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**Ladies of Soul dazzles with Hippotizer-driven video**

**Robe Rocks at the ESC 2025**

**Britannia Row Drives Audio for F1 75 Live**

## Features

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The three-night *Ladies of Soul* show was backed by a series of LED screens and LED strips driven by Grimm Hippo's Hippotizer media servers.

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Robe elements included 180 x 500mm and 10 (PORT) LTR, moving lights, plus 20 BODIPAT studio multi-source units and 40 LEDbars (800).

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Working with creative production company 1026, Britannia Row took an audio roller for F1 75 Live at London's O2 Arena.

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## ORIA V1.2 Software Integrates with Stream Deck and EUCON

Audient has announced ORIA Control V1.2 software, a major update expanding the remote control options of the award-winning immersive audio interface and monitor controller. New and existing ORIA customers can now use Elgato Stream Deck and Avid EUCON to control their units, in addition to iPad control.

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## WSDG completes acoustic and design upgrade for Hermes Synchron

WSDG, an architectural acoustic consulting and media systems engineering firm, has completed a comprehensive acoustic design and technical upgrade for Hermes Synchron, one of Germany's most prestigious dubbing studios located within the historic Studio Babelsberg complex just outside of Berlin, Germany. The multi-phase project, completed in October 2024, involved the refurbishment of three post-production studios, each comprising a recording space and a control room, elevating the facility to meet today's most demanding technical standards while preserving the studio's storied legacy.

Founded in 1967, Hermes Synchron has been a cornerstone of the German dubbing industry, providing voiceover services for major international clients including Sony Pictures, Studio Canal, Universal and Paramount. The renovation underscores the studio's commitment to maintaining its leading position in the competitive dubbing market. Owner and CEO Christian Wunder, who acquired Hermes Synchron in 2015 after previously purchasing RC Production in 2008, recognised the need for modernisation. The first phase of the project included completion of a mixing stage in October 2023, which was upgraded with an Avid S6 console. The main studio renovations were completed in multiple phases, with the first post-production studio finished in May 2024 and the final installation completed in October 2024.

"The technical standards and equipment at the facility were quite dated, so it was a challenge at first," he notes. "I decided to combine both companies and move them to the same location at Studio Babelsberg in Potsdam, one of Europe's largest and oldest film studio complexes." Wunder emphasises that the upgrade was very important for business continuity and to futureproof the company, moving it "firmly into the digital world".

The WSDG design team, led by Dirk Noy (partner, general manager Europe), Joshua Morris (partner, chief operating officer) and Tobias Behrens (partner, senior consultant, authorised officer), focused on optimising sound isolation, ergonomics, aesthetics and acoustic precision: elements crucial for the demanding requirements of professional dubbing work. The project represented a significant technical challenge, as construction needed to be scheduled around the studio's ongoing production commitments.

"It was a very positive conversation," Wunder recalls of his initial meeting with WSDG. "Dirk saw our facilities and immediately had great ideas, which convinced us to move forward with the project. Around the same time, we also met with Tobias, whose in-depth expertise in acoustics and design perfectly aligned with our vision. From the beginning, we felt a strong connection and had full confidence in the company. Throughout the process, whenever we wanted to include specific elements, we always checked with WSDG because we trusted their expertise."

The technical design incorporates advanced acoustic analysis, customised surface treatments optimised for voice recording and a

symmetrical geometry in the control rooms, which required relocating studio windows. While identical in size at approximately 40 square metres for recording rooms and 15 square metres for control rooms, each studio features distinctive colour schemes to create unique environments.

A particular focus was placed on the precise acoustic environment needed for voice performance. WSDG implemented specialised treatments to enhance vocal clarity while minimising external noise interference. The control rooms now feature Neumann monitors in a 5.1 surround configuration specifically calibrated for voiceover production, with infrastructure in place for future Dolby Atmos capabilities.

"Dolby Atmos: it's definitely something we may incorporate in the future depending on our needs," Wunder explains. "Over the past three years, we've only had a handful of requests for Dolby Atmos in television work, but we're pleased to have the capability available when required. As demand grows, we're well-positioned to integrate it seamlessly."

Hermes Synchron worked closely with AV integrator AVS Systems, led by Florian Strucken, who initially recommended WSDG for the project. This collaborative approach ensured that the technical systems aligned perfectly with the acoustic design and operational workflow.

The renovation also addressed contemporary security requirements for high-profile media projects. "These days, there's a bit of expectation from our clients regarding security, so we need to uphold TPN [trusted partner network] standards," Wunder notes. "That way our clients know that their content is safe on our servers. To that end, we had to install firewalls, alarm systems, CCTV, electronically secure doors, etc. It's a very high standard we have here now and it's what clients have come to expect."

In an industry increasingly concerned about AI disruption, Wunder sees maintaining exceptional quality as essential to the studio's future. "With the emergence of AI, I think it's very important for film and TV makers - not just in the dubbing industry - to keep the standard very high, so that we make it difficult for AI to replace us," he emphasises. "Dubbing with AI is expensive, takes much longer, and the quality isn't as high."

The completed renovation has already received enthusiastic feedback from both clients and talent. "Our sound engineers are very happy, as are the dubbing actors, which is very important for us to achieve good quality dubbing," Wunder reports. "They all love the atmosphere and love to work here. We are very happy with the result: the design, the acoustics. It was a fantastic collaboration and I would highly recommend WSDG without hesitation."

Wunder particularly valued the consultative approach WSDG brought to the project. "We are a people business and I like Dirk, Tobias and Joshua very much. Straight away you get the feeling that they really know what they are talking about," he continues. "Whenever I came to them and asked if there is any possibility to do things more cost-effectively, they were always happy to try it. With WSDG, I always felt like we were getting good value, and that it was a very open, fair and honest collaboration."

"This project was a true collaboration, and working alongside Christian, Florian and their teams was an incredibly rewarding experience," concludes Noy. "Christian had a clear vision for the future of Hermes Synchron, and Florian and AVS Systems played a crucial role in ensuring the technology seamlessly integrated with our acoustic design. Together, we worked to honour the studio's rich history while equipping it for the demands of modern dubbing and post-production. Seeing the enthusiasm from both the technical team and voice actors affirms that we've created a space that not only meets the highest professional standards but is also a joy to work in. It was a privilege for WSDG to contribute to such an iconic venue."

