

Spotlight

on the
Cleveland Institute of Music



Donley's

Design/Build • General Contracting
Construction Management

Special Edition



Cleveland Institute of Music Unveils its Stunning Newly Expanded State-of-the-Art Facilities

The Cleveland Institute of Music (CIM) traces its history back to April 1920 when its small group of founders established a “school of music where every type of student could find opportunity for the best musical education.” In the school’s 88 years of existence, it has had many homes – from its original home consisting of makeshift studios at the Hotel Statler to the Samuel Mather House and the Cox Residence. The Institute’s current home, in the heart of University Circle, opened in 1961 with 30 soundproof studios, 11 classrooms, 20 practice rooms, and a 525-seat concert hall.

Throughout its first decade in University Circle, CIM seemed to be continuously expanding its facilities. In 1965, the studio spaces were expanded and furnished with 20 new Steinway grand pianos. An electronic music studio, funded by Columbia Records, was constructed for the training of recording engineers. Le Pavillon, a smaller, more intimate concert hall was also constructed during this time period.

The 1970s and 1980s were largely devoted to developing CIM’s exceptional programs to attract talented students and internationally known musicians to serve as faculty. As a result of this focus, by the early 1990s CIM’s student body had grown to 350. In a building originally designed for approximately 150 students, the institute’s students were starting to feel the squeeze - often carving out practice areas in hallways and closets when no other space was available.

In 2001, with enrollment approaching 400 conservatory students and more than 1,700 students in its Preparatory and Continuing Education Division, CIM embarked upon a \$40 million fundraising campaign for an expansion to the school. In order to achieve the exacting acoustical demands of an institution dedicated to developing the talent of young

musicians, CIM turned to **Akustiks**, an international acoustical consultancy specializing in the design of performing arts spaces, museums, and arts education facilities. **Charles T. Young Architects**, an internationally recognized performing arts facility designer, was selected as the project’s design architect. **Westlake Reed Leskosky** was brought on board as architect of record to provide specialty services including acoustics and performance space design, as well as complete construction drawings. The designers were challenged with creating a state-of-the-art, aesthetically pleasing facility on a very tight site in the heart of University Circle – the city’s cultural and educational hub – that complemented the modernist design of the existing structure, which would remain in operation throughout construction. Taking these challenges into consideration, the outcome is even more impressive.

Site limitations and the owner’s needs dictated a final design consisting of two, two-story additions. The first addition, the Fred A. Lennon Education Building, would encompass 18,300 square feet and house administrative offices, a student lounge, Distance Learning studios, audio studios, and practice rooms. The other addition would primarily consist of the school’s new showpiece, Mixon Hall, a 235-seat performance hall with advanced acoustic technology and 4,400 square feet of glass. A dramatic new two-story lobby and entrance would accompany the hall on the main level, as well as mechanical spaces and dressing rooms in the basement. Renovation of the Robinson Music Library would also be included in the project.

A ceremonial “Ice Breaking” took place in February 2005 to break ground for the project, and in June 2005 CIM selected Donley’s as the general contractor. While Mixon Hall was to be the centerpiece of the school’s expansion,

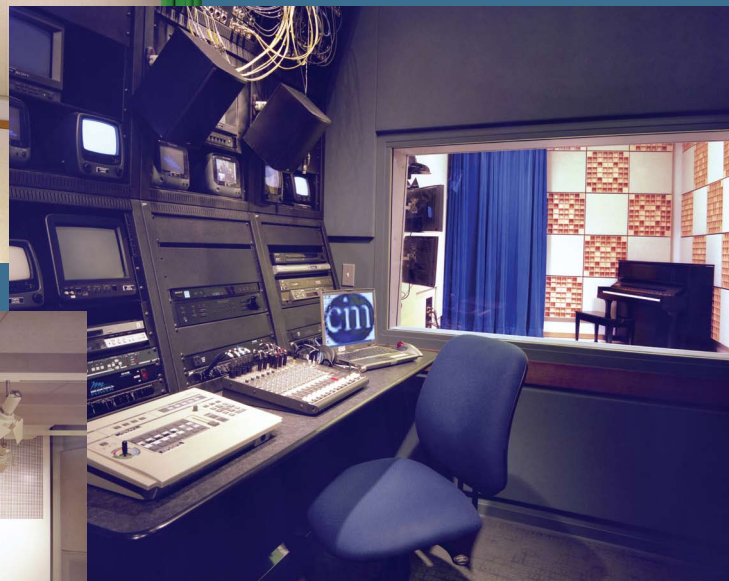


The design of the façade of the expansion is a modernist mainstream style that fits with the original main building, also a modernist composition of glass, metal, and concrete. Donley’s self-performed all of the architectural/structural concrete for the project, which incorporated extensive cast-in-place architectural concrete on both the exterior and interior.

The Distance Learning area consists of two studios that are physically and acoustically separated from the surrounding building with the use of a double wall system that provides acoustic neutrality, helping to ensure high quality sound within the studio while eliminating exterior noise.



Separate control rooms (below) for each Distance Learning studio allow technicians to fine tune every note, as well as the lighting, for superior audio and visual quality, and remove the sound of fans, telephones, and other noise from the performance studios.



The Audio Room (at right) was designed using computer modeling to create a symmetrical, optimized design for the highest quality acoustics.



Building features the latest technology and ample space for the development of the school's talented musicians.

The facility houses several state-of-the-art studios, including the new Kulas Center for International Music Education, which holds CIM's new Distance Learning studios, the C.K. (Pat) and Nancy Patrick Audio

Recording Center, and the Electronic Music Studio. Three percussion studios, ten new practice rooms, and a student lounge complete with a glass wall overlooking a new terrace round out the student areas of the addition. The building also features a new conference room and kitchen, as well as an office wing to house the Admission, Marketing, and Development offices.

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Fred A. Lennon Education Building

Fred A. Lennon was chairman of Swagelok, a company he built into one of the world's largest suppliers of valves and fittings for industry. A cellist in his youth, Mr. Lennon had been a contributor to CIM since 1985. After his death, the charitable trust set up in his name continued to provide support to the institute's programs and scholarships. During the very early stages of what later became known as *The Campaign for CIM*, The Fred A. Lennon Charitable Trust provided a gift of \$10 million on the condition that the CIM Trustees match it dollar for dollar. The trustees more than came through (contributing more than \$11 million) and CIM was more than half way toward its goal of \$40 million.

Distance Learning Studios

CIM's two new state-of-the-art Distance Learning studios were designed for the express purpose of sharing music education with other music facilities worldwide and for video conference sessions with school systems throughout the United States. The 350-square-foot main studio is big enough for a quartet and a piano, while the 180-square-foot studio can accommodate a quartet. Both of the studios are physically and acoustically separated from the surrounding building to ensure acoustic neutrality and each studio has its own control room.

It seems only fitting that a building filled with students and faculty of extraordinary talent who strive for excellence on a daily basis should be named for a man noted for his dedication to excellence. The Fred A. Lennon Education

Audio Recording Center

Created by CIM adjunct professor Peter D'Antonio, the Audio Room features high-end and specialized surface treatments

engineered to control the reflection of high frequencies and the build-up of low frequencies. The walls, floor, and ceiling feature finishes and other equipment designed to shape and hone the room to create a neutral listening environment. Underground concrete pillars that are separated from the room's floor were designed specifically for the five massive speakers that are part of the room's high-tech recording equipment. The pillars serve to neutralize and eliminate vibrations and keep them from traveling to the surrounding room surfaces.

Robinson Music Library Renovation

The mission of the Robinson Music Library is to create a nurturing environment for the study of music, supporting the educational objectives of the Cleveland Institute of Music, and fostering its students' own musical growth and development. In order to more effectively accomplish this mission, renovation of the library was included in CIM's expansion project.

The library's square footage was increased by one-third and the facility now features a lower level, where the Library Media Center is located. The media center contains all CIM Library media, including in-house and commercial audio/visual recordings. Two small group media rooms and 24 listening carrels with monitors are also housed on this lower level. The main floor of the library was reconfigured to bring more light into the room from windows that had been blocked by bookshelves. The result is an attractive and inviting space that is more conducive to studying.

Mixon Hall

The undisputed showpiece of CIM's expansion, as well as the school's distinctive focal point to travelers along East Boulevard, is Mixon Hall, named in honor of lead donors Barbara and A. Malachi Mixon, III. Mr. Mixon is chairman of CIM's board of trustees, as well as chairman and CEO of Invacare Corp. The hall is outfitted with the latest acoustic elements and designed to offer guests an unparalleled musical experience.

Charles T. Young's innovative rectangular design of the hall is integral to the acoustic performance. Mixon Hall's narrowness, at just 36 feet wide, helps to draw the listener into the sound, while the 45-foot height and 78-foot length create large cubic volume, providing acoustic space for larger ensembles with greater acoustic power (the stage will accommodate up to a 27-piece ensemble). The combination of the rectangular layout along with the cubic volume of air also contributes to rich tones.

Wood screens consisting of 330 panels made of 5/8-inch wood dowels line the walls of the hall. These screens allow sound to pass through, controlling it by varying the spacing between the dowels. The screens also conceal



critical elements used in obtaining the acoustic quality of the hall. These elements include 319 irregular shaped, concrete discs (dubbed "blobs" by the construction crew) fastened to the lower half of the west wall. These discs are used to help diffuse mid- and high-frequency sound waves that pass through the wood screen. The wood screens also hide 2,100 square feet of adjustable acoustic drapery. This drapery can lengthen or shorten reverberation time, and can be fine tuned based on the type of performance to be given and the sound quality desired.

While music lovers will undoubtedly enjoy the flawlessly perfect acoustic performances thanks to the hall's design and technical details, they will also be treated to a feast for the eyes as the hall itself is a dramatic and striking setting. The hall's 235 plush copper-brown seats slope down to the polished oak boards of the concert stage set before a soaring, 43-foot-high wall of double-layered glass overlooking the lower portion of the Gilliam Family Music Garden. This wall of windows not only allows guests to enjoy serene or stormy views of nature, no matter the season, but is also another acoustical marvel.

The window wall features advanced acoustic design technology consisting of 100 panes of glass with four feet of air space between the interior and exterior panes. This design, by acoustic consultant Akustiks, provides advanced sound dampening of exterior noise while engineering the interior space for sound quality. Illustrating the effectiveness of this system, the hall's opening concert attendees enjoyed celebratory fireworks in the garden behind the glass wall framing the performers on stage, but did not hear them.

From perfection in acoustic performance to state-of-the-art technology throughout, the Cleveland Institute of Music has become a more modern, sophisticated version of its former self for students, staff, faculty, and visitors to enjoy for years to come. ♪