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PROJECT: EMILE HAYNIE'S STUDIO

By Jacques Sonyieux

Emile Haynie is a Grammy-winning producer and songwriter who recently opened a new production facility in the Chelsea district of Manhattan, just a block away from the Highline Ballroom. A multi-talented songwriter/producer who has a very impressive resume, Haynie has worked with the likes of Kanye West, Eminem, Rihanna, and Kid Cudi. As soon as he found the right space in which to house his new facility — which boasts approximately 2800 square feet, high ceilings, plenty of natural light, and an unbeatable location — Haynie contacted his

GC Pro account rep Niyi Adelekan to ask for assistance in designing, configuring, and outfitting the space with the right gear.

Adelekan brought in GC Pro Affiliate program member Horacio Malvicino of New York-based Malvicino Design Group to leverage his acoustic design and integration expertise. On meeting with Haynie, it was immediately clear to Malvicino that Haynie wanted to make a space that was very comfortable to work in, yet artistic and aesthetically pleasing to the eye. "The idea was to build something that was comfortable to relax in that would also serve as a studio," recalls Malvicino. "There was something very unique about Emile, which was that he had a very strong interest in interior design. So we spent a lot of time choosing the right furniture to make sure the whole space was both comfortable and visually appealing."

In terms of the overall layout of the facility, Malvicino recommended a generously sized control room and an iso booth. The control room, which measures approximately 30 feet x 30 feet, is mostly for MIDI and recording production since Haynie is a very accomplished keyboard



Emile Haynie worked with Horacio Malvicino of New York-based Malvicino Design Group on the design of his NYC-based studio.

player with dozens of synths and modules in his arsenal. Malvicino wanted to make sure there was plenty of room for clients to be comfortable, but also for all Haynie's instruments, as well as a new console. For

only one operating everything, so the challenge was making everything reachable," according to Malvicino.

Since the facility is a rental space, Malvicino had to find a relatively tempo-

"The idea of working with a console was a big change for Haynie, so we wanted to find a hybrid solution that had a control surface, good automation, and good DAW interface."

the past seven years, Haynie had been working "in the box," and, after consulting with GC Pro, decided it was time to step into a new console.

"The idea of working with a console was a big change for him, so we wanted to find a hybrid solution that had a control surface, good automation, and good DAW interface," says Malvicino. "So after doing looking at different options, we decided on a Solid State Logic Matrix. This is a real powerhouse of a console and also great for him to learn on." The Matrix is now the centerpiece of the control room, with Haynie's keyboards neatly situated left and right of the console. "He is the

rary yet effective acoustic solution to treat the control room, which was not symmetrical. "There was a lot reflection from the windows that were running along one side," he recalls. "So we decided to treat that wall with customized heavy drapes made of acoustic fabric and a fiberglass interior lining. This helped us preserve both the functional and aesthetic aspect of the windows, since they not only helped bring daylight into the room, but also had to remain intact for the fire escape." Other treatment involved placing absorption panels, bass traps, and ceiling clouds in strategic locations, as well as setting the Genelec 1038B three-way active monitors



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on isolated pedestals.

The isolation booth, which is located directly adjacent to the rear wall of the control room, provides fantastic visual communication between the artist and engineer. "I made this pretty dead and just put some diffusion in the ceiling, so it is pretty flexible space to record vocals and do overdubs," Malvicino observes.

Besides the control room and iso booth, Malvicino also allocated space for a reception area and a lounge. Unique artwork and furniture grace the entire facility, making it an extremely inviting space to

anyone who works there. "In the lounge, there are classic chairs and all original tables from the 1950s and '60s. Most studios tend to overlook these kinds of subtle touches, but furniture is one of my passions — I love the classics and furniture is a big part of

what I do every day," Malvicino says. Another interesting visual touch is the artwork that hangs throughout: "People from art galleries in the neighborhood came around and started bringing their artwork," Malvicino comments. The pieces rotate, he says, "making it almost like an art gallery as well as a studio. Emile's incredible passion for art and furniture make this a really cool space."

Once the space was completed, Haynie relied on longtime partner GC Pro to recommend gear additions, which included API 3124+ 4-channel preamps as well as a

Universal Audio LA-610 recording channel, Thermionic Culture Culture stereo valve distortion, and Sound Toys plug ins.

Malvicino says that Haynie was a great client to work with, and he is extremely pleased to be part of the GC Pro team as an affiliate partner: "GC Pro brings me to the table on many, many projects," he says. "And being involved from day one can be very valuable to the client and can make a big difference," he says. "From the outset of this project, I had complete support from the entire team — including GC Pro's sales and account management teams."

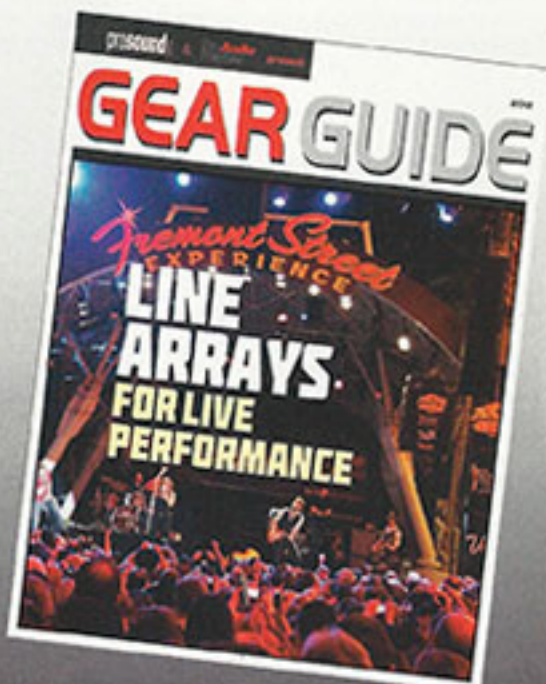
GC Pro's approach is somewhat unique in the industry, since a client has many disciplines — sales, design, and support — at their fingertips. From Malvicino's perspective, it is a process that is getting more and more refined with each new project they take on: "The more we do, the better we get at it. I've been working with GC Pro's affiliate program for 2-1/2 years now, and it has been a great experience."

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