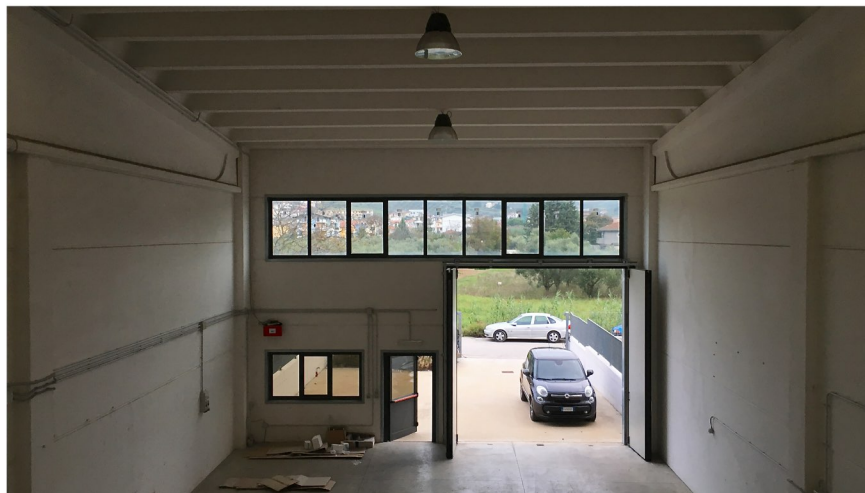
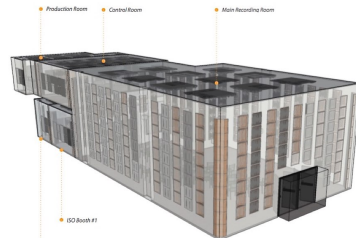
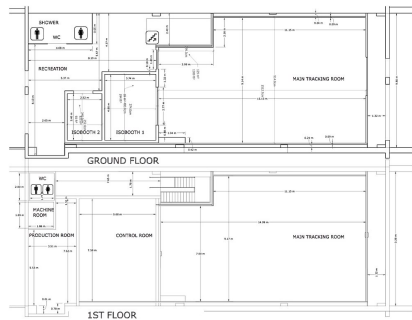




THE SPHERES

STUDIO ODRADEK - THE MAKING OF





STUDIO ODRADEK

350 square meters

Steinway D "Fabbrini Collection",
Fabbrini technicians on call

Main Room 15 x 9 x 8m. Silent floor
heating and cooling.

Drum Booth 5 x 4 x 3m

Vocal Booth 4 x 3 x 3m

Control Room 8 x 6 x 4m

Production Room 8 x 4 x 4m

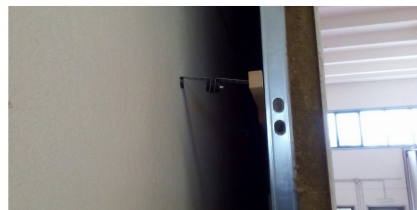
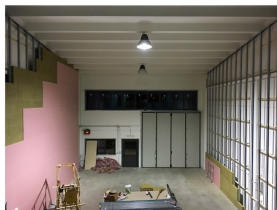
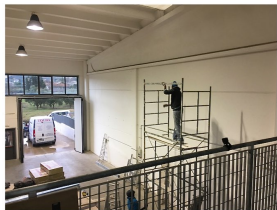
Recreation Room Kitchen, TV, sofa

Machine Room, 3 Bathrooms

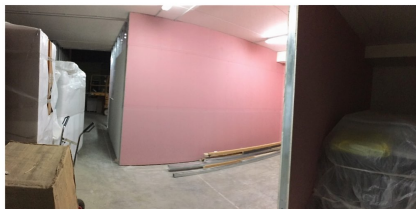
Backyard with BBQ and deckchairs



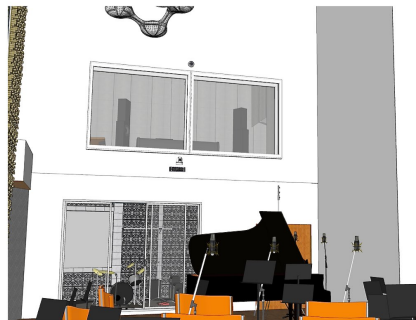
November 18, 2016. Only seventy-nine days to build before first recording session.



Floating wall is insulated and isolated via rubber decouplers from the structural wall behind

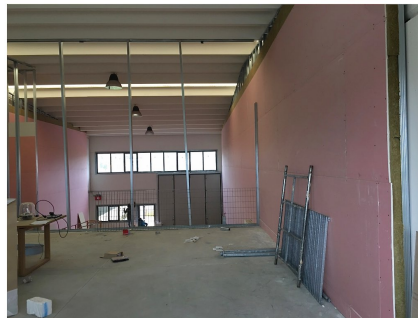


Framing the drum booth



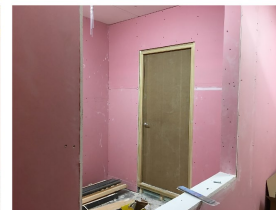
Main room

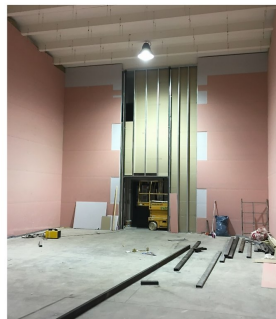
Design of the space was done in house using Sketchup. Main room has 8 meter ceilings, and a very controlled by live acoustic. Climate and humidity are strictly maintained.



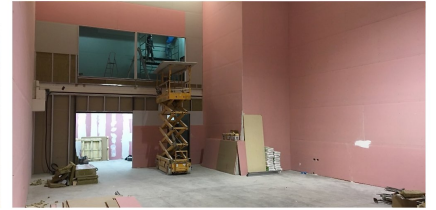
Control Room

Completely isolated from the main room and drum and vocal booths below. Communication is achieved via talk back and live video feeds to each room. Up to 5 personal Aviom cue mixers are fed by our **Yamaha DM2000** digital console. Our main monitors are **Amphon Two18** with Base25. We record with **Sequoia** but **ProTools** is available. Our **video mixer** has 8 channels for capturing professional backstage footage as well as livestreaming concerts.

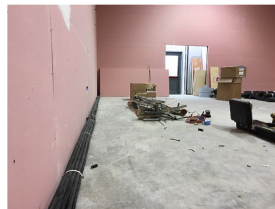








Sound isolation achieved by sandwich of 13mm flame retardant plasterboard panel, 8cm of 125kg/m³ dense rock wool, steel studs, plasterboard panel glued to Vicoustic IsoBlanket Pro, resilient wooden channel for 3cm air gap, plasterboard panel glued to Vicoustic IsoBlanket, and finished with Plasterboard panel. Then 8cm of 125kg/m³ dense rock wool is screwed in and left exposed to serve as a **broadband trap**, set behind wave guides to create a Tom Hidley inspired "non-environment room". Approximately **70dB of isolation** is achieved.



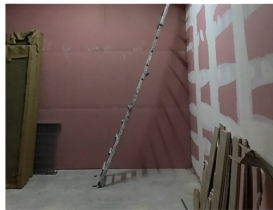


February 5 2017: Mounting wall "BBC" diffusors and setting up for first recording with full orchestra



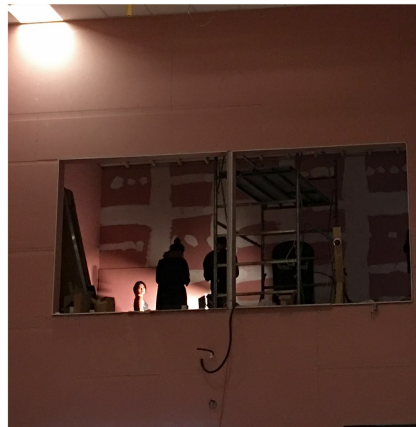


First recording session, with Colibri Ensemble and Alexander Lonquich

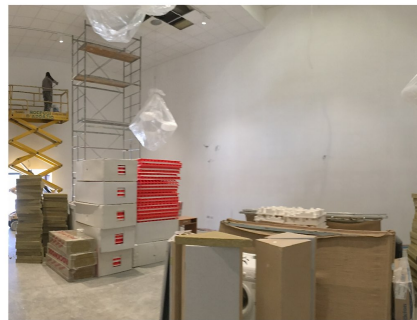
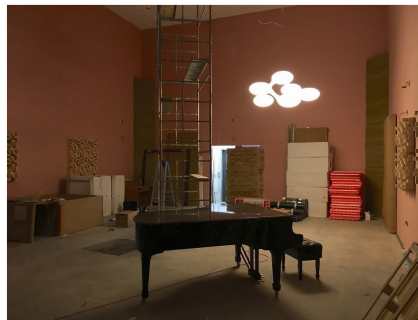
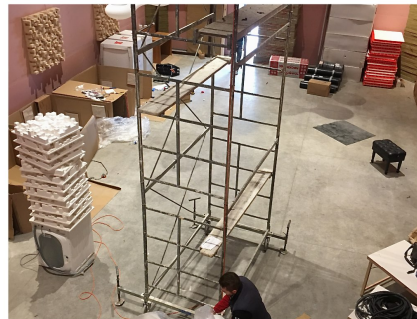




Sheet rock glued to Vicoustic IsoBlanket Pro



First photoshoot in new studio



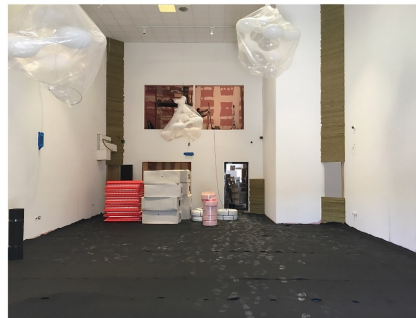
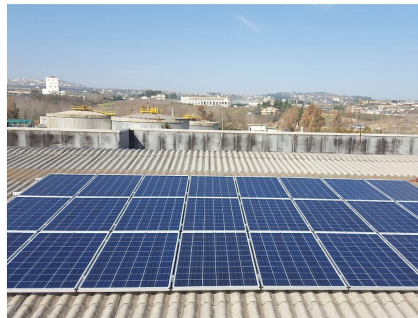
Green

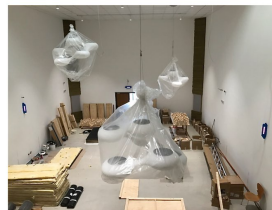
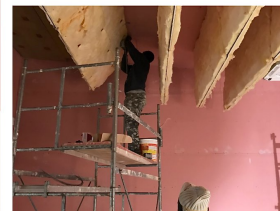
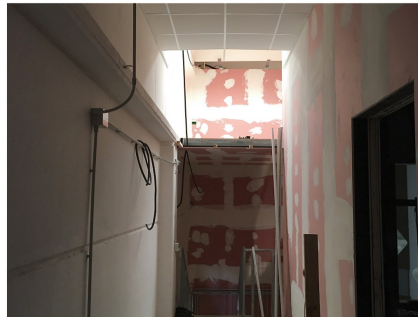
7kW **Solar Panel** Installation

Tesla Powerwall 2

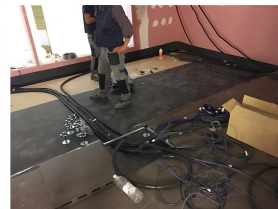
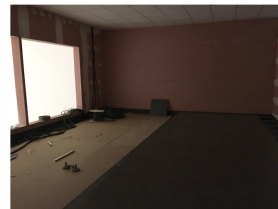
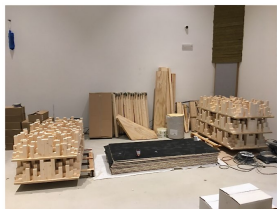
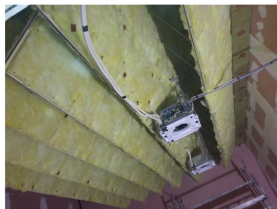
High efficiency cooling and heating (**silent radiant** floor conditioning in all tracking rooms)

100% **LED flicker-free** lighting in all rooms

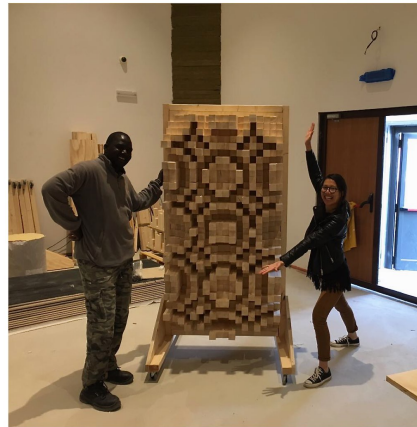
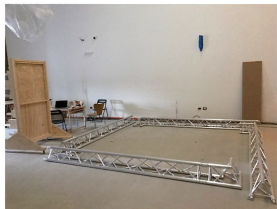
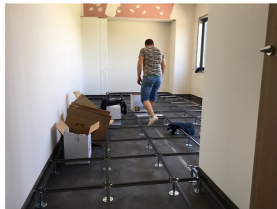




Angled ceiling panels for Tom Hidley style "**non-environment room**"
 Each panel is 1m wide, with 1cm thick high density rubber glued to one side, and wrapped in finer glass. These serve as **wave guides** to trap any incoming sound in the 8cm high density **rock wool trap** behind. Remaining reflections are guided away from engineer's listening position



Floating CBI floor tiles for easy cable management. Underneath is Vicoustic Iso Under Floor 16, 2cm MDF, 1cm high density rubber

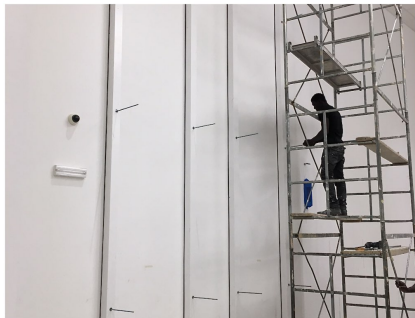


8 x 2D QRD Skywalker Sound replica movable diffusers/gobos

Uses 17x17 quadratic residue sequences

30cm maximum well depth, 5x5cm wells. 90 x 180cm, 125kgs each

Active diffusion from 505Hz to 3430Hz, scattering from 250Hz



Diffusion & Absorption

Mounting columns solidly secured to concrete structural wall behind

Acoustically decoupled from floating wall

For mounting **144 x 2D QRD "BBC style" diffusors**

60 x 60cm, in 4 x 4 arrays. 16cm maximum well depth, 5 x 5cm well width

Active diffusion achieved from **1075 Hz to 3440 Hz**, scattering from approximately 540 Hz

Every corner has wedge **bass traps** from ceiling to floor of 115kg per cubic meter dense rock wool

Absorbent dropped ceiling made of 12mm ROCKFON Pacific (aw: 0.80) plus 6cm rock wool (67kg per cubic meter)



Vertical **wave guides** in Control Room

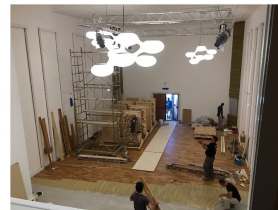
Angled to capture incoming sound from opposite side monitor

Sound is **trapped** by 8cms of 115kg per cubic meter dense rock wool behind

Each wave guide is 50cm wide, with 1cm high density rubber glued to one side, and wrapped in fiberglass

Unabsorbed energy is directed away from engineer's listening position to create a "non-environment" room

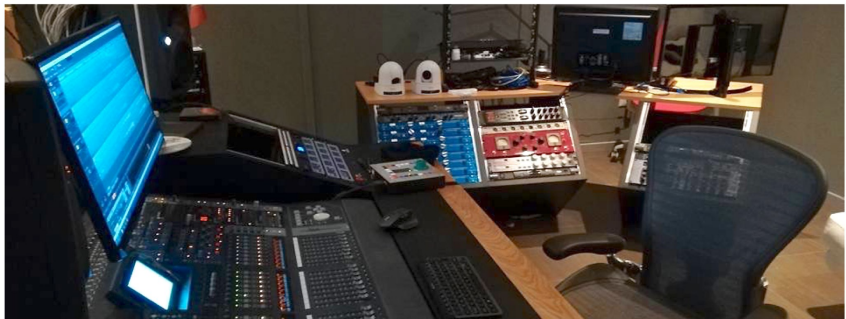
Covered by an acoustically transparent speaker fabric (Akustikstoff Acoustic Cloth)





Four panes of approximately 5cm thick glass (each pane with STC rating 50dB), angled to avoid standing waves
 Achieving approximately 70dB or more of isolation from main room
 Approximately 1000 kg of glass, mounted securely in laminated veneer lumber pillars





Master Builders Amadou and Mustafa Nguer of Touba



STUDIO
ODRADEK
GRAND
OPENING
Montesilvano
2 June 2017







Previous page: Andie Chantzi, Shin Yu Chen. This page: Ricardo López, Jesse Passenier & Miriam Pascual, Enrique Valverde





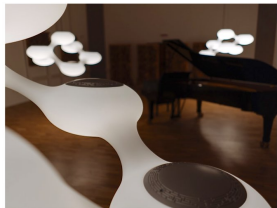
The Spheres Performance Venue

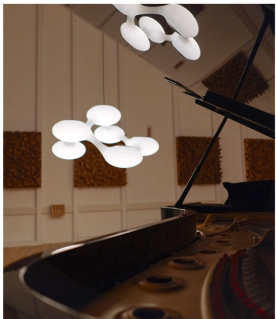
Previous page: founders John Anderson & Pina Napolitano introducing Odradek Records
Jazz Chief Enrico Moccia presenting Odradek Jazz
John and Enrique Valverde discussing ODRATEK
David Boos demonstrating Odradek Video
This page: announcing The Spheres performance venue and inviting attendees to join our music association













Left: Ronaldo Rolim. Right: Delta Piano Trio

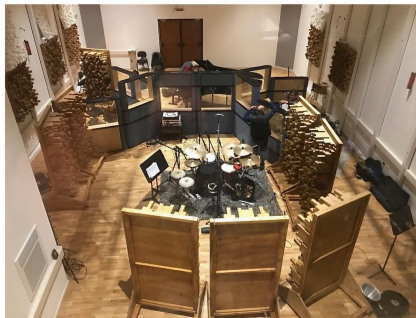


Left: Muriel Chemin. Right: Urbem, Muriel Chemin, Elchin Shirinov Trio



Left: Duo Ultima. Right: Domenico Codispoti "Figure in Blue"





Taytrix modular Gobos for isolation. Setup for StarkLinnemann Quartet





Top: Massimiliano Coclite 4tet. Bottom: StarkLinnemann Quartet, Emanuel Salvador & Ronaldo Rolim. Right: Pina Napolitano





Left: Masanori Oishi. Right: Session with Jesus Rodolfo



Left: A.T.A. (Acoustic Tarab Alchemy). Right: Jesus Rodolfo





Mics

2 Flea C12 (matched pair)

2 Flea M49 (matched pair)

2 Neumann M149 (matched pair)

2 Schoeps M221F (matched pair)

2 AKG C414 XLS (matched pair)

4 DPA4006 TL (2 matched pairs)

2 DPA4011 TL (matched pair)

1 Neumann Rsm 190i s

1 Neumann TLM 49

1 Schoeps MSTC 64 U (RAL edition)

2 Schoeps MK4 (matched pair)

1 Schoeps MK41

1 Schoeps CMIT 5U

1 Schoeps CCM8 LG

2 Sennheiser 8020

4 Sennheiser 8040

2 Sennheiser 8090

2 Telefunken CU-29 Copperhead

2 Royer R-121 (matched pair)

2 Coles 4038 (matched pair)

1 AEA R84, 1 R92

2 Shure SM57, Beta 52A

2 Sennheiser MD-421 II-4

1 Sennheiser e602-II



Equipment

Yamaha DM2000

Instruments

Steinway Model D-274 (Hamburg, Fabbrini Collection)
Gretsch '60's Round Badge 'Progressive Jazz' Outfit
and 4160 Mid '60's Round Badge Snare

Monitors

Amphion Two18 (with DMSD 60 Pro), Amphion Base25
Neumann KH120
ME Geithain RL906

Amps

Orange Dual Terror & PPC112, Fender Super Reverb
AB763 (1969), Fender Bassman - Head and Cabinet
(1967), Vox AC30 (1973 UK)

Preamps

8 x Forssell SMP-2, Earthworks 1024, D.W. Fearn VT2,
AES TRP-2

A/D Convertors

Lavry Blue (16AD / 16DA)

Compressors

Prism Sound Maselec Mastering Compressor MLA-2,
Dangerous Music Compressor , 2 x Empirical Labs EL8-
XS Distressor

Reverb processor

Bricasti M7

EQ

Manley Massive Passive Stereo Tube



