

Wisseloord Studios, Hilversum, Netherlands

The restructuring and renovation of Wisseloord Studios in Hilversum (Netherlands) was one of the most extensive and ambitious projects to be carried out in any sound studio in Europe. Its development was monitored worldwide by several specialist magazines working in this sector.

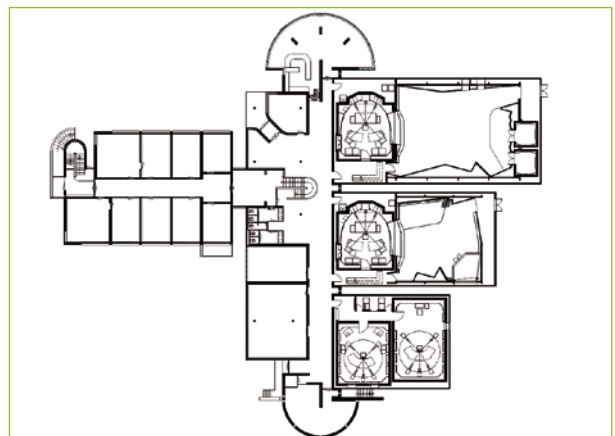
The project was initiated by a trio composed of Ronald Prent, Darcy Propper and Paul Reynolds, supported by investors. Ronald Prent and Darcy Propper, two very successful and well-known sound engineers, use the new rooms together with other engineers for specialist work, while Paul Reynolds concentrates more on the business side of things.



The Wisseloord Studios were originally built 35 years ago near Hilversum, a thriving media location, and were among the largest studios in Europe. They quickly acquired global fame thanks to recordings with many famous artists including The Police, Tina Turner, The Rolling Stones, U2, Michael Jackson and many others. Several changes in ownership slowed innovation down for a long time and, in the end, the studios were almost abandoned. The plan to update the Wisseloord Studios and equip them with the latest technology and acoustics was developed in 2010. The famous recording rooms, however, had to be preserved: their essential substance was retained, while some major improvements and a full renovation were planned.

The three main studios, each with its own recording room and control room, are located in three halls that are independent of each other and connected to the remainder of the building and the restaurant by a wide corridor. Studio 3 was almost completely demolished, apart from the basic hall structure, and replaced by two large mastering studios. The control rooms of Studios 1 and 2 were completely demolished and rebuilt, while their respective recording rooms were fully renovated. The entire air-conditioning system, electrical system and studio systems were renovated, too. The overall planning of the studios was handled by JV.Acoustics, an experienced acoustics planning office run by Jochen Veith and located in Brunnthal near Munich.

BSW products were used in several places in the sound studios to meet the specific challenges linked to maintaining high standards on background noise.



Standard tasks, such as the support of air-conditioning units, stairwells and large loudspeaker systems as well as the insulation of all large areas, were based on BSW products.

The room-in-room constructions of the two sound control rooms as well as the mastering control rooms feature a 30-cm-thick lime sand brick wall with an additional, reinforced concrete ceiling. Control Rooms 1 and 2 also have a large lounge (meeting room) on the top floor. The entire construction was placed onto a new base plate that was insulated against structure borne sound using **Regufoam**®. An additional, studio-quality floor plate was placed in each of these rooms. This is similar to a floating screed, but has permanent formwork and is bedded on **Regufoam**®. This was the only way of meeting the high insulation specifications for airborne and structure borne noise.

Recording Room 2 was handled in a different way. Basic data measurements indicated that the insulation between the studios was no longer sufficient. Sound (structure borne sound) was being transmitted via the floor plates and below the hall foundations through the sand. So the question arose: how could the insulation of a large recording room be improved without dismantling the entire room?

The decision was taken to lift out the entire inner room, i.e. the room-in-room construction (walls and ceiling), including the remaining acoustic installations (approx. 38 tonnes in total), to break down the old floor plate, dig deeper, create new foundations at the support points of the inner room, cast a new, primary floor plate, place the inner room back on **Regufoam**® bearings that had been accurately prepared (by measuring the forces that needed to be supported) and install a new, studio-quality floating screed supported by **Regufoam**®. This measure was certainly rather unusual, but it was the best solution in all respects and turned out to be a real success.

The inauguration party was held in March 2012. In the space of the first few months, numerous major recordings and sound productions took place in the Wisseloord Studios. The studios and their operators are also held in high esteem by artists and engineers from the US who have visited or already produced here, in particular for their exceptional work quality and for the friendly atmosphere in the studios.



Contact: Regupol (Australia) Pty. Ltd., Phone: (02) 9820 1233 • vibration@regupol.com.au • www.regupol-vibration-technology.com.au