



# **Oregon Bach Festival Addition to the School of Music and Dance**

## **Project Description**

Campus Planning, Design and Construction  
University of Oregon  
July 2015



This document was created with thanks to the following project members:

**User Group:**

**Michael Anderson, Director of Artistic Administration, OBF; serving as Project Sponsor and User Group co-chair**

**Nathan Bick, Director of Development, OBF**

**Cole Blume, Student, GTF, Music**

**Sandy Cummings, Business Accountant, OBF**

**Brad Foley, Dean, School of Music; serving as User Group co-chair**

**Fritz Gearhart, Assoc Professor of Violin, Music; served as Campus Planning Committee representative**

**David Goudy, Interim Dir of Education, OBF**

**Richelle Krotts, License Analyst, student Record Coordinator, College of Education; and Fritz Gearhart as Campus Planning Committee representative**

**John Manotti, Assoc VP Advancement and International Programs**

**David Mason, Dir of Facilities Services, Music**

**Dick Romm, OBF Volunteer, Community Member**

**Alison Snyder, Assoc Professor, Architecture; serving as Architecture & Allied Arts representative**

**Project Staff:**

**Martina Oxoby, Planning Associate, Campus Planning, Design and Construction**

**Annie Chiang, GTF, Campus Planning, Design and Construction**

CAMPUS PLANNING, DESIGN AND CONSTRUCTION  
1276 University of Oregon, Eugene OR 97403-1276  
(541) 346-5562 [www.uplan.uoregon.edu](http://www.uplan.uoregon.edu)

# Contents

<b>Introduction</b>	pg 3
<b>History and Project Overview</b>	pg 3
Project Goals	pg 4
Schedule	pg 5
Budget and Funding	pg 5
Work to Date	pg 5
Preliminary Program	pg 6
<b>OBF Project Policies and Process</b>	
Policy 1: Process and Participation	pg 9
Policy 2: Open-space Framework	pg 10
Policy 5: Replacement of Displaced Uses	pg 11
Policy 6: Maintenance and Building Service	pg 11
Policy 7: Architectural Style and Historic Preservation	pg 11
Policy 8: Universal Access	pg 11
Policy 9: Transportation	pg 11
Policy 10: Sustainable Development	pg 12
Policy 11: Patterns	
Campus-wide Patterns	pg 13
Project-Specific Patterns	pg 14
Performance/Rehearsal Space Inspiration	pg 21
<b>Attachments</b>	
OBF Current Spaces	
OBF Space in Agate Hall	pg 24
OBF Space in 1600 Millrace	pg 25
OBF Photo Map 1600 Millrace	pg 26
Project Site Information	
SOMD Floor Plans	pg 27
UO Atlas of Trees	pg 29
Project History	
Conceptual Study	pg 31
CPC Meeting 1 Notes	pg 33





SOMD Beall Hall



Silva Hall, Hult Center



SOMD Aasen-Hull Hall, a performance and rehearsal space



# Introduction

The University of Oregon is seeking architectural firms and consultants and a construction manager/general contractor (CM/GC) to perform design services for the Oregon Bach Festival (OBF) project. This document describes the project as the university best understands it at this time. As such, it serves to inform prospective architects about the project, as well as to establish the relationship between the user group and the design team that is ultimately selected for the project. The following information should be a beginning rather than an end.

## History and Project Overview

OBF began in 1970 as a conductors workshop sponsored by the School of Music and Dance (SOMD). It was founded by Royce Saltzman and Helmuth Rilling. In the early years the office was in the SOMD and it was known as the University of Oregon Summer Festival of Music. The Festival gradually expanded, and in 1979 it was re-named The Oregon Bach Festival. In 1982 the large scale performances were moved over to the new Hult Center for the Performing Arts.

OBF moved to Agate Hall in the early 1990s and was required to move again to their current location at 1600 Millrace. Given university planning needs and the needs of the other units on campus, OBF is in a bit of a nomadic position at the moment. This new building will give OBF a stable home.

In 2014, OBF received a large endowment gift from Andrew and Phyllis Berwick to initiate a new Academy for the study of Historically Informed Performance. This Academy will consist of an orchestra of 35 young professional musicians and 10 internationally respected tutors who will provide detailed instruction on all the orchestral instruments, all under the direction of Matthew Halls. In planning the curriculum and Academy schedule for 2015, OBF realized that facilities at the Frohnmayr Music Building, home to SOMD cannot handle the extra activity, as the school has to reserve space for summer courses and summer camps. A new facility will be needed to accommodate the Academy.

The new building will also allow OBF to explore programming during times of the year that would be very natural for the music of Bach. For example, the St. Matthew Passion and St. John Passion of J.S. Bach are most appropriately performed during the week before Easter. Having this facility will allow the OBF to program rehearsal, lectures, and other events during that week. This building will also bring OBF closer to their roots at the SOMD. OBF and SOMD already collaborate on several programs each year. They co-manage the Chamber Music at Beall series of six concerts with the School of Music. OBF frequently presents concerts during the academic year at Beall Hall. And each year, artistic director Matthew Halls is in residence at the SOMD conducting the orchestra and chorus. OBF also shares ownership of several very expensive keyboard instruments, that are used during the academic year as well as the summer festival.

We are very excited by this project and we feel it will be of tremendous benefit to the Oregon Bach Festival and to the School of Music and Dance.



## Project Goals

- Create a new home for the OBF office and administration, a prominent presence on campus and in relation to the School of Music and Dance (SOMD).
- Create a new and inspiring, multi-functional performance space; a beautiful and functional rehearsal room with state of the art acoustics, acoustically tuned for musicians to hear each other and the conductor to hear each instrument.
- Provide meeting space for the OBF Board of Directors.
- Create a “front door” for the Oregon Bach Festival, a public face to campus and to the community.
- Meet the requirements of the Oregon Model of Sustainable Development and achieve LEED Gold certification
- Highlight the important indoor outdoor relationships between indoor and outdoor program spaces, between existing SOMD and new addition. Be sensitive to existing conditions, the Pioneer Cemetery, 18th Ave traffic patterns and existing entrances to campus and buildings
- Encourage a positive working environment. Encourage engagement of SOMD students, faculty and staff to feel welcome in this new facility. Provide careful integration and separation of the OBF offices and administrative spaces in regard to the public overflow / circulation and meeting spaces
- Reflect and integrate the rich history of the Oregon Bach Festival and historically informed music as a fabric through all public spaces.
- The goals are further refined in the project-specific patterns described on pages 14 through 20.





## **Schedule**

The UO will enter contract negotiations with the selected architecture firm and hire a construction manager/general contractor (CM/GC) during summer 2015. The project is anticipated to begin design with the user group at the beginning of Fall term 2015. Occupancy is scheduled for March 2017 in time for the 2017 Festival season.

## **Budget/Funding**

The project is fully donor funded. The total project budget has been set at \$8,725,000 which includes a total direct construction budget of \$6,178,000.

## **Work to Date**

The UO engaged TBG Architects and Planners to develop a conceptual study and budget that was completed in February 2015. The study conceptualized a new two-story building of approximately 14,000 gross square feet to house the OBF offices, meeting spaces and a 2,300 square foot rehearsal space. The addition will be the 'public face' of the organization to the campus and the community. See Attachments for the Conceptual Floor plans.

A full user group was formed and held three project meetings between April-June in which the program has been updated to approximately 11,000 sf to align with the current project budget. The project is still conceived of as a 2-storey building, however, the university is considering wood framed construction with a concrete or masonry structure around the performance/rehearsal volume to acoustically support that key program. The university is also strongly considering that the performance/rehearsal space be located on the ground level to strengthen an indoor/outdoor connection and aid in the logistics of large instrument transfer between the addition and other SOMD performance spaces. The physical addition to the Frohnmayer Music Building is currently viewed as a light arcade connection. The user group created a series of project-specific patterns to further explore the ideas since the conceptual study. This Project Description is the evolution of the conceptual study and the project-specific patterns, goals, and program are the current direction for the OBF project.



# Preliminary Program

Oregon Bach Festival JULY 2015	Net Square	Space / Occupancy / Furniture Needs	Adjacency	Spatial Qualities	Technology Needs	Notes
<b>PUBLIC &amp; EVENTS SPACES</b>						
Reception/Lobby	• 200	Function for small receptions, flexible furniture, lounge	Exterior entry(s)	natural light, upscale public entry, hearth	showcase displays, flexible exhibition, integrated history of the program	
Performance/Rehearsal room	• 2300	35-seat orchestra, 60-member rehearsal and possible ensemble quartet or septet performance with some temporary staging and 100-seat audience; 50-seat Music classroom.	Outdoor Courtyard, Board Room, Main floor, 2nd floor balcony, overflow space	multifunctional, flexible, natural light, physical connection to outdoors, high volume, visible by community. See Project Specific Pattern #5	security access control; after-hours access; acoustic attenuation required for musicians to hear each other and conductor to hear each instrument; projector and screen, showcase displays, flexible exhibition, integrated history of the program	Functions include in order of acoustic priority: 1. Small performance, 2. Rehearsal, 3. SOMD music classes. Comparable space: Music room 173.
Board Room / Seminar Room	• 700	Flexible furniture - possibly 50 seated for dinner; 20-30 seated at a board meeting table typically 5 or 6pm	Performance/Rehearsal room	multipurpose, flexible, natural light, noise bleed consideration	security access control; after-hours access; TV screen, showcase displays, flexible exhibition, integrated history of the program	Functions include in order of space quality: 1. Meeting space, 2. Small rehearsal space, 3. Small SOMD music classes, 4. Reception Room, 5. Serve as Green Room.
Library	• 450	Storage for books, music; workstation for Librarian	Lobby, Offices, Artistic Director	Enclosed, quiet room	Music listening, showcase displays, flexible exhibition, integrated history of the program	
Flexible, impromptu spaces	included in grossing factor	Outside of the traffic flow, soft seating, small tables	Performance/ Rehearsal room, Board Room, Offices	Wide circulation paths with eddies for impromptu meetings, collaboration, conversation, natural light	Outlets, outlets, outlets, showcase displays, flexible exhibition, integrated history of the program	
<b>EVENTS SUPPORT SPACES</b>						
Kitchen(s)						
Kitchenette/break room	• 200	lounge furniture, dining tables/chairs	Offices	Comfortable lunch area, break space	fridge, dishwasher, microwave, sink	
Catering prep nook	• 25		Board Room and Performance/ Rehearsal room, within storage room (?)	plug-in, set up space for UO Catering during events	to discuss with UO Catering, sink, power	
Storage B	• 750	Festival equipment, banners, posters, archival: 8 Gorilla racks and 10 file cabinets	SF can be divided into Storage C, D	more long term storage		
Storage C	• SF part of Storage B	stacking chairs, music stands, racks, tables.	Performance/ Rehearsal Room		Secure, keypad	need simultaneous storage ?
Storage D	• SF part of Storage B	instrument storage with temperature control (?)	Performance/ Rehearsal Room		Secure, keypad; consider temperature control	need simultaneous storage ?







OFFICES							
Leadership Staff		L-shape desk with side table to meet with 2 people (typical)	Offices spaces should be separated/secured from after hours access of rehearsal room and board meeting room (typical)	views, natural light, privacy (typical)	2 duplex Power outlets, 2 Data jacks (typical)		
Exec. Director	•					250	
Artistic Director	•					120	
audition/piano room			adjoining the Artistic Director's office		AV to function as a listening room or auditions room; baby grand piano; acoustic treatment requested		
Business	•	L-shape desk with side table to meet with 2 people (typical)	Offices spaces should be separated/secured from after hours access of rehearsal room and board meeting room (typical)	views, natural light, privacy (typical)	2 duplex Power outlets, 2 Data jacks (typical)		
Artistic Admin	•					90	
Communications	•					90	
Corp and Donor Rel	•					90	
Education	•					90	
Development	•					90	
Support Staff							
1 Executive Assistant	•	80					
2 Contract Administrator	•	80					
3 Education Assistant	•	80					
4 Development assnt	•	80					
5 Marketing assnt	•	80					
6 Volunteer Coordinator	•	80					
7 [future]	•	80					
8 [future]	•	0					
OFFICE SUPPORT SPACES							
Work room	•	400	Daily function: Layout space; assembly of packets, mailings, publications, program book proofing; seat 15 at a table.	Offices	Flexible, small working conference room with small workstations (counters?) for seasonal interns/students		
Shared copy room		100	Printer, fax, copy machine, staff mailboxes, supplies	Offices	Open space, either spread out printing/copy stations or consolidate in center of offices		
Storage A	•	200	Shared office storage, shelves/cabinets outside offices/corridors	Offices	Daily access		
<b>Total net square feet</b>		6795					
<b>TOTAL BUILDING AREA NEEDED</b>		<b>11,325</b>	accounts for restrooms (include a single-user Gender Inclusive Restroom), circulation, stairs, etc.				
EXTERIOR PROGRAM NEEDS							
Outdoor Spaces	•		Room for people to gather before/after performances,	Performance/ Rehearsal space, SOMD entrance	Sunny, Courtyards, spill out/overflow for Performance/ Rehearsal space	See Patterns #2, #4	
Parking	•	25 spaces	Relocate 18 onsite parking spaces and add 7 spaces		onsite, careful consideration for bike/ped/vehicle safety with the firelane and 18th Ave intersection		

# OBF Project Policies and Process

## *Campus Plan*

The *Campus Plan* contains a policy framework to guide the development of the University of Oregon. The *Plan* is a process for making development decisions on an on-going basis rather than a static fixed-image master plan; given that the exact nature and magnitude of future changes cannot be predicted with any degree of certainty, and object-oriented plans based on explicit assumptions about the future become outdated as the “future” becomes known.

Policies, which apply to all projects within the *Campus Plan*'s jurisdiction, describe the University's requirements with respect to physical development and the application of the *Plan* to projects.

## *Campus Plan* Policies:

- Policy 1: Process and Participation
- Policy 2: Open-space Framework
- Policy 3: Densities
- Policy 4: Space Use and Organization
- Policy 5: Replacement of Displaced Uses
- Policy 6: Maintenance and Building Services
- Policy 7: Architectural Style and Historic Preservation
- Policy 8: Universal Access
- Policy 9: Transportation
- Policy 10: Sustainable Development
- Policy 11: Patterns
  - Campus-wide Patterns List
  - Project Specific Patterns
    - History and Identity
    - Gateway to Campus
    - A Front Door
    - Series of Outdoor Courtyards
    - Building Within a Building Within a Complex
- Policy 12: Design Area Conditions

Please refer to the *Campus Plan* for the full text of each policy.



On April 15, 2015 the Campus Planning Committee identified key *Campus Plan* policies, patterns, and other appropriate campus design issues from the *Plan* for consideration by the OBF project user group and the architect during project design. The committee agreed to recommended to the president the following actions related to the OBF Project:

1. Thoughtfully consider ways to improve the service drive so that it is more pedestrian and bike friendly.
2. Thoughtfully consider ways to improve the safety of the 18th Avenue pedestrian crossing.
3. Carefully consider ways to improve the cemetery edge.
4. Carefully address how the addition fronts 18th Avenue and relates to the existing SOMD building. Take advantage of the opportunity to activate the public edge. The resulting design should ensure that it feels like a “front,” not a “back.”
5. Clarify wayfinding. More clearly define entrances and how / where to access SOMD, OBF, and Beall Hall, whether they are shared or separate access points.
6. Look into the potential to shift the service drive further east to enhance the development site and increase options to resolve pedestrian, bike, and vehicular conflicts.
7. Pay particular attention to trees in the vicinity.
8. Carefully consider the impacts on the existing building, in particular natural light and views.

Please see attachments for the full Campus Planning Committee Meeting 1 notes.

### Policy 1: Process and Participation

The structured and effective manner in which the university’s planning process functions stems from the principles described in The Oregon Experiment. The cornerstone of the process is the principle of participation, which is an extension of an established tradition in Oregon generally and at the University of Oregon in particular.

The process is designed to ensure that:

- meaningful opportunities exist for participation in the planning and design process,
- decisions are based upon a policy framework that preserves and enhances the essence of the campus as described in the *Campus Plan*, and
- planning decisions are coordinated and based upon overall institutional objectives.



## Policy 2: Open-space Framework

The University of Oregon campus is organized as a system of quadrangles, malls, pathways, and other open spaces and landscapes. This organizational framework works well and serves as a physical representation of the university's heritage.

The design would focus on improving the campus edge and bike/pedestrian/vehicular circulation. The design team would work with Campus Operations to ensure that Campus Tree Plan requirements are addressed. Please see attachments for a tree atlas of the project site.

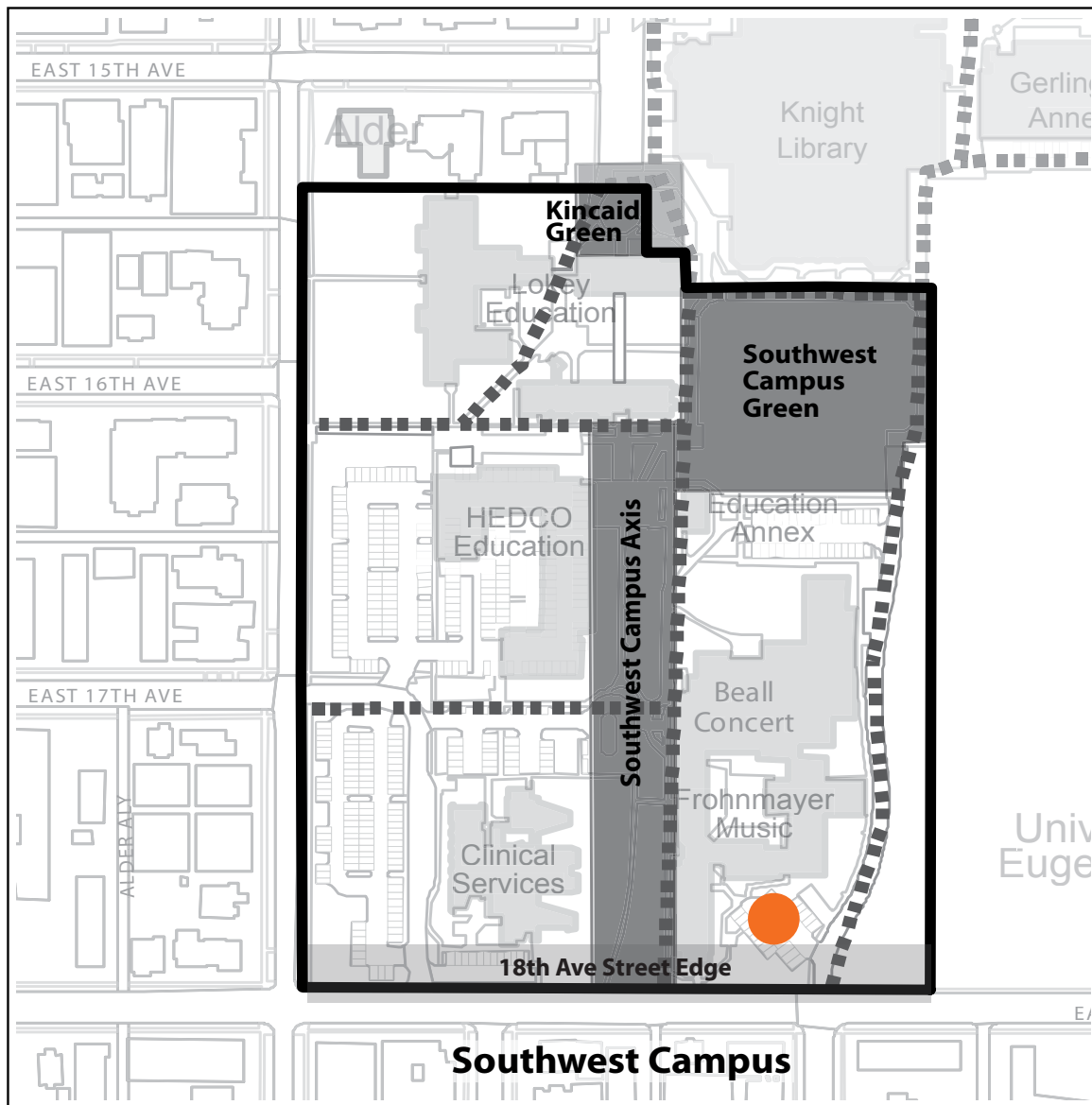


Diagram of Southwest Campus pathways, open spaces, and street edges (pg.94 of *Campus Plan*)



## **Policy 5: Replacement of Displaced Uses**

All university uses are important to the university. A new use must not benefit at the expense of an existing use. The replacement of vehicle parking should be sited to serve the same general area. The project's goal is to replace disrupted parking on site, likely along the western edge of the Pioneer Cemetery, working closely with the cemetery association.

## **Policy 6: Maintenance and Building Service**

Service and delivery access would be retained, including service to the existing Music Courtyard. Each service area should provide facilities for loading and package delivery, garbage and trash collection, recycling, and parking for maintenance and service vehicles.

## **Policy 7: Architectural Style and Historic Preservation**

The UO School of Music encompasses four different eras of building. Beall hall 1920's The west wing was built in the 1950's , the north wing was built in the 1970's, and there was a recent addition completed in the late 2000's. The architectural style of the School of Music will be considered as the design is developed to ensure compatibility. Sensitivity of not matching SOMD

## **Policy 8: Universal Access**

The university is committed to making all new facilities welcoming and accessible to all users without discriminating on the basis of ability. This inclusive environment enables all users to participate equally in the university's programs, activities, and services. Substantial grade changes in the area makes universal access challenging in this project. The project goal is to have ADA access from 18th Avenue to the new building addition.

## **Policy 9: Transportation**

Bike parking will be relocated on site. It is likely additional bike parking would be provided.





School of Music and Dance courtyard

## Policy 10: Sustainable Development

Environmental sustainability is highly important to the UO community, and the OBF Project provides an opportunity to push the envelope of sustainable and energy efficient design.

In addition to the legal and policy mandates that apply to this Project, the UO will, early in the design process, engage the design team and CM/GC in an integrated design process to describe specific areas of environmental concern; to identify strategies to address those concerns; to set environmental performance goals; to agree on areas needed for research and decision-making; and to establish methods and metrics to predict the building performance relative to those goals. As the Project develops, we will revisit the strategies and their predicted performance and possibly revise or choose among strategies based on performance data.

The UO expects to be an active participant in all phases of these discussions through policy and user-related decisions in the context of the User Group supplemented by staff support on technical details.

The Project will seek LEED Gold certification and meet the requirements of the Oregon Model for Sustainable Development.



View of south of SOMD from 18th Avenue



## Campus Plan Policy 11: Patterns and Project Specific Patterns

Patterns are statements about the built environment that describe and analyze design issues and suggest possible ways to resolve them. Articulating long-lasting, shared traditions and understandings that adapt well to development needs, patterns emphasize long-range planning and continuity of development decisions over time and at the same time enable user groups to respond quickly to opportunities for facilities improvements as they emerge.

Each pattern, consisting of a title, identification of an issue, and a policy statement, identifies the essence of an issue and suggests ways to resolve it. Certain issues may involve more than one pattern; however, not all problems that need to be resolved are covered by patterns. Finally, the solution suggested by a pattern may not be the only answer. In these cases, an alternative means of resolving the issue is called for.

### Campus-wide Pattern List

As prescribed in the *Campus Plan*, patterns in **bold typeface** must be considered for every project and if not included must be explained to the Campus Planning Committee at the Schematic Design review. The full text for these patterns can be found in the *Campus Plan*. Below is a list of patterns that are especially relevant to the OBF project.

#### LARGE SCALE CAMPUS

Campus Trees  
Good Neighbor  
Main Gateways  
**Open-Space Framework**  
Open University  
Outdoor Classroom  
**Sustainable Development**  
**Universal Access**  
**Welcoming to All**

#### TRANSPORTATION

Bike Paths, Racks, and Lockers  
**Local Transport Area**  
Looped Local Roads  
Paths and Goals  
Pedestrian Pathways  
Peripheral Parking  
Shielded Parking and Service Areas  
Spillover Parking  
Road Crossings

#### SITE ARRANGEMENT

Activity Nodes  
**Building Complex**  
**Connected Buildings**  
**Existing Uses/Replacement**  
Family of Entrances  
**Main Building Entrance**  
**Positive Outdoor Space**  
Public Outdoor Room  
**Quiet Backs**  
Seat Spots  
**Site Repair**  
Sitting Wall  
**South Facing Outdoors**  
Tree Places  
**Use Wisely What We Have**

#### BUILDING DESIGN

**Four-Story Limit**  
**Architectural Style**  
**Operable Windows**  
**Flexibility and Longevity**  
**Future Expansion**  
**Wholeness of Project**  
**Wings of Light**  
**Quality of Light**  
**Organizational Clarity**  
**Building Hearth**  
Office Connections  
Public Gradient  
Fabric of Departments  
No Signs Needed  
Faculty-Student Mix  
Places to Wait  
Enough Storage  
Building Character and Campus Context  
Arcades  
Pools of Light  
Materials and Operations



## Project Specific Patterns

As a user group defines a project, the list of *Campus Plan* patterns grows to include new patterns developed by the user group. The patterns that follow are specific to the needs and issues the group wishes the project and design team to respond to during the design of the OBF addition.

### Project Specific Pattern #1

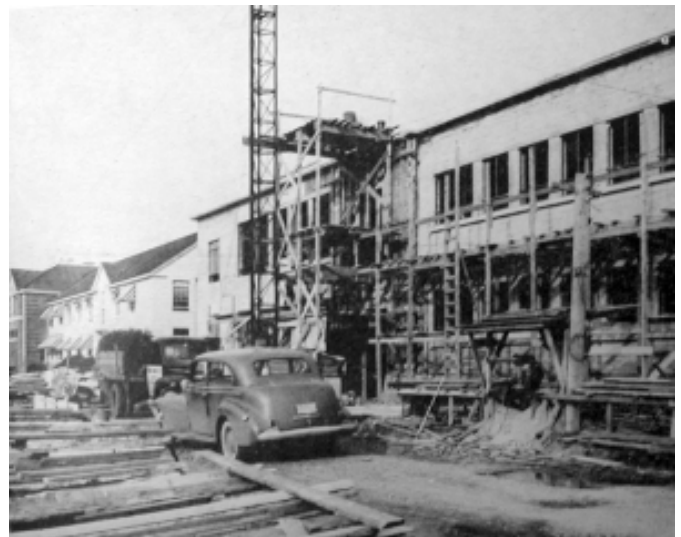
#### HISTORY AND IDENTITY

**ISSUE:** The Oregon Bach Festival program has largely been seen as an off campus program, “We’ve been so private for so long”... but now the OBF offices and rehearsal space will be returning to the SOMD.

**DISCUSSION:** This is the opportunity for the program to have a true presence on campus as well as a public face to the community at the south campus edge on East 18th Avenue.

**THEREFORE:** The new presence of OBF and the new addition to the SOMD should proudly announce the homecoming of the world renowned Oregon Bach Festival. The building should help strengthen OBF’s connection to campus and to the SOMD. It should create a public identify for OBF, an identity that is inviting and pulls in faculty, staff, students and community members. It should engage those interested in learning the history of this program and of Bach music, learning how to become involved in the future of the festival, and learning why the OBF is a leader in historically informed performances.

(identify in goals too) This should be a building where the OBF will continue to grow roots for future generations, strengthen the program’s identity as an educational program for students, and continue to be a leader in historically informed performances. It should play to the audible, physical, and visual experience as a living exhibit dispersed throughout the building. It should integrate the richness of music similar to the integration of math at Fenton Hall or physics at Willamette Hall.



South addition of SOMD under construction, 1947

#### *Campus Plan Related Patterns:*



##### *No Signs Needed*

Some buildings seem to have been planned to need signs so that people can find their way. Alternatively, a building can be designed to be self guiding, making it as easy as possible to negotiate through.

Therefore: Plan buildings to be as self guiding as possible so the signs are used to supplement good planning rather than to overcome bad planning.





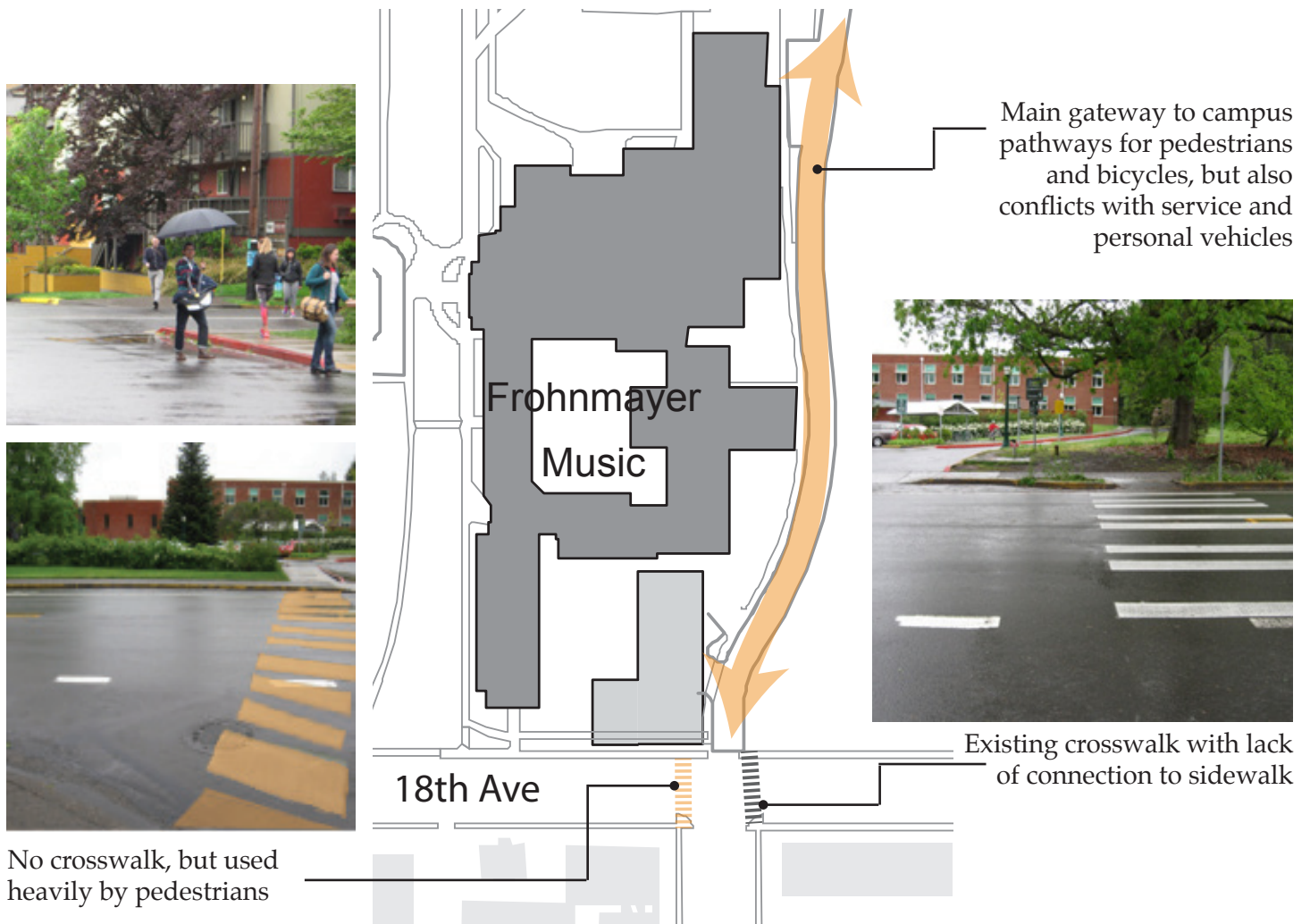
## Project Specific Pattern # 2

### GATEWAY TO CAMPUS

**ISSUE:** 18th Ave is a heavily trafficked thoroughfare on the south side of campus. There is a current pedestrian crossing but it may be in the wrong location with pedestrian patterns. Harris Street continues across 18th Ave and becomes a service drive and fire lane into campus. This route also functions as a main gateway to the campus pathways for pedestrians and bicycles. This route is also the access point for deliveries and personal vehicles to park in lot 22.

**DISCUSSION:** Keep in mind that many of the patrons of the School of Music and Dance and OBF events are elderly patrons and many events are held during the evening hours.

**THEREFORE:** Work with campus grounds crew and the City of Eugene to improve this intersection and gateway to campus. Improve current issues related to access, grading, bike/pedestrian/vehicle conflicts and other hazards to create an entrance that is easily accessible, safe, welcoming and functional.



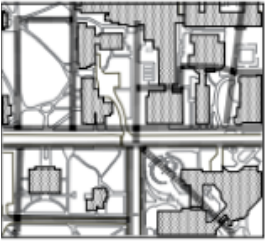
## Campus Plan Related Patterns:



### *Road Crossings*

Where paths cross roads, cars have the power to frighten and subdue pedestrians, even when the pedestrians have the legal right-of-way.

Therefore: At a point where a pedestrian path crosses a road make a “knuckle” at the crossing; narrow the road to the width of the through lanes only; use different paving materials to continue the pedestrian path through the crossing and raise it above the roadway; and/or install islands. Be careful to consider the safety of blind people. Make pedestrian movement more of a priority than car movement.



### *Pedestrian Pathways*

Pedestrian travel should be encouraged as an essential component of the campus experience. Pedestrian activity creates an environment that encourages interaction and discourages automobile use.

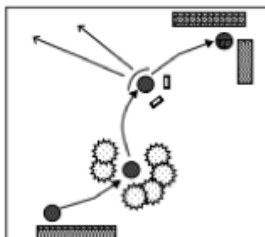
Therefore: Promote walking by creating a system of interconnected pathways as an alternative to street sidewalks. This pathway system will be considered part of the campus open-space framework.



### *Main Gateways*

Any part of an area - large or small - that is to be identified by its users as a precinct of some kind will be reinforced or made more distinct and more vivid if the paths crossing its boundary are marked by gateways.

Therefore: Mark every campus boundary that has important meaning with great welcoming gateways where the major entering paths cross the boundary.



### *Paths and Goals*

The layout of paths will seem right and comfortable only when it is compatible with walking (and walking is far more subtle than one might imagine).

Therefore: To lay out paths, first place goals at natural points of interest. Then connect the goals to one another to form the paths. The paths may be straight or gently curving between goals; their paving should swell around the goal.



## Project Specific Pattern # 3

### A FRONT DOOR

ISSUE: The main entrance to the School of Music and Dance (SOMD) is not easy to find.

DISCUSSION: The new OBF addition will function as a public face for the program and for campus to the broader public on the south side of campus. The new addition will need a clear front door without confusing it for the front door of SOMD or acting as the front desk for SOMD visitors.

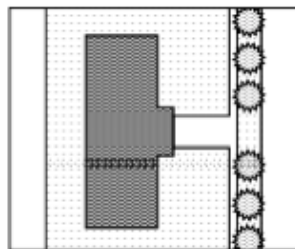
THEREFORE: Create an entry court between the SOMD and the OBF addition. A welcoming place that gives the public and visitors a sense of arrival to the UO Campus and to the new music complex. The physical entrances to both programs should be clear, welcoming and easily accessible.

#### *Campus Plan Related Patterns:*

##### *Main Building Entrance*

Placing the main entrance(s) is perhaps the single most important step taken during the evolution of a building plan.

Therefore: Place the main entrance(s) of the building at a point immediately visible from the main avenues of approach, and give it a bold shape in the front of the building.

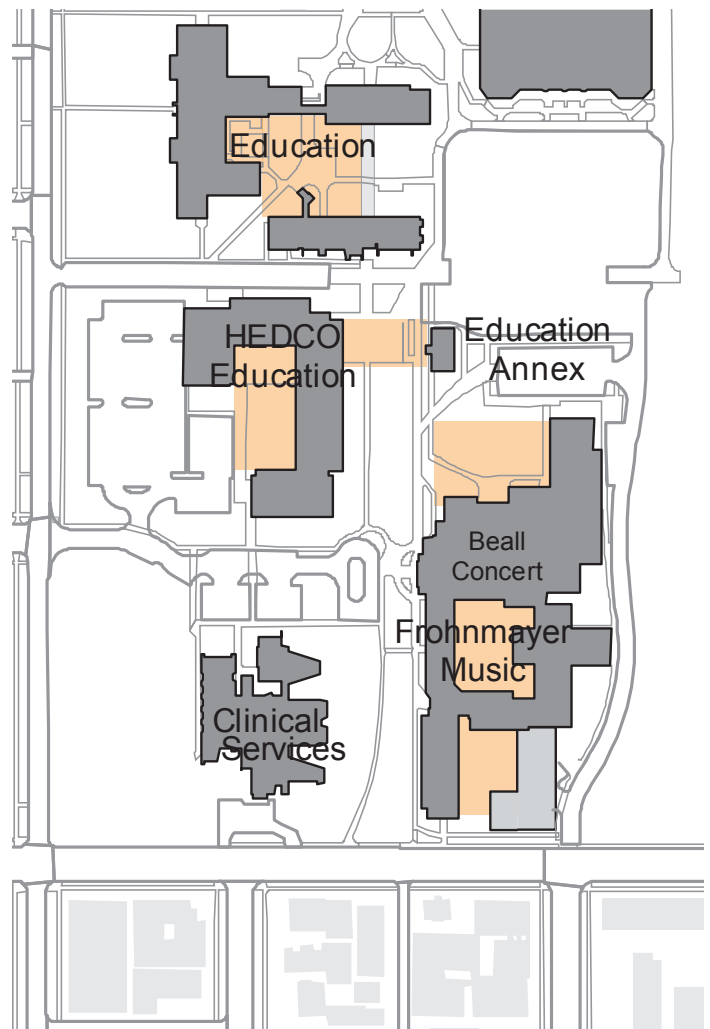
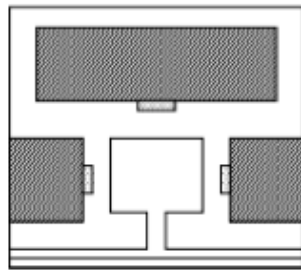


##### *Family of Entrances*

When people enter a complex of buildings, they may experience confusion unless the whole collection of entries is laid out so they can see the entrance to the place they are going.

Therefore: Lay out the entrances to form a family. This means:

1. They form a group, are visible together, and each is visible from all the others.
2. They are all clearly recognizable as entrances.



Existing and proposed family of courtyards and entrances



## Project Specific Pattern # 4

### SERIES OF OUTDOOR COURTYARDS (See *Positive Outdoor Spaces*)

ISSUE: In general, outdoor spaces that are merely “left over” between buildings will not be used.

DISCUSSION: The OBF and School of Music hold large public events and need adequate spill out space.

THEREFORE: Place the building so that it embraces the outdoor spaces it forms with the School of Music. Design the landscape so that some sides of the outdoor space are defined by buildings and some sides by arcades, trees, or low walls. Be sure to leave entrances to the outdoor “room” at several points so people can pass freely through the space and travel to other connected outdoor spaces. Create an outdoor room to connect to the series of outdoor courtyards that connect the School of Music, HEDCO Education and Lokey Education complexes. Outdoor rooms should welcome, gather, collect, provide rest for OBF and Music guests during intermissions, for catered events under a tent, and for students, faculty and staff between classes or meetings.

### Campus Plan Related Patterns:



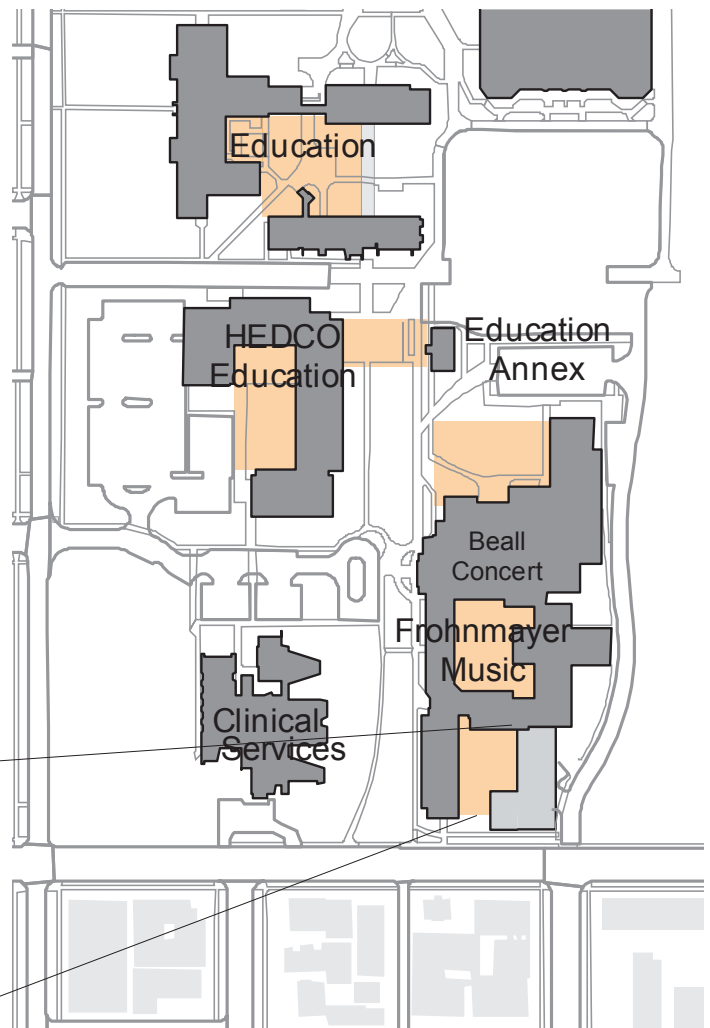
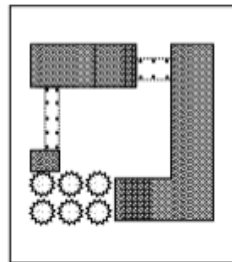
#### *Arcades*

Arcades at the edges of buildings - partly inside partly outside the building - play a vital role in the way group territory and the society-at-large interact.

Our climate is especially suited for sitting or walking outside

under cover on a rainy day. South-facing arcades create wonderful micro-climates during most of the year.

Therefore: Whenever possible, create arcades along the sides of buildings or between their wings, and open building interiors to these arcades. As possible, knit these arcades together with campus paths so they form a semi-covered system of paths throughout the campus.



Existing and proposed family of courtyard entrances



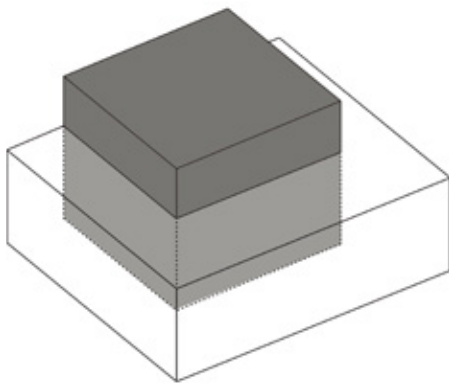
## Project Specific Pattern #5

### A BUILDING WITHIN A BUILDING WITHIN A COMPLEX

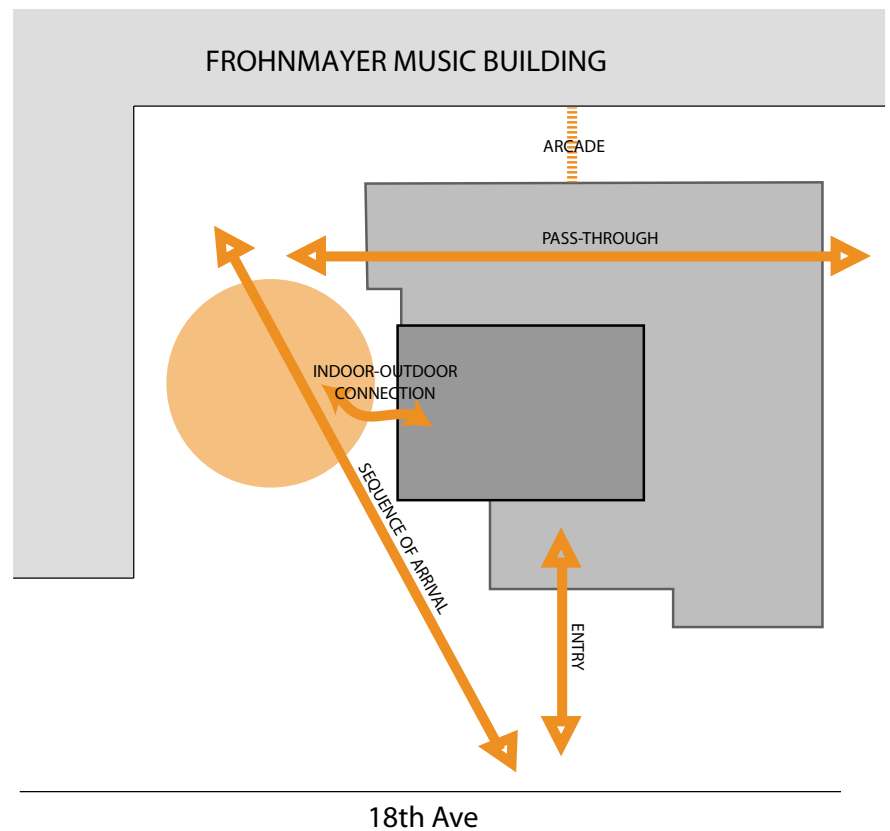
**ISSUE:** Many of the instruments and musicians will be moving between the OBF addition for rehearsal and SOMD for performances. The elevator nearest to the OBF is not large enough to hold the hill harpsichord.

**DISCUSSION:** The rehearsal space has the most opportunity for synergy and cross utilization between the OBF and SOMD, but also has separate architectural needs from the rest of the OBF office functions.

**THEREFORE:** Consider the placement and location of the rehearsal space to facilitate ease of access for instruments, patrons, musicians, and the physical connection between the OBF and SOMD. The rehearsal space serves a more public function whereas the OBF offices should be secured after hours and function more as a purposeful destination. The rehearsal space also has separate functions and spatial relationship from the OBF offices in terms of volume and acoustic needs. Consider a rehearsal building within or surrounded by an office building. Consider the synergy the rehearsal space has with an open courtyard for events or intermission receptions.



Conceptual 2-storey Building Mass



## Campus Plan Related Patterns (Continued):



### *Universal Access*

In addition to complying with applicable federal and state requirements, the university is committed to making all new facilities welcoming and accessible for all users without discriminating on the basis of ability. This inclusive environment enables all users to participate equally in the university's programs, activities, and services.

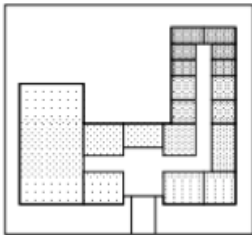
Therefore: Design improvements to the campus in ways which ensure welcoming, graceful access for all members of its community.



### *Welcoming to All*

Built environments in which the greatest range of diverse people feel welcome and comfortable promote learning opportunities and encourage an open exchange of ideas.

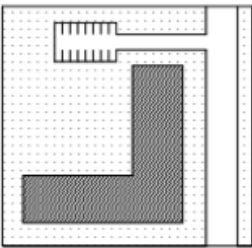
Therefore: Create a campus that addresses the issues of diversity and equity in the built environment, for example, in landscapes, building layout, design details, and



### *Public Gradient*

Unless the spaces in a building are arranged in a sequence that corresponds to their degree of privateness, the visits made by strangers or guests may be a little awkward.

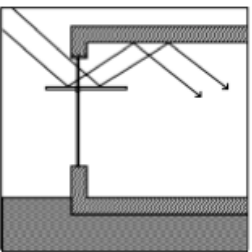
Therefore: Lay out the spaces in a building to create a sequence that begins with the most public parts of the building near the entrance, then leads into the slightly more private areas, and finally leads to the most private domains.



### *Spillover Parking*

Parking systems adopted for the campus should avoid creating parking problems for surrounding residential neighborhoods.

Therefore: Provide appropriately placed, adequate off-street parking in conjunction with any new institutional use that creates demand for parking that cannot be met by current parking supplies. Take steps to gain better use of existing off-street parking areas, and work with the City of Eugene to discourage long-term storage of vehicles on the residential streets surrounding the campus.



### *Quality of Light*

Daylight, the use of which results in energy savings, is an important aspect to wellness and psychological comfort for building users; it is also beneficial to many of the tasks performed by building occupants. However, glare from daylighting may cause eye strain for employees who use computer monitors.

Therefore: Provide ample opportunities for daylight throughout the building in both private and public areas. When possible and appropriate, opportunities to bring natural light into areas further from the perimeter of the building should be considered. Provide appropriate shading and defusing devices and furniture arrangement to eliminate glare on computer screens.



## Performance/Rehearsal Space Inspiration

The Performance / Rehearsal space should have a high ceiling and allow for natural light, which aids creativity and inspiration. Consider views from passersby on the street or sidewalk to see the activity within. The volume of the space should be designed to support optimal acoustic levels. Gallery seating is an ideal design element to strive for though we realize it is likely in excess of our current budget.



Mozarteum Rehearsal Hall. The stage is on the length of the hall, opposite is seating on two levels: one below the stage, the other a balcony that overlooks the stage.



Kings Place Concert Hall in London is a good example of a small space with floor and gallery seating.



St. Luke's in London is a good example of how gallery seating could be used in a small space. If the main purpose of the room is a rehearsal hall, the gallery seating is the best option.



## SOMD Comparable Spaces:

Room 163 - Choral/Thelma Schnitzer Hall

Room 173 - Band/Jazz Rehearsal

- 2,104 sf
- seats 70 member bands
- no fixed seating
- chair racks and stand racks in the rooms, not in closets
- not usually used for performances
- capacity of 100
- performance area of 12'x16' for a string quartet
- four storage closets of 5'x12', one of 6'x20', for percussion

Room 171 - Storage

- 115 sf of AV storage

Room 172 - Storage

- 175 sf of piano storage

Room 173A - Storage

- 118 sf of percussion storage

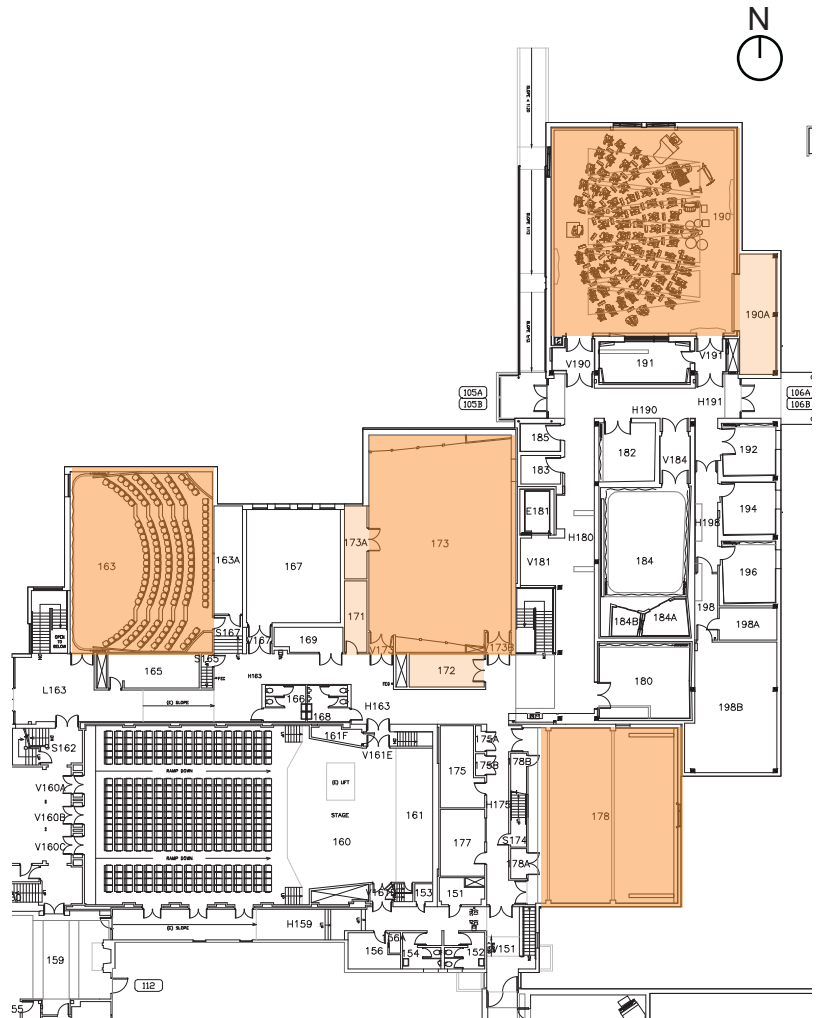
Room 178 - Multipurpose Classroom and Rehearsal Space

Room 190 - Performance Space

- 2,795 sf
- no fixed seating
- chair racks and stand racks in the rooms, not in closets
- seats 80 for orchestra rehearsal
- room for large percussion set up
- performances common
- capacity for an audience of 120
- performance area of 24'x20'
- one storage closet of 12'x25' for percussion
- not enough storage

Room 190A -

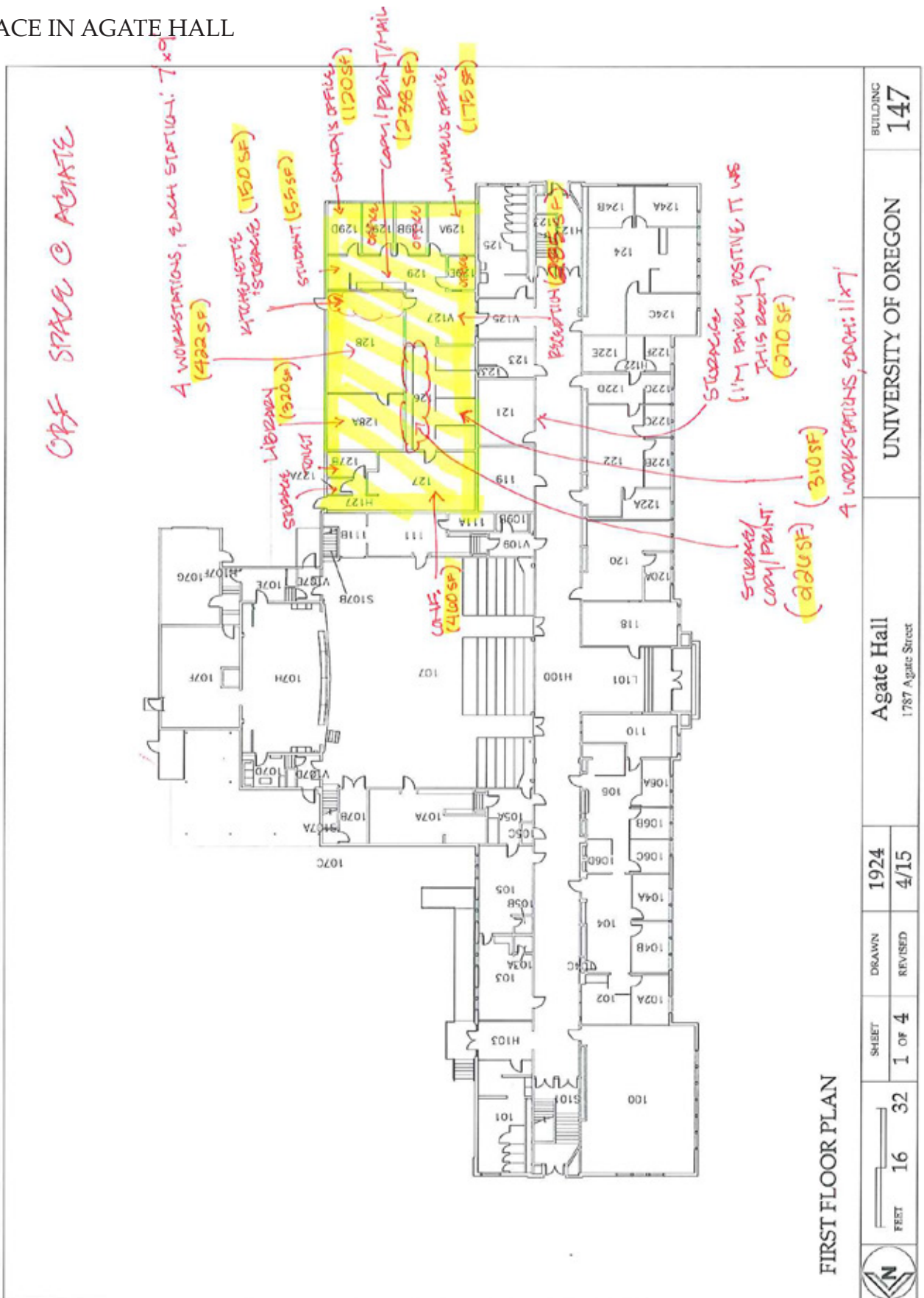
- 310 sf of percussion storage





# Attachments






FIRST FLOOR PLAN

UNIVERSITY OF OREGON	BUILDING	147
	Agate Hall 1787 Agate Street	
1924	DRAWN	4/15
1 OF 4	REVISD	
16	32	

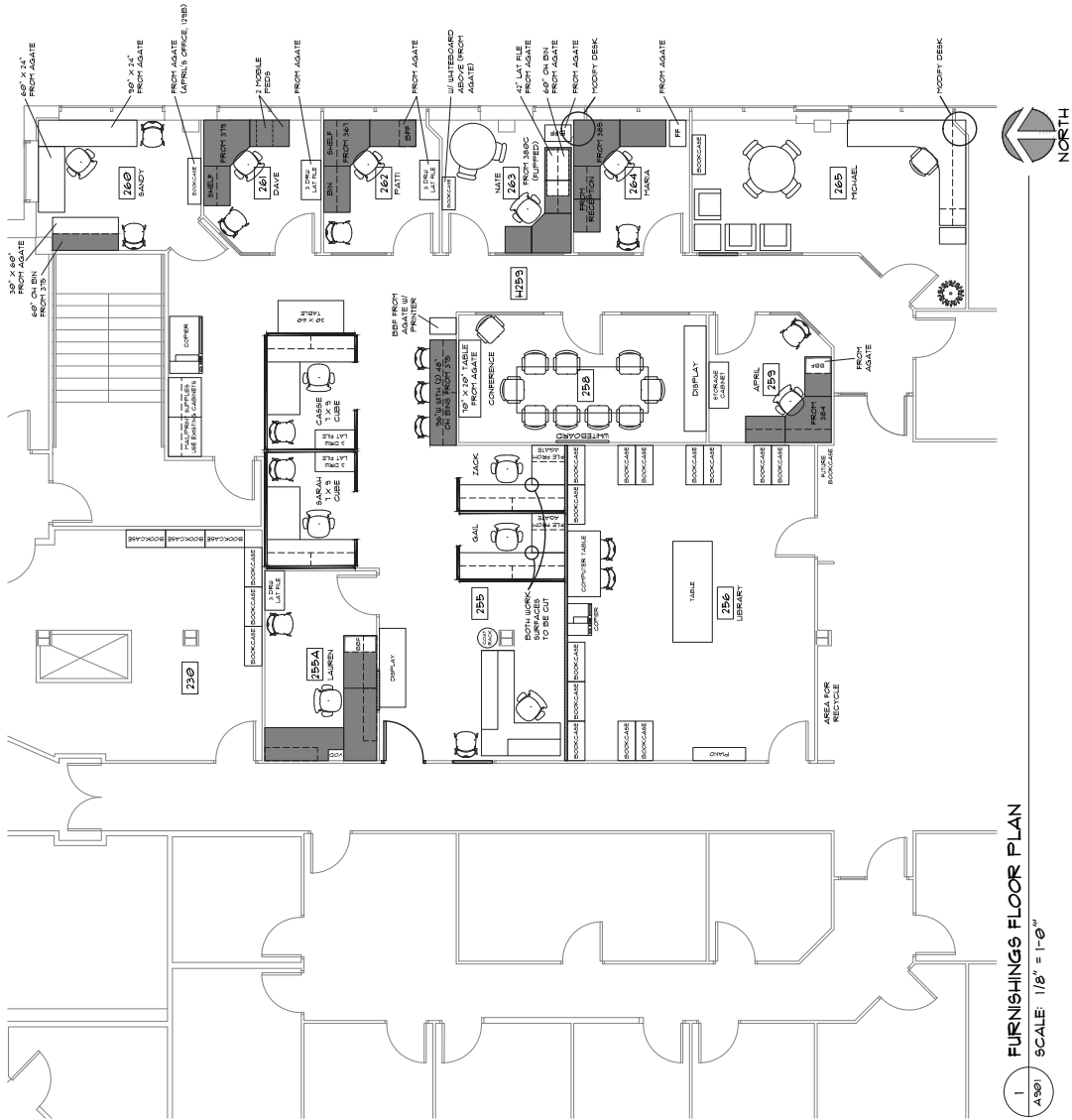


# OBF SPACE IN 1600 MILLRACE

 UNIVERSITY OF OREGON CAMPUS PLANNING, DESIGN & CONSTRUCTION 1571 N. MILL RACE, SUITE 200 EUGENE, OREGON 97403	 REGISTERED ARCHITECT KEVIN BRUNN EUGENE, OREGON	PROJECT NAME <b>OBF RELOCATION</b>	REVISION NOTES DATE BY CHECKED APPROVED
		PROJECT NUMBER <b>1600 MILLRACE, SUITE 200</b>	DRAWING TITLE <b>FURNISHING PLAN</b>
DRAWING NO. <b>CP18-004</b>		DATE <b>3.4.2018</b>	DRAWING NO. <b>A901</b>

- DRAWING LEGEND**
- EXISTING WALL TO REMAIN
  - NEW WALL
  - FURNITURE RELOCATED FROM 3RD FLOOR OF 1600 MILLRACE

- PRELIMINARY -  
 NOT FOR CONSTRUCTION



1 FURNISHINGS FLOOR PLAN  
 A901 SCALE: 1/8" = 1'-0"

P:\NAME: J\DESIGN SERVICES\SHOP\1600 MILLRACE\PROJECTS\SUITE200 OBF MOVE\OBF MOVE\1600 MILLRACE SUITE 200.DWG

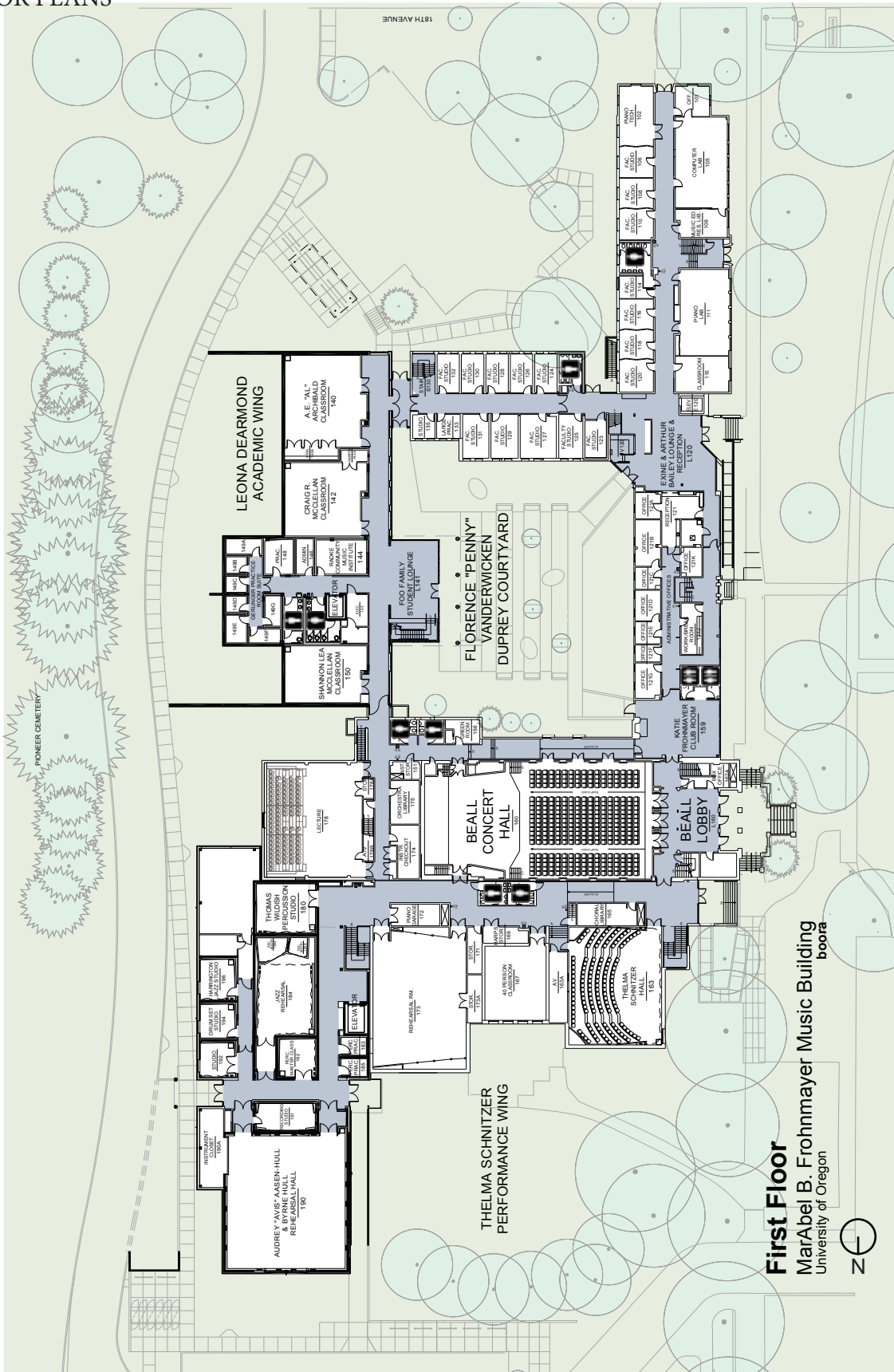


# OBF PHOTO MAP OF 1600 MILLRACE



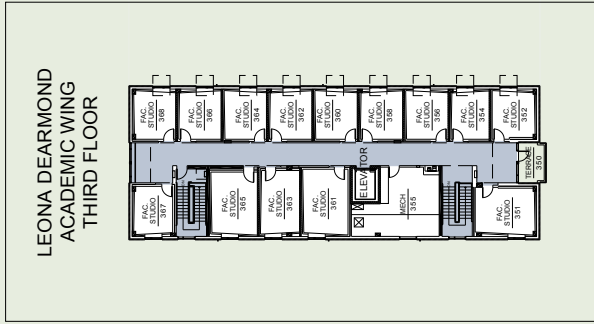
Suite 200- Oregon Bach Festival



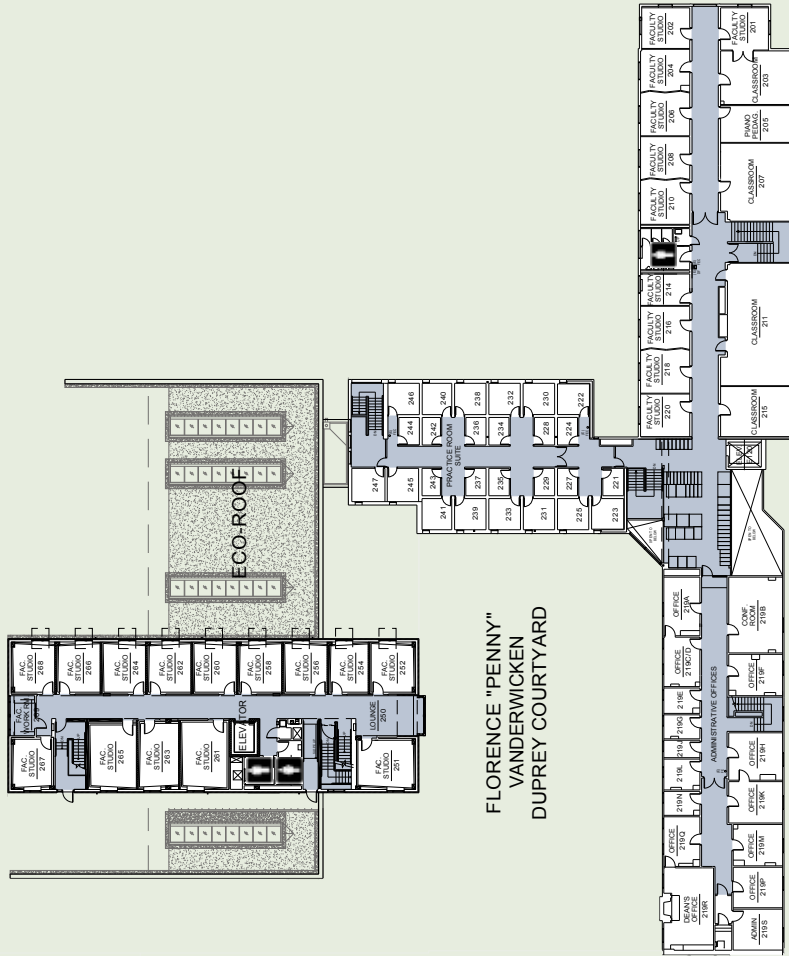


**First Floor**  
 MarAbel B. Frohnmayer Music Building  
 University of Oregon  
 boora  
 Z





LEONA DEARMOND  
ACADEMIC WING  
THIRD FLOOR

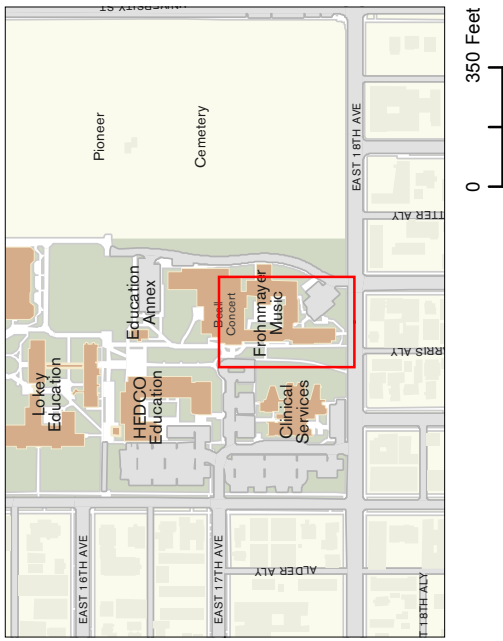


LEONA DEARMOND  
ACADEMIC WING  
SECOND FLOOR

FLORENCE "PENNY"  
VANDERWICKEN  
DUPREY COURTYARD

**Second + Third Floors**  
Mar Abel B. Frohnmayer Music Building  
boora  
University of Oregon

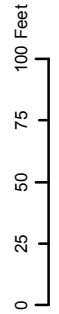
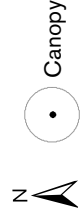
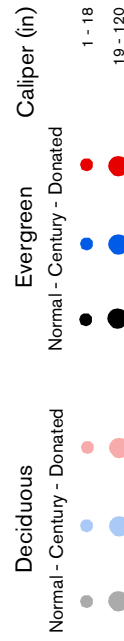




Coniferous Trees

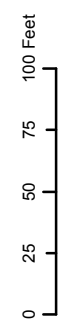
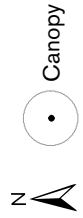
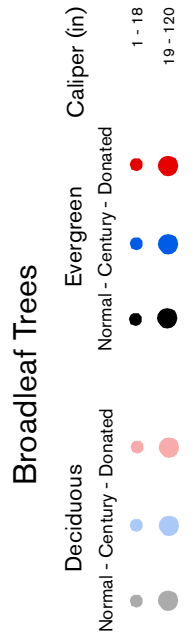
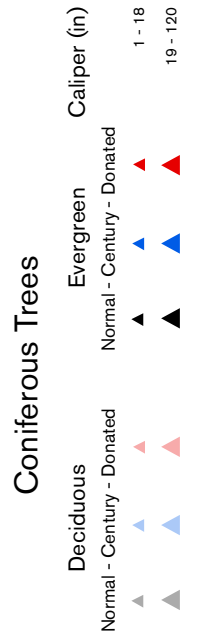
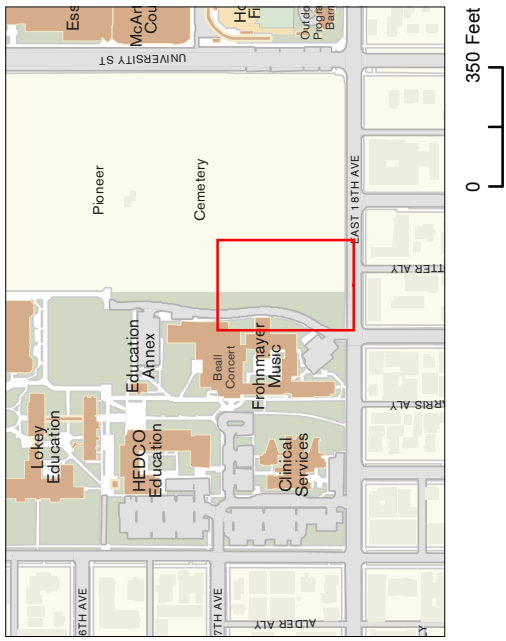


Broadleaf Trees



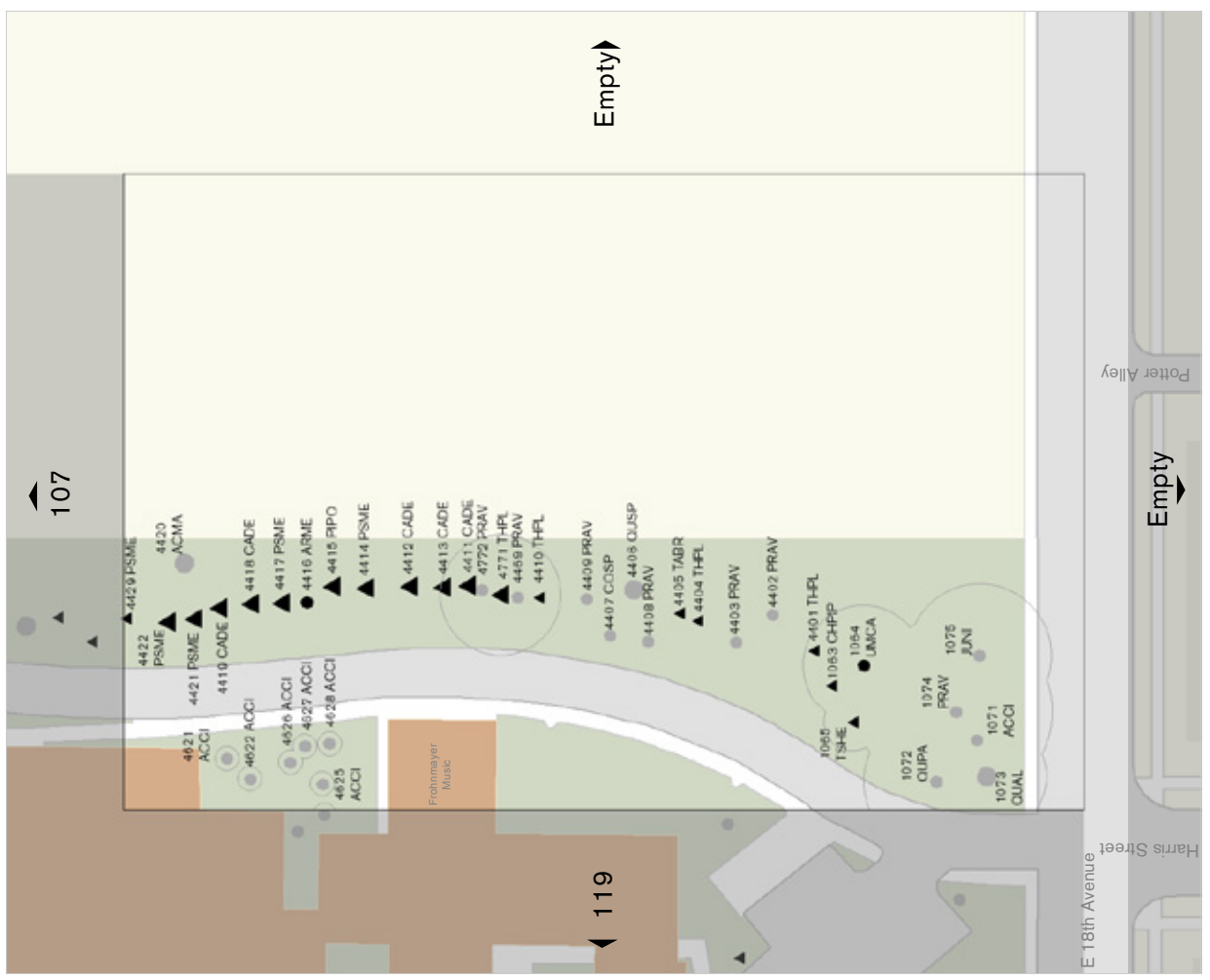
ATLAS OF TREES



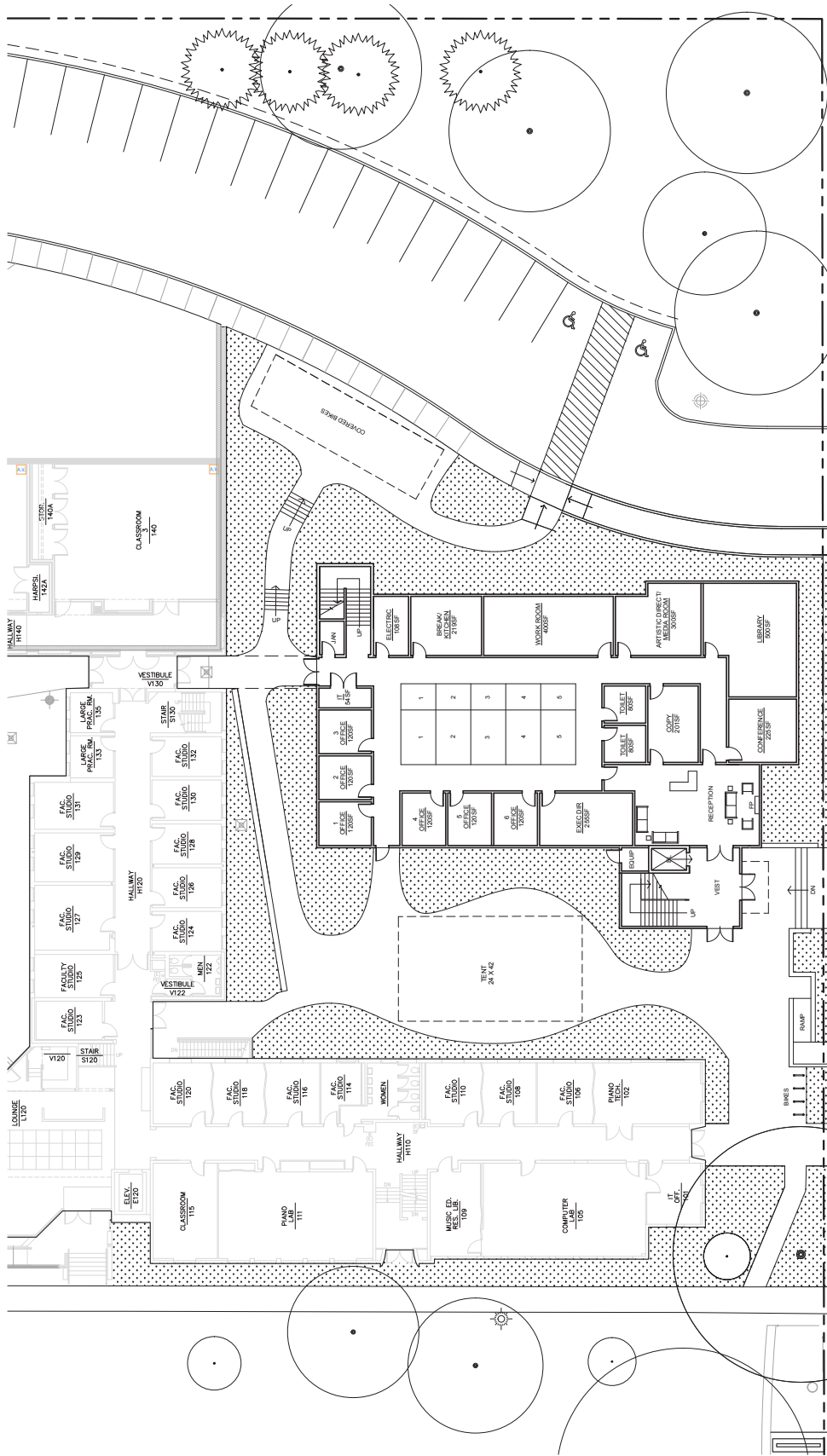


© 2011 University of Oregon  
InfoGraphics Lab, Dept of Geography

ATLAS OF TREES







18TH STREET

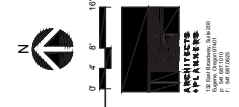
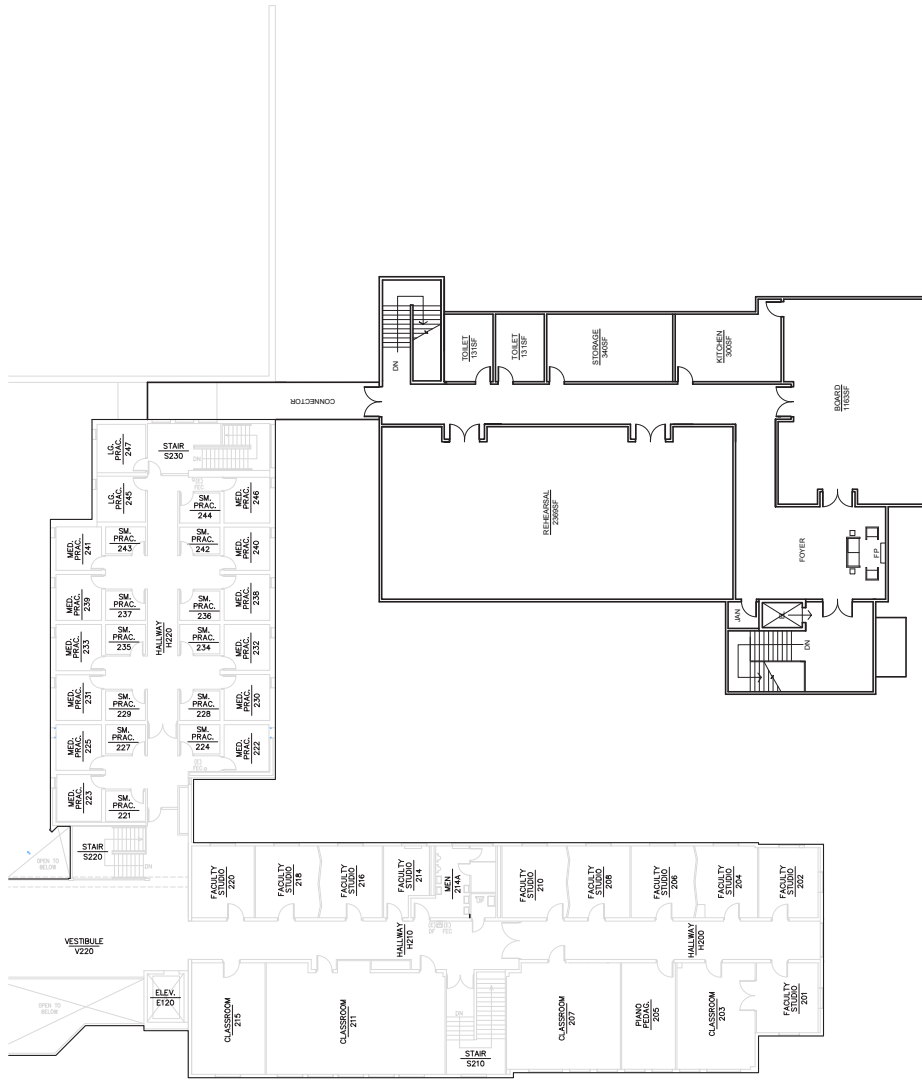
## SCHEME 3 (DRAFT) - FIRST FLOOR PLAN

OREGON BACH FESTIVAL OFFICES STUDY  
 UO SCHOOL OF MUSIC  
 JANUARY 20, 2015

1ST FLOOR	6,847SF
2ND FLOOR	6,496SF
CONNECTION	344SF
TOTAL	13,687SF

ARCHITECT  
 123 WEST BROADWAY, SUITE 200  
 PORTLAND, OREGON 97201  
 P: 503.487.7600  
 F: 503.487.6826





**SCHEME 3 (DRAFT) - SECOND FLOOR PLAN**

OREGON BACH FESTIVAL OFFICES STUDY  
 UO SCHOOL OF MUSIC  
 JANUARY 20, 2015





April 23, 2015

MEMORANDUM

To: Campus Planning Committee

From: Christine Taylor Thompson  
Campus Planning, Design & Construction (CPDC)

Subject: **Record** of the April 15, 2015 Campus Planning Committee Meeting

Attending: Rob Thallon (Chair), Miriam Bolton, Hilary Gerdes, Alicia Going, Mike Hahn, George Hecht, Peter Keyes, Graham Kribbs, Richelle Krotts, Gregg Lobisser, Jeff Madsen, Andrzej Proskurowski, Chris Ramey, Shannon Sardell, Cathy Soutar, Ed Teague

Staff: Christine Taylor Thompson (CPDC)

Guests: Michael Anderson (OBF), Jane Brubaker (Campus Ops), Sandy Cummings (OBF), Brad Foley (SOMD), David Mason (SOMD), Martina Oxoby (CPDC), Alison Snyder (Architecture)

**Agenda:**

**1. Oregon Bach Festival (OBF) Music Building Addition Project – Meeting One**

Background: Staff introduced the purpose of Meeting One and summarized requested Campus Planning Committee actions as described in the meeting mailing.

Michael Anderson, Project Sponsor from Oregon Bach Festival (OBF), introduced the project and its purpose as described in the meeting mailing. He said the proposed addition would provide the OBF with a permanent home that has a public presence and strong connections to the School of Music and Dance (SOMD). The addition would provide space for rehearsals, lectures, other events, and board of directors meetings. The space would be shared with the SOMD.

Martina Oxoby, project manager from Campus Planning, Design and Construction, reviewed the scope of the project and presented the proposed makeup of the user group as described in the background materials. She said the user group does not include a student representative due to limited student activities included in the proposed project scope.

Martina reviewed key *Campus Plan* patterns and policies, highlighting issues related to the proposed project including the following:

**CAMPUS PLANNING, DESIGN AND CONSTRUCTION**

1276 University of Oregon, Eugene OR 97403-1276 T (541) 346-5562 [www.uoregon.edu/~uplan](http://www.uoregon.edu/~uplan)

*An equal-opportunity, affirmative-action institution committed to cultural diversity and compliance with the Americans with Disabilities Act*



- Policy 2: Open-space Framework - The design would focus on improving the campus edge and bike/pedestrian/vehicular circulation. The design team would work with Campus Operations to ensure that Campus Tree Plan requirements are addressed.
- Policy 5: Replacement of Displaced Uses - The project's goal is to replace disrupted parking on site, likely along the western edge of the Pioneer Cemetery, working closely with the cemetery association.
- Policy 6: Maintenance and Building Service - Service and delivery access would be retained, including service to the existing Music Courtyard.
- Policy 7: Architectural Style and Historic Preservation - The architectural style of the 1970's wing will be considered as the design is developed to ensure compatibility.
- Policy 8: Universal Access - Substantial grade changes in the area makes universal access challenging. However, the goal is to have ADA access from 18th Avenue to the new building addition.
- Policy 9: Transportation – Bike parking will be relocated on site. It is likely additional bike parking would be provided.
- Policy 10: Sustainable Development – The project would comply with the Oregon Model for Sustainable Development.
- Policy 11: Patterns Most patterns apply. Staff will work with the User Group to add more patterns specific to the project.

Brad Foley, School of Music and Dance (SOMD), added that this project is an incredible opportunity to enhance collaboration between OBF and the SOMD. The Music Building is very full so additional space is very welcome.

Discussion: Members discussed the proposed user group composition. They encouraged the addition of a student representative and a community member. In addition, they suggested the addition of an adjacent neighbor, for example from the College of Education, if it appears that proposed changes would directly affect them (e.g., parking relocation). It was noted, however, that the overall size of a user group should not get too large.

In response to a member's question, Michael explained that OBF is a separate department from SOMD. It reports directly to the provost.

Martina confirmed that the service drive, which is also a fire access route, would remain. A member noted the importance of thoughtfully considering ways to improve the service drive so that it is more bike friendly. Another member added that the drive should be more pedestrian friendly as well.

A member supported the proposed location of the addition. It presented many opportunities to improve the area, but also a number of challenges. One challenge is to properly respect the cemetery edge. While it is necessary to replace displaced vehicular parking, it should not further degrade the cemetery edge or make the service drive less pedestrian friendly.

Also, the project should carefully address how it fronts 18th Avenue. Another member added that this project presents an opportunity to activate the public edge. The resulting design should ensure that it does not feel like a "back."



A member said the resulting design should clearly indicate how to access the SOMD and OBF, whether they are shared or separate entrances. Another member added that wayfinding can be a challenge in this area. This project presents an opportunity to clarify how / where to enter to access SOMD, OBF, and Beall Hall.

A member observed that the development site could be enhanced if the service drive was shifted further east. This may increase options to resolve pedestrian, bike, and vehicular conflicts in the area (both crossing 18th Avenue and along the service drive). Another member noted that the city likely would not permit such a change.

Dave Mason from SOMD shared that the rear parking lot accessed via the service drive (lot #21) has a large number of service vehicle parking spaces that appear to be underutilized. It might be possible to remove and / or move some of spaces to alleviate the need to build so many new parking spaces along the cemetery edge.

A member said it would be important to pay particular attention to trees in the vicinity.

A member observed that the new addition could affect natural light and views in the existing building. These possible impacts should be addressed.

**Action:** The committee agreed, with fifteen in favor and one abstention, to recommend to the president the following actions related to the **Oregon Bach Festival (OBF) Music Building Addition Project:**

- A. Support the identified user group representation for the project but encourage the addition of a student representative and a community member. In addition, including an adjacent neighbor, for example the College of Education, is suggested if it appears that proposed changes would directly affect the neighbor (e.g., parking relocation).
- B. Support the identified *Campus Plan* patterns and policies for the project with the understanding that the following comments will be considered as the project moves forward:
  1. Thoughtfully consider ways to improve the service drive so that it is more pedestrian and bike friendly.
  2. Thoughtfully consider ways to improve the safety of the 18<sup>th</sup> Avenue pedestrian crossing.
  3. Carefully consider ways to improve the cemetery edge.
  4. Carefully address how the addition fronts 18th Avenue and relates to the existing SOMD building. Take advantage of the opportunity to activate the public edge. The resulting design should ensure that it feels like a "front," not a "back."
  5. Clarify wayfinding. More clearly define entrances and how / where to access SOMD, OBF, and Beall Hall, whether they are shared or separate access points.
  6. Look into the potential to shift the service drive further east to enhance the development site and increase options to resolve pedestrian, bike, and vehicular conflicts.
  7. Pay particular attention to trees in the vicinity.
  8. Carefully consider the impacts on the existing building, in particular



natural light and views.

Please contact this office if you have questions.

- cc. Michael Anderson, Oregon Bach Festival
- Steven Asbury, Fairmount Neighbors
- Bill Aspegren, South University Neighbors
- Camilla Bayliss, Fairmount Neighbors
- Gwen Bolden, Parking & Transportation
- Jane Brubaker, Campus Ops
- Sandy Cummings, Oregon Bach Festival
- Patrick Deegan, Fairmount Neighbors
- Darin Dehle, CPDC
- Will Dowdy, Eugene Planning
- Brad Foley, SOMD
- Beatriz Gutierrez, ASUO
- Terri Harding, Eugene Planning
- Debra Healey, West University Neighbors
- Herb Horner, UOPD
- Robin Hostick, Eugene Planning
- Dave Hubin, President's Office
- Karen Hyatt, Community Relations
- Carolyn Jacobs, South University Neighbors
- Robert Kyr, University Senate
- John Manotti, University Advancement
- David Mason, SOMD (Music Building Manager)
- Carolyn McDermid, UOPD
- Pamela Miller, South University Neighbors
- Eric Owens, Education (Building Manager)
- Martina Oxoby, CPDC
- Brett Rogers, Campus Operations
- Tom Shepard, CPDC
- Alison Snyder, Architecture
- University Senate Executive Coordinator

