Museum of Magnetic Sound Recording

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 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.
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.
THE MUSEUM OF MUSIC AND RECORDING AUSTIN, located centrally in downtown, will offer an energized experience that engages the user with the Austin music scene and recording technology. A variety of spaces allows the user to tailor their experience based on their interests. The space will be organized by a series of thresholds connected by a ceiling plane "tape" that runs throughout. The tape begins to absorb key programmatic elements of the museum. The main exhibition space will feature a rotating selection of recording devices from the existing collection. The user will first pass through a threshold leading them to the "Pick Your Playlist" kiosks where they can select songs to be played through a headset on the various devices as they move through the exhibit. The performance space uses an interpretation of the "tape" to create an acoustic ceiling treatment and booths for seating. Live performances can be recorded on the historic recording devices in an adjacent mini recording studio. This will offer a flexible space for a variety of events to be held including those related to some of Austin's biggest music festivals such as SXSW and Austin City Limits. Additionally, the museum will also offer an expanded recording studio in which artists can privately record on the devices and have their songs produced. This and the performance space, when not being used for live music events, can offer guided tours to museum guests in order to give a behind the scenes look at the recording process and music production. The museum will become an Austin landmark and will doubt become a key contributor to the vibrant music scene.

THE COLLECTION

Interactive Recording Exhibit
Recording Studio
Rotating Exhibit Space
Lobby & Reception
Performance Space
Restrooms
Archive/Storage
Admin Office
Staff Room
Refreshment Bar

SITE

LOOK & FEEL

THRESHOLDS
PROGRAMMATIC CONCEPTS

Relationships
Key spaces will have a relationship to one another which will establish the overall organization. The spaces will be connected and related through a manipulation of thresholds and ceiling plane running throughout.

Flexibility/Convertibility
The exhibit space and performance space will be easily convertible on a day to day basis. They can be used to accommodate various exhibits, performances, and screenings. The main recording exhibit will have the capability to rotate recording devices, microphones, and projection.

Character
The museum will have an eclectic character reflective of the vibrant Austin music scene and the city's cultural values. A bright color palette set against a neutral background accented with unique furnishings will bring this sense of character.
PICK YOUR PLAYLIST

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

CONNECTIONS & SPACE MAKING

Through the dropped ceiling plane, wrapping wall, and floor treatment diagrammed below, a connection is established throughout key spaces of the museum. Within the performance space, the "ceiling tape" begins to manipulate and bend in form to create a suspended acoustic ceiling treatment that wraps the back wall of the stage to contain and delineate space. Within the exhibit, the wrapping of the ceiling plane not only contains space, but creates a drama and change in the environmental feel. The main exhibit spaces uses this advantageously to create an area for projection where videos of the recording devices being restored or used can be played.
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.

Erin Hamilton
Third Year Interior Design
THE LIVE MUSIC CAPITAL OF THE WORLD

TARGETING LOCAL ARTISTS AND THEIR FANS:

Artists can record on older Magnetic Sound Recording Equipment. These recordings will be played in the permanent exhibition space. Iconic artists will have an individual exhibition in the temporary space showcasing their contributions to the Austin Music Scene.

BENEFITS OF TARGETING THIS DEMOGRAPHIC:

These artists come with an built in fan base that will come to view recordings of their music on this equipments. The temporary exhibition is a way to pay homage to iconic Austin artists, while utilizing their enforcement of the Museum.

LIVE PERFORMANCES:

Live performances will draw crowds and foot traffic. Utilizing the client’s ties to SXSW, the venue can be a contributing venue to the event, and can exponentially increase the exposure of the museum to not only locals, but the extreme crowds drawn in by this music event.

The materials of the acoustic devices will be lightly washed wood. The neutrality of the wood in the system will emphasize the multitude of colors inherent in a historic collection of sound equipment. The locally sourced wood will be used to remind the visitor that the location of the Museum is in a historically rustic area of the country, and that this is a collection curated by a couple who have been prominent figures in the Austin music scene. Although the look and feel of wood is ideal, the materially will actually be large heat formed pieces of laminate. The benefits of laminated wood is not only its sustainable nature, and freedom of the form of the material. Intense light and shadow will emphasize the three dimensional nature of the items of the collection and elevate them to art. The experience of each individual item should be intimate and individual. Each piece of sound equipment is part of a collection, but will be treated like an individual piece of art that has its own story.
THE WORK
PERFORMANCE
PERMANENT
EXHIBITION
TEMPORARY
EXHIBITION
CAFÉ LOUNGE
RESTAURANT
MODULAR DISPLAY DETAIL
ENTRANCE RENDERING

1' - 4 1/16''
2' - 2 7/16''
4' - 7 3/8''
1''

MATERIALS
ASH WOOD FLOORING
CONCRETE FLOOR
WOODEN DOWELS
BRASS SHEET

Specifications

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Your Store:
Conroe, TX

Your selected store.

Lowe's Truck Delivery
FREE

Your order will be ready for delivery to

Lowe's Truck Delivery
FREE

Your order can be available for pickup

Today.

Item #: 296943 | Model #: L5200333

$14.95
/2015

Sent by carriers like UPS,

SAP wood is creamy white and may be streaked with heartwood varying from pale yellowish brown to olive green

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http://www.lowes.com/pd_296943_0__?productId=360389
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!
6TH STREET
popular nightlife scene
TEXAS STATE CAPITOL
legislative site and historic building
shopping and dining
AUSTIN CITY HALL
center of city business
LADY BIRD LAKE
popular trails and water activities
ZILKER PARK
festival site and frequented park
AUSTIN, TEXAS

AGE DEMOGRAPHICS
22% 5-18 years old
7% > 65 years old
median resident age 31

POPULATION GROWTH
9.2% growth from april 2010 to june 2013
3rd fastest growth in US

VISITORS
21.3 million visitors annually (2013)

EVENTS
over 92 music events annually including sxsw and acl

MUSIC SCENE
live music capitol of the world
>250 live music venues

CITY POPULATION
890,491 residents
322.48 square miles

WEATHER
>300 sunny days per year, average temperature 70°F

CONCEPT STATEMENT
color, light and the collection come together to create a dynamic and interactive experience.
as the progress of time is an important element of the collection, a timeline display hosting pieces of the collection is an important element of the spatial planning.
as the colored light changes over the experience of the timeline, users are immersed in differing moods and feelings. the changes in color and intensity respond to the music accompanying the particular time period and collection display in the niche.

ACOUSTICAL ENGINEERING

MUSIC
Acoustic engineers use the term "color a room" to describe the color representation of the quality of sound across a room.
The tone color or quality of a musical note that distinguishes it from other notes of the same pitch and loudness.
Example: the same note, pitch and loudness from a guitar and a piano.

SYNESTHESIA

THE COLLECTION
Branding
The Museum of Sound Recording was re-branded to the acronym MOSA, or the Museum of Sound Austin. This decision links the museum to its site, an important music scene. Additionally, the museum of sound is a broader, more universal concept which targets a broader audience.

PUBLIC-VS-PRIVATE AREA

program diagram
display
studio
cafe
kitchen
office
archive
flex/event
turtle
entry

SOUND WAVES
430–790 THZ

LIGHT WAVES
350-700NM/S

DISPLAY MOTION RESPONSIVE DIAGRAM
WAVELENGTH RELATIONSHIP DIAGRAM
THE WORK

Materials as light is an integral part of the experience, materials were carefully selected to further enhance that experience. A neutral color strategy was chosen but materials remain diverse. A special emphasis is given to certain walls and areas with transparent, dichronic, and iridescent materials to contribute to the lighting effects in the display area and around the space.

IRRIDESCENT WALLPAPER
POLISHED CONCRETE
DICHROIC RESIN

Section @1/8"=1'

Archive
Timeline

2d display
feature niche
feature niche
display
event / flex
space
entry

kitchen
studio /
recording
lounge

rr
rr
rr
OFFICE

cafe

space

plan

THE WORK

Materials
as light is an 
integral part of 
the experience, 
materials were 
carefully selected to ... exhibition 
space. 
ACOUSTIC MATERIAL
Storage
city block context
FLEX FLEX
FLEX CAFE FLEX
OFFICE

plan@1/8"=1'
MIX ZONE
audio signal is relevant to motion and adjacency to display niches

SEPARATE MODERATE ZONE
programmatic sound is moderate, noise is separated from the museum

HIGH SEPARATE ZONE
programmatic sound is loud, noise is separated from the museum

MODERATE CONNECTED ZONE
programmatic sound is moderate, not architecturally separate from the museum

Lighting
color and light play an integral role in the experience of the museum.
a barasol ceiling is dropped over the timeline exhibit to create a smooth and neutral even light. this allows the changing led lights in the display niches to be a complete focal point.
additionally, wall washers illuminate the dichronic resin that encloses the archive area. the dichronic material only allows some light to pass, creating an interesting effect on the items hosted within the archive.
when there is someone working in the archive, it is lit from within alerting visitors that they can watch the restoration process.

Section @1/8"=1'

flex space as the museum is in such a wonderful and popular location within the city of austin, a flexible event space is incorporated to host lectures, events, performances, workshops, luncheons, conferences and anything desired. during normal operating hours, in the case that there is no event, the space doubles as a theater to screen interviews and film hosted in the collection.
the space acts as a blank canvas to optimize business opportun...
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!
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.

WHY AUSTIN?

THE COLLECTION

This generation is most likely to have memories of the Magnetic sound recorders. This generation would be most interested in seeing the devices.

Experience:
Reminiscent, Nostalgic

This younger generation might have exposure to many of the artists songs that were recorded on the devices yet they might not have ever seen a magnetic sound recorder.

Experience:
Exposure, Enlightenment, Retro, Historical, Eye-Opening, Hip, Cool.

The youngest generation will probably have no exposure to either the music or the devices themselves. The museum for them becomes a complete learning and fun experience to enjoy with their parents or grandparents and learn about sound.

Experience:
Playful, Sensual, Learning, Dancing, Singing

The majority of the devices will be displayed in a standard way allowing for all generations to appreciate the physical and mechanical value of each device and their evolution through time.

Old and new collide with the live performance zone. This central area will be booked for current artists to do covers of specific artists from past decades. These live performances will be recorded on the magnetic sound recorders to achieve that rich character.

The gift shop is located near the entrance for tourists and window shoppers to stop in and shop through an inventory of music, memorabilia, and novelties. The live performance recordings will be digitized and sold on vinyls or CD-albums.

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.
The digital screens could either have presentations projected on them using SONTE screens. The screens could also have different appearances cast on multiple sides simultaneously.
Plan: 1/8"=1'
RCPT: 1/16"=1'

Block diagram showing original intent to keep performance located at the core of the space with other programs located adjacently.
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.
Austin, Texas is LIVE.
The city of Austin is known as the “Live Music Capital of the World,” 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.

SITE CONTEXT: Austin, Texas

Austin, Texas is GREEN.
Known as a top “Green City” by Mother Nature Network and EcoWatch, Austin is dedicated to perpetuating its green environment. With 206 parks, 12 nature preserves, 26 greenbelts and more than 50 miles of trails, the Austin community is environmentally conscious and active.

CONCEPT
The Museum of Sound Austin (MOSA) is an environmentally-friendly exhibition and interactive space that showcases the evolution of sound recording technology and the cultural impact of music. MOSA is an environmentally-sustainable building, using reclaimed and recycled materials. MOSA features exhibits that focus on the holding, restoration, and entertainment of sound, highlighting the musical past and present.

PERFORMANCE

RESTORATION CORE

EXHIBITION

PERFORMANCE

CIRCULATION

EXHIBITION

CIRCULATION

PROGRAMMATIC

DISTRIBUTION

INTERACTION VS.

DISPLAY

TRAVELING

EXHIBIT

OFFICE

SPACE

STUDIO

RESTROOM

CAFE

ARCHIVE

RESTORATION

WORKSHOP

LOBBY

PERMANENT

EXHIBIT

LIBRARY

MECH. ROOM

LOOK & FEEL BOARD

ON DISPLAY:

THE COLLECTION OF OBJECTS

SOUND PORTAL RENDERING
MAGNETIC SOUND RECORDING

The Edison Cylinder Recorder and Phonograph, introduced in the 1870s, were pioneers in magnetic sound recording. The Edison Cylinder Recorder used tinfoil cylinders coated with a thin layer of paraffin to record sound vibrations. In the 1920s and 1930s, recording onto wax cylinders became popular, producing very high-quality recordings. However, the wax cylinders were environmentally harmful. In the 1930s and 1940s, the benefits of magnetic tape technology began to be explored. Magnetic tape could be written over, erased, and reused without compromising the quality of the recording.
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 COLLECTION

The Sound Recording Museum in Austin, Texas
houses over 200 reel 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 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
lovers love, this location provides
easy access to downtown and will be
seen by thousands every single day.

THE CONCEPT

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

THE EXPERIENCE

LOBBY AND RECORDING STUDIOS

SOUND STUDIO

RESTORE SOUND STUDIO

EVENT SPACE

WHO ELSE

WHAT THE WHAT

START FINISH
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.

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 reel-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 visible from both inside and out; to draw the visitor in.

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 low, long windows to highlight the worker's hands inside.
THE WORK

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.
The Museum of Magnetic Sound Recording will create a sense of discovery and intrigue through the use of visual breaks. Even though the collection is large and will continue to grow, visual breaks will also allow the density of the display to stay at a minimum in order to individually appreciate all of the pieces on display. The Museum will utilize flexibility and tolerance to allow the space to change in response to different temporary exhibition and events.

The intent behind the design of the museum is for intrigue to be the motivation that draws the individual into each space. 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.
**FLEXIBILITY**

The core of the museum works 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 railing during events.

**DENSITY**

The collection has been divided into 4 different exhibitions in order to keep the density of the display at a minimum. Any objects not on display will be in storage until a new display is arranged.

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**Structural Header**

- Steel Track
- Gypsum Board Ceiling
- Steel Hook
- 1" Steel Pipe
- Pine Wood

*Recessed led lighting spans the museum*

*Section: 1/4"=1'*
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 music 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.

DESIGN CONCEPT

By opening a new museum, it 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 music 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.

One of the design goals for the museum is to have the collection be the main attraction; therefore placed in the center of the overall space. The exhibit is located in an open area in the core of the building, giving way to different programmatic elements such as the event center and recording studio. The cafe and souvenir shop also flank the central core.

Additional to the main exhibition collection, the Acoustic Art exhibit is a temporary part of the museum where artists from all over the world can display their art related to sound, vibrations, and recordings. The space has pivoting doors that act as sound louvers to disperse the sound to the rest of the museum. The pivoting doors have a hardwood surface on one side and a soft velvet surface on the other to provide different sound experiences.

AXON
AUDIENCE
The targeted audience for the museum would be anyone who is attracted and interested in recording sound. Visitors will be able to observe and learn about the history of sound recording devices as well as utilize the recording studios. The focus of the recording studio is to be a service rather than just an interactive attraction to visitors.

TRANSPARENCY
The exhibition space's open quality allows for straightforward access into the other spaces of the museum. This allows for the exhibition to be a frequently viewed/visited space as well as a central point in the building. The pivoting doors in the Acoustic Art exhibit allow for views into the space at all times as well as it's sound art dispersing throughout the museum.
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.

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.

FACADE TREATMENT

LOBBY

Grand entrance of forced perspective sound wave sculpture. The information desk for wayfinding, maps, checks out iPods and headphones to listen to the different recording devices as you navigate through the exhibit. The gift shop is located at the entrance and sells sound related trinkets, jewelry and literature.

BAR + LOUNGE

The main gathering space in the museum offers a place to relax and mingle as well as listen to live performances, lectures, and shows. A flexible space of transition between the two information intensive exhibit halls.

PERMANENT COLLECTION EXHIBITION

Recording equipment exhibit in the context of the time period and artists that used them. Nothing IS removed from the guest, the more fragile artifacts will be placed 'out of reach'. Period accurate recording studios vignettes are immersive into the world of music recording.

TEMPORARY EXHIBITION

This rotating exhibit hall will feature special collections that will appear seasonally to keep the museum relevant and interesting to a repeat audience. This space can feature influential artists and musicians as well as related sound and media collection. This method will bring these artifacts to life with context and relatability, to create a complete understanding and appreciation.

RESTORATION

Public access to view the process of restoration and more controlled environment to research profiles of the inventors, manufacturing companies; recording engineers/ producers and supporting technology and view the album artwork and product manuals.

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THE WORK
PERMANENT COLLECTION
EXHIBITION
VINTAGE SOUND RECORDING DEVICES
REEL TO REEL MICROPHONES
MEMORABILIA
ADVERTISEMENTS
RELATED MUSIC + BROADCASTS
CELEBRITY ARTISTS

PLAN 1/8" : 1'

VINTAGE SOUND RECORDING DEVICES
REEL TO REEL MICROPHONES
MEMORABILIA
ADVERTISEMENTS
RELATED MUSIC + BROADCASTS
CELEBRITY ARTISTS

THE WORK
INSET COVELUM LED MODULES WITHIN THE OUTER EDGE OF EACH ARCH.
SEE LIGHTING SCHEDULE.
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.
The Museum of Sound is located in the middle of downtown Austin, housed in the Silicon Labs building on two of Austin's main streets; Guadalupe and Cesar Chavez. The museum's southern facade looks directly onto Lady Bird Lake. This desirable location is just minutes away from the Capitol as well as some of Austin's best live music and restaurants.

Exposed concept to create a space that feels interactive rather than observational for museum-goers that have come to see the large collection of recording devices, mixers, speakers, microphones, and memorabilia. This is achieved through the use of glass envelopes at different scales for personal + public programs. These glass envelopes will create invisible boundaries that separate user from viewer while maintaining an interactive feel through the exposing of display, programs, electrical wiring + mechanical systems.
EXPOSED DISPLAY

Display cases are used at smaller scales for the main gallery 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 and interchangeable. 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 how the equipment and the building work together.
Exposed Program:

Glass enclosures are used at larger scales for the recording studio, restoration room, and private listening booths so that these programs can become more interactive rather than observational. The glass recording studio and restoration room extend past the facade to become the first experience with the museum. The listening booths are at a more personal scale where one can go inside and listen to music that was recorded on the devices using original headphones.

Exposed Ceiling:

To further explore the concept of exposure, the ceiling is left unmasked. Electrical conduit and mechanical systems will be unhidden along the ceiling plane as well to show how the recording equipment interacts with the building's systems. Hanging linear pendant lighting is then dispersed throughout the museum to create an evenly lit space. Acoustical ceiling tiles are used in areas where soundproofing is a necessity, such as the recording studio, restoration room, listening booths, and temporary gallery where related sound exhibitions will take place.
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.
THE COLLECTION

A museum dedicated to the research, documentation, and preservation of technology, art, culture, and history associated with the recording and playback of sound. Displays will include the history of analog sound recording from the 1800's to the present, magnetic sound recording from 1935 through the 1980's, and the tremendous impact it had on sound recording. The displays also serve as an educational resource for those interested in the sound recording industry. The museum will feature a diverse array of interactive sound recording exhibits, including information on analog, magnetic, reel to reel, tape recorders, other recorder history, audio related magazines, and broadcast awards, ads, photos and memorabilia.

THE SITE: AUSTIN, TEXAS

The downtown location positions the museum to attract a wide range of music lovers in addition to establishing a niche in the rich music culture of Austin has to offer.

Tenant space is the proposed location of the museum. This site is approximately 15,000 square feet and has a fully glazed storefront. The downtown corner should not go unnoticed and broadcast awards, ads, photos and memorabilia.

The main lobby will allow musicians, artists, and everyday passers-by to experience rich music culture in a relaxing and inspiring environment of engagement and interaction. The downtown location positions the museum to attract a wide range of music lovers in addition to establishing a niche in the rich music culture of 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 will feature a diverse array of interactive sound recording exhibits, including information on analog, magnetic, reel to reel, tape recorders, other recorder history, audio related magazines, and broadcast awards, ads, photos and memorabilia.
THE WORK

EXPERIENCING THE COLLECTION: SOUND MOMENTS

3FORM

1/4" thick, blue tinted with light diffusing film. Used in sound module bases and desk/counter bases.

COLOR SCHEME

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.

EARLIEST SOUND RECORDING

Martinville

The Phonautograph was the first device that could record sound. It was transcribed, seismometer style, onto pieces of paper with no method to playback.

1860

The Edison cylinder was created. Cylinders were engraved with waveforms read by phonographs. They were the first way that music or voice recordings could be copied and distributed.

1877

Emile Berliner patents flat-disc gramophone. Gramophone discs mark the first appearance of commercial music on disc shaped media. The Berliner Gramophone records were lo-fi, delicate and rare.

1887

Celluloid cylinders were cheap and sounded as good as wax. They were more durable and long-lived. Celluloid cylinders won over the new music buying public.

1906

Magnetic tape, in reel-to-reel form, was the first audio format to play in stereo. Size, price, recordability and content versatility lead to commercial success.

1928

Vinyl discs moved from vulcanite and shellac to vinyl. This brought mainstream stereo playback, the concept of "hi-fi", double-sided records and true cover art.

1930

Telefunken Toschreiber tape recorder.

1934

Marconi-stille wire recorder.

1937

Ampex founded.

1944

3M introduces three lines of record tape.

1947

Ampex becomes the first professional US recorder.

1948

The compact cassette opened the door to portable listening. The Walkman also gave this iconic media its big break.

1963

THE HISTORY OF RECORDING: TIMELINE

LED PANELS

Lumiotec Standard P03 OLED Panels are suspended from the ceiling track. A series of acoustic panels are similarly sized, and the elements of the ceiling feature alternate between acoustic and light panels around concentric rings. As an additional effect, the light panels are synced to the music playing in each module so that they dim and pulse to the rhythm of the sound.

SOUND PANELS

Recycled polyester blue felt panels face inside of sound modules and entrance space walls.

ECHOPANEL

Acoustic panels made from recycled PET plastic bottles. Blue and white panels laminated together using low VOC adhesive. Custom lengths and widths.

CORIAN

3/4" white seamless Corian faces the exterior of the sound modules.

CONCRETE

Dark gray stained concrete with epoxy sealant.

LED PANELS

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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 louvered 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.
A special thanks to everyone that made this semester possible.

Reviewers:
Clay Odom        Michael Benedikt
Nerea Feliz      Steven Moore
Allison Gaskins  Ulrich Dangel
Keith Simon      Kory Bieg
Richard Cleary

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Dr. Michael Habermann| UT Austin
Jeremy Burks & Kirk Anders| Austin Art Services
Jen Wong| UTSOA
Shawn Dubiel| STG
Kendra Locklear-Ordia| Gensler

Spectrum Lighting
University Co-op
Materials Lab