EMU
erb memorial union

Meeting Number	03
Meeting Type	SUBJECT AREA COMMITTEE
Meeting Date	01 DECEMBER 2011

Project Number	11045
Purpose	Subject Area Committee Meetings
Location	Walnut Meeting Room
Start Time	9:00 AM

CONFERENCE REPORT *Concert Hall*

01 THOSE PRESENT

EMU
Mike Kraiman, Ryan Rusby, Mary Barrius, Jo Niehaus

U of O School of Music/Dance
Jenifer Craig, Tim Paul, Brad Foley

Oregon Bach Festival
Michael Anderson

The Shalleck Collaborative
Adam Schalleck

Kirkegaard
Joseph Myers

Oregon, Campus Planning and Real Estate
Martina Bill, Darin Dehle

EMU User Group
Gregg Lobisser, Mandy Chong, Dan Geiger Wendy Polhemus, Dana Winitzky

AC Martin
Bob Murrin, Tammy Jow, Christopher King

SERA Architects
Eric Philps

02 DISCUSSION

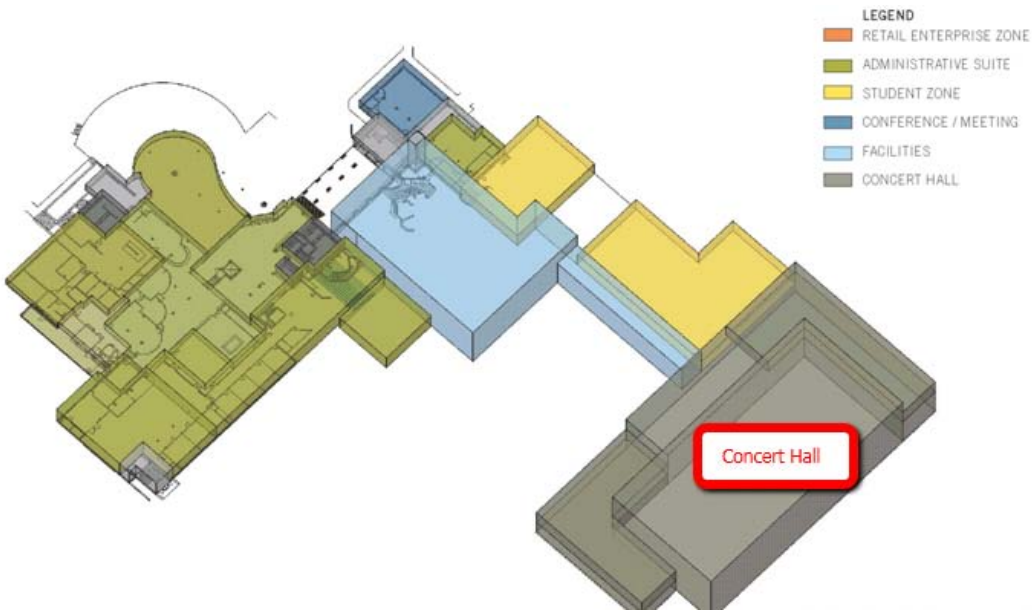
1. Gregg Lobisser presented some initial project updates:

    a. This is the week of the student referendum, concludes 5pm on Friday Results are available immediately ASUO will pick up results and post. There were 3,500 votes as of noon on Wednesday. No forecast of which way it is going.
    b. President Lariviere's firing and Impact to project will need to be vetted
    c. If referendum passes, January 6 is the date to submit to State Board of Higher Education. The firing of the President makes the January meeting all the more challenging. Approval of State Board to go to the legislature for funding authorization in February.

d. Cost estimate is pending but expected to be over budget.

2. Goals for the meeting:
   a. Priority to be on acoustic performance.
   b. Understand the impact of cost on various multi-purpose amenities:
      i. Dance
      ii. Sight line slope increases to view of floor (steeper), volume gets taller
      iii. Removal of risers
      iv. Light Opera
      v. Choral
      vi. Cinema
      vii. Lecture
      viii. Multi-use rigging/overhead support
      ix. Other
   c. Understand the impact of cost on various special features:
      i. Orchestra Pit
      ii. Orchestra and Choral risers (& storage for risers)
      iii. Acoustic range
      iv. Variable Acoustics: Canopy
      v. Variable Acoustics: Absorption
      vi. 'Wings'
      vii. Stage Draperies (i.e.: Cyclorama)

3. The overall diagram of the building was presented, indicating the hall at the Northeast part of the site having frontage along 13th street: Joseph Meyers noted that the basic size assumed should JM: Basic pursued size is good for acoustics flexibility



4. The current program (version 7.2) was presented and revised below (to version 8.2) based upon discussion as indicated in the right hand margin highlighted in orange. Items in red have been zeroed out indicating that these elements are shared with the EMU and are counted elsewhere.

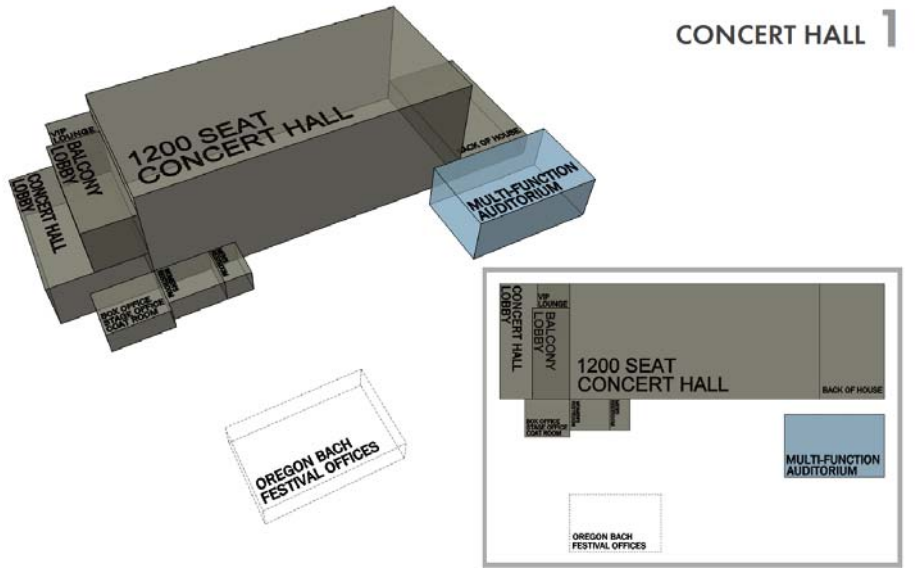
Concert Hall Program:

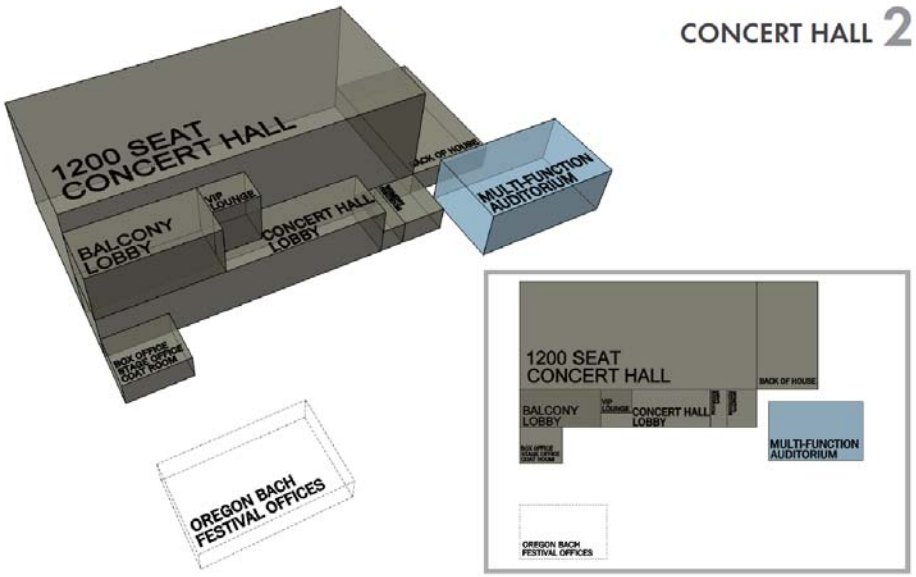
Concert Hall-Patron Amenities	Quantity	Unit	NASF	GSF	1.43
					See Skalleck Collaborative Program
Concert Hall Lobby	850	6	5,100	7,293	Shared
Includes Concessions Storage for Carts	1	150	150	215	Shared
Balcony Lobby	360	6	2,160	3,089	??
Box Office	0	150	0	0	ıared w/EMU Ticket Offi
Stage Office	1	240	240	343	
Sound and Light Locks	4	75	300	429	
Woman's Restroom (2 levels)	0	800	0	0	Shared
Men's Restroom (2 levels)	0	400	0	0	Shared
VIP Lounge/Shared as EMU Board Room	0	500	0	0	Shared
Coat Room	1	100	100	143	
			8,050	11,512	

Concert Hall-1200 Seats	Quantity	Unit	NASF	GSF	1.82
Orchestra Seating	850	10	8,500	15,470	
Balcony Seating	300	10	3,000	5,460	
? Choir Balcony (not part of 1200 seat count)	60	10	600	1,092	alternate
Orchestra Pit	1	120	120	218	alternate
? Box Seating	50	20	1,000	1,820	
In-house Mix	1	100	100	182	
	1262		13,320	24,242	

Concert Hall-Stage and Technical Areas			NASF	GSF	1.67
Performance Platform (stage)	1	2,700	2,700	4,509	
Crossover	1	2,250	2,250	3,758	
Dimmer Room	1	100	100	167	
Amplifier Room	1	100	100	167	
Control Suite	1	150	150	251	share common
Recording Booth	1	300	300	501	room?
? Crew Lockers Vending	1	60	60	100	
Backstage Restrooms	2	100	200	334	
Artist/conductor Green Room/Dressing?	1	200	200	334	
? Soloists-6/Dressing Room?	6	120	720	1,202	6 vs. 4
Green Room/Dressing Room?	1	1,200	1,200	2,004	
Storage	1	1,500	1,500	2,505	
			9,480	15,832	
TOTAL Performance Zone			30,850	51,586	

5. Scaled three-dimensional blocks to represent the program were also presented. These diagrams are done to illustrate the relative size of program elements and are not intended to show desired adjacencies. To massing options were shown with lobby at north and lobby at west/side:





6. **Multi-Purpose Auditorium:** Adam and Joseph shared the following summary of cost implications of various multi-functional add-on and special features:

Multi-Purpose Room						
Function →	Baseline General Assembly	Baseline Tiered Seating	Extended Orchestra or Dance Rehearsals	Extended Dance Performance		
System/Condition:						
Var. Acous. Absorption			$40,000			
Stage Lighting	$25,000			$65,000		
AV	$150,000					
Telescoping Seating		$200,000				
Sprung Floor			√			
Control Room				√		
Added Room Height			√			

a. The preferred location of the auditorium is adjacent the public space and adjacent to back of house.
b. The 3,000 square foot space should, like UC Davis Mondavi Center, be located near the lobby as a performance and conference space as well as attached to back of house to be overflow for smaller dressing rooms and rehearsal. It might be possible to share green room and with auditorium (1200 square foot green room currently in program). Dressing rooms could be bare bones or also share space of auditorium. Potential cost savings with this model.
c. 3,000 sq ft space would belong primarily to emu scheduling exception the Bach Festival time.
d. A 'casing' area is also required in the facility with tables for the instrument cases to be laid out during performance.
e. Functions of Multi-Purpose space:
    i. Banquets, receptions
    ii. Movies/film
    iii. Presentations
    iv. Performance with a small raised stage
    v. Poetry slams
    vi. Also for receptions and musical warm up for concert use, although it will not be the high acoustical quality. Ok for practice.
f. Because the new building will only have this space and not a full time raked floor room, the quality of the retractable bleachers will have to be very high.
g. EMU envisions that the mpr will replace the Fir Room and will be booked continually.

7. Discussion of Dance:
    a. If the multi-purpose space is not adjacent to the theater back-of-house zone, there was a concern about the dancers passing through a public hallway after warm-up to get to the theater stage.

8. The appropriate height of the multipurpose room is set by several factors:
    a. The bottom of the luminaire shall be at 15'-0" would say the height of the room overall including mechanical shall be about 20'-0".
    b. Retractable seating will wag the dog but somewhere between 15 and 30 feet high will work.

9. The overall size of the room is about 4,000 square feet. As a comparison the Ballroom is currently: 5,024 square foot flat floor with a 1,752 square foot stage.

10. Cat walks would be provided if necessary to accommodate a quick turnaround in set-up schedule. Catwalks would require 7'-0" high above the 15 foot ceiling to allow this. In summary the room needs to be 22' to bottom of structure.

11. This option will pay for itself in the number of increased uses that can be achieved with less staff and hours to turn it over.

12. **Concert hall discussion.** Adam and Joseph shared the following summary of cost implications of various multi-functional add-on and special features:

Concert Hall	Costs are additive as you go to the right →					
Function →	Baseline **Unamplified Instrumental Music**	Baseline **Unamplified Choral Music**	Baseline **Amplified Music, Spoken Word, Film Viewing**	Extended **Concert Opera**	Extended **Dance**	Extended **Faster Changovers**
System/Condition: ↓						
Fixed Musician's Risers	$400,000					
Movable Musician's Risers				$300,000		-$250,000
Orchestra Riser Lift						$500,000-$800,000
Choral Extension Risers		$40,000				
Recital Screens	$42,000					
Fixed Choral Terrace		√				
Added Room Height					√	
Orchestra Pit Excavation				√		
Orchestra Pit Platforms				$60,000		-$60,000
Orchestra Pit Lift						$265,000
Orchestra Pit Movable Seats				$25,000		$125,000
Var. Acous. Canopy	$200,000-$400,000					
Var. Acous. Absorption	$200,000		$320,000			
Overhead Support					$40,000	$110,000
Stage Lighting	$200,000			$50,000		
AV	$50,000		$300,000			
Audio Recording	$100,000-$200,000					
Seating	$540,000-$600,000					

13. Multi-purpose uses and implication of the design were discussed.

    a. Reverberation is the key driving force with performance type and room size being the variables.
    b. Dance requires a steeper slope in order to allow people to see the feet of the performers and the floor, thus a taller building.
    c. Orchestra, large and small.
    d. Concert opera prefers an orchestra pit to allow visibility.
    e. Lecture and video capabilities require additional technology and some 'variable acoustics' to control reverberation.
    f. Risers preferred for choral or some orchestral performances. SOM doesn't use risers ever. Raked or steeper seating reduces or eliminates need for stage risers. Flat floor

increases need to stage risers. Dance sight lines also serve for concert opera. From the performers perspective, the steeper seating also helps to see faces rather than just tops of heads. Advocated for flat stage, no risers, and increased slope.

g. Stage between 3' and 3'-4" high.
h. The first row sight lines still allow seeing the floor.
i. Wings and flys of stage also add flexibility but cost as well.
j. Need to have wrap of back stage space to allow for stage left and stage right by the performers.
k. Concert stage minimum of 60 feet wide; dance stage can be more narrow. Pivoting side walls can accommodate both.

14. Recording is an important criteria (to what degree and level) also can live broadcast via Internet be a possibility.
    a. In addition to audio recording, how can videography be incorporated? Same control booth or are additional vantage points needed? Comment from notes by Jenifer Craig.

15. Oregon Bach Festival Priority of Uses:
    a. Performance space for large ensembles.
    b. Mid size groups.
    c. Concert Opera - smaller like baroque without sets Basic speech reinforcement would be designed for the concert function and would also serve well for lectures.
    d. Multimedia presentations.

16. Greg has requested that we price out the check marks on Adams list to get a better sense of actual implications of each program piece.

17. This is a space that will not support ballet companies.

18. There is a high level of compatibility between schedule and desired uses.

19. The Oregon Bach Festival schedule is one month during the summer.
    a. OBF could rehearse on the floor of the stage of the concert hall. OBF could book the rehearsal room at the school of music for additional rehearsals. OBF could still gather and warm up in the multi-purpose-room if designed for banquets, movies, Risers on stage.