MASTER

Contemporary forum
a desire for niche culture

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CONTEMPORARY FORUM

A DESIRE FOR NICHE CULTURE

The London Underground as a way of representing fringe culture to society

K.T. de Visser
CONTEMPORARY FORUM
A DESIRE FOR NICHE CULTURE

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I wish to express my gratitude to a number of people before elaborating on this booklet in detail. This graduation project would not have turned out as it has without their contributions.

First of all I would like to thank my graduation tutors Sjef van Hoof, Mark Hemel and Juliette Bekkering for sharing their positive feedback. Their thoughts and passion for architecture have been valued considerably along the course of this project, as it has made it possible for me to realize a well-thought and thorough design.

Furthermore I wish to express my gratitude to all my fellow students in this graduation studio, who kept me enthusiastic in times of need and made the whole graduation experience one I will treasure for the rest of my life.

Lastly, I am sincerely grateful to my beloved family, especially my parents, who have always kept faith in me and gave me the strength to successfully obtain my diploma. They have taught me the values of hard work and determination needed in life and therefore I wish to dedicate this booklet to them as the product of all their wise lessons.
This booklet deals with the phenomena of the cultural contemporary forum. What is a cultural forum and what could it ultimately be? After a brief research investigating the meaning of a cultural forum in contemporary times, this question links the value of a modern forum to the presence of placeless places. By combining placeless places, as the selected location of an underground metro station in the heart of central London indicates, with the vibrant fringe, niche theatre scene London has to offer, a new, fresh format of the contemporary cultural forum has been created. The vast amount of people making use of the metro station makes it possible for the theatre to advertise the niche section to a larger audience, whilst the presence of a fringe theatre in turn makes it possible to transform a placeless place as the subway into a more vibrant, cultural part of urban fabric.

This unique combination, never attempted before, creates a great challenge as there lies a well-defined friction between the underground world on the one hand, consisting of a continuous, dynamic, momentary space, and the fringe theatrical scene on the other hand, consisting of an enclosed, static place.

With the help of the creation and appliance of transitional elements in architecture, the design attempts to answer the following question:

“In order to transform a high-mobility, placeless place as the subway into an architectural edifice that provides a stimulus to the niche, fringe culture London has to offer, what consequences does the fusion of the continuous, dynamic, momentary character of the metro station and the static, enduring, enclosed character of the theatre have regarding spatiality, perception, motion and interaction?”
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INTRODUCTION

“What is a cultural forum? Or better said, what could a cultural forum ultimately be?”

These words form the first sentence of the project description of this graduation studio given a year ago and represents by and large the essence of this studio. In an attempt to renew the concept of the cultural forum, this studio is aimed at designing a contemporary version of the forum, different from its influential Roman predecessors. Performed research will help to determine what new form the forum has to adopt in order to regain his purpose as a gathering place of great social significance. This research will also be focused on local and current developments in London, where the forum is expected to resurrect. London has played a major role in defining western identity, thus a cultural forum in this influential city will make it more feasible for the forum to once again become a space that allows some essential values on which the western society is based, to blossom.

The research attempts to determine what the meaning of a contemporary forum as a conglomerate of cultural program could be and what exactly it should consist of. This is discussed in the first part of this graduation rapport. The book continues with the announcement of the selected location and the reason for that selection, continued by a short study of the site. Subsequently, the third part consists of the actual physical translation into an architectural edifice, where drawings of the final design are placed in order to clarify the position taken earlier. Finally, the book ends with an overview of all consulted and used literature.
Part One

RESEARCH
THE FORUM OF THE REPUBLIC

Buildings drawn in black belong to the period of the Empire
THE FORUM
a brief history

The forum had a prominent place in society in Roman times. The major influence it had in the Roman Empire is hard to understand, as the forum in contemporary times seems to have lost its strength, and subsequently plays a far less influential role than it was once the case.

In Ancient times, the forum was, in essence, a public square, a place where people would gather around and could practice their human needs. Every city had its own forum and, subsequently, they had a considerable impact on the urban fabric. Primarily the public square was used for vending goods and therefore acted as a marketplace. In the course of time however, in addition to its standard function as a marketplace, a forum became the scene of diverse activities, including political discussions and debates.

Once merely a commercial place for vending goods, the forum obtained its great social significance due to its political and cultural service.

After the rise of the Roman Republic, the most noted forum at that time, the Forum Romanum, built in its capital, served as a model of new construction. Since then, the forum has functioned as the centre of public life for centuries. ¹

Figure 1: Plan of the Forum Romanum in the Republican Era
As cities became larger and the population within cities intensified over the course of the past centuries, the forum gradually lost its original meaning in society as the centre of public and political life and the nucleus of commercial affairs. Today it is clearly to be seen that the forum has to a great extent lost two of its three main characteristics. Whereas the social identity of the forum is still recognizable in modern versions, the commercial and political aspect seem to have lost their strength.

Political bodies have mainly been relocated and have alienates themselves from the public, especially compared to the political situation in Ancient times. The political aspect of the forum, the possibility to hold political discussions and debates has today to a great extent shifted to the virtual world, that is in the form of an internet forum.

With more than half of the world’s population living in urban areas, it has become more and more difficult to unite public and politics into a physical model, as was the case in Roman times. One can ask oneself if that can be made possible today, however a far more important question is to wonder if that is even desirable. Translating the political condition into an architectural model could possibly be seen as a outdated solution, as the virtual world seems to play a bigger role every passing day, and instead of fighting this development it would be wise to embrace this fact.

The commercial function of the forum has also been lost in the course of time. As the primary source of goods, the marketplace, i.e. the ancient forum, formed an essential part of human society. Today however the marketplace is,
at least in the most prosperous cities of the world, not a basic requirement of the urban fabric anymore as it has gradually been replaced by other entities as for instance the supermarket and food stores. Occasionally, a forum is designed, which includes a place for selling goods to the public, however it does not play a as vital role as it used to play. Once again, one has to ask oneself if that would be desirable in contemporary times.

The forum today focusses more on the social, and third, facet of the forum. Designs mostly consist of a large multi-use space, which can host a large variety of concerts, exhibitions, meetings and other events. The new forum serves in some extent as a convention centre or social centre, as community places where a broad variety of people gather to promote and share common interests. Numerous examples can be mentioned that fit this newly defined format of the cultural forum. The Forum Copenhagen for instance, in Frederiksberg, Denmark is a large multi-use rentable fair building, holding up to 10,000 people and operating as a convention centre, concert hall as well as an indoor arena. Although the complex plays a admirable part in Copenhagen’s urban tissue by making it possible for society to fulfill their social needs and their lust for entertainment, the impact it has on the city as well as the public is of a far smaller degree than its predecessors in Ancient times.

In this context it makes it today considerably more difficult to recognize a forum and to distinguish it from other cultural entities. As to a greater or lesser degree the forum has evolved into a multi-use space, primarily aimed at providing a place to socialize and entertain, there exists a considerable amount of spatial typologies that meet this criteria. That is why today the ‘Forum trademark’, some cases more suitable than others, is given to a great amount of architectural edifices, varying from convention centres (Forum Copenhagen, Copenhagen), to sports centres (FedExForum, Memphis) to a concert venue (The Forum, London).

Figure 3: From left to right: Proposal for the SpuiForum, The Forum (London), FedExForum, Copenhagen Forum, Tampa Bay Times Forum and the Norwich Forum Library
Another typology that matches the description of the modern format of the forum is the architectural model for aerial transport, that is the airport. Although this typology only exists for a few decades, it has shown extraordinary developments concerning its physical format. As the original format can be described as merely a place of mere transfer between different destination points, today the airports are designed as micro-scale cities on their own. People are able to attend conferences, attend musical performances, shop, pray; the range of functions it can fulfill is boundless. These transportation hubs have evolved in thriving and vital elements of urban tissue and society, acting today as a place of social gathering, as a place of culture; one could even state as a contemporary forum.

This new approach in the development of airline hubs is also visible in railway architecture, where a variety of multi-use spatial arrangements has emerged in order to meet the social requirements of today’s highly mobile society.²

Nevertheless there remains to this day one part of transport architecture which has not experienced a similar development. As was the case when it emerged from the surface, the format of the underground metro station has remained relatively the same. Unlike the overground railway and aerial transport hub, the metro station used to and to this day still does function as mainly a place where

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Figure 4: From top to bottom: Art gallery at the Heathrow London Airport, musical performance at JFK Airport and Chicago International Airport
people are moving from one place to another. Author of the book “On the Move” T. Cresswell states that they can be characterized as so-call placeless places, places where a great amount of people spend their time, where people coexist, although without actually living ‘together’. Whereas the airport and the train station have become a significant part of the urban fabric and its vibrant, dynamic city life, the underground transport hub has remained considerably closed off, acting as isolated small underground islands amid urban fabric.

“Placeless places... are places where people coexist without actually living ‘together’”
- T. Cresswell, author, 2006

As the modern format of the forum is characterized by its, as aforementioned, vast range of different versions, varying from a sports centre to a concert venue, one might wonder if here lies the opportunity for the development of yet a another version of the modern forum. The metro station plays a considerable part of public daily life and this development will only get stronger, considering the world’s population living in urban areas will increase in the future. The social impact the underground world has on contemporary society could serve as a suitable foundation for the reinvention of the contemporary forum.

Figure 5: Placeless place: Chungmuro station, Seoul
Rapid urbanization has led to a great increase in human mobility and has made people realize the importance of movement on individuals in contemporary society. The visible development in the transportation architecture, as transportation hubs of extensive proportions have been built and times spent in these hubs have increased gradually, resulting from this urbanization process, has led to a second major development. The possibility to travel to, earn a living and live in any specific part of the globe gives rise to a great amount of freedom and independence, as the individual is less bound to a specific place, society or culture. It has become more feasible to reach and experience any culture which seemed inaccessible before this rapid increase in high mobility took place. For this reason people are more likely to participate in the effortlessly obtainable tourist, main-stream cultural scenery within cities. However the unfortunate downside of this development in social behaviour is the lack of involvement and knowledge of less obtainable local culture. People are more likely to attend main-stream events and gatherings, and in turn less likely to experience the ‘niche’, ‘fringe’ cultural activity available in urban areas. However modest, the local, niche culture plays an indispensable part in expressing the identity of contemporary society. Just as it is essential for a successful democracy to be recognized, that all members of society are to be represented, it is also essential for the identity of the society as a whole that all cultures are represented and have the possibility to express themselves, irrespective of its scope.

The forum could serve as the perfect tool for this lack of acknowledgement in niche culture to be dealt with.
The lack of acknowledgement in niche culture in London in particular is best to be seen in the theatrical atmosphere. As a leading global city in the cultural scene, London has a large and diverse theatre industry, generating more than 32,000 theatrical productions across the capital on a yearly basis. The West End of London forms first and foremost the place where its city’s theatre scene is focused, with total yearly attendances of 14 million people, making a number of its theatres one of the most visited worldwide.

However impressive the mainstream theatrical scene is being represented, a different story applies for the less familiar niche stage. Although London shows a great variety in fringe venues, its 105 smaller theatres face threats to their existence and a large number may be at risk of closing. According to an investigation led by the London Assembly and the Economy Committee almost half of London’s small theatres, comprising less than 400 seats, are insecure about their financial future, while of those that receive public funding, three-quarters have seen a decrease in the past years. Reason for this decrease is the struggle to sell out, partly due to low marketing budgets, making it
**Turnover of Organisation**

<table>
<thead>
<tr>
<th>Turnover</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>£100,000 or under</td>
<td>30</td>
</tr>
<tr>
<td>£100,001 to £250,000</td>
<td>15</td>
</tr>
<tr>
<td>£250,001 to £500,000</td>
<td>13</td>
</tr>
<tr>
<td>£500,001 to £1 million</td>
<td>17</td>
</tr>
<tr>
<td>Over £1 million</td>
<td>25</td>
</tr>
</tbody>
</table>

**How Secure is the Financial Future of the Theatre?**

- Very secure: 45%
- Somewhat secure: 29%
- Not sure: 20%
- Somewhat insecure: 2%
- Very insecure: 4%

**What Proportion of the Theatre’s Audience Comes from the Local Community, Across London or Elsewhere?**

- Residents of the local community
- Residents of the rest of Greater London and surrounding area
- Visitors from the rest of the UK or overseas

- Number of theatres
- Under 5%
- 5-25%
- 25-50%
- Over 50%
difficult to attract from wider afield in order to enlarge the size of its audiences. Interesting to notice is that only a small proportion of the theatre’s audience consists of visitors from outside the UK, while most audience members are residents from the local community. This all the more confirms the aforementioned statement that there is today a lack of involvement and acknowledgement in the niche culture, as the mainstream scene keeps on drawing all attention, in particular on the international stage. This development is alarming as the fringe theatre has provided a vital contribution to the fabric of the capital’s theatre scene for decades, as actors, directors and producers can experiment risks, sustain performing talent, enrol in mainstream productions and therefore contribute to the city’s vibrant culture.  

“Theatres and performance spaces are essential if we value cultural experiences. Opportunities to experiment and learn are vital to sustain the fantastic performing talent we nurture... Small is generally where you start, hence the preservation of the fringe theatrical scene must be a priority, not just in London but country wide”

- J. Brand, actress and comedienne - 

Illustration III: Financial future small theatres

Illustration IV: Origins of audience small theatres
<table>
<thead>
<tr>
<th>Theatre Name</th>
<th>Theatre Name</th>
<th>Theatre Name</th>
<th>Theatre Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Albany Hen and Chickens</td>
<td>Oval House</td>
<td>Tricycle</td>
<td></td>
</tr>
<tr>
<td>Almeida Hoxton Holl</td>
<td>Park Theatre</td>
<td>Tristian Bates</td>
<td></td>
</tr>
<tr>
<td>Arcaia Jack Studio</td>
<td>Pleasance Theatre Islington</td>
<td>Unicorn</td>
<td></td>
</tr>
<tr>
<td>Barons Court Jeremyn Street</td>
<td>Polka</td>
<td>Union</td>
<td></td>
</tr>
<tr>
<td>Bridwell Lion and Unicorn</td>
<td>Puney Theatre</td>
<td>Upstairs at the Gatehouse</td>
<td></td>
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<tr>
<td>Brookside London Theatre New Cross</td>
<td>The Questors Theatre</td>
<td>Warehouse</td>
<td></td>
</tr>
<tr>
<td>Camden People’s Menier Chocolate Factory</td>
<td>Riverside Studios</td>
<td>Waterloo East</td>
<td></td>
</tr>
<tr>
<td>Chelsea Theatre Mountview</td>
<td>Rosemary Branch</td>
<td>White Bear</td>
<td></td>
</tr>
<tr>
<td>Chicken Shed New Diorama</td>
<td>Roundhouse</td>
<td>The Yard</td>
<td></td>
</tr>
<tr>
<td>CLF Cafe New Wimbledon</td>
<td>St James</td>
<td>Above the Stag Theatre</td>
<td></td>
</tr>
<tr>
<td>Cockpit Theatre Old Red Lion</td>
<td>Talbard</td>
<td>Blue Elephant Theatre</td>
<td></td>
</tr>
<tr>
<td>Etcetera Ophelia</td>
<td>Theatre 503</td>
<td>Bridge House Theatre</td>
<td></td>
</tr>
<tr>
<td>Charing Cross Theatre New Britannia Theatre</td>
<td>Southwark Playhouse</td>
<td>Twickenham Theatre</td>
<td></td>
</tr>
<tr>
<td>Colour House Theatre Normansfield</td>
<td>Spread Eagle Theatre</td>
<td>Watermans</td>
<td></td>
</tr>
<tr>
<td>Courtyard Old Vic</td>
<td>Tara Theatre</td>
<td>Wilton’s Music Hall</td>
<td></td>
</tr>
<tr>
<td>Donmar Warehouse Omnibus</td>
<td>Bread and Roses Theatre</td>
<td>Orange Tree</td>
<td></td>
</tr>
<tr>
<td>Iris Theatre Pentameters</td>
<td>Hope Theatre</td>
<td>LOST</td>
<td></td>
</tr>
<tr>
<td>Landor Theatre People Show</td>
<td>Last Refuge</td>
<td>Theatro Technis</td>
<td></td>
</tr>
<tr>
<td>Leicester Square Theatre RADA</td>
<td>Rag Factory</td>
<td>Ye Old Rose and Crown</td>
<td></td>
</tr>
<tr>
<td>Little Angel Theatre Rich Mix</td>
<td>Shed</td>
<td>Young Vic</td>
<td></td>
</tr>
</tbody>
</table>

Figure 6: Impression of a rectangular end stage studio, back and front
Small theatres in London typology

In order to fully understand the current situation in London, a brief analysis has been performed. From all the 105 small theatres currently residing in the capital, the venues containing no more than 300 seats, risking financial bankruptcy, have been examined. In order to determine the most widespread typology of the small theatre, they have been categorised in order of stage shape and lay-out.

The result of this small investigation led to the conclusion that the most common performance space has been designed in the form of a rectangular end stage studio, consisting of one floor, that is without additional balconies, and without the use of a proscenium arch. The stage is in most cases raised a few feet higher than the first rows of the audience, but no portal has been implemented that divides the audience from the stage, which in turn gives a small-scale theatre its peculiar intimate ambience. However a small percentage of the venues consisted of a thrust stage, which is known for influencing an audience’s connection to a performance as the stage is surrounded by more than one side, as in the case of the end stage scenario.

An interesting observation which has to be made regarding this research are the different type of venues which were to be found. Although the majority of the fringe theatres consisted of standalone venues, as is for the most part the case for large West End theatres, a considerable amount of fringe theatres comprised pub theatres or were part of a larger venue. In particular the pub theatre, to a large extent related to speech performances as for instance comedy acts, is one feature which has to be taken into account, as the ambience in these venues is of a wholly different nature.6,7

Illustration VI: Typological model for the rectangular end stage studio

Figure 7: Impression of the pub theatre
Small theatres in London
theatre productions

The range of theatre productions executed in the niche section differs hardly from the mainstream performances. Shows include music performances, musicals, comedy acts, plays, operas, operettes, dance and theatre productions.

The vast range of performances can be grouped into three different categories, each with its own requirements for acoustics and ambience. A distinction can be made between speech, speech-musical and musical productions.

The main difference between fringe and mainstream however is the scale of its productions. Whereas the West End productions require a great amount of technical, functional and logistical preparation and facilities, the small-scale performances of the niche section in most cases do imply only a stage area and some minor back of house facilities at the very least. 6,7

Figure 8: From top to bottom: fringe musical performance, fringe speech-musical performance and fringe speech performance
A second analysis was performed concerning the requirements needed for performance spaces by investigating the most recent small theatres built in the last three decades around the world. The state-of-the-art could deliver useful insight in the lay-out, dimensions and requirements for back and front of house facilities, which can be taken into account.

By analysing fifteen recently delivered performance spaces, all consisting of 300 seats or less, a rough assumption could be made for the ‘ideal’, that is the most common, dimensions considering the design for one or multiple new small venues. It could be concluded that none of the theatres contained a height of less than five meters nor did the height exceed 19 meters. The average height of a small performance space contained no more than 300 seats could be set at 10 - 15 meters. Moreover the results showed an average surface of 270 m² for the larger theatres and an average surface of 150 m² for the theatres up to 100 seats. Interesting to notice was the appliance of the end stage shoe box in nearly every single case, mostly due to convenient flexibility and lower costs. Moreover does the shape and lay-out of the space matter less for acoustic performance as the sizes diminishes, which explains to some extent the appliance of the simple end stage, studio format.

Different from a great amount of large-scale theatres consisting of a shoe box formed structure with end stage, is the lack of a fly system and a trap room in a considerable number of small-scale theatres. However other evident back and front of house facilities, as the foyer, box office, green rooms, dressing rooms, rehearsal spaces and storage areas are all to be found in small theatres as well, only in smaller proportions. 8
<table>
<thead>
<tr>
<th>THEATRE</th>
<th>LOCATION</th>
<th>CAPACITY (seats)</th>
<th>DIMENSIONS (h x lxb)</th>
</tr>
</thead>
<tbody>
<tr>
<td>King Edward VI Music School</td>
<td>Birmingham</td>
<td>70</td>
<td>5 x 120 m³</td>
</tr>
<tr>
<td>Catlett Music Center</td>
<td>Oklahoma</td>
<td>110</td>
<td>9,1 x 230 m³</td>
</tr>
<tr>
<td>Catlett Music Center</td>
<td>Oklahoma</td>
<td>200</td>
<td>19 x 270 m³</td>
</tr>
<tr>
<td>Noden Farm Arts Center</td>
<td>Maidenhead</td>
<td>200</td>
<td>12 x 300 m³</td>
</tr>
<tr>
<td>Forum at Squalicum</td>
<td>Bellingham</td>
<td>200</td>
<td>9,8 x 330 m³</td>
</tr>
<tr>
<td>Griwold Hall</td>
<td>Baltimore</td>
<td>210</td>
<td>10,7 x 310 m³</td>
</tr>
<tr>
<td>Jaris Conservatory</td>
<td>Napa</td>
<td>221</td>
<td>9,8 x 250 m³</td>
</tr>
<tr>
<td>Sheet’Ka Kwan Naa Kahidi</td>
<td>Sitka</td>
<td>250</td>
<td>7,8 x 300 m³</td>
</tr>
<tr>
<td>Kumho Art Hall</td>
<td>Seoul</td>
<td>315</td>
<td>7,5 x 300 m³</td>
</tr>
<tr>
<td>Recital Hall</td>
<td>New Jersey</td>
<td>350</td>
<td>11,9 x 350 m³</td>
</tr>
<tr>
<td>Rainbow Hall</td>
<td>Obihiro</td>
<td>350</td>
<td>11 x 380 m³</td>
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<tr>
<td>St. Petersburg College Music Center</td>
<td>St. Petersburg</td>
<td>350</td>
<td>12,8 480 m³</td>
</tr>
<tr>
<td>Jerwood Hall</td>
<td>London</td>
<td>350</td>
<td>16 x 540 m³</td>
</tr>
<tr>
<td>Evans Concert Hall</td>
<td>New London</td>
<td>360</td>
<td>12,5 x 450 m³</td>
</tr>
</tbody>
</table>

*Illustration VII: Examined state-of-the-art small-scale theatres*
The archetype of the underground metro station has not experienced many changes during his short-lived existence, in contrast to the other types of transportation architecture. As mentioned in previous chapters, the subway does to this day function as mere infrastructure, as mere a place of transfer between underground destination points. Even in the most recently built designs, an integration of infrastructure and architecture is far to be seen.

A good example that illustrates this point, is the bid for a new Paris metro line by Japanese firm Kengo Kuma & Associates. The design includes a 45,000 m² metro station, nine stories tall, with five levels above and four below, which will also house shops, a multimedia library and a business centre. It could therefore be stated a attempt is being made to combine the metro station with other functions in order to create a social structure where the society of Paris can fulfill their human needs to some extent. ⁹

However, when closely studying the spatial arrangement, it becomes clear that, as for its predecessors, there is a evident distinction between the underground and the overground atmosphere. The social character of the design is only to be seen in the upper part of the design, which houses the library and business centre, whereas the part under the surface contains, to a large extent, all but social facilities. It could be said the building seems to consist of two separate halves, one above and one under

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*Figure 10: Section of Kengo Kuma & Associates proposal for Paris metro station*

*Figure 11: Impressions of Westminster Underground station (left) and Canary Wharf station (right)*
The same can be experienced in completions of underground railway architecture in London. For instance, the more dated design of the Westminster Underground station, completed in 1868 and the recently completed design of the Canary Wharf station clearly demonstrates the tendency for underground stations to be socially separated from the rest of its surroundings, a phenomena which has been occurring from the earliest times.

Even though the metro station has to this day more been treated as an infrastructural project, this could nonetheless lead to considerably more thrilling scenarios as it is has done in the past. A valuable lesson could be learned from British sociologist J. Urry who underlines that interesting developments in infrastructural projects have certainly been occurring, for instance in road infrastructure. Whereas in the past roadways were merely regarded as tools for transportation, realizing the journey can be considered as important as the destination led to the creation of well-thought scenic routes, enabling a more pleasurable spatial experience for its users. The tendency in roadway architecture today is to create a satisfying scenery, carefully planning specific points of observation along its way in order to maximize visual effect.

A similar transformation could be achieved for the underground railway architecture in order to create a considerably more unified spatial arrangement as is the case today. In a certain way the creation of an architectural promenade could be realised. Just as was the case in Le Corbusier’s work, a design based on the specific construction of a scenic promenade with ‘constructed’ view, vistas and experiences, which defines spaces and contributes to the way one understands its spatial characteristics, could prove as a helpful tool for the transformation of a placeless place into a vibrant, socially challenging extension of the contemporary urban tissue.

“Today, the tradition of scenic routes continues, though perhaps not so much as choreographing the entire route as creating stops along the way. The landscape as a scenery, as a contemplative object for the eye, has led to deliberate choice of particular points of observation for the attainment of visual effect and accommodating the ‘tourist gaze’”

- J. Urry, British sociologist

Figure 12: Underground railway architecture today - the journey is not as exciting as the destination
Renewing the concept of the contemporary cultural forum could be achieved by combining the world of the underground metro station with the vibrant fringe cultural scene of London. The vast amount of people making use of the metro station makes it possible for the theatre to advertise the niche section to a larger audience, whilst the presence of a fringe theatre in turn makes it possible to transform a placeless place as the subway into a more vibrant, cultural part of urban fabric.

The challenge however resides in the complete opposite characters of both worlds. The metro station consists for the most part of a single space, not delimited by walls or other structural elements, where people are constantly in motion, making the subway a momentary place as people do not stay for more than a couple of minutes. The theatre however contains an enclosed space with no or very few openings, where people finds oneself merely in a fixated state, spending a considerable amount of time within this enclosed space. In other words, there lies a well-defined friction between a continuous, dynamic, momentary space on the one hand and an enclosed, static place on the other hand.

Therefore the main question that arises, is the following: "In order to transform a high-mobility, placeless place as the subway into an architectural edifice that provides a stimulus to the niche, fringe culture London has to offer, what consequences does the fusion of the continuous, dynamic, momentary character of the metro station and the static, enduring, enclosed character of the theatre have regarding spatiality, perception, motion and interaction?"
Transitional elements
the use of threshold space

A helpful insight can be found in the use of so-called threshold spaces. This phenomena, as described by author T. Boettger in his book ‘Threshold Spaces’, have been planned in the course of time throughout the world with great care and precision, making them indispensable to the overall architectural concept.

“Thresholds interrupt boundaries for the transition from one zone to another. That is, they are both a part of the boundary and a gap in it... They are a preface to a space and create not only the transition but also the space itself.”

- T. Boettger, author of ‘Threshold Spaces’ - 11

In terms of defining space, threshold spaces are both boundary and transition and as a result thrive on the ambiguity of both opening and closing off spaces. It is precisely this ambivalent nature of ‘between-ness’ that makes a threshold space exceptional and this feature has been turned to good account in well-known buildings in the past, as the following examples will demonstrate.

Pantheon: The transition sequence is divided into three steps and formed by three structures and their space-defining elements, that is the portico, the opening to the main room and the space in-between. The portico, along with its steps, is regarded as denoting an entrance, where the columns create a permeable order, i.e. a threshold. The porch welcomes people passing by in a spatial state of between-ness, as the visitor is still in the exterior space, the space-defining elements of which however define an open interior space. The next space contains a vastly different use of materiality and the depth of the door effects a deceleration when approaching the opening of the main room. This is necessary for the spatial experience of the rotunda, as it makes it possible for the human eye to adapt to the lighting. Thus, the space along the path to the main room prepares one for it. It is a carefully sequenced space, clearly mediating between the inside and the outside of the building.

Gothic portal: The Gothic portal is another good example of a threshold space as the stories normally depicted in the interior of the church are shifted to the figures in the exterior space, at the site of its portal. This prefacing gesture of the portal prepares one who approaches for the church interior. In order to maximize this effect, the depth of Gothic portals is substantial, in some cases exceeding a depth of three meters.

Illustration VIII: Spatial delimitations and body of the threshold space of the Pantheon
Japanese homes: Raising the living space only half a meter above the level of the surrounding terrain establishes a clear spatial relationship between the living space on one hand and the entrance area and exterior space on the other hand. Furthermore does a subtle change in materiality in the entrance area highlight its function as a transitional element, as either cement or tiles are applied on the floor as an extension of the exterior space, whilst the living space consists of flooring of tatami mats.

Arcades: Originally, an arcade was defined as a glass connection between to street spaces, eventually enhanced with additional functions. Its strength can be found in the link between the private and the public, as particular materials, for example the flooring, creates the feeling within an arcade of being outside. Moreover does the lack of a door or a gate and the presence of large openings, whilst a roof keeps one who passes by, shielded from weather conditions intensify this feeling even more. The arcade prepares the visitor for what is occurring inside and thus creates an impression of between-ness. Architect Herman Hertzberger complemented further on this statement:

“The high, long passages, illuminated from above thanks to glass roofing, give you the feeling of an interior, thus they are ‘inside’ and ; outside’ at the same time”
- H. Hertzberger, architect-

These described examples demonstrate that the threshold can provide a way to make possible the transition and connection between areas with divergent territorial claims and, as a place in its own right, it can lead to spatial conditions for the meeting and dialogue between areas of different orders. By making use of space defining elements, the power of deceleration, materiality and light, transitions can be made between two vastly different worlds, as can be helpful tool in the creation of a refined version of the contemporary forum.

Illustration IX: Spatial delimitations and body of the threshold
space of the Gothic portal
Fig. 9: Isometry based on sketches by Bruno Taut

Fig. 10: Body of the threshold space with delimitations of the threshold space

Illustration X: Spatial delimitations and body of the threshold space of the Japanese home
Illustration XI: Spatial delimitations and body of the threshold space of the arcade
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part one - research
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part one - research

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part one - research

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V. Overview of examined fringe theatres in London (2015) Illustration by K.T. de Visser

VI. Typological model for the rectangular end stage studio (2015) Illustration by K.T. de Visser

VII. Overview of examined state-of-the-art small-scale theatres (2015) Illustration by K.T. de Visser


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Part Two

LOCATION
LOCATION
site choice
SoHo district, Centre Point Plaza

The desired location for the forum has to satisfy two essential requirements. First of all the site has to, as was mentioned when considering the presence of ‘placeless places’ in today’s society, involve a underground metro line connection. A connection with the underground tube infrastructure will provide a densely populated area, as a large amount of passengers make use of the underground public transport. This is crucial for the relocation of a cultural forum, as the objective is to make the local community as well as international tourists aware of the niche cultural scene London has to offer.

A second requirement is the positioning of it in an important cultural hotspot of London. If one goal is to attract a wider audience, a suitable site can be found in an area where there already exists a great mix of social, cultural activities, as the best way to make oneself public to the people is to put oneself ‘on the spot’ amidst other competitors.

Therefore a suitable location for the realisation of a contemporary forum has fallen on the SoHo district. The Soho district comprises an area of the City of Westminster and is part of London’s famous cultural scene, the West End. It is predominantly home to commerce, retail, fashion, culture and entertainment and houses a vast range of people of different origins, education and wealth, making it a highly multicultural, social hotspot of central London.

Illustration I: Site plan, aerial view
Illustration II: Site plan, Nolli-map
The precise building site has been appointed on the junction between Oxford Street, New Oxford Street, Charing Cross Road and Tottenham Court Road. It is situated exactly above the underground Tottenham Court Road station, which is currently undergoing serious redevelopment, as a connection with the Crossrail Line is being constructed. The demand at Tottenham Court Road station is expected to increase by at least 30 percent, enhancing the amount of passengers to an extensive amount of approximately 100.00 passengers a day. The station thus forms an important key point for locals to attend work, residences and cultural venues, and also forms a key point for tourists, due to its underground connection with Heathrow Airport as a good destination point for visiting nearby tourist attractions. Furthermore the location is adjacent to the well-known (New) Oxford Street and Charing Cross Road, famous for its shopping activity and leading to important, nearby tourist destinations as the Trafalgar Square, Piccadilly Circus, the British Museum and St. Giles church.

Moreover, opposed to the selected site is located one of London’s most iconic landmarks, that is the Centre Point. This frequently criticized 33-storey tall high-rise building, which is also currently under renovation in order to provide future residential space, shops and retail units, was designed by the firm R. Seifert & Partners and was built in 1966, making it one of the first skyscrapers of in London.
Illustration V: Nolli map, close-up

Figure 1: Impression of proposed scenario of selected plot
Illustration VI: Site plans: changes in the course of time
c1100 Gallows at St. Giles’ Circus, later moved to Tyburn (Marble Arch). St. Giles’
1116 Catholic Leper Hospital founded at St. Giles-in-Fields by Queen Matilda, wife of Henry I.
1547 The Hospital is dissolved by Henry VII and Parish Church of St. Giles-in-Fields is built.
1734 A new Palladian St. Giles-in-the-Fields built, designed by Henry Flitcroft
1900 Central London Railway (Central Line) completed, including Tottenham Court Road Underground Station.
1907 The Charing Cross, Euston & Hampstead Railway (Northern Line) connects into Tottenham Court Road Station.
1923 Dominion Theatre built on north-east corner of St Giles’ Circus.
1927 The Astoria is built by Frank Verity as “London’s Supreme Cinema” for Paramount Cinemas, serving 2000 people.
1930 Dominion Theatre converted into a cinema.
1940 The Blitz begins across London. Refuge is taken in many underground stations, including Tottenham Court Road.
   The north side of St. Giles Circus is heavily hit, the Astoria site and environs survive relatively unscathed.
1964 The Rolling Stones record their first album in Regent St. Studios, Denmark St.
1966 Centre Point completed.
1974 Homeless campaigners occupy Centre Point in protest at it lying empty amidst a housing shortage.
2002 The Astoria is refused a licence by council due to safety concerns after a shooting in 2001. The licence is ultimately re-granted.
2009 Astoria demolished to make way for Crossrail development.
Figure 2: Views of the nearby surroundings at the time before the current renovation

- Oxford Street looking east
- New Oxford Street looking west
- Charing Cross Road looking north
- Charing Cross Road looking south
- Sutton Row looking east from Soho Square
- Soho Square looking east
LOCATION
site context

Oxford St
The street frontage on this site consists of a number of 19th Century / early 20th Century terraced brick buildings with stone frontages, in which the ground floors have been almost entirely given over to retail shop fronts. These buildings largely include single-storey basements, which are used for retail, restaurants or nightclubs. Pavements are narrow and congested, whilst shop fronts and signage jostle for space. 7

New Oxford St
Immediately opposite to the site, the 32-storey 117m high Grade 2 listed tower of Centre Point dominates the streetscape. Designed by Richard Seifert and completed in 1964, its facade is constructed from precast concrete elements which move from a highly repetitive system on the upper levels to more sculptural forms at street level. 4,5

Charing Cross Road
The street consists of a number of late-19th century buildings, three to six storeys high, with continuous retail frontages at street level, and office floors above. The street shop fronts continue down Charing Cross road, with uses mainly consisting of bookshops and musical instrument shops mixed with bars and cafés.

Sutton Row / Road
Sutton Row joins Charing Cross Road as a narrow street, a though further west, the street widens and becomes Sutton Road, characterised by the elegant plastered red brick side elevation of St Patrick’s Church.
Soho Square

Originally King Square, laid out in the 17th Century, Soho square is a green haven in the heart of the city. At the centre of the square, where a statue of Charles II formerly stood, stands a timbered arbour dating from 1875-6, recently restored. The portico and tower of St Patrick’s Church front the square, next to the junction with Sutton Road. The planting is characterised by a number of mature trees, some of which date back to the 1790s. An encircling road is heavily used for car and motorcycle parking, although roads are wide enough that the square still forms a thoroughfare for traffic. In the summer, the park forms a major destination for people who have their lunch break and choose to spend their time in the park.8
Notes

part two - location

Images
part two - location


Illustrations
part two - location


Part Three

DESIGN
CONCEPT
the forum as live advertising

In part one of this booklet it was made clear that the current situation regarding the niche cultural scene in London is poor, mainly due to a lack of acknowledgment. Therefore the high population density of the selected site could prevent this development from occurring, making it possible to attract to a wider audience.

The question is how a forum could make it possible to transform a highly populated placeless place as the subway into an architectural edifice which provides a stimulus for the fringe, cultural scene.

The key lies in the power of advertising. Currently, advertising is taking place, for the most part via the use of posters and flyers. Characteristic of the underground system in London are the panels placed along the side of the numerous escalators. However this does not have the desired effect. The effect would be of far greater extent if this would be replaced by live advertising. Being able to experience the ambience and entertainment, even for the slightest moment, might just be what the niche cultural scene is looking for.

“Many local residents remain unaware of theatre’s on their doorstep and the quality of work being produced. These theatres need help to market their shows to local audiences and beyond”
- Laura, concerned fringe theatre visitor -

In terms of how the forum would function within the urban community, it would go as follows. The forum would contain multiple modest performance spaces. Though London has a numerous amount of small-scale

Figure 1: Advertising panels along the escalator
theatres, of which more than fifty are insecure about their future, and each theatre has multiple shows produced on a weekly basis, these shows could be performed at the forum in order to make it more reachable for society. A probationary period of for instance one week for each shows will ensure a large audience can get familiar with that particular show. As most shows are bound to one specific fringe theatre, good advertising for the show in question will consequently lead to positive feedback for its corresponding fringe theatre. Thus, if a show shows great potential, this will in turn lead to a higher amount of visitors for the fringe theatre where it normally is performed, as people who might be interested to see more of the same or a similar show, could attend this particular theatre. In other words, live advertising will make ensure social involvement for the forum itself, as it transforms from a placeless place into a cultural hub, as well as much desired acknowledgment of the niche theatre productions and its fringe theatres.
Illustration II (top left): Road traffic on site
Illustration III (top right): Population density on site
Illustration IV (down left): Pedestrian movement patterns on site
CONCEPT
spatial arrangement as a result of flow patterns

The public square

The selected location consists of a highly populated area with a high degree of mobility. Research has been performed, by dr. J. Desyllas and E. Duxbury on behalf of Intelligent Space, which studies the pedestrian movement flows of the Centre Point Plaza. This research demonstrates that the pattern of movement in this area is mainly dominated by the main streets of Oxford Street, Tottenham Court Road and Charing Cross Roa, with the maximum average movement on the junction of these streets. Furthermore a notable difference in flow is to be seen between the East and West sides of the Tottenham Court Road- Charing Cross route. On average, the movement is double on the Western side, which is on the side of the selected plot. ²

Making use of this empirical data, a suitable spatial arrangement has been made on ground level, concerning the formation of a public square. The creation of a public square is deemed essential as it allows the people to use the selected site as a resting point and landmark, especially combined with the adjacent public square currently located next to Centre Point. It will ensure the forum will emerge from its urban surroundings, making it noticeable and a inviting place to stay, gather and examine more closely.

To ensure a continuous flow of all three high-mobility streets, a suitable location for a public square has been defined on the north-east corner/sides of its plot. Thus, the square is located adjacent to the intersection of pedestrian, as well as public transport movement patterns. This will ensure the square is visible and, more
As pedestrian flow consists of a north-south direction as well as a east-west direction, the main entrances have been placed along these axes. The entrance to the underground subway station is located along the east-west axis, whilst the entrance of the overground part of the forum is situated along the north-south axis. The public square thus not only functions as a visible landmark and resting point within the urban fabric, but also serves as an entrance point for the highly attended underground railway.

Illustration V: Pedestrian flows onto building plot
The division of surfaces

Combining the continuous, dynamic spatial character of the subway with the enclosed, static character of the fringe theatre requires understanding from both viewpoints. The building firstly has to ensure it can function as a subway station, meaning people have to be able to move from street level to the metro lines situated far below surface level. To do so, close attention has been made to the location of the current and future (Crossrail line) metro lines. As time plays an important role in the world of public transport, one must prevent that individuals have to move a relatively large amount of time before reaching their destination. Therefore the lines which lead to the metro lines have been chosen as key factors for pedestrian movement. Because these lines form straight lines, extending from one place to the next, this will ensure passengers can reach their destination in the shortest amount of time.
Illustration VII: Floor plan $P=-21000$ m, connection with underground metro system
Illustration VIII: Floor plan $P=-14000$ m, connection with underground metro system
After careful placement of these ‘movement’ lines, the plot is subsequently split in numerous surfaces. These surfaces form the desired areas for the positioning of the small theatres. Thus the performance spaces are surrounded by the fast movement lines necessary for a proper continuity in pedestrian flow.

Entering the subway, either from the underground metro or from the other direction, i.e. the street, is of great importance. The first impression is one that can deliver the most impact, as it is the first time the sensatory organs experience the space it enters and tries to comprehend it in all its complexity. Therefore the theatres are positioned towards each entrance, directly confronting the passenger. A translucent frosted glass facade of the front side of the box-in-box theatres makes it possible for the silhouettes of the performers inside the performance space to be visible on the outside, creating a playful effect of the movements of the performer. Thus, the people entering the subway station are stimulated on first sight, excited to experience a completely different world, however not certain what this world precisely consist of, is occurring right in front of their eyes.

The aforementioned movement lines and the positioning of the theatres resulting from the remaining surfaces, is also to be extended to the upper part of the building. The part of the forum above ground level thus contains the same pedestrian flow patterns as the ones created underground, in order to create a homogeneous concept, where under- and overground spatial arrangement are related to one another. The same can be said for the positioning of the performance spaces. As these spaces under the surface are directed towards the entrances, these spaces above surface level are directed towards the main streets, which in some way acts as entrances of the immediate urban surroundings.

Illustration IX: Vision field performance spaces

Figure 2: Playful human silhouettes
CONCEPT
the need for transitional space

For the people to get acquainted with the fringe theatrical scene the exposure to its subtle and playful movements through the translucent ‘peep hole’ is not sufficient. However in order for the theatre to maintain its integrity, directing the movement of the people through the performance spaces is not a suitable option. A solution is found in the use of transitional space. Solving the clearly defined friction between the subway on the one hand and the theatre on the other hand can be achieved by making use of ambiguous spatial zones, zones of ‘between-ness’. As can be recalled from the research mentioned earlier, the ambivalent nature of a transitional space can create a state of between-ness, which can serve as a mean of dissolving clearly defined boundaries. Therefore a scenic route is created between the fast movement spaces and the static performance spaces, surrounding the theatres, and acting as a transitional buffer zone between the two opposite present characters. Along its way the scenic route contains spatially insightful stops, giving away to some extent what is occurring within these performance spaces through small openings in the theatre’s exterior wall. Thus a playful scenery is being created, each scenic route with its own particular ambience, as a contemplative object for the eye, for the attainment of visual and auditory effect. The scenic route is connected to the fast route on many particular points as to grant the people as much choice as possible to either displace itself through one route or the other. Furthermore does the scenic zone run from the lowest point, at the same height of the lowest exit to the Central Line, to the highest point, leading to a panorama view of central London, so it is possible for the people to

Illustration X: Scenic route throughout the building

Figure 3: Impression scenic route
The transitional zone needed for a subtle integration of subway and theatre consists of two elements.

The first element is formed by the scenic route. To enter this space, one needs to move through a portal, decelerating their pace, leading to a far greater perception of its spatiality. The ability to see and perceive space is related to its movement. The faster a person is moving through space, the smaller their field of perception is, because of the focus he has to put on his immediate surroundings. The deceleration is to some extent also achieved due to less light penetrating the space. These aspects prepare the visitor for what is to come, as the performance space, which can only be entered through the scenic route, consists of a darker and static spatial quality. Moreover does the scenic route to some extent act as an acoustic buffer, where lower sounds level are taking place compared to the fast movement spaces.

The second element consists of modest openings in the exterior walls of the performance spaces. These threshold spaces makes use of distinctive elements in an attempt to create a state of ‘between-ness’, where one is not entirely sure if one is situated in a theatre or a subway station. Floors are at different levels than the adjacent floor of the scenic route, creating a space on its own. Materials similar to the one used inside the performance space are applied to enhance this feeling of between-ness. Furthermore does the considerably extensive thickness of the walls highlight the threshold and, as in the case of the Gothic church with its deep portal, creates a place in its own right. Moreover do the wooden fins, which run along the complete scenic route, visually lead you to these threshold spaces, once more decelerating the viewer in order to fully perceive the complexity of its spatial arrangements. These two element help ensure a successful transition and connection between areas, and will, as a place of its own, constitutes the spatial condition for playful interaction, meeting and dialogue between those areas of different orders.

Figure 4: Impression opening outer theatre wall

Figure 5: Impression scenic route
CONCEPT
visual continuity: voids

As the strength of the forum’s existence lies in the power of advertising, it is important to achieve visual transparency, which makes it possible to advertise to a larger audience. Essential for attracting people, one has to be able to discover its hidden spatial qualities from the outside, at street level; from below ground surface; and vice versa from above ground surface. In order to achieve this, the creation of voids has been realised, which run from (nearly) the lowest point of the forum to street level and higher. The resulting two voids ensure a good visibility can be achieved between important spatial nodes.

A first connection is made between the underground foyer on the west side, with view of the surrounding performance spaces and the overground atrium, which give access to the theatres above surface level.
A second connection is made between the underground foyer on the east side, with view of the surrounding performance spaces and the public square and ground floor of the building. Thus the attained visual continuity due to the creation of considerable voids along the building’s height, creates a more integer, unified forum, as all parts of the building are in some way connected to one another.

Illustration XI: Voids throughout the building
Constructie
3D model
The forum contains multiple small-scale performance spaces. These spaces are, with the exception of some modest openings, enclosed spaces, consisting of three load bearing walls, supported on large columns. These load bearing boxes comprises an interior and an exterior shell. The interior shell is disconnected from the exterior one for noise control - acoustic decoupling - in order to prevent sound from reaching the performance space, where it is undesirable. The exterior shell is in turn connected to the floors of the movement space and transitional zones. These floors mainly pass their load onto the outside, structural shells of the performance spaces (as well as the load bearing retaining walls and concrete core containing all secondary facilities and vertical transportation), with the exception of a few additional columns needed for preventing overload. Therefore the structure of the building consists of a box-in-box-in-box concept, with the performance spaces acting as structural, as well as social, nuclei.

Illustration XII: Construction model
CONCEPT
materializing unity and individuality

The chosen materiality has carefully been selected in order to create a uniform entirety with its surroundings, while maintaining its own strong identity.

In line with all buildings in its immediate surroundings, including the well-known Centre Point, the building is characterized by its use of stony material, in this case concrete. However, in order to express its own characteristic identity, wooden fins have been placed on the outer walls of all performance spaces. These wooden fins are thus visible on the outside as well as in the scenic routes. The fins make it possible for the building to blend in with its surroundings, due to the appliance of concrete, as well as stand out. Furthermore do the three different coloured fins insinuate that the building consists of multiple small performance spaces, each with their own particular ambience and appearance. These fins have been placed in such a way, that from a distance it seems the building can be seen as a conglomerate of multiple, different entities, while a close-up of the building reveals that it consists of a uniform monolith, as concrete has been used throughout the entire building.

A second feature of the wooden fins is that they allow for certain visual guidance, as a distinct flow is to be seen in its outer walls. The fins subtly direct your vision to the translucent, frosted curtain walls, which in turn give away in a playful manner what is occurring inside the theatres. Moreover do the fins also direct one’s vision to the modest, distinct openings of the theatre walls along the scenic routes. On top of its visual guidance, the profound narrowing of the scenic route due to the gradual lengthening of the fins, forces one who passes by, to decelerate. As one’s movement is slowed down, the individual has better perception of the spatial qualities,

Figure 6: Impression on street level
- Smooth white concrete
- Red coloured timber
- Thin red carpet
- Brown coloured timber
- Brown wood paneling
- Yellow coloured timber
- Yellow wood paneling
and ensures one gets a better understanding of the building itself and the cultural activities it harbours.

The materiality of the performance spaces have been determined by regarding the desired ambience and acoustic performance.

Three different genres of theatre productions, that is musical, speech-musical and speech performances, allow for three different atmospheres. However, in order to maintain a certain consistency and coherence, one type of material has been selected, that is wood.

Timber permits gradients in outer appearance, as well as in acoustic performance. Wood can be applied in different manners in order to achieve variable reverberation times, which is needed to suit the type of theatre production. Thus ‘dead’ spaces, for speech productions like comedy acts, have been applied with red coloured timber walls and ceiling, combined with red thin carpet for the flooring (for better acoustic performance). These spaces normally depicts a warm and intimate feeling, which is frequently corresponded with the colour red. The more ‘live’ spaces have been executed in a more neat manner, that is more light colours, as brown for speech-music productions, and yellow for musical performances.

The wooden fins on the outside of the performance spaces make use of the same material and colour. The reason for this is that it reveals in a subtle manner what sort of atmosphere is taking place inside. Moreover it creates a refined contrast with the smooth, ‘colourless’ character of the concrete subway.

As the fins are also placed along the scenic routes, the scenic route confirms its function as a transitional element, as it yet again prepares you for what is to come.
Figure 7: Impression subway at P=-14000

Figure 8: Impression street level at night
Figure 9: Impression theatre for musical performances

Figure 10: Impression theatre for speech productions
Illustration XVI: Floor plan $P=-14000$
Illustration XIX: Floor plan P=-35000
Illustration XXIV: Floor plan P=20000

Illustration XXV: Floor plan P=30000
Illustration XXVII: Elevation North
Illustration XXX: Longitudinal section BB’
Notes
part three - design

1. Economy Committee (2013) Centre Stage: Supporting small theatres in the capital

Images
part three - design

Illustrations

part three - design


II.  *Road traffic on site* (2015)
       Illustration by K.T. de Visser.

III.  *Population density on site* (2015)
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V.  *Pedestrian flows onto building plot* (2015)
    Illustration by K.T. de Visser.

VI.  *Underground metro system* (2015)
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VII.  *Floor plan P= -21000 m, connection with underground metro system* (2015) Illustration by K.T. de Visser.

VIII.  *Floor plan P= -14000 m, connection with underground metro system* (2015) Illustration by K.T. de Visser.

    Illustration by K.T. de Visser.

X.  *Scenic route throughout the building* (2015)
    Illustration by K.T. de Visser.

XI.  *Voids throughout the building* (2015)
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XII.  *Construction model* (2015)
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XIII.  *Materiality* (2015)
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XIV.  Egan, M.D. (2007) *Architectural Acoustics*

XV.  *Floor plan P=-21000* (2015)
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XVII.  *Floor plan P=-10500* (2015)
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XVIII.  *Floor plan P=-7000* (2015)
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XIX.  *Floor plan P= -35000* (2015)
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XX.  *Floor plan P= 0* (2015)
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XXI.  *Floor plan P=3500* (2015)
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XXII.  *Floor plan P=10000* (2015)
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XXVI.  *Elevation South* (2015)
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XXVII.  *Elevation North* (2015)
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XXVIII.  *Elevation East* (2015)
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XXIX.  *Cross section AA’* (2015)
       Illustration by K.T. de Visser.

XXX.  *Longitudinal section BB’* (2015)
       Illustration by K.T. de Visser.

        Illustration by K.T. de Visser.
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