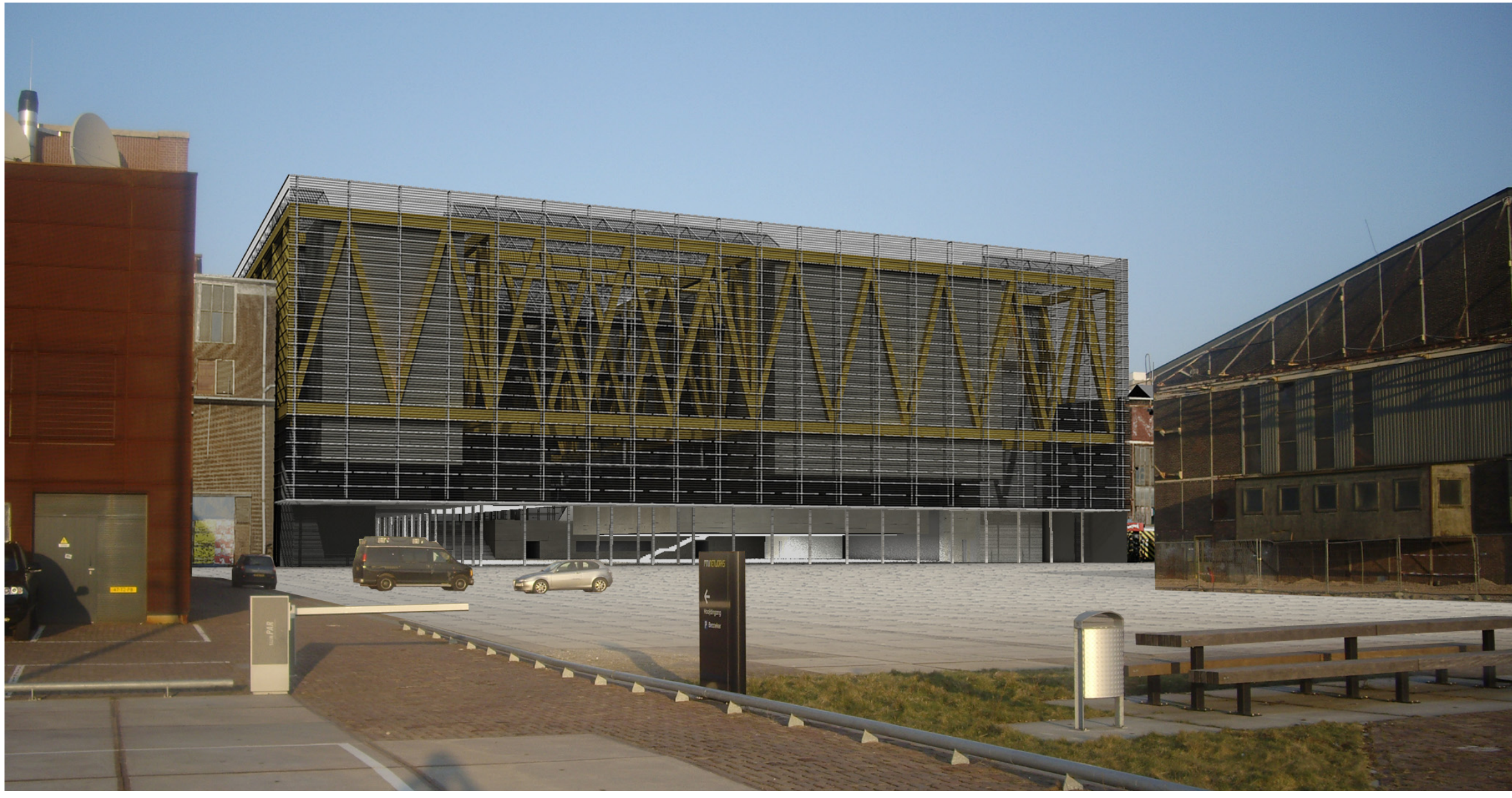


Performing Arts Factory



3 buildings make a block



building alignment



internal route between halls



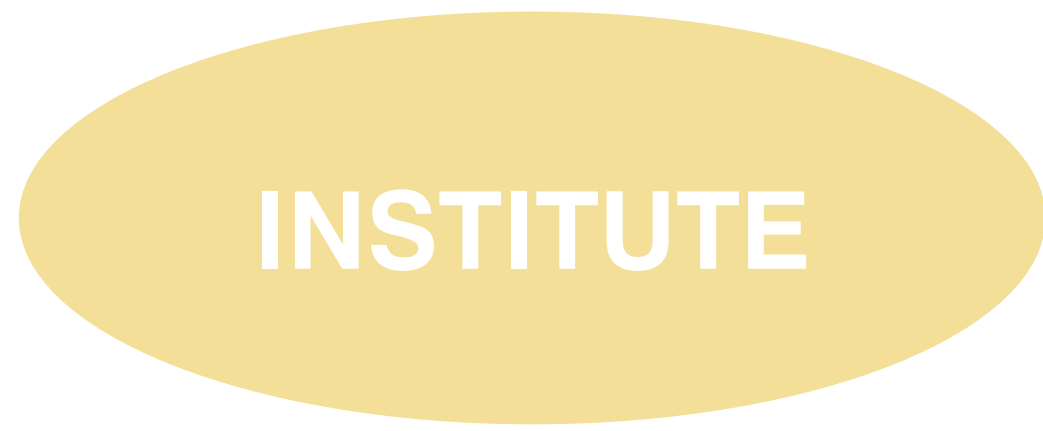
square (south) and quay (north)

Exterior: building assimilates into location

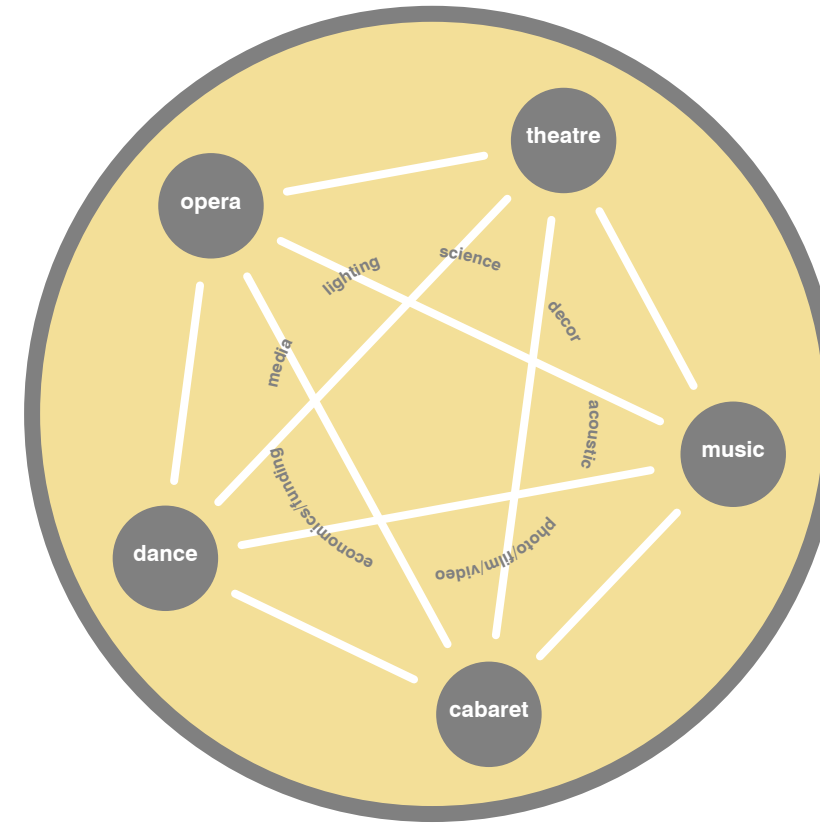
The project is located on an old shipyard, the NDSM-wharf, in the North of Amsterdam. The area is home to different artists and craftsmen who work in collaboration and inspire each other. By doing so new initiatives emerge.

Subculture dominates the space and its character is a mixture of industrial remains and the 'just-happening' of objects and events. The building assimilates into this context by showing

respect for its big dimensions and by relating to the liberal and industrial atmosphere by means of a straightforward organization, a furnishing determined by 'production' and a just let things happen attitude.



external component of performing art: representation to the public by specific events



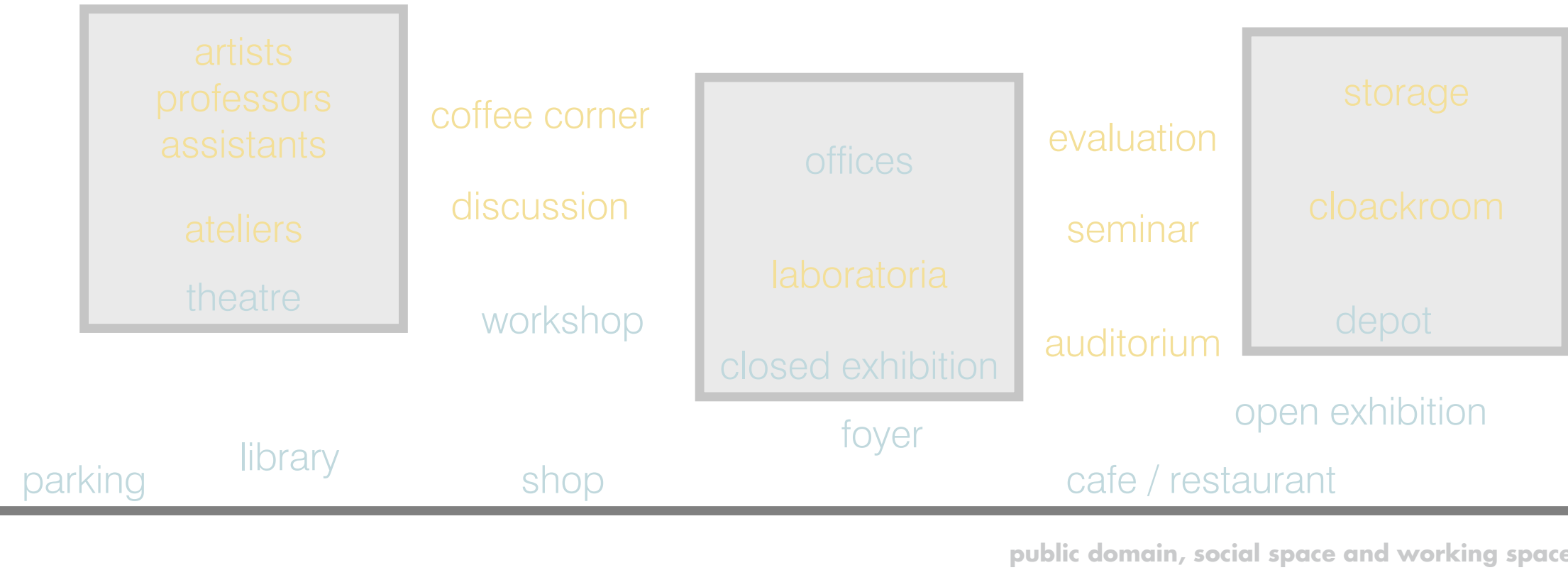
internal component of performing art: interaction and inspiration leads to new ideas performing art disciplines and supporting fields of knowledge

Interior: separate institute and public & distinguish working space and social space

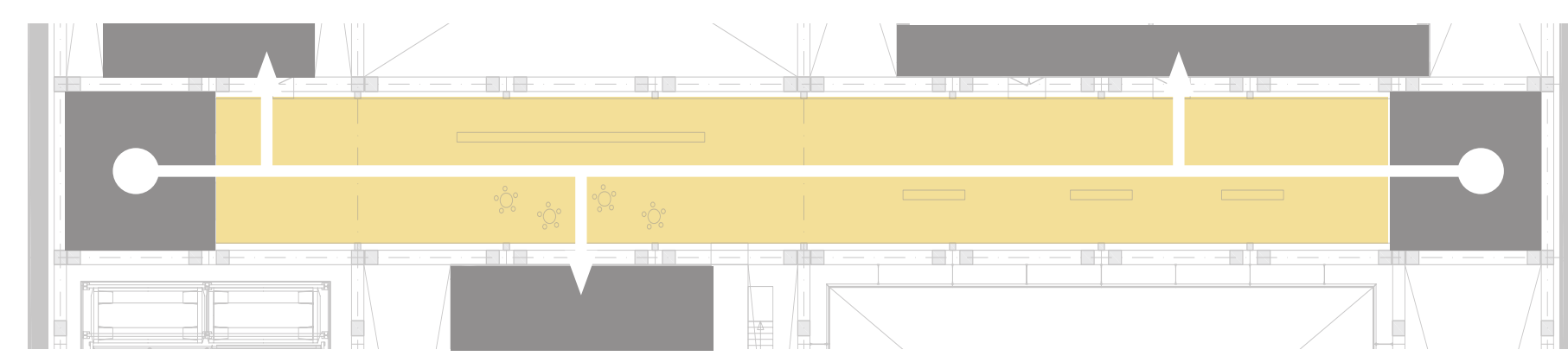
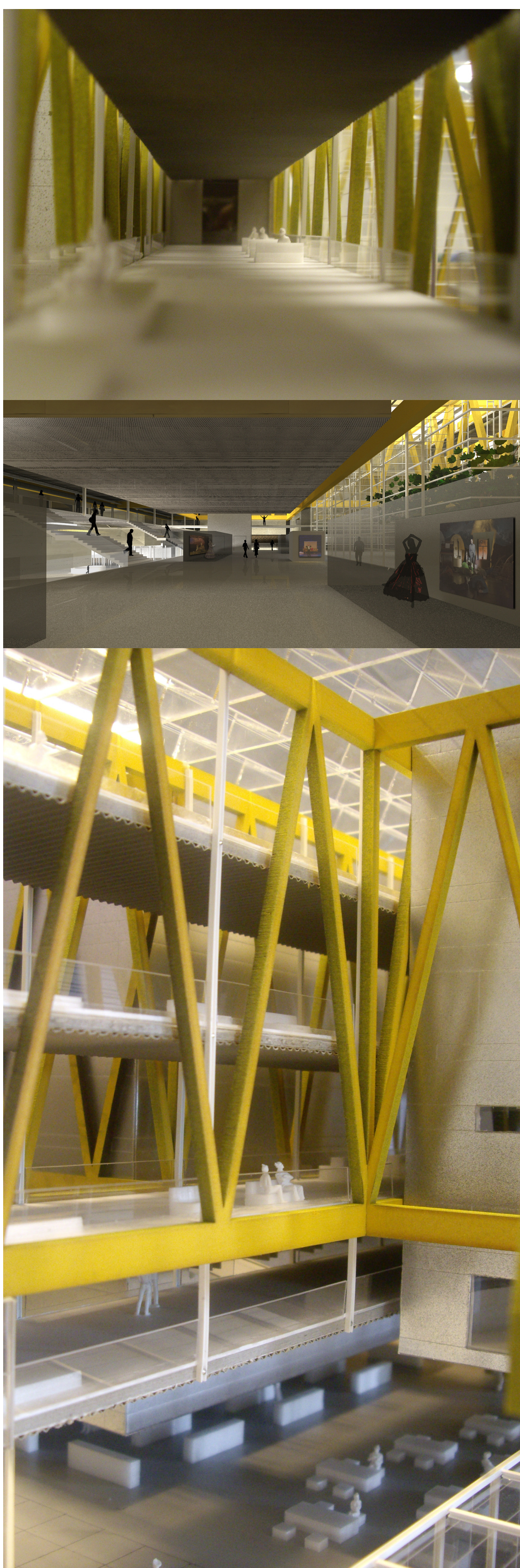
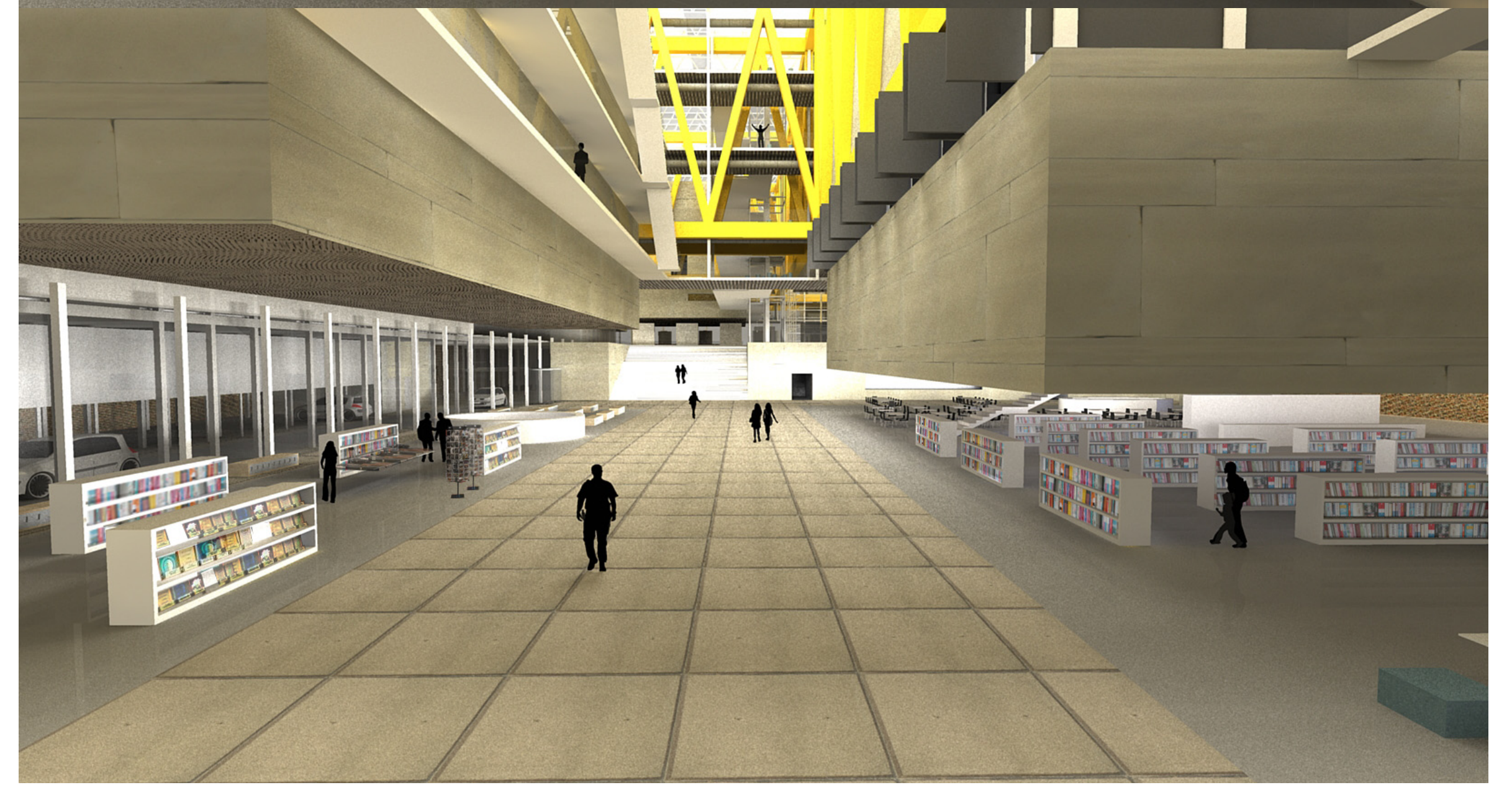
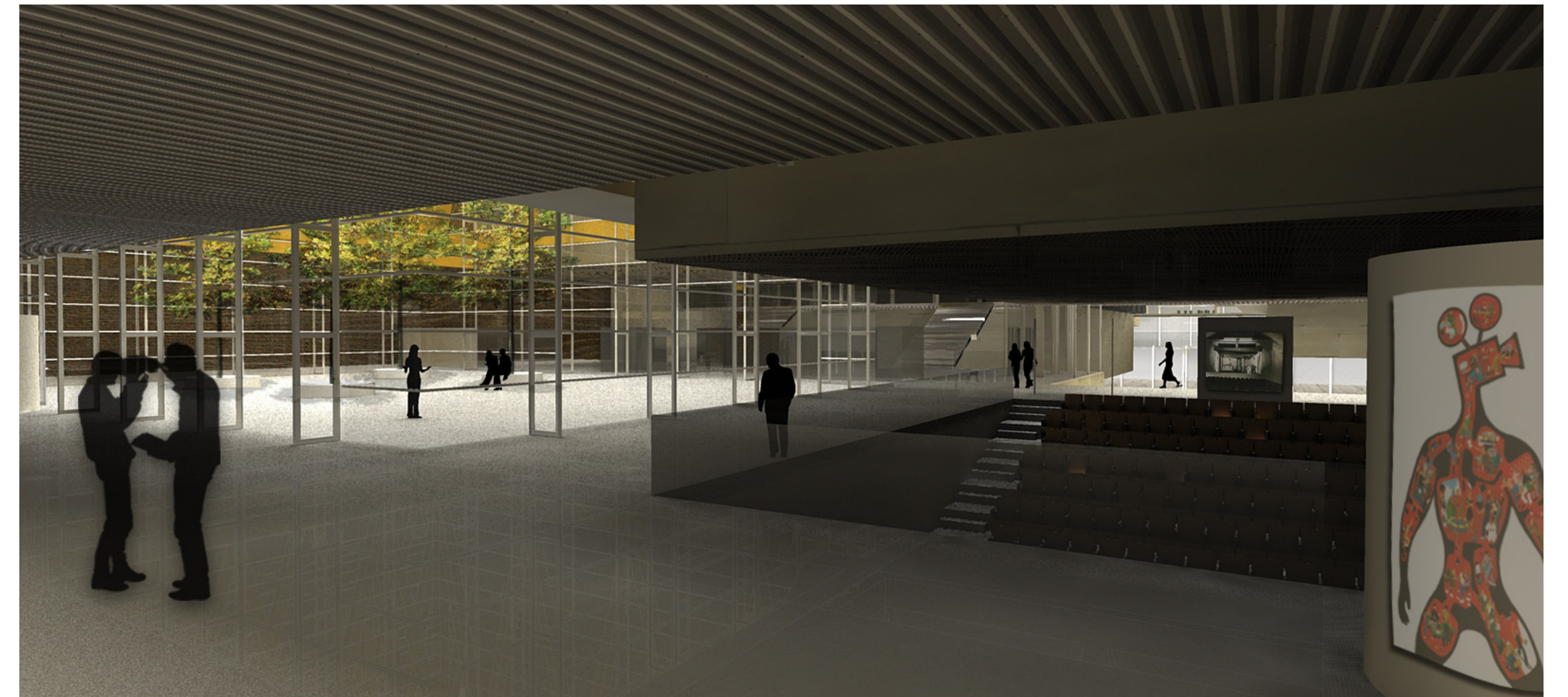
The CPA has a strong internal component as well as a strong external one. It is important to clearly separate between the two of them. Important to the users of the institute: they have their own space (internal) in which they are not hampered in their thoughts and doings. To the visitor this separation is also important: it shows

where they are and are not allowed to be. The building supports the perception of accessibility. Both user and visitor do not want to feel disturbed; the user during his work, the visitor by his presence. Working as an artist consists of two moments. One is when you are working on your project turning ideas into

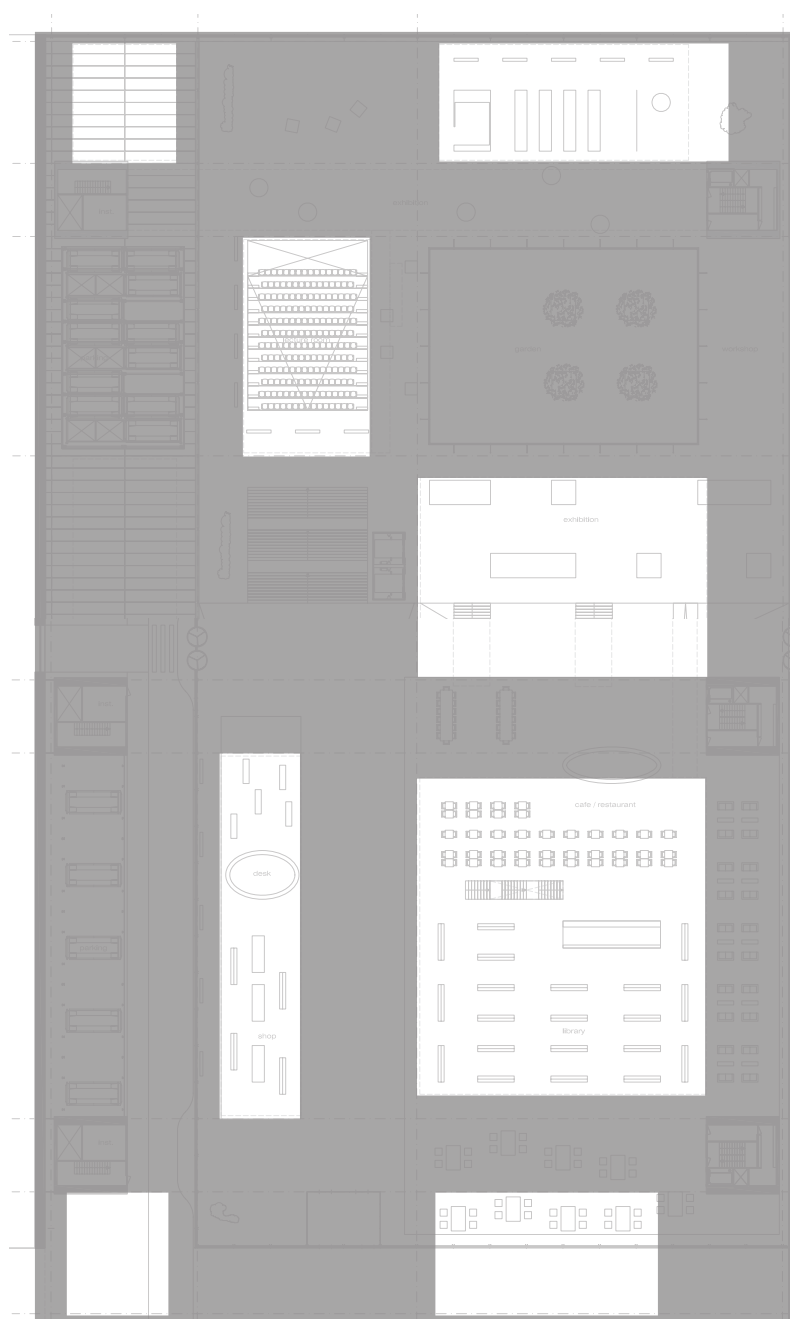
a performance. The other one is when you are discussing with fellow artists. The former is mainly concentrated and introverted while the latter is very social and reflective. The distinction between these moments results in social spaces and working spaces.



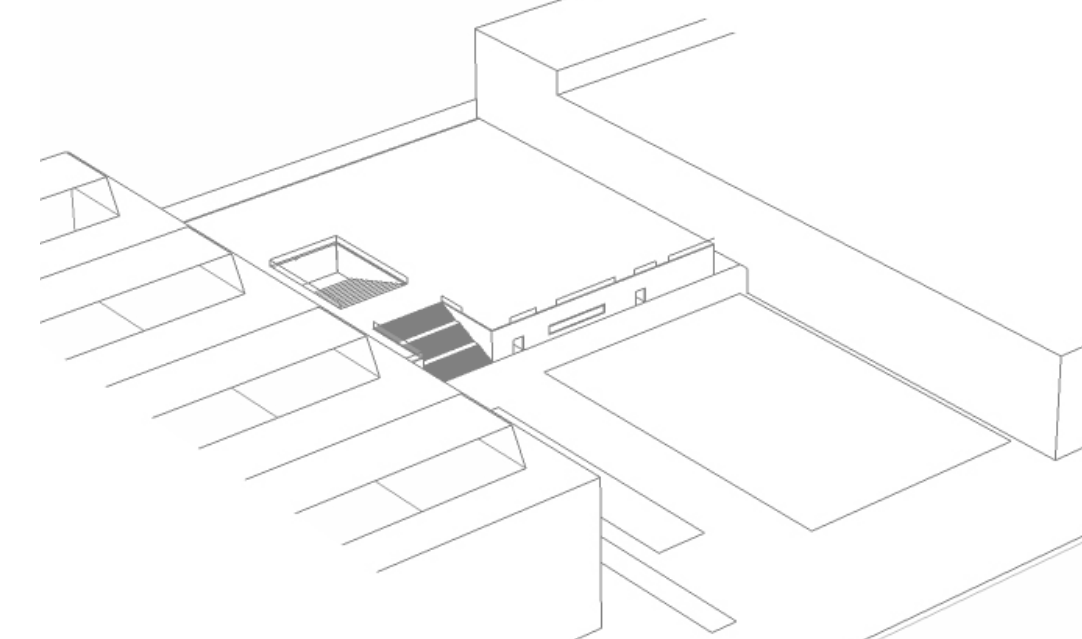
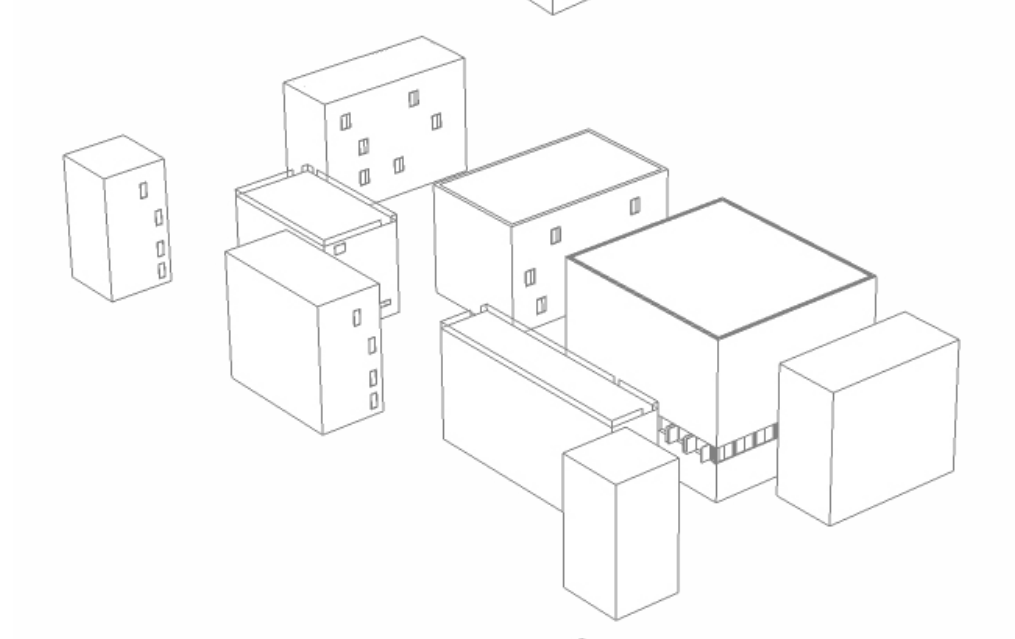
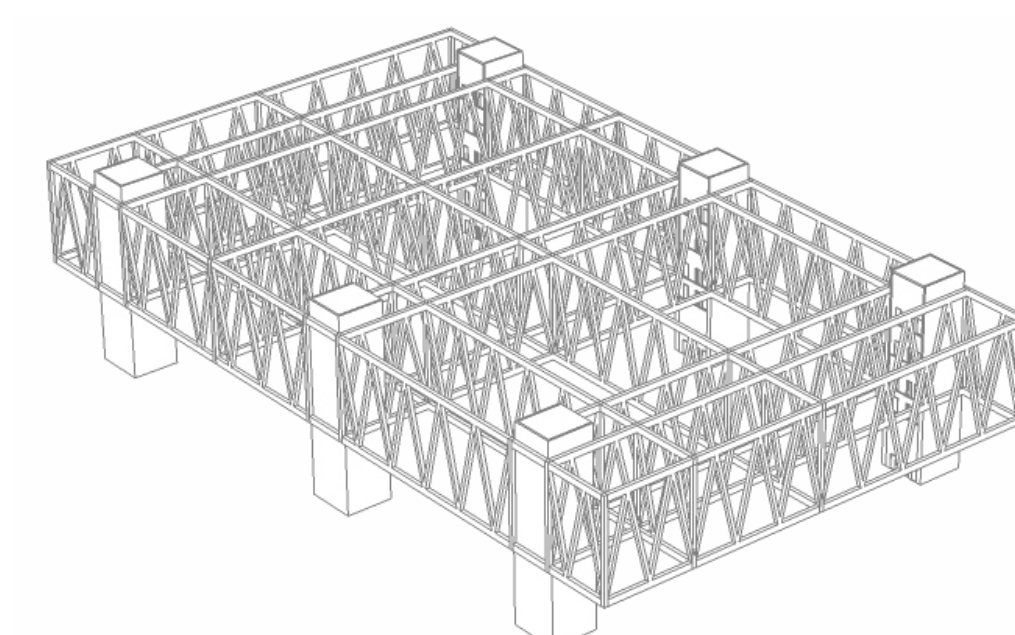
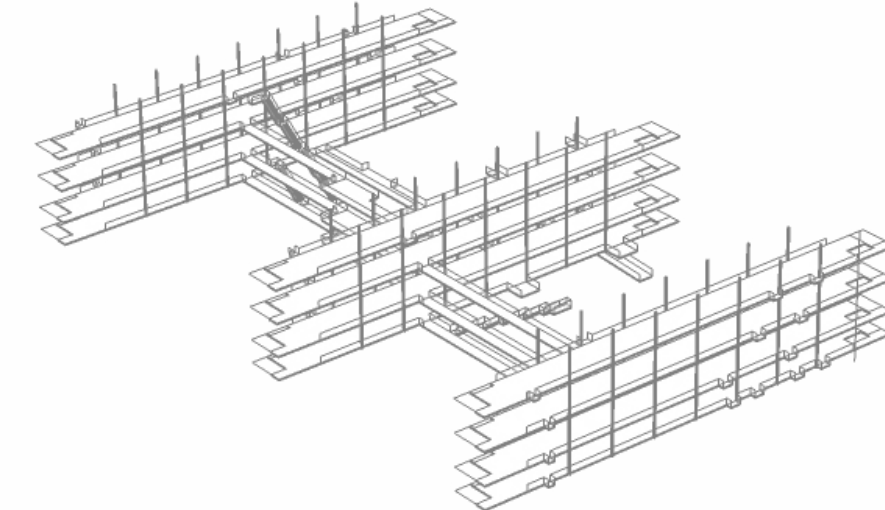
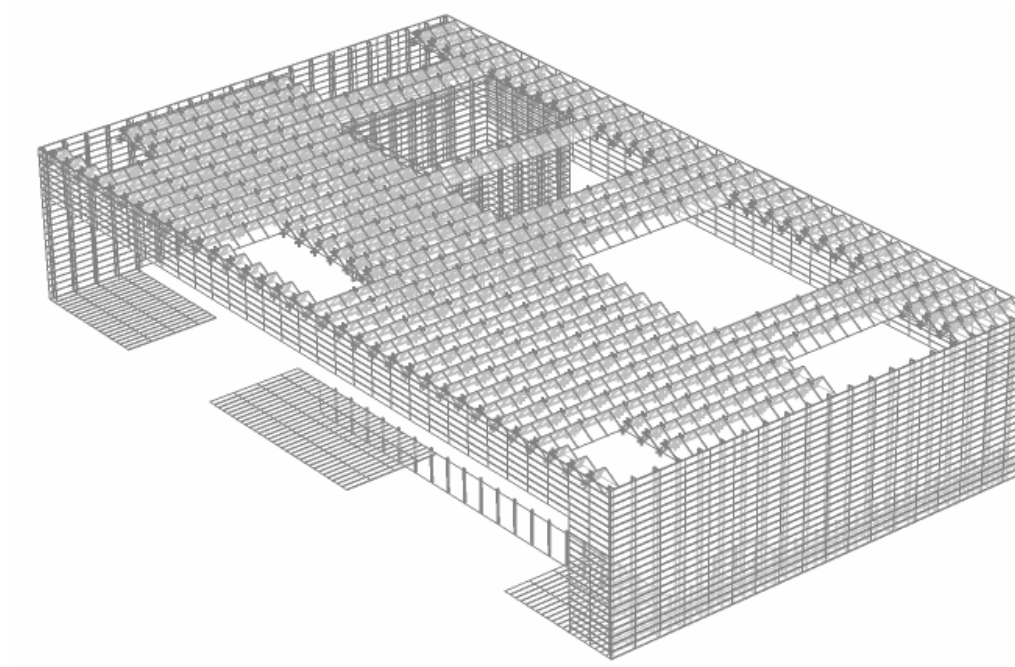
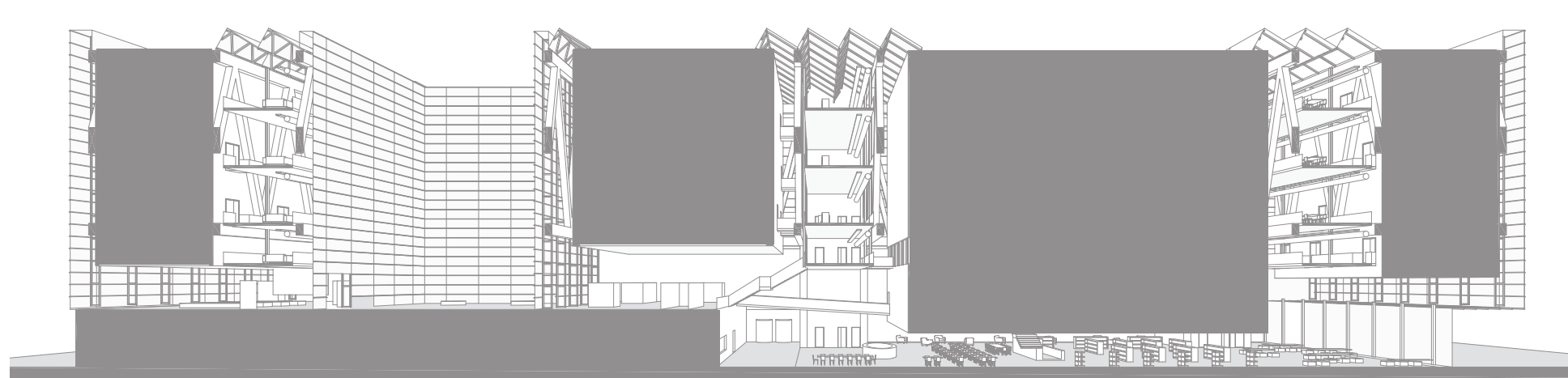
public domain, social space and working space



Service space
occupies the in-between space. Wide corridors from core to core service the transportation of people, goods, heat/cold, air, electricity and data. Here the people of the institute meet. They are the catalyst of the institute and contain sheltered spaces for informal meeting as well as open spaces to relax and enjoy the view through the building.

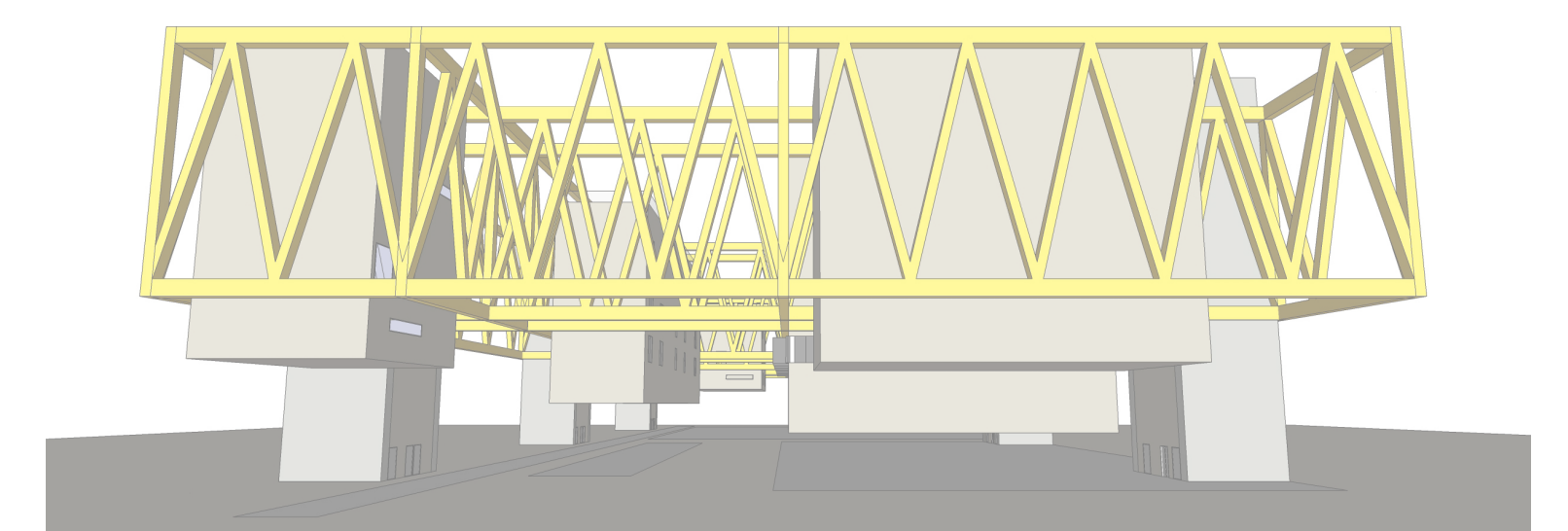
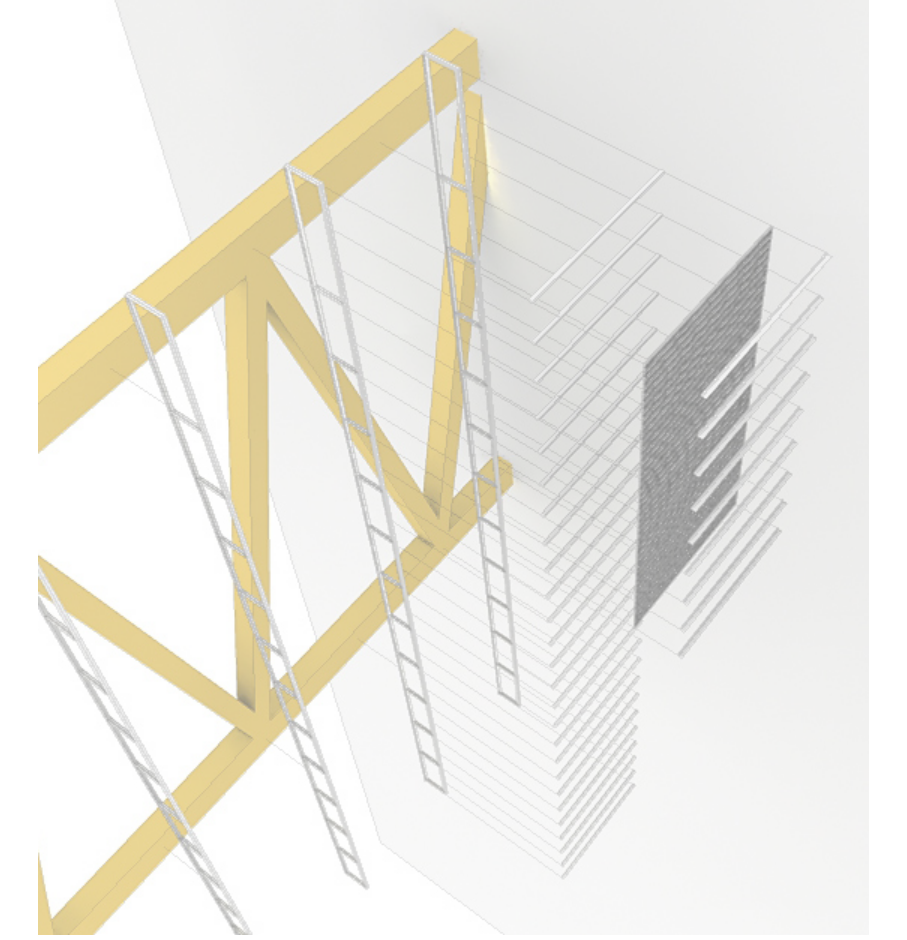


Floating Volumes
engine rooms of the building. They contain the working spaces in which ideas are transformed into performances. The volumes define the in-between-space and its variations allow for different kind of use. On the outside all volumes have the same rough metal-plate cladding. Their interiors are made of wood-panels on wooden structures and allow for flexible spaces. The furnishings of the rooms obey to its specific program and contain the bare necessities. Pantries and lounges are located outside the volumes in the in-between-space.



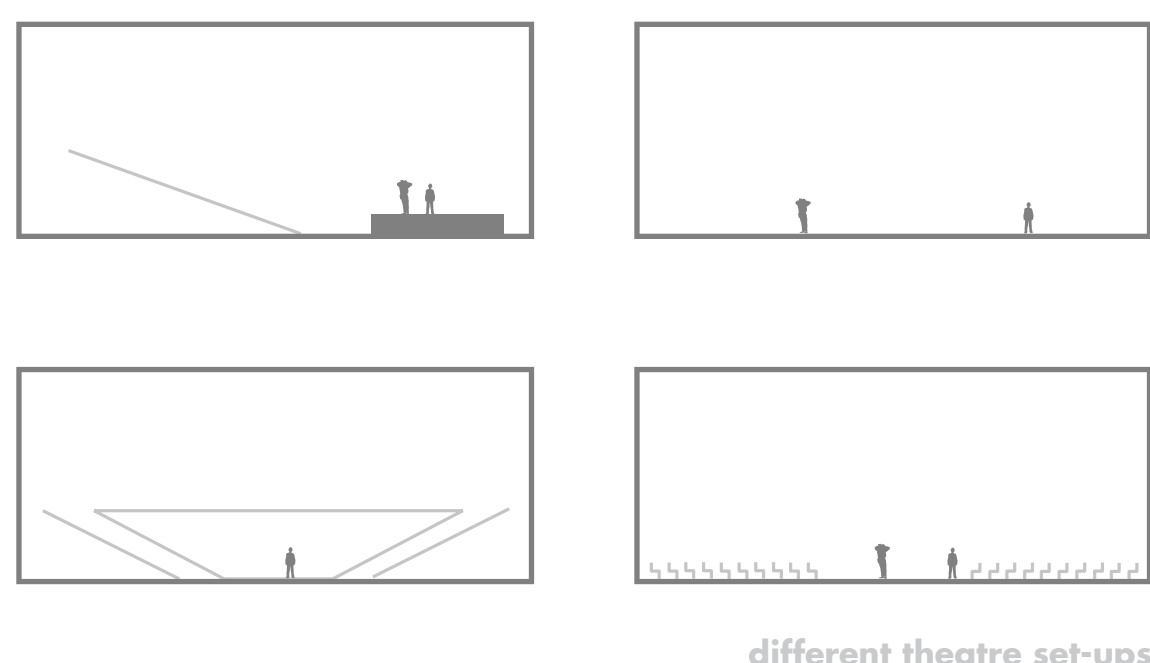
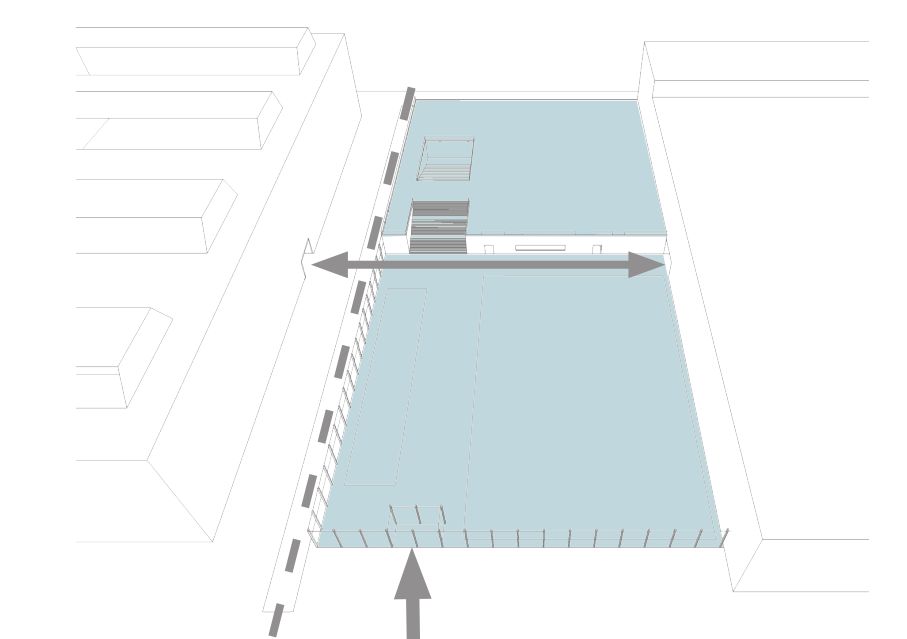
building: five components translate ideas into building

Enclosure
unites the institute and public areas into one Performing Arts Factory. The glazed shed makes the institute as well as the continuous public space noticed. A saw-tooth roof allows for sun shading: south facing parts of the roof and facade contain a pattern of photovoltaic cells which in the act of filtering sunlight also produce energy.



Structure and cores
carriers of the institute. They literally keep the volumes suspended in the building. The visually present structure also circumscribes the institute and therefore demarcates and dramatizes the separation between the centre's internal and external component. When you are in-between the structure, you know you are at the institute.

Open public floor
continuation of the outside space into the public parts of the building. Concrete plates cover the transportation zones while smooth concrete surfaces point out the zones for occupation.



different theatre set-ups

Theatre volume
The theatre has to house performances of different disciplines. Also future projects, which originate from the collaboration between disciplines, should be able to perform in the theatre. What these performances could look like is yet unknown. The theatre is understood as a free-floor theatre. Different arrangements of seating can be composed. Adjustable panels are installed in the walls and provide for different acoustical conditions. Footbridges, towing systems and fixation points underneath the whole ceiling ensure maximum freedom for equipment.

