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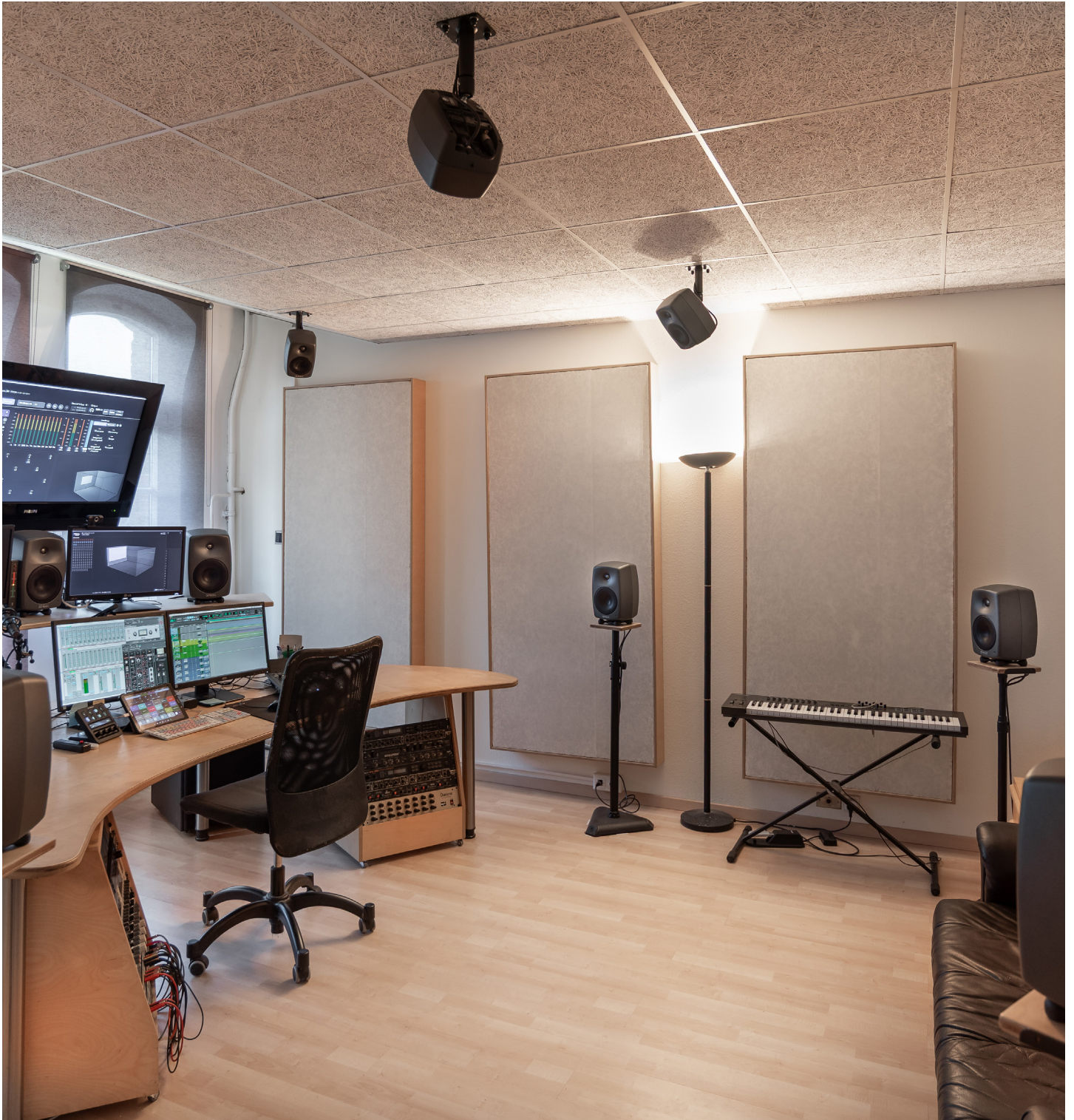
CASE STUDY

Immersive Intuition

TONSTUDIO GRESS
PAIRS AMBITION WITH
SIMPLICITY TO BUILD A
7.1.4 CONTROL ROOM
MADE FOR STORYTELLING



Raymond Gress, Co-founder of Tonstudio Gress.



WITH GENELEC 8000 SERIES MONITORS AT ITS CORE, THIS STUTTGART STUDIO DELIVERS IMMERSIVE AUDIO WITH PRECISION AND PURPOSE.



At the centre of the historically charming Stuttgart's Bad Cannstatt district, a sound studio is quietly pushing boundaries without making a fuss. Founded in 1989 by brothers Alexander and Raymond Gress, [Tonstudio Gress](#) has grown from a local music hub into a multidisciplinary audio production house, specialising in sound for film, TV, exhibitions and

adverts – with an increasing focus on immersive formats.

The story begins in the town of Göppingen, where the Gress brothers first started recording themselves as teenagers in local bands. “At some point, I realised I was only making music so I could record something,” Raymond laughs. Early sessions for friends quickly turned into paid work

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and by the early 2000s, Tonstudio Gress had grown into a full-time commercial studio. A two-year detour took them to Shanghai, where they co-ran a second location, before settling in their current premises in Stuttgart.

Over time, the facility expanded to house multiple rooms and control spaces – each one built with purpose, flexibility, and precision in mind. Their work now spans three key areas: film and TV (series, documentaries, cinema), museum sound design and voice production, and industrial and commercial audio. It’s a broad spectrum, but one that keeps the team’s creative instincts sharp. “Every day is different,” Raymond says. “And that’s what keeps us growing.”

Their latest chapter is a 7.1.4 Dolby Atmos control room – not with flashy tech or a sky-high budget, but with a deliberately analogue setup, chosen for its reliability, clarity and creative focus. At its heart is a refined monitoring system built around Genelec’s trusted [8000 Series](#). “We’ve been working with immersive formats for years,” says co-founder Raymond Gress. The new room, he adds, finally offers the flexibility to push those ideas further.

Long before Dolby Atmos became a buzzword, Tonstudio Gress was exploring spatial sound. In 2006, they were producing binaural radio plays using dummy head microphones, recording everything ‘on location’ in forests and open fields to capture the real-world dynamics of sound in



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space. “We were in the furthest corner of a forest clearing in the Swabian Alb,” Raymond recalls. These sessions used no plug-ins – just real environments and real performances.

Years of 5.1 mixing and binaural experimentation helped shape the studio’s immersive mindset, so when Dolby Atmos became a viable industry standard, the leap felt natural. Genelec had been part of the Tonstudio Gress story since the mid-90s. In fact, their older 5.1 setup – featuring five Genelec [1030As](#) and a [1092A](#) subwoofer – still plays an important role. “My brother Alexander still checks every TV mix on that system,” says Raymond. “It’s been our trusted reference point for years.”

But for the new immersive room, they briefly considered another brand – until they compared it side-by-side. “The difference was clear,” Raymond says. “The Genelecs gave us better localisation, more detail and less fatigue. It was exactly what we needed.”

The Tonstudio Gress team chose a fully analogue 8000 Series setup, tailored around their existing AVID MTRX interface and DADman software for external calibration and control. The chosen configuration includes [8040B](#) monitors at the front, [8030Cs](#) for the surround positions and [8020Ds](#) on the ceiling. Planning support came from reseller [SMM Munich](#), with Dolby’s David Ziegler involved early in the design. Final calibration was handled by



Roger Baltensperger, ensuring that every monitor played its role perfectly in the room's immersive soundscape. "We were able to get the precise results we wanted and stay completely within our budget," Raymond explains. "It's a setup that just works – day in, day out."

Since launching the new room, Tonstudio Gress has expanded its Dolby Atmos Music work, preparing releases compatible with all major streaming platforms. They've also brought immersive post-production fully in-house, handling complex TV mixes and preparing cinematic content ready for final mastering in theatres.

But it's the museum and exhibition work that perhaps best reflects the studio's creative depth. From surround storytelling to spatial sound design, immersive audio lets them create detailed sound worlds with emotional impact. For Raymond, immersive formats open new creative doors. "It gives us fascinating new possibilities," he says, "and lets us craft something that people really experience."

Staying relevant in an ever-evolving industry takes more than just keeping up with technology. It takes care, consistency and a genuine curiosity for any project that comes through the door. "Whether you're a solo artist or a major institution," Raymond adds, "your project gets our full attention."



THE KIT

7.1.4 Room

- 3 x 8040B
- 4 x 8030C
- 4 x 8020D

5.1 Room

- 5 x 1030A
- 1 x 1092A

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