

Meeting Notes

Date: October 14, 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

Sandy Cummings, Director of Finance, OBF

Cole Blume, Graduate Teaching Fellow, Music

Janet Yood, Construction Inspector, Campus

Planning, Design and Construction

Jana Gerow, Owner Rep, Campus Planning, Design and Construction

Phil Carroll, Landscape Maintenance Supervisor, Campus Operations

Richelle Krotts, College of Education and Campus Planning Committee Representative

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

Melissa Clark, Hacker

Larry Gilbert, Cameron McCarthy

Joseph Myers, Kirkegaard [by phone]

Brenda Walker, Kirkegaard [by phone]

Adam Shalleck, The Shalleck Collaborative [by phone]

A. Notes:

1. After introductions and agenda review, Becca briefly described the design phases for the upcoming effort, and showed some images illustrative of those the committee could expect for the Schematic Design (SD) effort of this project.
2. The group reviewed Martina's photos from the prior week's visit to the Hampton Opera Center and Classic FM in Portland. <http://pages.uoregon.edu/moxoby/OBF/OBF.html> Martina, Mike, Corey, Melissa and Becca toured both locations ; Martina and Mike then visited LCL's and Hacker's offices. Key points include:
 - a. The box office and reception desk for the Opera are small but very effective

- b. The first rehearsal room (scale very similar to OBF's) is a converted TV studio. It has utilitarian finishes, and a pipe grid for lighting. Some windows. Drapes for acoustic control as well as simple wall mounted panels.
 - c. The second rehearsal space doubles as performance space, with retractable risers and staking folding chairs. This is a black box space and also very utilitarian yet versatile. No windows.
 - d. The kitchen/break area doubles as function space and opens to an adjacent meeting – up to 200 people can attend receptions / events in the combined space.
 - e. Covered outdoor patio and roof decks are very useful for events as well as staff break space, they have the advantage of terrific views.
 - f. Acoustical ceilings were only located where needed; more raw finishes in some spaces
 - g. Classic FM's small retail area with t-shirts and other merchandise helps enliven the lobby and adds visual interest while boosting brand identity
 - h. Walls display donor maps, staff photos and event memorabilia – strong brand presence and good use of vibrant/ dark color.
 - i. Open office furniture (Herman Miller systems) is reconfigurable and offers various environments from very small workstations within collaborative clusters to larger stations with sliding/closing door panels. Adjustable height desks support multiple working styles.
 - j. Windows are used to borrow light and views between spaces including the server room.
 - k. Many rooms are used in multiple ways. Offices double as recording studios. A corner recording studio can be used in a sound controlled or more open performance space with audience seating.
 - l. Audience seating is easily reconfigured; stools at the rear allow good sight lines while retaining simple, flexible flat floor
 - m. LCL's office space is open with systems furniture and low acoustical partitions; no private offices; ample meeting spaces of various sizes for impromptu or formal meetings. Many spaces use sliding walls/doors to enable them to be opened up and used in a variety of ways.
 - n. Hacker's office is also an open design without private offices; two different furniture configurations on two floors support teams working collaboratively; Hacker's staff move desk locations on a regular basis according to project assignments.
3. A detailed discussion about open vs private offices is scheduled for the next User Group meeting, **Action: Hacker to share documents regarding the open vs. private office debate with the group prior to the next meeting.**
 4. Per Matt Pearson, a recent study for SAIF in Salem identified a \$12,000 upcharge to create a private 120 SF office over an open floor plan of the same size, accounting for furniture, systems, finishes etc. Assumed a glass door for the private offices.
 5. Hacker introduced a simple Sketch Up model of the site and shared a series of 16 diagrams showing how a the building could be located on the site, as a primer to inform a hands-on exercises to study the issues. The diagrams show a wood block representing the rehearsal room and a translucent block or blocks representing the remainder of the program. After reviewing these diagrams, Hacker introduced the physical models of colored plexiglass blocks. The User Group split into two groups to consider ways in which the building could be configured on the site. Larry Gilbert suggested that the

teams not be constrained by the current configuration of the service road – that it might be possible to move it to the east to align with the property line. Others were less sure if this might be possible. The two teams reported back to the entire group once each had devised two alternate solutions.

a. Team One / Model 1



a “pinwheel of energy for the city and the people” – the large rehearsal room volume is tucked behind bars of office and support spaces. The offices are to the east for natural light; the library and others spaces are to the west. The rehearsal room orients you as you move through the site – and the project has multiple entrances – it can be accessed from all sides. A front door might be located centrally on 18th Avenue.

b. Team Two / Model 1



a series of indoor and outdoor spaces are orchestrated on the site, and could support gatherings. The rehearsal room is placed at the corner of the site to symbolize the program events within. Lower building elements support solar access to the existing buildings.

c. Team One / Model 2



The rehearsal room becomes a “pearl” in a courtyard – the SE corner is held by orthogonal wings of office and support space. An interior court is created between the skew of the off-axis rehearsal room. Another bar of office space is located to the north – the rehearsal room is held on three sides by support / office space.

d. Team Two / Model 2



Remarkably similar to Team One’s second option, this scheme also skews the rehearsal block and holds the SE site corner with two stories of space. The angle of rotation is quite different, and only two bars of support space are proposed. But the essential strategy is the same.

The group discussed the potential for the second pair of schemes to be achievable if the Campus Planning Committee frown on the grid-shift strategy; it was agreed that using different materials or design strategies for the rehearsal room could achieve some of the same effect. However, the group was very interested in the rotation, and its functionality regarding solar access for the music building as well as its expression of difference while honoring the campus and city grid.

The groups played with colored blocks to highlight various ideas such as emphasizing corners, entries, “moments” in courtyards that could be activity areas or art pieces. Tall plexi rods were used to suggest the existing trees. **Action: Hacker to create existing tree model components for use in further site development reviews**

6. Regarding trees, Larry Gilbert identified a coastal redwood to the west of the SOMD building and a large oak tree to the east of the service drive as two “sentinel” trees along 18th Avenue that should be retained if at all possible. The other trees on the site are of secondary significance at best, and some should be removed as they have a negative impact on the SOMD building already.
7. Fire truck access is required for all buildings over 30’ in height – in this instance the rehearsal room component will probably exceed that number and will have to comply. Larry explained that the apparatus will require access; the actual requirements will be included in a diagram for the next meeting. **Action: CMA and Hacker to create fire truck access diagram for use in further site development reviews**
8. Kirkegaard and The Shalleck Collaborative joined the discussion via GoToMeeting, and Joseph Myers talked about a number of design issues for the rehearsal room, using a series of diagrams to illustrate the discussion.
 - a. The first four drawings show configurations of the space to support rehearsal and performance, based on the Program Confirmation meeting two weeks prior. These focus a performance event at one end of the space and a balcony at the other with sound lock vestibules beneath.
 - b. A discussion between Mike Anderson and Matthew Halls raised questions about this approach and challenged the team to consider performance “in the round” and other ways to differentiate this space from others at SOMD. A sketch was shared to illustrate this idea.
 - c. Joseph showed four different configurations of musicians and audience in a spatial variation of the rooms shown in 8a. The rehearsal room measures 40’ x 48’ at its floor plane, with ante rooms – sound locks and/or storage areas – beyond. A 3-sided balcony above provides seating as low as possible (with steps down to seats on 2 sides) and a bridge connector along one long side.
 - d. Echoes, in acoustic terms, are “strong, late reflections that tend to be confusing”. And for performers this becomes challenging in spaces wider than 50’, requiring the addition of side wall reflectors and other devices to mitigate the problem. Thus, the 48’ long dimension is highly desirable; longer would become problematic. The upper level – the balcony level – can be wider and the entire room would benefit acoustically with more volume on the upper level in general. Wall surfaces would have a variety of different configurations and materiality based on location and optimum acoustic performance - but a basic strategy at the floor level

of providing sets of convex and straight surfaces will benefit the sound environment. Corey asked more detailed questions about the continuity (or not) of wall surfaces and Joseph elaborated in some detail – this discussion will be continued outside of the User Group meeting during design team meeting, with concepts options developed for User Group review at a future meeting. **Action:** Joseph will quickly share a sketch with the group to illustrate these ideas and a variety of design strategy options including reflectors, banners, cornices, catwalks for lighting and banner access,

- e. In section, the balcony wants to be as low as possible but needs to relate the floor level of the second floor. Joseph has drawn at 12' floor to floor – this may be challenging for the green room / board room program element and requires further study.
9. User Group members asked a series of questions and made observations:
 - a. Mike noted that Beall Hall's stage is a very similar dimension to this room – around 40' – and likes the idea that rehearsals can approximate the physical environment of the larger venue. He asked if the acoustics could be similar; Joseph said that this would be very challenging.
 - b. All doors should have sound locks or be accessed from spaces that have little or no activity beyond – even exit doors should use this strategy.
 - c. Windows would be OK – even desirable in the space. High STC rated windows are very achievable.
 - d. Matthew Hall's sketch is somewhat achievable; the balcony configuration could approximate an “in the round” approach but a full balcony on all sides is not recommended – the space is not large enough to support this.
 - e. The height of the rehearsal room has a range of options. The current drawings show 44' clear inside – this supports the user desire for a “churchy” space. Lower structure would be less reverberant. An important design guideline is that the height should NOT match any of the plan dimensions – this leads to characteristic and undesirable “wolf tones”. If a lower ceiling is ultimately identified for cost or architectural reasons, the space may be better suited to chamber quartet performance and less suited to chamber orchestra performance. Mike noted that a higher structure would be OBF's preferred option if possible.
 - f. How tall is Beall Hall? 24' per follow-up email to the group from Joseph.
10. The ability to construct the rehearsal room from masonry should still be viable even with the balcony on three sides. There may be some structural challenges with the balcony, however – specifically the bridge component which may be hung from above. And there may be some cost / budget challenges too. **Action:** The design team will consider this option and the earlier single balcony strategy as it develops design ideas for the site.
11. Martina reported on the % for Art program and distributed a process summary document. Three members from OBF or the user group participate; in this case it will be Mike Anderson, Alison Snyder and Cole Blume. Corey hopes to be Hacker's non-voting representative.
12. Becca reviewed the SD schedule and noted a series of key meeting dates including the Campus Planning Committee meetings. **Action:** Martina and Becca will be work to identify review dates for the UO technical team – at 50% and 90%. The 90% set may double as the cost estimating set; LCL would like 3 weeks to complete this effort but the schedule is very tight. A User Group meeting may be scheduled for the first or second week of term.

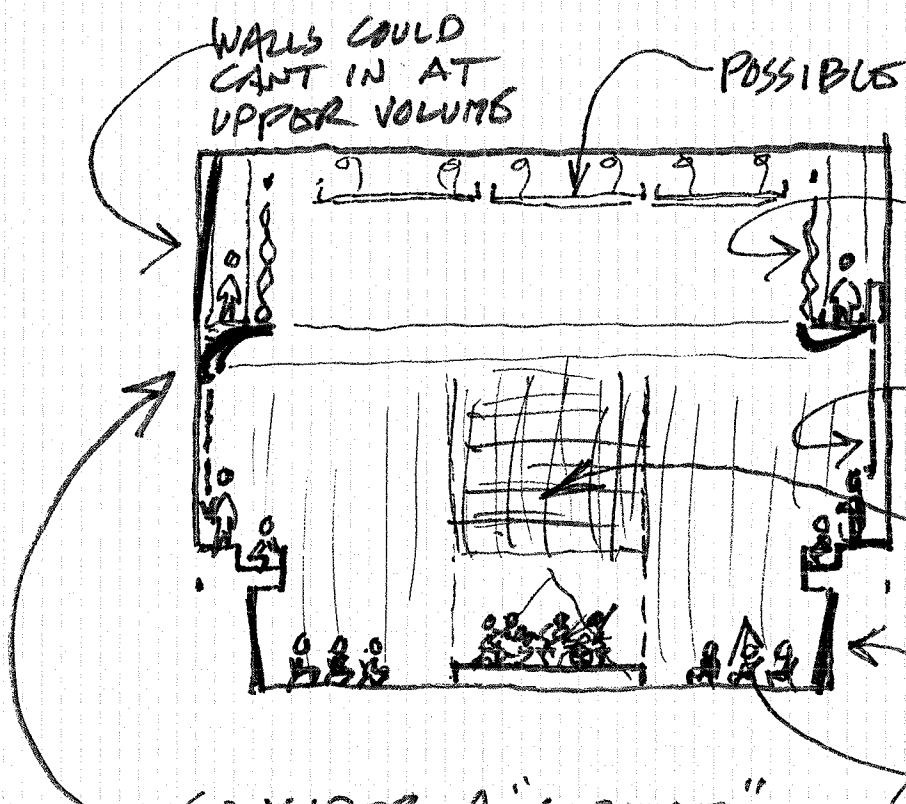
13. Martina noted that at the end of SD the committee will be asked to commit to the plans as shown – to not make significant future changes to the scope of the project, so that the consultant team can complete its work on schedule.

Meeting adjourned at noon

Attachment: Sketch from Joseph Myers per item 8d

Action / Homework items

1. Hacker to share documents regarding the open vs. private office debate with the group prior to the next meeting.
2. Hacker to create existing tree model components for use in further site development reviews
3. CMA and Hacker to create fire truck access diagram for use in further site development reviews
4. Hacker to study section relationships between green room, rehearsal room and balcony
5. Joseph to provide sketch of rehearsal room section outlining key design issues
6. Mike to set up GoToMeeting for Matthew Halls and Joseph Myers; Hacker would ideally be available as well.
7. The design team will consider the three sided and single balcony options as it develops design ideas for the site.
8. Martina and Becca will be work to identify review dates for the UO technical team – at 50% and 90%.



CONSIDER A "CORNICIS"
 @ $2/3 \sim 3/4$ OF ROOM
 HEIGHT, TO RETURN
 REFLECTIONS TO MUSICIANS
 AND AUDIENCE IN A TIGHTER
 TIME FRAME THAN HIGH
 UPPER CORNERS, TWO OPTIONS
 ARE SHOWN.

BANNERS OR
 CURTAINS, FAR
 OFF WALL, TO
 MODERATE ALL
 FREQUENCIES

BANNERS?

DIFFUSIVE TREATMENT
 WIKELY ABOVE
 "BATTERED" LOWER
 WALL

CURVES ON LONG WALL
 COULD RUN FULL
 HEIGHT OR COULD
 BE DIVIDED IN
 HORIZONTAL ZONES

HAVING SOME
 BATTERED SURFACES
 IN LOWER ZONE
 HELPS PREVENT
 AN OVER-DENSE
 "OPAQUE" BUILDUP
 OF SOUND. WHERE
 THE MUSICIANS ARE.