



Theatrics

Graduation Report

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Theatrics

Where theatre begins before the performance.

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Abstract

This graduation project investigates how a new theatre for Theater De Veste in Delft can become more than a place for performances alone. The brief asks for a contemporary commercial theatre, with a larger main hall, a secondary venue, and the supporting spaces required. These conditions position the performance halls as controlled machines: spaces defined by technical standards, logistics, comfort and efficiency.

Rather than rejecting this condition, the project accepts the halls as machine-like volumes and shifts the architectural focus to the spaces surrounding them. The project asks how the theatre can become part of everyday urban life through public interiors, flexible shared spaces, theatrical thresholds, backstage working environments, and a renewed relationship to the city.

The design is situated on the HEMA site in the southern part of Delft's historic centre. By reusing existing structures, creating a new urban square, framing views, and staging different routes for visitor, staff, and performer, the project expands the idea of theatre beyond the hall. Theatre is understood not only as performance, but as a collective experience that begins in the city and continues through the spaces around the stage.

Foreword

Before the project started, I was unfamiliar with theatre, having only seen two musicals before the age of twelve. During the process of designing a theatre, I slowly became familiar with it through visiting a wide range of performances: from the highly acclaimed opera *Tristan und Isolde*, to the intimate play *Oom Wanja*, to the informal acrobatics show *A Simple Space*.

Although these performances differed greatly in scale, atmosphere, and formality, they all shared one quality: the sense of being part of a collective experience. For me, this became the essence of theatre. It is not only about what happens on stage, but also about the gathering of people around an event. This shifted my attention from the performance alone to the spaces that support it: the arrival, the waiting, the foyer, the threshold, and the moments before and after the performance.

Reading Guide

This report presents a condensed version of the research and design process done within the graduation studio *Palace*. The accompanying Project Journals, included in the appendix, document the broader body of work in more detail. They should be understood as supplementary material: recording the development of the project, informing the design decisions, and forming the underlying backbone of this report.

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01 Introduction

setting the scene

Looking at the contemporary Dutch theatre landscape, theatre buildings are largely standardized and commercially driven. Productions often travel between theatres rather than being produced in-house, meaning that venues need to offer technical compatibility and efficiency. In this sense, they almost operate like machines, losing its communal qualities.

Within this landscape, Theater De Veste expresses the need for a new theatre for the city of Delft, as the existing building no longer meets contemporary standards. The brief (see appendix A1.1) asks for a larger main hall, increasing from approximately five hundred to eight hundred seats, as well as a secondary venue that can accommodate a wider range of performances, including nightlife, along with the supporting spaces required for the programme.

At the same time, De Veste asks for a “theatre of the future”. This suggests that the building should become more than a place for performances alone. It should also become a place where a wide variety of people can study, debate, relax, meet and spend time throughout the day. This creates a tension between the standardized, technical demands of the contemporary theatre and the more open, public ambition of the “theatre of the future”. Rather than rejecting this condition, the project accepts the halls as controlled machines. Spaces defined by technical standards, logistics, efficiency and comfort (see figure 02). The architectural focus is therefore mostly placed on the spaces around them, where theatre can engage with collective public life.

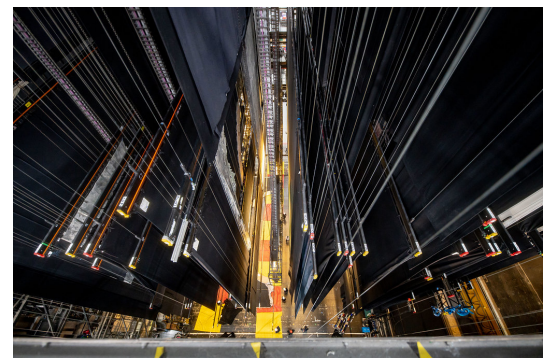
This also raises the question of theatre’s relevance in contemporary society. In a digital and increasingly isolated world, theatre could be more relevant than ever, as a place where people come together and different perspectives can be staged, shared, and experienced. Yet theatre often remains in the background of everyday public life, partly because of its perceived inaccessibility. This project tries to break down that inaccessibility by weaving the building into the existing urban fabric and tying it to the daily rhythms of the city.

From this, the central design question of the project emerges: how can the new theatre for De Veste transform the spaces surrounding the performance halls into places where theatre can again become part of everyday urban life?



01 historic city of delft with de veste and the chosen site highlighted.

dexter scholten may. 2026



02 interior of a theatre flytower.

tait x royal opera house 2022

02 Approach

reading the theatre

Visiting Theatres

The research started with informal theatre visits, which functioned as a form of field research (this is documented in the accompanying project journal, act I.). During these visits, we did not attend performances, but instead observed how the theatre operated, particularly behind the scenes. What became clear was that back-of-house spaces were often treated as secondary within the design. Practically, this meant that artists and staff had limited access to daylight (see figure 03) and office workers were often isolated from the activity of the theatre itself. this separation was disadvantageous, as they were disconnected from what was actually happening inside it. This had an impact on the final design, in which the architectural quality of the back-of-house became an important consideration.

Alongside this field research, theatres were also visited individually and more formally over the course of the project. These visits helped build a more personal understanding of theatre as an experience. As mentioned in the foreword, one of the main takeaways was the sense of collective experience: the way a performance brings people together in one shared moment. Another key moment was the visit to Amare, where an informal performance setting attracted a wide range of people. Because the performance took place in the main public hall, people passing through could encounter it spontaneously and become part of the event. This showed how theatre does not always need to be enclosed within a hall, but can also emerge within the public spaces of the building.

Understanding History

Precedent research was used to develop a broader understanding of theatre as a typology, its historical development, and its spatial complexity. Through redrawing plans and sections of ten historic Western theatres, the projects were first analysed in duos and then compared collectively in a shared document (see the Theatre Precedents book). This comparison showed how theatres have taken different positions in relation to performance, audience, city, and public life. Most importantly for my project, it showed that theatre does not have to function as an isolated and closed performance machine. It can also become part of a larger spatial and public structure, connected to the city, like the historical agora, the National theatre (D. Lasdun) and De Meerpaal (F. van Klingeren) (figure 05).



03 dressing room without daylight in de veste.
dexter scholten nov. 2025



04 visit to a jazz performance in the amare.
dexter scholten jan. 2026



05 volleyball field inside of De meerpaal.
jan versnel n.d.

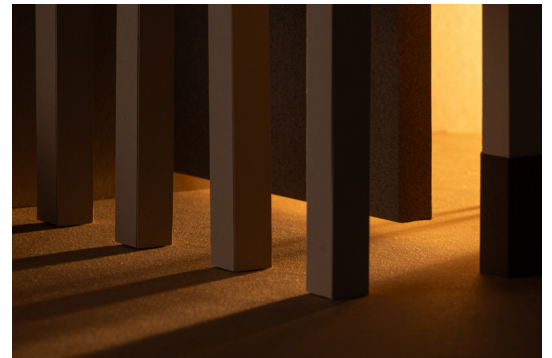
Between City and Stage

The following exercise asked for the design of a space somewhere between city and stage, exploring a theatrical condition outside the conventional theatre building. The aim of this design research was to gain a better understanding of what theatre could mean beyond the performance hall.

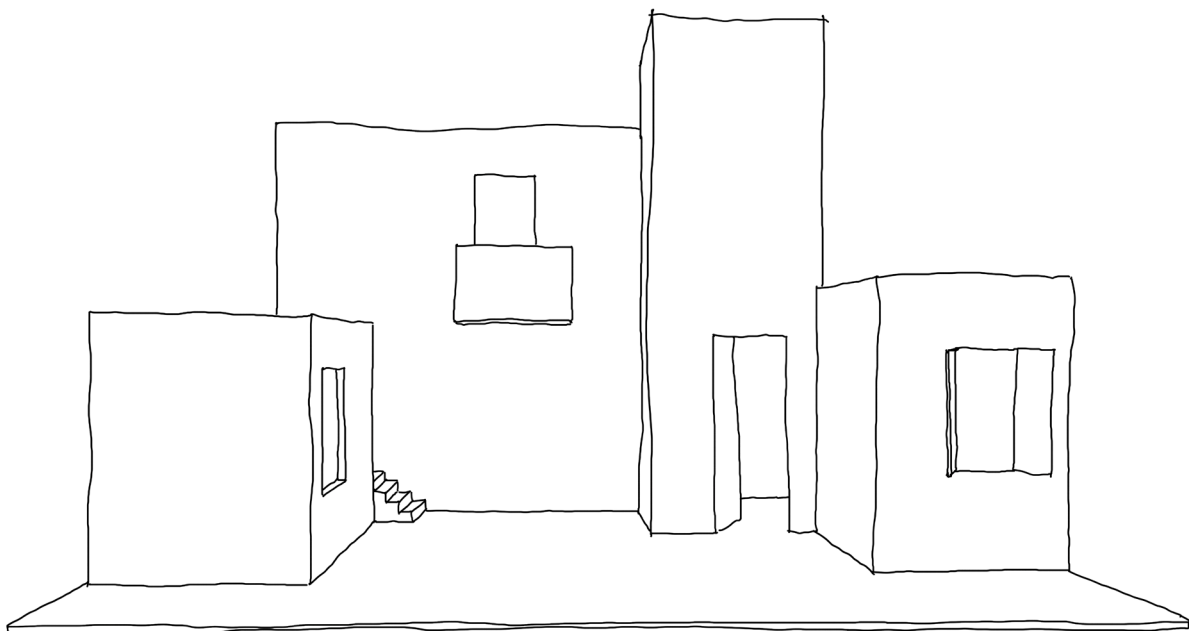
My first proposal was the clearest in this regard (see figure x). It looked at simple architectural elements: the door, the stair, the window, and the balcony, and tried to reveal the theatricality already present within them. These elements were not treated only as functional parts of a building, but as moments of appearance, transition, framing, and encounter (see figure 07).

The proposal was deliberately ambiguous in its placement. It could be read as an exterior space, an interior space, or even as a stage set. In doing so, it questioned where theatre actually begins. This ambiguity became important for the final design proposal, where the boundary between the city, the public interior, and the theatre itself is intentionally blurred.

In later design iterations, this idea of framing was developed further through the careful placement of light (see figure 06). Light was not only used to enhance theatrical moments, but also to guide movement through the building. In this way, the theatrical condition became both experiential and organisational, shaping how people move, pause and become aware of the spaces around them.



06 later design iteration showing the effect of carefully placed lighting.
dexter scholten dec. 2025



07 first design iteration of the between city and stage assignment.
dexter scholten dec. 2025

03 Results

the theatre lands

An Urban Gesture

The assignment is located in the southern part of the historic centre of Delft (see figure 08). While much of the old centre is defined by a small urban grain, this southern area has been shaped by modernist redevelopment. The blocks are larger, the streets feel wider and more commercial, and the intimacy of the historic city is less present. Large chain stores and cultural institutions dominate the area, making it feel disconnected from the finer texture of Delft.

Within this context, four sites were considered. The project situates itself on the HEMA site, mainly because of its central position and the number of people passing by throughout the day. This gives the theatre the possibility to engage a broader public, rather than becoming an isolated destination. The site also offers the opportunity to work with reuse. Instead of clearing the block completely, the theatre inhabits parts of the existing structure and uses this as a way to root itself in the city.

The existing block contains different conditions. Large chain stores occupy much of the plinth, while smaller shops appear in between. Housing is positioned above parts of the block, on the north-east and south sides, and some vacancy is present on the upper levels (see appendix A2.1). The proposal removes two existing volumes that contribute little architecturally. Most importantly, the removal of the larger block of the two opens up the tight shopping street (see appendix A2.2, A2.3)(see figure 09, 10). What was previously a continuous commercial route becomes a pause in the city: a new urban square where people can stop, gather and be introduced to the theatre.

This new square also strengthens the view toward the church towers, which sit above the entrance of the theatre (see figure 10). In this way, the square becomes more than an entrance space. It becomes the first moment in the route from city to stage, where Delft itself is drawn into the theatrical experience.

The proposal reuses two existing structures on the site. The HEMA structure is largely kept and transformed into the front of house, opening up its formerly closed department-store character (see figure 11). The south-eastern structure is used for the more private areas of the back of house. Between and in these reused structures, the two theatre volumes are inserted as autonomous objects (see Appendix A2.4, A2.5).



08 southern part of the historic inner city of delft.
dexter scholten may. 2026



09,10 to be removed structure which now blocks the circulation and the view.
dexter scholten feb. 2026



11 Closed facade of the HEMA structure.
dexter scholten feb. 2026

The halls are the most controlled parts of the building. They are acoustically separated, technically equipped, and designed to respond to the standardized demands of contemporary commercial theatre. Their machine-like character is therefore not disguised, but emphasized. They are meant to feel slightly foreign to the city, almost as if they have fallen from the sky. These volumes are connected to the existing inhabited structures through a series of logistical 'fingers' (see appendix A2.6).

Materiality wise, at the lower levels, the building remains connected to its surroundings through reusing existing buildings, brick rendering, scale, and the familiar rhythm of the street. Higher up, however, a different world appears. A stainless-steel curtain seems to be draped over the two halls and hangs above the urban square (see appendix 3.5, 6.1)(see figure 12). This curtain gives the theatre a festive presence and turns the otherwise closed nature of the halls into an architectural moment. Rather than hiding their mass, the curtain softens it and makes the volumes appear as curiosities within the urban block.

The Visitor Arrives

The visitor enters the project through the new urban square, here there is a moment to pause in the commercial rhythm of the city. The church towers appear above the entrance, while the stainless-steel curtain hangs over the square, suggesting that the theatre has already begun before entering the building (see figure 12).

Around the square, several windows reveal fragments of the theatre inside. The large bay window of the HEMA structure opens toward the flexible first-floor space, showing moments of working, gathering, exhibitions, or small performances. Two other windows frame the procession from foyer to hall, making the movement of visitors part of the façade (see appendix A3.5). Further back, two windows offer glimpses into the flytower and backstage, revealing parts of the theatre machine that are normally hidden. Together, these windows turn the square into a place of anticipation. The building invites not only through its entrance, but through partial views, movement, and curiosity.



12 perspective of the new urban square, arriving from the bastiaansplein.
dexter scholten may. 2026

Inside, the visitor arrives in a public interior. The existing HEMA structure is opened up and transformed into the front of house, where the theatre does not immediately present itself as a formal institution. The ground floor contains the reception, cloakroom, café, seating areas and the HEMA itself (see appendix A3.1). People can enter, sit, wait, meet or simply pass through without buying a ticket. Theatre visitors, shoppers and other users of the city therefore begin to occupy the same interior. In this way, the theatre becomes less of a closed cultural destination and more of a shared urban space.

From this public ground floor, the visitor moves upward to the first floor (see appendix 3.2). on this floor, deeper inside the building, the idea of the shared public interior is explored further through a large flexible space. The existing concrete structure is largely left exposed, including the ceiling, walls and mushroom columns, giving the room an “as found” character. Rather than fully covering this existing condition, a wooden ‘boat’ is placed within it, forming a softer and more inhabitable layer inside the concrete frame (see figure 13).

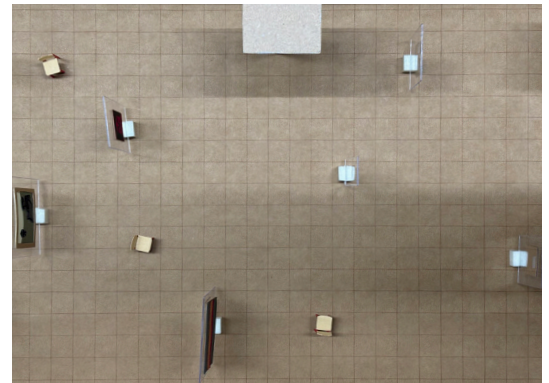
This space is imagined almost as an interior exterior. The mushroom columns begin to act like trees, while the ceiling becomes a kind of artificial sky (see figure 13). Within this open field, curtains can be extended to close off different sections of the room, allowing temporary separations without fixing the space permanently. As a result, different forms of occupation can take place at the same time. While one part of the room is prepared as a foyer for an evening performance, another part can still be used for working, meeting or informal gathering.

Depending on the moment, the room can function as a foyer, exhibition space, informal workspace, gathering space, rehearsal space or small performance area. This makes the space less dependent on one specific programme and allows it to be claimed temporarily by different users.

This flexibility is not only spatial, but also technical. A raised computer floor integrates ventilation and electricity, allowing the room to change while still remaining functional (see figure 14)(see appendix A4.1). The grid of the floor gives structure to the space, but does not determine one fixed arrangement. In this sense, it loosely refers to Superstudio’s idea of the Supersurface: a infinite gridded field that would enable people to plug in wherever they wanted to “even the playing field when it came to social strata and regimented lifestyles” (Upadhyaya, n.d.)(see figure 15). In the space, this idea is translated into an interior landscape where infrastructure enables flexibility to work.



13 model of the interior of the flexible space.
dexter scholten may. 2026

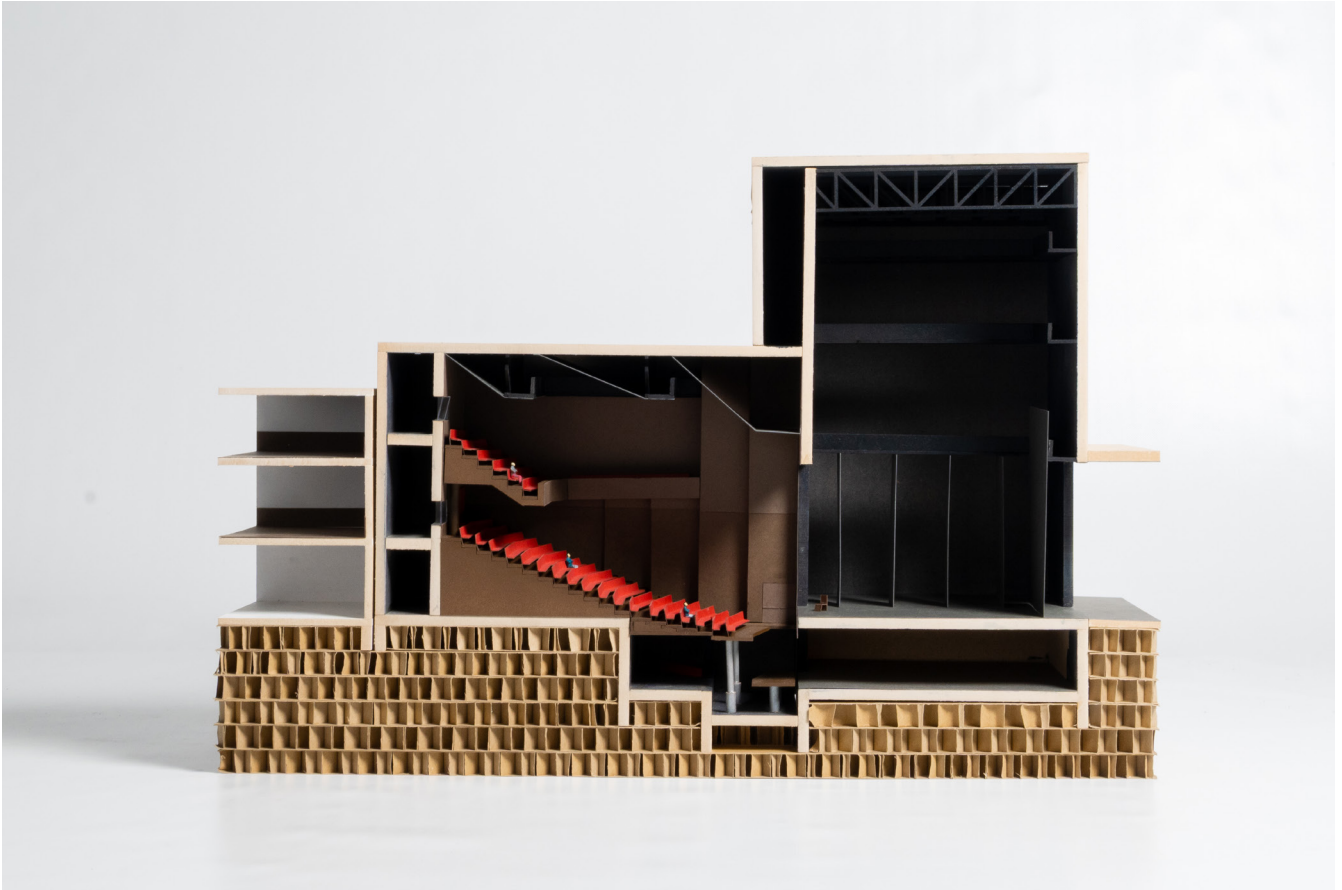


14 model of the interior of the flexible space.
dexter scholten may. 2026



15 superstudio’s supersurface.
superstudio 1971 - 1972

From this shared space the visitor approaches the entrance to the hall. A red door marks the transition into the performative world. Behind it, a light and sound lobby creates a moment of anticipation, holding back the view of the auditorium. Then, through a final set of doors, the wooden interior opens up like a treasure box. The journey from city to seat is completed.



16 sectional model of the main hall of the theatre.
dexter scholten mar. 2026

The Staff Prepares

Behind the public life of the theatre, a more logistical world is present (see appendix A3.1). Trucks enter through a workyard at the back of the building, separated from the main flows of visitors and passersby. This creates a small but clear service area, allowing deliveries, scenery transport, and technical work to happen without trucks needing to navigate difficult corners within the busy shopping streets. This workyard is not only logistical. It also gives staff the possibility to step outside privately, away from the public areas of the building.

Inside, the workspaces are clad in a steel plinth, referring to their practical and logistical character (see appendix 3.5). At the same time, the back of house is not treated as leftover space. Daylight is brought into large parts of the working areas, improving the conditions for the people who operate the theatre. Staff also do not remain completely isolated. Their break area is shared with office workers and performers, creating moments of connection within the otherwise separated backstage world.

This shared condition is important. The project does not dissolve the separation between front of house and back of house, because that separation is necessary for the theatre to function. Instead, it designs the backstage as a place with its own dignity. The machine is not only something that produces performances for an audience; it is also a workplace that needs clarity, comfort, and moments of connection.

The Performer Enters

The building is organised around different degrees of performance. Rather than locating theatre only within the main auditorium, the project creates a sequence of spaces in which performance can take place at different scales and levels of formality. Outside, beneath the steel curtain, a small plateau offers room for street performers, amateurs or spontaneous events (see appendix 6.1). Inside, the flexible space provides a more open setting for smaller artists, rehearsals or informal performances. The black box allows for medium-sized productions, while the large hall accommodates the most technically demanding performances.

Within this broader field of performance, the route of the performer forms a more private sequence. The performer enters through the same door as the staff, arriving into a double-height space with generous daylight (see figure 17). Here, the performer can check in at the service desk before moving upward via a sculptural steel stair. This route is separate from the visitor's procession, but it is still carefully staged. It forms a more private choreography toward the performance.

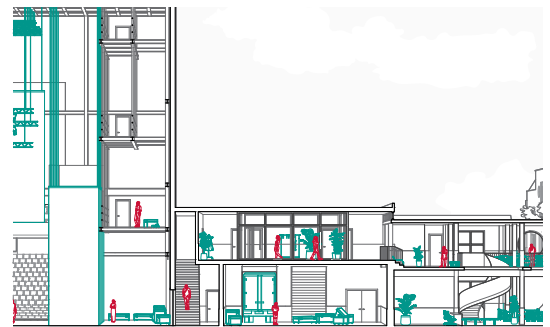
On the first floor, the atmosphere becomes warmer through the use of wood, anticipating the material character of the hall itself. Here, the artists' area is located (see figure 17, 18) (see appendix A3.2). It is part of the larger backstage world, but still has its own definition and calmness. The greenroom sits at the corner of the building, offering views over the streets below and giving performers a place to relax before or after going on stage.

From here, the performer moves toward the dressing rooms. These are organized around a private outdoor courtyard, surrounded by hallways and preparation spaces (see figure 18). The courtyard gives performers access to air, light, and a quiet exterior space within the protected backstage environment. By giving these spaces more room and presence, the project moves away from the often hidden or tucked-away character of artist spaces.

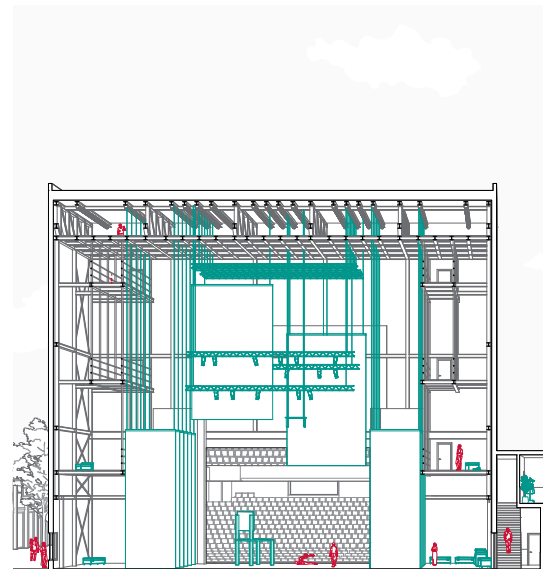
When the performer is ready, the route leads back down toward the flytower and onto the stage. Here, the public and private worlds of the theatre finally meet (see figure 18). The visitor has moved from city to hall, the staff has prepared the machine, and the performer enters the stage. The performance is therefore not an isolated moment, but supported by a sequence of spaces, users, and thresholds around it.



17 perspective section of the entrance.
dexter scholten may. 2026



18 perspective section of the of the dressing rooms.
dexter scholten may. 2026



19 perspective section of the stage.
dexter scholten may. 2026

04 Conclusion and Discussion

a curtain call

To reiterate the design question: how can the new theatre for De Veste transform the spaces surrounding the performance halls into places where theatre again becomes part of everyday urban life?

The project answers this question by accepting the contemporary theatre hall as a controlled performance machine, rather than trying to dissolve its technical and commercial requirements. The main hall and secondary venue remain spaces defined by acoustic separation, technical standards, logistics, comfort, and efficiency. However, the project argues that the relevance of the theatre does not only lie inside these halls, but in the spaces that surround and support them.

By creating a new square, opening the HEMA structure into a public interior, introducing flexible shared spaces, and staging the route from city to hall, the theatre creates democratic spaces and becomes more connected to the daily rhythms of the city. Theatre begins before the performance itself: in the square, in the glimpses through the windows, in the flexible foyer, and in the threshold before entering the hall.

The backstage is also treated as part of this expanded understanding of theatre. Staff and performers move through separate, protected routes, but their spaces are given daylight, clarity, and moments of connection. The project therefore understands theatre as a collective experience.

Implication

The project suggests that the future of theatre does not necessarily require the performance hall itself to be reinvented. In contemporary commercial theatre, the hall often needs to remain standardized, technically reliable, and compatible with touring productions. Instead, the architectural potential may lie in the spaces around the hall.

For future theatre design, this means that the foyer should not be understood only as waiting space, and the backstage should not be treated as leftover technical area. They can make theatre more approachable, improve working conditions, and allow the building to be active outside performance hours.

The project also shows the importance of programming and management. Flexible spaces can invite different forms of occupation, but they do not automatically produce public life. To work as intended, the building would need careful programming and a clear strategy for how public, commercial, and theatre-related uses can coexist. The presence of HEMA supports everyday use, but also raises questions about the relationship between culture and commerce.

Reflection

At the beginning of the project, my understanding of theatre was still limited and mostly focused on the performance itself. Through research, this understanding gradually expanded. I began to see theatre historically, contemporarily, spatially and technically, not only as a hall in which performances take place, but as a larger system of spaces, people, routines and moments. My attention shifted from the performance alone towards the collective experience surrounding it: the arrival, the waiting, the preparation, the encounter, and the atmosphere before and after the event.

This shift also changed the way I approached the brief. Rather than seeing the standardized commercial theatre hall as a limitation, I began to understand it as a fixed condition around which the project could operate. The design therefore became less about inventing an entirely new theatre type, and more about asking where architecture still has room to act. This placed the project in a more practical position, accepting the technical and commercial reality of the theatre while searching for spatial freedom in the areas around it.

The project also revealed several tensions that remain unresolved. The desire to make theatre more open exists alongside the need for separation, control and technical efficiency. Front of house and back of house cannot simply merge. Flexible space can allow appropriation, but it cannot guarantee social mixing. The theatre can be woven into the city, but its accessibility will also depend on programme, management and operation. These tensions do not necessarily weaken the project, but show the complexity of the theatre as a public building: a place where openness and control, everyday life and performance, must constantly be negotiated.

05 Back Matter

references & bibliography

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05 Back Matter

appendix

A1.1 - *De Veste Brief*

A1.2 - *Site 1:1000*

A2.1 - *Axonometric Functions Site*

A2.2 - *Axonometric to be Removed Structures*

A2.3 - *Axonometric Removed Structures*

A2.4 - *Axonometric Inhabiting Existing Structures*

A2.5 - *Axonometric Two Venues on the Site*

A2.6 - *Axonometric Logistical 'fingers'*

A3.1 - *Ground Floor Plan 1:200*

A3.2 - *First Floor Plan 1:200*

A3.3 - *Second Floor Plan 1:200*

A3.4 - *Long Section 1:200 [draft]*

A3.5 - *Short Section 1:200 [draft]*

A3.6 - *West Elevation 1:200*

A4.1 - *Facade Fragment HEMA Structure 1:20*

A4.2 - *Facade Fragment Flytower 1:20 [draft]*

A4.3 - *Roof Detail Flytower 1:5*

A4.4 - *Curtain Rail and Lighting Detail 1:1*

A5.1 - *Diagram Main Load Bearing Structure [draft]*

A5.2 - *Diagram Climate Concept [draft]*

A6.1 - *Perspective Drawing Urban Square*

A6.2 - *Perspective Drawing Back of House*

A7.1 - *1:200 Model Pictures*

A7.2 - *1:100 Model Pictures*

A7.3 - *1:50 Model Pictures*

A8.1 - *Project Journal I*

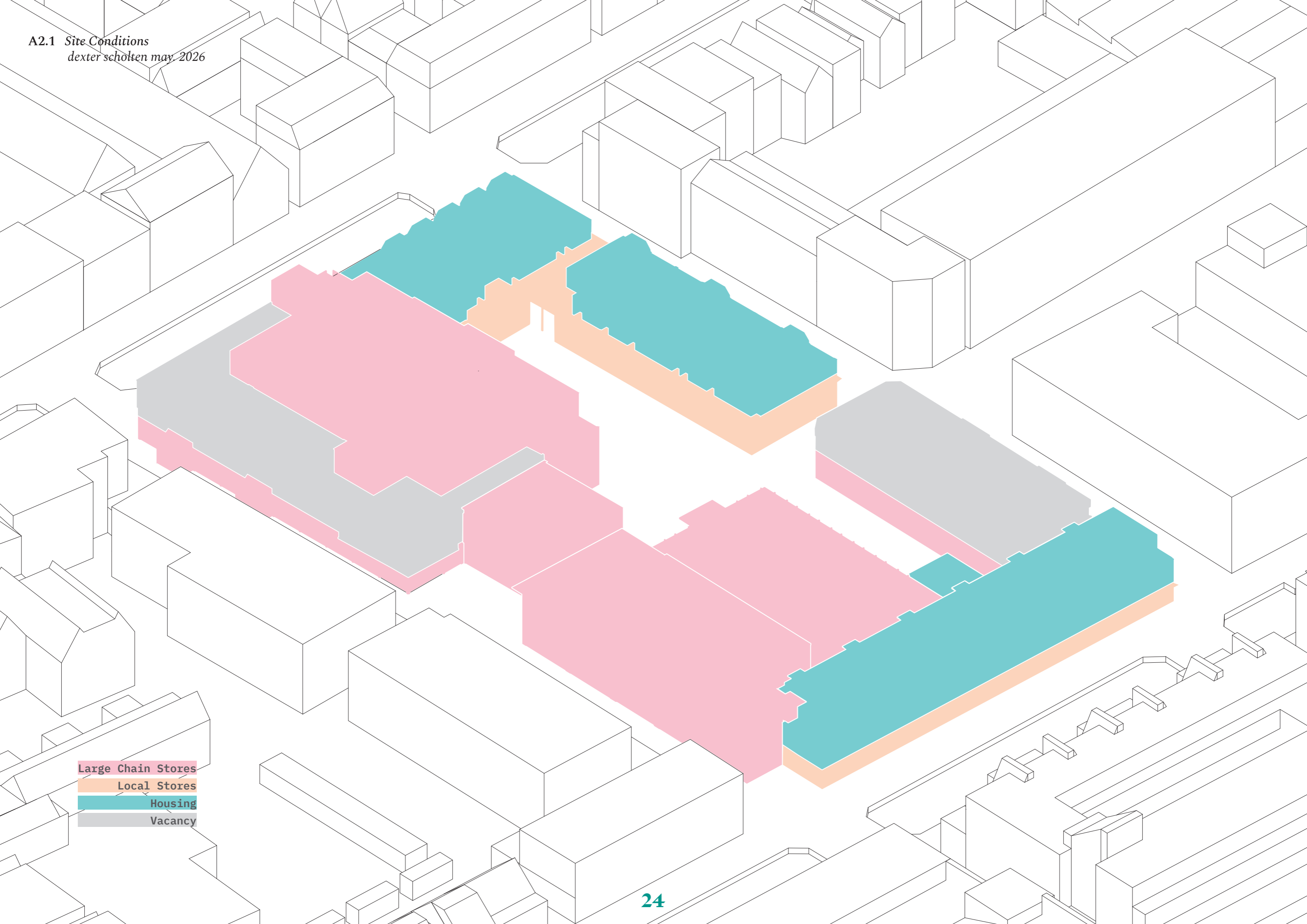
A8.2 - *Project Journal II*

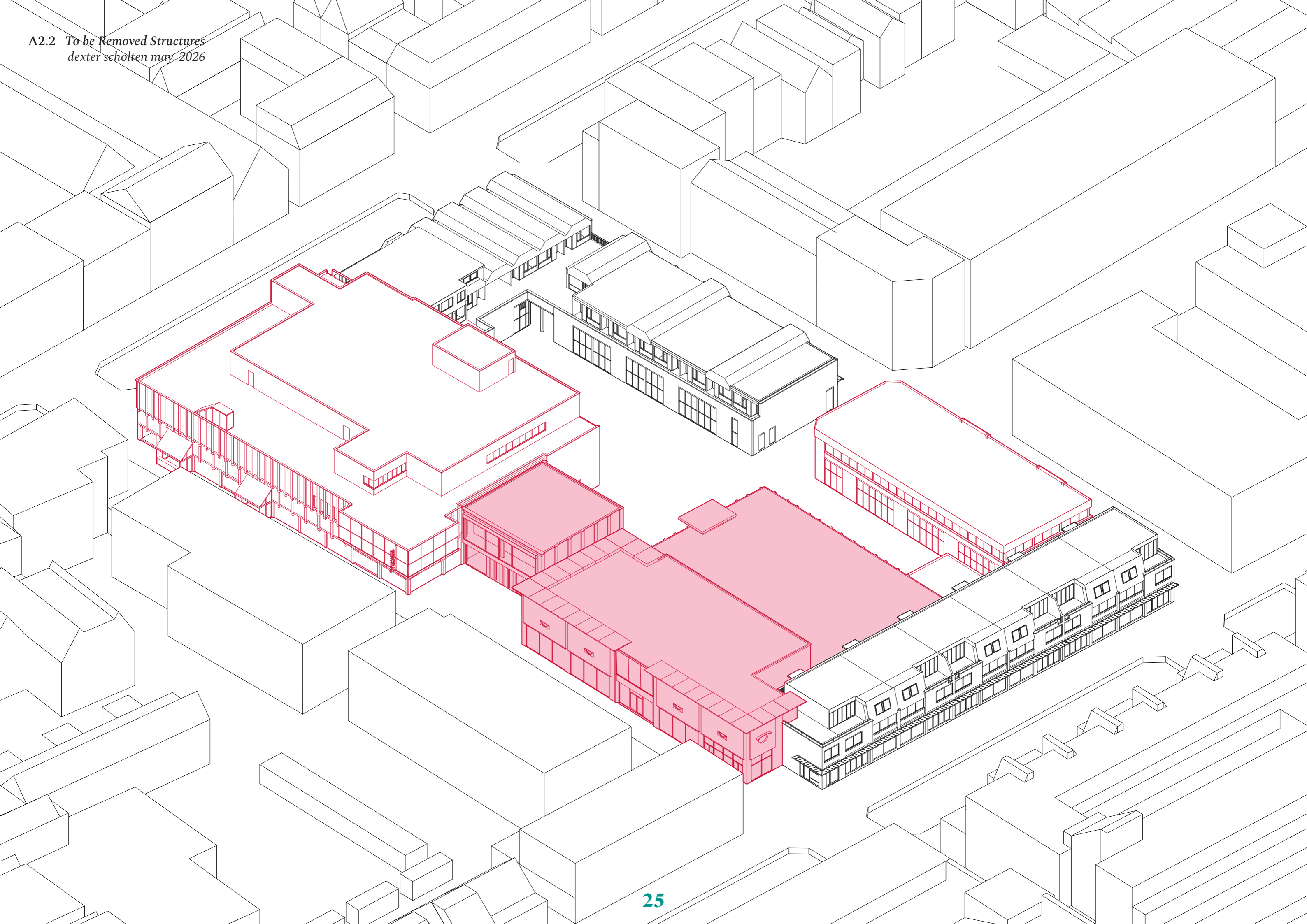
| DE VESTE brief | m² |
|------------------------------------|----------------------|
| Main Auditorium | 1747 |
| 1.1 Auditorium | 420 |
| 1.2 Balcony | 210 |
| 1.3 Stage | 759 |
| 1.4 Proscenium | 20 |
| 1.5 Orchestra Pit | 50 |
| 1.6 Chair Storage | 15 |
| 1.7 Technical Office | 15 |
| 1.8 Loading/Unloading | 28 |
| 1.9 Parking 2 trucks | 144 |
| 1.10 Stage Storage | 70 |
| 1.11 Technical Workshop | 12 |
| 1.12 Workshop Cupboard | 4 |
| Small Auditorium | 484 |
| 2.1 Auditorium | 300 |
| 2.2 Fixed Bars | 16 |
| 2.3 Balconies | 60 |
| 2.4 Sound/light console | 4 |
| 2.5 Parking 1 truck | 40 |
| 2.6 Storage | 60 |
| 2.7 Tool Storage | 4 |
| Public Facilities | 680 |
| 3.1 Entrance Hall | 25 |
| 3.2 Additional Foyer functions | 200 |
| 3.3 Bar(s) main hall | 20 |
| 3.4 Ticket office/information desk | 30 |
| 3.5 Bar(s) Small hall | 10 |
| 3.6 Cloakroom | 53 |
| 3.7 Reception areas | 90 |
| 3.8 Kitchen | 25 |
| 3.9 Washing-up area | 15 |
| 3.10 Catering Storage | 40 |
| 3.11 Foyer storage | 50 |
| 3.12 Facilities workshop | 12 |
| 3.13 Toilets | 90 |
| 3.14 Disabled toilet | 10 |
| 3.15 First aid/restroom | 10 |

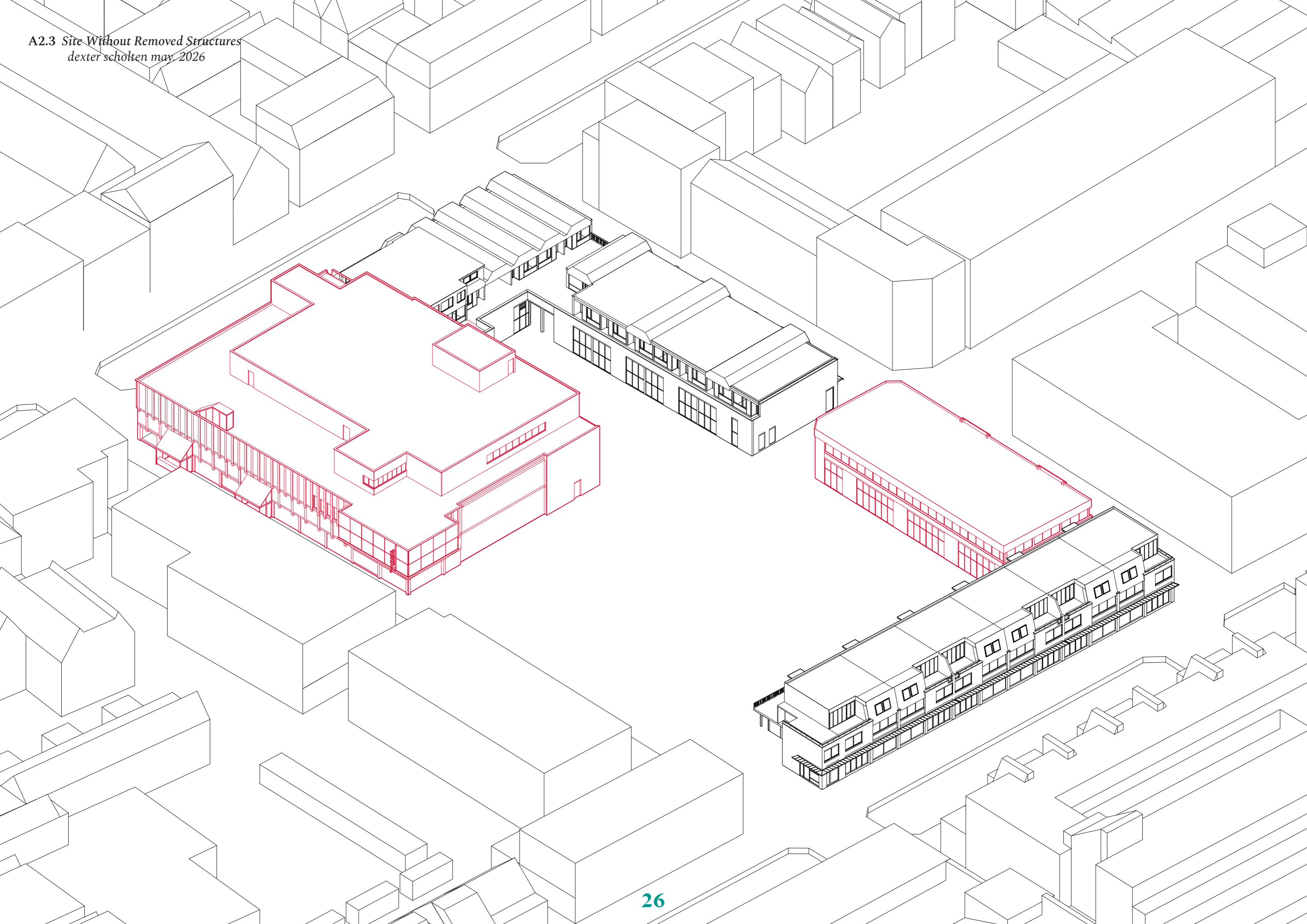
| DE VESTE brief .2 | m² |
|-------------------------------|----------------------|
| Staff Facilities | 234 |
| 4.1 Restaurant | 120 |
| 4.2 Toilets | 12 |
| 4.3 Kitchen | 25 |
| 4.4 Washing Room | 15 |
| 4.5 Cooling Room | 20 |
| 4.6 Storage | 20 |
| 4.7 Catering Office | 10 |
| 4.8 Staff dressing room | 10 |
| 4.9 utility closet | 2 |
| Staff Working | 277 |
| 4.10 Office | 230 |
| 4.11 Staff Room | 35 |
| 4.12 Toilets | 12 |
| Artist Facilities | 301 |
| 5.1 4 person dressing room | 75 |
| 5.2 6 person dressing room | 64 |
| 5.3 15 person dressing room | 75 |
| 5.4 Showers | 12 |
| 5.5 Artist's foyer/green room | 75 |
| Total Base Function | 3723 |

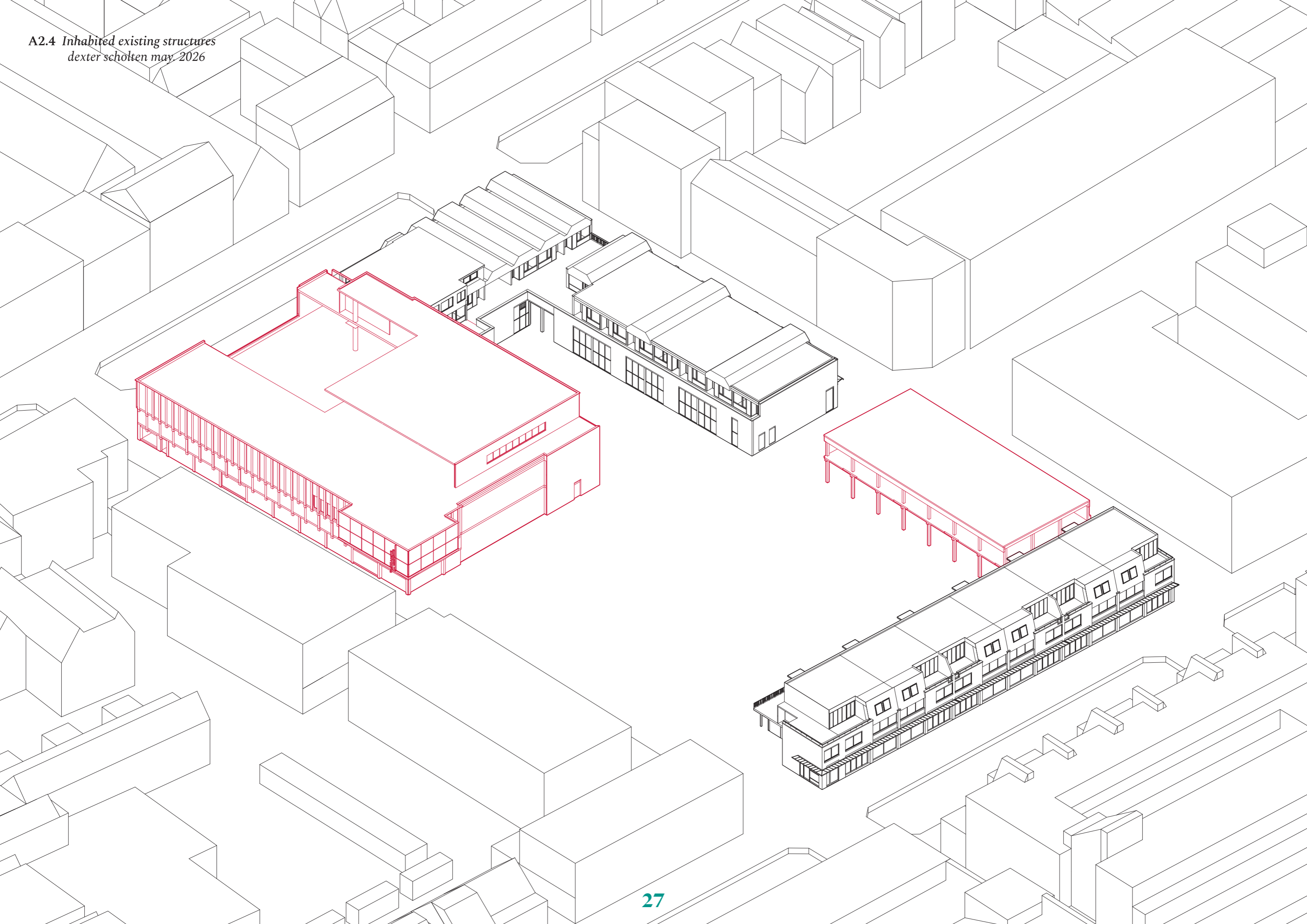


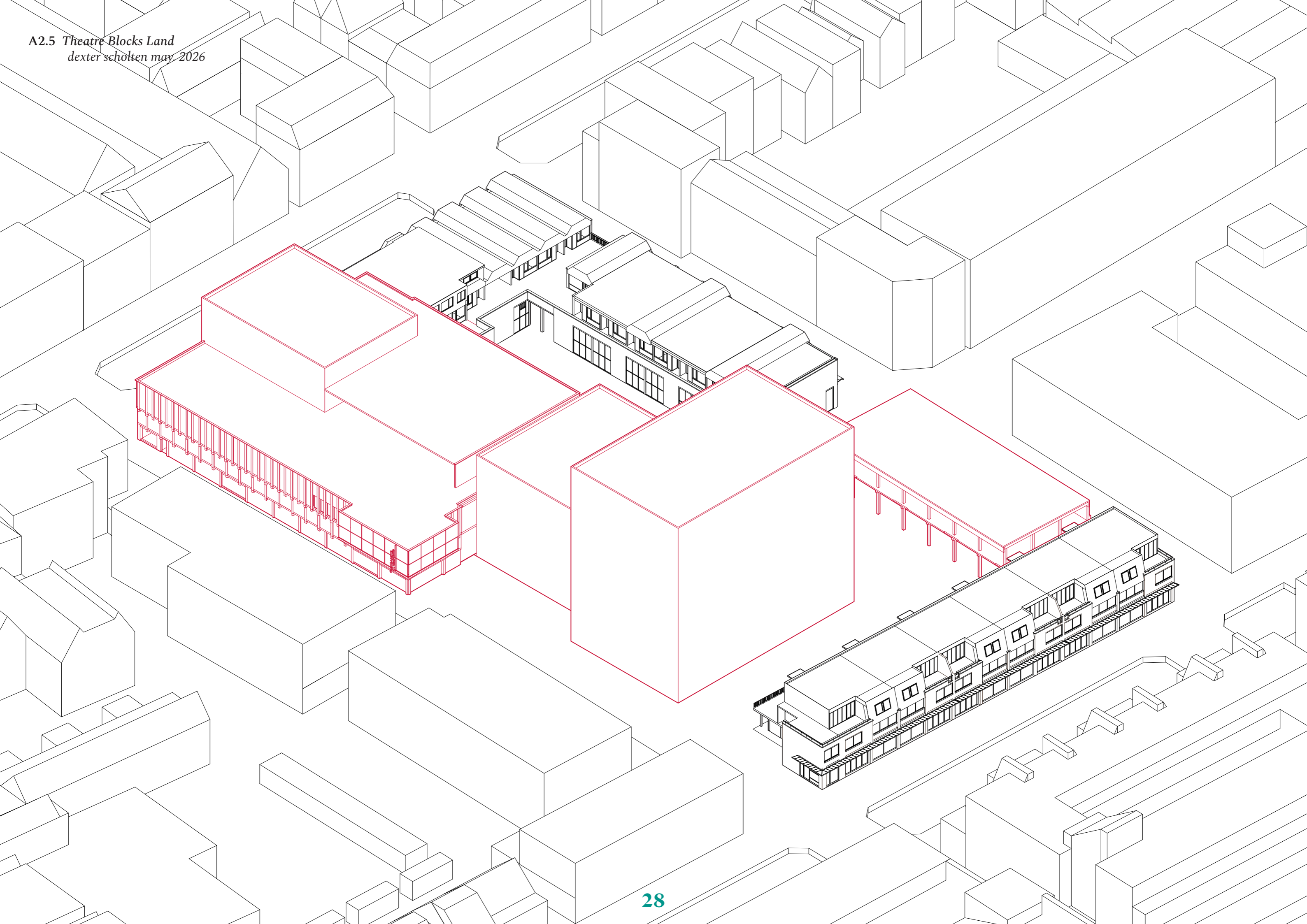
Large Chain Stores
Local Stores
Housing
Vacancy

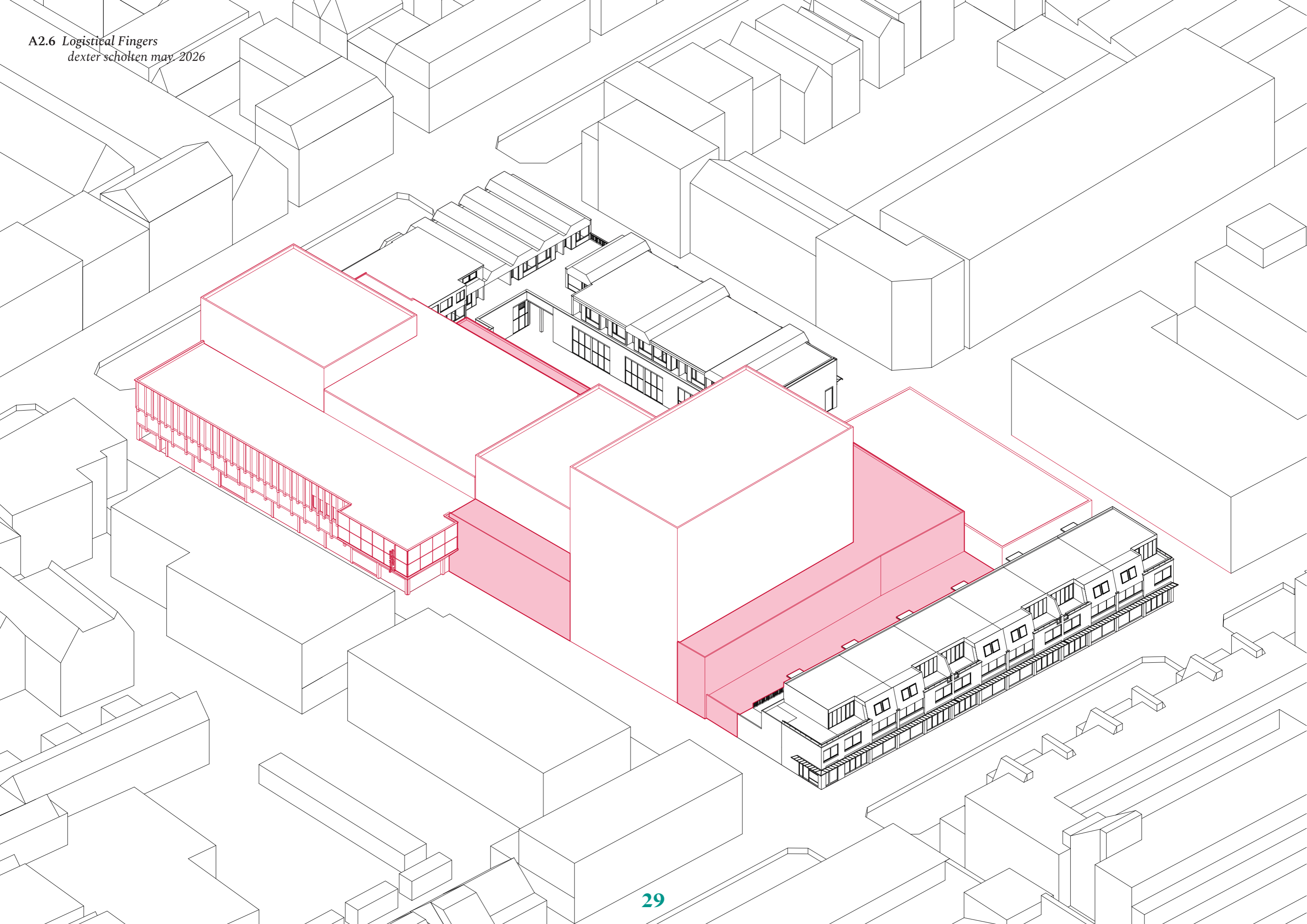


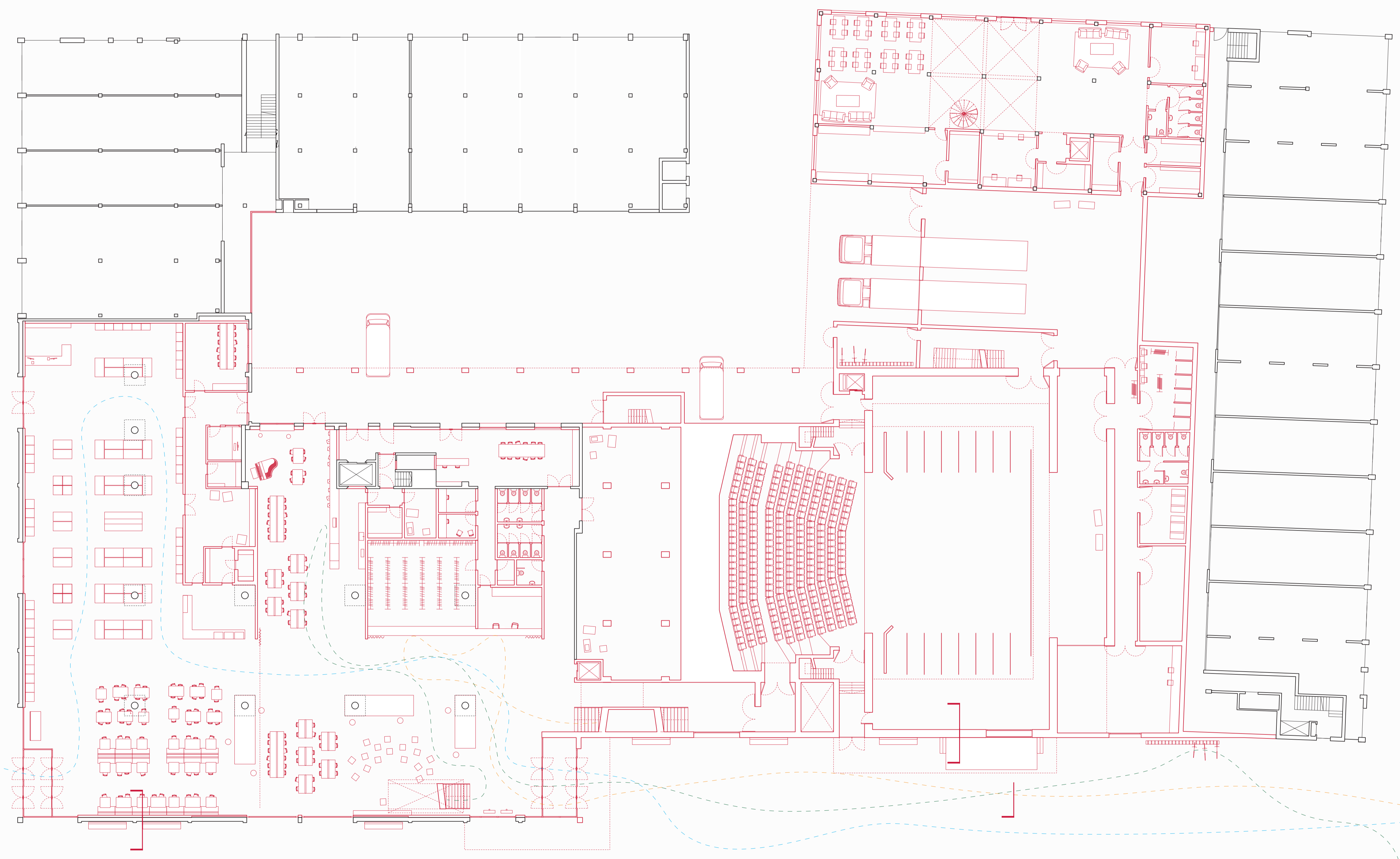


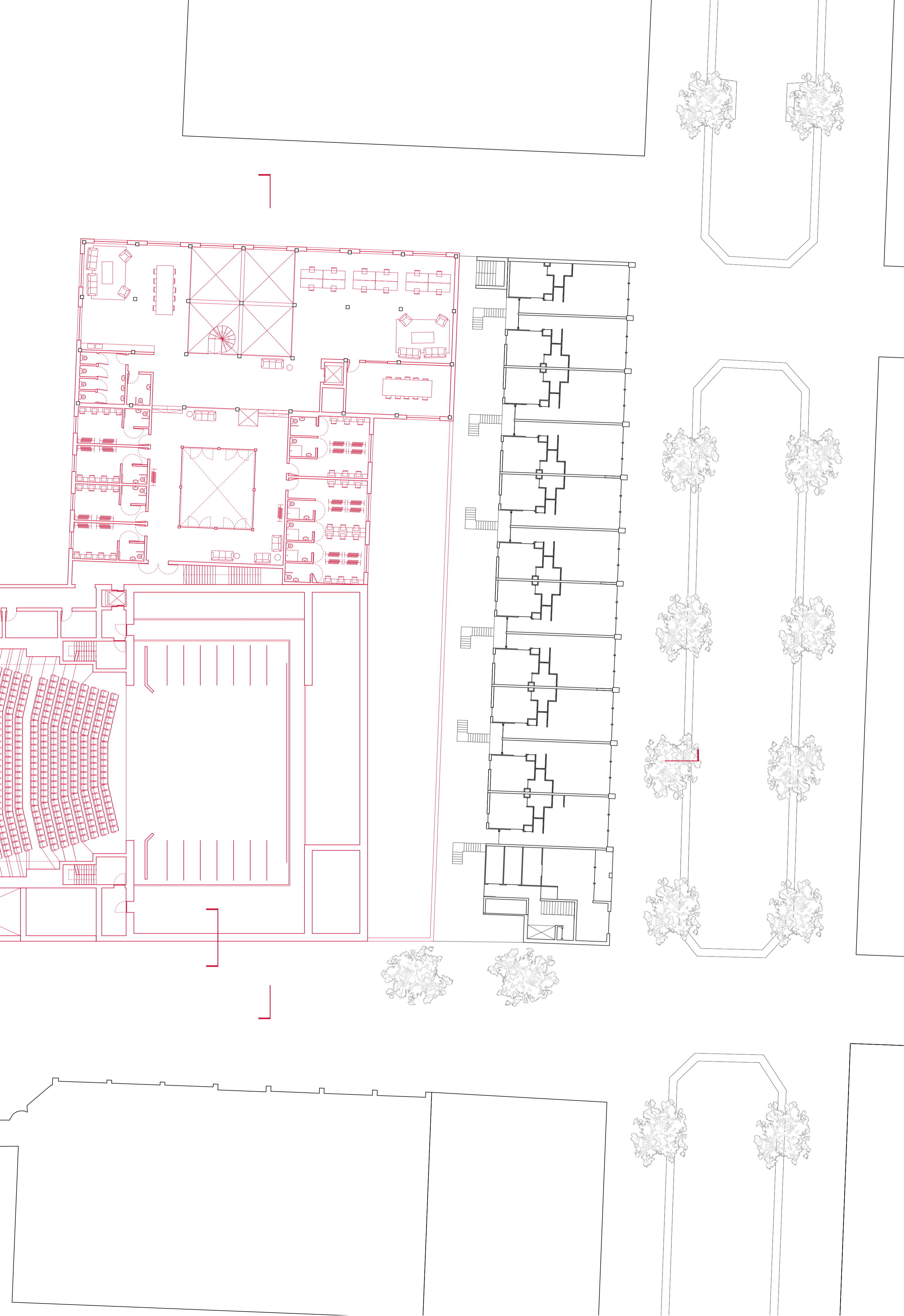
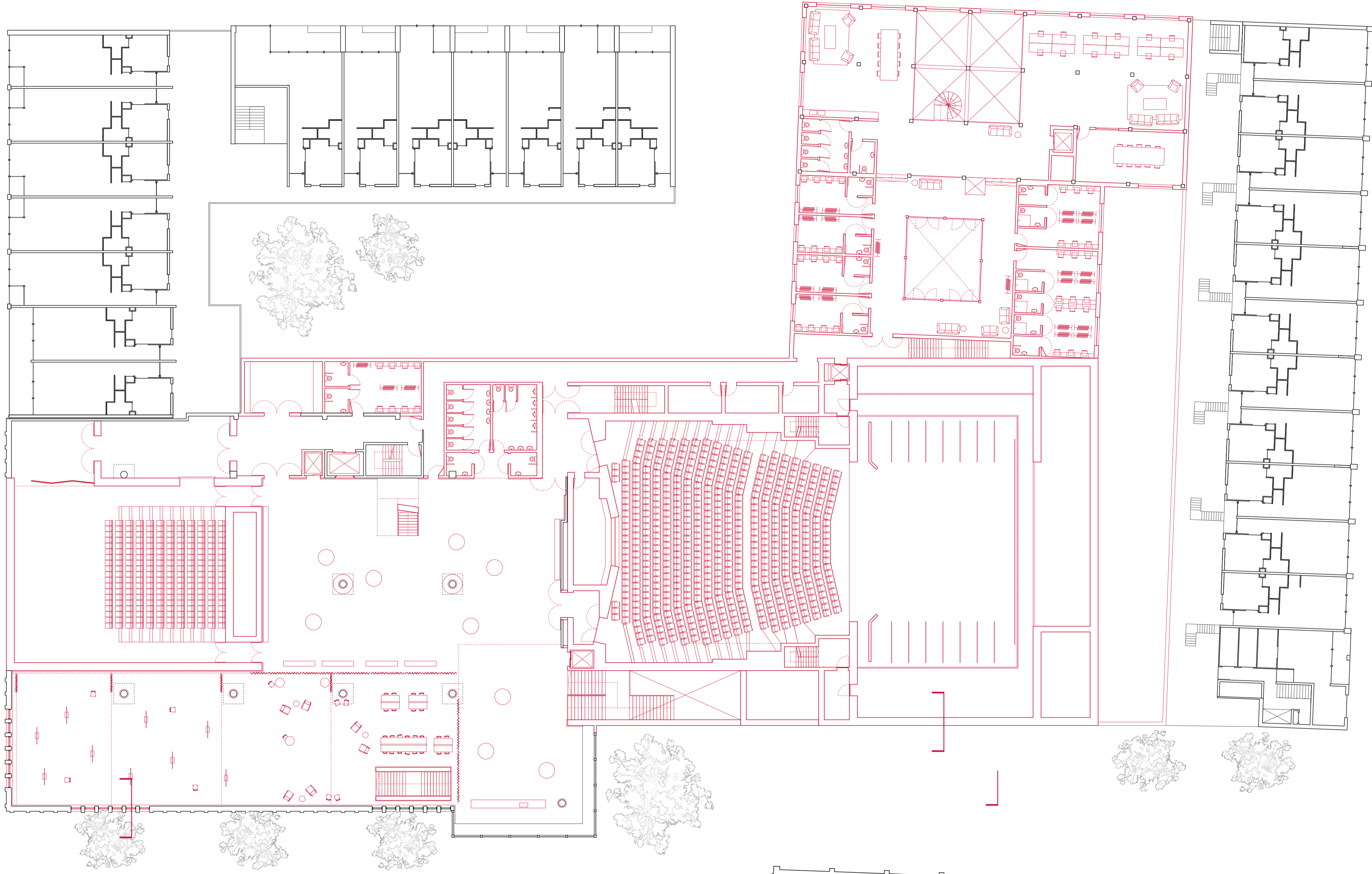
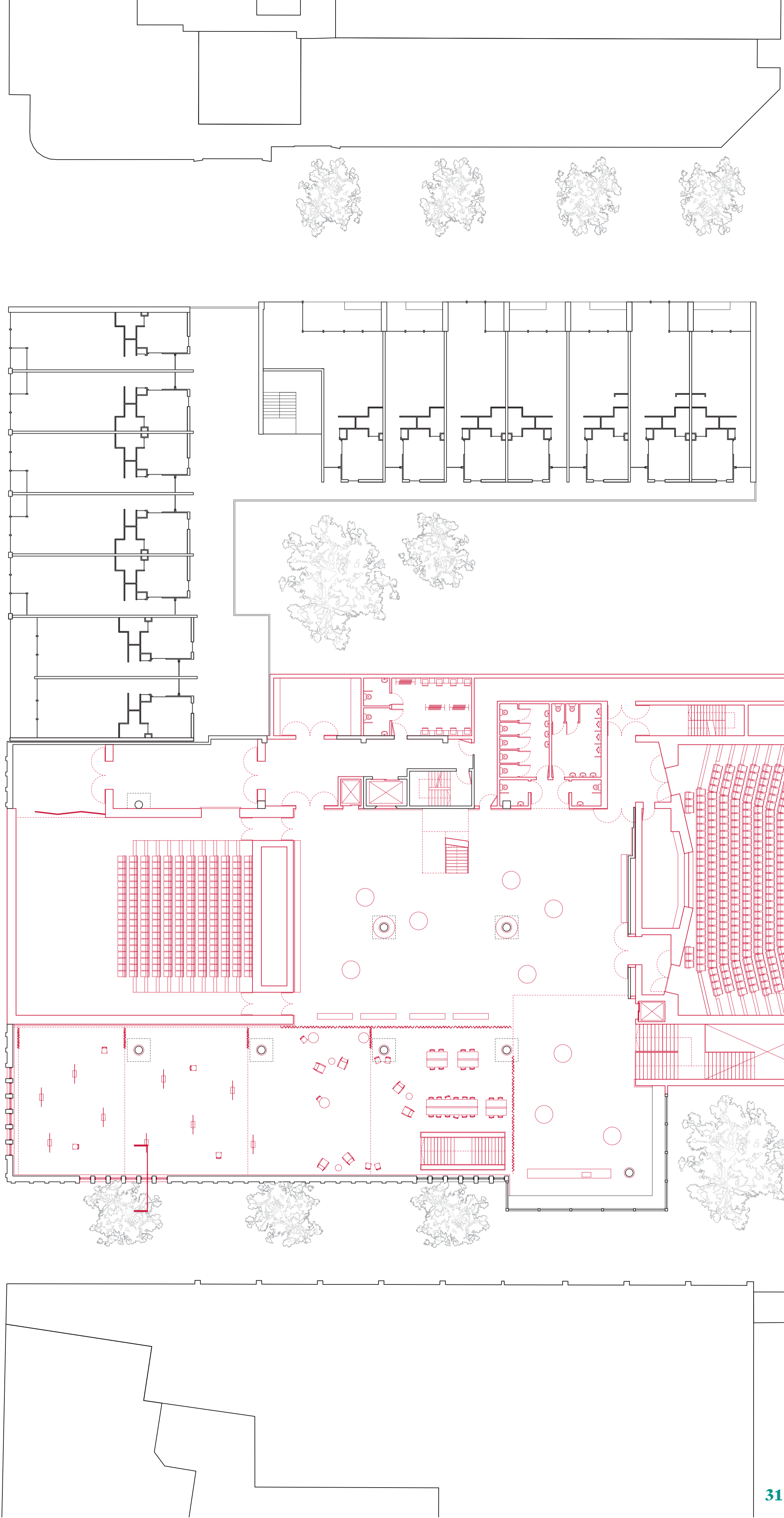
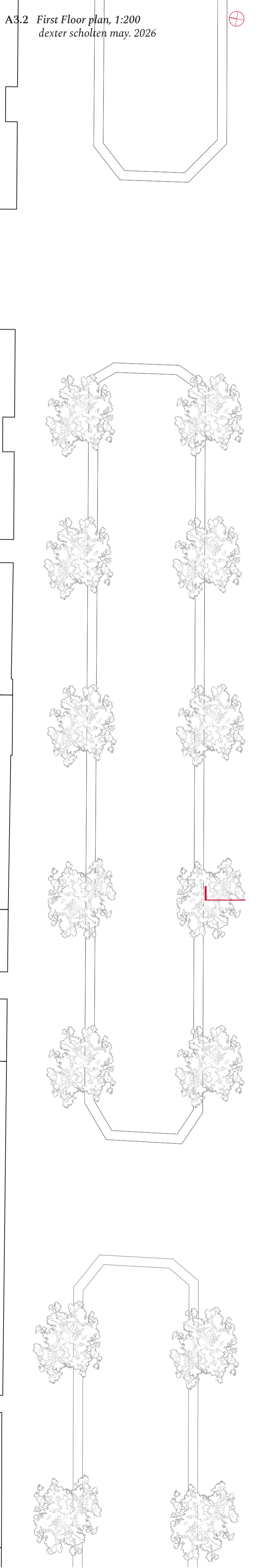


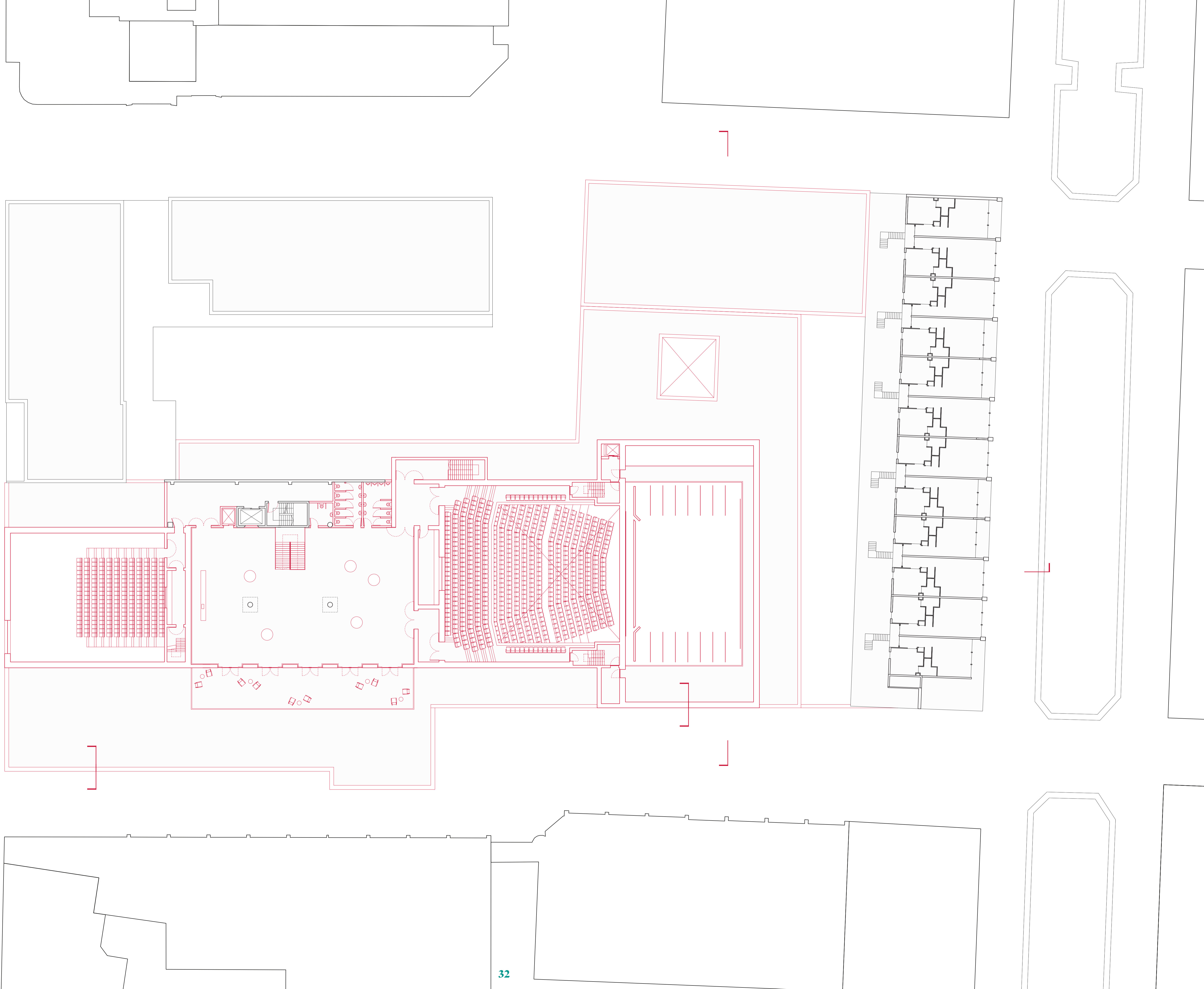


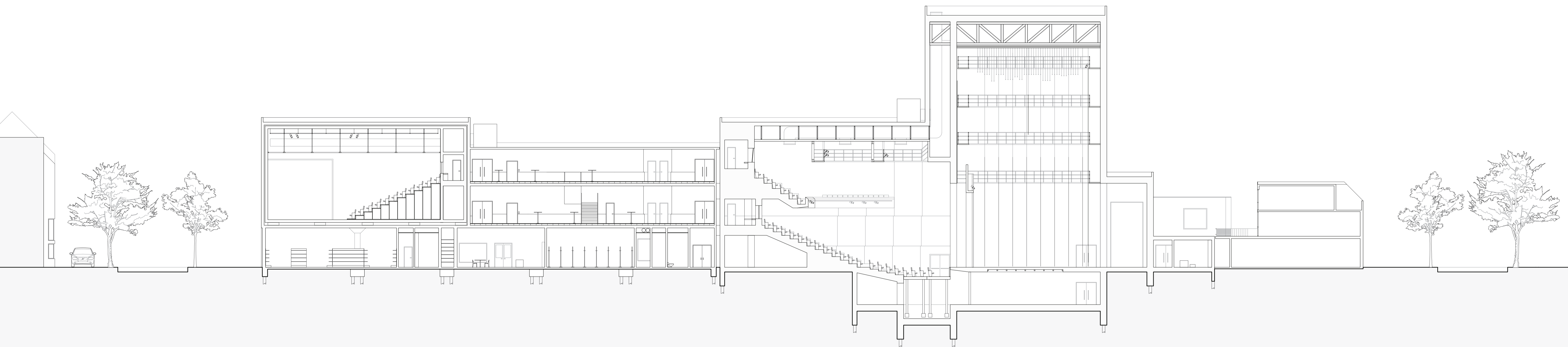


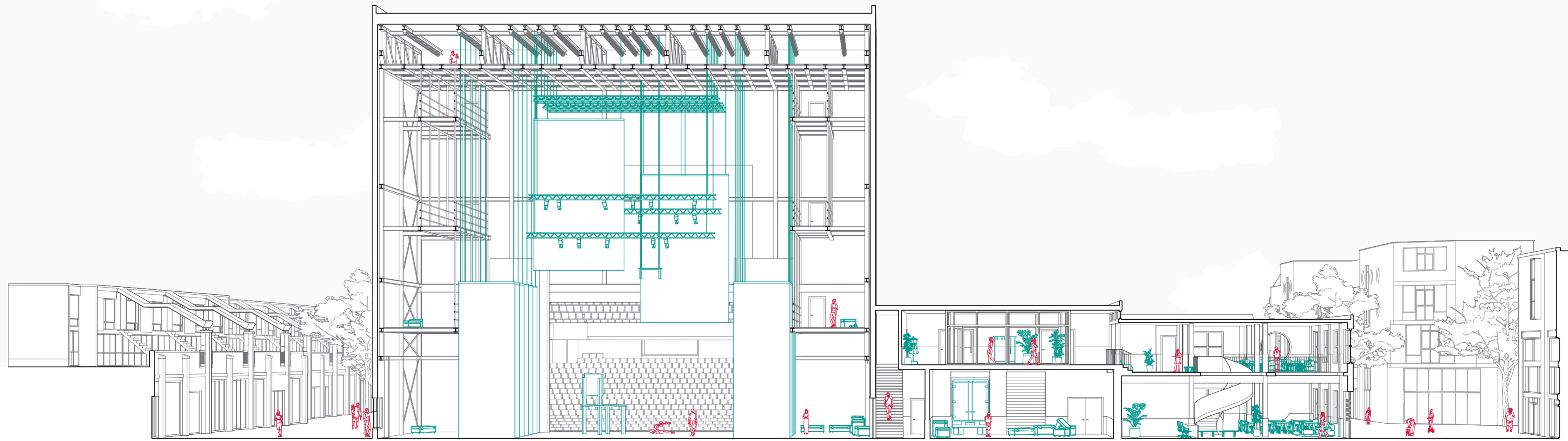


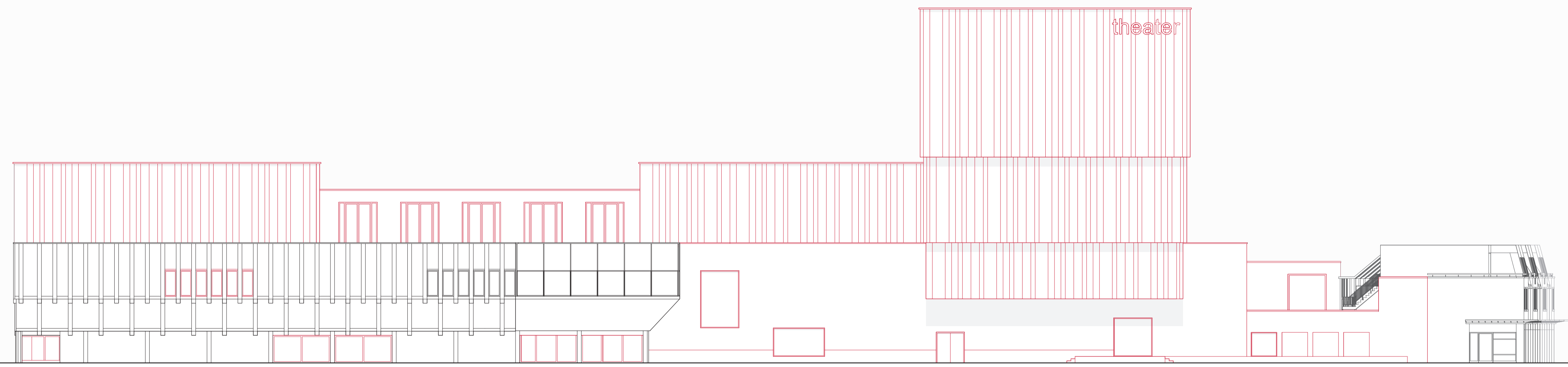


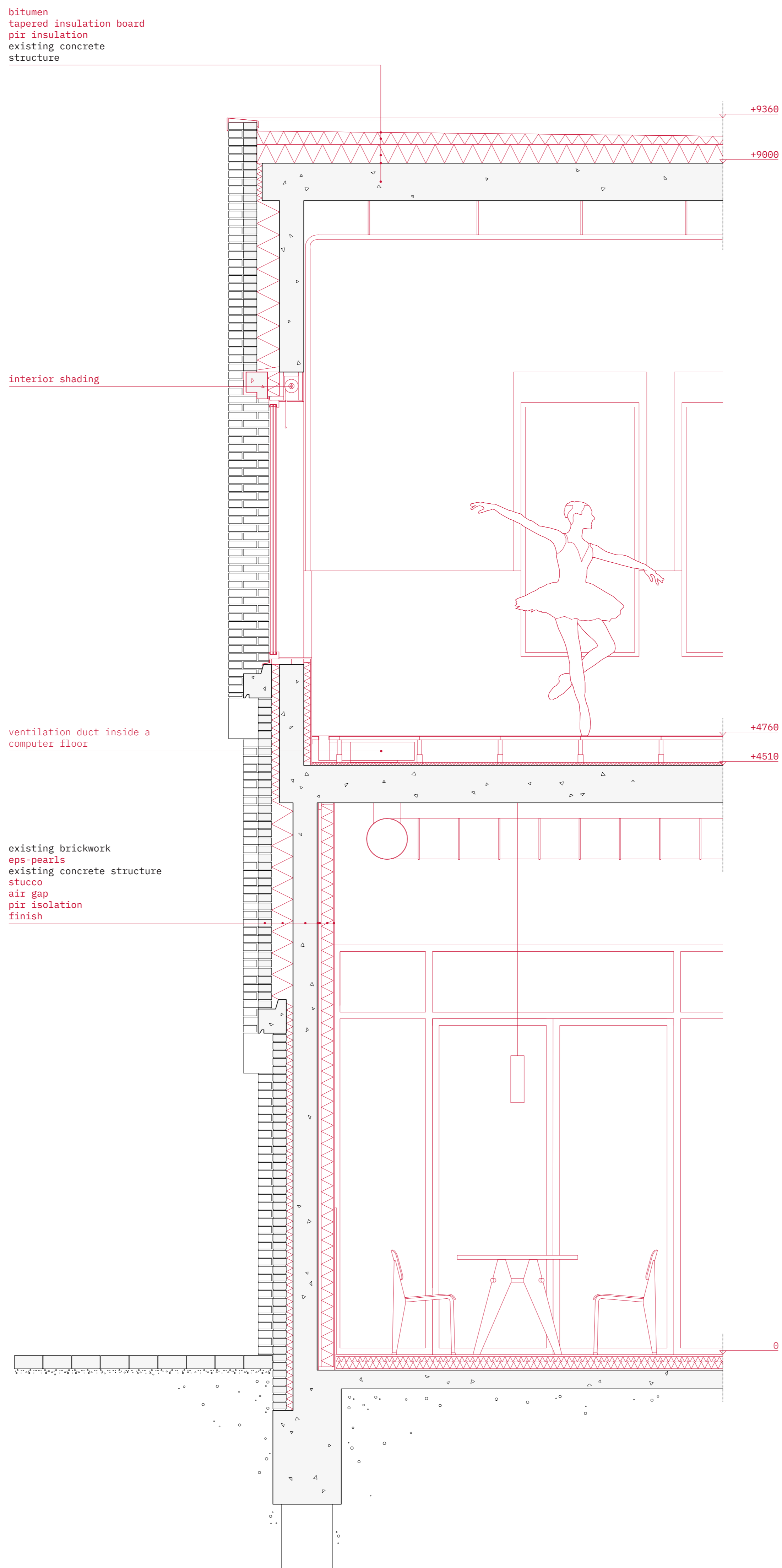


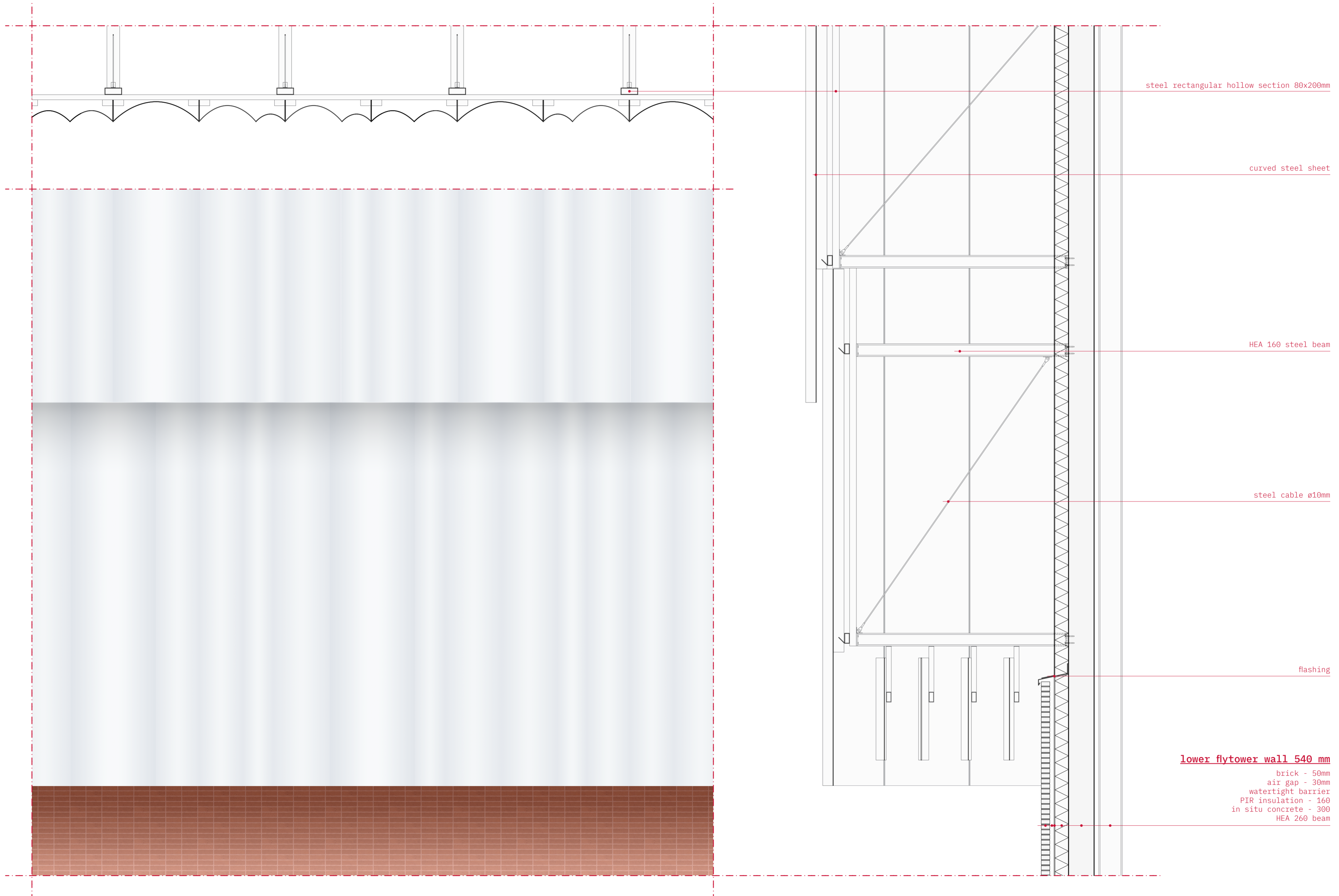




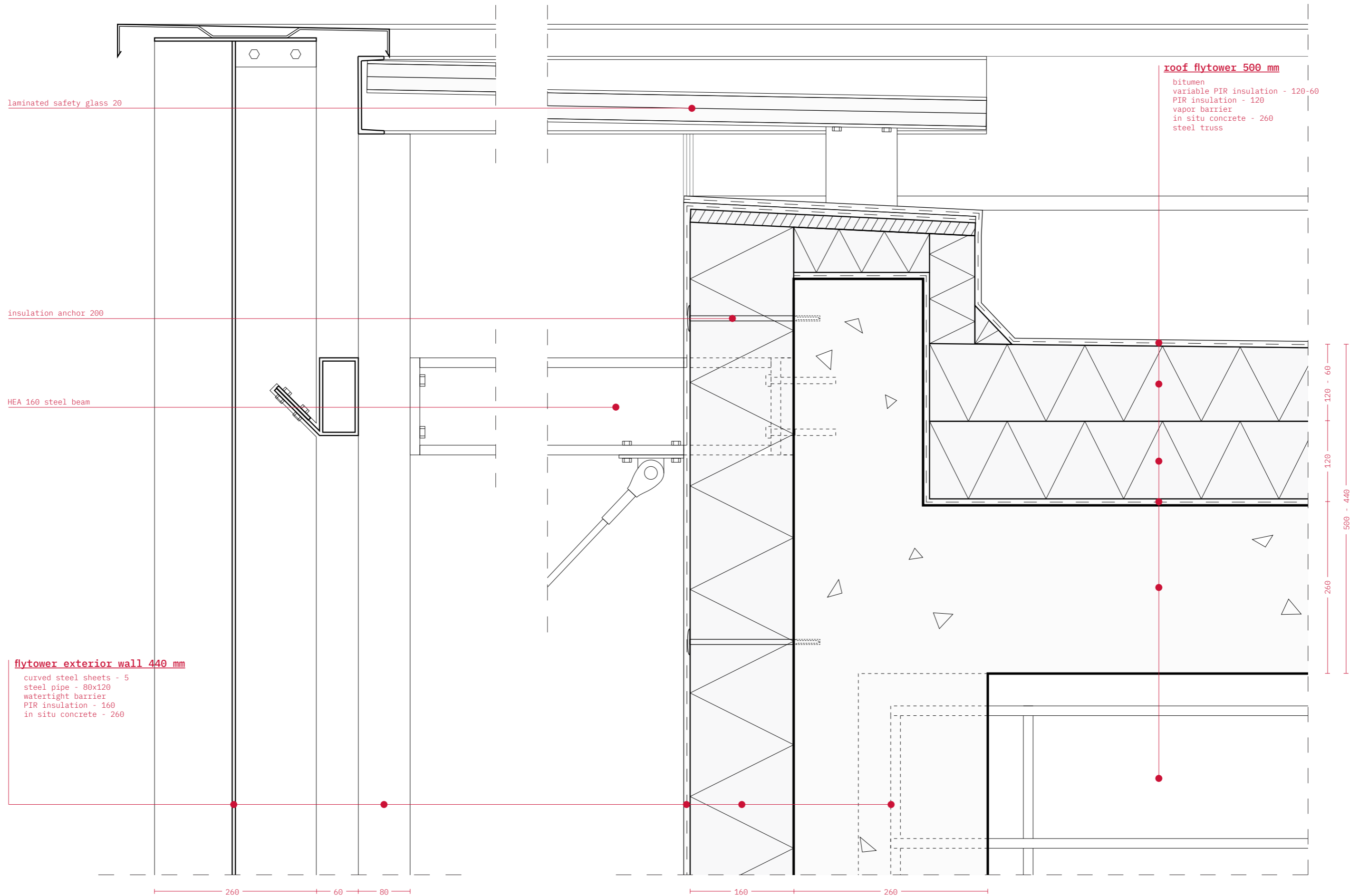


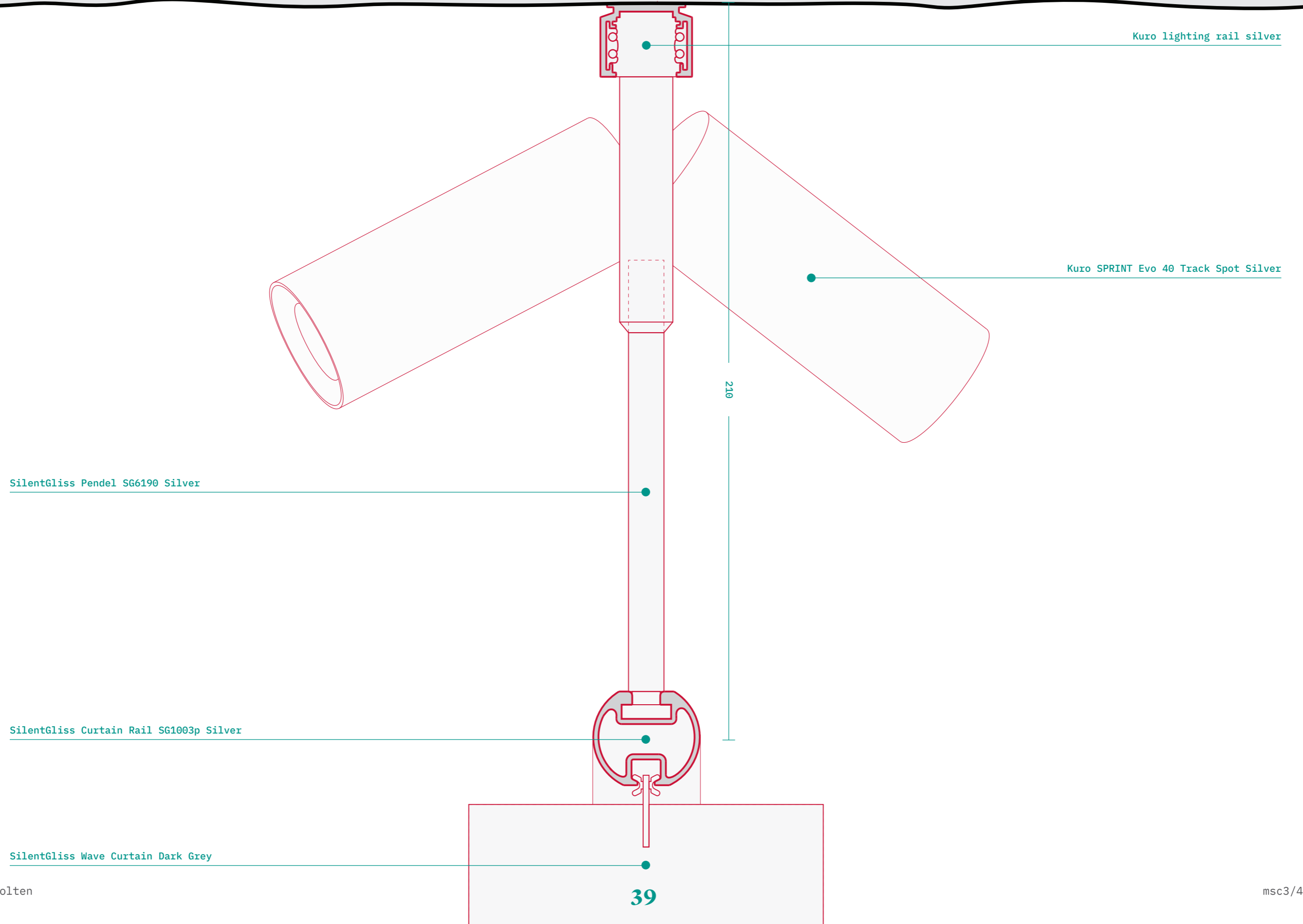


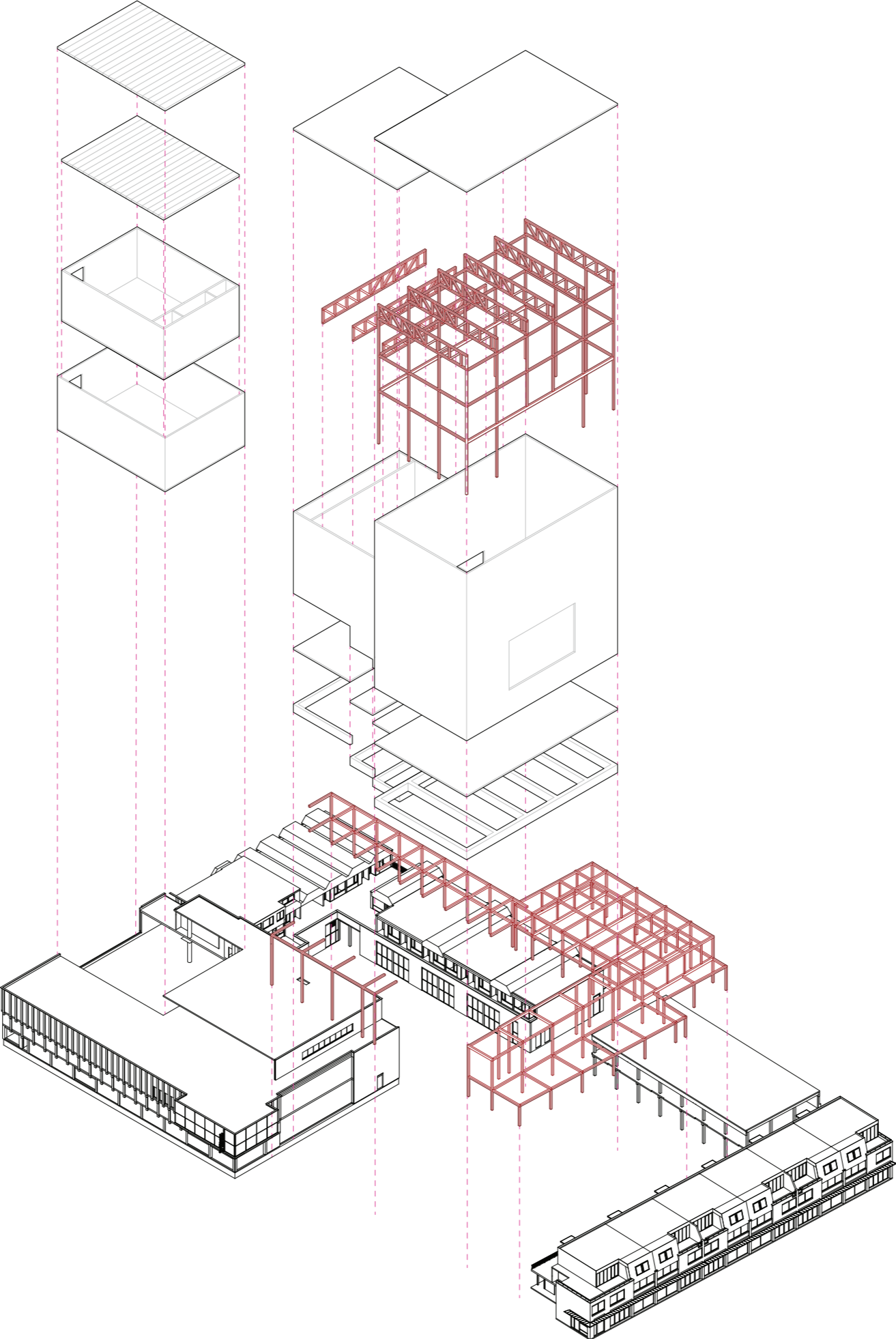


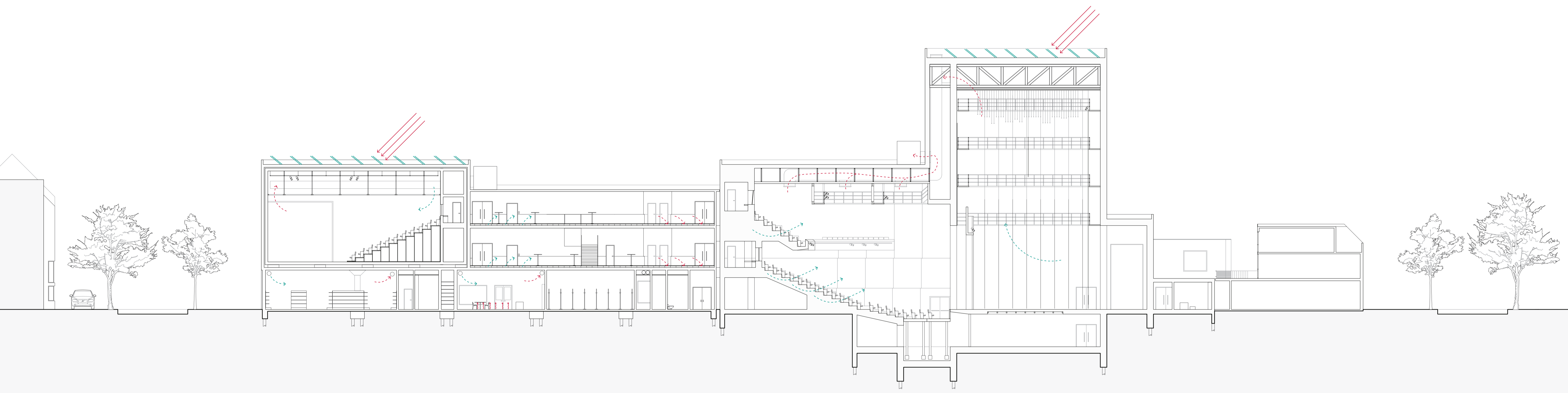


A4.3 flytower roof vertical detail 1:5
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A7.1 1:200 Model Pictures
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