

GROUND FLOOR KEY

1. Entry lobby
2. Marae Atea
3. Covered seating
4. Cafe / bar
5. Kitchen
6. Lift
7. Rehearsal space
8. Main foyer
9. Box office
10. Lockers
11. Theatre lobby
12. Whare haka/
Black box theatre
13. Operable wall with
blackout curtains
14. Retractable seating
15. Lower greenroom
16. Dressing rooms
17. Performers facilities
18. Kitchenette
19. Loading bay/store
20. Scene dock
21. Stage
22. Fly system
23. Auditorium
24. Audience/cafe toilets
25. Services/plant



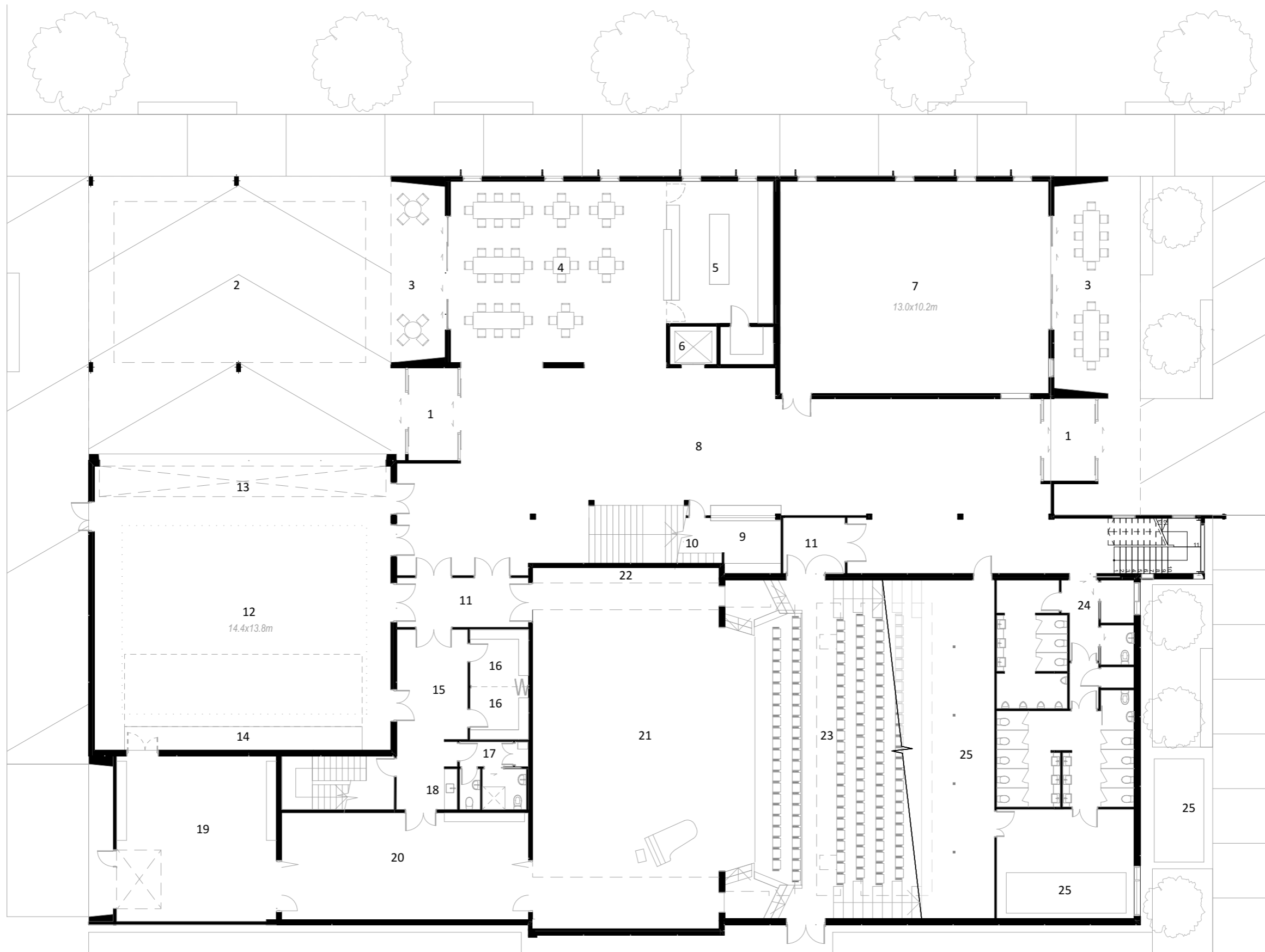
FIRST FLOOR KEY

1. Double height space
2. Flexible offices & rehearsal rooms
3. Lift
4. Store
5. Dance studio
6. Mezzanine
7. Gallery
8. Theatre lobby
9. Lighting gantries
10. Dressing rooms
11. Performers facilities
12. Gantries/ fly tower
13. Store/ cleaners
14. Upper green room
15. Dressing alcove with curtain
16. Auditorium
17. Control room
18. Access to gantries/ plant room above
19. Store room
20. Covered canopy



GANTRY/ PLANT KEY

1. Lighting gantries, accessed via plant room
2. Plant room
3. Roof access
4. Service stair access
5. Ladder access
6. Upper fly tower gantry
7. Lighting gantries, accessed via platforms below
8. Fly system



GROUND FLOOR KEY

1. Entry lobby
2. Marae Atea
3. Covered seating
4. Cafe / bar
5. Kitchen
6. Lift
7. Rehearsal space
13.0x10.2m
8. Main foyer
9. Box office
10. Lockers
11. Theatre lobby
12. Whare haka/
Black box theatre
14.4x13.8m
13. Operable wall with
blackout curtains
14. Retractable seating
15. Lower greenroom
16. Dressing rooms
17. Performers facilities
18. Kitchenette
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Explanatory Notes to Dunedin - Ōtepoti Performing Arts Centre Concept Plans

Ground Floor:

- (2) The main entrance incorporates an open space or Marae Ātea (2) at the entrance to the black box theatre or Whare Haka. There is sheltered space in front of the café/bar (4) which has a commercial kitchen (5) for providing appropriate hospitality.
- (7) Rehearsal room is the same size as the main stage. It opens to a sheltered exterior space (3), and can also be used for all kinds of functions, like seminars and workshops.
- (8) Main foyer is spacious and like almost the entire centre, is multifunctional. It is a generous, light-filled space, and could easily be used for weddings and book launches, and with the mezzanine and gallery upstairs, for visual art exhibitions.
- (9) There is a dedicated box office with locker space (10) for ushers.
- (12) Black box/ Whare Haka has an operable glass wall (13) which folds up vertically or horizontally to open directly to the Marae Ātea. The theatre is completely flexible for all types of performances with a sprung floor for dance. Has retractable tiered seating (14). Performance space can be anywhere within the box, or spilling out onto the main entrance. Black out curtains can be tracked around all walls including retractable wall. Seating 150.
- (15) Green room and dressing rooms (16). We have allowed for a cast of around 25 to be accommodated between upper and lower performers' facilities, with extra space available if necessary for large community theatre or school casts. Accessible toilet and shower (17) and kitchenette (18).
- (19) An expansive street level loading bay has been incorporated, along with a good sized scene dock (20). This is key for quick and timely set up for tours and local productions.
- (21) Mainstage has a sprung floor for dance.
- (22) Fly tower and orchestra pit.
- (23) Main auditorium seats 330.
- (24) 19 public toilets.

First Floor

- (2) Flexible space area has 7 smaller rooms, to include the centre's offices, and can incorporate office space for other city arts organisations, hot-desking, and rehearsal/meeting/practice rooms. Own kitchenette and accessible toilet space.
- (5) The dance studio (with sprung floor) can also host performances.
- (6) Mezzanine - as with the gallery (7) and ground floor main foyer can be used for visual art exhibitions.

- (10) More expansive dressing room area, bathrooms, including accessible facility (11), with kitchenette (13) and green room (14). For larger casts there is provision for an additional curtained off dressing space (15) in the green room. Stairs lead directly to back stage mainstage.

ETHOS

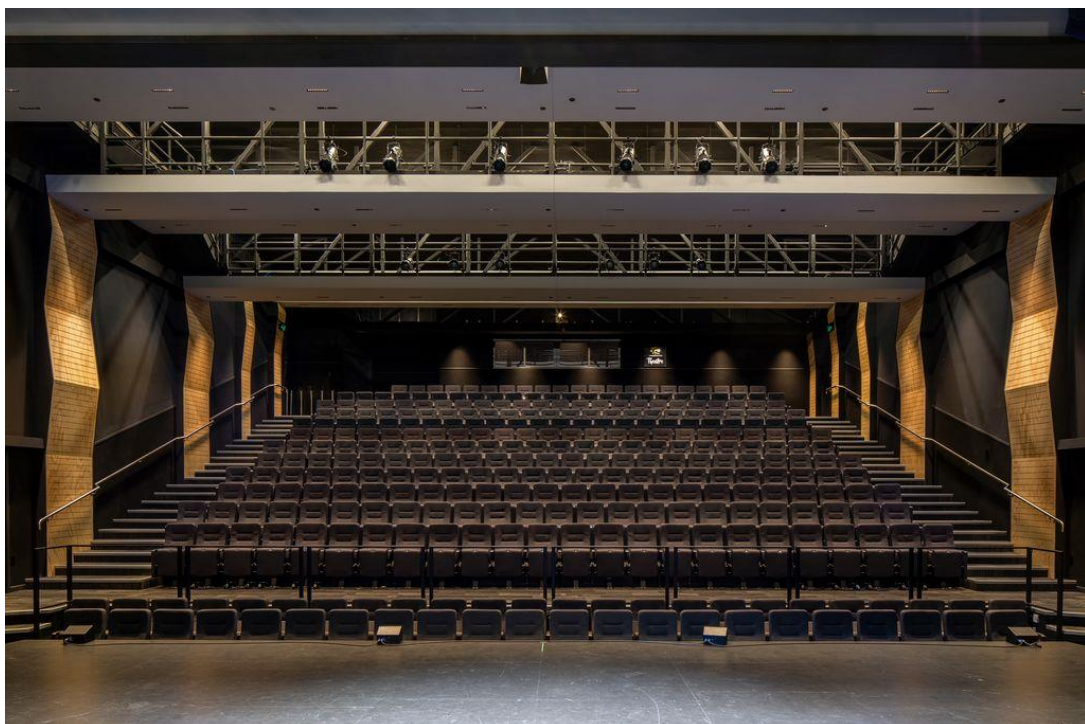
Stage South has worked with the architect to plan a street to seat and street to stage centre, accessible to the entire arts community and audiences, with generous hosting spaces and well-equipped kitchen facilities, enabling excellent social interaction at all times.

All should feel welcome: amateurs and professionals, Māori and Pacific People's groups, disabled performers and audience members, dance, opera and touring companies, musicians, schools, children's and musical theatre. Two dedicated performance spaces maximises return, and a new build ensures that 21st century technology is incorporated, right from the start.

As well as productions of all types in the theatres and studios, we envisage readings, informal performances, workshops, seminars and classes in many arts disciplines; individuals and organisations taking advantage of office and small practice spaces, visual art exhibitions, small conferences - offering the theatre and general arts ecology a vibrant space to thrive. We see the centre as the core, the heart of performing arts in Dunedin – Ōtepoti.

Naturally it would be essential to engage and consult with mana whenua before any concrete design and architectural development took place.

DUNEDIN - ŌTEPOTI PERFORMING ARTS CENTRE



In 2023 Stage South started investigating Te Raukura ki Kāpiti as a possible template for a performing arts centre in Dunedin. The impressive venue opened in 2020 on the Kāpiti Coast, having cost 12 million dollars.

This building is a near perfect fit with all the requirements stated in the Dunedin City Council's Charcoalblue Feasibility Study and we are convinced that an almost physically identical centre is worth very serious consideration for Dunedin.

Te Raukura was built primarily for school use so the functions of some of the spaces needed to be altered for use in a Dunedin comprehensive performing arts centre. This required architectural input, which the original architects were happy to work on with us.

In the absence of any other funding and after community consultation, Stage South used an endowment from the Friends of the Fortune to commission McKenzie Higham Architects to draw up an indicative concept for our Dunedin building.

Working with the principal architect over a period of some weeks, we came up with plans for a purpose-built 21st century performing arts centre for use by the whole community – one which would be an outstanding addition to our city.

It is a sensible option, and, suiting Dunedin's ethos, functional rather than flashy. It is not a 'glory' project. It's an accessible and welcoming space to host all types of activities for the city – not only by and for Dunedin's own arts community, but by national and international artists.

Naturally we also acknowledge that Te Raukura ki Kāpiti's \$12 million cost was for a build between 2018 and 2020 and that we should obtain current costings. We were advised to use Maltby's Ltd, Construction Cost Managers and Quantity Surveyors, who also worked on Te Raukura.

Once again our community felt so strongly about the need for a purpose-built performing arts centre that within a week they had contributed another several thousand dollars to pay Maltby's fee. We are overwhelmed with the commitment of the local community, who have been prepared to put their own money into something that is still just a concept, and which may never be concrete.

Maltby's concept design estimate total as at June 2024 was \$28,022,000.

STAGE
SOUTH

Stage South Board: Clare Adams, Ross Johnston, Sara Georgie Tunoka, Rosella Hart and Karen Elliot