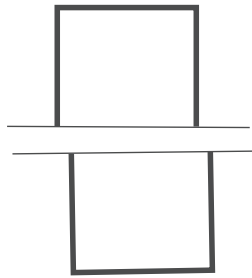


between  
**town squares**  
and  
**monasteries**



Graduation Book  
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Interiors Buildings Cities



## **Abstract**

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This graduation project examines how a contemporary theatre in Delft can operate not only as a place for performance, but also as part of the city's public and social fabric. Situated between the ideas of the "town square" and the "monastery," this proposal investigates how theatre architecture can combine openness and public inclusion with more enclosed and atmospheric qualities needed for performance and production.

The project responds to Theater de Veste's ambitions for a larger, more publicly embedded institution, while questioning the tendency of contemporary cultural buildings to become generic multi-purpose buildings.

The proposal focuses on the transformation of the urban block around the former HEMA in Delft's southern city center into a theatre complex that combines both receiving and producing theatre. The project works through selective interventions, retaining most of the current building fabric and compromising the existing main structure only where required by the program. It addresses a current environmental discourse to design and transform buildings to suit current and future programs.

The methodology is based on precedent analysis, theatre visits, model studies, and the research focuses on thresholds and sequences of spaces. The final design is organized around a public "theatre alley," which serves simultaneously as a circulation route, an infrastructural spine, and a performative public space.

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## Foreword

Architecture is the linking tool for negotiating between the building program and its urban context, amid the societal multiplicities of the 21st century. The responsibility lies in foreseeing how we will use cities in the future in structural, programmatic, and societal terms. Reuse and transformation inform current urban developments and should be considered an integral part of architectural methodology. As Wingender & Gilad state: "If one takes the urgent task of a sustainable future for cities seriously, it is clear that the demolition / new-construction rertex is no longer tenable."<sup>1</sup> (Wingender & Gilad, 2024)

Theatre is a cultural institution with many different types and setups that have changed many times throughout history. Socio-political conditions, philosophical and theoretical questions, and societal progression translate into atmospherically charged performances, talks, concerts, debates, and other forms of communication between the act as an articulated form of reality. Classical theatre can be divided into two types: receiving and producing. A receiving theatre is a commercial machine that invites productions from different origins. Performances are created to be applied to similar-sized stages and adjacent infrastructure. Stage designs are installed in one day from arriving trucks and built down in the same night for transport to the next theatre. Likewise, this applies to actors and performance-related staff. Producing theatres are not alike. Production houses create performances dedicated to their own venue and, if applicable, for universal locations as well. It grants the opportunity to tailor performances to the very place, the city and its residents, rather than universal infrastructures. Theatre is a place where community gathers to experience "imaginative forms of collective social practices..." expressing "...the meaning of a territory, a context, and a people..."<sup>2</sup> (Riccioni, 2022) in public discourse. It embodies a culturally rich institution embedded in public life, reflecting society and addressing different environmental scales.

The studio Interiors Buildings Cities approaches this responsibility by referencing history and contextualizing it into a specific program. Approaching a building design at the threshold between public life and building program is a context-inclusive method to always consider the city and its residents in the different scales of a specific building program.

<sup>1</sup> Wingender J.P., Gilad U. 2024. Architecture Repurposed. *Office Winhov*. p. 14

<sup>2</sup> Riccioni I., 2022, *Theater(s) and Public Sphere in a Global and Digital Society*, Volume 1. p.3. BRILL.



# 1. Introduction

**1.1 Context** Context of this master's thesis is a proposal for a new theatre building for the city of Delft with Theater de Veste as the client. The project is situated in the southern area of Delft's old town and former industrial district. The director and stakeholders involved scope for a larger venue for the current program at a receiving theatre venue in Vesteplein, including a proscenium theatre with 800 seats and a smaller venue for around 300 visitors. The client advocates enlarging not only the theatre's function in size, but also its public perception to improve competitiveness. Theater de Veste aims to be an urban center for the public, with functions beyond solely theatre-related activities, referencing Forum Groningen. The "Theatre of the future", as the client calls it, is supposed to facilitate other functions, like sports activities, makerspaces, working areas, and other public functions to create a building that hosts an entire cultural landscape of a city.



fig. 0 - Site plan 1:1000 - Theater de Veste

## 1.2 Contribution to Profession and Society

The client's brief must be approached critically. A universal culture hub combining cinema, library, and other functions risks turning the theatre into a "mall of the future" rather than a "theatre of the future." Comparing Delft's institutions to those of much larger cities, such as Groningen, twice its size, seems inappropriate. Although Theater de Veste requires a larger venue to remain competitive within the Netherlands, this expansion should also strengthen local communities and contribute to Delft's identity. A new theatre should provide performances tailored to the city and reflect the diversity of its residents. A larger commercial receiving theatre alone seems insufficient. While Theater de Veste dominates Delft's receiving theatre landscape, smaller producing companies such as Rietveld Theater and Microtheatre remain scattered across the city. (fig. 1) The city would benefit from an institution that combines both producing and receiving theatres within a single collaborative facility, creating a stronger, more unified theatre culture. A production house contributes to society through programs rooted in the city and venue, rather than universal productions staged in universal spaces. In a secondary city such as Delft, transformation must respond sensitively to urban topography, typology, and materiality. Architecture also carries responsibility toward existing building stock and embodied carbon. In the context of the climate crisis, reuse should be the primary approach, transformation second, and demolition last. This thesis addresses today's architecture's responsibility, constantly balancing between preserving subjectively less appealing structures and a progression of the architectural profession. The existing condition is seen as a starting point that creates relations "between the existing and the new ..., sometimes being reconstructive sometimes destructive towards the original building to eventually give way to a new whole"<sup>3</sup> (Wingender & Gilad, 2024)

## 1.3 Objective

Based on the approach of combining two types of theatres into one facility, the building must accommodate publicly accessible functions outside theatre opening hours to make it an engaging domain integrated into the daily urban dynamic. A commercial machinery with tight schedules and predefined spatial organization connected to an organic, flexible institution. Therefore, a Theatre at a new location, combining commercial theatre with all ancillary functions (the new Theater de Veste) and a production house, closely connected to the residents and related institutions of the city, is proposed. The building should facilitate a public/community domain as much as the theatre domain and blur borders between them. I firmly believe that a producing theatre fosters the necessary identification of residents with it and with adjacent functions. When a new theatre is built in the city center, it must react to its environment, be sensitive to it, and value existing structures and communities. The site and surrounding environment are analyzed to thoughtfully

<sup>3</sup> Wingender J.P., Gilad U. 2024. Architecture Repurposed. *Office Winhov*. p. 17

integrate a new institution of the required size into the existing fabric.

**Theatres**

- Theater de Veste 1
- Rietveld Theater 2
- Micro Theater 3
- Cultuur Lab 4
- Kids Theatre(Library) 5

**Events**

- Fringe Festival

**other**

- Churches 6
- Cinema 7
- Library 8
- City Hall 9



fig. 1 - Theatre lanscape of Delft

#### 1.4 Site

The selected site is the urban block bounded by Molslaan and Gasthuislaan, and by Kruisstraat and Paradijspoort. The block surrounding the Hema department store suits the needs of the new Theater de Veste due to its size and existing infrastructure. As a historic typology of a well-known Dutch retail chain (fig. 2), the building contributes to Delft's identity and reflects the character of South Delft, mediating between the low-rise old town and the commercial area around Bastiaansplein.

The buildings and their internal structure allow the integration of a new theatre while preserving most of the original fabric, aligning with my architectural position. Around 30 privately owned apartments on the first floor in the southern and north-eastern parts will remain untouched (fig. 9). Retail shops and small restaurants occupy the ground floor (fig. 7) and, due to their fluid nature, can be replaced by theatre-related functions in exchange for relevant cultural institutions.

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fig. 2 - photo: Matthias Hellriegel. Main entrance Hema



fig. 3 - Site Plan 1:1000

At the north-east corner lies Beestenmarkt, the center of Delft's nightlife (*fig. 3*). The Hema block has the potential to extend this lively domain and connect it to the cultural facilities at Bastiaansplein, including the city library and Theater de Veste, near the city's main public transport hub (*fig. 3*). The site consists of two opposing U-shaped buildings separated by a service alley (*fig. 8*). From the city library towards Hema, pedestrians experience an unobstructed view of the bell towers of Maria van Jessekerk and Nieuwe Kerk, two key landmarks in Delft (*fig. 6*).



fig. 4 - service yard



fig. 5 - gallery apartments



fig. 6 - service alley



fig. 7 - pyneport

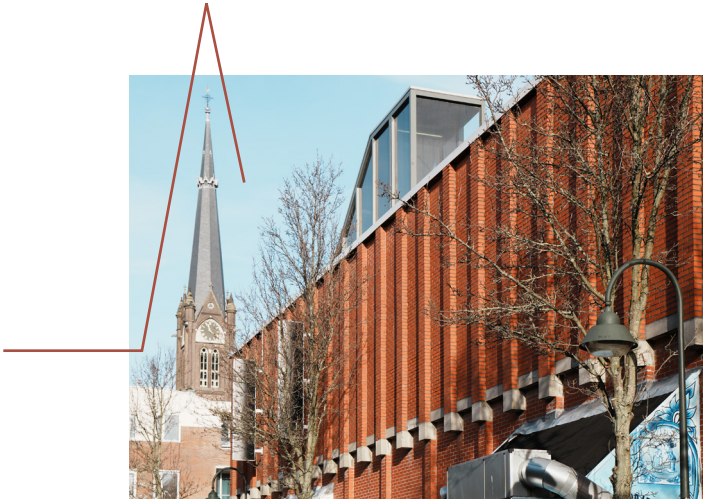


fig. 7 - bell tower

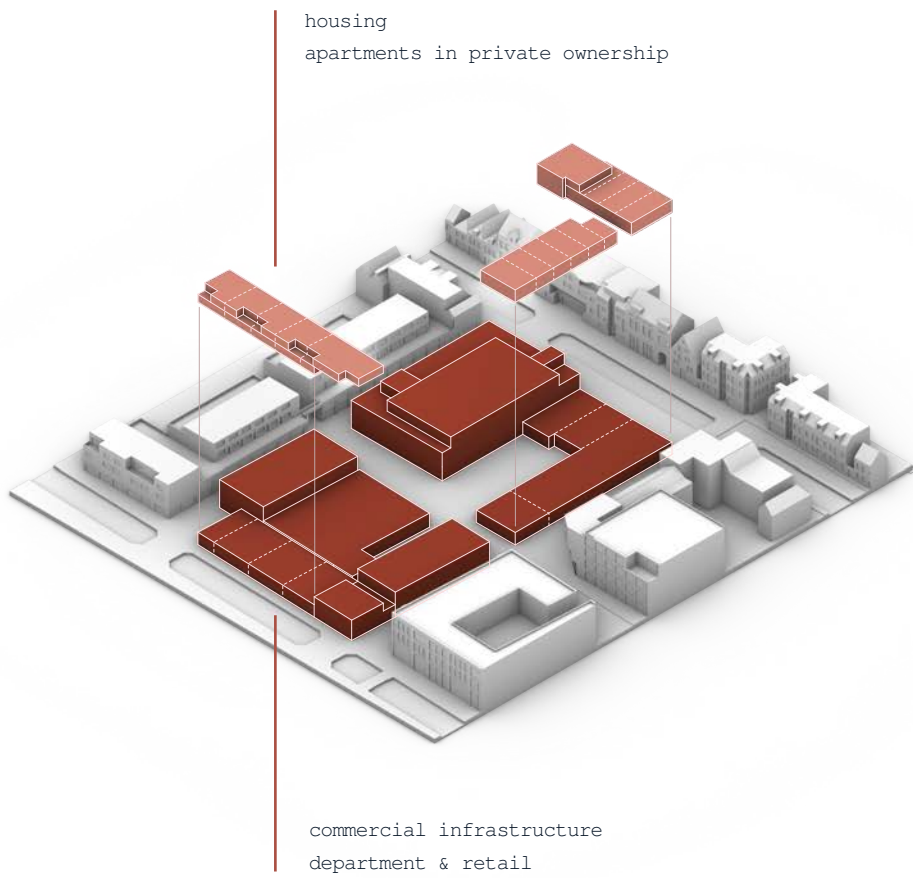


fig. 9 - axonometry of existing players

**1.5 Statement** Based on the potential of the selected site and my understanding of a new theatre typology for Delft, I propose a spatial solution that connects publicly accessible spaces with a suitable working environment for employees of both producing and receiving theatres. The building should be integrated into an urban sequence of thresholds and gradients of transparency to strengthen the relationship between theatre and city.

The Guardian published an article titled "A theatre should be a town square, not monasteries" (Gardner, 2020)<sup>4</sup>, arguing that theatres should become more inclusive parts of the city. Both metaphors suit the objective, yet theatre should be right in between town squares and monasteries. Cultural institutions should foster public engagement and provide spaces for people to meet and debate. Especially outside performance hours. At the same time, theatre relies on atmosphere, tension, and gradual enclosure as visitors move from street to seat. A monastery embodies this sequence: an enclosed environment for gathering and contemplation, where architecture creates a mood in preparation and as part of performance (*see also chapter 2.3/2.4 / App. 2*). Likewise, working environments are considered as spaces between an exposition/presentation work to the public and a secured and ritualistic environment of performance creation.

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Theatre should therefore engage with the public and local communities while offering more than an extension of the urban street, understood instead as a layered sequence of atmospheres. This character is partially embedded in the site already and only needs to be revealed. I believe a building block surrounding larger inner spaces with theatre-related functions, connected to both public streets and working environments, offers strong potential. Shared occupation by different theatre functions in flexible gradients of enclosure encourages engagement and positive friction between users and institutions.

<sup>4</sup> Gardner, L. (2015). *Theatres must look beyond their regular audiences and to society itself*. The Guardian.

### 1.6 Research Questions

Followingly, my research questions focus on the existing structure of Hema department store and adjacent buildings in the urban block between Gasthuislaan and Moolslaan. Accompanied by the societal context and relations between related players and institutions involved. This work seeks an architectural proposal, finding answers to the following research questions on the basis on a Manifesto about Architecture and Theatre (*App. 1*):

1\_ How can a theatre in Delft **combine producing and receiving theatre functions** within a single architectural framework?

2\_ How is the theatre in its urban ensemble contributing to a **broader urban culture-environment** in relation to other institutions and facilities?

3\_ How is the complex program of a receiving theatre and a production house, including all required functions, combined spatially efficiently and woven into the urban fabric to support interaction between theatre and society? How can **gradients of transparency**, thresholds, and sequences of spaces strengthen the relationship between theatre and city?

4\_ How can an inner **urban block** be **reconfigured** into a layered public domain that accommodates both theatre production and everyday public use?

5\_ How and where are **public functions included** in the building program and facilities without disturbing theater schedules? Where is the building used by the public, while **introverted theatre functions** stay **preserved**?

6\_ How can existing building structures (former Hema and adjacent urban block) be transformed and extended to facilitate the proposed type of theatre in a small-scale reacting to the urban condition, including **spatial flexibility** for individual adjustments and **post-use of structures**?



## 2. Approach

The approach to answering the research questions is based on multiple methodologies: comparative precedent studies, theatre visits, investigations into schedules and processes for actors, artists, and audiences, and design exercises using architectural fragments to understand better spatial relations between theatre, the city, and performance.

### 2.1 Historic Precedents

Analyzing precedents in the history of theatre shows different dimensions of theatre's integration into urban settings. However, it is always connected closely to societal matters. From an open civic space in ancient Athens to contemporary experimental and politically engaged theatres, the way theatres are built reflects how people gather and express shared values. Early theatres were inseparable from public life, acting as democratic spaces for collective experience. Over time, theatre became more controlled and hierarchical. Buildings had to become more flexible, multi-purposed, and inclusive, even outside of performances. Contemporary and experimental theatres go even further, blurring the boundaries between stage, audience, and city. Sometimes deliberately provoking and challenging society rather than pleasing everyone. In this sense, theatre today is less about a fixed form and more about creating spaces for interaction and debate.

For the selected site, the London West End theatres are particularly relevant. Many were inserted into existing urban blocks, embedding front- and back-of-house functions within surrounding buildings containing restaurants, bars, and housing. This parallels the site investigated, as the urban block is surrounded by retail shops and apartment buildings that allow transformation to open to a theatre behind. The front of house and back of house are embedded within the existing buildings, often including other cultural, publicly accessible functions, such as restaurants and bars. (*fig. 10*)

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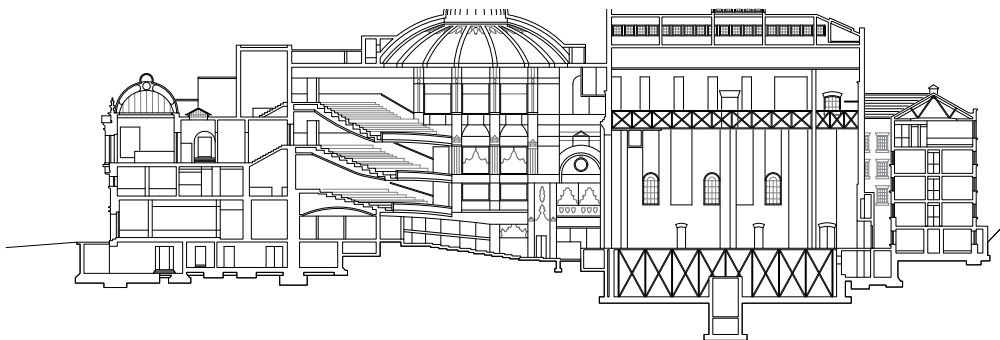


fig. 10 - Interiors Buildings Cities, Theatre Pecedents, p. 88  
Lilly Averbeck & Nils Ewen, Section Londin Coliseum

London East End theatres adopted more experimental and radical approaches, often using courtyards and temporary structures as performance spaces. Examples such as the Halfmoon Theatre (*fig. 11*) and Teatro Oficina demonstrate how flexible spaces can support performances tailored to a specific place. The objectives' courtyard can be imagined similarly as a multi-coded performance space and/or transformable workshop.

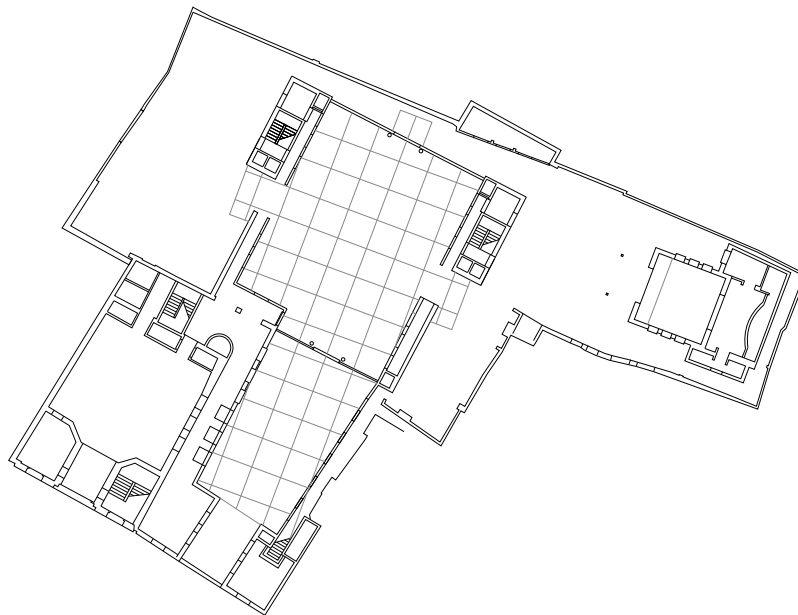


fig. 11 - Interiors Buildings Cities, Theatre Pecedents, p. 128  
Carla Surlino & Casper van Tilburg, Halfmoon Theatre

Other precedents, such as De Meerpaal in Dronten, explored theatre as an extension of public life, raising questions about the limits of public inclusion and the need for protected working environments. Historical theatre typologies, therefore, provide examples for the interpretation of modern theatre's needs. Shakespeare theatres, like the Globe Theatre in London (*fig. 12*), might no longer apply to commercial theatres. However, the system of an audience surrounding a performance can still occur in different reinterpretations within a semi-public production house, similar to the stated proposal.

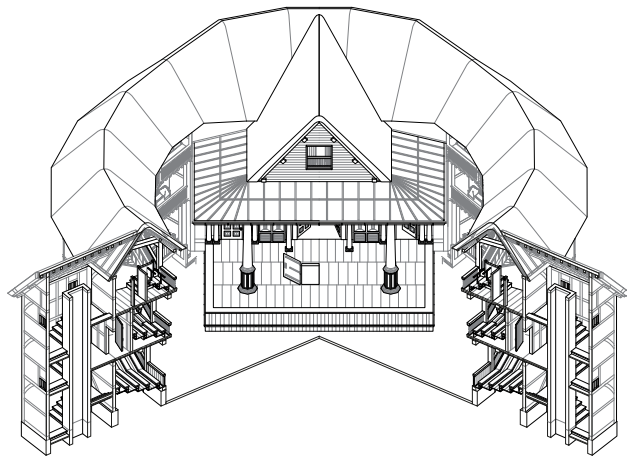


fig. 12 - Interiors Buildings Cities, Theatre Pecedents, p. 46  
Gusje Witte & O Zeng, Axonometry Globe Theatre London

## 2.2 Contemporary Precedents

Modern theatres engage with the public. Public functions, such as restaurants, bars, and even department stores, are embedded in theatre buildings, offering relevant insights into how to create a cultural institution that operates on multiple levels. Tanzhaus Zürich demonstrates how a cafe can simultaneously function as a foyer and a public gathering space (fig. 13).

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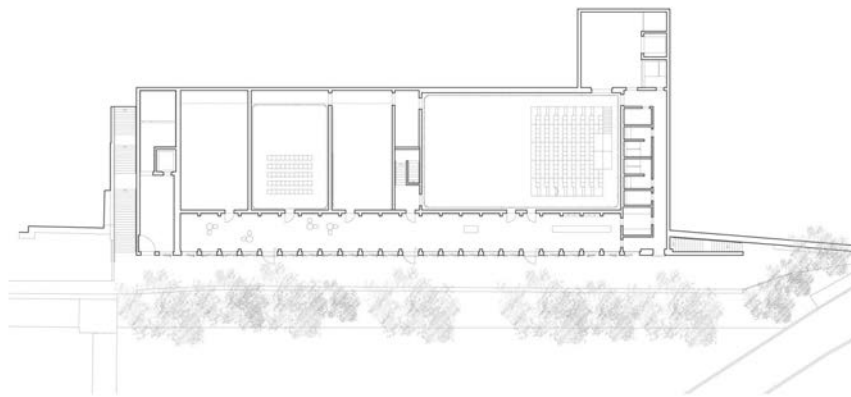


fig. 13 - Barrozzi Veiga, Ground Floor Plan Tanzhaus Zürich

De Kunstwerf in Groningen shows how different production companies can share a semi-public courtyard and create a collaborative theatre community embedded in the city at the threshold between private and public realms (*fig. 14*).

At the same time, modern theatres require increasingly sophisticated technical and spatial layouts. The National Opera and Ballet in Amsterdam exemplifies the significance of an efficient backstage and logistical connections. Since the proposal includes two venues, considering the urban blocks' layout, these spaces should share one infrastructural backbone to avoid duplication of large-scale functions.

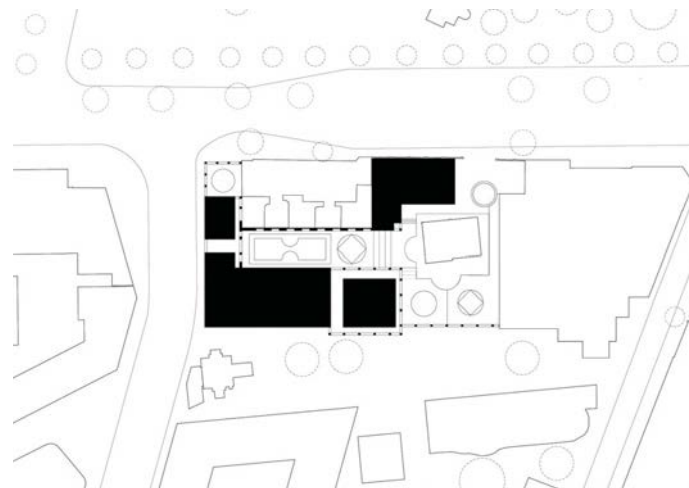


fig. 14 - Donna van Milligen Bielke, Ground Figure Plan  
De Kunstwerf Groningen

**2.3 Theatre Visits/Observations** Additionally, theatre visits offer relevant insights into the different actors involved in and around the performance. An understanding of the schedules and processes of the audience, actors, and staff can massively contribute to a well-functioning building infrastructure. It exemplifies how a theatre visit can unfold as a sequence of spac-

es. The Schouwburg Rotterdam (*fig. 15*) shows atmospheric transitions from the entrance hall (*fig. 16*) to a cloakroom and bars, to the upper foyers (*fig. 19-20*) and prepares visitors for the performance in gradients of enclosure and disconnection from the public street. Smaller venues and curtains frame and differentiate the audience into smaller groups of performances (*fig. 22*). These observations emphasize the importance of spatial sequencing in a gradient collection of atmospheres.

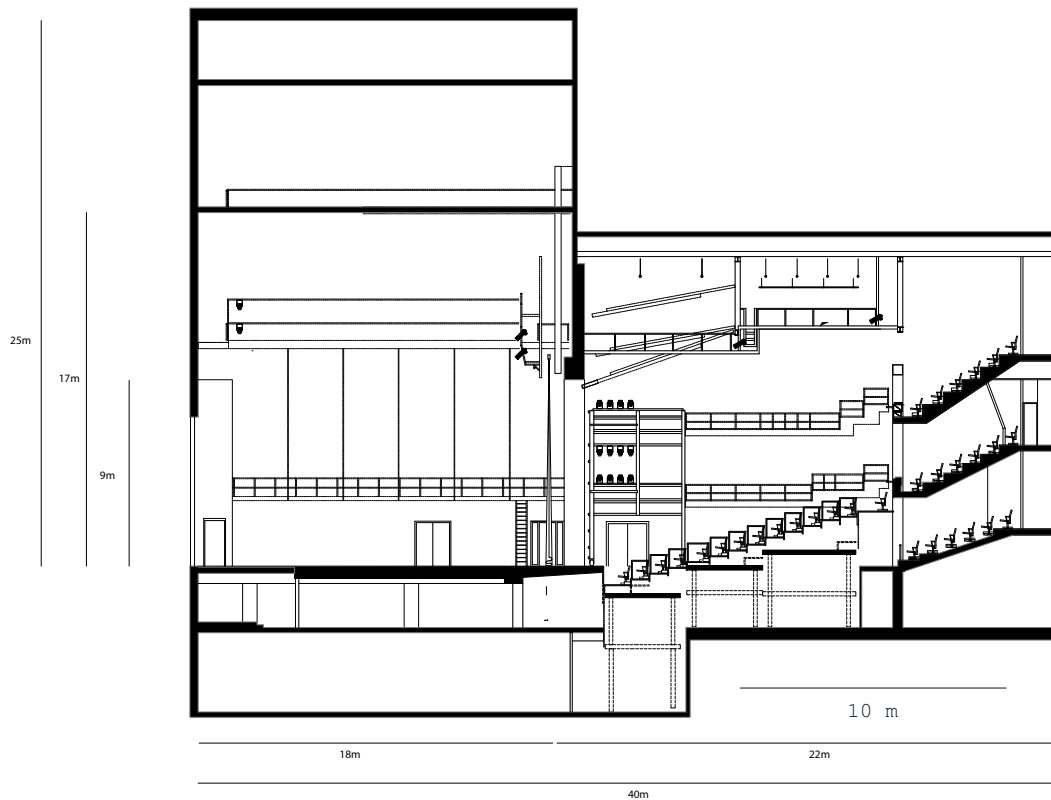


fig. 15 - Theater Rotterdam, Section Procenium Hall



fig. 16 - Schouwburg Rotterdam  
main entrance



fig. 17 - SR towards upper foyer



fig. 18 - SR towards lower foyer



fig. 19 - upper foyer



fig. 20 - bar upper foyer



fig. 21 - staircase upper foyer



fig. 22 - side venue upper foyer

**2.4 Design Fragment** The fragment design of articulating a threshold between street and theatre defines the relation between public perception and the theatre program. Perspectives and framings are crucial for attracting attention or guiding visitors to the intended destination, whether through sight or physical presence. It raises questions about what is visible to the public and what is not. It applies to the site investigated as well: some areas of the backhouse should not be visible, whereas some spaces, like rehearsal rooms or workshops, offer potential for engagement, more or less subtle. This threshold of indefinite site and size served as an investigative tool for analyzing how a set of Walls functions as layers, defining spaces solely through their openings and distances from one another. Inspired by the Aldo van Eyck Pavilion in Arnhem (*fig. 23*),

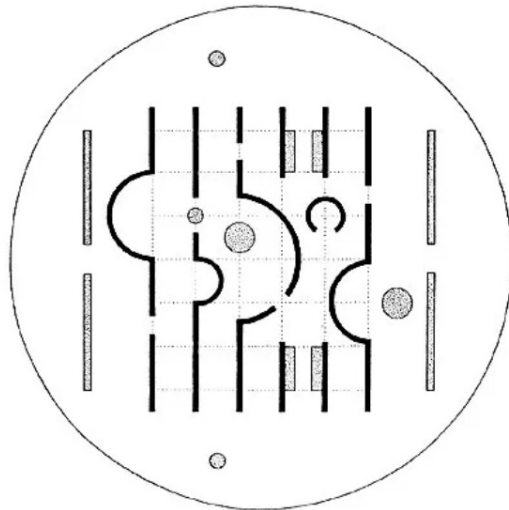
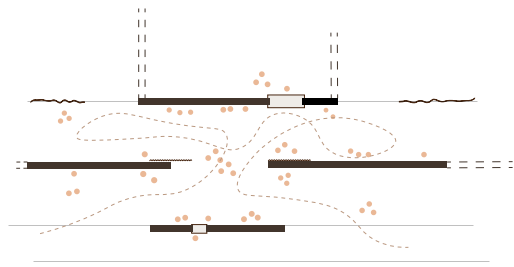
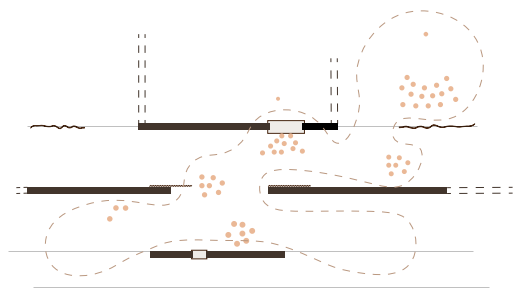


fig. 23 - HIC Arquitectura. (2025, May 7). Sculpture Pavilion, Sonsbeek Exhibition

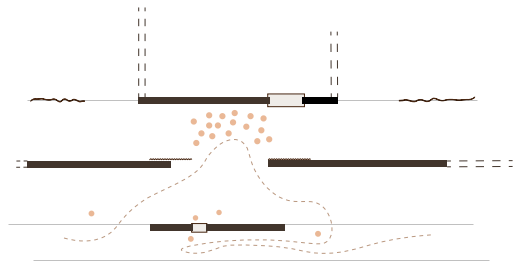
the use of the emerging spaces between layers is less important than the perception that pedestrians and people inside the building have of each other. It blurs the borders between performance and performers, and thereby between the public and private realms. Outcomes from this exercise serve as a starting point for thinking about the space between the city and the theatre in relation to their public inclusiveness and perceptions. Layers can be scenographic (emphasizing elements) (*fig. 25-26*) while simultaneously forming spaces for different occasions (*fig. 24/App. 2*). By translating this into a principle for the new theatre, the building structure and its openings reveal specific moments and peaks into selected areas. Pedestrians are confronted with the functions inside to an extent, determined by the framing and angle.



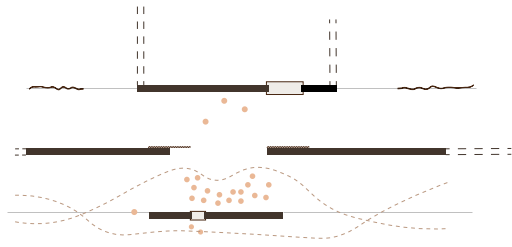
*Cafe*



*Event-foyer*



*City Theatre I*



*City Theatre II*

fig. 24 - model investigation: scenarios



fig. 25 - model investigation viewpoint I

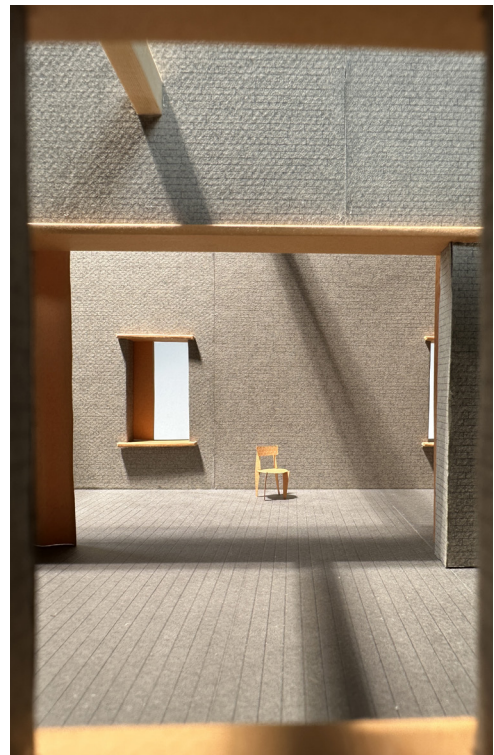


fig. 26 - model investigation viewpoint II

### 3 Results

Based on the research and methodology, the project has established a clear position. Through weaving the theatre functions into the urban block, a broad range of functions can be exposed and interacted with.

01\_ **Existing building structures** are preserved to a reasonable extent and only compromised in areas where large-scale functions demand it.

02\_ New building parts are considered **extensions and infills** to an exposed existing condition.

02\_ Fixed performance spaces are added by **flexible venues** that can be transformed by need and enable the building complex to host a variety of different performance types, tailored to the city.

03\_ Theatre functions and working environments are **exposed and interacte** with the public street. If specific areas need privacy, they can be closed and transform the town square into a monastery.

04\_ Service areas work as a **shared backbone** servicing both building parts.

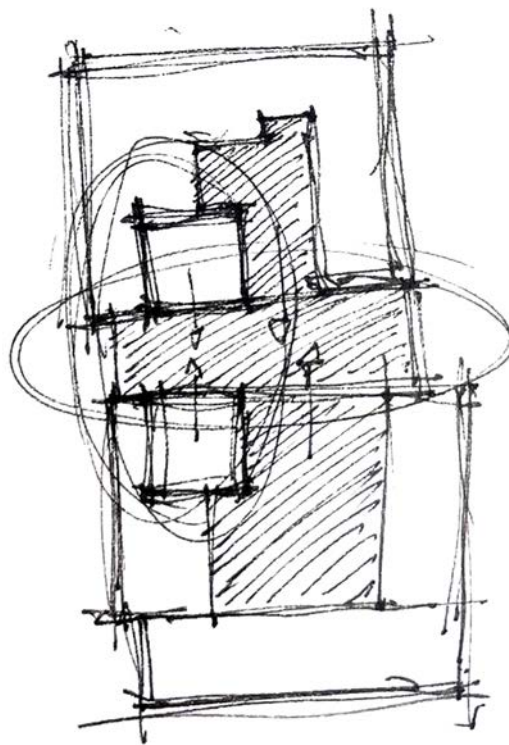


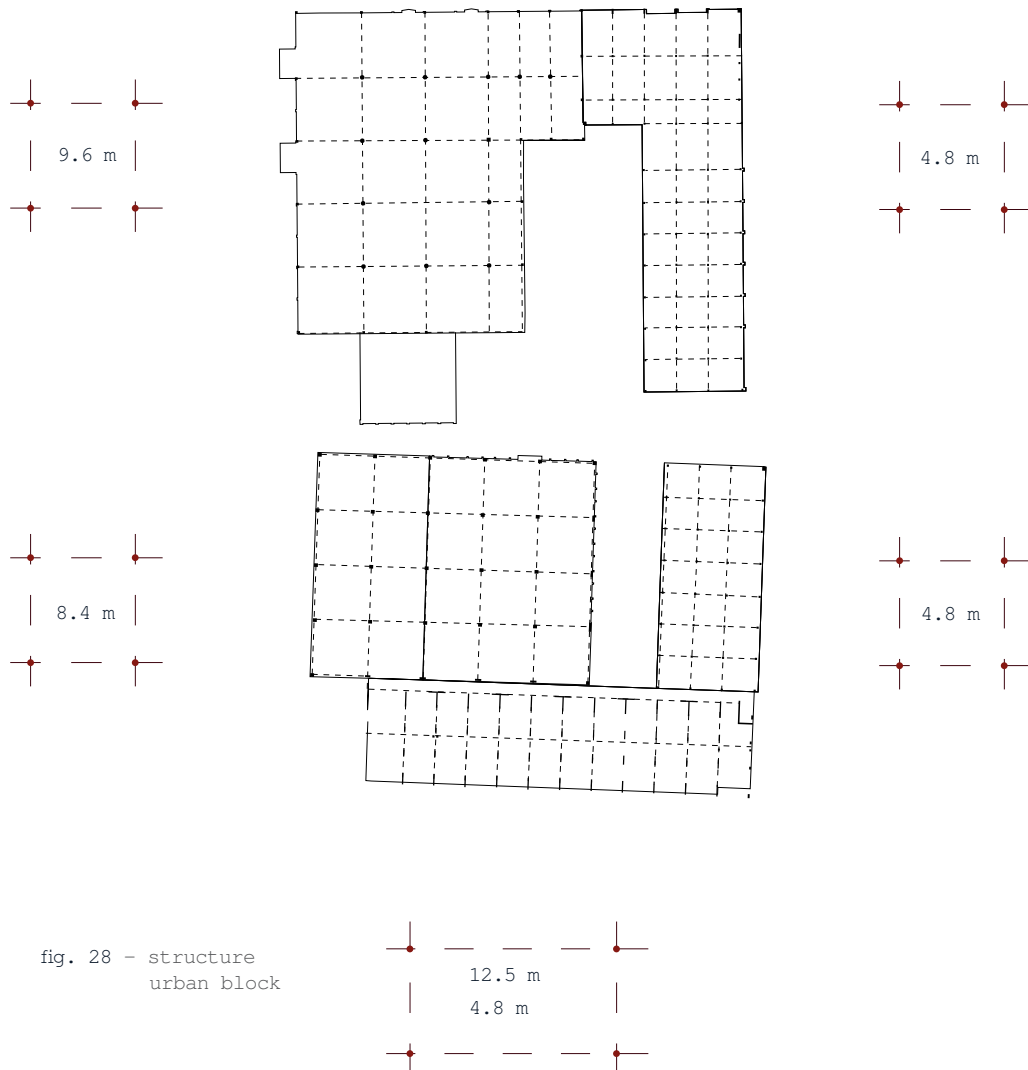
fig. 27 - concept sketch

### 3.1 Transforming structure - (dis-) advantages of the existing

**Building grid** - The buildings of the urban block are reinforced concrete structures with solid floor slabs, supported by column grids. Only eastern and southern buildings are based on columns and beams, instead of slabs.

Grids are squared and diameters vary from 4,5m to 9,60m (fig. 28). The current and future logic of the buildings is based on these measurements. Large-scale grids of hema naturally allow for larger spaces to be filled into the mostly empty floors of the 70s building.

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**Removal** - Since none of the buildings in the urban block are able to facilitate large-scale performance spaces, parts were carved out and integrated into existing buildings, following the logic of the structure. To place the mentioned spaces, six of the 9,60m x 9,60m square-grids must be removed (*fig. 29*).

The south-western building follows similar logic. The 8,40m square grids enable the demanded small auditorium/ black-box venue to be facilitated. Therefore, a void between existing columns is cut out, including one column.

Due to the given dimensions, the main hall could only be 18 metres wide and turns out rather intimate and introverted.

Generally, the existing load-bearing structure is only taken away, where large spaces for performance venues demand it.

Smaller secondary structures in between buildings will be removed to reorganise the urban block as an ensemble.

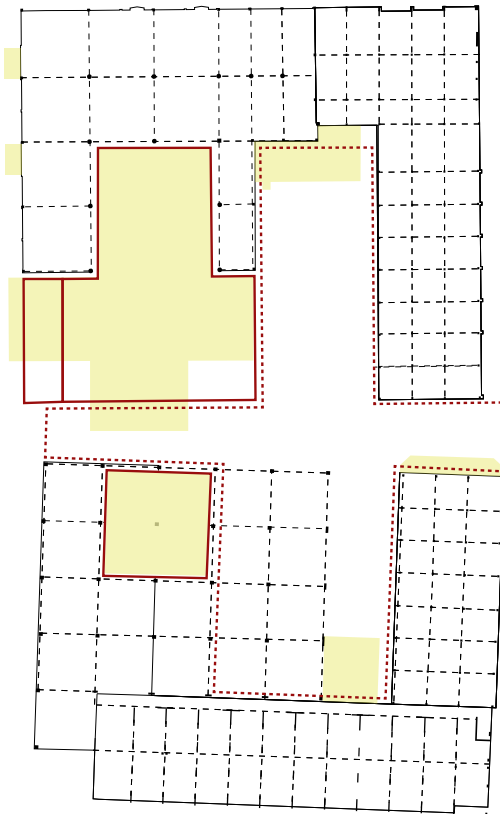


fig. 27 - addition / removal

**Spatial organisation** - The urban block is naturally divided into two parts (*fig. 30*), which allows for a division into the two theatre types that the new program will facilitate. The northern part is reserved for the receiving house, including the main hall and adjacent auditorium, flexible foyer space across three floors and the back of house facilities. The southern part of the urban block will be transformed into the new production house, including a theatre cafe, workshops, rehearsal spaces, offices and a small black-box venue. Both block halves are divided and connected through the theatre alley. The existing informal pathway in between Hema and a clothing store is mostly used as a shortcut and service street to deliver goods to the department store. The new indoor street is likewise a public alley, as well as the infrastructural route to service both parts of the new theatre. The receiving house and production house can be secluded to operate to specific schedules, while being able to open up to

32

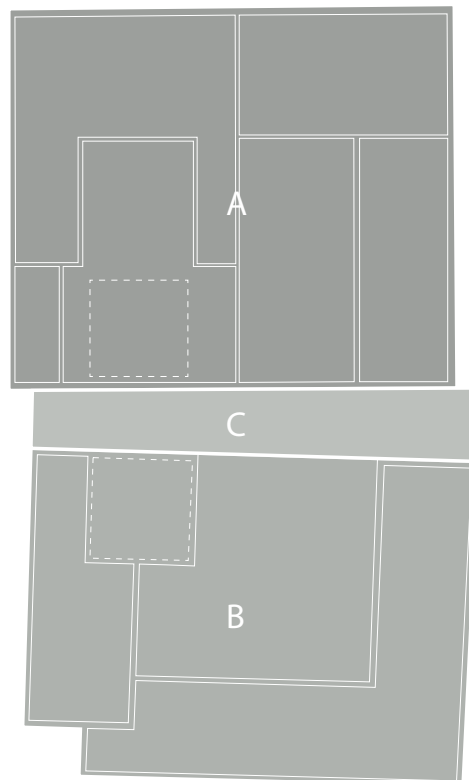


fig. 30 - block parts

another, across the street. Additionally, the public gets to look into parts of the theatre, like workshops, backstage areas and rehearsal spaces, that are usually secluded from the public eye, serving identification by the public.

**adjacent sheds** - Both main venues (main hall & black box) have adjacent spaces that contain related functions but can also be used flexibly or serve as performance spaces. So-called "sheds" are materialized in light-weight steel constructions to enable transformability, partitioning and daylight to enter the space. They serve as a mediator between the opposing existing building parts as an infill to bridge space as an informal threshold (*fig. 31*). The production shed (south) facilitates workshops and flexible space for stage-scene production, coworking and meeting areas, up to 8 metre ceiling heights. The backhouse shed incorporates changing rooms and storage areas, while serving as an open space, usable as service area and meeting ground for the receiving house.



fig. 31 - spatial layout

**impact & connection** - To improve theatres' engagement with the city's residents, public perception is of major importance. The new theatre works as a gallery of peeks into different environments of theatre production and performance. Usually, hidden spaces are exposed in different gradients. The building works in thresholds that allow for stages of transparency. Public functions, such as cafes, foyers, and restaurants, are always connected to theatre functions to promote friction and awareness (*fig. 32*).

Performance spaces are partially openable to their adjacent areas or even connected to other venues (*fig. 40, p.42*), to enlarge performance space and enable the theatre to host multiple different types of performances, while also creating friction points.

The theatre alley offers peeks into back- and side-stage areas, as well as into the everyday life of a production house. Areas can be partially enclosed towards the surrounding streets and the theatre alley to ensure privacy when needed.

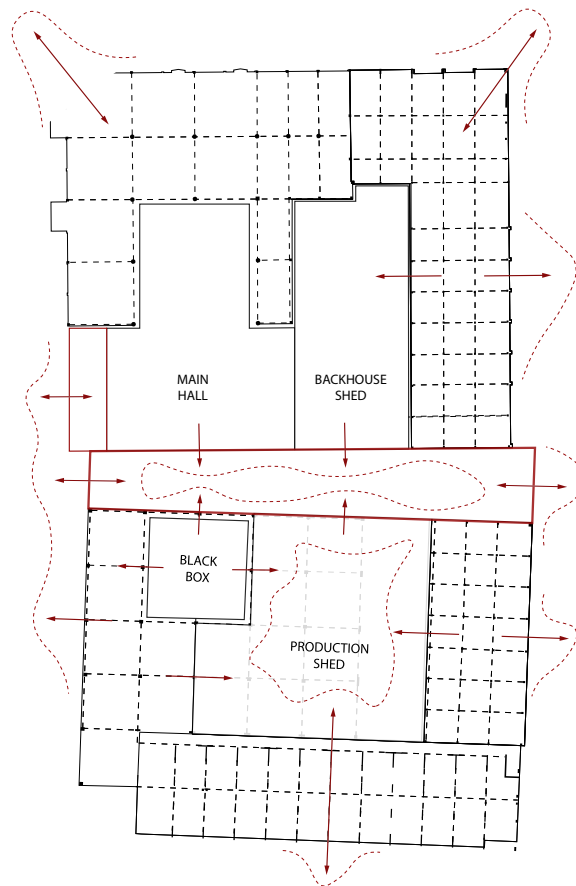


fig. 32 - space interaction



### 3.2 Building Layout

36



fig. 33 - model photo - 1:200

**public functions** - Public facilities are predominantly located on the north-western sides of the building Ensemble to connect Beestenmarkt with Bastiansplein as a cultural route. The two foyers adjacent to the performance venues are both connected to another public area that is open throughout the day to multi-code foyer spaces with secondary functions, to make space usable around the clock (fig. 34). Additionally, foyers are connected to a cafe, a restaurant or other everyday facilities, that can occupy empty working space if needed. Public spaces border most of the venues and working areas, each of which can be opened or enclosed towards the public street, to secure flexible privacy. (see also fig. 36, p.38/App. 0)

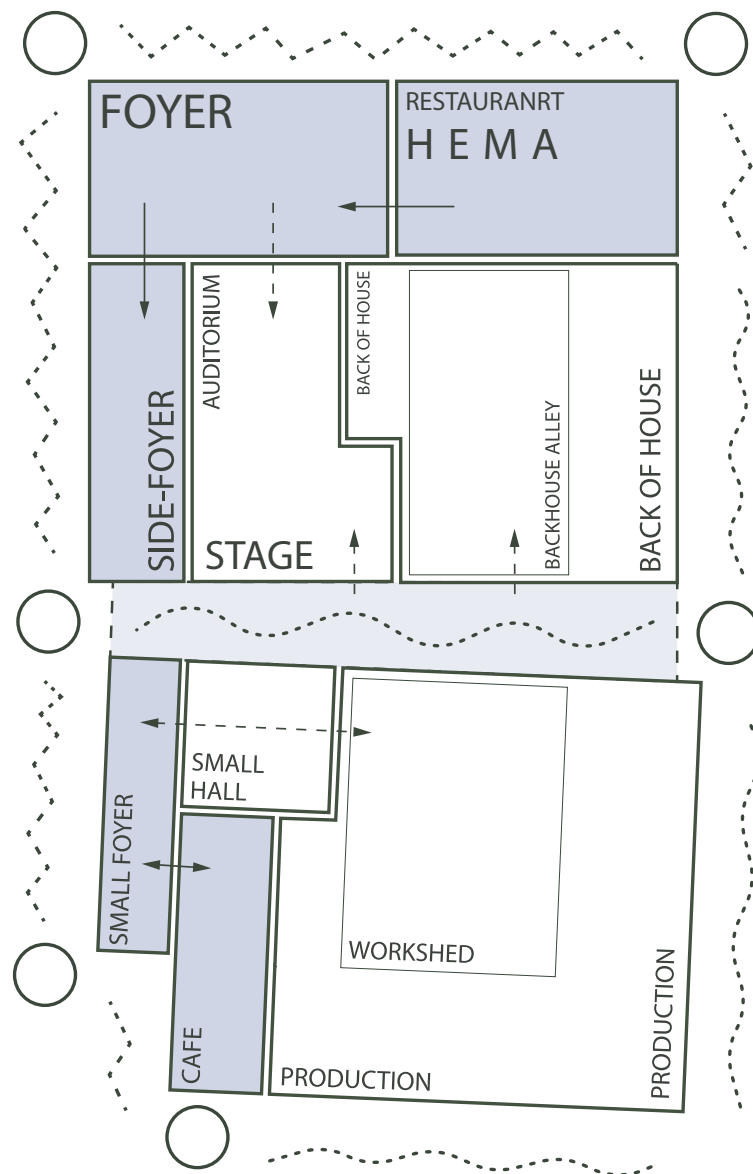


fig. 34 - building layout - public movement

**Staff and production** - The internal, non-public facilities surround the two sheds (fig. 35), using them to spread into. Depending on current demand, every space can be opened up and extended by desire.

The Backhouse shed functions as a permeable (open) space to connect the stage and the main stage with changing rooms, a technical office, and the green room. Loading and unloading are done in the theatre alley, which is considered the vivid transition space serving both block halves. Overall, staff facilities are located on the south-eastern side of the block, opposite the public functions, to enable closer, more secure pathways between an interwoven system of spaces.

(see also fig. 37, p.38/App. 0)

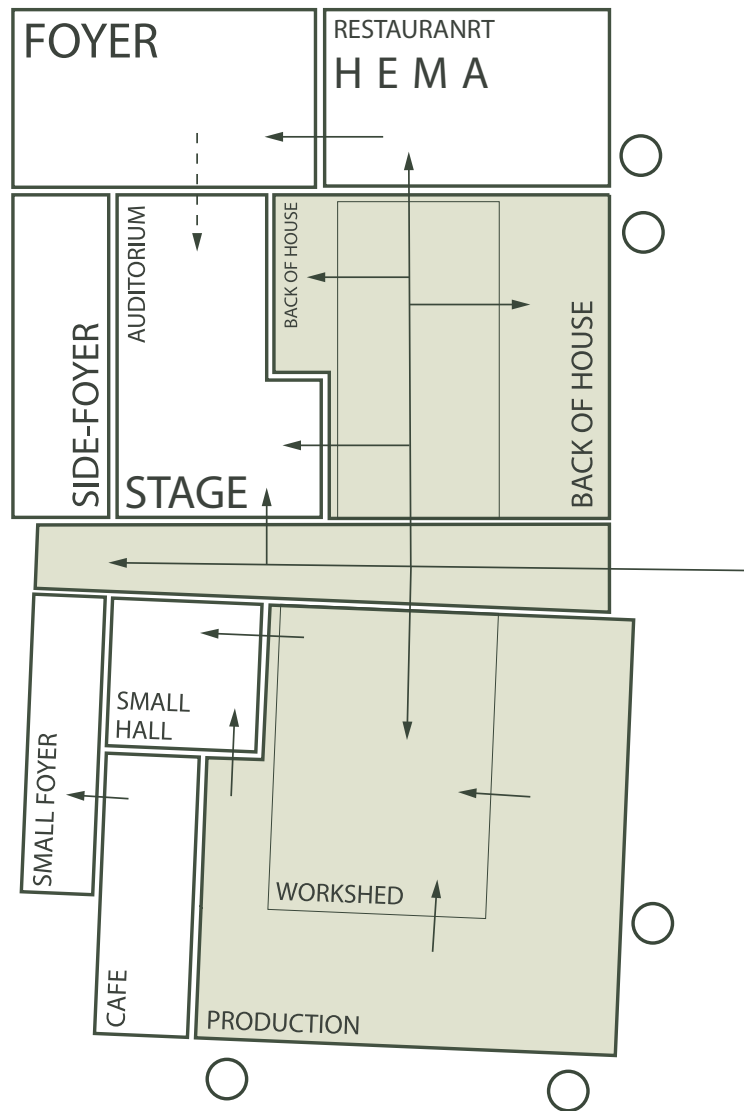


fig. 35 - building layout - staff

**Venues and informal performance spaces** - Main performance spaces can be extended to accommodate different types and sizes of events. The two main halls, for example, can be opened up to each other, crossing the theatre alley and including it in the performance area (fig. 36). This way, festivals or fashion shows can take place. Rehearsal spaces at the eastern and southern edges of the production house can be opened either to the public street or to the production shed to serve as a stage or auditorium. (App. 3) Apart from these primary performance spaces, multiple smaller, more informal areas can be activated for performance. Foyer spaces with simple curtains and ceiling voids in the production shed can host smaller performances and events.

Most parts of the building can be transformed to host talks, events, and other performances, making the theatre landscape inside the building diverse and giving visitors multiple options for performances to attend.

(see also fig. 37, p.38/App. 0)

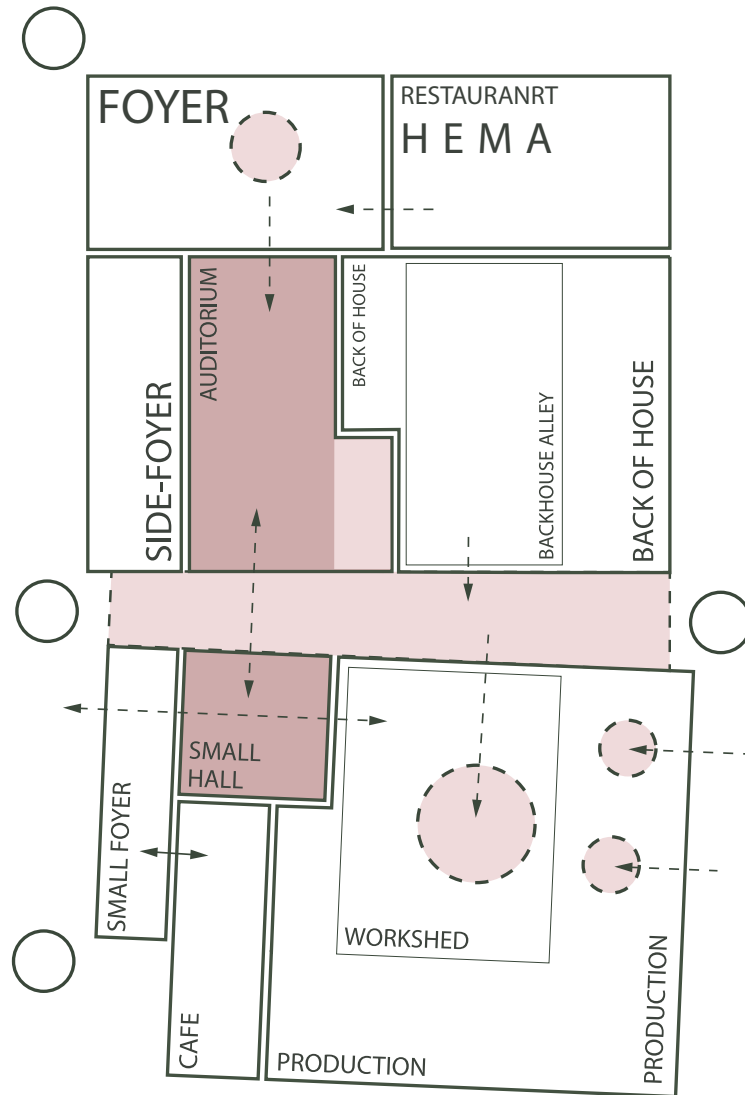


fig. 36 - building layout - performances

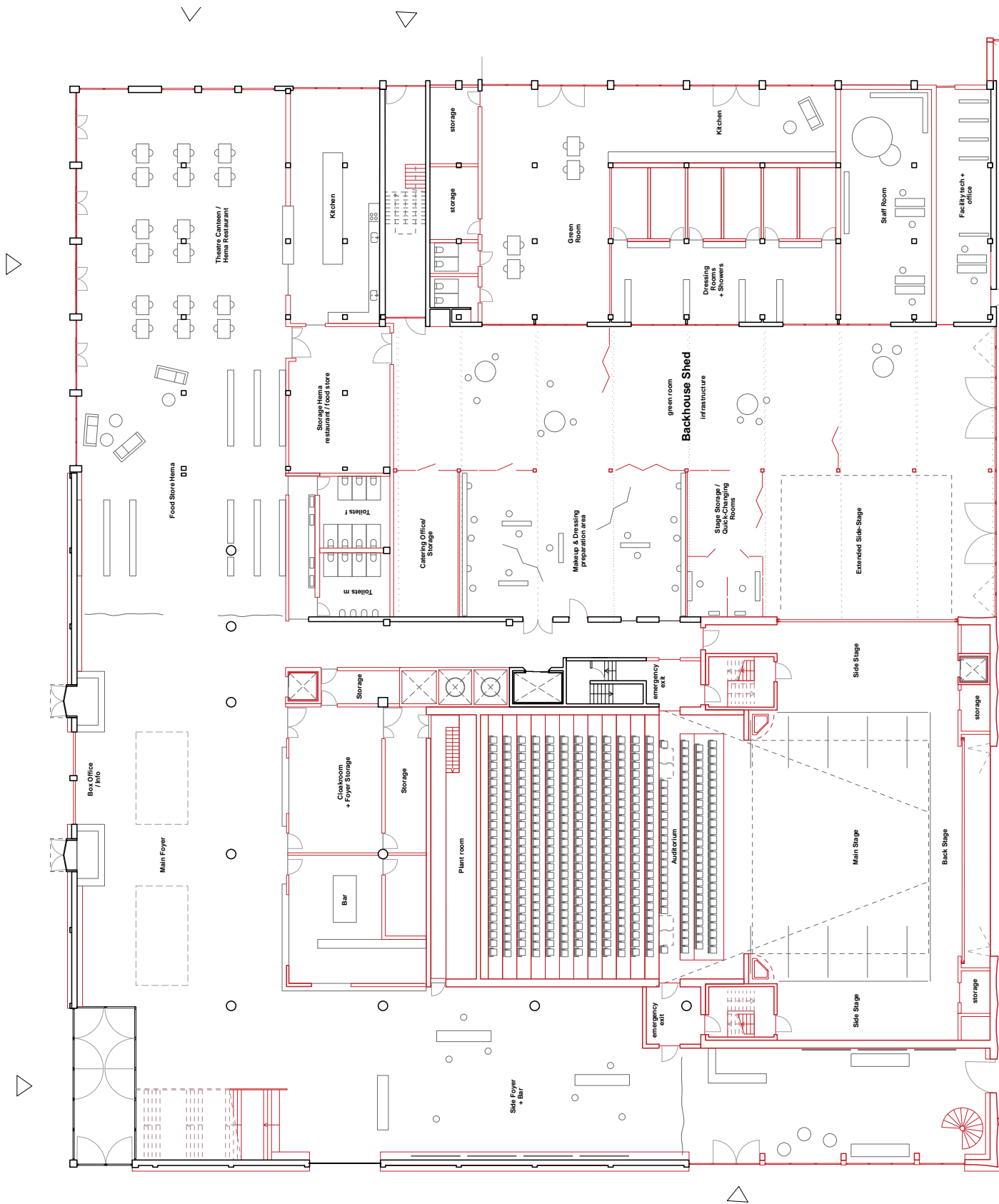
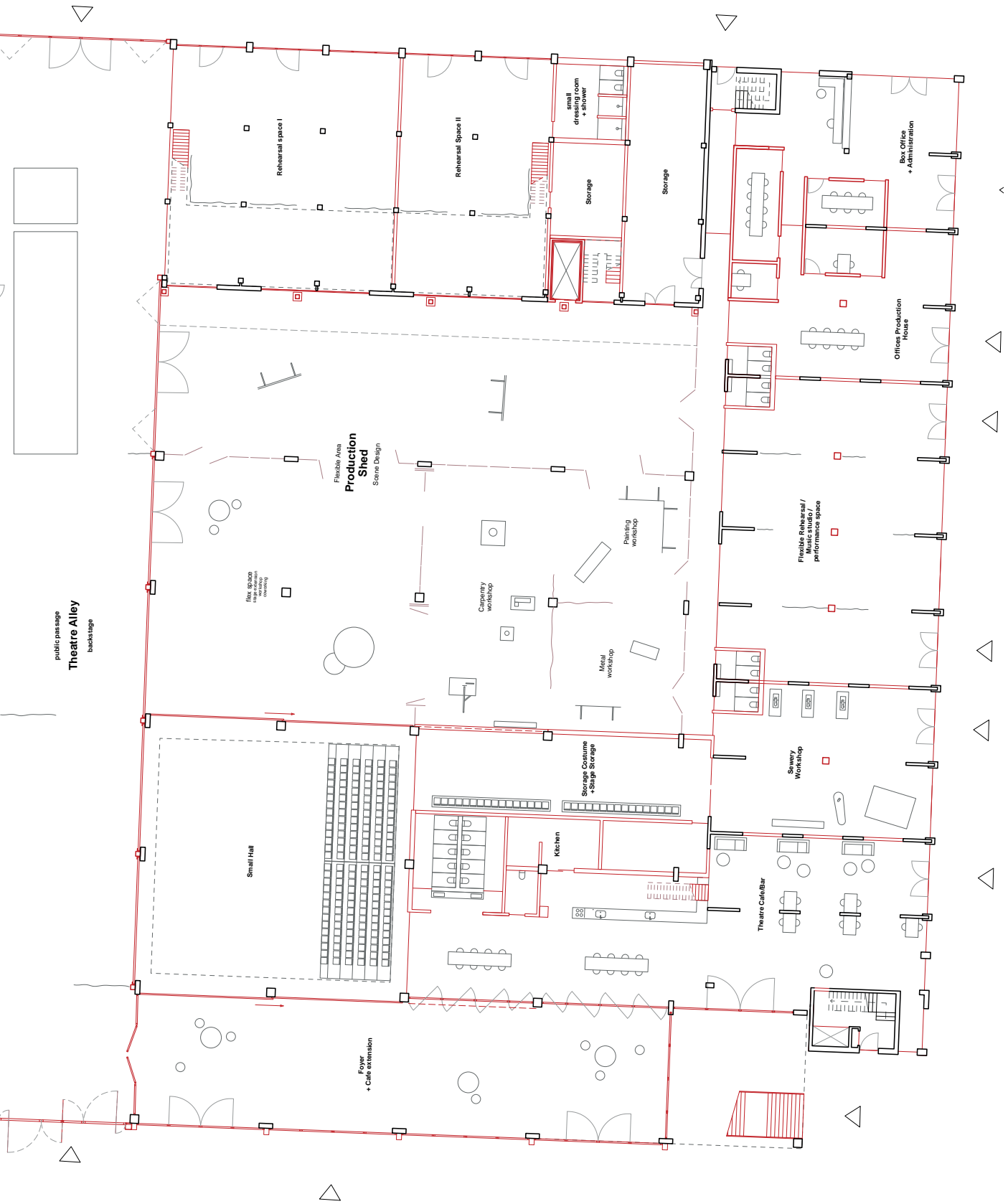


fig. 37 - Ground floor plan (App. 0)



public passage  
Theatre Alley  
backstage

Small Hall

Foyer  
+ Cafe extension

Flexible Area  
Production  
Shed  
Scene Design

flex space  
stage extension  
covering

Carpentry  
workshop

Metal  
workshop

Painting  
workshop

Sewery  
Workshop

Storage Costume  
+ Stage Storage

Kitchen

Theatre Cafe/Bar

Storage

Storage

Storage

small  
dressing room  
+ shower

Rehearsal Space II

Rehearsal Space I

Office Production  
House

Box Office  
+ Administration

Flexible Rehearsal /  
performance space

### 3.3 main hall

The main hall can be transformed into different performance scenarios. Carved into the former hema building, it works as an independent unit (*chapter 3.7/App. 0*). Through its seating-lifts in the first 9 rows of the auditorium, the stage can be extended (*fig. 38, Fig. 40, p.42*). Other variations, like a concert pit or an audience pit offer a broad range of options to make the theatre react to local events (concerts, graduation ceremonies) and future demands (*App. 3*). While other building parts are held in their industrial infill-character, the auditorium is clad in grey-toned wooden boards, tailored to more festive performances of the receiving house (*fig. 39/App. 6*). Thereby, it can also be read as an infill into the existing building, differing in material from the surrounding, as the final layer of the atmospheres, leading towards the performance. (*see Schouwborg Rotterdam; chapter 2.3*)

42

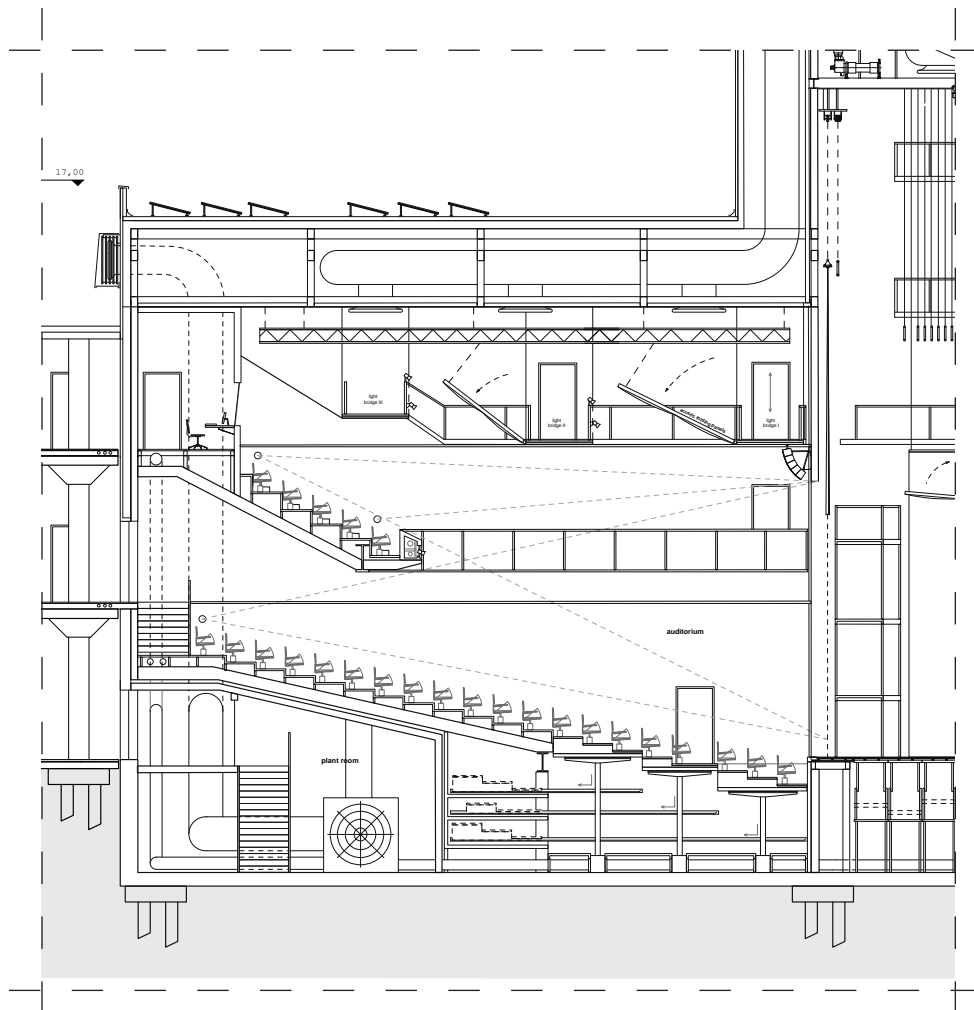


fig. 38 - section - part auditorium (App. 0)

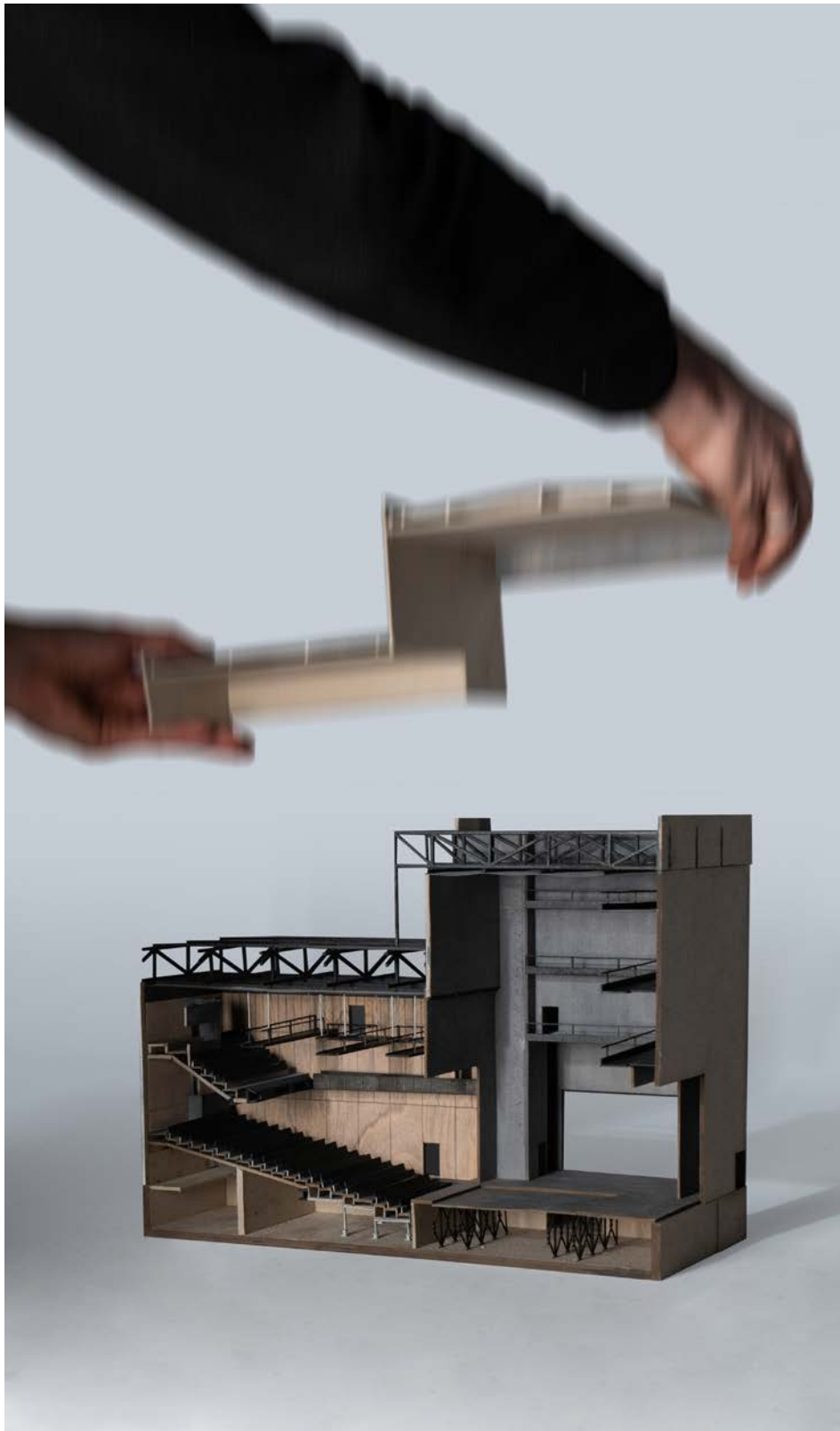


fig. 39 - model 1:100 main hall & auditorium (see also App. 6)

The main hall and auditorium are part of a sequence of transformable performance spaces, housed in publicly accessible spaces. The main Foyer (left of the auditorium) leads visitors from the open ground floor to the more introverted first floor, where the access to the auditorium is located (fig. 41). The balcony is accessible through the second floor, in connection to the rooftop terrace. This sequence of foyer spaces creates layers of atmosphere while walking up in the building (see also Schwouwburg Rotterdam, chapter 2.3)

The stage is connected to the theatre alley, which is connected to the black box theatre in an enfilade of performance spaces (fig. 41/App. 9). Thereby, the building acts in convertible performance layers, playing with gradients of exposure.

44

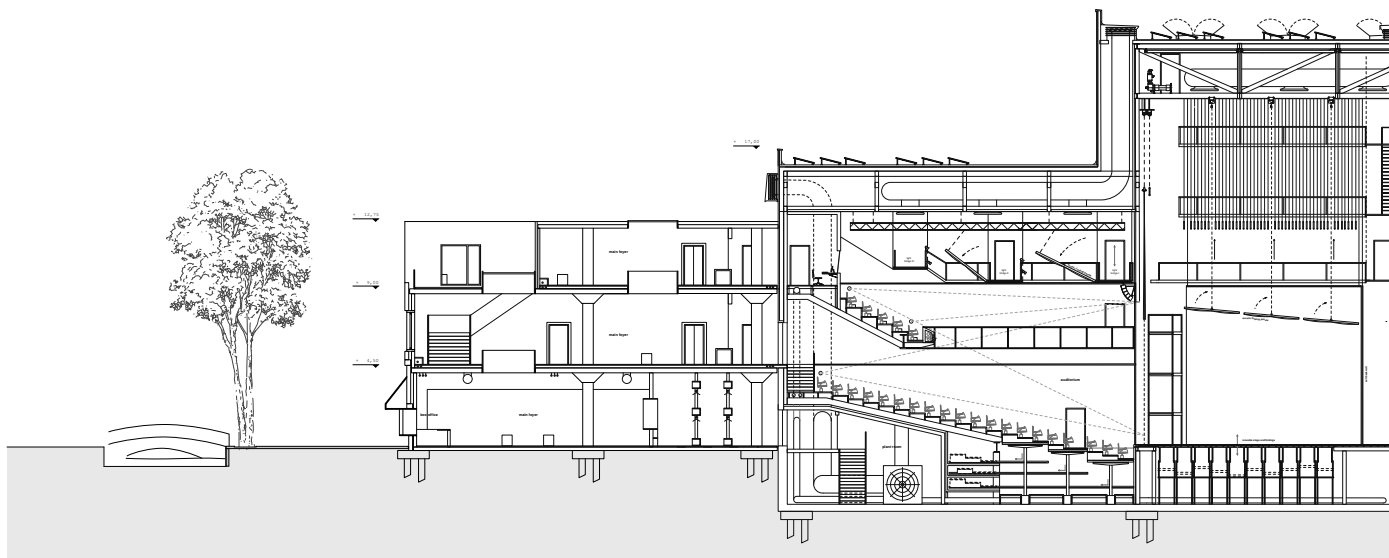
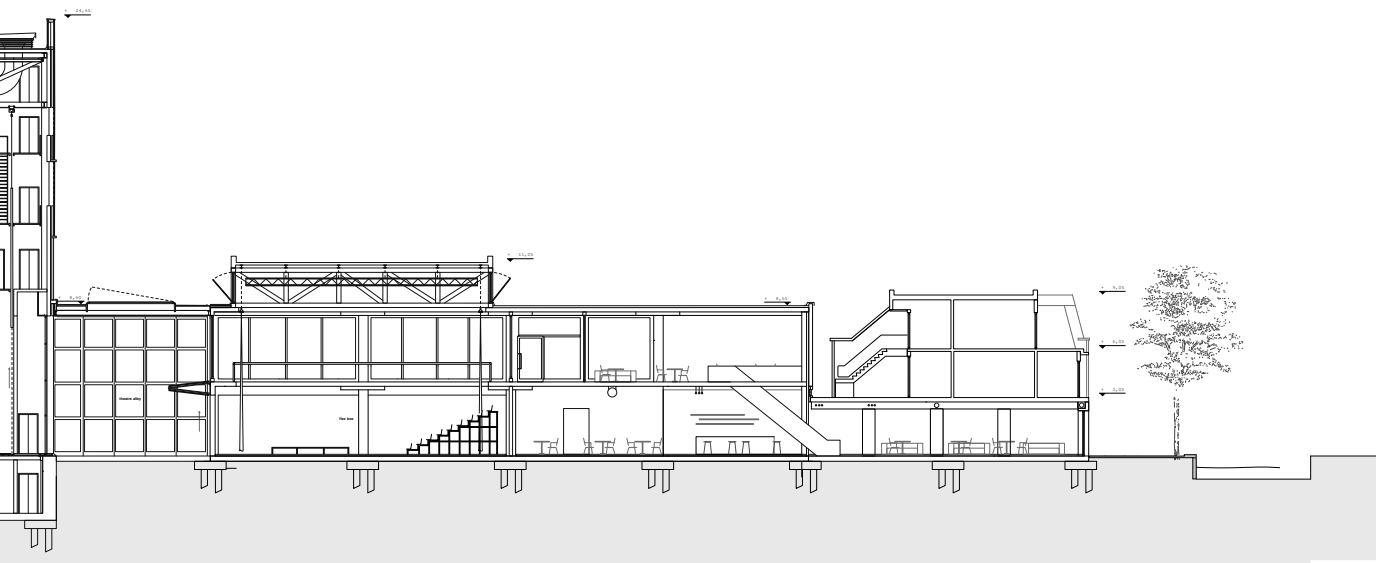


fig. 40 - longitudinal section (App. 0)



fig. 41 - model 1:100 - foyer (see also App. 6)



### 3.4 theatre alley and production shed

he theatre alley is the infrastructural backbone serving the receiving house and the production house, while also being a public street open to pedestrians. Apart from the curved concrete-panel facade that surrounds the extension to the former Hema building and the main hall, the interior facade of the alley is constructed from steel frames, filled with translucent PVC panels. In a closed condition, people passing through can see silhouettes of what happens behind, but get peeks into different areas only when doors or windows are opened. The street thereby becomes an ever-changing facade of peaks into theatre organization and production in gradients of exposure (*fig. 42*). On demand, working environments, like the production shed (*fig. 43-44*), can be transformed into performance spaces and open up even more, turning the alley into a public foyer.

46



\* fig. 42 - impression: theatre alley



\* fig. 43 - impression: production shed - workshop



\* fig. 44 - impression: production shed - performance

### 3.5 Public perception & urban integration

As the urban block is the connecting piece of the cultural route between Bastiansplein and Beestenmarkt, the building parts themselves serve as orientation points (*fig. 45*). Pedestrians walking from the public transport station at Bastiansplein towards the old town pass different catching points of the theatre. First, the corner of the urban block itself appears, inviting pedestrians to either enter the theatre cafe or to take the wide staircase towards the rooftop terrace with the view over the historic old-town of Delft (*fig. 46/App. 4*). Thereby, pedestrians and visitors are experiencing public functions while subtly entering the theatre block itself. When walking past the production house towards the bell-towers of Maria-van-Jessekerk, framed by the street and the flytower, pedestrians pass by the foyer of the black box towards the extension to the former Hema building, poking out of the street (*fig. 47*). The Theatre alley appears. People get to peek inside the backbone of theatre production. Coming from the other side (Brabantse Turfmarkt/Beestenmarkt) (*see chapter 1.4 - site plan*), people naturally walk towards the main entrance of the receiving house, inviting visitors into a wide-open corner of the building-plinth. (*fig. 48*)

48



\* fig. 46 - impression: view down Paradijspoort towards Maria-van-Jessekerk

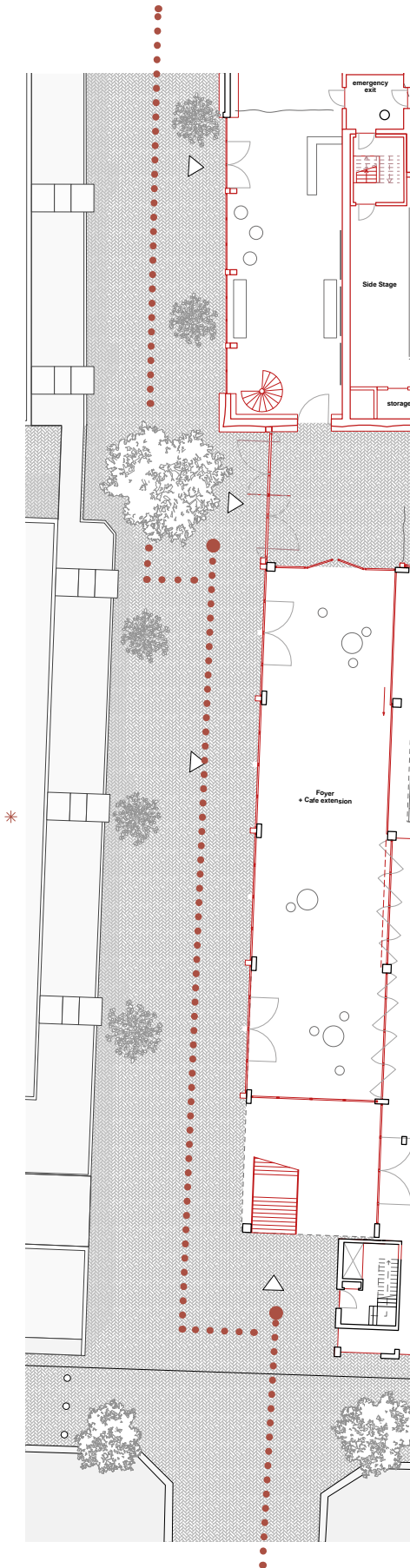


fig. 45 - ground floor - public route



fig. 47 - model photo 1:50



\* fig. 59 - main entrance (former Hema)



### 3.6 Patchwork of facades & spatial character

The urban block consists of a patchwork of different building typologies and structures. The extension of the former Hema building, including the flytower, picks up on its facade rhythm and translates into a different shape and material (*fig. 48/App. 8*). Due to the change of program and contemporary requirements to the building climate, the existing building needs to be insulated to preserve the historic facade. In transition to the extension, insulation layers move to the outside of the building structure (*fig. 52*). To include the building more into the urban life on street level, a plinth in seating height is introduced. This principle translates to the inside of the building, so the facade becomes part of the public interior that interacts with the urban dynamic (*fig. 48 & 49/App. 7*). The plinth facilitates technical installations inside, like floor heating, electricity, etc., surrounding the entire receiving house. Likewise, this technical zone is situated under the ceiling for vents and sorts (*fig. 50*). These highlighted technical zones and other transformations to the existing building serve as a principle for the public interior of the building (*fig. 41*).

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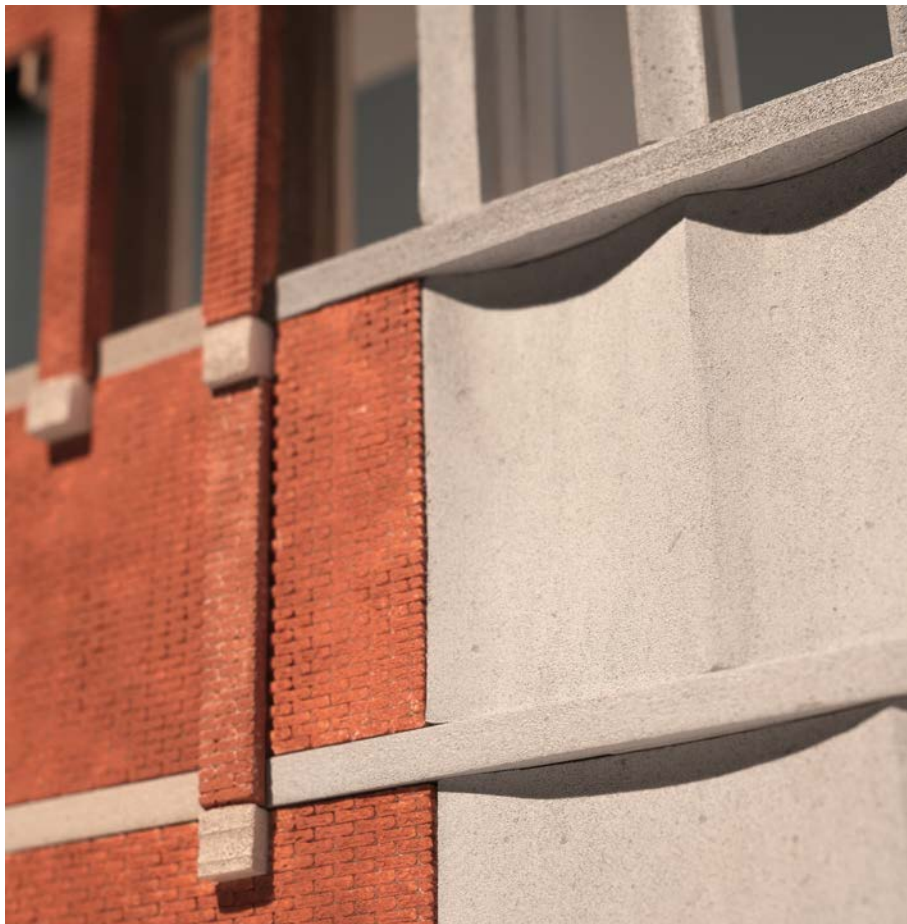


fig. 48 - diagram catching points



fig. 49 - impression: view down Paradijspoort towards Maria-van-Jessekerk

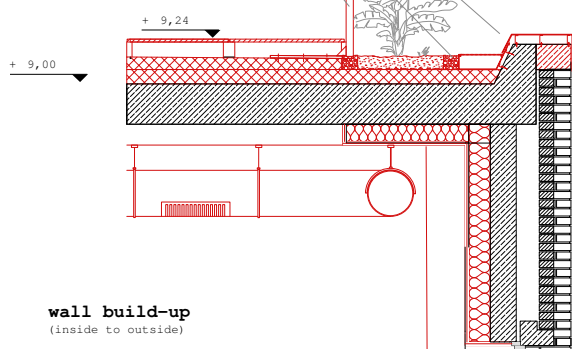


fig. 50 - model photo 1:50

rain gutter + attic sheet  
 drainage gravel  
 railing  
 square profile - steel 40 mm  
 connected to terrace floor build-up

**roof build-up**  
 (rising)

- drywall  
2 x 12,5 mm
- woodfiber insulation  
2 x 40 mm
- vapor barrier
- reinforced concrete  
250 mm
- vapor barrier  
5 mm
- foam glass insulation  
80 mm
- foam glass insulation  
60 mm
- water membrane  
8 mm
- terrace floor build-up  
grating panels on spacer-feet

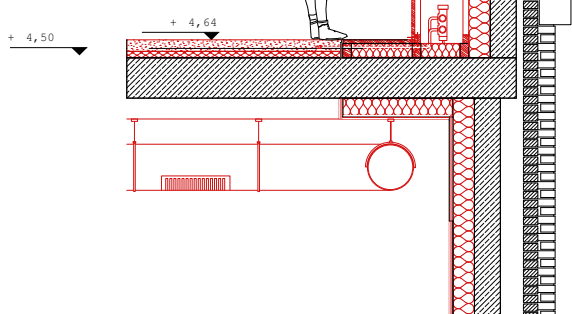


**wall build-up**  
 (inside to outside)

- drywall  
2 x 12,5 mm
- woodfiber insulation  
2 x 40 mm
- vapor barrier
- reinforced concrete  
120 mm
- ventilation cavity  
30-70 mm
- masonry shell  
70 mm

**floor build-up**  
 54  
 (rising)

- reinforced concrete  
250 mm
- vapor barrier  
8 mm
- woodfiber insulation  
60 mm
- PE foil  
5 mm
- heating creed  
65 mm



**wall build-up**  
 (inside to outside)

- drywall  
2 x 12,5 mm
- woodfiber insulation  
2 x 40 mm
- vapor barrier
- reinforced concrete  
120 mm
- ventilation cavity  
30-70 mm
- masonry shell  
70 mm

**floor build-up**  
 (rising)

- reinforced concrete  
250 mm
- vapor barrier  
8 mm
- glass brick insulation  
60 mm
- PE foil  
8 mm
- heating creed  
65 mm

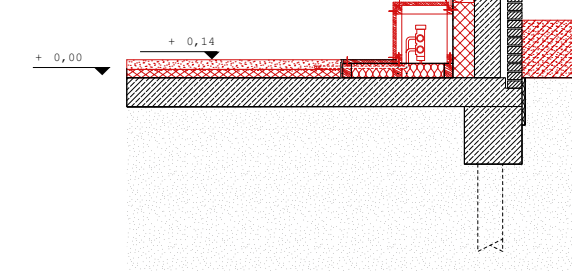


fig. 51 - combination drawing - facade junction (App. 0)

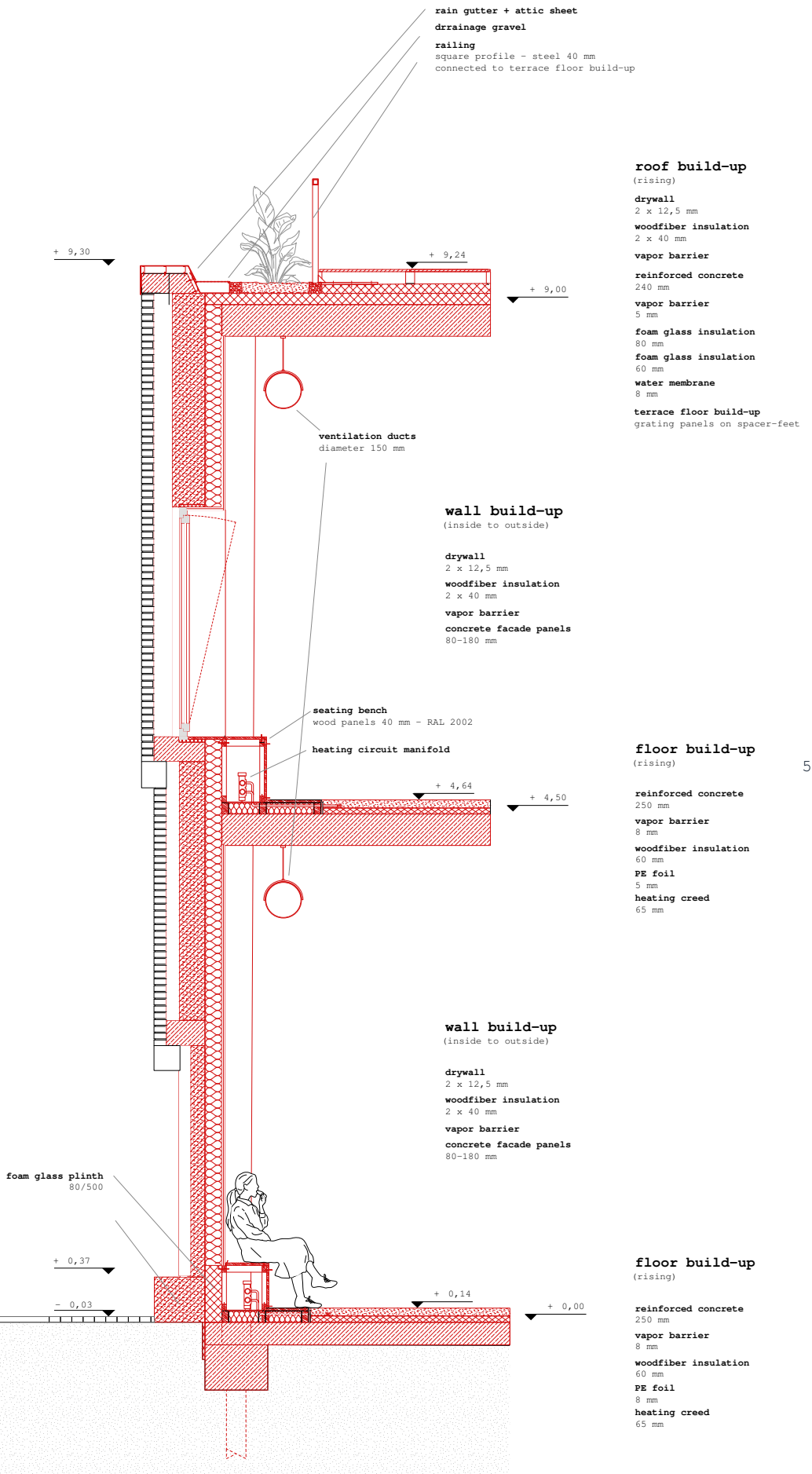
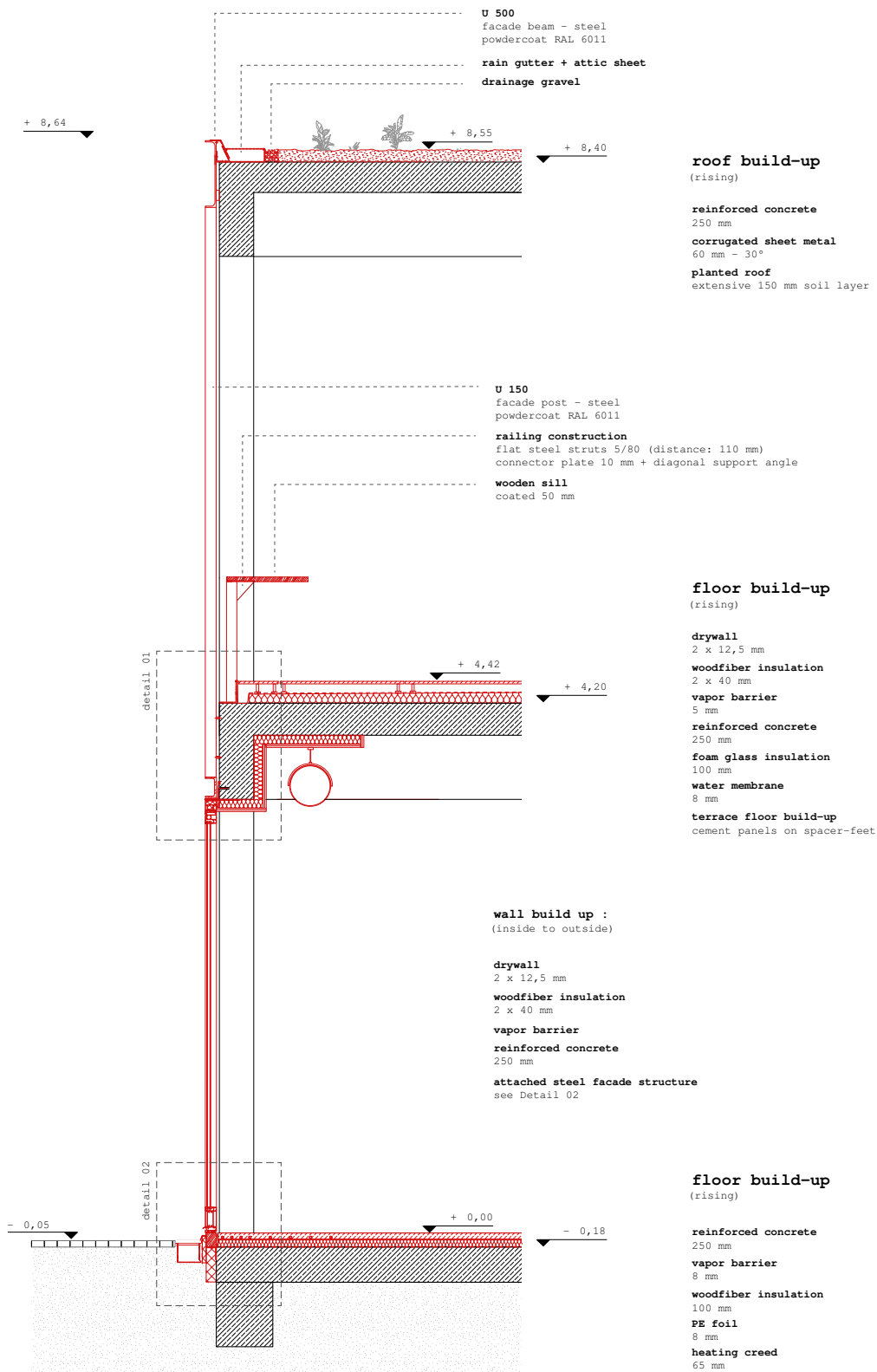




fig. 52 - combination drawing - curtain facade (App. 0)



**roof build-up**  
(rising)

- reinforced concrete  
250 mm
- corrugated sheet metal  
60 mm - 30°
- planted roof  
extensive 150 mm soil layer

**floor build-up**  
(rising)

- drywall  
2 x 12,5 mm
- woodfiber insulation  
2 x 40 mm
- vapor barrier  
5 mm
- reinforced concrete  
250 mm
- foam glass insulation  
100 mm
- water membrane  
8 mm
- terrace floor build-up  
cement panels on spacer-feet

**wall build up :**  
(inside to outside)

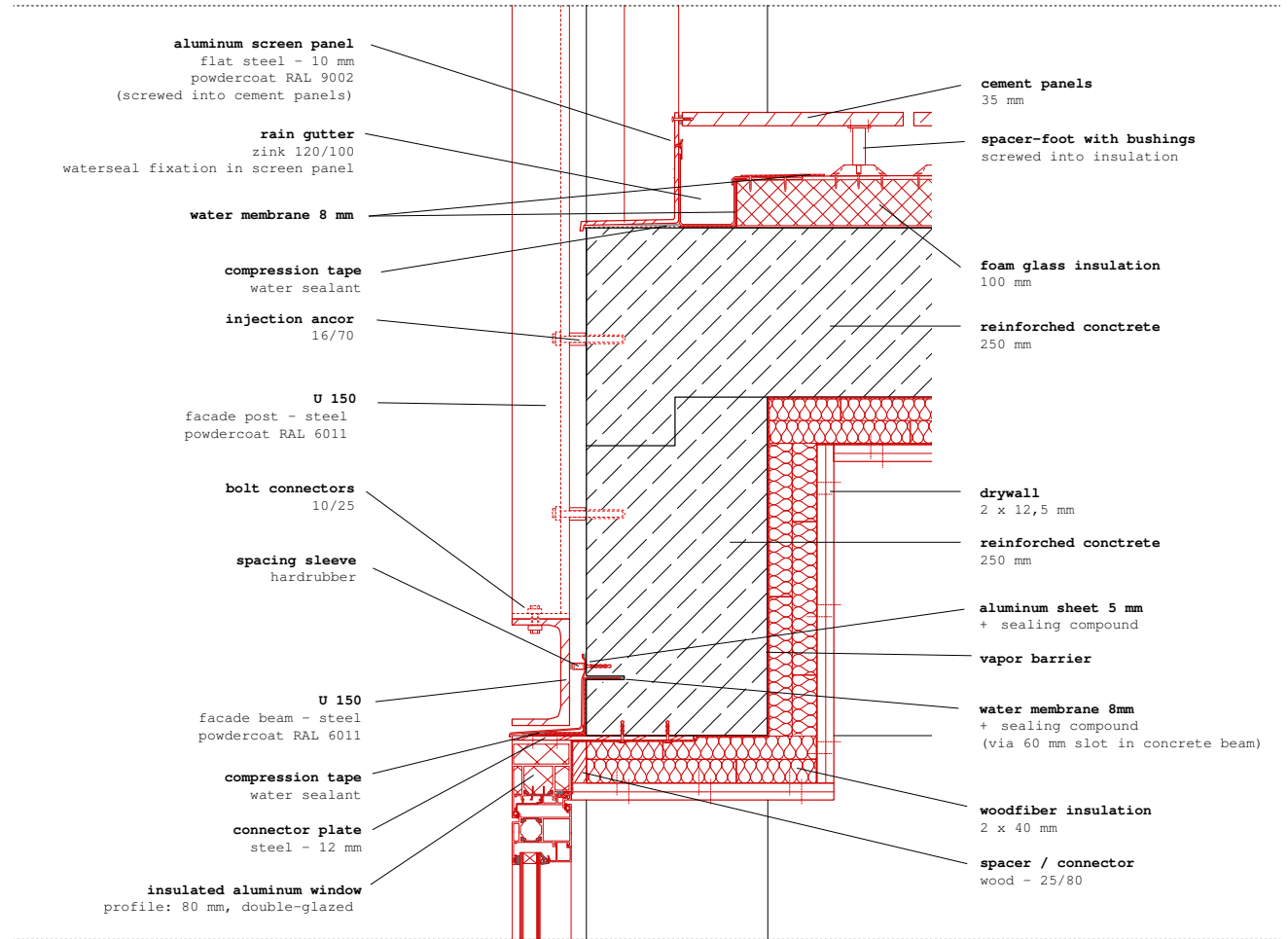
- drywall  
2 x 12,5 mm
- woodfiber insulation  
2 x 40 mm
- vapor barrier
- reinforced concrete  
250 mm
- attached steel facade structure  
see Detail 02

**floor build-up**  
(rising)

- reinforced concrete  
250 mm
- vapor barrier  
8 mm
- woodfiber insulation  
100 mm
- PE foil  
6 mm
- heating creed  
65 mm

**Detail 01**

1:5 - window connection subfloor



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**detail 02**

1:5 - Plinth

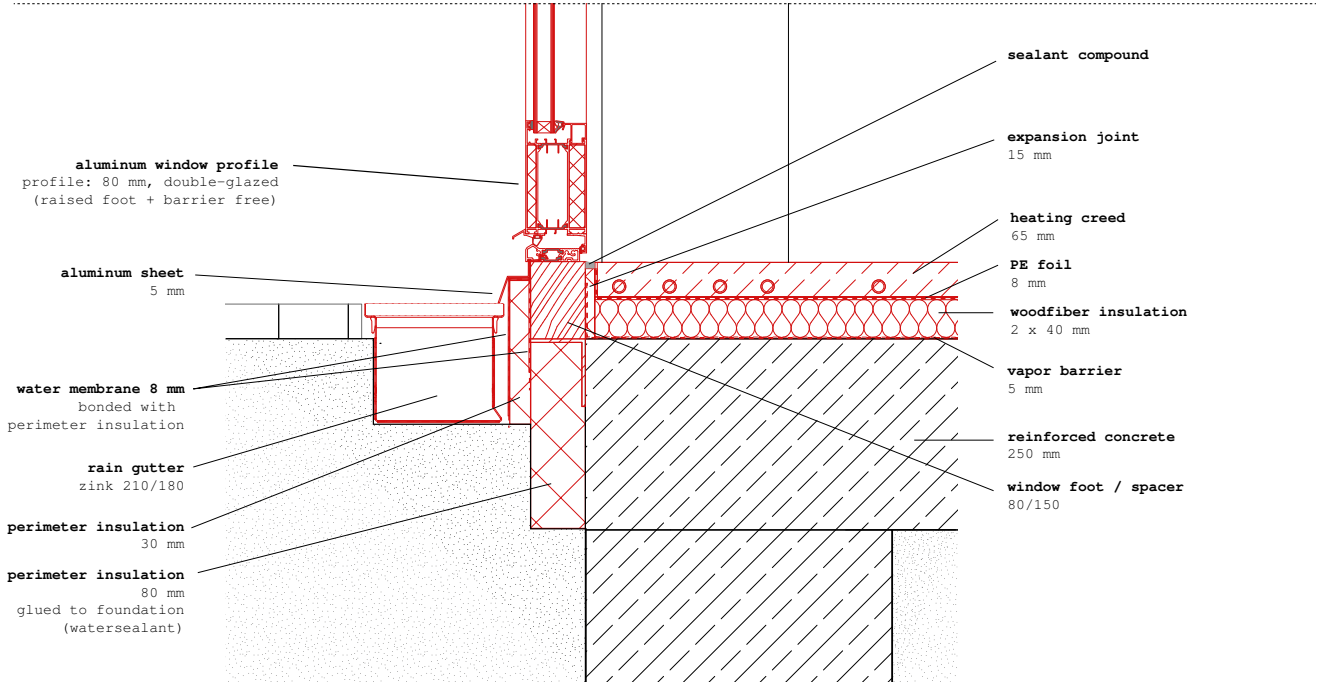


fig. 59 - details 1:5 - curtain facade (App. 0)



### 3.7 Building construction

The building construction, in principle, consists of attached infills from steel construction or independent parts from reinforced concrete (*fig. 53&55*). The main hall is an independent body (reinforced concrete/ steel truss roof) (*fig. 54&55*), disconnected from the load-bearing structure of the existing building. Other building parts, such as the sheds and the alley, are steel frames, either attached to or resting on the existing structure. (*fig. 52-56/App. 0*)

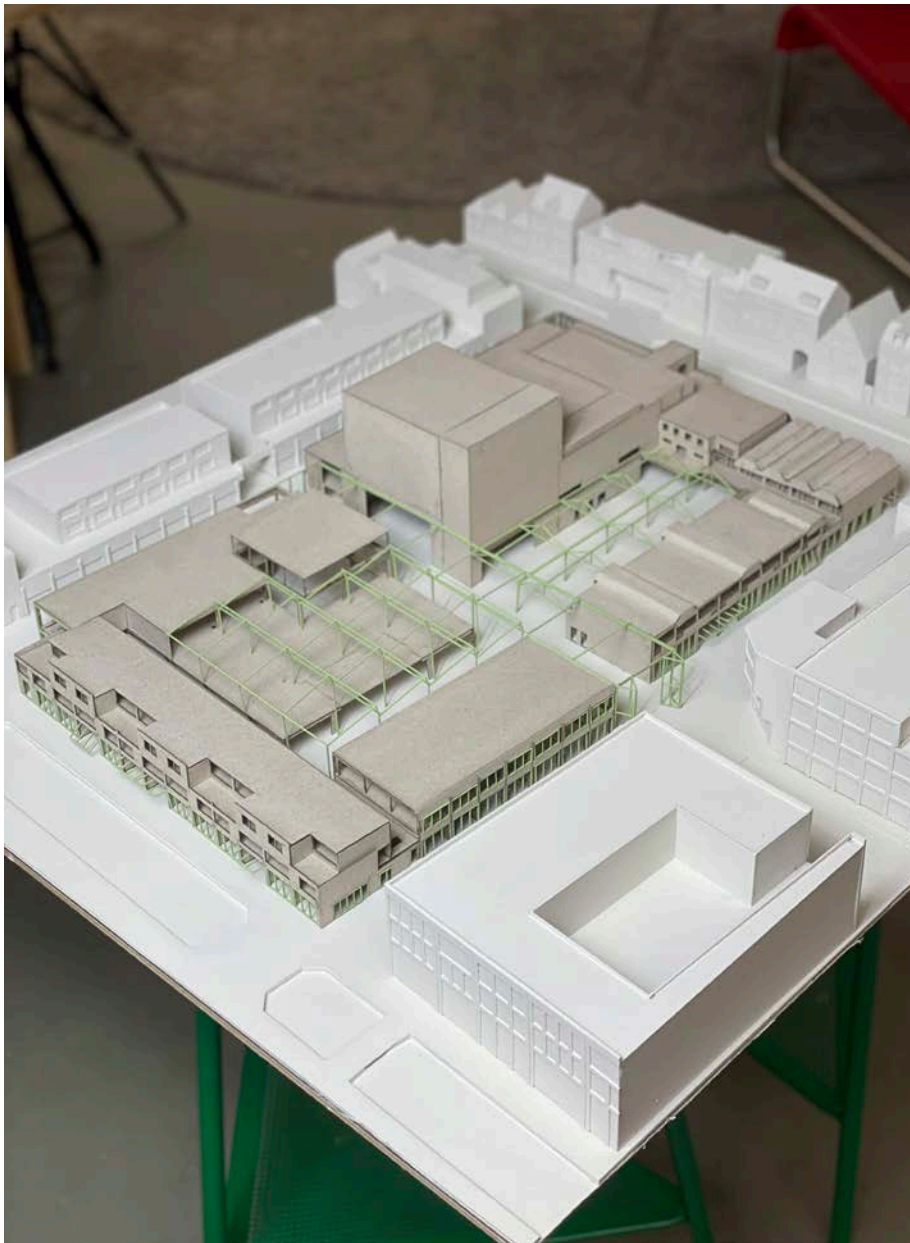


fig. 52 - model photo 1:200 - structure and infills

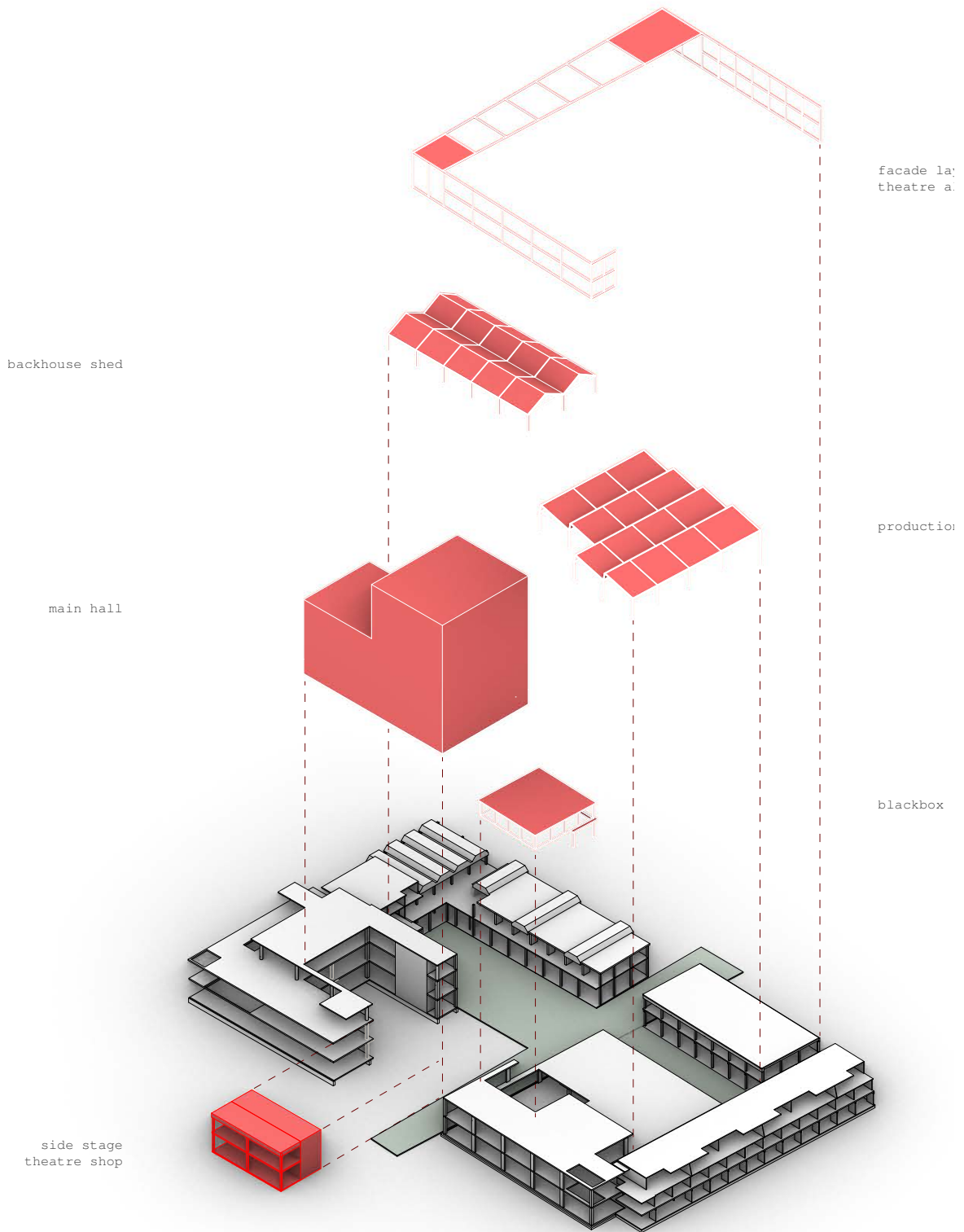
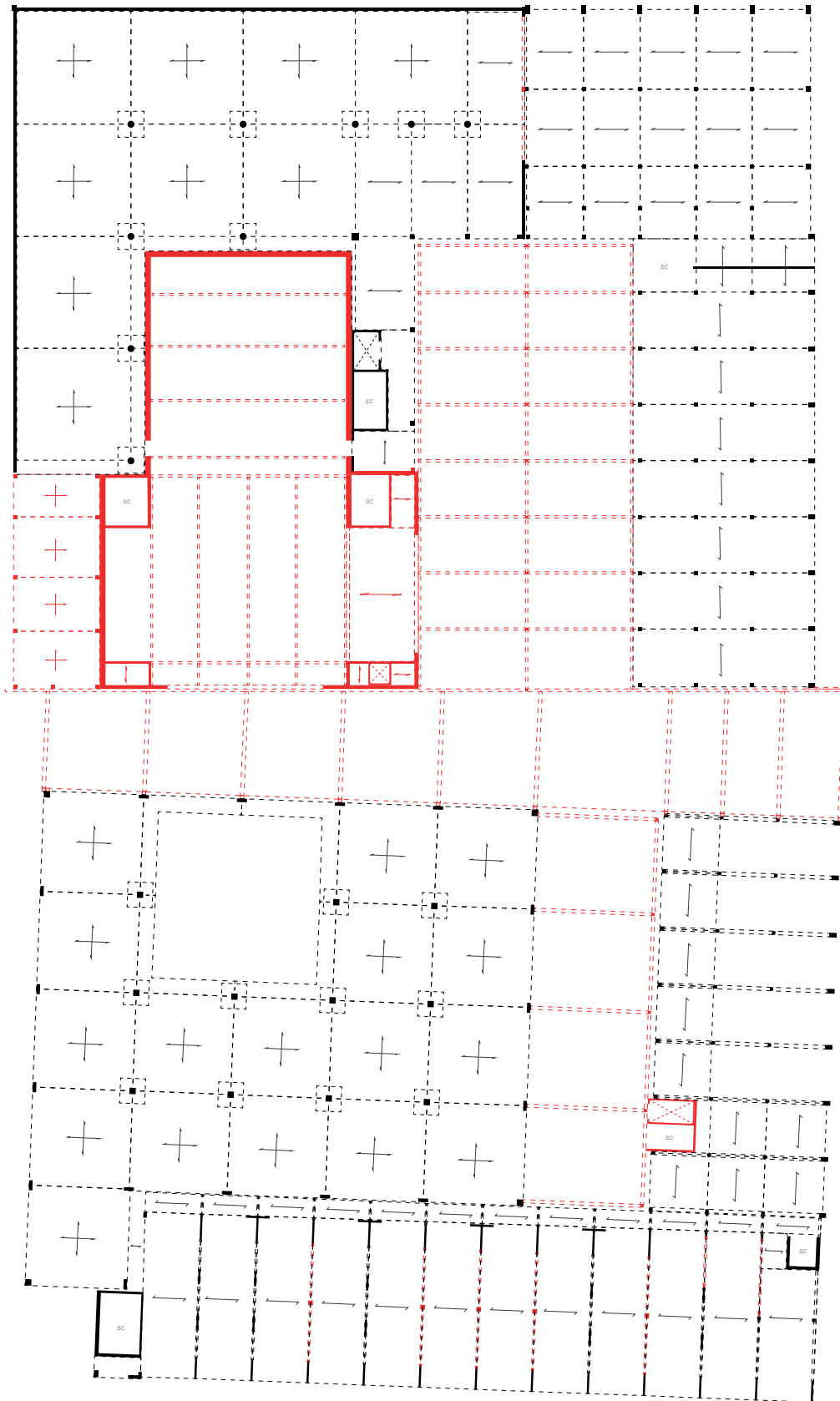


fig. 53 - load-bearing structure / see also appendix chapter 0 - fig. 8-9)



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fig. 54 - structure floor plan

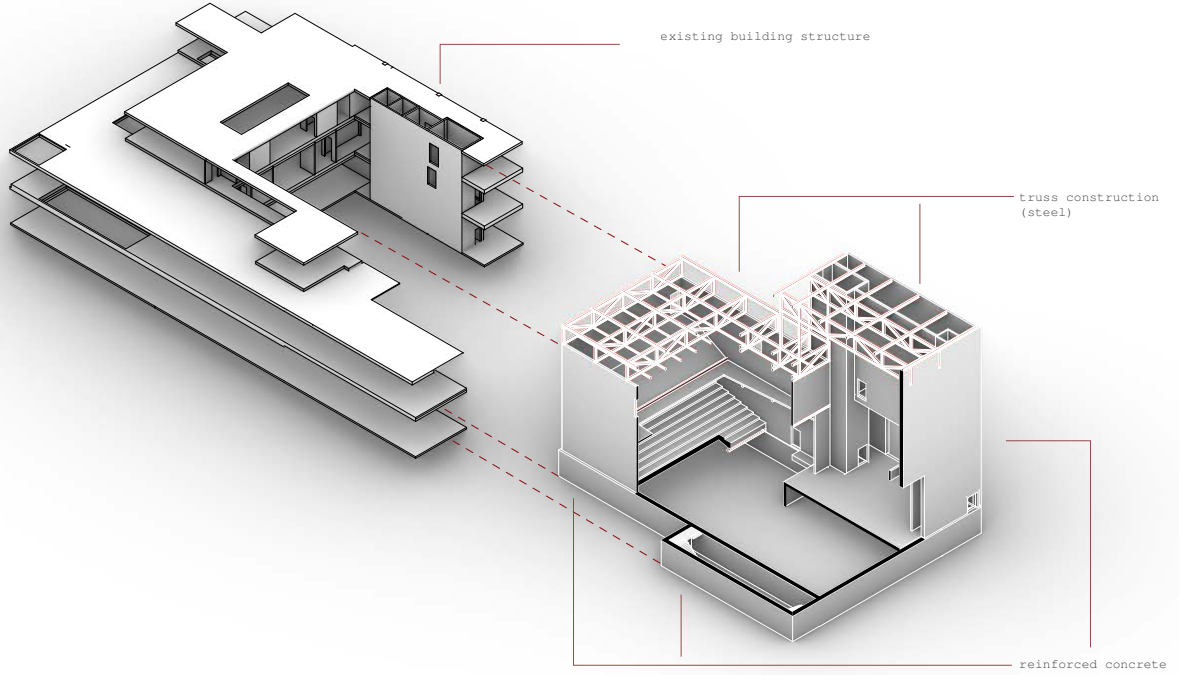


fig. 55 - relation diagram (auditorium and existing building)

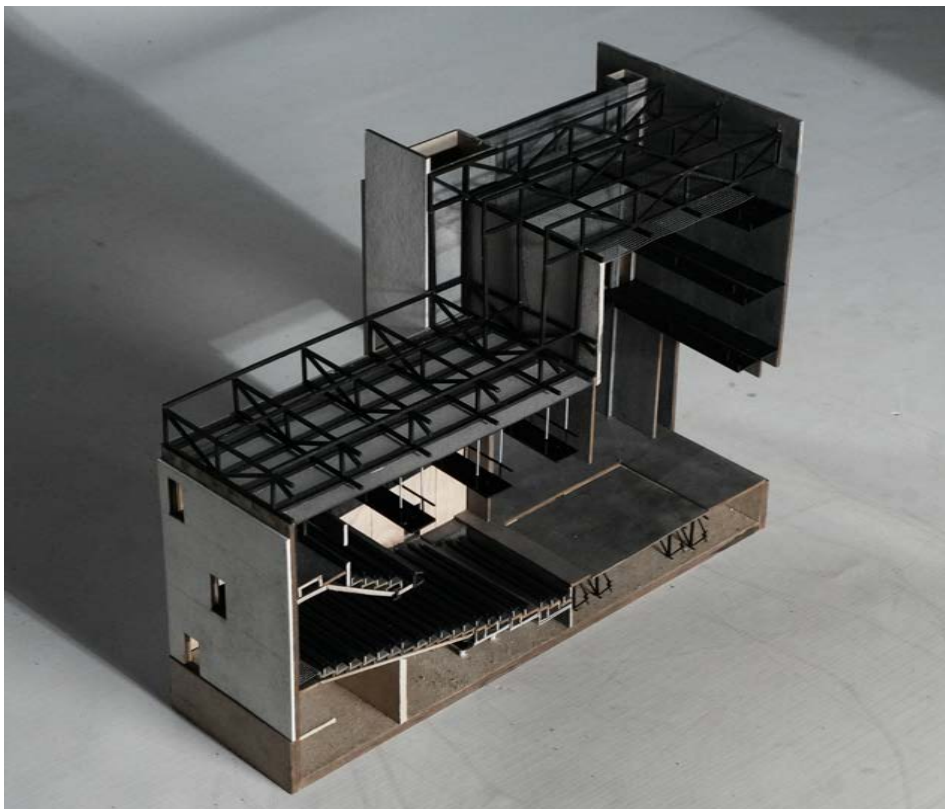


fig. 56 - model photo 1:100 - construction auditorium & stage

### 3.8 Building climate

The block can be divided into different climate zones (fig. 56), all of which work as independently controllable areas. Heating and cooling are serviced by a centralized water-to-water heat pump located under the auditorium (fig. 57). Ventilation plants are servicing multiple zones combined, divided by the theatre alley (not climatized) (fig. 57). All parts of the building will be heated through floor heating and cooled through the ventilation system (ceiling ducts). Electricity is partially generated through PV panels on the rooftops, combined with infusion by the city's network (fig. 57).

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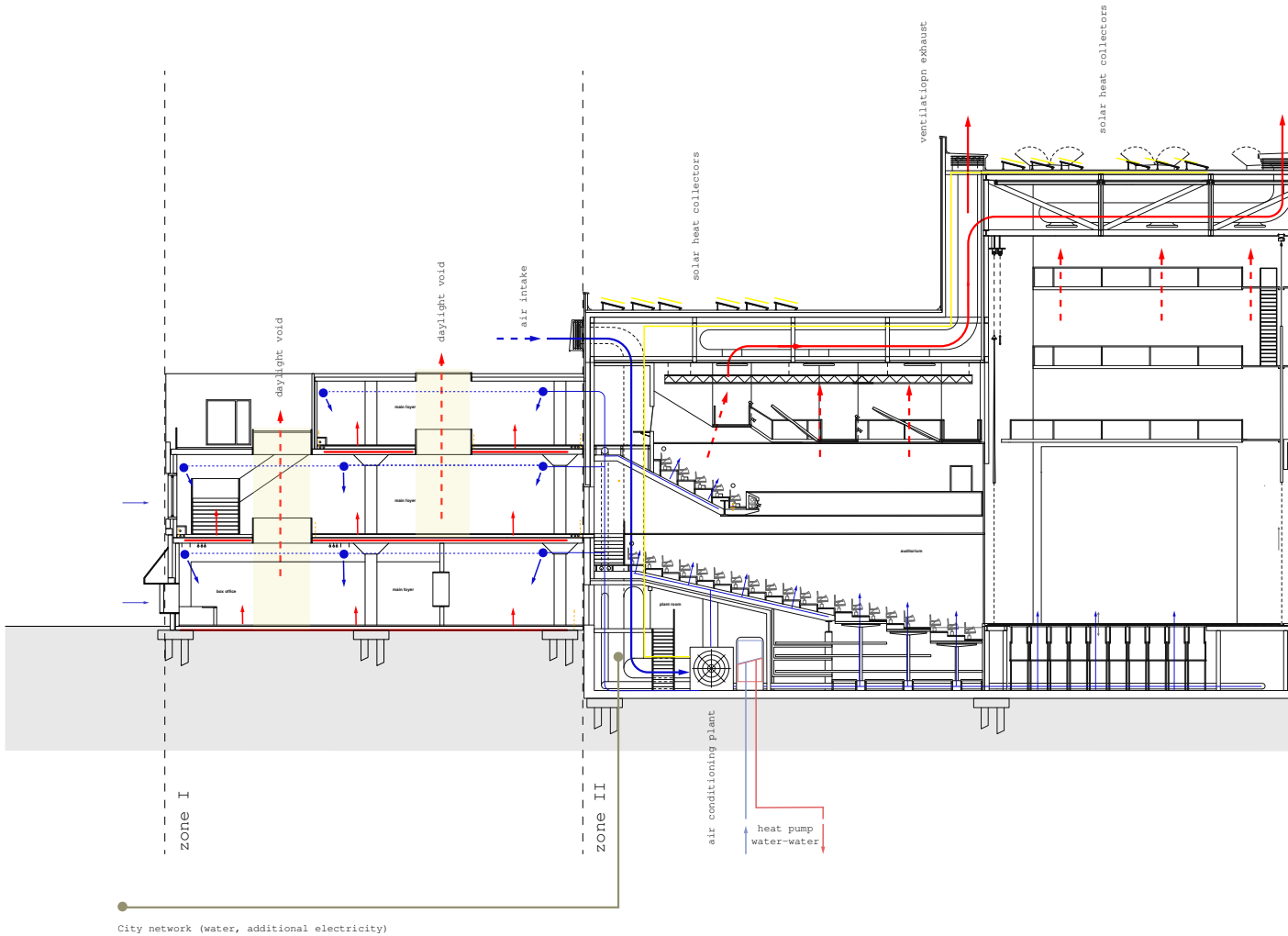
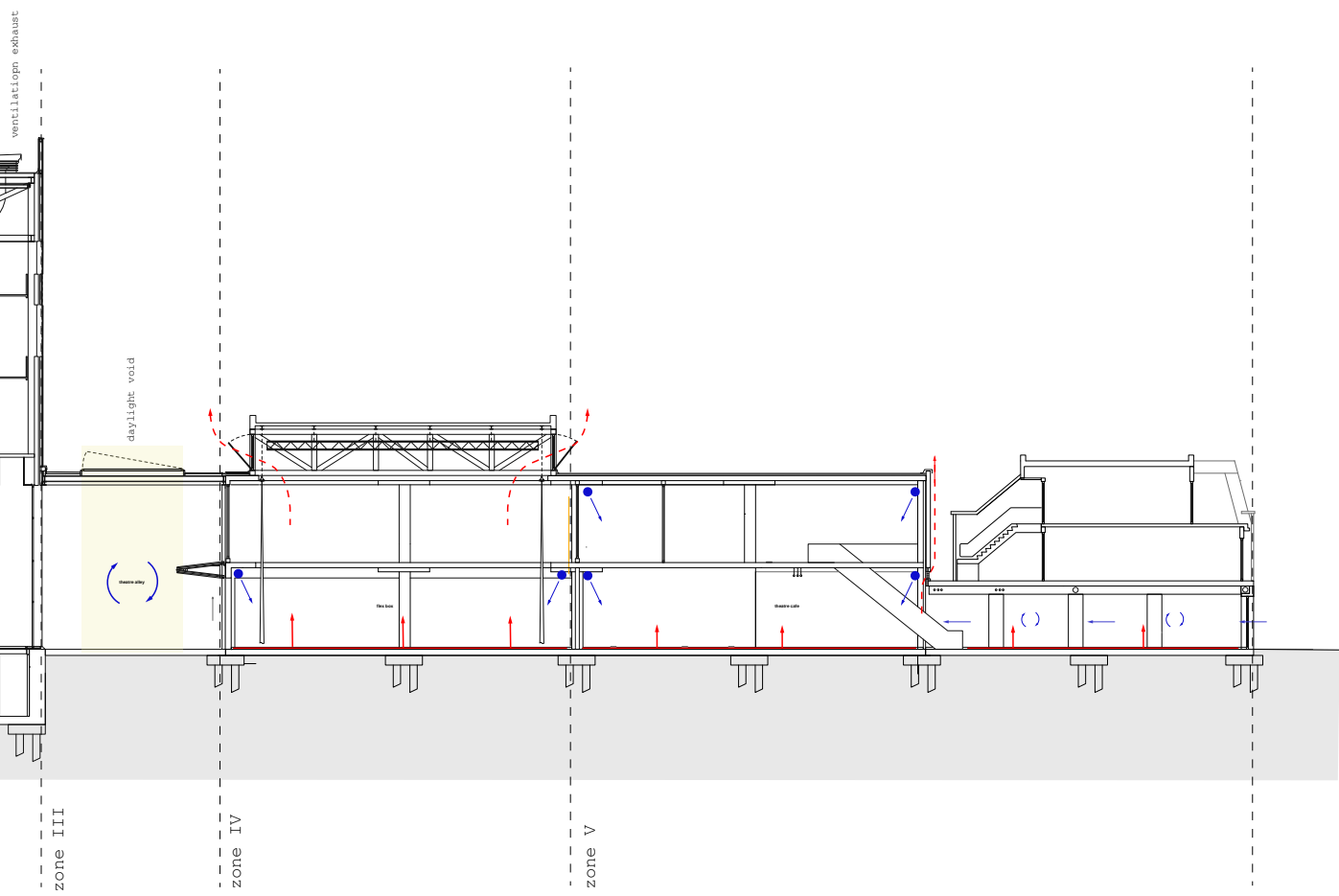


fig. 57 - longitudinal section - building climate / App. 0



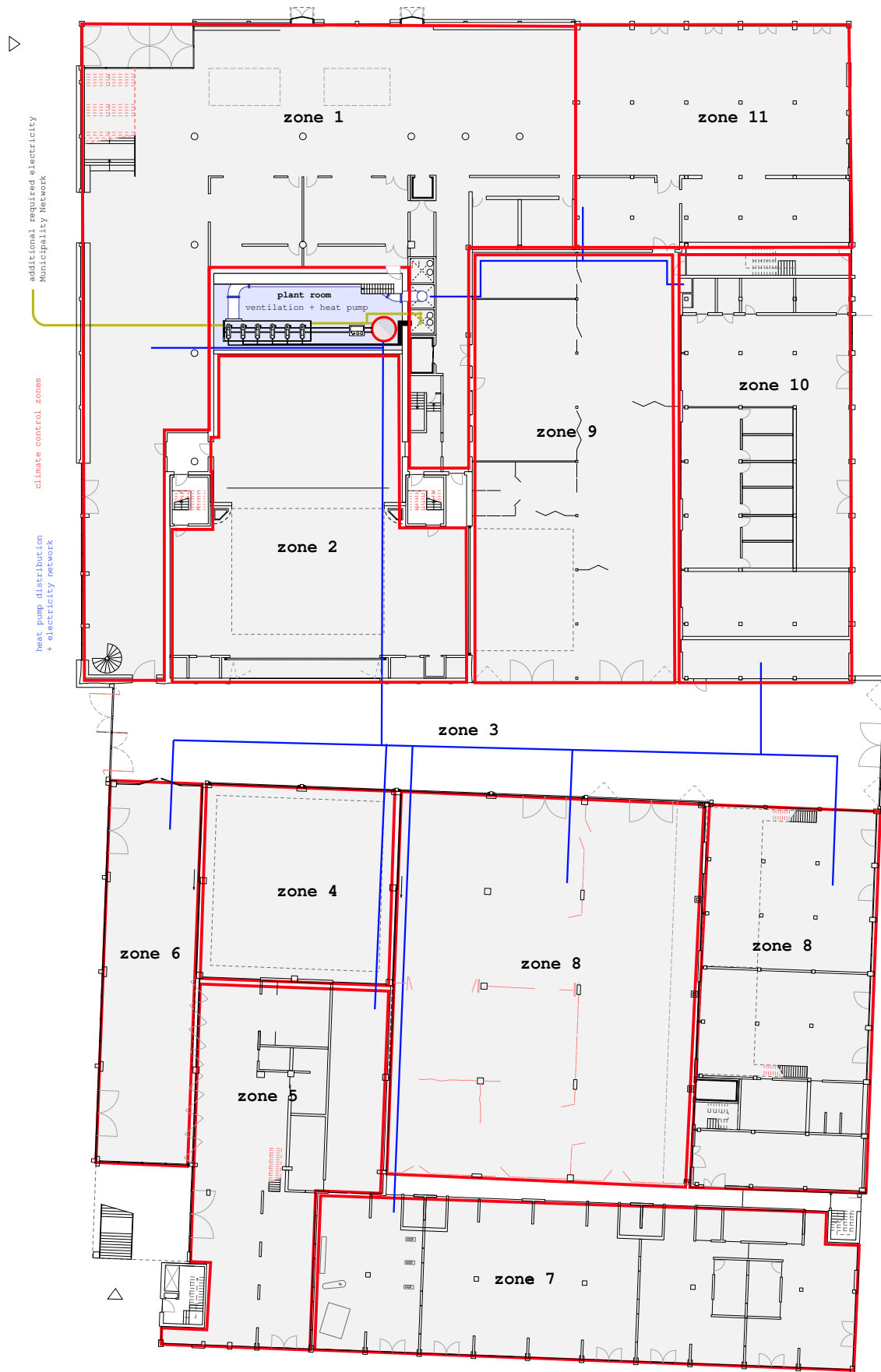


fig. 58 - floor plan diagram - building climate



## 4 Conclusion

**Methodology** Referencing history is a way of understanding past decision-making and approaches to design in such complex programs that are positioned between public and private interests, and how existing conditions were transformed in the past to be adapted to current demands. Because of the program's complexity, building parts were developed in detail and constantly put back in context. This method of partial design worked well for the technical aspects, but was less effective overall for a holistic building concept of this size. The project was mostly developed from a programmatic view, which led the building envelope, including facades and materials, not to have as much influence on the program as needed. With more time, such investigations could influence the spatial design again.

**Urban integration** The location for the new theatre was deliberately chosen to integrate a theatre between Bastiansplein and Beestenmarkt, the heart of Delft's cultural offerings and nightlife. An integration into the entire urban block at ground level forms a public connection between these two squares. It significantly improves the location as a continuation of a cultural route through the city. The urban block around Hema naturally integrates into the urban fabric of Delft's southern old town. It marks the transition between the old industrial area, which has become a commercial hotspot, and the small-scale old town, most often characterized by its pitched roofs and narrow proportions. By transforming the urban figure and the building volume only where large-scale building parts demand it, the urban integration as a figure remains intact and largely as known. The flytower merges into the ensemble of Delft's landmarks (mostly churches). The transformation of the service alley into a public street improves interaction between pedestrians and the theatre. Theatre thereby confronts urban life, rather than hiding in an enclosed environment. Building transformations predominantly communicate with the city at the street level. An ever-changing theatre alley or the new seating plinth around the former Hema welcomes people to interact with the building as part of a public interior. The public rooftop terrace, connected to the urban street, extends the public space and further integrates the building into the urban fabric.

**Adaptive transformation** Reflecting on designing into existing buildings, dealing with the benefits and disadvantages of built structures, the design becomes limited rather quickly. The approach of removing only building elements where performance spaces demand it, given their large-scale, column-free volumes, proved complex. Few additional building parts need to be removed to enable functional movement through the buildings and to interconnect such a convoluted program. Many new foundations are needed, which entail costly, complex interventions in addition to the partial removal of load-bearing building parts. However, a significant portion of the overall building structure within the urban block can be retained. The character of space can be kept and exposed in different areas. The concept of adding large-scale structural infills to existing column grids within the same spans leads to flexible solutions

enabling transformation into different performance scenarios. While strict spatial interconnections and tight schedules of a receiving theatre dictate the former Hema building, even this part is widely adaptable in public areas. The sheds operate as open and flexible areas with adjacent functions surrounding and bleeding into them. Lightweight build-ups on the existing structures convey the character of the former industrial area and create a large volume for the amenities of the receiving theatre to inhabit. It was challenging to constantly negotiate between the simplicity of design and an intrinsic will to keep as much as possible. This design proposal examines the potential of this approach within a building ensemble of varying dimensions and typologies as an urban patchwork. It might not be a cost-efficient approach, and transforming the existing as proposed is rather complex. Especially, carving parts out of the former Hema building and inserting an independent body. However, it is worth considering such building blocks as a condition for planning.

**Post-use of structures** Another factor became relevant throughout the analysis of theatre. As this proposal investigates the transformation of an existing condition into contemporary demands, we must also consider future demands and the flexibility of structures to be transformed further. Post-use and uncertainty about future demands lead architecture into the discourse on how to prepare and plan buildings for an unknown future use, to prevent structures from being demolished every 25 years (or less). Structure and space must be transformable to some extent, so they do not limit too many options for after use. This proposal incorporates this. Buildings that already embody such structures, as in the objective of this proposal, should be considered valuable stock and mostly kept intact in their main structure. This leads to the question of a theatre of the future: it is not only the development of the cultural institution itself, but also the afterthought of the buildings it demands. The transformation to the existing condition in the area of the production house is an infill structure with rigid column spans that can be either used and transformed or demounted to restore the previous condition.

#### **Programmatic hybridization and degrees of inclusion**

The spatial organization proved successful, as two building parts are clearly separated from each other to avoid disrupting their different schedules and work environments. However, the functionally connecting street services both building parts, while enabling the public to cross and peek into the daily processes of receiving and producing theatre. Furthermore, some theatre spaces, like the main hall and the smaller hall, even if located in separate building sections, can be connected and opened to each other. Flexibility of space mostly means flexibility of performance. The theatre's open, large-scale spaces can also be used as performance spaces. It again leads to the question of the theatre of the future: performance spaces might change in character or need greater differentiation from one another. This building, with its various areas and characters, can turn most spaces into performance spaces while remaining functional within the current concept of use. Public functions are interconnected and form a second layer to

the public street, inviting people to the building areas and accompanying pedestrians. Other theatre spaces, mostly production facilities, can be opened or closed to the public street, depending on the users' decision. Thereby, privacy through enclosure is maintained, and openings are optional. Referring to the threshold between town squares (public interior) and monasteries (withdrawn and ritualistic working environment) This building design fosters possible connections and friction between parties in as many places as possible. It also includes limitations for all users. If spaces are shared, they are not owned, which can be viewed critically. This proposal deliberately walks the line between program exposure and pleasant working environments. If the theatre in Delft wants to be more engaged with the city and its residents, such a design approach could provide a possible solution, but might be adapted to unforeseen complications in this context.

**Atmospheric performance** Different spatial characters, determined by different existing building structures, determine the appearance of the new theatre. Materials, heights and widths, functionality and usability are decided by the options the existing building landscape offers. Most importantly, spatial layers significantly shape the experience of this proposal for the new theatre in Delft. As mentioned, spectatorship does not start in the auditorium when facing a closed proscenium. The angles and framings the pedestrian perceives while walking past the theatre are the starting point of people engaging with the cultural domain. The building proposal not only offers theatrical peeks inside but also frames the city from different angles. Architectural articulations and the position of the flytower frame the view onto the tower of Maria van Jessekerk down Paradijspoort. The theatre alley, dividing the urban block, does similarly by framing and reinforcing the connection between Yperstraat and Pieterstraat. Inside the building, diverse modes of spectatorship organize the experience in gradients of exposure. The theatre situates inside the urban condition in three different stages:

1. Outside-Inside:

Pedestrians can visually engage with scattered theatre functions, such as rehearsal spaces, workshops, and office spaces, on the ground floor, showcasing diverse theatre productions.

2. Inside-Inside:

Through the inner street, people are inside the building, while still in public space, facing theatre functions left and right down the theatre alley. Blurring the felt borders between inside and outside, without definitively knowing whether one is in public space, fosters curiosity and engagement.

3. Layering:

Most performance spaces open to more than one attaching space or can be rearranged to serve as a performance space in the first place. On these occasions, people can experience theatre differently and

peek into areas that are usually withheld.

These forms of the thresholds show a diverse range of possible spectatorships across different areas of the building. Furthermore, not only are the public or pedestrians seen as spectators. Through theatre spaces accompanying the public street in direct connection, the street becomes a performance space as well.

**3.6 Types of performances** As a result of the performance spaces, a series of events and performances can take place. To address the question of the theatre of the future, theatres must meet future demands and respond to the very places they are situated in. The main hall enables various forms of performance, including classic proscenium theatre, stand-up comedy, and audience interaction, by transforming the auditorium and stage for a variety of performances. Especially in university-dominated cities like Delft, related events should also take place in such a large-scale cultural institution. Therefore, the stage is designed to host graduation ceremonies, symposia, and other TU-Delft-related functions within the performance space. Smaller performances, experimental works, workshops, and Shakespeare-like acts can take place in the small hall, including the option to connect the stage to the foyer, the street, and the production shed. Connecting both venues across and into the theatre alley opens the possibility of catwalks or other longitudinal performances. Other optional venues, like the theatre alley, production shed, foyer spaces, and rehearsal rooms, can optionally serve as a performance space, inviting the public as well. The broad landscape of performance spaces, some strictly designed to be and others more informal, shapes the diversity of theatre modes. In case of a future decrease of classical theatre, all these spaces can also be seen as community-oriented spaces, like workshops, coworking spaces, educational facilities, and other rising public urban functions. The building proposal offers a broad landscape of contemporary relevant venues, while giving the opportunity for the building to host other demanded building programs in the future.



## 5. Back matter

### 5.1 Appendix

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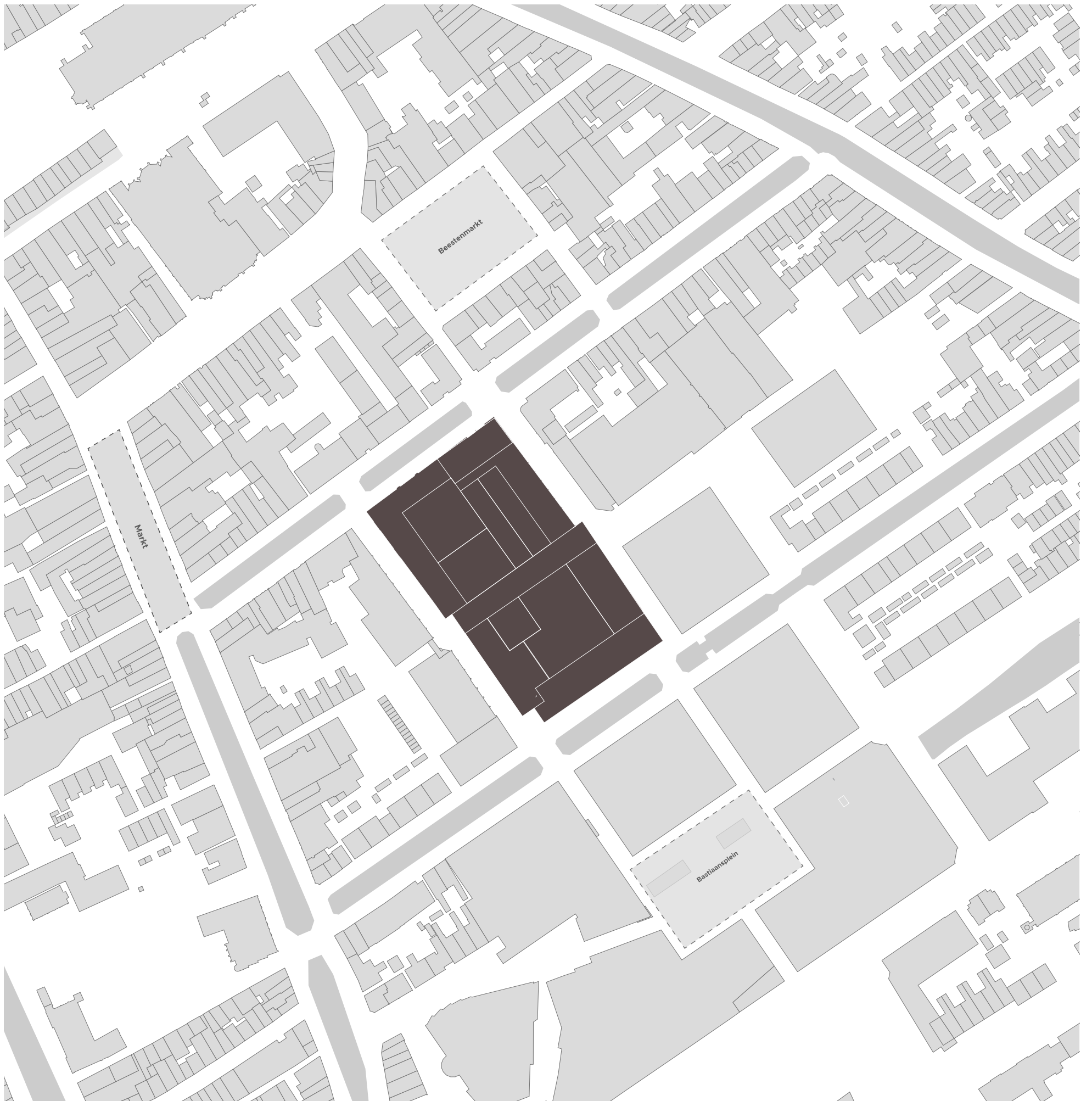
### 5.2 References

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### 5.3 Bibliography

### 5.4 Notes

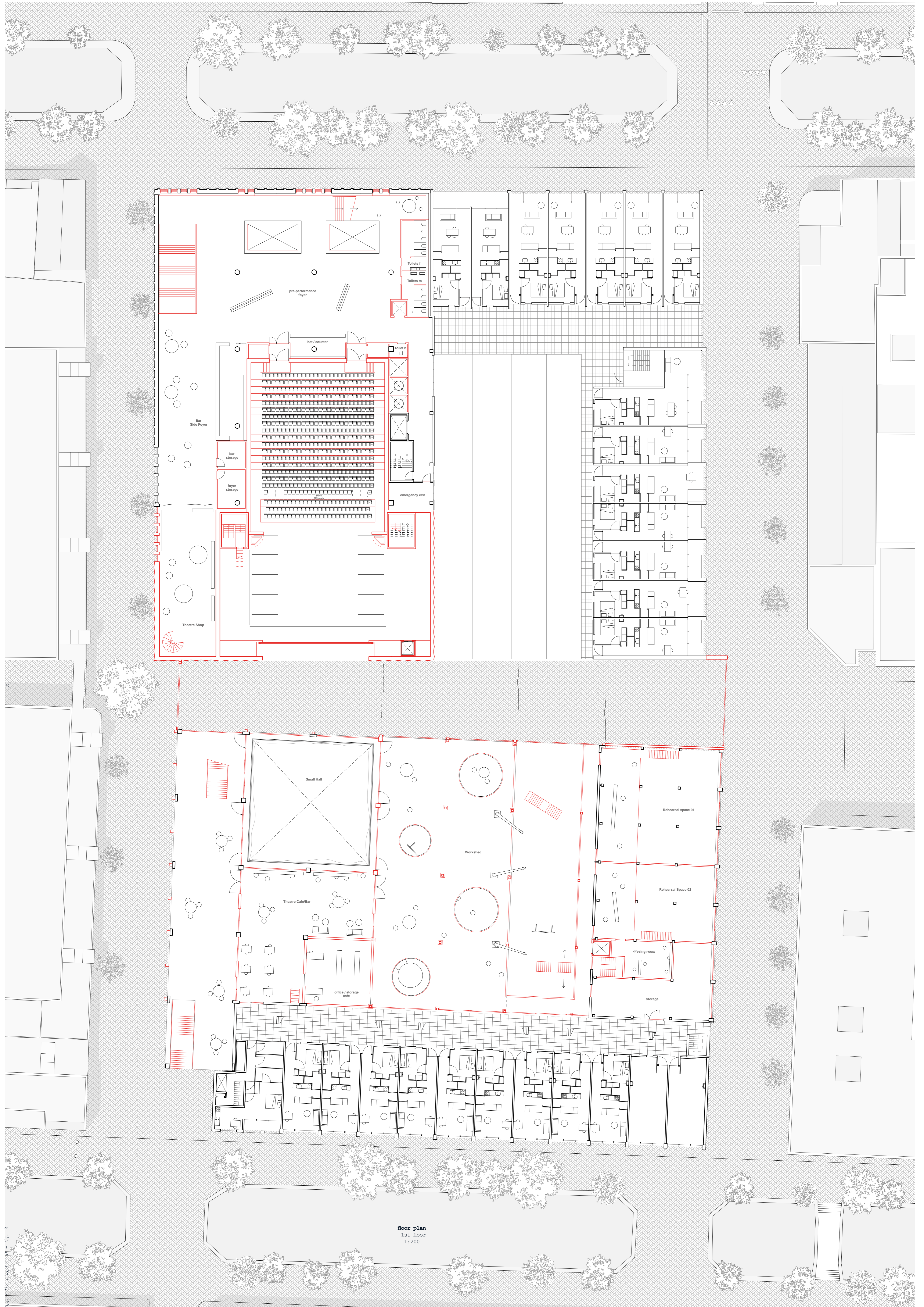
### 5.5 Acknowledgements



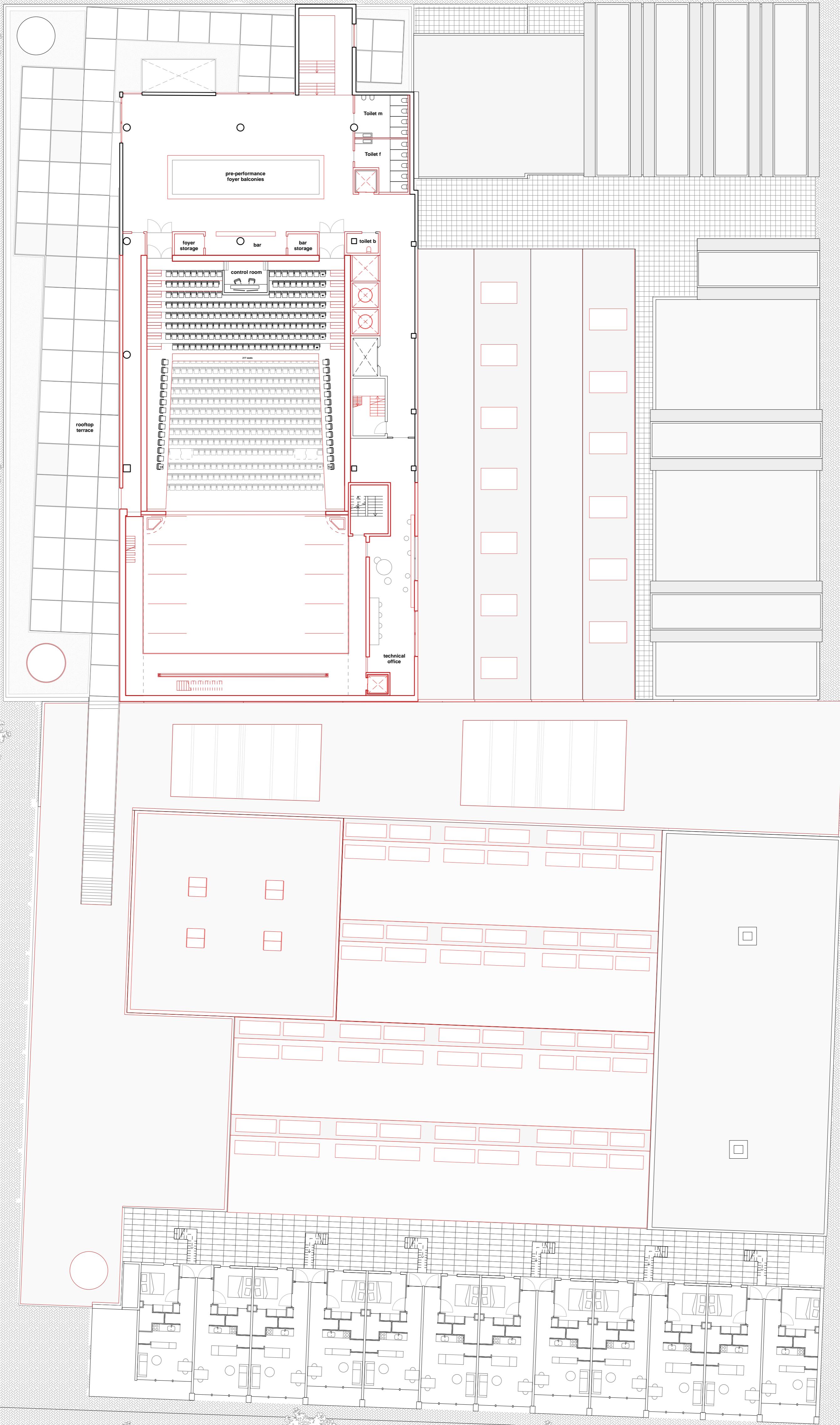
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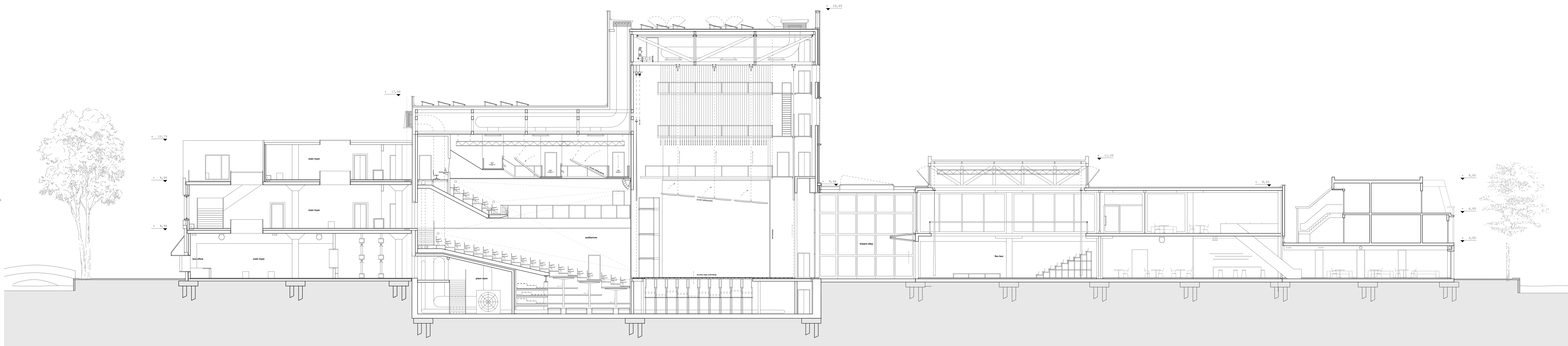
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ground floor  
1:200



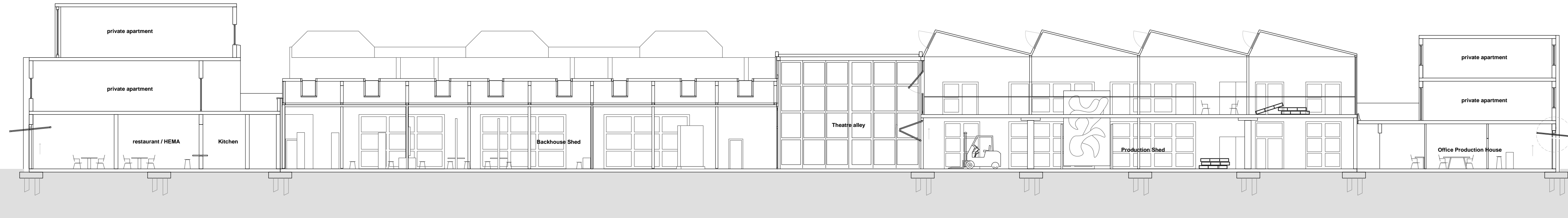
floor plan  
1st floor  
1:200



floor plan  
2nd floor  
1:200



longitudinal section  
 foyer - main hall - theatre alley - black box - cafe  
 1:100



longitudinal section  
production shed - theatre alley - backhouse shed  
1:100



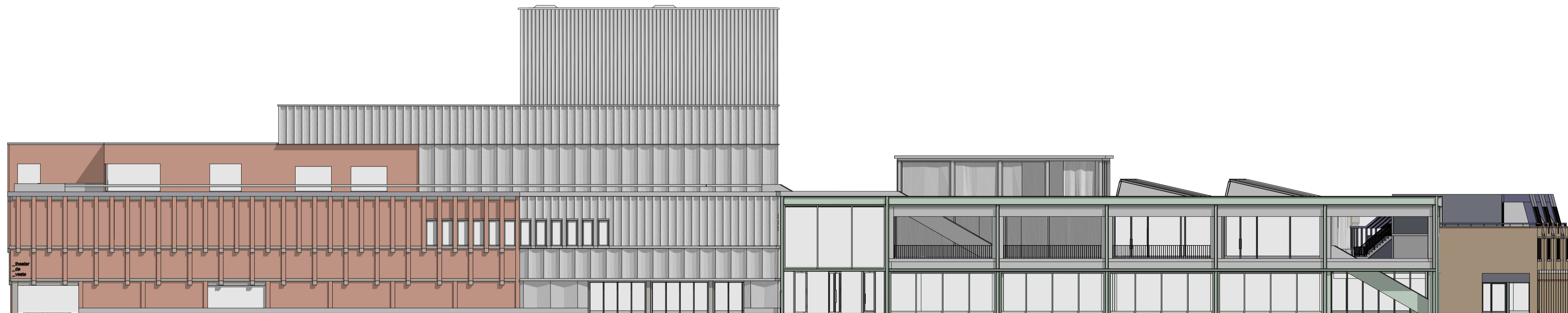
East elevation - 1:200



North elevation - 1:200



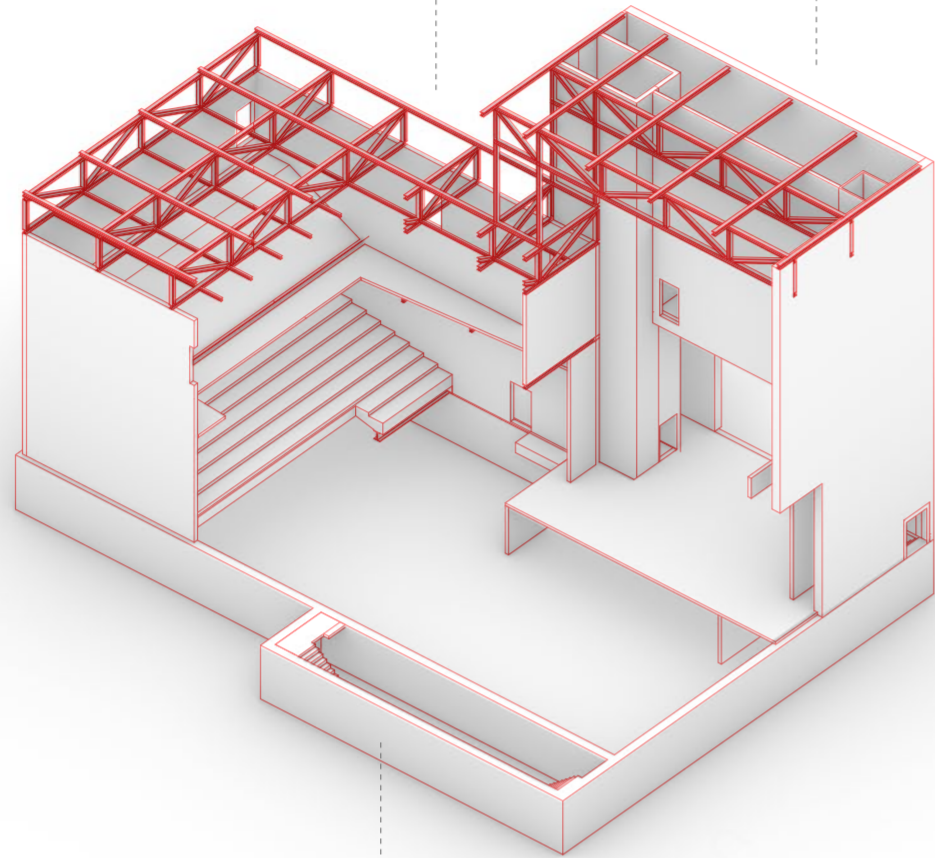
South elevation - 1:200



West elevation - 1:200

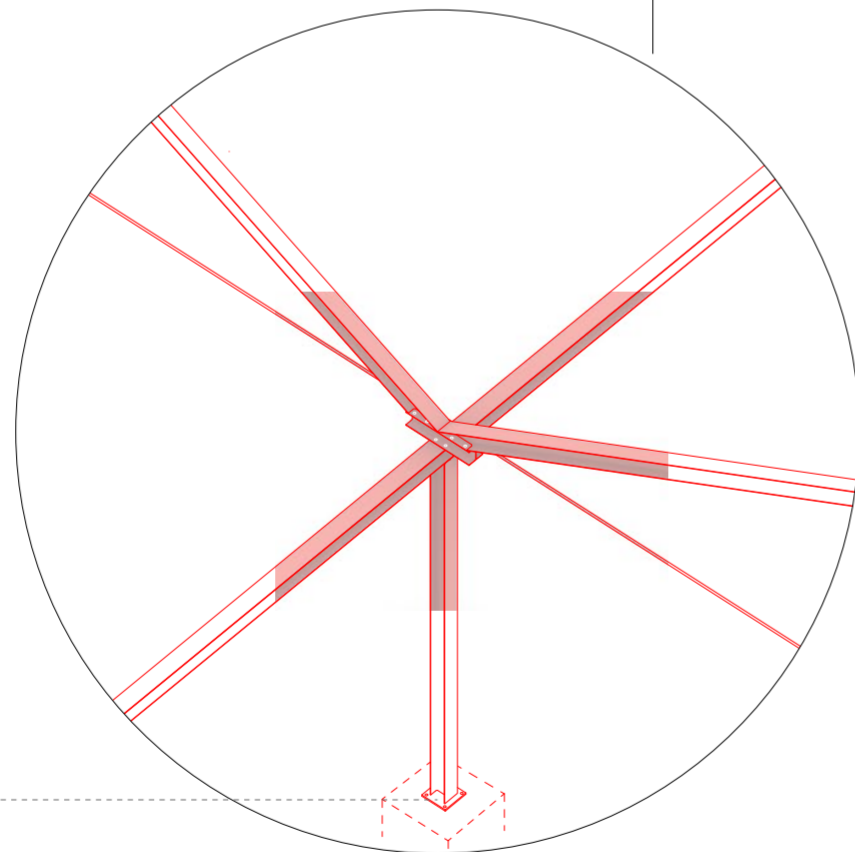
**steel truss construction**

The vertical forces are carried through the reinforced concrete walls into the new foundation. Steel trusses span over the 18 cavity over the auditorium and stage and transfer the loads into the walls.



**reinforced concrete**

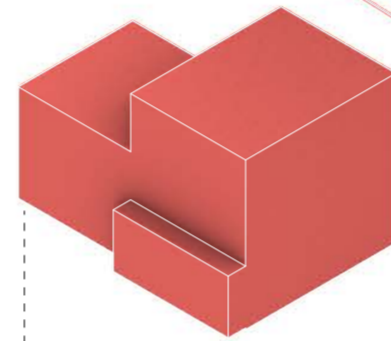
New foundations are introduced, which reach 3,5 metres into the ground. Main stages and sidestages are resting on this reinforced concrete tub, using the counter pressure of the groundwater-level (- 1,00 metre)



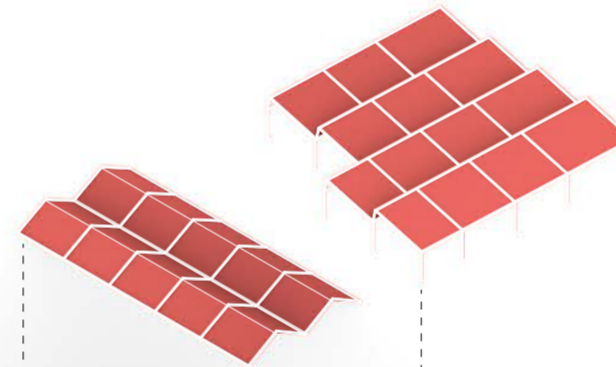
**Steel Shed**

The infilled steel-structure resting on independent foundations on poles. Beams connect to the surrounding building structure

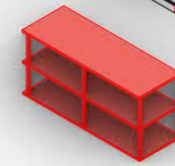
main hall



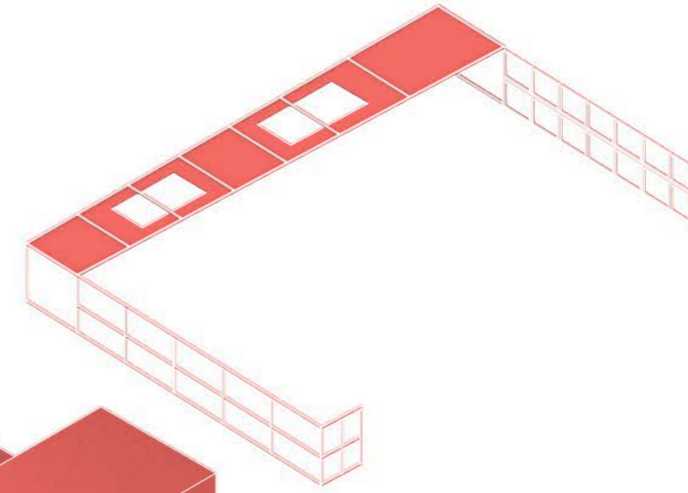
backhouse shed



theatre shop side entrance



facade layer  
theatre alley



production shed

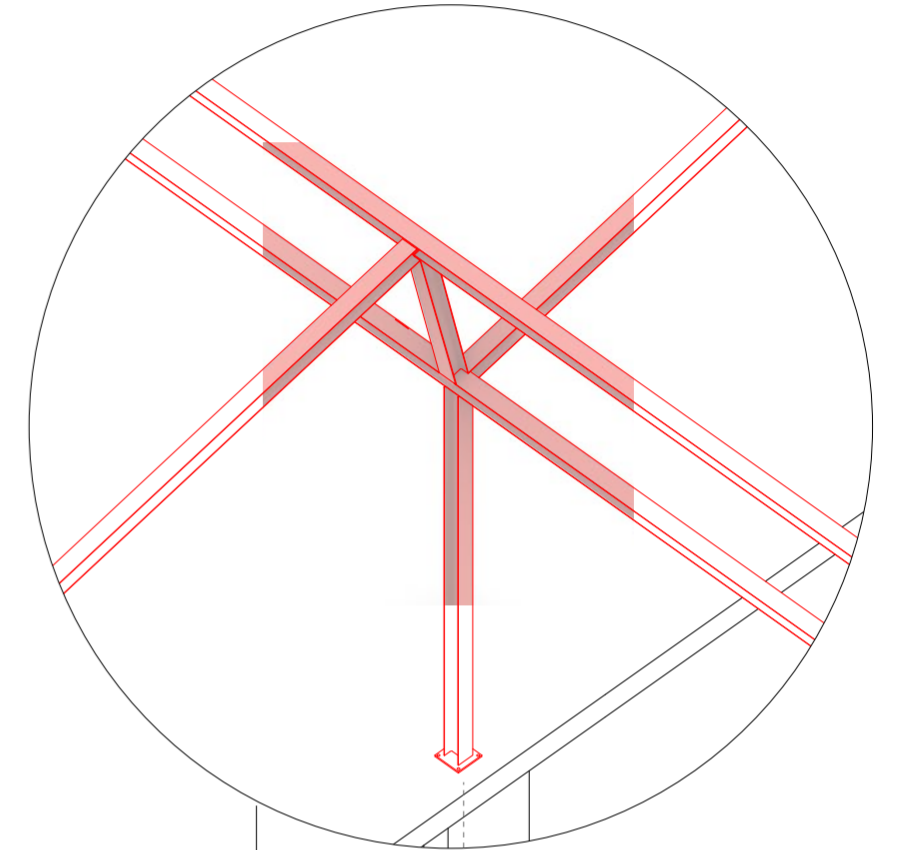


blackbox

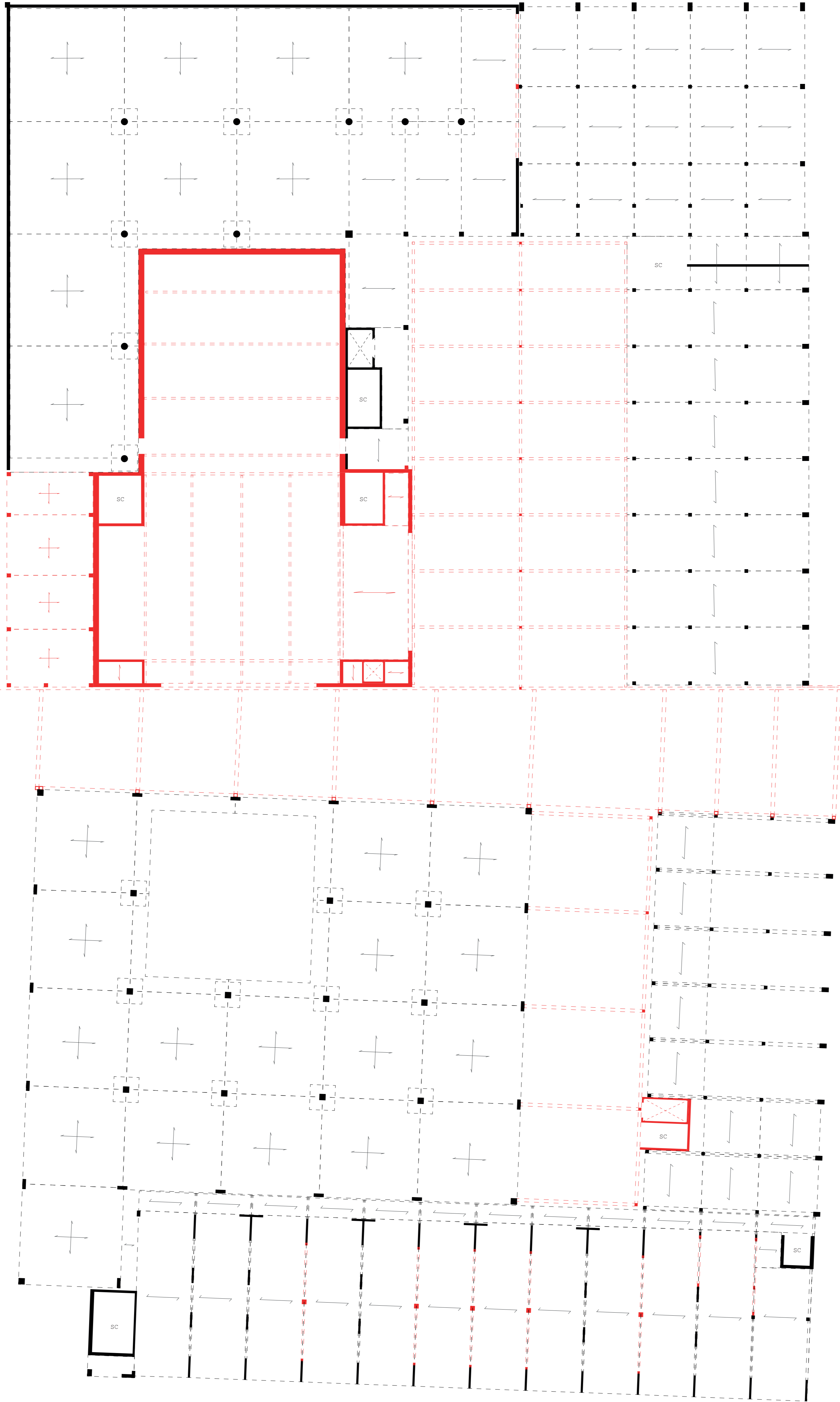


**steel construction build-up**

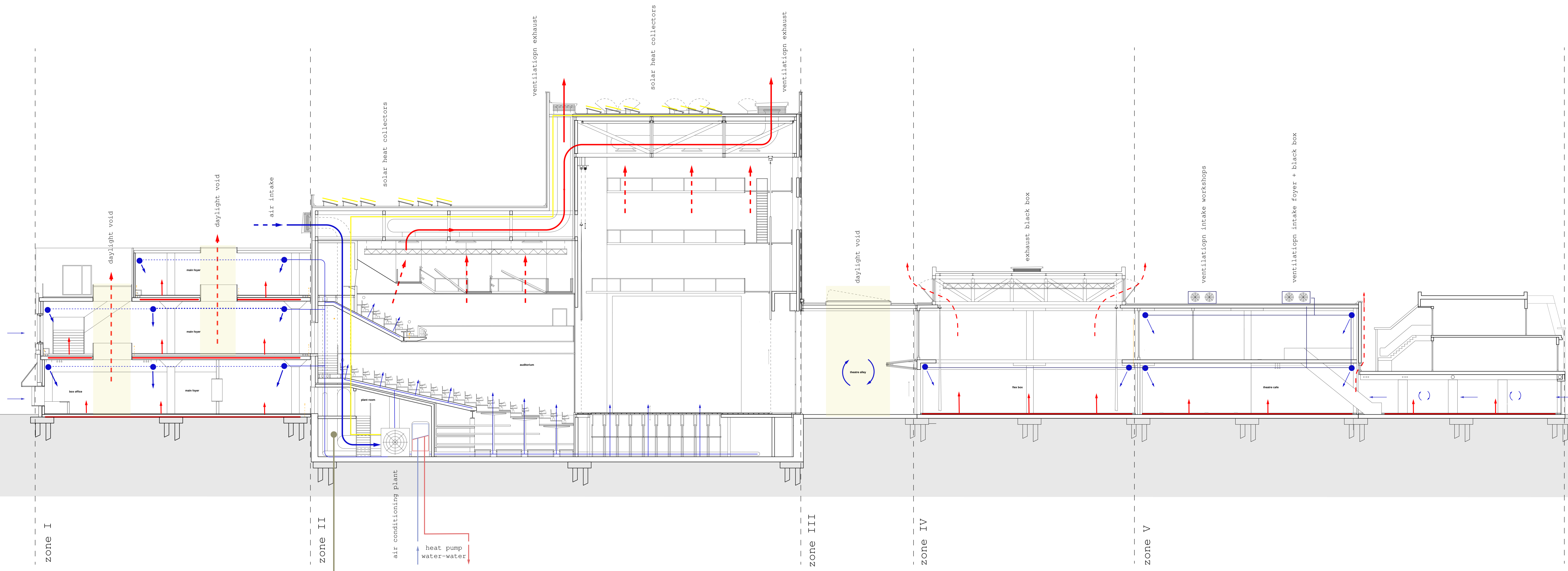
The new steel-structure is bolted to the existing concrete slab. The existing concrete structure carries the weight of the new structure into existing and new foundations (gap between buildings)



construction diagram  
axonometric view

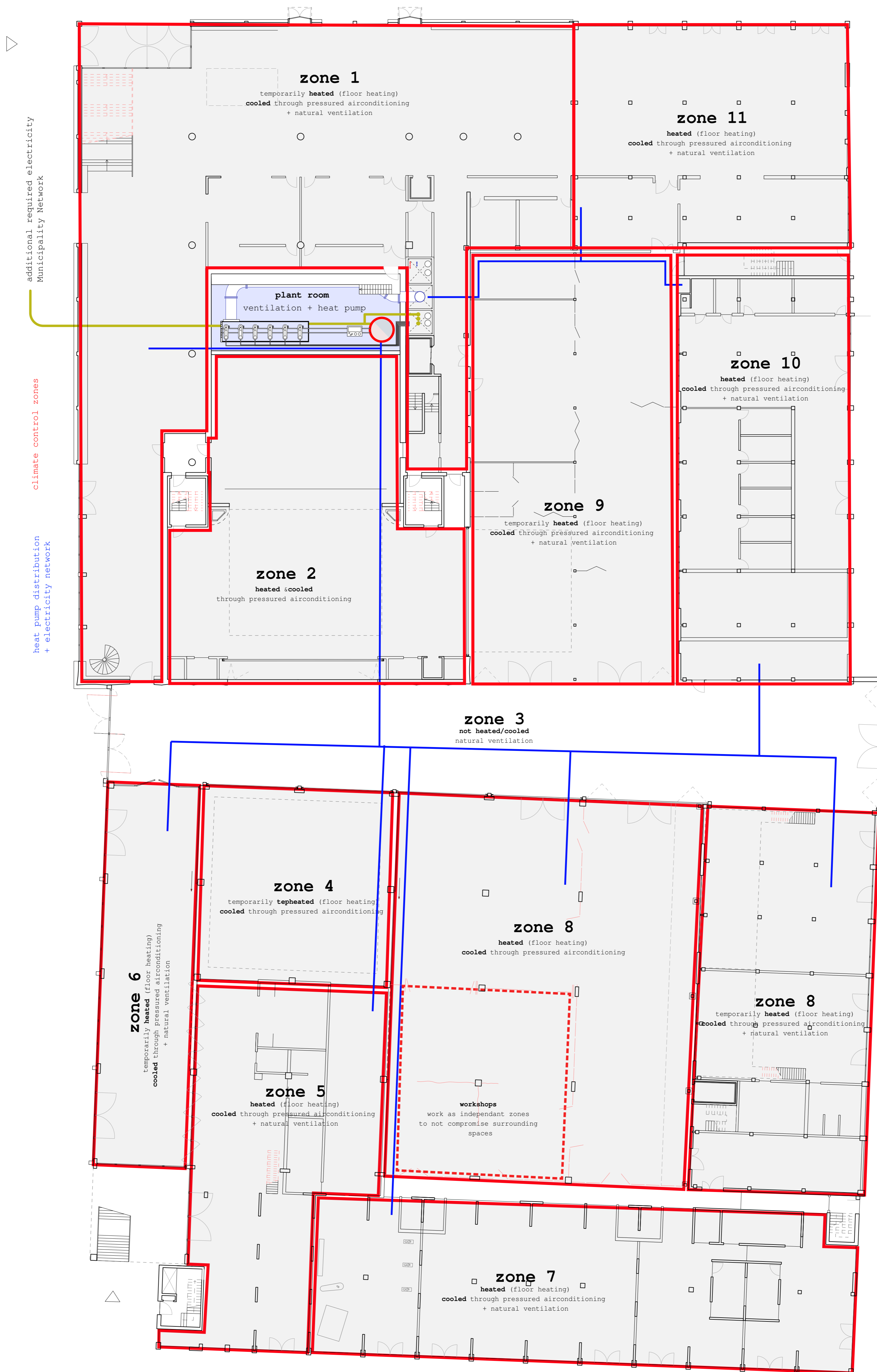


ceiling plan  
main construction



City network (water, additional electricity)

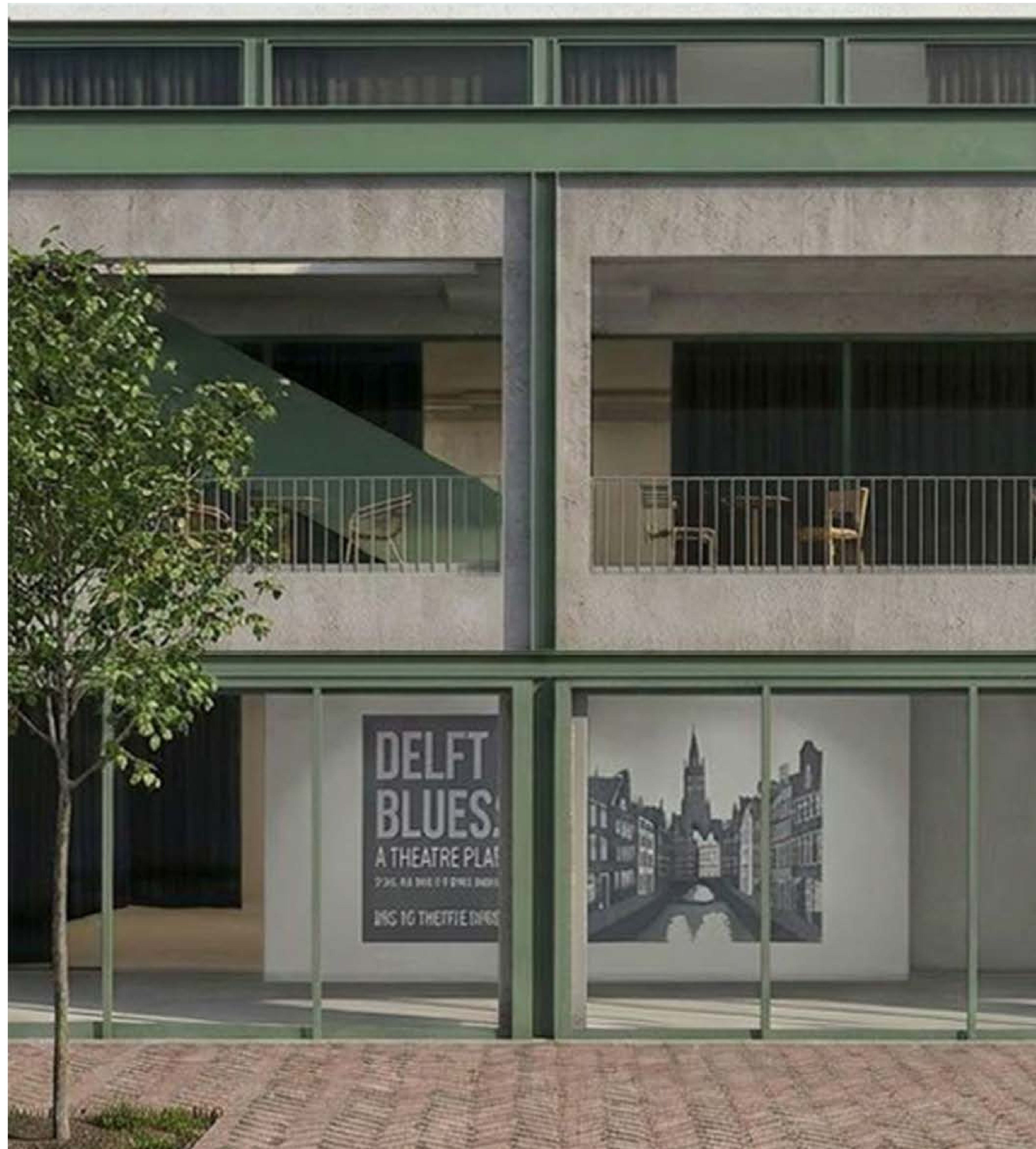
climate section  
longitudinal section



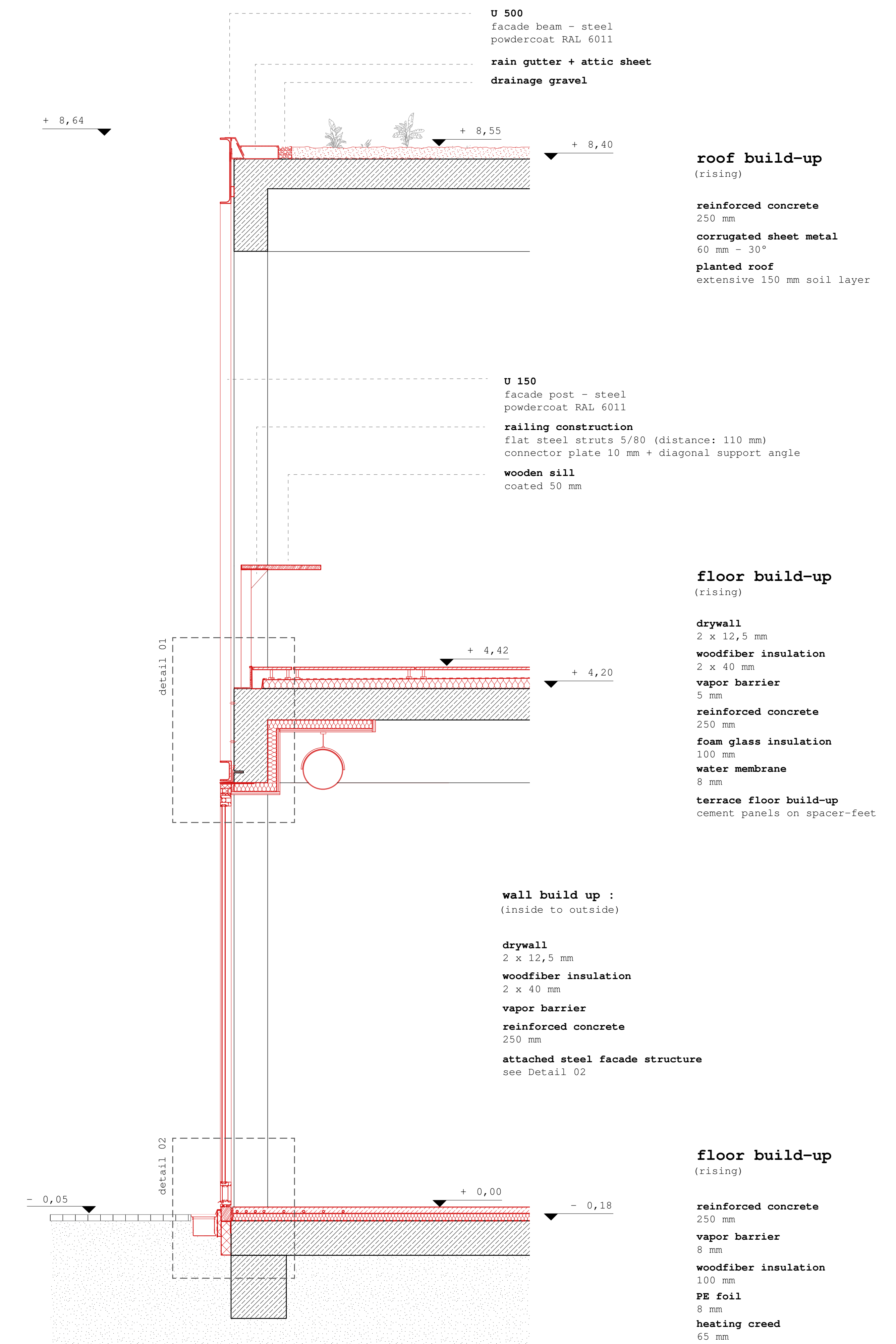
climate plan



**Detail Section 1:20**  
 junction between existing structure and extension

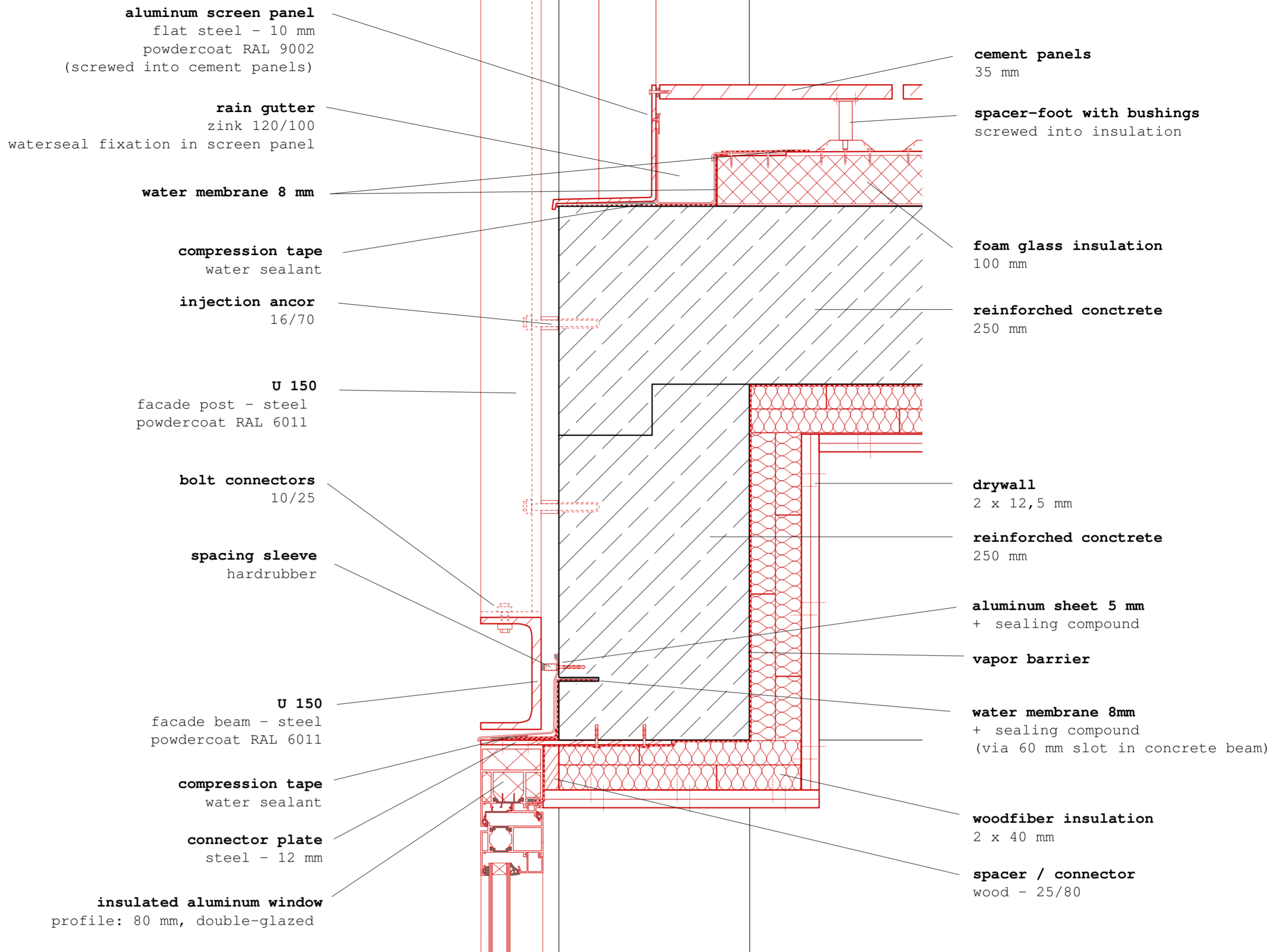


Detail Section 1:20  
curtain facade - black box foyer/cafe



## Detail 01

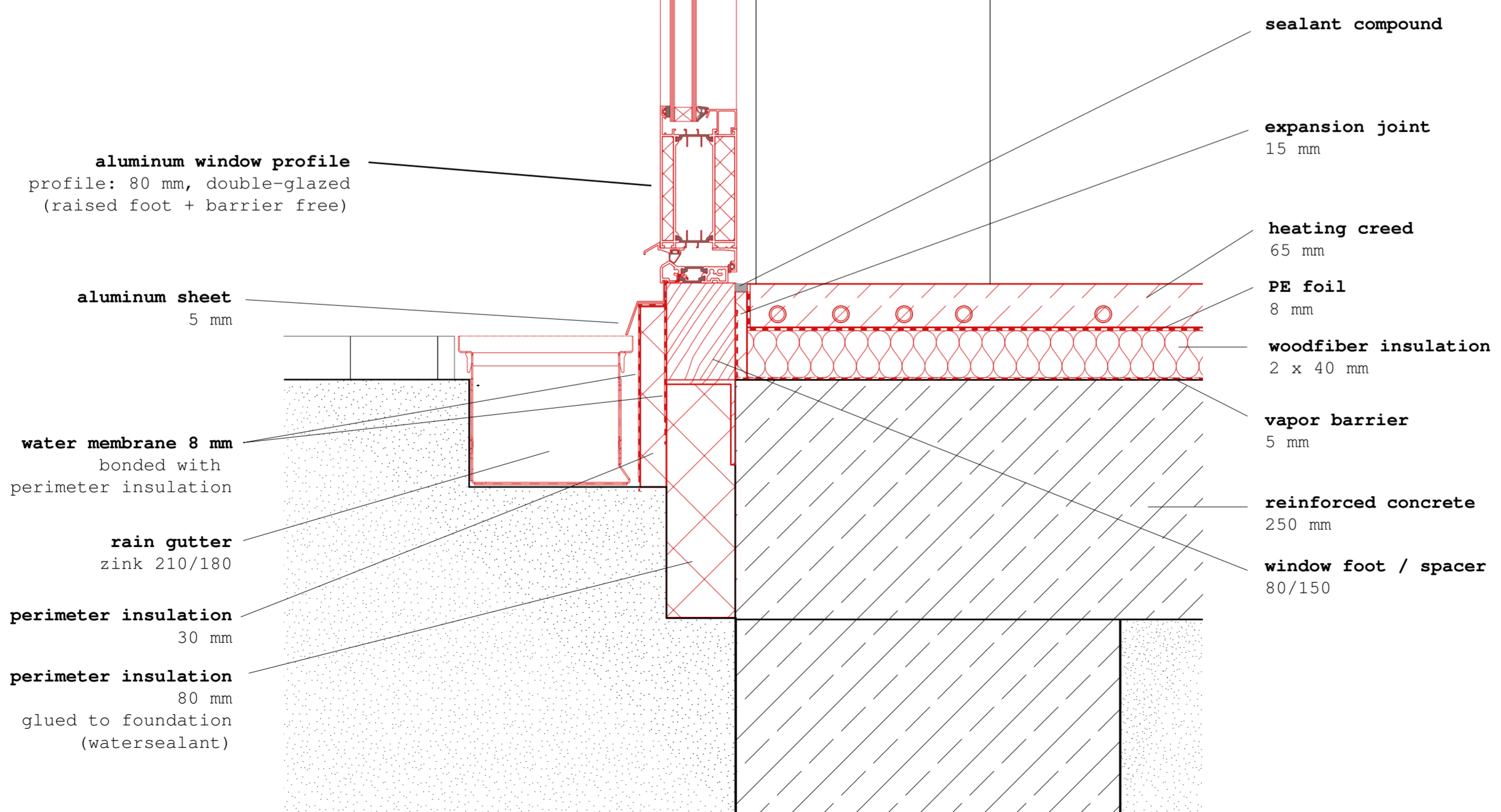
1:5 - window connection subfloor



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## detail 02

1:5 - Plinth



## Manifesto about Architecture and Theatre

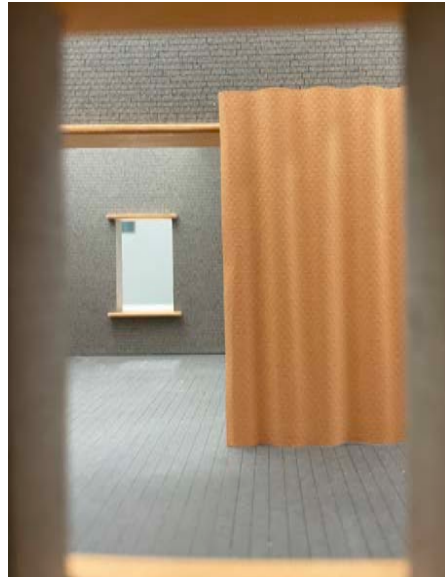
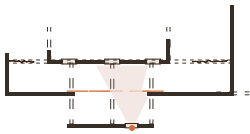
### *Architecture*

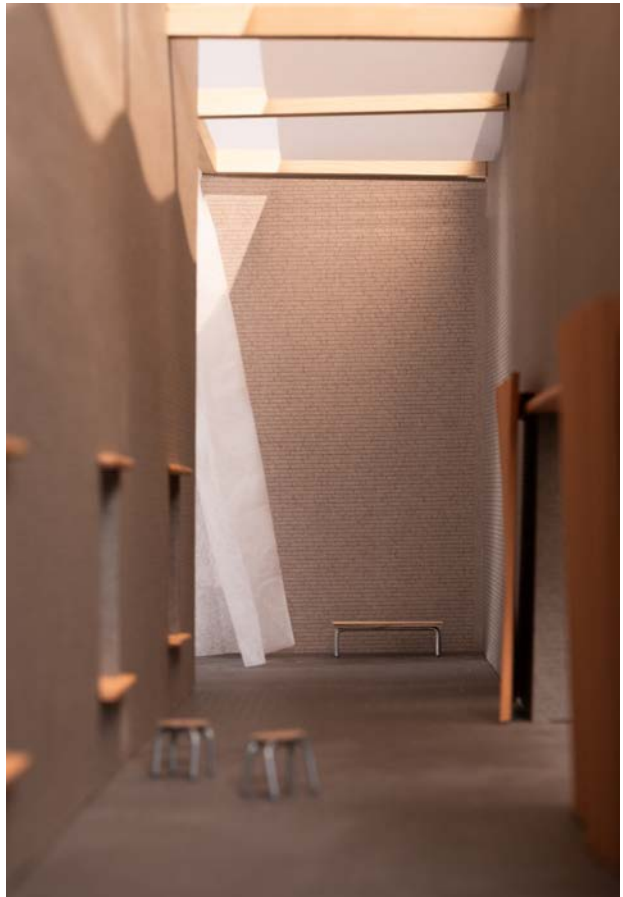
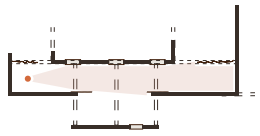
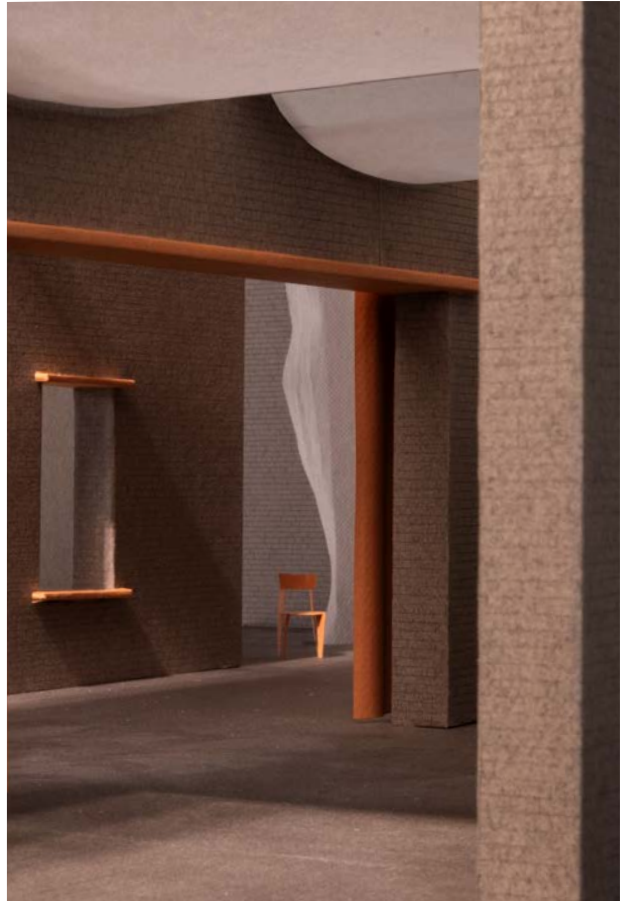
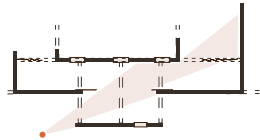
The build environment and architecture as its creational tool faces significant changes through the impact of demolition and an ongoing attitude to clean sweep building grounds for new structures that might appear to be more appealing and supposedly appropriate to our liking. Until a new style, new materials or new programmatic demands appear. Not all of which are wrong. The way of thinking is wrong. 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 appropriate to the society and residents of the area. We must see the building stock as something to work with, that informs and potentially changes a new programme. We have to stop thinking about programme, before knowing what is suitable. The thought of transformation should weigh more than the one of introducing something new. 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 consideridering opportunities for the future. Like Jan Peter Wingender reflected on Boesch's principles for building reuse: *"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.)

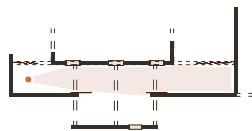
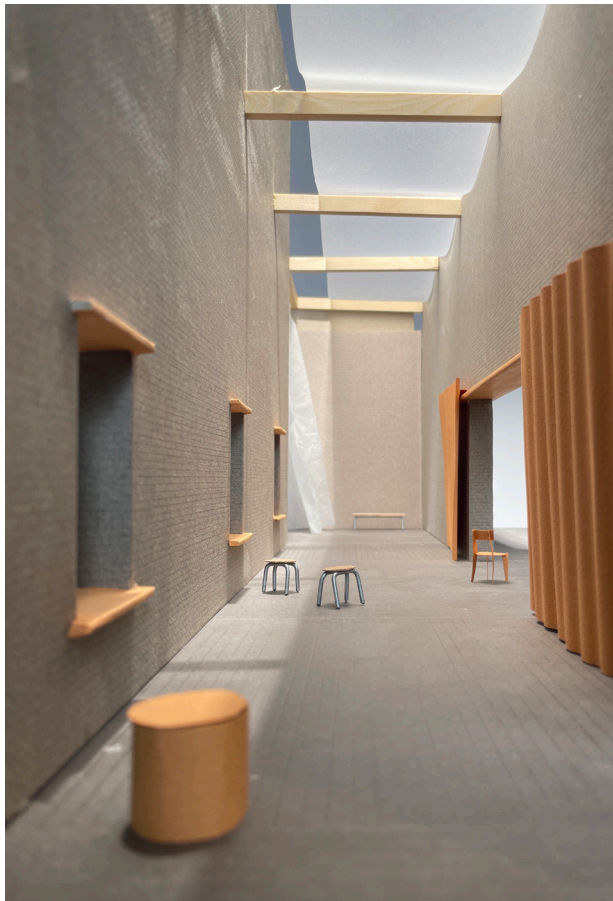
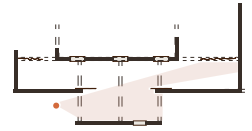
We must free ourselves from an approach of completeness, of perfection and partially of subjective preference. Old and new, patchwork and imperfection. We must find beauty in the compromise.

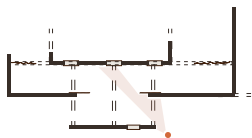
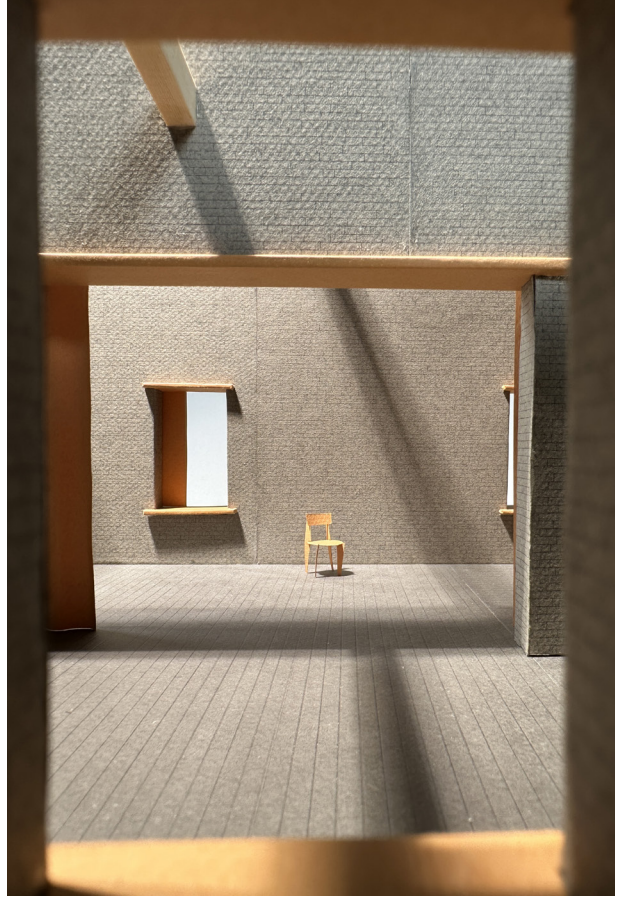
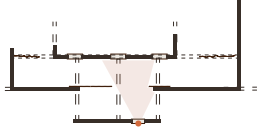
### *Theatre*

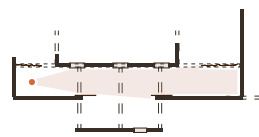
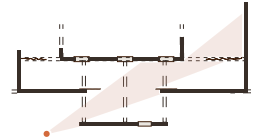
Theatre is a cultural institution that has many different types and setups and has changed many times throughout history. Socio-political conditions, philosophical and theoretical questions, and societal progression translate into atmospherically charged performances, talks, concerts, debates, and other forms of exchange, as an articulated form of reality. As new forms of entertainment arrive, the classical, non-digital ones, like theatre, struggle to compete. Nevertheless, such analogue forms can be much closer to the society and the city. Theatre needs to be more 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. 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, rehearsal spaces and workshops, 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)<sup>2</sup>, 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. Surely, cities need cultural institutions to foster public engagement, but it also 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. A sacral atmosphere where light and materials create a contemplative condition in preparation and as part of a theatrical performance. For people visiting, as well as for people working in theatre.

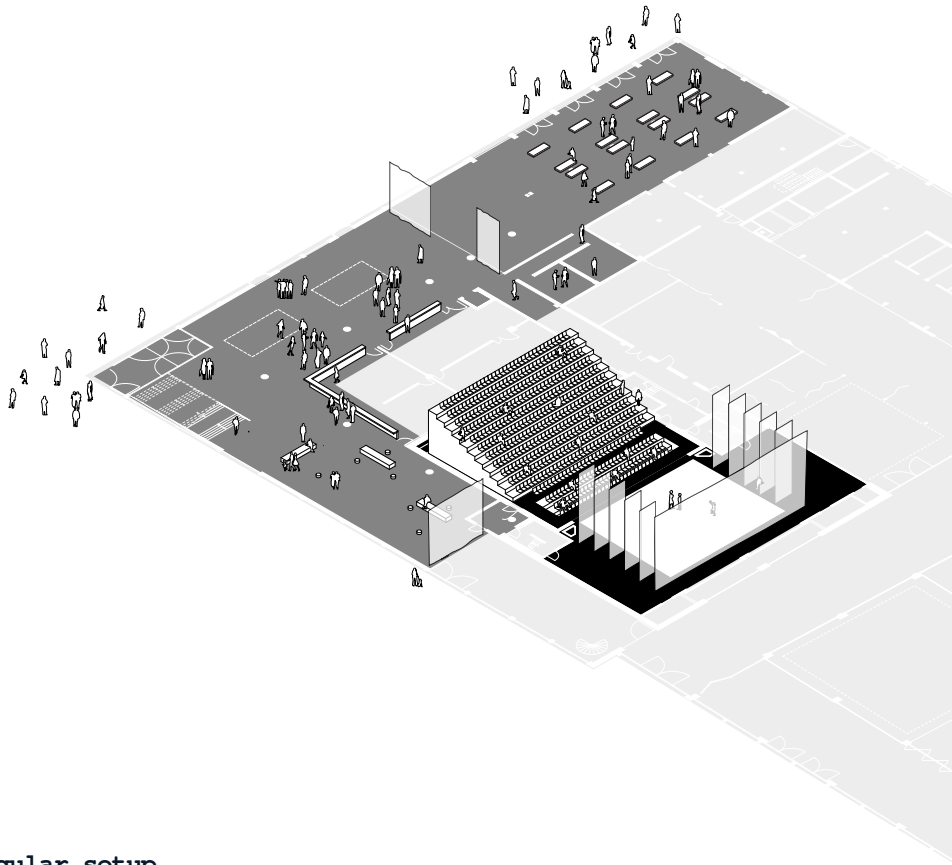






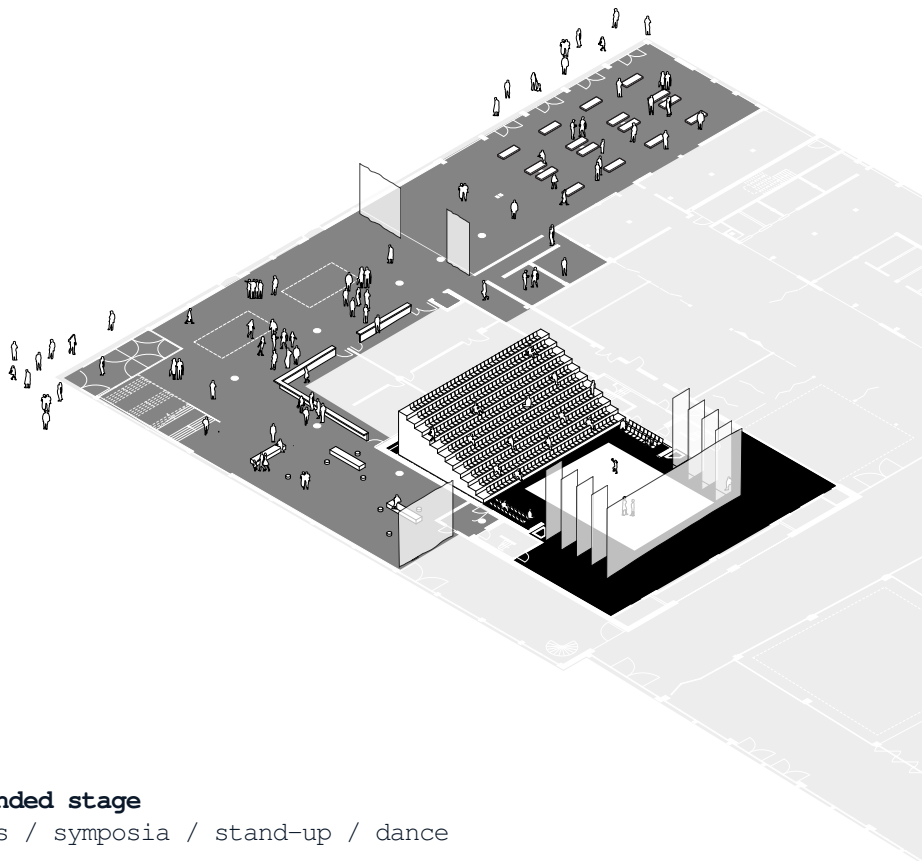




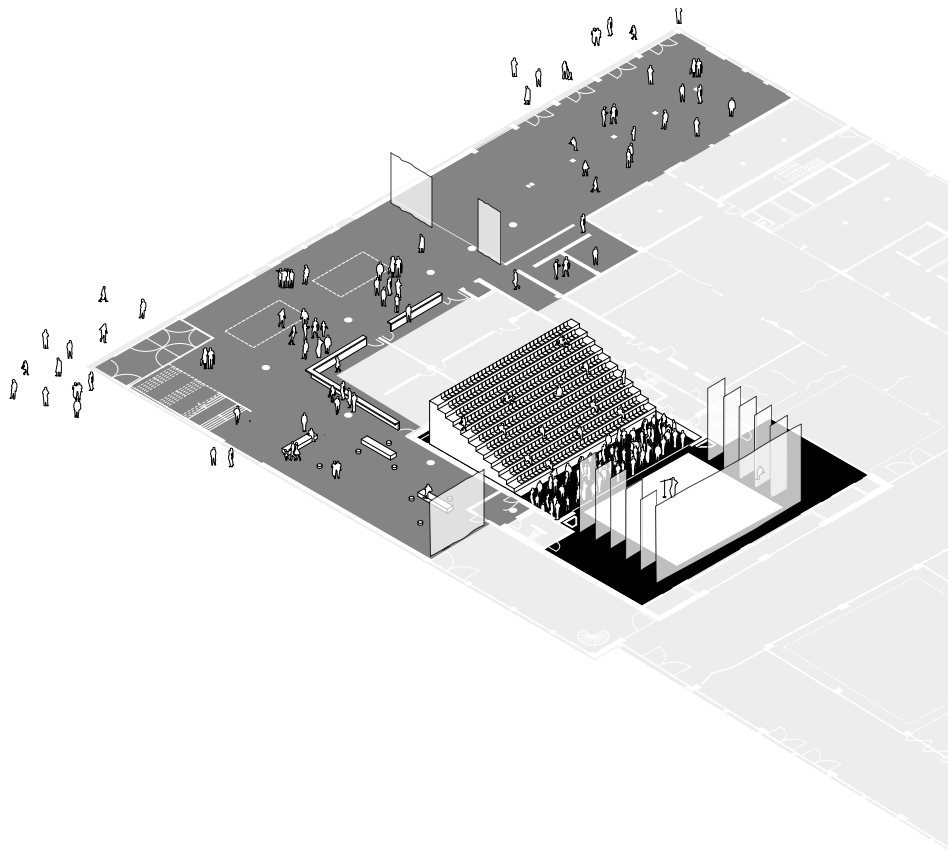


**regular setup**  
proscenium theatre / dance

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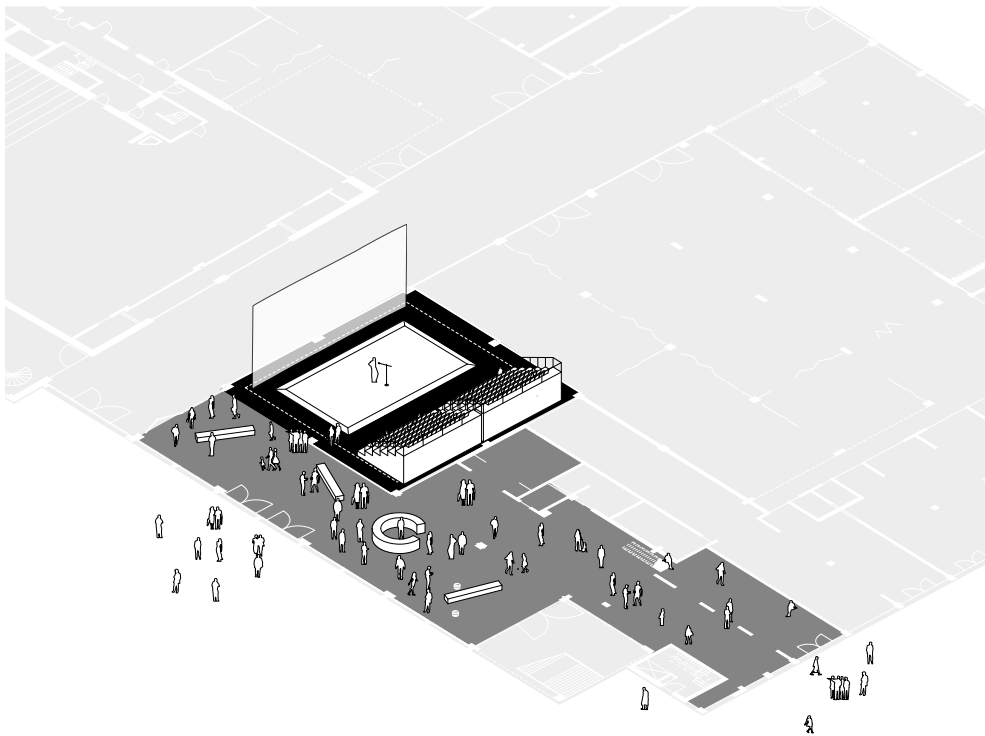


**extended stage**  
talks / symposia / stand-up / dance



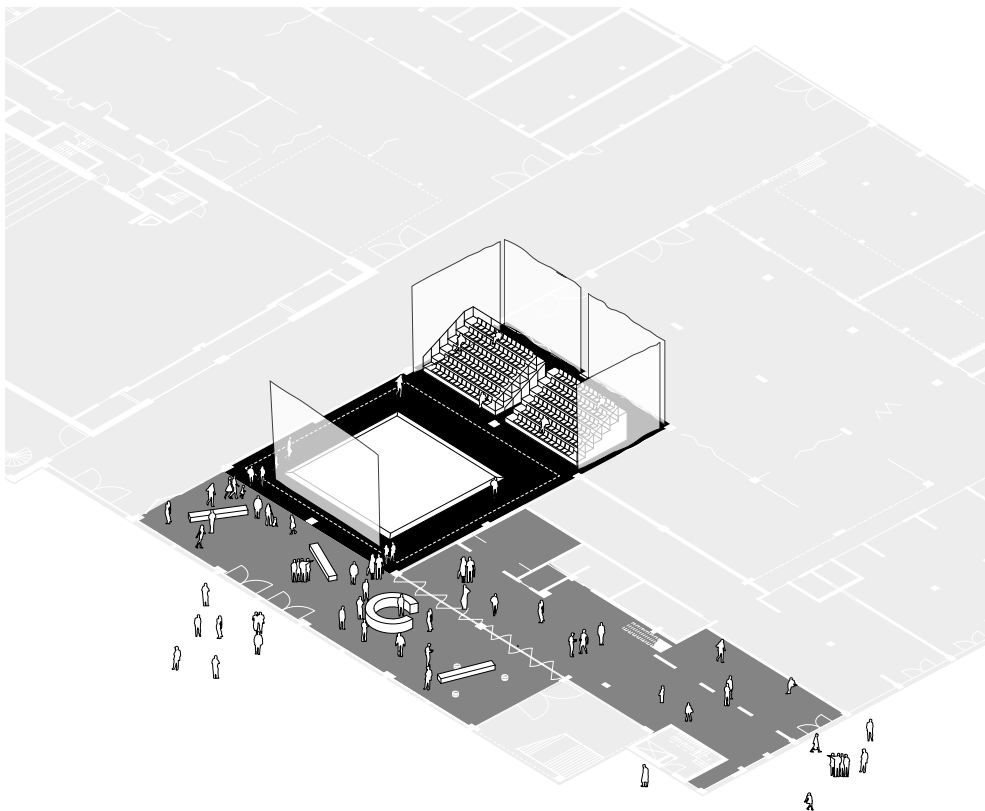
**orchestra pit / standing audience**  
concert / special events

**Main Hall - performance types**

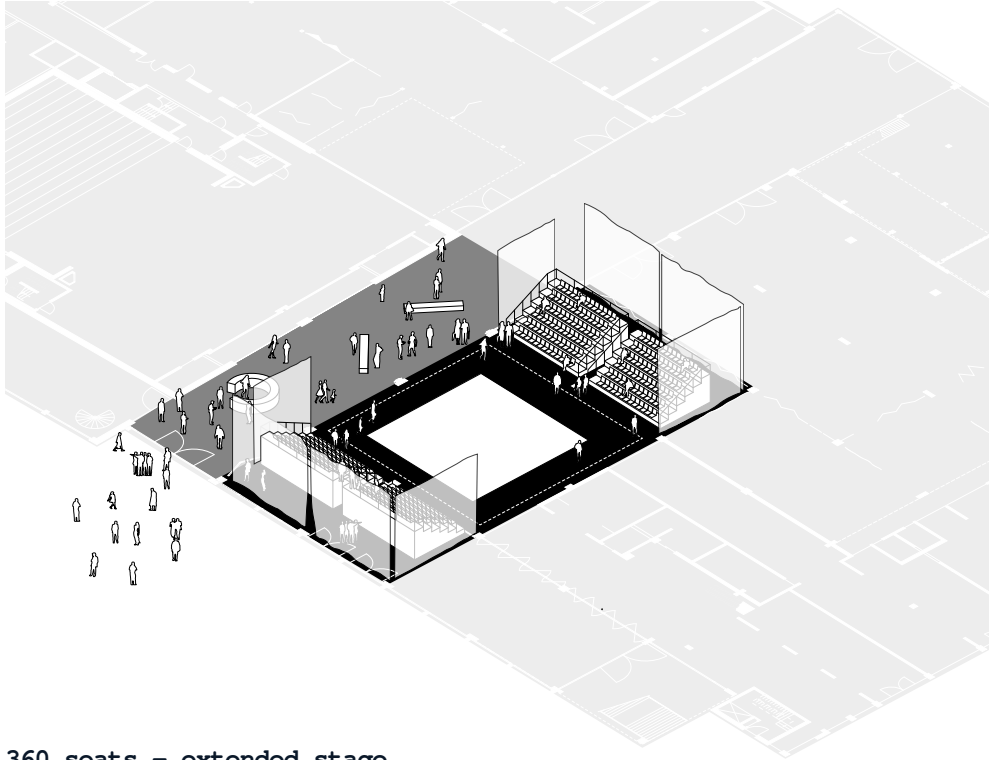


**180 seats**  
stand-up / theatre / talks

94

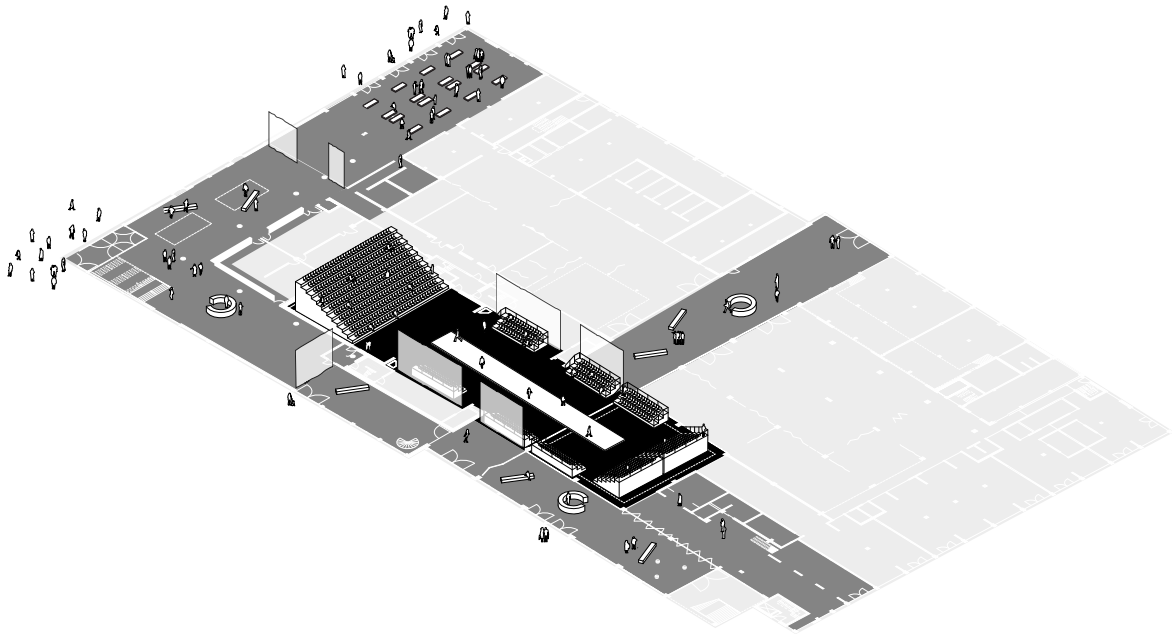


**180 seats extended stage**  
stand-up / theatre / talks



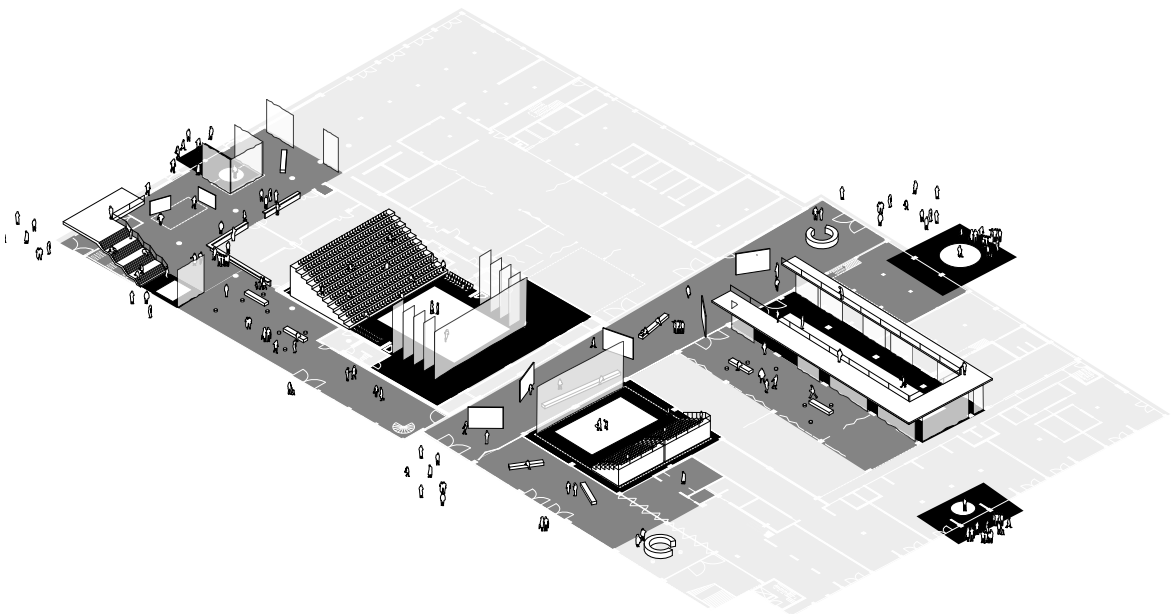
**360 seats - extended stage**  
stand-up / theatre / talks / special events

**black box - performative ambiguity**

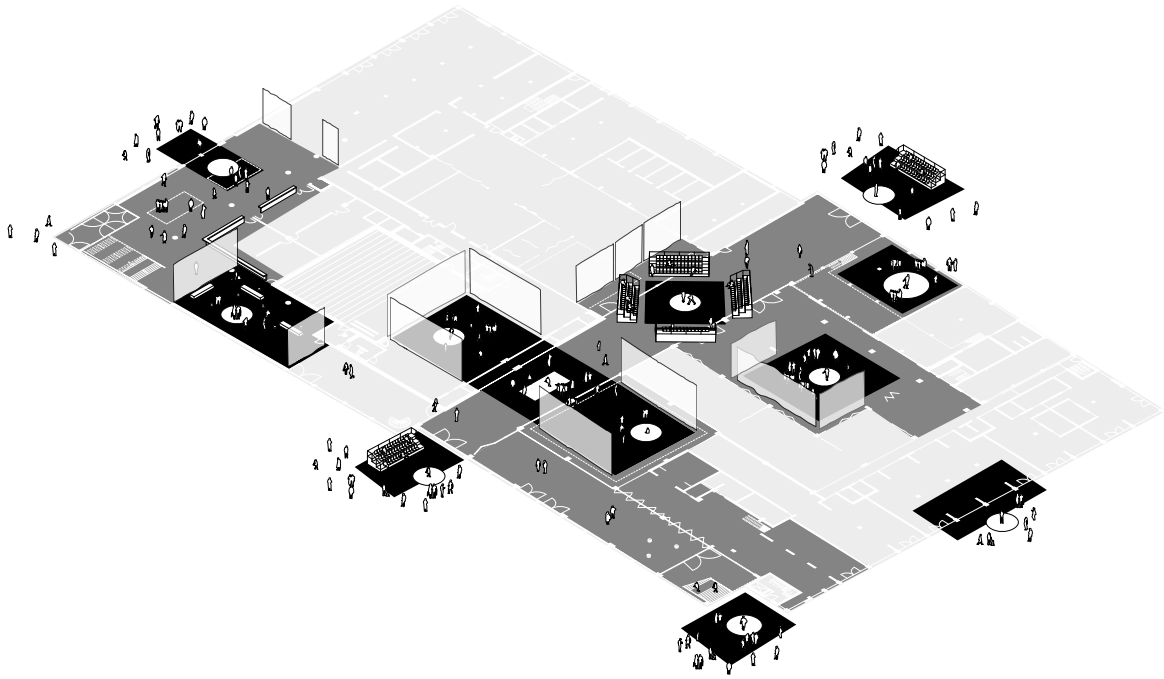


**festival setup I**  
 fashion show / exhibition / special performances

96



**festival setup III**  
 multiple venues / regular + special performances



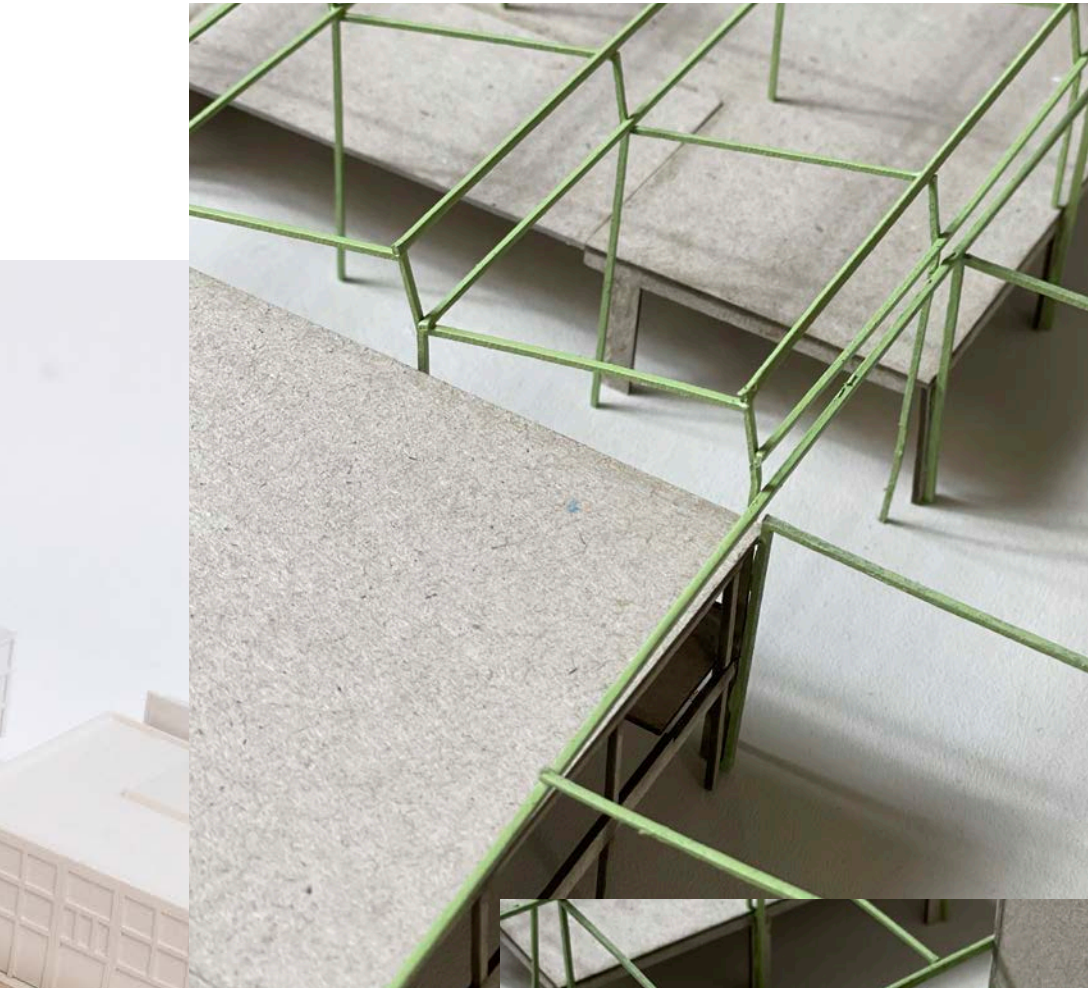
**festival setup III**  
multiple venues / special performances

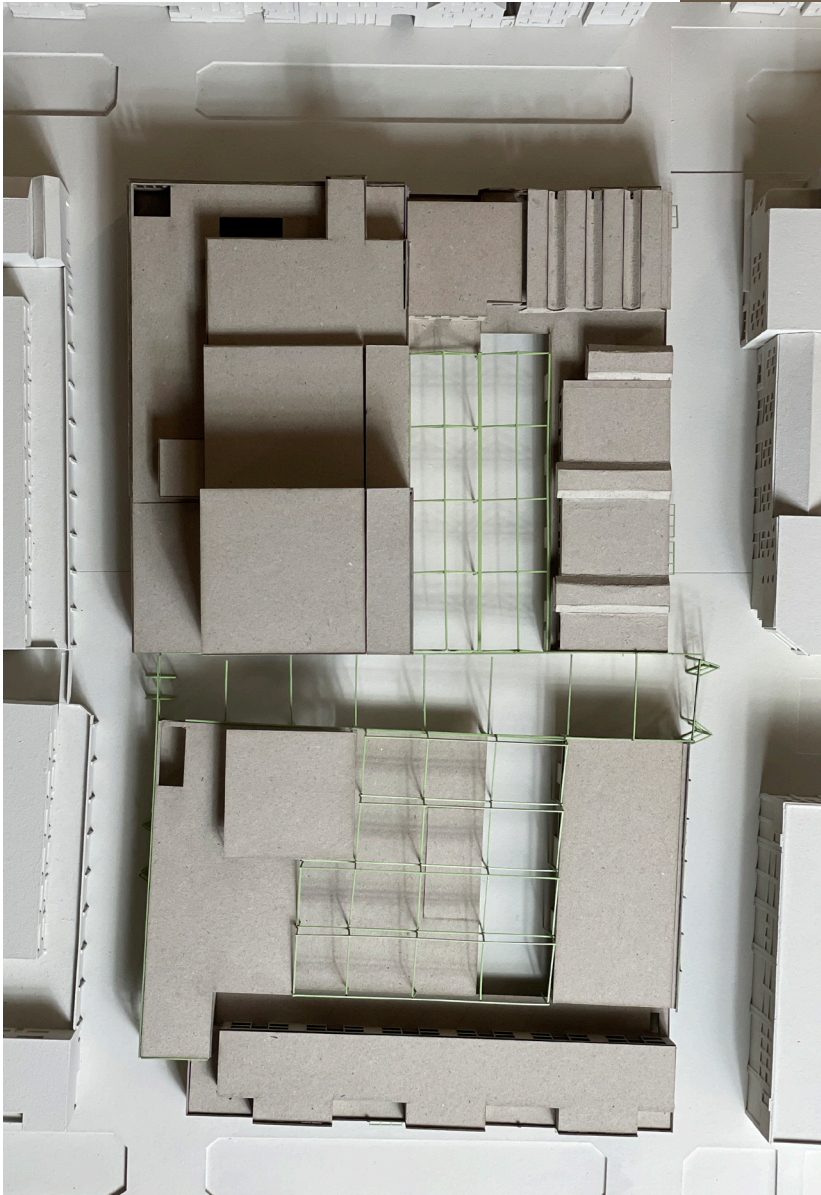
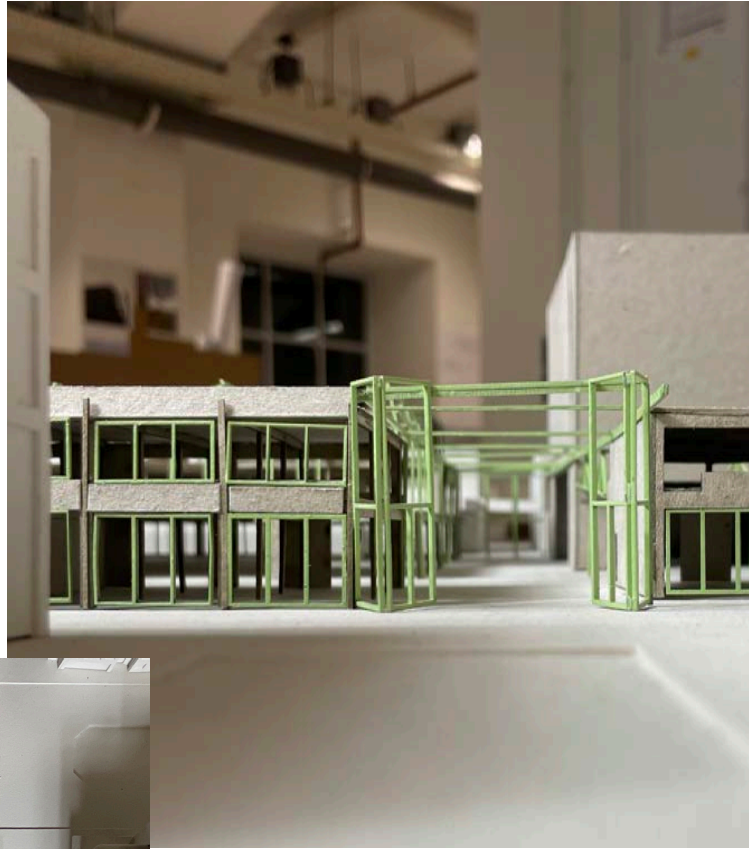
**urban block - theatre playground**

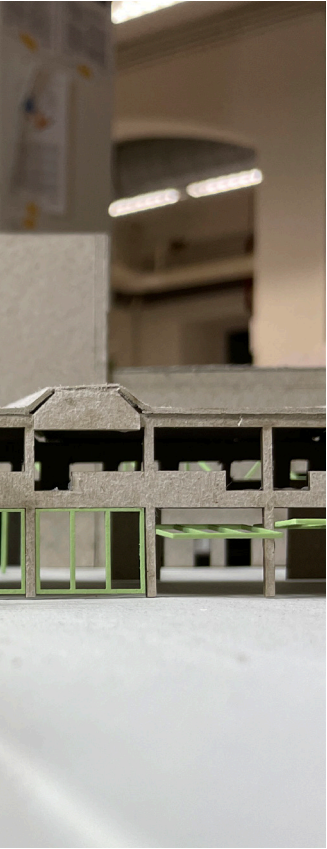


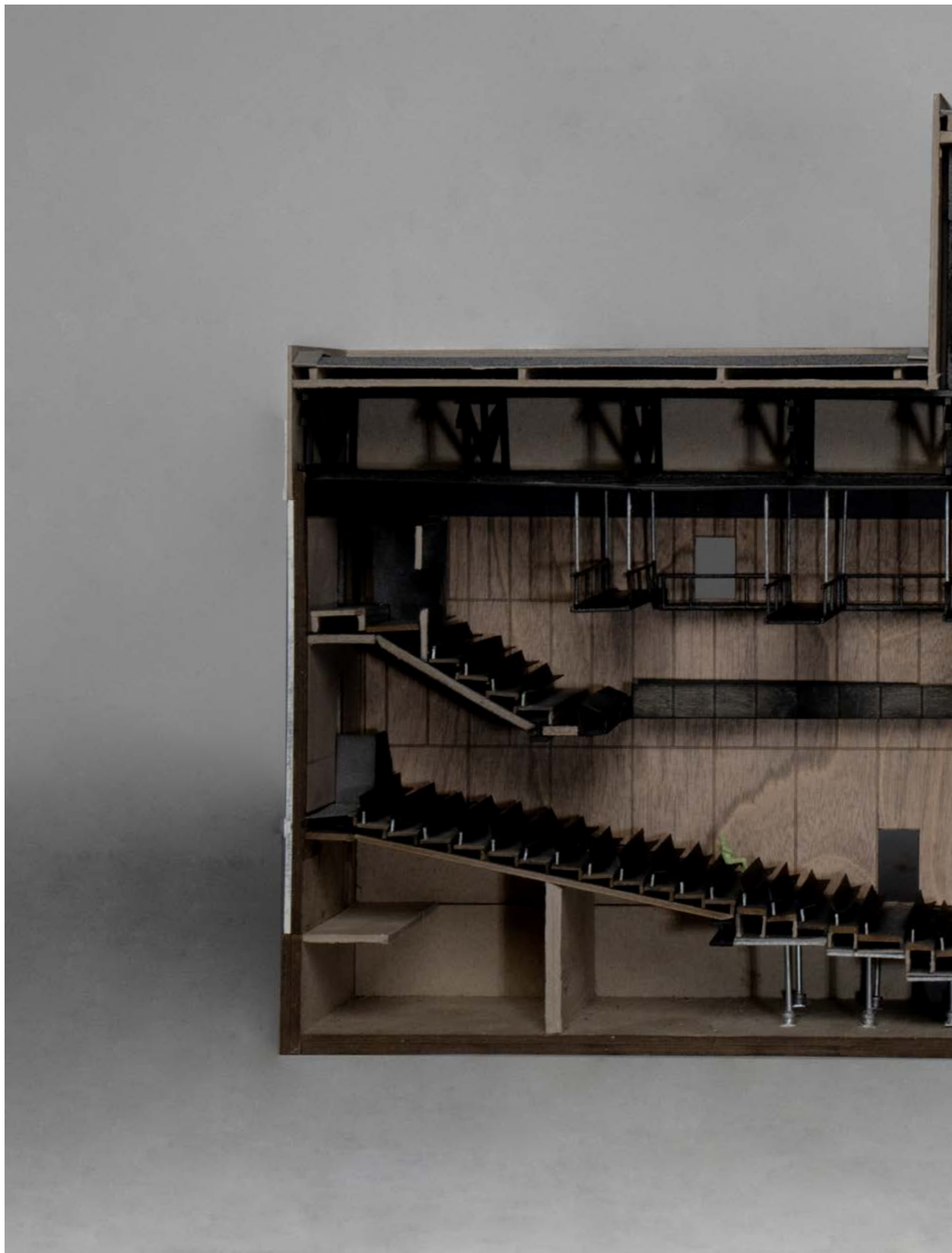


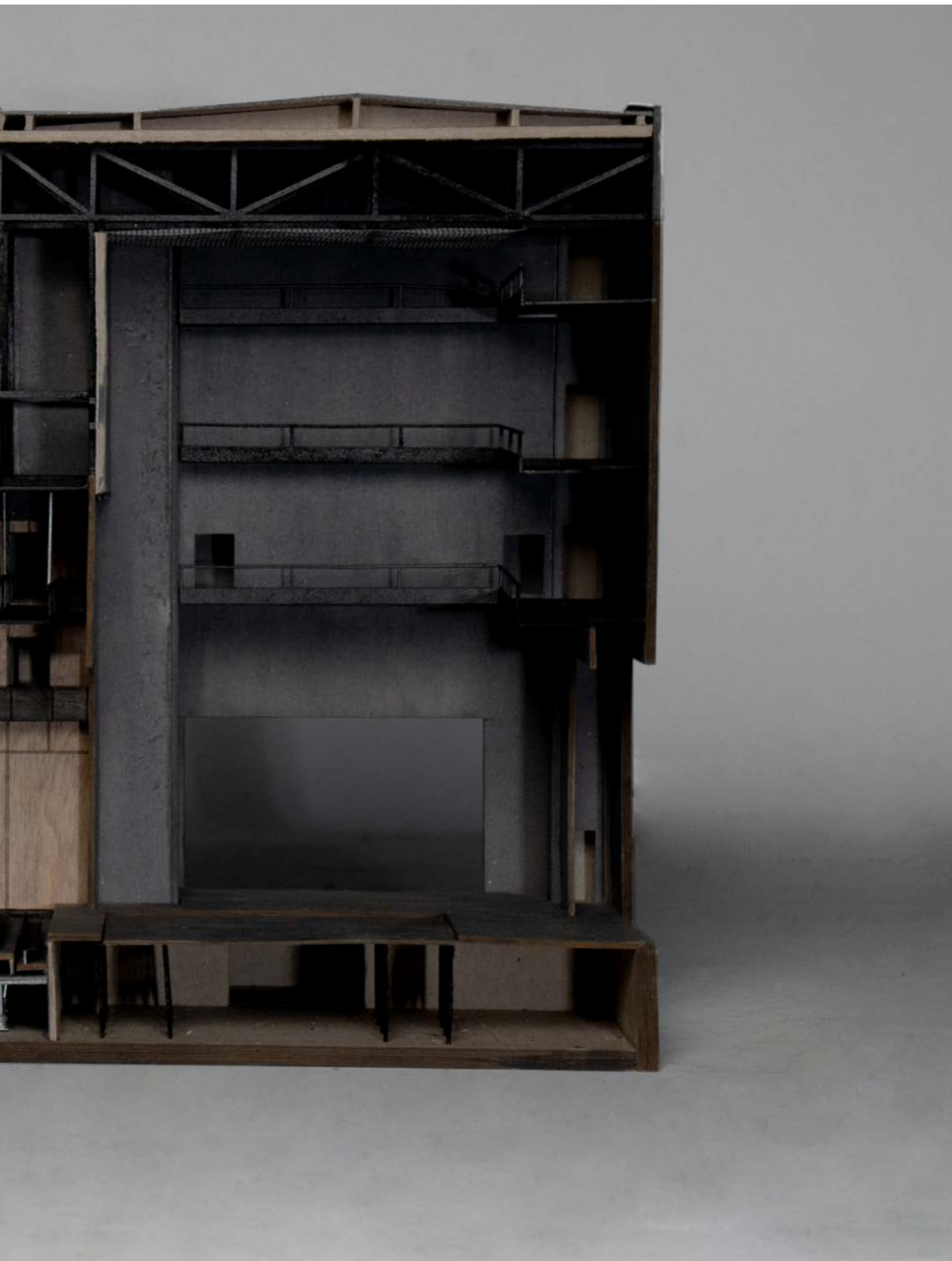


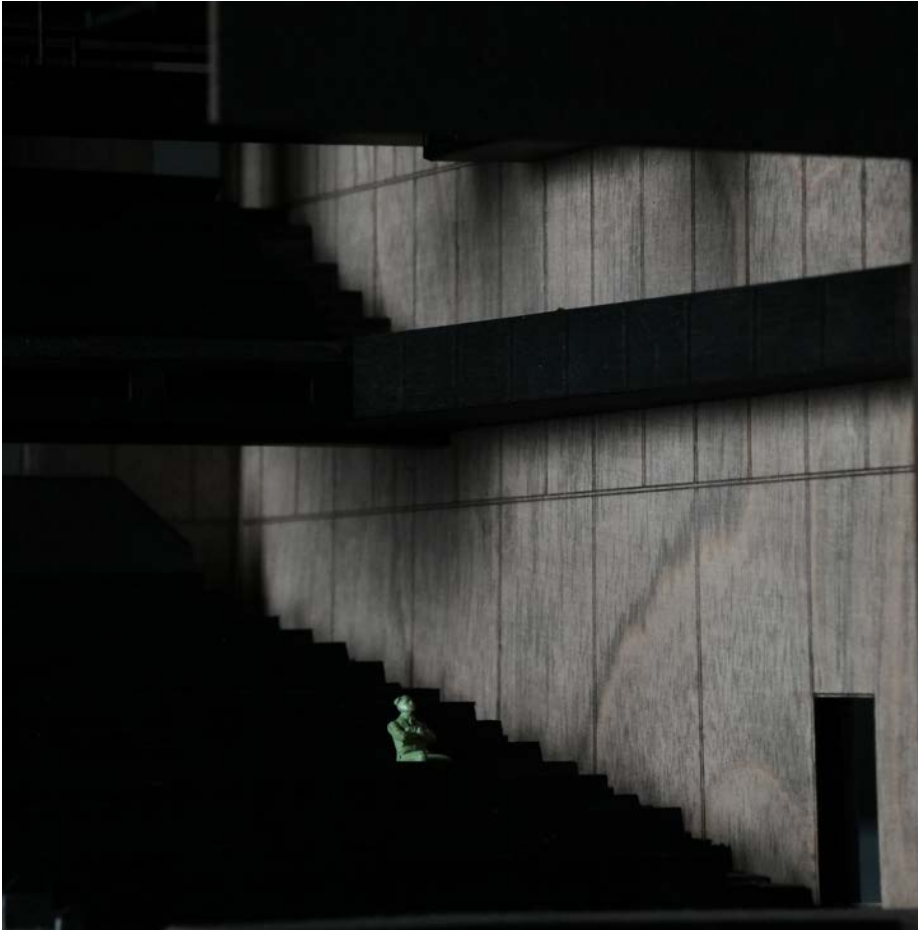




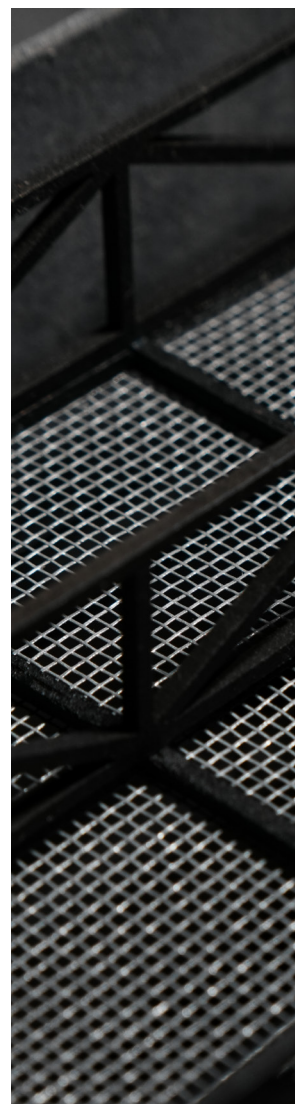
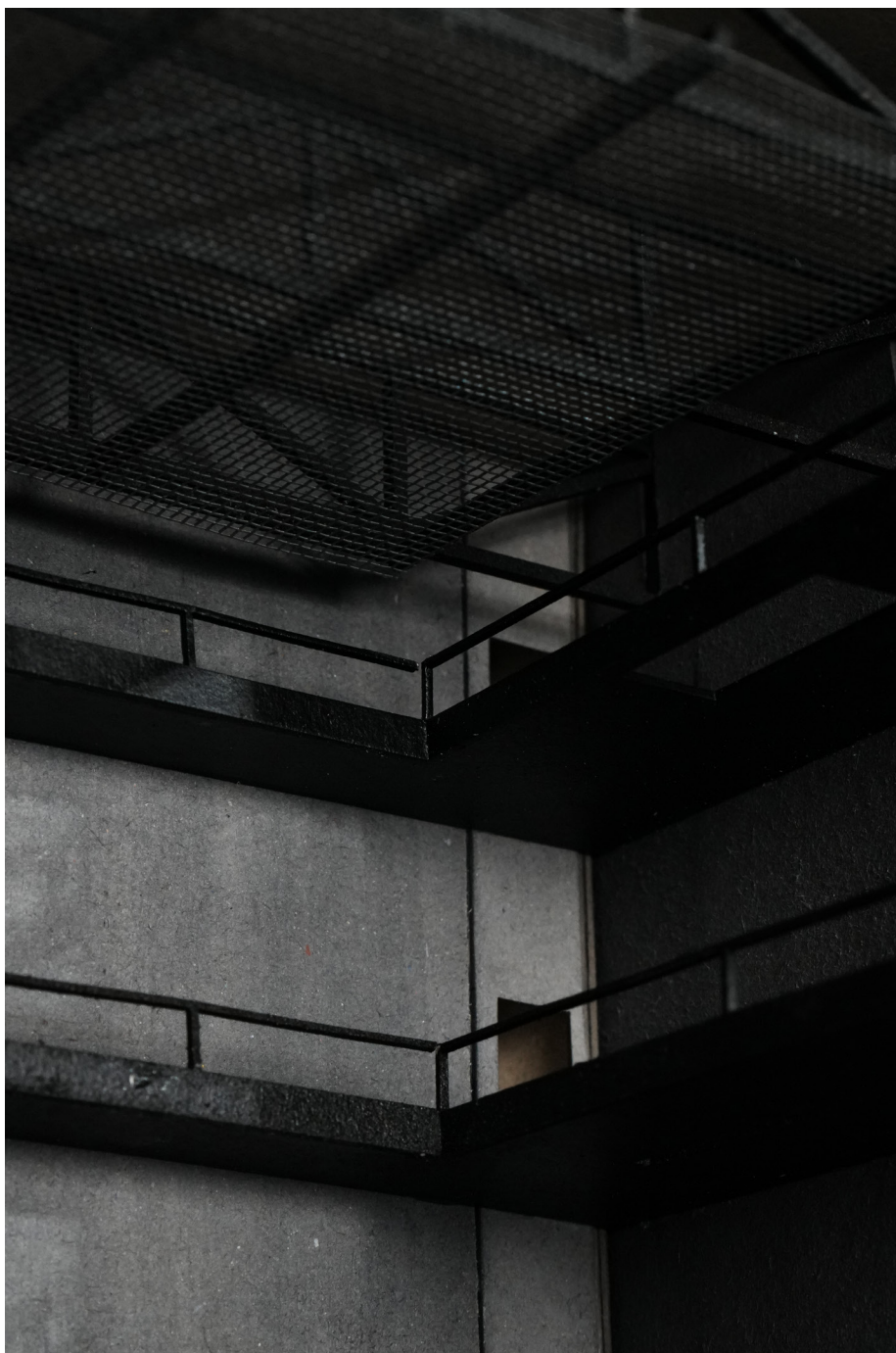


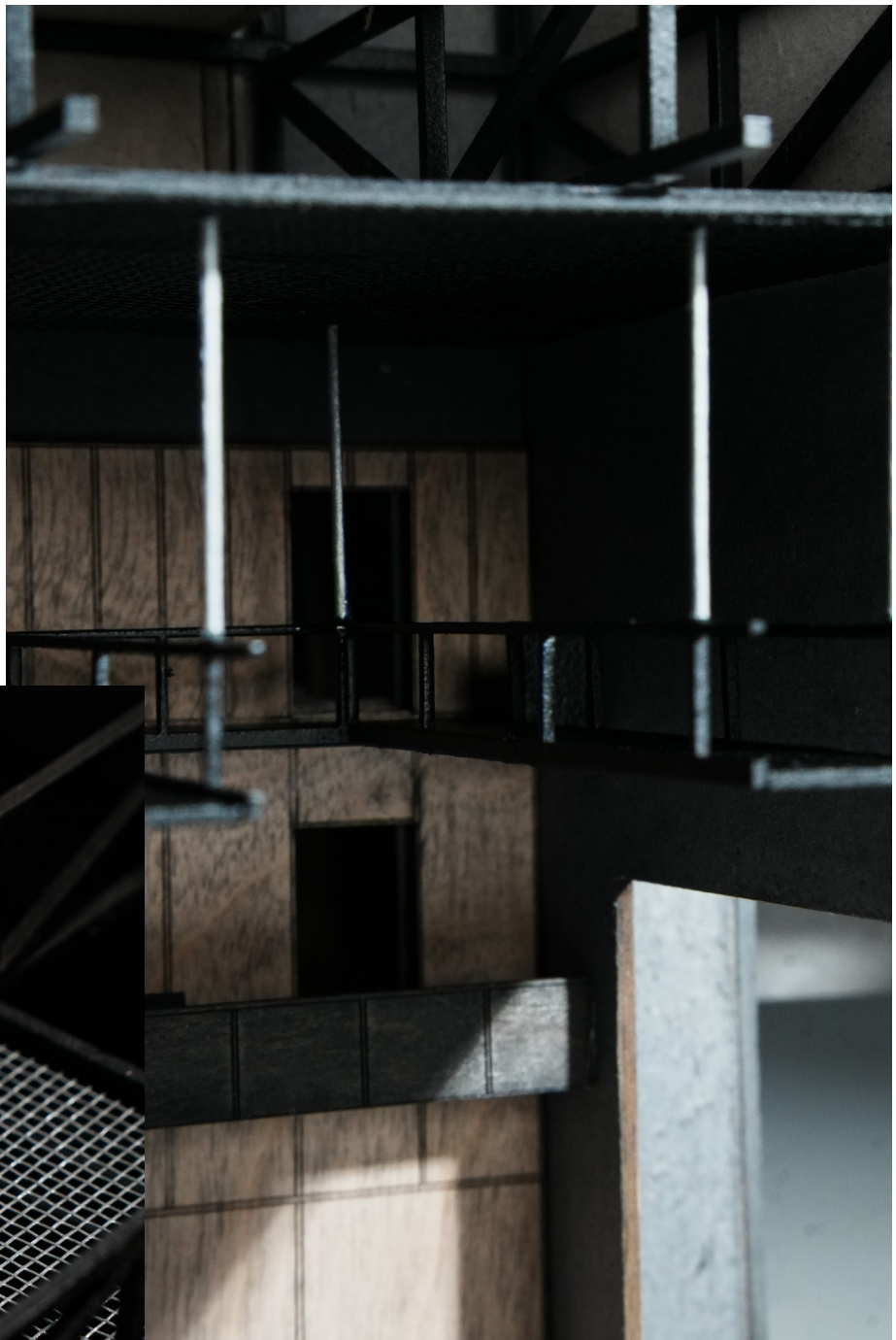
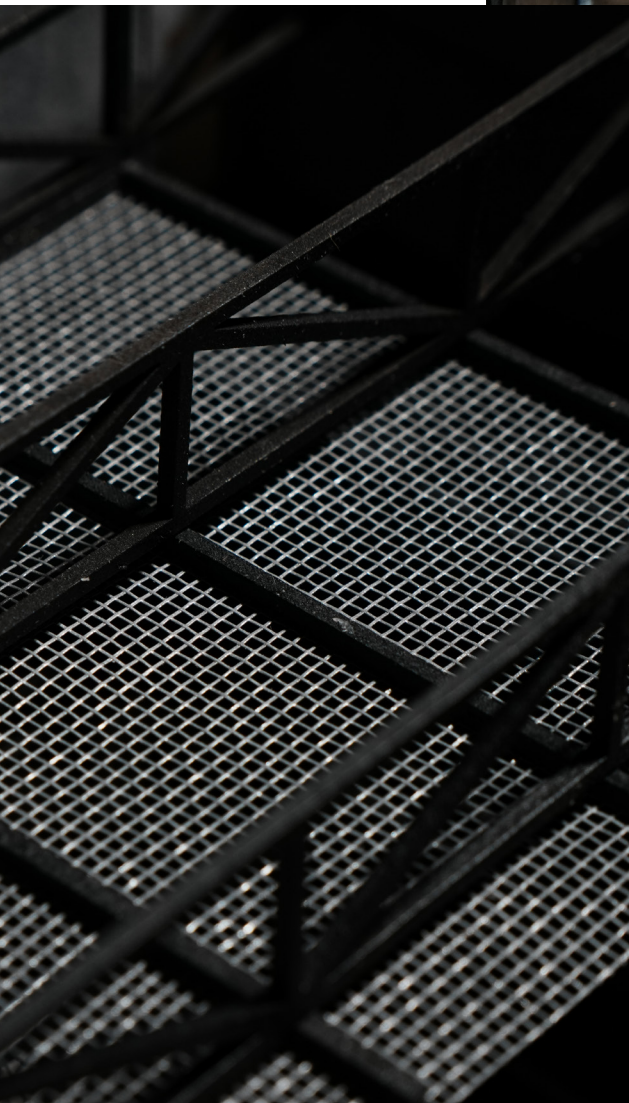














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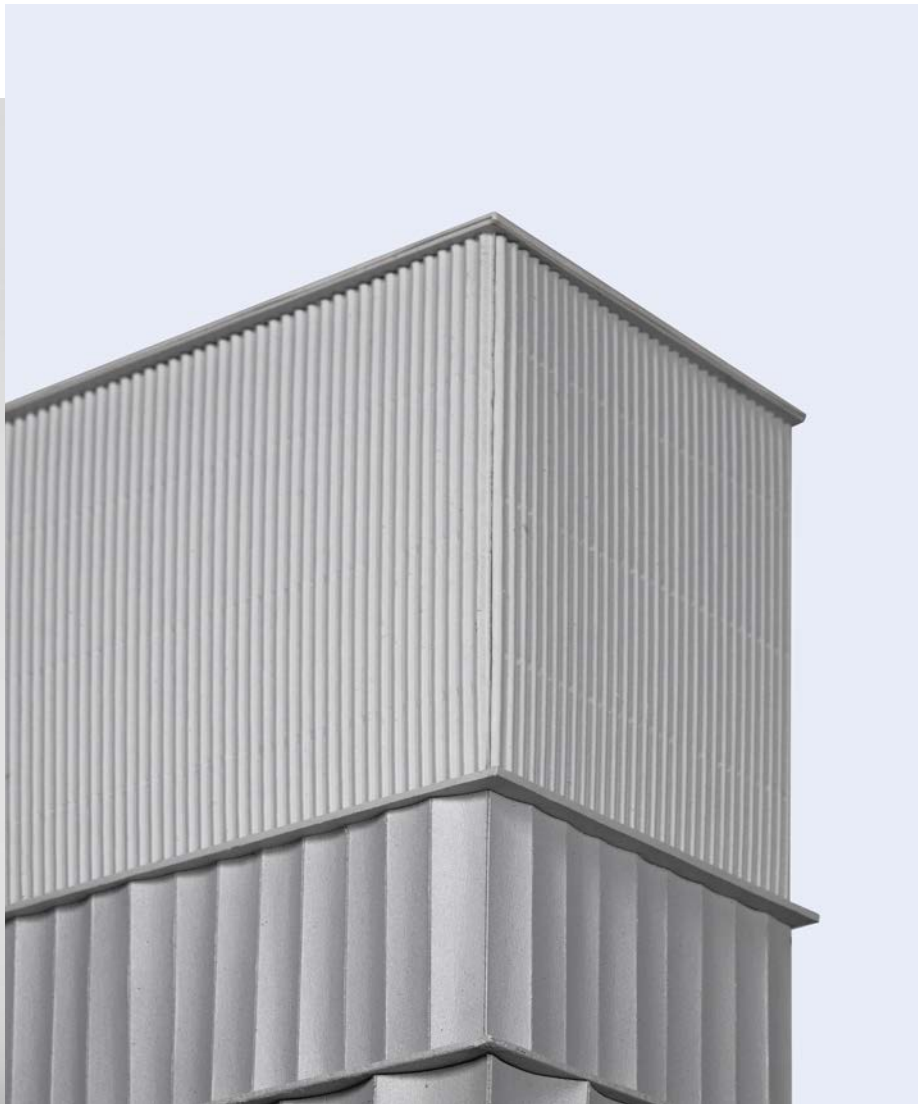


111

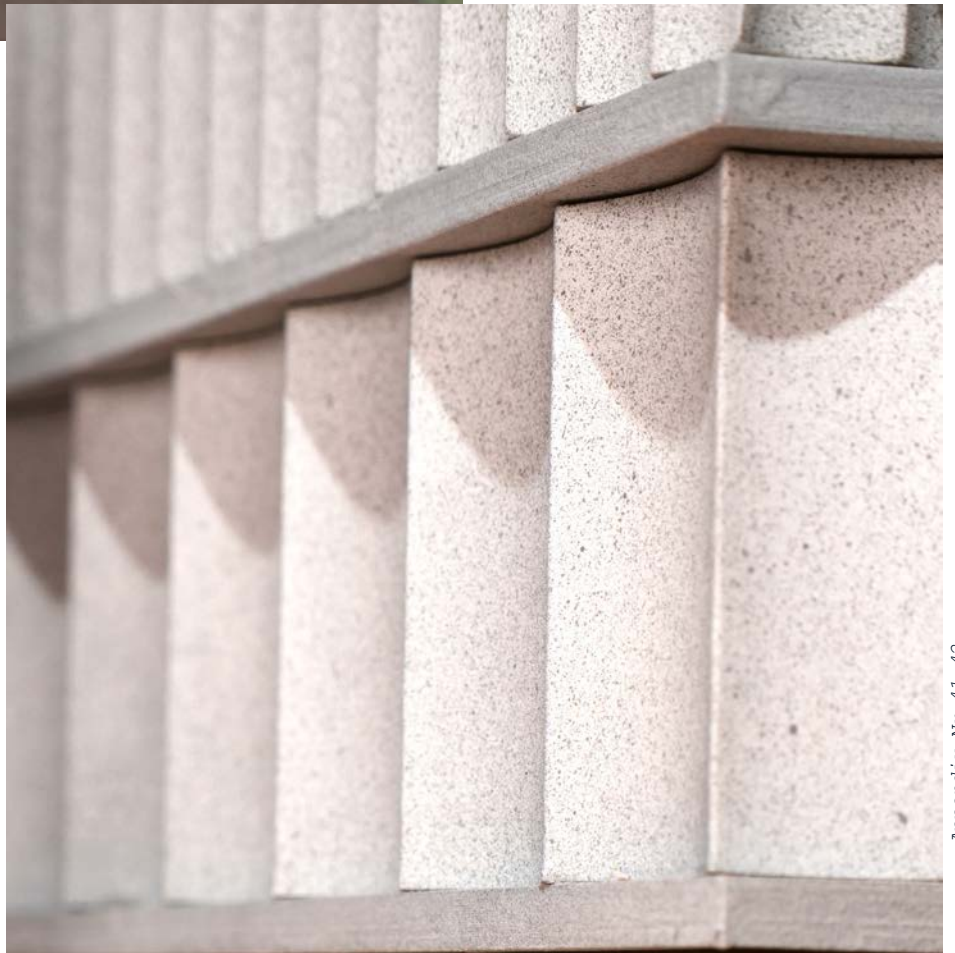


Appendix Nr. 35-36











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Appendix Nr. 43-44



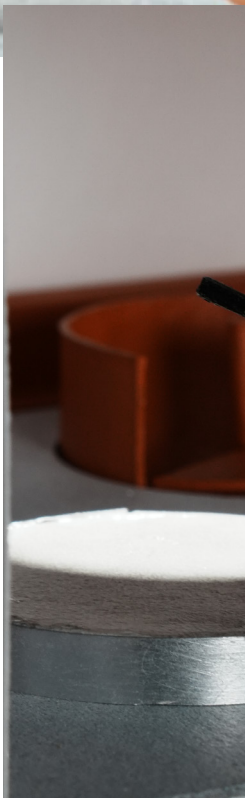


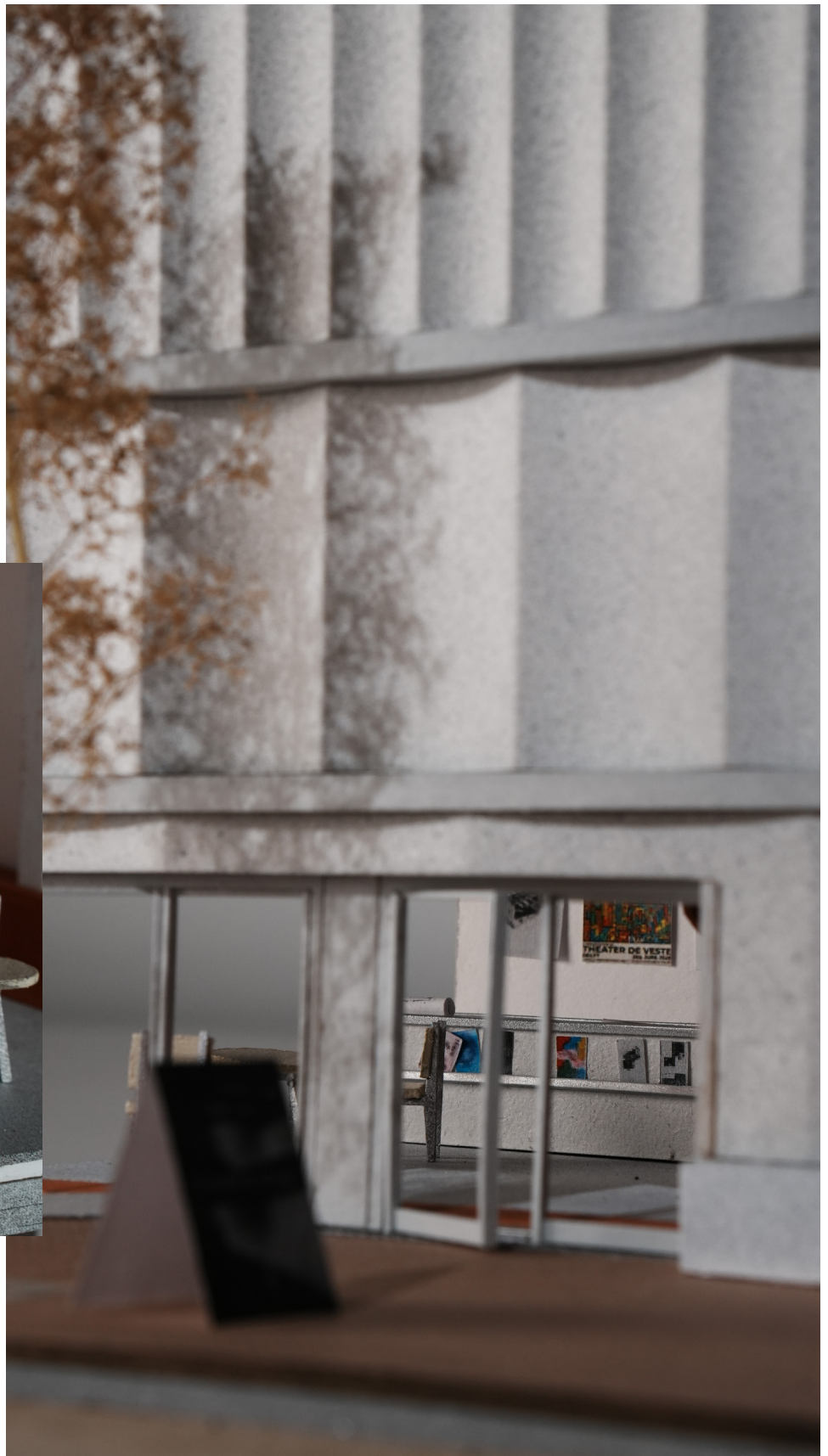


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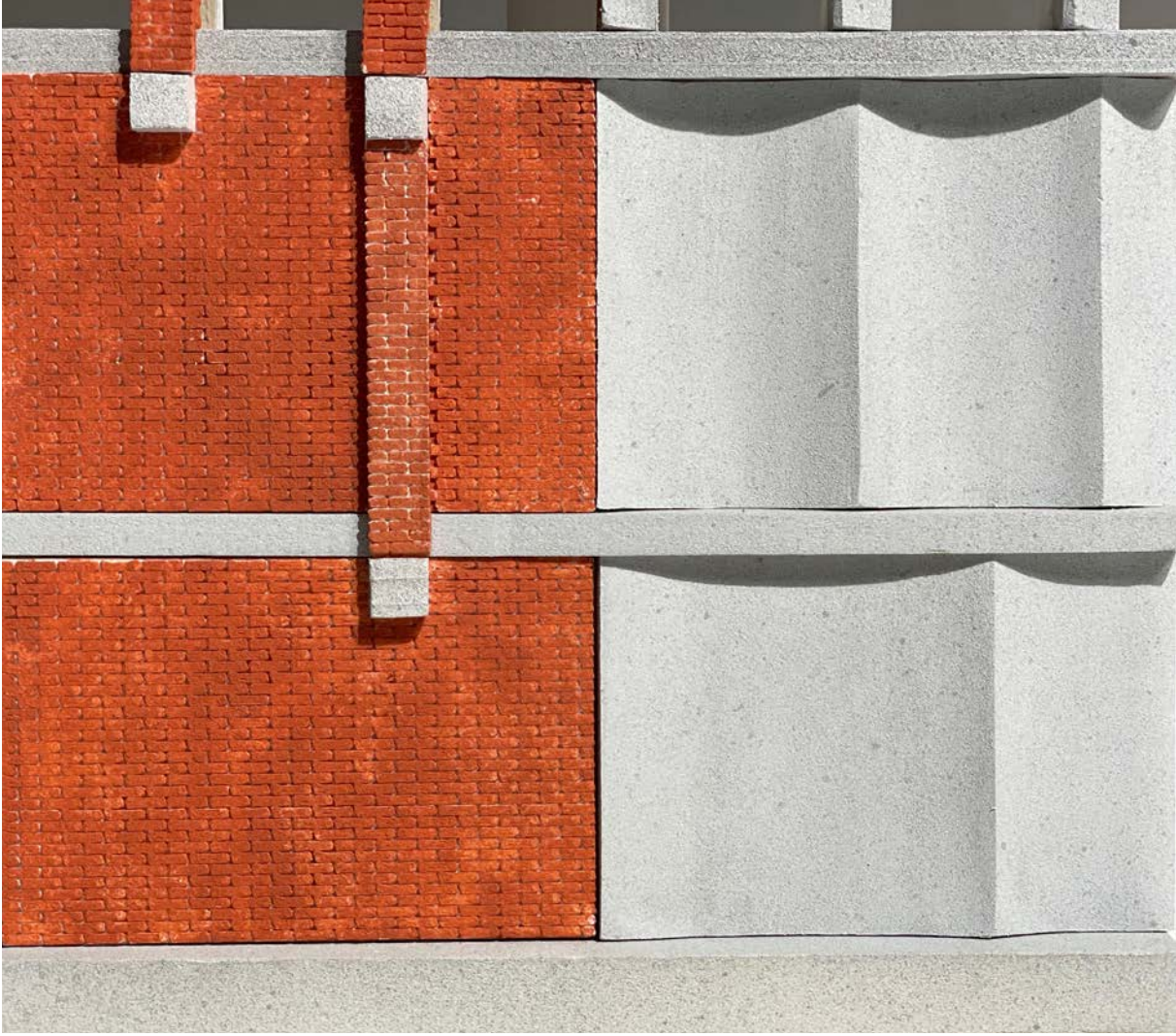


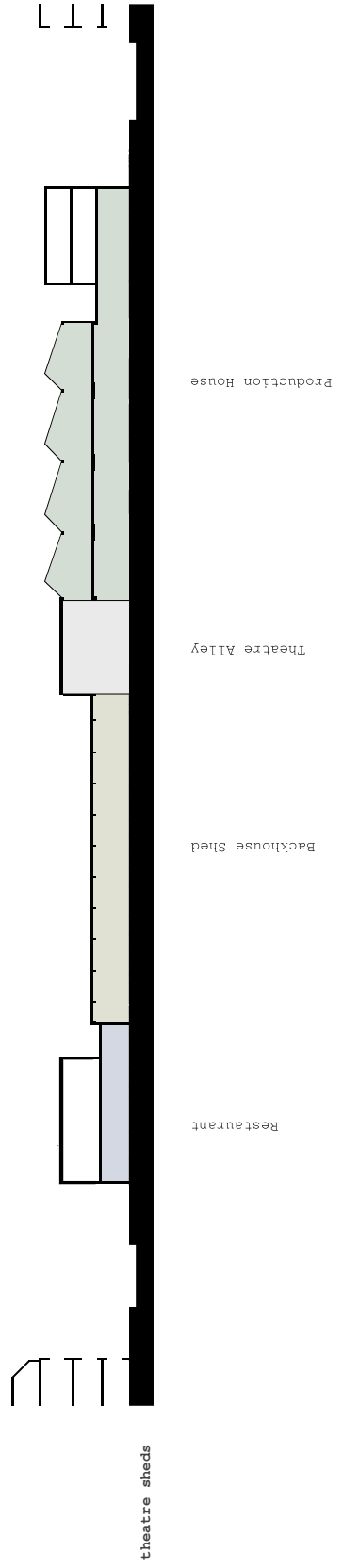
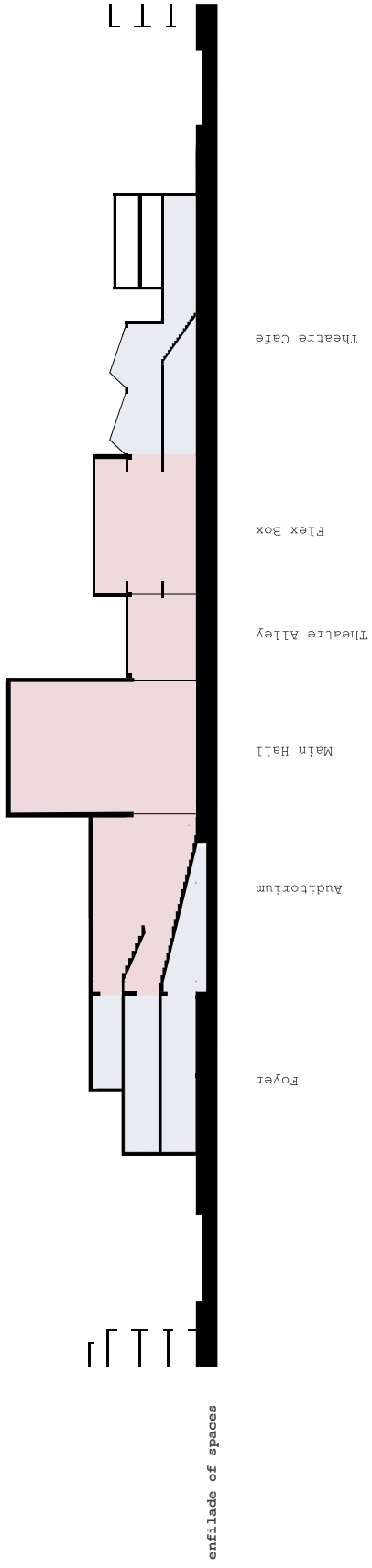
Appendix Nr. 47-48

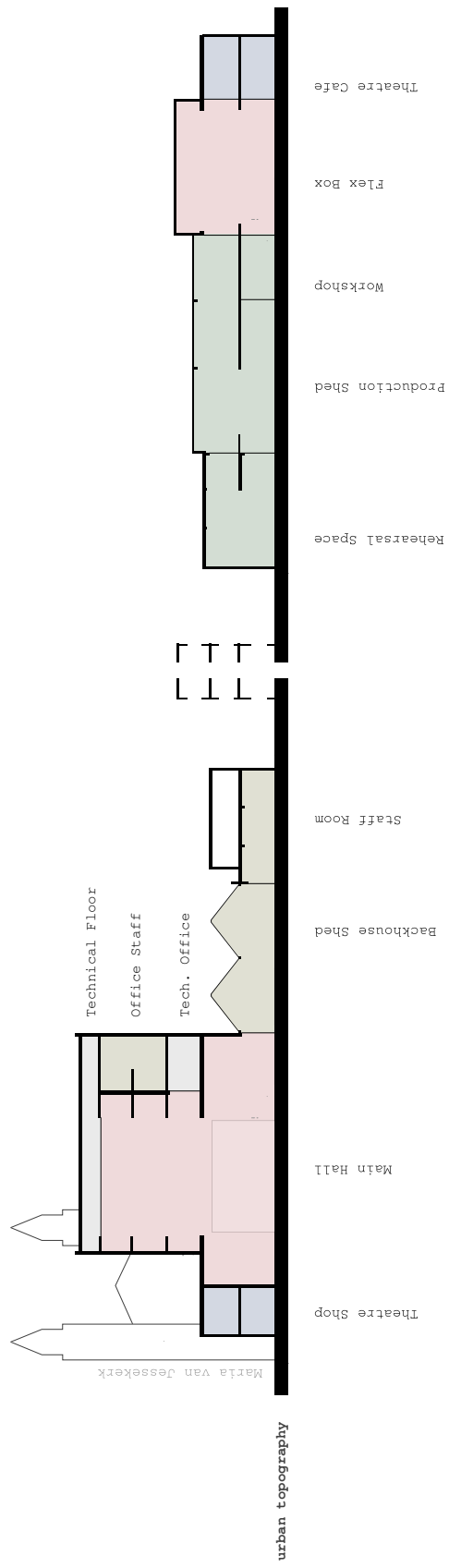




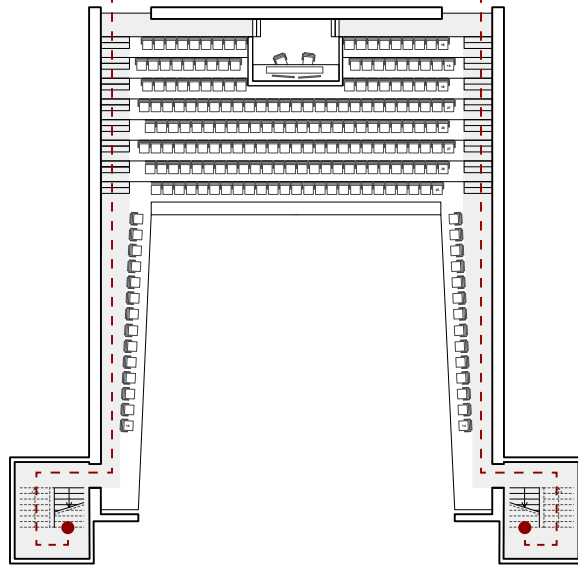




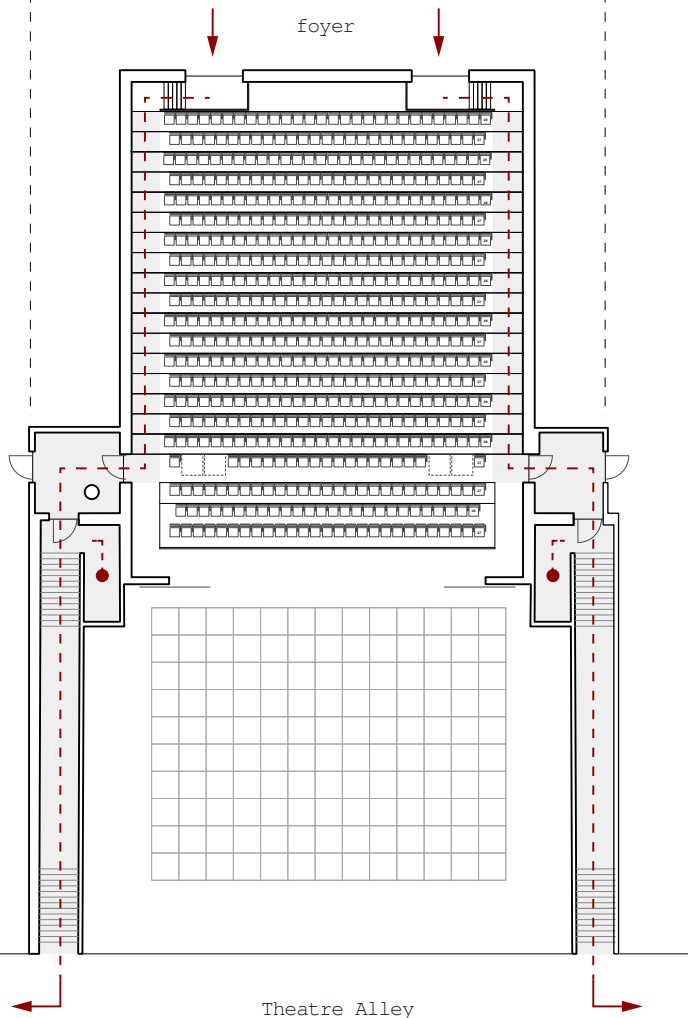




foyer



foyer



Theatre Alley

### **emergency exits auditorium & stage**

The evacuation concept demands two separate emergency exits for stalls and balcony, including a minimum width of 1,20m for the stalls (> 500 people) and 1,00 m for the balconies (< 250 people). All emergency exits lead into one of the two cores on the sides between auditorium and stage, materialised in reinforced concrete. The audience on the balconies is evacuated directly to the cores at the end of the wings, close to the proscenium.

Audience in the stalls can evacuate through an emergency foyer into the cores, which also grants wheelchair accessibility to the auditorium

The cores from reinforced concrete lead to a corridor in the understage and end in the theatre alley. This Alley is an eligible evacuation space, because it is equipped with smoke vents and openable sides, in case of a fire.

Distances from seat to the first evacuation zone (emergency staircase) is no longer than 30 metres and inside the evacuation zone (emergency staircase + corridor) no longer than another 30 metres (Bouwbesluit). Emergency cores and corridors are reserved for evacuation and equipped with fireproof doors. These can be used as access and circulation for staff, as long as it complies with the guidelines of Bouwbesluit (no inflammable materials inside, no items or furniture placed that blocks emergency routes)

*(Bouwbesluit 2012; Art 6.2.1 - Art. 6.2.23a)*

## 5.2 References

### 5.2.1 Text References

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<https://www.theguardian.com/stage/theatreblog/2015/nov/04/theatres-must-look-beyond-their-regular-audiences>  
opened: 14.01.2026

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Wingender, J. P. (2024). May doubt be your trusted companion [Article] in Gilad, Wingender, Pronkhorst. **Architecture Repurposed**. 2024. Office Winhof. nai010 publishers

### 5.2.2 Image references

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- fig. 2,4-7 photo: Matthias Hellriegel
- fig. 10: Interiors Buildings Cities, Theatre Pecedents, p. 88  
Lilly Averbeck & Nils Ewen, Section Londin Coliseum
- fig. 11: Interiors Buildings Cities, Theatre Pecedents, p. 128  
Carla Surlino & Casper van Tilburg, Halfmoon Theatre
- fig. 12: Interiors Buildings Cities, Theatre Pecedents, p. 46  
Guusje Witte & O Zeng, Axonometry Globe Theatre London
- fig. 13: Barrozzi Veiga, Ground Floor Plan Tanzhaus Zürich.  
<https://barozziveiga.com/projects/tanzhaus>  
(last opened 13.01.2026)
- fig. 14 Van Milligen Bielke, Ground figure plan, De Kunstwerf,  
Groningen. Studio Donna van Milligen Bielke.  
<https://dymb.nl/work/de-kunstwerf/>  
(last opened 11.01.2026)
- fig. 23 HIC Arquitectura. (2025). Sculpture Pavilion, Sonsbeek  
Exhibition.  
<https://hicarquitectura.com/2025/05/aldo-van-eyck-sculpture-pavilion-sonsbeek-exhibition/>  
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Wortmann, A. (2005). **De theaters van Herman Hertzberger**. 010 Publishers.

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### 5.4 Notes

Note 1:

Impressions marked with this symbol: \* were produced with softwares that partially use artificial intelligence.

Note 2:

All figures without a stated author are created/owned by Nils Ewen.



## 5.5 Acknowledgements

I would like to sincerely thank **Professor Daniel Rosbottom** and my mentors **Susanne Pietsch, Sam De Vocht, Jurjen Zeinstra, and Mauro Parravicini** for their guidance, critical feedback, and enthusiasm throughout the graduation process. Their conversations and reflections continuously challenged me to rethink the role of architecture, theatre, and the city.

Many thanks to the experts **Koen Mulders, Atze Boerstra, Dirk Somers** and **Ed Elbourne** (Arup) who gave valuable insights into specific theatre-related topics and supported this project with their knowledge.

Many thanks to **Theater de Veste** and everyone involved in the theatre visits and interviews for openly sharing their experiences and ambitions. These encounters shaped and influenced the direction of the project.

I also want to thank my **fellow students and friends** for all discussions, model-making sessions, moments of doubt, and shared excitement during the past year.

Most importantly, I would like to thank **my family** for their support, trust, and patience throughout my studies and this graduation project.