

There is a particular kind of studio that announces itself quietly, not through flashy signage or industry name-dropping, but through the precision of its silence, the balance of its rooms, and the considered logic of every design decision within its walls. **WhiteWine Studios** is that kind of space. Founded in 2016 and built by professionals who have spent over a decade learning the trade from the inside out, the studio is as much a philosophy as it is a facility. **PALM Expo Magazine** takes an inside look at the inception and early vision of this studio.



CRAFTED BY EAR, BUILT BY DESIGN

An Inside Look at WhiteWine Studios Where Industry Experience Guides the Creation of a Technically Balanced Recording Facility

At the heart of its technical operations is **Roshan Patil**, Co-founder and Operations Head, whose path into audio engineering began with an early recognition of where his strengths lay.

A Foundation Built in Chennai

As students of **KM Music Conservatory**, founded by **A.R. Rahman**, in Chennai, Patil and his co-founder **Yassh Singh**, had a rigorous education in the discipline, one that would prove directly applicable when the time came to build his own studio from the ground up. "I was always good at a technical part and wanted to study it to industry standards," he recalls, "and KM music conservatory helped me gain those skills and shaped myself into a professional audio engineer ready to have a hands-on experience as a techie and sound engineer."

That confidence, crucially, was not merely academic. It was earned through years of hands-on experience across multiple studios. Patil traces the breadth of their combined experience as foundational to what the studio has become. "As a team, we both have over 12 years of experience in sound," he

explains. "WhiteWine was founded in 2016 by Yassh, starting with a studio setup in Pune. Both of us have worked at several studios, and Yassh also has experience working with **The Times Group** as a Senior Producer."

Design Philosophy: Nature, Cohesion, and Visual Purpose

The aesthetic identity of **WhiteWine Studios** is not incidental. From the outset, the founders had a dual mandate for the space — it had to function as a world-class recording environment, but it also had to hold up visually as a production-ready backdrop for shoots and creative sessions. "We wanted to design the studio to be visually aesthetic and also a place where proper shoots can take place," says Patil. "The entire studio follows a cohesive colour theme. We aimed to make it look natural and inspired by nature."

This nature-inspired palette gives the studio a warmth and organic sensibility that distinguishes it from the industrial or utilitarian look common to many professional facilities. The visual consistency runs throughout every space, creating the sense of a considered, unified environment rather than a series



Dub Room B's intimate footprint is optimised for focused vocal work, with the microphone stand, music stand, and headphone monitoring precisely positioned for session efficiency while a Manley large-diaphragm condenser takes centre stage in the booth, reinforcing the close visual and operational connection between performer and engineer



of rooms pieced together over time.

Spatial Layout: Interconnected and Purposeful

WhiteWine Studios is structured around a layout that prioritises both operational flexibility and smooth workflow between spaces. "The space is divided into different sections, which are interconnected with each other," Patil explains. "There is **Dub Room A**, which also serves as a jam room. It is larger in size and allows us to easily record bigger setups. Then there is **Dub Room B**, which is smaller in size. Both dub rooms are connected to a common control room located in between them. The studio also has a common meeting/dining area, a lobby with seating, one additional production room, one office, a reception area, a pantry, and a large smoking area."

The positioning of the control room between the two dub rooms is a particularly effective design choice, it allows the engineering team to pivot

between sessions with minimal disruption, while maintaining oversight of both live spaces from a single, centralised position.

Acoustic Design: No Compromises

If the visual identity of WhiteWine Studios is defined by its connection to nature, its acoustic identity is defined by a commitment to precision. Patil is emphatic that aesthetics were never allowed to override acoustic requirements. "We had a clear idea of what we needed, and we planned the entire acoustics accordingly," he says. "The final layer and finishing touches were done based on the theme we wanted. There were no compromises in the acoustics."

That clarity of purpose is evident in the technical detail of the treatment itself. "We have designed the space for perfect balance," Patil explains. "All the rooms are treated with double-layered walls and acoustic materials such as rock wool in the initial layers and glass wool in the final layers. The rooms also have proper bass traps installed in all the corners, which are not visible but are placed strategically within the corners."

The layering approach — rock wool beneath, glass wool above — is a considered acoustic strategy: rock wool's density and flow resistivity make it effective for mid- and high-frequency absorption in the initial layer, while glass wool in the finishing layer provides complementary performance across the frequency range, particularly in the upper mids. The hidden corner bass traps address the low-frequency accumulation that plagues so many smaller rooms, and their concealed placement speaks to the studio's refusal to let technical necessity disrupt visual coherence.

Equally notable is an unusual consideration built into the design for the studio's production and shoot functionality. "We have designed the studio in such a way that there is no light reflection, even when using large lights for shoots and other purposes," says Patil. "We have also designed the acoustics to ensure zero low-frequency resonance, so the rooms sound perfect and completely balanced."

Monitoring and Signal Chain

Monitor selection at WhiteWine Studios followed a methodical evaluation process rather than brand loyalty or convention. "We tested a few options and concluded that the **Focal Alpha Twin Evo** powered monitors worked best for the room, as they sat well within the space," says Patil. The choice is a telling one — the Alpha Twin Evo's mid-field design and extended low-frequency response make it well-suited to a room tuned for balance rather than flattery.

The control room's monitoring setup extends considerably beyond a standard stereo pair, however. "We have a complete **Dolby 7.1.4** setup in the control room," Patil confirms, "with **Focals** for the LCR channels, JBLs for the



The control room at WhiteWine Studios, anchored by a pair of Focal Alpha Twin Evo monitors flanking an Apple Mac workstation, the nerve centre of the studio's Dolby 7.1.4 setup

remaining surround channels, and a **Pulz 12 subwoofer.** This Dolby Atmos-ready configuration positions the studio squarely in the immersive audio space — increasingly important as OTT platforms and streaming services raise expectations for spatial audio delivery.

On the signal chain, Patil takes a refreshingly pragmatic view. “The chain is not very complicated,” he says. “It is as simple as having the system (Apple Mac) connected to the audio interface (**RME Fireface UFX III**), followed by the preamp (**Focusrite**) and snake inputs. We have enough inputs from the dub rooms to easily record larger setups.” The RME Fireface UFX III is a robust and well-regarded centerpiece for professional facilities — its low-latency performance, high channel count, and stable driver architecture make it a sensible choice for a studio handling a diverse range of session types.

Software and Workflow

WhiteWine Studios operates across two primary digital audio workstations, each selected for specific strengths. “We primarily use two DAWs: Pro Tools and Logic Pro,” says Patil. “We use Pro Tools for Dolby, surround mixing, as well as stereo mixing. Logic Pro is primarily used for music production, and we use both DAWs for recording.” This dual-DAW approach is increasingly common amongst studios serving both the music production and post-production markets — Pro Tools’ industry-standard status in post and immersive audio sits naturally alongside Logic Pro’s deep integration with Apple hardware and its intuitive environment for music creation.

Project Portfolio

The range of work flowing through WhiteWine Studios is broad, reflecting

“We had a clear idea of what we needed, and we planned the entire acoustics accordingly. The final layer and finishing touches were done based on the theme we wanted. There were no compromises in the acoustics.”

both the versatility of the space and the varied experience of the team. “We work on all the projects mentioned above, with a stronger focus on music — whether independent or commercial,” Patil explains. “We also work on OTT projects, advertisements, film post-production, and video production. We have the capability to record and handle post-production for all of the above.” As

This full-service capability, from tracking and production through to post and delivery, is a significant advantage in a market where clients increasingly seek consolidated, end-to-end solutions rather than fragmenting their projects across multiple facilities.

Looking Ahead

On the subject of future upgrades, Patil’s outlook is measured and characteristic of a team that plans carefully rather than chasing novelty. “As we all know, upgrades and new equipment never stop coming,” he says. “We always keep exploring new options that could be beneficial or necessary for the studio, and we continue to upgrade accordingly.” It is a philosophy that mirrors the studio’s founding principles: deliberate, informed, and always led by what the work genuinely demands.

WhiteWine Studios stands as a case study in what happens when technical education, accumulated industry experience, and a clear design vision are brought together with patience and precision. Every element — from the hidden bass traps to the Dolby 7.1.4 rig, from the nature-inspired palette to the interconnected room layout — reflects a team that understood exactly what they were building before the first panel was installed.