

THE PASSAGE

where city meets stage

Delft University of Technology
Architecture and the Built Environment

Interiors Buildings Cities

Graduation Studio

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AR4AI130

Palace

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PROJECT JOURNAL

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INTRODUCTION

This project journal constitutes a comprehensive and chronological documentation of my design process during my graduation project at the Faculty of Architecture of Delft University of Technology, within the Department of Interior, Building and Urban Planning. Within this design-based research, new spatial possibilities are sought for the theatre as a meeting place, stage, and urban institution.

In this journal, weekly insights are provided into the progress of the project process. The document shows how ideas develop from initial analyses and investigations into spatial concepts, design decisions, and ultimately an integrated architectural proposal. In doing so, not only the final results are presented, but also the intermediate steps, experiments, reflections, and choices made during the process. The project journal thus serves both as an overview of the progress and as a reflection on the development of my design thinking and working method.

The structure of the project journal is built around three key assessment moments within the graduation trajectory: A1, A2, and A3. Each of these moments consists of various assignments and sub-tasks, the so-called briefs, which guide the content and progress of the design. This structure makes it possible to document the process in phases and to provide clear insight into the development of the project.

The first part of the journal focuses on the run-up to the A1 moment. In this phase, the emphasis was on analysis, research, and concept formation. Through precedent studies, site research, programmatic analyses, and initial spatial explorations, a foundation was laid for the subsequent design process. The A1 presentation thus formed the basis upon which the project could further develop.

Subsequently, work proceeded towards the A2 moment, in which the design was further elaborated and concretized. During this phase, the focus shifted more towards the architectural and spatial elaboration of the theater, with particular attention to the auditorium as the core of the building. Aspects such as sightlines, acoustics, routing, audience experience, and the relationship between stage and audience played an important role in this. In addition, work was done on the coherence between structure, program, and spatial identity.

A few weeks later, the A3 moment followed, in which the theater building was presented as an integral design. In this final phase, all components of the project came together in a single coherent architectural proposal. This involved examining not only the functioning of individual spaces but also, and specifically, the relationship between the building, the user, and the urban context. The end result demonstrates the development from an initial idea to a fully elaborated design proposal for the theater of the future.

Kick off

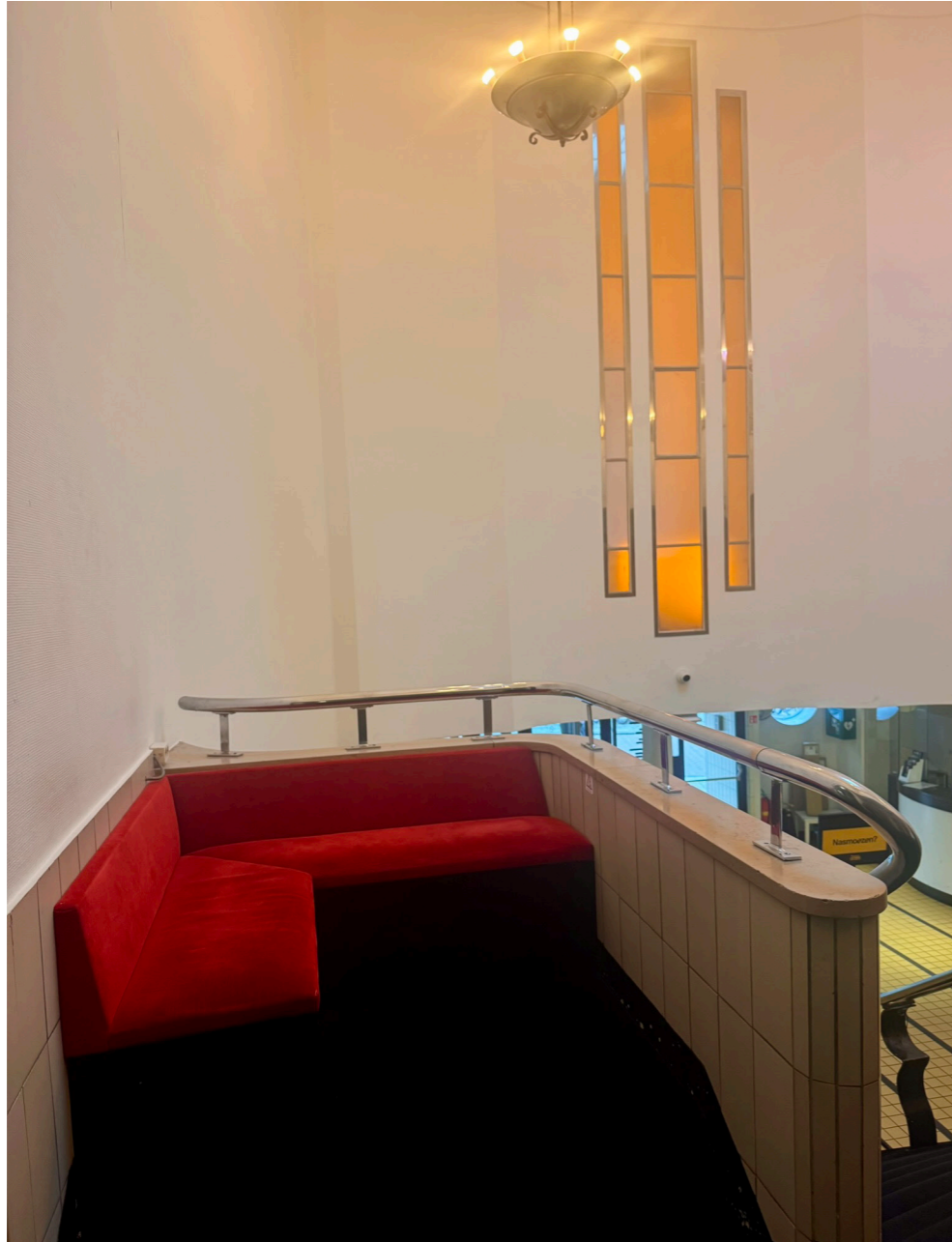
EXCURSION

EXCURSION

The graduation project kicked off with a field trip. The excursion took us to numerous theaters. First, we visited Amsterdam. Our first stop was at the University of Amsterdam's Theatre Sciences Center, where we attended a lecture by Rob van der Zalm and were given a tour of the exhibition at the Allard Pierson Museum. This was followed by a visit to the Bellevue Theater and the Stopera.

The next day, the excursion continued to Groningen. Here, the day began with a tour of the Kunstwerf and Machinefabriek. We then visited the Grand Theater and the Forum.

Back in Delft, we gave the first lecture. The first assignment was introduced, followed by a lecture by Koen Mulder on the history of Delft. The walk through Delft then introduced the four different locations for the new theater, concluding at Theater de Veste, the client for this graduation project.



Theater Bellevue, red bench



Theater Bellevue, Nasmoezen?

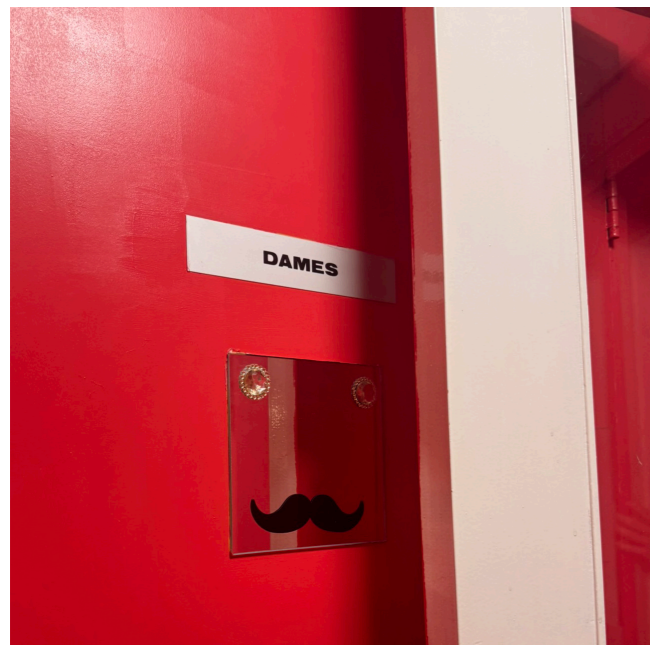
Theater Bellevue, posters





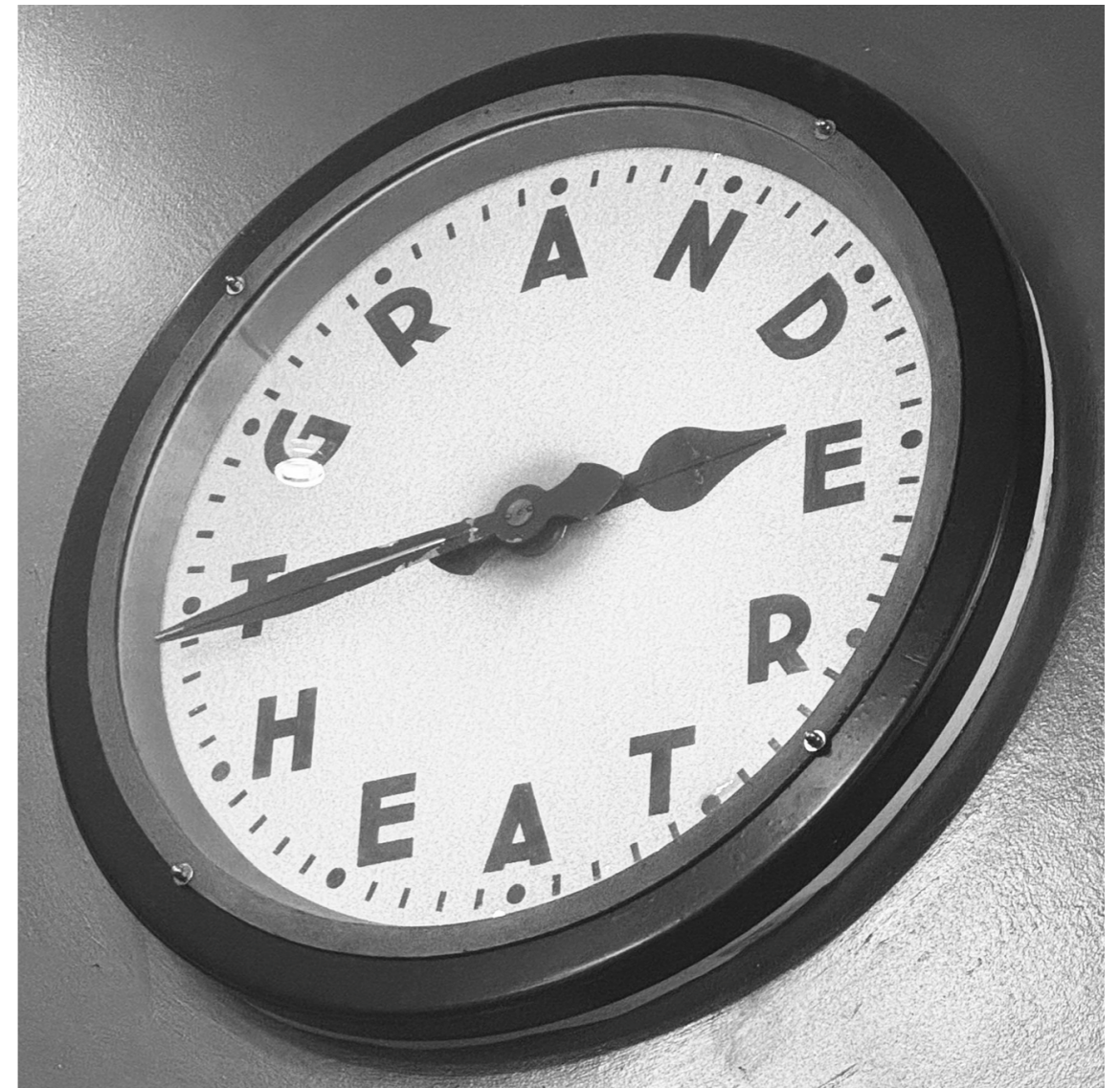
NITE Theater, entrance

NITE Theater, toilet



“THEATRES
SHOULD BE
THE NEW
TOWN SQUARES
NOT
MONASTERIES”

“3 TIMES LEFT IS RIGHT”



Grand Theater Groningen, time



Forum, staircase



Forum, library and study places

Forum, library and study places





Theater De Veste, facade



Theater De Veste, cloakroom

Theater De Veste, theatercafe



REFLECTION

Notes were taken continuously throughout the tour. It was striking that the same terms were mentioned during each tour. Commonly used terms are listed alongside. This glossary can be consulted repeatedly during the design process.

What was particularly striking during the theater visit was that each theater is very empty during the day. A few employees can be found in the theater, and here and there the stage is being set up for that evening's show. However, the foyer and café are completely empty during the day. This was not the case at the Forum, which is a public space that is very popular during the day. It is truly a space where people meet, but also where they can retreat.

It also became very clear during the tours that the staff spends a lot of time in the theater, yet the staff rooms are often tucked away within the building. The theater must be as inviting and beautiful as possible for the visitor. In this process, the living environment of the staff and other employees is often overlooked. Staff often have to navigate narrow corridors or take detours to reach the right room. Employees often spend days in dark spaces and would like more daylight. This is something to consider when designing the theater of the future.

A word cloud of theater-related terms in orange text. The words are scattered across the page, with some appearing more frequently than others. The terms include: flexible, windows, bar, posters, stairs, production, show, black box, café, receiving, machine, costume, hosting, fireproof, colour, toilet, flybar, elevator, foyer, inclusive, lights, seats, and technical.

Brief 1.

BETWEEN CITY AND STAGE

BETWEEN CITY AND STAGE

As the introduction to this year's project infers, the relations between the idea of the theatre and that of the city have, in Europe, had a long and complex history, from the theatre as a space of debate, or a representative monument, to the city as a scenography or a setting for performance. These interconnections encompass the social and political as well as the performative. The ambition for a new theatre in Delft is to create a public building that is an integral part of the city, a meeting place that embraces its citizens in many ways while also incorporating what have become the orthodoxies of contemporary performance spaces and their necessary, ancillary functions.

REFERENCE

To begin, we will start by looking more carefully at this complex, intertwined history of theatre and city, by exploring a series of historical references, which address the breadth of these relationships and which span, in time, from Ancient Greece to the near present; from theatres at their most experimental, to those that host commercial theatre. Working in small groups of two or three, you will draw them in context, plan, section and three dimensions, while also creating a view, or a scene of each. The drawings you make should read as a set. Each orthographic plan and section will be drawn at the same comparative scale and level of detail. We nominally set this at 1:200, but this may need to be adjusted as you collectively understand more about the references. The context plans might also need to be at different scales, depending on the situation of each theatre.

Alongside these, you will draw two three-dimensional drawings: an axonometric, cut away to describe the relation between performer and audience and a view, which describes the atmosphere and material character of the space. The views should have a sense of atmosphere, using only line to describe light, shadow, material and texture, something in the manner of Serlio's etchings of the comic, tragic and satirical scenes, but also of now. In parallel with the studies of the particular references, you should collate material which describes them and situates them within a wider theatrical context, perhaps showing other theatres that relate to them, or are of a similar type. In this way we will as a group build up a complex, collective understanding of the theatre, which can inform your designs later. This collated material should be presented by the group, along with the drawings in the form of a collective research book.

SPACE

In parallel with your collective work on references, you will each develop an idea for a space that might exist somewhere between city and stage. This will be a condition that brings ideas about the city and those of the space of performance into dialogue. You do not have to consider the space you make as part of the building you will go on to design, although it might later be the genesis of some aspect of the design project. The space does not have to be in Delft; although we do not preclude that, but could instead refer to ideas or aspects of the city more generally. The space should establish a sense of atmosphere, scale or relation that encompass and translate theatre's essential conditions of encounter, narration and communion in a performative way, while also retaining some relation to the urban condition. It might accommodate performance in a direct sense, but could also consider the idea of theatricality in a more open way: in relation to people, movement, the heightening of perception or the glimpse of the world behind the curtain. It could usefully encompass architectural elements or devices - the door, the window, the balcony, or the step for example as means to establish a sense of theatre that also engages with the urban. It could use traditional theatrical devices of layering or perspective, or perhaps translate and abstract an urban figure into an interior moment. It could be inside, or outside, front of house or back of house or somewhere in between. It will be a space of threshold, between the theatre and the city.

The spaces you make should be developed and presented as physical models, supported by drawings as necessary. The models should be made at scale 1:25 - the scale a theatre set designer typically uses. This will limit your attention to a moment, a relatively small space or a fragment of a larger interior. It will allow you to consider your proposals spatially and materially, and potentially in terms of inhabitation, and to perceive and to photograph them as such. We have a tradition of models which are close to stage sets within Interiors Buildings Cities Cities, which feels particularly relevant here. We would like you to refer to this tradition in the ways you conceive of and build your models. You will record your models photographically, as part of your presentation of this first design project, and you may wish to record them at different moments or times of day, or from different perspectives.

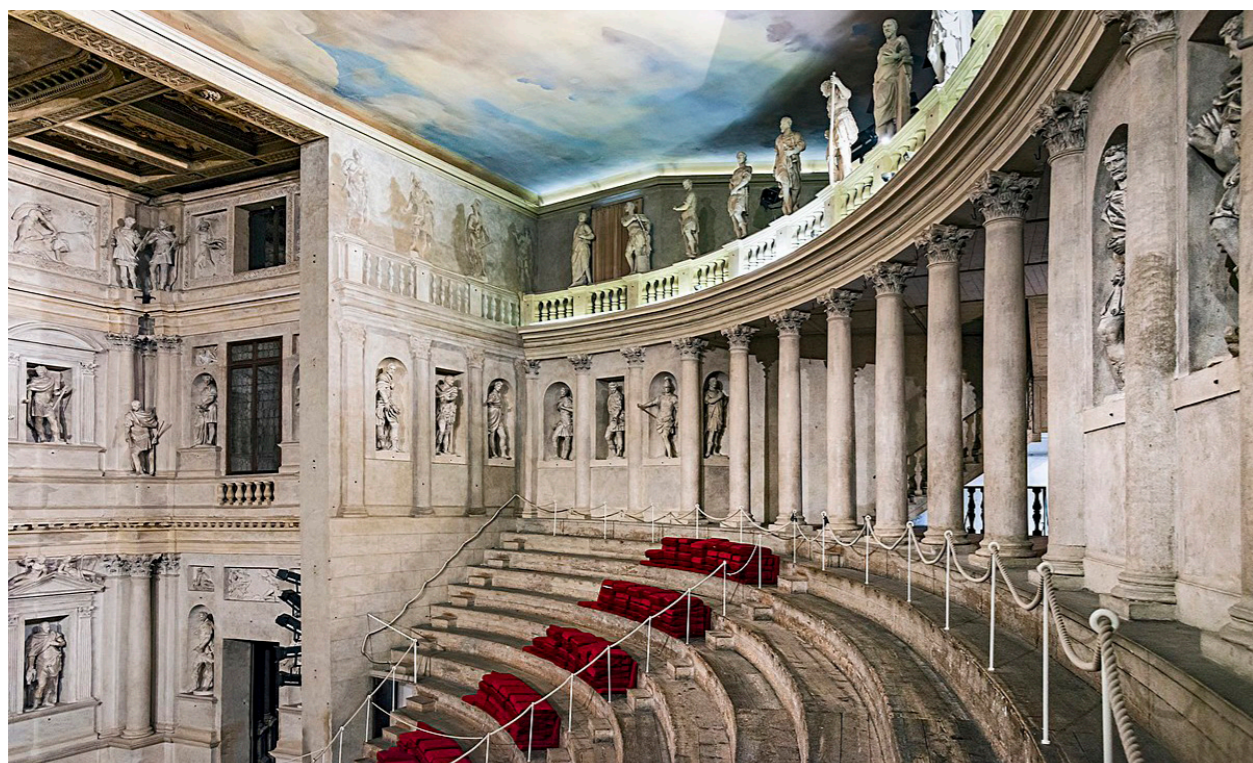
REFERENCE

This week's focus was on analyzing the Teatro Olimpico, the oldest theater with a closed roof. To create a sense of openness, the ceiling was painted with an illusory sky. This theater can accommodate 400 spectators, all of whom can see inside. Perspective plays a significant role in this theater. The set is positioned so that every spectator can see at least one side of the stage. The perspective behind the stage is created by the slope of the set pieces, which is clearly visible in the cross-section of the theater.

REFLECTION

The theater analyzed is the old, closed theater. It also boasts one of the oldest sets. The old theater possesses many qualities. For example, perspective is well-developed in all its forms. The importance of the audience's sightlines is considered paramount. Thus, the set and the auditorium work closely together. Every visitor must have a clear view of the set; this was already considered crucial when theaters first emerged. This will also be crucial for the theater of the future.

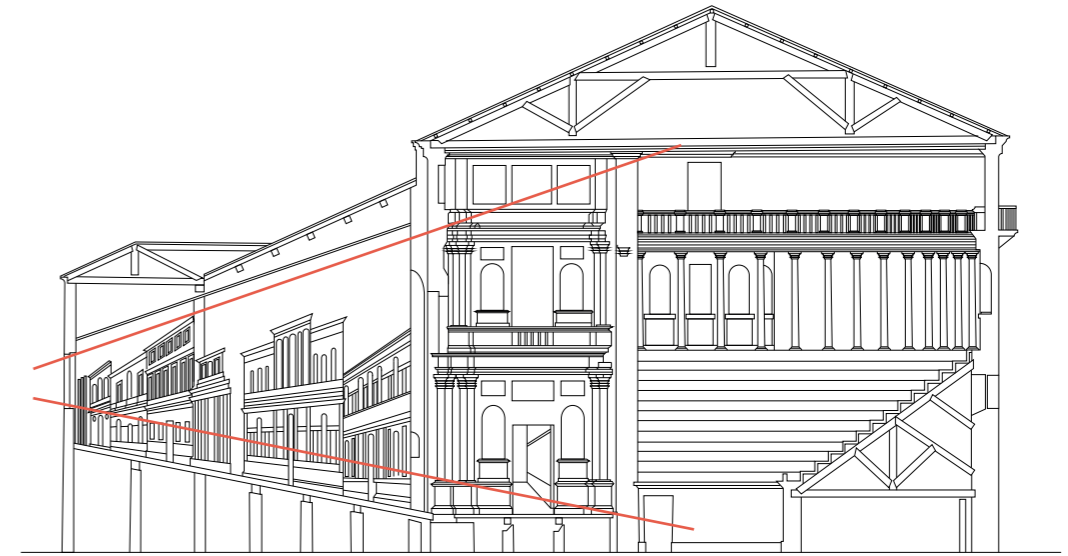
Teatro Olimpico, Vicenza



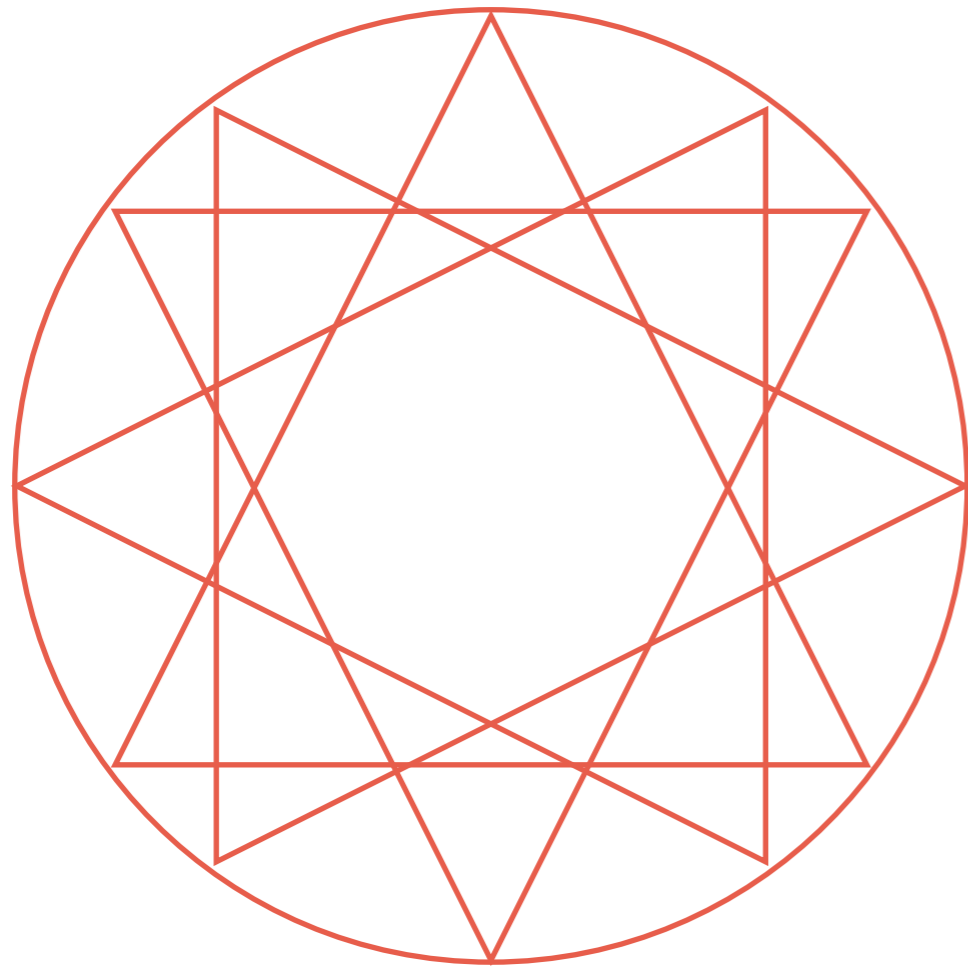
Teatro Olimpico, Vicenza

REFERENCE

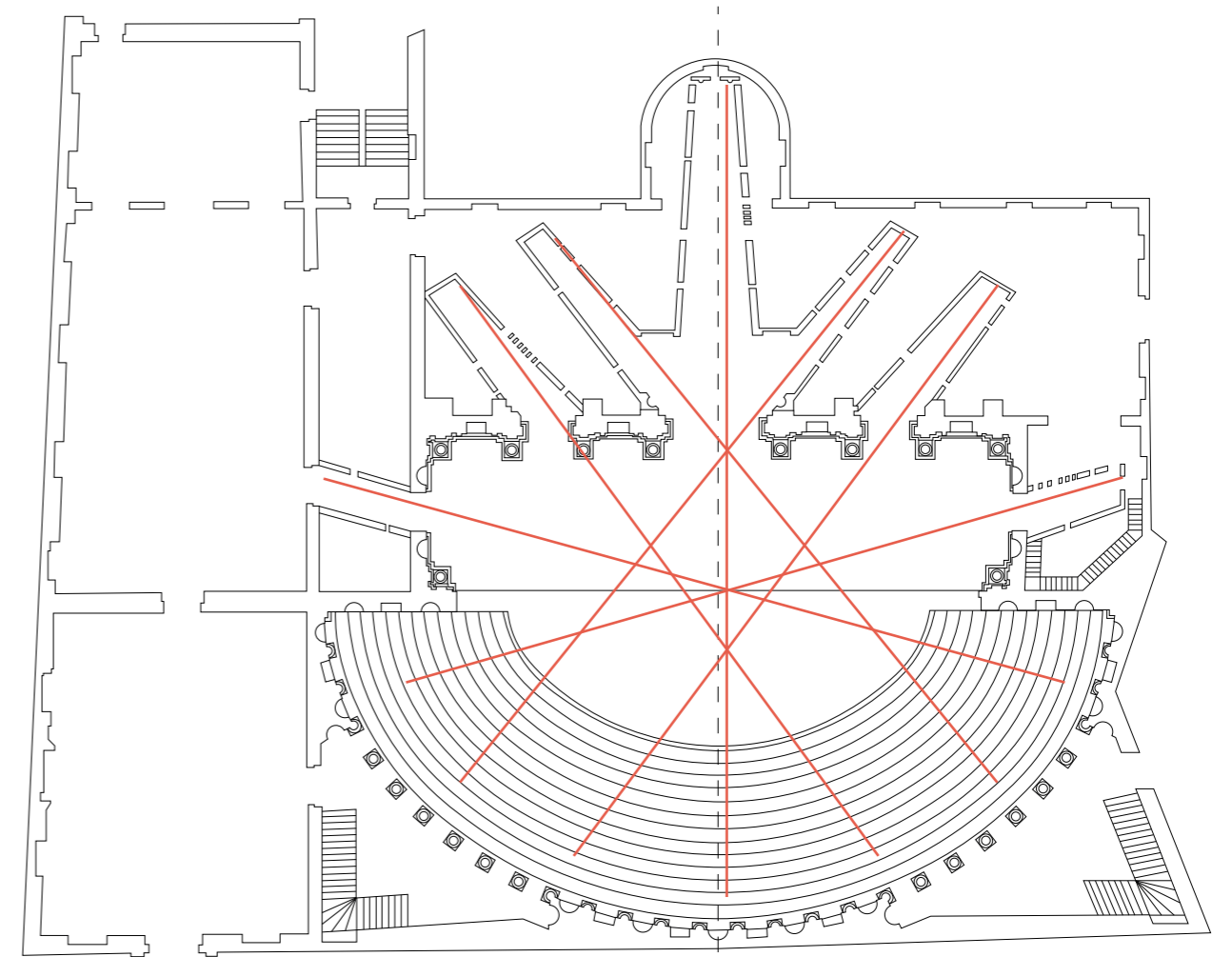
During the analysis of the Teatro Olimpico, a floor plan and a cross-section were created, among other things. The floor plan and cross-section clearly show that perspective plays a significant role in the design. The red lines emphasize these perspectives. From the auditorium, it is clear that every visitor has at least one sightline to the set. The cross-section shows that the set gradually narrows. The floor rises and the ceiling lowers. This gives the set's perspective the appearance of infinity. Figure 17 illustrates Vitruvius' principle for theatre design. This principle is also reflected in the design of the Teatro Olimpico.



Section of Teatro Olimpico, Vicenza



Vitruvius, Theatre design



Floorplan of Teatro Olimpico, Vicenza

SPACE

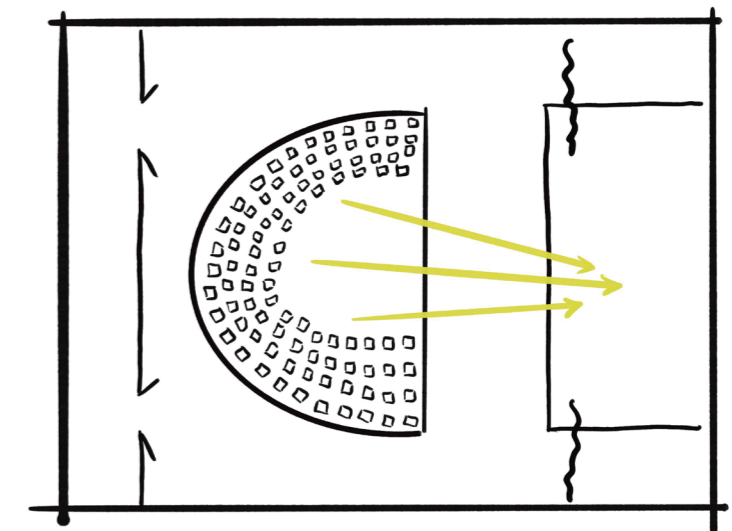
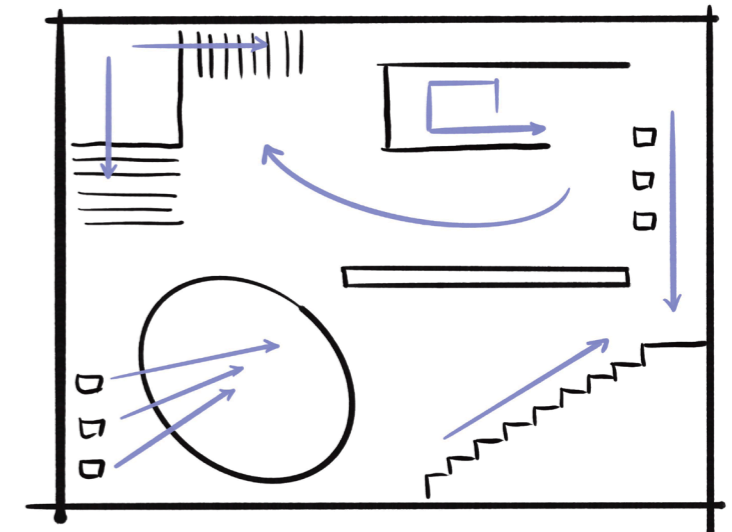
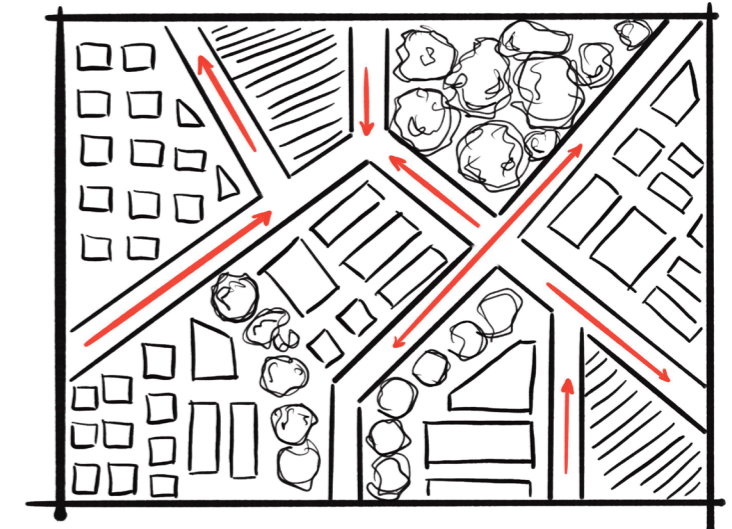
A place between city and stage, what is that? To better understand this place, I first did a brief analysis of the concepts of city and stage. These two places seem very different, yet they are connected through movement, transition, and experience.

A city is a place that is busy and noisy. A place with many people, buildings, and other objects. A place where much happens simultaneously. Movements in the city are fast and pass you by. The pace of the city is therefore very high. People are constantly surrounded by stimuli, sounds, and visual impressions.

The stage is a place that is dark and calm. Every visitor focuses on the same point, namely what is happening on the stage. In the space, everyone is focused. The perspective is constantly directed at the same point: the stage. Silence and concentration play an important role here.

In my view, the space between the city and the stage is a space where both elements of the city and the stage converge. Think of stairs, balconies, windows, and different levels. But it is also a space where the busy pace of the city is slowed down so that the focus can then be directed to the stage.

The drawing alongside shows a schematic representation of the busy city (red) and the focused stage (green). The space between (blue) these two places contains elements of both.



Sketch City, Between and Stage

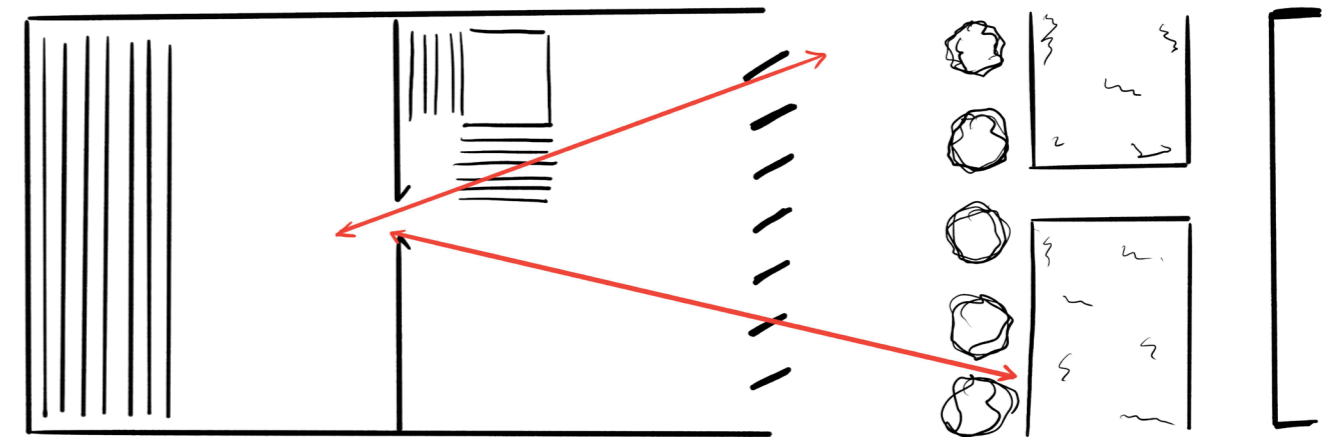
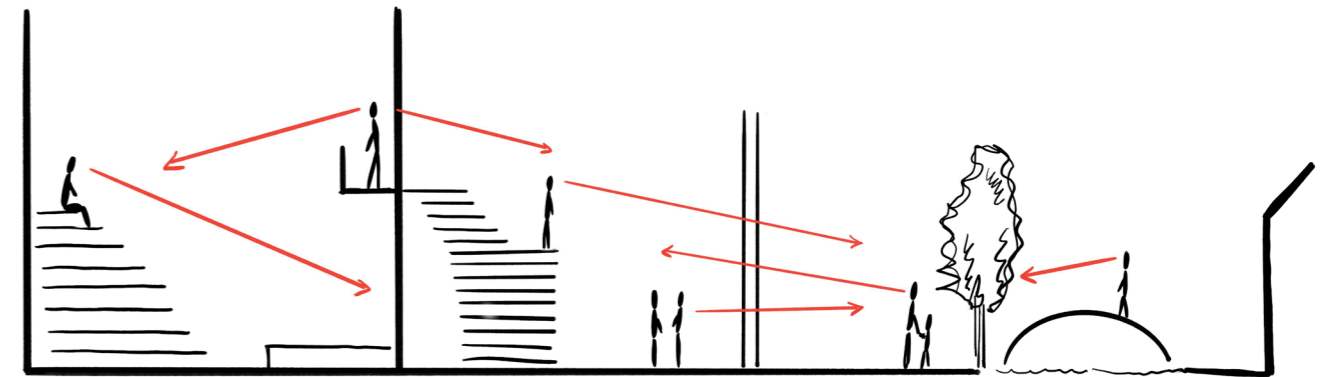
SPACE

I view the city, between space, and the stage as three consecutive links. The city frame is the largest frame, as it is the largest place. It's the place with many different perspectives, dimensions, scenes, phases, and layers. The place between the city and the stage is the next frame. In this intermediate frame, the perspectives gradually become smaller, and the number of scenes and phases also diminishes. Then, the smallest frame shows the stage. This is the place with one focus, one perspective, and one story.

To translate this initial idea into a preliminary architectural sketch, I created a cross-section and floor plan. The city is depicted on the right side of the drawing, and the stage is on the left. The space between these two locations is a space where perspectives alternate. The perspectives from the city are incorporated into the space between the city and the stage, only at a smaller scale. The perspective from the stage is also carried back into the large, bustling city. This creates a constant visual and experiential dialogue between movement and focus.

REFLECTION

The words on the opposite page are words that came to mind when I began this assignment. The red words refer to concepts found in the space between the city and the stage. The blue words are things people might do in that space. Together, they help visualize the atmosphere, movement, and potential interactions within this transitional space. They form the starting point for further research and design.



Sketch perspectives city, between and stage

- perspectives
- colors
- levels
- dimensions
- phases
- shapes
- scenes
- zones
- layers
- reflect
- wait
- play
- listen
- sit
- discuss
- watch
- talk
- meet
- walk

SPACE

This week is all about creating the first model. A model that represents the space between the city and the stage. Based on the reference study of the Olimpico Theatre and research into the space between the city and the stage, I began making the initial design decisions. These decisions have resulted in a space where perspective plays a crucial role. The grand perspective of the large city gradually diminishes and becomes increasingly focused in this space until it reaches the stage.

The diminishing perspective is influenced by the placement of the ceiling. The ceiling is tilted, making the sight-lines increasingly sharp. To minimize the boundary between the city and the space, the facade is entirely made of glass. After creating the basis of the model, I decided that the perspective needed to be reduced on several sides. The staircase will contribute to the narrowing perspective, which is visible in both the floor plan sketch and the cross-section. The floor plan clearly shows that the staircase will also become increasingly narrow, reinforcing the narrowing perspective.

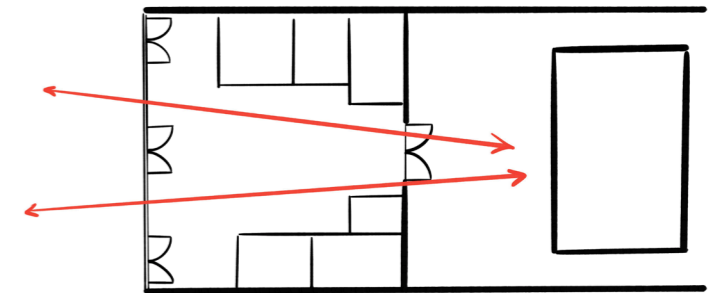
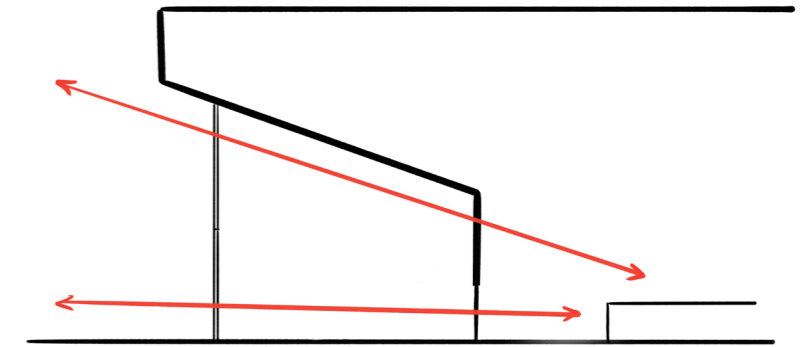
FEEDBACK

The feedback on the model was as follows: The narrative of the diminishing perspective is very clear. Both the ceiling and the stairs contribute well to this.

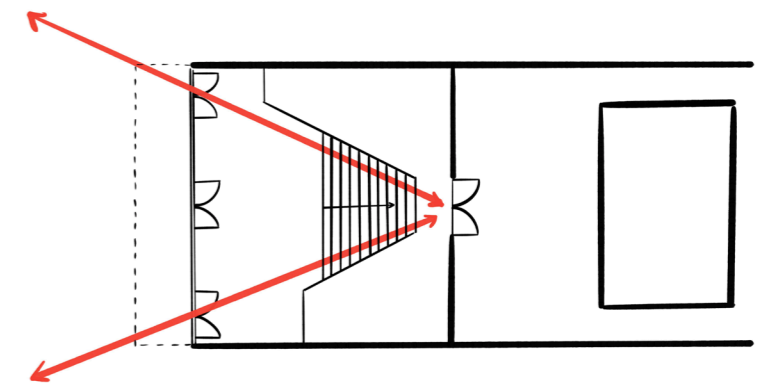
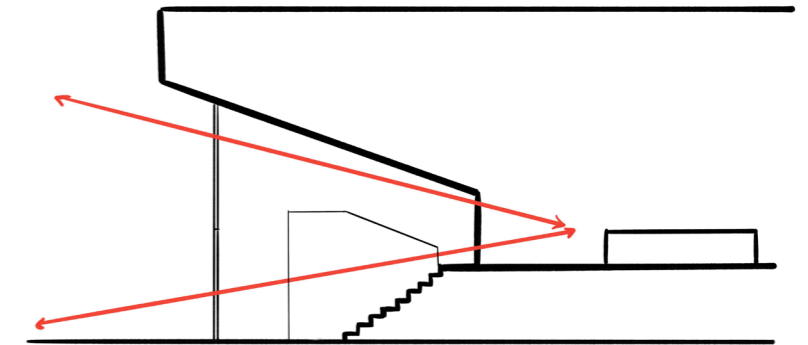
However, it is currently too obvious which direction the visitor should walk. The visitor has almost no freedom of choice; the route is already fixed. This route should be freer, and the visitor should be able to make their own choices. This could be done, for example, by making the interior space more complex by giving the stairs multiple levels. Or by hiding the opening of the stage from view. The opening becomes something the visitor has to find their own way to.

In other words, the diminishing lines of the perspective are clear and good. However, the walking lines should not be translated so literally. Visitors should be influenced by the perspective lines but also be able to make their own routes and choices.

Other feedback suggested focusing on the relationship between the interior space and the city. For example, the city facades could be more prominently reflected in the doorways created in the model. In this way, not only the Delft facades are examined, but also the entrances to Delft.



Sketch narrowing perspectives version 1



Sketch narrowing perspectives version 2



Photo stair sketch model

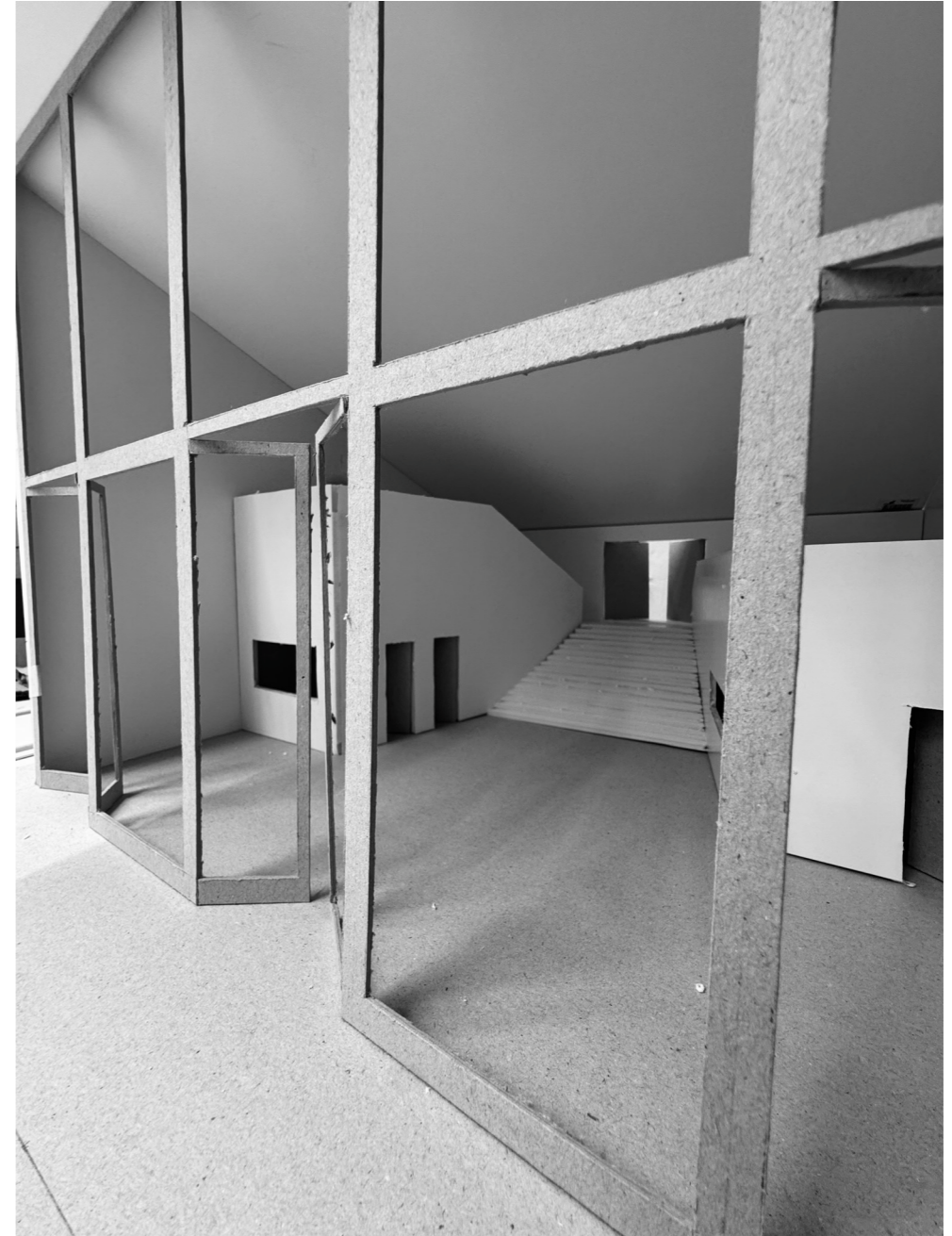


Photo through window sketch model



LECTURE

By Marijtje Pronk at De Veste

A lecture about the theater of the future, as seen by De Veste. Built 30 years ago on a shoestring budget, the theater currently has too few seats and a stage that's too small. There's no cool system, the building isn't sustainable, and the layout is illogical.

De Veste's vision is a theater with one proscenium hall with 800 seats and one black box theater with 250 seats and 800 standing places.

This means complete rebuild is essential.

De Veste's vision for the theater of the future is as follows:

The concepts of culture, social, and economics are central. Three points that will also be addressed are:

1. A place of imagination and creativity
2. Multifunctional live meeting space
3. A place of future innovation

1. A place of imagination and creativity

All genres. music, debate, dialogue, makerspace, creative hub, innovative sector

2. Multifunctional live meeting space

More than a theater, multifunctional, work and study space, useage 24 hours, everything focused on live interaction

3. A place of future innovation

Sustainable, landmark, VR, robots, TU Delft, accessibility for everyone

Questions that will arise during the lecture are:

- "What factor will drive social cohesion in cities?"
 "How can we stay connected?"

After the lecture, Marijtje Pronk indicated that she wants a central location for the theater. This way, people on the outskirts of Delft are also more likely to go to the theater.



De Veste green velvet wall

THEATER VISIT

By Time Out at Theater De Veste

A performance, music, and research all in one, about student alcohol and substance use. During the performance, audience members respond anonymously to questions via their phones. These answers form the basis for an open discussion. The performance was created by and with students. Theater De Veste invited the piece to Delft. Normally, this show takes place at a pop venue, but this time, it's happening in a theater for the first time. An interactive show where the audience and actors engaged in conversation. A moderator guided the conversation and clarified the story. Non-working mobile microphones forced the audience to raise their voices.

Foyer before the show starts



Spotlights focused on the edge of the stage

SPACE

Week four began with reviewing the feedback. One of the feedback points was highlighting the relationship between city and space. To clarify this relationship, I went for a walk through Delft. Koen Mulder's lecture inspired me. I looked at the facades of old Delft houses, focusing on the proportions of the openings in the facade, the doors, and the windows.

What immediately struck me was the order in the facades. Often, a facade consists of two adjacent windows or three adjacent windows. It's also striking that the doors are always placed close to the corner of the facade. And the windows on the first floor are not aligned with the door.

I took the walk again at dusk. The light shining through the windows revealed many beautiful patterns. To highlight the relationship between the Delft city and the surrounding area, the striking elements in the facades will be reflected in the model. Consider the proportions, the two or three windows side by side, and the placement of the doors. The height differences in the facades will also play a role in the model. This will translate into different levels.

Window frame in Delft



Facade, doors and windows in Delft

Facade, doors and windows in Delft



THEATER VISIT

International Theater Amsterdam

A tour of the ITA revealed how an old building houses both an old and a new theater. A large theater in the heart of Amsterdam. A theater with a rich history, yet one that moves with the times.

A tour that showcases the interplay of spaces. Upon entering, from the café, you enter a beautiful foyer, followed by a grand staircase. This leads to the main auditorium and the Rabo auditorium with its associated backstage areas. Finally, you enter the spaces for the theater's employees.

Not only is the theater's interior beautifully maintained, but the exterior also offers a theatrical experience, as trucks are hoisted up the elevator. The photos on the following pages give an impression of the atmosphere of the ITA.

REFLECTION

The first thing we noticed upon entering the theater was the lack of clarity about the correct entrance. We therefore chose to enter through the café. This was the first theater where many visitors, not just employees, were present during the day. The café ensured that people could use the theater's public facilities during the day.

During the theater tour, I quickly lost my way. Which floor I was on was a big question mark, going up and down the stairs. This is also a significant characteristic of the spaces where the employees spend their daily time. The many stairs and narrow hallways characterize the employee spaces. This was perceived as annoying. The offices and employee spaces were also very small and seemed to have been overlooked during the design process.

A theater with many positive aspects, but also one that still has plenty of room for improvement.

Auditorium in the old hall of ITA





Red corridor with stairs in employee area

Colored walls in employee area



Silence sign

Silence sign





Waiting area of the old hall

Entrance hallway of the old hall



Ceiling and chandelier in the men's foyer

SPACE

The week started with cycling through Delft and analyzing facades along the canals. Based on this analysis, I created the facade openings in my model. The rest of the week focused on building the model. A model with different levels, different perspectives. But most importantly, the ever-decreasing perspective. I also started materializing the model, keeping situations like day and night in mind.

FEEDBACK

During the coaching session, Sam, Mauro, and Jurjen walked through the models. Based on the feedback session from week 2.3, I primarily adjusted the interior of my model. I added the various levels to create more possibilities for the visitor.

For the coaching session, I had placed the new interior within the old exterior. The two elements no longer worked optimally together. During the coaching session, the framework of the model's facade was removed because there were too many different elements visible in the model. A large framework, a sloped ceiling, a large staircase, and various levels. Too many different elements that didn't work well together.

Without the framework, my model already looked more organized. Therefore, I decided not to replace it. After the coaching session, I had a chat with Chantal. Together, we removed the exterior of my model. And once again, my model became much more organized. Suddenly, my model resembled one of the first sketches I made for brief 1.

A space between the city and the stage with different levels and different perspectives. Because of the staircase decreases in width, the diminishing perspective is still visible. This is a fundamental principle of the model. The model without the framework and sloping ceiling can be seen on the image on the page on the right side.

However, I also received feedback on the facades of the "houses" in my model. These houses don't yet sufficiently resemble Delft houses. The relationship between the model and reality isn't clear enough. Unfortunately, I didn't have time for this assignment to further develop the facades and incorporate this feedback. But I will definitely take this feedback into account in the rest of the design process.

Photo of staircase of model



SPACE

Week 2.5 was all about the presentations for brief 1. To be able to show my results during these presentations, I focused on finalizing my model at the beginning of the week. Completing the model primarily meant materializing it.

I made the steps and balustrade white. White is a color that stands out, especially in the dark. Since most theater performances will take place in the evening, the route to the stage will always be noticeable because of the white color. The facades of the spaces between the stairs are made out of brick. This was to emphasize the connection with the city of Delft. The openings in the facades of the spaces were also painted white.

After completing the model, photographs were taken of the most interesting elements. For example, the white staircase with the light at the end, the narrow street between the different spaces, the different perspectives, and the various openings.

After this, I started preparing the presentation and focused on the elements that stood out, such as the perspective. But I also asked myself whether the relationship with the city of Delft was clearly reflected in the model.

Light at the end of the stairs





Sitting on the stairs, looking at the openings



Looking down the alley towards the opening



Sightline towards the opening



Different levels, different perspectives

FEEDBACK

After the presentation, there was a moment for feedback from the mentors. You can read the feedback below.

The scale of the stair feels somewhat cramped in the model but becomes very interesting in the images of it, the black and white one is highly atmospheric.

The suggestion of a roofscape in which the visitor climbs up, getting close to the white corniches is interesting, especially if you imagine erecting a large building being implemented among all those small Delft houses. It reminds me of the movie "Moulin Rouge" by Baz Luhrmann in which the Parisian roofscape features (worth seeing it!) Susanne and Daniel also read it (in the impressive photographs you made) as a walk among closed and mysterious cenotaphs: quite a theatrical experience in which it becomes ambiguous whether one is inside or outside. Perhaps the spatial qualities suggested by the images is in the end more convincing than the physical model that mainly wants to focus on the perspectival effect.

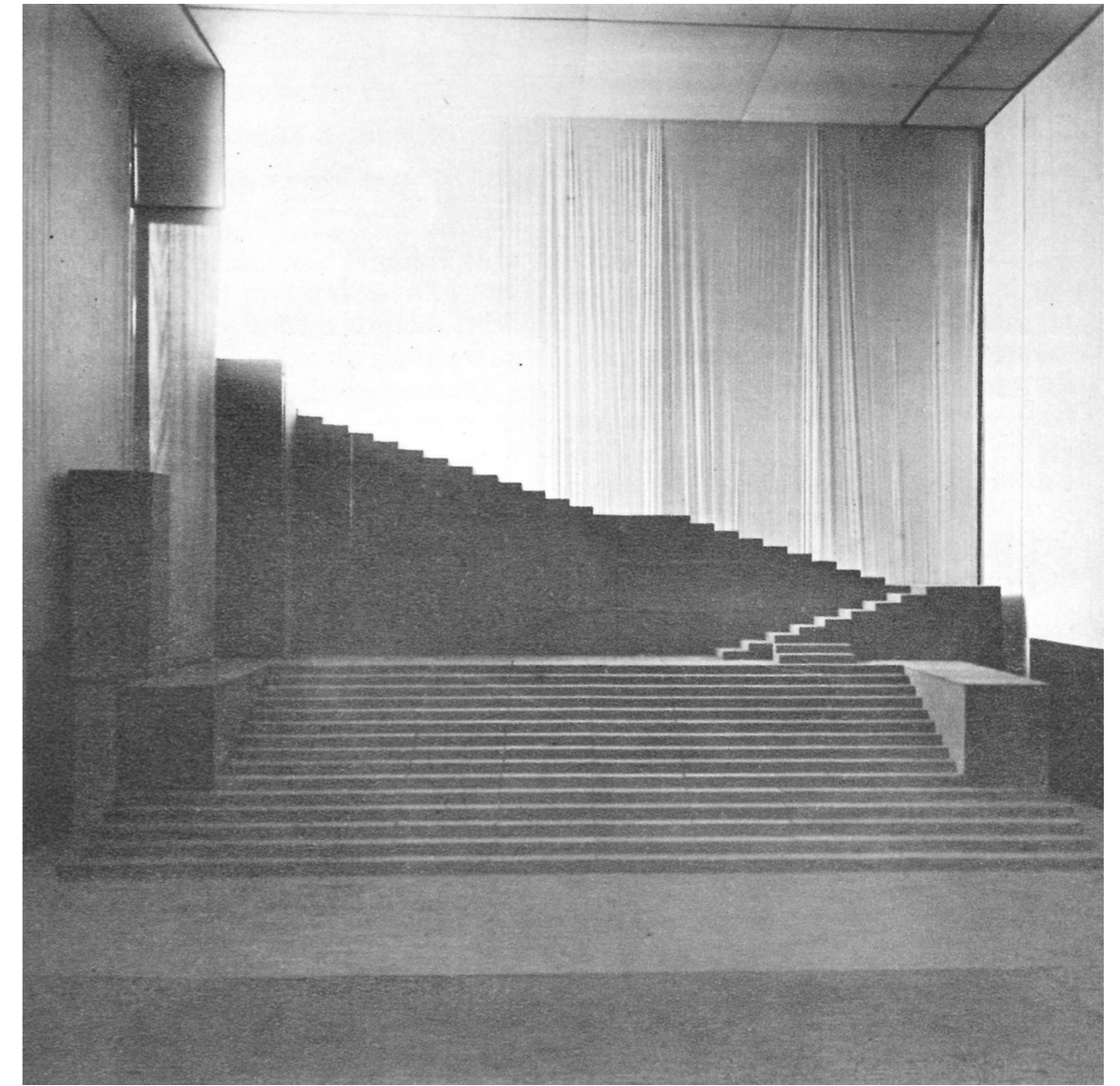
REFLECTION

During the presentation, I wondered whether the relationship between the model and the city of Delft was clearly visible. In my opinion, this wasn't the case. When looking at the model, the connection to Delft isn't immediately apparent.

It was noted that the space doesn't have to be a literal translation of Delft. The spaces within the space can be city-like, but don't necessarily have to be a literal translation.

I agree with this comment. To make the translation back to the city less literal, the materiality could be changed, for example. Instead of brick, a larger or more solid material could be chosen. This is something to consider later in the design process.

How the different levels and perspectives emerge is something I want to maintain in the rest of the process. The different perspectives and levels create a mysterious atmosphere, which suits a theatrical experience. Perhaps the scale of the stairs will change to achieve a better effect in the model.



Adolphe Appia, Theatre topography for "Orpheus" in Festspielhaus, Hellerau, 1913

Brief 2.

SETTING THE SCENE

SITUATION

Like its forebear, the Theater de Veste, the new theatre will be sited on the southern edge of the historic urban centre of Delft. This part of the city used to form its industrial edge, a linear urban morphology defined by long canals, along which diverse buildings and spaces including the Zuiderstraat, the Gasthuislaan and the Molslaan are arranged.

In the early 1960s, with the arrival of modernism and its desire for the free flow of automobile traffic through the medieval centre, much of the area's built fabric was demolished. The St. Sebastiaansbrug was built to allow a four-lane highway to bisect the city, from which drivers would be offered an axial view of the choir of the New Church. However, as elsewhere in Europe, resistance was growing to such radical urban restructuring. Having survived the war largely intact, the old city centre slowly began to be appreciated again and protests against this proposed encroachment grew. The planned highway through the city was finally turned back at the point where what is now the Bastiaanplein lies. Historic Delft was saved.

Nonetheless, in the area we will address, the material qualities and typological diversity of the old streets were lost forever. New, relatively small-scale shopping streets and social housing emerged along the canal edges but in the area South of Molsgracht, larger scale commercial buildings dominate. Once the stores of national chains, their glazed shopfronts are increasingly boarded up and, at a time when online competitors threaten the high street, this part of the city is in urgent needs of rethinking and revitalisation.

To begin, we will set the scene, examining the city in terms of its physical, social and cultural fabric, considering who might engage with the theatre, and attending performances ourselves.

SITES

Together you will investigate this piece of Delft, from the Rijnschiekanaal to the South to Burgwal and the Beestemarkt in the North; between Koornmarkt in the West and Oosteinde in the East. Within it we have identified four possible sites.

SCALE

For each site, you will test, in broad terms, the scale of the proposed theatre and how it might need to mass in terms of area and volume. The total area for the functional needs of the theatre, disregarding other adjacent uses is proposed as 6000m² gross area / 5000m² net. of this the rectangular footprint of the main stage and auditorium is estimated as being around 40x47m (1685m²), with the auditorium 12m in height and the stage tower around 23+m in height. The second auditorium is 20x15m with a total footprint, including ancillary spaces of 484m². Starting with these two volumes, what are the possibilities of fitting them on the site. Can they both sit on the ground? do they need to stack?

ACTORS

The theatre's vision of its future self imagines that other actors might play a part in its life, beyond the actors on stage. It envisages institutional relationships, political happenings, intellectual debates, social gatherings, parties and even sport might happen within the context of the theatre. In order to begin to understand what this might mean, how it might change the theatre and what the possibilities for both Delft and the theatre itself might be, we ask you, in groups of two or three, to investigate who or what these other actors, or actions, might be and how they might interact with the theatre. Possibilities might include everything from a small theatre company to the TU, from a political event to a club night. To begin to explore and develop potential networks of relationship you might ask questions amongst others.

PARTICIPANTS

In pairs or individually, you will spend a night at the theatre, as both observers and participants. Whichever you choose, we would like you to document your visit from city to seat, recording each step of the process, before during and after the performance. Using words and visual material you will describe the process, the atmosphere of the theatre and the experience of attending a performance. This might include interviews with other members of the audience or those working in the theatre, if this is a possibility. It can incorporate, architectural drawings, photography, sketches and artefacts as you wish, remembering it as an architectural exercise.

THEATER VISIT

Princes Theater Rotterdam

A visit to the Prinsentheater was one of the highlights of this week. The theater is the oldest in Rotterdam. The Prinses Theater is a multifunctional event venue with several spaces: a foyer, a stage, a Mansfield bar, and a mezzanine with a roof terrace. The approximately 1,100 m² theater has been completely renovated and modernized to 2022 standards over the past 10 years. However, many period elements remain in the theater. The small details transport you back in time.

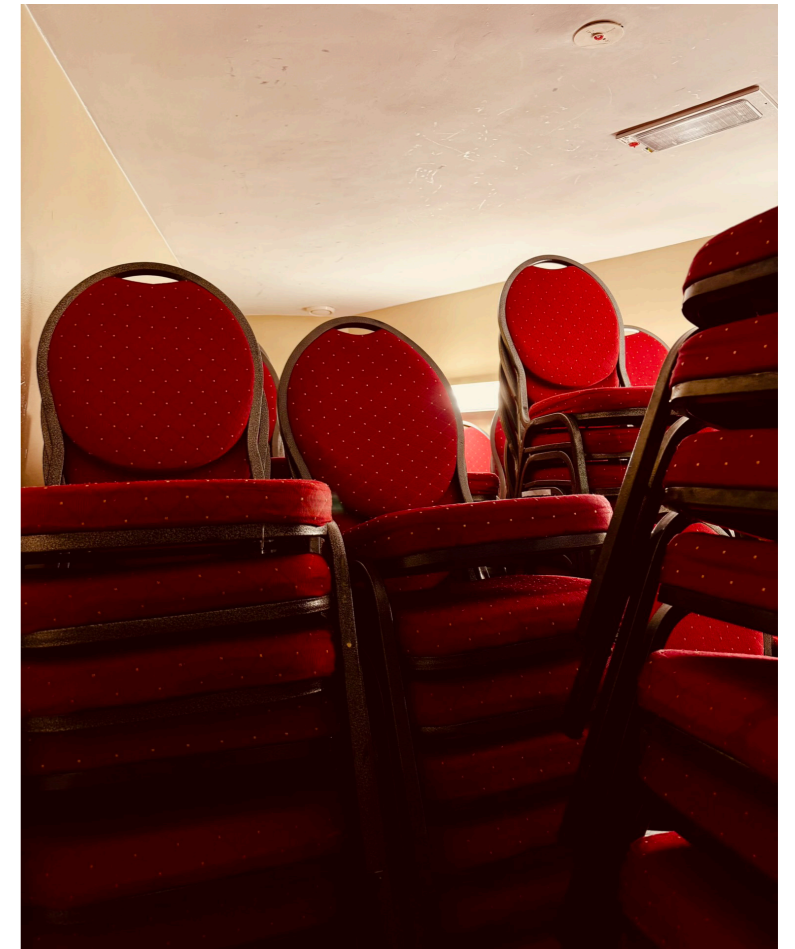
REFLECTION

Behind the beautiful old details that transport visitors back in time, many shortcomings lie. After a backstage tour, it became clear that there was very little storage space in the entire theater. Chairs are scattered throughout the hallways, blocking the emergency exit. The dressing rooms are in the basement, where performers constantly have to duck to avoid bumping their heads. And the theater is full of small staircases. This makes moving equipment and elements very time-consuming and heavy. Consequently, the need for an elevator is high.

Facade of the Princes Theater



Dressing room Princes Theater



Tower of theater chairs

Chairs in the Theater hall



SITUATION

The second letter focuses on analyzing the area. To map the area, we created a 1:500 scale model with the group. This model includes the four different locations. The model focuses primarily on the massing of the buildings in the area. It's striking that many low-rise old houses can be seen along Delft's canals in the western part of the old city center. As we move closer to the southeast part of the model, we notice that the scale of the buildings changes. The new buildings become larger, more massive, and their height also changes. It's striking that this part of Delft was built years later. The different architectural styles in Delft's city center will influence the four different sites, something I have to consider when choosing a site.

The 1:500 scale model was therefore the focus of this week. The model includes hundreds of small buildings that we, as a group, created from small wooden blocks. The model will later be used for a mass study to get a good sense of the size of the different sites, but also the size of the theatre.

Presenting the 1:500 model



SITES

To select the location for the future theater, I first analyzed the four sites. The sites are relatively close together, in the southern part of Delft's historic center. This area is easily accessible by car and public transport. Delft train station borders Delft city center. The furthest location, Yperstraat, is a 10-minute walk from Delft station. There is a parking garage next to the cinema.

The area is also rich in shops. Several shopping areas are located around the four sites. However, many cafes and restaurants are located in the north. This is therefore an element that could further enhance the current southern area.

The four areas have all been analyzed separately to gain a better understanding. See the schematic drawings of the four areas on the following pages.

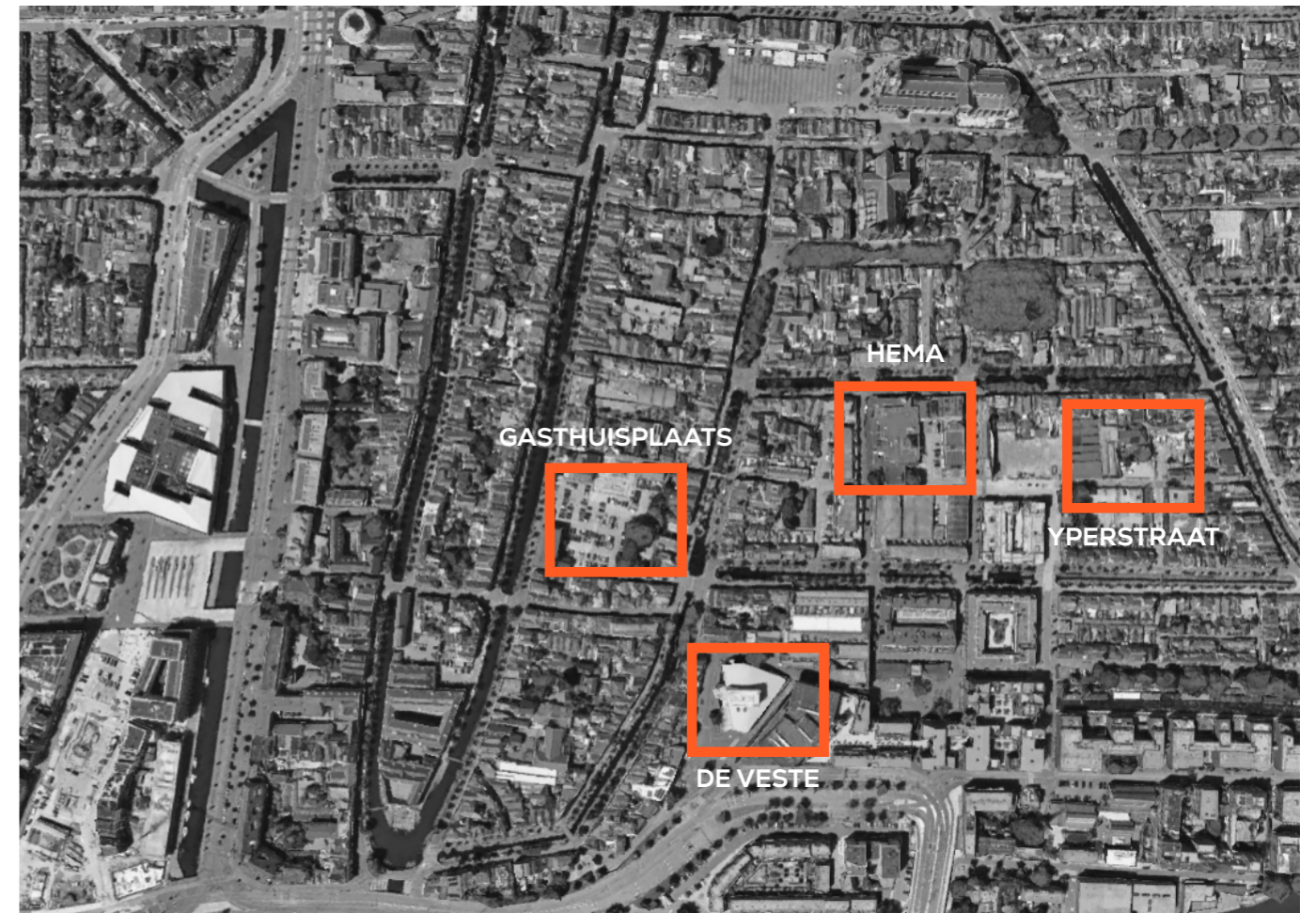
The first area, Gasthuisplaats, is located on a former guesthouse and is now a car park. The location is close to the station on Delft's old canals. It is bordered by residential buildings and two cultural venues, including the synagogue.

The second area is the former De Veste theater. This theater is located next to the large parking garage. The cinema and library are also adjacent to the current theater. From this location, you can quickly walk to the shopping district.

The third location is on the site of the HEMA supermarket; both the HEMA and the adjacent parking lot could be transformed into a theater. The HEMA area is characterized primarily by shops.

The final fourth area is located along Yperstraat. This area is a former industrial area and parking lot. Therefore, it's an area with little activity and no liveliness.

Map four possible sites



SCALE

In addition to location research, a volume study was also launched this week to determine the scale of the future theater. Three volumes were developed for this volume study: the main hall, the small hall, and the foyer. The enormous size of the main hall was immediately noticeable compared to the small houses in Delft's old city center. The main hall is an imposing structure that, thanks to its stage tower, will be unmissable. But the question is whether that is a disadvantage. Delft's churches also protrude and form an important part of the cityscape. Couldn't the new theater also be a separate entity and play a significant role in the cityscape?

The volume study is being conducted at two different locations: Yperstraat, where the parking garage is currently located, and HEMA. The main hall was the starting point for the first Yperstraat variant, shown in image 65, for which the current parking garage was removed. The foyer was positioned opposite the main hall to create a convincing open plinth. The small hall was placed above the main hall, and the building largely slopes downwards in steps. The same principle was applied to the HEMA location, but the HEMA building was removed to make this possible. Here too, the main auditorium was built first. The stage tower is positioned so that the highest side of the building faces south. This is the area where more tall buildings are visible. Further north, the building slopes downwards in steps, as in the other option. The foyer overlooks the street and canal to create an open feel for the plinth and the theater.

REFLECTION

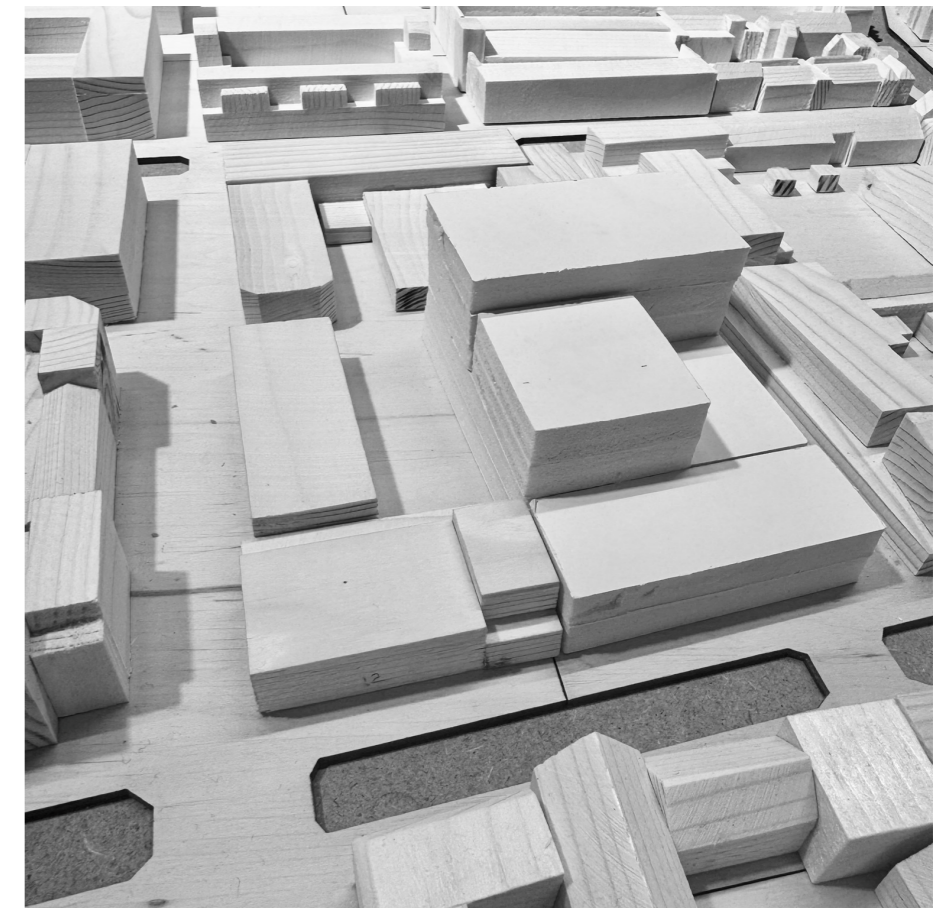
During this week's guidance, a group session took place. Mass studies were placed in the model for each location. Together, we reflected on the mass studies and the location. Several points that immediately emerged were the large scale of the various volumes. Due to the size of the halls, simply placing them on top of each other is not feasible. Consider, for example, the span that cannot handle this, as well as the noise pollution towards both halls. Therefore, it is better to spread the various functions across the site rather than stacking them on top of each other.

The first site considered was the Veste site. A challenging site because it is one of the smallest in terms of surface area. Next, the Gasthuisplaats was considered, an empty parking lot where few buildings need to be removed. However, the challenge here lies in the supply of stage elements and the blocking of the fly tower for the surrounding houses. Next, the HEMA, an ideally situated location, was considered. Right in the heart of Delft, with both shops and restaurants nearby. The location also presents challenges, particularly with the many houses connected to the site. To place the theater at the HEMA location, some houses will have to be removed.

Where and how will new homes be built for the current residents? Placing the theater within the HEMA is also an option, but this would require working within the existing dimensions and shapes of the HEMA. The last location discussed was the parking lot. The parking garage would need to be removed here, and possibly also the adjacent car garage. Houses are also located around this area. How will the theater's location affect the view from these houses?



Scale study Yperstraat



Scale study HEMA

SCALE

This week began with a reflection on the past week. I looked back at the pros and cons of each location. Yperstraat, with its current parking lot and the industrial area, appealed to me from the very beginning of the project. It's a large area with little activity, yet it's located close to Delft's restaurants and cafes. A disadvantage of this area is that it's located quite on the edge of the old city center and therefore difficult to reach. The other location on Gasthuisplaast also appealed to me from the start, situated along Delft's old canals. This area also already has a cultural function, the culture lab. However, this culture lab isn't very noticeable, and the area could use a cultural boost, perhaps with a new theater.

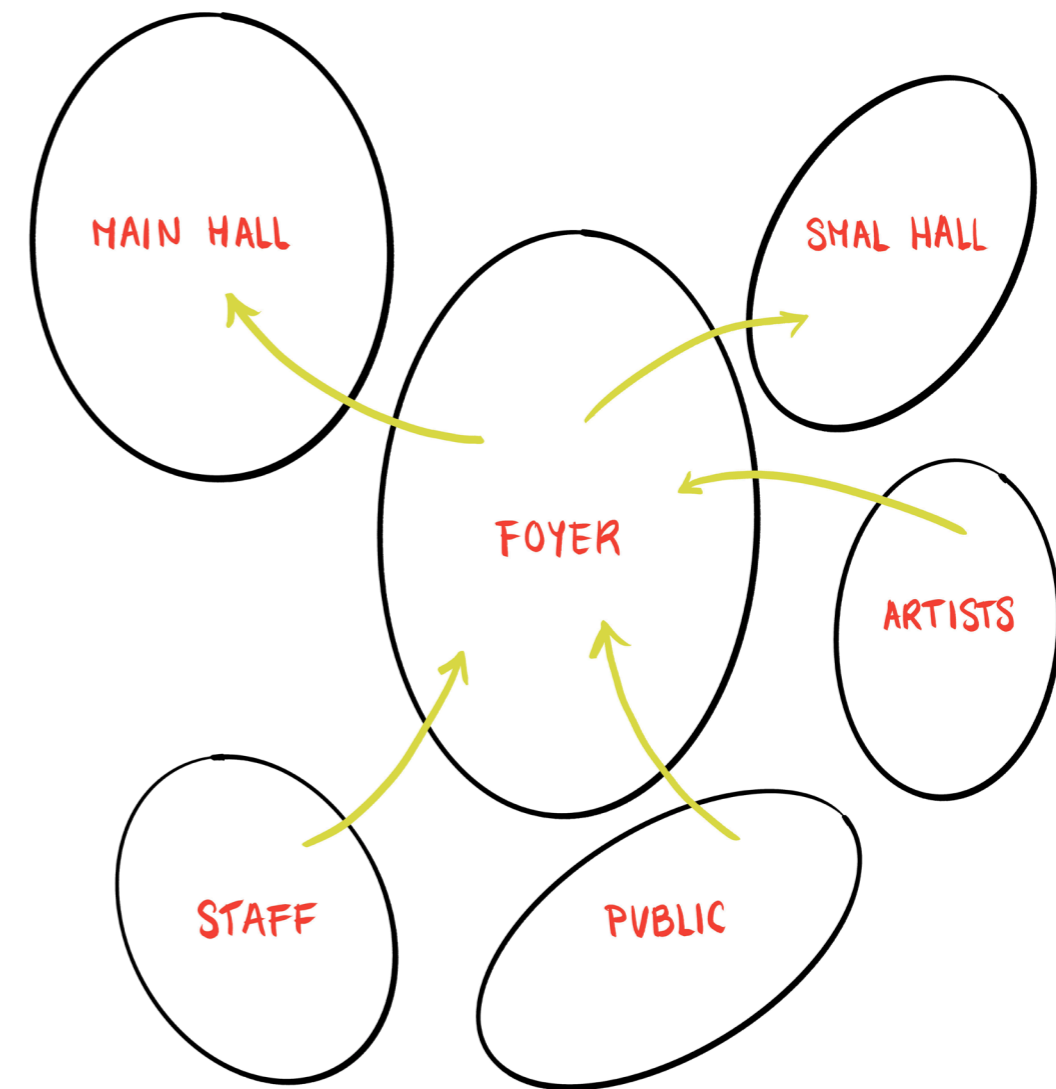
At the same time, I asked myself what kind of theater I wanted to design. This wasn't a difficult question; I've long been interested in stimulating encounters between different target groups through architecture. I think a theater could play a significant role in this. To encourage encounters, I consider an open foyer important. This isn't just a foyer for theatergoers, but a foyer where everyone should feel welcome. A foyer that offers a place to sit alone, talk, watch, reflect, or gather. This foyer must therefore be clearly visible so that many people will use it. To accommodate as many target groups as possible, various spaces must connect to the foyer. This way, employees, artists, and visitors come together in the foyer. A schematic diagram of the organization of various functions is shown in image 71.

The image shows that various target groups gather in the foyer. This encourages encounters between different groups. From the foyer, visitors will be able to move to their destination, whether it's the main or small auditorium. The placement of the foyer therefore plays a significant role in my design.

REFLECTION

After concluding that the foyer would play a key role in my design, I conducted numerous studies. I first applied this to Yperstraat, removing the parking lot and the garage. However, I encountered significant problems positioning the main auditorium at this location. The main auditorium had to be positioned to create an open foyer. Considering the truck-borne delivery of stage elements, there weren't many positioning options for the main auditorium. This resulted in a closed foyer, which doesn't encourage social interaction.

I tried the same approach for Gasthuisplaats. This location is already a cultural venue thanks to the cultural lab. However, in my opinion, it could benefit from a cultural boost with the addition of a new theater. It's also much more suitable for social interaction than Yperstraat. Gasthuisplaats is located between the Zuidpoort parking lot and Central Station, making it easily accessible for visitors. The Gasthuisplaats will thus become the location where the new theater will be created. However, this will require the removal of the cultural lab, which will be able to relocate to the new theater later.



Schematic representations positioning functions

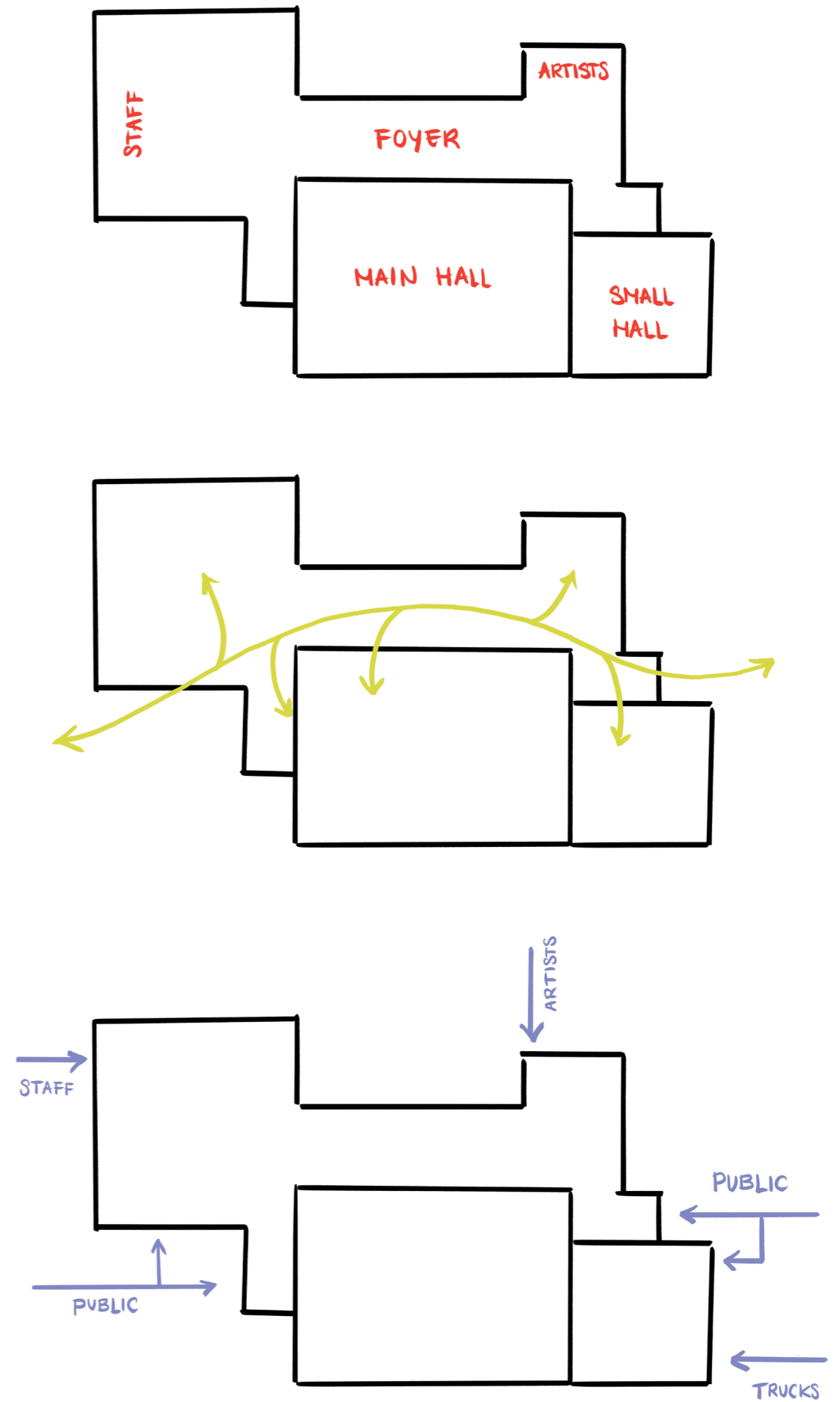
SCALE

After choosing the Gasthuisplaats, a comprehensive study followed. This time, it provided more information about both the location and the various functions and associated masses.

The large and small halls were positioned first; these were the largest masses that had to be placed in the intimate area. The placement primarily took into account the surrounding buildings and the delivery of materials via truck. Based on this, the large and small halls were positioned next to each other.

The foyer was placed around these two large masses. The foyer is positioned so that its mass embraces the large and small halls. The mass of the foyer is spread across the rest of the Gasthuisplaats. This means that the foyer is not one large public space, but can be divided into several intimate areas. The ground floor is therefore dominated by the foyer, a large public space. Because a large part of the ground floor will be public, it can be accessed from two sides: both via the canal, the Koornmarkt, and the Brabantse Turfmarkt. The staff and artist functions are located above this foyer. This allows staff and artists to seclude themselves from the public, but also allows them to easily move to the foyer to mingle with the visitors.

The schematic drawings alongside show how the various functions are distributed throughout the building. The green arrow indicates how visitors can move through the public space on the ground floor. This allows visitors to move from one side of the canal to the other. Visitors can also enter the large and small auditoriums through the foyer. Staff and artists will also have the option of separating themselves from the public by entering the building via alternative entrances, as indicated by the blue arrows in the schematic representations in image 72.



Schematic representations of positioning functions, route and entrances

FEEDBACK

During this week's group session, all proposals were again placed on the 1:500 scale model. This time, everyone had chosen a specific site. We went through the 1:500 scale model site by site.

General feedback was that the urban fabric of Delft needed to be properly understood. Where will the theater be built, and how can the audience reach and engage with it? How the auditorium will be delivered is also a crucial element that shouldn't be overlooked. The separation of the large and small auditoriums was also questioned. That would mean twice the capacity everywhere, something not every theater can afford.

My personal feedback pointed to the repetitive rhythm of Delft's streets. The fact that the street was reflected in my design at Gasthuisplaats was a positive element. The street seems to be the spine of the design. Visitors will find their way along this street and be able to divert to different spaces. The foyer, thanks to the street, becomes an urban space within the theater building. It's also beneficial that the theater can be accessed via both canals.

However, the entrance on Brabantse Turfmarkt could be more striking. This entrance will be visible from Gasthuislaan and will therefore be noticeable. The alleyway being created alongside both auditoriums also needs to be considered more carefully. By better analyzing and understanding the auditorium's dimensions, the building's corners could be lowered. This could impact the alleyway alongside the theater. The cultural lab is also an element that needs to be analyzed more thoroughly: what should be removed and what should be incorporated into the future theater.

REFLECTION

This week's feedback aligns nicely with the design principle I want to achieve. Just as with the "between city and stage" assignment, I created an urban space. In this assignment, the street within the building also created an urban space in the foyer. This element will play a key role in my design and will be continuously borne in mind.

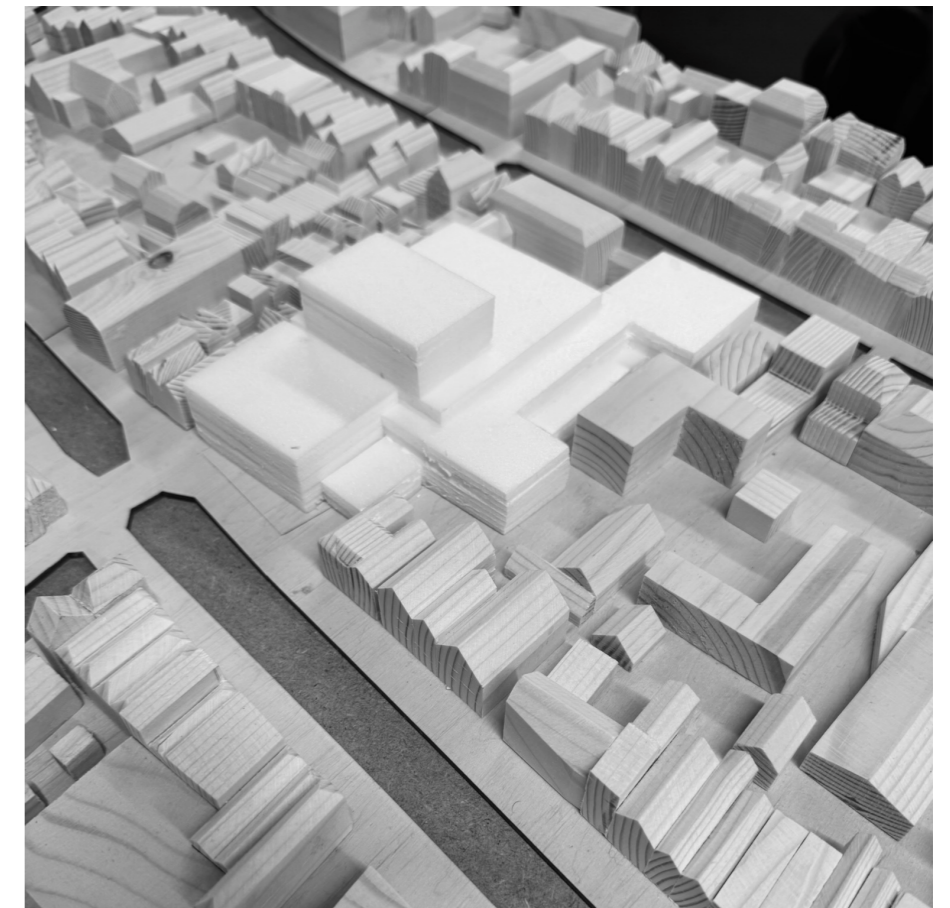
Another next step in the design process will be analyzing the correct dimensions. The group session revealed that the auditorium was often too spacious. A thorough analysis of the required space will provide opportunities for my design for the "gasthuis" location. There will also need to be a clearer sequence of spaces, which will make the circulation throughout the building more transparent.

A stakeholder analysis will clarify the importance of the culturelab. This will provide a better understanding of its relocation in the future theater.



Massa study, Gasthuisplaats view from Koornmarkt

Massa study, Gasthuisplaats view from Brabantse Turfmarkt



ACTORS

One of the assignments in letter two was to analyze the various stakeholders that could be involved in the future theater. For me, one of the logical stakeholders to research was the Culture Lab.

The Culture Lab is currently located at Gasthuisplaats. However, its function is very unclear; only a few posts can be found on Facebook and Instagram. The Culture Lab's website only shows the program.

The Culture Lab's facade features four terms: Music, Theater, Dance, and Sports. The program shows that there is live music twice a month and a monthly pub quiz. Furthermore, spaces in the Culture Lab are used by a boxing school and several student organizations.

The Culture Lab has a large hall where all activities take place. In this large hall, the Culture Lab provides a stage for small bands. Many offices are located on the other floors. However, it is unclear whether all these spaces currently function as offices or as rehearsal spaces for small bands. A large hall on one of the upper floors serves as a sports hall for the boxing club.

The entrance is also striking. It faces the parking lot instead of the canal. This also makes the culture lab less conspicuous within the Delft canals. The main entrance is shaded by tall trees and is therefore less noticeable.

These functions are important to keep in mind. For the construction of the new theater, I will have to remove the culture lab. However, I want to house some of the lab's functions in the new theater, thus giving both the theater and the lab a cultural boost.



North facade of Culture lab Delft



East facade of Culture lab Delft

South facade of Culture lab Delft



West facade of Culture lab Delft



THEATER VISIT

By Simon van Teutem
at Leidsche Schouwburg

To better understand the theater building and the theater experience, I visited a theater. I visited both during daytime excursions and attended a theater performance. In this case, a theater lecture. I had never heard of this phenomenon before, so I was very curious. I captured the experience in a series of photos, from beginning to end.

The theater lecture began at the theater entrance along a Leiden canal. The theater facade was illuminated in white and red, the city colors of Leiden. Thanks to the lighting, the entrance was immediately visible and clear from a distance. The reception hall was narrow and small. You walked into a line of people after having your ticket scanned. This line led you to the cloakroom, where another line was waiting for you.

After dropping off your coat, you were free to move through the foyer. This led me to the foyer bar. This bar was primarily for standing. Outside the bar, people could sit and enjoy a drink. The foyer walls clearly indicated where visitors should go. If you were sitting on the balcony, you had to continue your way up the grand staircase. This staircase led you to the balcony and then to the correct seats.

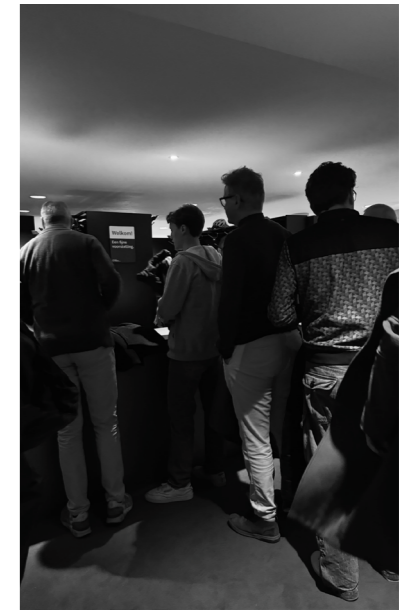
As the show began, more and more visitors took their seats. Many were on their mobile phones while waiting for the show to begin. However, by the end of the show, many were speechless, and a standing ovation erupted. A theatrical lecture full of emotion, inspiration, and humor took place. After the show, the auditorium and foyer emptied. People walked outside along the illuminated facade and into the dark night.



Entrance



Hallway



Cloakroom



Foyer bar



Stairs to balcony



View from seat



Waiting



Applause



Exit



Leidsche Schouwburg

Theater chairs, Leidsche Schouwburg



SCALE

The decision to locate the two auditoriums on the ground floor was primarily a logistical one. The delivery of theatrical elements is only possible in one way at Gasthuisplaats: via the bridge on Brabanste Turfmarkt. This method of delivery determined the placement of the small and large auditoriums. Both auditoriums are located adjacent to the freight lane parking areas.

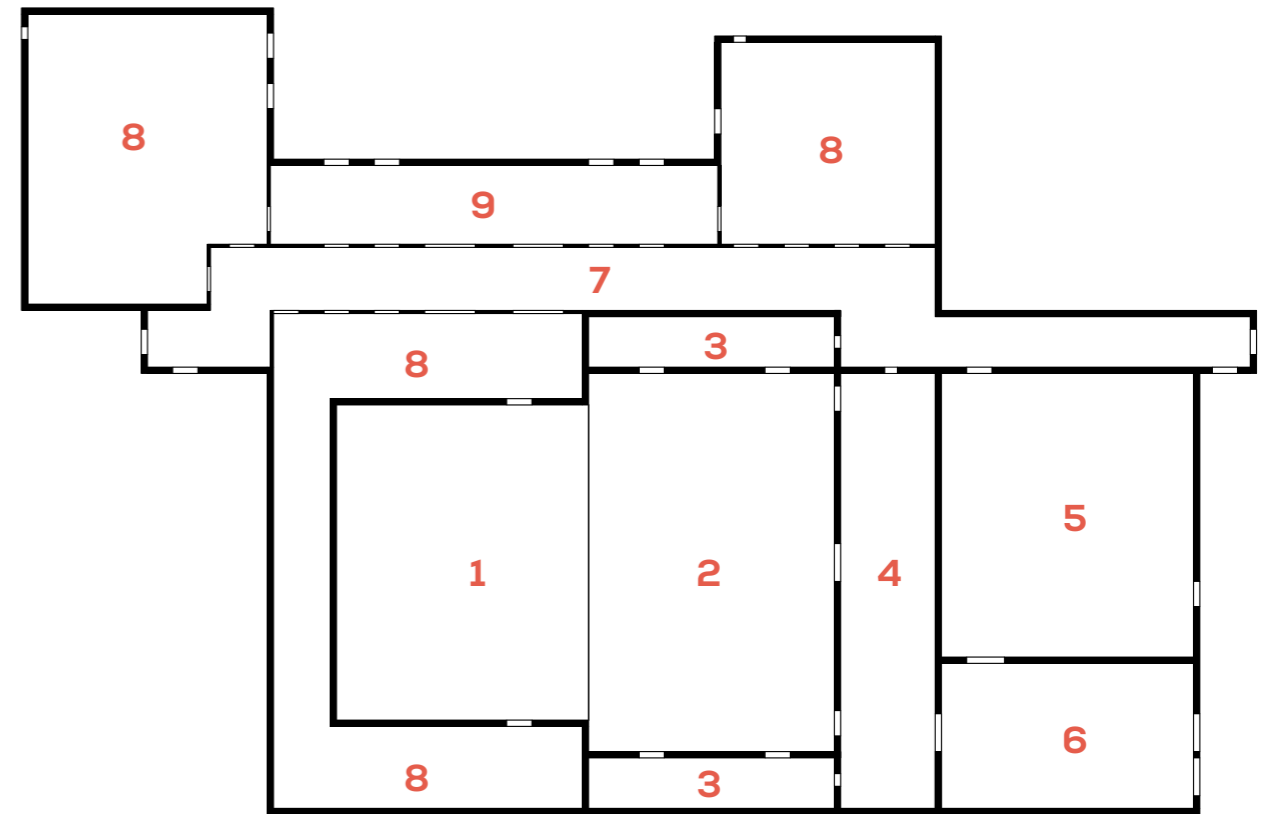
Public functions, such as a potential foyer, have been created alongside the auditorium of the large auditorium. Visitors will be able to move through the foyer via the passageway. The passageway will provide access to the adjacent exits and thus both canals. It can also provide visitors with access to other public functions, such as the centrally located bar.

In addition to these public functions, the staff and artist functions are located on the second floor. The staff functions are located on the side facing Kornmarkt, and the artist functions are located on the side closer to Brabanste Turfmarkt. The restaurant is situated between the two functions. Both employees and artists can sit here, thus serving as a meeting place for employees and artists.

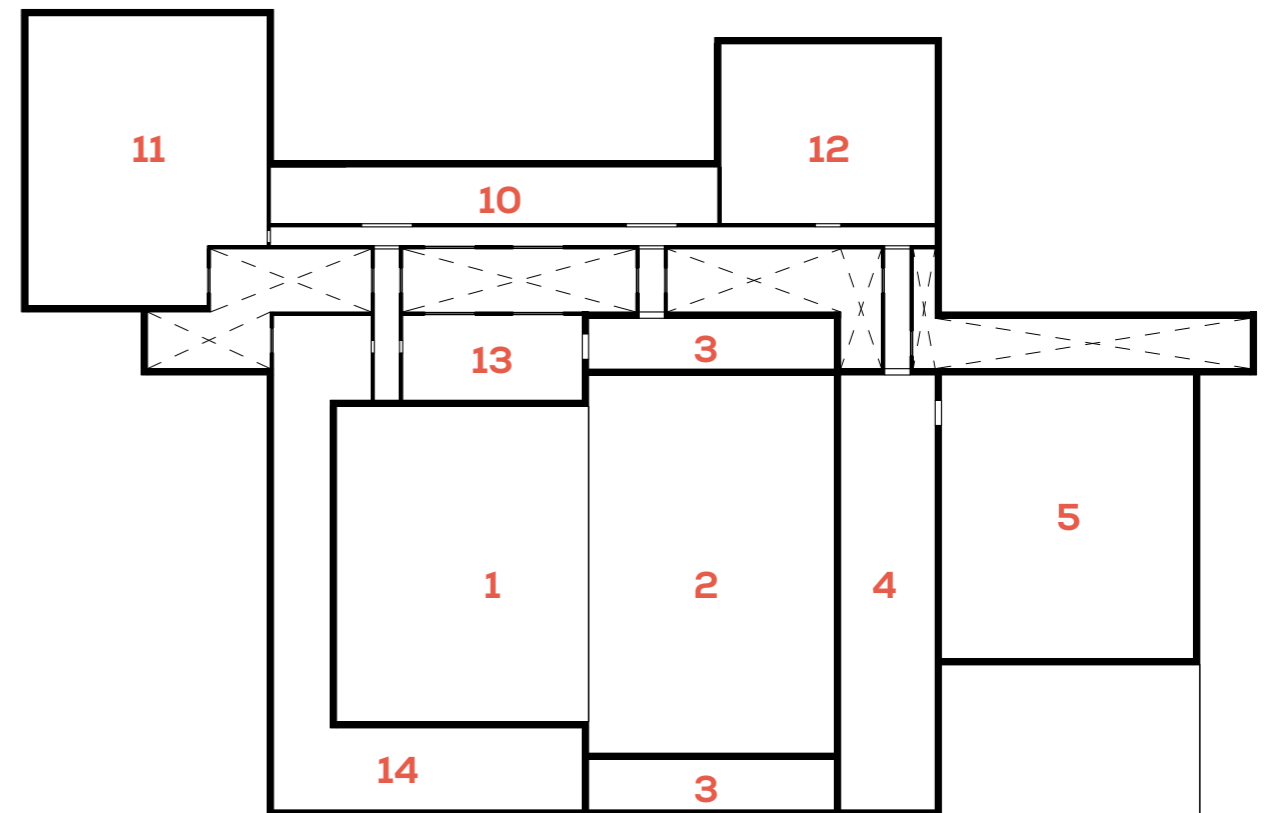
A space has also been created for the culture lab. The culture lab will be located on the second floor above the foyer, next to the auditorium of the main hall.

LEGEND

- 1. Main auditorium
- 2. Main stage
- 3. Side stage
- 4. Back stage
- 5. Small hall
- 6. Truck parking
- 7. Passage
- 8. Public foyer
- 9. Public bar
- 10. Restaurant
- 11. Staff facilities
- 12. Artist facilities
- 13. Artist room
- 14. Culture lab



Functions ground floor



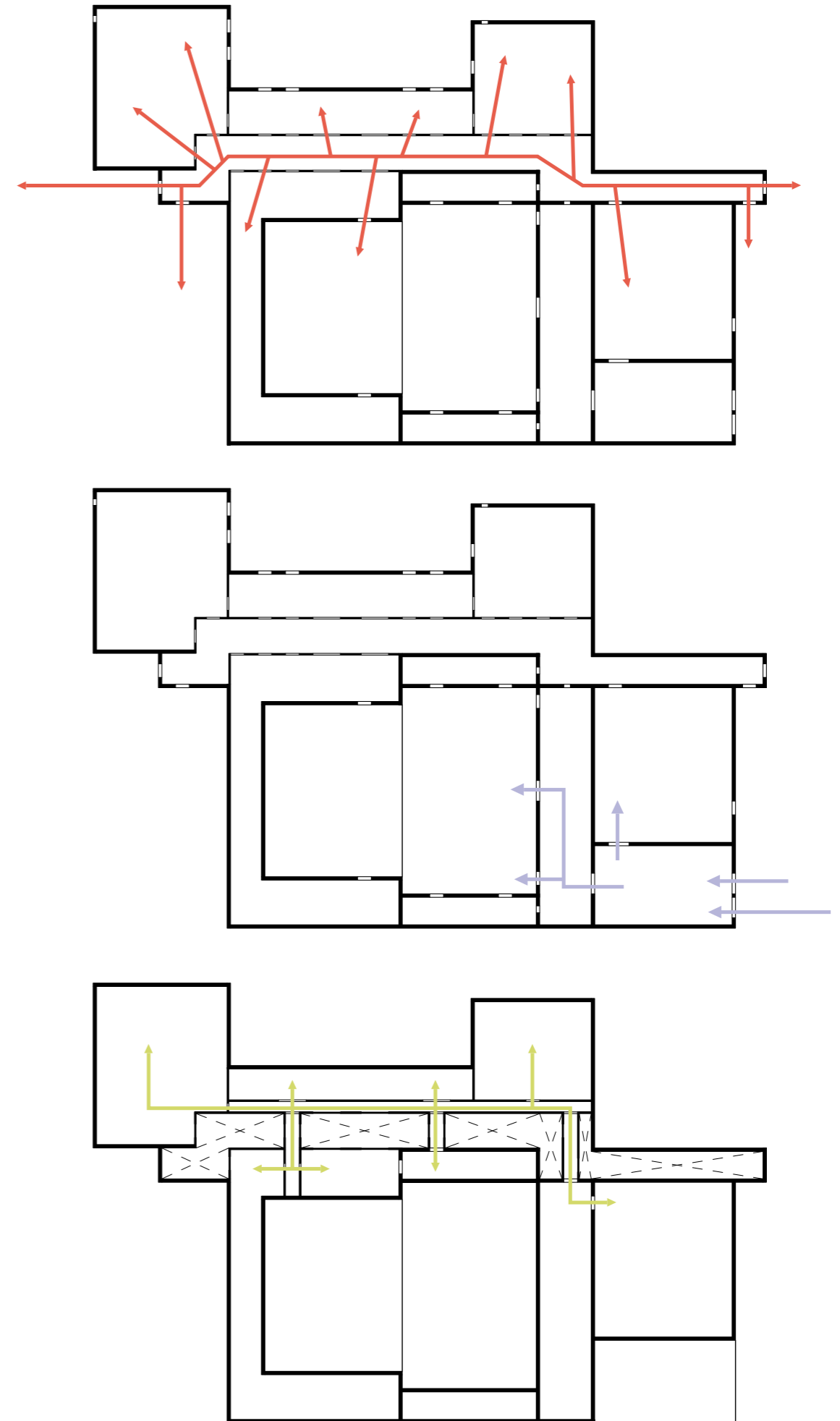
Function second floor

SCALE

Circulation within the theater building is very clear. The audience or visitors to the theater enter via the canal across Kornmarkt or via Brabanste Turfmarkt. This is shown by the red arrows in the figure below. The passage leading from one side of the canal to the other follows the street pattern of the Delft canals, thus connecting both canals. Visitors can cross directly, but can also spread out through the ground floor of the theater building by turning off the passage. This will lead them to various public functions.

Delivery options at Gasthuisplaats are limited; one of the few options is delivery via the bridge on Brabanste Turfmarkt. The blue arrows indicate the delivery route. By reversing from the bridge into the loading station, trucks can park in the garage hall. The garage hall is adjacent to both halls. This allows goods to be easily moved to the main hall or the small hall.

Staff and artists will primarily be on the second floor. The movement of these two groups is indicated by green arrows. A long hallway on the second floor provides access to both the staff and artist areas. This hallway will also provide access to three walkways. These walkways will then provide artists and staff with access to both halls.



Schematic circulation through theater

SCALE

The images alongside show how the theater was constructed step by step at the Gasthuisplaats. This structure was tested in the 1:500 scale model, which was created with the entire graduation group.

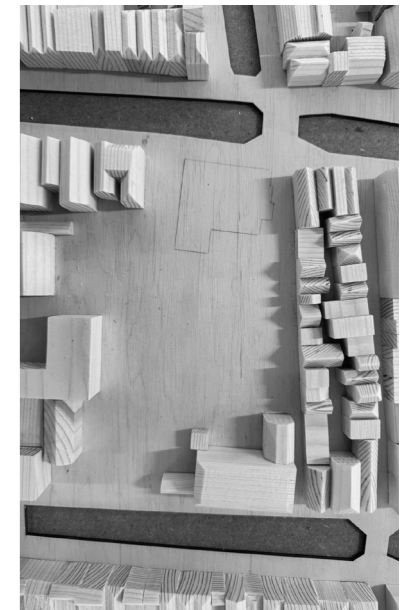
First, the Gasthuisplaats was mapped out in its current form. To realize a theater there, the culture lab will have to be removed. However, this culture lab will later be relocated to the future theater.

Next, the larger auditorium was placed in the location. This auditorium takes up the most space and was therefore positioned first. The smaller auditorium was placed next to the larger auditorium. This auditorium was positioned along the Brabanste Turfmarkt to allow for an entrance via the canal. Both auditoriums were equipped with delivery facilities by installing truck parking alongside both auditoriums.

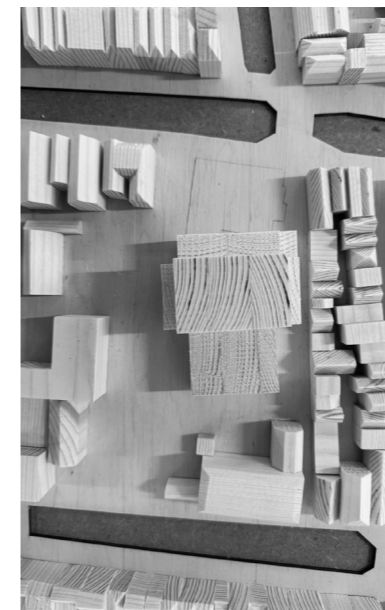
The auditorium of the larger auditorium was then surrounded by a public foyer. At the same time, a passageway was installed, allowing for movement from one canal to the other. This passageway would also connect both halls to the other public functions. These public functions were placed along the passageway and filled the rest of the Gasthuisplaats. On the second floor, above the public functions, were the functions for the artists and employees.



Gasthuisplaats



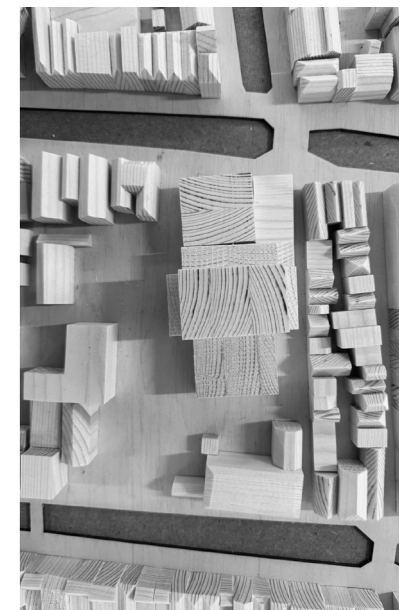
Without culture lab



Main hall



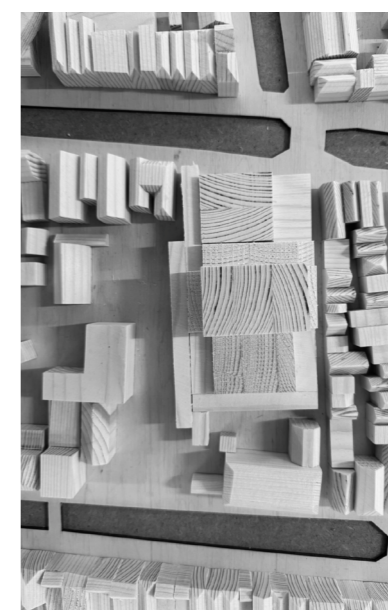
Small hall



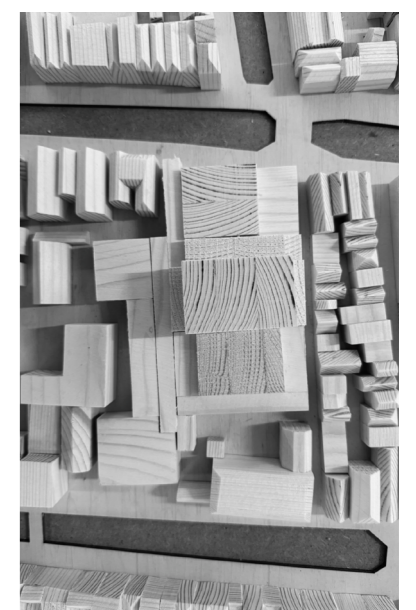
Truck station



Public and culture lab



Passage



Public, staff and artists

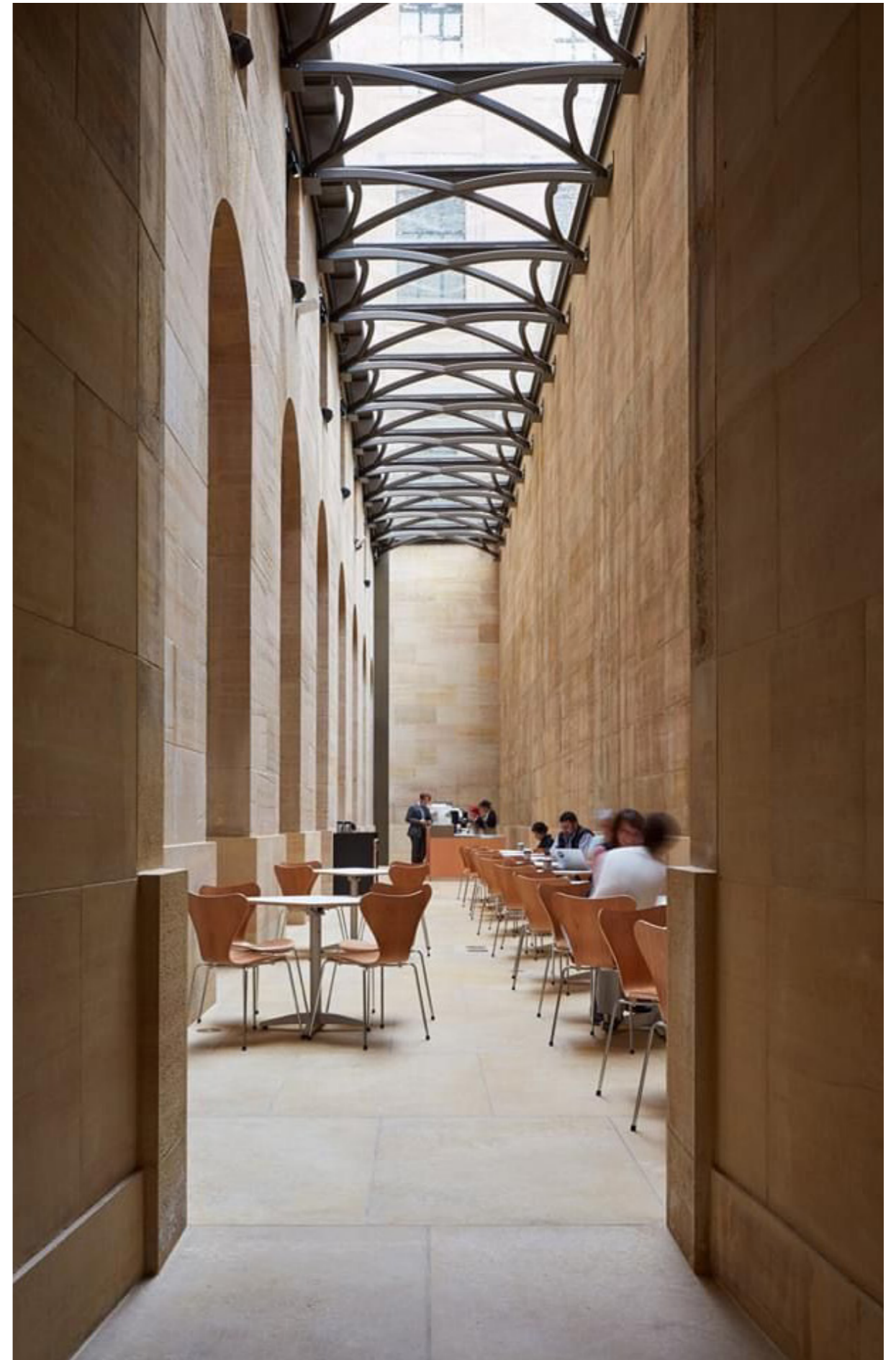
INSPIRATION

In the context of the A1 presentation, I wanted to make the passage more visual. I wanted to create a clear picture of what I actually meant by transforming the existing street into a passage. To create and present a better image, I searched for existing passages. I mainly encountered the classic form of a passage: a long, enclosed street with gallery shops on either side. The high passage is often enclosed by a glass roof to maintain the feeling of openness.

What I was especially looking for was how the passage spaces would interact with the public spaces. I searched Pinterest for the passage in combination with these spatial public spheres. A space that, just like the space in "between city and stage," leaves space to perspective. Different spaces, different heights, and therefore different perspectives.

The following pages contain some inspirational images. These images help create a sense of what is meant by the passage and the public spaces surrounding it. It is a starting point that will be further investigated after the A1 presentation.

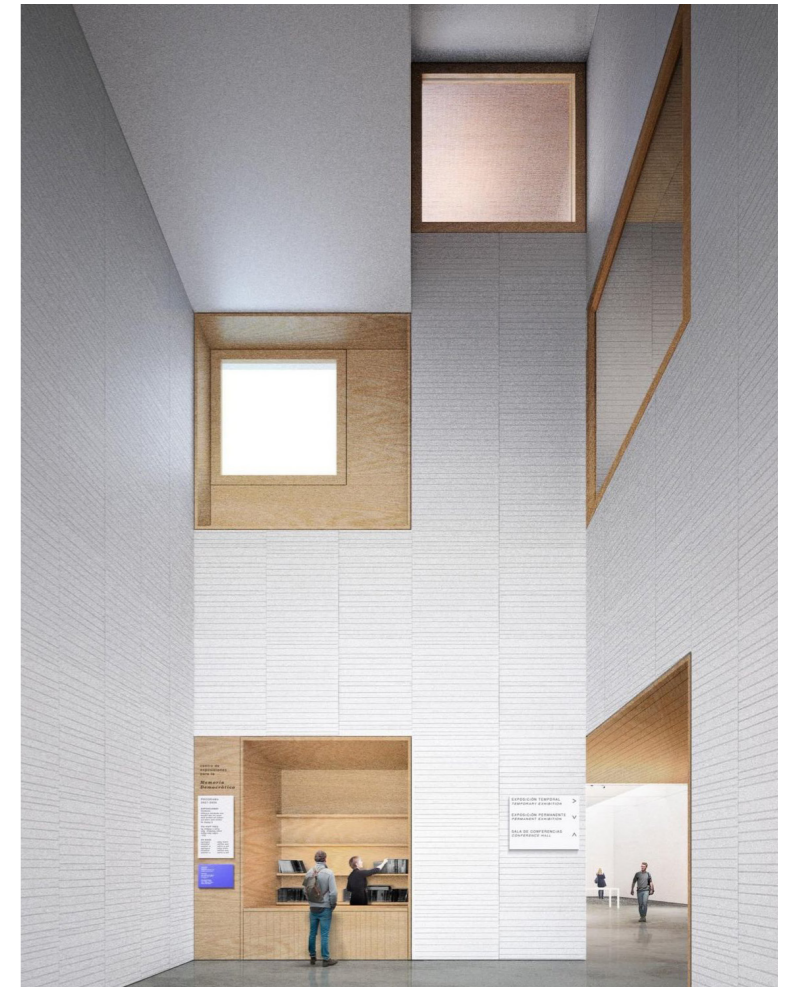
Inspiration small passage





Inspiration transition between public space and passage

Inspiration public space different spaces



Inspiration passage with see-through

Inspiration transition high passage



A1 PROBLEM STATEMENT

During my A1 presentation, I will start by looking back at the excursion that launched my graduation project. During this excursion, it became clear to me how many theaters are scattered throughout cities. We were told that the relationship between theater and city has traditionally been very strong. The theater served as a public space for encounter, reflection, and collective experience. However, in some theaters, this was difficult to imagine. Modern theaters are very exclusive buildings where entry is only permitted with a ticket. I also noticed that during my visits to the theater, the public spaces are completely empty during the day. It's quiet and cold in the public spaces throughout the day. And in the evenings, the theater is open, but very exclusive. The theater functions primarily at specific times and for a specific group of people, making it barely a part of daily city life.

In a time when social interactions are increasingly taking place online, physical presence is becoming less self-evident and more valuable. Digital platforms facilitate contact, but also make it more fleeting and individual. This increases the need for public spaces where people actually meet, without screens and without the question of whether it's real or virtual. Public buildings can play an important role in this, but only if they are accessible and inviting. The theater has considerable potential in this regard, but it currently underutilizes it.

This problem is clearly visible at the Gasthuisplaats in Delft. The location is strategically situated between Delft station and Zuidpoort. Despite its central location, the Gasthuisplaats primarily functions as a parking lot. The area lacks a clear identity and doesn't invite people to stay or meet. A cultural lab is located on the edge of the area, yet this cultural lab is barely noticeable in the urban landscape.

There's clearly cultural potential at Gasthuisplaats, but it's not supported by the space. The site primarily facilitates flow and functionality, while the potential for lingering, encounters, and experiences is lacking.

The problem I'm exploring in this graduation project therefore goes beyond simply designing a theater. It addresses the role of cultural buildings in the city and how they can contribute to inclusivity, encounters, and shared physical experiences. In my A1 presentation, I want to demonstrate that this problem stems from observation, fieldwork, and personal interest.

A1 DESIGN STATEMENT

To address this problem, I introduced the concept of the City Stage in my graduation project. This concept forms the core of my design. The City Stage is not a traditional theater building, but an open and layered public environment where city and performance meet. The theater is not seen as a closed-off space for performances, but as a series of spaces where presence, movement, and encounter are central.

The City Stage is based on the idea that the boundary between city and theater need not be fixed. Instead of a clear separation between inside and outside, audience and performer, I explore how these boundaries can blur. Through transitions, sightlines, and varying heights, the user is given the opportunity to choose their own position. Just as in the city, you decide where to look and where to stand.

Encounter is a key principle here. Not only the encounter between visitor and performance, but also between visitors themselves and between passersby and the building. The theater should not only function during performances but also be meaningful outside of them. During the day, it can be part of daily routes through the city; in the evening, the atmosphere changes, but the building remains open and visible.

Spatially, this translates into a layered building with a central street, also known as the passage, running through the center. This passage maintains Delft's street pattern but also connects the city with the theater and the audience with the performer. The passage not only functions as circulation, but also provides places to sit, watch, and wait along the passage. This allows performances to take place at multiple locations and scales, both planned and spontaneous. The visitor becomes not a passive spectator, but an active participant in the space.

Inclusivity plays a major role in this. By offering multiple routes, perspectives, and atmospheres, space is created for different users and ways of using the space. You don't need a ticket to enter or be part of the building. This lowers the threshold and makes the theater more accessible to a wider audience. The existing culture lab will be integrated into the... The theater thus functions as a cultural catalyst for the Gasthuisplaats, transforming it from an anonymous parking lot into an urban meeting space.

A1 GENERAL FEEDBACK

The general feedback on the A1 presentations emphasizes that the projects are in a strong initial phase, but that the coming steps require more depth, substantiation, and specificity. The presentations demonstrated clear intentions and ambitions, but these were not yet sufficiently anchored in the urban, historical, and functional context of Delft and the selected project locations.

A key focus is the relationship between the design and the city. The feedback clearly indicates that more attention should be paid to Delft's history, its urban structure, and the specific qualities and challenges of the project locations, particularly on the southeastern edge of the historic city center. Insight into scale, sightlines, public space, accessibility, and existing buildings is essential not only for making design choices but also for convincingly justifying them. Architecture is seen as an intervention that influences the functioning and character of the city as a whole.

Furthermore, the need for thorough documentation of the existing situation is emphasized. It is important to clearly identify what is currently present, which components will be demolished, retained, or transformed, and the rationale behind these choices. This applies to both entire buildings and smaller interventions. The feedback underscores the importance of carefully considering existing qualities and consciously balancing reuse and environmental protection. The functional functioning of the city and the theater also requires more attention. Aspects such as logistics, truck routes, loading and unloading, and the relationship with surrounding functions, including residential areas, are essential for the feasibility of the projects. The theater should be designed not simply as an architectural object, but as part of a larger urban and infrastructural system.

Specifically for the existing Théâtre de Veste, it is noted that the analysis would be too superficial if it were limited to identifying shortcomings. The building is expected to be examined using floor plans and sections, highlighting both strengths and weaknesses. By explicitly comparing new proposals with the existing situation, it can be better demonstrated how the design represents an improvement and how known problems, particularly in the backstage and logistics areas, can be avoided. The feedback also calls for a clearer positioning within the history and typology of theatre. Projects should clearly indicate the type of theatre being designed, the theatrical experience being pursued, and how this relates to existing examples and theatres visited. The use of references is essential to substantiate knowledge, ambition, and design choices.

The auditorium and the relationship between audience and performer also need to be more explicitly defined. The desired experience, spatial layout, and positioning within the context of Delft should be clearly developed and tested against existing auditoriums and theatre models. Furthermore, the feedback emphasizes the importance of the theatre as a layered and complex system. Visitor flows, backstage processes, set logistics, technical installations, ventilation, restrooms, and cloakrooms all contribute to the building's functioning. Floor plans and sections are considered essential tools for visualizing these processes and preventing potential conflicts between different layers.

A1 PERSONAL FEEDBACK

After the A1 presentation, we as a group received written feedback from our first mentor, Jurjen. You can read the feedback below.

You have presented a proposal for a theatre / culture centre on the Gasthuisplaats including a public passage connecting the two canals, with a 1:500 model and a set of diagrammatic plan drawings. The passage forms a potentially interesting gesture, that could relate to the system of small street and alleyways running between the two canals. In its present, rudimentary form, your building restrains from touching its neighbours while the response to these neighbours nearby, such as the synagogue, is not clear yet. Further, the new proposed building volume creates all sort of in between spaces on the site. Think about the character and use of these spaces: are they quiet gardens and/or part of a routes of interconnected spaces? Do they allow to walk from the one canal to the other, thus competing with your passage? This could lead to either a version of your scheme, in which these spaces are not connected, with the passage as the only connecting route at Gasthuisplaats; or to a version in which the passage becomes more like an internal street for the theatre, not open to the public all the time, with alternative routes connecting the canals through an interesting series of urban spaces. Further, think of the role of daylight in the experience of your passage (with the Parisian passages as a clear reference). In the organisation of your floorplans, you need to think about the type of rooms you will encounter, f.i. smaller offices vs workshop spaces, space that require daylight vs spaces that do not. This might help you allocating functions: in your current floorplans this seems problematic. Further, think about the truck entrance in this delicate part of Delft

REFLECTION

The feedback on my A1 presentation showed that the project has a clear direction, but that the next step is to further substantiate the spatial, urban, and functional choices. Both the studio feedback and the personal feedback emphasized the importance of strengthening the relationship between the design, Delft, and the context of the Gasthuisplaats.

A deeper analysis of the city, its history, and urban structure is needed to approach the theater not only as an individual building, but as part of the urban fabric. More attention should therefore be given to the surrounding buildings, such as the Sisters, the Synagogue, and the houses on the Gasthuissteeg. Functional aspects like logistics and accessibility also require further exploration.

The personal feedback focused on the passage as the core concept of the design. It was seen as a promising element that could connect to the network of alleys between the canals. At the same time, questions were raised about how visitors experience the passage and the spaces created around it. To better understand this, I plan to analyze and visit traditional passageways.

In addition, the internal organization of the building requires further study, particularly regarding daylight, spatial requirements, and the position of the truck entrance within this sensitive urban context.

Brief 3.

A PERFORMATIVE ARCHITECTURE

A PERFORMATIVE ARCHITECTURE

Theatres are public, cultural buildings. In their many forms, they have, throughout history and as we have seen, represented and accommodated both social and intellectual ideas within wider society and in response to the particular conditions of places and the communities that inhabit them. Equally, theatres are complex and intricate systems for moving and arranging people and things, at many scales. One might almost describe them as a kind of machine, not only in the mechanisms of the stage itself, but also in their larger structures. Thus, the representative forms and figure of a theatre building can neither be simply projected onto, nor be entirely the resultant of the complex processes that resolve its many, interrelated systems. Each must emerge through negotiation with the other, with the resulting building looking simultaneously outwards to the city and inwards to the stage. Organising and developing this complex negotiation, between the theatre's urban, representative purpose and its many layers of functionality, is the subject of this third brief.

STRUCTURES AND LAYERS

Unlike other forms of public buildings, theatres operate in significant ebbs and flows that respond to the concentrated act of a performance. Large amounts of physical material need to be brought into the building beforehand and then leave once the performance is over.

Technical staff need to be able to transform that material into a set, a lighting rig or a sound system, appropriate for each performance, whose needs can be diverse. Performers arrive, rehearse, transform themselves, perform and leave, often within a building they do not know, with the need for minimal interruption. Audiences need to be moved, en masse, from the street to the foyer, to the auditorium, and then out again.

Except at key moments, where the stage meets the auditorium, for example, these interdependent systems do not benefit from being significantly overlapped in physical space, making the organisation of the theatre a significant logistical challenge.

Theatres involve spaces of many different scales, from very big rooms to very small ones. The proximity of these rooms, how they are stacked, ordered, and structured to create both organisational and constructional logic, is critical to the theatre's performance.

GENERAL ARRANGEMENTS

During the next four weeks, we would like you to develop your outline thinking from the A1 into more rigorous elaborations, through both plan and section. Working iteratively and in relation to the various layers and systems already described, you will develop the general arrangement of your building proposition within its site and the city, ensuring that the programme elements are accommodated in ways that are both functional and formally satisfying.

OUTCOMES

A key outcome will be a set of plans covering each level of the building and key sections through the major spaces. In order to make these, you will need to think about the spaces and systems of movement of each of the following, which you will depict as a series of plan and section diagrams. As a minimum, these will illustrate the spaces and connections for the audience; the performers; technical staff and equipment. Your diagrams should illustrate how each of these works and how they interrelate. It is important to remember that functional overlaps or separations can happen in section as well as plan.

As part of the movement of people and things, you should illustrate the locations of entrances and exits, the positions of stair and lift cores, and other ancillary zones such as toilets. These do not yet need to be planned in detail, but they should demonstrate appropriate scales and proportions of space, corridor widths, etc. Remember to consider qualitative issues like light, views, and overlooking when making decisions about where people work for example.

Alongside, we would like you to strategically define the structural parameters of the building, in both plan and section, illustrating the placement and connections (or disconnections) of load-bearing structures of different scales and spans. The building's servicing strategies should be defined, particularly in relation to the large and intensively used spaces, showing how air is moved, taken into rooms, and extracted and where mechanical plant is located. Remember that a complex building like a theatre will likely need to be split into zones of different environmental characteristics and requirements. These plans, sections and diagrams can be drawn at 1:500 or 1:200 as you deem appropriate. We would like each of you to develop at least part of your proposed building at 1:200 scale to begin to show its form, orders, and planning.

PASSAGE INSPIRATION

Galerie Du Palais-Royal, Paris, 1786

The Galerie du Palais Royal is one of the oldest and first galleries in Paris. It is part of a complex of three interconnected galleries: the Galerie de Valois, the Galerie de Montpensier, and the Galerie de Beaujalois. The series of galleries surrounds a beautiful courtyard.

The Galerie du Palais Royal is located next to the Palais Royal, which was built as early as 1633. The gallery was later completed in the eighteenth century to allow for the rental of shops along the gallery. The rent revenue would help the Duke pay off his debts.

The arcades, designed in the eighteenth century, formed a long corridor. On one side, a closed facade with luxury shops behind it. On the other side, an open passageway leads to the beautiful garden. The galleries surrounding the palace are famous for their sleek, symmetrical arches.

REFLECTION

My initial thoughts about a passageway envisioned long, closed corridors. The Galerie du Palais Royal initially surprised me. These galleries are either open on both sides or have both closed and open sides. For example, one side provides access to the courtyard, while the other side leads to the various luxury shops.

Another aspect I noticed while analyzing the Galerie du Palais Royal were the closed ceilings. My initial thoughts were that ceilings in a passageway are often open and made of glass. However, this is not the case with these passageways. This is because sufficient daylight enters the passageway through the open sides. In the evening, the galleries are illuminated by lanterns on the sides of the gallery.

The Galerie du Palais-Royal showed me that a gallery doesn't necessarily have to be closed on both sides. The ceiling can also be closed, provided there is sufficient daylight in the passageways. Something to keep in mind when designing the passage for the theatre of the future.

Galerie Du Palais-Royal, open passage



PASSAGE INSPIRATION

Passage Du Caire, Paris, 1798

The Passage du Caire, built in 1798, is the oldest, longest (370 meters), and narrowest covered passage in Paris. Located in the heart of the Sentier district. The passage is known for its architecture, decorated with heads of the goddess Hathor, and is now primarily used by clothing wholesalers.

Passage Des Panorama, Paris, 1799

The Passage des Panoramas is the oldest covered shopping arcade in Paris, opened in 1799. The arcade connects Boulevard Montmartre and Rue Saint-Marc. It was named after James Thayer's painted panoramas of European cities, which were on display there at its opening. Natural light streams into the arcade through glass domes. Furthermore, the wooden columns at the entrances and the mirrors inside are still original. In 1817, this was the first public place in Paris to install gas lighting. The arcade houses many restaurants.

REFLECTION

A striking feature of the Passage Du Caire and Passage Des Panorama is their striking similarity. Both passages were built around 1800, which may explain the reason for this similarity.

The analysis of these two passages revealed to me the method of access for many of them. A gate, also known as a gate, provides access to the passage. The name of the passage is almost always displayed above this gate. The gates can be closed to keep visitors out, for example, during the evening, and thus prevent disturbance. Also striking are the gates that often appear suddenly in the middle of the facade.

Another aspect that stands out from the analysis are the glass roofs with their iron frames. These glass roofs provide lighting for the passages. This gives the passages an open feel despite the closed sides of the long, narrow corridors.



Passage Du Caire, Gate



Passage Du Caire

Passage Des Panorama, Gate



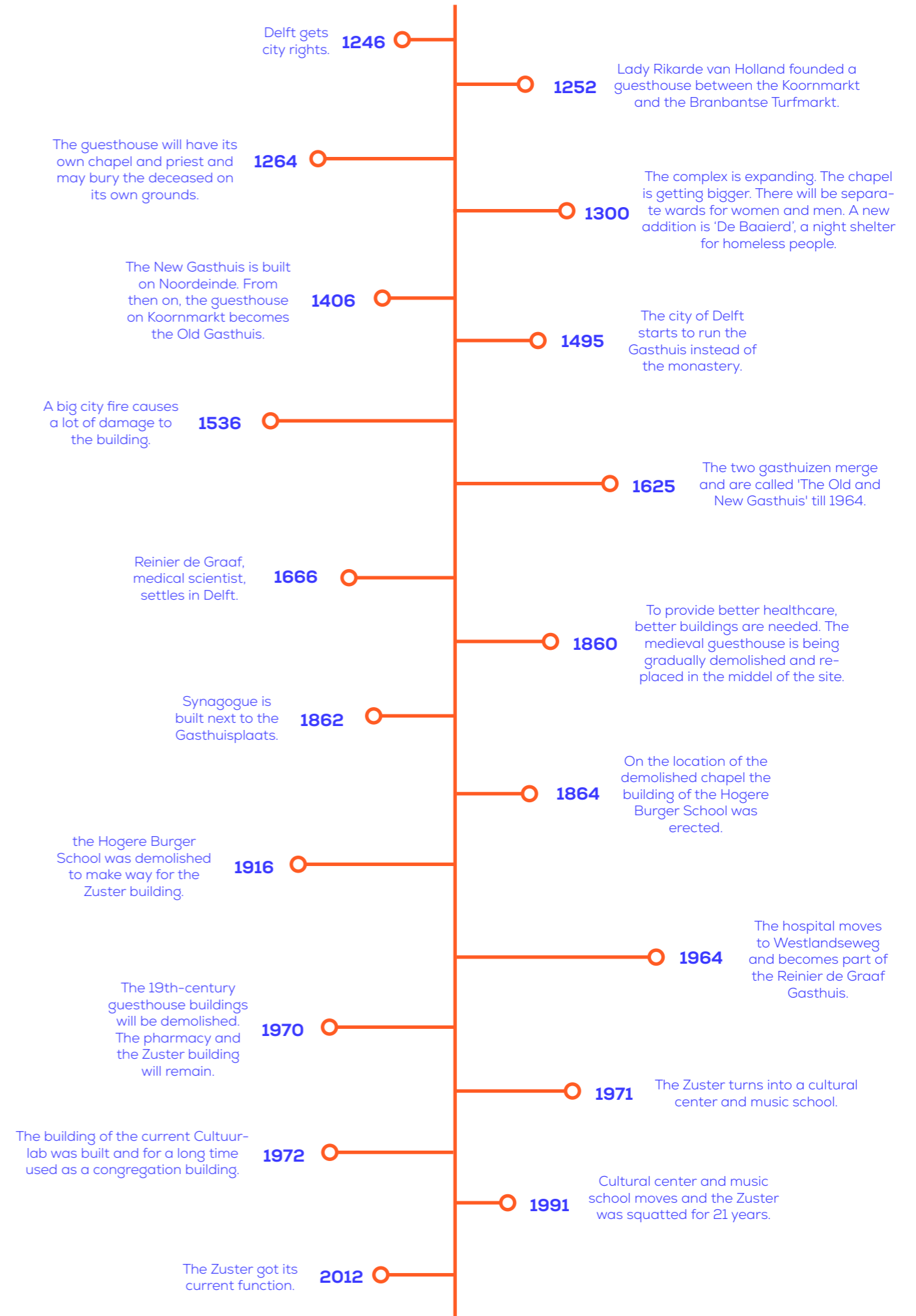
Passage Des Panorama



GASTHUISPLAATS

The adjacent page shows the timeline of the Gasthuisplaats. The timeline charts the changes at the Gasthuisplaats step by step. From its beginnings in 1252 and its subsequent rise to the oldest guesthouse in the Netherlands, to its demolition, the guesthouse has served many purposes. From a guesthouse with a chapel, a hospital, and a school to a former cultural lab and nurses' building.

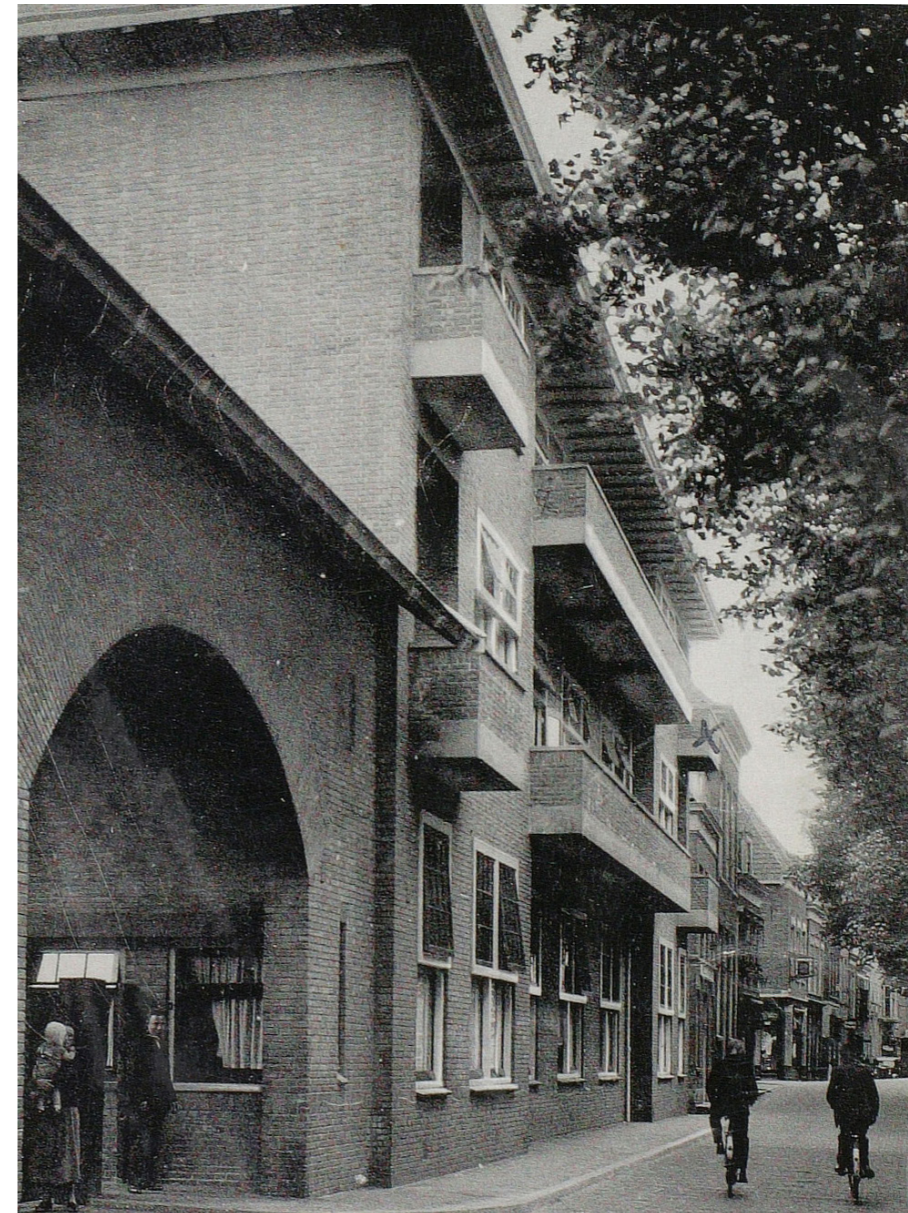
The Gasthuisplaats location thus has a deep history that has played a significant role in Delft's growth. A place with diverse stories and layers. A location that showcases a rich history and will eventually house the theater of the future. The question is whether to hold on to the past and perhaps reveal its legacy or remnants. Or to look to the future and leave the past behind.





Gasthuisplaats around 1300

Hogere Burger School along the Gasthuisplaats



The Zuster building along the Kornmarkt

The hospital in the back of the Zuster



VISIT DE ZUSTER

After delving deeper into the history of the Gasthuis-plaats, I began examining its current situation. Several buildings stand out: the culture lab, the synagogue, and the Sisters' House. To gain a better understanding of the building's current context, I visited it with a few other students.

During the visit, we were given a tour by Anne-Marie Reijnders, the account manager for space and economics in the Land and Real Estate department at the Municipality of Delft. We visited various rooms in the building and asked a few questions.

The tour revealed that the Sisters' House was built in 1916. At that time, it served as an annex to the hospital to house the sisters. After the hospital relocated, the building was used as a cultural center and then became a music school. The music school moved, and the building sat vacant as a squat for 21 years. In 2012, the building was given its current function. It is now used as a workspace for freelancers. Freelancers in the field of innovation or creativity can rent a space for five years. The building is therefore exclusively intended for start-ups.

Many original details remain in the building, such as old tiles and benches that recall the former sister building. From the building, you not only have a good view of the Gasthuisplaats but also of other beautiful landmarks in Delft, such as the churches and the De Veste theatre.

A few negative aspects that became apparent during the visit were the vacant rooms. The building has many rooms of varying sizes, but the rent for these rooms is very high. As a result, many rooms are vacant, which can make the building feel cold and chilly. Anne-Marie also mentioned that the building is struggling with the social decline of the Gasthuisplaats. The building experiences a lot of nuisance and has therefore installed a camera system. On the following pages, you can see some photos taken during the visit to De Zuster.

The Zuster, Hallway





The Zuster, Side entrance



The Zuster, Old detail



The Zuster, Kitchen

The Zuster, View on church



The Zuster, Doors





The Zuster, View on Theater De Veste

The Zuster, Dilapidation in front of the entrance



VISIT CULTURE LAB

The culture lab on the edge of the Gasthuisplaats was also visited to get a better impression of the building. A tour was given by the chairman of the culture lab.

The culture lab was built in 1972 and is owned by a cultural foundation in Delft. This foundation was established in 1857. Since 1975, the building has been exclusively intended for recreational and cultural activities.

The culture lab is run by a foundation; all activities surrounding and within the culture lab are voluntary. The culture lab generates its income by renting out its various spaces. On the ground floor, a large space is rented out to several student associations that have their own bar. A band room is also rented out here a few evenings a week. On the first floor, there are several office spaces, all rented out to companies with a creative or social background. There is a boardroom for the foundation's board. This floor also provides access to the gym. Adjacent to the gym are a storage area and two outdated changing rooms. The top floor is used as offices for several student associations and as storage space.

The main hall is one of the building's most important spaces. Monthly activities, such as jazz nights and pub quizzes, are held here. A bar is located in the main hall, which can accommodate approximately 350 visitors.

The chairman also mentioned a few wishes. He would like to create a music venue in the culture lab. This would require the use of the gymnasium, and the north side of the building would be expanded.

The building's dilapidated condition was striking during our visit. The rooms smelled bad and looked dated. They were often cold. The entrance was also very unclear, with signs pointing to the entrance posted all around the building. The chairman also pointed out the poor social safety of the Gasthuisplaats, just as we had been told during our visit to the Zuster.

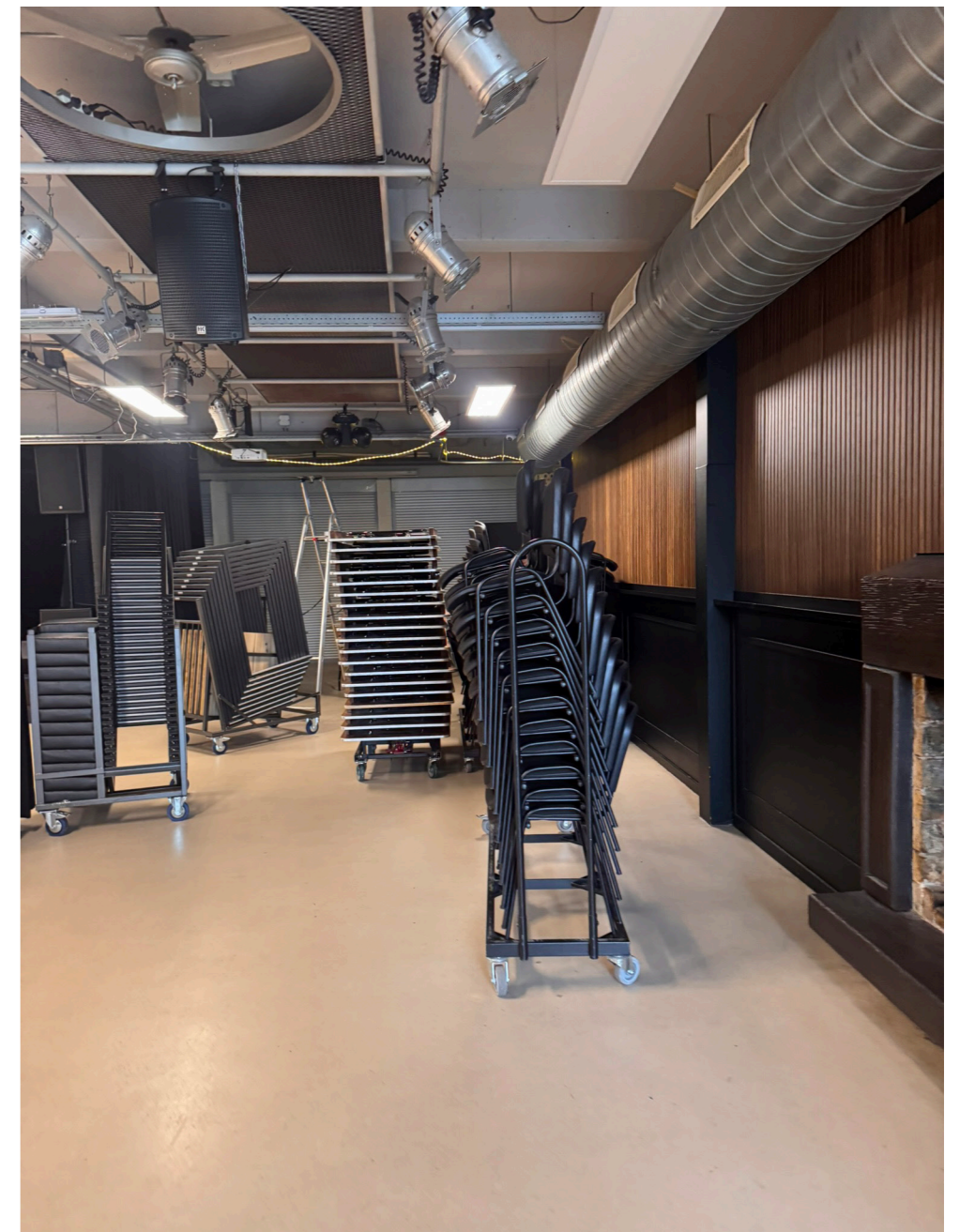
Culture Lab, Band space





Culture Lab, Main bar

Culture Lab, Main hall





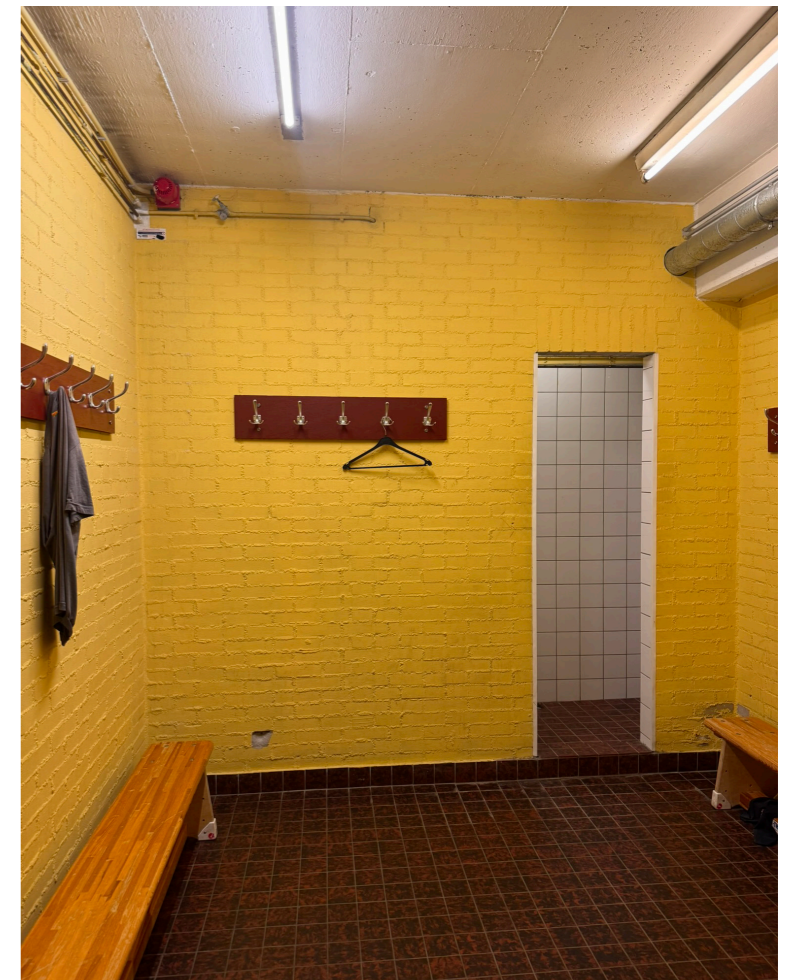
Culture Lab, Storage space

Culture Lab, Sports storage



Culture Lab, Dressing room

Culture Lab, Office spaces



FEEDBACK

During the session with Mauro and Sam, the focus was on the Gasthuisplaats (hospital site) with the four students who design for it. Together with the other three students, we researched the Gasthuisplaats and uncovered its history. When presenting the history, the immediate question was how closely we should adhere to the area's history. Keep the history in mind, but don't let it hold you back.

After the group discussion about the area and its history, we discussed our floor plans. Feedback from this session indicated that my building should blend more into the area. Consider the alleyway alongside the building, but also the view of both canals. Also consider the entrance from both canals; how can visitors clearly see where they need to enter?

Next, I presented my analysis of the various passages. A good start, but a valid point was: why do these passages work? Are they open or closed, where is the entrance, and what happens in them? To incorporate this into my design, I need to find a way to make people want to use the passage. What draws passersby into the passage, thus encouraging encounters?

Comments to continue with in the coming week include developing the floor plans. Provide a clear overview of how different groups and materials will move through the building.

Culture Lab, Sports hall



VISIT FENIX

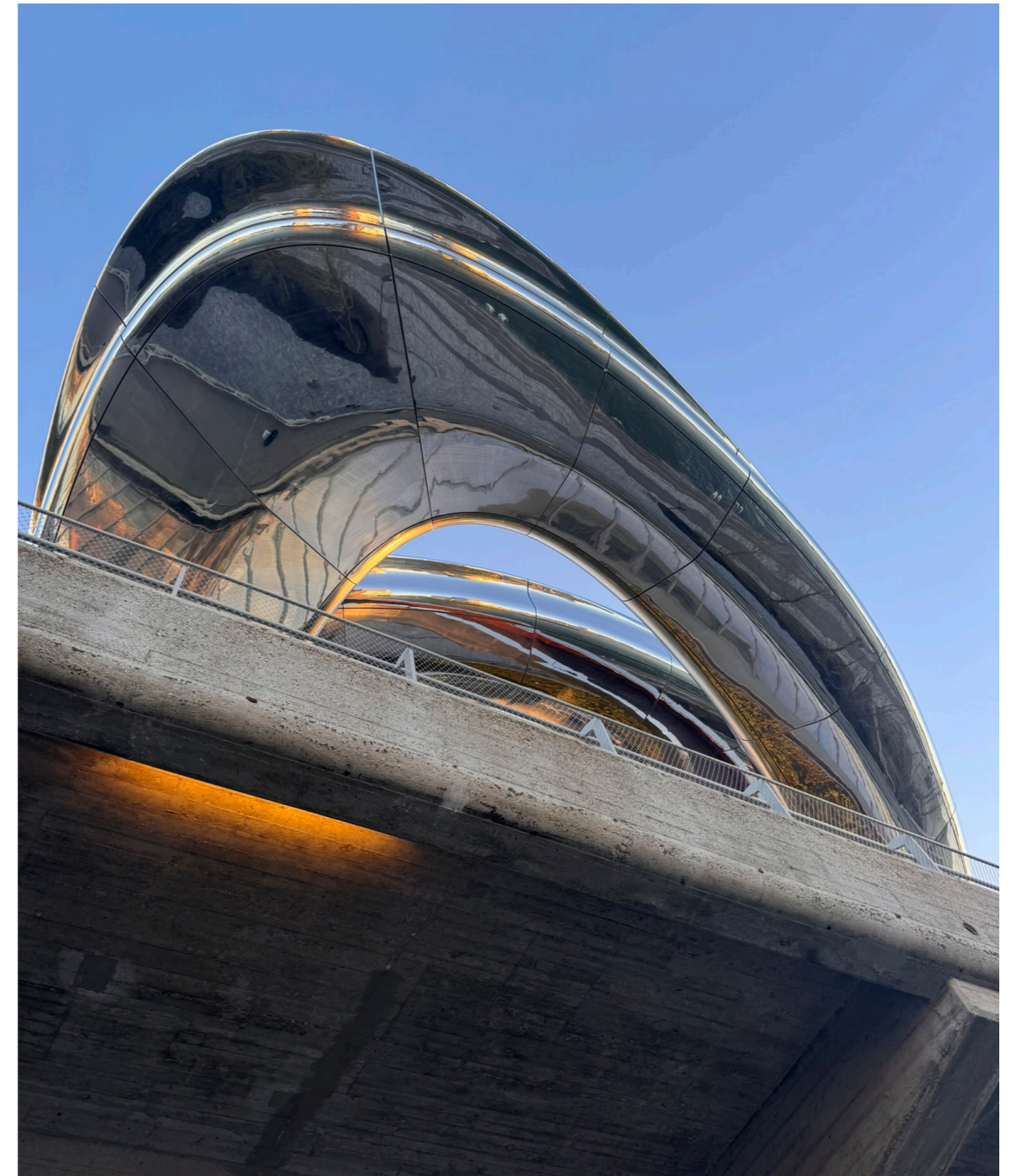
A visit to the Fenix in Rotterdam inspired me to design the theatre of the future. The Fenix is a building whose architecture captures everyone's attention. The beautiful, organic, mirrored object on the roof of the warehouse draws a lot of attention. Many people and visitors are drawn to the building to take a look and admire its architecture. Both the exterior and interior leave visitors speechless.

Inside the building, the route is immediately clear thanks to the cylindrical, mirrored staircase. Along the cylindrical staircase, visitors also immediately notice the information desk. A quiet space with two striking objects guides visitors through the space.

Continuing their way upstairs, visitors enter a high-ceilinged space. Two large rooms are dedicated to modern art. The space between the two rooms serves as a quiet area, a place to relax and enjoy the view. It also serves as a space for meeting and discussing the assembly. The building inspires me not only by its beautiful architecture. A tranquil space with striking objects that draw attention with their unique shapes, but also by the beautiful materials used. The concrete spaces are made more inviting by the use of wooden elements. The mirrored surfaces attract attention and guide visitors through the space.

But the building's function also appeals to me greatly. Two large warehouses next to each other serve as meeting places. The two warehouses have been renovated and breathe life into the area. Quiet, calm spaces filled with people chatting, laughing, or simply sitting alone. Spaces that encourage encounters. Something I'm happy to incorporate as a source of inspiration for my design.

Fenix exterieur





Fenix, entrance hall



Fenix, transition zone

Fenix, materialization



Fenix, gathering zone



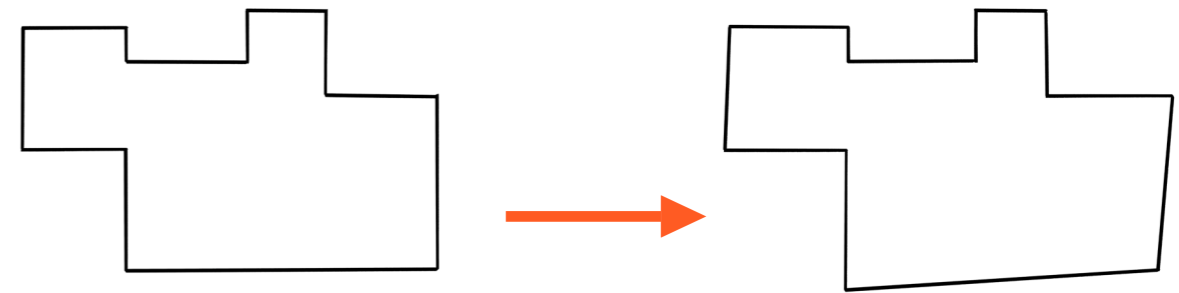
SETTING PRINCIPLES

This week focused on creating a clear organizational structure within the theater building. This resulted in a well-defined floor plan.

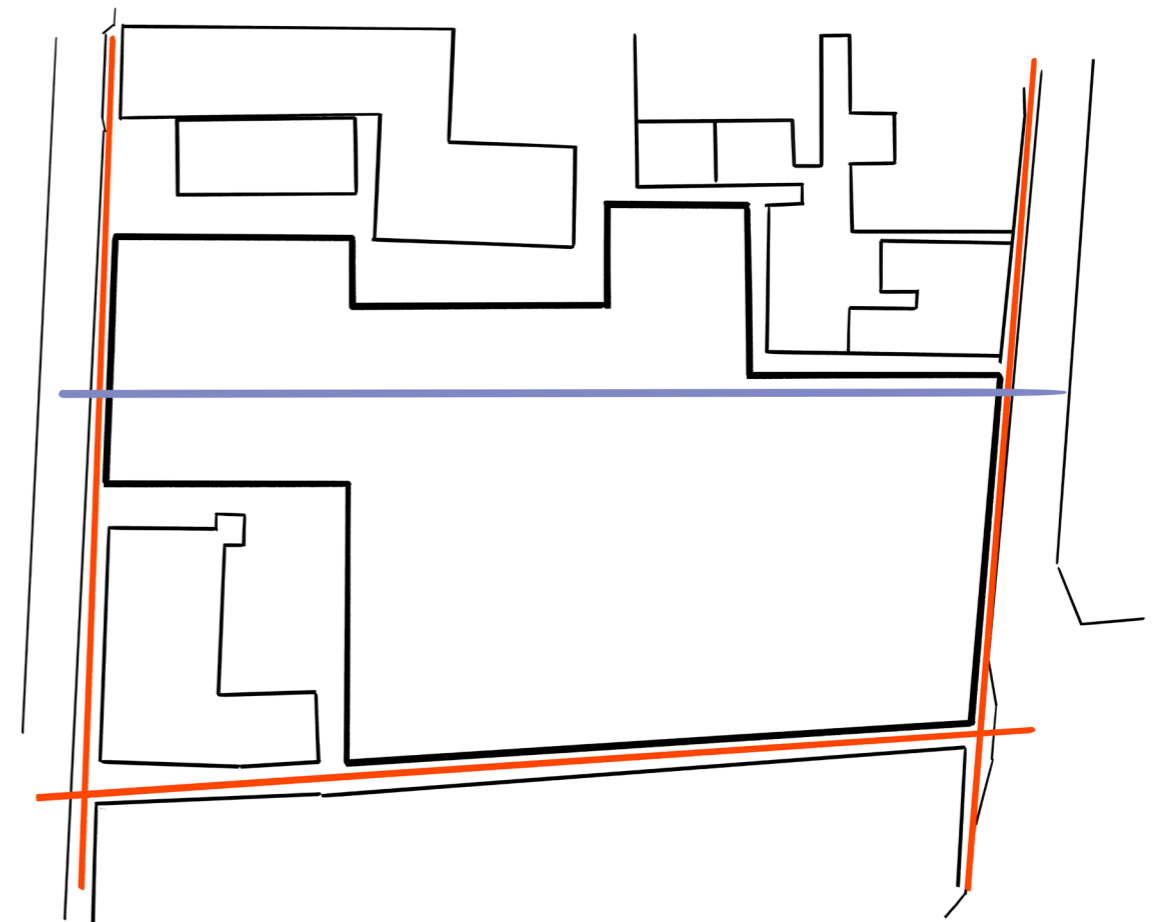
Before making choices and decisions in designing the floor plan, design principles were first established. The current situation of the building is clear: a structure with two auditoriums, a street running alongside the auditoriums, and public functions positioned along the street. Above these public functions are the staff and performers' areas. The current form of the building is very simple. The only way the building currently responds to its surroundings is by reintegrating the street into the theater building.

To integrate the building into its surroundings, two key design principles were established. The first is to reintegrate the street into the building. The second is to follow the existing plot boundaries. These boundaries will be reflected in the form of the building. On both sides, the building will follow the contours of the canal. On the Gasthuissteeg side, a clear line will be drawn to create a separate alley.

Two clear design principles will determine the form and organization of the building. The red lines on the adjacent page refer to the lines of the surrounding buildings; these lines form the basis of the building's shape. The blue line refers to the street that will be incorporated into the building. As a result, the form will change from a static, linear shape into one that adapts to its surroundings. This will make it clear that the building takes its environment into account.



sketchmatic form transformation



sketchmatic design principles

PLACING ORGANIZATION

Once the design principles were established, they formed the basis for the final design.

Other elements that also significantly influenced the design were the main hall with the auditorium, side stages, and the backstage area. The small hall and the truck parking area were also crucial. Trucks can only enter the building one way: by using the bridge on the Brabanste Turfmarkt. Therefore, the location of the trucks is fixed in the design. Both halls are positioned alongside the trucks to facilitate the supply of materials to both halls.

Other less fixed elements are distributed throughout the rest of the area, such as the public functions on the ground floor and the staff and artist functions on the second floor.

FEEDBACK

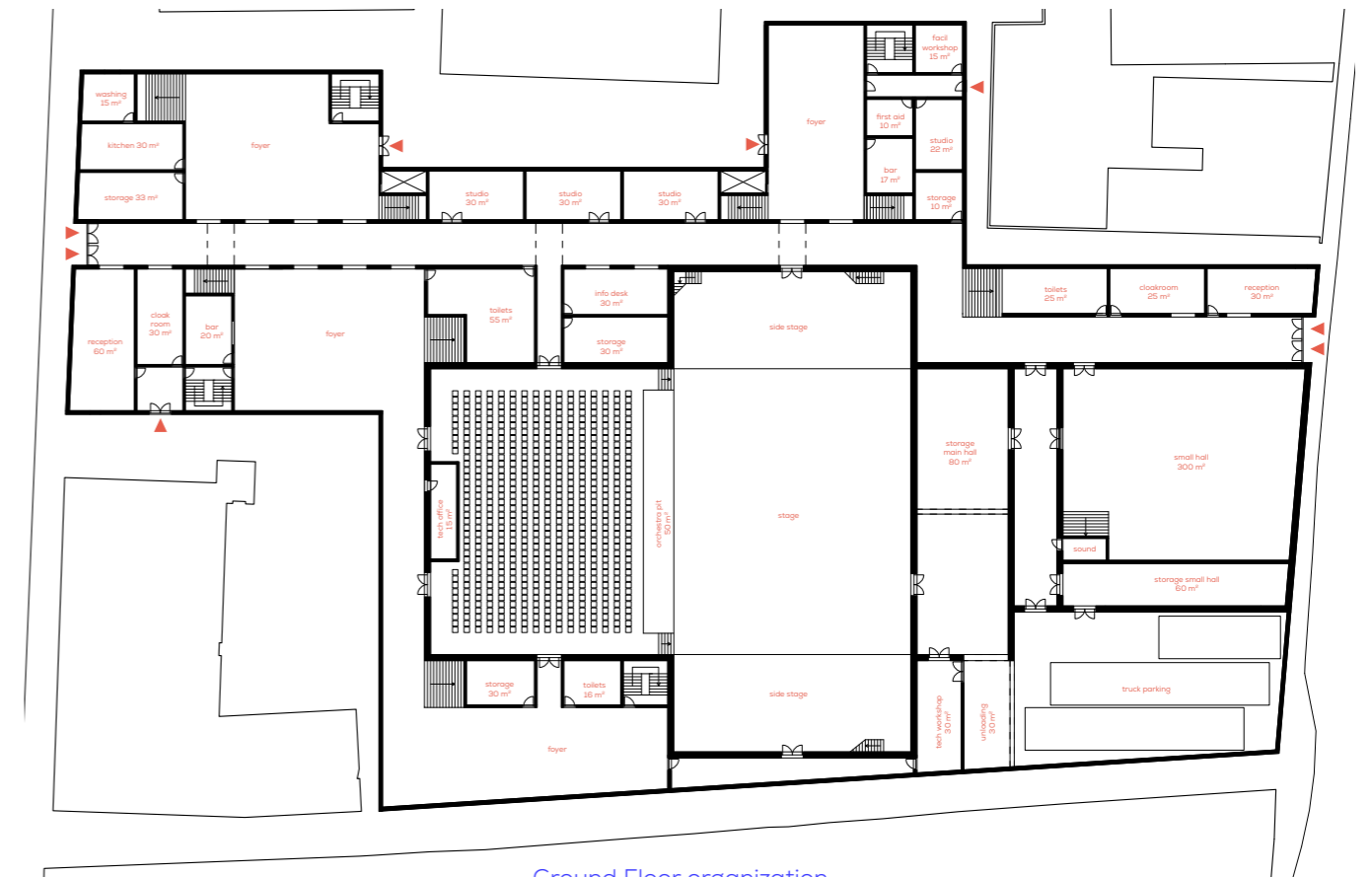
Suzanne and Jurjen gave feedback to me and the other students who were working on the design for the Gasthuisplaats. Daniel was also present during this session.

During the feedback, I briefly revisited the design principles I had discussed that week. It immediately became clear that the street, or passage, is an essential element of my design. In this way, my proposal integrates well with the surroundings and respects the existing urban structure.

Upon closer inspection of the passage within the building, a noticeable bend in the street becomes apparent. The feedback was therefore justified, as this bend is not visible in the other streets and alleys surrounding the Gasthuisplaats. The bend should be removed to create a clearer connection with the existing street pattern.

Another element that stood out in the floor plan was the separation between the front-of-house and back-of-house areas. This separation could be made clearer, which would also clarify the overall organization of the building.

More general feedback concerned the design of the auditorium. Many students design a straight auditorium, but in practice this is almost never the case. This is also an important point of attention for me.



Ground Floor organization



Second Floor organization

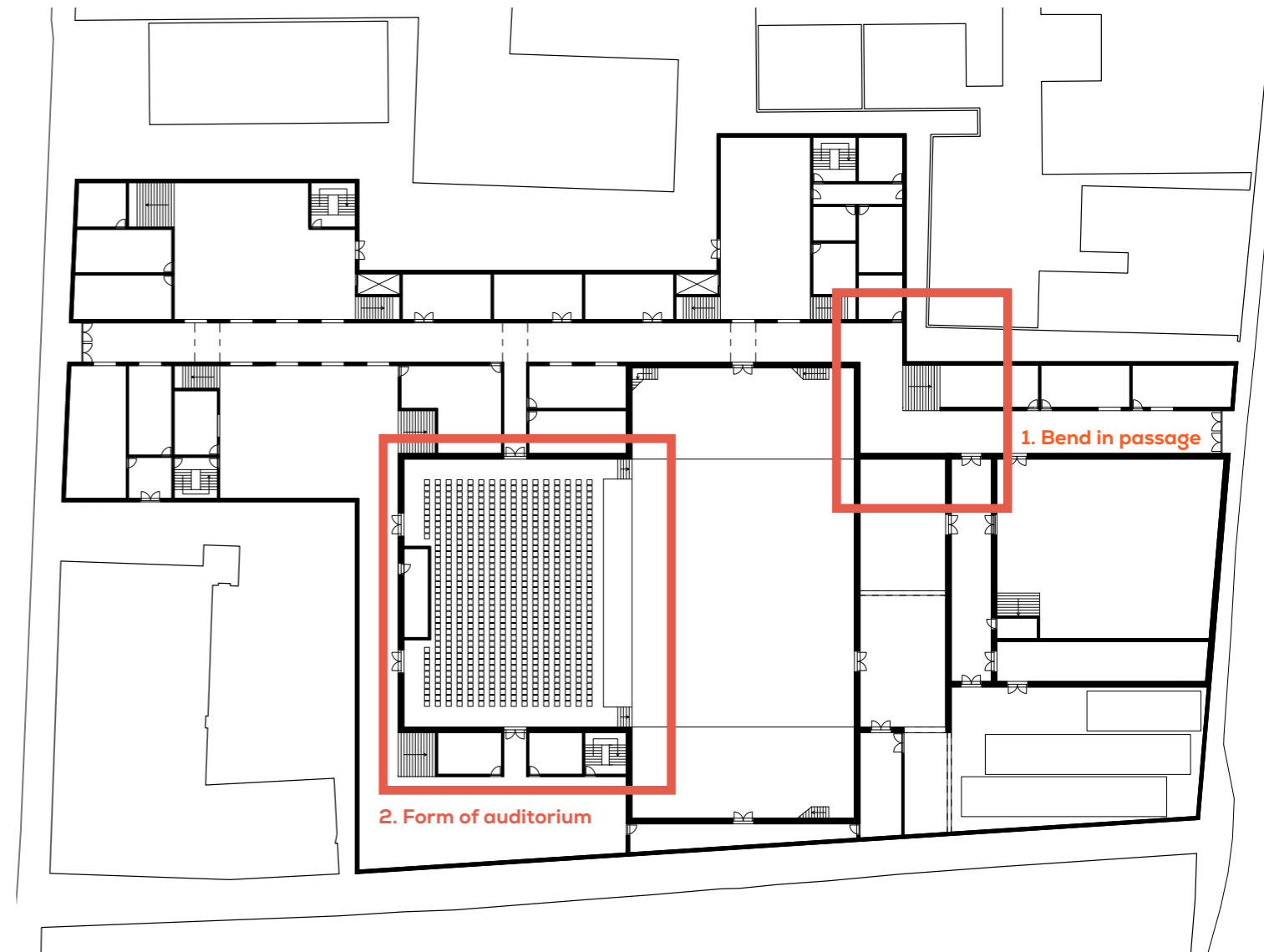
REFLECTION

The feedback from this week pointed out areas where I was struggling, including the bend in the passage. Daniel also suggested walking through Delft, specifically exploring its narrow alleys. Perhaps in these narrow streets I will encounter elements that I can incorporate into the design for the theatre of the future. For example, open squares that suddenly become visible within the alleys, changes in height along the street, or the window and door openings lining these passages.

To address the other point of feedback, making the separation between front of house and back of house clearer, will assign a different function to the foyer located between the auditorium and the Gasthuissteeg. This space will become an area where artists can stay, thereby making the separation between public and private even more distinct. The public will then only be able to access the spaces along the passage.

Other elements I want to take into account include the placement of the toilets and the bars. The toilets cannot be positioned against the auditorium due to noise disturbance. The bars are currently designed as enclosed spaces, but they could also function as freestanding objects within the space.

The coming week will therefore focus on further refining the organization of the different spaces. In addition, a physical model will be made to better understand and clarify the spatial principle.



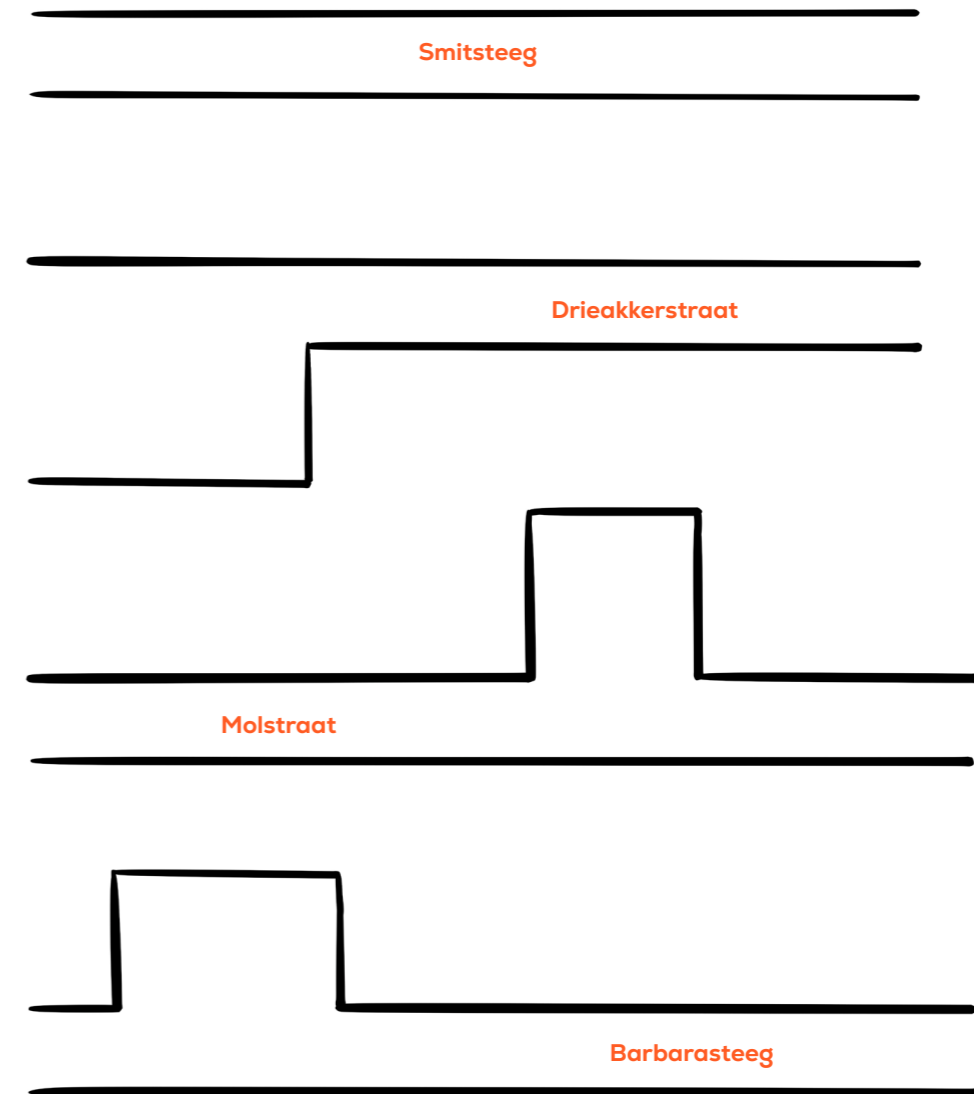
Points of attention in the floorplan

ALLEYS OF DELFT

Following the feedback from last week, I took a closer look at the alleys of Delft. This gave me a better understanding of their character. What stood out were the many almost perfectly straight alleys, of which the Smitsteeg is a good example: a very straight passage with walls on both sides, occasionally interrupted by a door or window.

However, there were also many exceptions. There are alleys where it seems as though a house has been removed. Because a house suddenly disappears, a kind of small square is created. On the Drieakkerstraat, for example, such a square is used as a parking area. This square is located at the corner of the alley and is easily accessible by car. On the Molstraat, a square has also emerged; however, this one is located halfway along the alley. This space has now been transformed into a children's playground. A similar square can also be found on the Barbarasteeg, an important alley frequently used by people to access the station.

Through this analysis, I discovered that not every alley has a closed façade on both sides. Occasionally, a "bite" has been taken out of the façade, creating a small square. This could also be the case for the alley within the theater. Such a square inside the theater alley could function as a meeting place or as a foyer square. This analysis is therefore an important element that I will certainly incorporate into my design for the theater alley.



Schematic drawing of the streets of Delft

ORGANIZATION

Following the feedback from last week, I started working on the layout of the passage. The passage refers back to the pattern of streets and alleys within the canals of Delft. As the analysis showed, all of these alleys are oriented in straight lines. There are no bends or corners in them. Looking back at my design from last week, the alley design does not match the street pattern of Delft. The bend in the passage therefore has to be removed.

The analysis of the alleys also showed that small squares occasionally appear within them. I want to reintroduce these squares into the passage. The squares can then function as foyers where visitors can meet each other.

Adjusting the passage within the theatre building has resulted in a straight passage. Along this passage, two squares have been placed. These squares are located near the entrances to the auditoriums so that they can function as foyers. The elaboration of this can be seen in the floor plan below.

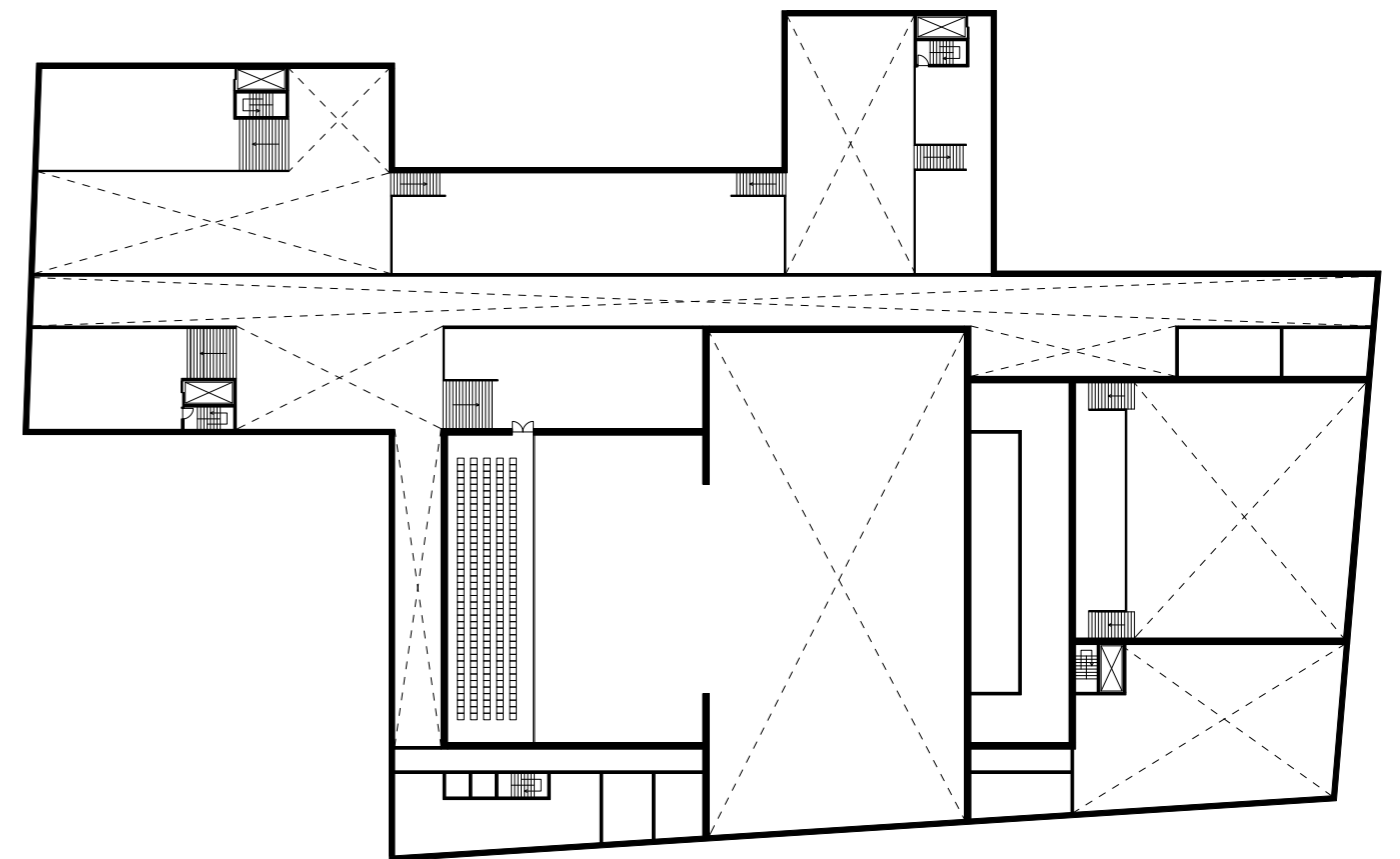
Regarding the principle of the first floor, not much has changed compared to last week. The first floor refers back to the first assignment, Between City and Stage. In that assignment, I created multiple layers and levels in order to generate different perspectives, allowing each visitor to choose their own viewpoint within the space.

I have applied this same principle to the foyer space and therefore to the first floor. An additional level has been placed on top of all the functions that occupy space in the foyer, such as storage rooms, toilets, the kitchen, reception, and the cloakroom. This creates more available space for the foyer above these various functions.

In this way, different levels are created within the foyer, allowing visitors to adopt different perspectives within the large space. More intimate spaces are, as it were, created within the large foyer. Visitors have access to the different levels via large, wide staircases. Elevators also make it possible for visitors to reach several of the levels or platforms. The different levels can be seen below in the floor plan of the first floor.



Ground floor organization



First floor organization

ORGANIZATION

On top of the public functions located on the ground floor and the first floor, the staff and artist functions are placed on the second floor. Just like on the ground floor, a clear distinction has been made on the second floor between front of house and back of house. The back-of-house area is entirely dedicated to the artists' spaces.

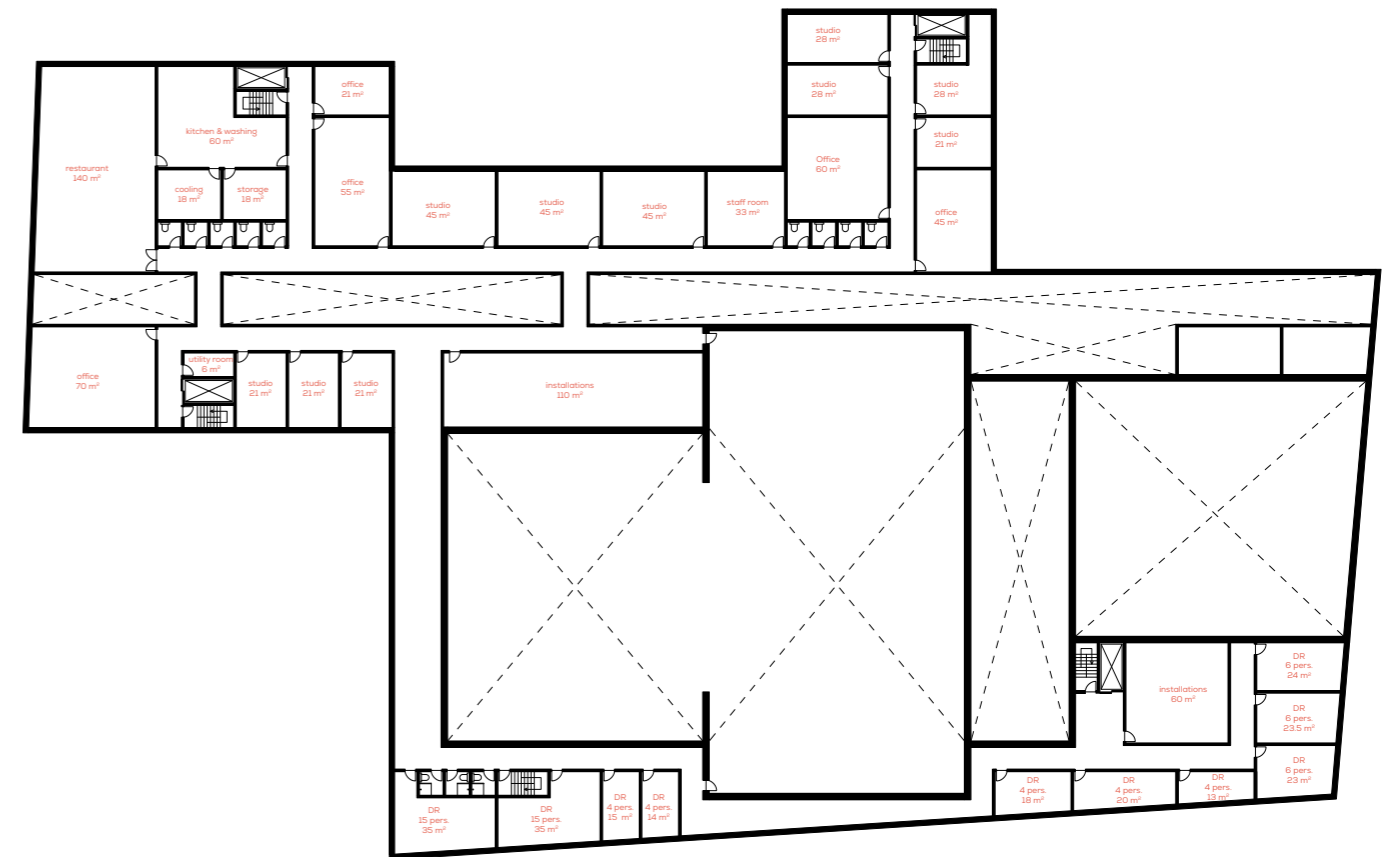
However, during the design process, two different versions of the second floor were developed. The first version, shown below, is the option without balconies and with two side stages that are 9 meters high. The second version includes three balconies that can be used by artists and staff. In this variant, one side stage is 6 meters high and the other is 9 meters high.

When first looking at the first option, which is shown at the bottom of this page, it is noticeable that there are many studio spaces. In addition to the office spaces, these studios are available to be rented out, for example to users of the Cultuurlab.

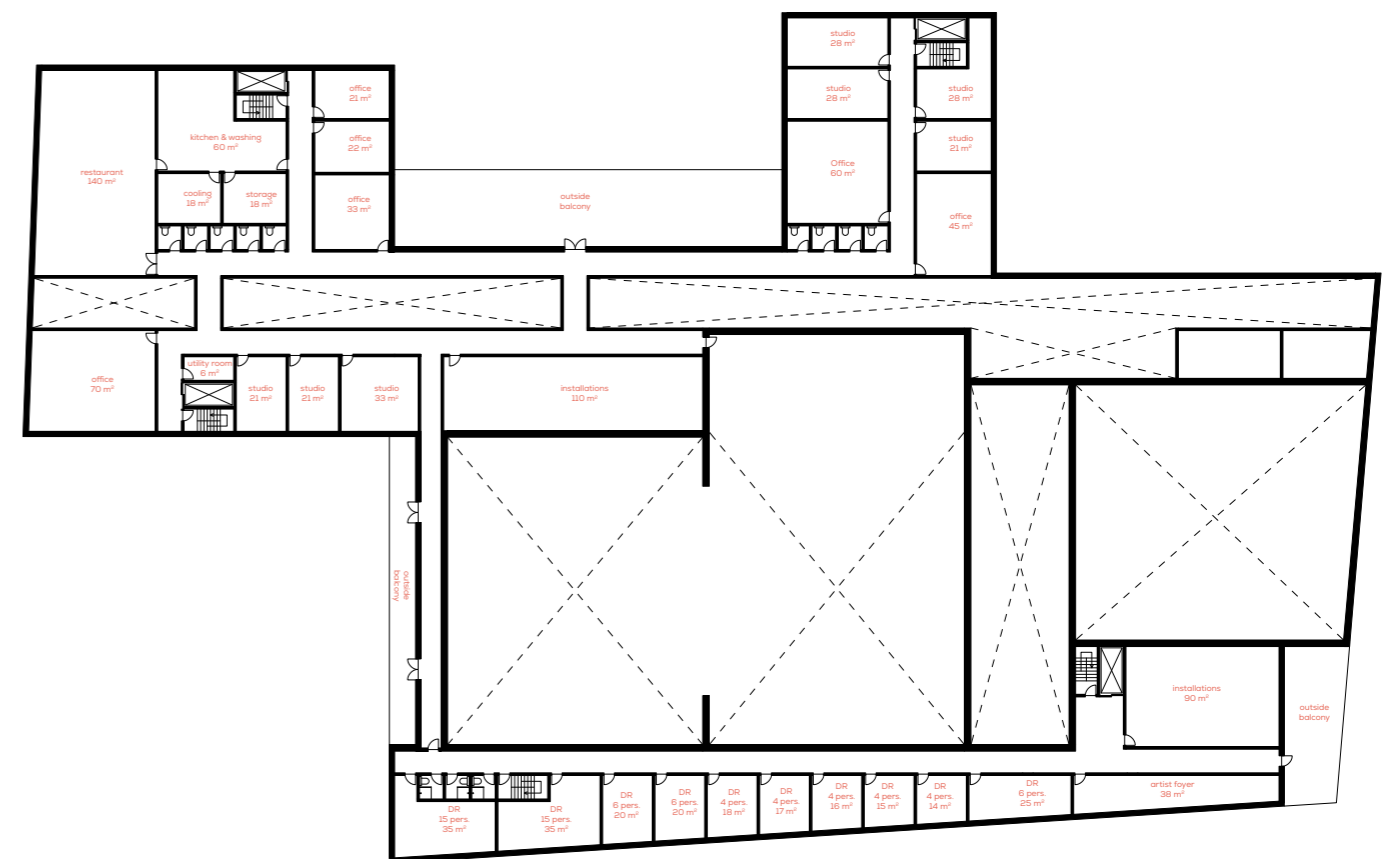
When looking at the second variant, the three balconies immediately stand out: one on the hotel side, one on the side of De Zuster, and one on the roof of the truck parking garage, overlooking the Delft canal and Molslaan. The garage balcony is mainly for artists, the hotel-side balcony above the foyer for staff, and the balcony between the dressing rooms and offices can be used by both groups.

Adding these balconies reduces the number of rentable studio spaces. However, in this option all dressing rooms are placed along a long corridor, receive daylight, and are easily accessible. A limitation is that one side stage can only be 6 meters high, while the other can reach 9 meters.

My preference is the second variant with multiple balconies and corridor access to the dressing rooms. The final decision will depend on the required heights of the side stages and the outcome of a mass study comparing both options.



Second floor organization option 1



Second floor organization option 1

SECTIONS

The beginning of this week focused on creating sections to gain a better understanding of the situation at the side stages. Sections were made for both versions of the second-floor floor plans.

Section A shows the cross-section of the building. Version 1 of Section A presents the option in which no balconies will be realized, meaning the side stage will be 9 meters high on both sides. Version 2 shows the option in which balconies can be realized; however, in this case the side stage on the left side is 6 meters high and on the right side 9 meters high. Section A also clearly shows the height of the passage.

Section B shows the longitudinal section. Here, the relationship between the large hall and the small hall is clearly visible, with the backstage area positioned between the two halls. The differences in height are also clearly visible in this section. The elevator core on the left side of the section represents the design of all elevator cores in the building.

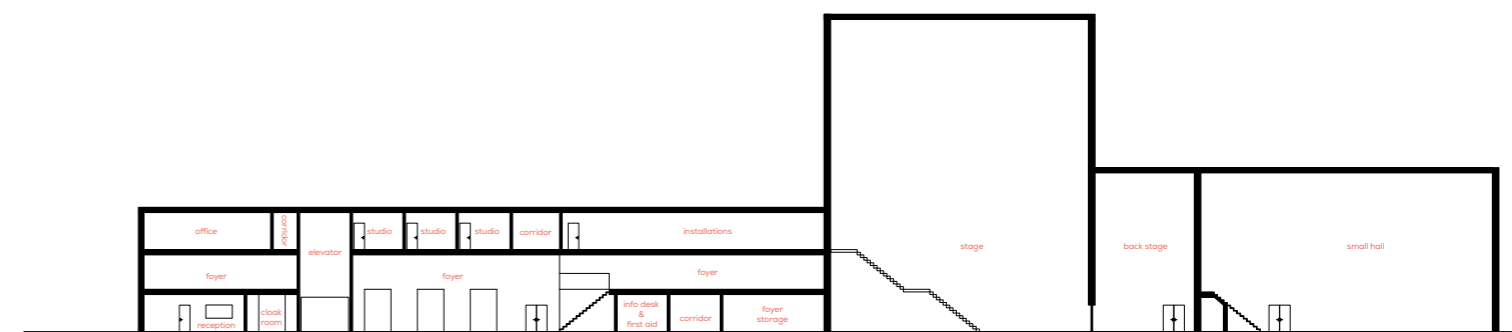
On the right page, Sections A and B are presented in a schematic layout. The sections will be further refined as the process progresses.



SECTION A V1



SECTION A V2



SECTION B

Schematic layout of section A & B

SCALE

To gain a better understanding of the form and appearance of both versions, I recreated the 1:500 model so that it would match the current floor plans and sections. A 1:500 model was made for both version 1 without balconies and version 2 with balconies.

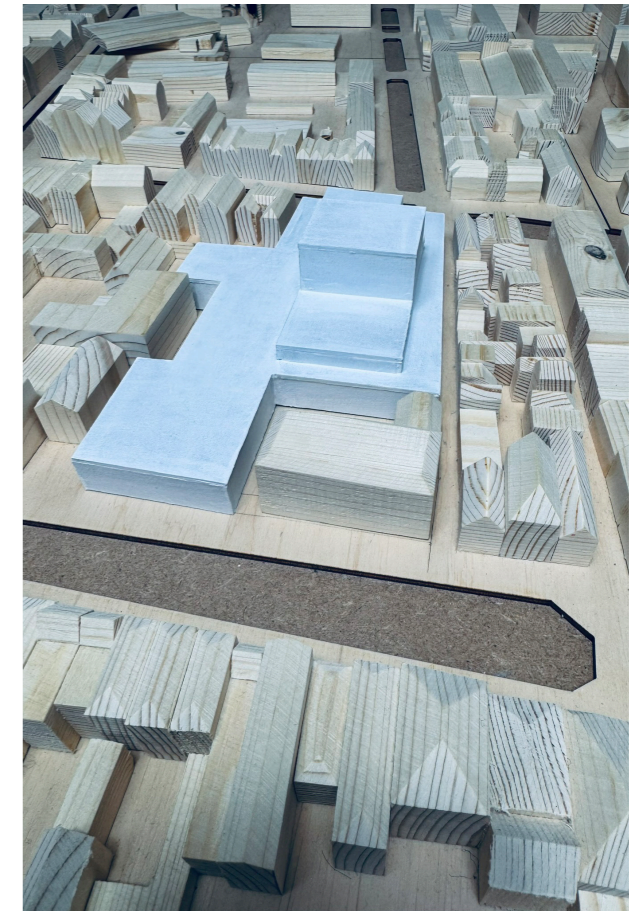
When looking at the photos on the adjacent page, it is noticeable that version 1 has a clean and streamlined design. There is a clearly dominant level surrounding the main hall and the small hall. From the Brabantse Turfmarkt, the small hall immediately stands out due to its height. On both sides of the small hall, two volumes of equal height have been placed, creating a balanced composition.

In contrast, version 2 is less strict and has a more playful character. The volume shifts in height at various points. This is also often seen in the surroundings of Delft, where there are many height differences between different volumes. By incorporating balconies into the volume, the building adapts more to its context. For example, consider the corner at the Brabantse Turfmarkt and the Gasthuissteeg. The placement of the balcony ensures that the height of the corner matches the height of the building on the other side of the alley. The other balconies also improve the view from the Zuster and the hotel.

Creating the models clarifies many aspects; however, choosing between version 1 and version 2 remains very challenging. This is something to discuss with the supervisors during the upcoming feedback session.



Model V1 from Brabantse Turfmarkt



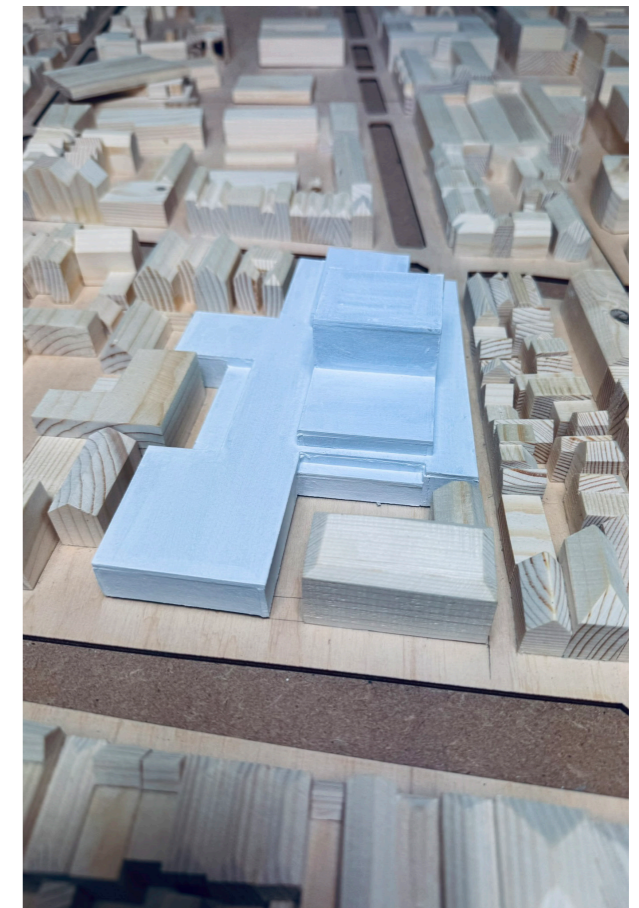
Model V1 from Kornmarkt

VERSION 1

Model V2 from Brabantse Turfmarkt



Model V2 from Kornmarkt



VERSION 2

SCALE

After making the 1:500 model, I wanted to gain a better understanding of the scale of the interior of the theatre building. To get clearer insight into this, I made a 1:200 model. This 1:200 model was developed in version two with balconies on three sides. I prefer this version because the building communicates better with its surroundings. The development of the 1:200 model can be clearly seen alongside.

While making the model, a few things immediately stood out to me. The connection between the different floors is something I need to focus on, and I also immediately asked myself whether I really need four elevators. It might be possible to reduce the number of elevators and thereby create more space in the building. For example, elevators could be placed only at crucial points, such as near the delivery area for trucks or near the restaurant on the second floor. I also noticed that emergency escape routes are still missing along the auditorium of the main hall.

REFLECTION

From the feedback, it became clear that the basic organization of the theatre building is well structured. The separation between the front of house and back of house makes the layout very clear. However, it is also necessary to focus more on the design of the stage and auditorium. This will therefore be the focus in the coming week. First, adjustments will be made to the floor plan, after which I will examine whether the auditorium can be enlarged. Subsequently, the design of the stage and the auditorium will take center stage.

FEEDBACK

During this week's feedback session, I presented the floor plans and the different models. The 1:200 model clarified the floor plans significantly and played an important role during the session. From the model it immediately became clear that the straight passage works better. However, there should be more opportunities at the beginning of the passage for people to pause. This would allow visitors, for example, to wait or stand still for a moment. This is particularly relevant on the side of the Brabantse Turfmarkt.

The studios that are currently placed along the passage do not add much and actually obstruct an important function. If the studios were designed as open spaces, visitors could continuously move between the foyers. This would transform the area from two separate spaces into one large space. At the moment, the two spaces are connected by the intermediate section between them. This intermediate area could function as a central point where, for example, a bar could be placed. From there, visitors could then spread throughout the building.

It also became clear that the focus should now shift more towards designing the auditorium and the stage. Positive elements that emerged from the discussion was the clear separation between the front of house and the back of house. The placement of the truck parking, the small hall, and the passage also seems to work very well. It could be particularly interesting to place windows in the small hall to create a beautiful view over the Delft canal. The passage now functions as a clear street along which several interesting spaces have been created.

SETTING PRINCIPLES

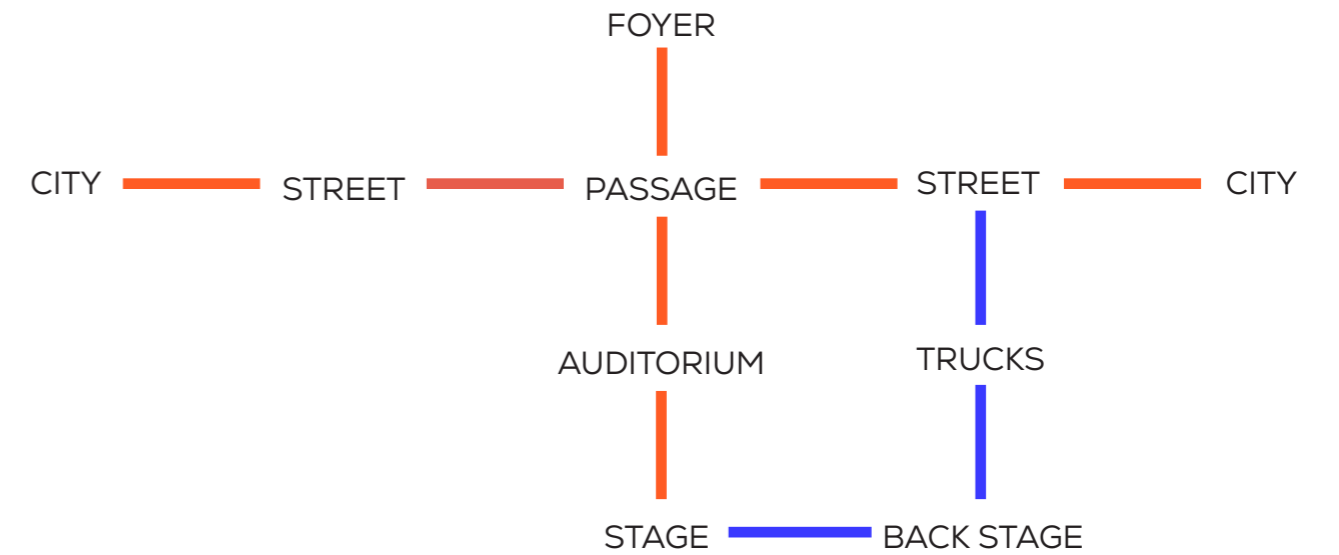
ter last week's feedback, I started this week by defining my main design principles. The first principle focuses on creating a connection between the city and the stage. This connection is made through the passage. The passage will function as a street running through the theatre building, guiding visitors from the city street toward the stage. In this way, visitors will continue their route from the city into the building, with the street flowing naturally into the passage.

Along the passage, visitors will be guided to the foyer and the auditorium. The street will also play a role in the backstage world of the theatre. Trucks will arrive from the city via the street and enter the backstage area. The backstage spaces are located next to the stage to ensure a smooth logistical connection.

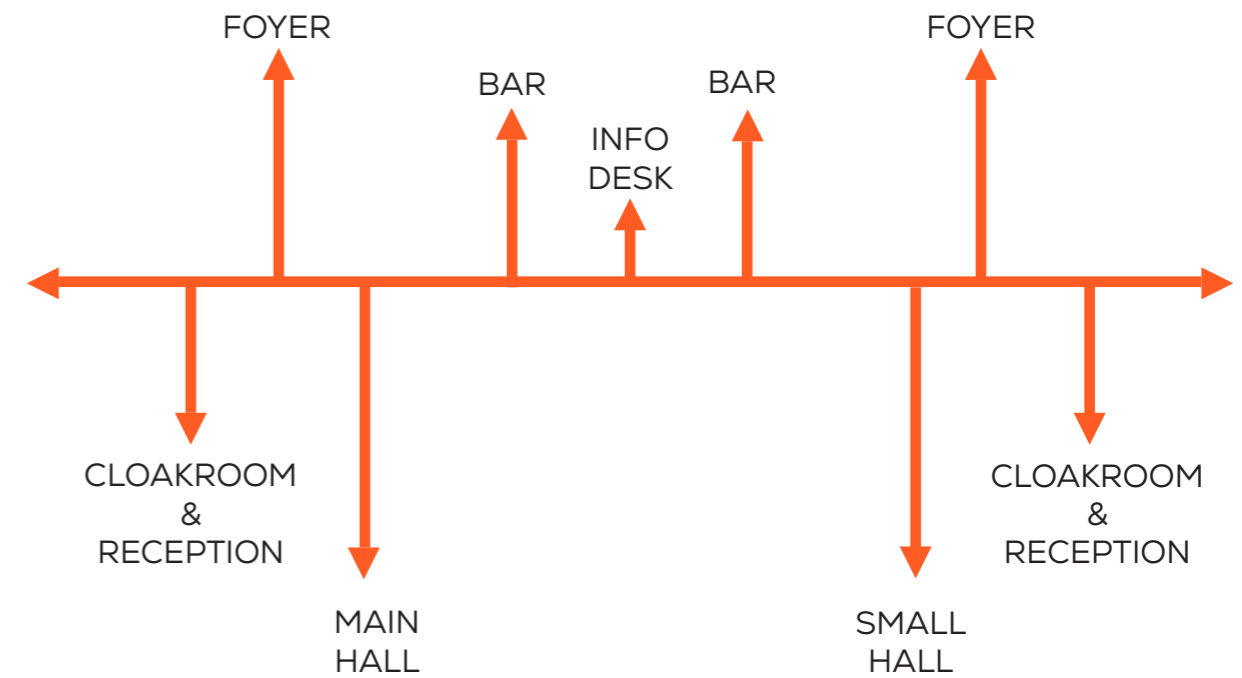
Another design principle is that the passage will function as the spine of the design. All major public functions will be placed along the passage so that visitors have easy access to these public spaces. Because the passage can be entered from both sides, a reception and cloakroom will be located at each entrance. From these sides of the passage, visitors will also have access to both auditoria.

On the other side of the passage, the remaining public functions are located, such as the foyers and bars. At the center of the passage, an information desk is placed, forming an important focal point in a central location.

WHERE CITY MEETS STAGE



PASSAGE AS SPINE



ORGANIZATION

After clarifying the design principles, I started adjusting the organization of the design. With last week's feedback in mind, I focused on the entrance spaces, the foyer, and the auditorium of the main hall.

The entrance spaces need to provide room for visitors to pause and wait for a moment. Therefore, open spaces have been created next to both entrances. The cloakroom and reception have been placed nearby.

As visitors continue their route through the passage, more open spaces have been created. The studios that were previously located in the middle of the passage have been removed to make space for two central bars and an information desk in the heart of the passage.

For the auditorium, more consideration has now been given to the access points. The first few rows will be accessible from the ground floor, and visitors using wheelchairs will also use this entrance.

Above the functions located on the ground floor, platforms have been created on the first floor. Some of these platforms are now connected to each other. Visitors on this level also have access to the higher rows of the auditorium.

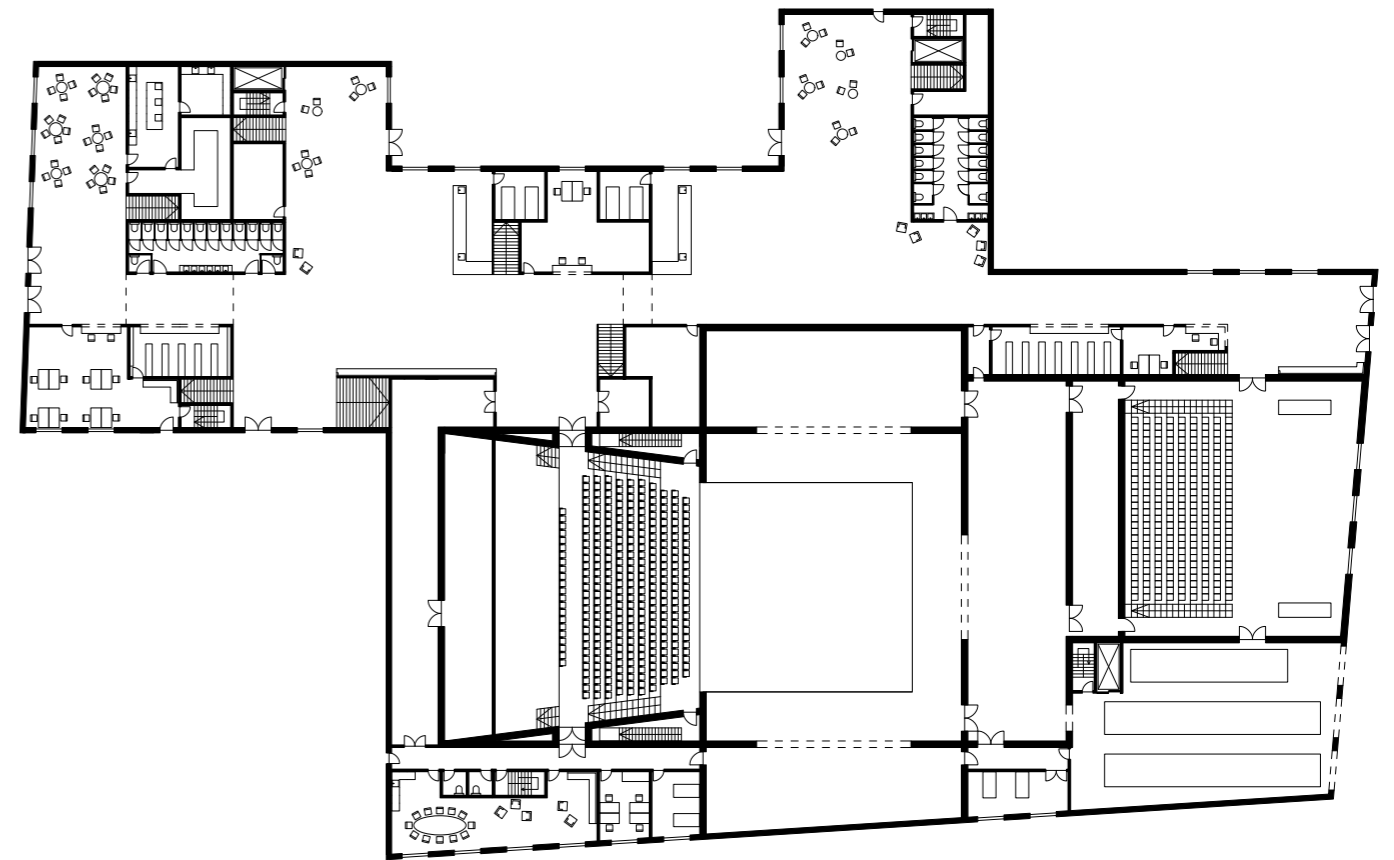
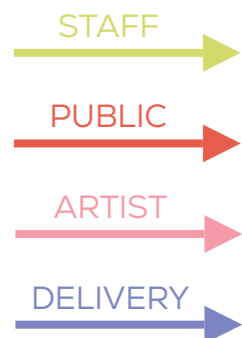
On the second floor, three groups of spaces have now been placed instead of two. This level will contain spaces for staff and artists. Between these two groups, a foyer for the public will be located. From this foyer, visitors will have access to the balcony of the auditorium.

CIRCULATION

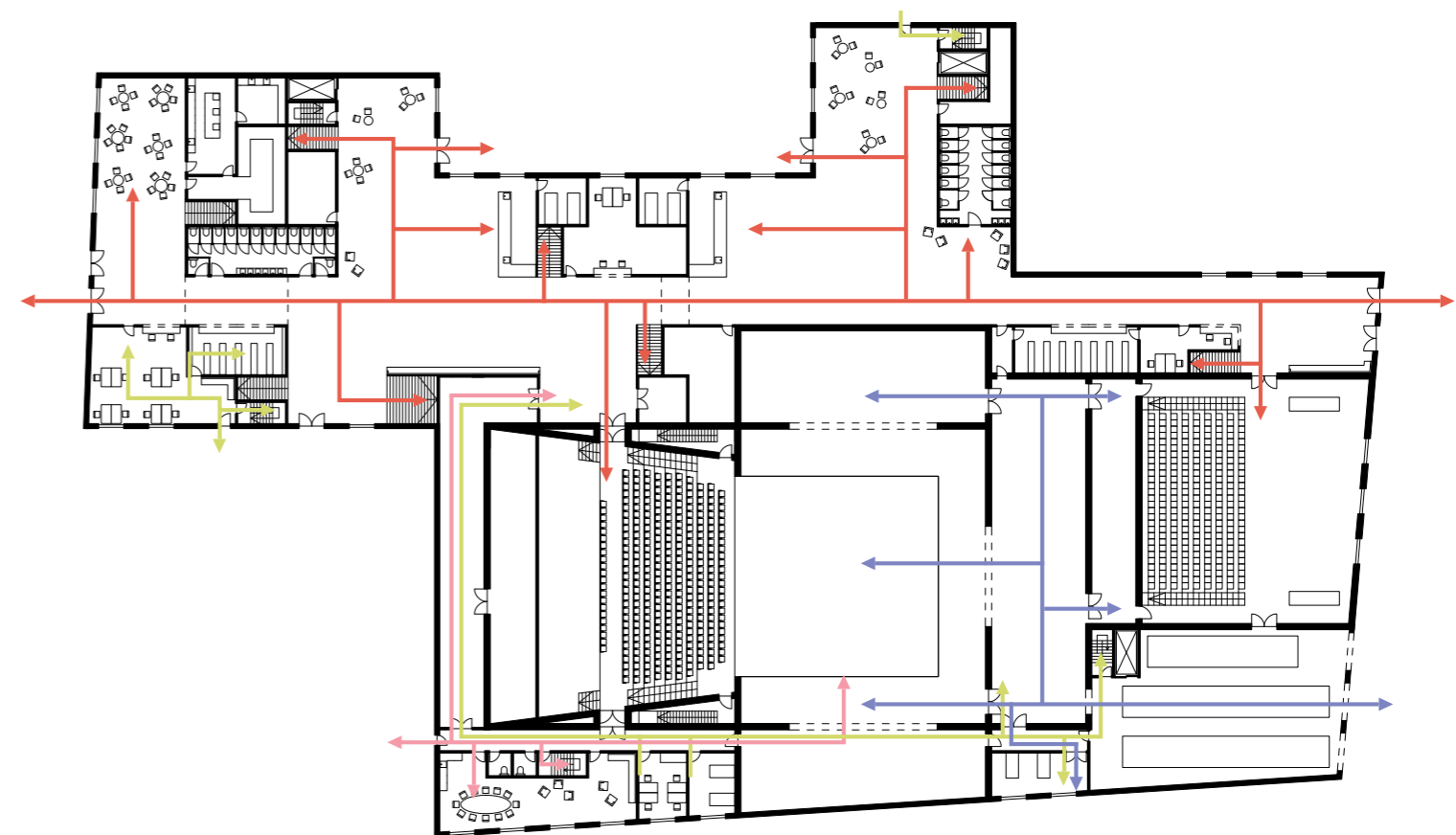
This week also focused on the circulation within the theatre building. In the schematic representation of the circulation on the ground floor, it is clearly visible that the passage functions as the spine for visitors within the theatre building. Through this passage, visitors will spread throughout the building.

Artists will also move around on the ground floor, mainly on the back-of-house side of the building, where the artists' foyer is located. The staff responsible for logistical and technical work will also be located in this area. Incoming and outgoing goods will also be distributed across both halls via the ground floor and the backstage areas.

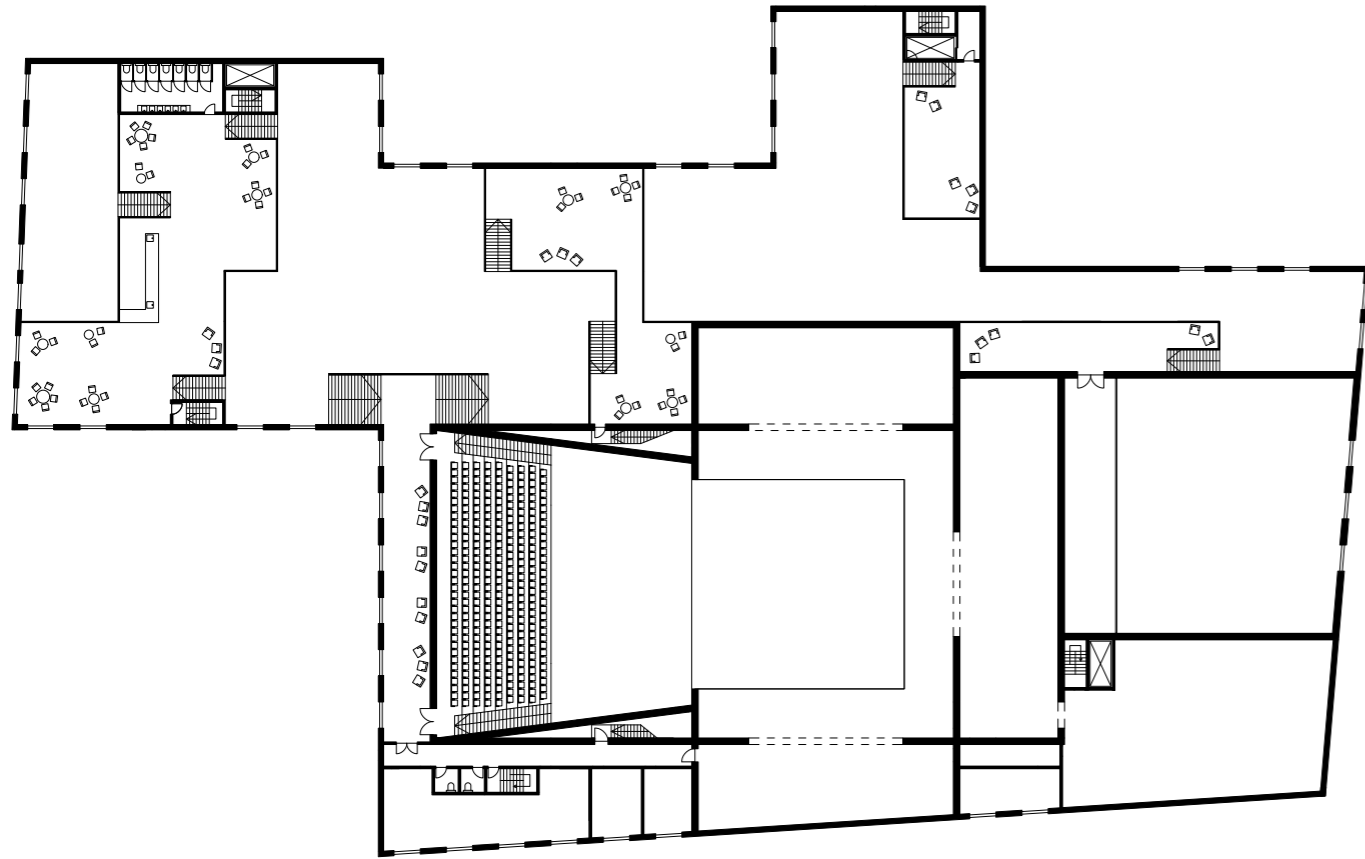
When looking at the first floor, it becomes clear that the public will mainly circulate on this level. The second floor clearly shows the separation between the three different groups when looking at the circulation of staff, artists, and the public. However, they could still come together in the foyer to meet each other.



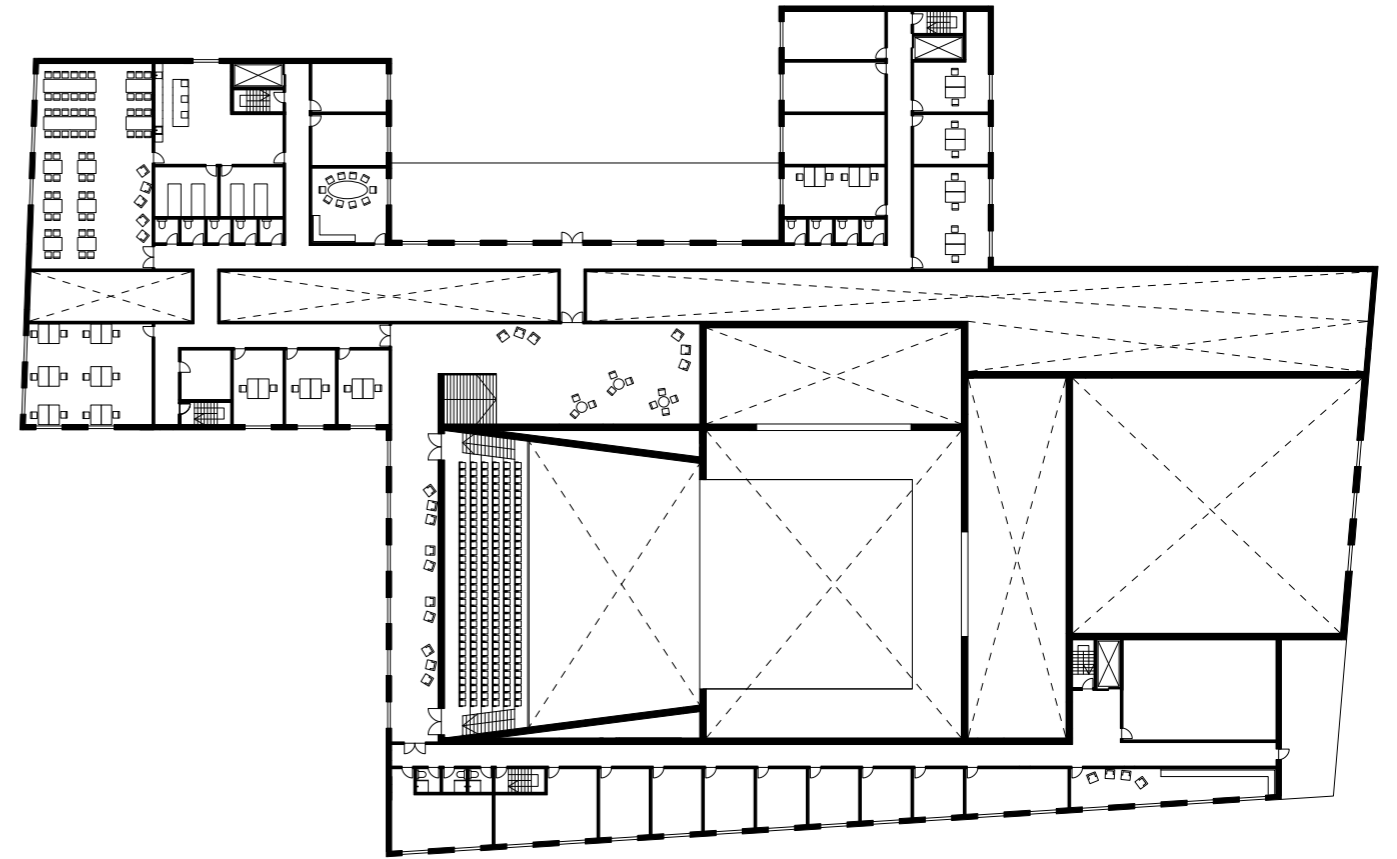
Organization Ground Floor



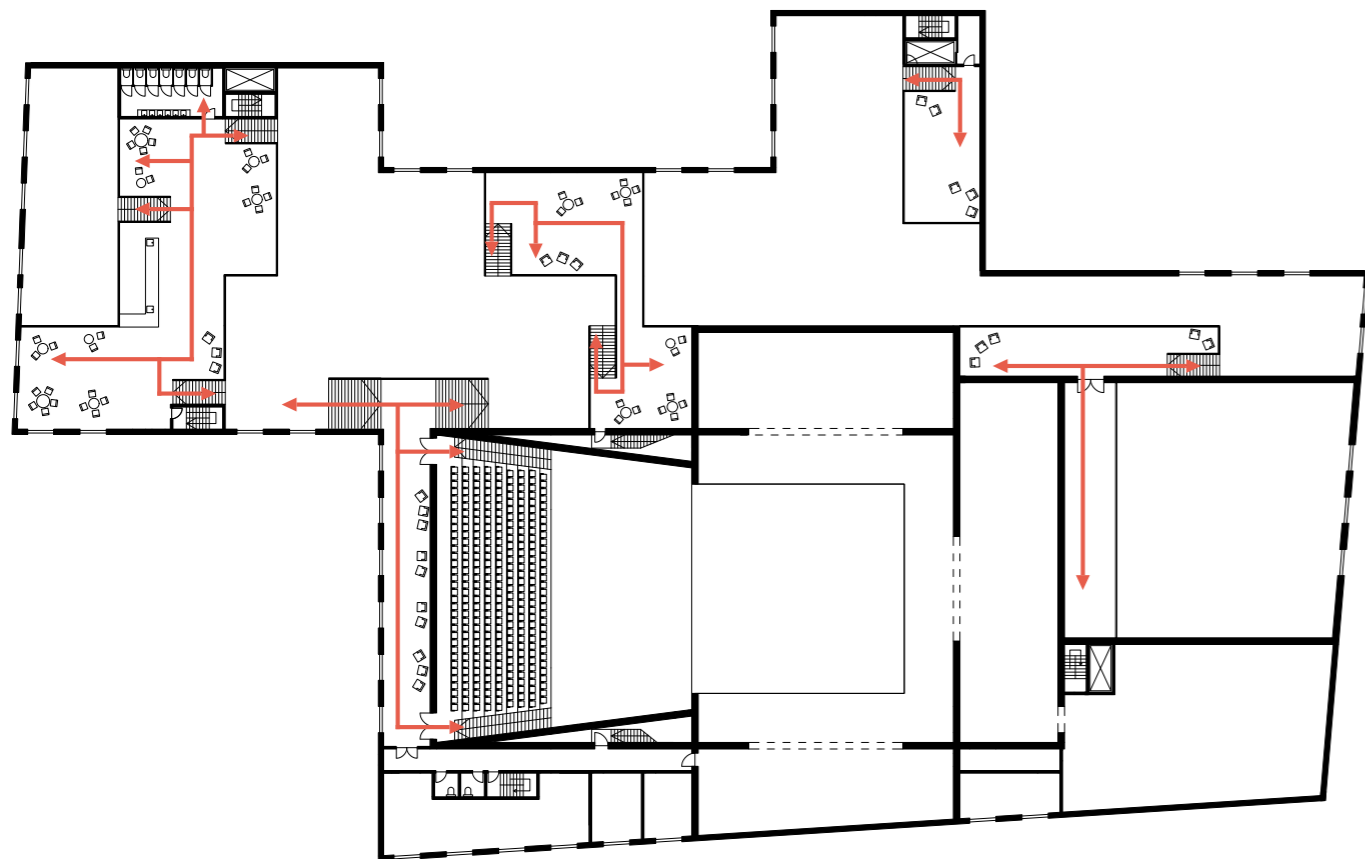
Circulation Ground Floor



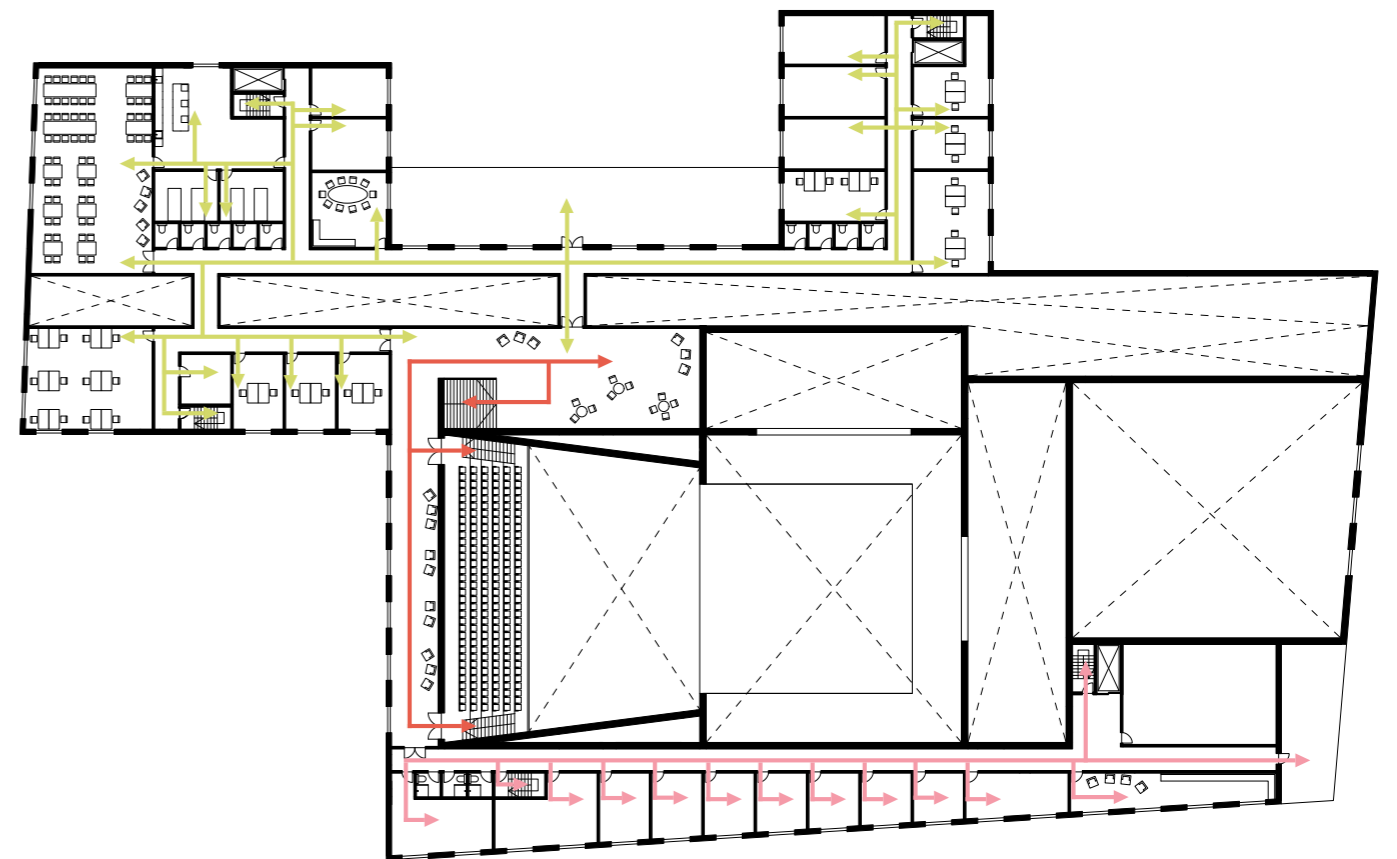
Organization First Floor



Organization Second Floor



Circulation First Floor



Circulation Second Floor

FEEDBACK

This week concluded with a review session. During this session I received feedback from Daniel, Jurjen, Mauro, and Sam. From the feedback it became clear that I need to bring the context of Delft back into the design. By looking at the building on a larger scale, the idea of bringing the passage back into the theatre building becomes much clearer. It also seemed that the passage was less successful now than it was a few weeks ago.

Along the passage, many large open spaces have now been created, causing the feeling of a passage to be lost. These open spaces also appear to be much larger than necessary. A better sense of scale needs to be created for these spaces. At the moment, it feels as though the front-of-house consists of very large empty spaces, while the back-of-house feels small, narrow, and dense. During the discussion, the question was raised whether the front-of-house area could be made smaller.

When looking at the first floor, it immediately became clear that far too many stairs have been placed. This makes the circulation on the first floor very complicated. Because all the platforms are separated from each other, visitors would have to constantly go up and down from one platform to another. In practice, this will not work. For example, when visitors leave the auditorium during an intermission, would they have to go from the second floor down to the ground floor and then back up again to reach another platform? Clearly, the movement of people on the first floor needs to be reconsidered.

In its current state, it is also impossible for visitors with disabilities to access the first floor, which would exclude certain visitors—something that should be avoided.

Finally, it became clear that I should look at my design with a more critical perspective. What works well, and what does not? I need to be strict and critical in evaluating the design.

REFLECTION

Looking back at this week's review session, several things have become clear. The foundation of the design is strong; however, there are still many elements that can be improved. In my opinion, the image of the passage has changed too much during the design process. It is no longer clear that visitors are moving through a passage. For this reason, I will make the passage more enclosed so that it better refers to the narrow alleys of Delft. I will also reduce the size of the large open spaces in order to create more intimate areas. To achieve this, it may be necessary to reduce the total floor area of the building or to move some of the back-of-house functions into the open spaces of the front-of-house area.

The first floor currently does not function well. It consists of many separate platforms that are only used by the public. However, I want to stimulate encounters between the different groups within the theatre. Ideally, the staff, the audience, and the artists should be able to interact with one another. At the moment, this is not the case on any floor of the building. On the contrary, throughout the theatre building the three user groups are largely separated from each other. This is something I want to change in the design.

To achieve this, I will need to regularly take a step back and reconsider my design principles, particularly the principle of stimulating encounters between different groups. In order to accomplish this, I will mainly introduce changes on the first floor. For example, I am considering a theatre restaurant that is not only accessible to staff, but also to artists and the public. Currently, the restaurant is intended only for staff and is located on the second floor. By moving it to the first floor and making it accessible to all groups in the theatre building, interactions and encounters will occur more naturally.

In addition, I will place fewer stairs on the first floor and create more connections between spaces. This will also improve accessibility for visitors with disabilities.

Brief 4.

THE SPACE OF PERFORMANCE

DEVELOPMENT

Theatrical performance takes place in a three-dimensional space. As you know, throughout the history of theatre, the construction of such a theatrical space has evolved and diverged. In contemporary performance, relationships between actor and audience can be both formal and informal. Both actor and spectator can equally be understood to be integral to the act of performance and therefore integral to an understanding of the theatre space itself: from the “fourth wall” of the proscenium arch, to the thrust stage, the theatre in the round and the black walls of a “neutral space,” to name some. *“I can take any empty space and call it a bare stage. A man walks across this empty space whilst someone else is watching him, and this is all that is needed for an act of theatre to be engaged.”* Peter Brook, *The Empty Space*.

On entering a theatre of any kind, both actors and spectators arrive into a specific space, one that is designed to produce certain reactions or responses. The reception of that space, by both, becomes part of the total theatrical experience. This is an experience that engages the whole body and all the senses.

In thinking about the new theatre in Delft, as each of you conceive it, the spaces of performance might be many and might encompass both planned theatre and conditions which are intrinsically theatrical, where spectator becomes performer or back becomes front, for example. We will return to the possibilities of this wider sense of theatricality in a subsequent brief, but our immediate focus will be on the nature of the main auditorium itself, as the centrepiece of the project and the generator of the wider architectural, functional and contextual relationships within your building, in plan and section.

This main theatre is already subject to a number of quite specific requirements. To begin with, it succeeds the present theatre, a receiving space for a variety of different performance types. This has a scale, form and set of relationships which your new theatre will need to respond to, critique, elaborate upon or reject. In any event, in an actual architectural project it would be a benchmark against which your new design would be compared and you should therefore undertake analysis of it yourself. Beyond that, the aspiration is to make a theatre which will typically be used in a proscenium format (from which you might choose to offer an expanded range of possibilities).

The auditorium should be able to accommodate 800 seats, perhaps with temporary seating over the pit. The proscenium and stage size should be appropriate for a theatre of this scale.

The success of a theatre is determined by the interplay between two critical factors: its technical performance and its character and atmosphere as a performance space, from the perspective of both audience and performer. This brief asks you to develop the auditorium of your project, synthesising these two starting points and drawing upon your growing knowledge of historical and contemporary theatre architecture.

The technical aspects of the theatre are determined, in one sense, by the standards, regulations and performance characteristics that theatre companies, directors, actors, other performers and audiences expect. Non-exhaustively, these encompass the organisation of a stage tower; the requirements for acoustics and lighting; the technical spaces (galleries, lighting bridges, etc.) and their visibility or otherwise to the audience; the form, rake and relationships of audience seating in stalls and balconies, considering sightlines and adaptability to various theatrical performance modes; the thresholds between theatre and foyer (sound and light lobbying); supporting technical rooms; accessibility; and escape.

DESIGN STATEMENT

After receiving the fourth brief and the feedback from the review session, I found it difficult to get a clear grip on the design process. One of the feedback points that kept coming back to me was the need to be more critical of my design. Designing is a process in which you continuously strive to create the best possible version. However, this also requires constant critical reflection. Is what I have created really what I want to create and achieve? Does the design work well, and what does not work well?

To regain control over my design, I took a step back. I started to critically analyze the design I had developed so far. While doing this, I revisited my design statement that I had defined during the A1 moment. This statement made it clear that I find it important for the theatre building not only to host performances, but also to play a role in stimulating encounters between different groups. This includes interactions between the audience, artists, and staff.

With the design statement clearly in mind again, I immediately realized that the design did not align with its intended goal, namely stimulating encounters between different groups. I began to critically question where the design was falling short and where it did not meet the design statement. It quickly became apparent that the different groups were being separated rather than connected. However, this connection is essential in order to stimulate encounters.

PROBLEM STATEMENT

public spaces

UNOCCUPIED

by day

theater building

EXCLUSIVE

by night

DESIGN STATEMENT

INCLUSIVE THEATER

an open theatre where urban life, public space and performance blend into one another throughout the day.

ORGANIZATION

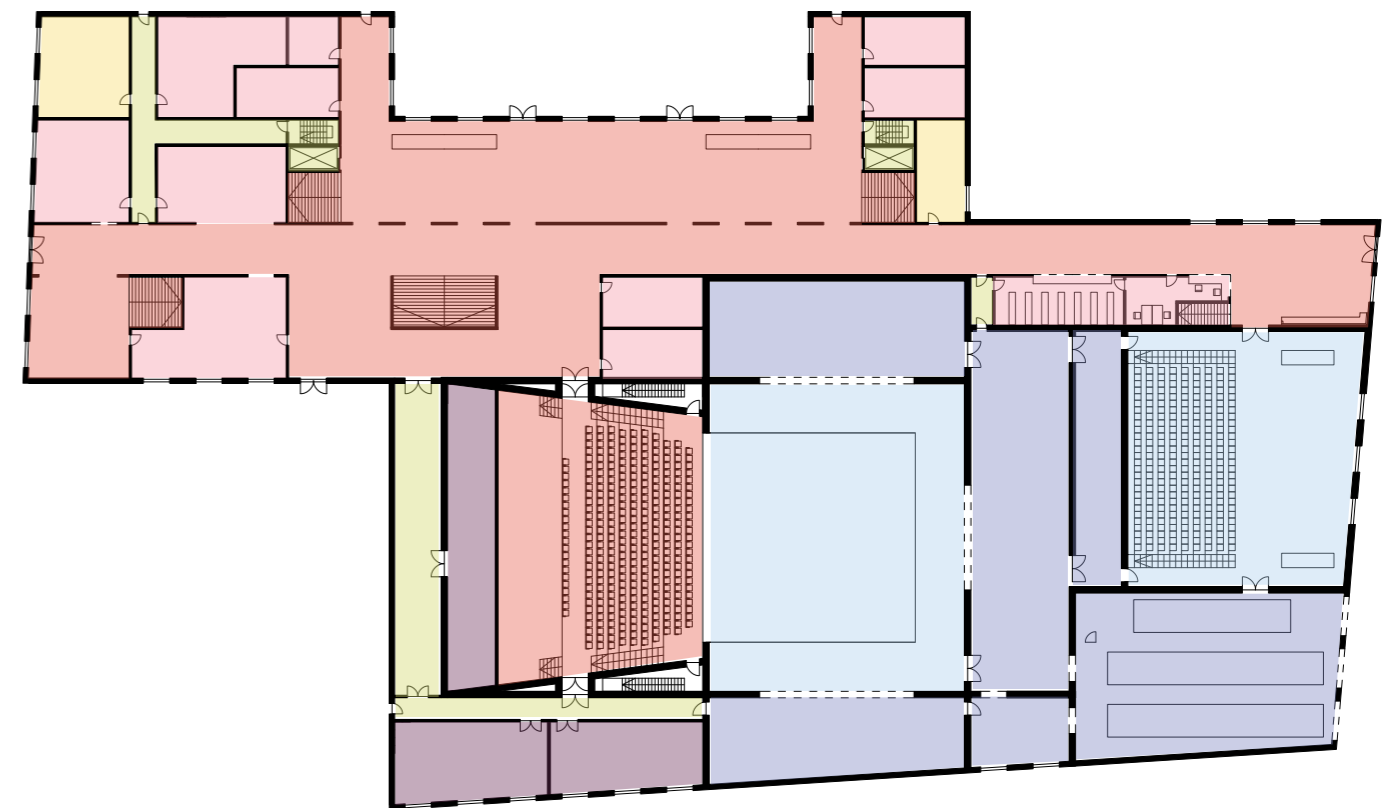
To make the theatre building a place where encounters are stimulated, the different groups need to become more connected. To create this connection, I have mixed the different groups—such as the public, artists, and staff—more closely together. For example, I chose not to create two separate restaurants on the ground floor and the second floor. Instead, I now propose one restaurant where all three groups come together. This restaurant is located on the first floor.

In addition, I moved the artists' foyer from the back-of-house area to the front-of-house side. The area that currently contains the public foyer will now also include the artists' foyer. However, this foyer is placed on the first floor, allowing the artists to maintain a degree of privacy from the public. At the same time, the public will be able to look into the artists' foyer and establish a visual connection with them, creating a form of encounter.

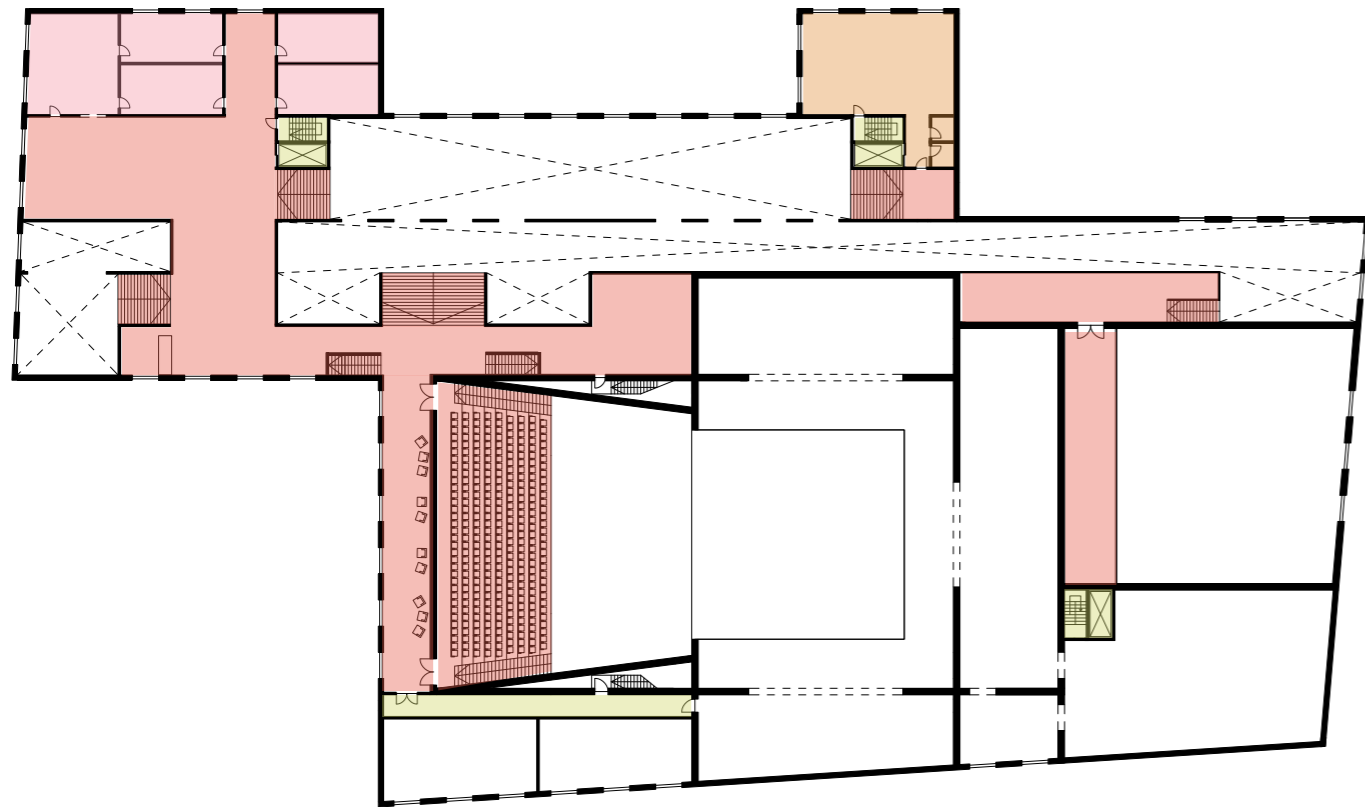
Now that the idea of encounter is better reflected in the design, I moved on to two other important critical aspects of the project. I find it important that the design responds to its surroundings. I aim to achieve this by following the lines of the existing urban fabric, such as the lines along the canal and the alley. Building height is also an important factor in integrating the theatre into its context. However, this is currently not working well in the design, particularly in the part of the building along the Gasthuissteeg.

To better integrate this part of the building with its surroundings, I will adjust the building height to match the height of the adjacent buildings along the alley. This does, however, require changes to the current program. Functions such as the dressing rooms on the second floor will need to be relocated to achieve this goal. As a result, the dressing rooms have been moved to the other side of the theatre building, where part of the office functions were previously located. These office functions have been relocated to the area where the restaurant was originally placed. The restaurant, now moved to the first floor, has freed up space for these office areas.

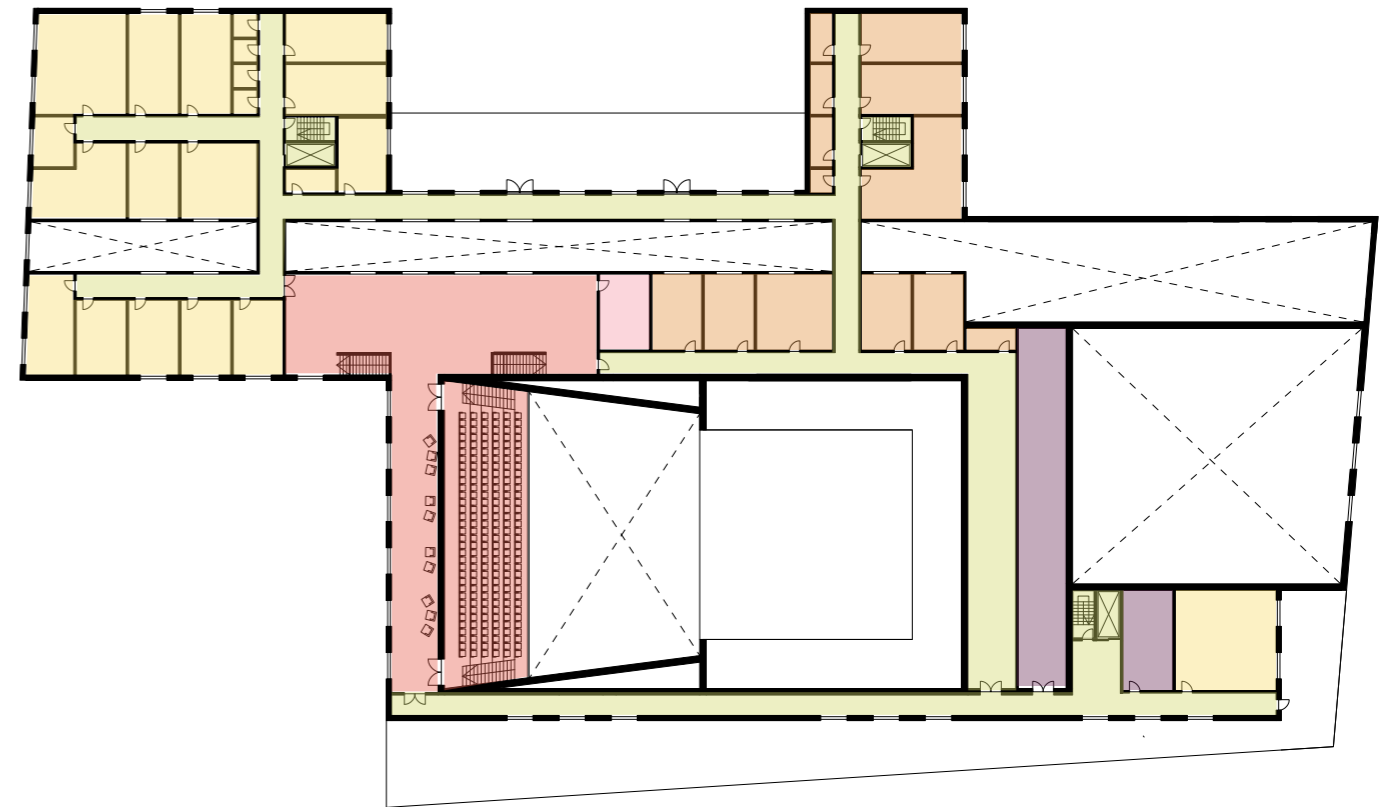
The major adjustments in the organization of the theatre building are illustrated in the following floor plans.



Organization ground floor



Organization first floor



Organization second floor

SCALE

While processing the feedback from the review session, I also wanted to start focusing on the new brief. Brief 4 focuses on designing the auditorium and the stage, two very important spaces that are central to the theatre building design.

To gain a better understanding of the scale of the auditorium, I started by making a model of the auditorium, the stage, and the adjacent foyer. The model is a section taken exactly through the middle of the auditorium. By creating this section, the slope of the auditorium immediately becomes visible. It also clearly shows the basement beneath part of the auditorium and the stage.

In addition to modeling the auditorium and the stage, I found it important to include part of the foyer and the passage in the model. This gave me a better sense of the height of the foyer and the passage, as well as the access and circulation towards the auditorium.

Model 1:100 view of the auditorium



FEEDBACK

This week concluded with an individual tutorial session with our main tutors. Jurjen reviewed my design together with me, and we discussed all the adjustments I had made throughout the week. Many elements appeared to work well. For example, I made changes to the size of the foyer. By reducing its size, the scale of the theatre building felt much more realistic. The relocation of the volumes on the second floor along the Gasthuissteeg, such as the dressing rooms, also worked well. The dressing rooms now have a better and more logical layout.

However, there are still elements that need further development or reconsideration. One of these is the restaurant. Ideally, a restaurant is located on the ground floor, and it is not always desirable for artists and staff to share the restaurant with the public. Sometimes artists want to withdraw before a performance and fully concentrate on their performance. Jurjen suggested maintaining the possibility of a shared restaurant, but with the option to partially separate it from the public, so that staff and artists can retreat when needed. In this way, it would still be possible to position the restaurant partly on the ground floor and partly on the first floor.

Another point that came up during the tutorial was the staircase that provides public access to the first floor and the auditorium. The staircase created in the 1:100 model is too steep and awkwardly positioned along the passage. A good solution could be to rotate the staircase by 90 degrees. Jurjen also made it clear that I need to have a clear vision of the theatre of the future. What am I adding to the theatre that is intended for the future? What makes my theatre different from other theatres?

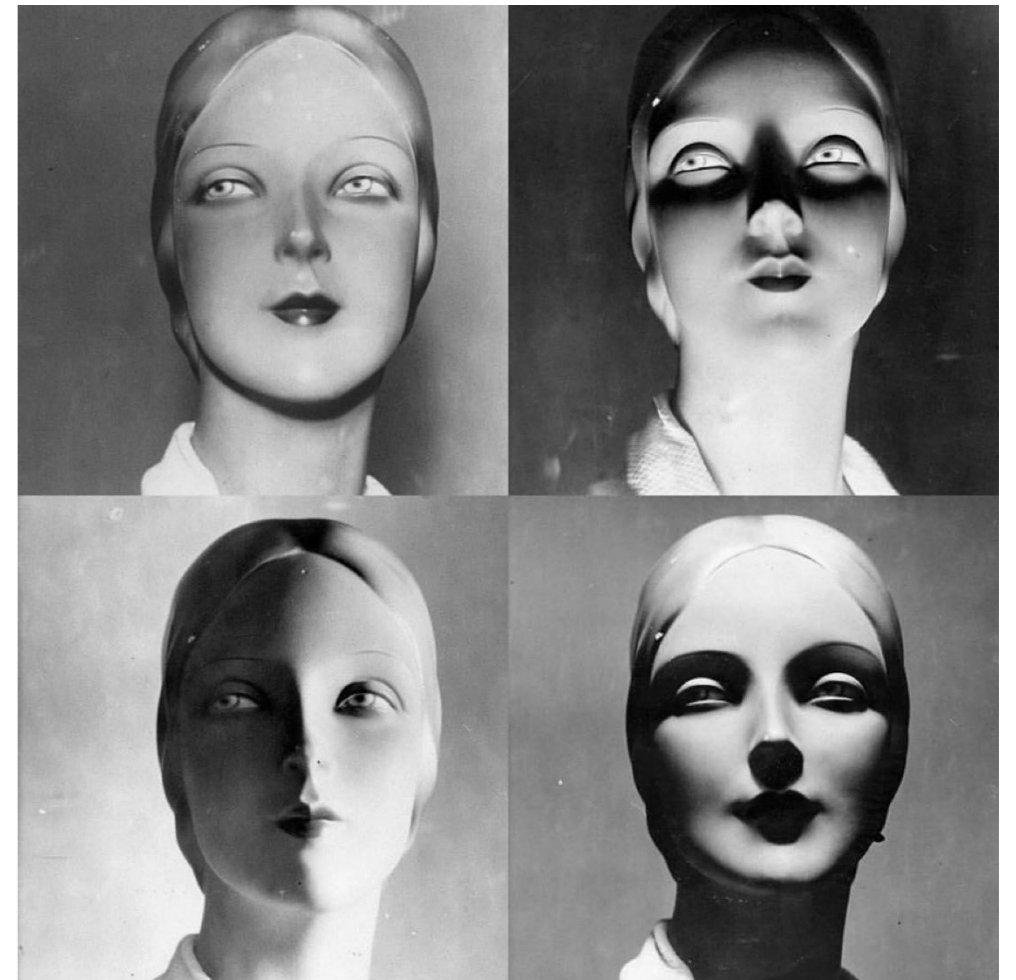
In the coming weeks, while designing the auditorium, I will explore possibilities for creating staircases that can effectively guide large groups of visitors towards the auditorium and the foyer. I will also further deepen my research into creating the theatre of the future. What do I find important for the future theatre, and how am I going to achieve this?

LECTURE

This week also concluded with a very interesting lecture by Ed Elbourne. He gave us insight into the world of designing auditoria and stages—a highly complex field in which not only the appearance of an auditorium matters, but where the technical aspects proved to be even more important. Many elements were discussed, such as lighting, acoustics, sightlines, and ventilation. In addition, attention was given to elements that are essential in the stage tower, such as the flying grid and counterweights. These are all aspects that I will need to explore further in order to design a well-functioning auditorium and stage.

This lecture formed a strong foundation for starting the design of these two important spaces. To gain a better understanding of the many aspects involved, I will frequently refer back to this lecture, as well as to the books that Ed recommended at the beginning of the lecture, such as *Theatre Buildings: A Design Guide*. During the lecture, Ed Elbourne showed the photograph that can be seen on the adjacent page. I found this image very interesting, as it clearly demonstrates the effects of light. In addition, the photograph has a theatrical quality, which, in my view, fits well with the nature of our assignment.

The power of light and shadow



AUDITORIUM DESIGN

Before focusing on designing the auditorium and the stage, I first looked at the fundamental principles for designing a stage. For this, I consulted the book *Handbook of Set Design* written by Colin Winslow. In this book, he explains that there are six types of stages. The six types are shown on the right page with the stages in red and the auditoria in black.

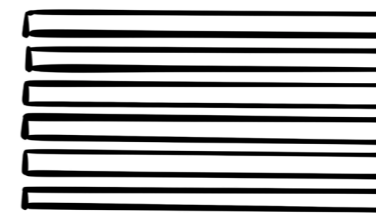
To begin with, there is the proscenium stage, the most common form in the theatre industry. In a proscenium theatre, the auditorium and the stage are separated by a frame, the proscenium. Another form of theatre is the thrust stage. In this type, the stage is placed within the auditorium, and the auditorium is arranged around the stage. Next, the arena stage is discussed. In this case, the stage is placed in the middle of the space, with the auditorium surrounding it, similar to real arenas. The traverse stage is a long, narrow stage that functions almost like a street. Along this stage, long rows of seating are placed on both sides. The flexible stage, as the name suggests, is adaptable, and the auditorium surrounding the stage can also change. Finally, the promenade stage is described. In this type, the audience moves throughout the performance, often taking place in open-air environments.

For the design of the theatre of the future, the brief requires the design of a proscenium theatre, and therefore this type will be the main focus. In order to design a proscenium stage and its corresponding auditorium, I also studied the basic forms of auditorium layouts. Here as well, six different principles are described.

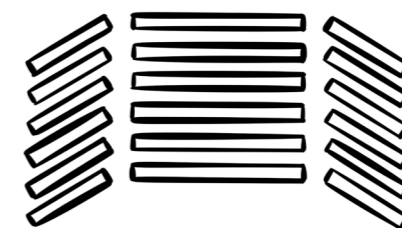
The first principle shows an auditorium with straight rows placed behind one another, which can be positioned on either a flat or a sloping floor. The second principle shows straight rows with separate angled side blocks. The third principle presents curved rows placed behind one another. The fourth principle shows a straight and angled rows arrangement. A variation of this fourth principle is the fifth principle, in which the angles within the auditorium are curved. The sixth and final principle presents an auditorium consisting of different seating blocks, with all blocks focusing towards the stage.

When determining the form of the auditorium, I kept my main design principle for the theatre of the future in mind, namely stimulating encounters through the design of both the foyer and the auditorium. This means that I aim to design an auditorium in which the audience not only sees the performers but can also see one another. In this way, (eye) contact between audience members can occur, allowing an initial form of encounter to take place.

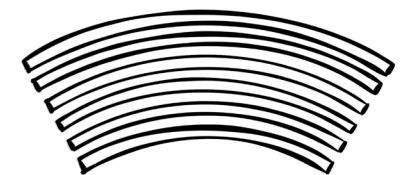
This is only possible when the audience is able to look at one another, which occurs in seating arrangements where there is an angle or curvature in the rows. It is therefore important that. This could also include balconies positioned along the sides of the hall, where audience members can look across the space and see one another. This will therefore form the fundamental principle of the auditorium design.



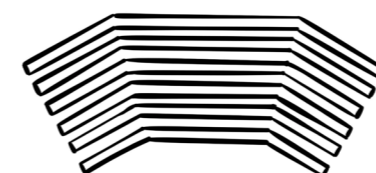
1. Straight rows



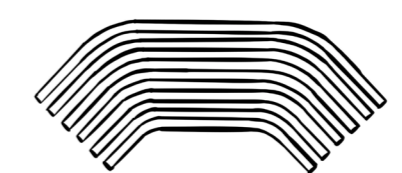
2. Straight rows with separate angled side blocks



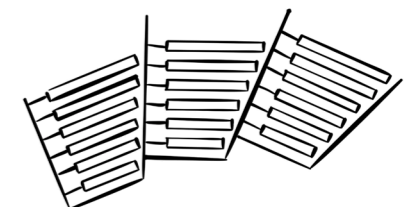
3. Curved rows



4. Straight and angled rows



5. Straight and curved rows



6. Separated stepped blocks focused on stage

Schematic types of auditoria

MATERIALIZATION

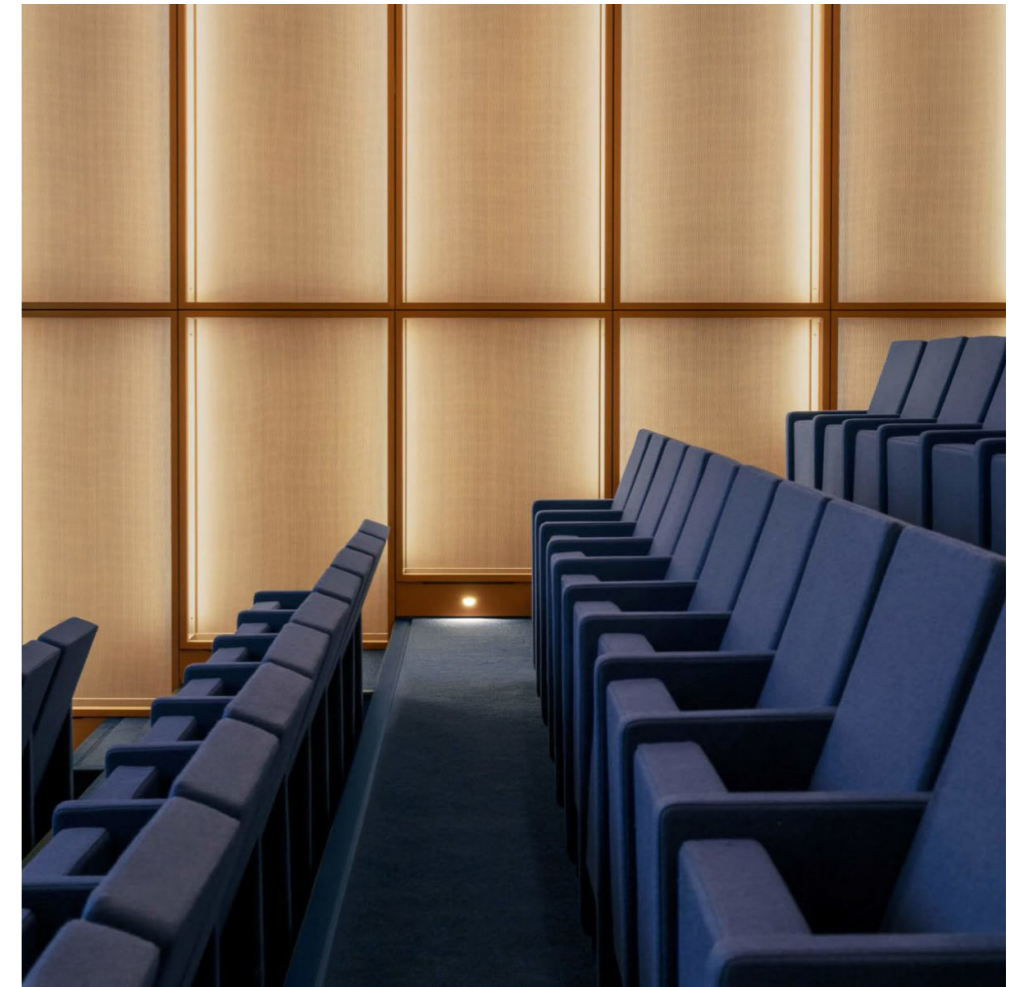
For the materialization of the auditorium, a start was made this week. While studying existing theatres, it became clear that many theatres are characterized by red upholstered seats. When seeing red seats, visitors immediately recognize that they are inside a theatre. However, it also became apparent that many modern theatres deviate from this classical red color. Green, yellow, and blue theatre seats are increasingly common. A good example of this can be seen in the seating of the Amare theatre in The Hague.

Because the assignment of this graduation studio is Designing the Theatre of the Future, I chose to design seats that also deviate from this classical red color. By moving away from this color, I aim to direct the visitor's attention more toward the future rather than the past. Red seats often remind visitors of classical and historic theatres. By selecting a different color, I hope visitors will be encouraged to think in a more future-oriented way.

The color of the auditorium seats that I selected for my design is blue. This blue color not only refers to the past of Delft, with its well-known Delft blue ceramic works and tiles, but also to the future—namely the color of the logo of TU Delft, an institution that strives for innovation in the field of technology. In this way, the theatre at the Gasthuisplaats is not only connected to its surroundings through the street that is reintroduced into the theatre building, but the theatre building is also connected to the city through its characteristic blue color. When visitors enter the auditorium, they will immediately be able to make the connection with the city of Delft.

The color blue is also strongly present in the current theatre De Veste on the Asvest in Delft. Therefore, the color also refers back to the former theatre De Veste, creating a connection between the new theatre and its predecessor.

To make the atmosphere of the auditorium more pleasant, wooden elements will be introduced into the hall. For example, wooden finishes will be applied along the walls of the auditorium. These finishes will not only define the warm atmosphere of the auditorium but will also contribute to the acoustic qualities of the hall. The primary materials of the auditorium therefore consist of blue seating and wooden tones. The wood will warm the cool blue tones, making the auditorium more comfortable and inviting.



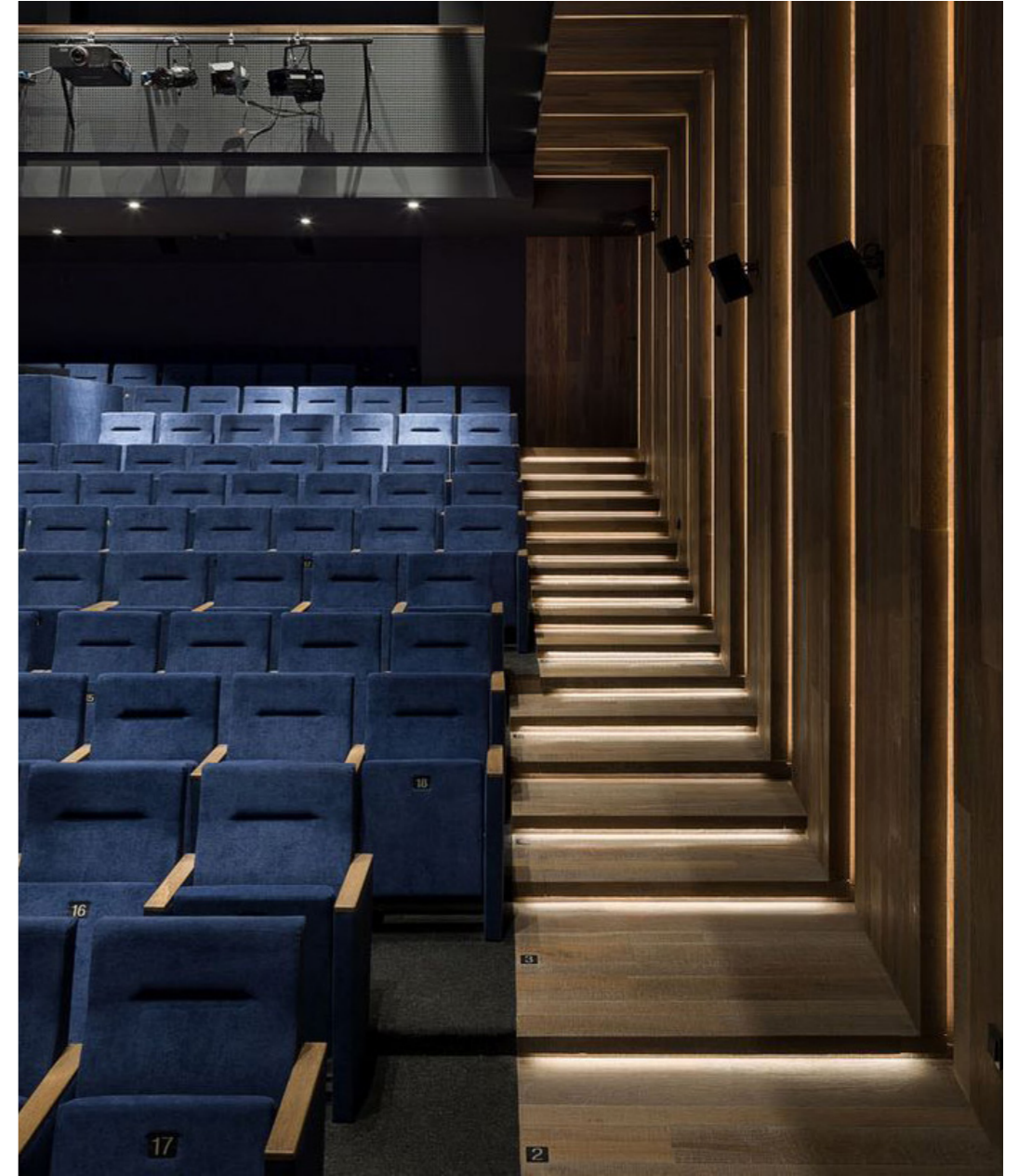
Materialization for the new theater

Materialization for the new theater





Materialization for the new theater



Materialization for the new theater

Materialization for the new theater



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AUDITORIUM DESIGN

After analyzing various auditoriums, I began designing the auditorium for the future theatre. During this process, I considered the auditorium within its own context, allowing me to fully focus on the auditorium itself. I noticed that I was being influenced by the connection with the foyer. I wanted to consider the foyer and the auditorium separately, so I initially developed the auditorium design independently.

When designing the auditorium, I focused on the placement of the seats and the seating rows within the hall. Notably, the seats and rows along the sides are positioned at an angle. I made this design choice to create a connection to my main design concept, namely stimulating encounters. To encourage encounters, some form of contact must take place. By positioning the seats and rows at an angle, visitors can experience initial eye contact with one another. This first subtle encounter can later continue in the foyer.

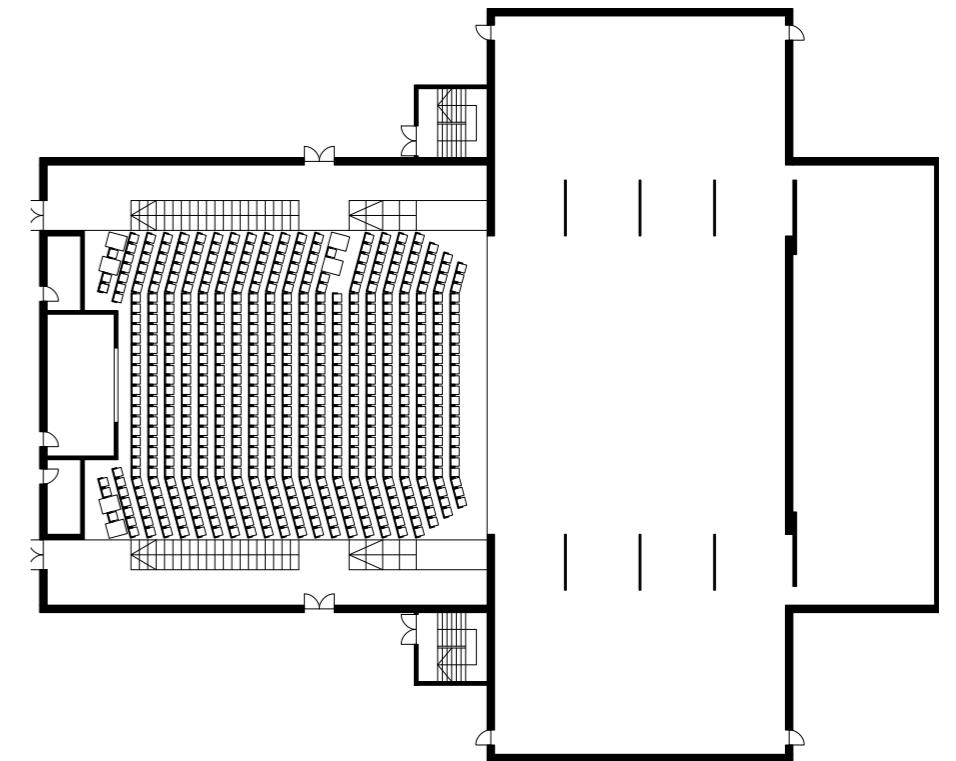
During the design of the auditorium, attention was also paid to the correct dimensions of the seats and the aisles. The placement of wheelchair-accessible seating was also incorporated into the design. The floor plans shown alongside illustrate the auditorium and its associated balcony.

FEEDBACK

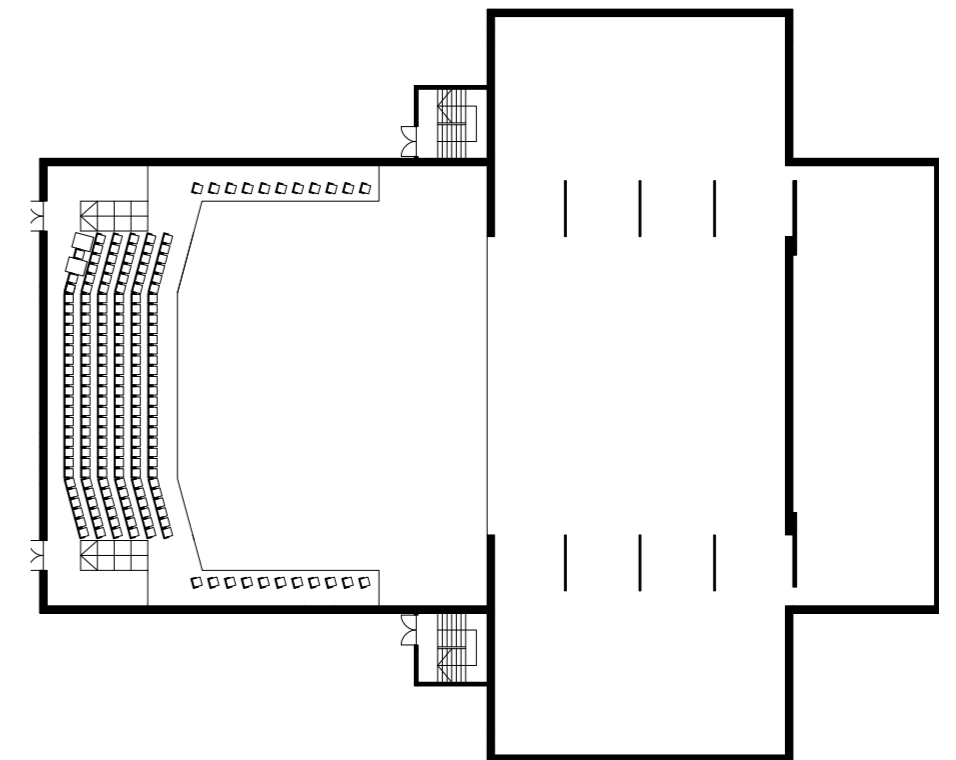
During the first tutorial session of this week, I was supervised by Daniel. This session mainly focused on the design of the auditorium. The form of the auditorium immediately stood out. The straight shape of the auditorium was much less appealing than the versions I had developed in the previous weeks. Daniel therefore advised me to reintroduce the form from the earlier versions into the design. This form fits much better with the overall design. The angled façades along the canals correspond with the slanted walls in the auditorium, creating a cohesive whole and preventing the auditorium from becoming an isolated space.

To create an even stronger unity within the design, the discussion did not focus solely on the auditorium but on the entire floor plan. It was suggested to translate the angled elements found in the walls into the interior as well, such as angled bars or slanted staircases. These are elements that I will incorporate into my design in the coming weeks to create a cohesive whole.

Another element that received attention was the fire escape strategy. A good start had already been made with the staircases alongside the auditorium. However, Daniel advised placing these staircases within the auditorium itself. This is also something that will be further developed in the coming weeks.



Ground floor auditorium



Balcony auditorium

AUDITORIUM DESIGN

After the tutorial with Daniel, I continued working on the design of the auditorium. In the auditorium floor plan shown alongside, it can be seen that I adjusted the forms of the auditorium. The slanted walls have been reintroduced into the design, creating a connection with the angled walls along the façade. It can also be seen that I gave the stage the same form as the seating rows. The stage has been placed within the hall to strengthen the relationship between performer and audience.

The fire escapes have also been integrated into the auditorium rather than being positioned alongside it. Additionally, the placement of the slanted walls within the auditorium created space for the ventilation shafts.

Subsequently, the auditorium was placed back into the overall design in order to evaluate the composition as a whole. At a later stage, the connection with the foyer was reintroduced into the auditorium, for example through the staircases within the auditorium and the placement of the doors.

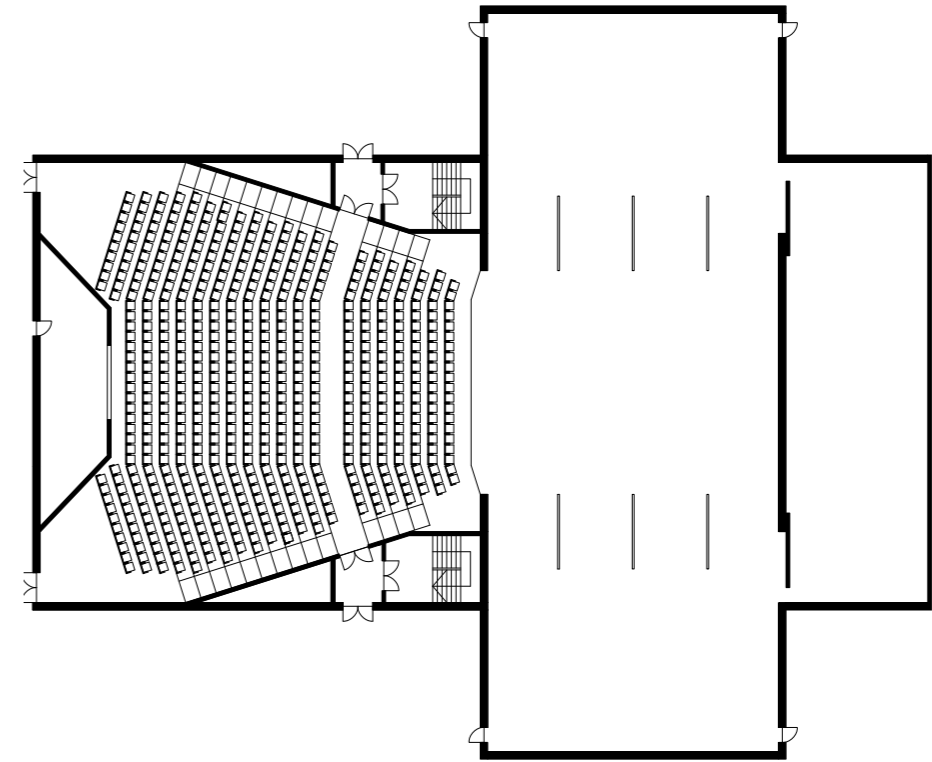
FEEDBACK

The second tutorial session of this week was led by Jurjen and Mauro. During this session, I reviewed the points that I had previously discussed with Daniel. During the meeting, I was advised to further develop the design of the central staircase. It is important to carefully consider how this staircase will function during intermissions, as it will become a key element within the theatre building.

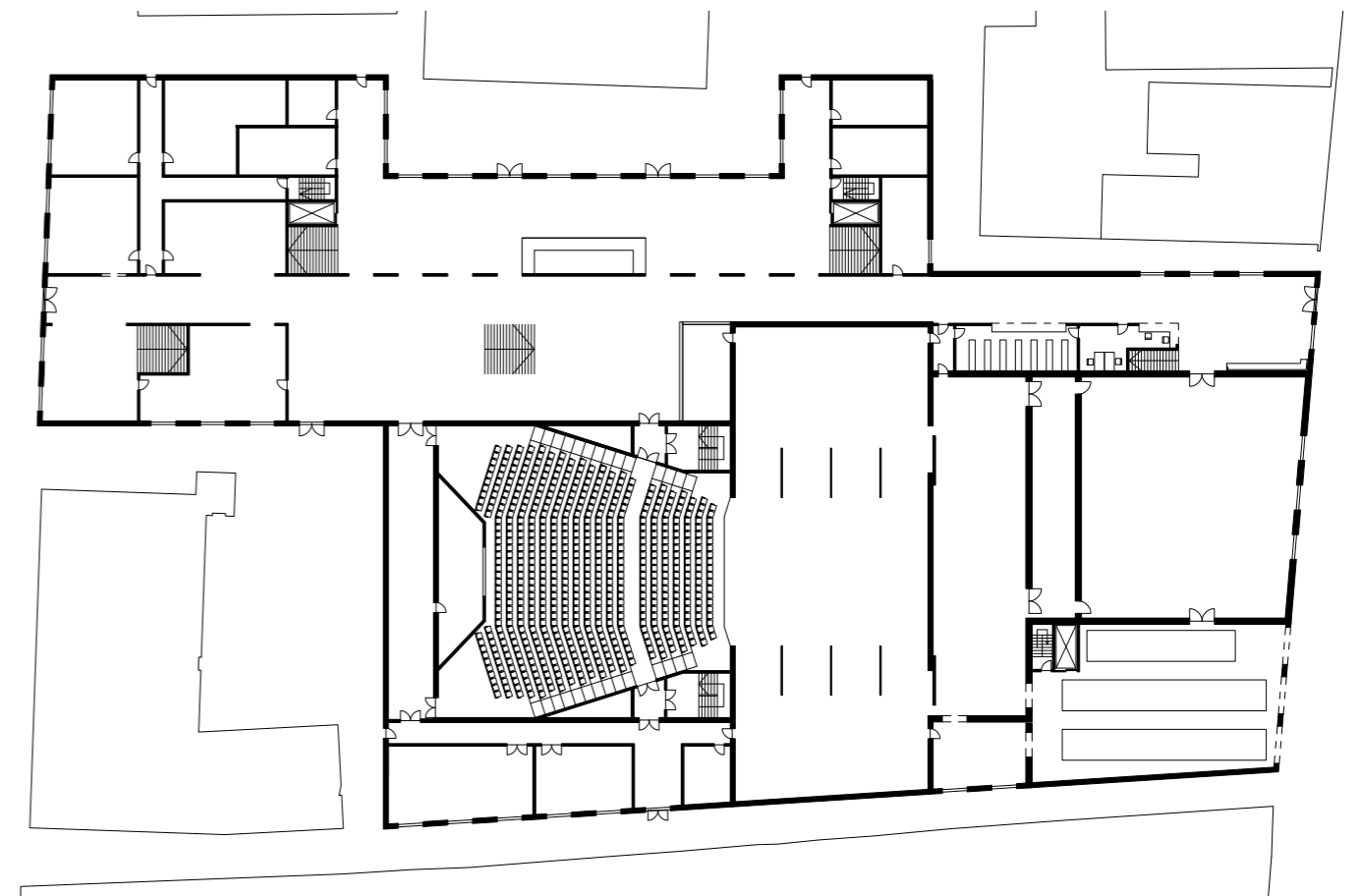
Attention was also drawn to the fact that the basement can play an important role within the design. This includes the placement of technical installations, but also the possibility of locating the fire escape route underground, provided that the fire escape ultimately exits at ground level.

Together with Mauro, I explored a logical route for the fire escape. I wanted to avoid routing the fire escape through the most important space in the design, the passage. If this were to happen, it would have significant consequences for the materialization of the passage. Mauro therefore suggested placing the fire escape underground and allowing it to re-emerge at ground level.

These developments will be further incorporated into the design in the coming week.



Changed auditorium



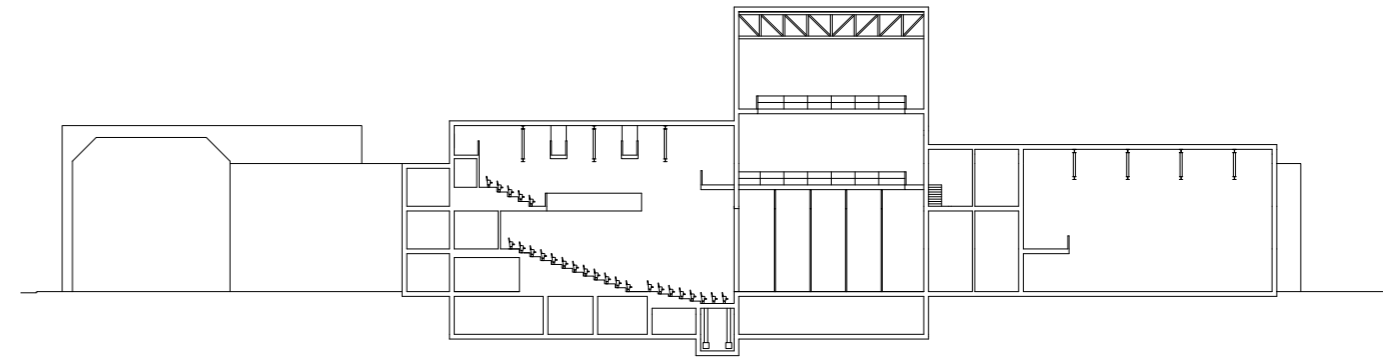
Auditorium placed inside the floorplan

SECTION

This week started with the development of the technical aspects of the large spaces, such as the main hall with the auditorium and fly tower, as well as the smaller hall. These technical aspects are best illustrated in the section drawing. This includes the large spans that need to be achieved, for which truss structures are required. I developed these trusses in order to determine the heights of the halls and the fly tower.

The technical grid within the auditorium has also been developed in the section drawing. The section clearly shows that a basement has been placed beneath the hall and the stage. This basement makes it possible to include a technical room underneath the auditorium, as well as an orchestra pit. It also enables the inclusion of an understage area.

The basement will be accessible via the fire escape staircases located within the auditorium. These staircases will be used exclusively by staff in order to access the basement. On the adjacent page, the profiles used for the trusses of the auditorium, the fly tower, and the smaller hall are also shown. I developed the trusses in more detail to gain a better understanding of the heights of the different spaces.



Section auditorium, flytower and small hal

MAIN AUDITORIUM

24 m x 24 m x 14.4 m

Pratt trusses made out of steel

Verticals: HEA 180

Diagonals: 140 mm x 140 mm

Top chord: HEA 280

Bottom chord: HEA 300

Center to center: 6m

Load bearing concrete walls

FLYTOWER

24 m x 16 m x 24 m

Pratt trusses made out of steel

Verticals: HEA 160

Diagonals: 120 mm x 120 mm

Top chord: HEA 250

Bottom chord: HEA 240

Center to center: 4m

Load bearing concrete walls

SMALL HALL

20 m x 20 m x 12.4 m

Pratt trusses made out of steel

Verticals: HEA 180

Diagonals: 140 mm x 140 mm

Top chord: HEA 280

Bottom chord: HEA 300

Center to center: 4.5

Load bearing concrete walls

FLOORPLANS

This week, the organization within the theatre building was further developed. Following the feedback from last week, a clearer understanding of the basement layout was established. The drawings clearly indicate the location of the technical room as well as the route of the fire escape.

On the following pages, the sequence of floor plans is presented. The ground floor shows that the forms of the staircases have been adjusted in response to Daniel's feedback. The angled lines within the staircases now create a clearer connection between the exterior and the interior. The central staircase alongside the auditorium has also been given a much clearer function and has become an element that communicates strongly with the architectural language of the theatre building.

It is also notable that the third floor has now been developed, a level that had not previously been elaborated. On the third floor, the technical grid becomes clearly visible, both within the auditorium and the fly tower. This floor also introduces the cultural centre more clearly. This cultural centre will function as a space intended for cultural activities, such as lectures and workshops.

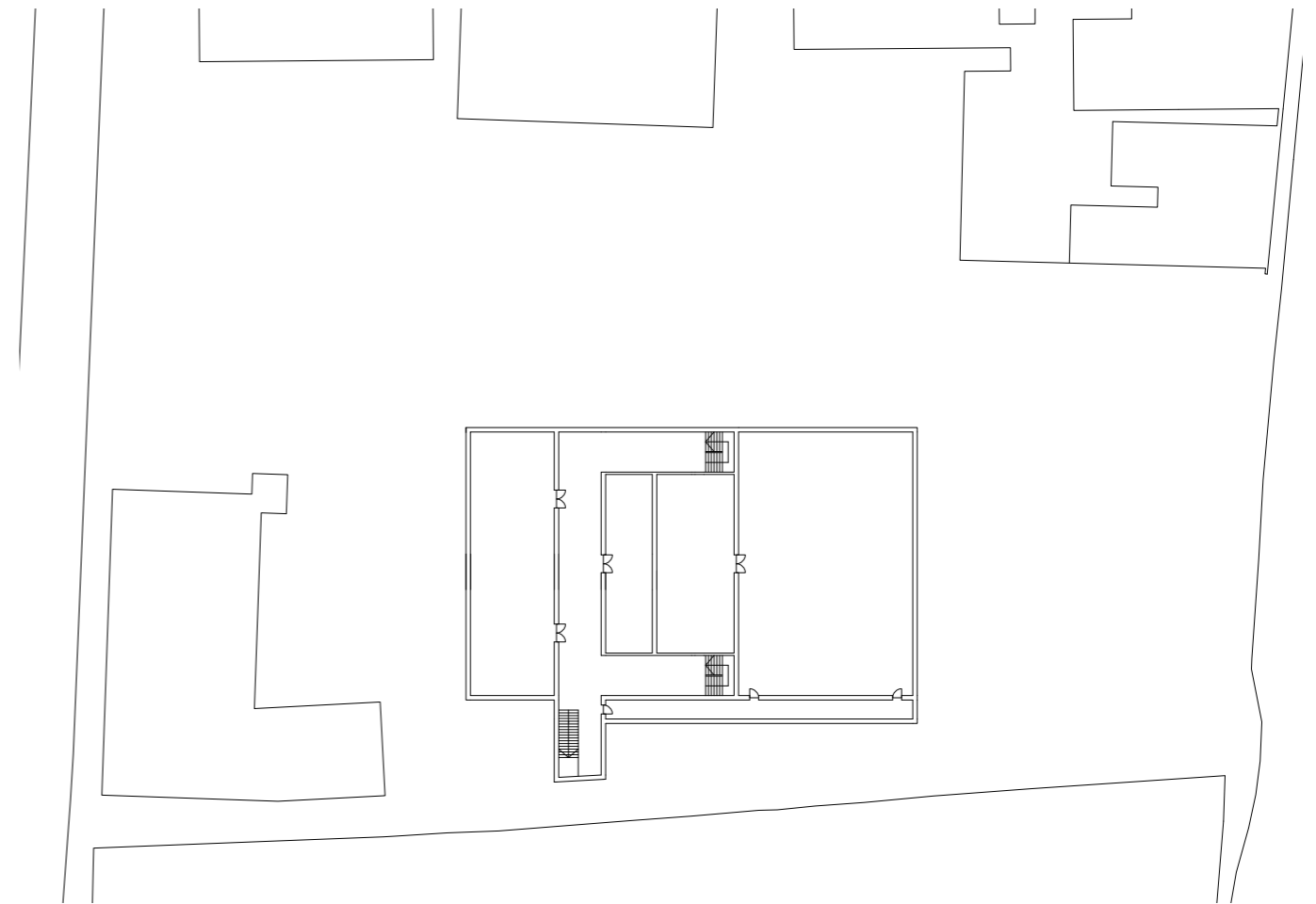
The cultural centre will play an important role in the future function of the theatre. Through the inclusion of this cultural centre, the theatre will not only be an active and lively building in the evening, but will also fulfil a cultural function during the daytime.

FEEDBACK

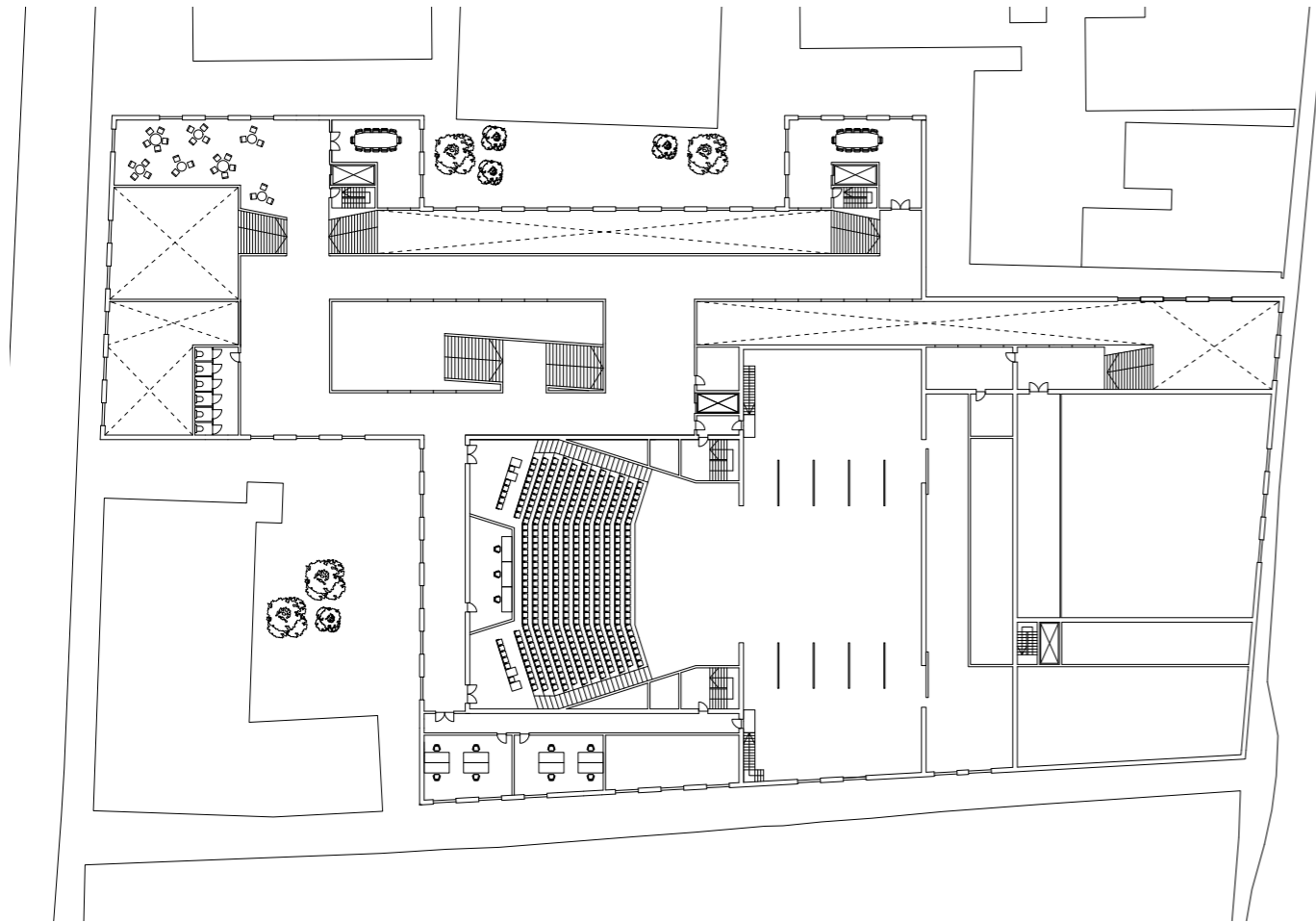
This week, the tutorial session was led by Suzan and Sam. With them, I discussed all the changes that the design had undergone over the past few weeks. Sam considered these changes to be positive elements that seemed to work well. However, several suggestions were made to further strengthen the design.

One of the recommendations was to reinforce the placement of the staircases by positioning them all along the passage. In this way, the passage would not only function as a circulation route but also as a street that enables access to different levels via the various staircases. However, the staircases that do not function as main staircases could be made narrower, which would create additional space. Adjusting the placement of the staircases will lead to changes in the organization of the floor plans, which will be further developed in the coming week.

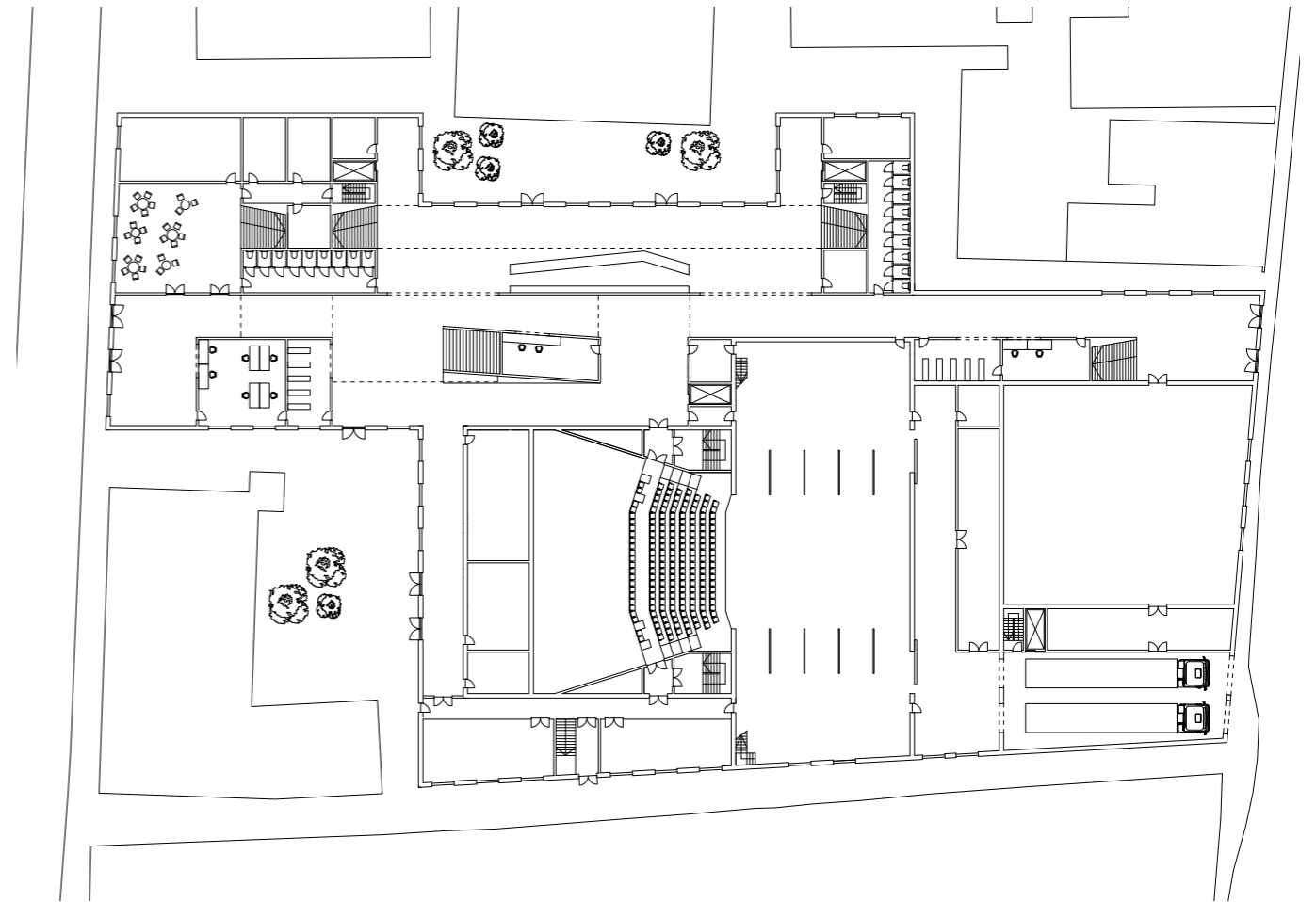
Another important aspect to focus on in the coming weeks is the development of the two outdoor terraces that are being created. The design of these two spaces is essential. What kind of atmosphere will these places express? The development of the façades will be particularly important for shaping the character of these two locations.



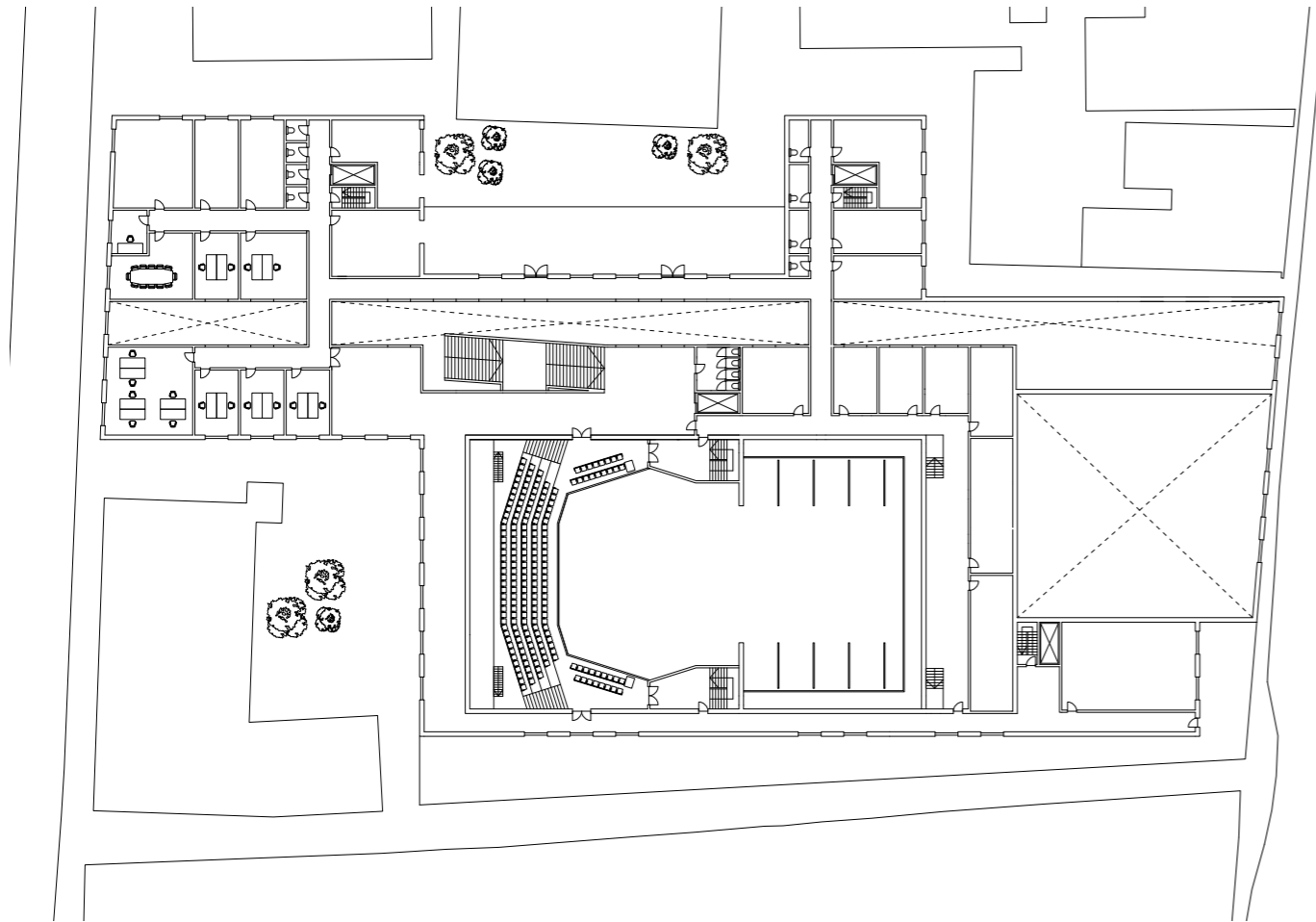
Floorplan basement



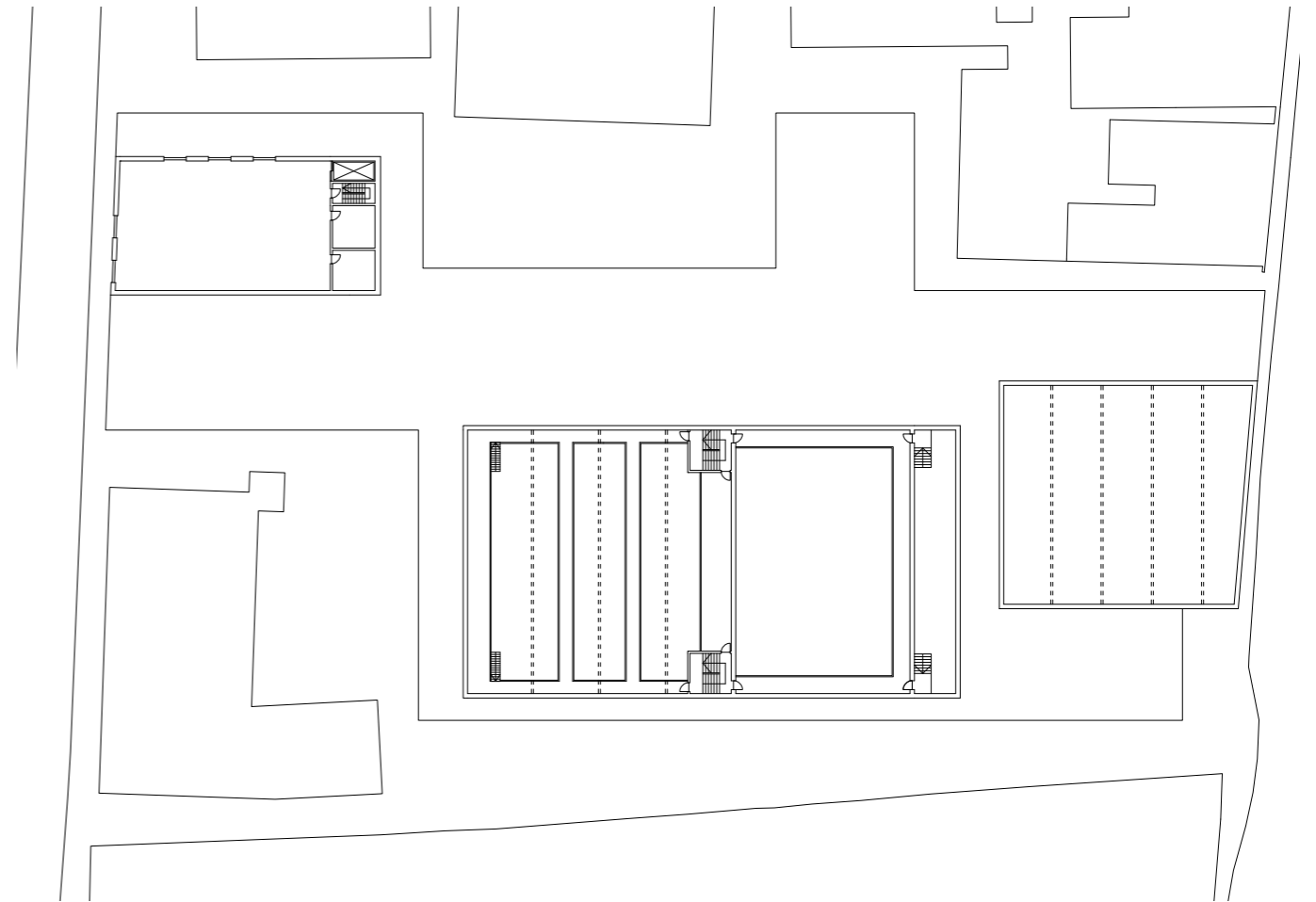
Floorplan groundfloor



Floorplan firstfloor



Floorplan secondfloor



Floorplan thirdfloor

FLOORPLANS

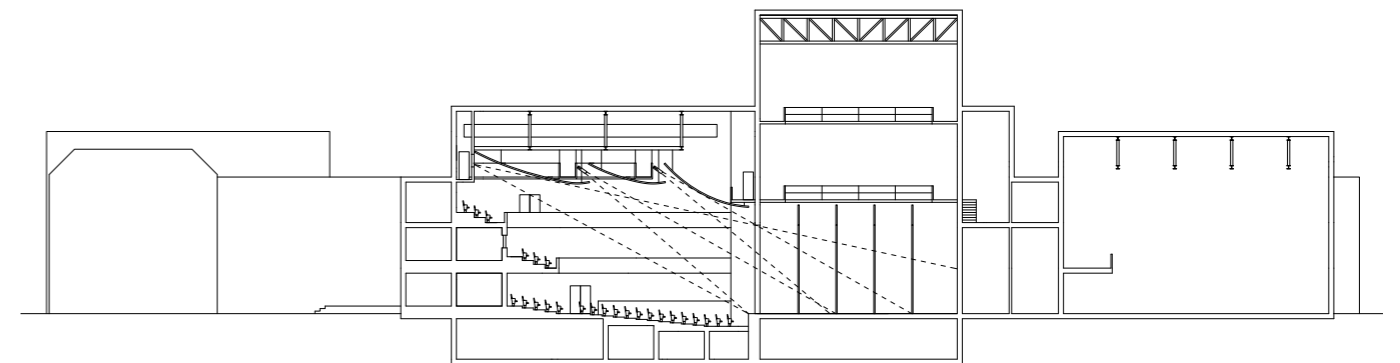
The beginning of this week focused on adjusting the floor plans in response to the feedback from Sam and Susanne. The largest changes took place along the passage. In order to give the passage a stronger function and prevent it from becoming merely a simple corridor, I transformed the passage into a space for encounters.

Along the passage, a series of rooms have now been placed. To move from one space to another, the passage must be used as a route, allowing it to function as a meeting space. It becomes a space where visitors cross paths, but also a space to which all the smaller rooms are connected.

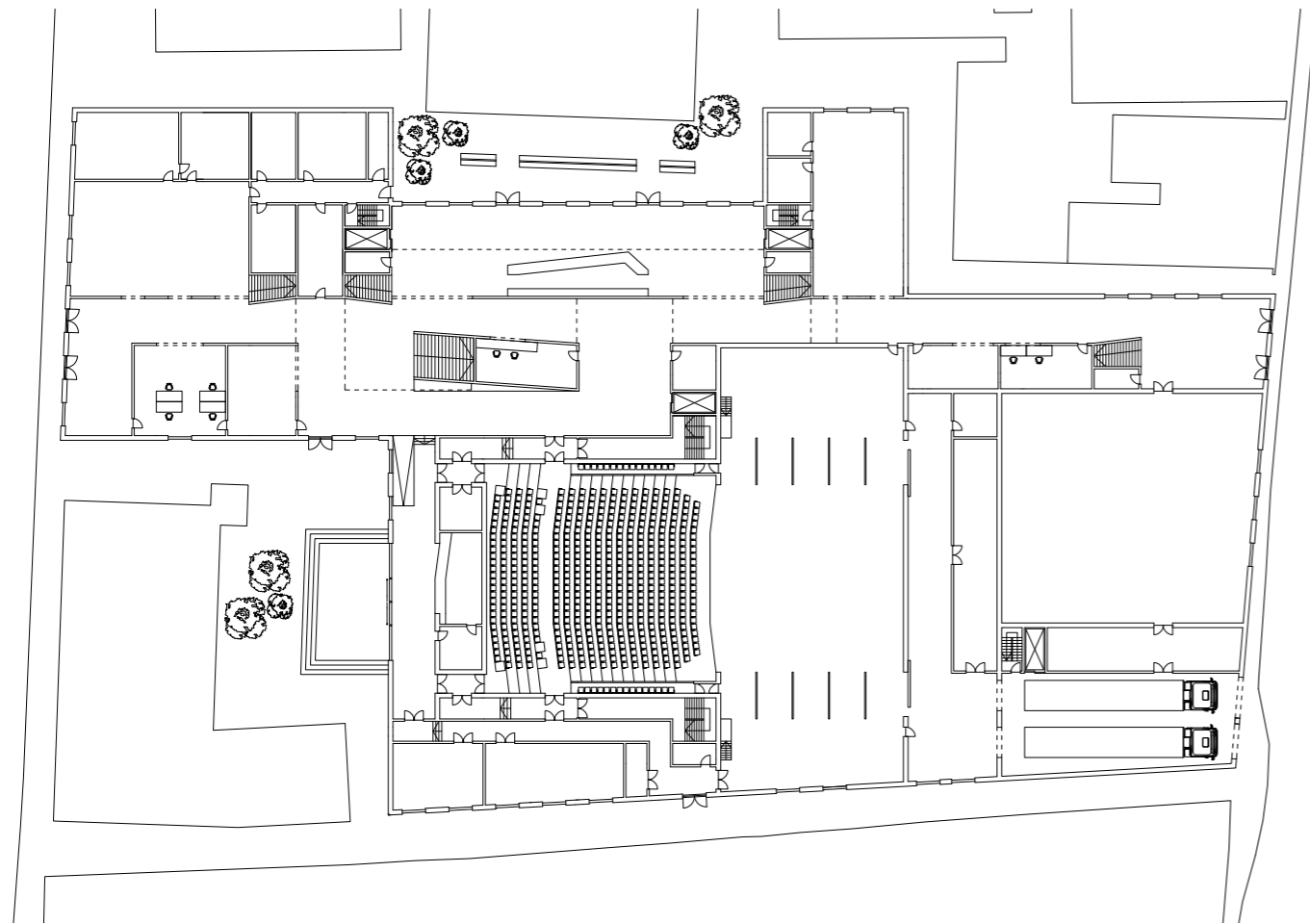
To allow the passage to also play a role on the upper floors, the staircases are no longer placed within separate rooms but instead positioned along the passage. By placing the staircases in a corner, they extend into the passage. This will give visitors the sense that there is an upper floor that is accessible and inviting to explore.

Another major change that has been made is the creation of several rooms along the passage. These rooms can be closed off, making them flexible spaces. When there are many visitors in the theatre building, these rooms can be opened and incorporated into the foyer. Alternatively, they can be closed off from the public and serve their own separate cultural function, such as a hall where lectures can take place.

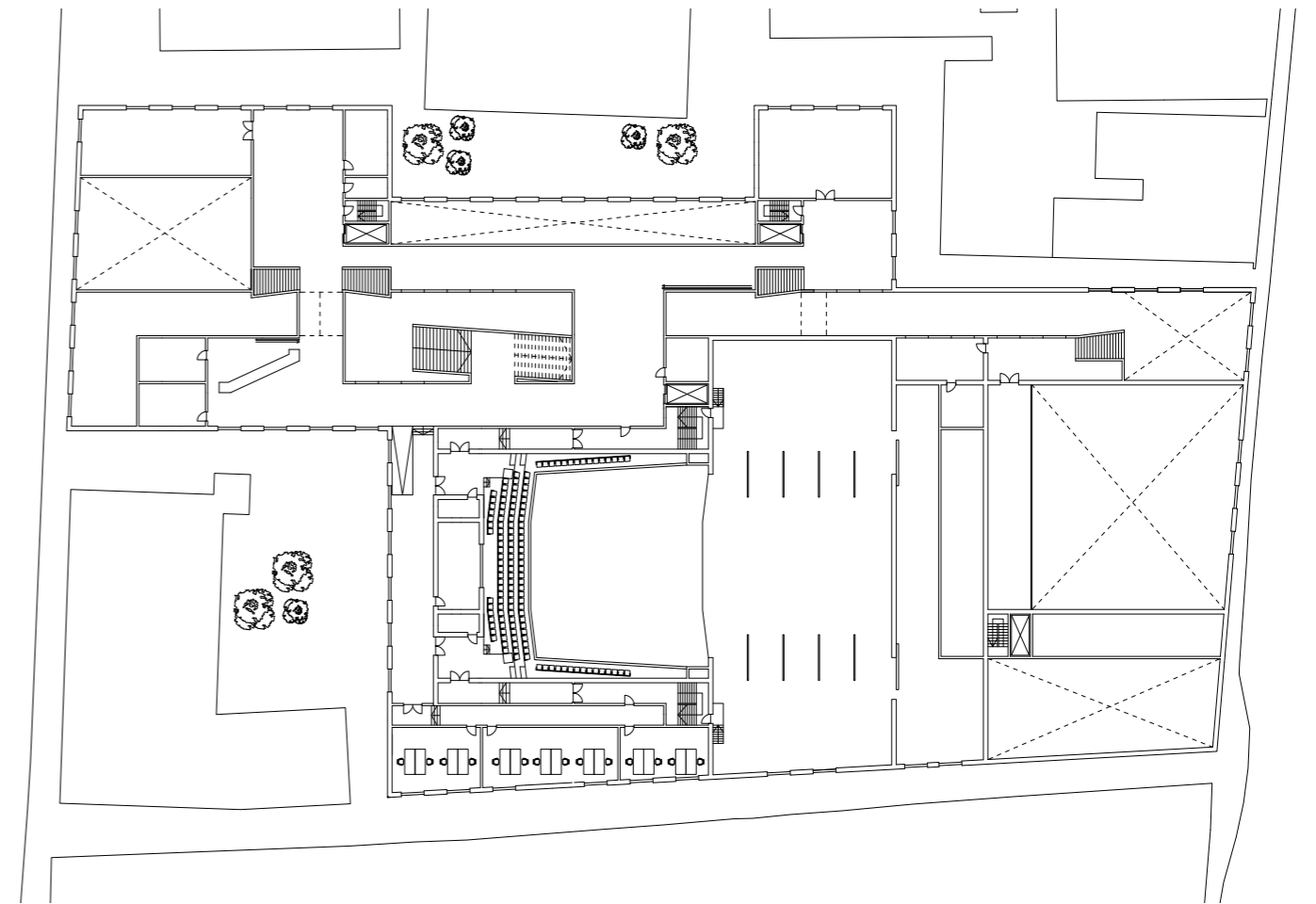
Furthermore, more logical spatial forms have emerged as a result of relocating the elevator and stair cores within the theatre building. It is also notable that the shape of the auditorium has changed; this is clearly visible in the section drawing. This will be discussed further on the following pages of the project journal.



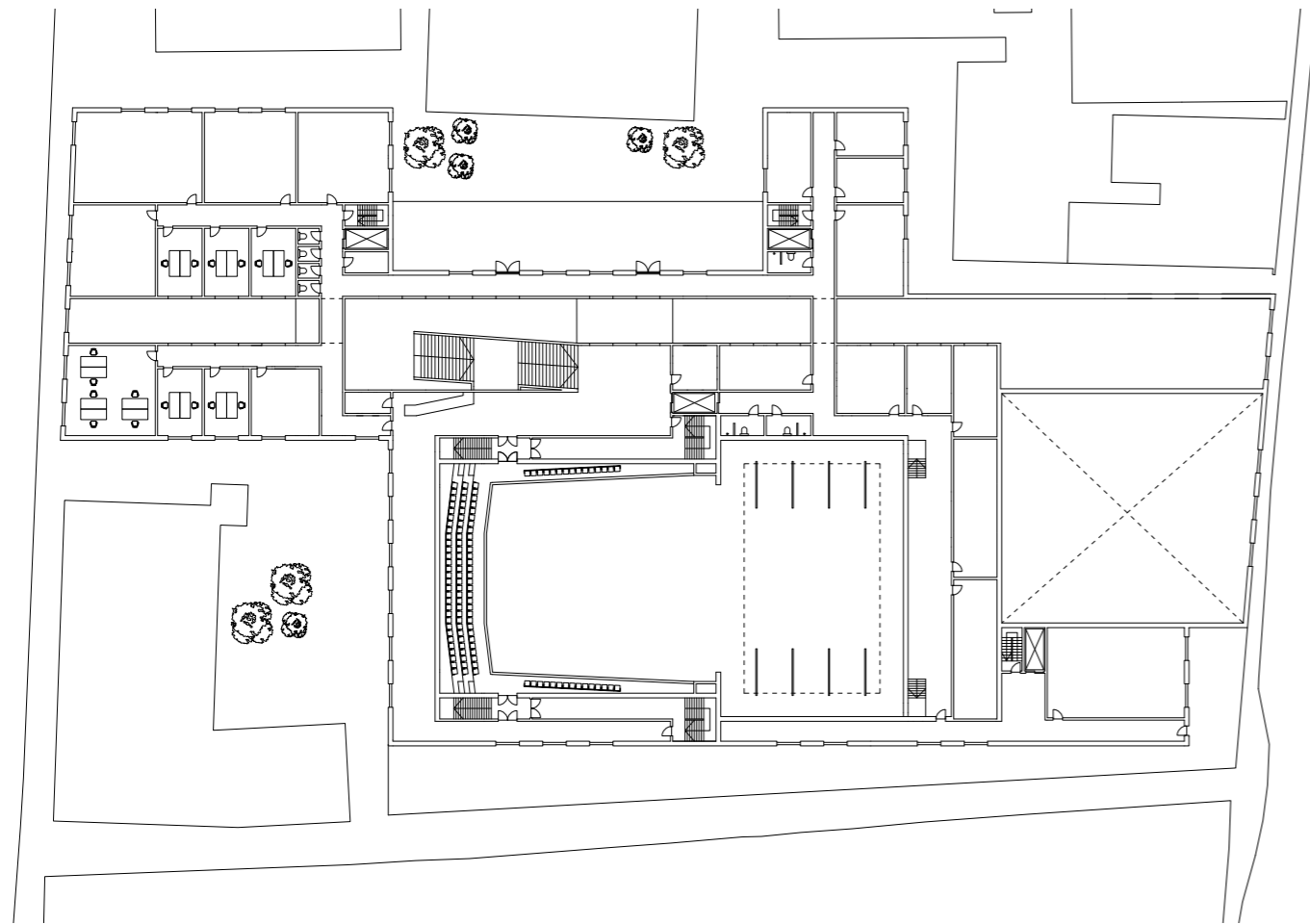
Section auditorium, flytower and small hal



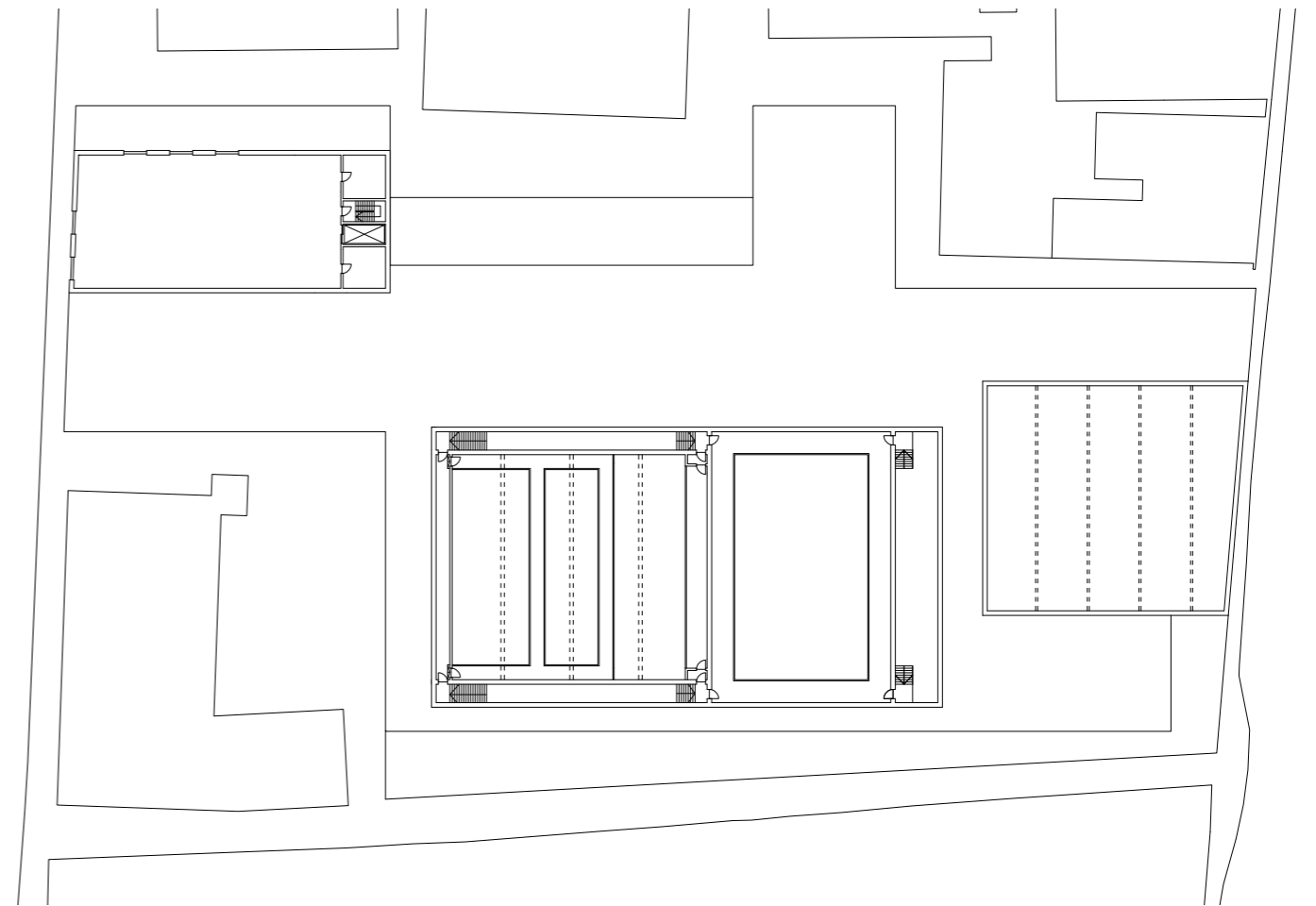
Floorplan groundfloor



Floorplan firstfloor



Floorplan secondfloor



Floorplan thirdfloor

AUDITORIUM

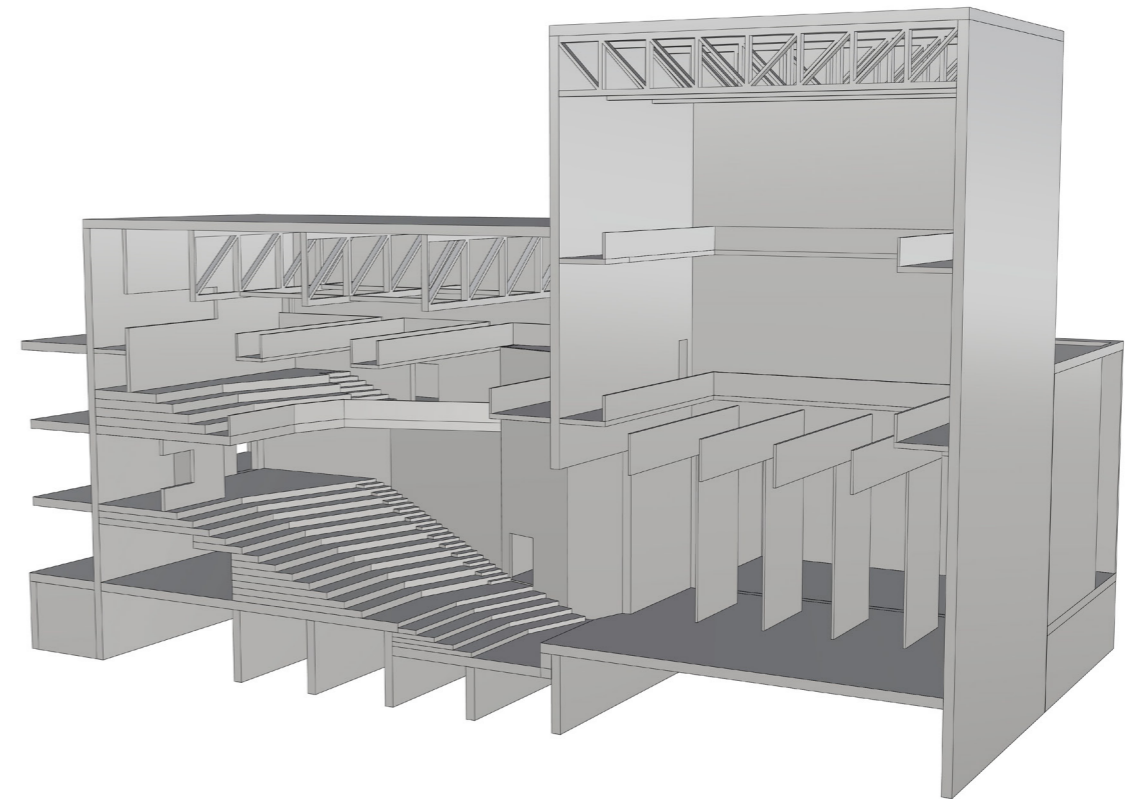
This week was also characterized by the workshop led by Ed and Daniel. It was a workshop in which the auditorium was examined in a focused and detailed manner. During the workshop, it quickly became clear that the current design for the auditorium would not function properly within the theatre building. The slope of the auditorium would be far too steep, and the distance between the audience on the ground floor and the balcony was far too large, while I aim to encourage interaction and encounters between visitors.

In addition, the fan-shaped layout of the auditorium was not considered optimal for the acoustic qualities of the space. The feedback from Ed and Daniel therefore meant that the design of the auditorium needed to be adjusted in order to optimize its spatial and functional qualities.

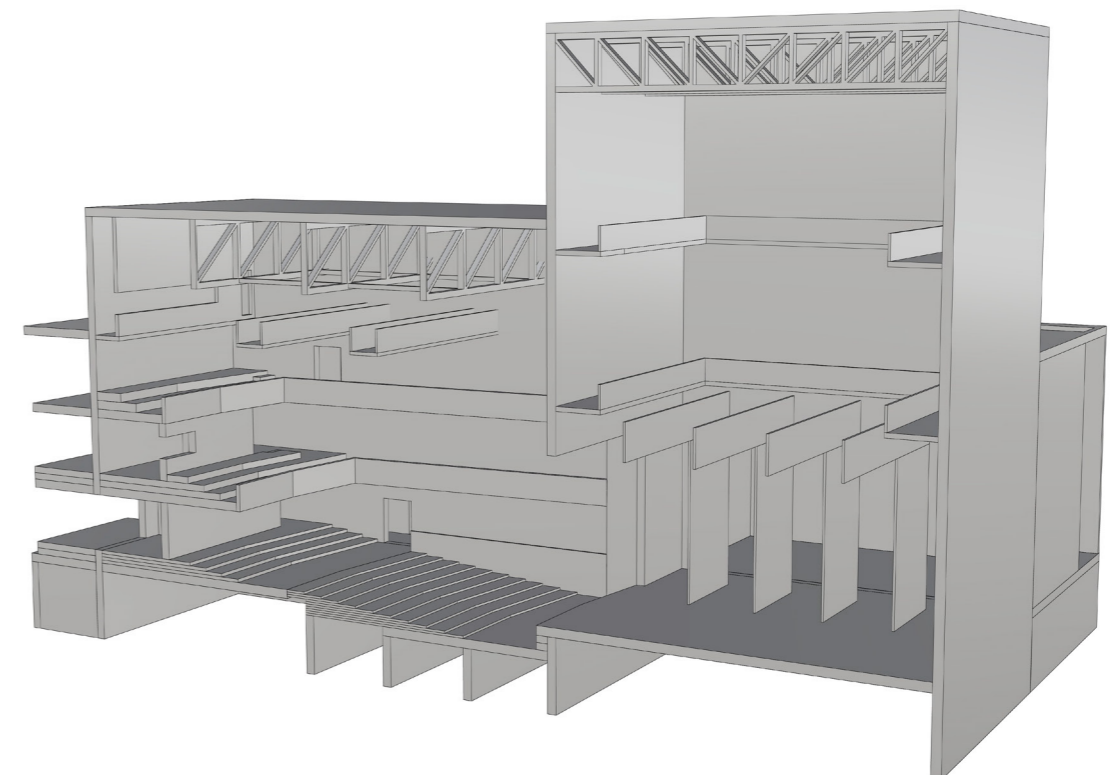
As a suggestion, I was advised to temporarily let go of the direct connection between the foyer and the auditorium. By releasing this constraint, creating the balconies within the auditorium became much smoother. Later, I resolved the connection between the foyer and the auditorium by introducing a sloped floor and several staircases.

The shape of the auditorium was also changed to a straight configuration instead of a fan shape. In order to retain the angled elements and maintain a connection between the exterior and interior, I positioned the seating rows in the auditorium at specific angles.

The adjustments made to the auditorium can be seen in the floor plans on the previous pages. The changes are also clearly visible in the 3D model shown alongside. On one side, the old auditorium is visible, featuring the fan shape and a large distance between audience members. On the other side, the new version shows a straight auditorium with two balconies, allowing for greater interaction and encounters between the audience.



Fan-shaped auditorium, old version



Straight auditorium, new version

MODEL

This week focused on realizing the physical model. Following Daniel's comment, I fully shifted my attention to the atmosphere of the auditorium. The atmosphere of the auditorium is largely defined by the materials used within the space. A notable feature is the use of wood in the auditorium. I chose wood because this material gives the space a warm character. With appropriate lighting, the space will feel comfortable and inviting.

The blue seats in the auditorium refer to the city of Delft, which is known for its Delft Blue tiles. The seats also refer to the future image of theatre, as we are designing the theatre of the future. People often associate theatres with red seating, but this mainly refers to traditions of the past. To direct the audience's perspective more toward the future, I replaced the traditional red with blue. This also refers to the blue associated with TU Delft, which focuses on innovation and the future.

Another notable aspect is the presence of white elements in the auditorium. These white elements create a visual connection with the white walls of the foyer. As a result, the auditorium and the foyer are no longer perceived as separate entities but instead form a cohesive relationship. By making all the balcony balustrades white, the balconies no longer feel like individual elements but rather as a unified group of elements within the auditorium.

Photo of 1:100 model of auditorium





Photo of 1:100 model of auditorium

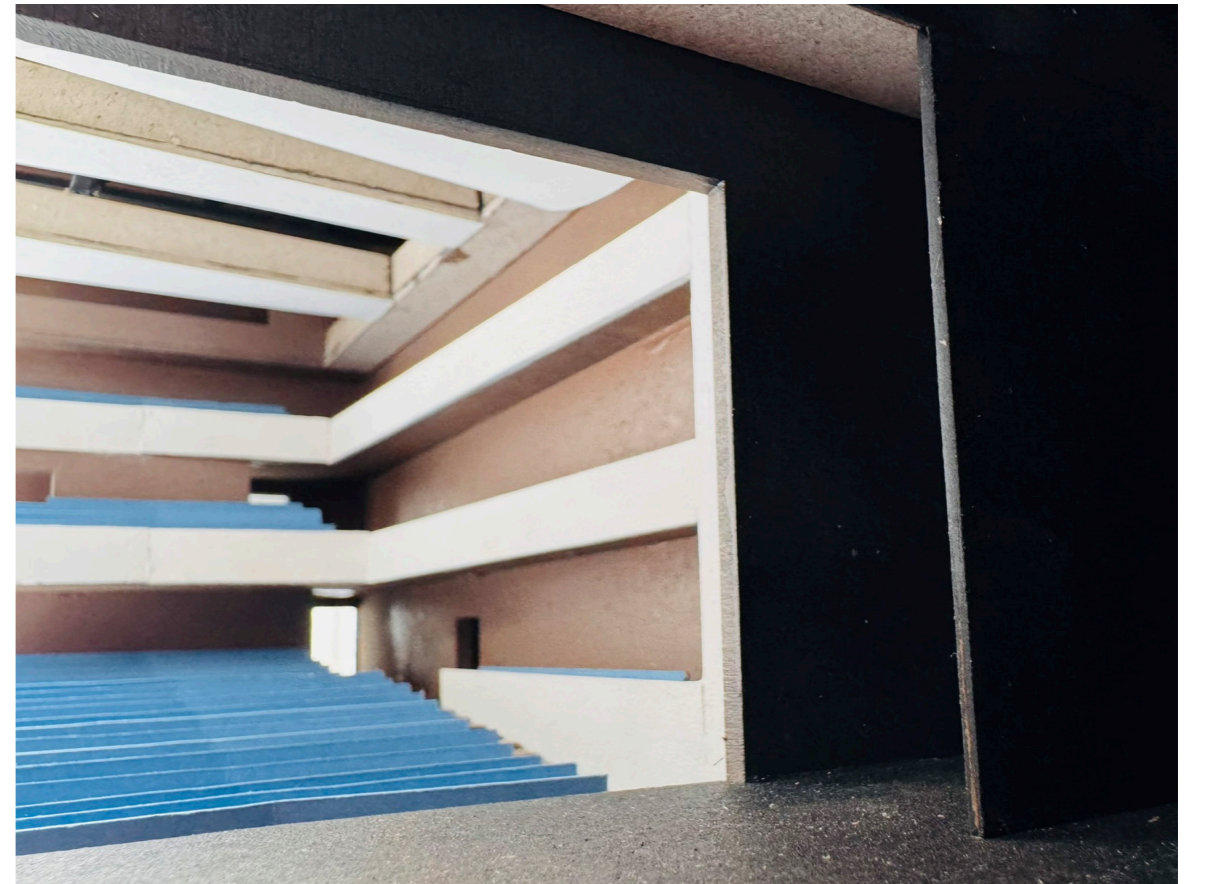


Photo of 1:100 model of auditorium

A2 PERSONAL FEEDBACK

In the last months, you have carefully developed your urban model 1:500: it shows how the two venues are now integrated in a building mass that carefully responds to its neighbours by either stepping down or stepping back. The focused study of the main auditorium and stage / fly tower, done in the weeks preceding the A2, has led to a convincing arrangements of seats in the main venue, with one row of seats in the narrow side balconies. Re-consider the colour white for the framing walls: in theaters this is difficult. If you want to relate the wall treatment of the auditorium to the passage, perhaps you could relate both the passage and these framing walls to the material treatment of Delft alleys that seem to be darker and more ambiguous in materialisation.

The passage is a crucial element in your scheme. In the next phase, you should take a careful look at its spatial layout and how it works together with the aligning public spaces (and how it activates these). Would it be possible to create a more subtle relation between these two (f.i. a row of columns instead of a wall). Also draw the cross section of this passage and carefully consider how it binds spaces together, not just in floorplan but also in section.

The second venue at the Brabantse Turfmarkt works as a large room, situated at the canal. Think of the relation between street and interior here: you might want to bring in daylight and offer views at specific moments (and close it off when needed). Take care to create some sort of intermediate space (or 'lock') for the audience before they enter this room.

Drawings: Take a good look how architects draw their plans and sections for publications and then try to "tidy" your plans and sections. Your sections look now a bit diagrammatic: check all drawings for line weights (thicker lines if you cut things, etc)

Model: perhaps you could extend your sectional model with the second venue on the Brabantse Turfmarkt, also to get more sense of scale and character of this space.

Graduation Book (Report): at this moment your graduation book does not contain any visual material that documents your design and its development. Please make sure you add this: this book will be a useful way to present all the work you and the group have done throughout the year, resulting in your building proposal.

REFLECTION

During the feedback session of my A2 presentation, it became clear to me that the materialization of my design can be further developed. As can be seen in the photos of the auditorium model, the materials are not expressed clearly enough. The walls of the auditorium currently have a wood color that is too dark; the brown tone should actually have been much lighter. A lighter color would make the atmosphere in the auditorium feel warmer.

The colors of the seats are also too light. A light color for the seats would cause them to stand out during a performance, which is something you generally want to avoid. For the auditorium, I therefore want to choose a new materialization, in which the walls have a light wood color and the seats will have a dark blue tone.

I will also need to carefully consider the effect of the white balconies in the theater. At the moment, these white balconies stand out strongly. Is this something I want to achieve with my design, or do I want to create a unified auditorium in which both the walls and the balconies use the same material?

The materials of the foyer, and especially of the passage, also need to be further researched and better substantiated. These two areas form important interior spaces where the atmosphere should feel pleasant. The passage is currently a large white space; do I want the passage to have this atmosphere, or do I want to reintroduce the character of the small alleys of Delft into the theater building? These are elements that need further investigation and definition.

In the coming weeks, the materialization of the design will be central to the process. This includes the materialization of the auditorium, foyer, passage, and facades. Another important element that needs further development is the transition between different spaces, such as the transition between the city and the passage, and between the passage and the foyer.

The transition between the city and the passage seems, in the first instance, to be a good space to further develop as the fragment, an assignment that belongs to the final brief, Brief 5.

Brief 5.

FROM CITY TO SEAT

INTEGRATION

The theatre of the theatre. Throughout its history, in all its different forms, the architecture of theatres has been concerned with questions of representation and the construction of spectacle across scales, as a means to engage people with one another and to construct the relation between audience and performer.

FIGURE

The first of these moments concerns the form of the building and its status as a significant, representative urban figure. How does your building address itself to the city, define its urban spaces and take responsibility for its immediate neighbours? We would like you to draw and model your building in its context, understanding it at eye level, both from the street and, if relevant, from key vantage points within the city. You should consider your architecture at this urban scale, both in terms of its form and urban mass but also in relation to its neighbours, with regard to the urban spaces it forms or consolidates and through its material character and the effects this creates.

FACADE

The façade is the moment of threshold, where the city meets the interior. Within the larger contextual consideration of the form and figure of your building as a whole, we would like you to compose and materialise the principle façade through which your project greets the public. This façade should be conceived three dimensionally, addressing its role as a threshold, between city and theatre. You should explore the materials and construction of this façade in detail, from ground to roof, exploring the relation between how it is made, and of what, and how it presents itself. Consider the ways in which it establishes a scenography or setting for both daily urban and theatrical life and the festive moments before, during or after a performance. Lighting, words and images might all be understood to be integral parts of its composition.

FOYER

The foyer is a space of spectacle, where one sees and is seen: a stage for public life as a precursor to the actual stage. Foyers engage both the exterior spaces of the city beyond and the auditorium within. They are often complex three-dimensional volumes, encompassing a series of levels and issues of movement. Festive spaces, they are inhabited by the audience before, during, and after the performance but can also be settings for events in their own right, as many of you already propose. The architecture of foyers can engage many scales, from grandeur to intimacy. They can extend the urban experience, prefigure the stage set, or oscillate somewhere in between. You will describe the experience of the foyers through which you arrive at the theatre auditoria, in plan, section and in terms of their volumes and movement. Your explorations should encompass questions of character and atmosphere, defined through material, light, colour, texture or pattern and represented through a series of carefully constructed views of digital or physical models. Consider techniques such as stop-frame, which allow you to show how the foyers accommodate different moments and scales of public life, at different times. Alongside, you should consider the technical implications of such spaces. Often decorative, yet equally requiring robustness, how are they made, serviced and lit?

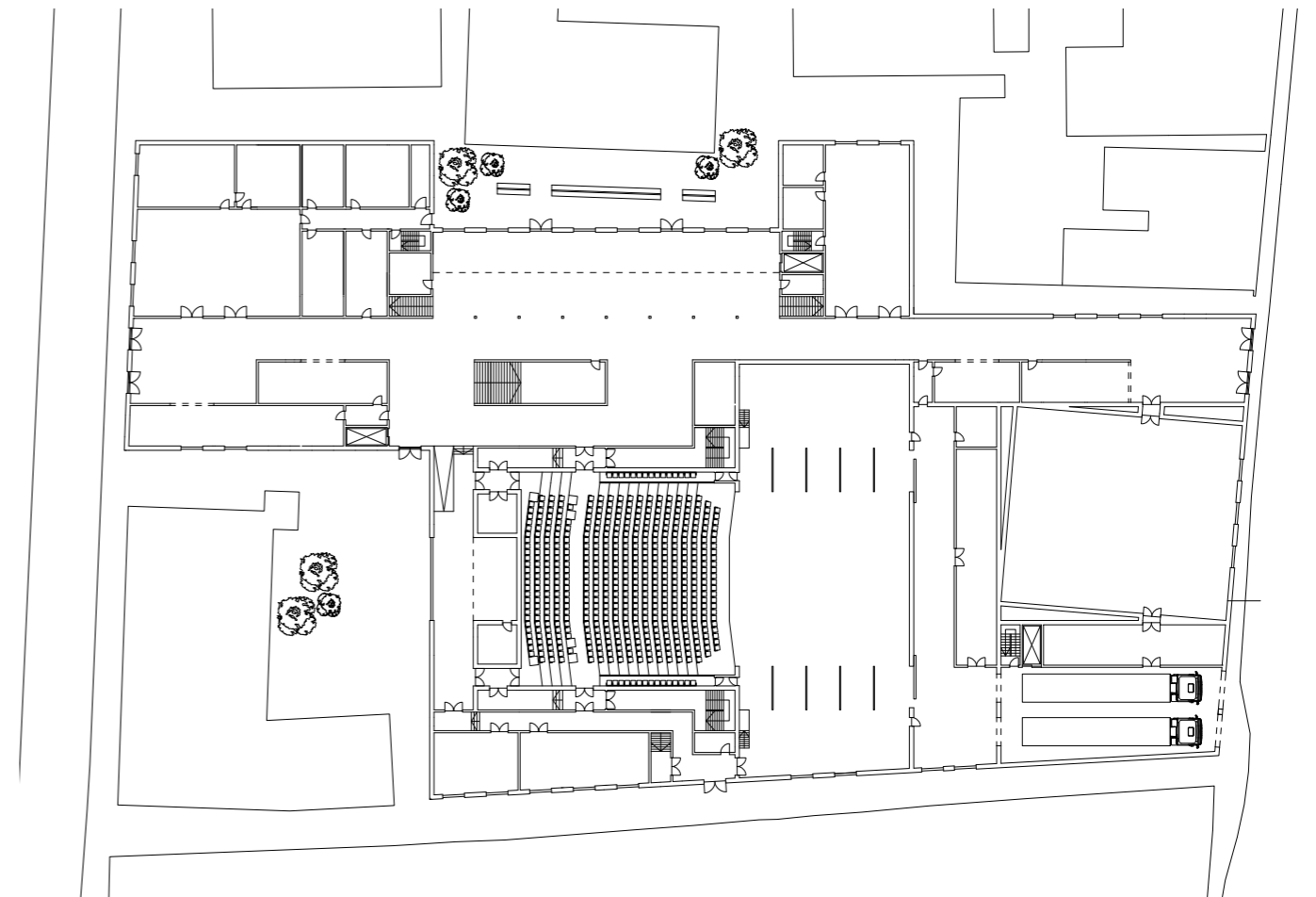
FRAGMENT

The complex relationships between the city, the building and its interior meet and are resolved holistically through critical moments of interface, where form, material and technical resolution become integrated. You will technically and architecturally resolve at least one key fragment of your building, in three-dimensions, at a moment where foyer and façade meet. This is likely to be part of your principle façade, a corner for example, but it is not only a question of building envelope and it should not be conceived in isolation. Instead it should encompass the layers of building fabric from exterior to interior and should be contextualised within the larger composition of the whole.

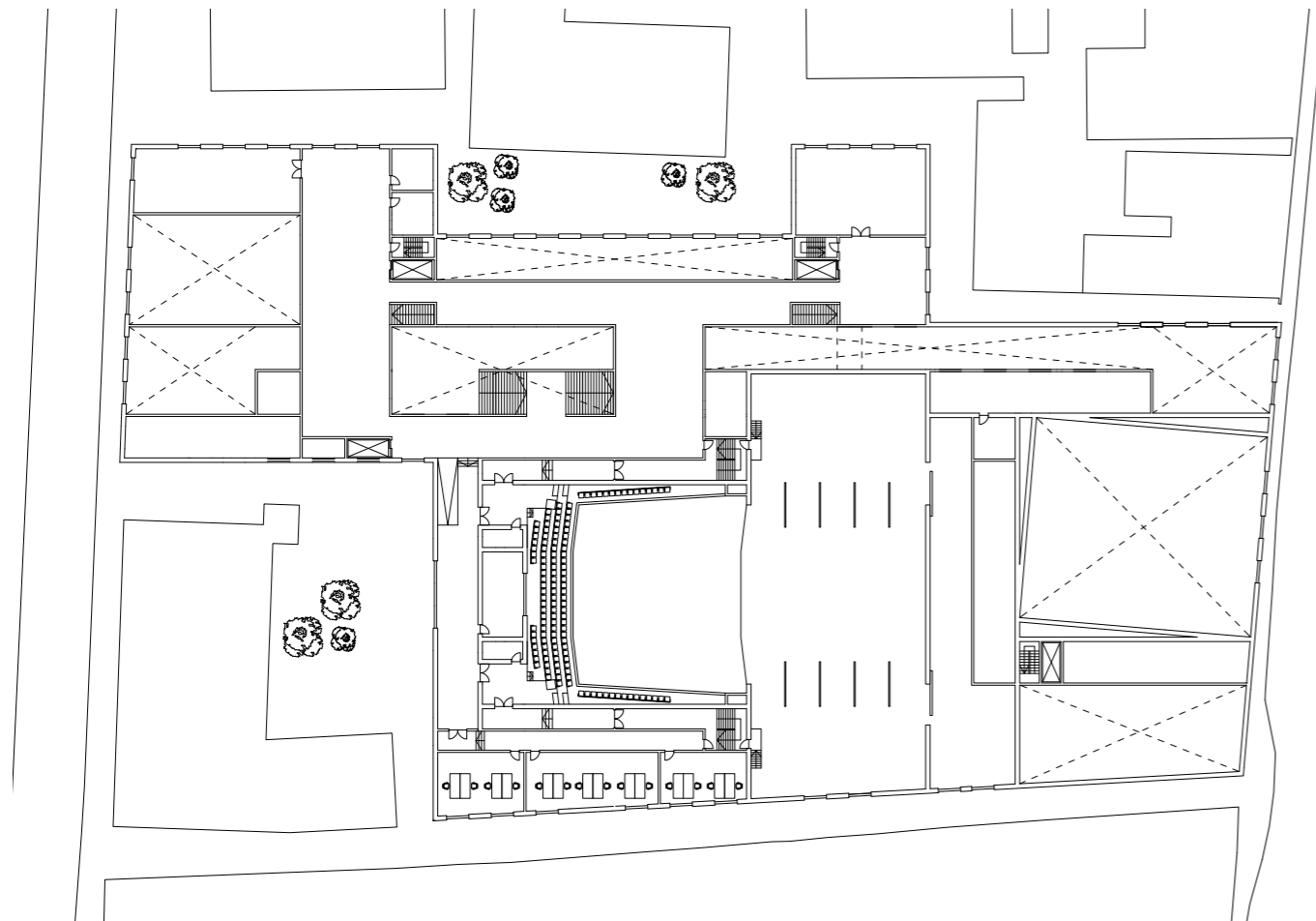
ORGANIZATION

This week, I started processing the feedback I received during the A2 presentation. The feedback mainly focused on the organization of the theater building. Since the feedback on the auditorium was positive, I decided not to make major changes to it, but instead focus primarily on improving the overall organization of the design.

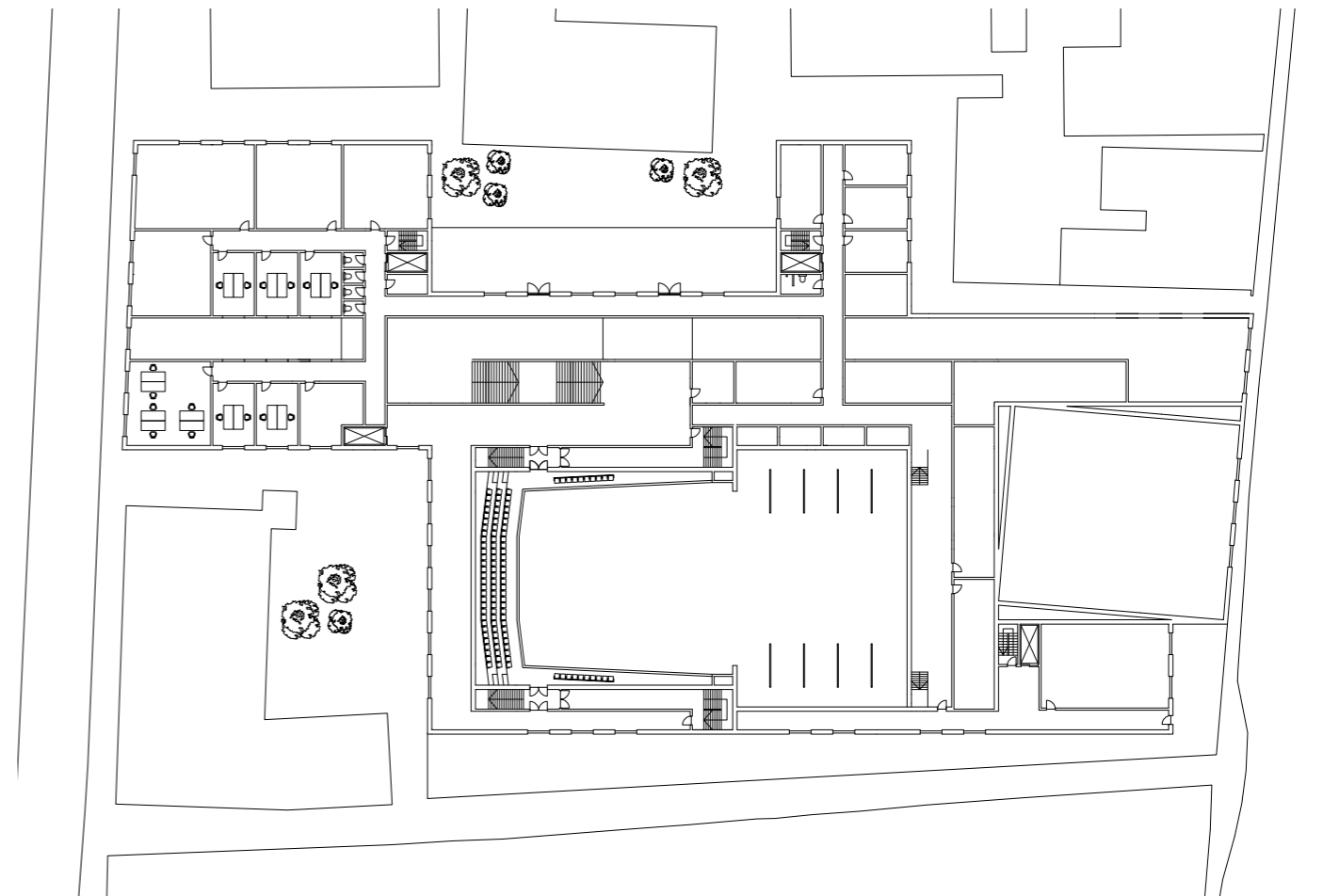
For example, I replaced the long closed wall along the passage with columns. This creates a large open space alongside the main staircase, allowing the foyer and theater café to feel more like one connected space instead of two separate narrow spaces divided by the passage. This change can be seen in the floor plan shown next to this text.



Floorplan groundfloor



Floorplan firstfloor



Floorplan secondfloor

CITY WALK

This week, we were also guided by Dirk Somers. During the Thursday tutor session, we walked past the four project locations in Delft. Throughout the city walk, attention was drawn to many architectural elements found in different facades, such as the strong horizontality or verticality that can characterize a building. We also discussed how small details can give a facade its unique identity.

Questions about how to design an entrance came up frequently during the walk, as well as how to deal with the height of the fly tower and the roof edges of the different building volumes. During the walk, I realized how many different elements contribute to the overall appearance of a facade. For example, I had not yet fully considered the design of the entrance opening or the detailing of the roof edges.

As a result, next week's focus will be on designing the facade, while taking into account many of the remarks and observations discussed during the city walk.

City walk with Dirk Somers

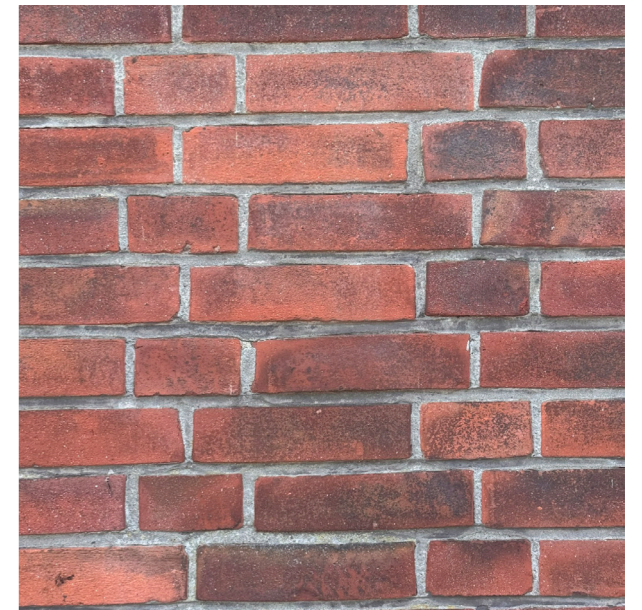


MATERIALIZATION

During the second week of the new brief, I started focusing more on the brief itself. The week began with an analysis of the materialization of the area surrounding the Gasthuisplaats. What immediately stood out to me was that all the facades around the square are made of brick. However, the color of the bricks varies from building to building. Some buildings use brown brick, while others use red brick.

Earlier, I already described my design principle of allowing the large theater building to blend into its surroundings. Therefore, the decision to use brick for the theater facade was made quite quickly. However, I was still uncertain about the color of the brick. Should the color closely match the surrounding buildings, or should only the material itself relate to the context? This is something I want to explore further during the coming week.

Brickwork De Zuster



Brickwork Synagogue

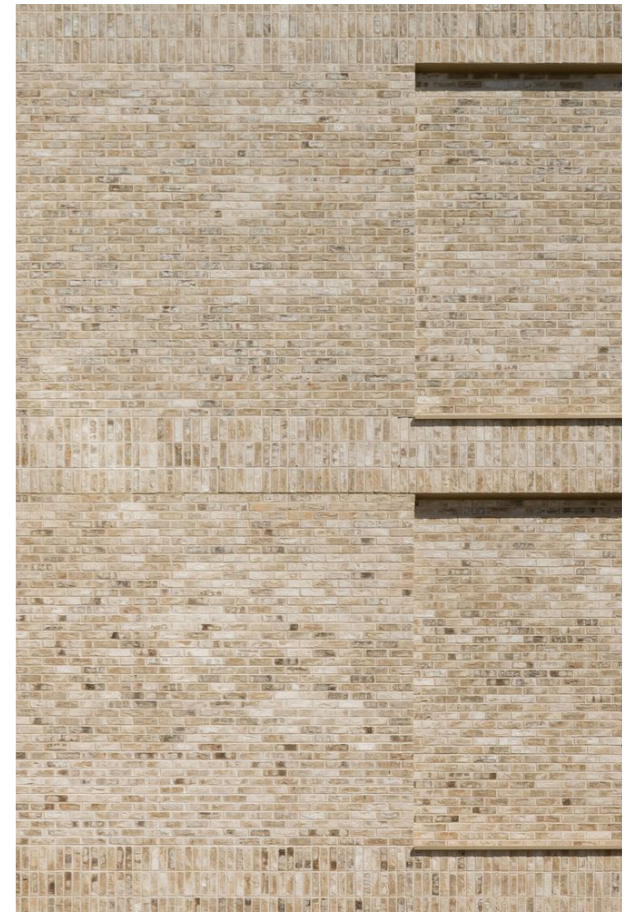


Brickwork Hotel



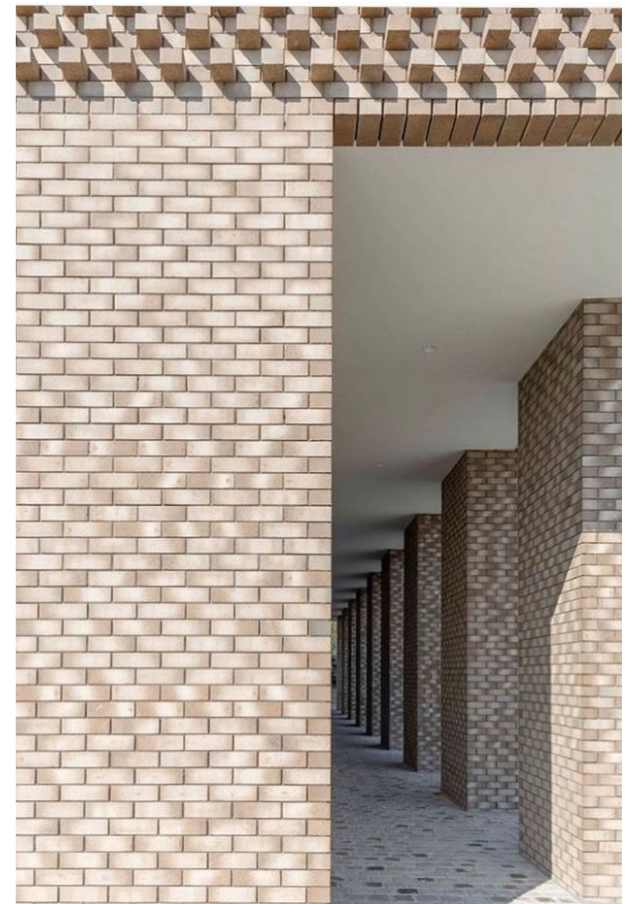
INSPIRATION

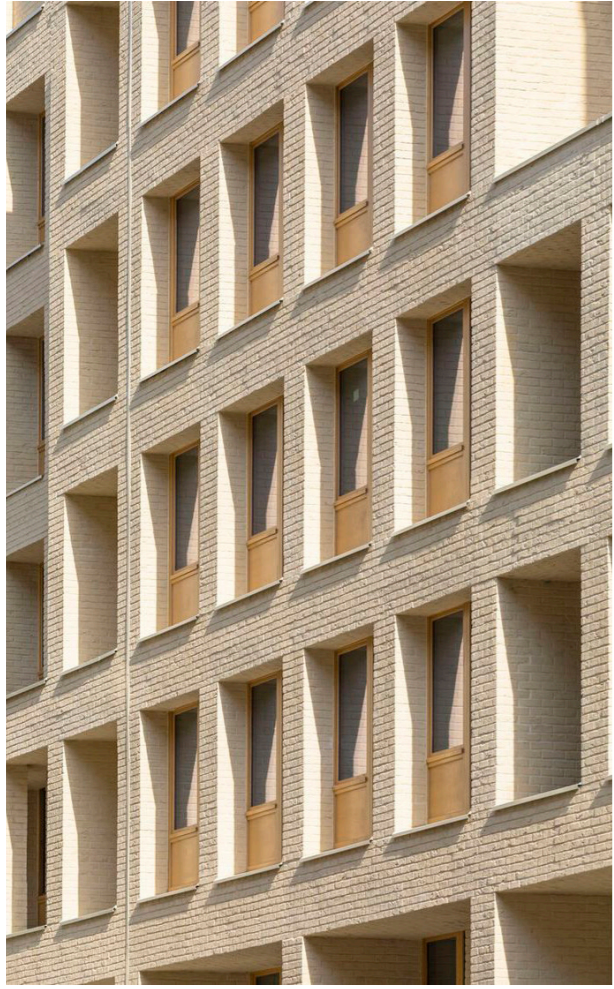
The decision to make the facade of the theater building out of brick was therefore quickly made. However, the color of the brick was a more difficult choice. One of my design principles is to make the theater building fit into its surroundings. I also want the theater building to stand out, and for it to be clear to visitors that it has a different function than the surrounding buildings. Therefore, I chose to give the theater building a light brick color. This choice was partly influenced by the result of the first Brief, "between city and stage". In this brief, I created a space where I also used brick; however, this brick was characterized by white details and a large white staircase in the center. It was immediately noticeable that these white elements stand out during the day, especially in the evening twilight. Because the light elements stand out, I decided to make the facade of the theater building out of light brick. To get a better idea of the appearance of the theater building, I searched for inspirational images, which can be seen alongside.



Inspiration light brickwork

Inspiration light brickwork





Inspiration facade

Inspiration facade



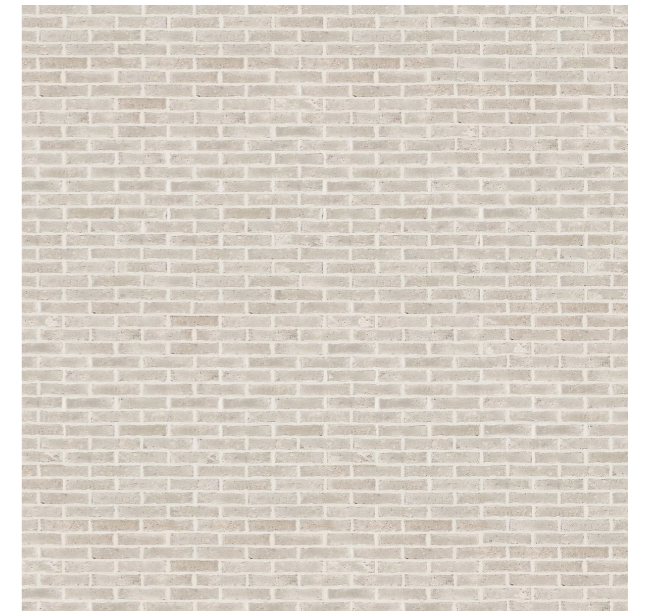
Inspiration facade



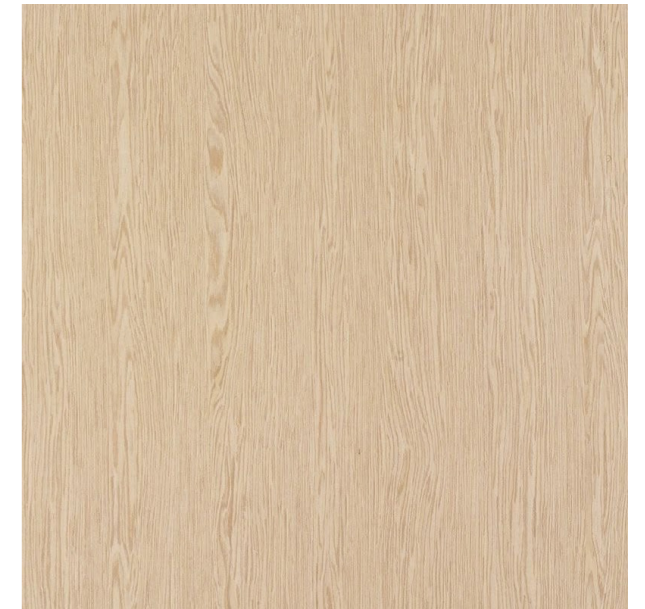
MATERIALIZATION

The light brick chosen for the facade will be combined with wooden frames along the facade openings. Think of the openings around the doors and windows. Concrete will also be used as detail material. This choice was made following a facade analysis in the city center of Delft. I noticed that the floors are separated from each other by means of horizontal concrete elements. Especially at the base of the facade, concrete detailing is frequently applied to the facades along the Delft canals. These concrete details will also be visible in the facade of the theater building, in order to add depth to the building's facades.

Light brickwork



Wooden frames



Concrete details



FACADE

After selecting light brick as the facade material, I began determining the facade openings. In doing so, I primarily looked at the facades in the surrounding area of Gasthuisplaats to ensure the theater building's facades matched the surrounding buildings. It immediately struck me that the openings along the canals of Delft are very large compared to the openings along the alleys of Delft. I incorporated this principle into the design for the theater building. The facades along Gasthuissteeg feature smaller window openings compared to those visible along Brabantse Turfmarkt and Kornmarkt. Furthermore, these openings do not start at ground level; instead, I created a closed plinth print to clearly indicate that there are no entry points along this alley. The entry points are, in fact, located along the canals..

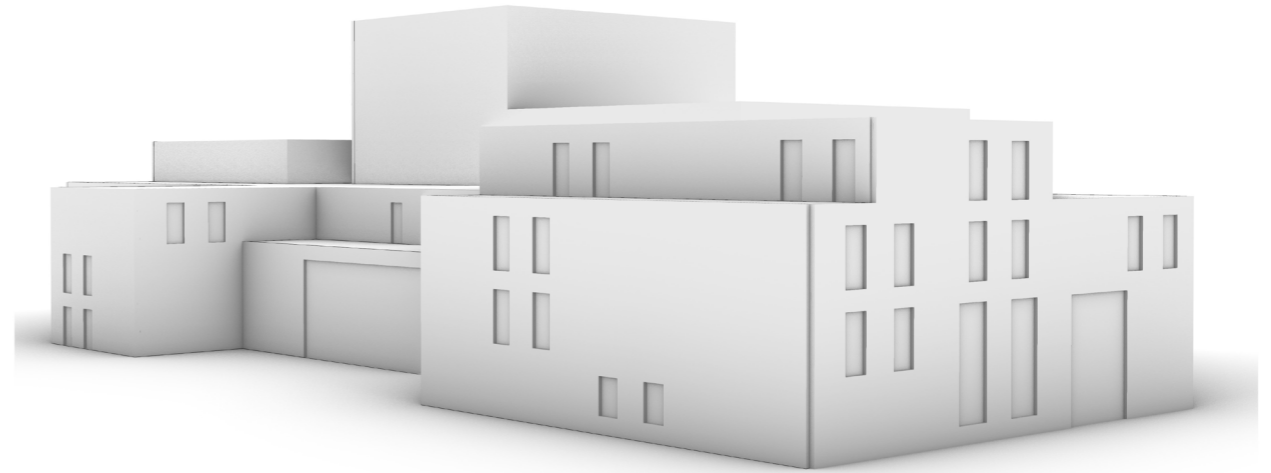


Image facade Kornmarkt

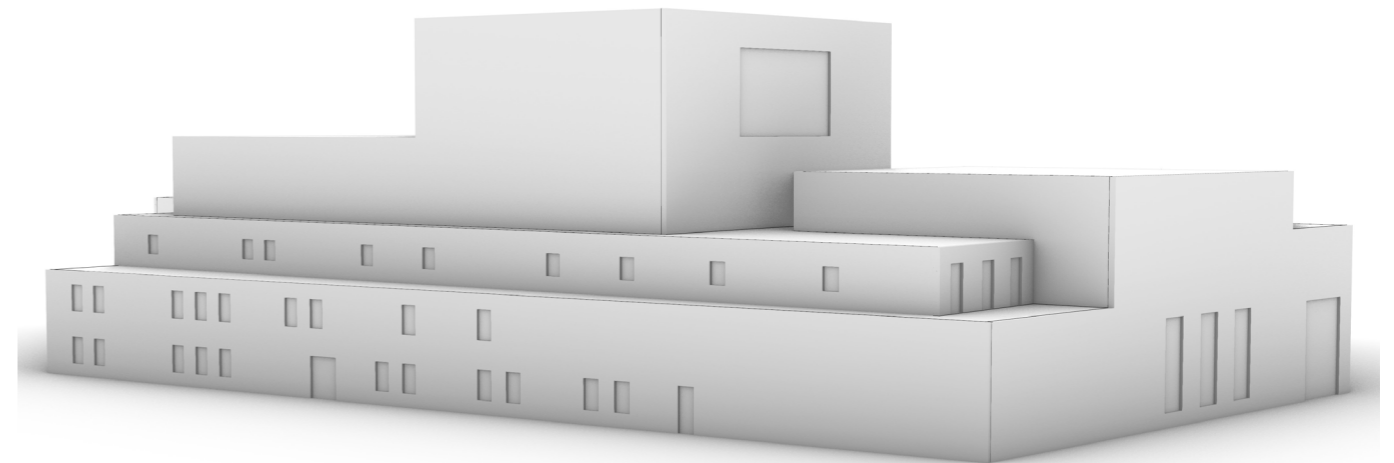
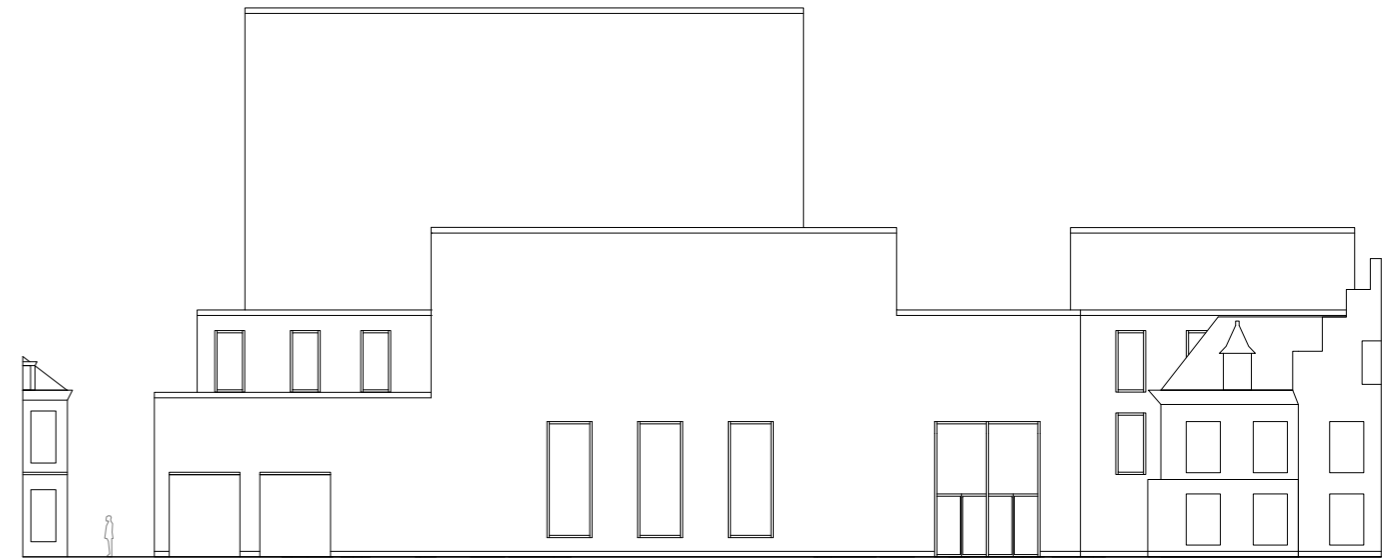


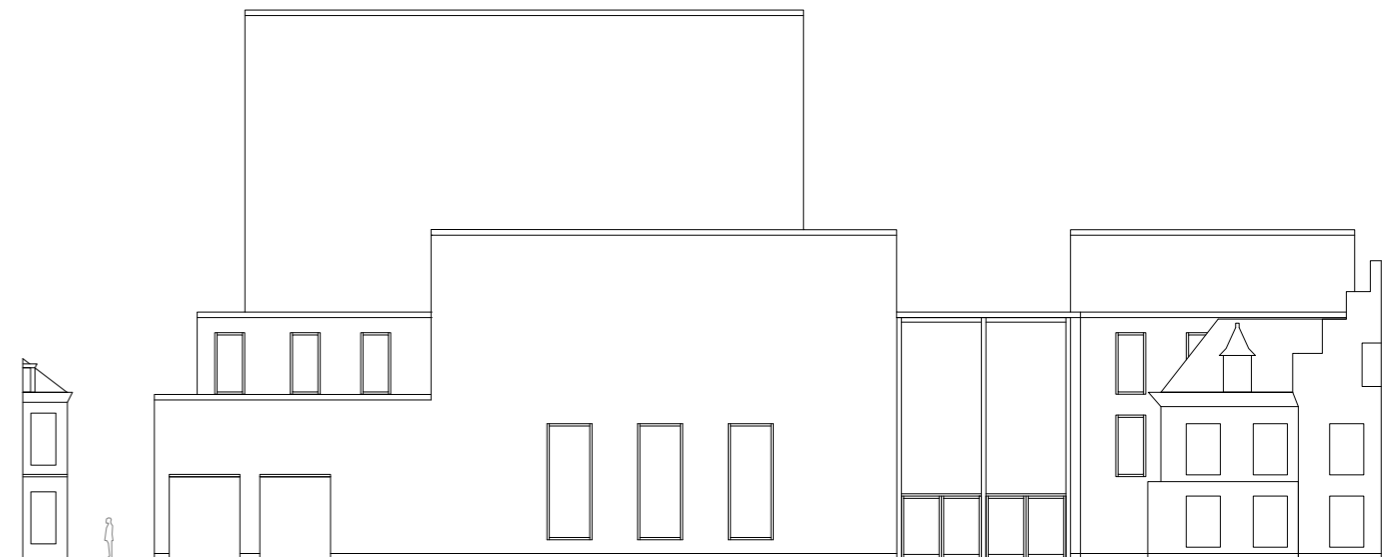
Image Brabantse Turfmarkt and Gasthuissteeg

MATERIALIZATION

After designing the facade openings, a tutorial session with Jurjen followed. Together, we discussed the entrance to the passage. The first option you see on the right-hand page was my initial proposal, which Jurjen and I discussed. However, neither of us was convinced by this option. The entrance to the passage is the focal point of my design and therefore needs to stand out. In the first variant, the entrance matches the height of the rest of the openings but does not stand out. That is why I decided to create a second variant. This variant features an opening that extends all the way to the roof of the passage. So, two major differences, and two variants that I will present to Drik Somers this week for discussion.



Facade Brabantste Turfmarkt Version 1



Facade Brabantste Turfmarkt Version 2

Facade Brabantse Turfmarkt Version 1



Facade Brabantse Turfmarkt Version 2



FACADE ENTRANCE

During the tutorial with Dirk Somers, I discussed the two options for the facade opening. It became clear that the preference is for a large, striking opening in the Passage; this way, not only is the entrance immediately clear, but one of the most important elements of the theater building also becomes instantly visible. However, Dirk asked me whether a facade opening extending to the roof edge would produce the desired effect. Currently, it appears as an opening that stands apart from itself. Do I want the building to form a unified whole, or for the passage and the volumes along the passage to become two independent elements? Or do I want the two elements to work together?

Based on this feedback, I have chosen to create a large, high opening as the entrance. However, there are a few layers of brick above this entrance to clearly establish the connection with the rest of the building. In this way, the passage does not become an element in itself but works in conjunction with the theater building.

Furthermore, this will be the most important facade of the building that I will develop further. Additionally, a fragment and a detail of this facade will be created to better understand the building and the entrance.

Entrance facade Brabantse Turfmarkt



FEEDBACK

During the final review session, I presented my design to the tutors and to Marijtje Pronk from Theater De Veste.

The feedback focused primarily on the Brabantse Turfmarkt, the facade where the entrance to the passage is located. Marijtje considered the passage a good element, adding an extra dimension to the theater atmosphere with the sensation of opening the doors. However, Suzanne raised the issue with feedback regarding the climate zones in the Passage. I was asked whether the passage is an area where the doors are continuously open or if visitors must open them themselves. This has significant implications for the climate zones within the theater building. An option was also presented to set the passage entrances back a step to create a space alongside the building; the question remains whether this would lead to the desired effect and fit the design of the passage.

The small hall, and particularly its shape, was also discussed. Currently, the small hall features slanted walls to create an airlock effect; can this airlock be created in a different way? And what do the openings in the small hall look like? However, these openings are a special part of the design, and Marijtje considers them a positive aspect. Therefore, these openings are an element that needs to be further developed. The same applies to the ribs incorporated into the design. The ribs currently run along the facade and at the location of the main entrance. Are these ribs placed in the right locations, and what do they add to the design?

REFLECTION

The design has a good foundation but needs further elaboration, particularly regarding the principle facade. The entrance and the ribs above it must be considered. The small hall also requires more detail. The windows in the small hall are exceptional and constitute, among other things, an important element of the design. Are these windows deep and do they have mass? Can people sit in the windows and admire what is happening inside the small hall? Are these windows closable, or are they always open? These are questions I must ask myself to clarify the principle of the facade.

But I must also ask myself questions regarding the entrance. The entrance has significant consequences for the building's climate. Should there perhaps be a second row of doors as a buffer zone for the climate? And how large is the entrance opening? Do I really need three large doors, or could two suffice? And are these doors always open, or must the visitor open them themselves?

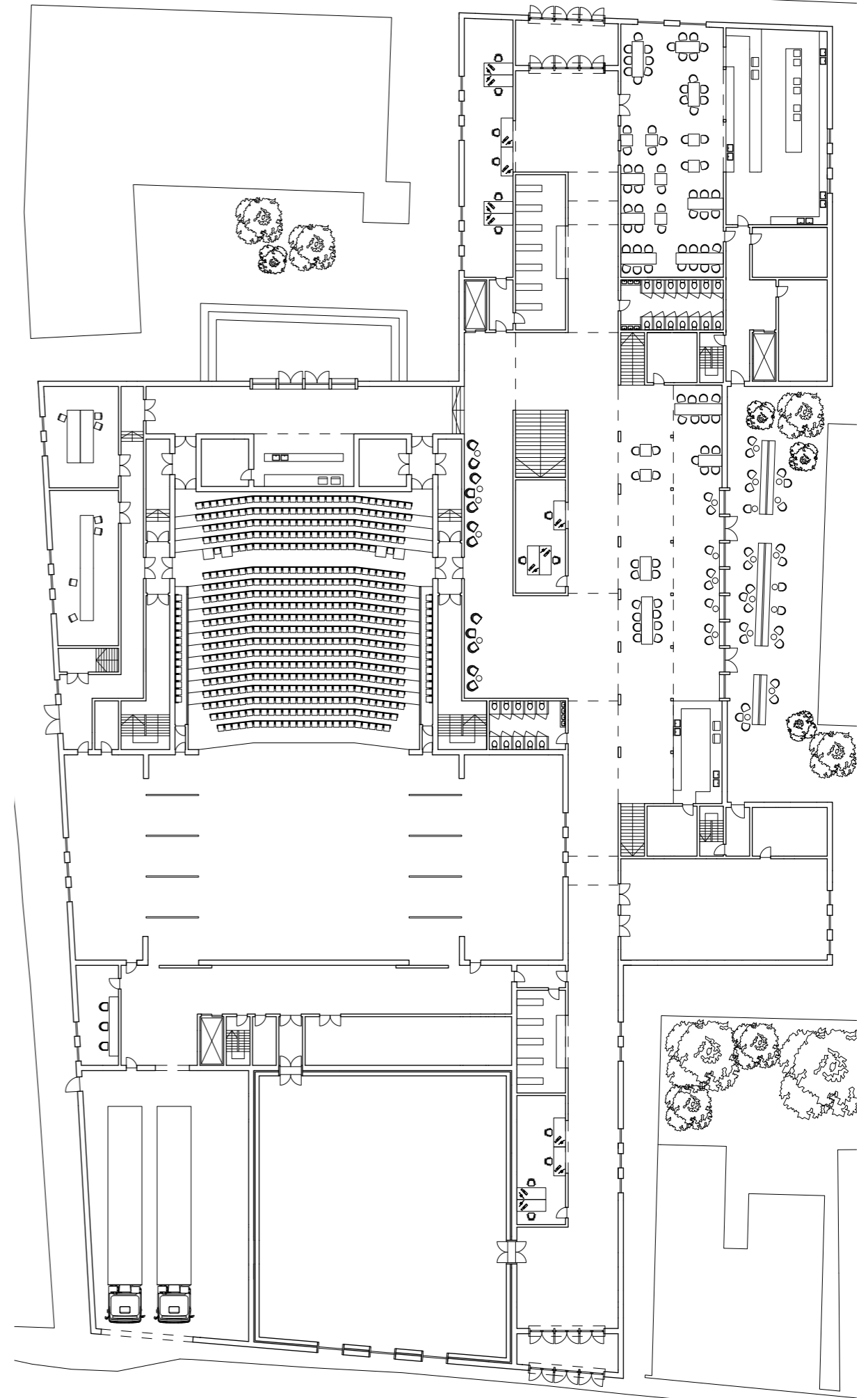
Most of the elaboration in my design will therefore focus on the facade along the Brabantse Turf Markt. Elaboration will thus be central to the design process over the coming week.

Feedback during review session



ORGANIZATION

During the review session in week 4.4, it became clear that the entrance forms an important element of the design. The design is crucial not only for the appearance of the facade but also for the climate within the passage. To effectively regulate the climate inside the theater building, several changes have been implemented that are clearly visible on the building's floor plan. It can be seen that the entrance consists of two rows of doors placed one behind the other to ensure a pleasant climate within the passage. The climate within the passage must be pleasant because it connects to, for example, the open theater cafe. The two rows of doors thus function as a kind of airlock.

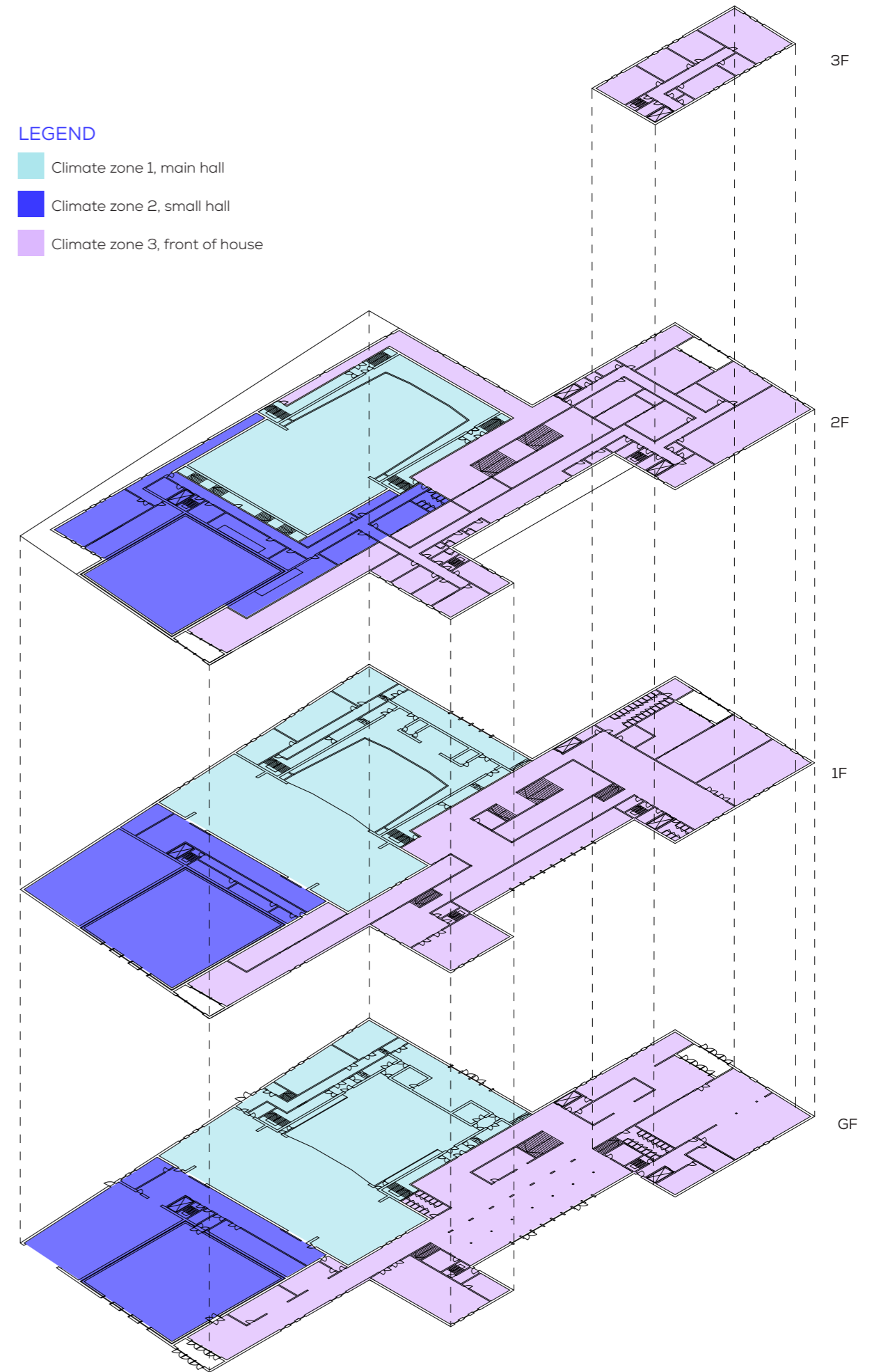


CLIMATE

This week also featured a session with a climate expert. During this session, we discussed that the theater building consists of three large climate zones: one zone primarily intended for the main hall, one for the small hall, and one for the other (public) spaces. The distribution of these zones can be seen in the diagram to the right.

LEGEND

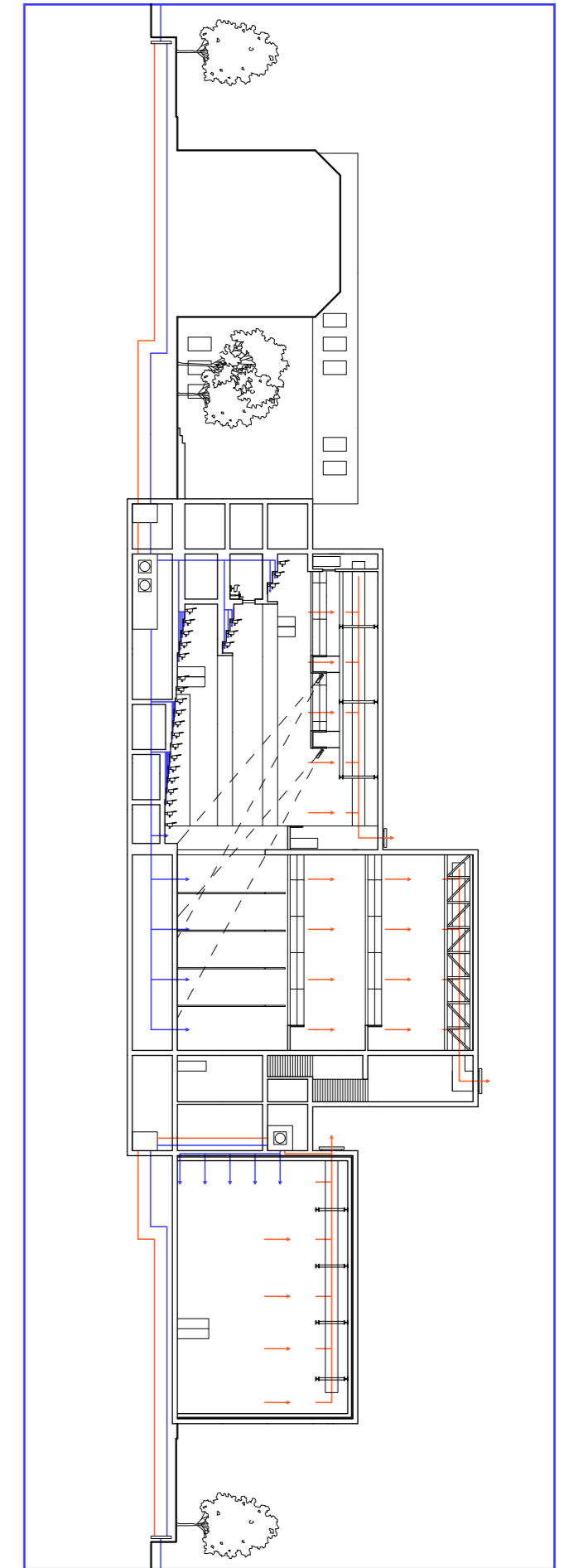
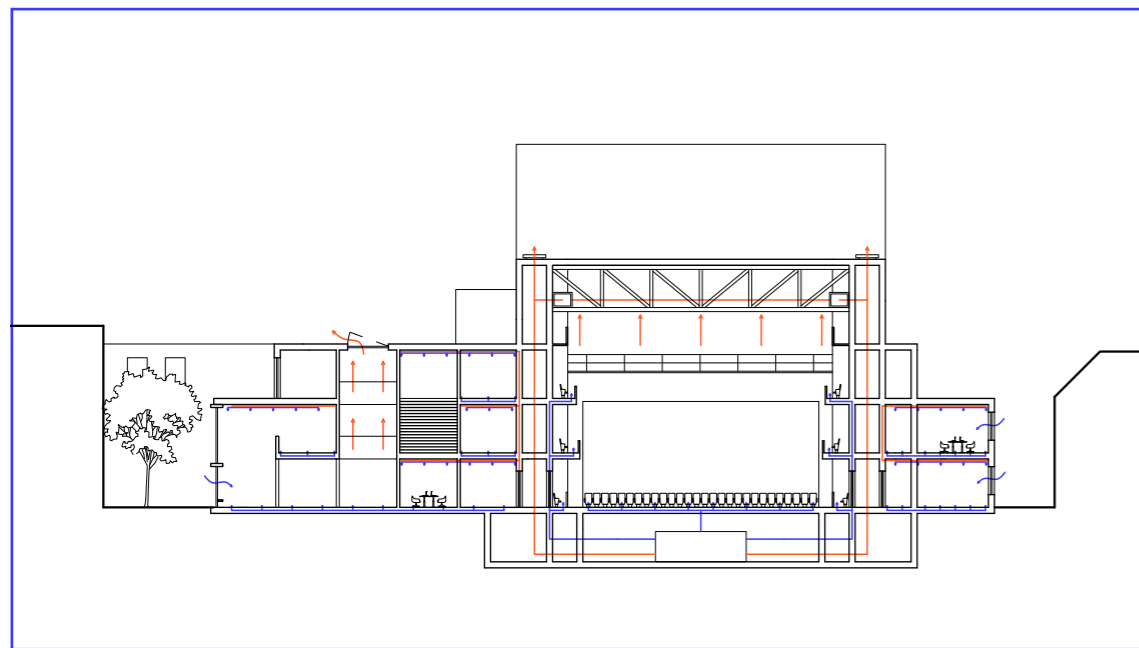
- Climate zone 1, main hall
- Climate zone 2, small hall
- Climate zone 3, front of house



CLIMATE

During the climate session, it also became clear that a water-to-water heat pump is ideal for the Gasthuis-plaats. Two water-to-water heat pumps will be used in the Theater building. One heat pump connects to the water network of the Kornmarkt, and the other to that of the Brabanste Turfmarkt. This means that there are two circulation systems in the building, one circulation system connected to each heat pump.

Climate diagram, section B



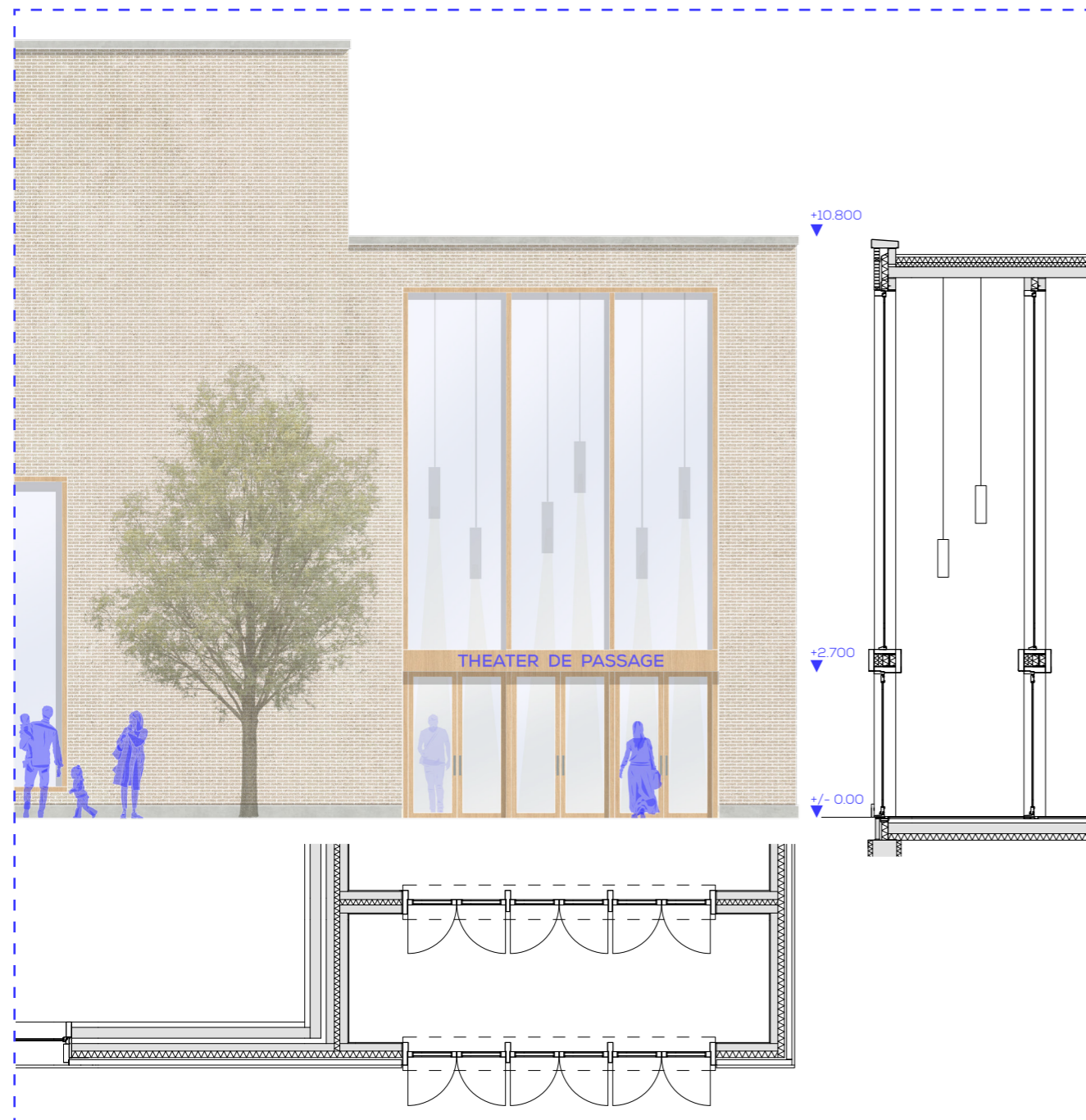
Climate diagram, section A

DETAILS

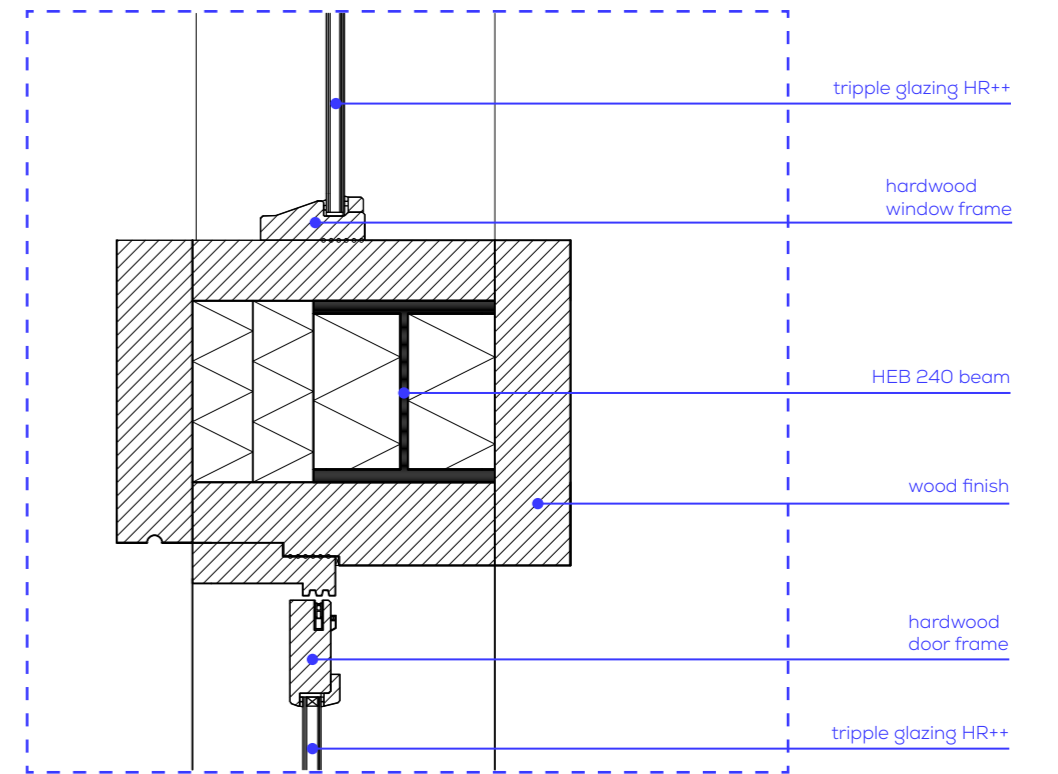
This week was dedicated to creating the details. The details focused on the entrance, as this entrance will be developed into a fragment. This is because the Entrance will be one of the most important spaces in the building.

The fragment that will be developed into a model variant is shown here. Also visible are 6 different details created at a 1:5 scale.

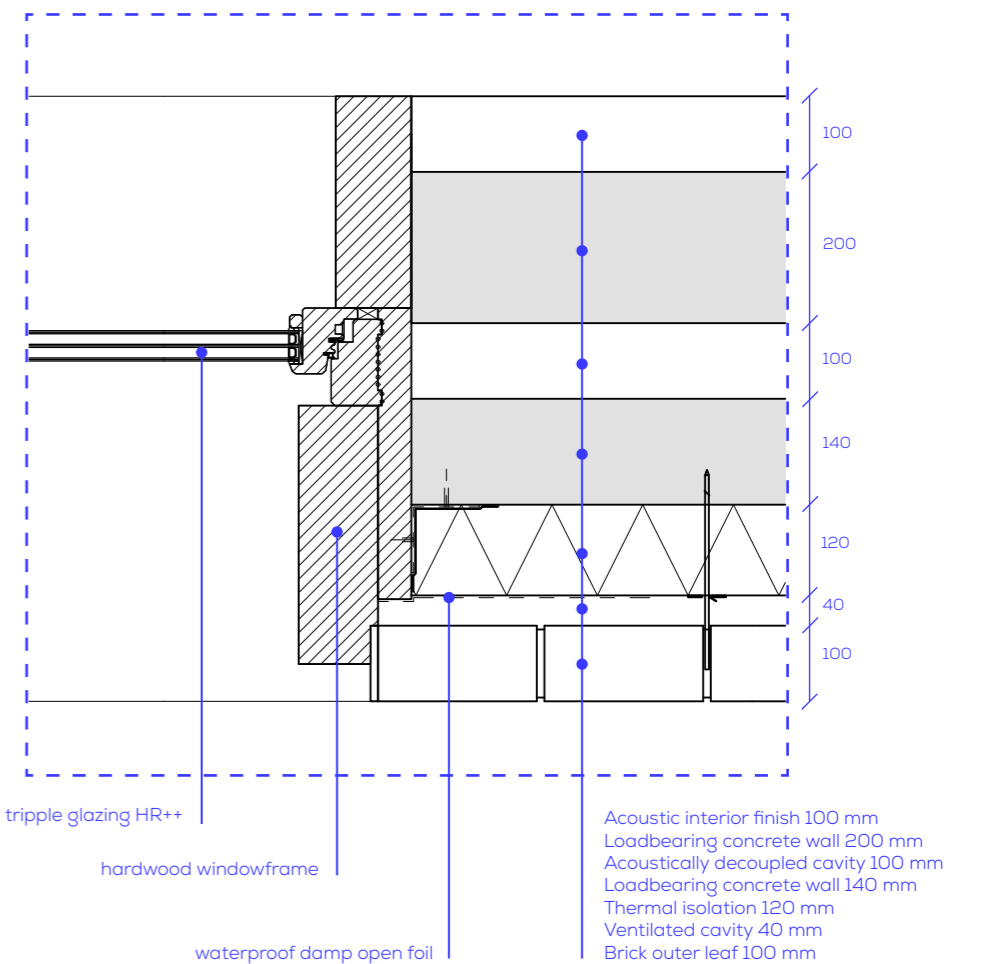
Facade fragment drawn on scale 1:20, scaled to 1:100



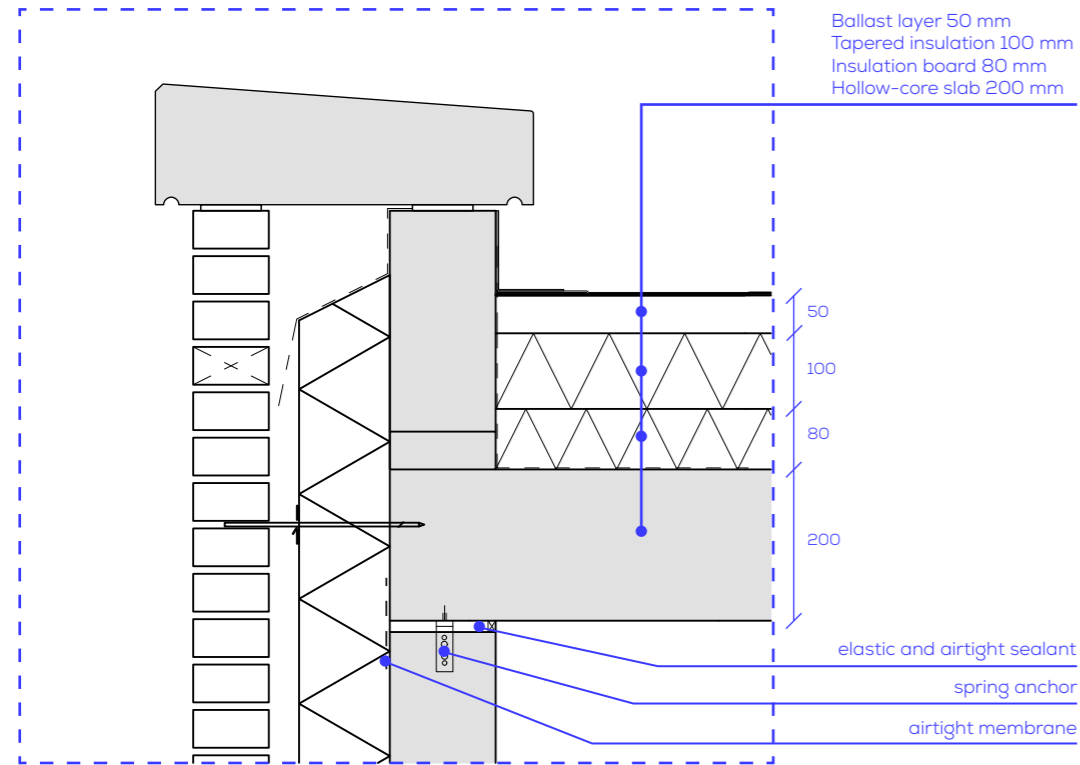
Vertical window detail V.005, drawn on scale 1:5, scaled to 1:10



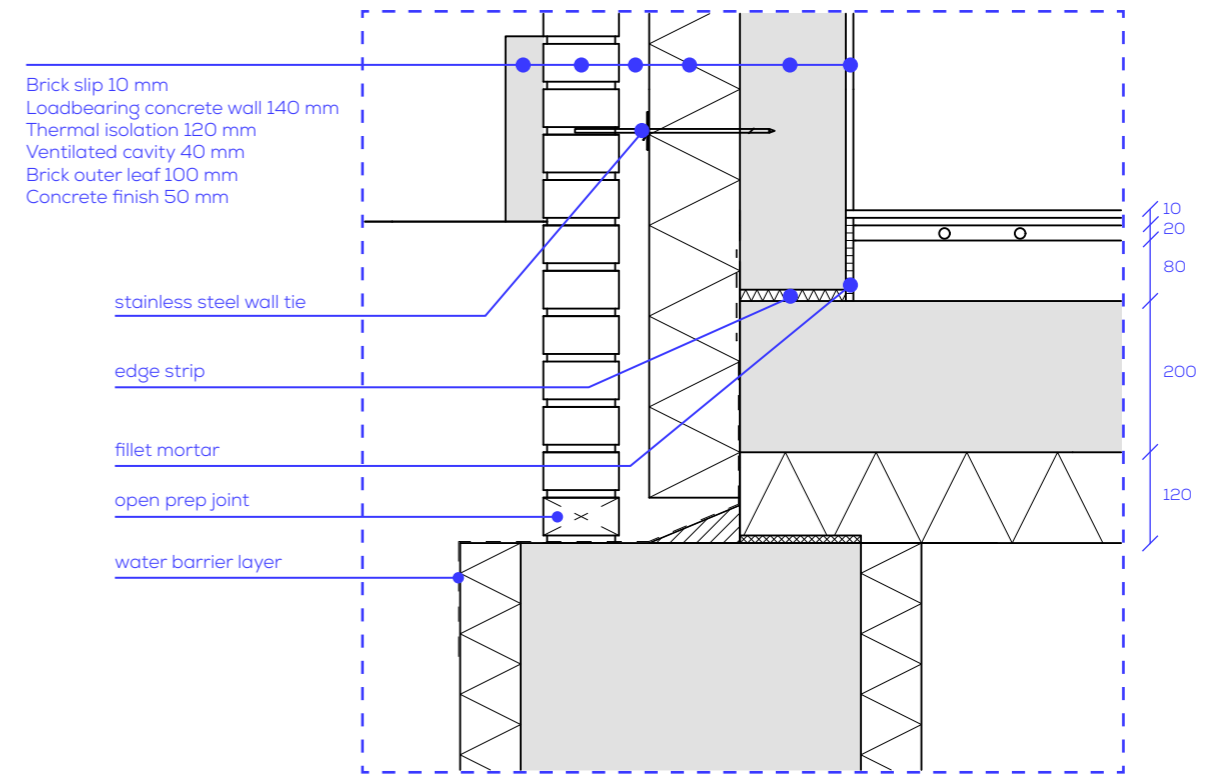
Horizontal window detail H.001, drawn on scale 1:5, scaled to 1:10



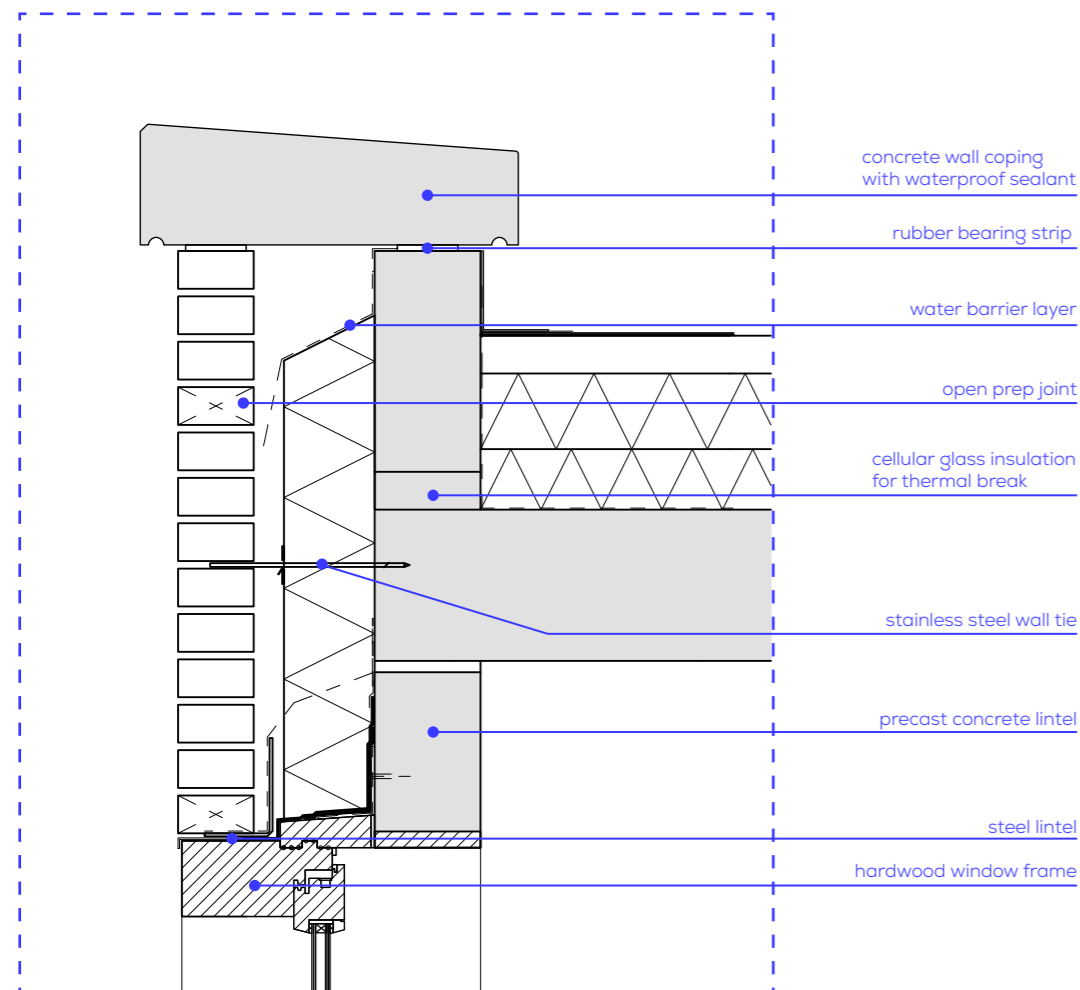
Vertical roof detail V.001, drawn on scale 1:5, scaled to 1:10



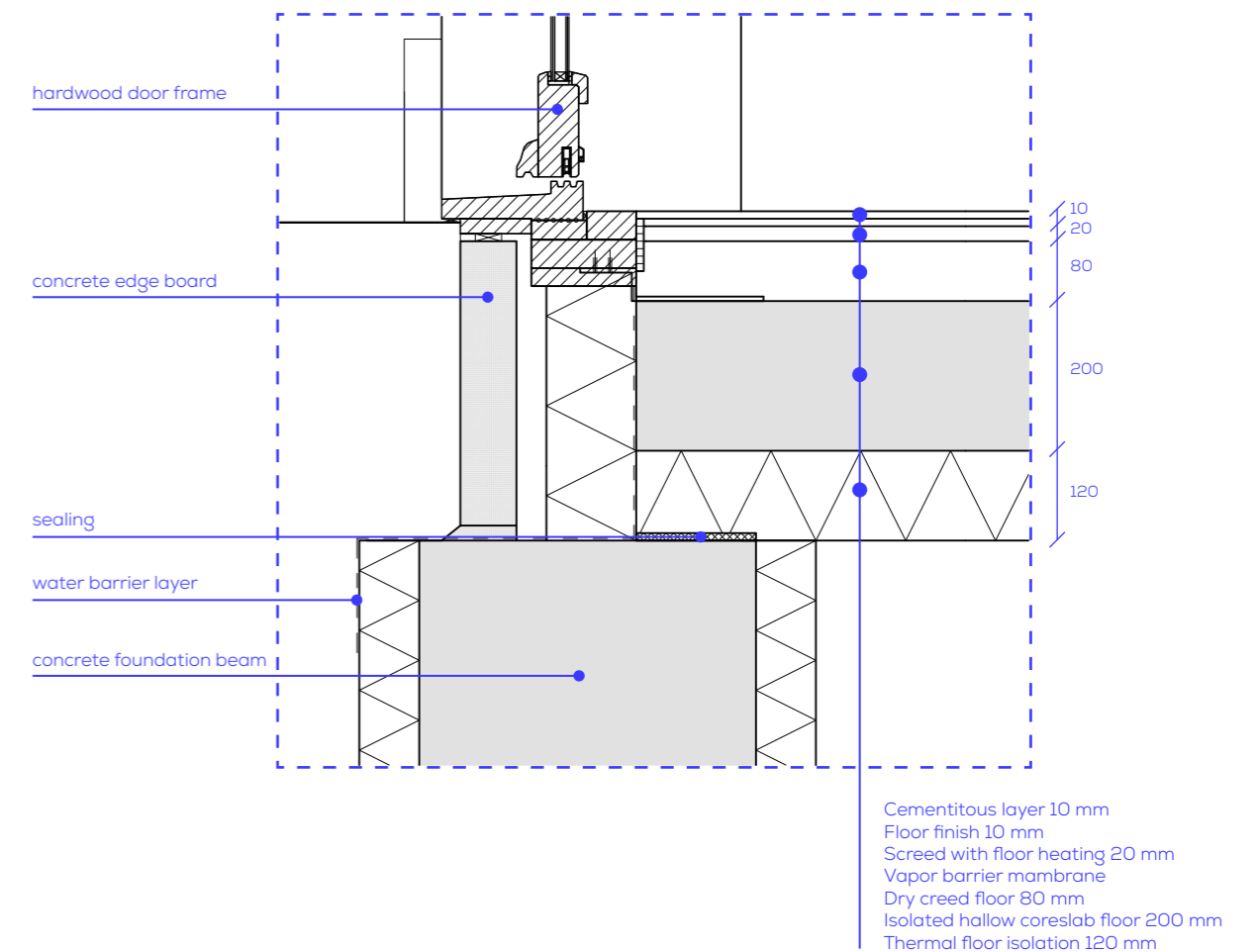
Vertical foundation detail V.003, drawn on scale 1:5, scaled to 1:10



Vertical roof detail V.002, drawn on scale 1:5, scaled to 1:10

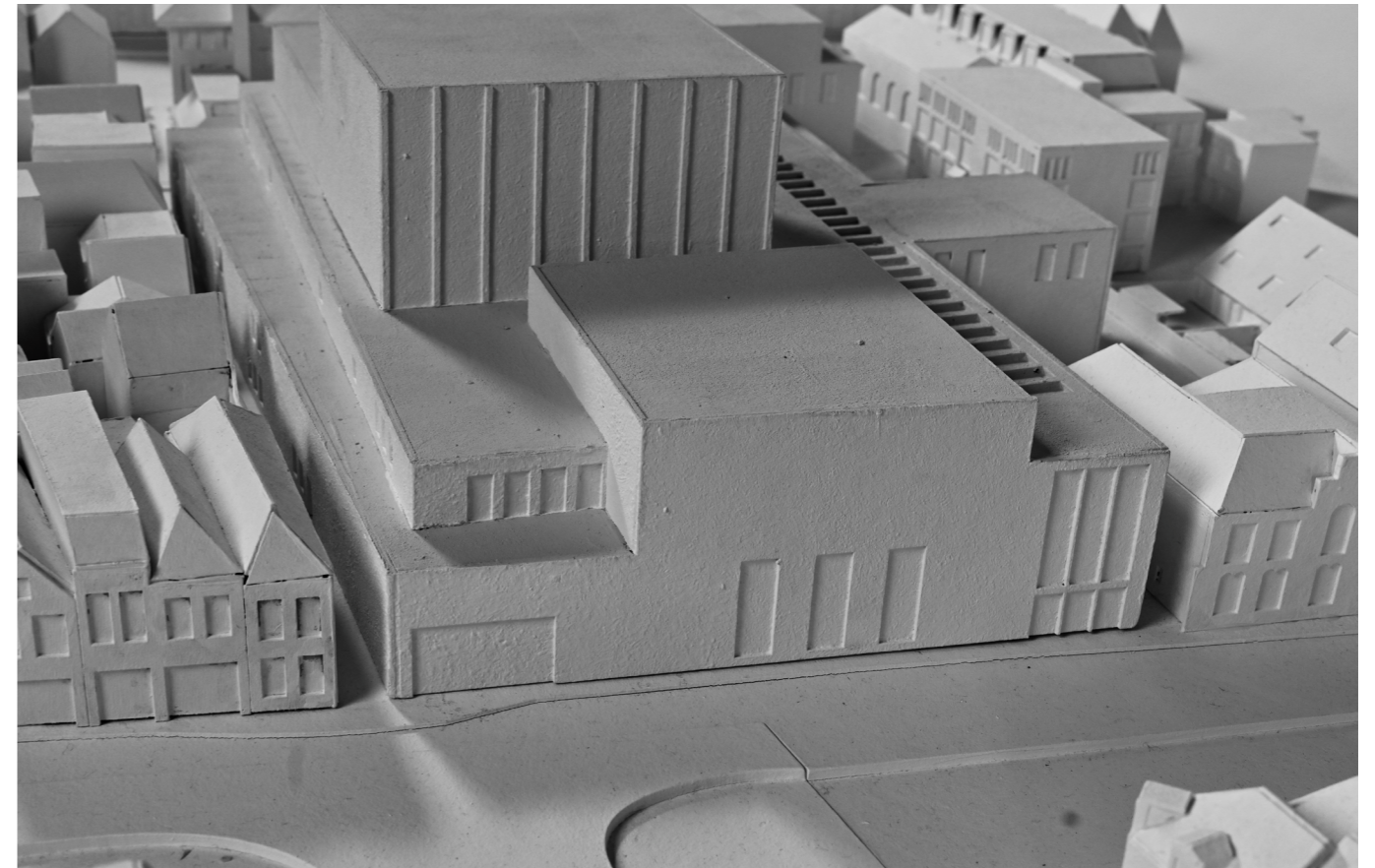


Vertical foundation detail V.004, drawn on scale 1:5, scaled to 1:10



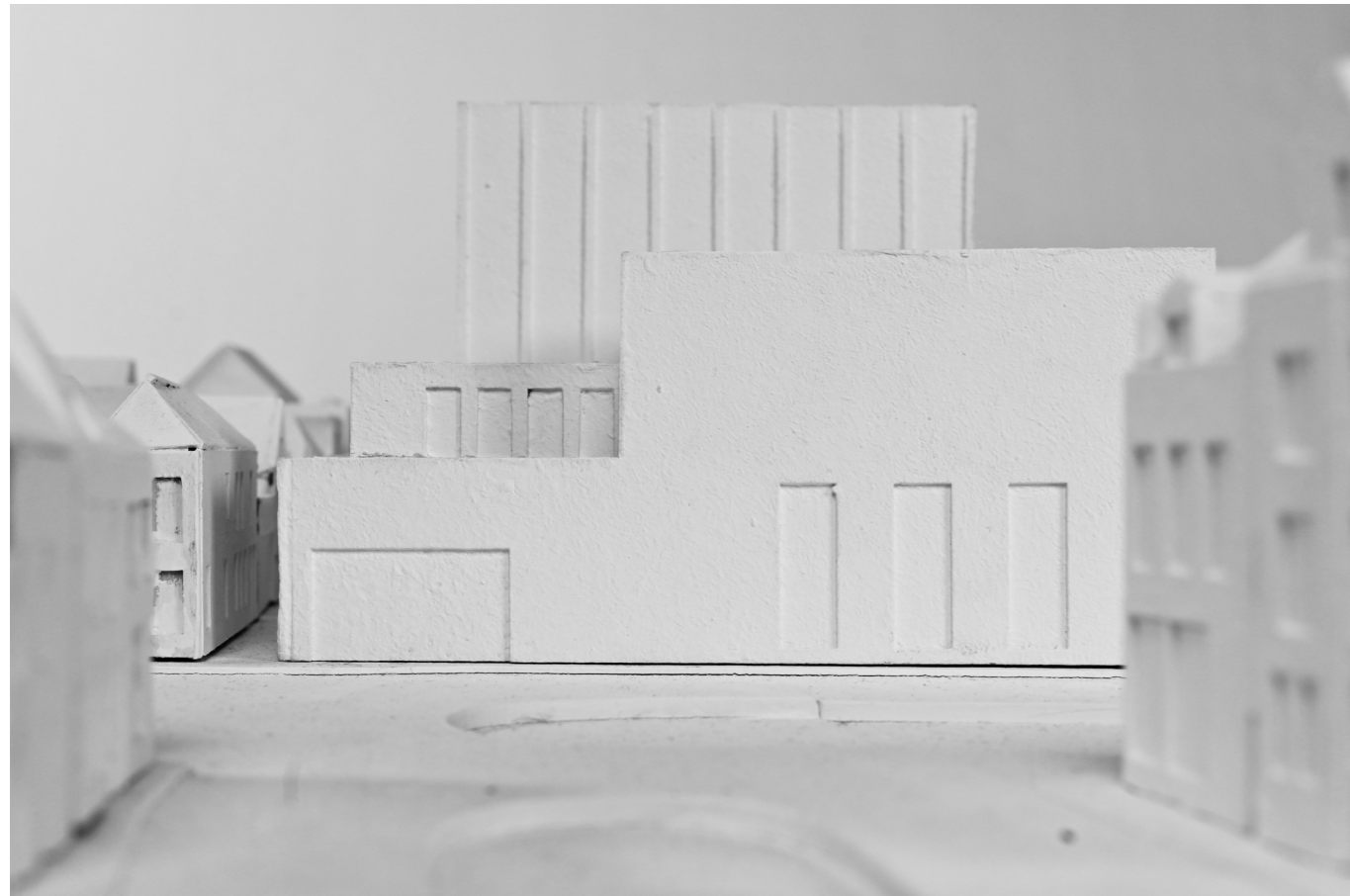
MODELS

This week was dedicated to finishing the various products that represent the design, as the A3 presentation is drawing ever closer. Consequently, several scale models were remade this week to create the best possible representation of the design. For instance, the 1:200, 1:100, and 1:50 scales were recreated and now form a cohesive whole.



Photograph of 1:200 model, Brabantse Turfmarkt

Photograph of 1:200 model, Brabantse Turfmarkt



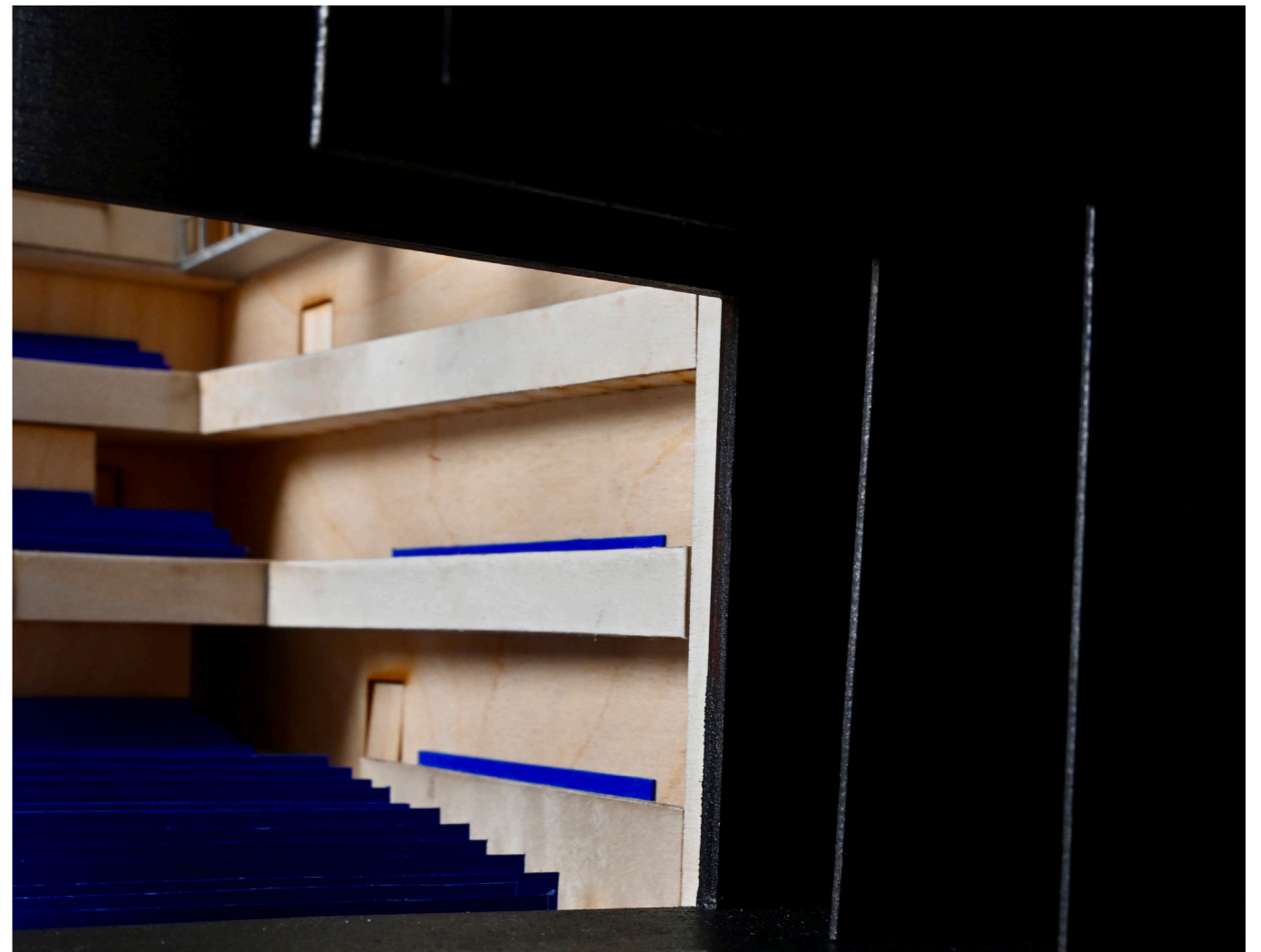


Photograph of 1:100 model, main hall and small hall

Photograph of 1:100 model, small hall



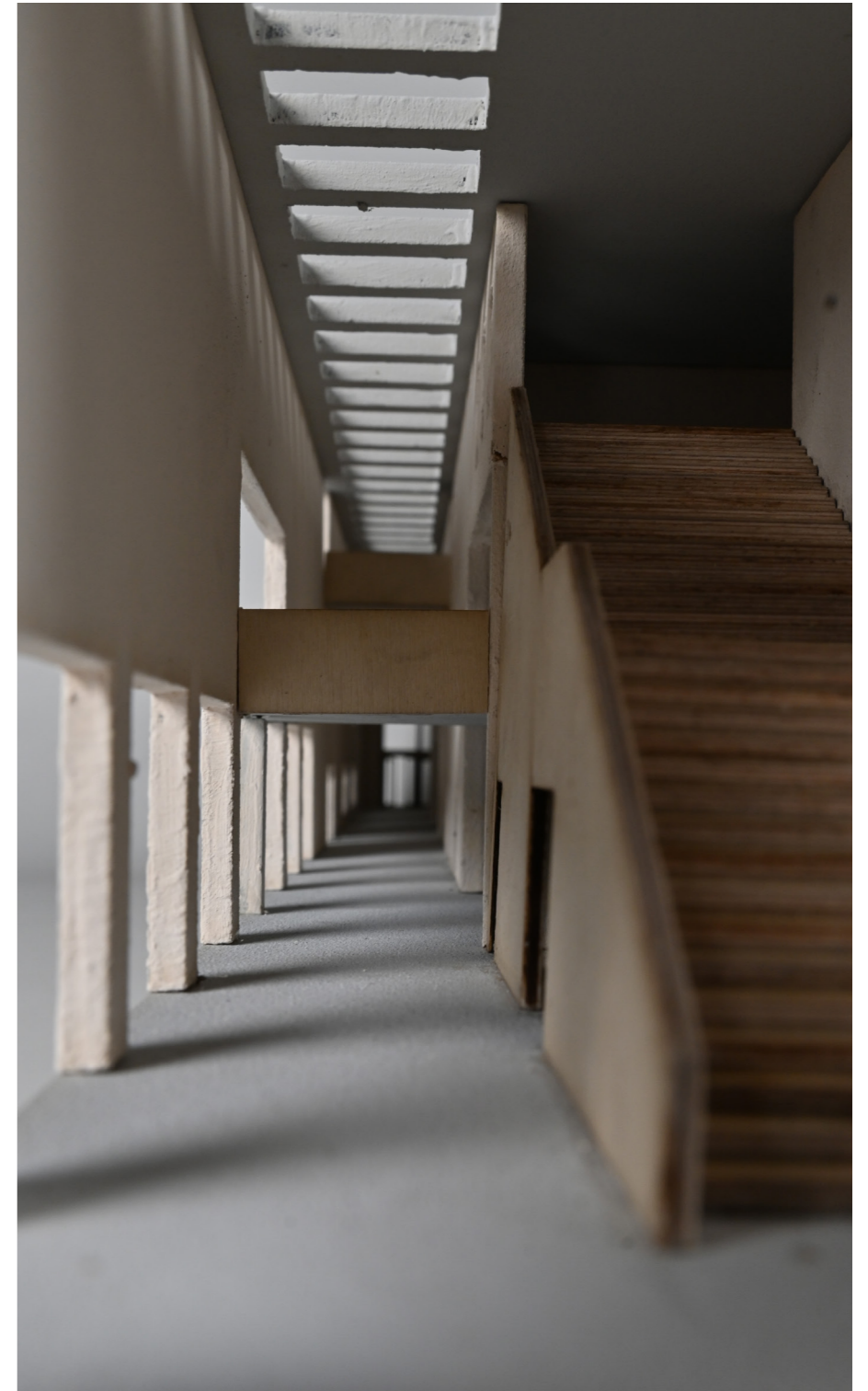
Photograph of 1:100 model, main hall





Photograph of 1:100 model, view on passage from Brabantse Turfmarkt

Photograph of 1:100 model, view on passage from inside





Photograph of 1:50 model, fragment of entrance

Photograph of 1:50 model, entrance



IMPRESSIONS

This week was dedicated to the A3 presentation. Before the presentation took place at the end of the week, work was done on impression images at the beginning of the week. These impression images provide a better idea of the interior of the design. Images were created of both the passage and the theater cafe.

Impression of passage with walking bridges



Impression of theater cafe

ACKNOWLEDGEMENTS

To conclude this project journal, I would like to express my gratitude. This was a long process, during which I benefited greatly from the documented material contained in this journal. The documentation was reread multiple times to see what had actually changed in the design. However, rereading the feedback during the review session as well as during the weekly tutoring session was also very rewarding. There was constant reflection on this feedback, causing me to constantly ask myself whether the design had actually changed after adjusting a few feedback points. In this way, I learned not only to process feedback but also to be critical of it. I continuously asked myself whether I wanted to incorporate the feedback and, if so, what it would add to or improve the design.

The feedback sessions were therefore highly appreciated, and for that, I would like to thank the professor and all the mentors. In particular, I thank Jurjen Zeinstra, my first mentor. The written feedback continuously received after every review session was very valuable. This allowed me to reread not only my own notes but also the feedback provided by the lecturer. I would also like to thank my fellow students. During this graduation studio, we offered each other a lot of support whenever needed. Everyone was there for one another and willing to help. Thanks to the help of my fellow students, I developed many more skills in Photoshop, which helped me a great deal during this graduation project. The collaboration during group assignments throughout the studio was also very pleasant. In particular, I would like to thank Chantal Booi. Because we shared the same first mentor and design location, we were able to find many similarities. Consequently, we spoke a lot with each other throughout the entire design process. Every week, we reflected back on our design steps together to give each other feedback. I also greatly appreciated the taking notes on the feedback during the review session.

All in all, the atmosphere within the graduation studio was experienced as very pleasant. This atmosphere was created by both the mentors and the students, and the basement truly felt like our graduation space. A space that we all turned into a nice place; thank you for that.

Graduation studio, Interiors Buildings Cities, mentors & students, 2025/2026



THE PASSAGE

where city meets stage