

Project Number 11045
Purpose Subject Area Committee Meetings – Concert Hall
Location EMU – Metolius/Owyhee Room
Start Time 12:00 PM

CONFERENCE REPORT

01 THOSE PRESENT

University of Oregon, Student Affairs
Gregg M. Lobisser

University of Oregon, Campus Planning and Real Estate
Martina Bill, Fred Tepfer

University of Oregon, Capital Construction
Darin Dehle

EMU User Group
Mandy Chong, Dan Geiger, Wendy Polhemus

EMU
Mary Barrius, Mike Kraiman, Ryan Rusby, Jessi Steward, Dana Winitzky

University of Oregon, School of Music
Brad Foley

Oregon Bach Festival
Michael Anderson, John Evans

SERA Architects
Natasha Koiv, Eric Philps

AC Martin
Tammy Jow, Christopher King, Bob Murrin

The Shalleck Collaborative
Adam Shalleck

Kirkegaard
Joseph Myers

02 MISSION

Brad Foley, Dean, UO School of Music

- The school has not had the proper sized venue for large ensembles.
- The concert hall will provide the venue for ensembles and dance, and will assist with the school's accreditation.
- Its primary uses include the Oregon Bach Festival and the School of Music.
- Important criteria for the Music School include: acoustical properties and stage size.
- The mission of the School is not to sell tickets, no sets, no curtains, no fly space.
- It must however have wings, a sprung floor for dance, and a pit that holds 30-40 people, max.

John Evans, President and Executive Director of the Oregon Bach Festival

- 60 events in 17 days.
- OBF originated in Beall Hall, which holds just over 500 people.
- Silva Concert Hall – 2,300 seats with electronically assisted acoustics.
- Looking for natural acoustics like Beall Hall, but can accommodate more people, 1200 seats.
- Performances include early classical and baroque period pieces.
- Promoting events outside the season and throughout the state.
- Want to promote more events outside the season with the city.

Gregg Lobisser, University of Oregon

- The concert hall presents an opportunity to bridge academics to the student union.
- It extends a hand to the city and region.
- The goal is to activate campus.
- The University anticipates other events/uses: commencement, public speaking engagements, political visits.
- The concert hall is a means to generate additional revenue.
- This will not be a classroom facility.
- There are three big adjacencies in the project that need to touch: Food Service, Concert Hall, and Conference Center.

Mandy Chong, Cultural Forum

- The Cultural Forum cannot use this space if it is purely conducive to the Oregon Bach Festival and School of Music's needs.
- EMU programs include: lectures (spoken word and comedians), on the spot notice, rock concerts.
- Would not trust audiences in this type of venue for things like mosh to metal music. Would not work with fixed seating venue. Mosh pits and rock bands can be accommodated in the Ballroom.
- The Cultural Forum could use the Concert Hall for spoken word and film. Would need wings and places for quick changes. Some curtains on the side would be appropriate.

Jessi Steward, EMU

- The existing ballroom for conference functions assumes a flat floor
- All other functions assumed would be held in the hall.
- A multi-use concert hall assumes tiered seating.

General

- Drama will not be a function of the concert hall.
- Opera is the overlapping function between amplified and unamplified music.
- Sprung floors are great for acoustics and dance functions (knees), marley floors – darker.
- The concert hall will have chamber music not as often as orchestral performances.

03 SHARED SPACES

Gregg Lobisser: Is it possible to share the lobby with other uses? Like with the conference center? Is it possible to share the loading dock?

04 THEATER DESIGN PRINCIPLES

Adam Shalleck, The Shalleck Collaborative

- Ven diagram
- Things that must be juggled: calendar, uses
- Amplified Music: sound engineer should be properly located in the room; treating reflective surfaces so they do not reverberate
- Lecture - will be amplified for a venue this size
- Cinema - farthest range of dead space; want filmmakers to control what the audience receives in their brains, need complete darkness
- Unamplified Music - fits pretty far out of the realm
- Opera - also furthest from the amplified realm
- Brad Foley - dancers typically perform with recorded music, not live music; but that could change with opportunity
- Drama - focusing on the smallest of gesture to express emotion The more flexibility you try to build in, the more expense you build in, the more range you build in

05 ACOUSTIC DESIGN PRINCIPLES

Joseph Myers, Kirkegaard

- Liveness versus lush
- Varied design approaches:
 - o Build big room and add absorptive materials to it
 - o Build big room that can be made smaller in volume and then add absorptive materials to it
- Live versus dry qualities of room
- Patronas Towers - K did a room like this by making the ceiling height operable
- A reverberation chamber was added to Beall Hall and failed miserably.
- There is a sweet spot of volume and degree of absorptivity.
- Daylight can be integrated into the design of concert halls. It must be controlled by devices like rollershades. Windows must have acoustic glazing – laminated, insulated glass with an air space. A more responsible way of operating is having natural light so as not to spend on electrical lighting during the day.

Acoustic Design Principles

1. Isolated from exterior and other activities in the building. Will work closely with mechanical engineer to make the room dead silent. Under-floor air is the standard and point of beginning these days. Exhausted at top of the room to work with natural tendencies of heat and cold air. A natural draft free approach.
2. Shoebox. Parallel walls and high ceiling. Orientation of walls. Breathing space.
3. Finishes in the Room. Textures.

Sonoma State - a traditional shoebox, all surfaces are slightly angled toward the back of the room, glass tends to absorb low frequency sounds. For a robust bass response you want to be cautious about a lot of use of glass. Plaster and masonry would be a good place to start. Modeled after Ozawa Hall at Tanglewood, there is much more wood at Sonoma. Its rear wall opens.

06 WHAT IS THE LEVEL OF FORMALITY REQUIRED?

Music School - none to speak of right now, doesn't need to be overly formal, needs to be respectable.

Beall Hall - a good example of degree of formality, restricted uses to preserve life of building and finishes.

Bach Festival - priorities are good music and selling tickets.

07 SIZE PARAMETERS

The number of performers in an ensemble controls the size of the stage.

Size of orchestra pit: 30-40 performers is equal to 50 audience seats.

Set seating for choirs: 70 orchestra, 60 chorus plus soloists.

Oregon Bach Festival

- Audience size for the EMU Concert Hall: 1200 seats
- Some projections could fill 1500 to 1600
- OBF prefers a venue where people have to buy tickets early and need to plan ahead.

School of Music

- Lucky to have 300 seats
- Balcony will always be closed off

One option is to have fixed orchestra risers on the stage that can also serve as choral risers.

Stage seating could be a valuable location for education of students to witness interaction of conductor with musicians, stage seats are not included in the 1200 seat count.

08 AREAS/SQUARE FOOTAGES

- Reaction to program numbers and discussion on shared spaces
- Adam Shalleck: Continuity of purpose is consistent and appreciated.
- Calendar and intermingling of visitors... Lobby.
- 1200 seat number is reliant on lobbies elsewhere based on the current 1 sf/person allocation.
- Middle of performance or two-thirds is highest loads.
- Bach Festivals will have intermissions.
- Lobby - typically 5-6 sf/person for a university setting. Big PAC's typically 10 sf/person.
- Who's going through there and when?

- Balconies need access; sometimes lend itself to other amenities.
- If balcony is only used occasionally, it may make sense to locate amenities (toilets) downstairs.
- Club Room - ideally located off the balcony, a space for donors, a more remote space, nice candidate for multiple-purposing.
- Louis Lounge in Law School is a similar multiple function type room.
- Club Room would require some sort of catering and access to toilets. At Mondavi, support spaces were not adjacent to their Club Room.
- Club Room - 500 NSF now. Should accommodate up to 50 people, with dining capability, multiple uses.
- Wendy Polhemus: ASUO Board Room is a candidate for a space that can also be used for the Club Room with its level of finishes. As a Board Room, it is used twice a month and is closed in the summer.
- Bach Festival would not dictate the decor of the room. Might need couches and chairs.
- Conference spaces as multiple club space opportunities depending on event.
- Named space for Bach Festival. Donor opportunities.

09 TOILET ROOMS

- All business within 15 minutes.
- Audience is generally split 50/50 male and female.
- Factor toilets at twice the building code:
 - o 10 male, 400 NSF
 - o 18 female, 800 NSF
- Concert Hall toilets should be counted as net area.
- Grossing factor should be greater for theaters.
- Typically toilets are not assumed in the gsf for theaters.
- If grossing factor stays at 1.55, toilet rooms need to be added to the program as net area.
- These toilets might be open for public use throughout the day.
- Sometimes donors will expect that toilets are fresh for events. Could be addressed with operations like scheduling maintenance at 5 pm.
- Stage operations usually have dedicated staff.
- EMU staff already exists
- Offices in EMU program

10 BOX OFFICE

- Box office with ticket office
- Right number of windows to avoid lines Te box office does not have to be located in the lobby, but should be visible.
- Preprinted tickets, laser scanned on site, sells for entire campus, sells all but athletics tickets, needs direct exterior access.
- Regular operating hours.
- 5-6 cubicles, some at counters, window access, phone, internet area
- 150 sf in current program is in addition to existing footprint.

11 CONCESSIONS

- Intermissions - drinks and snacks, portable instead of fixed venues
- Campus Catering - (donor room food, prepared food)
- There will be alcohol.
- There will need to be a discussion with Risk Management regarding the serving of alcohol in the main lobby with the potential that minors may be present.
- Could be a catering pantry that is shared.
- For conferences, the lobby space would not be a significant sit down dining space Expectation of simple fare - cookies and coffee, wine and dipped strawberries.

12 AUDIENCE SEATING

- Who's up, who's down? The split is based on acoustics, overhang In a 1200 seat hall, the back of a balcony is a fantastic seat.
- Some sight lines in the side balcony seats do not provide proper visibility. For example, at Dallas, one can only see two thirds of the orchestra.
- Building code: no longer required to have fixed seats in balconies.
- At Sonoma, the balcony side seats were not desirable.
- Use side seats as internal circulation connecting the back to the front choral seats. This will eliminate the need for an added corridor outside of the box.
- Symmetry is the starting point. Acoustics can work with asymmetry if need be. Gross asymmetry is more difficult to handle as compared to slight asymmetry.
- Rear or side loading entry - can be made to work either way
- Entry at a cross aisle helps with flow - two points of entry.
- ADA accommodations factor into area.
- Thicker walls, mechanical, accessibility
- 10 sf/person, averages 10.5 for other halls

13 STAGE

- 42x64 size of stage at Sonoma
- 2700 sf for stage plus 600 sf for chorale
- Stage area in program can be reduced by 700 NSF.
- Orchestra pit drops to 300 sf due to overlapping space. 6x40 tucked under the stage (240sf)

14 STAGE WING

Crossover corridor (15' wide) is required to provide access from stage right to stage left without being seen, usually counted as program with the Stage Wing.

15 REHEARSAL ROOM

- Could be most multipurpose like the one at Mondavi.
- Conference plus multipurpose, movies.
- Room 190 in the music school is ideal.
- 20' ceiling, minimum. Better at 30'.
- Need clear path for rolling instruments - percussion instruments, pianos.
- Ideally, the rehearsal piano is not used as the performance piano.
- Having an elevator in close proximity is ideal.
- Proximity to the ticket office is also desired.
- Comfortable chairs - seating to keep patrons

16 STORAGE

- Need piano storage that is properly heated and cooled
- 2 - 9' grands, 45 sf each with circulation space (5'2" - 5'4" wide)
- Harpsichord 7' x 4.5'
- Keyboard
- 225 NSF total.

17 DRESSING ROOMS

Dressing rooms modified:

- 6 soloist rooms at 120 sf each, has sink and mirror, no private toilets
- 2 small dressing rooms at 200, with private toilets.
- 2 large at 600 each or 1 large at 1200, with a dividable partition.
- Larger dressing rooms can be used for student spaces.

18 RECORDING STUDIO

- Record for radio regularly for national and European distribution.
- Record 8-10 concerts each year.
- Recording engineer brings in a lot of his own equipment, since technology changes so quickly.
- Recording Studio cannot share space with the radio station.
- There are three methods for projecting titles:
 - o Supertitles above stage with video projector
 - o Side title
 - o Seatback titles - fantastic but unbelievably expensive.
- Projection Control 150 NSF
- Recording Studio stays at 300 NSF
- Wendy Polhemus: Infrastructure should be provided to connect overflow rooms to the concert hall.
- No need for dedicated "follow spot". It is probably not feasible for this facility.

19 OBF EXECUTIVE OFFICES

Information provided by John Evan, Oregon Bach Festival on October 10, 2011:

OBF Executive Offices Approx Total: 3,000 sq ft

Storage/Library: 1,000 sq ft
Conference room: 435 sq ft
6 offices with locking doors 115 sq ft ea
Cubicle area/4 employees: 550 sq ft
Copy machine/cubby area: 360 sq ft
Plus a large reception area and our own private restroom

It may seem on the spacious side, compared with many UO office facilities, but during the Festival our staff numbers triple in numbers, to approx 30. And we depend throughout the year of student workers and interns, and a large volunteer workforce.

20 LAUNDRY ROOM

The Laundry Room will be changed to the Coat Room.

21 LOADING DOCK

- OBF assumes equipment will already be located in the concert hall.
- Large equipment is required only for opera.
- Timpani might require a loading dock.
- Cultural Forum would not be doing large scale productions, no loading required.
- Music School needs easy access from the street to the stage. The music school hauls own equipment.
- 26' truck, not a semi.
- Large scale equipment would be provided in the hall.

Rm. ID	Space	B&D 2010	The SC	Comments	Units	Stacked not in footprint	Efficiency Factor	
MUSIC								
A	CONCERT HALL, GSF	29,357	60,267	B&D used 1.55x (64.5%) grossing factor; The SC factors vary per area type				
	CONCERT HALL, NSF	18,940	36,385					
	PATRON AMENITIES	1,740	10,050					
A.1	Concert Hall - Lobby	1,200	5,100	6sf/person: "vibrant" density to accommodate most of the audience	6		70% (1.43x)	
A.2	Balcony Lobby		2,160	6sf/person		3,086		
A.3	Box Office	150	150	Concert Hall Satellite; Campus Event B.O. 450 sf elsewhere				
A.4	Concessions	150	150					
A.5	Staff Office	240	240	EMU Front-of-House & Technical for Concert Hall				
A.6	Sound and Light Locks		300	75 sf each				
A.7	Lobby Storage		0	See Storage (All) sf below				
A.8	Women's Restrooms on two levels		800	For 600; provide 2 x code = 18; 41 sf/fixture, includes family		1200		
A.9	Men's Restrooms on two levels		400	For 600; provide 2 x code = 10; 38 sf/fixture				
A.9a	VIP Lounge		500	For 50; can be shared with other EMU functions				
A.9b	Coat Room		250	Re-allocated from A.28 Laundry				
LARGE AUDITORIUM								
		9,000	13,320					
A.10	Fixed Seating - Orchestra	5,600	8,500	10 sf/person	850		55% (1.82x)	
A.11	Fixed Seating - Balcony	2,800	3,000	10 sf/person	300	5,455		
A.12	Fixed Seating - Choir Balcony		600	10 sf/person; not part of 1,200 seat capacity	60	1,091		
	Orchestra Pit	600	120	Underhang area only. Pit total is 600 sf. 50 audience seats are part of 1,200 cap. Of fits +/-30 musicians		218		
A.13								
A.14	Box Seating		1,000	50 at 20 sf/person	50	1,818		
A.15	In House Mix		100	For amplified events				
STAGE & TECHNICAL AREAS								
		8,200	13,015					
A.16	Performance Platform	4,000	2,700	+/- 42' x 64' for 60-70 instrument Symphony			60% (1.67x)	
A.17	Crossover	1,000	2,250	15' wrap around platform for circulation & case storage				
A.18	Instrument Storage		0	See Storage (All) sf below				
A.19	Backstage Support Area		0	Receiving, live storage - see Storage (All) sf below				
A.20	Dimmer Room		100			167		
A.21	Amplifier Room		100			167		
A.22	Control Suite	250	150	Operating				
A.22a	Recording Booth		300					
A.23	Crew Lockers/Vending		60					
A.24	Backstage Restrooms		200	(2) at 100sf				
A.25	Artist/Conductor Green Room - 2	600	400	(2) at 200 sf; includes restroom				
A.25a	Soloists - 6		720	(6) at 120 sf; counters, sinks only				
A.25b	Stage Vestibules - Quick change		0	Area within A.17 Crossover				
A.26	Green Room	600	1,200	Divisible				
A.27	Storage (All)	1,500	1,500	Lobby, Instrument, Riser/Stand/Chair, Live, Receiving & Conc.				
A.28	Laundry	250	0	Not typically included in a "concert" hall				
A.29	Oregon Bach Festival Offices		3,335	Storage/Library: 1,000 sq ft Conference room: 435 sq ft 6 offices with locking doors 115 sq ft ea Cubicle area/4 employees: 550 sq ft Copy machine/cubby area: 360 sq ft Plus a large reception area (200 sf) and our own private restroom (100 sf)				
AREA TOTALS						12,001	Total not in footpr.	
	Total Net Sq. Ft.	18,940	36,385					
	Total Gross Sq. Ft	29,357	60,267					
	Total Estimated Footprint		48,266					