THE ONE HE WANTED TO BUILD

A Performing Arts Hall for the 21st Century

George C. Izenour, or George as he was known to his friends and Izenour as he was known in the world of theater design, theater acoustics and theater technology left this world, which he knew and understood far better than most, early in the evening on a spring day in 2007. His contributions to the world of theater, its history, design, acoustics, and technology have had and will have an impact on the relationship of people experiencing performances comfortably seated in a pleasing environment where they can see and hear and therefore experience the two way passion that is live performance.

The one he wanted to build, The Twenty First Century Dynamically Engineered Performing Arts Facility, would be the culmination of his career. A career worth of experience bringing the performer to the audience and visa versa in an environment that does justice to both.

His economic rational for the multi-use theatre stems from his understanding of the practicalities as well as the sensibilities of late 20th early 21st century artistic performances. Multi-use Izenour theatres are designed to accommodate, by dynamic engineering means, all forms of performance in one hall that converts both visually and acoustically to the needs of absolute music, opera, theatre and dance while also accommodating other and more modern forms of entertainment. The 21st Century Dynamically Engineered Performing Arts Facility, described below, draws from an over 50 year practice of designing and building performing arts venues around the world.

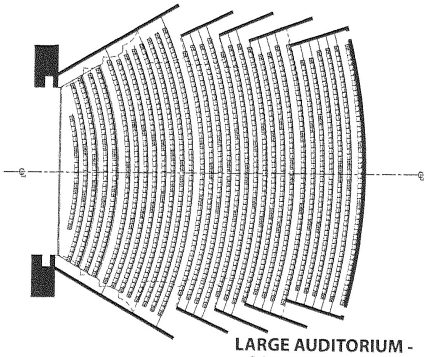
The 21st century facility would create each venue in the same volume, and by means of engineering systems and structure convert the acoustically perfect concert hall seating 2500 patrons to a visually and acoustically perfect opera house and in turn to an intimate Broadway theatre house and a properly sightlined dance facility. All this to be accomplished by two men making the conversion in less than an hour. Thus allowing a single volume to house a late morning orchestra rehearsal, an afternoon opera and an evening theatre production. One efficient space, one volume, multiple performance venues being more economically feasible to design, construct, and sustain.

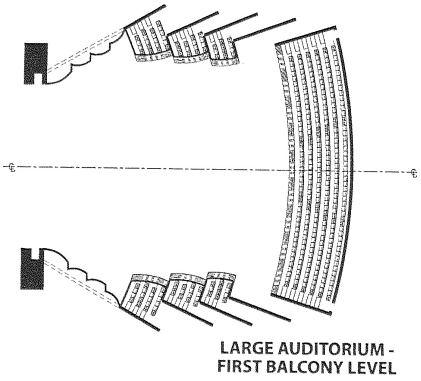
The design consisted of a single envelop in which four auditorium configurations–large auditorium with two balconies, small auditorium with two balconies, small auditorium with one balcony, small auditorium no balconies, providing capacities from 1,100 to 2,335. Changing configurations would be accomplished by two crew members in less than hour.

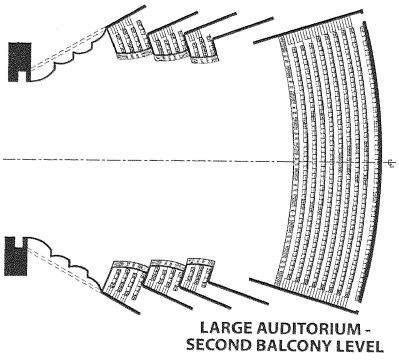
The following page shows the plans for the large auditorium, on the left, and its balconies, and on the right the small auditorium and its balconies , and a seating capacity chart.

COMPARISONS

Large Auditorium





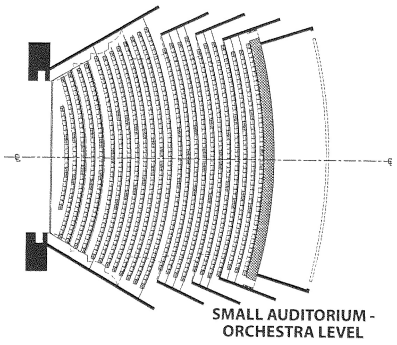


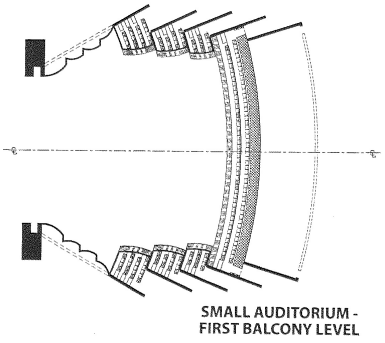
Large Auditorium - Concert Hall
Large Auditorium - Opera/Theater
Intermediate Auditorium - Chamber Music
Intermediate Auditorium - Opera/Theater
Small Auditorium - Recital
Small Auditorium - Opera/Theater

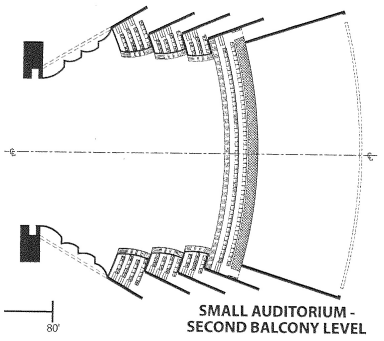
Seating Capacities

OPERA MODES	
Grand Opera & Music Drama	2,241
Chamber Opera	1,229
CONCERT MODES	
With No Apron	2,415
With Min. Apron	2,335
With Max. Apron	2,241
CHAMBER MUSIC MODES	
With No Apron	1,447
With Min. Apron	1,323
With Max. Apron	1,117
POP MUSIC, CINEMA & FORENSIC MODES	
With No Apron or Pit	2,415
With Min. Apron or Pit	2,335
With Max. Apron or Pit	2,241
OTHER MODES	
Recital Mode with No Apron	1,264
Operetta & Musical Comedy Mode	2,335
Drama Theater Mode	1,487

Small Auditorium

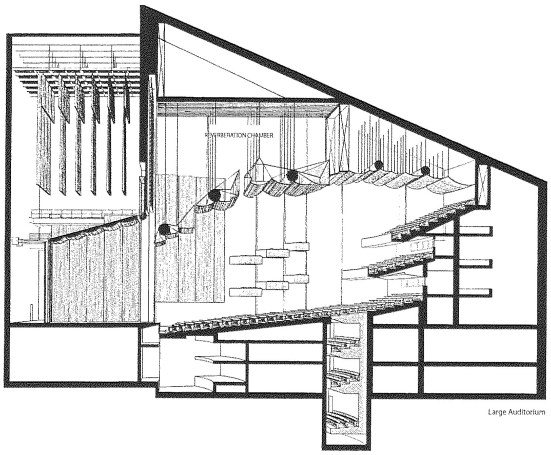




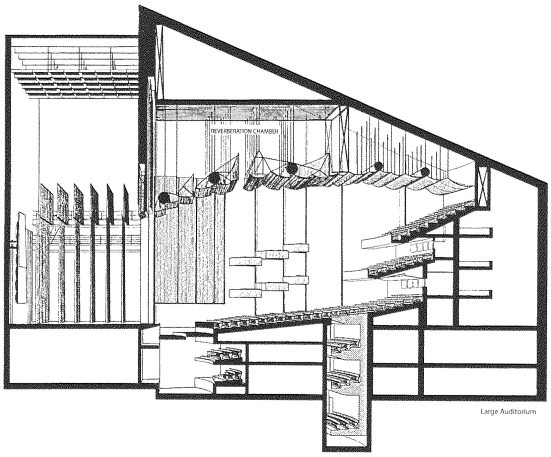


These were the basic plans. The difference between the large and small configurations is the closing off of both rear balconies. The small auditorium is only as deep as the large auditorium from the first balcony line forward to the orchestra pits.

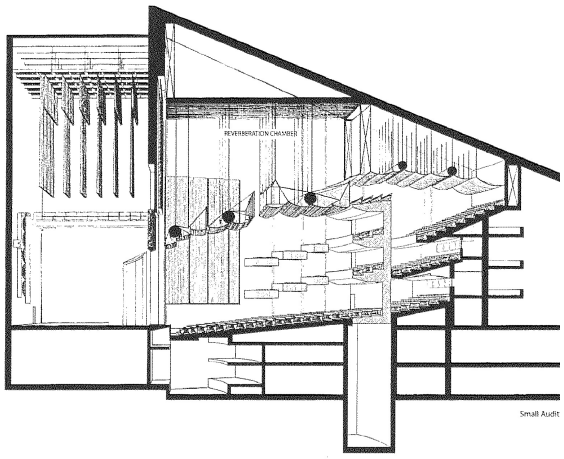
To close off the rear of the auditorium and its two balconies a lift is used. The lift is topped with the main floor carpet and seats. Levels below provided two balconies. The ceiling pieces can be lowered to close off the upper balcony, an additional configuration. They can also be lowered or raised to expose lighting catwalks and adjust the room's acoustics.



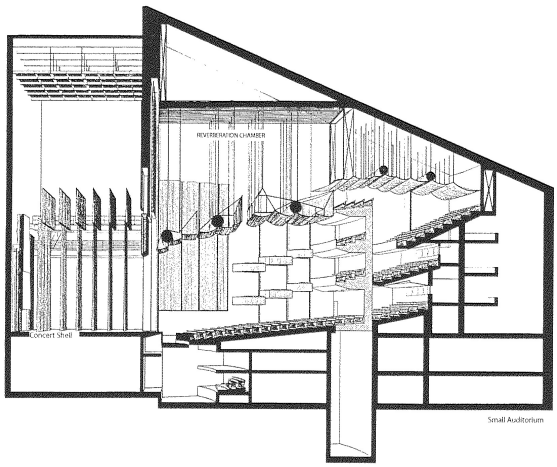
SECTION - CONCERT MUSIC MODE



SECTION - GRAND OPERA, CLASSICAL BALLET & LARGE THEATER MODE



SECTION - CHAMBER MUSIC MODE



SECTION - CHAMBER OPERA, MODERN DANCE & INTIMATE THEATER MODE

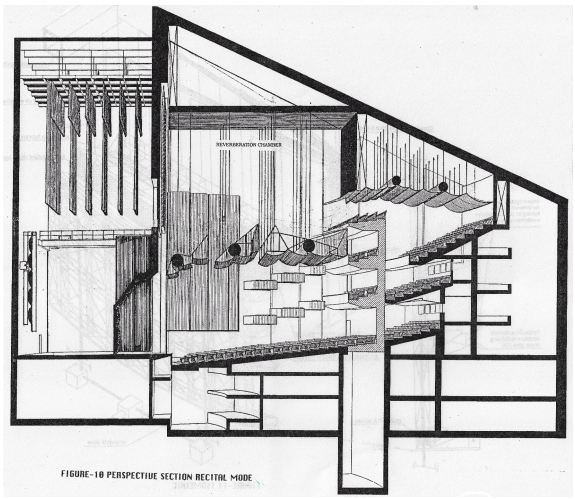
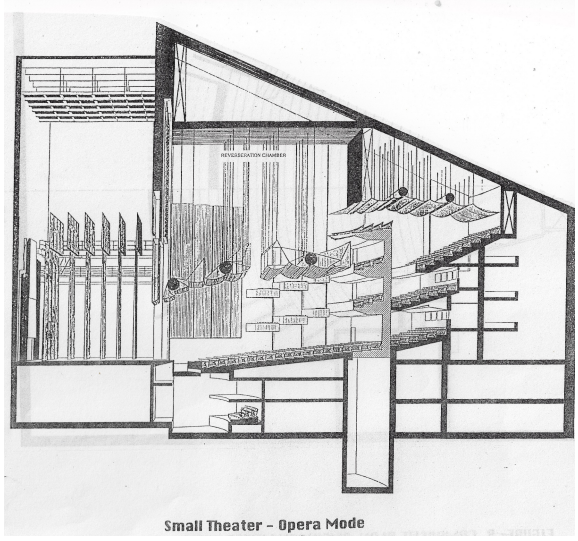
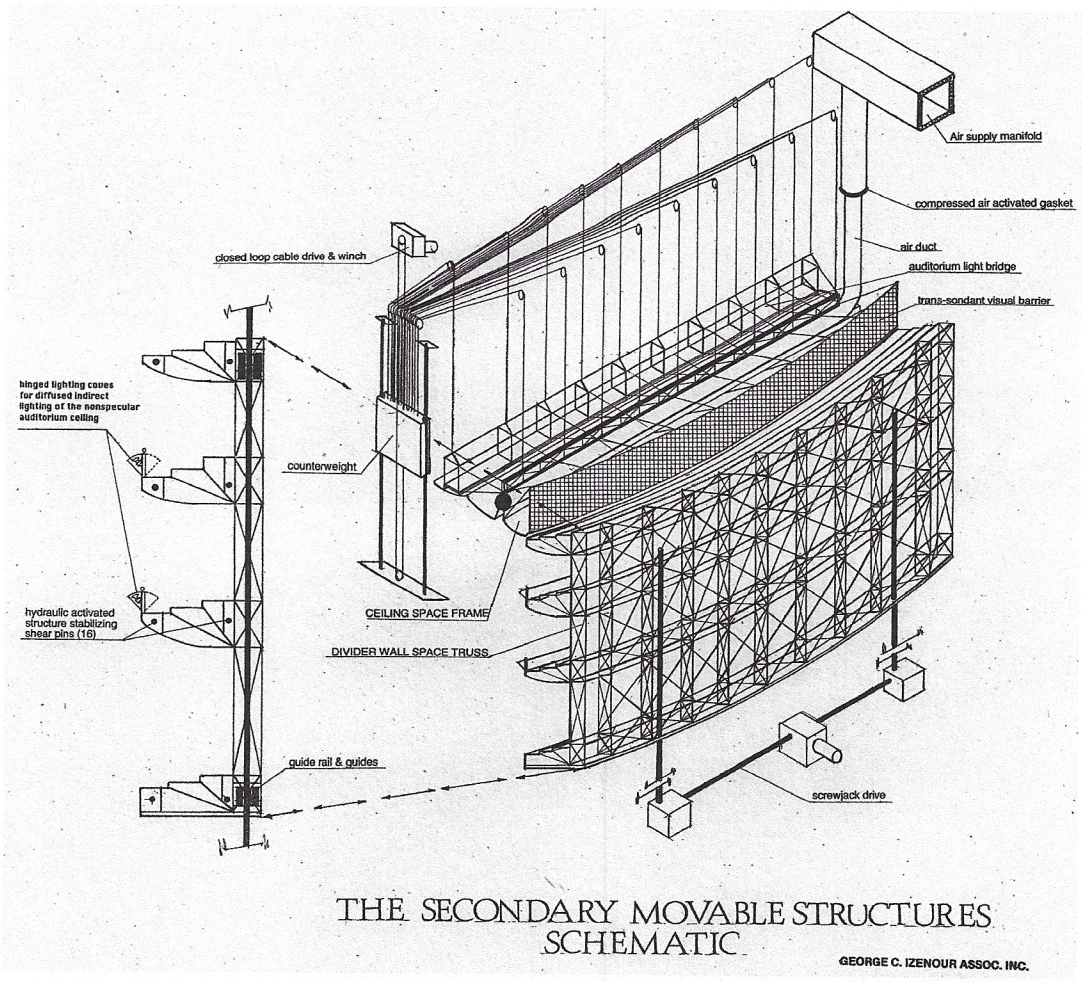


FIGURE-18 PERSPECTIVE SECTION RECITAL MODE

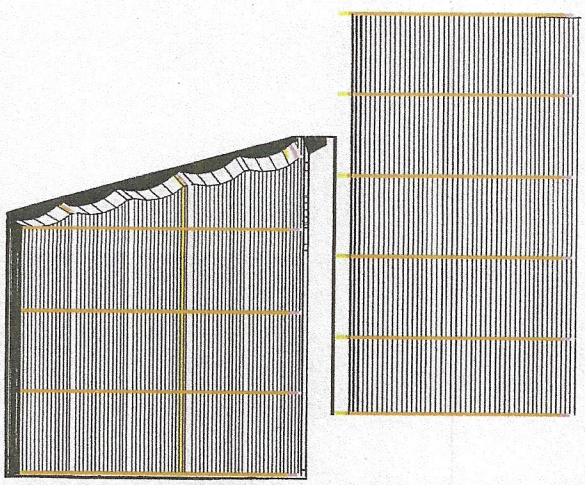


Small Theater - Opera Mode

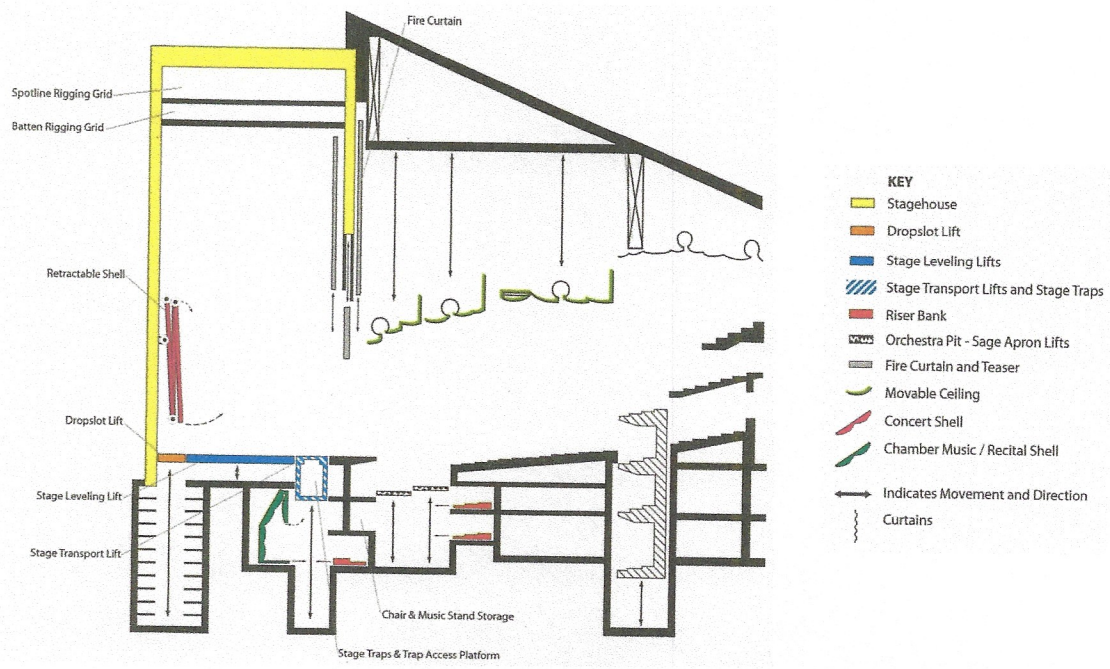


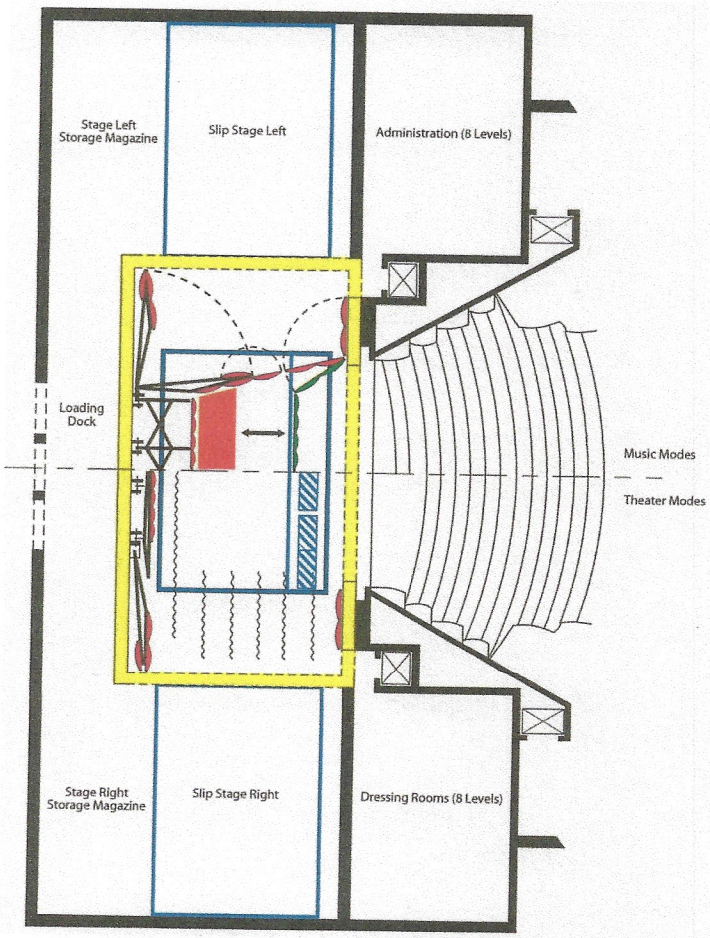
THE SECONDARY MOVABLE STRUCTURES SCHEMATIC

GEORGE C. IZENOUR ASSOC. INC.



STAGE CONCERT SHELL & SIDEWALL PANEL SYSTEM





NOTES

The stage transport lift is trapped and incorporates an access platform for performers to and from the traps. The self propelled slip stages and the slip stage levelling lift together with the stage transport lift constitute a system for rapid horizontal, lateral, and vertical transport for the separate items shown here which are essential to a particular operational mode. The stage transport lift also accesses the storage level under the right and left slip stage wings where chairs, music stands, large musical instruments (pianos, etc.) are stored. The slip stages also provide the means for rapid scene shifting of floor mounted scenery for either a given single theatrical production or for scenery of different theatrical productions in the repertory of opera or dance company. One of the slipstages is equipped with a sprung floor especially for ballet and modern dance.

This was the one George Izenour wanted to build, the culmination of a history of designing and building variable geometry auditoriums. This scheme was proposed to NYC for the replacement of the World Trade Center after 9/11, and two additional organizations, all to no avail. Three weeks before he passed, we were considering alternative stage houses and the possibility of lowering the ceilings in the small auditorium to close off both balconies and make and even smaller venue.

No longer, given the financial exigencies of the modern world, can we afford to build Kennedy and Lincoln centers with four venues that cost the taxpayers millions upon millions of dollars, not only to construct but also to maintain while each venue stands idle a great percentage of the time and only rarely is more than one hall used simultaneously. And, given the expertise and technology we now possess, do we need to build such facilities?

FASTC (Emeritus), ASA, NCAC