

Meeting Notes

Date:	September 29, 2015		
Project:	UO Oregon Bach Festival	Job No:	01528
Author:	Becca Cavell	Cc:	Martina Oxoby; File
Meeting:	User Group Meeting Program Confirmation		

Attendees :

Michael Anderson, OBF Director of Artistic Administration & Interim Exec. Director; Project Sponsor.
Alison Snyder, Assoc Professor, Architecture
Brad Foley, Dean, SOMD; User Group Co-Chair
Dave Goudy, Interim Director of Education, OBF
David Mason, Director of Facilities Services, SOMD
Dick Romm. OBF Volunteer; Community Member
Nate Bick, Director of Development, OBF
Sandy Cummings, Business Accountant, OBF
Richelle Krotts, College of Education and Campus Planning Committee Representative
Janet Yood, Construction Inspector, Campus Planning, Design and Construction
Tim King–Pioneer Cemetary Association
Jana Gerow, Owner Rep, Campus Planning, Design and Construction

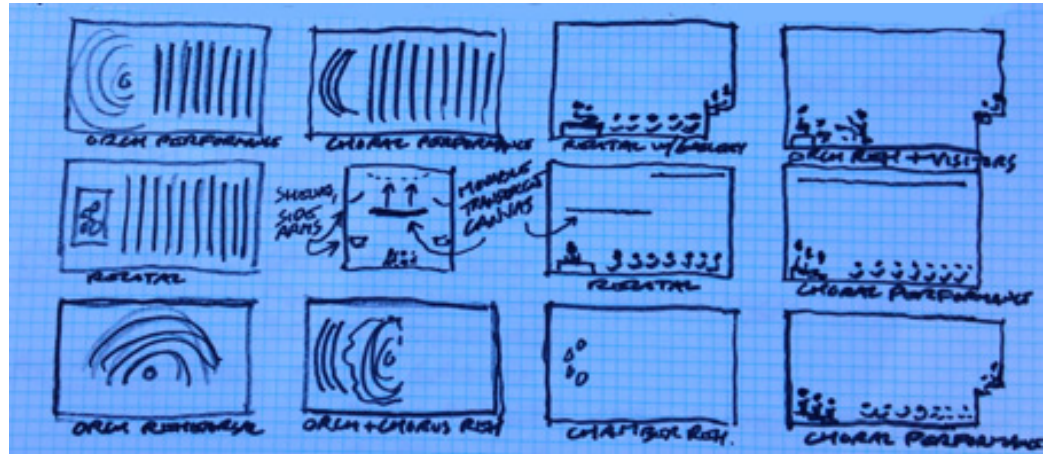
Martina Oxoby, Planning Associate, Campus Planning, Design and Construction
Matt Pearson, Lease Crutcher Lewis
Mark Butler, Lease Crutcher Lewis
Tanner Perrine Lease Crutcher Lewis
Becca Cavell, Hacker
Corey Martin, Hacker
Jennie Fowler, Hacker
Melissa Clark, Hacker
Joseph Myers, Kirkegaard
Brenda Walker, Kirkegaard
Adam Shalleck, The Shalleck Collaborative
Don Rood, The Felt Hat
Nicole Misiti, The Felt Hat
Tina Guard, CAPITAL
Larry Gilbert, Cameron McCarthy

A. Building Program Confirmation Session:

1. Martina brought the meeting to order and asked each attendee to introduce themselves and speak their highest priority for this project:
 - a. Martina: a new home and prominent showcase for OBF
 - b. Corey: a project that people leave and say “wow”
 - c. Becca: meets and exceeds your expectations
 - d. Nate: good for OBF and its community year-round, and for the University
 - e. Dave: a physical representation of the Berwick Academy, helping us do what we do
 - f. Brad: bringing the Festival home; collaborate with SOMD; and enhancing campus gateway, and the pedestrian and traffic flow.
 - g. Michael: a performance and rehearsal room with maximum impact and maximum utility
 - h. Richelle: as beautiful a building as CoE, and a performance hall with spectacular acoustics

- i. Joseph: a place which is thrilling at its opening, and 20 years hence, has a fabulous sound and which supports anything to want to do.
 - j. Adam: to meet all of your goals and operates to your ambitions
 - k. Sandy: beautiful and functional office space for staff
 - l. Dick: A gateway to campus that is interesting to look at as well as functional.
 - m. David: In 20 years, this remains a maintainable and sustainable building. A flexible and friendly rehearsal space. "Home".
 - n. Alison: the architecture teaches and transforms us – the whole experience, the entry, the way you move around the site and building; a great place that teaches.
 - o. Jennie: Interior spaces to be as compelling as the exterior
 - p. Tanner: a great partnership and a project that is on time and on budget, meeting your expectations.
 - q. Mark: a successful, different, streamlined process
 - r. Matt: meeting your expectations and building great new relationships. Hearing son say "really cool" when he visits.
 - s. Melissa: everyone's vision is realized – an exceptional, inspiring building. A coherent building.
 - t. Nicole: to tell the story of your home in an inspiring, sublime way.
 - u. Brenda: make all the right sound choices; on time/under budget; a home that is the admiration of other Festivals around the nation.
2. The group reviewed a series of images of Hacker's work that was introduced during the interview presentation, followed by excerpts of the Project Description, including the goals, campus patterns and, in a little more detail, the User Generated Patterns. Becca noted that the team plans to bring these Patterns to each meeting as a touchstone, to help guide the project as needed.
 3. Rehearsal / Performance Room discussion:
 - a. The Performance / Rehearsal Space inspiration projects elicited questions from the design team regarding scale, proportion and the presence of balconies. These images represent projects that are particularly liked by Matthew Halls for their acoustical qualities as well as their appearance; the balconies are also well liked. The Mozarteum Rehearsal Hall is also liked for its elevated seating. These rooms are all significantly larger than the proposed Rehearsal Room for OBF.
 - b. Joseph noted that a balcony gallery would be challenging for a room of the proposed size – the balcony would need to be at least 6 or 7 feet deep, and they have very significant acoustic effects on space. They can't feasibly be added later.
 - c. Room Capacity (summarized from multiple discussions):
 - i. 30-person orchestra in rehearsal or performance,
 - ii. Additionally, up to 30 singers at the same time for a total of 60 in rehearsal only.
 - iii. A Passion rehearsal might see up to 40 singers
 - iv. From 1 to 8 musicians for chamber music rehearsal or recital.
 - v. 150-200 person audience is aspiration, but 90 is more likely maximum capacity for a 30-musician orchestra performance. Chamber music performance could allow more rows of seating, perhaps up to 120 persons. SOMD chamber music performances are likely to draw only 30-50 person audience.
 - d. Core uses:
 - i. Rehearsal and performance as noted for OBF and Berwick Academy events, SOMD rehearsals, and smaller SOMD recitals
 - ii. Off-program performances
 - iii. Lectures: miked presentations and "lectured concerts" year-round
 - iv. The "classroom" use of this space would always be for rehearsals; digital media may be used to support this function.

- v. Banquets and Receptions
- vi. NOT film screenings – cinema-type performance not required. Classroom-level video content delivery desired.
- e. Delivery and Content Capture:
 - i. Audio recording “at the highest level” is desired; however, the room need not have 100% isolation: if a stray siren noise intrudes during a recording event a re-take could be achieved.
 - ii. Connectivity required to existing recording studio in SOMD
 - iii. Audio feedback is desired.
 - iv. Streaming of content is desired [??]
 - v. Strong speakers could be audible without amplification, but a miked delivery option should be planned.
- f. Sound isolation:
 - i. Single doors are easier to seal than pairs of doors
 - ii. A sound lock vestibule would assist considerably
 - iii. Windows and doors are weak links.
 - iv. Doors to an outdoor space are challenging. Views and daylight are desired. Consider borrowing light from a hallway through window walls rather than a direct exterior connection. Will assist with light control as well as sound control.
 - v. Adjacent practice rooms have operable windows; sound bleed from these rooms to the landscape area commonly occurs.
- g. SOMD already has three rooms of similar size. Room 190 is 50’ wide x 56’ long x 35’ high. It would be possible to emulate the spatial characteristics of the new room by placing movable white boards within this space.
- h. Given that SOMD has three similar scaled rooms at present to the proposed Rehearsal/Performance space, the committee agreed that the room should differentiate itself acoustically. Beall Hall is relatively “dry”. Joseph suggested a more reverberant space; the committee agreed it should be moderately so, with some tunability. Joseph noted that a relatively tall space with ample adjustable absorption would result in a space that could support an intimate piano recital yet be “churched up” for a larger choral performance. It was noted that 190 is not favored by vocalists.
- i. A room to support a range of performance from a solo instrument to an orchestra would benefit from a high and adjustable central reflector.
- j. OBF rehearsals could include a small audience component of 10-30 people. This could be accommodated within the room, or even in seating at a small balcony level, perhaps on top of a sound lock vestibule.
- k. Lighting: rehearsals will require high light levels throughout. Performances will require stage and audience lighting. Vocalists and others are often “on book” and need reading light levels. Lighting should be zoned and dimmable.
- l. A series of sketches were created during the meeting to illustrate the various options:



Review and discussion around the sketches resulted in clarity regarding use:

- i. While rehearsal should be possible in many configurations, performance will always be focused toward a narrow end of the room. This simplifies lighting and acoustical design.
- ii. The audience arrangement could include a small seated section above a vestibule.
- iii. Views into the room from the second floor would be desirable.
- iv. The vestibule could be accommodated within the 2,300 SF footprint
- m. Risers are desired, for many configurations:
 - i. A choir of up to 32, seated or standing
 - ii. An elevated grand piano would be an ideal goal
 - iii. A 30 person orchestra in performance would be acceptable mostly on the floor, with wind or brass elevated.
 - iv. Most frequent use would be small ensembles up to 8 instruments, as these attract smaller audiences.
 - v. Reconfigurability: during season a temporary crew will assist with change-out between performances. Assume a one hour downtime/ change time scenario, followed by a one hour set up / settle in scenario between events, perhaps up to four times per day.
 - vi. Finishes: “beautiful but functional”. Likely to include concrete or masonry walls with significant amounts of wood or other panel details. Floors likely to be wood over a concrete substructure. An end-grain wood floor product may be very appropriate. This is a working room that should be designed to accommodate significant wear and tear
 - vii. HVAC is critically important – good and silent ventilation, etc. Temperature, humidity and light control will be key to preserving the tuned instruments in good shape. This will be the focus of a phone discussion in the near future.
4. Board Room and Audition Room discussion:
 - a. After discussing each room separately the committee concluded that they should be combined into a single multi-purpose room; some concern remains regarding the enduring quality of the finishes appropriate for a board room, given the overlaid uses.
 - b. This room will accommodate:
 - i. Board meetings once a month for 20-24 board members; Board meets at most one time during Festival season.
 - ii. Staff meetings (12 attendees), twice a month.
 - iii. Green room functions for Performance Room

- iv. Audition space – thus should include a small grand piano; this enhances green room function also
 - v. Could include artifacts from OBF collection to communicate the history and mission of the institution
 - vi. Small ensemble rehearsal space (requires more acoustical isolation than other recommended uses)
 - vii. Access to daylight would be ideal but not essential.
 - viii. Secure access; proximity card or push button.
 - c. The room size will be in the range of 700-750 SF and eliminates the need for a 200 SF audition room. OK for audition room to be remote from the Musical Director’s office.
- 5. Library discussion:
 - a. Current room is 567 SF. Proposed area for new room is 450 SF. Acceptable.
 - b. May use compact storage, for performance collection and possibly for book collection. Books may be accessed by visitors, but performance collection is private. No rare books in collection. Collection is in “acquisition mode” at present.
 - c. Librarian requires work desk; librarian may listen to audio collection using headphones.
 - d. Access to daylight is desirable given the librarian’s presence. (Part time position at present)
 - e. Secure access required.
 - f. **Action / Homework: OBF to provide information on linear footage / volume of collection.**
- 6. Office discussion:
 - a. Current proposed office allocation is based on existing conditions and may not represent an “ideal world” scenario.
 - b. The open office environment will include individual workstations; some acoustic privacy is desired; access to daylight and views is desired. Layouts are not finalized in any way; clusters or linear arrangements may both work.
 - c. Very small meeting rooms – the “phone booth” scenario – could support private conversations within an open office environment. These could also provide hot-desk / hoteling opportunities for seasonal staff / volunteers of up to 5 additional seats.
 - d. Offices should be acoustically isolated from rehearsal/performance spaces.
 - e. Breakroom size and kitchen area to be reviewed. Kitchen can be used as catering support zone if it is located adjacent to the performance spaces but this is unlikely
 - f. **Action / Homework: committee/ subcommittee to tour spaces on campus to consider options. HEDCO, Jaqua and Alumni Center all suggested as examples of interest.**
- 7. Brand Awareness:
 - a. OBF is part of UO and part of the city
 - b. Festival operates beyond the summer season
 - c. OBF coproduces a Chamber series with SOMD – not well known
- 8. Public Spaces discussion:
 - a. Could tell a historical story through images – Nike store analogy
 - b. Could promote upcoming events (perhaps a digital display, although this takes considerable time and commitment to maintain content)
 - c. 2020 will be the 50th anniversary of OBF – an opportunity to celebrate
 - d. The Jaqua Center has great examples of very personal expressions / intimate moments
 - e. Don: “what is the most important idea?”
 - i. A source of musical inspiration (education in HS; Berwick Academy; master class in conducting; creation of new works by major living composers; OBF is an exciting living institution; good rep for recordings;)
 - ii. Performers LOVE being part of OBF
 - iii. A family atmosphere

- iv. Welcomes volunteers
- f. The lobby will need to behave as a theater lobby. The reception desk may need to function as will call / box office. A theater lobby is an opportunity to celebrate the performance, and convey a sense of arrival.
- g. Informal seating will support pre-function as well as informal student interactions. Benches, small seating clusters, some tables. Exterior seating is also desired, particularly under shelter. Remember that Festival takes place during summer months and weather is usually decent.
- h. Could include audio – through CDs OBF has issued, or perhaps through a digitally streaming site such as Spotify
- i. Examples of integrated display considered successes can be found at Fenton and Willamette Halls.
- j. **Action / Homework: Don Rood / The Felt Hat will need access promptly to the current collection to assist his process**
- k. Portland Opera has a venue – the Hampton Center – near OMSI that would be good to visit; it has a performance space and integrated display. **Action / Homework: Michael and Don to coordinate a visit to the Portland Opera Hampton Center, and include others if possible.**
- l. OBF would like ability to store one harpsichord, one fortepiano, one 7' grand piano, and one portativ organ (at 2'x3') in a climate-controlled storage room. They do not currently own such instruments.
- 9. While the OBF and Berwick Academy's schedules span June and July at present, it is possible that the seasons may extend or adjust in the future.
- 10. It is possible the building could be rented to outside groups on occasion but this is not a major profit center concern for OBF.
- 11. Lighting has the potential to highlight the building – a “beacon” to the community – if desired.

B. Site Programming Session

- 1. Civil design issues:
 - a. Tina reported that a quick review of records suggests that adequate systems are already in place to support the proposed development
 - b. Storm water will likely be collected for treatment at the SW corner of the property; vegetated treatment is required by the City where at all possible, to clean contaminated run off from roofs and surfaces prior to return to the system.
 - c. Oregon Model of Sustainable Development, LEED and the City of Eugene each have different and occasionally conflicting rules regarding stormwater.
 - d. This corner of campus sees the highest elevation of the Eugene formation, resulting in high groundwater. Substantial subgrade drainage will be required.
 - e. The 1940's wing of SOMD has significant moisture problems at its basement level. It is possible that this project will be able to rectify some of these problems; it should not exacerbate them.
 - f. A geotechnical study and survey have been ordered. The survey is expected within the next week.
- 2. General Site Design Issues:
 - a. The site is prominent – highly visible to the community. Important that new building is a destination, and not a passageway.

- b. The Pioneer Cemetery is a National Historic Cemetery.. Its property line is orthogonal to the site. A steep bank and other grading issues will require careful consideration.
 - c. Parking is a key challenge. Current proposal is not liked as parked vehicles are required to back out into a traffic lane. A total of 25 spaces are planned; this includes 7 new spaces. OBF is bringing 12 new staff to this location. Staff parking may be possible at HEDCO.
 - d. The fire lane may need to be widened, dependent on the height of the building and access position for trucks.
 - e. The fire lane is also a bike path and pedestrian route. And for service vehicles. Suggestion to relocate service yard and use for OBF parking.
 - f. Consider creating a dedicated drop off zone on 18th.
 - g. Consider providing more than 2 ADA parking spaces for elderly visitors.
 - h. All trash and loading to be handled at SOMD dock / yard
 - i. Project is required to add/augment Campus Open Space. 10% rule. Could be on west side of SOMD – perhaps widen sidewalk?
 - j. Significant bike parking required – to be covered. Could reuse existing shelter if feasible.
 - k. Careful attention needed re: trees.
 - l. Views to Cemetery are very desirable.
3. Courtyard Discussion:
- a. The SE entry to SOMD is also an access point to the inner courtyard and is used to move garbage in and out, as well as landscape maintenance equipment. This function and access should be maintained
 - b. The SW entry from the 18th Ave parking is an entry to SOMD at present but perhaps needn't stay that way; other entries could be enhanced – perhaps on the west side of the building. May be required exit – **Action: Martina to share drawings and Hacker to verify.**
 - c. After discussing capacity and location options for a tent in the new 18th Ave courtyard, the committee concluded that a designated outdoor event area, and thus a courtyard, are not a required use. The site should accommodate a clear entrance to the OBF building. It may not include an entry to SOMD – this will be the focus of design studies.
 - d. The site should include seating opportunities.
 - e. Standard UO light fixtures to be used in outdoor spaces.

Meeting adjourned at 2:50 PM

Action / Homework items

1. Martina to follow up on ETA for survey and geotechnical reports.
2. Martina to share drawings of existing buildings with Hacker
3. Don Rood / The Felt Hat will need access promptly to the current collection to assist his process
4. Michael and Don to coordinate a visit to the Portland Opera Hampton Center, and include others if possible.
5. Committee/ subcommittee to tour spaces on campus to consider options. HEDCO, Jaqua and Alumni Center all suggested as examples of interest. [Alison to coordinate?]
6. OBF to provide information on linear footage / volume of collection.
7. Schedule phone conference to discuss MEP program issues
8. Finalize OMSD and LEED requirements