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ArtsTeam



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Bradford Live

Design and Access Statement

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Client

Bradford Live

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EXECUTIVE SUMMARY

Introduction

This document had been prepared to support the application for planning approval to refurbish the former Bradford Odeon - which is to be reimagined as Bradford Live.

Opened in 1930 in the heart of Bradford as a 3,000 seat Art Deco ciné-variety theatre, the New Victoria, as it was then called, was one of the largest and most impressive cinemas in the UK.

In 1968 The Rank Organisation purchased the New Victoria, and renamed it the Bradford Odeon. It was subsequently subdivided in 1969 to create two smaller cinema auditoria and a bingo hall.

In July 2000, the Odeon closed. Plans were developed to demolish the building and redevelop the site with a development of offices, hotel and residential spaces. Ownership of the Odeon was taken up by The Homes & Communities Agency who, in 2014, transferred the building back to Bradford Council, having invested in a programme of remediation which addressed the previous above ground contamination issues, secured the building's solidity and water-tightness and prepared it for further transformation. In late 2014, Bradford Live was awarded the right to renovate the Odeon and return it to operation as a live music and entertainment venue.

The renovation of the Odeon will play a key role in complementing the regeneration of the city. The return to use of the Odeon will create a high-quality entertainment offer for the city and beyond.

Site Context

The former Odeon occupies an island site in the city centre. The main frontages are on Godwin Street and Thornton Road with the historic Quebec Street surrounding it on the southern

and western sides. When constructed, its physical context was very different. Godwin Street, although a busy thoroughfare, was narrower and built up on its eastern side - and was called Brewery Street. The architect, William Illingworth, focused the design to pay attention on the more visible corners of the building.

With its eastern frontage now dramatically exposed the most prominent external features of the building are the two signature octagonal corner turrets and domes. The Odeon provides a dramatic backdrop to City Park.

The Proposal

The proposal, illustrated within this document, is to strip out the 1969 insertions and restore the main auditorium to its original size and shape. Whilst most of the decoration in this area was removed in 1960s, what remains will be kept. The well-preserved Ballroom and restaurant wing will be restored back to its original state.

The entire building will be served by new acoustic, electrical, heating, and cooling, ventilation, lighting and fire control systems. The new venue will be able to hold around 3,000 in fully seated mode; and up to 3,800 with a part standing stalls audience. It will be run commercially by NEC Group, although the building itself will be held by the Bradford Live charity.

The aspiration for the building is that it should become a focal point for the city centre with a living presence and regular daytime as well as evening activity. The principal use of the auditorium is to present live performances of the rock/pop type.

The planned architectural treatment of the exterior of the building makes the very most of what exists to signal the return of live events and using modern displays where necessary to do so. Generally, the remaining decorative fragments

of the original interiors are to be stabilised and retained. A more thorough restoration of the Ballroom and former restaurant, along with some additional smaller spaces, are proposed.

The Bradford Odeon has historic and cultural significance. It is one of the last of the surviving super cinema/theatres built in the heady film-going era of the interwar years. When opened in 1930, as the New Victoria, the building displayed great innovation. Construction of the cinema started in 1928 to the designs of local architect William Illingworth. When completed in 1930 the building had used over 2 million bricks and 100 tonnes of steel.

Historical Context

The former Odeon has an urban significance that has grown during its lifetime - with the evolving context around it. The centre of Bradford is a bowl with surrounding streets sloping down to City Park with the shallow mirror lake at its centre. Beside this central space is the grand Town Hall, fine old buildings like St George's Hall and some new stone buildings. On the west side stands the Alhambra theatre, the former Odeon and the National Science and Media Museum. These public buildings combine to frame the new urban space.

In the history of popular music, the Odeon is of national importance. For many years, it was the biggest live performance auditorium in the North of England and was a mainstay of (and often the launch venue for) national tours. The roster of major names that played at the Bradford Odeon is unmatched; Buddy Holly played here in 1958, the Beatles' first date on their first ever tour took place here and the Rolling Stones played the venue three times over 1963 and 1964.

The Vision

The vision of Bradford Live is to return the former Odeon to the people of the City of Bradford

and wider region as a vibrant and sustainable live music venue. The re-imagining of the building will make the most of the dramatic, signature, exterior and to rework the fragments of its historic interior to create a forward looking, attractive and engaging cultural venue. Flexibility in use of all areas, the Ballroom and the new Cabaret bar will to be maximised - and the backstage areas made to be both easy-to-use and attractive to incoming events and artists.

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Archive photograph of the former Odeon (New Victoria) in the early 1930s

+ 1.0 INTRODUCTION

1.1 The Project

Opened in 1930 in the heart of Bradford as a 3,000 seat Art Deco ciné-variety theatre, the New Victoria, as it was then called, was one of the largest and most impressive cinemas in the UK.

In 1968 The Rank Organisation purchased the New Victoria, and renamed it the Bradford Odeon. It was subsequently subdivided in 1969 to create two smaller cinema auditoria. The stage remained intact to create a bingo hall, and this stage was regularly used for live shows, concerts and broadcasts in the years after this development.

In July 2000, the Odeon finally closed. Plans were developed to demolish the building and redevelop the site with a replacement development of offices, hotel and residential spaces. Bradford Odeon Rescue Group (BORG) was formed in 2003, and through persistent campaigning, rejuvenated the opportunity to bring the venue back into event/performance use.

Ownership of the Odeon was taken up by The Homes & Communities Agency (HCA) who, in 2013, transferred the building back to Bradford Council, having invested in a programme of remediation which addressed the previous above ground contamination issues, secured the building's solidity and water-tightness and prepared it for further transformation. In late 2014, Bradford Live was awarded the right to renovate the Odeon and return it to operation as a live music and entertainment venue through a procurement competition managed by Bradford Council. The Bradford Live team began working to develop the concept, design, funding and potential partnerships for the renovated Odeon. Tim Ronalds Architects were the designers during this initial phase.

The renovation of the Odeon will play a key role in complementing the regeneration in the city, which is helping to make Bradford an ideal base for European and international business investment. The renovation, and return to service, of the Odeon will give the city another key anchor to maximise the benefit of the investment in City Park, further enhancing profile and creating a high-quality entertainment offer for the city and beyond. Bradford Live's plan is to strip out the 1969 insertions and restore the main auditorium to its original size and shape. Whilst most of the original art deco decoration in this area was removed in 1969, what remains will be kept. The well-preserved Ballroom and restaurant wing will be restored back to its original state. Other areas of the building will also, for the most part, be put back to their original forms.

The entire building will be served by new acoustic, electrical, heating, and cooling, ventilation, lighting and fire control systems. The new venue will be able to hold around 3,000 in fully seated mode; and up to 3,800 with standing stalls audience. The separate Ballroom will hold (standing) around 800 people. The venue will be run commercially by NEC Group, although the building itself will be held by the Bradford Live charity. The venue will be a midsize one, similar in capacity to the Brixton Academy, the Hammersmith Apollo and Manchester Apollo. All of these venues are former super-cinemas from the interwar years, and each has found a successful new use in today's live entertainment market. They successfully bridge the gap between the arenas and the 1,500 - 2,000 'town hall' type venues; finding a good balance between intimacy and scale. The new Bradford venue will play the same role for the West Yorkshire Conurbation, as the other two

venues have for their respective conurbations and strengthen a national touring circuit of such sized venues.

The project's core objective is to create a truly flexible and multi-functional venue capable of supporting a broad range of programming that will allow the former Odeon building to reclaim its historic position as a key landmark and live events destination for Bradford city centre. The re-working of the building will facilitate the commercially viable use of the building's best asset which is the large auditorium. Whilst the principal role of the auditorium will be to present concerts - it will also host a wide range of events including comedy, family entertainment, Asian Events and Bollywood shows.

Alternative arrangements for the stalls area are an imperative, in particular with a fully seated audience or a level flat floor, to extend the range of possible uses. The adjoining Ballroom and restaurant provide opportunities to present smaller scale events, conferences and banqueting. The plan allows the Ballroom and restaurant to operate together but separately from the main auditorium and its foyers. There will be the option of linking them to the main auditorium spaces for a major event if required.

The building fabric is to be made sound for long term continuous use without short term remedial measures. The acoustic isolation of the main auditorium for both noise break out and break in is being designed for the highest predictable noise levels from a rock/pop event. Similar criteria are being applied to the Ballroom and restaurant combination and between these two spaces and the main auditorium.

The heating, cooling and ventilation systems are being designed to modern standards with noise levels in the event spaces compatible

with amplified sound. Similar modern provision is being made for lighting and emergency evacuation.

The planned architectural treatment of the exterior of the building makes the most of what exists to signal the return of live attractions and using modern displays where necessary to do so.

Generally, the remaining decorative fragments of the original interiors are to be stabilised and retained.

A more thorough restoration of the Ballroom and former restaurant, along with some additional smaller spaces, are proposed.

The priority is to get the building back to work which means focusing on the main auditorium and its surrounding areas first. With workability the priority, consideration has been given to technical deliveries, performer accommodation and all the needs of an incoming event and its management to make the venue as attractive and as efficient to operate as possible.

Commercial opportunities in the building are being maximised, particularly bar sales. Performance technical installations in the first instance assume the incoming event will bring nearly everything with them, requiring only necessary power supplies and sufficient structural load capacity for show suspension.



1.3 The Scope and Layout of Report



The document had been prepared to support the application for planning approval to refurbish the former Bradford Odeon - which is to be reimagined as Bradford Live.

The report opens with a commentary on the existing building. This looks at the location, physical context, historical background and development. In this section we draw upon the work undertaken by the initial architectural team, Tim Ronalds Architects, and upon other research documentation including the Conservation Statement prepared as part of the Heritage Lottery Fund application.

The current layout of the building is described. Although much of this will be radically altered when the initial demolition work is complete, this section provides a useful context for the design proposals. The new re-working of the Odeon returns aspects of the building back to architect William Illingworth's original composition - and retains some aspects of the 1960s alteration. There is short commentary on both the original Illingworth design drawings and the 1960s insertions.

This initial section of the report is followed by a description of the project brief and the overarching design approach.

This is followed by a detailed commentary on the various proposed floor plans, indicating key components of accommodation, their interrelationship and operation.

The current design concepts for the interior spaces are then described. As noted within this commentary, some of the design proposals at this stage are 'intent' - as we won't have a definitive view on what elements remain in terms of historical details until the demolition work is complete. That said, the interior drawings and commentary are intended to give a sense of the planned interior ambience.

There is a commentary on the external appearance, looking at the exterior elevations and service yard.

The final section contains a summary of the planned WC provision.

Architectural appendices include:

- Proposed floor plan drawings.
- Proposed section drawings.
- Proposed elevational drawings.
- Area schedule.



The southern turret - viewed from the forecourt of the Alhambra Theatre

2.0 THE EXISTING BUILDING

2.1 Site Location

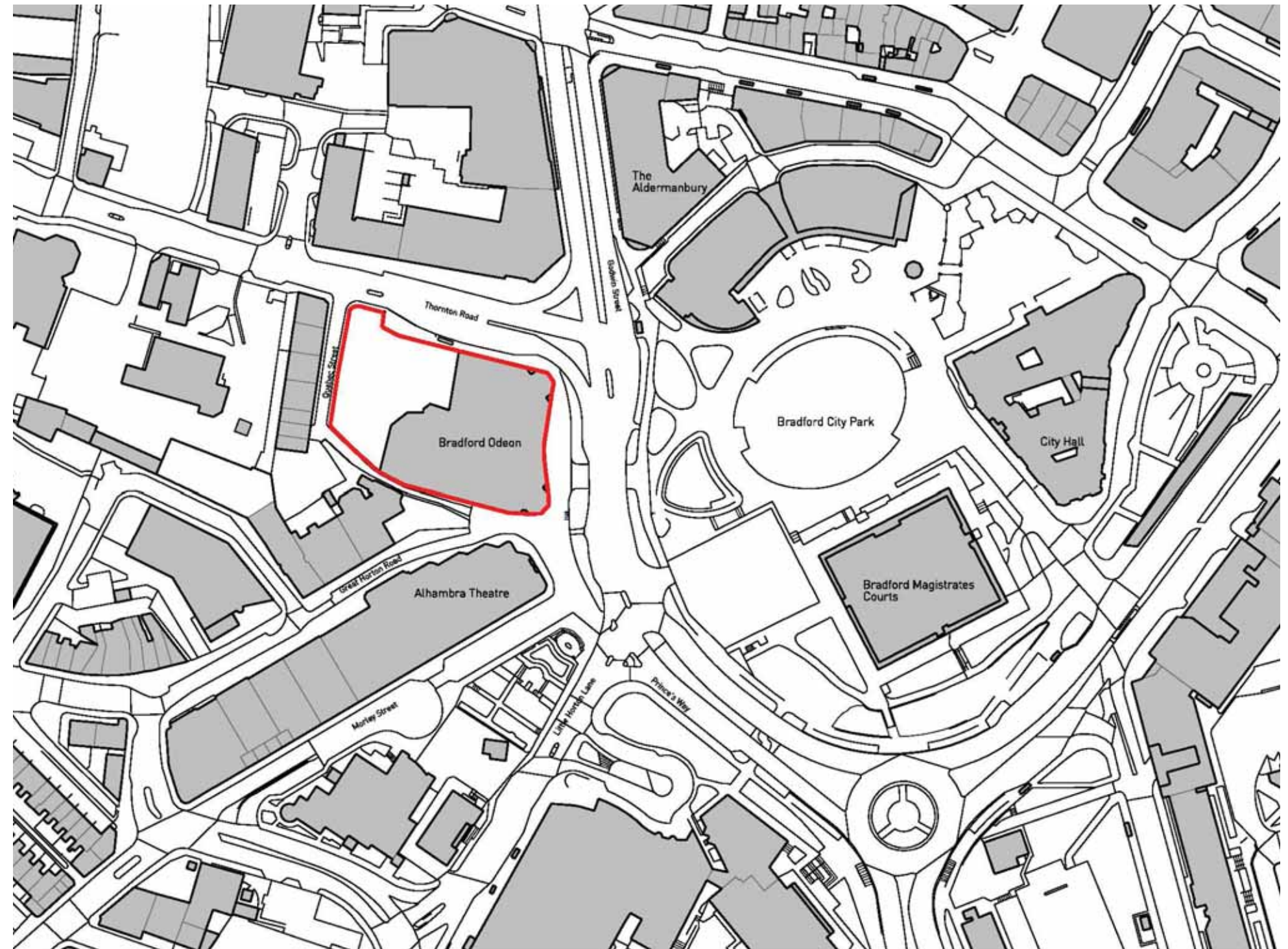
The former Odeon, and its service yard, occupy an island site in the city centre. The main frontages are on Godwin Street and Thornton Road with the historic Quebec Street surrounding it on the southern and western sides.

When constructed, its physical context was very different to that of today. Godwin Street, although a busy thoroughfare was much narrower and built up on its eastern side - and was called Brewery Street. Illingworth's design focused attention on the more visible corners - which can be seen in contemporary photographs.

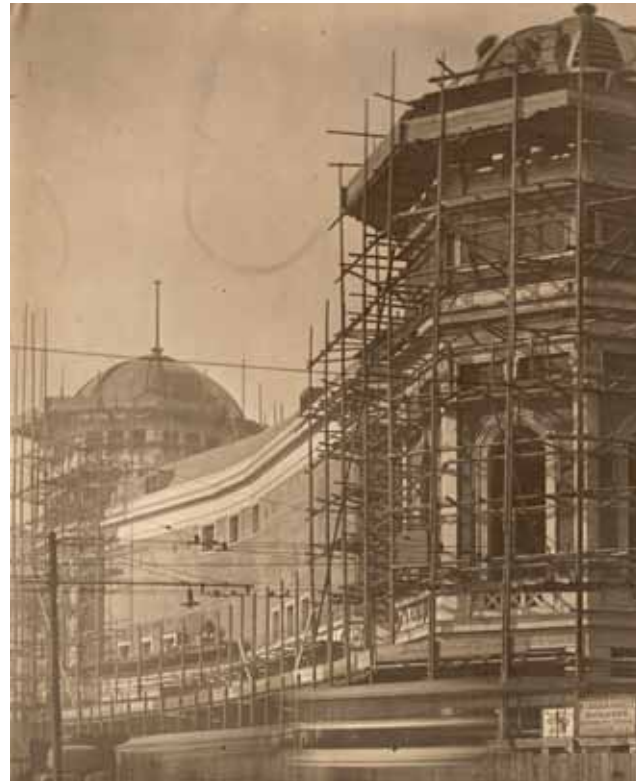
With its eastern frontage now dramatically exposed the most prominent external features of the building are the two octagonal corner towers and domes. These echo the smaller dome of the Alhambra Theatre, immediately to the South, and also the dome of Britannia House, another fine 1930s building on the other side of City Park.

The Odeon now directly overlooks, and provides a dramatic backdrop to, the award-winning City Park (opened in 2012), which now forms the heart of the City Centre.

The prominence of the building has increased dramatically. In practical terms the Odeon is the critical 'link' building between City Park, the 'Entertainment Quarter' to the South and the 'Learning Quarter' of the College and University to the West.



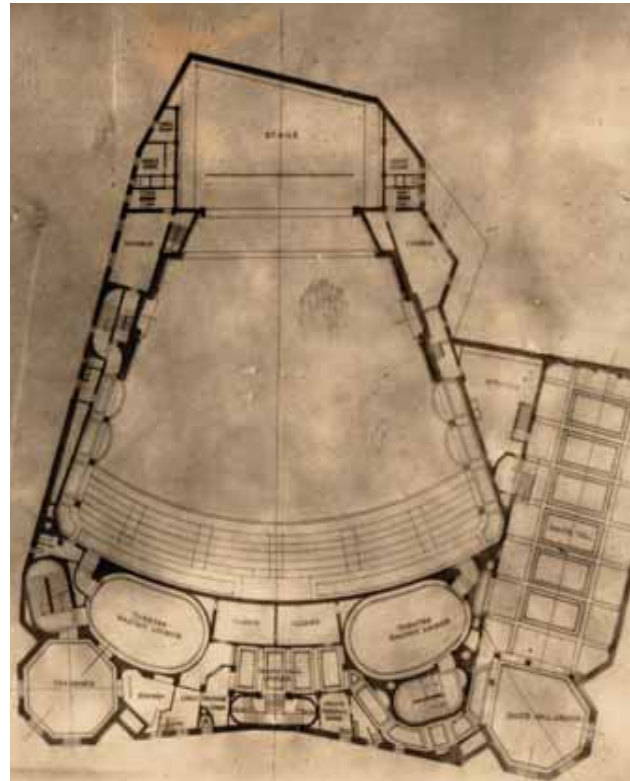
Site location plan showing the immediate context of the former Odeon and City Park



Construction in late 1929

(and largest) Northern venue for popular music. The musicians it hosted were the cream of the early rock and roll years including; Bill Haley, Eddie Cochran, Buddy Holly, Muddy Waters, The Beatles, and The Rolling Stones. The first UK date of the first ever Beatles tour took place here.

The last musician to perform in the original auditorium was Tom Jones, in 1968. That year, the Rank group bought the building and converted the main auditorium into two new cinemas, side-by-side, with a bingo hall underneath. Much of the original plasterwork was removed during this conversion work, although exactly how much remains will not be known until these cinemas are stripped out. The Ballroom and restaurant were left largely untouched, until the former was converted into a



First floor plan illustrating geometrical composition

third cinema in the 1980s. Fortunately, however, damage to the decoration of these parts was limited.

The Odeon (as it had become) was finally closed in 2000, and was sold to a developer whose plans for demolition fell through. Yorkshire Forward then bought the building, and the sites behind, to form one whole 'island' site in 2003. Unfortunately, their plans for a new office development would have entailed total demolition. This provoked a furious response from many local people, who view the building with great affection, and the formation of the Bradford Odeon Rescue Group (BORG) whose campaign culminated in the giant 'hug the Odeon' event in 2007, at which a human chain was formed around the building.



New Victoria nearing completion and highlighting prominence of corners and width of Godwin/Brewery Street

When the global recession hit, plans for demolition were abandoned and, with the new Government in 2010, Yorkshire Forward was disbanded. Ownership of the building passed to the Homes & Communities Agency and eventually, in Autumn 2013, to Bradford Council. The Council launched an 'Expressions of Interest' competition in late 2013, inviting interested parties to put forward their ideas for the future of the building. Several schemes were presented. Bradford Live had already been working on their plan for nearly two years so was well placed to respond. Bradford Live's proposal for the building and site was officially approved by the Council in December 2014.

Local Context

As noted above, the former Odeon occupies an island site in the city centre, with the historic Quebec Street surrounding it on the southern and western sides. However, when constructed its physical context was very different, with Godwin Street being a fairly narrow and built-up street. Illingworth's design focused attention on the more visible corners – which can be seen in contemporary photographs. Today, with its eastern frontage now dramatically exposed the Odeon overlooks, and forms a dramatic backdrop to, the award-winning City Park, opened in 2012. The prominence of the building has increased dramatically.



Trolleybuses outside the Odeon in 1971

The Heritage within a wider heritage context

The former Odeon is one of the last of the surviving super cinema/theatres built in the heady film-going era of the interwar years. Only fifteen super cinemas of a capacity of more than 2,750 were ever built in the UK, and of this number, eleven were in London.

Six of these giants have now been demolished, two have been converted to churches, and only four are used in their original form as live entertainment venues. The nearest working equivalents to the Bradford Odeon are the Brixton Academy, Manchester Apollo, The Troxy and Hammersmith Apollo. Of this group, the Bradford Odeon is the second oldest and the largest survivor outside of London.

The age of the giant 'picture palaces' was short-lived, lasting just over a decade, and it spanned the Atlantic: contemporary venues in the States included the Roxy and the still-surviving Radio City Music Hall in New York. The market moved on and cinemas became smaller and less elaborate.

Significance

The Odeon building today is essentially the same one that was built in 1930. Externally, it is almost wholly unchanged – the alterations made in 1969 were internal.

The building consists of three parts: the main auditorium itself including the stage and fly tower; the front of house Crescent Lounge and the two turrets; and the northern wing comprising a restaurant below and Ballroom above.



The former Odeon in its contemporary context

The 1968 insertions into the main auditorium were precisely that – insertions – and will be removed to facilitate this project. The dimensions, scale and layout of the main auditorium – the original raked and stepped floor, the great arches in the side walls, the entire stage area, the basement, and the two balconies – all survive.

Although much of the plaster decoration of the auditorium was lost in 1968, the steel structure that supported that decoration survives, as do important fragments of the decoration itself, such as the roof lantern.

There are important fragments of original plasterwork surviving also in the former Crescent Lounge, and particularly in the north tower, and the scale and dimensions of these areas are again those of the 1930 building. In the northern wing, the restaurant and Ballroom

remain well preserved, with the latter in particular being a very rare survival – a virtually intact 1930s Ballroom with a stained glass panelled ceiling, decorative plasterwork and a damaged but original sprung wooden dancefloor.



New Victoria shortly after opening

Architectural Heritage

The Odeon is of architectural distinction and importance, both in itself and as part of the architectural history of theatres.

The Odeon has an urban significance that has grown during its lifetime - with the evolving context around it. The centre of Bradford is a bowl with surrounding streets sloping down to a central space, which is now a City Park with the shallow mirror lake at its centre. Beside the central space is the grand Town Hall designed by Street, fine old buildings like St George's Hall and some new stone buildings. On the west side stands the Alhambra theatre, the Odeon and the National Media Museum. These public buildings frame the new urban space.



The auditorium in Illingworth's florid Italian Renaissance style with art deco flourishes

Although not conceived by Illingworth to be viewed in this way, the domes of the Odeon feel celebratory and the curved facade of the Odeon embraces the City Park. It is bold and attractively scaled urban composition.

The Odeon is of an epic architectural form and scale. This is not easy to appreciate at present with the original auditorium and foyer spaces subdivided by the 1960s alterations. However, the 1930s photographs give a clear idea.

The auditorium is a huge volume and is powerfully focused. The triangular plan and raking floor concentrate the gaze of thousands on the stage. Much of the fibrous plaster has gone but the surviving steel and timber frameworks still have the same spatial effect. The cobweb structure of the great shallow dome spans is hugely impressive. The foyer

spaces originally matched the grandeur of the auditorium: the great crescent lounge foyer, the domed spaces of the tower lounges, the elegant Ballroom, all have a bold scale, and even in their reduced state are atmospheric.



Restrained Art Deco of first floor lounge



Entrance lobby within the north turret



The top-lit Ballroom



Ground floor slab and steel frame underway in 1929

Engineering Heritage

When opened in 1930, the New Victoria displayed great engineering daring and innovation. Construction of the New Victoria cinema started in 1928 to the designs of local architect William Illingworth. When completed in 1930 the building had used over 2 million bricks and 100 tonnes of steel.

Record drawings, photographs reveal what remarkable feat of engineering went into the construction of this pioneering structures, at a time when the potential of steel frame design was just beginning to be fully understood. With main roof trusses nearly 3m deep, spanning over 40m across a vast auditorium nearly 20m high, and a rear corner cantilevered out over the Bradford Beck, the ambition and skill of the engineers involved is impressive even by modern standards.

The basic building has a robust structure of loadbearing brick, steel framing, an interesting and rare early precast plank flooring system, and timber roofs. Although badly mauled by the 1960s cinema conversion, the structure retains its design clarity.

Theatre Heritage

The Theatres Trust, the statutory body responsible for the nation's theatre heritage, has noted that whilst the building has been altered and adapted, the core quality and spatial planning remain intact. From a theatrical stance the Trust views the building being "virtually as constructed" ie. the external elevation, auditorium spaces, staircases and foyers. The Trust have also stated that the building is of national importance as a survivor of its type.

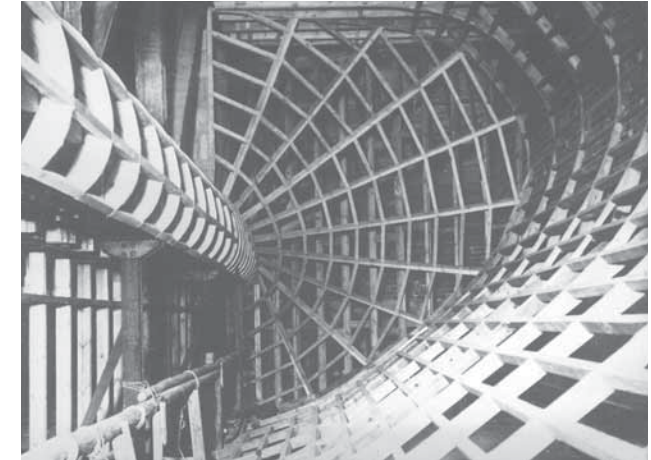


Frame, cantilevered tiers and lightweight infill planks

This is echoed by Richard Gray, Chair of Casework at The Cinema Theatre Association, who has noted the uniqueness of the building, with its magnificent Italian Renaissance auditorium rivalling only by the Trocadero (Elephant and Castle, London), The Empire (Leicester Square, London) and The David in Croydon, all since demolished. This approach was inspired by examples in the USA and embodied the luxurious ambience which cinema owners wished to promote.

Music Heritage

In terms of the history of popular music, the Odeon is of national importance. For many years, it was the biggest live performance auditorium in the North of England and was thus a mainstay of (and often the launch venue for) national tours. The roster of major names that played at the Bradford Odeon is unmatched; Buddy



Tone duct



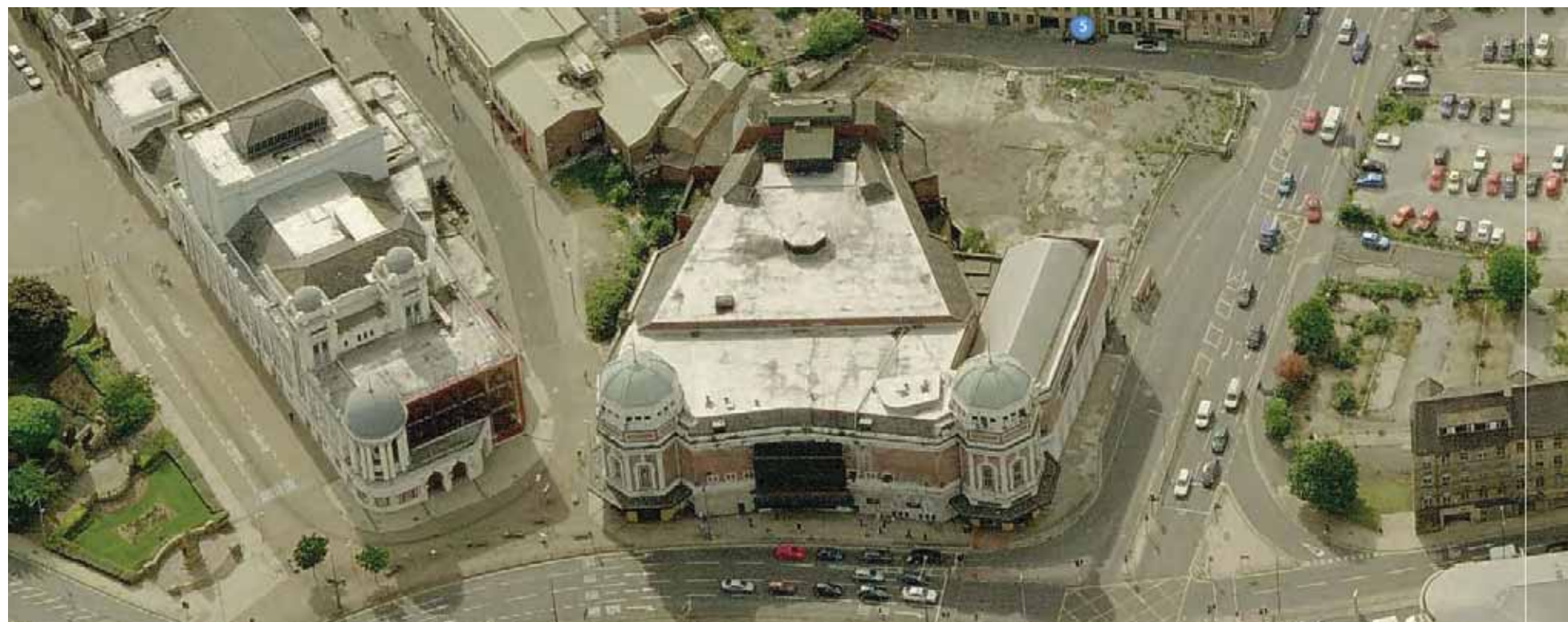
Cantilevering over the Beck

Holly played here in 1958, the Beatles' first date on their first ever tour took place here and the Rolling Stones played the venue three times over 1963 and 1964.

The Odeon's social and cultural heritage – collective memory

The theatre building served the Bradford public for seventy active years prior to its closure in July 2000. It became much more to the public than just the 'Dream Palace' it was originally built to be. Like other cinemas at the time it certainly offered escapism, but this particular cinema also offered a real sense of prestige, pride and glamour. It was a theatre to be proud of and many local people regarded a visit to the New Victoria in the city centre as 'an occasion'.

Being a huge multi-purpose entertainment complex, the building's central location also



The former Odeon and wide site, viewed from above looking west

provided people with an ideal social environment in which to meet with others to see a show, dine or dance. The building was the centrepiece of Bradford's social and cultural life.

The theatre quickly built links with local charities; the most well-known being the Bradford Cinderella Club, which distributed donated presents to Bradford's underprivileged children, and still exists to this day.

In the 1930s and 40s, in addition to its core film screenings, the New Victoria hosted film stars such as Gracie Fields, in 1931, as well as musical performances by famous organists such as Reginald Dixon.

Perhaps the most relevant cultural shift of the 20th century was the explosion of rock and roll in the mid-1950s, and the music that evolved during the following decade. The building, now

called the Gaumont, was visited by many of the huge stars of that time including Bill Haley and the Comets, Buddy Holly, Eddie Cochran, Roy Orbison, the Beatles, Cliff Richard, and The Rolling Stones.

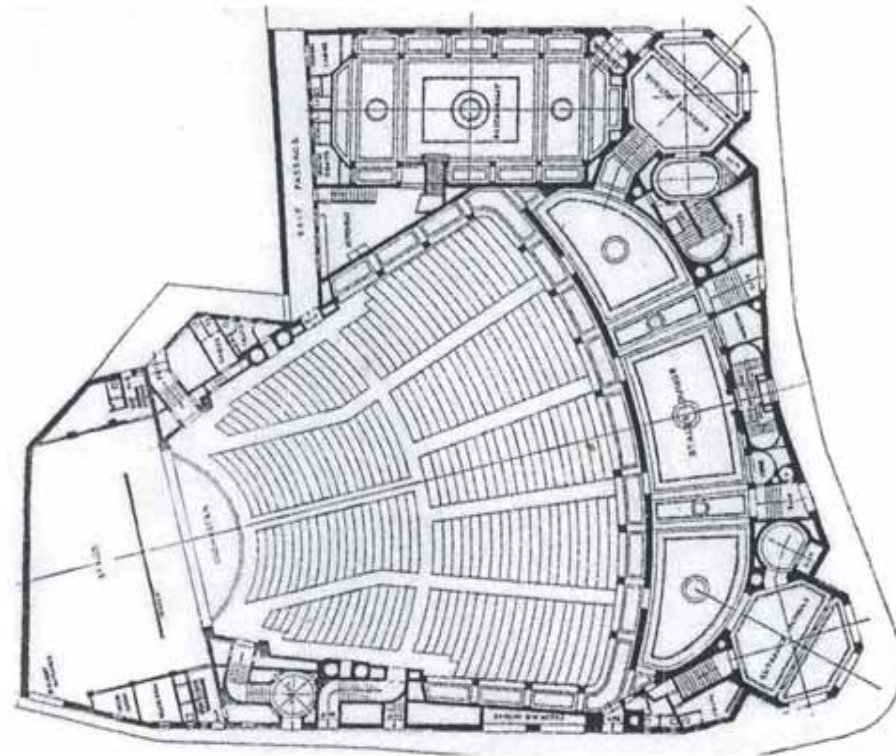
With the Odeon closed in 2000, and was scheduled for demolition, a ferocious battle ensued to save the building, drawing on grassroots support from the people of Bradford.

"The campaign to save the Odeon building from its near-certain demolition was originally started in 2003 by Norman Littlewood and his wife Julie. Their early pioneering efforts were not only widely supported by the public with thousands of petition signatures immediately obtained, but the doomed plight of the Odeon was considered newsworthy enough to generate a continually high media profile".

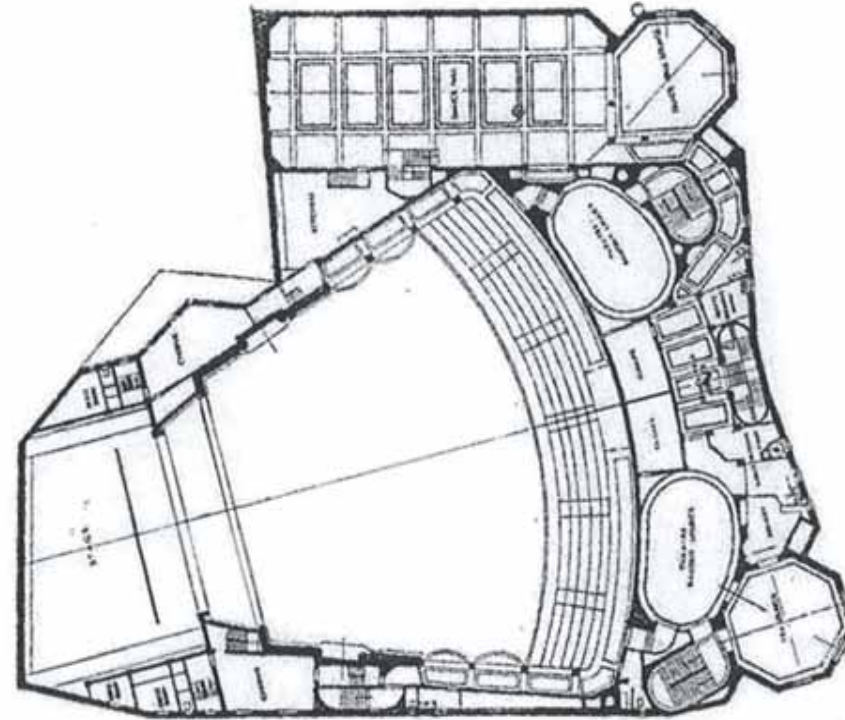
One of the biggest achievements of the campaign group was the 'Hug The Odeon' protest in July 2007. Utilising local television, radio and newspapers and social media, they were able to attract 1,000 local people to the city centre to encircle the entire perimeter of the Odeon building. Not for many years had one local interest issue managed to generate such a response from the public.

The Odeon's heritage is significant in many different ways. The building is more than 'just' a building; it encapsulates memories and experiences that live on in the minds of many Bradford people.

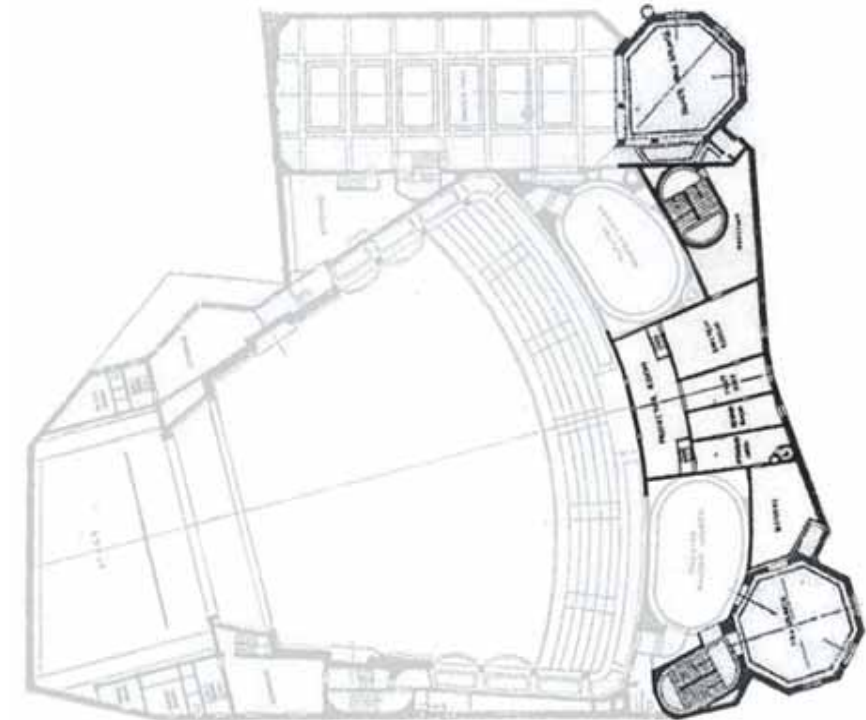
2.3 The Original Illingworth Design



Ground Floor



First Floor



First Floor Mezzanine

The Illingworth Design

The Illingworth design drawings are interesting in that they show the floor plan layout, but also clearly denote the ceiling plan arrangement above the individual spaces. This was part of the drawing convention of the time - and reflected the nature of the spaces being created. So for example we can clearly discern how the long crescent foyer was subdivided by its ceiling configuration - creating individual zones within larger volume. Similarly with the restaurant we can see how the columns were used to create a colonnade effect, or ante space, to both side - and that there was a central emphasis within the main ceiling area.

The ground floor plan shows the original circulation layout, which had the central stair

leading up to the Ballroom which delivered patrons via the curved corridor into the Ballroom, creating an architectural promenade.

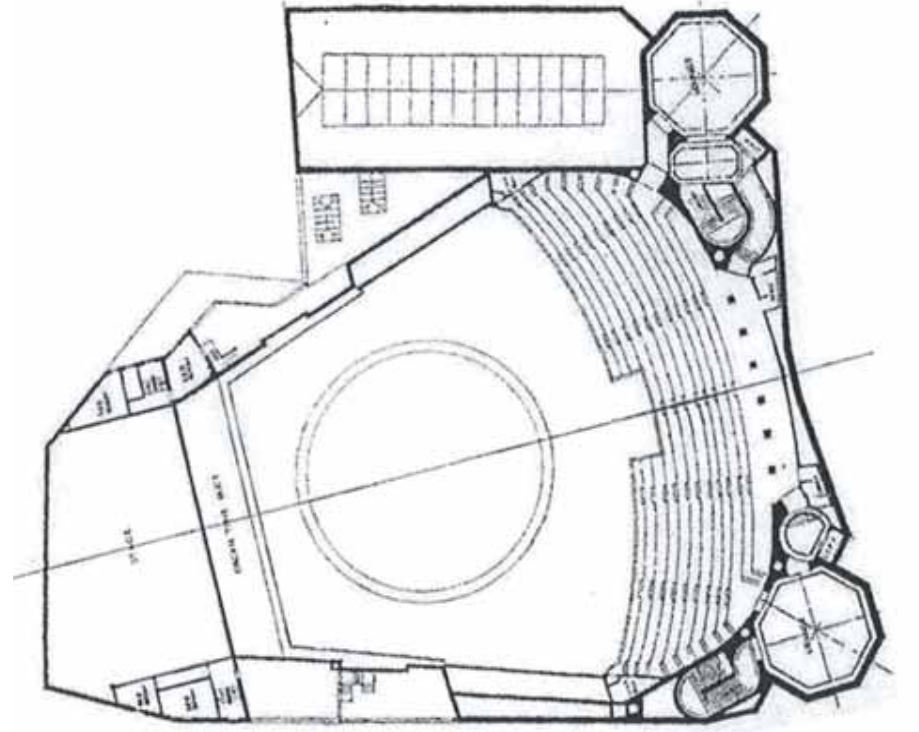
Illingworth's plan is composed of formalised elements such as rectilinear and octagonal rooms, and the crescent foyer is dictated by the fan shape of the auditorium. Although these volumes are formally connected there are lots of subtleties in his composition with, for example, the octagonal ante-space to the Ballroom not actually being on its central axis.

At first floor level the crescent shaped foyer was formally subdivided with dedicated access to the Ballroom with its central stairs and support spaces. The crescent foyer zone was subdivided by the cinema control room above the central section. The Godwin Street frontage, at all levels,

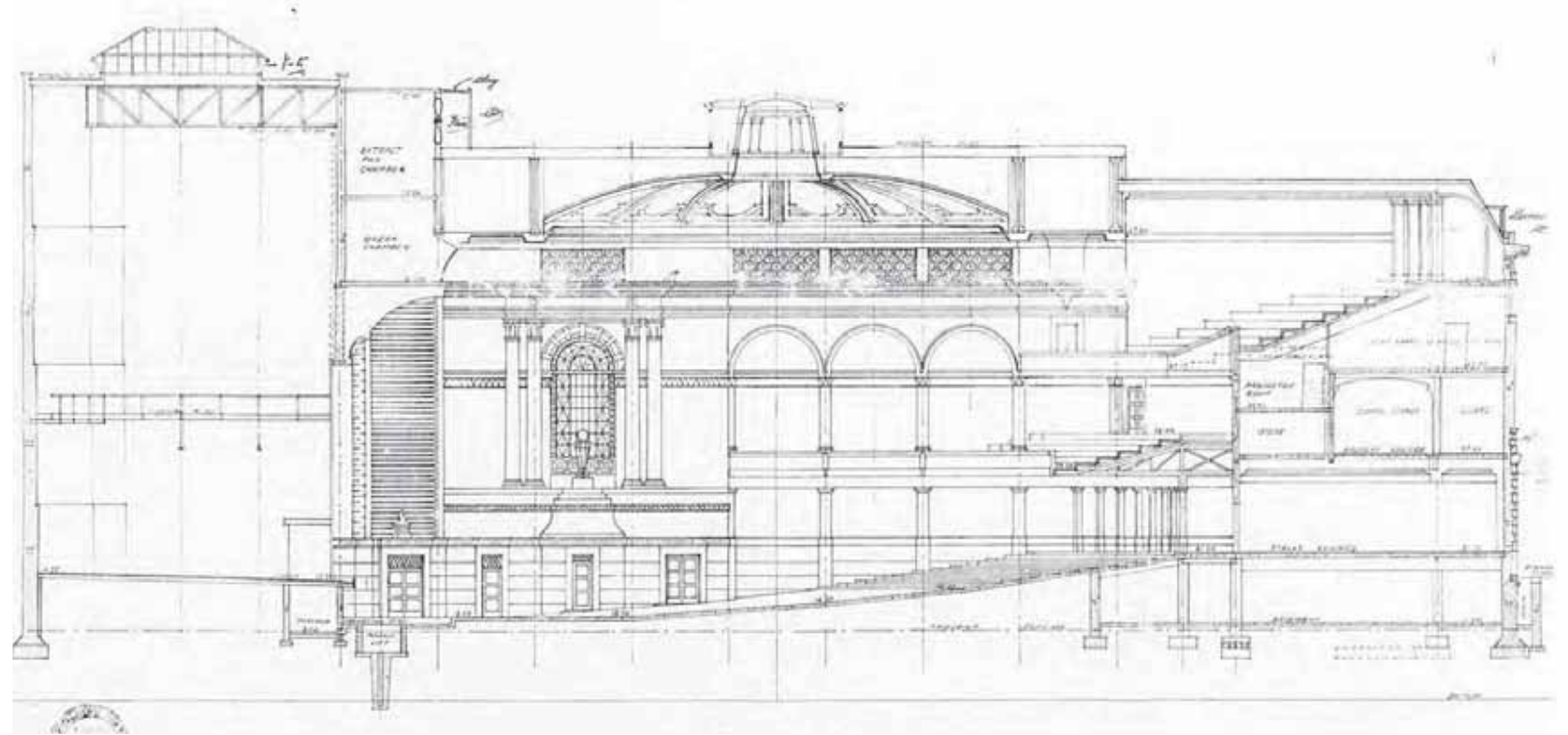
is made up of smaller scale support spaces, WCs and storage - because as noted this was not considered a prime frontage.

In overall terms the layout of the building as shown in these drawings broadly indicates the structure that will remain when the 1960s cinema insertion are removed.

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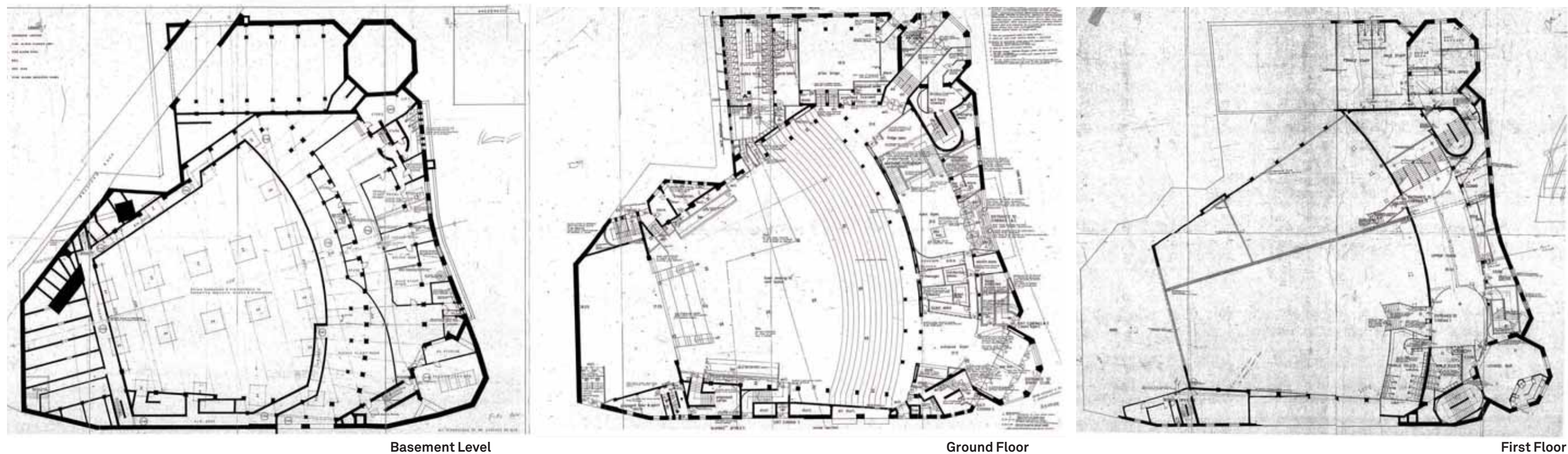


Second Floor



Auditorium Long Section

2.4 The Rank Cinema Alterations



The Rank Design

The Rank alterations were undoubtedly pretty brutal and expedient in their re-working of the building.

The auditorium was split both horizontally and vertically. A new floor level was created within the auditorium, broadly aligning with the first tier. The former stalls area and stage became a bingo hall. The auditorium volume above was then being split into the screens, one larger and one smaller.

The corner turrets were used as entrances to the bingo hall and a new central entrance was created on Godwin Street for the cinema. A large new staircase was set within the heavily subdivided former ground floor Crescent Foyer and the former restaurant was crudely

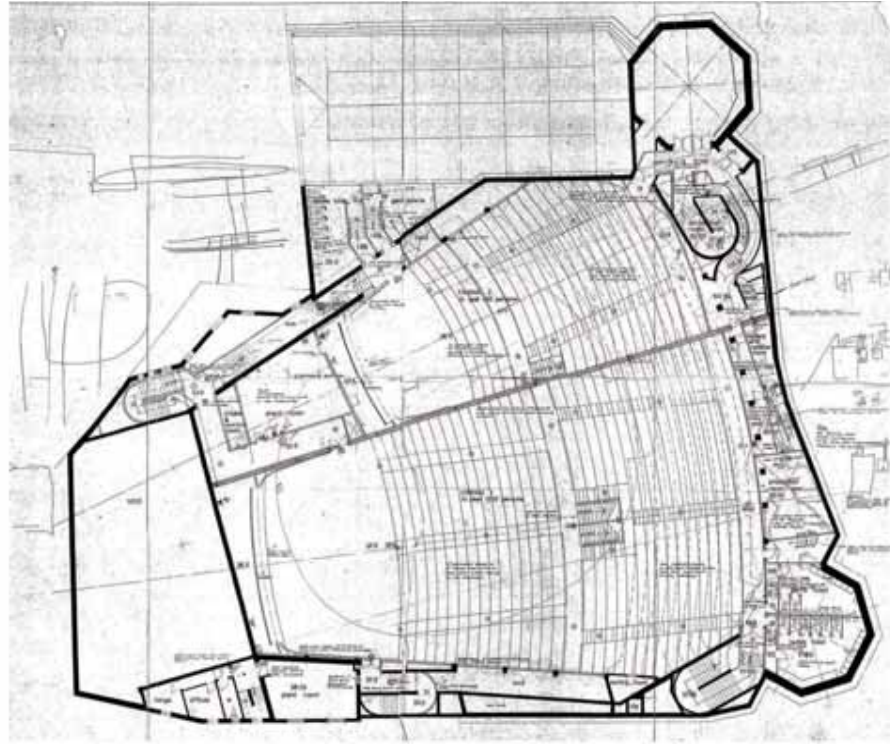
subdivided to create a smaller bar and large block of WCs for the bingo hall. At first floor a larger crescent shaped foyer was introduced to serve cinema patrons – opening up the original volumes.

The changes backstage reflect some of those more minor changes in the front of house area where new routes and escape stairs were crashed through existing spaces in a very pragmatic reorganisation.

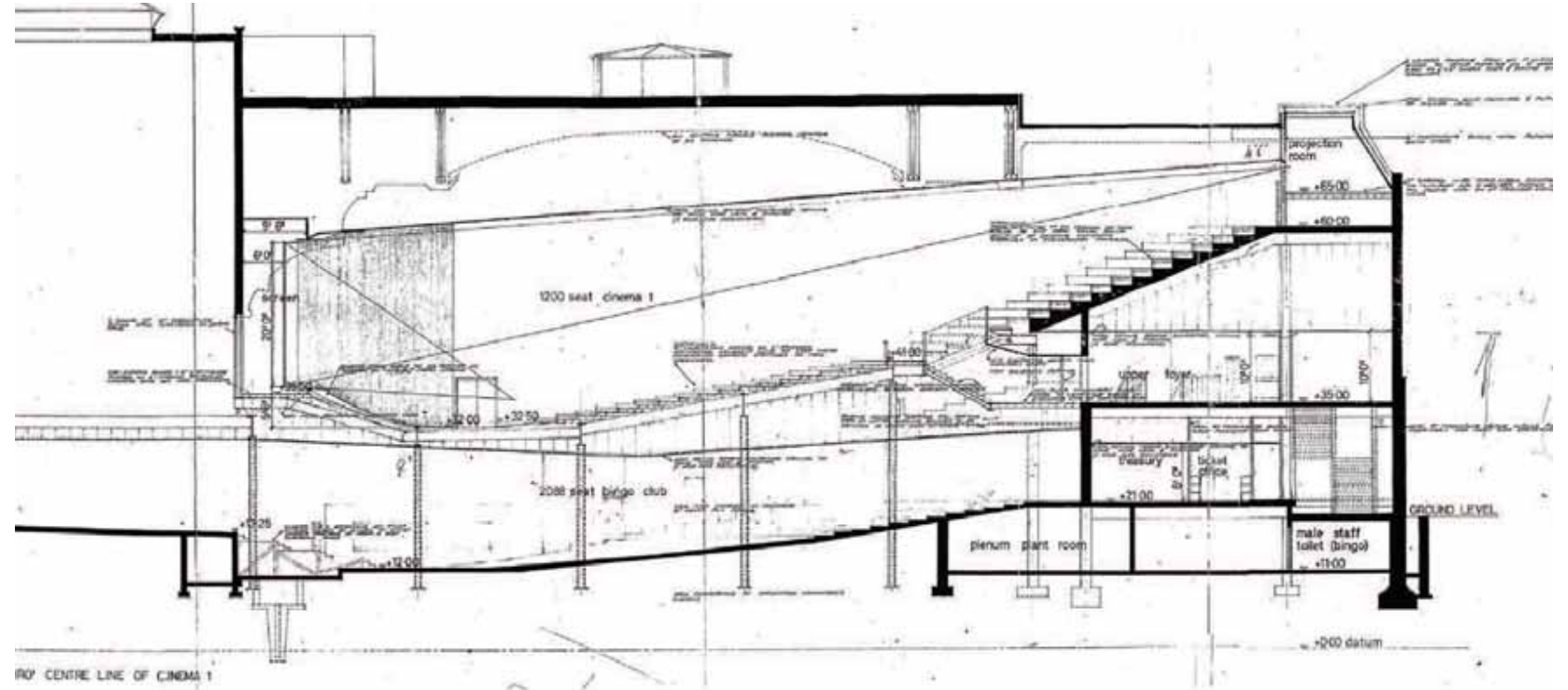
Subsequent to the initial alteration, the Ballroom was also crudely converted to create a third screen.

The Rank drawings are fairly clear in indicating where original fabric was retained. Clearly one of the most significant intervention was the additional new supporting structure that was required to support the new cinema auditoria.

+



Second Floor



Auditorium Long Section

2.5 Organisation/Composition

The building's original composition and layout is clearly legible in the Illingworth floor plan drawings. The building is composed of four main components parts.

Auditorium

As the largest volume in the building, this epic 3,000 seat space dominates the floor plan at each level. Arranged as a large stalls, with two relatively shallow tiers, its form reflects the imperatives of cinema design in the late 1920s. The centre line of the space runs broadly east-west across the site.

Foyer Block

The auditorium's curved rear wall is reflected in the crescent shaped foyer block that wraps along the eastern frontage of the building. The curved foyer terminates at its northern and southern ends with octagonal turrets. Added to these primary volume elements are tertiary accommodation that serves to regularise the street frontage and define the overall form of foyer block.

Ballroom Wing

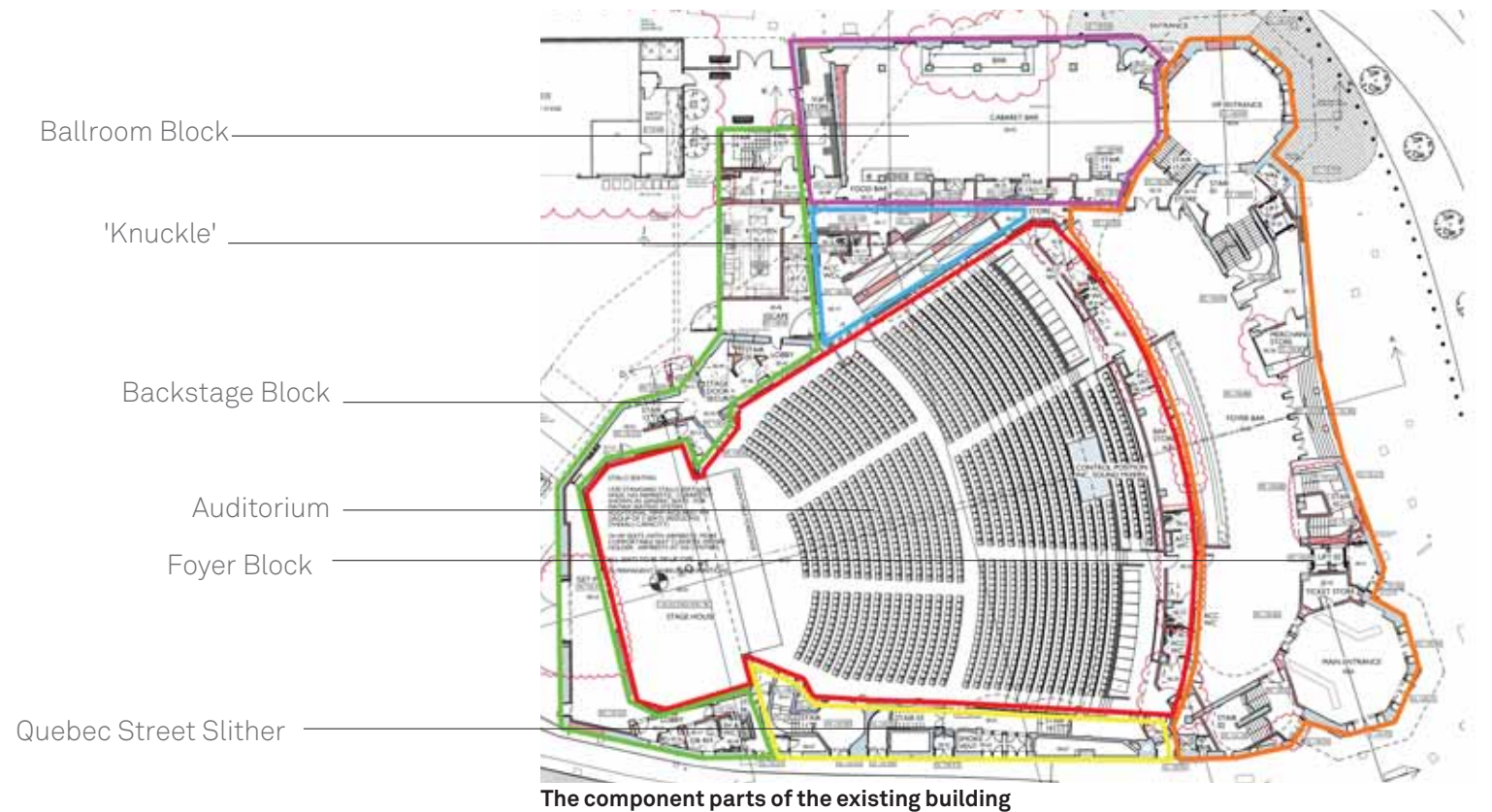
Adjacent to the auditorium on the north side is the two storey Ballroom block. This contains both the Ballroom at first floor level and what originally was a restaurant at ground floor level. At first floor the Ballroom ante-space blurs the distinction between foyer and Ballroom, however, the turret in terms of the architectural composition is part of the foyer block.

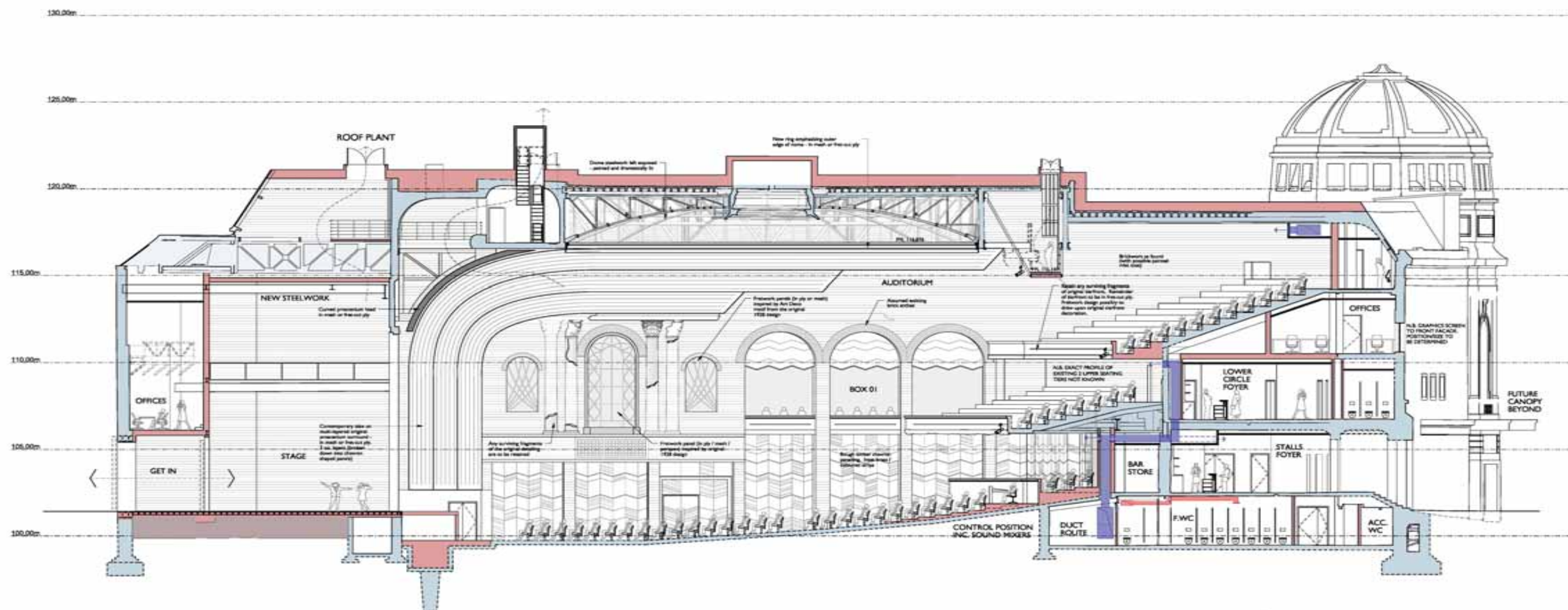
Stagehouse and Backstage Areas

The stagehouse is to the west and originally had a relatively small block of backstage accommodation located to either side of the stage (north and south). The stage and stagehouse are irregular in their geometry, probably as a result of land ownership issues in the 1920s. The two blocks of backstage accommodation were linked via a low headroom corridor below the stage.



The Odeon viewed from above





Centreline section - showing three clearly defined zones: Front of House, Auditorium and stagehouse

3.0 PROJECT BRIEF

3.1 The Vision

The mission of Bradford Live is to return the former Odeon to the City of Bradford as vibrant and sustainable live music venue. The re-imagination of the building is to make the most of the bold and signature exterior and to rework the fragments of its historic interior to create a forward looking, attractive and engaging cultural venue. Flexibility in use of all the front of house spaces, the Ballroom and new Cabaret Bar, is to be maximised - and the backstage areas are to be made to be both easy-to-use and attractive to incoming events.

3.2 Architectural Brief

The key aspirations for the refurbishment of the building are illustrated in the architectural brief as follows:

- The architectural treatment of the exterior of the building should make the most of what exists and signal the return of live events.
- The building should become a focal point for the city centre with a living presence and regular daytime use as well as evening activity.
- The remaining decorative fragments of the original interiors should be stabilised and retained - with hints of the venue's former glory as part of a lively reworking.
- The works should facilitate a commercially viable use of the building's best asset - the large auditorium. The auditorium is to present live performances of the rock/pop type with an option for a part standing audience in the stalls.
- There is an aspiration for a more thorough restoration of the Ballroom and restaurant areas. The Ballroom and restaurant space provide opportunities to present smaller scale events and should be seen as a destination in the city centre during the day. The plan should allow the Ballroom and restaurant space to operate together but separately from the main auditorium and its foyers. There should be the opportunity of linking them to the main auditorium spaces for a major event when required.
- Consideration should be given to creation of a practical and workable backstage area, including truck deliveries, performer accommodation and all the needs of an incoming event and its management.

- The building fabric should be made sound for long term continuous use without short term remedial measures.
- Performance technical installations should, in the first instance, assume the incoming event brings everything with it and only needs an adequate area of stage and auditorium - alongside relevant power supplies and structural load capacity for show suspension.
- Acoustic isolation of the main auditorium for both noise break out and break in should be designed for the highest predictable noise levels from a rock/ pop event. Similar criteria shall be applied to the Ballroom and restaurant combination and between these two spaces and the main auditorium.
- The heating, cooling and ventilation systems should be designed to modern standards with noise levels in the event spaces compatible with amplified sound. Similar modern provision shall be made for lighting and emergency evacuation.



Aylesbury Waterside in part-standing audience format

3.3 Spatial Provision

In practical terms the aspirational brief defines a series of practical spatial imperatives:

- Removal of the 1960s Rank cinema auditoria.
- The auditorium returned to its original form to accommodate a seated audience of 3,000 and a part-standing capacity audience of 3,800.
- The Ballroom to be returned to use as a standalone venue - or to be used in conjunction with the main foyer.
- The former restaurant to be full returned to foyer use, but also to be able to work as a stand-alone venue when required.
- Appropriate re-working of the public spaces to provide an appropriate foyer provision for the scale of audiences.
- Appropriate audience WC provision.
- Creation of a dedicated space in the basement to be called the 'Boiler Room Bar' - centred around the retained boiler plant.
- South Turret to be designated as the primary audience entrance.
- North Turret to be used primarily as a VIP entrance - or Ballroom entrance as required.
- The central 'Odeon' entrance to be retained for exit purposes.
- Vertical circulation to be improved wherever possible to increase legibility of the building.
- Two lifts to be provided in the front of house areas.
- Stagehouse to be reconfigured and supported

by appropriate level of backstage and support spaces. Welcoming Stage Door and ease of technical deliveries.

- Appropriate level of catering support so food can be served in both the Ballroom and Cabaret Bar - and also to support occasional events into main auditorium when required.
- External storage for auditorium seating.

Whilst there are a host of smaller scale detailed physical requirements, the above summarises the key component parts of the planned work.



Watford Colosseum entrance foyer



Watford Colosseum's Forum - reimagined art deco spaces



Watford Colosseum auditorium in fully seated mode

Above: Selection of images from the refurbishment of the Art Deco Watford Colosseum by Aedas Arts Team. To illustrate the briefing aspirations

+ 4.0 PROPOSED LAYOUT

4.1 Introduction

+ This section of the report guides you through the proposed floor plans.

The floor levels within the building are complex, with a mis-match between the levels of the grander scale of the front of house areas of the levels of the more domestic scale of the back of house spaces.

For example: the level referred to as Ground Floor Mezzanine, is indeed a mezzanine level between the Cabaret Bar and the Ballroom on the first floor above, but, is also the First Floor of the backstage block.

For this document, we will be referring to all front of house areas as a Level, and the backstage levels will be a mezzanine.

So, for clarity the floor level naming runs as follows:

- Basement - Audience support facilities and Boiler Room Bar.
- Ground Floor - Auditorium Stalls, Cabaret Bar and Foyer spaces.
- Ground Floor Mezzanine - Catering support spaces and backstage accommodation.
- First Floor- First Circle, Ballroom and Foyer.
- First Floor Mezzanine- NEC Group / venue office - and backstage Spaces.
- Second Floor - Upper Circle and Turret Lounges.
- Third Floor - Technical areas.
- Roof.

The commentary begins at the Basements and then works up through the levels of the building.

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Artist's impression of Bradford Live viewed from City Park

4.2 Basement Floor Plan

The basement level is the lowest floor of the refurbished building. It provides audience support spaces, a bar, and plant and storage areas.

Access

There are four main arrival / access points for the audience members from the ground floor foyer immediately above. The two existing north and south stairwells are extended down to provide access. There is also a new staircase inserted to the east that also provides a direct route from the foyer. Both new Front of House lifts provide access to and from this level. Additionally, there is ramped access from the audience right (north) side of the auditorium stalls above. This ramp also links into the Cabaret Bar and there is a stepped access/link from this space.

Boiler Room Bar

The south stair delivers patrons into an open foyer area which will be named the 'Boiler Room Bar'. This space will display the retained boiler that originally heated the building. It is anticipated that this space will primarily function as part of the main foyer provision – but will also be able to have a role as a standalone space during the day/ non-performance times. Small ante spaces off the main octagonal area will create a series of small booths.

Audience WCs

The Audience WCs are arranged as two large blocks: male and female. These can be entered, or exited, at either side of the building. The WC blocks can be subdivided to facilitate partial closure, reduced scale if and when required – say for independent operation of the Boiler Room Bar.



Basement Floor Plan



Plant and Storage

The grey toned area on the plan denotes plant, service areas and spaces.

Below stage, the west of the under stage area is not used. A water storage tank is located to the south. The low headroom corridors are retained for technical access.

Adjacent to the 'Boiler Room Bar' is one of the primary air handling plant areas. Intake and supply air to this space is via original air supply shafts on the southern façade. The air distribution then runs along the east wall, adjacent to the WCs of the curved linear space. The remainder of this curved corridor space has slightly restricted headroom and will be used for bar / FOH storage.

The remaining area under the northern turret has restricted headroom and is used for storage.



Detailed study of the Boiler Room Bar and basement level audience WCs

4.3 Ground Floor Plan

The ground floor plan of the building clearly indicates the layout and disposition of the key elements of the accommodation.

To the east and north the main public areas of the crescent foyer and Ballroom block provides the public frontage and wraps around auditorium. A thin veneer of accommodation housing escape stairs and ducts / vents runs along the southern facade. Backstage accommodation wraps around the stage from Quebec Street through the new block of support accommodation set at the back of the Ballroom. This additional block of accommodation is integrated with the area referred to as the 'knuckle', which is the triangular block set between the Ballroom and the auditorium.

Within the service yard there is a standalone seating store.

Audience Arrival

There are two primary entry points to the building: the north and the south turrets.

The south turret will be the primary audience access point with queuing running northward along the main façade. The octagonal entrance hall is returned to its original volume and proportion. The current layout indicates two desk positions for baggage and ticket checking and ticket collections during the day.

The entrance lobby opens out into the main stalls foyer / crescent lobby. This space is returned to its historic volume.

The north turret will primarily be used for VIP guest or restricted access. This space is also returned to its original octagonal form. The space provides access to the 'Cabaret Bar' (Ground floor of the Ballroom block) and to the crescent foyer via a flight of steps or one of the new front of house lifts.

There is an opportunity for an independent external access to both the Cabaret Bar and the Boiler Room Bar.

Foyer

The crescent foyer extends across the back of the auditorium. On the west wall, the back of the auditorium, there are 4 entrances to the auditorium stalls. The main bar and merchandise sales point is also located on this wall. At the northern end, access is provided directly into the Cabaret Bar. The foyer provides access to the three staircases. To the northern and southern ends, the existing 'oval' staircases are opened up to give access to the upper level and have additional lower flights added to link them to the basement level below. A new staircase is inserted on the east side to give additional access to and from the basement WCs below.

The southern lift opens directly from the foyer. The lift to the northern end is accessed from the foyer via an ante space. This is a through-lift and is also accessible from the northern entrance lobby and is used to provide level access between the main foyer level and the Cabaret Bar a half level below.

The central doors (previously an entrance in the 1960s alterations) are retained for exit only.

The Cabaret Bar occupies the former original restaurant. The space is returned to its original 1930s form with the removal of the WCs and later additions. The new bar is located on the north / window wall. The Cabaret Bar can be accessed from the Crescent Foyer, the north turret entrance lobby – or as noted above directly from its own external entrance. A new ramped route provides access to the front of the stalls on audience left. The Cabaret Bar will operate semi independently - with its own external street entrance.

Auditorium

The auditorium is illustrated in this plan in its fully seated configuration. As shown it accommodates 1650 seats, as part of the overall 3000 seated capacity.

Audience entrance is primarily from the back, via lobbied entrance from the Crescent Foyer. A 'thickened' wall is created across the back of the auditorium to create both the sound and layout lobbies whilst also integrating accessible WCs, bar storage and air distribution.

The seating is arranged in a series of blocks in different zones. To the back, and at either side, are level areas that provide the primary accessible seating positions. The central block within the zone is designated as prime/enhanced seats. The remaining seating is set out in six blocks, either on the inclined floor or on the shallow steps at the back of the stalls. The sound deck is located within the central blocks. (Note: an alternative approach to the rear stepped section is to be reviewed at the start of the next Workstage, to better facilitate the standing audience arrangement).

Stage

The original stage is reconfigured as shown, with a new cross-over storage zone, regularising the back wall from the auditorium side. A forestage extension is shown.

Backstage

Backstage accommodation wraps around the stage. A Stage Door is accessed via the service yard, with a space for a Stage Door keeper and a waiting area. This space then provides access to the backstage vertical circulation and, via a small platform lift, to the rear stage cross-over.

The rear stage cross-over provides a sound lobby and storage space. Both the large acoustic doorsets slide open. To the south of the stage there is a planned accessible dressing room at stage level. (Note: This is in design development). There is also access to this side to the existing steep Back of House staircase. There are 3 personnel entrances to the stage, down stage on either side and upstage on stage left.

New Support Block

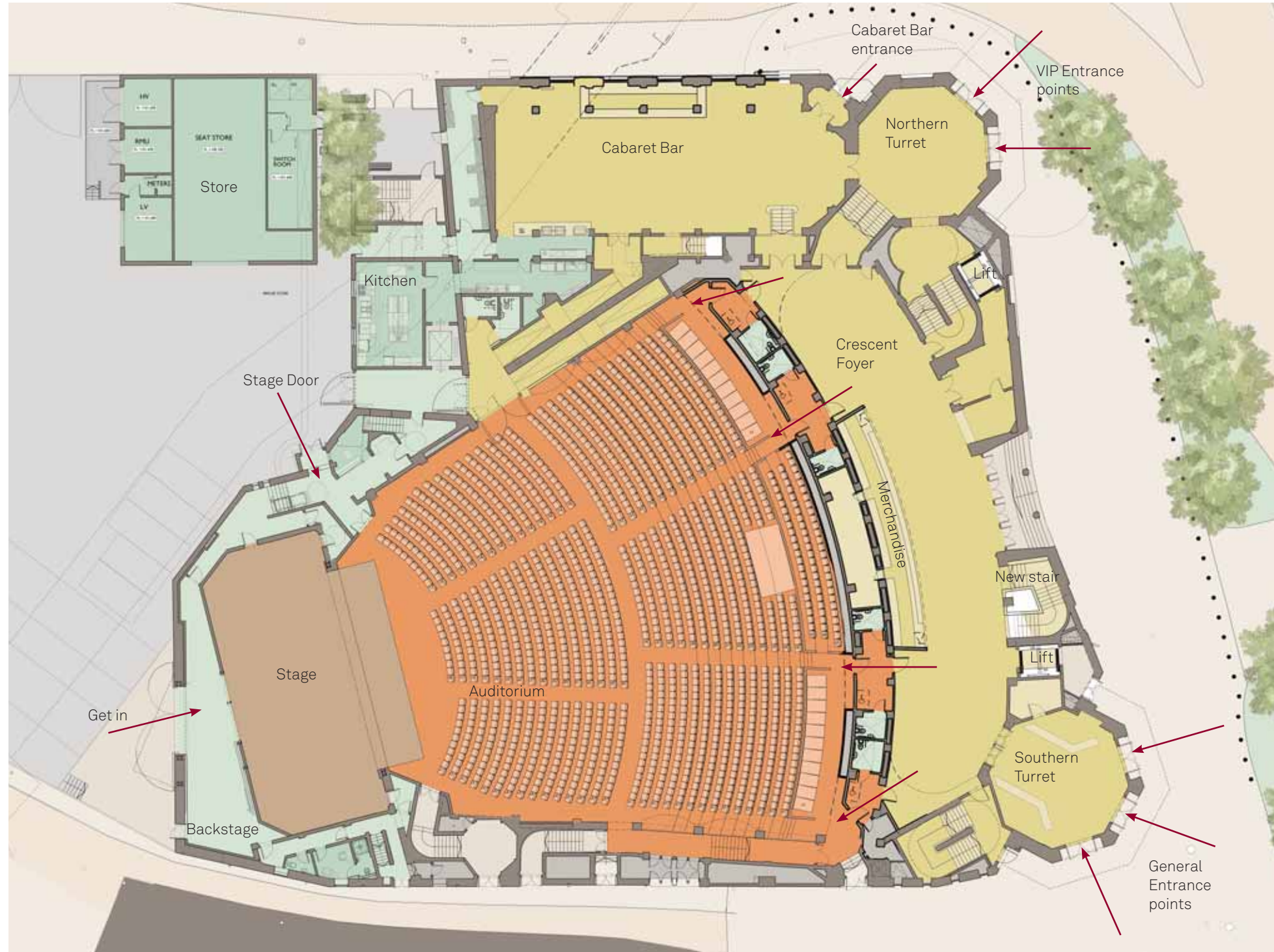
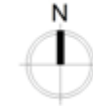
North of the stagehouse is the new block of accommodation. This primarily contains the kitchen that will serve the Cabaret Bar. The kitchen has an independent external access from the yard, adjacent to the new escape stair. The kitchen itself opens into the bar to serve.

In the triangular knuckle space is the ramped access that links the Cabaret Bar to the front of the Stalls and accessible WCs.

Between the kitchen and the Stage Door is the primary delivery route into the auditorium. This is for moving the seating elements in and out of the space. The route is also used for audience escape.

Service Yard

The service yard will be contained within an open metal fence. There will be parking for delivery trucks for both incoming shows and other deliveries. Access for smaller vehicles will be via Quebec Street, with the large articulated vehicles entering and exiting the site from Thornton Road. Two electric vehicle-charging points will be provided within the rear external yard car parking area.



Ground Floor Plan



4.4 Ground Floor Mezzanine Plan



This mezzanine level sits above the ground floor and is set midway between the Cabaret Bar, which is a double height space, and the Ballroom above. On the south side of the building the blocks of accommodation here is essentially a true first floor level within the backstage accommodation, but for consistency is referred to as part of the first floor mezzanine level.

Quebec Street

On the Quebec Street side of the building there is a modest amount of backstage accommodation at this level. The original spaces are rationalised to provide two dressing rooms. One has an ensuite WC + shower and one has an ensuite shower room.

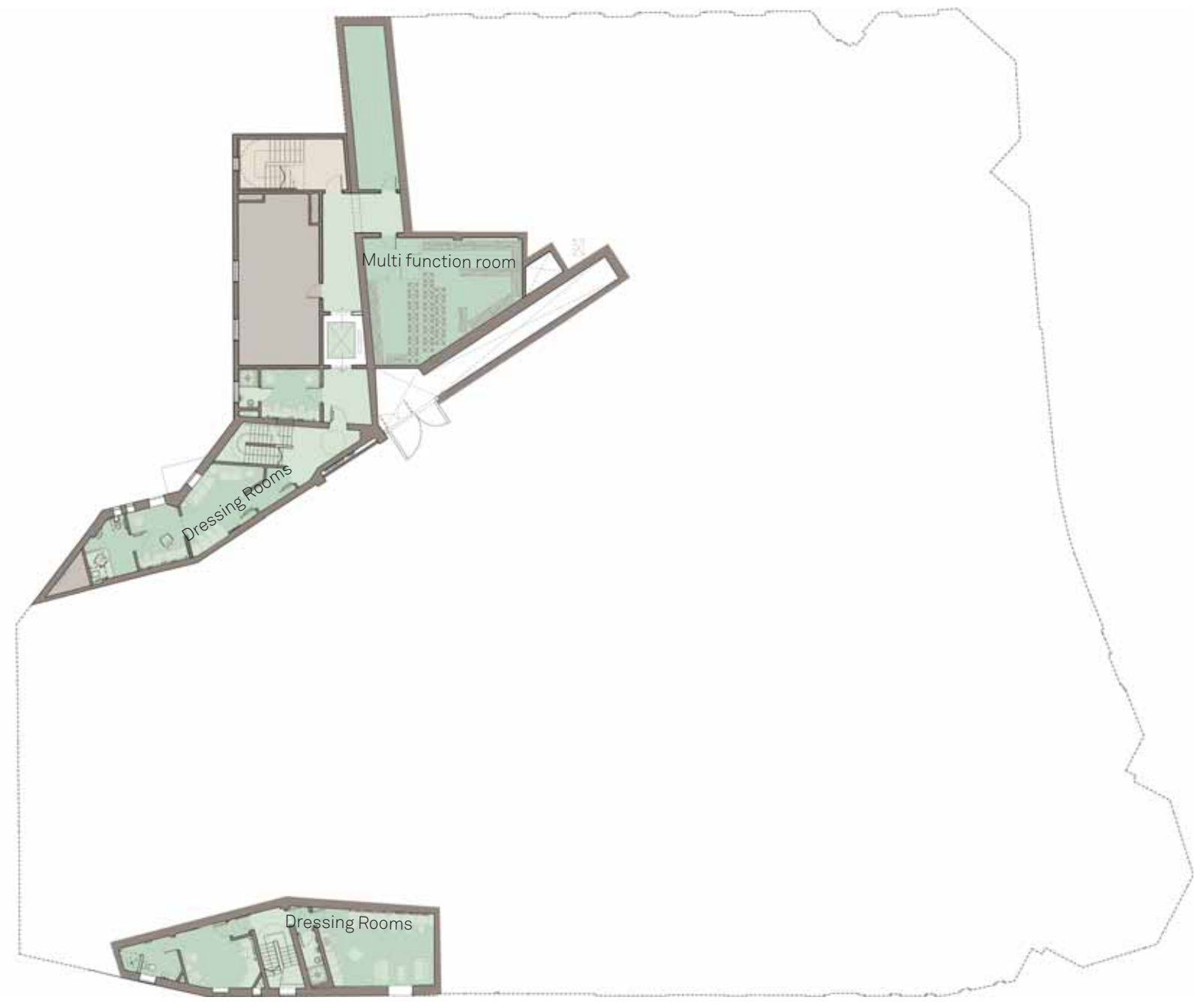
Northern Side

As with the Quebec Street side of the building, this level consists of the first floor of the stage house block. The new staircase provides access to a dressing room with integrated shower and WC and a larger scale multi-purpose room that can be used by visiting companies or used as an additional, accessible dressing room if required.

This level is served by the new backstage lift. It is a through access lift so it can be used by personnel accessing the dressing room/multi-purpose space and the catering accommodation located in the new extension and within the triangular zone.

Catering accommodation at this level is primarily catering storage for both Ballroom and Cabaret Bar. The greyed-out area in the new block will be fitted out by NEC Group to provide space for catering staff (WCs and lockers/ changing areas).

The new escape stairs to the north serves as the alternative means of escape down the Ballroom and level above.



Ground Floor Mezzanine Plan



4.5 First Floor Plan



As with the ground floor level, at first floor the public area runs across the back of the auditorium and then wraps around the north side of the building along Thornton Road. Once again, a thin veneer of accommodation runs along the southern elevation of Quebec Street. Backstage accommodation, as with the ground floor, then wraps around the stage house from Quebec Street to join the new block of accommodation that sits at western end of the Ballroom block.

Main Foyer

The two oval staircases deliver the audience to the northern and southern ends of the first floor curved foyer. The two lifts also provide access to this level. The northern lift is a through lift, providing access to the public foyer and the Ballroom space as required.

The main foyer is divided into three distinct zones, a central area with lowered ceiling denotes the access points to the back of the first circle. To either side of the central area, the ceiling opens up in height to the underside of the upper tier soffit above. The bar provision at this level is split into two counters, set within the higher volumes at either end of the foyer space. At the southern end of the foyer is a small merchandise counter, whilst to the north is an entrance to the Ballroom.

Whilst this large open plan space does not return the area to its original 1930s configuration, the three clearly defined zones and the two area to either end with increased height does respond in spirit to the original concept.

The southern turret becomes part of the foyer, but can be closed off to provide a separate VIP lounge as required. It is supported by an independent accessible WC.

Male and female WC provision occupies the eastern frontage, broadly mirroring the historical location for these facilities.

Ballroom

The Ballroom is the most horizontally intact interior space within the building. The intention is to return the space to its original décor. The associated ante-space which is set within the northern turret will be treated akin to its original design. As with the south turret, there would be a fixed bar within the space.

The Ballroom will be used for a variety of functions ranging from general foyer and bar space, through to fully seated performances and dining events. It is supported by a dedicated storage area set in the triangular space between the Ballroom and the flank wall of the auditorium.

Auditorium

The first tier of the auditorium accommodates approximately 500 patrons – split between three main blocks of seating.

Kitchen

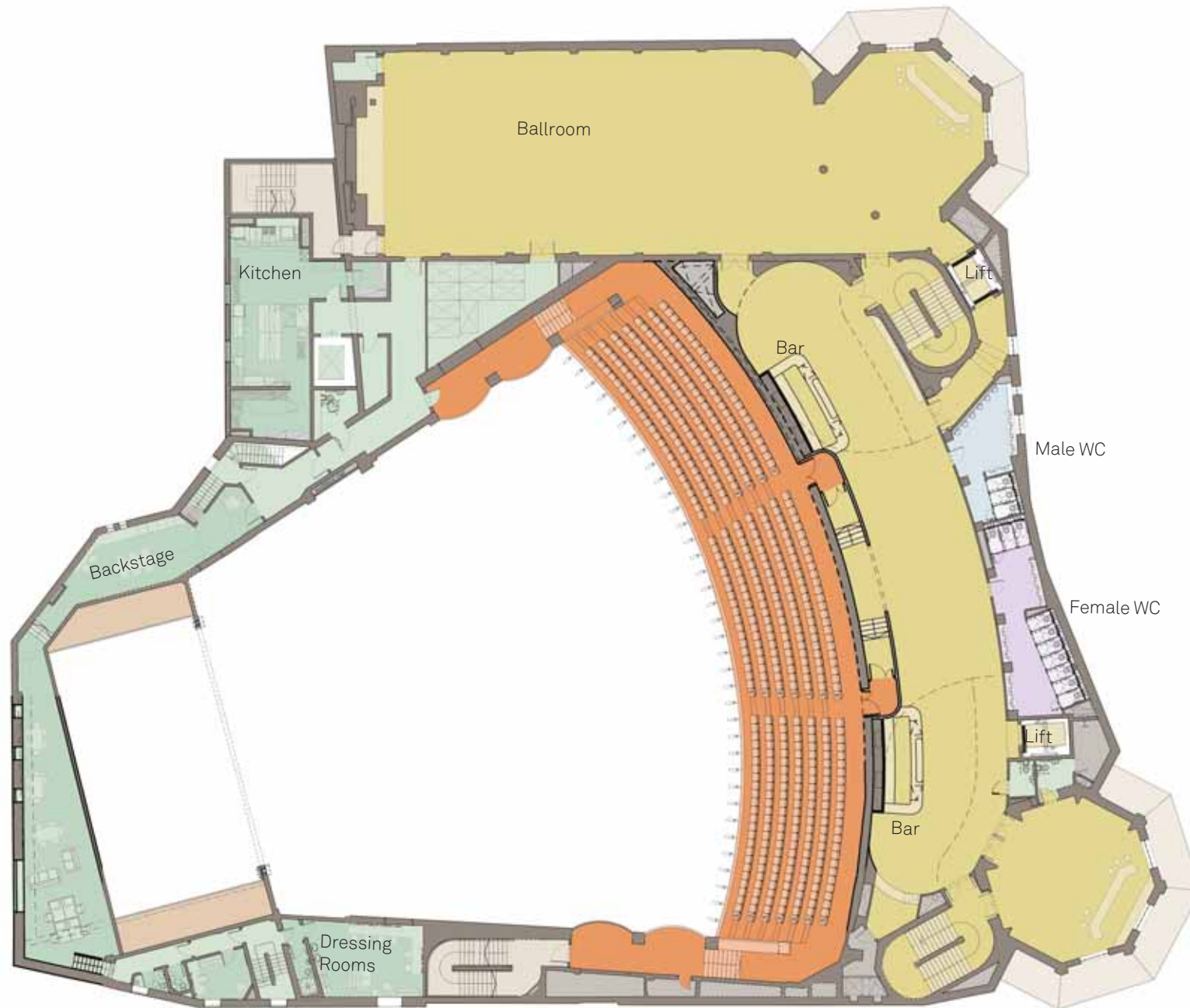
The first floor kitchen serves the Ballroom. It sits directly above the one on the ground floor. The backstage stair and lift serve this level. The lift allows for deliveries to the kitchen and the Ballroom.

A corridor provides a link between the Ballroom and backstage areas to facilitate small scale performances.

A new dedicated escape stair provides the alternative means of escape from the Ballroom.

Backstage Accommodation

The backstage accommodation wrapping around the stage, provides crew catering and spaces for incoming production teams. There is an accessible WC on the north side. On the south side the existing areas are reconfigured to provide 2 dressing rooms. The larger group changing space has an integrated shower. There are two standalone WCs on this side of the building.



First Floor Plan



4.6 First Floor Mezzanine Plan



The first floor mezzanine sits above the full first floor and below the uppermost level of the upper tier. Although this level equates to a proper floor level in the back of house areas along Quebec Street, it is a true mezzanine level within the front of house zone.

NEC Group offices

The venue management offices for NEC Group occupy the majority of the mezzanine level in the Front of House zone. This comprises the block of accommodation fronting onto Godwin Street. In the central section, this level is extended out over the circle foyer below, following approximately the position of the original projection room - which was renovated in the 1960s. The open plan office space is accessed via small galleries, set within the double height foyer spaces that link to the north and south staircases. Both lifts also serve this level.

The office is open plan with a small meeting room, kitchenette and accessible WC.

Ballroom

At this level the floor plan is cut through the upper volume of the double height space.

Auditorium

The upper tier of the auditorium appears as a thin slither at this level due to the rake. The seating at the front of the tier is accessed from the back at the second floor level. As with the tier below the 800 audience members sitting at this level are split into three seating blocks.

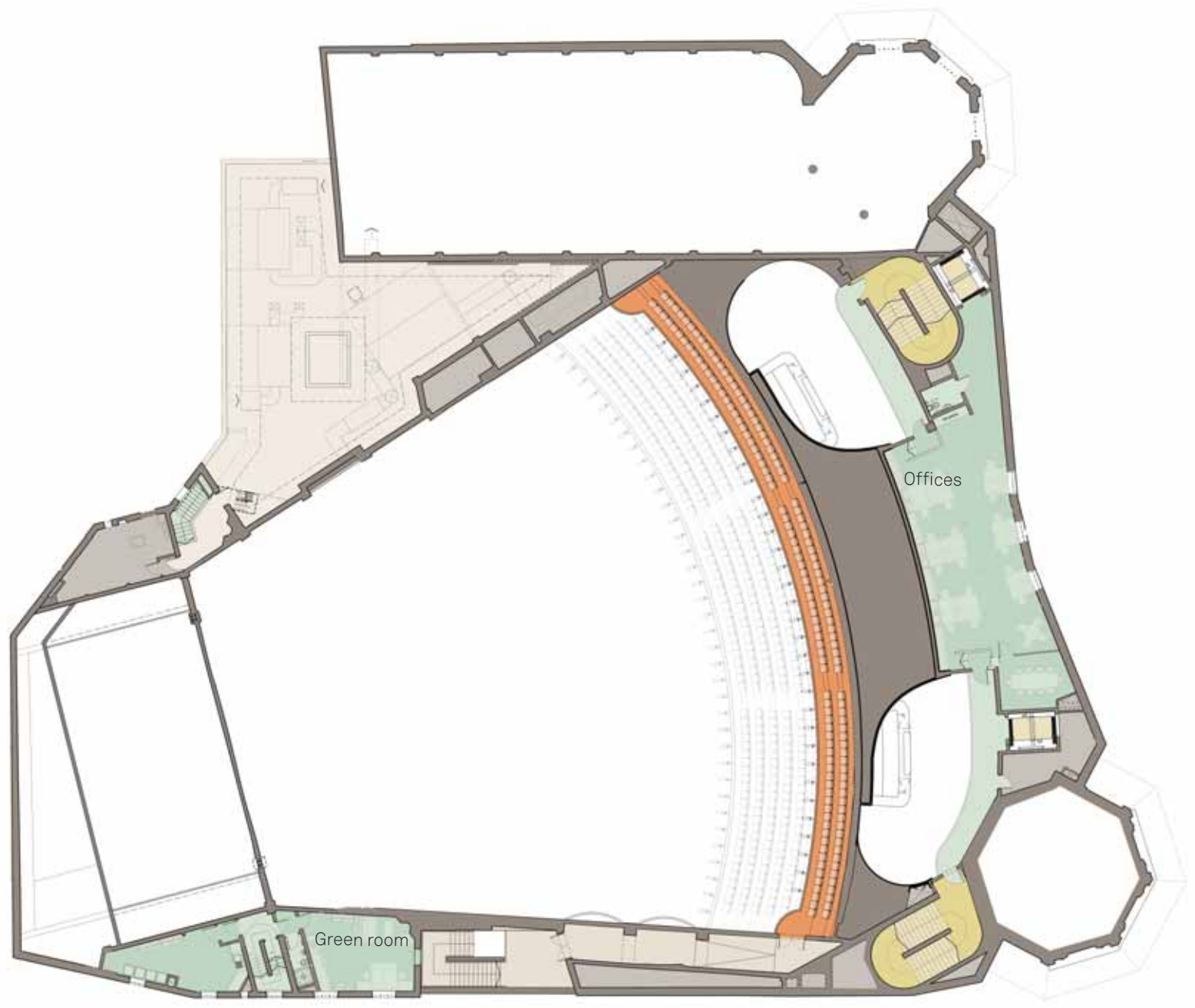
On the south side of the auditorium there is a new link created to a new escape stair which provides an alternative means of escape for patrons in this upper tier.

Backstage

At this level in the small block of accommodation on Quebec Street there is a green room and Laundry.

External Plant

Above the triangular knuckle and the kitchen block extension is the location of a plant serving the kitchens below and the auditorium. The main air handling units serving the auditorium are double stacked. Adjacent to the fly tower is the new boiler room which is accessed via the back of house stair that terminates at this level.



First Floor Mezzanine Plan



4.7 Second Floor Plan



The second floor is the upper most level of the building.

The primary accommodation at this level is the longer section of the upper tier that accommodates 800 people. The seating is arranged in three blocks.

Foyer Space

The north and south stairs deliver audiences to this level. The north stair via a formal ante space, the south via a small area. Both lifts rise to serve this level. The north lift is a through-lift and provides access to the auditorium or north turret.

South Turret

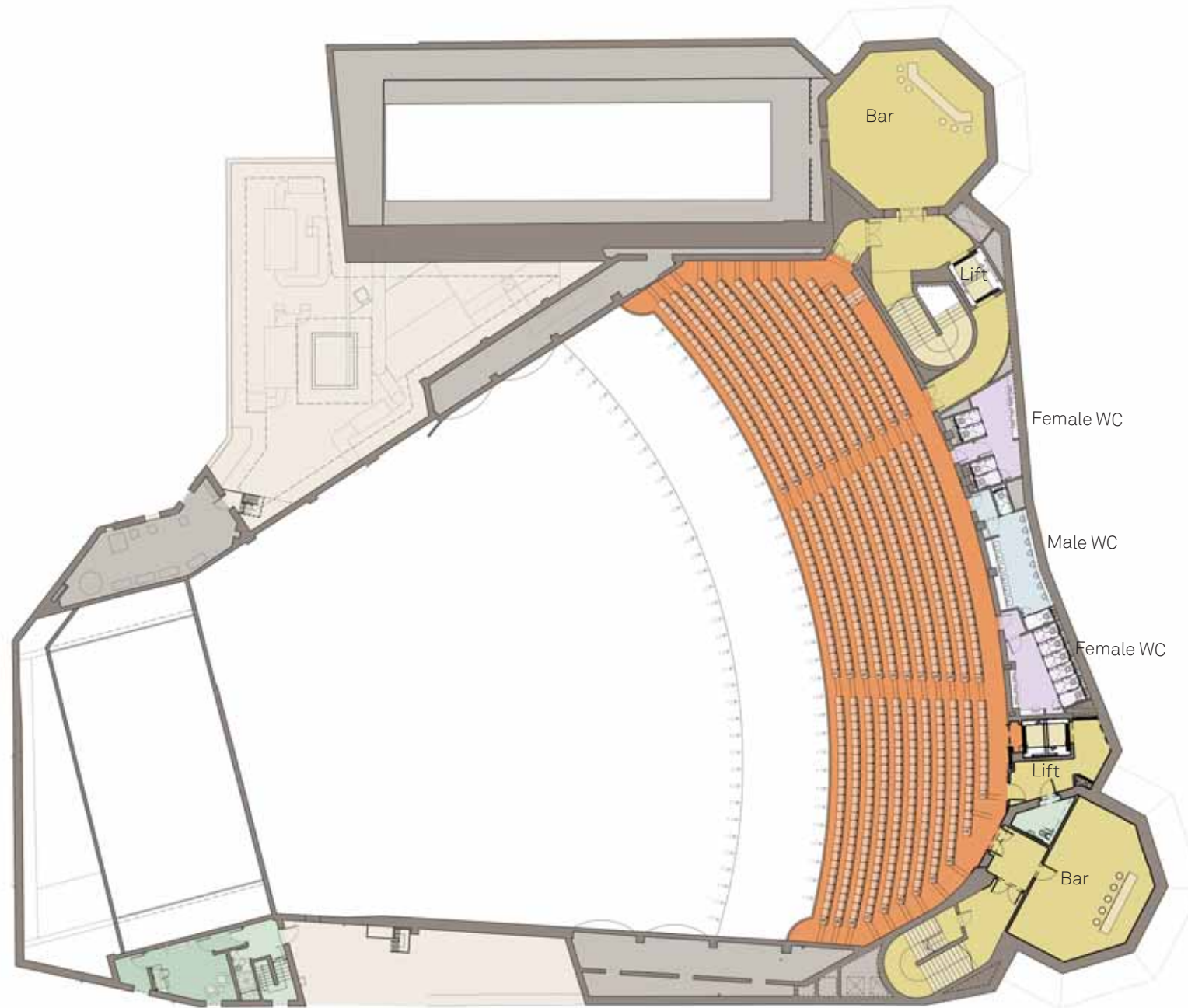
The original bar space within the south turret is reinstated as part of the scheme.

North Turret

The north turret, although in a poor state of repair is one of the most characterful spaces within the building, with its signature zig-zag ceiling and wall panels. The space will primarily provide foyer and bar facilities for patrons seated at this upper level, however because of its position it can be closed off for private parties or groups as required. (However, it should be noted that it does not have a separate WC).

WCs

The male and female WCs occupy the block of accommodation between the back of the auditorium and front façade of the building. At the time of writing this provision is under review.



Second Floor Plan

5.0 INTERIOR CHARACTER

5.1 The Original Design

The Original Design

The Odeon/New Victoria opened in late 1930. Its design was therefore conceived in the late 1920s and its interior spaces very much reflected the stylistic preoccupations of the day. A large part of the interior was in the florid Italian Renaissance style popular at the time. However, there were also some bold flourishes of the emerging Art Deco style that would come to dominate the 1930s. Some spaces like the Restaurant blended the two styles together.

The auditorium was in formal Italian Renaissance style that reflected the grandeur and physical scale of the space. The colour scheme, recorded in contemporary descriptions, was a warm and luxuriant mix of the warm honey tones of Bath stone and rose. Fibrous plaster mouldings and details, particularly around the proscenium were gilded. The shallow dome was shaded from orange to yellow at its centre. The overall impression would have been one of a soft and coherent colour palette with some bolder colours, like those of the dome, giving the drama. In many ways, both stylistically and in colouration the auditorium bridged the designs of late Edwardian theatre – and the more streamlined art deco of the cinema age that followed.

The Italianate style ran through into the main public spaces. Again, referring back to contemporary commentaries and archive photographs, tones synonymous with Bath stone were used in the octagonal entrance lobbies and entrance foyers. The foyers were characterized by fibrous plaster pilasters and rich damask wallpapers. The Restaurant was treated in a slightly contrasting manner. The Italianate style was combined with Arts Deco influences – in what was termed the ‘modern French style’. The colour scheme was also brighter with primrose yellow, lime green and gold.



North Turret Entrance Lobby



First Floor Lounge

The Ballroom, which was clearly read as a continuation of the front of house areas, was coloured in rose, oatmeal and gold. The tea lounge and the balcony lounges were all designed in a more clearly Art Deco style, as can be seen by the surviving interior of the corner turret at balcony level. Colour palettes were daring, subtle green and magenta, or blue, lime green and gold.

When the building first opened its doors there must have been a tangible sense of grandeur and real sense of variety and glamour within the varied interior spaces.



Auditorium from First Circle



Restaurant



Crescent Foyer



5.2 Interior Design Approach



Ballroom



Auditorium from Stage



Balcony Detail

The New Interior Treatment

Across the building there will be a hierarchy and range of different approaches to the re-worked spaces. In some areas, such as the Ballroom, where the original interior remains substantially intact, reinstatement of the decorative treatment will come to the fore. In other areas, where a lot less historical detail remains, the approach will be a blend retained elements, some reinstatement – against the building as found – a theatrically enhanced ‘found space’ interior. Other areas will have a new and more contemporary treatment.

Whilst there will be contrasting interior treatments within the building the intention is to bring a stylistic unity through cohesion of new insertions and colour scheme. There is an aspiration to allow the shell of the original building to be clearly legible, whilst also making sense of its late 1920s/Art Deco lineage. Preserving the original found space, overlaying with a new contemporary deco inspired style to create characterful interior that reflects both the history of the venue, but that also looks forward to contemporary audiences.

The illustrations in this section are intended to provide a direction of travel for the interior design, which will be formalised during the forthcoming workstage. A number of aspects of the interior will not become clear until the demolition of the 1960s cinema – however, the illustrations are intended to give an indication of the planned style.



Crescent Foyer - interior design study



Reinstated Areas

The Ballroom, and its ante-space on the first floor, are the best preserved interior spaces. The intention is to return to them to their original form. Additional to these two spaces is the balcony level of the north turret which retains one of the most charismatic interiors within the building.

Where practical surfaces will be made good and fibrous plaster repaired.

The colouring of the Ballroom will reflect the planned role of the room – with slightly darker tones to its upper level. The reinstatement of the mirrors and low level dado, concealing radiators and ventilation, complete the re-imagination of the room.



Ballroom - interior design study



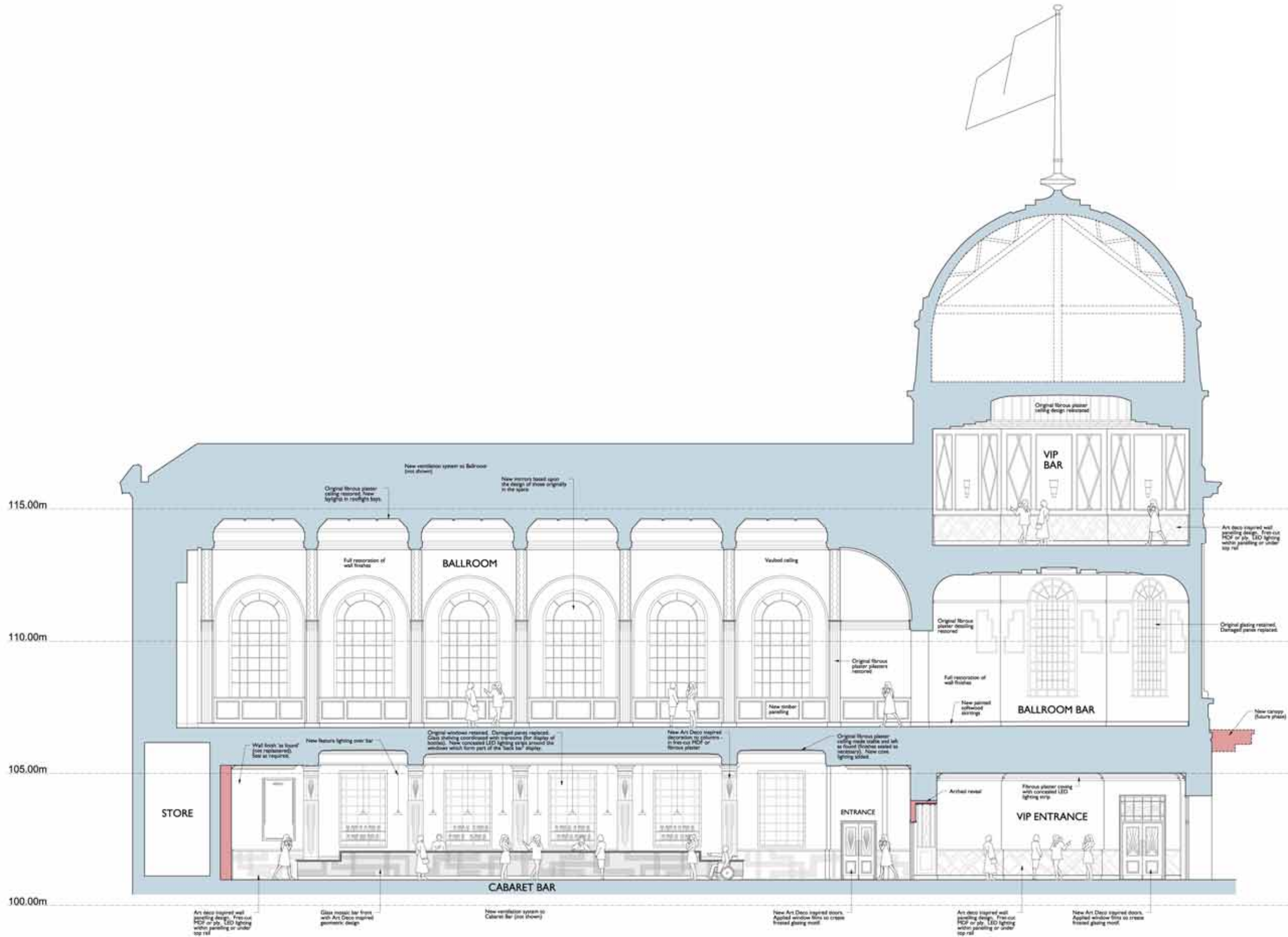
Cabaret Bar - interior design study

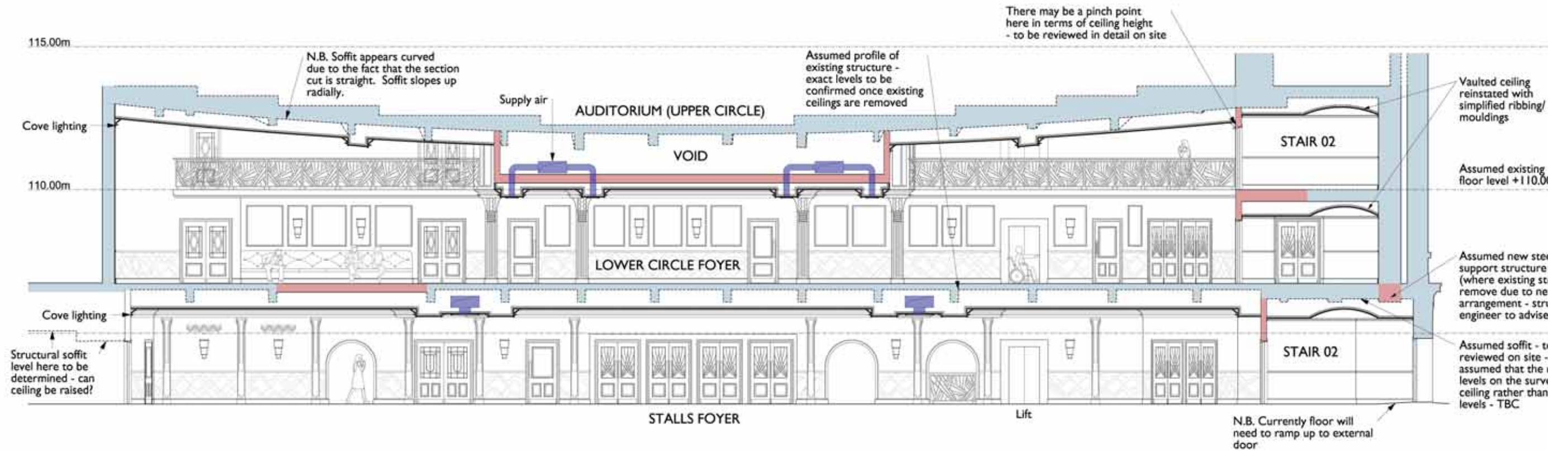
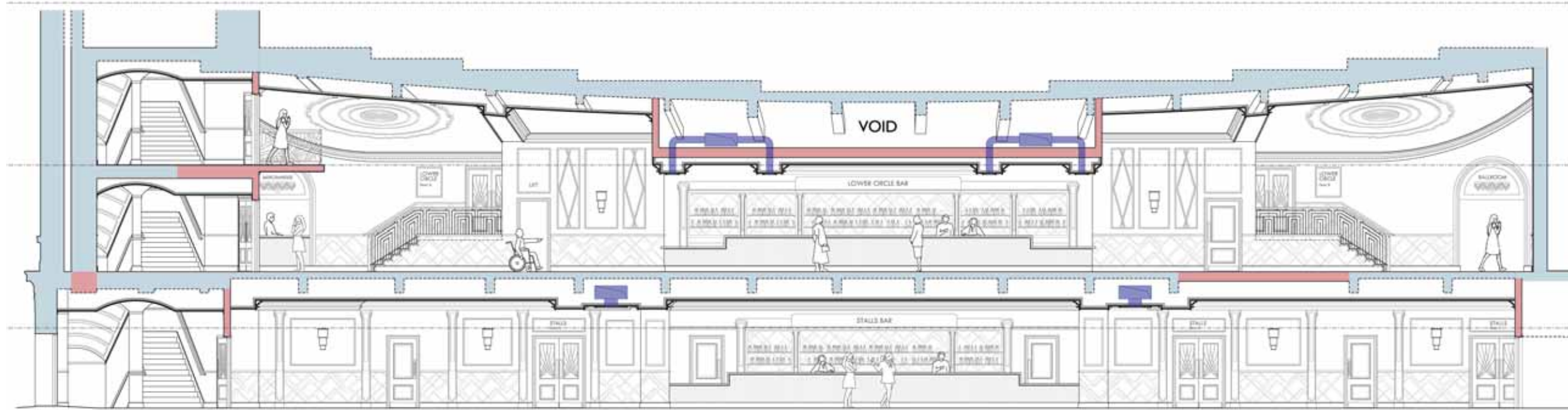
Semi-Reinstated Areas

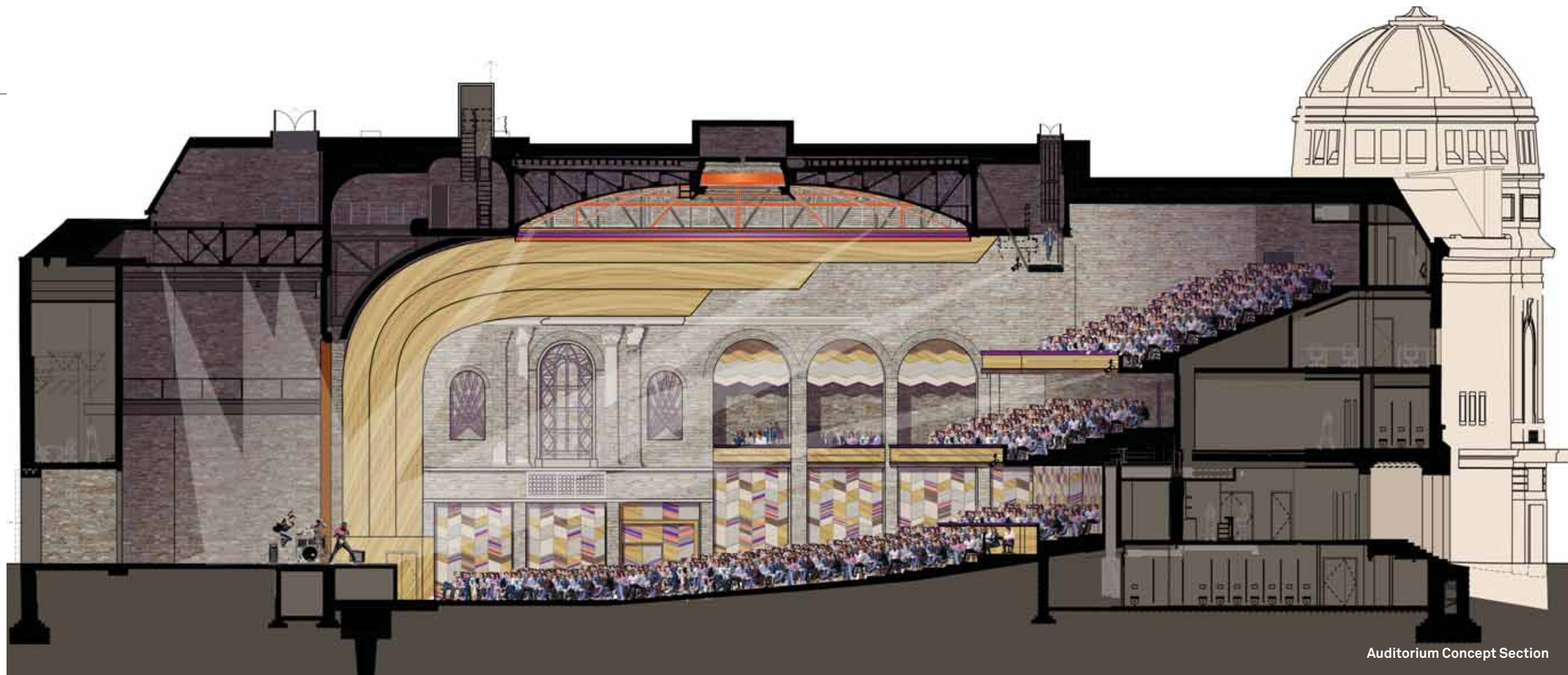
There are some areas where although much of the original interior is lost, elements of historical fabric do remain. These will be integrated into the new design.

This approach will be deployed in the entrance lobbies, the Crescent Foyer, the first floor foyer and the Cabaret Bar. These areas will characterised by rough-cast walls (as found). These surfaces will be overlaid with decorative elements, such a dado at low levels. New ceilings and fibrous plaster coving complete the space – whilst concealing services.

Throughout these public spaces, which will give the tone of the public areas and the overarching intention to create a contemporary, vibrant aesthetic to make a tactile and sensory quality of the old building fabric – overlain with a contemporary take on Art Deco.







Auditorium Concept Section

The Auditorium

Substantially obscured by the 1960s insertion the main auditorium remains an unknown. It is anticipated that most of the Italianate fibrous plaster elements will have been lost. What does remain, after the demolition process, will be retained in-situ where possible or relocated to dress other spaces if appropriate.

The illustrations here indicate the proposed design approach. The sectional drawing shows the side, outer walls, composed of 'found/distressed' brickwork. With a light colour wash to seal and create cohesion to the different components, this creates the

backdrop to a series of new additions. These new layers create detail at the lower levels, to wrap around the audience – with more dramatic features that focus attention on the proscenium.

The drawings show the use of a chevron design, which is currently being explored as a possible signature motif throughout the building. This is inspired by the fragments that remain in the top floor of the northern turret. The colouration of the auditorium is in development. Whilst much of it colouring will be dictated on one hand by the stage lighting, we are exploring the use of a bold autumnal

pallet of dark oranges and muted purples that give warmth and character without dominating the space.

Elements shown in the auditorium illustrations look at the use of perforated material and panels in metal mesh and fret cut plywood to create a surface layer that also allows the original interior/shell to be read beyond.

Contemporary Spaces

This treatment will primarily be in the secondary public spaces, such as the audience WCs. Simple painted blockwork with bold graphics/ exposed surfaces and boldly patterned floors.

Backstage

The backstage area will be treated simply. Paint finishes to exposed wall surfaces – and exposed services.

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Auditorium Concept Sketch

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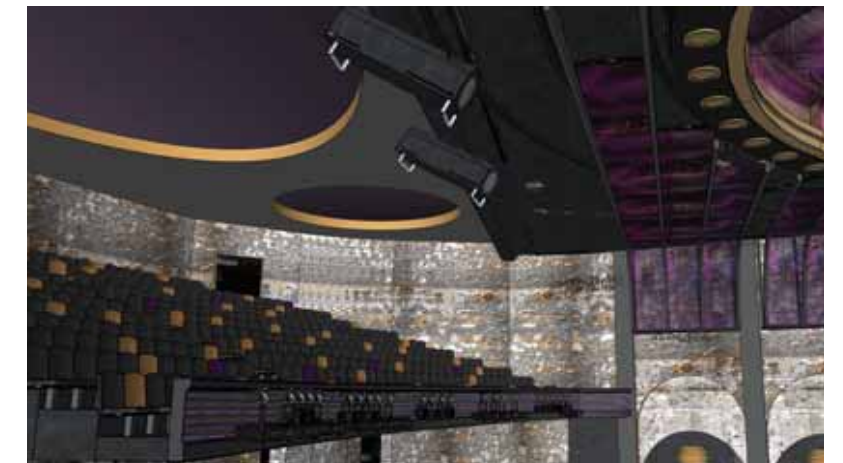


Preliminary Auditorium Design Study

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Auditorium Design Study with chevron motif



Preliminary Auditorium Design Studies

6.0 EXTERNAL APPEARANCE

6.1 Godwin Street - East Elevation

When the building was designed the north-east and south-east corners were the prominent public faces. This can clearly be seen in contemporary photographs where Brewery Street is narrower and built-up – which explains Illingworth's focus of ebullient detail on the corners turrets. With the subsequent development over the decades, and most notably the realisation of City Park, Godwin Street has become by default the primary aspect of the building.

The Corner Turrets

The two octagonal turrets frame the overall composition with their signature copper-clad domes and flagpoles.

The proposed plan is for the existing masonry of terracotta coloured brickwork and white faience to be repaired at the upper levels. The grand double height first floor windows are retained and repaired. At low level, in both turrets, new glazed doors and glazed screen are inserted into the existing openings. The style of the doors and screens follow the overall Italianate/Deco fusion that characterises the Odeon.

New corners canopies are introduced to each turret, recalling the original composition. Octagonal in form and glazed – it is envisaged that these will be implemented at a later date.

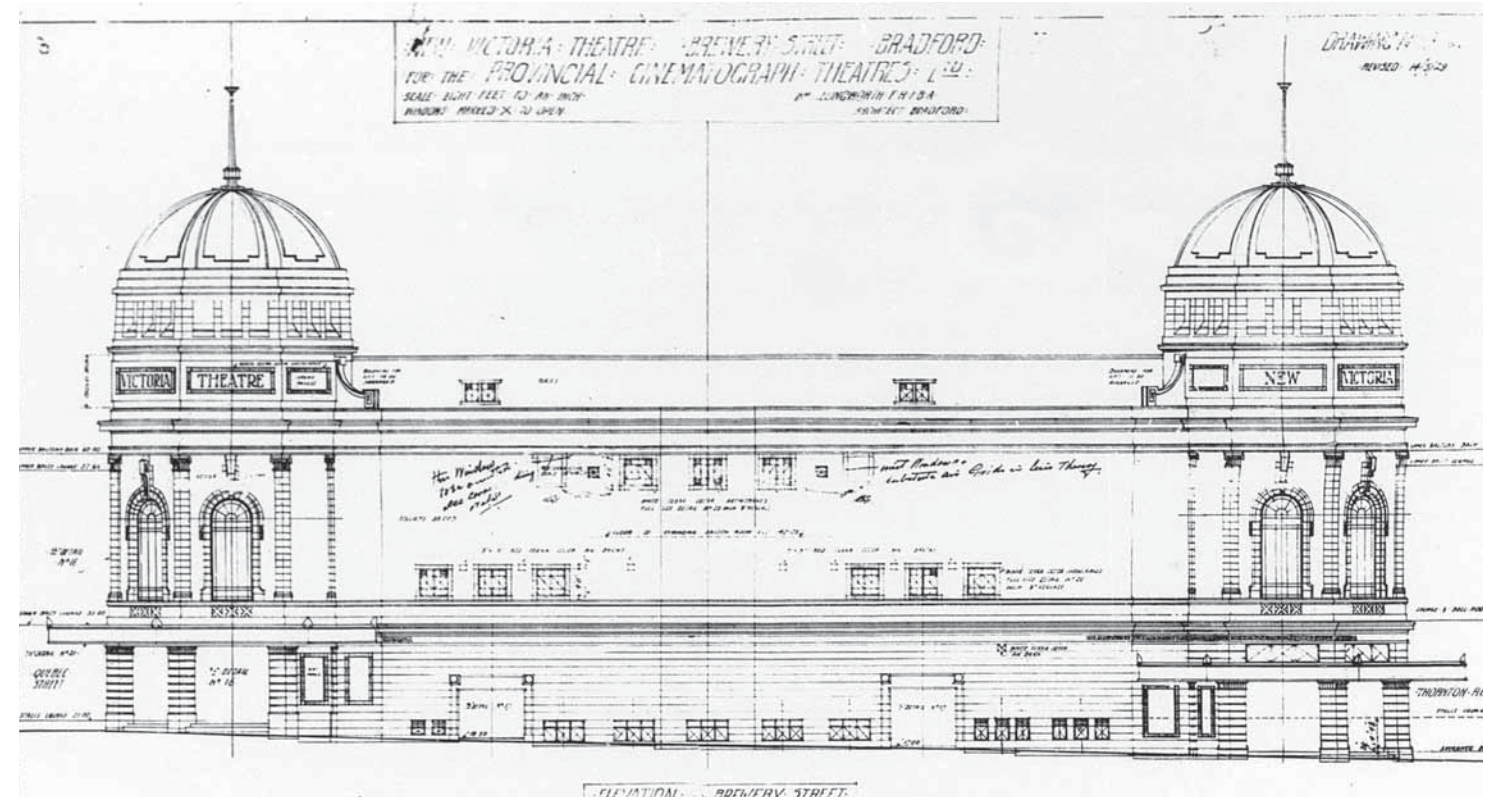
The white faience façade below the canopy line has been substantially lost – and is currently tiled over as part of the 1960s work. This will be replaced with a material to match the original design intent.

The Central Section

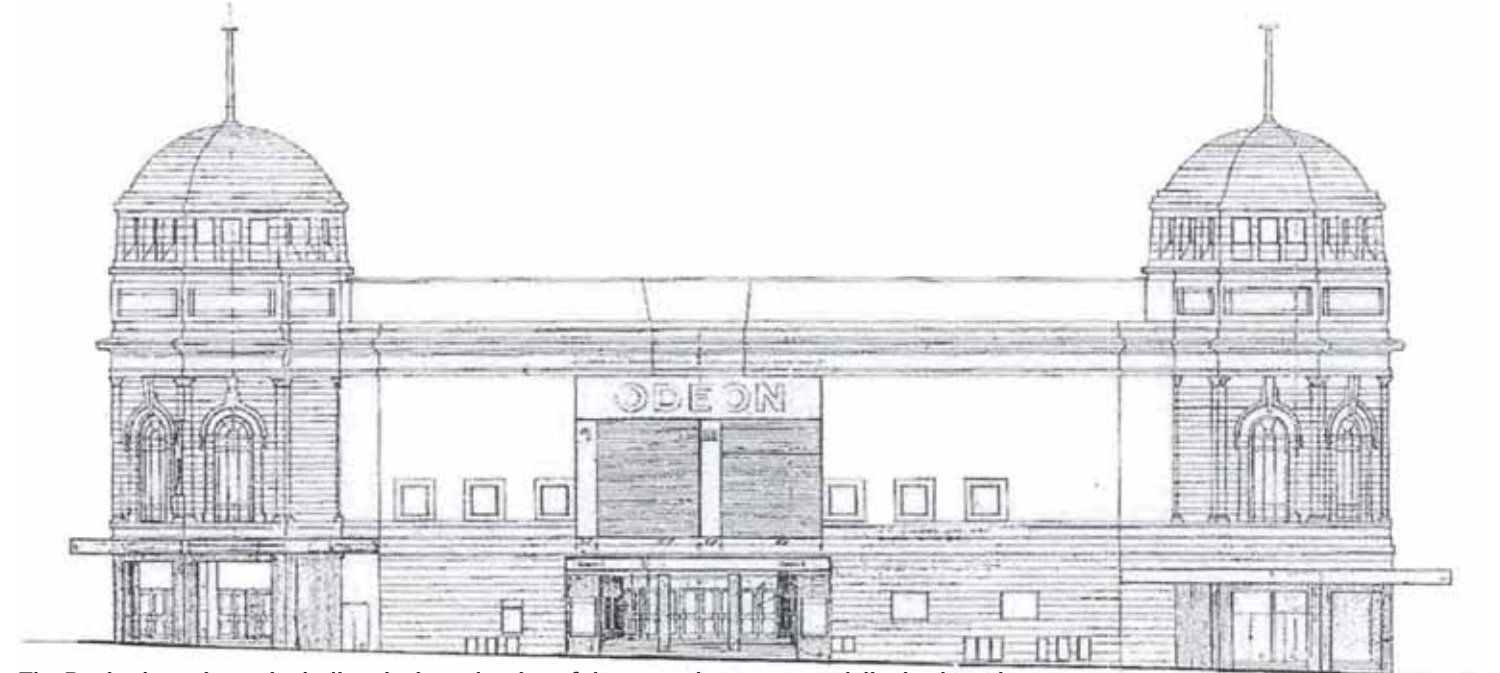
The central section of the facade is asymmetrical, once again reflecting that this was not planned as the primary frontage. As with the turret the masonry, the brick and faience is repaired. The elevation drawing shows indicative treatment of the lower level – which is to broadly reinstate the 1930s design – taking on board the

retained 1960s alterations, such as the central doorset. (This set of doors will primarily be used for exit purposes).

On the brickwork elevation a large digital screen will be applied. The precise size of this is to be confirmed, however, the design drawings illustrate the broad intent to centralise this on the brick panel.



Illingworth's Brewery Street Elevation



The Rank alterations - including the introduction of the central entrance and display board



Godwin Street - East Elevation

6.2 Thornton Road - North Elevation

The Thornton Road Elevation was originally one of the primary street frontages, as denoted by the additional level of decorative detail.

The Corner Turret

To the east is the corner turret. As noted in the commentary on the Godwin Street elevation, this historic signature element is refurbished. Also, as noted, at low level new glazed doorsets and screens are inserted into existing openings. On this northern turret the glazed screens can be seen above the canopy line. This is because the ground level entrance of the northern turret is set about 1500mm lower than the southern corner. The canopy is consequently also set lower – in accordance with Illingworth’s original design intent.

The Ballroom Block

To the west is the Ballroom block, comprising the Cabaret Bar at ground level and the Ballroom above. At ground level, the white faience façade is repaired and the Cabaret Bar windows reinstated. The windows remain in position, and will be refurbished and have internal secondary glazing installed to facilitate operation of the Cabaret Bar as a performance venue.

At first floor the Ballroom has no windows. The brickwork façade will be repaired. The large scale graphic position is retained and will be used for as a building naming position.

Kitchen Extension

To the right-hand side of the Ballroom is the silver grey clad rear extension that contains the kitchens and catering support accommodation. This block will be clad in pewter grey vertical cladding as part of the light weight construction sitting over the Bradford Beck.

Seating Store

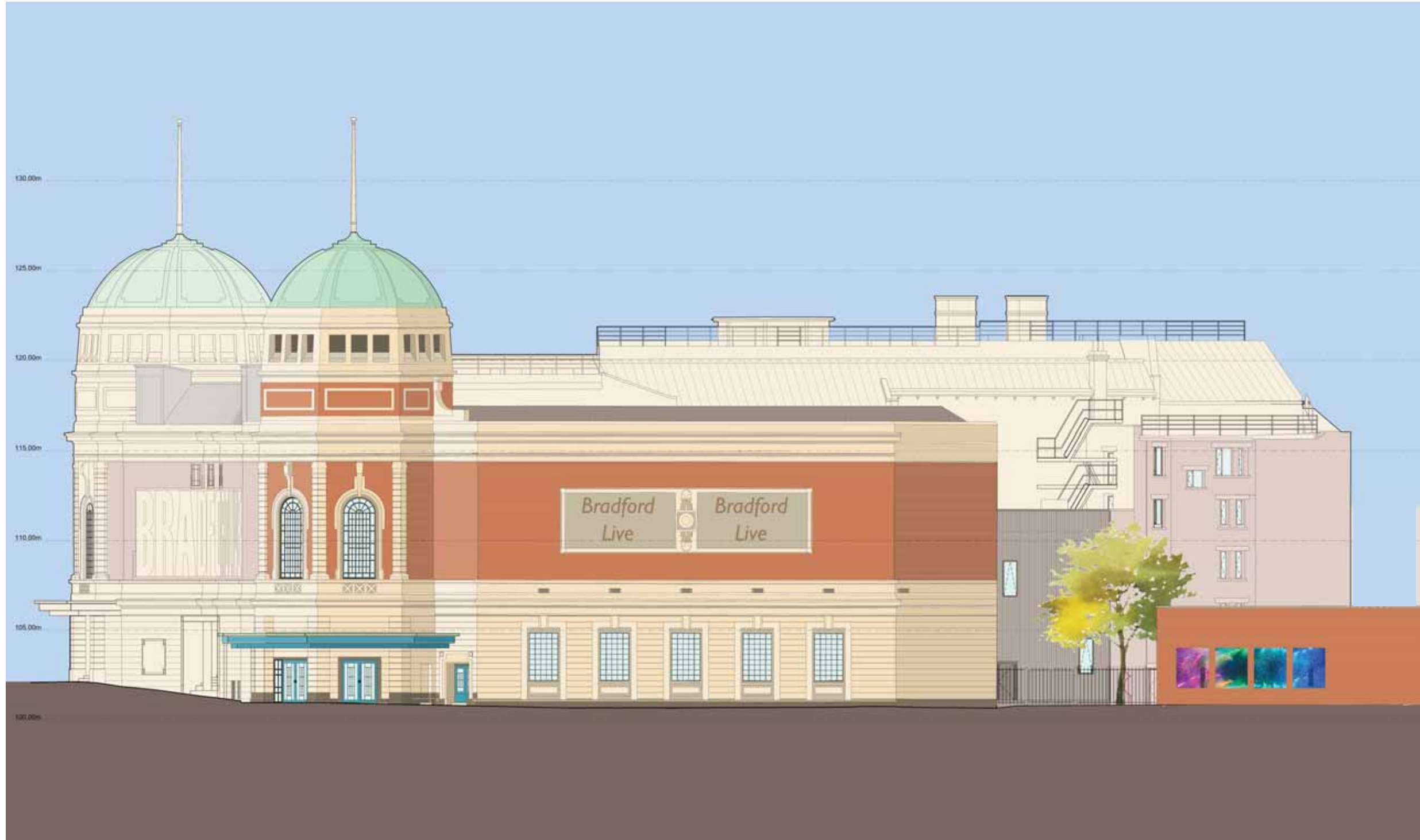
The freestanding auditorium seating store is treated in brick on its external face to form part of the external yard enclosure. The yard itself is enclosed in a vertical metal fence in a dark pewter grey.

Building Beyond

In the background beyond the rear extension is the outline of the stagehouse and backstage accommodation.



The Thornton Road elevation in its wider context - showing the service yard



Thornton Road - North Elevation



6.3 Quebec Street - South Elevation



The Quebec Street façade is comprised of two distinct sections and is split roughly down the middle.

Front of House

To the east, the right-hand side, the treatment of the façade is public facing and mirrors closely the treatment of the Ballroom block to Thornton Road. At the eastern end is the octagonal corner turret. As noted, the terracotta coloured brickwork and white faience is repaired, the double height windows are repaired and the original canopy position is reinstated.

The brick and white faience façade runs westward along Quebec Street. At low level the rusticated base integrates various doors, windows and ventilation grilles – all historic/original locations. When originally completed this section of façade was widely visible in the surrounding streetscape and it features a high level graphic position. As with Thornton Road elevation this will be utilised as a building naming position.

Backstage Block

It was not uncommon during the great Victorian and Edwardian theatre building boom for venues to have remarkably different treatments to their public facades and backstage elevations. This architectural convention was carried forward and is clearly visible in the treatment of the Odeon backstage block.

On Quebec Street the backstage block is characterised by a utilitarian and functional arrangement of windows and doors serving the various dressing rooms.

In the upgrade to this façade, windows are replaced and partially in-filled, where required, to meet modern fire regulations.



Quebec Street - South Elevation



6.4 Quebec Street - West Elevation



Facing onto the western section of Quebec Street the Odeon presents its back face. When built it is likely that a number of original structures remained on the site of the yard, abutting the back of the stagehouse and in partly masking it.

Stagehouse

With the exception of the new delivery doors and associated raised platform the rear elevation remains unaltered. As with the back of house section of the southern elevation, the existing window positions are reinstated and re-used.

Kitchen Support Block

To the left of the stagehouse is the new support block. This contains the kitchens and catering support spaces. This block contrasts with the main mass of brickwork – and is clad in a pewter grey vertical cladding. The intention is to create an overall composition, that does not clearly delineate floor levels, which helps to give the new addition the appropriate scale for the setting.

Ballroom

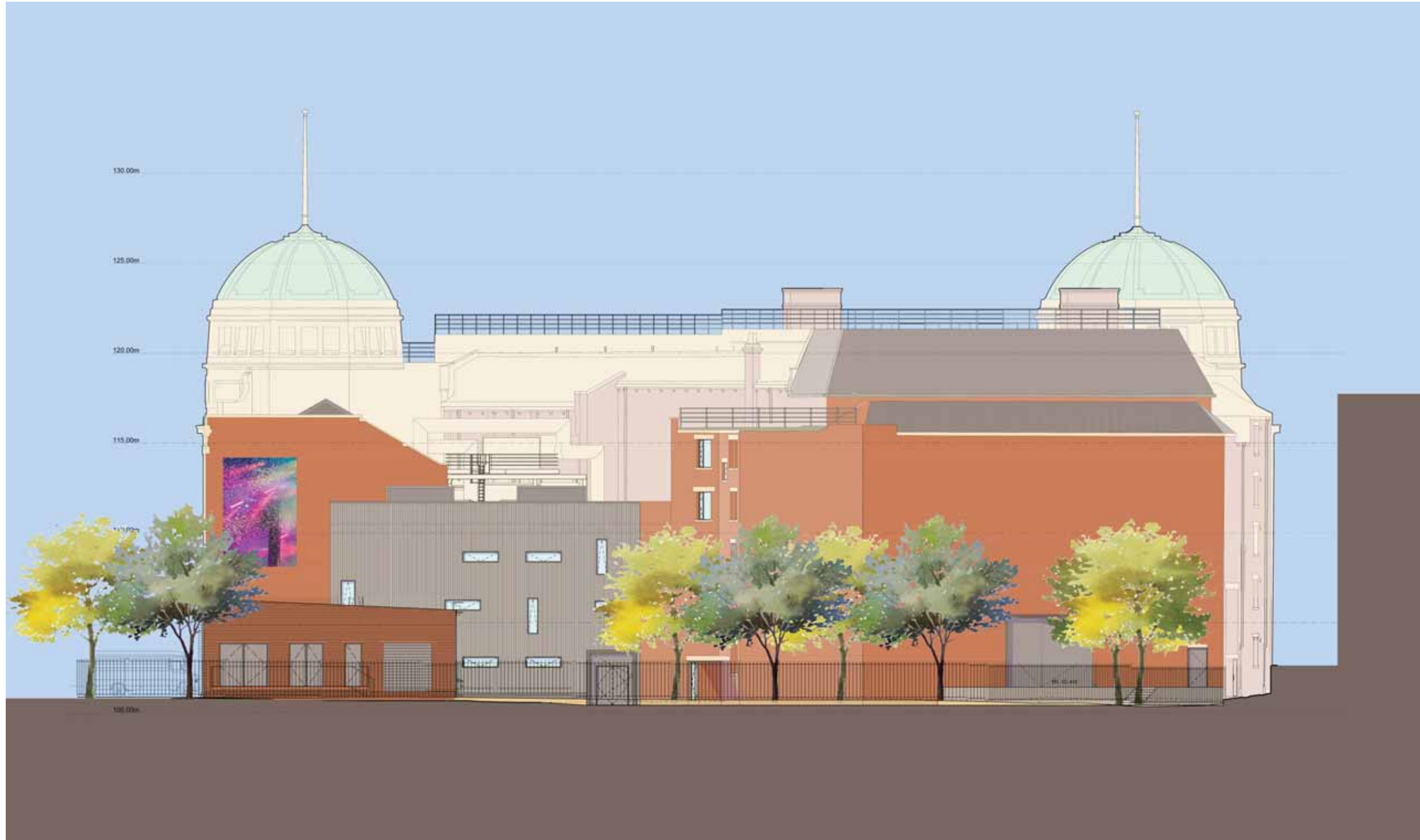
To the left, on the northern side of the elevation, is the gable end wall of the Ballroom block. This will feature a large scale static illuminated digital screen.

Buildings Beyond

In the background can be seen the two domes and roofscape of the Odeon.



Quebec Street - West Elevation from within service yard



Quebec Street - West Elevation in wider context

7.0 WC PROVISION COMMENTARY

7.1 Global Provision

WC provision across the building

The original 1930s building had a modest provision of WCs – as would be the accepted norm in that period. The remodelling works in the 1960s radically altered the layout of the building and WC provision was adjusted to suit both the new layout and the requirement at that time. Whilst the building and auditorium are returning to broadly their original form, the WCs provision has to be readdressed to meet modern regulatory requirements.

The Association of British Theatre Technicians (ABTT) Technical Standards for Places of Entertainment has been used to establish the base requirement.

This has been calculated in a number of different ways, for both a 3,000 fully seated audience and a 3,800 part standing audience. We have assessed both the global provision and the provision by audience level – which equates more usefully to the way in which the building will be operated.

In the table below we follow the 60/40 split between female and male audience provisions. This split is the one used by the ABTT Standards.

7.2 Seated Audience Provision

Audience capacity 3000 seated

Female Provision

Given an audience of 3,000, using the 60/40 split gives a potential female audience capacity of 1,800.

2 WCs are required for the first 25 patrons - with an additional WC for each additional 25 or part thereof - this gives a global requirement of female 73 WCs.

Male Provision

With an audience of 3,000, using the 60/40 split gives a potential male audience capacity of 1,200.

2 WCs are required for the first 250 patrons – with one additional WC for each additional 250 or part thereof this gives a global requirement of 6 WC's

2 urinals are required for the first 50 patrons – with a further additional urinal for each 50 or part thereof. This gives a global requirement of 25 urinals.

The table to the right lists at both the global requirement and the requirement by level.

| Audience Capacity 3000 fully seated | | | |
|-------------------------------------|----------|------|---------|
| Global Provision | Capacity | WC's | Urinals |
| Female | 1800 | 73 | |
| Male | 1200 | 6 | 25 |
| Provisions by Level | | | |
| Stalls | | | |
| Female | 990 | 41 | |
| Male | 660 | 4 | 14 |
| Total: 1650 | | | |
| First Circle | | | |
| Female | 300 | 13 | |
| Male | 200 | 2 | 5 |
| Total: 500 | | | |
| Upper Circle | | | |
| Female | 480 | 20 | |
| Male | 320 | 3 | 8 |
| Total: 800 | | | |

Breaking the requirement down by level indicates the need to have a slightly higher requirement than that indicated by the global capacity – equating to 74 female WC's (+1) and 9 male WC's (+3), and 27 Urinals (+2)

7.3 Seated and part Standing Audience Provision

Audience capacity 3800 seated +part standing

The part standing audience arrangement impacts on the Stalls level only - as the upper tiers remain seated and their capacity is unaltered.

Global Provision

The review of a global provision is less useful/ relevant in the part-standing audience format. With the standing audience in the Stalls - different criteria apply.

Provision at the Upper Seated Levels

These remain unchanged, requiring 13 female WCs and 2 male WCs at First Circle Level and 20 female WCs and 3 male WCs at upper circle level. Urinal provision a noted.

This provision is based upon table No.24 (non-continuous with intervals) in The Association of British Theatre Technicians - Technical Standards for Places of Entertainment.

Stalls Standing Audience

For the standing configuration provision is based upon table No.24A (continuous performances) in The Association of British Theatre Technicians - Technical Standards for Places of Entertainment.

Female Provision

With an audience of 3800, using the 60/40 split gives a potential female audience capacity of in the Stalls of 1500.

4 WCs are required for the first 1000 patrons - with and additional WC for each additional 40 or part thereof - this gives a global requirement of female 39 WCs.

Male Provision

With an audience of 3800, using the 60/40 split gives a potential male audience capacity of 1000.

2 WCs are required for the first 250 patrons – with one additional WC for each additional 500 or part thereof this gives a global requirement of 4 WCs.

2 urinals are required for the first 100 patrons – with a further additional urinal for each 80 or part thereof. This gives a global requirement of 14 urinals.

| Audience Capacity 3800 seated + part standing | | | |
|---|------|----|----|
| Provisions by Level | | | |
| Stalls | | | |
| Female | 1500 | 39 | |
| Male | 1000 | 4 | 14 |
| Total: 2500 | | | |
| First Circle | | | |
| Female | 300 | 13 | |
| Male | 200 | 2 | 5 |
| Total: 500 | | | |
| Upper Circle | | | |
| Female | 480 | 20 | |
| Male | 320 | 3 | 8 |
| Total: 800 | | | |

Working the requirement through the different standards by level shows that the required provision for a seated audience at Stalls level easily accommodates the large standing capacity requirements.

8.0 ACCESS STATEMENT

8.1 Introduction

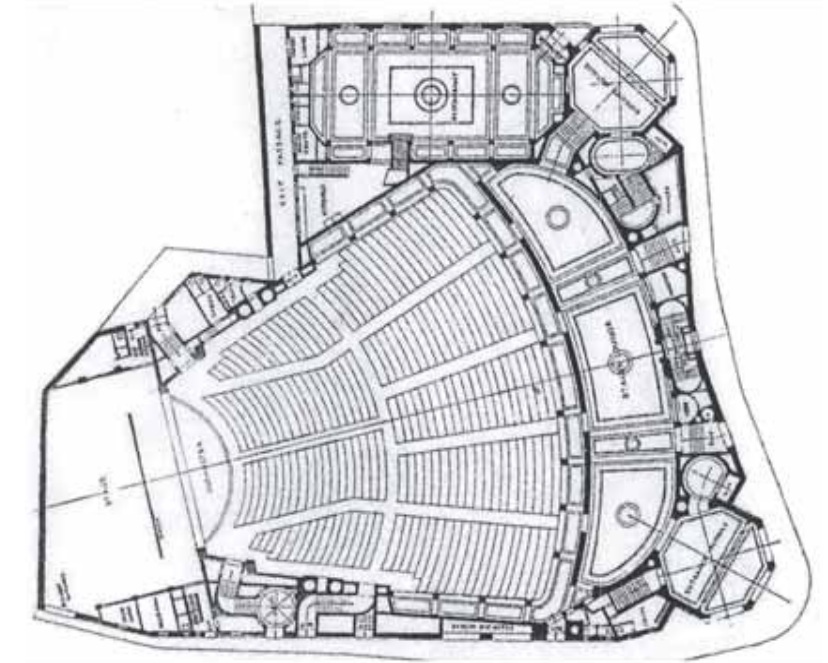
This commentary provides an overview of the access design and facilities provided within the re-imagined Bradford Live building.

8.2 General Description of the Building

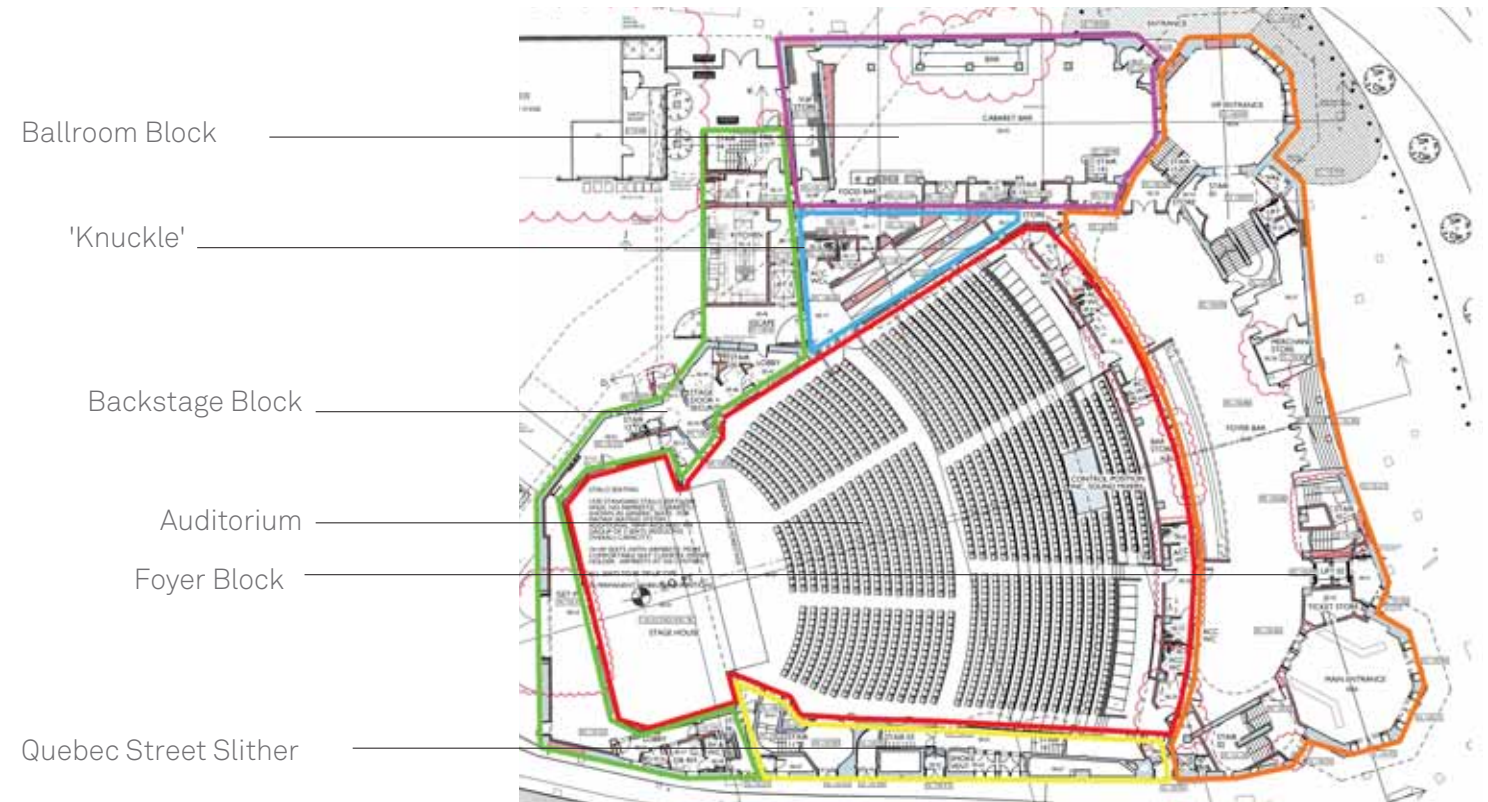
Opened in 1930 in the heart of Bradford as a 3,000 seat Art Deco ciné-variety theatre, the former New Victoria was one of the largest and most impressive cinemas in the UK. In 1968 the Rank Organisation subdivided the building to create two smaller auditoria during its life as the Odeon cinema (1969-2000), whilst bingo took over in the stalls area. The stage remained intact in the bingo hall, and the stage was regularly used for live shows, concerts and broadcasts in the years after this development. In July 2000, the Odeon finally closed. Plans were developed to demolish the building and redevelop the site with a replacement development of offices, hotel and residential spaces. Bradford Odeon Rescue Group was formed in 2003, and through persistent campaigning, rejuvenated the opportunity to bring the venue back into event/performance use.

Ownership of the Odeon was taken up by The Homes & Communities Agency who, in 2014, transferred the building back to Bradford Council, having invested in a programme of remediation which addressed the previous above ground contamination issues, secured the building's solidity and water-tightness and prepared it for further transformation. In late 2014, Bradford Live was awarded the right to renovate the Odeon and return it to operation as a live music and entertainment venue. The Bradford Live team began working to develop the concept, design, funding and potential partnerships for the renovated Odeon.

The Building was designed by local architect William Illingworth.



Illingworth's Ground Floor Plan



The component parts of the existing building



8.3 General Building Organisation

The building's composition and layout is clearly legible in the original Illingworth floor plan drawings. The proposed design strips away most of the 1960s alterations and additions to return the building to broadly its original layout. Therefore in the new configuration the buildings return to being composed of four main components parts:

Auditorium

As the largest volume in the building, this epic 3,000 seat space dominates the floor plans at each level. Arranged as a large stalls, with two relatively shallow tiers, its form reflects the imperatives of cinema design in the late 1920s. The centre line of the space runs broadly east west across the site.

Foyer Block

The auditorium's curved rear wall is reflected in the crescent shaped foyer block that wraps along the eastern frontage of the building. The curved foyer terminates at its northern and southern ends with octagonal turrets. Added to these primary volumetric elements is tertiary accommodation that serves to regularise the street frontage and define the overall form of foyer block.

Ballroom Wing

Adjacent to the auditorium on the north side is the two storey Ballroom block. This contains both the Ballroom at first floor level and what originally was a restaurant at ground floor level. At first floor the Ballroom ante-space blurs the distinction between foyer and Ballroom, however, the turret in terms of the architectural composition is part of the foyer block.

Stagehouse and Backstage Areas

The stagehouse is to the west and originally had a relatively small block of backstage accommodation located to either side of

the stage (north and south). The stage and stagehouse are irregular in their geometry. The two blocks of backstage accommodation were linked via a low headroom corridor below the stage. In the remodelled building this zone of accommodation is extended to provide additional catering support.

Additional Accommodation

Beyond the main component parts of the building, there is a slither of accommodation along the southern/Quebec Street elevation – and triangular 'knuckle' that links the Ballroom and Auditorium blocks.

8.4 The Building Today

With the building having been empty for several years and the imminent removal of the 1960s interventions, a commentary of the existing accessibility and access provision within the building has little real value. However, it should be noted that since its design in the late 1920's, and the reconfiguring of the 1960s, audience requirements and expectations have greatly changed.

That is not to say that access was nonexistent in the 1920s scheme. The building has a number of 'forward-looking' areas, and had for example, lifts, albeit very small ones. The level of WC provision though was modest, very much reflecting the standards of the day.

It should be noted that whilst there are a number of clear level floor plates, having a raked auditorium of certain vintage, means that achieving level access into some areas remains problematic.

Current Access arrangements

Current accessibility to the theatre is poor.

Wheelchair access is limited to the Stalls area, with separate access via an escape door directly into the Stalls. There is an accessible WC adjacent to the entrance/exit point. There is no level access to bar spaces for patrons in a wheelchair and refreshments are served within the auditorium. All the upper levels of the public areas of the building are inaccessible, as are the Backstage areas.

Note, that the central doorset which formed the entrance to the 1960s Odeon Cinema will be used for egress only. (This is a stepped approach). Both turret entrances provide level entry.

8.5 Design Proposal

The mission of Bradford Live is to return the former Odeon to the City of Bradford as vibrant and sustainable live music venue. The re-imagination of the building is to make the most of the bold and signature exterior and to rework the fragments of its historic interior to create a forward looking, attractive and engaging cultural venue. Flexibility in use of all the front of house spaces, the Ballroom and new Cabaret Bar is to be maximised - and the backstage areas are too made both easy-to-use and attractive to incoming events.

The proposed works broadly comprise:

- Creation of a 3,000 fully seated / 3,800 part standing audience.
- Appropriately scaled public support spaces, bars, WCs etc.
- Cabaret Bar - part foyer/part informal performance venue.
- Ballroom – mainly for events, but also used as additional foyer space.
- Additional VIP/Sponsors areas.
- Reworked stage house and backstage accommodation.
- New service yard to contain associated vehicular movements and deliveries.

Pre Arrival and Ticket Reservation

Tickets will be available for purchase directly from the Box Office, online via the dedicated website or by telephone reservations. A visual seating plan will be available at the Venue and online to assist in seat selection. Patrons whom notify the venue in advance may choose to reserve a wheelchair accessible space, which are to be located in a number of different areas within the auditorium. Wheelchair accessible



spaces will be located at rear Stalls, front/side Stalls and rear of the Upper Circle. It is not planned to provide access the First Circle due the limitations on achieving a viable means of escape for patrons using a wheelchair.

Patrons with hearing impairment will have access to the induction loop facility installed and/or the signed or captioned performances provided by incoming productions. In line with NEC Group standards, the venue's website will reflect all new access related facilities, once the redevelopment is completed. This will include further information on access and circulation for wheelchair users, and ambulant disabled persons.

This website will be designed to meet WC3 Web Content Accessibility Guidelines (WCAG) 2.0, to AA standard. This means created content can be accessed by people with different disabilities and is designed with clear navigation.

There will be a free phone number for assistance operated by The Ticket Factory (TTF). This will offer a free phone telephone number for those customers that are unable to book online or require additional assistance/support over the telephone.

Free registration scheme

In Birmingham NEC Group have launched a brand new FREE registration scheme for disabled customers which will allow access requirements being linked to an individual's account. This will ensure the right tickets go to the right people, also allowing more customers to book disabled tickets online.

When requirements are registered, all information is securely and safely held without NEC Group ever having cause to see the detail behind why you need accessible seating options.

Approach and Arrival

The venue is located in the centre of Bradford.

Access to the building can be achieved by the following means:

Rail: The venue is located approximately a 10 minute walk from both Bradford Interchange and Bradford Forster Square rail stations.

Bus Service: The venue is adjacent to the Thornton Road T6 bus stop, with stop T8 across the road. These stops serve busses to and from Eldwick (615, 616 and 619) and busses to and from Clayton (636 and 637). The venue is also only a 5 minute walk away from the bus stops in Centenary Square.

Private Vehicle: There are numerous car parks within Bradford City centre. The nearest is the NCP Bradford Southgate - accessed off the adjacent Thornton Road.

Pedestrian Access: This is available from central Bradford, and the immediate vicinity of the venue is served by numerous safe crossing points. The main footpaths around the building are maintained by the Bradford City Council. Although primarily level, there is a gradient adjacent to the Alhambra Theatre but this is not considered to be excessive. The footpath is relatively free of uneven surfaces and unnecessary obstructions. There is a dedicated pedestrian crossing point leading directly from City Park - and the City Centre

External Areas

There are no external public areas within the venue curtilage at ground floor level. There is however, an external service yard which will be used by building staff and incoming shows.

Whilst there will be parking spaces within the service yard, there is no dedicated audience setting down or vehicle parking provisions serving the venue. In ongoing discussion with the neighbouring Alhambra Theatre it may be possible to use their Morley Street setting down position.

Principal Entrances

The reconfigured Odeon will have two main entry points. The southern turret, adjacent to the Alhambra Theatre will be the primary audience entrance. The northern turret, at the junction with Thornton Road, will be used for VIP guests.

Additionally, there is level entry into the separate entrance to the Cabaret Bar, directly from Thornton Road.

The main entrance in southern turret contains 3no. pairs of manually operated doors which are held back using hooks/ironmongery when the audience are entering. The internal lobby comprises 2no. pairs of manually operated and are held back using hooks/ironmongery when the audience are entering. The clear openings to all doors are in excess of the recommended minimum 800mm. This main entrance and egress route is to be staffed to ensure safe access and egress, and to help avoid any obstruction in circulation to this area.

It is not intended to introduce automatic door opening to these entrance doors - as this can impede the smooth access of a large body of audience members - and the doors will be staffed when the building is operational.

Both this primary entrance, and the northern turret VIP entrance provide level access.

Entrance Foyer - Ground floor

The entrance lobby provides level access to the Box Office/Ticket Collection point, and level access in the main Stalls level foyer - called the 'Crescent Lounge'. This main foyer space then offer level access directly into the rear of the auditorium.

There will be a hearing induction loop in the box office and at catering points to help support when booking/purchasing.

To the northern side of the building the ground floor level is split - by approximately 1.5m. This

lower level accords with Thornton Road and the Cabaret Bar space. Patrons who have entered the building from the south can use the northern lift to gain access to the lower area of the ground floor.

Assistance dogs

Assistance dogs will be welcome at the venue; but due to the sound levels involved, we will recommend that you do not bring Assistance Dogs into loud events. We will endeavour to create a space where assistant dogs may be cared throughout the concert for if the visitor wished.

General Circulation

The ground level is the datum level of the building. Two of the original staircase provide access to the upper levels. These staircases are also extended down into the basement - with a further stair also connecting the entrance level to the basement. Two new lifts are provided within the scheme and these serve all the foyer levels.

Basement Level

With the pressure of spatial provision at ground floor level, all the Stalls level audience WCs are located at basement level. This includes two accessible WCs - which augment the primary provision at Stalls level above. Going forward the provision of a Changing Places toilet is being considered as part of a desire to broaden access to the venue.

First Floor Level

Whilst this level provides access to the First Circle level of the auditorium it is not a level access. This floor level also serves the Ballroom and Ballroom Bar. This floor level can be accessed via the two lifts. All the public spaces area accessible - and have level access. There are also accessible WCs at this level.



Due to limitation of the historic structure it is not feasible to provide access to the raked seating tier at this level. Options have been reviewed to integrate a platform lift in this area, but achieving a viable means of escape is not feasible at this level.

Going forward consideration will be given to offering a wheelchair accessible position to the audience right side-boxes – however these would need to be accessed via the Ballroom.

First Floor mezzanine

This is primarily a non-public area for staff – but is served by the two Front of House lifts.

Second Floor

This upper level of the building is served by the two Front of House lifts. Level access is achieved to both the foyer areas and the auditorium.

Auditorium

The current intention is to provide a range of differing seating locations within the building for patron using wheelchairs. The primary wheelchair seating position will be located in the rear Stall – either side of the central VIP Seating area. This location offers good visibility in both the fully seated configuration – and in the part standing audience layout.

In the main accessible area, customers can do whatever is most comfortable for them. Within the area there are removable chairs that can be taken away for scooters/ wheelchairs.

Additional to this at Stalls level will be up to 8 wheelchair user seating locations at the side of the front seating blocks. Note, these seats will be available when the show profile permits .

As noted above it is not intended to provide wheelchair accessible position at First Circle level, due to the issues surrounding achieving viable escape routes in event of an emergency.

However the opportunity to provide access the audience right side-boxes is to be reviewed in the ongoing design stages. (This side position is not included within the figures noted below).

At Upper Circle Level it is proposed to provide a further 8 wheelchair accessible spaces at this level.

This gives a total provision of 22 permanent positions and 16 adaptable positions – a total of 38 positions overall. This equates to approx. 1.26% of the seated audience capacity.

NEC Group will offer the best seats we have available at the time off booking for patrons who are partially sighted.

WCs

Accessible WCs are provided across the various floor levels:

- Basement -2
- Ground - 6
- First -2
- Second -1
- **Total** 11 Accessible WCs

There will also be ambulant accessible cubicles within each block of WCs.

There will also be accessible WC Backstage areas.

Stage Door

Access to the Stage Door will be via a level access route from the service yard. The stage door provides access to the Back of House lift that serves the upper levels on the north side of the building. A platform lift provide access to the raised stage level.

Back Stage Dressing Room

The plans show an accessible dressing room at ground floor mezzanine level accessed via the backstage lift. It is also planned to have

an accessible dressing room at stage level on stage right. This latter proposal is currently being developed.

The backstage lift also provides access to the visiting crew catering facilities and there is an accessible WC at this first floor level.

Venue Management

The operator’s offices are located on the first floor mezzanine level – in the front of house zone. This area is served by the two Front of House lifts. The office is also served by an accessible WC.

Safe Egress

As noted it is intended that the primary wheelchair user seating positions will in the rear Stalls area, with level escape directly to the exterior of the building via the main entrance doors. Wheelchair user at the front stalls have escape routes via the main Stalls exit on audience right – or via the Stage Door area.

Both Front of House lifts are evacuation lifts and provide direct egress to the exterior of the building.

Going forward the floors plans will indicate refuge positions within the stair lobbies for wheelchair users in other parts/upper levels of the building.

8.6 Key Access Objectives

- All able bodied, ambulant disabled and wheelchair users will use the principal entrances as the primary route for access and egress to the building.
- Avoid the segregation of a separate wheelchair access point.
- Physical alterations throughout the building undertaken within the foyer/public areas to provide improved accessibility for disabled users to reach all the accommodation, where feasible within the constraints of an historic building.
- Exemplar accessible toilet facilities.
- Both right and left hand access WCs.
- Thoughtfully integrated lowered basins and lowered bar counter sections.
- Wheelchair accessible seating spaces in a variety of differing locations to provide a choice of viewing positions - 38 no.
- Visual contrast in finishes as part of an integrated interior design.

+ 9.0 COUNTER TERRORISM STATEMENT

NEC Group Operator Counter Terrorism Statement

August 2018

This statement has been prepared by the NEC Group who have undertaken a review of the risk to the building from potential terrorist activity.

It has been prepared jointly by an internal member of the NEC Group team who has 20 years national security experience in close protection and counter-terrorism in London (amongst other experience) and the NEC Project Mobilisation Manager who has in depth experience and knowledge of the project.

The statement was written structured around the (<https://www.gov.uk/government/collections/crowded-places>) document which has some good information and advice.

Context:

As a city centre entertainment venue with a capacity of up to 3800, NEC Group understand that this venue will become a 'crowded place', in CTSA words, and vulnerable to terrorist or extremist attack. There will be a number of non-physical precautions NEC will be putting in place, including training of staff with Project Argus and Project Griffin, having appropriate incident and emergency plans, reducing external queuing time and layering of both visible and covert security personnel around the building and its approaches. However, apart from where these non-physical precautions are relevant, this statement is intended only to review the design of the building itself in terms of what has been carefully considered to be appropriate and proportionate to the risks.

With the threat level at Severe at the time of writing, and with fluctuations upwards in the recent past to Critical but downwards no further than Substantial, it is accepted that counter terrorism measures are not an optional item now, albeit they still need to allow venues to be accessible to all and to operate. Within the UK, NEC Group do not consider that this venue will be the most attractive target for terrorists, although any venue that is a soft target increases its vulnerability. That said, this will be a well-publicised development in Bradford so there would be the perception of high impact from an attack beyond the loss of life alone.

In March 2018 NEC met with John Chambers from the North East CTSA, who fully walked the site and advised NEC of three measures that he would like to see implemented: laminated glass to external facing windows, external CCTV, and hostile vehicle mitigation features to the front of the building where the majority of the venue's customers would be likely to congregate and where NEC could then safely queue customers. From NEC's experience at the National Exhibition Centre site, they concur with this and use similar deterrents across their Birmingham venues, which encompass three Tier One venues – i.e. have a perceived higher risk. NEC have reviewed the design of the Bradford Live site as if it was in this higher risk category.

To address these separately:

1. **Laminated glass** – This will be specified to ground and first floor level glazing in the front of house areas. Although the design detail is to be developed, this will potentially be internal to the current windows to preserve the external aesthetic appears. This secondary glazing will also assist in enhancing the acoustic integrity of the external envelope.
2. **External CCTV** – This is planned into the design and offers a view of the circumference of the site, and will be available to the police to view on request. A central control room will be staffed during office hours and event tenancy

periods as a minimum, to monitor this footage for the purpose of managing queues and detecting all types of crime.

3. **Hostile vehicle mitigation** - To reduce the potential of vehicle-borne explosive devices, or vehicle attacks themselves, NEC Group agree with the suggestion of PAS 68 rated hostile vehicle mitigation features to the front of the building, from the features installed in front of the Alhambra along the grass verge to the front of the building and around the North Entrance. This covers the area with the most space for public to congregate pre- and post-show, as well as the area where a vehicle could get maximum speed up - coming off the A6181 dual carriageway. This system also provides distance between the protective features and the building to reduce the effects of a blast on the building. There area a number of options are under consideration:
 - **Concrete blocks** - These are the cheapest option, although far less attractive taken as a block and may encourage customers to sit right next to the main road. However, an example of where this has been successfully integrated to work more like street furniture is at the Belfast Titanic Museum where seating and angled blocks have been designed to represent icebergs. Adding seating with backs would direct public to sit away from the traffic.

- **Bollards** - The project is currently showing bollards as part of the planning application. The positive aspect of a bollard design solution is that they serve the purpose of prevention, whilst retaining the feel of an open and accessible area to all customers.
- **CT rated street furniture** - This is a further option, and may be developed going forward in conjunction with bollards. This may be a more sympathetic response to this particular city centre location and integrate with the frontage of the adjacent Alhambra Theatre .

Other aspects of the design that will be positive for CT purposes are:

1. Doors and locks to withstand intruder attack.
2. Search arches inside the venue.
3. Main building plant is located to the basement or on the roofs, so away from easy access.
4. PAVA incorporating the ability to play both automatic messages and live messages.
5. Access control to all external doors or gates, with additional pin access , with cameras covering each person entrance.
6. NEC Group will potentially work with the Alhambra Theatre to share the use of the vehicle set down point to the front of their venue, which is protected by a retractable bollard.
7. Air intakes are not accessible.

Other considerations that are not proposed to be adopted:

1. *Vehicle mitigation to the Service Yard* – the Service Yard will be secured 24/7 by fencing and personnel access would only be via swipe card & pin, through entrances covered by CCTV. On event days the vehicle entrances will be staffed as well. NEC Group consider these precautions appropriate and proportionate to the risk as there is a business continuity risk to a vehicle attack to the rear of the building, but minimal impact in terms of potential loss of life, which reduces the attractiveness of this area as a target. There is also no public vehicle access into this area. Furthermore, NEC are of the opinion that the layout of Thornton Road would cause a slowing down of vehicles before the entry point that would also provide some degree of mitigation. Should all these obstacles still be overcome, there is likely to be a number of articulated lorries and other vehicles in this area which would make the route to the building itself more difficult again. NEC consider every site they run individually, however it is worth noting that none of the NEC's city centre venues' Service Yards have specific CT measures in place over and above the security measures detailed above.
2. *Xray scanning to post and deliveries* - The scanning of all post is not commensurate with the threat at present, but NEC would be addressed if required based on future CTSA advice.

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