



MARSHALL DAY
Acoustics 

COMPANY PROFILE
PERFORMING ARTS

WHO WE ARE

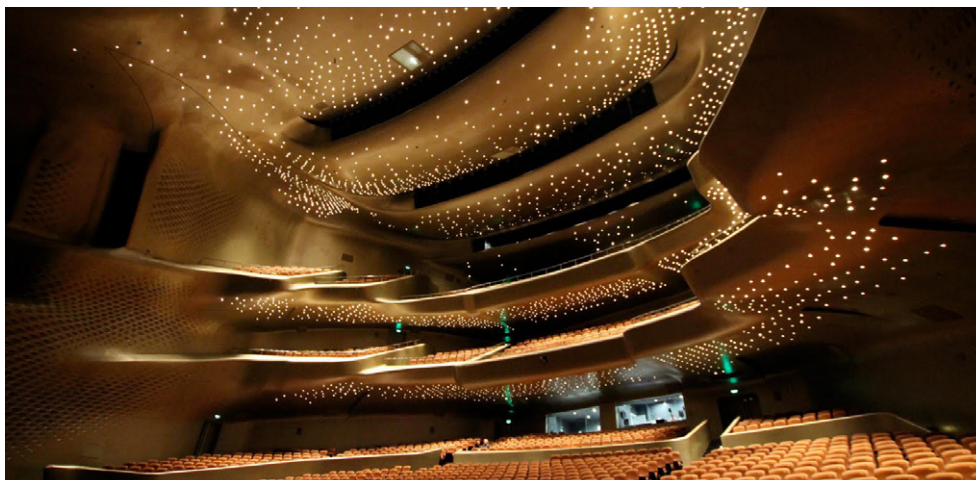
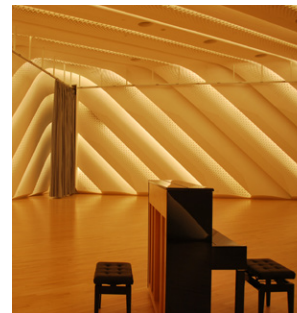
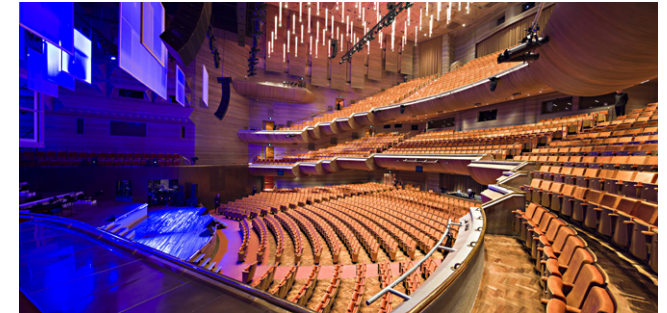
Marshall Day Acoustics is one of the world's leading firms of acoustic consultants, providing the highest standard of architectural and environmental acoustic consulting to our clients.

For over 30 years, we have been providing innovative acoustic designs on major projects in over 15 countries and employ over 85 professional staff in offices in Australia, New Zealand, China, Hong Kong, and France.

As one of the largest acoustic engineering firms worldwide, we are able to provide our clients with the greatest range and depth of experience and expertise available.

Our strength in acoustic design comes from the diversity of our team members who have been drawn from engineering, architectural, musical and academic backgrounds, with one common focus; to provide innovative acoustic designs of the highest standard.

From concert halls to wind farms and everything in between, we have experts in every field of acoustics who have the specialist knowledge required to deliver quality project outcomes.



"I regard the acoustic designs of Marshall Day Acoustics to be amongst the finest and probably the most innovative in the world"

Dr Anders Gade, Associate Professor Technical University of Denmark

A COLLABORATIVE APPROACH

We have a collaborative approach to design and work as part of an integrated team with the client, architect and other consultants. We do not specify acoustic performance that “must” be achieved but instead we work with the project team to develop acoustic criteria and treatment that meets the desired project outcomes, whatever they may be. Recognising commercial realities and achieving an appropriate balance between quality and cost objectives is something we take very seriously.

SIR HAROLD MARSHALL KNZM

Sir Harold Marshall is an architect, engineer and physicist, internationally recognised for his contribution to concert hall design. He has over 45 years of experience in the acoustical design of auditoriums and concert halls.

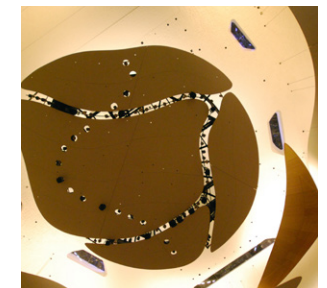
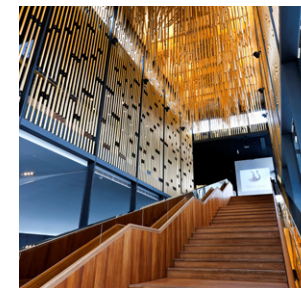
Sir Harold is renowned as one of the world’s most creative and innovative concert hall designers. His ground-breaking studies into the importance of room cross-sections in concert halls in the late 1960s have had a profound effect upon modern day concert hall design.

In 1994, Sir Harold was elected a Fellow of the Royal Society of New Zealand. He also holds Fellowships in the Acoustical Society of America, the New Zealand Institute of Architects and the Royal Australian Institute of Architects. In 2009, he was made a Knight Companion of The New Zealand Order of Merit for services to acoustical science, KNZM.

Today, Sir Harold is Group Consultant of Marshall Day Acoustics, leading the conceptual design of concert halls and similar commissions, as required by any of the practice offices. This is a role for which his architectural and musical skills have uniquely equipped him to communicate with architects and their clients.

“Marshall Day Acoustics brought imagination and resourcefulness to the task... Their work has set a new standard.”

Donald L. Bates, Project Director,
Federation Square, Melbourne –
Lab Architecture Studio



TECHNICAL AND DESIGN CAPABILITIES

Marshall Day Acoustics is at the cutting edge of development in the acoustic industry. We are committed to being at the forefront of research and development in our field and have employed significant time, energy and resources into ongoing development of our in-house and commercially available tools across a range of sectors including concert halls, theatre design, building acoustics, environmental noise modelling, intelligent noise loggers, underwater acoustics and more.

We provide a unique combination of design skills, research knowledge and predictive techniques to ensure the client's requirements are achieved.

Our range of acoustic design tools including the facility to carry out computer modelling and also scale model testing on physical models as small as 1:50.

"MDA has developed a unique collaborative process involving 3-dimensional technologies to deliver proficient, yet original design accomplishments. The internationally recognised success in the acoustic designs of the Guangzhou Opera House is a reflection of this testament."

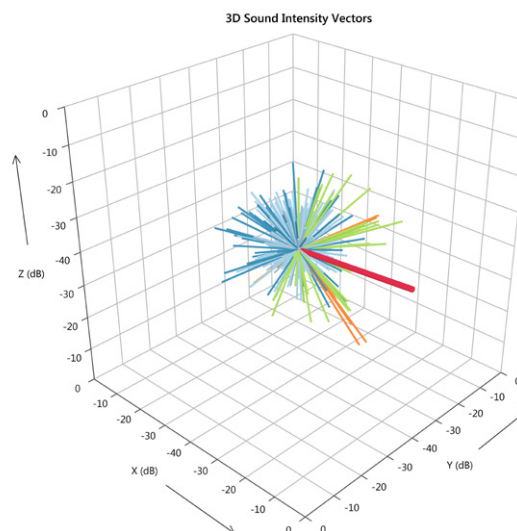
Woody K.T. Yao, Associate Director, Zaha Hadid Architects

This allows the accurate prediction of the objective acoustic properties and simulation of subjective qualities before they are constructed.

We are a world leader in the development of commercially available sound insulation predictive tools for consultants and engineers. Our proprietary software has sold more than 1,900 licences in 22 countries.

All of our offices are linked via a company intranet which indexes the collective experience of our consultants, providing access to solutions developed over many years of consulting projects.

We are committed to improving our delivery of quality and to enhancing our reputation as suppliers of quality acoustic consulting services in all of our markets.

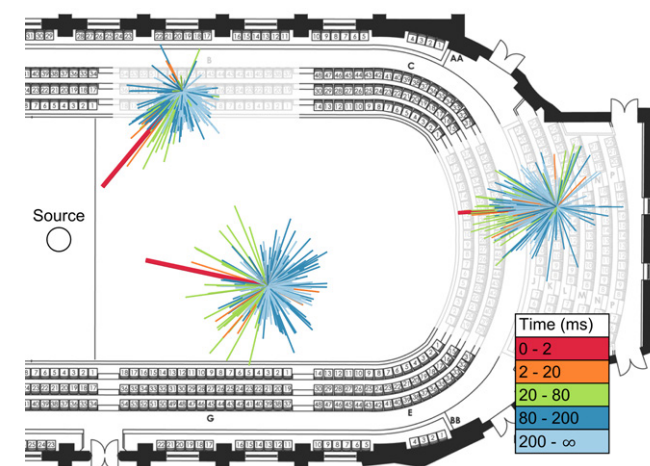


QUALITY ASSURANCE

Marshall Day Acoustics is certified in accordance with ISO 9001:2015.

The certifying body is SAI Global and the certificate number is QEC 23174.

Additional information about the system can be provided upon request.



CONSULTANCY SERVICES - WHAT WE DO

ARCHITECTURAL ACOUSTICS

Design or corrective work to make the acoustical environment effective and comfortable. Sound insulation, acoustic quality, speech privacy and the total acoustic design of projects such as music teaching facilities, offices, hotels, reception centres, broadcast facilities and apartments.

AUDITORIUM ACOUSTICS

Complete acoustic consultancy for all communication and performing arts spaces, including theatres, churches, conference rooms, multi-purpose halls and concert halls. Design techniques include state-of-the-art computer and scale modelling.

ELECTRO-ACOUSTIC SYSTEMS

Specialist consulting services for the design and commissioning of sound reinforcement and communication systems for performing arts applications, churches and convention facilities.

ENVIRONMENTAL NOISE AND VIBRATION

Assessment of noise and vibration impact of development proposals, including new roads, railways, air transportation developments and industrial projects. Site noise and vibration surveys, sound and vibration propagation predictions. Recommendations for the enforcement of environmental standards. Presentation of expert evidence for prosecutions or planning hearings. Assistance with development of noise and vibration control policy.

MECHANICAL SERVICES NOISE AND VIBRATION CONTROL

Design, specification, supervision and commissioning of noise and vibration control systems for mechanical plant. Control of all duct, pipe and structure-borne noise.

INDUSTRIAL NOISE CONTROL

Occupational noise surveys, noise abatement, factory planning, design of specialist silencers, screening and industrial enclosures.

Building vibration and structural dynamics estimation of vibration propagation factors in buildings and other structures.

Estimation of re-radiated structure-borne noise, recommendations for vibration control measures, and empirical, theoretical and numerical modelling.

SOFTWARE DEVELOPMENT

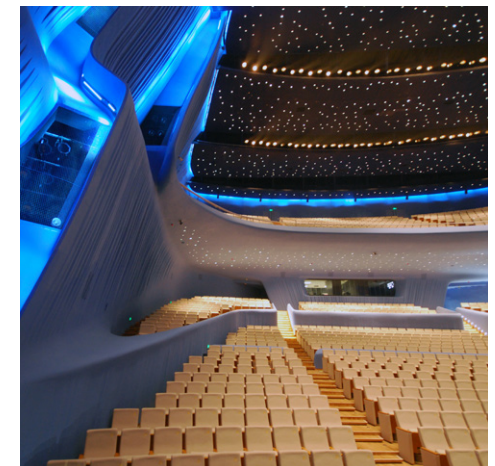
Development of acoustics and vibration software, including software for the estimation of sound insulation properties, sound absorption coefficients and environmental noise propagation. Developer of INSUL, Zorba, dBSea and IRIS software, and agent for SoundPLAN.

COURSES AND SEMINARS

Provision of courses and seminars in the areas of building acoustics, mechanical services noise control, sound system design, town planning acoustics and SoundPLAN training.

“Marshall Day Acoustics participated fully in the development of insightful, responsive and appropriate designs for the acoustic and vibration issues across the entire project”

Donald L. Bates, Project Director, Federation Square, Melbourne – Lab Architecture Studio Denmark



ROOM ACOUSTICS - PERFORMING ARTS

The ideal acoustic environment in performing arts auditoria is the one in which both performers and audience participate in a shared experience; where the artistic expression is conveyed with warmth and intimacy.

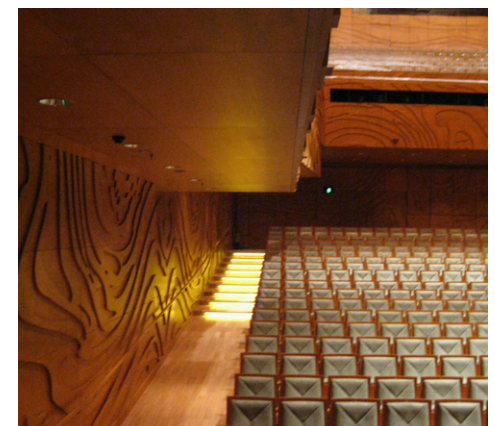
The most challenging and rewarding aspect of our role as acousticians is providing a balanced interface between architectural function and aesthetics whilst achieving the exacting acoustic requirements of symphony, recital, opera and theatre performance.

Since our foundation we have been at the forefront of innovative acoustic solutions for performance arts venues around the world. We pioneered the design concepts that result in envelopment and spatial impression for the audience, a concept which is now considered to be a property of the best concert halls around the world. Our ongoing research in room acoustics is borne out of our desire to provide a transcendent experience for performers and audience alike.

Use of the latest computer software and scale modelling techniques assist with the design process and provide auralisation of the room. This allows the project stakeholders to “hear” how the space will sound before a single brick has been laid.

“They provide a unique, flexible and creative response to the unique project needs.”

Woody Yao – Zaha Hadid Architects



FUNCTIONAL DESIGN BRIEF

A critical phase in the design process is the development of the Functional Design Brief.

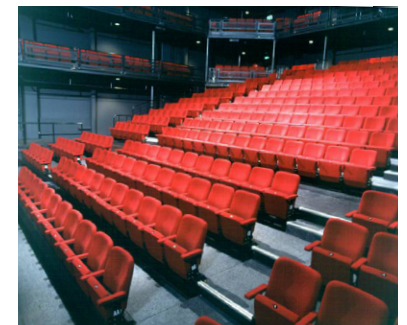
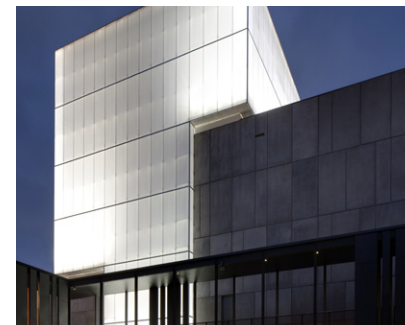
Marshall Day's theatre design team, Marshall Day Entertech, specialise in preparing Design Briefs, drawing on their expertise to create a definitive document that will guide and inform the architect and others in the design team to achieve the best outcome for the client and end-users.

A project is only as good the Design Brief that informs it. The projects we work on are complex buildings with highly specialised requirements; and getting these well resolved early in the project is critical to a successful outcome that realises the client's aspirations within an accepted budget.

A well-developed Design Brief articulates the requirements of the project without dictating architectural or aesthetic appearance and sets a standard where functionality and form are both satisfied.

The Design Brief benefits from our experience in designing many performance spaces and, importantly, our staff have real-world experience working in similar venues. You will work with a consultant who has tangible experience in design and operation of multiple performance spaces.

The Brief typically addresses all areas of a proposed facility from access and wayfinding, sight-lines, front-of-house facilities, to back-of-house requirements. It provides advice around room areas, spatial relationships, specialised power requirements, loading dock requirements and any other critical requirements to be incorporated into the building's design.



"At last someone's built a theatre and got it right."

Denis Walter, performer, to his audience at The Drum Theatre, Dandenong

SIGHTLINES

In 2018 we launched our new Sightlines program. The program has the potential to revolutionise the way venue sightlines are analysed.

It enables sightlines to be objectively assessed for the venue as a whole. It takes into account the view from both eyes and allows for head and body movement to simulate how patrons naturally adjust body position to accommodate their environment.

The Sightline program can be customised depending upon the type of performance and the seating configuration. There are standard defaults for dance, drama, opera and orchestra which take into account distance to stage, height of the viewer above stage, head evaluation, angle of view, rotation of head, and vertical inclination. The program can also be used to assess the view to screens and surtitles.

The program provides the design team with an analysis of how the sightline from each individual seat is obscured by physical barriers such as handrails, balustrades and by other patrons.

It highlights the zones that require further improvements in a clear and visual manner, and also indicates how many seats are affected.

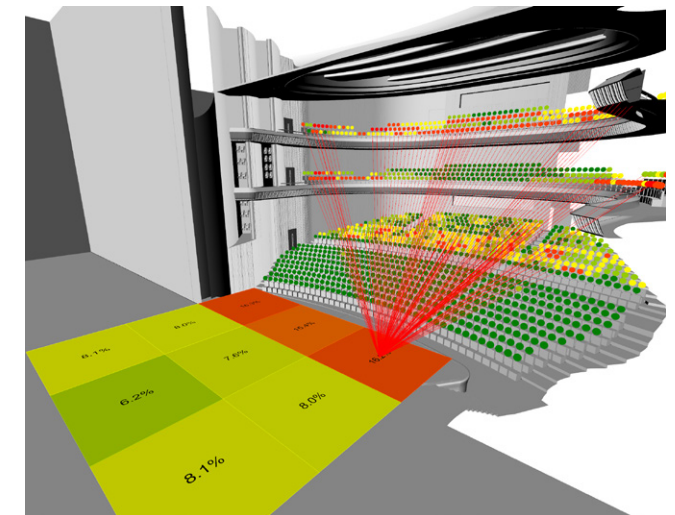
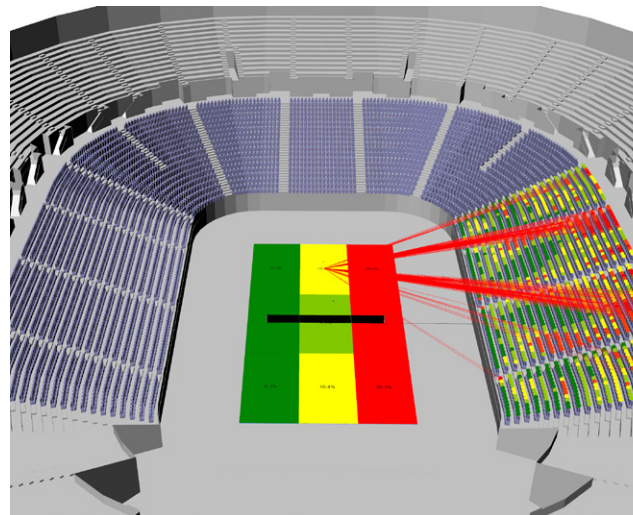
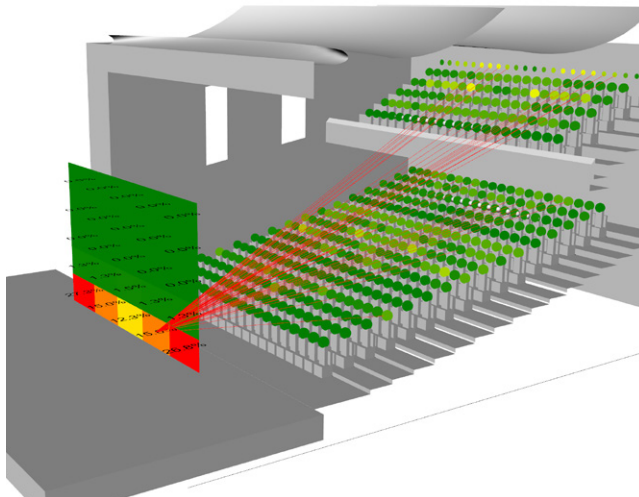
The final assessment is run with a routine which takes into account vision with two eyes and the adjustment in head position made by audience members to naturally improve their view.

The program not only assesses the sightline from each seat numerically, but also provides a detailed analysis of the overall 'visual health' of the venue by providing a percentage view matrix of the stage.

For the first time, the sightline analysis can be linked to a stage layout, a type of production, the stage depth and stage set. And all this is quantified in terms of percentage of seats in the house with compromised or no sightlines.

The Sightline system is ideally suited to:

- Concert halls & theatres
- Sports venues and stadiums
- Convention centres and cinemas



BUILDING ACOUSTICS

The design of buildings encompasses many fields of acoustics, which must be designed and co-ordinated to comply with a myriad of regulations and to accomplish the client's needs.

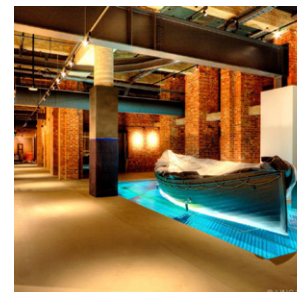
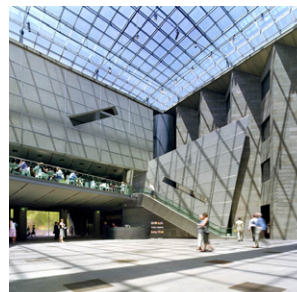
Factors such as controlling sound and vibration transmission between rooms, reverberation control within spaces, control of intrusive noise from external sources, HVAC and services noise and compliance with relevant boundary noise criteria may be necessary considerations.

Marshall Day Acoustics specialises in all aspects of acoustic prediction, development, assessment and mitigation advice. Since 1981 we have become the largest acoustic consultancy firm in Australasia, with project experience around the globe.

Our building acoustics services include:

- Acoustic design and assessment for healthcare facilities, stadia, apartments, concert halls, theatres, offices, art galleries, museums, libraries, recording studios, swimming pools, education facilities, mechanical plants airport terminals, factories, mixed-use developments, churches and many other building types
- Expert monitoring and measurement of noise and vibration
- Acoustic assessment of building elements (e.g. Building Code Compliance testing, Reverberation Time, etc.)
- Detailed acoustic analysis using proprietary modelling software such as IRIS, dBSea, Insul, Odeon, EASE and Zorba
- Assessment and specification of noise control measures

- Research and assistance with preparation for of policy government and private sector
- Acoustically designed office fitouts, including speech privacy system design for open plan offices
- Presentation of evidence as Expert Witness



"We have no hesitation in recommending Marshall Day Acoustics for their services in both acoustic and vibration consulting"

David Waldren,
GROCON Constructors Pty Ltd

PROJECT EXPERIENCE - AUDITORIA

IAN POTTER SOUTHBANK CENTRE, MELBOURNE

Client: John Wardle Architects

Located in one of the finest arts precincts in the world, the Ian Potter Southbank Centre is the new home of the Melbourne Conservatorium of Music. It is the centrepiece of the University of Melbourne's Southbank campus, accommodating more than 1,000 music students.

Carefully designed by John Wardle Architects, this building celebrates the less formal activity of backstage. Accordingly, the working interior is also designed specifically to support the daily life of the conservatorium - robust, intellectual, informal and playful.

Marshall Day was responsible for the building acoustic design and theatre design. The acoustic design features the three large performance spaces which all share attributes such as adjustable performance lighting and professional recording with AC/ICT support capabilities.

Design features include:

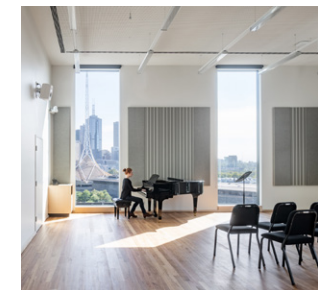
The Kenneth Myer Auditorium, which accommodates a 120-piece orchestra for rehearsals, with a 200-seat retractable seating bank for performances, recitals and guest lectures. It is a flat-floor venue for large ensembles, orchestral rehearsal, choral rehearsal, chorus with orchestra, chamber music recitals, guest lectures and public recitals.

The Music Workshop is the main performance and lecture space. It accommodates up to 40 musicians on stage, a choral balcony for 60, and the 14.5m long cantilever creates stepped and raked seating for 400. The balcony and wings can be used for master class sessions with visual connections. It is designed to feel intimate with a single performer and small audience or a full theatre.

The Prudence Myer Studio is a flexible flat-floor performance and rehearsal venue, accommodating up to 135 people. This space is for performance classes and workshops; ensemble classes and academic teaching, exams, recitals and small concerts.

"From the moment our staff and students starting performing in the rooms of our new Conservatorium building there was great excitement. Nothing could fill me with more pleasure than to hear our musicians perform in world-class, state-of-the-art facilities that encompass the most impressive acoustics I've ever experienced in a music building."

Professor Gary McPherson, Ormond Chair of Music and Director, Melbourne Conservatorium of Music, The University of Melbourne



SVERDLOVSK PHILHARMONIC CONCERT HALL, YEKATERINBURG, RUSSIA

Client: Zaha Hadid Architects

Marshall Day Acoustics is a core member of the team, led by Zaha Hadid Architects, that has won first prize in a major design competition for a new performance venue for the Ural Philharmonic Orchestra in Yekaterinburg, Russia.

The winning entry was selected from 47 proposals submitted to the Ministry of Construction and Infrastructure Development of the Sverdlovsk Region.

The design creates a performance hub with a new 1,600-seat concert hall and 400-seat chamber music hall, while also incorporating an existing 700 seat venue.

The new concert hall forms the heart of the building with a flowing vineyard style seating layout. There is seating for a choir of 100 and a large organ to support orchestral performances. Balcony overhangs have been minimised to allow access from all seats to the rich blended sound created in the ample room volume. Marshall Day worked with Zaha Hadid Architects to shape all the internal surfaces of the hall to guide the sound. The early lateral reflections generate the clarity and envelopment that will provide this Hall with world class acoustic support for performers and audiences.

“For musicians, this new hall is crucial. It will be a musical instrument that brings the sound to life.” – Dmitry Liss, Artistic Director and Principal Conductor of the Ural Philharmonic Orchestra, and member of the design competition jury.

The chamber music hall creates an intimate space and features a large transparent glass facade behind the stage to link the room to the Weiner Gardens beyond.

The performance venues are connected through a generous foyer and shared access to preparation and dressing rooms. A striking feature of the design is the flowing roof architecture, which unifies the building.

“Echoing the physical aspects of sound waves, the design of the new philharmonic concert hall is based on the properties of musical sound resonance creating wave vibrations in a continuous smooth surface,” - Zaha Hadid Architects.



ALEXANDER THEATRE JAZZ CLUB AND SOUND GALLERY, MONASH UNIVERSITY, MELBOURNE

Architect: Peter Elliott Architects

Budget: AUD \$48 m

Marshall Day Acoustics and Marshall Day Entertech have been successfully engaged to provide full acoustic and theatre design services for the Alexander Theatre Redevelopment Project, part of the Ian Potter Foundation Centre for the Performing Arts, which will create a world-class entertainment precinct in Melbourne's south-east.

The project will comprise:

- The redevelopment of the existing 1960's Alexander Theatre, which in its heyday had hosted performances by highly respected organisations such as the Melbourne Theatre Company and the Bell Shakespeare Company. Seating capacity will increase from 508 to 586 seats.
- A new 200 seat Jazz Club, which can function as a cafe during the day and a "fully catered" venue at night
- 130 seat Sound Gallery, which will be a versatile flat floor performance space able to be transformed to suit a variety of needs

Opened in June 2018 and representing the first major phase of the project, The Alexander Theatre Redevelopment is the first proscenium theatre in Australia to install a state of the art Meyer Sound Constellation 'active acoustic' system. The technology enables the space to transform within minutes to the different sound environments tailored to a wide range of events, from jazz, classical, chamber, contemporary, theatre and cinema. Alongside the active acoustics system, The Alexander Theatre is now served by 38 powered fly lines and a Serapid orchestra pit lift. The system uses approximately 140 loudspeakers and numerous microphones, and all of these needed to be incorporated in the building's architectural and technical fabric. In addition to creating various acoustic modes for the auditorium, the Active Acoustics system can also act as an acoustic shell over the stage, providing effective real-time acoustic feedback to the musicians.

The new centre will host everything from world-class performers to cultural groups and student ensembles.

The Alexander Theatre Redevelopment is the first proscenium theatre in Australia to install a state of the art Meyer Sound Constellation 'active acoustic' system



SHANXI THEATRE, CHINA

Client: Xi'an Qu Jiang Great Tang All Day Mall Cult

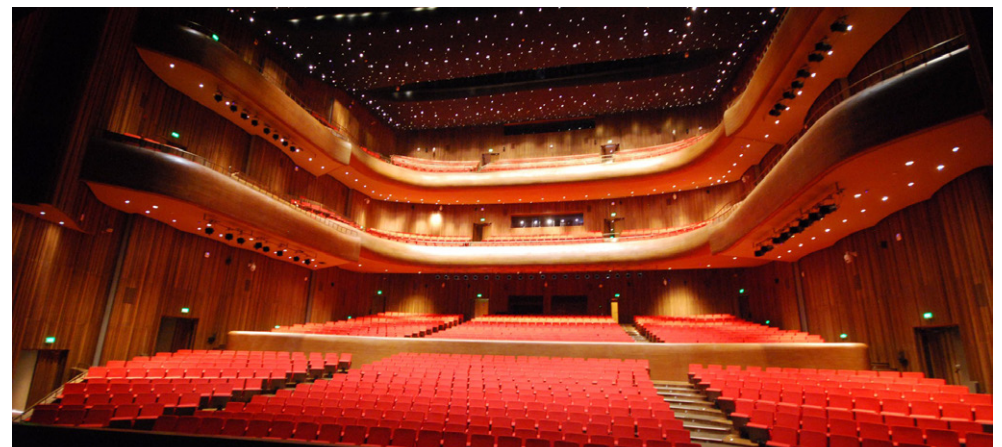
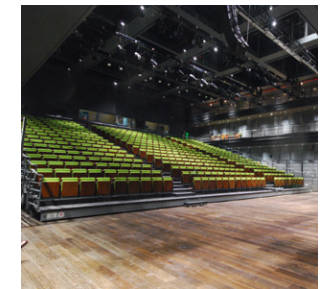
On 29th October, 2017 the drama of Puccini's Tosca resounded in the new Shanxi Grand Theatre. Situated across the road from the Xi'an Concert Hall, with acoustics also by the Marshall Day design team, the Theatre merges modern interiors with external references to the splendours of the Tang Dynasty.

Marshall Day designed the room acoustics of the performance spaces in addition to the sound insulation and mechanical services noise control for the project, working in close collaboration with the Beijing based architects.

The Grand Theatre seats an audience of 2,040 in two balcony levels and a split-level stalls area. Each seat feels intimately connected to the stage with a sound that provides an exceptional blend of fullness, envelopment and clarity. This quality is the result of early reflections from the wall and ceiling whose gently curved surfaces direct sound throughout the auditorium. The profiled walls were designed using algorithms to predict the diffusion of each surface then constructed using custom designed compressed bamboo panels.

A large open orchestra pit seats the musicians so that they all can clearly hear the ambience in the main auditorium. This provides excellent conditions for a balanced orchestral sound, and maintains the acoustic freshness that gives voice to the enormous range of textures required to support great Opera.

The multipurpose Small Theatre has retractable seating for an audience of 480. It provides a flexible performance venue for a wide range of events from music recitals to black box theatre. The striking side wall diffusion panels determine the acoustic ambience of the room and provide the acoustic intimacy for this space.



ORIENTAL MOVIE METROPOLIS GRAND THEATRE

Client: Wanda Group

The Oriental Movie Metropolis Grand Theatre in Qingdao is a major Chinese studio, combining film and television production which includes a grand theatre of 2,000 seats, a medium theatre for 1,000 spectators, a multifunctional space, and cinemas.

The complex, which will be the main venue of Qingdao International Film Festival, covers a floor area of 25,000 m². It has been described as the “Hollywood of the East”, and will be the largest movie production complex in the world, featuring some of the world’s largest and most technologically-advanced facilities.

Marshall Day Acoustics provided full acoustic design services from concept to completion.

The design of the Grand Theatre’s room acoustics faced two key challenges:

- Defining suitable reverberation time criteria for such an unusually large amplified hall, whilst complying in principle with the Dolby ATMOS standards
- Designing suitable absorptive treatments that integrate into the interior design which favours hard looking surfaces

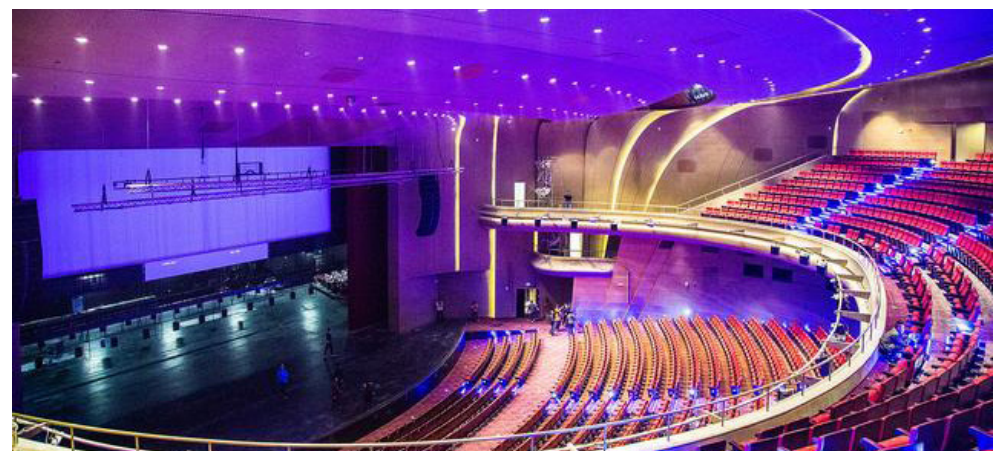
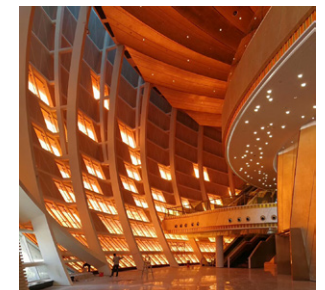
We were able to meet the above challenges through our highly accurate predictions of the acoustical performance of absorptive constructions, which were based on the calculation algorithms of our software Zorba.

The approach proved successful. The first commissioning measurements in the room demonstrated compliance with the design objectives. The measured reverberation time was below 1.0s at mid frequencies and below 1.2s at 125-250Hz. With a background noise level measured below NR25, no further interventions were required.

The acoustics of the Grand Theatre was completed and commissioned successfully. In late 2017, the theatre was evaluated by an expert panel formed by dozens of people and received very favourable feedback.

“It is not difficult to achieve a full score for one type of genre, but it is difficult to achieve full scores for every type of genres. If there is a college entrance contest among all the theatres, there is no doubt that the champion shall go to this theatre.”

- Dr YAN Xiang from Tsinghua University, member of the evaluation panel



PHILHARMONIE DE PARIS

Client: Jean Nouvel

World renowned French Architect Jean Nouvel's design for the long awaited Philharmonie de Paris is as innovative as it is beautiful. Constructed within the 50 hectare cultural park at La Villette in north-east Paris, the €390 million, 20,000 square metre complex features a concert hall, two medium sized rehearsal rooms, practice rooms, a library, foyer and café.

At its heart is the 2,400 seat concert hall which will be home to the Orchestre de Paris, and is designed to host a wide range of performances from the symphonic through to those requiring sound reinforcement.

The hall's ingenious design enables a large audience capacity while retaining a highly intimate atmosphere by wrapping the audience around the stage. Combining elements from two of the most popular styles of auditoriums – the classic 'shoebox' and the arena-like 'vineyard' – the resulting design is unconventional and acoustically advanced.

Suspended balconies that appear to float within the larger volume of the auditorium allow the sound to circulate completely around the audience, enabling late reverberation while providing a superior symphonic experience of being enveloped by sound.

Philharmonie de Paris' extensive acoustic requirements filled a 40 page design brief and included complex requirements such as 'high clarity with ample reverberation', two conventionally incompatible elements in auditory theory. Through computer-based acoustic modelling and auralisation, the innovative concept developed by Ateliers Jean Nouvel and Marshall Day Acoustics meets these design objectives and sets new standards in symphonic auditoriums.

'I'm very happy to report that this is a big success acoustically.'

Paavo Jarvi, Orchestre de Paris
Music Director, Philharmonie de Paris



JIANGSU GRAND THEATRE

Architect: ECADI

Completion Date: 2017

Jiangsu Grand Theatre is the largest performing arts centre project in China to open in the past 10 years, located at the new development district of Nanjing, China.

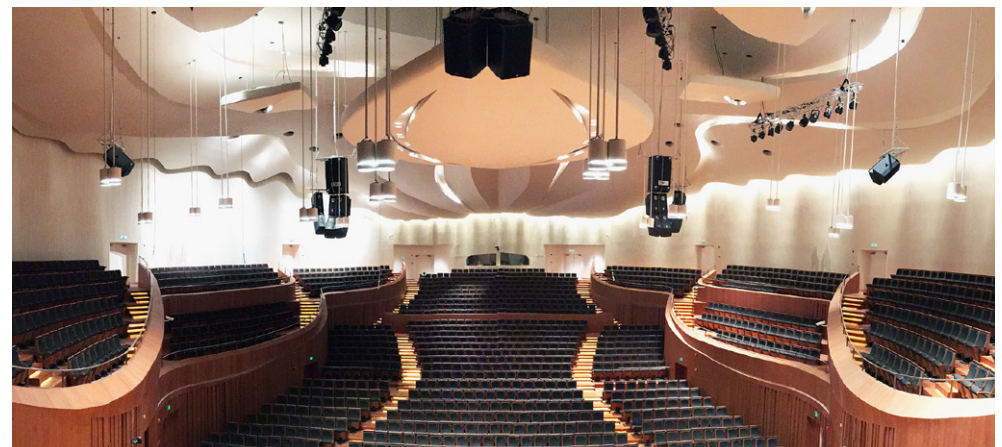
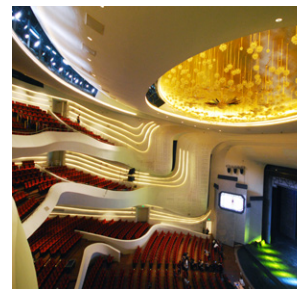
Jiangsu Grand Theatre is a government project, invested by the Jiangsu Provincial government. The architect for this project is the East China Architectural Design & Research Institute (ECADI), based in Shanghai.

Marshall Day Acoustics provided the full acoustic design and consulting services for:

- The 2,300 seat opera house
- The 1,500 concert hall
- The 1,000 drama theatre
- Associated spaces, including rehearsal rooms, practice rooms, and foyers etc.

During the whole design and construction phase Marshall Day Acoustics cooperated closely with the architects, interior designers, stage machinery designers, lighting engineers, sound system engineers, and site contractors to create the acoustic excellence of the performing and rehearsal spaces.

This project is one of the largest performing arts projects in China. We provided full acoustic design services for the opera house, concert hall and drama theatre.



ZHUHAI OPERA HOUSE

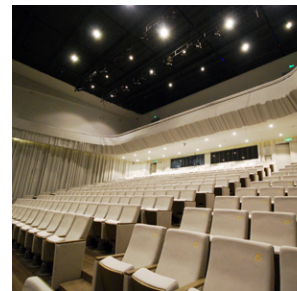
Budget: AUD \$35 m
Completion Date: 2017

Following an international design competition attracting 33 entries, the Zhuhai Opera House is being built on an island at Xiangzhou Bay in the South China Sea. Close to Macau and Hong Kong the area is one of China's premier tourist destinations and is known as the Chinese Riviera. The performance venues are housed within pairs of large shells to create a visual identity which is visible from afar.

The Opera House is fully equipped with staging and technical infrastructure to support performances of Opera, Musical Theatre, Ballet and Symphony Orchestra. The Small Theatre is suited to performances of spoken theatre and chamber music performances.

Marshall Day Acoustics is working with the Beijing based architects and German based Theatre Consultants to create a Performing Arts Centre that will attract performers of both traditional Chinese dramas and Western traditions. The Centre will be the largest performance venue in the region and is planned to show 100 performances in the Opera House and 80 performances a year in the Small Theatre.

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YIXING GRAND THEATRE, CHINA

Architect: ECADI
Completion: 2015

The Yixing Grand Theatre is part of a large new lakeside development incorporating a Library, Museum, and Youth Centre. The Grand Theatre building houses the 1,200 seat main auditorium, a 650 seat concert hall, backstage and rehearsal facilities, meeting rooms for a conference centre and several cinemas.

The main auditorium is suited to Western and Chinese Opera, Ballet and orchestral performances. Seating is in divided stalls areas on the ground floor and one balcony level.

The Concert Hall is designed for recitals, chamber ensembles and small orchestras. A single balcony wraps around the stage providing excellent communication between the musicians and audience.



GUANGZHOU OPERA HOUSE

Architect: Zaha Hadid

Budget: US \$120 m

Resembling two enormous pebbles washed onto the banks of the Pearl River, Guangzhou Opera House is the realisation of London-based Architect Zaha Hadid's startling vision. The 70,000 square metre cultural centre is the largest performing arts centre in South China and at a cost of more than US \$120 m, has taken over 5 years to be constructed.

The Opera complex houses spacious entrance lobbies, a Grand Theatre, a 400 seat multi-function hall suited to musical and theatrical performances, rehearsal rooms and associated backstage facilities.

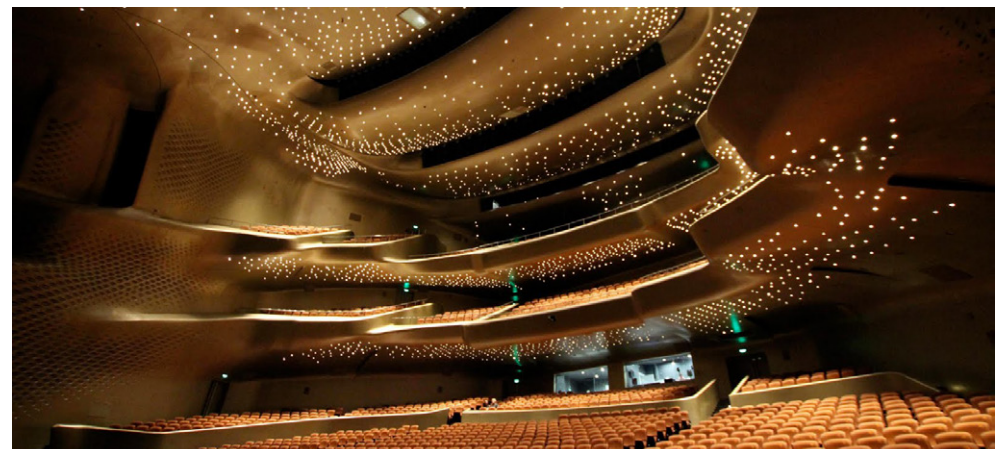
Located within the main building, the 1,800 seat Grand Theatre features an asymmetrical auditorium lined with moulded panels made of glass-fibre reinforced gypsum. Marshall Day Acoustics worked closely with the architect to deliver finely balanced room acoustics which involved a computer model acoustic study, as well as supervision of the construction and testing of a 1:20 scale model of the auditorium to verify the computer model predictions. The internal design of the rehearsal rooms was developed with the architect to incorporate acoustic treatments into clean, flowing and distinctive interiors.

Proprietary software developed by Marshall Day Acoustics was utilised to resolve acoustic issues caused by vibration transfer from an adjacent railway line, as well as to review the design of the building's mechanical services.



'I must say that the acoustic is fantastic...the balance felt just right'

Richard Margison in an interview with Opera Now after the opening night of Turandot at the Guangzhou Opera House.



HAMER HALL, MELBOURNE

Architect: ARM Architects

Budget: AUD \$136 m

Following a competitive tendering process Marshall Day Acoustics was appointed in partnership with Kirkegaard Associates to the renovation of Melbourne's Hamer Hall. Opening in 1981 and originally designed as a venue for symphonic performance, the venue's busy schedule now covers a wide range of performance types, requiring adaptable acoustic conditions and short change over times. At the the same time, it remains the performance home of the Melbourne Symphony Orchestra and is the venue of choice for touring ensembles including the Australian Chamber Orchestra. The renovation included improving access for visitors to the building and circulation within it, with new foyer spaces, restaurants and bars. Improvement to the acoustic conditions included reviewing sound insulation throughout the building, reduction of the auditorium's mechanical service noise levels, and installation of a new sound system and audience seats.

For musicians, the conditions on stage have been dramatically improved, with new stage surround walls and a new over stage reflector. The stage has been more effectively coupled to the auditorium with the removal of parts of the side balcony arms and rebuilt wall surfaces close to the stage. The stalls have been narrowed to increase envelopment in the lower audience areas. The sound quality in the circle seats is richer and is more even. The sound in the balcony is warmer with greater clarity particularly in the bass registers.

"New Hamer Hall restores clarity and vitality to the symphonic sound. New acoustic reveals colours that astonish"

Eamonn Kelly - The Australian

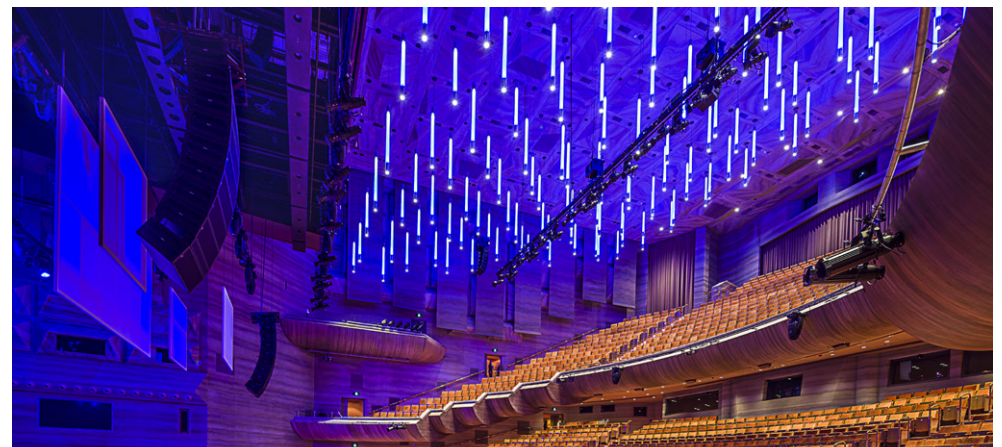
"From the very first moment that we introduced musicians back on to that stage all of us had very big smiles on our faces."

Judith Isherwood - Chief Executive - Arts Centre Melbourne



"In the Hamer Hall you can actually sing piano, proper piano, and it will resound through the whole Hall. It's amazing."

Bass-baritone Daniel Sumegi



STATE THEATRE CENTRE, WESTERN AUSTRALIA

Architect: Kerry Hill Architects

Budget: AUD \$100 m

Hailed as ‘an iconic landmark for the city’ of Perth, the State Theatre Centre in Northbridge is the distinctive new home to resident companies Perth Theatre Company and Black Swan State Theatre Company.

The facility comprises The Heath Ledger Theatre, a 575 seat proscenium arch theatre, with sprung timber floor, orchestra pit lift, and fly tower complete with 58-axis power flying system. The inviting gold-toned Tasmanian Blackwood-clad auditorium seats 405 patrons in the stalls, and 170 patrons in the circle, with excellent sightlines to stage throughout.

Studio Underground, a 234 seat flexible black-box studio theatre with flat floor and retractable seating, hosts music, theatre and dance performances of a more intimate nature. In addition to spacious foyers, bars and rehearsal rooms, an outdoor area dubbed The Courtyard has been created as a multipurpose open-air performance space.

Marshall Day Entertech worked with the architect and end users to plan all aspects of the performance spaces and designed a comprehensive technical equipment specification that would adequately equip the venues for a broad range of performance styles. Marshall Day Acoustics was responsible for the acoustic design, devising sound insulation solutions in all spaces, as well as ensuring high quality room acoustics in each venue.

Designed by award-winning Kerry Hill Architects, the design delivers an impressive building that not only provides functional and inspiring venues for performers and their audiences, but has also become a defining architectural attraction for Perth.

The State Theatre Centre was awarded The Jeffrey Howlett Award for Public Architecture; The Julius Elischer Award for Interior Architecture; and a commendation in the Mondoluce Lighting Award category at the Australian Institute of Architects’ 2011 WA Architecture Awards.

The multi-award winning venue has become a defining architectural attraction for Perth



BEIJING TELEVISION THEATRE

Architect: Nikken Sekki Ltd Japan

Budget: Y \$800 m

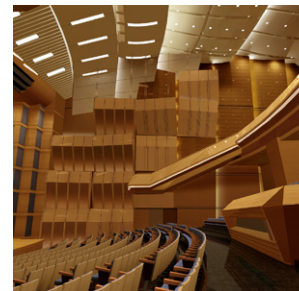
Located in the heart of the Beijing central business district, Beijing Television Center is a sophisticated television broadcast headquarters. As part of a redevelopment prior to the 2008 Beijing Olympic games, the broadcast center's facilities were expanded to include a 1,400 seat theatre designed by Nikken Sekkei Architects of Japan, in conjunction with the Department of Radio, Film and TV Design (DRFT) and Beijing Television.

The theatre is a conventional show theatre incorporating audience seating on two levels and a cruciform back-of-house area equipped with a revolving stage. While operating principally as a theatre for live performance broadcasts, the acoustic brief required versatility to enable use of the venue for occasional symphonic concerts and recitals.

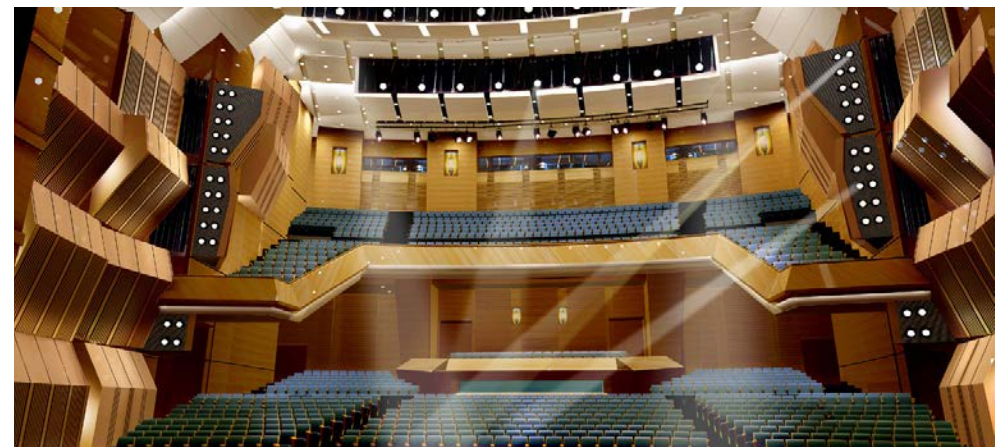
Marshall Day Acoustics provided acoustic design solutions and addressed difficult architectural features within the venue, notably the acoustic characteristics introduced due to the cruciform back-of-house volume being significantly greater than the auditorium. The inclusion of an orchestral shell and VIP seating added to the complexity of the acoustic design for shows, live theatre and concert performances.

The theatre can operate in two modes with variable acoustics, which combined with optimum placement of lateral reflectors, provides a high quality acoustic environment for a range of performance styles.

Beijing Television Center Theatre is one of the first theatres to be designed with western architects and acoustic designers and represents a leap in Chinese interior design with its glass enclosed outer shell providing a stunning entrance to the television headquarters.



The acoustic brief required versatility to enable use of the venue for occasional symphonic concerts and recitals.



XI'AN CONCERT HALL: GREAT TANG ALL DAY MALL CULTURAL SQUARE

Architect: DDB International LTD. Shanghai

Budget: \$100 million

Completion Date: 2009

Xi'an, the capital city of Shaanxi Province, has been one of China's most important capital cities for 13 dynasties. With a history going back more than 3,100 years, Xi'an is now reasserting its position as an educational, industrial and cultural centre.

Xi'an Concert Hall is the performance focus of a large modern Tang-style development, the Great Tang All Day Mall Cultural Square, close to the medieval city walls. The traditional design of the concert hall's exterior conceals a modern auditorium designed to offer symphony orchestras a world-class performance venue.

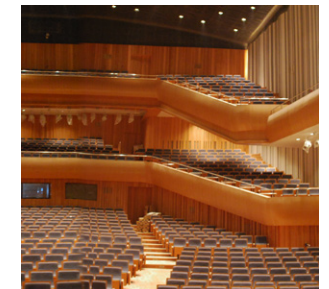
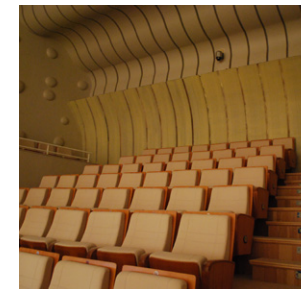
With seating for 1,250 patrons, the classic shoe-box style concert hall creates an intimate experience for orchestral concerts and chamber music recitals, and features a 4-manual, 60-stop pipe organ made by German master organ-builder, Orgelbau Klais.

Marshall Day Acoustics undertook acoustic computer modelling utilising Odeon analysis software in order to predict the absorption and scattering properties of the room. The resulting interior design for the auditorium developed by Marshall Day Acoustics cleverly integrates acoustical function within the hall's architectural form.

A high degree of diffusive surfaces and reflective elements positioned around the stage platform ensure superior clarity and ensemble conditions, resulting in excellent sound quality throughout the auditorium.

Marshall Day Acoustics also undertook an acoustic design review of smaller performance spaces within the facility.

The interior design for the auditorium cleverly integrates acoustical function within the hall's architectural form.



Q THEATRE, AUCKLAND

Client: Cheshire Architects

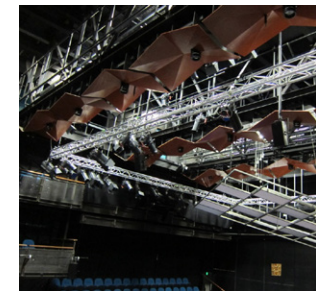
Q Theatre is a 350-450 seat flexible venue in the centre of Auckland, designed by Cheshire Architects. The business case for the venue was first developed in 1998 by the New Theatre Initiative, a passionate group of performing arts practitioners, with the venue finally opening in 2011.

Marshall Day Acoustics provided full acoustic consulting services, including room acoustic design, sound insulation and noise control for building services.

Facilities include:

- Rangatira: a 350-450 seat experimental theatre, with flexible stage and audience arrangements
- The Loft: a small studio theatre performance space
- A rehearsal space
- A foyer bar and café
- Associated back-of house and administration facilities

Q Theatre is beside the Auckland Town Hall with the auditorium directly adjacent to the Town Hall Organ Loft and the Studio Theatre adjacent to the Concert Chamber. The close proximity of these performance spaces to the Town Hall created particular challenges for the sound insulation design, which has proved to be highly successful. An organ recital in the Town Hall is not audible within Q Theatre.



CROSS-DISTRICT COMMUNITY CULTURAL CENTRE, KWUN TONG, HONG KONG

Architect: Rocco Design Architects Ltd

Client: Hong Kong Architectural Services Department

The project is a cultural and performance complex building with a CFA of 48,600 m² to serve as a hub for theatrical, dance performance & community events across 5 different city districts, namely Kwun Tong, Wong Tai Sin, Kowloon City, Sai Kung and future Kai Tak area.

The project includes two well equipped main stages for the 1,200 seat and 600 seat theatres that are surrounded by rehearsal rooms and studios. The front of house will include all the facilities required to make the CDCCC building a community hub.

The main theatre is a proscenium theatre with main stage and associated side and rear stages to allow the following event types: Chinese opera, Gamelan and Chinese orchestra, Amplified drama, Musical theatre, contemporary acoustic and amplified music, conferences, school and college events and education events. A very wide range of events that calls for careful acoustic considerations. An orchestra shell is provided to enclose the fly tower for orchestral performances.

The smaller theatre has an audience capacity of approximately 600 seats and a thrust stage configuration. It will be used for the following event types: Drama, Contemporary dance, Chinese Opera, Dance, Musical Theatre and Contemporary music. Our brief includes the specialist room acoustic design from concept to commissioning and handover.



*Full acoustic design
of 1,200 seat theatre
and 600 seat thrust
stage theatre to serve
as a cultural hub
community events
across 5 different
city districts*



FEDERATION SQUARE, MELBOURNE

Architect: LAB Bates Smart

Budget: AUD \$450 m

Completion Date: 2004

Federation Square is a bold collection of architecturally arresting and individual buildings located at the primary entry to Melbourne's central business district, overlooking the picturesque Yarra River. A combination of civic space and cultural precinct, Federation Square is home to the SBS studios, Australian Centre of the Moving Image, the Ian Potter Centre of National Gallery of Victoria shops, cafés and restaurants.

During construction of Federation Square, Marshall Day Acoustics was presented with the challenge of turning the southern atrium built of glass, steel and zinc into a performance space suitable for classical music, small to medium-scale theatre, comedy and cabaret performances, corporate launches, lectures and live broadcasts.

Working in close consultation with the architects, Marshall Day Acoustics used acoustic modelling techniques to shape and angle the glass walls to provide sound reflection sequences that would create a suitable space for classical music, and would complement the installed sound reinforcement system for other uses. Using auralisation techniques in a three-dimensional computer model, Marshall Day Acoustics was able to demonstrate the effect of design changes to the architect, client and potential users.

The resulting venue, BMW Edge, is a versatile and dramatic performance space with inspiring views of the Yarra River from every seat through walls made entirely of glass. The room's natural sound is warm and intimate and is ideally suited to the performance of all forms of chamber and orchestral music.

"BMW Edge is a venue that combines architectural splendour with fine acoustics"

Jeffrey Crellin Artistic Director of the Australia Pro Arte"



CONCOURSE, SYDNEY

Architect: Francis-Jones Morehen Thorpe
Budget: AUD \$115 m

The Concourse represents one of the most comprehensive cultural infrastructure projects undertaken by an Australian local government authority. The \$115 m civic facility located in Sydney's North Shore features a performing arts centre, outdoor amphitheatre, library, shops, cafés and restaurants, all set within a large open space development. Willoughby City Council's aspiration for the performing arts centre is to create a home for world-class performances and local school productions alike.

Appointed as acoustic consultant to the project, Marshall Day Acoustics provided innovative solutions for auditorium acoustics and building noise control for the various venues within the performing arts centre and the greater development.

The Concourse's 1,000 seat concert hall is of the traditional high-ceilinged European design, creating an intimate atmosphere for patrons while being ideally suited to a wide range of musical and performance styles. The two-tiered 500 seat proscenium arch theatre is equipped with a fly-tower and orchestra pit making it a highly versatile venue.

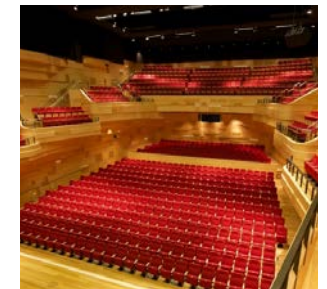
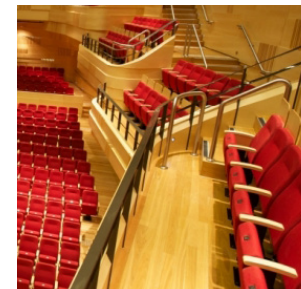
Marshall Day Acoustics designed and delivered excellent acoustic environments in both the concert hall and theatre for a diverse array of uses, ranging from orchestras to school rock bands, dramatic performances to lectures. Environmental noise issues were addressed through the isolation of mechanical plant noise and the insulation of the auditoriums against external traffic noise.

Acoustic solutions were also provided for a multipurpose studio space as well as a banqueting hall, exhibition space, rehearsal space, greenrooms and meeting rooms.

"It has the most beautiful sound and there is a roundness and richness to it, resulting in a great warmth and gentleness... It is of a quality that any artist would be pleased to perform there." Yvonne Kenny, London based Opera Singer

*Winner of the NSW
Architecture Award for
Public Architecture 2012*

*"It has the most
beautiful sound and
there is a roundness and
richness to it"*



ZENGCHENG GRAND THEATRE

Architect: Architecture Design & Research Institute South China University of Technology

The Zengcheng Grand Theatre project, located one hour North-East of Guangzhou, is one of the new generation of performing arts centres in Mainland China. Designed in a second tier city, the performing art centre is built at human scale.

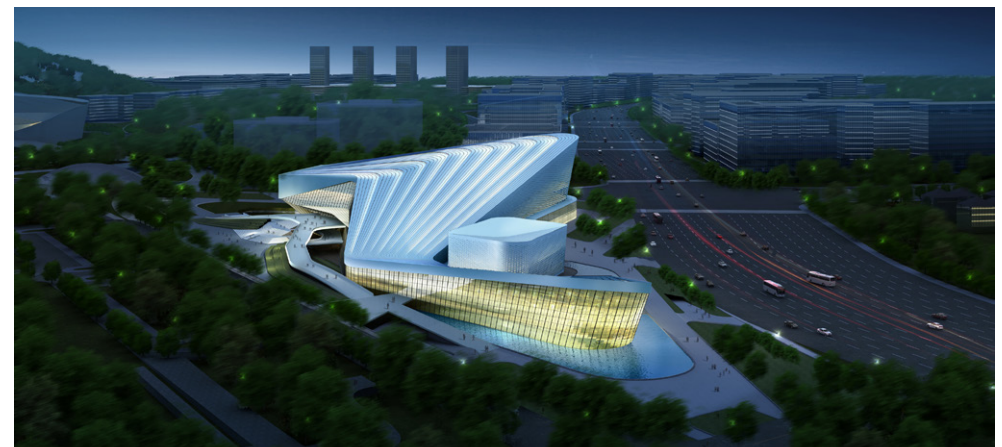
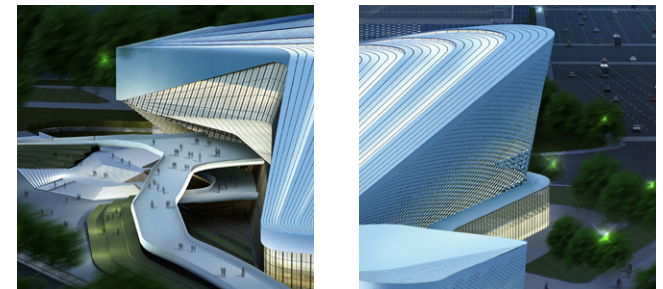
The project includes a 1,500 seat grand theatre and a 600 seat multipurpose and flexible theatre. Additional rehearsal rooms and other facilities will allow the large visiting orchestras and theatre companies to feel at home comfortably. They will also provide a very strong support for the local art community.

Located on the waterfront, the project aims at demonstrating that one does not need to live in the big centres to enjoy world class acoustics and smart planning.

Our brief includes:

- Room acoustic design of course
- Sound insulation
- Noise & vibration control
- Theatre planning review

*Full acoustic design of
1,500 seat grand theatre
and 600 seat blackbox
theatre*



TIANJIN CBD II O-SHOW THEATRES

Architect: ECADI Shanghai and P&T Hong Kong

The Tianjin project, located at the heart of the new CBD metropolitan district of Tianjin is developed by Goldin Property Holdings Ltd.

The project includes a 1,600 seat concert hall and a 500 seat multipurpose and flexible theatre in the basement. Designed as a touring venue, the concert hall will provide excellence in acoustics for the most prestigious touring orchestras and support the art delivery to the tens of thousands new residents.

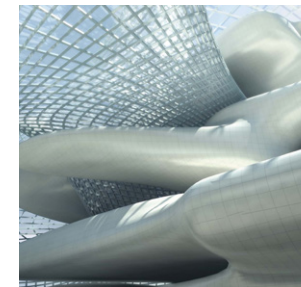
Designed within a very tight gross floor area limit, the concert hall appears as a sky-hooked shell within the entry foyer. Nevertheless, the Concert Hall stage will provide full flexibility of a semi-circular riser system, yet able to provide a flat stage floor when required.

With complex outside broadcast facility, the new Tianjin Concert Hall will soon become one of the highlights of the new development.

Our brief includes:

- Room acoustic design of course
- Sound insulation
- Noise & vibration control
- Theatre planning
- Theatre design

We are proud to partner with dUCKS Sceno for the theatre planning and design.



Full acoustic and theatre design of 1,600 seat concert hall and 500 seat flexible multipurpose theatre



CHANGSHA MEIXIHU INTERNATIONAL CULTURAL CENTRE

Architect: Zaha Hadid Architects

The Changsha project is a very large cultural centre including the Grand Auditorium, arts galleries, museum, libraries and educational facilities.

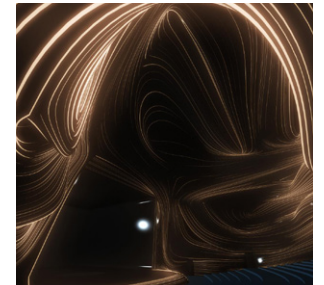
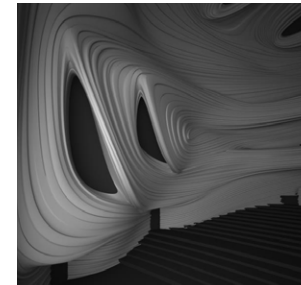
Designed by Zaha Hadid Architects, the project includes a complex design for the Grand Auditorium that required state-of-the-art parametric modelling for both acoustics and architecture.

Combining our resources in both discipline, a parametric approach has been developed on Rhino, Grasshopper and Maya to develop the complex geometry for the auditorium while optimising the acoustics, in particular the Clarity.

Although the seating plan is symmetrical, the geometry of the room envelope is not. Each portion, area and section of the room has been designed to merge the architectural and acoustic concepts. The input and requirements from the theatre consultant were also integrated into the design algorithm to ensure real-estate on the side walls and ceiling could be dedicated to lighting while not required for acoustics.

This is a prime example where collaborative design was successfully conducted without conflicts into a well coordinated design.

Complex acoustic design for the 1800-seat Grand Auditorium that required state-of-the-art parametric modelling for both acoustics and architecture



RECITAL HALL, QASR AL ALAM GUEST COMPLEX, MUSCAT

Architect: Project Office, Diwan of Royal Court

One of Muscat's most notable landmarks is the waterfront palace of the Sultan of Oman, Sultan Qaboos Bin Said Al Said. A recent major building project resulted in the construction of a guest complex and private recital hall for the royal court, close to the Qasr Al Alam Royal Palace. After undergoing a competitive tender process, Marshall Day Acoustics was selected from a shortlist of leading international acoustic experts, as the successful acoustic consultant for the recital hall. The brief was to create a room with excellent acoustics for a range of performances including organ recital, western orchestra, eastern orchestra, choir, theatre and poetry recitals. The existing royal auditorium at Bait al Barakah was used as a benchmark due to its comparable size and function, and the acoustical conditions were measured to assist in the design of the new space. The intimate recital hall has the capacity to seat up to 80 of the Sultan's personal guests in an innovative, highly flexible salon-style auditorium featuring a stunning interior design based on the ornate architecture of the region.

In designing a variable acoustic environment, Marshall Day Acoustics established the functional requirements of the space, and how they differ from western musical performance. An unusual acoustical challenge was that in some instances the orchestra is larger than the audience. Acoustic treatments added to the hall have ensured its suitability for a wide range of performances, and in referencing the geometric fret-work patterns prevalent in local architecture as the facing for the acoustic panels, the aesthetic of the space is upheld.

The design process involved a highly compatible interaction between architect, client, acoustical consultant, engineers and theatre consultant to deliver a highly successful recital hall that meets its acoustical objectives.

"(MDA has) a unique ability to establish the client's needs in a highly creative and innovative manner.... the process was a very rewarding experience, of great benefit to the project."

- Hamood Al-Mahrooqi, Project ,
Director, Sultanate of Oman



XI'AN CONCERT HALL, CHINA

Completion: 2009

Xi'an, the capital city of Shaanxi Province, has been one of China's most important capital cities for 13 dynasties. With a history going back more than 3,100 years, Xi'an is now reasserting its position as an educational, industrial and cultural centre.

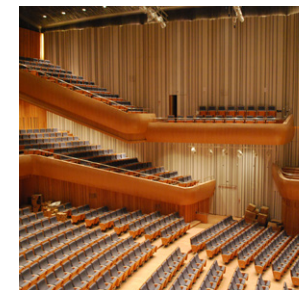
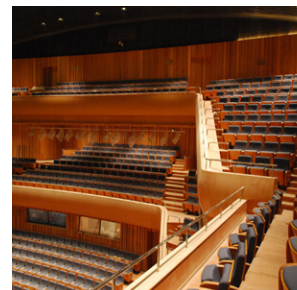
Xi'an Concert Hall is the performance focus of a large modern Tang-style development, the Great Tang All Day Mall Cultural Square, close to the medieval city walls. The traditional design elements of the concert hall's exterior conceals a modern auditorium designed to offer symphony orchestras a world-class performance venue.

The classic shoe-box style concert hall creates an intimate listening experience for orchestral concerts and chamber music recitals for 1,250 patrons, and features a 4-manual, 60-stop pipe organ made by German master organ-builder, Orgelbau Klais.

Marshall Day Acoustics was involved in all aspects of the room acoustic design, from concept through to commissioning. This included room acoustic analysis using 3D computer modelling and the Odeon software. Our principal challenge was to create a room suited to a large orchestra with the seating capacity for a relatively small audience. The resulting interior design for the auditorium integrates specially designed acoustic diffusion within the hall's architectural form to enhance the spatial impression of the room.

The design of surfaces around the stage platform ensures superior clarity and ensemble conditions for the musicians, and excellent sound quality throughout the auditorium.

Marshall Day Acoustics also undertook an acoustic design review of smaller performance spaces within the facility.



HONG KONG CULTURAL CENTRE

Architect: Architects Office, Public Works Department, Hong Kong
Budget: US \$150 m

Situated in a commanding waterfront location on the tip of the Kowloon Peninsula, Hong Kong Cultural Centre houses three distinct performance spaces: a 2,000 seat concert hall, a 1,700 seat Grand Theatre and a 500 seat studio theatre. The Hong Kong Cultural Centre opened in 1989.

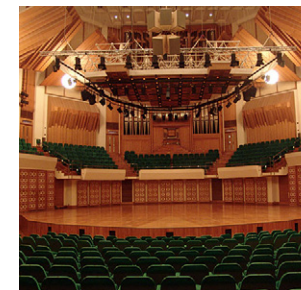
Given the specialised nature of each space, Marshall Day Acoustics had the opportunity to tailor the impulse responses in each room to best suit its specific function.

The two-tier oval-shaped Concert Hall is designed for the performance of music and features 360 degree seating, a 93-stop, 8,000-pipe Austrian organ, acoustic canopy and curtains.

The Concert Hall was modelled on the seminal Christchurch Town Hall, but with further refinements and significant improvements in design techniques. The acoustic design of the lyric style Grand Theatre enables the high early energy ratio needed for clarity with a full reverberation time to support the singers, while the Concert Hall is fitted with reflector arrays aimed at producing similar sequences in the main floor as in the balconies.

At the time, under a post-doctoral program, a hybrid modelling technique was being developed in the Acoustics Research Centre as an acoustic design tool. The resulting system is MIDAS, a user-friendly digital data acquisition suite of programs capable of obtaining the impulse response of halls or any enclosure, from small-scale acoustical models at 1:50, to full size auditoriums.

Marshall Day Acoustics used the MIDAS system during the design process and in the commissioning measurements undertaken on completion of Hong Kong Cultural Centre.



The Concert Hall was modelled on the seminal Christchurch Town Hall, but with further refinements and significant improvements in design techniques



CHENGDU NEW CENTURY CONTEMPORARY ART CENTRE

Architect: Zaha Hadid Architects

Client: Exhibition & Travel Group

Known as the land of abundance, Chengdu is the location for the construction of China's largest cultural building. Architect Zaha Hadid's extraordinary Chengdu Contemporary Art Centre, due for completion in 2014, boasts an aquarium, shopping centre, museum, conference centre, public areas and three auditoriums. Marshall Day Acoustics was selected as acoustician for the performing arts venues of this prestigious project based on their expertise and particular proficiency with Zaha Hadid's irregular shaped spaces.

The 2,004 seat Grand Main Auditorium features a flytower, orchestra pit and variable proscenium - up to 31 metres wide - suitable for large productions and screen projections. Variable acoustics are integrated into the architecture to accommodate amplified events from Chinese opera to conferences. The 876 seat Performance Hall is a smaller version of the main auditorium featuring similar internal architecture and variable acoustic elements, and is suited to drama, fine music, western opera and rock concerts.

The interior architecture of the Grand Main Auditorium and Performance Hall is a series of timber shells, reminiscent of a string instrument. These curved wooden panels cocoon the audience with intimacy, while concealing access doors and lighting positions. In designing the acoustics, Marshall Day Acoustics worked collaboratively with the architect to modify the orientation of the shells to reflect sound toward the audience, increasing clarity, and integrated the variable acoustic absorption behind an organic pattern of perforations. The 1,027 seat surround Music Hall, designed for small music recitals and orchestras of up to 70 musicians plus choir, features an articulated ceiling that supports the performers on stage and project sound to the audience and can be lowered for smaller ensembles. The two-directional curvatures have been seamlessly used to provide early lateral reflections to the audience while maintaining the organic nature of the interior architecture.

MDA modified the shells to reflect sound toward the audience, increasing clarity, and integrated the variable acoustic absorption behind an organic pattern of perforations



MELBOURNE RECITAL HALL, PEER REVIEW

Client: Arts Victoria

Budget: AUD \$100 m

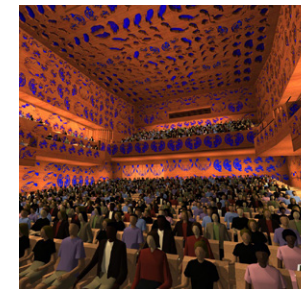
Melbourne is a city blessed with superb cultural facilities across the arts. However, for some years the lack of a first class auditorium for chamber music and recitals has been a major concern. The Melbourne Recital Hall has now recently been built on the corner of Southbank Boulevard in the Arts precinct. It is sited next to a 500 seat theatre for the Melbourne Theatre Company (MTC). The Recital Hall attracts the finest of Australian and international artists and ensembles for the Melbourne International Chamber of Music Competition. The Recital Hall team is vital for creating an artistic environment which encourages the best music-making and a rich experience for audiences.

Melbourne's new Recital Hall is:

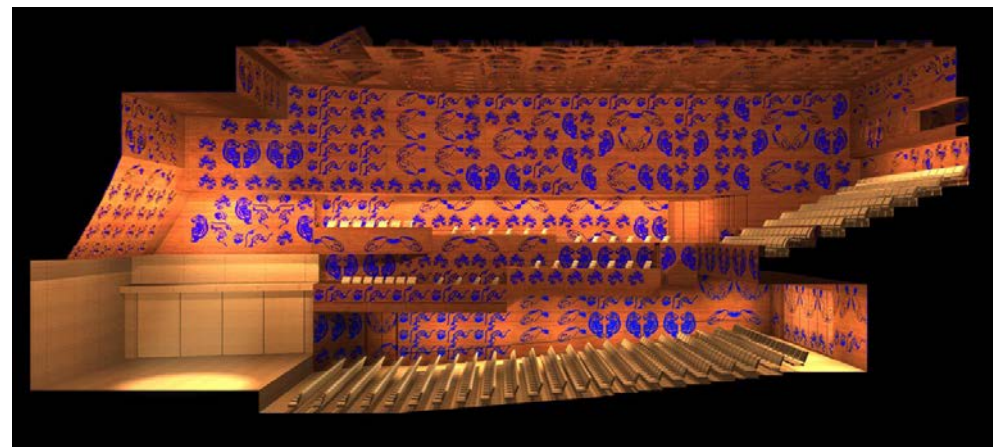
- ranked amongst the world's great recital halls for its uncompromising acoustic, architecture and artistic program
- revered and loved by musicians and audience
- respected for nurturing and promoting young musicians
- aligned with the highest music standards
- a living cultural space

The Recital Hall is a first class venue designed specifically for small ensemble performances. It has an excellent acoustic and incorporates new technology across a range of facilities and services for the benefit of emerging and established musicians. There is a 1,000 seat auditorium for performance, recording and rehearsal, a salon with flexible seating for up to 150 people for performance, recording and meetings and the 500 seat MTC theatre.

Marshall Day Acoustics' role was as peer review consultant, evaluating room acoustics, sound insulation and vibration control requirements for the project in conjunction with Arts Victoria and the project acoustic consultant.



The Recital Hall attracts the finest of Australian and international artists and ensembles for the Melbourne International Chamber of Music Competition



ASB WATERFRONT THEATRE

Client: ACT Trust

The ASB Waterfront Theatre is the home Auckland's flagship professional theatre company, the Auckland Theatre Company. The theatre complex includes a 660 seat performing arts theatre along with bar, café, gallery and back-of-house spaces.

Marshall Day Acoustics worked as part of the design team with Moller Architects, eCubed Building Workshop and others to create a world-class drama theatre.

Our scope included the entire complex including the theatre, bar, café, gallery, back-of-house and plantroom spaces, with responsibility for the:

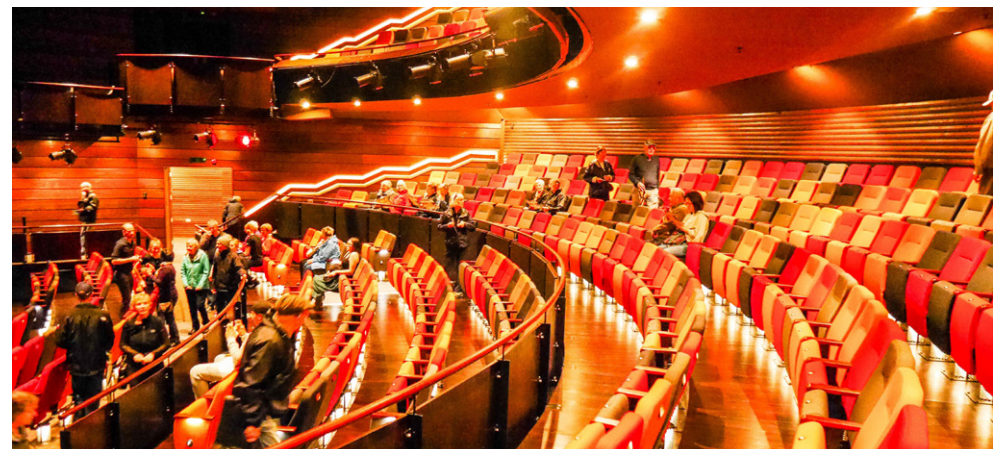
- Internal room acoustics
- Sound insulation design
- Control of mechanical services noise

The design of the theatre included extensive ODEON acoustic modelling, 3D ray-tracing and the design of reflecting, absorbing and diffusing surfaces, along with control of intrusive noise to ensure excellent speech clarity.

The theatre space has been described as a “cedar crucible”. The concave curved form of the theatre had significant potential for detrimental acoustic effects such as sound-focussing and echoes. Custom designed diffusing/absorbing treatments were used on the rear curved walls to avoid detrimental sound-focusing and echoes, whilst preserving the architectural concept.

Commissioning measurements confirmed that the acoustic objectives of low noise and high speech clarity were achieved. Auckland Theatre Company is delighted with the acoustics.

The project received eleven awards and commendations, including the NZIA Architecture Medal, Property Council Supreme Award and a commendation at the World Architecture Festival



IWAKI AUDITORIUM

Architect: Peddle Thorp Architects

Budget: AUD \$5 m

Located within the Australian Broadcasting Corporation's Southbank Centre in Melbourne, Iwaki Auditorium is the rehearsal home of the world-renowned Melbourne Symphony Orchestra, in addition to serving as the favoured venue for chamber music broadcasts and recordings for ABC Radio in Victoria. The auditorium is named in honour of Hiroyuki Iwaki, Melbourne Symphony Orchestra's first Conductor Laureate.

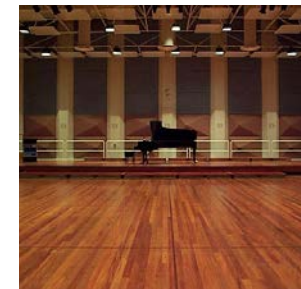
In designing the acoustics of the space, Marshall Day Acoustics worked closely with Peddle Thorp Architects and undertook design workshops with members of the Melbourne Symphony Orchestra to determine the functional requirements for their rehearsal centre.

While the primary requirement was for a satisfactory orchestral rehearsal room, a variable acoustic environment was specified in order for the venue to be utilised for a wide range of performance styles, from chamber music to choral and jazz.

The 600 m² main acoustic space features an adjustable ceiling space frame with reflective panels to control overhead reflections. A calculated mix of wall mounted absorption and diffusive panels provide lateral reflections, which define the character of the sound.

Performance facilities include practice rooms, green rooms and an entry foyer, and capacity for 375 audience members is provided through fixed tiered seating for 200 people in a raised balcony, and capacity for an additional 175 seats at floor level.

Iwaki Auditorium has been used for the recording of many orchestral film and musical scores including Babe, The Dish, Moulin Rouge, the Australian cast recording of Beauty and the Beast, and the Opening and Closing ceremonies of the Sydney 2000 Olympic Games.



We undertook design workshops with members of the Melbourne Symphony Orchestra to determine the functional requirements for their rehearsal centre



CIVIC THEATRE RESTORATION, AUCKLAND

Architect: Jasmax/City Design
Client: Auckland City Properties
Budget: NZD \$34 m
Completion Date: 1999

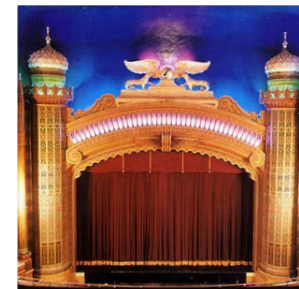
This project included the major refurbishment, restoration and adaptive re-use of a late 1920's atmospheric theatre. The project required careful consideration of the heritage issues whilst optimising the acoustic environment through innovative designs.

A new fly tower, improved break-out rooms and bar areas, custom furniture and finishes, were all part of the three year undertaking of one of New Zealand's most sophisticated heritage projects.

Marshall Day Acoustics was engaged to provide recommendations on treatment necessary to achieve a suitable environment for amplified stage shows. In addition we provided advice on building services noise control and sound insulation performance. The project opened in 1999.

"A highly successful major restoration and alteration of one of Auckland's best landmarks... in keeping with one of Auckland's most loved public buildings."

Extract from 2000 NZIA Local Award citation



SEGERSTROM HALL, ORANGE COUNTY USA

Architect: Caudill, Rowlett, Scott and Blurock

Budget: US \$120 m

Completion Date: 1986

Framed by a Grand Portal arch, and set behind a red granite and glass facade, Segerstrom Hall is an uncompromising 3,000 seat multipurpose auditorium. Part of the Segerstrom Centre for the Arts in Orange County, California, the opera house style hall is designed to suit orchestral, ballet, opera, drama and musical theatre performances.

In order to accommodate the large audience capacity while ensuring close proximity to the performers and excellent sightlines to the stage from every seat, the hall is designed in a broad fan-shape. Traditionally, broad fans are notoriously bad for the symphony because they lack adequate lateral reflected sound in a majority of seats.

Marshall Day Acoustics worked in a joint venture with acoustic consultants Hyde, Paoletti/Lewitz in designing the room acoustics for the hall under the direction of Sir Harold Marshall.

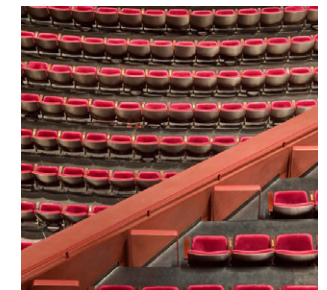
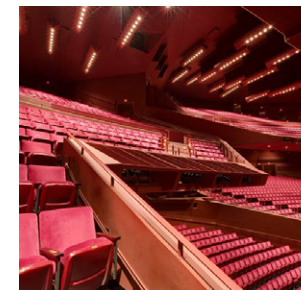
Sir Harold Marshall's innovation in addressing the broad fan shape of the auditorium was to divide the orchestra level seating obliquely to provide lateral reflecting surfaces within the space, with comparable surfaces for each of the three tiers of seating above. The result was a striking asymmetrical space entirely without precedent.

A 1:10 scale physical model of the auditorium was constructed at Marshall Day Acoustics' New Zealand offices and underwent rigorous testing at 25 seat locations to predict acoustic responses in each of the hall's performance modes including symphony, musical theatre, chamber music and opera.

Segerstrom Hall opened to critical acclaim in 1986.

"I regard the acoustic designs of Marshall Day Acoustics to be amongst the finest and probably the most innovative in the world."

Associate Professor Dr Andres Gade
Technical University of Denmark



ASB THEATRE REFURBISHMENT, AUCKLAND

Client: Auckland City Council
Completion: 2015

The ASB Theatre is Auckland's principal venue for performances of ballet, opera and large scale theatre. Prior to the refurbishment the auditorium was well-suited to amplified shows, but lacked reverberance, loudness and envelopment for symphony. The background noise from mechanical services was also higher than desirable.

Marshall Day Acoustics was engaged as the Acoustic Designer for the refurbishment. The resulting design improved stage conditions for musicians seated under the fly tower and auditorium acoustics for symphony and opera. The excellent conditions for amplified musicals, shows and conferences were preserved. This was achieved through a combination of:

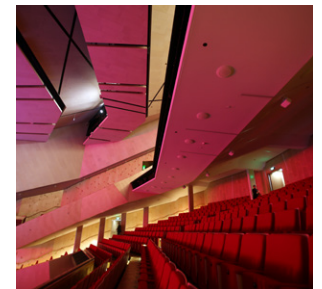
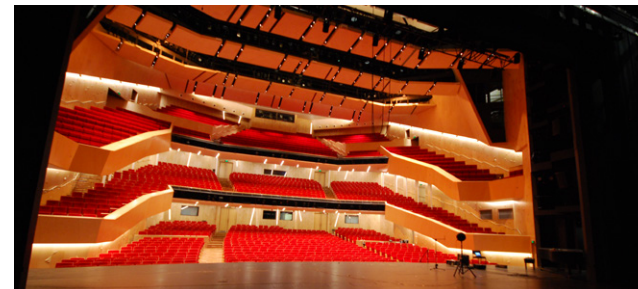
- Natural enhancement using new reflectors (side wall, balcony front and overhead), new seating and hard floor finishes
- Electronic enhancement in the auditorium and on stage for the musicians using the Meyer Sound Constellation system
- Improvements to the air-conditioning systems to achieve quieter background noise levels

The new reflectors have improved the natural clarity of the room. With the new Constellation system the reverberation time can now be varied from 1.2s to 2.5s.

On stage conditions for musicians have been improved with a combination of physical panels and a "virtual" electronic shell.

"Who says miracles don't happen?...Twenty-one years after the Aotea Centre was opened, the ASB Theatre has finally been transformed into the fine-sounding performance space we were promised all those years ago."

- Brian Rudman in the NZ Herald



MICHAEL FOWLER CENTRE WELLINGTON, NEW ZEALAND

Architect: Warren & Mahoney, Christchurch

Budget: NZD \$80 m

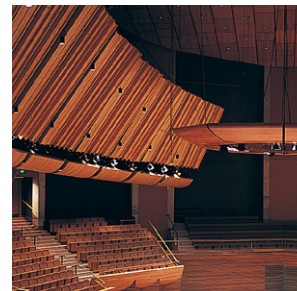
Completion Date: 1983

The Michael Fowler Centre opened 1983 and was modelled on the Christchurch Town Hall. Located in Wellington, New Zealand's capital city, it was intended to replace an existing 100 year old rectangular Town Hall. In the event, the much loved old hall was also retained and provides an interesting contrast in acoustical style with the new hall.

The Michael Fowler Centre was at the leading edge of acoustical knowledge when it was designed. It incorporates a number of world firsts in its details. Most striking is the first use of "Quadratic Residue Diffusers" on a large scale on the principal reflectors. Prof Marshall had worked on these with their inventor Prof Manfred Schroeder in Goettingen during a sabbatical in 1977. The room was modelled at 1:10 scale so that any audible effects of the QRDs could be studied. Another first application was the so-called Primitive-root Diffuser on the rear wall, designed to disperse a potential echo. After the Christchurch Town Hall success, intensive research on the effects of lateral reflections had revealed that image shift could occur with reflections either too early or too energetic and in the Michael Fowler Centre the reflector design was modified to avoid these effects. The result is a striking architectural /acoustical ensemble in which there are no arbitrary elements.

For architectural reasons the Michael Fowler Centre was to have a sloped main floor, unlike Christchurch Town Hall where the floor is level and this has implications for the design of balconies and reflector arrays. It also gave rise to the opportunity to obtain reverberant coupling behind the balconies to blocks of seats toward the rear.

Again the on-stage communication has been addressed by an over-stage reflector on hoists. This room was intended for multi-function use in its design and has demonstrated that full scale opera (Die Meistersinger von Nürnberg) and chamber music are equally at home there with the symphonic repertoire.



The Michael Fowler Centre was at the leading edge of acoustical knowledge when it was designed and it incorporates a number of world firsts in its details





COMPANY OFFICES

AUSTRALIA

Victoria (Head Office)

6 Gipps Street
Collingwood VIC 3066
Tel: +61 3 9416 1855
melbourne@marshallday.com

New South Wales

4/46 Balfour Street
Chippendale NSW 2008
Tel: +61 2 9282 9422
sydney@marshallday.com

South Australia

31 Vardon Avenue
GPO Box 1066
Adelaide SA 5000
Tel: +61 8 6189 1400
adelaide@marshallday.com

Western Australia

6 / 448 Roberts Road
Subiaco WA 6008
Tel: +61 8 9779 9700
perth@marshallday.com

CHINA

Shanghai, China

Room 1401, No. 1270
Lane 1288, Xin Song Road
Shanghai 201612
Tel: +8621 6766 2082
china@marshallday.com

Hong Kong, China

2301, 23/F Nam Wo Hong Building
148 Wing Lok Street
Sheung Wan
Hong Kong
Tel: +852 2276 4199
hongkong@marshallday.com

EUROPE

France

68 Boulevard Carnot
06400 Cannes
France
Tel: +33 (0)4 93 39 26 84
contact@marshallday.fr

NEW ZEALAND

Auckland (Head Office)

84 Symonds Street, Grafton
PO Box 5811, Wellesley St
Auckland 1141
Tel: +64 9 379 7822
auckland@marshallday.co.nz

Christchurch

Level 3, 69 Cambridge Terrace
PO Box 4071
Christchurch 8140
Tel: +64 3 365 8455
christchurch@marshallday.co.nz

Hamilton

Level 4, 24 Garden Place
PO Box 19039
Hamilton 3244
Tel: +64 7 834 3022
hamilton@marshallday.co.nz

New Plymouth

Chamber House, 42 Egmont Street
PO Box 8335
New Plymouth 4342
Tel: +64 7 769 5639
newplymouth@marshallday.co.nz

Northland

C/- PO Box 5811
Wellesley Street
Auckland 1141
Tel: +64 27 352 2884
northland@marshallday.co.nz

Wellington

Level 2, Exchange Place
5 Willeston Street
PO Box 25442
Wellington 6146
Tel: +64 4 499 3016
wellington@marshallday.co.nz