

# PIEDMONT HIGH SCHOOL

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## ALAN HARVEY THEATER

Renovations and Additions



### Programming Manual

February 11, 2013

Quattrocchi Kwok Architects  
636 Fifth Street  
Santa Rosa, CA 95404  
QKA Project 1264.00



QUATTROCCHI KWOK  
ARCHITECTS



## INTRODUCTION

Piedmont Unified School District has recently completed district-wide seismic upgrade and construction projects to provide safe and attractive campuses. The Board of Education is proposing to renovate the Alan Harvey Theater at Piedmont High School. Originally constructed in 1976, the theater serves as both instructional and performance space for the 780 student campus.

In order to develop a building program that reflects both the needs and aspirations of the site staff, Quattrocchi Kwok Architects met with administrative and instructional staff as well as parent and community volunteers, to help define and prioritize the renovations and additions.

Detailed meeting minutes are included at the end of this document; summaries of the findings are presented below. It should be noted that this first phase of Schematic Design will describe all requested amenities and improvements along with budget information to allow the District to prioritize proposed alterations.

## ACKNOWLEDGEMENTS

The task of developing the program could not have been accomplished without the dedication and contributions of the many people who contributed the time, leadership and direction necessary to develop the building program. The committee would also like to acknowledge the contribution of Bill Drum, a committed and caring volunteer who will be missed.

Randall Booker	PUSD, Assistant Superintendent
Pete Palmer	PUSD, Construction Manager / Vila
Andrea Swenson	PUSD, Board Member
Richard Raushenbush	PUSD, Board Member
Mary Ireland	Parent
Jean Jarvis	Parent
Tracy Kirkpatrick	Parent
Julie Moll	Parent / Bond Committee
Tami Becker	Parent
Mark Becker	Parent / Designer
Andria Mullan	PHS, Music
Kim Taylor	PHS, Acting
Amy Moorhead	PHS, Dance, Musical
Mark Quattrocchi	QKA, Principal
Debra McGuire	QKA, Associate
Dana Henderson	QKA, Project Architect
Adam Shalleck	the Shalleck Collaborative

## **ALAN HARVEY THEATER**

There are three categories in the building program for the Alan Harvey Theater modernization. These are:

- Mandatory upgrades needed for structural stabilization and accessibility.
- Necessary repairs to the building required for maintenance and preservation.
- Desired improvements requested for both the instructional and performance programs.

This program document defines the space, technical and functional requirements for the renovation of the existing auditorium/theater and additions as delineated below.

### **Budget**

One of the purposes of the Programming and Schematic Design work of QKA is to determine needed and desired improvements that are accompanied with construction estimates. The Board of Trustees will review the cost estimates to assist in determining an appropriate budget for the project. It should be noted that this first phase of Schematic Design will delineate the requested amenities and square footages for the cost estimate, which will then be reviewed and analyzed in light of potential funding sources. A final scope of work will be defined prior to proceeding to the next phase.

### **Mandatory Modernization Goals**

The Alan Harvey Theater does not present a significant risk of collapse or severe damage. Nonetheless, in 2007 the building was assessed and recommendations for structural strengthening were presented in a report by R.P. Gallegher Associates, Inc. The majority of these recommendations center on improvements in the detailing of framing connections.

In addition to the structural upgrades, accessibility improvements are required. These include code-compliant restrooms, a wheel chair accessible path of travel from the seating areas to the stage, an accessible control room and access to the orchestra pit. An elevator for access to the basement will be required if the spaces are to be used in conjunction with the main floor spaces. There are additional detailed access requirements for components such as handrails and signage.

There are life safety improvements that will be required as a result of the modernization. The fire alarm system must be upgraded. The theater building will require additional fire sprinklers. As noted below, fire / life / safety needs includes upgrading the exit and exit lighting systems.

There are other modernization and maintenance items listed in the following sections that should be considered mandatory as well. These include repairs to the building envelope and utility improvements.

## **Modernization Program Goals**

Piedmont High School should be thought of as a performing arts high school. Improvements should reflect and honor the growth in drama, music and choral programs. There are 780 students on campus and 15 sections of performing arts. There are performance, assembly, and instructional needs.

- Musicals usually have 50 actors participating and another 45 musicians.
- Dance performances can have up to 160 students.
- Chorus can have up to 150 performers.

The auditorium was designed primarily for assembly. The existing space has outdated and limited electrical and mechanical systems. The current design does not have sufficient theater support spaces to assist in the productions of drama plays and music venues.

The architectural design should result in a building that vitally aids in building a successful arts education and performance venue. It must inspire and support artists, maintain financial viability for the project and the working facility, and reflect the pride of the student and public communities in their efforts and abilities.

In addition to improving the existing theater building, the committee determined that the addition of a separate instructional space is critical to supporting these goals.

## **Lobby and Theater**

The Lobby should provide a clear and compelling entrance to the building from the public street and allow for student access from the quad. Opening the lobby on the long exterior wall with doors and windows is desired. A portion of the original wood wall paneling is to be salvaged and installed as an accent or honor wall item. Provide display windows or frames for posters, photos, or artwork. A small outside window for ticket sales is sufficient.

Within the lobby, a simple concession area does not require a sink or refrigerator. Provide a small locked storage cabinet and a counter or table. Do provide electrical outlets for coffee pots. New accessible restrooms are to be accessed from the lobby, unless some other solution is found.

Sound and light locks shall be created between the lobby and the theater house.

The existing theater has 500 seats. Currently assemblies are scheduled in two seatings and the administration requests that this scheduling be maintained; therefore, the remodeled theater should have at least 400 seats. There will be 6 spaces for wheelchairs, each with a companion seat. Loose or "readily removable" chairs can be placed in the wheelchair positions and used if the wheelchairs are not present. 5% of the aisle seating must be equipped with lift-up or swing-out armrests to provide "transfer" seating. Wheelchair spaces must be vertically and horizontally dispersed.

Refurbishment of the existing seats may be as costly as new upholstered theater seats. For comparison purposes, upholstered theater seats, with table arms, are to be included in the estimate as a separate line item. New window coverings should provide for both daylight and acoustic control. New floor finishes will be required.

## **Control Room**

The ADA accessible control booth will include a long central counter designed to match the equipment requirements of the different production disciplines.

Operable windows will allow direct communication and monitoring of the onstage acoustical environment. Overhead dimmable task lighting will be provided to adequately light each operators work area without glare into the theatre or casting shadow onto the work area.

An additional area (the audio porch) will be set aside within the seating area for live audio mixing.

## **Orchestra**

The orchestra area is for the school's band or orchestra to assemble for musicals and drama. The existing area is approximately 640 square feet. There are only two performances a year that fully utilize the orchestra area, but that might increase if reconfiguring the stage apron was easier. Once the costs are known the Design Committee will decide on the final solution.

There are three options that are to be evaluated in the estimate. All of the options must be fully accessible by individuals in a wheelchair.

- Powered pit lift – a platform that in its extended condition provides for a stage apron/ extension. Some demolition of the existing slab may be required.
- Manually configured pit filler platform - a platform that in its extended condition provides for a stage apron/ extension. This will take four people approximately four hours to configure.
- Orchestra area – Depending on the final finish floor configurations, provide a wheelchair – accessible area in front of the stage level with or slightly below the front row seating. This may not be feasible due to sight line requirements.

## **Stage & Backstage**

The existing stage depth is 32 feet without the pit filler. The pit infill in place adds another 14 feet. Currently, there are several storage closets along the back wall, as well as sets that are saved for re-use. If these were to be removed, another 10 feet of stage would be available. However, the staff felt that this may not be necessary. The design team is to evaluate the stage depth, storage, and the potential for providing a cross over. The existing stage stairs may remain.

For information on the Production Systems (theatrical equipment) see the appended Production Systems Narrative.

Traditionally, the Green Room is the area for performers and actors to prepare and wait for their on-stage appearance. Currently in the basement, this should be at the stage level. Either portable or fold-down make-up stations will be provided along the perimeter.

One changing room each for Boys and Girls is strictly for privacy of changing clothes; it need only accommodate a few students at a time. Lockers and small storage cubbies will be included. The changing rooms should be located directly off of the Green Room.

There shall be one toilet room for each Boys and Girls dressing areas. It is suggested that these open to a common hall or room. The available space will determine the number of fixtures.

### **Storage**

There is a long term large storage area needed for the storage of scenery, miscellaneous stage props, and stage furniture. Risers, chairs and stands are stored in a container elsewhere on campus, it would be better if these can be stored closer to the theater. There should be a roll up door into this area. Immediate storage staging needs are minimal – a few chairs, a couch and props for staging small scenes.

Piano storage should be central to both the stage and instructional classroom. It should have a 6'-0" wide opening. An area will be provided adjoining the stage for storage of acoustical shell towers. While it was requested that costume storage be located near the dressing, green rooms and near the back stage, this is the easiest thing to store elsewhere as long as provision is made in the green room area for performance needs. As was noted during planning meetings, in addition to the "dead" storage of equipment, sets, costumes, and risers, there are "live" storage requirements for music cases, props, and other performance-specific items.

The architects will assume that these areas will be housed in an addition to the back stage area adjacent to the new instructional classroom. Should the budgets show this to be unfeasible, these support areas may have to be placed in the basement.

### **Lighting, Electrical Power, Signal:**

The Theater renovation shall include new architectural lighting and controls systems for all public and support staff interior spaces, in addition to new LEDs at the building facade.

The existing transformer over the loft storage will be relocated outside the building. Power distribution and electrical components to the existing theater areas will be replaced to provide modern power capacity and local sources to feed the renovated areas to accommodate the new layouts and new theater equipment. Future PGE upgrades will be determined as the design is developed.

Emergency lighting and exit signage will be updated in each area to provide the code required illumination and signage to meet current code, including Theater aisle lighting and egress requirements.

The telecommunication systems in each renovated area will be updated.

New mechanical system components will be provided with power and related fire alarm system tie-ins.

New fire alarm devices will be provided throughout the renovated areas, to meet current code, connected to the existing Siemens fire alarm system.

## **Mechanical**

New energy efficient heating ventilation and air conditioning unit(s) will be installed as well as new ducts. An Energy Management system in accordance with District standards will be incorporated for both lighting and mechanical systems. The mechanical systems will be designed with the theatrical and acoustic engineers to minimize noise and vibration in the theater.

## **Instructional Classroom**

Providing an instructional classroom separate from the main theater space will benefit both programs. Currently the drama teacher uses the theater for teaching. When there are other presentations or practices, she is required to find another space. By providing a dedicated classroom, the instructional program is not interrupted, and there is more flexibility in scheduling events in the theater.

There should be independent access to the new instructional classroom such that students do not walk through the theater house. In addition to the exterior door at the street frontage, there must be a wheelchair-accessible path of travel provided. This can be through the lobby to use the same lift that accesses the house, as long as there is the ability to secure the main theater. Entry to the room from the upper foyer will be determinant on the final room configuration and finish floor levels.

The classroom is to double as a small presentation space. The design goal is to provide telescoped seating with, if possible, a 60 seat capacity. The lighting systems will be a simple system for theatrical events, with general non-dimmable lighting for classroom use. The sound system will allow for playback of recorded music or sound effects; however the size of the room would not require live microphones for performances. A portable PA system may be used for lectures. The presentation space is to be suitable for performances, rehearsals and lectures.

Classroom amenities should include a marker board and projector, but this will need to be hidden for performances. At the front wall of the classroom there will be a means of covering the teaching wall with curtains or for attaching simple scenery. Flooring should be of similar



construction as the stage floor. A standard classroom PA system and phone should be provided. (District Standard is a Front Row Calypso Intercom System) If the space is to be used for community and other presentations, it is necessary to have a dedicated teacher's office for secure storage.

Since the space will be used primarily for teaching, provide windows for natural daylight. Window coverings can provide daylight and acoustic control.

## **Other Building Improvements**

The exterior trellis is an important part of the visual vocabulary, but has substantial dry rot. As this trellis has been repaired at least once since the original date of construction, any replacement should be low-maintenance and long term.

A complete roof replacement with new gutters and downspouts is required. It appears that the existing roof is completely flat. A new roof with tapered insulation for drainage is suggested.

The exterior doors should be examined for dry rot. The estimate should include a line item for replacement.

A key card access for all exterior doors is requested.

Shipping and receiving, located below the stage, has requested a roll up door for forklift storage.

## **Site Issues**

General improvements to the site include the need to provide an accessible loading zone or parking space at the front of the theater. The majority of the existing ramps comply with current ADA requirements, although new handrails will be required.

Currently, there are a number of recycling and waste bins at the street frontage. These should be relocated adjacent to the truck access drive, to use the same access drive as the shipping and delivery. The accessible parking spaces provided in a previous project must be maintained.

## Modernization Goals

### MANDATED

#### Structural

Roof framing detailing

#### Accessibility

Interior Path-of-Travel

New Seating

Control Room

Restrooms

Stage Thrust / Pit

Signage

Exterior Ramp Rails

#### Fire Life Safety

Fire Alarm

Fire Water Service  
(East Bay MUD)

Building Sprinklers

Exit Lighting

### NECESSARY

#### Structural

Trellis Replacement

#### Theater House

Light Locks

Interior Finishes

#### Theatrical Upgrades

Controls

Lighting

Draperies

#### Mechanical Systems

#### Electrical Infrastructure

Roof Repair

Trash Areas

### DESIRED

New Instructional Space

New Green Room/Storage

New Exterior Doors

New Roll up Door at Shop

Advanced Theatrical  
Improvements

Replace concrete for  
improved seating and  
sight lines

Displacement  
Ventilation

Landscaping & Irrigation

The **Shalleck Collaborative** Inc.

Planning and Design of Theatres and Production Systems

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## Appendix A

### Production Systems Narrative

## **Piedmont High School - Schematic Design**

### **Production Systems Narrative**

The following narrative describes our recommended approach for the technical systems related to the Allan Harvey Theater at Piedmont High School. In some cases a range of quantities or multiple options are shown to reflect different equipment budget scenarios.

With the emergence of broadly accessible media creation, and its inherent nature of merging the arts, it becomes more necessary than ever to provide students with the resources to experiment with the tangible and live arts foundations. The dramatist, musician and their audiences are aided and supported by the facilities in which they work. The performers are always accompanied by allied design and technical functions that are fields unto their own. The ultimate goal is to focus on the architectural design, technical operation and what it takes for audiences to have rich and captivating experiences, what it takes to inspire and support artists and theatre makers, what it takes to maintain financial viability for the project and the working facility, and what it takes to design and build a successful arts education and performance venue.

These recommendations are based on conversations with the user group, the architect and assumptions made from experience on similar projects of this type, and incorporating new directions in theatre technology.

### **Main Theatre**

#### **Stage Rigging**

At the heart of the technical capabilities of the theatre is the means to support production lighting, scenery, stage draperies, AV-related devices and the like. To provide safe overhead access to stage lighting equipment 3-7 motorized lighting battens will be provided over the stage, apron and audiences areas. These will enable access from the floor for the mounting, setup, rough focus and servicing of the lighting instruments. For final adjustment (focusing) of the lighting, a ladder or personnel lift may still need to be used to access the lighting in its hung location, Note: This activity is only a small fraction of the access typically required; the vast majority of typical access would be from a standing position on the floor level. It should be noted that individual motorized lights require a high level of technical expertise to operate and maintain, and are too noisy for some types of presentation.”

The lighting battens would be augmented with additional “dead hung” battens or an interconnected “pipe grid” over the stage and apron areas. Access to suspended staging items (ie: scenic drops and drapery) for maintenance and adjustment would be provided from ladders or personnel lifts from below. The pipe grid would be 1-1/2” nominal diameter (1.9” o.d.) schedule 40 pipe, used to readily accept industry standard clamping hardware, and would be clear of all conduit and other obstructions. Pipes will have a live load capacity of 20#/lin.ft., be laterally braced per seismic requirements, and braced for the support of maintenance ladders.

### **Variable Acoustics Systems**

The theatre may be provided with manually operated variable acoustics draperies and tracks for the adjustment of the reverberation for different kinds of uses within the theatre. The locations and extent of these draperies will be determined based on criteria established by the Acoustics Consultant.

### **Stage Draperies**

An inventory of stage draperies will be included. These would typically include a main drape, pairs of black masking legs and borders, a mid-stage traveller, a cyc, and a black upstage traveller. All draperies would be certified inherently flame retardant. Draperies would be attached to drapery track or tied off to dead-hung pipes. The main drape, mid-stage and up-stage travellers would be manually operated with a handline off-stage.

### **Production Lighting Control**

The understanding of the manipulation of light is key to understanding the manipulation of a mood of a scene. To provide for a system that will allow student experimentation, a complete control system consists of a control console, control electronics, dimmers and circuit outlet boxes (“distribution”).

The computer control console is the user interface for programming cues. These consoles allow for channel patching, programmable cues and advanced control for lighting effects such as color changers and moving lights, it would interface with the sound system and would include peripherals such as a video monitor and handheld focus remote, and output via Ethernet and/or DMX protocol.

A small data network would provide the means to run effects as well as providing control integration of the house lights. House light control would be both at the console and with simple wall stations. Simple presentations could be run through use of presets controlled at the wall stations without the use of the console.

The system would include all of the control elements described above and (96) to (192) 20A, 2.4kw dimmers for production and concert lighting, with additional (12) 20A, 2.4kw dimmers for architectural lighting in the audience chamber and lobby as well as (24)-(42) relay circuits for work lighting and non-dimmed production power. Circuit distribution would entail wiring in conduit from the dimmers to dedicated receptacles strategically placed at the lighting positions, and into which the portable stage lighting fixtures are plugged.

### **Production Lighting Fixtures and Cable**

An inventory of approximately 50-150 theatrical lighting fixtures (typically ellipsoidal, fresnels, pars and cyc lights) plus stage extension cable and accessories would be provided. We would recommend using industry standard 2-pin + ground (“theatrical stage pin”) plugs throughout. Advanced devices such as LED fixtures, color changers or moving yokes may also be included to allow students’ access to the most commonly used fixtures used in the profession.

### **Production Power**

One 200A, 3-phase, 120/208VAC “company switch” power outlet will provide a generic power source to miscellaneous temporary systems. The company switch will be at stage level and will be a purpose built device including a breaker, indicator lights, an industry standard “Camlok” connection panel with double neutrals and a protected connection chamber with lugs for “tails”. A “cam-lock” connector will mate with that of a portable distribution panel that will provide power outlets of the various kinds typically used in theatre

### **Orchestra Shell**

An acoustic orchestra shell enclosure consisting of tower units would be provided for use when un-amplified music is presented. The tower units would nest together in the storage area, and would require two people to setup and teardown. These would be similar to the Wenger “Diva” product.

### **Fixed Theatre Seating**

The seating area in this space is required to have 6 spaces for wheelchairs, each with a companion seat. Loose or “readily removable” chairs can be placed in the wheelchair positions and used if the wheelchairs are not present.

1% of the seating must be equipped with lift-up or swing-out armrests to provide “transfer” seating. The student/audience base should be considered and if there is a higher-than-average constituency of mobility-impaired members, further accommodations beyond code should be considered.

Tablet arms may be provided as an option. This decision should be made before entering into the Design Development Stage.

## **AV Systems**

### **Audio System**

A well-designed audio reinforcement system is key to the enjoyment of theatrical events, and will allow students the opportunity to learn fundamental audio principals on a professional-grade system. A sound reinforcement system consists of loudspeakers, amplifiers, signal processing, a mixing console, and source equipment, such as microphones, CD players, computers, etc. For theatrical flexibility, a left/right and optional center loudspeaker system will be designed for the main system with a multi-channel surround loudspeaker system covering the audience chamber. The surround system may be used for theatrical or cinematic presentations. A subwoofer will also be installed for low-frequency content, as well as delay and fill loudspeakers for locations where the main system cannot adequately reach.

The mixing console will have 16+ or 32+ inputs, and will be capable of handling events, such as musicals or concerts. A computer-based multi-channel sound effects playback system will be provided to allow students to learn how to create multi-channel sound effects on a simple and widely-used platform.

For simple events not requiring an operator, an automixing system will be provided. This will allow a user to plug in a microphone and have a working system without assistance from an AV technician.

Two channels of wireless microphones will be provided, and will include both handheld and lavalier-style transmitters. A separate eight-channel portable wireless mic system may be provided for use during musical theatre presentations.

A separate cinema loudspeaker system will not be provided. Cinematic presentations will utilize the reinforcement & effects Left/Center/Right/Sub and Surround loudspeaker system described above.

Additionally, a network of audio lines and integrated patchbay will be provided.

### **Recording**

A system for making simple DVD and/or CD recordings of live presentations for archival purposes will be provided. Mic positions will be located throughout the facility.

### **Intercom**

A two-channel wired production intercom system will be provided for technical communications between the control room, AV rack rooms, other production spaces, and the backstage areas. Additionally, a single-channel wireless intercom system with four belt-pack transceivers may be provided.

### **Program Audio**

Audio program from the theatre will be distributed to backstage support spaces, such as dressing rooms, offices and shop areas, as well as areas that may be used for overflow dressing rooms, such as the band and/or choral room.

### **Production Video**

A production video system consists of a video projector, video switcher and source equipment, such as DVD & VHS players, computer and camera. The video switcher will be located in the control booth, and will accept any video signal. The standard-use video projection will be front projection with a single projector.

Film projection is not included in permanent equipment or room accommodations. The Control Booth is therefore not currently envisioned as a “projection room” as defined by code.

Computer video inputs will be provided on stage to allow for PowerPoint-style presentations from portable laptops.

A modulated TV system, similar to cable-TV will be provided, allowing for distribution of on-stage video to backstage and support spaces, such as dressing rooms, offices and shop areas.

Additionally, a network of video lines and integrated patchbay will be provided.

### **Projection Screen**

The projection screen will be a motorized roll-down style, and will be suspended above the stage area. The screen will be sized appropriately to allow audience members or students at the back of the theatre to read text and spreadsheet content.

### **Control System**

A touchscreen control system will be provided to allow for control over the AV system. The touchscreen will be simple in its programming, and allow access to the most typically-used presets only. Touchscreens will be located in the booth and on-stage at the AV rack.

### **Assistive Listening System**

As required by the building code and the ADA (Americans with Disabilities Act), compliant assistive listening systems will be provided for 4% of audience seating capacity. Receivers would be checked out in the lobby, and signage provided. Use of this system will require little or no input from the patron.

### **Portable Equipment**

A complement of portable equipment, including cables, microphones, stands, portable loudspeakers, and other related items will be provided.



## **Production Power (AV)**

One 60A, 3-phase, 120/208VAC “company switch” power outlet will provide a generic power source to temporary AV systems. A “pin and sleeve” connector will mate with that of a portable distribution panel that will provide breakered power outlets of the various kinds typically used in theatre.

## **Drama Classroom**

### **Stage Rigging**

A simple system of overhead pipes or unistrut support will be installed over the performance area for the safe mounting of basic scenery elements or drapes.

### **Stage Lighting**

A stage lighting systems utilizing either installed distributed dimming or portable dimmer packs will be provided. A DMX Data network consisting of input receptacles at control locations and output receptacles at lighting positions will be provided for control of portable dimmers and lighting fixtures and accessories. Simple architectural lighting control system may be utilized which may integrate with the production lighting system.

### **Seating**

A system of telescopic seating will be installed enabling the fast and efficient storage of seat and conversion to a large flat floor teaching space. The seating will be based upon standard product with standard finishes and will not have tablet arms.

## **AV Systems**

### **Audio System**

The Drama Classroom will be designed for AV playback only, and will feature simple controls. The audio system will be capable of handling high-level audio playback.

### **Production Video**

The production video system consists of a video projector, video switcher and source equipment, including a DVD player. Video projection will be ceiling mounted with a single LCD video projector. The video switcher will accept any video signal. Computer video inputs will be provided to allow for PowerPoint-style presentations from portable laptops.

The projection screen will be a motorized roll-down type, and will be suspended from an appropriate location in the ceiling. The screen will be sized appropriately to allow audience members at the back of the hall to read text and spreadsheet content.

### **Assistive Listening System**

As required by the building code and the ADA (Americans with Disabilities Act), compliant assistive listening systems will be provided for 4% of audience seating capacity. Receivers would be checked out in the lobby, and signage provided. Use of this system will require little or no input from the patron.

### **Portable Equipment**

A complement of portable equipment, including cables, microphones, stands, portable loudspeakers, and other related items will be provided.

END OF REPORT



QUATTROCCHI KWOK  
ARCHITECTS

December 17, 2012

## Alan Harvey Theater, Piedmont High School

### Programming Meeting 1

#### Attendees:

Randall Booker	PUSD, Assistant Superintendent	rbooker@piedmont.k12.ca.us
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Adam Shalleck	the Shalleck Collaborative Theater Consultants	adam@shalleck.com

#### Introduction

Committee members introduced themselves. Mark Quattrocchi outlined the programming and schematic design goals, committee responsibilities, and reviewed the work done on the theater to date.

- Accessibility and structural stabilization have been identified as immediate needs.
- In addition to these basic upgrades, the theater needs a strong sense of entry, lobby and control room improvements, a code-compliant pit filler, more space for storage.
- A separate instructional space has been proposed.
- The committee is to help define and prioritize the renovations.

Adam Shalleck then led the committee members through a discussion of the desired theater improvements from each of their viewpoints. Teachers, administration staff and community members respectively interact with the building in slightly different ways.

#### Modernization Program Goals

Piedmont High School should be thought of as a performing arts high school. Improvements should reflect and honor the growth in drama, music and choral programs. There are 780 students on campus and 15 sections of performing arts. There are performance, assembly, and instructional needs.

- Musicals usually have 50 actors participating and another 45 musicians.
- Dance performances can have up to 160 students.
- Chorus can have up to 150 performers.

Currently assemblies are scheduled in two seatings and the administration requests that this scheduling be maintained; therefore, the remodeled theater should have at least 400 seats.

- Class level presentations will need 200 seats.
  - Would it be possible for new seats to have table arms?
- Speaker series can have 300 – 400 adults attend.
- ASB has expressed an interest in presenting films.

The facility is also rented out to community groups during the summer.

### **Existing Theater Issues**

The theater is currently the classroom space for drama, which can create conflicts in scheduling. It is used for musical, choral, and dance presentations. Although music and dance have separate classrooms, they do need to practice in the theater which also requires staging of their equipment. This requires the drama teacher to find other spaces in which to teach. A separate teaching space, whether a classroom or small theater, is considered integral to appropriately addressing the instructional program.

- The windows are seen as a liability in creating a true theatrical experience, but provide benefits for other types of presentations.
- It was felt that the existing seating is not steep enough for proper viewing of dance.
- Greater flexibility for types of performances required, which includes more stage area.

Music - When there is a concert, there is no place for the instrument cases to be placed safely. Maintenance has to move a lot of the equipment from the classroom to the theater building. The current stair access to the pit is difficult and dangerous. They might use an orchestra pit-filler if it were easier to manipulate. Adam noted that a pit costs around \$500,000 because of the accessibility issues.

- A pit is better for sound, the music goes up, the voices project over.
- Without a pit the musical group is put on the stage or in the back, which is the worst location for sound and the conductor sight lines.
- Acoustical shell storage required.

The majority of the basement belongs to maintenance and shipping and will remain so. Adult Education uses the smaller space, which is also where the pit access is as well as the existing dressing rooms. The District staff will review whether or not this could be relocated and reallocate the space to meet theater needs.

The Lobby is too small.

### **Teaching Classroom**

The new classroom would allow greater flexibility in scheduling theater activities, provide a dedicated space for the drama teacher and her materials, has the potential to work as a green room, and could provide a secondary presentation space for small groups. It is unlikely that both the theater and classrooms would be used at the same time for formal presentations.

The new classroom is currently shown as terraced in the preliminary sketches. Further discussion led to the realization that other options may be more flexible and provide a better solution.

- For example, if the room were a “flat floor”, it could be used for a small theater in the round.
- Adam noted that trying to be all things in one space is actually difficult, so the solution be aware of the number of things that must be moved.
- Adam also suggested telescoping seating, which could take advantage of the sloped site, provide seating for presentations or lecture but be easily put out of the way.

The classroom could work as a green room as long as there is a teacher’s office for security. There should be easy access to the classroom for both students and the public, so they don’t have to go through the theater.

### **Stage and Backstage**

The stage is too small for many performances. When there are 160 dance students queuing, they are literally out the side doors. Removal of the small storage spaces at the back of the stage would allow more usable space and create a better stage proportion.

A loading door facing Magnolia that is fully usable should be installed.

Storage is needed. As was noted, there is the "dead" storage of equipment, sets, costumes, risers, etc that are always present as well as the "live" storage requirements for music cases, props, and other performance-specific items.

Dressing Rooms located adjacent to the new Green Room are ideal. The current location in the basement is less than ideal. The rooms are small and the students are frequently dressing while the Adult Education students are using the space as well.

### **Functional Concerns**

The current lighting and control systems are complicated, cumbersome and inadequate.

- Replacing or re-focusing lights requires dangerous ladder access.
  - The existing roof / ceiling system is too low to allow a catwalk for lighting, but there are other solutions such as powered light bars.
- There are no side lights.
- It should be easy to turn on house lights for non-presentation use.
- The new control system should have pre-sets so that a relatively non-technical person could set up for simple presentations.

### **Commodity, Firmness Delight**

Adam noted that these equate to: functional appropriateness, making a theater that works for the performing arts program; technical requirements such as roofs that don't leak as well as lighting systems that are easy to use; aesthetic improvements that create an attractive place to be.

The Schematic Design package, with the preliminary estimate, will identify mandatory needs, necessary improvements, and long-term desired improvements which will then provide a frame work for the prioritization and understanding of budget.

Schedule will be dependent on funding and the Division of State Architect process.

### **Other**

Randy noted that having a Theater Manager to assist in operating the theater would be beneficial in several ways. The manager could help in scheduling, manage the audience during performances (very important because then the teacher can focus on teaching), and have a working knowledge of systems. This is a decision that must be made by the board.

The design team will study alternative ways to expand the building foot print. Randy said that it would be acceptable to remove trees at the frontage along Magnolia, although this may need further verification.

### **Action Items**

Distribution by email to attendees

Next Meeting Date : Monday January 14, 2013, 6:30 p.m. at PUSD District Office



QUATTROCCHI KWOK  
ARCHITECTS

December 17, 2012

**Piedmont High School Alan Harvey Theater,**  
Programming Mtg. No.1

Attendees:

Name	Position	Email	Phone
			510.594.2877
Randall Booker	Asst. Supt.	RBooker@piedmont.k12.ca.us	
Bill Drum	AARP	wfdrumjra@gmail.com	510-653-9808
Mary Ireland	Parent	mjireland@comcast.net	
Dana Henderson	QKA	danah@qka.com	707-576-0829
DEBRA McGUIRE	QKA	debram@qka.com	
Andria Mullan	Music Teacher	amullan@piedmont.k12.ca.us	
Jean Jarvis	Parent	JARVJ@AOL.com	510 290 4585
Andrea Swenson	School Board member	SWENSONAA@AOL.com	655-8119
Pete Baker	CM PUSA UCC	Pete@villainstruction.com	715-1997
Kim Taylor	Acting Teacher	ktaylor@piedmont.k12.ca.us	
Tracy Kirkpatrick	Parent Volunteer	Megeve@510.501.6183	
Amy Moorhead	Dance/Musical	Pacbell.net	502-4562
		↳ amoorhead@piedmont.k12.ca.us	
			↳ 510 333-6417
			"Kay" (cell)



QUATTROCCHI KWOK  
ARCHITECTS

January 14, 2013

## Alan Harvey Theater, Piedmont High School

### Programming Meeting 2

#### Attendees:

Randall Booker	PUSD, Assistant Superintendent	rbooker@piedmont.k12.ca.us
Pete Palmer	PUSD, Construction Manager / Vila	pete@vilaconstruction.com
Richard Raushenbush	Board Trustee	r.raushenbush@comcast.net
Mary Ireland	Parent	mcjireland@comcast.net
Jean Jarvis	Parent	jarvj@aol.com
Tracy Kirkpatrick	Parent	megeve@pacbell.net
Kim Taylor	PHS, Acting	<a href="mailto:ktaylor@piedmont.k12.ca.us">ktaylor@piedmont.k12.ca.us</a>
Julie Moll	Parent / Bond Committee	jmoll105@sbcglobal.net
Tami Becker	Parent	tamiray@hotmail.com
Mark Becker	Parent / Designer	mbecker@markbecker.com
Mark Quattrocchi	QKA, Principal	<a href="mailto:markq@qka.com">markq@qka.com</a>
Debra McGuire	QKA, Associate	<a href="mailto:debram@qka.com">debram@qka.com</a>
Adam Shalleck	the Shalleck Collaborative Theater Consultants	adam@shalleck.com

#### Introduction

Randy Booker noted the passing of Bill Drum, a committed and caring volunteer for the district.

Committee members introduced themselves. Mark Quattrocchi reviewed the programming and schematic design goals, committee responsibilities, and summarized the findings in the first programming meeting. Accessibility and structural stabilization have been identified as immediate needs.

#### Instructional Classroom

The group began their discussion in reviewing the instructional classroom. Kim Taylor had spoken with other instructors and the consensus was that the "flat" classroom would be a better teaching space. Adam concurred, noting that it would also make it easier to use as a green room.

- When used as a secondary performance space, telescopic seating can be provided. It is possible that these can tuck under the upper mezzanine.

A question was asked as to why the space should work for presentation. It was noted that having the classroom double as a presentation space allows for a more intimate and less intimidating experience for new actors. As previously noted, it can also be used for parent education nights or lectures.

Students can get to the classroom from the street door, or from the interior. If the house can be secured, the students can use the lobby. Therefore, the accessible path of travel needs to maintain the secure house. Student restrooms may be those located back stage, or those in the lobby depending on campus security concerns.

The functional aspects of the small foyer at the upper level of the instructional classroom need to be clarified in the design development. Is it to be a sound light lock foyer or open to the classroom, to be used as a sound control table location?

Classroom amenities should include a marker board and projector, but this will need to be hidden for performances. It was suggested that the front wall of the classroom have sliding panels over the board that could then be used to mount (pin) simple backgrounds. They need a floor that can have temporary sets screwed into it. A standard classroom PA system and phone should be provided. Adam noted that while there will be provisions for a sound board, the room is small enough that the performers will not use mikes and any sound will be background. Simple lights for highlighting the stage should be provided in addition to the general lighting.

Other comments:

- Windows to provide day light are fine.
- Mirrors are not necessary.
- Provide doors for a piano to be moved in.
- Provide access to the back stage.
- Provide a small office, preferably with visual connection to the classroom.

### Stage and Backstage

Mark and Adam noted that the stage depth seems to be too shallow to properly accommodate performances. The staff responded that they are used to working with the stage the way it is. Not only are the rooms and storage contained along the back wall necessary, they were concerned that the stage would be “too far back” if the full depth was used.

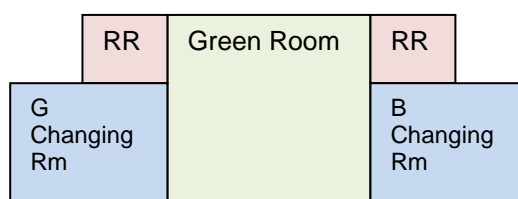
- If the storage was relocated elsewhere, the opportunity for creating a shallow cross-over is created.
- There are risers and accessory equipment stored in a container adjacent to Building 500 and it would be more efficient if these could be stored closer to the theater.

There is no consensus about providing an orchestra pit. It does increase the available stage area. It is important to remember that the staff is currently using the pit at stage level and this may contribute to the feeling that the stage is “big enough”. The committee members noted that there are only two performances a year that would fully utilize the pit. Conversely, if we are upgrading the theater would it be short-sighted to not provide a pit? They are expensive, as much because of the lifts or elevators required to maintain an accessible path of travel as because of the pit filler.

There are three options for a pit filler:

- Highly utilitarian and expensive – a powered pit lift.
- Highly utilitarian and not so expensive – a manually configured pit infill that would likely require 4 people for 4 hours for staging or demobilization.
- A third option, adequate, least expensive and least functional, is to provide an area slightly lower than the front row of seats.

Dressing Rooms are preferred at the stage level. Rather than trying to provide separate Boys’ and Girls’ Dressing Rooms Adam suggested an alternative layout, as shown below. This provides small changing rooms, unisex restrooms and a multi-functional green room for make up or grouping.





Storage in the backstage area:

- The items currently leaning against the back stage wall include sets from the musical to be staged as well as past sets. Old sets are retained for re-use. It is not economical to discard the wood each year. These do not need to be stored on stage.
- Wardrobe storage can be below.
- Immediate storage staging needs are minimal – a few chairs, a couch and props for staging small scenes.
- Is it possible to locate the roll up door on the side of the space, rather than on the street elevation?

Storage in the basement:

- For planning purposes, the architect may assume that the adult education program will be relocated and approximately one third of the basement is available for theater use.
- Shipping and receiving will remain where it is. This is one of the few places on campus that has truck access.
- The architect is to look at expanding the basement under the new staging / dressing area proposed on the stage level.

### **Lobby and Front of the House**

Provide one window for tickets at the street side.

Concessions are simple. They set up a table and sell baked goods, or sodas. This might be done by parents, or differing student clubs. There is no need for a sink or refrigerator. Provide a small locked storage cabinet and a simple counter or table. Provide electrical, for coffee pots. In the future they might sell t-shirts or such for the play being presented, but this would require minimal display areas.

The wall paneling is from the original theater building, re-installed when the existing theater was built in 1976. Incorporating a part of it into a lobby element to “honor” that memory is acceptable; it does not need to be completely salvaged and re-installed.

Mark Becker noted that one of the architects had suggested a lobby in which the exterior wall to the north is opened up with windows and doors, and the restrooms and concessions are on the interior wall. Debra will ask the Structural Engineer what the potential for openings in the wall would be. To date, all concerned have been conservative in affecting the structural systems, due to the DSA threshold for upgrading the structural systems of the entire building as opposed to minimal upgrades to address specific concerns.

### **Action Items**

Distribution by email: to the Shalleck Collaborative, Vila Construction. Randy will distribute to the community and staff.

The Draft Program will be emailed by the architect for review and comment.

Next Meeting Date : To be determined, although QKA was asked to return in approximately three weeks with preliminary plans.

QUATTROCCHI KWOK  
ARCHITECTS

January 14, 2013

**Piedmont High School Alan Harvey Theater,**  
Programming Meeting 2

## Attendees:

Name	Position	Email	Phone
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Pete Jahn	Construction Manager	pete@vilacconstruction.com	510-715-1997
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