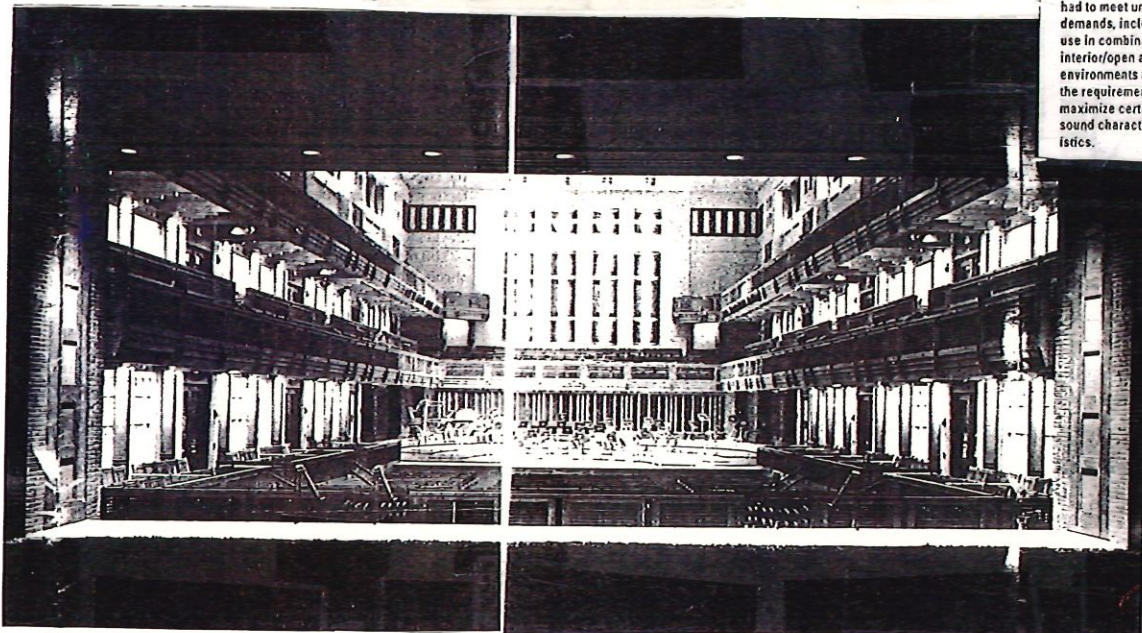


DEFINING THE CHARACTER OF A CONCERT HALL

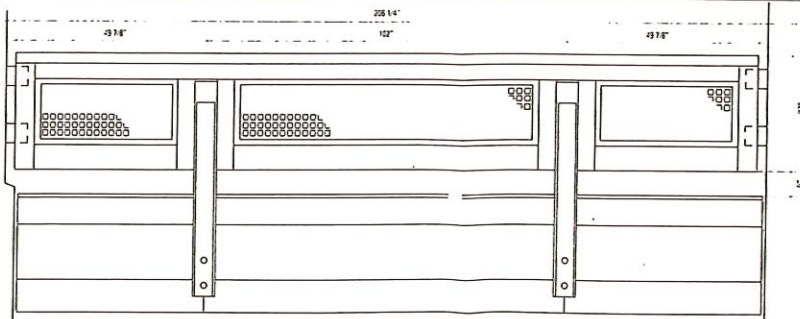
Seiji Ozawa Hall at Tanglewood from above the lawn seating. Woodwork had to meet unique demands, including use in combination interior/open air environments and the requirement to maximize certain sound characteristics.



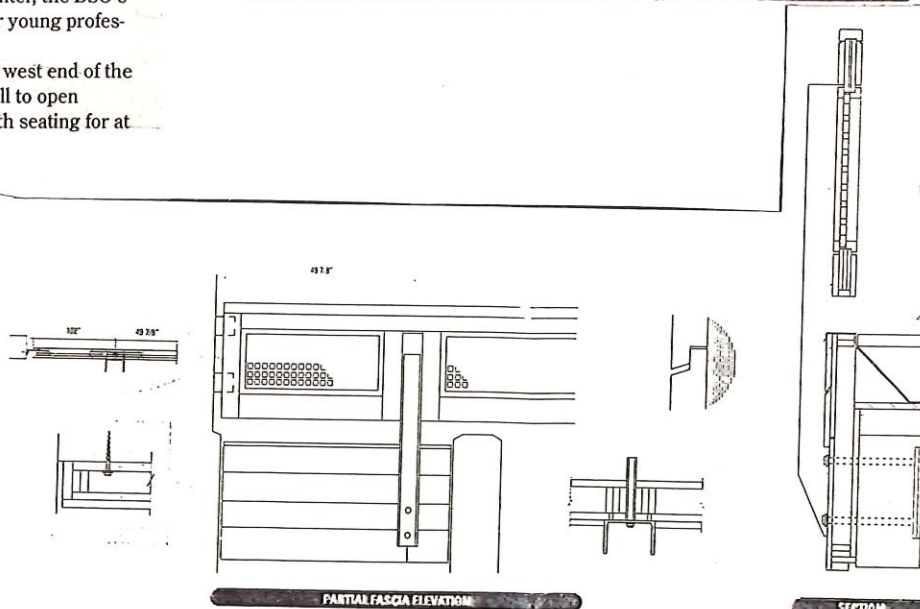
Photos by Steve Rosenthal

Seiji Ozawa Hall is a new 1,180-seat enclosed concert hall designed to accommodate a variety of performance, rehearsal and recording activities at Tanglewood, the summer home of the Boston Symphony Orchestra. Public events will range from solo and chamber music recitals to full orchestral concerts. The Hall is the centerpiece of the new Leonard Bernstein Campus of the Tanglewood Music Center, the BSO's eight-week institute for young professional musicians.

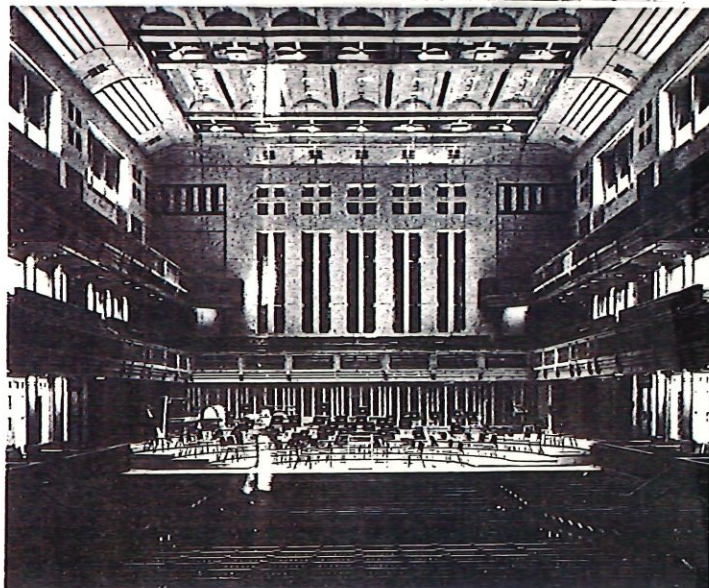
Folding doors at the west end of the building permit the Hall to open directly onto a lawn with seating for at



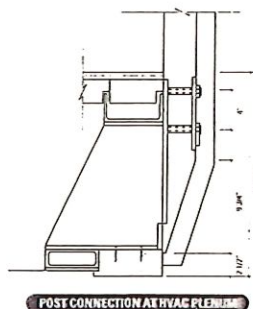
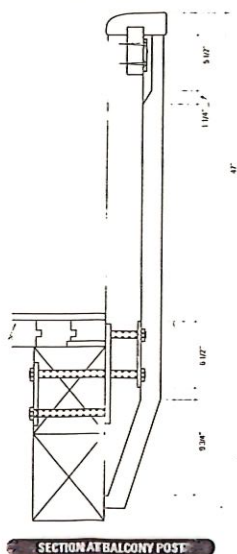
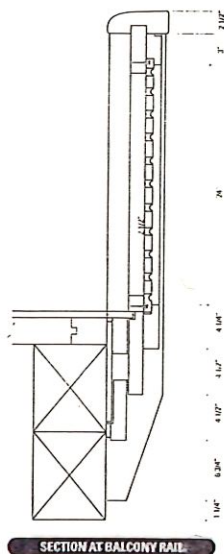
GRILLE AND FASCIA ELEVATION AT ARCH. CONVE. ENTR.



The interior of the hall shows the balconies and fascia, grillwork, clerestories, and more.



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least 2,000 listeners. When the doors are closed, the Hall may serve as a recording facility for the Boston Symphony and Boston Pops orchestras and other artists during or beyond the Tanglewood season.

Gathering Place Created

The Leonard Bernstein Performers Pavilion within the Hall contains all of the back-of-the-house facilities: conductor's suite, dressing rooms, storage for instruments, practice rooms, and recording booth. The Pavilion orga-

nizes these spaces around a cloisterlike courtyard, which will serve as a gathering place for students of the Tanglewood Music Center.

The Woodworks, an AWI member firm in Londonderry, New Hampshire, provided architectural woodwork for the Hall. This included all ceiling light frames; stage surround; all handrails and guardrails with teak grillwork; clerestory windows at the side of the Hall; upper and lower "barn" doors at the rear of the Hall; all wood trim and grill work; all deck boards on the exterior arcade floors; all exterior and interior stairways; all interior columns; wood tongue and groove ceiling on

interiors of the balcony; all wood door frames and trim; louver grills at tall windows over the stage; and all woodwork on the inside of the Hall with the exception of the teak seats.

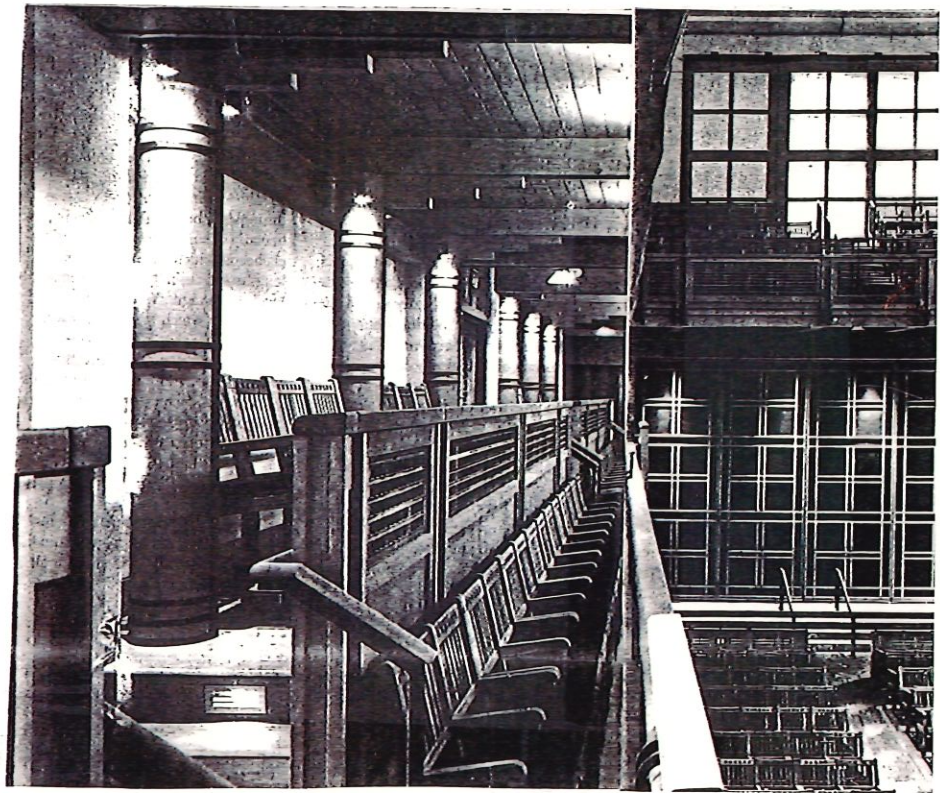
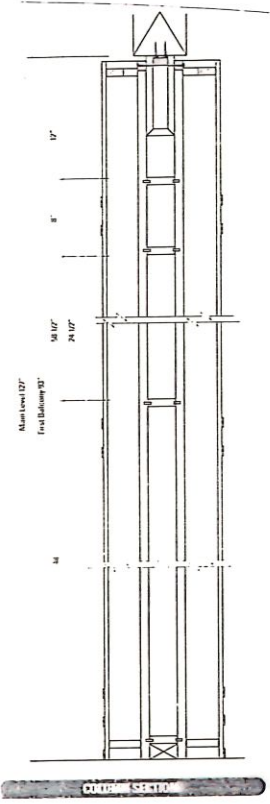
Alaskan yellow cedar, which exhibits a high level of natural decay resistance and weathers to a beautiful silver gray when left to weather unfinished, was used for the exterior columns, grills and floor decking. Douglas fir timber and decking was used for all arcade

and interior structure protected from direct weather exposure. Most large timbers came from salvaged material. Douglas fir exhibits a warm honey color found desirable for the interior mood and aesthetics of the Hall. The selection of salvaged stock allowed the use of large cross section timbers which arrived at the site dry and should remain dimensionally stable through the building's life. This is particularly important for the balcony fascia beams which, because of their lengths and visibility, need to remain level and straight. Vertical grain Douglas fir, which was installed with only an oil finish to reduce maintenance requirements and allow the

patina of use and wear to express itself in the wood's natural fine grain pattern and color, was used for all millwork except the interior grillage and all flooring except the stage.

Summer Venue Desired

The vertical grain structure helps prevent coupling or warping within the Hall. Plantation teak was used for all the interior grillage and auditorium



seating. Not only does the teak provide superior wear resistance required for seating, but its color and feel help to connote garden furnishings in keeping with Tanglewood's desirability as a summer venue. Further, the teak color is sympathetic to the adjoining fir trim.

The balcony fascia and interior decorative columns are very intricate parts of the project and incorporate the finest and most precise detailing. The Woodworks' project manager David Whitney noted two aspects in particular that were very challenging: the stage surround and the balcony railing. "The stage surround involved wood and fabric panels, all removable, which

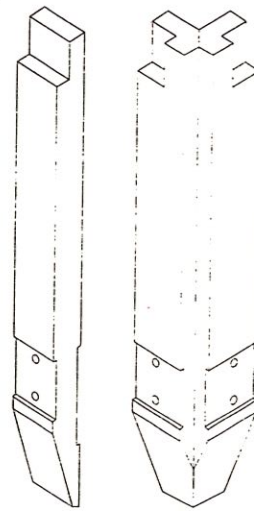
served to hide speakers and provide a backdrop for the stage area," he said. "They had to be engineered with hidden doors and be compatible with the various configurations of the riser."

Whitney noted the balcony railing was "engineered to expand and contract with the range of temperature and humidity which characterize this building with minimal climate controls."

Wood Wonderment

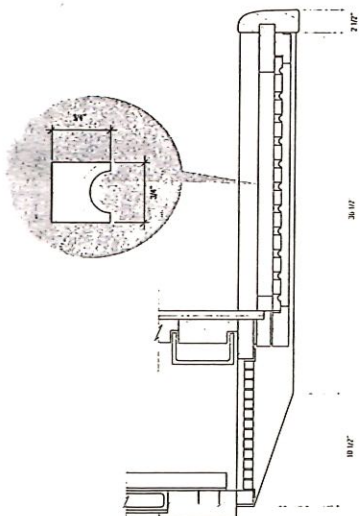
Architect William Rawn of William Rawn Associates, Architects, Inc., noted, "The material and the craftsmanship with which it has been handled has clearly defined the character of the

A view of balcony seating shows the columns and fascia.

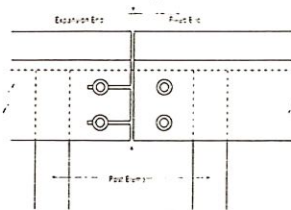


POST DETAIL

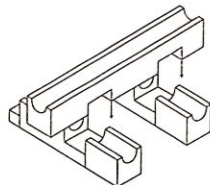
CORNER POST DETAIL



SECTION AT HVAC PLENUM

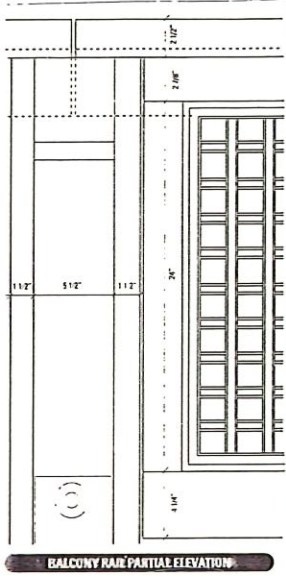


RAIL CONNECTION

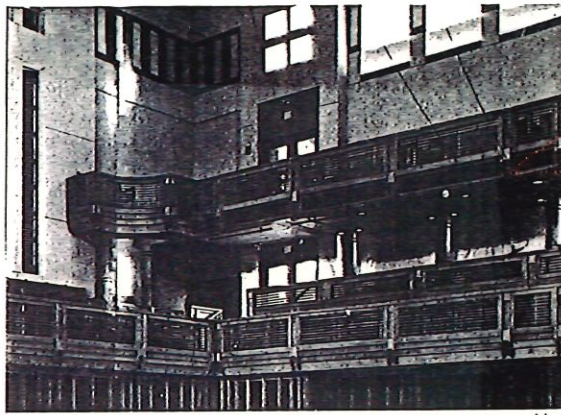


TYPICAL SLAT CONSTRUCTION

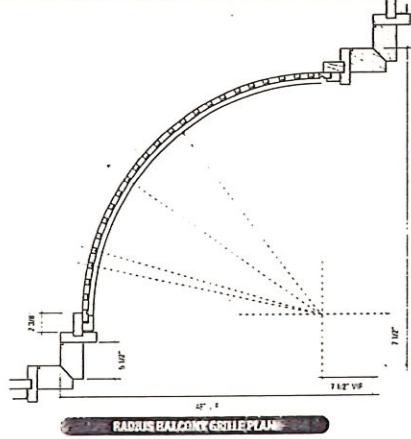
Hall. No matter where we have wandered through the Berkshires this summer, we have overheard conversations about the pleasures of the sights and sounds of Ozawa Hall. However, it never fails that the primary topic is the wonderment, warmth, and beauty that the timber and wood craftsmanship conveys. It is clear that the combination of such high levels of both musical and material craft has touched the hearts of thousands of people this summer and should continue to do so for many years to come." He cited project manager Dave Whitney, "whose genius at detailing resonates throughout the entire project." ■ (Art continues) ■



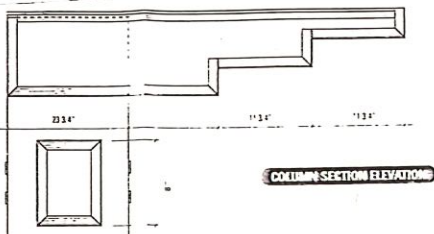
BALCONY RAIL PARTIAL ELEVATION



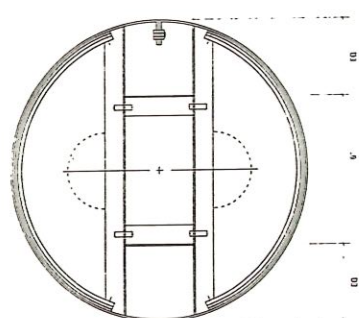
From the floor of the hall a radiused balcony railing can be seen, along with the clerestories.



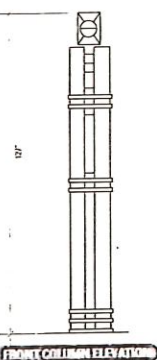
RADIUS BALCONY RAIL PROFILE PLAN



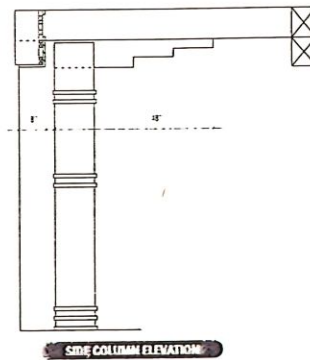
COLUMN SECTION ELEVATION



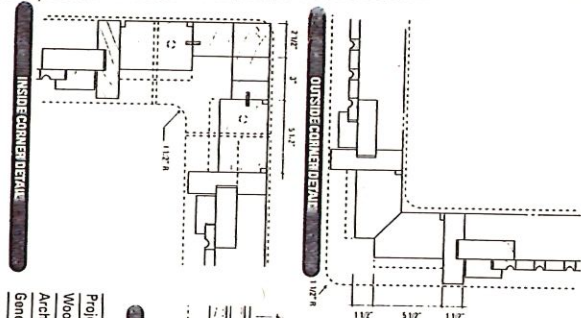
COLUMN SECTION PLAN



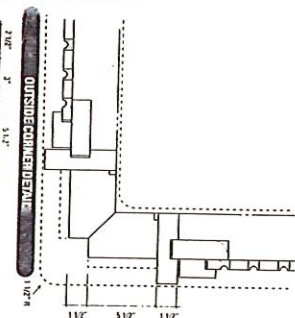
FRONT COLUMN ELEVATION



SIDE COLUMN ELEVATION

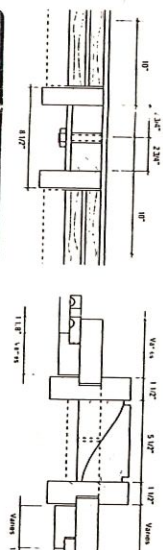


INSIDE CORNER DETAIL



OUTSIDE CORNER DETAIL

PROJECT TEAM
 Project Owner: Boston Symphony Orchestra
 Woodworker: The Woodworks Architectural Millwork
 Architect/Design Firm: William Rayn Associates Architects, Inc.
 General Contractor: Suffolk Construction Corporation



POST AND RAIL DETAIL



POST AND RAIL DETAIL

In a project such as this, woodwork had to work with other elements of the design to produce a comfortable, durable atmosphere with outstanding sound characteristics. Such items as speakers hidden behind wood and fabric grilles, access openings that were required to be soundproof when closed, and variable climate conditions requiring engineering to allow wood in certain areas to expand and contract with changes in temperature and humidity all required sophistication and close coordination between the woodworker and others involved in the building process. As architect William Rawn said, "From our initial meetings in the selection process through to the review of punch list items, (the woodworker) shared generously a knowledge which has significantly influenced and helped to refine the design."

