

Meeting Notes

Date: April 1, 2016

Project: UO Oregon Bach Festival Job No: 01528

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Meeting: User Group DD Meeting 4

Attendees :

Janelle McCoy OBF Exec. Director
 Michael Anderson, OBF Director of Artistic Administration; Project Sponsor.
 Sandy Cummings, Director of Finance, OBF
 David Mason, Director of Facilities Services, SOMD
 Dave Goudy, Interim Director of Education, OBF
 Janet Yood, Construction Inspector, Campus Planning, Design and Construction
 Dick Romm, OBF Volunteer
 Alison Snyder, Assoc Professor, Architecture

Cole Blume, Graduate Teaching Fellow, Music
 Martina Oxoby, Owner's Rep, Campus Planning, Design and Construction
 Tanner Perrine, Lease Crutcher Lewis
 Joseph Myers, Kirkegaard [by phone]
 Adam Shalleck, Shalleck Collaborative
 Ian Hunter, Shalleck Collaborative
 Becca Cavell, Hacker
 Melissa Clark, Hacker
 Jennie Fowler, Hacker [by phone]

Notes:

1. Schedule update: Hacker to issue 60% DD set on Monday; Lewis to estimate from this set. The design remains a work in progress – for example, the office walls on the second floor are still in these drawings.
2. Budget: there remains a \$100K overage on the SD estimate. Lewis and Hacker continue to work to align scope and cost. Mechanical systems may be less expensive than assumed.
3. The first construction trailer is scheduled to arrive on May 9th. The entire site will be fenced following commencement. The fire lane has to remain open. Tanner will be leading outreach to campus and community neighbors.
4. The crosswalk at Harris remains a discussion item with the City of Eugene. It may require a PEPI (privately engineering public improvement) permit which is time intensive. It is also not quite clear which part of the project the city is planning to construct, but the north ramp is probably a burden for the OBF project funds.

5. The group reviewed the most recent site design drawings and the CPC subcommittee's review notes. All remaining issues are for staff approval, including those that arose in the prior review and which were not part of the subcommittee's purview. This includes the solar shading issue.
6. Accessible parking requires an on-site accessible pathway to the building per recent review comments; this topic is in ongoing discussions. [update: City has accepted project's use of public sidewalk to access front entrance].
7. Open office environment on the second floor: Janelle has worked with her team and reached consensus that one private office for the HR/Admin role will suffice. The rest of the working environment will be a collaborative working environment. This expresses OBFs culture of transparency and cooperation. Hacker's Jennie Fowler will meet with Janelle's team next week to discuss in more detail. The single office will be located where two small "phone booth" rooms are shown currently. Joseph discussed the acoustic performance of the space, which will be managed in a variety of ways including:
 - a. High performance ceilings
 - b. Acoustically solid railings with small apertures
 - c. White noise to raise ambient environment

Lewis is carrying a healthy allowance for a ceiling system.

8. The Rehearsal Room capacity and orientation was reviewed. For code purposes and restroom fixture calculations its capacity is calculated at XX seats. Two configurations shared with the group show capacities of 171 and 213 seats. Joseph described the rooms acoustic performance:
 - a. The space can be thought of as three pairs of surfaces – two pairs of walls, and the floor/ceiling duo, which each consist of one flat and one curved surface.
 - b. It will comfortably accommodate a moderately large orchestra with a baroque / classical repertoire. It is not best suited to loud percussive repertoire.
 - c. The room's fairly generous volume will support solo instruments with grace. Singing will be effortless. Solo violin very gratifying.
 - d. The introduction of people and chairs will reduce the reverberation; chairs will be a key part of the room tuning process. A series of deployable banners will enable OBF to tune the space for each performance and rehearsal; KA will assist the learning / tuning process during the commissioning phase.
 - e. It won't feel like a gym but can be relatively churchy – relatively reverberant – without the banners deployed. Sustained sound is controlled with a scattering effect provided by texture applied to the walls in key areas. The bare room will reverb at 2.8 seconds; with 50 chairs/people this reduces to 2.3 seconds. Adding banners brings the reverb down to 1.3 seconds. A fully deployed set up and occupancy reduces reverb to 1 second.

The orientation of the room is towards the east for performance. It can be used in any configuration for rehearsal, with the lighting organized accordingly: there is good uniform illumination for a teaching space. Specialty lighting on an upper shelf will light performers to the east.

9. Various aspects of the Rehearsal Room were discussed in more detail:
 - a. The rendering shows two skylights; this may not be possible given budget constraints. If skylights remain in the project they will be translucent to deliver diffuse light, and will need shading devices – perhaps a louvered system rather than a retracting shade.
 - b. The courtyard garden window position is being tweaked by the design team; it is now shown in a splayed wall condition. The head treatment will probably also be splayed ultimately, for acoustical purposes.

- c. Air distribution is at the entire perimeter, probably with a floor grate. Concerns re: smaller items getting lost in grates, and musicians' propensity to discard bags and cases at the perimeter of a room. Hacker will review design strategy and product specs.
10. Lighting for the Rehearsal Room will be in four forms:
 - a. Daylight – diffuse with the ability to shade. No sharp relief shadows.
 - b. Bright, uniform light for rehearsal.
 - c. Directional adjustable lights for performance
 - d. Emergency lighting for safe egress
 11. Lighting, shading and acoustical banner controls can take a variety of forms.
 - a. A simple wall switch or switches (programmable)
 - b. A set of preset "scene" switches
 - c. A wall mounted touch screen that can have presets and any number of customized room settings . Could be concealed behind a wall panel.
 - d. A portable tablet could duplicate c.
 12. Voice amplification will be needed, but not from a podium. Speaker technology and "steerable columns" has resulted in very slender speakers that can be mounted in alignment with walls, rather than tilted to the audience. They can also be recessed in pockets if desired.
 13. Assistive listening will be required by code. The committee considered the pros and cons of loop systems versus FM systems, and opted for the FM system.
 14. A projection screen will be needed on occasion to support lecture presentations. A projection system for supertitles will be needed more regularly. While technology may support the use of PDAS for language translation, this project should plan for conventional supergraphic projection. The screen needs to be above the performers' heads. One solution may be to provide a hanging location for a screen on the performance wall, and store two sizes of screen for both forms of presentation.
 15. The location of the projector is TBD but is most likely to be above the shelf used to deploy the acoustical banners. The projector may need to be in an acoustical shroud. It could potentially be located behind a window in the second floor conference room.
 16. Audio recording will be achieved via four adjustable ceiling mounted mics. Additional floor mics can be brought in as needed.
 17. Acoustics:
 - a. A split faced concrete block may be used. It would need a surface treatment to decrease its porosity, while maintaining micro-porosity. Alternatively, a rough plaster applied to a smooth block may achieve a similar acoustical result.
 - b. At the entrance the team is working to find a medium scale texture application. This will increase clarity for audience members seated near this wall. Lewis is carrying an allowance for this texture.
 - c. The vestibule doors are very high performing, as is the exit-only door from the Rehearsal Room. However, the fact that the vestibule could be used by visitors coming in and out of the building during a performance is not ideal. Also, a loud instrument being played in the courtyard may be audible during practice or performance.
 18. The Board Room will include a flat screen and needs to support video conferencing. All meeting rooms should be set up to support audio conferencing.
 19. The Artistic Director's office will be used for coaching and perhaps auditions. It should be reverberant – OK for it to be more live than a typical office.

End of Meeting Notes