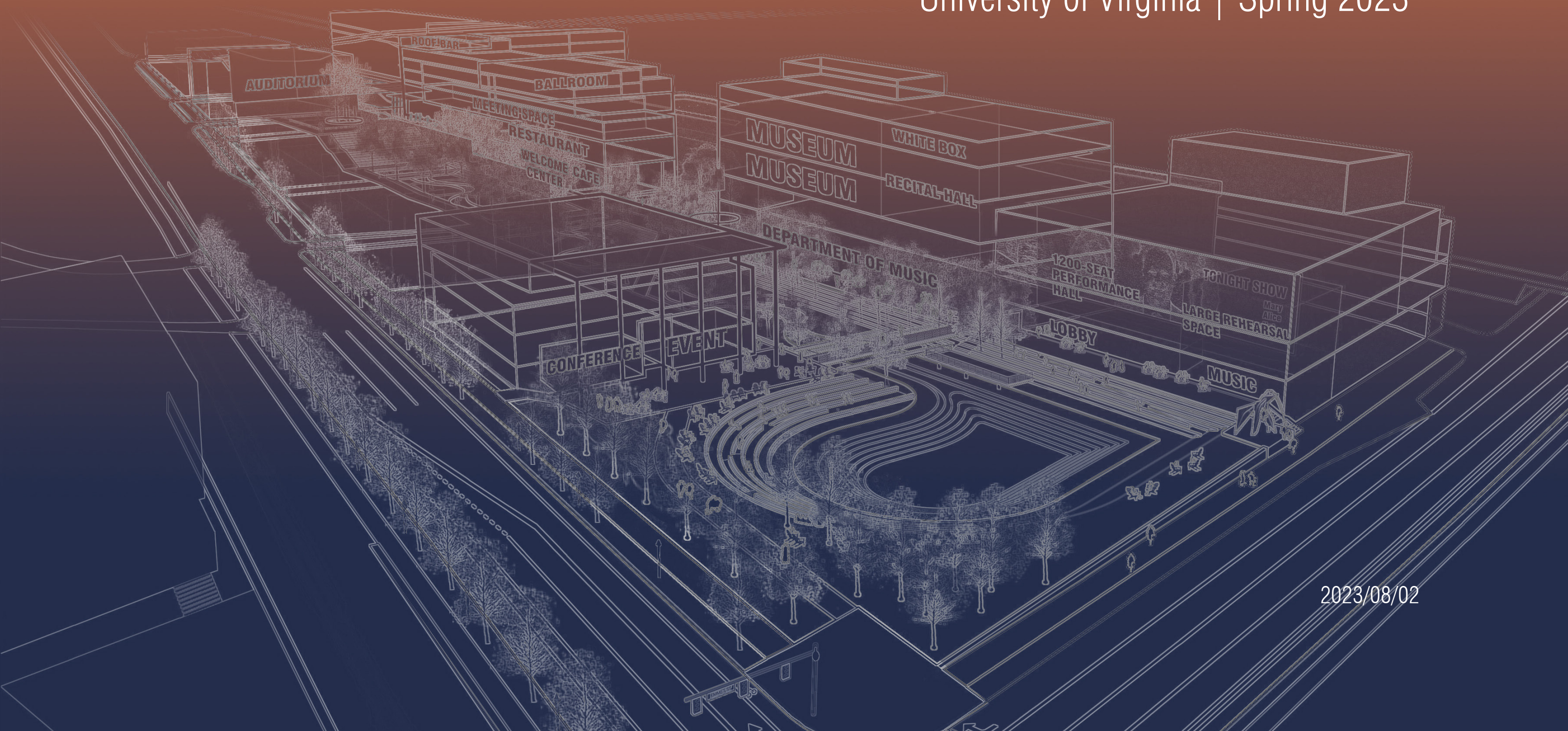


# CENTER FOR THE ARTS

University of Virginia | Spring 2023



2023/08/02



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*The University of Virginia Ivy Corridor district framework plan*

## EXECUTIVE SUMMARY FOR CENTER FOR THE ARTS

### Purpose

This effort documents the collaborative process among university executive, planning, and facilities leadership, the arts department leadership and end users, and the integrated consultant planning and urban design team. The purpose of the effort and this resulting document is to provide the selected architects with as much vetted information concerning program intent, the Ivy District context, and the specific site conditions, opportunities, and challenges so that they may begin their design processes as efficiently as possible.

The illustrative graphics throughout the document are not meant to be prescriptive, but rather to illustrate the massing required by program demands, probable relationships to site context, and functional needs.

### Background

This document presents the operative findings from various planning studies conducted from 2018 to 2022 for the University of Virginia’s proposed Center for the Arts. The findings were presented to, and approved by, university leadership in early 2023.

The selected option stems from a feasibility study that considered many alternative program and building configurations. It provides a “proof of concept,” but is not a finished design. The final program includes:

- The Performing Arts Center
- The Music Department
- The Kluge Ruhe and Fralin Museums

This combination was selected because it:

- Promotes extensive interaction with various stakeholder groups by maximizing opportunities for academic collaboration, enhancing the student experience, and engaging with the broader community
- Provides the best option in terms of overall site fit, building massing, and back-of-house logistics, given the site’s constraints and other development in the precinct

The synergistic program includes:

- Performance Arts: 1,200-seat main hall and lobby, 150-seat recital hall, experimental performance lab, and rehearsal and back-of-house support spaces. The recital hall and performance lab are envisaged as shared spaces for all building occupants
- Department of Music (including the Department of Drama’s Dance Program): teaching spaces; practice rooms; offices; and shared lobby/collaboration, performance, rehearsal, changing, and recital spaces
- Museum space for both the Fralin and Kluge Ruhe Museums: gallery spaces, archives, teaching space, offices, workshops, independent lobby space, and appropriate back-of- house space for loading and security

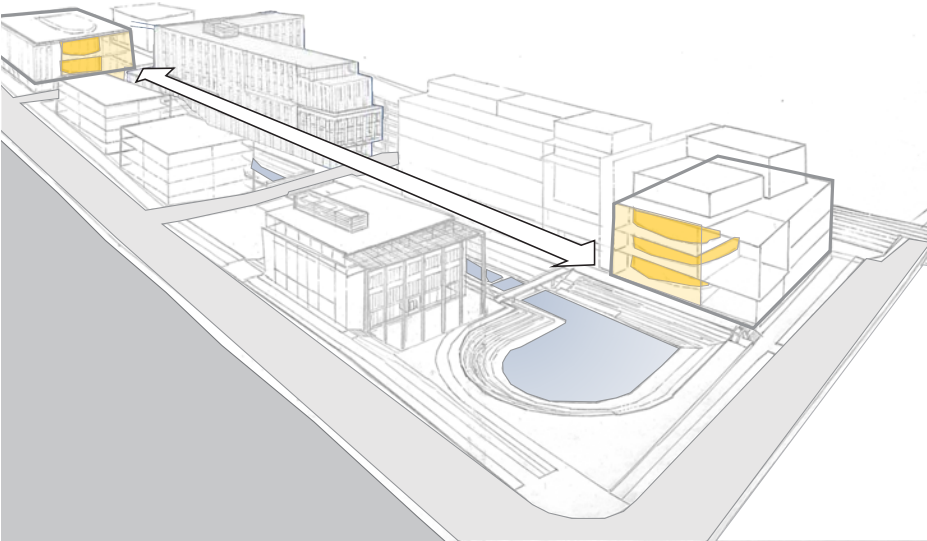
The two key findings from the study are:

- Combining Music Department uses with the Performance Arts yields genuine synergies and will likely provide real space savings, so these program elements work best when considered holistically (rather than as horizontally separated elements)
- The museums’ need for large galleries, plus the site’s constraints, are best resolved through the building’s proposed vertical organization

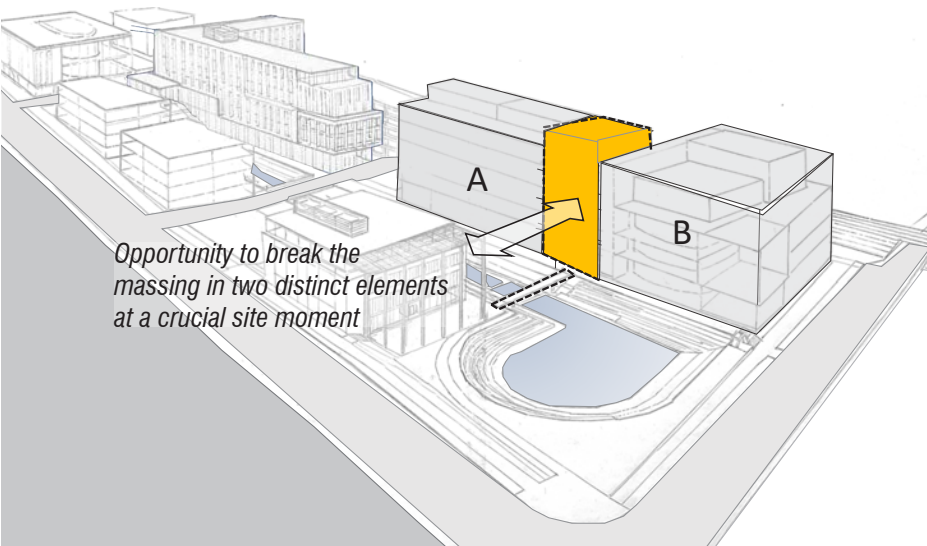


IVY CORRIDOR CONTEXT AND GOALS

Site Concept



**Two Beacons**  
*PAC concert hall and the Democracy forum space can both become two potential beacon elements at both ends of the major open space.*



**Break the Massing**  
*There is an opportunity to break the massing in two buildings, one that frames the pond and the other one that relates to the Hotel and at the same time acknowledges the main access coming from the bridge.*

The Opportunity

The Emmet-Ivy Corridor will be a new “Open Grounds,” focused on the intersections between art and science, scholarship and practice, technology, and policy.

Designers should see projects in this precinct as opportunities to:

1. Recognize the site’s location, adjacencies, and size as a rare alignment of centrally-available land and ambitious aspirations at an auspicious moment in the university’s history
2. Create a physical and conceptual institutional space, outside of the traditional structures of governance, that connects the Schools and the Medical Center, with shared resources, themes, and passions
3. Shape the university’s future through new programs with adjacencies, proximities, and interconnections that enhance the campus’ living and learning culture
4. Offer a physical expression, and immersive experience, of the university’s global identity as a forward-looking institution at the leading edge of design, innovation, impact, and experimentation
5. Make visible the university’s leadership in social, political, and environmental sustainability and resilience through the character, appearance, and performance of its buildings, public spaces, and infrastructure

The Project

The university envisions a fully integrated Center for the Arts at UVA that includes a 1,200-seat academic and community performing arts venue, a museum that co-locates the holdings and programs of UVA’s Fralin and Kluge-Ruhe museums, and the College of Arts and Sciences Music Department.

Joining these programs expands opportunities for students to pursue their creativity through different artistic disciplines while establishing a welcoming, inviting, and inclusive arts space that connects and engages with our community and visitors. These co-located community-facing programs will create an integrated and powerful university identity that distinguishes UVA from its peers.

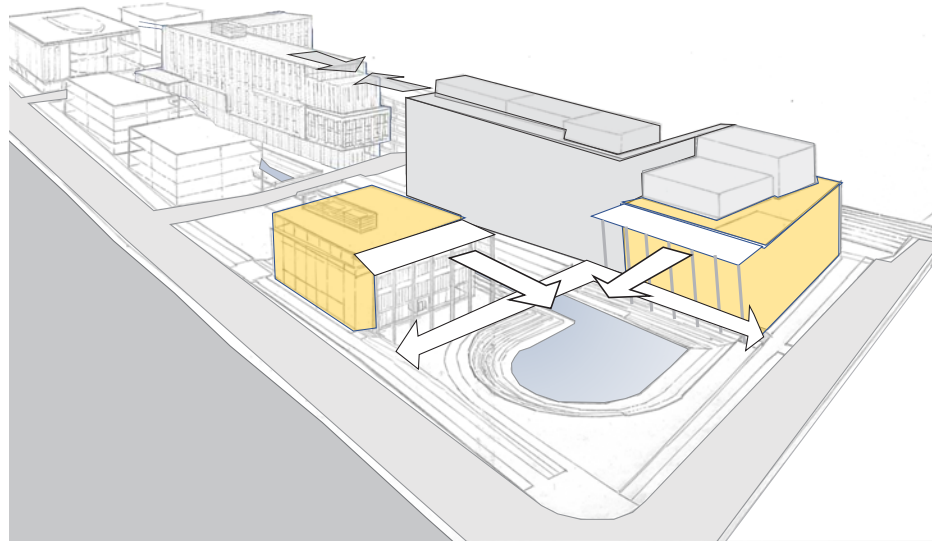
The program will include:

- Performing Arts Center      108,000 GSF
- Music and Dance              36,800 GSF
- Museums                        66,560 GSF

Significant economies and benefits are realized by combining these programs:

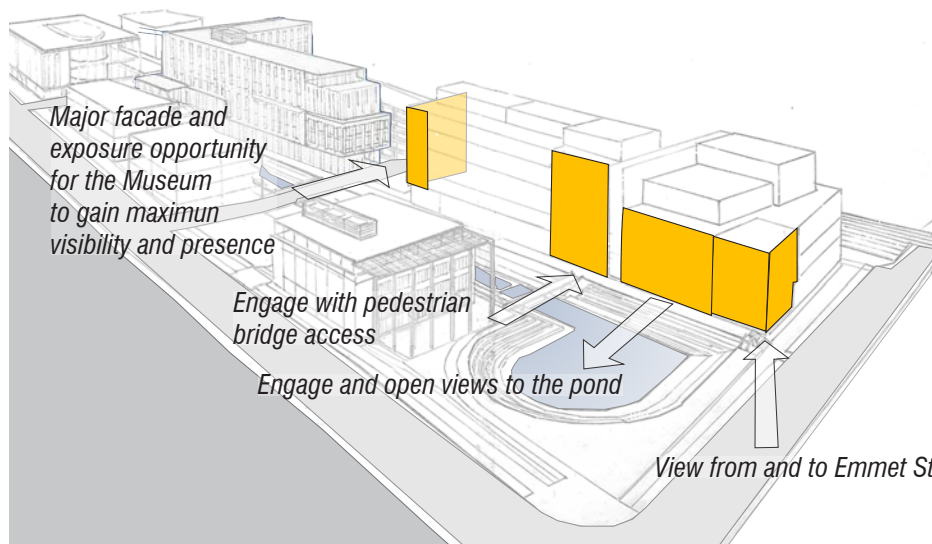
- The combination results in a reduction in total GSF by minimizing duplication and allowing the programs to share some public and service amenities
- Music and the museums will have access to assembly spaces and amenities at the hotel conference center, the Karsh Institute, and the Performing Arts Center, increasing space utilization and bringing activity to the district
- The Performing Arts Center and Music Department have complementary activities, and the Music Department’s use of PAC rehearsal space will dramatically increase utilization
- Co-locating the Fralin and the Kluge-Ruhe Museums achieves a long-held ambition to consolidate university collections and build significant academic study and educational outreach programs





### **Building Scale**

*PAC and SDS buildings can both frame the pond open space and relate to each other in terms of scale. An outdoor loggia can also be considered as a way to mimic the SDS attitude towards the pond.*



### **Site Relationships**

*The design should address and engage with crucial site elements and conditions.*

## **Drivers**

The Center for the Arts will provide important performance venues that UVA currently lacks and will bring together existing arts entities that are currently dispersed and operate as stand-alone entities.

The transformative benefits from consolidating these programs fall into three categories:

### **Strategic:**

- Enable academic and arts collaboration
- Create a cultural gateway that enhances a sense of identity for Grounds
- Promote cross-over experiences for patrons between museums, performances, lectures, symposia, etc.

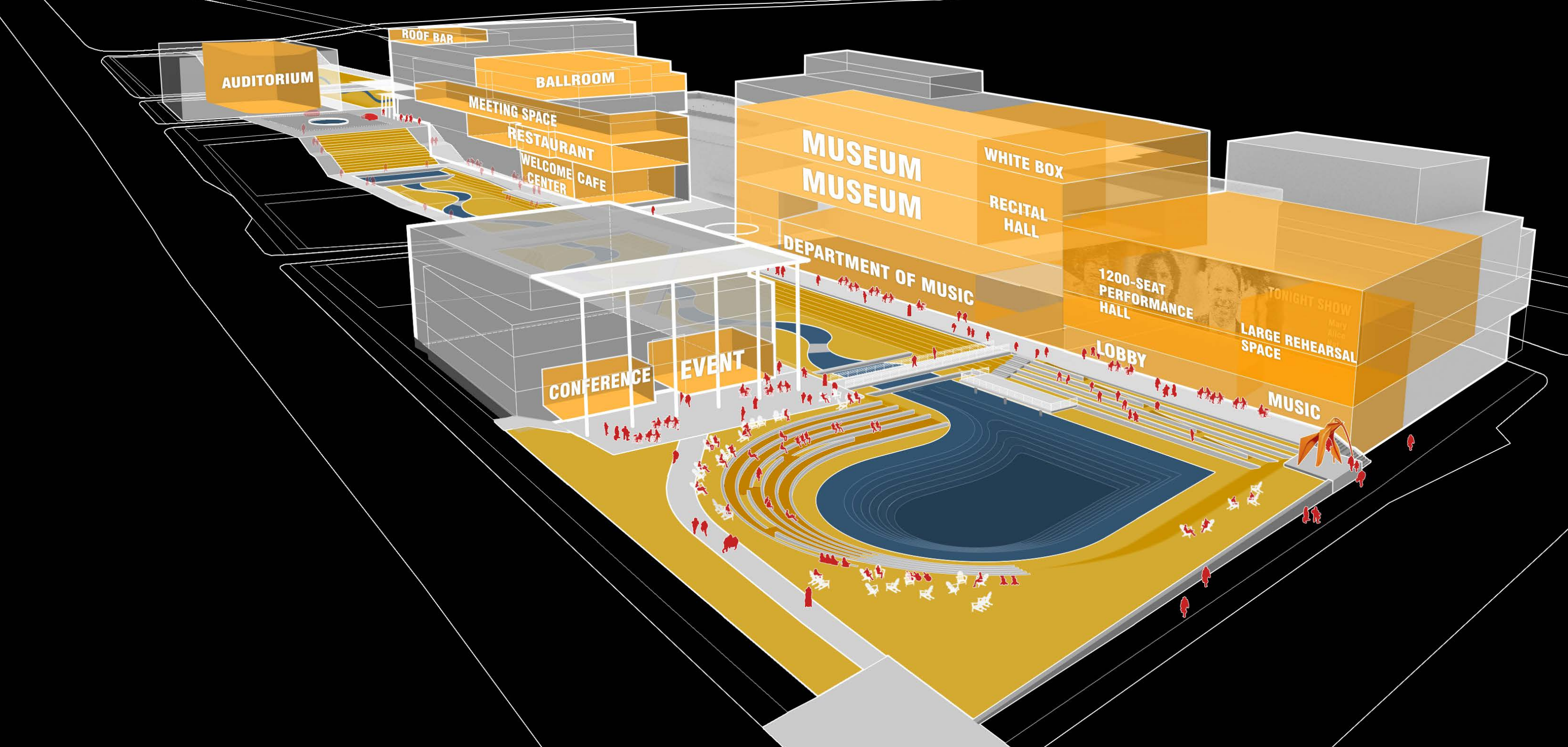
### **Operational Efficiency:**

- Enable space and facility sharing across the building and the district
- Make possible potential decreases in program and staff needs
- Create synergies with the hotel's hospitality uses, including the café, restaurant, kitchen, and conference space

### **Physical:**

- Exploit the proximity to Arts Grounds on Carr's Hill
- Use existing parking resources to make arts performances, lectures, and museums exhibits easily accessible to outside patrons
- Promote a high degree of utilization throughout the day by aligning music and performance spaces
- Build on Parcel 8 before it becomes land-locked





## PROGRAM AND BUILDING ORGANIZATION ON THE SITE

### Site Organization

The Center for the Arts will be part of a complex of outward facing academic, cultural, and meeting spaces in the Ivy District.

The district is roughly the size of the historic UVA Lawn and pavilions. It contains 45 feet of elevation change. The key organizing idea is a terraced central preserve composed of bold bosques of trees, a water course, and a wide pedestrian environment of walks and bridges connecting the preserve and buildings along the parcel's length. The landscape vision centers on the water course's restoration, leading to a major water element and amphitheater in front of the Center for the Arts.

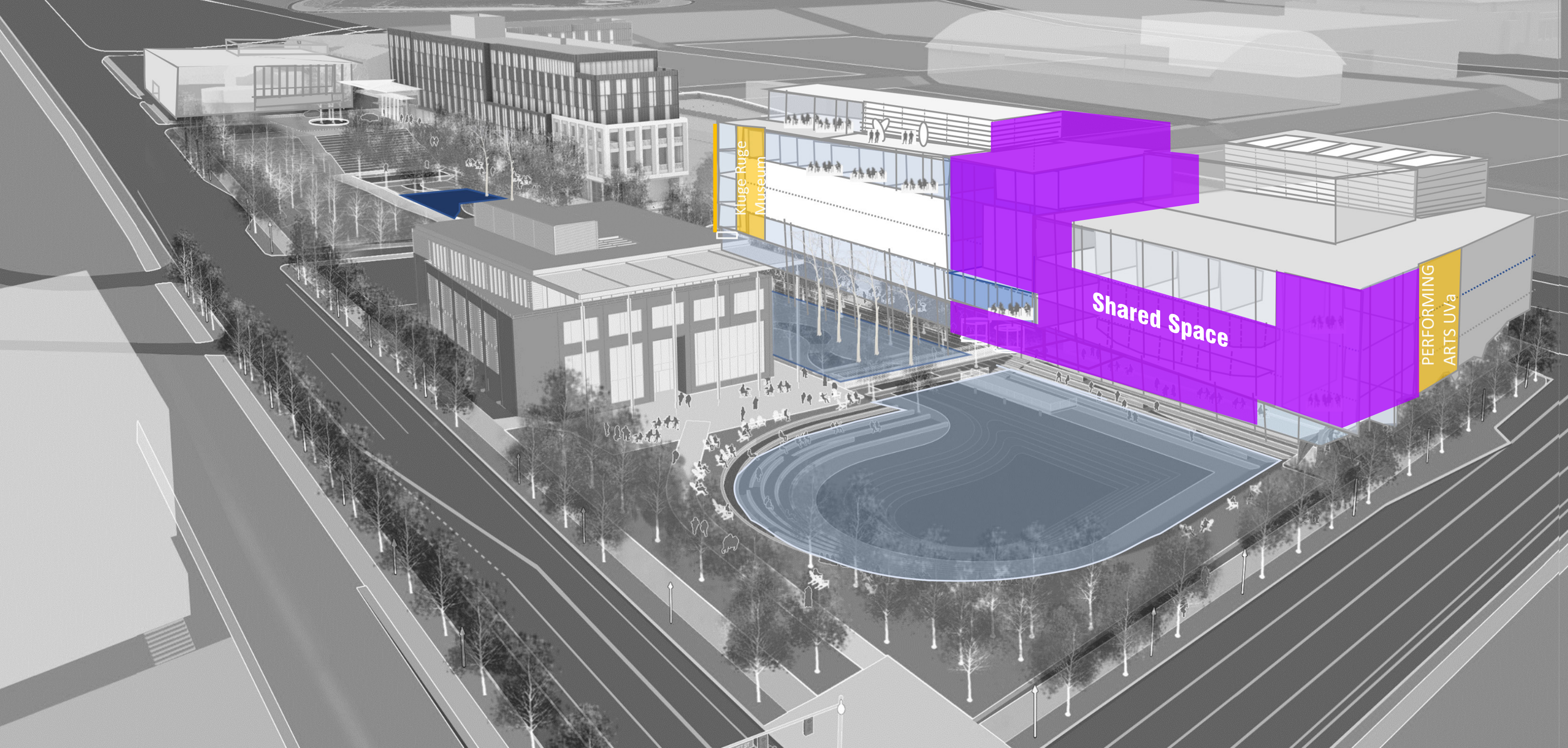
The district's long-term vision is for a mixed-use academic district of approximately one million square feet. Several important projects are currently underway, including:

The School of Data Science will include public programs, research, and teaching, while focusing on subjects like machine learning, data acquisition, analytics and visualization, and involving other disciplines like medicine, business, law, and engineering

The Karsh Institute of Democracy works to strengthen institutions of democracy through outreach, engagement, and research. Its new building is envisioned as an educational ecosystem designed to support scholarship, teaching and engagement around democracy, and will include the Frank Batten School of Leadership and Public Policy.

A new hotel and conference center that provides meeting space for groups up to 500, with dining and café amenities.



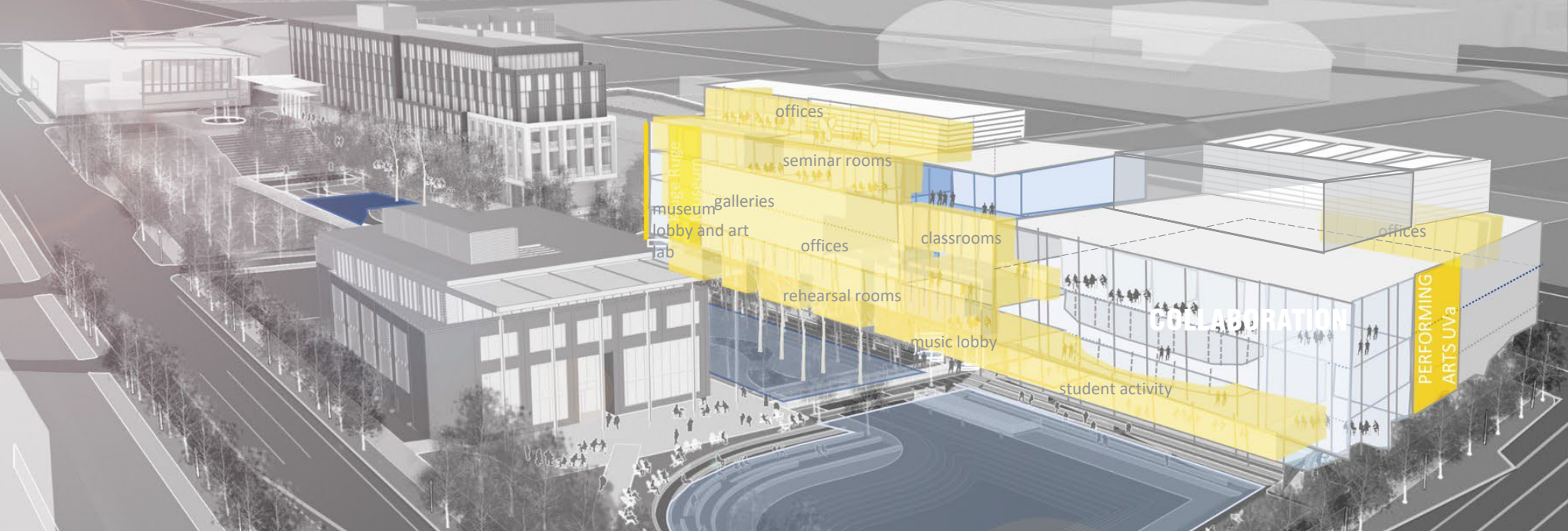


### Collaboration

The vision for the Center for the Arts focuses on enabling collaborations that are not currently possible. This is evidenced by the robust shared facilities in the program:

- Main Lobby will be used by students as collaboration space during the day, and as a traditional lobby space for performances in the evening
- Rehearsal rooms will be used by academic departments, student organizations, and other university stakeholders
- Performance Lab will be a bookable, flexible, common resource for the arts used by the museums, Music Department, and other student groups, and possibly by other schools
- Recital Hall will also be a university resource, and in particular, the museums can use the hall for seminars and events



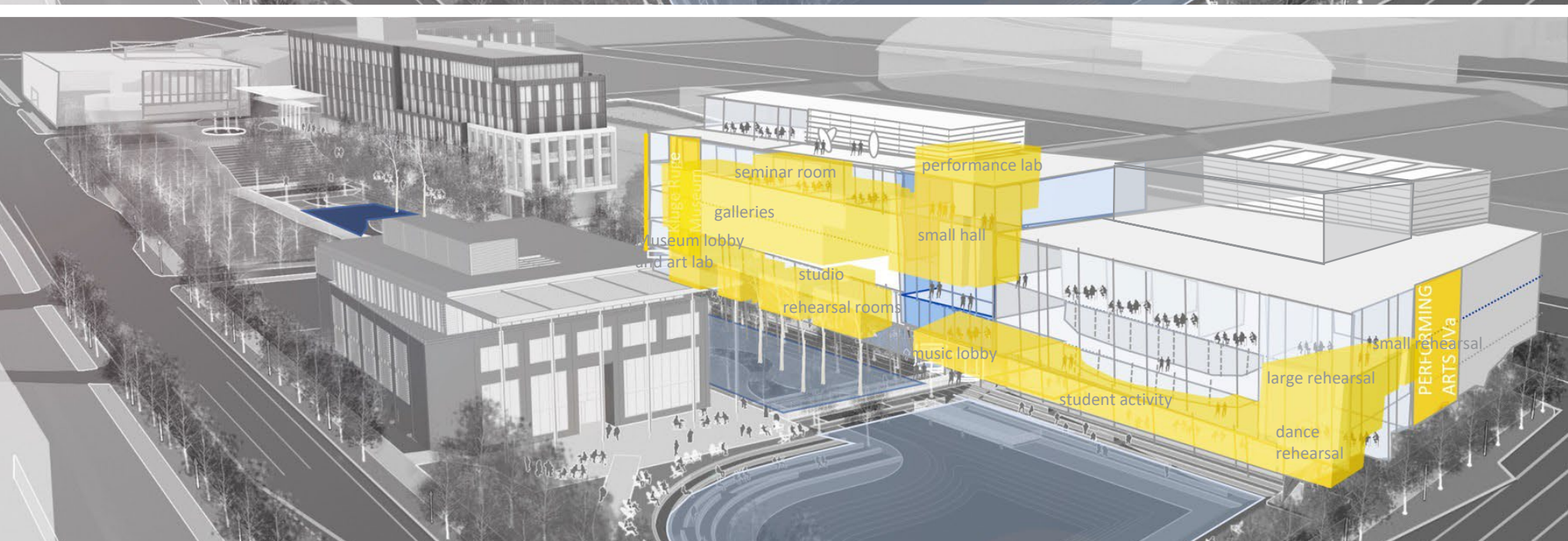


## 24/7 Activities

In addition to promoting collaboration, a chief purpose of co-locating the various program elements at the Center for the Arts is to promote efficient space utilization, and most importantly, 24/7 activity that energizes the entire district. We plan for students, faculty, and the community to come from all directions to use these facilities in different ways at different times of the day and week, exploiting the Ivy District's location at the geographic center of Grounds. Under this vision, the district will become a lively heart for the entire university community.

### Morning

Daily class and teaching activities will occur. Between class activities will include practice, study and conversation in shared lobby space. Museum hours will be open to the public throughout the course of the day. Museum teaching will occur in the seminar rooms. School children and young adults will have field to the museums.



### Afternoon

The morning's rhythm of teaching, studying, practice, and conversation will continue through the afternoon. The practice, rehearsal, and performance spaces will host dance classes, music practice, performance rehearsals, and live shows. Dance classes, rehearsal, etc will usually begin mid-afternoon and evenings. Music practice rooms will have more intense use during afternoons and into the evenings.



### Evening

This will be the key time throughout the year for performance, dance, music recitals, and potential museum lectures and performance art. The adjacency of parking, dining, and cafe activities in the hotel and conference facilities are invaluable for visitor and patron convenience. Music and dance students and professors tend to use the practice facilities throughout the evening hours.



Program Summary

Problem Statement

Music and the museums do not currently have sufficient space for their programs. In addition, many of their spaces were not designed for their current use, and operate sub-optimally. Several studies examined right-sizing options, but the total resulting square footage was too large for an implementable solution. Performing arts spaces are highly desired and do not currently exist at UVA.

Solution

Through extensive stakeholder engagement, we prioritized program needs and identified opportunities for shared space that prevent duplication and allow the individual programs to meet their overall goals while decreasing the total square footage required. While the proposed program does not meet the aspirational targets of previous right-sizing exercises, music and the museums are confident that the program described in this document provides significant additional space and purpose-built space suited for their needs, which allows them to move confidently into the future.

In addition to the potential program to be accommodated on-site, the study has tracked museum facilities that will need to potentially occur in off-site facilities

GSF Estimates by User Group		
User	GSF	
TOTAL	210,160	
PAC	62,668	
MUSIC	36,800	
MUSEUM	66,560	*Excludes off-site facilities
SHARED	44,132	

ASF OF SHARED SPACES BY USER GROUP			
Description	Previous Recommendation	New Recommendation	As Drawn
TOTAL	45,230	45,535	43,263
PAC/Large Hall	38,830	38,655	36,402
PAC/Small Hall	4,000	4,100	4,081
PAC/Performance Lab	2,400	2,780	2,780
MUSIC/Music	0	0	0
MUSIC/Dance	0	0	0
MUSEUM	0	0	0

ASF SUMMARIES OF OFF-SITE MUSEUM FACILITIES			
Description	Previous Recommendation	New Recommendation	As Drawn
MUSEUM/OFF-SITE	13,700	13,700	13,700
Retail	400	400	400
Coffee Bar	200	200	200
Clean Workspace / Framing & Matting	800	800	800
Climate-Controlled Crate Storage	800	800	800
Carpentry Workshop	850	850	850
Fralin Collection Storage	5,190	5,190	5,190
Kluge-Ruhe Collection Storage	2,340	2,340	2,340
Exhibit Furniture & Misc Operations Storage	3,120	3,120	3,120

Description	Previous Recommendation	New Recommendation	As Drawn
Total	138,725	129,780	130,780
PAC/ Large Hall	59,570	57,130	55,430
Public areas	16,220	14,855	15,636
Performance space	27,350	25,275	22,505
Stage support	4,375	4,375	4,424
Performer support	3,785	3,785	3,972
Rehearsal	3,000	3,000	3,055
Office/meeting	2,100	3,100	3,098
Services	2,740	2,740	2,740
PAC/Small Hall	5,055	4,100	4,081
Public areas	1,055	0	0
Performance space	3,600	3,700	3,737
Performer support	400	400	344
PAC/Performance Lab	2,400	2,780	2,780
Performance space	2,400	2,780	2,780
MUSIC/Music	23,160	19,440	20,007
Large/Medium classrooms	9,000	4,900	5,100
Small classrooms	1,000	1,200	1,100
Class lab support	700	1,500	1,601
Specialized labs	1,750	2,400	3,070
Practice rooms (unass.)	750	1,200	1,200
Practice rooms (ded.)	0	140	270
Practice/lesson rooms (unass.)	1,200	1,000	1,125
Practice/lesson rooms (ded.)	1,200	990	968
Department offices	2,060	1,980	1,950
Meeting	1,300	0	0
Lounge	520	400	433
Faculty offices	3,680	2,840	2,868
Flex faculty office	0	890	322
Shared Music Space (in PAC)	8,600	8,600	9,526
MUSIC/Dance	1,960	1,980	2,085
Dance rehearsal/class lab	1,800	1,800	1,806
Combined SSL and cubby storage		100	100
Dance storage		80	80
Dance faculty office	160		99
MUSEUM/Museum	46,580	44,350	46,397
Front entry areas	3,720	3,240	3,096
Galleries	25,720	23,720	24,594
Art storage/handling	4,800	5,100	5,165
Education	6,740	5,980	6,074
Offices	4,400	4,270	4,095
Service & support	1,200	2,040	2,001



**Front Entry Areas**  
Lobby / Multipurpose



Food Service



## Frailin

### Front Entry Areas

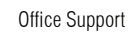
## Galleries



## Art Storage



Office

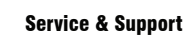
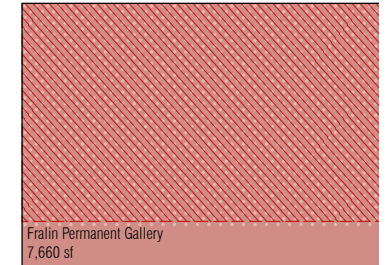






Storage



**Option 1** flex education space/event space on 6th floor

### Front Entry Areas

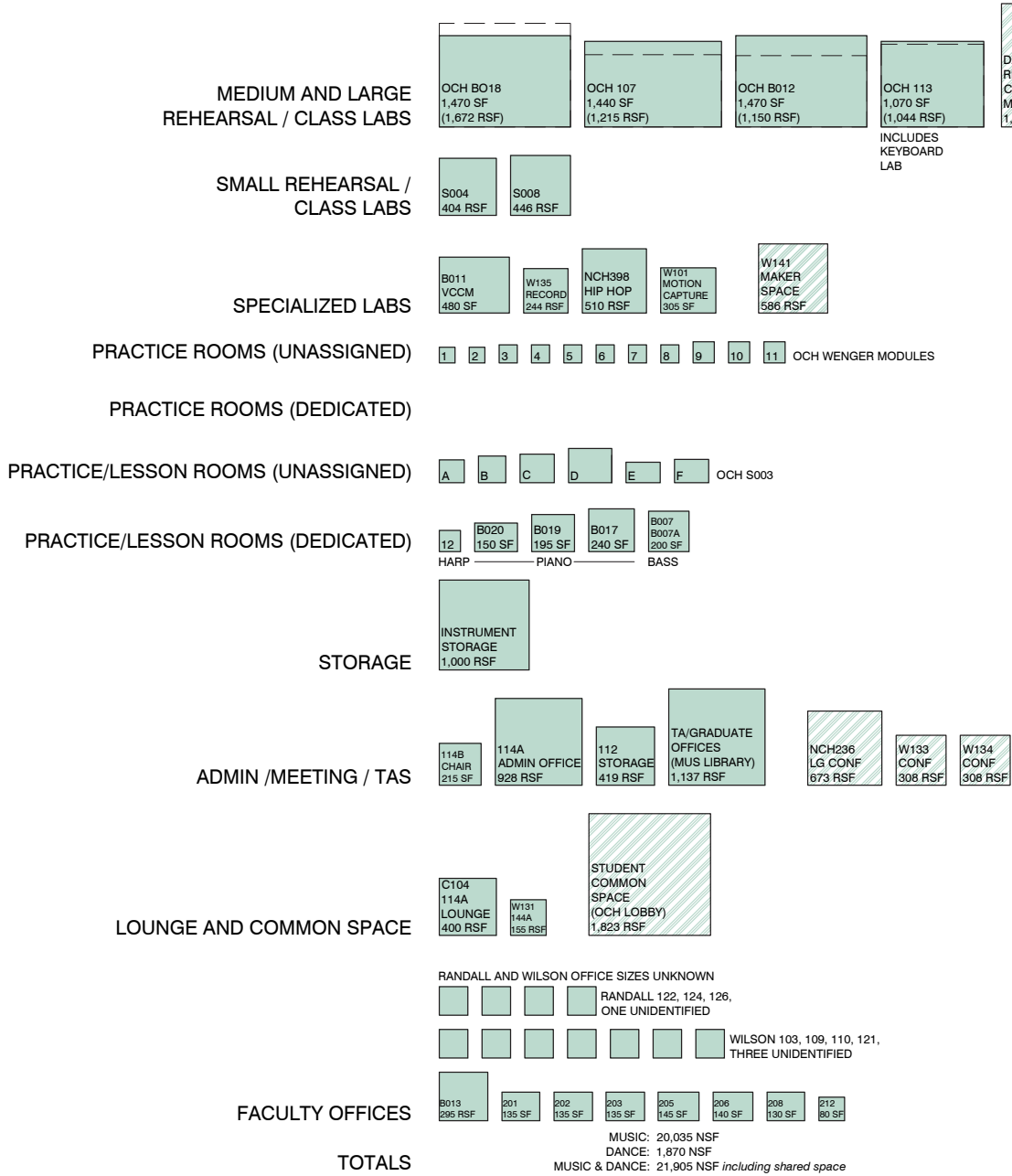


-  total existing space (off-site space not incl)
-  proposed space
-  actual space on plan
-  existing space not in the proposed program

## Proposed

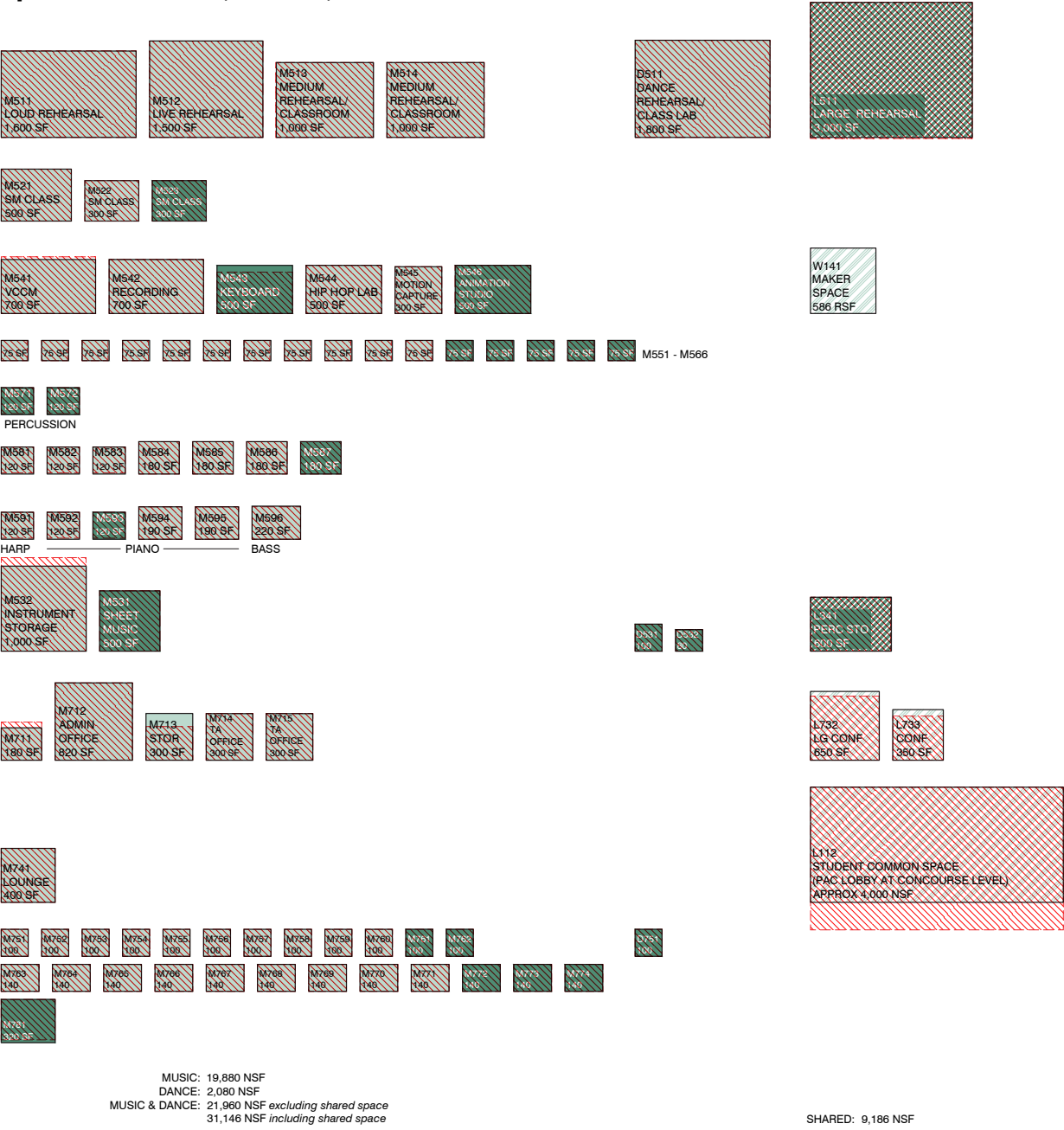


Existing



Proposed

Option 1 flex education space/event space on 6th floor



Music Program and Performance Program

Current program space is indicated on the left, new program accommodated is indicated on the right.





### Building Organization on the Site

The Center for the Arts wraps the east half of the existing parking garage and provides frontage on the east end of the north promenade to Emmet Street. The south face of the building overlooks the pond and restored stream valley. Moving east to west, the building’s site is organized as follows:

- The Performing Arts Center anchors the prominent east corner and the district’s pond frontage.
- The Music Department occupies the central frontage with a shared entry lobby and collaboration zone with adjacent performance spaces. The pedestrian bridge at the shared entry connects to the entry court for the School of Data Science across the stream valley.
- The Museum program and entry lobby occupy the west end of the building. It is located at the shared lower arrival court opposite the hotel and immediately next to the garage elevator and stair lobby. The museum entrance provides an important function, bringing the museum program to the ground level.
- Two back-of-house loading and service courts are located on the north side of the building, accessible from Emmet Street. Performance and museums will each have their own service court.

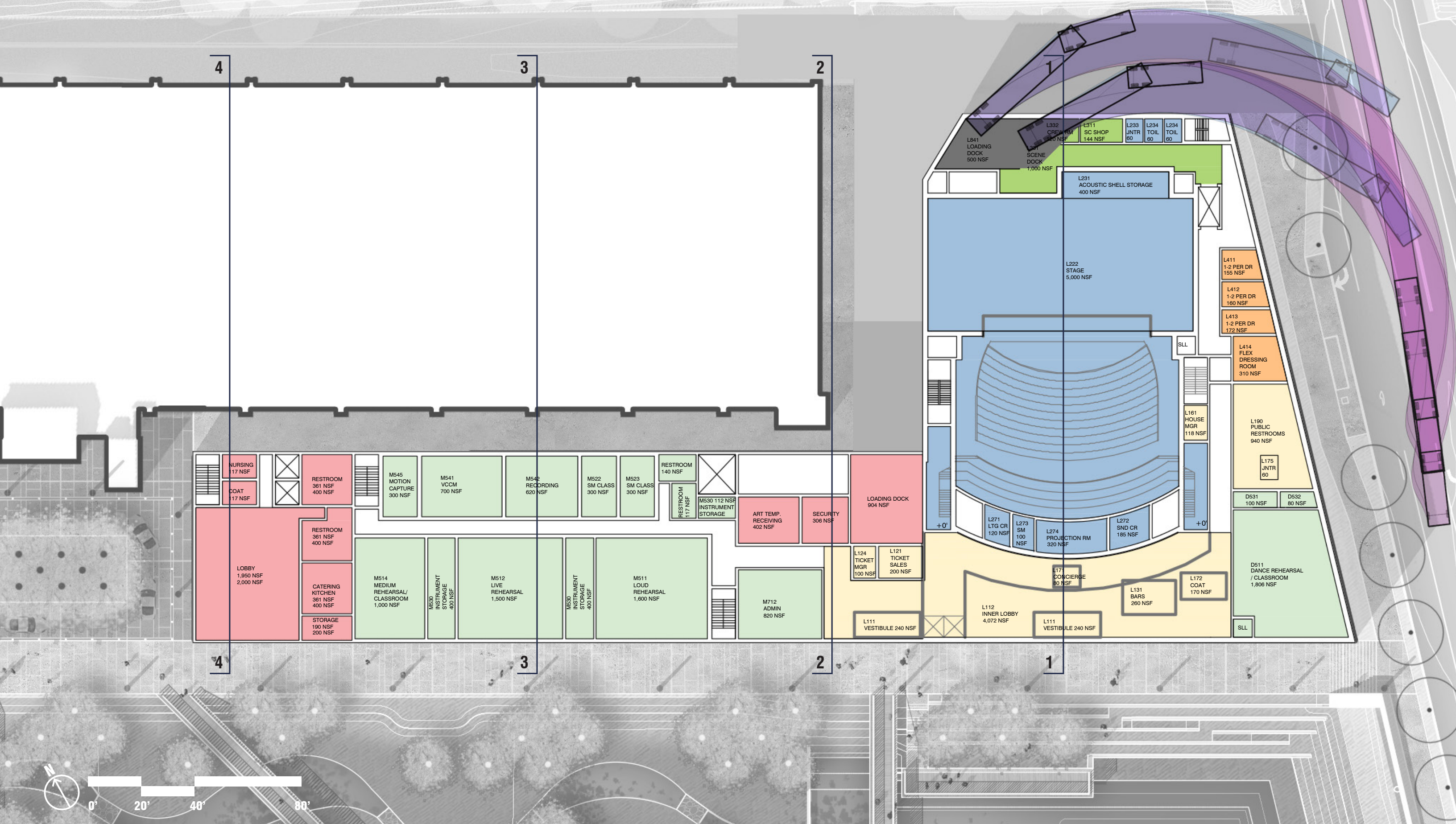
The building is organized as follows:

- The music program with teaching spaces, practice spaces, and offices occupies the promenade level and second floor, sharing the common lobby and elevator cores with the adjacent performance space. This allows direct access for students between class, from faculty offices on the second floor, and access to the shared performance spaces and shared lobby. The location on the promenade enables direct access to the district’s exterior civic spaces along the stream valley and the pond.
- The museums have very specific safety and functional requirements. They will occupy, and have strong identity on, the west face of the building on the lower arrival court. The ground floor lobby is located on the arrival court, with use as an event space, and access to elevators and stairs. A secure monitored loading dock and large freight elevator that serves galleries, art archives, and special collections is also located on the ground floor at the north side of the building. On the second floor, a small workshop space for school children and other guests occupies the west end. Floors three and four host the permanent and temporary galleries for each museum. They have direct secure access to the back-of-house large freight elevator for art handling. Floor five has art archives and lab space for teaching and workshops. The penthouse floor accommodates museum staff and administrative functions. A roof terrace at the penthouse level is possible.
- Loading, service, and access to roof mechanical equipment are shown with an entry from Emmet Street into the two courts on the building’s north side. They are designed to handle large performance-venue trucks, secure museum art arrival, and musical instruments and equipment. All deliveries will be managed and choreographed through a Center for the Arts director.
- Patron and guest drop-off and parking are accommodated in the adjacent garage and west arrival court. The arrival court will also accommodate small-truck deliveries for catering events and similar functions.





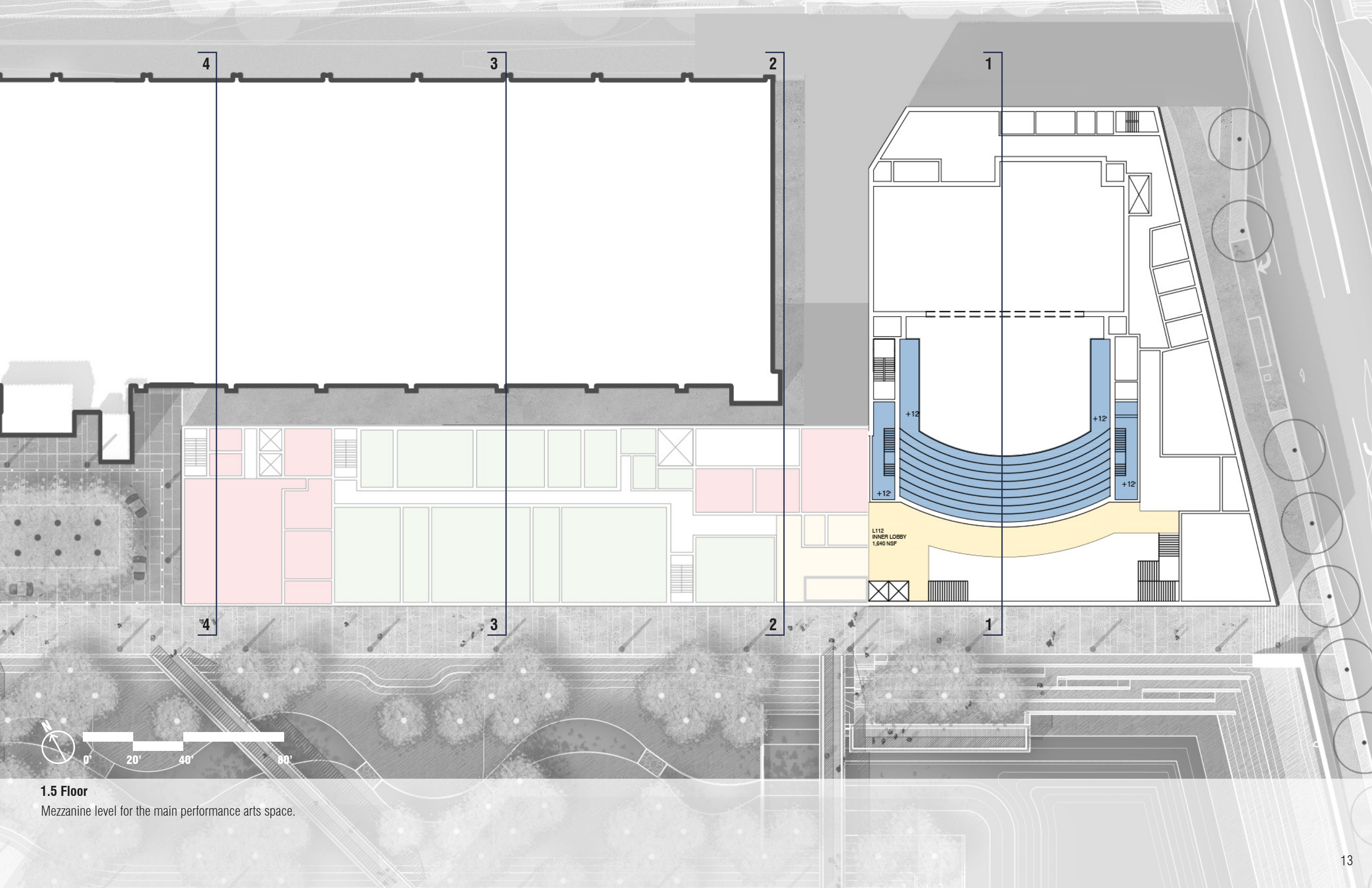




### 1st Floor

The ground floor program utilizes the south frontage at the pond and bridge as main music, dance, and performance entry(s). The museum program occupies the entire west facade and the ground level on the west lower arrival courtyard face on the lower arrival courtyard as the main point of museum program entry and identity. Note also the performance arts north service court. See also additional diagrams for building loading and service.





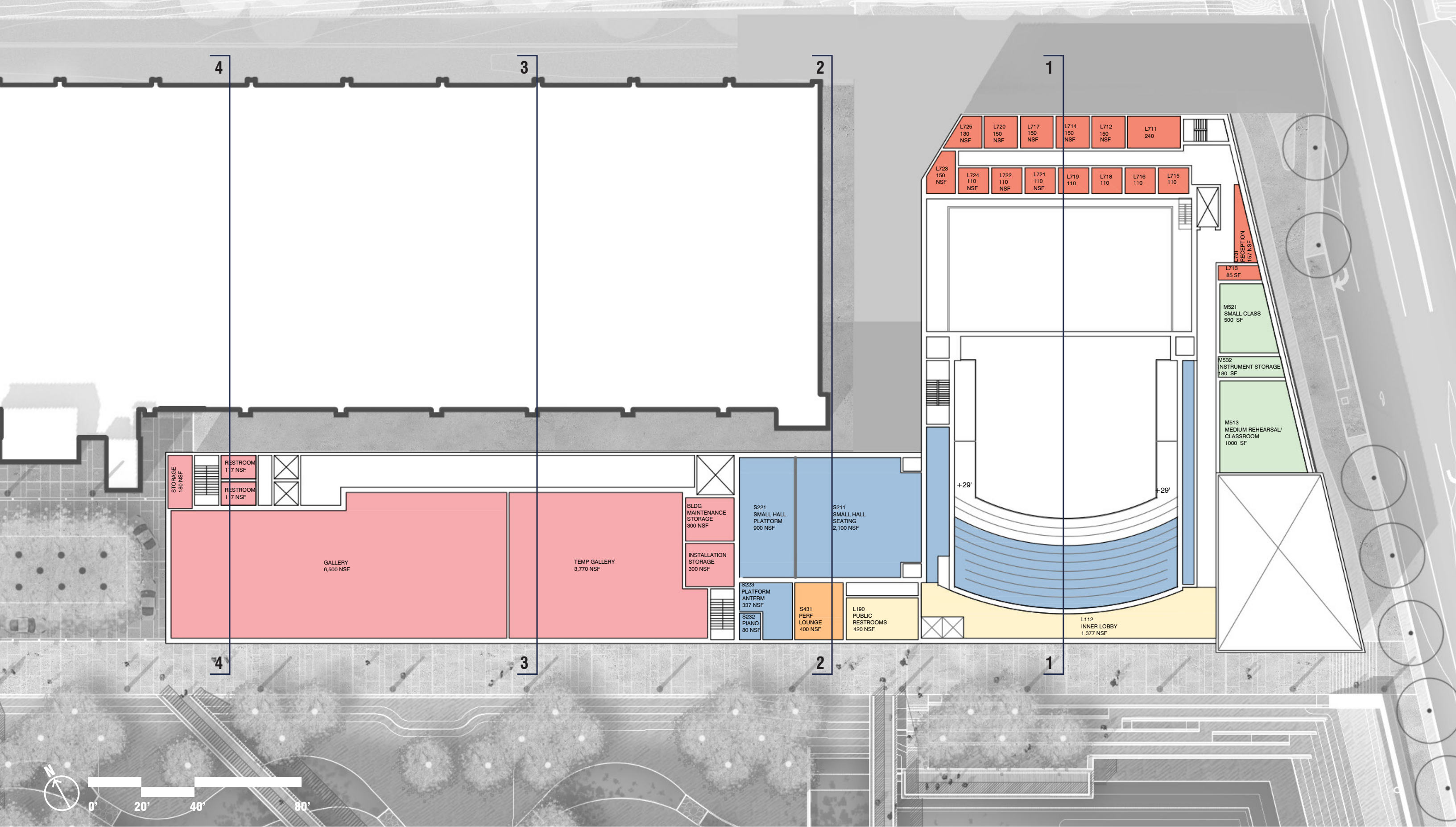
### 1.5 Floor

Mezzanine level for the main performance arts space.





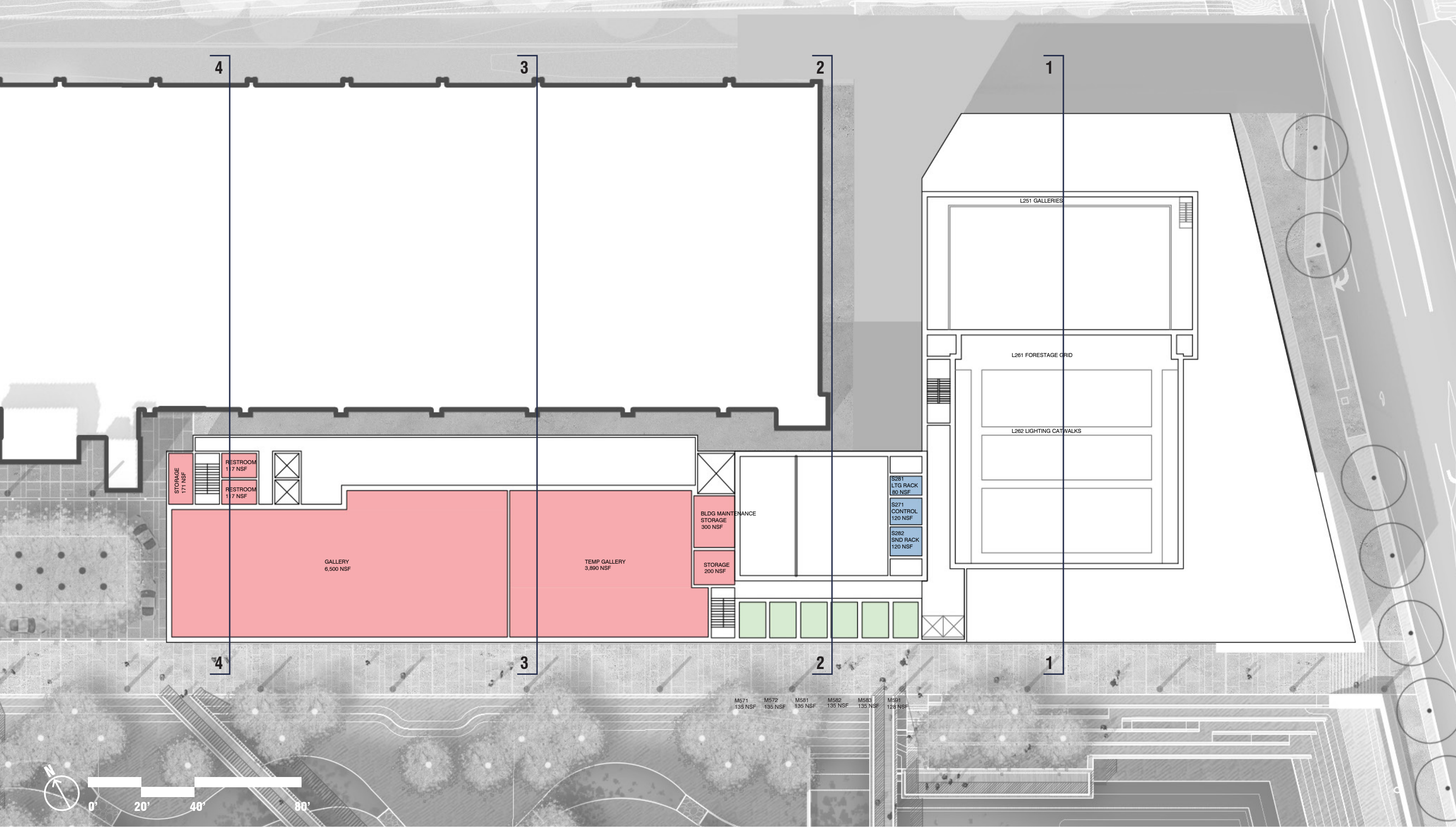




### 3rd Floor

The third floor continues main performance access to upper main performance and the recital hall. Floor 3 also indicates the main gallery spaces for one of the museums. Note that gallery access for visitors and patrons shares a common north corridor with museum freight elevator on the east. This maximizes gallery size.

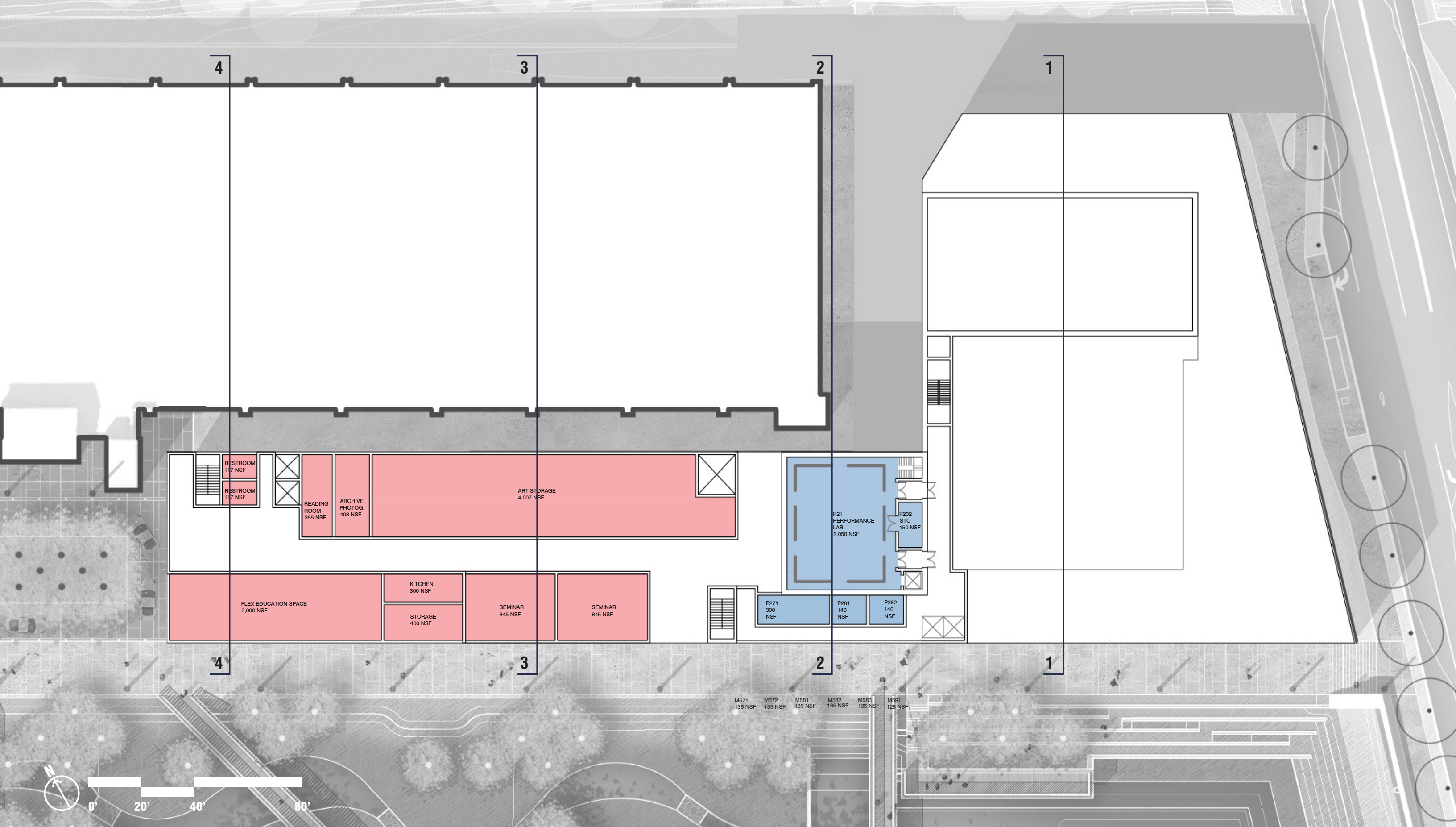




### 4th Floor

Floor 4 also indicates the main gallery spaces for one of the museums. Note that gallery access for visitors and patrons shares a common north corridor with museum freight elevator on the east. This maximizes gallery size. The fourth floor also indicates access to upper back of house for the recital hall.

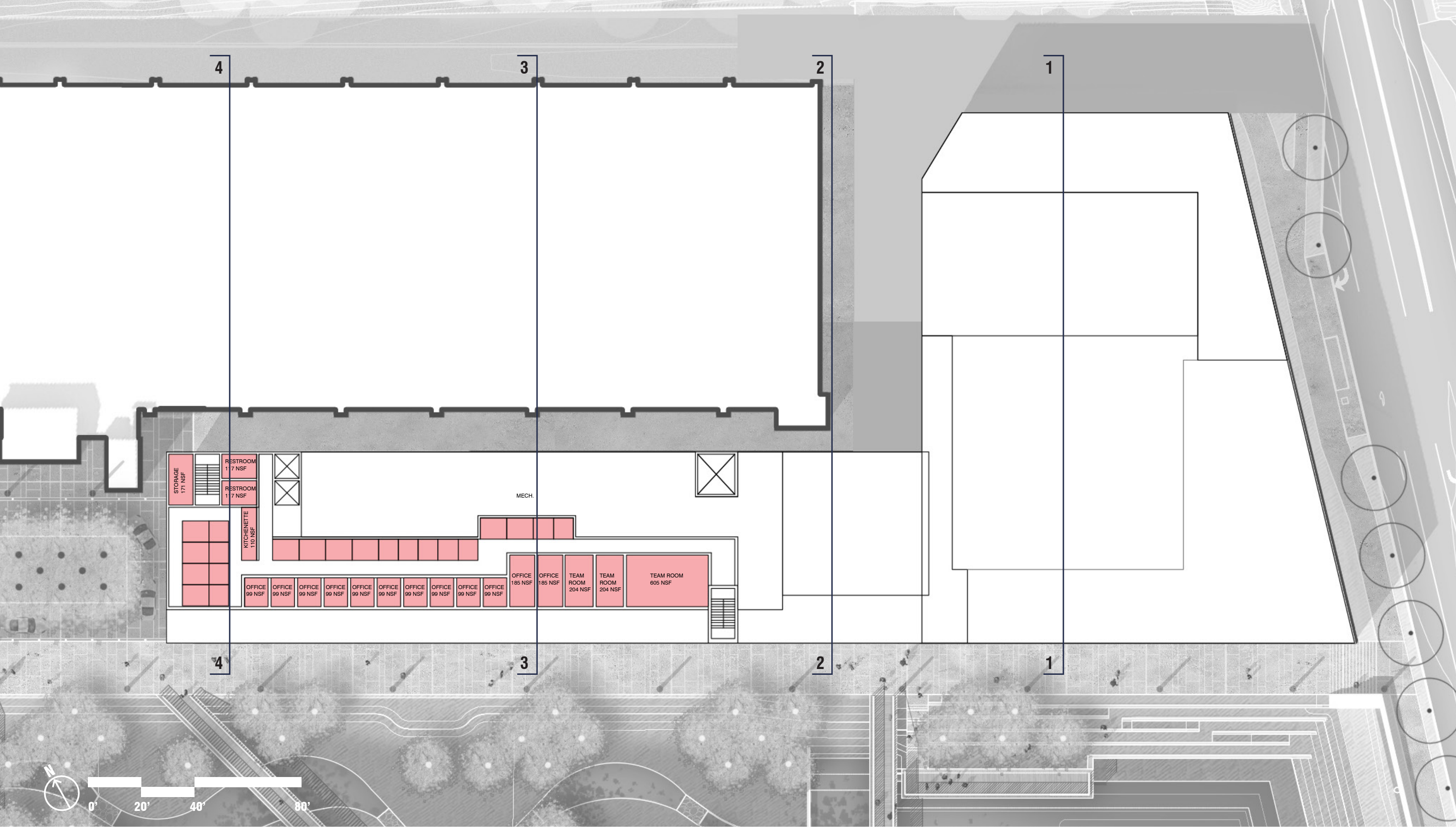




### 5th Floor

Floor 5 indicates program accommodation for the main teaching and research activities of the museums. Note the archival storage for some of the museums' collections. Note that additional archival and storage needs may be housed off site pending collection sizes. This floor is also the main access to the performance lab.

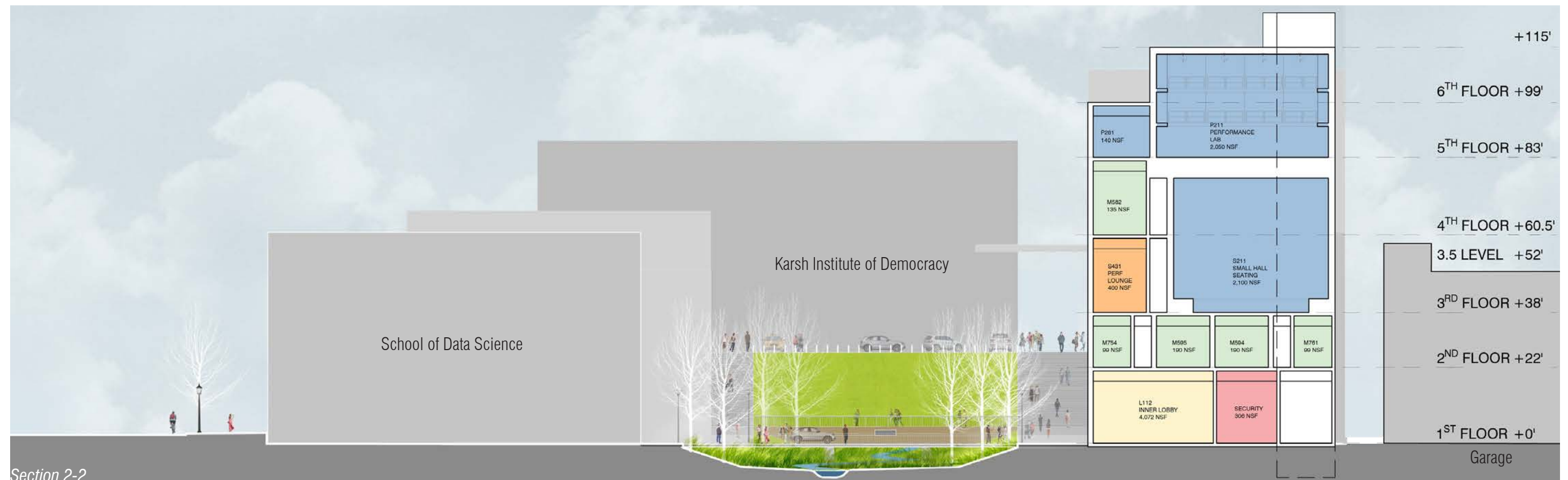
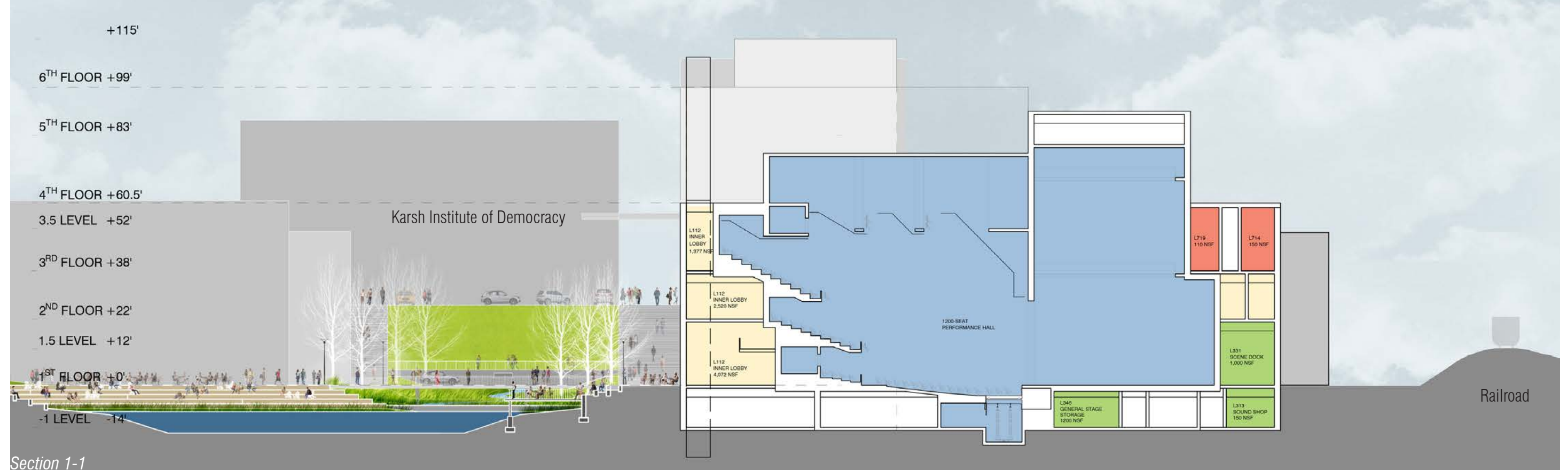




**6th Floor**

Floor six is the main office floor for the museum programs. The plan is set back from the south facade to indicate possibility for a rooftop terrace for shared museum events, music events, and performance events.

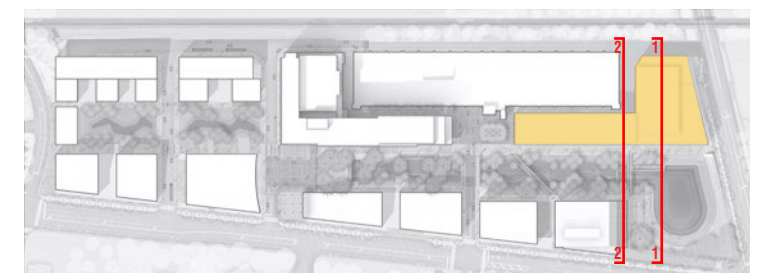




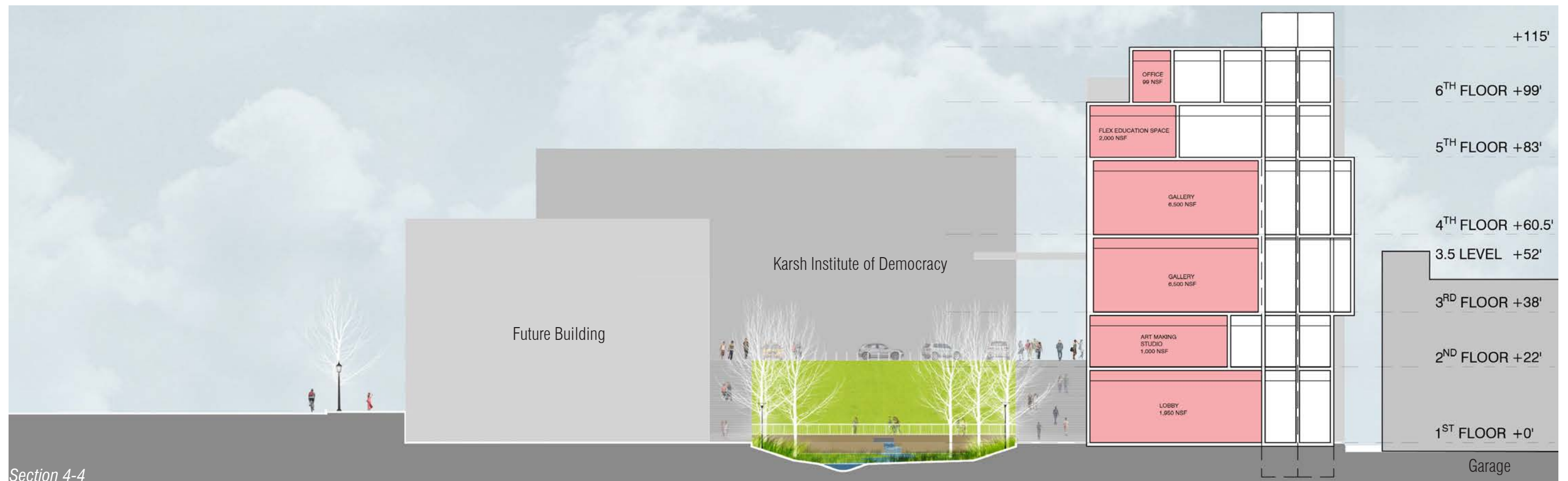
## Building Sections

The museum galleries are the primary driver of the building's vertical organization. The galleries function best as long unencumbered spaces, and this can only be achieved if the building's three primary occupants are stacked vertically, rather than separated horizontally. This key idea results in the following building sections.

See key map on each page for section locations, all sections looking west unless noted.

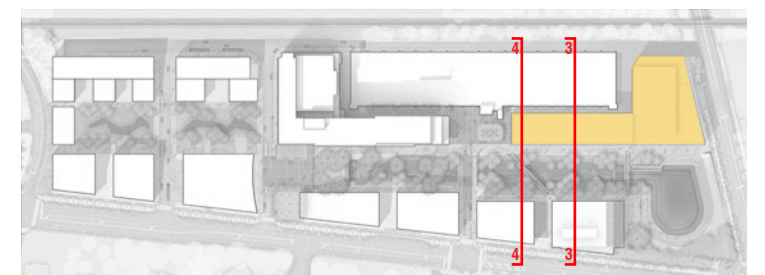






## Building Sections

Section looking west and building end. Note that the entire west facade is museum program.



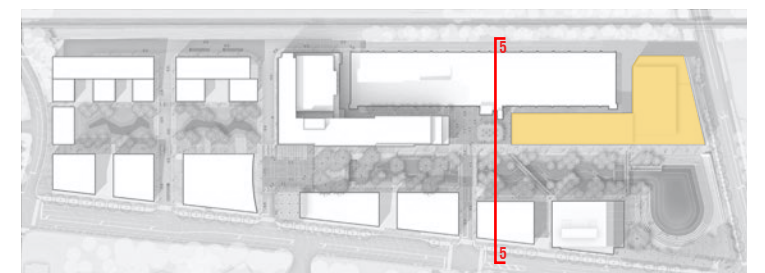




Section 5-5

### Building Sections

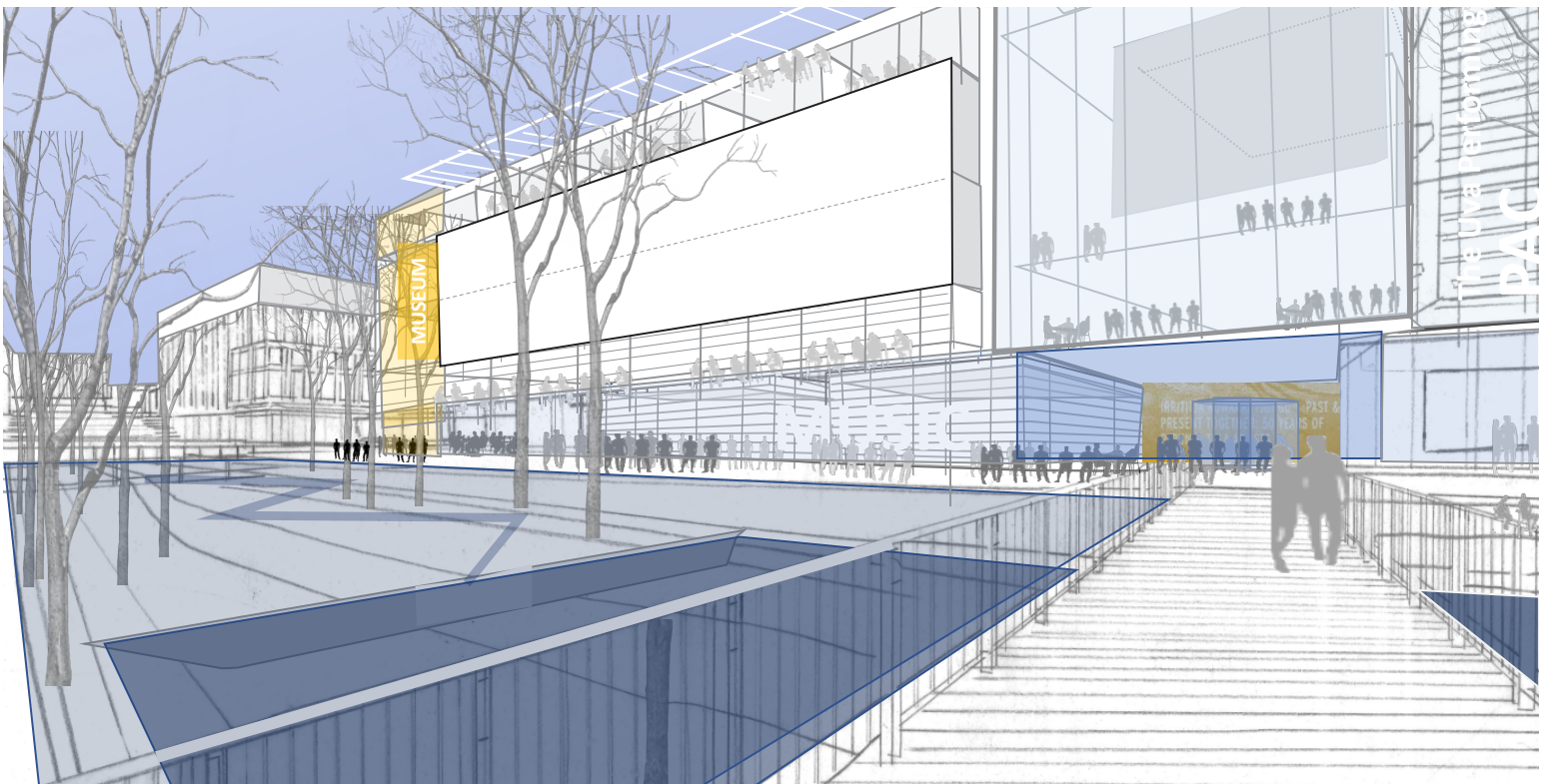
Section looking east at museum entry level and facade. Foreground trees indicated are in the arrival courtyard. It is the intent that this courtyard could serve as special event space for museum opening events. The space intent is to serve informal exterior space with tables and chairs under the grove of trees.



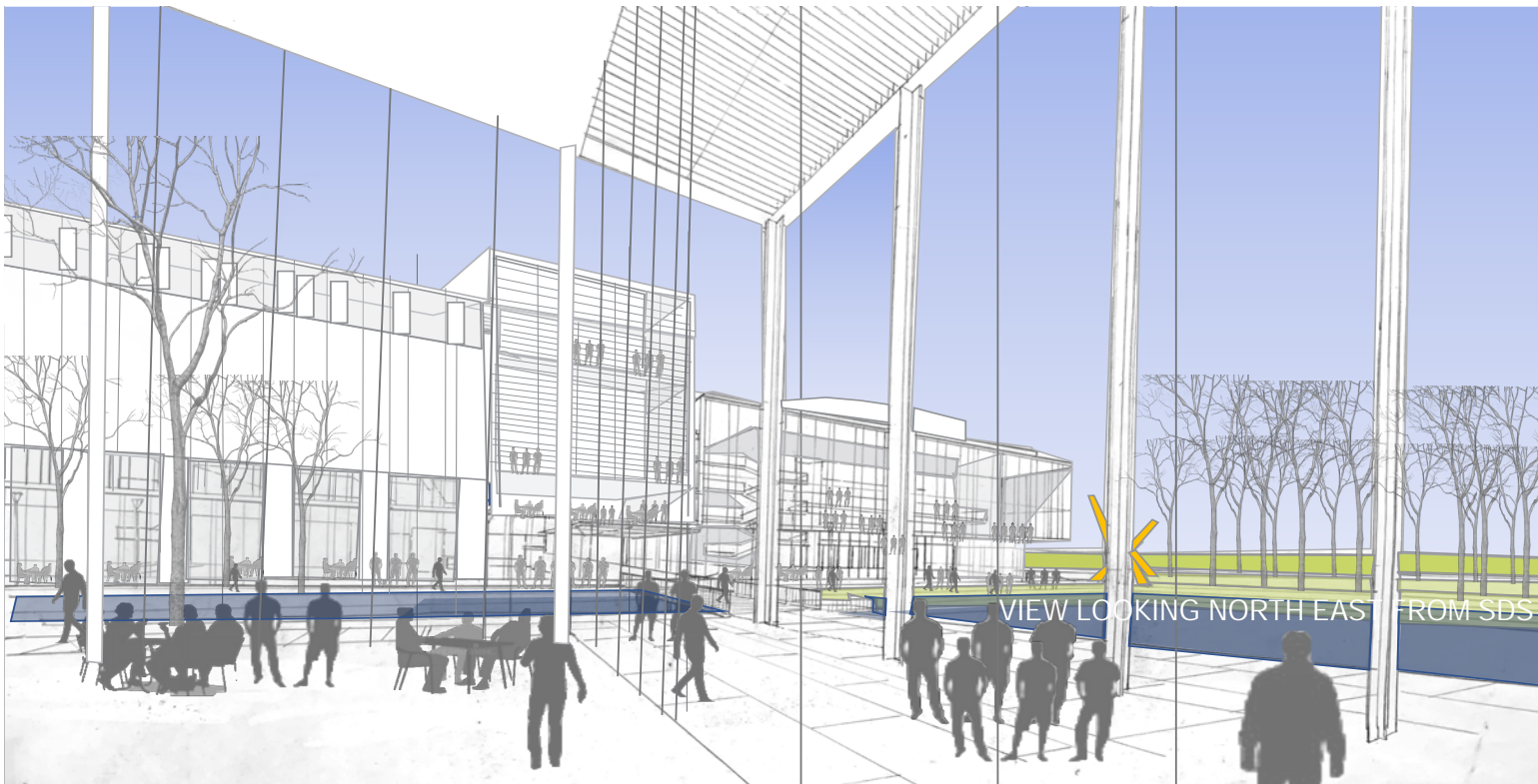




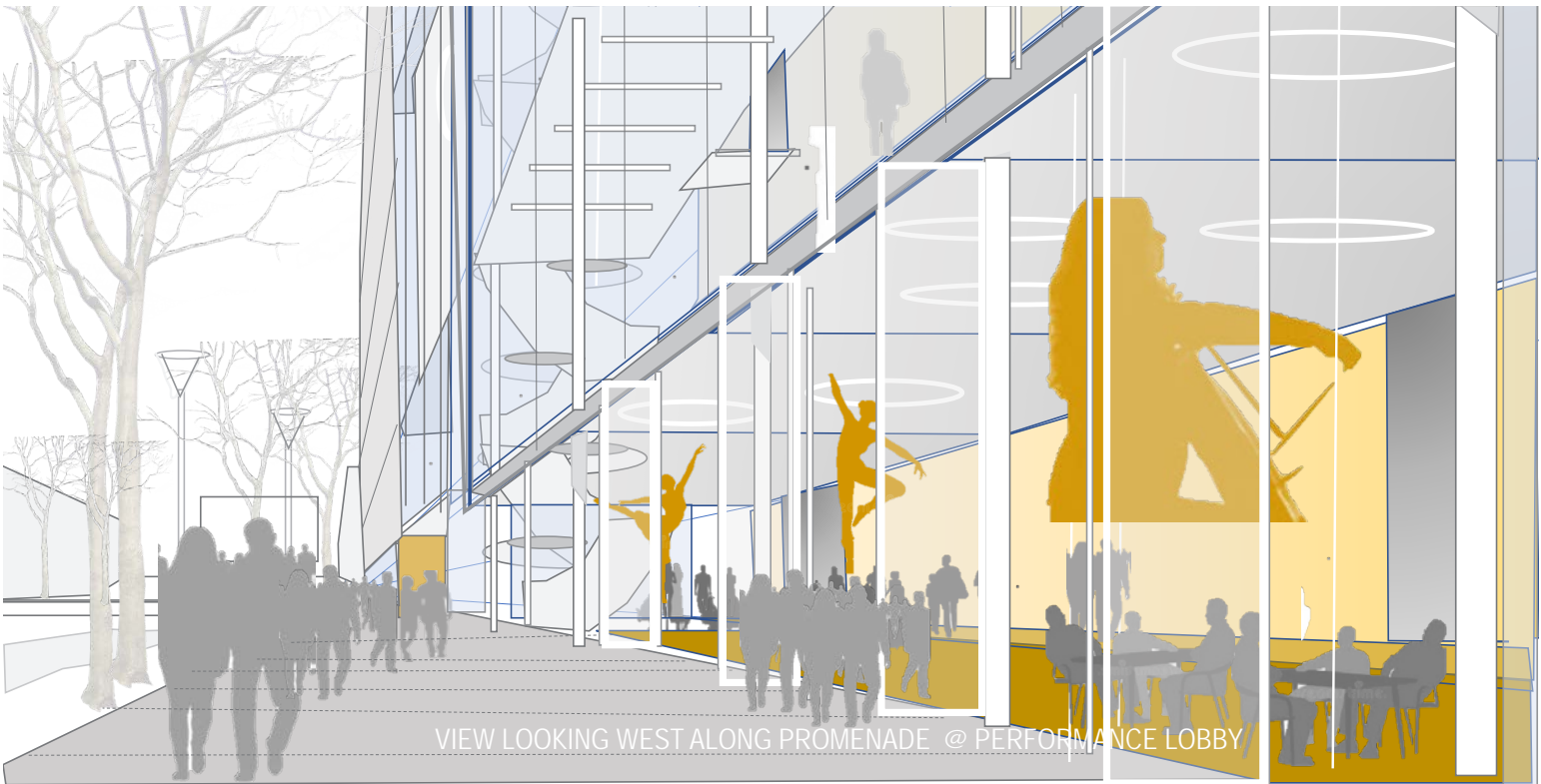
View looking northwest @ Ivy/Emmet corner



View of Performance Hall from pedestrian bridge, galleries @ 20'



View looking north from SDS



View looking west along promenade @ Performance lobby





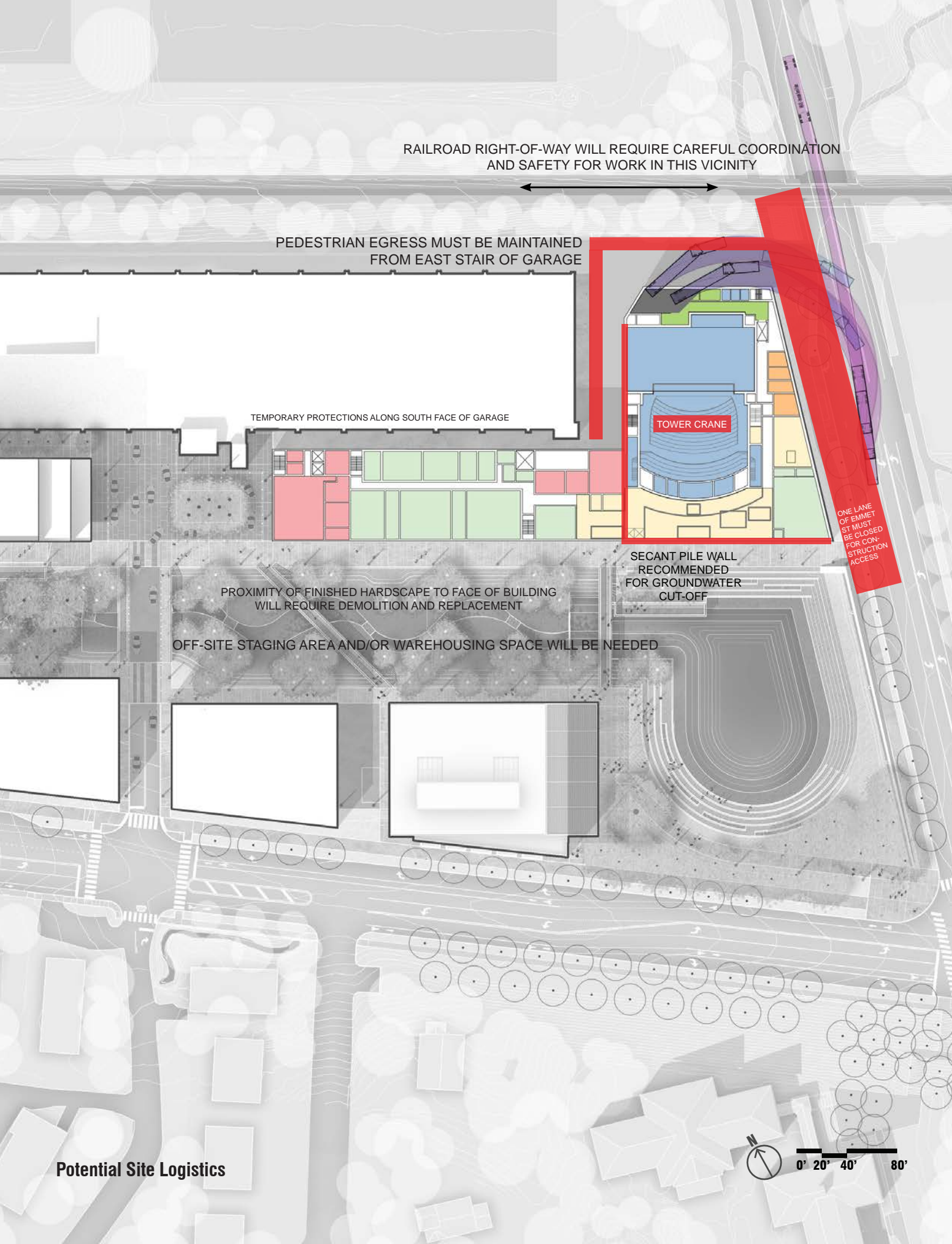
*View looking west along promenade @ Music and Museums lobby*



*View of Museum west entry and lower arrival court from vehicular bridge*

Also note the district's desire for transparency in the west, east, and south facades where possible by function, climatic response, and budget. The overall goal is to reveal program events and daily life in the district. A key challenge is to give individual identity to each program while enabling program sharing and collaboration.





## IDENTIFIED PRIORITY ISSUES

We have attempted to surface as many logistical and site concerns as possible. The site is complex, and balancing these concerns will be challenging. Since the work-to-date is at a conceptual level, these issues will need to be fully resolved in schematic design:

**Acoustic performance quality.** The site is bounded by train tracks to the north, Emmet Street on the east, and the parking garage to the west and north. The study included acoustic experts, who worked closely with the team to verify if the site location will work, and that the difficult boundary conditions will not lessen acoustical quality or create unsupportable program costs. These are not uncommon issues to many performance venues in American cities. Proper contemporary construction technologies for sound isolation in foundations, building shell, and interior venue walls are well within standard construction practice for these types of venues.

**Space management.** Throughout the programming effort, a central concern for the proposed building constituents has been space management. The desire to share space and maximize utilization and efficiency is paramount, and will require a skilled hand to manage and balance the desired use of the shared spaces, as well as overall building operations.

**Management of scheduled loading and unloading of large performance venue will be critical.** It may entail up to two semi-trailers occupying the loading dock on the building's north side. This may require the trailers (especially major performance trailers) to move to an off-site location during extended stays of major shows. Daily service access and important museum loading and unloading is also required. This may be accommodated via smaller semi-trailers.

**Potential site issues and premium costs.** We attempted to foresee potential site issues and premium costs, and the planning work includes a report on anticipated construction logistics. The report identified potential subsurface costs for dewatering, foundations, and reviewed methodologies for building erection, materials lay down, and construction access and materials delivery. The site should be considered urban and constrained, but in that context, is typical for a tight site in a city. Cost premiums related to these logistical challenges are included in the cost estimate.

**Outstanding city sewer easement issues.** Other factors include outstanding city sewer easement issues along the north bounds of the site that fall within the proposed loading and working courts for the proposed building. The university has contacted the city on this issue.

**Building access.** Future service access, roof equipment access, deliveries, and performance venue loading will require a managed operation with strong coordination between university traffic and parking and university police.

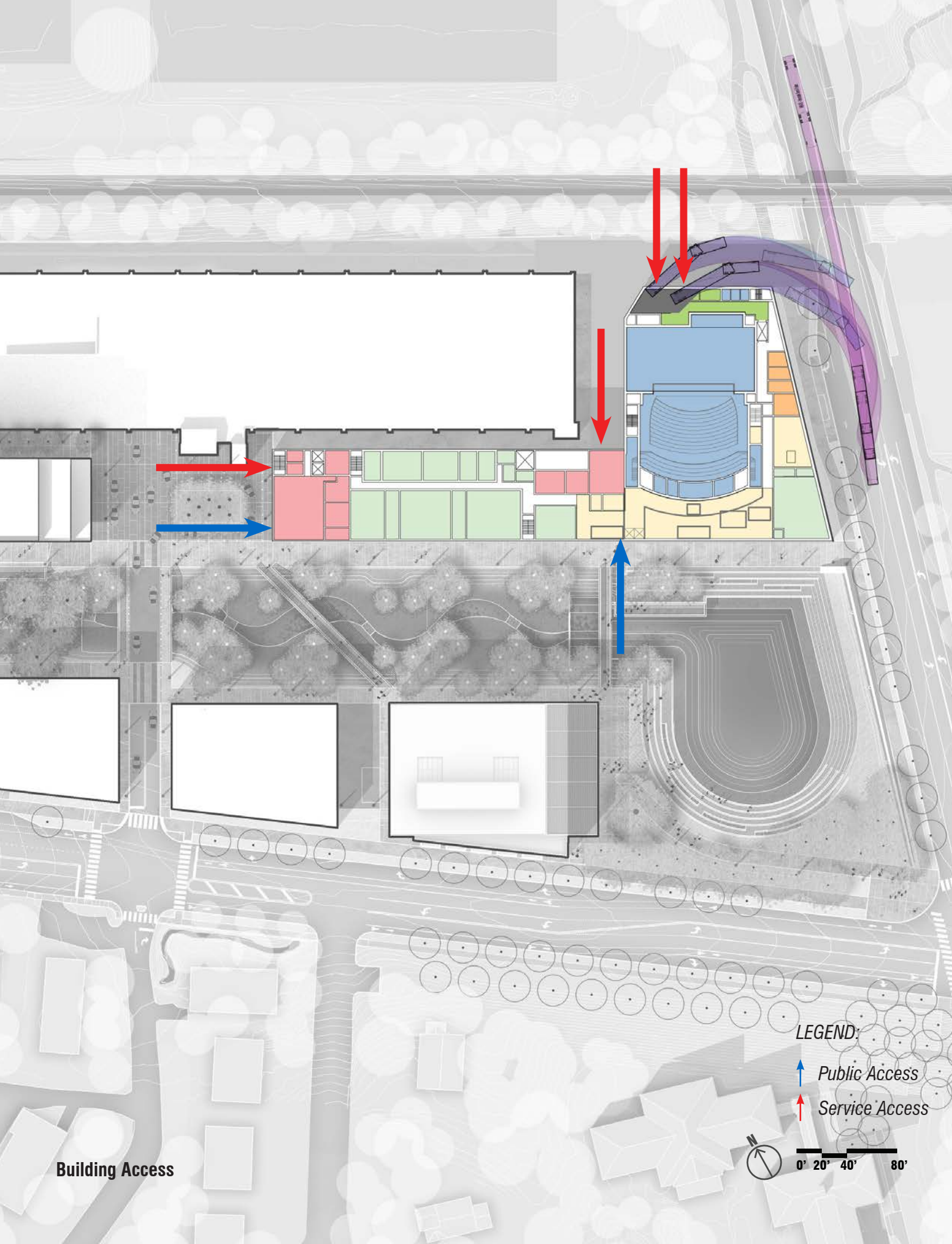
**Smart Scale project.** Emmet Street, adjacent to the performing arts parcel, is designated to be upgraded by the city and VDOT to reflect increased prioritization of multimodal access in and around the city and university. This will entail in this area a widening of the street right of way to accommodate improved bicycle and pedestrian access. At the north side of the PAC parcel (proposed service and loading courtyard), a new pedestrian/bicycle tunnel will be excavated west of the current bridge abutment, and connect to the south proposed shared walk along Emmet Street.

**Sewer easement.** Currently there is a city 20' wide sewer easement running west to east through the loading and service court along the base of the railroad embankment. Given the above Smart Scale planning, the city ROW now defines the east parcel limit as indicated.

**Utilities.** The Ivy District is fed by an entirely new system of university utilities that run from the north to south beneath the railroad ROW and adjacent to and through the designated PAC parcel. These utilities will serve the PAC parcel and the rest of the district with hot/chilled water distribution, electricity, etc. PAC sanitation connection will be to the noted sewer easement connection in the north service and loading courtyard.

Electrical/telecom duct banks are located east of the parcel parallel to Emmet Street ROW.





**Fire & life safety.** PAC fire and life safety access has been designated along Emmet Street to the immediate east and the proposed service and loading courtyard (approx. 40' width) to the parcel's immediate north. To the west of the PAC parcel is a 30' service alley for museum loading and emergency access. On the west end of the parcel fire and emergency access is through the new district street and bridge to the arrival courtyard and the existing parking garage. Hydrants are located as indicated to meet maximum 150' radius access. The south face of the parcel is a clear 18' wide promenade structured for vehicular access and is entered from the aforementioned new internal street just west of the PAC parcel.

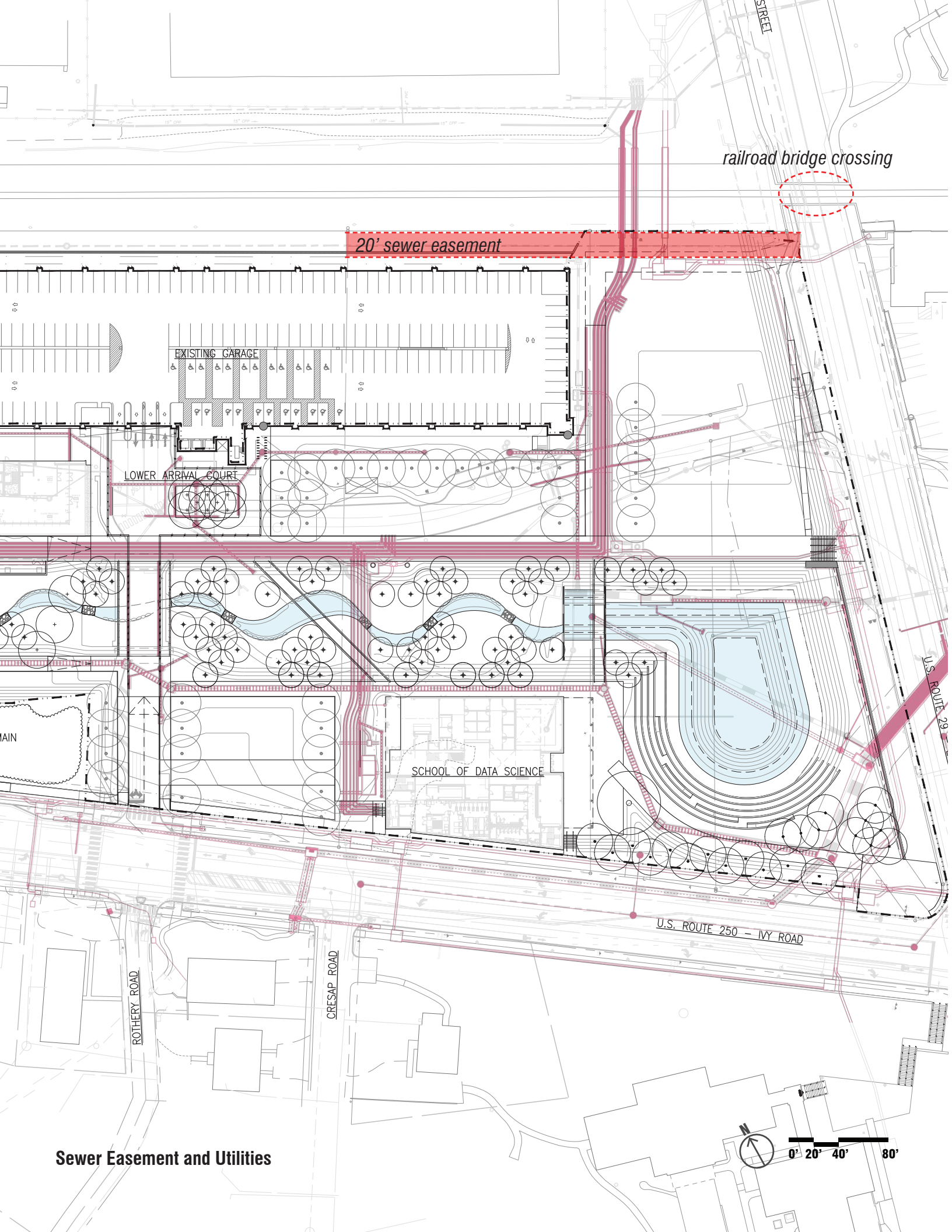
**ADA access.** Unimpeded access to the PAC is accomplished via the main promenade on the south side of the parcel. All entries are at flush grade to the promenade. From the southeast direction, access is via the east pedestrian bridge opposite the school for data science and walks to the corner of Emmet and Ivy designated pedestrian crossings. Guests, patrons, staff, and students arriving via car have multiple designated spaces in the adjacent garage at the first floor which is the same elevation as the PAC facilities. PAC entries are located 50' to 250' from the garage pedestrian entry and elevator core. PAC access via public transportation is via bus stops at Emmett Street and Ivy Road frontage.

**Railroad clearance.** The adjacent railroad bridge over Emmett Street in the city ROW has low clearance of approximately 14'. We have initially investigated large semi-trailer (for large venue performances) access from north of the site along Emmet Street and have found that current actual clearance is less than the historical design due to milling and repaving procedures over time. Coordination with the City Smart Scale process should be monitored to ensure maximum bridge clearance when grading and repaving Emmet Street surface.

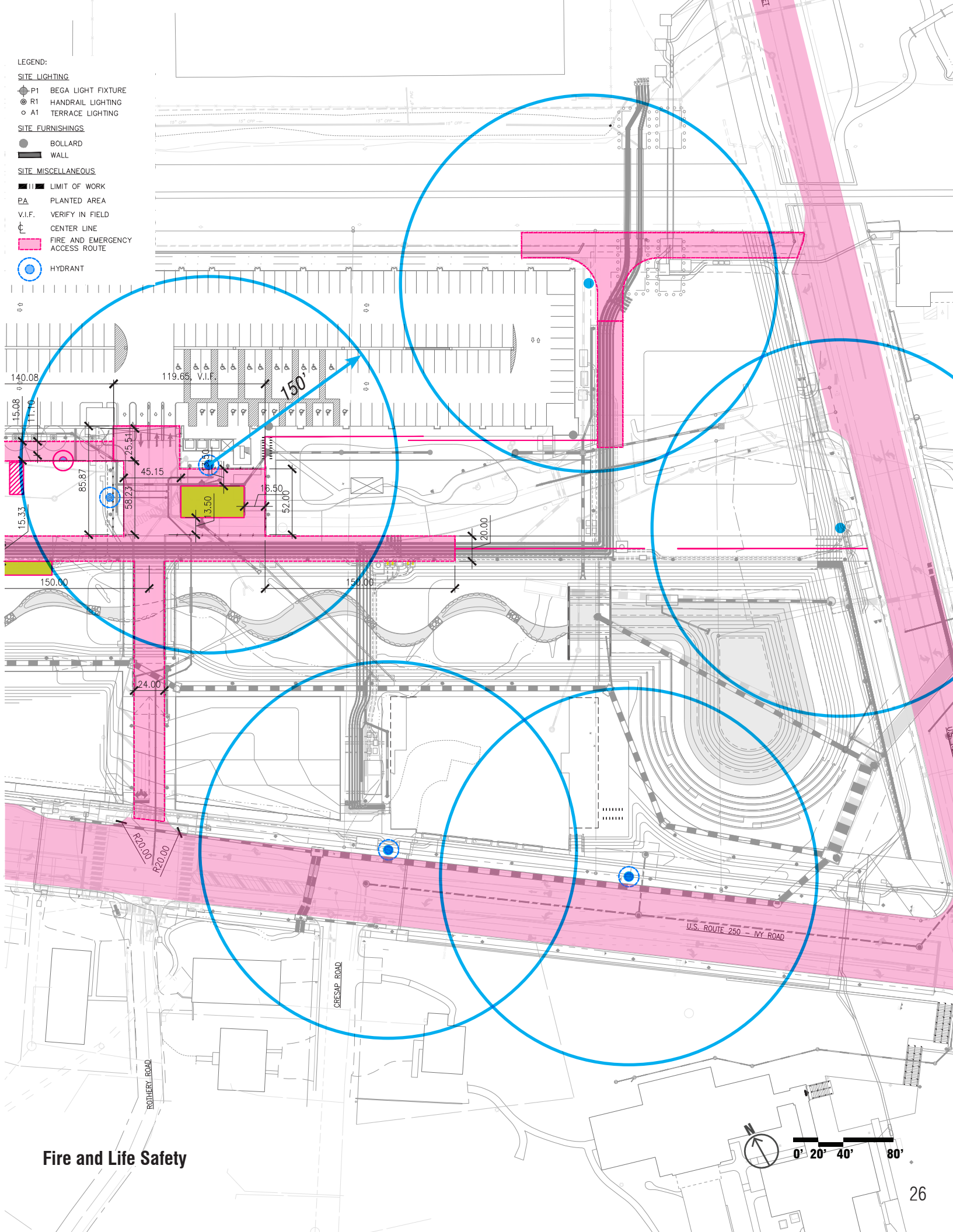
**PAC frontage along pond and north promenade.** The PAC parcel limit is the current edge of the sidewalk. As noted in the logistics report by Hourigan, that may need to be rebuilt post PAC construction activities. The existing bridge to Data Science must be protected during construction. East of the pedestrian bridge and south of the promenade, drawings have been developed to implement a terraced pond edge(amphitheater) and cantilevered porch over the pond edge. PAC planning must include those elements or a facsimile of those elements pending PAC design direction.

Current planning for the 20' promenade explored the potential for some minor cantilever(s) of second floor and above space over the promenade. City fire department would prefer no building cantilevers over the promenade. We should continue to monitor that request. Given the southern building exposure along the stream and pond frontage and the main entries currently planned along that same frontage, solar and weather protection should continue to be evaluated.





Sewer Easement and Utilities



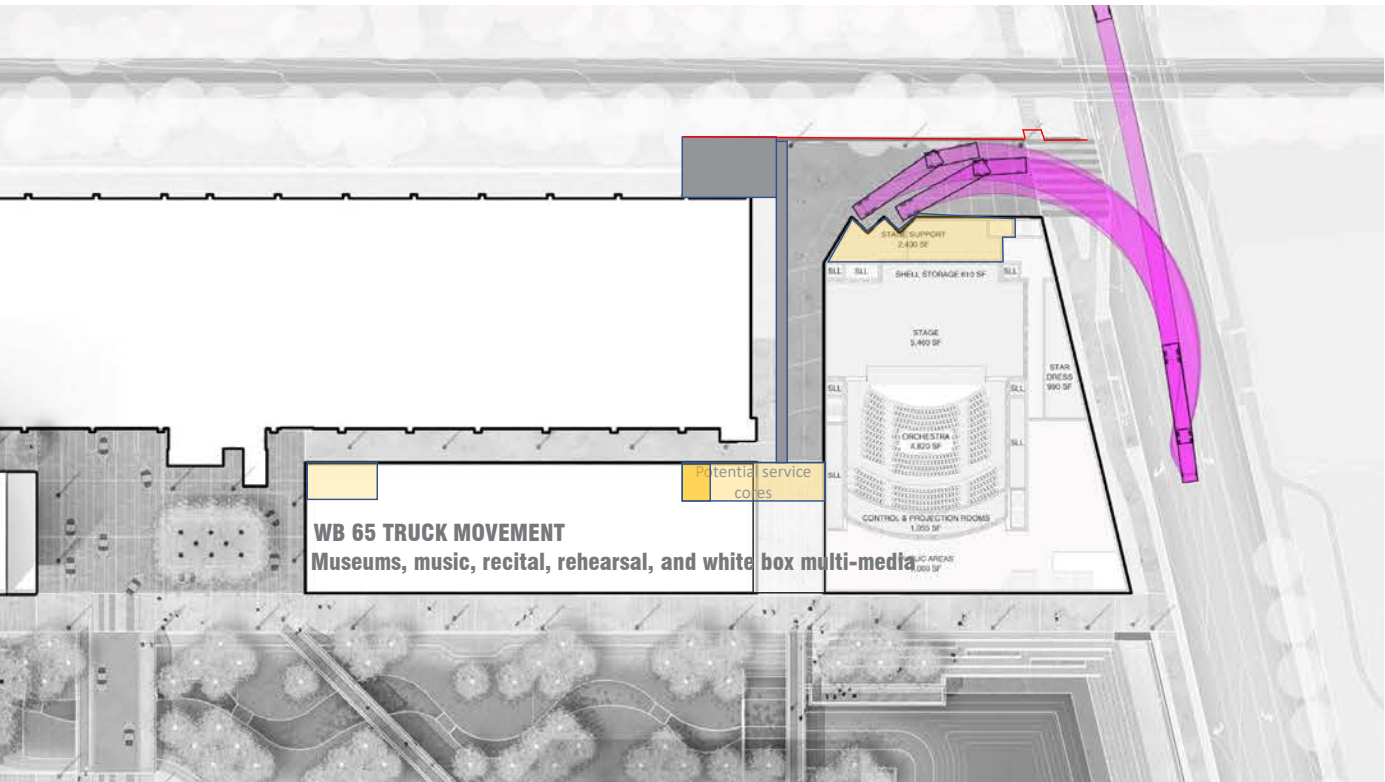
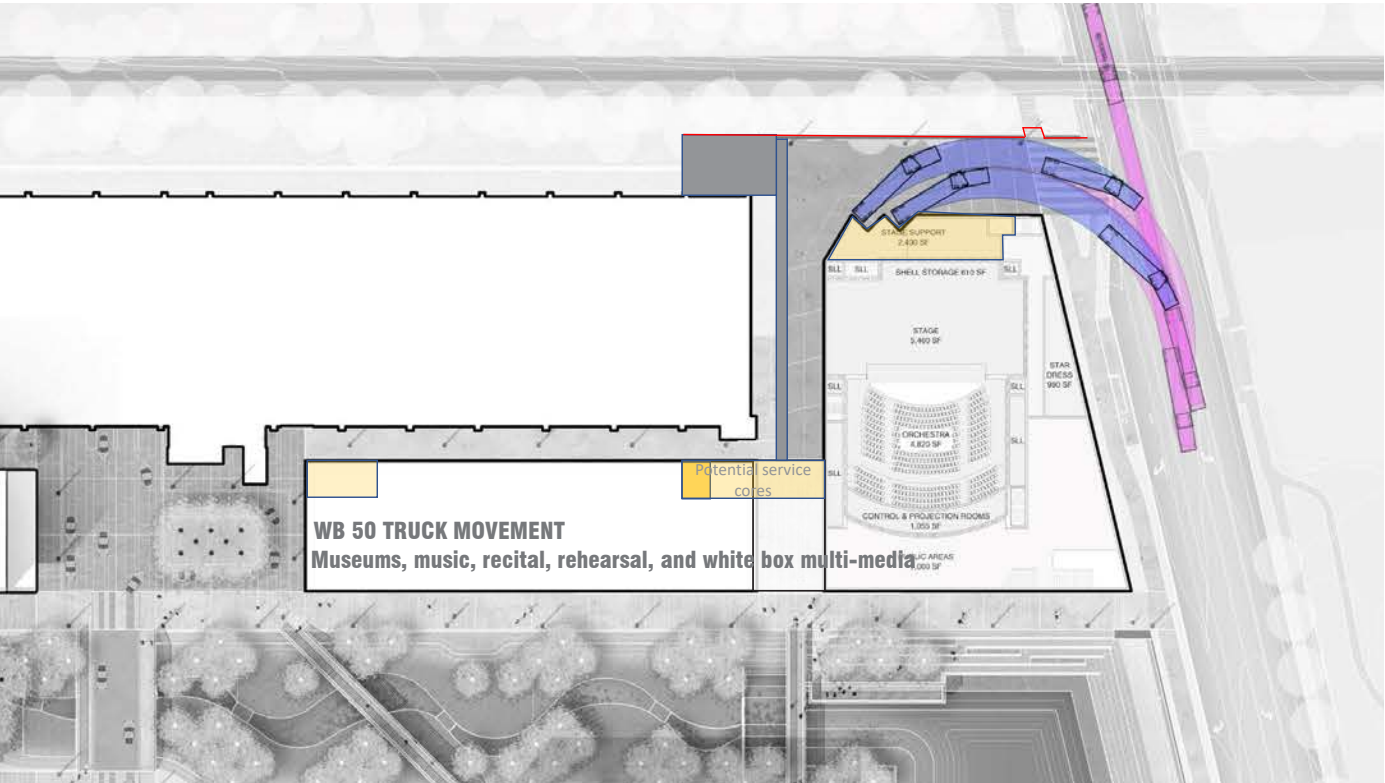
Fire and Life Safety

- LEGEND:
- SITE LIGHTING**
- P1 BEGA LIGHT FIXTURE
  - R1 HANDRAIL LIGHTING
  - A1 TERRACE LIGHTING
- SITE FURNISHINGS**
- BOLLARD
  - WALL
- SITE MISCELLANEOUS**
- LIMIT OF WORK
  - PA PLANTED AREA
  - V.I.F. VERIFY IN FIELD
  - CENTER LINE
  - FIRE AND EMERGENCY ACCESS ROUTE
  - HYDRANT

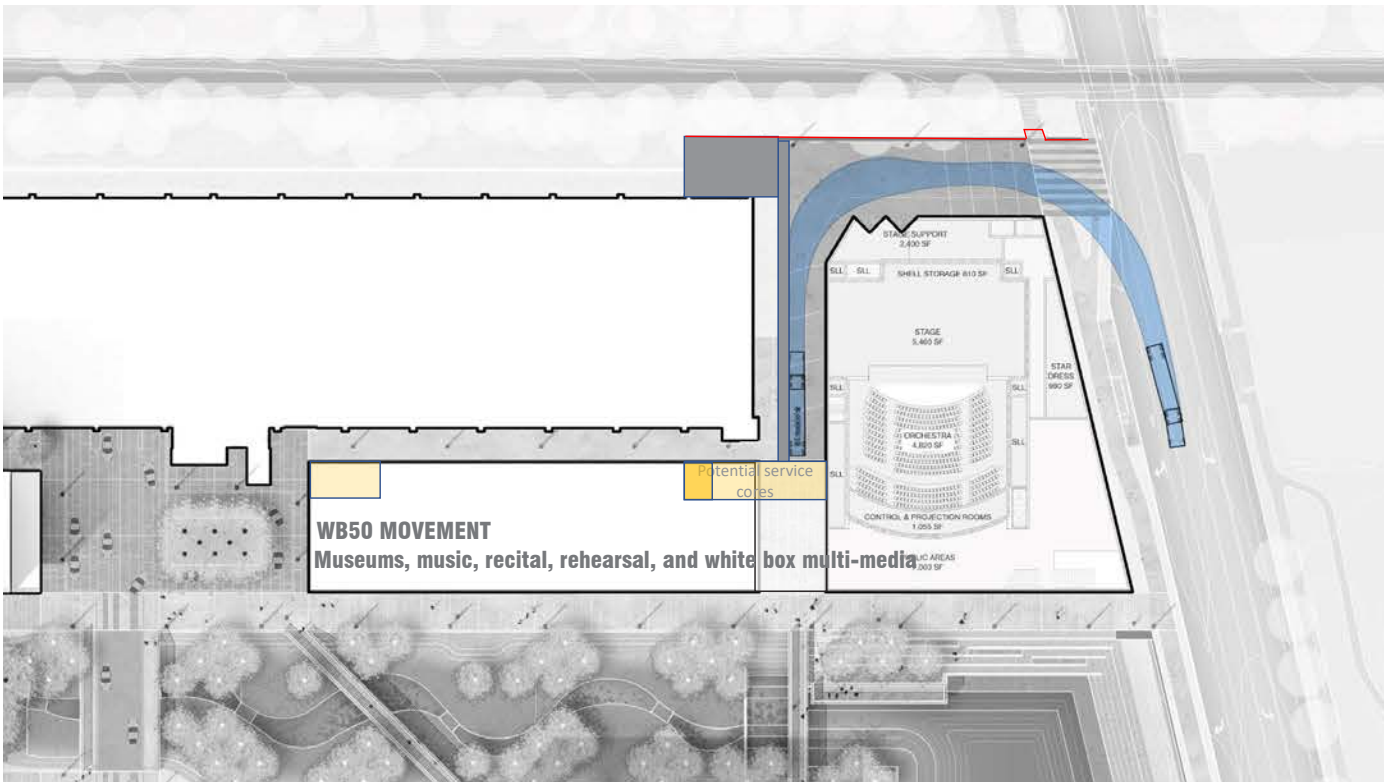
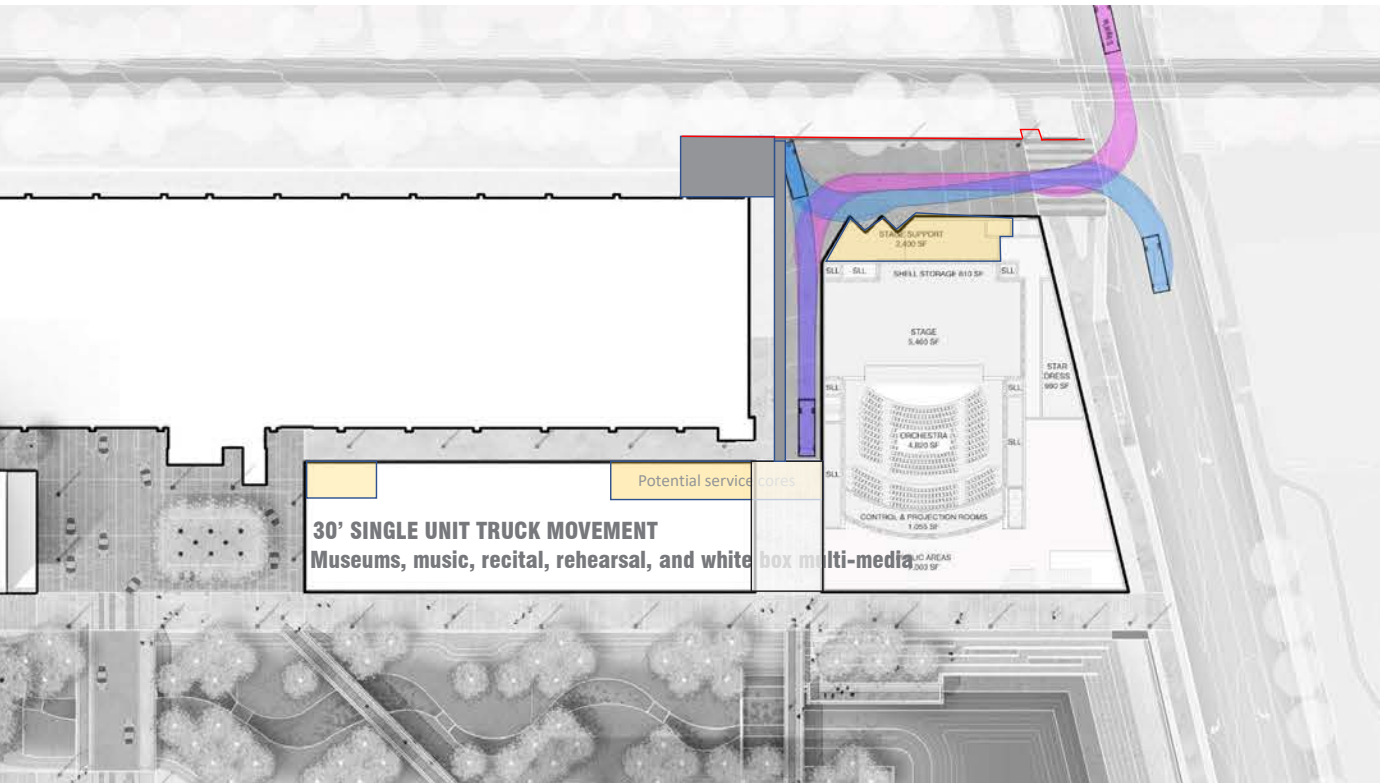


Service Access

Service loading and unloading for large performance venues. It is assumed that large truck back up movements for the city street will require traffic management coordination between university and city. The building assumes management will be required to stage large event services and daily museum and building service needs

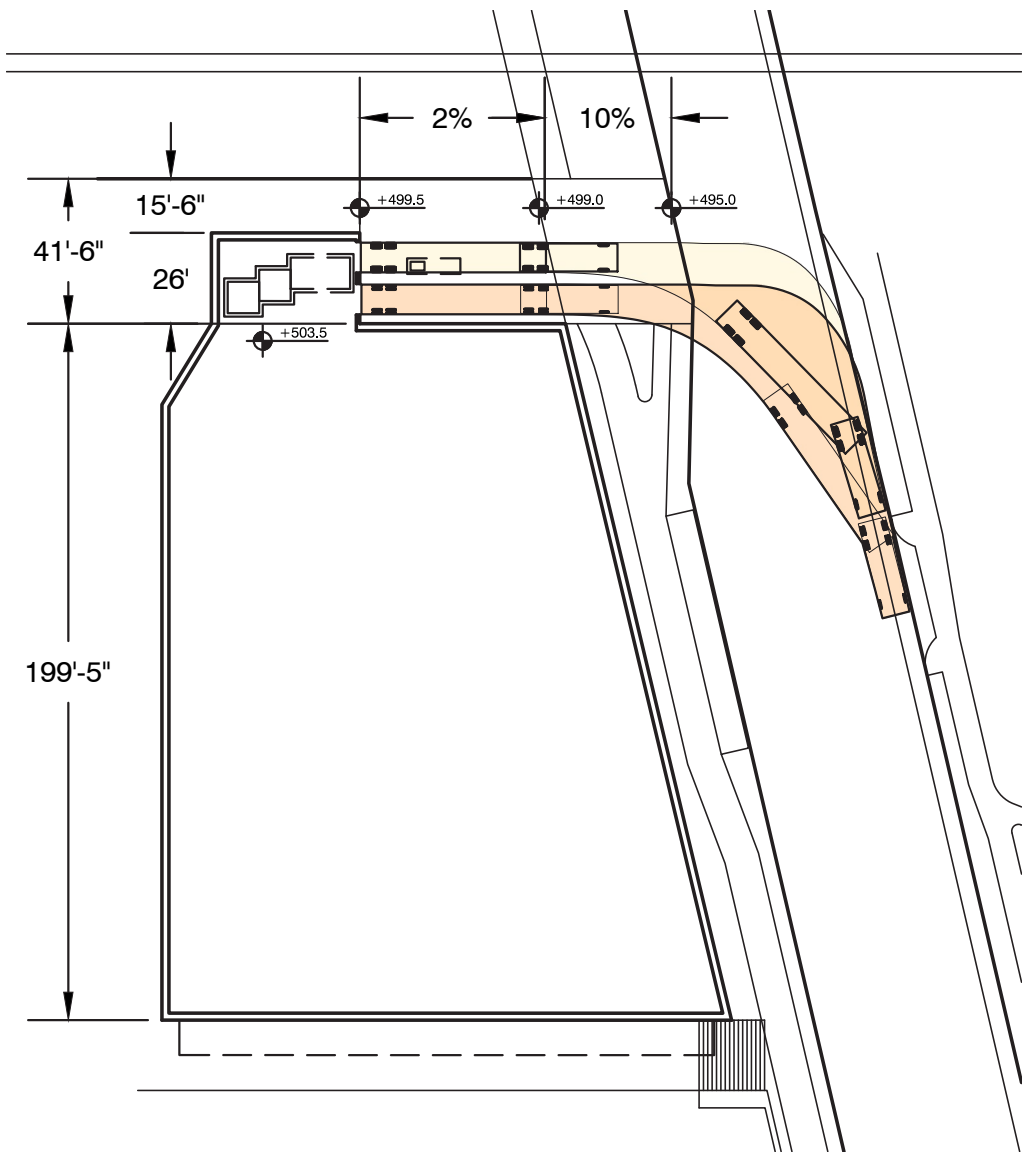
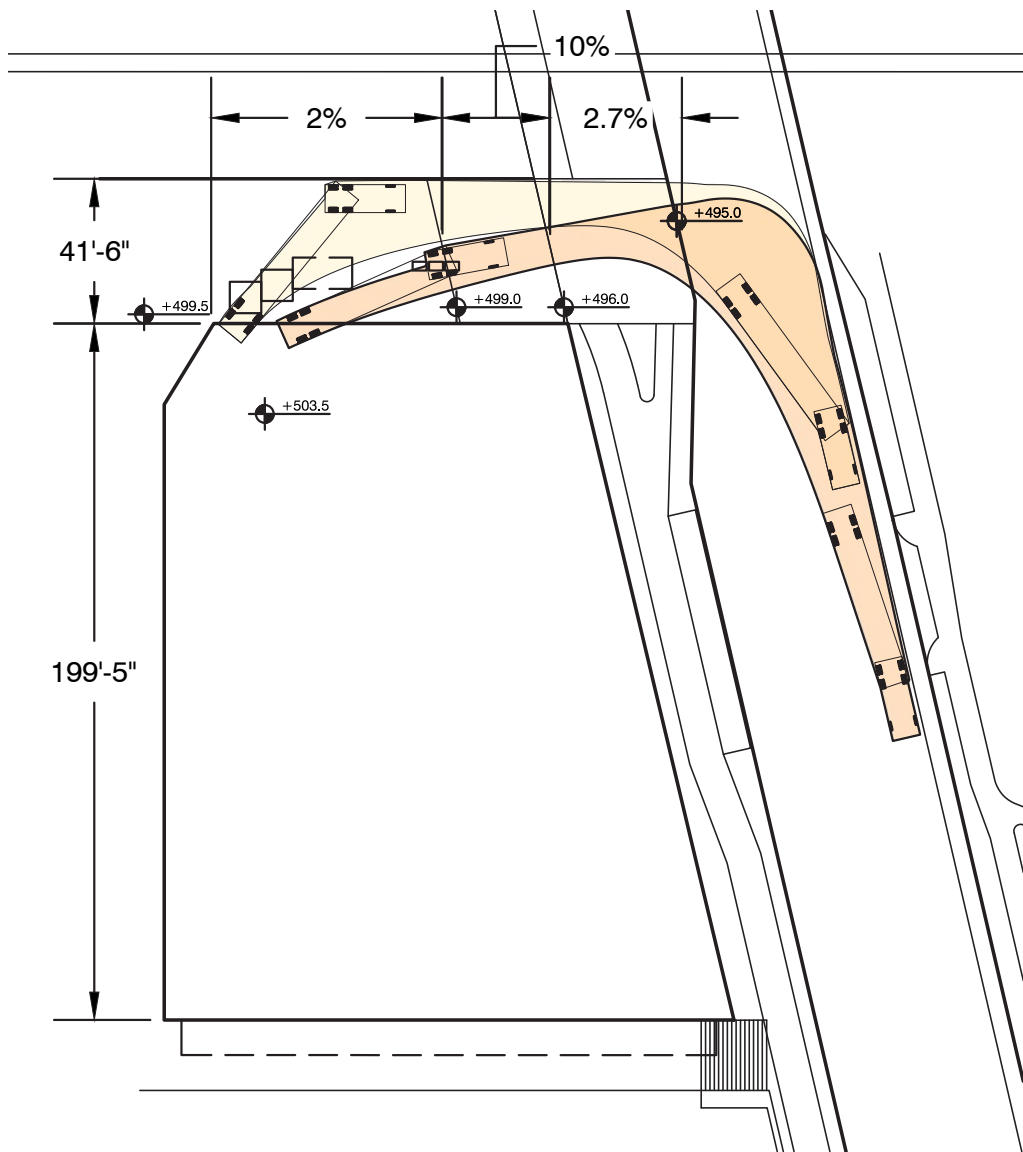
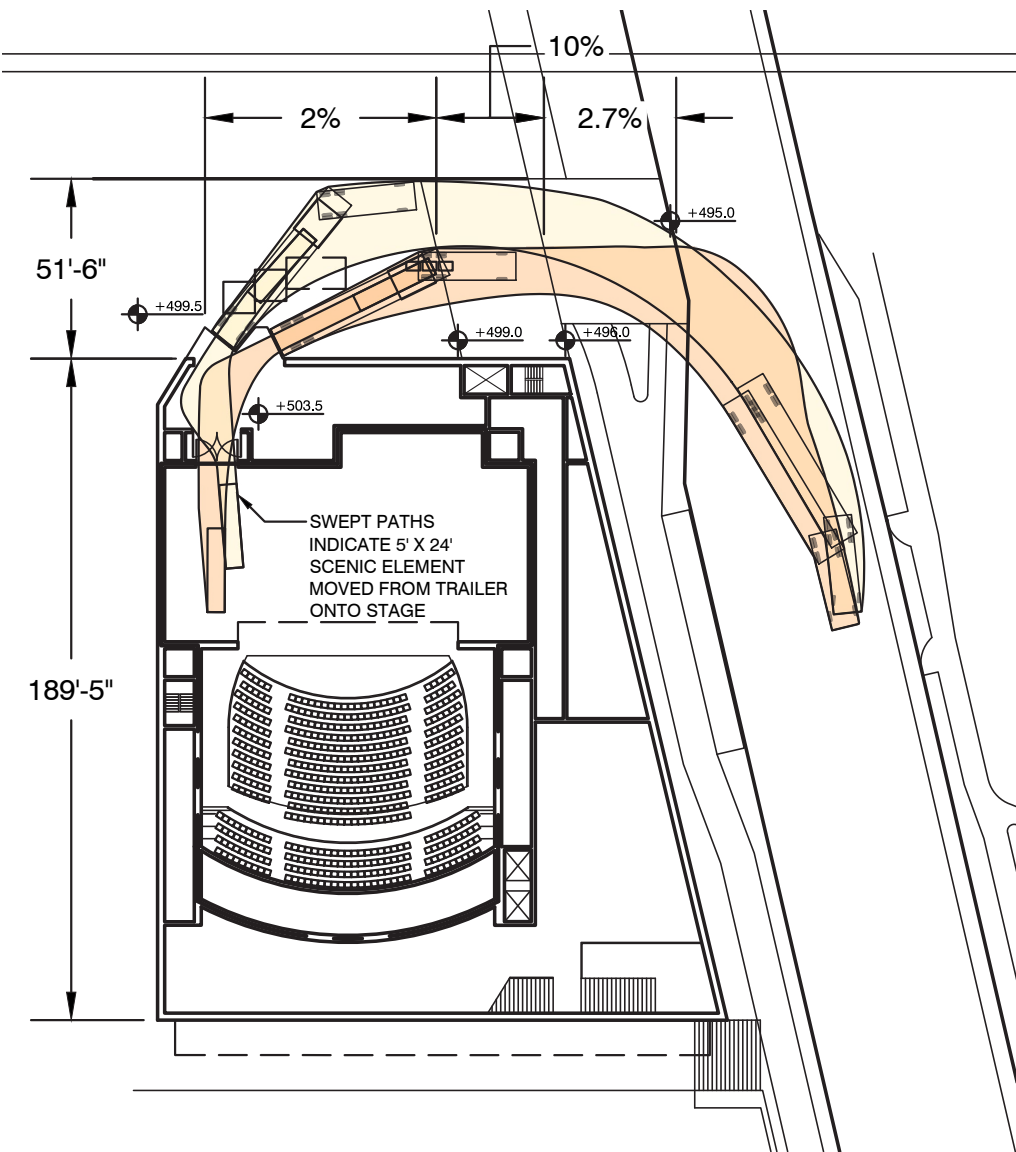


Museum loading and unloading indicates access by 50' semi truck. Loading and unloading for museum and museum shows will require monitored control and access. Note the plan space allocation for security in the rear loading dock plan.





Service Access

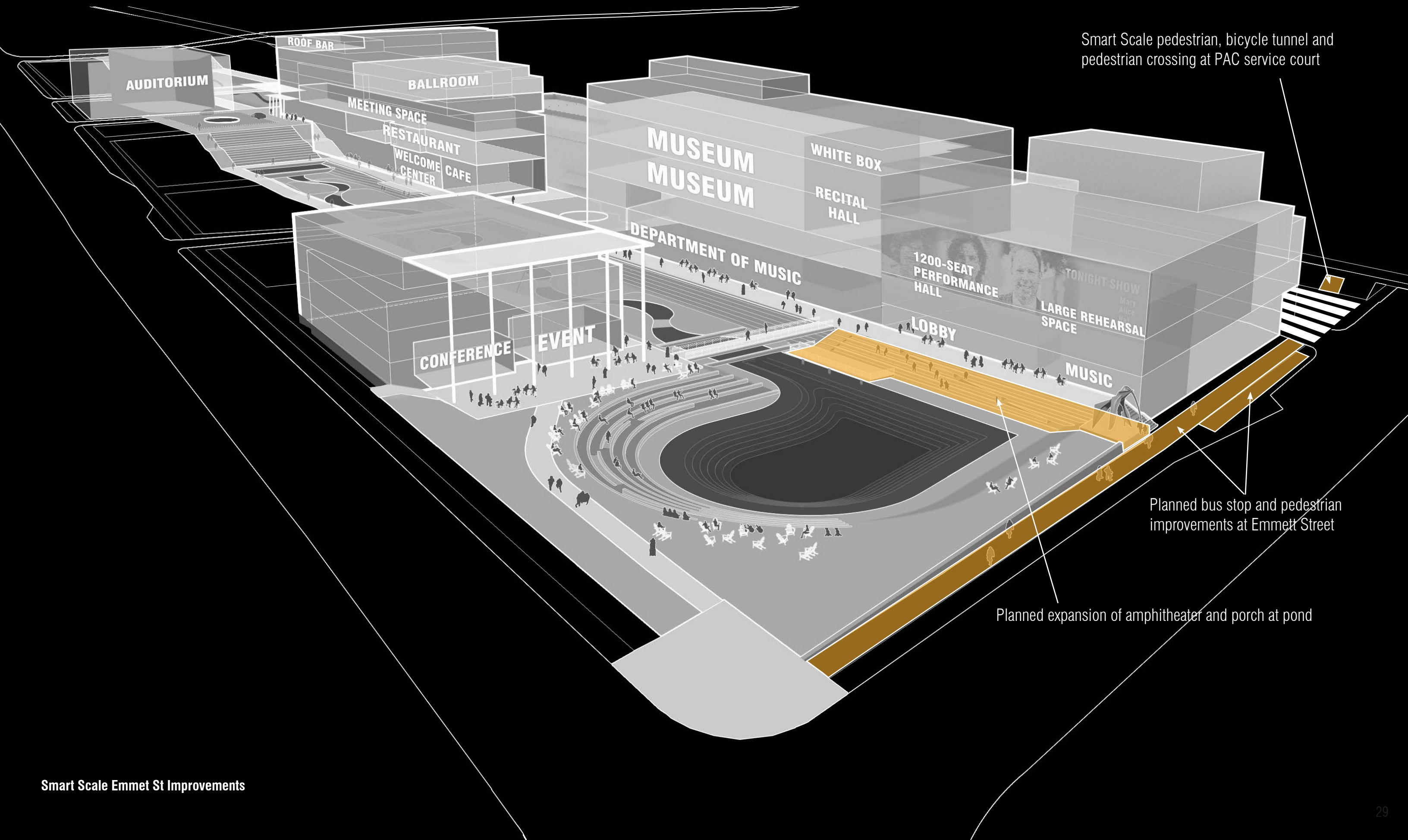


OPTION	<b>A - SAWTOOTH DOCK WITH REDUCED BUILDING</b> LOADING YARD EXPANDED AND BUILDING FOOTPRINT REDUCED
PLUSES	TWO WB-65 TRUCKS WITH INDEPENDENT MOVEMENT
MINUSES	BUILDING FOOTPRINT REDUCED BY 10 FEET LOBBY AND BOH BOTH CONSTRAINED
QUESTIONS	SLOPES MAY BE PROBLEMATIC TRUCK LANDING PADS MAY CONFLICT WITH VAULTS

<b>B - SAWTOOTH DOCK WITH DAY CABS</b> DAY CABS ARE USED TO MANEUVER IN AND OUT OF DOCK
TWO WB-65 TRUCKS WITH INDEPENDENT MOVEMENT LARGER BUILDING FOOTPRINT
SWITCHING CABS ADDS BOTH TIME AND COST (BUT DOES NOT DELAY STAGE CREW)
SLOPES MAY BE PROBLEMATIC TRUCK LANDING PADS MAY CONFLICT WITH VAULTS

<b>C - STRAIGHT DOCK</b> SCENE DOCK BUILT OVER VAULTS WITH ACCESS THROUGH FLOOR
TWO WB-65 TRUCKS WITH INDEPENDENT MOVEMENT VAULT ACCESS THROUGH FLOOR
TRACTOR CABS EXTEND PAST LINE OF BUILDING
SLOPES MAY BE PROBLEMATIC





Smart Scale pedestrian, bicycle tunnel and pedestrian crossing at PAC service court

Planned bus stop and pedestrian improvements at Emmet Street

Planned expansion of amphitheater and porch at pond



# ACKNOWLEDGEMENT

## Steering Committee

Alice Raucher, Architect for the University, UVA Office of the Architect  
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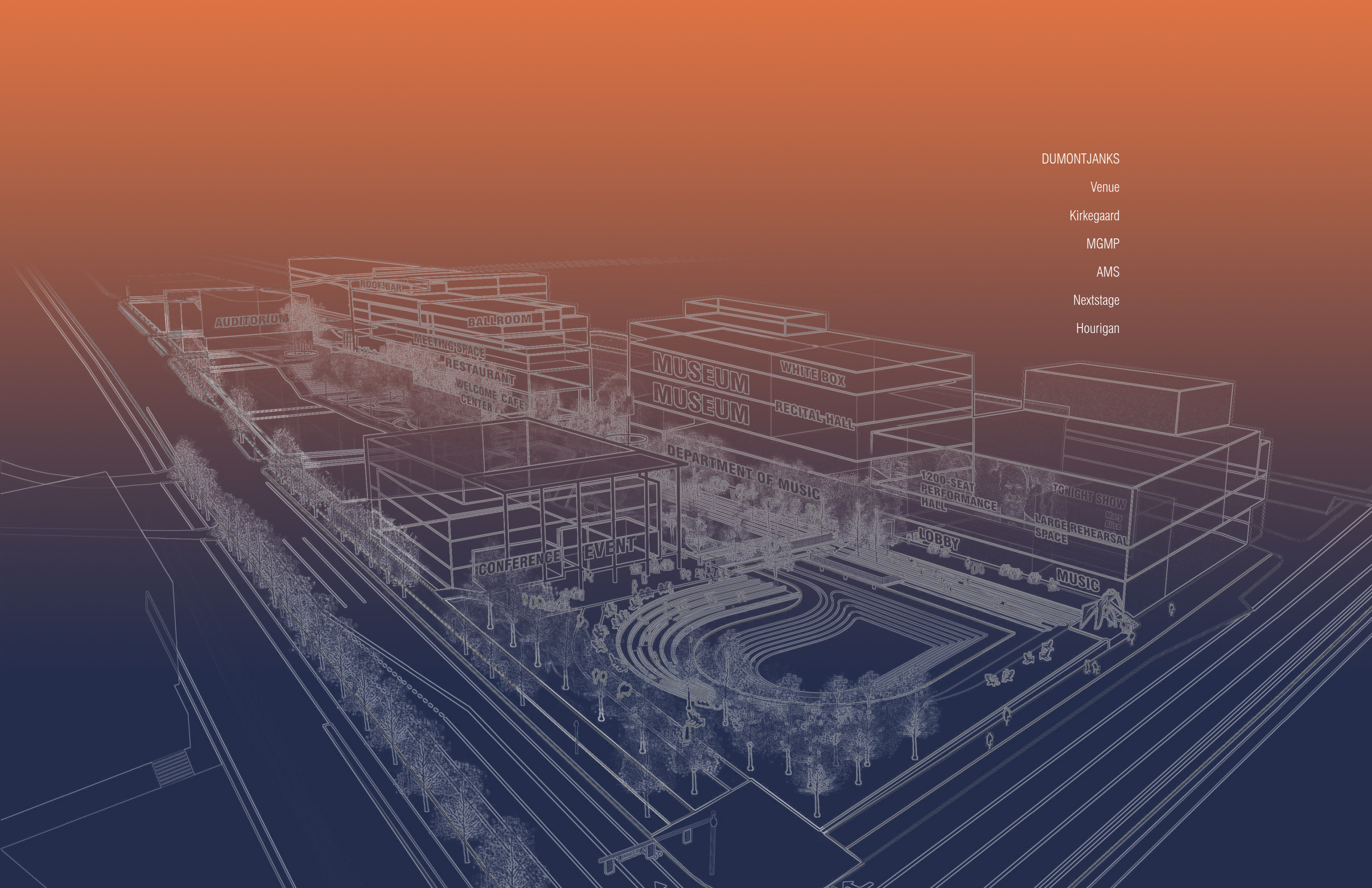
## Stakeholders

Ted Coffey, Incoming Chair of Music Dept., UVA Music Department  
Robert Dunnenberger, Ops Manager & UVA Arts Event Coordinator, Virginia Film Festival  
Hunter Hollins, Chief Operating Officer, UVA Art Museum  
Joel Jacobus, Production and Box Office Manager, UVA Music Department  
Mona Kasra, UVA Associate Professor of Drama, UVA Drama Department  
Kim Mata, Associate Prof, Head & Artistic Dir of Dance, UVA Drama Operations  
Lydia Moyer, Professor of Art, UVA Department of Art  
Ben Rous, Associate Professor, Symphony Orchestra, UVA Music Department  
Henry Skerritt, Curator of the Indiginous Arts of Australia, UVA Kluge Ruhe Museum  
Michael Slon, Professor & Director of Choral Music, UVA Music Department  
Margo Smith, Director & Curator, Kluge-Ruhe Aboriginal Art Coll., UVA Kluge Ruhe Museum  
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Matthew McLendon, Director & Chief Curator of the Fralin Museum, UVA Art Museum

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Venue

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AMS

Nextstage

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