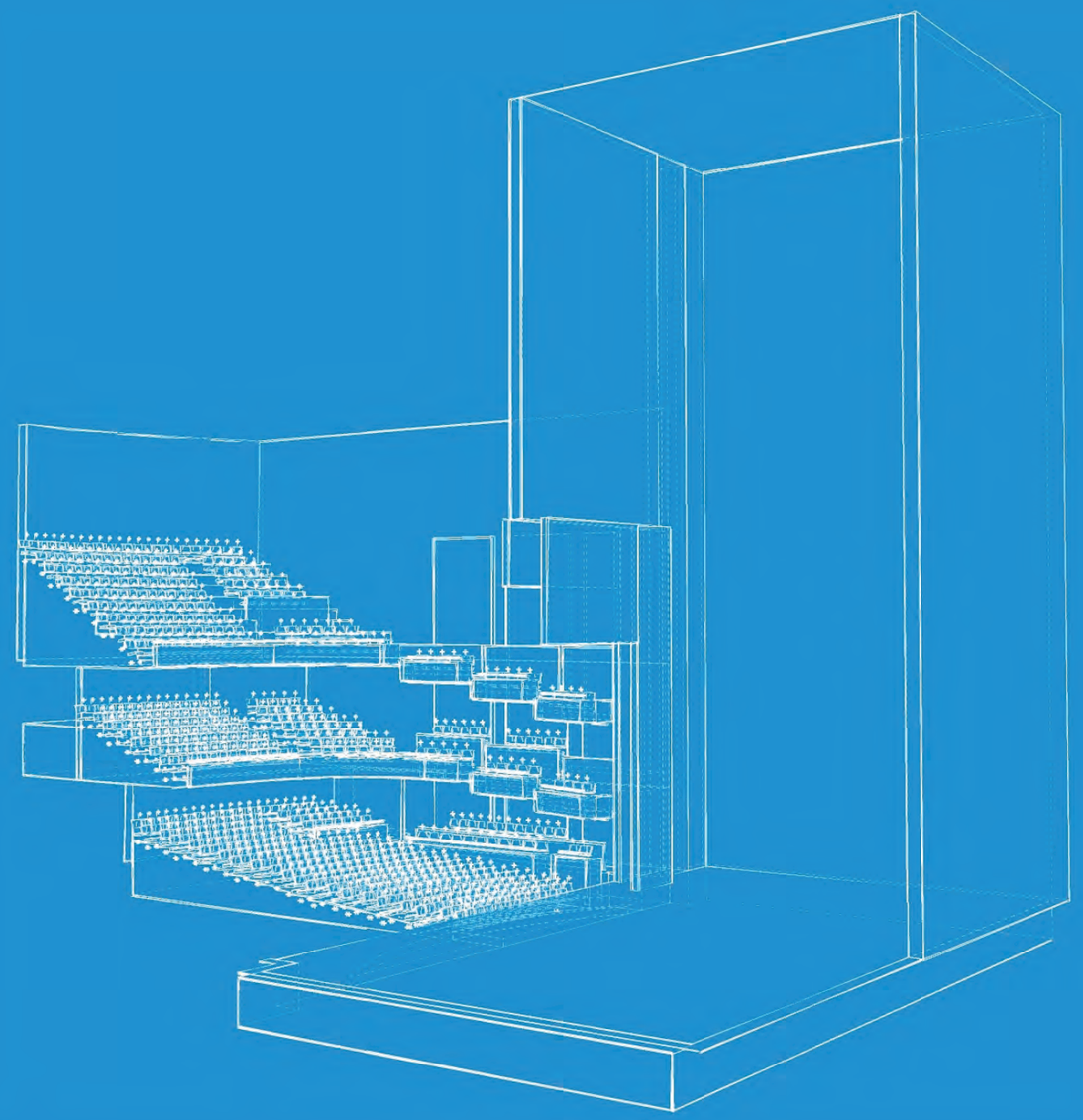
WAIKATO REGIONAL THEATRE
CONCEPT DESIGN REPORT

MARCH 2018



CHARCOALBLUE

THEATRICAL INNOVATION | ESTD 2004

PROJECT VISION

WORLD CLASS

DELIVER AN ICONIC WORLD CLASS THEATRE FACILITY THAT WE IN THE WAIKATO CAN ALL BE PROUD OF

TRANSFORMATIONAL

A PROJECT THAT HAS THE OPPORTUNITY TO BRING TRANSFORMATIONAL BENEFITS TO THE CITY AND REGION'S COMMUNITY

CULTURE

HELPS FOSTER A REPUTATION OF A CITY AND REGION THAT HAS A VIBRANT CULTURAL LIFE

QUALITY

ENVIRONMENT THAT MEETS CUSTOMER EXPECTATIONS OF A QUALITY THEATRE

VALUE

MAXIMISE THE SOCIAL, CULTURAL AND ECONOMIC VALUE A THEATRE CAN BRING TO THE CITY AND REGION

INSPIRE

INSPIRE THE WAIKATO REGION'S CREATIVE TALENT

ENGAGE

HAVE AN ENGAGING RELATIONSHIP WITH ITS PERFORMERS, ITS PATRONS, ITS CITY, ITS REGION

DESTINATION

BECOME A DESTINATION IN ITS OWN RIGHT

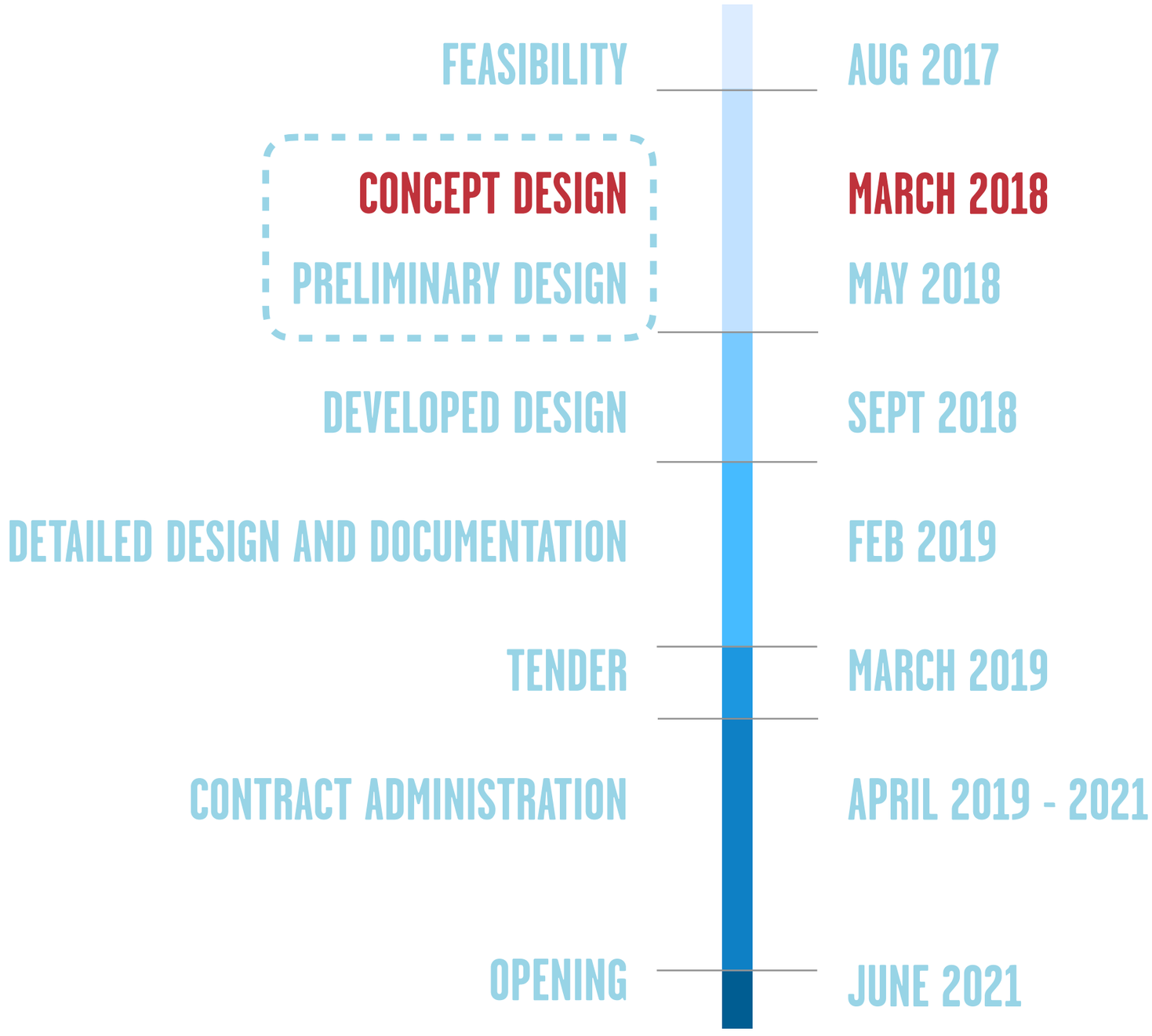
CREATING A PRECINCT WHERE PEOPLE FEEL INSPIRED TO CREATE, EXPERIENCE AND TELL THE STORIES OF THE WAIKATO, NEW ZEALAND –

IT'S LAND, ITS PEOPLE AND ITS CULTURE.

Neil Richardson,
Deputy Chair,
Momentum Waikato Community Foundation

WHAT IS THE CONCEPT DESIGN PHASE?

PROJECT WORK STAGES



WHAT IS THE CONCEPT DESIGN PHASE?

TESTING THE FEASIBILITY STUDY TO THE NEXT LEVEL
IN PREPARATION FOR PRELIMINARY DESIGN
AND RESOURCE CONSENT

CLIENT BRIEF AND COMMUNITY FEEDBACK

SITE INFORMATION GATHERING

PROGRESS DESIGN

ANALYSE COST PLAN IN DETAIL

ANALYSE COST PLAN IN DETAIL

FEASIBILITY STUDY COST PLAN

CONSTRUCTION	$42,351,376
PRELIMS AND MARGINS	$ 4,443,624
CONTINGENCY AND ESCALATION	$12,450,000
FEES	$ 9,250,000
FF+E	$ 3,785,000
OTHER	$ 600,000

TOTAL PROJECT COST **$72,880,000**

ANALYSE COST PLAN IN DETAIL

CONCEPT DESIGN STUDY * COST PLAN

CONSTRUCTION	$47,918,076
PRELIMS AND MARGINS	$ 5,189,562
CONTINGENCY AND ESCALATION	$ 7,793,547
FEES	$ 9,250,000
FF+E	$ 3,382,400
OTHER	$ 400,000
TOTAL PROJECT COST	**$73,933,584***

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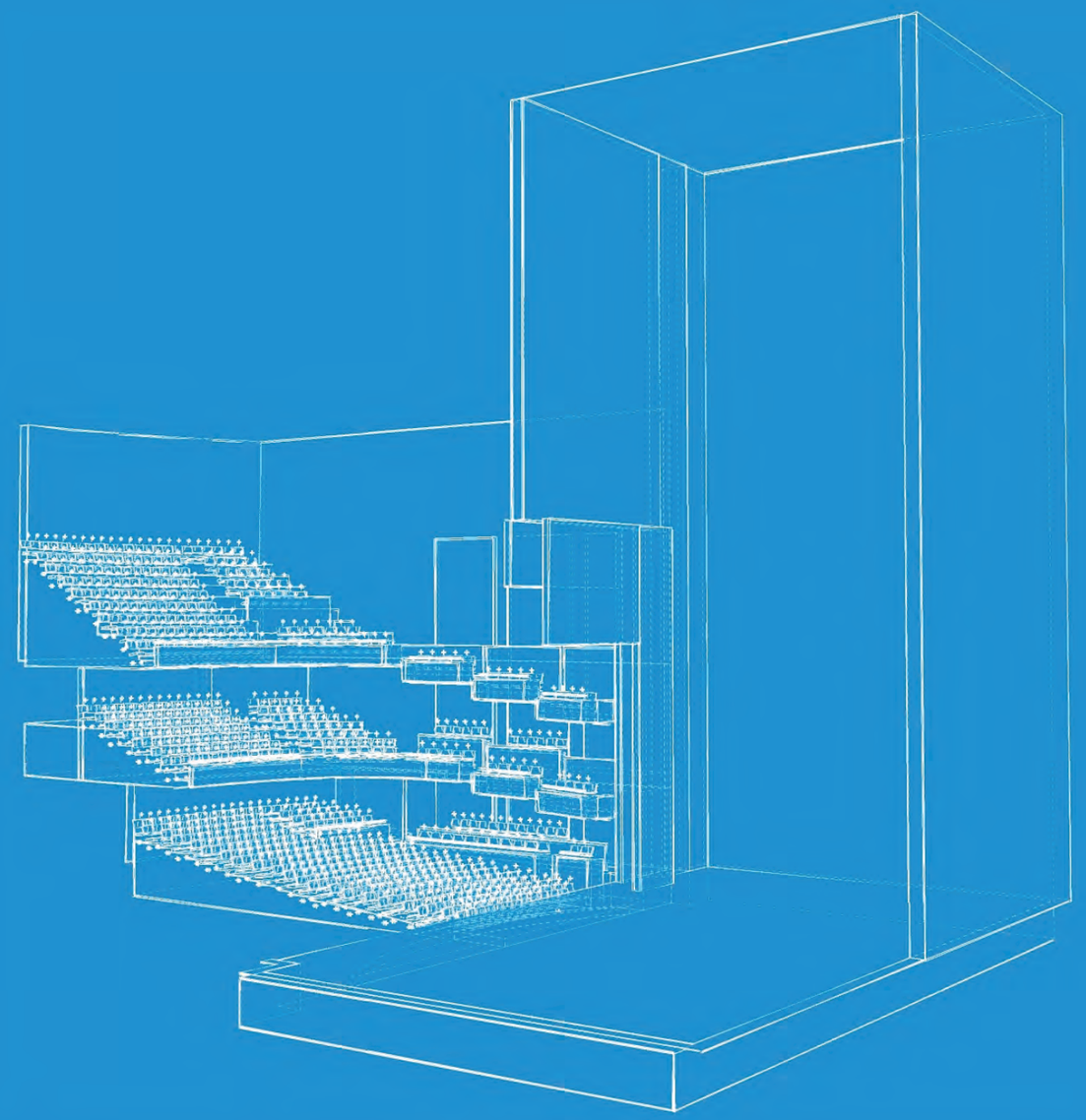


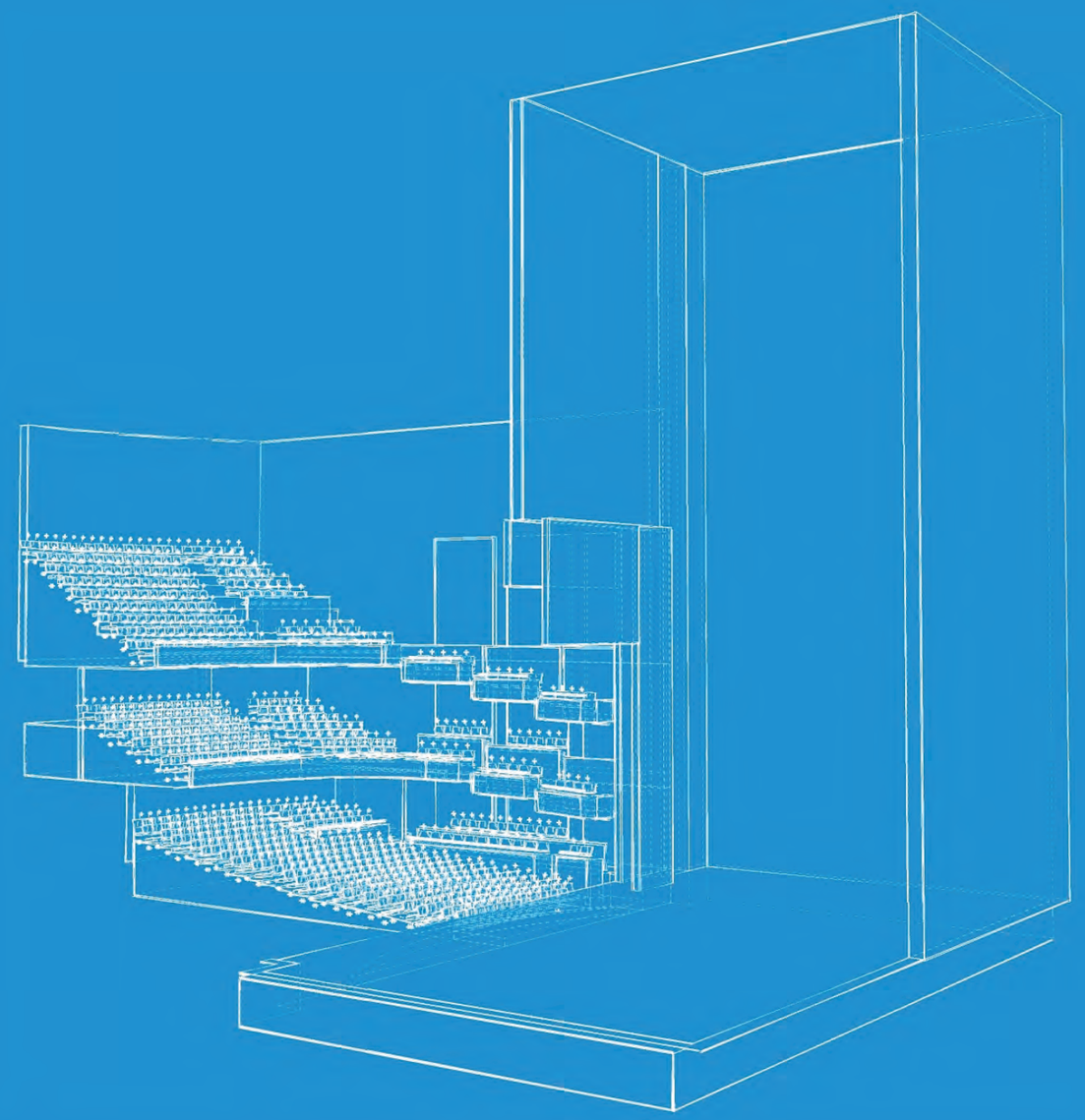
CHARCOALBLUE
THEATRICAL INNOVATION | ESTD 2004

WAIKATO REGIONAL THEATRE

CONCEPT DESIGN REPORT

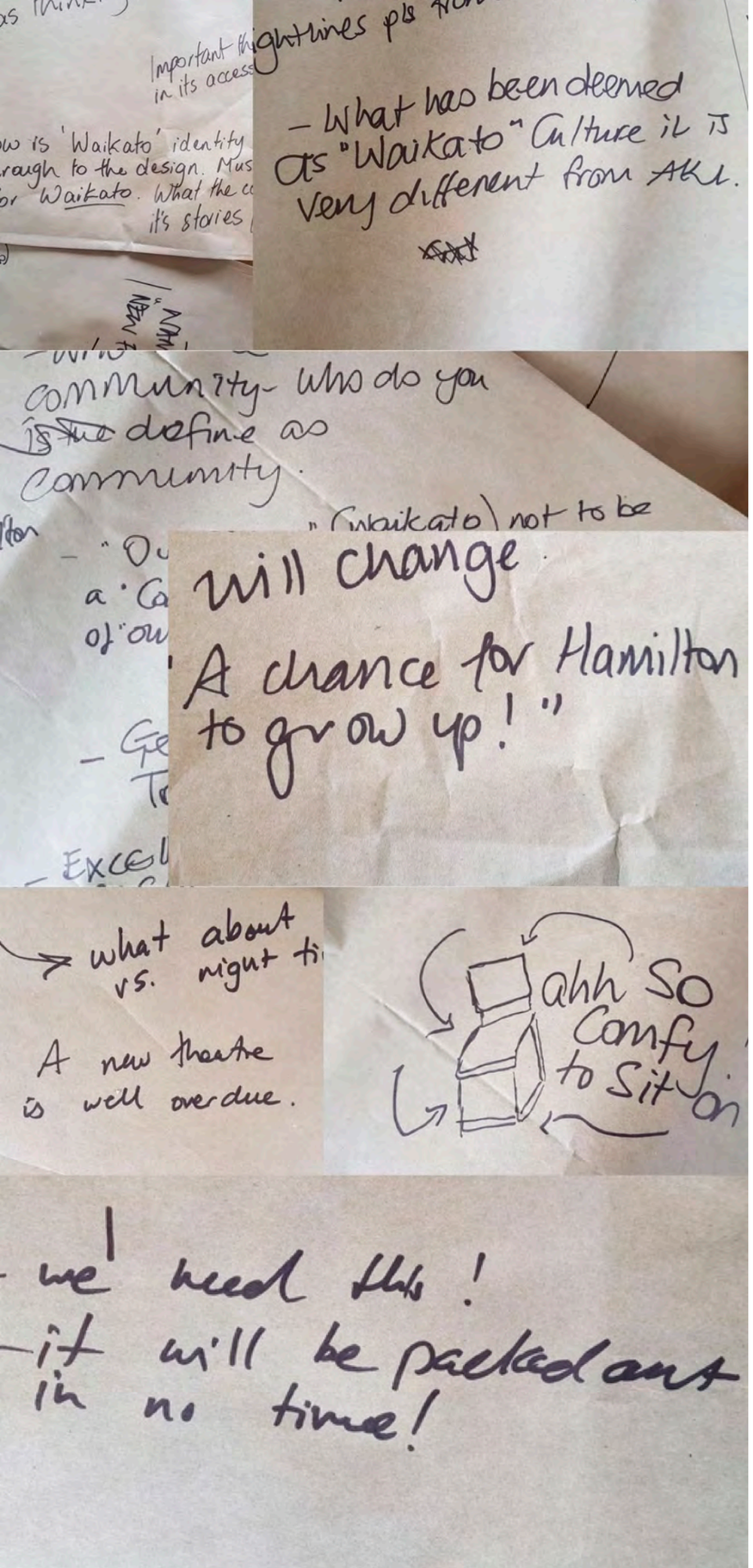
MARCH 2018

INCLUDING VALUE ENGINEERING ANALYSIS



CHARCOALBLUE

THEATRICAL INNOVATION | ESTD 2004



CLIENT BRIEF AND COMMUNITY FEEDBACK

THE MOST FREQUENT PUBLIC CONCERNS

PARKING/CITY SAFETY

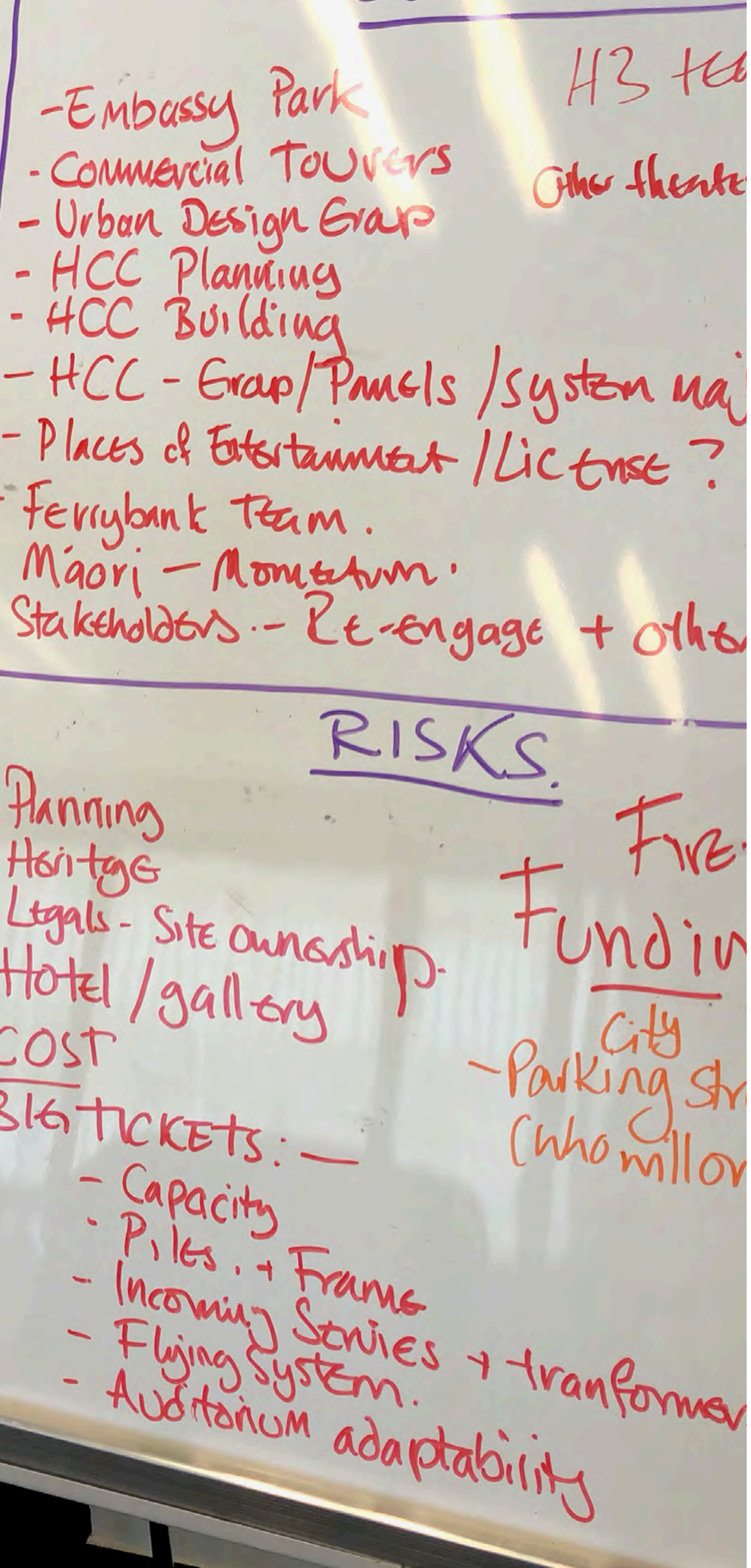
ACCESSIBILITY (PEDESTRIAN/VEHICLE)

COMMUNITY COST

OWNERSHIP MODEL

REGIONAL TRANSPORTATION CONNECTIONS

LOCATION



CLIENT BRIEF AND COMMUNITY FEEDBACK

RISK ITEMS FOR DESIGN TEAM ANALYSIS

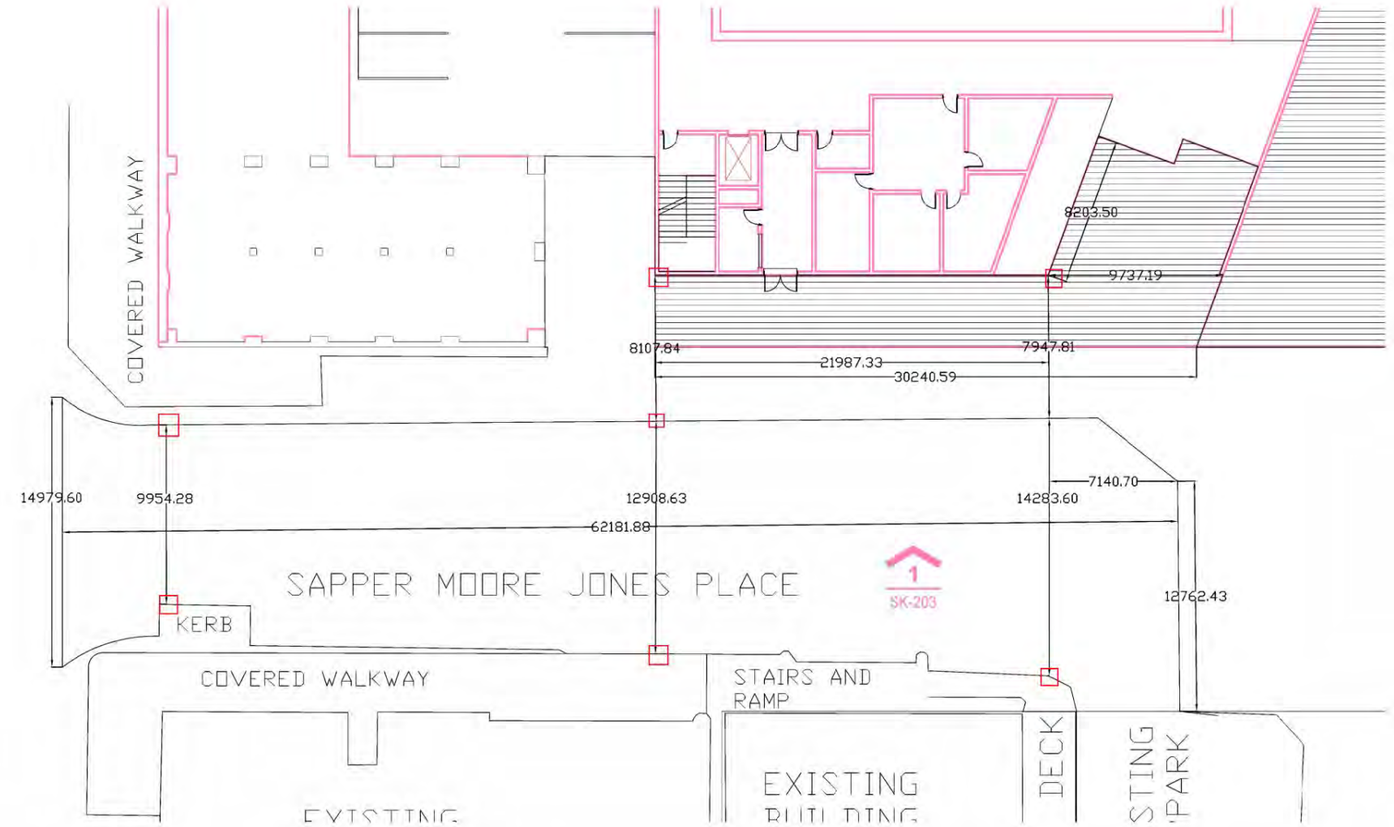
VEHICULAR ACCESS

AUDITORIUM CAPACITY

THEATRE TECHNICAL SPACES

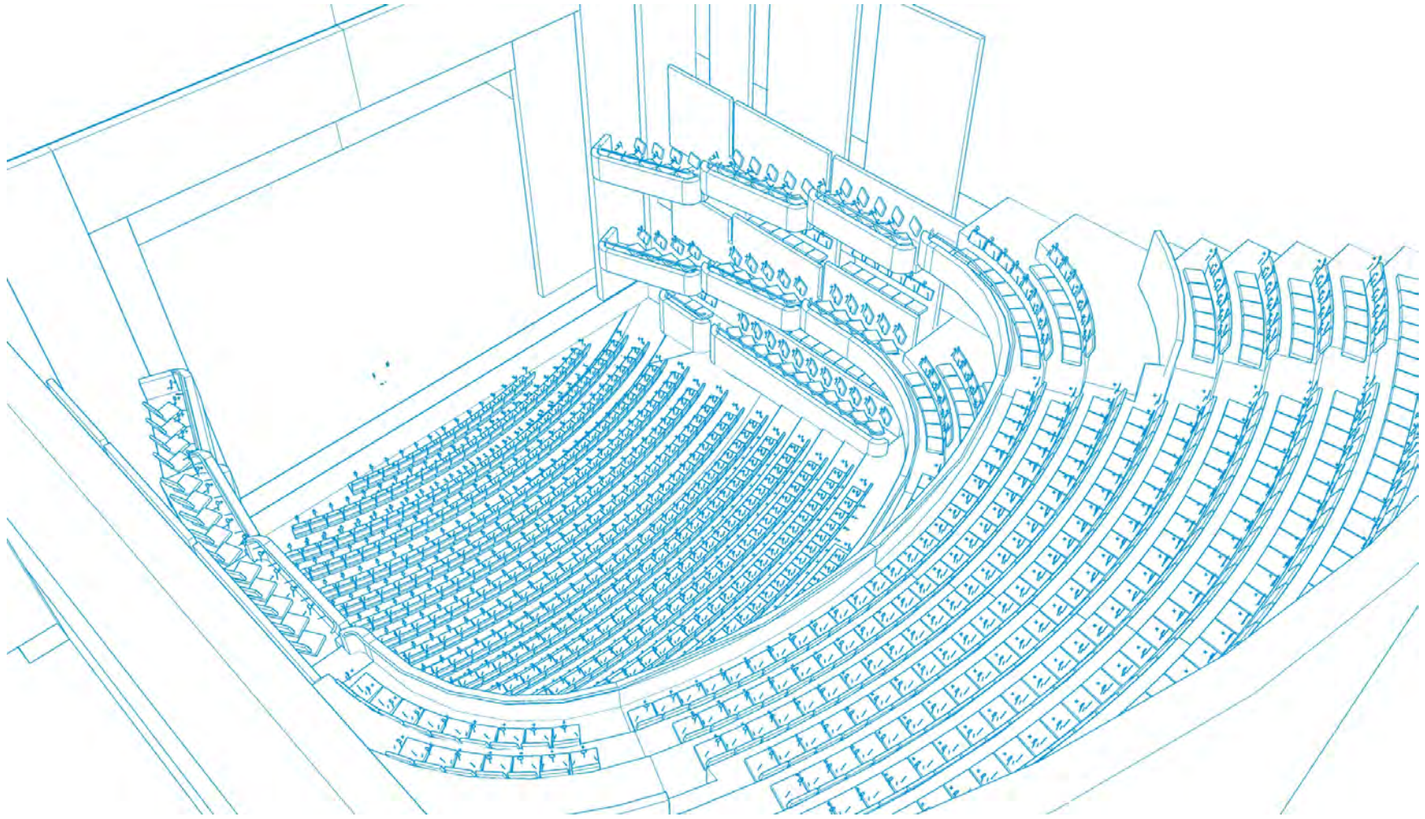
BACKSTAGE FACILITIES AND SHARED SPACES

HOTEL/GALLERY PROJECT



VEHICULAR ACCESS

180 DEGREE TRUCK TURN IN SAPPER MOORE JONES PLACE AND REVERSE MANOEUVRE INTO PROPOSED LOADING BAY



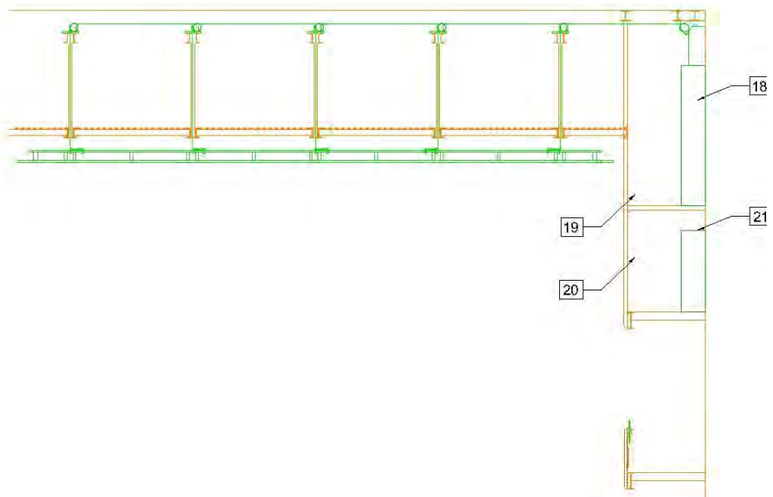
AUDIENCE CAPACITY

RE-ENGAGAGED WITH STAKEHOLDERS

ISSUED CAPACITY QUESTIONAIRE

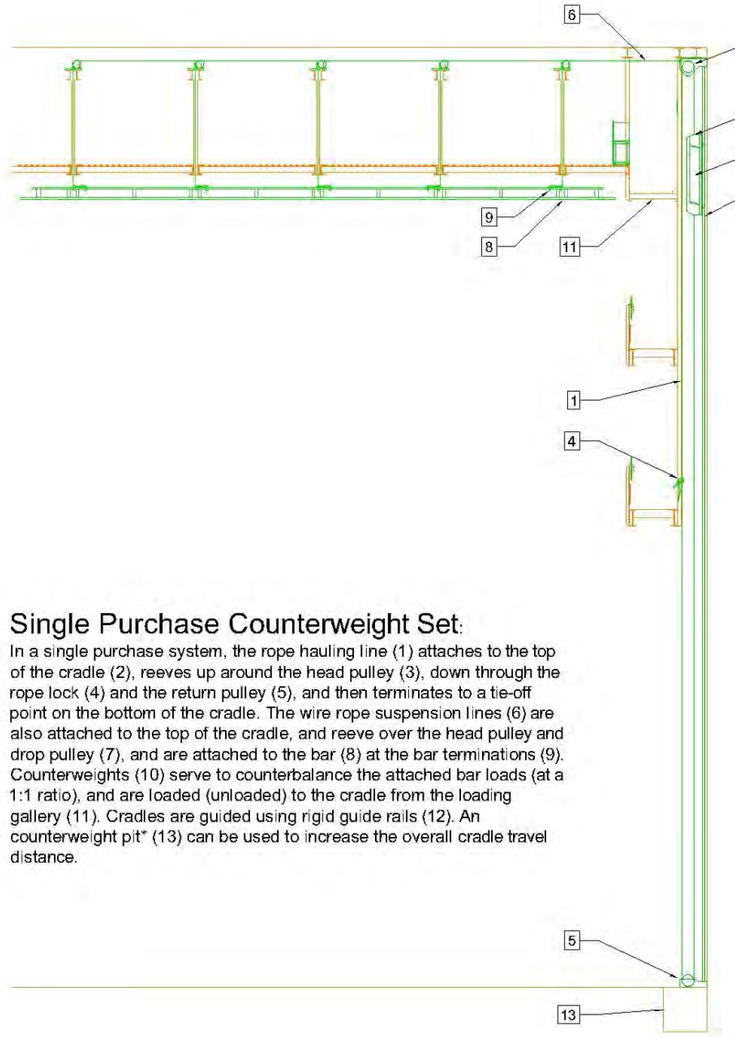
SPOKE WITH COMMERCIAL TOURING PROMOTERS

ANALYSED DATA



Power Flying:

A power flying system differs from a counterweight system in that an electrically operated winch (18) is used to directly lift the load with no use of counterweights. The winches will be housed in fully enclosed winch rooms (19) that are acoustically isolated from the stage. To fit in the winches for a full cross stage bar system winch rooms will be needed on both sides of the stage, unlike a counterweight system which will have a counterweight frame only on one side of the stage. The motion control equipment for the winches (20) will need to be located in rack rooms (21) close to the winches, again these rooms will need to be acoustically isolated from the stage.



Single Purchase Counterweight Set:

In a single purchase system, the rope hauling line (1) attaches to the top of the cradle (2), reeves up around the head pulley (3), down through the rope lock (4) and the return pulley (5), and then terminates to a tie-off point on the bottom of the cradle. The wire rope suspension lines (6) are also attached to the top of the cradle, and reeve over the head pulley and drop pulley (7), and are attached to the bar (8) at the bar terminations (9). Counterweights (10) serve to counterbalance the attached bar loads (at a 1:1 ratio), and are loaded (unloaded) to the cradle from the loading gallery (11). Cradles are guided using rigid guide rails (12). An counterweight pit* (13) can be used to increase the overall cradle travel distance.

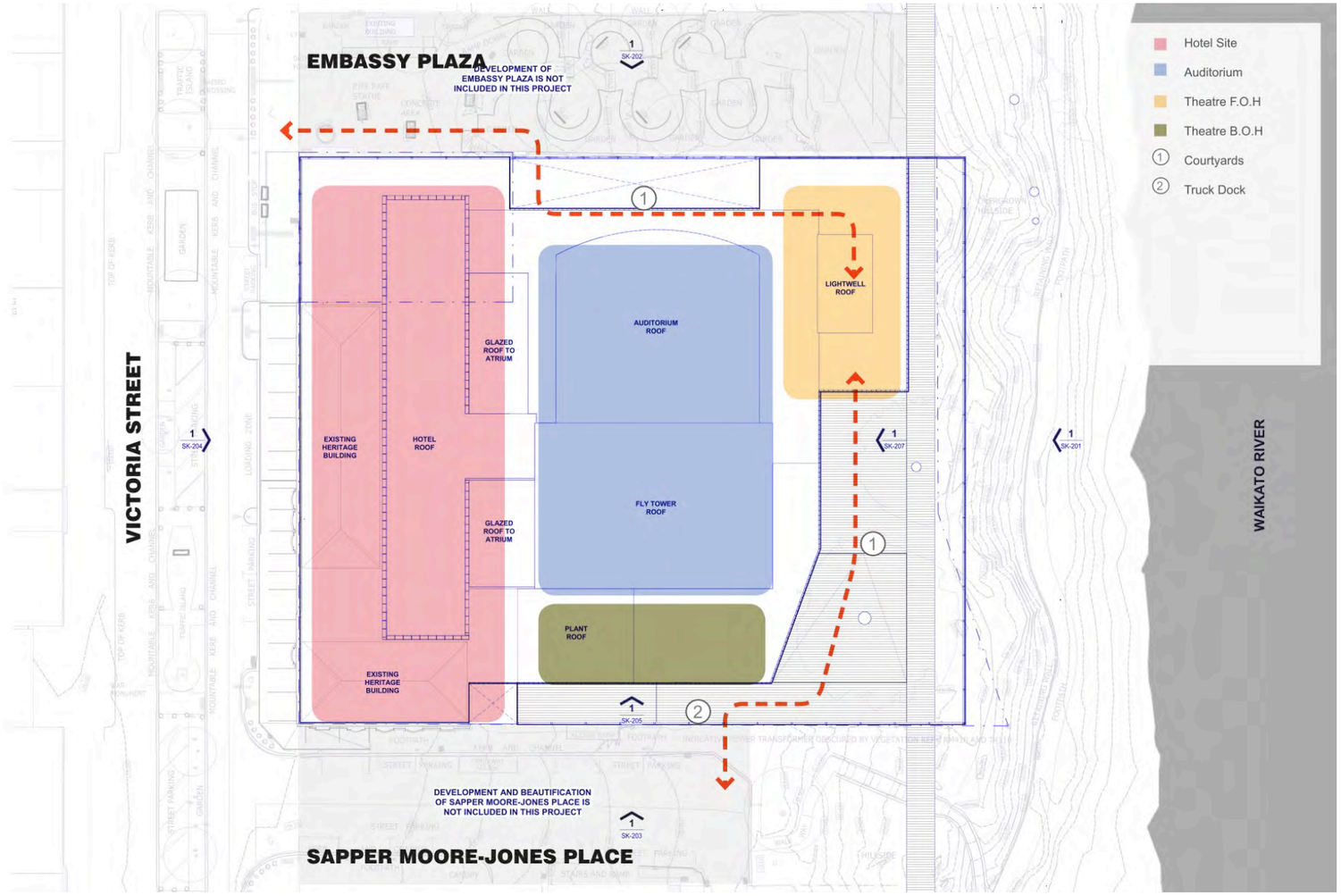
TECHNICAL FACILITIES

FURTHER DISCUSSION ON POWER FLYING VS COUNTERWEIGHTS AND A REPORT UPDATE PROVIDED

BACKSTAGE FACILITIES AND SHARED SPACES

BACKSTAGE SPACE PLANNING AND ADJACENCIES SET FOR EFFICIENT AND OPTIMUM COMMUNICATION AND CIRCULATION

SHARED SPACES ALLOCATED AND PLANNED WITH HOTEL LAYOUTS



HOTEL/GALLERY PROJECT

SPACE PLANNING, PEDESTRIAN FLOW,
AND FLOOR LEVEL INTEGRATION
STRUCTURE AND SERVICES STRATEGY DEVELOPED

SITE INFORMATION

LAND SURVEY

INFORMED SITE PLANNING

GEO-TECH INVESTIGATIONS AND GROUND CONDITIONS

INFORMED FOUNDATIONS AND STRUCTURE PRELIMINARY DESIGN

ARBORICULTURAL

INFORMED BUILDING MASSING AND LAYOUT

DESIGN REPORTS

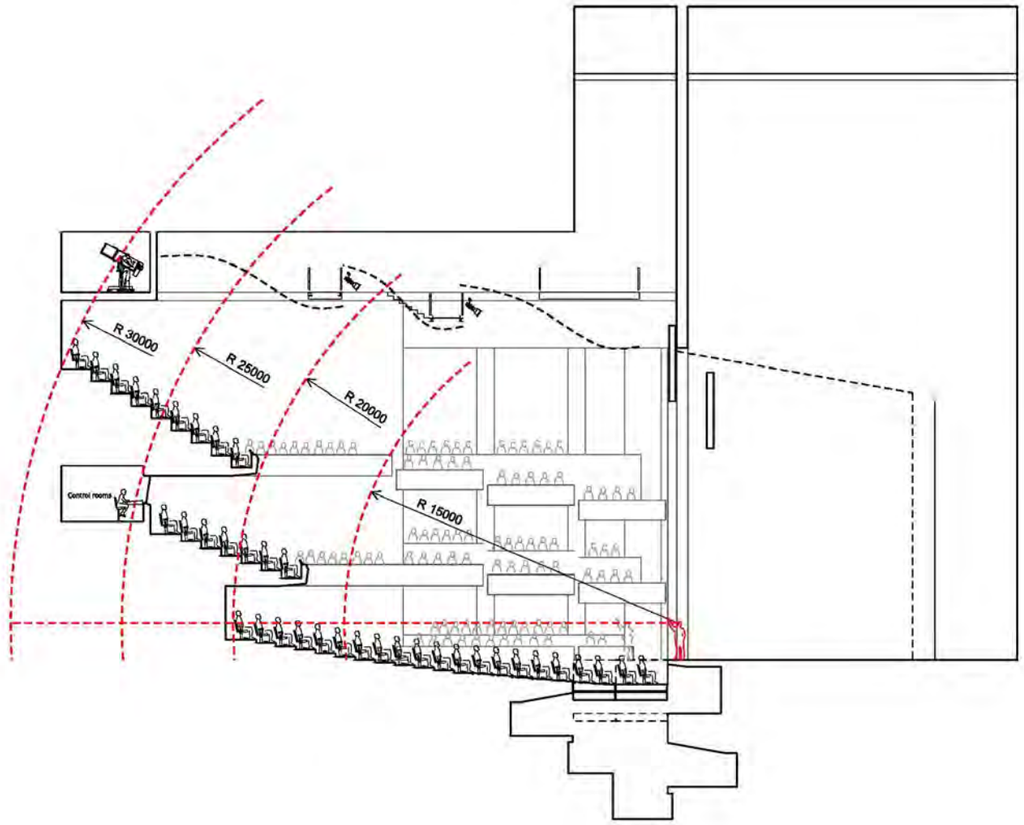
THEATRE DESIGN AND ACOUSTICS

ARCHITECT

FIRE

STRUCTURE

SERVICES + ENVIRONMENTAL



THEATRE DESIGN

A multi-function and multi-capacity space where the local community can take ownership -

HAMILTON'S LOCAL WORLD STAGE

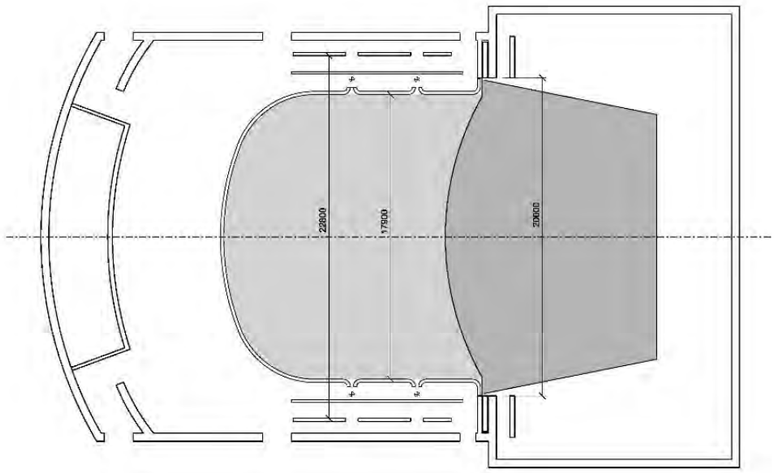
INTIMACY

Intimacy is a key word for the success of any live performance space.

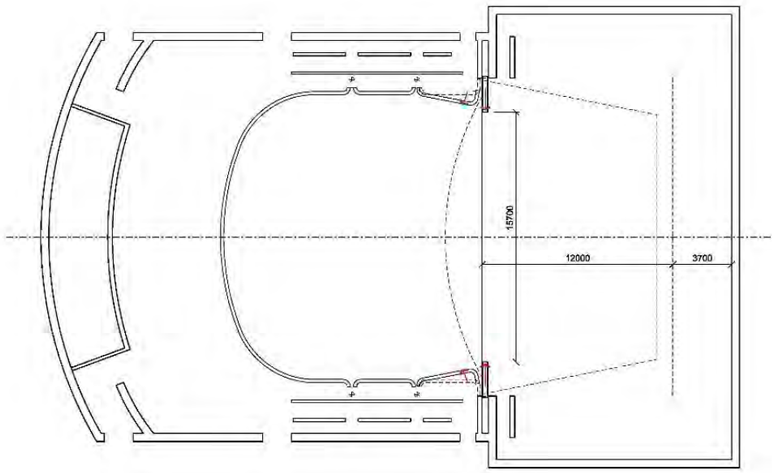
- the relationship of actor and audience
- a nurturing environment where everyone can see, hear, think and feel together
- wrapping the seating and lining the walls with a live audience,
- balcony fronts, provide focus focused and perception of intimacy

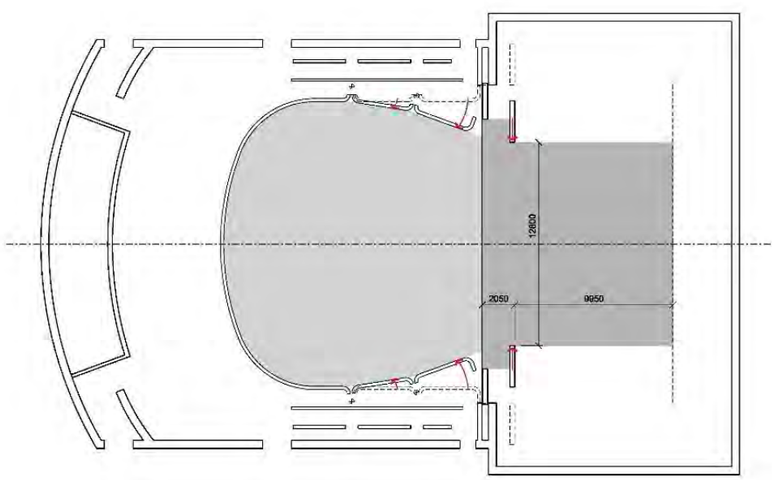
AUDIENCE DISTANCE

- 20-24m for drama, 30m for large scale opera and musicals.
- balcony fronts forward and lower in relation to the stage,
- pull more people closer to the action,
- keep stalls rake is flat, optimises sightlines
- place approximately half the audience below and half above an actor's gaze
- actor has a stronger sense of commandment over their audience.



MUSIC MODE





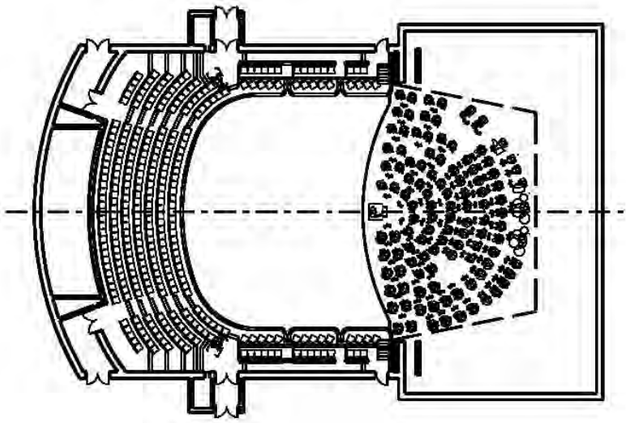
THEATRE MODE

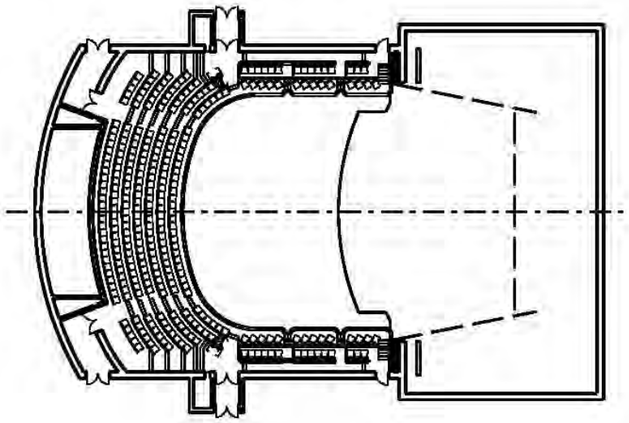
THEATRE DESIGN

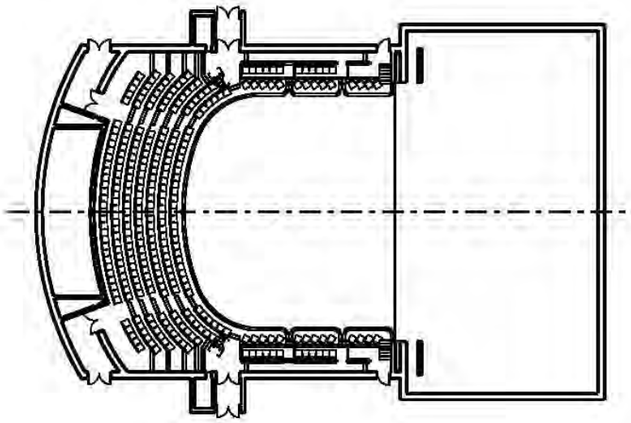
FLEXIBILITY

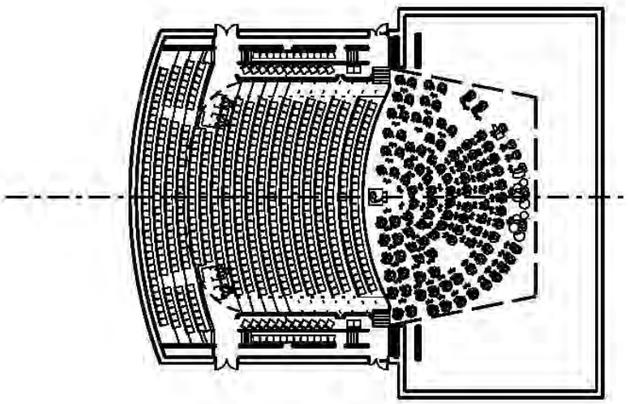
the room can be summarised as having two base formats; a music mode and a theatre mode

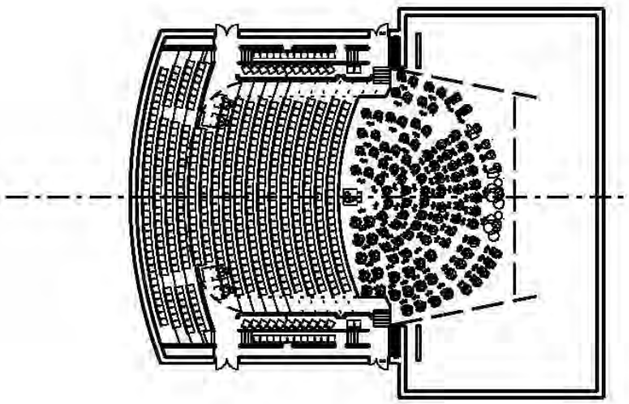
- music and dance performances informed the requirement for a 20m-wide proscenium opening
- In ‘music mode’ the side audience boxes are in parallel arrangement, following the side walls of the auditorium
- The ‘theatre mode’ - reduce to an adjustable proscenium opening 12-13m width

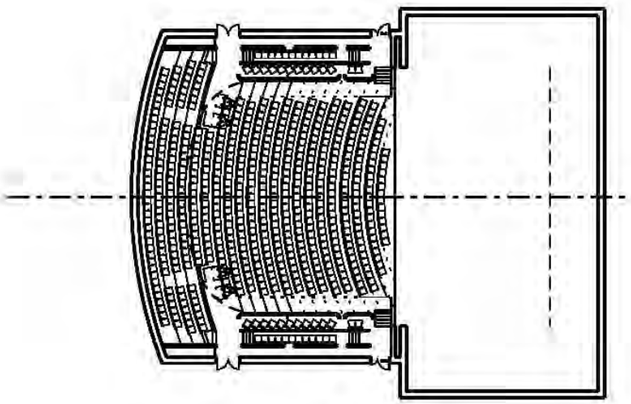


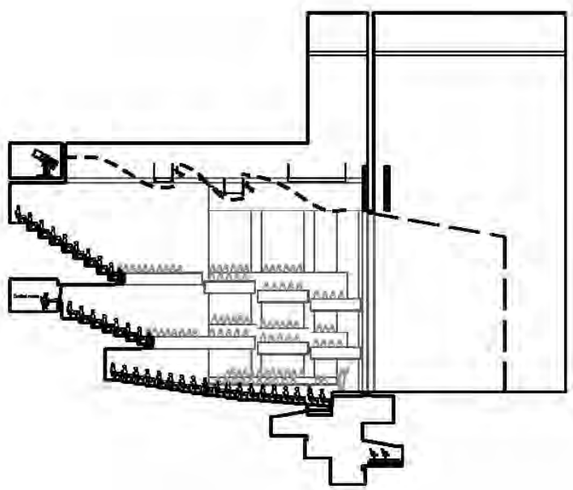




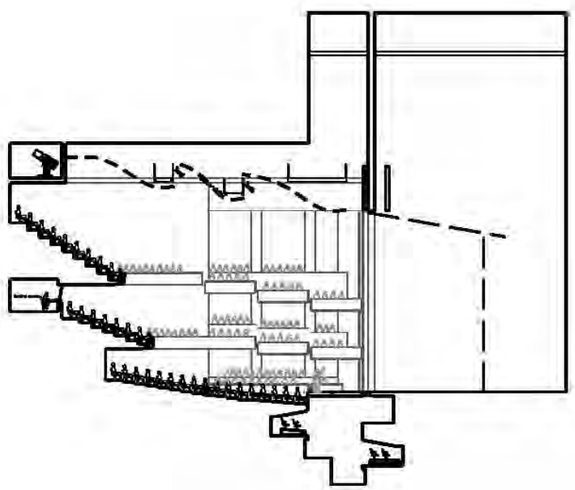




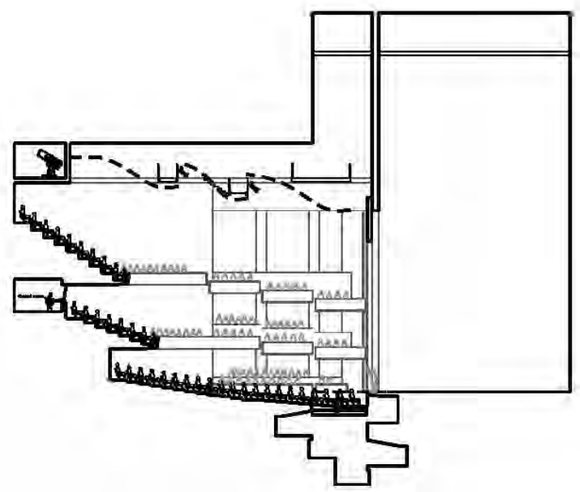




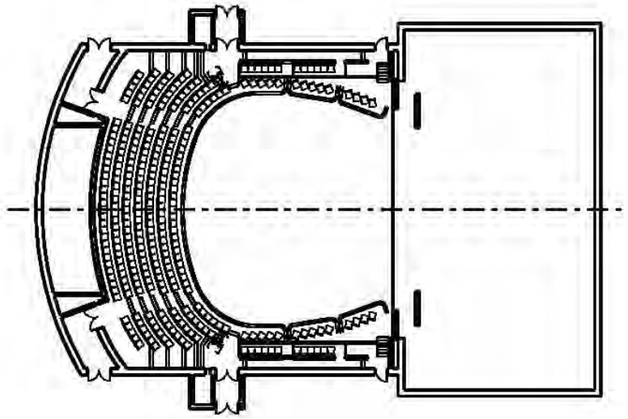
MUSIC - ORCHESTRA ON
FORESTAGE ELEVATOR

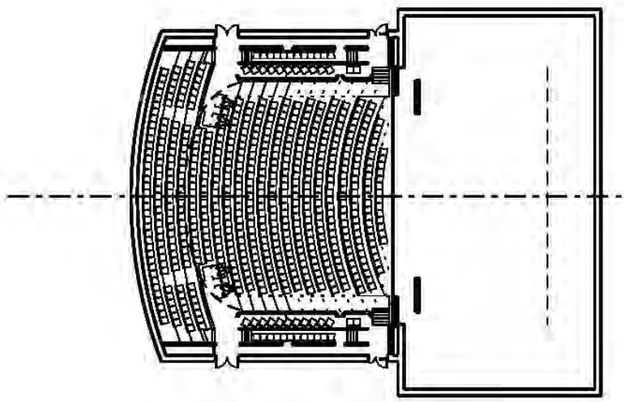


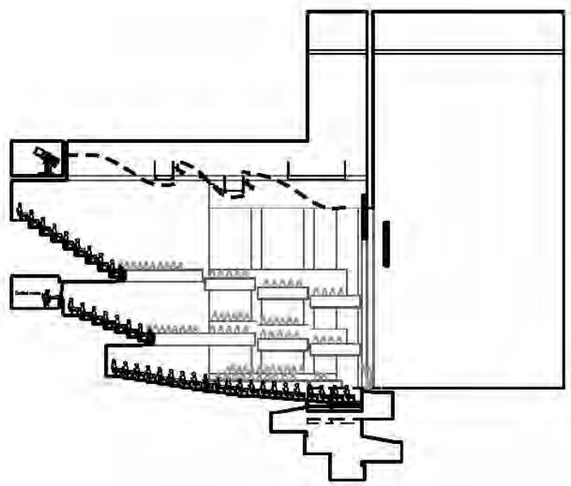
MUSIC - ORCHESTRA ON
BOTH FORESTAGE ELEVATORS



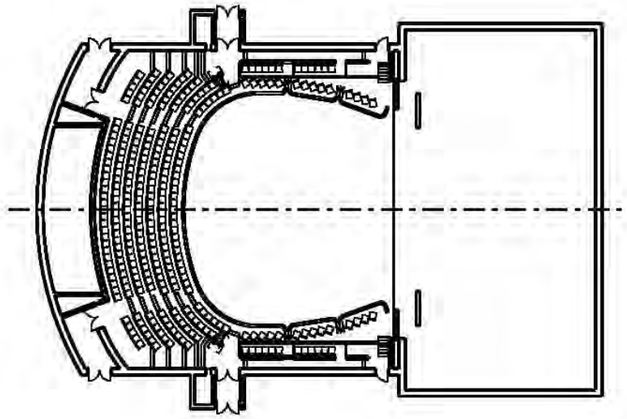
DANCE / KAPA HAKA / PRIZE-GIVING
FULL WIDTH 20M PROSCENIUM

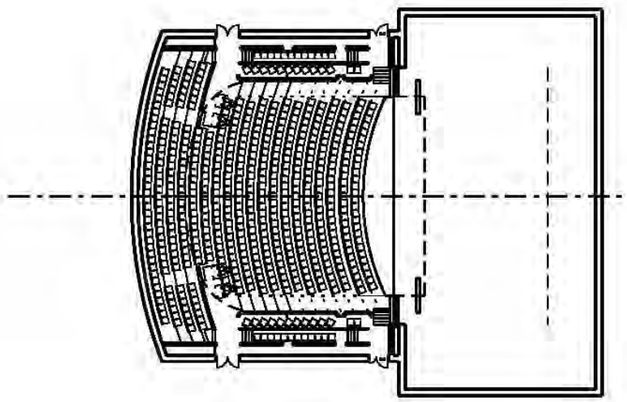


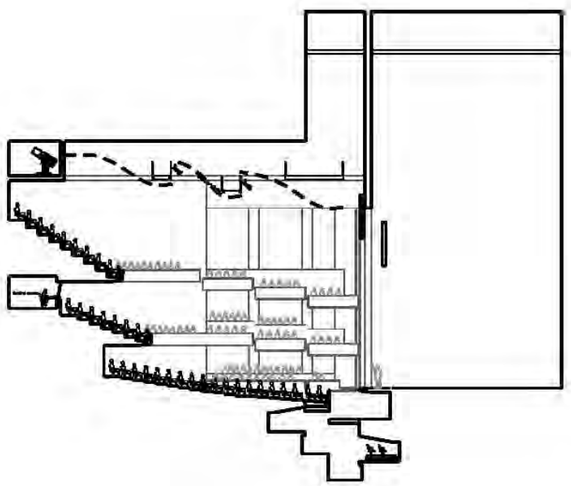




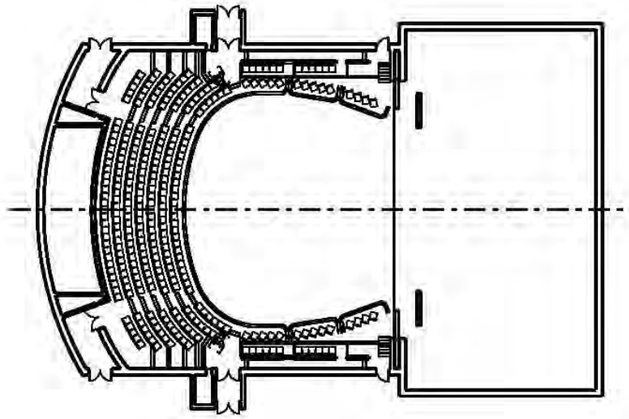
DRAMA - NO ORCHESTRA PIT

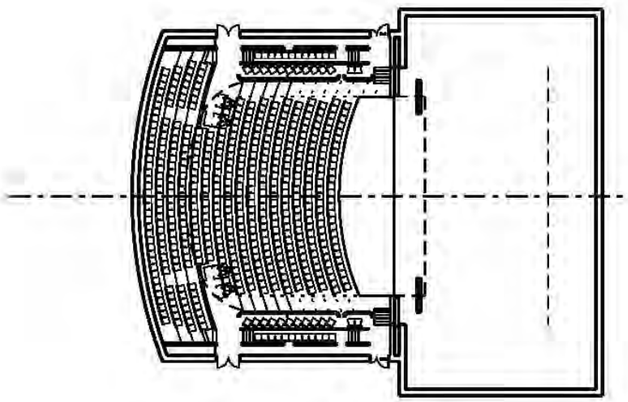


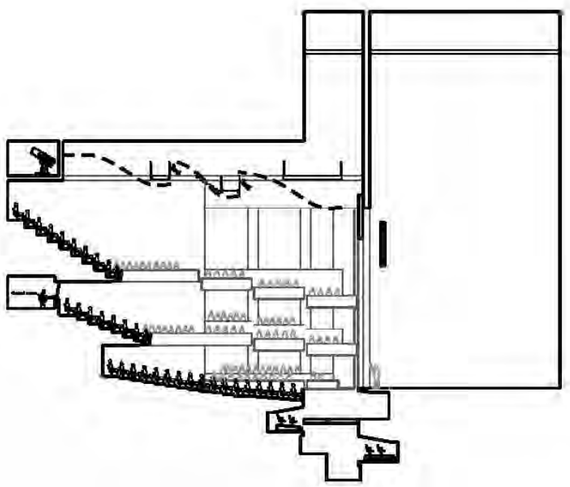




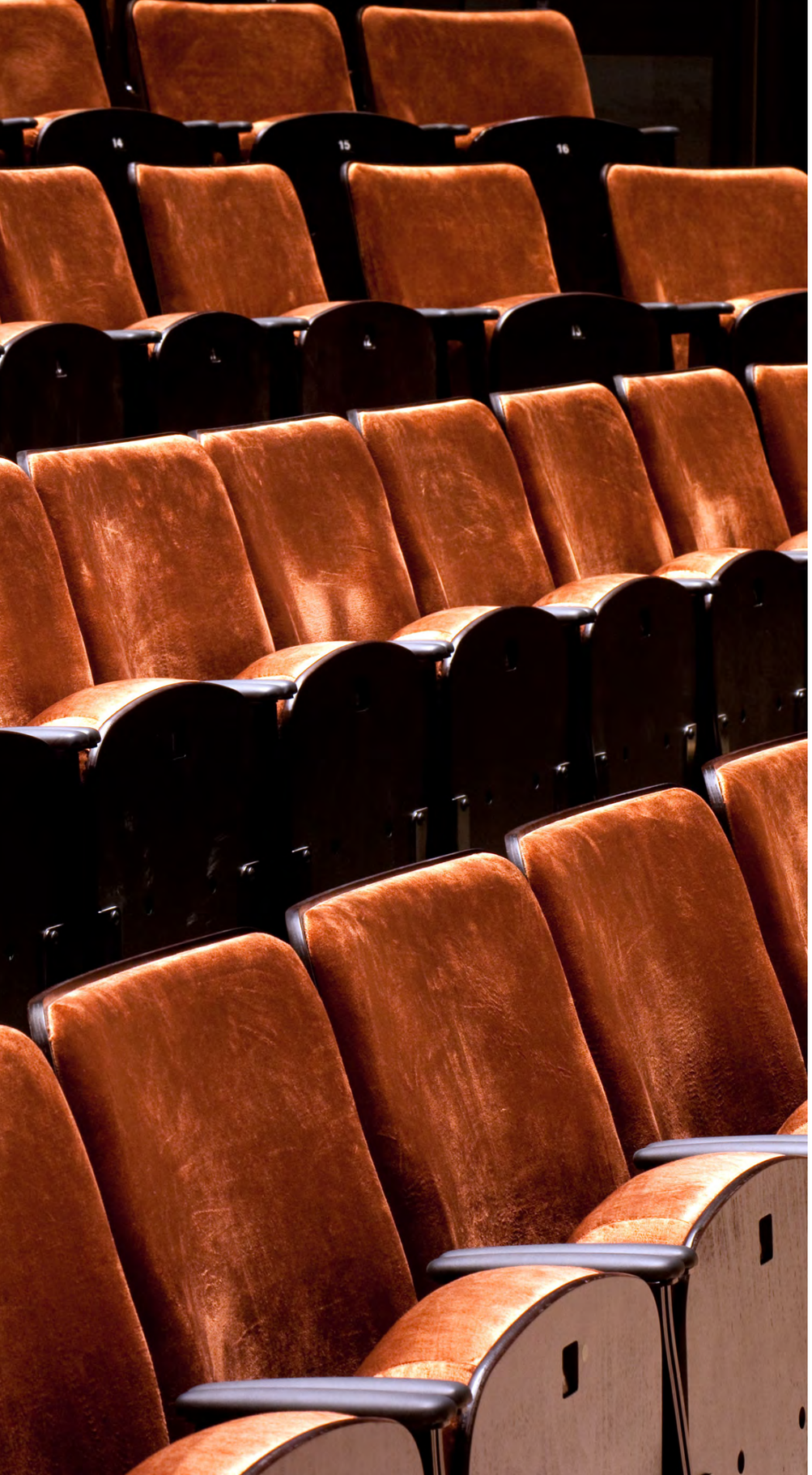
MUSICALS - SMALL ORCHESTRA PIT







OPERA/BALLET - LARGE ORCHESTRA PIT



THEATRE DESIGN

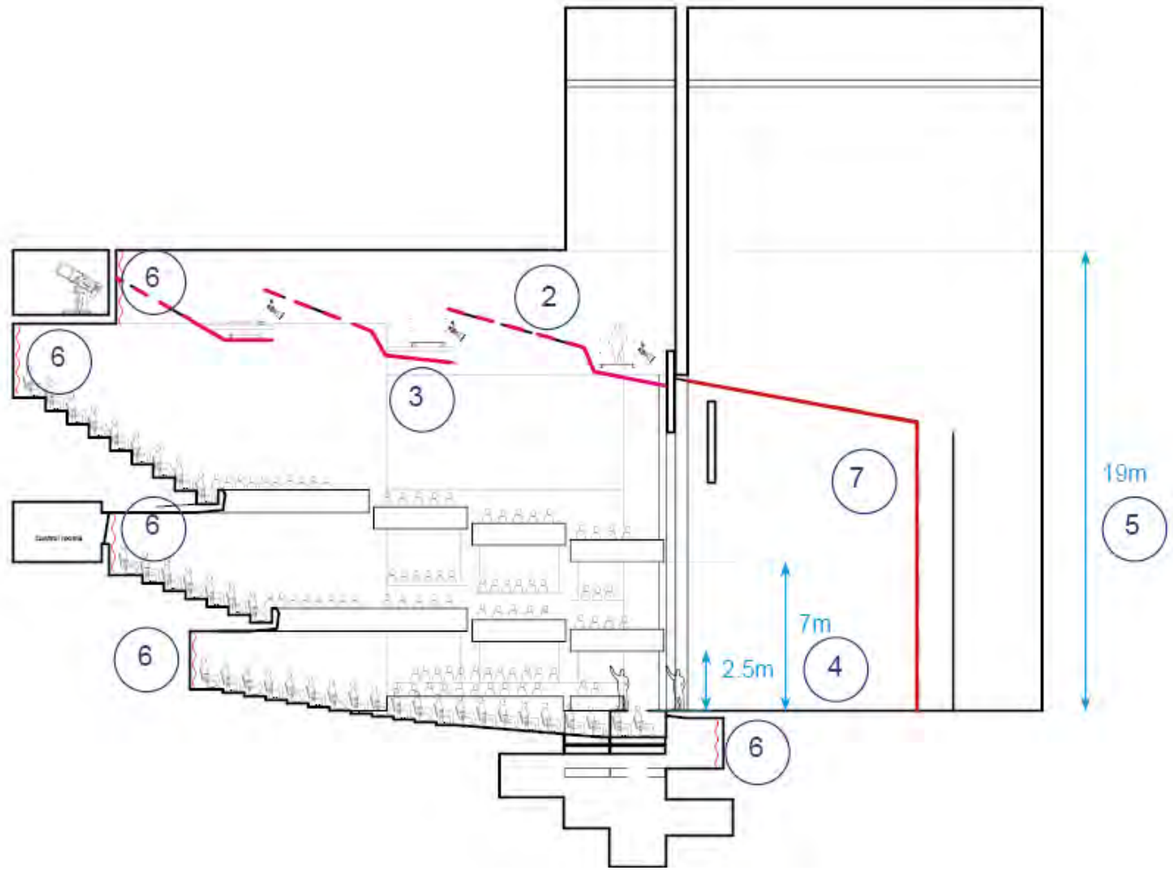
SEATING CAPACITY

CAPACITY RESEARCH AND ANALYSIS SUGGESTED
OPTIMUM CAPACITY OF 1200 - 1500

THE AUDITORIUM SEATING CAPACITY AT THE END OF CONCEPT DESIGN CAN BE SUMMARISED AS FOLLOWS;

MUSIC (ORCHESTRA ON ONE ELEVATOR)	1298
MUSIC (LARGE ORCHESTRA ON BOTH ELEVATORS)	1241
KAPA HAKA, PRIZEGIVING AND DANCE, NO PIT	1305
THEATRE, NO PIT	1305
MUSICALS, SMALL PIT	1268
OPERA, LARGE PIT	1211
EXCLUDING BALCONY, NO PIT	954
EXCLUDING BALCONY AND CIRCLE, NO PIT	640

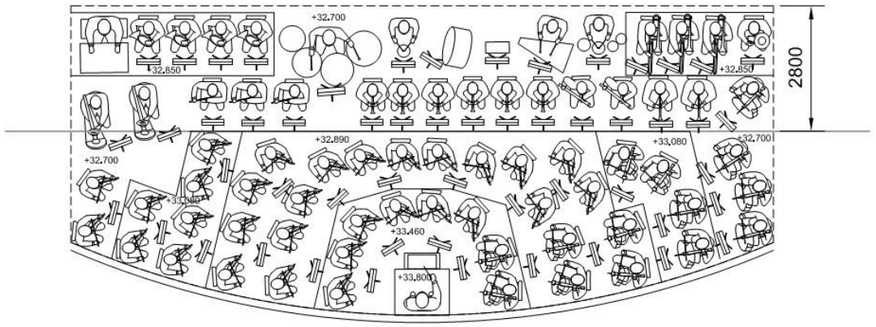
CONCEPT DESIGN TARGET SEAT COUNT IS 1300
WITH MINOR OR NO INCREASE IN FLOOR AREA OF AUDITORIUM



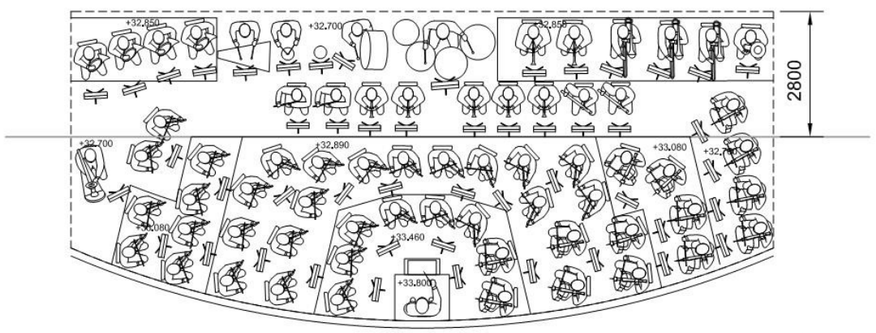
ACOUSTIC DESIGN

Concept Design phase, the acoustic design focus has included:

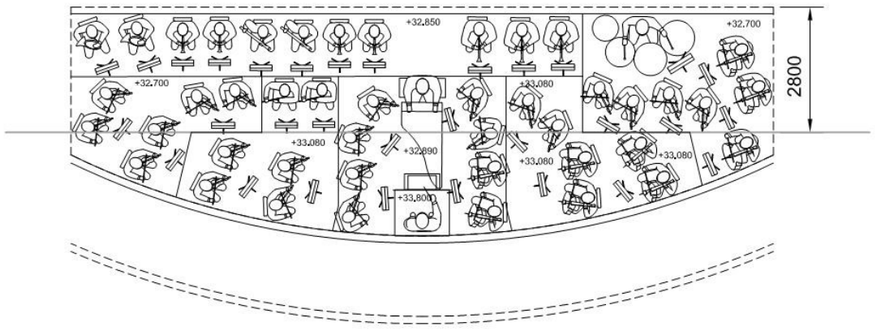
- Coordination of the development of the Auditorium form,
- acoustic volume,
- geometries for early reflections,
- balcony overhangs
- locations for variable acoustic elements.
- design criteria and strategies for noise and vibration control.
- Development of the plan layouts
- internal sound separation
- strategies for specialty sound separating constructions.
- building systems schematics to achieve noise control objectives.



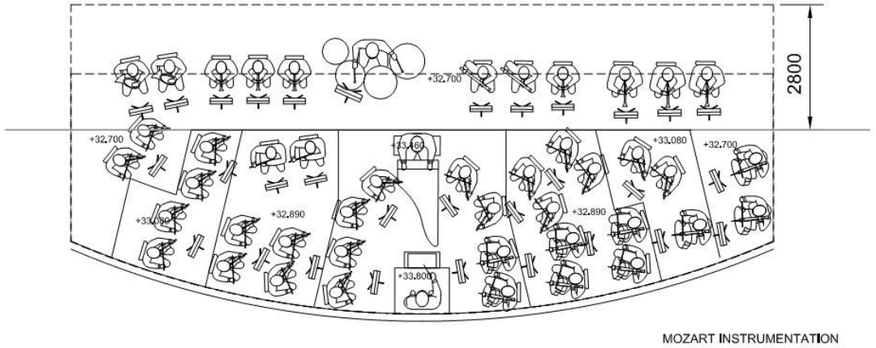
"The Nutcracker" FULL INSTRUMENTATION
72 PLAYERS
1.4 m^2 / PLAYER = 100 m^2
(Occasional max capacity)



VERDI INSTRUMENTATION
68 PLAYERS
1.5 m^2 / PLAYER = 100 m^2
(Typical max capacity)



MOZART INSTRUMENTATION
ONE ORCHESTRA PIT LIFT
46 PLAYERS
1.5 m^2 / PLAYER = 70 m^2
(Typical max capacity)



MOZART INSTRUMENTATION
TWO ORCHESTRA PIT LIFTS
46 PLAYERS
> 2m^2 / PLAYER

ACOUSTIC DESIGN

ORCHESTRA PIT

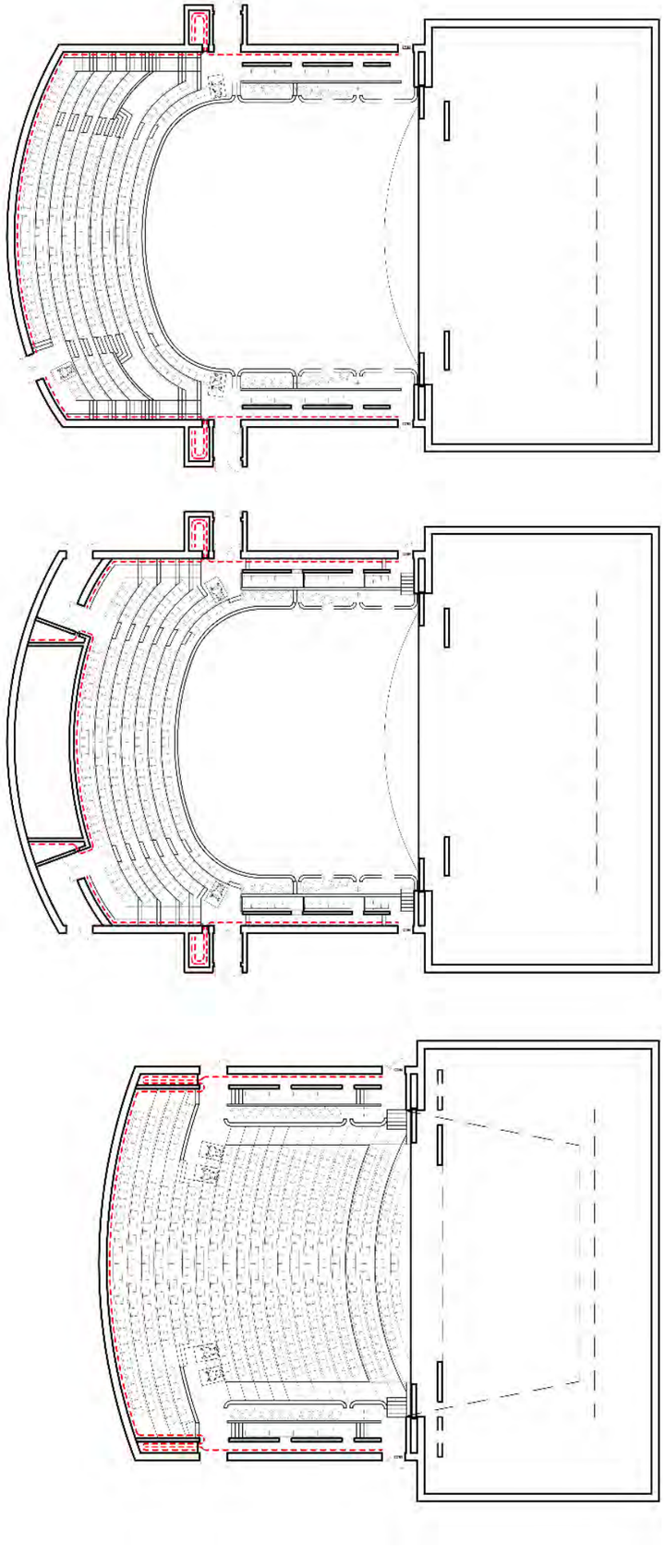
ACOUSTICAL GOALS WITH RELEVANCE TO THE ORCHESTRA PIT:

- Balance between orchestra and singer loudness
- Frequency balance – tonal character
- Musicians should be able to hear each other
- Musicians should be able to hear singers, and singers to hear orchestra
- Loudness in the pit

ACOUSTICS WITHIN THE ORCHESTRA PIT ARE AFFECTED BY:

- Geometry
- Finishes
- Orchestration
- Conducting
- Auditorium design
- Elevation of pit lift
- Size orchestras and musical intentions

Typically, the front to back dimension of the pit is 45m with a 28m overhang The pit width is matched to the proscenium width at 20m



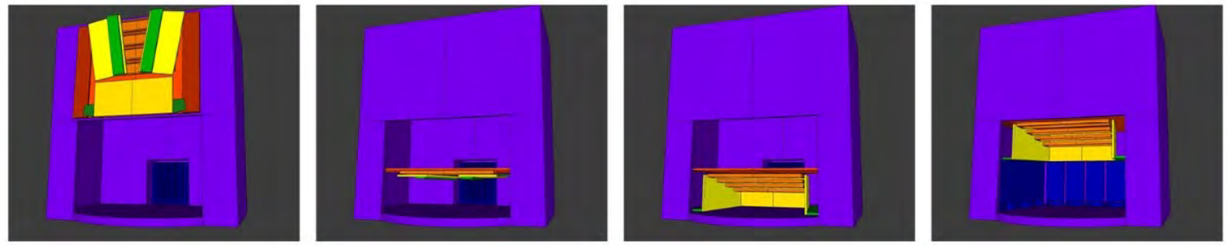
ACOUSTIC DESIGN

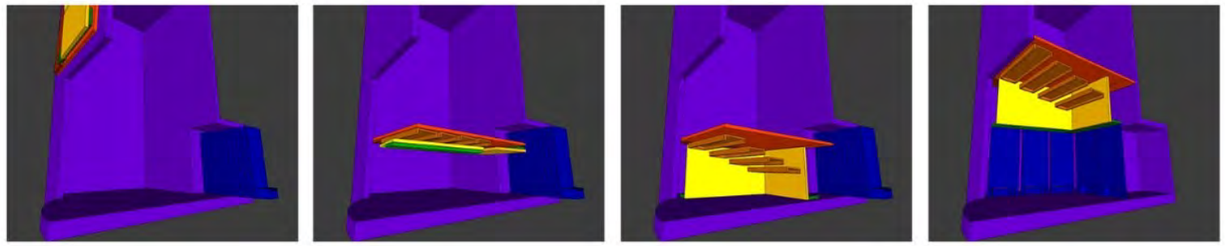
VARIABLE ACOUSTIC SYSTEMS

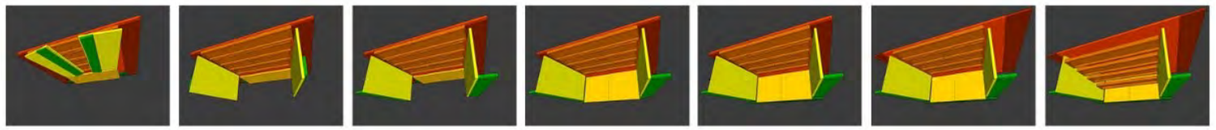
ACOUSTIC CURTAINS

- Provide variable acoustics systems to transform the sound-reflective characteristics of the wall into sound-absorptive surfaces.

- 2 layers of heavy, tight-weave fabric on motorised track The curtains move horizontally, and they typically hang with “fullness” which provides performance at bass frequencies







ACOUSTIC DESIGN

ORCHESTRA SHELL

To improve the acoustics for orchestra concerts in the Auditorium.

The shell consists of floor standing concert “towers” forming the back and side walls and suspended ceilings, all placed within the stage.
Acoustical goals for the orchestra shell include:

- Reflect sound of the orchestra out into the Auditorium
- Reflect some of performers’ own sound across stage so they can hear each other
- Flexible arrangement to allow different acoustical for different ensemble sizes and types, larger or smaller enclosure.

Will be housed in forestage grid fly tower

ACOUSTIC DESIGN SUMMARY

SOUND SEPARATION DESIGN

BACKGROUND NOISE CRITERIA

ROOM ACOUSTIC CRITERIA

ENVIRONMENTAL NOISE CRITERIA

BUILDING SYSTEMS NOISE CONTROL DESIGN

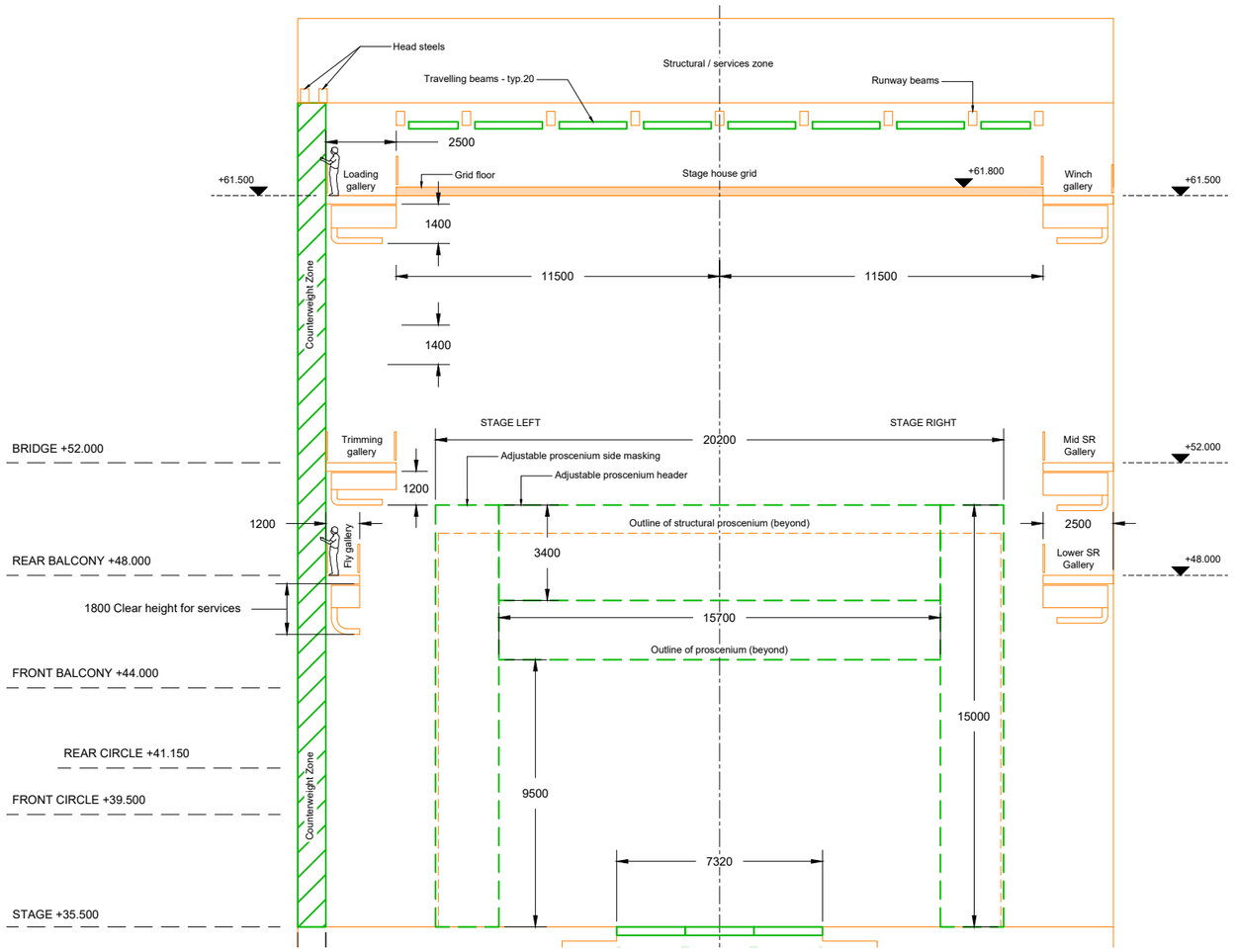
ROOM ACOUSTIC DESIGN

ROOM GEOMETRY

ACOUSTIC VOLUME

ORCHESTRA PIT

ORCHESTRA SHELL



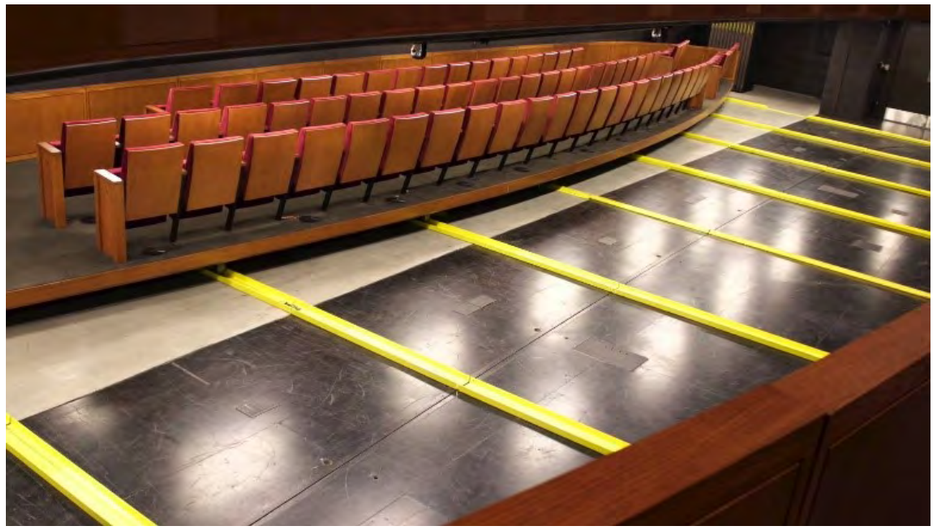
STAGE ENGINEERING

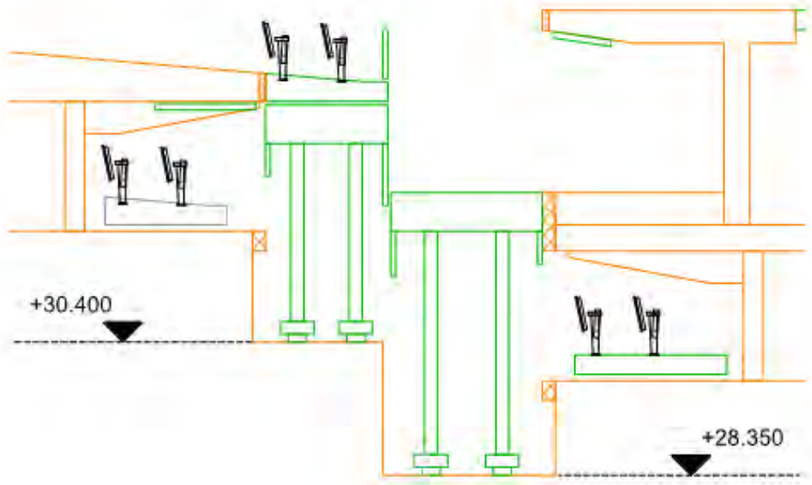
FLYING SYSTEM AND STAGEHOUSE

Compiled a report on Power Flying vs Counterweight Flying
Concept Design assumes counterweights but allows for future change

A full-height fly tower and grid over the stage area to fly scenic elements out of view above the proscenium line and provide the required suspension system for technical equipment including lighting, sound fixtures and the acoustic canopy.

The grid area includes twenty travelling beams.
A budgetary allowance for twenty motorised chain hoists has been made within the FF&E budget.





STAGE ENGINEERING

THEATRE STAGE LEVEL AND SUBSTAGE SYSTEMS

TRAPPED AREA

An area of the stage floor is made up of modular sections that can be removed or adjusted individually to create raised areas, depressions and access hatches.

SEATING PIT ELEVATORS AND SEATING WAGONS

Two electrically-operated elevators. These elevators have the ability to run with installed seating wagons on them, including to a sub stage seat storage area.

The seating wagons are guided trucks that will roll on and off the elevators using temporary guide tracks into their appropriate storage levels.

TECHNICAL INSTALLATION

THEATRE STAGE LIGHTING AND AUDIO VISUAL

The technical Installation will be split between infrastructure provided by the building contract and loose equipment bought outside the contract by the client.

INFRASTRUCTURE

Will include all wiring, dimmer panels, AV and facility panels for stage lighting and AV in the theatre and limited facilities FOH and ancillary spaces.

Includes:

- Worklight system
- Stage Lighting Control System
- Stage Lighting Facility Panels
- Power and Data Wiring Infrastructure
- AV Wiring
- AV Socket outlet boxes
- Comms equipment
- Assisted Listening and audio description
- Production Video System
- Show Relay
- Paging

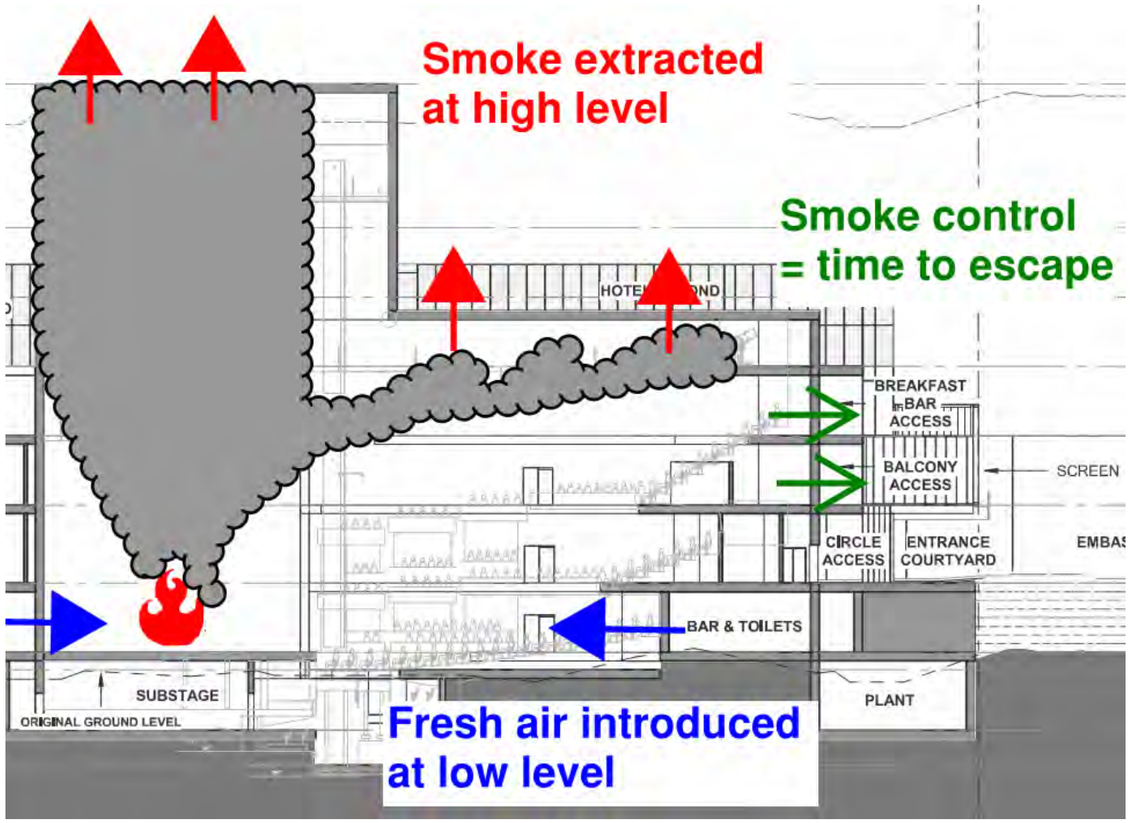
FF+E

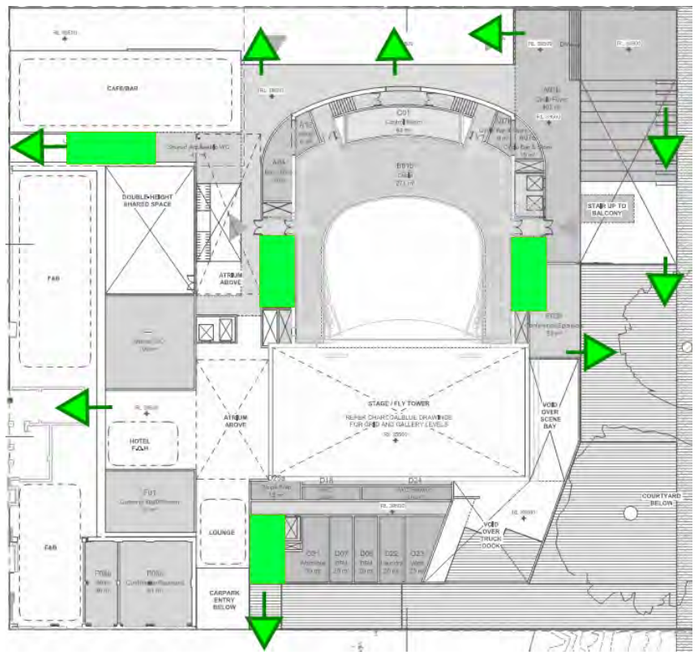
All loose equipment, e.g.
Stage Lights
Microphones etc

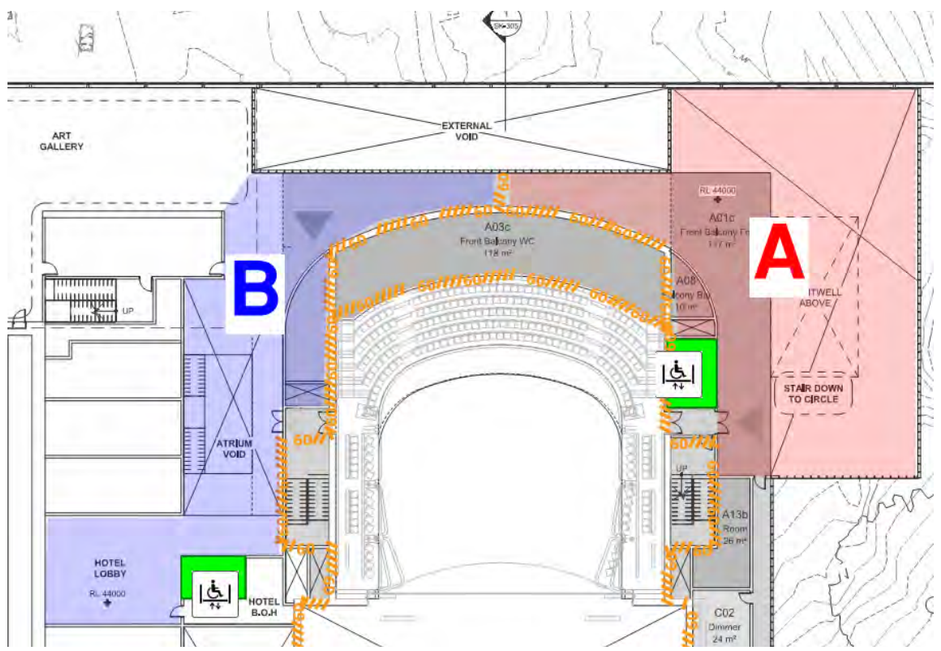
FIRE ENGINEERING

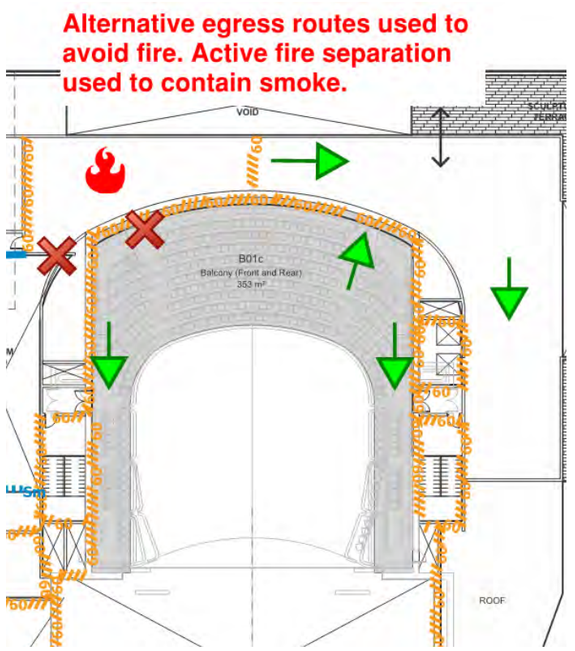
REGULATORY COMPLIANCE
FIRE ENGINEERING PHILOSOPHY
- Prevention:
- Communication:
- Containment:
- Suppression:

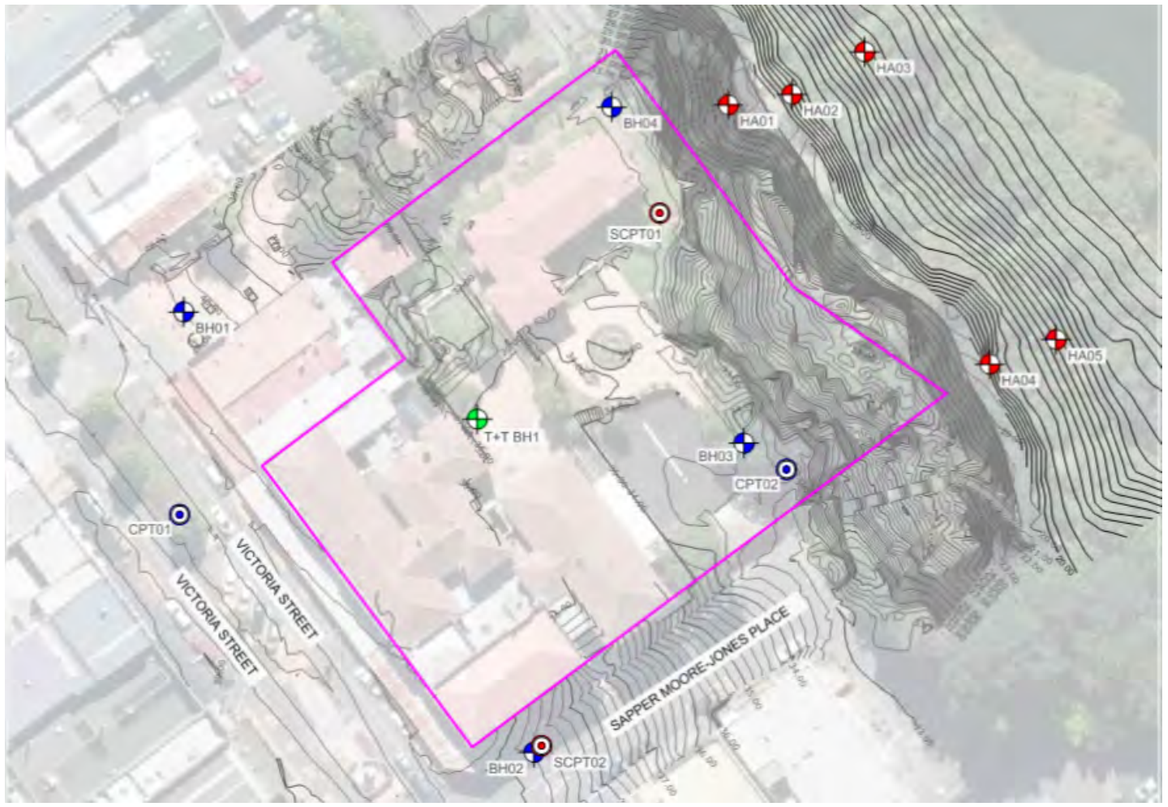
MEANS OF ESCAPE
LIFTS FOR EVACUATION
CONTROL OF FIRE & SMOKE SPREAD
SMOKE MANAGEMENT
STRUCTURAL FIRE ENGINEERING

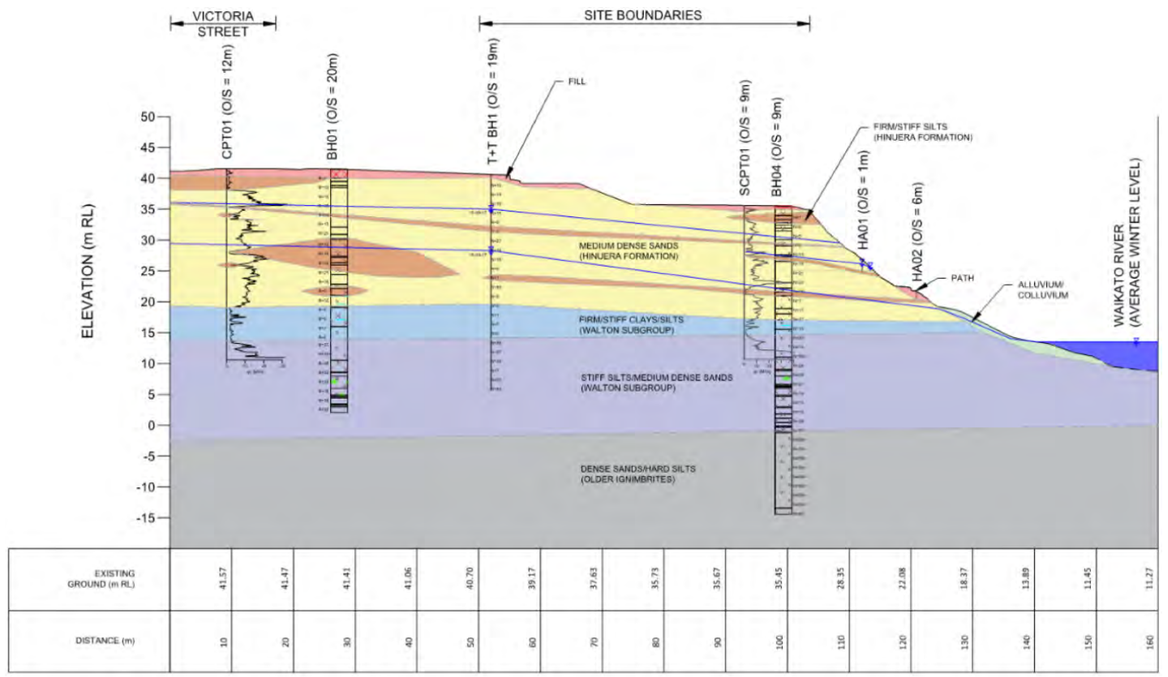










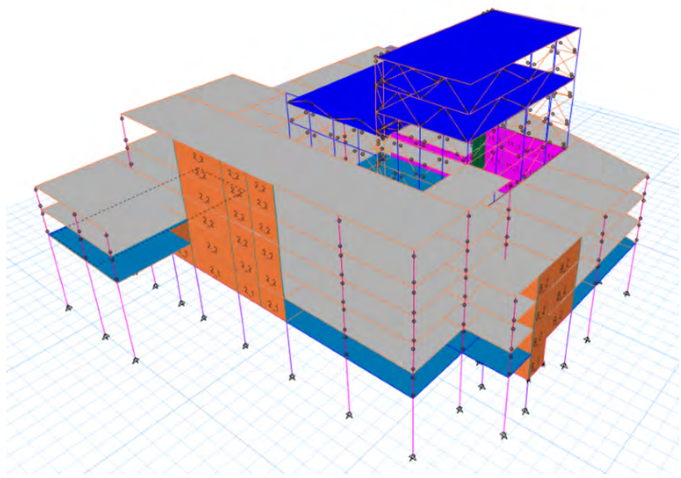


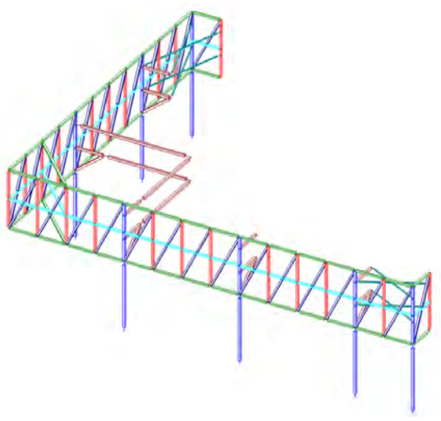
STRUCTURAL + CIVIL DESIGN

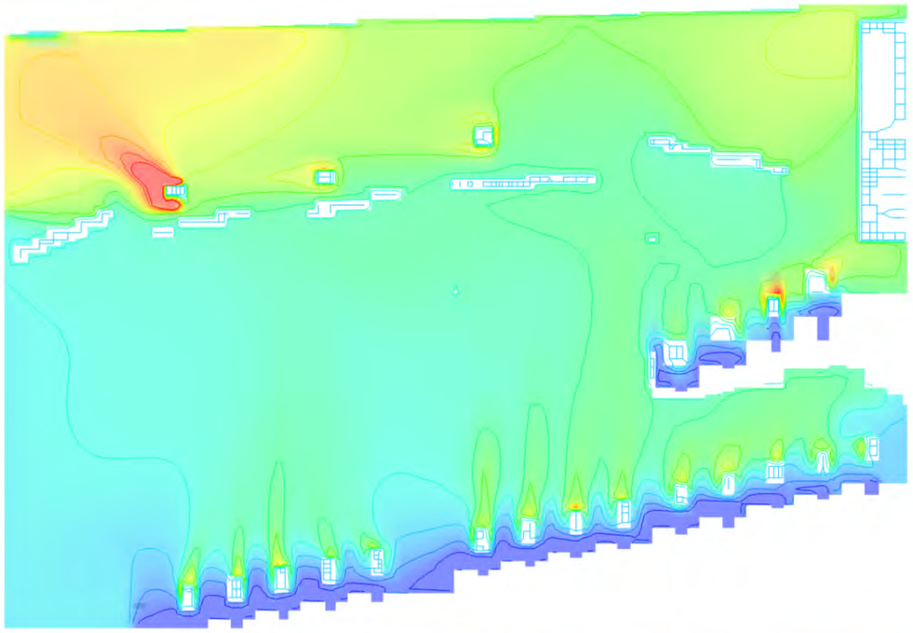
Gravity Structure
Lateral Load Resisting Structure
Foundations & Basement
Geotechnical considerations
Structural Design Loads
Design Wind Loads
Structural system
Piled Foundations
Raft Slab
Slope Stability

CIVIL ENGINEERING

Proposed Infrastructure
Raintanks
Risks and Opportunities
Items Not Fully Resolved at Concept Design
Green-star







SERVICES + ENVIRONMENTAL DESIGN

MECHANICAL SERVICES

- Design Criteria – Indoor air temperatures
- Stage and Auditorium system
- Auditorium Air Conditioning
- Front & Back of House Air Conditioning Options
- The river water source for cooling
- Building Management System

HYDRAULIC SERVICES

ELECTRICAL SERVICES

Main Switchboard (MSB) and Site Distribution
Standby Generation
Small Power Supplies
Artificial Lighting
Emergency Lighting
Structured Cabling System Provisions
MATV
Security Systems

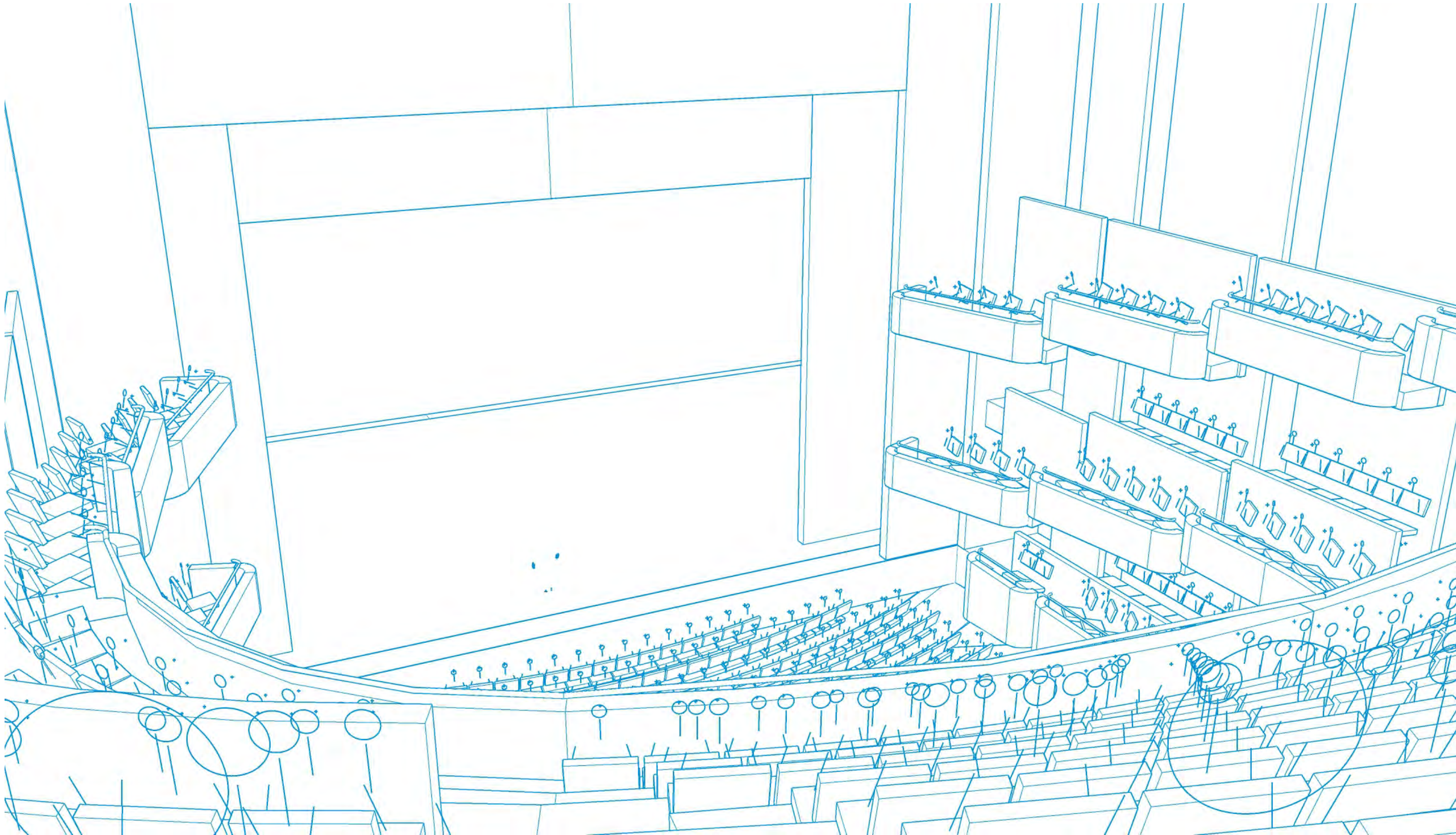
SUSTAINABLE DEVELOPMENT FRAMEWORK

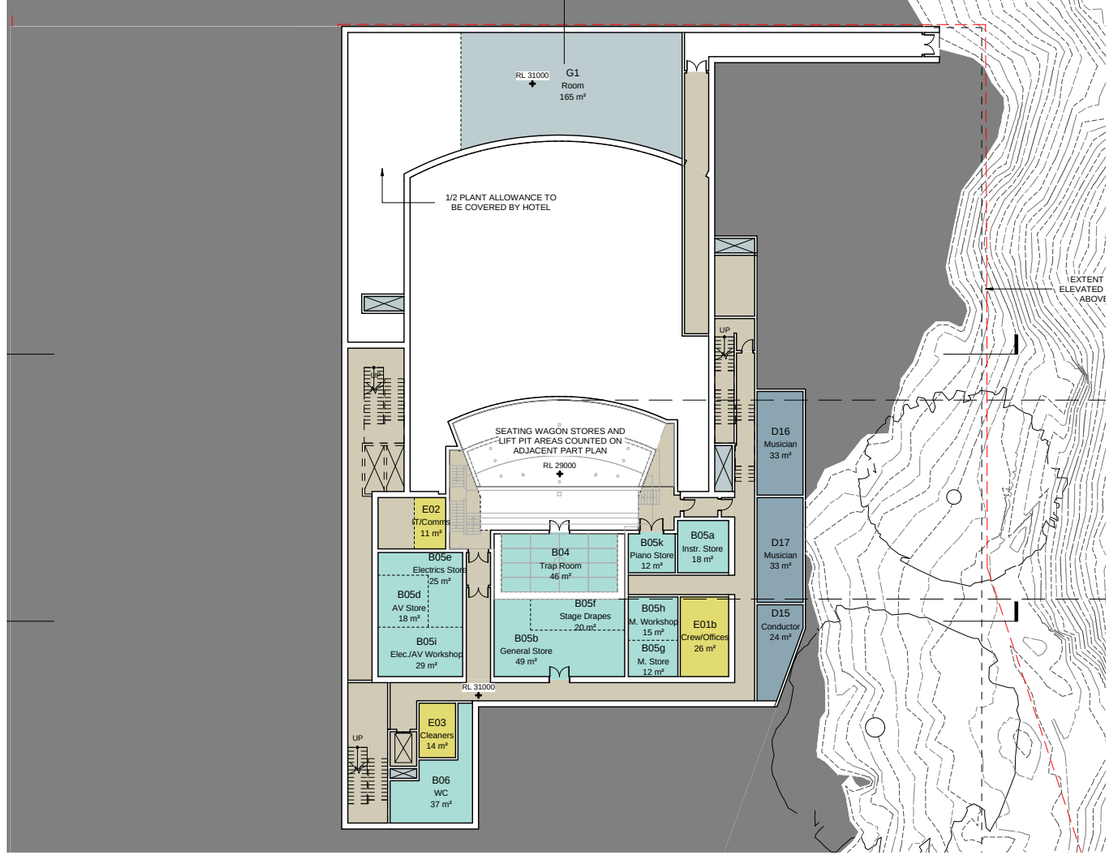
ENVIRONMENT & RESOURCES

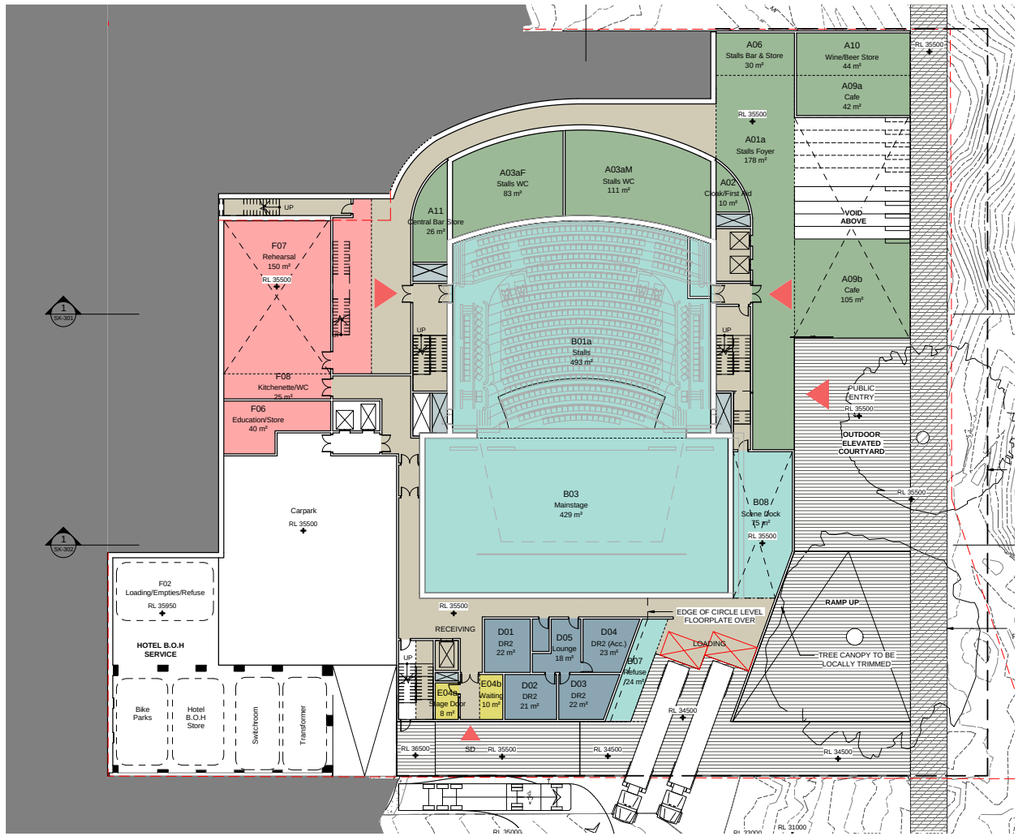
Theatre Indoor Environmental Quality
Energy Efficient Design
Water Conservation
Transport and Connectedness
Land Use, Ecology and Urban Design

CONCEPT 5 STAR GREENSTAR CREDIT BREAKDOWN

THE USER'S PERSPECTIVE




RL 31000
G1
Room
165 m²
1/2 PLANT ALLOWANCE TO BE COVERED BY HOTEL
EXTENT ELEVATED ABOVE
UP
SEATING WAGON STORES AND LIFT PIT AREAS COUNTED ON ADJACENT PART PLAN
RL 29000
E02
IT/Comms
11 m²
B05e
Electrics Store
25 m²
B05d
AV Store
18 m²
B05i
Elec./AV Workshop
29 m²
B04
Trap Room
46 m²
B05f
Stage Drapes
20 m²
B05b
General Store
49 m²
B05k
Piano Store
12 m²
B05h
M. Workshop
15 m²
B05g
M. Store
12 m²
B05a
Instr. Store
18 m²
E01b
Crew/Offices
26 m²
D16
Musician
33 m²
D17
Musician
33 m²
D15
Conductor
24 m²
E03
Cleaners
14 m²
B06
WC
37 m²


A06
Stalls Bar & Store
30 m²
A10
Wine/Beer Store
44 m²
A09a
Cafe
42 m²
A01a
Stalls Foyer
178 m²
A03aF
Stalls WC
83 m²
A03aM
Stalls WC
111 m²
A11
Central Bar Store
26 m²
A02
Cloak/First Aid
10 m²
VOID ABOVE
A09b
Cafe
105 m²
F07
Rehearsal
150 m²
F08
Kitchenette/WC
25 m²
F06
Education/Store
40 m²
B01a
Stalls
493 m²
B03
Mainstage
429 m²
B08
Scene dock
65 m²
Carpark
F02
Loading/Empties/Refuse
HOTEL B.O.H SERVICE
RECEIVING
D01
DR2
22 m²
D05
Lounge
18 m²
D04
DR2 (Acc.)
23 m²
D07
Refuse
24 m²
D03
DR2
22 m²
D02
DR2
21 m²
E04b
Waiting
10 m²
E04a
Stage Door
8 m²
Bike Parks
Hotel B.O.H Store
Switchroom
Transformer
EDGE OF CIRCLE LEVEL FLOORPLATE OVER
LOADING
PUBLIC ENTRY
OUTDOOR ELEVATED COURTYARD
RAMP UP
TREE CANOPY TO BE LOCALLY TRIMMED

CAFE/BAR
Shared Accessible WC
47 m²
DOUBLE-HEIGHT SHARED SPACE
F&B
ATRIUM ABOVE
A12
Shop
9 m²
A04
Box Office
26 m²
C01
Control Room
43 m²
B01b
Circle
271 m²
A01b
Circle Foyer
402 m²
A07b
Circle Bar & Store
9 m²
A07a
Circle Bar & Store
10 m²
STAIR UP TO BALCONY
F03b
Conference/Sponsors
53 m²

Shared WC
109 m²
HOTEL F.O.H
F01
Catering Staff/Kitchen
72 m²
STAGE / FLY TOWER
REFER CHARCOAL/BLUE DRAWINGS FOR GRID AND GALLERY LEVELS
VOID OVER SCENE BAY
VOID OVER TRUCK DOCK
COURTYARD BELOW
D25a
Props Prep
12 m²
D18
WC
10 m²
D24
WC/Shower
16 m²
D21
Wardrobe
30 m²
D07
DR4
20 m²
D08
DR4
20 m²
D22
Laundry
20 m²
D23
Wigs
25 m²
LOUNGE
F04a
Store
36 m²
F03a
Conference/Sponsors
81 m²
CARPARK ENTRY BELOW

ART GALLERY
EXTERNAL VOID
A03c
Front Balcony WC
118 m²
A01c
Front Balcony Foyer
117 m²
A08
Balcony Bar
10 m²
LIGHTWELL ABOVE
STAIR DOWN TO CIRCLE
A13b
Room
26 m²
C02
Dimmer
24 m²
HOTEL LOBBY
HOTEL B.O.H
ATRIUM VOID
STAGE / FLY TOWER
REFER CHARCOAL/BLUE DRAWINGS FOR GRID AND GALLERY LEVELS
D25b
Greenroom
67 m²
D20a
Bath
10 m²
D20b
Bath
10 m²
D18
WC
34 m²
10x toilets
2x accessible
D09
DR6
29 m²
D10
DR6
29 m²
D11
Chorus DR
37 m²
D12
Chorus DR
37 m²
D13
Chorus DR
39 m²
D14
Chorus DR
42 m²
COURTYARD BELOW

ARCHITECT DESIGN REPORT

Jasmax

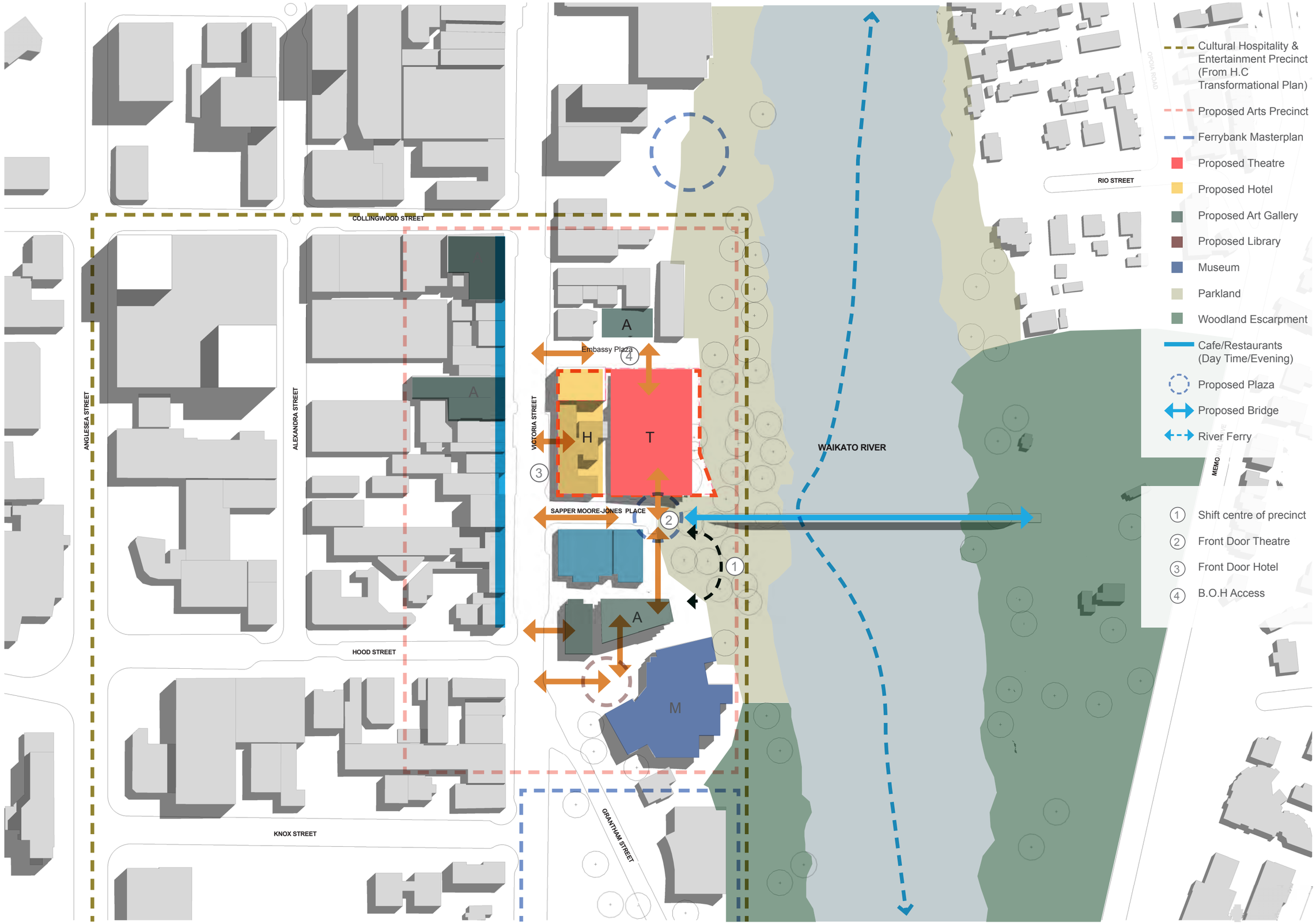
TRANSFORMATIONAL VISION

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

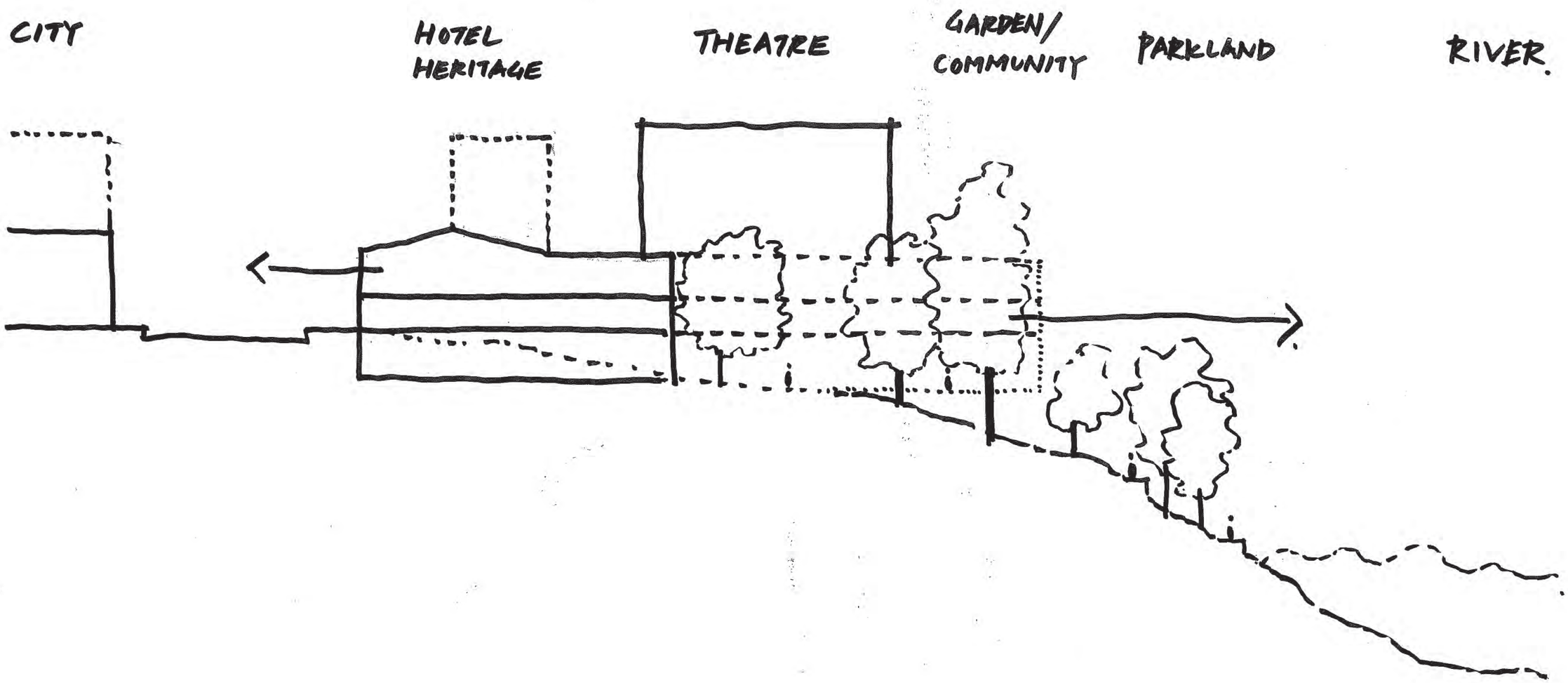
Community: Integration and engagement with the local community, encouraging 24/7 activity that builds on the existing vibrant restaurant and cafe culture as well as introducing outreach programs to help create a sense of place that people will come to and gather.

Creative precinct: The theatre will be seen as the head tenant and a benchmark of quality within the creative precinct that stimulates creative innovation.

Linkages: Build a strong and positive relationship between Victoria Street and the Waikato River by strengthening linkages between them. Integration into the Ferrybank masterplan and Victoria



PRECINCT PLAN



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.

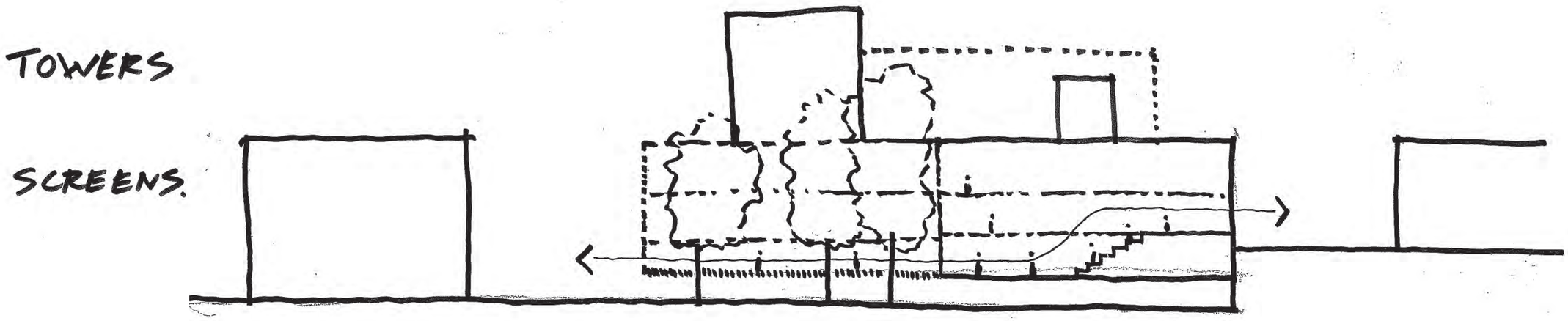
3.
GARDEN & PARKLAND

Provide transitional spaces between the building while protect notable tress and reinforce the history and characters of the site's parkland.

4.
COMMUNITY

Foster sense of community through providing high quality commnunal spaces for engagement and activities.

SPATIAL ORGANISATION



5.
SCREENS

A distinctive and dramatic feature that hovers over the site threading through the trees. Enclosing 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 closley 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; the courtyard, foyer and formal auditorium.

2.0 DESIGN

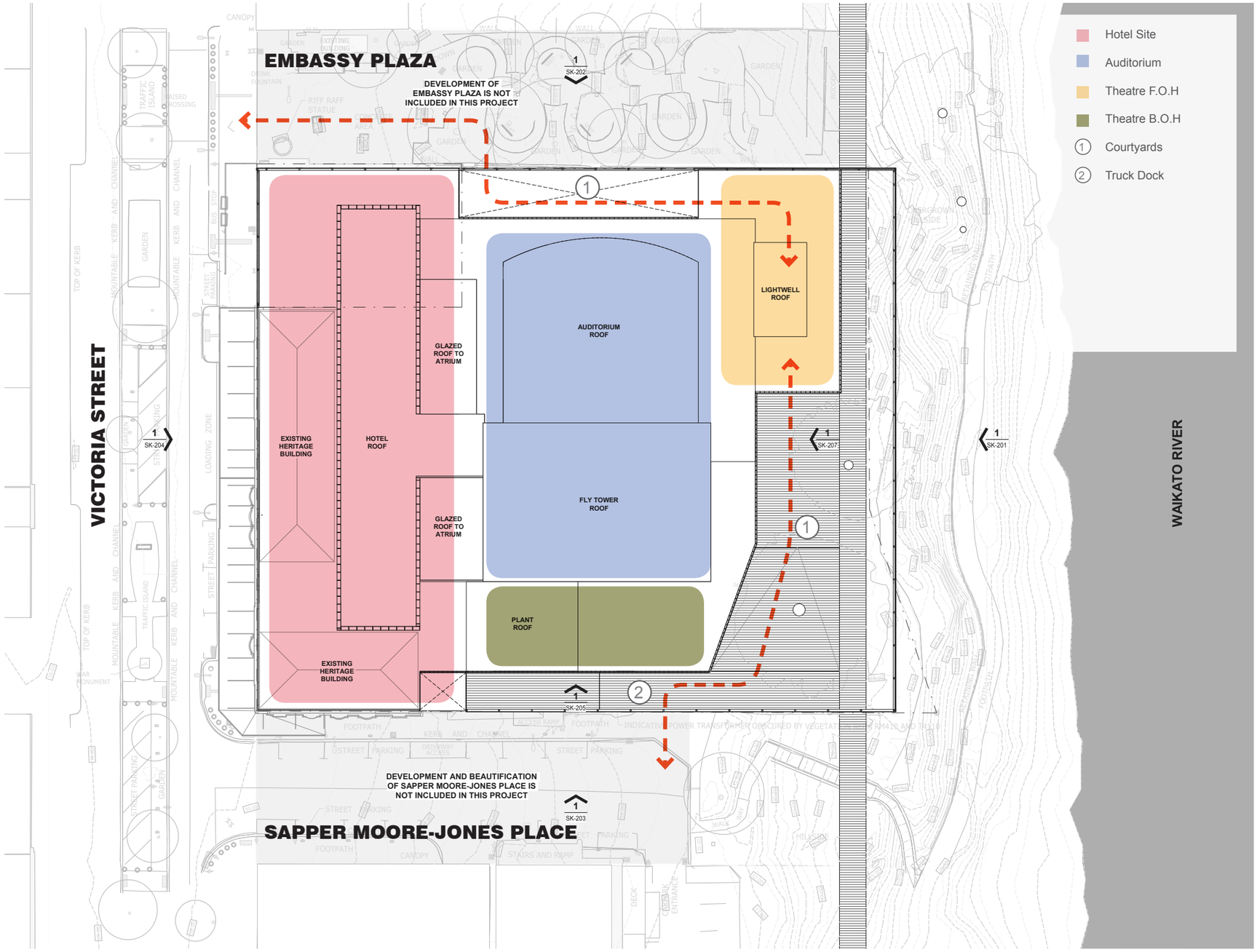
View from River

View of Foyer

View of Foyer from Circle Level

Riverside Courtyard off Sapper Moore-Jones Place

View into Foyer from Riverside Courtyard



PLANNING

SITE PLANNING

HISTORY

SETTING

BUILDINGS

THEATRE PLANNING

ADJACENCIES

PUBLIC APPROACH

GARDEN COURTYARD

LIGHTWELLS

REPORTING AND PROCESS

HERITAGE AND IWI ENGAGEMENT

Heritage assessment:

We have met with Heritage New Zealand to discuss the proposal on two occasions. The first was to introduce the project and give a context to the development. The second meeting was to view the property file to help establish the property listing criteria. Heritage New Zealand have confirmed that the property is a scheduled site requiring assessment of the existing buildings, grounds, including trees and site archaeology. We have engaged Salmond Reed as conservation experts for the existing buildings and they will be providing an independent assessment of the existing buildings during the next phase of the design. We have also engaged Arbolab as arborists and Clough Associates for archeology (refer below). We have also begun our iwi engagement process with the local kaumatua and representatives from the HCC. Heritage New Zealand acknowledged that the project offered an opportunity to regenerate and celebrate the complex history of the site, its buildings and garden and that these features needed to be integrated carefully into the design, rather than a façade only and “tacked on” solution.

Next steps:

We will be presenting the design to Mana Whenua at the March Hui, as part of an ongoing consultation and design process. Final reports from each of the heritage consultants will be assessed by Tattico planners for presentation to Heritage New Zealand as part of the Resource Consent application.

ARCHAEOLOGICAL

Archaeological assessment:

Clough & Associates have been engaged to complete an archaeological assessment of the site as part of the requirements of the Hamilton City Council district plan. An assessment is required to be carried out prior to any development taking place. Clough & Associates have noted that presently there are no recorded archaeological sites on the property.

Next steps:

Clough & Associates will complete their desk top and field survey work and prepare a heritage assessment report for the resource consent process. Findings from the report will be incorporated into the final design.

ARBORICULTURAL

Arboricultural assessment:

ArborLab have prepared an assessment of the five notable trees growing within the site. Each of the trees is listed in the Hamilton City Council district plan and therefore requires assessment prior to any development taking place. The listed trees are: two Norfolk Pines (16.1 & 16.2), two Southern Magnolia (16.4 & 16.5) and a Bunya bunya pine (16.3). The report has highlighted that the Southern Magnolia (16.5) is not worthy of retention due to decay within the trunk, and the Norfolk Pine (16.2) due to trunk damage. The second Magnolia (16.4) is also recommended to be removed due to its close proximity to the Bunya bunya pine. This is detrimental to both trees and its removal would mean that the more dominant and highly valued Bunya bunya pine would grow to full maturity. We have incorporated these findings into the theatre design.

Next steps:

Work with ArboLab to initiate a tree protection methodology to mitigate construction activities. Replacement tree planting should be undertaken in consultation with HCC.

FERRYBANK MASTERPLAN

Ferrybank Masterplan:

We have met with WALA to discuss the theatre proposal and how it could tie in with the Ferrybank masterplan. We are continuing to work with the WALA team so that the levels for the proposed high level walkway can tie in with the theatre stalls and outdoor seating level. This will provide an excellent walking network and activation between the theatre and adjacent sites as well as the future bridge connection to Hamilton east.

Next steps:

Continuing working with WALA and the HCC during the Preliminary Design phase to provide an integrated approach between the theatre project and the Ferrybank masterplan.

TRAFFIC

Traffic assessment:

Flow traffic engineers have been engaged to undertake a high level integrated transport assessment for the wider area, to establish a holistic transport approach for the theatre and adjacent precinct. It is vital for the success of the project that the community have good access to the theatre and wider precinct. This was a key concern for local residents during the feedback stage, who will need to understand our recommended approach, and that we are providing a suitable parking provision and access strategy.

Next steps:

Flow to provide a high level assessment for consultation with HCC and the wider community. We will then incorporate the recommendations into the wider precinct access and parking strategy as part of the theatre’s resource consent application.

TOWN PLANNING

Tattico have confirmed that the project will require a Resource Consent for the following minor non-compliances:

- Street Wall - building exceeds maximum building height on street frontage.
- Active Frontages - Not achieved along Sapper-Moore Jones Place due to truck dock.
- Verandah Cover - Not provided in all instances
- Set back from the river bank - The proposal does not comply with the Waikato rIverbank set back of 5m.

And a more complex non-compliance relating to the demolition,
removal and alteration of Category A Heritage items.

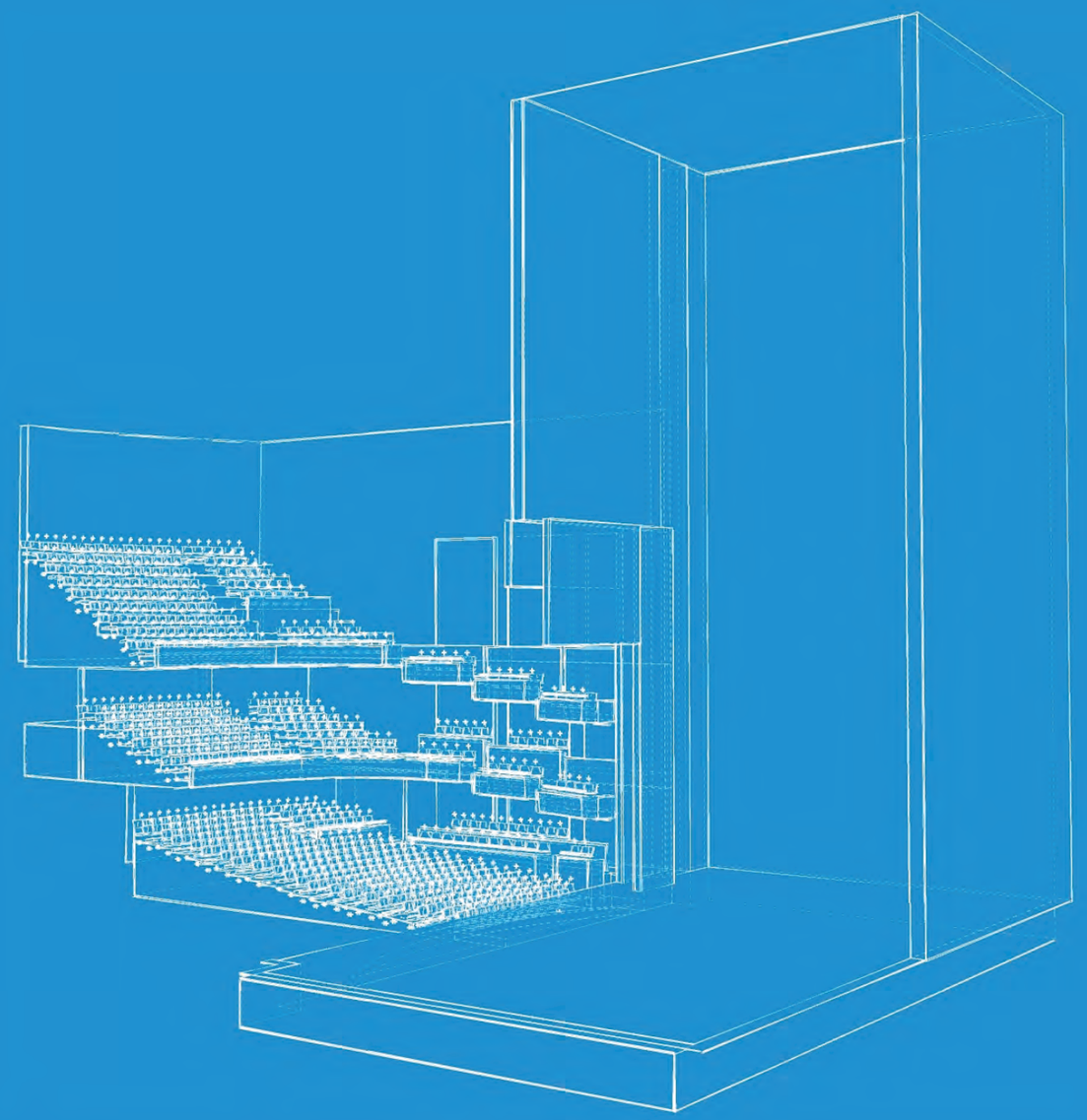
Next Steps:

Undertake pre application meeting with Hamilton City Council in April
2018. The team will also look to accelerate the lodgement of Resource
Consent for this project.

WAIKATO REGIONAL THEATRE
CONCEPT DESIGN REPORT

MARCH 2018

END OF REPORT



CHARCOALBLUE
THEATRICAL INNOVATION | ESTD 2004