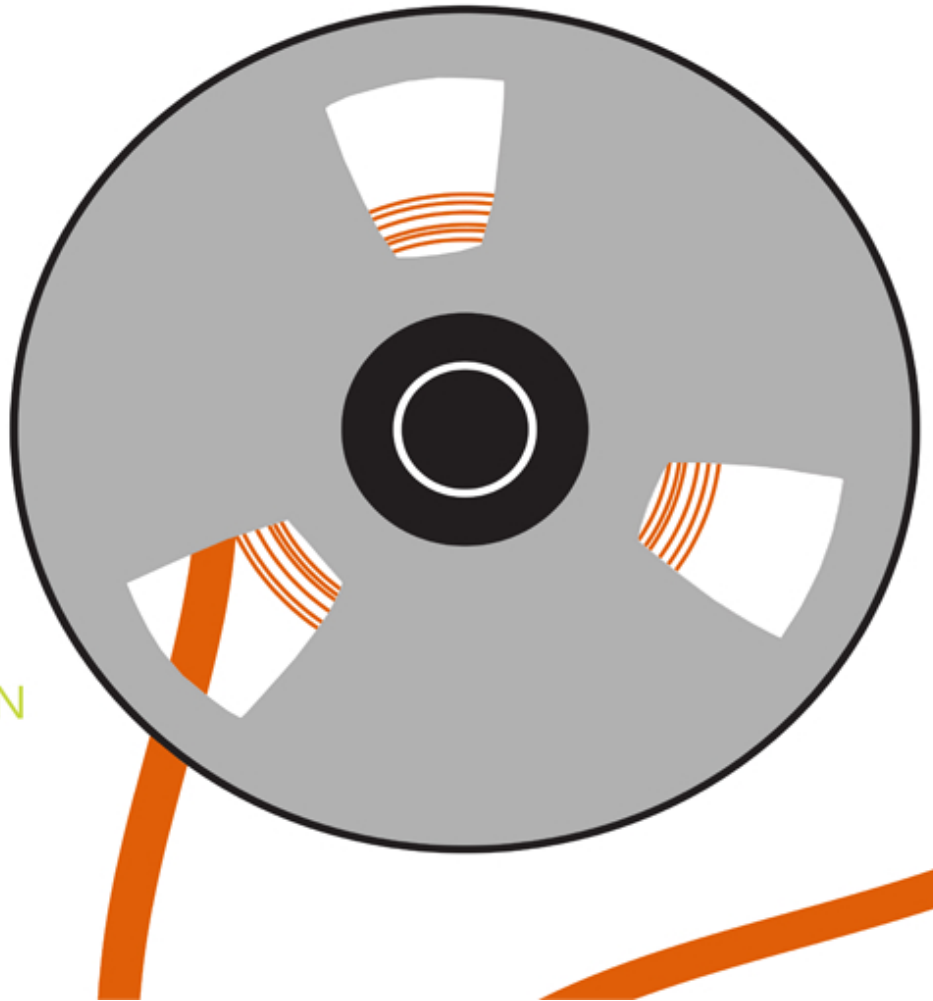
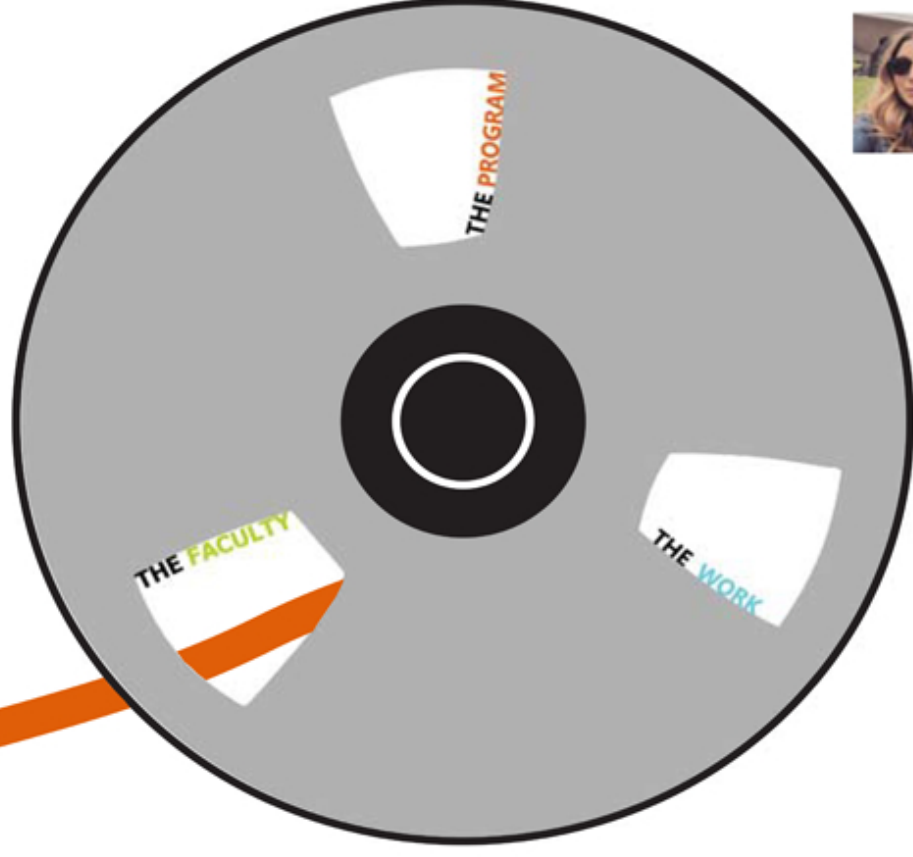


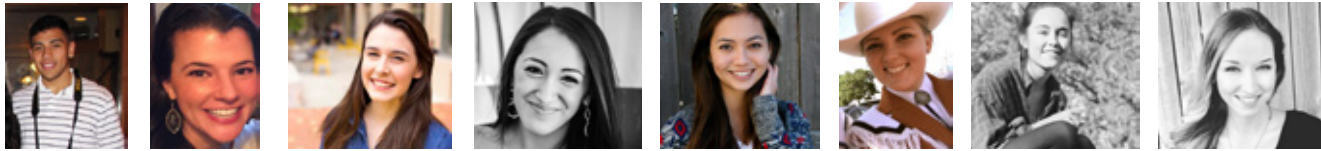
# Museum of Magnetic Sound Recording

UTSOA INTERIOR DESIGN



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Erin Hamilton

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# **THE STUDIO**

## **DESIGN VI SPRING 2015**

# **UTSOA INTERIOR DESIGN**



### The University of Texas Interior Design Program School of Architecture

The role of interiors in architecture is continuously redefining itself as it touches upon many areas ranging from housing, institutional, exhibition, set, and furniture design, along with areas that are still being recognized. The Interior Design Program in the School of Architecture offers a strong, professionally accredited curriculum sequence in which architectural interior design is not bound to a specific area, but rather pushes forward with no limits. The four-year program begins with foundation studies in design and drawing and unique coursework offering a view into those who have shaped and redefined interiors. Curriculum courses tie together history, theory, construction, and computer applications in a way that parallels the architecture studio education while retaining a clear viewpoint on interior architecture and the other design arts. These Third-Year Interior Design students fully participate in the "Sound Building" tradition, a coordinated, rigorous semester of studio and coursework, which is at the heart of the school. Upon completion of the Interior Sound Building series, students advance to seminars in the format of workshops and discussions ranging in topics from materials to theoretical issues in design practice. Studios offer an exploration of building at full-scale, furniture design, and individual thesis-based research projects.

The Undergraduate Bachelors of Science in Interior Design is a four-year program of study that is accredited as a professional degree by the Council for Interior Design Education (CIDA).

### History of the Program

UT Austin first offered interior design classes in 1912, making it the oldest interior design program west of the Mississippi River. The College of Engineering offered a five-year degree in Interior Architecture in 1930, but was discontinued in 1938. A sole curriculum remained in Human Ecology, which from 1945 onward provided an emphasis area in Interior Design. In 1973, UT Austin's program became one of the first accredited interior design programs in the country. The Interior Design major was transferred to the School of Architecture in 1997, and has grown and flourished since then, offering a Masters of Interior Design degree in 2010. In 2012, Design Intelligence ranked UT Austin's Interior Design program 3rd in the nation among public institutions. More than 1,000 interior design alumni have left their mark beyond UT's Forty Acres. Whether leading multi-million dollar corporations, designing for US Presidents, engineering airplanes, or developing furniture lines, Longhorn Interior Designers have, and will continue to create innovative, sustainable, and accessible environments enjoyed by millions.

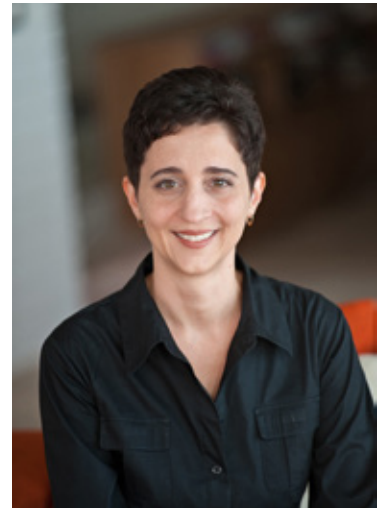


# Tamie Glass

Associate Professor  
Interior Design

Tamie Glass teaches undergraduate and graduate courses in interior design. Her intercontinental career launched at Daimler in Germany with the creation of corporate identity projects for the Mercedes-Benz brand. This was followed by four years of experience in London for top firms Virgile & Stone, as well as Conran and Partners. Her expertise extends from high-end hospitality and retail projects throughout the EU and Asia to wellness, corporate, and residential designs in the US. Her overarching goal is to explore the role of interior design in society and investigate how through the process of creating physical spaces, designers can instill intangible qualities into the built environment while respecting end users and the natural world. This involves examining the perception and identity of interior design, investigating ways to teach “experiential” aspects of design, emphasizing user experience, and analyzing how design can bring a sense of value and change.

Professor Glass holds an NCIDQ certificate and is a Registered Interior Designer in the State of Texas. She maintains an Austin-based design practice with Associate Professor Ulrich Dangel. Since 2008, she has been the recipient of nearly thirty local, regional, and national design awards for projects that were under her leadership. Notably, she was the recipient of the 2012 Interior Design Educators Council (IDEC) Creative Scholarship Best in Show and the 2011 American Society of Interior Designers (ASID) Educator Design Excellence Award. Both honors recognize the design work of educators at a national level. Additionally, Professor Glass was recently awarded the 2014 Regents’ Outstanding Teaching Award by The University of Texas System.



# Julia Dubcak

## Third Year Interior Design



Growing up in a cookie cutter suburb of Houston, I looked to Austin as the escape and the opportunity to get away and experience something a little more fun and funky. Austin has proven to be that and even more. When first choosing my future career, my passion for food and cooking made me think I wanted to be a chef. When I realized I would just end up eating absolutely everything as a result, my other passion for fashion and design led me to pursue a degree in interiors. Honestly, I had no idea what I was getting myself into, however, since being admitted to the school of architecture I've learned more than I could imagine and developed a deep appreciation for architecture and the arts. I couldn't be happier to be pursuing a degree that will ultimately allow me to work in a field I feel so strongly about. I hope one day to be part of a firm specializing in hospitality interior design. Working on the design of hotels, bars, and restaurants will allow me to merge my two passions into one. When I'm not slaving away in studio, I enjoy snuggling with my sweet little boy stuck in a dog body, Ferdinand, giving him lots of tummy rubs and love, seeing my favorite musicians perform live, traveling, hanging out with my roomies, and making runs to Chick-fil-a for diet lemonade. Peace, one love.



## A collage of nine images arranged in a 3x3 grid. The top-left image shows four horizontal color swatches: dark blue, lime green, light grey, and orange. The top-middle image shows a close-up of a textured, possibly stone or concrete, surface. The top-right image shows a modern interior space with a large, dark, abstract sculpture or wall art. The middle-left image shows a close-up of a textured, possibly stone or concrete, surface. The middle-middle image shows a modern interior space with a large, dark, abstract sculpture or wall art. The middle-right image shows a modern interior space with a large, dark, abstract sculpture or wall art. The bottom-left image shows a close-up of a textured, possibly stone or concrete, surface. The bottom-middle image shows a modern interior space with a large, dark, abstract sculpture or wall art. The bottom-right image shows a modern interior space with a large, dark, abstract sculpture or wall art.

Through the use of thresholds, an environmental identity itself will be created. It will be through this method that the generic identity will be created throughout the space. The dropped ceiling plane that runs through and connects the thresholds will be a play on the magnetic recording tape that I will go to last onto the floor key axis between thresholds to contain and identify space. The character of these spaces will begin to reflect that of the space by bringing a sense of time and change from neighboring spaces.

## PROGRAMMATIC CONCEPTS

**Relationship**  
Key spaces will have a relationship to one another which will assist the overall experience. The space will be conceptual and linked through a manipulation of materials and building plan running throughout.

**Flexibility/Convertibility**  
The central space and performance space will be easily convertible on a day to day basis. The central space will accommodate various artists, performances, and screenings. The main screening area will have the capacity to raise screening device, morphisms, and projection.

**Character**  
The museum will have an eclectic character reflective of the short Austin music scene and the city's cultural ethos. A bright color palette and a variety of media languages will be used with various screenings adding to the sense of character.



## PICK YOUR PLAYLIST

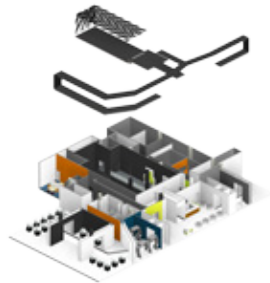
Visitors to the museum will receive a pair of headphones and a device for playing music when entering the museum. After passing through the first threshold into the main exhibit, visitors will arrive at touchscreen kiosks where they are able to compile a playlist to listen to as they move throughout. Motion sensors connected to the recording device display will sense when the visitor is near and begin to play digital versions of their selected music as if it would sound on that given recorder. A similar technology using infrared sensors is already in use at the Musical Instrument Museum in Miami.



PICK YOUR PLAYLIST KIOSKS

## CONNECTIONS & SPACE MAKING

Through the detailed ceiling plans, integrating wall, and floor treatment delineated below, a connection is established throughout key spaces of the museum. Within the performance space, the ceiling uses large, angled, perforated, and curved slats to create a sculptural, acoustic ceiling treatment that shapes the back wall of the stage to control and delineate space. Within the world, the wrapping of the ceiling planes for city corners spaces, that creates a drama and change in the environment. The main exhibit spaces uses this advantageously to create an acoustic projection where ideas of the recording devices being featured or used can be played.



MAIN RECORDING EXHIBIT VIEW 1



MAIN RECORDING EXHIBIT VIEW 2

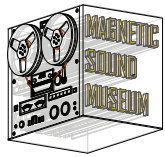


# Erin Hamilton

Third Year Interior Design



I am a 22 year old from New Braunfels Texas. My love for Architecture has always been rooted in the interior. It is within a building that lives are lived and experiences are made. The temporal nature of Interior Design and its specific response to the user is what distinguishes it from Architecture. Interiors evolve and change with the needs of the inhabitants, reflecting the era in which the building lives. The ephemeral nature of Interior Design is what makes it precious. I find inspiration in taking risks and the rigorous exploration of simple ideas. I have learned that Interior Design is often a process that refurbishes and restores a building that has either weathered a storm or the passing of time. It is a process that revitalizes. I hope to harness the idea of revitalization in my future outlook on design and crafting spaces.



## INSPIRATION

The inspiration for the museum comes from the city's rich musical heritage. The heart of the city is the music industry, and the museum is a place where the city's musical heritage is celebrated. The museum is a place where the city's musical heritage is celebrated. The museum is a place where the city's musical heritage is celebrated.



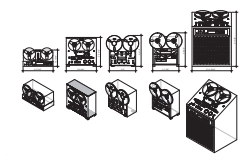
## BRANDING

THE MUSIC CAPITAL OF THE WORLD  
AUSTIN LEGAL ARTISTS AND THEIR MUSIC  
The museum is a place where the city's musical heritage is celebrated. The museum is a place where the city's musical heritage is celebrated. The museum is a place where the city's musical heritage is celebrated.

ARTIST OF THE YEAR THE MUSEUM  
The museum is a place where the city's musical heritage is celebrated. The museum is a place where the city's musical heritage is celebrated. The museum is a place where the city's musical heritage is celebrated.

THE MUSEUM  
The museum is a place where the city's musical heritage is celebrated. The museum is a place where the city's musical heritage is celebrated. The museum is a place where the city's musical heritage is celebrated.

## CURATED COLLECTION



## ARTIST CURATION

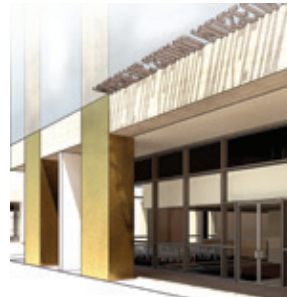


## SITE

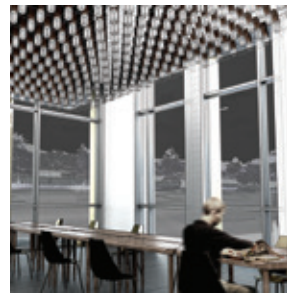


## AUSTIN DEMOGRAPHICS

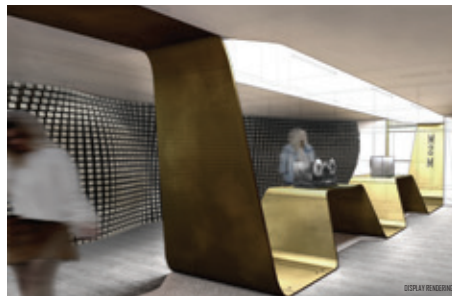
Population: 950,000  
GDP: \$100 billion  
Unemployment: 4.5%  
Median household income: \$50,000  
Population density: 1,000 per sq. mi.



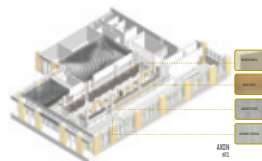
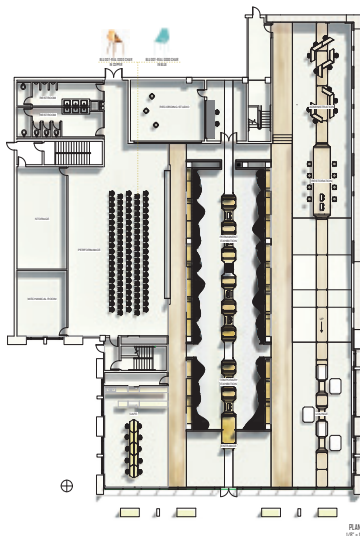
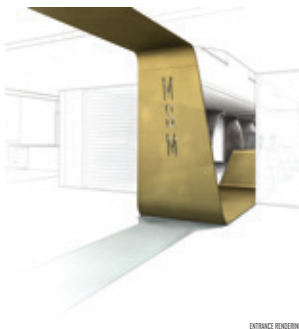
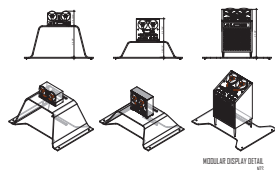
EXTERIOR RENDERING



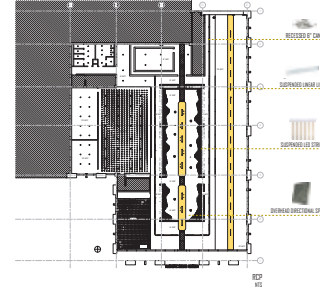
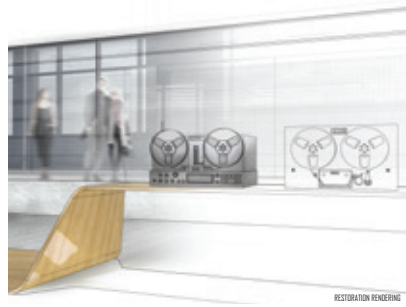
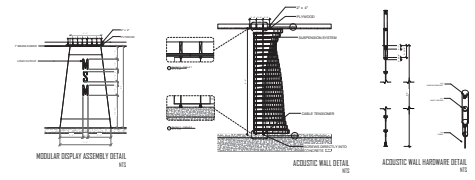
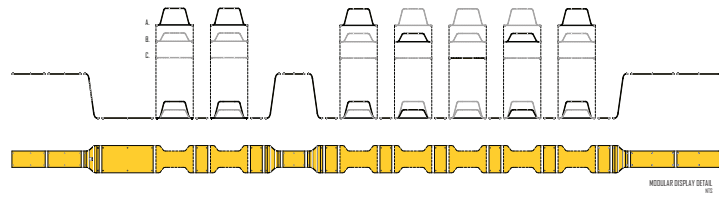
DATE RENDERING



DISPLAY RENDERING







# Taylor King

Third Year Interior Design



As a girl who had the opportunity to explore the world at a young age, growing up in Norway and studying in Spain and Turkey, pursuing Interior Design at the University of Texas was another exciting adventure for me! I have learned so much about not only design, but myself and this life along the way. With this project I sought to bring the same varying perspective of my childhood to the collection of recording equipment, and bring the Museum a broader interest and more revenue. I was thrilled to participate in this project and am equally thrilled with what the future has to offer!

**CONCEPT STATEMENT**

MOSA is a collection of art and design objects that come together to create a dynamic, ever-changing experience.

As the program of time is an important element of the collection, a timeline of the building's history at the center of the program is a key element of the program.

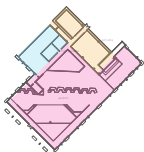
As the program of time changes over the years, the collection of art and design objects that come together to create a dynamic, ever-changing experience.

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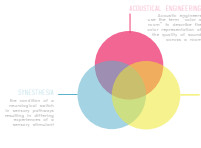
# MOSA



FOOTPRINT DIAGRAM



PUBLIC VS. PRIVATE AREA



## AUSTIN, TEXAS

**CITY POPULATION**

2010: 790,000  
2020: 950,000

**POPULATION GROWTH**

2010: 790,000  
2020: 950,000

**WEATHER**

2010: 790,000  
2020: 950,000

**EVENTS**

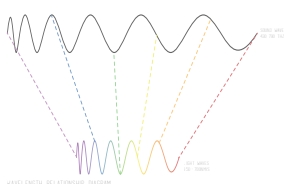
2010: 790,000  
2020: 950,000

**TECHNOLOGY**

2010: 790,000  
2020: 950,000

**WEATHER**

2010: 790,000  
2020: 950,000



WAVELENGTH RELATIONSHIP DIAGRAM



DISPLAY MOTION RESPONSE DIAGRAM

**RESPONSE**

The response of the system to the input is a function of the input frequency. The response is a function of the input frequency.

**CONCLUSION**

The response of the system to the input is a function of the input frequency. The response is a function of the input frequency.

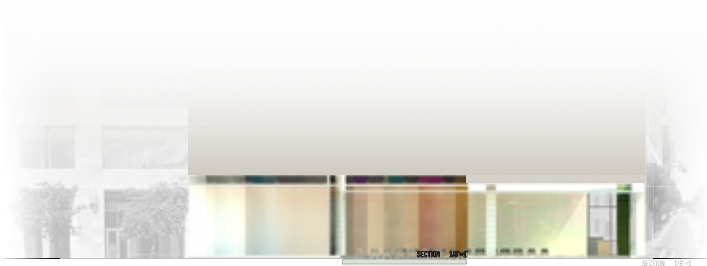




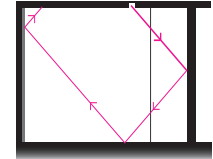
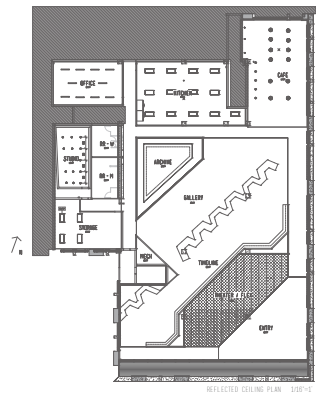
**INTERIORS**  
The interior of the building is designed to be a flexible, open-plan space that can be used for a variety of purposes. The design is inspired by the concept of a 'living room' for the community, where people can gather, work, and learn. The space is designed to be a place where people can feel comfortable and at home.



**LOCATION**  
 The building is located in the heart of the city, surrounded by a mix of urban and natural spaces. The site is characterized by its proximity to the city center, which provides easy access to public transportation and other amenities. The building's location is strategic, as it allows for a high level of visibility and accessibility for its users.



**1011 2016**  
 The building is a 10-story structure, designed to accommodate a large number of students and faculty. The design is inspired by the concept of a 'vertical campus', where all the necessary facilities are located within the same building. The building's design is modern and functional, with a focus on creating a comfortable and inspiring learning environment.



**ACOUSTICS**  
 The building's design takes into account the importance of acoustics in a learning environment. The design features a variety of acoustic treatments, including sound-absorbing panels and baffles, to ensure that the sound is clear and focused. The building's design also includes a variety of seating options, including individual desks and group tables, to accommodate different learning styles.

### ACOUSTIC MAPPING



**ACOUSTIC ZONES**  
 The building's design is divided into several acoustic zones, each with its own set of acoustic treatments. The zones are designed to provide a variety of acoustic environments, from quiet study areas to more lively common areas.

# Ronnie Marquez

Third Year Interior Design



My name is Ronnie Marquez III, I am an Interior Design student at the University of Texas. Growing up I didn't always know I wanted to be an interior designer, but now that I'm here, I hope to use all of the life experiences I've had to bring something new to the field of design!



Nearby Music Venues

**CHALLENGE:**  
Relating to a multi-generational audience of music-lovers in Austin.

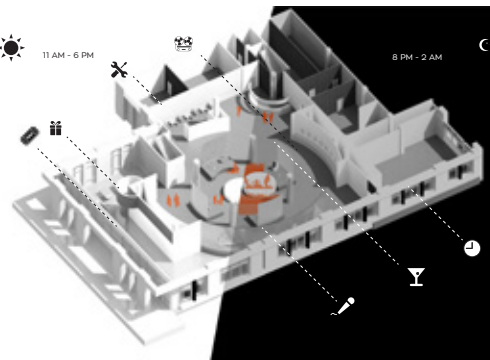
**BABY BOOMERS/ HIPPIES**  
This generation is most likely to have memories of the magnetic sound recorder. This generation would be most interested in seeing the device.  
*Experiences:* Reminiscence, Nostalgia.

**GENERATION X**  
This younger generation might have exposure to many of the artists, songs and were interested in the devices, yet they might not have ever seen a magnetic sound recorder.  
*Experiences:* Exposure, Enlightenment, Retro, Historical, Eye-Clearing, Hip, Cool.

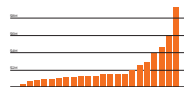
**NEW SILENT GENERATION**  
The youngest generation will probably have no exposure to either the music or the device themselves. The exposure for them becomes a complete learning and an extended learning with their parents or grandparents, and learn about sound.  
*Experiences:* Pop/Rock, Serious, Learning, Dancing, Singing.

**SOLUTION:**  
A multi-faceted, interactive museum that caters to the magnetic sound recorder to be of interest to every age group.

- The majority of the devices will be displayed in a standard way allowing for the all generations to appreciate the physical and mechanical value of each device and their evolution through time.
- The restoration zone is located adjacent to the rest area so all visitors can admire the specialists as they repair and restore the sound recorders.
- Old and new collide with the live performance zone. This central area will be booked for current artists, but also cover a lot of specific artists from past decades. These live performances will be recorded on all the magnetic sound recorders to preserve that rich character.
- The gift shop is located near the entrance for tourists and window shopping to slip in and shop through an inventory of music, memorabilia, and novelties. The live performance recordings will be digitized and sold on vinyl or CD albums.
- The temporary exhibit will cycle between exhibits two to three times a year. The exhibits will be of or related to sound and magnetic recording. This will ensure those that have visited will return on a more frequent basis.



## WHY AUSTIN?



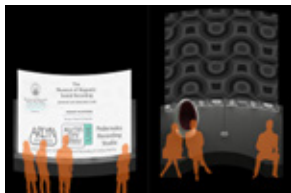
**VINYL SALES (1993-2014)**  
As shown through the increase of vinyl record sales from 1993-2014, it is becoming more of a trend to experience music through otherwise antiquated audio mediums, such as vinyl records. This current trend along with the alternative music culture in Austin will create a positive outcome for the museum.

## THE COLLECTION



The collection contains over 200 magnetic sound recorders ranging from 1950s and the 1960s, and edited each recorder chronologically by device.





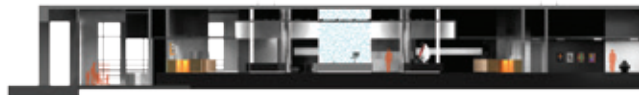
The digital screens could either have presented facts presented as them using 3D/4D screens.



The screens could also have offered opportunities as used on multiple sides simultaneously.



Elevation: 1/16"=1'



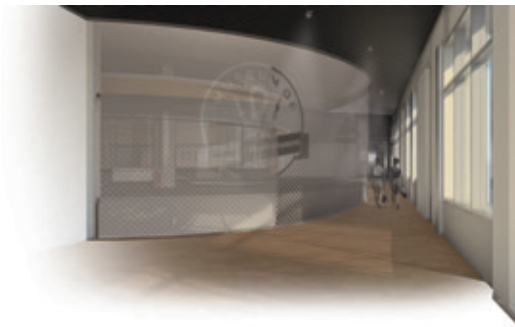
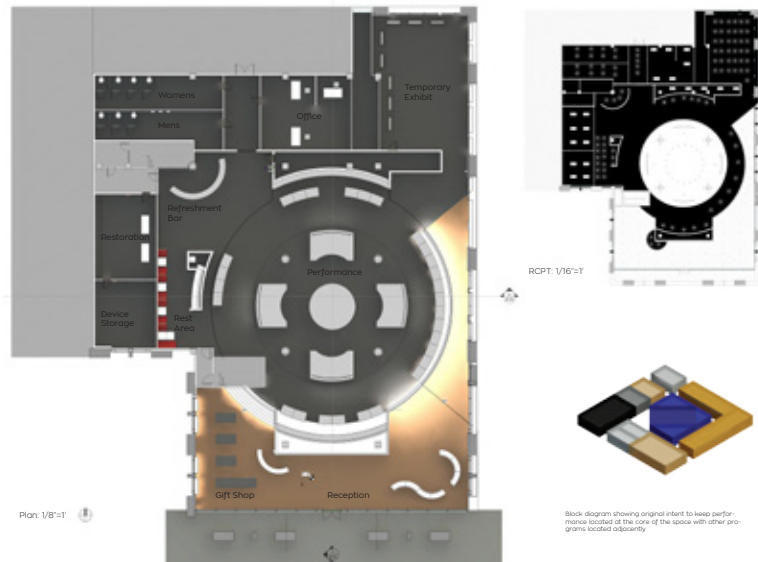
East-West Section: 1/8"=1'



North-South Section: 1/8"=1'







# Cathryn McCall

## Third Year Interior Design



My name is Cathryn McCall and interior design is not something I envisioned myself doing when I was younger. Growing up, I always had a knack for writing. So when it came time to pick a profession, I assumed I would become a journalist or an author of some kind. However, after spending a few years as a communication major at LSU, I decided to pursue other interests. It was during this time that I did a lot of work for Habitat for Humanity, and it introduced me to the world of design and construction. Taking a project from start to finish and seeing the genuine joy on the faces of deserving homeowners, led me to pursue a degree in interiors. Transferring to UT Austin and being admitted into the School of Architecture was the first step in my life's biggest transition. Although this major is the most challenging task I've ever embarked on, it is truly the most rewarding. I hope to pursue a future in the retail industry of interior design, while exploring philanthropic and charitable organizations within my community.



The Museum of Sound Austin is an environmentally friendly exhibition and interactive space that showcases the evolution of sound recording technology. With a heavy emphasis on restoration, MOSA showcases musical artifacts and their past, present and future. This strong tie between restoration and making the old new, or bringing the past to the present, sparked this "cradle-to-life" concept, where these devices are revived and maintained here in the museum. The focus of this project is reclaiming sound using reclaimed materials.



**Austin, Texas** is **LIVE**. Known as "The Live Music Capital of the World," the city of Austin is home to several world-renowned international music festivals like Austin City Limits, South by Southwest, and Fun Fun Fun Fest. MOSA's downtown location is conveniently located among other music venues like Austin Music Hall and Auditorium Shores, making it a destination for concert-goers and music-lovers.

**Austin, Texas** is **GREEN**. Austin is consistently ranked as a top "Green City" by Mother Nature Network and EcoWatch. With a goal to be carbon neutral by 2020, Austin Energy is the nation's top seller of green energy. The city is also committed to protecting its natural resources, with 20 parks, 12 nature preserves, 26 greenbelts and more than 50 miles of trails. The Austin community is environmentally-conscious and active.



# MAGNETIC SOUND RECORDING

THE EDISON CYLINDER PLAYER AND RECORDER (PICTURED FIRST), WAS THE PRECURSOR TO MAGNETIC SOUND RECORDING. THE CYLINDER RECORDER AND PLAYER CAPTURED SOUND USING VIBRATIONS. IN THE 1930S AND THE 1940S, RECORDING DIRECTOR ALVARO CAMERO TO VOGUE PRODUCING VERY HIGH QUALITY SOUND RECORDINGS. HOWEVER, THE BARRY BOOMERS WERE THE FIRST TO REALIZE THE BENEFITS OF MAGNETIC TAPE TECHNOLOGY. THE KEY COMPONENTS OF MAGNETIC TAPE, IS THE TAPE CAN BE COPIED, EDITED, ERASED AND REUSED WITHOUT COMPROMISING THE QUALITY OF SOUND.



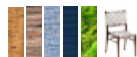
RCP  
SCALE: 1/4" = 1'-0"



LIBRARY GLOBE PENDANT



CUSTOM LIGHT FIXTURE - CAFE



FINISH SELECTION



FRONT ELEVATION



LIBRARY RENDERING



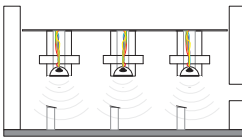
CAFE RENDERING



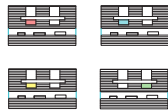
WEST - EAST SECTION 01



SOUND PORTAL RENDERING



SOUND PORTAL ACOUSTIC DIAGRAM



SOUND PORTAL COLORED LIGHT DIAGRAM



HEADPHONE BAR DIAGRAM



WEST - EAST SECTION 02



SOUND BOOTH RENDERING



HEADPHONE BAR & RESTORATION  
ARCHIVE RENDERING

# Kristin Miller

## Third Year Interior Design



I am a 21-year-old interior design student at the UT School of Architecture with a passion for two things: interior design (true) and writing short biographies (false).

At age 12, I saw HGTV for the first time. For a girl who answered the childhood question "What do you want to be when you grow up?" with "Artist," it was love at first sight. Born and raised in Austin, Texas by parents who met in the UT Tower, my newfound love was met with ample pre-teen ambition and resulted in this Google search: UT interior design. I received my School of Architecture acceptance on my 18th birthday.

Architecture school has taught me the skills I need to create and execute beautiful and functional spaces. The way an interior can empower an individual to affect change is contagious, and there are so many in need of that encouragement. I want to work at a firm that provides beautiful and comfortable housing for people without a home and in need around the world. I want what starts here to change the world, and that's (true).



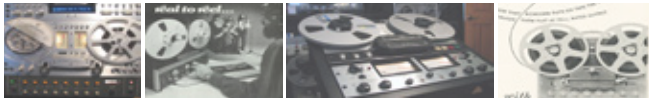


## THE PROGRAM



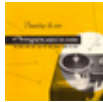
## THE SITE

Located on the corner of Cesar Chavez and Guadalupe Street in downtown Austin, Texas, the Sound Recording Museum is plugged into the live music capital of the world. Blocks away from the legendary venues music goes to, this location provides easy access to downtown and will be seen by thousands every single day.



## THE COLLECTION

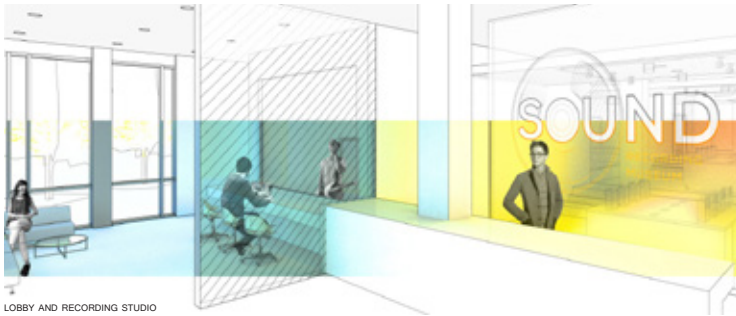
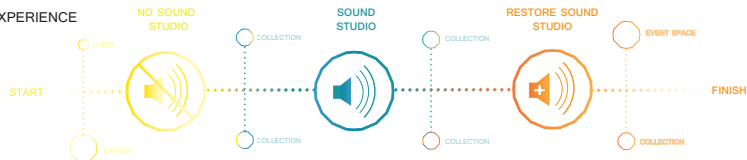
The Sound Recording Museum in Austin, Texas houses over 200 real to reel tape recorders from over 90 different companies and their adjacent equipment (microphones, speakers, sub woofers, and mixing boards). Along with the collection are the original advertisements that ran in the middle of the 20th century, inspiring the interior color coordination.



## THE CONCEPT

The experiential concept for the Sound Recording Museum is the heighten the visitor's sensitivity to sound before hearing the unique and vintage sound quality of real to reel tape recorders. The spatial concept is to create spaces with and without physical walls, denoting space with frosted glass, transparent glass and with lights to obscure and heighten particular views.

## THE EXPERIENCE



LOBBY AND RECORDING STUDIO



EAST FACADE



SOUND BARRIERS

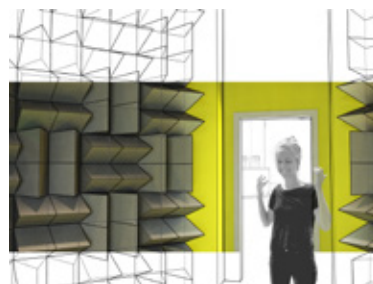


DISPLAY ZONING



## NO SOUND STUDIO

With two walls separated by an air gap, as well as interior sound baffling, the No Sound Studio, an anechoic chamber, will allow visitors the experience of hearing no sound, a phenomenon that is currently reserved to universities and research institutions. By beginning with no sound, it will heighten the perception of sound through the remainder of the visit. Architecturally, this door is closed for sound capture.



## SOUND STUDIO

The Sound Studio will engage visitors with tactical interaction with sound recorders. Playing music videos and other content related to the visitor's selected music choice, the visitor will hear the vintage sound of real to reel tape recorders. Architecturally, this studio does not include a door to propagate sound and frosted glass windows that will be projected on and be visible from both inside and out, to draw the visitor in.



## RESTORE SOUND STUDIO

The Restore Sound Studio will be a working office for sound engineers to refurbish and maintain both the in-house collection, but the sound recorders of other institutions. Periodically, these engineers will also give demonstrations and teach their craft to a new generation. Architecturally, the interior includes storage and desks, while the exterior includes long, long windows to highlight the worker's hands inside.







EVENT SPACE



WHITE CORIAN



FROSTED GLASS



ORANGE CARPET



CONCRETE



YELLOW CARPET



TEAL CARPET



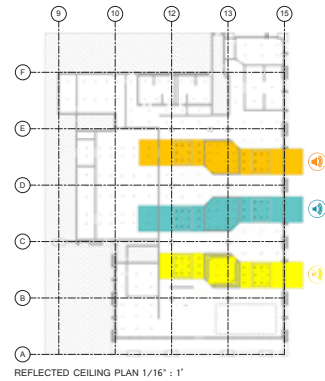
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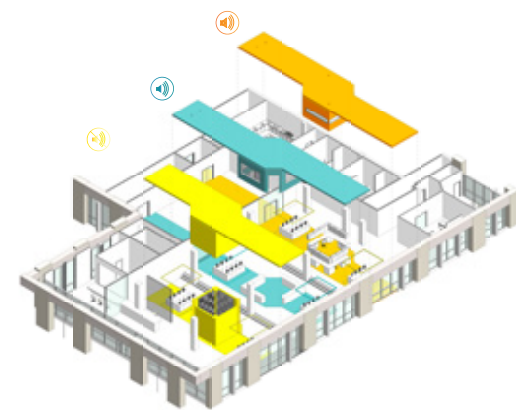
SPOTLIGHT



IN-GROUND LED



FURNITURE



FLOOR AND CEILING AXON



PERMANENT EXHIBITION



EXTERIOR ELEVATION 1/4" : 1'

# Sarah Proefrock

## Third Year Interior Design



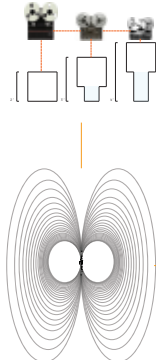
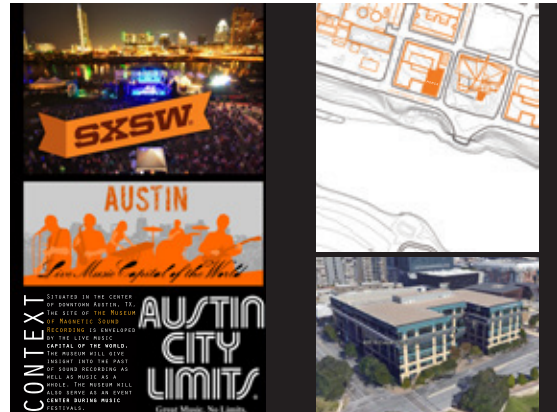
My passion for design developed at a young age and I have since enjoyed every opportunity to practice it. As an interior design student at the University of Texas at Austin, I have received unparalleled experience in the design process from schematic design all the way to selecting final finishes. My first year at UT, we took a field trip to Dell Children's Medical Center here in Austin and it truly inspired me. Upon graduation, I aspire to become a designer at a firm specializing in healthcare. One of the reasons I love design so much is how it can influence the well-being of the people that are encompassed by it.

The Museum of Magnetic Sound Recording was designed to become a manifestation of "intrigue" and "discovery" to keep visitors looking forward to the next encounter of exhibition, recording studios, or just a lounge to grab a coffee and rest before continuing through the museum. For visitors to thoroughly enjoy the individual pieces in the collection, it is separated into four permanent exhibition areas that organize the collection by decade. When a visitor is not enjoying the museum by day, they are welcome to return for events at night as the temporary exhibit turns into the event center and it as well as the cafe and lounge are activated as a place for people of the community to gather and enjoy everything else this museum has to offer.

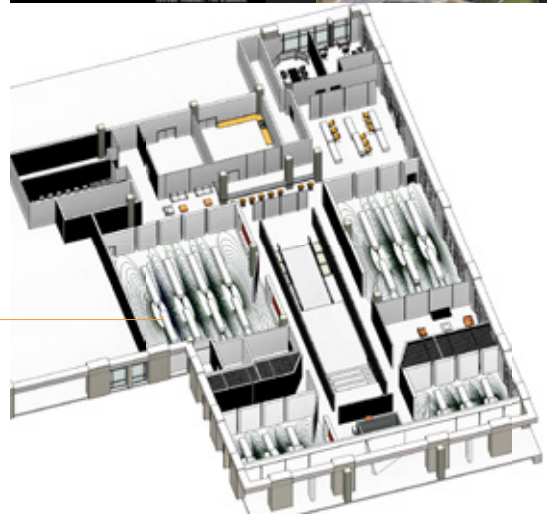


## CONCEPT

THE MUSEUM OF MAGNETIC SOUND RECORDING WILL CREATE A SENSE OF DISCOVERY AND INTRIGUE THROUGH THE USE OF VISUAL, AURAL, AND TACTILE. THE COLLECTION IS LARGE, AND WILL CONTINUE TO GROW. VISUAL AURAL WILL ALSO ALLOW THE VISIBILITY OF THE DISPLAY TO STAY AT A MEDIUM IN ORDER TO INDIVIDUALLY APPRECIATE ALL OF THE PIECES IN DISPLAY. THE MUSEUM WILL UTILIZE FLEXIBILITY AND TOLERANCE TO ALLOW THE SPACE TO CHANGE IN RESPONSE TO DIFFERENT TEMPORARY EXHIBITION AND EVENTS.



THE DISPLAY UNITS ACT AS MAGNETS CREATING THE MAGNETIC FIELD IN THE FLOORING FEATURE.

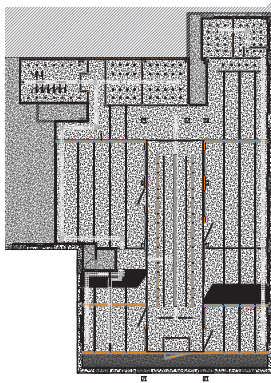


THE CORE HALLWAYS SERVE AS THE SPINE OF THE MUSEUM. THE COMPRESSION IN THE DARK, NARROW HALLWAYS SERVE AS A SORT OF WAYFINDING INTO THE RELEASE OF THE BRIGHT EXPANSE OF THE EXHIBIT AND RECORDING AREAS.



FLOOR PLAN: 1/8"-1"





RECESSED LED LIGHTING SPANDS THE MUSEUM

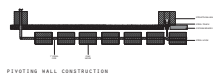
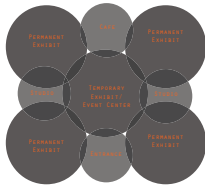


RECORDING STUDIO: ACOUSTIC CEILING TREATMENT

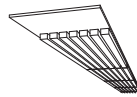
REFLECTED CEILING PLAN: 1/32"=1'

## DENSITY

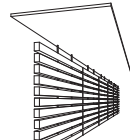
THE COLLECTION HAS BEEN DIVIDED INTO 4 DIFFERENT EXHIBITIONS IN ORDER TO KEEP THE DENSITY OF THE DISPLAY AT A MODERATE. ANY OBJECTS NOT ON DISPLAY WILL BE IN STORAGE UNTIL A NEW DISPLAY IS ARRANGED.



PIVOTING WALL CONSTRUCTION



EVENT CENTER

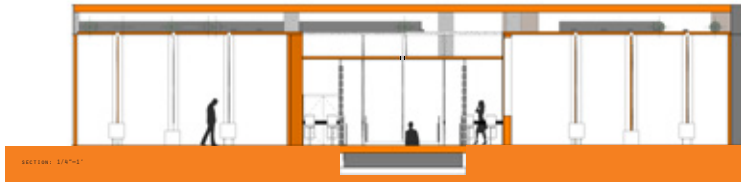


TEMPORARY EXHIBIT



## FLEXIBILITY

THE CORE OF THE MUSEUM HALLS AS A TEMPORARY EXHIBIT AS WELL AS AN EVENT CENTER. THE WALLS OF THE TEMPORARY EXHIBIT TURN INTO THE CEILING OF THE EVENT CENTER FROM WHICH LIGHT FILTERS THROUGH THE BOTTOM OF THE WALL IS PERMANENT AND ACTS AS A WALL DURING EVENTS.



SECTION: 1/8"=1'

# Elizabeth Quan

Third Year Interior Design

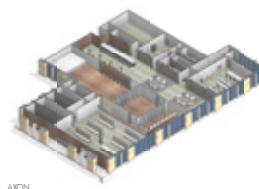


My name is Elizabeth Quan and I am a 23 year old interior design student from Guatemala City. What sparked my interest in this field was when my parents built our house when I was 12 years old. They let me share my ideas and help design parts of the house. Looking at design magazines and watching interior design shows, such as Top Design, also lead me to major in this field. The interior design program at The University of Texas at Austin is a great combination of interior design and architecture, and it has also provided me with many opportunities to study abroad and network. I hope that in the future I can work for a hospitality firm where I can be involved in all aspects of the design.

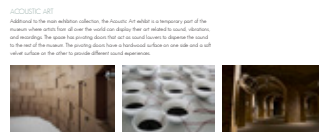


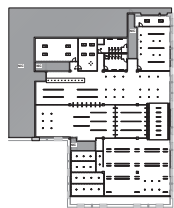
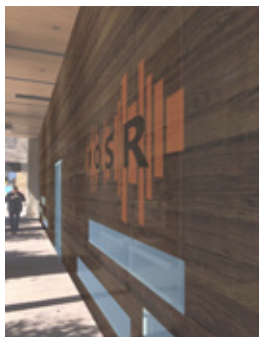


The Museum of Sound Recording is a space for all ages who are interested in sound, its vibrations, and music. It encourages personal creativity and sound interaction as well as curiosity in the history of sound recording. The vast collection of recording devices will be displayed in the entrance and in the core of the building, thus becoming the main attraction. Through the use of "Make Your Own" recording studios, visitors can create recordings and then listen/experience their sound in the event center. Sound artists can use the Acoustic Art gallery to display their creations. The overall goal of the venue is to promote creativity with sound for both visitors and artists.



AXION





REFLECTED CEILING PLAN 1/16" = 1'



PLAN 1/8" = 1'







SECTION 1/4" = 1'

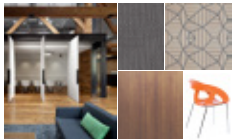
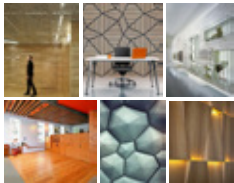


AUDIENCE

The targeted audience for the museum would be anyone who is interested and motivated in learning about history and be able to observe and learn about the history of social movements through as well as other the surrounding studies. The focus of the surrounding studio is to be a service rather than just an interactive attraction to visitors.

TRANSPARENCY

The exhibition spaces open quality allows for straightforward access into the other spaces of the museum. The design for the exhibition is to be a frequently viewed space as well as a central point in the building. The parking design in the historic art exhibit allow for views into the space at all times as well as to avoid any lingering throughout the museum.



# Laura Sockrider

## Third Year Interior Design



I am a 22 year old Interior Design student from Pearland, TX. I became interested in the field of architecture during my travels to Portugal, Scotland and Ireland. I loved being able to experience history and see firsthand the innovation of architecture. I have always had an attention to detail and an eye for color. My main goal in pursuing Interior Design is to help people and improve the relationship between the building and daily life. Throughout my academic career, I have managed a busy schedule by prioritizing and multi-tasking. I have a passion for music and have been a dedicated member of The University of Texas Longhorn Band for four years as a flute and piccolo player.

Thus, the Museum of Magnetic Sound Recording studio project was a great opportunity to apply my love for music and the industry to a real application. The prospect of this Museum in Austin is extremely exciting and I am honored to have been able to develop ideas for it.

Next, I look forward to pursuing a career in healthcare design, in order to help people become and remain well. The field of healthcare design is expanding and becoming more versatile and enriched, I am thrilled to see where design leads me in the future!

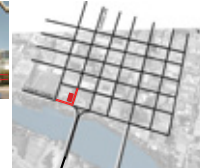


## MUSEUM of SOUND RECORDING

THE GOAL OF THE MUSEUM IS TO REPRESENT THE HISTORY OF SOUND RECORDING AND EXPRESS ITS POTENTIAL THROUGH THE EXHIBITION OF MAGNETIC AND DIGITAL RECORDING DEVICES.

THIS PROJECT OFFERS A VENUE FOR ENTERTAINMENT AND EDUCATION, THROUGH MUSICAL PERFORMANCE AND EXPERIENTIAL IMMERSION.

### CONTEXT AUSTIN, TEXAS



### MISSION

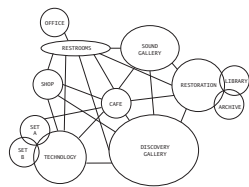
TO CREATE AND MAINTAIN A PUBLIC MUSEUM IN AUSTIN, TEXAS DEDICATED TO THE RESEARCH, ACQUISITION, RESTORATION AND PRESERVATION OF VINTAGE SOUND RECORDING DEVICES, THEIR MEMORABILIA, RELATED MUSIC AND BROADCASTS AND TO SERVE AS AN EDUCATIONAL RESOURCE FOR THOSE INTERESTED IN THE SOUND RECORDING INDUSTRY.

AUSTIN, TEXAS IS A PRIME LOCATION FOR THE REALIZATION OF A SOUND RECORDING MUSEUM BEING THE LIVE MUSIC CAPITAL. THE MUSIC CULTURE PRESENCE AND APPRECIATION FOR THE CRAFT OF RECORDING IS INTEGRAL TO THE SUCCESS OF THIS MUSEUM.

### INSPIRATION CONCEPT IMAGERY



### PROGRAM EDUCATION & ENTERTAINMENT



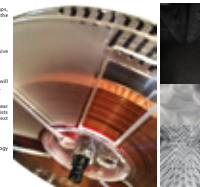
**LOBBY** Guest entrance of formal perspective around main reception. The information desk for staff, maps, programs, checks out photo and headphones to loan to the different recording devices in use navigate through the exhibit. The gift shop is located at the entrance and sells hand printed t-shirts, jewelry and literature.

**BAR & LOUNGE** The main gathering space in the museum offers a place to relax and mingle as well as space to live performance, lectures, and shows. A flexible space of transition between the live information interactive program use.

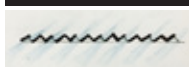
**PERMANENT COLLECTION EXHIBITION** A rotating equipment exhibit on the corner of the time period and artist that used them. Nothing is removed from the queue, the more fragile artifacts will be placed out of reach. Period accurate recording studios replicate an immersion into the world of music recording.

**TEMPORARY EXHIBITION** An rotating exhibit hall will feature special collections that will rotate annually to keep the museum relevant and interesting to a regular audience. This space can feature influential artists and recordings as well as other sound and media collection. The rental will bring these artifacts to life with content and interactivity, to create a complete understanding and appreciation.

**RESTORATION** Make access to view the process of restoration and more controlled environment to research projects of the museum, manufacturing companies, recording engineers/producers and supporting technology and view the about artists and product records.



### FACADE TREATMENT

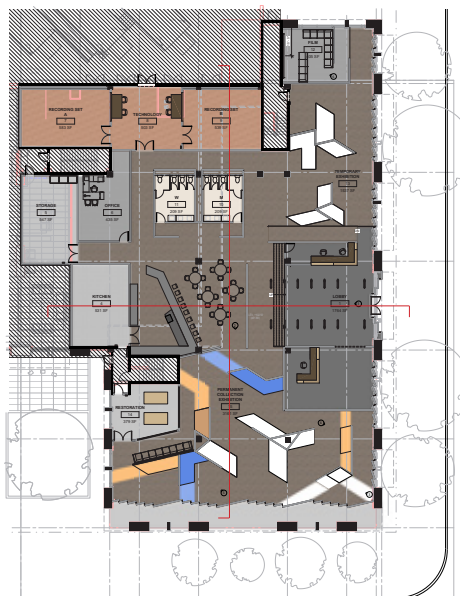
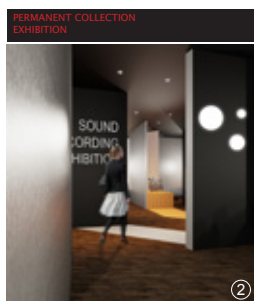


UTILIZE AN ANGLED CONDITION OF THE FACADE TO CONTROL THE VIEW INTO AND OUT FROM THE MUSEUM.

THE GLAZED PORTIONS CORRELATE TO THE ORIENTATION AND DIRECTION OF TRAFFIC, AN OPPORTUNITY OF SPARKLE AND CONTRAST IS CREATED DEPENDING ON THE TIME OF DAY.



1

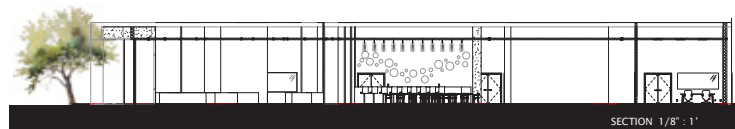
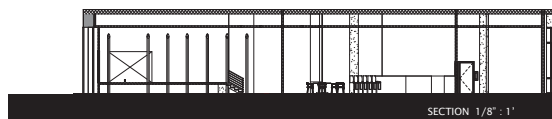
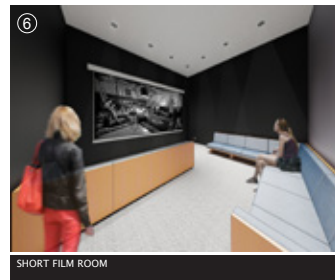
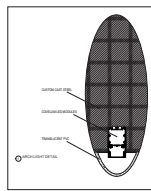
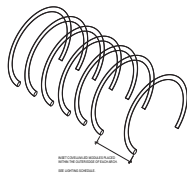


VINTAGE SOUND  
RECORDING DEVICES  
REEL TO REEL  
MICROPHONES

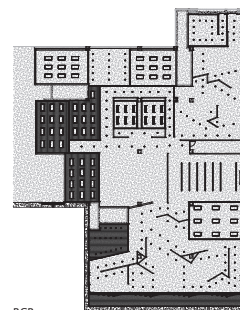
MEMORABILIA  
ADVERTISEMENTS

RELATED MUSIC +  
BROADCASTS  
CELEBRITY ARTISTS





AXON



RCP

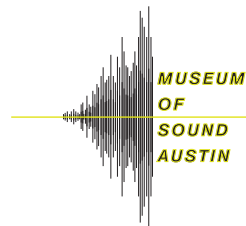
# Raquel Torres

Third Year Interior Design



I am a 21 year old Interior Design student from Houston, TX. I have always been interested in Art and Architecture, and the Interior Design Program at UT has become a way to meld my two interests.

My initial concept for this semester's studio was to create a space that felt more interactive rather than observational for museum goers that come to see the large collection of recording equipment. This was achieved through the use of glass envelopes at different scales for personal and public programs. These glass envelopes created invisible boundaries that separate user from viewer while maintaining an interactive feel through the exposing of display, programs, electrical wiring, and mechanical systems.



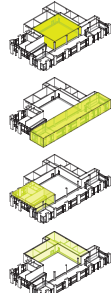
# MUSEUM OF SOUND AUSTIN

## SITE

THE MUSEUM OF SOUND IS LOCATED IN THE MIDDLE OF DOWNTOWN AUSTIN, TEXAS. THE BUILDING WOULD BE SITUATED ON THE CORNER OF THE INTERSECTION OF THE HIGHWAY 10 AND THE HIGHWAY 10. THE BUILDING WOULD BE SITUATED ON THE CORNER OF THE INTERSECTION OF THE HIGHWAY 10 AND THE HIGHWAY 10. THE BUILDING WOULD BE SITUATED ON THE CORNER OF THE INTERSECTION OF THE HIGHWAY 10 AND THE HIGHWAY 10.



## MASSING STUDIES

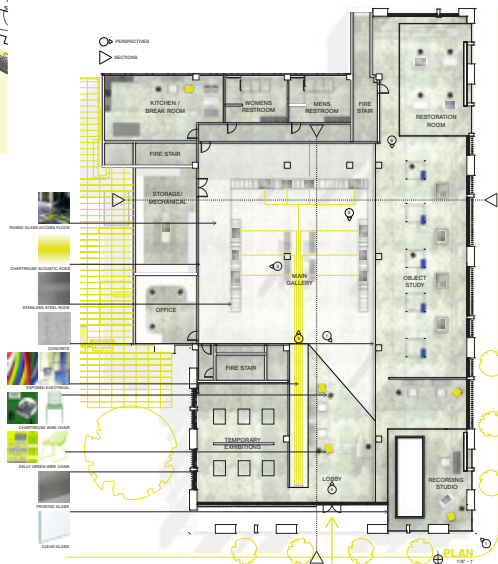


- INTERACTIVE PROGRAMS
- EXHIBITION OBSERVATIONAL PROGRAMS
- TEMPORARY PROGRAMS
- SERVICES

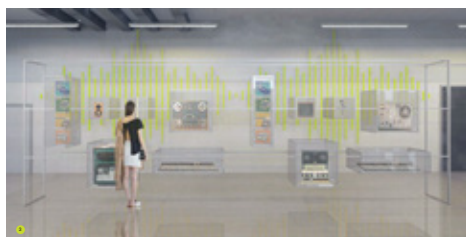


## EXPOSED CONCEPT

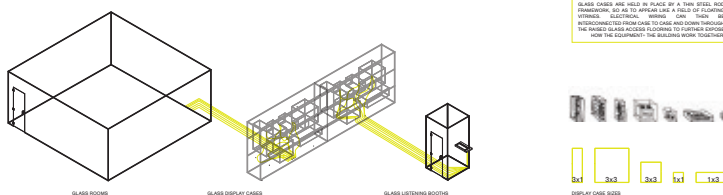
TO CREATE A SPACE THAT IS BOTH A MUSEUM AND A PLACE TO MEET, THE BUILDING WOULD BE SITUATED ON THE CORNER OF THE INTERSECTION OF THE HIGHWAY 10 AND THE HIGHWAY 10. THE BUILDING WOULD BE SITUATED ON THE CORNER OF THE INTERSECTION OF THE HIGHWAY 10 AND THE HIGHWAY 10. THE BUILDING WOULD BE SITUATED ON THE CORNER OF THE INTERSECTION OF THE HIGHWAY 10 AND THE HIGHWAY 10.



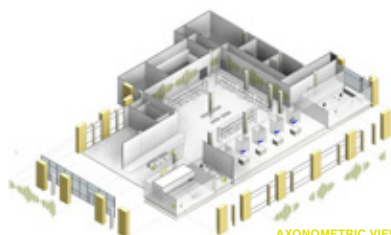




GLASS CASES ARE USED AT SMALLER SCALES FOR THE MAIN GLASS DISPLAY SO THAT THE RECORDING EQUIPMENT CAN BE EXPOSED FROM EVERY SIDE. 5 BASIC SIZES WERE CHOSEN AFTER CAREFULLY ANALYZING THE COLLECTION SO THAT DISPLAY COULD REMAIN FLEXIBLE - INTERCHANGABLE. THE GLASS CASES ARE HELD IN PLACE BY A THIN STEEL ROD FRAMEWORK, SO AS TO APPEAR LIKE A FIELD OF FLOATING VITRINES. ELECTRICAL WIRING CAN THEN BE INTERCONNECTED FROM CASE TO CASE AND DOWN THROUGH THE RAISED GLASS ACCESS FLOORING TO FURTHER EXPOSE



## SOUTH SECTION



### AXONOMETRIC VIEW



# Sheridan Treadwell

Third Year Interior Design



I was born and raised in Lubbock, Texas, which is right in the middle of nowhere and the source of my Texas accent that becomes more pronounced the closer I am to the Panhandle. My interest in design stemmed from a lifelong love of the visual arts. My family can attest to the fact that many of my childhood afternoons were spent fashioning elaborate creations from paper, glue, and paint. I found interior design in my search for a career path that will allow me to engage with the world in meaningful, creative ways. A perfectionist at heart, I find design to be at the ideal intersection of left-brain and right-brain thinking.

My personal motivation in pursuing an interior design degree is to truly enjoy what I am doing with my life and to improve other's lives in the process. I cannot imagine finding this contentment and satisfaction in any other career. Studying interior design at the UT School of Architecture challenges me everyday to think about the built environment in new and innovative ways, and I'm excited to work in a field that constantly pushes the boundaries of how we interact with the world around us.

When I'm not in the studio, you'll find me on the hunt for the best queso Austin has to offer or tweeting about Kanye West.

# MUSEUM OF SOUND RECORDING

## DESIGN CONCEPT

The goal of the design is to create a **fresh, sensory space** that allows the collection of recorders to stand out as relevant and significant objects worthy of public display. In addition to providing a flexible event space and an interactive recording exhibit. The design will utilize acoustic panels to reflect patterns found in the movement of sound waves. Display devices for the individual recorders will be **acoustically tailored** moments to envelop the visitor in each particular sound. The space feels **innovative and modern** in its features, with elements that recall a vintage lounge space.



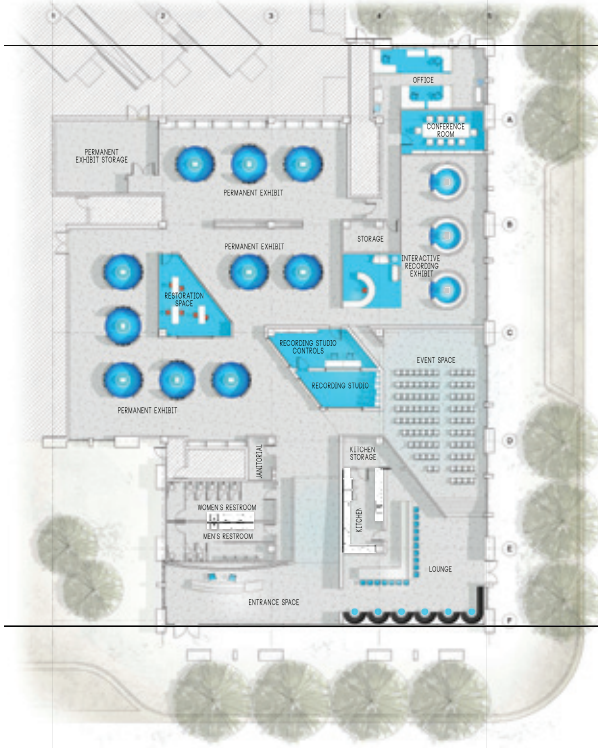
## THE COLLECTION

A museum dedicated to the research, acquisition, restoration and preservation of vintage magnetic sound recording devices, their documentation and history, and to serve as an educational resource for those interested in the sound recording industry.

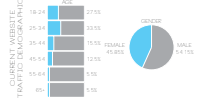
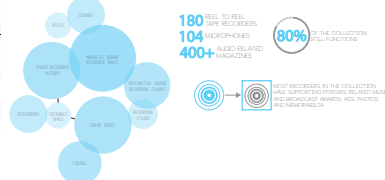
The core is the magnetic sound recording and the tremendous impact it had on sound recording from 1935 through the 1980s.

Displays will include the history of all sound recording from the 1880s to the present, including information on analog, magnetic and digital recording processes.

## CLIENT GOALS



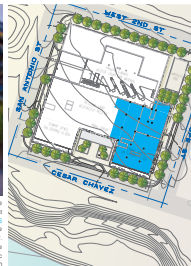
## ADJACENCY DIAGRAM



## THE SITE: AUSTIN, TEXAS



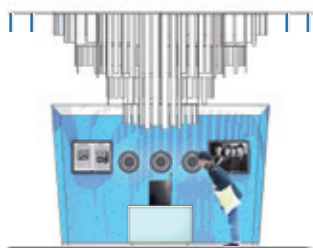
Located in the Live Music Capital of the World, the museum is poised to attract a wide range of music lovers in addition to establishing a niche in the rich music culture Austin has to offer. Within the museum, the event and lounge space has the capacity to be used as a music venue for live performances. The museum also contains unique recording spaces that will allow musicians, artists, and everyday visitors to engage with sound equipment in new and unexpected ways.



The site for The Museum of Sound Recording is in the existing Silicone Labs building on the corner of Cesar Chavez and Guadalupe Street. The southeast corner of first floor tenant space is the proposed location of the museum. This site is approximately 35,000 square feet and has a fully glazed storefront along the full extent of the southern and eastern facades. The vast amount of natural light in the space provides both opportunities and challenges, as the equipment displayed in the museum can be light sensitive.

The downtown location positions the museum in a vibrant part of the city, fostering an environment of engagement and interaction. The site calls for experientially rich interior interventions, as this prime downtown corner should not go unnoticed by passers-by.

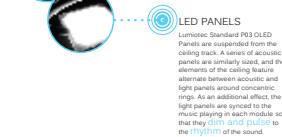
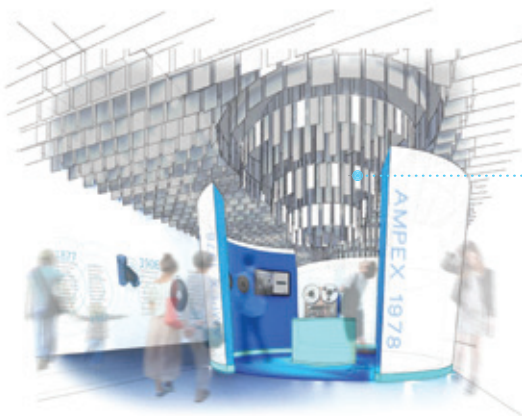




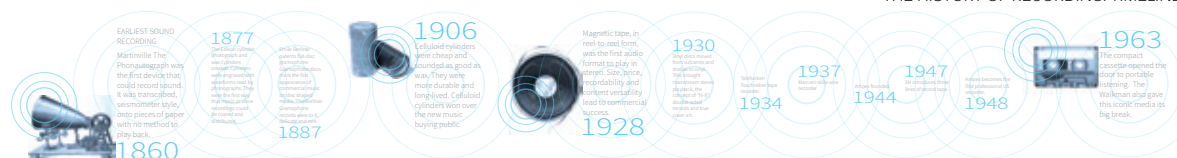
## EXPERIENCING THE COLLECTION: SOUND MOMENTS

A key feature in experiencing the collection is the need to isolate the sound of individual recorders to be able to **discern the unique sound of each**. A series of "sound moments" allows the user to listen to and learn about the sound recorders.

The walls of the pod surround the central display which holds the recorder. The outside of the pod is finished in high-gloss, seamless Corian, and the only indication of what happens on the inside is a simple text stamp noting the year and brand of the recorder. In contrast to this quiet exterior, the interior of the pod is active, **absorbing** sound with felt panels **as well as emitting** the sounds of the recorder. Six speakers are set into these walls, two of which play music from the time period using a digital playback of the original recorder. The other four speakers play the audio of corresponding video screens, which provide supplemental information about the devices. The speakers emit sound at a low volume, **encouraging visitors to come close and listen**.



## THE HISTORY OF RECORDING: TIMELINE







## DAY TO NIGHT: EVENT SPACE

The museum contains a lounge and event space that could be used for a variety of events outside of museum hours. Due to the extensive glazing in these spaces, they have **two different moods** during the day and at night. During the day, the storefront windows light the space while the lowered panels shade it. For evening events, the lighting features within the bar and seating create a different environment, while the backlit acoustic louvers become more of a sculptural feature.

The event space is flexible in layout with the capability of hosting intimate music performances or functioning as an additional gallery space for rotating exhibits. The space is joined to the lounge, which can serve as a coffee shop gathering space during the day, or a lively bar at night.



## FURNISHINGS & FIXTURES

Furniture and light fixtures all have geometric forms, and feel fresh and modern in their colors and materials. Bright, comfortable seating is used in the office space. Bar stools and cafe tables can be found in the lounge, and 90 stacking chairs could populate the event space if needed.



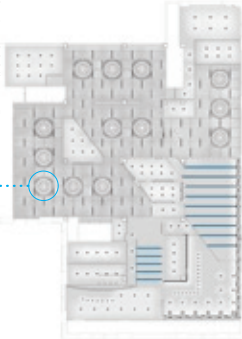
## MUSEUM OF SOUND RECORDING: BRAND

Branding of the museum is a crucial part of engaging with visitors and providing a memorable experience. The Museum of Sound Recording logo incorporates the signature blue found throughout the space, as well as the **circular sound wave graphic**. Representations of this sound wave are implemented in various ways in the museum. The form of the sound wave drives the design of the sound moments. The sound wave form informs a three-dimensional sculptural element in the acoustic panels that hang above.



RCP OF CEILING PANELS OVER SOUND MODULES

# M<sub>SR</sub>



REFLECTED CEILING PLAN



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