

SANTA MONICA COLLEGE AMPHITHEATRE FACILITY BRIEF



Prepared by:

THEATRE DNA

May 9, 2018

1.		2
1.1.	General.....	3
1.2.	Process.....	3
1.3.	Objective.....	4
1.4.	Background.....	4
1.5.	Site.....	4
2.	Facility Characteristics.....	5
2.1.	Amphitheatre Description.....	5
2.2.	Amphitheatre Characteristics.....	5
2.3.	Key Amphitheatre Uses.....	6
2.4.	What We Don't Want From Our Amphitheatre.....	7
2.5.	Key Users.....	7
2.6.	Amphitheatre Physical Characteristics.....	7
2.7.	Comparable Facilities.....	8
2.8.	Circulation and Adjacency Requirements.....	9
2.9.	Connections to Existing Facilities / Infrastructure.....	9
3.	Venue Design Requirements.....	11
3.1.	Key Specialized Design Requirements.....	11
3.1.1.	Introduction.....	11
3.1.2.	Room Scale.....	11
3.1.3.	Room Proportions and Shaping.....	11
3.1.4.	Seating Layout and Sightlines.....	11
3.1.5.	Materials.....	12
3.1.6.	Sun Control.....	12
3.2.	Performance Equipment Systems.....	12
3.2.1.	Seating.....	12
3.2.2.	Production Sound System.....	13
3.2.3.	Production Projection System.....	13
3.2.4.	Production Lighting System.....	14
3.2.5.	Theatre Equipment Systems.....	14
3.2.6.	Cable Passes.....	15
3.2.7.	Power.....	15
3.2.8.	Other Facility Systems.....	15
3.3.	Other items / considerations.....	15
3.3.1.	Guest Access.....	16
3.3.2.	Available Footprint for Temporary Use.....	16
3.3.3.	Existing Facility Use.....	16
3.3.4.	Signage/Wayfinding.....	16
3.3.5.	Site Usage.....	16
3.3.6.	Weatherproofing.....	16

3.4.	Space List	17
3.4.1.	Front of House	17
3.4.2.	Performance Spaces	17
3.4.3.	Stage Support	17
3.4.4.	Performer Support.....	17
3.4.5.	Services.....	17
4.	Appendices	18
4.1.	Appendix 1: Meeting Notes.....	18

Introduction

1.1. General

Santa Monica College (SMC) has entered into a contract with Gehry Partners to design an outdoor amphitheater on SMC’s main campus on a site adjacent to the campus quad. The proposed amphitheatre will be available for Associated Student (AS) events, especially for the bi-weekly activity hour.

The genesis of this current amphitheatre project began when the SMC Board of Trustees unanimously approved entering into a Memorandum of Understanding with The Shakespeare Center of Los Angeles (SCLA), a local nonprofit that provides educational programs for youth and students who attend Title One schools and for chronically unemployed veterans. SCLA intends to use the amphitheater every year for two months, as a summer venue for professional plays.

TheatreDNA has been engaged by SCLA to work with them, and their new summer home facility partner SMC, to provide theatre planning and design services for an anticipated amphitheatre. The first step of those services is the creation of a programming document outlining the use and users, and the space characteristics, for use by Gehry Partners, and the design team.

1.2. Process

TheatreDNA’s Michael Ferguson led an investigation phase which has been informed by discussions with both SMC and SCLA leadership, and multiple interviews with both groups, over a period of several weeks. It is also informed by meetings with SMC administration, department heads, events staff, and students.

The notes from these meetings, including the original introductory student meeting held in August 2017, are included following this brief, in Appendix 1. The formal meeting schedule for this effort included:

<p>Meeting Michael Ferguson, TheatreDNA April 27th 10-11:30A Library Conference Room</p>	<p>Information gathering with SMC Department Chairs (English, Dance, Music, Comms/Media, A.S., Theater), SMC Events, KCRW Events</p>	<p>Judith Douglas, Carol Evans, Michael Greig, Don Girard, Dagmar Gorman, Erica LeBlanc, Melanie Makaiwi, Lizzy Moore, Eric Pivovarovoff, Rob Rudolph, Perviz Sawoski, , Linda Sullivan, and Charlie Yen; Non-staff: Gabriel Murillo; Declined: Jason Beardsley, Chris Bonvenuto, Nancy Grass, Mitch Heskell, Eleni Hioureas, Yulia Kozlova, Georgia Lorenz, Jenny Merlic, Maria Munoz, Elaine Polachek, and Kyle Smith</p>
<p>Meeting Michael Ferguson, Theatre DNA May 3rd 11:15-12:35PM Cayton Center</p>	<p>Information gathering with SMC’s Associated Students</p>	<p>Serving Pizza to attract participation</p>
<p>Internal SMC Team Meeting May 4th 1-3 PM Library Conference Room</p>	<p>Aligning Goals/Objectives SMC</p>	<p>Elaine, Don, Lizzy, Linda, Charlie, Eric, Mitch, Rob, Dagmar</p>

1.3. Objective

The purpose of this document is to capture the goals and aspirations for the project, from both SMC and SCLA, and to provide the initial programming. This Facility Brief contains the results of our investigation, thoughts about what the amphitheatre should, and shouldn't be, and detailed descriptions of the features, and characteristics of the space and technical accommodations. Please consider this as a work-in-progress, and subject to further development by all parties as critical thinking and design influences dictate.

1.4. Background

In 1967, SMC constructed a 1,500-seat outdoor amphitheater on SMC's main campus for the AS's use. The beloved, and heavily used amphitheatre was home to well over two thousand concerts, staged performances, lectures, films, graduations, and assemblies.

In 2008, the venue was displaced by the Student Services building, and since then the AS have not had their own home for weekly events. Additionally, a popular student informal gathering space was lost.

In August 2017, a group of SMC department chairs, Associated Student directors and president ambassadors met with the SMC Foundation to provide a first take on possible uses of the outdoor space.

The current process which has resulted in this Brief began in late April 2018 and will culminate with the first meeting with Gehry Partners on May 10, 2018.

1.5. Site

Located on the main campus of SMC, off Pico Boulevard in Santa Monica, a new site for a small amphitheater has been identified. It is a quarter-acre setting between the Core Performance building and the Campus Quad, located in the heart of the campus. The site:

- is currently a landscaped zone, with benches and plantings.
- is surrounded on three sides with fire lanes that cannot be obstructed.
 - The side facing the Core building does not have a fire lane.
- is surrounded on the three sides with existing classroom buildings
 - The buildings are very close to the site
 - This includes the library building
- reportedly has no major utilities passing through it
- reportedly has a main IT line that does run diagonally through it
 - It was noted by campus staff as not difficult to reroute

FACILITY CHARACTERISTICS

2.1. Amphitheatre Description

The amphitheatre will be a multi-use outdoor venue that is built to service SMC, providing a space for performance, an addition to the performing arts space portfolio, particularly the spaces located on the main campus. The goal is to not only fulfill the role of the previous amphitheatre, but to provide a new space, useful to students, teachers, and the community. Pertinent to the community outreach is the summer use by SCLA.

Located in the heart of the college, as it's been described, the amphitheatre should:

- Be an informal gathering place for students
 - There was a description of informal learning taking place under a tree, or sitting on the grass; this would provide such a place
- Be a formal theatre for performances of a high caliber
- Give more departments more options to stage instructional and artistic activities outside of the classroom.
- Be a cool place to spend time
- Be iconic
- Provide a high-quality experience appropriate to the various uses of the facility
- Be as inclusive as possible, accessible by all, including wheelchair bound students, staff, and artists, in all auditorium, stage, backstage, and control spaces
- Be as sustainable as possible
 - Use recycled materials?
 - Solar panels?
 - Eco-friendly materials?
 - Drought friendly - uses/requires minimal water
- Be safe
- Be efficient/easy on staff

2.2. Amphitheatre Characteristics

During our interviews and discussions, many ideas and characteristics were discussed. Some of the key discussions included the following thoughts:

- “An extension of the quad”
- “Fits in with the flow of the campus”
- “Feeling of Openness”
- “Easy to use” by teachers, students, and theatre operations
- Provide shade to reduce heat
- Easy to maintain and clean by facilities staff
- A long lifespan
- Flexibility to provide/create controlled access/security during formal performances, or summer use

- ability to secure and control all auditorium and stage spaces during daily/nightly use while campus is active with classes.

2.3. Key Amphitheatre Uses

- Associated Students activity hour performances
- Location for students to congregate between classes
- Summer Shakespeare performances
- Guest lecture/speakers.
- Dance productions
 - Ballet
 - Jazz
 - Modern
 - Latino dance
 - African American ballet
- Theater productions
- Amplified music concerts
 - Rock
 - EDM
 - World
 - Latin
 - Jazz
 - DJ
 - Operetta
 - Choral
 - Folk
 - Pop
 - Gospel
- Small staged opera scenes (amplified)
- A communal gathering area for students
- Film presentation / film festivals
- Small/departmental graduations
- Scholarship ceremonies
- “Ted Talk” style lecture space
- Fashion shows
- Teaching Shakespeare in a theater in the round
- Backdrop for student projects
- Non-performing arts major student productions
- Summer camps conducted by outside organizations
- Children’s theatre
- Political rallies or speeches

2.4. What We Don't Want From Our Amphitheatre

- Noise pollution to surrounding classrooms that may interfere with learning
- Interference with other campus events
 - Football
- Interfere with other campus events
 - Loud concerts disrupting
- Skate park use
- An empty, unused space
- Cold and wind to pierce during nighttime use
- Hard to use
- Expensive to use

2.5. Key Users

- Associated Students events
- Students (casual/daily informal)
- Events department
- Dance department
- Theatre department
- Music department
- Non-major student productions (formal)
- English department
- Outside users
 - The Shakespeare Center of Los Angeles

2.6. Amphitheatre Physical Characteristics

The principal characteristics of any amphitheatre are a formal stage area, and a seating area that is open to the sky above. Our is no different, proposed to be in a thrust configuration, providing a stage surrounded by audience on three sides. It will be designed with the specific needs of the anticipated performance types discussed previously, including an optimal audience/artist relationship. It will be designed with acoustics in mind, both internally to the space, and as a good neighbor, to the surrounding classrooms.

Amphitheatre features include:

- 400-600 seats in a raked configuration, surrounding three sides of the stage
 - 400-600+ is SMC range
 - 500-600 is SCLA range
 - TheatreDNA suggests using 600 in full thrust configuration as the basis of design
 - Please note: how the seats are provided, or which seats are permanent and which are seasonal, is under discussion. There may be compelling reasons to provide areas of demountable seats, or areas that are left as concrete risers throughout the school year. To be developed.
- Ability to add more seats, if possible, for maximum seat count for larger events

- Ability to create an endstage configuration, removing the thrust, and using the rear stage as the stage, providing a more traditional stage configuration, and either additional seats or a zone for standing, or perhaps cabaret tables (where the thrust was located).
- Ability to provide an area for an orchestra
 - While a lower elevation may be hard to achieve, a “Mozart” pit may be achievable with clever adjustability just downstage of the stage front, when in endstage mode.
- Potential for vom entry/exit through the seating zone, when in thrust mode
 - This is a typical part of a thrust stage, and enhances the use of that configuration
- Acoustic environment optimized for unamplified spoken word and light amplification
- Adjustable acoustics system or highly specific audio amplification for amplified performances
- Stage area with a demountable/removable thrust stage section
- Performance area dimensions:
 - Thrust area: 30' wide x 30' deep
 - Stage area behind thrust area: 40' wide x 32' deep x 24' high
 - Wing spaces on stage right and left of stage area: minimum 20' wide x 32' deep
 - Scenic/rigging structure above stage: 24' high
- High quality technical systems, including production lighting, production sound and communications, production video/projection, and over stage rigging.

Other Key Spaces:

- Lighting positions/towers
 - Safety is of the utmost concern, for both SMC staff and students, so all areas are best accessed by stairs. If ladders are required, then it is desirable to minimize their use. So one ladder to access 6 lighting towers is more desirable than 6 ladders at 6 towers.
- Control positions
 - Must be ADA accessible
- Followspot positions
- Dressing rooms
 - Required for formal performance use, areas in the Core building have been identified as potential candidates for these spaces
 - To be determined based on availability, and control of access
 - Must be ADA accessible
- Wardrobe maintenance
- Storage
 - Areas for storage of facility specific equipment will be required
 - Dance flooring
 - Production systems equipment
- Performance systems rack rooms
- Loading area, with truck dock
- Lighting positions/towers

2.7. Comparable Facilities

Existing facilities that have been discussed with students, with similar form or usage include:

- Fleischman Outdoor Theater at the Getty Villa, Pacific Palisades
- Boone Sculpture Garden Amphitheater, Pasadena City College, Pasadena

- Remsen Bird Hillside Theatre, Occidental College, Los Angeles
- W.M. Keck Foundation Children's Amphitheater, Disney Concert Hall, Los Angeles
- Pepperdine University Amphitheater, Pepperdine University, Malibu
- Polliwog Park Amphitheater, Manhattan Beach

The following facilities are also noted for inspiration or similar usage characteristics:

- John Ford Amphitheatre, Los Angeles
 - Overhead structure
 - Lighting towers
 - Rear wall with control/followspot
- Shakespeare in the Park, Central Park, New York
 - Open air configuration
 - Formal seating
 - Lighting positions
- Millennium Park, Chicago, Illinois
 - Overhead lattice structure that supports distributed speakers, and lighting
- Regency Park Amphitheatre, Cary, North Carolina
 - Larger formal overhead structure
 - Informal grass seating
 - Support areas below stage

2.8. Circulation and Adjacency Requirements

Alongside the appropriate architectural, functional and acoustic design of the seating area, stage, and other key spaces, consideration for appropriate adjacencies – according to each space's required function – and the provision of sufficient and safe circulation paths is vital to the success and operational efficiency of the venue, for all uses and users.

In a performing arts facility, functionality requires that certain spaces be in a fixed relationship to others. Details of that special relationship will be defined during Schematic Design.

Critical adjacencies

- Stage to truck loading (dock height area)
- Stage to key storage
- Dressing areas to stage

2.9. Connections to Existing Facilities / Infrastructure

Specific to use by formal productions, including SCLA during summers, various other spaces are required for typical operations. While this operational functionality is required, it is acknowledged that the spaces to achieve that functionality may not be able to be provided with our construction project, in a fixed/permanent manner. These spaces, while critical to provide, may be provided temporarily, or by using existing facilities and infrastructure. The spaces will be identified in this document, and provision/inclusion will be determined based on availability of space and funding.

Said a different way, if money and space was no issue, it would be best to provide all required spaces within a single holistic project. But, it is acknowledged that both funding and space is limited, so it is expected that some functional spaces will be provided as needed, or anticipated as temporary structures, if required for extended use (like during a two-month summer production.)

Success will be found in planning for the anticipated uses, whether provided in the project, in the adjacent spaces, or with temporary structures. Determining space for the accommodation, and any infrastructure required (like electrical, structural, or plumbing needs) will likely be a part of the Schematic Design process.

Spaces that may require alternative space solutions

- Front of house spaces:
 - Lobby/gathering areas
 - Guest restrooms
 - Box office/ticketing
 - Concession/food service spaces
 - Front of house staff
 - VIP areas
- Back of house spaces:
 - Dressing rooms
 - Performer staging/lounge rooms
 - Staging areas
 - Scenery/prop maintenance areas/shops
- Storage
 - Front of house
 - Stage
 - Backstage

VENUE DESIGN REQUIREMENTS

3.1. Key Specialized Design Requirements

Introduction

A first-class audience zone, or auditorium, is defined by the quality of its architecture, acoustics, theatre systems, and functionality. The quality of the audience experience of our amphitheatre will be the principal characteristic by which performers and audience members will judge the success of the venue.

Audience experience is shaped primarily by the quality of the aural and visual interaction with the performer or artist. Supported by the quality of the audience seating, the way the audience circulation is achieved, and the effectiveness (and unobtrusiveness) of the specialized performance equipment systems.

Creating an effective audience chamber depends on achieving an effective balance of appropriate elements.

Room Scale

The scale of the amphitheatre is driven primarily by the seating capacity and the required connection dynamics with the performers. The space needed to accommodate the defined audience capacity is as intimate an environment as can be achieved without compromising audience safety, comfort, or the quality of sightlines. Achieving intimacy goes a long way to achieving a high-quality performance environment. A key driving factor will be for all audience members to be able to see details of facial expression.

Room Proportions and Shaping

Key characteristics include:

- Breaking up of the audience mass to create smaller sections
 - This will assist in classroom/teaching use potentially
 - It will also allow multiple students to hang out simultaneously, in distinct areas
- Lighting positions incorporated into the outer walls, and side walls
- Technical control rooms organized at the rear of the audience
 - Open sound mix positions require weatherproofing

Seating Layout and Sightlines

The seating layout is a careful balance between the needs of sightlines, acoustics, safety, and comfort. While different options for seating has been discussed, a fixed seat (not bench or concrete curb) is required for many of the anticipated uses.

It was also discussed that perhaps the auditorium section could include both bench (concrete) and fixed seating, with the option of adding temporary seats for formal production use. This should be explored.

In any seat case, key characteristics include:

- Minimum centerline sightlines designed for all audience members to see the edge of the stage, and a point 30' into and 12' above the stage
- Staggered seating layout with multiple seat widths
- Traditional seating layout, which has two or four aisles, splitting a seating section into three or five parts.
 - No center aisle

Row to row spacing is another key design consideration. A balance between audience comfort, building code, and the goal of visual and aural intimacy must be achieved.

Materials

Robust materials were discussed with staff, and the requirement for easy to clean and maintain surfaces. As the SMC facilities staff is already well used, additional burden from hard to maintain materials is not welcome.

Concrete was discussed for most areas, including the stage. An appropriate dance floor surface would be provided as loose equipment, in the form of a portable dance flooring system.

Perhaps there is a grass section, either in the front stage area (thrust) or perhaps at a mid-aisle, providing a friendlier surface for lounging. Additionally, they could be box or corporate suite type space, allowing for a wine and cheese picnic zone perhaps, during summer use.

Additionally, as the SMC campus is in a high dew point, and nautical zone, special care will need to be taken with materials, finishes, and equipment selection.

Sun Control

Every discussion at some point mentioned the heat from the sun at this area of the campus, and that an option to shade the stage and the seating areas was desirable. Discussions ranged from:

- Separate moving and retracting shades at stage and seating
- Permanent shade at stage, and moving at seating
- Permanent shade at stage, and both partial fixed, and moving at seating.

Any solution must take into account theatrical lighting angles and reach and avoid creating a physical or aesthetic obstruction during deployment. Also any retractable solution must be robust, easy to operate, and easy to maintain.

3.2. Performance Equipment Systems

Seating

As discussed earlier, the seating strategy for this venue may include various things, including fixed seats, benches, or combinations. It is noted that the formal performance use, including the summer SCLA use, requires fixed, comfortable seating, preferably with padding. The exact seating solution will be developed as the design progresses.

Fixed seating characteristics include:

- Automatic seat-rise mechanism
- Robust, weather resistant material
- Demountable seats in wheelchair locations
- Swing-arm end panels for mobility impaired audience members

Production Sound System

Many events and performances in the amphitheatre will require amplified sound reinforcement without significant set-up time, or outside equipment rental. Therefore, the facility will be provided with a permanently fixed production sound system.

Additionally, a larger or more dynamic sound reinforcement system may be required for formal productions. This expanded system would be accommodated with infrastructure only, including power, signal, and structural support.

To meet the requirements of the range of different performance types anticipated in the venue, the sound reinforcement system will include loudspeakers integrated in some fashion into the architecture at either side of the stage, at the rear of the thrust zone. Minimal surround speakers may be desirable, to both provide a better film experience, and to distribute more audio sources, allowing for less sound pressure levels to be utilized for performances.

Spaces associated with this system are:

- Shared sound/projection control room
- Sound house mix position
 - Could be combined into one position with control, potentially
- Rack and amplifier rooms

Specialty production sound, communication, and video systems include:

- Sound reinforcement and playback
 - Medium duty performance
 - AS lunch concert performances
 - Lecture
 - Basic film
 - Music playback for theatrical and dance performances
- Assisted listening system
 - Required by ADA for performance use
- Power and signal infrastructure for expanded/larger sound systems
- Communication system
- Paging system infrastructure (TBD)
- Audio and video monitoring system infrastructure (TBD)

Production Projection System

Some performances and events will require use of projection. This may range from traditional film presentation to more significant production use. The design of the venue shall support both versions, providing infrastructure as a minimum. While the exact details require development, it is anticipated that a front projection system could be easily accommodated by SMC events staff with a more permanent infrastructure, and the more significant/production driven projection needs accommodated by electrical and signal infrastructure only.

Spaces associated with the projection system include:

- Shared sound/projection control room

Production projection system equipment includes:

- Demountable projection equipment (TBD)
- Demountable outdoor screen with masking

- Power and signal infrastructure for expanded/larger projection systems.

Production Lighting System

Any event happening after dark will require theatrical lighting, for both visibility and artistic needs. The amphitheatre will have accommodation for a theatrical lighting system, providing both switched power, and data to control a 100% LED lighting system.

In a venue with flexible programming and various user types, the theatrical lighting system infrastructure design will focus on providing maximum flexibility for lighting designers, within the normal range of practice for each performance type we are to accommodate.

At the same time, for daily SMC use, the system will also support the establishment of “standard” lighting positions, fixtures, and presets so that campus groups with less sophisticated needs, including casual SA use, can be accommodated with minimum to no effort.

The production lighting system will also include work lights, running lights, and audience/house lighting

Spaces associated with the lighting system include:

- Lighting control room
- Followspot area
- Lighting poles, or catwalks
- Box boom or vertical lighting positions
- Electrical room – relays

Production lighting system equipment includes:

- Theatrical power
 - Theatrical relays
 - Auditorium / House light relays
 - Electrical distribution
- Control console and accessories
- Production lighting network
 - CAT 5
 - DMX
- Auditorium / House light control system
- Basic assortment of outdoor rated production lighting fixtures
- Followspots
- Basic theatrical lighting accessories package

Theatre Equipment Systems

The rigging capabilities for the stage area and forestage areas of the amphitheatre are anticipated to be simple but are nonetheless required to accommodate the wide range of performances anticipated.

Over stage capabilities are envisaged as a structure from which lighting, scenery, or masking could be hung, either directly, or through the use of temporary trussing or rigging structures. Side wall, or auditorium rigging will be accommodated using the required lighting pole structures, in addition to taking full advantage of the architectural structures, as they are developed in design.

Additionally, part of the stage equipment is a basic assortment of draperies and masking, as required for simple productions.

Production rigging system equipment includes:

- Chain motor distribution
 - Power
 - Control signal
 - Control points
- Chain motor controller
- Chain motors with accessories
- Basic masking draperies
- Basic performance draperies like a cyclorama and a blackout curtain.

Cable Passes

A network of pathways for temporary cables is required, typical of any performing arts venue, to accommodate the use of temporary, portable cables by users of the venue, for additional production equipment, or for broadcast or recording use. The system is comprised of penetrations through walls, floors and ceilings, cable hooks, and cable trays. This system connects the technical and performance areas to each the front of house spaces, and each other.

Power

Also used to accommodate additional or temporary production equipment, a power infrastructure system will be provided that is made up of general service power, disconnects, and company switches. Additionally, an isolated ground power system will be provided specifically for audio and projection use, to maintain audio integrity, and separation from lighting power sources.

We would also anticipate the need for power in any area used for formal performances, like front of house areas, or by outside users, for perhaps food service. It is noted that this power may already exist in those areas.

Other Facility Systems

While not an extensive list, it is assumed that typical campus infrastructure would be provided in this facility. Those systems may include:

- Safety systems (fire, alarm)
- Security systems
- Fiber optic cabling infrastructure
 - To connect future broadcast or distance learning infrastructure to campus system
- Communication / Information and Technology network facilities
 - Cabled phone or network IT to strategic locations
 - WIFI systems

3.3. Other items / considerations

The following section is to document items that have been discussed, and should be captured for future discussion, especially the items that impact the facility design or use.

Guest Access

Guest access for formal performances, whether by SMC or outside groups, is a consideration, and should be planned deliberately. A defined and deliberate strategy should be established for:

- Guest parking
 - Including ADA
 - Different requirements for performance?
- Guest drop off
- Guest temporary parking for event ticket purchase/pick up
- Guest path of travel from parking to front of house / “lobby” zone
- Guest ticket purchase and pickup
- Guest pre-show activities
 - Audience experience/theming
 - Food and beverage service
- Guest restroom access and sequence

Available Footprint for Temporary Use

Any outside use of this facility should have clearly defined areas of use, and definition of what is possible and where limitations exist. We’d suggest a site plan, with clear lines of use, and obstruction, including the fire lanes, etc.

One good example would be the front of house area and use of a fire lane for entering the amphitheatre. While standing and walking in a fire lane is acceptable, structures or obstructions of any kind is not. Clean definition for all uses and users is required to maintain safety and code compliance.

Existing Facility Use

While not the purview of this document, it is anticipated that existing and future/upcoming facilities may be utilized to provide some of the necessary spaces for the amphitheatre. This could include dressing rooms, wardrobe spaces, rehearsal spaces, and guest restrooms. It will be necessary to provide a clear definition of this use, and the limitations imposed by times of year, student use, etc., as we hope the facility enjoys a busy schedule, and is used often. Clear definition and further inquiry will aid all in understanding the opportunities and limitations that may exist.

Signage/Wayfinding

The signage and wayfinding for a performing arts environment, especially a commercial effort, is different from the typical campus signage. It should be analyzed, and a strategy found to accommodate the various use and users. An important element will be a monument sign on Pico Boulevard announcing the presence of the yet-to-be-named amphitheatre, clearly providing a visible identity for the public use of the space.

Site Usage

It may be desirable to create specialty entry sequences for special events, or outside uses. Specialty lighting or projections may be employed to create the biggest impact, with the least footprint and effort. Additionally, it may be required to turn the fountain off during performances, to mitigate noise.

Weatherproofing

As rain would stop a performance, it may be desirable to cover the stage area only or provide the means to cover it in the event of rain, with a temporary cover.

3.4. Space List

SPACE	NSF	NOTES
Front of House		
Guest gathering space	3600	Typical lobby zone; gather only; no access/queing
Sales windows	100	
First aid area	100	
Concessions	100	
Restroom: M	200	3 WC / 5 Urinal / 5 Lav; based on 15 min intermission
Restroom: F	391	16 WC / 10 Lav; based on 15 min intermission
Restroom: Gender neutral/Family assist	140	Qty 2
VIP Room / Donor's Lounge / Meet & Greet	540	30p
FOH storage/staging	100	
Performance Spaces		
Auditorium/seating	6600	sized for 600 (11sf/p)
Stage (rear)	1280	
Wings (SL/SR)	1280	
Thrust stage	900	30x30
Crossover	0	Build into scenic design, or use exterior passage, outside of stage
House mix position	150	Not included in auditorium sf
Audio/projection control	160	shared
Lighting control	80	can be combined with audio/projection
Followspot area	225	May be outdoor
Theatrical electrical room	100	Relays
Audio amp room	120	
Audio rack room	100	
Stage Support		
Scene dock/staging	200	Adjacent to stage/loading
Restrooms at backstage	140	1 M/1F – ADA compliant – for crew or performer
Storage - stage equipment	150	Dance flooring, draperies, theatre equipment
Storage – AV/lighting	100	
Performer Support		
Dressing room – 4 person	240	w/ADA restroom, shower; AEA compliant
Dressing room – 10 person	450	w/ADA restroom, shower; AEA compliant
Dressing room – 10 person	450	w/ADA restroom, shower; AEA compliant
Performer lounge	180	15p (green room)
Wardrobe maintenance	120	w/washer, dryer
Services		
Loading dock	In Gross	4' dock height required; lift alternate
Storage – maintenance/operations	80	
Janitor's closet	40	Adjacent to stage

APPENDICES

4.1. Appendix 1: Meeting Notes

J:\Shared\00 - Projects\18822-Santa Monica Coll-Amph\22-OUT\2018-05-08-program doc\18822-05-09-program doc-for issue.doc

PARTICIPANTS

- Associated Students Board of Directors & Presidents Ambassadors
- Rickie Carbajal, Administrative Assistant, SMC Foundation
- Kiersten Elliott, Dean, Community and Academic Relations
- Don Girard, Sr. Director, Government Relations and Institutional Communications
- Dr. Nancy Grass, Dean, Student Life
- Michael Tuitasi, Vice President, Student Services
- Deirdre Weaver, Director, Campus and Alumni Relations

MEETING OBJECTIVE

Sr. Director Don Girard and Dean Kiersten Elliott met with the Associated Student Board of Directors and President's Ambassadors during their annual Student Leadership Development Training Retreat in order to gather their input, suggestions and concerns regarding the proposed outdoor amphitheater project.

In conjunction with the feedback gathered from the Department Chairs meeting, this information will be used to facilitate the conversation with Gehry Partners, LLP regarding the design of the outdoor space.

General Information:

The students were shown a Power Point presentation highlighting various examples of outdoor venues throughout Los Angeles, while detailing the three main types of theatre layouts each of the spaces utilize.

With this information, the students were then better prepared to offer their insight into the overall design and usage of the proposed stage.

Students were instantly excited and impressed with the partnership between SMC, Gehry Partners and the Shakespeare Center of Los Angeles; their enthusiasm and curiosity for the proposed project brought out innovative ideas and general concerns with the structure's placement and usage.

Student Suggestions:

- Having an open, communal space for campus would give students a great location to congregate between classes.
 - It would also serve as a prime location for outdoor lectures and class gatherings across several departments.
- With the new plaza open, the ideal would be to house a non-obstructive outdoor space, taking into account surrounding buildings, campus traffic and environmental concerns
 - Students brought to mind SMC's mission to provide a safe, clean and sustainable environment for the campus community.

- Constructing the venue with repurposed materials such as plastic bottles, bamboo and other sustainable, eco-friendly parts keeps in mind the mission of an environmentally conscious campus.
- Taking into account California's water-conservancy initiative, students were adamant in proposing a space that limits the waste of water, but still creates an aesthetically pleasing open space.
 - Whether artificial grass is installed or an irrigating system that utilizes and repurposes water would be best, considering these issues.
- Students also requested that, regardless of the structure design, it would be accessible and inclusive to students with disabilities (i.e. Ramps, easy mobility and navigation, etc.)
- For performances, students majoring in Theatre Arts suggested either a flexible stage, or thrust stage.
 - This will give their performances a more intimate setting, while also creating a sense of inclusion with more sides surrounding the performance.
 - Students want to be able to see the audience across or on either side of the stage, both as spectators and performers.

Student Concerns:

- Will the new structure obstruct the open-view in the plaza?
 - It would be best to construct a sunken amphitheater in order to maintain the line of sight from the quad to the opposing side of the plaza.
- What are the measures being taken to ensure noise pollution won't interfere if the space was being used for instructional purposes?
 - Will there be surrounding noise buffers so that there is no interruption of classes in nearby buildings?
 - How open would the space be throughout the year?
 - Would it need to be reserved for special occasions/lectures?
 - How would instructional classes be taught inside?
 - Will there be support facilities and infrastructure to help lectures/performances?
- For performances, will there be amplification/lighting and high-production infrastructure already in place? Or will it be removable/retractable?
 - Will the seats be raked stone seating (referencing the Fleischman Outdoor Theater at the Getty Villa)? Or will it have more lumbar support?
 - Bench seating allows for more capacity, but how will this be comfortable?
- Will staged performances interfere with classes?
 - How will this affect daily foot traffic in the quad and surrounding areas?
 - Will the space be sealed off from students when being used by outside partners?
 - What are the benefits to students when allowing the space to outside organizations for performances?
 - Will these be accessible to all students?
- How will we ensure that the space is handicap-accessible?

- What is the time-frame for the construction, and will it interfere with on-campus activities?
 - During its construction, the plaza reduced the amount of space next to the quad; will this be the same for the outdoor venue?
 - Will there be additional facilities apart from the performance space? (i.e. box office, additional bathroom, backstage areas, retractable seating?)
- What about the surrounding greenery? Will the trees be relocated or re-incorporated into the structure in some other way?
 - Similar to the Pollywog Park Amphitheater, perhaps having grass seating can be more comfortable, and add to the overall aesthetic to the design.
- How will this structure improve SMC's main campus?
 - Why bring this to SMC?

NEXT STEPS:

- Taking these suggestions and concerns into consideration, the SMC Foundation will host the Shakespeare Center of Los Angeles for a meeting in preparation to working with Gehry Partners.
- Both the issues raised by students and faculty will be taken into account when creating the design, and how to best accentuate the campus' pre-existing structures with an accompanying space.
- The SMC Foundation and Sr. Director Don Girard will meet with Meaghan Lloyd and Frank Gehry to devise the best possible partnership going forward, keeping in mind the longevity and sustainability of an outdoor space for the college and community to use.

PARTICIPANTS

- Jason Beardsley, English Chair, Faculty
 - Rickie Carbajal, Administrative Assistant, SMC Foundation
 - Judith Douglas, Dance Chair, Faculty
 - Don Girard, Sr. Director, Government Relations and Institutional Communications, SMC
 - Dr. Nancy Grass, Dean, Student Life
 - Adrienne Harrop, Theatre Arts Chair, Faculty
 - Erica LeBlanc, Dean, Academic Affairs
 - Jennifer Merlic, Dean, Academic Affairs
 - Lizzy Moore, Dean, Institutional Advancement, SMC Foundation
 - Maria Muñoz, Communication Chair, Faculty
 - Michael Tuitasi, Vice President, Student Services
-

MEETING OBJECTIVE

The proposed outdoor arena is expected to seat 500 persons in a permanent seating arrangement and possibly up to 100 more in temporary seating arrangements. The proposed area is also expected to address some of the deficiencies of the former amphitheater by including better seating comfort, the capability to install an overhead canopy for shade and built-in lighting, sound, and support systems.

The intent of the meeting is to seek departmental input from the individual chairs, as to how the space might be utilized once complete.

General Information:

- The venue will be a multi-use, outdoor classroom and performance space positioned in the plaza between the Core Performance Center, HSS, Library and Quad.
 - The ultimate design logistics will be determined by space allocation and impact on surrounding buildings and facilities.
- The proposed outdoor venue will serve as a supplementary space to the existing indoor options throughout SMC's main and satellite campus, with 400 seats and room for additional seating either built around or affixed to an existing structure.
 - Contingent on the design created by Gehry Partners, the space will most likely be a sunken theatre.

Chair Suggestions:

English:

- From a pedagogical standpoint, the space can be used as an instructional aid.

- Shakespearean instruction; mimicking a theatre in the round to gain a historical understanding of Elizabethan/Jacobean productions
- Mimicking a “Ted-Talks” style instructional seminar; surgery-audience, where students can observe classes, lectures, etc even when not enrolled in specific classes.

Media:

- The space would allow for an additional backdrop for student projects and productions

Music/Dance:

- The space would be a great added stage for student performance; the international dance series has difficulty performing near the Organic Garden, where they dance routines have to be re-structured to accommodate the lack of space.

Collective:

- If the space were open to the campus, it would provide an added communal area for students.
- Outside partnerships with non-SMC organization, such as summer-camp performances, children’s theatre and more will increase department activities and bring in more community involvement to SMC.
- It’s an added space to go with The Broad Stage, Center for Media Design, Core Performance Center and Theatre Arts; it gives more departments more options to stage instructional and artistic activities outside of the classroom.

Departmental Concerns:

- Will it obstruct instruction at the Core Performance Center?
 - Depending on the scale of the venue, there may be a raised portion of the seating arena within a slight obstructed view of CPC.
 - However, as the instructional rooms are a floor above, the likelihood of an obstructed view are minimal.
 - Although the design has yet to be drafted, the possibility that the stage might be designed sunken into the ground will likely prevent this issue.
- How will the noise level factor in during performance/usage of the space?
 - CPC is hermetically sealed from noise; performance and ambient spillover is unlikely.
 - Outside of performances, the space will not be any different from the noise level during activity hours in the Quad.
- What will the safety precautions be once it is finished?

- Will students be able to utilize the space outside of scheduled performances/instructional usage?
 - Full safety measures will be taken into account, as well as student interaction with the structure.
 - Once the design for the space has been decided, additional measures will be taken into consideration during off-season/non-instructional use.
 - The hope is to have a space where students can also congregate on campus, but not interfere with any classes that may be using the space.
- How will the space be maintained? Will there be an additional operational/custodial hours added to cover the space? If CPC already has difficulty maintaining a clean building with one custodian, how will the space be managed?
- Will the site have infrastructure? Support facilities? Security monitoring?

NEXT STEPS:

- Department Chairs will confer with their respective departments and reach out with additional suggestions and/or concerns regarding the outdoor venue project.
- Additional departments that were not present, and/or not included in the meeting, will be reached out to in order to gain their perspective and opinions.

Outdoor Classroom & Amphitheater Information Gathering Session

April 27th, 2018: 10:00am – 11:30am

Attended:

SMC Staff: Judith Douglas, Carol Evans, Michael Greig, Don Girard, Dagmar Gorman, Erica LeBlanc, Melanie Makaiwi, Lizzy Moore, Eric Pivovarovoff, Rob Rudolph, Perviz Sawoski, , Linda Sullivan, and Charlie Yen

Non SMC staff: Michael Ferguson / Theatre DNA and Gabriel Murillo / Vanir Construction Management, Inc.

Declined: Jason Beardsley, Chris Bonvenuto, Nancy Grass, Mitch Heskell, Eleni Hioureas, Yulia Kozlova, Georgia Lorenz, Jenny Merlic, Maria Munoz, Elaine Polachek, and Kyle Smith

Meeting Recap:

Introductions and background by all participants.

Old Space Amphitheatre Space:

Capacity was 1,200+, held 500 – 700 events, concrete benches, and no shade cover. Had a large storage space for props, costumes, etc. . This is currently being stored at 14th street in a 50-30/40 foot space.

Types of performances/events held there were: Dance, Opera, Community Use, weekly concerts, political speeches, acting classes, theatre ie Greek, 11 am A.S. concerts; professional Grand Summer Nights shows; political rallies; jazz, operetta, choral, folk, pop, gospel, Latino dance, African American ballet and many other concert forms.

New Amphitheatre:

Will be located in the plaza in front of the Core Performance Space.

Space bordered with the fire lane on 3 sides.

Types of performances/ events for this space:

Dance, opera, community use, weekly concerts, political speeches, acting classes, theatre ie Greek, LA Mode fashion show, culmination ceremonies for smaller groups ie International,, bands, DJ events, film fest.

Classroom for Dance, Photography, but not for lectures

Needs flexibility / many uses.

Our rules continue to allow bands to play during student activity hour: 11:15 – 12:35

Suggestions / Requests:

SPACE:

Hold 500-1500 people, but needs to be comfortable with a group of only 80

Must be ADA compliant * note campus master plan ADA is being worked on now.

Cover shade: location is hot

Split with green space similar to Polliwog Park

Would it face in toward the quad?

Keep a feeling of openness that extends from the quad to the theatre.

Needs to fit in with the flow of the quad seamlessly

Core Performance Center was designed for open space, need to keep the open feel.

Need flexibility to control flow / access.

A way to close off for paying customers.

Vomitory exit - under the audience exit for performers and audience

SEATING:

Comfortable seating

Concrete base and move in seats for performances.

Seating would have a 10-15 year cycle.

Ability to add bleachers to top level to increase capacity

Mix of grass areas and steps.

STAGE:

Surface to be a sprung / resilient surface for dance performances. Permanent vs temporary, which would need storage space.

Robust Surface, but add a resilient floor.

Identical size rehearsal Space

Wing space on stage, maybe not there all the time

Cross over / pass through places on stage

Shop area to build sets

Scene dock = hub between loading and stage, good area for repairs

Scenery space

Self-contained dressing room adjacent

TECHNICAL:

Vocal - there would not be natural acoustics, as that would need a solid reflective surface. Performers would need to be mic'd

Lighting:

- 100 % LEED: low maintenance/ low energy costs
- Should be able to add stuff as needed.
- Overhead lighting, needs to be 30 feet tall
- Edison Power & Cam power both sides of the stage
- Solar Power
- Preset lighting, something there all the time, you just push a button

Jumbo Tron

LOGISTICS:

Trap so stuff can come down or up

Dock height dock for accessibility & load ability for technicians and events

Lockable Storage space for flooring, reusable canopies, seating, lighting equipment.

If storage can not be in the amphitheater, then where nearby?

- Some necessary storage part of amphitheater for lighting, audio & resilient floor or seating.
- Additional storage Between HSS & Parking structure?
- No space for storage in Drescher

Bathrooms:

- Evening performances on campus currently using theatre Arts building
- Core performance center 1st floor bathrooms are too few
- Pavilion's high volume bathrooms were just redone
- HSS has 3 floors with bathrooms on each floor.

SURROUNDING AREAS:

Type of eatery / perhaps at lower/sunken level northern Library entrance

Theatre signage needed: similar to airport signage, for 1st time visitors easy to find locations

CONCERNS:

Maintenance team is small and limited.

- 10 full time staff during the day, to cover main and satellite campus
- 7 groundskeeper

Sounds & how it could affect classrooms instruction and neighboring community

How to lock or block off during day / events. Need flexibility to control flow / access.

SCLA props: Cannot be stored on campus.

- SCLA storage needs will be met by their own facilities currently under construction in downtown LA.

IT tube of wires goes across the space at a 45" degree angle (get exact from Mark Engfer)

High water table/soil is sand based.

Cover: Wind load issues

Additional notes:

New science building / future building will help to open up the inner quad

Requested information needed:

List of non-sport events held in the gym yearly.

Get correct information regarding IT cable

- Confirmed with Ray Martin & Mark Engfer, IT cable pipe not going through this area

Water Table levels/ Sand & soil composition

Future campus renderings to see quad/ open space expansion

Outdoor Classroom & Amphitheater Information Gathering Session

May 3rd: 11:15am – 12:00pm / Cayton Center

Attended:

Presenter: Michael Ferguson/ TheatreDNA

Attendance: Elaine Polachek, Charlie Yen, Gabriel Murillo, Don Girard, Lizzy Moore

Students: Photos of students, 45+

- Invited AS Board
- Public comment / Invitation to students at Monday, April 30th AS Board meeting

Meeting Recap:

Michael Ferguson:

Showed photos /examples of amphitheater such as unstructured, structured

Gave references of different theatres, such as thrust, round

- Shared experience
- Music/ dance

Polling was not working /Wi-Fi went down. Hard cable brought, did not work.

What do we want to do in the outdoor classroom & amphitheater?

Student/ participants comments:

- Eco friendly / little bit of grass around it: carbon neutral, solar panels.
- Music, classroom, theatre class, dance, guest & lecture speakers, politician talks
- Storage space
 - o Some stuff stay out, some stuff be stored
- Movie stuff, what does it mean in the daytime?
- Will it be open or closed?
 - o Assumption open, with shade
- Give contact info for students to give thoughts.
- How does this site & size compare to Getty villa,
 - o Size might be fairly similar, but completely uncovered.
- This is actually a nautical environment / salty fog comes in at night.
- Can you have a firepit? Are you allowed?
 - o Open flame vs gas fire pits (MF: has done gas fire pits)
 - o People cause a large amount of heat
 - o Can get cold at night with moisture, but hot at day
- Easy to clean/ easy to maintain ie width of grass same width of lawn mower.
- Yes, you can have a big LEED screen outdoors
- Funds for the arts

What don't we want in the outdoor classroom & amphitheater?

- Don't interfere with Football games
- No skate park use / not a charging station
- Not be empty
- Porous / does not block
 - o site walls to block wind

