

Downtown Plaza Design Team Photos of Previous Projects



Current Photo of Downtown Plaza before Construction

North Little Rock, AR

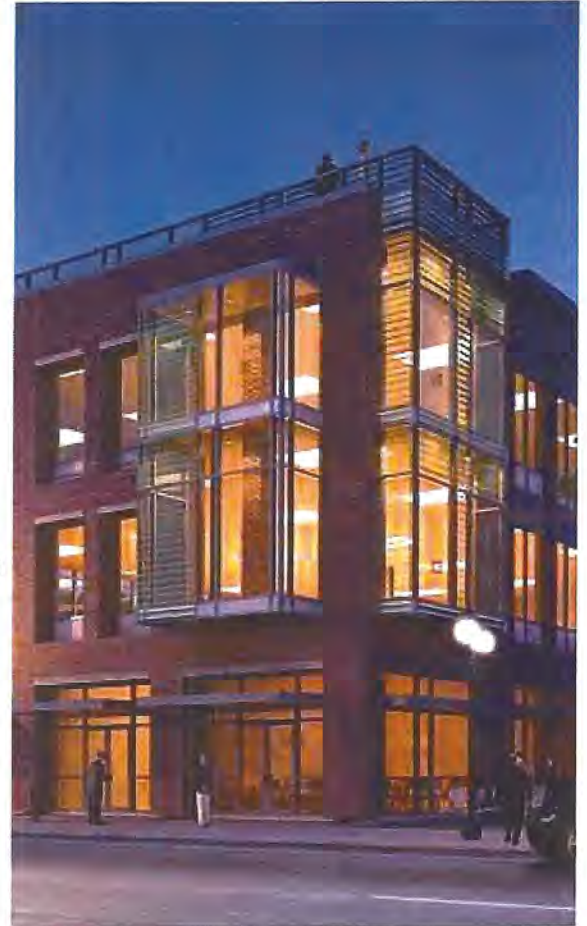
Firm Profile

OUR HISTORY:

TAGGART / Architects, founded in 1974 by Burt Taggart Jr., Charles Foster and Buck Matthews in Little Rock, Arkansas is currently located in North Little Rock and Fayetteville. To the right you will see our future North Little Rock office. The 21 person firm is presently owned by Jerry Currence, Bill Gray, Mike Callahan and Bram Keahey who vigilantly continue the firms long traditions of SERVICE and DESIGN. These simple ideas continue to define the firm's core values.

OUR PRACTICE:

The firm is a broad based practice which enjoys working on a wide variety of project types, which not only keeps things interesting and fulfilling for our team members but allows us to react to shifts in the market place. Amazingly TAGGART / Architects is growing, adding staff and looking forward to relocating into North Little Rock's historic Argenta Arts District www.argentaartsdistrict.org, an energetic district, which will provide an enriching environment for our team members and clients. The new Office building will also provide the firm with much needed expansion space.



OUR MARKET:

TAGGART / Architects maintains two office locations in Arkansas but is licensed in most US states and takes it's "specialty hospital" and "senior living" expertise coast to coast. The firm has worked for several national medical developers, including Select Medical Corp. www.selectmedicalcorp.com, providing the firm with the opportunity to serve as the architect of record on 44 free-standing specialty hospitals and senior living facilities in 20 states.

OUR COMMITMENT:

TAGGART / Architects is truly dedicated to providing the highest level of service available in the industry. 95% of our work is with repeat clients. We pride ourselves on doing everything it takes to forge lifetime relationships with our clients. In a world where "service" seems to be obsolete, TAGGART / Architects

dlandstudio Landscape Architecture Firm

city



Gowanus Canal Sponge Park™
Brooklyn, NY



Gowanus Canal Pilot Street-End Sponge Park™
Brooklyn, NY



Infra-sutures
Montreal, QC, Canada



Under The Elevated
New York, NY



Public Media Commons
St. Louis, MO



Sheldon Art Walk
St. Louis, MO



QueensWay
Queens, NY



BQ GREEN: Reviving South Williamsburg
Brooklyn, NY



BQE Trench: Reconnection Strategies for Brooklyn
Brooklyn, NY



Edgar Plaza
New York, NY



MoMA Rising Currents: A New Urban Ground
New York, NY



CLS BID Streetscape
Brooklyn, NY



One Police Plaza Security Kiosk
New York, NY



One Police Plaza Masterplan
New York, NY



Portal to the Point
Pittsburgh, PA



HOLD SYSTEM: Flushing Bay
Queens, NY



HOLD SYSTEM: Harlem River
Bronx, NY



Pop-Up Park at Pier 1
Brooklyn, NY



Battery Park City Streetscapes and Security
New York, NY



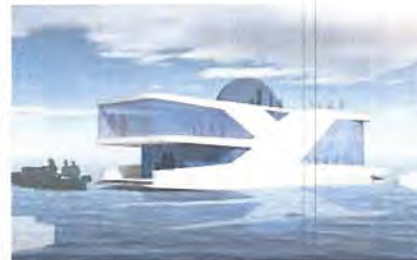
Stuyvesant Fence Restoration
New York, NY



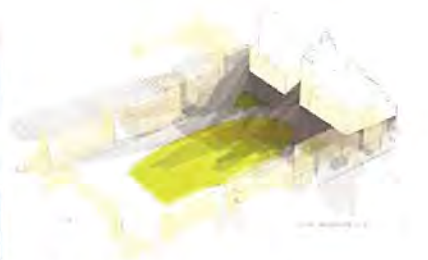
Mitten Rink at Brooklyn Bridge Park
Brooklyn, NY



MARSHES Initiative
Staten Island, NY



Ver Nautica: Ferry Lab
New York, NY



Open Space Zoning Study
New York, NY



New York Rising Community Reconstruction
Staten Island, NY



New York Rising Community Reconstruction
Nassau County, NY



Joe Michaels Mile
Queens, NY



USA Pavilion Expo Milano 2015
Milan, Italy



The Sutton
Manhattan, NY



Electrosonic

PROJECT PROFILE



Birthplace of Country Music Museum

AV Technology Helps Celebrate Country Music's Roots

The Birthplace of Country Music Museum, an affiliate of the Smithsonian Institution, celebrates the 1927 Bristol Sessions with exhibits featuring audio and video systems provided by Electrosonic. The historic sessions featured nineteen performers raising their voices in song, and marked the commercial debuts of the legendary Jimmie Rodgers and the Carter family. Located in Bristol, Tennessee, the 24,000-square foot museum uses multiple theater experiences, interactives and artifact displays, to tell the story of these historic sessions.

In the Orientation Theater, visitors hear associated sound effects and historic music clips through activated sound panels built into the walls of the holding area while they wait to gain admittance. The Greasy Strings Theater displays a looped video exploring the philosophy



and musical techniques behind the sessions. The Chapel has a few church pews where visitors can watch a video about local gospel groups. The Orientation Theater, Greasy Strings and the Chapel have projection surfaces painted on their walls, and are outfitted with projectors and speakers.

The Immersion Theater focuses on making visitors part of the unbroken circle of country music and displays clips of different artists performing "Will the Circle Be Unbroken." It has a custom perforated, curved screen, three blended projectors, a video server, speakers and subs.

Throughout the museum, a number of interactives equipped with 32-inch touch screens engage visitors in various aspects of the Bristol Sessions. Four "Mixing



Immersion Theater

Stations" allow them to change the mix on assorted tracks from the sessions. Two "Bristol Remastered" interactives, with focused beam speakers, showcase a number of session tunes covered by contemporary artists. An interactive recording booth invites visitors to sing along in their own version of the famous Bristol Sessions, and "Send a Postcard" lets them email a digital postcard to family and friends. The museum has also provided space for a working internal radio station, which features a vintage radio control room and studio. Electrosonic provided the interactive outside the windows where visitors can tune into four pre-recorded radio shows.

Electrosonic built three control rooms on the second floor of the museum, which are connected with a fiber network. Empty racks have been provided to accommodate future expansion.

Dr. Jessica Turner, the museum's director and head curator, concluded, "It was important to us, as a music museum, to have the highest quality sound and media experiences. This is exactly what the group from Electrosonic delivered. I was impressed that the whole team worked with us to troubleshoot problems to find innovative solutions, often going above and beyond to provide expertise and professionalism."

Electrosonic was brought on board by Hillmann & Carr, and Electrosonic's Design Consulting team worked with Joseph Nicholson of studioMUSarx on the initial exhibit design. Steve Haas, president of SH Acoustics, served as the acoustic and audio consultant to Electrosonic and was a key contributor to the project's audio design and calibration, resolving acoustically challenging hard surfaces and creating the highest quality sound experience for visitors. Burwil was the general contractor for the museum.

Chapel



Orientation Theater



1.888.343.3604 | info@electrosonic.com | electrosonic.com

Los Angeles | London | New York | Shanghai | Orlando | Stockholm | Edinburgh | Hong Kong | Minneapolis | Dubai

PROJECT PROFILE



AT&T Dolphin Tales



The five 'Dolphin Tails' Screens

AV Technology Brings the Sights and Sounds of Dolphin Tales to Life

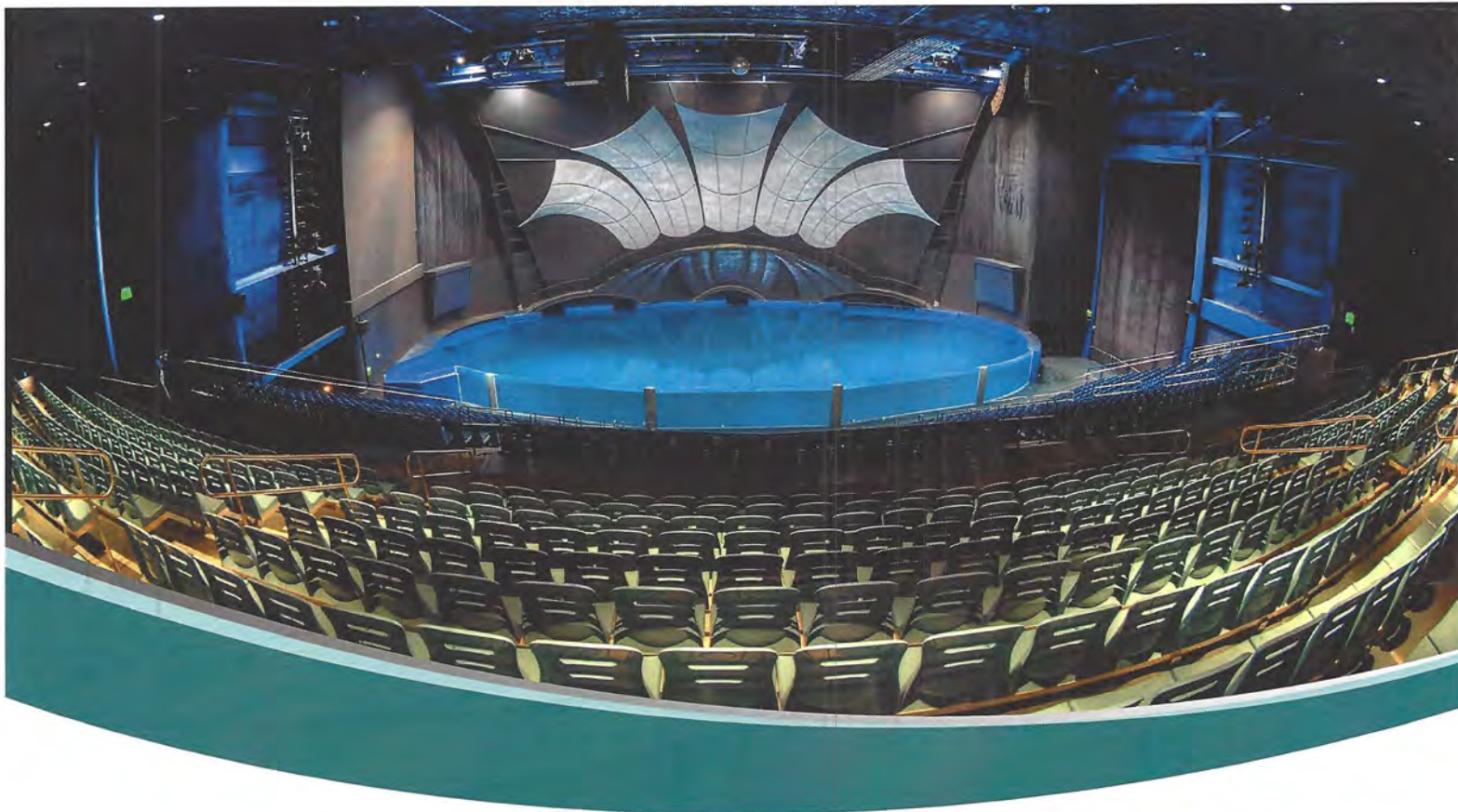
An inspiring theatrical production starring Atlantic bottlenose dolphins is thrilling and amazing visitors at the newly-expanded Georgia Aquarium in Atlanta. AT&T Dolphin Tales presents a sweeping 25-minute musical tribute to the beauty and grace of dolphins. Electrosonic played a major role in the show's development, designing, supplying and installing all the audio and video equipment the show required. The show was crafted by Florida-based entertainment design and production company WOW!Works.

"The show needed to be a hybrid of show-controlled equipment and events, pre-recorded multitrack audio and video playback with a layer of live performance mixed in," says Electrosonic design consultant, Steve Coe. "We wanted to meld a live theatrical show with dolphin behaviors and tap into the gamut of theatrical technology available, especially digitally-projected

sets and backdrops and a high-quality theatrical multi-channel audio system."

The indoor show is staged in the new multi-function auditorium that seats 1,800 people and houses 1.8 million gallons of water in four pools. Five tall organic shapes evocative of upright dolphin tails span an area about 80-feet wide by 40-feet tall and serve as complex, curved aluminum projection surfaces above the performance pool.

Electrosonic specified seven DLP projectors edge-blended in two stacks of three, plus one on center. The center projector forms a flat image on a screen that drops down over the pool in front of the main set. The other screens are the complex curved aluminum structures shaped like dolphin tails. HD media servers handle media playback and content masking on independent video layers, as



well as pre-show in-house advertising content and audio playback.

A 7.1 surround sound system and mixing console with onboard snapshot automation store audio information on the different actors who rotate into the show. Waterproof VHF wireless mics are provided for the dolphin trainers and theatrical intercoms. During the show, handheld wireless and wired mics are mixed live with prerecorded music tracks.

One of the biggest decisions Electrosonic and the team of developers made was to locate as much AV equipment as possible in the control room to protect it from the saline atmosphere of the dolphins' salt-water pool. The architect allocated a control room that almost spans the width of the theater, and is divided into an audio booth, amplifier room, projection booth and lighting booth with extra room for stage management. The only AV equipment items not in the control room are the speakers and antennae.

Electrosonic also designed the AV systems for the dolphin gallery lobby. They include a background music system, a nine-screen LCD videowall and circular rear-projection screens above visitors' heads, which dispense educational content provided by the aquarium.

"I linked the lobby system to the AT&T Dolphin Tales control booth system for audio and control," notes Coe. "The show playout music is sent to the lobby system, minus the vocal tracks, so it accompanies the audience as they walk out of the theater and back to the lobby. All show producers hoped that the audience would walk out humming the theme tune. We wanted to go one better and provide them with an orchestral backing track so that they could also sing it!"



Show Performers

Delta Fountains



Architectural Fountain Design
& Manufacturing

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Our Water Features

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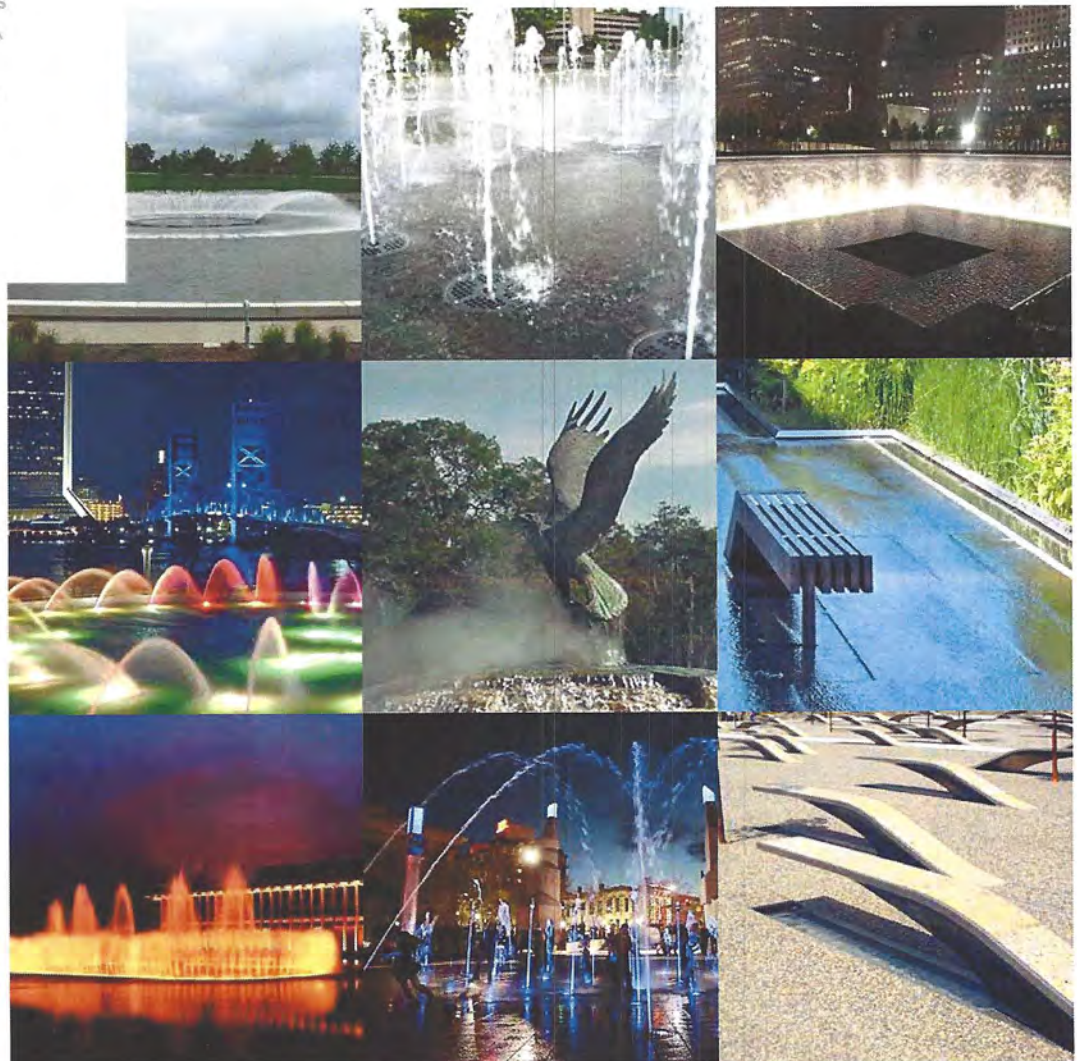
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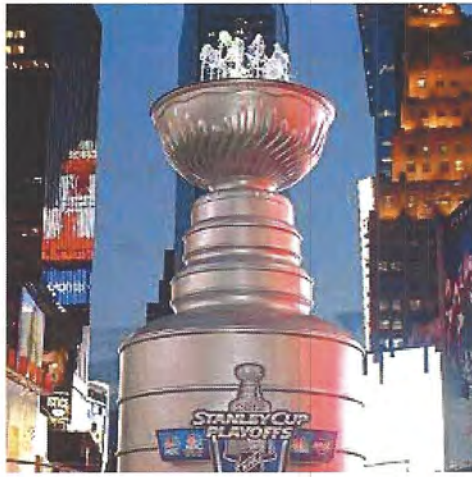
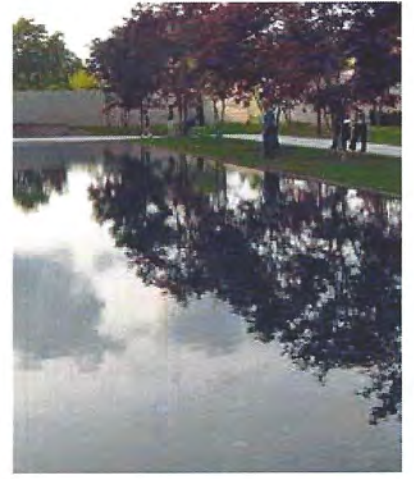




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