
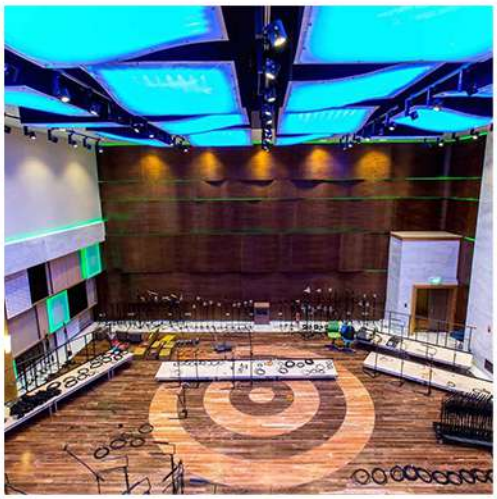



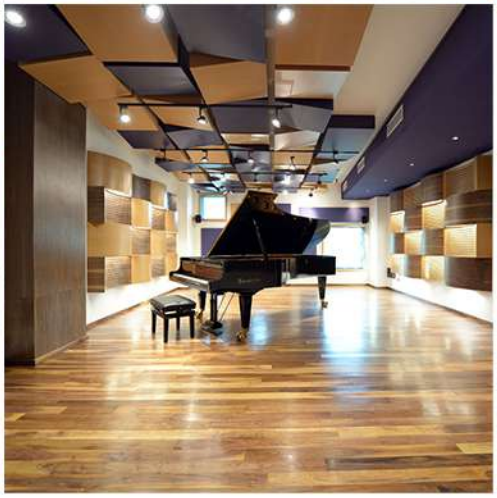
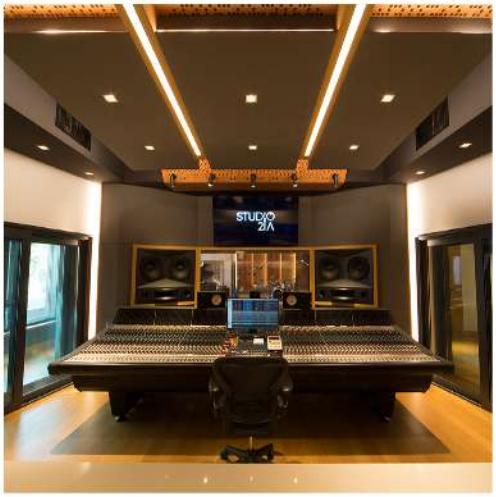

WSDG
WALTERS-STORYK DESIGN GROUP

ARCHITECTURAL
ACOUSTIC
CONSULTING

MEDIA
SYSTEMS
ENGINEERING

Company Profile
Content Creation/Recording Studios

wsdg.com

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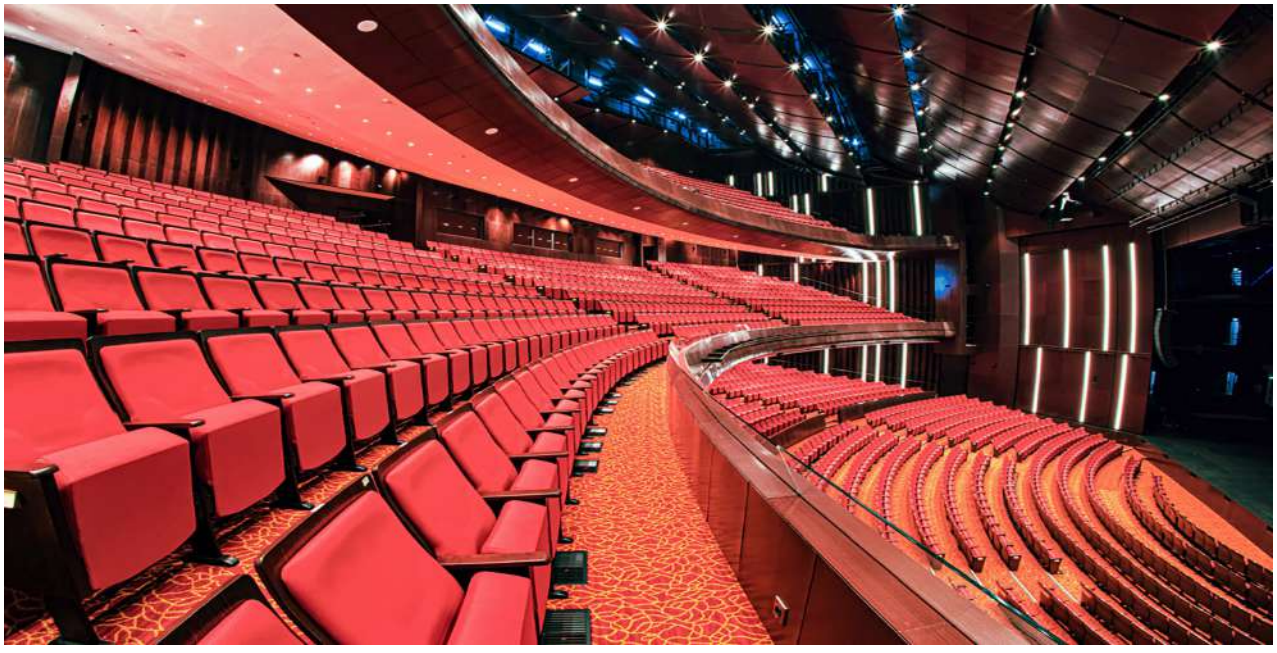


Company Background and Structure

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

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

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

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

beth.walters-storyk@wsdg.com

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

sergio.molho@wsdg.com

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

joshua.morris@wsdg.com

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

Dirk Noy

Partner / Director of Applied Science and Engineering

dirk.noy@wsdg.com

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

silvia.molho@wsdg.com

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

gabriel.hauser@wsdg.com

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

wahnert@ada-amc.eu

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 tradeshows 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

matthew.ballos@wsdg.com

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

tobias.behrens@wsdg.com

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

jonathan.bickoff@wsdg.com

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

will.brown@wsdg.com

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

wei.ke@wsdg.com

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 Autonoma 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

michael.chollet@wsdg.com

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 Elliot-Brown

Senior Systems Designer Engineer

judy.elliot-brown@wsdg.com

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

enno.finder@wsdg.com

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

flavio.gallacchi@wsdg.com

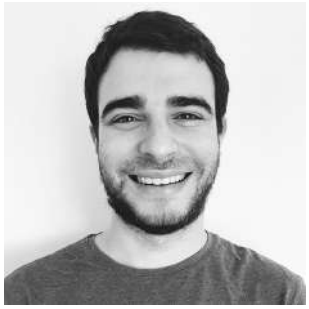
Flavio Gallacchi received his diploma as an audio engineer from the audio engineering course ffton in Zurich, Switzerland. His main focus lies on performing room-acoustical and electro-acoustical measurements, their analysis and the subsequent process of optimization, which involves room-acoustics software 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

pietro.gennenzi@wsdg.com

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

leandro.kirjner@wsdg.com

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

alan.machado@wsdg.com

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

breno.magalhaes@wsdg.com

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

robert.margouleff@wsdg.com

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

david.molho@wsdg.com

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

adam.paiva@wsdg.com

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

gustavo.perezlindo@wsdg.com

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

esther.roger@wsdg.com

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

laura.stillwell@wsdg.com

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."

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Mariana E. Varon

Project Manager

mariana.varon@wsdg.com

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

marc.viadiu@wsdg.com

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.

Professional References

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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:

VSL Synchron Stage
Vienna, Austria

55 TEC Studios
Beijing, China

Diante Do Trono
Belo Horizonte, Brazil

Estudio 13
Mexico City, Mexico

Berklee College of Music
Boston, USA

ESPN Digital Center 2
Bristol, USA

audioEngine
New York City, USA

Village Studios
Guangzhou, China

Audible Recording Studios
Newark, USA

CUEC - UNAM
Mexico City, Mexico

New York University - Steinhardt
New York, USA

Sony HQ
Los Angeles, USA

MIX FM
São Paulo, Brazil

UCLA Herb Alpert – Lani Hall
Los Angeles, USA

PhilippeMoritz
Zurich, Switzerland

Katara Studios
Doha, Qatar

Dream Asylum
Miami, USA

Jungle City (Mincieli, Keys)
New York, USA

Goo Goo Dolls (GCR)
Buffalo, USA

KKL Concert Hall
Luzern, Switzerland

Aura Club Events Hall
Zurich, Switzerland

The Metroplex at KITEC
Hong Kong - China

PepsiCo Content Studio
New York, USA

Maracanã Stadium
Rio de Janeiro, Brazil

Blue Table Post
Brooklyn, USA

Qatar Television
Doha, Qatar

Food Network
New York, USA

Peloton Spinning Center
New York, USA

Studio 21A
Beijing, China

Trilogy
New York City, USA

Boston Symphonic Orchestra
Boston, MA

The Church Studios - Paul Epworth
London, United Kingdom

Electric Lady Studios
New York, USA

Jazz at Lincoln Center
New York, USA

Fluhafenkopf - Zurich Airport
Zurich, Switzerland

Rio 2016 - Barra Olympic Park
Rio de Janeiro, Brazil

Morro de Chapeu Residence
Belo Horizonte, Brazil

Sonastério Studio
Belo Horizonte, Brazil

Gimlet Media (Spotify)
Brooklyn, USA

ESPM Broadcast Teaching Center
São Paulo, Brazil

Non-Stop
Buenos Aires, Argentina

VGTRK Sound Recording Studios
Moscow, Russia

Electric Lady Studios
New York City, USA

Carter Burwell
Amagansett, USA

The Boiler Mastering Room
Chicago, USA

Ascentone Studios
Beijing, China

China Film Group
Beijing, China

FAMA Studios
Santo Domingo, Dominican Republic

Rue Boyer – Mix With The Masters
Paris, France

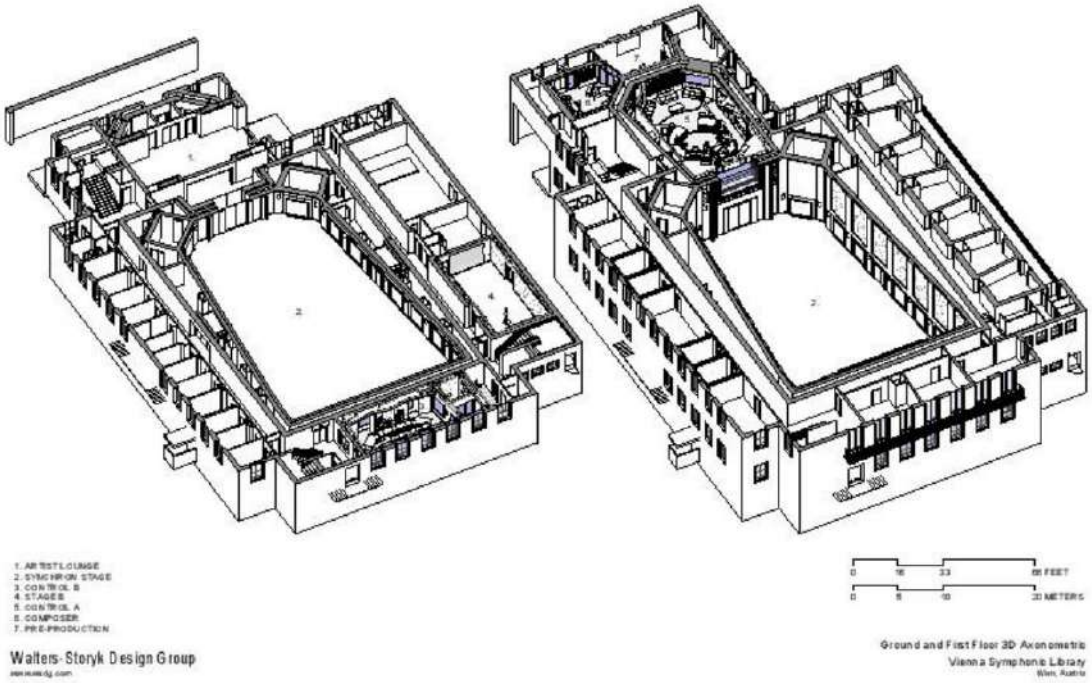
Sonic Den
Ciudad Obregon, Mexico

Spotify at Mateo
Los Angeles, USA

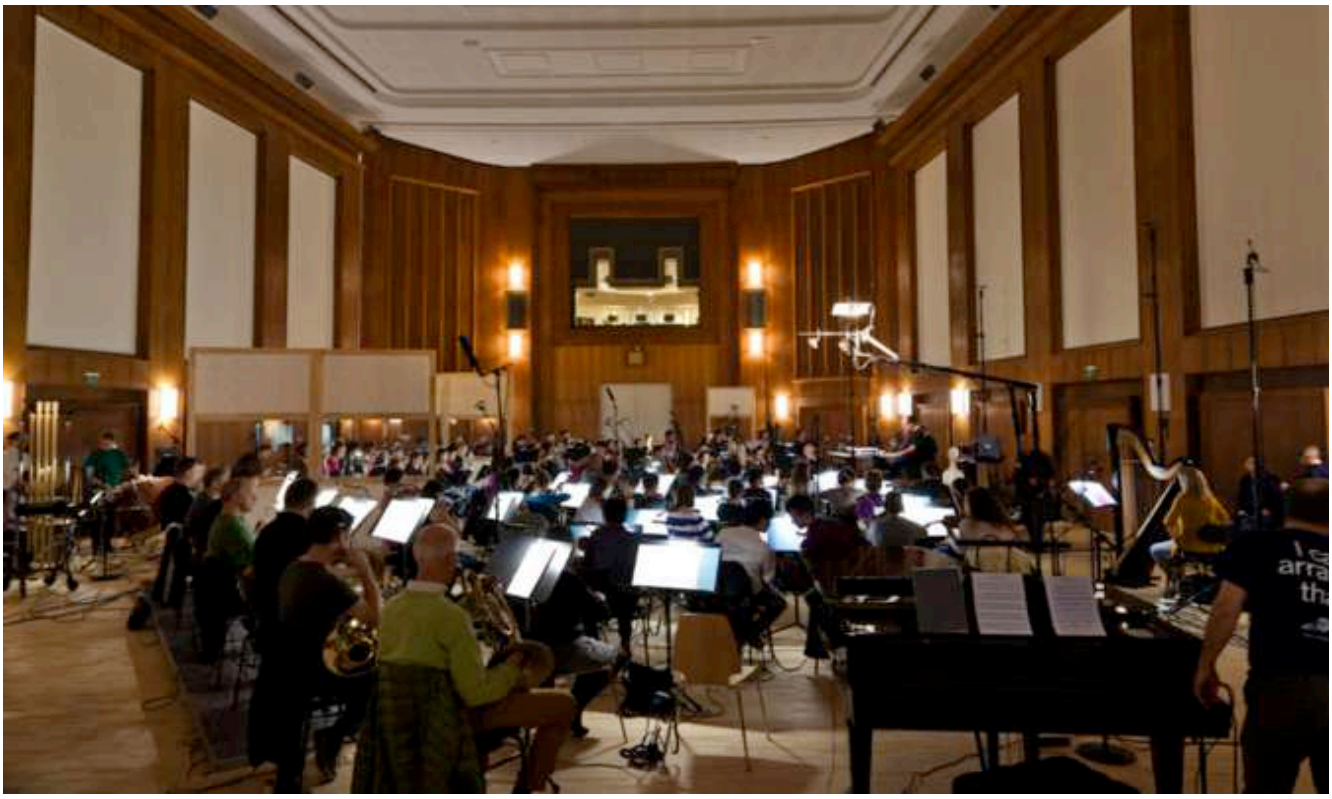
VSL Synchron Stage - Vienna, Austria

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

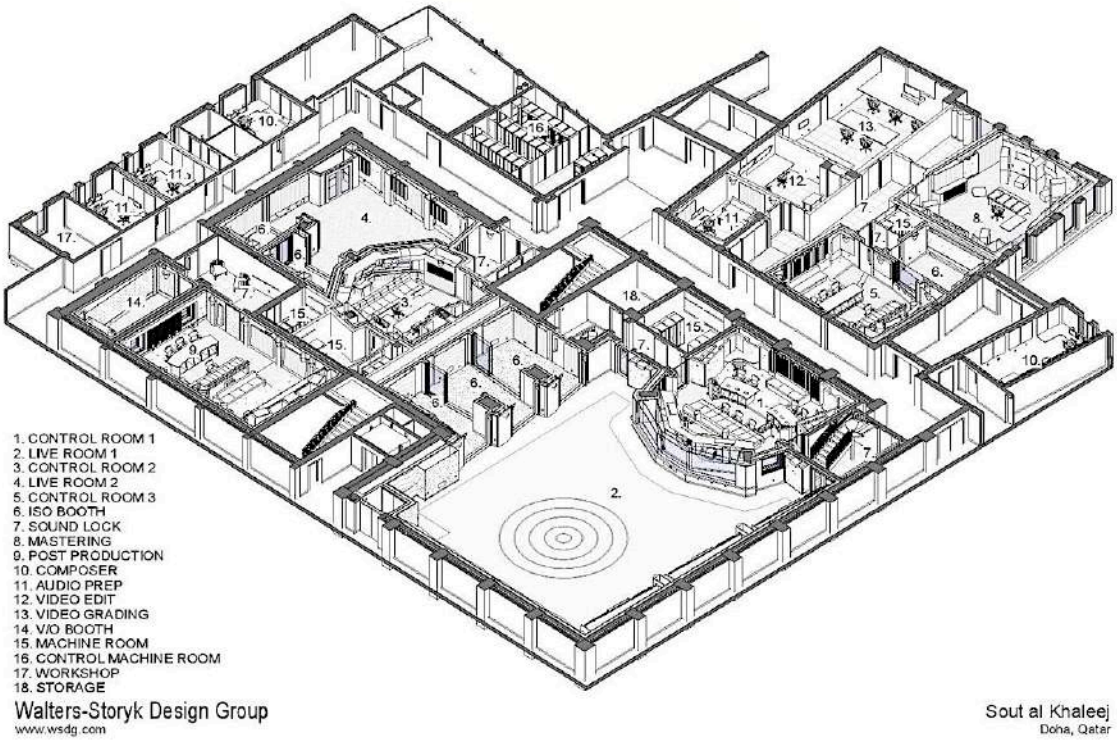


Katara Studios – Doha, Qatar

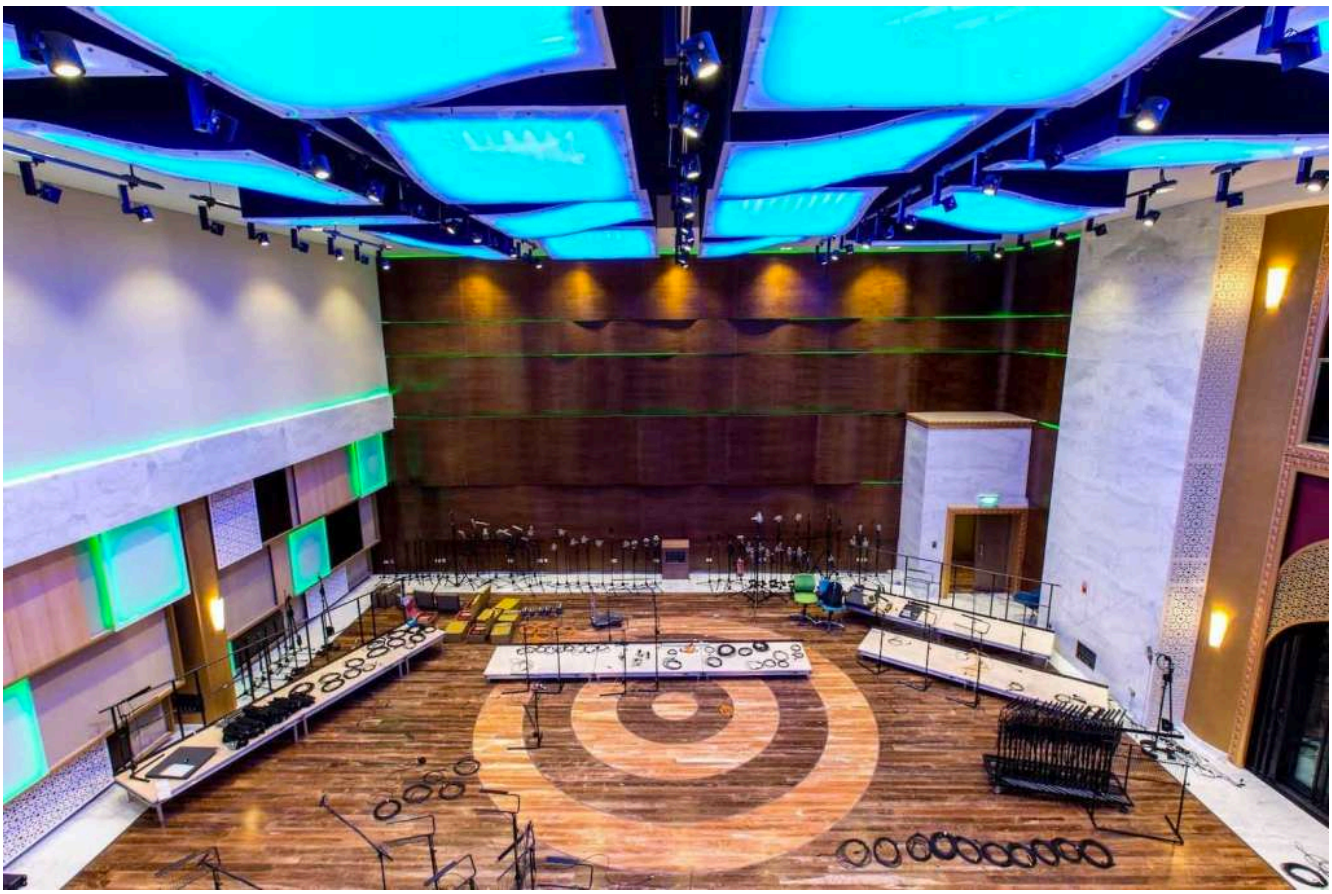
Doha, the capital and principal city of Qatar, has welcomed the completion of Katara Studios, now one of the Middle East's largest and most technically advanced recording/audio production complexes. Created by WSDG, the 65,000 sq. ft. / 6040 sq. m. compound now fulfills Katara Committee's mandate to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

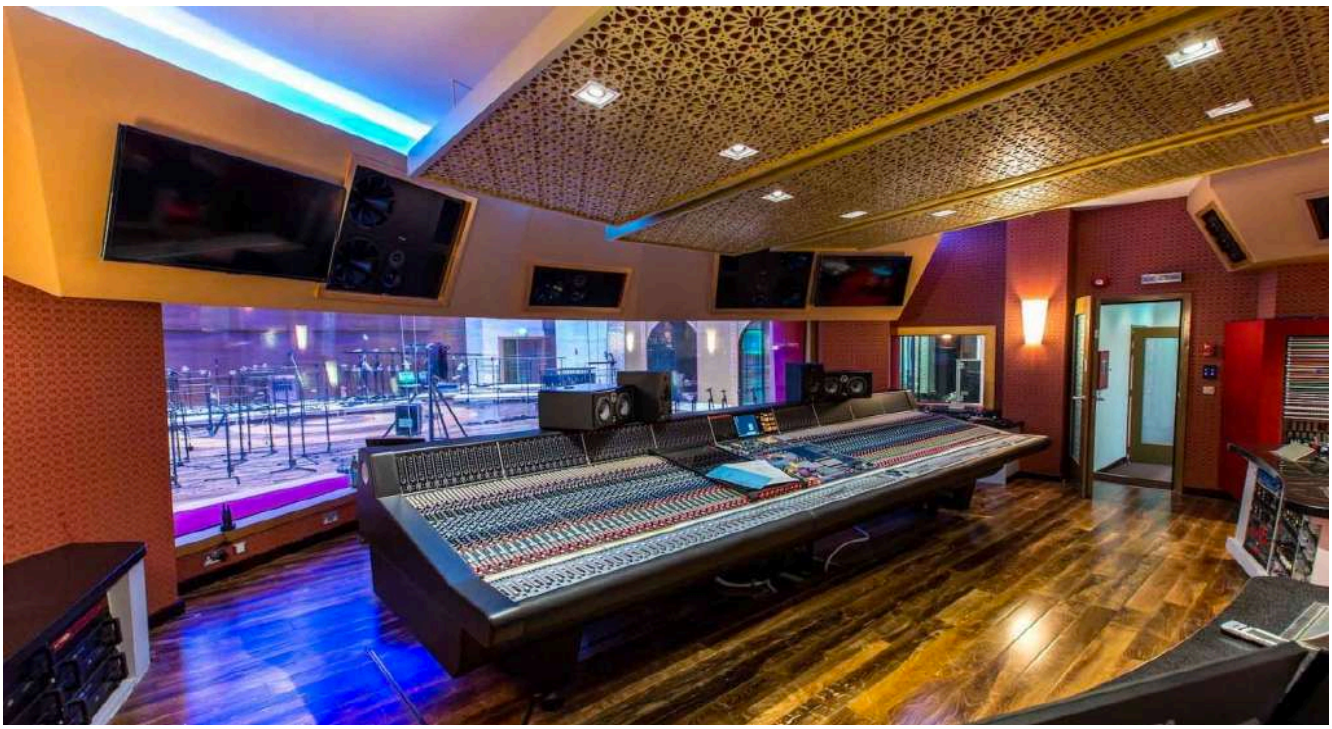
The sprawling, 40+ room complex features three distinct recording studios, distinguished by the 3,000 sq. ft. / 278 sq. m. Studio 1 Live (orchestral) Room, capable of hosting 80+ musicians. Live 1 is crowned by a towering 30 ft. / 9 m. high ceiling and is equipped with a 582 sq. ft. / 54 sq. m. VIP Lounge, 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 membranic, 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.



Katara Studios - Doha, Qatar



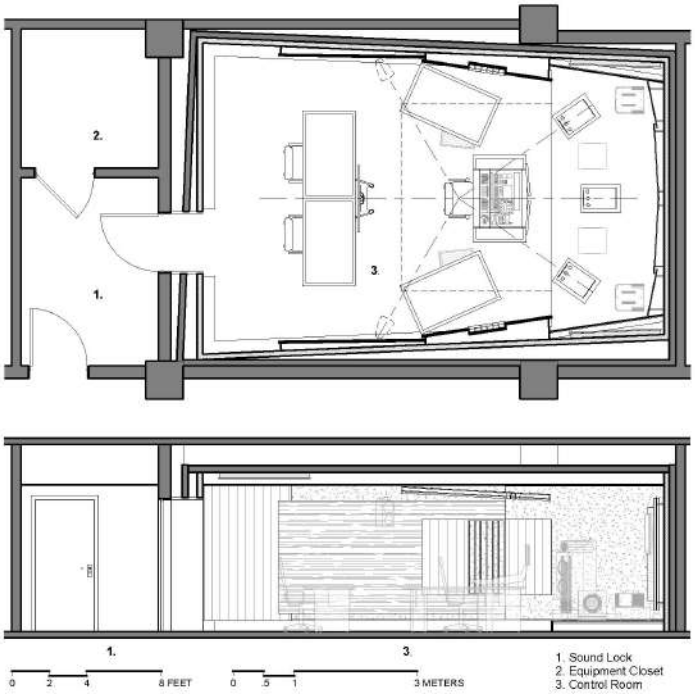


Boston Symphonic Orchestra Control Room - Boston, USA

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

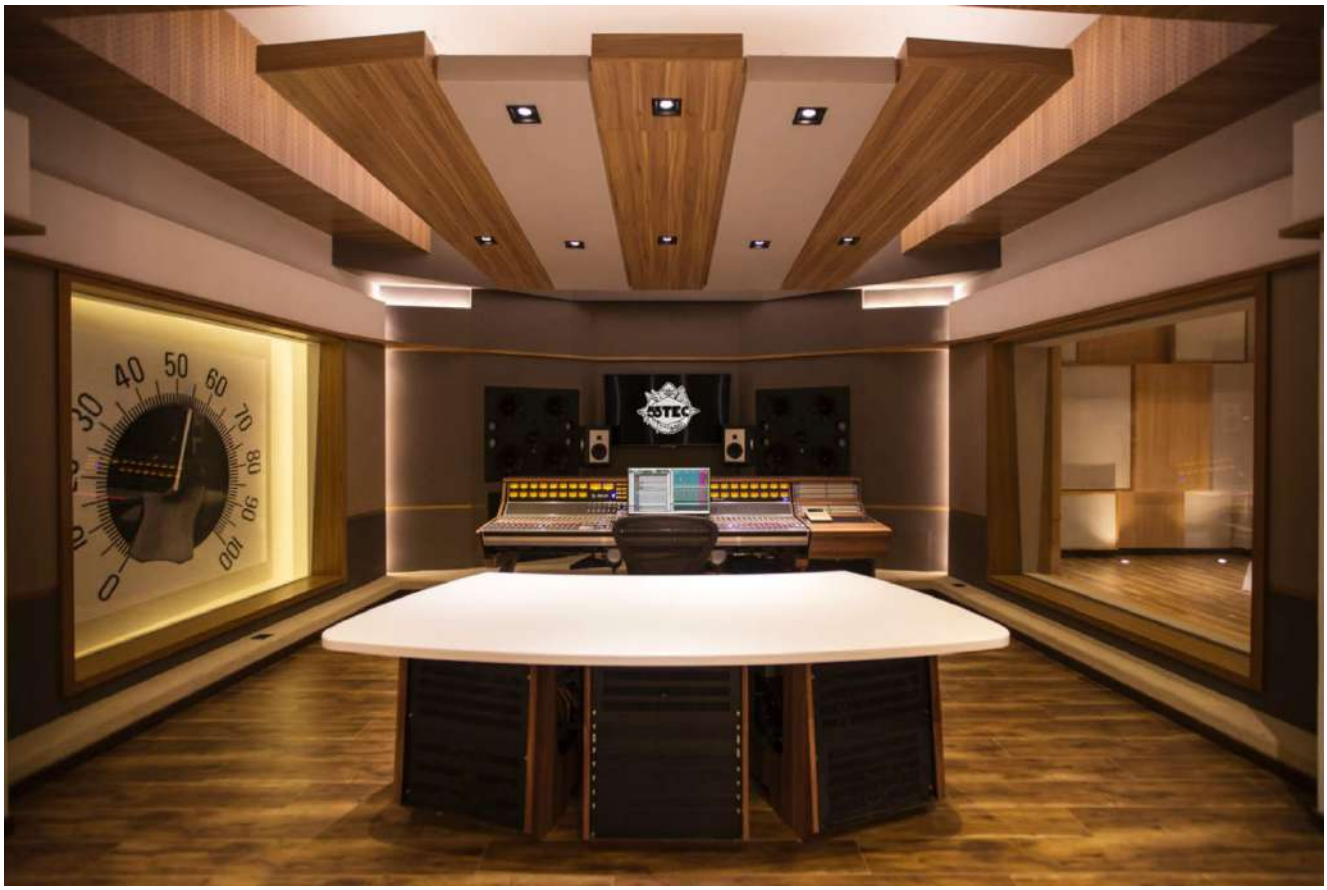


55TEC Studios - Beijing, China

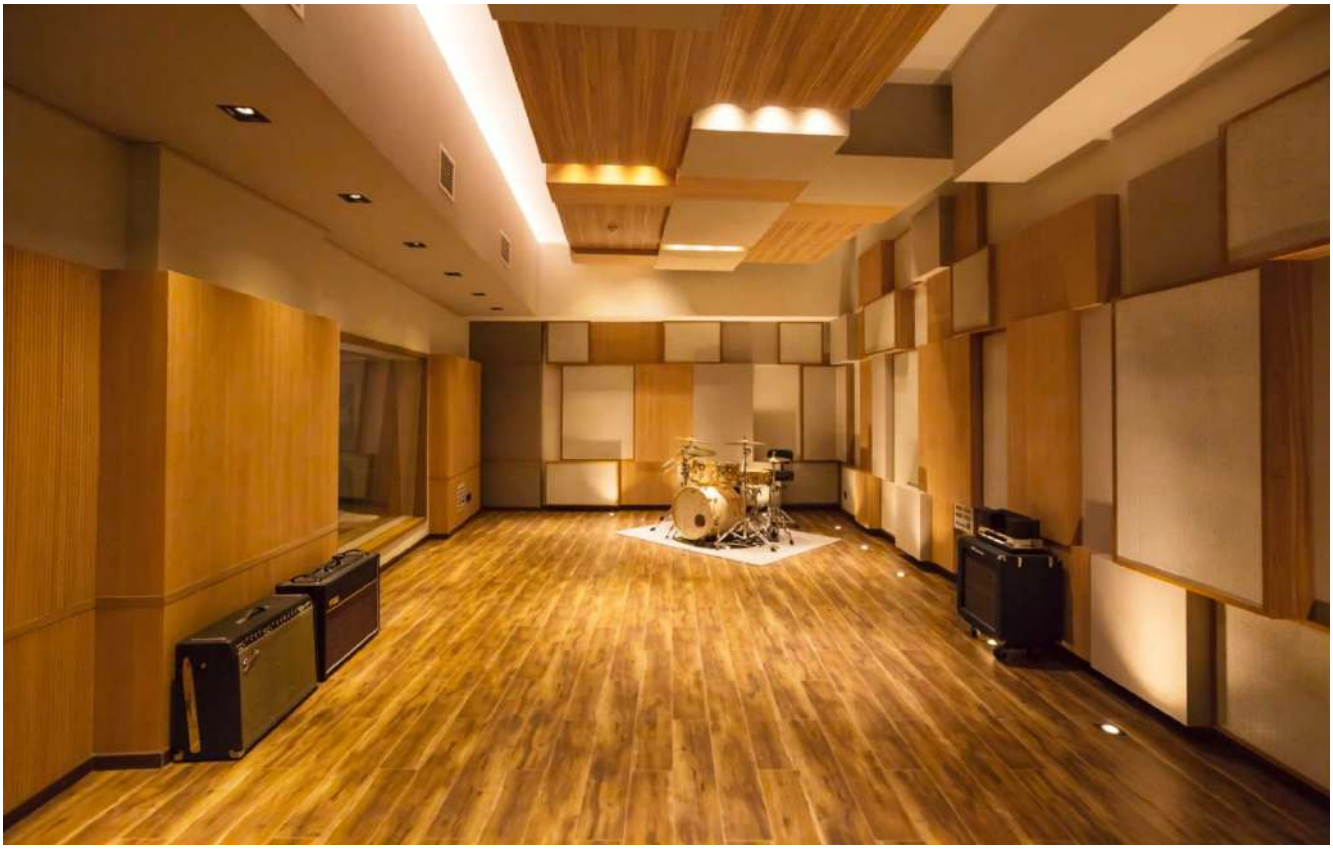
In announcing the completion of 55TEC Recording Studios owner Li You, a Golden Melody Award-winning recording engineer said, “With China now acknowledged as the world’s second largest economy, we have seen a tremendous increase in the market for popular music. Over the past ten years a number of major artists have developed huge loyal followings here. China’s appreciation of recorded music is enjoying phenomenal growth. This time in our history appears ideal to establish a recording studio and record label to meet this demand.” To insure their ability to create the highest quality recordings, 55TEC owners reached out to WSDG.

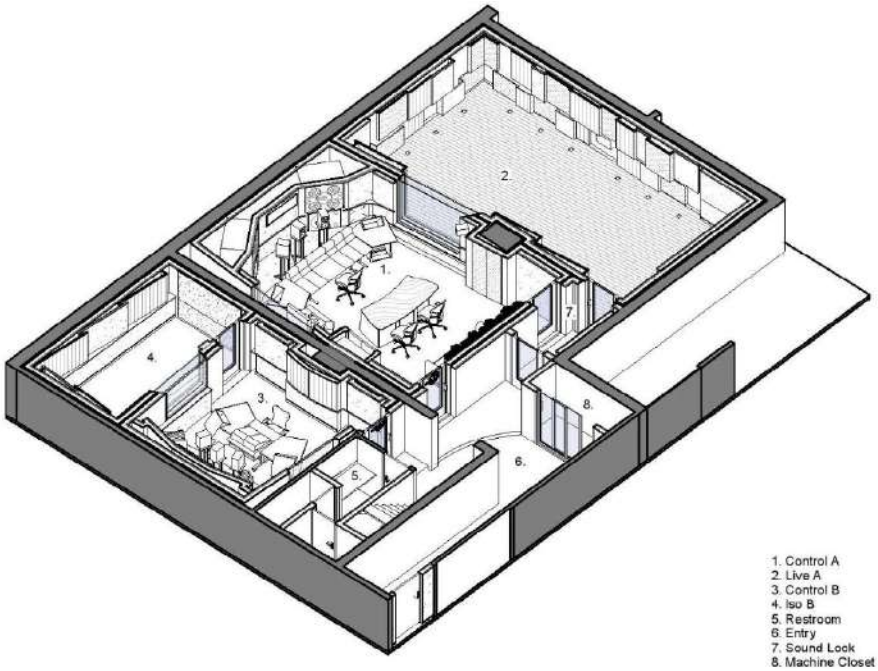
The 5000 sq. ft. complex features the 930 sq. ft. Studio A’s 500 sq. ft. Live Room and spacious 430 sq. ft. control room. Mastering/Post Studio B offers a 230 sq. ft. CR and 150 sq. ft. ISO room.

Handsomely detailed in perforated wood (and slotted metal) wall and ceiling trim, 55TEC personifies the WSDG commitment to ‘invisible’ acoustics. In contrast to more traditional wall mounted ‘variable acoustic treatments’ with reflective and absorptive finishes, recently introduced perforated’ wood surfaces provide exceptional room tuning options in addition to outstanding aesthetic design options. Vertical LED lighting units accentuate the clean, dramatic lines of CR A’s rear wall custom designed Diffuser. The custom-built producers desk at the rear of the CR serves double duty as a fully loaded, three compartment, outboard gear rack. A 7’ w x 6’ h soundproof window provides full visual access (and 0 sound leakage) between the Live and the Control Room. Featuring an interior design coordinated by WSDG Partner Silvia Molho, the studio also enjoys a spacious lounge, machine room and related support facilities. 55TEC is an impeccable audio recording facility and a visual showplace.



55TEC Studios - Beijing, China





Dream Asylum - Miami, USA

One of the contemporary music scene's most prolific hit producers, Nate 'Danja' Hills and partner Marcella Araica have added a cutting edge, Walters-Storyk Design Group recording studio to their N.A.R.S. (New Age Rock Stars) label. Recognized for their work with artists ranging from Britney Spears and Madonna to Justin Timberlake Mary J. Blige and Jay-Z, Danja and Araica will now have the luxury of working in a studio ideally suited to their creative needs.

Dream Asylum's 600 sq. ft. Live Room/ISO Booth is linked to two primary Control Rooms via below-floor wiring channels, to provide flawless connectivity throughout the complex. The elegant 360 sq. ft. Control A features handsome, custom-designed wooden wall mounted equipment cabinets which bookend an oversized client couch set on a raised platform beneath a dropped ceiling. A custom designed rear wall wooden resonator, and a dramatic geometrical ceiling cloud distinguish the 269 sq. ft. Control B. Both control rooms are outfitted with identical (SSL9000 consoles) and WSDG/ Augspurger Monitor Systems. Thanks to impeccable room-within-room isolation, Dream Asylum enables Danja and/or Araica to record live sessions via either control room while a second engineer/producer simultaneously mixes another project. Distinguished by a striking oversized "fan" inspired ceiling cloud; a 192 sq. ft. mixing/writing room has been created for guest artists.

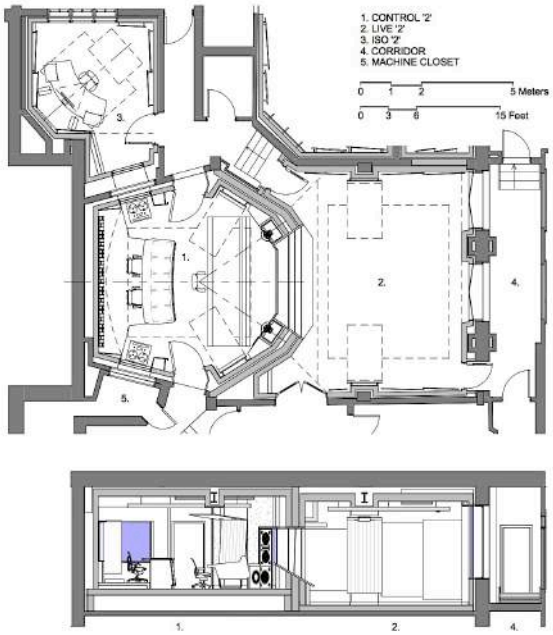
WSDG Project Manager Romina Larregina reports, "We worked closely with Marcella to find the most appropriate site for the studio, and formal design work on Dream Asylum Studio began in 2011. She is extremely savvy about design and acoustical issues, and having knowledgeable clients who can articulate their design and technical goals is always a plus."

Dream Asylum - Miami, USA

The Church Studios - London, United Kingdom

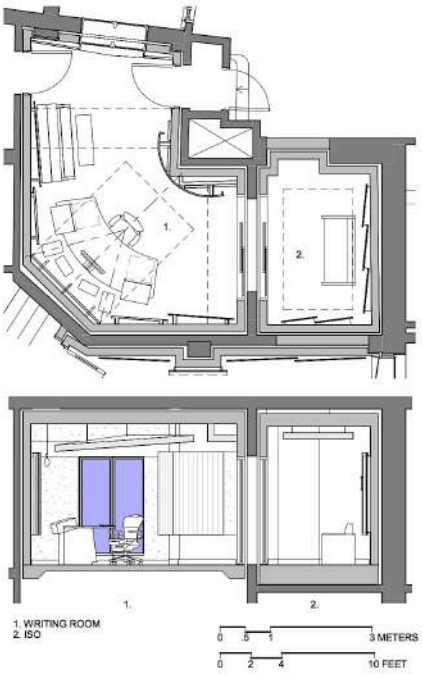
Grammy and Academy Award-winning producer Paul Epworth (Adele, Cee Lo Green) brought WSDG on board to reconfigure the famed Studio A Live, SSL Control Rooms and the addition of the Writers Room when he purchased London's iconic Church Studios. Interior aesthetics have been drawn from a palette of subtle whites which may then be 'colorized to desired mood' by a sophisticated computer program. The new, fully isolated 350 sq. ft. Control Room A will continue to rely on the studios' vintage, multi-platinum SSL console and new, custom-designed WSDG/Augspurger main monitors. The 450 sq. ft. / 11 ft. high ceiling Studio A Live Room features a customized designed wall and ceiling acoustic treatment package. The elegant, new ultra-modern 190 sq. ft. Writers Room includes a sleek, wall–mounted Data/Power Cable "box skirt" cabinet to support the uncluttered creative atmosphere. The Church received a NAMM TEC award for Best Studio Design Project.

The Church Studios - London, United Kingdom



Miloco
Walters-Storyk Design Group
www.wsdg.com

The Church Studios
Studio 2 - London, UK



Miloco
Walters-Storyk Design Group
www.wsdg.com

The Church Studios
Studio 3 - London, UK

Diante Do Trono - Belo Horizonte, Brazil

Diante do Trono is the most successful Brazilian gospel band of the church Batista da Lagoinha. The group's career started in 1997 and has performed not only around Brazil but also in various other countries around the world. The monastery is formed by 50 musicians and has already released over 25 albums, and sold over 3 million copies.

The facility is divided in three distinct areas: the main studio is 600 square feet with a 350 square foot 5.1-capable control room with two isolation booths and an equipment room. On the first floor is another recording room attached to a control room and an edit room, all-adding up to 600 square feet. Outside the studio areas there is a lounge with a barbecue space, along with an office space and a lounge.

In order to provide a flexible space for different recording applications, the studio was equipped with numerous types of variable acoustic panels, including motorized units installed at the ceiling that can be remotely controlled inside the control room. This way, after setting up the microphones for a recording session, the engineer can adjust the room acoustics to the desired time response according the musical needs. The room also received a large diffusion surface created with special bricks from recycled materials.
Another unique feature is the installation of all three front speakers inside the glass of the control room. This innovative idea presented a great acoustical challenge, but resulted in a perfect sight of the entire studio live room, while still maintaining the ideal positioning of the front speakers, at ear level, in accordance with the most current professional audio standards.

Diante Do Trono - Belo Horizonte, Brazil

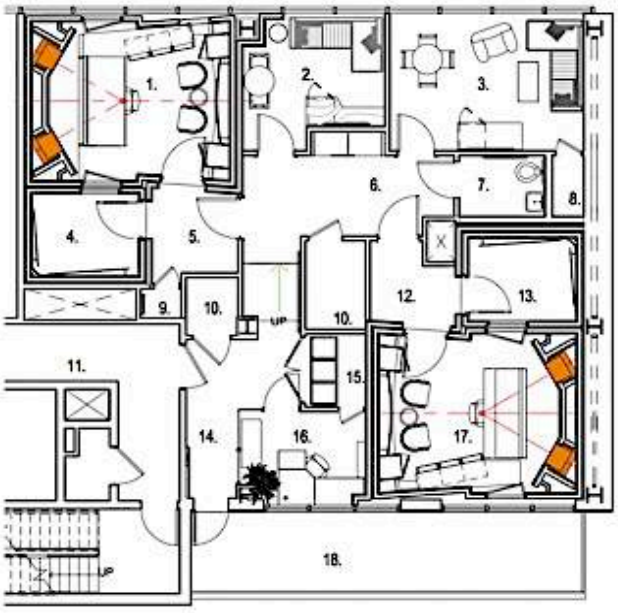
Jungle City Studios (Ann Mincieli, Alicia Keys) - New York, USA

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.

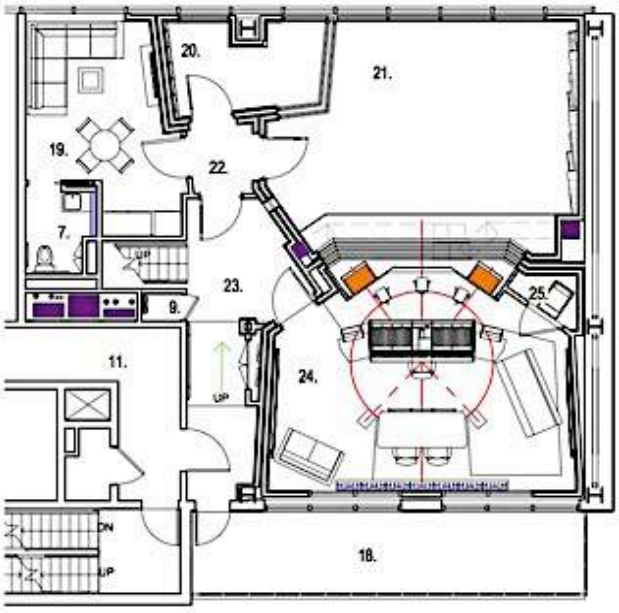
The challenge of creating the signature 11th floor live studio/control room directly above the two 10th floor production suites in a newly constructed lightweight, concrete building presented complex isolation challenges.

To maximize the impact of the studios' expansive North and South picture windows, WSDG decoupled the custom speakers in an outsized 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
2. LOUNGE B
3. LOUNGE A
4. ISO NORTH
5. SOUND LOCK NORTH
6. CORRIDOR/PANTRY
7. WC
8. STORAGE
9. CLOSET
10. MECHANICAL
11. ELEVATOR LOBBY
12. SOUND LOCK SOUTH
13. ISO SOUTH
14. LOBBY/ENTRY
15. CMR
16. OFFICE
17. PRODUCTION SOUTH
18. BALCONY
19. LOUNGE C
20. ISO BOOTH
21. LIVE ROOM
22. SOUND LOCK
23. CORRIDOR
24. CONTROL ROOM
25. AMP CLOSET

0 5 10 FEET

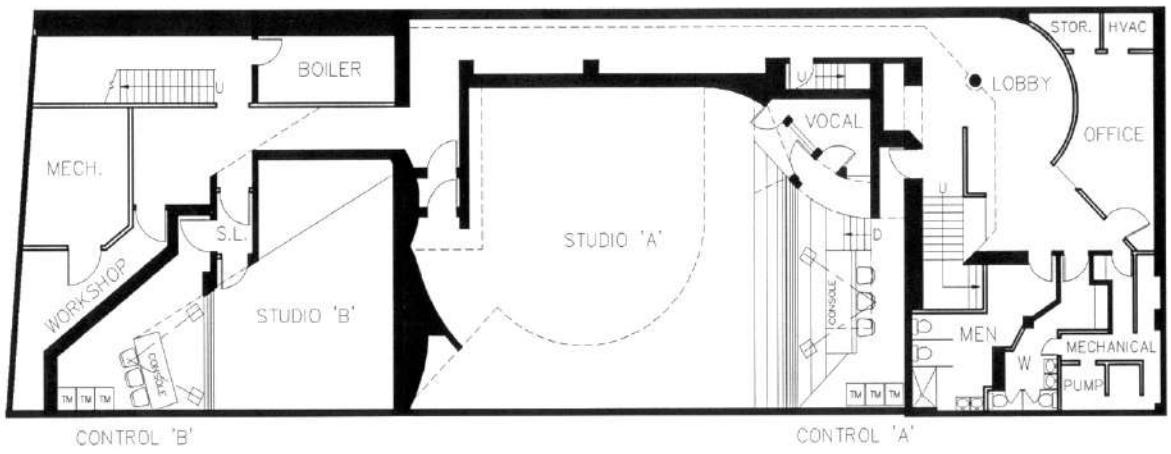
0 .5 1 2 METERS

Jungle City Studios (Ann Mincieli, Alicia Keys) - 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

0 2 5 10 20 30 FEET
0 1 2 3 9 METERS
1:192

Electric Lady Studios - New York, USA

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.

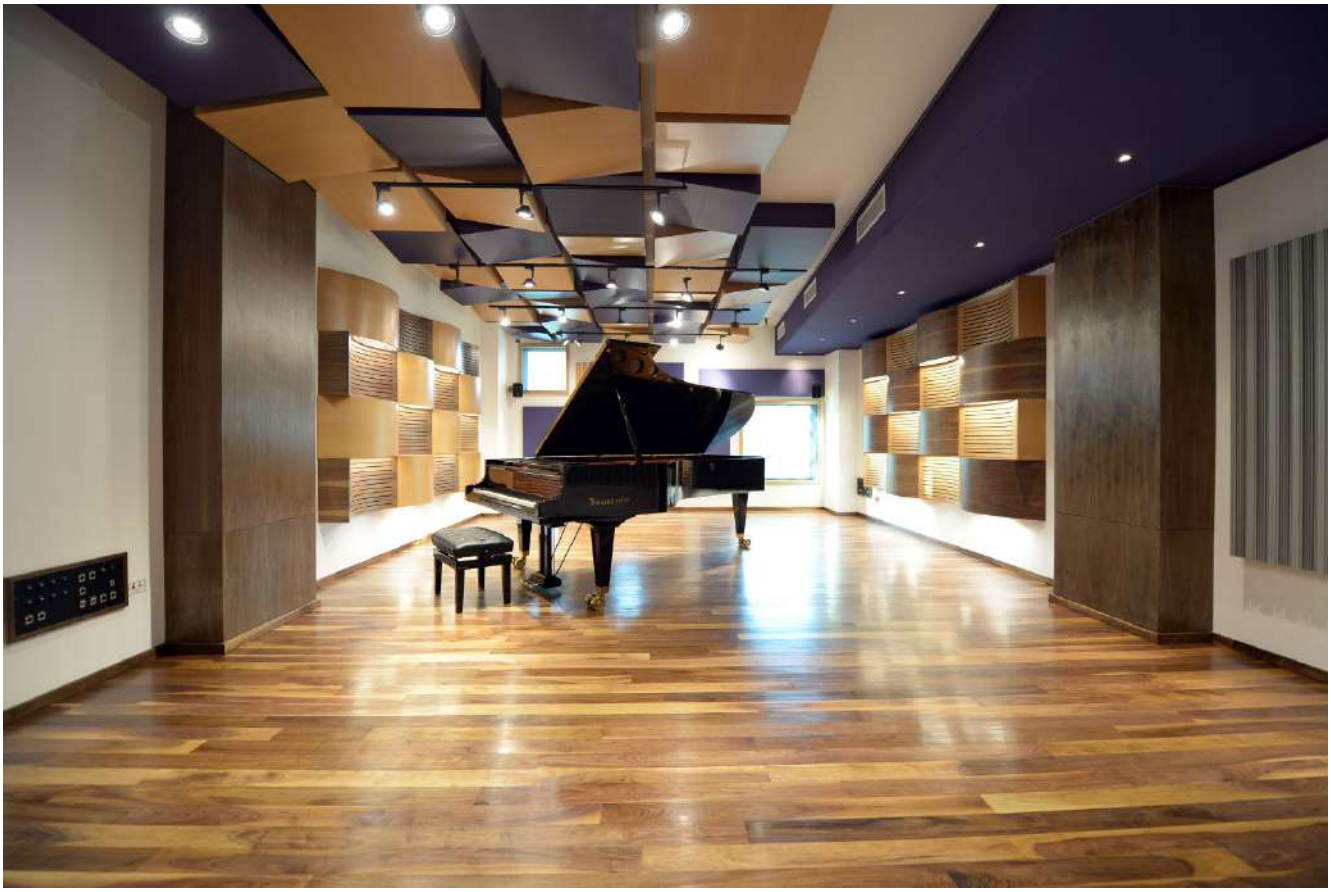
Section View West

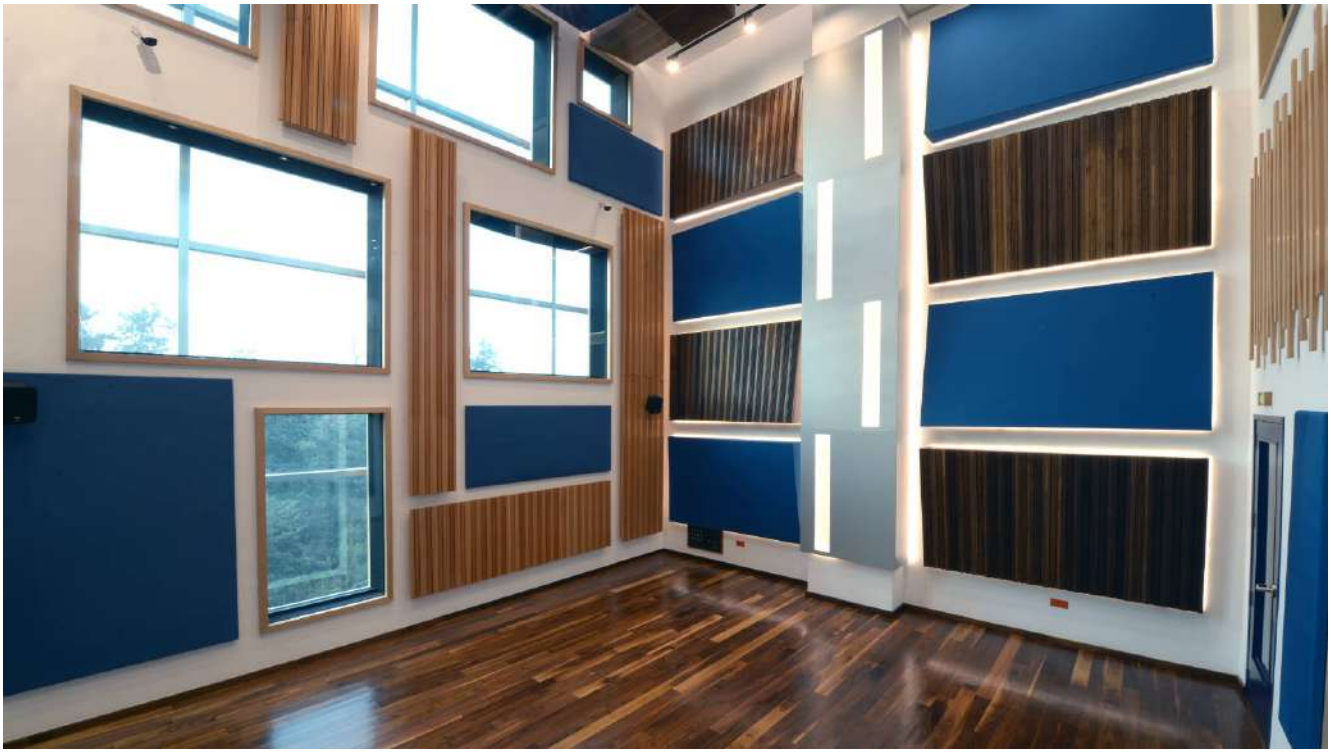
Section View East

WSDG
WALTERS-STORYK DESIGN GROUP

Estudio 13
Mexico D.F., Mexico

Estudio 13 - Mexico City, Mexico



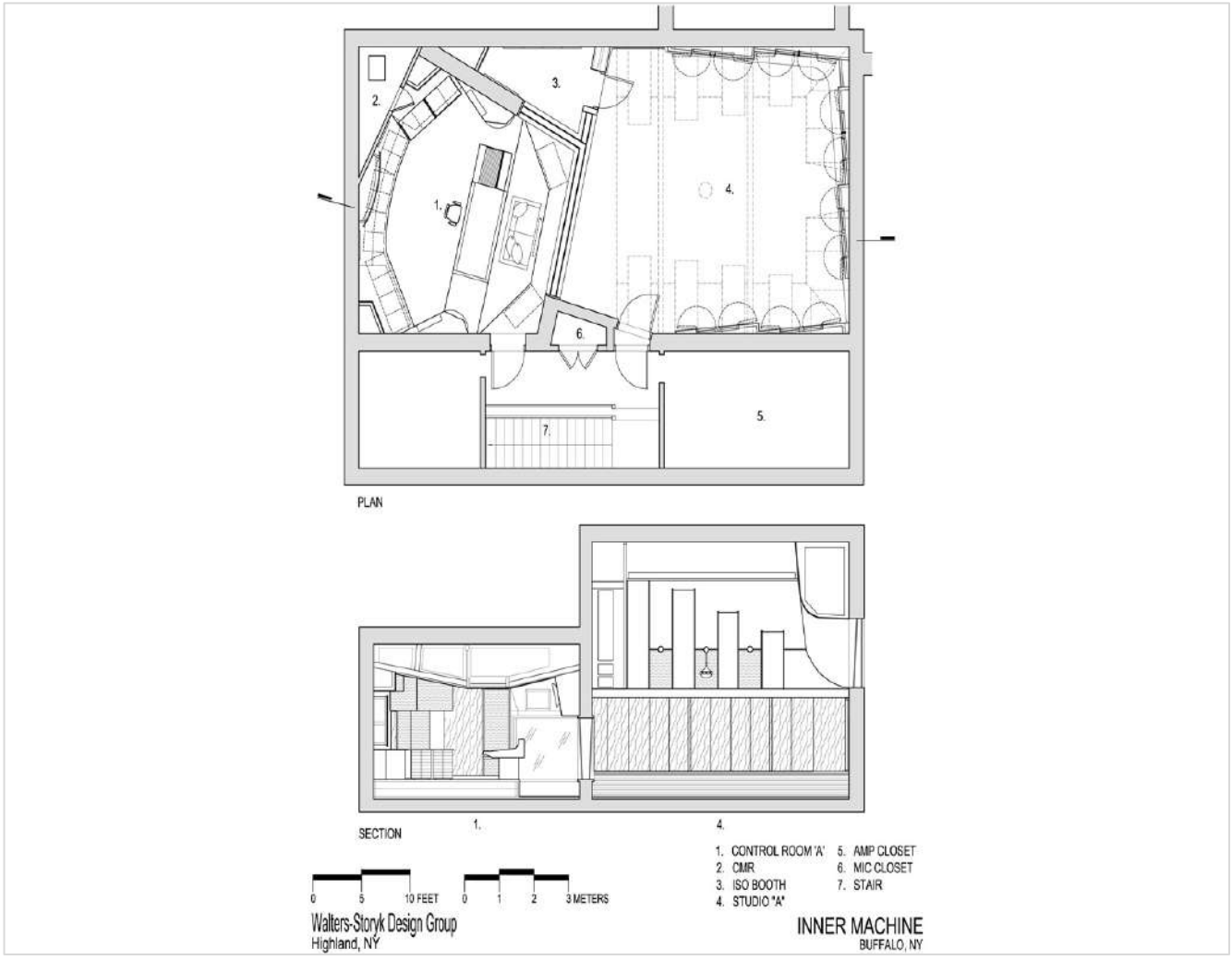


Goo Goo Dolls – GCR Audio - Buffalo, USA

John Storyk designed TrackMasters, in Buffalo's historic Allentown District. The studio built a solid reputation as one of upstate NY's best-sounding and most artist-friendly audio recording facilities. In 1986 three studio engineers, John Rzeznik, George Tutuska and Robby Takac formed a band they christened Goo Goo Dolls, and went on to sell "a lot" of records.

Today, original band members Rzeznik and Takac own TrackMasters. The first thing they did after acquiring the studio was to change its name to 'The Inner Machine.' Their next move was to invite architect/acoustician John Storyk and the Walters-Storyk Design Group back to develop a dramatic redesign and upgrade for the facility.

"It was great to hear from John and Robby" Storyk says. "Every so often we get a chance to revisit an earlier project. I relish the opportunity to assess what worked, what did NOT work and what can be made to work better." The studios' live and control rooms are housed in the 1100 sq. ft. 2nd floor of the 150+ year-old former St. Margaret's Girls School Convent which is part of a unique "Jeffersonian" arts campus.



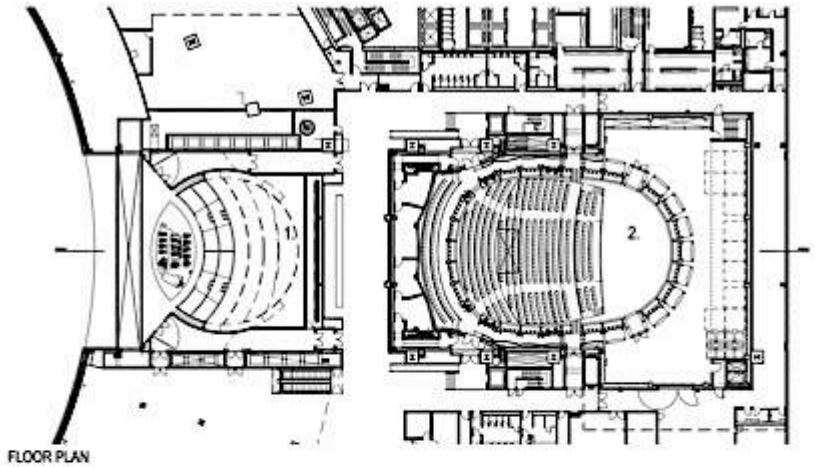
Goo Goo Dolls – GCR Audio - Buffalo, USA

Jazz at Lincoln Center - New York, USA

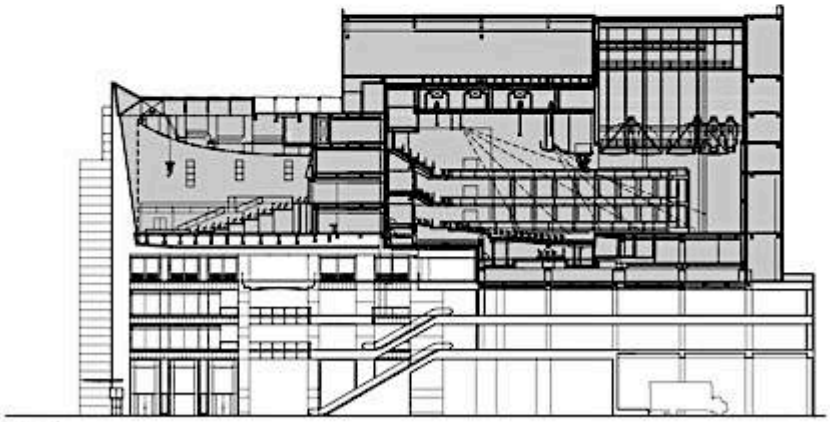
Jazz at Lincoln Center is one of New York City's premier attractions, housing over 100,000 sq. ft. of performance venues, educational suites and recording/post production facilities.

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.



FLOOR PLAN



SECTION

1. THE ALLEN ROOM
2. FREDERICK P. ROSE HALL

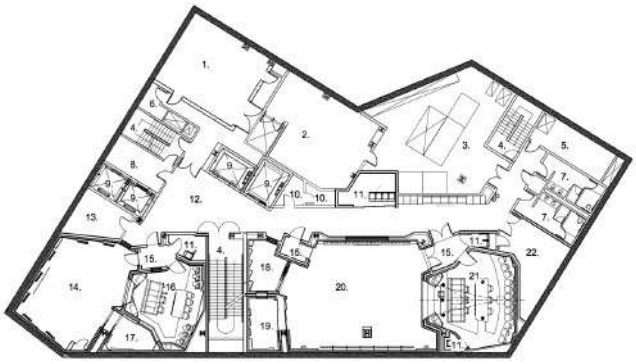
Jazz at Lincoln Center - New York, USA

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

For one of its latest real estate acquisitions, Berklee College of Music created *160 Massachusetts Avenue*, a 16-story, 170,000-square-foot mixed-use building. It houses 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 seats 400 and also includes a venue for student performances. Most importantly it is the new home for nine new audio production / teaching studios – housed in two levels below grade – all fully decoupled and capable of simultaneous use.

The music technology complex includes 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 and supervised construction of this facility in collaboration with chairs, deans, and technology lab staff from Berklee College of Music during a period of three years. 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 worked on the two-story dining hall to address internal room acoustics, specifically with regard to the general intelligibility of the dining hall. The facility opened in 2014 and received a NAMM TEC award for Best Studio Design Project.

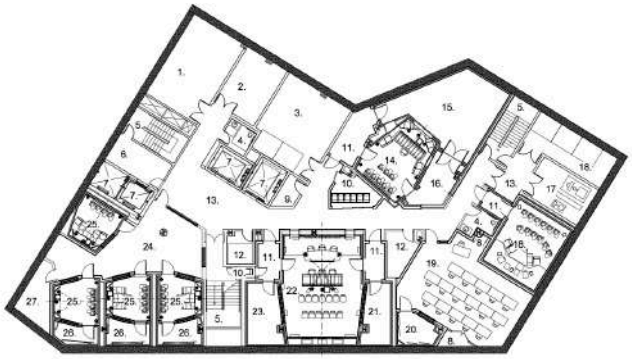


LEVEL B1 - FLOOR PLAN

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

0 1 5 10 20 50 Feet

0 1 5 8 10 20 Meters



LEVEL B2 - FLOOR PLAN

0 1 5 10 20 50 Feet

0 1 5 8 10 20Meters

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

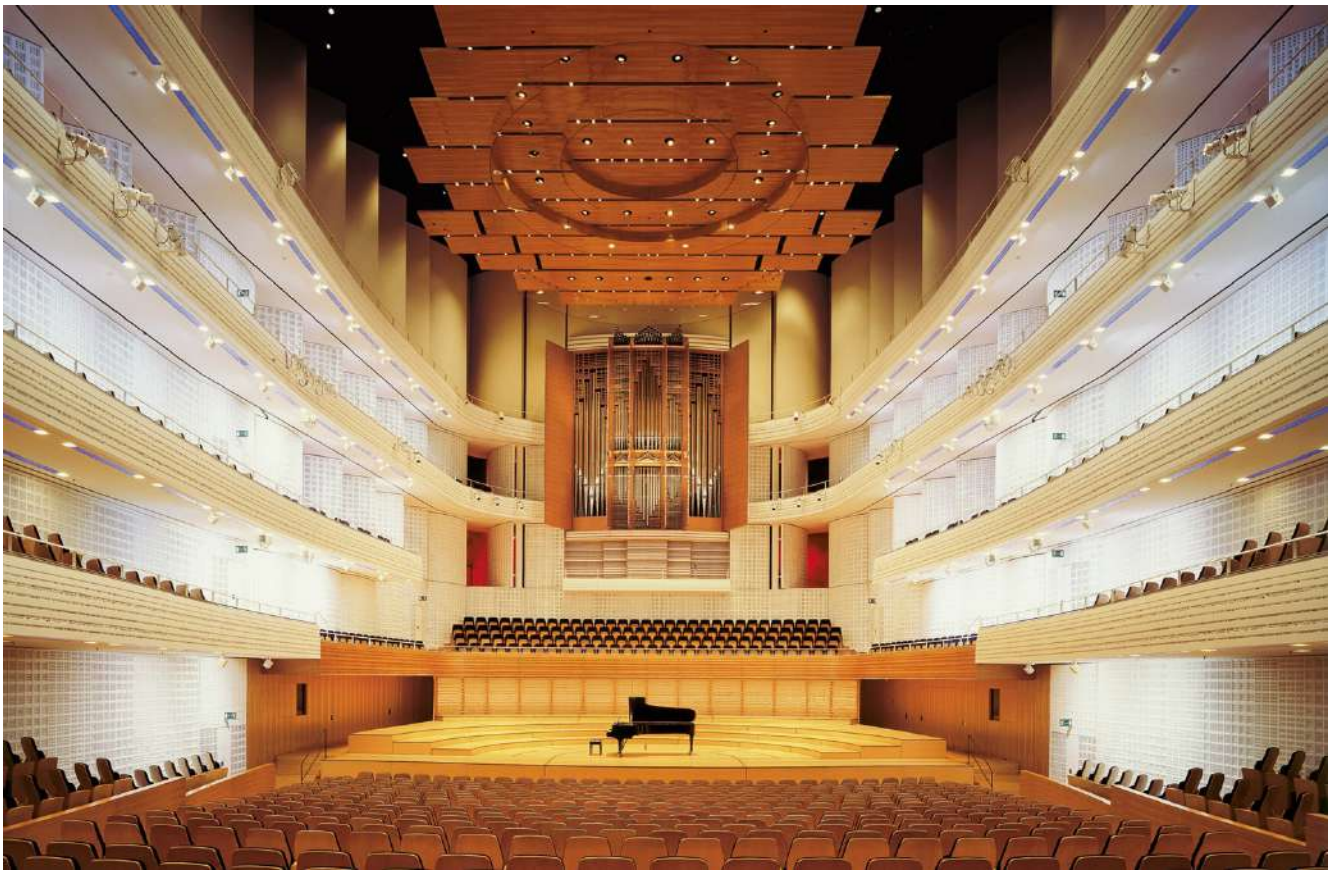
Berklee College of Music – 160 Mass Ave - Boston, USA

KKL Concert Hall - Luzern, Switzerland

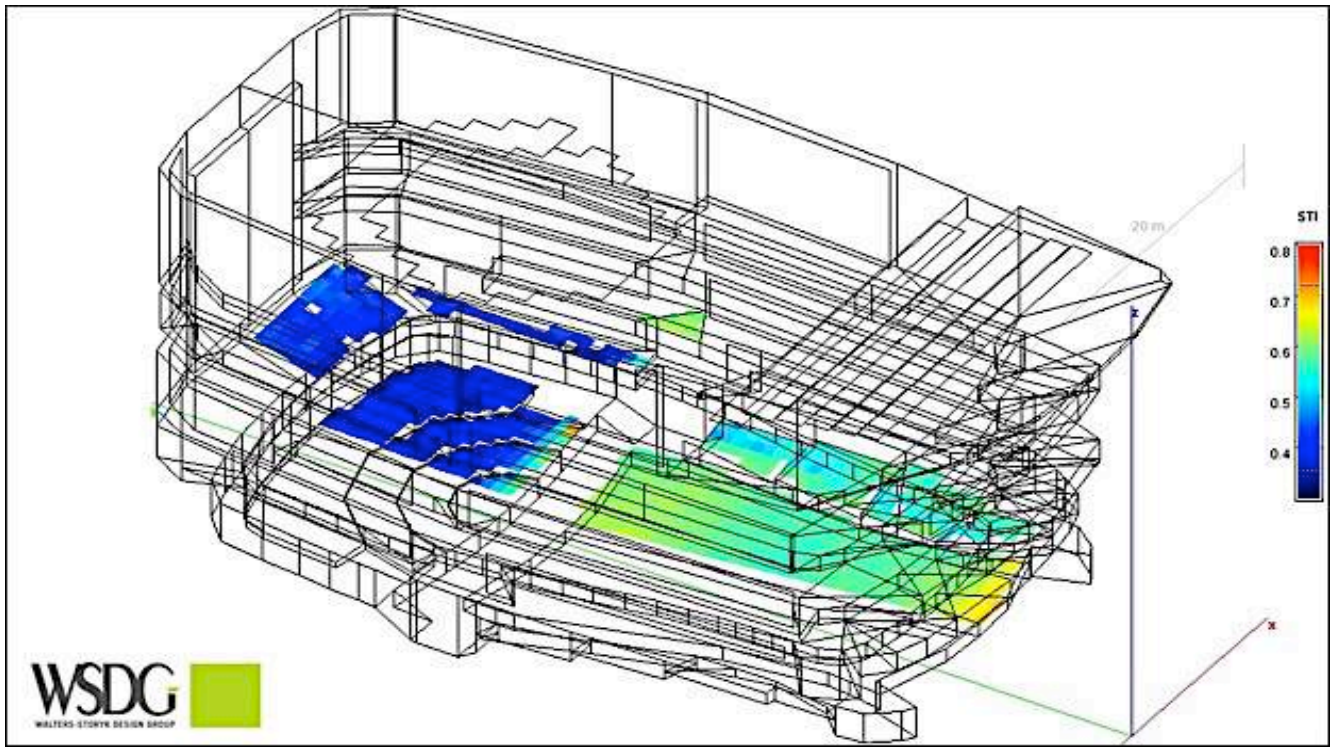
From its opening performance by the Berlin Philharmonic in August 1998, the KKL Luzern Concert Hall was recognized as one of the world's great performance centers. An international landmark, both architecturally and culturally, the complex attracts music fans from around the world to its picturesque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

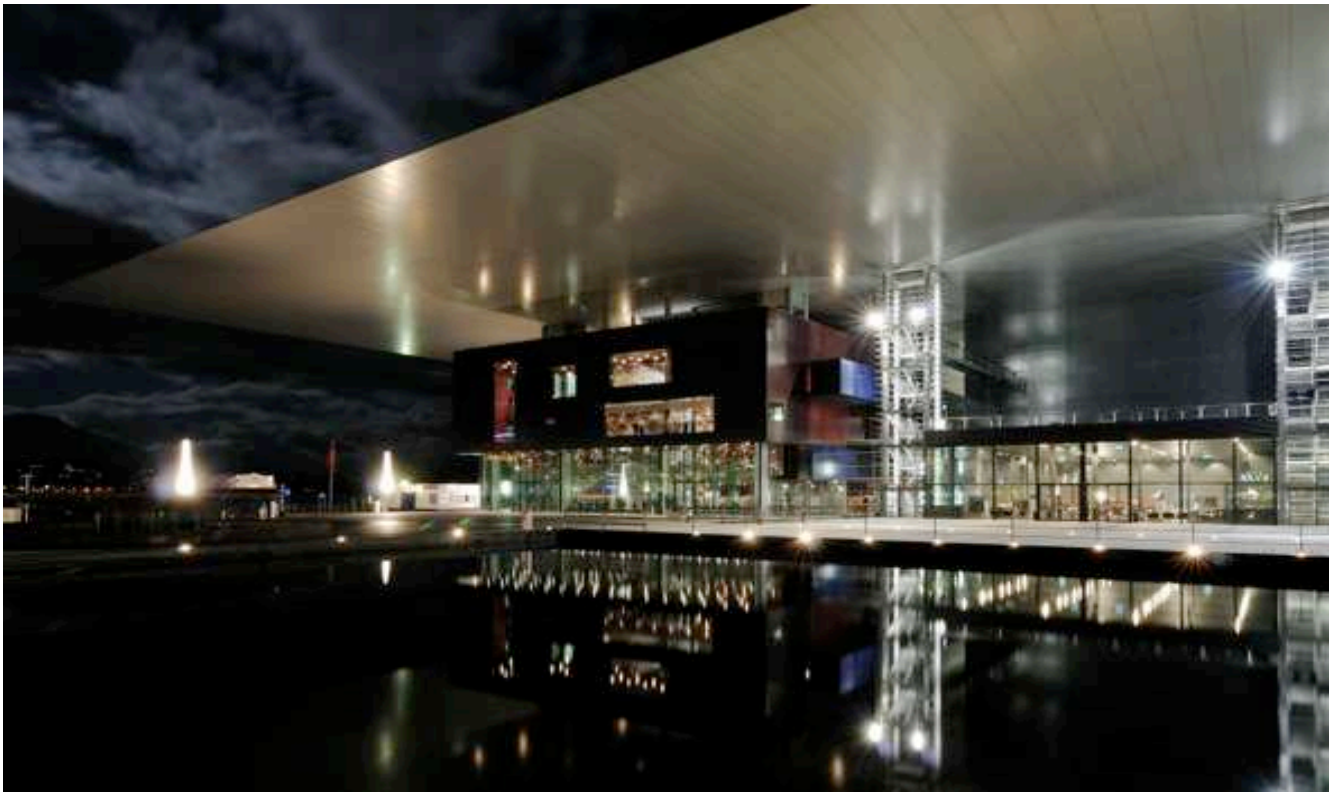
The new sound reinforcement system consists of the Left Right main system with two line arrays of eight d&b V12 units each, suspended above the stage front edge; two additional line arrays for covering each of the balconies with five d&b V12 units; a stage edge in-fill system consisting of two d&b V-Sub 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

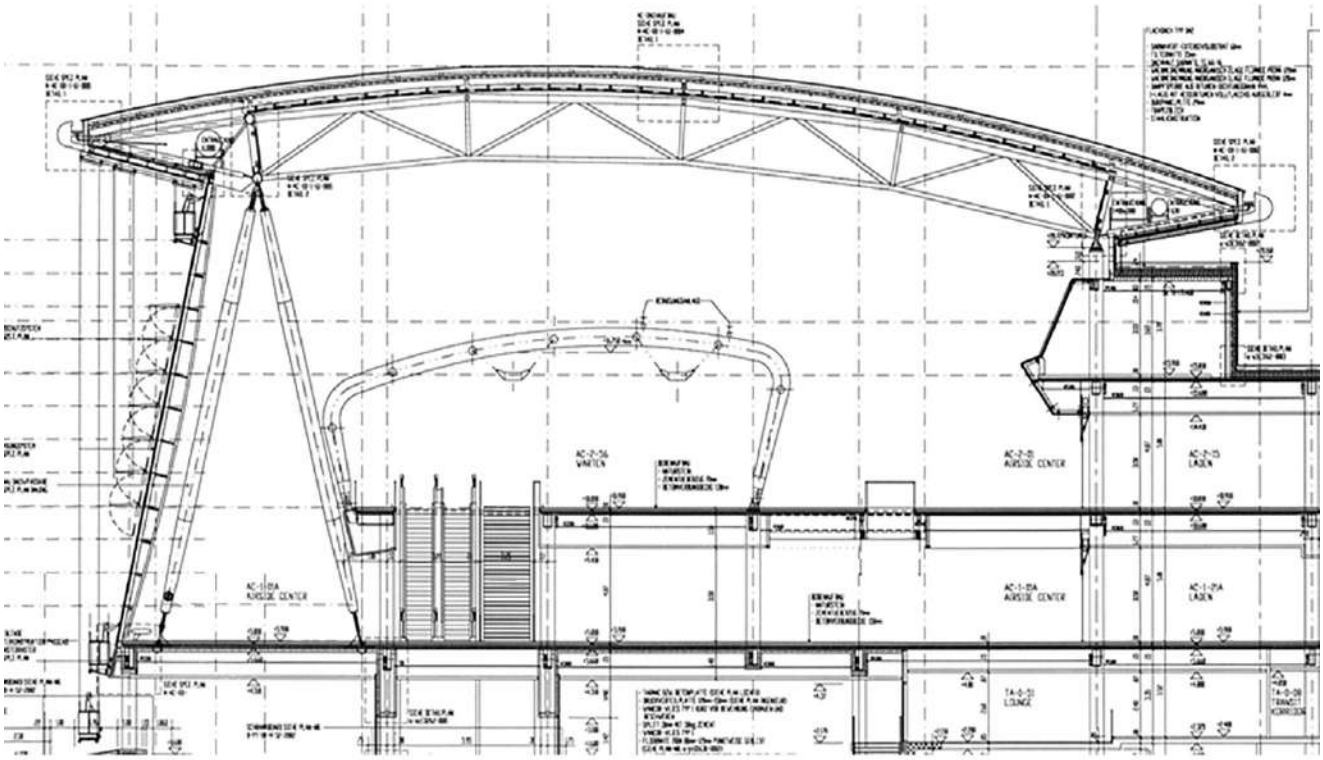


Flughafenkopf – Zurich Airport - Zurich, Switzerland

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

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

Aura Club Events Hall - Zurich, Switzerland

Built within the historic 21,000 sq. ft. (2,000 sq. meter) former “Alte Boerse” Zurich Stock Exchange Building, AURA encompasses four distinct settings, a 100 seat gourmet restaurant, an intimate bar, a chic, stylish smokers’ lounge and, a 4,800 sq. ft. (450 sq. meter) Events Hall capable of accommodating up to 500 guests. Featuring groundbreaking 360° panoramic video projection and 3D audio systems, the Events Hall is designed to host galas ranging from awards and fashion shows to banquets, weddings and corporate gatherings.
AURA’s uniquely flexible, multi-purpose strategy required the amalgamation of state of the art technology, within a highly sophisticated acoustic environment. The video presentation system engages eight, ceiling-mounted, high-performance projectors. Audio distribution employs a total of 80 loudspeakers, (70 of which are skillfully concealed by acoustically transparent, architectural construction). Deploying such a massive arsenal of cutting edge technology within this urbane, 21st Century atmosphere necessitated an extremely flexible and creative systems integration.

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

Aura Club Events Hall - Zurich, Switzerland

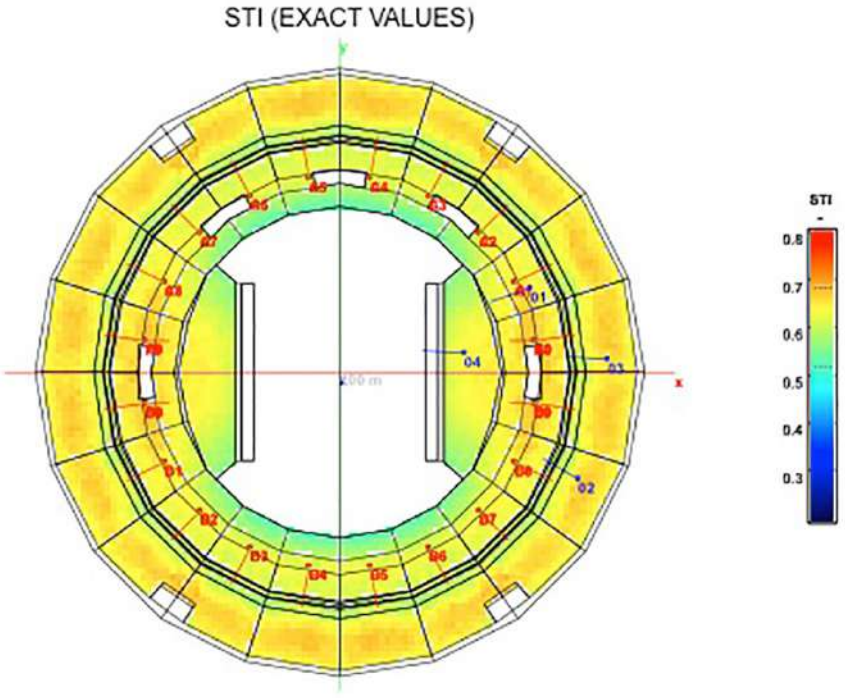
Rio 2016 – Barra Olympic Park - Rio de Janeiro, Brazil

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

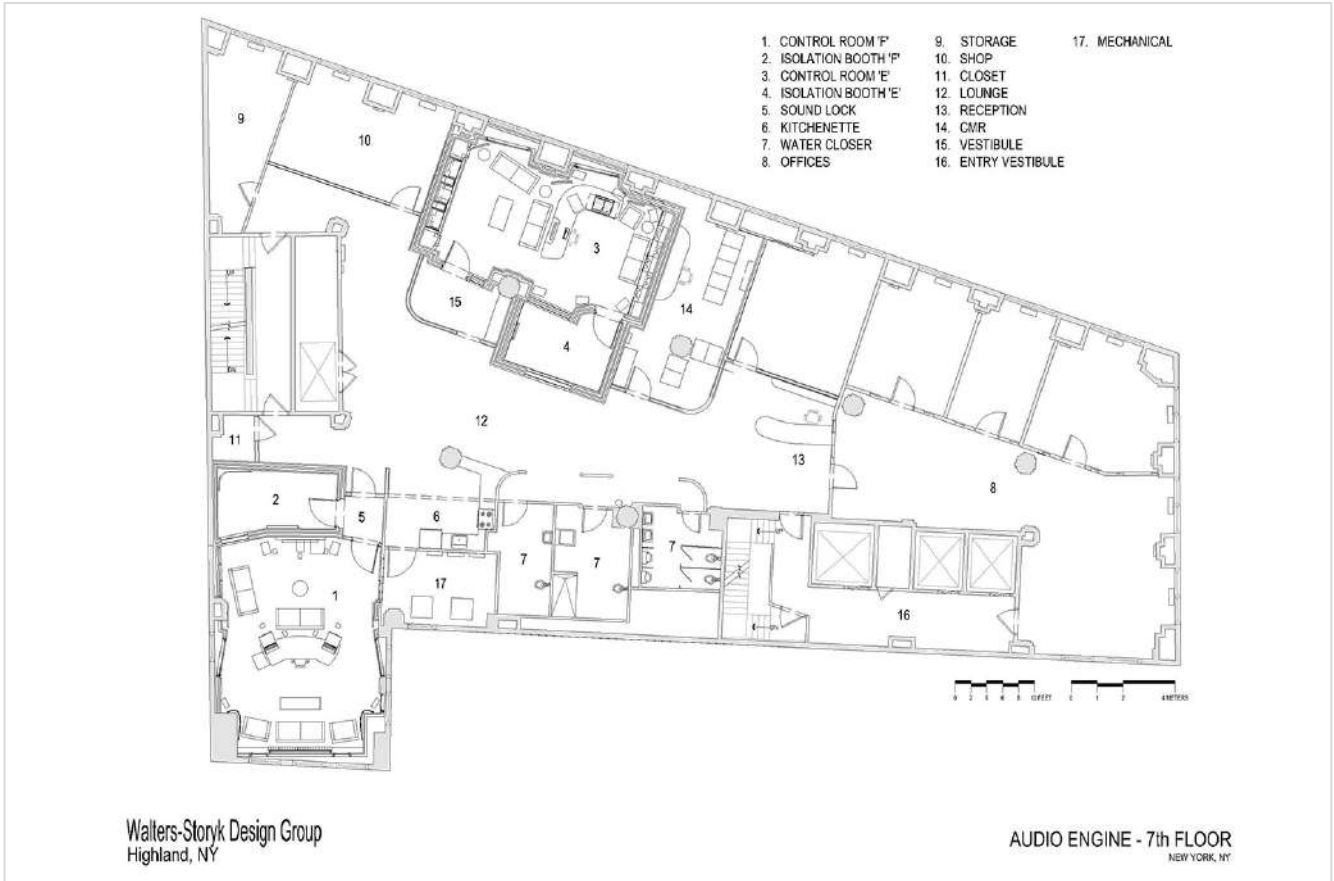


Averange STI of 0.63. Mean – Std = 0.6
No seats in the simulated area are lower than STI 0.5

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

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

Morro do Chapeu Residence - Belo Horizonte, Brazil

The architectural and acoustical design devised by WSDG for the villa's home theater and other living spaces leaned on solution suggested by the firms' professional recording studio expertise. Inhibiting sound from leaking into or out of sensitive listening areas such as recording studio live and control rooms is a WSDG specialty. The enclosed pool and spa area, however presented more troubling waters. Particularly challenging was the need for the acoustical treatments to unobtrusively compliment the custom finishes.

WSDG also designed a spacious (but cozy) home theater, which integrates the highest levels of audio and video technology. Recording studio-level, acoustical wall and ceiling treatments were engaged to provide superb frequency and time response. Bedrooms and a home office also benefitted from acoustical ceiling clouds, designed to control the reverberation time over a broad sound spectrum enabling each room's individual 5.1 surround sound and HD video system to deliver maximum performance quality.

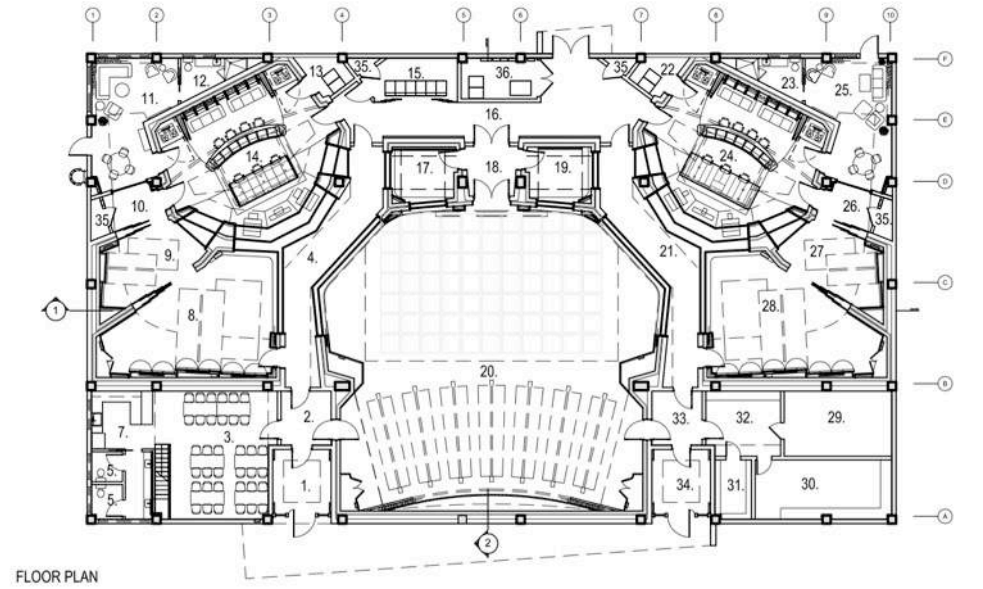
The swimming pool and spa area, however, presented the project's primary acoustic challenge. The large area includes a gym, Jacuzzi and wet bar, surrounded by three walls of double height windows and a movable glass sealing system to maintain interior warmth in the cool, mountain region evenings. Again, professional recording studio design techniques provided solutions. Each window, including an expansive skylight grid of 20 individual panels was fitted with Acoustical Clearsorber Foil. Imported from Germany, the innovative translucent plastic sheets absorb medium and high frequency reverberation to resolve sonic reflection issues. Clearsorber also serves as a full room UV ray filtering system! Full transparency insures unimpeded views and, conversations free of traditional pool house reverberation.

Morro do Chapeu Residence - Belo Horizonte, Brazil

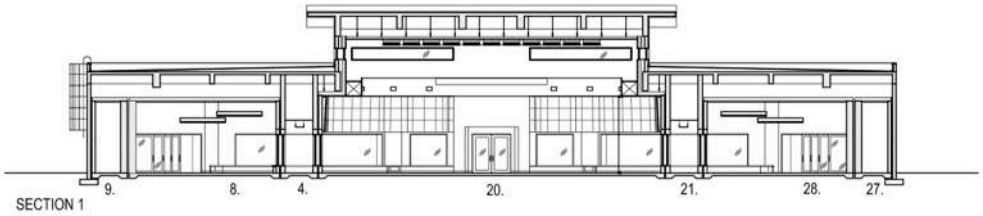
Village Studios - Guangzhou, China

One hour by train from Hong Kong, in the thriving metropolis of Guangzhou stands China's first true 'destination' recording studio. Technologically sophisticated and acoustically superb, Village Studios was conceived by international pop star Hins Cheung. The complex represents the future of China's recording industry, and a carefully considered investment in a superstar's long-term career plan.

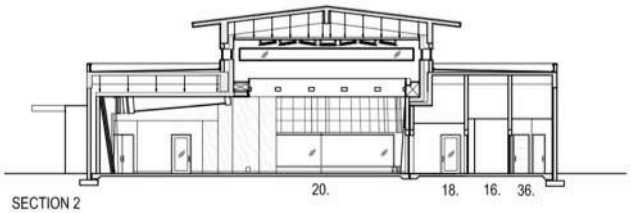
Designed by Walters-Storyk Design Group, the project exemplifies the unique synthesis of several of its international offices. The project's efforts were initially led by WSDG's principal John Storyk, and required highly sophisticated analysis and auralization, developed by WSDG's European and Brazil branches. Village Studios combines world-class acoustics and aesthetics in an exotic, yet fully cosmopolitan setting.



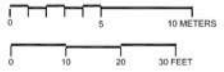
FLOOR PLAN



SECTION 1



SECTION 2



1. VESTIBULE #1
2. SOUND LOCK #1
3. ORCHESTRA LOUNGE
4. SOUND LOCK #2
5. W.C. #3
6. W.C. #2
7. PANTRY
8. STUDIO 'B'
9. ISO BOOTH 'B'
10. SOUND LOCK 'B'
11. LOUNGE 'B'
12. W.C. #1
13. MACHINE CLOSET #1
14. NEVE CONTROL ROOM
15. C.M.R.
16. VESTIBULE #3
17. ISO BOOTH #1
18. SOUND LOCK #3
19. ISO BOOTH #2
20. LIVE ROOM
21. SOUND LOCK #4
22. MACHINE CLOSET #2
23. W.C. #4
24. SSL CONTROL ROOM
25. LOUNGE 'A'
26. SOUND LOCK 'A'
27. ISO BOOTH 'A'
28. STUDIO 'A'
29. LOCKABLE STORAGE
30. MAINTENANCE
31. MIC ROOM
32. STORAGE
33. SOUND LOCK #5
34. VESTIBULE #2
35. A/V RISER CLOSET
36. ELECTRICAL CLOSET

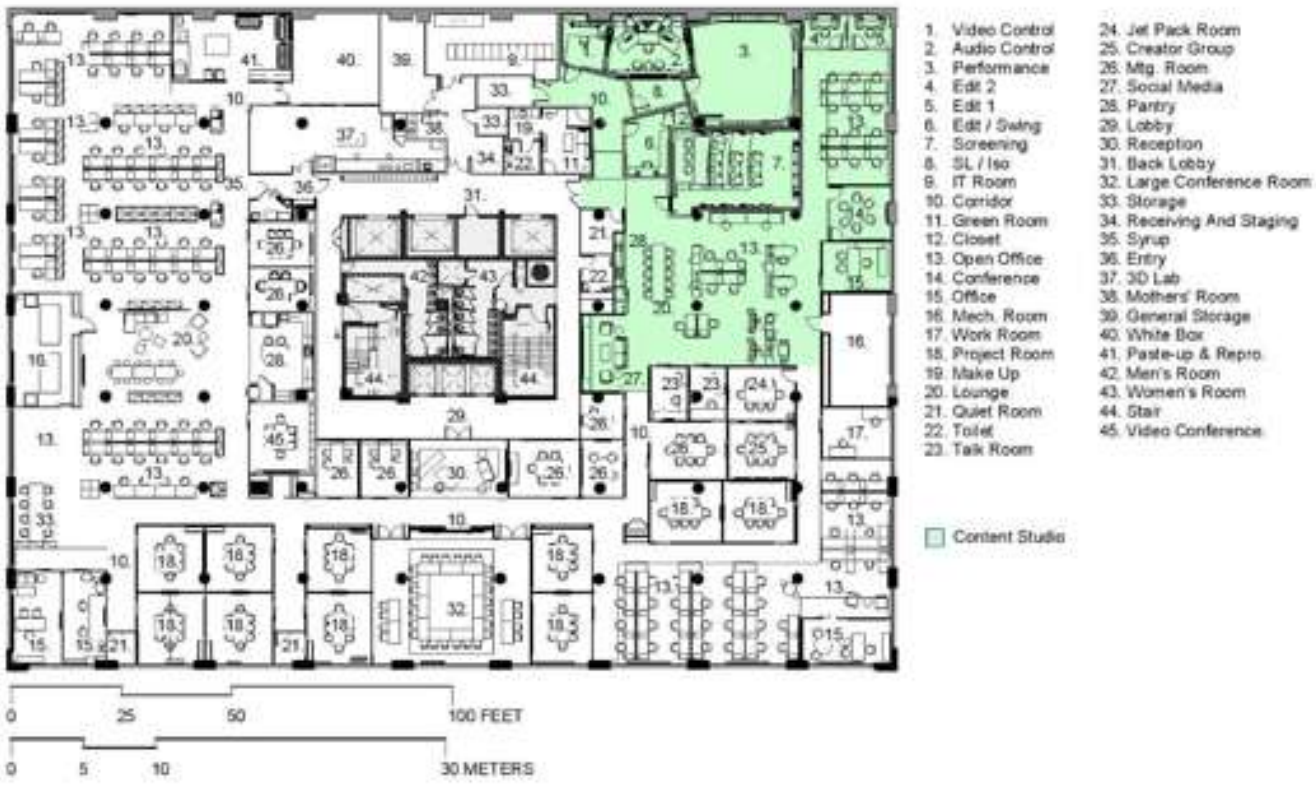
Village Studios - Guangzhou, China

PepsiCo Content Studio - New York, USA

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

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

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



PepsiCo Content Studio - New York, USA

Sonastério Studios - Belo Horizonte, Brazil

Bruno Barros a young musician/engineer who after completing his education at the Musicians Institute in Hollywood, CA. decided to create a destination studio in Belo, Horizonte. His family retained famed Brazilian architect João Diniz to design a luxury home overlooking the Minas Gerais mountain range. Barros knew it was critical for the architect and the acoustician/studio designer to begin their collaboration at the earliest planning phase to insure the studios optimal acoustic environment. Henrique Portugal, keyboard player for top Brazilian band Skank, recommended WSDG and the wheels were put in motion.

João Diniz developed an elegant concrete and glass 8,000 sq. ft. showcase home with three guest bedrooms, five star amenities, and a 1500 sq. ft. space with a 20' ceiling height dedicated for the studio. Working with WSDG at the initial design stage enabled Diniz to eliminate costly reconstruction by predetermining all acoustic priorities. Technology selections were aided by consultations with SSLRep Max Noach, who proposed the AWS 924 console to combine classic SSL analogue technology with full DAW control, as most appropriate for this facility.

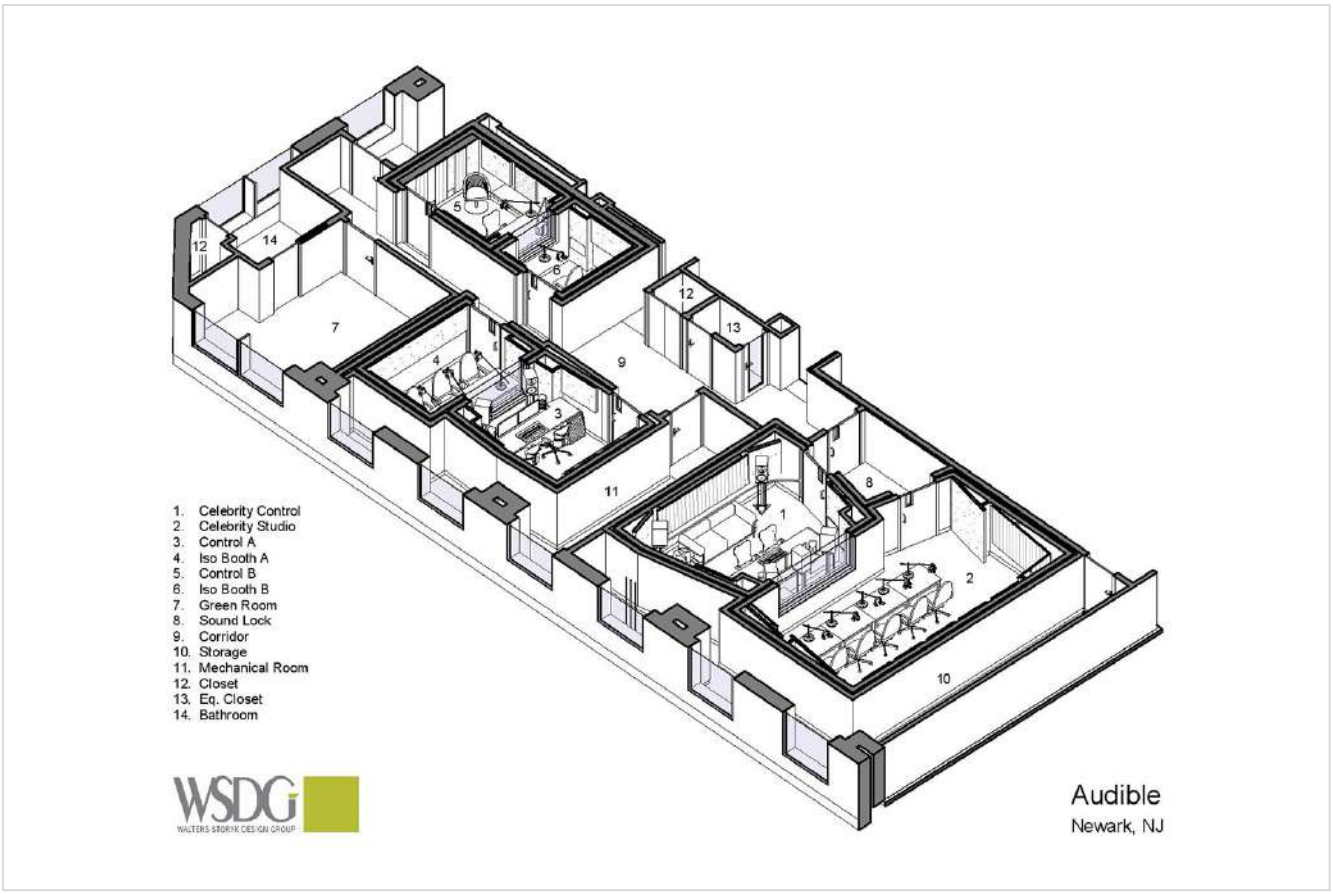
"Sonastério is Brazil's first destination studio. Superb acoustics begin with geometry, we worked hand in glove with the architect to ensure that every square foot was precisely calibrated." Studio owner Bruno Barros adds, "Sonastério Studios is a work of art in itself. More than just a studio, it is a house of creation designed to enhance the natural expressiveness of each artist."

Sonastério Studios - Belo Horizonte, Brazil

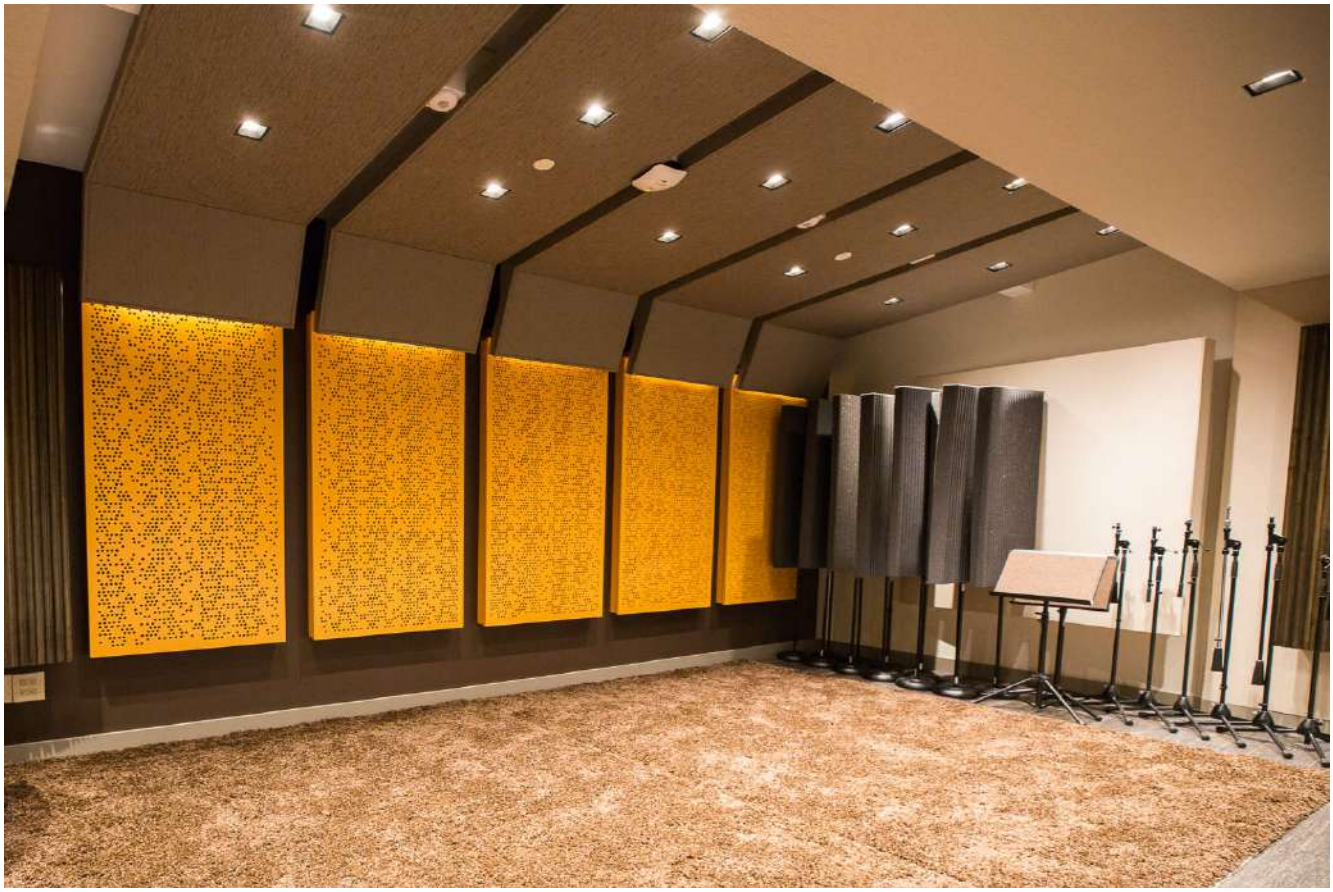
Audible Recording Studios (Amazon) - Newark, USA

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



Maracanã Stadium - Rio de Janeiro, Brazil

The “temple” of soccer officially called Estádio Jornalista Mario 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 hosted the opening and closing of the final match in FIFA’s World Cup in 2014 as well as the 2016 Olympics.

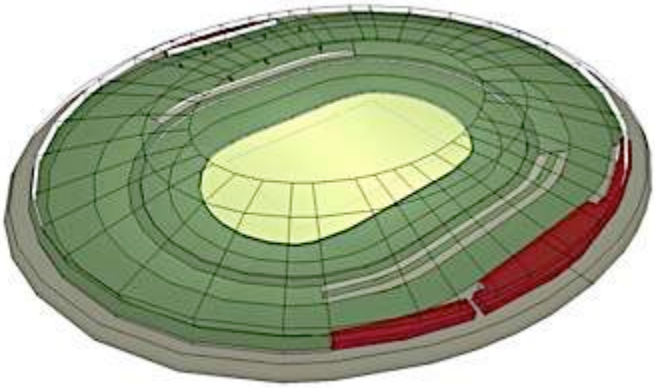
Maracanã is not only famous for soccer games; it also hosts concerts and events. In 1980, Frank Sinatra sang for 170,000 fans, 1983 saw KISS perform in front of a crowd of 250,000, and a Tina Turner concert in 1988 drew 188,000 people.

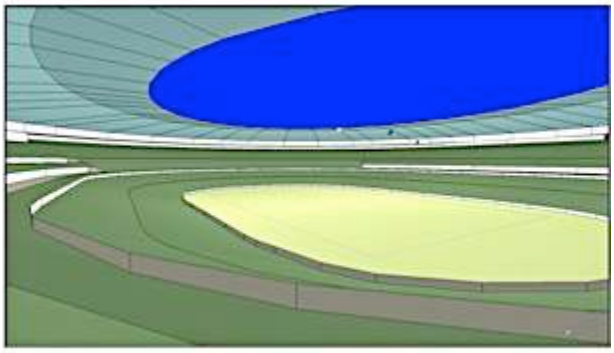
WSDG designed the audio and video systems for the entire stadium and the full renovation was completed for the Confederations Cup in 2013, one year prior to the 2014 World Cup.

The complex architecture was simulated in detail using the most advanced electro-acoustic tools. The biggest challenge encountered in the design phase was to define the final quantities and locations of the PA clusters, 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 innumerous zoning maps that can be controlled individually for more flexibility and to comply with security needs.

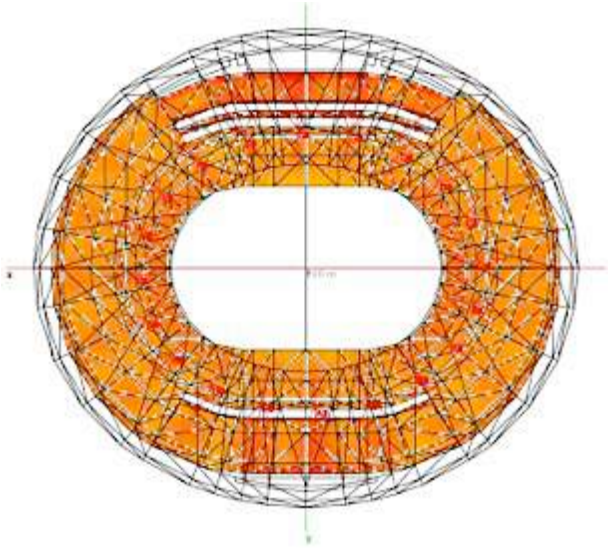
All specific audio and video needs were defined to meet FIFA’s requirements and WSDG has recommended the use of four x 100 sq. m. Video Walls for proper visual coverage.

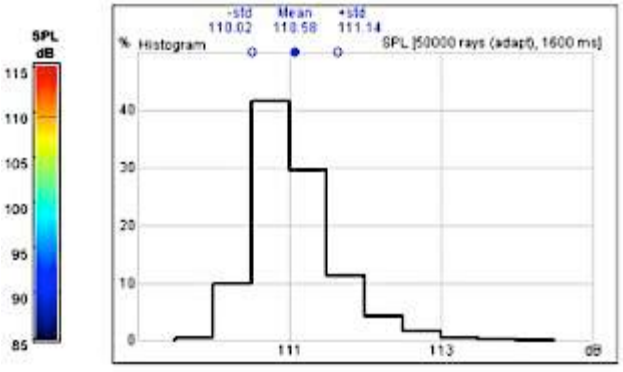
Maracanã Stadium - Rio de Janeiro, Brazil





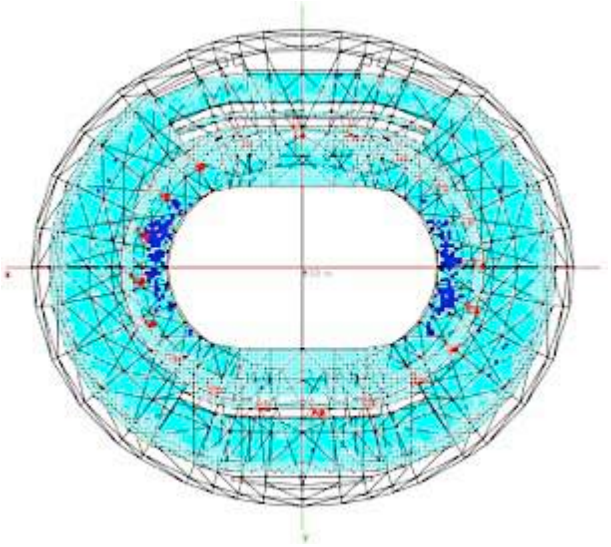
Acoustic Simulation Model

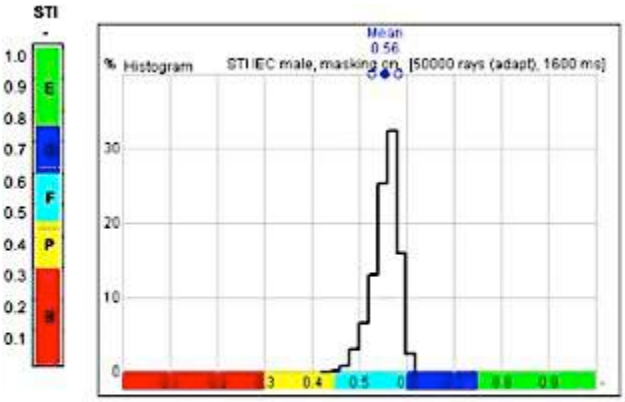




The SPL Distribution is very equal over the whole audience area with a mean value of 110dB(A).

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:

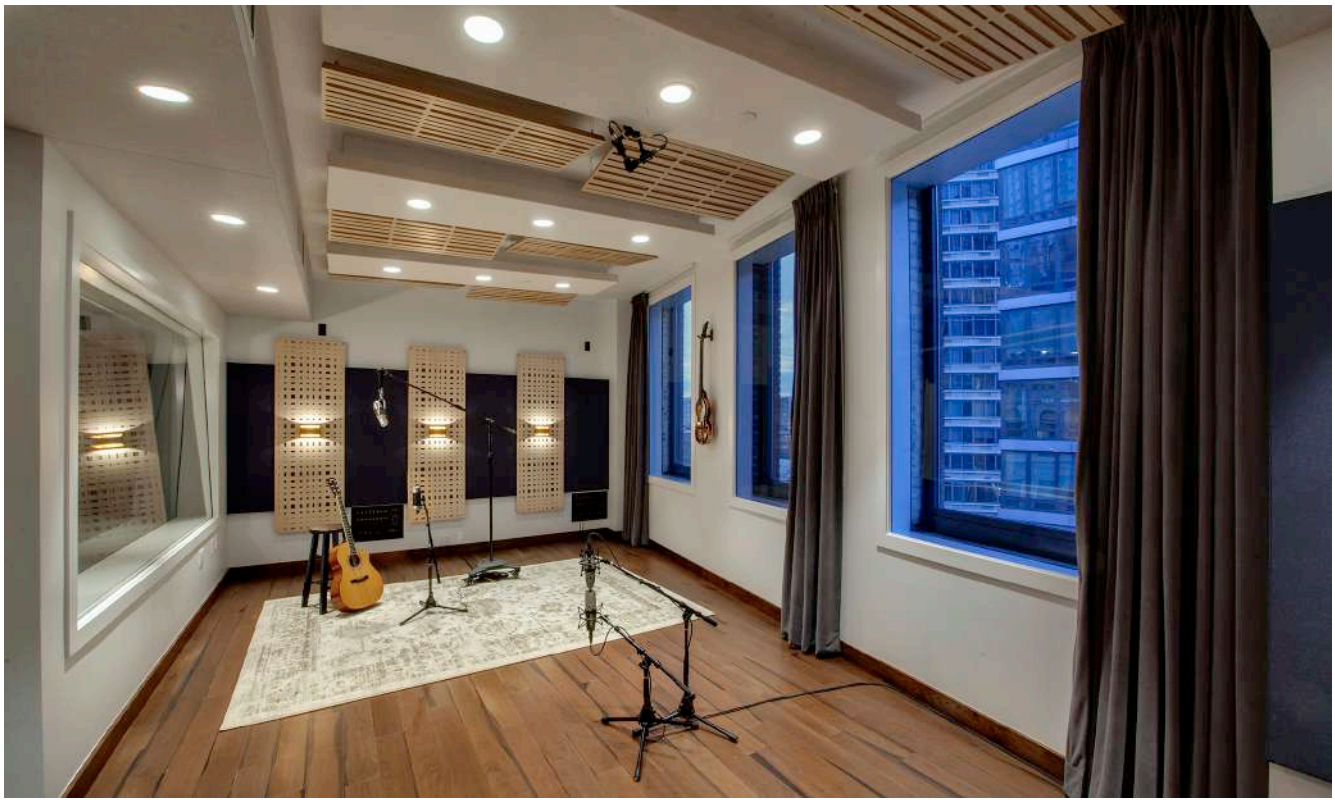
STI Speech Intelligibility – Partial Simulation

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.

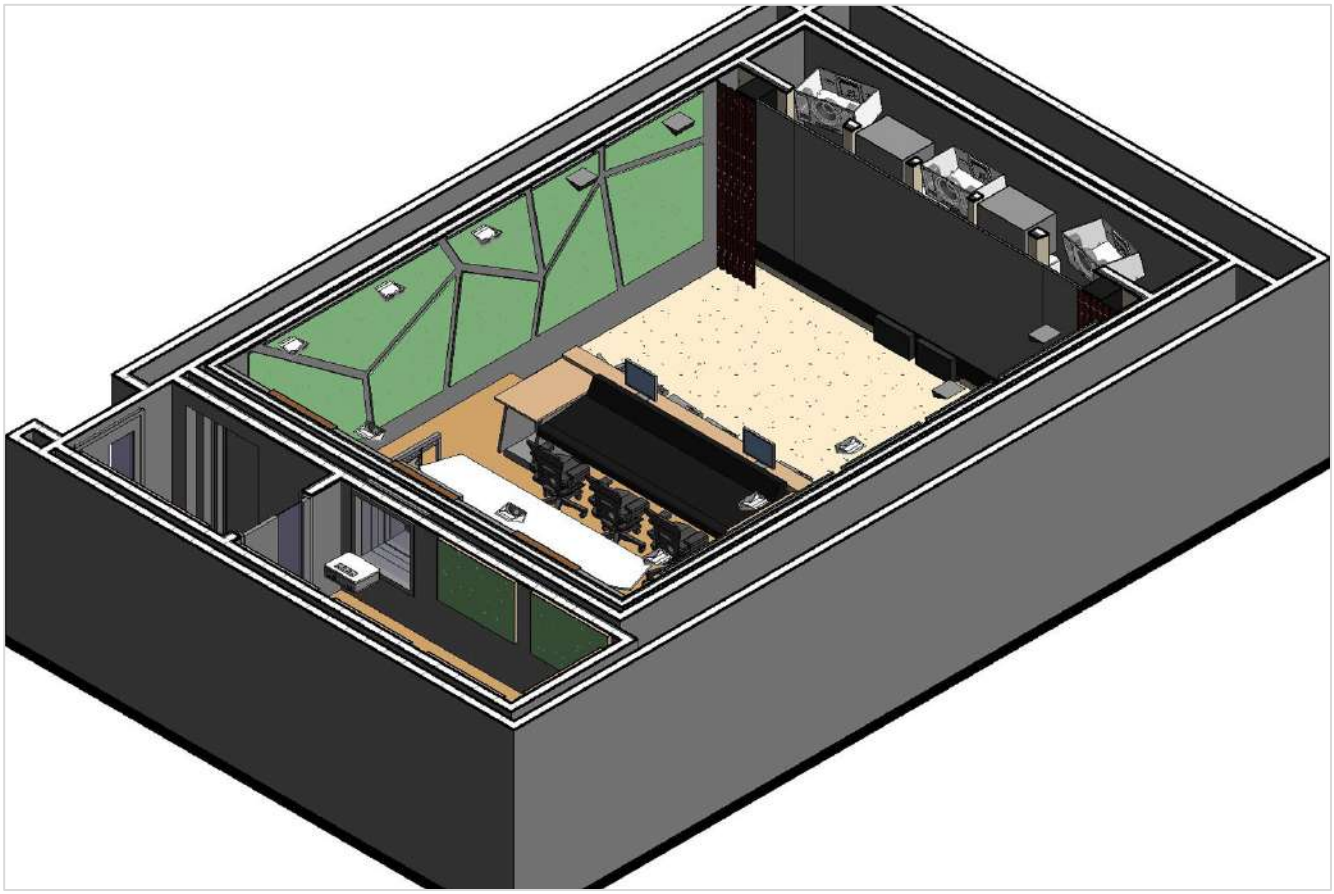


Gimlet Media (Spotify) - Brooklyn, USA

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 Cuaron (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.



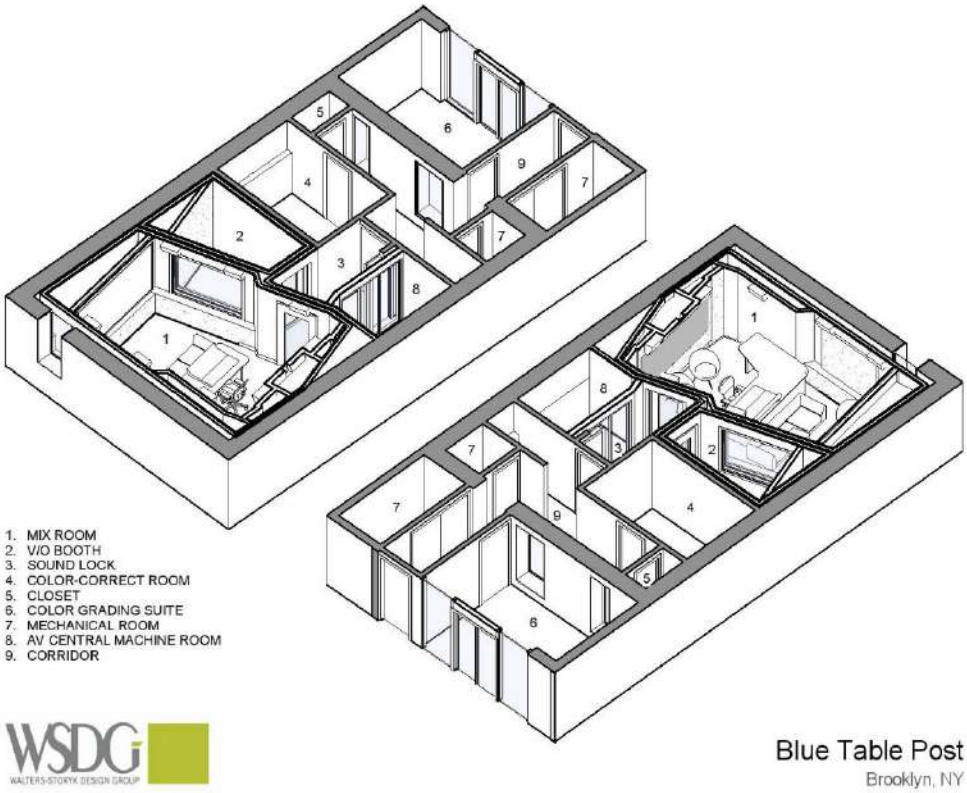
CUEC - UNAM - Mexico City, Mexico

Blue Table Post - Brooklyn, USA

Blue Table Post, is an ultra-modern video/audio post-production complex with an artisan-based creative philosophy and a future-proofed technology core. Designed to support the creative talents of triple Emmy-winning editor Oliver Lief, Emmy-winning recording mixer/sound designer Rich Cutler, and senior colorist/vfx artist Begonia Colomar, the complex is situated in a handsomely renovated five storey building, in Brooklyn's culturally diverse Boerum Hill Section. First client booking was Meryl Streep, with a nine day VO/editing project for Michelle Obama's CNN "We Will Rise" documentary.

Set behind a walled-courtyard Blue Table Post occupies the building's ground and lower floors. To insure a fully soundproof environment for the 3-D Dolby Atmos Mix Room, the original shallow cellar was excavated six feet to establish a spacious 250 sq. ft. screening room.

WSDG was retained in 2012, at the design stage. Actual construction began in 2014. The 6' basement excavation provided an extremely effective isolation environment. WSDG stipulated room-within-room construction throughout the complex to eliminate sound leakage. An impeccable Systems Integration, insures flawless connectivity. Visual contact between the VO Booth and the Mixing/Screening Room is outstanding. Oliver Lief reports that Meryl Streep was delighted with the studio's handsome comfort level and superb functionality. A 15-minute subway ride from Manhattan, Blue Table Post is Brooklyn's first world-class post house. The facility represents serious option for feature film, TV series, documentary, commercial and music video projects.



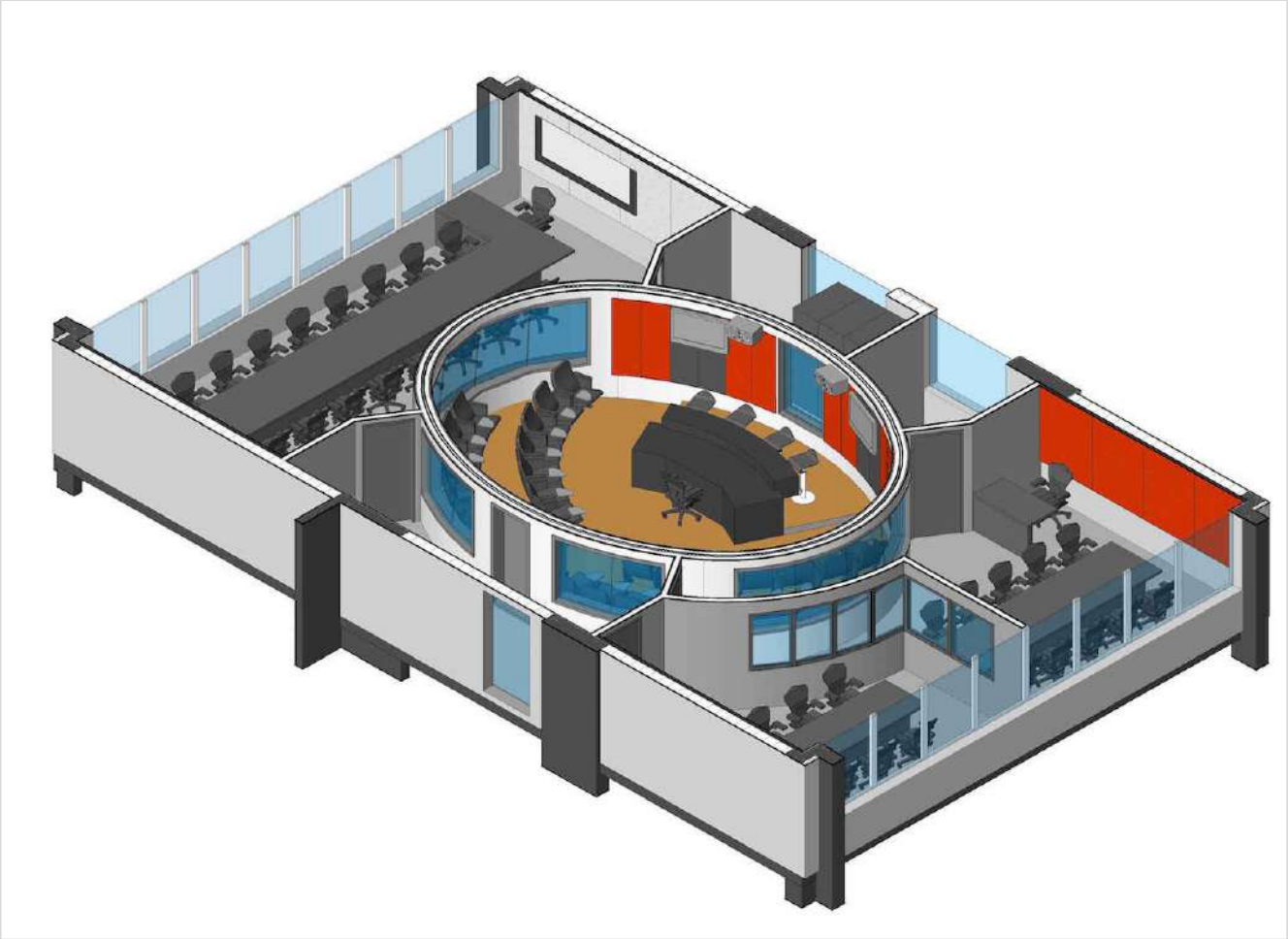
Blue Table Post - Brooklyn, USA

ESPM Broadcast Teaching Center - São Paulo, Brazil

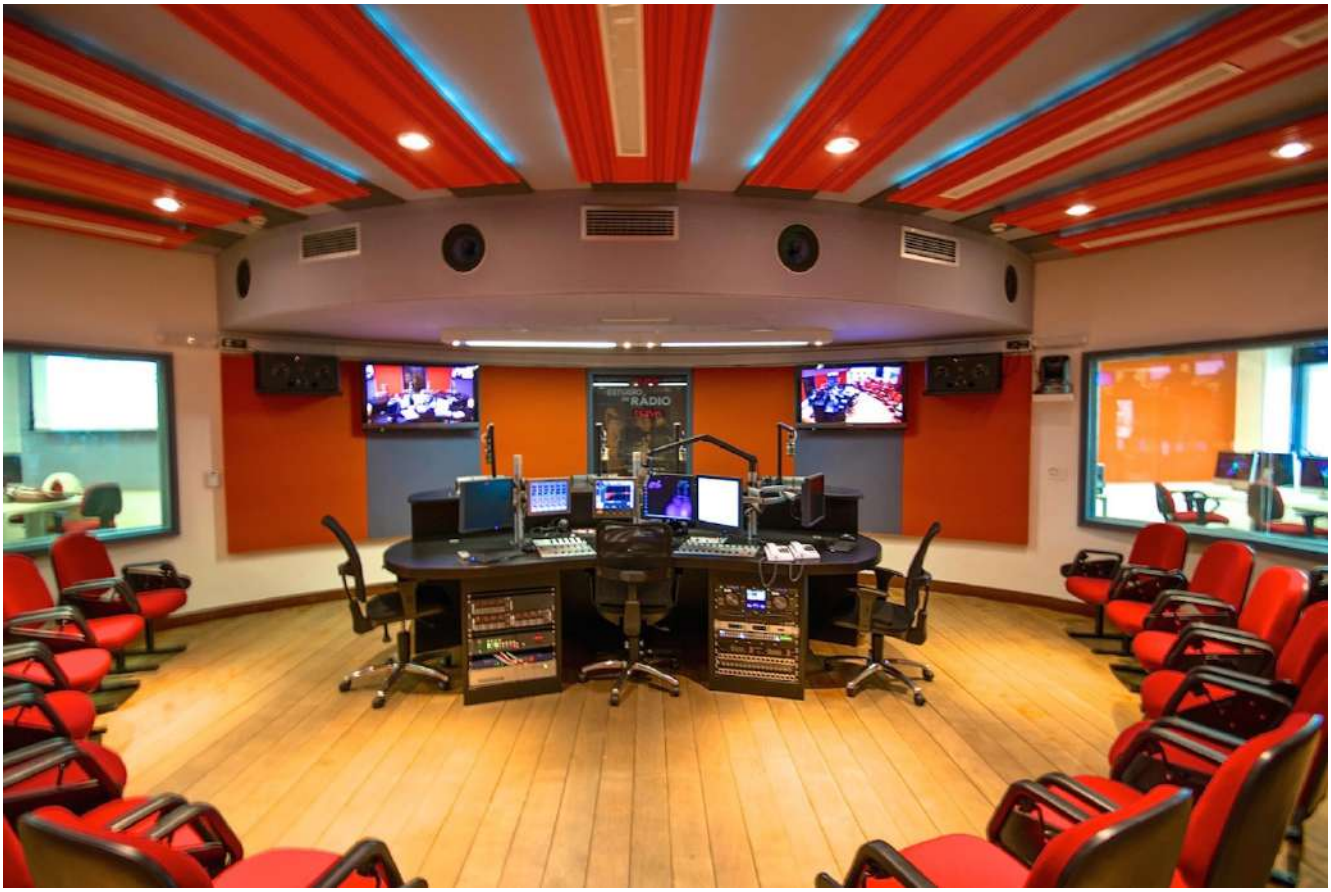
ESPM, one of Brazil's premiere institutes of higher learning has inaugurated a cutting edge Broadcast Teaching Center for its São Paulo Journalism Campus. Positioned as an elliptical, six-station teaching island, the 45m2 / 480ft2 classroom/production center provides students with full visual access 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



New York University - Steinhardt - New York, USA

NYU's Steinhardt School of Culture, Education and Human Development's James L. Dolan Recording/Teaching complex at the Department of Music and Performing Arts Professions is one of the most technically advanced audio teaching facilities in the United States. It was created to provide students with an exemplary learning environment. The $6.8 million, 7500 sq. ft. compound is devoted to contemporary Music Technology: Theory, Cognition, Informatics, Computer Music, Recording, Production, and Immersive Audio.

Describing their architectural program, Gensler principal and design director Keith Rosen comments, "The view into the Control Room through the Reception Area rear wall immediately establishes Steinhardt as an advanced teaching facility. The challenge was to fit an extremely dense program into a relatively tight space. To maximize the flexibility of the larger multi-functional spaces, such as the conference/performance room and study/pantry areas, we developed various private and shared spaces along a single circulation loop. Glass interior walls and doors provide Students and Faculty with natural light, a great asset in a facility with interior studios. Raised floor construction will ease changes in program and technology. The existing steel trusses slicing through the space were embraced as organizing elements for the Control Room and other critical sound isolation areas. The punched windows provide visitors with views into the recording studios. The design constraints we encountered have been turned into powerful aesthetic and way-finding elements," Rosen concludes.

The complex is distinguished by a 25-seat control/class room which features a fully automated 48-channel SSL console and the first Dangerous Music 10.2 surround installation in NYC. In addition to a live room large enough to accommodate a small orchestra, the floor includes several research laboratories, offices, a conference/seminar room and a large iso / drum booth. Multiple windows and a full line of sight provide natural light throughout.

New York University - Steinhardt - New York, USA

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 has been designed to produce original content, press conferences, special events and a wide range of broadcast and online programming.

A QTV, Technical Executive described their need for precise acoustical measurements and recommendations for reducing reverberation time on their three primary studio sets. Company Partner/Director of Business Development, Sergio Molho and Project Engineer Marc Viadiu performed several site visits, resulting in acoustic measurement tests and simulation analysis profiles.

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 sq m of Melamine foam, (61 cubic meters) and 700 sq. m. 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 meet the station's rigid scheduling requirements. 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.

Qatar Television - Doha, Qatar

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.

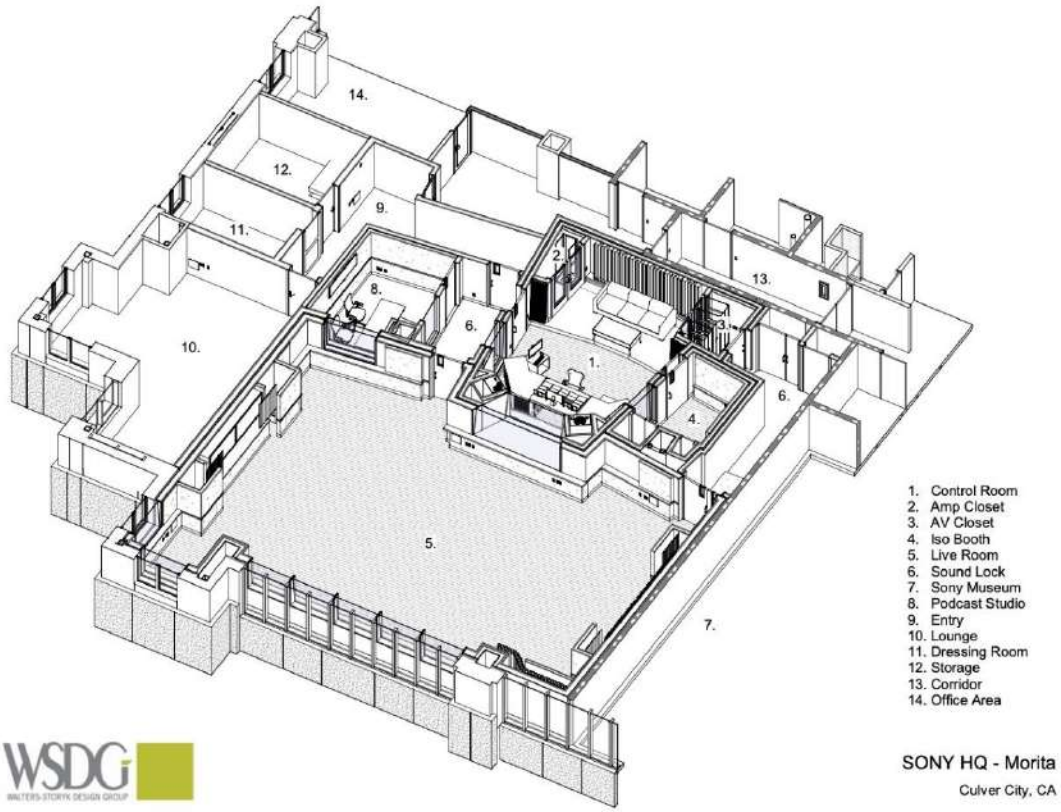
Non-Stop - Buenos Aires, Argentina

Sony HQ - Culver City, USA

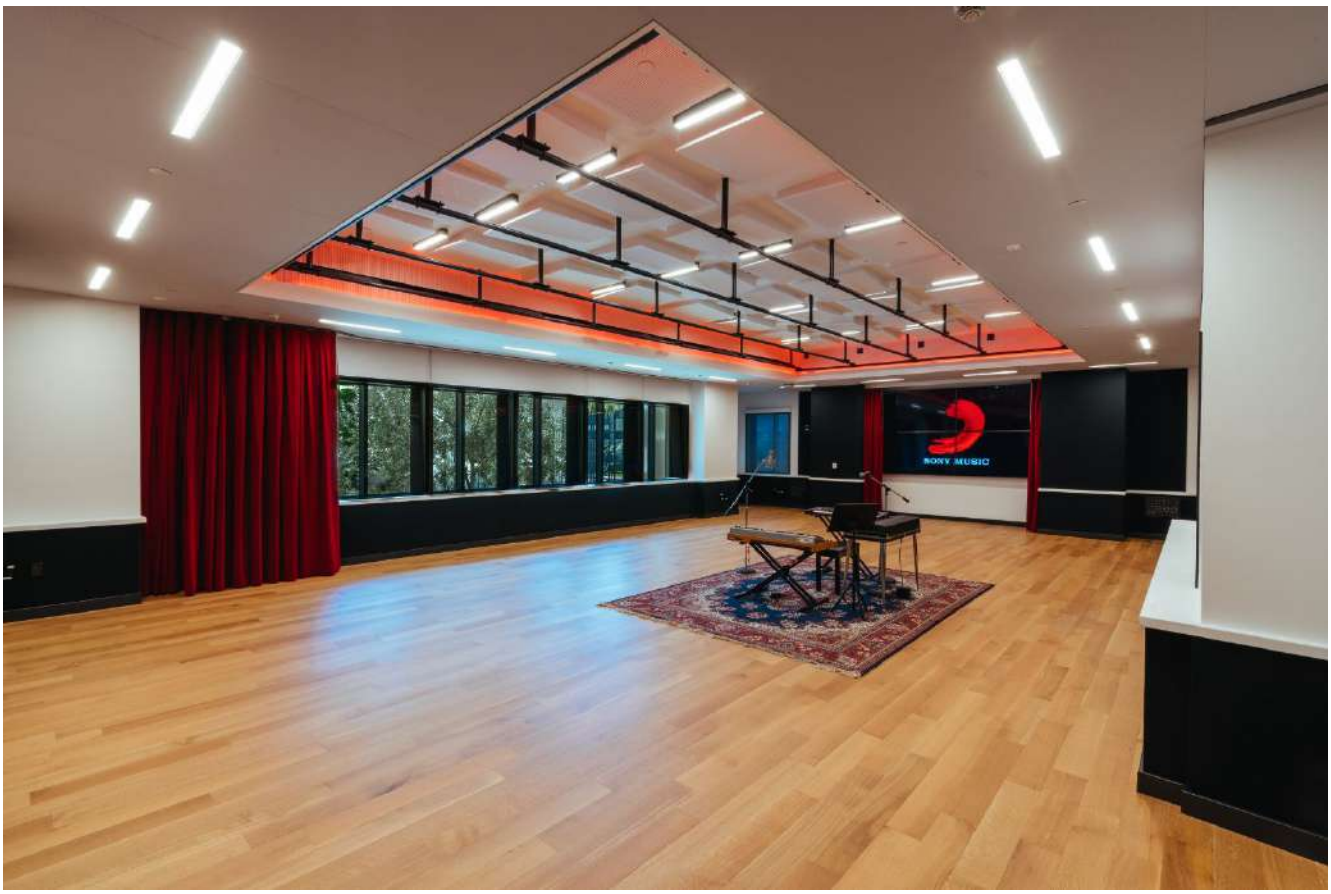
Located on the Sony Pictures Lot in Culver City, CA, this facility is an in-house recording studio and multi-use, multi user space open to all levels of Sony media and designed to reflect their rainbow of creative production needs. The studio was designed by WSDG in partnership with Gensler. Premier LA GC firm Taslimi was retained for construction, and Procraft partnered with WSDG on A/V design and installation.

The WSDG Design Team was tasked with creating a top-level studio within the existing Sony infrastructure that could equally serve the needs of traditional and immersive audio recording, video production, and podcast production as well as serving as an event and performance space.

The converted office space was designed with a clean, modern aesthetic to make it pliable for its many uses. The space includes a live room with flexible acoustics configurable for multiple uses, including live tracking, video production, immersive playback, dance rehearsal and event hosting and a wall-sized screen made up of 2×2 ft LED displays. The studio also includes a control room, dedicated isolation booth, and a podcast production suite as well as office space and a visitor's lounge adjacent to the Sony Pictures museum space.



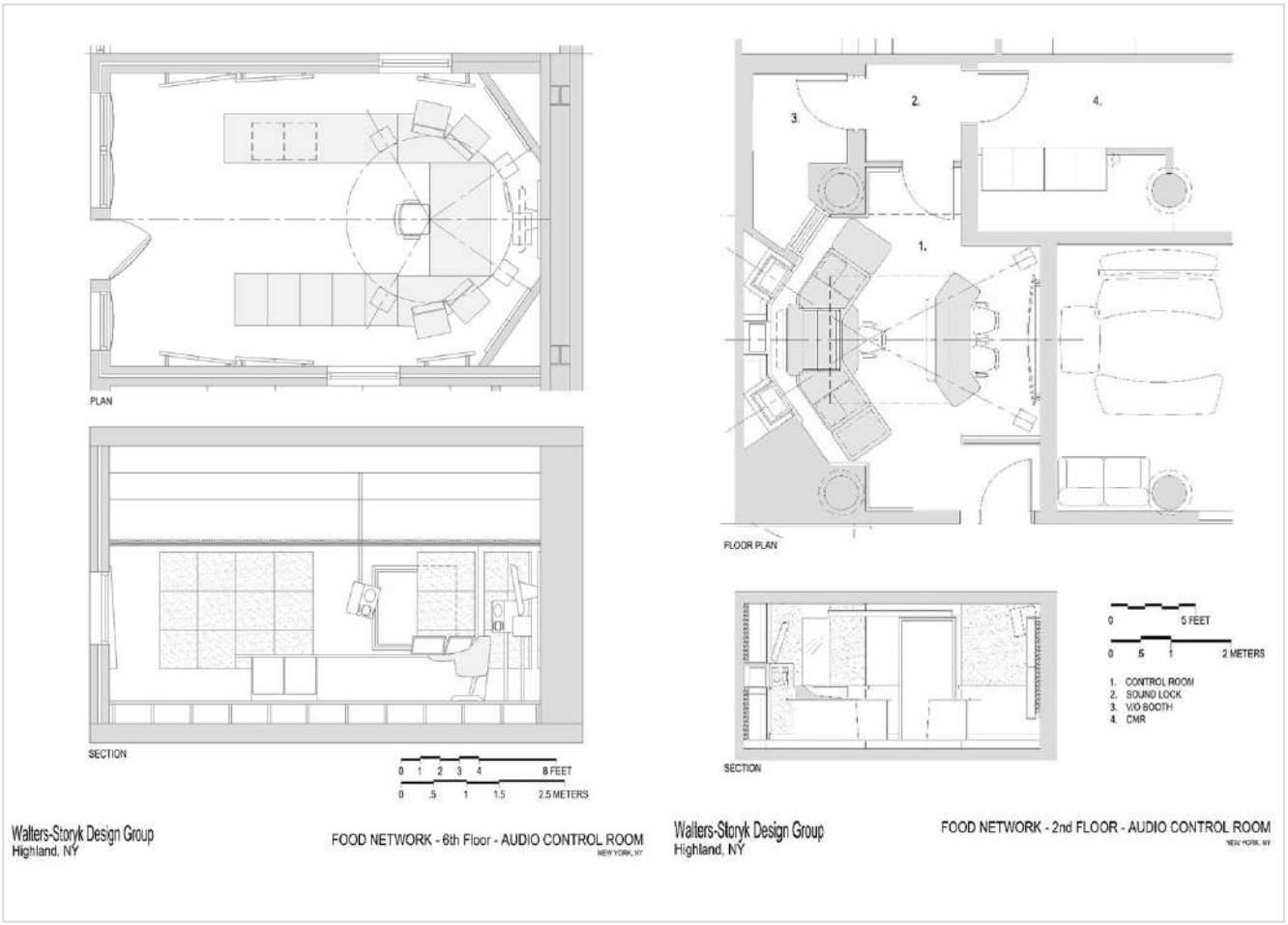
Sony HQ - Culver City, USA



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

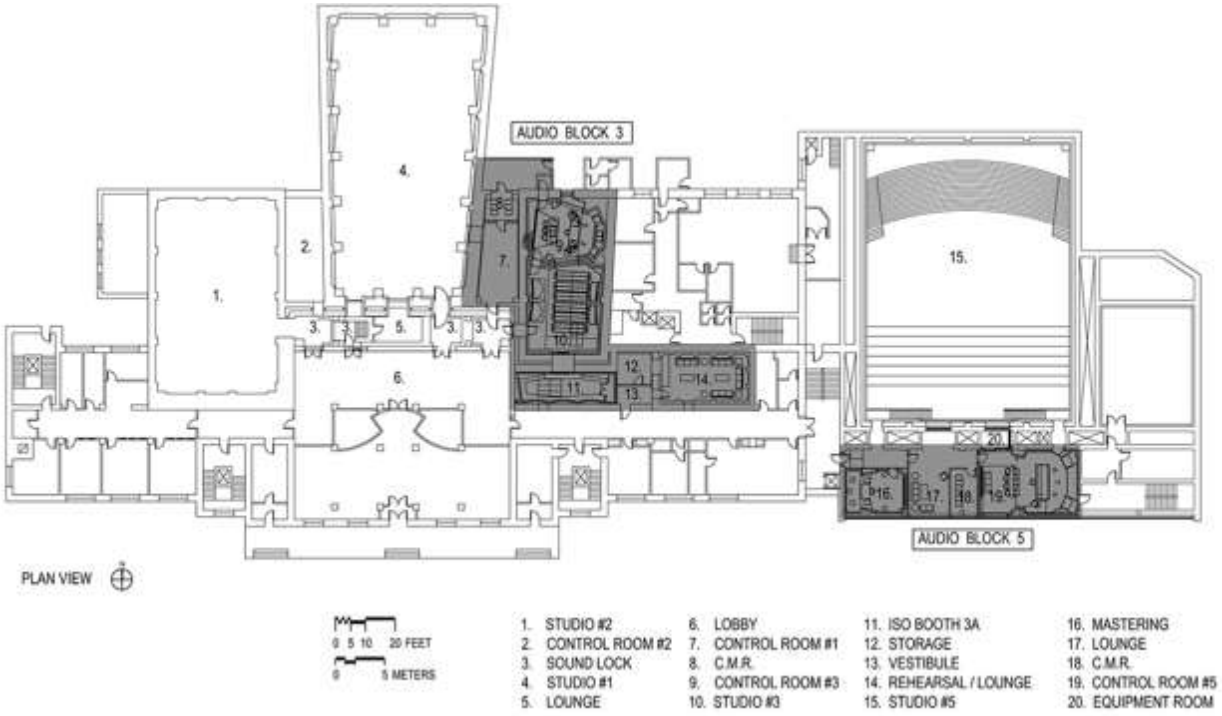
VGTRK Sound Recording Studios - Moscow, Russia

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

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

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

VGTRK Sound Recording Studios - Moscow, Russia



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 360º 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

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 8,000 square foot complex. Located in 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 ambiance 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 facility audio system is run by a fully-automatable Biamp Nexia console coupled with a Martin Engineering DSP, Genelec monitors and Sennheiser wireless microphones. Production lighting is controlled by LightJockey™ via a Windows-based USB to DMX interface. iPod docks and a 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 audio production chain.

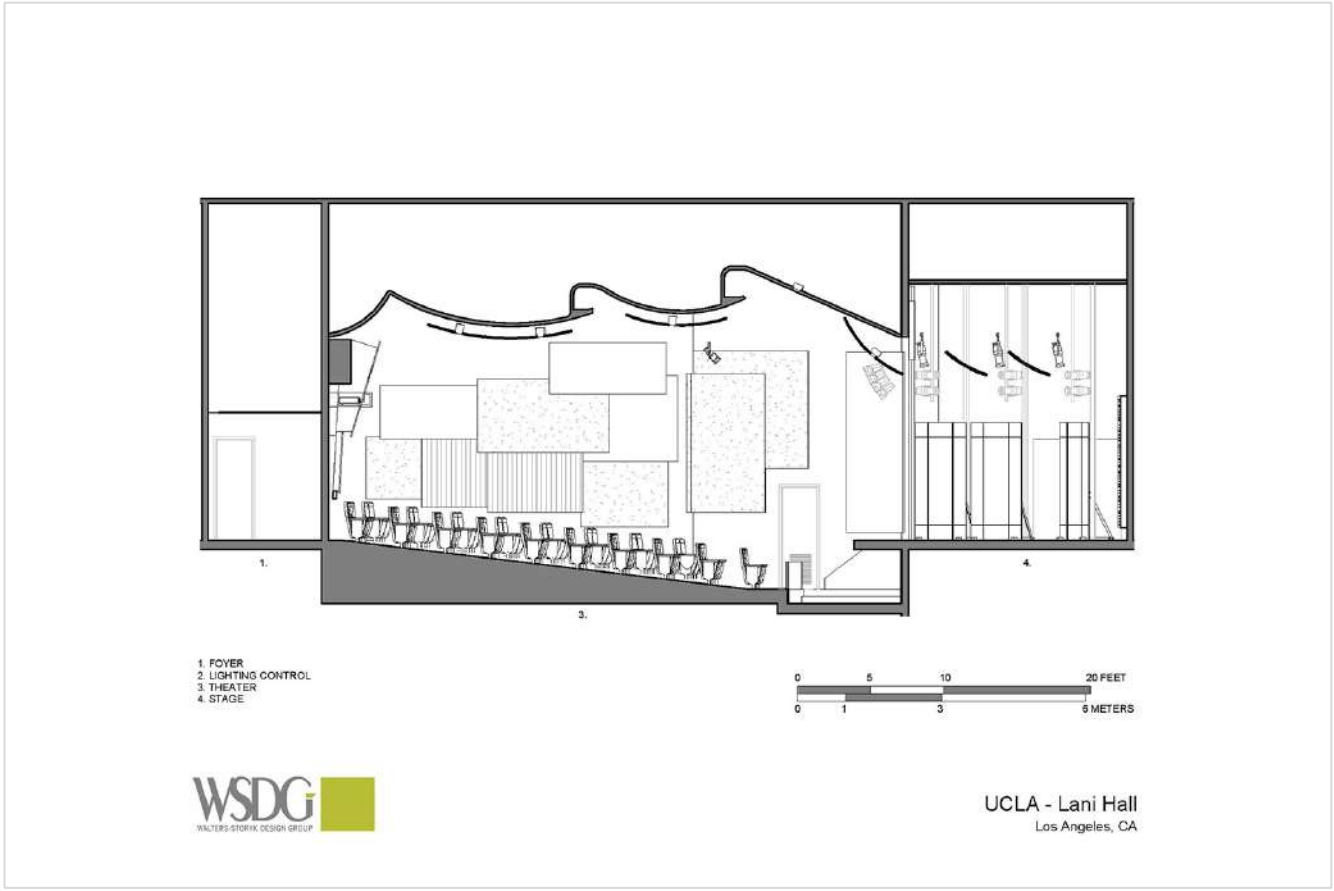
Peloton Flagship Spinning Center - New York, USA

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.'



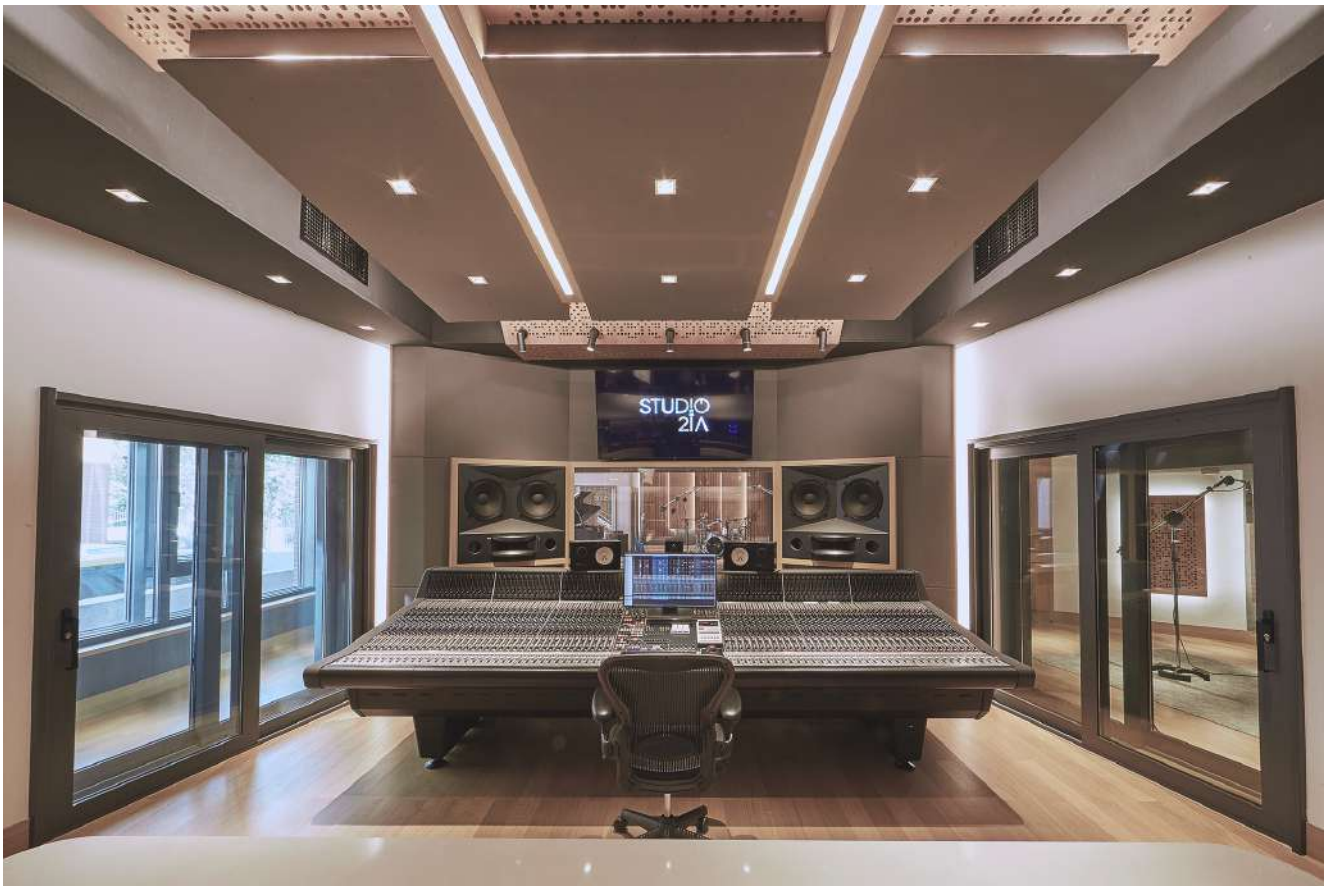
UCLA Herb Alpert School of Music – Lani Hall - Los Angeles, USA

Studio 21A - Beijing, China

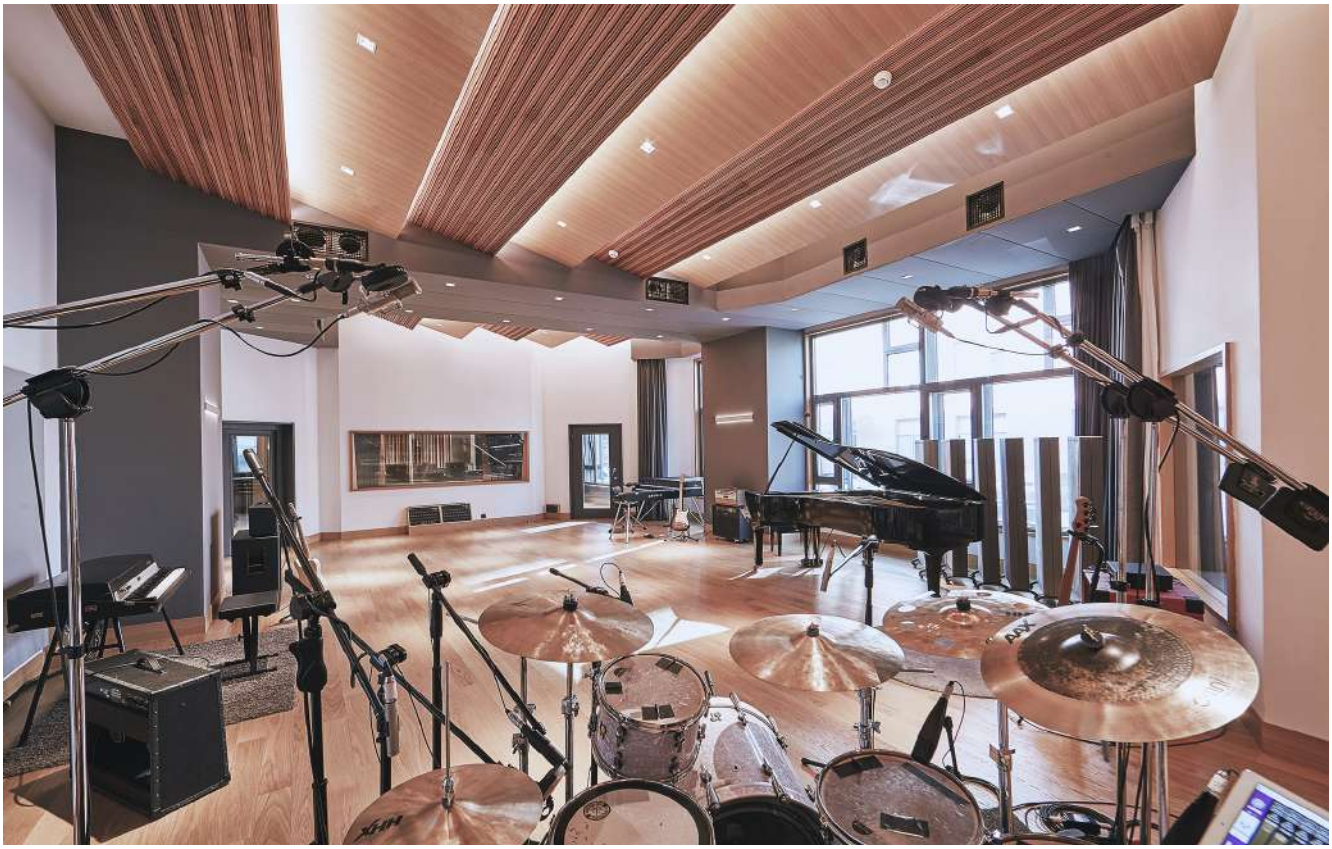
A multi-talented recording and mixing engineer, TC Zhou has enjoyed continued success since designing his original recording studio in Foshan, Guangdong Province, China in 2003. As his career flourished, Zhou expanded and updated his original facility. A move to Beijing in 2007 underscored his needs for an even more sophisticated studio. Intrigued by WSDG's reputation for designing world-class studios Zhou initiated a deep collaboration with WSDG's global creative team.

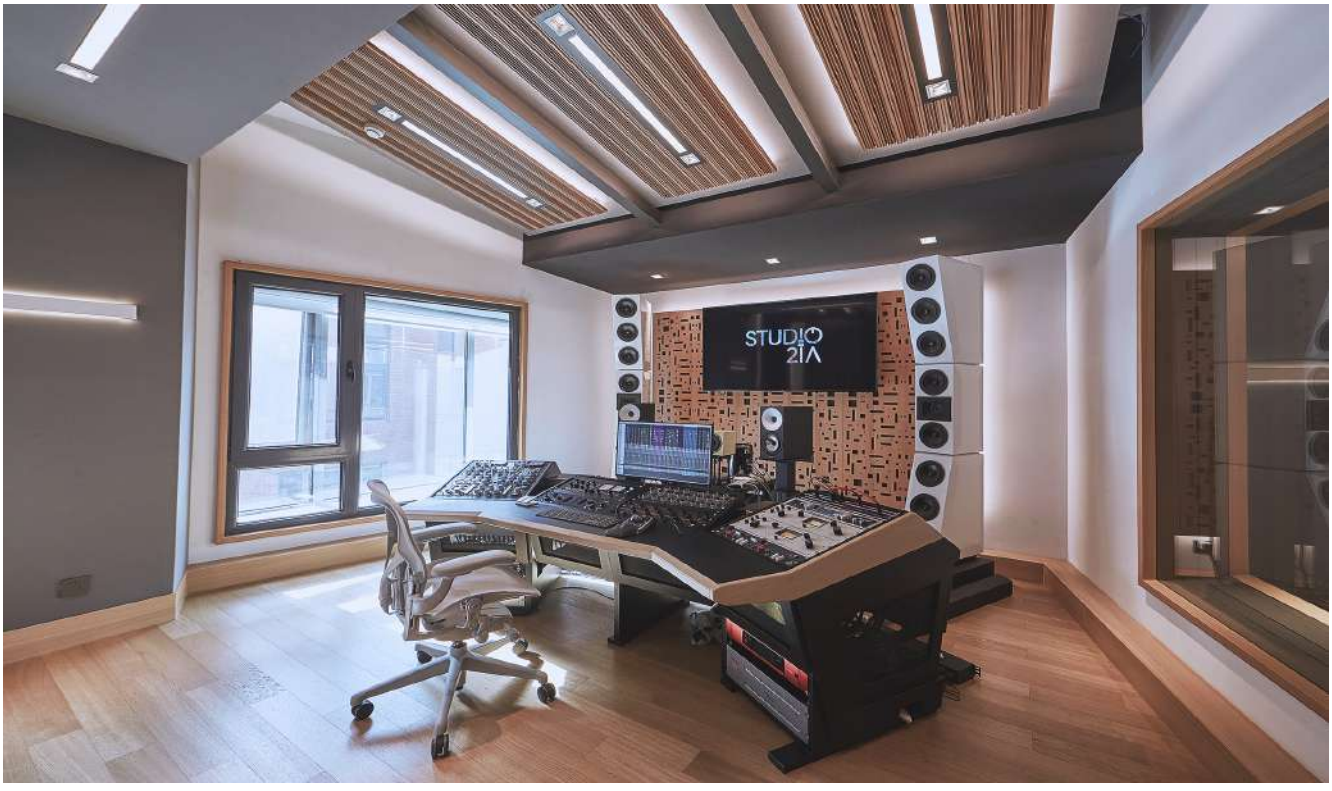
A sophisticated 1700 square foot complex, Studio 21A is situated on the 2nd floor of a recently completed two-story building within the tree-lined Jin Tian Industry Park, an "embassy area" for new media-driven TV and film production in Beijing. The studio is designed to accommodate a myriad of audio production and post-production tasks. Primary elements include CR A, a 324 square foot Mastering Suite, a 230+ square foot Live Room, a spacious 330 square foot Control Room B and a 170 square foot Vocal Booth. Anticipating client and artist comfort requirements, the studio also features a centrally located 157 square foot lounge.

TC Zhou's previous experience in personally designing his original studios proved excellent preparation for his creative alliance with the WSDG design team, which included Art Director, Silvia Molho and with Project Manager, Alan Machado. "TC was deeply involved in the development process," our team reports. "His design preferences were spot on, and he provided us with excellent drawings, and helpful insights into the building itself. He also had solid architectural, technology and contractor recommendations. His suggestion to install functional isolation windows, enabled us to provide fresh air for the Live, CR and Mastering Rooms," our team says.



Studio 21A - Beijing, China



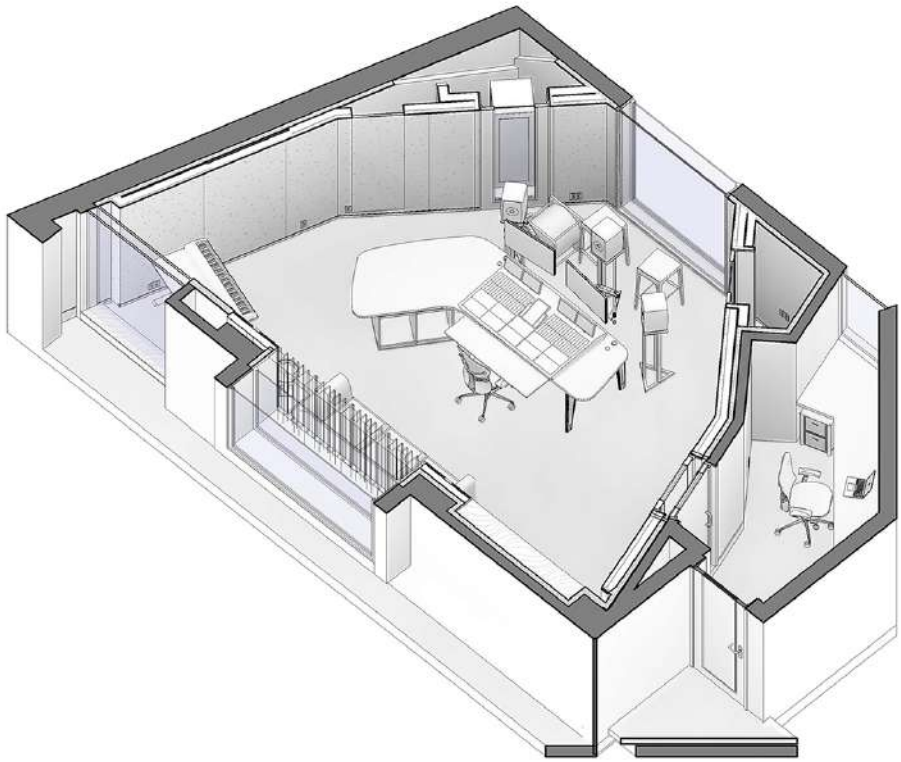


Carter Burwell - Amagansett, USA

'The Body,' Carter Burwell's first WSDG studio was completed in his Tribeca loft in 1999. That initial home studio served the prolific film score composer exceedingly well. His IMDb CV includes iconic film score credits ranging from Todd Haynes' 2015 feature Carol and Martin McDonagh's Three Billboards Outside Ebbing, Missouri (both Academy Award nominees) to Spike Jonze's Being John Malkovich and, all but one of the Coen Brothers idiosyncratic films including Fargo and The Big Lebowski. Burwell returned to John Storyk and WSDG to commission a new 'The Body' studio in an ultra modern 4420sf Maziar Behrooz-designed home on a bluff overlooking the Atlantic Ocean near Montauk Point.

Engaging WSDG while his new home was still on the drawing boards provided Burwell with many advantages. Founding partner John Storyk and the design team made acoustic and ergonomic recommendations early on in the process that maximized the efficiency of the available space and enhanced the room's recording and listening quality. WSDG Partner/COO/Project Manager, Joshua Morris describes the sunny, high ceilinged studio as an ideal creative space. "His composing keyboard can alternate between a spot at the listening mix position with the ocean view and an alternate location in the rear of the room with a view of the bay," Morris says. "He installed a flat screen monitor on a motorized flip-down mount, and motorized blackout shades to mask distracting views and brilliant sunlight when necessary. Working with an open floor plan WSDG prescribed a 600+ SQ. FT. studio in a separate wing attached to the 2nd floor of Burwell's new home. Insulated from the living/entertaining quarters, the studio is large enough to host visiting filmmakers, and small enough to make an inconspicuous footprint in a new home graced by bay views at the rear and front views of the Atlantic Ocean."

A study in fully-floated isolation, and precisely tuned with an RPG Acrylic Quadratic Residue Diffusor, and Micro-Perforated RPG wall treatments, the studio assures Burwell of ideal recording and listening acoustics. A compact Iso booth, equipment closet and small rectangular office complete a studio that fundamentally represents a 600 sq. ft. sweet spot.



Walters-Storyk Design Group
www.wsdg.com

Carter Burwell "The Body"
Amagansett, USA

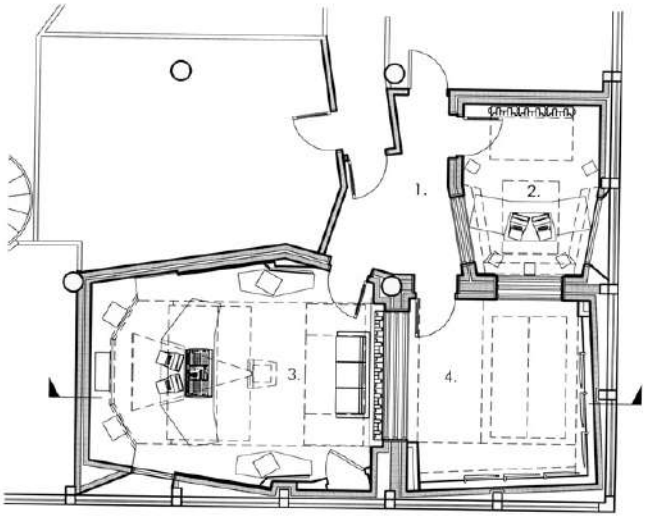
Carter Burwell - Amagansett, USA

PhillipeMoritz - Zurich, Switzerland

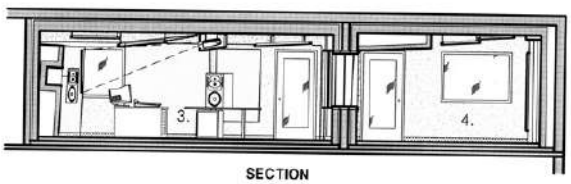
PhilippeMoritz in Zurich, Switzerland is a full service audio post production facility owned and headed by Philippe Schmid and Moritz Schneider and is situated within the full service digital post-production facility of Das Werk Zurich.

The interior and acoustical design responds to the client's desire to create an atmosphere that is inspired by an industrial, eerie look with bold and metallic surfaces. To facilitate viewing towards the screen as well as the architectural theme of the facility, much of the room is colored in black anthracite and dark gray tones. The wood parquet floor contrasts organically with these elements. Sightlines have been optimized for synchronous or independent operation of Control Rooms A/B with the Voiceover booth. To have constant unobstructed views towards (A) the projection screen and (B) the artist, a two sided approach (screen in front, window in back of room) has been developed. The rear window in Control Room A (acoustically treated with a transparent Plexiglas diffusor) allows full vision control towards the Recording Room without losing optical quality in the front by choosing a small TV screen or having to operate a motorized screen.

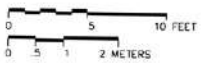
The facility is designed for 5.1 Surround Sound and is ready for Dolby/THX certification. All of the audio rooms are built as full "room within room" construction on top of separate acoustically isolated (de-coupled) floors. This allows for fully independent operation of either Control Room A or Control Room B in conjunction with the Voiceover booth. Background noise levels are below NC-20 for all three rooms with an active HVAC system operating.



FLOOR PLAN



SECTION

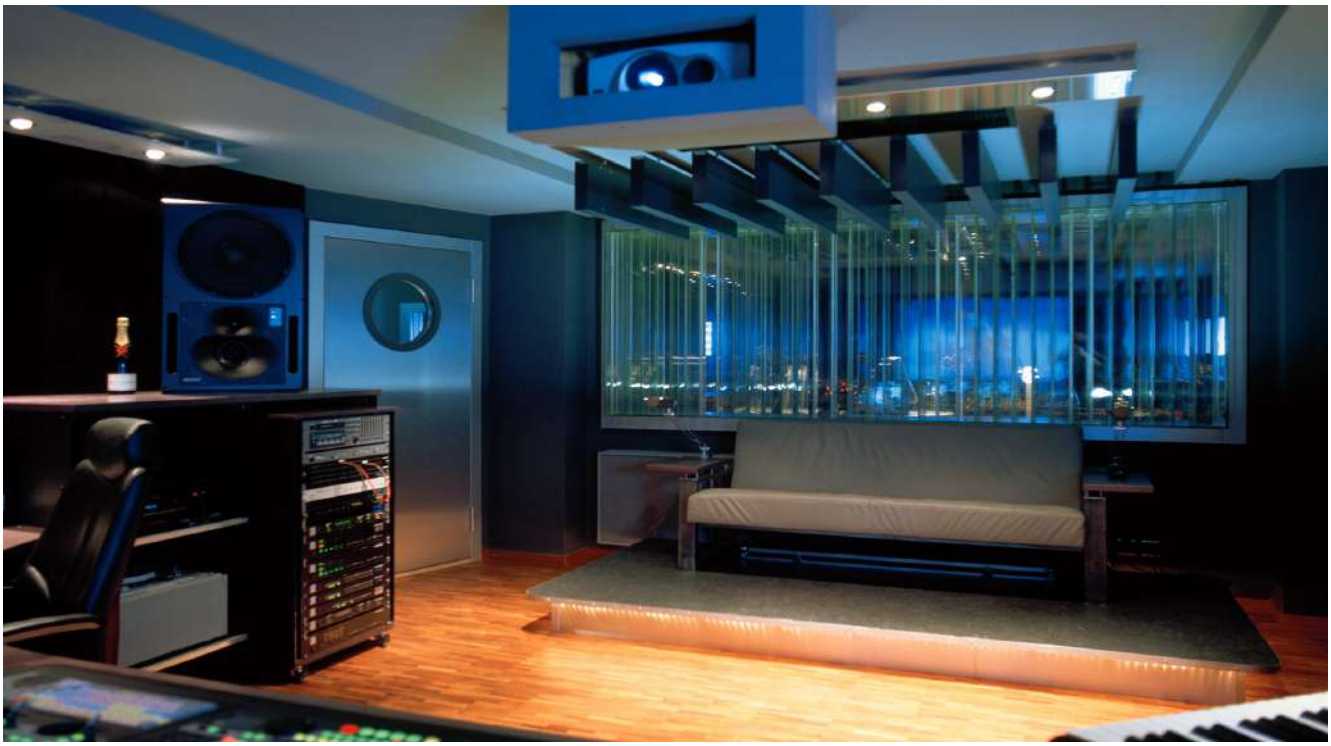


1. SOUND LOCK
2. CONTROL ROOM 'B'
3. CONTROL ROOM 'A'
4. ISO BOOTH

PHILIPPEMORITZ
FILM MIXING
ZURICH

Walters-Storyk Design Group
Highland, NY

PhillipeMoritz - Zurich, Switzerland



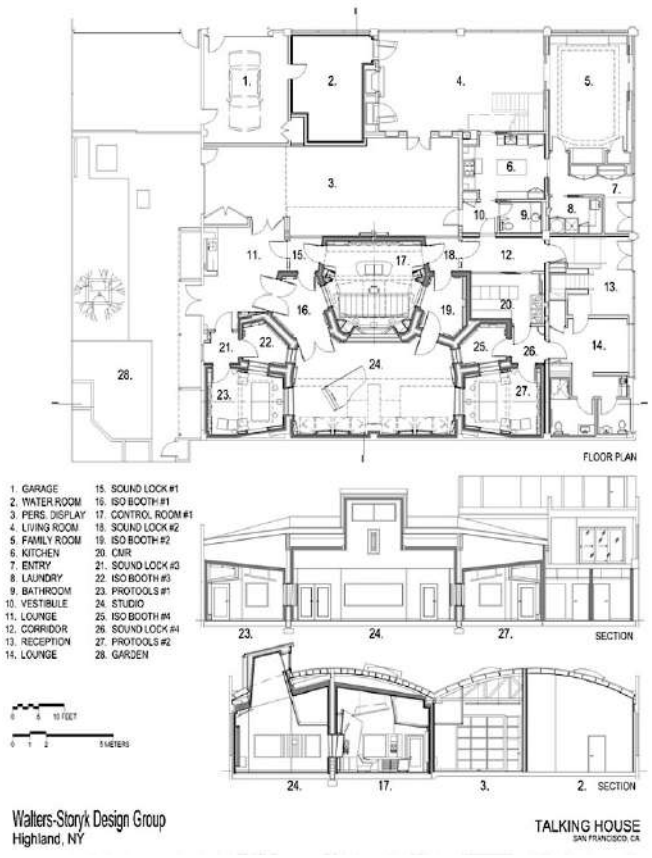
Trilogy Studios - San Francisco, USA

A two-story warehouse on Bryant Street in San Francisco's burgeoning 'South of Market' district has been repurposed as Trilogy Studios, an acoustically and aesthetically unique recording studio/office complex/gallery/residence, created by a design and construction team lead by John Storyk and the Walters-Storyk Design Group.

"We were working with a solid structure that had good bones, few columns, high ceilings and an open floor plan," reports architect/acoustician John Storyk. "There were a number of elements that made this a particularly interesting assignment. In addition to a technically advanced professional recording studio, we were devoting almost half the 12,000 sq. ft. space to a private residence and art gallery. Company owner and former Seagate CFO, Steve Luczo, is an accomplished songwriter committed to developing the next generation of San Francisco-based writer/performers. He also owns an extensive collection of contemporary art. Access to these works can be a catalyst for creativity, so the gallery is wired for playback and tracking. It's an amazing listening environment," Storyk says.

Storyk's studio design took advantage of the building's height and open structure to introduce a ten foot, clearstory skylight to the live room. "We try to access daylight whenever possible. The skylight not only brightens the room, it promotes creativity. We also negotiated a clear line of sight between the three control rooms, all four iso booths and the live room," Storyk says. "Light, space and eye contact were meaningful to everyone at Talking House. Communication is an integral element of this company. Obviously this amount of glass can present some challenging 'reflective sound' issues. But, after designing almost 2000 studios around the world, we've developed effective methods for resolving acoustic problems. We stipulated that all the rooms be constructed on split concrete slabs, and we used triple wall construction and sand-filled concrete block partitions for between-room isolation.

Trilogy Studios - San Francisco, USA

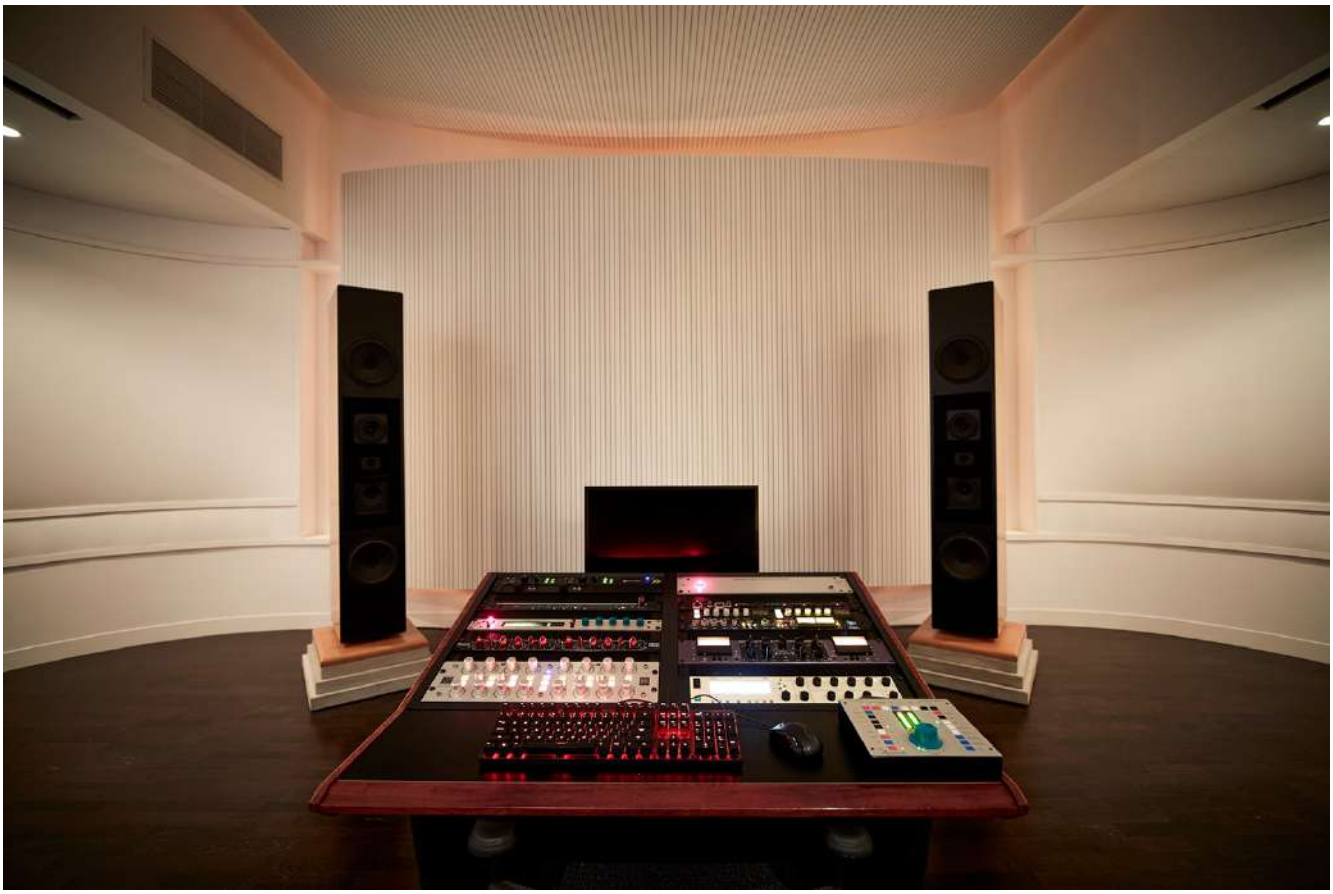


The Boiler Mastering Room - Chicago, USA

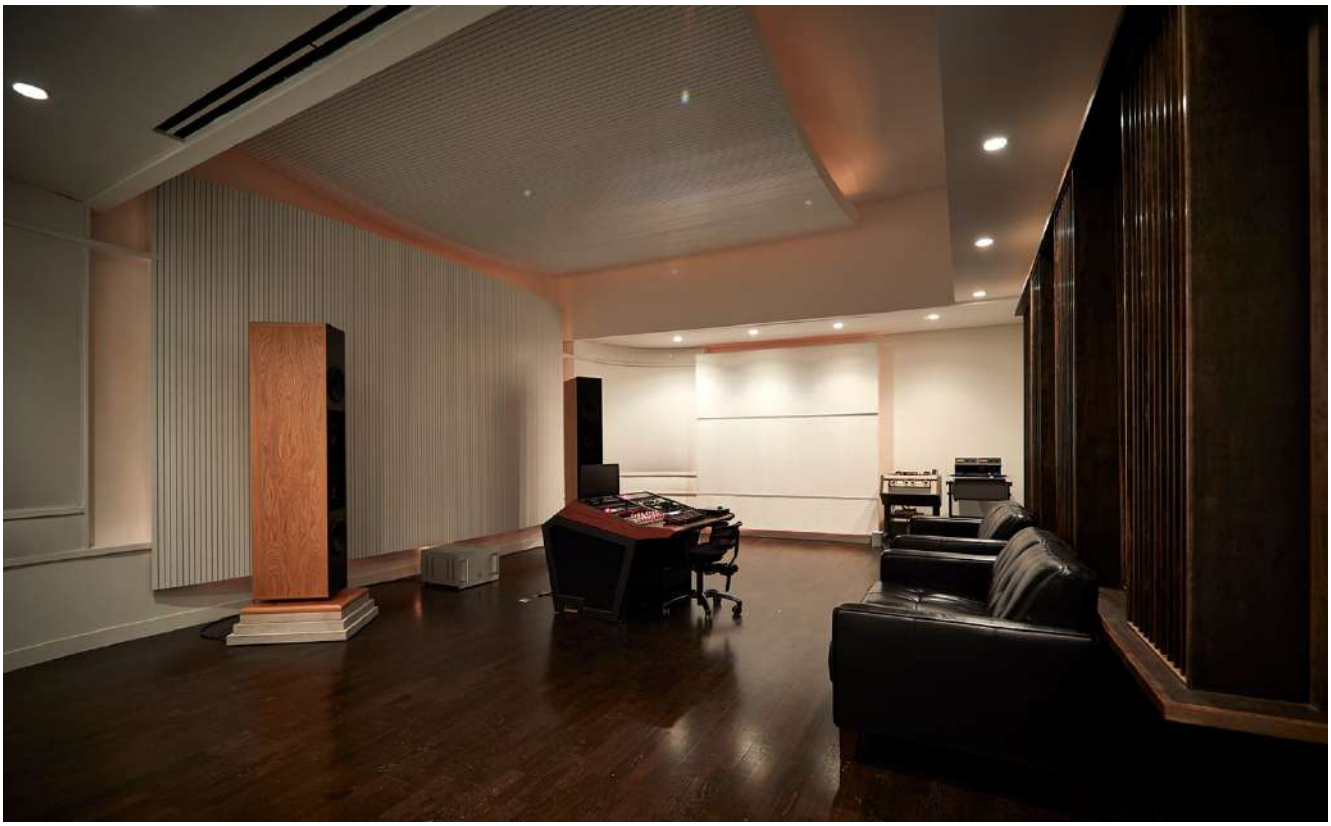
Top mastering engineer and The Boiler Room founder Collin Jordan first met WSDG (Walters-Storyk Design Group) founding partner John Storyk at an AES Convention in 2003. Impressed with Storyk's genuine interest in his initial studio build out, Jordan put WSDG on the list for his next studio project. By 2013 his work for Chicago-based artists ranging from Buddy Guy, Alkaline Trio, Common, Local H, Pelican to the Wachowskis enabled Jordan to purchase a 100+ year-old, 3 story brick building in the Wicker Park District, a hub of Chicago music and nightlife.

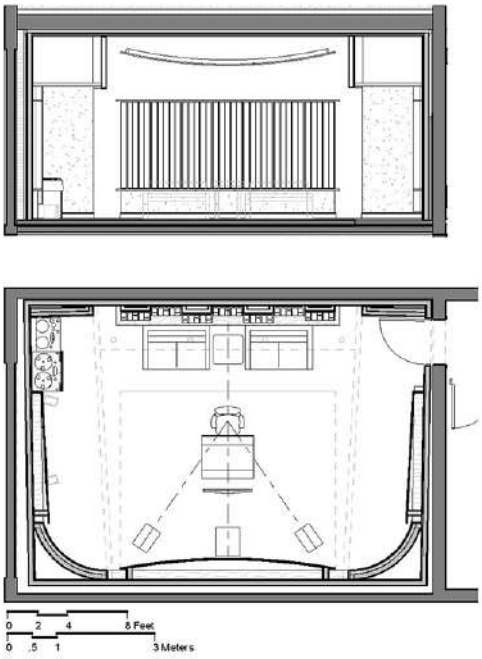
"I'd been looking for a new space for years, and immediately knew this building met ALL of my needs, including two floors primed for renovation into rental apartments that would cushion my monthly OOP. I called most of the major studio designers but still got the best feeling from WSDG. Their balance of technical acoustics and artistic design was spot on, and they were very accommodating to my somewhat unusual vision for the new studio. WSDG project manager (now partner/COO) Joshua Morris flew out for an initial site visit. He made a series of recommendations that were much in sync with my thinking, and we began a lengthy but ultimately hugely successful collaboration."

"The ground floor of Colin's building was a virtual sound lock," Morris says. "Eleven-foot-high ceilings, and a solid slab floor made it unnecessary to float the room even in such an urban setting. We carved out a spacious 600 square foot section at the rear of the building for his mastering studio and included a roomy 'sweet spot' client listening area. Positioning the studio back there also eliminated concerns about street noise. The remaining 900 square feet were earmarked for a lounge, kitchen and business office. The solid construction of the second and third story apartments provided additional assurance of complete isolation, as the mastering room is located in a single-height space. This building was ideal for a mastering studio," he adds.



The Boiler Mastering Room - Chicago, USA





Walters-Storyk Design Group
www.wsdg.com

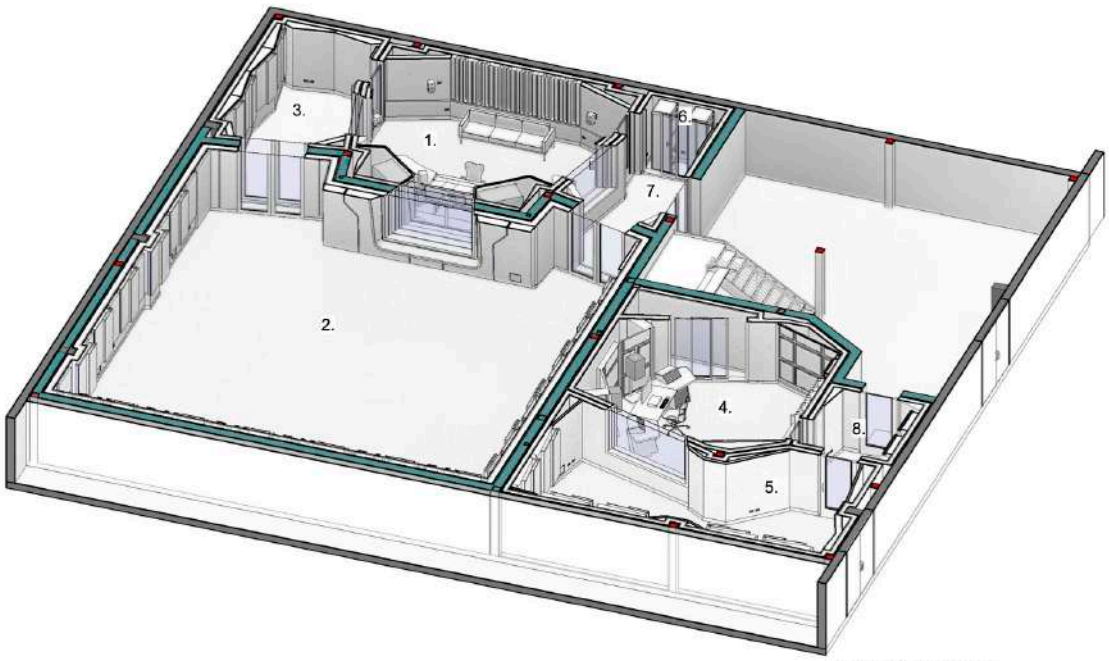
The Boiler Room
Chicago, IL

Ascentone Studios - Beijing, China

Located in an unassuming 4700 sq. ft. warehouse in an industrial park just outside of Beijing, Ascentone Studios is a multi-level, next generation studio space designed to be the epitome of futuristic design sensibilities and modern music production capabilities. The studio was completed in 2022.

The WSDG Design Team was tasked with creating an inspiring, synergistic complex from the ground up that embraced multiple design aesthetics across its two floors and three separate studio spaces while still presenting a unified feel. This aesthetic sensibility also had to be designed and implemented harmoniously with all of the studio's technical and acoustic requirements from the beginning and built simultaneously.

The three studio spaces each have their own unique visual identity that is carefully tied into the acoustic and A/V sensibilities of each section. Studio A has a futuristic feel utilizing bold, interlocking shapes and customizable embedded LED lighting for a unique, space-age look. The acoustic elements in the design are carefully hidden behind the shapes for a smooth, modern look without any compromises to the sound in either the double-height live room or the control room. Studio B has a more classic-inspired look with smooth lines, utilizing the curves of the space to hide the acoustic elements of the rooms. Studio C was designed to be modern and neutral looking, while still utilizing familiar visual cues from Studios A and B to add a sense of design continuity. All three spaces include their own Iso booths.



AXONOMETRIC VIEW

1. CONTROL ROOM A
2. LIVE ROOM
3. ISO BOOTH A
4. CONTROL ROOM B
5. ISO BOOTH B
6. CMR
7. SOUND LOCK A
8. SOUND LOCK B

Ascentone Studios
Beijing, China

WSDG
WALTERS-STORYK DESIGN GROUP

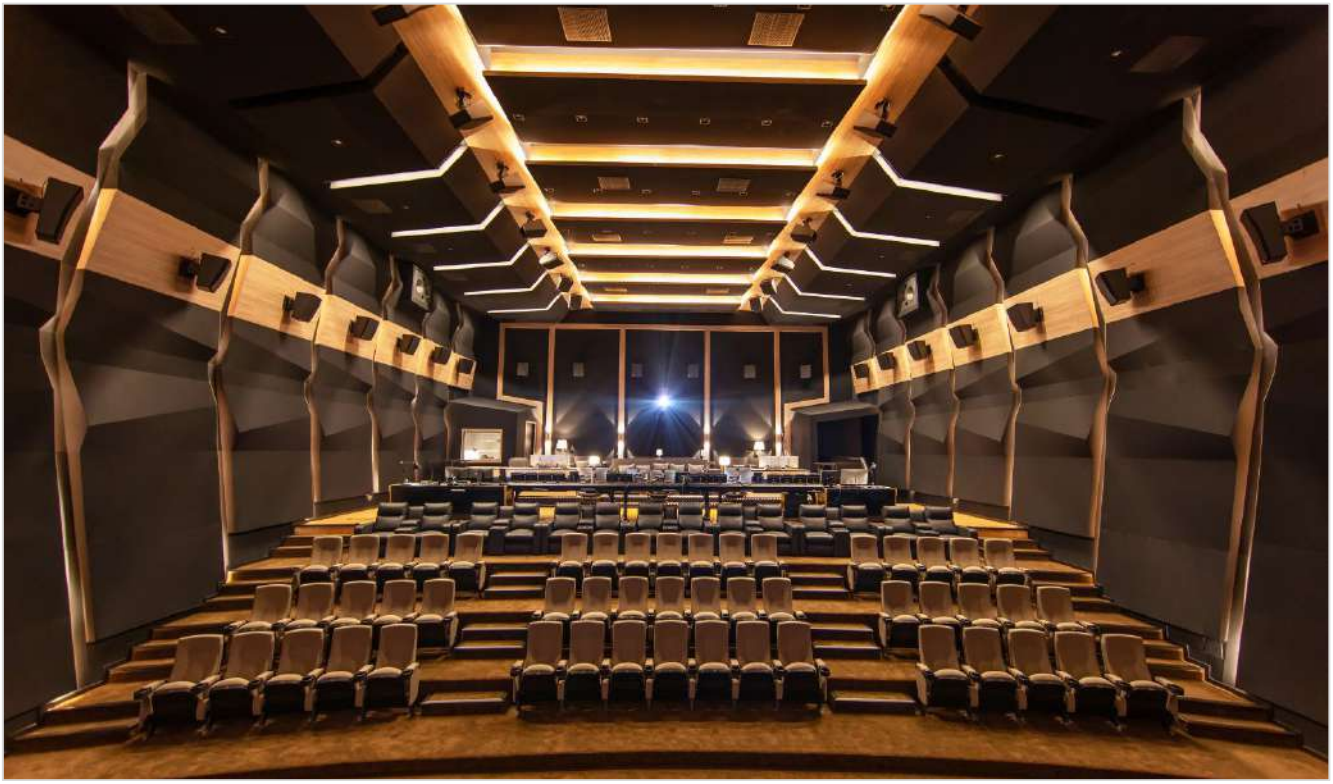
Ascentone Studios - Beijing, China

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.



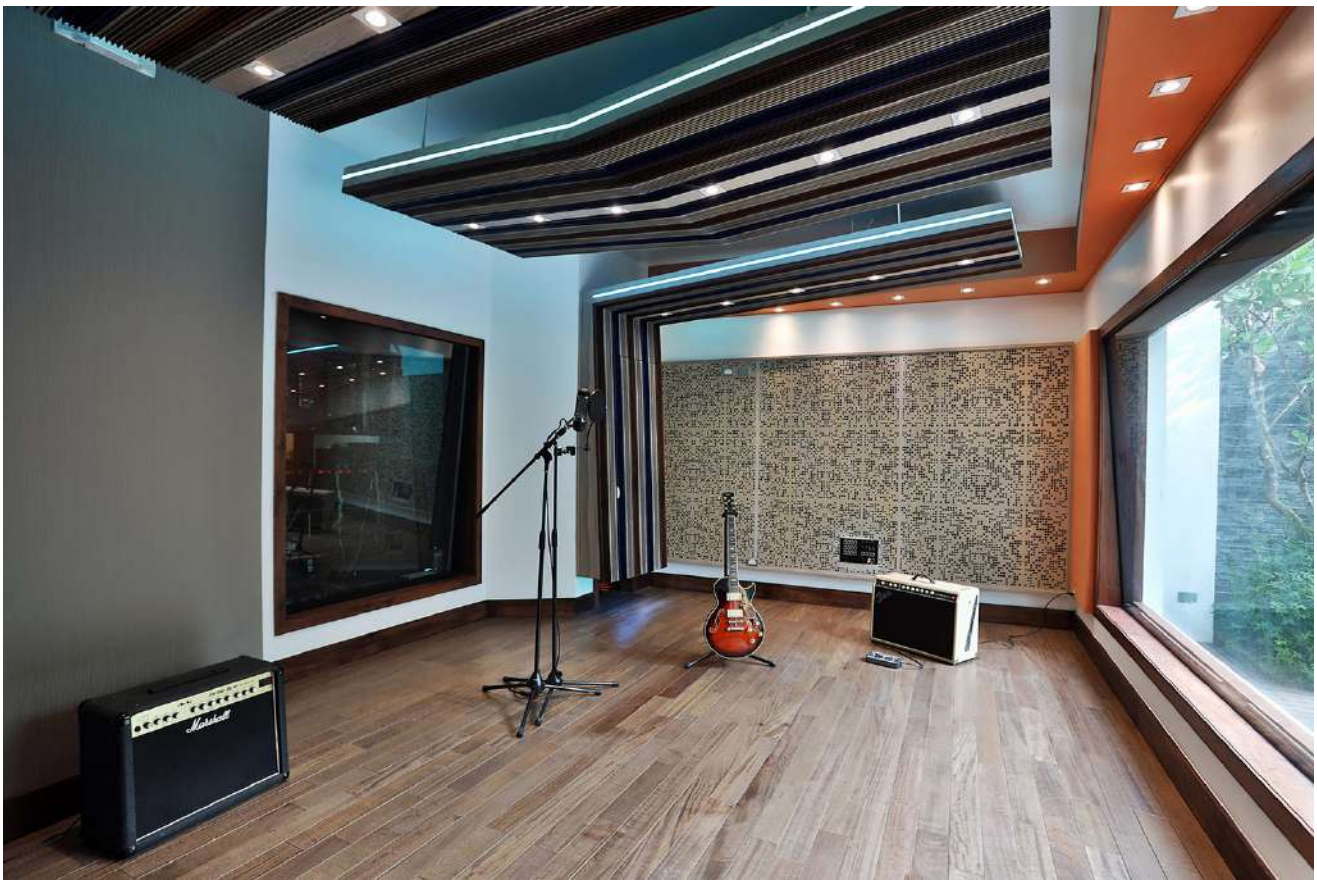
China Film Group - Beijing, China

FAMA Studios - Santo Domingo, Dominican Republic

FAMA is a forward thinking music company, and boutique record label with a focus on artist development from the ground up. Their primary objective is the fostering of creative minds and the development of talent across multiple genres and markets. A key element of their strategy was a state-of-the-art recording complex available for creative retreats and songwriting camps. To support this plan, they acquired a three-story luxury home in Santo Domingo's historic bohemian yet upscale Colonial District. They then reached out to WSDG for an acoustic and aesthetic studio design to meet their growing production needs.

The owners describe the dream studio they envisioned, and WSDG Latin delivered. Studio A on the first floor has spacious Control and Live Rooms, an ISO Booth, Sound Lock and, a charming outdoor patio for client breaks. The second floor offers two additional control rooms (B & C), a shared Live Room, ISO booth and CMR. The third floor is dedicated to a large apartment-like living room/kitchen/dining room client lounge with panoramic view, and an expansive terrace with a shallow 'ornamental' pool.

WSDG Partner/Art Director Silvia Molho devised an inspired color and lighting scheme for the FAMA complex. Control Room A is distinguished by handsome perforated wood wall and ceiling treatments, a Rupert Neve console, ADAM SD3 stereo monitoring, an arsenal of outboard gear and views into the Live Room. Two Sound locks, one offering a unique custom-designed acoustic wooden wall, and a delightful patio complete the 1st floor configuration. The second floor, Control Room B is outfitted with a SSL Duality 48 Console, ADAM and Focal speakers for 5.1 feature film audio mixing. The compact CR C, AVID-based project studio is equipped with Neumann Speakers. Both CR's share the 2nd floor Live Room, which is graced by graduating, multi-color custom 'ribbed' acoustic wall and ceiling treatments created by Ms. Molho. A bold wooden staircase leads to the surprising third floor lounge. WSDG engineer David Molho acoustically tuned all recording and production rooms.



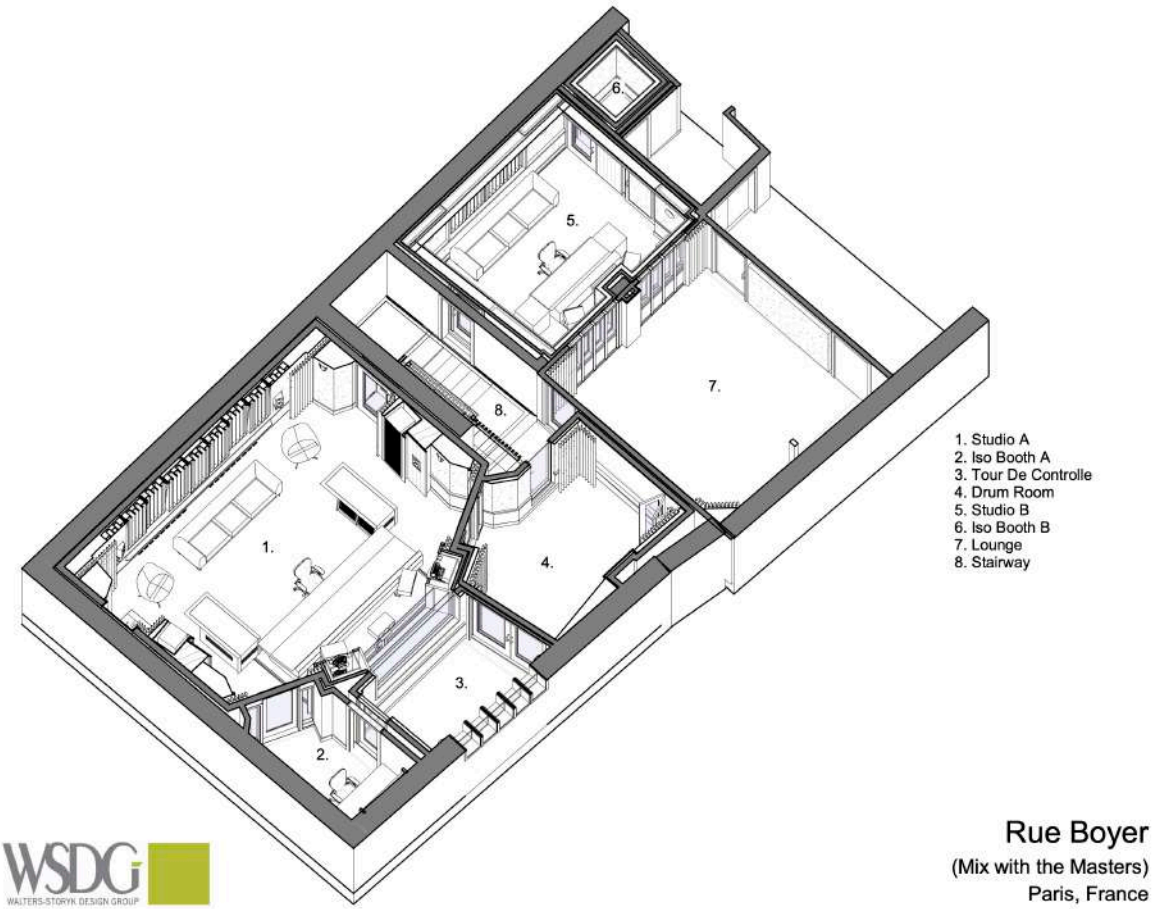
FAMA Studios - Santo Domingo, Dominican Republic

Rue Boyer – Mix With The Masters - Paris, France

Mix with the Masters, founded by Grammy-nominated producer/engineer Maxime Le Guil and Victor Lévy-Lasne, are global leaders in music production education, curating an ongoing series of in-person and online seminars with award-winning producers and engineers on the art of record making for a global audience of aspiring hit-makers. When the Mix with the Masters team decided to build a new flagship location in the heart of Paris to meet all of their remote and in-person production needs, they retained the services of WSDG to design the ultimate teaching studio that would make their students and artist partners feel equally at home.

Rue Boyer is located in a two-story building in a residential area within the inner ring of Paris. The recording studio is located on the bottom floor and the top floors consist of a series of production suites and office space used by the Mix with the Masters staff for day to day needs. The WSDG design team was tasked with ensuring acoustic excellence across the complex, as well as ensuring technological and ergonomic flexibility between rooms to allow for multiple configurations of the space for both educational and recording needs.

The studio consists of two main rooms, the 48m2 / 517 SF Studio A which serves as the primary teaching area but can also be converted into a live room, and the 19.5m2 / 204 SF Studio B. Studio A is designed to seat up to 20 students, and its 48-channel E-series SSL 4000 console is located on an elevator platform which allows it to disappear into the floor and easily convert the room into a live room where needed, with Studio B serving as the control room. Studio A is equipped with acoustic dampening curtains in order to provide maximum flexibility for its various uses and is also set up for Dolby ATMOS and video projection.



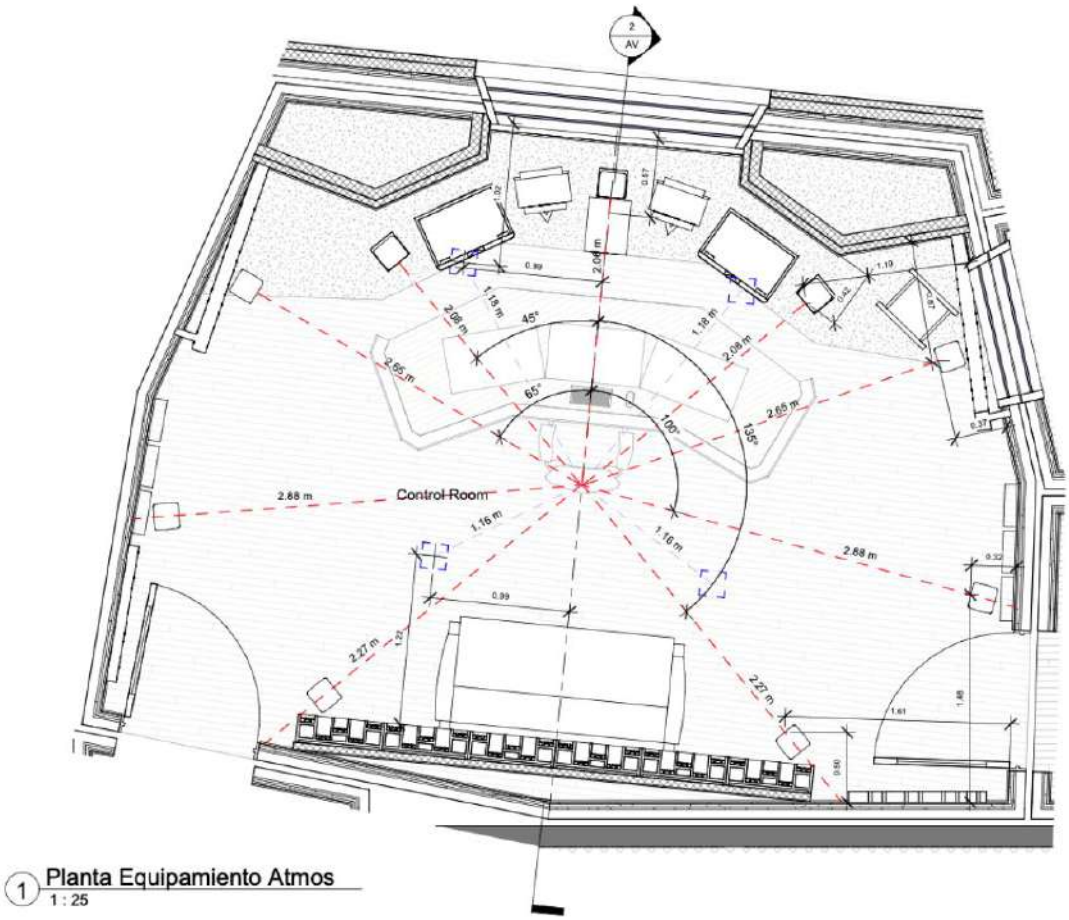
Rue Boyer – Mix With The Masters - Paris, France

Sonic Den - Ciudad Obregon, Mexico

Sonic Den is the brainchild of producer/engineers Max Arnold and Francisco Oroz. Looking to invest in the music scene of their hometown of Ciudad Obregon, Oroz and Arnold decided to build a haven where local artists and performers could record at the professional level in a world-class recording and production space. To ensure that their clients would have access to the best facility possible, Oroz and Arnold sought out WSDG to design their dream studio.

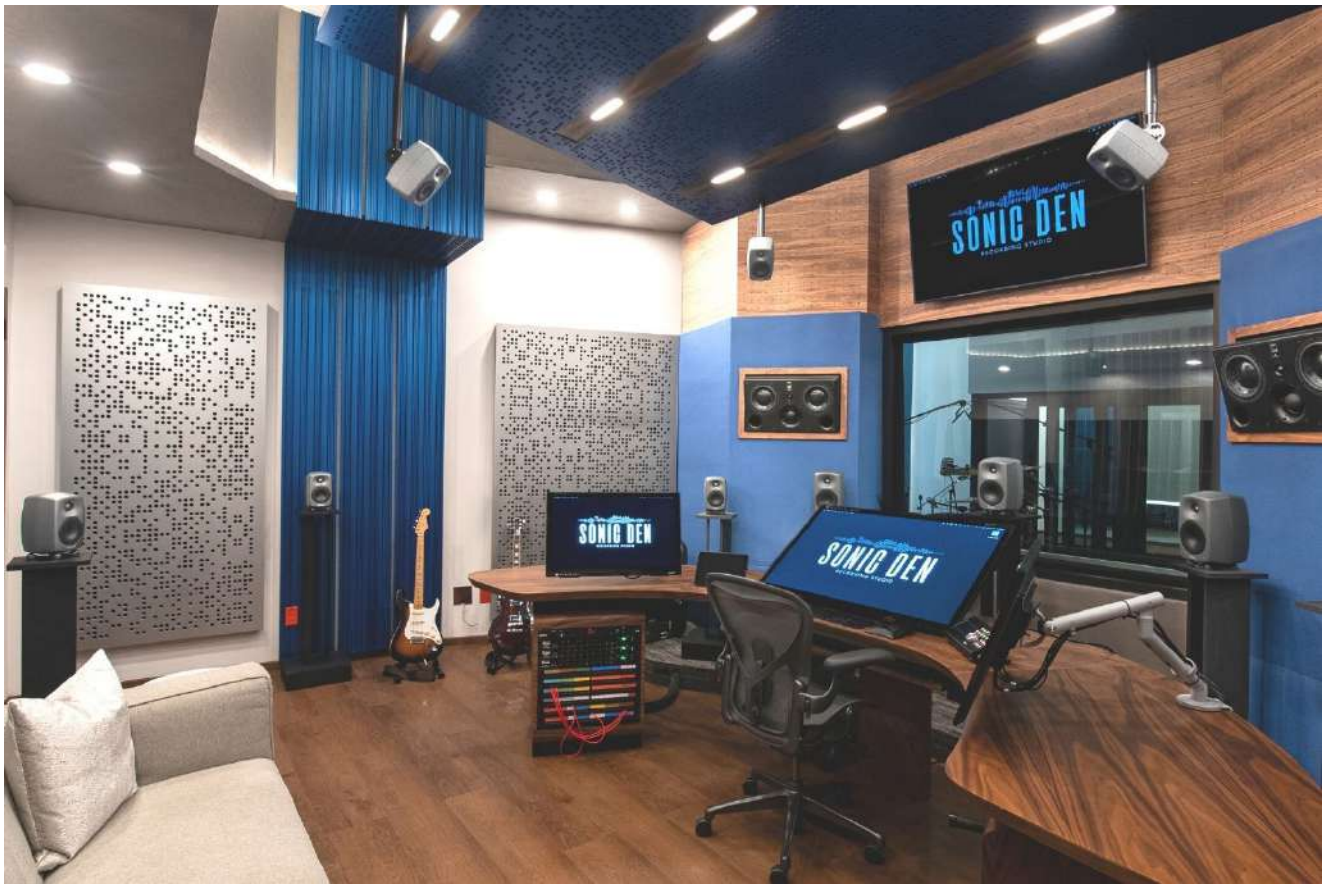
The WSDG Team was tasked with designing a full-featured recording studio from the ground up with an inspiring layout and interior design, excellent acoustics, and peerless systems design and integration for the ultimate 'home-away-from-home' for Ciudad Obregon's local talent. As ambitions for the space increased, the scope of the project expanded to include the design of the entire property.

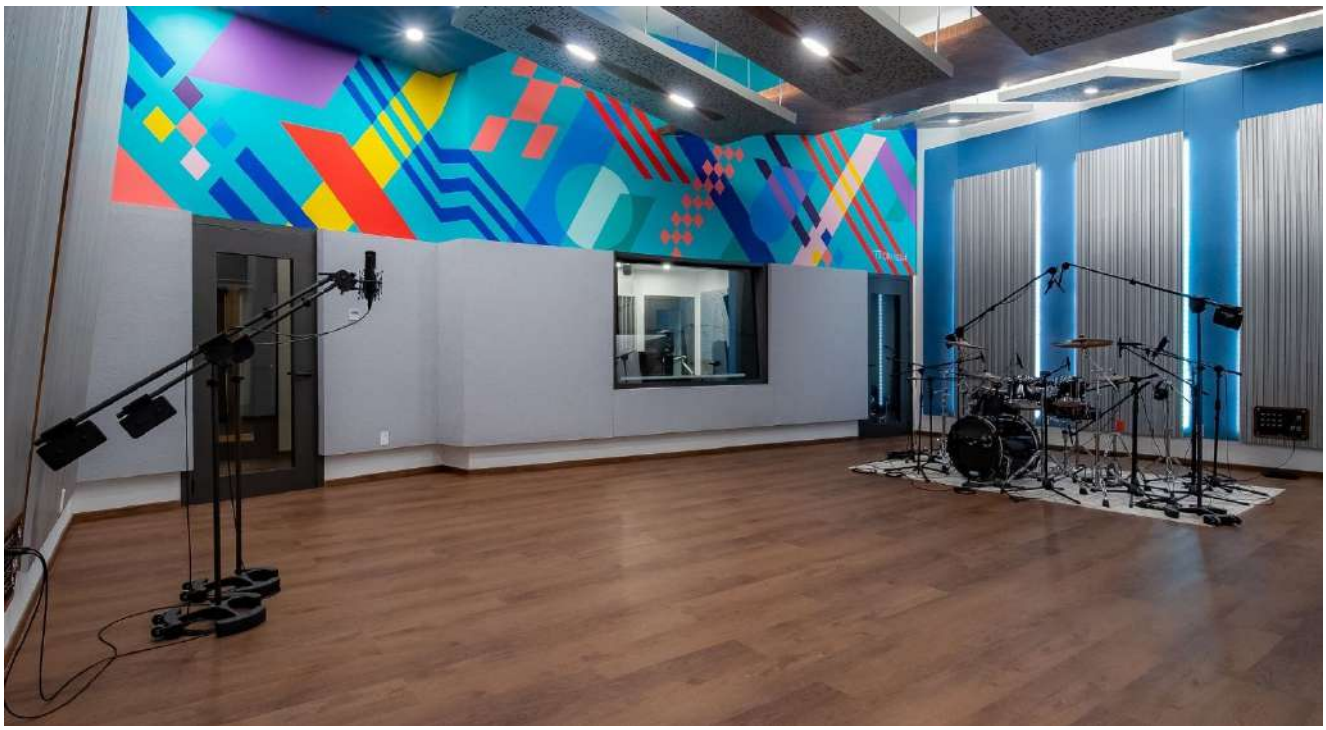
The completed facility is 1,500 Ft2 and features a spacious live room, two iso booths, post-production suite, a pair of offices, and a control room. The control room has a Rayden Console, ATC monitors, and a full Dolby ATMOS setup by Genelec, making it ideal not only for live tracking, but also for audio post-production, mixing, and mastering. Sonic Den reflects the warmth and creativity of its owners with a futuristic feel designed to be both practical and comfortable for a wide variety of musicians and performers. Each area features a striking color scheme of royal blue offsetting wood paneling, with modern wall art to disguise the acoustic paneling and diffusers.



1 Planta Equipamiento Atmos
1 : 25

Sonic Den - Ciudad Obregon, Mexico



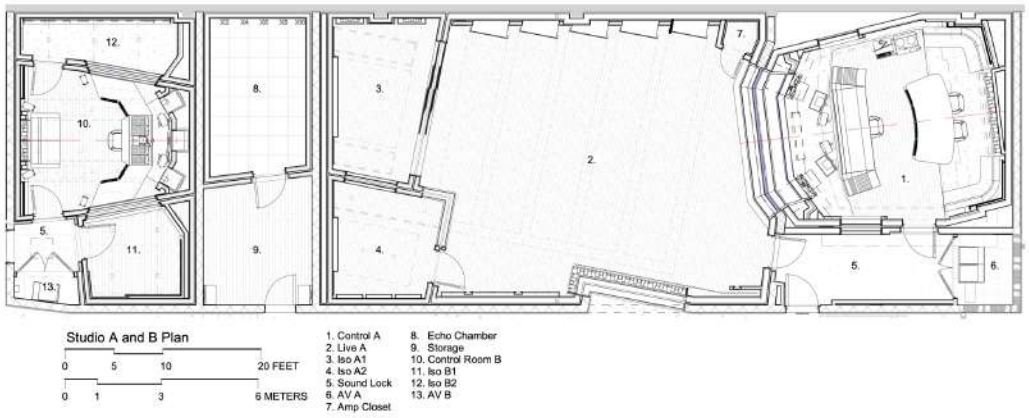


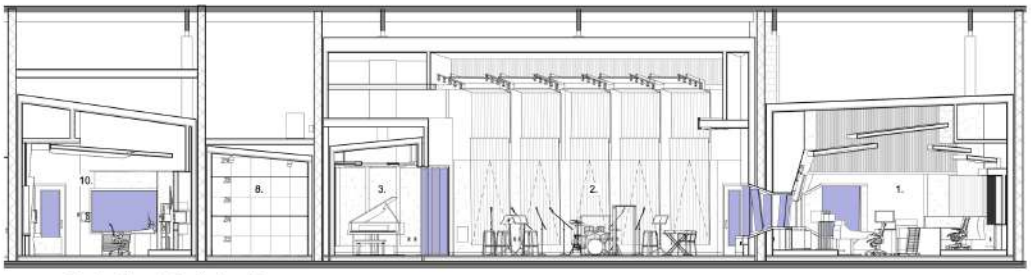
Spotify at Mateo - Los Angeles, USA

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.



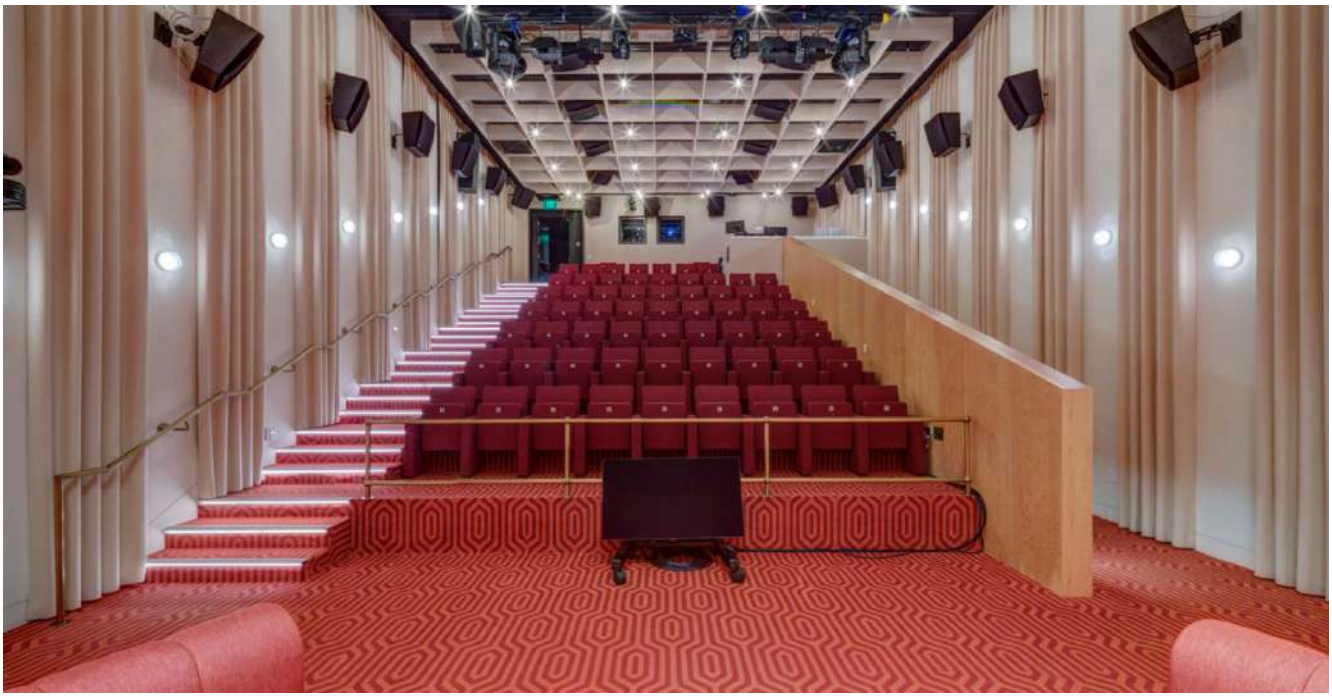


Section Through Studio A and B

WSDG
WALTERS-STORYK DESIGN GROUP

Spotify
Los Angeles, CA

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 – Jingletown Recording Oakland, CA
Hard Rock Cafe New York, NY
Harman Flagship Store Listening Room New York, NY

Hilton Garden Inn Montevideo, Uruguay
Hirslanden Group Zurich, Switzerland
Hoffman LaRoche Basel, Switzerland
Howard Schwartz Recording New York, NY
Huber Music Room Carlsbad, CA
Hunter College New York, NY
IMAX Buenos Aires, Argentina
IDZI Lab Mexico City, Mexico
Independencia Stadium Belo Horizonte, Brazil
Interlochen Public Radio Interlochen, MI
Interim Services Ft. Lauderdale, FL
Isaac Hayes Westchester, NY
J Records (Clive Davis) New York, NY
J.A. Castle Recording Utica, NY
James Earl Jones Theater - PDS Poughkeepsie, NY
Jay-Z (Roc the Mic Studios) New York, NY
Jazz at Lincoln Center New York, NY
Jim Cramer's Real Money New York, NY
Jungle City Studios New York, NY
Kimmel Center Philadelphia, PA
KKL Concert Hall Luzern, Switzerland
La Rioja Theater La Rioja, Argentina
Le Poisson Rouge New York, NY
Mad Oak Studios Boston, MA
Maracana Stadium Rio de Janeiro
Manhattan School of Music New York, NY
Martin Scorsese Media Center Bronx, NY
Merriweather Pavilion Columbia, MD
Mineirao Stadium – FIFA Belo Horizonte, Brazil
Minnesota Public Radio Minneapolis, MN
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,

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