Room treatment synopsis:

In order of importance/feasibility/budget, my approach consists of the following phases :

0. wherever possible use concrete as it is acoustically 'dead' (mass, resonance, ...) and avoid glass or polished surfaces

1. create a new room or adapt the existing room to more optimal ratio's and use as much symmetry as possible (surround requires 3D symmetry in theory)

2. to reduce reverberation (T60):

    a. add as many absorbing materials as possible (acoustic wall-paper & ceiling panels, perforated dry-wall ceiling, non-leather furniture, fluffy carpets, etc...)

    b. add dedicated panels in sweet spots, 1st order mirror reflections, behind flat panel or projection screen, etc...

    c. with strictly cinema implementations (=/= 5channel SACD), room reverb has to be kept even further down, as the processor regulates artificial 'surround' through the additional speakers (see also Siegfried Linkwitz & R. Walker)

    d. pay specific attention to reverb times when di-poles are used, they require less dry rooms (see also Siegfried Linkwitz & R. Walker)

3. add full height bass traps in every corner

4. add removable window/glass covers made out of dampening panels or diffuser material

5. add QRD or 3D diffusers (most of the time only applicable in a dedicated audio room, difficult to hide in a living room and not completely compatible with point 2.a.)