

GENELEC®

# CASE STUDY

## Building the Dream Room

FIRST PROFESSIONAL  
ATMOS STUDIO IN ISRAEL  
RELIES ON GENELEC  
MONITORS





**FLUSH MOUNTED 'THE ONES' MONITORS DELIVER  
CUSTOMISED IMMERSIVE SOLUTION**



Since opening its doors in 1999, [Dubidub Studios](#) has established a reputation as the trusted venue for Hebrew localisation of TV, cinema, streaming, VOD and gaming content. Founded by CEO Ami Offir and senior partner Tal Yardeni, the Tel Aviv-based dubbing and post-production facility is seen as a technology leader in Israel. So it came as no surprise when Dubidub wanted to

embrace immersive audio and create the first professional Atmos studio in the country.

The main driver behind the move to Atmos was demand from the studio's international clients. "Atmos today already completely dominates the theatrical industry," says Offir. "All major companies in the world would probably nowadays produce their content in Dolby Atmos, not in 5.1 or 7.1. Not yet in Israel... but it's coming! In a few years,

# ” GENELEC MONITORS GIVE YOU BOTH TRUTH AND IMPRESSIVE POWER.

everybody here will discover what Atmos is and will fall in love with it – because it’s great. And when people start to consume it, we will start to produce Atmos content in larger volume than we do today.”

With the commercial case for an immersive space established, Dubidub decided to upgrade its main studio to Atmos, creating a space it named The Dream Room. To make sure the space met

Dolby’s specifications, Offir enlisted the help of highly esteemed acoustic consultant David Huja, who runs [DHA Acoustic Design](#). “Originally it was a 7.1 studio with a different flush mounted monitoring system,” recalls Huja. “Ami needed to have an Atmos studio because his international clients were expecting to send him materials in Atmos to work on. So we decided to upgrade to Atmos and install a different monitoring system.”



# ” GLM HELPS TO KEEP EVERYTHING TUNED CORRECTLY AT ALL TIMES.

When it came to the selection of the monitoring solution, Genelec was the obvious choice. “After hearing a lot of speakers, I decided that Genelec gives you the confidence that what you hear – if it sounds good – will sound good everywhere, because it’s so detailed,” says Offir. “Genelec monitors give you both truth and impressive power, and these are the only speakers I know that can do it.”

The system chosen was supplied by local Genelec partner [Kilombo](#) and based around ‘The Ones’ family of three-way coaxial monitors. Three [8351](#) models were installed in the LCR positions, with four of the more compact [8331](#) models acting as the surrounds. For the height channels, four of the [8330](#) two-way monitors were the preferred choice. The pre-existing subwoofers were retained by the studio to handle LF duties, and finally, an extra stereo pair of [8020](#) nearfield



monitors were installed to complete the setup.

“The even listening field is achieved by the coaxial drivers in all Genelec The Ones models – it’s very good, it’s very wide and it’s very balanced,” adds Huja. “The way the sound spreads from these coaxial speakers is very special. And due to the unique way of distributing the three parts of the energy: low, mid, and high, you really feel comfortable when moving to the sides, sometimes even back and forth. You feel like there’s something very balanced about what you’re listening to. And this is something I really like about The Ones.”

However, one challenge came from the fact that the studio wanted to install a flush mounted solution. “In order to flush mount all the models, we had to create some custom accessories,” explains Huja. “We had to make some changes to the back of the wall to take care of the heat from the amplifiers, which are built into the monitors. The flush mount solution was Genelec’s suggestion, and they sent me all the details and DWG files, so I could make sure it would fit into the wall.

“We ordered Genelec’s standard flush mount kits for the 8351 LCR monitors but Genelec’s Aki Mäkivirta and I had to plan custom flush mountings for the 8331 surround monitors, because such mountings didn’t exist,” adds Huja. “The mountings also had to have front openings, which allow the bass energy to come from the rear reflex port to the front.”

With this level of customisation, [GLM](#) calibration software also proved its worth for Dubidub. “The GLM system is a great tool,” says Huja. “It helps you to get the best results from the monitoring system. Otherwise, you might need very expensive and complicated processors to achieve the same DSP functions.

“What I like about GLM is that the system set up is separated from the user interface,” he continues. “With GLM, at least in my projects, I do the system setup, and then I disconnect GLM and that’s it. The system is hardwired, calibrated and locked, and my clients are freed from making accidental mistakes. These are professional advantages for commercial studios, because GLM helps to keep everything tuned correctly at all times for my clients.”

With the upgrade complete and localisation projects coming through the doors of the Dream Room, the reaction to the new immersive space has been very positive. “The Dream Room is built to a very high standard,” says independent consultant, producer and mixer, Yoad Nevo. “The way the speakers are embedded and acoustically blended in the room creates a very transparent environment where you don’t feel like you’re looking at speakers and hearing different sound sources. The worst thing you can do, especially in surround, is to turn your head and look at the speakers. That’s what you always want to avoid as a mixer. The Dream Room is very accurate sonically, and it’s just a great space to be in!”

## THE KIT

- 3 x 8351B
- 4 x 8331A
- 4 x 8330A
- 2 x 8020D
- 1 x GLM software

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