

between
town squares
and
monasteries

A4 presentation | 25.06.2026
Nils Ewen | 6291279

Interiors Buildings Cities

Introduction

Context

A new theatre for Delft

Theater de Veste



The client's problem

Receiving theatre in Delft is **too small** to be competitive

Outdated theatre building (technically and societal)

Lack of identification of **and connection** to residents

The client's brief



New main hall with 800 seats

black box

the theatre of the future:

culture hub with adjacent cultural
instances to draw people

Evaluation of the brief

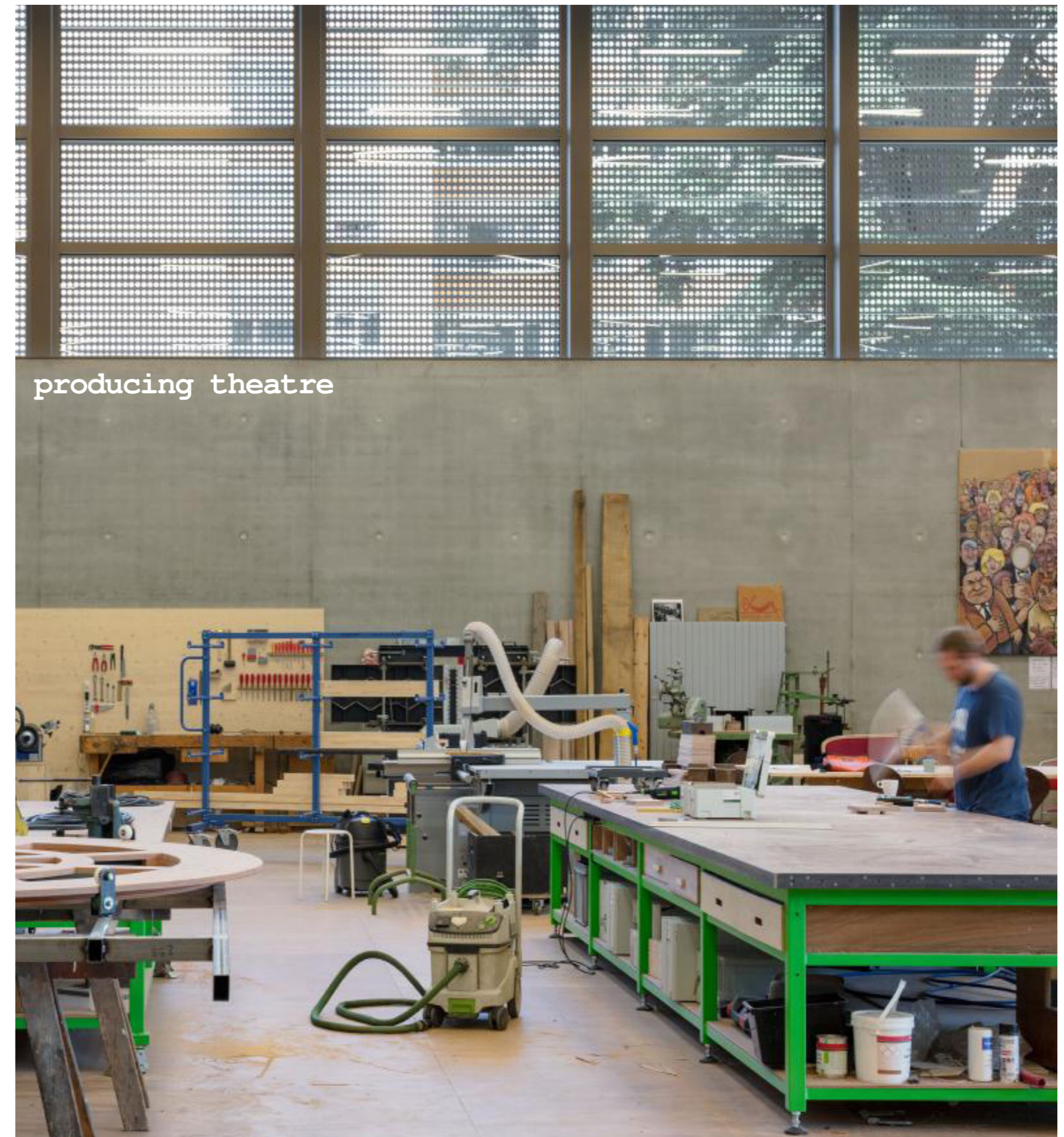


Theatre itself needs to unfold and broaden

Theatre itself needs to invite, connect and interact



Capital Theatre Bendigo, Australia - Streames and Associates



vs. producing theatre

Théâtre de la Nouvelle Comédie Geneva, Switzerland - FRES Architects

comparison



Other cities of the same size have many more
producing institutions

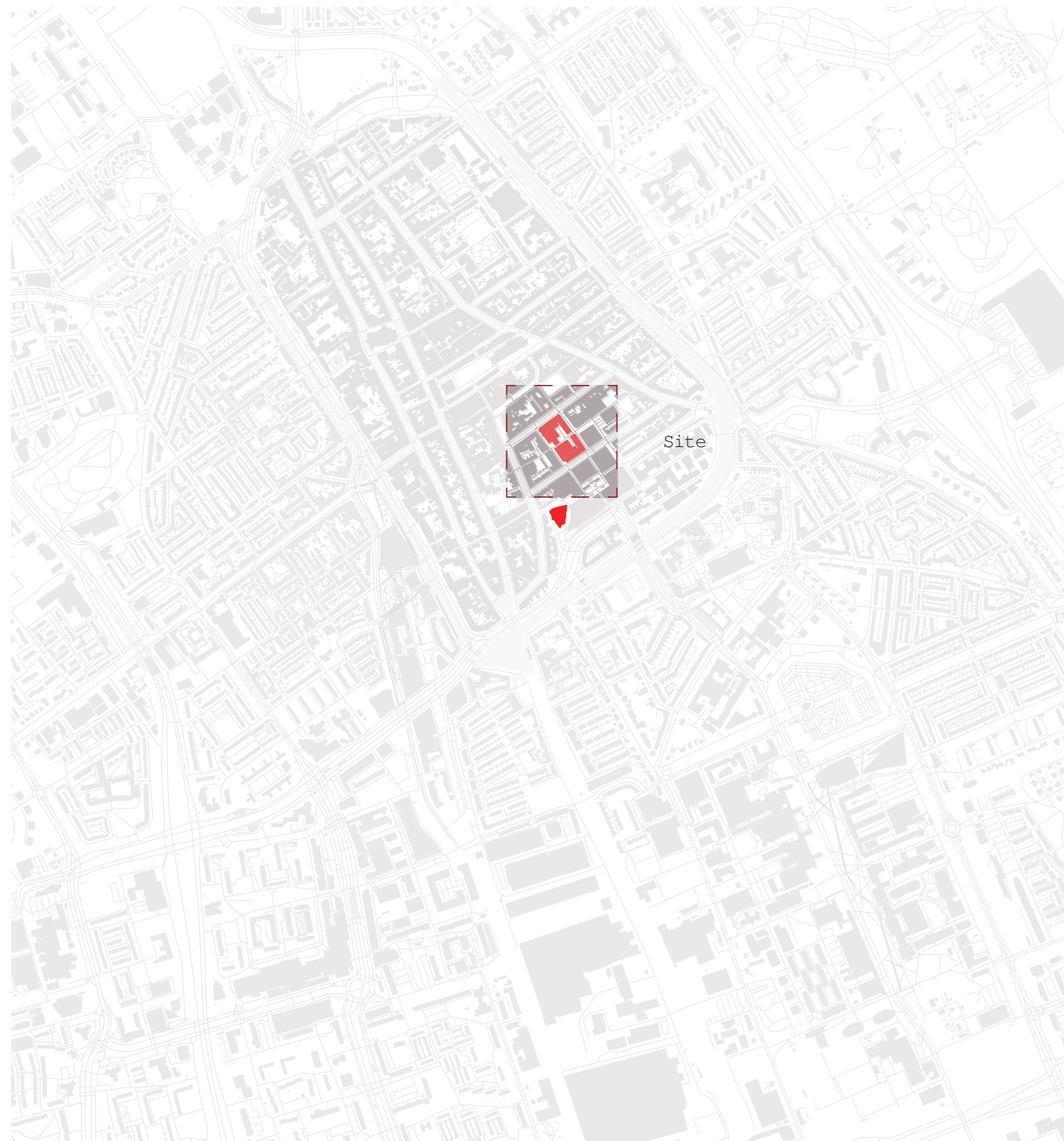
identification and connection to the local society

What theatre Delft needs

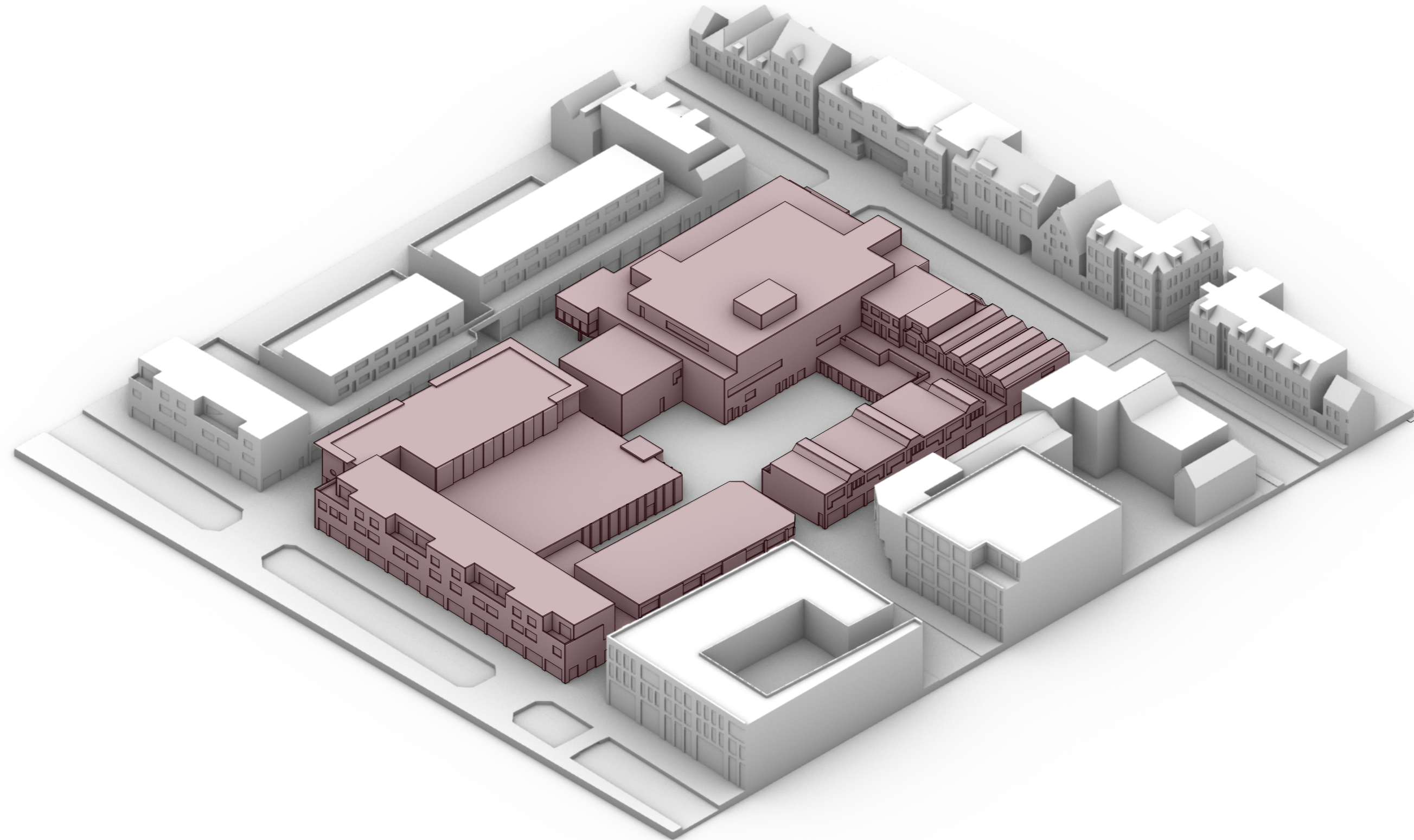
Inclusion of local institutions

A producing theatre that exposes itself

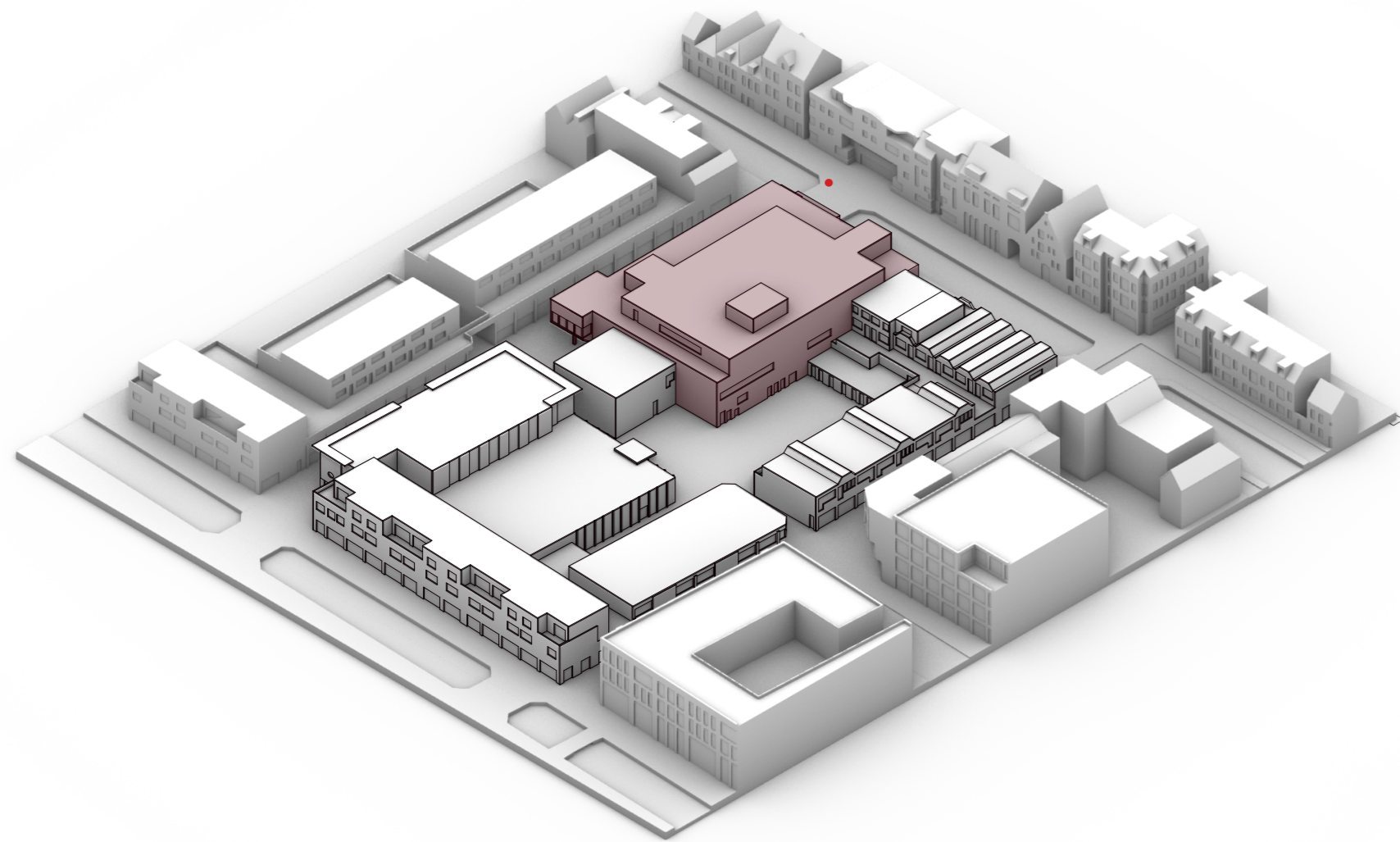
a building, integral to the daily urban life





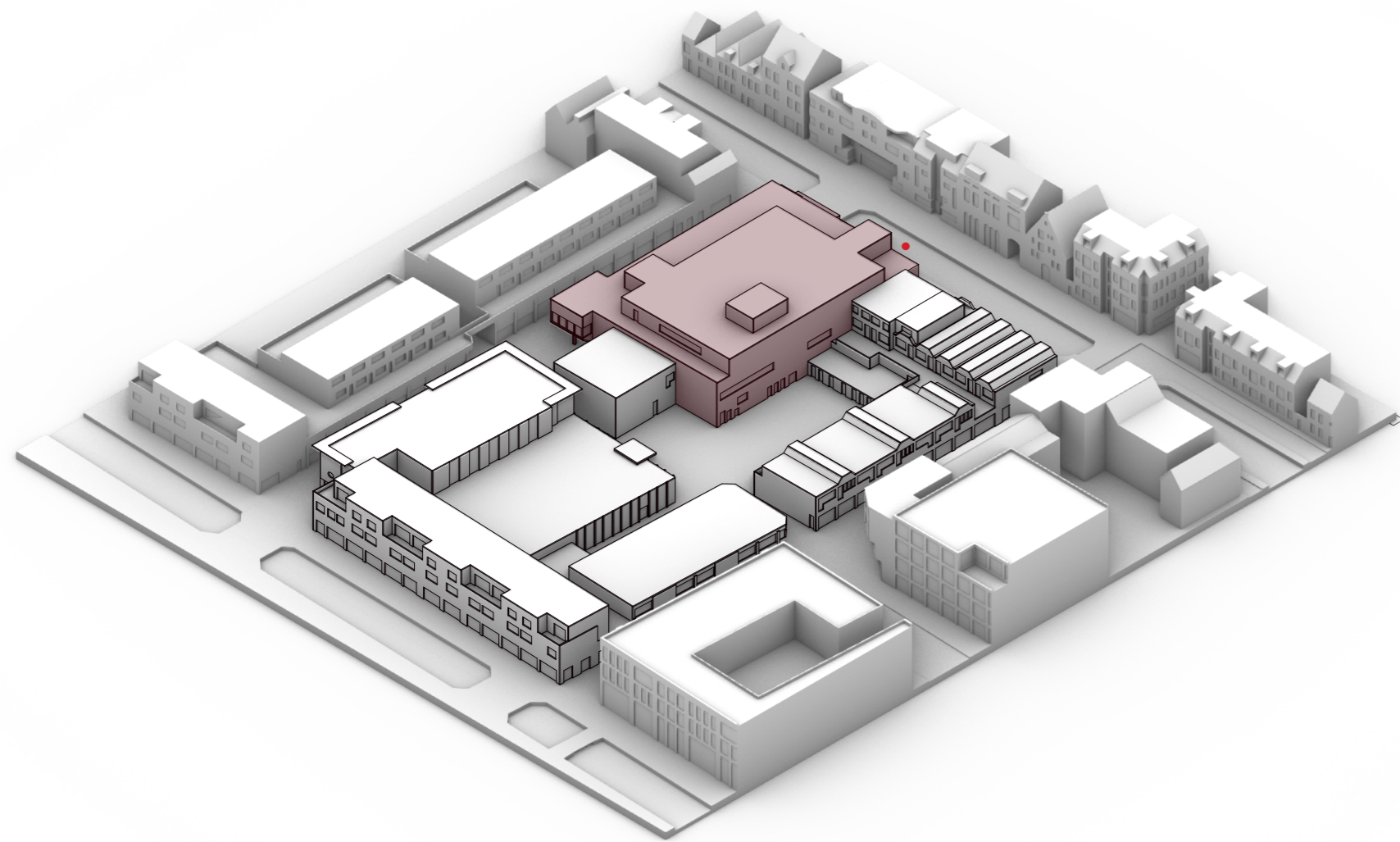


volume :: urban patchwork



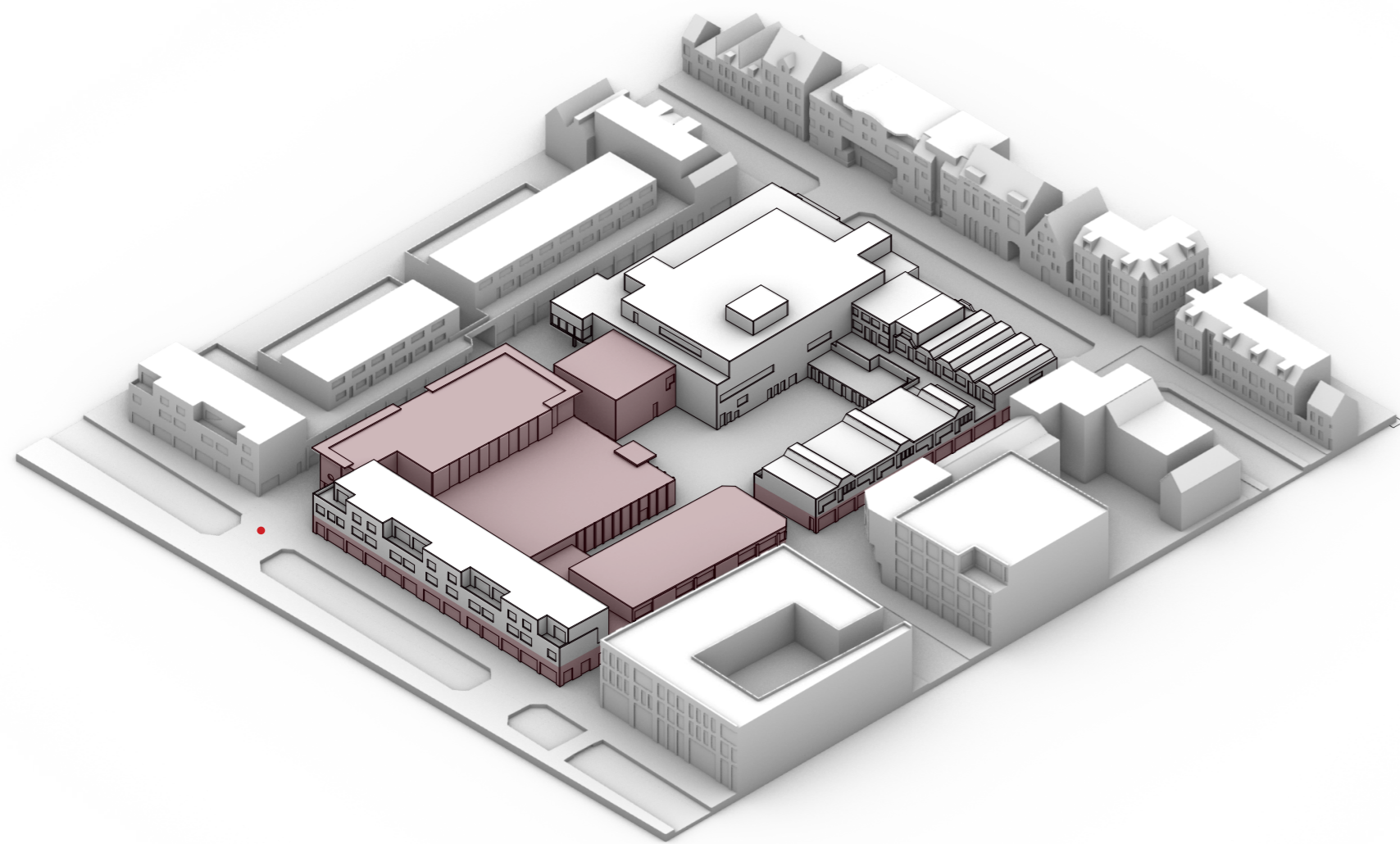
HEMA Paradijspoort + Molslaan





HEMA on Molslaan

Photo: Matthias Hellriegel

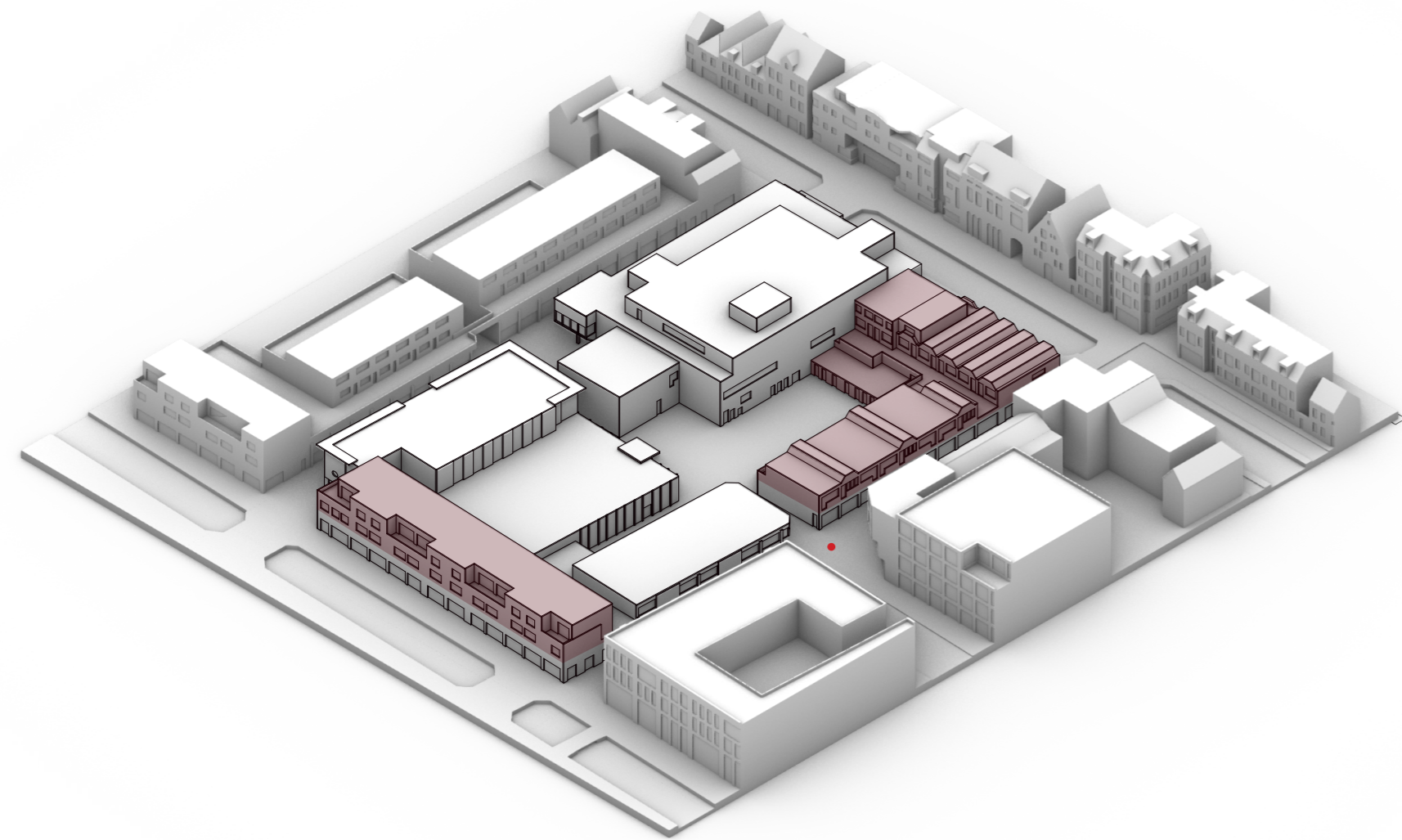


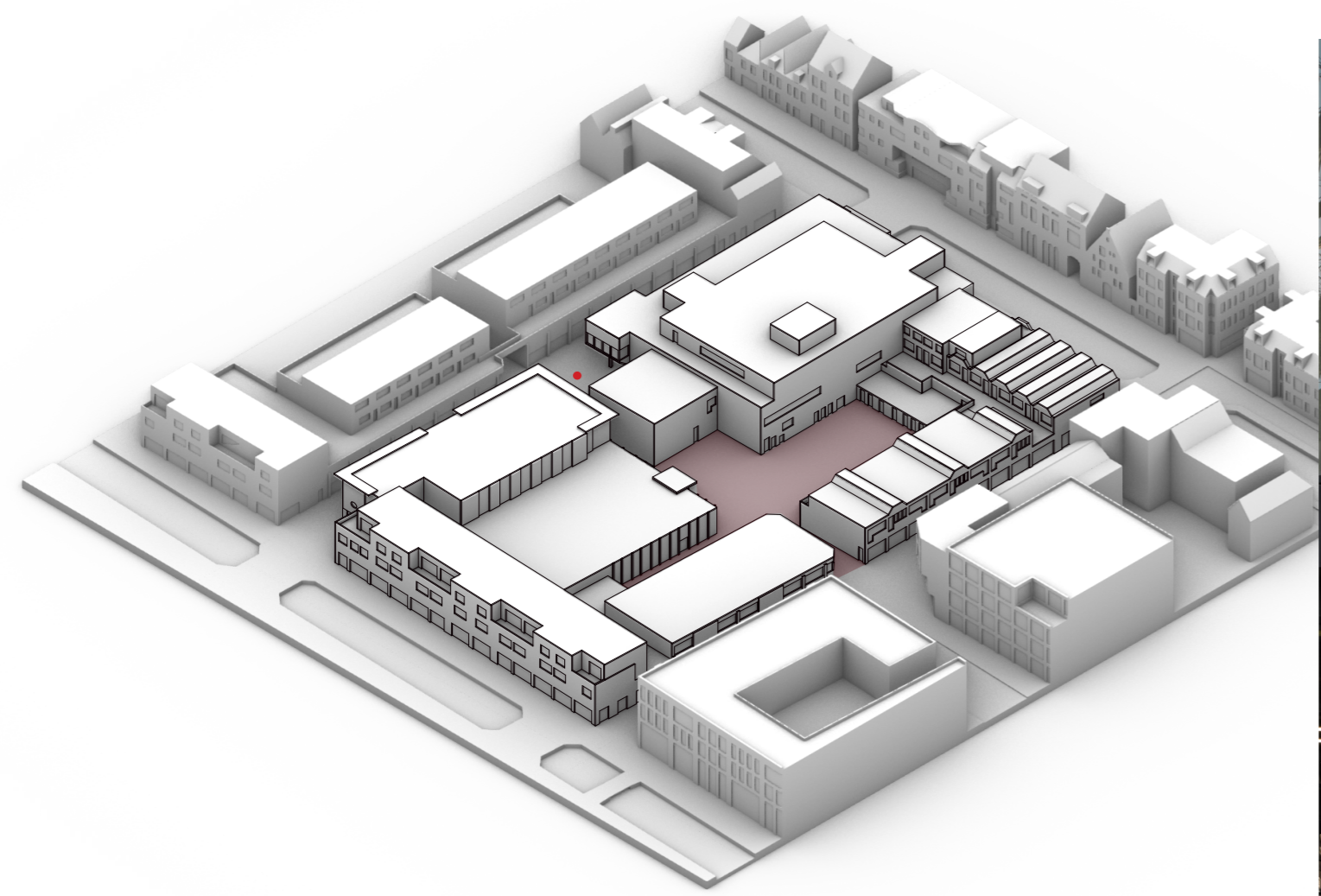
Retailers on Paradijspoort + Gasthuislaan



Photo: Matthias Hellriegel

Retailers + Apartments on Kruisstraat





Service alley on Paradijspoort

Service yard inside urban block

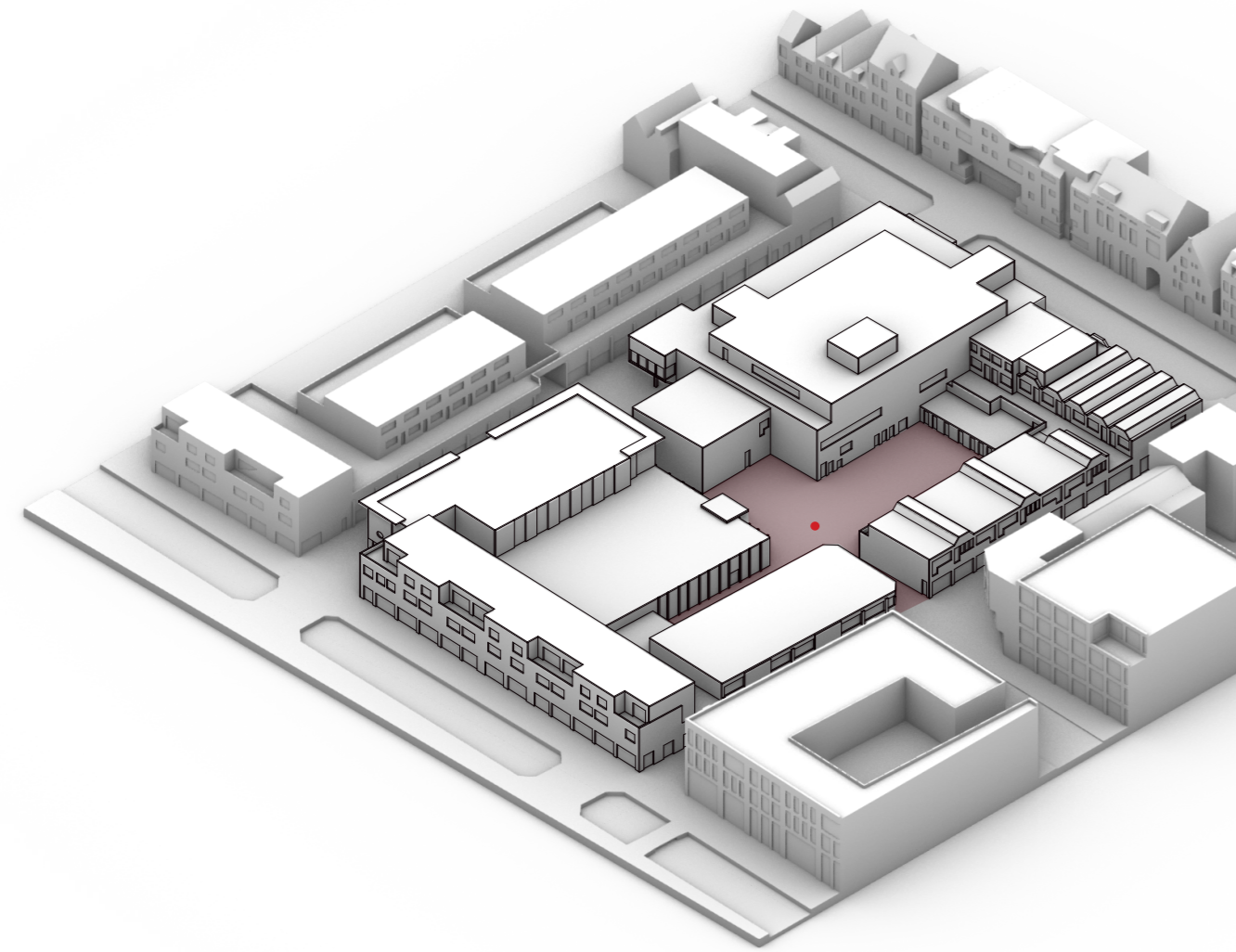


Photo: Matthias Hellriegel



What to do with the theatre?
What to do with the site?

Manifesto about Theatre and Architecture

Architecture

The build environment and architecture as its creational tool faces significant changes through the impact of demolition and an ongoing attitude to clean sweep building grounds for new structures that might appear to be more appealing or supposedly appropriate to our liking. We need to constantly negotiate between progression and sensitive maintainance to keep culture, heritage and environment healthy, while being future oriented. Lately, we vastly decided to accept the negative impact of the building industry to the global climate. In this regard, it is inevitable to change the methodology of approaching architecture. If designing a building, we must first understand the existing conditions to react appropriately. We must see the building stock as something to work with, that informs and potentially changes a new program. Changes and demolition are as inevitable as the changing demands of society and culture. However, the balance has been disrupted. We must try to imagine what we can do with the given, transform it into whats needed, while considering opportunities for the future. Like Jan Peter Wingender said: "With reuse, or repurposing, the built past literally forms the basis for the city's sustainable future. It presents us with the task of giving buildings from the past a place in the present and thus making the city fit for the future." (2019, Wingender J.P.)

Old and new, patchwork and imperfection. We must find beauty in the compromise.

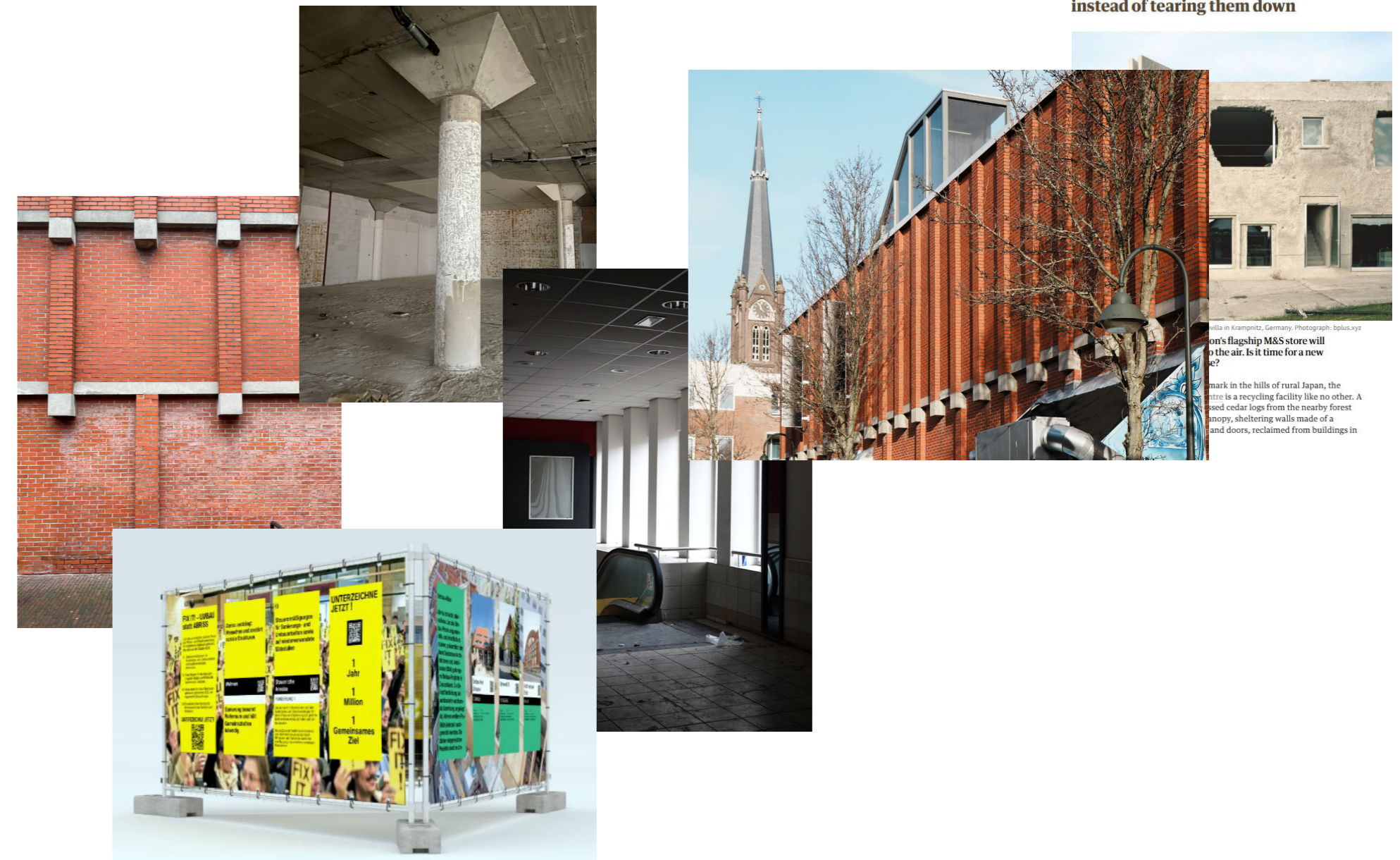
Theatre

Nowadays, theatre needs to be closer connected to the city it is performing in. It needs to address the residents and visitors of an area to create an identification with the institution and compete with digital entertainment. It must expose itself to and interact with the urban environment, rather than playing universal plays in universal venues to a universal audience. Theatre is a machine that has unique and complex processes, including different working environments to develop whats visible on stage. Like the visible tip of an ice floe, not knowing what massive structure supporting it lies underneath. Its a pity not to know. The Guardian published an article under the headline "A theatre should be a town square, not monasteries." (Gardner, 2020)², explaining a necessity for theatres to spatially open to the public to be an inclusive part of the city. But Theatre should be right in between. Theatre builds on an atmosphere, creating tension and partial enclosure as it leads users through it. The process of moving from street to seat often incorporates a sequence of those. A monastery is precisely this. An enclosed environment for a community to gather and focus in a worthy context for the objective. For people visiting, as well as for people working in theatre.

" With **reuse**, or **repurposing**, the built past literally forms the **basis for the city's sustainable future**. It presents us with the task of giving buildings from the past a place in the present and thus making the city fit for the future."

2019, Wingender J.P.

'Demolition is an act of violence': the architects reworking buildings instead of tearing them down



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The Guardian

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(Gardner, 2020)

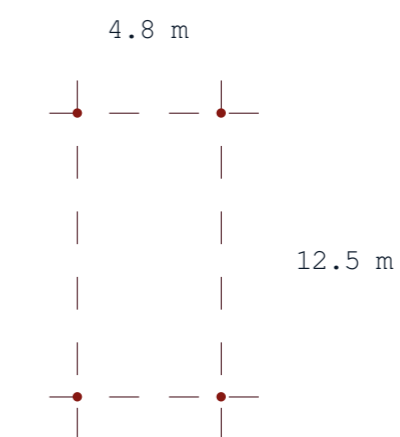
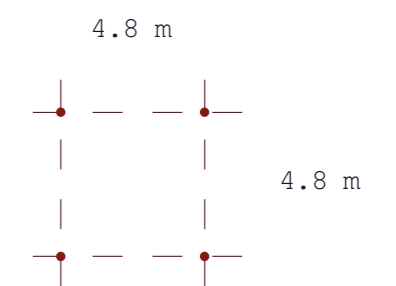
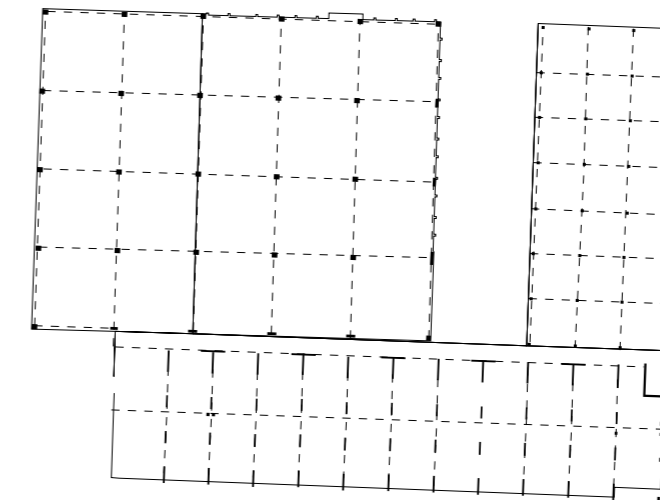
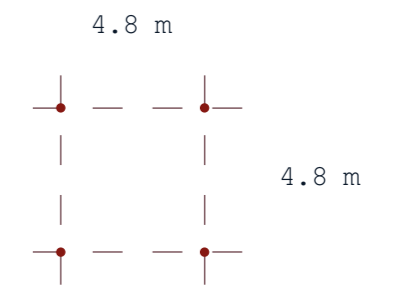
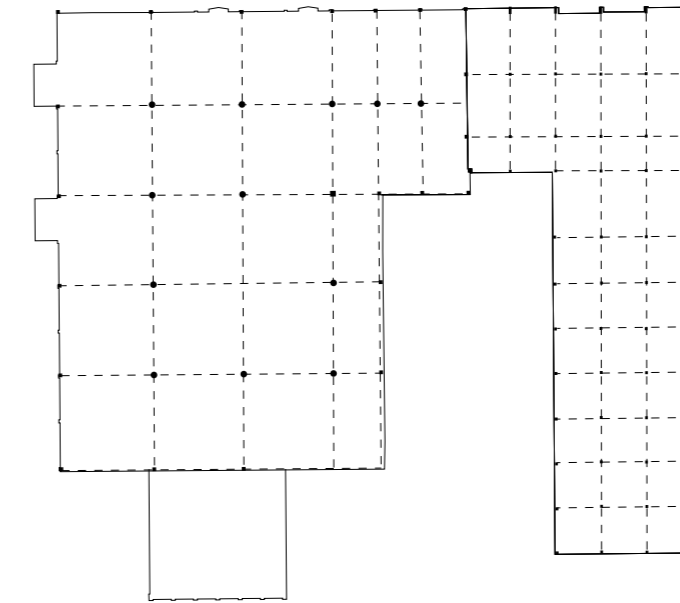
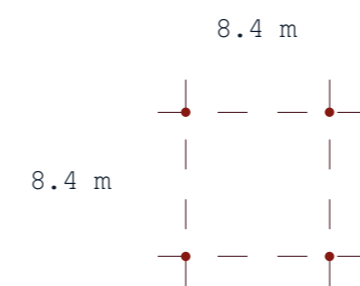
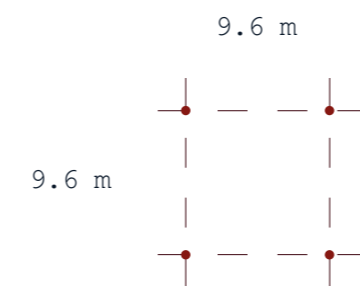
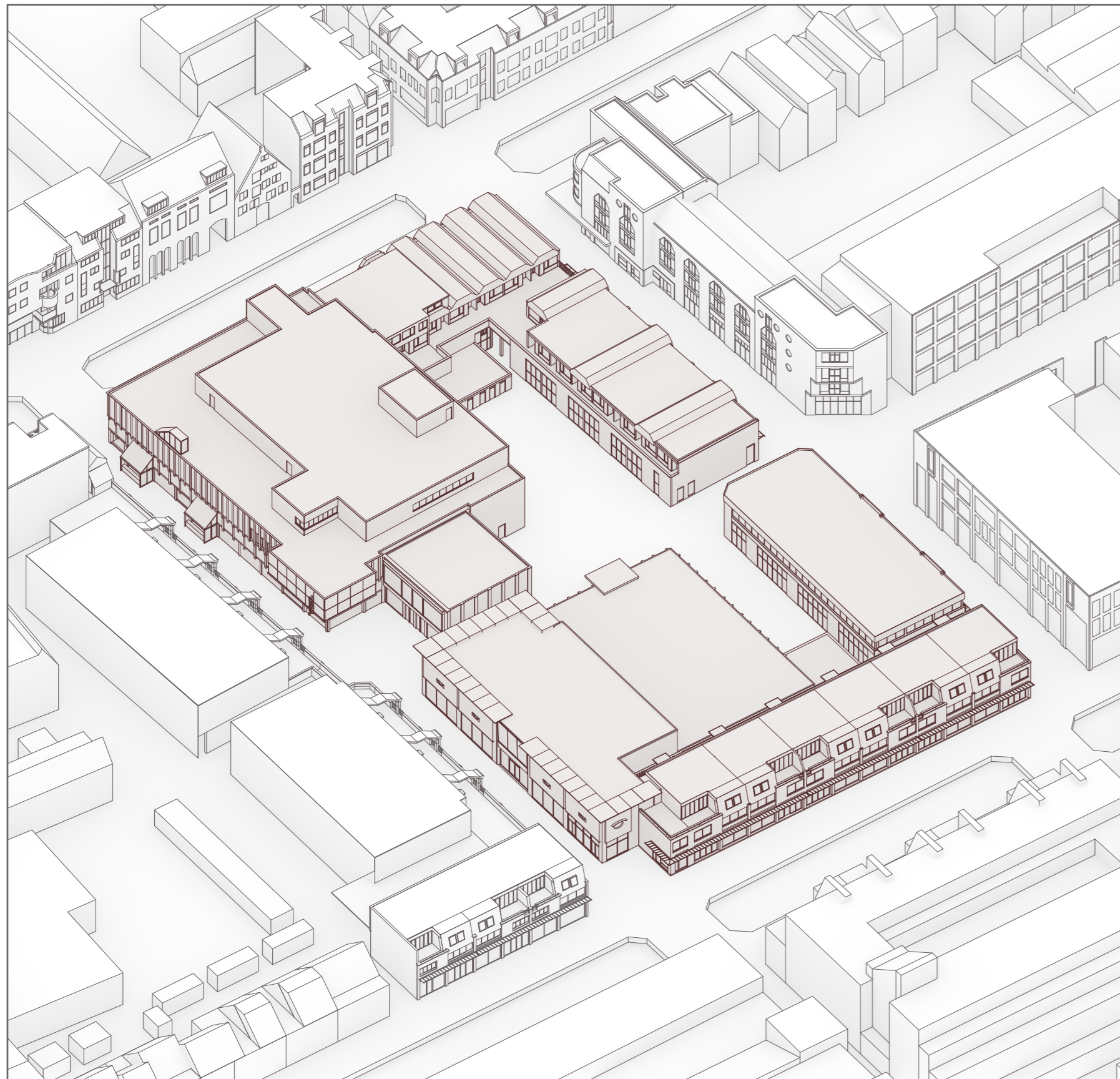


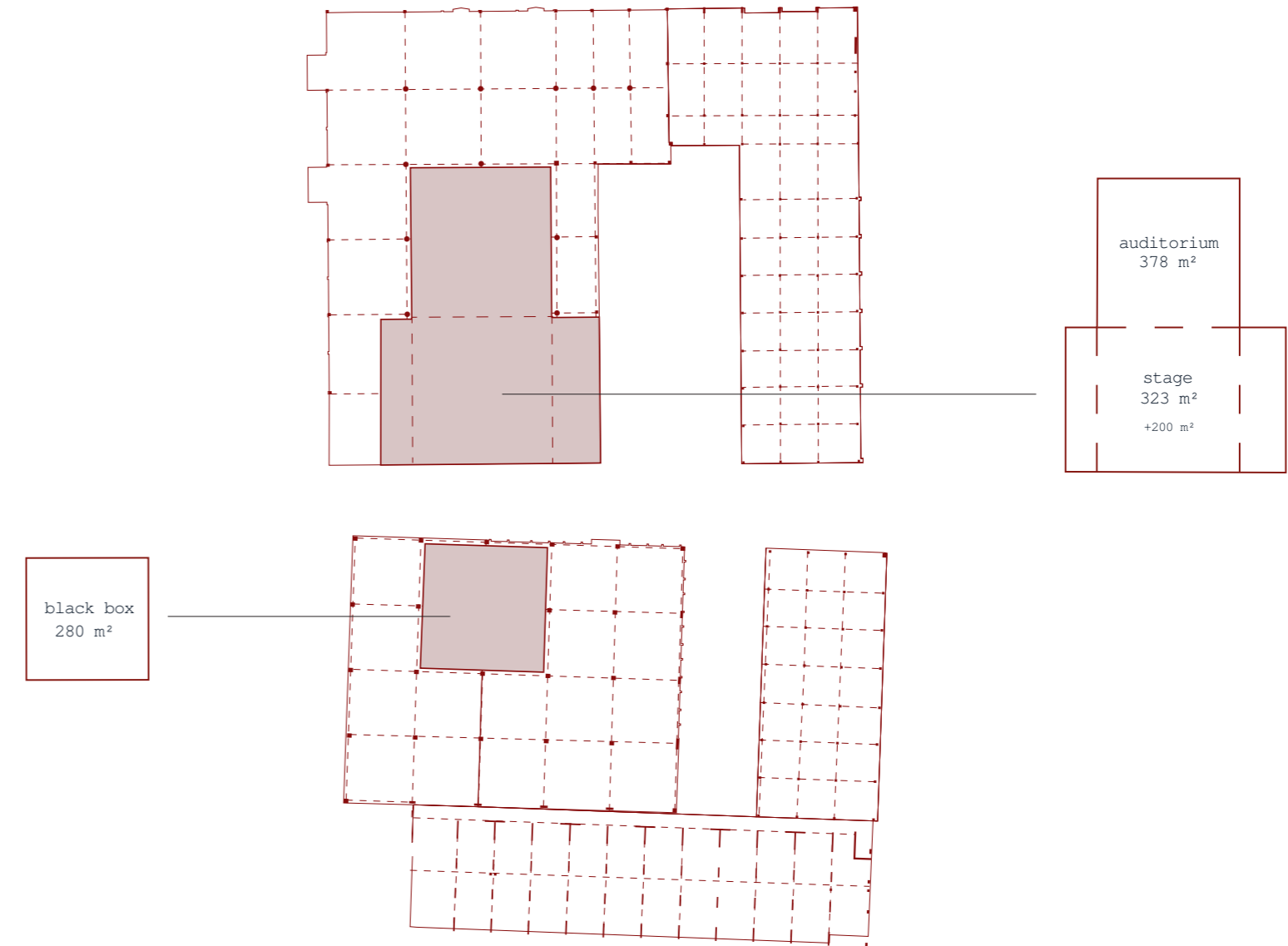
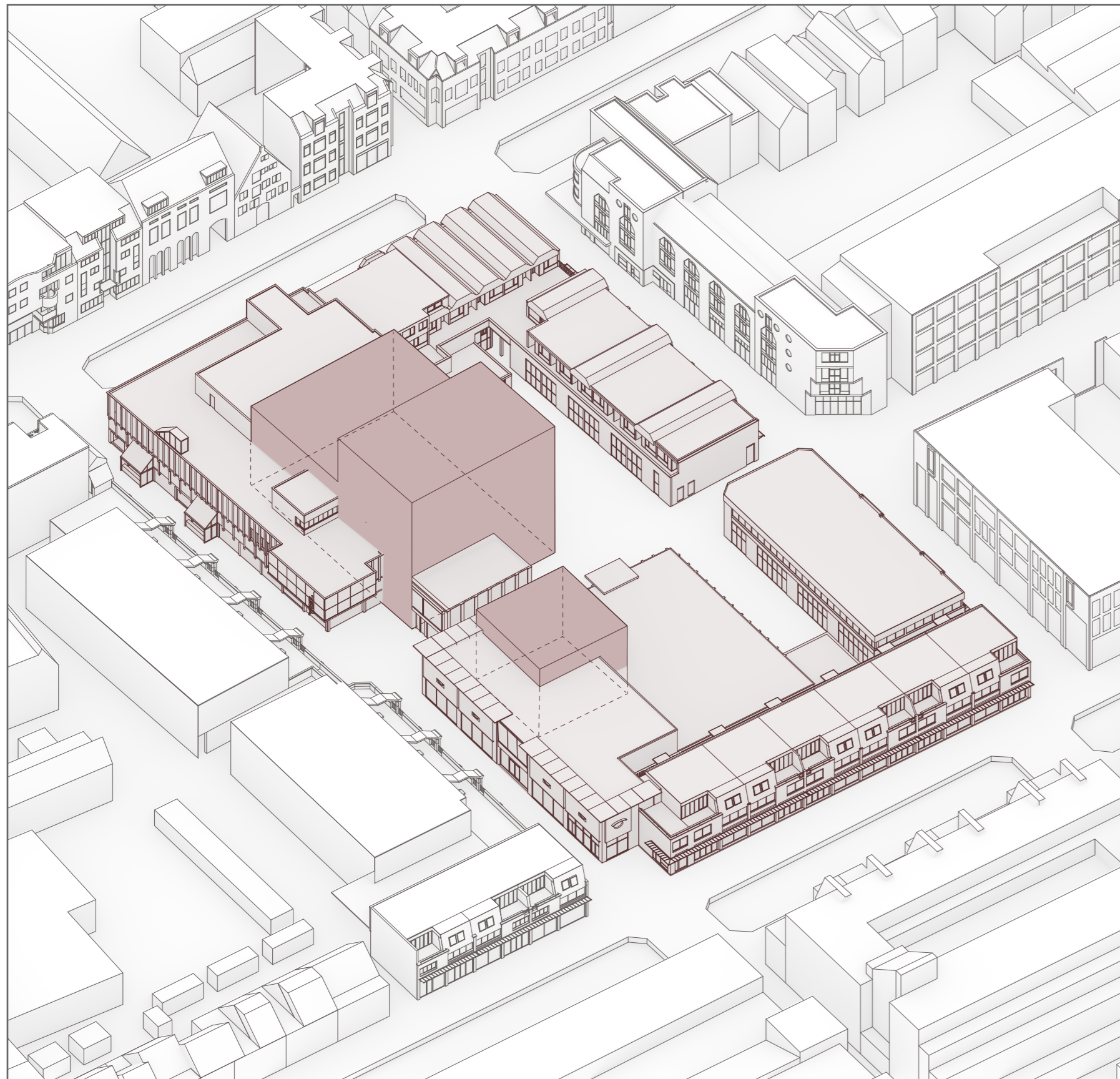
FAITH aka Venues of the Future

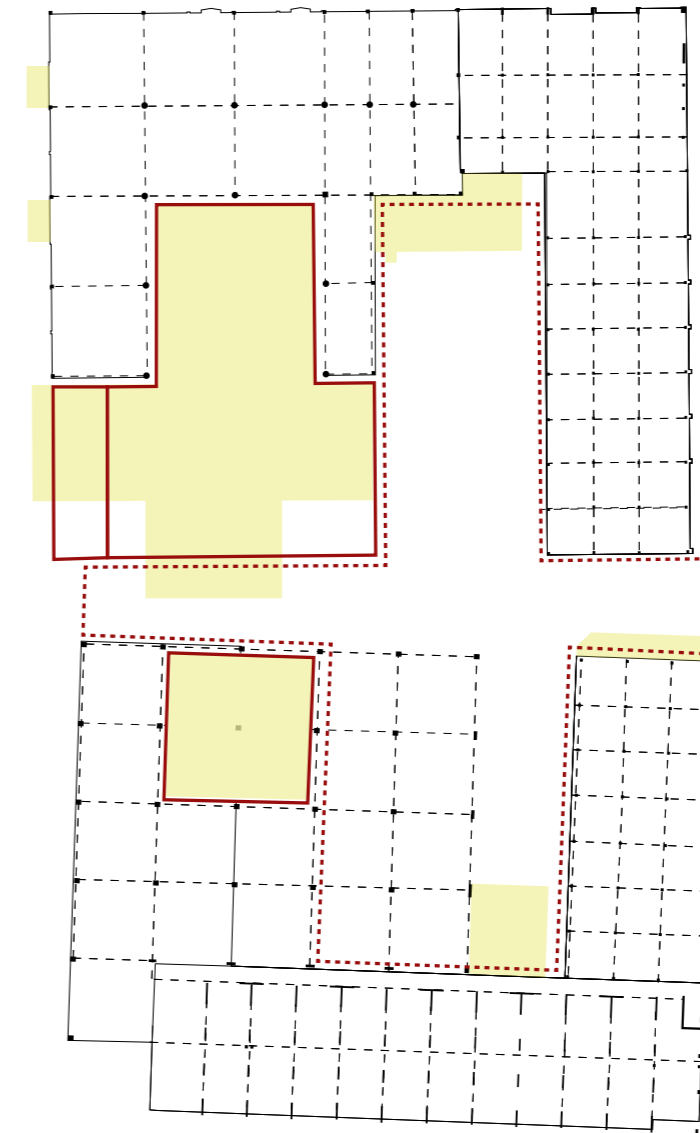
Venues of the Future (VOTF) is a creative research and development project that aims to further explore the hybrid future of theatres and performance venues.

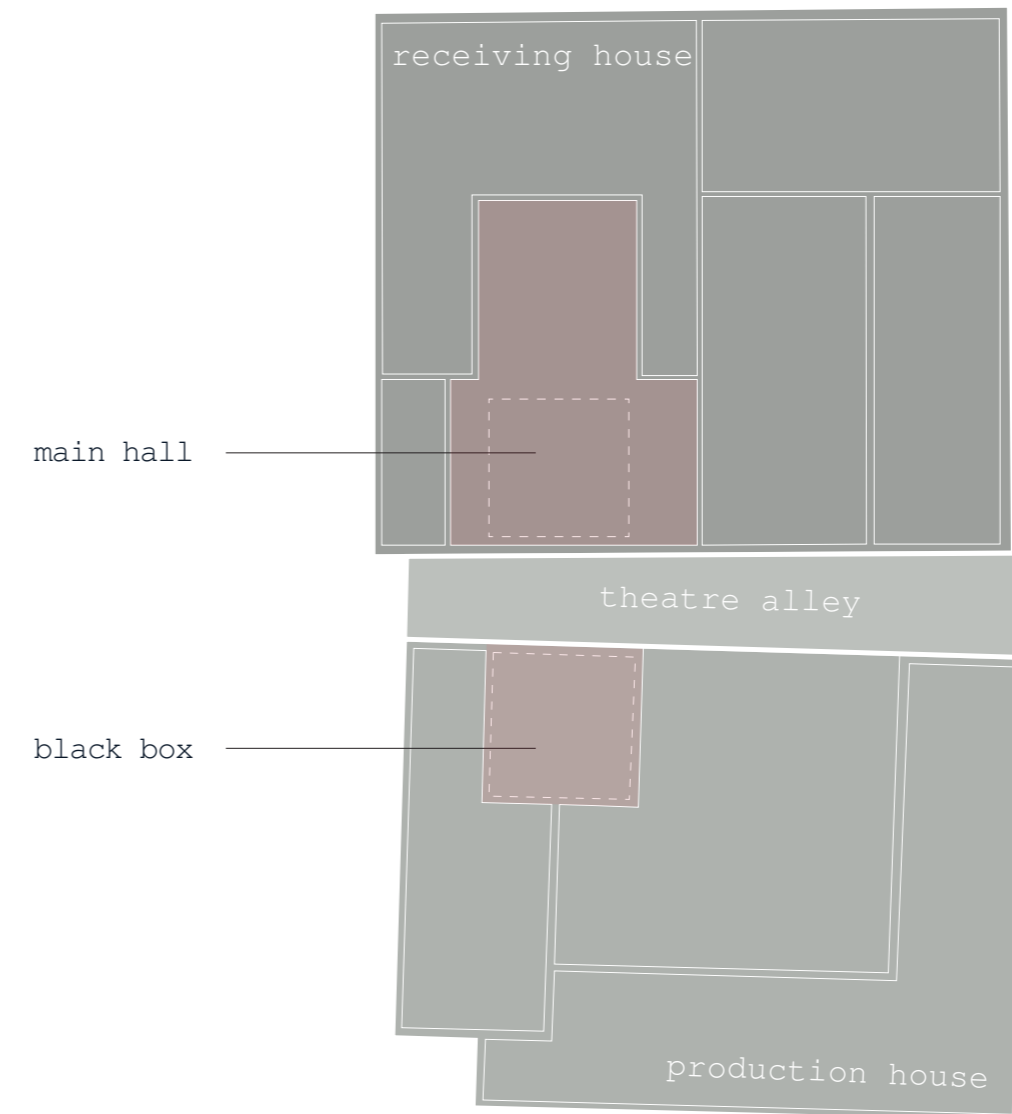
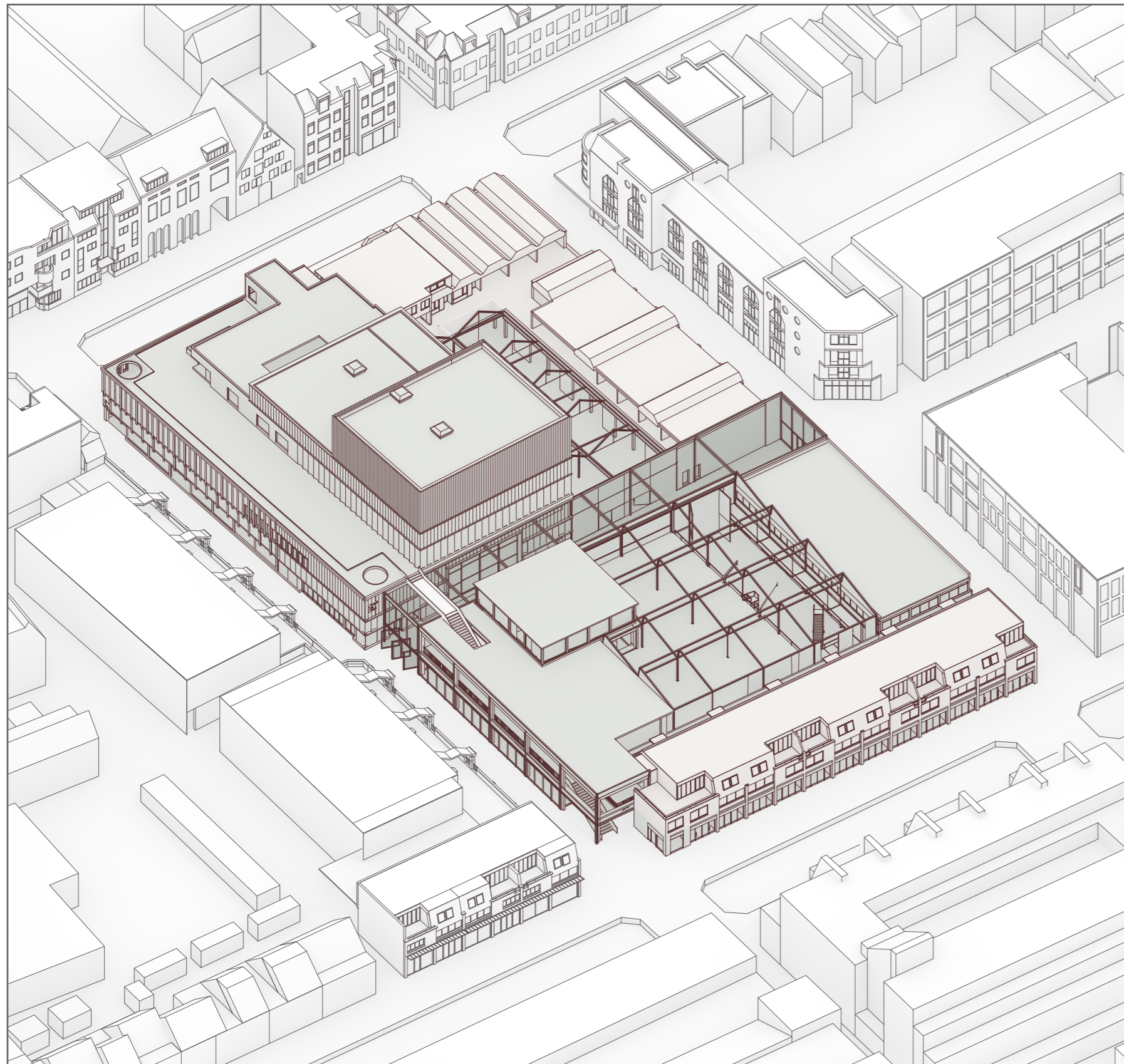
The project brings together an international team of creative partners NITE, Khalid Bengrib / 2K-Fac, DEN and Substrakt. This Dutch/Moroccan/UK collaboration aims to create dialogue between audiences and makers in all three countries to connect meaningfully to each other, the creative process and the theme of faith.

Theatre of the Future
Producing Theatre that capitalizes on the inherent strengths of the art form

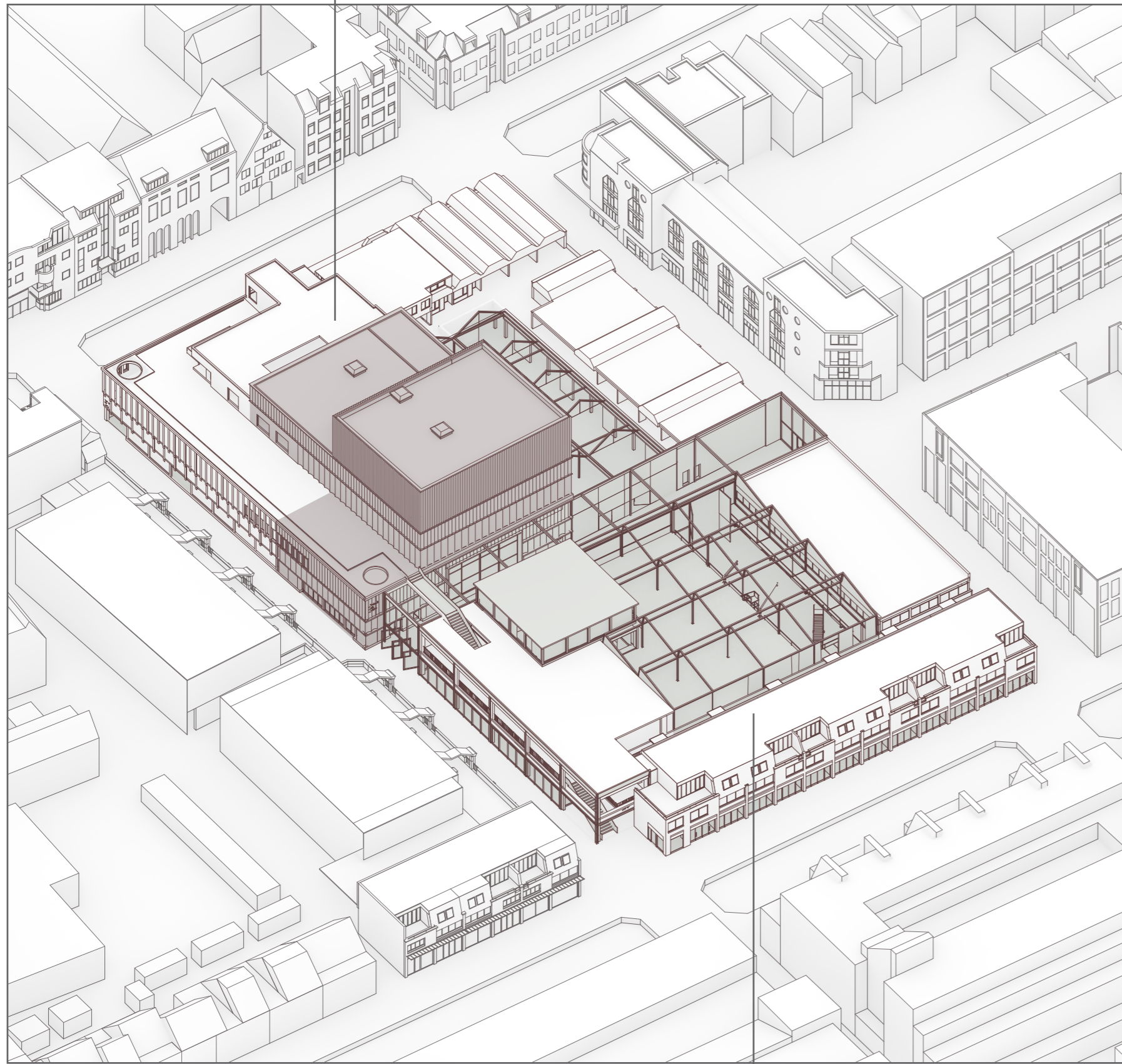




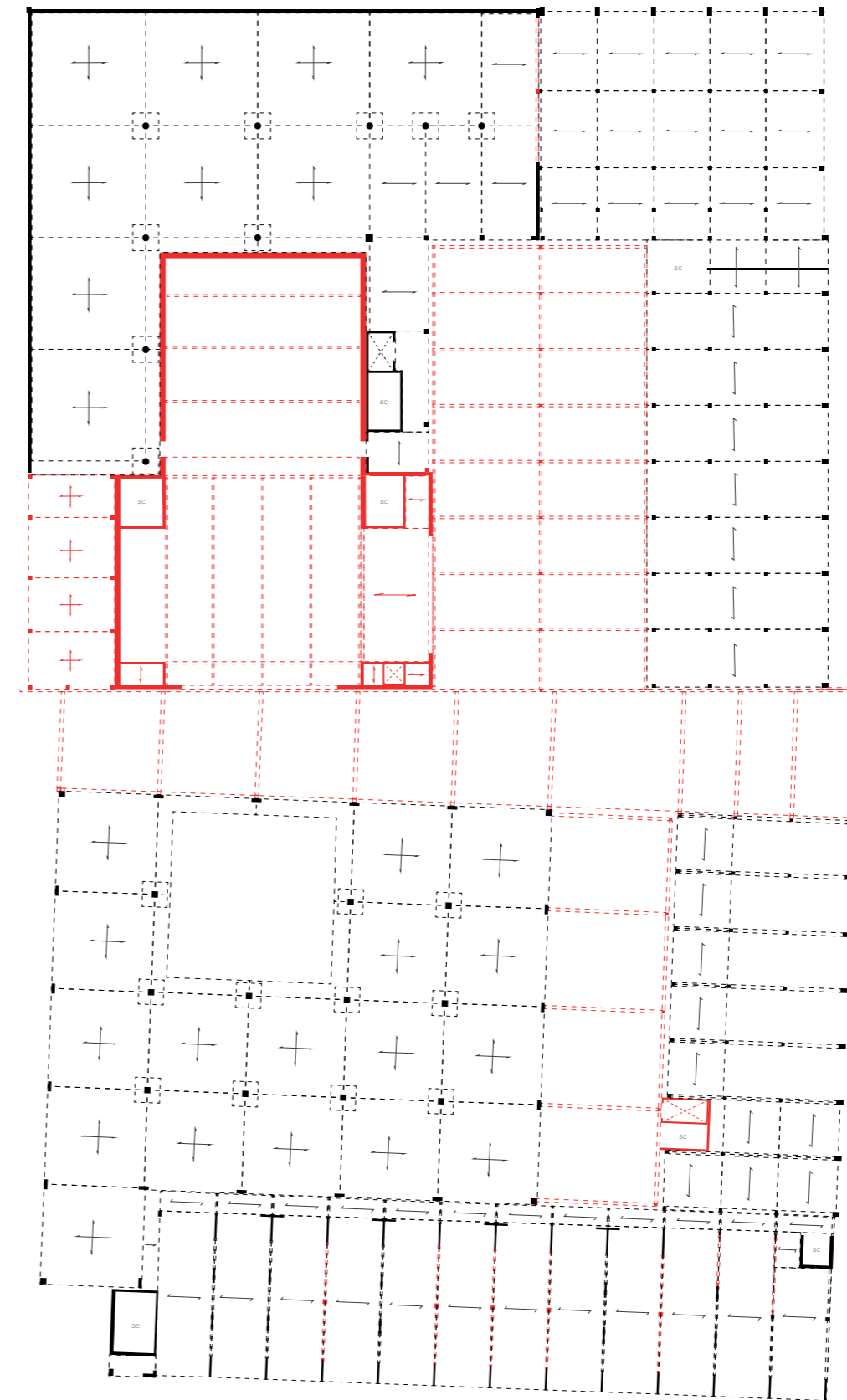


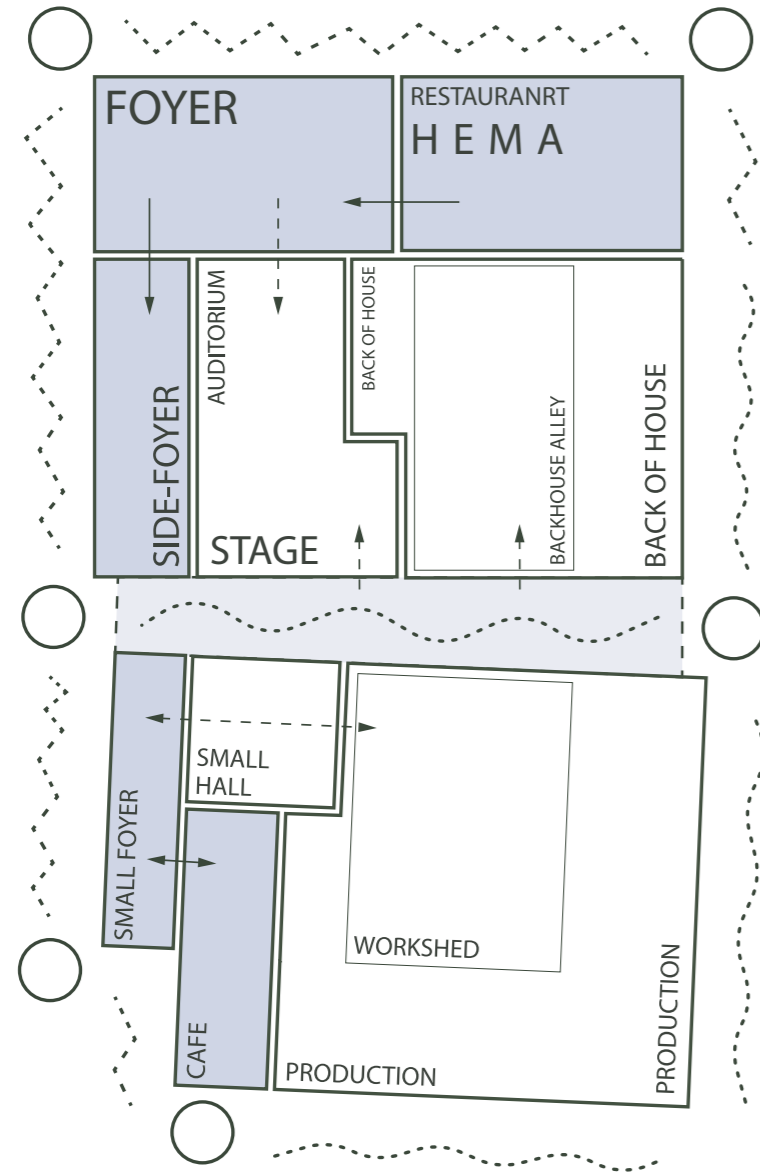


extension

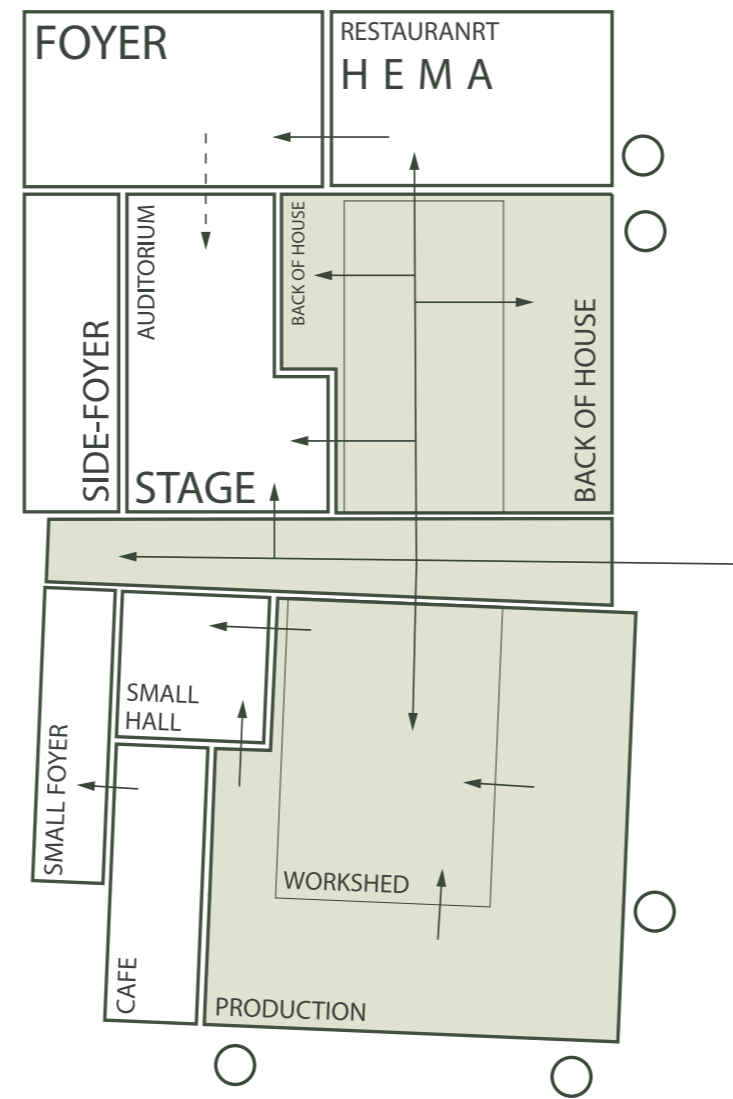


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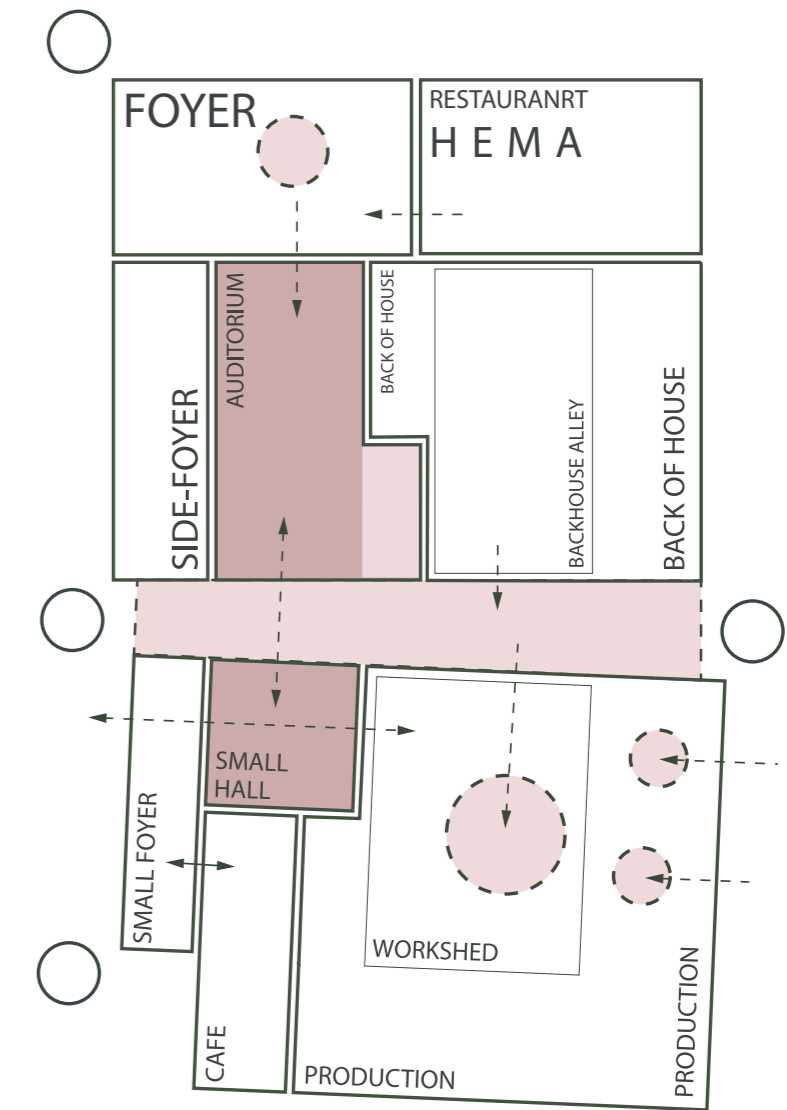




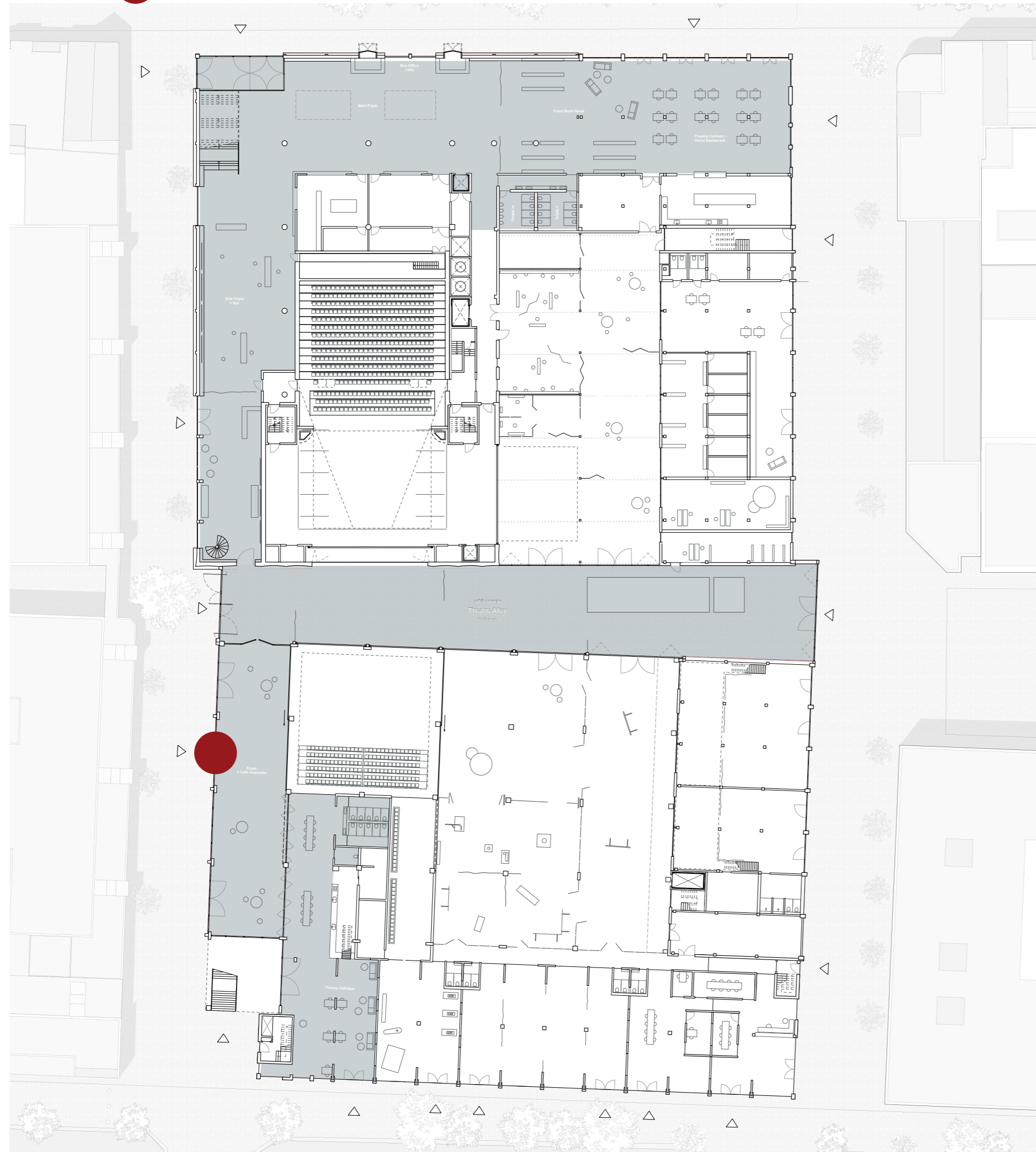
public space

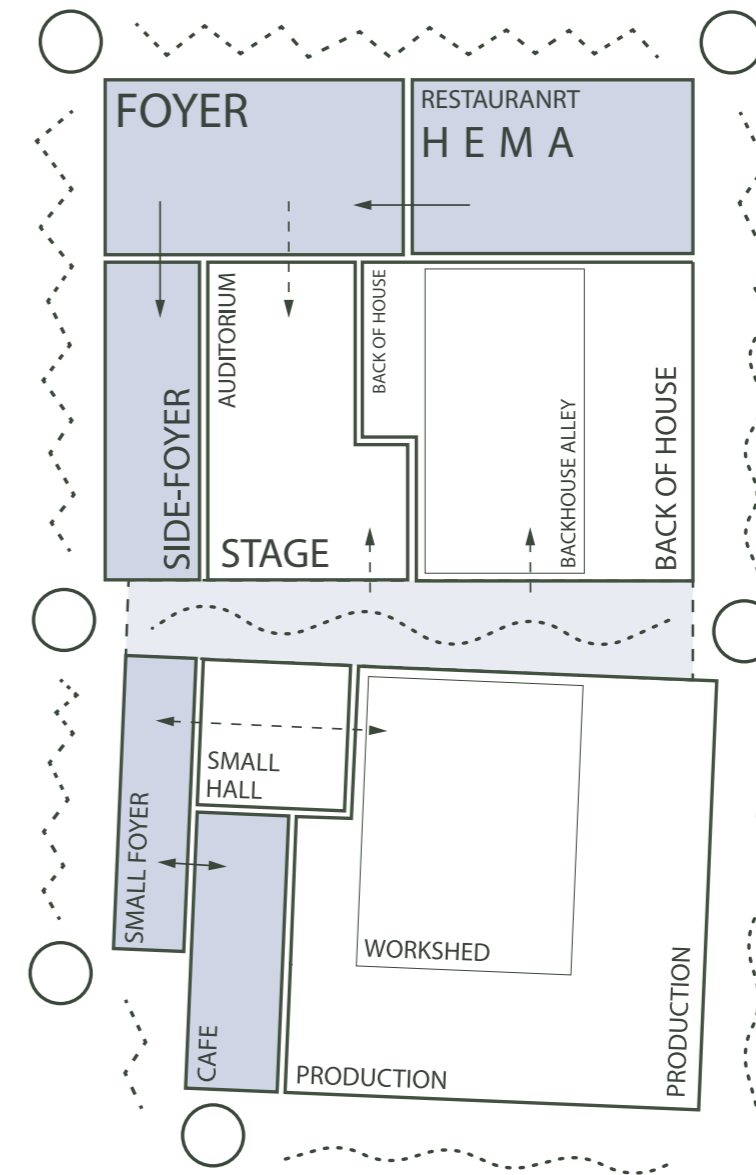
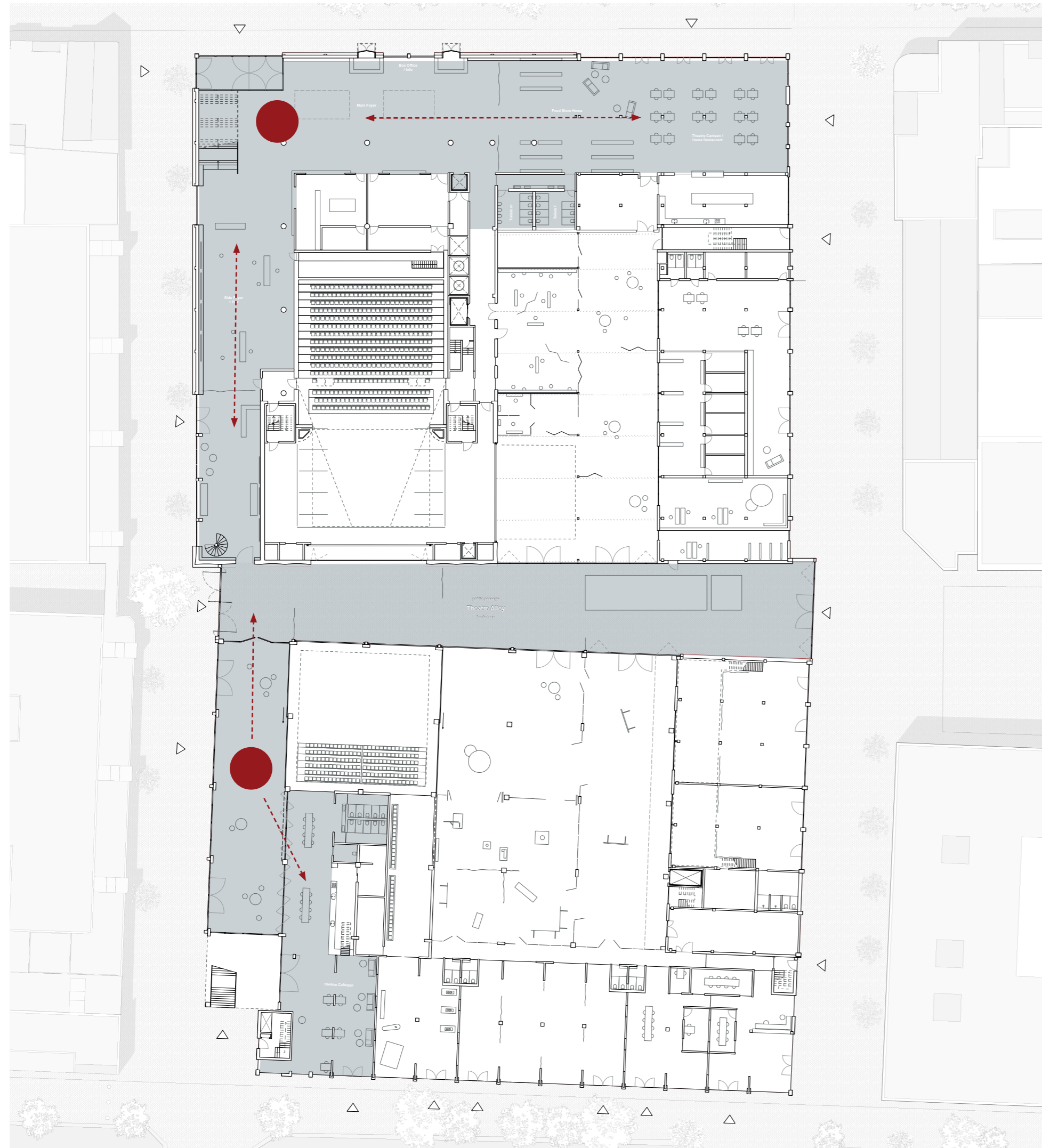


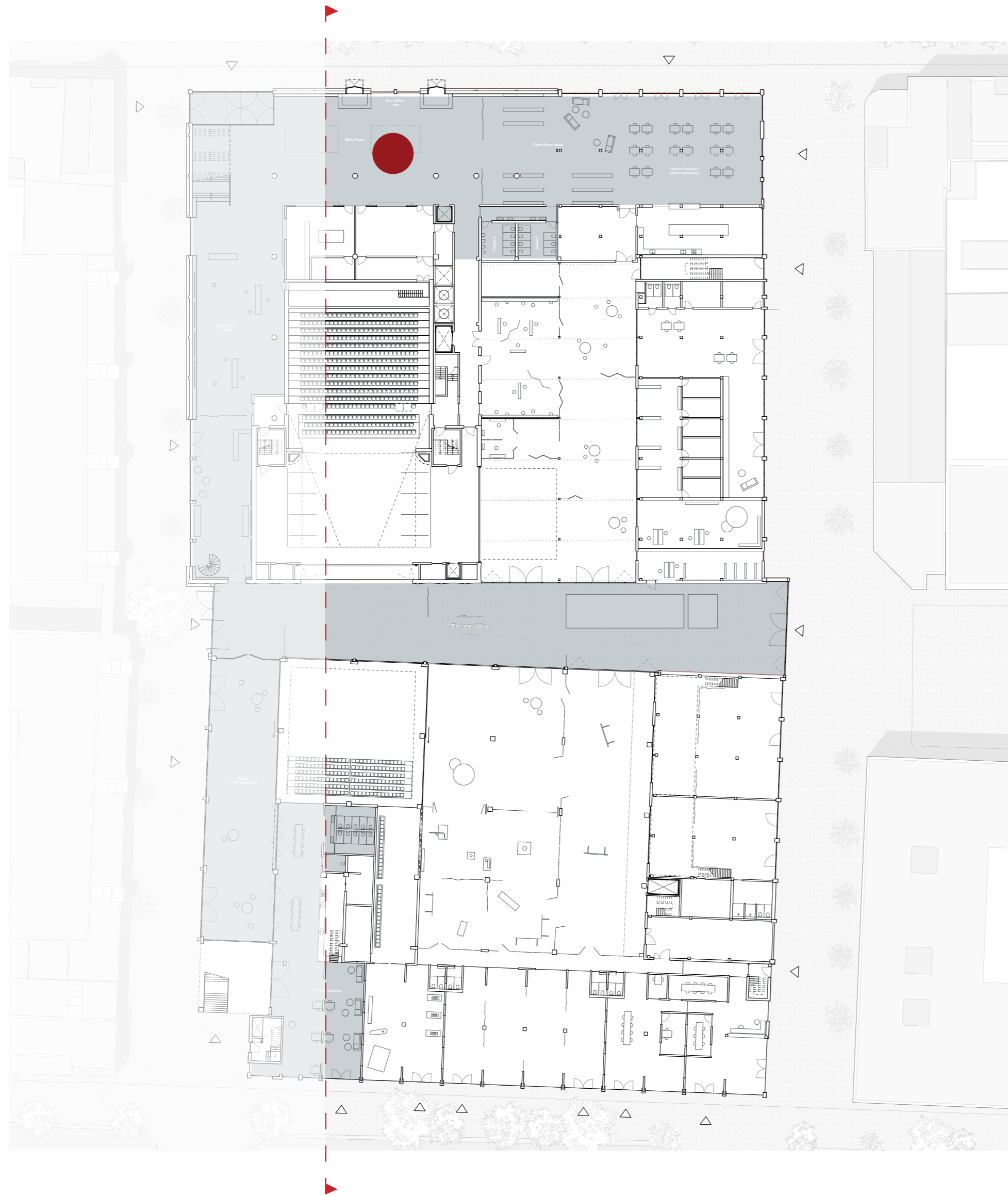
staff facilities

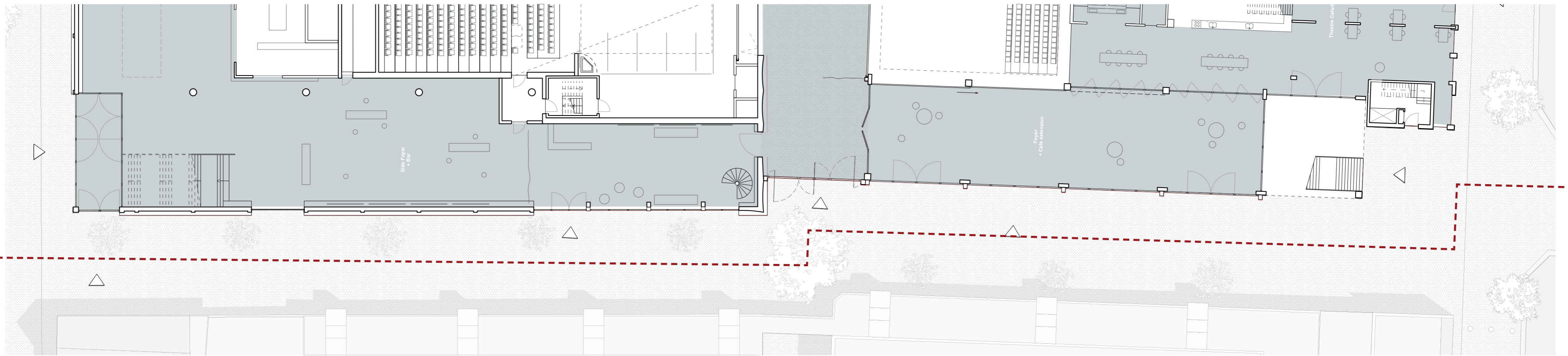


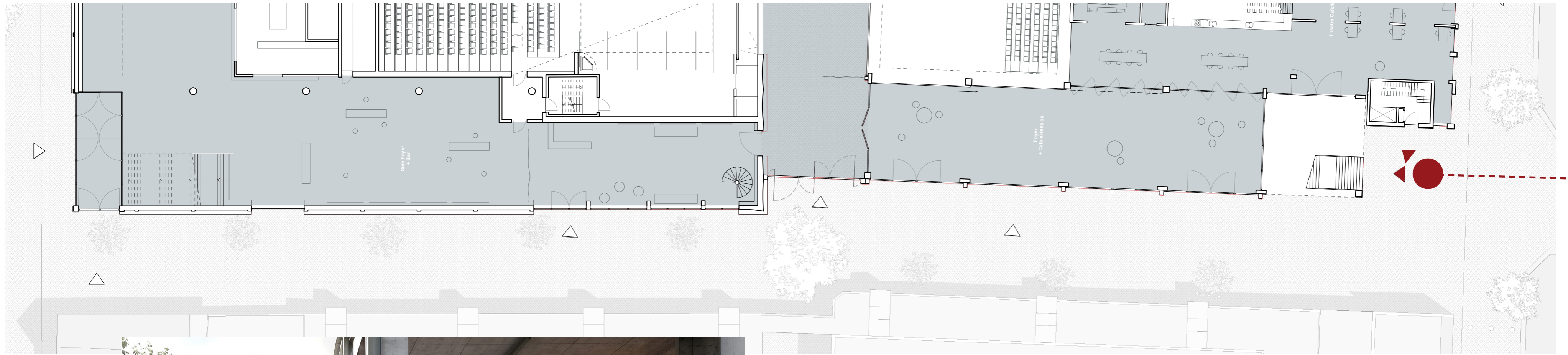
performance space

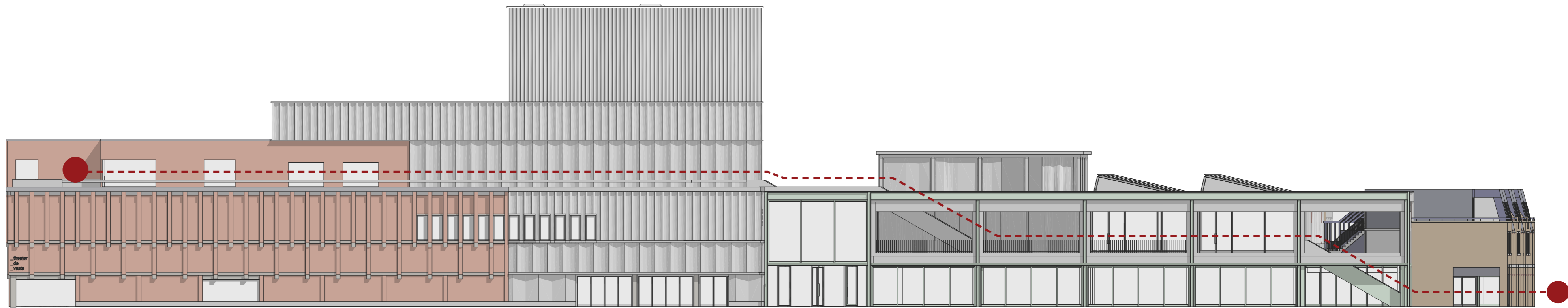




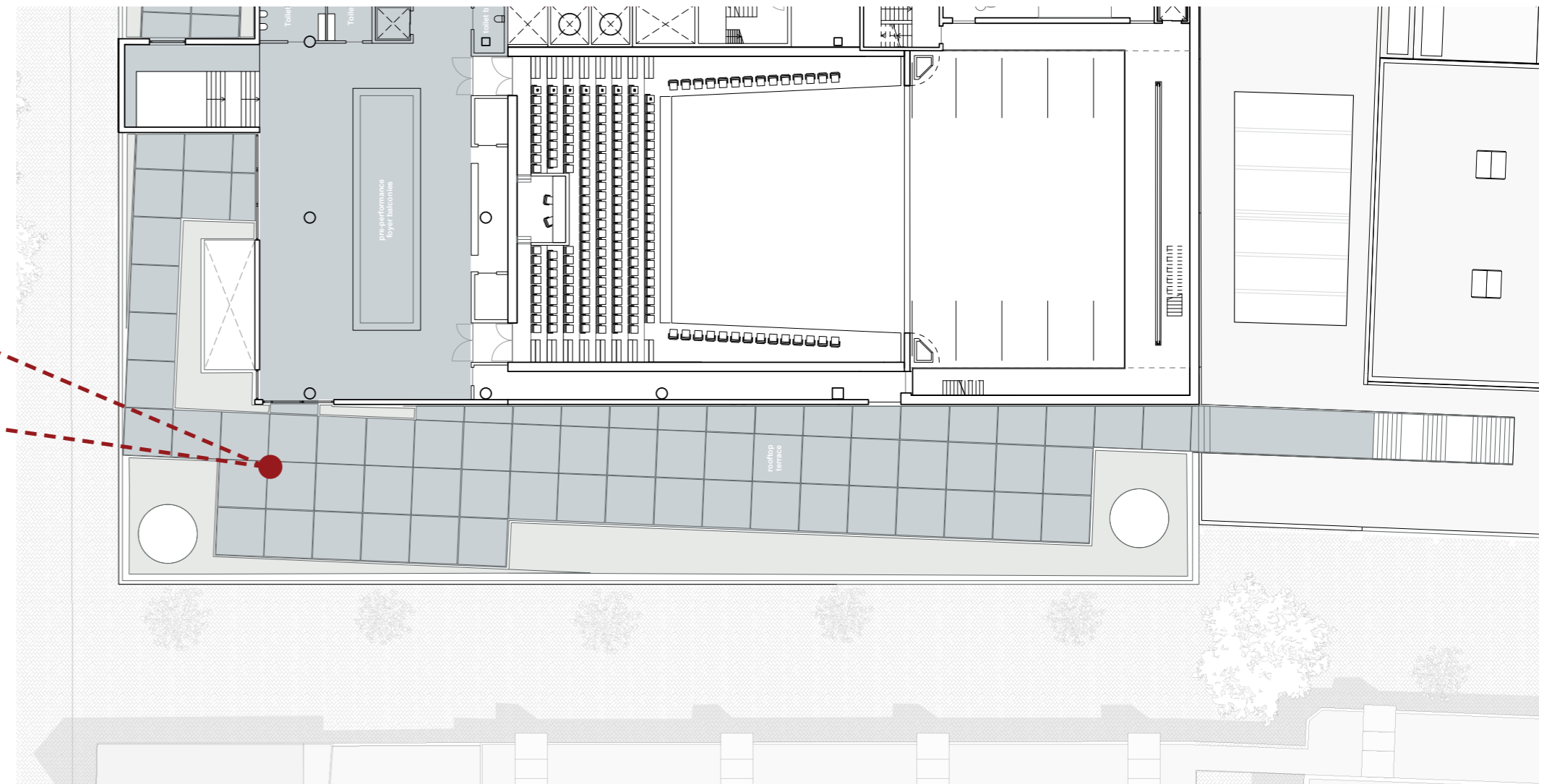


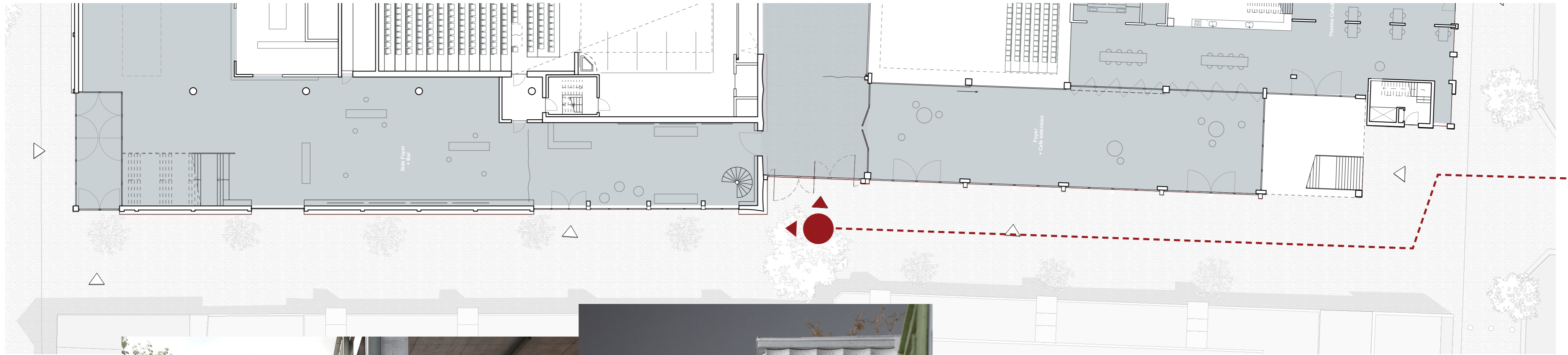


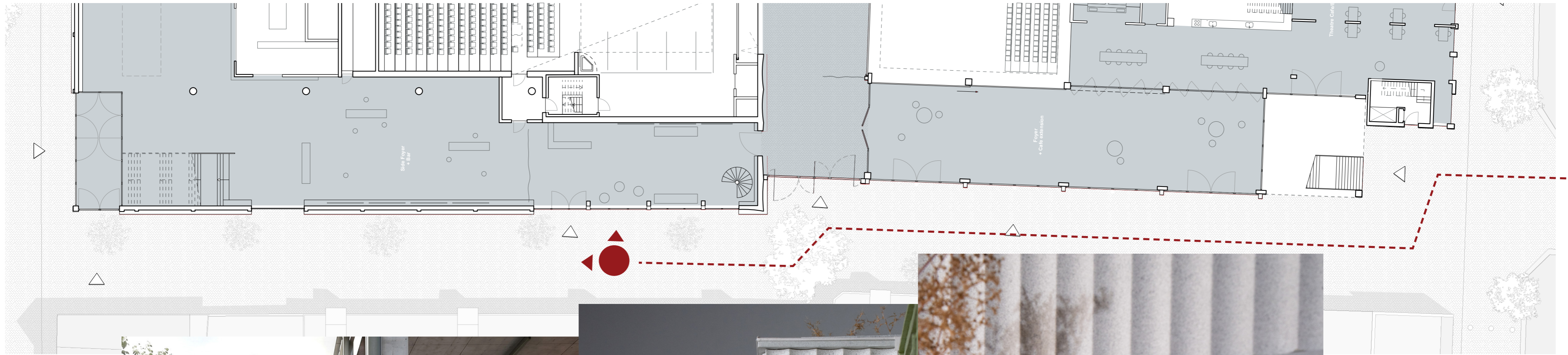


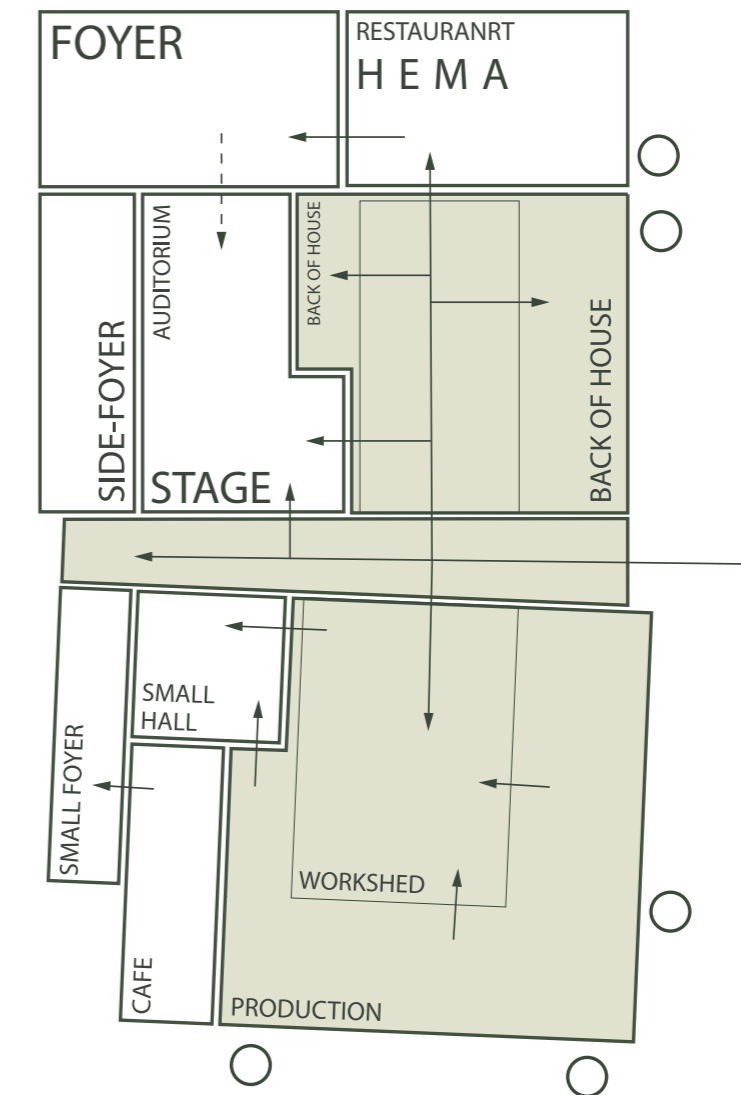
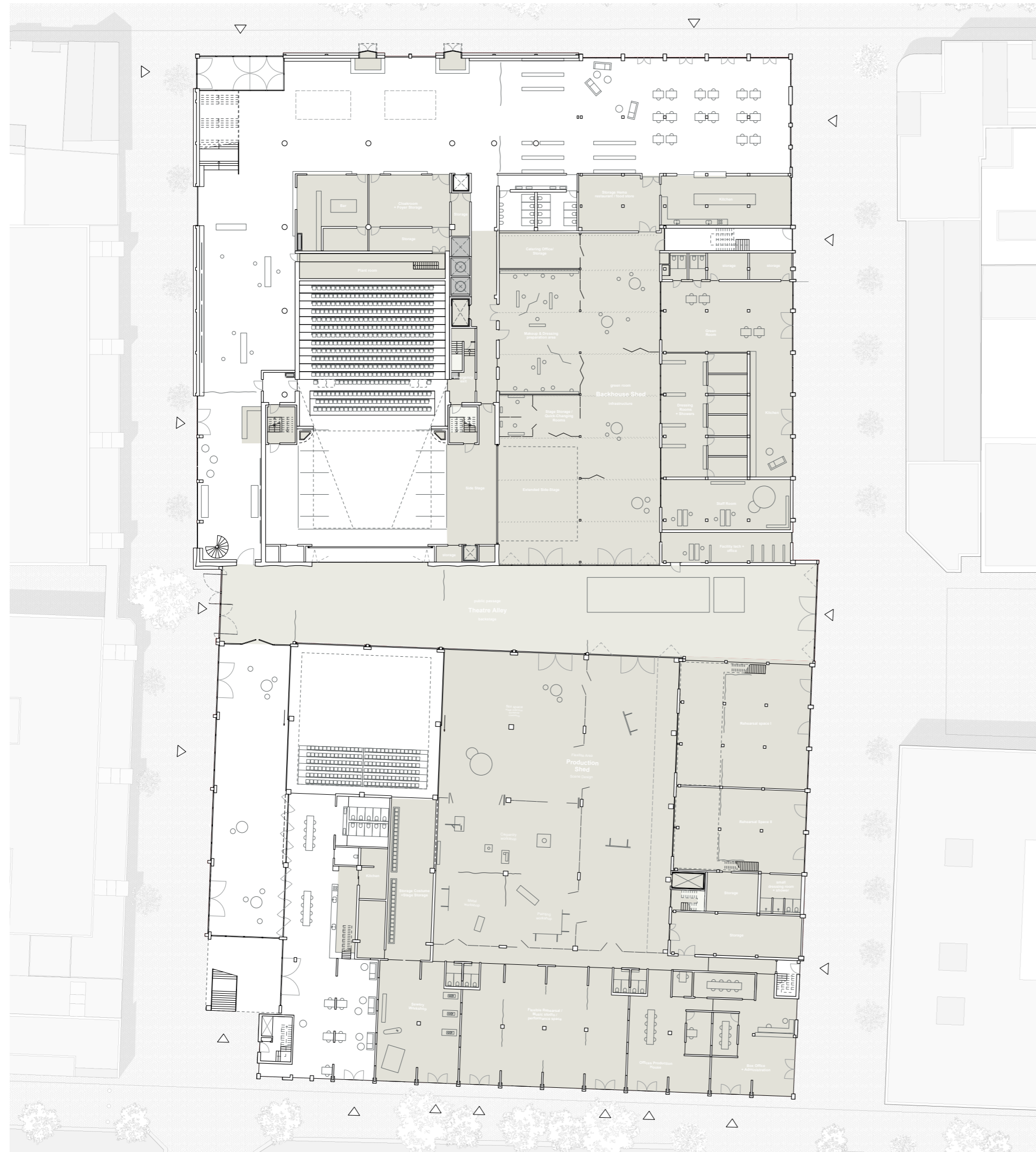


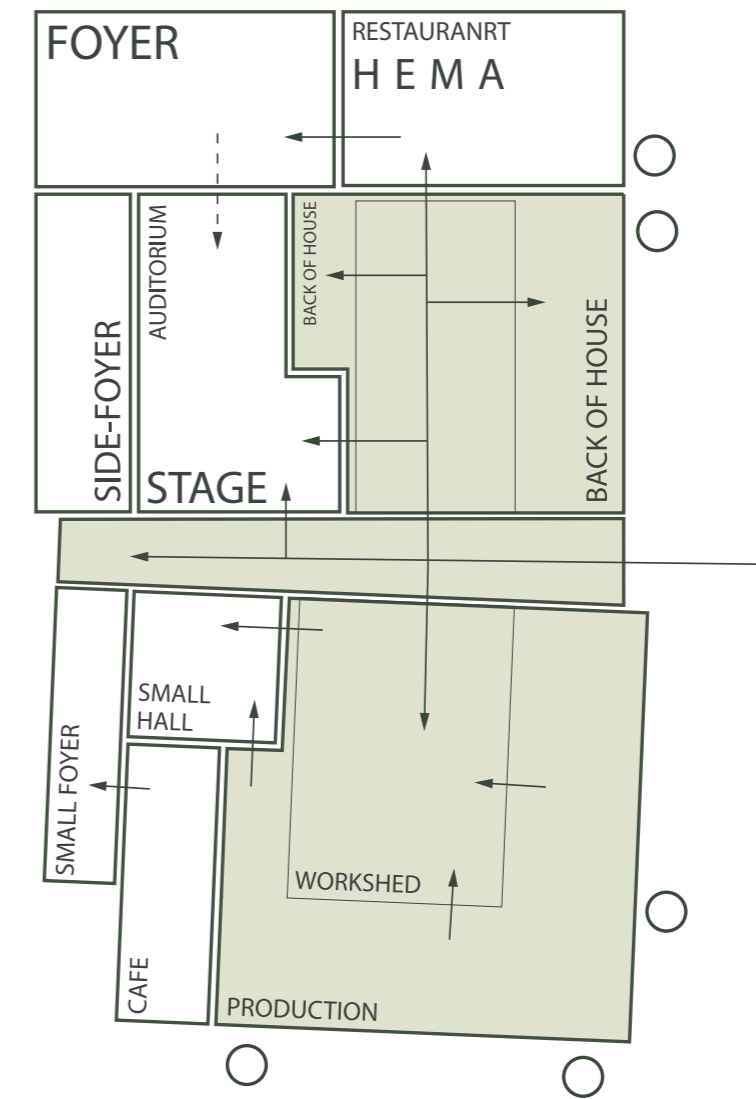
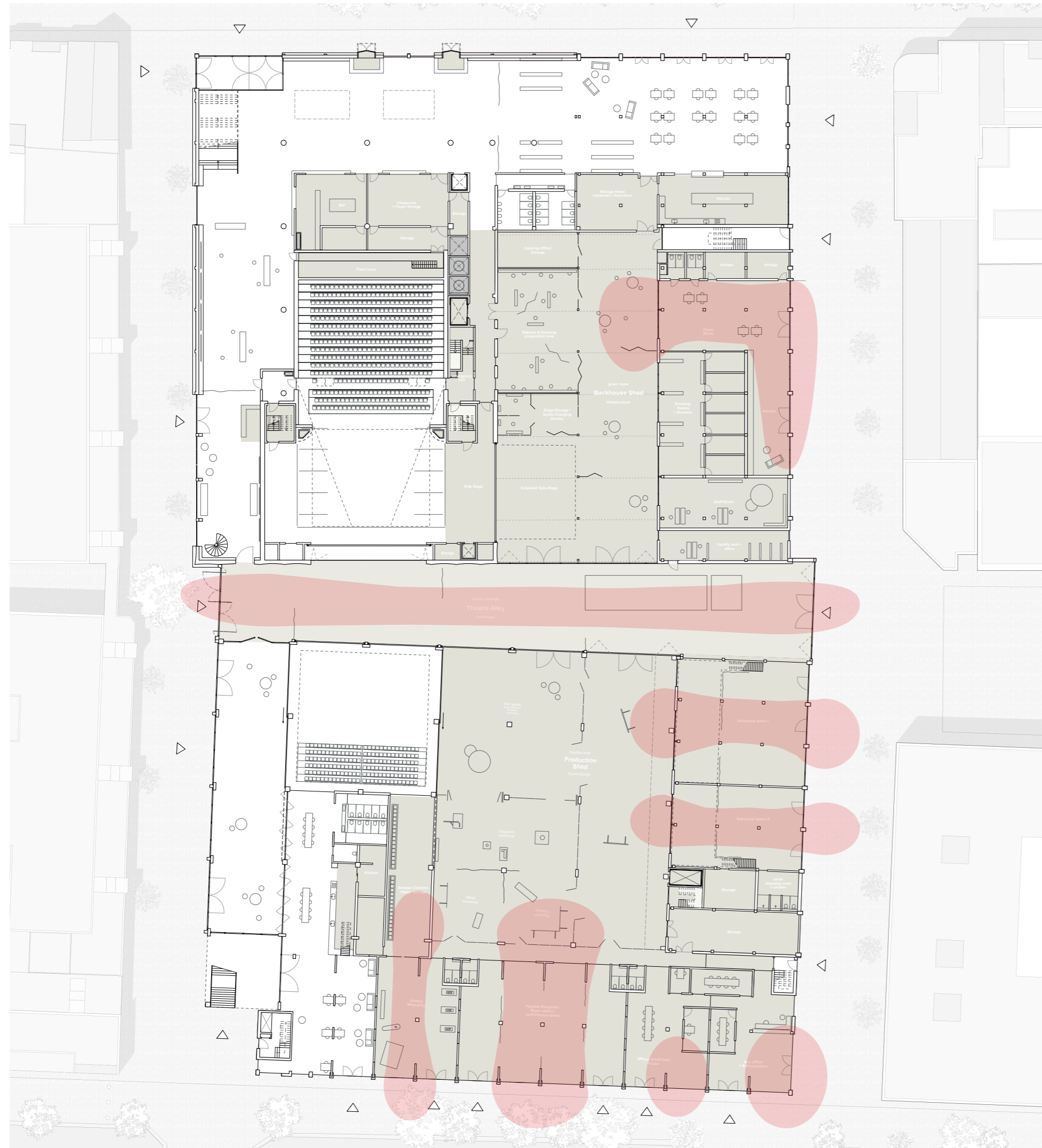
West elevation - 1:200

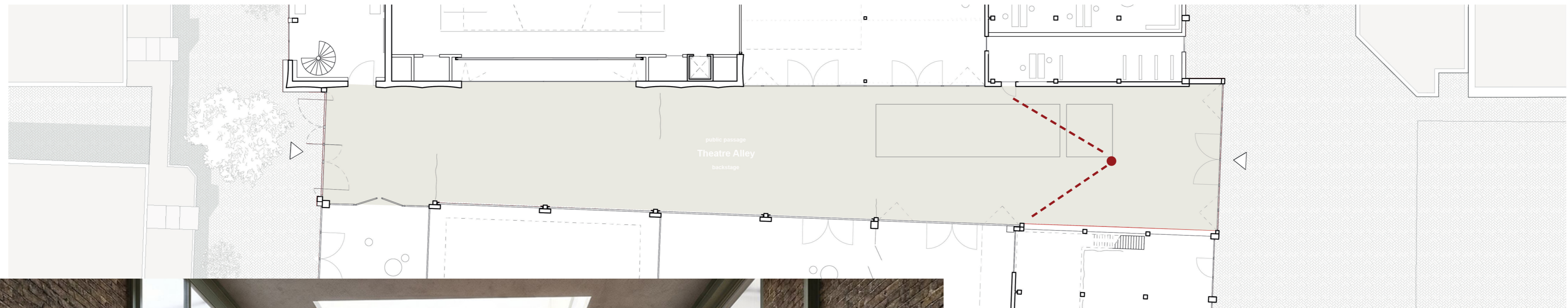




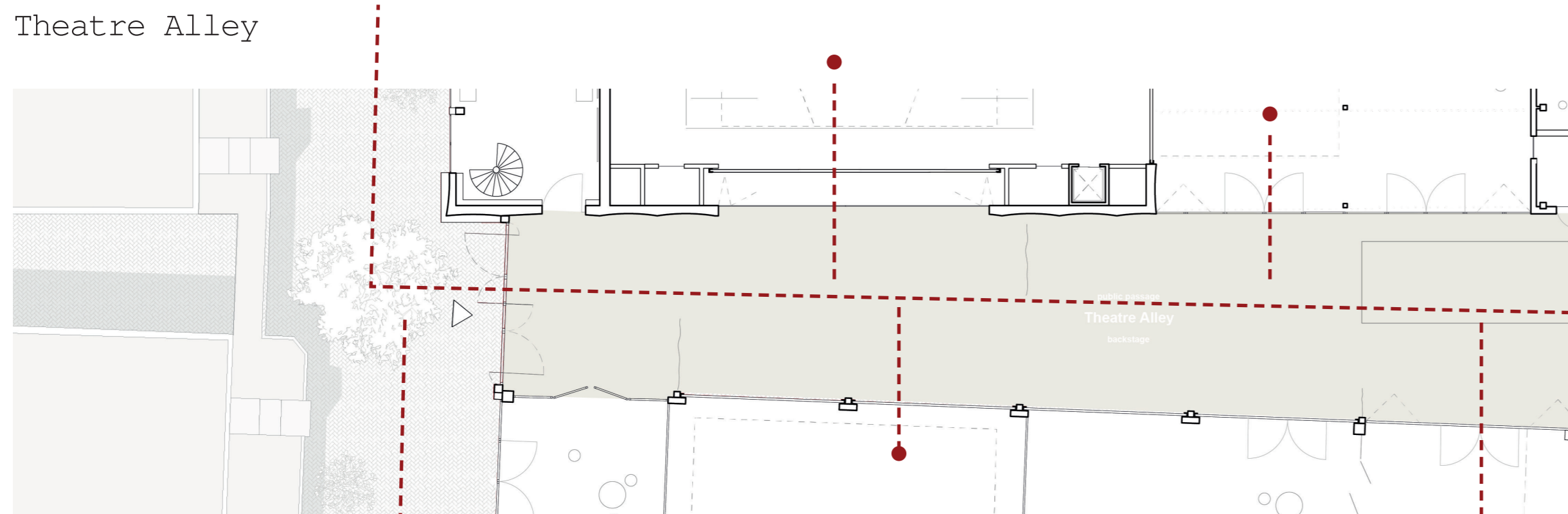


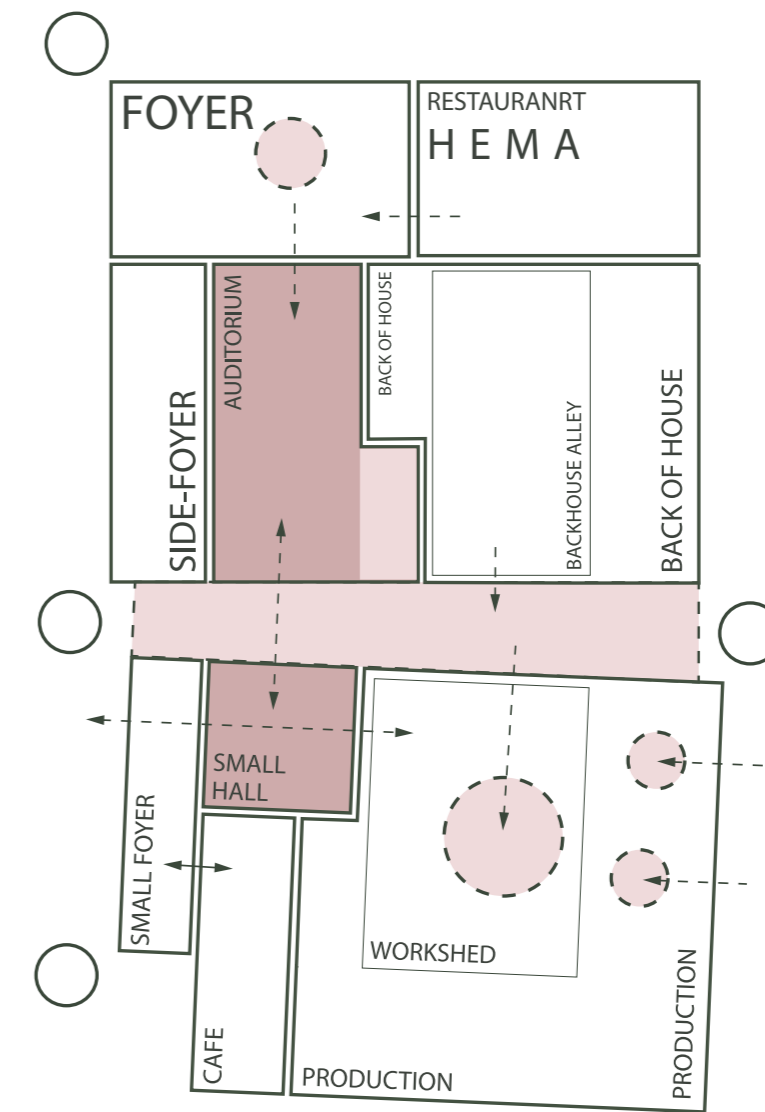
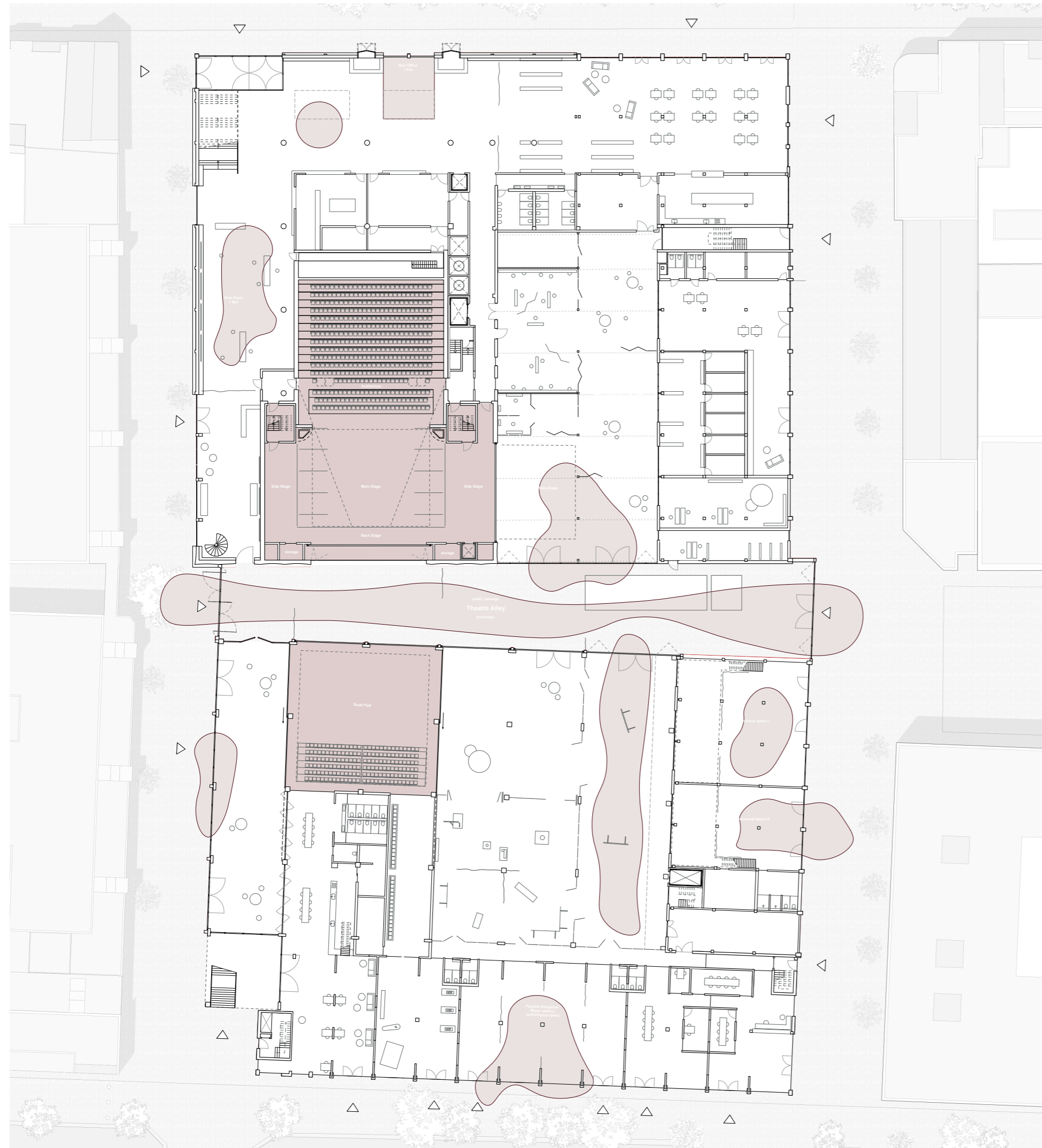




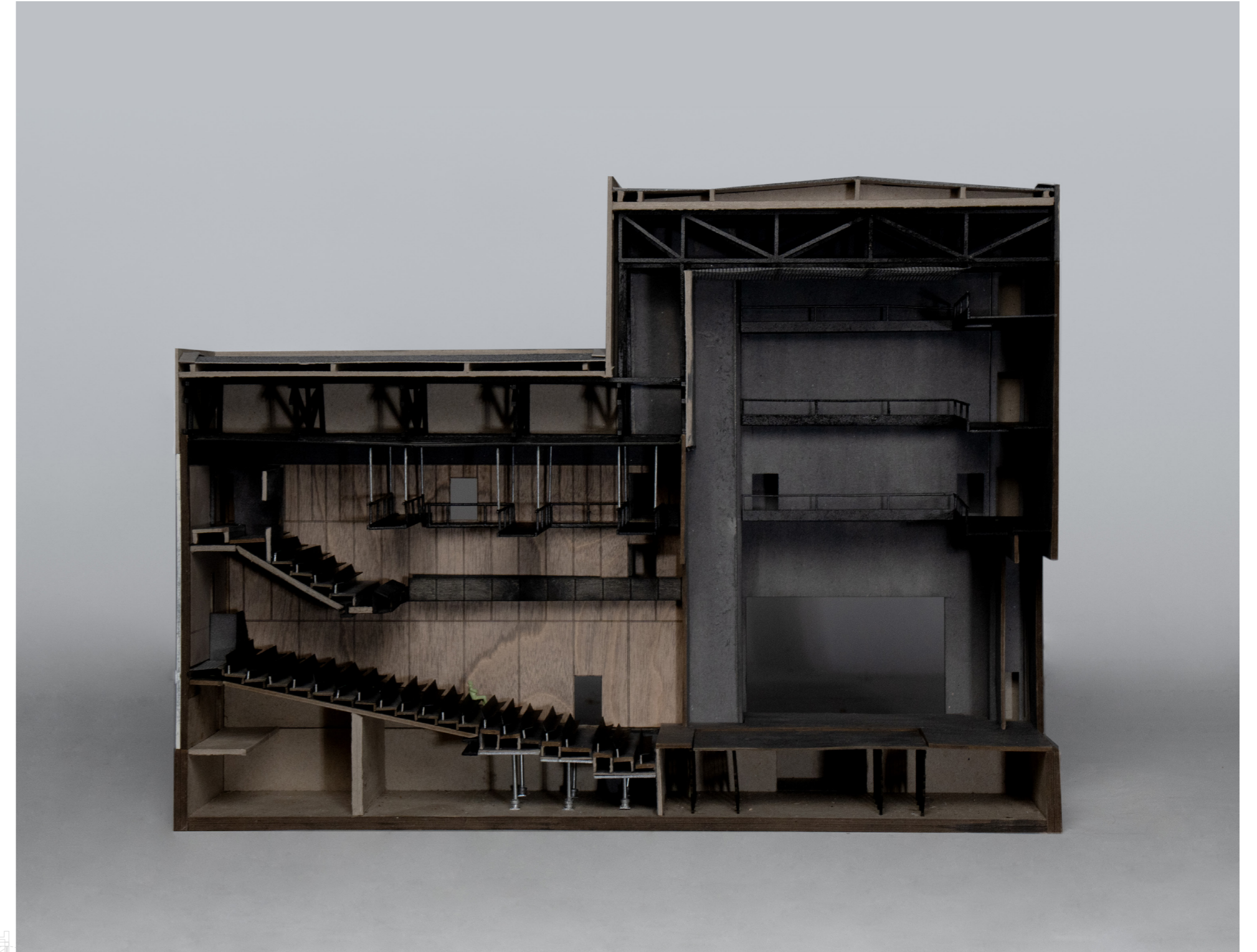
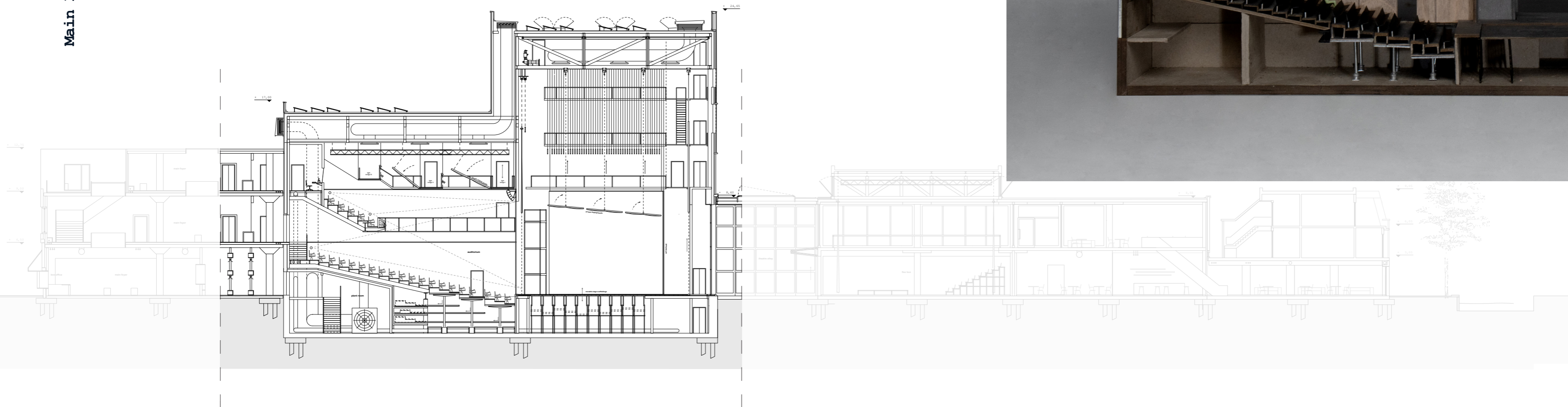


Theatre Alley



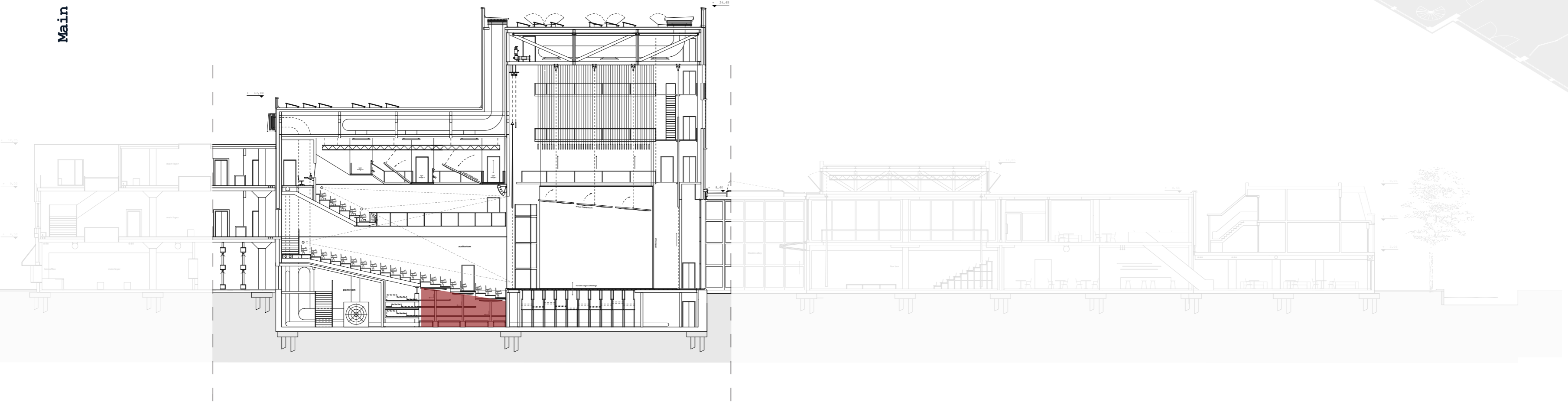
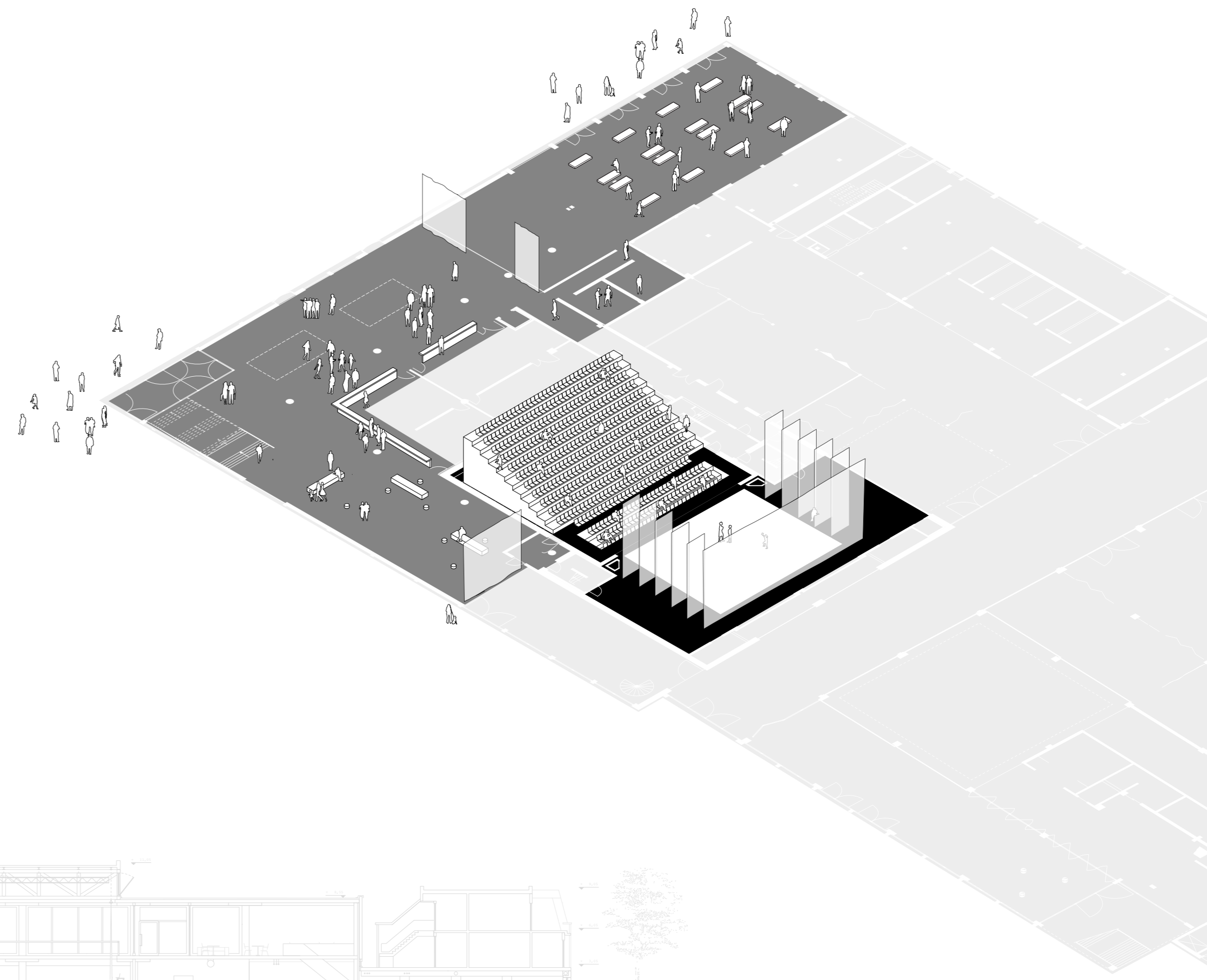


Main Hall - performance types



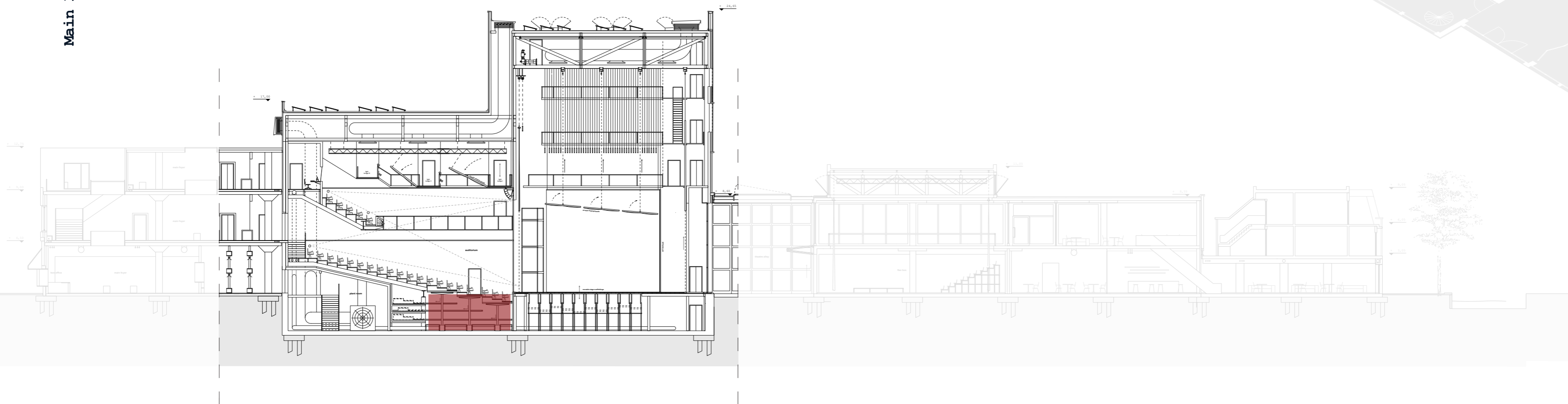
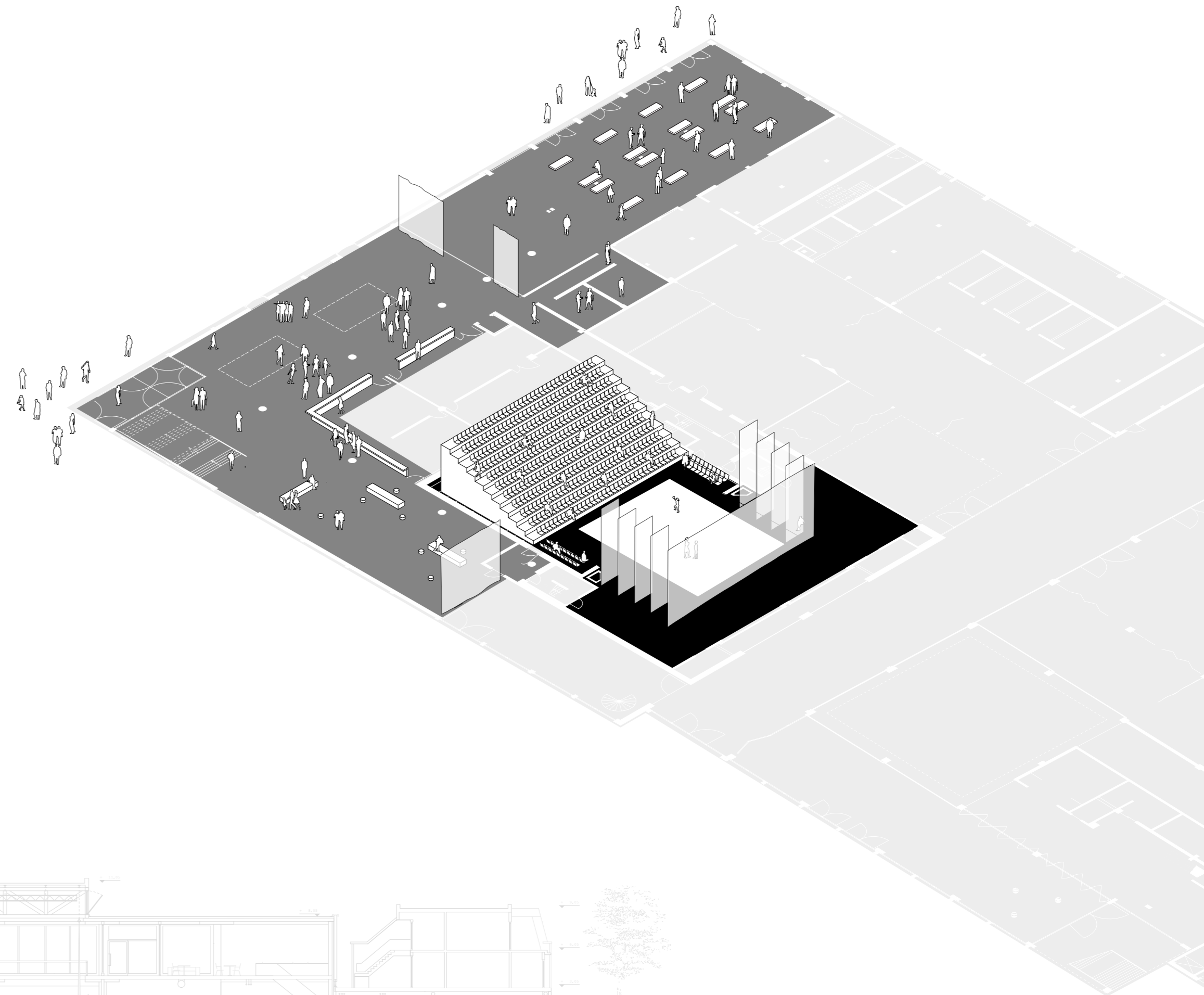
Main Hall - performance types

regular setup
proscenium theatre / dance

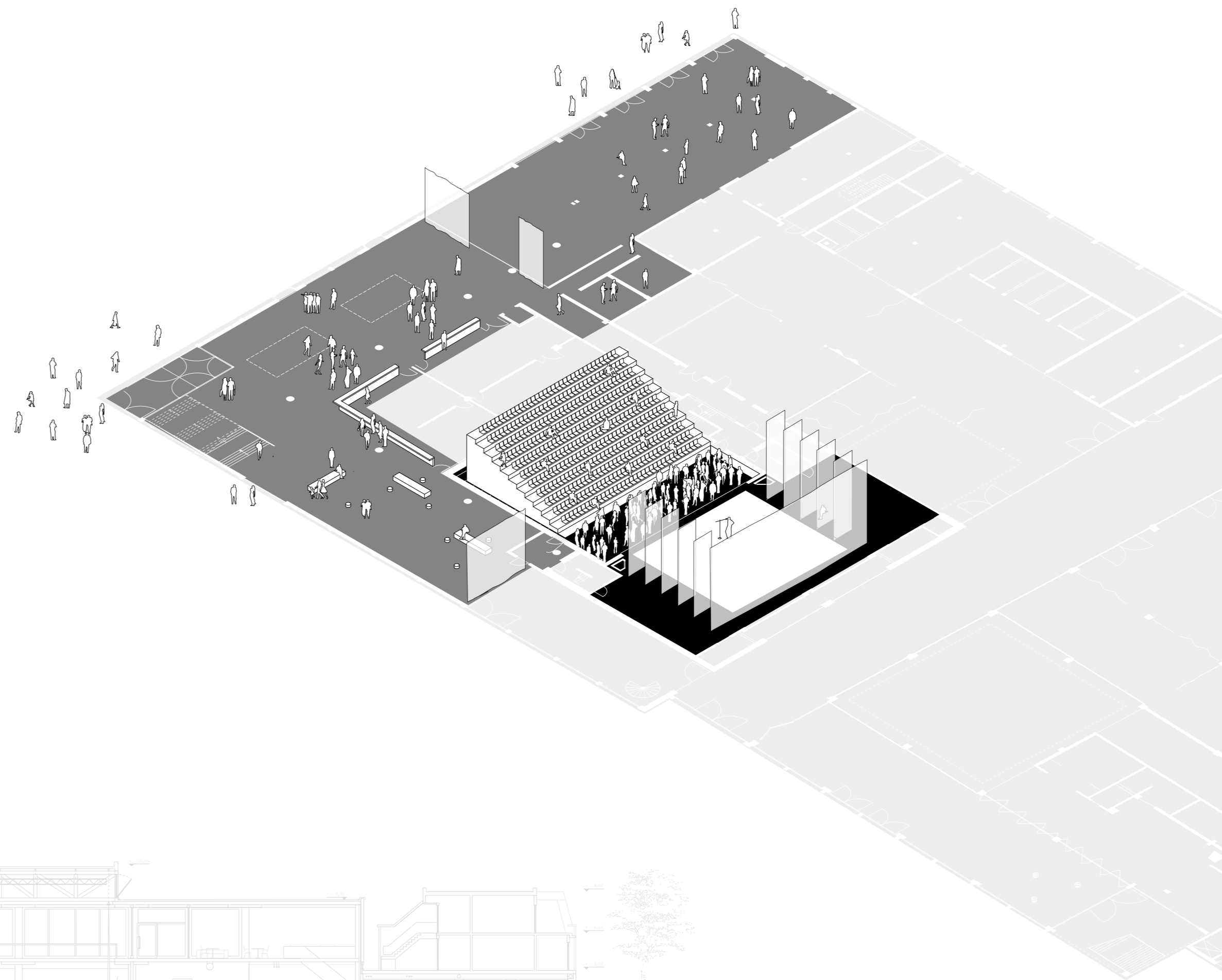


Main Hall - performance types

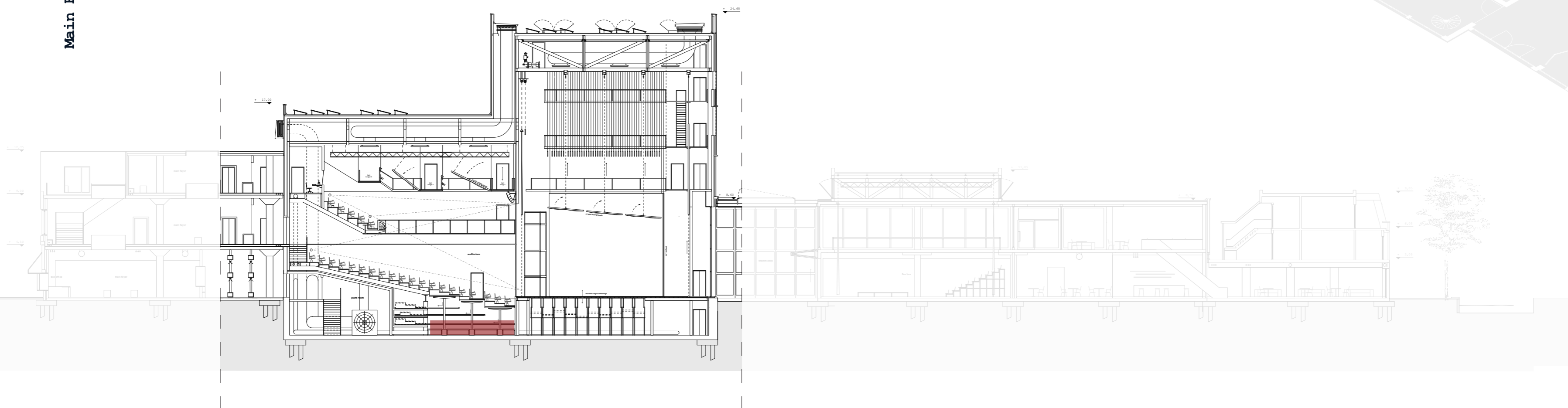
extended stage
talks / symposia / stand-up / dance



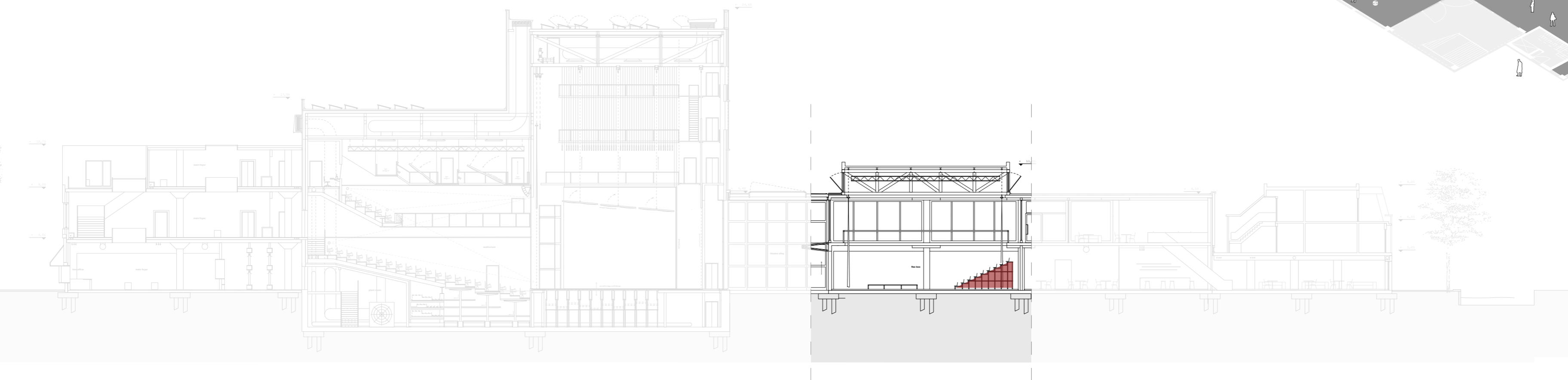
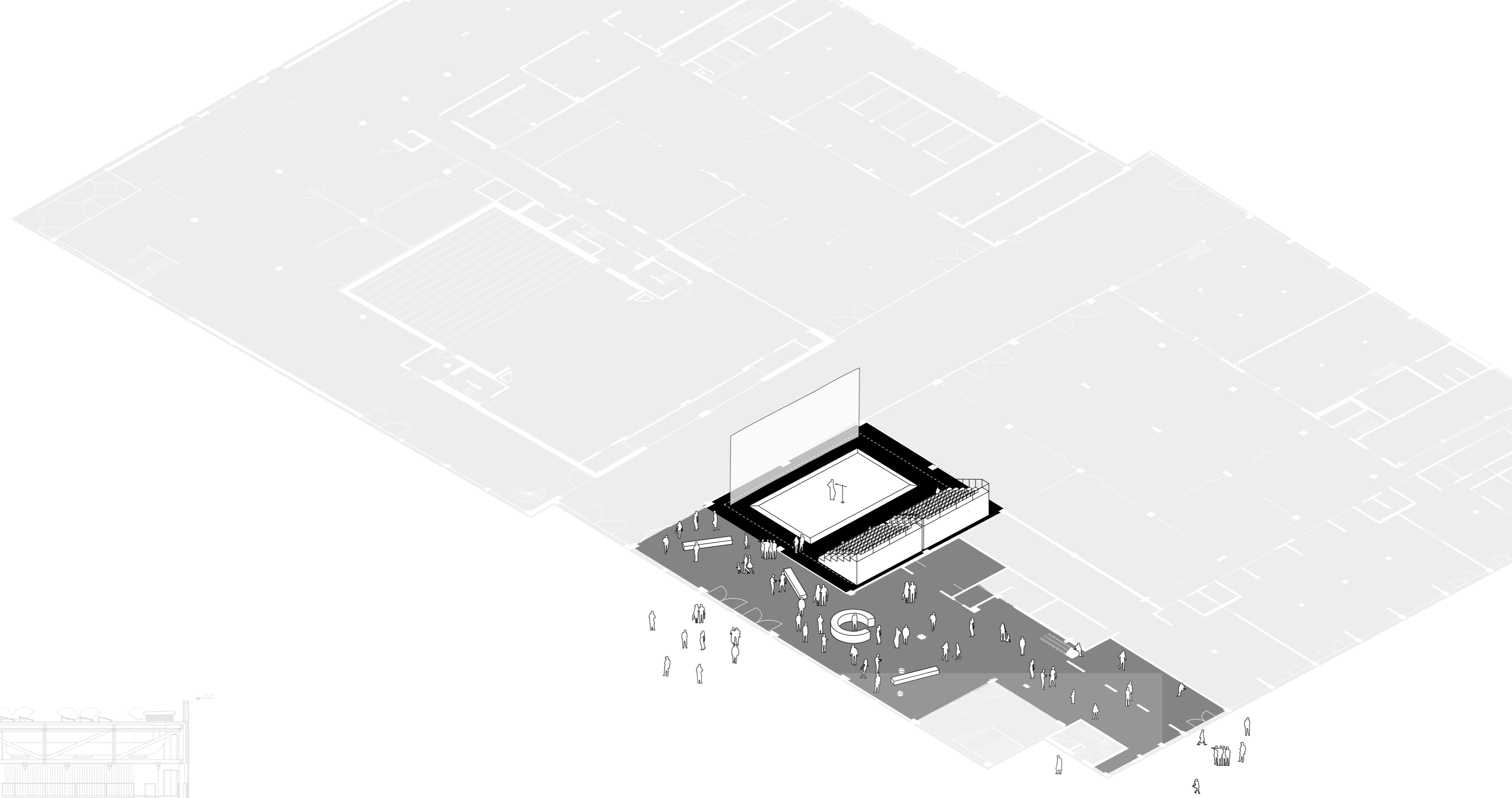
orchestra pit / standing audience
concert / special events



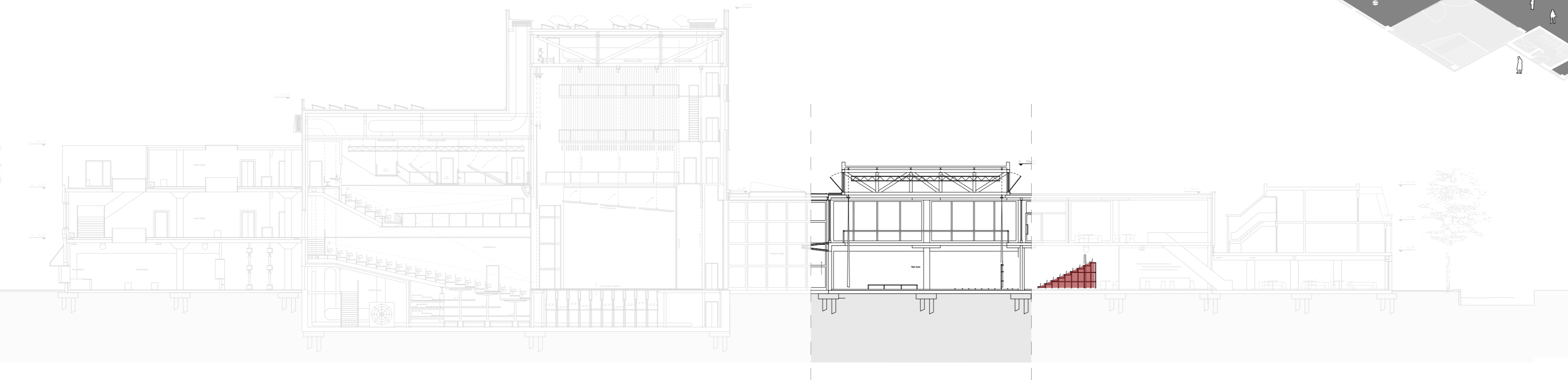
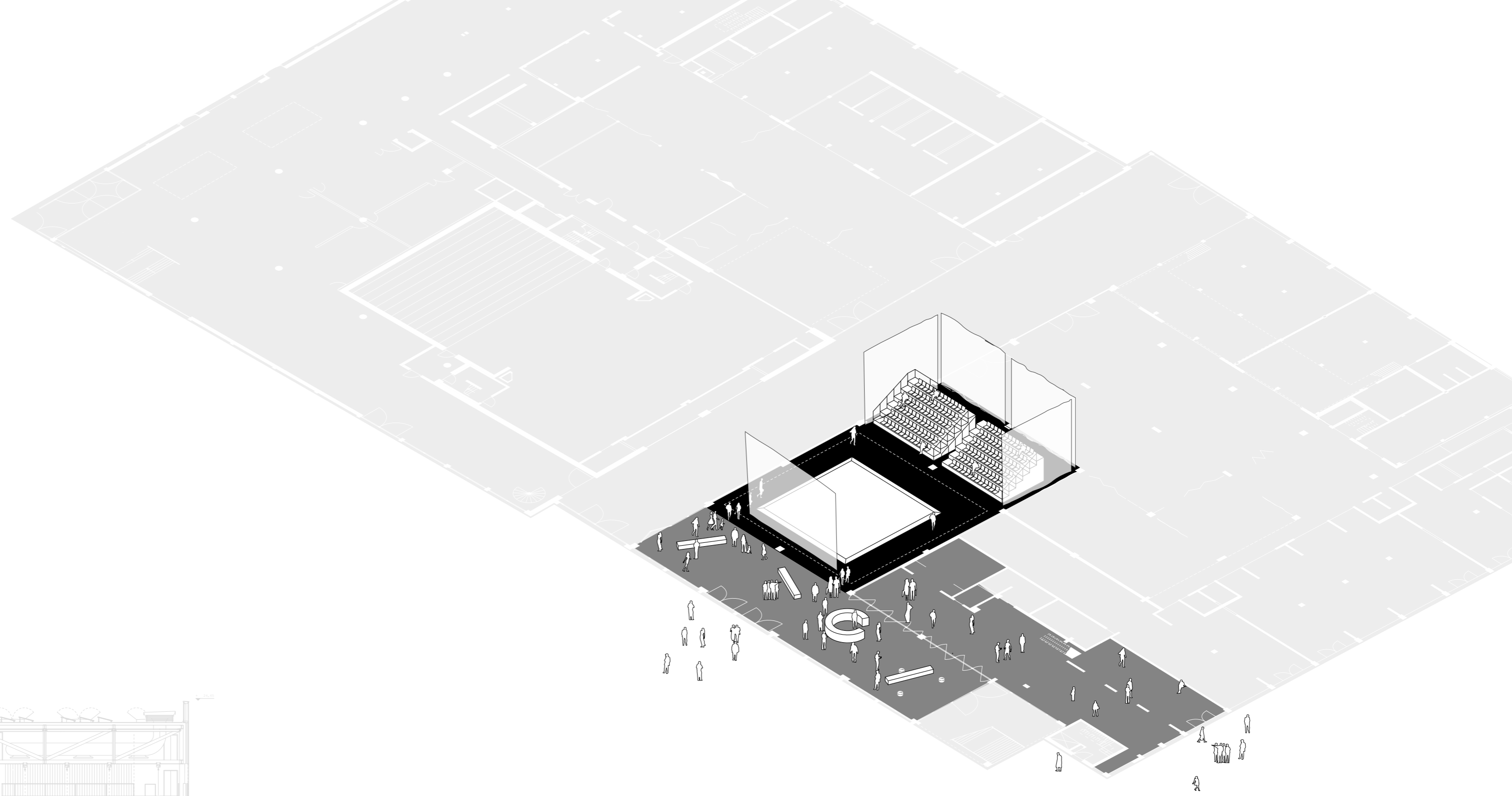
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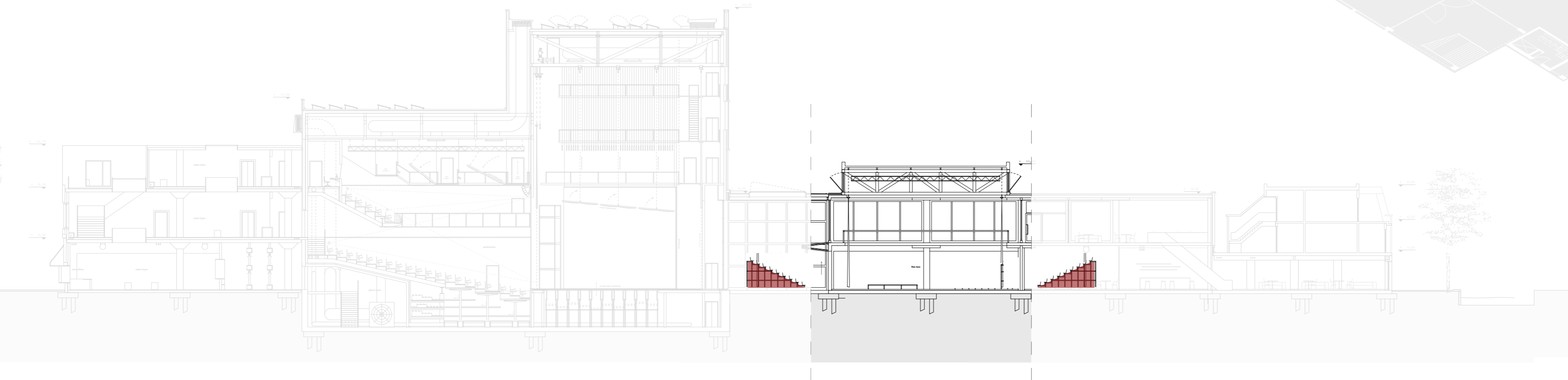
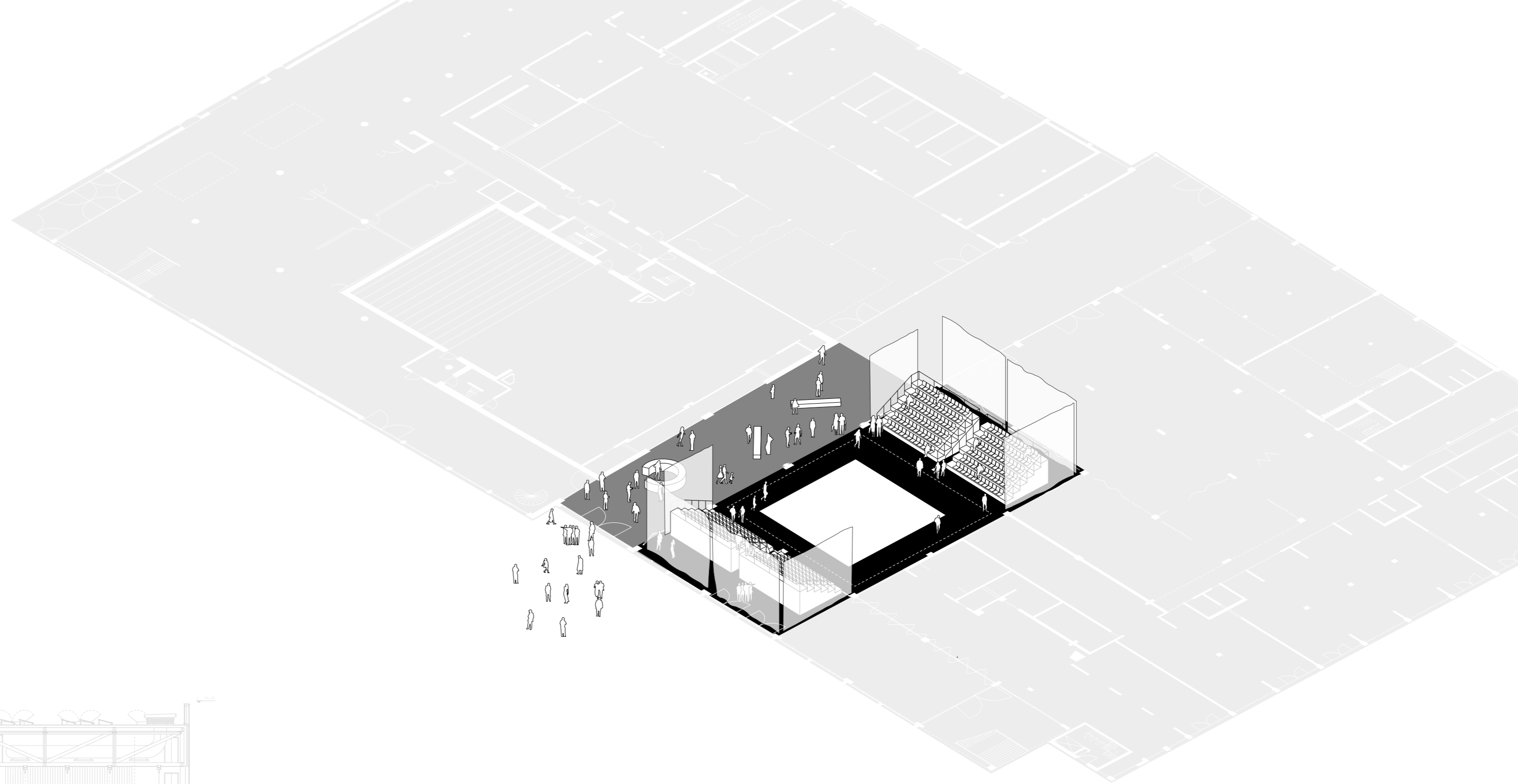
180 seats
stand-up / theatre / talks



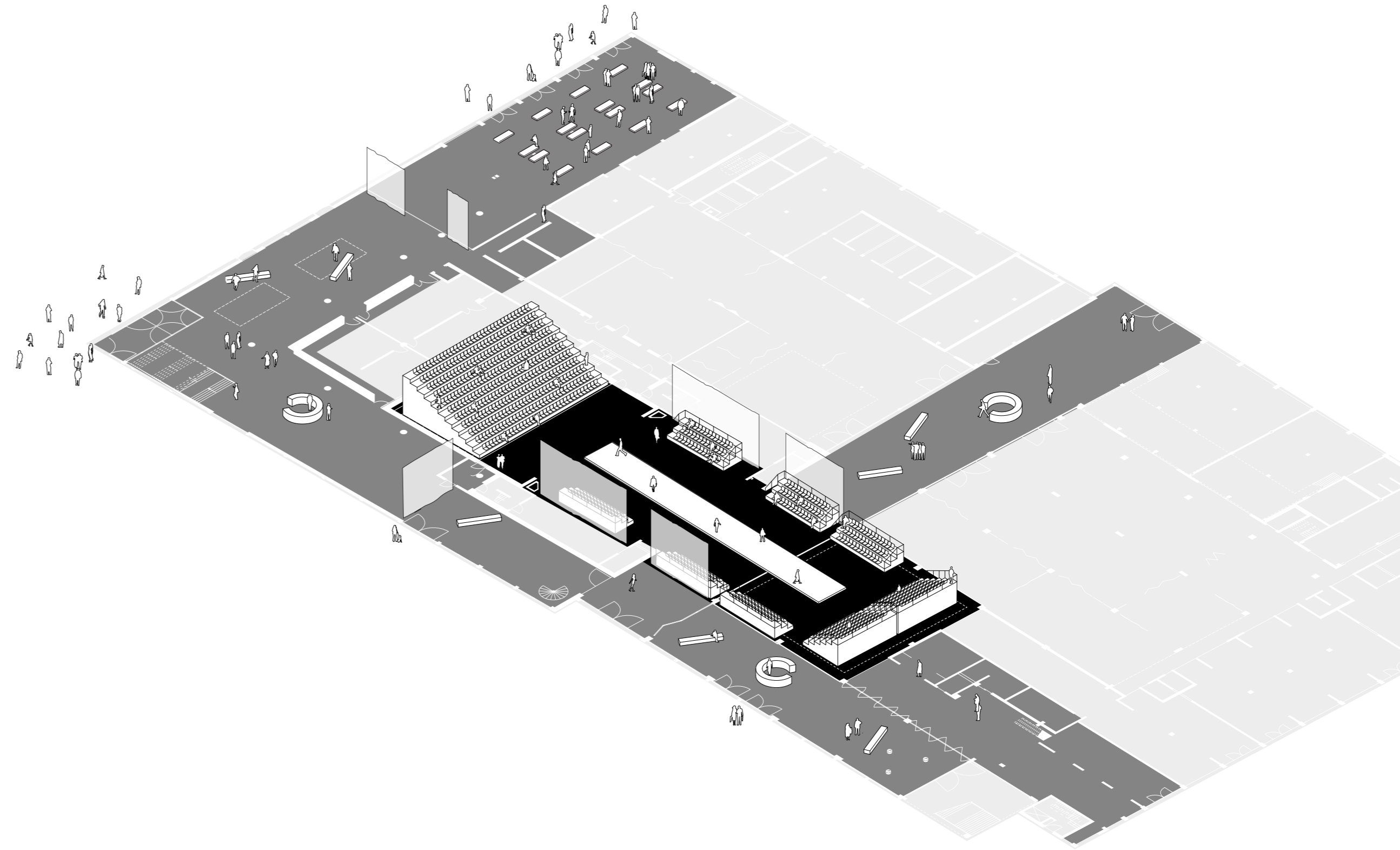
180 seats extended stage
stand-up / theatre / talks



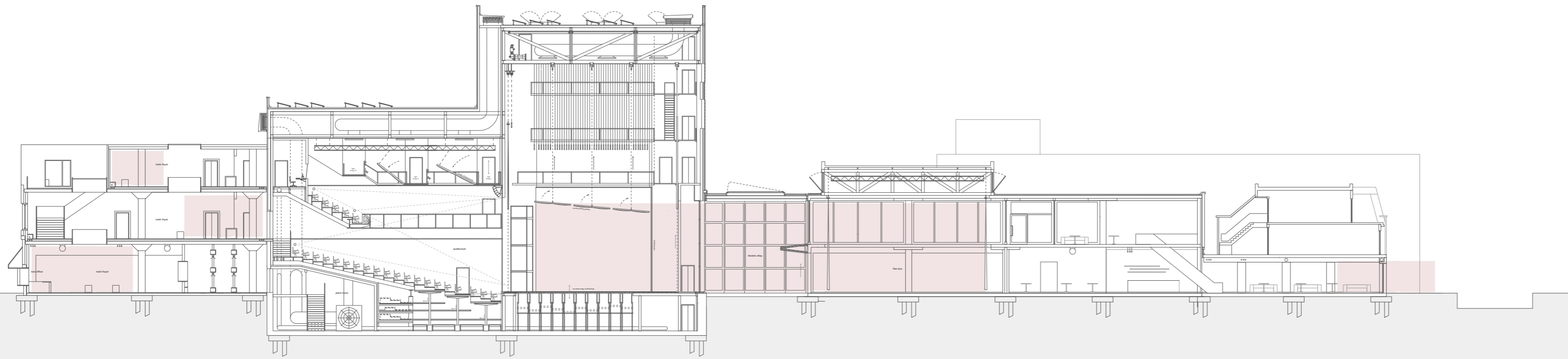
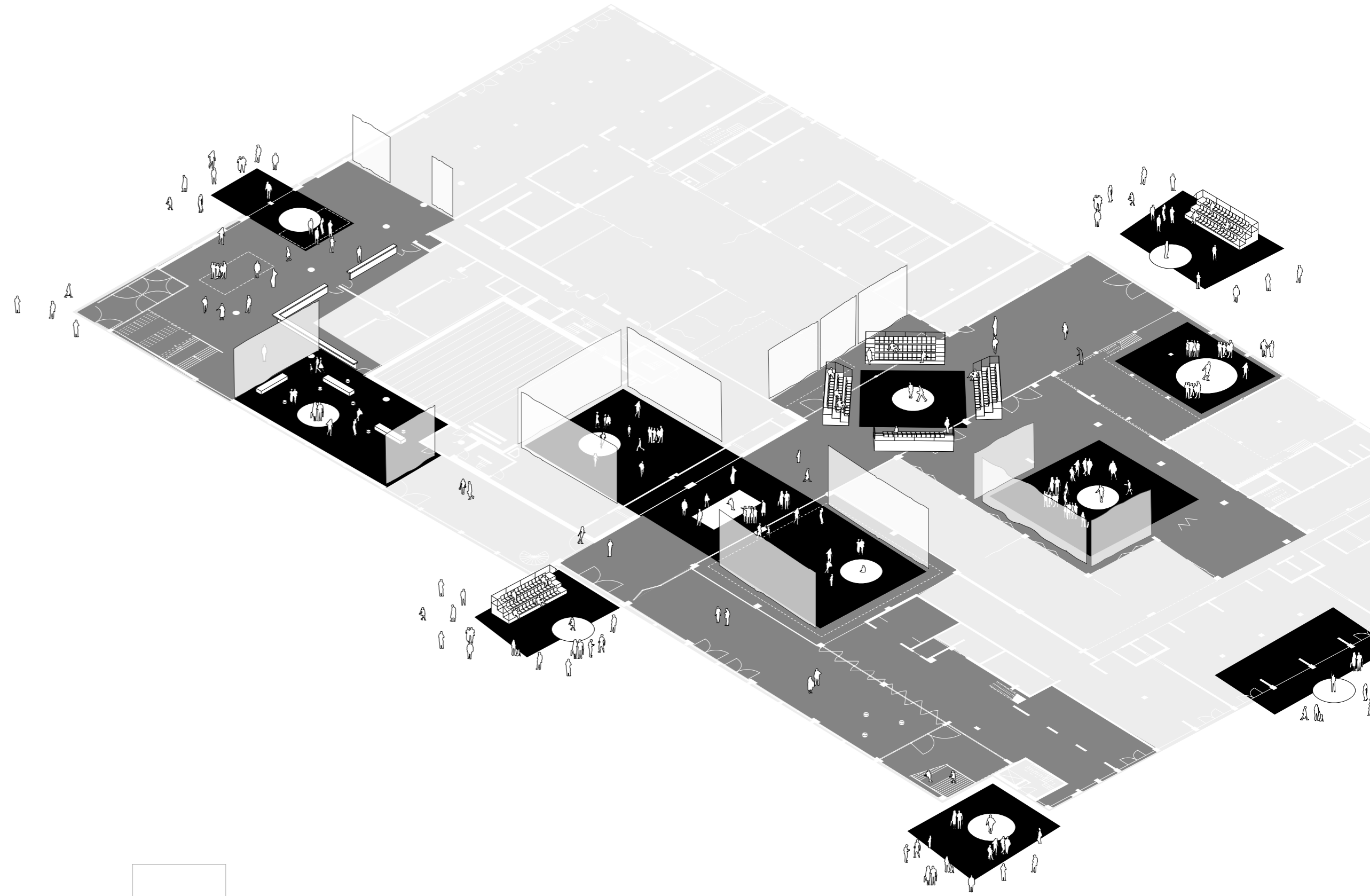
360 seats - extended stage
stand-up / theatre / talks / special events



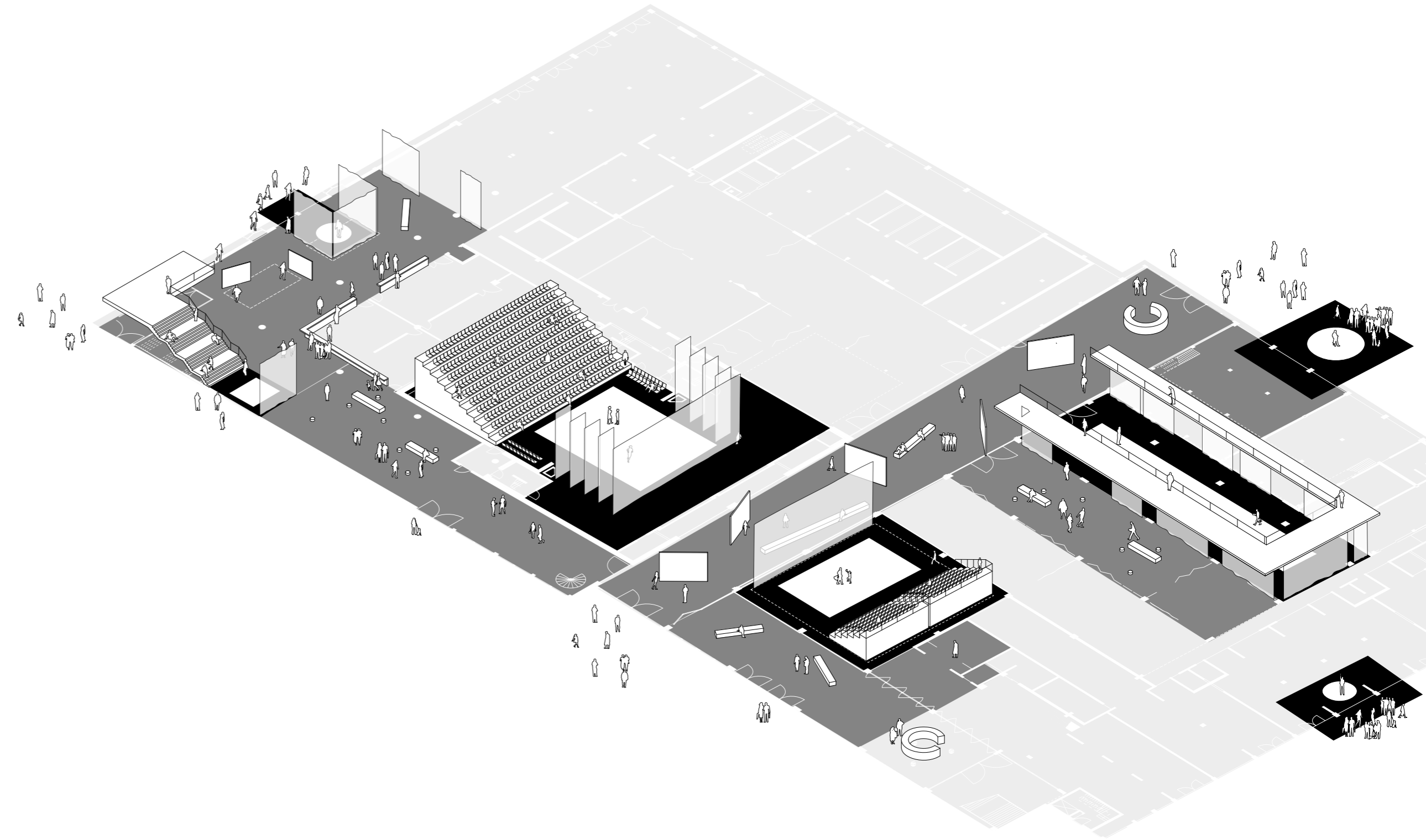
festival setup I
fashion show / exhibition / special performances



festival setup II
multiple venues / special performances



festival setup III
multiple venues / regular + special performances



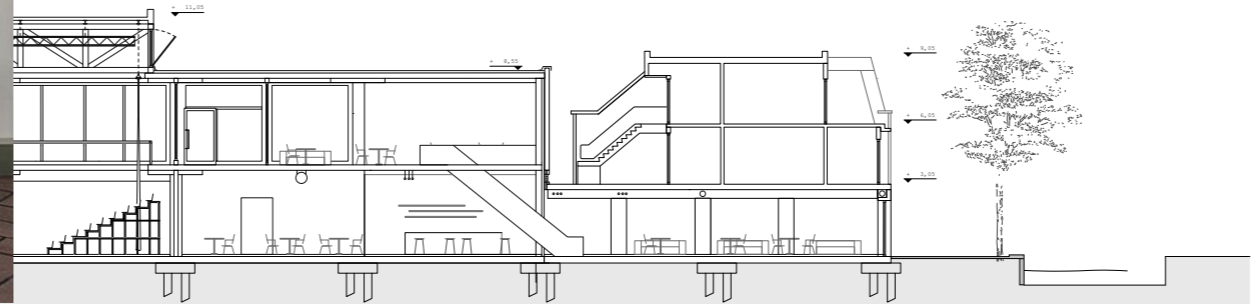
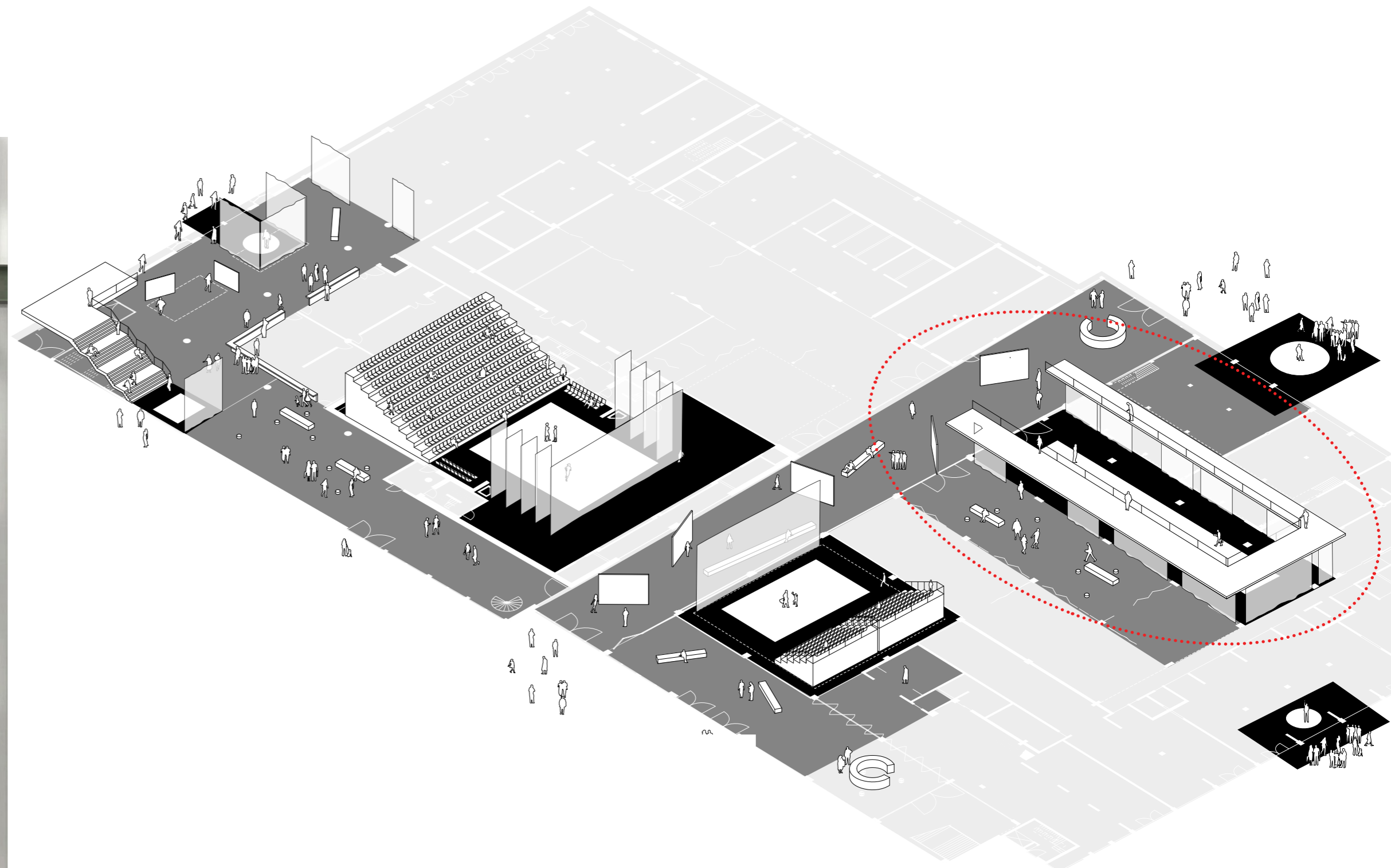
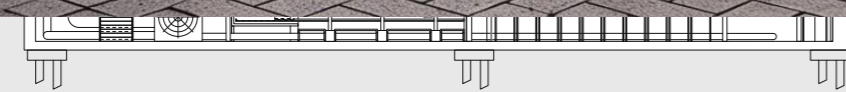


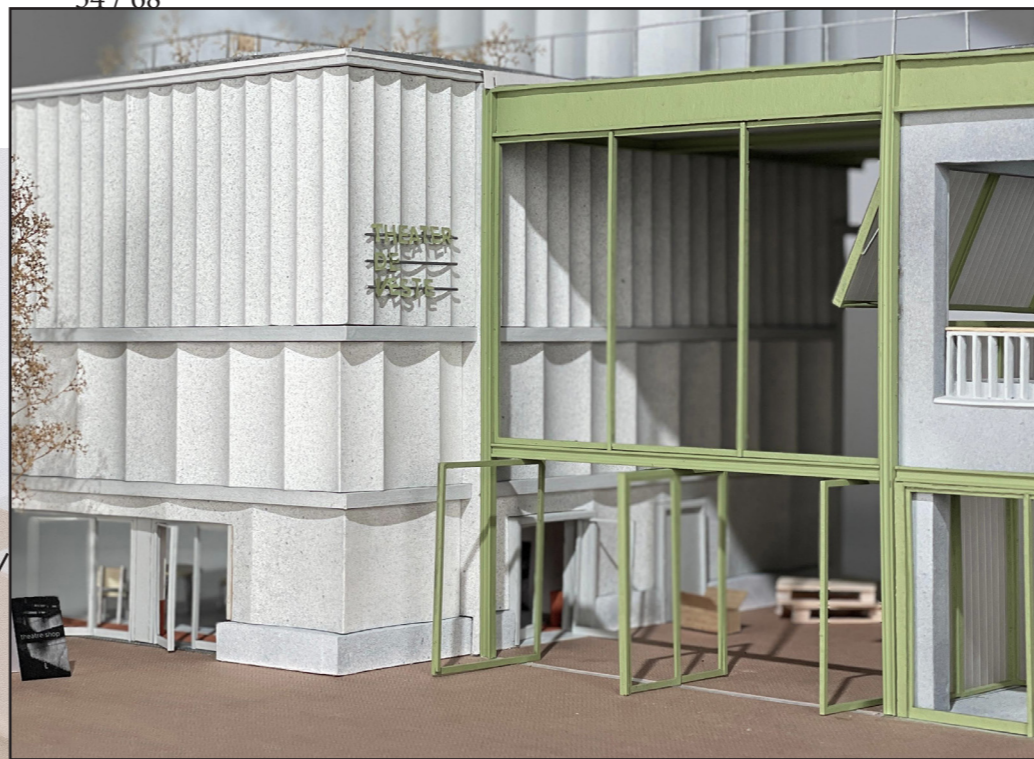
fig. 43 - impression: production shed - working



faces of space
exposition & promotion of built conditions

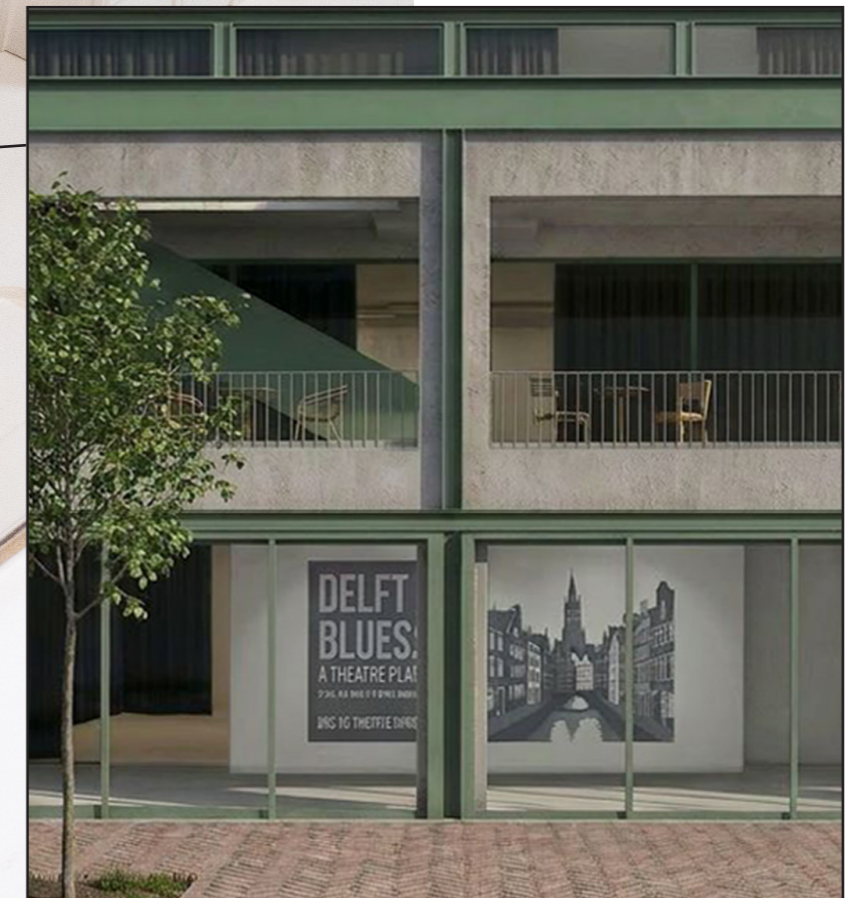
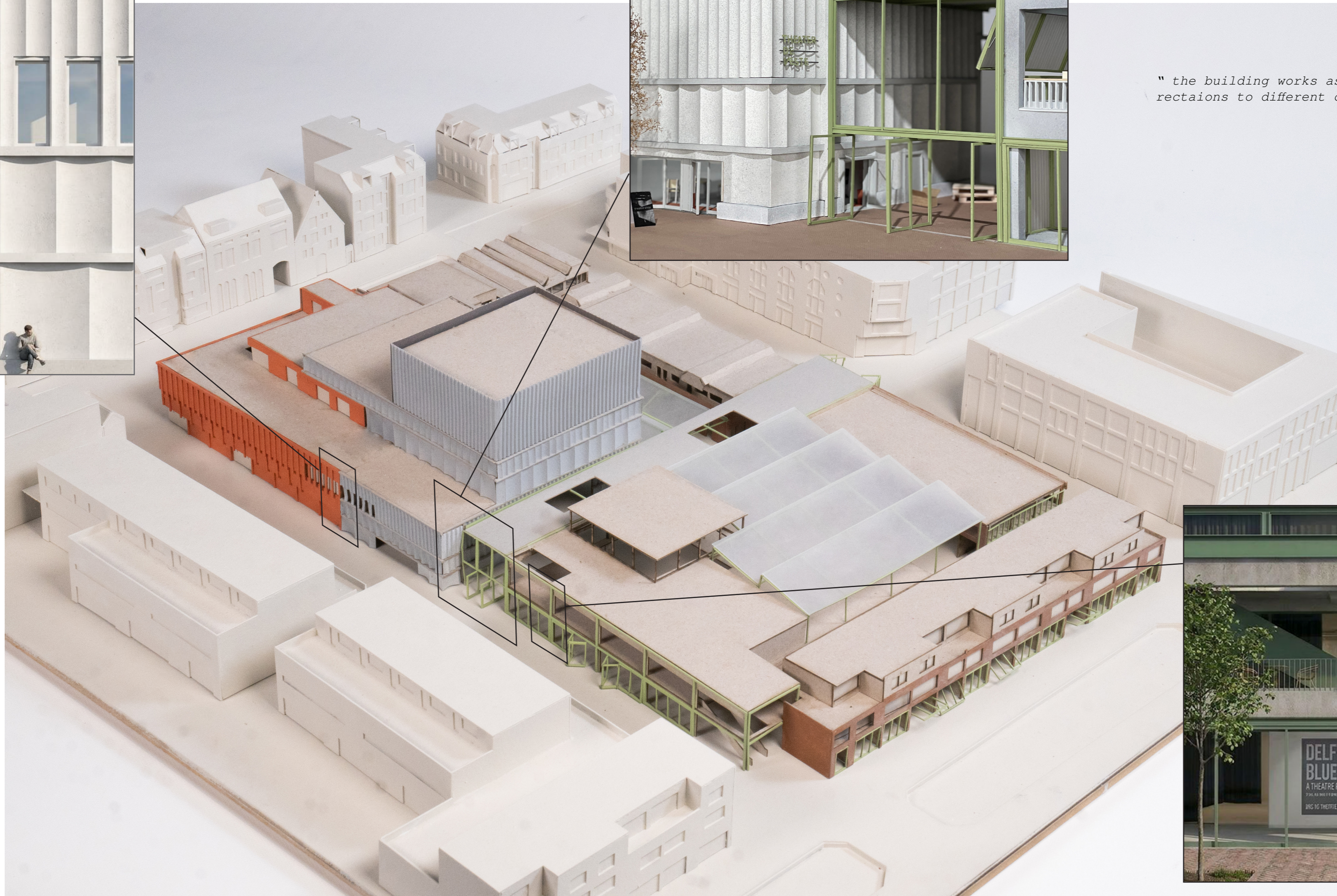


*" the building works as a collection of
rectaions to different conditions"*

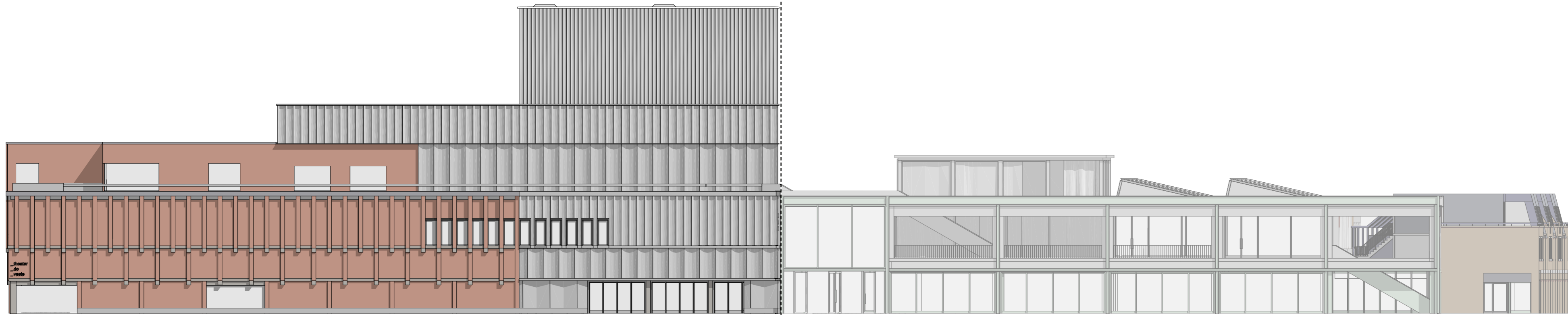


*" the building works as a collection of
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faces of space
exposition & promotion of built conditions

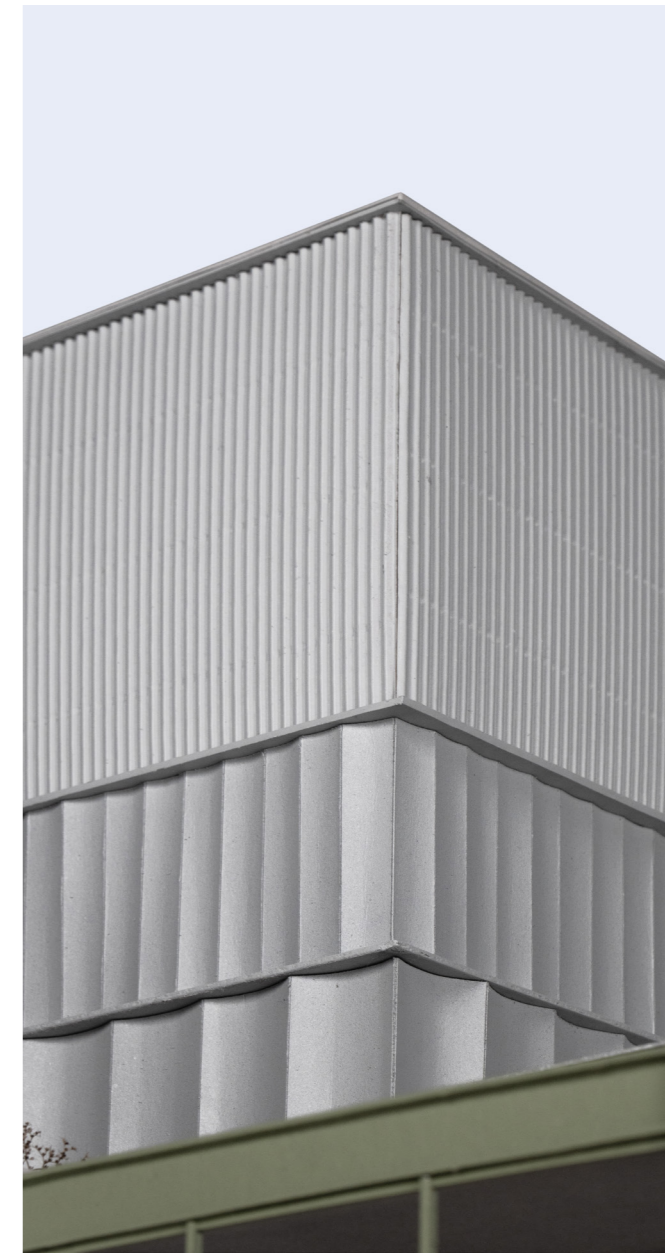


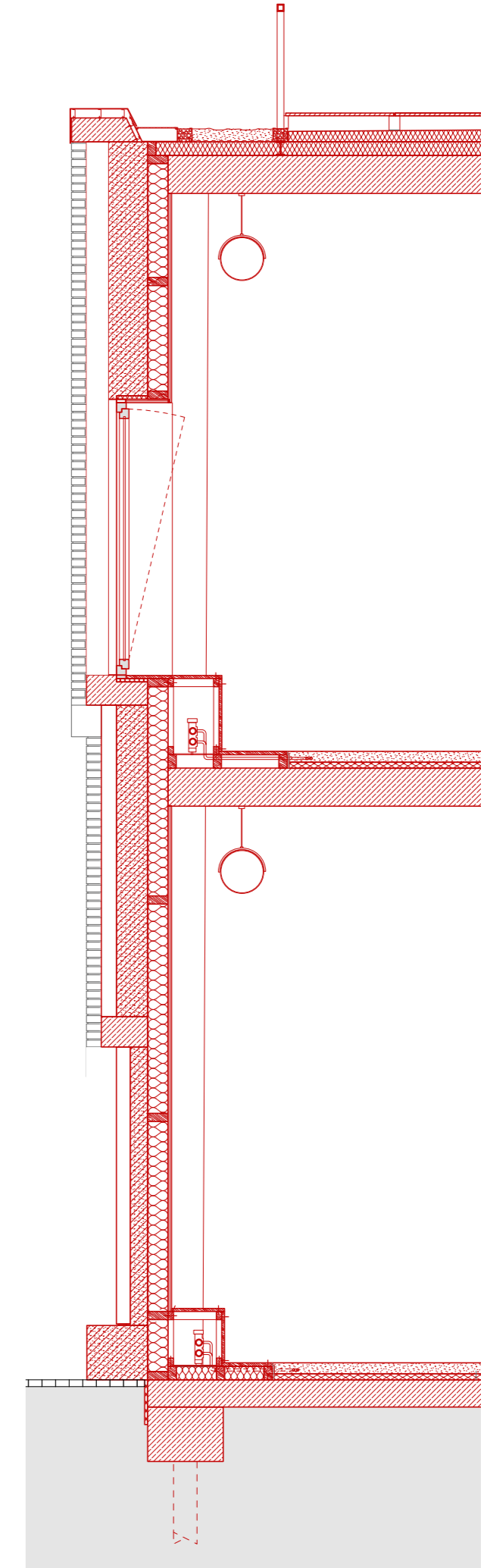
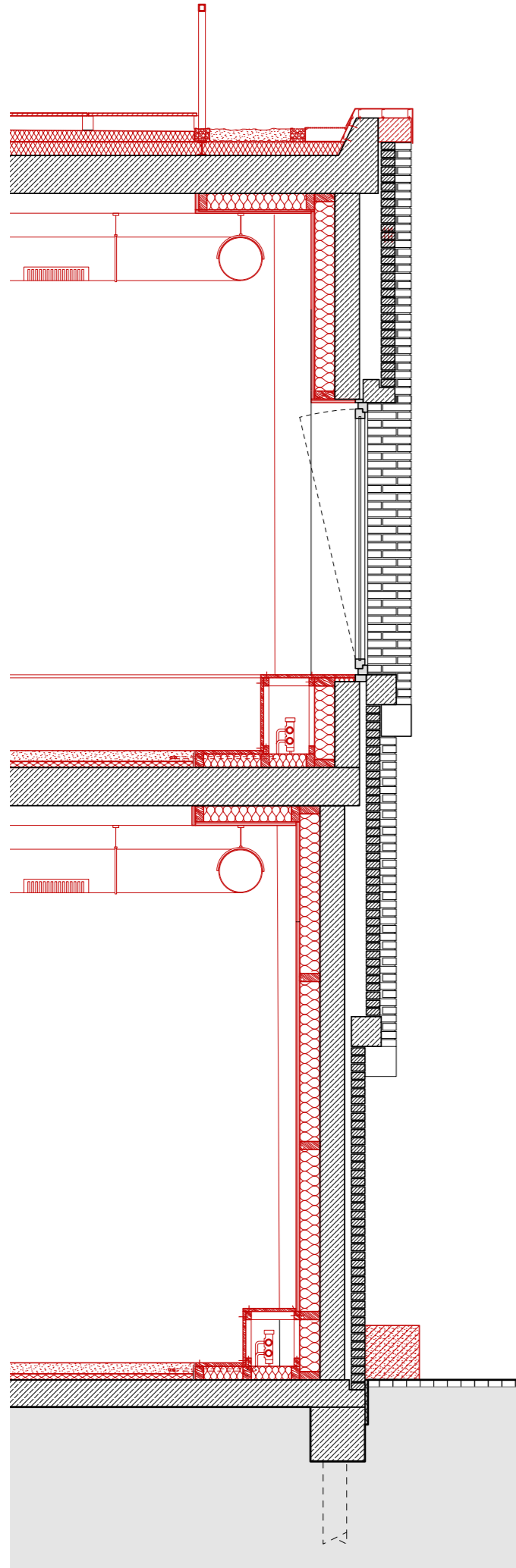
extension
promotion & continuation



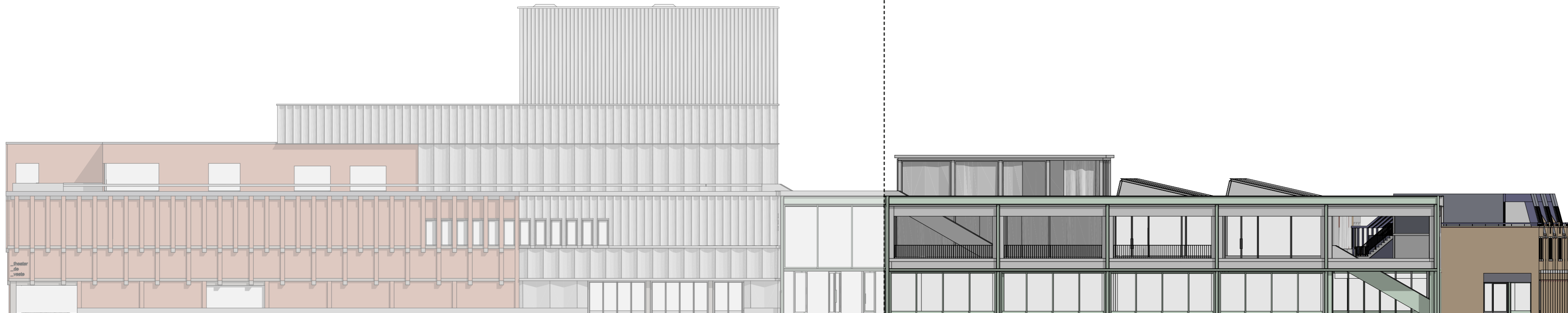
West elevation - 1:200



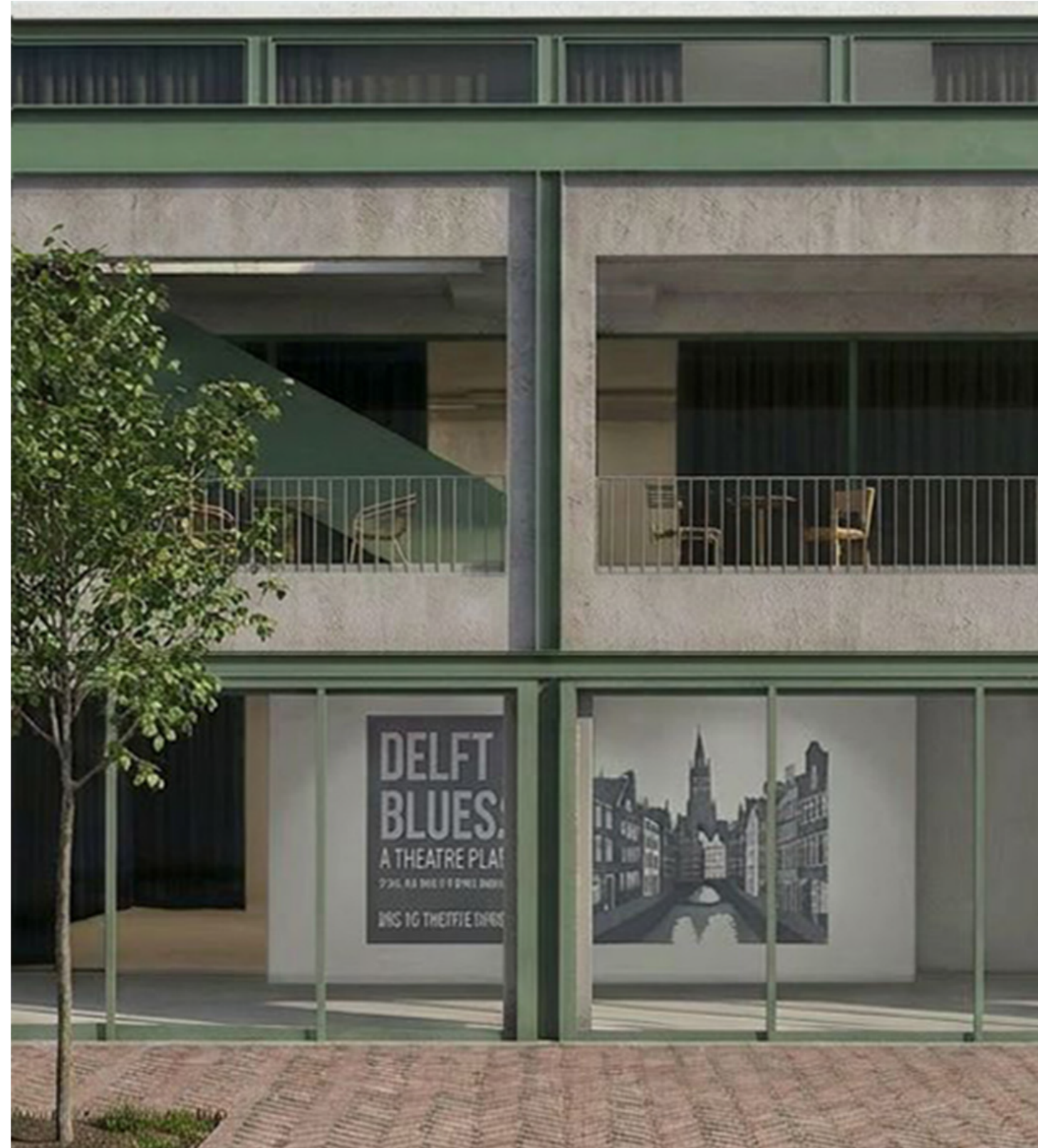




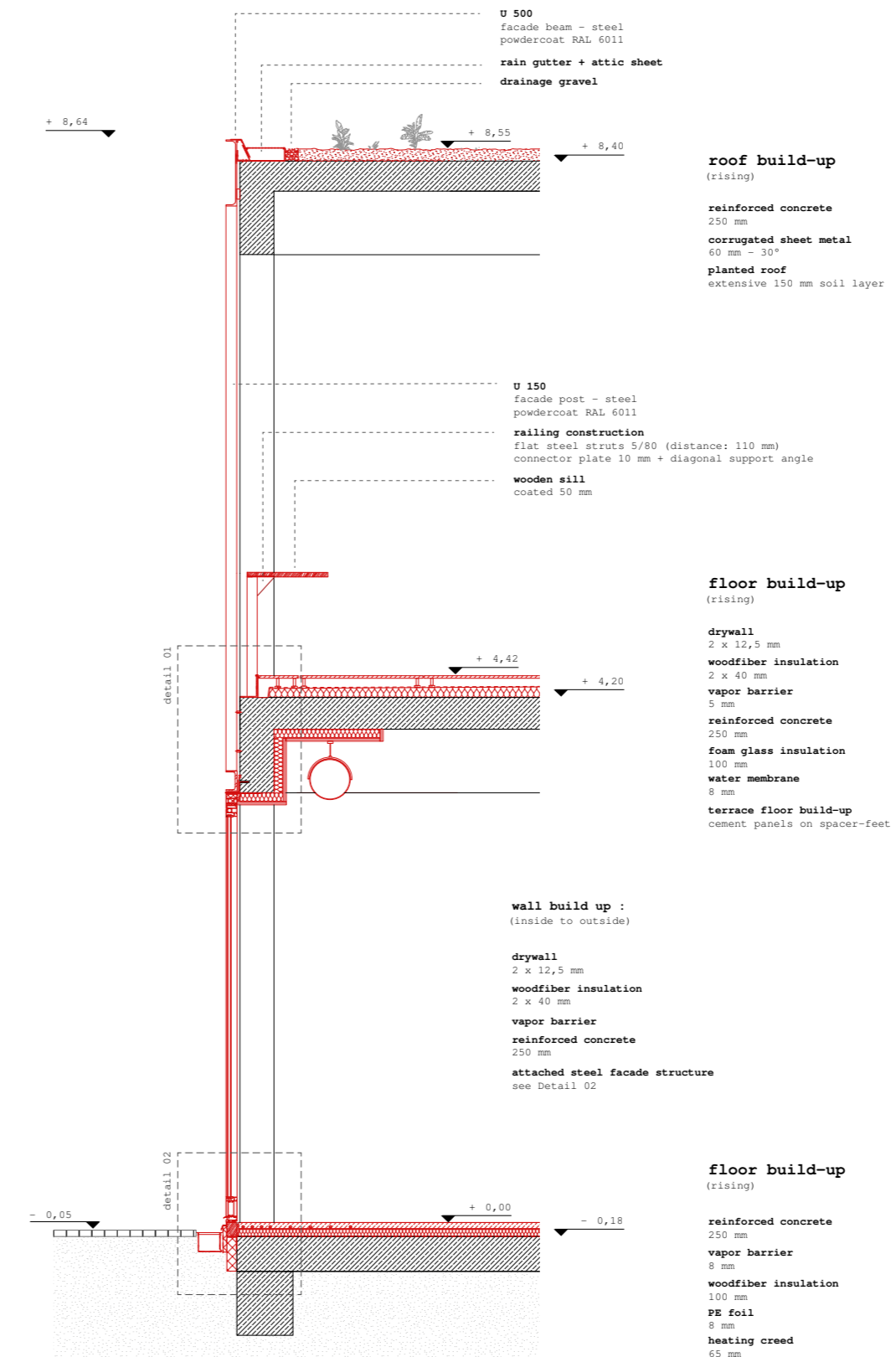
infill
framing conditions



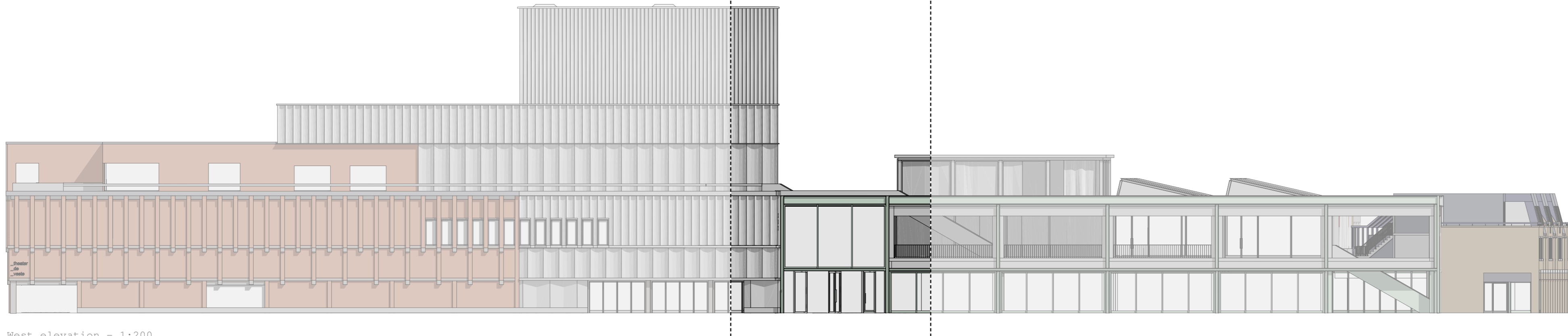
West elevation - 1:200



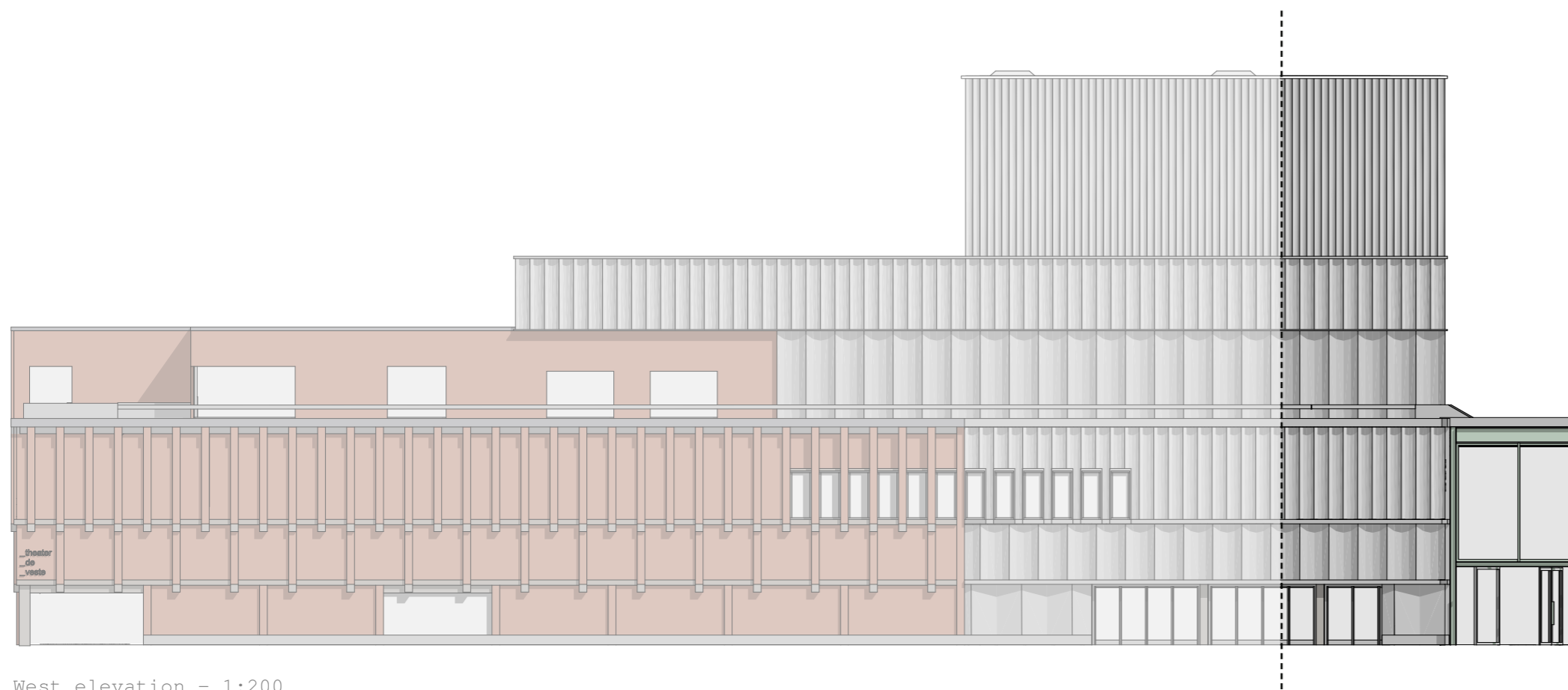
Detail Section 1:20
curtain facade - black box foyer/cafe



junction
intentional mismatch



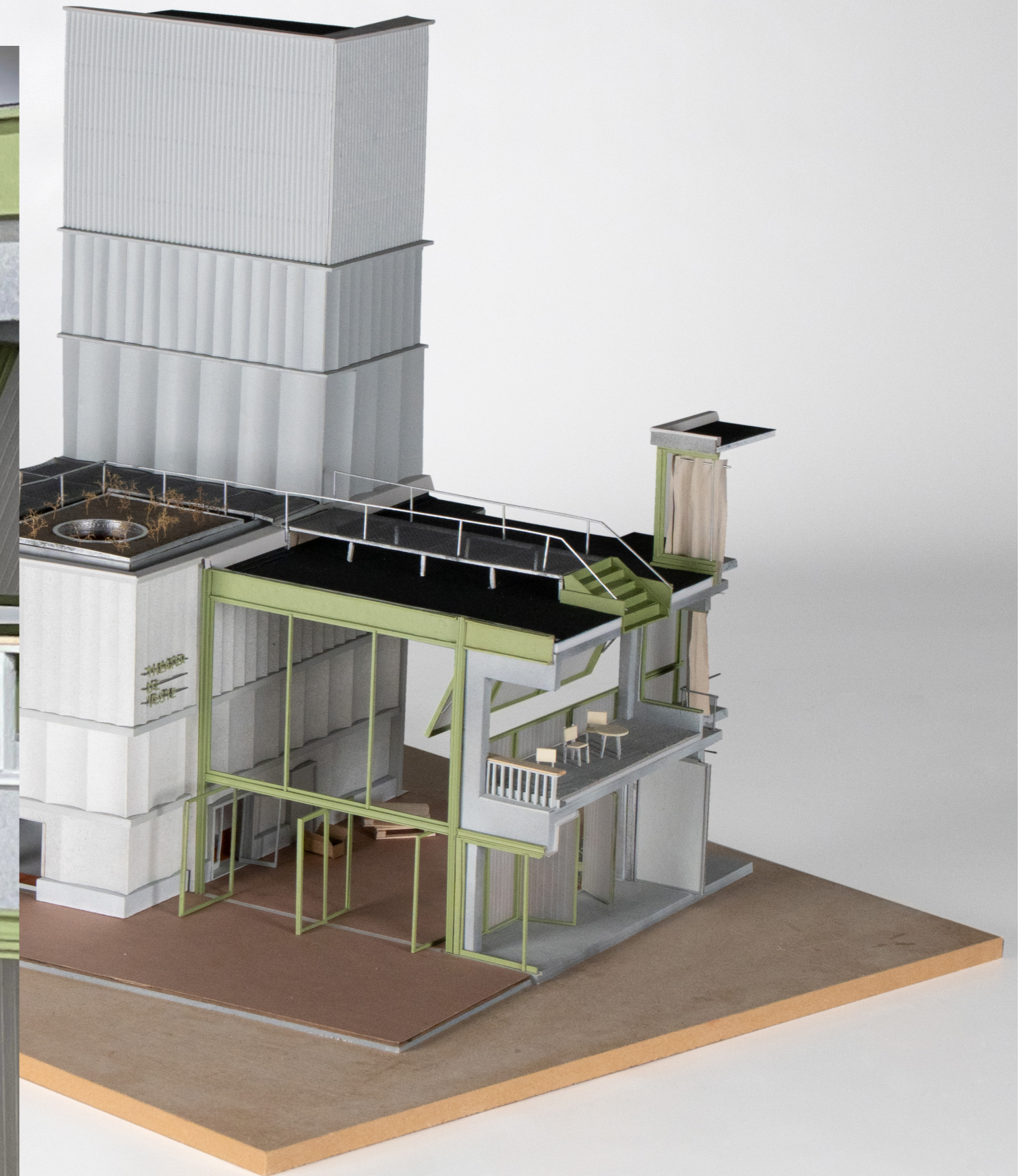
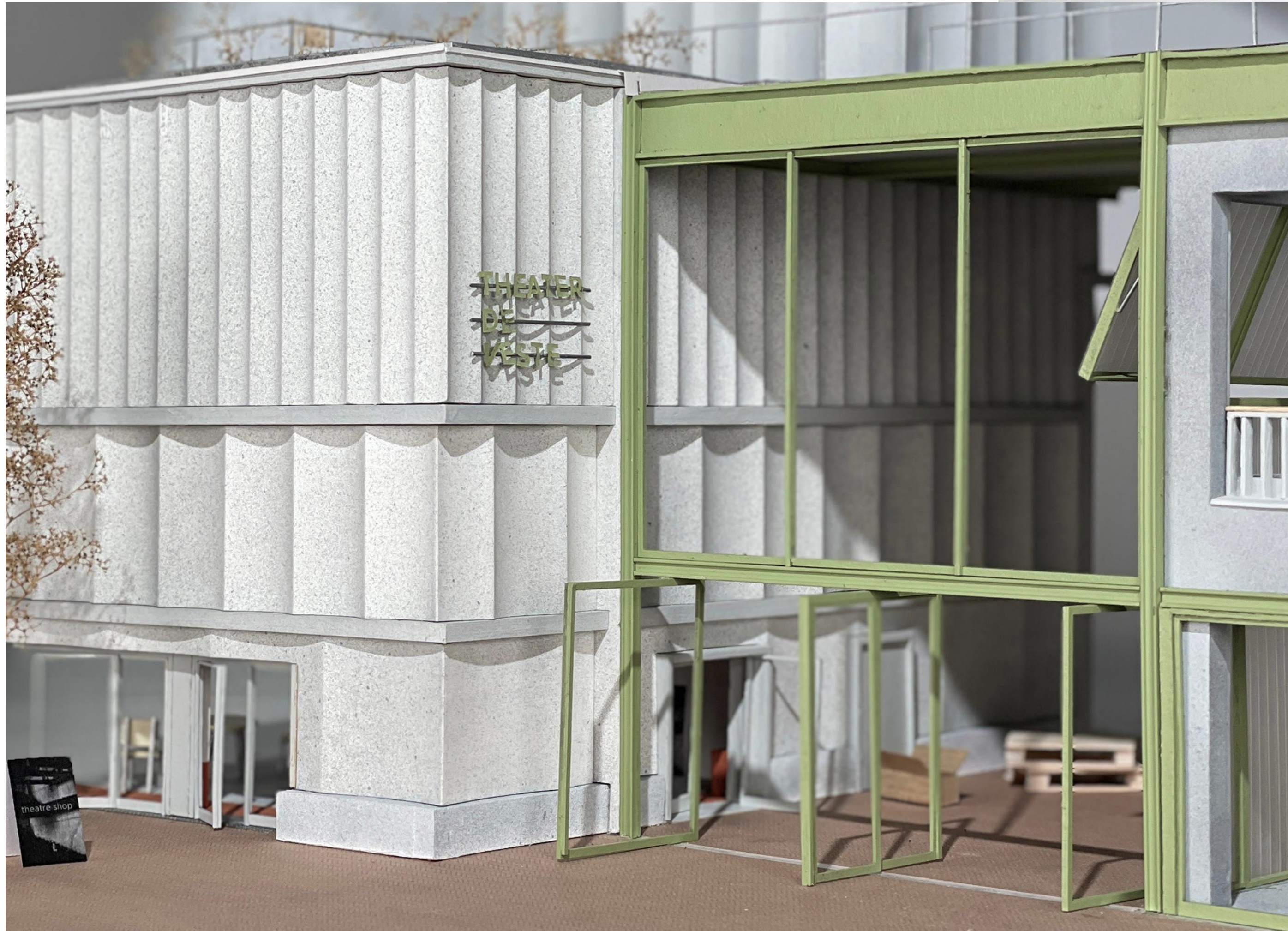
West elevation - 1:200



West elevation - 1:200



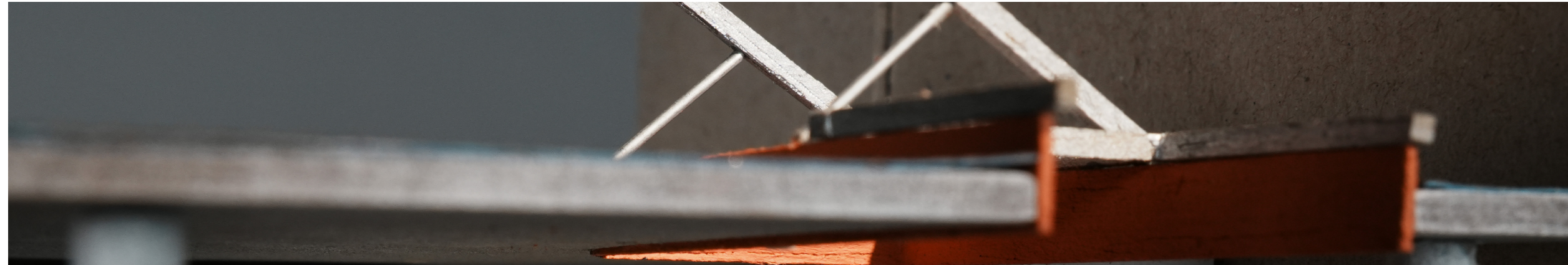
"intentional mismatch"





" Interiors react to the spatial condition they are placed in, as a transformative layering "

foyer as a reaction to demanded building transformations

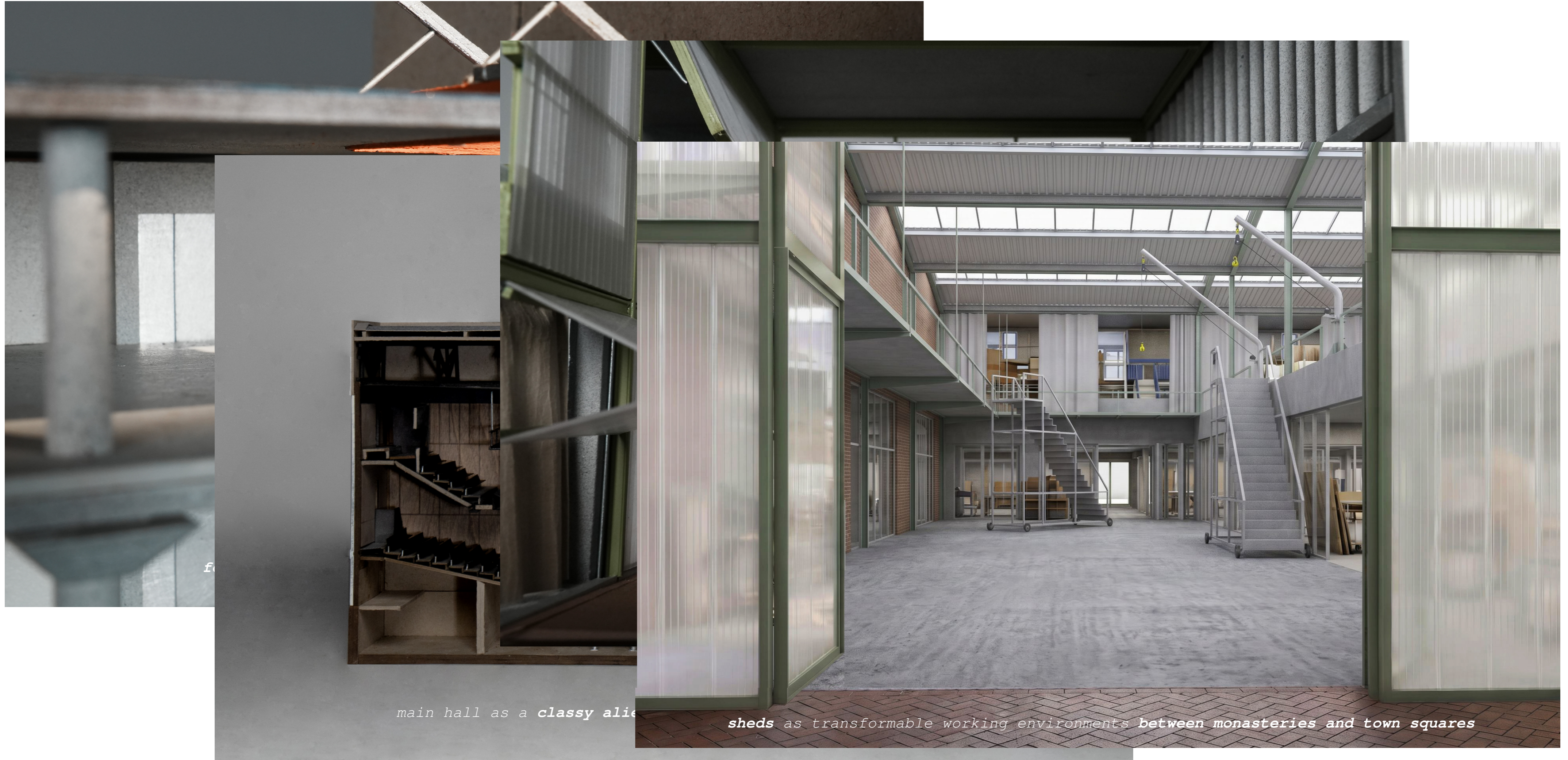


*main hall as a **classy alien** interfering with this condition*



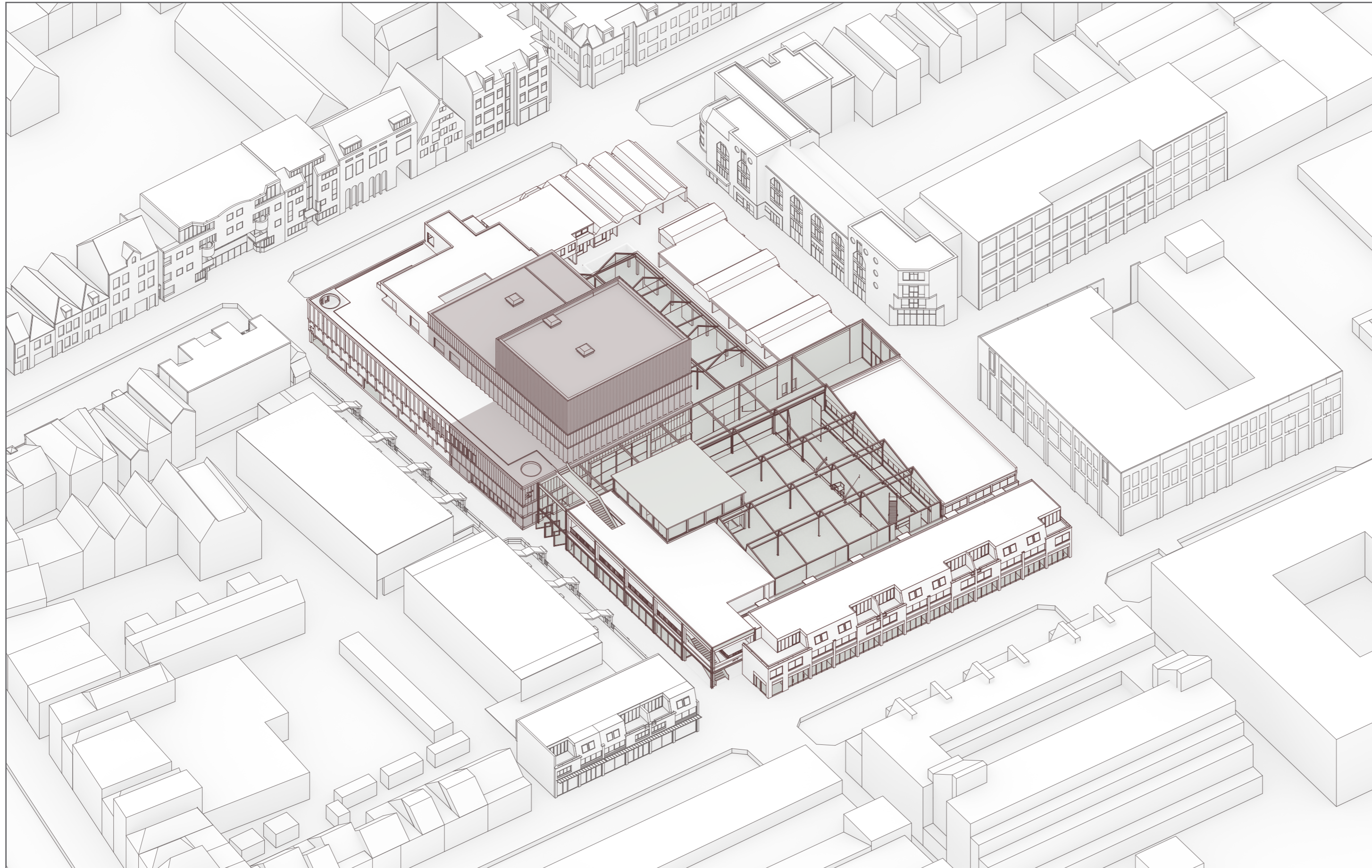
*theatre alley as an everchanging **gallery of peeks** behind the curtain*

*main hall as a **classy alien** interfering with this condition*



main hall as a **classy** alie

sheds as transformable working environments **between** monasteries and town squares



This proposal transforms within existing conditions and aims to enable future transformations.

" due to the rigid column grids, the infill can be transformed in its own logic or removed without damaging or compromising the main structure "

" If the building does not facilitate a theatre in 25 years anymore, two block halves can be reinstalled again, by removing the roof above the alley "

In this sense: Thinking about the theatre of the future is not only thinking about theatre`s future.

post-use of structures: Thoughts about future transformations



thank you



