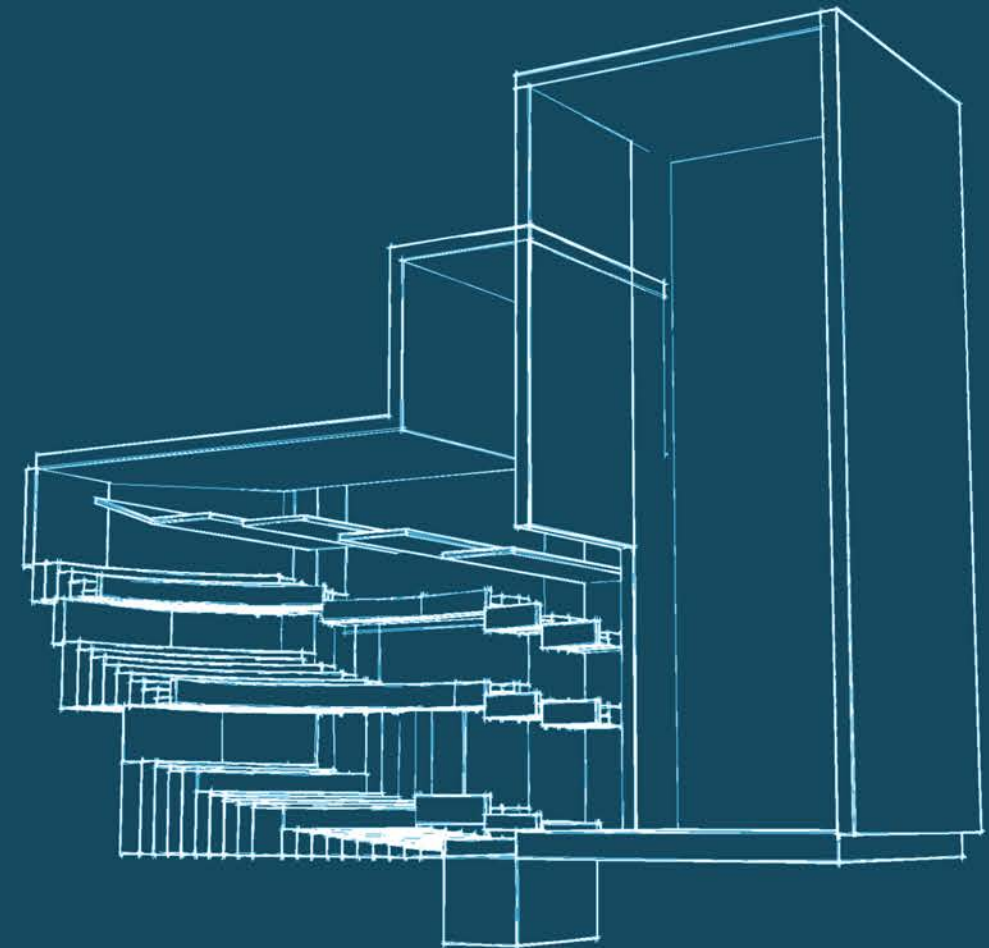


**WAIKATO REGIONAL THEATRE**

# **PHASE ONE DESIGN REPORT**

**JULY 2017**



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## EXECUTIVE SUMMARY

Charcoalblue are extremely proud to present the Phase One Report for the Waikato Regional Theatre to the Momentum Waikato Community Foundation.

Arrived at through careful analysis and consultation, our proposal is for new 1,100-seat flexible lyric theatre for the site of the historic Hamilton Hotel.

From the outset of this study the Consultant team, Client and Stakeholders have formed a collective bond focussed clearly on the objective conducting a robust and transparent process to determine the best answer to the questions on the table. In simple terms, we have often referred to this as:

- Who will use it and how?
- What is it?
- Where does it go?
- What does it do?
- How much will it cost?
- What does it look like?

This report is set out following and describing how we have gone about answering those questions in order to give Momentum and the community confidence that they have the beginnings of an exciting new venue that does for the 21st century what Founders theatre did in the late 20th century. The new Waikato Region Theatre and looks forward with a vision for future generations of audiences, performers and the people of the Waikato region.

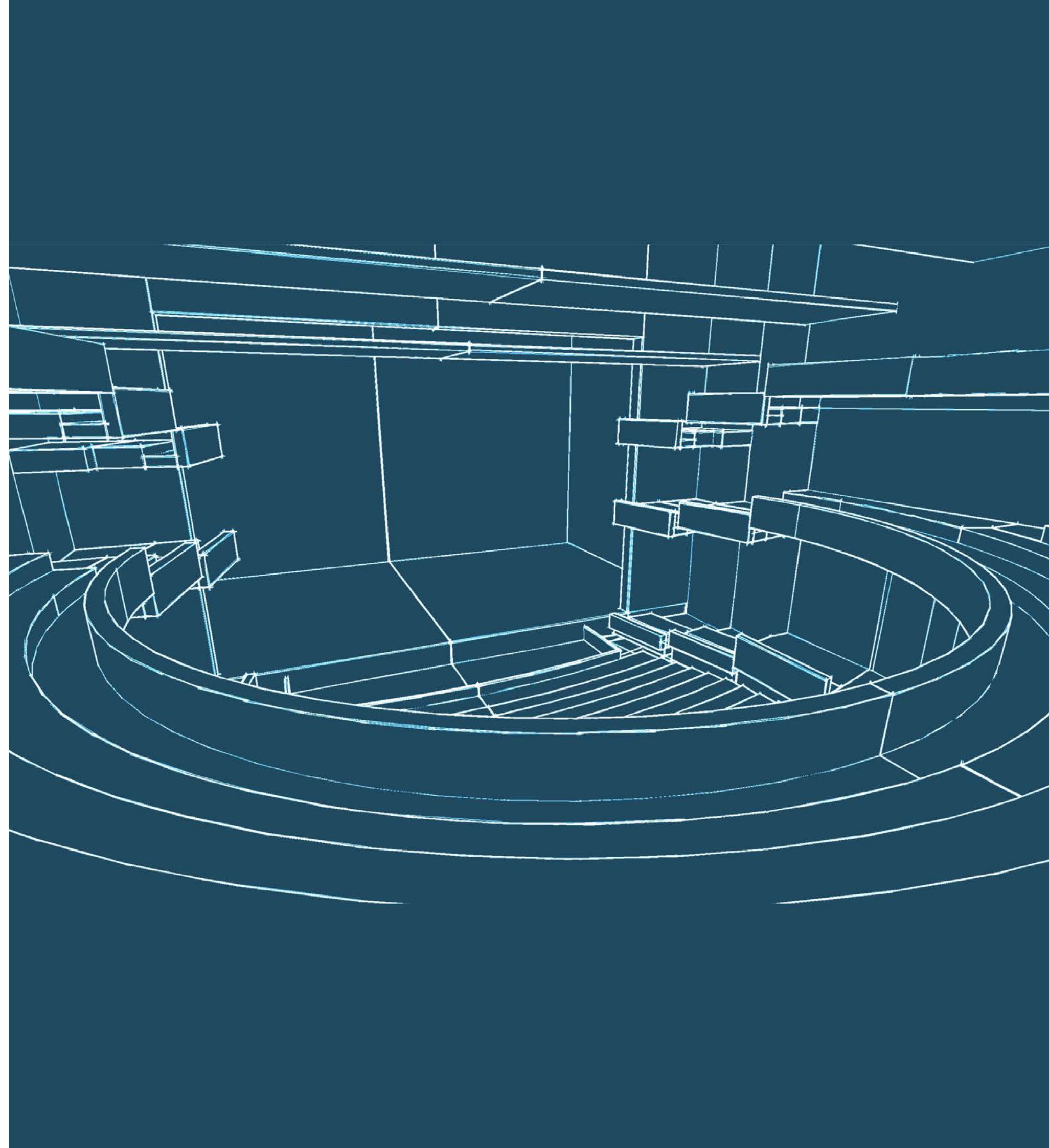
By following a clear direction of listening, analysing and responding and tapping into our collective international, national and local experience, we demonstrate that the concept for a regional theatre should move forward.

The report follows the process that the team undertook to:

- listen to the community and stakeholders,
- to research,
- to question
- to develop high level strategies
- to find the best location
- to develop an auditorium form
- to masterplan a site
- to develop an architectural response
- to form a structural and sustainability strategy
- to produce a preliminary cost budget
- to develop a potential project programme

Each chapter contains the detail responses and elements of the Milestone Presentations given over the study period and collectively tells the story of the team work in achieving this end goal.

We look forward to being part of the next stage of consultation and remain committed to working with Momentum Waikato and Hamilton City Council to enable this project to move forward and to join everyone on the opening night of New Zealand's most exciting, innovative and world class performance arts and community venue.



# 1 INTRODUCTION

## 1.1 BACKGROUND

Hamilton is New Zealand's fourth largest city. Hamilton's population is 157,000 and it serves a larger catchment of the Waikato Region. Hamilton sits one and a half hours south of Auckland, New Zealand's largest city and international gateway.

Founders Theatre, Hamilton, New Zealand, has been closed since March 2016 due to safety concerns relating to its flying system. A subsequent independent engineer's report also confirmed existing concerns over the theatre building's performance in the event of an earthquake.

Momentum Waikato Community Foundation (MWCF) has been approached by a number of generous individuals and organisations interested in utilising the Foundation to contribute to a new iconic theatre.

A partnership combining public and private funds was proposed by the Chair of MWCF at the Hamilton City Council (HCC) submission hearings in July 2016, along with a robust process to enable a new theatre project to have the greatest opportunity to succeed. This proposal was accepted unanimously by HCC at its MWCF meeting on 28 July 2016.

The proposal included the establishment of an independent Waikato Regional Theatre Governance Panel (WRTGP) which would be formed by MWCF and its Phase One funding partners that could drive the project at arm's length from Momentum Waikato Community Foundation.

## 1.2 TERMS OF ENGAGEMENT

Following an Expression of Interest Request, Charcoalblue were appointed by Momentum Waikato Community Foundation (the Client) in December 2017 to complete Phase One of a three phase projected process to deliver a new Waikato Regional Theatre, based in Hamilton, to replace the existing Founders Theatre.

Phase One is defined as the delivery of the Concept Design Recommendation, including a master plan, cost estimate and build plan for the Waikato Regional Theatre.

Charcoalblue are responsible for the following:

- Confirming the community theatre needs analysis
- Identifying the best location for a new theatre giving regard to Hamilton's aspirations as a city, and the Waikato's aspirations as a region, leveraging other opportunities where possible
- Identifying the best possible theatre type to serve Hamilton and the Waikato, taking into regard the ethos of not leaving any existing or past users of Founders Theatre behind
- An iconic concept design
- A cost plan
- A project of work
- Presentation of a Design Recommendation

The objectives set out by the Client are:

- A Theatre that is able to support productions that attract local and regional audiences and helps foster a reputation of a city and region that has a vibrant cultural life
- Provide a contemporary theatre environment that meets customer expectations of a quality theatre that attracts national and international touring companies, across a range of performance genres
- Maximise the social, cultural and economic value a theatre can bring to the city and region
- Deliver the optimum Theatre, within available budget, given the regional needs as identified in the Creative Waikato Infrastructure Plan (2014)
- Reflect Hamilton city's needs as identified in Creative Waikato Theatre Review (2013)
- Respond to the success factors for regional theatres as identified in "Oh You Beautiful Stage" (VAPAC 2012)
- Keeping in mind that the Theatre should:
  - inspire the Waikato region's creative talent
  - be loved and supported by the community as a keystone asset
  - enhance its physical setting through its activity and integration
  - have an engaging relationship with its performers, its patrons, its city, its region
  - have other complementary uses and activities for when the Theatre is not in use
  - become a destination in its own right.

## 1.3 CHARCOALBLUE TEAM

Charcoalblue assembled a team which would provide three levels of expertise in the delivery of the report providing and international, national and local community perspective.

### LEAD THEATRE EXPERT CONSULTANT

As the Lead Expert Consultant, Charcoalblue, with offices and experience worldwide, bring the international expertise requested by the client to ensure a global perspective to the Study.

Charcoalblue are leading the theatre and acoustic design of the proposed venue, ensuring a coordinated and cohesive response to the challenges of the brief.

Working alongside and under the umbrella of Charcoalblue are a range of National and Local Consultants with the necessary attributes to bring the skills needed to the project.

### ARCHITECTS

Jasmax Architects are based in Auckland and are one of New Zealand's largest and inspiring architectural practices with offices in Auckland, Tauranga, Wellington and Christchurch and a portfolio of award winning public and cultural architecture. For over fifty years Jasmax have specialised in the design of engaging cultural and civic spaces.

### QUANTITY SURVEYORS

RLB Auckland have extensive experience as Cost Consultants for Arts projects and recently were the QS for both the ASB Waterfront Theatre and the Q Theatre in Auckland. A global consulting practice with offices throughout New Zealand, including Hamilton, they bring international, national and local pricing knowledge to the project.

### STRUCTURAL ENGINEERS

Holmes Consulting operate 5 offices in New Zealand including their local office in Hamilton. They have extensive structural and theatre expertise. With a diverse portfolio in structural and civil engineering and local knowledge Holmes are well placed to understand the local conditions in Hamilton.

### SERVICE AND SUSTAINABILITY CONSULTANTS

eCubed, based in Auckland and Wellington bring the important national perspective to an integrated services and environmental design, based on the latest innovative sustainability led process.

### LOCAL COMMUNITY ADVISER

Creative Waikato through their CEO Sarah Nathan, have joined the team to bring their extensive knowledge of community arts needs and ensures a local voice is an integral part of the stakeholder engagement.





# 1.4 BRIEFING DOCUMENTATION

Upon engagement, Charcoalblue were provided with a detailed dossier of background information to assist with understanding the history of the project and begin to inform the briefing process. The terms of engagement called for the Charcoalblue team to compile the final Brief for the project based on:

- Analysis of historical documentation including previous stakeholder engagement and needs
- Analysis of audience attendance and patterns at the Founders Theatre
- Engagement with Stakeholders
- Engagement with previous and potential user groups
- Expertise in listening and synthesis of needs

Documents provided included:

- Media Release - Founders turns 50 years old
- The HCC Theatres Review
- Report on Flying System
- Founders Theatre – Future Options
- Founders Theatre Consultation Document Report Strategy and Policy Resolution
- Founders Theatre – Engagement Feedback and Recommended Option Report
- Key Expert Stakeholder Feedback
- Waikato Regional Theatre Project Scope Notes
- The Creative Waikato Infrastructure Plan
- The HCC report summarising the public engagement associated with the future of the Founders Theatre
- Founders theatre Hirers list 2012-15
- NZSO Submission

# 1.5 MILESTONE REPORTING

The following timetable was agreed as the reporting schedule to the WRTGP.

Milestone 1: 30 Jan 2017

Stakeholder Engagement  
Confirming the community theatre needs analysis  
Site Selection Preliminary Analysis  
Comparative Building Analysis Client Presentation 1  
Governance and performance standards set and measured by WRTGP

Milestone 2: 31 March 2017

Site Selection Analysis and short list  
Draft Schedule of Accommodation  
Building Function and blocking analysis  
Area and Volume Study in relation to sites  
Acoustic Performance Comparative Study  
Building Functional Concept Selection  
Confirmation of Site Selection  
Cost Analysis Breakdown  
Client Presentation 2  
Governance and performance standards set and measured by WRTGP

Milestone 3 3 July 2017

Masterplan Design Presentation – Site and Building Concept  
Including Structure and Services Draft Concepts  
Cost Analysis Update  
Client Presentation 3  
Governance and performance standards set and measured by WRTGP

Milestone 4 28 July 2017

Completed Design Presentation to WRTGP – by end of July 2017  
Separate Presentation to HCC – date by 24 August 2017  
Client Presentation 4  
Governance and performance standards set and measured by WRTGP

## 2 STAKEHOLDER CONSULTATION

From the outset the WRTGP set up a process which ensured that Charcoalblue has access to all potential Stakeholders in order to inform the initial briefing process. The key aims were to establish the functional requirements of the new venue and to gain knowledge on local opinion associated with location.

Stakeholder consultation took the form of two processes.

Firstly there was an analysis of historical consultation dating from 2016 and carried out by Hamilton City Council and Creative Waikato.

The second process involved engaging with a cross section of previous users of Founders Theatre together with local arts organisations and producers, local interested parties and New Zealand national touring institutions was established and interviews and meetings conducted. These produced a set of notes which informed a picture of what a new Regional Theatre venue requires as a base functional brief. Further discussions revealed local views on what the building could add to the regional arts programme and the possible regeneration of Hamilton City cultural identity.

Stakeholders interviewed included;

- H3, Hamilton City Council
- Creative Waikato
- Hamilton Operatic Society
- Orchestras Central
- Dr Jeremy Mayall, Wintec
- Chris Williams, CEO King Street Advertising
- Dance Effects
- Royal NZ Ballet
- NZ Symphony Orchestra
- Waikato University - Gallagher Arts Academy
- Hamilton Gardens
- NZ Opera
- Awhimai Huka- Te Wānanga o Aotearoa
- Clarence Street Theatre
- Meteor Theatre

### 2.1 HISTORIC STAKEHOLDER CONSULTATION

#### JUNE 2016 SUMMARY

##### BACKGROUND

When Founders Theatre closed in 2016, Hamilton City Council called for community feedback based on three proposed alternatives for the future of the theatre; refurbishment, construction of a new theatre for the city, or demolition. Council also requested that Creative Waikato conduct a series of focus groups with local users of Founders to gain an understanding of the challenges and aspirations of the sector, as they relate to their preferences for future development.

The creative community were invited to participate and clustered into key groups: Orchestras, Choral, Theatre, Musical Theatre, Music, Youth, Toi Māori, Kapa Haka, Ethnic Groups, Dance Schools. Founders Front of House Staff were interviewed to give the audience perspective.

##### PREFERENCE REGARDING BUILD OR REFURBISH

There was a majority preference among these groups to see a new theatre built: Orchestras, Choral, Theatre, Musical Theatre, Music, Youth, Ethnic, Toi Māori and Kapa Haka.

The consensus was that Founders had become so outdated with its acoustics, technology and design that it was far better to start fresh. No amount of renovation was considered enough to address some of the fundamental limitations in the existing building.

Key feedback points:

- A need for a more sophisticated, higher standard venue. Vastly enhanced acoustics and technical capabilities were required.
- A need to move away from a 'one space does all' venue in order to accommodate the different requirements of classical performance (concert chamber acoustics) and theatre performance (proscenium arch and fly tower). Either as two separate buildings, two separate spaces within a new building, or the introduction of new technology that can effectively accommodate both acoustical treatments in the same space.

##### NEW CBD LOCATION

Whilst not a specific question within the consultation, there was an articulated desire to see a new theatre built in the CBD.

Key feedback points:

- Develop on river to make the most of the cities visual assets and enhance the city centre
- The building should be an iconic arts centre for the city centre
- A venue that could make a significant contribution to both the cultural life and reputation of the city and region
- Consider increase in audience capacity, or at minimum keep it the same, particularly noting rapidly growing participation in Kapa Haka, large scale ethnic community events and musical theatre.

##### REFURBISH AND KEEP FOUNDERS LOCATION

There was a preference for refurbishment by Front of House and Dance Schools.

Key feedback points

- The fact that the venue was suitable (more or less) as it was for these groups
- That the length of time it would take to construct a new facility is seen too hard for children and youth arts development, as it is equal to the career development life span of an emerging artist.
- That the area was good for parking and accessibility.

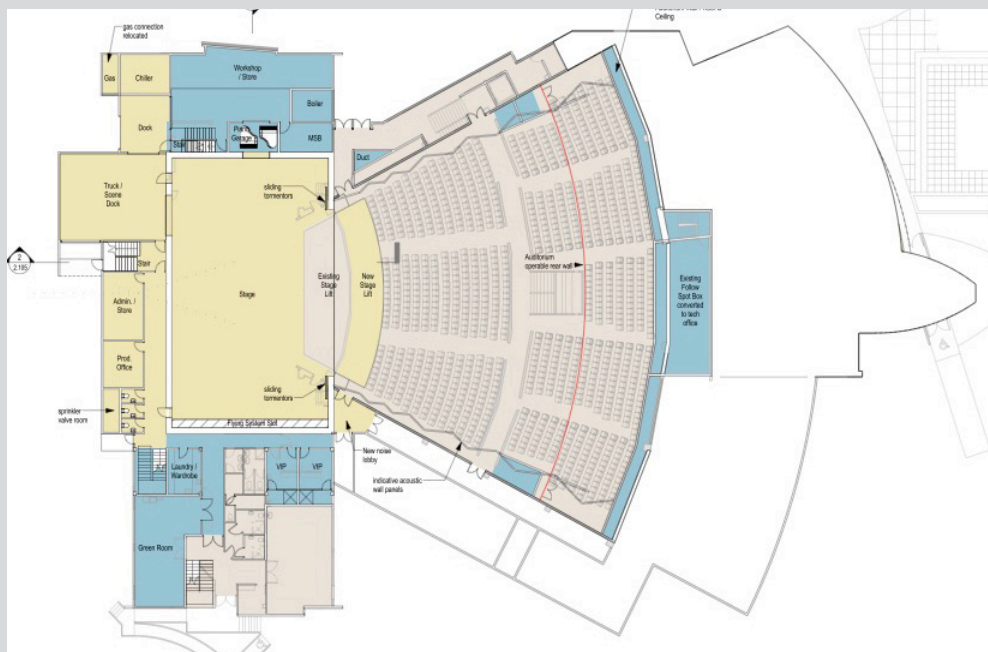
##### Key Themes

Some recurrent themes emerged across almost all genres:

- Aspirations for a burgeoning arts centre that everyone can be proud of
- Don't just build a new version of the old theatre, that's not what is needed
- Improve the full customer experience - parking, toilets, catering, hospitality, sightlines
- Parking inadequacies at Founders and essential in planning for new facility
- Acoustic treatment of the auditorium needs to accommodate both amplified and classical
- Quality in everything, particularly technical capabilities
- Seating dimension is increased and/or more comfortable
- Back of house facilities improvement needed (dressing rooms, toilets, access, technology etc.)
- Interim – regardless of build new or refurbish, a plan to support the sector in the interim must be put in place



Existing Founders Theatre Auditorium



Existing Founders Theatre Plan

## 2.2 FUNCTIONAL REQUIREMENTS

Following Charcoalblue engagement with Stakeholders key briefing requirements were established. These are summarised below in note form directly from the conversations.

### WRTGP FEEDBACK

- Study must determine the correct venue function, size, uses, form, accommodation required for the region and for the future, taking account not only functional requirements but also City regeneration and focus. HCC and panel see new building as a generator of Arts and local urban fabric.
- Study must take account of Central City Transformation Plan and Riverside Feasibility Study
- New venue can be catalyst for change in perception – Arts hub – centre for region.
- The replacement WRT should consider at least the same capacity (1249) possibly with ability to close down to 700-800.
- The region population/catchment is 400,000 and growing.
- “A really great theatre – with Magic”

### FOUNDERS THEATRE FEEDBACK GENERALLY

- Founders Theatre was well attended and had a large varied programme
- Theatre sets come too big for stage and limited wings
- Sightlines too shallow
- Orchestra pit to cater for 12 – 25 normally but can be up to 45 for opera
- Need full flying for sets, at least 6m wing depth and would use traps in stage floor.
- For Dance Schools the biggest issues at Founders are:
  - Dressing room capacity for 550 dancers
  - Stage – need more depth and forestage and wider wings
  - Parking – need 35 spaces just for organisers and staff near stage door. Need drop off point for kids/parents
- NZSO - Founders was a problem as it had a narrow waist at pros arch and wide stage behind. It has a large footprint but wrong shape, which was a challenge – A medium sized orchestra could fit on stage, but it meant that the orchestra was set deep on stage and had bad sightlines to audience.

### CREATIVE WAIKATO FEEDBACK

- From the consultation process of 2016 the priorities from users were:
  - Acoustics – improve for users and audience
  - Accessibility of stage – flow and access
  - Stage and fly tower needs to meet minimum commercial floor dims and with large wing spaces either side
  - Upgrade BOH toilet provision
  - Parking – ease of access for audience and parking for performers
  - Audience experience – foyers, bars, toilets – which was lacking at Founders
  - Sightlines and audience intimacy – Founders too deep, too wide, being a fan-shaped single rake.

### LOCAL ORCHESTRAS FEEDBACK

- Concern is how to deal with fly tower/wings/volume acoustically in a Theatre. Can a new venue have a orchestral music space specifically designed for music/choir at 400/500 audience?
- See new venue as “a gathering place that has performances in it”
- Claudelands Arena is too big and difficult to achieve good acoustics

### ARTISTIC FEEDBACK

- Potential for new building – to build culture and further engagement
- Convinced that the Arts are big in Hamilton and no one knows the potential here
- Needs a building to tell the people what they can achieve. It needs to serve the community – a Hub
- A new building needs to remove barriers. Be part of the greater whole
- Allow people wander in and out – informal
- Part of the street scene from early morning to late at night.

### RNZ BALLET FEEDBACK

- Hamilton feels like it would be a 1200 capacity – 2 night runs perhaps moving to 3 with audience development
- Minimum Tech Requirements;
- Proscenium opening – 12 metres
- Setting line to furthest upstage batten – 12 metres
- Stage width including wings – 22 metres
- Width between fly floors – 18 metres
- Stage to grid height – 18 metres
- Stage to fly floor – 7 metres
- Flying system - A minimum of 40 counter-weight lines
- Stage surface - A sprung wooden floor
- Education – is BIG – Ballet in the Box puts educators in the schools based on the Seasons, maybe weeks in advance then re-connect when in town.

### DANCE FEEDBACK

- There are several very popular local dance schools who perform end of year shows.
- Has 2 shows per year;
  - Show 1 – ¾ full at Founders
  - Show 2 – Full House @ 1250 and could take more – 40 classes

### NZSO FEEDBACK

- Would definitely return to Hamilton and offer Full Service as other NZ venues
- Hamilton is a good fit for NZSO, a strong base to serve the region. There is an excellent Music Dept at University to grow connections with, already have good links – things start to flow with the right facilities.
- NZSO Functional needs;
  - Changing areas for 90-100 orchestra
  - Changing areas of 5/6
  - Soloists room
  - Conductor Rooms



- Changing areas for large choir – usually 20-30 – can be 70
- A warm up space would be great
- Good Loading Bay for 2 trucks
- Lots of backstage storage
- They would do a lot of marketing to build bigger better audience
- Presence in Hamilton critical due to population growth, movements from Auckland
- Enormous opportunity for Education
- Music in schools outreach programme, do already but would increase with new venue/opportunity especially if associate with a good venue.
- Orchestra Shells are Ok but evenness of sound can be problematic
- If proscenium arch then starting point is 20m width

#### HAMILTON GARDENS -FEEDBACK

- The management can see major synergy in future tourist footfall to Hamilton and region with tie ups for tour companies and day trips as well as the gardens annual Festival but felt that the gardens was not an appropriate location for a new theatre

#### NZ OPERA FEEDBACK

- NZ Opera - At present they have no requirement under their charter to tour or perform in Hamilton. However that could be amended if HCC or a local Business contribute, that would be one way to get to Hamilton.
- NZ Opera Could build an audience over time.
- Corporate Hospitality - Absolute MUST have
- Quite often season sponsored by a large multinational corporation – they require hospitality spaces.
- Education could be key to building new audience over time in Hamilton. Build it locally at school level.

#### KAPA HAKA

- Regional Finals more suited to Claudelands due to audience and participant numbers.
- Big Family day out – huge piece of organisation
- Need 20.4m x 16.8m stage space
- Venue needs lots of good food+beverage for everyone
- WRT could function at Primary and Secondary School level – Need Changing Room then Warm up Room and Holding Room for groups before performance on stage – 40 people in every group. Once a year in May and practice all year in schools
- Could also function for spin off dance and hip hop performance either formal or informal in foyers – local dancers working with international contemporary music artists such as Jennifer Lopez and Justin Bieber in videos.

#### IN SUMMARY

There is a great desire within the region and with arts organisations to replace Founders Theatre. It had a pivotal role in the community and region. Hamilton and the Waikato region are well served with a good range of venues, of varied capacity and function. Founders filled an important role as the mid sized commercial venue, but had been stretched to it's functional limits. It's age and design were making those limitations apparent to the users and audience. Founders had failed to adapt to the changing needs of it's users and audience expectation over the years and if the Waikato Regional arts community were to be adequately served for the next 50 years then a new venue had to provide something which responded to changing needs and be adaptable.

It was clear that a new venue had to meet several challenges in order to satisfy the needs of stakeholders, audience, community and users.

Initial analysis suggested that the venue needed to cater for a variety of performance types as well as a variable audience capacity. The support structure, services and facilities needed to run a modern venue had to meet modern requirements as well as allow adaption in the future.

There was an overwhelming desire that the building filled more than a use as “a theatre”. The terms “community hub”, “gathering place” and “education” kept being repeated as stakeholders saw the possibilities that a new venue could contribute beyond a role as “a good night out.” User experiences had clearly been informed by visits to other national and international arts spaces where they could see contemporary venues being successfully used as all day spaces for people to meet, interact, and inspire as well as attend performance.

Feedback from community groups focussed on local issues such as ease of access for all, parking, transport and connections to existing city infrastructure, restaurants and bars. There was also a clear message that some users had particular needs perhaps beyond normal theatre use and in particular large numbers of performers requiring Back of House space and facilities.

The technical requirements of national Touring companies such as RNZB and NZSO have been clearly articulated particularly the minimum stage dimensions and technical facilities. These are generally in line with most international touring theatres.

Perhaps the biggest challenge set down in the stakeholder discussions was how to deal with the differing acoustical requirements of amplified and non-amplified performance and how a venue could be designed to be a truly great acoustical experience for speech, drama and music. Designing for a full professional symphony orchestra requires a different space to that for a stand-up comedian or touring Broadway musical.

**“YOU HAVE THE  
POSSIBILITY OF  
PROVIDING THE  
BEST VENUE IN THE  
COUNTRY....  
BUILD SOMETHING  
SPECIAL”**

Andrew Lee,  
Technical Director,  
Royal NZ Ballet

# CREATING A PRECINCT WHERE PEOPLE FEEL INSPIRED TO CREATE, EXPERIENCE AND TELL THE STORIES OF THE WAIKATO, NEW ZEALAND – IT’S LAND, ITS PEOPLE AND ITS CULTURE.

Neil Richardson,  
Deputy Chair,  
Momentum Waikato Community Foundation

## 2.3 MOMENTUM WAIKATO CONSULTATION

As part of the consultation process, Momentum Waikato Community Foundation (MWCF) provided access to resources at Hamilton City Council, H3 Management group and guidance through their Governance panel members, as well as engaging in high level strategic workshops.

As the client for this study they noted that it must determine the correct venue function, size, uses, form, and accommodation required for the region and for the future, taking account not only functional requirements but also City regeneration and focus. HCC and MWCF see the new building as a generator of Arts and local urban fabric. They are looking for a global perspective in the study, and a world standard response.

In January 2017 MWCF arranged a high level strategy workshop with Board members and Charcoalblue and team members.

The workshop was given the title of a TISO (Transformational, Inter-generational, Strategic Outcome) meeting. TISO is the acronym used by Momentum Waikato to analyse projects and govern their grant process. The workshop was a brainstorming session to examine what difference the theatre could make to the community now and over future generations.

Three Key Objectives were identified and examined, raising areas that the group felt need to be considered in order to inform this Study.

1. Creative impact from use, and impact on our cultural identity
  - Ability for the building to elevate professional status: actual and perceived
  - Increase in pride
  - Increase in investment
  - Attraction of experts and storytellers
  - Meeting place for the city and the region
  - Both the building and external area as a destination and a heart of the city (Hamilton doesn't have this place currently)
  - Connectedness
  - More than a performance space
  - "I know I've arrived now that I'm at this building/precinct"
  - Education
  - Educational programmes with the Theatre for children (Costume, Set Building, Make-up, Stage Management etc)
  - Outside of school programmes (school outreach)
  - Programmed for this community: Māori, children, etc. (think of the programmes that will run through the Theatre)
2. Economic contribution and location fit for Hamilton
  - Creative innovation in residence
  - The iconic place
  - Art – Re-installation of existing Hoteré mural and other visual art connections: can we leverage?
  - How do we foster creative innovation?
  - Tourism
  - Destination - tourist trail connections to Hamilton Gardens, Waitomo Caves, Hobbiton, Raglan

- Iconic architecture - forum and place
- Arts Post
- Waikato Museum
- Chartwell/Wallace/Hotere
- Gallery
- Hamilton as creative hub of innovation
- Home of Tainui Waka
- Celebrate multi-cultural
- Reinforce river presence and access
- Urban improvement
- Waikato River
- Public open space - connection between
- Linking East and West sides
- Leverage Ferrybank projects to happen
- Creative Industries

3. Waikato Region contribution and value for strategic partners
  - How do you make a new venue compelling for the region?
  - How can we reinforce that this is a regional community asset? What are the regional benefits?

## KEY OUTCOMES

**Creative Precinct:** Theatre as head tenant of "creative precinct" – informs site selection

**Our Place:** Theatre as the community's gathering place and tourist destination/arrival place

**International Partnership:** bringing the best in world here and taking our best to the world

**Programmed Theatre:** professionally run

**Education:** key to unlocking the potential of current and future generations

**Rethinking Hamilton:** Hamilton/Waikato as the home of creative innovation



## THE CREATIVE PRECINCT STORY

The Consultation period brought out several continuing themes and perhaps the most compelling and inspirational pathway was found in the idea of a “Creative Precinct”. From within the client and design team, a story evolved which informed the work of the team as they developed the brief and location studies.

At any given time in the Waikato, a dozen children are waiting to emerge as world-class musicians. Perhaps less than five have the talent and temperament to dance on the big stages of the world, and maybe there are three truly good actors, gifted enough to be the next Cliff Curtis or Anna Paquin.

Before they can be discovered by the world, they will need to emerge here, in the Waikato.

That could happen if there’s a creative space within reach, one that is famous enough and local enough to have them point and say, “One day, I’m going to perform there.”

If such a space were built, we might well see more Finn brothers and Dame Malvina Majors.

In 1962, several visionary families in the Waikato sensed that the time was right for Hamilton to grow, not just physically, but culturally. That meant creating space for the arts.

With a shared vision and the strength of their convictions, these key families together with Hamilton Council, enabled the building of Founders Theatre. The new theatre was more than just a place to hold plays and musicals; it was a statement that this once fledgling town had found its creative soul. It was also a message to the region’s artists: If you have the talent and the will, we have the stage for you to show the world what you’ve got.

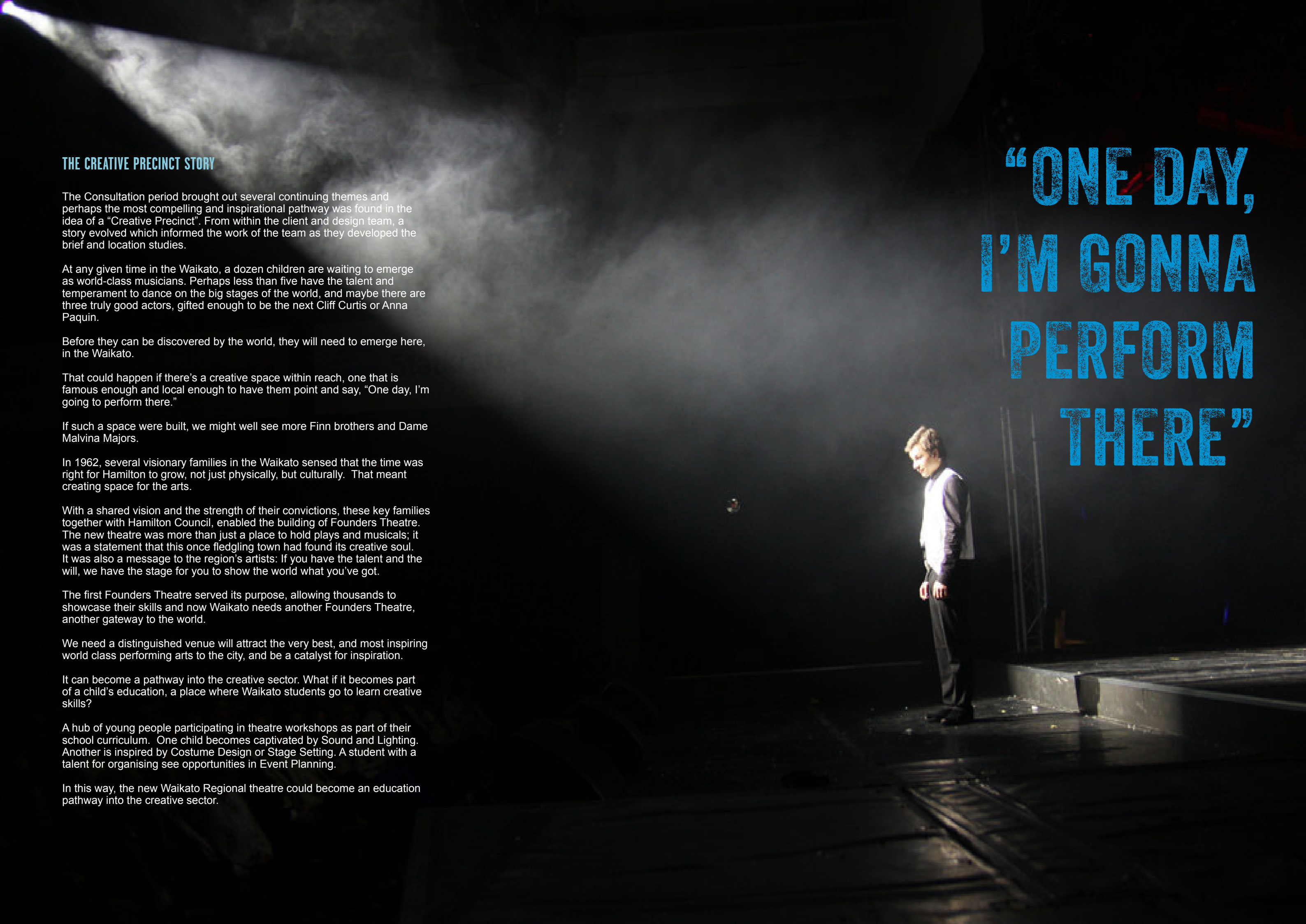
The first Founders Theatre served its purpose, allowing thousands to showcase their skills and now Waikato needs another Founders Theatre, another gateway to the world.

We need a distinguished venue will attract the very best, and most inspiring world class performing arts to the city, and be a catalyst for inspiration.

It can become a pathway into the creative sector. What if it becomes part of a child’s education, a place where Waikato students go to learn creative skills?

A hub of young people participating in theatre workshops as part of their school curriculum. One child becomes captivated by Sound and Lighting. Another is inspired by Costume Design or Stage Setting. A student with a talent for organising see opportunities in Event Planning.

In this way, the new Waikato Regional theatre could become an education pathway into the creative sector.



“ONE DAY,  
I’M GONNA  
PERFORM  
THERE”

### 3 AUDIENCE ANALYSIS

In order to help inform the ideal capacity for a new venue an analysis of the last three years' performance types and audience attendance numbers from Founders Theatre was undertaken.

#### KEY OUTCOMES

Audience attendances varied with majority of attendances being between 750 - 1300.

Highest audience attendances (1000 - 1300), occurred across most categories:

Commercial touring	(79% of shows)
Local performance	(15% of shows)
National touring	(5% of shows)

Medium audience attendances (750 - 1000), occurred across most categories:

Commercial touring	(53% of shows)
Local performance	(35% of shows)
National touring	(12% of shows)

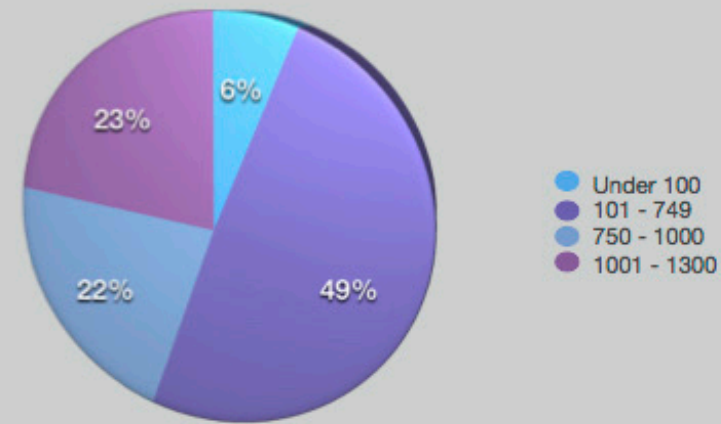
Attendance at performance types varied with largest audience numbers (most popular) being with commercial touring shows and Local Community performances.

Although performance was the primary role of the building it also was used extensively for other gatherings.

Founders catered for:

- a variety of function types
- a variety of performance type
- a variety of attendance numbers across all performance types

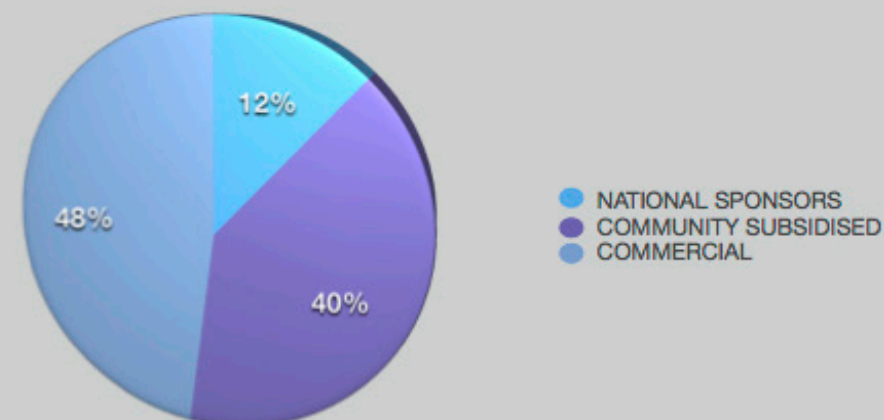
A new venue to cater for similar functions and similar or rising attendances needed the ability to adapt or be flexible in order to provide the best possible audience experience within the auditorium.



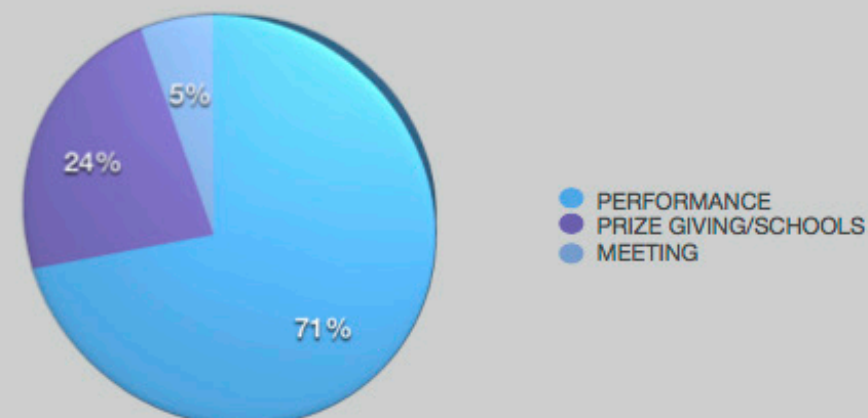
55% OF SHOWS HAD AUDIENCE BELOW 750

45% OF SHOWS HAD AUDIENCE 750 - 1300

CAPACITY IS VARIABLE



40% OF SHOWS ARE COMMUNITY BASED



MAJORITY OF EVENTS ARE PERFORMANCE RELATED

## 4 PRECEDENTS

The Stakeholder engagement and audience analysis conducted has suggested that the new venue was going to have to be designed to be more than just a replacement to the Founders Theatre building. The Founders model, although correct for it's time was now too limited and something more flexible and adaptable was needed if it was to provide a space for a more diverse programme and cater for a changing audience experience.

In order to demonstrate how other cities around the world have faced similar challenges Charcoalblue presented a range of venue precedents to explain how theatres can be adaptable to differing performance types and capacities. These are categories as;

- **Flexible Lyric Theatres**
- **Large Adaptable Venues**
- **Adaptable Lyric Theatre with optional orchestra shell**
- **Flexible adaptable Concert Halls**

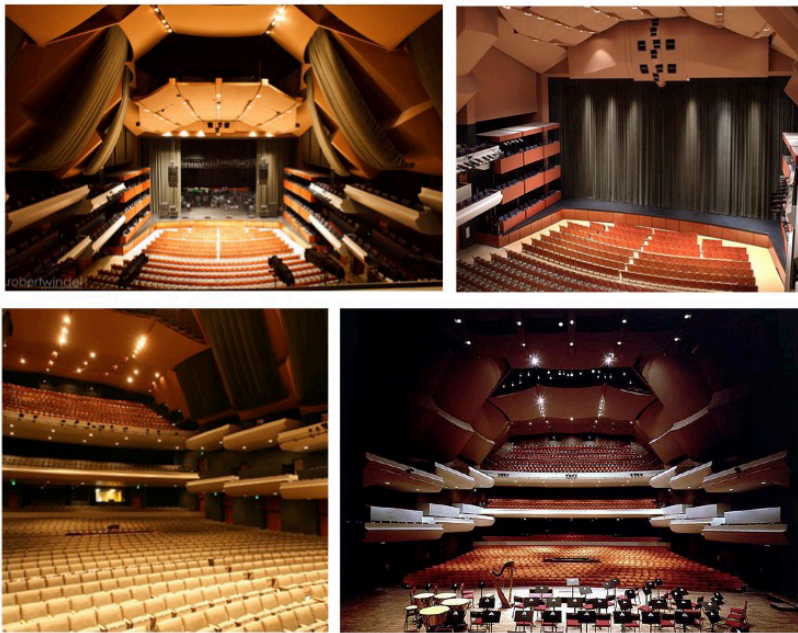
Many recent theatre developments have been designed around the concept of a "Community Hub" where the building is seen as a welcoming, informal gathering space open all day with facilities to cater for food and beverage, meetings, conference, informal or impromptu performance, and exhibition or gallery display.



FLEXIBLE LYRIC THEATRES

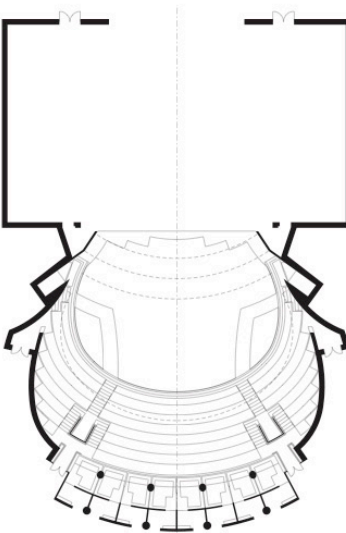
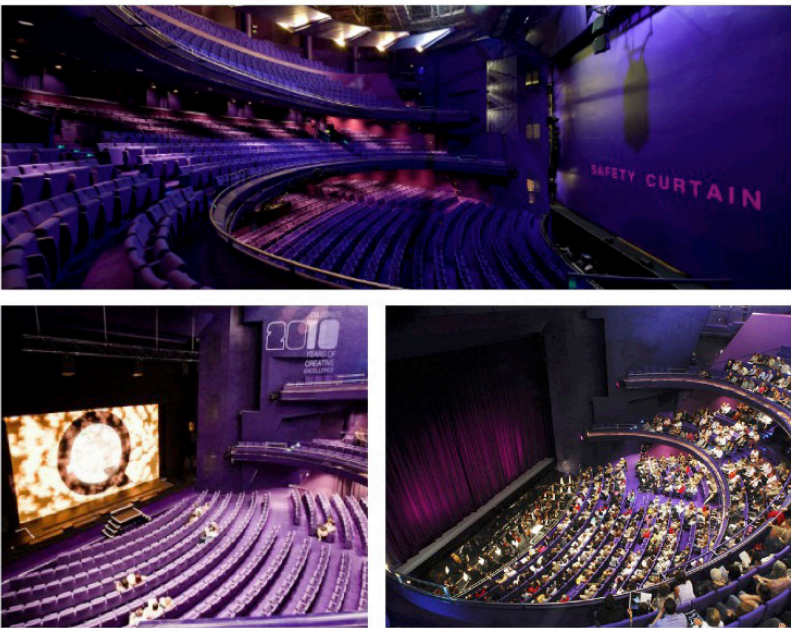
PIKES PEAK CENTER FOR THE PERFORMING ARTS, COLORADO SPRINGS, CO USA (1982)  
FLEXIBLE LYRIC THEATRE (FLEXIBLE PROSCENIUM, OPTIONAL PIT) - UP TO 2000 SEATS

CONCERT, LYRIC,  
OPERA, VARIETY



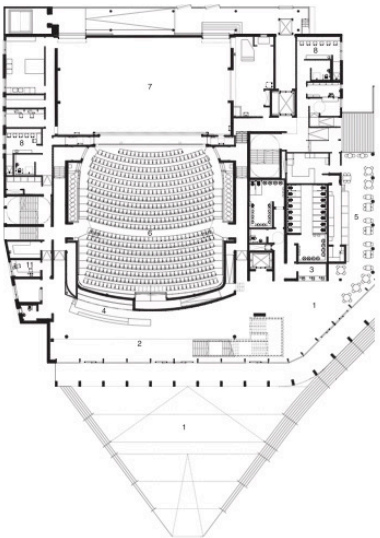
LOWRY THEATRE, SALFORD, UK (2000)  
LYRIC/VARIETY THEATRE (OPTIONAL PIT) - 1730 SEATS

LYRIC, OPERA/BALLET,  
DRAMA, VARIETY



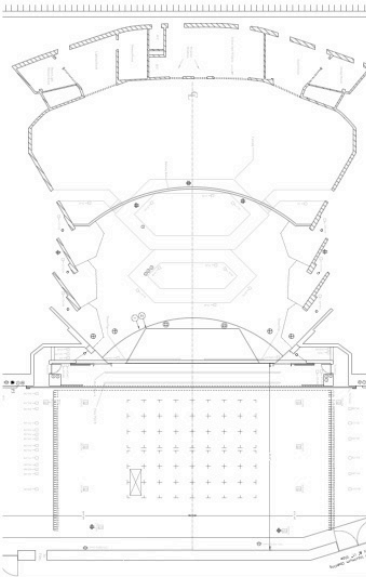
MARLOWE THEATRE, CANTERBURY, UK (1984, 2011)  
LYRIC/VARIETY THEATRE (OPTIONAL PIT) - 1200 SEATS

LYRIC, OPERA/BALLET, CLASSICAL  
CONCERTS, DRAMA, VARIETY



ST. LAWRENCE CENTRE FOR THE ARTS, TORONTO (1970, 1983, 2007)  
LYRIC/VARIETY THEATRE (OPTIONAL PIT) - 868 SEATS

LYRIC, OPERA, CONCERTS,  
DRAMA, VARIETY

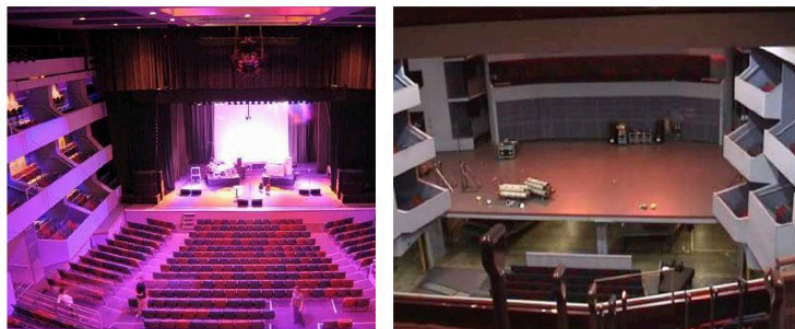




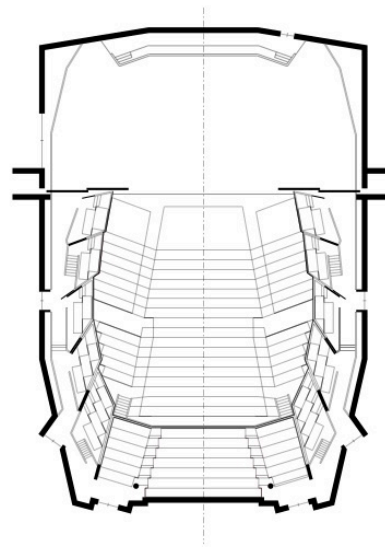
## LARGE ADAPTABLE VENUES

### DERNGATE THEATRE, NORTHAMPTON, UK (1983, 2005)

LARGE ADAPTABLE VENUE (MOVEABLE SIDE BALCONIES, SEAT WAGONS) - 1200 SEATS (LYRIC)/1500 (CONCERT)

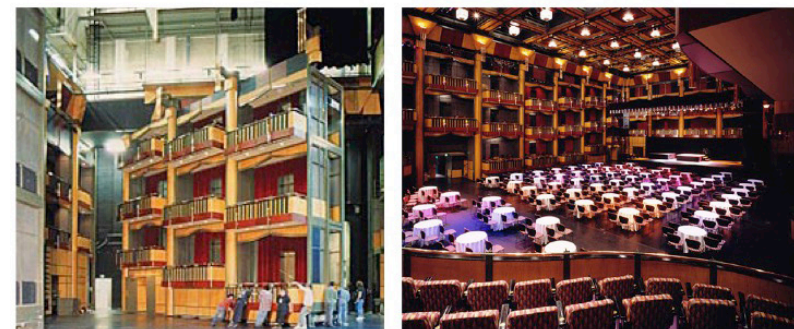
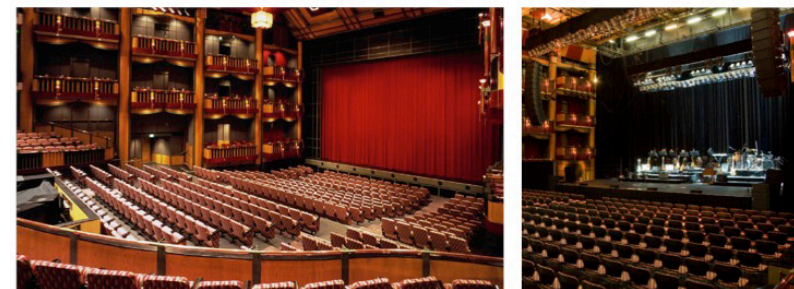


CLASSICAL CONCERT, AMPLIFIED  
CONCERT, LYRIC, CABARET

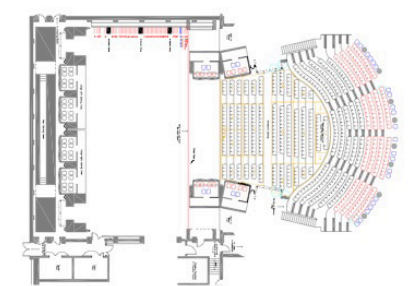


### CERRITOS CENTER FOR THE PERFORMING ARTS, CERRITOS (CA), USA (1993)

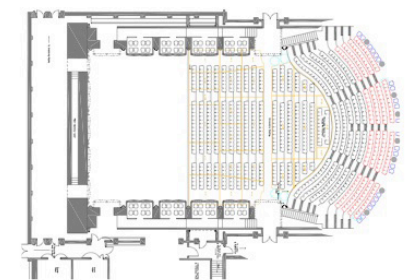
LARGE ADAPTABLE VENUE (MOVEABLE SIDE BALCONIES, SEAT WAGONS) - 1000-1800 SEATS



CONCERT, LYRIC, DRAMA,  
ARENA, CABARET



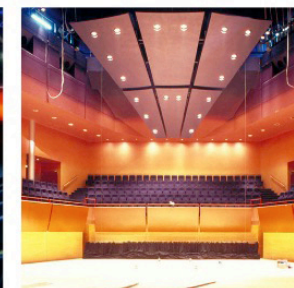
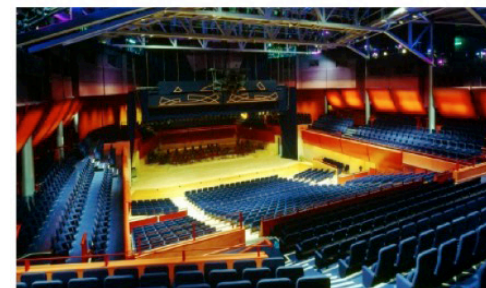
Lyric theatre - 1355 seats (w/ pit, shown), 1415 seats (w/o pit)



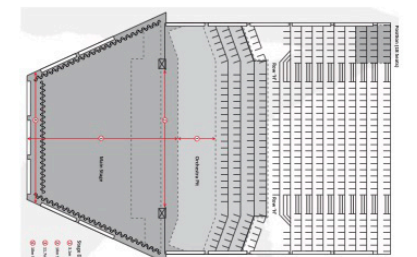
Concert - 1490 seats

### THE ANVIL, BASINGSTOKE, UK (1994)

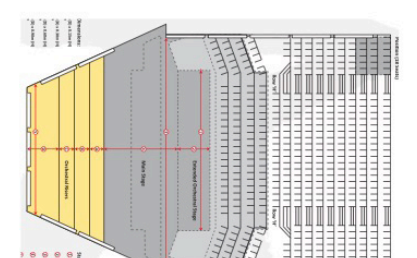
LARGE ADAPTABLE VENUE (REMOVABLE PROSCENIUM, SEAT WAGONS) - 1400 SEATS



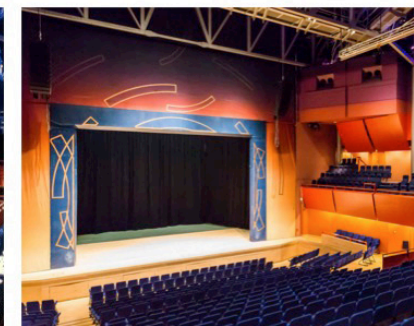
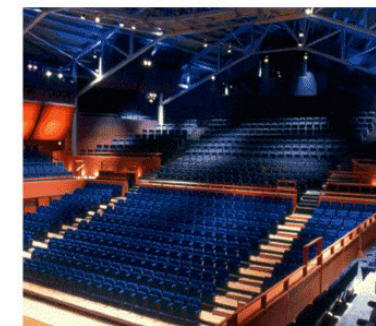
CLASSICAL CONCERT, AMPLIFIED  
CONCERT, LYRIC, OPERA



Lyric theatre - up to 1400 seats (depending on stage/pit size)

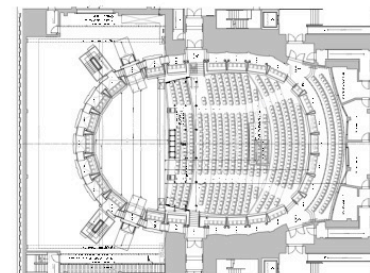
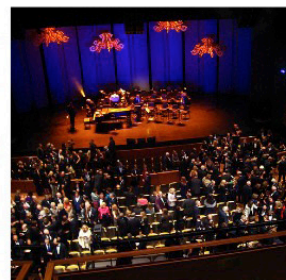
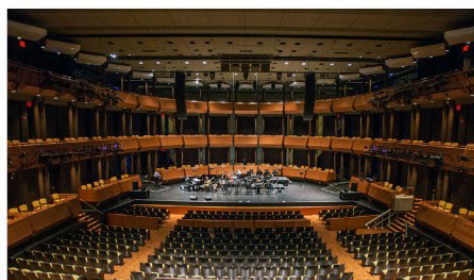


Concert - up to 1400 seats (depending on stage size)

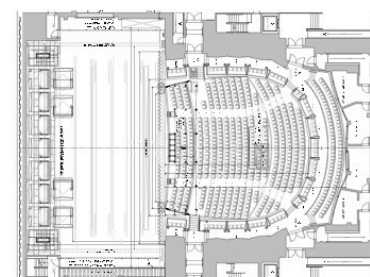


### ROSE THEATER - JAZZ AT LINCOLN CENTRE, NEW YORK CITY (NY), USA (2004)

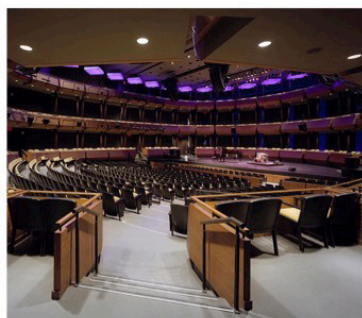
LARGE ADAPTABLE VENUE (MOVEABLE STAGE BALCONIES (TOWERS), LIFTS) - 1100-1230 SEATS



Proscenium theatre - 1130 seats



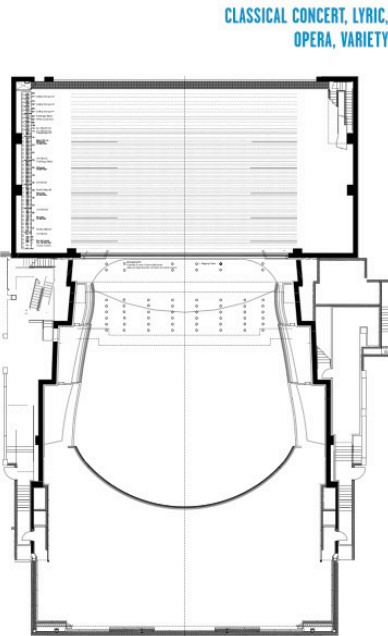
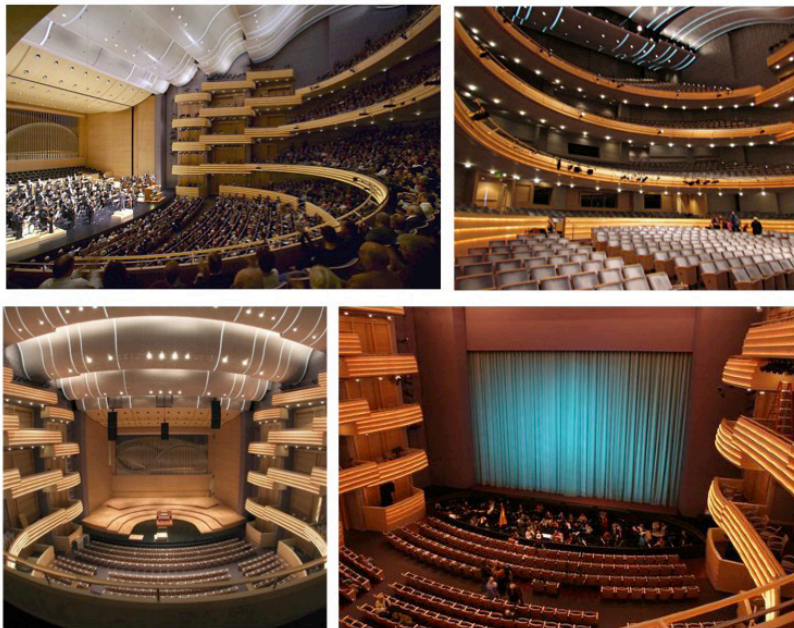
Concert with wrap-around balconies - 1230 seats



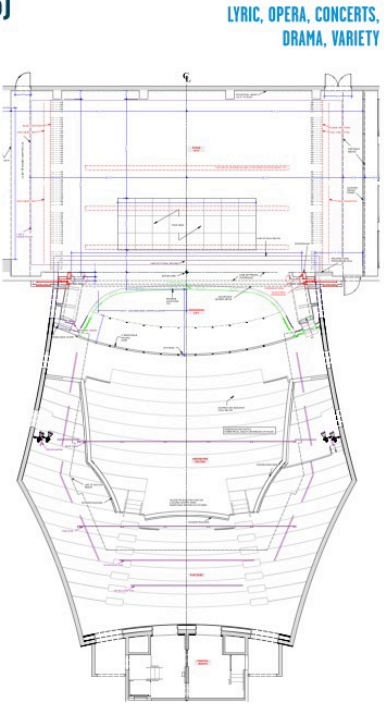


ADAPTABLE LYRIC THEATRE WITH OPTIONAL ORCHESTRA SHELL

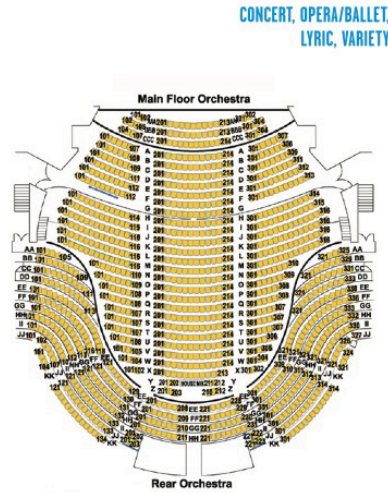
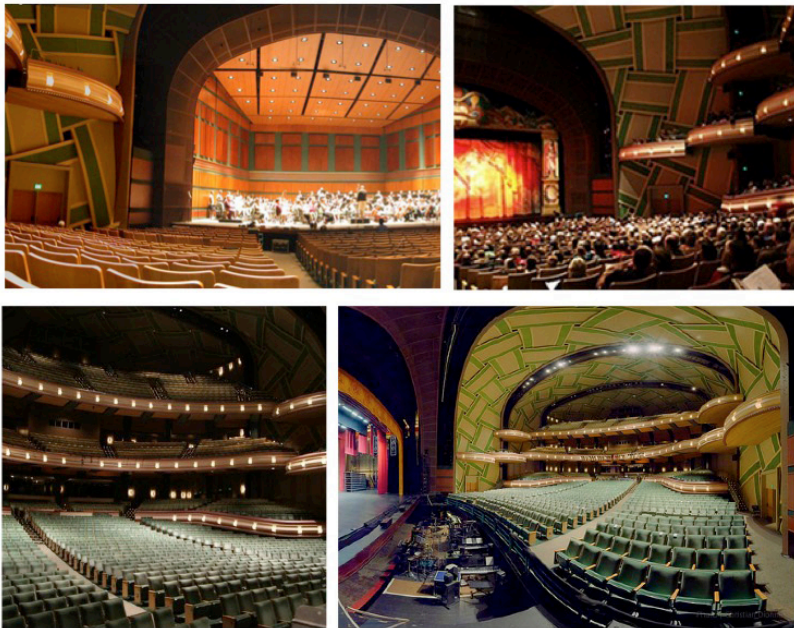
OVERTURE CENTER FOR THE ARTS, MADISON, MI, USA (2004)  
ADAPTABLE LYRIC THEATRE (OPTIONAL PROSCENIUM/CONCERT SHELL, OPTIONAL PIT) - 2255 SEATS



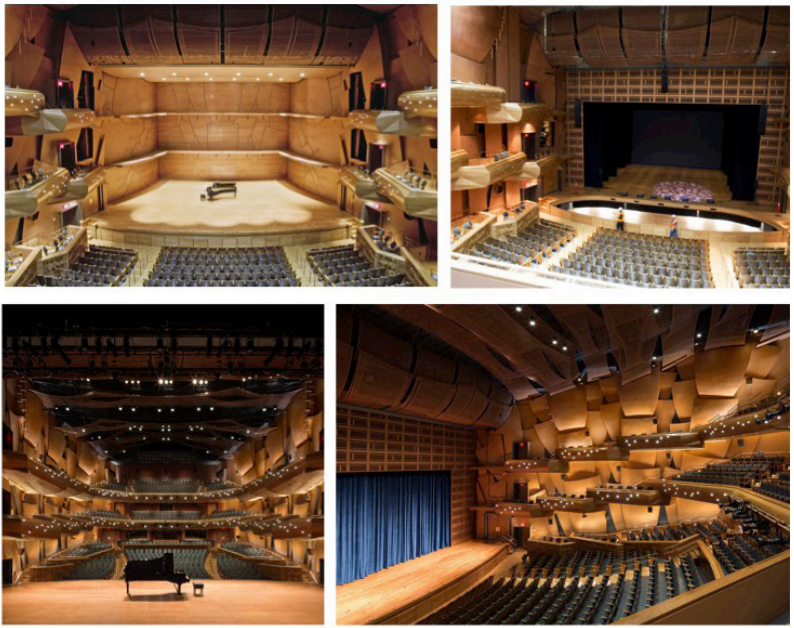
SOSNOFF THEATRE - FISHER CENTER, ANNANDALE-ON-HUDSON, NY, USA (2003)  
ADAPTABLE LYRIC/VARIETY THEATRE (OPTIONAL PROSCENIUM/CONCERT SHELL, OPTIONAL PIT) - 900 SEATS



SILVA CONCERT HALL, HULT CENTER, EUGENE, OR, USA (1912, 1997)  
ADAPTABLE LYRIC THEATRE (OPTIONAL PROSCENIUM/CONCERT SHELL, OPTIONAL PIT) - 2440 SEATS



MUSCO CENTER FOR THE ARTS, CHAPMAN UNIVERSITY, ORANGE COUNTY, CA, USA (2016)  
ADAPTABLE LYRIC THEATRE (OPTIONAL PROSCENIUM/CONCERT SHELL, OPTIONAL PIT) - 1044 SEATS



CLASSICAL CONCERT, LYRIC, OPERA, VARIETY

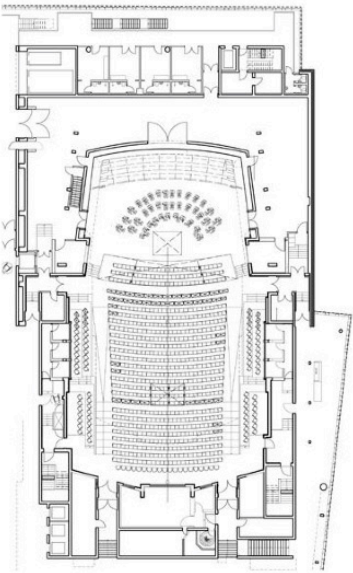


FLEXIBLE, ADAPTABLE CONCERT HALLS

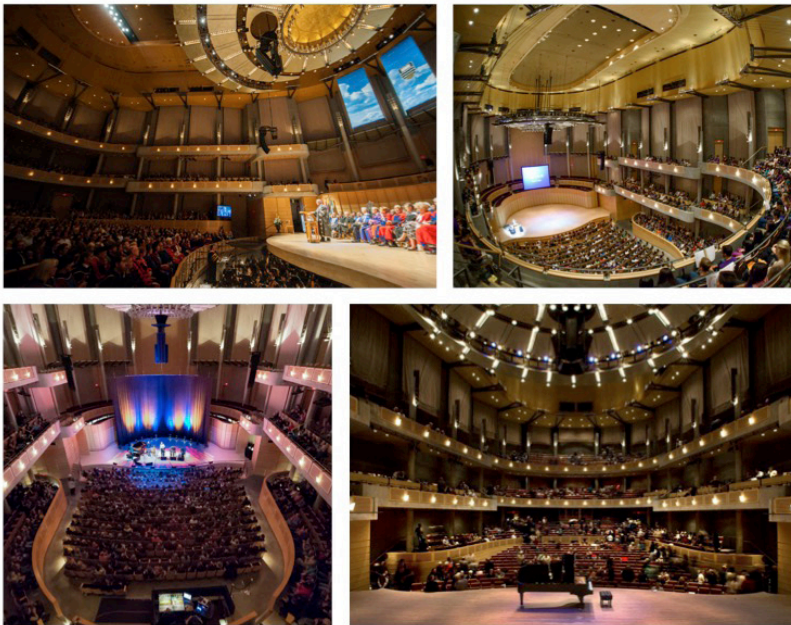
HARPA CONCERT HALL, REYKJAVIK, ICELAND (2011)  
FLEXIBLE CONCERT HALL - 1600-1800 SEATS



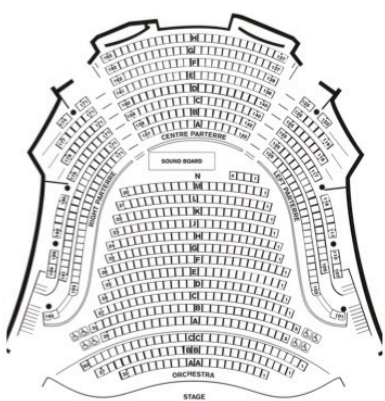
CLASSICAL CONCERT, OPERA/BALLET,  
AMPLIFIED CONCERT



CHAN SHUN CONCERT HALL, VANCOUVER, CANADA (1997)  
FLEXIBLE CONCERT HALL (ADJUSTABLE ACOUSTIC CANOPY, MOTORIZED SOUND-ABSORBENT FABRIC, PIT) - 1185 SEATS



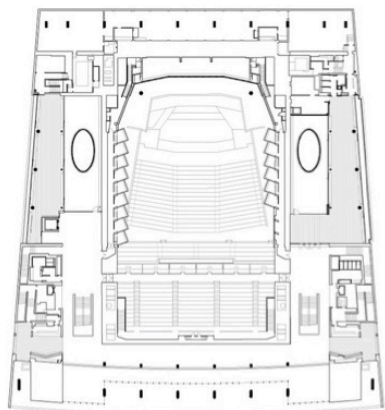
CLASSICAL CONCERT, VARIETY



ROYAL FESTIVAL HALL, LONDON, UK (1951, 2007)  
FLEXIBLE CONCERT HALL (ADJUSTABLE ACOUSTIC CANOPIES) - 2500 SEATS



CONCERT, DANCE, VARIETY





## THEATRES AS COMMUNITY HUB

THE YOUNG VIC, LONDON

RESTAURANT/CAFE/BAR



EVERYMAN, LIVERPOOL, UK

RESTAURANT/BAR



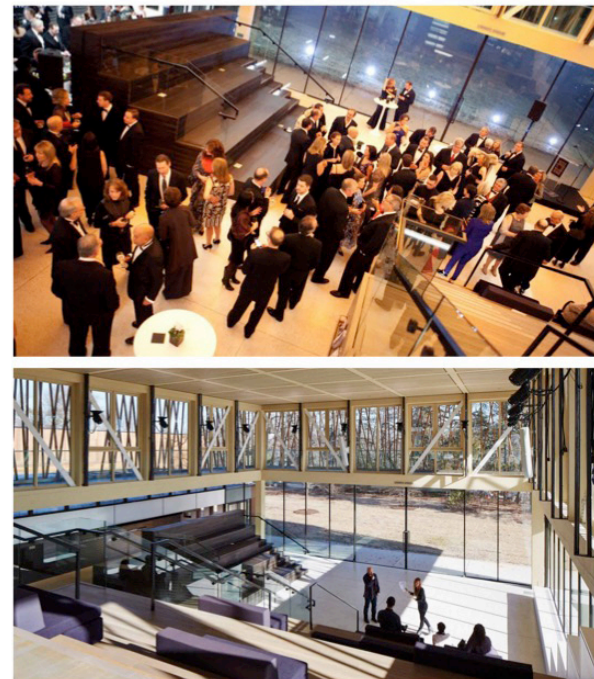
ALICE TULLY HALL, NEW YORK, USA

RESTAURANT/FOYER



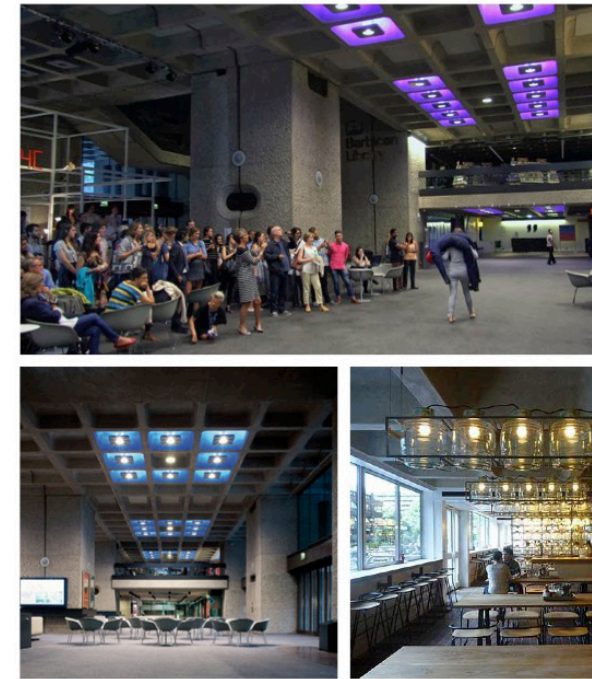
WRITER'S THEATRE, CHICAGO, USA

ACTIVE FOYER



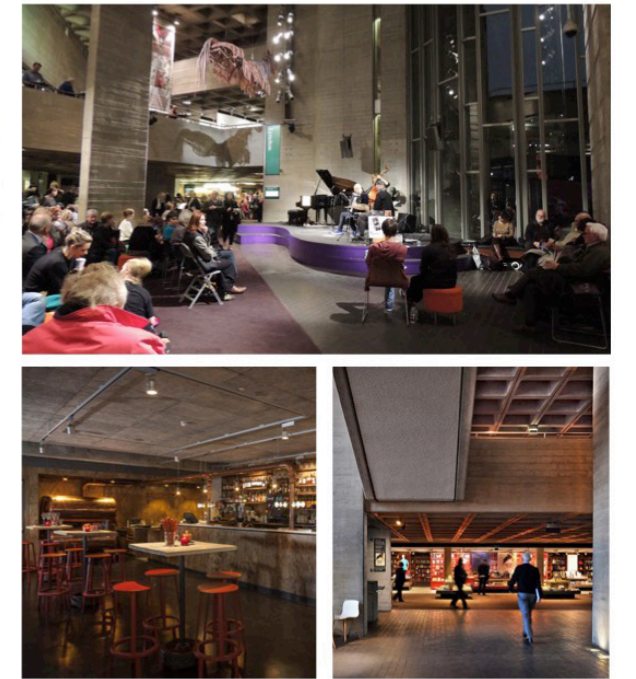
BARBICAN CENTRE, LONDON

RESTAURANTS/LIBRARY/EXHIBITS



NATIONAL THEATRE, LONDON

RESTAURANT/CAFE/SHOP/EXHIBITS





## THEATRES AS COMMUNITY HUB

ROYAL FESTIVAL HALL, LONDON, UK



RESTAURANT/BAR/PERFORMANCE SPACES/SHOPS



HOME, MANCHESTER, UK

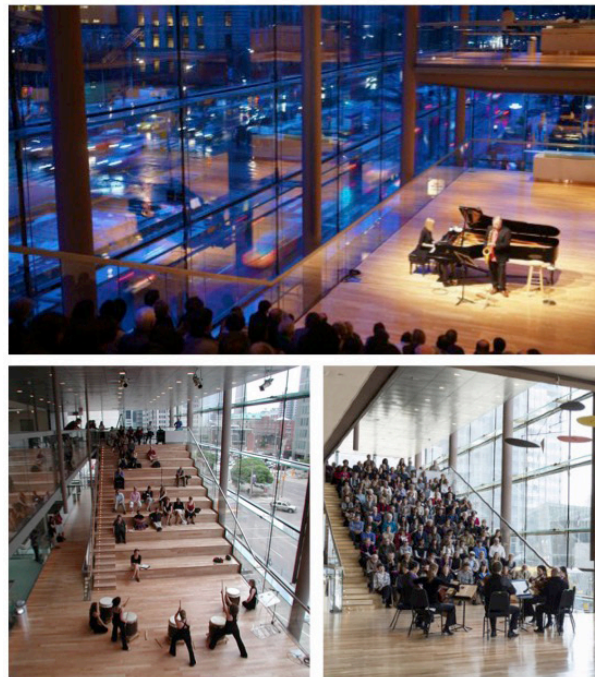


RESTAURANT/CAFE



FOUR SEASONS CENTRE, TORONTO

FOYER PERFORMANCE SPACE



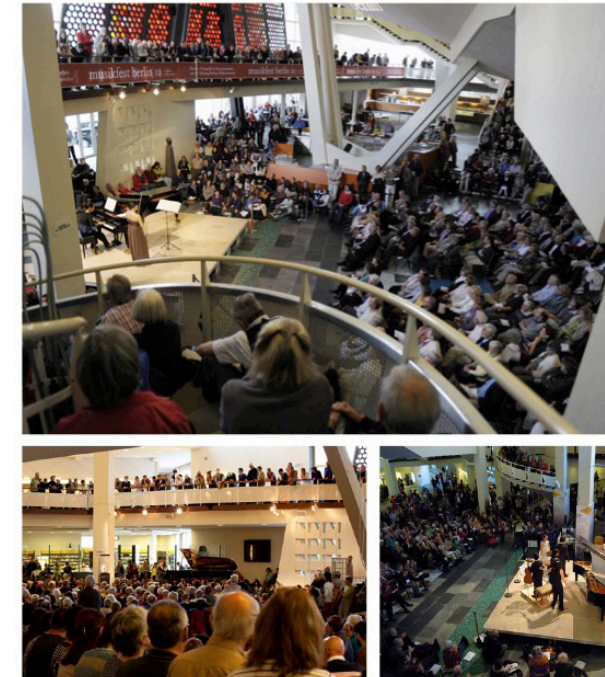
YOUNG CENTRE, TORONTO

CAFE/BAR



PHILHARMONIE, BERLIN, GERMANY

FOYER PERFORMANCE SPACE



TONHALLE DÜSSELDORF, GERMANY

FOYER PERFORMANCE SPACE





## 5 SITE LOCATION

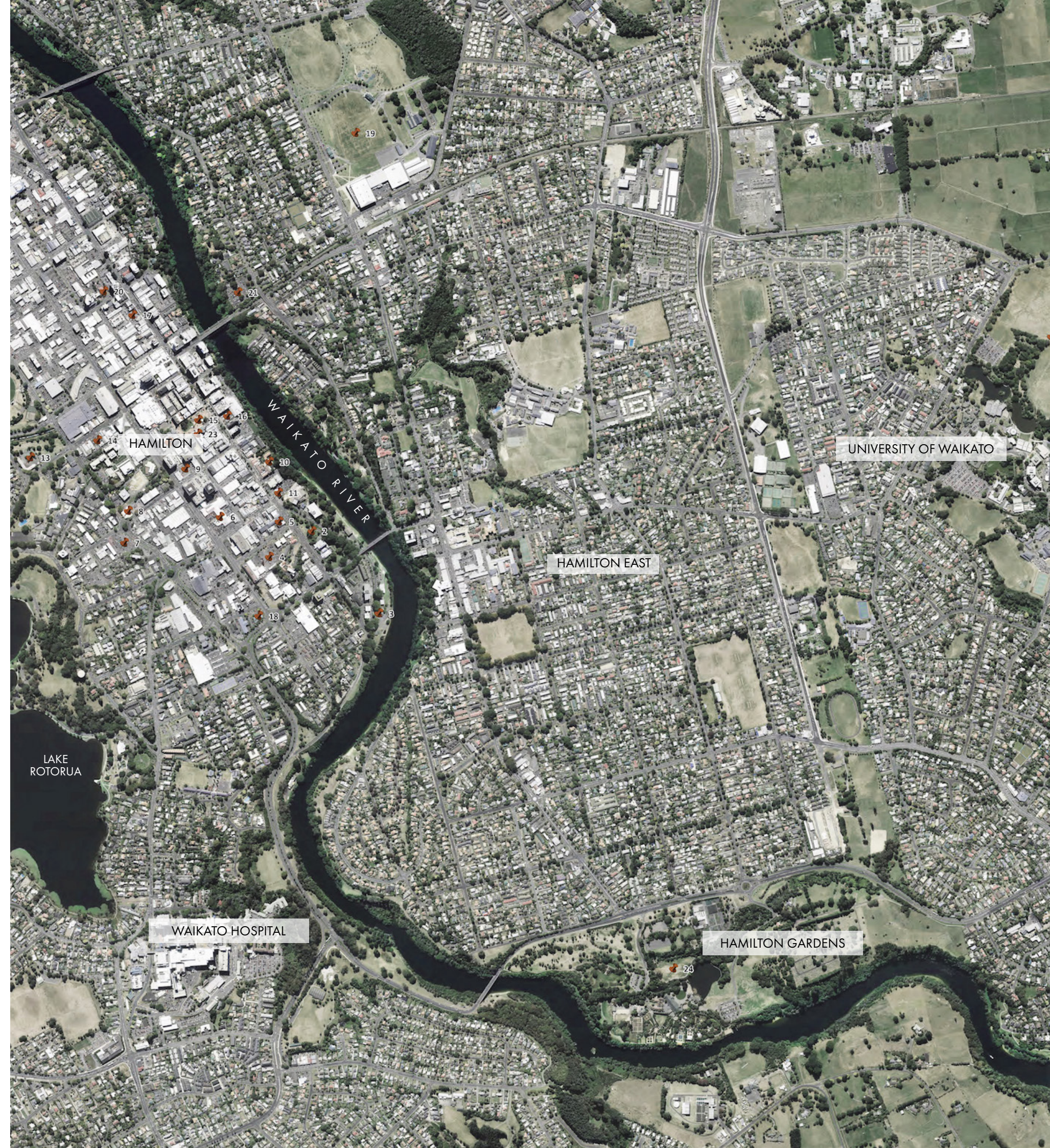
As stated in our terms of reference, one of the prime tasks for the Charcoalblue report was;

*“...Identifying the best location for a new theatre giving regard to Hamilton’s aspirations as a city, and the Waikato’s aspirations as a region, leveraging other opportunities where possible...”*

The team were presented with a list of 25 possible locations around and in Hamilton, together with the note that any other location that we determined was suitable, could be considered.

Every site from the list of 25 was visited by the team and during that process other sites in neighbouring locations were noted as interesting and investigated.

The following report compiled by Jasmax and Charcoalblue details the analysis of the sites and the process undertaken to decide on the “best location.”





# 5.1 TRANSFORMATIONAL VISION

The optimal location for the Waikato Regional Theatre (WRT) is fundamental to the success of the project. There is an excellent opportunity for the WRT to positively integrate with the urban fabric of Hamilton and the already established cultural precinct, while providing opportunities to improve: community engagement, outreach education programmes, public amenity, linkages between the city and river, and provide support for complementary co-located activities. Accordingly the process of selecting the site has referenced the projects transformational vision as follows:

**Regeneration:** Stimulate catalytic change within the heart of Hamilton by being positively disruptive, providing a visual identity, encourage creative innovation, and become a world class destination.

**Community:** Integration and engagement with the local community, encouraging a 24/7 facility, that builds on the existing vibrant restaurant and cafe culture as well as outreach programmes. Create a sense of place that people will come and gather.

**Creative precinct:** The theatre will be seen as the head tenant within the creative precinct that stimulates creative innovation.

**Linkages:** Build a strong and positive relationship between population centres, commercial activity, and the environmental assets of the community, by strengthening linkages between them.

# 5.2 PROCESS

Jasmax and Charcoalblue have undertaken an investigation into a series of sites proposed by WRTGP and the HCC to understand the opportunities each one presents and identify front runners for more detailed consideration.

**STAGE 1** of the investigation has established seven front runners from the initial list of 25 sites. Each of the 25 sites was analysed against primary non-negotiable considerations, and secondary more flexible considerations, summarized in a matrix with comparative scores. The results were established through an independent assessment of each category and each one given a score out of 10.

**STAGE 2** has established four front runners from the seven selected sites, with a more detailed comparative analysis of each one. The analysis has addressed the local and wider context focusing on external factors that will directly and indirectly have an influence on the chosen site.

**STAGE 3** of the investigation has focused on the four selected sites addressing specific design responses, and a volumetric study of the proposed auditorium and its relationship to the site. This will help understand in detail, the opportunities that these site options present.

The results are intended to be indicative only for the purpose of stimulating a discussion with the wider team to establish the final site location. We have been advised by Momentum that the site acquisition cost should not be considered at this stage of the project. This is to ensure we focus on the best possible site for the success of the project rather than the most cost effective.



STAGE 1 - ANALYSIS OF 25 SITES

AERIAL VIEW





## 5.3 STAGE 1 ASSESSMENT

### PRIMARY CONSIDERATIONS

These considerations are non-negotiable and are vital to the success of the project. In particular they should address the primary objective for the theatre to be a TISO project (Transformational Inter-generational Strategic Outcomes). The strategic priorities of the TISO, which have been considered below, are: Respond to a clear need in the Waikato, be inspirational, be transformational, demonstrate leadership, and be scalable and sustainable.

The final site selection also needs to enhance the reputation of Hamilton as an arts destination and reinforce the theatres ability to attract the very best and most inspiring to the city and wider region.

### URBAN DESIGN

- 1 Would the location positively reinforce the visual identity of the city and the Waikato region?
  - Prominence and scope for iconic form (if desired) with a strong presence in specific positions, related to surrounding spaces and movements.
  - Strength and nature of relationship to landscape – open spaces, river.
  - Does the site allow for integration of large introverted spaces without presenting a primarily closed-in, blank box to the context?
  - Potential visibility to wider city or key passing movements of pre- and post-performance gathering in lobbies and surrounding external spaces.
  - Potential for external performance spaces, formal and informal, in positive spaces with appropriate attributes for visibility, audibility, dimensions, seating etc?
  - Is there any potential for including existing building elements that might usefully reinforce identity?

- 2 Would the location have a strength of interaction with surrounding land uses creating a civic presence?
  - Existing or potential interaction with existing cultural, hospitality and entertainment activities within walking distance, to increase economic spin-off and support positive overlap of mutually beneficial activity.
  - The site needs to support continuous community engagement throughout the day and week, ideally 24/7.
  - Establish a new creative precinct masterplan that integrates with the existing city plans.
  - Potential interaction with key social spaces, to increase use, safety and interest for these places
  - Potential for all-day activities and uses within the theatre development to be sustainable, attractive, viable, activating and interacting with the setting.
  - Existing and new pedestrian linkages, complementing the existing city plans and encouraging new linkages where appropriate.
  - Investigate what the site can enable around it locally and in the wider community.
  - The potential of the new theatre to define new and existing spaces.
- 3 Would the site have potential for catalytic regeneration effects?
  - Strengthening an area with attributes that already align with a Theatre use (e.g. already offers cultural, hospitality, public space, entertainment elements) is most important.
  - Stimulating regeneration of an area that is currently under-used or in need of investment and transformation.
  - Provide a location that encourages creativity from complimentary activities.
- 4 Would the location provide potential for flexibility?
  - Does the location support co-activities, either closely related to theatre, or potential non-theatre uses that might support long-term funding and viability?
  - Does the zoning enable height and scale that offer greater options for co-activities?
- 5 Does the location provide the opportunity for engagement and consultation?
  - Does the location offer potential for positive local and regional community engagement in the process of briefing, project direction, design decision making and ongoing activity hosting?
  - Does the location offer a potential to be “a place to go and gather”?

### TRANSPORT

- 1 Does the location reinforce the consolidation of the city?
  - Potential for sharing existing or new public parking facilities within a short distance, noting that walking to the theatre will drive safety & use of public spaces, and potentially a local economic uplift from pre and post theatre spending.
  - Level of integration with citywide public transport, cycling and walking network to increase access for all, and to minimise environmental impacts from transport.
  - Link to regional transport network, consideration of the requirements of long distance travellers to the theatre/city.

### SITE AREA AND ACCESS

- 1 Does the location encourage easy access for everyone?
  - Quality of surrounding streets, spaces and paths for theatre audience experience.
  - Circulation needs to be safe and accessible to all ages and physical abilities.
  - Provision of shared streets with priority for pedestrians.
  - The “front door” orientation should complement the street energy provided by pedestrian activity.
- 2 Does the site area have the ability to incorporate the theatre footprint?
  - Can the site fit the size theatre proposed in the brief? (1300 seat)
  - Any potential to purchase adjacent sites to increase overall site area.
  - Can the site accommodate loading and deliveries consistent with performance types?
  - Does the shape of the site restrict visitor and loading access?
  - Does the site allow for expansion capacity?

### MANA WHENUA

- 1 Does the location raise opportunities to build strong and positive relationships with mana whenua, to learn the stories of the people and the land and generate an understanding of Te Aranaga (Maori design principles), Te Ao Maori (the Maori world view) and to ensure reflectance of these when writing the story of the WRT.
  - Acknowledgement of the local and wider regional iwi and their cultural landscape, identifying primary and secondary connections.
  - Acknowledgement and insights into protocols relating to the site and the design process.
  - Enhance Mana Whenua through cultural landscapes, both natural and built of the proposed site.
  - Does the site help ensure that New Zealand’s indigenous culture is integrated into the theatre building and surrounding landscape, in a meaningful way.

SECONDARY CONSIDERATIONS

These considerations are seen as flexible and not necessarily a key requirement of the development, however would still add to the richness of the project.

SUSTAINABILITY

- 1 Does the site have the ability to help create a new paradigm for the sustainable infrastructure, building design operational practices and stakeholder behaviours for the new theatre?
- Greenfield or brownfield site.

- Generate a shared vision for the sustainable redevelopment of the site.

- Conservation of Water, Ecology, Emissions and landscape features.

- Generate a masterplan roadmap for the ongoing integration of sustainable design onto the existing context.

- Low impact urban design practices.

LANDSCAPE DESIGN:

- 1 Does the location reinforce the natural and built landscape of the city?
- The sites potential to showcase the importance of the building in its natural and or built environment.

- Potential of topography, geology, ecology, watercourses and vegetation.

- Hard/Soft landscape opportunities.

- Reference to the Hamilton River Plan.

SITE HISTORY:

- 1 Does the site provide any opportunities to reinforce the cultural, social and built history of the city and wider region?
- Any historic buildings on or adjacent to the site?

- Was there any historic relevance of the site prior to development?

- Is there an opportunity to preserve the cities and regions built heritage?

- Development of the site needs to consider maintaining any adjacent heritage values.

SITE ASPECT:

- 1 Does the location and orientation of the site reinforce the local context?
- Sun and Wind - Potential of the site to create sunny sheltered outdoor spaces for public and private use throughout the year.

- Views – The site potential for high quality views from the building to the surround landmarks and landscape. Also for potential views towards the building from key points in the surrounding context.

- Traffic noise. The potential traffic noise effect on the theatre and the outdoor environment.

- Reinforce or develop the character and energy of the site.

DEVELOPMENT CONTROLS

- 1 What are the restrictions and opportunities with the site provided under the local council development plans?
- Compliance with Vista – Hamilton City Design Guide

- Compliance with local plans including: The Operative District plan, the Proposed District plan, the Hamilton Plan, Hamilton City River Plan, Central City Transformational Plan, Ferrybank Development Plan and the Hamilton Arts Plan.

- Flexibility around building height restrictions, setbacks, and site coverage,

- Consideration of any existing site utilities and infrastructure.

ACQUISITION COSTS

- 1 What are the costs associated with the acquisition of the proposed site?
- Site purchase costs.

- Demolition of existing structures

- Relocation of existing services

THE FOUNDERS THEATRE SITE

All the identified criteria were analysed for the short-listed sites, with some being examined and debated in great detail to respond to external drivers.

The site of the existing Founders theatre site is one example of a where a strong local identity and history demanded more than the analytical process. The Hamilton community has strong emotional bonds with the Founders Theatre site and venue. It was the undisputed heart and focus of the performing arts for the city and region for decades. Founders hosted international performers and created and inspired generations of young performers. Whilst this is recognised, the team had to examine the site objectively – apart from the venue and its history. Founders was established, in a in an era of new hope and optimism for a developing arts community. The site symbolised that new hope in the green belt as an alternative to existing, decaying city-centre venues. Much of 1960’s planning and development was overtly forward thinking, turning its back on social history, architectural heritage, and deeper cultural connections offered by city centres. The location of Founders also is indicative of the contemporary attitude toward cars and driving. Decisions based on private transport have often led to less dense developments that have pulled the hearts out of city centres. There is evidence in Hamilton of a move to a service and entertainment-based offering, with new cafes, restaurants, and bars being the viable new developments.

A site in the heart of this new and emerging service precinct responds to this generation and society’s needs and visions for urban renewal. Bringing a potential 1100 people into a city centre every weekend will generate more development, new business and jobs. A city centre location suggests availability to a broader demographic and age range. Perceptions that the city centre is unsafe will be changed by greater foot traffic, not only by those attending arriving at or leaving the Theatre, but also those taking advantage of related attractions at all times of day.

ASSESSMENT MATRIX

Each site was scored and weighted using the Primary and Secondary Considerations and the following table generated.

STAGE 1 RESULTS

The seven sites indicate in orange below were deemed superior to other options and worth additional analysis in Stage 2 assessment.

WAIKATO REGIONAL THEATRE																	Revision c
				PRIMARY CONSIDERATIONS						SECONDARY CONSIDERATIONS							
#	Site Location	Descriptor	Site Area	Urban Design	Site Area & Access	Transport	Manu Whenua		Sub-Total	Landscape Design	Sustainable Design	Building Controls	Site History	Site Aspect	Site Cost	Sub-Total	Total
1	University of Waikato	Park	667,502m2	3	9	7	6		40.5	9	8	6	8	9		40	80.5
2	Ferrybank Commercial (expanded)	Park	2779m2	7	8	7	8		52	9	8	5	8	9		39	91
3	Grantham Street	Reserve	14,670m2	5	6	7	9		45.5	9	8	5	9	9		40	85.5
4	Knox Street	Carpark	4,060m2	5	4	5	4		32	4	5	5	3	7		24	56
5	Cnr Victoria and Knox	Commercial	1,740m2	8	3	7	7		45.5	3	5	6	5	7		26	71.5
6	Ebbetts cnr Anglesea and Hood	Carpark	5,609m2	7	8	6	5		46	4	5	6	3	5		23	69
7	Cnr Collingwood and Tristram	Carpark	5,916m2	3	8	4	2		28.5	6	5	5	4	6		26	54.5
8	Cnr Collingwood and Tristram	Carpark & Commercial	4,261m2	4	5	4	3		28	6	5	6	4	5		26	54
9	Collingwood Street	Carpark	2,212m2	4	5	5	3		29.5	4	5	6	4	5		24	53.5
10	Cnr Victoria and Sapper Moore Jones	Historic	5,395m2	9	8	8	8		58.5	9	8	5	9	9		40	98.5
11	Artspot	Historic & Carpark	4,075m2	9	7	8	8		57	9	8	6	9	9		41	98
12	Existing Founders Theatre Site	Arts & Park	8,267m2	4	8	6	5		38.5	8	6	8	7	7		36	74.5
13	Wards Park	Park & Small Commercial	15,127m2	6	9	4	3		39	8	6	5	7	7		33	72
14	Nesbit Ward	Carpark & Small Commercial	1,583m2	4	3	4	3		25	4	5	5	4	4		22	47
15	Garden Place	Plaza	6,377m2	7	8	8	6		50.5	7	7	6	8	8		36	86.5
16	SkyCity Victoria Street	Carpark	1,613m2	7	4	7	6		43	6	5	5	8	6		30	73
17	611 Victoria Street	Carpark	2,535m2	5	5	5	4		33.5	4	5	5	4	7		25	58.5
18	Clarence Street	Small commercial?	2,019m2	4	5	4	3		28	6	5	5	5	7		28	56
19	Claudelands	Events Centre	163,569m2	3	9	2	4		30	8	7	6	5	7		33	63
20	London Street - St Paul's	Small Commercial	2,036m2	5	5	5	4		33.5	4	5	5	5	6		25	58.5
21	River Road - Sonnig	Carpark	9,760m2	5	9	7	8		48.5	9	8	5	7	9		38	86.5
22	HCC Municipal Building	Civic	6,315m2	7	8	8	6		50.5	8	6	5	7	8		34	84.5
23	HCC Central Library	Civic	1,937m2	7	3	8	6		43	8	5	5	7	7		32	75
24	Hamilton Gardens	Park	508,361m2	3	9	5	7		39	9	8	7	8	9		41	80
25	Garden Place	Commercial	1,283m2	7	3	8	6		43	8	6	6	7	8		35	78
		Weighting		2.5	1.5	1.5	1.5			0	0	0	0	0			



STAGE 2 ANALYSIS OF 7 SITES

AERIAL VIEW





## 5.4 STAGE 2 ASSESSMENT

Stage 2 of the investigation has focused on the seven sites selected, providing a more detailed comparative analysis of each site. The following drawings address the local and wider context focusing on external factors beyond the site that will directly and indirectly have an influence on the chosen site. The wider context plans look at the big gestures that will be controlling the sites, including zoning, activities, environmental influences, transportation and Mana Whenua.

### CONTEXT PLAN 01 - NATURAL FEATURES.

Hamilton is dominated by the Waikato River and to a lesser degree Lake Rotoroa and the Green Frame. We believe that there are some existing axis/linkages between these features that could be develop in the future and have a potential influence on the theaters location.

### CONTEXT PLAN 02 - MANA WHENUA

We have investigated the spiritually significant axis and the relationship to the local Mana Whenua cultural landscape. While the Waikato River is an obvious strong visual link there is not always a visual link to these features. It is still important to acknowledge these links at this stage, as a potential organising principal. For example the Pacific Triangle is important as it is marked by significant arrival stories that have influenced the entire region.

### CONTEXT PLANS 03 & 04 - TRANSFORMATIONAL PLAN & PRECINCT PLAN

A key vision for the project is to help establish an arts precinct with its own distinct character within the Cultural, Hospitality and Entertainment zone. This precinct is intended to act as a catalyst for an arts based regeneration in the heart of the Cultural zone. We would envisage the surrounding sites being developed with co-located amenity and business partners such as fashion, media, film, printmaking etc. as well as supporting the local; cultural, hospitality and retail activities. The proximity to the current and proposed residential areas is also an important consideration as there is a strong relationship between these precincts that will help ensure a 24/7 activation of the theatre, rather than just limiting the activity to the hours around a performance.

### CONTEXT PLAN 04 - ARTS & CULTURE

Mapping the existing arts and cultural venues shows a relatively even spread around the Victoria Street spine rather than a focus in any single part of the city. We anticipate that further arts based venues would be co-located near the new theatre site location.

### CONTEXT PLAN 05 - ENVIRONMENT & VIEWS

Environmental influences have an important influence on the site selection and our investigation looks at the sites potential for sunny sheltered outdoor spaces that interface with the theatre. Where people can enjoy outdoor public and semi-public spaces throughout the year. Sun – The ideal sites will have a northerly aspect, with good exposure to sunlight during winter and summer months. Wind – There will need to be protection from the prevailing westerly wind which in some cases will be by adjacent buildings, however further analysis of the immediate effects will need to be done once the final site is selected. Noise – Vehicular noise will be predominantly from Victoria Street during the morning and evening rush hours. Most of the noise will be mitigated by the existing buildings along Victoria Street with extra mitigation integrated into the theatres design as required. Views – There are potentially extensive views of the Waikato River depending on the final site selection. There are also more immediate view shafts to and from the sites from the surrounding road, cycle and pedestrian network.

### CONTEXT PLANS 07 & 08 - KEY BUILDINGS, FRONTAGES & ACTIVITIES

These overlays show the relationship between existing large buildings and public spaces and the high movement paths around them. Most key buildings and public spaces have been built up around predominantly daytime activity within the commercial precinct. A large cultural building would help create busier evening activity, extending the vibrancy time frame within the city centre.

Our investigation has also highlighted three locations that would potentially be good sites for the theatre. The sites are not part of the 25 sites initially provided, however we believe the locations would be successful, because of their potential to be gateway or anchor projects within the Cultural zone.

### CONTEXT PLAN 09 - HERITAGE

Heritage is an important part of understanding the city cultural and built history. This plan shows the key heritage buildings and significant trees that will need to be integrated into the design.

### CONTEXT PLAN 10 - TRANSPORT

Transportation is key to unlocking the sites potential to attract visitors. The site needs to reinforce the existing pedestrian linkages, cycle paths, public transport corridors and private parking facilities. The site also needs to provide opportunities to improve these networks and encourage multiple modes of transport to and from the site.

### CONTEXT PLAN 10 - LINKAGES

Aligned with this is the sites potential to engage with both the Waikato River and Victoria Street through existing and new linkages. Most sites currently “turn their back” on the river rather than engaging with it and we believe a strategic vision for the theatre would be to engage successfully with both the river and Victoria street.

HAMILTON CENTRAL CITY TRANSFORMATION PLAN

The analysis has also compared each site against the vision outcome strategies in the Hamilton Central City Transformation Plan and this projects transformational vision. The matrix below shows each sites potential to satisfy each of the vision strategies. A green dot means that the site can satisfy the strategy, a red that it can't and an orange dot means that the site could meet the strategy with further investigation through the next phase of the project.

City Transformation Strategy	Site 2	Site 3	Site 10	Site 11	Site 15	Site 21	Site 22
1 - Reshape the Central City and Define Precinct Identity and Character	●	●	●	●	●	●	●
2 - The Waikato River	●	●	●	●	●	●	●
3 - The Green Frame and Green Spaces	●	●	●	●	●	●	●
4 - Streetscape, Amenity and Beautification	●	●	●	●	●	●	●
5 - Strengthening Connections	●	●	●	●	●	●	●
6 - Investment and Business Attraction	●	●	●	●	●	●	●

- Achieved
- Possible
- Not Achieved

Transformational Vision	Site 2	Site 3	Site 10	Site 11	Site 15	Site 21	Site 22
1 - Regeneration	●	●	●	●	●	●	●
2 - Community	●	●	●	●	●	●	●
3 - Creative Precinct	●	●	●	●	●	●	●
4 - Linkages	●	●	●	●	●	●	●

- Achieved
- Possible
- Not Achieved





## CONTEXT PLAN 01

## NATURAL FEATURES









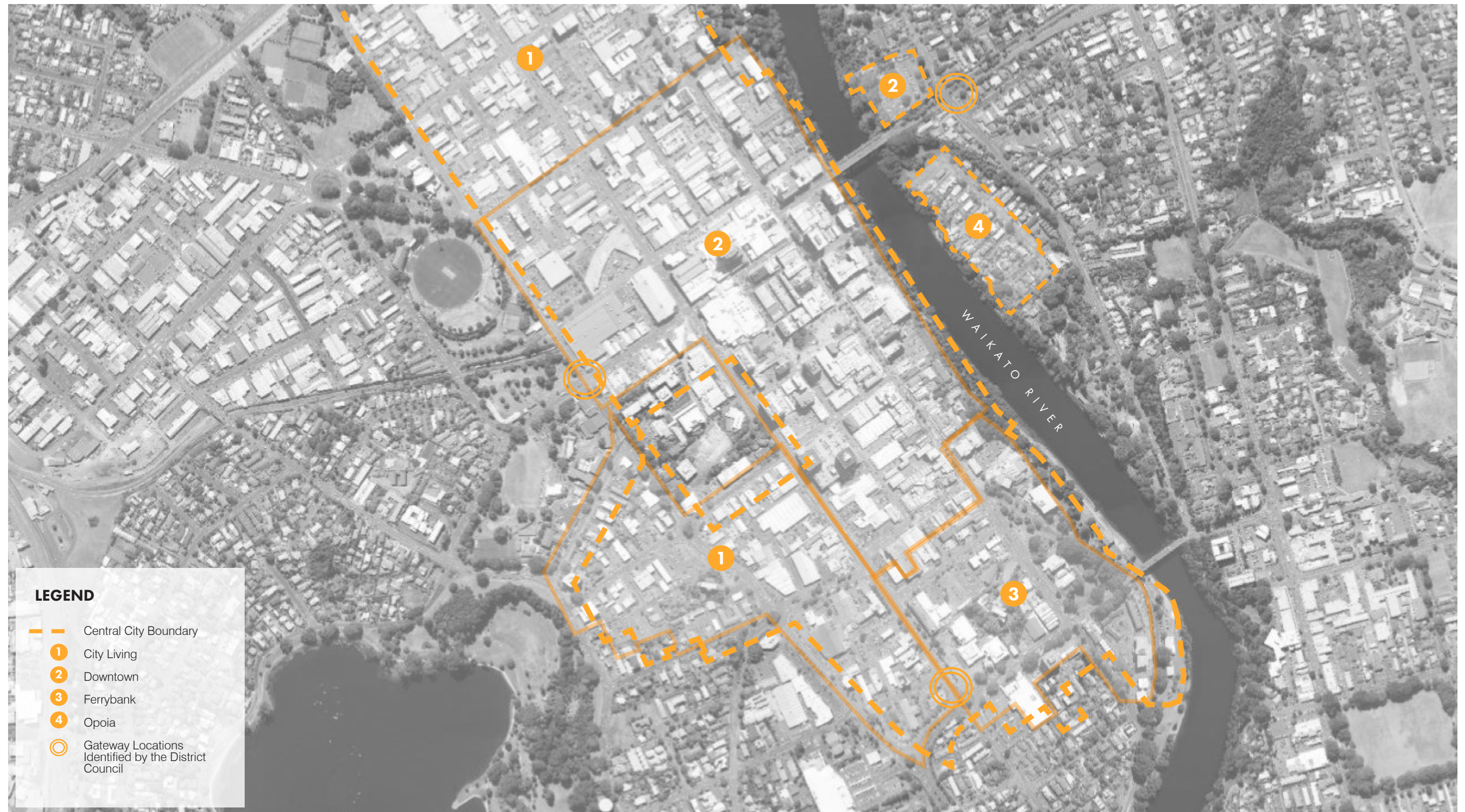


## CONTEXT PLAN 03

## HAMILTON CITY TRANSFORMATION PLAN







**LEGEND**

- Central City Boundary
- 1 City Living
- 2 Downtown
- 3 Ferrybank
- 4 Opoia
- ⊙ Gateway Locations Identified by the District Council

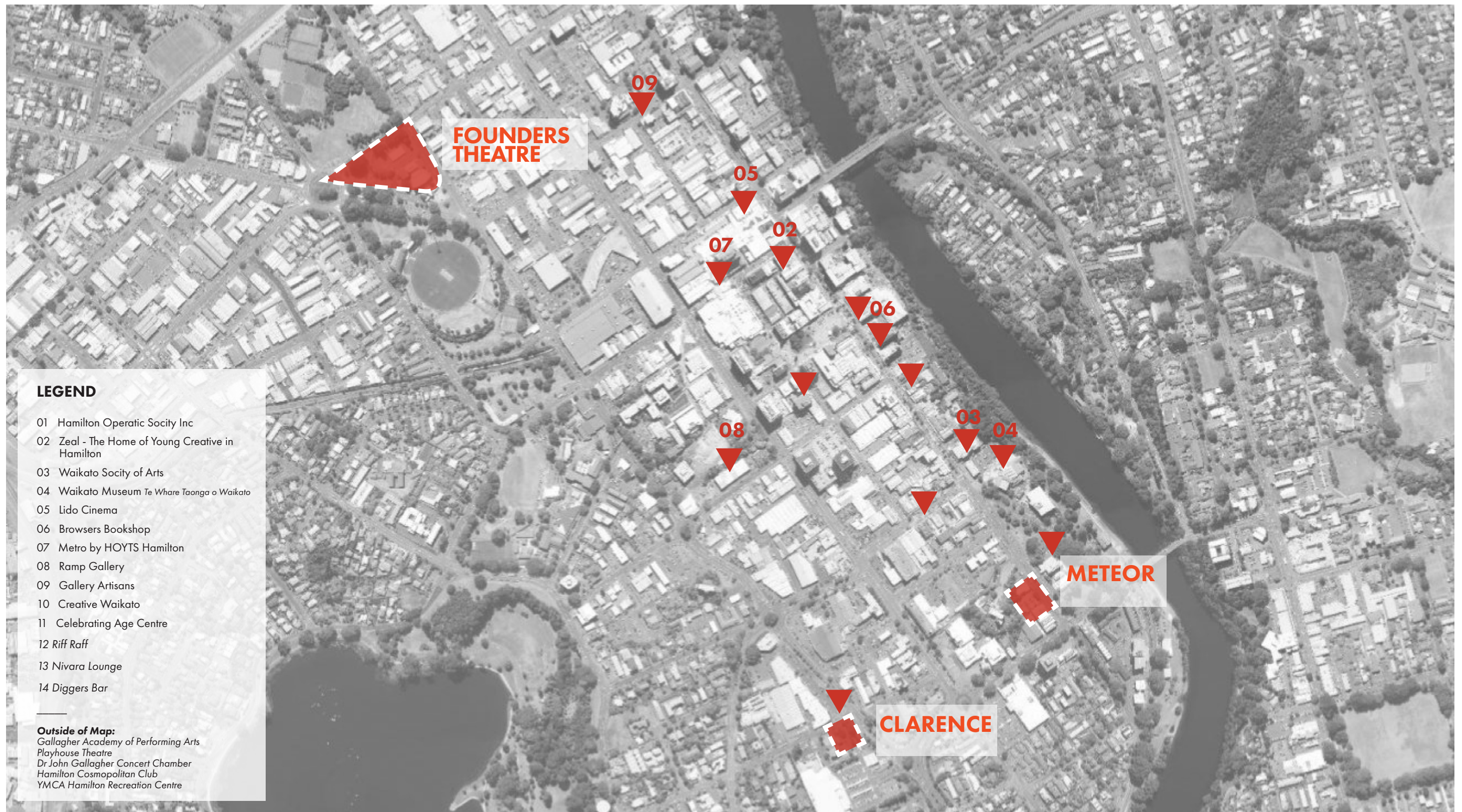
Source: Hamilton City Council, *Proposed District Plan*, Appendix 5: Central City Zone





## CONTEXT PLAN 05

## ARTS AND CULTURE











CONTEXT PLAN 07



KEY SPACES & BUILDINGS

- Site
- Civic Buildings
- Council Buildings
- Hotels
- Large Scale Retail / Entertainment
- Transport Interchange
- Proposed River Front Promenade\*
- Proposed Parkland\*
- Proposed Urban Terrace\*
- Proposed Riverside Play-
- Potential Gateway Sites
- Potential site for Heart of Arts & Cultural Precinct

\*Zones Proposed in the Ferrybank Masterplan









## CONTEXT PLAN 08



## STREET FRONTAGE ACTIVITY





-  Sites
-  Cafe/Shops  
(Day Time)
-  Cafe/Restaurants  
(Day Time/  
Evening)
-  Bars  
(Evening)



## CONTEXT PLAN 09

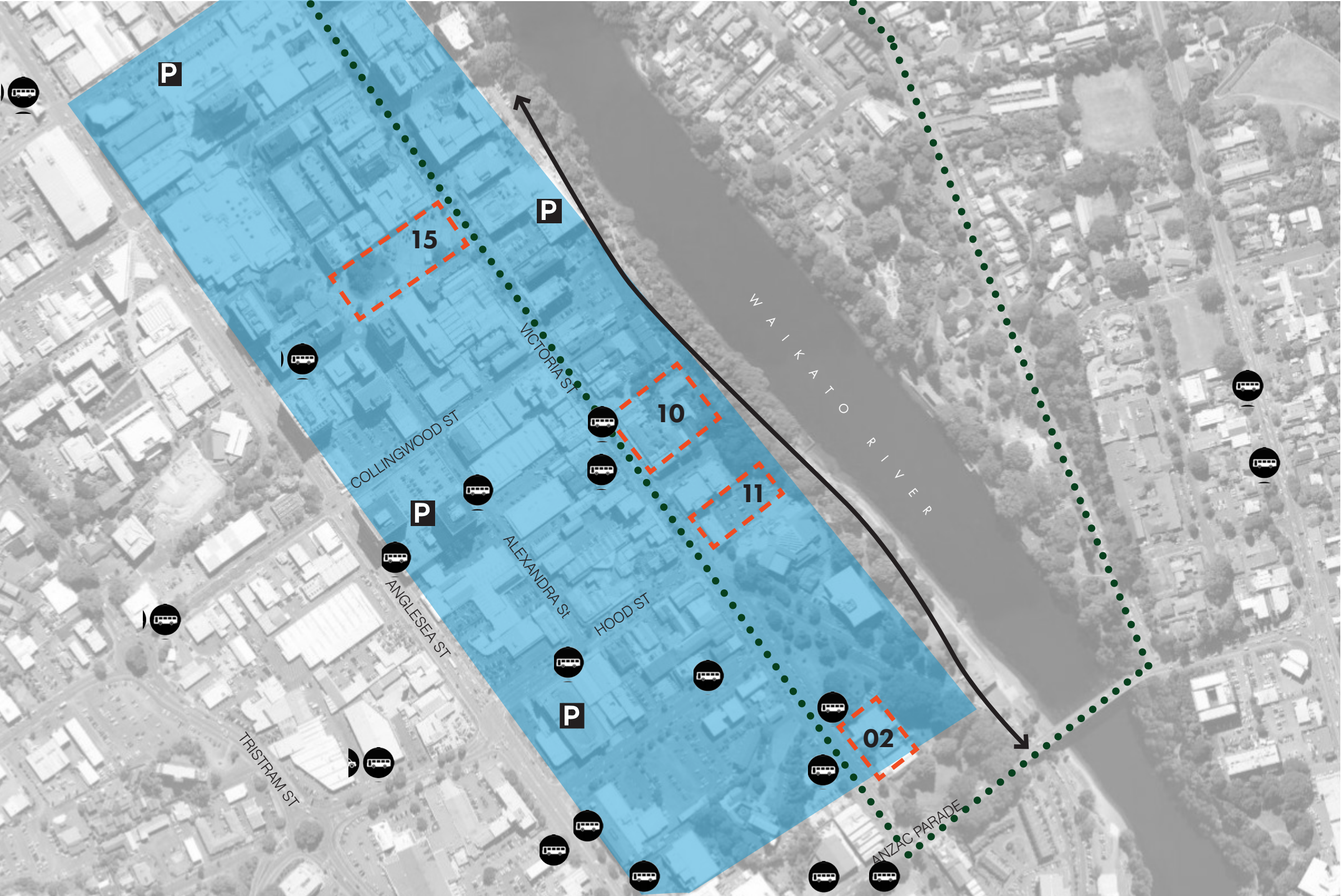
## HERITAGE



-  Sites
-  Existing Heritage Building Category A
-  Significant Trees
-  Significant site



CONTEXT PLAN 10



TRANSPORT

- Site
- Pedestrian Loop
- Carpark Buildings
- Bus Stops
- Cycle path

PARKING

- Within the indicated blue zone of the CBD there are estimated to be;
- 276 metered street parks
- 101 un-metered street parks
- There are 7 large car park buildings in the vicinity with a total capacity of approximately 2,600
- If you exclude Kmart (furthest away), Museum (not a permanent car park) and 50% (guestimate) of Garden Place, Knox St and Farmers (due to private parking agreements with corporates that brings the number to 1850
- Therefore Approximate total viable parks (street parks plus approximated convenient building parking) 2,227
- In comparison, the area surrounding the Founders Theatre has approximately a total viable parks of 457.



## CONTEXT PLAN 11

## LINKAGES



- ▬▬▬ Site
- ➔ Pedestrian Friendly Link
- ➔ Vehicular Link
- ➔ Link to Lake Rotorua
- ➔ Access to River
- ➔ Existing Laneway / Through-Site Links
- ➔ Proposed Pedestrian / Cycle Bridge\*



STAGE 2 RESULTS

The stage 2 investigation has resulted in the removal of 2 sites from consideration, Grantham Street and River Road - Sonning.

Grantham Street (Site 3) This site is in a key part of the Ferrybank plan. The theatre would block access to a key part of the river, currently set aside for recreation activity. The site is also a difficult shape, being long and narrow, and would be a challenge to articulate with such a close proximity to the river edge. The site is very remote from the town centre and would struggle to attract people to the hospitality zone.

River Road – Sonning (Site 21) A key vision of this project is to reinforce the Cultural precinct by focusing arts based activities at its heart. This site is remote to the centre of the hospitality zone and is also difficult to access by foot. We believe that a theatre here would also be its own destination, rather than being part of a larger precinct, adding to its vibrancy.

5.5 STAGE 3 ASSESSMENT

Stage 3 investigates the remaining four sites in detail to establish a front runner, and focuses on site specific design responses to the questions asked in stage 1. The site context overview plans have helped establish the character of the four sites selected, by highlighting public spaces, linkages, active frontages, view shafts, development controls and its natural environment. This analysis has also included a volumetric study of the theatre on each site to help understand the bulk and location of a 1200 seat auditorium and the associated front of house (FOH) and back of house (BOH) spaces. This will help understand in detail, the opportunities that these 4 options present.

We have also anticipated what other complementary activities will need to be co-located with the theatre to ensure the precinct is successful both day and night seven days a week. We believe this is fundamental to the project being transformational.



STAGE 3 ANALYSIS OF 4 SITES

AERIAL VIEW



LEGEND

- 2**  
28-50 Victoria Street  
Current: Age Concern Hamilton, Swimming Pool, Band Rotunda Ferry Bank Park
- 10**  
190-192 Victoria St & 34 Sapper Moore-Jones Place  
Current: Bluestone Steakhouse, villa
- 11**  
21 Grantham Street  
Current: Car Park, adjacent to Waikato Museum and Waikato School of Art
- 15**  
24 Garden Place  
Current: Garden Place plaza





## SITE 11 ARTSPOST



## SITE ANALYSIS AND VOLUMETRIC OVERLAY

- ↔ Cycle path/walkway
- ↔ Access to River
- Bus Stops
- Cafe/Restaurants (Day Time/Evening)
- ▤ Bars (Evening)
- ↔ Pedestrian Friendly Link
- ↔ Road Network
- Existing Heritage Building Category A
- - - Future Activity



SITE 11 ARTSPOST



View 01



View 02



View 03



View 04



View 05



View 06



View 07

SITE ANALYSIS SUMMARY

Location

Site 11 ArtsPost - Victoria Street behind the Artspost building and adjacent to the Hamilton museum.

Description

Area 4,075m², steeply sloping stepped site located near the top of the Waikato river bank. Current usage is a stepped slab on grade carpark, with a 2 storey gallery building to the street frontage. The site is adjacent to the museum forecourt.

Development Controls

- Height Constraint is 16m or 20m with single bonus
- Height overlay 2
- Zone - Ferrybank - Riverfront overlay
- Secondary active frontage
- Street wall height maximum 3 stories
- Existing grade A heritage building on site
- 2.5:1 Building intensity

Strengths

- The site is in a premium location within the cultural precinct.
- Excellent co-location with existing vibrant hospitality activities.
- Strong potential for catalytic regeneration through co-location of complimentary activities.
- Strong relationship with the Waikato River.
- Excellent connections to city transport links.
- Excellent opportunity to preserve the cities built heritage.
- Close proximity to Hotels.
- Good site access from Victoria St.
- Good city anchor site, due to proximity to museum.

Weaknesses

- Topography is a high risk.
- Contaminated soil is a high risk
- Site area is irregular and small creating high risk constraints.
- Compromised standalone identity from Victoria St north.
- Bulk and location dominates the museum

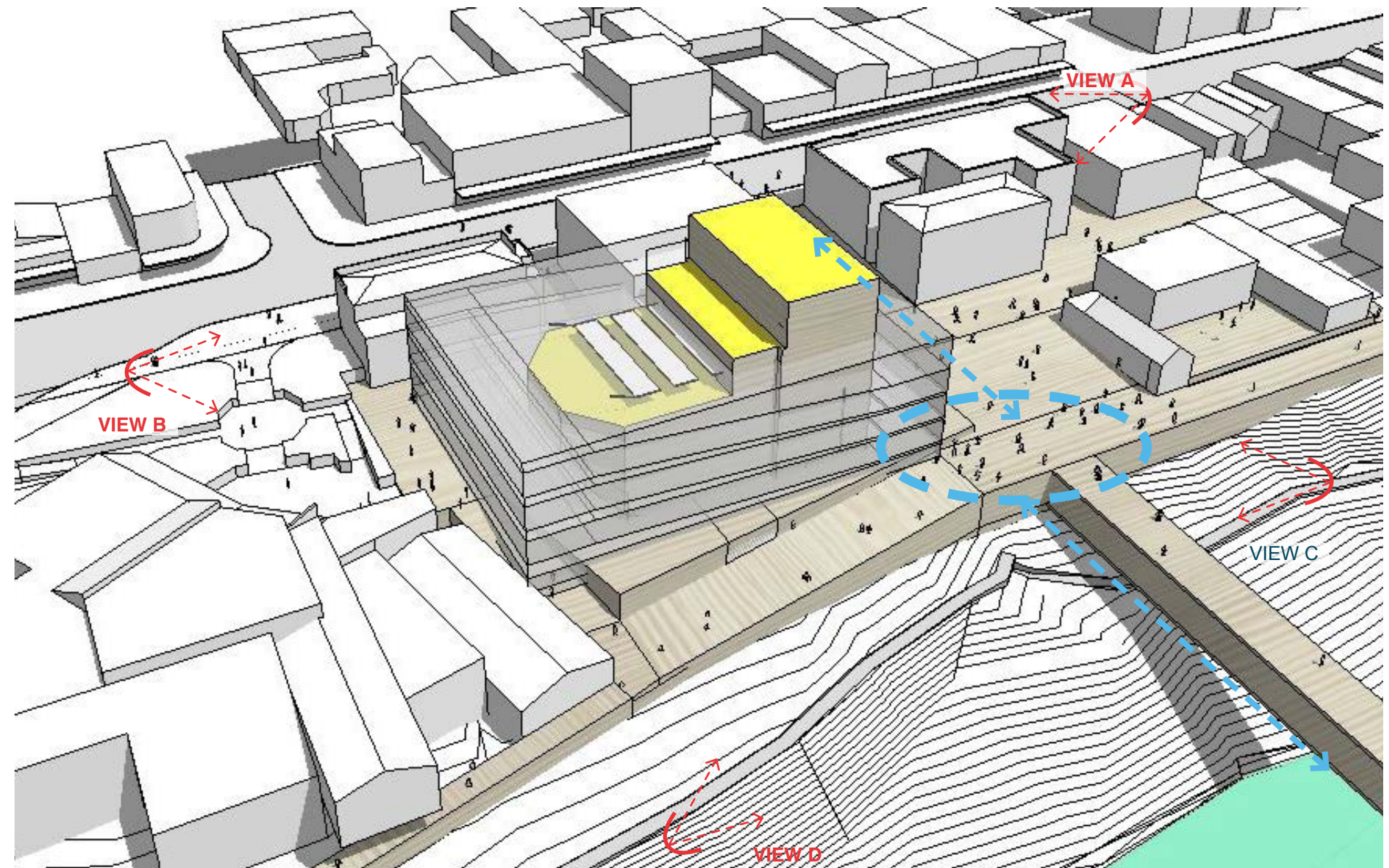


## SITE 11 ARTSPOST

## SITE ANALYSIS AND BULK OVERLAY

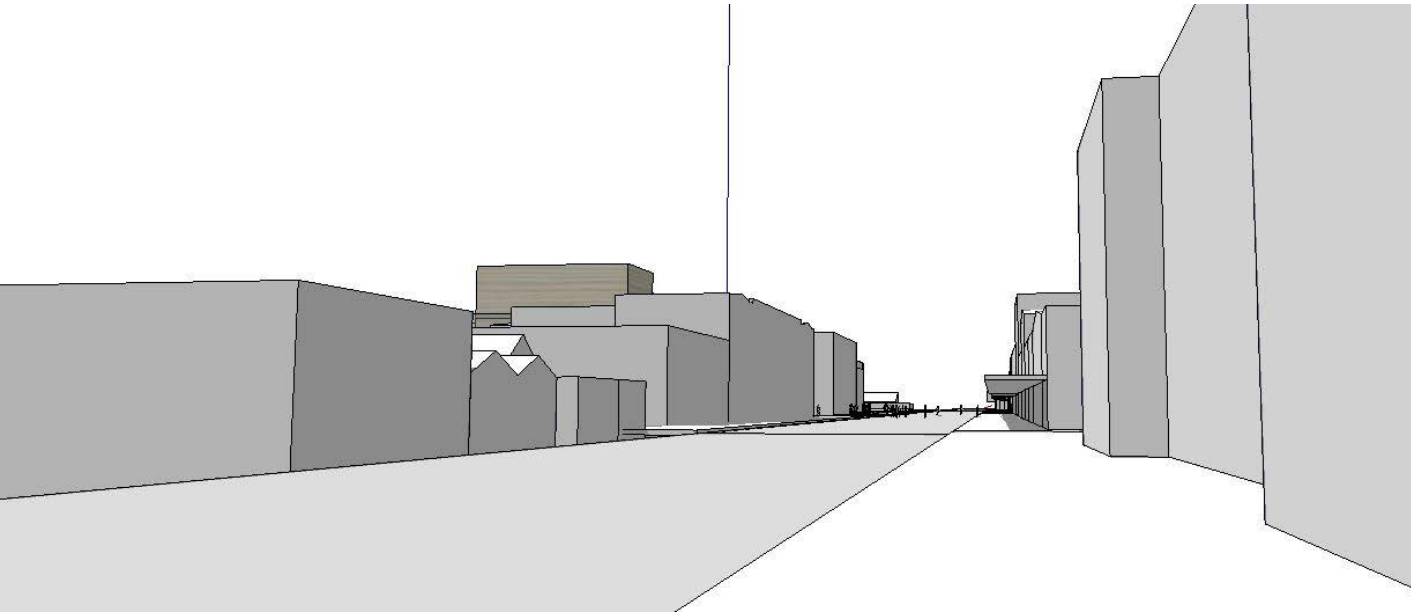
### SITE SPECIFIC RESPONSES

- Consolidation of the cultural precinct.
- Growth of cultural community through engagement and consultation and out reach programmes.
- Responsive to the existing vibrant cafe and restaurant culture.
- Excellent opportunity as head tenant to create 24/7 activity through catalytic regeneration.
- Excellent relationship between Victoria Street and the Waikato River.
- Excellent adjacency with Waikato Museum that would create a strong cultural anchor point.
- Drop-off access potential adjacent to museum forecourt.
- Standalone identity adjacent to museum forecourt.
- Excellent opportunity for expansive views to and from the river acknowledging the cultural significance of the landscape features.
- Good opportunity to generate and integrate sustainable design into the existing context.
- Opportunity to incorporate existing heritage building.
- Excellent opportunity to consolidate the citywide and regional public transport networks.
- Good walking distances to parking buildings, transport interchange and residential zones creating pre- and post-theatre spending.
- Opportunity to improve quality of adjacent streets, spaces and paths for theatre audience arrival experience.



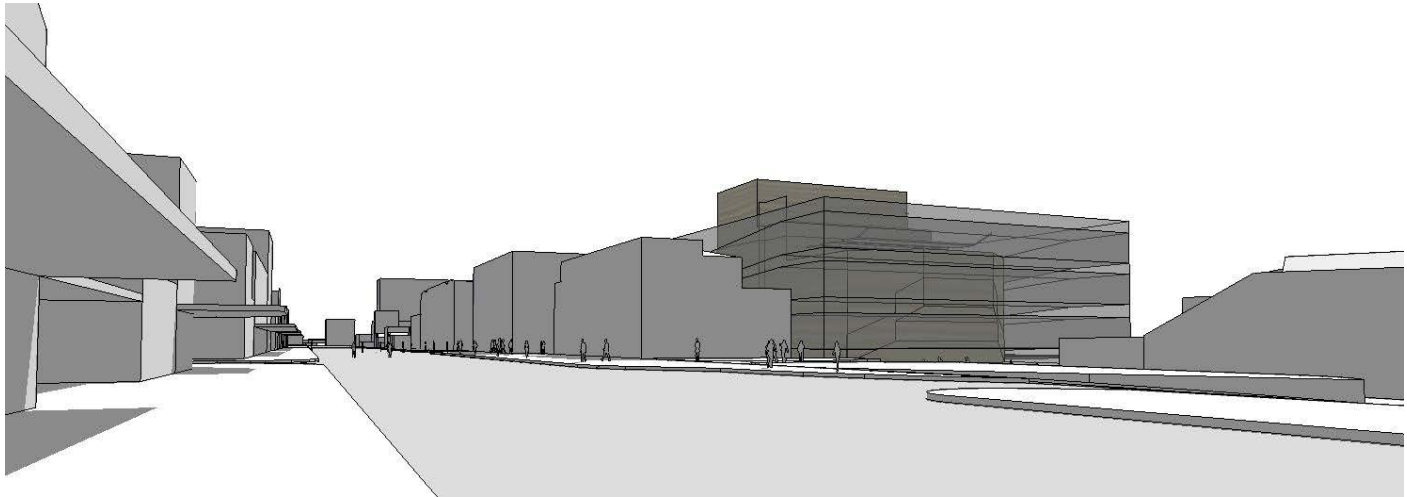


SITE 11 ARTSPOST

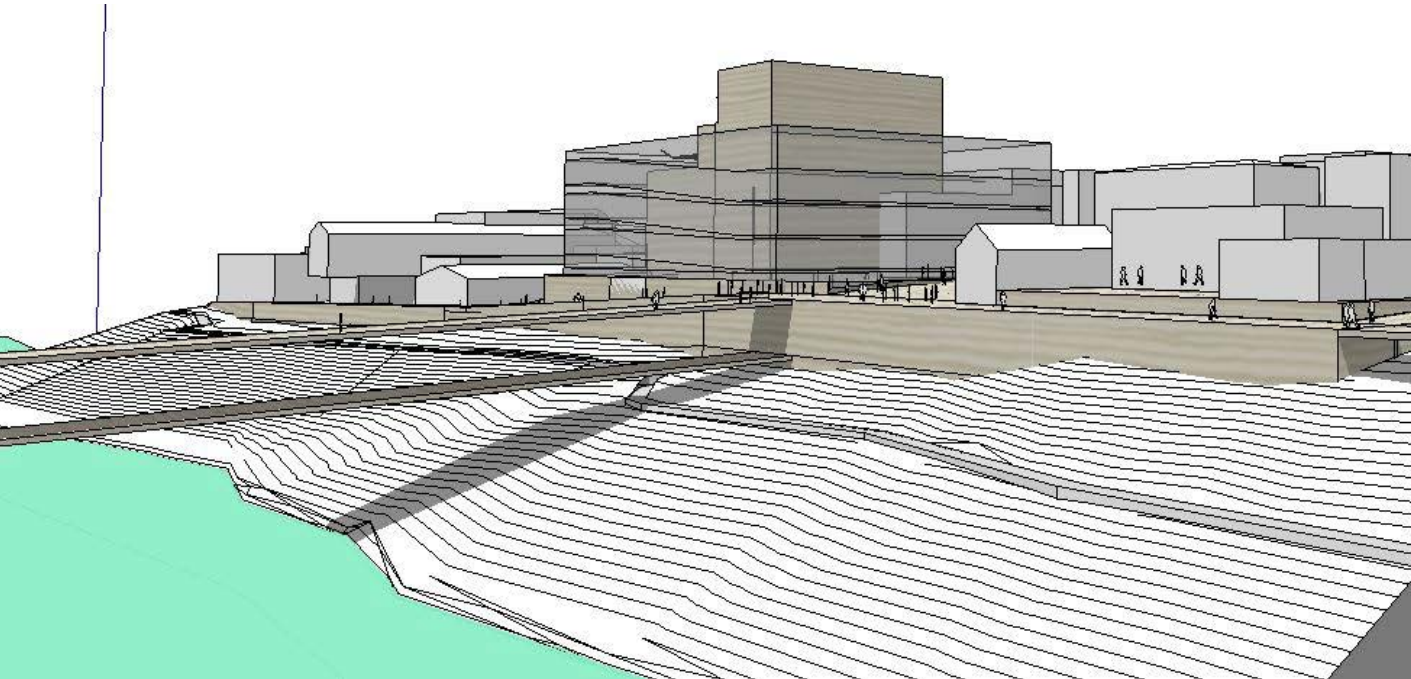


VIEW A Looking South from Collingwood Street

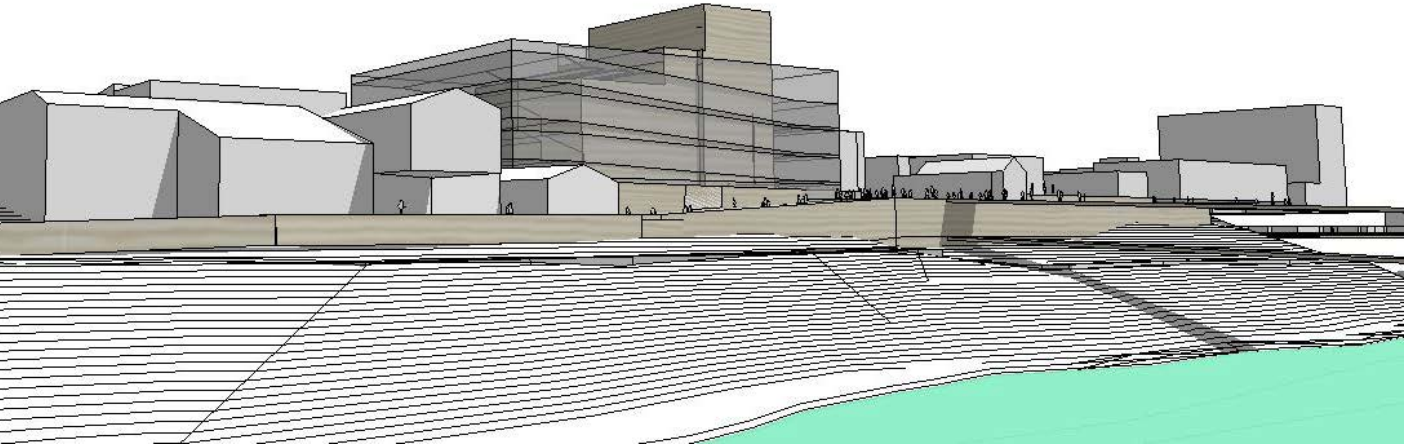
SITE ANALYSIS AND BULK OVERLAY



VIEW B Looking North from Victoria Street



VIEW C Looking South from Waikato River



VIEW D Looking North from Waikato River



SITE 15 GARDEN PLACE



SITE ANALYSIS AND BULK OVERLAY

- ↔ Cycle path/walkway
- ↔ Access to River
- Bus Stops
- Cafe/Restaurants (Day Time/Evening)
- Bars (Evening)
- ↔ Pedestrian Friendly Link
- ↔ Road Network
- Existing Heritage Building Category A
- Future Activity



SITE 15 GARDEN PLACE

SITE ANALYSIS SUMMARY



View 01



View 02



View 03



View 04



View 05



View 06

Location

Site 15 - Garden Place off Victoria Street between Collingwood Street and Garden Place.

Description

Area 6,377m² flat site. There is a mix commercial, retail and civic buildings surrounding the site. Vehicular access is possible from Victoria Street, Alexandra Street and Worley Place.

Development Controls

- Height Constraint is 16m or 24m with single bonus, 32m with double bonus and over 32m with triple bonus.
- Height overlay 1
- Zone - Downtown Precinct 1
- Primary and secondary frontage
- Street wall height maximum 3 stories
- One Historic building neighbouring the site
- 5:1 Building intensity.

Strengths

- Strong stand-alone identity possible.
- Good potential for catalytic regeneration through co-location of complimentary activities.
- Good connections to city transport links.
- Good site access and drop off.
- Topography and contamination low risk.
- Good co-location with existing hospitality activities.

Weaknesses

- Removed from the cultural precinct.
- The new Theatre will compromise surrounding shop frontages and possibly have a negative impact on Garden Place functionality .
- Reduced access to Waikato River.
- Sensitive cultural and historic site.

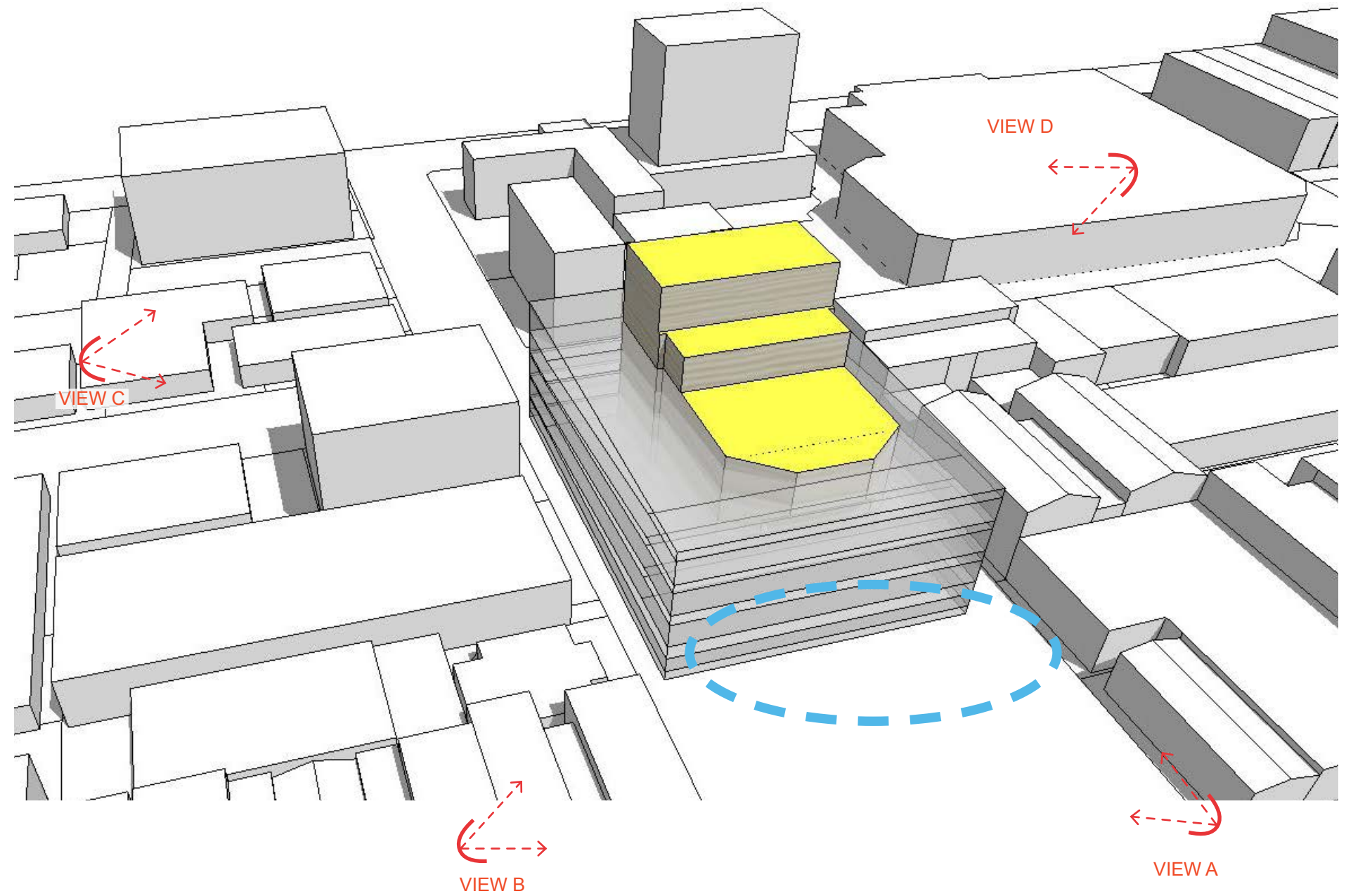


## SITE 15 GARDEN PLACE

## SITE ANALYSIS AND BULK OVERLAY

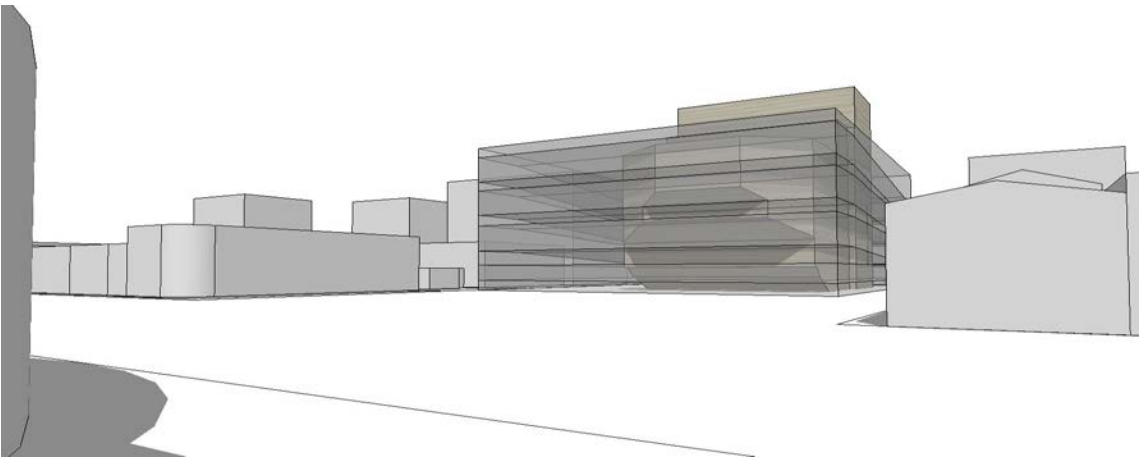
### SITE SPECIFIC RESPONSES

- Excellent drop-off access potential.
- Excellent standalone identity.
- Responsive to the existing cafe and restaurant culture.
- Excellent opportunity as head tenant to create 24/7 activity of plaza through catalytic regeneration.
- Growth of community through engagement, consultation and outreach programmes.
- Excellent opportunity to consolidate the citywide and regional public transport networks.
- Walking distances to parking buildings, transport interchange and residential zones creating pre- and post-theatre spending.

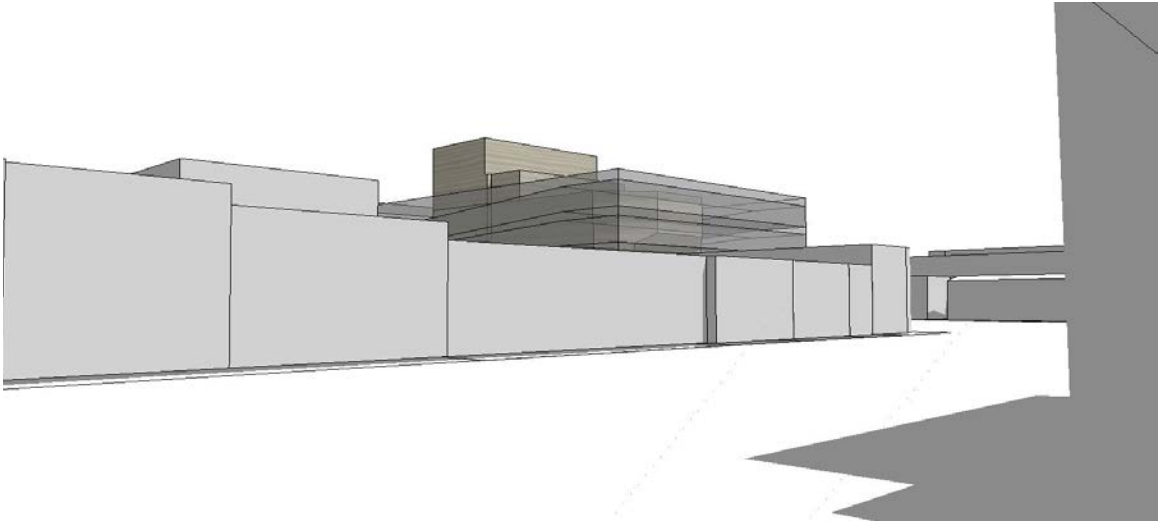




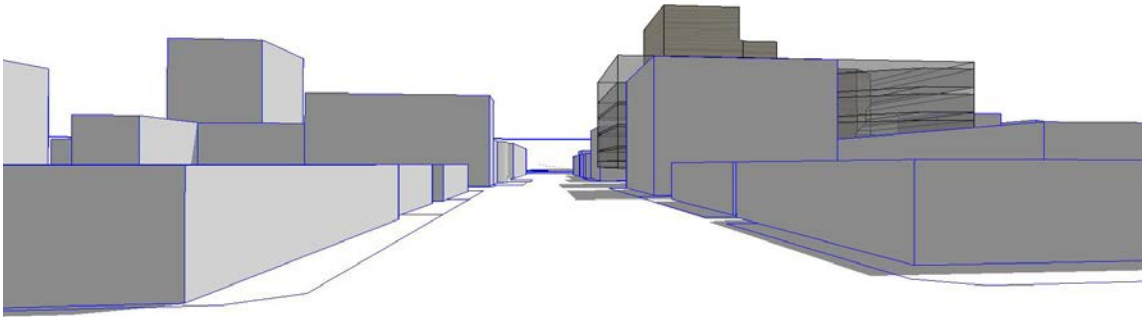
SITE 15 GARDEN PLACE



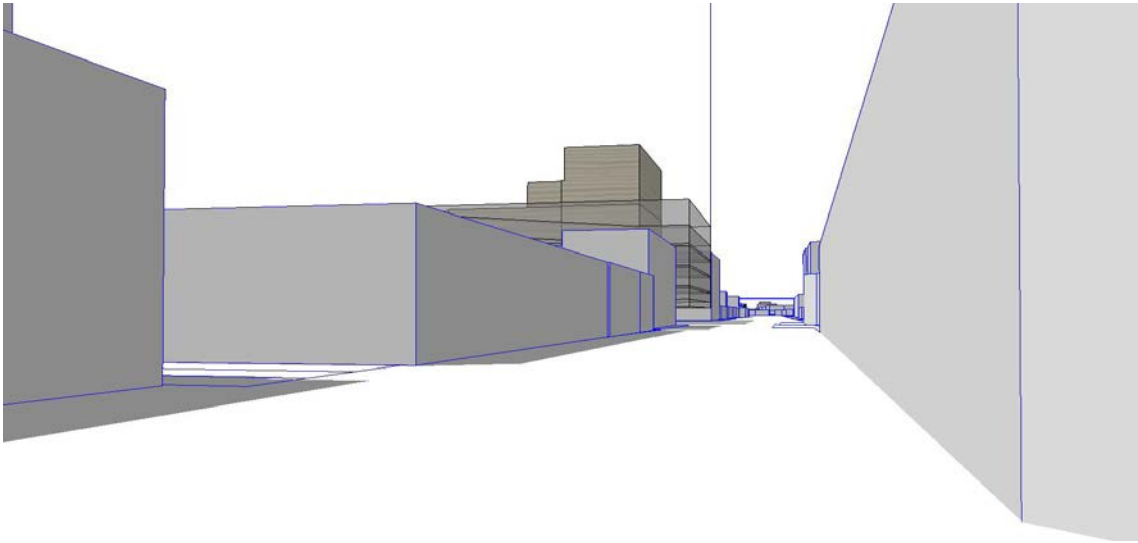
SITE ANALYSIS AND BULK OVERLAY



VIEW A Looking South from Victoria Street



VIEW B Looking North from Victoria Street



VIEW C Looking North from Alexandra Street

VIEW D Looking South from Worley Place





SITE 02 SWIMMING BATHS



SITE ANALYSIS AND BULK OVERLAY

- ↔ Cycle path
- ↔ Access to River
- 🚌 Bus Stops
- Cafe/Restaurants (Day Time/ Evening)
- Bars (Evening)
- ↔ Road Network
- Existing Heritage Building Category A
- Significant Trees
- ↔ Retain/Enhance Vista



SITE 02 SWIMMING BATHS

SITE ANALYSIS SUMMARY



View 01



View 02



View 03



View 04



View 05



View 06

Location

Site 2 - The old swimming baths between Victoria Street and Grantham Street.

Description

Area 2,779m<sup>2</sup> (although may be able to use more of the site) Gentle-moderate sloping site. Currently there is a mix of green field site, community hall and existing disused swimming pool complex. Vehicular access is possible from Victoria street and Grantham street.

Development Controls

- Height Constraint is 13m with no bonus.
- Height overlay 3
- Zone - Downtown - Ferrybank overlay
- No active frontage
- Multiple significant trees and 1 protected tree.
- 2.5:1 Building intensity

Strengths

- Strong stand alone identity.
- Very good potential for gateway building adjacent to Meteor theatre.
- Good relationship with the Waikato River.
- Good connections to city transport links.
- Good site access from Victoria St and Grantham street.

Weaknesses

- Topography is medium - high risk with possibility of deep foundations.
- Removed from the cultural precinct and city centre.
- Limited potential for catalytic regeneration through co-location of complimentary activities.
- Large trees will restrict building location.
- Co-location with existing hospitality activities.
- Development controls are restrictive regarding height.

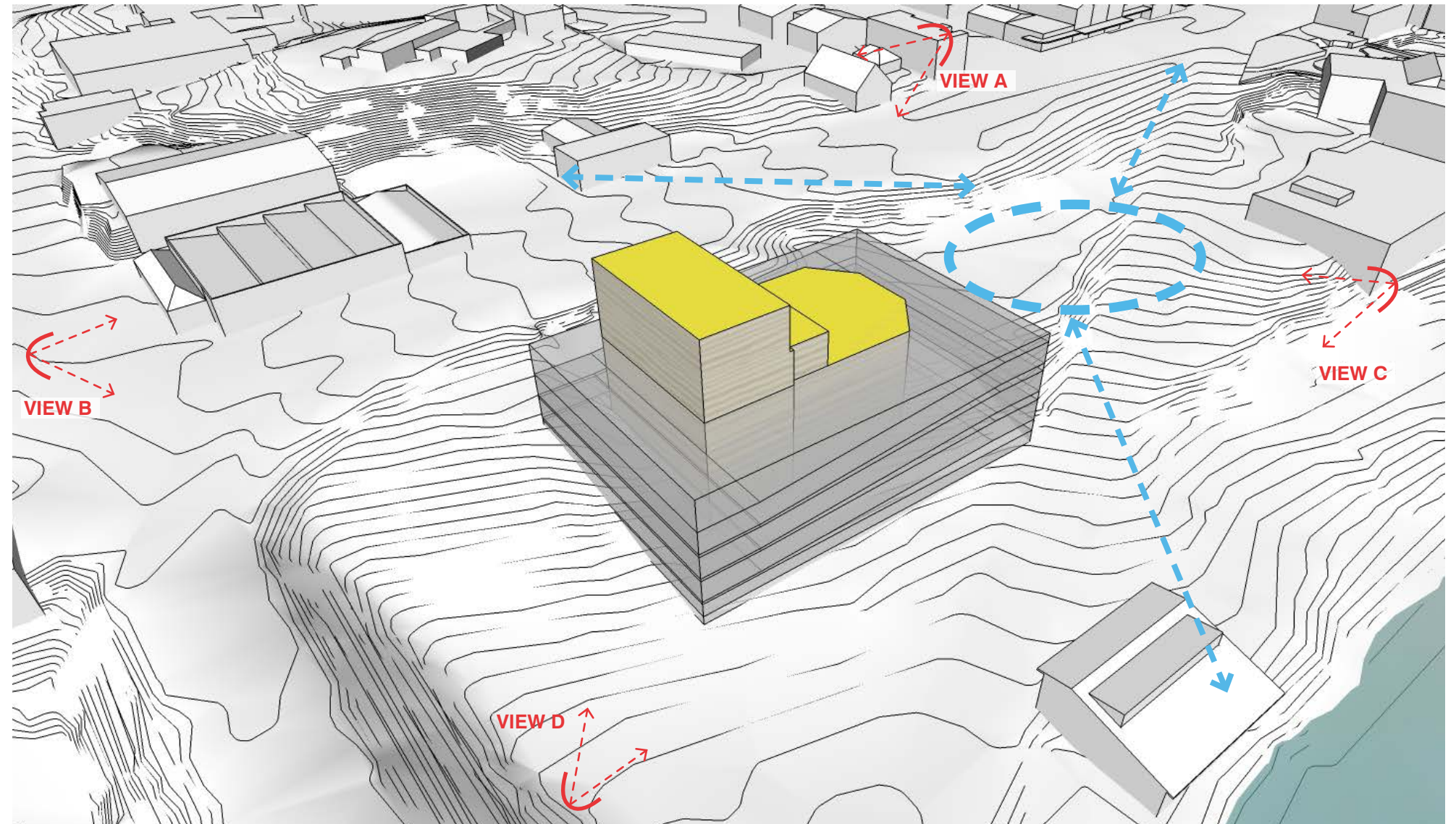


## SITE 02 SWIMMING BATHS

## SITE ANALYSIS AND BULK OVERLAY

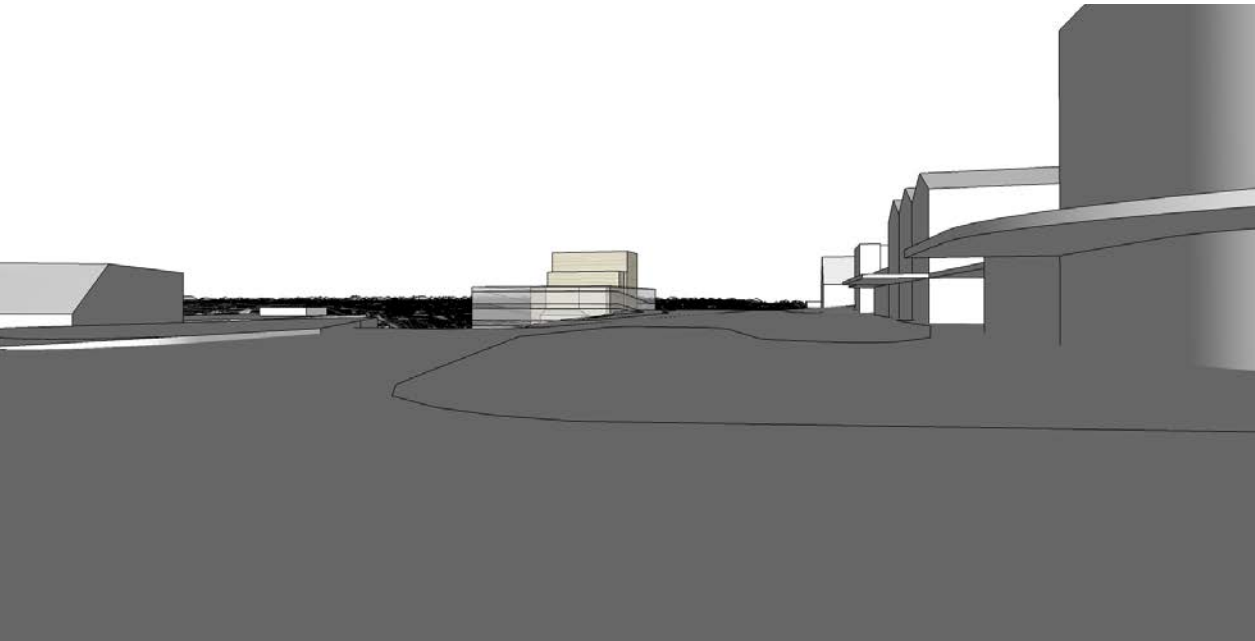
### SITE SPECIFIC RESPONSES

- Good relationship between Victoria Street and the Waikato River.
- Excellent drop-off access potential
- Excellent standalone identity.
- Strong landscape features and adjacency to Waikato river.
- Excellent opportunity for expansive views to and from the river acknowledging the cultural significance of the landscape features.
- Good opportunity to generate and integrate sustainable design into the existing context.
- Growth of cultural community through engagement, consultation and out reach programmes.
- Good opportunity to consolidate the citywide and regional public transport networks.
- Walking distances to parking buildings, transport interchange and residential zones creating pre- and post-theatre spending.
- Opportunity to improve access to museum site.



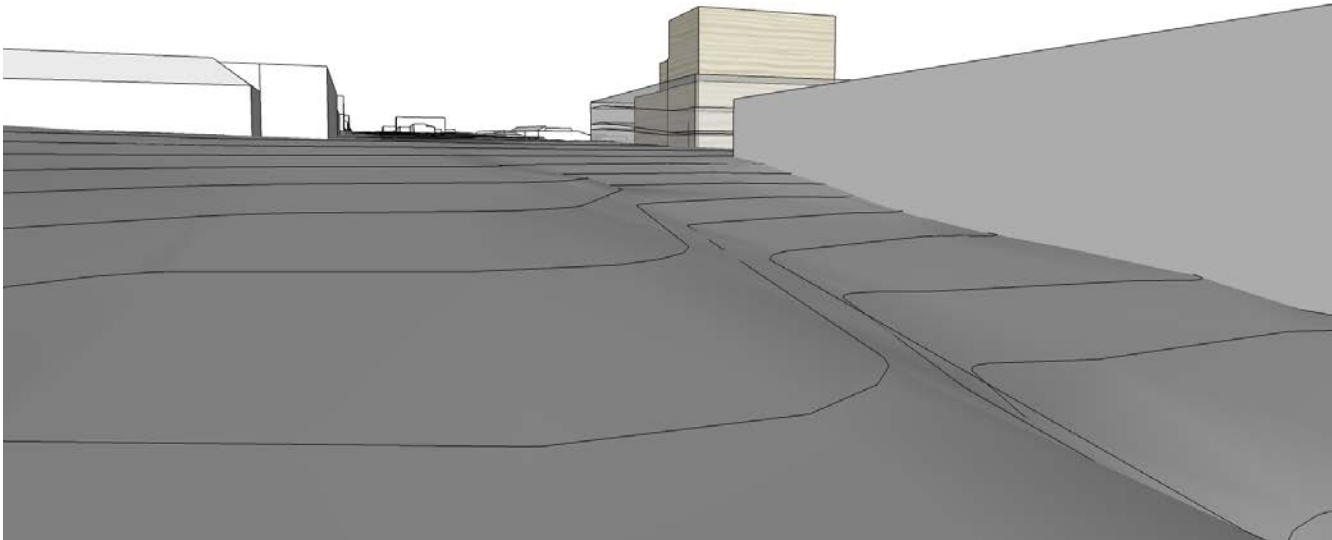


SITE 02 SWIMMING BATHS

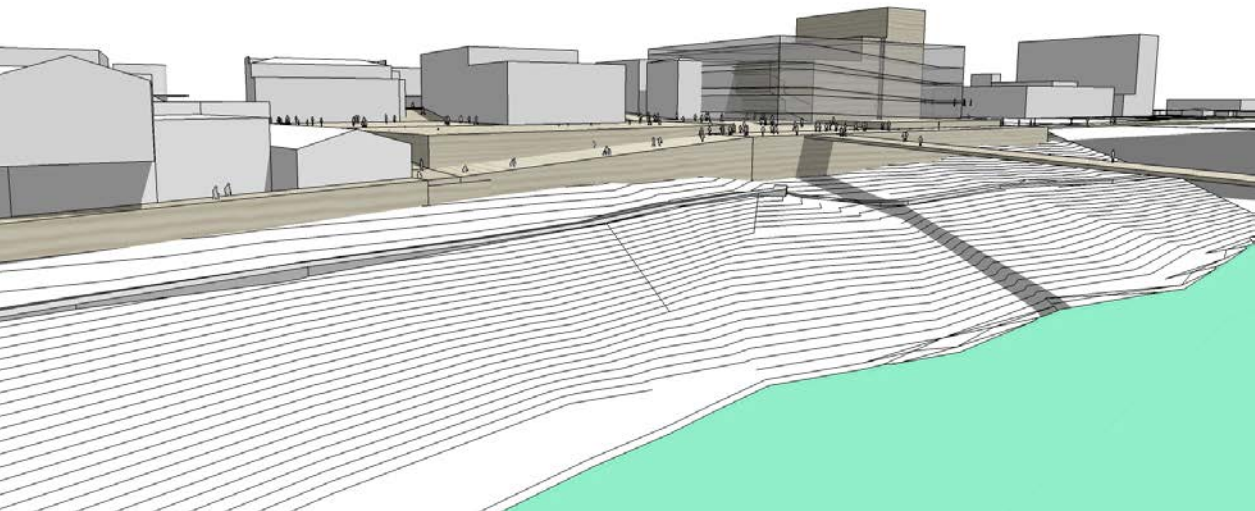


VIEW A Looking South from Victoria Street

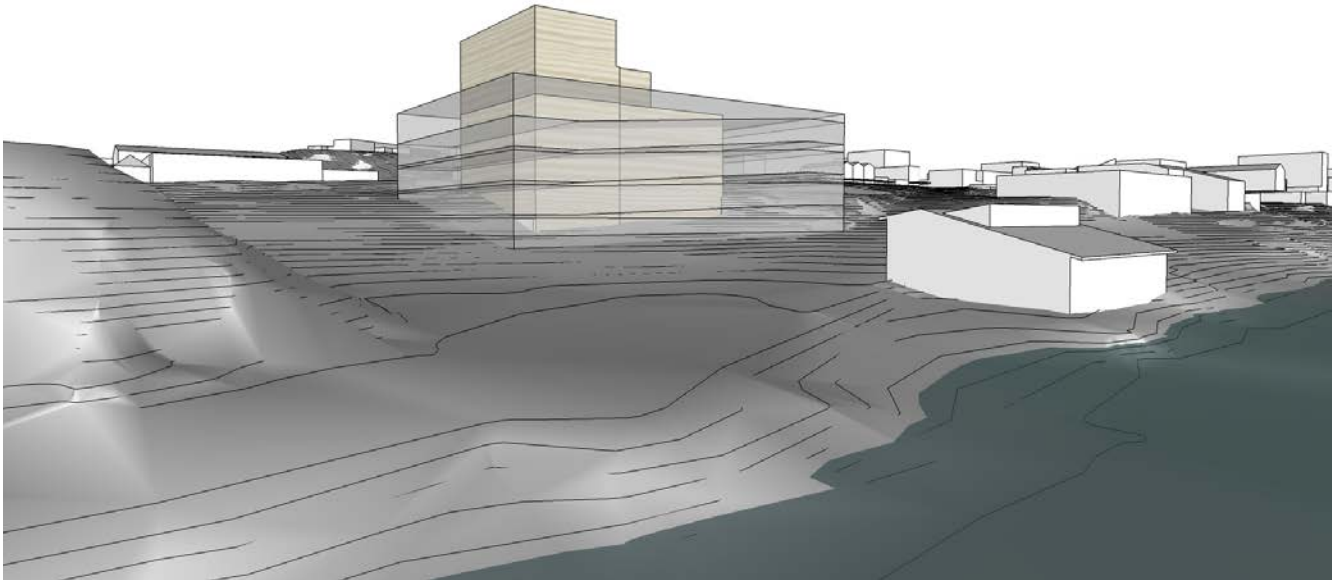
SITE ANALYSIS AND BULK OVERLAY



VIEW B Looking North from Victoria Street



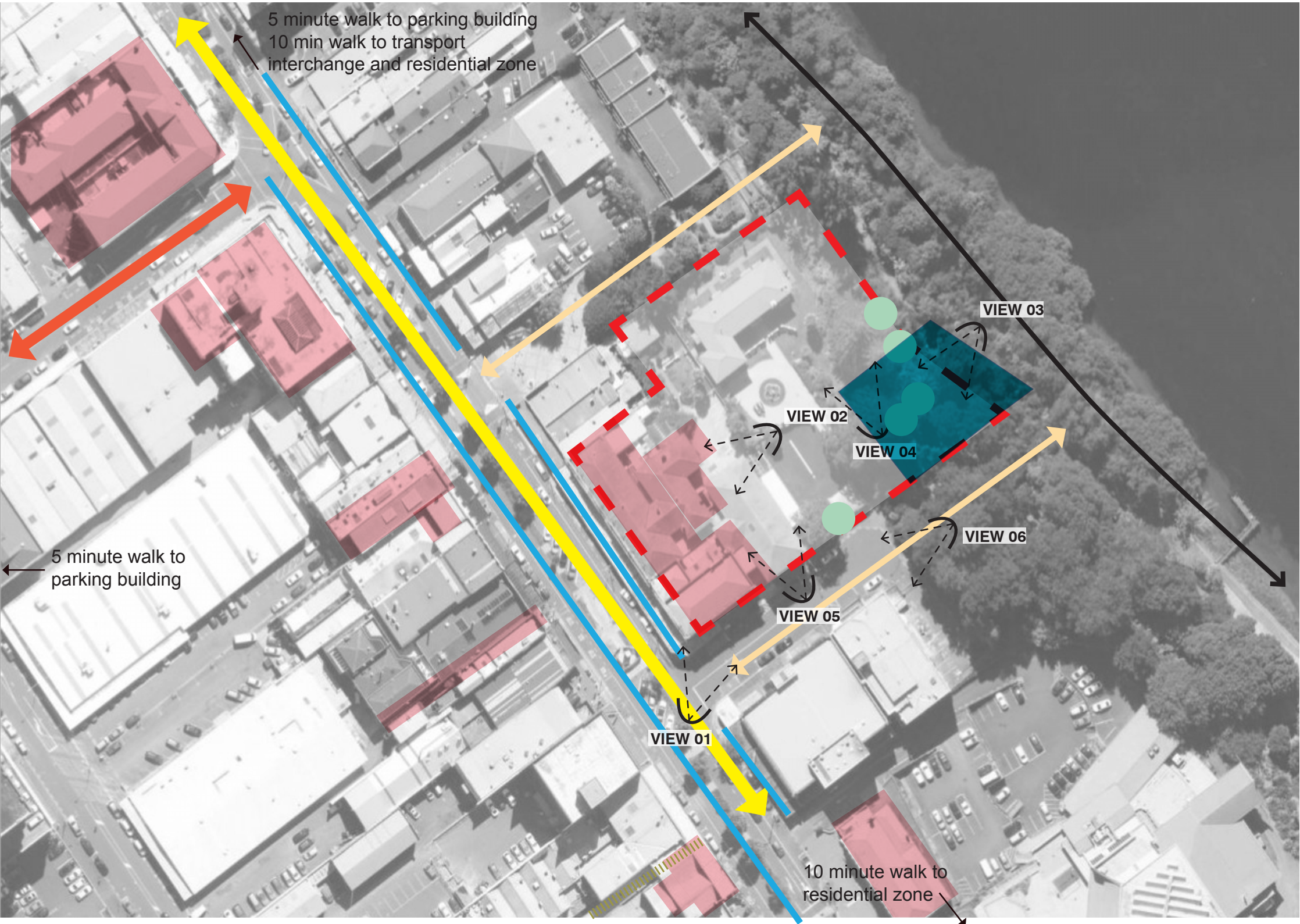
VIEW C Looking South from Waikato River



VIEW D Looking North from Waikato River



SITE 10 HAMILTON HOTEL



SITE ANALYSIS AND BULK OVERLAY

- Cycle path/ walkway
- Access to River
- Bus Stops
- Cafe/Restaurants (Day Time/ Evening)
- Bars (Evening)
- Pedestrian Friendly Link
- Road Network
- Existing Heritage Building Category A
- Significant Heritage Site
- Link to Lake Rotoroa



SITE 10 HAMILTON HOTEL

SITE ANALYSIS SUMMARY



View 01



View 02



View 03



View 04



View 05



View 06

Location

Site 10 - The old hotel site on Victoria Street between Sapper Moore-Jones Place and Embassy Park.

Description

Area 5,395m2, medium stepped sloping site located near the top of the Waikato river bank. Currently there is a mix of disused heritage and older buildings on the site. Vehicular access is possible from Victoria street and Snapper Moore-Jones Place.

Development Controls

- Height Constraint is 16m or 24m with single bonus, 32m with double bonus and over 32m with triple bonus.
- Height overlay 1
- Zone - Downtown - Riverfront overlay
- Street wall height maximum 3 stories
- Existing grade A heritage building on site. Heritage building backs onto archeological site. (Hua u te atua urupa)
- 5:1 Building intensity

Strengths

- The site is in a premium location within the cultural precinct.
- Strong stand alone identity from the Waikato River.
- Strong relationship with the Waikato River and Victoria Street.
- Excellent co-location with existing hospitality activities.
- Strong potential for catalytic regeneration through future co-location of complimentary activities.
- Excellent connections to city transport links and parking buildings.
- Excellent opportunity to preserve the cities built and cultural heritage.
- Close proximity to residential areas.
- Close proximity to Hotels.
- Good site access from Victoria St and Snapper Moore-Jones Place.

Weaknesses

- Topography is a high risk.
- Site area is irregular creating constraints.
- Compromised standalone identity from Victoria Street.
- Site constrained by heritage features.



SITE 10 HAMILTON HOTEL

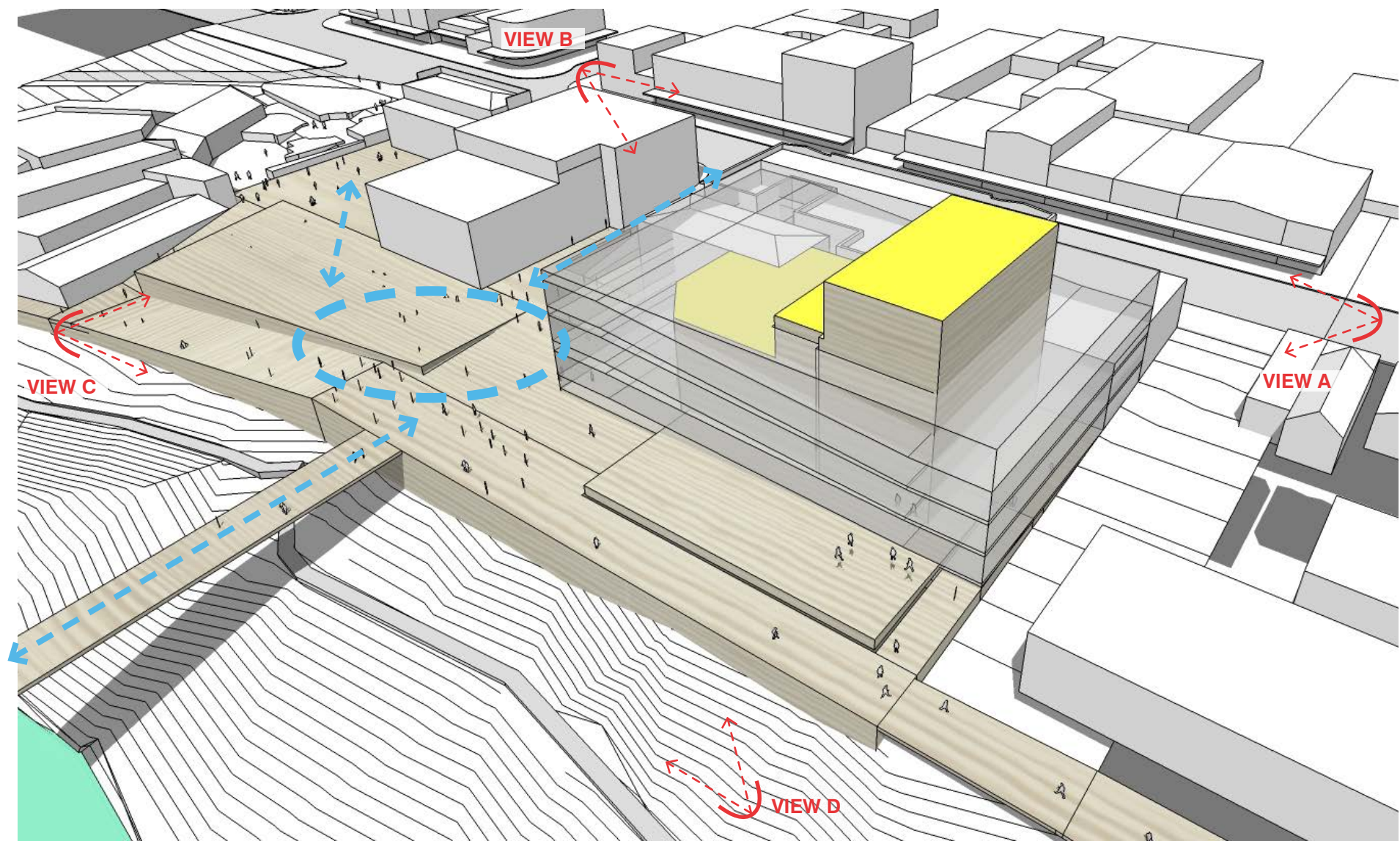
SITE ANALYSIS AND BULK OVERLAY

SITE SPECIFIC RESPONSES

- Consolidation of the cultural precinct.
- Growth of cultural community through engagement, consultation and out reach programmes.
- Responsive to the existing vibrant cafe and restaurant culture.
- Excellent opportunity as head tenant to create 24/7 activity through catalytic regeneration.
- Excellent relationship between Victoria Street and the Waikato River.
- Drop-off access potential to side roads or Victoria Street.
- Restricted standalone identity due to prominence of the hotel.
- Opportunity to incorporate existing heritage building into design to give interesting front of house spaces.
- Excellent opportunity for expansive views to and from the river acknowledging the cultural significance of the landscape features.
- Good opportunity to generate and integrate sustainable design into the existing context.
- Excellent opportunity to consolidate the citywide and regional public transport networks.
- Good walking distances to parking buildings, transport interchange and residential zones creating pre and post theatre spending.
- Opportunity to improve quality of adjacent streets, spaces and paths for theatre audience arrival experience.

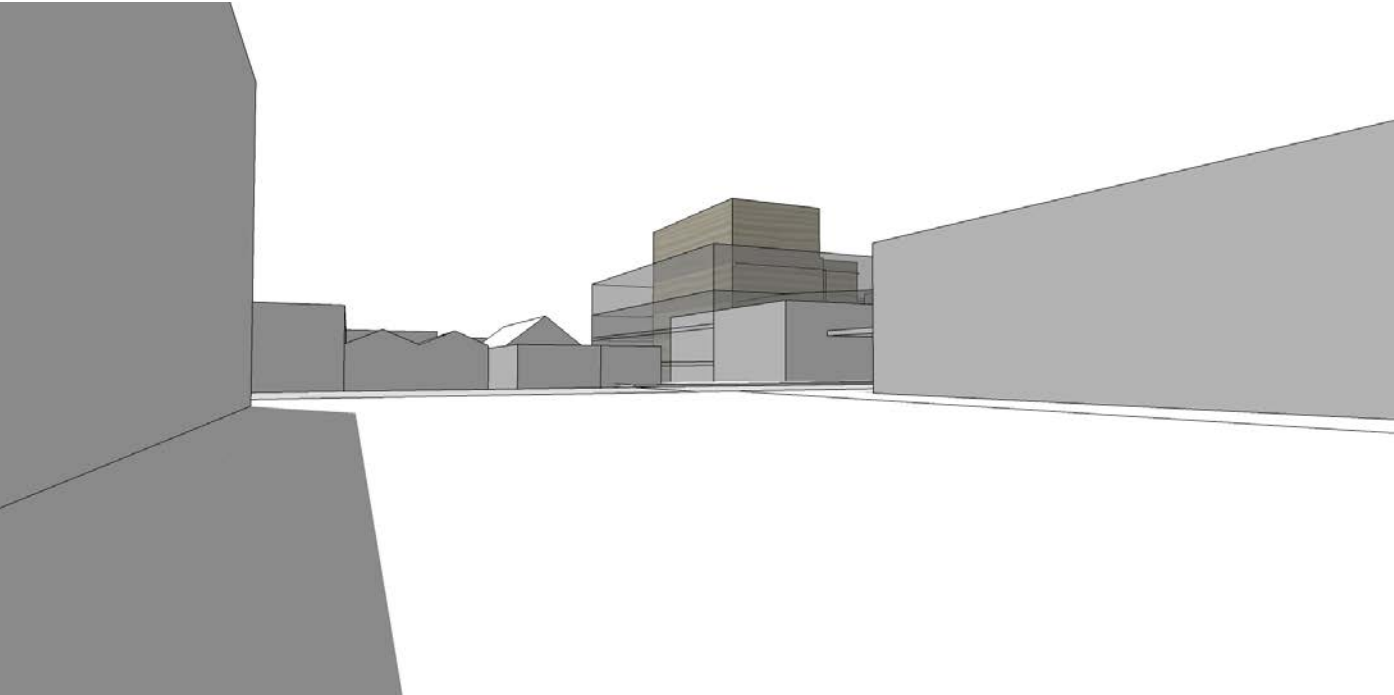
PROPOSED COMPLEMENTARY REGENERATION ACTIVITIES

	Day	Evening	Late
Restaurants	*	*	
Cafes	*		
Bars		*	*
Market place	*		
Bridge & Public Plaza	*	*	
Galleries	*		
Library	*		
Boutique cinemas	*		
Lane-way type festival	*		
Performance spaces	*	*	
Studios	*	*	
Workshops	*	*	
Specialty Retail	*		
Carparking	*	*	
Education Facilities	*	*	



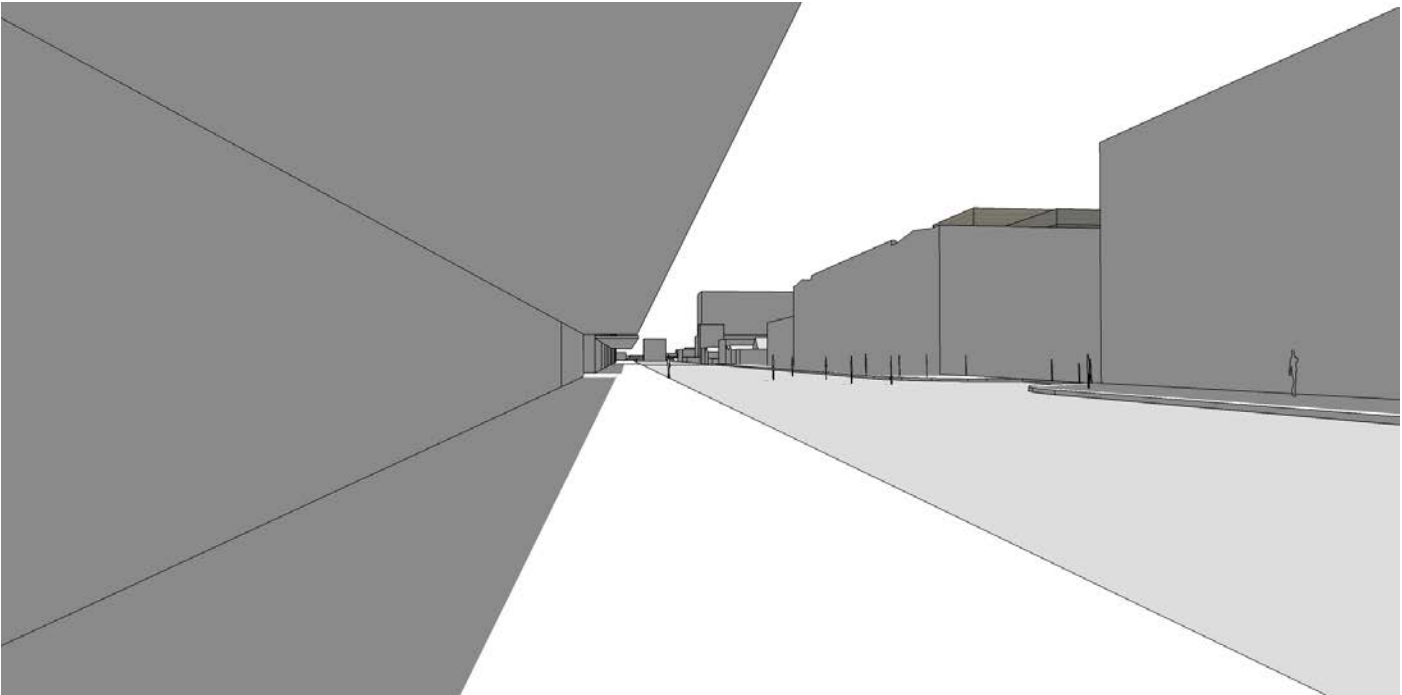


SITE 10 HAMILTON HOTEL

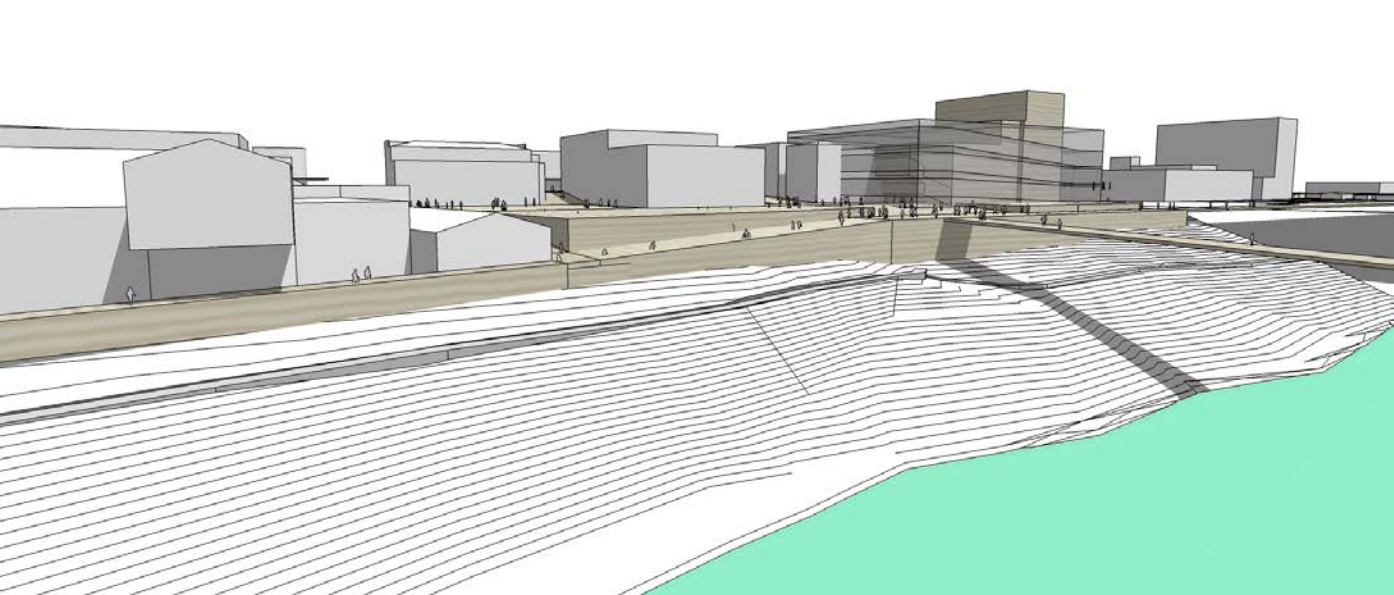


VIEW A Looking East from Collingwood Street

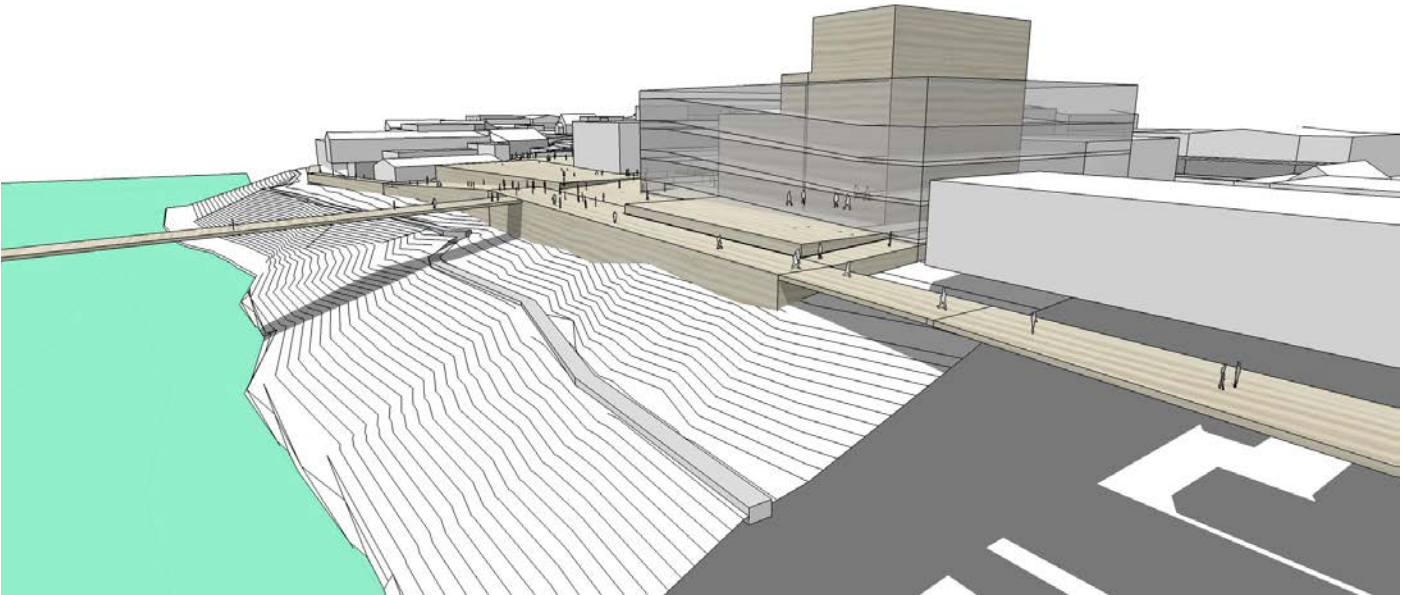
SITE ANALYSIS AND BULK OVERLAY



VIEW B Looking North from Victoria Street



VIEW C Looking North from Waikato River



VIEW D Looking South from Waikato River





## 5.6 STAGE 4 FINAL SELECTION

The stage 3 investigation resulted in the selection of Site 10, The Hamilton Hotel site, having best met the governing criteria.

This site is ideally located between the city and the river and has the potential to strengthen connectivity between these two key city features.

The relationship to the river and parkland provides an excellent opportunity to generate and integrate sustainable design within the existing context.

The sites location is at the heart of the creative precinct with close proximity to the existing vibrant cafe & restaurant culture and ideally positioned for catalytic regeneration, particularly with the creative industries. The site will also set a benchmark of quality for future building work, streetscapes and public spaces.

The site has a rich history associated with; performance, art, hospitality and setting. The design proposes to have total engagement with the site's cultural heritage and patterns of settlement as well as its unique setting adjacent to the river.

The site provides an excellent opportunity to help consolidate the citywide transport networks including; cycling, walking and public transport. The site also has close proximity to approximately 2,200 car parks and residential zones, creating pre and post performance spending. There is also potential for multiple entrances with the primary pedestrian access from Embassy Plaza and drop-off, truck and site parking access from Sapper Moore-Jones Place.

We anticipate the need for other complementary to be co-located with the theatre, to ensure the precinct is successful both day and night seven days a week. We believe this is fundamental to the project being transformational and this site has the best potential for doing this.





HAMILTON'S STUDENT BAR

BAR 101

MARLBOROUGH

SERVED APARTMENTS

BLUESTONE  
-STEAKHOUSE-





## 6 SCHEDULE OF ACCOMMODATION AND AREA

At Feasibility Stage of any major project one of the important tools for estimating a projected building cost is by applying a known \$ rate to the anticipated total square metre area. In order to project the area and also to begin the detailed briefing, Charcoalblue responded to the Stakeholder consultation by preparing a Schedule of Accommodation and applying floor areas to each item in the list based on their expert knowledge of other similar venues.

The schedule is divided into each key area of the building and every known room type identified and given an area, to which a grossing area is added for circulation and plant areas to give the projected total.

During the study period this schedule was refined in a downwards direction as each area of the building was checked and as the auditorium capacities were examined in more detail.

During discussions within the team, centring on value for money, it was decided to identify areas that may already be available within the CBD or could be better serviced externally.

It was decided that the planned office accommodation for the administration could be found in existing spaces nearby and perhaps rented rather than add to capital expenditure.

Areas designated as “multi-purpose/rehearsal/sponsors rooms” which are generally open rooms designed to allow many uses could be combined with other similar functions elsewhere in adjacent or nearby venues. They are currently removed from the main theatre floor area, as are associated catering spaces.

The final gross floor area for the theatre at this stage is proposed as 6432m<sup>2</sup>.





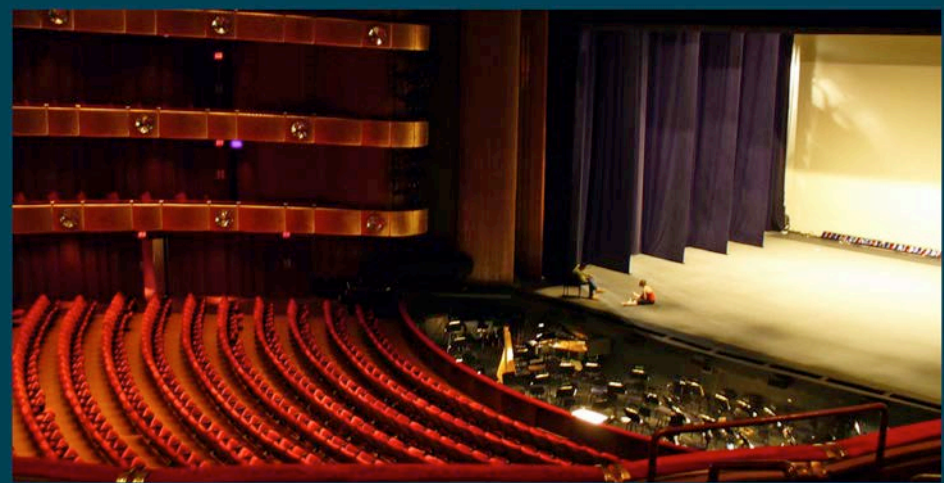
16125 - Waikato Regional Theatre, Hamilton NZ				
Schedule of Accommodation proposed - reduced Function				10/07/17
Room name				
A Public Areas				
Lobby				
Foyer	700	1090	900 foyer	
Cloakroom	65.4			
First aid room	8			
Accessible toilets	15	2		
Male toilets	48	12		
Female toilets	149	27		
Public Areas	985			
Ticketing				
Box office	20	4		
Box Office Public waiting	10			
Box office manager office	8	1		
Box office Back office and telesales	0	10		
Reception and Information counter	0	1		
Staff Room and toilets	15			
Ticketing	53			
Catering				
Bar 1	20			
Store	10			
Bar 2	15			
Store	8			
Bar 2	12			
Store	8			
Café	78	60		
Servery	30			
Café Kitchen, stores, prep	40			
* Extra over kitchen for function catering - re-heat				
* Catering office				
* Cleaners store				
* Catering staff changing				
* Catering toilets				
Wine and Spirits store	15			
Chilled beer store	15			
Central Bar Store	15			
other stores chemicals etc	10			
Loading, empties	20			
Refuse	10			
* - Located external to theatre				
Catering	306			
Break-out spaces				
Sponsors VIP multi-purpose room x2 (formal) or one dividable		120		
Pantry, cloaks and store x2				
Furniture store				
Family Room				
Local toilets				
Education spaces x2		75		
Store				
Break-out spaces	0			
Retail				
Shop/ Merchandise/Confectionery	15	2		
Retail Manager office	5			
Shop store	5			
Retail	25			
Services				
House manager office	10	1		
Ushers changing areas	15			
Ice cream & programme store	15			
Housekeeping office	6			
Housekeeping store	4			
FOH store	10			
Cleaner stores (within gross)				
Services	60			
Total public areas	1429			

B Auditorium and stage				
Auditorium				
Auditorium seating areas	1050	1090		
Lighting bridges (within gross)				
Orchestra pit	45	30		
Seating Wagon store	50			
Lift pit (within gross)				
Auditorium	1145			
Stage				
Mainstage incl wings	420			
Grid and galleries (within gross)				
Trap room/understage	40			
Stage	460			
Technical accomodation				
Instrument Store (conditioned)	20			
General store	30			
Prop store	12			
AV Store	15			
Electrics store	15			
Stage and equipment drapes	20			
Maintenace Store	15			
Maintenance Workshop	15			
Electrical/AV Workshop	25			
Quick change	8			
Piano store	15			
Intake room	0	in plant		
Electrical Distribution	0	in plant		
Battery room	0	in plant		
Male toilets	12	3		
Female toilets	16.5	3		
Showers	8			
Technical accomodation	226.5			
Get-in				
Truck bay (external to bldg)				
OB truck bay (external to bldg)				
Refuse Compactor	30			
Get-in/scene dock	80			
Get-in	110			
Total auditorium and stage	1941.5			
C Technical areas - control rooms				
Sound control room	12			
Lighting control room	12			
Broadcast room/suite	18			
Projection room	12			
Audio description and surtitles	4			
Staff viewing and stage mgmt	4			
Latecomers				
Dimmer room	18			
Audio rack room	18			
Followspot area	10			
Total technical areas	108			
D Performer areas				
Dressing rooms				
Dressing room (double)	15			
Dressing room (double)	15			
Dressing room (double)	15			
Dressing room (double)	15			
Associated lounge area and kitchenette	15			
Accessible Changing room nr stage	15			
Dressing room (4 person)	20			
Dressing room (4 person)	20			
Dressing room (6 person)	28			
Dressing room (6 person)	28			
Chorus DR (12 person)	36			
Chorus DR (12 person)	36			
Chorus DR (12 person) capable of combining	40			
Chorus DR (12 person) capable of combining	40			
Conductor dressing room	15			
Musician changing room	30			
Musician changing room	30			
Male toilets and shower	24	4		
Female toilets and shower	30	4		
Accessible toilet and shower	5			
Bathroom x2	20			
Dressing rooms	492			

Support accomodation				
Wardrobe/maintenance	30			
Laundry	20			
Wigs and shoes	20			
Male toilets	12	3		
Female toilets	16.5	3		
General shower	3			
Quick change nr stage	0			
Stage Management/props prep	12			
Greenroom	60			
Greenroom kitchen	15			
Music practice Room/mult-purpose	20			
* Multi-purpose room/rehearsal/Dance warm-up room/overflow dressing room				
* Rehearsal kitchenette/catering				
* Rehearsal toilets x2				
Cleaners Stores generally	0			
* - Located external to theatre				
Support accomodation	208.5			
Total performer areas	700.5			
F Staff/administration rooms				
Chief electrician	10			
Resident stage management	10			
Technical director	10			
Crew room and lockers/changing	25			
Visiting management/crew	12			
Visiting Company manager Office	10			
Administrative areas				
* Reception & Waiting Area				
* Meeting Rooms 2no				
* Theatre Director		1		
* Programme Manager		1		
* Finance Director		1		
* Head of Community & Education		1		
* Head of Press & Marketing		1		
* Community & Education Office		1		
* General Manager		2		
* House Manager & Assistant		1		
* General Office		2		
* Finance office		6		
* Marketing Office including Friends		2		
* Postal and telephone Sales		4		
* Copying & Stationary, Filing & Storage				
* Kitchenette, Toilets, Shower, Changing				
* Archive Storage				
* IT Manager				
IT/Comms/Server	12			
Cleaners Stores/Changing				
* - Located external to theatre		0		
Stage door				
Stage door/ reception	10			
Stage door waiting area	10			
Toilet				
Total staff rooms	109			
Total areas				
Total NET usable area	4,288			
Grossing rate (50%)				
Total plant, circulation and tech areas	50			
	2,144			
total GROSS area	6,432			



...WE NEED A VARIABLE SIZED ORCHESTRA PIT WITH A DEEP AND WIDE STAGE...AND A FULL HEIGHT FLY TOWER



...LARGE CAPACITY, LOTS OF SEPARATE GATHERING SPACES SPACE AND APPROPRIATE SCALE AND ATMOSPHERE FOR GRADUATION....



WE COULD COME PERFORM THERE WITH THE RIGHT SPONSORSHIP... NEED A SPACE WHERE WE CAN ENTERTAIN THEM.



...DRESSING ROOM CAPACITY FOR 550 DANCERS!  
...NEED MORE DEPTH AND FORESTAGE AND WIDER WINGS FOR RUNNING ON+OFF ...



...YES WE WOULD RETURN TO HAMILTON, GIVE US A WIDE STAGE OPENING, BRING US FORWARD INTO THE AUDITORIUM WITH GREAT SIGHTLINES ...



NEEDS A BUILDING TO TELL THE PEOPLE WHAT THEY CAN ACHIEVE. IT NEEDS TO SERVE THE COMMUNITY – A HUB



## 7 AUDITORIUM PROPOSALS

### 7.1 FLEXIBILITY

We listened to the users, performers and audience and we studied how Founders Theatre operated, what were it's limitations and we looked at the current and future market or a Waikato Regional Theatre. Before we drew any auditorium plans we set out the parameters for what the main spaces were going to have to respond to, in particular:

- SEATING CAPACITY,
- AREA AND VOLUME,
- ACOUSTICS
- TECHNICAL FUNCTION.

The result suggests strongly that the new auditorium has to be FLEXIBLE and ADAPTABLE to give the best user and audience experience and to add a degree of future-proofing, within the limits of sensible budget provision. The following sections demonstrate how the flexibility can be achieved in each of the above parameters.

#### SEATING CAPACITY

In order to determine the optimum seating capacity Charcoalblue had to consider the audience attendances at Founders, likely future attendances, room volume, commercial operations and construction costs and budget. Each of these criteria have to be balanced against each other and decisions made on feasibility.

Founders had permanent seating for 1250 and the possibility of extra seats taking it nearer 1300. However only certain shows ever reached capacity, with many performances in the range of 600 - 800. The auditorium was a single raked tier which meant on occasions that it was operating at those lower capacities, the audience were aware of being in a large, half empty volume.

Touring commercial entertainment shows will only come to a venue with a minimum of 1000 seats, which sets our lowest feasible capacity. That figure corresponds to the volume required for an auditorium with a good orchestral, un-amplified music acoustic.

However it is anticipated that a new modern venue, well managed, will attract, new shows and higher audience numbers. Particularly touring commercial shows. The balancing criteria suggest that there is a limit where the cost of building a higher capacity seating venue out ways the revenue earning and therefore performers may have to look at selling extra performances rather than higher individual performances.

Taking all the above into account it is proposed for the purposes of this report to set the seating capacity at around 1100 seats. This will require further detail checking with the Business Plan at the next stage of design.



## AREA AND VOLUME

Setting the auditorium capacity calculates the area required for the auditorium, using a rule of approximately 1<sup>m2</sup> per person.

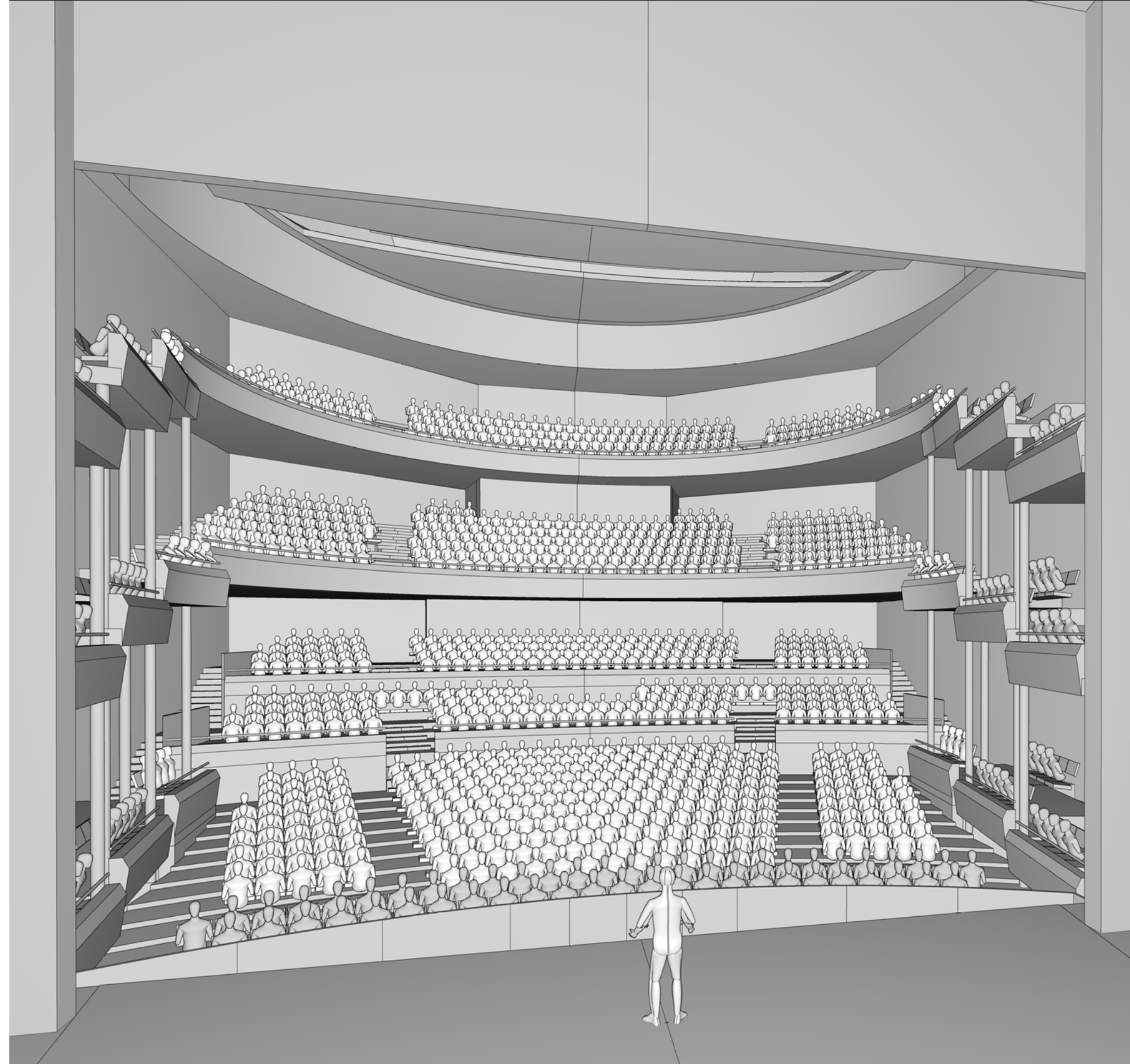
A single rake tier such as Founders provides a very limited audience experience with poor, wide sightlines and low acoustic volume. The audience tends to end up with a large percentage of seating very far from the stage with resultant breakdown in performer/audience relationship.

Most contemporary venues with a varying programme of work tend to be designed with keeping the distance from stage to rear row of seats minimised by building the audience up in tiers of seats with stalls and balconies. The maximum capacity of 1100 suggests a venue of up to 3 tiers, a stalls, a circle and a balcony. As well as maximising the performer/audience relationship by reducing depth, the divisions of tiers provides a natural and simple and cost effective technique for dealing with reduced capacity audience numbers by closing say the balcony and/or circle and selling tickets based on tier occupation, rather than seat choice.

In the case of the proposed new venue we also have to consider the requirement for great un-amplified music, which is dependent on a large volume and shallow balconies.

The above criteria can be seen as conflicting but there are good examples of performance spaces that get it right and prove that if care is taken in early design to balance capacity, area and volume, then the end result can meet all the challenges set at the early stakeholder consultation.

At this point Charcoalblue were able to begin exploring a 3-dimensional model of an auditorium format that may meet all the design criteria which had emerged through consultation. At this early stage of feasibility the model is simply a working tool to check area and volume and basic architectural form, massing and sightlines.





## 7.2 ACOUSTICS

### AUDITORIUM TYPOLOGY

While there is a wide variety of architectural approaches to performance spaces, the most simple classification is that of being “one-room” or “two-room.” This distinguishes between rooms where the performer inhabits the same architectural space as the audience and those where the performer is viewed through an aperture from the audience area. Spaces for listening to music (having derived from churches, royal courts, and town halls) are generally one-room spaces. While theatre has its origins in one-room spaces (from the story-telling circle, pageant wagon, and bear-bating pit), it has evolved to a two-room space paradigm (although many exceptions exist).

Acoustically this distinction is important as the listening conditions on stage, loudness, and projection of sound are fundamentally different between these two types.

The functional brief that has been gathered from consultations for the WRT suggests that elements of both “one-room” and “two-room” spaces are required. This is not an unusual contradiction and many flexible performances spaces address this inherent conflict. It is mentioned here not because of the peculiarity of the design brief, but rather because it is the departure point for many decisions about the acoustic design.

**A “two-room” auditorium and separated stage is recommended, along with adaptations to allow “one room” functions.**

### FORM

The theatrical events that are anticipated, being driven by the economics of touring theatre, demand a generally frontal relationship to the stage, meaning that most of the audience directly faces the stage. While musical performances are more permissive in terms of audience orientation, the traditional concert hall form of narrow sidewalls with stacking balconies is also a generally frontal relationship. Seating that encircles the musical ensemble (as in town halls and modern and contemporary “vineyard” style surround concert halls) is directly at odds with theatrical function.

The use of balconies is acoustically and theatrically useful to reduce the distance to performers, improving sightlines and loudness. Drawing audiences near to the stage establishes intimacy and a sense of corporate experience. Stacking of sidewall balconies aids sound reflection paths allowing early-arriving sound reflections and providing large-scale sound scattering.

**A theatre with generally parallel sidewalls and stacking side balconies has been developed.**

### ACOUSTIC VOLUME

The overall captured volume within an architectural space has, perhaps, the most significant bearing on the perception of sound. Large spaces are reverberant and less loud, as is often pleasing for music ensembles of many types. Small spaces are clearer and louder, which favours more the spoken word of a single person. Functionally, the requirement for the acoustic volume in flexible spaces is the larger condition. There are overall and relative (i.e., per seat) guidelines for acoustic volume which can be explored in depth during design.

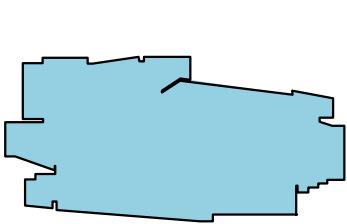
**A target acoustic volume between 12,500m<sup>3</sup> and 13,500m<sup>3</sup> has been established.**

The flytower, however, is not positioned ideally for contributing to the acoustic volume and, further, this zone is often filled with sound absorbing materials. The overstage volume is best enclosed and not counted within the overall volume. There are, however, architectural means by which fly tower volume can be “captured” as usable acoustic volume which may be subsequently explored.

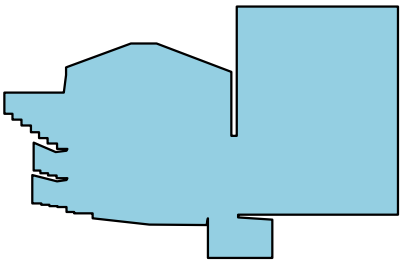
**The theatre concept includes an orchestra shell, as described below, to exclude flytower volume from the acoustic volume of the venue when being used for unamplified concerts.**



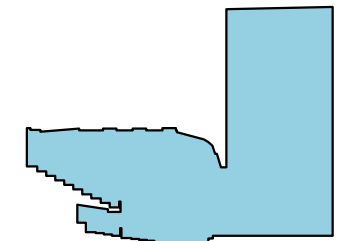
Holland Center, Omaha, USA, showing clear height above last row of seats



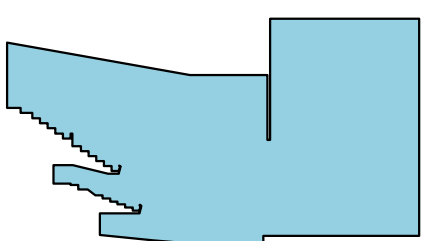
SAUDER CONCERT HALL,  
INDIANA, USA



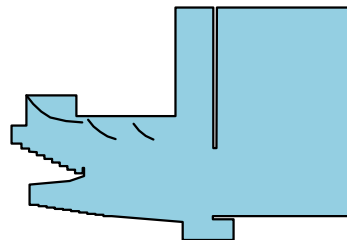
GLYNDEBOURNE OPERA, UK



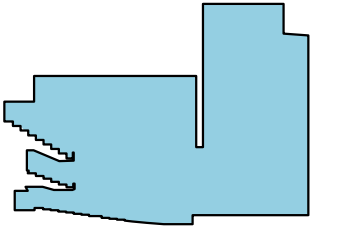
ALBERT GOODMAN,  
CHICAGO, USA



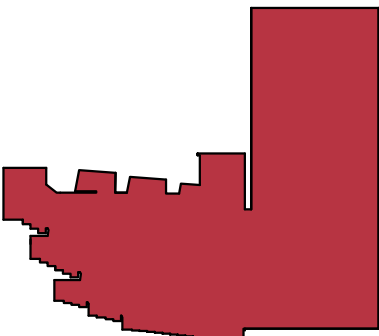
LYRIC, SALFORD, UK



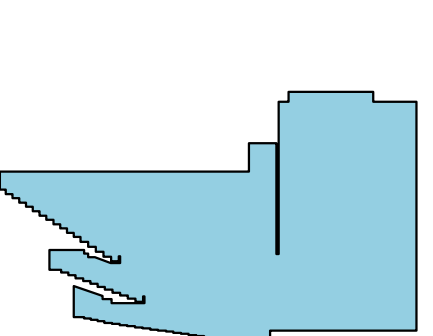
CURVE, LEICESTER, UK



MARLOWE, CANTERBURY, UK



PROPOSED WAIKATO REGIONAL  
THEATRE



SADLER'S WELLS, LONDON, UK



PROSCENIUM

A full-sized orchestra requires roughly 20m of playing width, depending on the number of players. This dimension greatly exceeds the theatrical requirements, therefore driving the need for flexibility.

The aperture formed by the proscenium should be minimised both in width and height to allow for evenness of acoustic projection throughout the ensemble. A scheme has been considered that brings musical ensembles far forward into the auditorium onto the orchestra pit lifts. The orchestra shell and canopy over forestage then align to provide consistent overhead sound reflections from all parts of the ensemble to the audience.

**Flexibility in the proscenium zone is required to effectively link the stage volume to the auditorium volume.**

AUDIENCE RAKE

The effect of moving ensembles far forward of the proscenium requires that sightlines extend toward the centre of the room. This demands seating rakes that are steeper than traditional single-purposed music rooms. Steep rakes, however, are generally avoided for unamplified music because direct sound is largely incident upon people instead of architecture, reducing loudness and reverberation. However, design devices that mingle sound reflective surfaces into seating areas can assist in reducing the effects of steep, monolithic seating sections.

**The design proposes parterre seating which raises seating sections to reveal sound-reflective architectural surfaces.**

CEILING HEIGHT

The ceiling is a critical factor in establishing an appropriate acoustic volume. Additionally, the upper volume of the room is used, especially where parallel sidewalls are present, to create long-delayed reflection paths that create reverberation.

**A theatre with an overall ceiling height of 17m or 18m is expected, with at least 4m that height being above the top tier of seating.**

In conditions where greater loudness and less reverberation are more appropriate, lower ceiling heights would be more appropriate. The design has studied the option of devices that would vary the volume of the auditorium including evaluation of the potential use of the theatre for unamplified speech and the cost to implement movable architecture.

**The design currently assumes a fixed ceiling height and auditorium room volume.**

VARIABLE ACOUSTICS

As the room volume is not expected to vary (except through use of the orchestra shell), the means of reducing reverberation will be introducing sound absorbing finishes on a temporary basis. Variable sound absorption is most often achieved using fabric curtains or banners which can be deployed for amplified events and retracted for unamplified events.

**Sound absorbing variable curtains and banners are the expected means of providing variability in the room acoustics.**

MATERIALITY

The architectural surfaces that make up the theatre are critical in establishing acoustic quality. The low frequency content of orchestral music requires heavy and stiff architectural surfaces that will not sympathetically vibrate and absorb low-pitched sound. Specific geometries, especially surfaces near to the performers, will establish good localisation and clarity. The degree of texture and relief to walls, ceilings, and balcony fronts will provide scattering of sound which will create a more even distribution of sound and reduce harshness.

**The architectural surfaces will be strongly influenced largely sound reflective (in their base condition) and will be shaped by acoustic requirements.**



Variable Acoustic Banners, Alice Tully Hall, New York, USA



Overture Centre, Madison, USA with temporary proscenium



Overture Centre, Madison, USA in symphonic mode

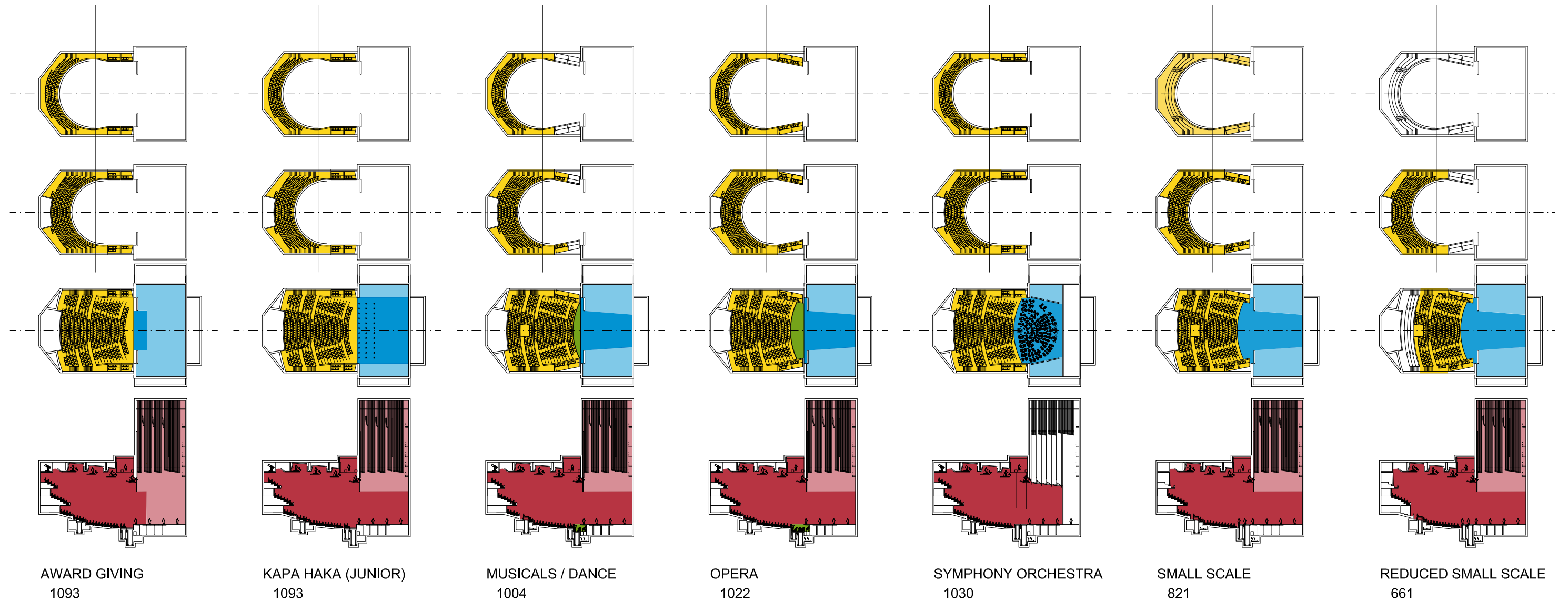


7.3 TECHNICAL FUNCTION

In order to define the methods of achieving the flexible and adaptable auditorium required to meet the brief, Charcoalblue produced 2 matrix graphics which compared the type of performance against the variables available to meet audience needs.

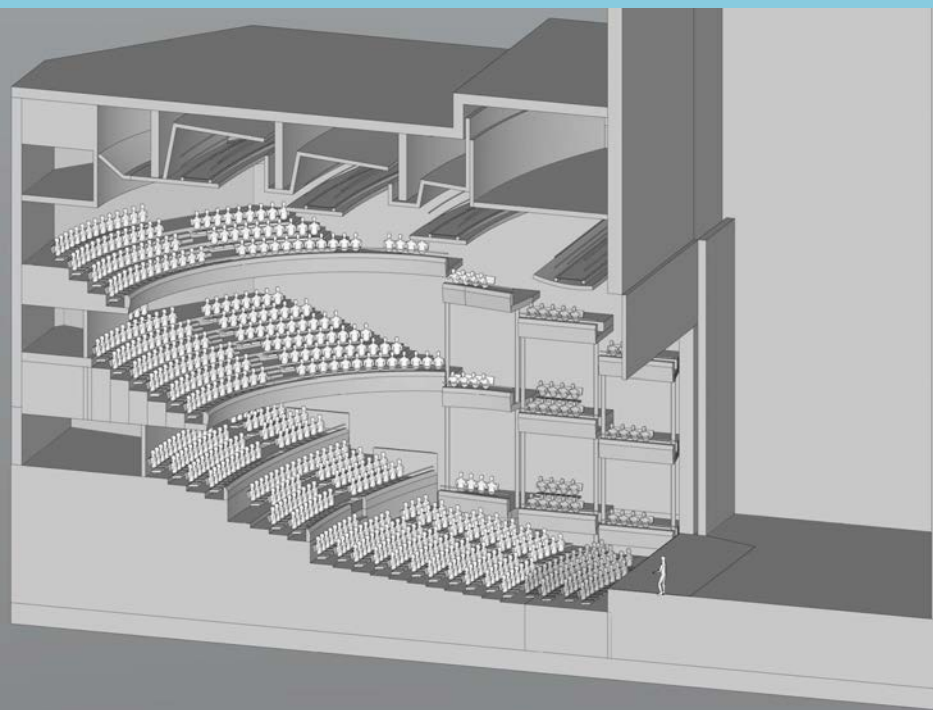
	STAGE RELATIONSHIP	CAPACITY	PROSCENIUM	ORCHESTRA PIT / FORESTAGE
ASSEMBLY	FRONTAL RELATIONSHIP	LARGE CAPACITY	SMALL PROSCENIUM	NO ORCHESTRA PIT
OPERA / DANCE	FRONTAL RELATIONSHIP	MID CAPACITY	LARGE PROSC / WINGS	LARGE ORCHESTRA PIT
TOURING THEATRE / AMPLIFIED CONCERTS / MUSICALS	FRONTAL RELATIONSHIP	MID CAPACITY	MID PROSC / WINGS	SMALL ORCHESTRA PIT
UNAMPLIFIED MUSIC	POSSIBLE SURROUND	MID TO SMALL CAPACITY	ORCHESTRA WIDTH STAGE	NO ORCHESTRA PIT
DRAMA / SPOKEN WORD / SMALL SCALE WORKS	FRONTAL RELATIONSHIP	MID TO SMALL CAPACITY	SMALL PROSCENIUM	SMALL ORCHESTRA PIT
	ACOUSTIC OBJECTIVE	ROOM VOLUME	SIGHTLINES	VISUAL INTIMACY
ASSEMBLY	AMPLIFIED	NOT CRITICAL	UPWARD NOT IMPORTANT	NOT CRITICAL
OPERA / DANCE	ORCH / SINGER BALANCE	MEDIUM VOLUME	GOOD TO STAGE EDGE	PROXIMITY / SCENIC
TOURING THEATRE / AMPLIFIED CONCERTS / MUSICALS	AMPLIFIED	NOT CRITICAL	GOOD TO STAGE EDGE	PROXIMITY / SCENIC
UNAMPLIFIED MUSIC	REVERBERANT / SPATIAL	VERY LARGE	AVERAGE TO FORESTAGE	WRAPPING, DISTANT OK
DRAMA / SPOKEN WORD / SMALL SCALE WORKS	SPEECH CLARITY	VERY SMALL	GOOD TO FORESTAGE	PROXIMITY / WRAPPING



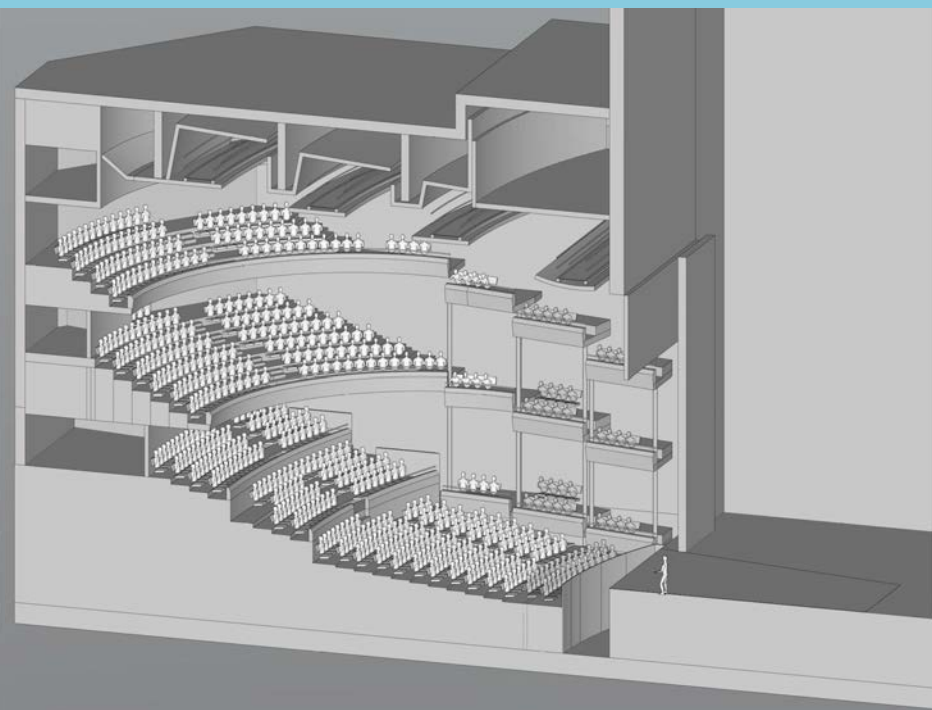


The analysis allowed Charcoalblue to group performance types together to minimise auditorium format differs. Clear groupings and how to achieve them using configurable elements within the auditorium are demonstrated in the series of sketches above.

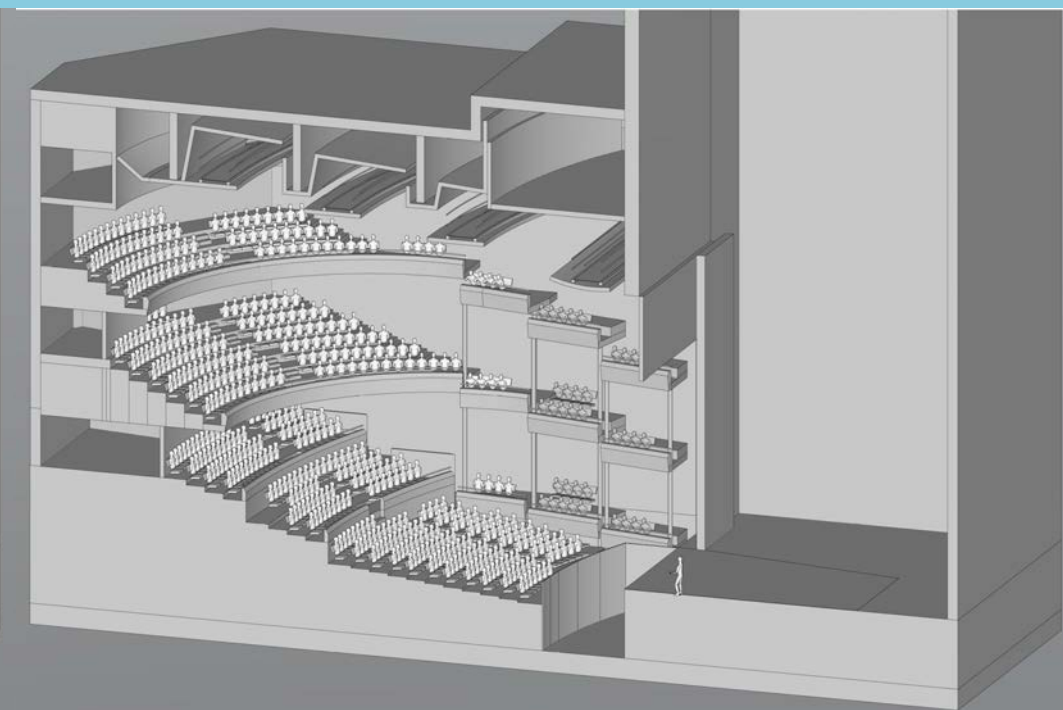




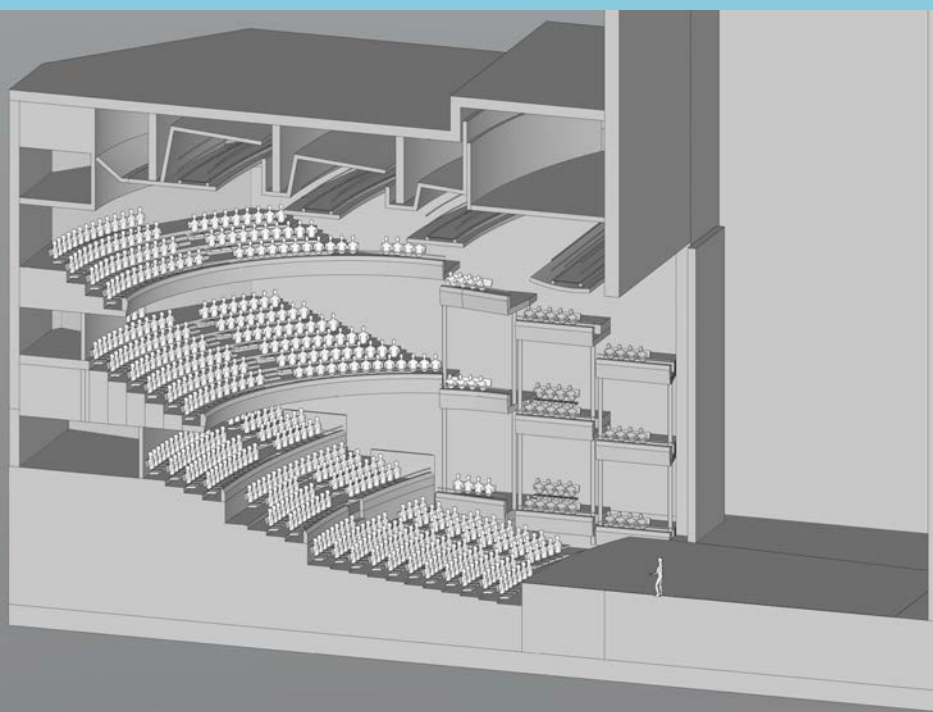
Award Giving/Solo Performance - Max Audience



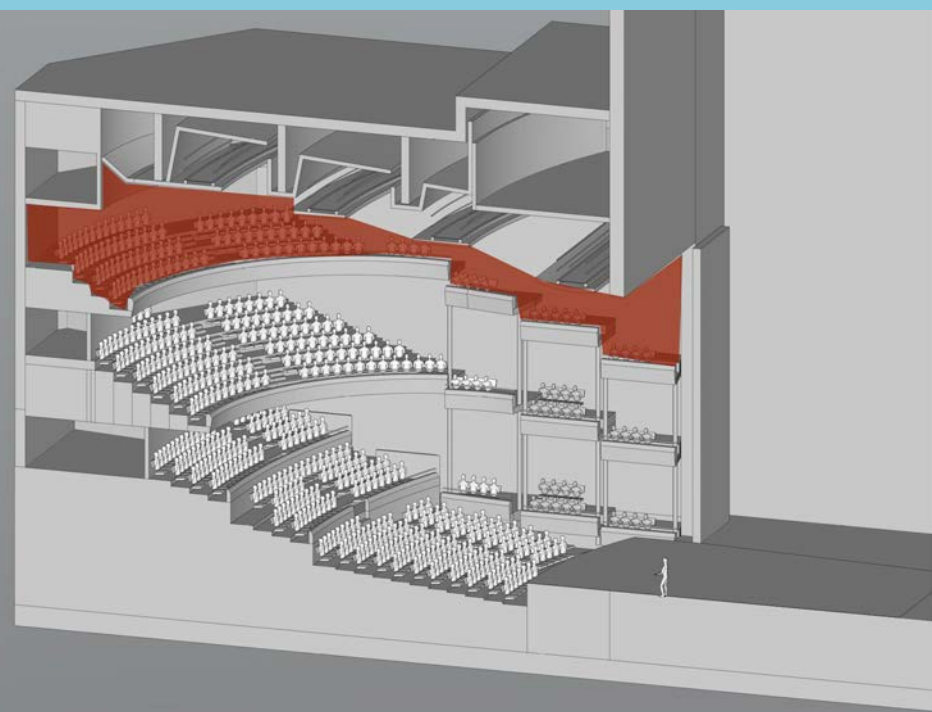
Musicals/Dance - Small Orchestra Pit



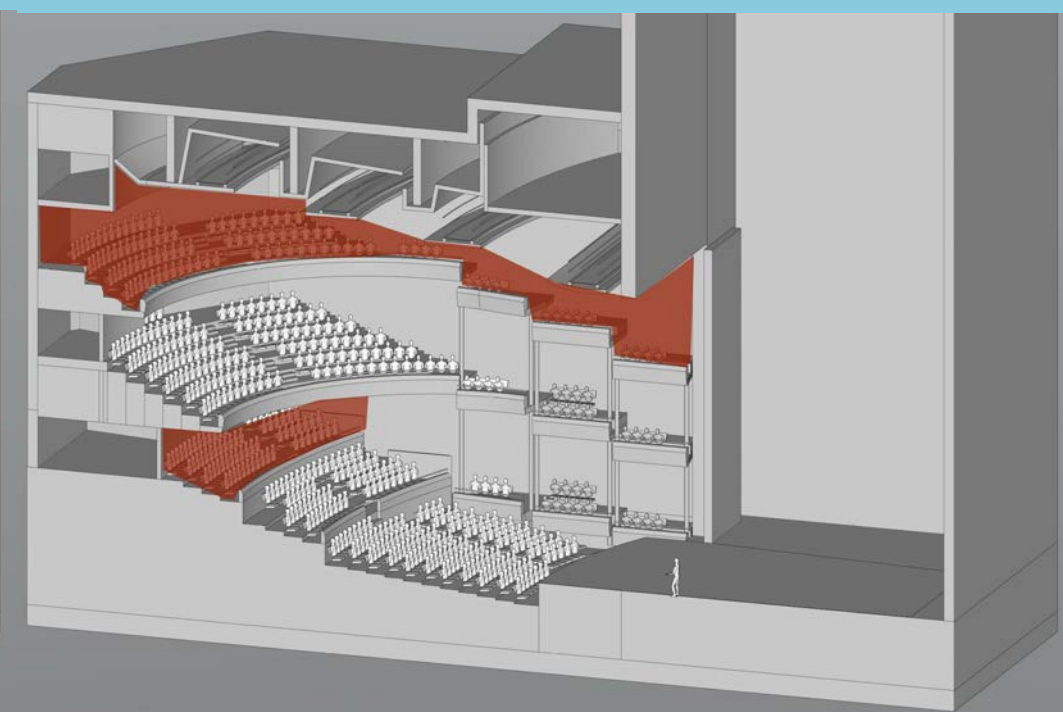
Opera - Large orchestra Pit



Symphony Orchestra - No pit - max Forestage



Small Scale - Balcony closed



Reduced Minimum - Balcony and Rear Stalls Closed



STAGE ENGINEERING

The methods of achieving these format configurations have been explored to prove feasibility and to provide budget costings for this level of design.

The methods proposed are common to many contemporary venues and the engineering although project specific has been demonstrated and recognised as industry standard.

ORCHESTRA PIT LIFT AND MIXER DESK LIFT

Front of house mix positions are not needed for every show. It's usage will vary greatly, possible within a span of days. To expedite turnarounds and reduce manual handling, a mix position lift is proposed.

The forestage will at different times be needed as different sizes of orchestra pit and stage. A similar system to the mix systems is proposed. The orchestra pits will be divided into upstage and downstage lifts to allow different configurations. Again there will be under stalls garages to allow the storage of seating wagons.

The orchestra pit elevators can rise to stage level and extend in to the auditorium providing a forestage in two depths. In fully extended mode, together with the removal of a proscenium arch, the symphony orchestra is pulled forward in to the volume of the auditorium.

STAGE FLOOR TRAPS

Larger shows, such as musicals and operas often make use of trapdoors. A portion of the stage floor will be made of removable rostra. These will sit on a network of steel beams and columns. Rostra and supports can be removed as needed for each shows requirements. The design does not propose any fixed below-stage machinery, but rather than modular lifts would be purchased later or brought in for a specific performance.

ADJUSTABLE PROSCENIUM

Flexibility of the proscenium zone is a common requirement of a contemporary multi-use Lyric theatre. It is proposed to vary the with between a 12m opening (standard for dance musical and drama) to a 20m opening which opens up the full available width of stage for Kapa Haka performance and for use by a full symphony orchestra where no proscenium arch is required.

ACOUSTIC SHELL AND CANOPY

Some of the acoustic systems will be integrated into the stage engineering systems. Overstage a series of acoustic shells will be flown. They will rotate, vertically to store and deploy horizontally. Once vertical they will fly out to be unobtrusive for other shows needs.

On the upstage wall will be an acoustic wall. This too will be flown as to store overhead and deploy rapidly. Onstage will be temporary walls, on both stage left and right to complete the acoustic shell. These might be on stage trucks or flown. Further development of these will occur in later stages.

OVERHEAD SYSTEMS

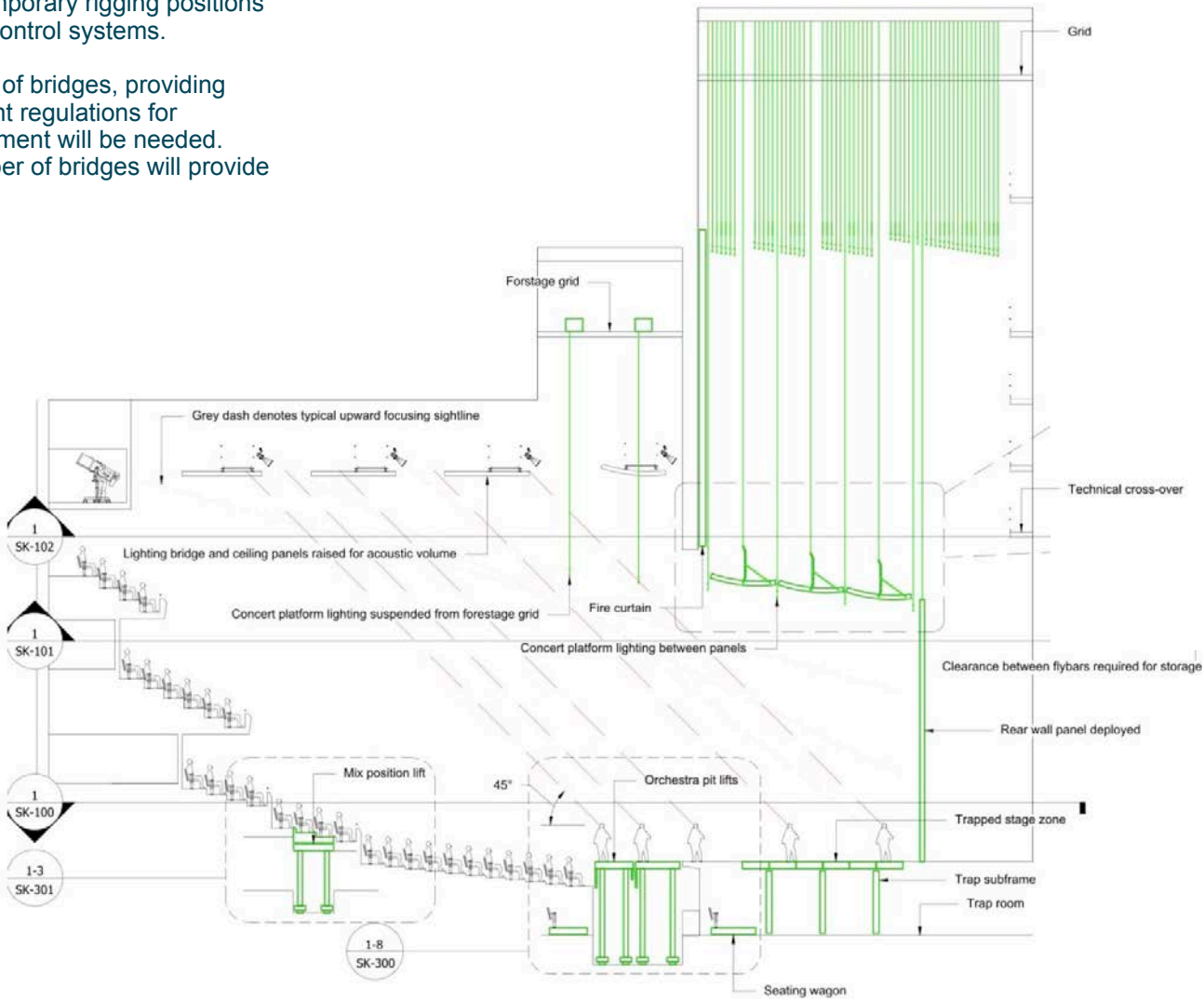
The theatre will have overhead systems both over the stage and over the auditorium.

Overstage flying will be realised with a counterweight flying system. To give incoming shows the flexibility they need bars will be spaced approximately every 200mm. Counterweight flying allows skilled operatives to time fly cues to the time of the music, which will differ slightly from night to night with opera and ballet. This improves audience experience in a cost effective way.

On the back face of the proscenium arch will be a fire retardant safety curtain. This is to allow the audience sufficient time to evacuate in the case of a fire.

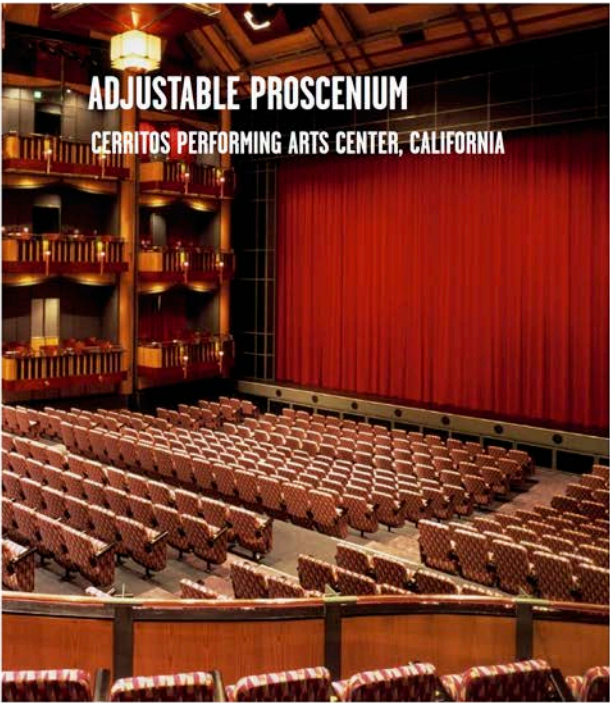
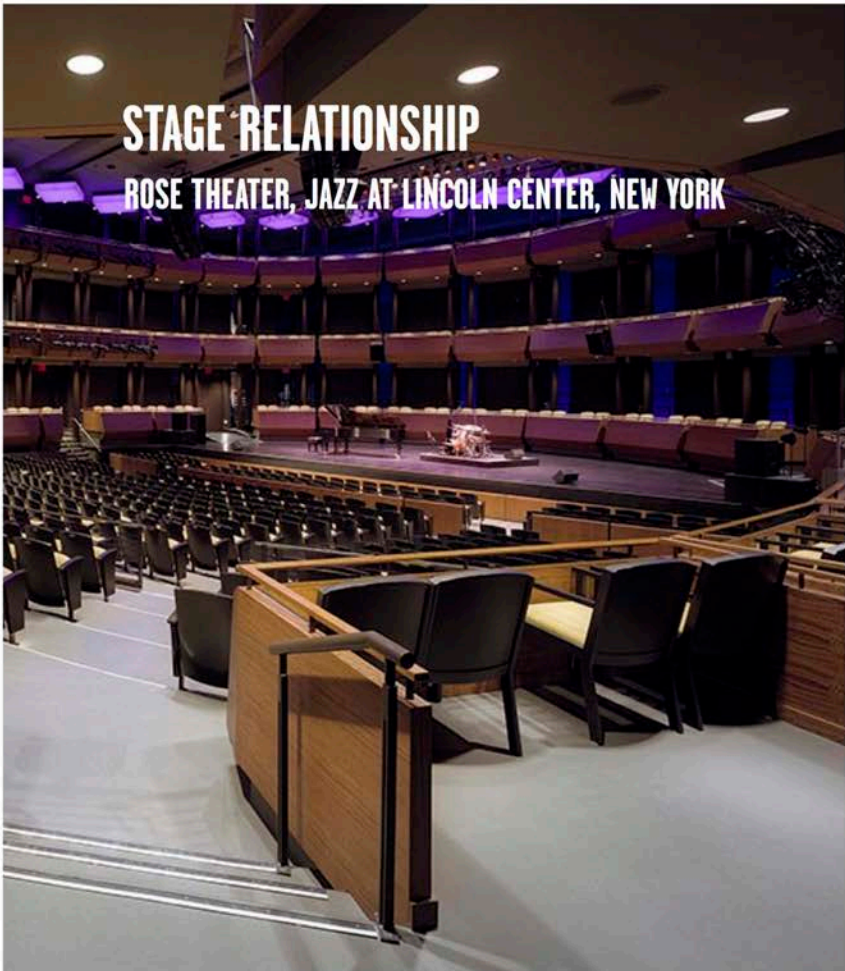
Above the forestage rigging positions for PA's, advance trusses for touring shows, and other bespoke elements will be needed. These are unlikely to be needed to fly in-show and are often heavier than other scenic elements. This will be achieved with a forestage grid with temporary rigging positions and the provision of chain hoists with associated control systems.

Over the auditorium and forestage will be a series of bridges, providing lighting positions. These will meet working at height regulations for collective protection, so no additional safety equipment will be needed. Around them will be an acoustic ceiling. The number of bridges will provide lighting positions for the different staging formats.





7.5 COMPARATIVES









# 8 MASTER-PLANNING THE SITE

## 8.1 SITE OWNERSHIP AND DEVELOPMENT

Having proposed The Hamilton Hotel site as the preferred location for the theatre an appointment for a masterplan of development for the site had to be agreed with the site owner. This was arranged by MWCF and in May 2017 Charcoalblue and Jasmax were commissioned to prepare a separate masterplan for the site which would include the theatre and a commercial development including a proposal for a five-star boutique hotel, provision for an art gallery and other retail units.

The catering, rehearsal and sponsors’ suite accommodation were removed from the Theatre’s Schedule of Accommodation as it was proposed that these areas be incorporated as shared, managed function spaces within the hotel development.

- Jasmax undertook to enter into discussions with:
- Site Owner
  - HCC Planning Department
  - Urban Design Panel
  - Heritage Consultant and HCC Heritage Adviser

The team were instructed to include the Embassy Square area and the three shop units at 198 - 206 Victoria Street, currently not in ownership of the site owner in their considerations.

Due to the site boundary to the north east being close to the river and Riverbank walkway, attention was also drawn to the HCC Ferrybank and Walkway Plans.

## 8.2 HISTORY OF THE SITE

### PRE-EUROPEAN

The Waikato River bank area had been populated for at least 700 years by Māori. The river provided physical and spiritual sustenance for large populations. Throughout that time it was a source of food, including eels, fish and plants. It was also an important waka route. A well-known saying about the Waikato River uses taniwha as a metaphor for chiefs: ‘Waikato taniwha rau, he piko he taniwha, he piko he taniwha’. (Waikato of a hundred taniwha, on every bend a taniwha). This saying attributes the power and prestige of the Waikato tribes to that of the river.

The New Zealand Settlements Act in 1863 authorised the confiscation of land (raupatu). The European settlement of Hamilton (Kirikiriroa) was formally established in August 1864.

### POST-EUROPEAN SETTLEMENT

The Hamilton Hotel site has an extremely rich history. It was the central location for a huge amount cultural activity in the city from the late 19th and well into the 20th century. The departure of the Hamilton Hotel in the 1970’s was recorded as having a critical impact on the vibrancy of the Hamilton city centre. The loss of the adjoining Embassy Theatre (once Theatre Royal) in the main street had a similar social impact.

It is interesting, then, to contemplate what this large site has given to Hamilton and the significance of the site for cultural and civic rejuvenation and its potential impact on the city.

### A COLOURFUL EARLY HISTORY

There have been three Hamilton Hotels on this site due to the first two being of wooden construction and limited fire fighting resources. The first was opened in 1865 by Captain W.E. Turner; formerly a commander of the historic colonial paddle steamer, the PS Rangiriri, which remains are preserved on the opposite bank of the river. The Hamilton Hotel was one of the first significant buildings developed for the new city.

The hotel changed hands several times in its early years. It quickly became the social hub for various meetings of the settlers of the day including the

Waikato Jockey Club, Lawn Tennis Club , arts interest groups and many board and shareholder groups.

The hotel fell to a cloudy reputation from 1872 when it was purchased by a Mr Harper. The Waikato Times reported on a “rather serious drunken riot” and two years later Harper was charged with being in breach of the Licensing Act for allowing beer to be sold and consumed on a Sunday. “The Hamilton Hotel had fallen on evil days” and three months later the Waikato Times reported that they were “glad to learn that Mr Harper has sold out of the Hamilton Hotel, and we trust that he will enter upon a new sphere of business better suited to his habits and capacity.”

The hotel’s reputation improved considerably after it was purchased 1874 by Mr Richard Gwynne (who become one of Hamilton Borough’s first Councillors) and his wife Sarah. The hotel became “the centre of Hamilton life...whenever there was a public function in Hamilton, the Gwynnes were in the thick of it”. The Gwynnes developed stunning gardens and hosted frequent entertainment events; including everything from opera to acrobatics.

This Waikato Times article from 1879 captures the essence of what the hotel must have represented to the community’s cultural life at the time.

*WAIKATO TIMES, 13 DECEMBER 1879  
PROMENADE CONCERT, HAMILTON.  
One of the most enjoyable concerts ever hold in Hamilton came off last night in the gardens of Grwynne’s Hamilton Hotel, kindly lent by the public-spirited proprietor for that purpose. The grounds, than which there are none prettier in Hamilton, were lighted up with Chinese lanterns and blazing tar barrels, and the croquet ground was comfortably arranged with orchestra for the Band of the Hamilton Light Infantry Corps, and seats and forms for those who chose to rest themselves. The people of Hamilton may be congratulated on having so efficient a Band to perform on occasions of this land, for really without their valuable assistance the effect of the concert would have been much circumscribed. The Choral Society too added much to the general enjoyment. The choruses sounded excellently in the open air, and the solo kindly given by Mrs Mofflin was really a most enjoyable treat, and richly deserved the encore which greeted it. Nor must we forget the very excellently rendered piece on the pianoforte played by Miss Selima Wallnutt. From 8 o’clock to nearly 11 o’clock the amusement was kept up with, unflagging interest, and even then the croquet ground was turned into a ball-room, to the evident enjoyment of a very many couples, who lingered in the gardens till the lights were finally put out at midnight. A sum of about £14 was netted for the purchase of prizes for the West Hamilton “school.*





After Richard’s passing in 1883, Sarah Gwynne carried on business at the hotel for many years. After her death in 1906, Mrs Gwynne was described in The Observer as “an incomparable hostess...one of the model landladies of the province and a woman of uncommon kindness, geniality, and force of character.”

TWO FIRES 1898 - 1922

William Bright and his wife Agnes were the owners in 1898 when huge fire broke out in Victoria St. As there were no fire brigades in Hamilton at the time, the damage was extensive, with fifteen buildings being destroyed. Within half an hour, the first Hamilton Hotel, along with its stables and honeymoon cottage, was destroyed.

A new Hamilton Hotel opened in 1899. It had fifty rooms, a frontage of 81 feet, and extended back in two wings. The Waikato Argus described it as “brilliantly lighted, looking exceedingly well and had the effect of brightening up that portion of the street considerably”. A few decades of highly successful trading followed. When a second fire was to hit the hotel in April 1922, the licensee was former All Black Jock McKenzie.

SAPPER MOORE-JONES

The fire was cruel and took three lives. They were Donald ‘Rory’ O’Moore, a travelling salesman, Nellie Partridge who was a maid at the hotel, and Sapper Horace Moore-Jones.

Moore-Jones was an internationally renowned artist who drew maps for military purposes and produced a large number of exceptional water colours depicting the Gallipoli landscape. HIs works are regarded as poignant human documents and his “Simpson and his Donkey” is a renown treasure from the era. After the war, he taught art at Hamilton High School and had been staying at the Hamilton Hotel between trips to his Auckland home. Observers to the fire said that Moore-Jones displayed the ‘greatest heroism’, and that ‘his gallantry was responsible for many being saved’. Later on the day of the fire, Horace Moore-Jones died at Waikato Hospital, Hamilton, from shock following extensive burns.

In 2015, a memorial to commemorate him was unveiled directly outside the Hotel site, and the street known as Marlborough Place was renamed to Sapper Moore-Jones Place.

A BED FIT FOR A QUEEN

Twelve months after the second fire, third new Hamilton Hotel opened. This time, made from concrete and concrete block, its style is described as Beaux Arts and is the only one of its kind in Hamilton. Over the following decades the building was extended and rooms added.

Various Governors General stayed at the hotel as did Prime Minister Coates. But the most famous guests of all were in 1953 when the Queen Elizabeth II and Prince Phillip stayed a night during their Coronation tour. A special suite was installed for the visit, much of which still remains in the building to this day.

Sadly, the hotel’s heydays ended in the 70’s when the owners were put into receivership. The building was put up for auction but did not sell and attempts to sell privately were also unsuccessful. The hotel closed in 1980 and in 1981 the building was sold to charitable company Hamilton Arts Centre Ltd. In 1985 it was listed as a Category 2 building.

AN ARTS CENTRE

The arts community quickly went to work and created the Left Bank Arts Centre. From 1982-1994 it became the venue for the The Centre for Contemporary Art (CFCA). The Chartwell Collection, created by successful local businessman, philanthropist and art collector Rob Gardener was first housed here. The CFCA was way ahead of its time and rapidly became a site for art discourse in New Zealand, with a programme of non-commercial New Zealand and Australian exhibitions.

The CFCA provided a national alternative artspace and was committed to growing a local audience for contemporary art. Over thirteen years, approximately one hundred and fifty exhibitions were held at the gallery. The exhibition programme facilitated the collecting of works. Gardeners’ removal of the Chartwell collection from Hamilton to the Auckland Art Gallery, which resulted from conflicts with Hamilton City Council at the time, was a blow to the city.

The large house that now sits at the river side of the property was originally built as the maids’ quarters for staff at the hotel. Once in the hands of the Hamilton Arts Centre Trust, it was converted to become a performance hall and operated as the Left Bank Theatre.

It was a highly formative time and place for the development of the modern theatre scene in Hamilton. Theatrevue and Slip of the Tongue theatre companies formed as a result and worked from there. There was always a full season of children’s theatre during school holidays, theatre workshops and children dance classes. Many Hamiltonians recall its impact on the city very fondly to this day.

THEATRE ROYAL/EMBASSY THEATRE

Adjoining within the same block, the Hamilton Hotel enjoyed a harmonious neighbour. Opened in 1915, The magnificent Theatre Royal hosted 1,200 people and welcomed most major touring and local stage productions right up until the 1950’s. Hamilton Operatic Society staged countless popular productions there and the theatre was a primary source of entertainment and keen social interaction for the community.

The theatre was founded by Mr Sydney Tombs and was managed in the 1940s by his son Maurice, who was prominent in running motion picture houses.

In the early 1950s the theatre was taken over by Kerridge Odeon and its name changed to Embassy Theatre. In 1953 dramatic alterations were made to the theatre. Interior features were hidden behind new walls or painted black. The Embassy went on to operate as a theatre and cinema until 1989 when the building was put up for sale. Attempts were made by various groups to have the theatre restored to its original glory but despite this effort the theatre was demolished in 1994.

The theatre’s most famous patron was, of course, the creator of the Rocky Horror Show, Richard O’Brien. O’Brien formulated ideas for the famous cult classic musical when he was living in Hamilton and working in the Embassy Theatre as a young man. A statue of character Riff Raff and a themed park has been established over the last decade to acknowledge O’Brien’s connection with the city. O’Brien now resides in Tauranga after an international career; he is a passionate patron of theatre in Hamilton.





## 8.3 MASTERPLAN VISION

### MOMENTUM’S STRATEGIC GOALS & ASPIRATION

#### (TISO OUTCOMES)

- Transformational: Ensuring the project complements and enhances the urban fabric of Hamilton. Catalyse and accelerate much needed change.
- Our Place: The project needs to change, inspire and transform through community involvement and education, and have a lasting legacy and effect on the lives of all Waikato communities.
- Visible & Inspirational: The building needs to be memorable and make a statement about creative innovation and leadership in the Waikato Region

### CITY TRANSFORMATIONAL PLAN

- Reshape the central city & define precinct identity and character
- The Waikato River:
- The Green Frame and green spaces:
- Streetscape amenity and beautification:
- Strengthening connections:
- Investment and business attraction

### PLACE AND IDENTITY

The Waikato Regional Theatre project offers an exciting opportunity to create a new cultural event in the city. One that will help regenerate the city centre and inspire the local and wider community.

The selected site provides an opportunity to have a new look at a familiar history, based around performance and hospitality traditions. Both have had a long association with the site, and this project is an opportunity to rediscover and rebuild their influence on the cultural precinct identity, and integrate them with the; heritage, landscape, urban and social character of the city.





View towards the proposed site, over the Waikato River, from Victoria bridge



## 8.4 SITE CONTEXT & ANALYSIS

## OVERVIEW

Jasmax and Charcoalblue have undertaken an investigation into 25 sites proposed by the Waikato Regional Governance Panel and Hamilton City Council, to understand the opportunities each one presented and identify a front runner.

The chosen site is the Hamilton Hotel site. The site is in a premium location within the cultural precinct, has a strong relationship with both Victoria Street and the Waikato River. The site also has strong potential for catalytic regeneration, excellent co-location with existing hospitality activities, and close proximity to hotels, residential areas, transport links and parking buildings.





SITE CONTEXT

This plan highlights important linkages that allows the site to engage with the Waikato River, Victoria Street, the Green Frame and the wider city. The plan also highlights the important relationship with existing pedestrian access, cycle paths, public transport corridors and private parking facilities.





SITE ANALYSIS

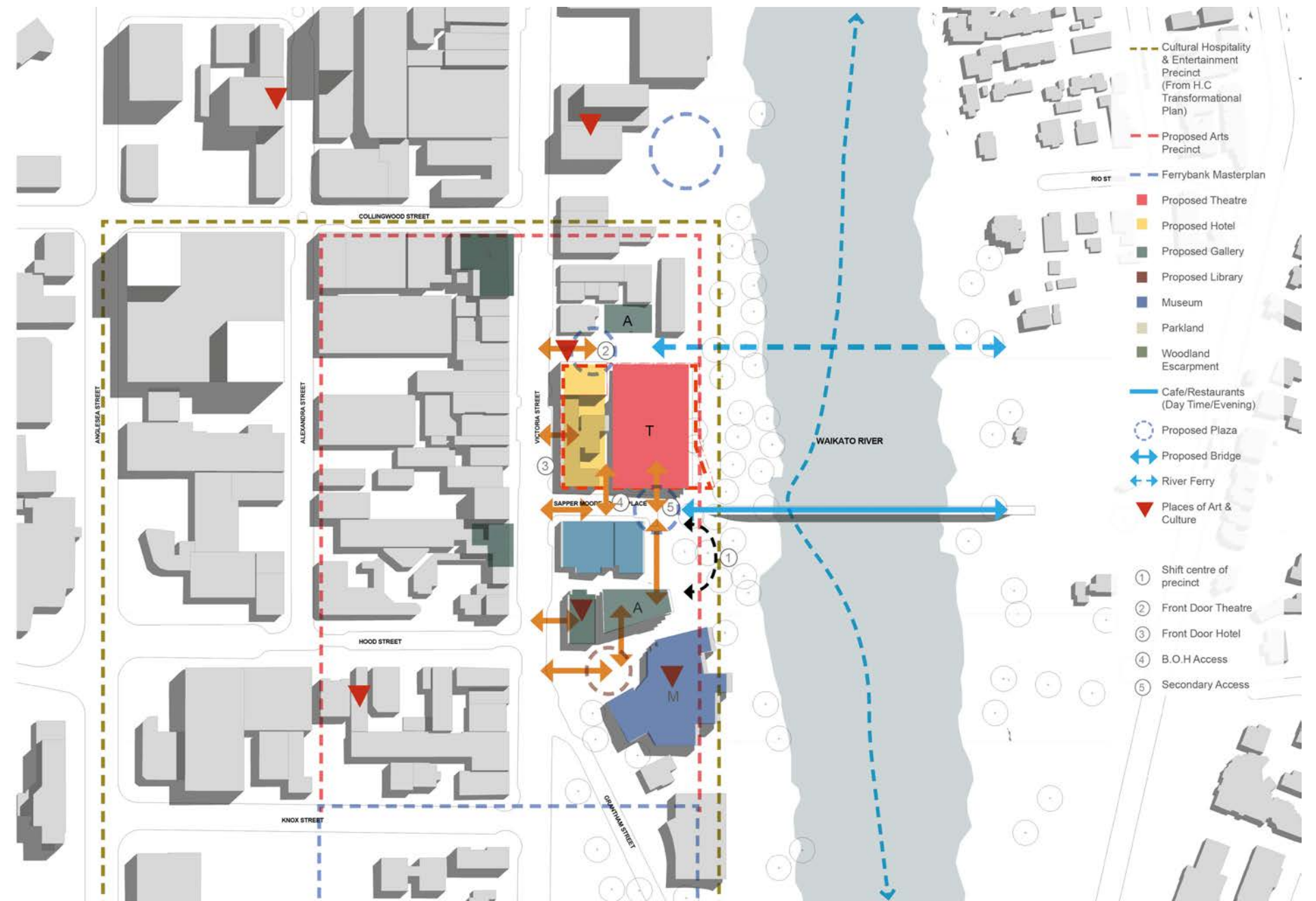
This plan highlights key heritage buildings, arts and cultural venues, frontages and activities and there relationship to the cultural precinct and the proposed site. The plan also highlights natural features, such as parkland, woodland and significant trees as well as panoramic views to and from the site.





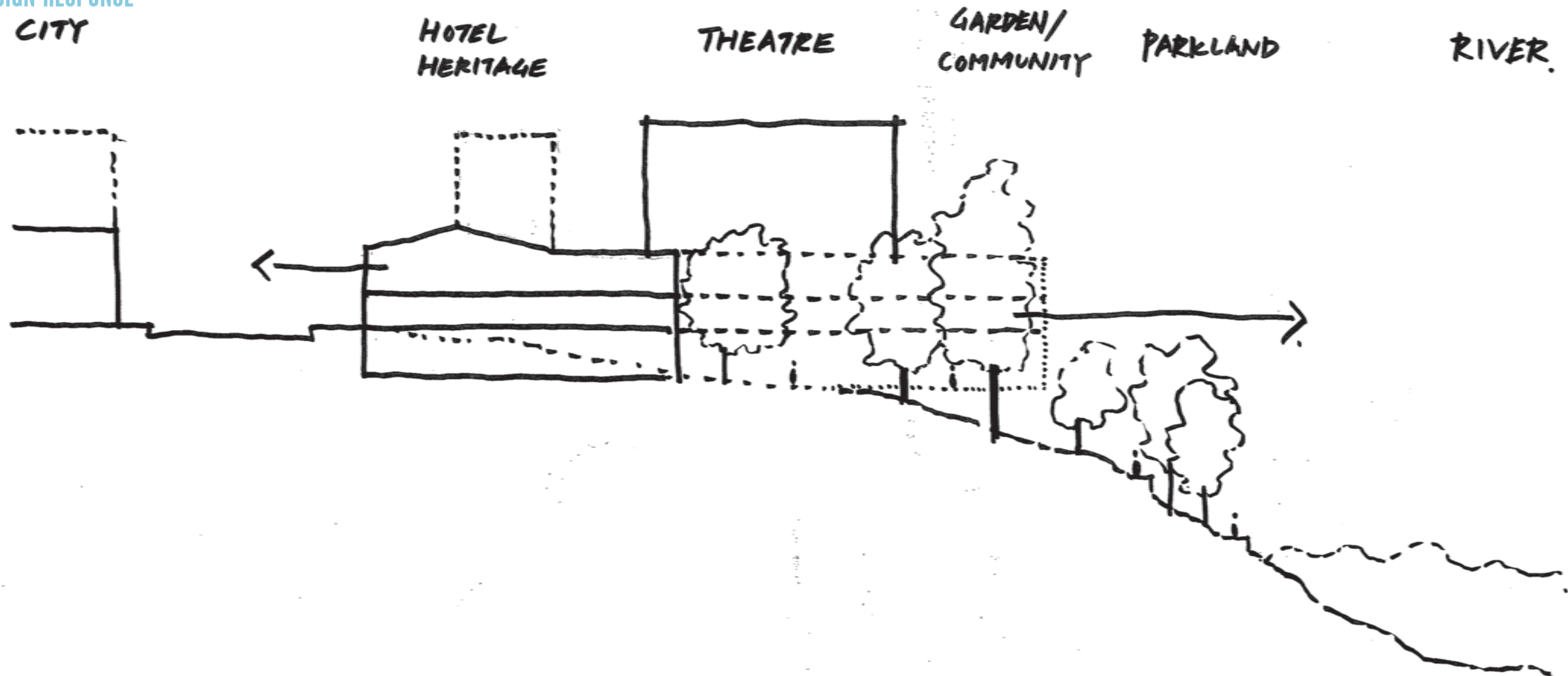
## 8.5 PRECINCT PLAN

This plan highlights the opportunities that the selected site presents and includes: the establishment of an arts precinct within the cultural precinct, reinforcing linkages between the city and the river, establishment of plazas for community engagement and establishment of a head tenant for 24/7 activity through catalytic regeneration.





8.6 DESIGN RESPONSE



1.  
CITY & RIVER

Strengthen connectivity and celebrate the difference between the dynamic city and tranquil river.

2.  
HERITAGE

Engage with the built, natural and cultural heritage of the site through conservation, interpretation and integration.

3.  
COMMUNITY

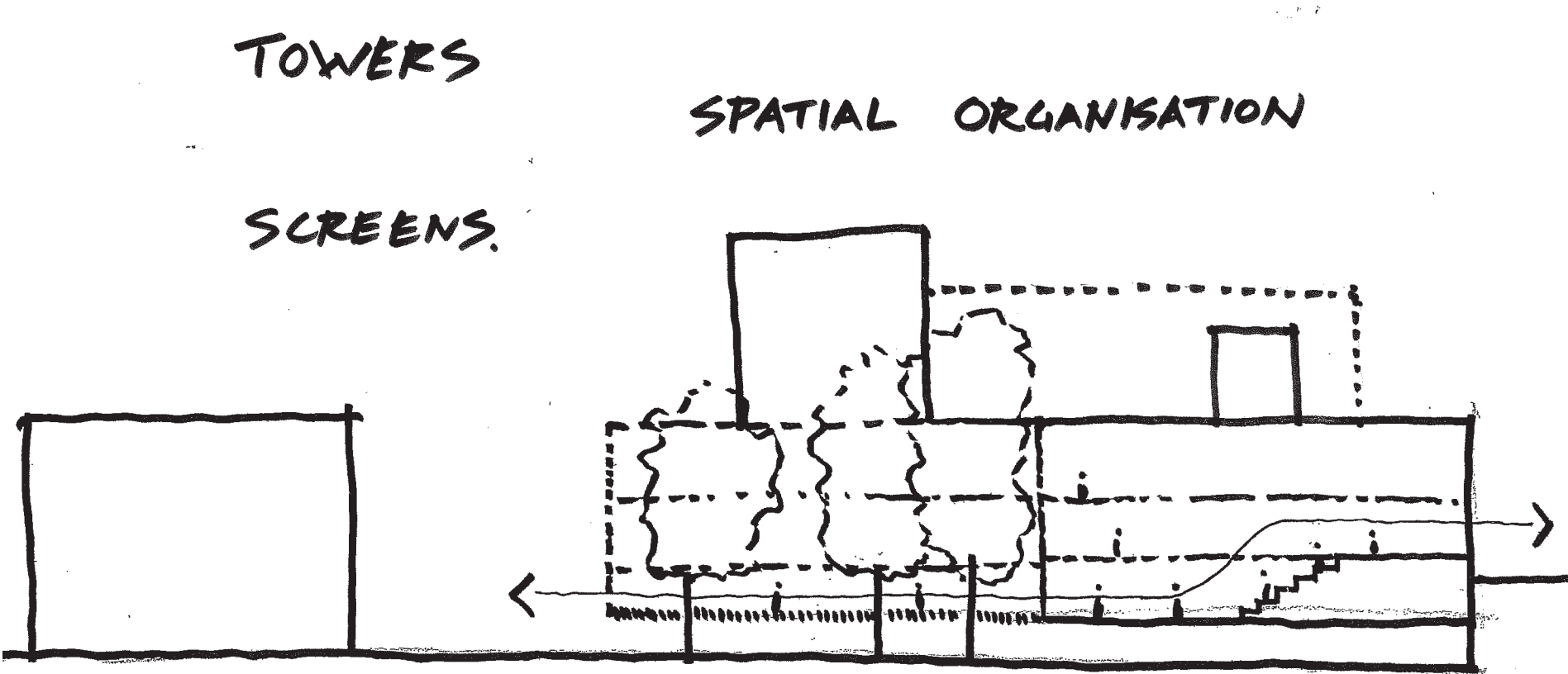
Foster sense of community by providing high quality communal spaces for community use & engagement 24/7.

4.  
GARDEN & PARKLAND

Provide transitional spaces from outside to inside while protecting notable trees and reinforce the history and characters of the site's garden & parkland.



DESIGN RESPONSE



PLACE AND IDENTITY

The Waikato Regional Theatre project offers an exciting opportunity to create a new cultural event in the city. One that will help regenerate the city centre and inspire the local and wider community.

The selected site provides an opportunity to have a new look at a familiar history, a history based around performance, art and hospitality traditions. These traditions have had a long association with the site, and this project is an opportunity to rediscover and rebuild their influence on the cultural precinct identity, and integrate them with the; heritage, landscape, urban and social character of the city.

The success of the design relies on the integration of public open spaces, the landscape, the streetscape and the successful integration with the proposed building. The design sets out a framework for improving the urban fabric, activation and amenity of the precinct, by establishing a benchmark of quality for future developments. The building design will be a dramatic and distinctive icon for the city, drawing inspiration from the context and the creative programme.

The theatre design explores seven key concept drivers. These are: heritage preservation, adapting and interpreting the existing gardens, community engagement, linkages between the city and the river, Screens & towers as cultural identity and spatial organisation.

5.  
SCREENS

A distinctive and dramatic crafted feature, that hovers over the landscape unifying the theatre with the street and river. Enclosing withholding and protecting the sites heritage features.

6.  
TOWERS

Urban markers with a visual association to the tall trees on the site. Back lit to provide the dappled light closely related to the dappled light of the trees.

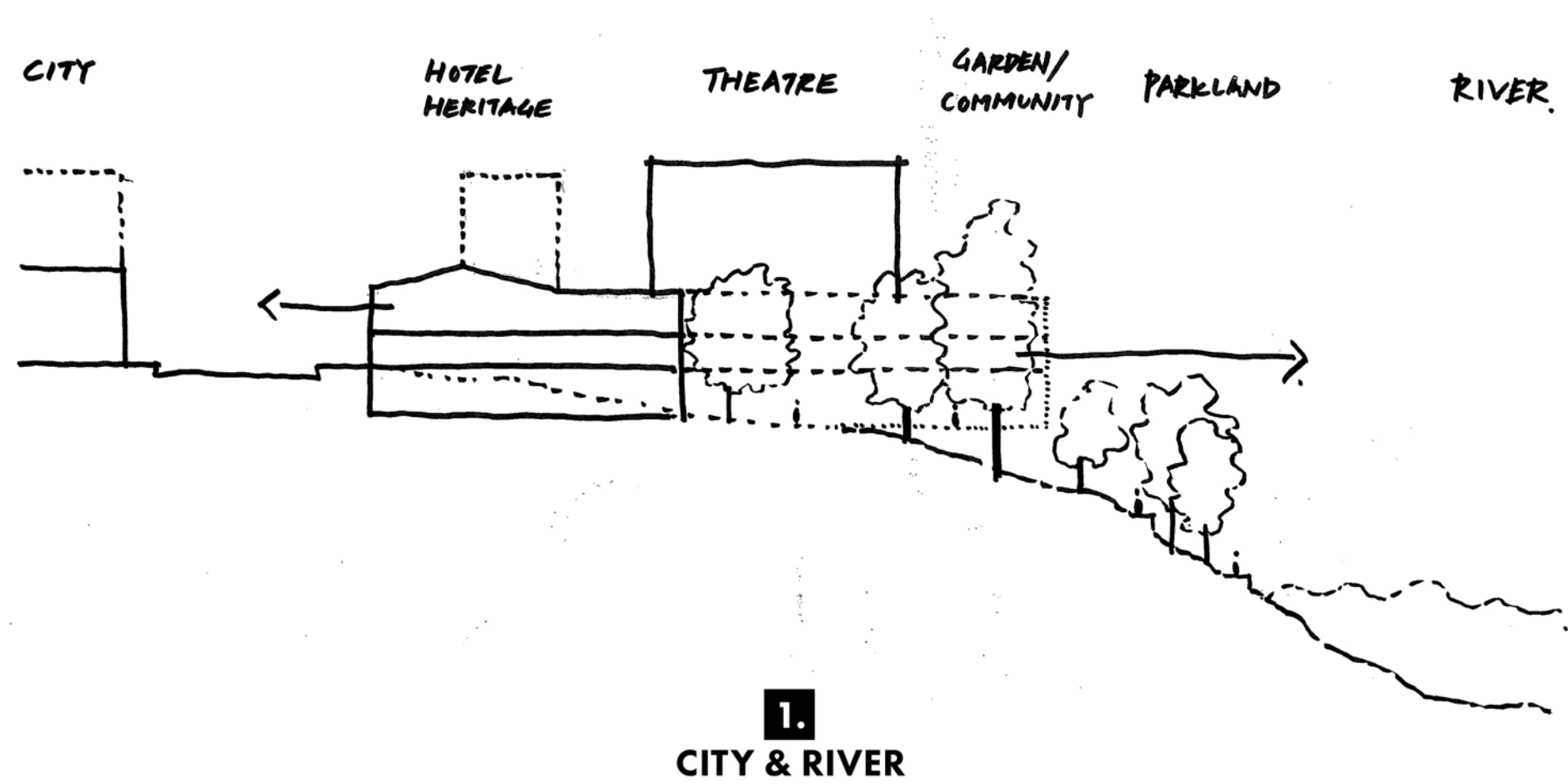
7.  
SPATIAL  
ORGANISATION

A dramatic arrival and entry sequence that progresses through a series of performance spaces; plazas, courtyards, foyers and the formal auditorium.



CITY AND RIVER

The site has an excellent location between Victoria Street and the Waikato River. This is an important site that has the potential to strengthen connectivity between these two key features, and celebrate the difference between the dynamic city and tranquil river. The masterplan proposes spaces for orientation and for movement. Encouraging pedestrian flow through the site as well as controlling their arrival sequence. Consideration is being given to view shafts to the river and parkland, as well as how people circulate around the site at different times. For example when the theatre is open or closed, day or night, inside or outside, raining or sunny.



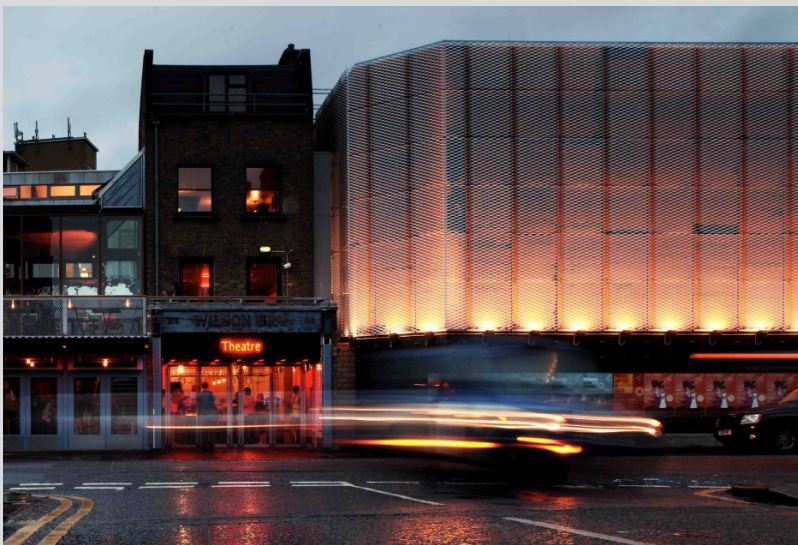
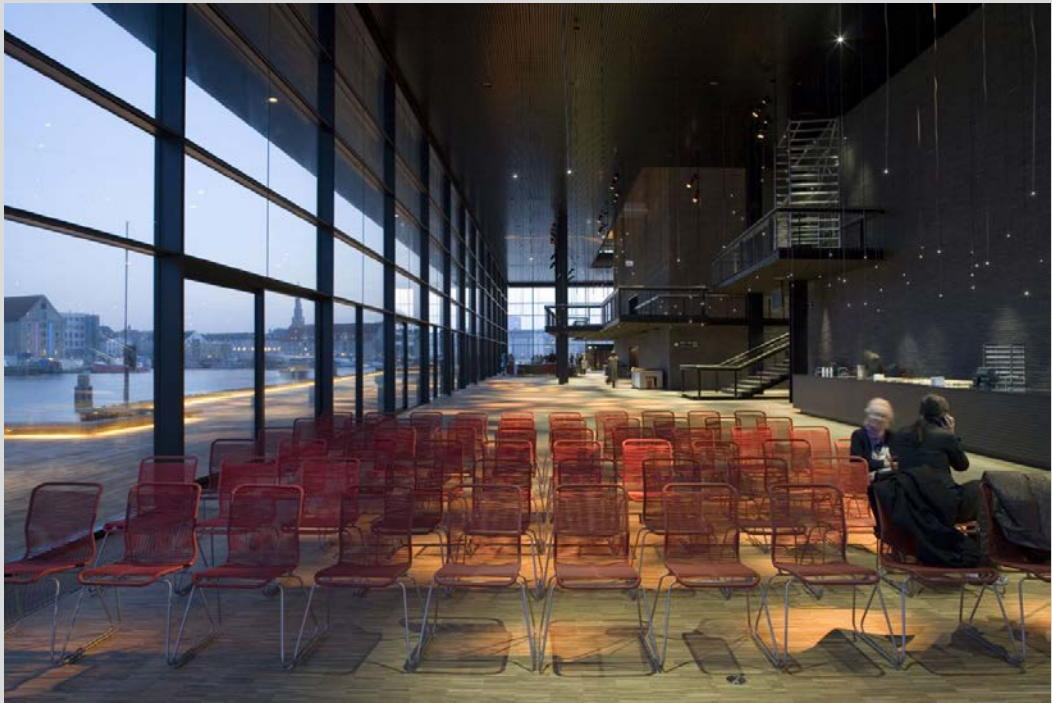


DESIGN RESPONSE

CITY & RIVER

CITY

RIVER

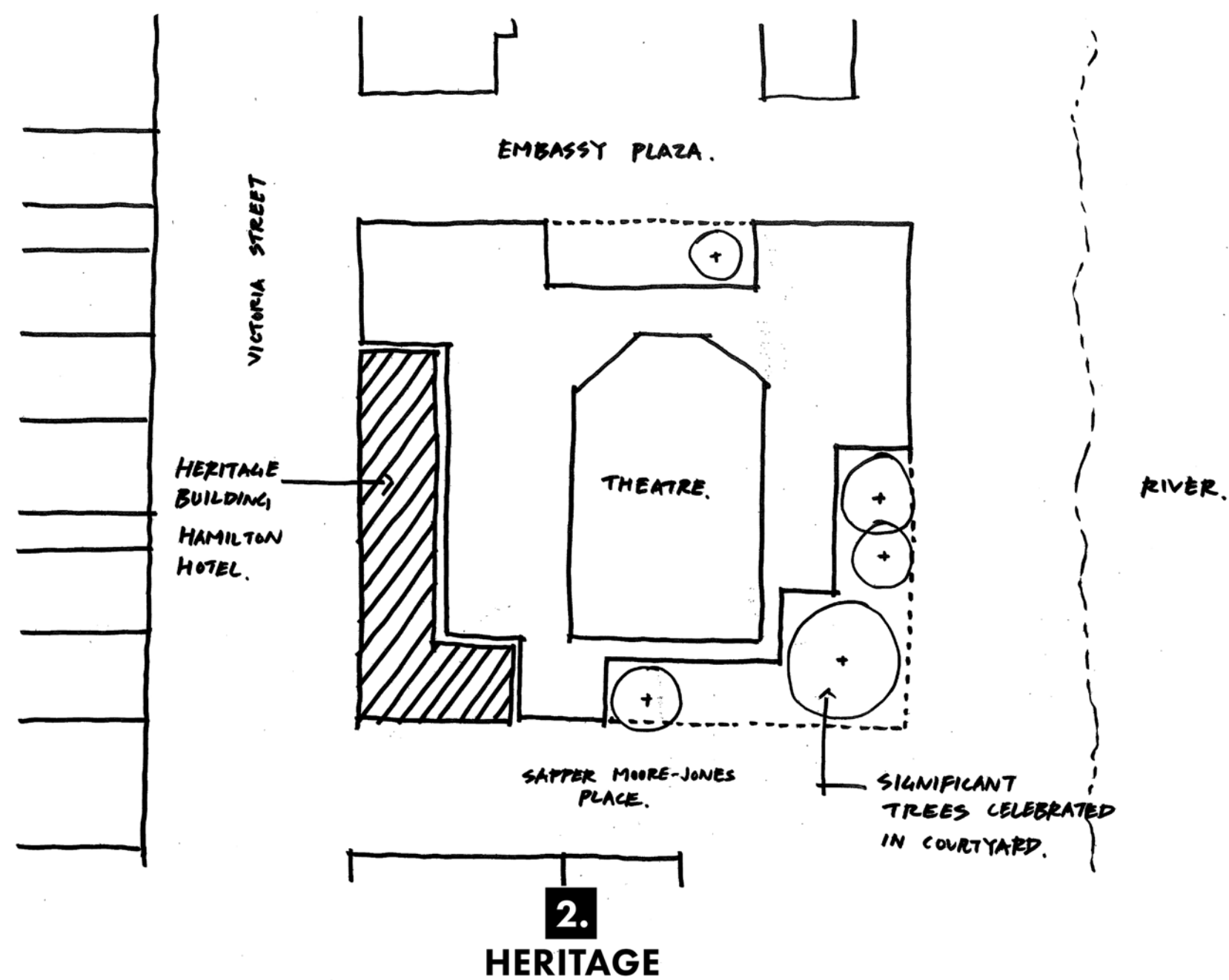




HERITAGE

The heritage story is very compelling and strongly supports a theatre and hotel on this site. (see section 8.2 of report).

The first hotel was established in 1865 and rebuilt in 1889. The first theatre was opened in 1915, on the adjacent site, and the Left bank theatre was established in the 1980's on this site. The masterplan is proposing to have total engagement with the site's built and cultural heritage including its conservation, interpretation and integration. The features we are focusing on are the old hotel, the garden, the protected trees and the archaeological site, as well as the wider cultural significance of landscape features.





DESIGN RESPONSE

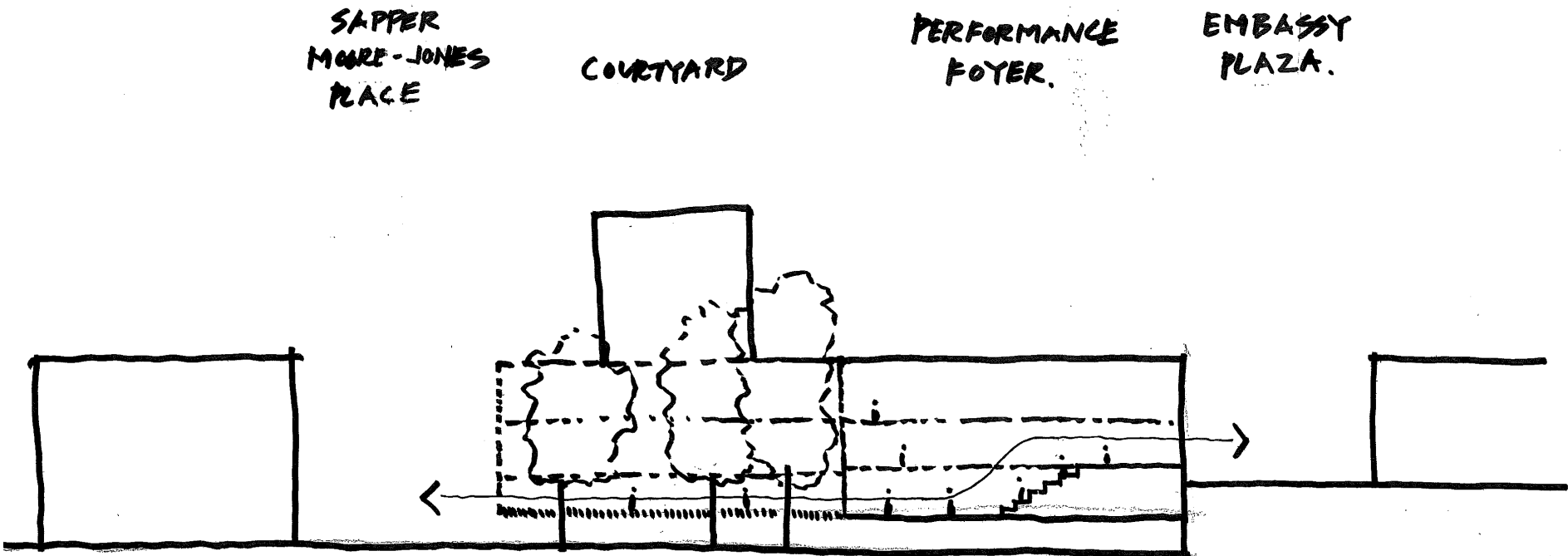
HERITAGE





COMMUNITY

Foster a sense of community and identity by re-discovering a hidden gem currently separated from its community. The design proposes to provide high quality plaza spaces for communal engagement and encouragement of through site links. A variety of co-located activities are proposed around and within the site, to ensure there is the potential for 24/7 activation of Victoria Street, the proposed plazas and the hotel & theatre building, and a home for the local creative industry to flourish.



3.  
COMMUNITY



DESIGN RESPONSE

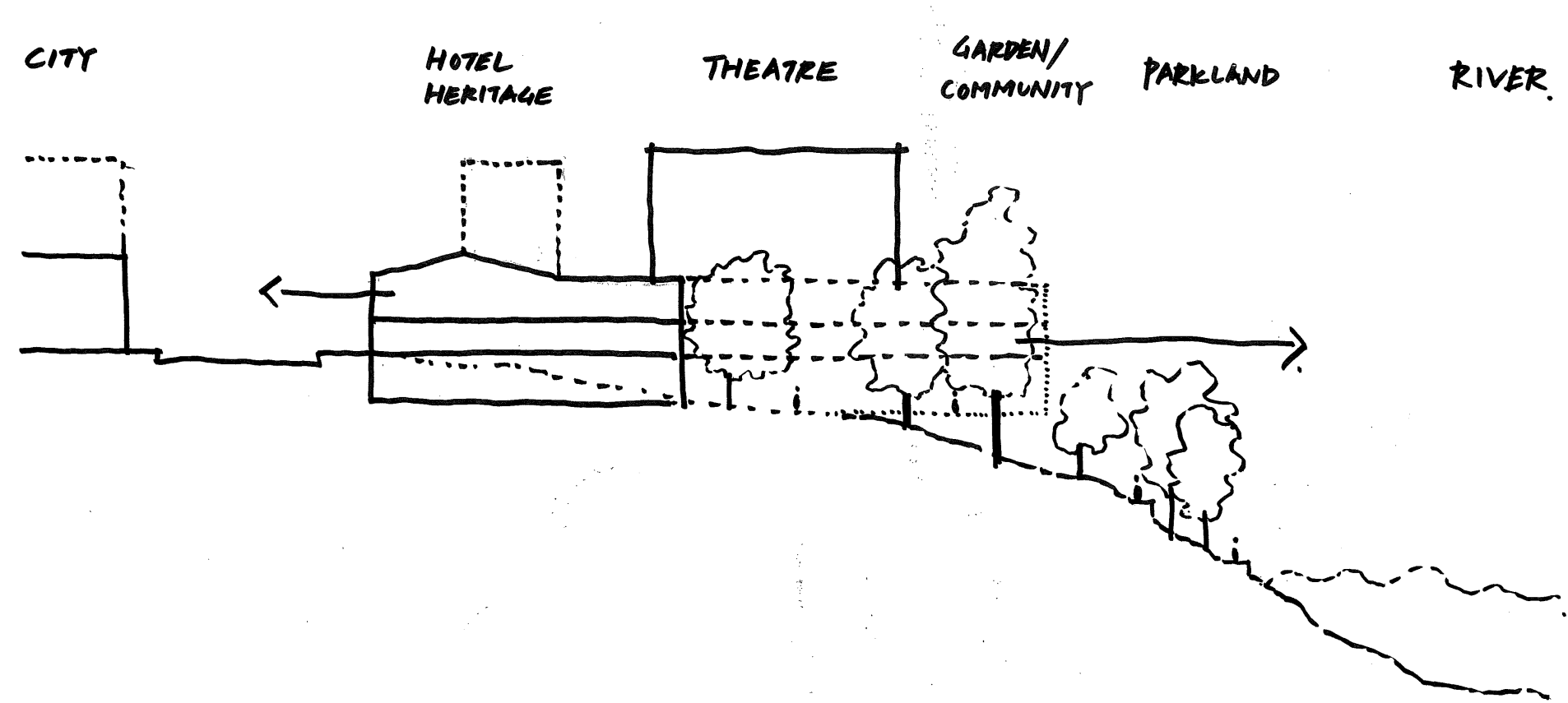
COMMUNITY





COURTYARDS GARDENS AND PARKLAND

The site has a compelling story around the existing garden setting. High importance was placed around the garden setting for the original hotel and its contrasting relationship with the adjacent parkland. The design proposes to reference this history with a series of courtyards, gardens and terraces around the site and within the building. The courtyards will be used to hold events and informal performance. The gardens will protect notable trees, as well as reinforce the important role the garden has played in the sites history. The gardens will also provide transitional spaces between the building and the existing character of the parkland.

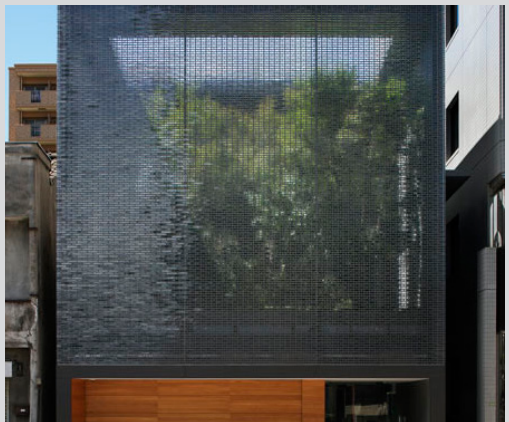


4.  
COURTYARDS  
GARDENS & PARKLAND



DESIGN RESPONSE

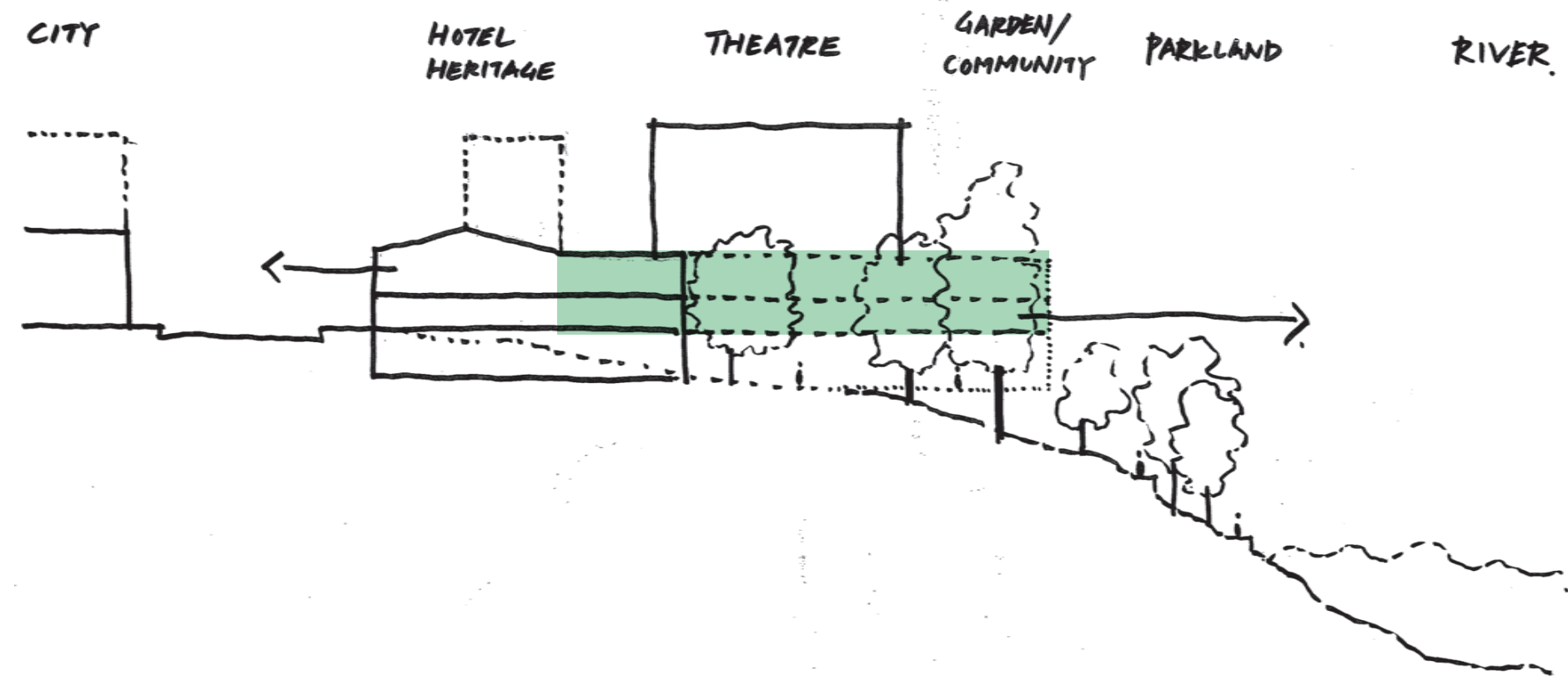
COURTYARDS, GARDENS & PARKLAND





SCREENS

The screen will be a highly crafted object that defines the theatre. It wraps around the building, visually linking the river to the city. The screen is a distinctive and dramatic feature that hovers over the river like a fine mist hanging in the air. It threads its way through the large mature trees on the site, acting as a unifying object that orders both the complexity of the theatre building and the complexity of the natural landscape. As a veil, the screen withholds the mystery of the performance within the theatre and protects the sites heritage, trees, and archaeological features.



5.  
SCREENS



DESIGN RESPONSE

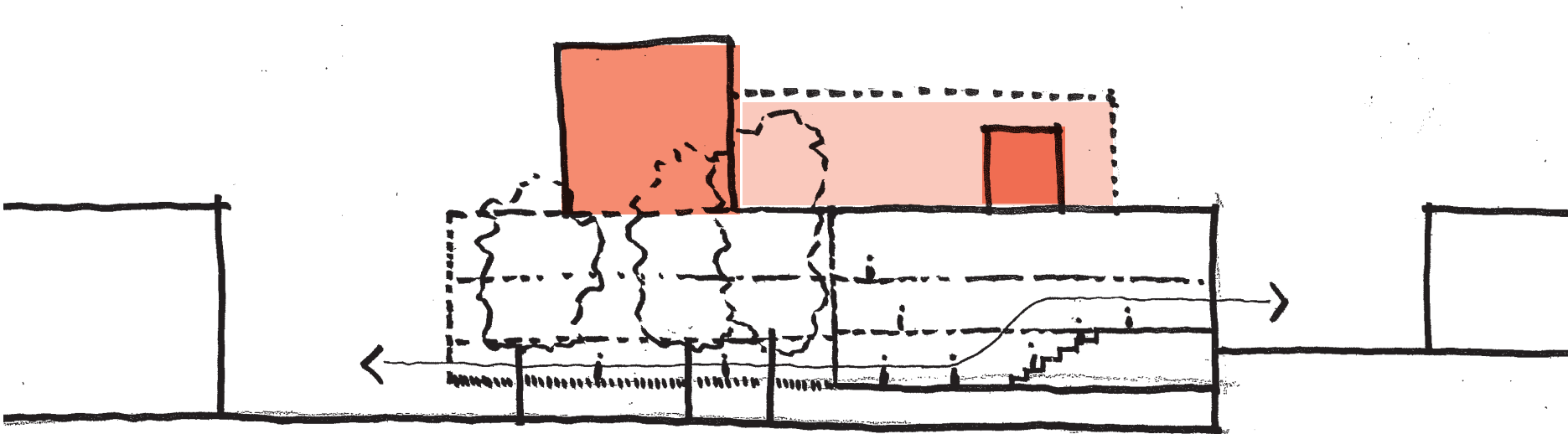
SCREENS





# TOWERS

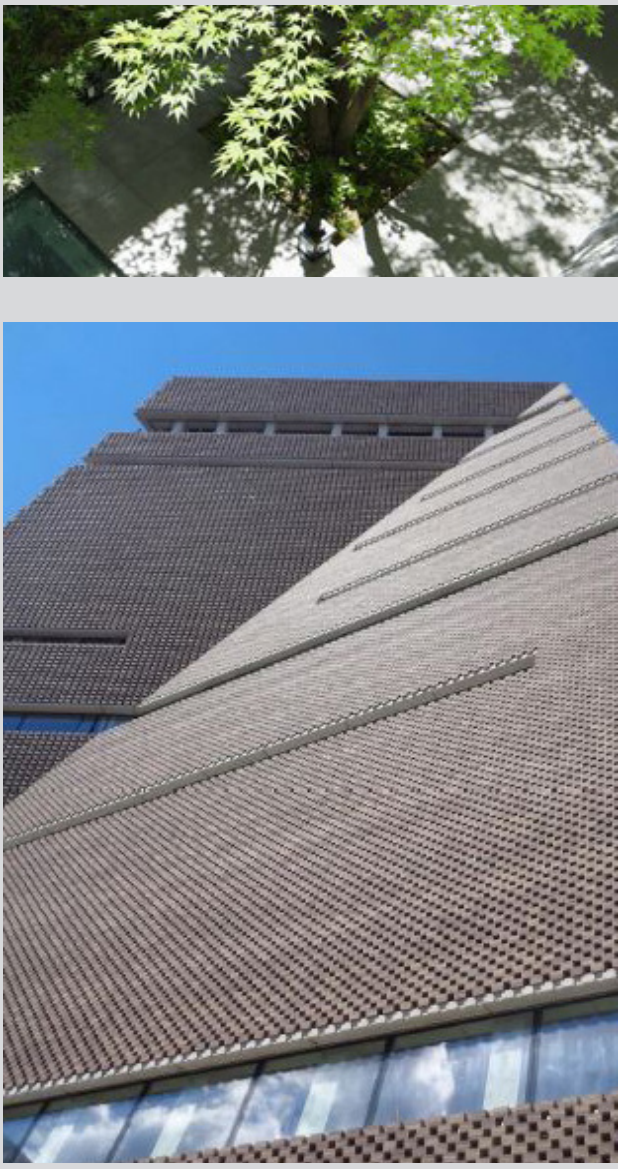
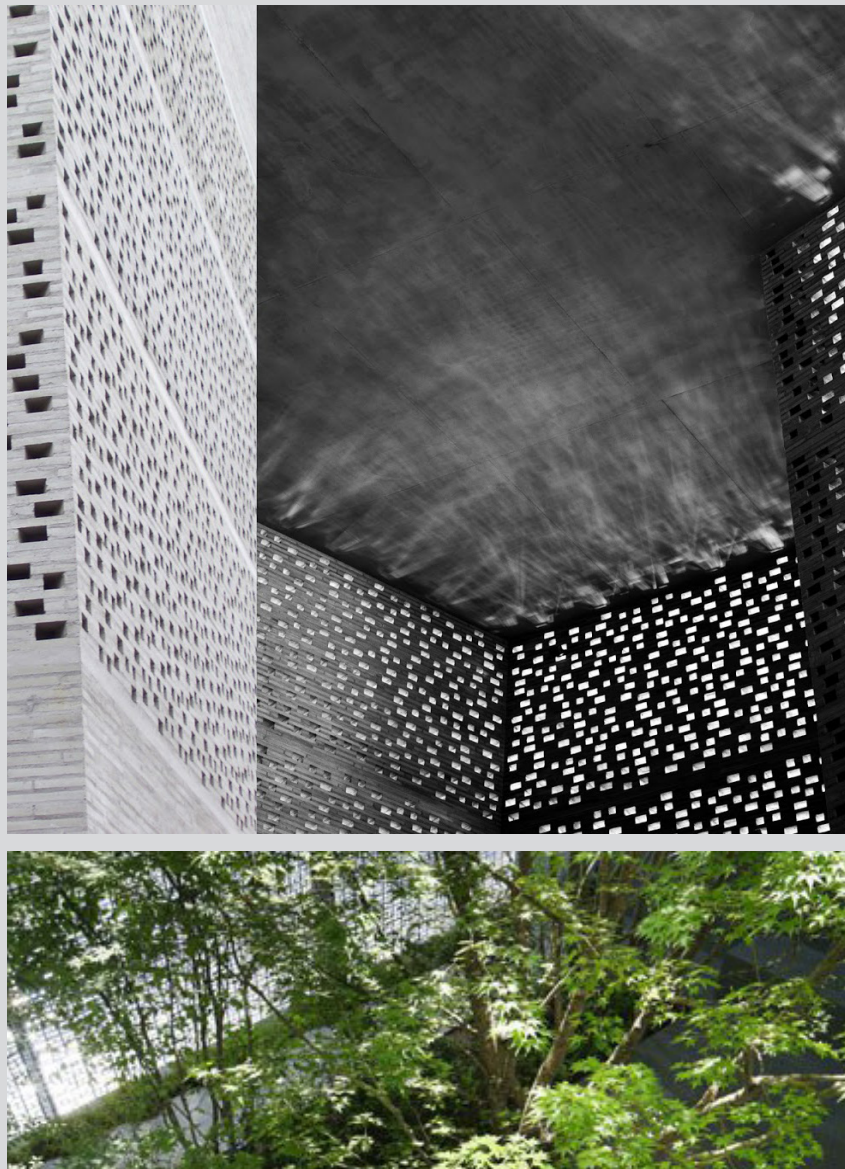
The towers are located on the roof scape as urban markers to the city and the river. They have a visual association with the tall trees on the site and are back- lit to provide dappled light, closely related to the dappled light of the trees. The fly tower is the most dominant tower seen from both the river and the city. The new hotel is low rise tower with a strong relationship to Victoria Street. The smaller towers are light wells maximising the height over key circulation areas to the front of house areas.



## 6. TOWERS



DESIGN RESPONSE

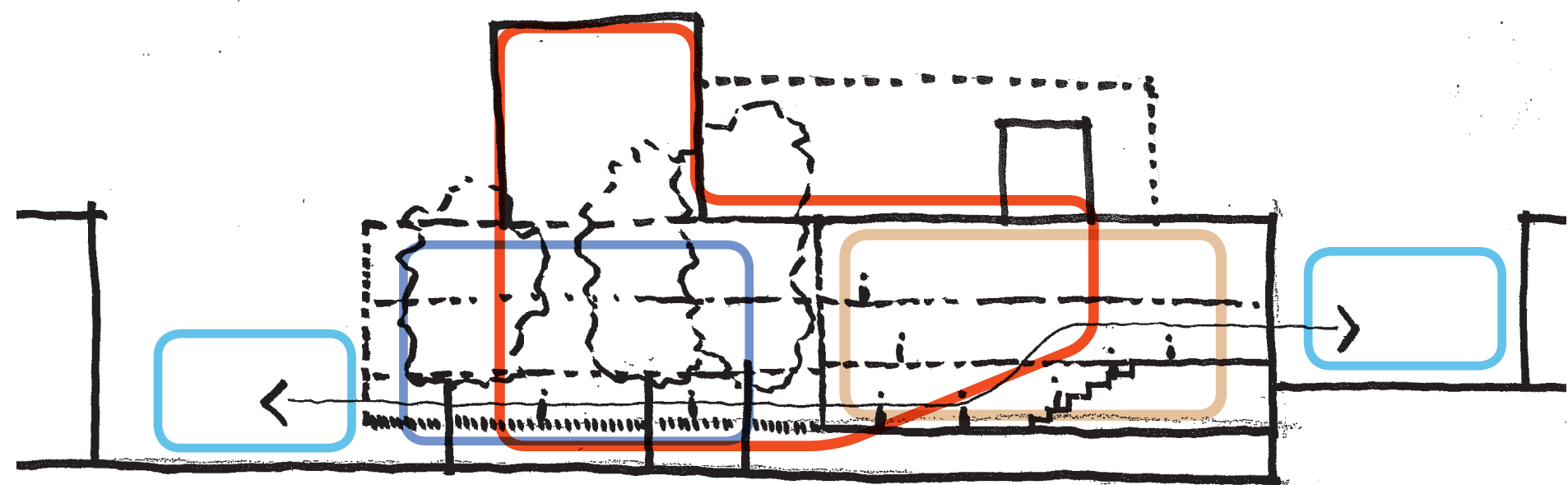


TOWERS



SPATIAL ORGANISATION

The building is entered from 2 directions, Embassy plaza and a proposed plaza on Sapper Moore-Jones place. Both provide a dramatic arrival and entry sequence that then progress through a series of performance spaces; the courtyard, the foyer and the formal auditorium. From the outdoor performance of the plaza, the courtyard is a semi-enclosed and very informal performance space that encourages spontaneous entertainment. The foyer performance spaces are internal and more formal, set up for community events. The auditorium is a traditional performance space designed to be adaptable, providing the highest quality performances

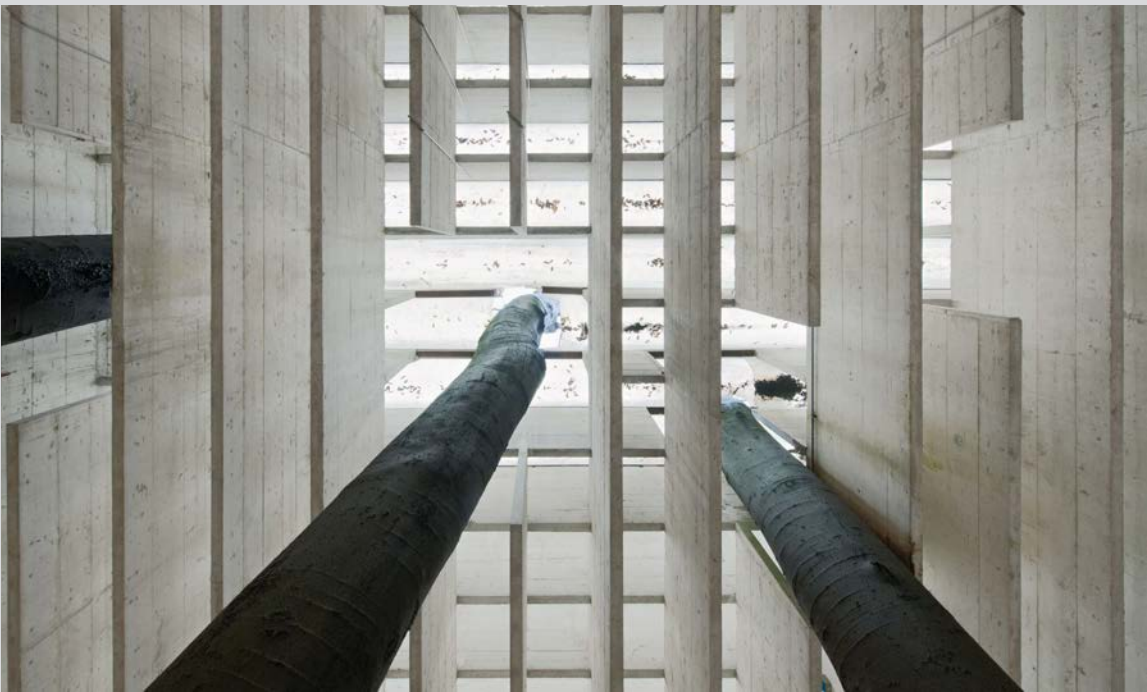


7.

SPATIAL ORGANISATION



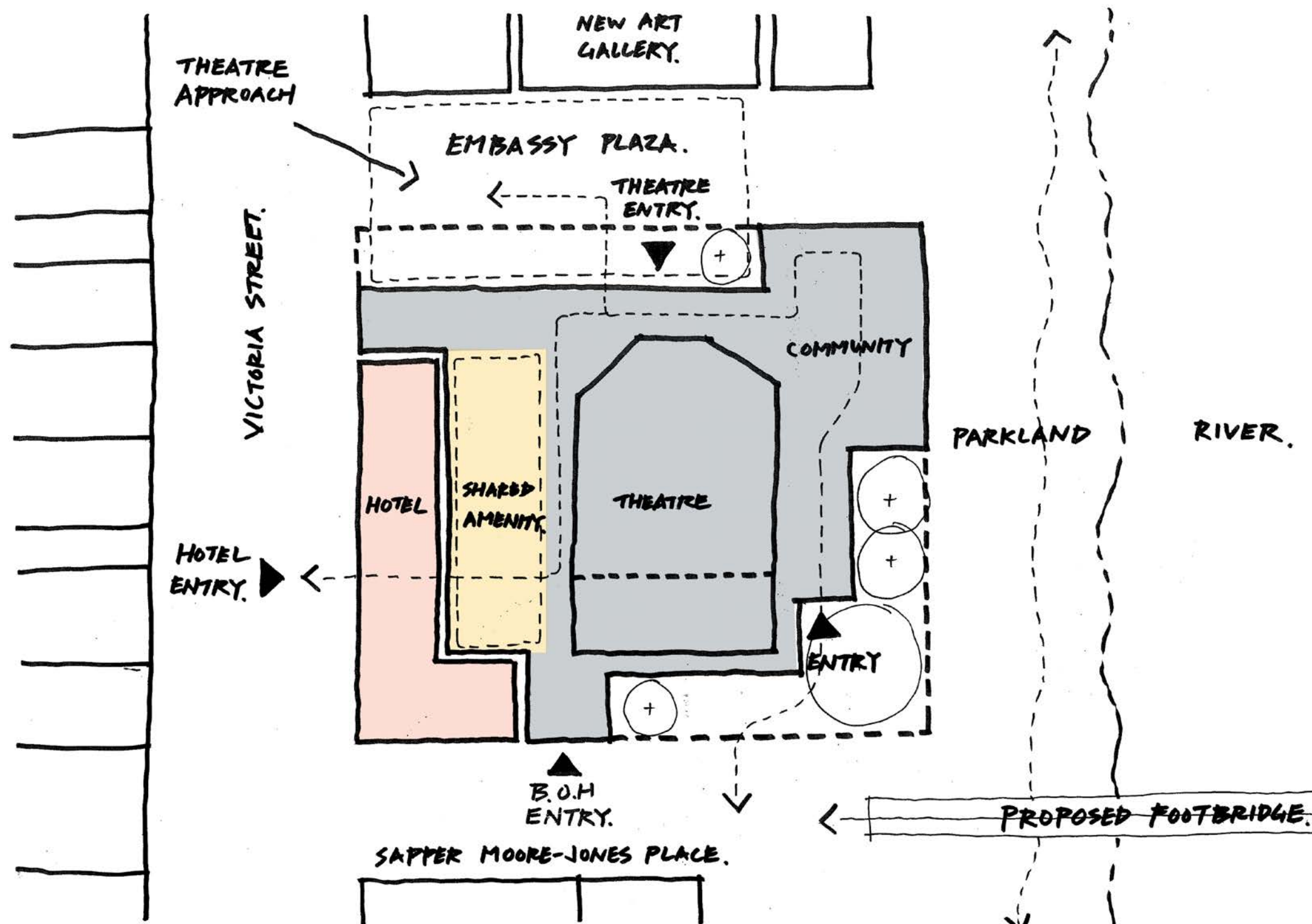
DESIGN RESPONSE



SPATIAL ORGANISATION

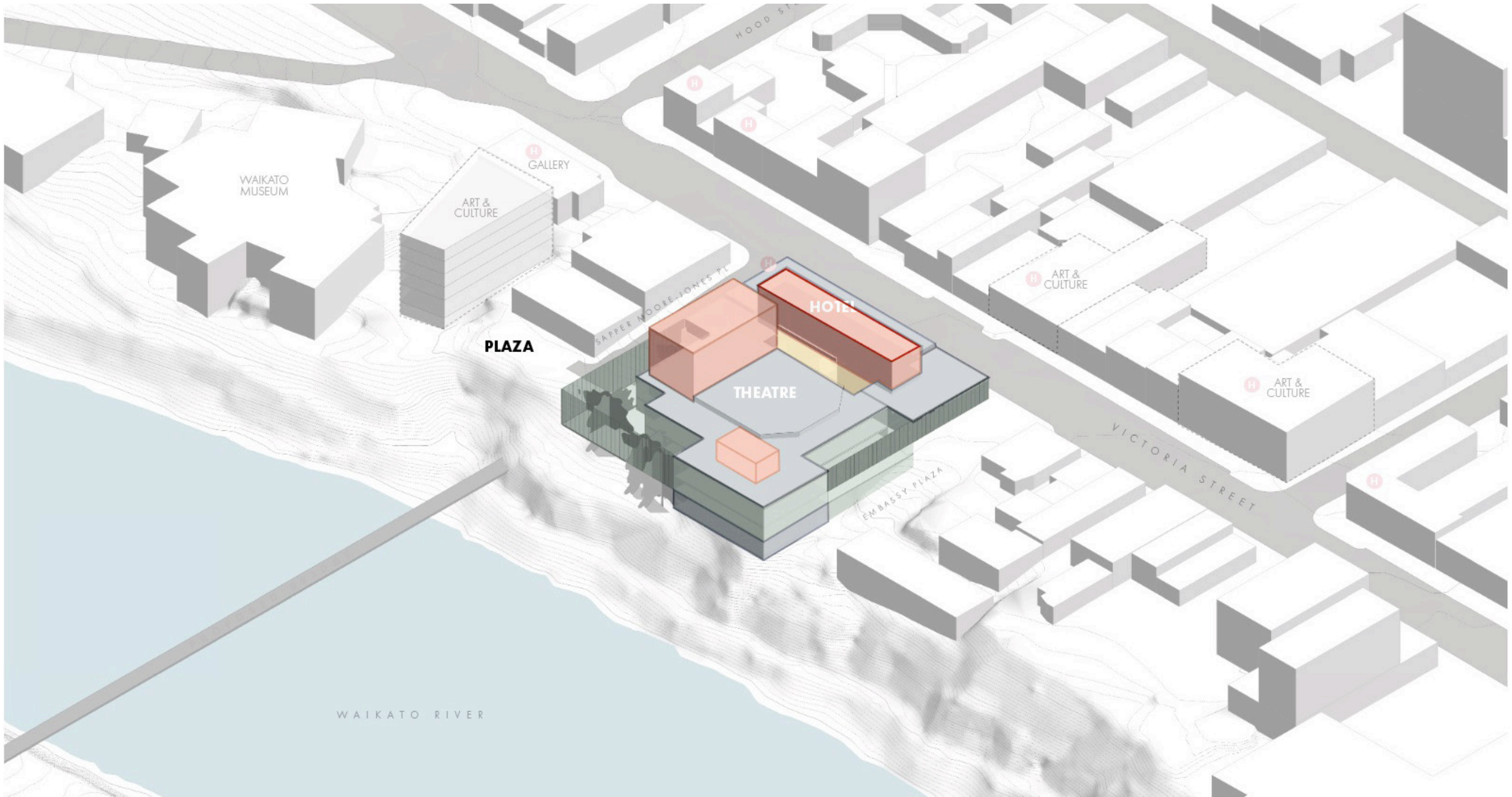


## 8.7 BUILDING MASSING

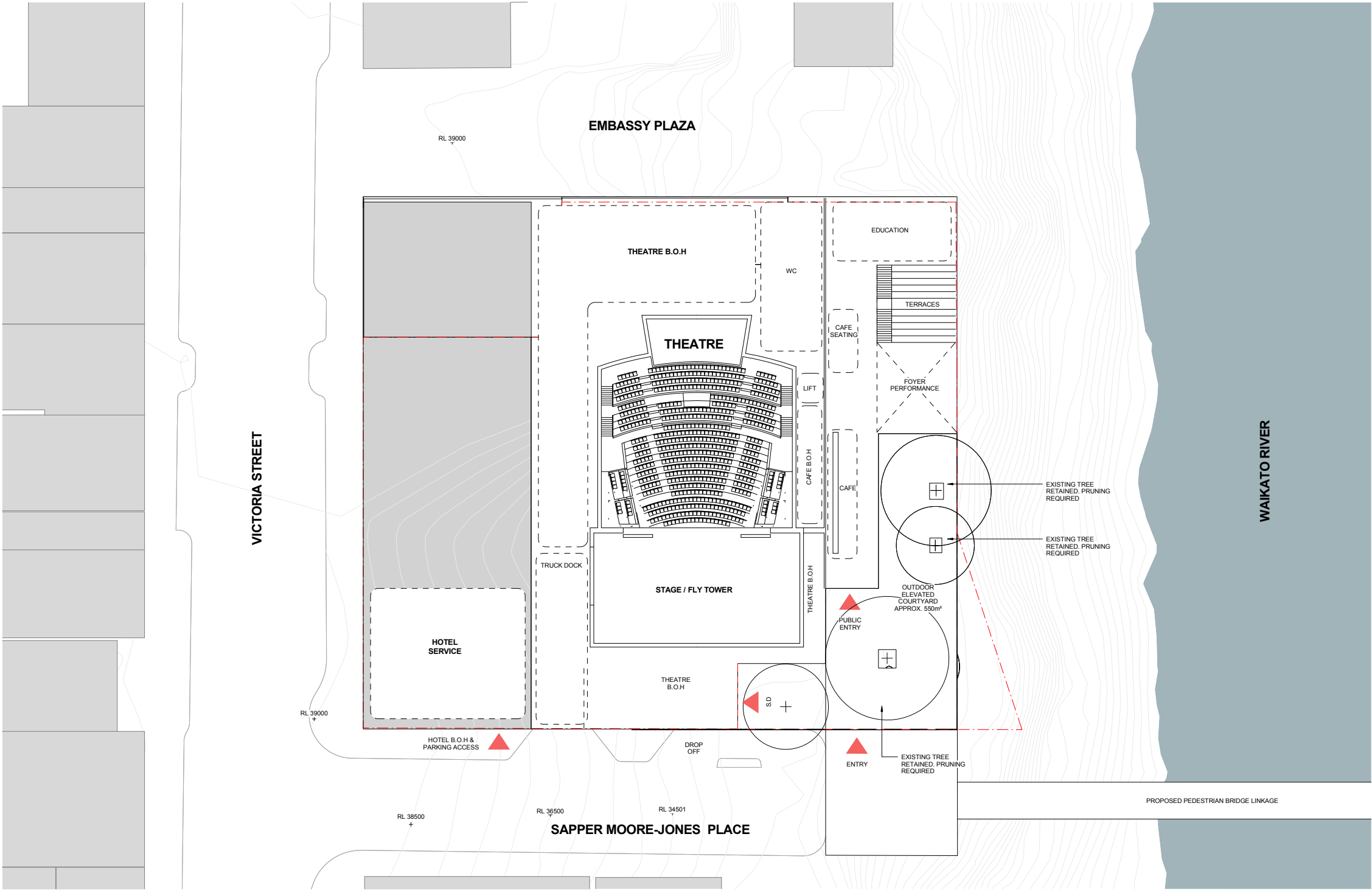




SITE PLAN AXONOMETRIC







HAMILTON HOTEL SITE MASTERPLAN

06/19/17

PREPARED FOR:

DRAWING SITE PLAN 1-250 - Type 04\_05 - LEVEL -1

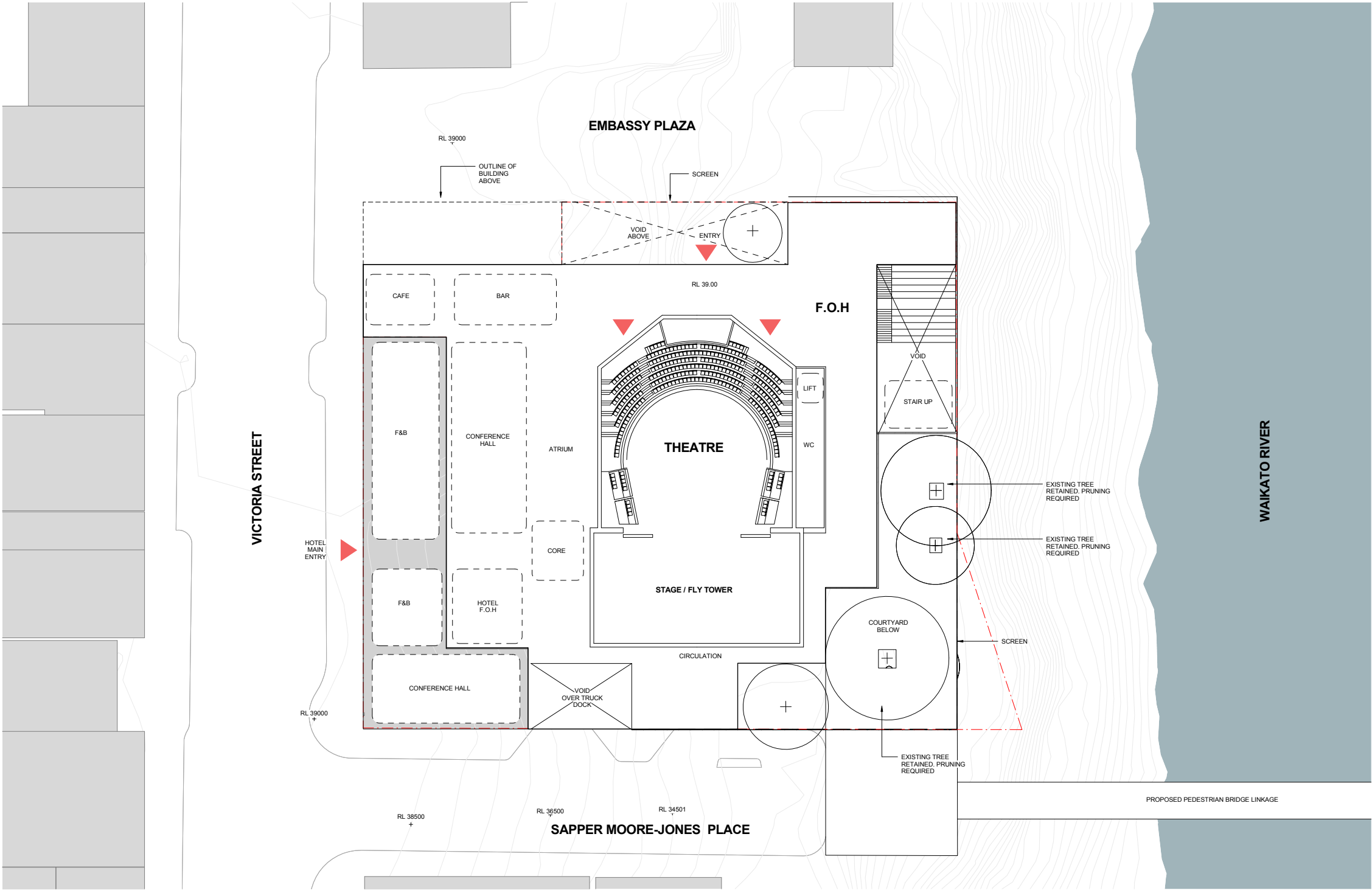
SCALE @ A1 1 : 250

JOB No. 216365

DRAWING No. SK-0030 REV.







HAMILTON HOTEL SITE MASTERPLAN

06/19/17

PREPARED FOR:

DRAWING SITE PLAN 1-250 - Type 04\_05 - LEVEL 1

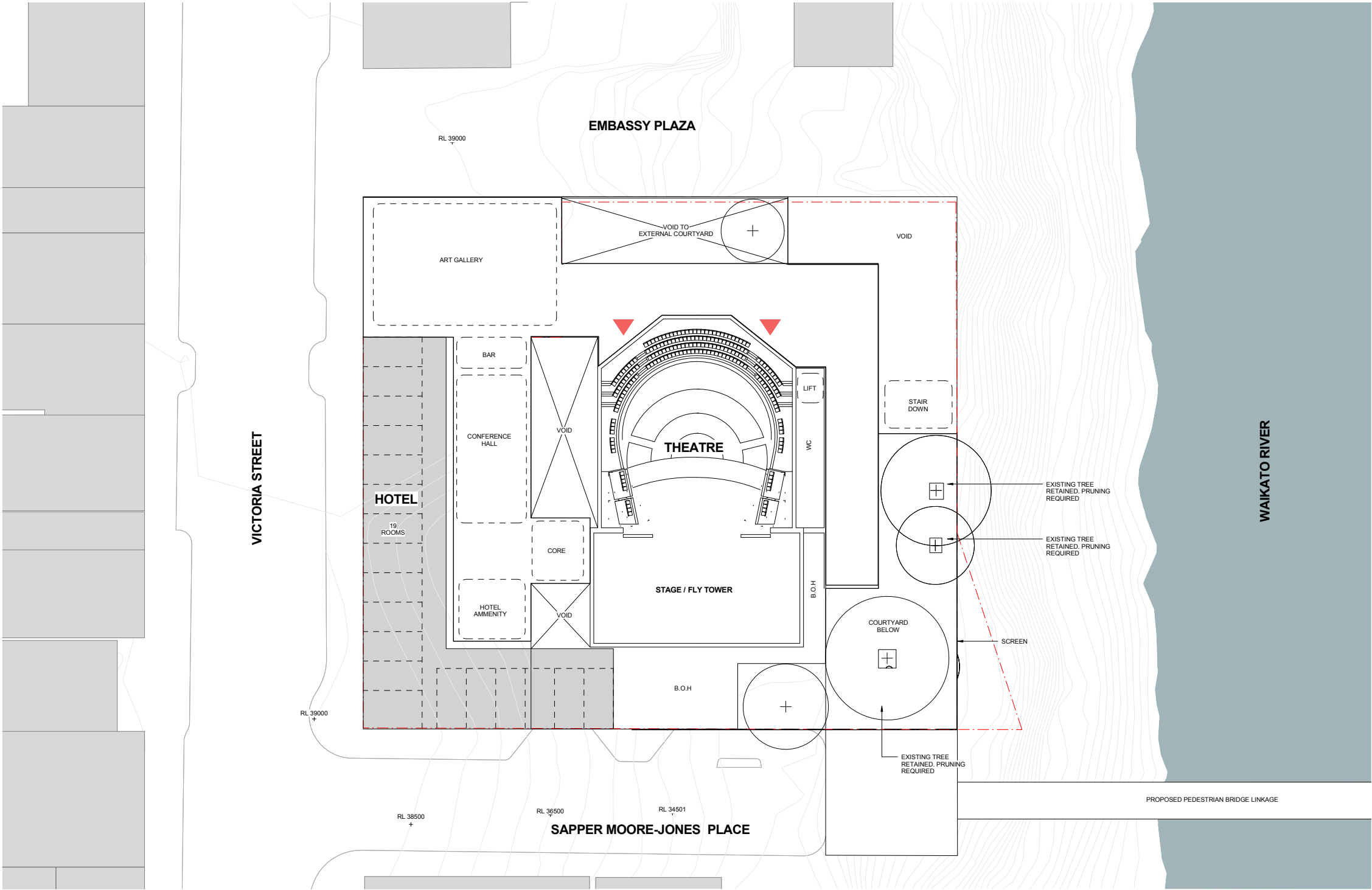
SCALE @ A1 1 : 250

JOB No. 216365

DRAWING No. SK-0031 REV.







HAMILTON HOTEL SITE MASTERPLAN

06/19/17

PREPARED FOR:

DRAWING SITE PLAN 1-250 - Type 04\_05 - LEVEL 2

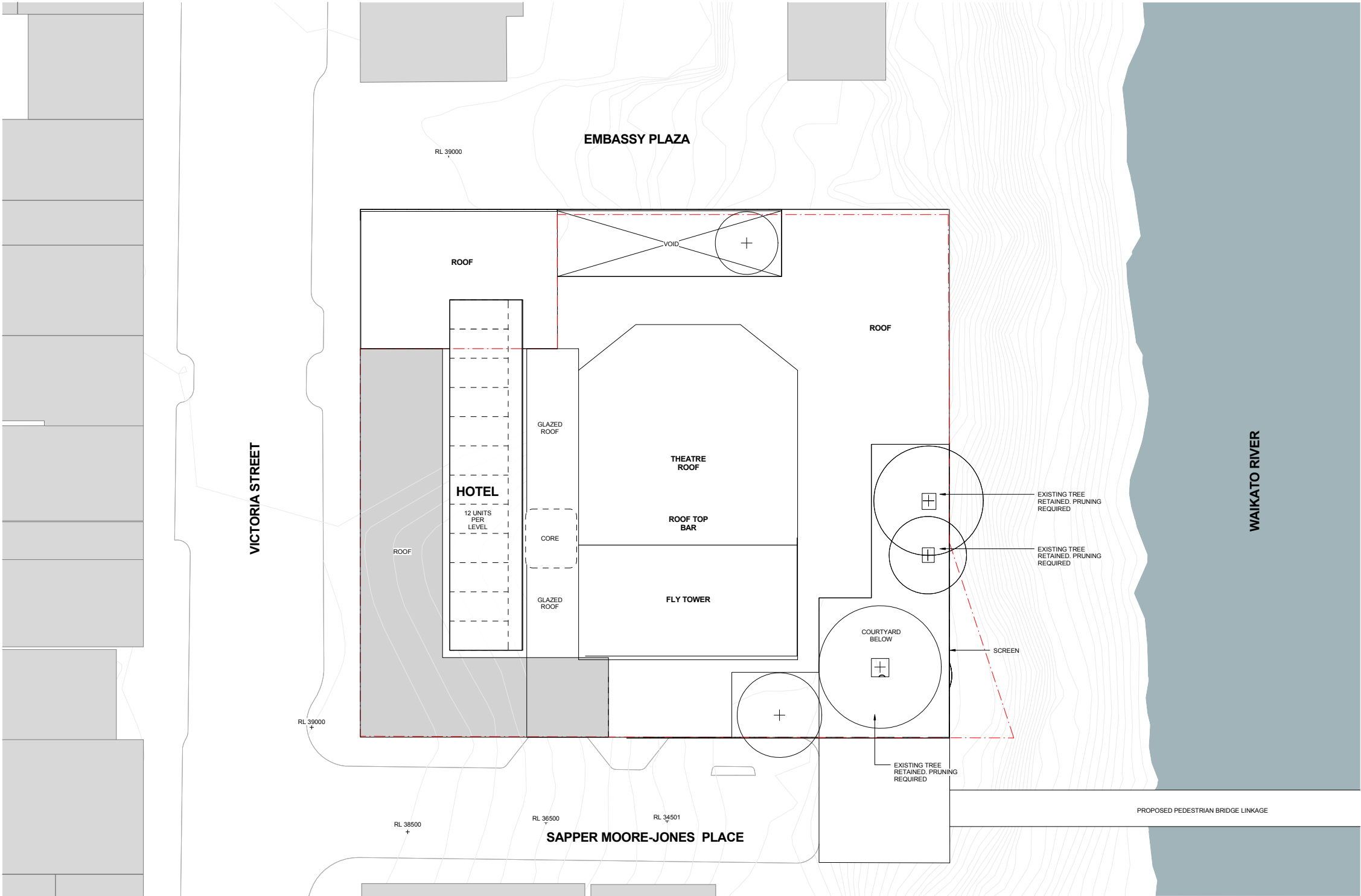
SCALE @ A1 1 : 250

JOB No. 216365

DRAWING No. SK-0032 REV.







HAMILTON HOTEL SITE MASTERPLAN

06/19/17

PREPARED FOR:

DRAWING SITE PLAN 1-250 - Type 04\_04 - LEVEL 3 - 5

SCALE @ A1 1 : 250

JOB No. 216365

DRAWING No. SK-0033 REV.





















# 10 STRUCTURAL DESIGN

During the Site Selection process Holmes Consulting prepared reports on ground conditions for each of the final four sites under consideration. The results were factored into the analysis and to the budget costings.

## STRUCTURAL ASSESSMENT OF HAMILTON HOTEL SITE

- Slope topography: Medium slope located near the top of the river bank
- Existing usage: A stepped site inhabited with numerous old buildings, including a historic hotel which is proposed to be kept and incorporated in the overall masterplan.
- Site access: Vehicular access possible from Victoria St and Sapper Moore-Jones Place. Possible pedestrian access from Waikato River path.
- Proximity to the river: Very close. Located at top of river bank.
- Potential for liquefaction: Medium-high risk (geo-technical engineer to confirm implications).
- Potential to Lateral Spread: High risk (geo-technical engineer to confirm implications). Likely to need anchors to help restrain potential lateral spread.

## FOUNDATIONS

The foundations for this building are likely to consist of a reinforced concrete raft (approx. 1m deep) and long reinforced concrete piles. These piles are likely to be 25-35m deep. Piles will be regularly placed across the raft with additional piles placed locally under the bracing elements.

Additional piles or anchors may be required to resist the lateral spread in an earthquake.

Once a geotechnical assessment is completed then this will enable the quantum to be confirmed.

## RESISTANCE OF VERTICAL LOADS

The structural grid system for the building will be largely driven by the space planning needs of the theatre. Where possible a regular grid will be selected that suits the Theatres overall geometry.

Generally it is proposed to construct the floors with a cast in situ concrete floor on metal decking supported off steel beams. This flooring system will limit the weight of the structure which will assist in minimising the bracing needs and foundation loads.

The construction of the bleachers is proposed to use steel raking beams supported on steel trusses to ensure column free viewing angles are achieved (Figure 1). The steps within the bleachers to house the seats will be formed from Hyspan timber joists. The fly tower will be constructed from a braced structural steel three sided box. For acoustic performance it is likely that this will need to be clad in precast concrete. A grillage of trusses and beams are proposed within the roof space to resist all the fly tower loads. A series of roof trusses will be used to support the auditorium roof.

## RESISTANCE OF LATERAL LOADS

The building is proposed to use reinforced concrete bracing walls to resist the lateral loads associated with the suspended concrete floors. These will be distributed through the floor plan in positions that do not affect the space planning and patron flows.

Above the concrete floor level then a steel bracing system is likely to be most suitable. This will allow better integration with the façade and access into the auditorium. This will tie in well with the bracing to the bleachers and roofs which will also be provided through steel bracing elements. The typical bracing to the bleachers can be seen in Figure 1.

The bracing to the roof over the main auditorium will provide a rigid structure from which the moveable ceiling elements will be connected. As mentioned above, the fly tower will be a three sided braced box. The bracing will be positioned to ensure access to the stage is not compromised. Refer Figure 2.



Existing Site - Sapper Moore Jones Place

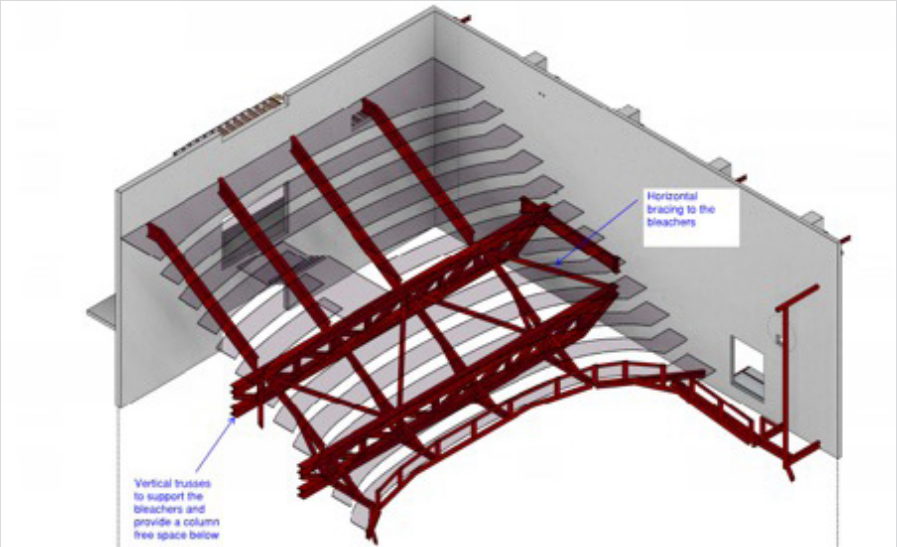


Figure 1 indicative framing to bleachers

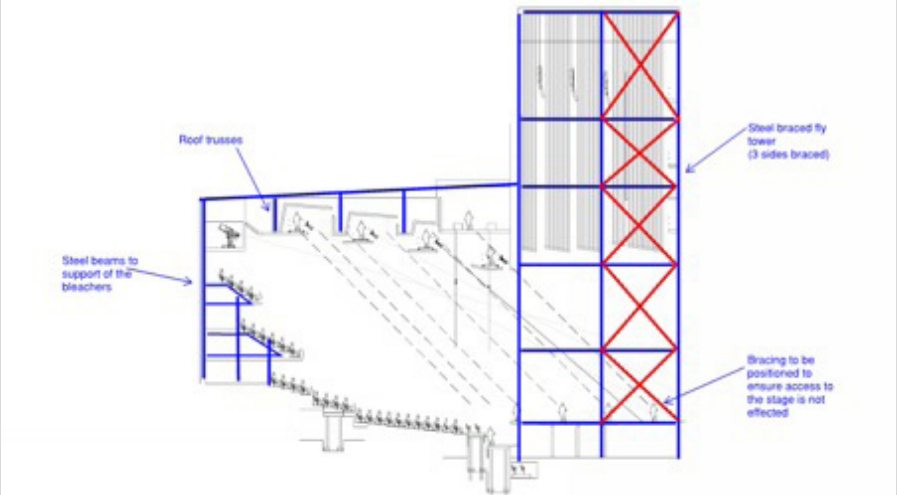


Figure 2 Cross section showing conceptual framing



# 11 SUSTAINABILITY AND ENVIRONMENTAL DESIGN

## 11.1 SUSTAINABLE DEVELOPMENT FRAMEWORK

The Theatre will be a strong endorsement of the role that arts and culture can make to a community and will make a significant contribution to the sense of place, economic vitality of Hamilton. As the project develops a full Sustainable Development Framework(SDF) will be developed to set out the vision and targets for the environmental, social, cultural and economic outcomes for the new theatre complex. Some initial potential key indicators have been identified below:

### ENVIRONMENT & RESOURCES

- Building and public space energy efficiency and low carbon design. Energy target 150kWh/m²/yr.
- Renewable energy component potentially as part of power purchase agreement with WEL.
- Healthy and environmentally friendly materials.
- Close connection and integration with the riverside ecology
- Low water use fittings and rainwater harvesting
- Stormwater treatment and reuse
- Waste recycling

### CONNECTEDNESS

- Sustainable modes of transportation – walking, cycling and public transport linkages

#### Sense of Place

- Reflection of site heritage, patterns of settlement and archeology.
- Retain and enhance all character/heritage structures through adaptive hotel re-use.
- Integration of public art and design should foster local identity and character and reflect of interpret local characteristics like natural heritage and Mana Whenua cultural narratives history, art and particular traits of the local community.
- The development should be high quality, lively, diverse and authentic and contribute to an overall coherent sense of place.
- Bulk, scale and massing of structures should be sympathetic with the surrounding built form.
- Development should present active frontages towards public spaces such as streets, squares, pedestrian walkways etc.
- Design should provide an expression that reflects the local context and cultural identity.
- Opportunities will be taken for the incorporation of Maori urban design principles in development projects.
- The design and construction of streetscapes should be coherent with the wider area and/or recent public realm upgrades in the area.

### COMMUNITY

- Community use and engagement– performing and visual arts hub, meeting place, conferences, events
- Engage with local stakeholders including residents building owners, businesses and other interested parties throughout the design and construction process.
- Inform, discuss, listen and learn from the community. Consider opportunities raised by the community and incorporate ideas where practical and economic to do so
- The development has the potential to act as catalyst project to breathe new life into Hamilton.
- A safe pedestrian crossing should be considered in the immediate vicinity of Theatre entrances.
- Building should promote universal/inclusive access principles.

### CULTURAL

- Opportunities for promotion of cultural values will be considered in development proposals.
- Acknowledge and celebrate the rich history of Maori settlement in the area pre and post European contact.
- Mana Wenua's participation is important to ensure a richer result.
- Mana/rangatiratanga: Engage with mana whenua at a high level and as a partnership.
- Whakapapa: Revive names and genealogical connections to ancestors and associated narratives.
- Tohu: Acknowledge significant landmarks and their cultural connections.
- Taiao: Explore opportunities for the incorporation of natural landscape elements with cultural associations.
- Mauri tu: Enhance environmental health/life essence in the wider site.
- Mahi toi: Harness creative talent to inscribe iwi/hapu narratives into the built environment.
- Ahi kaa: Create opportunities for iwi/hapu to maintain a presence in the area through living, commercial, customary or cultural activities as part of a partnership.

### URBAN ENVIRONMENT

- Active street frontages
- High performance building
- Open space and linkage to streetscapes
- Active street frontage

### ECONOMIC VITALITY

- Increased foot traffic and retail sales for local businesses around the theatre and hotel site.
- Potential synergies with the hotel
- Assist in the revitalization of Hamilton's after-dark experience.
- Provide a catalyst for permeable land use intensification and regeneration of the development area, thus inducing capital investment in development of the city.
- Conferences and events.





# 11.2 ENVIRONMENT & RESOURCES

## INTRODUCTION

Opportunities will be taken in the new Theatre Design to implement sustainable building design practices which:

- Reduce energy consumption and greenhouse gas emissions.
- Improve water conservation.
- Reduce waste.
- Adopt environmentally friendly materials.
- Lower the impact on the urban environment and infrastructure including reduced quantities of water, sewerage, storm water, power and fossil fuel use, improved air/water quality and traffic congestion.

## BENCHMARKING

Sustainable design is a term open to interpretation and as such it is also a term open to much abuse.

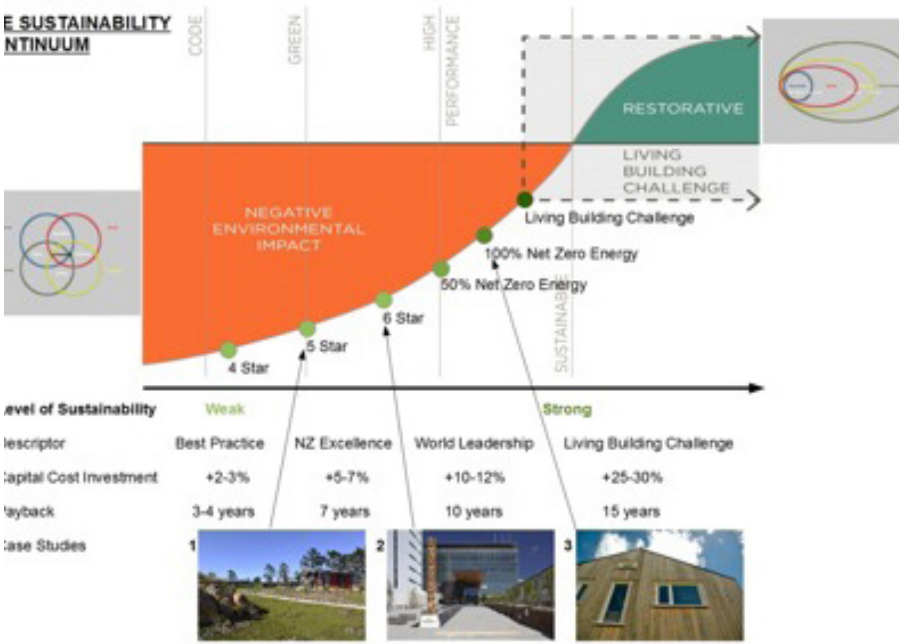
The difficulty for a client such as Momentum wanting to commission a sustainable Theatre is being able to quantify whether or not the design team is delivering a sustainable building or not. The difficulty for design teams is to interpret the true aims of the client in terms of sustainability. Often conflicting demands of budget, program or function outweigh the sustainable aims leading to a watered down and confused result.

In response to these dilemmas numerous benchmarking and rating systems have been developed internationally.

Based on our work for the Waterfront Theatre in Auckland, a Custom Theatre Tool has been developed by the New Zealand Green Building Council in order to derive an official rating for this type of building.

The Waikato Regional Theatre should target a 5-6 Star Rating. Although other higher rating systems exist such as Living Building Challenge they are very difficult to achieve for buildings of this type.

5 stars represents 'New Zealand Excellence' and 6 Stars 'World Leadership'.



## MANAGEMENT

### POTENTIAL DESIGN FEATURES

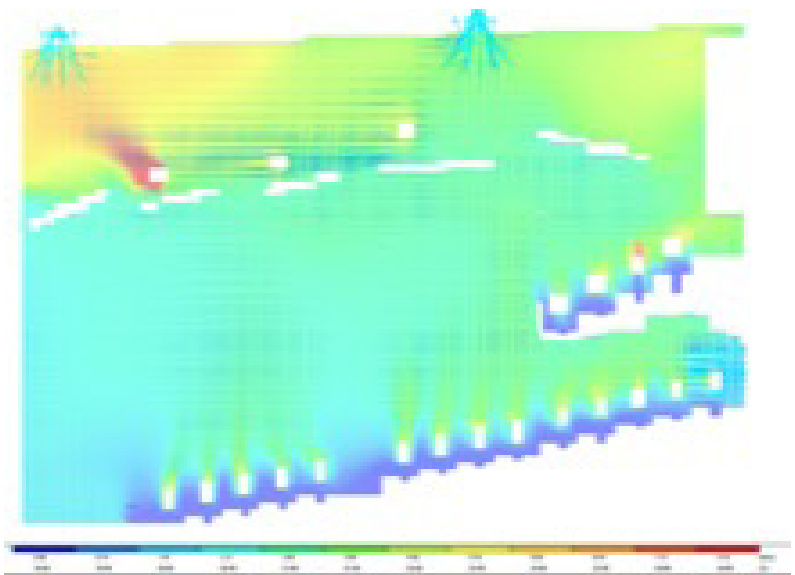
- A green star accredited professional will be part of the design and construction team to advocate for ESD features.
- Agreed and budgeted ESD features and required outcomes will be integrated into final contractual drawings and specifications for the building.
- Best practice testing and commissioning procedures will be provided.
- The building systems and operation will be fine-tuned during the first year following completion. As part of this process first year energy and water use and waste generation/recycling will be reviewed and any necessary improvements targeted. The first year performance data will be collated into a report with recommendations for further targeted improvements.
- In addition to normal 'as built' and O & M documentation, building user and manager guides and structured training will be provided on the sustainable use of the Theatre.
- The Builder will provide a waste management plan together with targets for recycling and salvage. Target 80% of waste by weight to be either re-used or recycled.
- The builder will also be required to provide an environmental management plan.
- Environmental Issues will be added to the agenda of the project's site meetings to ensure that there is a forum to discuss waste management, environmental management and the issue of environmental certification for the specified products.
- The building will be subject to a maintainability review.



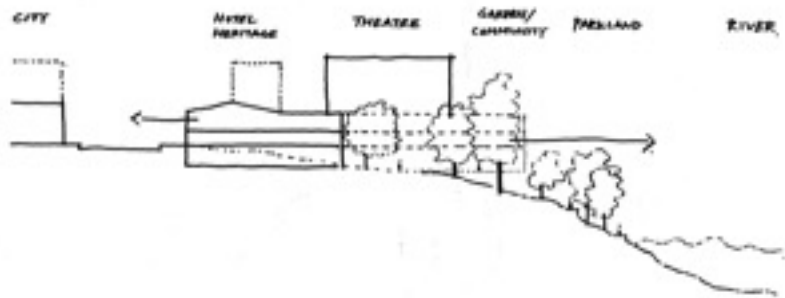
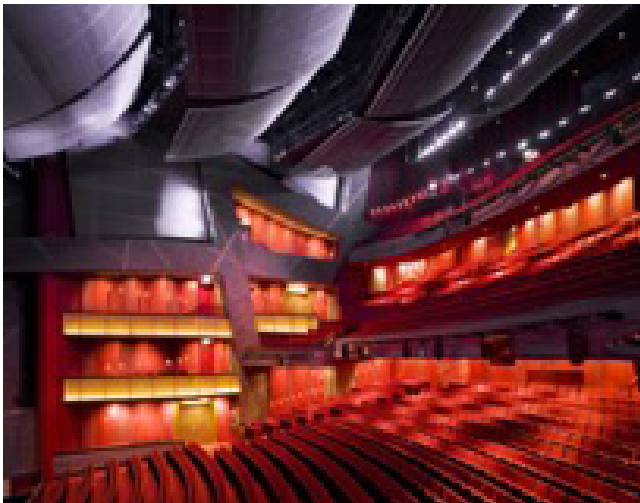
# 11.3 THEATRE INDOOR ENVIRONMENTAL QUALITY

## POTENTIAL DESIGN FEATURES

- Front of house spaces will be mixed mode. A high level of openness and transparency will be adopted with connection to the natural environment with high levels of natural light and natural ventilation.
- Main auditorium will have a displacement air conditioning system to maximise indoor air quality and free cooling potential.
- HVAC arrangements exceed minimum outdoor air requirements of NZBC G4/AS1 by up to 100%. Improved ventilation effectiveness will be provided by the under-seat displacement air supply arrangements.
- HVAC systems will have CO2 monitoring and control facilities.
- Where appropriate and with due regard to the durability requirements for a Public Building, low toxicity materials will be used including seating adhesives, paints, sealants, carpets, ceiling tiles and composite timber board products.
- Local exhaust systems will be provided for kitchens and toilets.
- Daylighting, transparency and views/outside awareness to the Riverside Environment will be are key design features of the Front of House areas.
- Lighting levels will meet AS/NZS 1680 standards and the design lighting quality reveals/enhances spaces and ambience.
- A very high standard of acoustic environment will be provided within the main auditorium. PNC 15-20 to facilitate a 'spoken word' theatre.



- The functionality of the theatre is similar to 'heart and lungs'. The inwardly focused auditorium will use active air conditioning systems. The outwardly focused front of house spaces will breath naturally and use a mixed mode strategy.
- An energy efficient façade will be used with a high level of transparency. Use of efficient glazing with double glazed low e IGUs with selective coatings for control of heat loss and heat gain. Highly insulated and reflective roof and moderately insulated walls to suit the high internal gains within the building.
- The ability for mixed mode ventilation of the Front of House areas with low level opening elements within the façade and roof level atrium vents.
- Predominantly daylit Front of House spaces.
- Use of energy efficient displacement air conditioning in the main auditorium and VAV air conditioning for the front and back of house areas. Both allow all-air free cooling potential for the predominant cooling load
- Use of high efficiency condensing boilers (98% efficient) and water-cooled chillers/cooling towers (COP 5.0) for energy efficient heating and cooling.
- Low energy lighting design including use of 95% LED lighting to rear and front of house and a lighting control system
- •State-of-the-art stage dimming system. Review quality and cost of LED stage lighting at last possible time of procurement.
- Efficient external feature lighting and controls
- Building management system and energy metering for energy and event management. Just in time delivery of air conditioning and lighting to suit patterns of use
- Potential to add PV panel canopy to roof by 3rd Party vendor such as WEL.

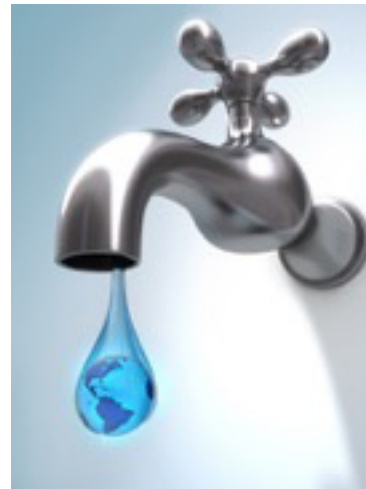




## 11.4 WATER CONSERVATION

### POTENTIAL DESIGN FEATURES

- Roof water harvesting for toilet flushing.
- Use of low water use plumbing fittings, including sensor taps.
- Water meters for potable water use linked to BMS.



## 11.5 MATERIALS SELECTION AND WASTE MAXIMISATION

### DESIGN FEATURES

- The facilities will allow or a designated space for the collection, separation and storage of waste.
- Australasian sourced theatre seating with durable fabric and low VOC emissions.
- Paints certified under the Environmental Choice Labelling Scheme.
- Locally sourced low embodied materials such as insulation; timber framing and NZ manufactured components where appropriate.
- Zero ODP refrigerants, insulation and pipe lagging.
- Low formaldehyde wood board products or phenol formaldehyde bonded plywood.
- Use of water based glues and paint finishes.
- Use of recycled materials where possible and appropriate.
- The materials Palette could include:
  - Floor Finishes
  - Sealed Concrete
  - Environmental Choice carpet tiles
  - Recycled rubber tiles
  - Marmoleum
  - Wall and Ceiling Finishes
  - Plywood
  - Low formaldehyde MDF with FSC veneer
  - Gib board
  - PEFC sourced western red cedar
  - Polyester acoustic absorption sheet
  - Painted steelwork & exposed surfaces
- Furnishings
- Durable seating with a 15-year warranty on the chair and built to last for 40 years.
- All parts of the chair to be inter-changeable. Chairs to have zip off covers for replacing/cleaning. So the chairs never have to be removed for re-upholstery.
- 100 % New Zealand wool covers woven in New Zealand.
- The polyurethane foam blown only with water – no additives.
- No PVC is used in the seat
- The timber arms are made from PEFC sustainably managed plantation timber either sourced from Australia or New Zealand.
- End of aisle LED courtesy lighting
- Integrated seat pedestal air diffuser.
- 100 % of the seat is recyclable at the end of its life and is easily broken down into component parts
- The chairs are delivered in component form in cardboard boxes which are then sent for recycling
- Other Joinery
- Low formaldehyde MDF or plywood carcassing with FSC veneer where used
- Other potential considerations
- Declare labelling and no Red List materials strategy



# 11.6 TRANSPORT AND CONNECTEDNESS

## POTENTIAL DESIGN FEATURES

- No public car parking provided specifically for the Theatre
- Public transport links, bus stops
- Walking and cycling linkages
- Water ferry linkages
- Potential through site and footbridge linkages.



# 11.7 EMISSIONS

## POTENTIAL DESIGN FEATURES

- Low carbon, low greenhouse emission design incorporating renewable energy from PV array.
- Use of zero ODP refrigerants and insulants.
- Reduced sanitary water quantities by use of low water use sanitary fixtures.
- Rain gardens provided for street stormwater water treatment as part of hard landscaping design.
- Compliance with Resource consent conditions regarding light and noise pollution.



# 11.8 LAND USE, ECOLOGY AND URBAN DESIGN

## POTENTIAL DESIGN FEATURES

- Building on the heritage and archaeology of the site and the challenges and opportunities that brings.
- Synergies between Theatre and Hotel uses
- Active frontages and upgraded streetscapes surrounding development.
- Significant contribution to the sense of place, economic vitality, and community of central Hamilton.
- Strong connections with the ecology of the waterfront environment.





## 12 COST ANALYSIS

A Budget Estimate for the project has been prepared by Rider Levett Bucknall based on the information contained in this report.

The report has been compiled on the basis of listening to the community and stakeholders as well as the aspiration of the client. This professional team believe that the budget estimates represent current comparable cost rates to meet the brief and provide an international standard venue for the Waikato region.

It is a Feasibility Study level analysis primarily using a cost rate multiplier on a gross floor area calculation. In addition, there are budget estimates for the specific technical requirements proposed for the Waikato Regional Theatre. It takes account of all external project costs, on top of the base building costs and makes allowances for items including fees, inflation and contingencies. It also includes estimates for client fitting out costs and loose equipment. Thereby detailing a full project cost to design, build and fit-out the proposed Waikato Regional Theatre.

The base building cost at any early stage of a project is normally related to floor area until the design is developed further at Concept Design Stage and more investigation of the design and brief has been undertaken. The study has therefore used floor area as a guide to monitor the project costs and ensuring that the final budget is based on an efficient, realistic and achievable schedule of accommodation.

During the study the schedule has been refined and amended with a constant desire to keep the project cost relevant to the funding capability directed by the client.

The Masterplan as outlined in this report proposes an adjacent proposed commercial development on the site, including a hotel, retail spaces and gallery. No costing or budget advice has been included for this development. The commercial development has been assumed to be a separate project not yet defined in. However, for the purposes of this study it was decided that there was a direct correlation between those proposed facilities and a neighbouring theatre. Therefore, it is currently proposed to share some of the functions and floor area with the hotel development. Currently these have been defined as:

- Catering facilities
- Sponsors Rooms
- Multi-function spaces, including rehearsal rooms

It was also decided that to reduce floor area in the theatre allowances, that the space allocation for the theatre administration could be sourced elsewhere in nearby available leased space.

These above elements have therefore been omitted from the theatre schedule of accommodation and from the budget estimate provided.

Our experience dictates that all of the above areas are required spaces for a fully functional international grade lyric theatre and have been verified by the Stakeholder engagement process. Should the current masterplan development alter, those assumptions will have to be revisited and accounted for at Concept design stage.



Waikato Regional Theatre  
Updated Budget Estimate (26/07/17)

Project Details

Description
<b>Basis of Estimate</b>
Budget of \$55m
Construction start date mid 2018, and duration of 18 months
Escalation based on CGPI indices
Revised accommodation schedule for 1,090 seat facility dated 10 July 2017
Assumed site area of 3,500m2
Assumed building footprint of c. 3,000m2
Installed and loose technical equipment costing based on email dated 24/07/17 and reductions to electrical & AV infrastructure amounts
<b>Items Specifically Included</b>
Contingency (10%)
Future escalation
Technical FF&E
<b>Items Specifically Excluded</b>
Site Purchase
Heritage facade retention
Asbestos removal and other site contaminants
<b>Documents</b>

Waikato Regional Theatre  
Updated Budget Estimate (26/07/17)

Location Summary

GFA: Gross Floor Area  
Rates Current At March 2017

Location	GFA m²	Cost/m²	Total Cost NZD
<b>A SITE PREPARATION</b>			
A1 Demolition			325,000
A2 Bulk earthworks / retaining			750,000
<b>A - SITE PREPARATION</b>			<b>\$1,075,000</b>
<b>B BUILDING WORKS</b>			
B1 Envelope / Structure			17,250,000
B2 Fitout	6,435	2,779	17,880,000
B3 Fitout - Specialist Theatre			9,190,000
<b>B - BUILDING WORKS</b>	<b>6,435</b>	<b>\$6,887</b>	<b>\$44,320,000</b>
<b>C SITEWORKS / SITE SERVICES</b>			
C1 Hard / soft landscaping			1,150,000
C2 Incoming site services			250,000
<b>C - SITEWORKS / SITE SERVICES</b>			<b>\$1,400,000</b>
<b>ESTIMATED NET COST</b>	<b>6,435</b>	<b>\$7,272</b>	<b>\$46,795,000</b>
<b>MARGINS &amp; ADJUSTMENTS</b>			
Standard FF&E	0.9%		\$400,000
Technical FF&E (loose)	7.2%		\$3,385,000
Consents, insurances & levies	1.2%		\$600,000
Consultant's Fees	18%		\$9,250,000
Future Cost Escalation	10.0%		\$6,050,000
Contingency	9.6%		\$6,400,000
<b>ESTIMATED TOTAL COST</b>	<b>6,435</b>	<b>\$11,326</b>	<b>\$72,880,000</b>



