*Honoured as the **Outstanding Audio Systems Engineer of the Year** at the **PALM Sound & Light Awards 2026**, **Sudarshan Srinivasan**, Co-founder and Director, **Lewminadio Technologies** has distinguished himself through a disciplined approach to sound system design, calibration and alignment, helping deliver consistent audio experiences across India's biggest live productions.*

14th edition
PALM **SOUND** &
**LIGHT** AWARDS

# *OUTSTANDING AUDIO SYSTEMS ENGINEER OF THE YEAR* – SUDARSHAN SRINIVASAN

## Inquisitive Beginnings

**Sudarshan** traces his journey back to an early fascination with sound itself, driven by a curiosity about how instruments, songs and arrangements existed within a physical space. “Mixing was never the interesting part for me. The room was. Once you start chasing how a song lives in a space, the mix is only as honest as the system delivering it, and ‘systems’ stops being a support role. It becomes the job,” he reminds us.

That fascination led Sudarshan towards the discipline responsible for ensuring a performance translates consistently. He explains that while front-of-house engineers focus on mixing the performance, a systems engineer is responsible for ensuring that mix translates accurately across the venue. As he puts it, “FOH is mixing the band. A systems engineer is making sure that mix is true for every seat in the room. Design, hang, power, align, tune, and keep it stable while the show is running. The audience hears the boxes, the room, and whatever we did or didn't do between the two. If we do it well, nobody talks about us. If we don't, everybody talks about the sound.”

## Designing for the Demands of a Show

Sudarshan's portfolio today spans an impressively diverse range of productions, from intimate concert experiences to nationally televised spectacles. As Sudarshan explains, “You don't start from a favourite rig. You start from the constraints. **Bismil Ki Mehfil** is intimate. The system must get out of the way of the performance. *Filmfare* is a broadcast show sitting on a live event, so there is no second take. **Hornbill** is outdoor, scale, weather, and a site that does not care about your prediction.”

Among the many projects he has worked on, Sudarshan points to his ongoing work with **Shreya Ghoshal** as particularly memorable. Rather than being defined by the scale of a single event, he highlights the challenge of delivering consistency across an entire tour, regardless of venue, equipment or crew. “Night after night, different rooms, different gear, different people, same artist, same expectation. She shouldn't have to think about the PA. If the system is honest in one city and honest in the next, that's the job. Consistency is harder than a single big night.”

Beyond the technical demands of the job, Sudarshan views systems engineering as a collaborative role, requiring him to balance the needs of artists, engineers, rental partners and production teams. As he explains, “I try to sit in the middle of that ecosystem without becoming the centre of it. Artists and FOH need a system they can trust. Rental companies need a design they can actually hang with the time and gear they have. Production needs someone who will say no early rather than fail late.”




**Sudarshan Srinivasan credits his entire team at Lewminadio and his co-founder, Annu Jamloki, with his win at the PALM Sound and Light Awards 2026**

## Preparation at Scale

For Sudarshan, the difference between a show for 400 people and one for 40,000 is less about

loudspeakers and more about preparation. He explains that while smaller productions allow room for on-site adjustments, large-scale events leave little margin for improvisation. “It's 400 people or 40,000. What changes is the throw, the number of sources you have to keep coherent, and how little time you have once the truck is on site. On a smaller show I can still walk the room, listen, and correct with a few measurements. On a major production, if it isn't in the prediction, the rigging plot, the power plan, and the timeline before the truck arrives, you will not invent it on site,” he says.

That emphasis on planning extends to every aspect of system design, from coverage prediction and array geometry to power, rigging and environmental conditions. Ultimately, Sudarshan believes successful large-scale productions are won long before the audience arrives: “The good nights are usually the result of boring, complete prep work.”

## Process Over Prestige

Sudarshan believes that great system engineering is rarely the result of last-minute adjustments. Instead, its success is determined by a structured process that begins well before the audience enters the venue. As he explains, “Before we go live I want three things to agree: the prediction, the measurement, and what I hear when I walk. Coverage and level first, then a sub strategy that doesn't fight the room. Then the array and the alignment, not as a ritual but as a check against that design. Then a walk. Front row, last row, under the balcony, off-axis, the seats people actually buy, not just at FOH.”

At the core of this methodology is a reliance on objective data. Prediction modelling lets us know if our design works before a system is deployed, while transfer-function measurement validates how the loudspeakers and room interact once everything is in place. Yet, despite increasingly sophisticated measurement tools, Sudarshan maintains that technology alone is not enough. The final test remains a physical walk-through of the venue, ensuring that the audience experience matches both the prediction and the measurements. It is this combination of technical rigour and real-world verification that has become a defining hallmark of his work and one of the key factors behind his recognition in the industry.

## Spanning Standards Across Borders

Having worked across both Indian and international productions, Sudarshan believes the biggest differences often come down to process and preparation rather than technology. “They're not different planets. Same physics, same boxes, same problems. The difference is usually process and time. A lot of international tours arrive with a locked system spec, a rehearsed changeover, and an expectation that you will not redesign the PA at 4pm. Indian productions, especially at scale, often ask you to solve more with less notice, and the people who get it done are remarkable. All of this is changing and we are starting to push this envelope further. What both taught me is fairly plain. Did you prepare? Did you say the awkward thing in the production meeting? Does the system still behave when the schedule slips? Because it will.”

Consistency is central to Sudarshan's philosophy. As he puts it, “This is mostly physics, not taste. Sound falls off with distance, rooms colour it, and if you ignore that, the front row and the last row are two different shows. I don't design for FOH. I design for the person who paid for the worst seat.”

The goal is straightforward: “constant SPL across the audience, a frequency response that doesn't change and enough headroom for the act!” he explains.

***Despite the personal accolade, Sudarshan remained characteristically team-focused, attributing the win to the dedication and hard work of his entire team, and his co-founder, Annu Jamloki:***

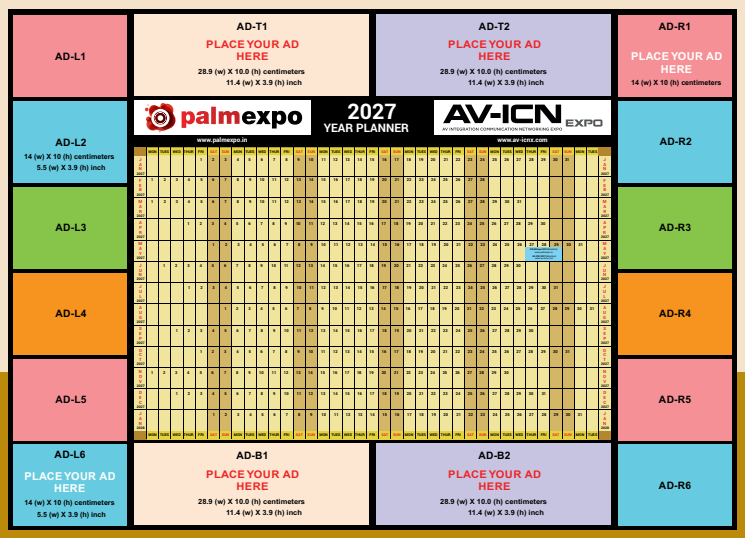
***“Grateful, and a bit restless with it. An award has my name on it, and that still feels slightly wrong. Systems engineering is invisible when it works, so seeing it named feels weird. The work belongs to the crew, the engineers, and the Lewminadio team, the people still on a delay towers after the room has gone quiet. It also belongs to Annu. We built Lewminadio together. She is the other half of this company, the person who turned a touring engineer's stubbornness into something that can actually stand behind the work. She carries it while I'm on the road. None of this is a one-man story. What I appreciate most is that PALM gave Systems Engineering its own award. For years this work sat in the background of mixing and production. Naming it as a craft, on its own, is the part that stays with me.”***

## Legacies Beyond Portfolios

When asked the quintessential question, what he would like his industry contribution to be, Sudarshan says legacy has less to do with the shows themselves than the people shaped along the way. “People first. Shows get forgotten. Systems get replaced. The engineers who leave a gig better than they arrived, and the ones coming through **Lewminadio Techversity** who start asking better questions: that's the part I actually care about. I don't want a legacy that's a list of posters though. I want this craft taken seriously in India, and I want the next person on the delay tower to have been taught properly. The rest is just dates.”


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