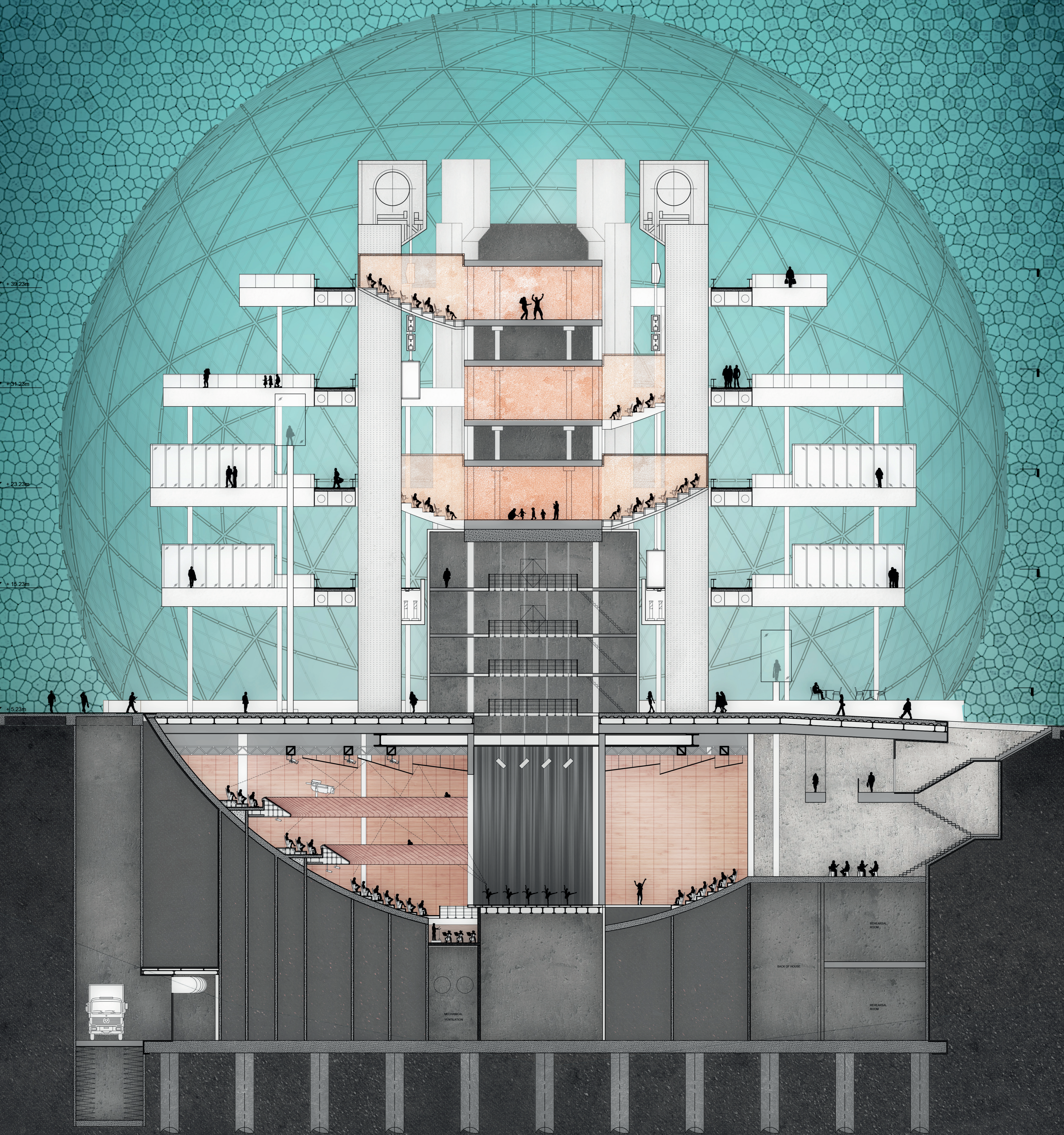
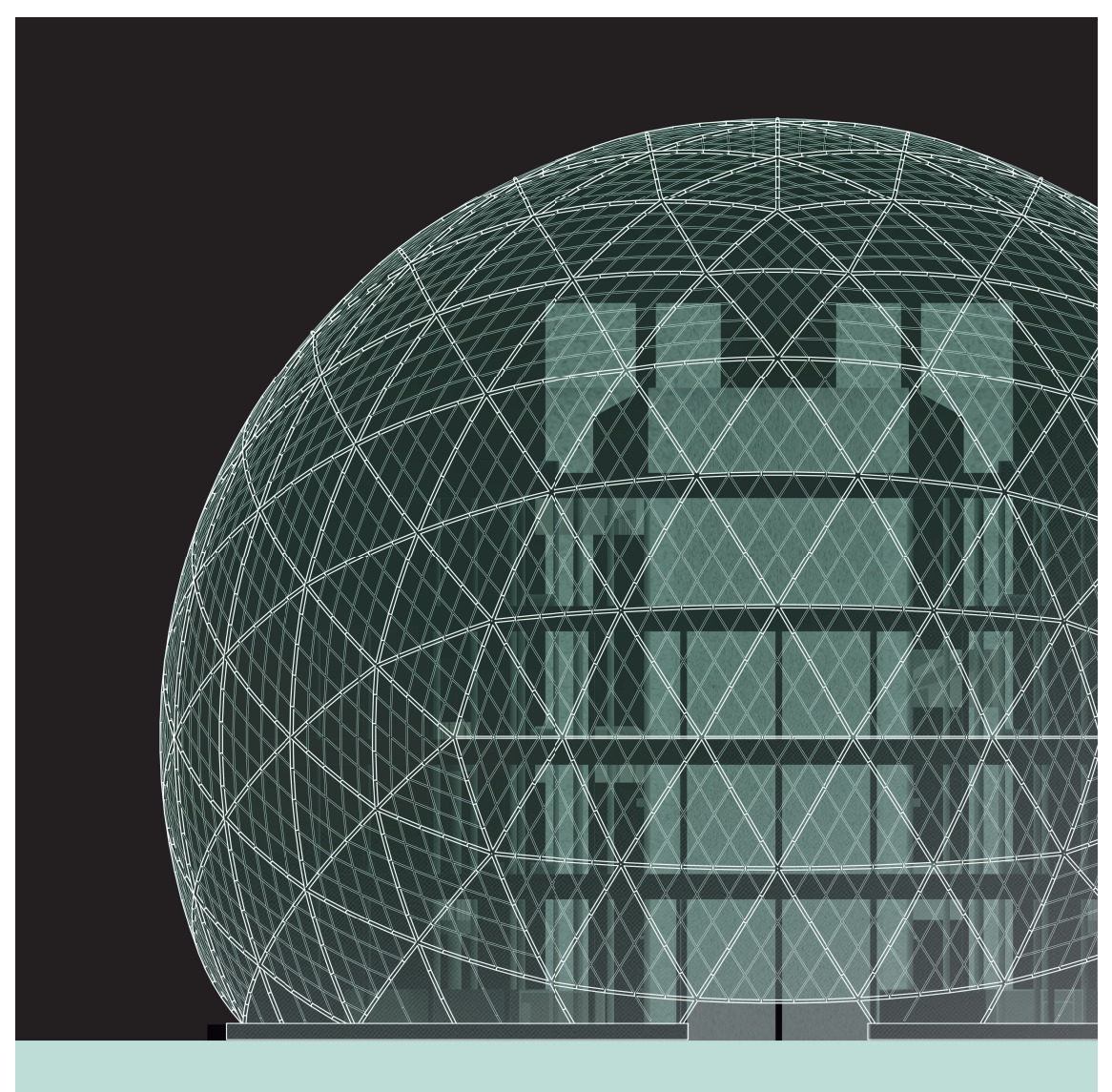
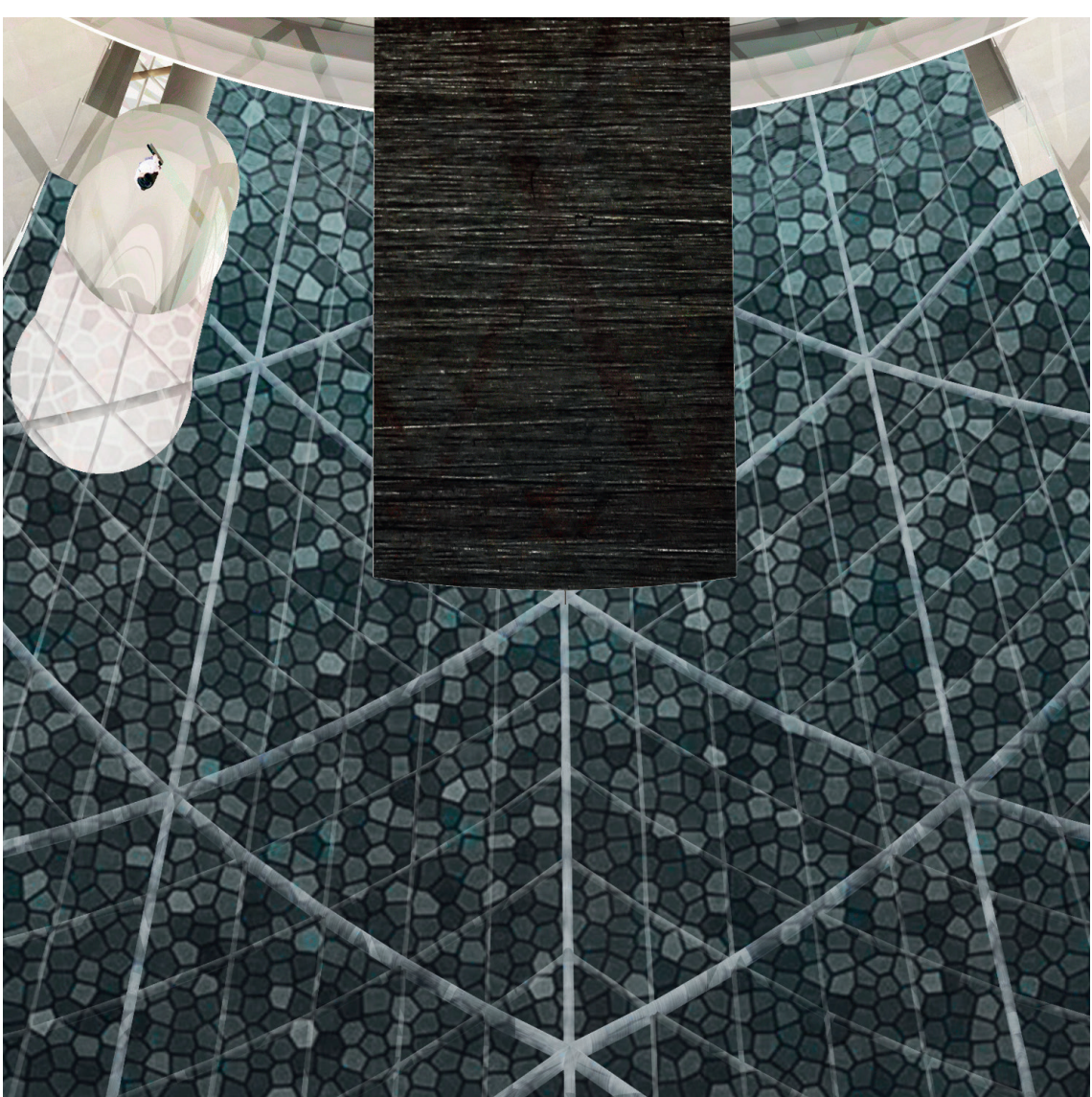
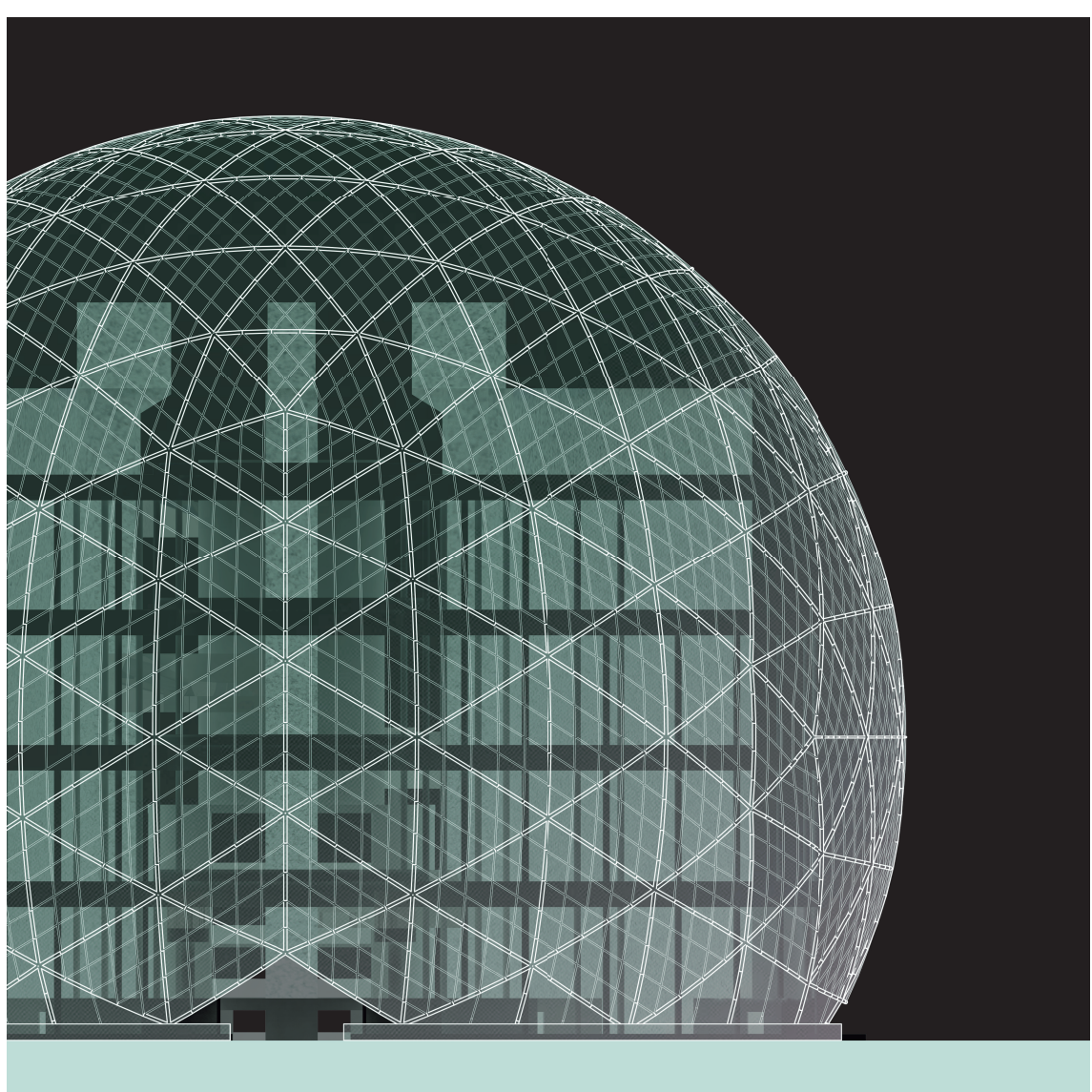
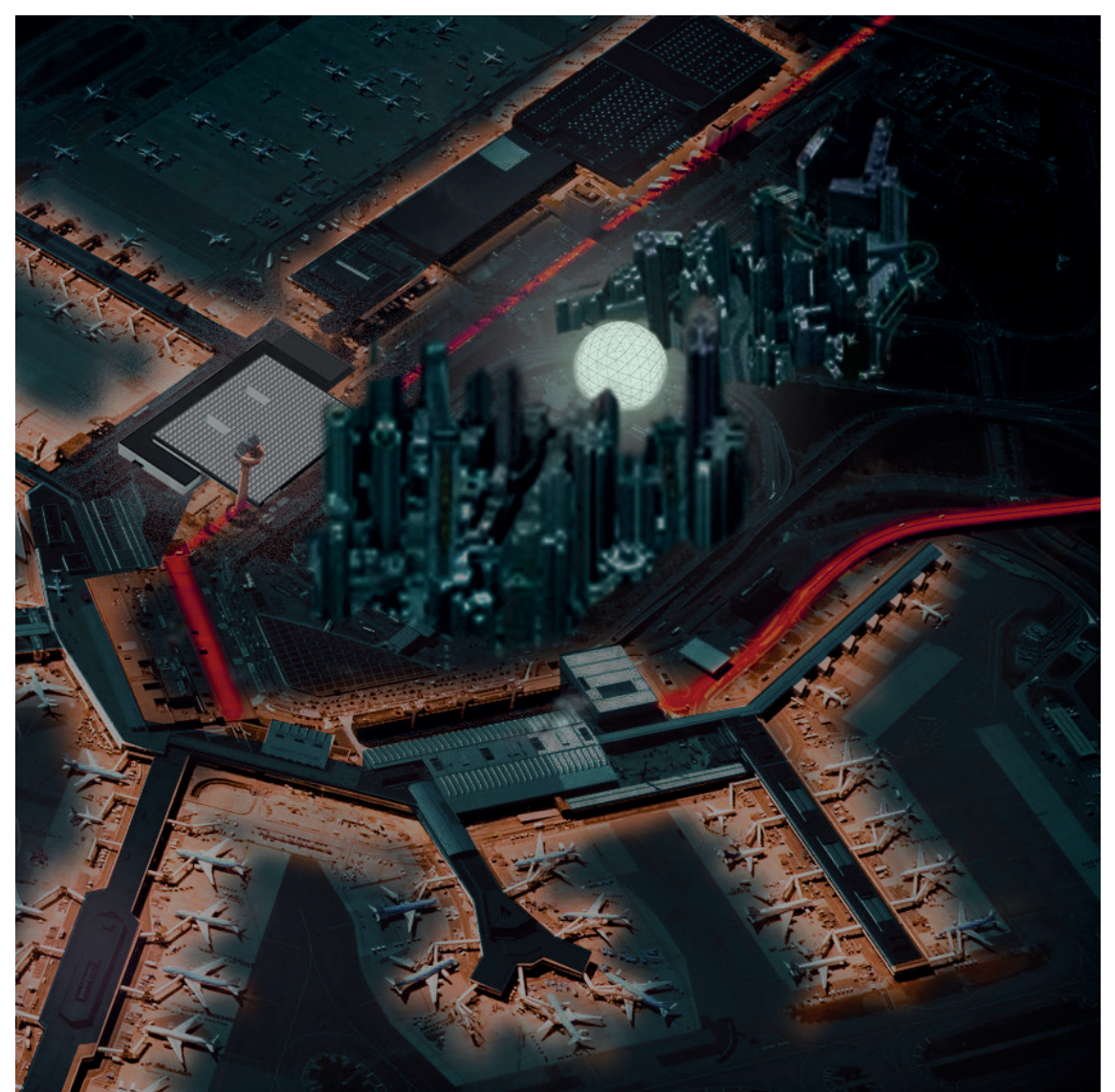
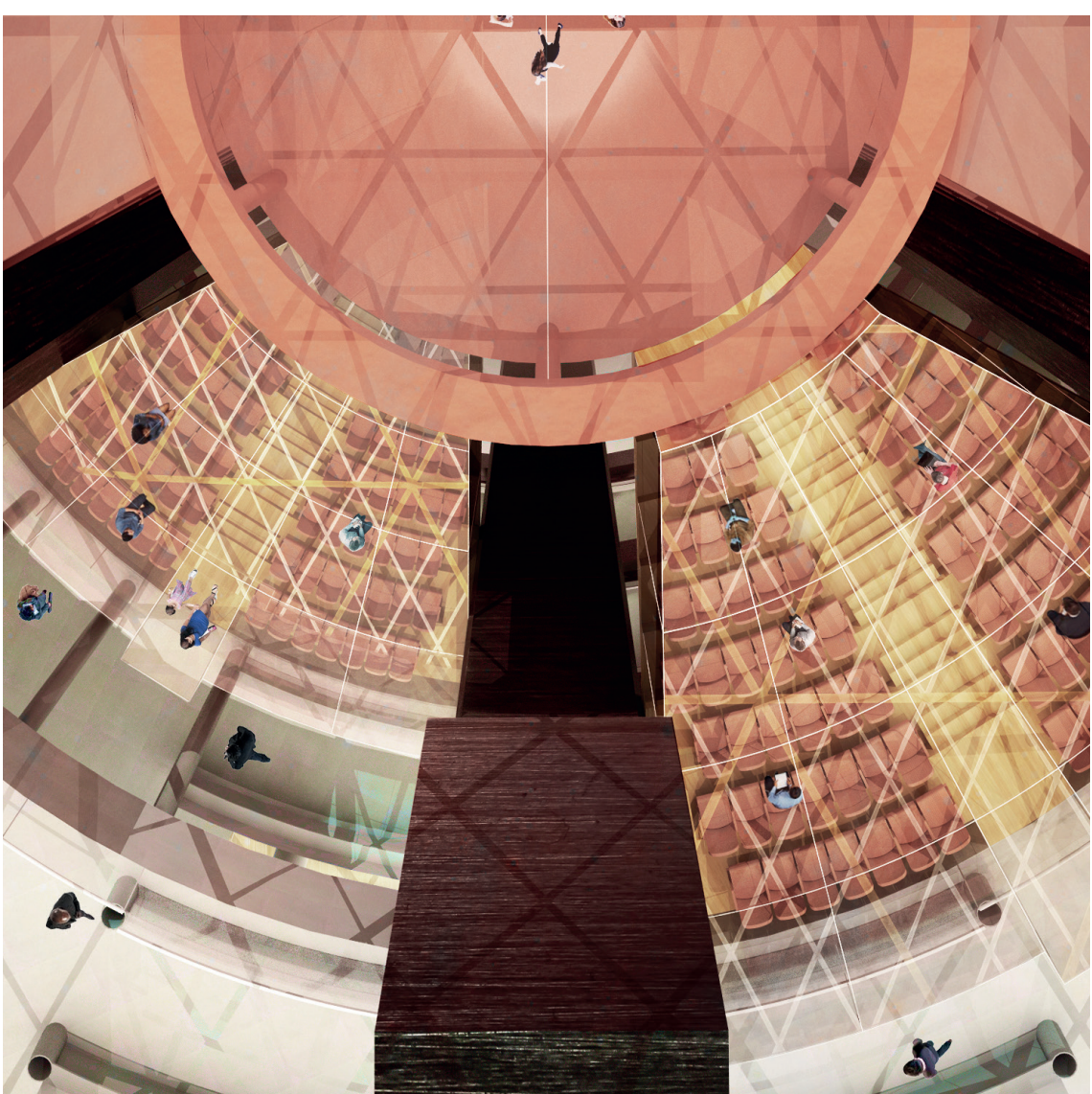
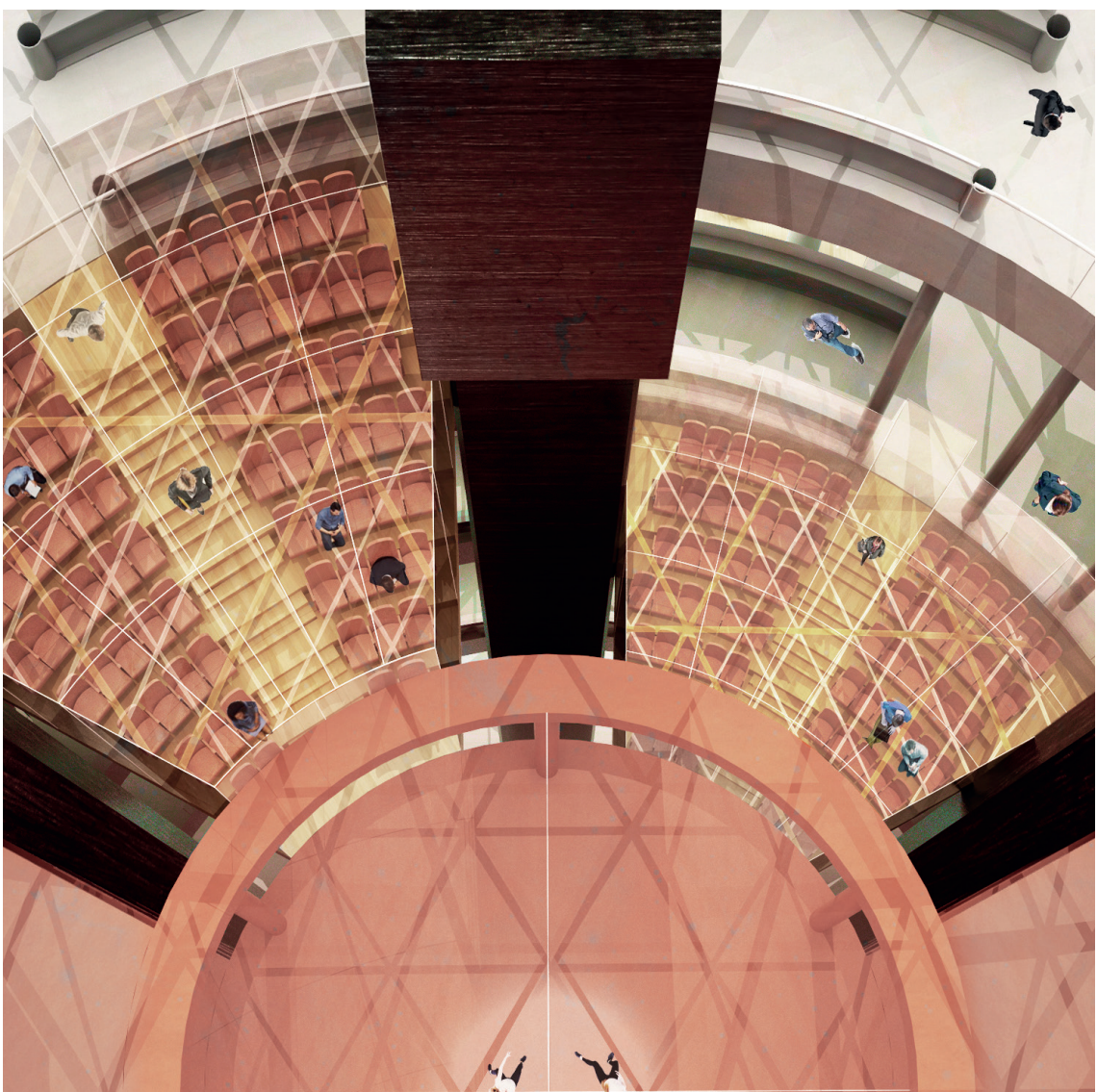
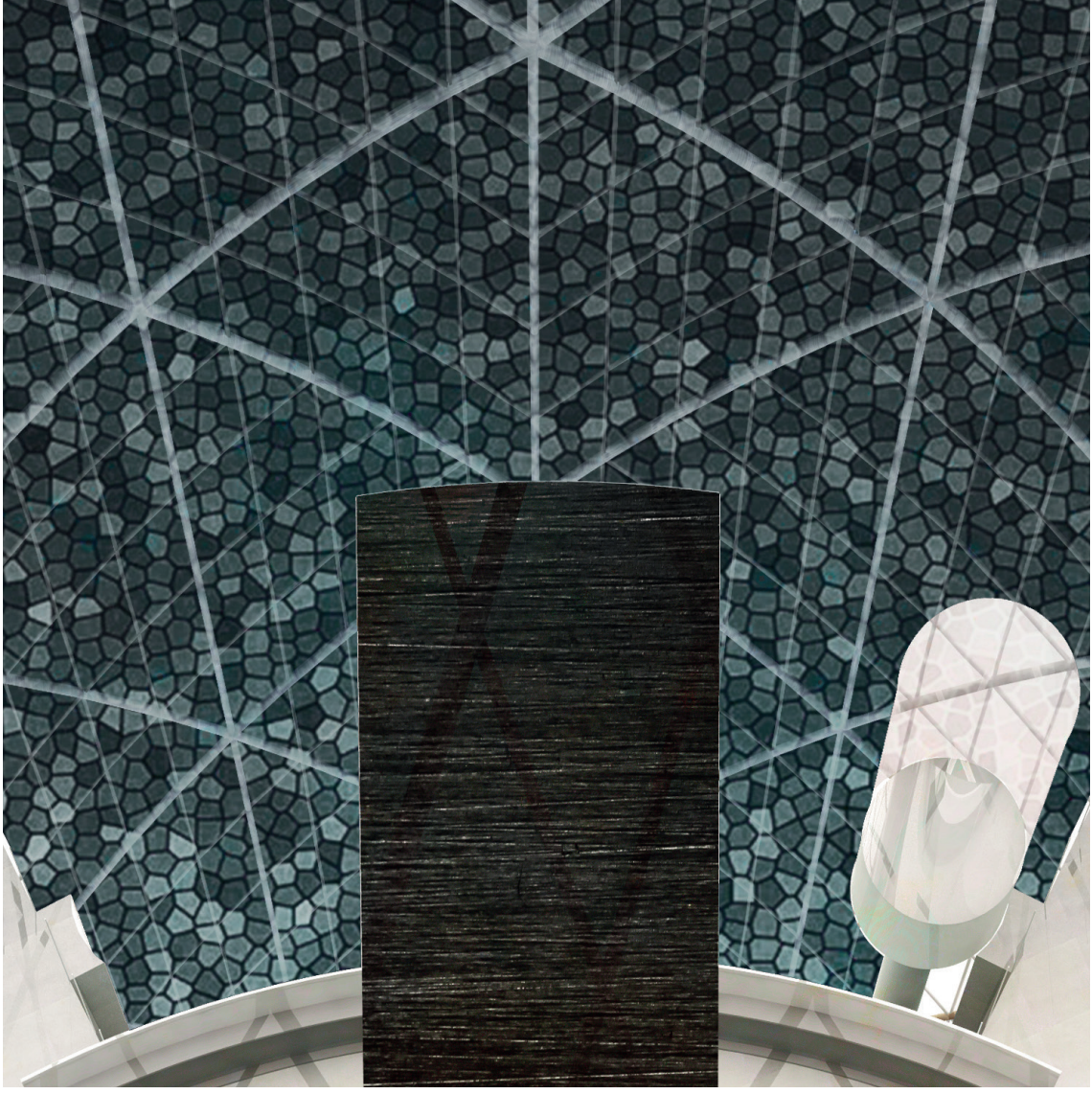
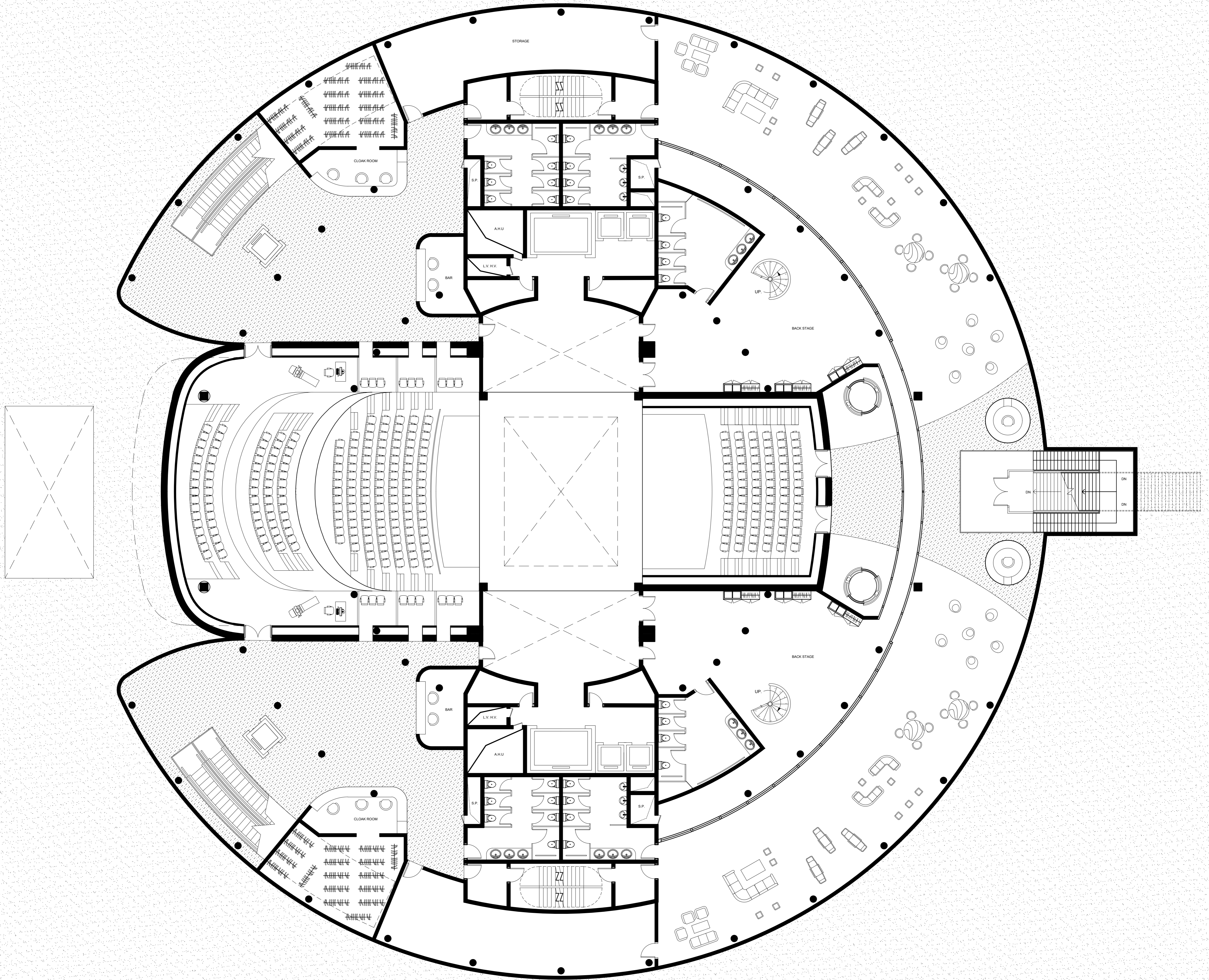


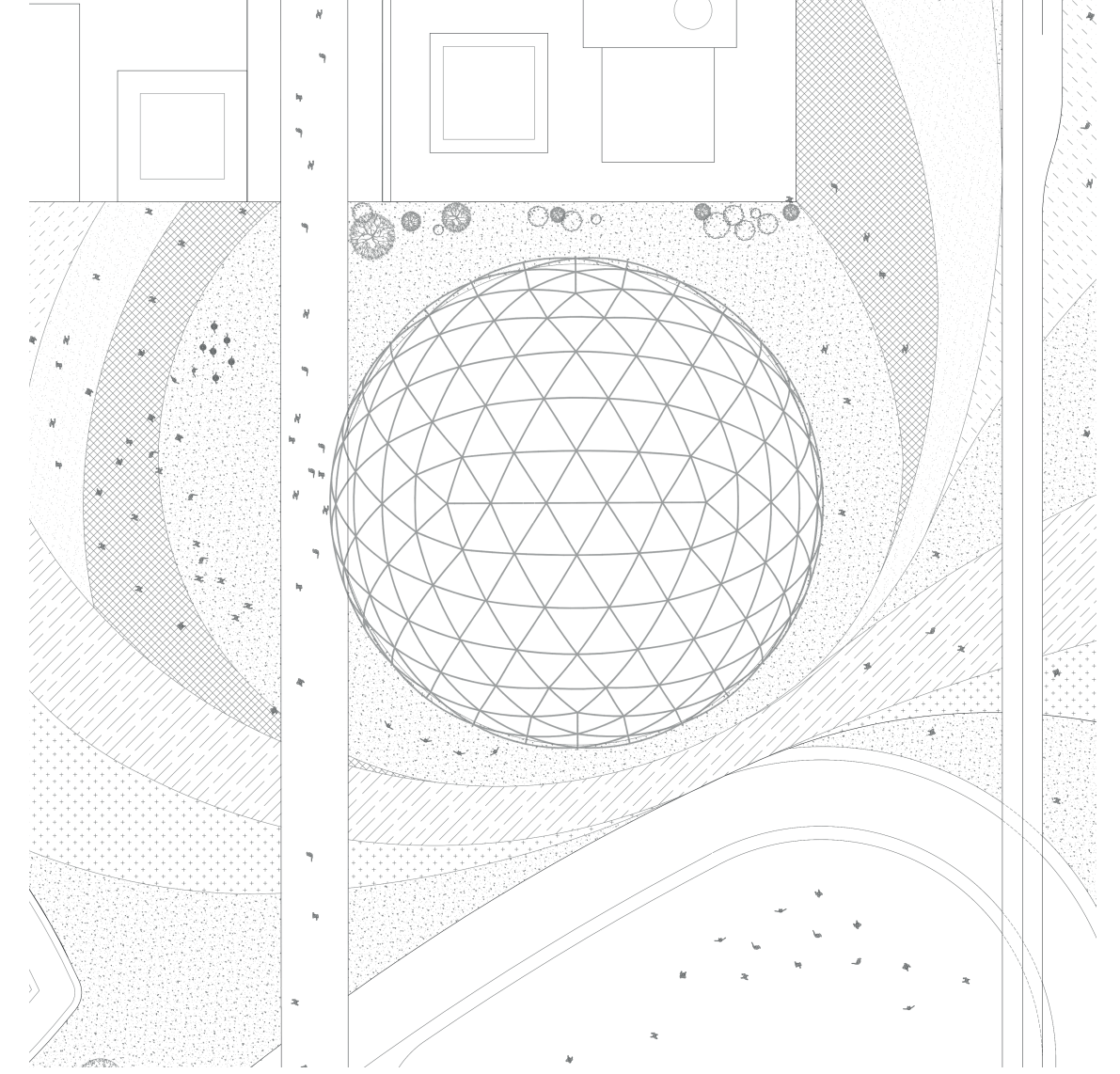
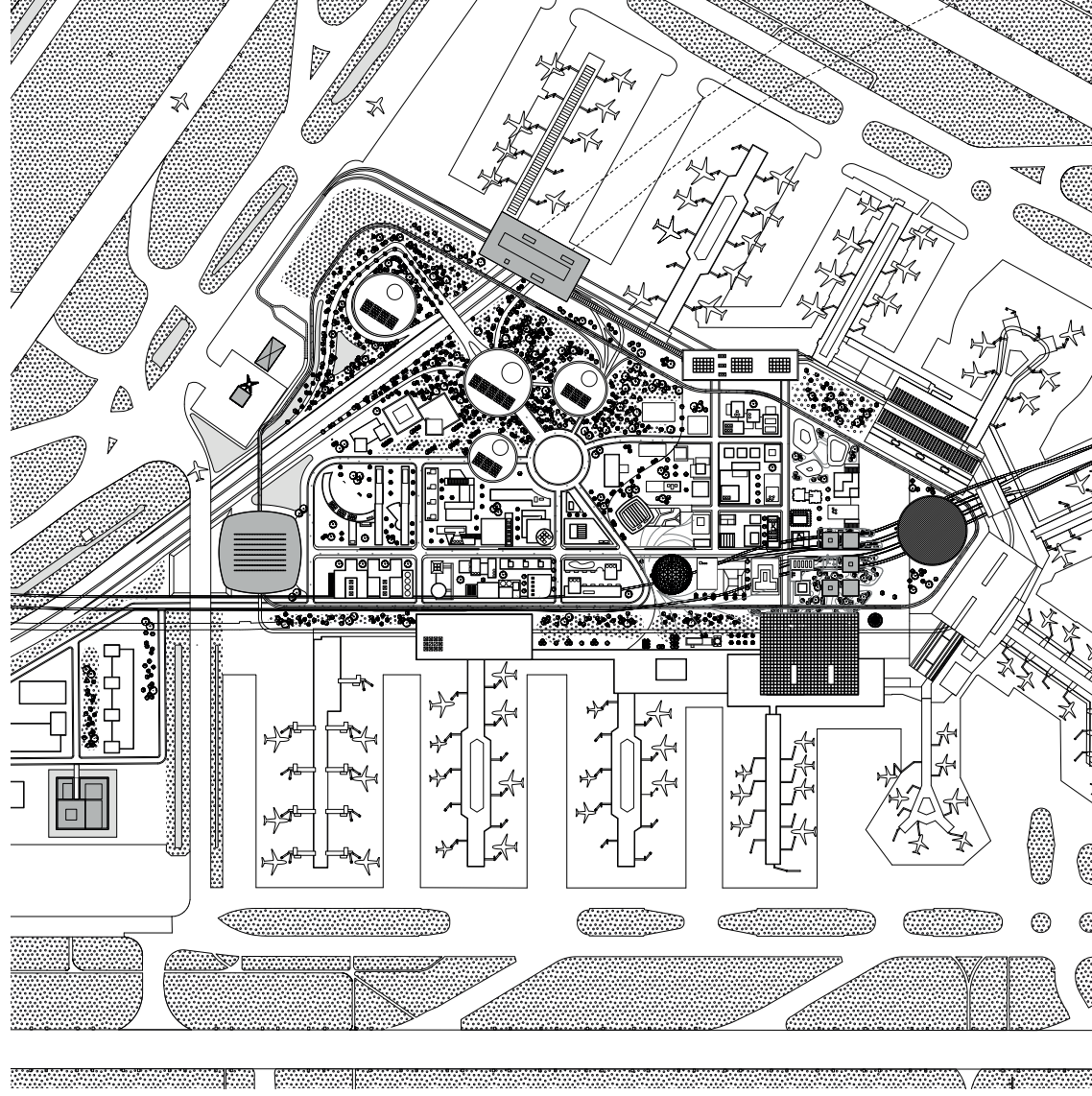
SCHIPHOL THEATRE
2050 SCHIPHOL TERMINAL FUTURISTIC THEATRE
CHI HANG WONG





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SCHIPHOL THEATRE FUTURISTIC AIRPORT THEATRE

CHI HANG WONG
2018 / 2019

AIRPORT HAS BEEN LABELLED AS A NON-PLACE BY THE FRENCH ANTHROPOLOGIST MARC AUGÉ. WITH ITS PLACE AS A LIMBO FILLED WITH A MASS OF ISOLATED INDIVIDUALS WHICH RESPOND TO NON-HUMAN MEDIATIONS SUCH AS BOARDING SCREENS AND SIGNAGES. CONSIDER TOGETHER WITH THE AUTOMATIC TREND OF MOBILITY AS WELL AS THE SOCIAL HEALTH TREND OF NON-REAL LIFE CONVERSATIONS THANKS TO TECHNOLOGY, THERE IS A DIMINISHING OF HUMAN ELEMENT WITHIN SCHIPHOL.

NEVERTHELESS, A LACK OF CULTURAL AMENITY ON THE LANDSIDE FOR NON-TRAVELLERS. CONSIDER TOGETHER WITH THE GROWTH OF AIRPORT CITY, A THEATRE IS PROPOSED TO BE INSTALLED FOR NOT ONLY LANDSIDE USERS BUT ALSO THE

POTENTIAL OF A HUMAN ELEMENT ADDED FOR TRAVELLERS WHO SPEND EXCESSIVE TIME IDLING.

THE SCHIPHOL THEATRE LOCATES AT THE CENTRE OF SCHIPHOL TERMINAL, WHICH LIES ON ONE OF THE MAIN AXIS WITHIN A TRANSITIONAL CITYSCAPE. IT CONTAINS A MULTICHARACTER ESSENCE WITH FUNCTIONING AS A PUBLIC LOUNGE, A PUBLIC SPACE AS WELL AS AN EVENT SPACE FOR NOT ONLY CLASSICAL PERFORMANCES, BUT ALSO PUBLIC ENTERTAINMENTS. THIS THESIS PROJECT EXPLORES THE POSSIBILITIES OF REDEFINING SCHIPHOL ANEMITY EXPERIENCE, PROVIDING FLEXIBILITY FOR WORLD EVENTS/DAILY ACTIVITIES, VIA EMPHASIZING ON PUBLICNESS, TOGETHERNESS AND COHESIVENESS OF AMENITY.

