



WSDG
WALTERS-STORYK DESIGN GROUP



ARCHITECTURAL
ACOUSTIC
CONSULTING

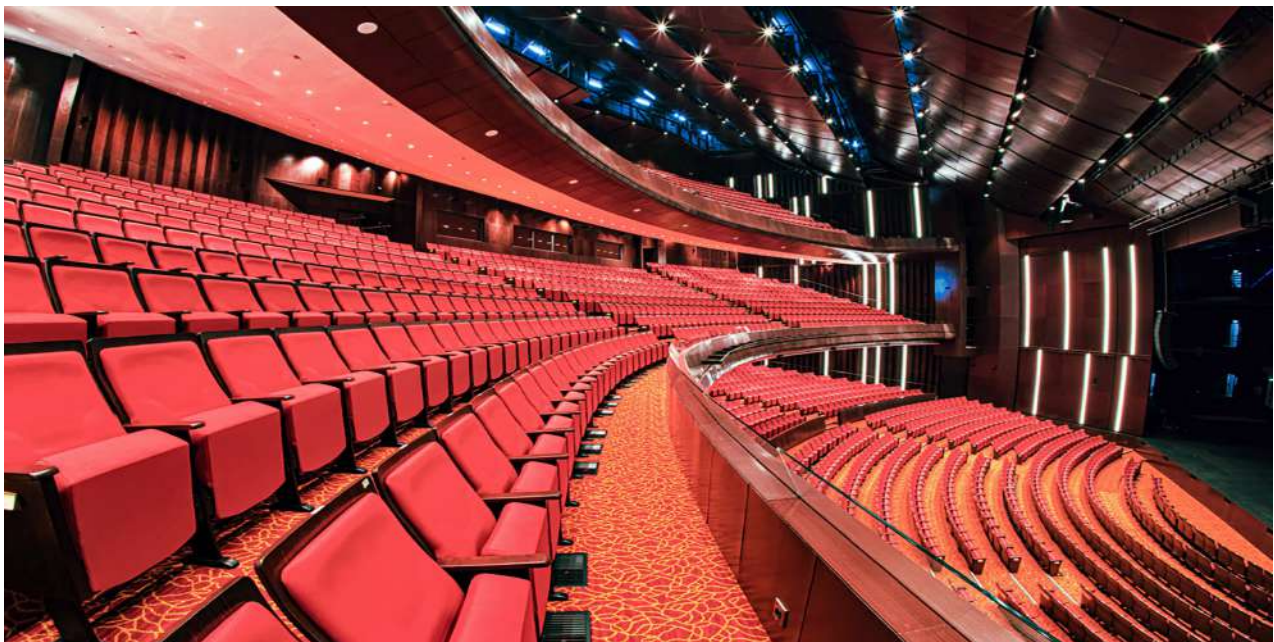
MEDIA
SYSTEMS
ENGINEERING

Company Profile Broadcast/Podcast

wsdg.com

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Company Background and Structure

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 New York.

WSDG was co-founded by Beth Walters and John Storyk. The firm's headquarters are located in Highland, New York, and it also has offices and representation in Latin America, Europe, Middle East and Asia as well as a global team that includes over 70 partners, associates and design professionals.

WSDG's history of innovative design achievement has produced over 4,000 diverse global projects, including acoustics and systems design for clients such as: Apple, Google, Spotify, Sony, Amazon, NY's Jazz At Lincoln Center, Alicia Keys, Jay-Z, Bob Marley, Bruce Springsteen, Celine Dion, Def-Jam Records, Epic Games, ESPN, KKL (Switzerland), MTV, TV Globo, WNET, UCLA, and Vienna Symphonic Library.

WSDG is a thirteen-time winner of the international NAMM TEC Award for studio design creativity. Recent WSDG TEC winners include: Jungle City Studios, NY, the Berklee College of Music – 160 Mass. Ave. recording/teaching complex, Boston, The Church Studios, London, Boston Symphony Orchestra Control Room, Boston, MA, Spotify at Mateo, Los Angeles, and Mix with The Masters' Rue Boyer, Paris. The firm's work has been published extensively and discussed in numerous professional audio, broadcast and systems design publications.



Company Structure

WSDG maintains offices and representation around the world:

USA:

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

Latin America:

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

Europe:

Basel, Switzerland
Berlin, Germany (ADA-AMC GmbH)
Barcelona, Spain
Porto, Portugal
Vienna, Austria

Asia:

Beijing, China
Guangzhou City, China
Mumbai, India
St. Petersburg, Russia

Services | Architectural Acoustic Consulting

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, including some proprietary software that we developed ourselves, 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 through roofs, ceilings, walls, windows, doors, flanking around room partitions, as well as ducting and other penetrations. Sufficient noise containment control ensures space functionality and is often required by local municipal codes or by a project's technical requirements. 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 over 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 ergonomically, 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

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 highly 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 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 challenging 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.

Broadcast and Recording Studio Systems Design

WSDG brings over 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 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, and can suggest and recommend AV solutions that work within the project design.

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.

Key Personnel



Beth Walters

Founder Partner

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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.



John Storyk, R.A.

Founder Partner

john.storyk@wsdg.com

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 founding partner of WSDG, he has been responsible for over 3,500 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).



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 Operating Officer

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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

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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.



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.

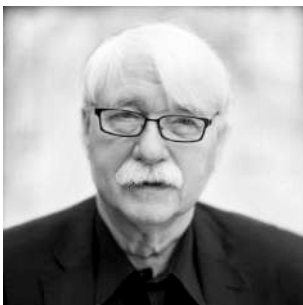


Gabriel Hauser

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.



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.



Tobias Behrens

Electrical Engineer / Project Engineer

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Tobias Behrens graduated in electrical engineering at the Technical University of Berlin in 1994 with a focus on technical acoustics and communications technologies. He then performed post graduate acoustic research on psycho-acoustic topics at ITA/Technical University, Berlin and ISVR / Southampton University, UK. At ADA-AMC (A WSDG Company) Tobias Behrens is working as a Project Engineer on room acoustics, electro acoustics and architectural acoustics, as well as executing and analyzing room acoustical and electro acoustical measurements. He brings with him 20 years of experience in professional planning and consulting on national and international projects. Room acoustic simulation and analysis, laboratory and field measurements, sound absorber technologies and electronic enhancement systems are main components of his recent work. During the last 24 years he coauthored over 15 papers and contributions for DAGA, ASA and ICA.



Jonathan Bickoff

Partner / 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.



Will Brown

Partner / Project Manager

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Will earned his B.S. in Mechanical Engineering from Columbia University and his B.S. in Applied Physics from Providence College. Once out of school, he spent 6 years in the manufacturing and construction industry designing and building highly specialized shielded door systems for applications in the aerospace, defense, energy, and entertainment industries. Will brings this design knowledge and expertise as well as a love for analog music production to the WSDG Highland NY team in the areas of Project Management and Engineering.



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.



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.



Judy Elliott-Brown

Senior Systems Designer Engineer

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Judy Elliott-Brown has been a professional audio engineer since 1977, with a background in live touring, remote recording, music recording, sound for television, studio maintenance and systems design. She has been responsible for the systems infrastructure design and installation of over 100 projects worldwide. Projects she has worked on include world class audio recording studios, media/broadcast production studios, educational facilities and multi-use performance spaces. Judy is a full-time systems design engineer and project manager, and has been responsible for systems design and installation on many WSDG projects for over 25 years. Judy is a member of the Audio Engineering Society (AES) and National Academy of Recording Arts and Sciences (NARAS). Additionally, she has worked on several Grammy nominated albums and was a sound engineer for a Sci-Fi cartoon show.



Enno Finder

Project Engineer

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Enno Finder studied Electrical Engineering at the Technical University Berlin, Germany, with a focus on Acoustics by Michael Möser. Having started 1995 as an intern at ADA Acoustic Design Ahnert, he was asked to join the company as an AV project consultant, starting at designing electro acoustical systems for major train stations, airports, working on large Houses of Worship such as the Berlin Cathedral, Parliament Buildings, up to large venue design (e.g. Berlin O2 World, Olympic Stadium). Enno Finder brings with him a rich musical experience in classical vocal music, having taken up singing as a little boy, he currently is an active member of several Berlin based vocal choirs and ensembles.



Flavio Gallacchi

Project Engineer

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Flavio Gallacchi received his diploma as an audio engineer from the audio engineering course fpton in Zurich, Switzerland. His main focus lies on performing room-acoustical and electro-acoustical measurements, their analysis and the subsequent process of optimization, which involves room-acoustics software and programming audio DPS. He is also busy working on the technical design and integration of audio and video-systems in WSDG Projects. Before joining WSDG, Flavio has been working as a live mixing engineer and as a technician in a local Hi-Fi retail store where he trained his ears and specialized in calibrating turntables. He has been owner of a drum school where he also was an instructor after graduating from the Los Angeles Music Academy.

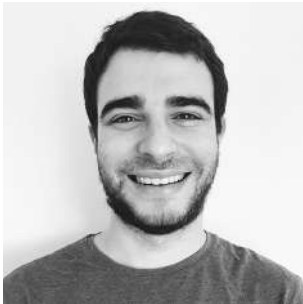


Pietro Gennenzi

Project Manager / Project Engineer

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After studying electrical engineering at the Ecole Centrale d'Electronique in Paris, Pietro moved to the US to pursue his passion for music and graduate from Berklee College of Music with a degree in Contemporary Writing and Production. Being part of several musical projects as a bass player, he spent countless hours in recording studios and concert venues around the world. Inspired by the variety and uniqueness of the spaces and places he experienced, his growing interest for architecture and design led him to WSDG in 2019. Since then he has been involved in acoustic prediction and analysis, measurement and modelling, as well as room tuning and calibration.



Leandro Kirjner

Project Manager

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Leandro Kirjner is a young professional from Argentina, graduated from Buenos Aires University (UBA) with Master of Architecture degree. In 2012 he joined to the WSDG Latin team, since that moment he has been involved in several projects around the world, being the project manager and in charge of the production for the construction documentation and part of the Audio / Video team. As one of the Architectural Team member, he decided to do a Lighting Design grade to improve his knowledge and let him to be in charge of the most of the lighting projects that the Latin Office had. Also, he did a BIM Manager grade to continue performing his skills in order to give an efficiencies approach on each project.



Romina Larregina

Partner / Director of Production

romina.larregina@wsdg.com

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 has worked 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.



David Molho

Project Engineer

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David graduated Magna Cum Laude as a Music Production & Engineering major from Berklee College of Music in 2011. Since then he has been working as an engineer, producer and composer for world renowned record labels in his Groovyland Studios in the city of Miami. After being involved with WSDG for several years, in 2018 he switched his role to become a Project Engineer in the area of acoustics, and a project manager for several projects ranging from recording studios to luxury buildings, performance venues, and corporate. Due to his ability in audio engineering, David is in charge of performing room calibration and commissioning services for projects around the globe.



Adam Paiva

Project Manager, Acoustic Engineer

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Adam earned his B.S. in Architectural Engineering with a Structural Concentration from Drexel University in 2007. A love of audiophilia combined with a passion for architecture, design, and engineering led him to the field of acoustics. He developed his knowledge in the acoustics and isolation fields over 15 years, working on a variety of projects ranging from large corporate office fit-outs to boutique fitness clubs to concert halls. He also spent several years working on the client side in the design team of an international high-end fitness brand. Adam brings his expertise in architectural acoustics, isolation, and mechanical systems design to all our projects. Adam is a member of both ASA and INCE.



Gustavo Perezlindo

Systems Engineer

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Gustavo Perezlindo has ventured from a young age in the development of technical solutions for live shows, applying his capabilities of Electronic Engineering, Architecture and Production, allowing him to face the integral production of shows in a wide spectrum, ranging from theatrical and rigging systems design, production, and technical direction, from the initial concept to the final reality.



Esther Roger

Project Manager

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Esther Roger is a South Florida native which graduated from FIU (Florida International University) with a Master of Architecture degree, and from FAMU (Florida A&M University) with a Bachelor of Science in Architectural Studies. As a young professional her career began with her love for humanitarian work as she began familiarizing herself with construction as an AmeriCorps worker at Habitat of Humanity in the construction division.

Esther joined the WSDG team in May of 2017 and works as a Project Manager and a 3 Dimensional Visual Creator in the Technical Interior Department.



Bob Skye

Project Engineer

bob.skye@wsdg.com

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 representative and project engineer, Skye shoulders 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.



Laura Stillwell

Administration, Financial

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A skilled tactical and strategic planner, diplomatic problem solver and meticulous Bookkeeper, Laura Stillwell encapsulates all the prerequisites to meet the multitudinous requirements of WSDG's wide-ranging corporate family. After earning a Bachelor of Fine Arts, Photography Degree from Western Carolina University, Laura began a nine-year residence as Administrative/Executive Assistant for a privately owned regional utility company in Sylva, NC. Moving to Highland in 2017 she assumed Bookkeeper duties at Kimlin Energy Services in 2018. An intriguing Help Wanted ad from neighboring WSDG prompted her to interview and she was quickly hired. Laura easily adapted to WSDG's "Fast paced and frequently fascinating operation and celebrity client base."



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.



Nahuel Zaccagnino

Senior Project Engineer

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Nahuel received his degree in Electronic Arts from UNTreF and has worked as a professional audio engineer and musician based out of Buenos Aires ever since. His keen sensibilities for the crossroads of music and technology have made him an in-demand audio integrator, consultant, and tech support professional for many recording studios, broadcast facilities, and live event venues. Nahuel is a systems engineer at WSDG and has utilized his broad experience in these areas to develop the AV System Design department across many challenging projects.

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Relevant Experience

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. Our experience spans over 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

ESPN Digital Center 2
Bristol, USA

TV Globo
São Paulo, Brazil

Qatar Television
Doha, Qatar

Peloton Flagship Spinning Center
New York, USA

audioEngine
New York, USA

ESPM Broadcast Center
São Paulo, Brazil

Non-Stop
Buenos Aires, Argentina

Audible (Amazon)
Newark, USA

Jazz at Lincoln Center
New York, USA

Berklee College of Music
Boston, USA

Maracanã Stadium
Rio de Janeiro, Brazil

KKL Concert Hall
Luzern, Switzerland

KEXP 90.3 FM
Seattle, USA

VSL Synchron Stage
Vienna, Austria

Flughafenkopf – Zurich Airport
Zurich, Switzerland

Rio 2016 – Barra Olympic Park
Rio de Janeiro, Brazil

The Metroplex at KITEC
Hong Kong, China

Mix FM
São Paulo, Brazil

PepsiCo Content Studio
New York, USA

Electric Lady Studios
New York, USA

Katara Studios
Doha, Qatar

Gimlet Media (Spotify)
Brooklyn, USA

Jungle City (Mincieli, Keys)
New York, USA

Boston Symphonic Orchestra
Boston, USA

UCLA Herb Alpert – Lani Hall
Los Angeles, USA

Wildsound Studios
Manila, Philippines

Stitcher Studios
New York, USA

Hogarth
Mexico City, Mexico

SRF Radio Station Basel
Basel, Switzerland

Jakarta International Expo
Jakarta, Indonesia

CUEC-UNAM
Mexico City, Mexico

Estudio 13
Mexico City, Mexico

China Film Group
Beijing, China

Javeriana University
Bogota, Colombia

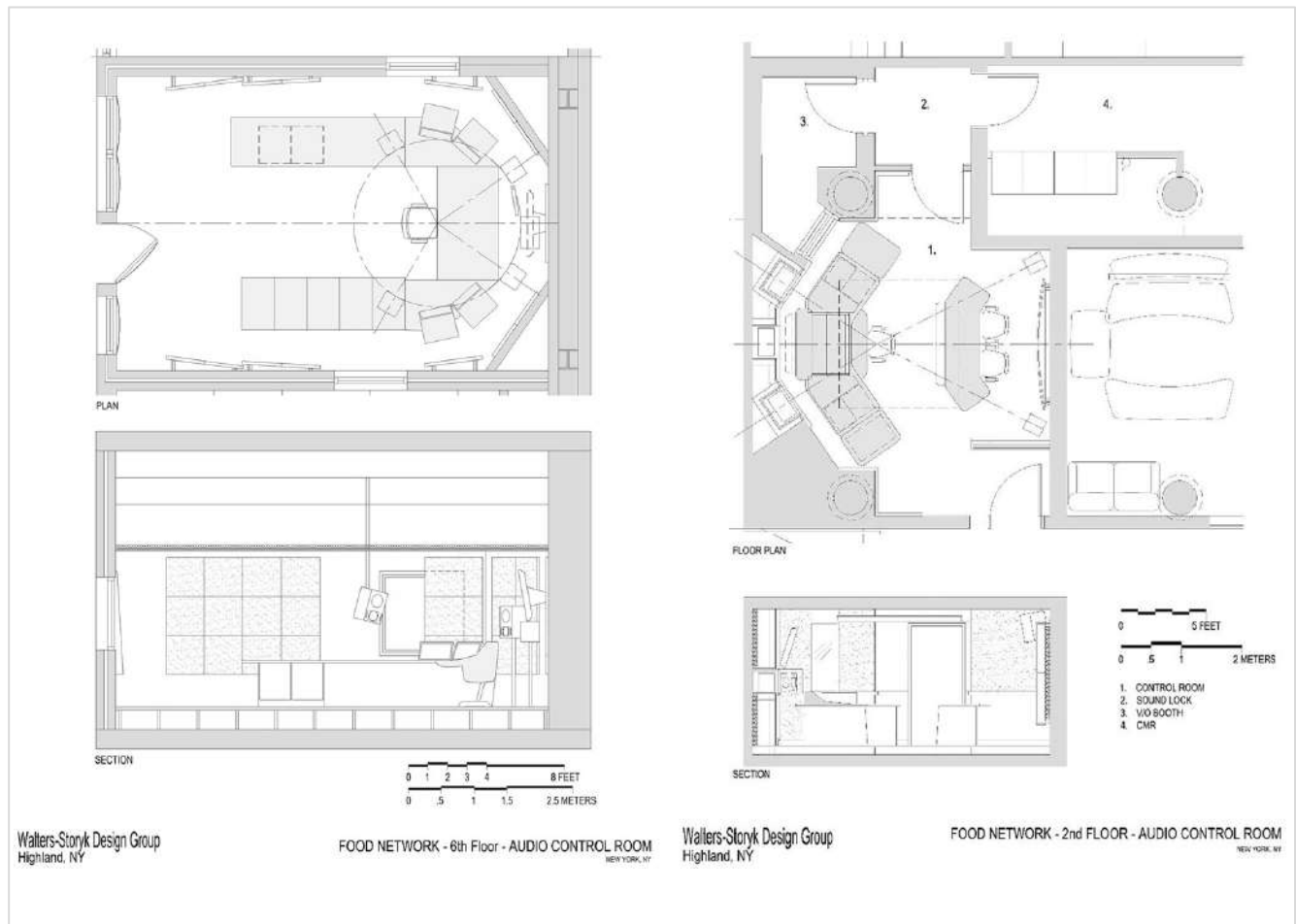
MGM Music Hall at Fenway
Boston, USA

Spotify at Mateo
Los Angeles, USA

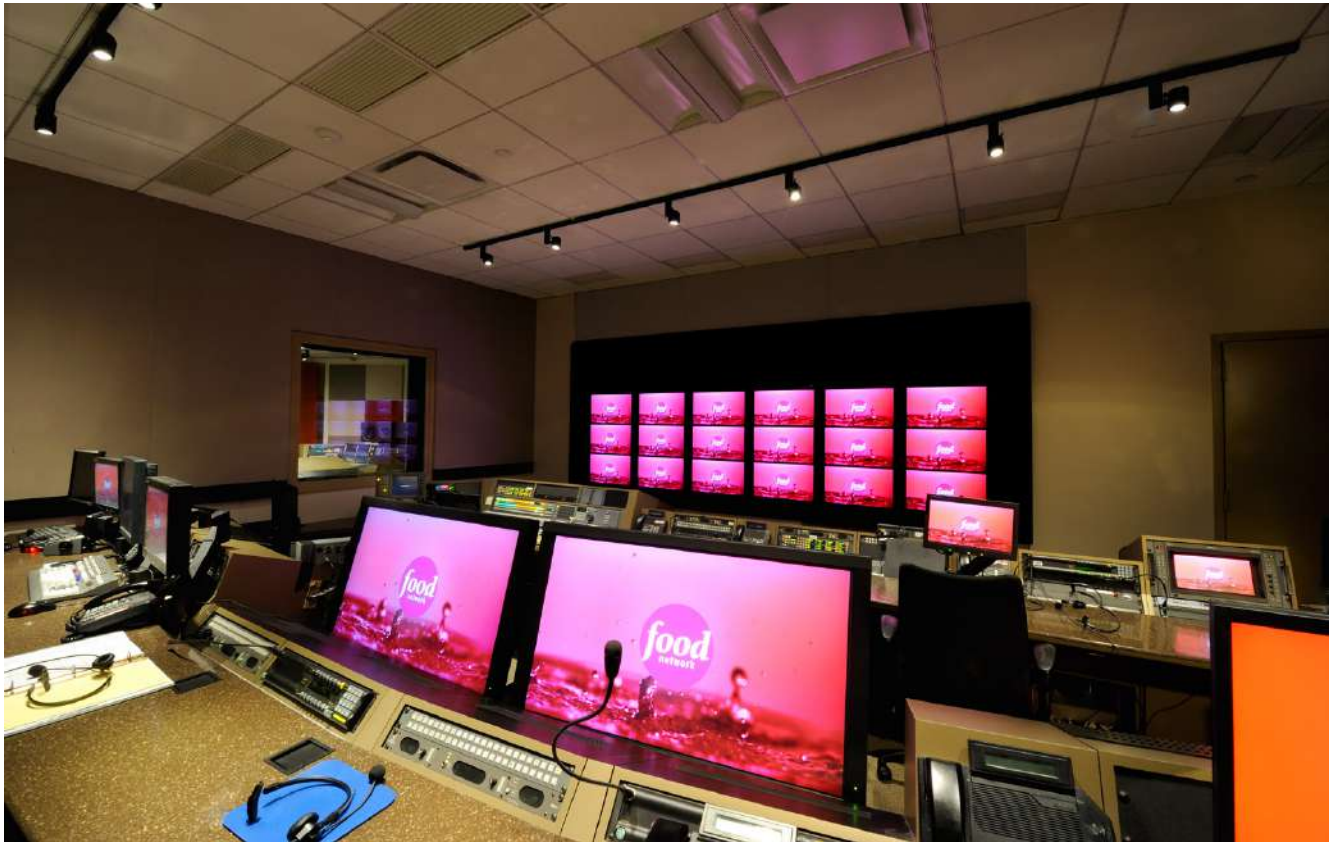
Food Network - New York, USA

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," Jarett 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



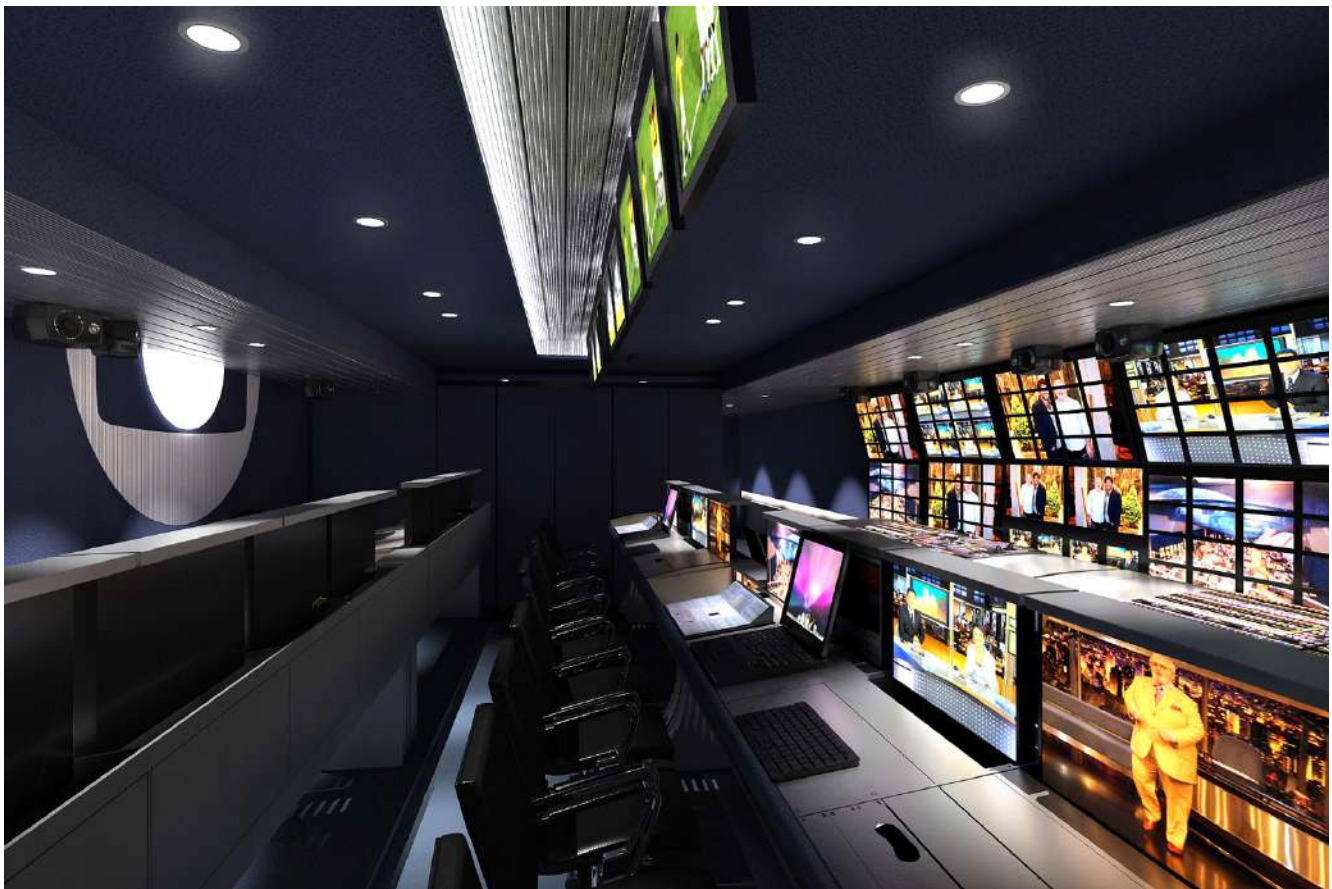
TV Globo - São Paulo, Brazil

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.

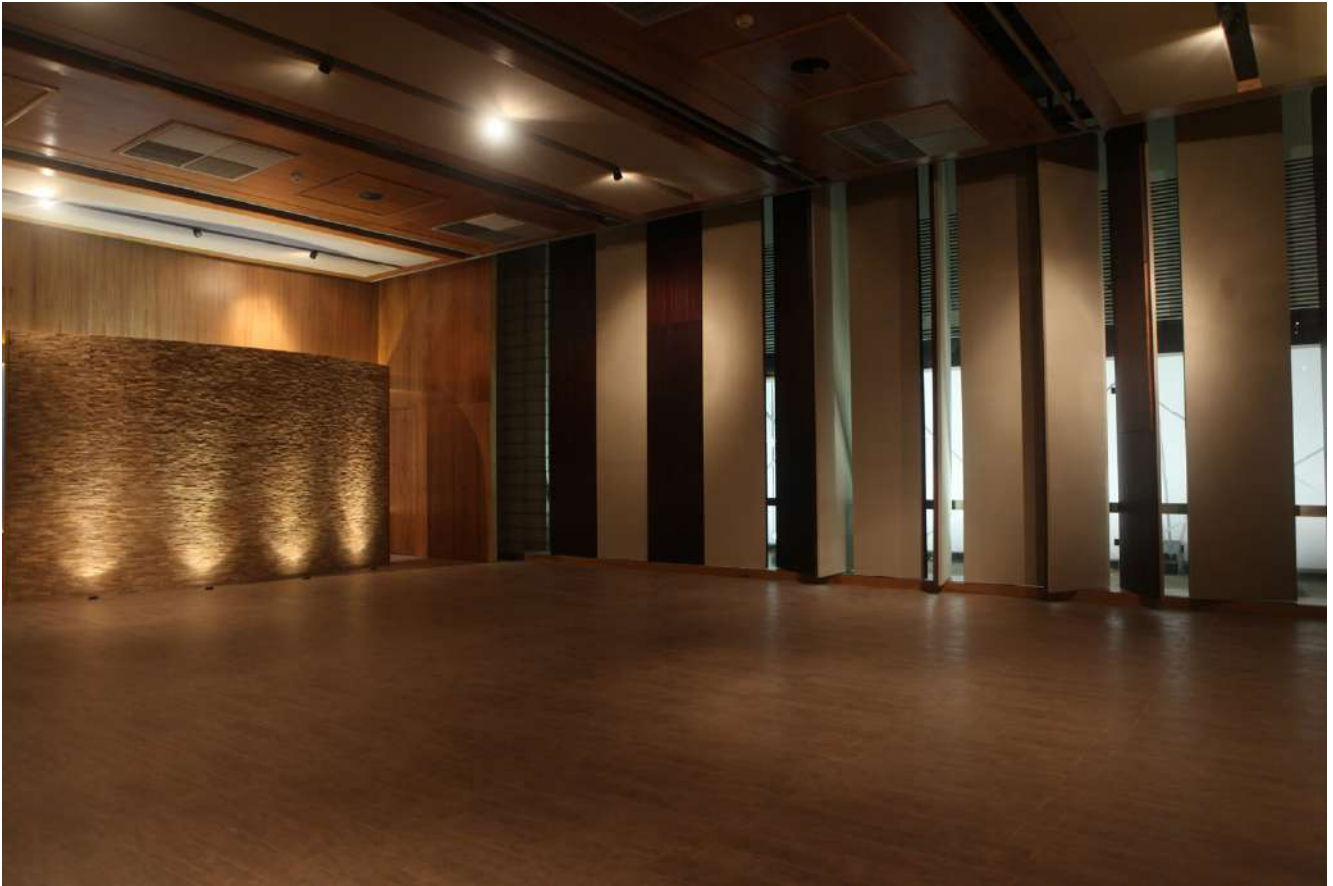
WSDG was invited to provide the architectural-acoustical design for the various types of production and post-production studios of the new CPP2 building, located at PROJAC in Rio de Janeiro, representing the largest television production center in Latin America.

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.



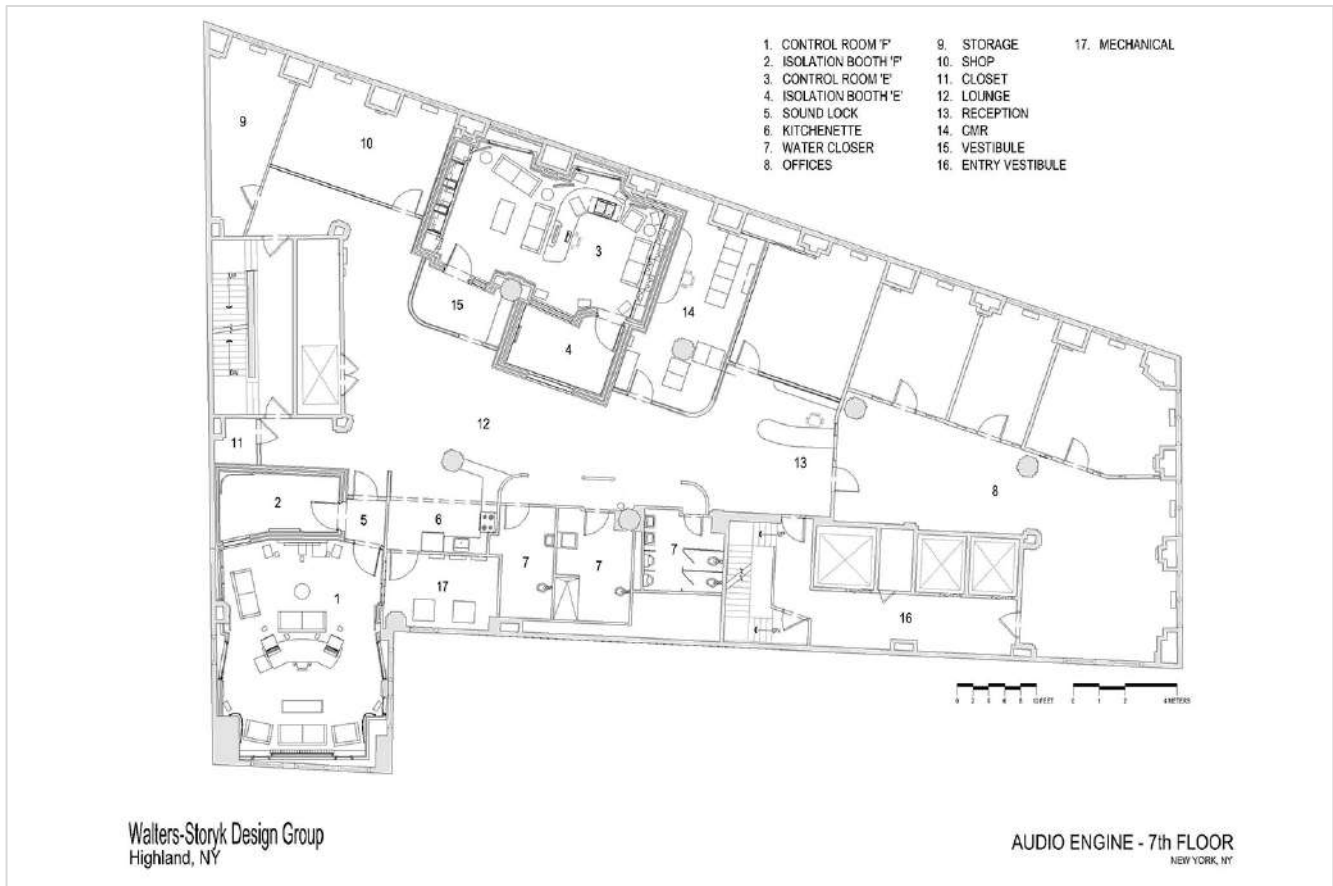
Peloton Flagship Spinning Center - New York, USA



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

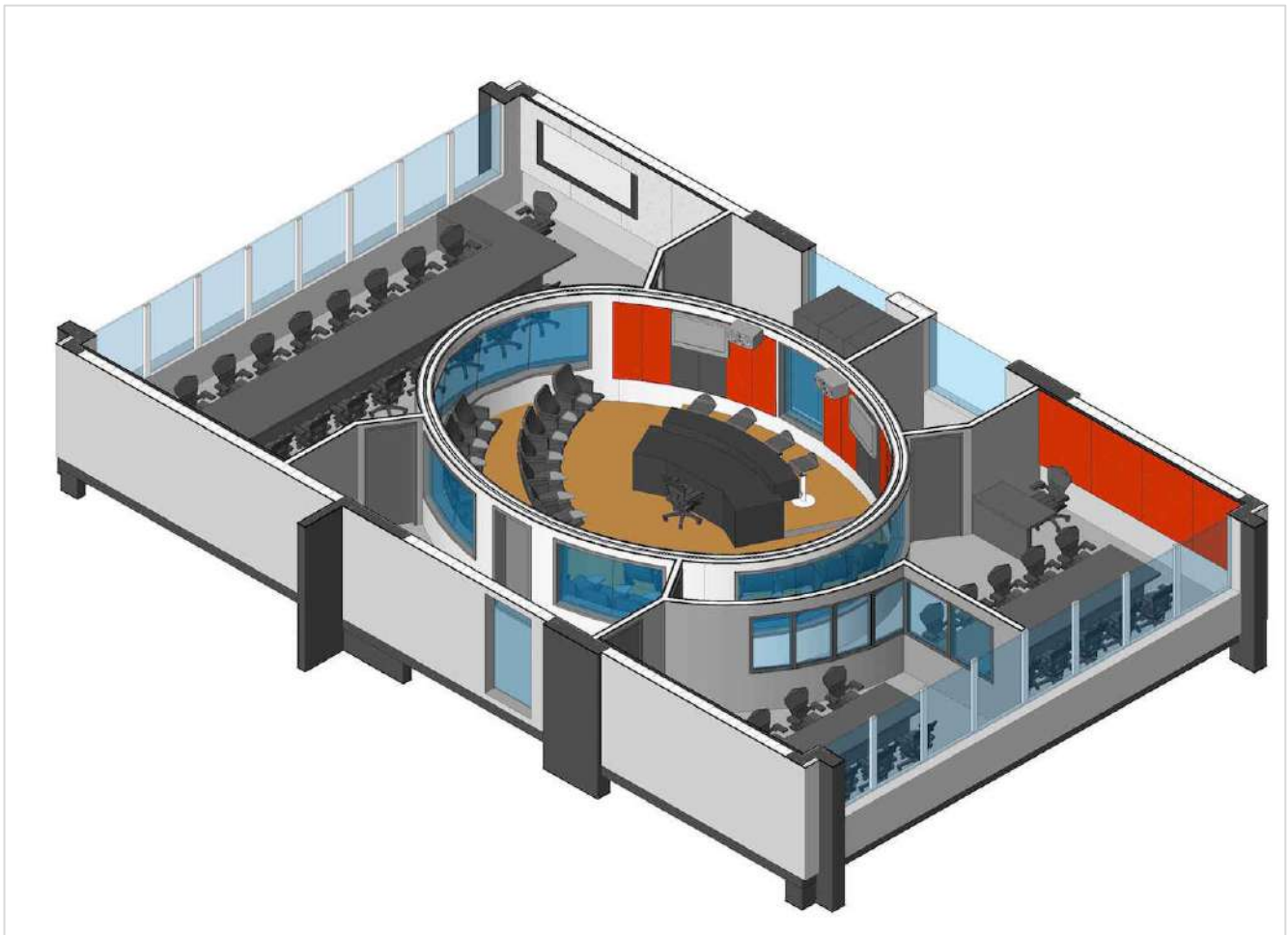


ESPM Broadcast Teaching Center - São Paulo, Brazil

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 45m² / 480ft² 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 25,000m² 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.



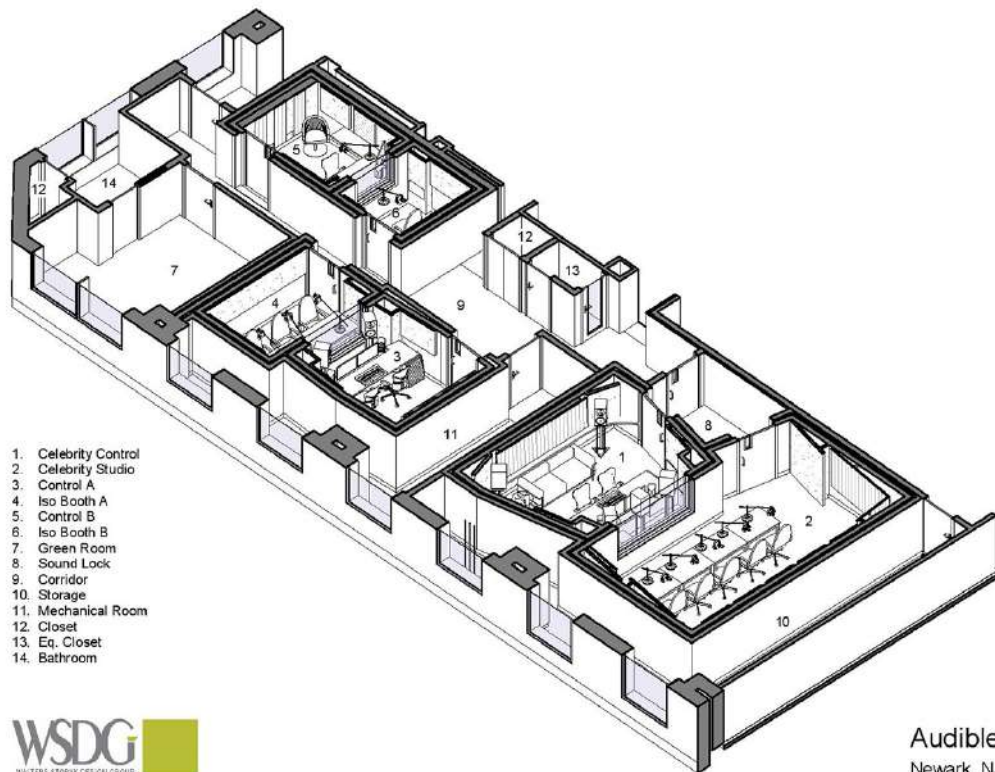
Non-Stop - Buenos Aires, Argentina



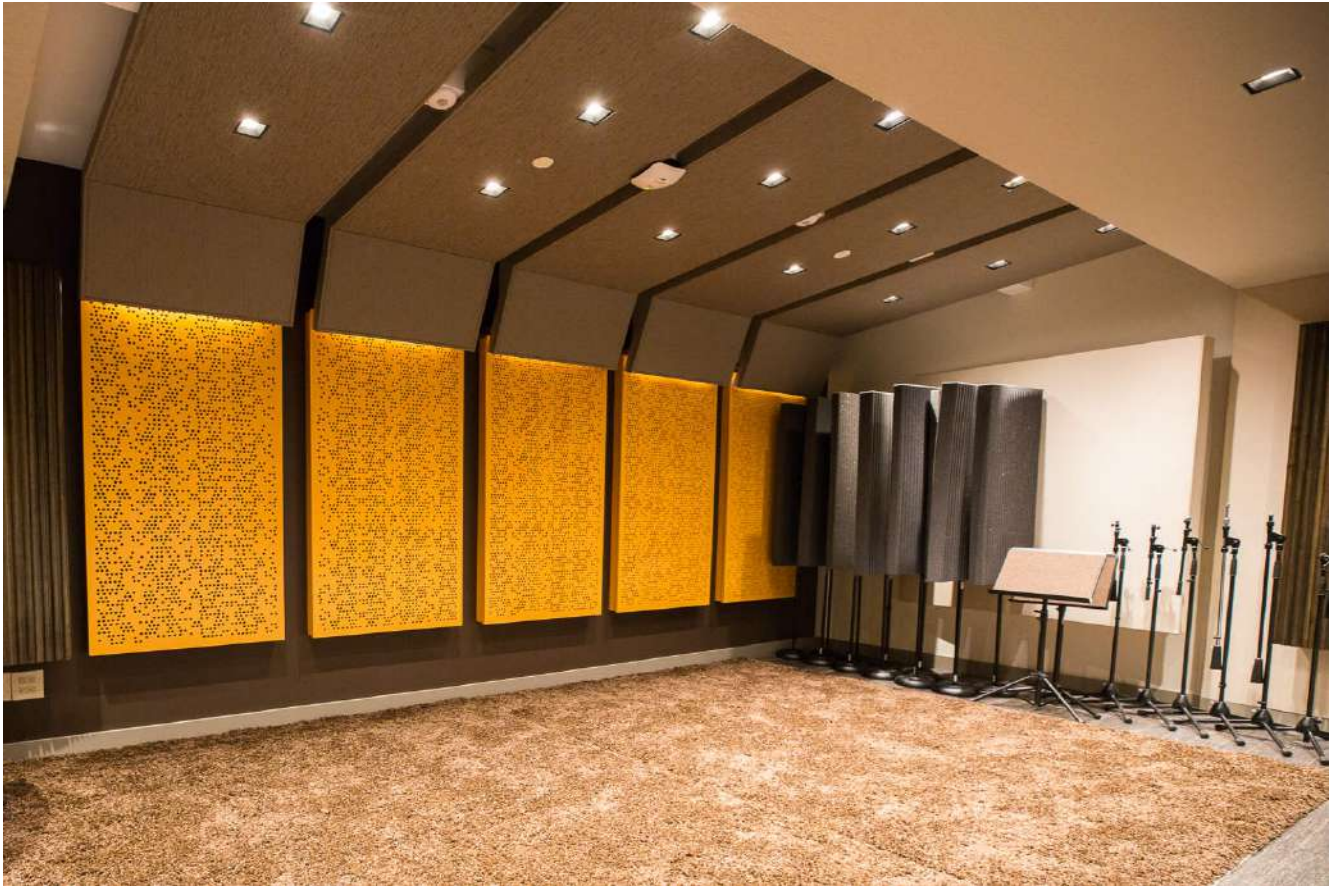
Audible Recording Studios (Amazon) - Newark, USA

With over two decades 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 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 when their growing workload required a substantial facility expansion. The Audible team captured a 2,400 sq. ft corner section of the 13th 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 (Amazon) - Newark, USA

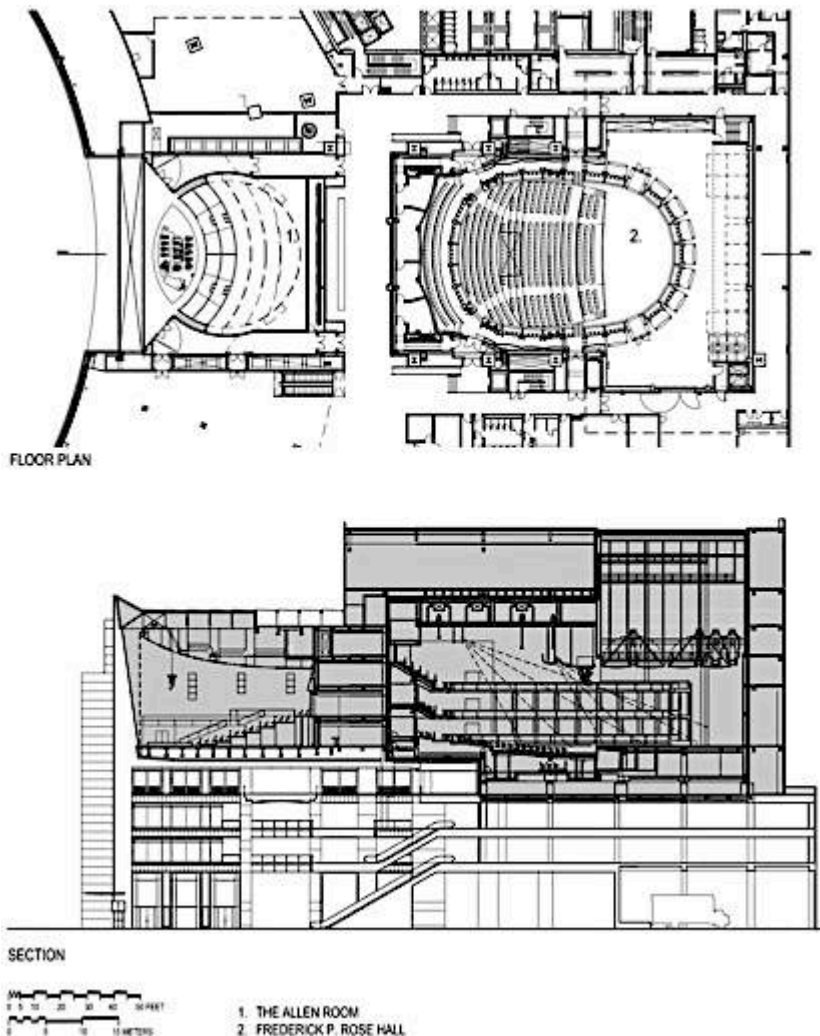


Jazz at Lincoln Center - New York, USA

Jazz at Lincoln Center is one of New York City's premier attractions, housing over 100,000 sq. ft. of performance venues, educational suites 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 configured for dance, opera, theater as well as provide an intimate jazz setting by surrounding the musicians with the audience seated on three levels in a stage surround setting. 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 sq. ft. 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

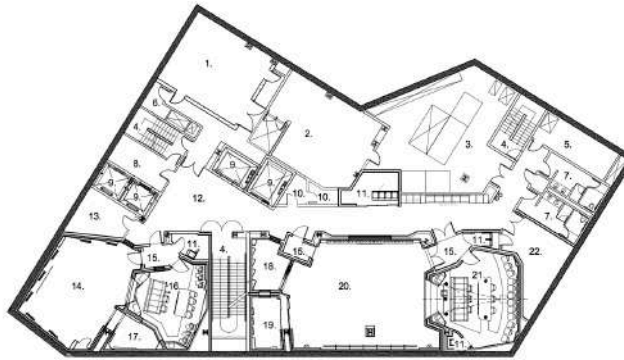


Berklee College of Music – 160 Mass Ave - Boston, USA

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.

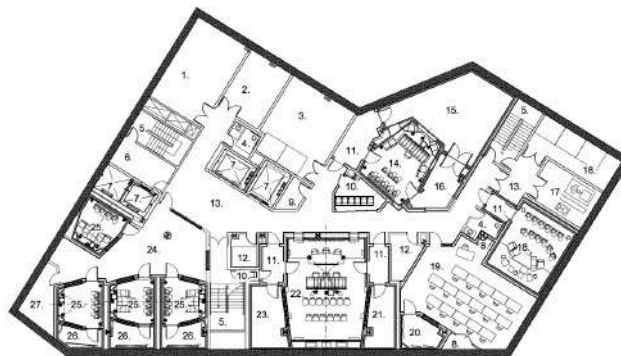
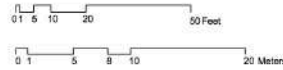
The music technology complex will include two professional-quality recording studios, a Dubbing Stage, a Mastering and Critical Listening lab, four production suites and a flexible performance venue / film scoring studio. WSDG designed the acoustic rooms in collaboration with chairs, deans, and technology 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.



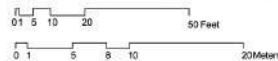
LEVEL B1 - FLOOR PLAN

- | | | |
|-----------------------|-----------------------|------------------------|
| 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/ITR INS | 14. STUDIO 2 | 21. CONTROL ROOM 1 |
| 7. RESTROOM | 15. SOUND LOCK | 22. PERCUSSION STORAGE |
| 8. ELEVATOR LOBBY | | |



LEVEL B2 - FLOOR PLAN

- | | | | |
|--------------------------------------|----------------------|--|-----------------------|
| 1. FUTURE MUSIC TECH/GENERAL 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 | |



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.

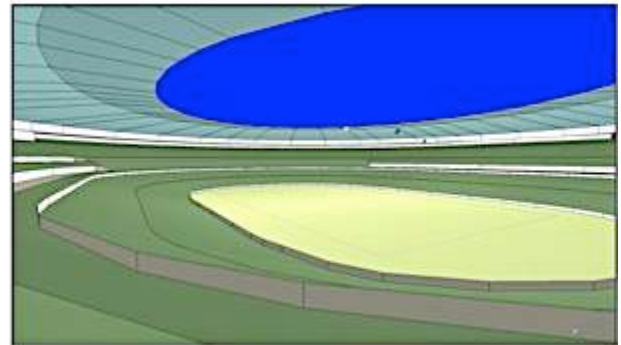
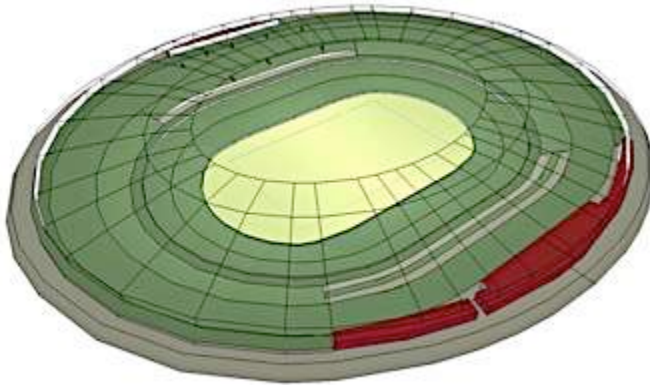
Maracanã is not only famous for soccer games, however; it also hosts concerts and other events. In 1980, Frank Sinatra sang for 170 thousand fans, 1983 saw KISS perform in front of a crowd of 250 thousand, and a Tina Turner concert in 1988 drew 188 thousand people.

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.

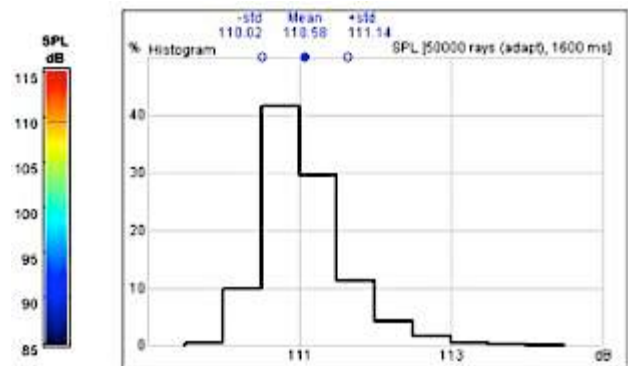
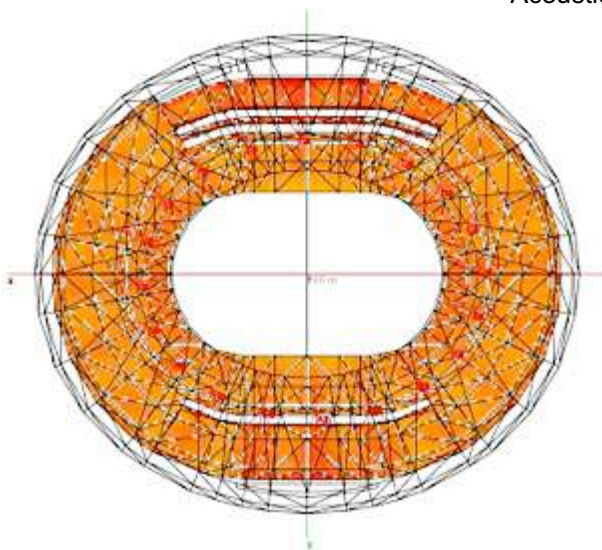
The complex architecture was simulated in detail using the most advanced electro-acoustic tools and the biggest challenge encountered the design phase was to define the final quantities and location of the PA cluster, in order to achieve the required STI and SPL coverage as required by FIFA for such 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 100m² Video Walls for proper visual coverage.



Maracanã Stadium - Rio de Janeiro, Brazil

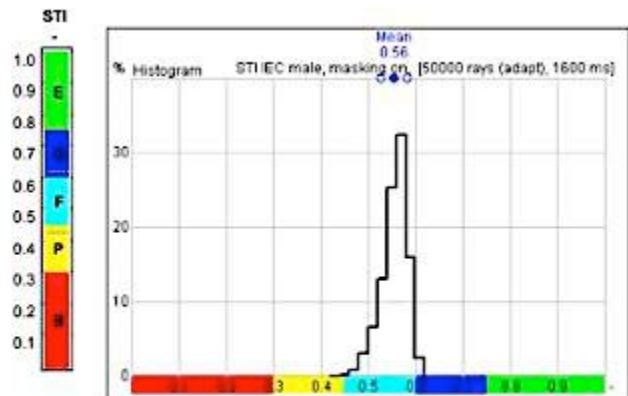
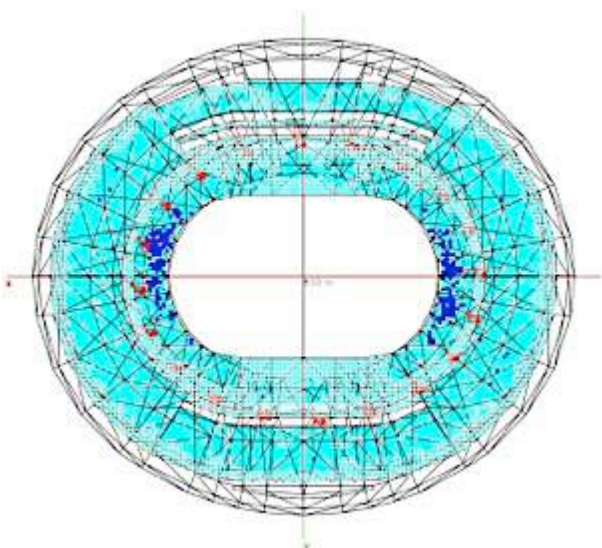


Acoustic Simulation Model



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

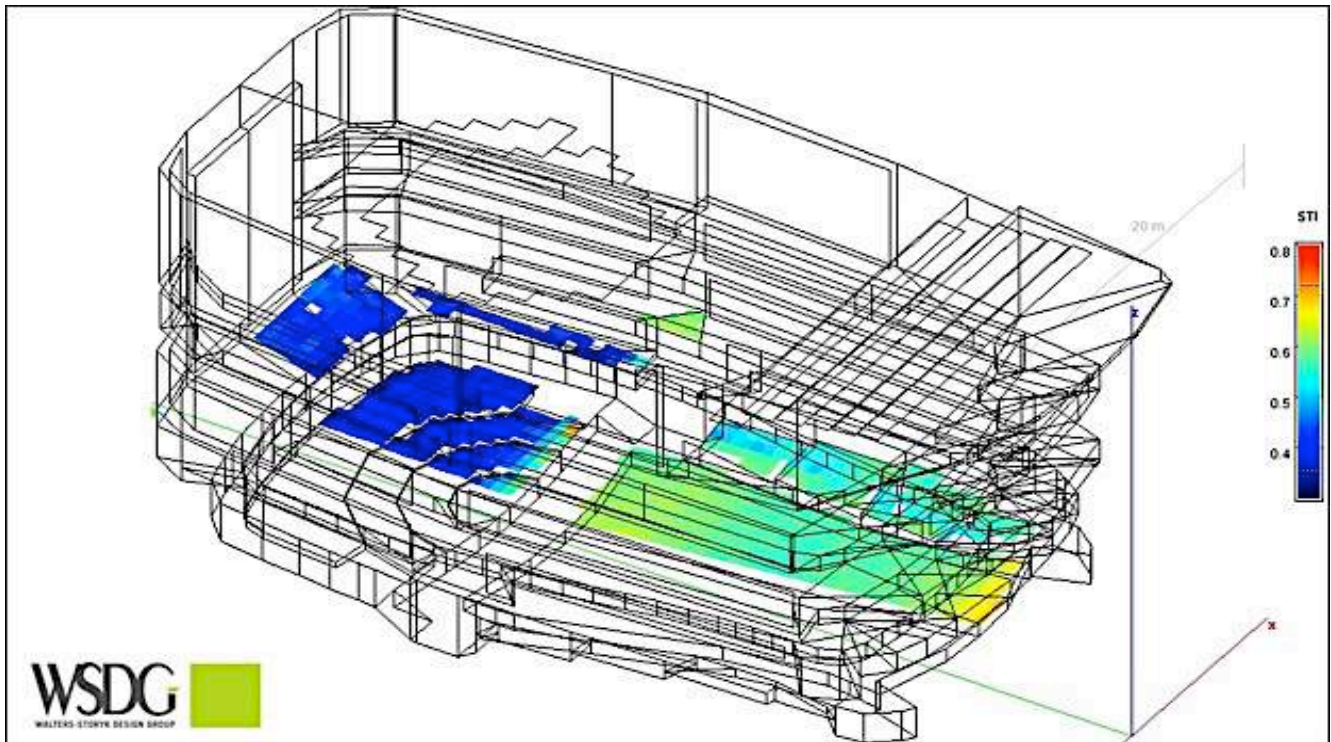
From its opening performance by the Berlin Philharmonic in August 1998, the KKL Luzern Concert Hall was recognized as one of the world's great performance centers. An international landmark, both architecturally and culturally, the complex attracts music fans from around the world to its picturesque 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



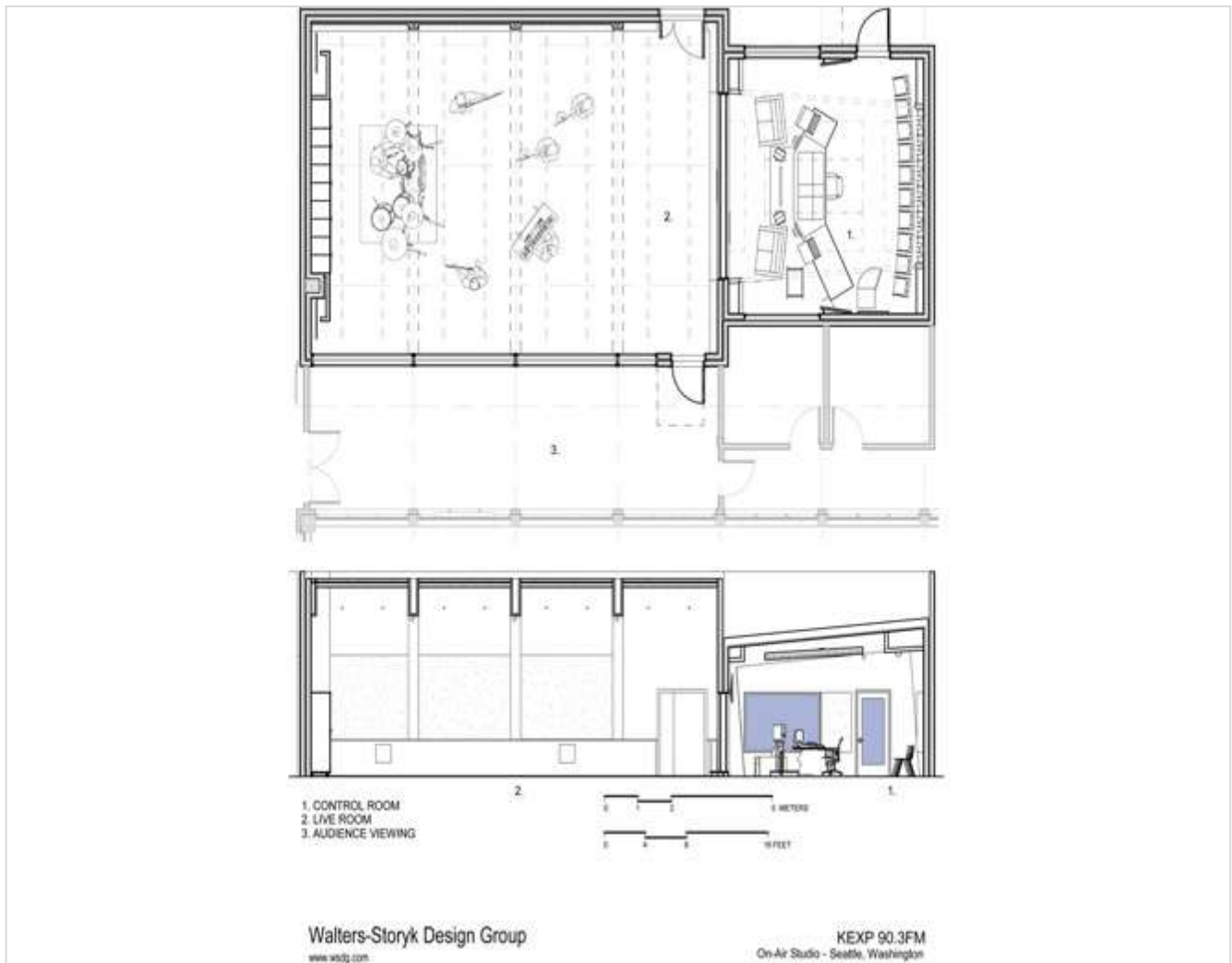
STI Speech Transmission Index



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.



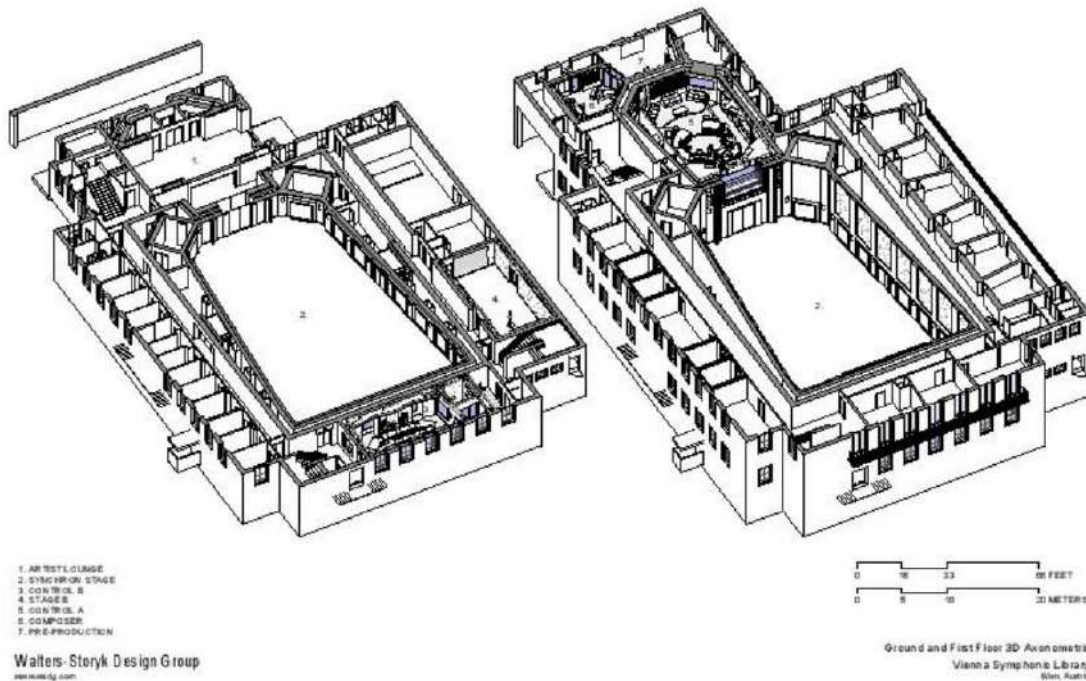
KEXP 90.3 FM - Seattle, USA



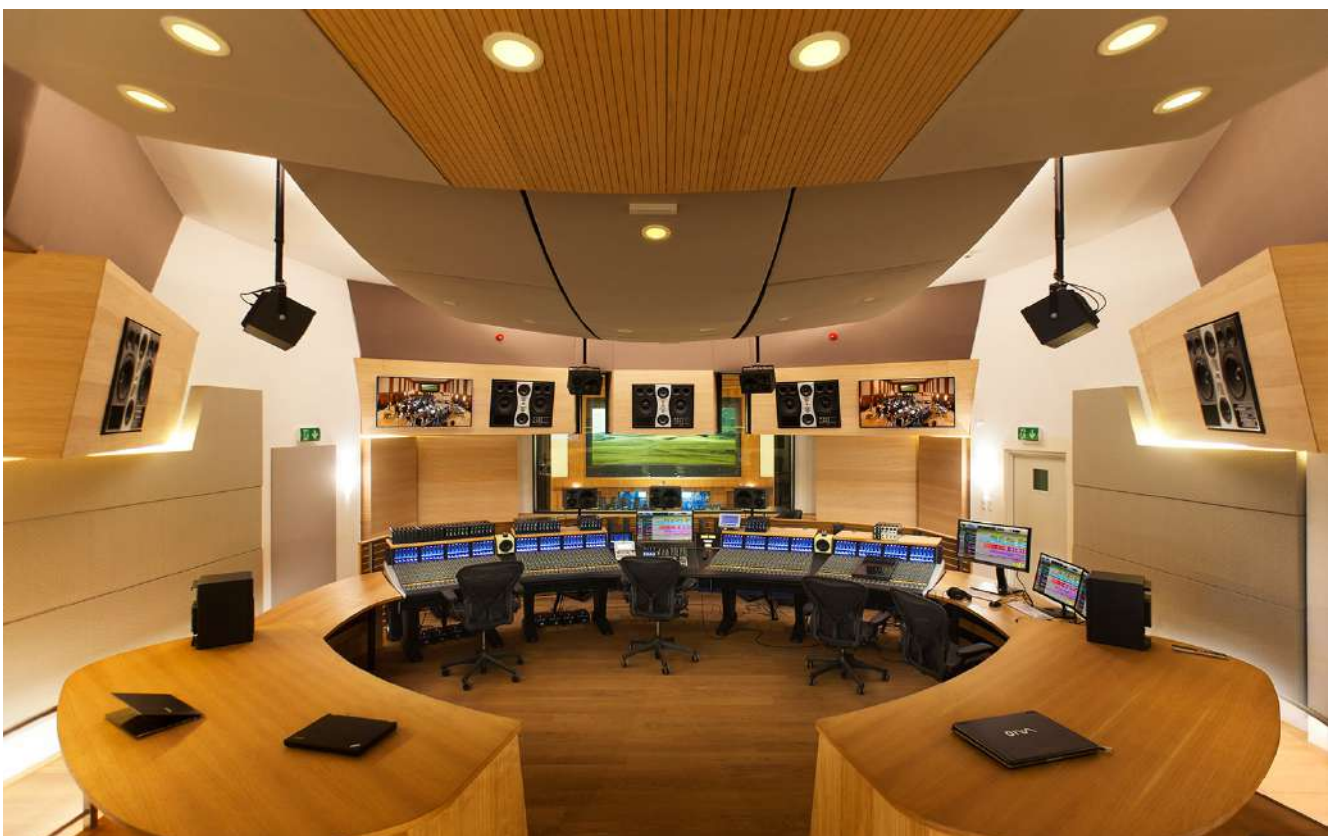
VSL Synchron Stage - Vienna, Austria

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 World's 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

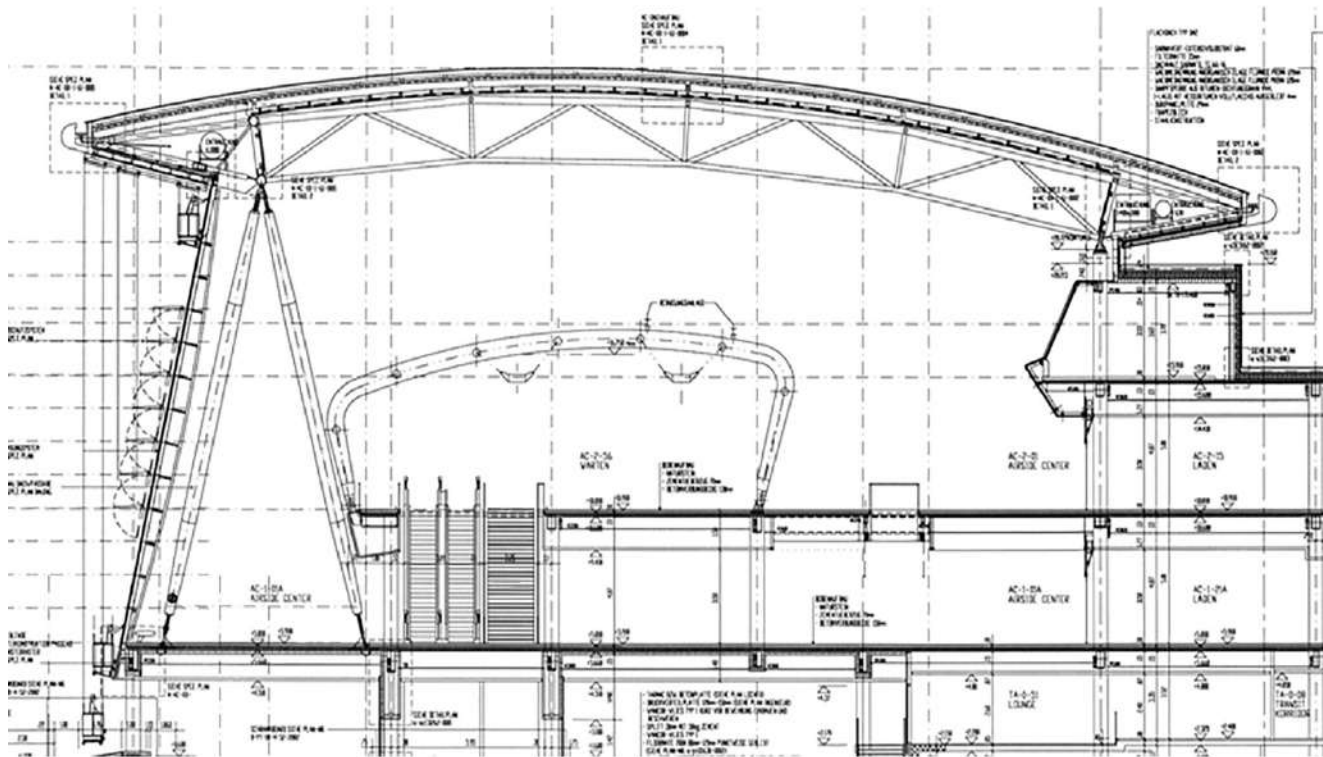


Flughafenkopf – Zurich Airport - Zurich, Switzerland

The Airside Center (A500), located between the existing finger docks A and B, acts as a focal point for travellers at the airport. The project is comprised of the new Airside Center (housing new shops and restaurants), the Underground Skymetro Station which connects the Airside Center to the Dock Midfield, the Arrival Hall just above the Skymetro Station, and various renovations within the A and B terminals. The previously existing buildings are all connected and the Airside Center, with its prominent shape, reflects the new identity of the airport.

WSDG was awarded the full electro-acoustic design of both of these new facilities by the responsible electrical engineering firm, Ernst Basler + Partner AG. WSDG's project scope included creating the electro-acoustic project requirements (e.g. Speech Intelligibility, Sound Pressure Levels, Frequency Responses, Coverage, etc.) in line with the appropriate national and international standards - IEC 60849; electro-acoustic design and optimization with assistance of computer simulations and other means of calculation; specifications and supervision of all driver components to the electro-acoustic system.

The specified system for the large open spaces with high ceilings is based on Duran Audio's Intellivox loudspeakers (a total of 16 units). These line array loudspeakers offer full digital beam steering control and, due to their narrow form factor, can be installed in a nearly invisible manner, meeting the project's architectural requirements. Ancillary specified loudspeakers for support spaces and adjacent areas are highly directional units from Frazier and HK.



Flughafenkopf – Zurich Airport - Zurich, Switzerland



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

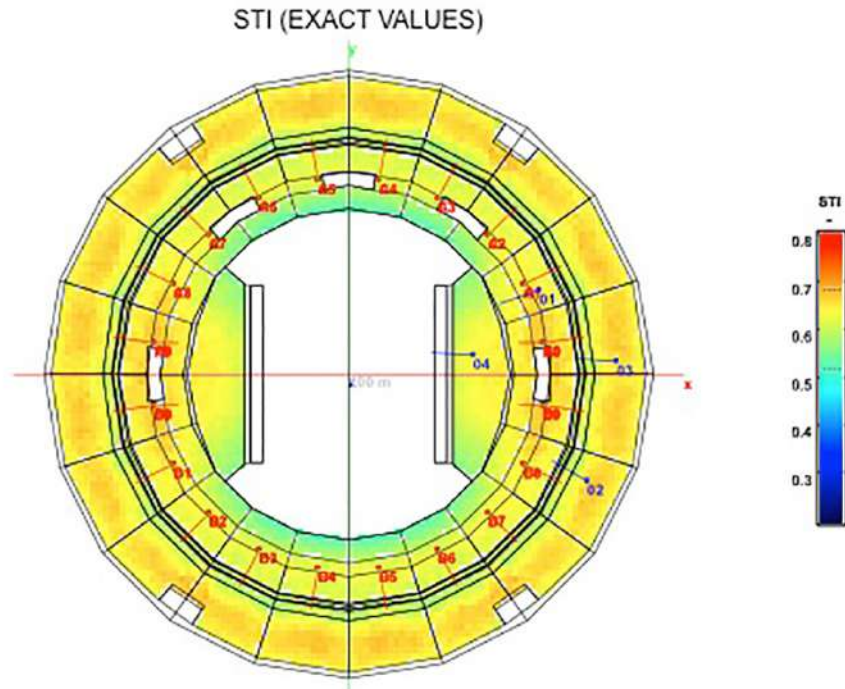
Barra Olympic Park was developed as Rio's primary 2016 Olympic and Paralympic Games competition center. Now it also serves as the city's largest sporting legacy. With an area of 1.18 million sq. m., Olympic Park includes nine sports venues. The Olympic Arena and Maria Lenk Aquatic Centre were built for 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

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 and 3 as well as 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

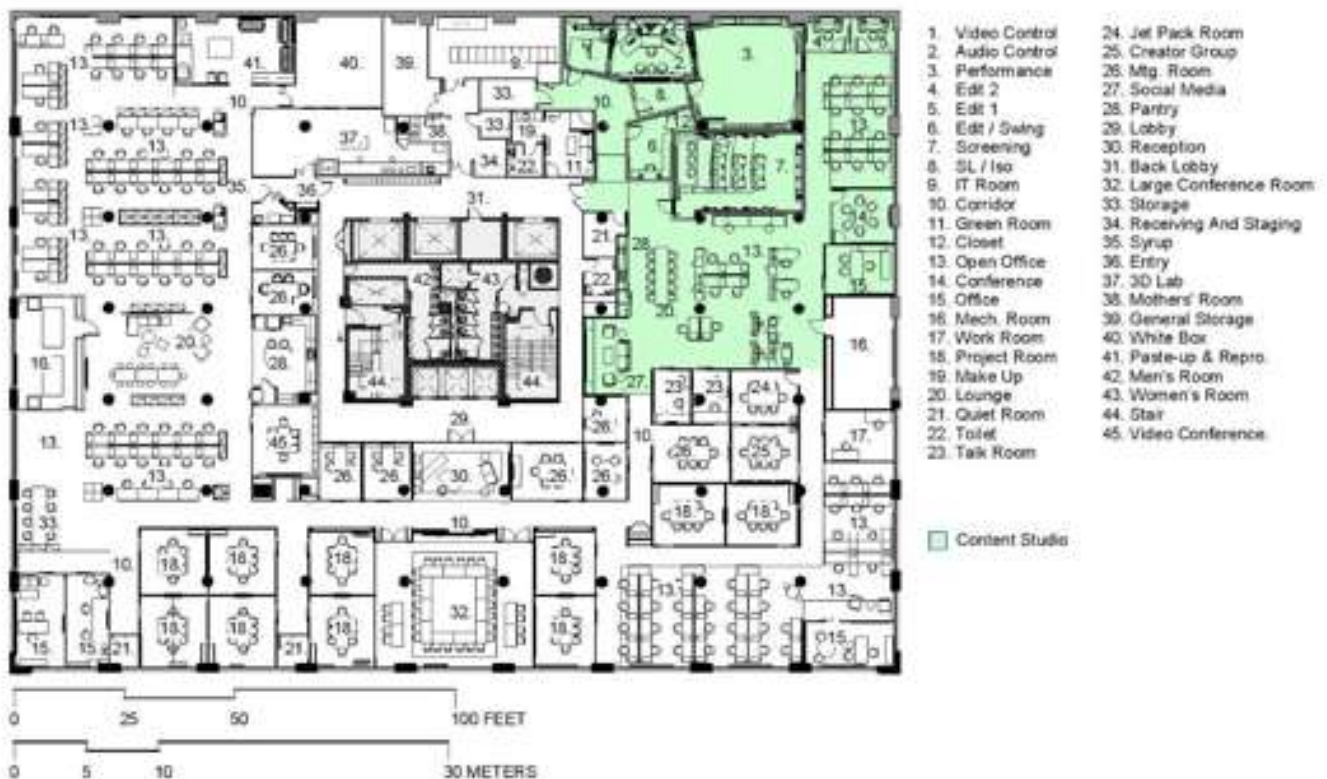


PepsiCo Content Studio - New York, USA

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 pacesetter 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.



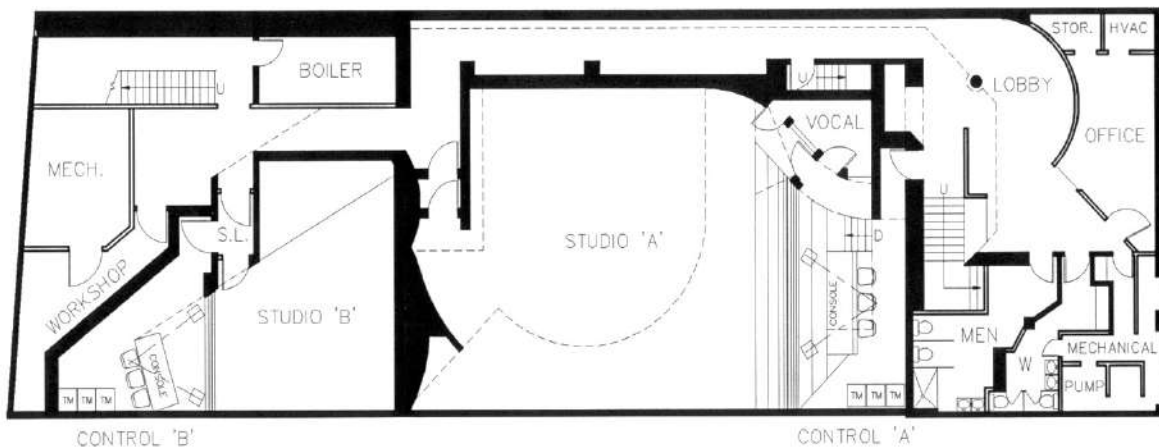
PepsiCo Content Studio - New York, USA



Electric Lady Studios - New York, USA

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

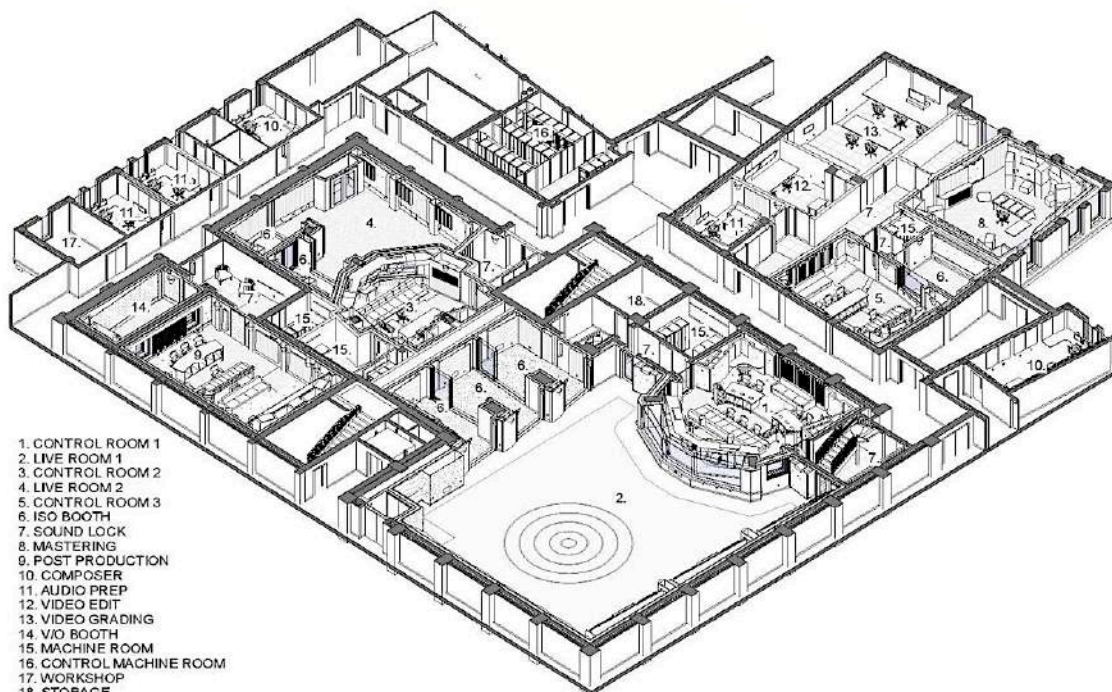


Katara Studios - Doha, Qatar

Doha, the capital and principal city of Qatar, has welcomed the completion of Katara Studios, now one of the Middle East's largest and most technically advanced recording/audio production complexes. Created by WSDG, the 65,000 sq. ft. / 6040 sq. m. compound now fulfills Katara Committee's mandate to establish Doha as one of the most vibrant media centers on The Persian Gulf.

The sprawling, 40+ room complex features three distinct recording studios, distinguished by the 3,000 sq. ft. / 278 sq. m. Studio 1 Live (orchestral) Room, capable of hosting 80+ musicians. Live 1 is crowned by a towering 30 ft. / 9 m. high ceiling and is equipped with a 582 sq. ft. / 54 sq. m. VIP Lounge, designed to perform triple duty as a lounge, Iso Booth or to provide additional room volume for the orchestral recording space.

Aesthetics were a critical concern of the creative program. Katara Studios management was committed to incorporating authentic Arabic design elements throughout the complex. WSDG Co-Principal/Interior Designer, Beth Walters, and Partner/Art Director, Silvia Molho performed extensive research on Islamic and Muslim architecture. Studying the traditional, vibrantly colored Arabic palette, they incorporated components of intricately patterned Islamic calligraphy and mosaics. By creatively weaving them throughout the ultra modern complex in a completely organic fashion, they produced a successful design model. A series of custom designed "Magic Ceiling Cubes" provide mood lighting and also serve as membranous, low frequency absorbers. Thanks to a novel 'pocketing' scheme the Studio 1 Live Room's three oversized ISO Booths can independently be re-configured in a variety of permutations.

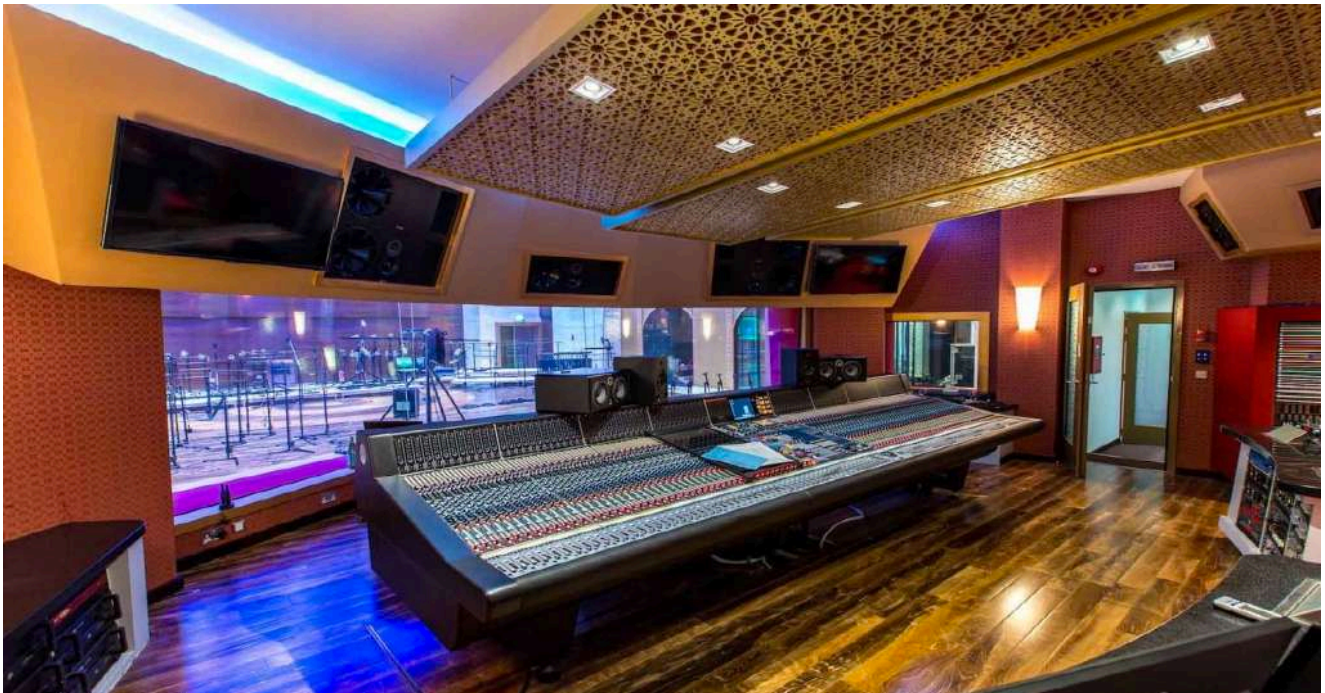
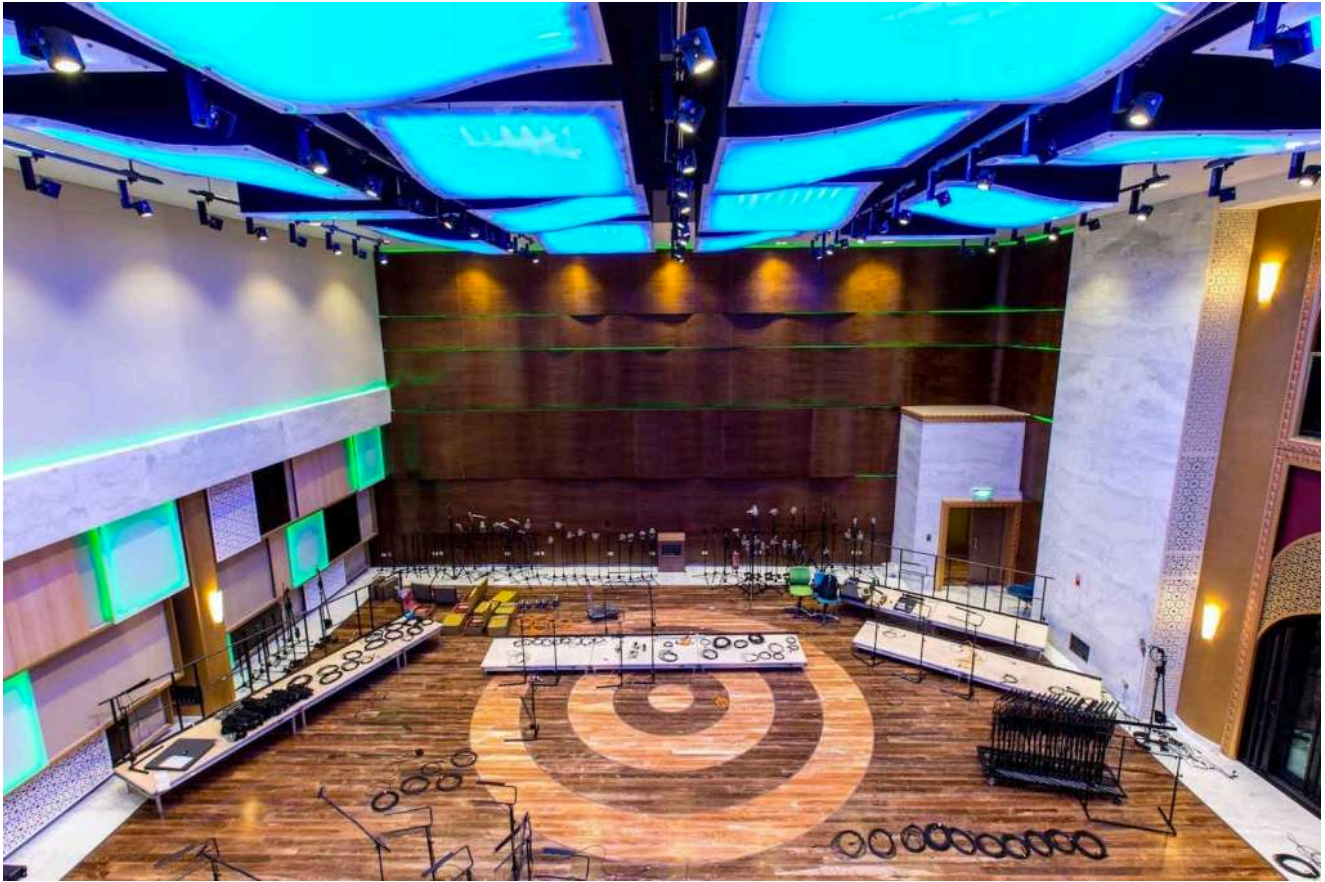


1. CONTROL ROOM 1
2. LIVE ROOM 1
3. CONTROL ROOM 2
4. LIVE ROOM 2
5. CONTROL ROOM 3
6. ISO BOOTH
7. SOUND LOCK
8. MASTERING
9. POST PRODUCTION
10. COMPOSER
11. AUDIO PREP
12. VIDEO EDIT
13. VIDEO GRADING
14. VJO BOOTH
15. MACHINE ROOM
16. CONTROL MACHINE ROOM
17. WORKSHOP
18. STORAGE

Walters-Storyk Design Group
www.wsdg.com

Sout al Khaleej
Doha, Qatar

Katara Studios - Doha, Qatar



Gimlet Media (Spotify) - Brooklyn, USA

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 (Spotify) - Brooklyn, USA



Jungle City Studios - New York, USA

Studio founder/Engineer Ann Mincieli has created Manhattan's first true destination studio, playing host to a wide range of artists such as Alicia Keys, Usher, Coldplay, Jay-Z, and more.

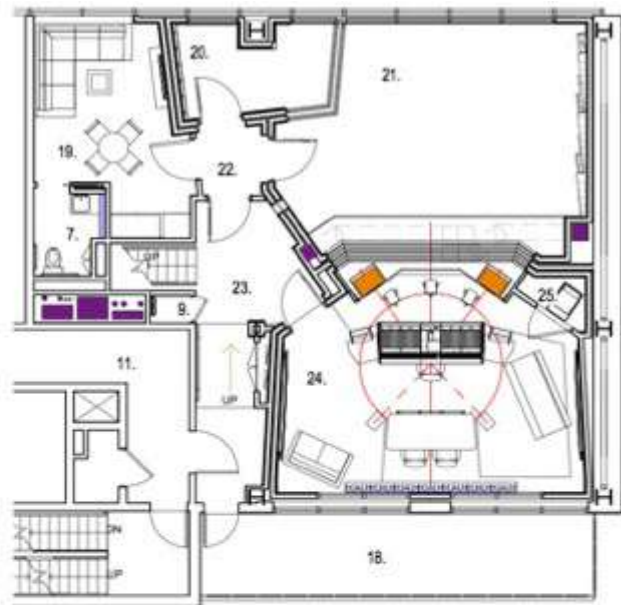
The challenge of creating the signature 11th floor live studio/control room directly above the two 10th floor production suites in a newly constructed lightweight, concrete building presented complex isolation challenges.

To maximize the impact of the studios' expansive North and South picture windows, WSDG decoupled the custom speakers in an oversized glass speaker baffle. This created a virtual "wall of sound" between the live and control rooms, which provides artists and engineers with the creative advantage of full visual connectivity. Additional isolation details allowed WSDG 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 nearly unparalleled for a studio glass wall application.

"Jungle City is one of the first major projects in our office to take advantage of the Revit 3D modeling program," reports Joshua Morris. "Revit enabled us to maximize the design by analyzing the relationships between the 10th and 11th floors. The program helped us to capitalize on adjacencies, particularly in terms of critical isolation. It also facilitated the elimination of an existing interior staircase which enabled us to capture a critical 120 square foot space which we transformed into a second 10th floor lounge to permit both suites to operate autonomously."



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



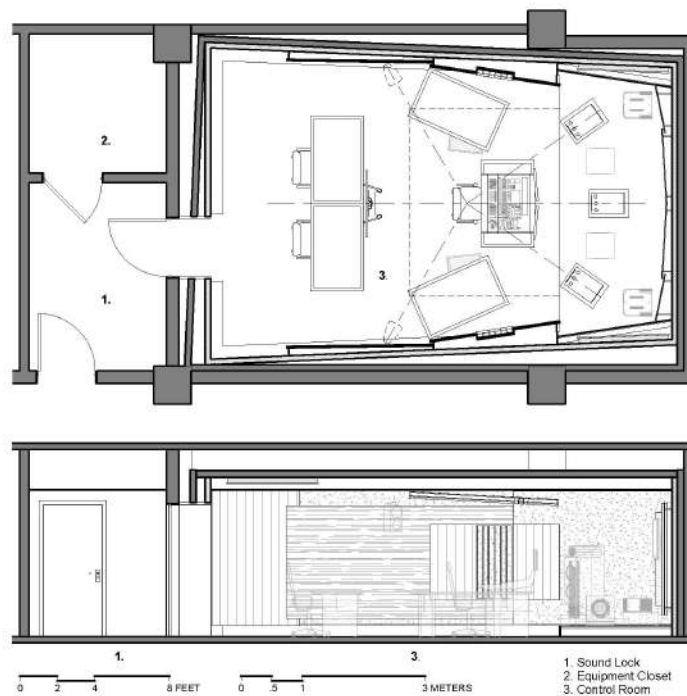
Boston Symphonic Orchestra Control Room - Boston, USA

A cultural icon since 1881, the Boston Symphony Orchestra is world-renowned for the excellence and diversity of its performances. Broadcast from Symphony Hall, via radio, TV and the Internet, these symphonic and 'Boston Pops' concerts encompass the entire spectrum of classical and contemporary music, from Rachmaninoff to Manilow. After over forty-five years of service in the broadcast and recording of thousands of concerts, the Symphony Hall's Deutsche Grammophon Gesellschaft Control Room had earned a major upgrade. In 2014, BSO Director of Concert Operations Christopher W. Ruigomez, Recording Engineer Nick Squire and Grammy Award-winning, Sr. Engineer/Technical Director for BSO's Tanglewood Festival, Tim Martyn, convened to discuss the CR's overhaul. WSDG Project Manager Matthew Ballos, reports that "BSO's 400 sq. ft. Control Room had been in constant service since 1970. During our initial site visit, we performed extensive measurements and acoustic tests. We then devised a program to enhance the CR's functionality, and future-proof it to meet 21st Century technology requirements. The BSO team was pleased to learn that their existing Yamaha DM2000 console and 5.2 surround system, with its Bowers and Wilkins 802s mains and 805D surrounds, still offered years of active service. And, they concurred with our recommendation that the CR's acoustic and aesthetic conditions required a substantial update.

WSDG's ground up acoustic treatment solution included splayed perforated wood and slotted wood panels, wood diffusion planks and low frequency absorption units. A handsome new custom ceiling cloud was installed to round out the package. Once the room's acoustics and aesthetics were resolved, WSDG designed four new producer workstations and two up-facing equipment racks, which can be rolled out of the way when not in use. "The space was stripped to the bare walls, and the entire room experience was refreshed and modernized, all while respecting the BSO and Deutsche Grammophon legacy. This room will now offer many more years of service," Ballos says. WSDG received a NAMM TEC Award for Best Studio Design Project.



Boston Symphonic Orchestra Control Room - Boston, USA

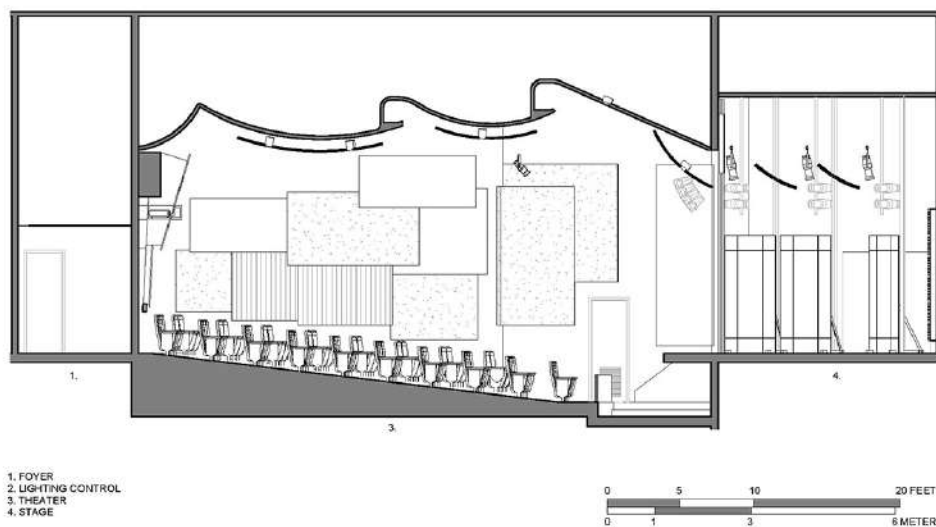


UCLA Herb Alpert School of Music – Lani Hall - Los Angeles, USA

Established by a grant from the Herb Alpert Foundation, The Herb Alpert School of Music on the UCLA campus is dedicated to providing students with academic opportunities that balance cutting-edge scholarship with sophisticated performance and composition mastery. Students are immersed in a multitude of learning and performing opportunities and have access to world-class archives and related study options. The missing link to this extraordinary musical education experience was a live performance venue with acoustic properties devised to provide artists with exceptional sound alternatives.

To meet this critical requirement, The Herb Alpert Foundation engaged WSDG to fully re-design the interior and acoustics for the small on-campus theater. The recently completed venue has been christened Lani Hall in honor of Grammy-winning vocalist (and co-founder with husband Herb Alpert of the foundation which bears his name) accommodates both musical and theatrical presentations. The 135 seat auditorium features a raised stage, innovative perforated wood rear and sidewall acoustic treatments and three innovative, full-width cylindrical ceiling treatments deployed above the stage. Outfitted with six multi-positional perforated gobos to provide the variable acoustics required by diverse performing artists and instrumentalists, the stage offers classic performance options.

Matthew Ballos, WSDG partner and co-designer of Lani Hall with founding partner John Storyk, reports that the tubular overhead wooden stage treatments, are complimented by twin 'rounded' wooden ceiling cloud/lighting fixtures, positioned over the audience seats, to further enhance listener audio quality. An elegant, cantilevered wooden rear wall diffuser fine-tunes the theater into an auditorium-size 'sweet spot.'



UCLA - Lani Hall
Los Angeles, CA

UCLA Herb Alpert School of Music – Lani Hall - Los Angeles, USA



Wildsound Studios - Manila, Philippines

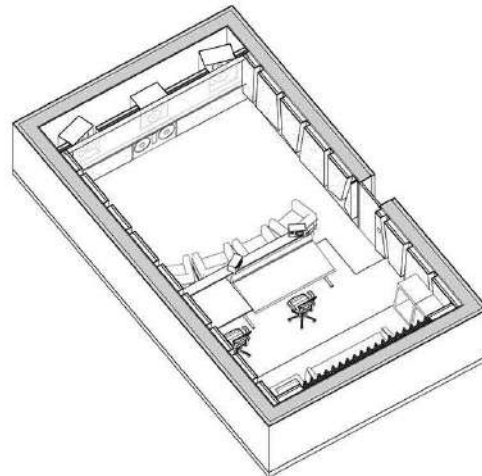
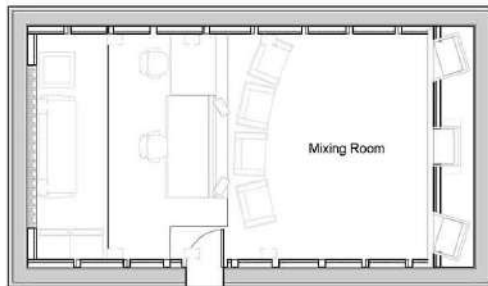
Introduced in 2003 by Mike Idioma, one of the Philippines' most accomplished sound engineers, WildSound quickly built a reputation for feature film and commercial location recording and eventually for providing top-drawer sound recording equipment rentals. By 2007 the firm was considered one of the most innovative audio production firms in the country, and was ready to add audio mixing services to their list of services. With the realization of the co-owner Tony Tuviera, the need to upgrade to a Dolby Atmos® equipped mixing suite became a new goal for the firm. With this development, WildSound Studios foresees to provide South East Asia, and other countries beyond, an alternative Audio Post Production facility.

WSDG met with Idioma and his partners to discuss the new mixing studio, plans were developed and a site selected. The WildSound team envisioned a spacious mixing theater with a large screen, multi format projection, a large mixing desk, high ceiling, comfortable seating and absolutely impeccable acoustics. In addition to superb technical qualifications, the mixing room also had to be aesthetically interesting to create a comfortable atmosphere for WildSound's clients.

WSDG Latin Art Director, Silvia Molho developed the interior color palette for the theater. Emblazoned with deep red fabric covered wall and ceiling acoustic panels, and a handsome natural wood real wall resonator, the WildSound Mixing Suite is a vibrant workplace. Seven banks of Dolby-approved, Atmos speakers set in groupings of four each on the side and rear walls and two ceiling mounted quartet banks, provide the room with impeccable surround sound reproduction. The mixing desk features an Avid Icon D-Control ES 32 fader console, and the room is equipped with a 203" x 100" (240" diagonal) perforated screen. The plush red fabric client couch was set on a 3" high platform in front of the desk well within the mixing area sweet spot.



Wildsound Studios - Manila, Philippines



WILDSOUND
Manila, Philippines

Stitcher Studios - New York, USA

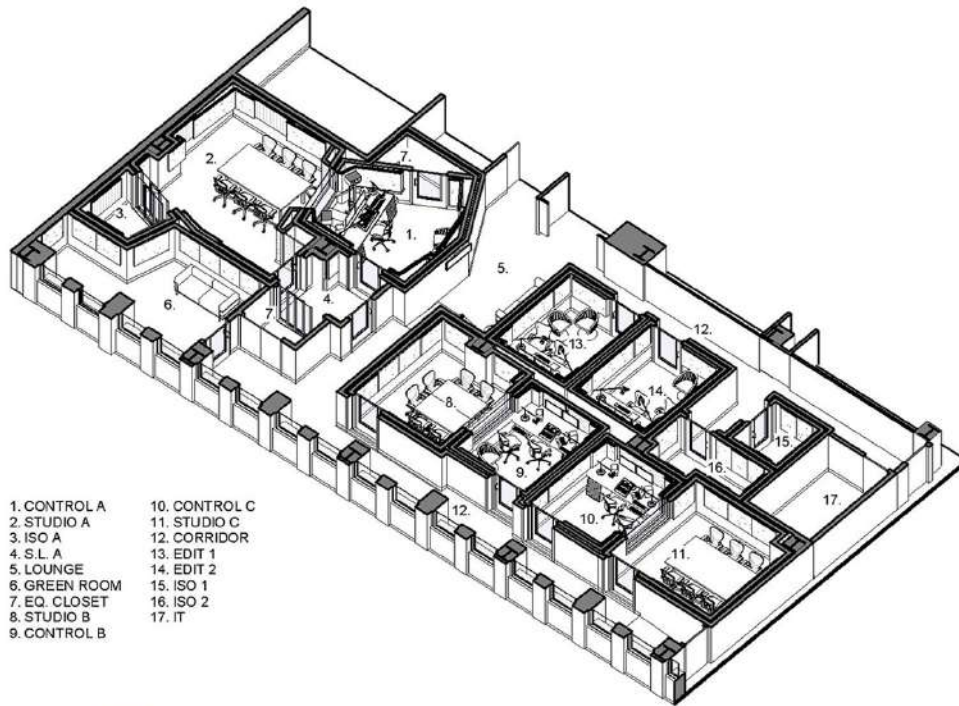
Podcasts currently reach over 73 million affluent, highly educated and exceedingly mobile listeners in the U.S. alone. And, Stitcher is among the earliest, the most creative and most successful proponents of this vibrant medium. Providing a 360-degree suite of production, distribution and monetization services to artists, entertainers and thought leaders/Stitcher is the parent company of leading comedy podcasting network, Earwolf, as well as Midroll, the company's advertising & sales arm. To better service the creators and producers that the company works with, Stitcher's management team made a move to build out larger production facilities in both its New York and LA offices. A comprehensive search for the best studio architect/acoustician led chief engineer John DeLore to WSDG.

"We captured a 2000 sq. ft. sector of our brand new 20,000 sq. ft. headquarters in midtown Manhattan and dedicated it to our new production studio," DeLore says. "Working closely with WSDG Project Manager, Romina Larregina, we defined and prioritized our facility needs and finalized plans for a three studio, two edit room, two ISO booth complex capable of accommodating a wide range of spoken word formats, from 6-8 participant "rectangle" table discussions to one-on-one interviews and solo program recording sessions. And, because live music and video recording are important components of many of our productions it was vital that we had categorical room-within-room, floating floor isolation to preclude sound leakage between these closely aligned studios."

Romina Larregina believes Stitcher's studios epitomize the concept of uncompromising attention to detail. "Decoupled floors, wall and ceiling structures were implemented to insure the level of isolation required between the various studios positioned adjacent to each other," she says. "A clean, bright, straightforward floor plan optimizes every inch of allotted floor space with the most appropriate acoustic treatments to further enhance the overall high quality sound environment. The Recording Studio was designed to set frequent musical guests completely at ease for their performance sessions. Stitcher Studios represent a new standard for podcast production," she concludes.



Stitcher Studios - New York, USA



- | | |
|---------------|---------------|
| 1. CONTROL A | 10. CONTROL C |
| 2. STUDIO A | 11. STUDIO C |
| 3. ISO A | 12. CORRIDOR |
| 4. S.L. A | 13. EDIT 1 |
| 5. LOUNGE | 14. EDIT 2 |
| 6. GREEN ROOM | 15. ISO 1 |
| 7. EQ. CLOSET | 16. ISO 2 |
| 8. STUDIO B | 17. IT |
| 9. CONTROL B | |



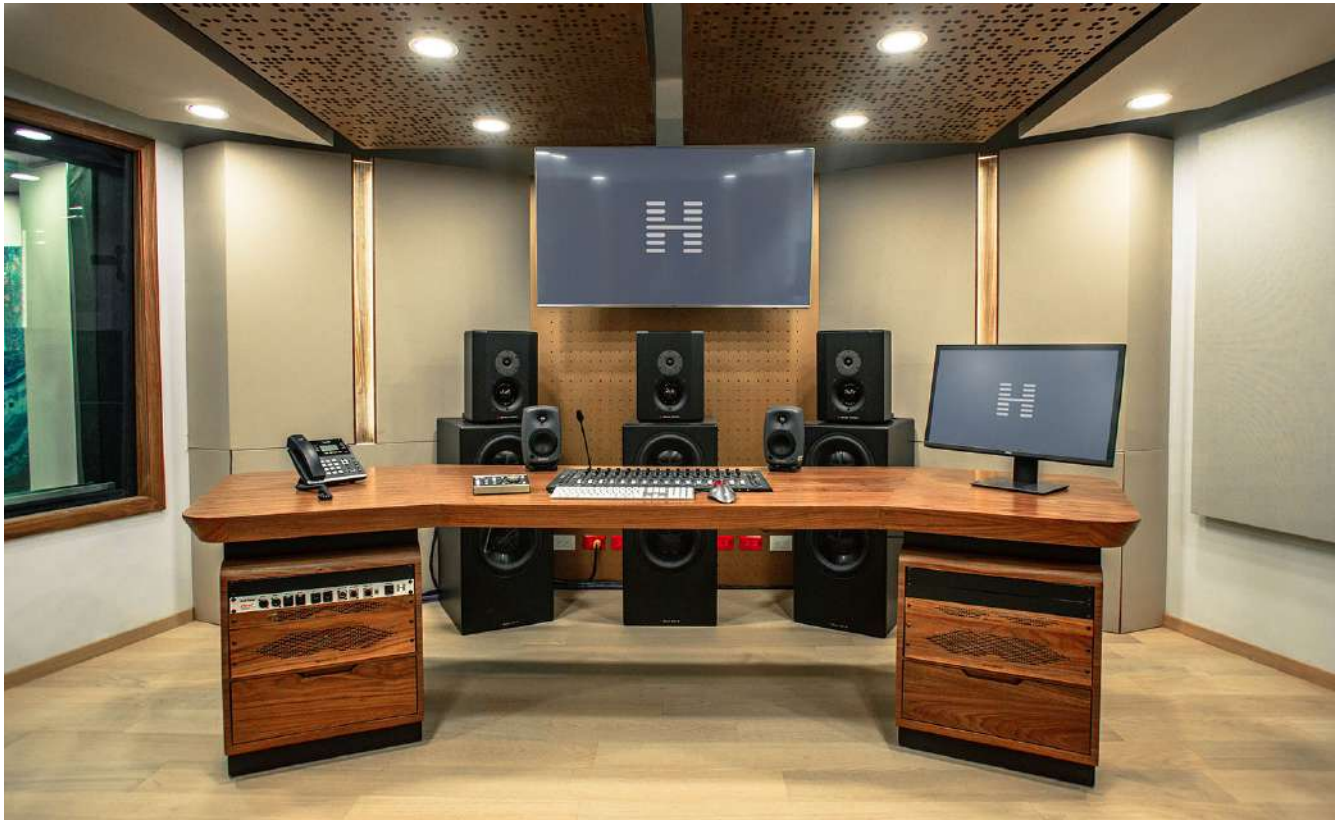
Stitcher Studios
New York, NY

Hogarth - Mexico City, Mexico

Victor Machado, Sr. Regional Audio Lead for Hogarth Mexico, reports that WSDG has been retained to create a recording studio complex for the leading international Advertising/Marketing/ Communication company's new Mexico City offices. "I worked in a WSDG-designed studio ten years ago, and I knew that when I had the opportunity to commission a new studio that they would be my designers of choice," Machado said.

Opened in a small attic above a shop near London's Carnaby Street in 2008, Hogarth quickly grew from a three man nucleus to a team of fourteen skilled creative and business managers. The agency has produced outstanding work for clients ranging from Ford to Gucci, Volvo, Greenpeace, Pringles, British Airways, Heinz and Rolls Royce. Hogarth maintains over 40 broadcast production suites around the world, including their sophisticated in-house Gramercy Park Studios, a state-of-the-art postproduction and creative service facility. WSDG renovated the firms' original Mexico City studio in 2014. The Mexico office has become a mainstay in Hogarth 's global broadcast production process, not only in Latin America, but for North America and Europe as well. For this reason it was critical that the new studio provided extremely high-end connectivity between the firms sister offices.

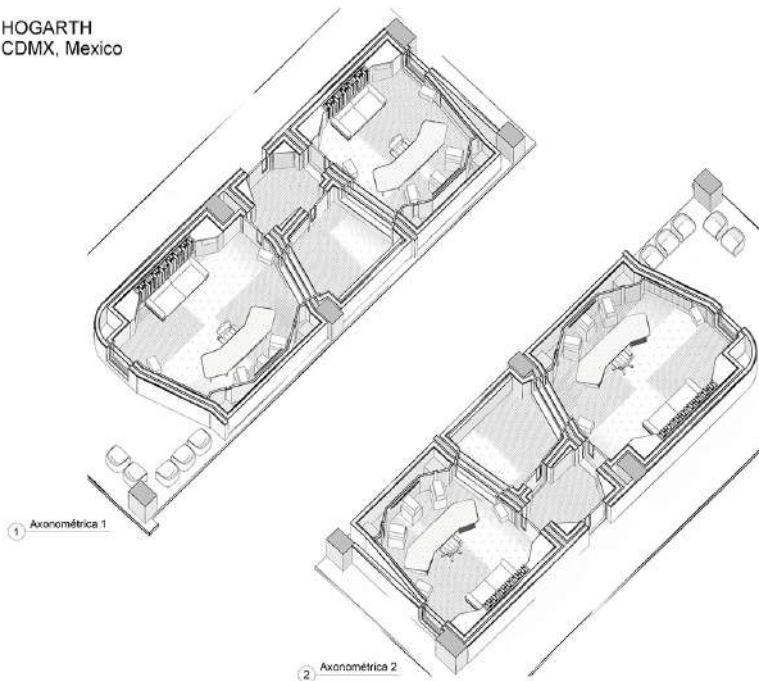
Hogarth's new recording facility is designed for VO recording and sound design for advertising. Linked in real time to the firm's sister companies in London, NYC, Singapore, etc., via an Avid MTRX and Dante Protocol Network output. The complex provides Hogarth with state-of-the-art production capabilities. Commenting on the new assignment WSDG Partner/ Director of Business Development, Sergio Molho remarked, "We are especially pleased to have created this audio production/post production facility for Hogarth's new Mexico City offices. Their exceptional work is recognized for clients around the world, their standards are extremely high and the dual Control Room, Live Room and sound lock complex we have designed for them will support their growing production needs for many years to come."



Hogarth - Mexico City, Mexico



HOGARTH
CDMX, Mexico



SRF Radio Station Basel - Basel, Switzerland

Switzerland's Schweizer Radio und Fernsehen (SRF) broadcasting company relocated their Basel facilities to a brand-new production facility in the Meret Oppenheim high-rise (MOH) building after more than 70 years in their previous studio. The building, which was constructed by Basel architectural firm Herzog & de Meuron, features three floors of production suites and open-office areas. WSDG's services were retained to tune the acoustics of these rooms and ensure high-quality and acoustically precise working areas for SRF's wide variety of broadcast and recorded programming.

The new MOH studio has two recording rooms, two live radio drama rooms, a control room, auditorium, and more than a dozen radio production rooms. The WSDG team, led by WSDG Project Engineer Robi Hersberg, worked in conjunction with renowned Basel architects Diener & Diener, who handled the interior buildout, and TPC (a division of SRF), which handled the A/V systems integration to accomplish the acoustic goals of the project.

"We wanted to achieve more or less fully absorptive ceilings and floors, and in order to do that we modelled them so that we could plan out our work from there," said Hersberger. "In order to do that we had to determine the specifications for all the rooms in terms of acoustics, measurements, and budget."

Hersberger utilized the CATT-Acoustic simulator and the R&D Team ABEC3 acoustic boundary element calculator to digitally simulate and plan out the different rooms. With that in place he approached the standard production rooms with the same materials, using broadband absorption panels and the RPG Acoustical Systems BAD Panels to achieve the team's acoustic goals.

Studio Basel's two live radio drama rooms required the highest-quality room acoustics and flexibility to suit the breadth of SRF's programming needs. The largest of these two rooms is designed to accommodate a variety of live drama scenarios with multiple numbers of speakers and is capable of playing host to numerous fictional indoor environments. A flexible setup of mobile panels, gobos, and curtains provides a variety of ambiances. The smaller radio drama room is acoustically dry with no reflections whatsoever from the wall or ceiling, allowing it to be used for drama settings that take place in outdoor environments.

As production neared completion SRF's staff moved into the new facility, which allowed WSDG to receive direct feedback from the station's engineering personnel to ensure that the rooms were fine-tuned to meet their ongoing production needs.



SRF Radio Station Basel – Basel, Switzerland



Jakarta International Expo - Jakarta, Indonesia

At 430,000 sq. ft. the new Convention Centre and Theatre at Jakarta International Expo (JIExpo) complex will be one of the largest and most forward thinking convention and entertainment centers ever built in Indonesia. When completed in late 2018, this unique venue will offer a wealth of business, entertainment and civic options to visitors from around the globe. In 2015 when CCM's JIExpo project received a green light WSDG (Walters-Storyk Design Group) was called in at the design stage to consult with Aedas, one of the world's leading architecture and design practices. The mandate was to create an acoustic environment conducive to world-class acoustical standards throughout the complex.

A bold and visionary concept, JIExpo was envisioned as a comprehensive multi-use facility. A vast 30,000 sq. ft. main ballroom has been designed with moving walls, which enable it to be sub-divided into three smaller configurations. A comprehensive business center features fourteen large multifunctional meeting / presentation / conference rooms and a junior ballroom (ranging in size from 970 sq. ft. to 9,000 sq. ft.) designed for conferences, conventions, special events, awards shows and high level exhibitions such as jewelry, wedding and real estate shows. Four luxurious private bridal suites were created to host bridal parties preparing for ballroom weddings. JIExpo's pièce de résistance is a next generation, 2,500-seat Broadway-style theater with three full balconies. An ingenious proscenium arch with moveable sidewalls can change the stage width from 60 ft. to a stunning 100 ft. with no space loss. And, a (12 ft. deep x 60 ft. wide) motorized platform set 11 ft. below floor level as an orchestra pit. Elevated to ground level it provides 39 additional priority seats. Raised to stage level it expands the performance area. The theater will set a new benchmark for live theatrical presentation. Collaborating with Aedas at the design stage enabled WSDG to develop a structural and room acoustic program capable of meeting the most stringent sonic quality and speech intelligibility criteria.



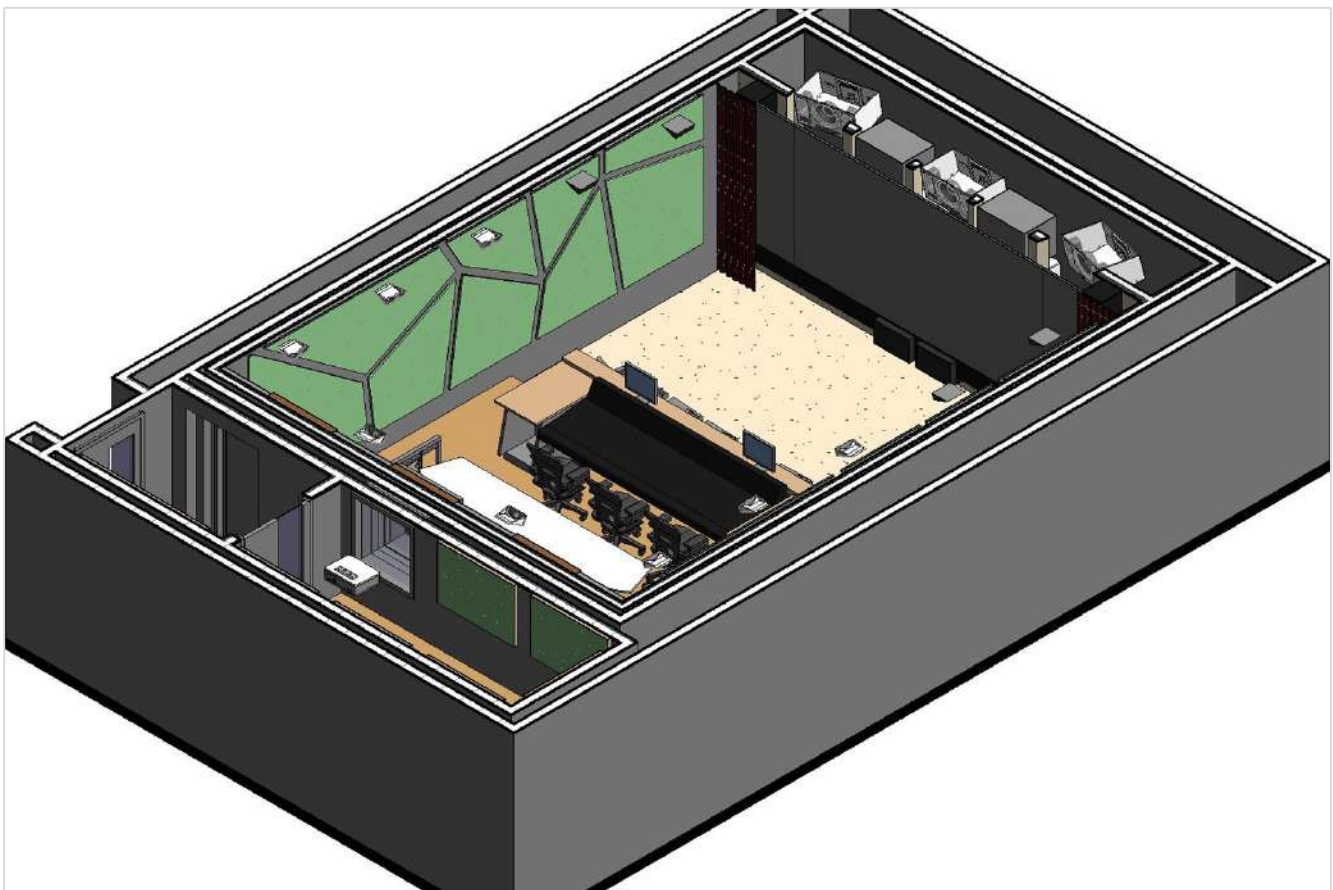
Jakarta International Expo - Jakarta, Indonesia



CUEC - UNAM - Mexico City, Mexico

Founded in 1963, and influenced by both Nouvelle Vague and Mexico's First Contest of Experimental Film, CUEC (Centro Universitario de Estudios Cinematográficos) is the Film School of the National Autonomous University of Mexico (UNAM). It is one of the largest universities and film schools in Latin America, and also one of the oldest, most influential, most prolific and important in the region, producing over 100 short films a year. Notable CUEC alumni includes: Alfonso Cuarón (Y Tu Mamá También, Harry Potter and the Prisoner of Azkaban) and cinematographer Emmanuel Lubezki. Both of whom won Oscars in 2014 as Best Director and Best Cinematographer respectively, for Gravity. The main CUEC campus is a World Heritage site designed by some of Mexico's best-known architects of the 20th Century. Located in the southern part of Mexico City UNAM's main campus includes a stadium which hosted the 1968 Olympics; 40 faculties and institutes; the Cultural Center; an ecological reserve; the Central Library; and a number of museums. WSDG was engaged to design the internal room architecture, acoustics and technology integration for CUEC's new building.

Because the Mixing Room had to function simultaneously with classes being held directly on the floor below, isolation presented a primary challenge. To eliminate sound leakage into or out of the mixing room, WSDG developed a Room-Within-Room, acoustical isolation program. Incorporating concrete perimeter walls, completely detached from the interior walls via a network of springs enabled WSDG to achieve the specified, NC20. This pro recording studio-level, construction method enables the room to produce high volume sound without disturbing surrounding classrooms.



CUEC - UNAM - Mexico City, Mexico



Estudio 13 - Mexico City, Mexico

For over seventeen years, Estudio 13 recorded diverse projects in their original Mexico City facility and, on location in major concert halls. This on-going success led to the need for a larger, more acoustically advanced recording space. Company Head Producer/Musical Director, José Francisco Aguilera, and Studio Operations/Project Manager, Eduardo Acosta agreed that expansion was critical. They contacted WSDG co-principal Sergio Molho, and began to search for a site for the seven-story ground-up building they envisioned.

WSDG signature acoustics were developed and fine-tuned. With two spacious Iso booths, Estudio 13 is ideal for flawless tracking. Designed primarily for stereo mixing and mastering, the 3rd floor Control Room B and Iso booth are also geared for voice-over and radio recording. To provide effortless communication between artists, producers and engineers, the entire complex was fully wired for video as well as audio connectivity.

Partner/Art Director Silvia Molho, worked closely with the clients to develop a handsome, spacious, colorful complex trimmed in natural wood and varying hues of blue and purple. Estudio 13's numerous windows provide natural sunlight, star and moon light. Extensive glass between Control Rooms, Iso and Live Rooms provide welcome live visual connectivity. A 3-story glass wall, slanted inward at the ground floor provides the building with additional acoustic isolation from exterior sources and, a distinctive architectural touch. Estudio 13 offers a collection of 100+ vintage and modern microphones, a deep pool of contemporary and classic analog peripherals and, a wide range of guitars and other instruments for clients use.



Section View West

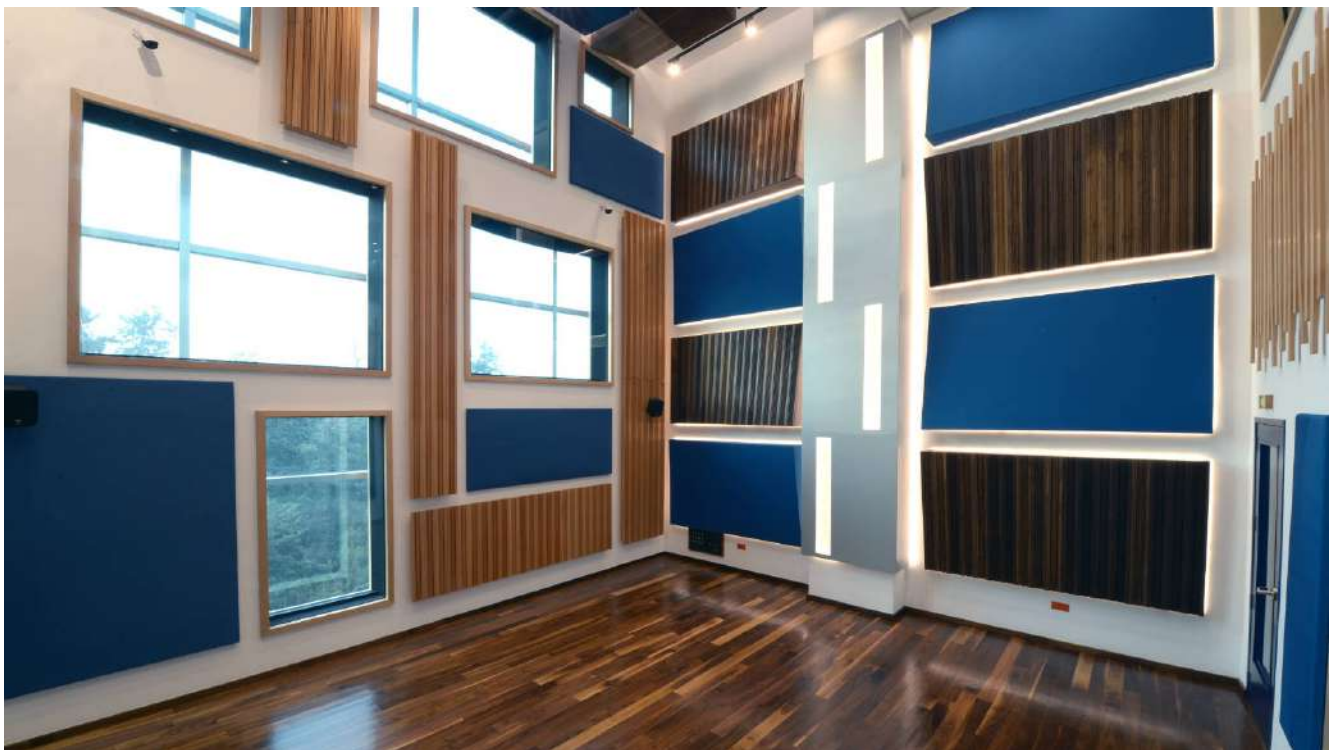


Section View East



Estudio 13
Mexico D.F., Mexico

Estudio 13 - Mexico City, Mexico



China Film Group - Beijing, China

Since its creation in 2008, Beijing's thriving Huairou District has emerged as the hub of China's film production industry. Spread across 150,000 sq. meters (nearly 10,000 acres) of prime real estate, Huairou is home to leading firms in virtually every area of professional filmmaking. From sixteen multifunctional film studios to independent pre and post-production firms, audio recording, digital and traditional animation production, film sales and distribution, production equipment sales and rental and virtually every support service required by the professional film production industry. The area is also home to the China Film Group State Production Base which has received strong support from leaders of the Central Government. Beijing's Huairou District is rightfully considered "Mainland China's Hollywood." In fact, the single missing element of this world-class creative community was (until recently) a state-of-the-art Dolby Atmos Film Audio Mixing Theater.

In 2019 WSDG team members visited China Film Group headquarters in Beijing's historic Haidian district for initial meetings with company executives. A productive collaborative relationship was soon established with WSDG China-based Representative Víctor Cañellas and WSDG Partner/Project Engineer/Liaison, Sergio Molho. CFG principals made their goals for the innovative new Film Audio mixing theater they envisioned extremely clear in terms of the look and feel of the complex. The China Film Group planned to create a mixing theater that would rival the look, feel, technology, and acoustic quality of Hollywood's finest facilities.

CFG's concerns for high-quality lighting, seating and related aesthetic support elements presented WSDG Partner/Art Director Silvia Molho with a considerable challenge. Charged with acquiring nearly 100 high-end plush leather seats: Sixty-seven "Premium," eight "Engineering Seats" for workstation staff, and sixteen "Super" premium seat/couches for high level execs and celebrity guests, Ms. Molho proved herself a "seasoned shopper." She also engaged her aesthetic skills to curating colors, carpeting, lighting, rear, sidewall and ceiling acoustic fixtures and established an ambience of relaxed, high-end elegance. A full complement of sixty Meyer Sound HMS-10, HMS-15, X-800C, Acheron 100, Acheron LF and HMS-12 speakers were installed to support the Dolby Atmos system. The CFG Mixing Theater is based around an Avid S6 Console. WSDG's global design team fine-tuned this impressive new audio mixing facility to specifically address the China Film Group's requirements and, to create a new level of post-production elegance and technical sophistication for China's rapidly expanding film industry.



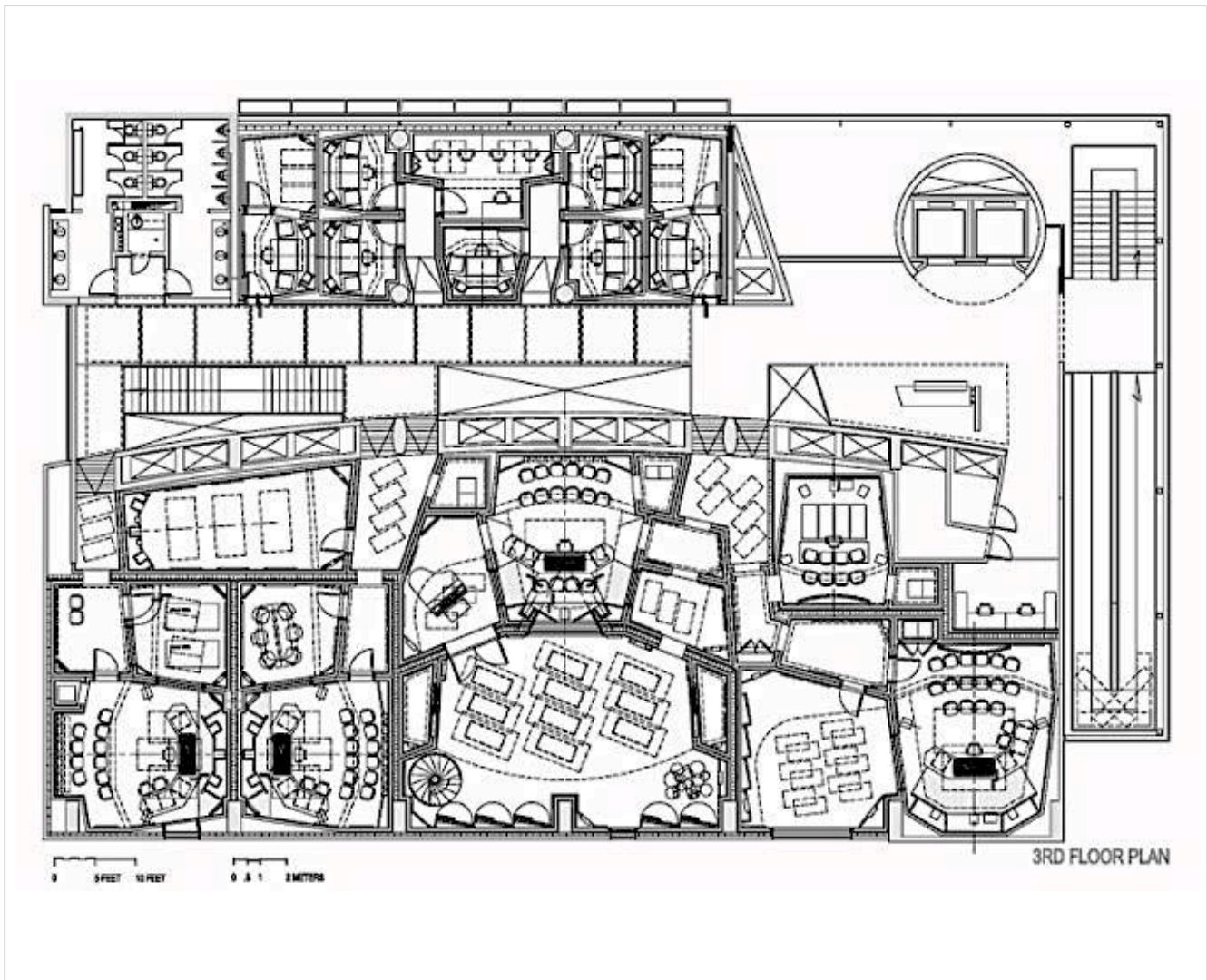
China Film Group - Beijing, China



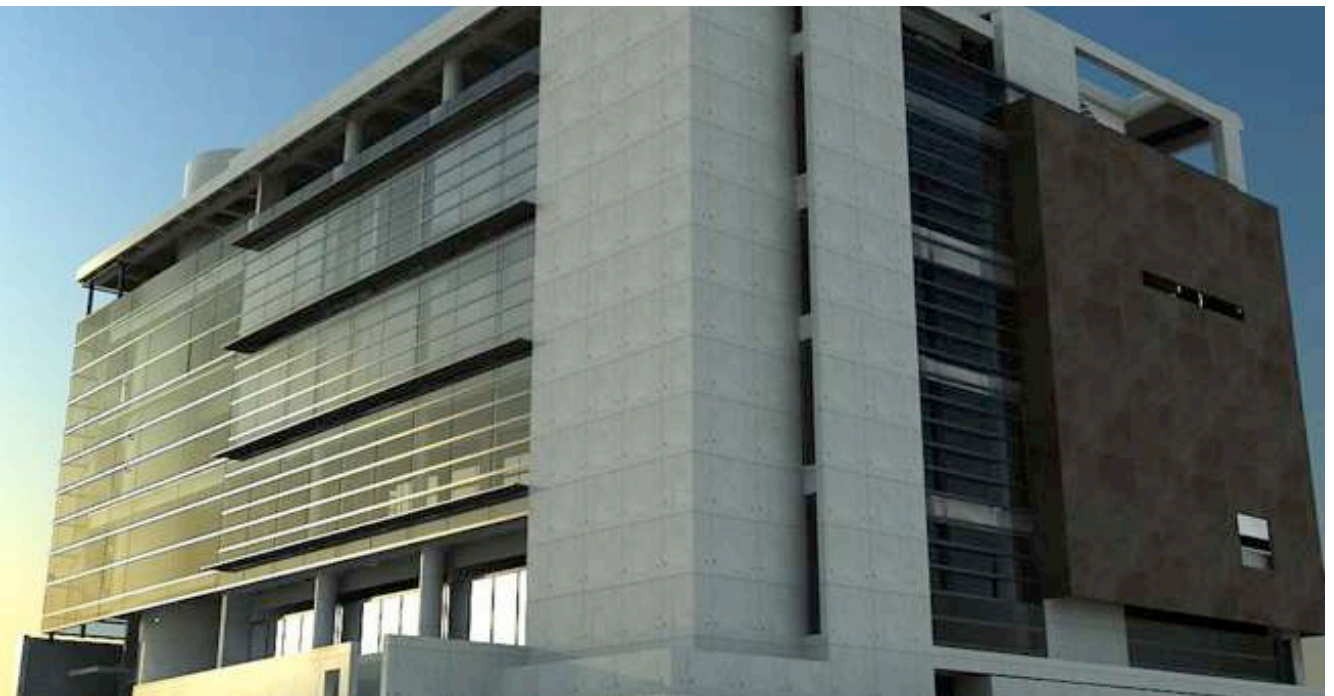
Javeriana University - Bogotá, Colombia

One of the largest universities in the country, the Pontificia Universidad Javeriana caters to over 22,000 students and 3,500 professors in its 1,882,000-square-foot campus in Bogotá, Colombia. The university campus consists of 45 buildings, including a hospital, a radio station, libraries and the Ático Center, the first high-tech information and communications resource center in Latin America for the development of education, image and design. This nine-story building is the region's most ambitious audio/visual project to date.

The Ático Center, with two of its stories being underground and the other seven above ground, has two TV studios with control and post-production rooms, scenery lighting and make up workshops, as well as storage warehouses for live outdoors filming equipment. Two of its floors are completely dedicated to new media and architecture, animation and 3D drawing. Another three floors will accommodate audio recording studios, post-production rooms for video, film mixing, mastering, audio classrooms and a main auditorium for digital cinema. Overall, the facility will hold 24 specialized areas and recording studios, all of them designed to the highest international standards using the room within a room concept in regards to acoustics and architecture, and being completely isolated from one another to ensure that all of these rooms are operational at the same time without any interference between them. WSDG provided all master planning and acoustic design for audio technology spaces.



Javeriana University - Bogotá, Colombia

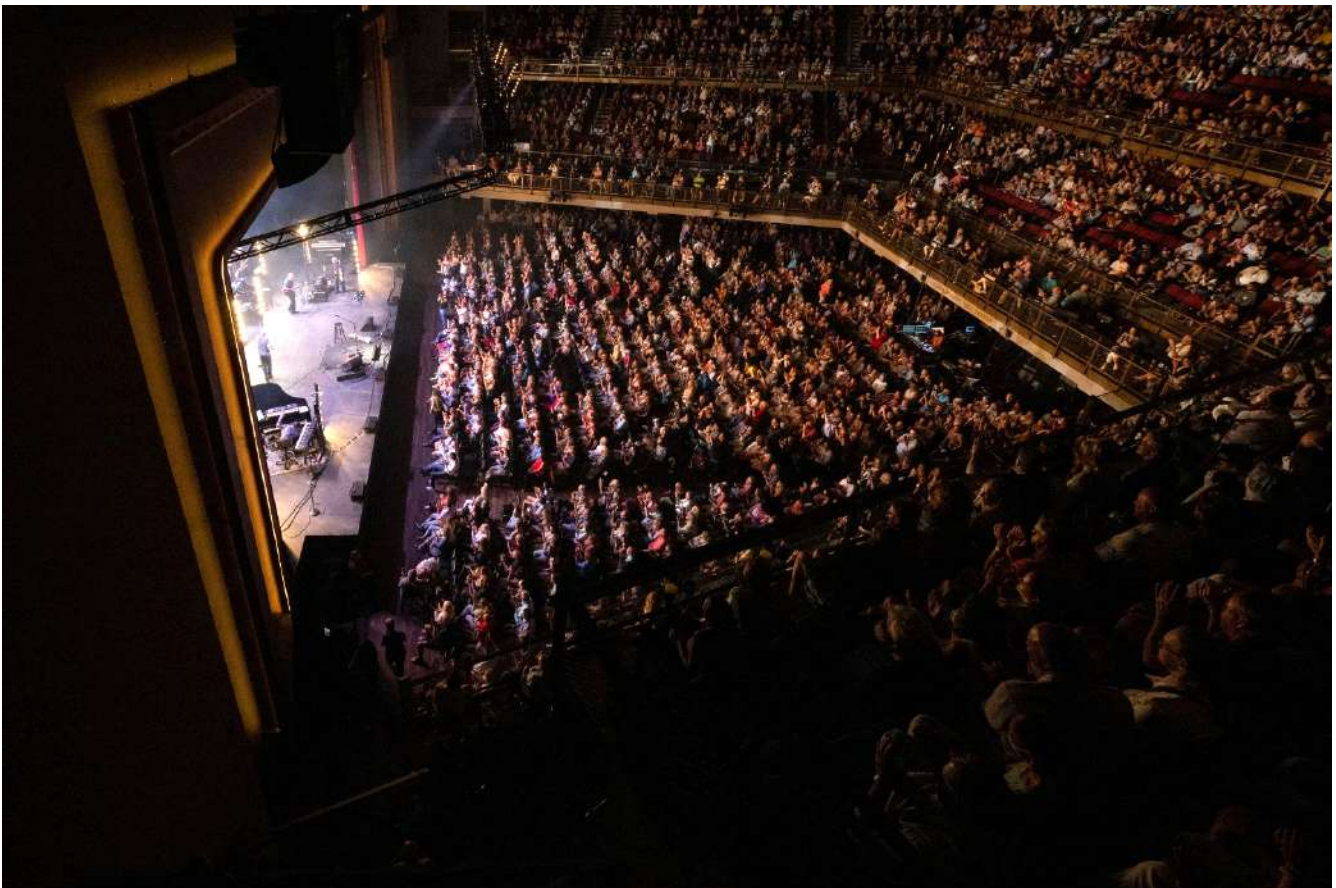


MGM Music Hall at Fenway - Boston, USA

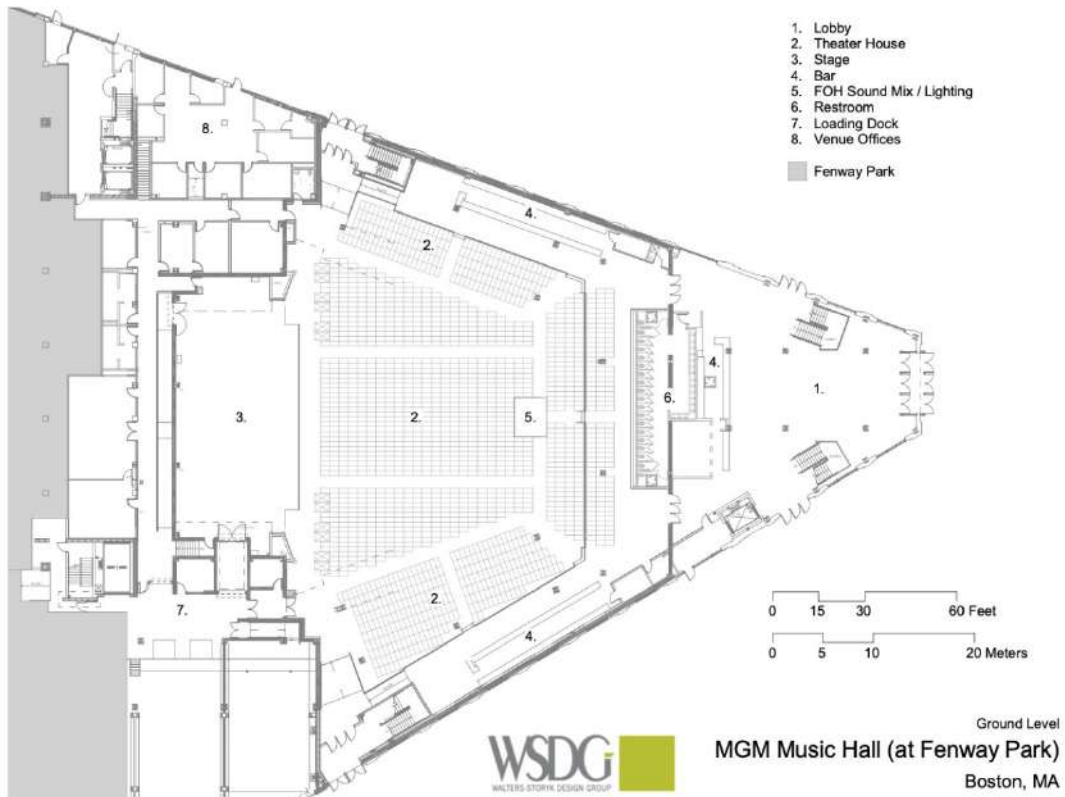
The MGM Music Hall at Fenway is a 5,000-seat auditorium located in the heart of Boston on the legendary Lansdowne Street leading to Fenway Park. The venue was commissioned by the Fenway Sports Group in 2019 to fill the void in the city for a world-class mid-sized destination stage that could serve the needs of touring musical and comedy acts and reinvigorate Boston's performance infrastructure. It is currently operated by LiveNation and booked by the Fenway Music Group.

This project was a collaboration between leading Boston-based architectural firm DAIQ Architects and WSDG. WSDG was brought on to assist with project programming and master planning of the space, consulting on both internal room acoustics and electroacoustic design, full A/V design of the facility including distributed audio and video systems, sightline review, and acoustic isolation.

The MGM Music Hall at Fenway is built on the 'triangle lot' at the corner of Lansdowne and Ipswich Streets, which was formerly utilized by mobile production trucks involved in sports broadcasting. It is four levels tall with an outdoor roof deck, lounge areas, and mezzanine box seating. The wedge shape of the lot created a unique design opportunity for the design team to maximize its functional goals, resulting in a room with excellent sound and sightlines where no concertgoer is further than 110 feet from the stage and every seat is a 'good seat'. The venue features state-of-the-art A/V infrastructure, utilizing Clair Cohesion arrays, designed to meet the rigorous standards of international touring acts and increased flexibility to accommodate many different event typologies. It was also designed to have excellent acoustic isolation both inside and out, ensuring that simultaneous events taking place at the nearby House of Blues or Fenway Park don't sonically intrude on events at the Music Hall and vice-versa. The finished design of the venue was so successful that LiveNation intends to replicate it at its other venues around the country.



MGM Music Hall at Fenway - Boston, USA

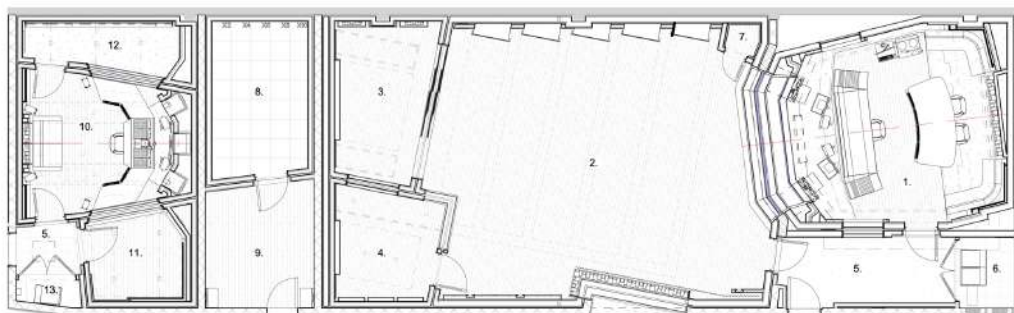


Spotify at Mateo - Los Angeles, USA

Spotify is the world's largest streaming music provider with over 485 million active monthly users and growing. After several years of design and construction, the company opened Spotify At Mateo in 2022. The 150,000 sq ft campus is located in the heart of LA's historic Arts District and serves as Spotify's flagship destination for their rapidly growing content creation division as well as a crucial artistic hub for LA's podcast and music professionals.

Designed to be an immersive, all-in-one experience with all aspects of music and podcast production, post-production, and performance under one roof, Spotify At Mateo required a wide variety of recording and production spaces that would be utilized by both visiting artists and Spotify's in-house team of creators and producers. In addition to this, communal listening and performance spaces were also required. The campus was designed by LA design firm RIOS, with studio design, electroacoustics, A/V systems design, and production lighting by WSDG.

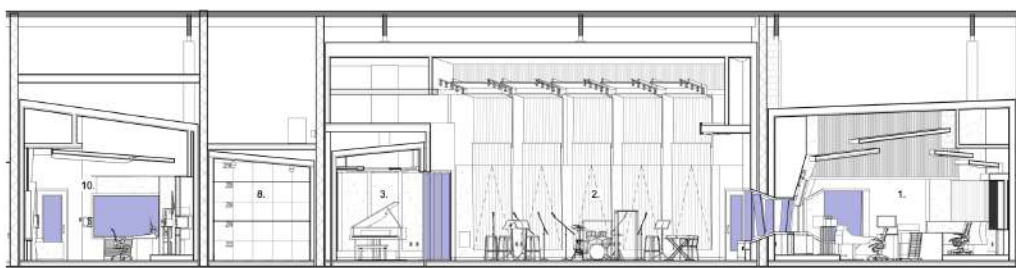
Building One has a pair of full-featured recording studios, A and B, and a podcast recording studio. Studio A features a 48-channel Rupert Neve Designs Shelford 5088 console. Studio B is equipped with an Avid S4 24-fader Control Surface with Dolby Atmos mix capability. Both studios share a purpose-designed echo chamber. Studios A and B also feature innovative sets of hinged acoustic panels which allow for variable acoustical conditions within the spaces as well as a purpose-designed echo chamber. WSDG also designed the acoustics of the onsite screening room, event hall, and three listening rooms in Building Two. Building Four's 'Pod City' is a honeycombed collection of spaces created specifically for podcasting. This includes Spotify's Flagship Podcast Studio D, as well as 15 additional podcast studios, two production rooms, and three artist lounges. All of the rooms have multiple windows for access to natural light and greenery and were created with ideal acoustic conditions and seamless system design in partnership with SPL. The exterior design of the rooms nicknamed 'The Craggle', give the space a sense of excitement and flow.



Studio A and B Plan

0 5 10 20 FEET
0 1 3 6 METERS

1. Control A	8. Echo Chamber
2. Live A	9. Storage
3. Iso A1	10. Control Room B
4. Iso A2	11. Iso B1
5. Sound Lock	12. Iso B2
6. AV A	13. AV B
7. Amp Closet	



Section Through Studio A and B

Spotify at Mateo - Los Angeles, USA



Representative Client List

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 – Jingtletown 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
MJI 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



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