

GENELEC®

CASE STUDY

Federico De Robertis'
new 'Aldilà' studio

STUDIO SOUND SERVICE
TRANSFORMS THE HOME
STUDIO OF RENOWNED
ITALIAN COMPOSER





ONCE NICKNAMED 'THE CRYPT', FEDERICO DE ROBERTIS' STUDIO HAS BEEN REINVENTED WITH GENELEC TO BECOME 'AFTERLIFE'



As one of Italy's most respected and diverse film composers, Federico De Robertis has spent more than three decades working with Genelec monitoring systems in the plush surrounds of the world's leading post production studios. It's an experience that he describes as having given him "the widest possible opportunity to appreciate the Genelec sound."

But until recently, the home studio in which De Robertis has produced many of his best known scores was notoriously small, cramped and acoustically challenging.

Located in a dark, underground space near the town of Lucca in the Italian countryside, the room was so gloomy and uninviting that the composer nicknamed it 'Loculo' – literally, 'the crypt'.

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Now, Florence-based acoustic design specialist [Studio Sound Service](#) has reinvented the space in a major project encompassing every detail of the studio's interior. From structural considerations to acoustic treatment and even the choice of colour scheme, no detail has been left untouched, including the addition of a Genelec monitoring system which the composer describes as “simply perfect”. The change is so dramatic that De Robertis has renamed the studio Aldilà – meaning ‘Afterlife’.

De Robertis is perhaps best-known for his long-term, award-winning collaboration with the respected Italian filmmaker Gabriele Salvatores, whose war comedy Mediterraneo won the Oscar for Best Foreign Film in 1991. In addition the composer has won plaudits for his work alongside Diego Abatantuono, Carlo Vanzina, Mauro Pagani and Ezio Bosso.

His twin passions of cinema and music come together within the studio, where he

works with [Fede e gli Infedeli](#), the eclectic group of musicians with whom he creates and records scores. Beyond film work, he frequently collaborates with the Underground Supporters, a collective of young and talented DJs and electronic music producers from Lucca, who also organize the afterparty for the famous Notte Bianca all-night summer festival.

The transformation from Loculo to Aldilà was led by Studio Sound Service's Donato Masci, who worked to bring De Robertis' vision to life. “The control room was in a very narrow area with skylights and a low ceiling,” he recalls. “These three factors presented critical problems that needed to be solved. The room was also very complicated to treat – we couldn't add any treatment to the ceiling because Federico needed to retain the natural light. Finally, all of the walls were concrete, which created a significant booming effect.”

Having previously been described by Masci



” THE SOUND REMAINS UNCHANGED ACROSS THE FREQUENCY RANGE. MY GENELECS ARE THE JEWELS OF MY STUDIO.

as possessing a “grey and gloomy look”, the space is now unrecognisable with an inviting palette of soft colours chosen by De Robertis.

Most importantly, the room’s acoustic problems have been solved. “We designed a full acoustic treatment, starting with a new concrete and masonry front wall where we flush-mounted two Genelec [1237](#) smart active main monitors,” explains Masci. “The front wall and the floor are the only solid surfaces, since the rest of the room is constructed with absorbent materials. We also used some diffuser panels to improve low frequency absorption and diffusion.”

Complementing the 1237 stereo setup is a 5.1 smart active monitoring system comprising five [8240](#) two-way nearfield monitors and a

single [7370](#) subwoofer. Finally, Masci used Genelec’s [GLM](#) software to configure and calibrate the system. “GLM is critical when monitors are flush-mounted in a solid wall – in this case the low frequencies were raised by as much as 12 dB – but GLM controls the effect perfectly,” he says. “In an environment such as Aldilà, with so many compromises, GLM is of great help for fine-tuning.”

“I love my Genelec system,” declares De Robertis. “At the beginning it did change my work a little bit – my ears had to adapt to having perfect acoustics and perfect sounding speakers. But the transition was easy. The definition and quality of the sound remains unchanged right across the entire frequency range. My Genelecs are the jewels of my studio.”



THE KIT

- 2 x 1237
- 5 x 8240
- 1 x 7370

