

**WSDG**  
WALTERS-STORYK DESIGN GROUP

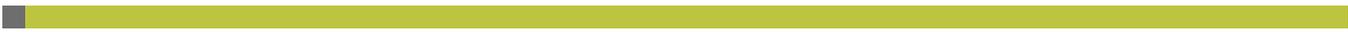


ARCHITECTURAL  
ACOUSTIC  
CONSULTING

MEDIA  
SYSTEMS  
ENGINEERING

## Company Profile Broadcast/Podcast

[wsdg.com](http://wsdg.com)



# Table of Contents

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<b>Company Background and Structure</b> .....	<b>4</b>
Company Background .....	4
Company Structure .....	4
<b>Services   Architectural Acoustic Consulting</b> .....	<b>5</b>
Acoustic Testing, Measurement and Assessment .....	5
Acoustic Simulation, Modeling, Auralization .....	5
Room Acoustics Analysis and Surface Treatments Design .....	5
Sound Isolation, Structural Acoustics Analysis and Design .....	5
Peer Review, Expert Reports, Studies and Surveys .....	6
Media Facility Site, Facility, Master Planning, Feasibility Studies .....	6
Broadcast and Recording Studio Design .....	6
Technical Interior Design, Product Development and Prototype Testing .....	6
<b>Services   Media Systems Engineering</b> .....	<b>7</b>
Media Systems Design and Equipment Recommendations .....	7
Media Network, Distribution, System Control, IT and Communication Systems .....	7
Audio / Electroacoustic Engineering, Simulation, Modeling and Auralization .....	7
Audio, Electroacoustic Systems Calibration, Tuning and Optimization .....	7
Video Systems Engineering, Content Capturing, Display, Visibility and Sightline Studies .....	8
Peer Review, Experts Reports, Studies and Surveys .....	8
Broadcast and Recording Studio Systems Design .....	8
Theatrical Systems .....	8
<b>Relevant Experience</b> .....	<b>9</b>
<b>Professional References</b> .....	<b>58</b>
<b>Representative Client List</b> .....	<b>59</b>
<b>Key Personnel</b> .....	<b>61</b>

# Company Background and Structure

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## Company Background

**WSDG** - Walters-Storyk Design Group is a global architecture, acoustic, electro-acoustics and advanced audio-visual systems integration consulting and design firm. Pioneering architect/acoustician, John Storyk (AIA), founded the company in 1969 with the creation of Jimi Hendrix's Electric Lady Studios in NY.

With USA headquarters in Highland, New York, as well as offices and representation in Latin America, Europe, Middle East and Asia, WSDG is the partnership of Founding Partners Beth Walters and John Storyk. The firm's global team includes over 65 partners, associates and design professionals.

WSDG's almost 50 years of innovative design achievement has produced over 3500 diverse global projects. These assignments include: NY's Jazz At Lincoln Center and studios for Alicia Keys, Jay-Z, Bob Marley, Bruce Springsteen, Celine Dion, Def-Jam Records, ESPN, MTV (Latin America), WNET, KKL (Switzerland) and Boston Symphony Orchestra.

WSDG is an eleven-time winner of the international NAMM TEC Award for studio design creativity. Recent WSDG TEC winners include: Jungle City Studios, NY (2011), the Berklee College of Music – 160 Mass. Ave. recording/teaching complex, Boston (2014), The Church Studios, London (2016), and Boston Symphony Orchestra Control Room, Boston, MA (2017). The firm's work has been published extensively, and discussed in numerous professional audio, broadcast and systems design publications.

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## Company Structure

**WSDG maintains offices and representation around the world:**

### **USA:**

Highland, New York  
New York, New York  
Miami, Florida  
San Francisco, California  
Los Angeles, California

### **Europe:**

Basel, Switzerland  
Berlin, Germany (ADA-AMC GmbH)  
Barcelona, Spain

### **Latin America:**

Buenos Aires, Argentina  
Belo Horizonte, Brazil  
México DF, México  
Punta del Este, Uruguay

### **Asia:**

Guangzhou City, China  
Mumbai, India  
St. Petersburg, Russia  
Doha, Qatar

# Services | Architectural Acoustic Consulting

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## **Acoustic Testing, Measurement and Assessment**

WSDG employs sophisticated measurement equipment, the most up-to-date acoustical data-collection and analysis software and complex visualization tools to determine and optimize existing acoustical conditions in time and frequency domains, including RT60 Reverberation Times, Transmission Loss, STI Speech Intelligibility Assessments, SPL Sound Pressure Level distribution, Background Noise Levels and many other parameters. Our engineering team specializes in acquiring critical measurement data in-situ or laboratory-based for documentation. This work applies to both technical design and legal / forensic purposes and presents useful interpretations of measurement results and their consequences. All work complies to the latest international standards, industry benchmarks and professional compliance values.

## **Acoustic Simulation, Modeling, Auralization**

WSDG uses complex prediction and analysis software to model and study the behavior of sound in a three-dimensional virtual prototyping environment by means of an iterative process and has also pioneered the use of acoustical modeling tools and auralization by using the industry's most advanced acoustic prediction and modeling software. These software tools facilitate "auralization" - a complex calculated algorithm that allows for input of an original, non-processed audio file (such as a speech announcement or an acoustical instrument recording) and then renders an audible reproduction of the future acoustical situation in the virtual building environment. This allows all stakeholders to listen to music, speech or any audio content in the virtual design reality, thus providing an invaluable tool during design and planning.

## **Room Acoustics Analysis and Surface Treatments Design**

Room Acoustics is the science of controlling a room's internal acoustic characteristics by creating geometry in combination with creative surface materialization using reflection, absorption and/or diffusion. Excessive reverberation time can lead to poor speech intelligibility, high ambient noise levels, poor ability to concentrate and limited comfort, specifically in workplace and privacy / confidentiality applications. Interior acoustical floor, wall, and ceiling surfaces can be created using a wide variety of materials and finishes, including perforated, slotted, fabric covered, foam based, plastic, wood, glass, metal or gypsum materialization. WSDG carefully studies and specifies appropriate materials and applications, always with a keen eye and respect for a project's underlying architecture.

## **Sound Isolation, Structural Acoustics Analysis and Design**

Structural Acoustics analyzes noise transmission from building exterior envelope to interior and vice versa, as well as noise transmission from one room to another within the building environment. Inadequate acoustical isolation may lead to elevated sound levels within the space which reduces privacy, comfort level and concentration ability; severely limits speech intelligibility and has implications for noise health effects. Primary noise paths often include roofs, ceilings, eaves, walls, windows, doors, room partitions, as well as flanking, ducting and other penetrations. Sufficient noise containment control ensures space functionality and is often required by local municipal codes. WSDG specifications include construction details for wall and slab assemblies and special acoustical isolation conditions (including "room-within-room" construction).

**Peer Review, Expert Reports, Studies and Surveys**

WSDG is a trusted partner for Peer Review, Expert Reports, Studies and Surveys within the context of Architectural Acoustics Consultation. Peer review is the evaluation of work and studies conducted by other parties. This work is often required to maintain standards of quality; assess solutions and designs; provide a second opinion or variations to a concept; create alternate solutions to improve performance and efficiency; provide credibility; and verify costing and time table analysis. WSDG's studies and surveys are often based on in-situ or laboratory measurements and assessments utilizing a wide range of international benchmarks and standards.

**Media Facility Site, Facility, Master Planning, Feasibility Studies**

WSDG provides a wide portfolio of design and consulting services that support media facility conceptual planning, master planning, site selection and feasibility studies as well as timely, detailed and cost-effective advice on highly sensitive and complex architectural construction and renovation projects. WSDG has extensive experience with sensitive architectural issues including historical renovations, additions and new construction projects in media production, corporate, government, education, broadcasting and cultural / entertainment sectors.

**Broadcast and Recording Studio Design**

WSDG brings nearly 50 years of experience in providing design and consulting services that support Broadcast and Recording Studio projects during all phases (master planning, schematic design, design development, construction documentation, bidding – pricing, construction administration and final commissioning / close out). WSDG provides timely, detailed and cost-effective advice on highly sensitive and complex architectural construction and renovation projects, from small but critical retrofits to challenging ground-up construction. WSDG brings extensive experience to sensitive architectural issues including historical renovations, additions and new construction projects in media production, corporate, government, education, broadcasting and cultural / entertainment sectors.

**Technical Interior Design, Product Development and Prototype Testing**

WSDG provides technical interior design and integration services for media production, cultural, entertainment and corporate environments in close collaboration with all stakeholders with the goal of enhancing room design, achieving a healthier, more inspiring, more ergonomical and more aesthetically pleasing environment. WSDG provides conceptual development, space planning, site inspection, programming, research and construction management for technical AV and lighting design, lighting control, acoustical surfaces and sightline considerations. Designs are illustrated by means of 3D visualizations, renderings and VR simulations. WSDG's engineering team and laboratories are available for acoustical studies, assessments, and measurements as well as for supporting further optimization of acoustical parameters of a given product under development. Feasibility studies and virtual prototyping can be conducted to ascertain the product's acoustical performance level and market position.

# Services | Media Systems Engineering

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## **Media Systems Design and Equipment Recommendations**

WSDG gives guidance in an increasingly crowded world of technology devices, standards and practices all claiming to be the best and the most futureproof. Corporate, cultural, educational, residential and governmental sites alike are constantly striving to improve their media systems in an effort to stay on top of current presentation, communication, collaboration, conferencing and entertainment techniques. WSDG provides well integrated AV System Designs based on the highest industry standards, while working collaboratively with its clients in developing long term visions, outlooks and strategies.

## **Media Network, Distribution, System Control, IT and Communication Systems**

Telecollaboration, teleconferencing and telecommuting significantly influence corporate culture and workflow. Substantial engineering and integration efforts are required to make these technological advances in fact be supportive to the workforce. WSDG designs individual office, boardroom, conference center, and site wide media networks, while providing AV infrastructure with solid privacy protection and high usability to satisfy even highest quality requirements in both sonic and visual aspects.

## **Audio / Electroacoustic Engineering, Simulation, Modeling and Auralization**

The most visible part of the electroacoustical system is the loudspeaker. Loudspeakers are complex electromechanical devices so varied and rapidly shifting that the market is hard to oversee even for professionals. WSDG specifications are based on 3D acoustical software simulations and virtual prototyping of the venue or room where the architectural conditions are overlaid with the technical, aesthetical and budgetary criteria of the project at hand. WSDG often creates simulated audio playback demonstrations, called auralizations, to facilitate decisions based on auditory impact. Selecting the electroacoustic system most suitable for the space, after determining room acoustics and structural boundary conditions in what-if scenarios, enables WSDG to achieve and exceed target parameters such as loudness level, frequency range, coverage, directivity control and speech intelligibility STI. Electro acoustical systems may be used in voice alarm / emergency scenarios, where properties such as redundancy, certification and reliability are highly critical. WSDG has extensive experience for such systems and is fully familiar with all current national and international regulation including e.g. FIFA, IOC and UEFA.

## **Audio, Electroacoustic Systems Calibration, Tuning and Optimization**

Audio System Calibration or Audio System Tuning is the science and art of bringing the entire sound system to operate at its peak performance. The commissioning process involves WSDG's highly experienced experts in audio measurement and sonic accuracy and is based on a sequence of tasks to obtain the maximum audio precision of the component ensemble installed in a space. Frequency and time-domain measurements as well as extensive listening tests are employed to carefully determine the correct placement, phase-alignments, crossover points, equalization and gain control of a loudspeaker-room system. Full documentation concerning component settings is issued by WSDG for client's reference. For professional audio systems, WSDG recommends recalibration every 12 to 24 months to increase system accuracy and to maximize ROI.

**Video Systems Engineering, Content Capturing, Display, Visibility and Sightline Studies**

No media experience is complete without a clear, bright, high resolution visual solution. WSDG provides comprehensive video system engineering services, including design of networks, hardware, software and other related infrastructure to support video applications within production, broadcasting, educational, corporate, information and entertainment contexts. Camera and display / projection system positioning often require integration and placement studies that are based on 3D visualization and studies. Typical auxiliary WSDG engineering fields include heat management and noise mitigation.

**Peer Review, Experts Reports, Studies and Surveys**

WSDG is a trusted partner for Peer Review, Expert Reports, Studies and Surveys within the context of Media Systems Engineering. Peer review is the evaluation of work and studies done by other parties. This work is often required to maintain standards of quality; assess solutions and designs; provide a second opinion or variations to a concept; create alternate solutions to improve performance and efficiency; provide credibility; and to verify costing and time table analysis. WSDG's studies and surveys are often based on in-situ or laboratory measurements and assessments utilizing a wide range of international benchmarks and standards.

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**Theatrical Systems**

Theatrical Systems Engineering refers to conceptualizing, designing and implementing technical equipment and devices for the performance community, while integrating these designs into the architectural and acoustic fabric of projects. WSDG provides these services including networking infrastructure, theatrical audio-video systems, immersive 3D audio replay, theatrical lighting, wired and wireless communication devices and stage machinery with the goal to give venue owners, producers, and artists the means to express their talents to the full extent of their creative imagination.

# Relevant Experience

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WSDG (Walters-Storyk Design Group) and its principals have an extensive body of clients in the fields of architectural acoustic consulting, facility master planning and media systems engineering. A list of projects that supports our company profile and credentials follows. For a more extensive client list, please see [www.wsdg.com](http://www.wsdg.com). Our experience spans nearly 50 years in architectural design, internal room acoustics, advanced noise isolation, and systems design required for acoustically sensitive projects of all sizes. Moreover, WSDG has the ability to work seamlessly within a team design environment.

**We have assembled a list of projects that underscore our experience with multiple project types:**

Food Network  
New York, USA

TV Globo  
São Paulo, Brazil

Peloton Flagship Spinning Center  
New York, USA

ESPM Broadcast Teaching Center  
São Paulo, Brazil

Audible Recording Studios  
Newark, USA

Berklee College of Music – 160 Mass Ave  
Boston, USA

KKL Concert Hall  
Luzern, Switzerland

VSL Synchron Stage  
Vienna, Austria

Rio 2016 – Barra Olympic Park  
Rio de Janeiro, Brazil

Mix FM  
São Paulo, Brazil

Electric Lady Studios  
New York, USA

Gimlet Media  
Brooklyn, USA

ESPN Digital Center 2  
Bristol, USA

Qatar Television  
Doha, Qatar

audioEngine  
New York, USA

Non-Stop  
Buenos Aires, Argentina

Jazz at Lincoln Center  
New York, USA

Maracanã Stadium  
Rio de Janeiro, Brazil

KEXP 90.3 FM  
Seattle, USA

Aura Club Events Hall  
Zurich, Switzerland

The Metroplex at KITEC  
Hong Kong, China

PepsiCo Content Studio  
New York, USA

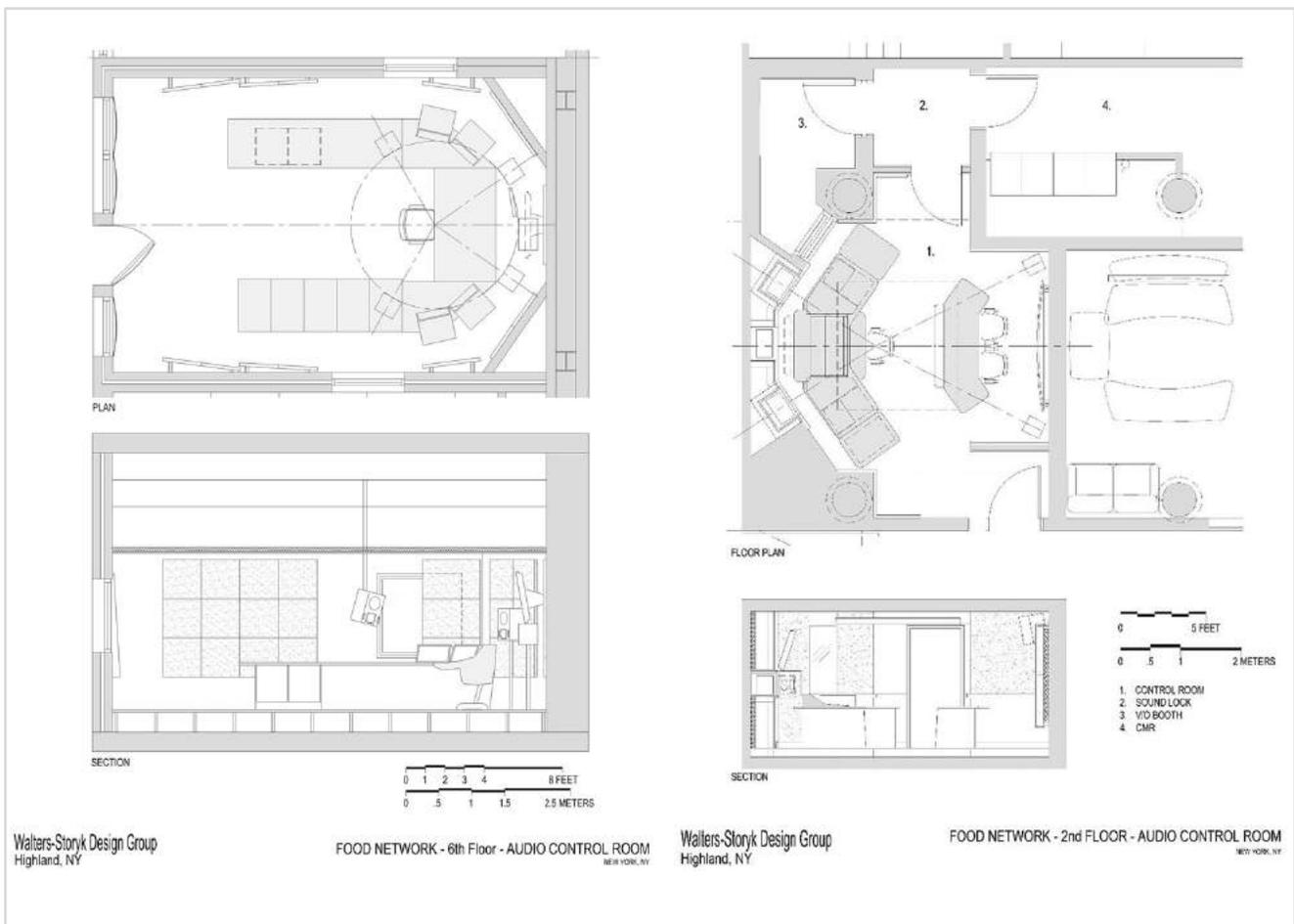
VGTRK Recording Studios  
Moscow, Russia

Jungle City Studios  
New York, USA

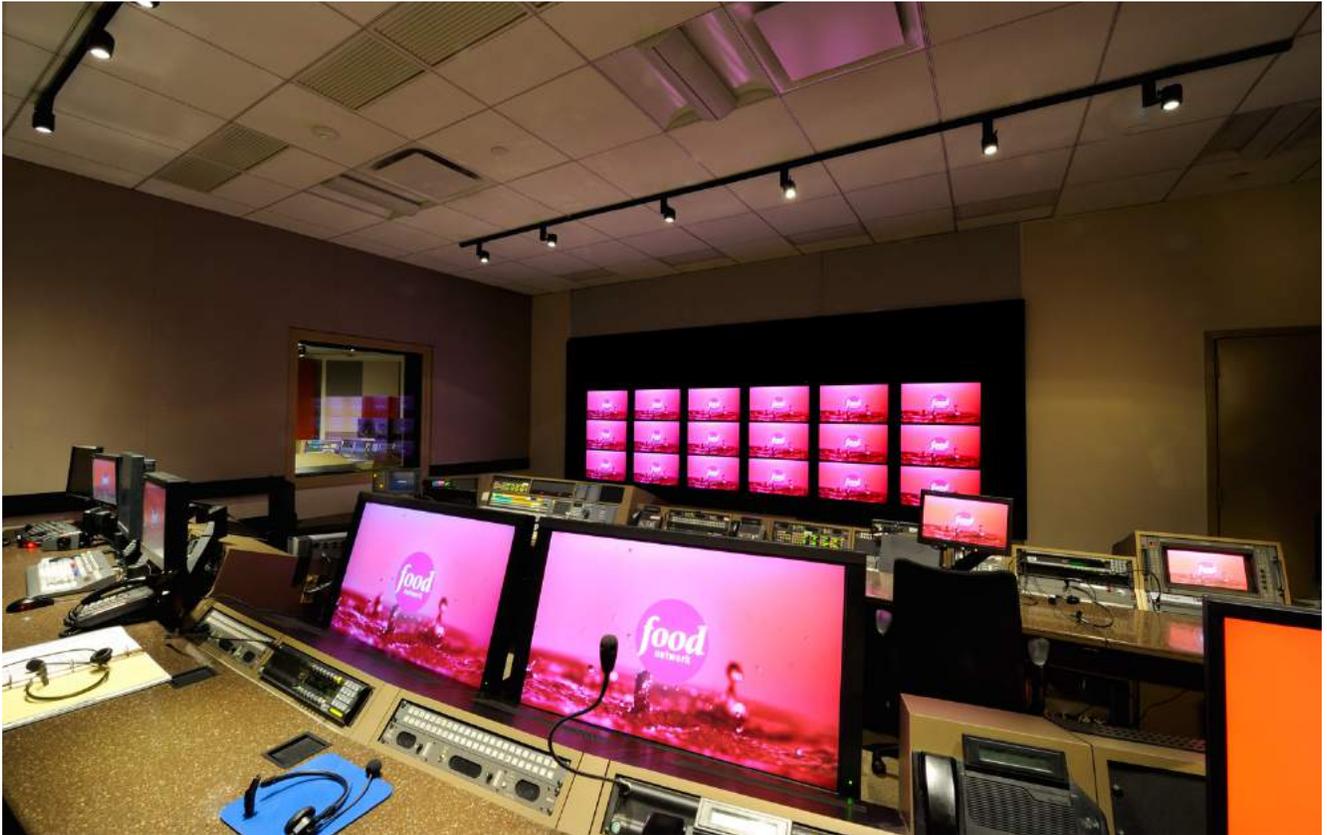
# Food Network - New York, USA

Food Network has been creating tastefully prepared, highly entertaining programming since 1993. Originally owned by Providence Journal, and then A.H. Belo Corp, the innovative network was acquired by The E.W. Scripps Company (now Scripps Networks Interactive) in 1997. After establishing such household icons as Emeril Live and Iron Chef America, it has gone on to create such signature programs as Alton Brown's GoBod Eats and Rachael Ray's Thirty-Minute Meals. Food Network currently serves its appetizing 24/7 menu of recorded programming to over 99 million households around the world.

While 5.1 was on the agenda at the outset of the expansion program, audio remained a stereo format throughout the migration to an HD video system. "Our intention was to move to 5.1 when demand reached critical mass," Jarrett explains. "The initial game plan for Ninth Avenue was to shoot primarily in SD mode using Grass Valley components including signal routing, cameras and a video switcher, while recording on IMX video recorders and posting in Avid NLE rooms. We shifted to more HD production with each passing year and eventually moved to recording HD iso camera feeds on HD CAM video recorders and posting in our HD NLE rooms via an Avid ISIS storage system. The process worked until 2008 when we rebuilt the Audio, Flex and Production Control Rooms and became fully HD compliant in our studio operation," he adds.



# Food Network - New York, USA



## ESPN Digital Center 2 - Bristol, USA

ESPN, the global leader in comprehensive sports coverage, has completed a five-year development and construction project for its new Digital Center 2 studio/media production center. An ambitious addition to ESPN's existing Digital Center 1 campus in Bristol, Connecticut, the 194,000 sq. ft. complex was envisioned as a "format-agnostic/future-proof" creative production facility with unlimited potential for trail-blazing content creation. A comprehensive green and employee comfort-focused environment were primary goals for the new facility.

With six new production control rooms, four audio control rooms and 16 edit suites, ESPN's Digital Center 2 technical capabilities are exemplified by a multi-dimensional monitor wall featuring 56 variably sized individual monitors designed to provide 3D-like graphic images. An arsenal of 40 state-of-the-art cameras is highlighted by a JITA cam capable of swooping up to a height of 22 ft. and following a circular track to deliver a sweeping 360° studio overview. The Center 2 routing system can accommodate as many as 60,000 simultaneous signals over 1,100 miles of fiber optic and 247 miles of copper cable deployed throughout the facility.

All these rooms are dedicated to producing flawless audio and video for programs, interviews, voiceover recording and the full spectrum of broadcast audio for video support. Overall quietness throughout the entire creative plant was an absolute priority. High performance broadcast acoustic specifications and recommendations were developed for all critical services including HVAC, fire protection and electrical systems. ESPN Digital Center 2 represents the apex of broadcast, cable, and Internet streaming production. The complex stands as a major accomplishment in next-generation audio/video production and delivery.



## ESPN Digital Center 2 - Bristol, USA



## TV Globo - São Paulo, Brazil

Founded in 1965 by the journalist Roberto Marinho, Rede Globo is the largest television network in Latin America, known around the world for its journalism crew, soap operas and television series productions. Ever-conscious of their place in the national and international broadcast market, TV Globo is constantly investing in infrastructure and equipment throughout the facility.

WSDG was invited to provide the architectural-acoustical design for the various types of production and post-production studios of the new CPP2 building, located at PROJAC in Rio de Janeiro, representing the largest television production center in Latin America.

As part of the renovation, WSDG also had the privilege to provide the acoustical construction services for all spaces involved in the design process for the last five years.

In the city of São Paulo, TV Globo has also been going through recent renovations in order to keep their technology up to date for the new demands of HD television. WSDG has been working on the design and construction of the Video Control Rooms as well as Audio HD and Surround Audio mixing rooms.



## TV Globo - São Paulo, Brazil



## Qatar Television - Doha, Qatar

Qatar Television is a world-class TV production complex created to bring relevant content from Qatar to a global online and TV audience. Broadcast channels include: Tourism, Business, Technology, Lifestyle, and Education. The QTV complex is also designed to produce original content, press conferences, special events and a wide range of broadcast and online programming.

A QTV, Technical Executive attending the Broadcast & Film Africa 2012 Conference in Kenya last year, met with WSDG project engineer Marc Viadiu a fellow attendee. The executive described their need for precise acoustical measurements and recommendations for reducing reverberation time on their three primary studio sets. Viadiu provided the executive with examples of WSDG's testing procedures and expertise in broadcast production facility design. Company Partner/Director of International Relations, Sergio Molho made an initial site visit in mid-October and returned with Viadiu in November to perform acoustic measurement and simulation tests.

QTV has three permanent program sets. The 14,788 sq. ft./39.4 ft. high *News Show* and 10,764 sq ft./39.4 ft. high *Evening Show* sets live within the TV Production Complex, The 3230 sq. ft./ 26.2 ft. high *Morning Show* set is situated within "The Pearl," a large commercial mall. WSDG fine-tuned the interior room acoustics, and resolved disparate isolation issues for all three studios. The installation required: 1250 sqm of Melamine foam, (61 cubic meters) and 700 sqm of polyurethane foam (21 cubic meters), At the client's request, it is completely undetectable to viewers. The highly effective custom acoustic absorption panels were fabricated to international broadcast industry standards and installed within a hard 60-day deadline to enable the station to begin scheduled broadcasting on December 16, 2012. WSDG also supervised the design, construction and certification of two 9' high, 3.5' wide custom acoustic doors for the Evening Show Studio. Those doors, each weighing a full ton, were installed during the second phase of the project in February 2013.



## Qatar Television - Doha, Qatar



## Peloton Flagship Spinning Center - New York, USA

In developing a NYC flagship site for their live and on-demand, indoor spinning classes, the Peloton brain trust recognized the need for a cutting-edge video broadcast studio for their streaming program. The company founders engaged WSDG to create a broadcast quality acoustic and isolation design and, an audio/video production studio with professional lighting and systems integration. The resulting Production Control Room and 60-bike Spinning/Streaming Studio are key components of the 8000 square foot complex. Located NYC's trendy Chelsea District, the Peloton Spinning Studio also features spa-quality ambience, a refreshment lounge and, a sports fashion retail shop.

The Peloton studio introduces a new level of broadcast quality video through the internet. The space is tailored to enhance the image quality of the webcast while maintaining the proper ambience for in-house spinning enthusiasts. The 300 sq. ft. Production Control Room sports a state-of-the-art Newtek Tricaster production switcher, a Telemetrics robotic camera controller connected to 3 Sony PTZ cameras and a Telemetrics track and PTZ camera which provides high end and ultra steady camera moves and shots. PCR video display is provided by two 55" LCD monitors. The audio system is run by a fully-automatable Biamp Nexia console coupled with a Martin Engineering DSP, Genelec monitors and Sennheiser wireless microphones. The lighting system is controlled by LightJockey™ via a Windows-based USB to DMX interface. Ipod docks and a full-blown Nexo line array complete the equation in the 1500 sq. ft. Spinning Studio for unrivaled audio quality from the beginning to the end of the chain.



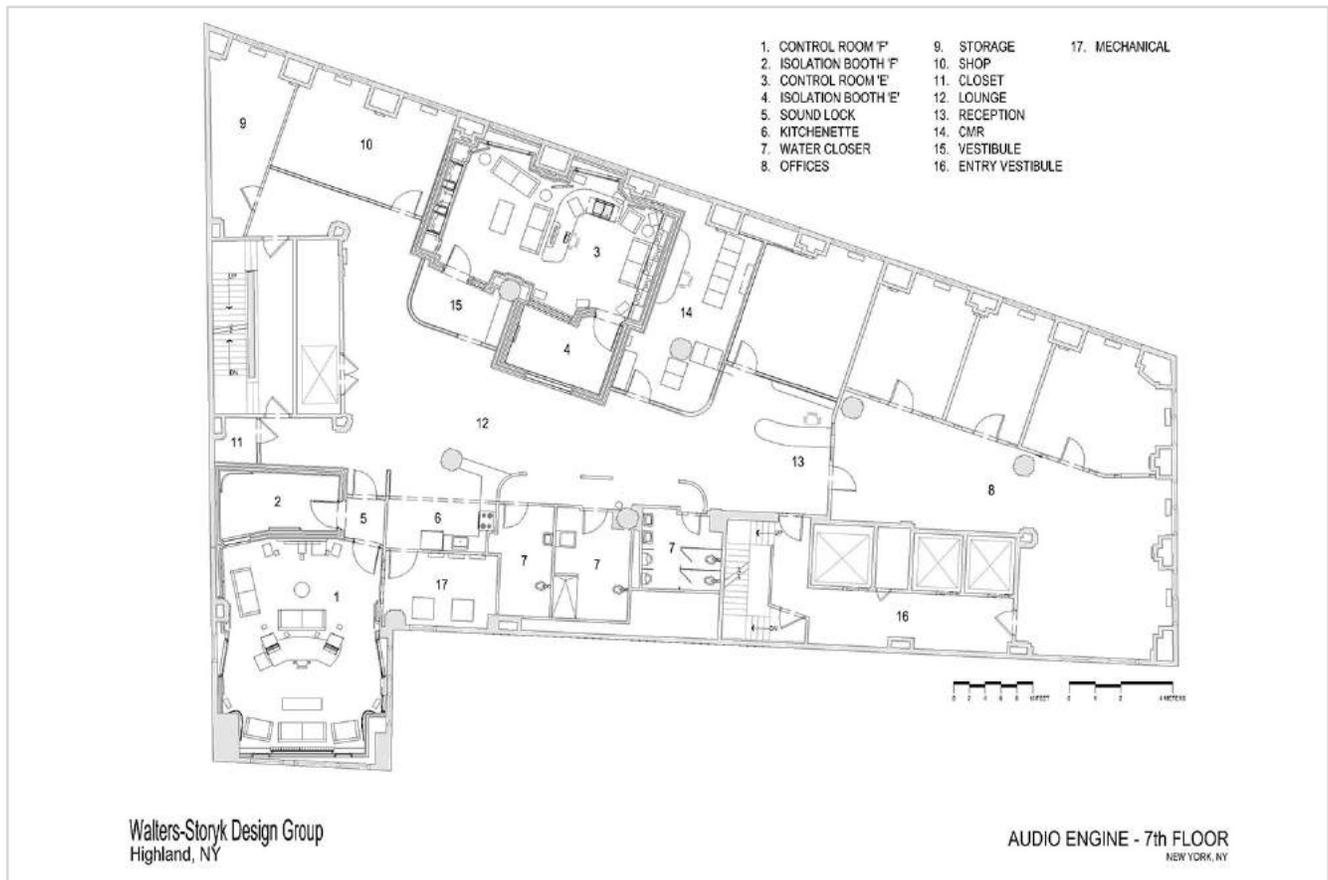
# Peloton Flagship Spinning Center - New York, USA



# audioEngine - New York, USA

Created in collaboration with studio architect and acoustician John Storyk of Walters-Storyk Design Group, audioEngine's Studio F (The Cabin) immerses clients in a luxuriously rustic 27 foot x 20 foot Adirondack-style log cabin environment. Features include rough hewn, highly polished floors, a hand-set stone fireplace (with a 65 inch Sharp LCD flat screen set in place of the traditional Yule log), hyper-elegant, custom furniture (including a 'tree branch' rocking chair), and a rear wall diffuser to enhance the pristine acoustics. A Digidesign Protools HD3 workstation running on an Apple MacPro; five Digidesign 192-1/O's, a Mojo SDI and a world-class B&W 5.1 monitoring system featuring 803D mains, SCMS surrounds and an ASW855 sub counterpoint the rural aesthetics for this decidedly 21st Century audioEngine.

Dedicated to 5.1 Dolby-approved theatrical sound mixes, the calming, spa-like contemporary luxury of The French Quarter, Hillary Kew Martell's chic, airy new 29 foot x 17 foot Studio E, houses a similarly powerful equipment package. Studio E features a Digidesign Protools HD3 workstation running on an Apple MacPro. To insure accuracy for demanding big screen theatrical advertising projects, aE partner/Director of Technical Operations Brian Wick stipulated a Martinsound Multimax EX system to control the commercial JBL theater spec main monitors and Bryston amplifiers. The surround arrays consist of three pairs of 8340's, driven by three BST amplifiers. Nearfield speakers are self-powered KRK V4's. In addition to three Sharp Aquos 32" LCD monitors, Studio E features a Sony VPLFE40 projector, a 122" diagonal Stewart screen. Motorized blackout shades control the natural light spilling in from the studio's 3 oversized windows to replicate the movie house environment. Soothing neutral colors, polished bleached-maple floors and eye-catching RPG diffuser provide the ideal finishing touches to the showplace room. Both Studios E and F include spacious 100+ square foot isolation booths outfitted with B&W WM2's and Bryston 2BST amplifiers.



# audioEngine - New York, USA

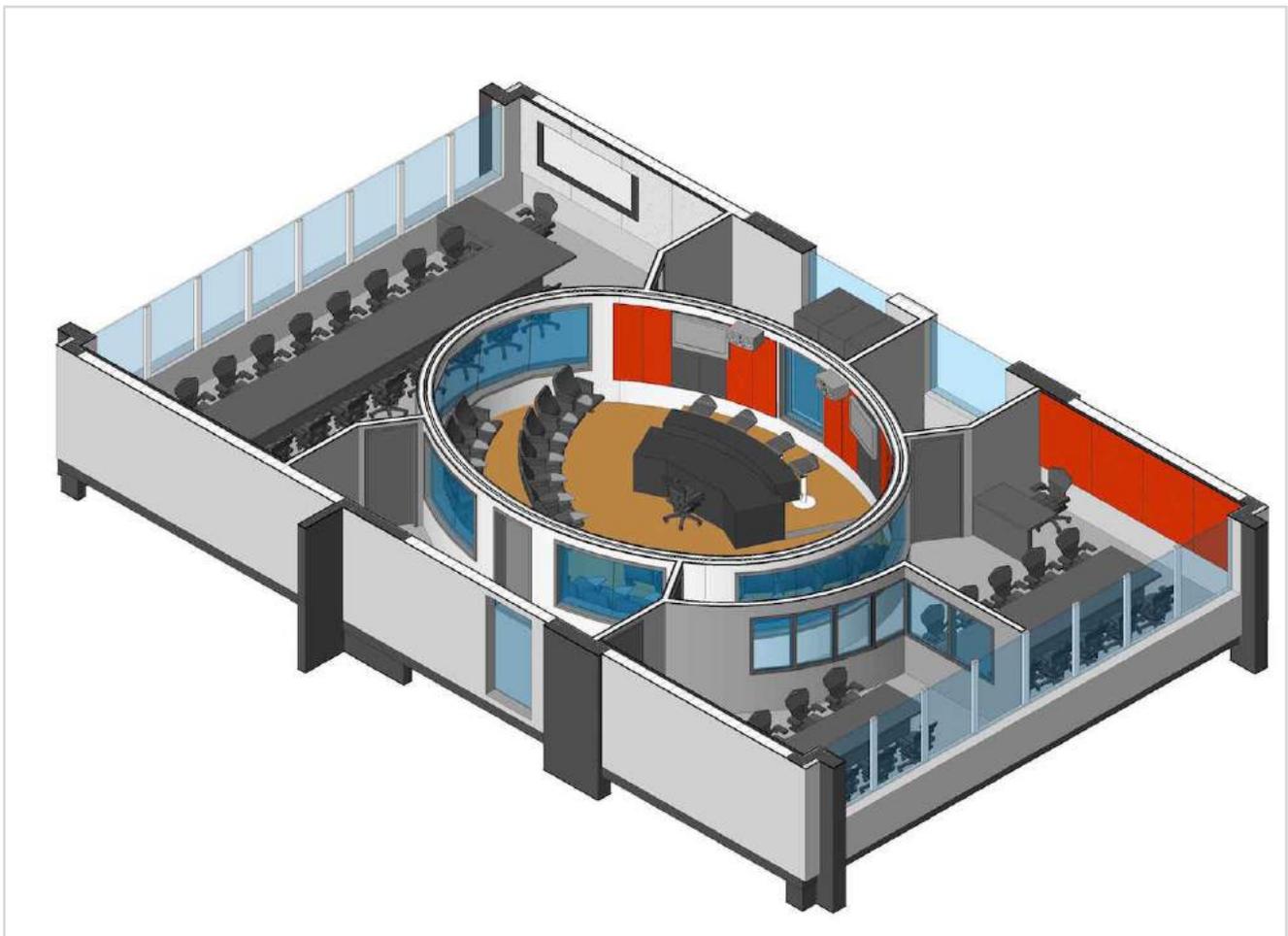


# ESPM Broadcast Teaching Center - São Paulo, Brazil

ESPM, one of Brazil's premiere institutes of higher learning has inaugurated a cutting edge Broadcast Teaching Center for its São Paulo Journalism Campus. Positioned as an elliptical, six-station teaching island, the 45m<sup>2</sup> / 480ft<sup>2</sup> classroom/production center provides students with full visual access to all production/broadcast activity. The classroom enables students to immerse themselves in the hyper-realistic broadcast environment, both as working participants and as observers.

The WSDG mandate was to develop a comprehensive master plan including production and broadcast studios, office spaces and meeting/conference rooms. And, to design and fine-tune the studio's acoustic. Because the teaching/production studio is situated above and below active classrooms, complete room-within-room studio construction was a key stipulation. This floating system enabled WSDG to isolate all sound emanating from the studio and exclude external sound from encroaching on student productions and broadcasts.

ESPM was determined to make this teaching/production studio a showplace that would inspire and motivate students, and to provide this growing industry with a new generation of highly qualified creative production personnel. The elliptical shape literally places the complex at the hub of the floor. Two expansive studio windows flood the area with daylight, and, also provide every student who passes by with a sense of the activity and excitement generated within. Nine spoke-like ceiling treatments enhance the rooms' acoustic qualities and lend additional visual support to the wheel-like, design concept.



# ESPM Broadcast Teaching Center - São Paulo, Brazil



## Non-Stop - Buenos Aires, Argentina

Founded in 1983, Non Stop TV produces content and provides audio, video and sophisticated post-production services for top rank clients in Latin America, Europe and Asia. With a staff of over 450, this 25,000m<sup>2</sup> complex creates over 800 hours of programming each year for Disney Channel, Sony, Fox Sports, History Channel and many other leading broadcast/cinema content producers.

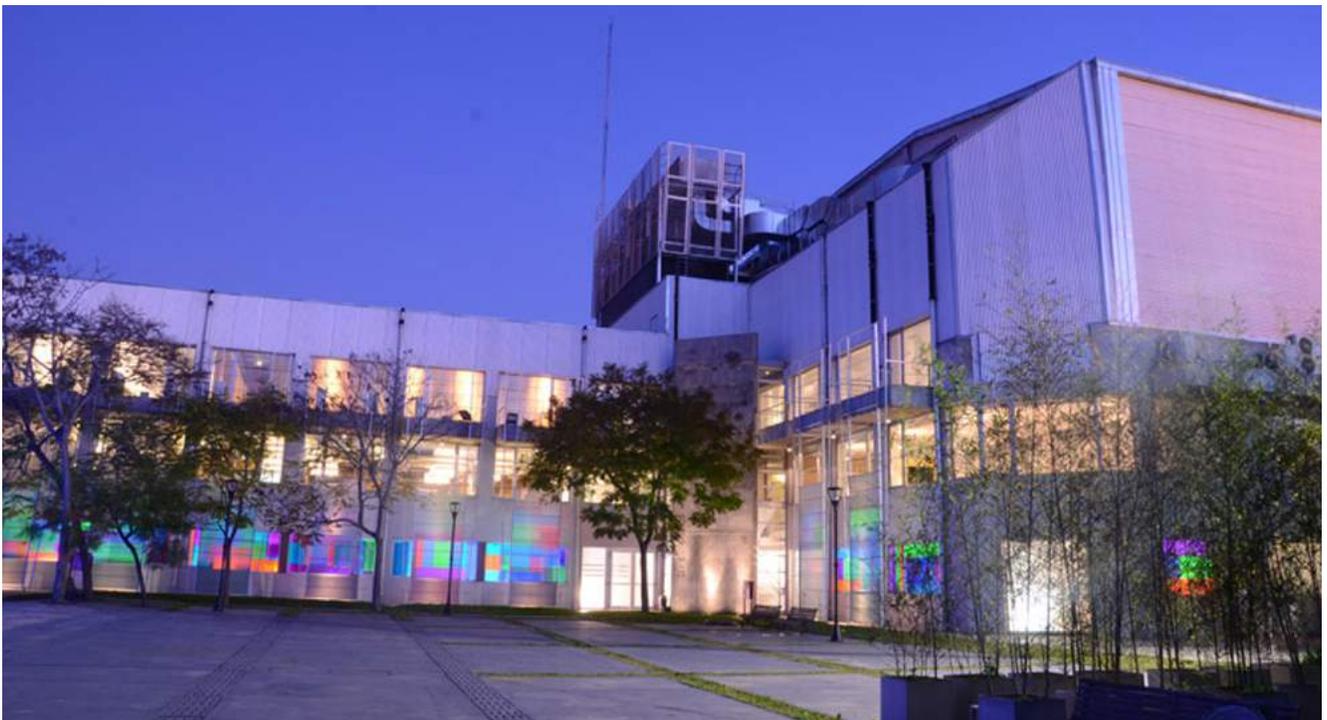
For thirty years Non Stop TV has lived up to its name as one of the most prolific production entities in Latin America. Its ONLINE department offers post production for feature length films, commercials, videos and TV programming. By 2010, this hugely successful complex had outgrown it's original home. The company owners reached out to WSDG for architectural and acoustic design for a new 130,000 sq. ft. facility to be built in the former home of a leading film production studio. WSDG was tasked with developing the entire, full service broadcast media production complex.

WSDG developed a multi-purpose, state of the art, facility that includes six individual shooting stages and a full complement of support services. Non Stop's largest component is Studio Six, a 10,000 sq. ft. sound stage dedicated to the production of original Disney Channel programming for Latin America. Amenities include a spacious sound stage, (5) dressing rooms, video library, electronic art department, and offline editorial suites. Non Stop TV also features two 5,000 sq. ft. stages; a 4000 sq. ft. stage with a spacious main control room and a 1000 sq. ft. stage (devisable into two separate 500 sq. ft. studios designed for multi-format production, recording and live transmission.

Technology includes a six-channel HD EVS XT series server controlled by an EVS' IPDirector suite of video production management application; Final Cut PRO with centralized storage and full fiber optics connectivity. Completed in 2012, Non Stop TV's new facility is poised to maintain its position as the hub of Latin American entertainment programming production for the foreseeable future.



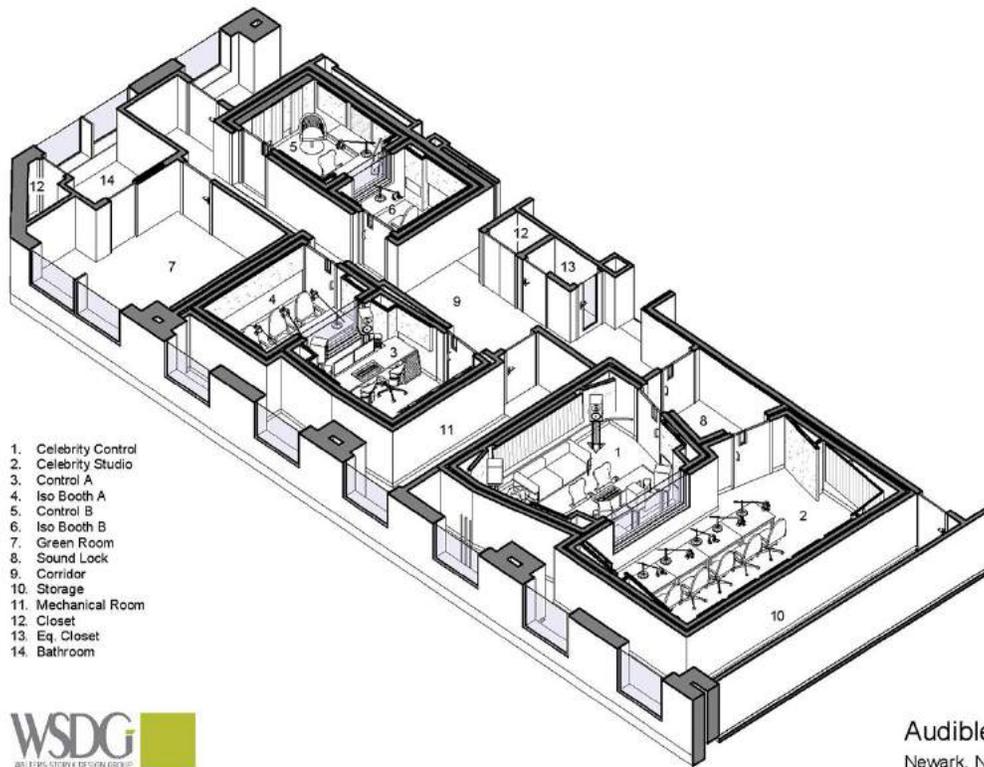
# Non-Stop - Buenos Aires, Argentina



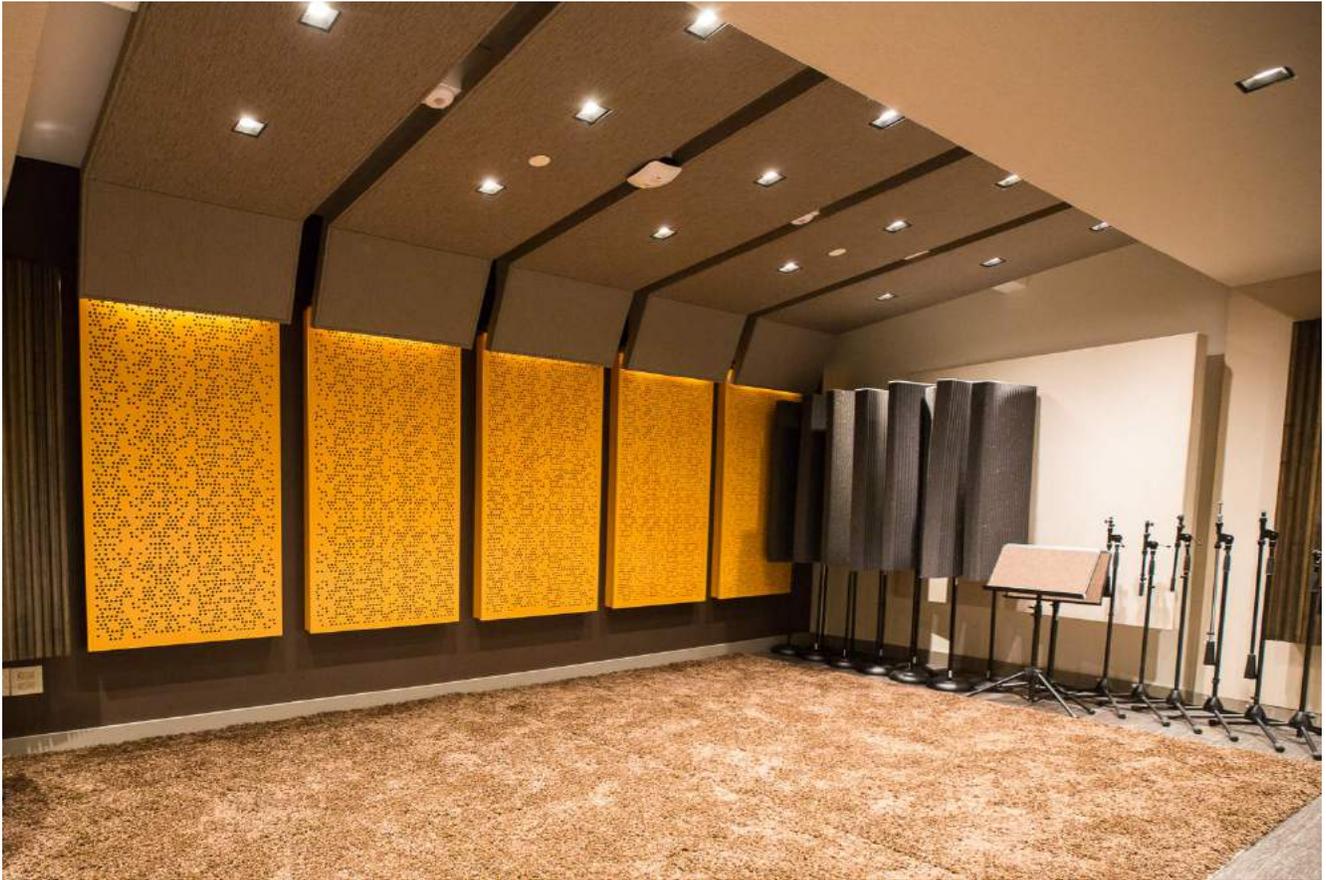
# Audible Recording Studios - Newark, USA

With a 21-year track record as the world's largest producer/distributor of downloadable audiobooks and other spoken-word entertainment, Audible has enlarged and totally reconfigured its in-house studio facility. Their expanded commitment to original audio content including multicast productions with sound design, conversational audio series, comedy, motivational speeches, and investigative reporting required them to consider what features and components would provide them with the optimal expanded production capabilities. In addition to an increasing production slate, Audible also casts high profile celebrity readers and performers, and it was important that their new studios' technical and acoustic assets reflect an equally high level of aesthetic integrity. To assure a state-of-the-art complex capable of serving a multiplicity of purposes, and to provide the highest profile readers/performing artists with an exemplary creative environment, WSDG Walters-Storyk Design Group was commissioned to design the complex.

"We first worked with Audible in 2007 when we were retained to design their original studios for reader recording sessions," reports WSDG partner/project manager, Romina Larregina. "We were very pleased to have been awarded this new project in late 2015 when their growing workload required a substantial facility expansion. The Audible team captured a 2,400 sq. ft corner section of the 13<sup>th</sup> floor of their One Washington Park Headquarters Building in Newark. WSDG was tasked with designing a Multicast Studio and Control Room, two dedicated Iso Booth/CRs, a comfortable 'Green Room', a Mechanical Room and related support space. Collaborating with the Spector Group architectural firm, we designed a program to optimize the space." Larregina said.



## Audible Recording Studios - Newark, USA

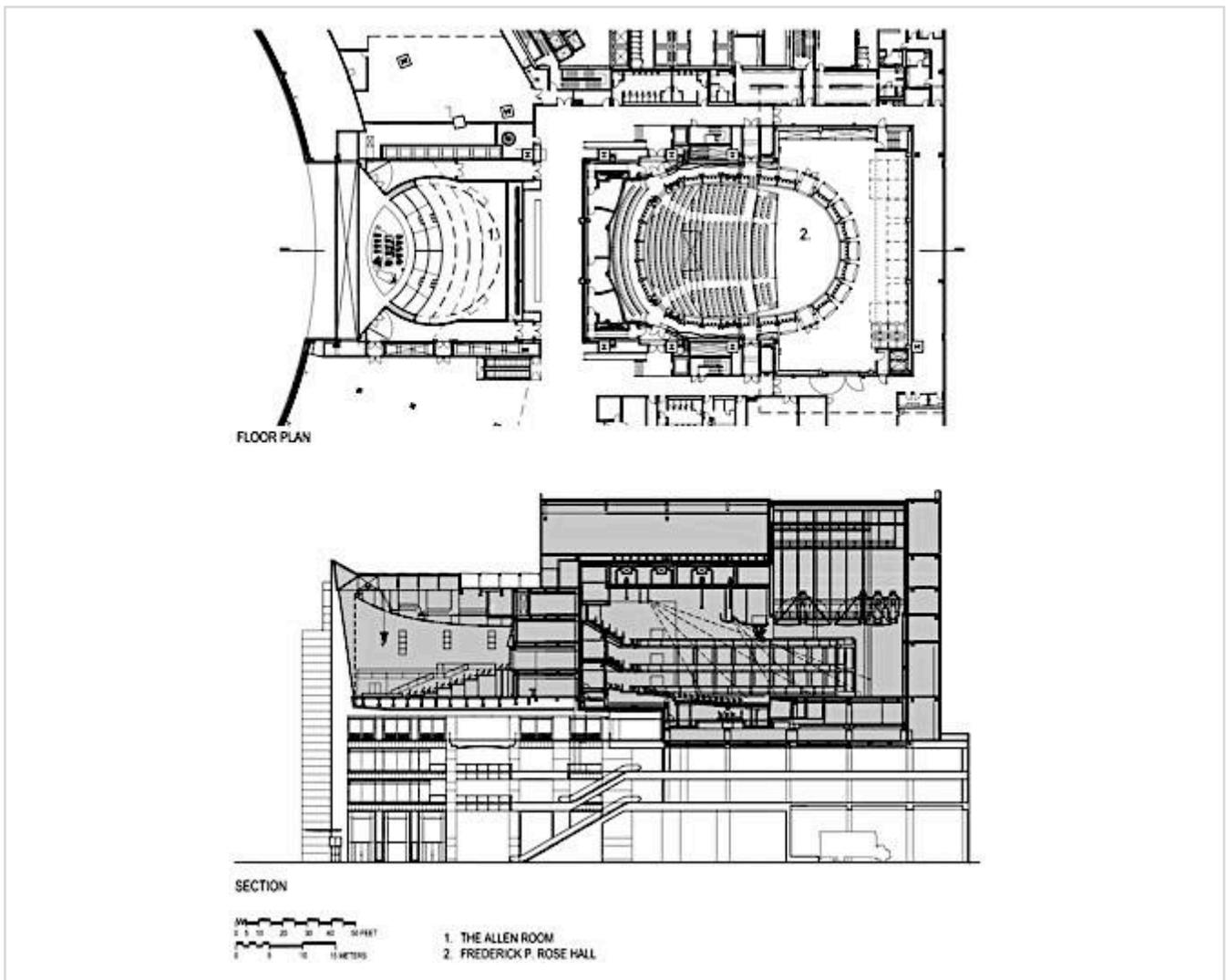


# Jazz at Lincoln Center - New York, USA

Jazz at Lincoln Center opened in the fall of 2004. This 100,000-square-foot facility houses performance venues, an educational wing and recording/post production facilities.

The Frederick P. Rose Hall project consists of a 1,200-seat concert hall with movable seating towers. The hall can be set up for dance and opera and can also be reconfigured to provide an intimate jazz setting by surrounding the musicians with the audience seated on three levels. The Allen Room is a 300-600 seat performance space with tiered platforms ascending from the stage level to a dance floor with movable tables and chairs. The Irene Diamond Education Center is 3,500 square feet and contains two state-of-the-art education/rehearsal studios.

WSDG, as partners in the Sound of Jazz Consulting Group, worked closely with the architects and Wynton Marsalis to acoustically design the education, rehearsal and recording spaces. The systems integration design for all performance, educational and listening spaces within this facility are linked together for recording and playback. This facility is the world's first performing arts center designed specially for the performance and recording of jazz.



## Jazz at Lincoln Center - New York, USA

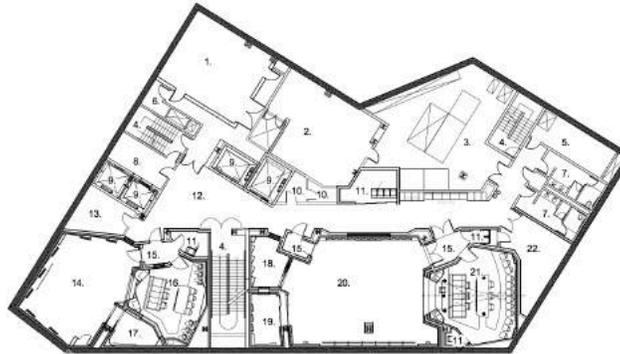


# Berklee College of Music – 160 Mass Ave - Boston, USA

For one of its latest real estate acquisitions, Berklee College of Music is creating *160 Massachusetts Avenue*, a 16-story, 170,000-square-foot mixed-use building. Upon completion, it will house dorm rooms with 350 beds, increasing Berklee's on-campus housing capacity to approximately 1,200 students, as well as a two-story dining hall that will have seating for 400 and a new venue for student performances. It will also contain two levels below grade with recording studios designed with the highest standards of acoustic room treatment through the use of absorption and diffusion materials on the surfaces of the rooms, and soundproofing, to provide sonic isolation between the rooms.

The music technology complex will include two professional-quality recording studios, a Dubbing Stage, a Mastering and Critical Listening lab, four production suites and a flexible performance venue / film scoring studio. WSDG designed the acoustic rooms in collaboration with chairs, deans, and technology lab staff from the Berklee College of Music. Students can enjoy performance spaces that emulate professional environments, with state-of-the-art equipment and a wide variety of musical instruments.

In addition, WSDG is working on the two-story dining hall to address internal room acoustics, specifically with regard to the general intelligibility of the dining hall. Start of construction is planned for fall 2011, and the building opening for the 2014 spring semester.

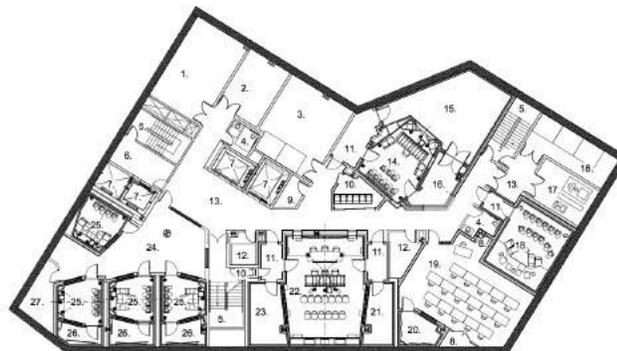


LEVEL B1 - FLOOR PLAN

- |                       |                       |                        |
|-----------------------|-----------------------|------------------------|
| 1. NSTAR VAULT        | 9. ELEVATOR           | 16. CONTROL ROOM 2     |
| 2. MAIN ELECTRIC ROOM | 10. ELECTRICAL CLOSET | 17. ISO 2              |
| 3. MECHANICAL         | 11. EQUIPMENT CLOSET  | 18. ISO 1.1            |
| 4. STAIRWAY           | 12. CORRIDOR 1        | 19. ISO 1.2            |
| 5. MDF ROOM           | 13. GENERAL STORAGE   | 20. STUDIO 1           |
| 6. UTILITY/ITIE INS   | 14. STUDIO 2          | 21. CONTROL ROOM 1     |
| 7. RESTROOM           | 15. SOUND LOCK        | 22. PERCUSSION STORAGE |
| 8. ELEVATOR LOBBY     |                       |                        |

0 1 5 10 20 50 Feet

0 1 5 8 10 20 Meters



LEVEL B2 - FLOOR PLAN

- |                                     |                      |  |                       |
|-------------------------------------|----------------------|--|-----------------------|
| 1. FUTURE MUSIC TECHGENERAL STORAGE | 8. CLOSET            | 15. STUDIO 3                             | 22. DUB STAGE         |
| 2. GEN TANK                         | 9. ELECTRICAL CLOSET | 16. ISO 3                                | 23. DUB - ISO 1       |
| 3. MECHANICAL                       | 10. EQUIPMENT CLOSET | 17. FIRE PUMP                            | 24. PRODUCTION LOUNGE |
| 4. RESTROOM                         | 11. SOUND LOCK       | 18. MASTERING AND CRITICAL LISTENING LAB | 25. PRODUCTION CR     |
| 5. STAIRWAY                         | 12. MECH. CLOSET     | 19. TECH LAB                             | 26. PRODUCTION ISO    |
| 6. ELEVATOR LOBBY                   | 13. CORRIDOR         | 20. OVERDUB BOOTH                        | 27. STORAGE           |
| 7. ELEVATOR                         | 14. CONTROL 3        | 21. DUB - ISO 2                          |                       |

0 1 5 10 20 50 Feet

0 1 5 8 10 20 Meters

# Berklee College of Music – 160 Mass Ave - Boston, USA



# Maracanã Stadium - Rio de Janeiro, Brazil

The temple of soccer officially called Estádio Jornalista Mário Filho, known popularly as Maracanã, is the biggest soccer stadium in Brazil. Inaugurated in 1950 for FIFA's World Cup, it has been a stage for great moments in Brazilian and international soccer including Pelé's thousandth goal. The stadium will be hosting the opening and closing of the final match in FIFA's World Cup in 2014 as well as the 2016 Olympics.

Maracanã is not only famous for soccer games, however; it also hosts concerts and other events. In 1980, Frank Sinatra sang for 170 thousand fans, 1983 saw KISS perform in front of a crowd of 250 thousand, and a Tina Turner concert in 1988 drew 188 thousand people.

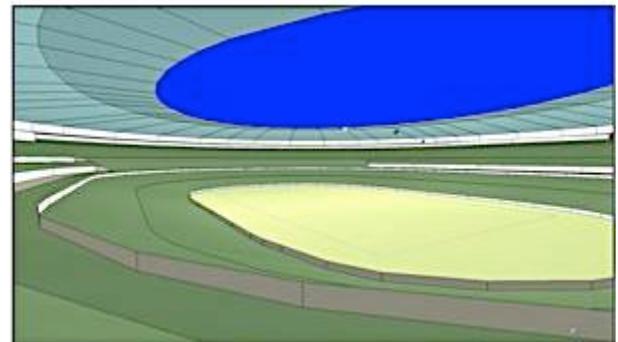
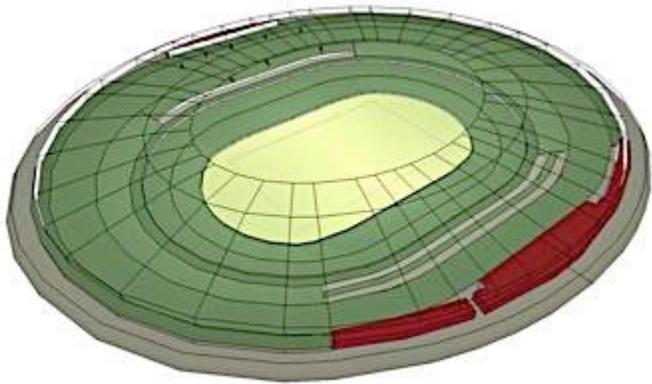
WSDG designed the audio and video systems for the entire stadium and the full renovation is expected to be complete for the Confederations Cup in 2013, one year prior to the World Cup.

The complex architecture was simulated in detail using the most advanced electro-acoustic tools and the biggest challenge encountered the design phase was to define the final quantities and location of the PA cluster, in order to achieve the required STI and SPL coverage as required by FIFA for such complex acoustical conditions. Speaker positioning was defined for the internal and external areas, for innumerable zoning maps that can be controlled individually for more flexibility and to comply with security needs.

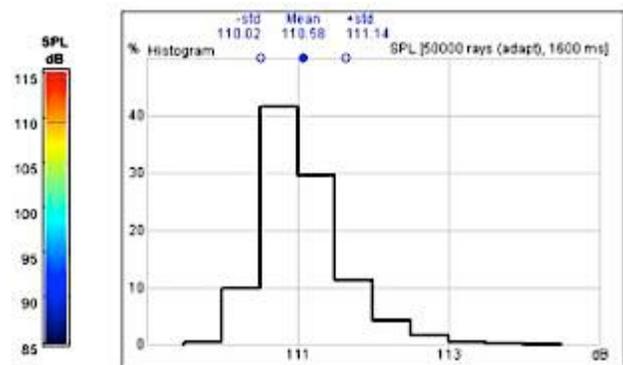
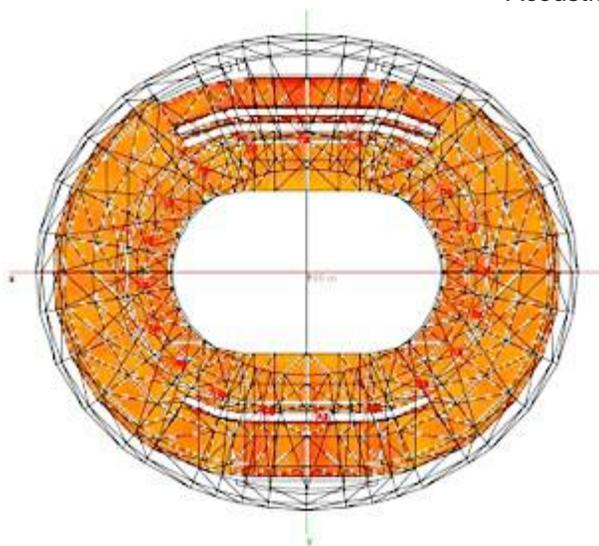
All specific needs of the audio, video were defined to meet FIFA's requirements and WSDG has recommended the use of 4 x 100m<sup>2</sup> Video Walls for proper visual coverage.



# Maracanã Stadium - Rio de Janeiro, Brazil

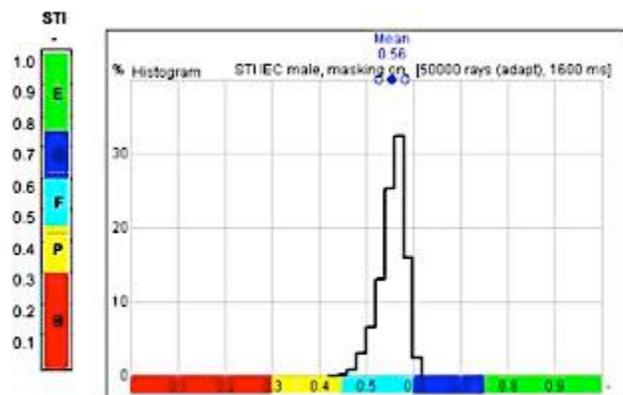
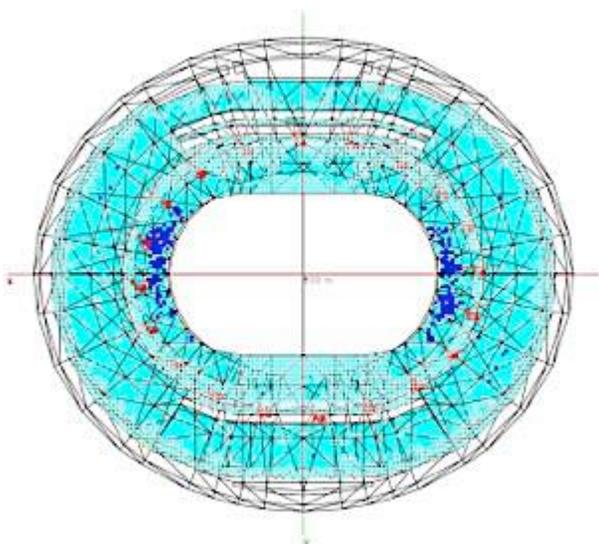


Acoustic Simulation Model



The SPL Distribution is very equal over the whole audience area with a mean value of 110dB(A).

Sound Pressure Level – Full Simulation



The mean value of speech intelligibility lies at 0.56 with the PA System at 110dB(A). Due to masking effects at these high sound pressure levels, the value can be greater with decreased level:

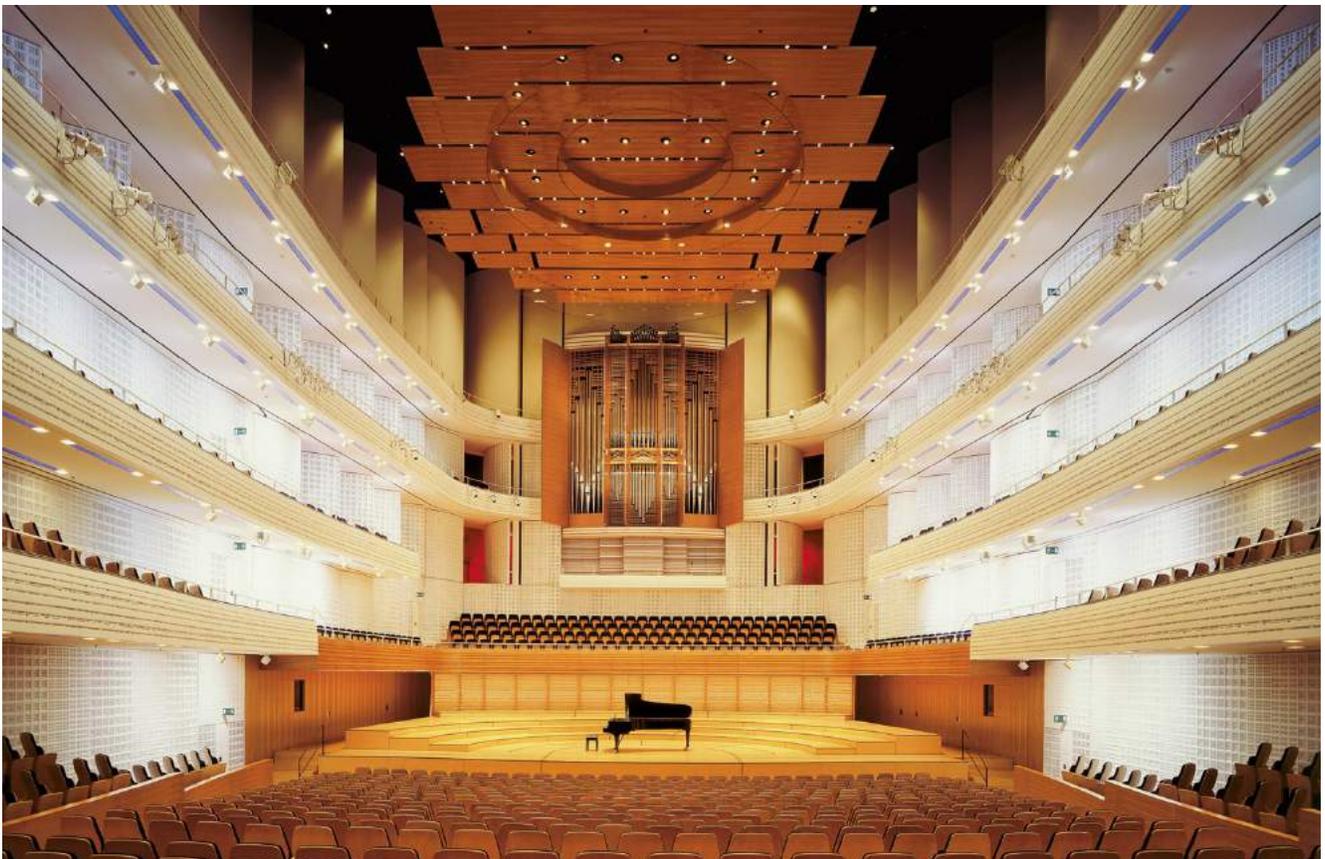
STI Speech Intelligibility – Partial Simulation

# KKL Concert Hall - Luzern, Switzerland

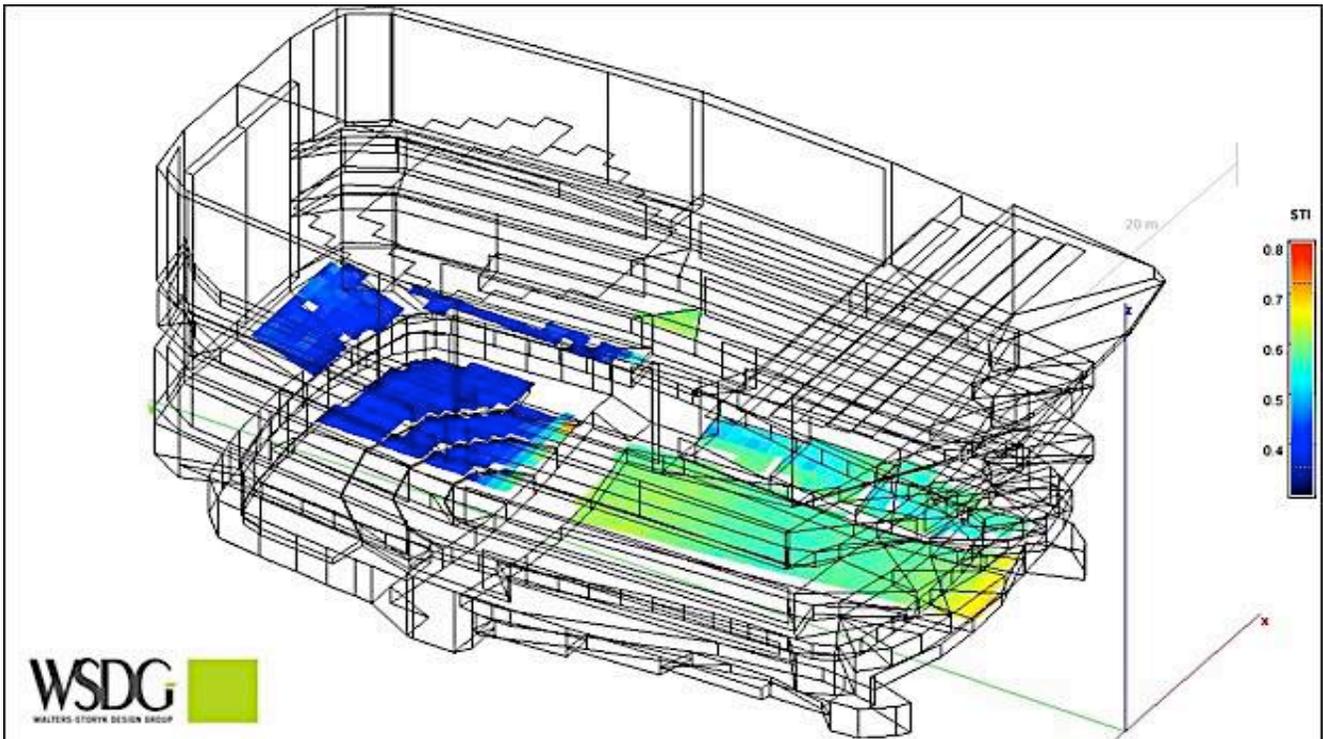
From its opening performance by the Berlin Philharmonic in August 1998, the KKL Luzern Concert Hall was recognized as one of the world's great performance centers. An international landmark, both architecturally and culturally, the complex attracts music fans from around the world to its picturesque lakeside setting. A dozen years of constant use – with an impressive yearly booking rate of more than 90% – coupled with significant technological advances prompted the KKL Luzern management group to upgrade its retractable electro acoustical system. WSDG, an international team of acoustics experts, was brought in to accomplish this essential project.

A major issue of this hall is the wide distribution of seats on five vertical levels surrounding three of the four walls, and consequently, the coverage requirements of the electro acoustical sound system. The core of the solution was the realization that the Hall is mainly designed for acoustical sources placed directly on stage. Consequently, the new main loudspeaker system was installed significantly lower and closer to the stage than the original system. The main system is supplemented by elements, which are permanently installed but retractable by motors. The project was divided into three phases: 1) Identification of the requirements, system planning and preparation of specifications; 2) On-site evaluation of a three loudspeaker system candidates; 3) The execution phase of installation planning, supervision and commissioning.

The new sound reinforcement system consists of the Left Right main system with two line arrays of eight d&b V12 units each, suspended above the stage front edge, two additional line arrays for covering each of the balconies with five d&b V12 units, a stage edge in-fill system consisting of two d&b V-Sub and two d&b V12 units each on the right and left and a stage mounted front-fill provided by six d&b E6 units. For events requiring a 360-degree speech reproduction a retractable center cluster was provided with a front section (consisting of eleven d&b T10 units) and a rear section (consisting of three RCF VSA 2050 digitally controlled column loudspeakers).



# KKL Concert Hall - Luzern, Switzerland



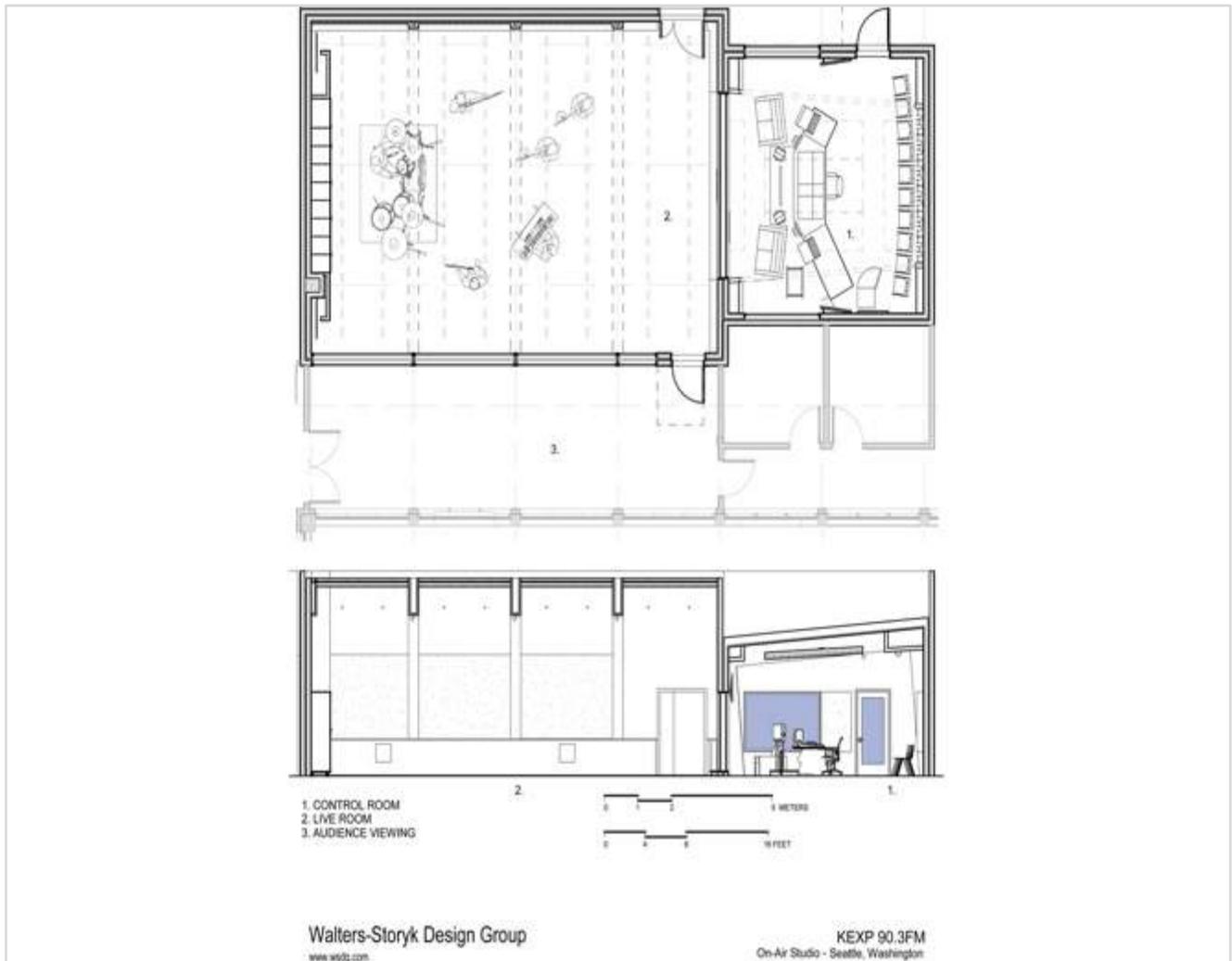
STI Speech Transmission Index



# KEXP 90.3 FM - Seattle, USA

A staple of Seattle's booming music scene for over 40 years, KEXP 90.3 FM Radio recently moved to a new 25,000 sq. ft., \$15 million, 21st Century broadcast facility. Situated in the world-famous Seattle Center, in the shadow of the iconic Space Needle, KEXP FM features cutting edge broadcast and recording studios and, a live performance venue.

The key to the KEXP 90.3 design was developing a sense of how the building's functions frame its courtyard, how traffic flows inside the space, and where guest artists and bands, as many as three on any given day, would park and load-in. Live music performances are an important element of the station's format. The building layout needed to address musician and engineer needs while simultaneously considering fan comfort and line of sight. To further encourage community engagement, the primary DJ Booth was also located in this area. Designed with windows to maintain visual contact between the DJ and the public, the concept is central to KEXP's goal of establishing the studio as a hub for social meeting and interaction.



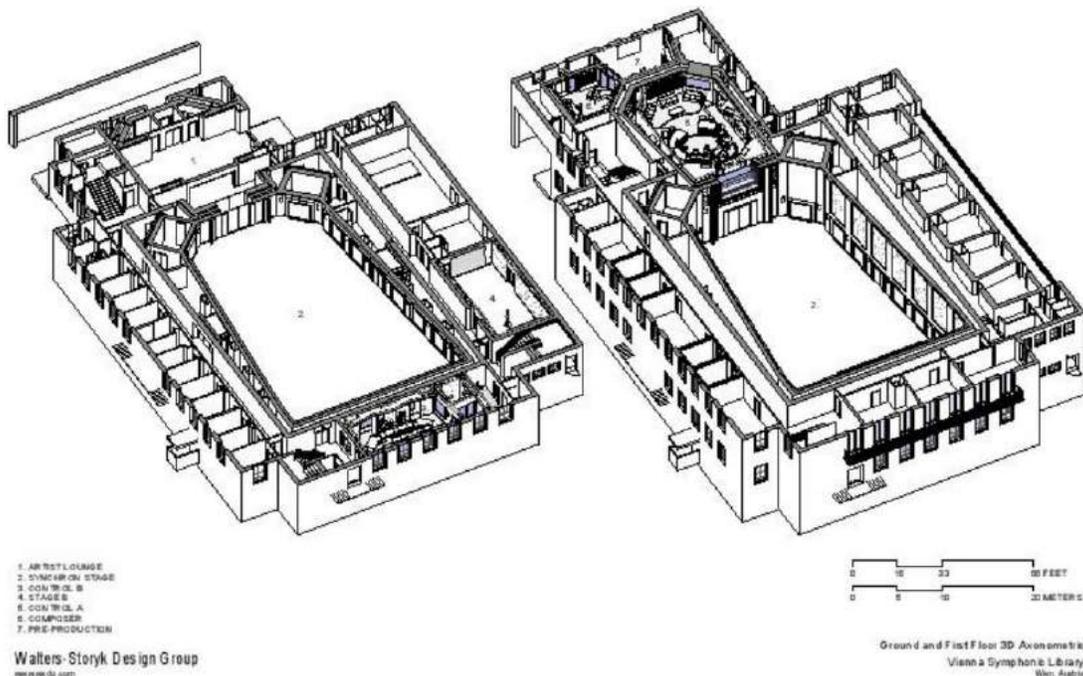
# KEXP 90.3 FM - Seattle, USA



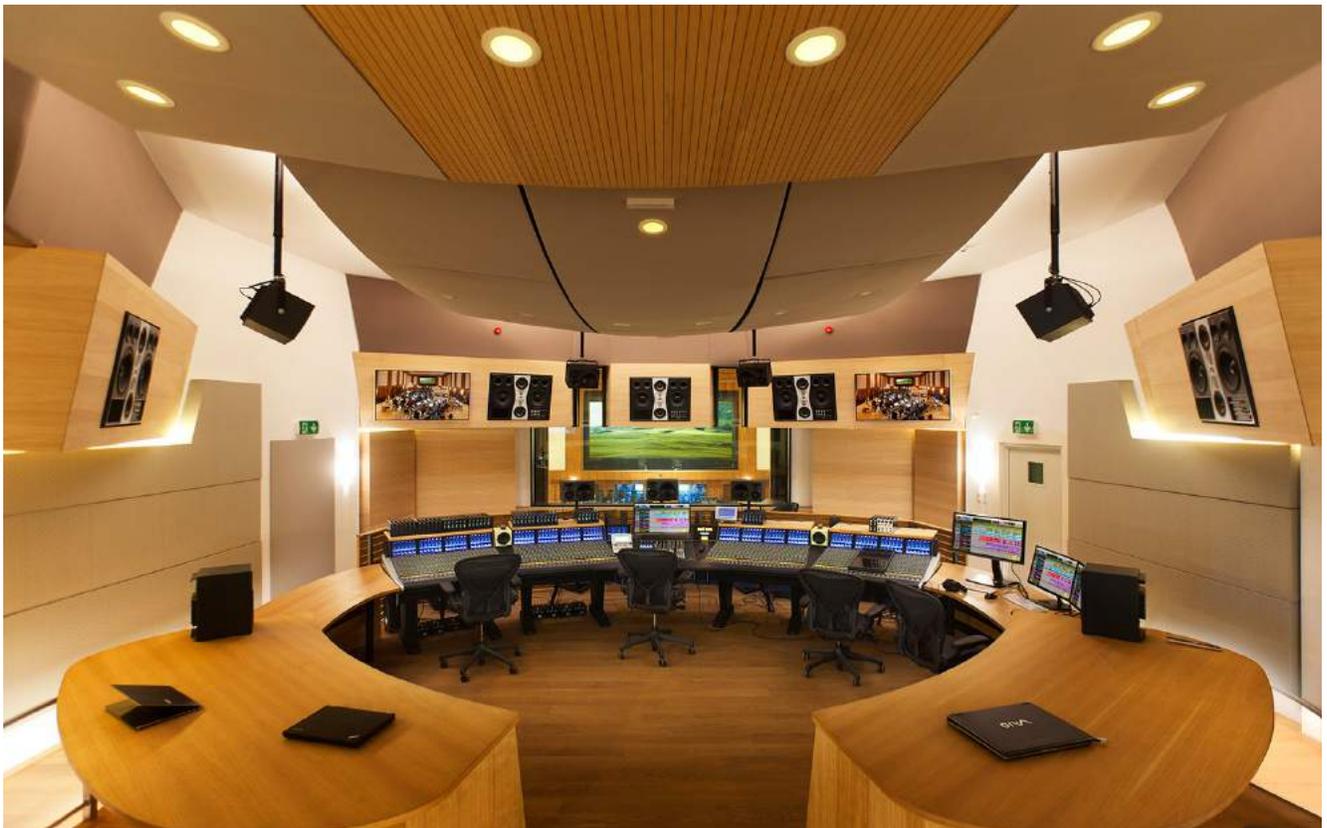
# VSL Synchron Stage - Vienna, Austria

A leading developer of orchestral sample libraries and music production software, the VSL Synchron Stage enlisted WSDG to upgrade its historical (circa 1940) scoring stage into a cutting-edge recording facility. The reconfigured complex now provides enhanced acoustics and cutting edge technology for recording film music and, the full spectrum of orchestral and choral works. The 2,000 sq. m. / 21,000 sq. ft., VSL complex represents the worlds only scoring stage capable of merging proprietary software innovations with traditional technologies and procedures

The scope of the multi-year assignment required WSDG's wide-ranging facility planning services. Beginning with documentation of the overall state of the property, WSDG performed room and structural acoustical measurements and schematic conceptual planning. The Design Development Planning stage included interior design by company co-founder, Beth Walters. Construction Documentation was completed in collaboration with local architect, Schneider-Schumacher. The scope of work comprised: The VSL Synchron Stage A Control Room and large Recording Hall; VSL Synchron Stage B CR and Live Room; and the Studio C Edit Room, and Preproduction Suite. WSDG also performed the electro-acoustical system calibration for the audio monitoring system. The VSL Synchron State is distinguished by uniquely future-proof technology, making it a superb recording facility for film music and other orchestral and choral works. A large scale Dante Audio Network with input and output interface connection points at all relevant locations, serves as the facility's network backbone.



## VSL Synchron Stage - Vienna, Austria



## Aura Club Events Hall - Zurich, Switzerland

Built within the historic 21,000 sq. ft. (2,000 sq. meter) former “Alte Boerse” Zurich Stock Exchange Building, AURA encompasses four distinct settings, a 100 seat gourmet restaurant, an intimate bar, a chic, stylish smokers’ lounge and, a 4,800 sq. ft. (450 sq. meter) Events Hall capable of accommodating up to 500 guests. Featuring groundbreaking 360° panoramic video projection and 3D audio systems, the Events Hall is designed to host galas ranging from awards and fashion shows to banquets, weddings and corporate gatherings.

AURA’s uniquely flexible, multi-purpose strategy required the amalgamation of state of the art technology, within a highly sophisticated acoustic environment. The video presentation system engages eight, ceiling-mounted, high-performance projectors. Audio distribution employs a total of 80 loudspeakers, (70 of which are skillfully concealed by acoustically transparent, architectural construction). Deploying such a massive arsenal of cutting edge technology within this urbane, 21st Century atmosphere necessitated an extremely flexible and creative systems integration.

Aura’s vision for 3D audio presentation required full integration with the venue’s video imagery and innovative lighting, to establish a combined central focus for the Events Hall. All three elements were tasked with functioning interactively, to achieve a fully immersive environment capable of completely engaging guests within messaging and/or entertainment programs. WSDG’s Basel office was retained to design and coordinate the massive sound isolation planning and construction project to fully adhere to Zurich’s stringent city center legislations and limits. Various preset programs were developed to enable a myriad of speaker combinations (all together, or in an infinite range of individual or cluster groupings), depending on need, e.g. live performance, 3D surround sound, etc. Additionally, the ‘sweet spot’ can be expanded to encompass the entire room, providing a spatial sound experience for all guests.



# Aura Club Events Hall - Zurich, Switzerland



## Rio 2016 – Barra Olympic Park - Rio de Janeiro, Brazil

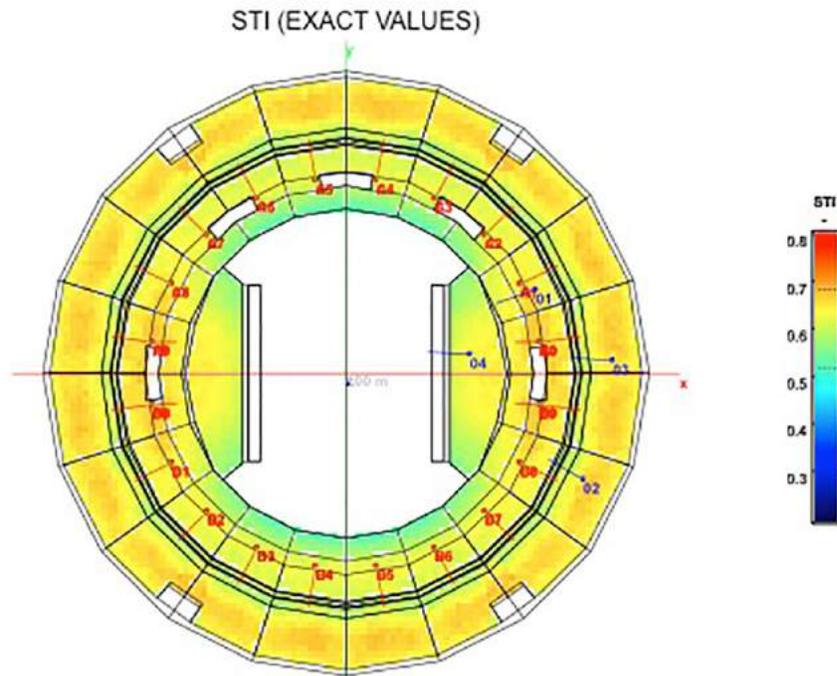
Barra Olympic Park was developed as Rio's primary 2016 Olympic and Paralympic Games competition center. Now it also serves as the city's largest sporting legacy. With an area of 1.18 million sq. m., Olympic Park includes nine sports venues. The Olympic Arena and Maria Lenk Aquatic Centre were built for the Rio 2007 Pan American Games. The seven new stadiums/sports venues are: The Olympic Tennis Centre, Aquatics Stadium and Rio Olympic Velodrome; plus: Olympic Hall 1 (basketball, wheelchair basketball and wheelchair rugby), Olympic Hall 2 (Olympic and Paralympic judo, plus wrestling and bocce), Olympic Hall 3 (taekwondo, fencing, sitting volleyball) and, Olympic Hall 4 (handball and goalball). Work on Olympic Halls 1, 2 and 3, plus the Tennis Centre began earlier.

The developers of this enormous Olympics complex retained WSDG to design the acoustics, sound and video systems for the 3 Tennis Arenas + practice fields (10,000, 5,000 and 3,000 seats); the 18,000 seat Aquatic Arena + Warm Up Pool; and, Audio and Video Systems for the COT Arenas (16,000 seat Basketball, 10,000 seat Judo and 10,000 Wrestling arenas).

All the systems were designed to meet international security standards and, Olympics Committee requirements. WSDG began the process by performing sophisticated electro-acoustic and modeling studies. The findings of these tests and procedures determined multiple solutions for each specific sound system. The primary goal was to insure the highest quality Speech Intelligibility and Sound Pressure levels. WSDG also designed large-scale Video Walls and Score Board screens, as well as Time Clock and Media Displays. Each unit was scaled to provide optimal visibility from every seat in the stands. Every Olympic Park stadium was created with 'future-proofing', for long post-competition service as Brazil's first Olympic Training Centre (OTC) and, South America's premium high performance athletic campus. The campus includes a research lab for nutrition, physiotherapy, sports and clinical medicine.



# Rio 2016 – Barra Olympic Park - Rio de Janeiro, Brazil



Average STI of 0.63. Mean - Std = 0.6  
No seats in the simulated area are lower than STI  
0.5



## The Metroplex at KITEC – Hong Kong, China

Early in 2014 the Metroplex, a luxurious 9 screen multiplex cinema, opened in Hong Kong's iconic Kowloon Bay International Trade & Exhibition Centre. Adjacent to the widely popular Star Hall, scene of many major international concerts, The Metroplex is an investment property of Hopewell Holdings Limited. The complex reflects the Group's vast experience in operating large-scale venues, and it establishes a new level of lavish comfort for filmgoers. Their unique concept was to bridge the gap between film and music by creating cross-over events and festivals that would benefit from the venue's diverse dining, socializing, large and small theaters and intimate screening rooms.

House 1, the Metroplex's largest theater, can accommodate an audience of 430. The five other "public" theaters can seat groups ranging from 151 to 97 guests. Three plush VIP Screening Suites (#'s 7,8, 9) are each designed to host twenty guests. Theaters 1 & 3 and all three VIP Suites offer opulent reclining lounge chairs, state of the art lighting, exquisite interior designs and Dolby® Atmos™+ Dolby Surround 7.1 sound. The four other theaters are outfitted with Dolby Surround 7.1. The futuristic lobby and dining areas provide an unsurpassed ambience for elegant gatherings. WSDG provided a comprehensive review of the architectural master plan layouts and a detailed analysis of the acoustic package recommendations provided by a local consultant. Particular attention was addressed to issues of sound isolation and (RT60) internal room acoustics. The client's primary concern was to assure absolute sound isolation between the movie theaters and the large event hall located on the upper floor specifically with regard to NC and STC parameters.



## The Metroplex at KITEC – Hong Kong, China



## MIX FM – Sao Pablo, Brazil

The MIX FM radio station attracts one of the largest listening audiences in São Paulo and throughout Brazil. The 10-year-old station is considered to be one of the strongest broadcast draws for the critical young 15 through 29 years old listener in South America. Recently, the station moved its facilities to the 22nd floor of a new state of the art building, located in one of São Paulo's trendiest areas. The entire city is visible from the 360° windows. WSDG designed a 10,000 sq. ft. six studio-complex to meet world-class acoustical standards.

The new studios acoustical systems are unique in Brazil. In addition to taking full advantage of the incredible views one of the world's largest and most beautiful cities, all the studios feature large windows that permit views into neighboring studios throughout the facility. To achieve that goal without compromising the internal acoustics of each room, the windows were carefully angled and large glass diffusers were installed to permit exterior views while prohibiting exterior sound from leaking into the studio.



# MIX FM – Sao Pablo, Brazil

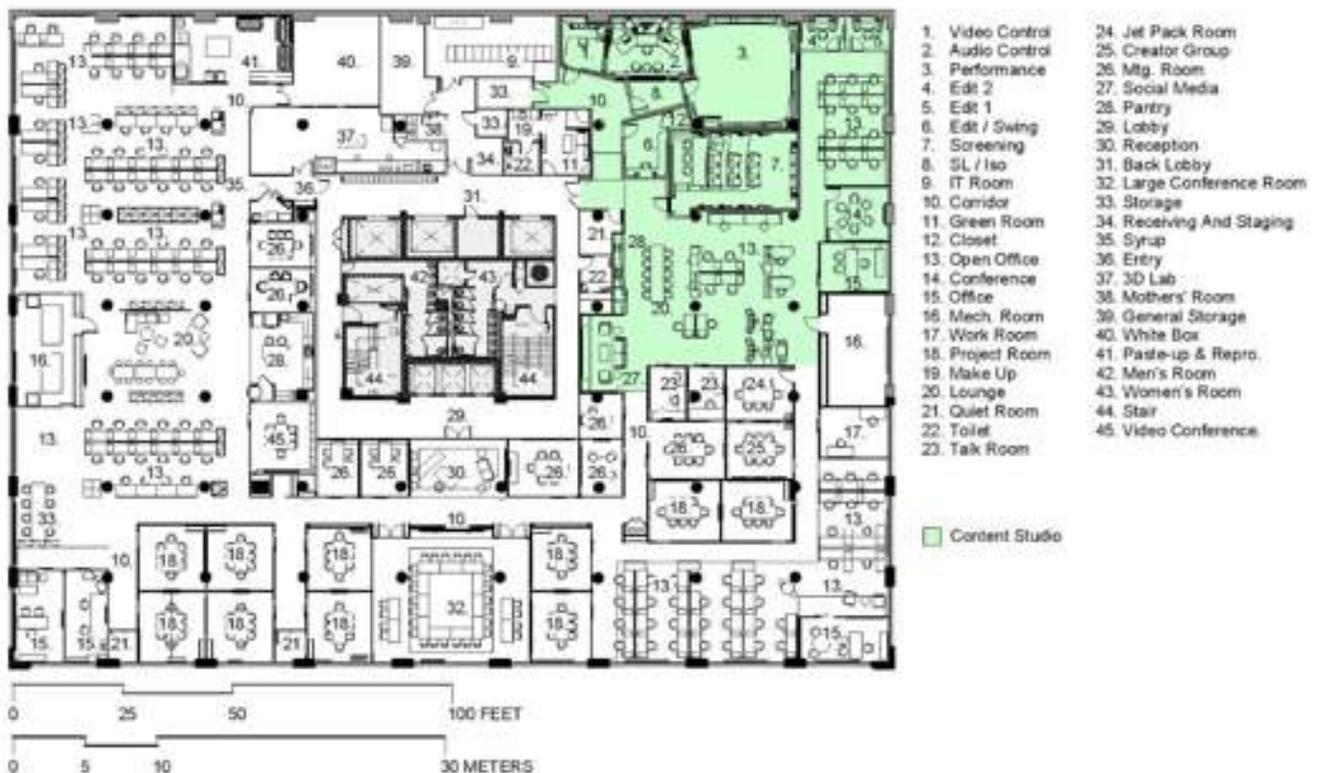


# PepsiCo Content Studio - New York, USA

With the goal of initiating and nurturing synergistic relationships with new and established video, music, TV, digital and Internet content creators, PepsiCo commissioned a cutting edge 4,000 sq. ft. production/post-production complex at the hub of NYC's pacesetting SoHo artistic community. WSDG's architectural/ acoustical expertise was engaged to collaborate with Granoff Architects to create a technically flawless, aesthetically invigorating environment for the ambitious venture.

Designed to house a team of 6 – 10 technicians and engineers, PepsiCo's Content Studio features an 1,150 sq. ft. multiuse recording studio, five editing and production bays, a 575 sq. ft. soundstage, a 515 sq. ft. multi-format screening room, an 1,800 sq. ft. 'loft-like' creative bull pen and a spacious, informal reception/dining area. The concept was to establish a high tech production facility to provide a community of creative thinkers, artists and producers with the technological resources to foster their vision.

A striking, flexible, highly functional environment, the PepsiCo Content Audio Recording Studio is centered on an SSL AWS 948 console, complimented by a pair of soffit-mounted ATC SCM150ASL stereo monitors. Genelec 8250A monitors provide 5.1 – surround playback. A variety of outboard gear and mic preamps offer a wide range of options. Video is captured on the 26' x 25' Soundstage/Performance Area in resolutions up to 4K, and can be routed live throughout the facility in 1080p through SDI tie lines. A broadcast grade production switcher (Newtek Tricaster 460) expedites video feeds for live editing and processing for webcast, or to be stored in the Promax storage array. The switcher offers a full selection of video post-production tools, including live Chroma keying, virtual sets and color correction. Post also boasts a full nonlinear editing station and a digital audio workstation for ADR. Green Screen and LED production lights are managed from the VCR.



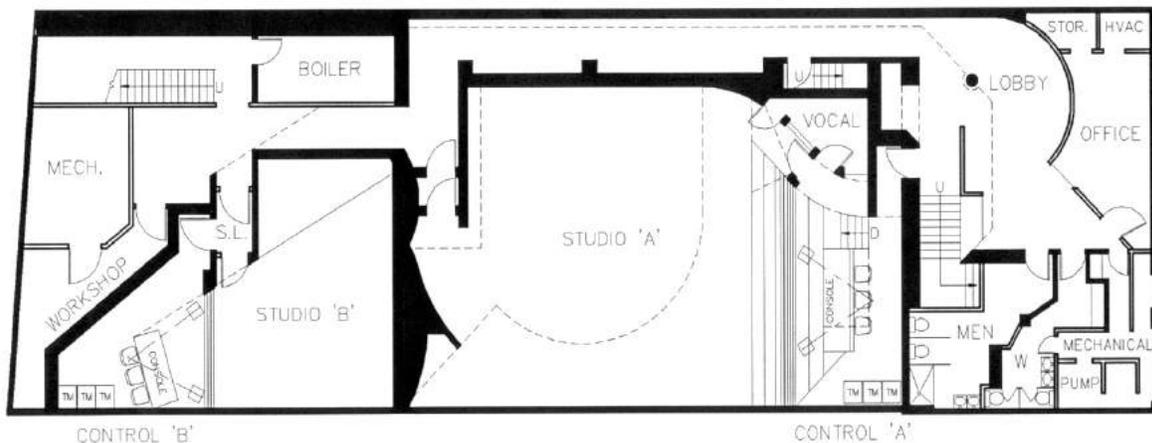
## PepsiCo Content Studio - New York, USA



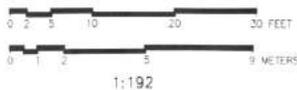
# Electric Lady Studios - New York, USA

At nearly 50 years old, Electric Lady is one of the world's first artist owned recording studios and one of the oldest, most famous and most successful studios ever. WSDG co-founder John Storyk was a 22-year-old fledgling architect fresh out of Princeton University when he was hired to design a studio for Jimi Hendrix. One summer evening in 1968, Storyk was enjoying an ice cream cone and leafing through the Village Voice when a classified ad caught his eye: "Carpenters wanted to work for free on experimental nightclub." Dialing the number from a corner pay phone, he got the gig. That club, Cerebrum, made the cover of Life Magazine after 6 months. When Jimi Hendrix visited the club one night and decided to hire Storyk to design his club (which became ELS), well the rest is history.

Eddie Kramer (Jimi's engineer) was adamant about Electric Lady having a tall, bright room similar to NY's legendary A&R Studios where Phil Spector did some of his greatest work. Kramer was also familiar with European studios like London's Olympic and Abbey Road. He believed drums required a big room. Storyk accommodated Kramer's need for high ceilings by excavating the basement, digging down to raise the height of the underground rooms. For the studios' interior, Jimi specified theatrical lighting, and his desire to have as many curved surfaces as possible (design elements which Storyk had originally incorporated in Cerebrum). Electric Lady's walls were painted white, so they could easily be turned into whatever color Hendrix was in the mood for with simple adjustments. One day Jimi arrived at the construction site and decided that he didn't like the square look of the expensive acoustic doors, which had just been installed. He asked Storyk if he could round off the tops, and when that proved impractical, he had them replaced by custom units with rounded, porthole-style windows.



ELECTRIC LADY STUDIOS  
NEW YORK CITY



# Electric Lady Studios - New York, USA



## VGTRK Sound Recording Studios – Moscow, Russia

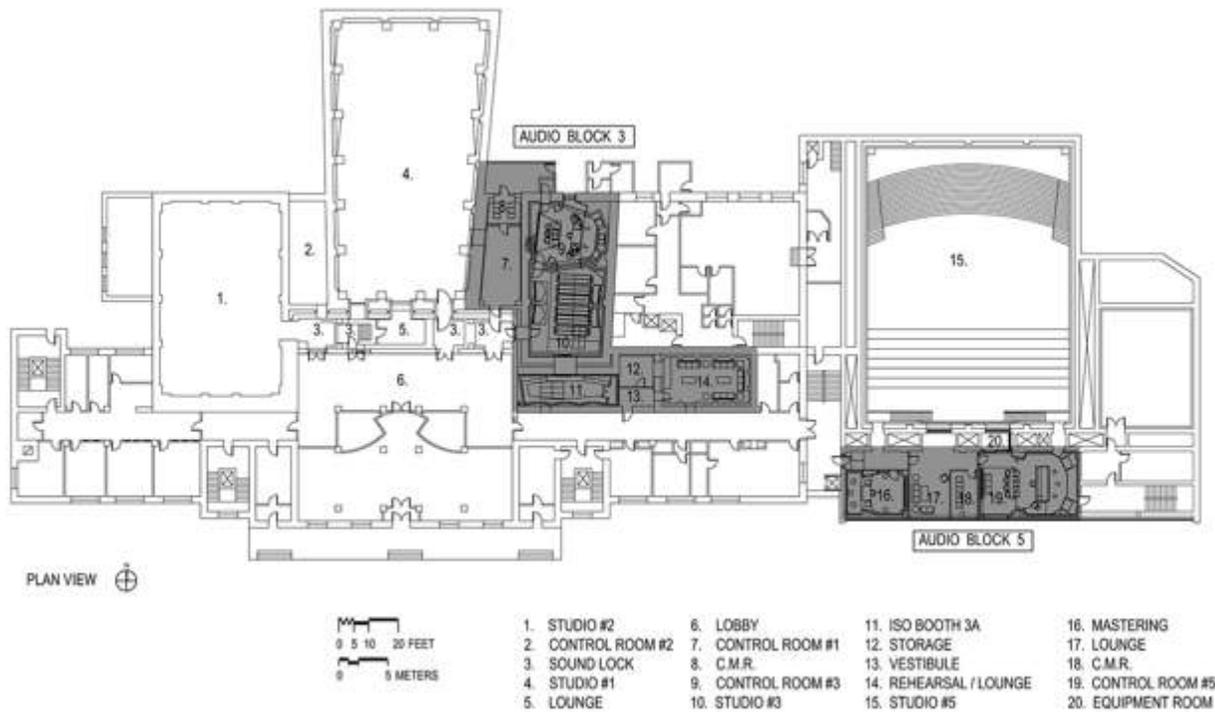
VGTRK Kultura is the All-Russian State TV and Radio Broadcasting Corporation headquartered in the center of Moscow. The collapse of the Soviet Union led to the birth of VGTRK in 1990 and the decentralization of the entire State TV and Radio (Gosteleradio) system.

The project team consists of four parties. The client was VGTRK Sound Recording Studios (lead engineers: Boris Nekrasov and Sergey Remizov). Local project management, construction management, materials sourcing, local code compliance and engineering services was provided by I.S.P.A. Engineering in Moscow (project managers: Yuri Butko, Vadim Nerukhov and Olga Lotova). Technical systems design and integration engineering was provided by J&C Intersonic Zurich, Switzerland (project manager: Thomas Wenger). Last but not least, the architectural and acoustical design for Master Planning, Design Development and Construction Documentation as well as master project management and supervision services are provided by WSDG's US and Europe branches.

The impressive VGTRK building, which houses administrative offices, technical workshops and laboratories, an access dock for the company's 5.1 Surround Sound-equipped OB Van—and of course the current studio facilities—is located within the so-called "Inner Ring" or "Garden Ring", within 10 minutes walking distance north of the Red Square and the Kremlin. The building has two sections: The north wing was originally built in 1938, and the south wing was added in 1968. Russia's entire national radio music archive (over 300,000 tapes!) was recorded at the studios. The facilities also serve as the major rehearsal space for the highly respected Russian Symphony Orchestra.



# VGTRK Sound Recording Studios – Moscow, Russia

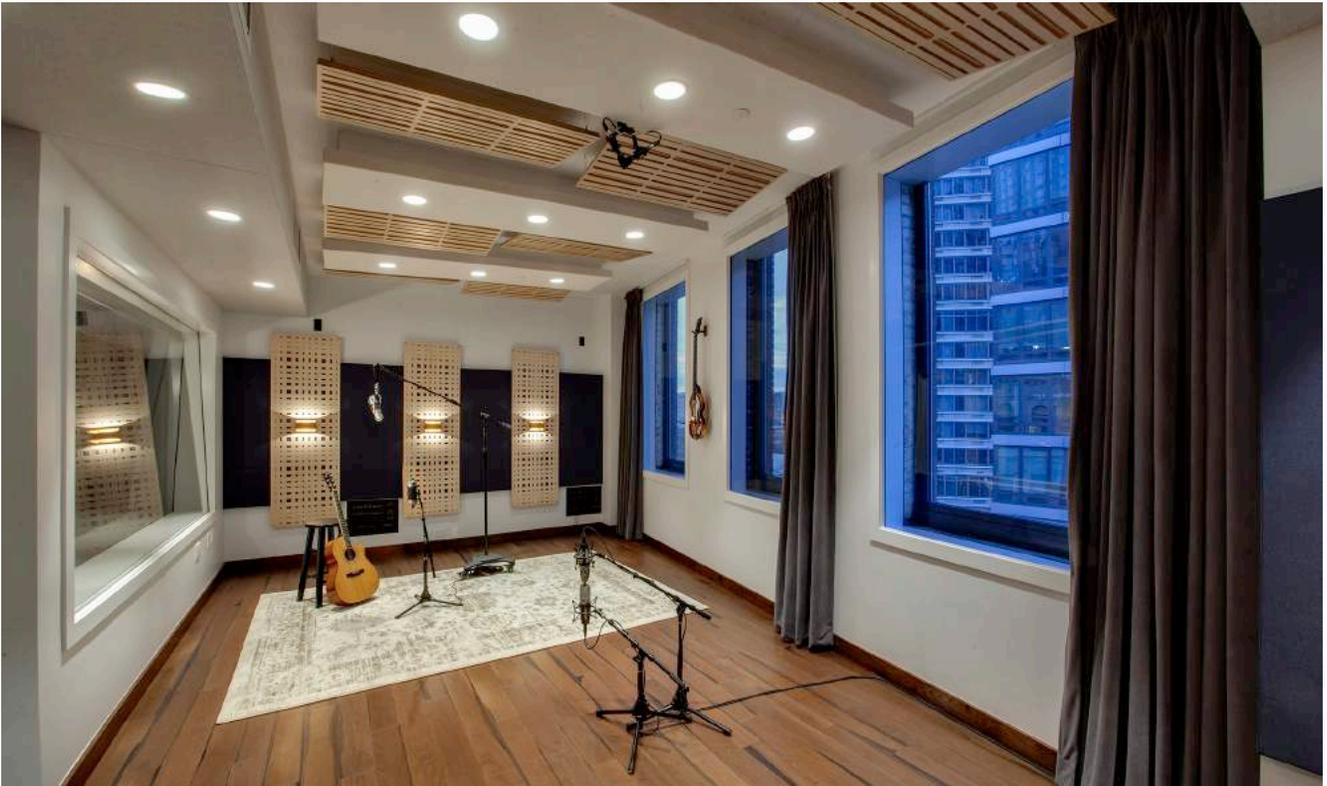


## Gimlet Media - Brooklyn, USA

More than a quarter of the population now listen to podcasts regularly, and that number is only increasing as the now 20-year old format takes hold of a new generation of media consumers. Brooklyn, NY-based Gimlet Media, the award-winning podcast production company behind hit podcasts like Reply All, Homecoming, and Science Vs, is setting a new standard in podcast creation with its new 28,000 square foot production facility based in downtown Brooklyn.

Designed by WSDG, the new facility catapults Gimlet's podcasting operations from a modest studio operation to a commercial-grade, custom-built space which promises to take its content to the next level — from both a quality and efficiency perspective.

The new Brooklyn facility features no less than 12 podcast studios, custom designed for different production needs, with each aligning to a consistent sonic signature. The studios fit together in a honeycomb fashion, maximizing the use of the available space while providing supreme comfort and an abundance of natural light. "Gimlet's needs grew very quickly," says WSDG Project Manager Romina Larregina, who spearheaded the design. "When they started they had 30 people, and now they have over 100. Therefore, they required a space that not only allowed them to keep growing but remain on the cutting edge of what they wanted to accomplish." Each studio is outfitted with top of the line microphones and recording equipment, and all of the sound is routed digitally through a customized Q-SYS Platform, designed specifically for Gimlet's unique needs by Thompson and Matt Gajowniczek of Chicago-based integrator SPL. This provides podcast producers with the ability to work in rooms specifically designed for their needs, taking advantage of state-of-the-art technological advances in soundproofing, digital recording, mixing, and monitoring.



## Gimlet Media - Brooklyn, USA



# Jungle City Studios - New York, USA

Studio founder/engineer Ann Mincieli has invested over ten years of experience as Alicia Keys' engineer/album coordinator/studio director, and works with artists ranging from Coldplay to Usher and Jay-Z. Miss Mincieli has created Manhattan's first true destination studio.

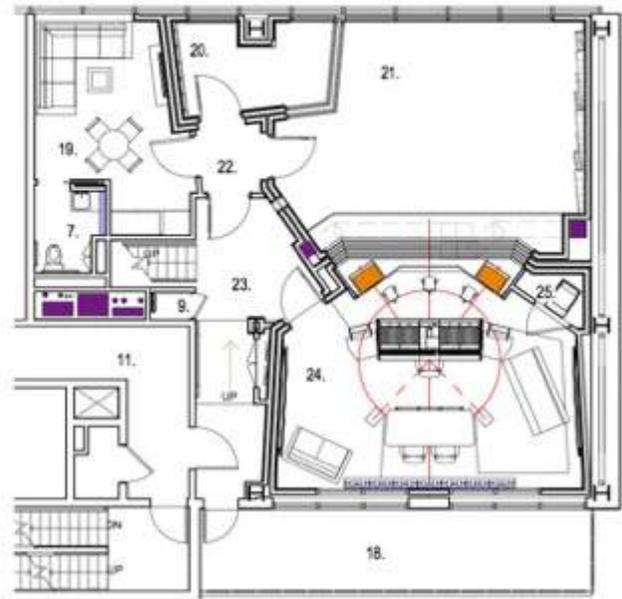
The challenge of creating the signature 11th floor live studio/control room directly above the two 10th floor production suites in a newly constructed lightweight, concrete building presented complex isolation challenges.

To maximize the impact of the studios' expansive North and South picture windows, WSDG floated the custom speakers in an outsized glass speaker baffle. This created a kind of transparent "wall of sound" between the live and control rooms, which provides artists and engineers with the creative advantage of full visual connectivity. In addition, our isolation details allowed us to install the expansive window wall to expose an impressive view of the Manhattan skyline and the new Highline Park, while maintaining strict isolation requirements for studio use. Test results show an NC rating of 15, which is very low for a glass wall application.

For more information, please see New York Times article:  
<http://www.nytimes.com/2011/01/26/arts/music/26studio.html>



10th FLOOR PLAN



11th FLOOR PLAN

- |                     |                      |                  |
|---------------------|----------------------|------------------|
| 1. PRODUCTION NORTH | 11. ELEVATOR LOBBY   | 21. LIVE ROOM    |
| 2. LOUNGE B         | 12. SOUND LOCK SOUTH | 22. SOUND LOCK   |
| 3. LOUNGE A         | 13. ISO SOUTH        | 23. CORRIDOR     |
| 4. ISO NORTH        | 14. LOBBY/ENTRY      | 24. CONTROL ROOM |
| 5. SOUND LOCK NORTH | 15. CMR              | 25. AMP CLOSET   |
| 6. CORRIDOR/PANTRY  | 16. OFFICE           |                  |
| 7. WC               | 17. PRODUCTION SOUTH |                  |
| 8. STORAGE          | 18. BALCONY          |                  |
| 9. CLOSET           | 19. LOUNGE C         |                  |
| 10. MECHANICAL      | 20. ISO BOOTH        |                  |



# Jungle City Studios - New York, USA



# Professional References

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**Chris Ruigomez, Director of Concert Operations**  
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**Ann Mincieli, Founder, Jungle City Studios and Chief Engineer, Alicia Keys' Oven Studios**  
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**Justin Kantor, Owner**  
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**Eddie Kramer, Engineer and Producer**  
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**David Greenspan, Audio Resources Coordinator**  
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**David MacLaughlin, Executive Director of Audio Engineering**  
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**Harry Connick Jr.**  
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**Steve Luczo**  
CEO, Seagate  
[steve@hobojoe.com](mailto:steve@hobojoe.com)

# Representative Client List

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26 Sushi & Tapas (Morris J. Kaplan) Surfside, FL  
3:3:2 Buenos Aires, Argentina  
54 Below New York, NY  
55TEC Studios Beijing, China  
Adverse Residence Belo Horizonte, Brazil  
Alan May Listening Room Home Theater Dallas, TX  
Albano Residence Monte Claros, Brazil  
Alejandro Lerner Buenos Aires, Argentina  
Alicia Keys (Oven Studios) Long Island, NY  
Allaire Studios, Woodstock, NY  
American University Washington, DC  
Anel Paz – Supercharango Buenos Aires, Argentina  
Appalachian State University Boone, NC  
Art Institutes United States  
AR Studios Rio de Janeiro, Brazil  
Atlantic Recording New York, NY  
Atomica Santiago, Chile  
audioEngine New York, NY  
Aura Club Events Hall Zurich, Switzerland  
Bamyasi Studio Miami, FL  
BBC Mundo, Coral Gables, FL  
Bearsville Recording Bearsville, NY  
Berklee College of Music – 160 Mass Ave Boston, MA  
Berklee College of Music - Valencia Valencia, Spain  
Big Mo Mobile Recording Kensington, MD  
Blue Table Post Brooklyn, NY  
Bob Margouleff (Mi Casa Studios) Hollywood, CA  
Bob Marley Kingston, Jamaica  
Boston Symphony Orchestra Control Room Boston, MA  
Bruce Springsteen (Thrill Hill Studios) United States  
Camden Yard / Baltimore Orioles Baltimore, MD  
Carter Burwell New York, NY  
Casa Cor Belo Horizonte, Brazil  
Casa Ezeiza Buenos Aires, Argentina  
Celine Dion United States  
Central Synagogue New York, NY  
Church Le Noirmont Le Noirmont, Jura, Switzerland  
Citicorp Credit Services Huntington, NY  
Clap Studios Medellin, Colombia  
Club NEO Zurich, Switzerland  
Comunidad de Fe Quito, Ecuador  
Credit Suisse Zurich, Switzerland  
Crossroads Tabernacle - Studio on the Hill Bronx, NY  
Cuyahoga Community College - Center for Innovation in the Arts Cleveland, OH  
Daniel Studio São Paulo, Brazil  
Damian Marley Miami, FL  
Diante do Trono Belo Horizonte, Brazil  
Diego Torres Private Studio Buenos Aires, Argentina  
Di Tella University Buenos Aires, Argentina  
Different Fur Music San Francisco, CA  
Dream Asylum – Danja & Marcella Araica Miami, FL  
Duke Ellington High School Washington, DC  
Eddie Kramer Rhinebeck, NY  
EFE-X Bogota, Columbia  
El Aleph Building – Norman Foster Buenos Aires, Arg  
El Porteño Buenos Aires, Argentina  
Electric Lady Studios New York, NY  
Electronic Arts Vancouver, Canada  
Elektra Entertainment New York, NY  
Ellis Marsalis Center for Music (EMCM) – NOLA, LA  
EMI – Escola de Marketing Industrial São Paulo, Brazil  
Equiscosa Mexico City, Mexico  
EUE Screen Gems (Rachel Ray) New York, NY  
ESPN Bristol, CT  
ESPM Broadcast Teaching Center São Paulo, Brazil  
Estudio 13 Mexico City, NY  
Ex'Pression College for Digital Arts San Jose, CA  
Fito Paez (Circo Beat Studios) Buenos Aires, Argentina  
Flughafenkopf – Zurich Airport Zurich, Switzerland  
Fenix Club San Rafael, CA  
Fontela Residence Buenos Aires, Argentina  
Food Network New York, NY  
Full Sail Center for the Recording Arts Orlando, FL  
Goesgen Nuclear Plant Däniken, Switzerland  
Goo Goo Dolls (GCR Audio) Buffalo, USA  
Graeme Judd Voiceover Studio Calgary, Canada  
Green Day – Jingletown Recording Oakland, CA  
Hard Rock Cafe New York, NY  
Harman Flagship Store Listening Room New York, NY

Hilton Garden Inn Montevideo, Uruguay  
Hirslanden Group Zurich, Switzerland  
Hoffman LaRoche Basel, Switzerland  
Howard Schwartz Recording New York, NY  
Huber Music Room Carlsbad, CA  
Hunter College New York, NY  
IMAX Buenos Aires, Argentina  
IDZI Lab Mexico City, Mexico  
Independencia Stadium Belo Horizonte, Brazil  
Interlochen Public Radio Interlochen, MI  
Interim Services Ft. Lauderdale, FL  
Isaac Hayes Westchester, NY  
J Records (Clive Davis) New York, NY  
J.A. Castle Recording Utica, NY  
James Earl Jones Theater - PDS Poughkeepsie, NY  
Jay-Z (Roc the Mic Studios) New York, NY  
Jazz at Lincoln Center New York, NY  
Jim Cramer's Real Money New York, NY  
Jungle City Studios New York, NY  
Kimmel Center Philadelphia, PA  
KKL Concert Hall Luzern, Switzerland  
La Rioja Theater La Rioja, Argentina  
Le Poisson Rouge New York, NY  
Mad Oak Studios Boston, MA  
Maracana Stadium Rio de Janeiro  
Manhattan School of Music New York, NY  
Martin Scorsese Media Center Bronx, NY  
Merriweather Pavilion Columbia, MD  
Mineirao Stadium – FIFA Belo Horizonte, Brazil  
Minnesota Public Radio Minneapolis, MN  
MJ1 Broadcasting / Clear Channel New York, NY  
MonkMusic Studios East Hampton, NY  
Murray Arts Center Marietta, GA  
MTV Latin America Buenos Aires, Argentina  
National Council of Switzerland Bern, Switzerland  
National Museum of the American Indian Washington, DC  
New York University New York, NY  
Northern Lights New York, NY  
Novartis Basel, Switzerland  
NYISO (NY Independent System Operator) Albany, NY  
Peavey Electronics Meridian, MS  
PepsiCo Content Studio New York, NY  
Peloton Flagship Spinning Center New York, NY  
PostFinance Arena Bern, Switzerland

Philippe Moritz Zurich, Switzerland  
Planet Hollywood Screening Room New York, NY  
Proctor and Gamble Buenos Aires, Argentina  
Qatar Television Doha, Qatar  
Record Plant Los Angeles, CA  
Restaurant T Buenos Aires, Argentina  
Richard Gere New York, NY  
Rio 2016 – Barra Olympic Park Rio de Janeiro, Brazil  
Robert Clivilles (Paradise Garage) Westchester, NY  
Salvation Ministries Port Harcourt, Nigeria  
SBK / EMI Records New York, NY  
Skank Belo Horizonte, Brazil  
SONY Corporation Teaneck, NJ  
Spank! Music and Sound Design Chicago, IL  
Stanwich Congregational Church Greenwich, CT  
St. Gallen Train Station St. Gallen, Switzerland  
Stevie Wonder (Wonderland) Los Angeles, CA  
Sumitomo Boardroom New York, NY  
Sunshine Mastering Vienna, Austria  
Swiss Parliament Basel, Switzerland  
Telefé Buenos Aires, Argentina  
Teleproductions, Inc. Washington, DC  
TSR – Télévision Suisse Romande Geneva, Switzerland  
The Carpenters Church Port Harcourt, Nigeria  
The Church Studios – Paul Epworth London, UK  
The Cosmopolitan Las Vegas, Nevada  
The Standard Hotel New York, NY  
Thirteen / WNET New York, NY  
TV Globo Sao Paulo, Brazil  
Union College Schenectady, NY  
University of Colorado – ATLAS Boulder, CO  
University of Michigan Ann Arbor, MI  
Univison Miami, USA  
Universidad ICESI Cali, Colombia  
Vassar Chapel Poughkeepsie, NY  
Video Arts Studios Fargo, ND  
Village Studios Guangzhou, China  
Vocomotion Skokie, IL  
VSL Synchron Stage Vienna, Austria  
Vivace Studios Montevideo, Uruguay  
Whitney Houston United States  
WNYC Radio New York, NY  
Woodrow Wilson Center– Smithsonian Washington, DC  
Young Israel Synagogue Miami, FL

# Key Personnel

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## **John Storyk, R.A.**

### **Founder Partner / Director of Design**

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John Storyk, registered architect and acoustician, is a founding partner of WSDG. He has provided facility planning, acoustical and systems design services for the professional audio-video production and performance community since the 1969 completion of Jimi Hendrix's Electric Lady Studios in New York City. John received his architectural studies from Princeton and Columbia Universities. As an independent designer, engineer and principal of WSDG, he has been responsible for over 3,000 world-class audio-video production facilities, including studios, radio stations, video suites, entertainment clubs and theaters. He is a member of the American Institute of Architects (AIA), Audio Engineering Society (AES) and Acoustical Society of America (ASA) and is a frequent contributor to AES convention papers and professional industry periodicals. John is a frequent lecturer at schools throughout the nation and has established courses in acoustics at Full Sail (Orlando), Ex'Pression Center for the Media Arts (San Francisco), while maintaining adjunct professor status in Acoustics and Studio Design at Berklee College of Music (Boston) and Stevens Institute (New Jersey).

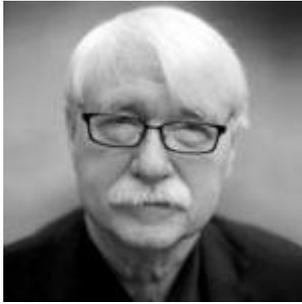


## **Beth Walters**

### **Founder Partner / Interiors**

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Beth Walters-Storyk is a graduate of the Fashion Institute of Technology (New York) with two degrees, A.A.S. in Textile Design and a B.F.A. in Product Design. Her construction experience comes with having been a senior installation designer for the Gallery's exhibition and installation staff at the Fashion Institute for over 10 years. From 1982-1988, Beth also was the display and merchandising director for such noted home furnishing fabric firms as Boris Kroll Fabrics, Greff Fabrics and Design Tex Fabrics. Beth is a founding partner and principal of Walters-Storyk Design Group and leads the interior design services division.



## **Prof. Dr. Wolfgang Ahnert**

**Partner / Director of ADA/AMC, a WSDG Company**

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After studying Technical Acoustics at the Technical University of Dresden and passing one year at the Moscow State University (Lomonossov) for a complementary course, Dr. Ahnert wrote his doctoral thesis and attained a Ph.D. In 1990 he founded the Engineering Office ADA – Acoustic Design Ahnert with at first two colleagues at the site of the former governmental Institute. In January 1993 the Office moved to a new location at the Berliner ‘Innovations- und Gründerzentrum’ (Berlin Innovation and Founders’ Center) – BIG – which was established in an abandoned industrial area, formerly used by AEG, in Berlin’s Municipal District of Wedding. Dr. Ahnert is a sought-after author, contributor, educator and lecturer at professional conferences and tradeshow and has authored countless white papers on subject matters such as acoustical simulation processes, measurement technology, electro-acoustical theory and applications.



## **Matthew Ballos**

**Partner / Director of Architectural Technology**

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Mid-Hudson Valley, New York native Matt Ballos earned dual degrees in Architecture and Construction Management. A background in civil engineering and a lifelong love of construction and design has enabled Matt to quickly become a valuable member of WSDG’s design and production team, currently as a project designer and manager. Matt’s love of design extends from his drawing skills to his personal workshop where he spends his free time building furniture and fabricating functional pieces of art. He believes his experiences at WSDG coupled with having grown up on construction sites provides him with a functional knowledge of what can and can’t be built, and enables him to apply his design talents in creating uniquely useful, beautiful and acoustically accurate spaces. WSDG is proud of Matt’s continued affiliation with the US Air Force Reserve as an engineering specialist.



## **Jonathan Bickoff**

**Project Engineer**

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Jonathan earned his B.S. in Music Technology and Business from Mercy College in 2009. He then went on to develop his skills in applied acoustics mixing front of house for live shows, AV for corporate functions, and mixing for commercials, TV, and film. Jonathan brings this real world experience and enthusiasm to the Highland, NY acoustics team. When not arguing about music and headphones, Jonathan is busy playing cello, road cycling, hiking, stand-up paddle boarding and practicing yoga.



## Silvia Campos Ulloa Molho

### Partner / Art Director

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An audio/video industry professional since 1987, Silvia Molho has developed striking interior designs for an international client base ranging from luxury homes to high-end recording studios and state-of-the-art educational complexes. A graduate of the Bellas Artes University in Lima, Peru and Visual Anthropology in UBA, Buenos Aires. Silvia has served as a producer on several video and film productions and documentaries in Peru, Paraguay and Argentina. Her areas of expertise include graphic design and art direction. As a long-time partner in WSDG, she is a leader (with founding partner Beth Walters) of the firm's global graphic design team. Since joining the firm in 1994 she has represented WSDG in Latin America and served as interior designer and supervisor for countless high-end design projects including world class facilities.



## Victor Cañellas (Weike)

### Representative

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Acousmatic Sinologist Víctor Cañellas (Weike) has been a successful acoustician/sound researcher in China since 2003. His expertise in developing acoustic interfaces for visual arts in performance venues has contributed to such demanding assignments as the Park19 and LOFT345 clubs in Guangzhou and for the popular 2007 La Fura dels Baus 'Imperium' premiere in Beijing. His expertise in acoustic treatments was enriched by serving as a representative for Jocavi Acoustic Panels and Soundbox Acoustic Tech fixed architectural acoustic systems. Victor studied Social Science at Universitat de Barcelona, Asian Studies at Universitat Autònoma de Barcelona Center of International and Intercultural Studies, and attended Chinese Language Studies in Sun Yat Sen University in Guangzhou. His wide-knowledge of 'Eastern thought and logics' provide a solid foundation for him in his new role as a WSDG representative.



## Renato Cipriano

### Partner / Director of Design

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Renato Cipriano graduated as a Civil Engineer from the University of FUMEC in Belo Horizonte, Brazil in 1994 and is also a graduate from both The Recording Workshop, Ohio (1992) and Full Sail Center for the Recording Arts, Orlando, USA (1999—also one of John's students). In early 2000, Renato opened the WSDG Brazil office in Belo Horizonte, Brazil and is responsible for the acoustical and architectural supervision on all projects in Brazil. Additionally, Renato has led the design efforts of many of our international projects contributing to creative acoustic interiors and integrated lighting design as well as setup and calibration of audio systems. As an audio engineer, he has worked on various projects including the most recent album of the most popular rock band in Brazil – Skank. Renato also teaches acoustics in the top audio school in the country, IAV in São Paulo. In 2004 Renato received two Grammy nominations and won the Latin Grammy for "Best Brazilian Rock Album".



## Michael Chollet

### Partner / Director of Systems

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Michael Chollet's first activities in the professional audio field were the development of loudspeaker systems and electronics. After graduation from High School with a focus on engineering he started self education in the fields of acoustical measurements, DSP programming, computer and network technology. He augmented this know-how foundation with advanced training courses in acoustics and environmental noise protection. At WSDG Michael has been in charge of different studio construction projects and large scale Installations, as the Swiss national broadcaster TSR in Geneva. Additional specialties include system integration, DSP programming and research on advanced problem solving. His language skills include German, French and English.



## Nancy Flannery

### Partner / Chief Financial Officer

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Nancy Flannery has spent nearly thirty years as the consummate client liaison and financial leader of WSDG. A tireless multi-tasker, and summa cum laude graduate from SUNY New Paltz with a business degree, Nancy assists clients in virtually every phase of their projects. From negotiating favorable contracts with suppliers to procuring special materials, or swiftly resolving complex scheduling, production, or billing issues as well as operating as WSDG's Human Resource department head, Nancy Flannery is the definitive advocate/problem solver. With a focus on developing internal procedures and policies to improve productivity and performance, she gets it right the first time and keeps it on track for the entire trip.



## Gabriel Hauser

### Partner / Director of Acoustics

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Gabriel Hauser graduated with a degree in electrical engineering from the Swiss Federal Institute of Technology, Zurich, in 2000. Analog and digital signal processing and acoustics were his primary focus. His Thesis was titled "Reduction of Nonlinear Distortion of Loudspeakers employing Volterra Filters" (at Studer Professional AG, Switzerland). After joining the WSDG New York office, Gabriel returned to Switzerland to become a founding partner at WSDG Europe. His specialties include Acoustical Simulation and Measurement, complex Acoustical Analysis and Methodology as well as Architectural Acoustics. During his studies Gabriel was a founding member of Abbaxx Soundsystems Ltd., whose principal field of work is sound reinforcement and loudspeaker technology. While with Abbaxx, he designed and developed sound systems for concert use, churches and installations. He writes articles for audio magazines and continues to be a performing musician.



## Romina Larregina

### Partner / Director of Production

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Romina Larregina graduated from the University of Palermo, Buenos Aires, with a degree in Architecture. Upon graduating, Romina took her skills to an engineering office, while teaching English and helping with the set up of trade shows. She apprenticed at WSDG – Latin for several years before moving to the United States in 1999, to become an integral member and now partner at WSDG (New York). Her multi-lingual skills in English, Spanish and Portuguese have been instrumental in leading numerous international projects. Romina is the Latin liaison, as well as project management and production coordinator for the New York office. She loves to travel and enjoys the day-to-day client interaction.



## Alan Machado

### Project Manager

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Alan graduated as an Architect and Urban Planner from FUMEC University, Belo Horizonte in 2013. Since then he has worked in many different areas of architecture, going from house and building modeling and executive project to markets and shopping malls. Alan has a deep connection with music, he is a passionate listener and has been playing the electric guitar as a hobby since the early 2000s. Working at WSDG since 2016, he discovered a new way to combine his passion for music and architecture and work with them for a common objective.



## Breno Magalhães

### Architect / Project Manager

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Breno graduated as an Architect and Urban Planner from Federal University of Minas Gerais (UFMG) in 2010 and as a Product Designer from State University of Minas Gerais (UEMG) in 2006, both in Belo Horizonte. His interest in music and acoustics grew during his university period. Breno enjoys playing the guitar and he turned this hobby into his Product Design final graduation project, by developing an electric guitar with an innovative pickup swapping system for studio applications. The same thing happened in his Architect and Urban Planner graduation project when he designed a new music Arena for Belo Horizonte. At this point he was already a WSDG member. Also as a Product Design student, Breno took part in several research groups related to furniture design focused on manufacture optimization, ergonomics and sustainability. He was a partner in a design office with the same approach. Breno works as a Project Manager and Designer at WSDG Brazil office since 2008.



## Robert Margouleff

### Project Engineer

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Grammy-winning engineer/producer/studio-owner Robert Margouleff brings 40+ years of hands on experience in his role with WSDG. Beyond his long-time collaboration with Stevie Wonder, capped by a Best Engineered Album Grammy for *Innervisions* (shared with Malcolm Cecil,) Margouleff's producer/ engineer credits include work with Devo, Billy Preston, Depeche Mode, Jeff Beck, The Doobie Brothers, Quincy Jones, and many other stellar artists. After building his Hollywood-based Mi Casa Multimedia Studios, Margouleff became a leader in surround audio for home theater, and provided 5.1 and 7.1 mixing and mastering for DVD and Blu-ray releases and restorations for such films as: *The Sound Of Music*, six *James Bond* features, *Rush Hour* and the complete *Lord Of The Rings* cycle. Margouleff will be involved in all aspects of WSDG's west coast projects. He will consult with new clients on details ranging from site selection to design, construction, technology, acoustic treatments and systems integration.



## Aditya Modi

### Representative

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Born in a recording studio in a quaint studio apartment in Chennai, Aditya has flair and passion for anything audio. After school, he used to sit in on recordings conducted by his father, Vijay Modi, for artists such as AR Rahman. Graduating Full Sail University with a Recording Arts Degree, Aditya moved to LA as a practicing DJ. India calling, Aditya moved to Mumbai where he assisted Sound Engineering legend Daman Sood as well as Avinash Oak, Jagjit Singh, Abida Parveen and almost every great in the Indian music industry. Aditya formed Modi Digital to offer premium recording studio design and undertake complete audio install projects, pro audio equipment distribution, technical designing, acoustic designing and after sales support to the audio industry.



## Sergio Molho

### Partner / Director of Business Development

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Named Partner/Director of Business Development in 2016 for the global WSDG architecture/acoustic design firm, Sergio Molho was a founding partner of WSDG Latin America in 1994. He has provided technical, acoustical and architectural supervision as well as project management for all WSDG Latin projects. He now provides daily and long-term technical, marketing, social media and business management direction for the firm's multiple offices. Sergio Molho has been an audio/video and recording industry professional since 1982. An accomplished keyboard artist and vocalist, in the 1980's he led popular Argentine funk band CASH. His technical credits range from AV and Systems Integration/design to project management. Sergio is a frequent contributor to technical workshops and is committed to expanding the knowledge and education of acoustics and electro-acoustics in their relationship to architecture. Sergio also serves as Director of WSDG International Relations, and contributes to the promotion and acquisition of new business worldwide.



## Joshua Morris

**Partner / Chief Operational Officer**

[joshua.morris@wsdg.com](mailto:joshua.morris@wsdg.com)

Joshua Morris graduated from the University of North Carolina in Charlotte with two Degrees, a Bachelor of Arts in Architecture and a Bachelor of Architecture. A love of music has led him to seek a combination of architecture and acoustics, beginning with his thesis on acoustics. Additionally, Josh has been educated in the Suzuki method for violin since age three, making acoustic design a natural choice for a career path. Joshua joined the WSDG team in January of 2005, moving from North Carolina to New York, and quickly settled into a key role as a project manager, designer, to his current status as a partner and COO. He has managed dozens of projects from China to the United States to Germany, and continues to add more skills to his design vocabulary each day, while refining his already well developed practice as a luthier.



## Dirk Noy

**Partner / Director of Applied Science and Engineering**

[dirk.noy@wsdg.com](mailto:dirk.noy@wsdg.com)

Dirk Noy, M.Sc. Physics, has a Diploma in Experimental Solid State Physics from the University of Basel, Switzerland and graduated from Full Sail Center for the Recording Arts, Orlando, USA, where he was one of John Storyk's students. After joining WSDG in early 1997 Dirk now heads the WSDG Europe office in Basel, Switzerland. Dirk has extensive experience in applied mathematics, acoustical measurement and calculation techniques, audio engineering, systems design and all facets of Information Technologies. His language abilities include German, Dutch, French and English. As a publishing member of the Audio Engineering Society (AES) and the Swiss Acoustical Society (SGA) he is a frequent lecturer at trade conventions, recording colleges, as well as architectural education institutions.



## Kevin Peterson

**Project Engineer**

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Kevin has always been a music lover and musician. While in high school, he performed in several bands, and developed a 'gear head' aptitude for setting up recording equipment, microphones, and speakers. That early experience inspired him to study audio in college. After graduating as Class Valedictorian from Full Sail University with a B.S. in Show Production, Kevin's interest in audio and acoustic measurement lead him to a career with WSDG. He welcomes the opportunity to collaborate with WSDG's international team and enjoys hands-on involvement with unique, creative projects. An avid year-round camper / outdoorsman / Eagle Scout, Kevin claims to enjoy the cold and snow of the Hudson Valley winters much more than his co-workers.



## Federico Petrone

### Senior Systems Designer

[federico.petrone@wsdg.com](mailto:federico.petrone@wsdg.com)

Federico obtained a Contemporary Music Degree and an Audiovisual Communications Degree in Argentina. He started his career as the music director for Indie Musical Theater groups and the FOH sound engineer for a major theater in Buenos Aires. Federico then went on to get a lead audio position at Disney Cruise Lines, in charge of all audio systems and responsible for the FOH operation in the main theater of one of their cruise ships. In 2007 he joined WSDG in Latin America in his current position as Audiovisual Systems Designer and Chief Installer. He has worked on numerous projects worldwide integrating sound, video, lighting and automation for different applications, from small project studios to large live venues. He also leads the systems install team for all types of audiovisual installations. Federico is an accomplished video game music composer having worked in more than 100 titles for different game platforms.



## Bob Skye

### Project Engineer

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Bob is a leader in electro/acoustic design, recording studio construction and, a Grammy-winning engineer with Gold and Platinum credits, has joined the Walters-Storyk Design Group. As WSDG's west coast rep and project engineer, Skye will shoulder a host of responsibilities ranging from new client development and overall business management to hands-on project design and construction supervision. He is a member of Audio Engineering Society, American College of Forensic Examiners and American Board of Recorded Evidence.



## Andrew Swerdlow

### Acoustic Engineer

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Andy earned his B.S. in Physics and developed computer modeling and laboratory measurement/data capture skills from UMBC (Baltimore). His first job was in analytical chemistry for a Maryland based pharmaceutical company. Once he'd had enough "Big Pharma", he switched career paths and moved to NYC to become a double threat musician/audio engineer (drummer and mastering). In addition to enhancing his listening and audio production skills, Andy acquired hands-on construction credentials while helping build a new location for Studio G in Brooklyn. That project rebooted his interest in electro-acoustics, architectural acoustics, and acoustic prediction, measurement and modeling. In 2015, he joined WSDG as an intern, building his way to his current position as an acoustic engineer, applying his modeling and measurement skills, making recommendations for a variety of acoustic projects, and tuning audio systems.



## Mariana E. Varon

### Project Manager

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Mariana studied architecture at the UBA (Universidad Nacional de Buenos Aires / University of Buenos Aires) and graduated in 1995. Along with her MBA in Architectural Design at FADU (UBA) she continued her architecture studies at Universidad Torcuato Di Tella. From 2004 to 2011 she worked for WSDG Latin, being the project manager of many projects and in charge of the production of the construction documentation. In 2011, she created her own Architectural Firm: Mvaron Arch. & Assoc., working on Steel Framing projects and dry-wall construction. Mariana has been involved as a project manager with several architectural firms, including Clorindo Testa, Roberto Frangella and Justo Solsona Arquitectos. Her work led her to win several awards and mentions during her career.



## Marc Viadiu

### Project Engineer

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Marc studied Technical Engineering in Sound and Image and Higher Engineering in Electronics at the University Ramon Llull in Barcelona, Spain. After graduation, Marc worked in an industrial acoustics company in Barcelona. Later he started his own company of acoustic engineering and distribution of acoustic and audio products. At the beginning of 2009, Marc undertook a six month internship at the WSDG New York office preparing drawings, taking acoustical measurements and performing room acoustical calculations. Upon returning to Spain in 2010, he started a new company of designing acoustical products and opening the new WSDG office in Spain.



## Thomas Wegner

### Senior Project Engineer

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Thomas Wenger studied IT and electronics at the Institute for Software Engineering, Bern with additional studies in Audio Recording and Room Acoustics in East Croyden, England. After several years in the IT world with major project management development he worked with J+C Intersonic AG for 5 years and became a Senior Project Manager. Mastering the synthesis of the technical aspects of acoustics, broadcast and audio video systems has made him an invaluable member in all the released projects like GTRK Kultura Moscow, HKB Music University Switzerland, and several government related projects for Swiss Television and Radio. In his responsibility for the technical planning and integration of state-of-the-art recording studios and media locations, his supervision capability insures the coordination of the building process and equipment specifications.



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