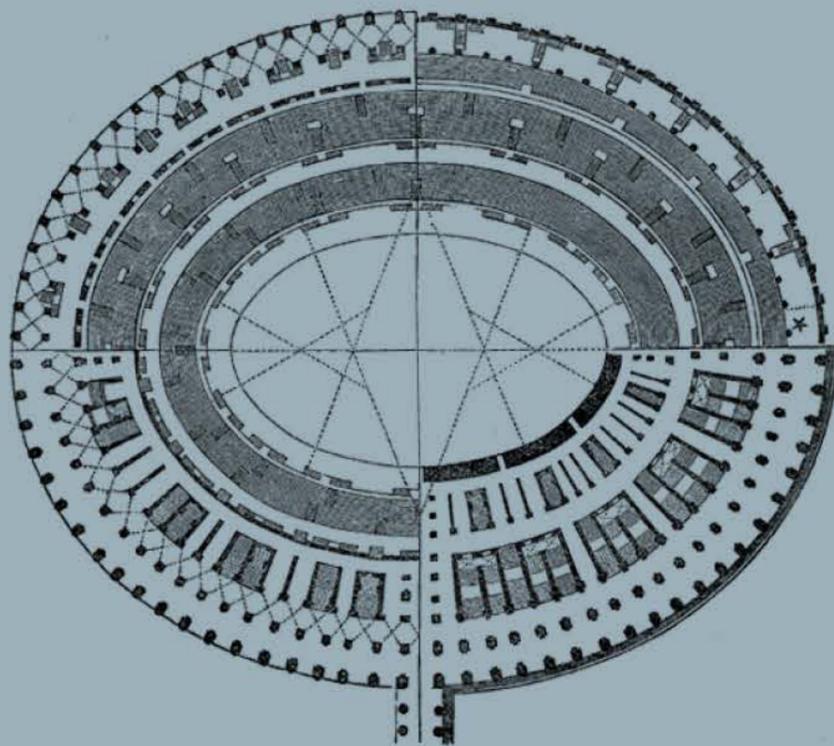


# THEATRE STUDY

UNSTUDIO PROJECTS  
AUGUST 2015

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## ABSTRACT

This article summarises and compares eleven UNStudio theatre projects based on the organisational elements influencing the designs. The Theatre Analysis project was carried out by our Innovative Organisations Platform (IOP). In addition to providing useful insight and knowledge, this document serves as a design reference guide for the organisation of theatre programme, as analysed for both known and lesser seen UNStudio projects.

# BACKGROUND

Theatre design has continuously evolved to meet changing functional and formal requirements through time. In parallel, user trends and desires have also changed throughout the years. The theatre is a unique building typology in its wide range of functions, not only with an artistic function but also as a public gathering place centred around performance and spectacle.

The UNStudio projects presented in this overview analyse UNStudio projects in the aspects of foyer design, connection with outdoor zones, access and departure areas, and the inclusion of all services required for visitors. The goal of this study is to analyse a range of UNStudio theatre designs in order to provoke comparison of various aspects, including site integration and functional arrangement. Within a catalogue of ranging ideas and design approaches, each design shows a unique approach to varying requirements and circumstances, whilst at the same time showcasing similarities.

Image: William Smith  
A Dictionary of Greek and Roman Antiquities  
London 1875 - Amphiteatrum  
External Circulation areas with underground access for the performers

# ANALYSIS

The different theatre designs by UNStudio analysed in this study show a varying approach to central circulation areas and urban connections. While some create a strong and surprising interior, only revealed to the outside in places, other designs build a strong indoor-outdoor relationship by opening these public areas to the city, sometimes making them even publically accessible.

An essential requirement discovered in this study for the design of theatre back-of-house areas is the strategic positioning of technical requirements. All technical services and performance preparation areas should be concealed from the front-of-house zones to ensure that visitors are only confronted with the performance via the stage areas and optional VIP access to the artist foyer areas (where available). The organisation of the back-of-house areas is dictated by the locations of the loading docks and the distance to the stage for the artists' changing rooms.

The more recent design examples included in this study point toward an increasingly stronger relationship between city, urban context and indoor public areas. With increasing multi-purpose functions, the open character of theatres is starting to react more readily to the surrounding environment. For example, the Lelystad Theatre showcases a balcony with VIP / Artist Foyer breaking out of a closed shell, while the design for Theatre on the Parade in Den Bosch celebrates its urban connection.

Ben van Berkel says of the foyer design for the St. Petersburg Dance Palace:

*"The vertical foyer provides a high level of transparency from inside to outside, whilst also presenting a kind of stage for visitors to the theatre; a place to see and be seen. The open arrangement and balcony structure in the foyer provides plateaus for its own choreography of both intimacy and exposure."*

One of the results of this design strategy is the potential for a separate gastronomic programme within the theatre volume. Using both the indoor and potential outdoor terrace areas (i.e. Theater de Vest in Alkmaar) - a café can act as an urban activator while adding programme to the theatre surrounding.

## TYPOLGY INGREDIENTS

This study includes the analyses of eleven UNStudio projects aiming to show a wide range of design solutions. The presentation of each project includes the following topics:

- Introduction
- Site Integration
- Back-of-House Routing
- Front-of-House Programme Relationships

An overall comparative chart frames the project analyses based on eight reoccurring topics:

- Central Foyer
- Vertical Foyer
- Playground Variety
- BOH Separation
- Outside Connection
- Public Programme

### *Central foyer:*

Main space where people allowing for gathering before and at performance interlude

### *Vertical foyer:*

Multilevel vertical space for viewpoint and public services,

### *Playground Variety:*

At least two different stage or performance areas to allow for flexible programming

### *BOH separation:*

Back of house routes do not intersect the public space.

### *Outside connection:*

Visual and functional link between foyer and outdoor areas

### *Public Programme:*

Independent (gastronomy) service inside building, targeting visitors and passers-by not specifically attending a performance.

AUGUST 2015

# CONTENTS

UNSTUDIO PROJECTS



2002-11

THEATRE AGORA, LELYSTAD



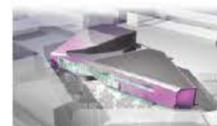
2003-81

THEATRE GANZENHOF, ZUTPHEN



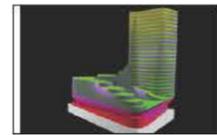
2005-10

POPPODIUM TAGRIJN HILVERSUM



2006-24

CULTUUR CLUSTER, NIEUWEGEIN



2007-24

NIJMEGEN POPPODIUM



2008-02

THEATRE DE STOEP, SPIJKENISSE



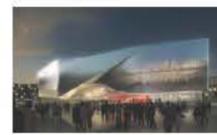
2009-96-17

THEATRE DE VEST, ALKMAAR



2009-06

THEATRE SNEEK, SNEEK



2009-10

DANCE PALACE, ST PETERSBURG



2014-044

THEATRE ON THE PARADE, DEN BOSCH



2014-047

BEETHOVEN FESTSPIELHAUS, BONN

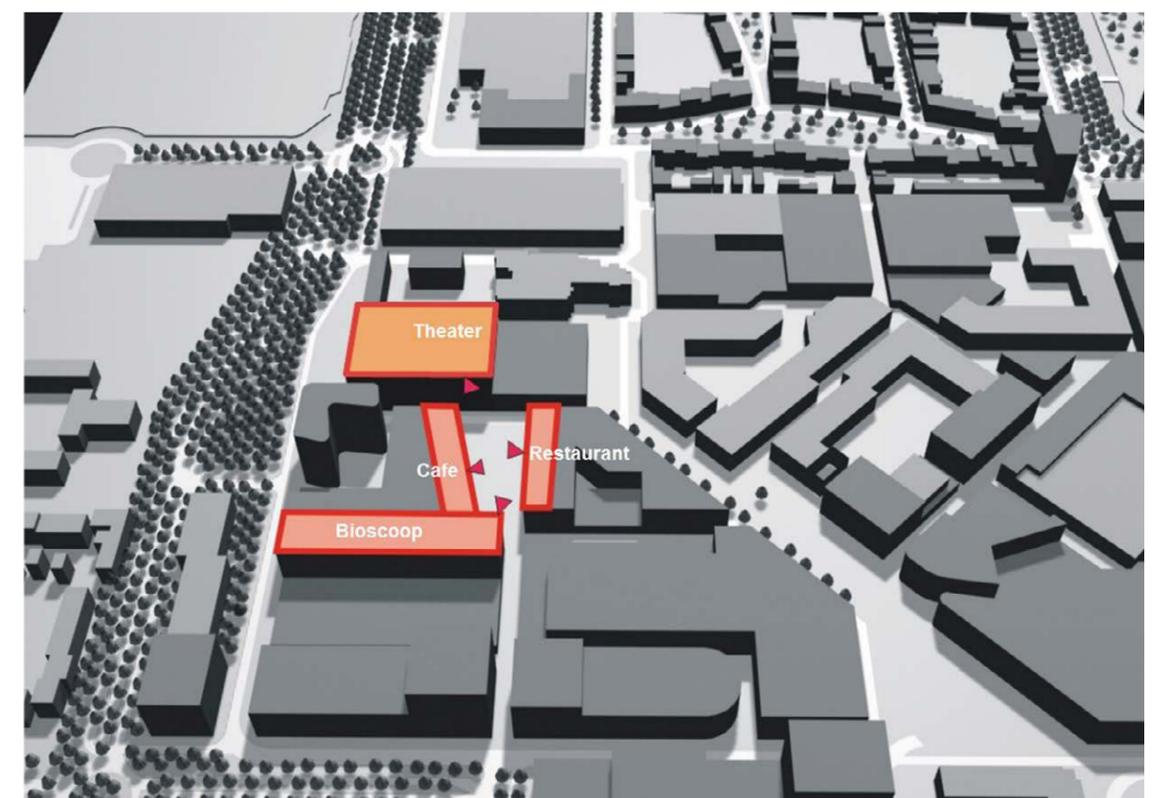
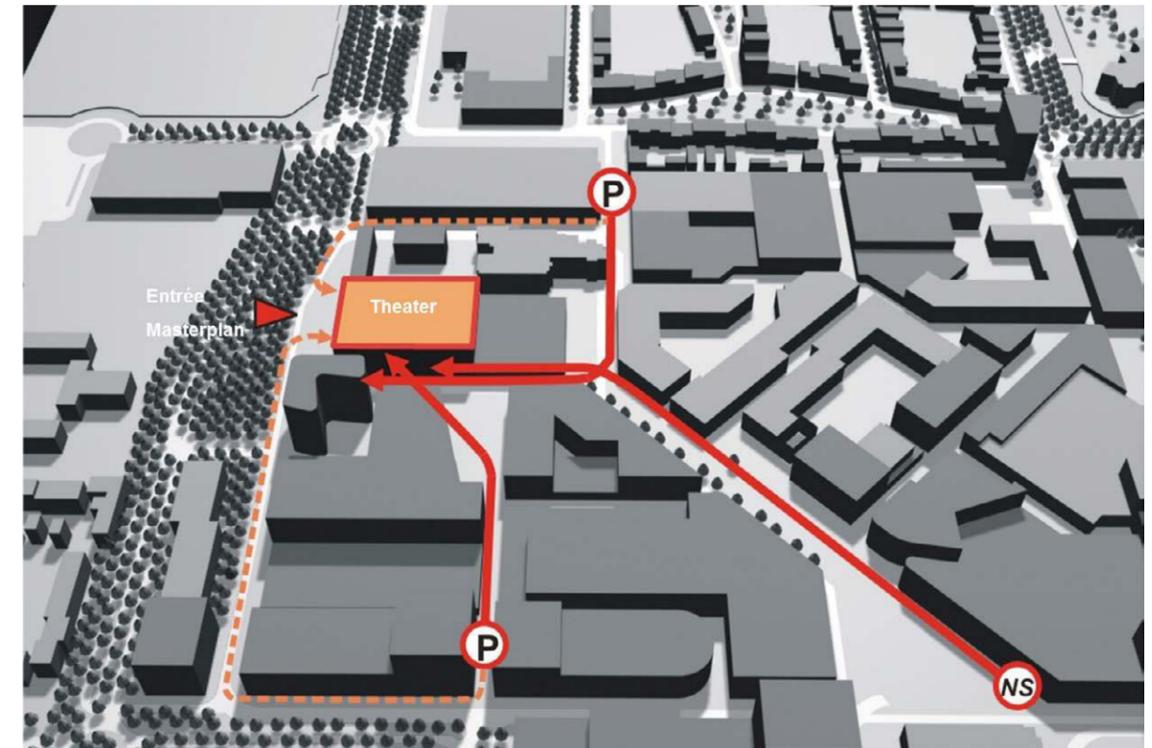
	CENTRAL FOYER	VERTICAL FOYER	PLAYGROUND VARIETY	BOH SEPARATION	OUTSIDE CONNECTION	PUBLIC PROGRAM
	Centrally placed large area for guests to gather before, during intrermissions and after performances	Multilevel vertically connected space offering diverse view-points of different floors Acting as a congenial public theatre	At least 2 different auditorium / types(halls) providing flexible art spaces for varying scales of performances and visitor amounts.	Back of house routes do not cross the public space. Enhancing the experience of the visitor interaction via the stage only.	Visible and functional connection between foyer and outdoor square. Linking urban plaza or showing the public or performance areas of the theater as integral to the site	Independent (gastronomy) service inside building, targeting visitors n going to the performance areas
2002-11 THEATRE AGORA, LELYSTAD	●	●	●	●	●	
2003-81 THEATER GANZEHOF, ZUTPHEN	●		●	●		
2005-10 POPPIDIUM TAGRIJN, HILVERSUM		●	●	●	●	
2006-24 CULTUUR CLUSTER, NIEUWEGEIN	●	●	●	●	●	●
2007-24 POPPIDIUM, NIJMEGEN		●	●	●	●	
2008-02 THEATRE DE STOEP, SPIJKENISSE	●	●	●	●	●	●
2009-96-17 THEATER DE VEST, ALKMAAR		●	●	●	●	●
2009-06 THEATER SNEEK, SNEEK	●	●		●		
2009-10 DANCE PALACE, ST PETERSBURG	●	●	●	●	●	●
2014-044 THEATRE ON THE PARADE, DEN BOSCH	●	●	●	●	●	●
2014-047 BEETHOVEN FESTSPIELHAUS, BONN	●	●		●	●	

Location: Agoraweg 2, Lelystad, the Netherlands  
Year: 2002 - 2007

Status: realisation January 2007  
Total surface area: 7000 m<sup>2</sup>

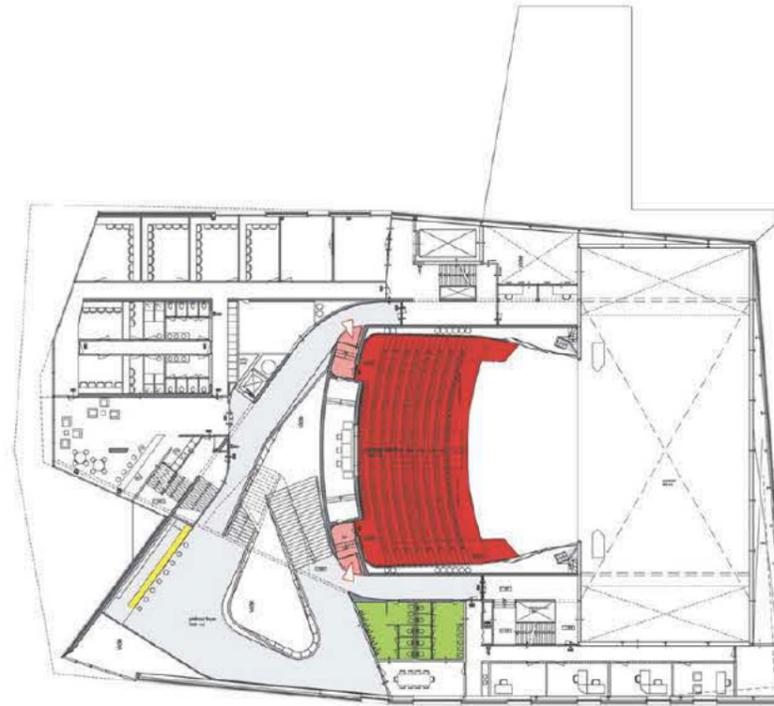
## Site & Integration

The theatre competition design shows a theatre located between newly planned city development, with one side opened to the green sphere. From the centre part it adjoins to different kind of public objects, like Cafe and Restaurant. The plaza between those buildings provides open and official entrance to all of them. Customers can enter the Agora from both sides. Each way goes to the city parking areas beyond the quarter.

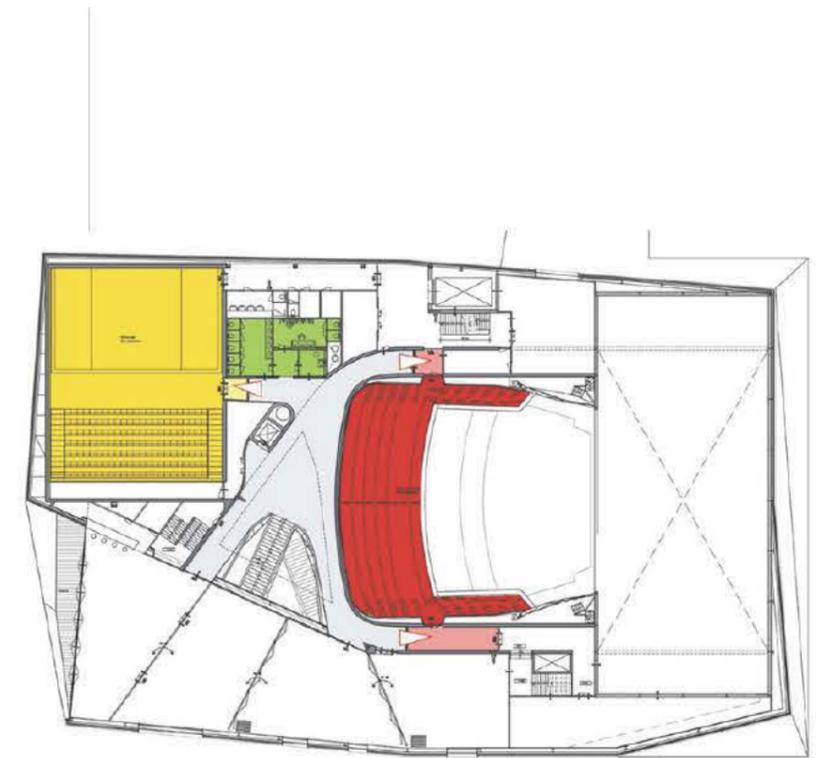


## Back of House Routing

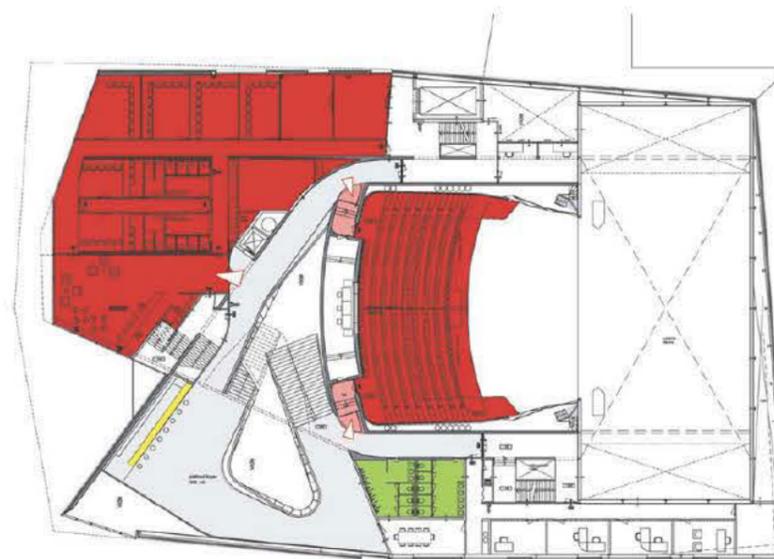
In the building the back of house its not crossing the public space and it is completely separated from the foyer. It is supplied vertically from the road behind. There are artists and staff facilities on the lower floors. The foyer can also become an additional multi-functional auditorium on the highest floor. Bathrooms are always situated next to the auditoriums and are connected with the back of house facilities.



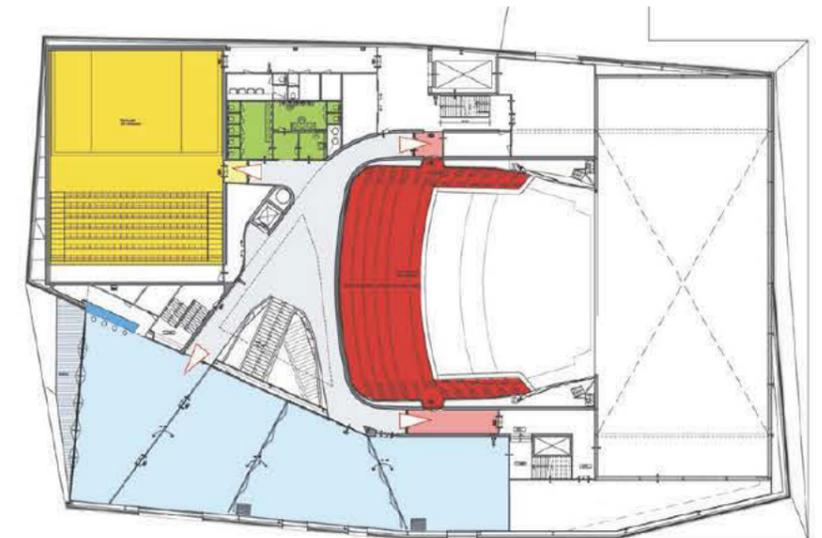
DE VERTICALE FOYER – TWEDE VERDIEPING



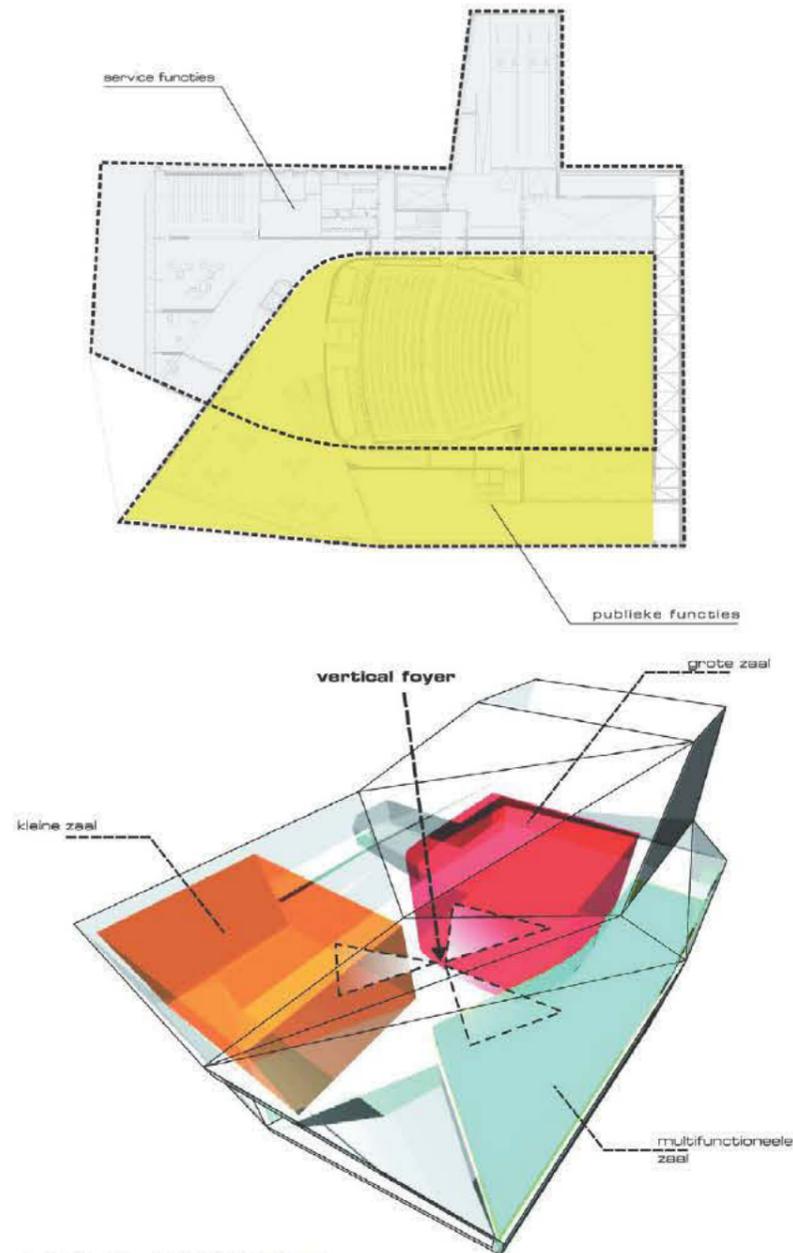
DE KLEINE ZAAL



ARTIESTENVOORZIENINGEN/ARTIESTENFOYER



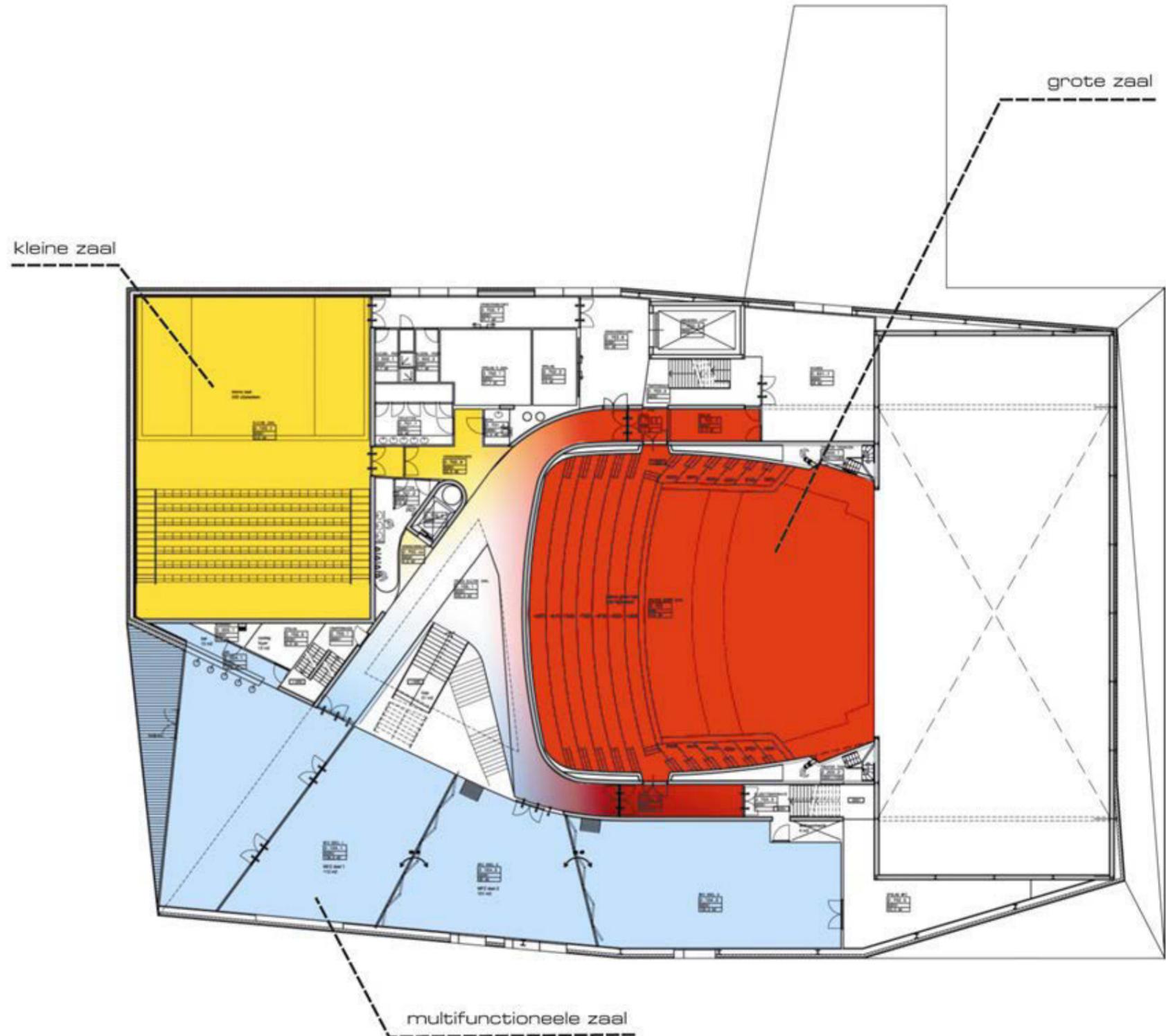
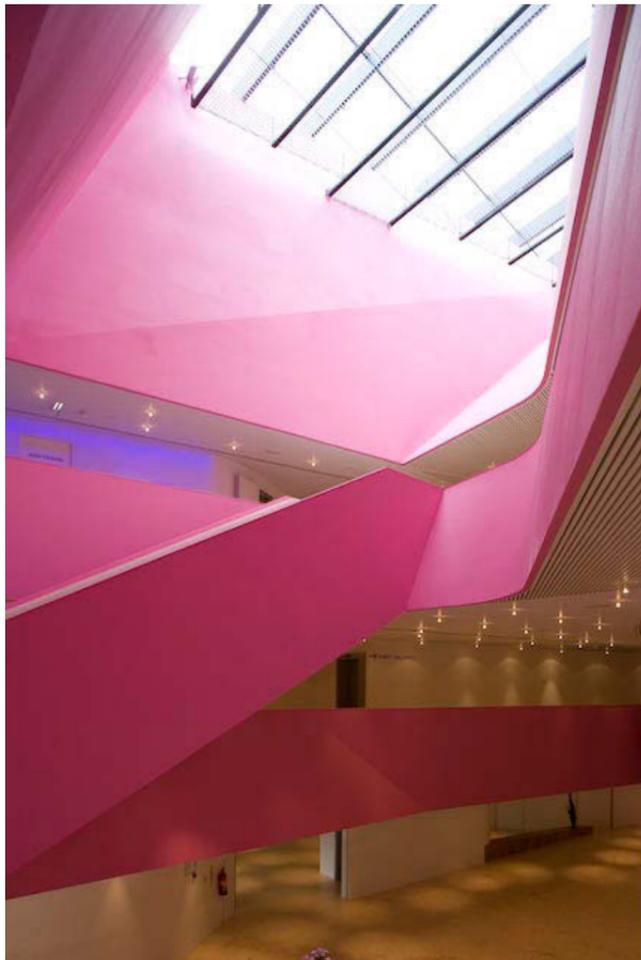
DE MULTIFUNKTIONELE ZAAL



## Front of House Programme Relations

The entrance is through a glazed segment inserted into in the orange skin of the theatre. Visitors are literally drawn into the foyer, where the colours change to the pink of the reception space and stairwell. This vertical stair space opens itself to the sky via a triangular skylight. The stair itself is pink on the outside face but white to the inside. Facetted, tilting surfaces meander their way up the walls, reminiscent of a snake. The underside of the stair is clad with white, rectangular aluminium louvres.

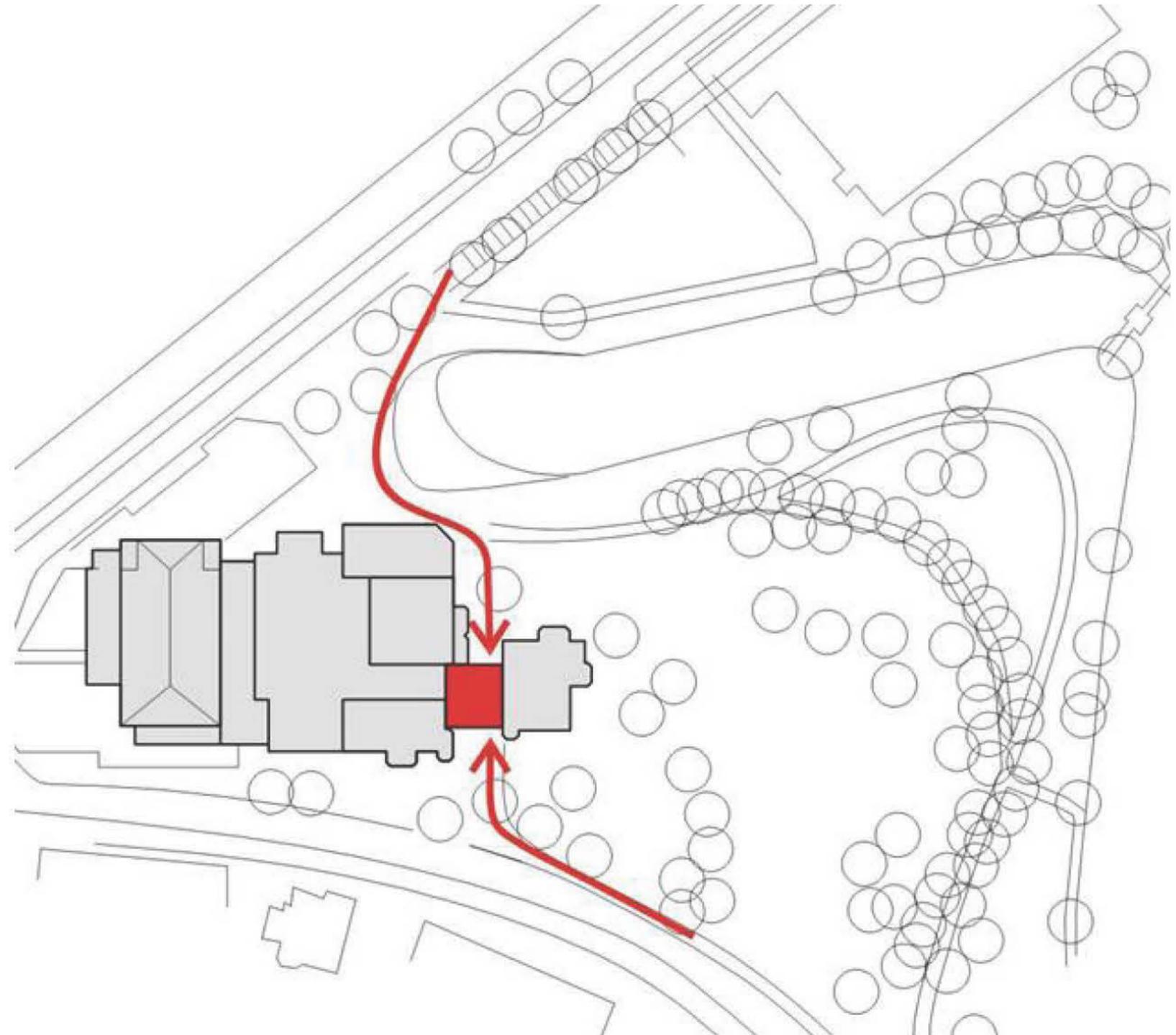
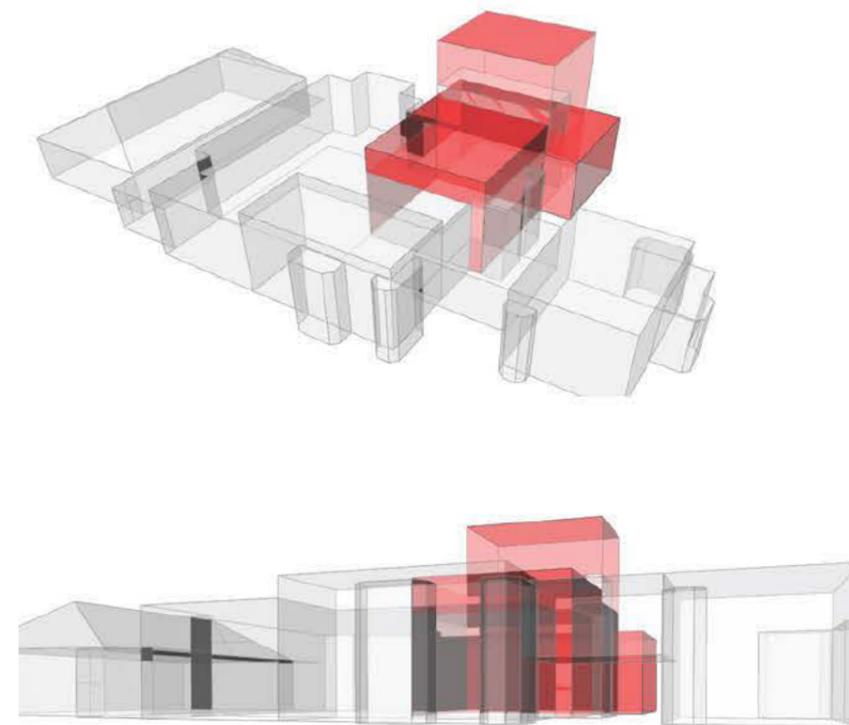
The auditorium offers seating for 753 viewers and is bathed in vibrant red. The technical areas - backstage and the wings - are completely out of sight of the theatre guests. The smaller hall, on the second floor, is surrounded by multi-purpose rooms and a bar, which enables the organisation of congresses in this area. The intermediate level accommodates the administration and performers' spaces.



Location: Zutphen, the Netherlands  
 Year: 2003

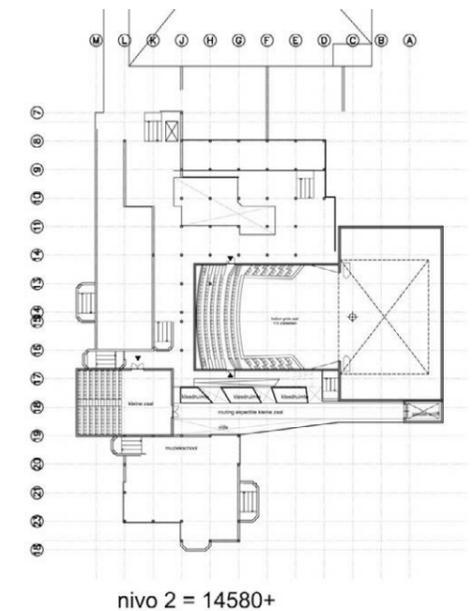
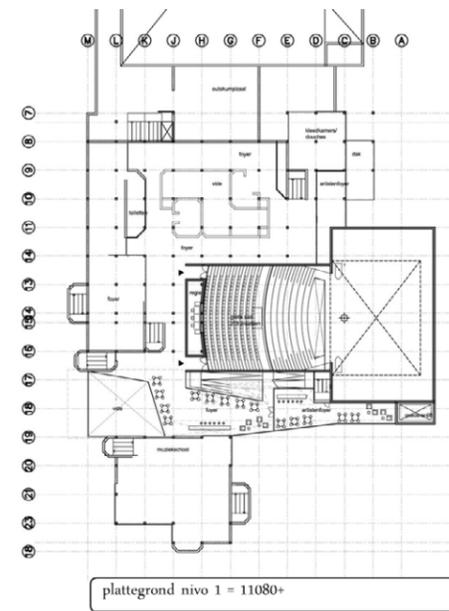
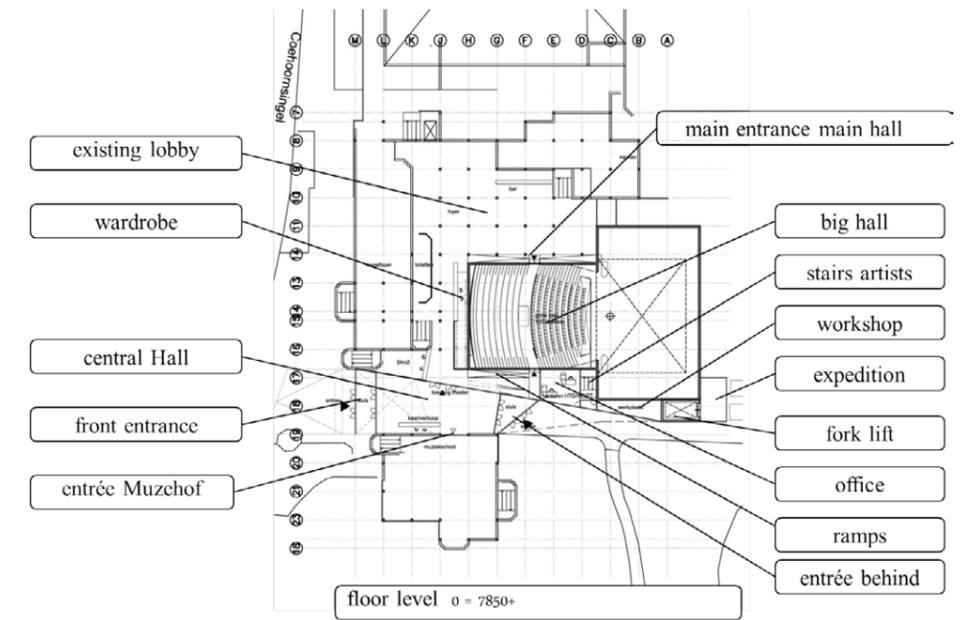
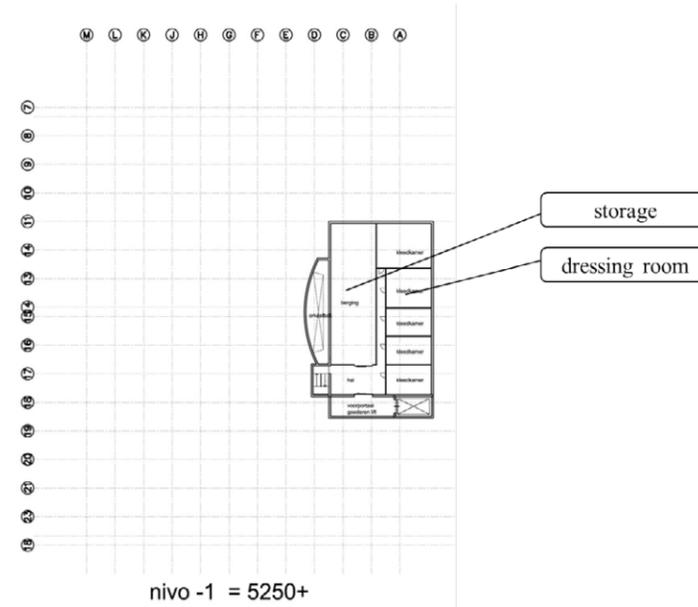
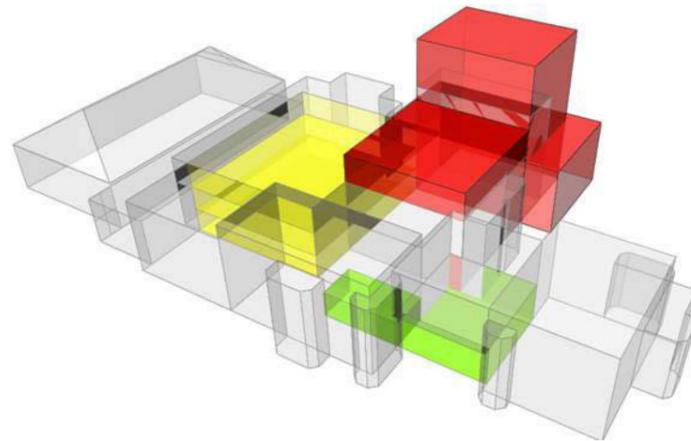
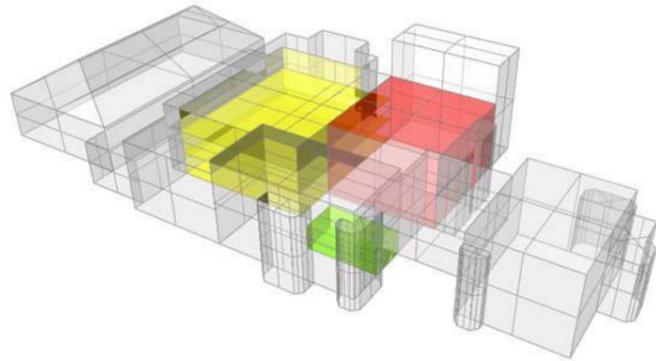
## Site & Integration

Existing theatre has no visually open foyer and any special entrance signs. The main entrance is almost hidden, but accessible from two sides. The building stands on the corner of free site with green surrounding area. The Theatre is accessible from three sides.



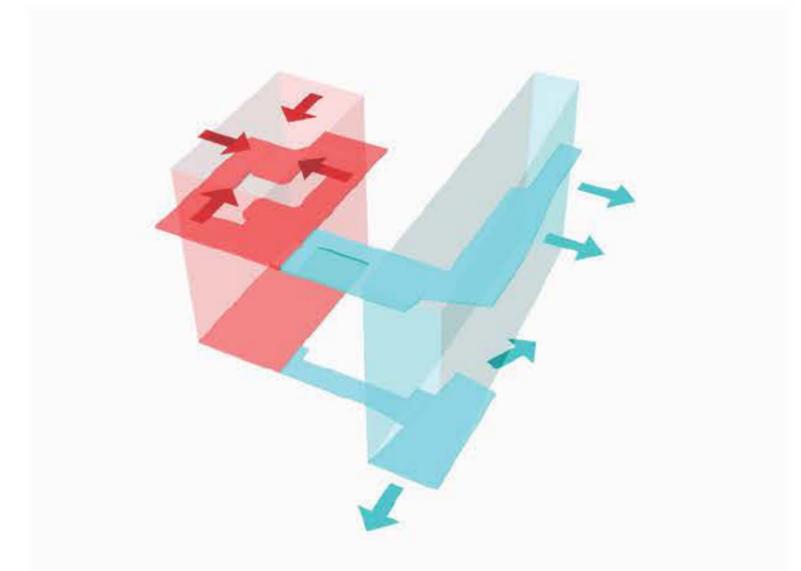
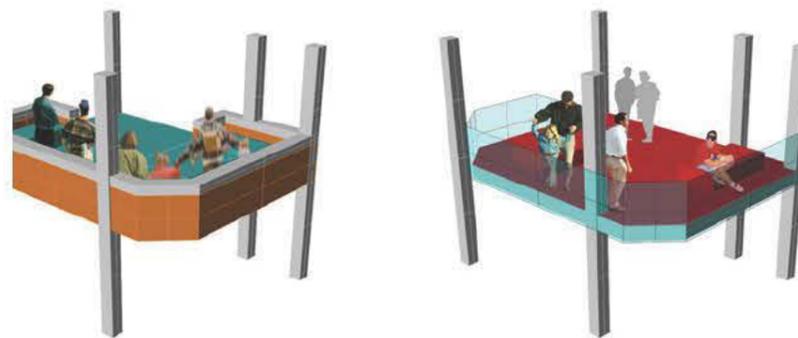
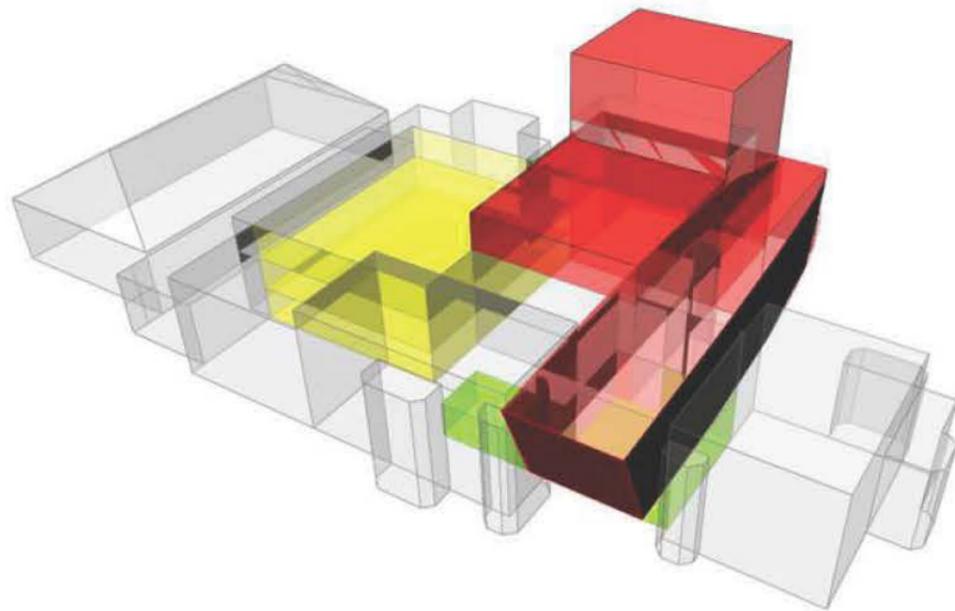
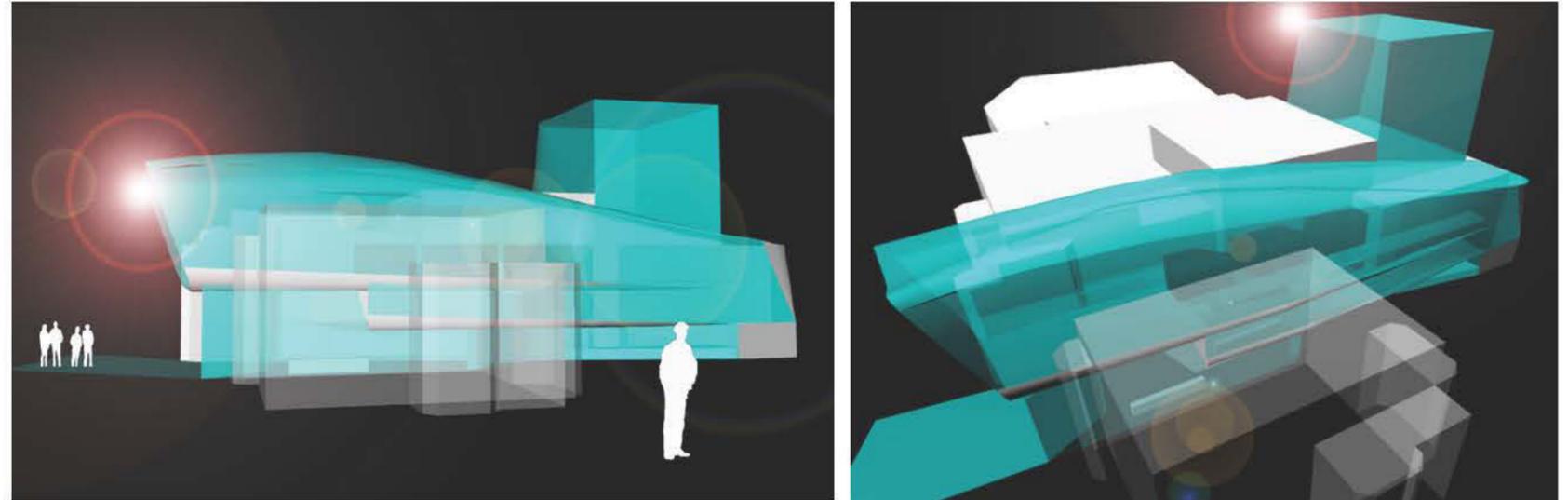
# Back of House Routing

Main expedition takes place in front of the lift. All the services, storage and facilities are placed in one side of the main auditorium on every storey. Most of the storage rooms are located under stage, with easy access to the lift. BOH functions are all accessible via the main service lift.



## Front of House Programme Relations

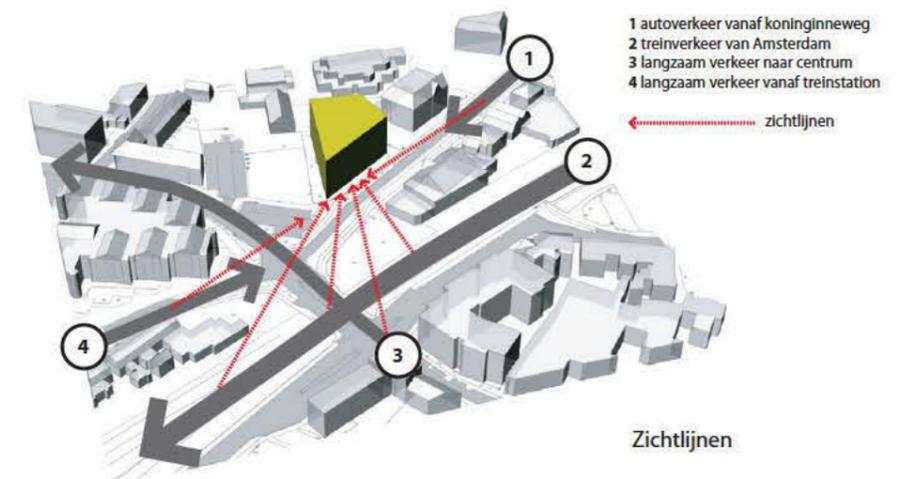
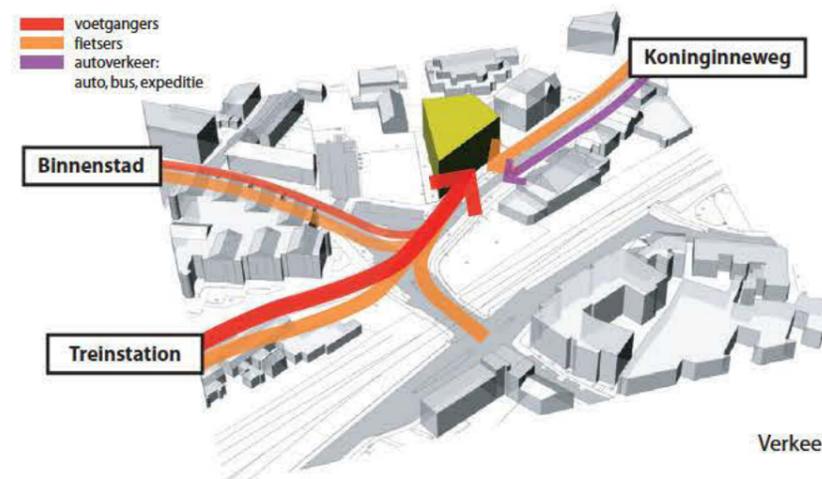
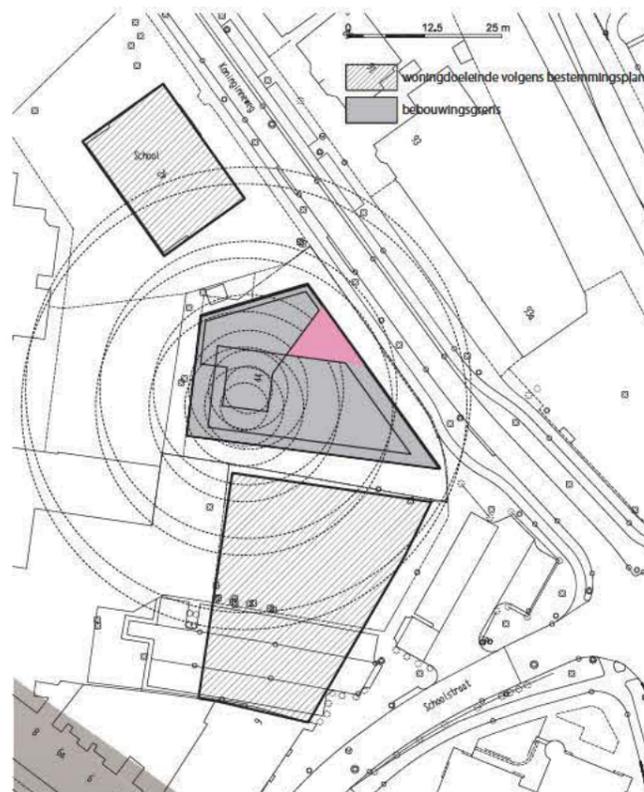
The new way that guests approach the entrance provides ground floor is facilitated by removing the foyer walls. The design envisages the purge of unnecessary borders and elements that block the view. Spatial connection includes a new entrance. The addition to the theatre gives it a stronger presence on the location and improves its accessibility. New main lobby and spacious foyer aim to be more loftier, light and entertaining



Location: Hilversum  
Year: 2005

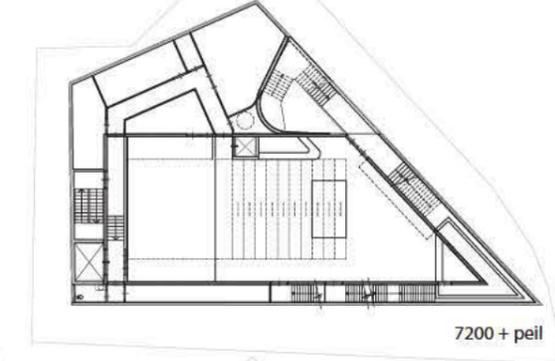
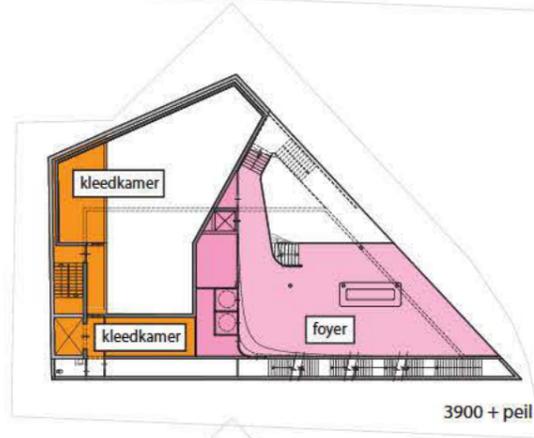
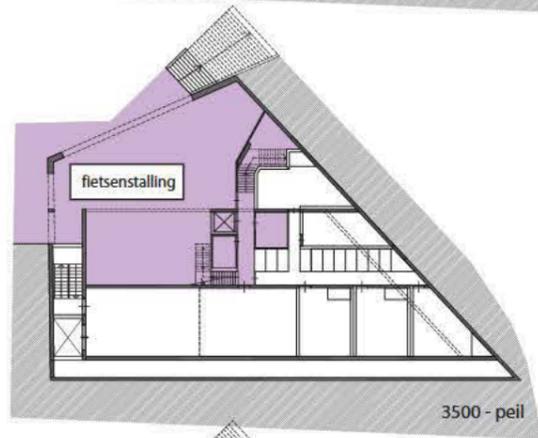
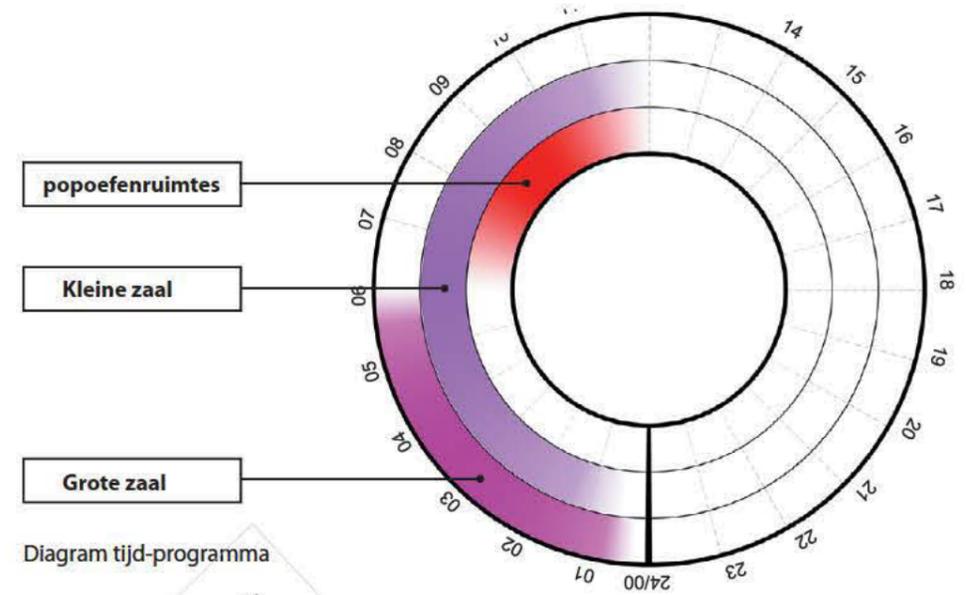
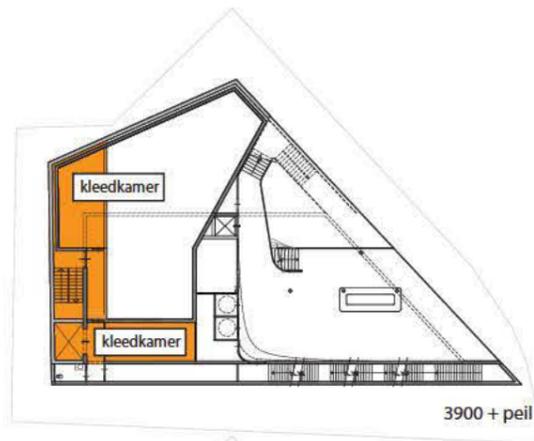
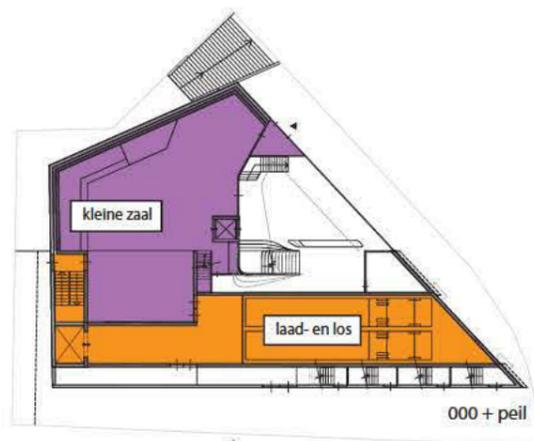
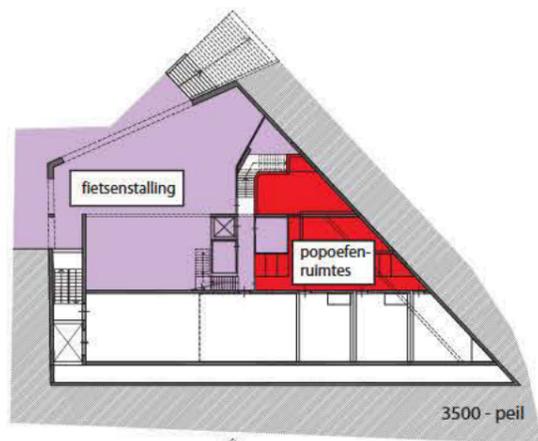
## Site & Integration

The new building for the venue Tagrijn is located on the physical and visual crossing between the edge of the centre (Schoolstraat and Koninginneweg), the station area and the railway line to Amsterdam. The venue acts as an urban attractor and beacon for rail travellers or people en route to the market and the centre (see Fig. Zichtlijnen). The building serves as the natural end of the row of villas along the 'Koninginneweg'.

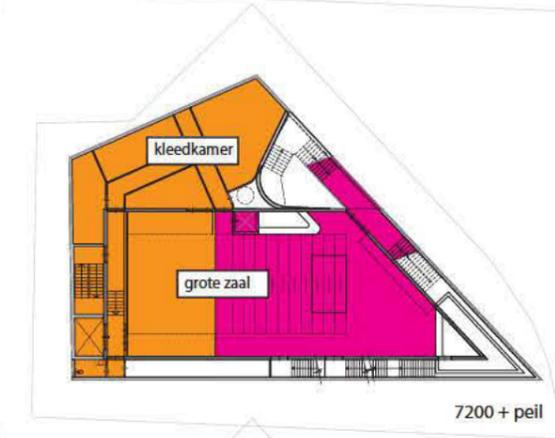
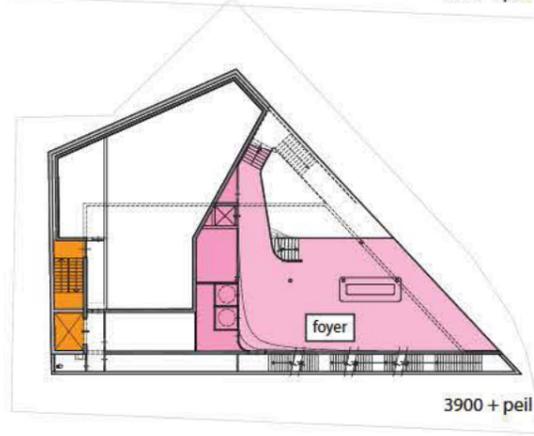
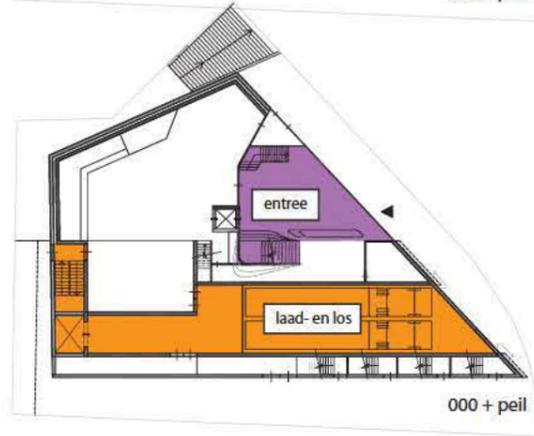
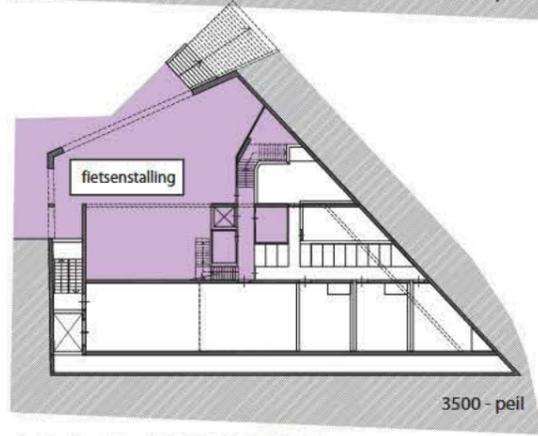


# Back of House Routing

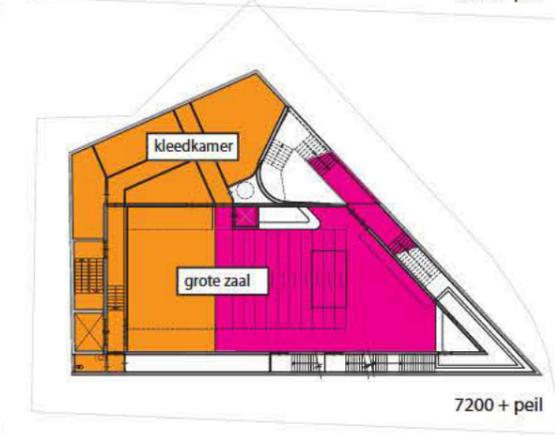
In all usage scenarios the public is strictly separated from the artists. The entrances and internal routing are separate, and the programme components are lying in separate zones. Public functions are located on the front and all the facilities for the artists are at the rear: backstage. The comfort for the artist and a logical logistical routing for performances is paramount. Scenarios of usage show the programmatic possibilities of the theatre by using the vertical foyer as central connector and creating the opportunity to close access to areas not in use.



Scenario 1  
Small theatre & Practice rooms  
Entrance via the café  
practice rooms link to small theatre & small locker area



Scenario 2  
Small theatre & Large Theatre hall  
Central entrance & wardrobe area for both halls

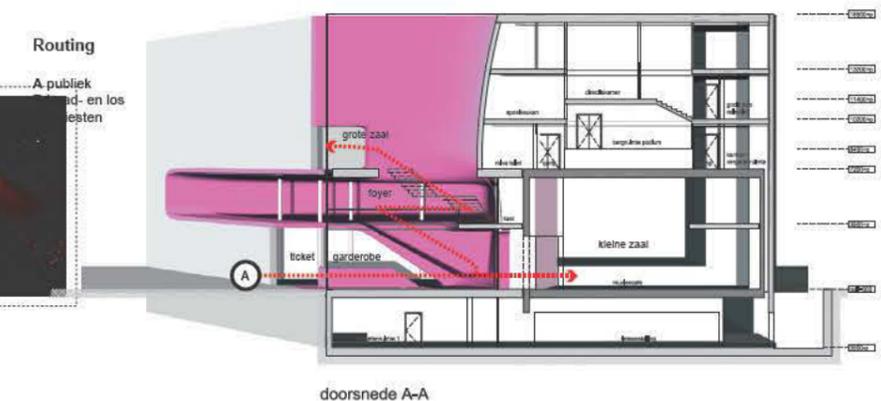
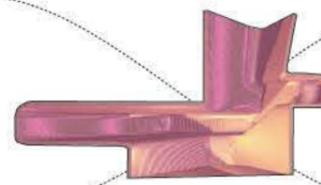
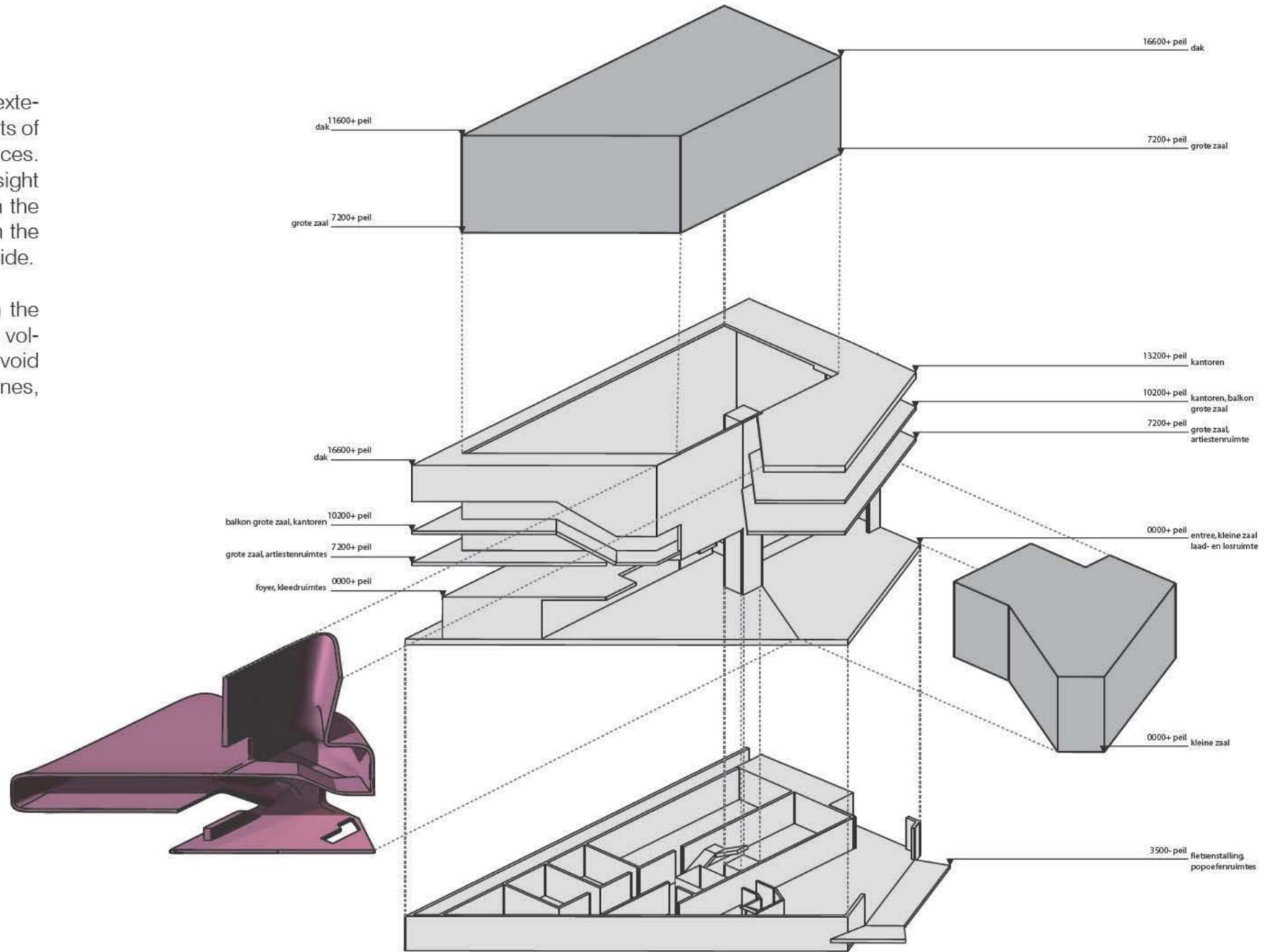
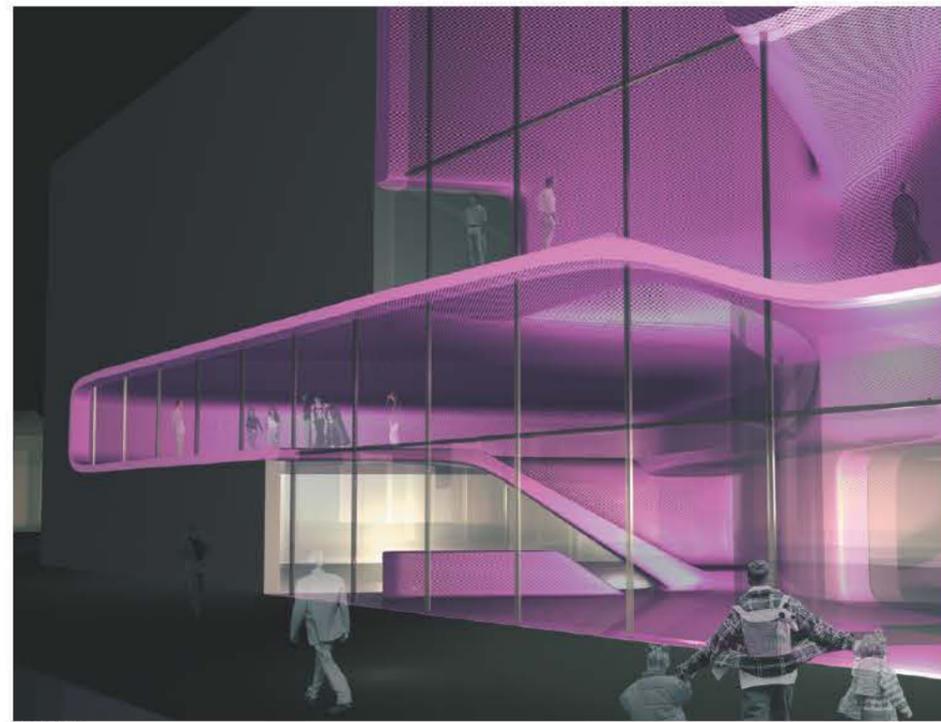


Scenario 3  
Large Theatre hall  
- direct access from the bike storage to tickets area

## Front of House Programme Relations

The foyer is a space that serves as a transition area for visitors between the exterior, the city and the interior, the concert hall. The void links the different heights of public platforms together into a space for visitors before and after performances. The void links the public platforms of the different levels together. Horizontal sight lines intersect with vertical and diagonal sight lines. The public space is in the facade and volume, as it were divided in half. The glass façade is a cut in the volume and creates an interface for the interaction between the in- and outside.

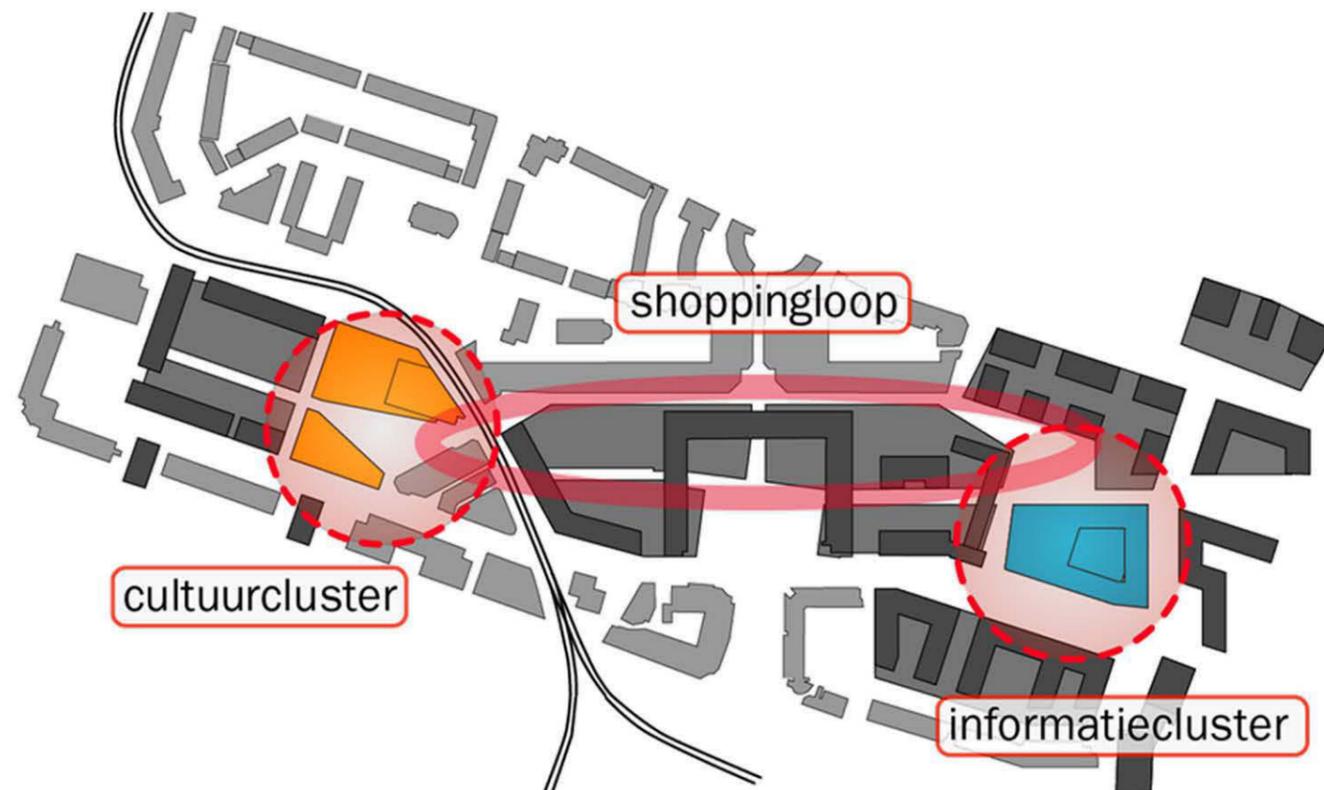
The limited footprint requires a compact organization of programmes, in the design is thus achieved the maximum envelope. By the two rooms of the volume to extract creates a chain of public spaces which are combined in the void; the vertical foyer. The serving areas are programmed in the intermediate zones, these are the office, storage, and the vertical access.



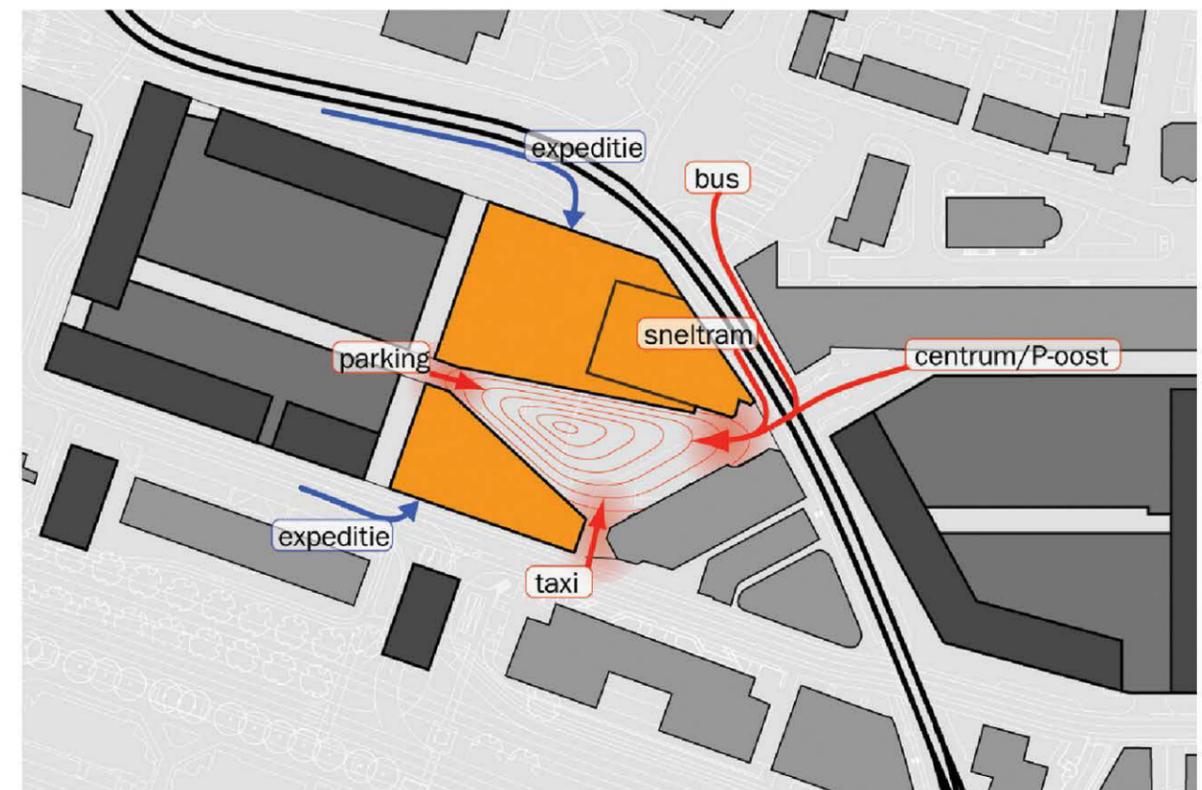
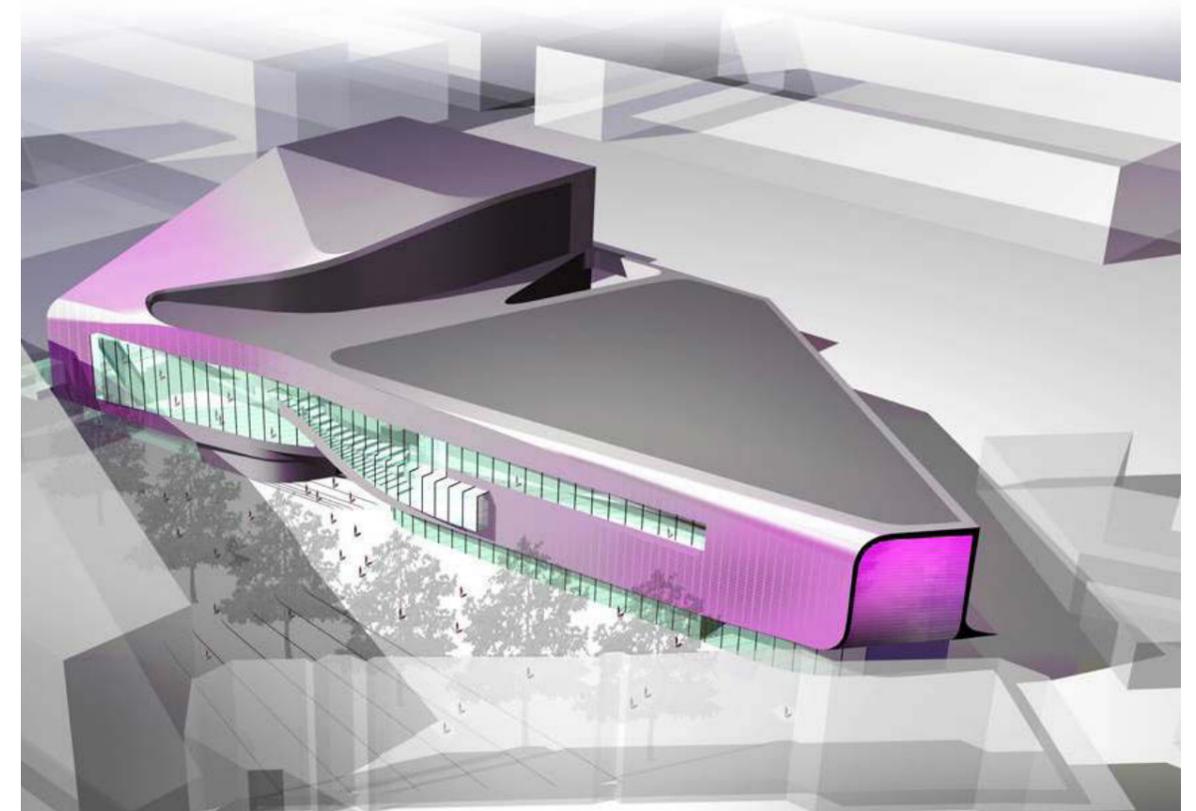
Location: Nieuwegein  
Year: 2006

## Site & Integration

The 'Cultuurcluster' (culture Cluster) buildings create an unusual triangular square. This in its own way further creates a trapezoid quarter. The objects fill in the existing empty plot by lengthening the adjacent building facades. In the middle of the quarter you can find a taxi and car park area. A nearby bus & tram stops provides access to the theatre by public transport. The Culture cluster is connected with an Information cluster to the shopping loop.

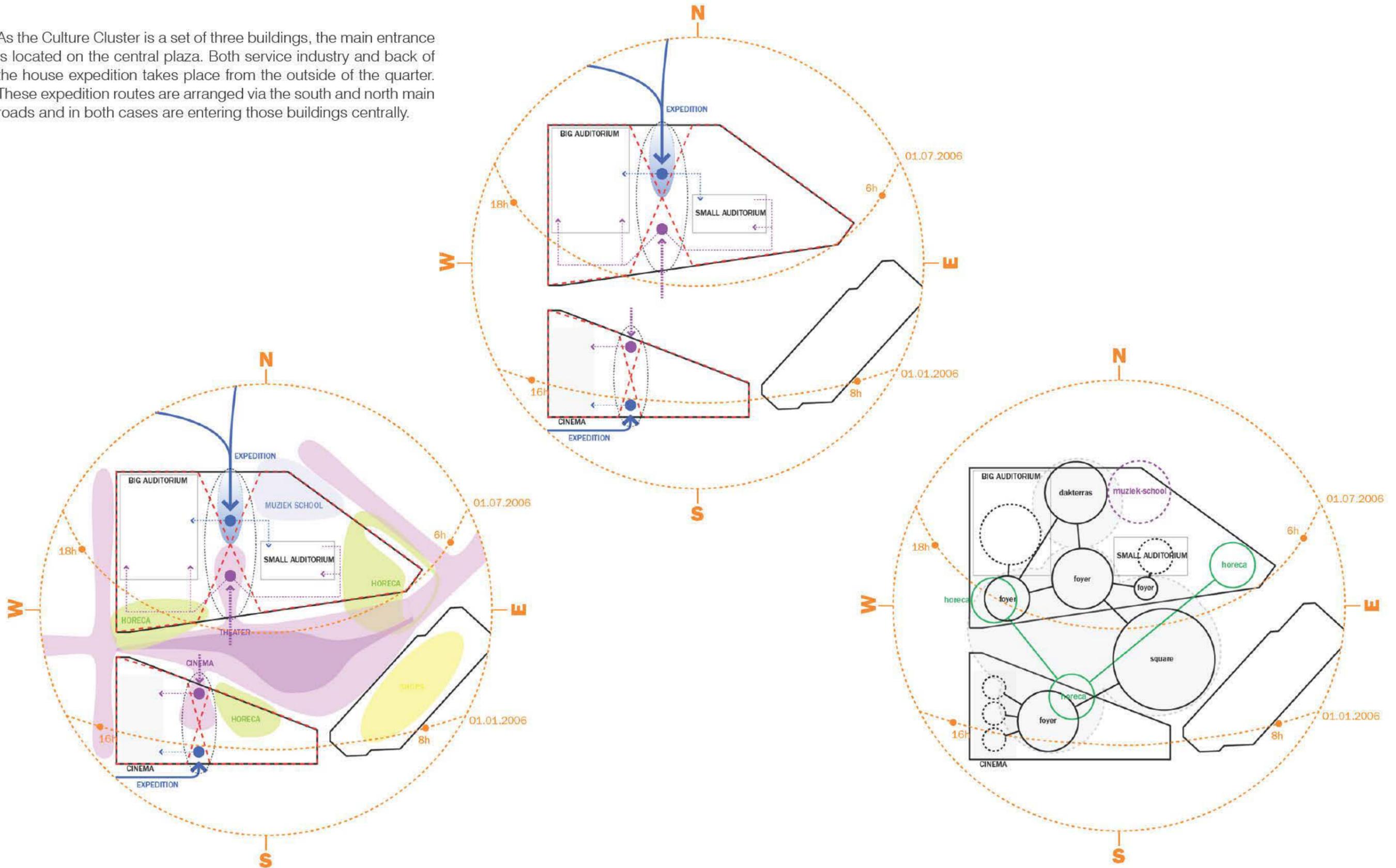


## CULTUUR CLUSTER NIEUWEGEIN



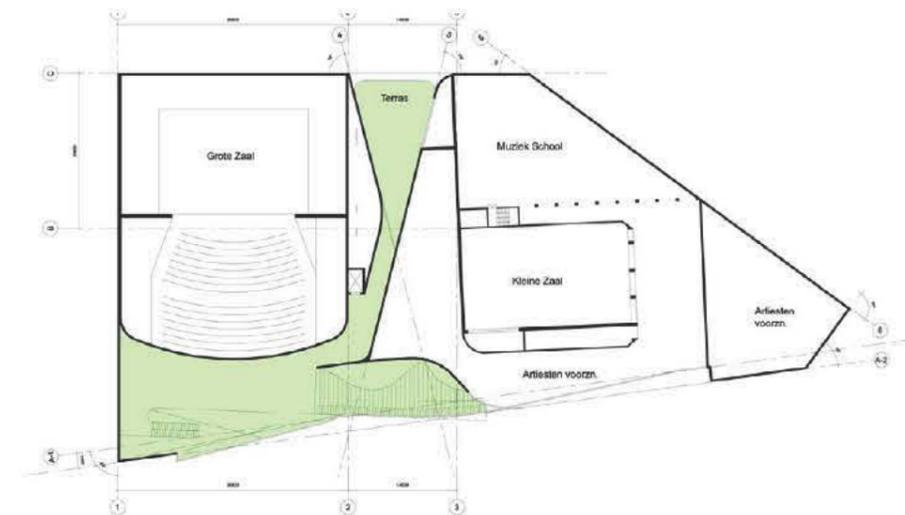
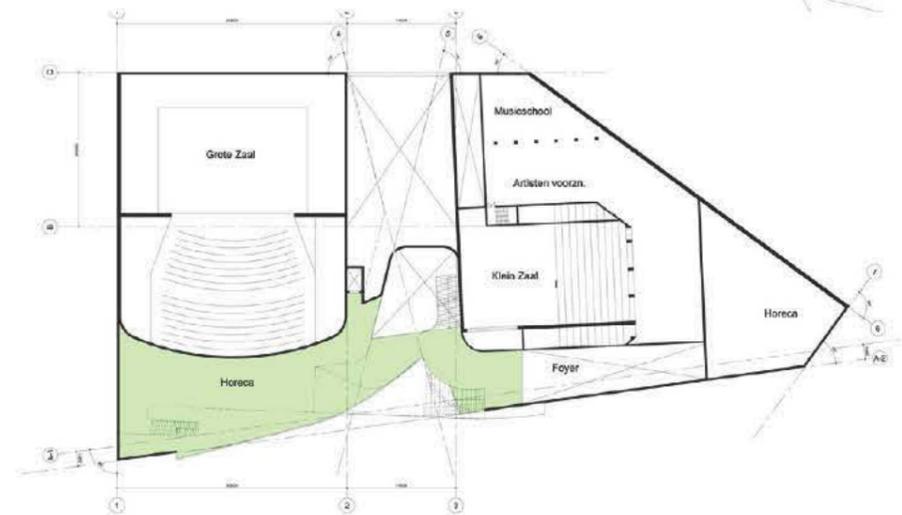
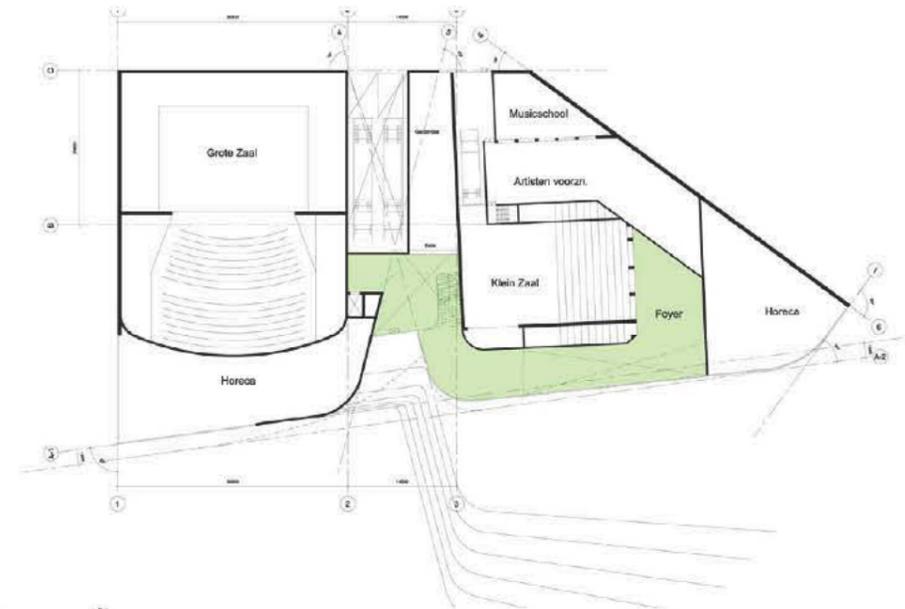
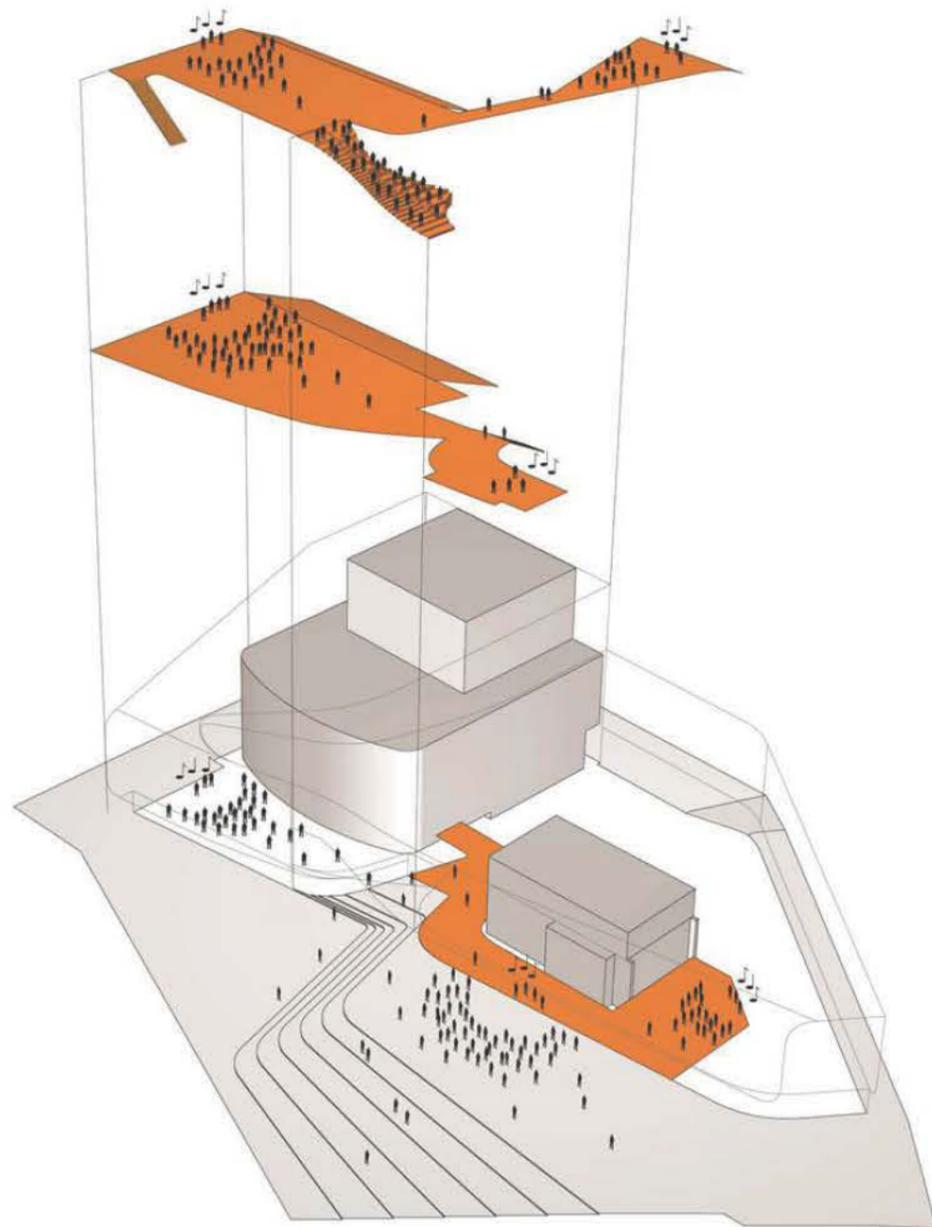
# Back of House Routes

As the Culture Cluster is a set of three buildings, the main entrance is located on the central plaza. Both service industry and back of the house expedition takes place from the outside of the quarter. These expedition routes are arranged via the south and north main roads and in both cases are entering those buildings centrally.



## Front of House Programme Relations

Main stage and the small stage are connected by the vertical foyer, which consist of three level space for costumers. Almost all of the facilities and delivery routes are located behind the small stage and delivery takes place from outside via the integrated loading dock. The public square connects the food and beverage programme (HORECA) featured on all corners of cluster.



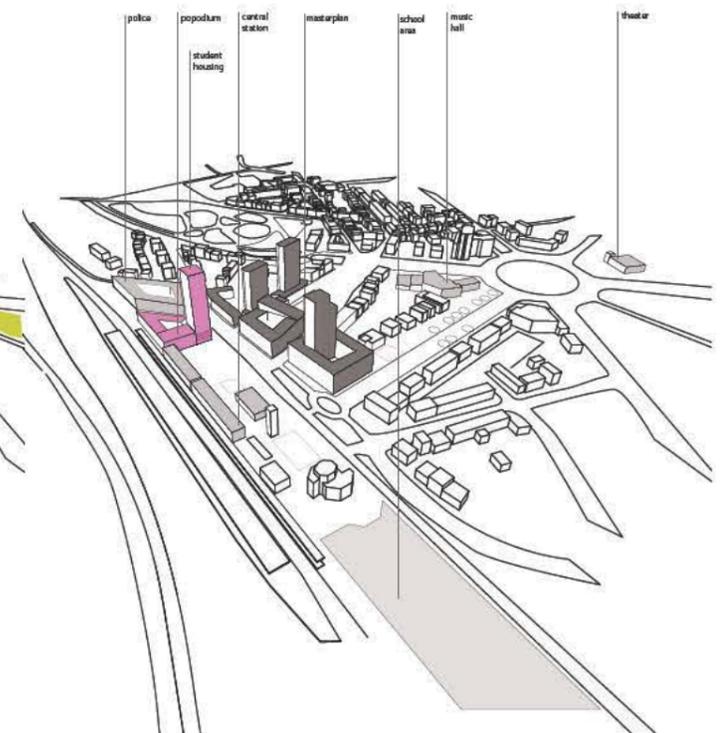
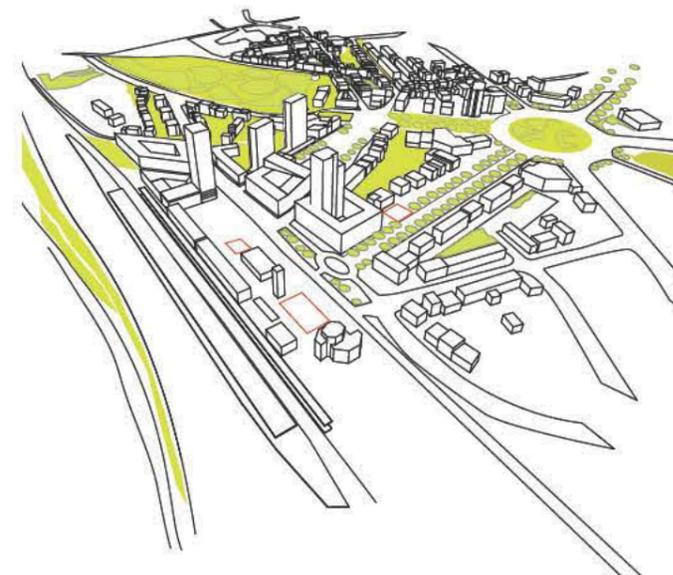
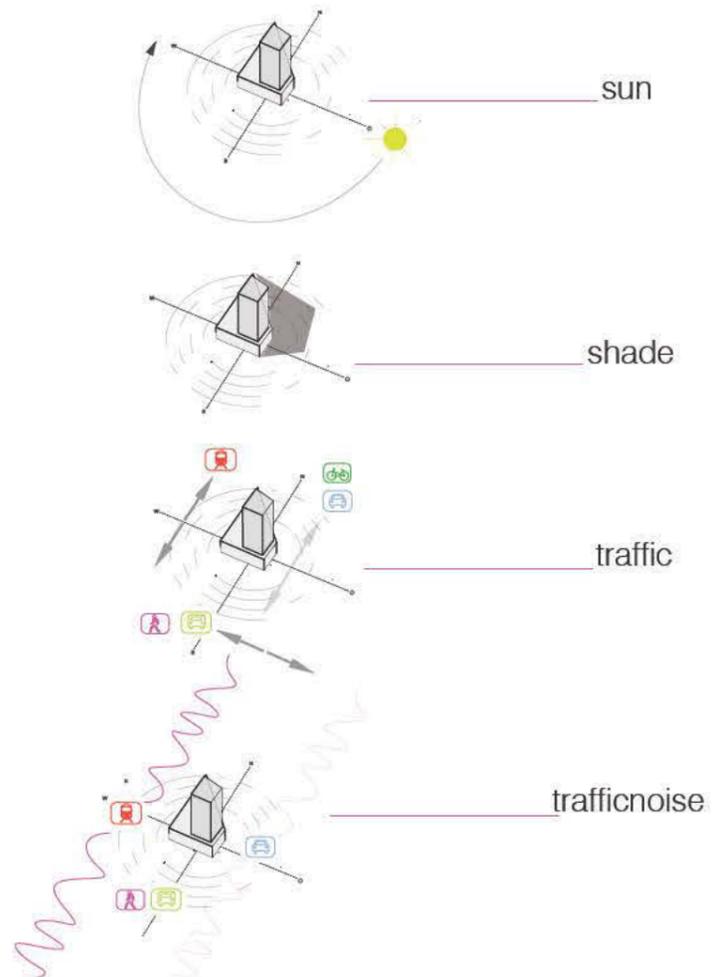
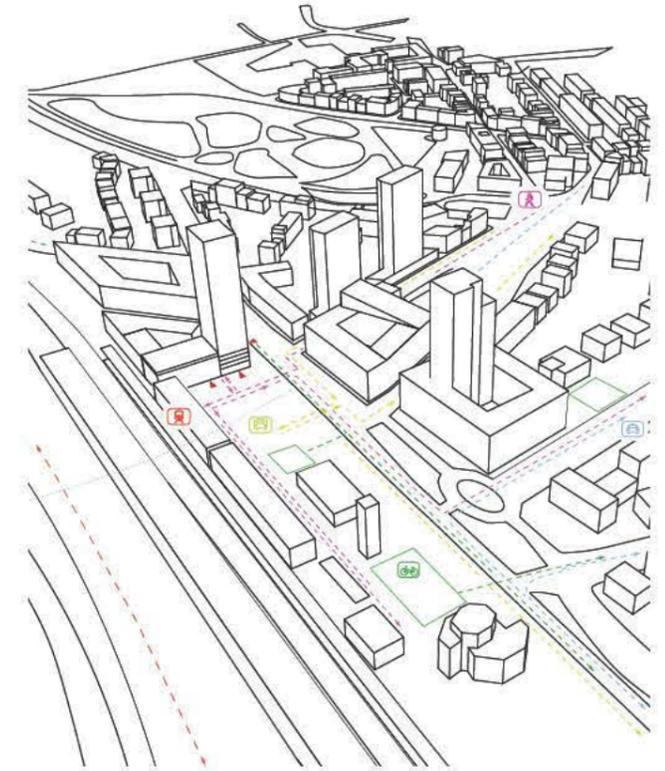
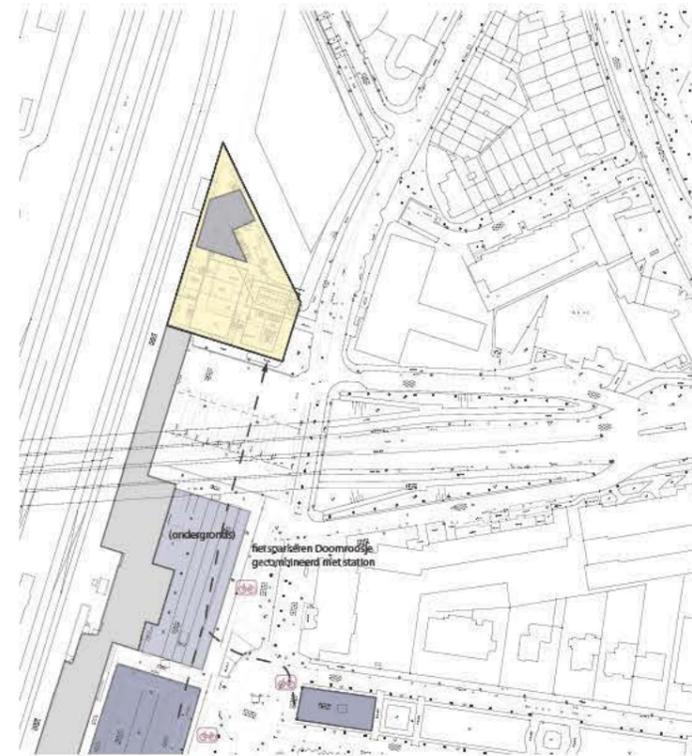
Location: Nijmegen  
Year: 2007

## Site & Integration

The Nijmegen Poppodium and student housing study consists of a 150 unit housing tower, pop podium, student housing and a cycle / parking plinth with inner garden. The building is localized on the border of the city with one main road access and railway on the other side. Cafe & Entrance are directed at the stations square to attract visitors.

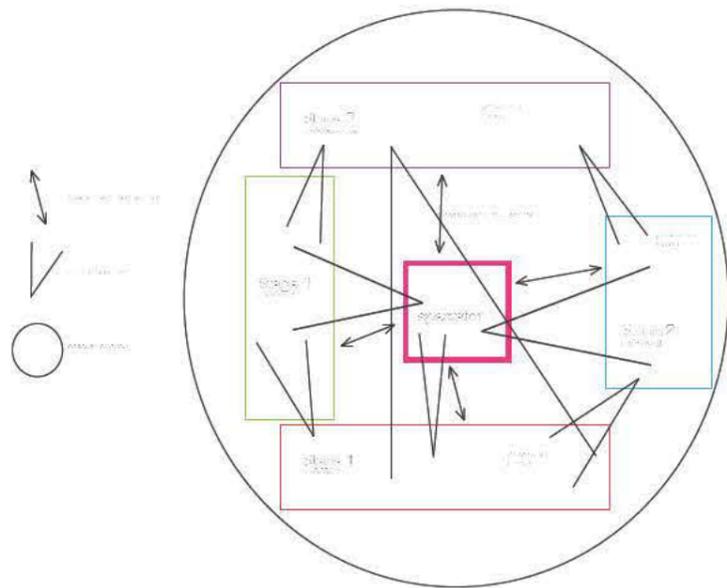
The proposal shows a generous bike parking under ground. This reduces the noise in front of house when people are arriving directly into the building and are not present in front of the pop podium for a long time. This reduces conflicts between residential programme and the Poppodium.

FIETSENSTALLING STUDIES

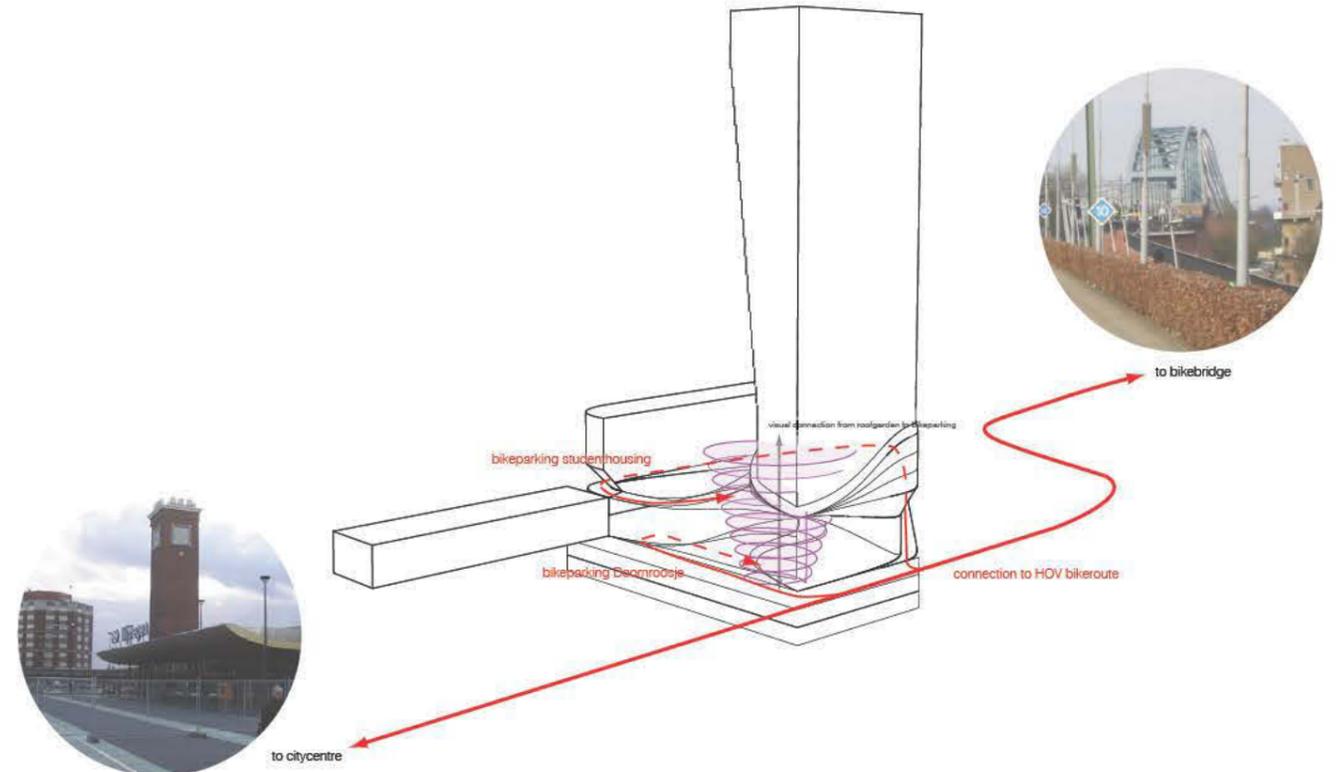
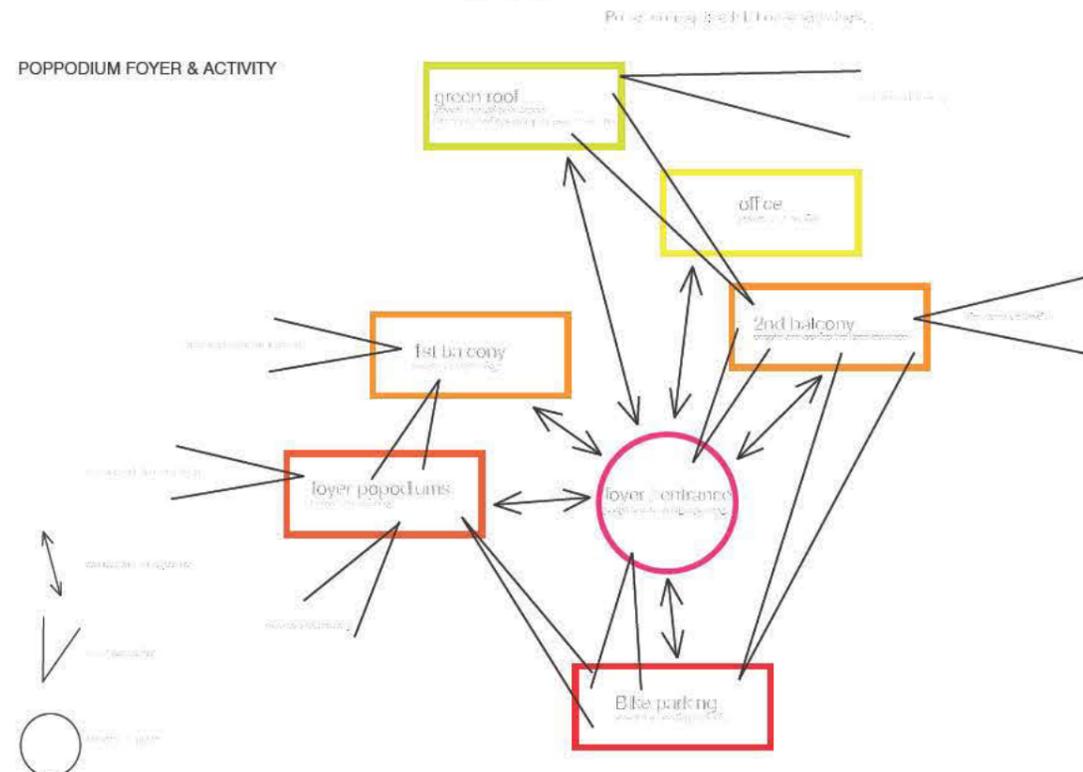


# Back of House Routing

The expedition takes place underneath the tower. It provides access to the podium distribution and storage/work spaces. Those facilities are to support both halls. Referring to the Polieri concept, the people are staged all round creating multiple views to the city and train station.



## POPODIUM FOYER & ACTIVITY

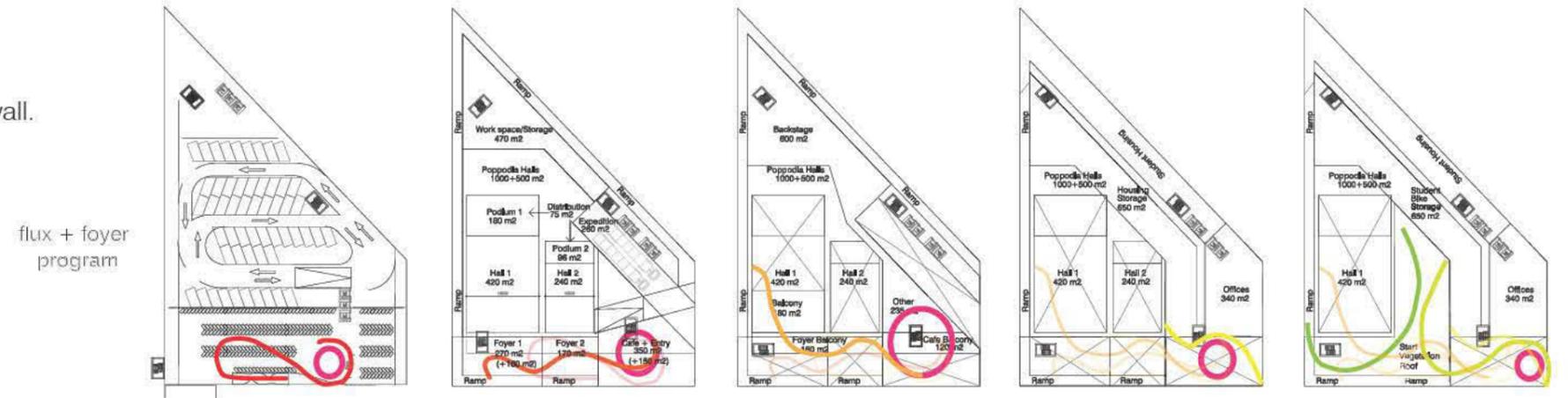
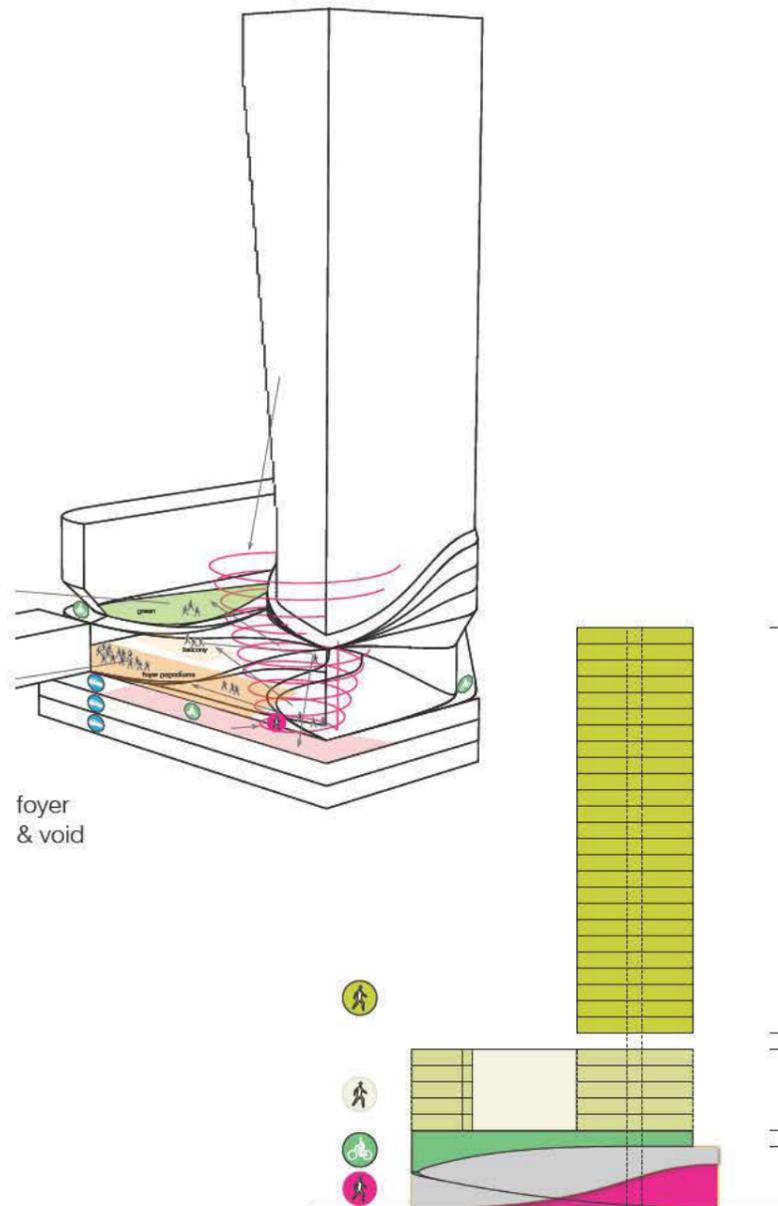


# Front of House Programme Relations

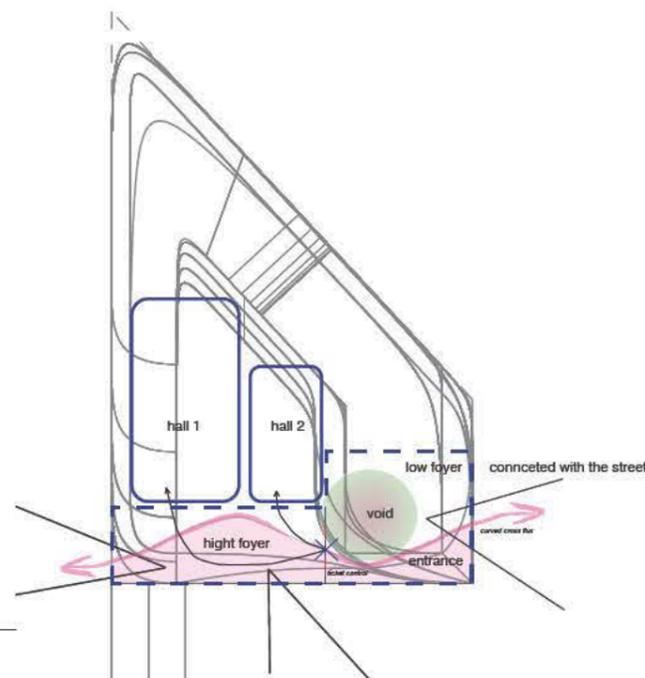
Public route functions:

- As separation between programme
- soundbuffer towards railway
- Divides the buildingfaces into private, public and services orientation

Entertainment part is designed as two parallel auditoriums with simple front wall. In front of those halls is located foyer with void next to the smaller hall. Back of house is located on the rear.



superposition of the ramp around the foyer



visual connect  
pedestrian cc  
city connect



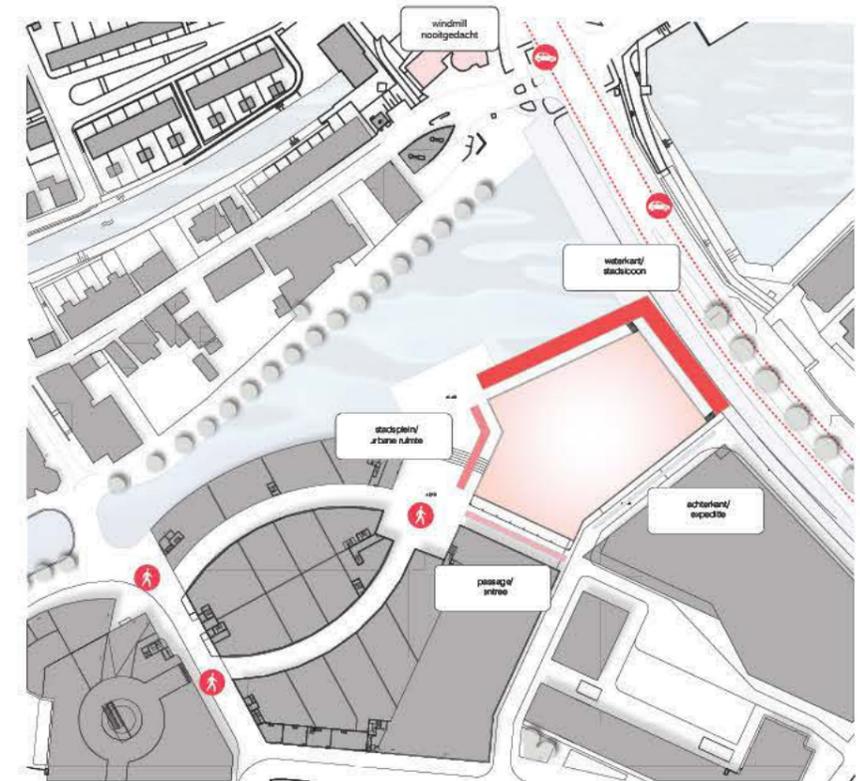
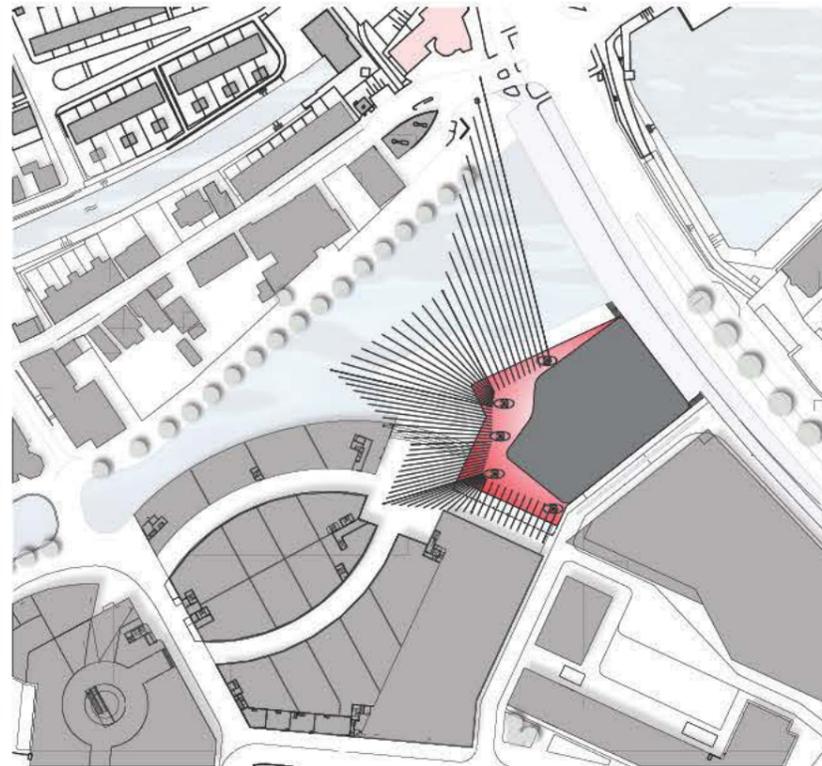
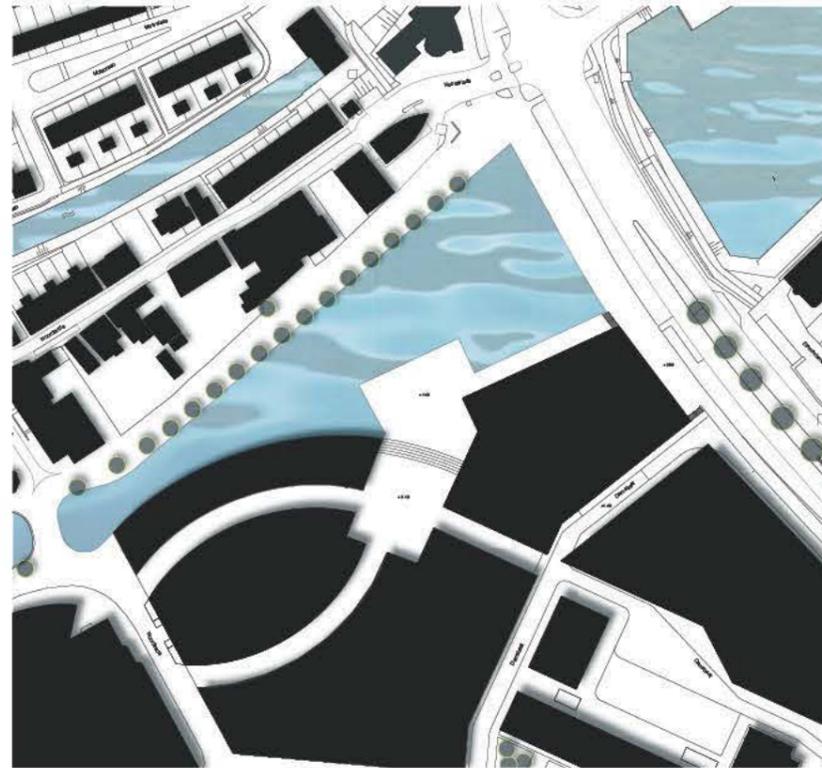
Location: Spijkenisse, The Netherlands  
 Year: 2008 - 2014

Status: completed  
 Total surface area: 7000m<sup>2</sup> gross/ 5800m<sup>2</sup> net

## Site & Integration

The Theatre base maintains the development lines and aims to strengthen them, by creating a rectangular plaza in front of the river.

Unique to the location is its connection with the water and the view to the nearby windmill, 'Nooitgedacht'. The building volume is rounded so as to ensure as little wind flow disturbance to this nearby mill. The bend in the buildings solid form opens it to all view-points and the public space.



VISUELE VERBINDINGEN

VISUELE IDENTITEITEN

# Back of House Routing

Spijkensisse theatre has two delivery docks, which are situated next to the main hall. Bar area and café are located on the ground floor connecting to the outside plaza. Goods and theatre delivery can also be provided on all sides of the main hall stage, if needed. A staircase on either side of the stage lead to the artists facilities on the upper levels.

## BEGANE GROND

SCHAAL 1:300

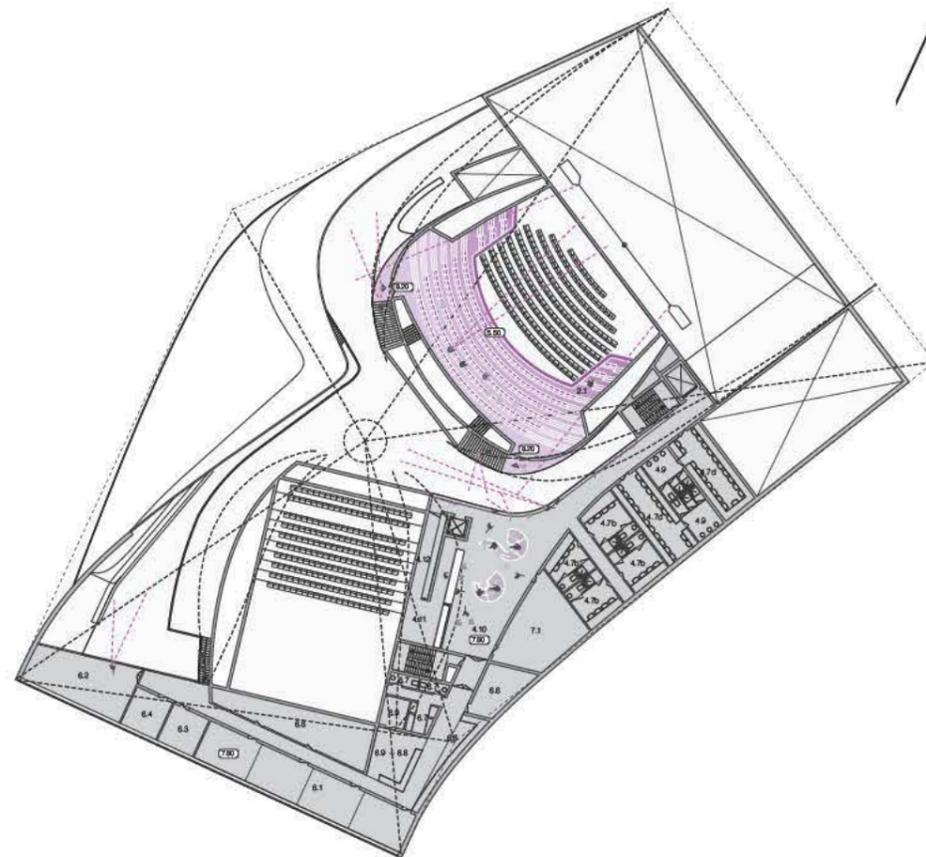
- 1.1 Entree
- 1.2 Kassa/ Besprekingsbureau
- 1.3 Foyer
- 1.4 Buffetten
- 1.5 Garderobe
- 1.6 Toiletten
- 2.1 Grote zaal
- 2.3 Orkestbak (beweegbare gedeelte)
- 2.5 Voorfront
- 2.6 Toeweltonen
- 2.7 Zijkant
- 2.8 Achteromloopgang
- 3.1 Kleine zaal - paler
- 4.1 Artisten- en personeelgang
- 4.2 Portier/ bewakingloge
- 4.3 Vrachtwagenparkeer
- 4.4 Laad- losborden
- 4.6 Lampen- en flitslicht
- 4.14 Berging toneelruimte
- 5.1 Koffie- afwasruimte
- 5.2 Drinkenopslag
- 5.3 Magazijn keuken
- 5.4 Entalagekamer
- 5.5 Koelcel (inclusief)
- 5.6 Toiletten
- 6.9 Keuken theatrale
- 6.10 Afwasruimte interne catering
- 7.3 Centrale vuilverzameling
- 8.6 Tractorruimte
- 8.7 Laagspanningsruimte
- A. Expeditie horeca
- B. Theaterwinkel



## TWEDE VERDIEPING

SCHAAL 1:300

- 2.1 Zaal balkon
- 4.7 Kloedkamers artisten
- b) 6 stuks voor 4 pers.
- d) 2 stuks voor 20 pers.
- 4.9 Toiletten/ douches
- 4.10 Artistenfoyer
- 4.11 Keuken artistenfoyer
- 4.12 Voorraadruimte artistenfoyer
- 4.15 Overige bergingen
- 6.1 Kantoor 8 werfplaatsen
- 6.2 Directie kantoor
- 6.3 Kantoor hoofd techn. dienst
- 6.4 Kantoor hoofd bedrijfsvoering
- 6.5 Kantoor toneelmester
- 6.6 Kantoor horecamanager
- 6.7 Pantry, garderobe, toiletten
- 6.8 Archief/ berging
- 6.9 Serverruimte, kopieruimte
- 7.1 Magazijn algemeen



## EERSTE VERDIEPING

SCHAAL 1:300

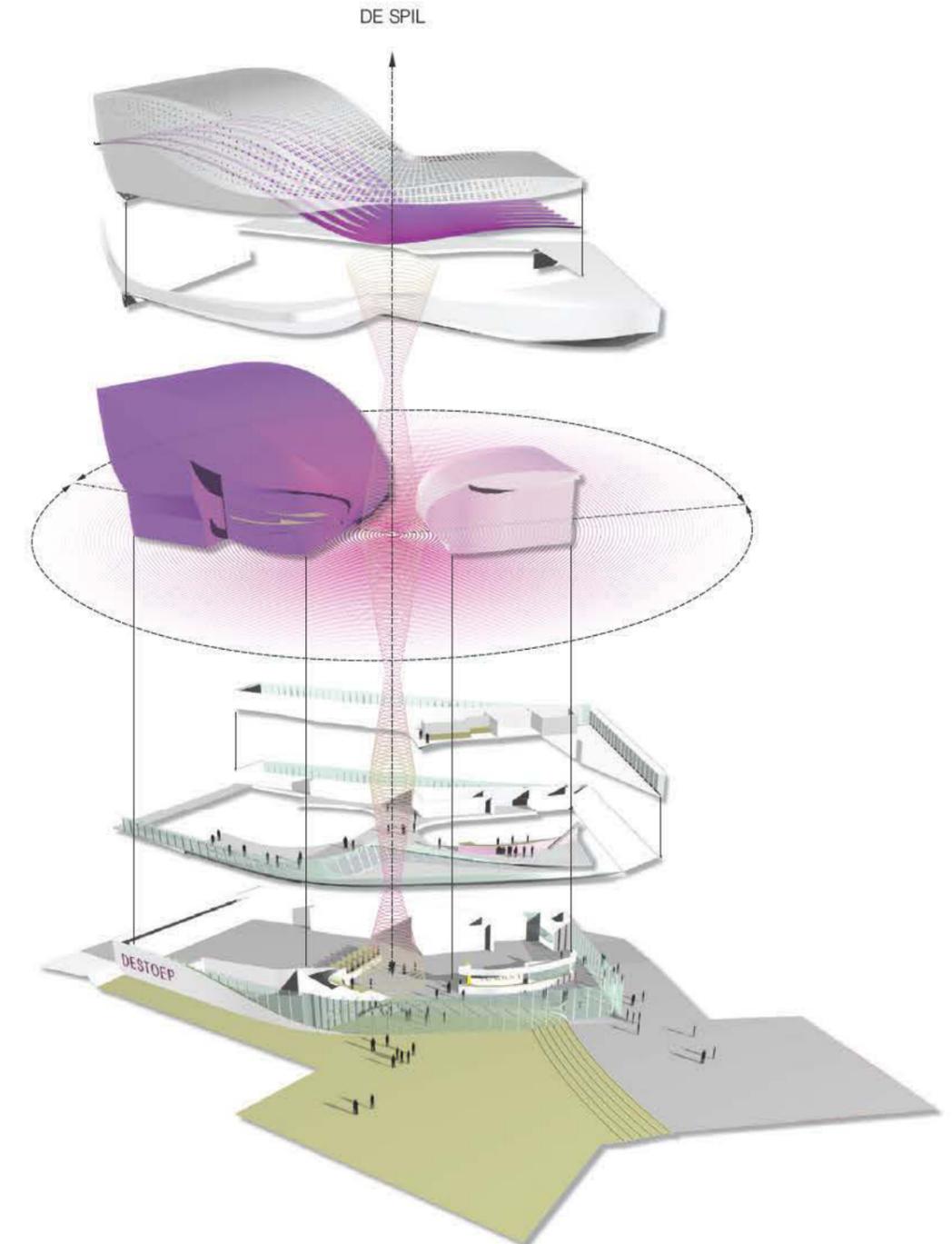
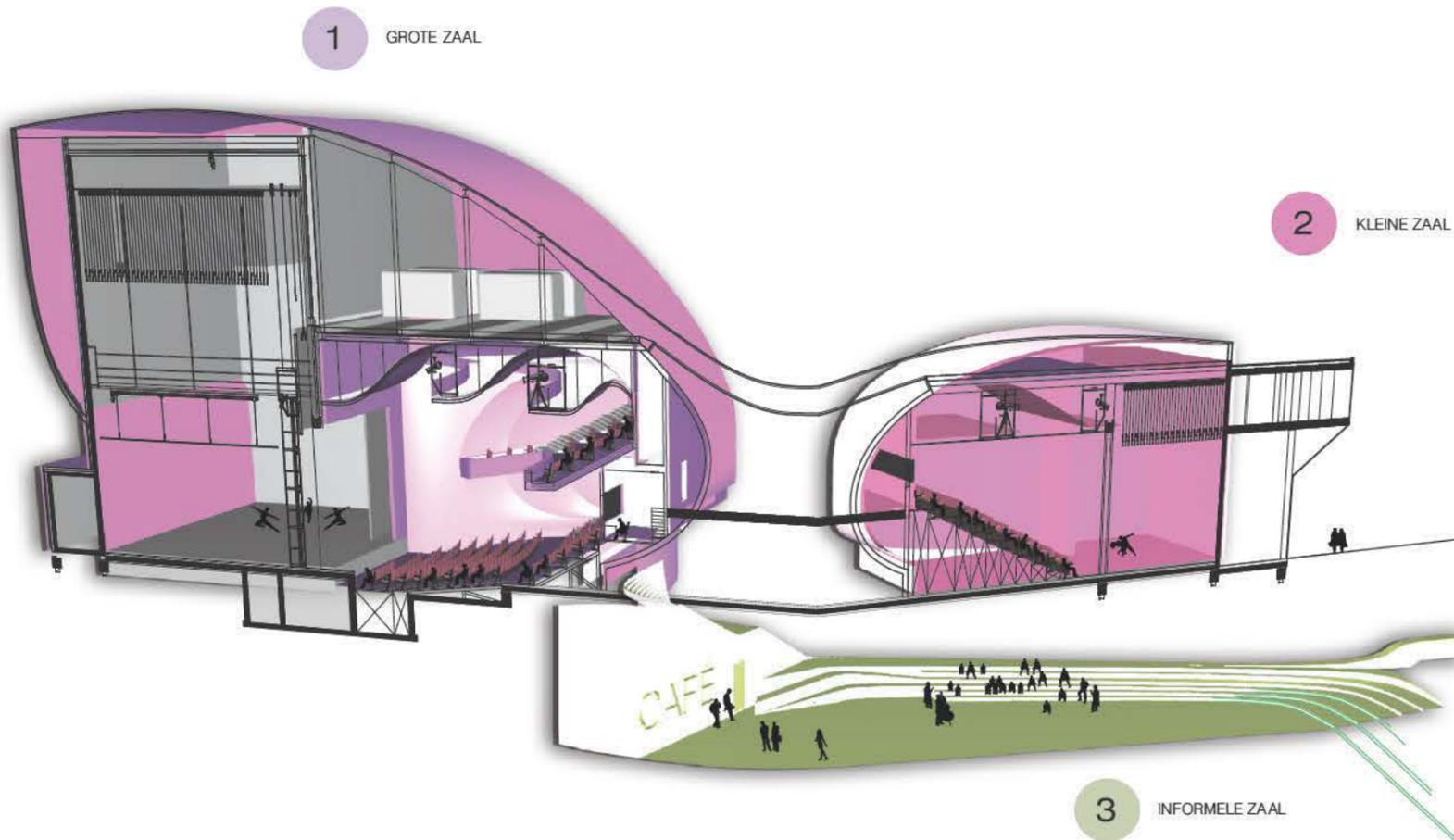
- 1.3 Foyer
- 1.4 Buffetten
- 1.6 Toiletten
- 2.1 Grote zaal
- 2.10 Regecabine
- 2.11 Dimmeruimte
- 3.2 Kleine zaal - balkon
- 3.3 Regecabine
- 3.4 Dimmeruimte
- 4.5 Werkplaatsen
  - a) hout/ metaal
  - b) electra/ audio
- 4.7 Kleedkamers artisten
  - a) 2 stuks voor 1 & 2 pers.
  - b) 6 stuks voor 4 pers.
  - c) 2 stuks voor 10 pers.
  - d) 2 stuks voor 20 pers.
  - e) 2 stuks voor 5 pers. (kleine zaal)
- 4.8 Verhuurruimten theatertechnici
- 4.9 Toiletten/ douches
- 4.15 Overige bergingen
- 7.2 Schoonmaakdienst
- 8.1 C.V.- ruimte
- 8.10 Accurruimte
- C. Balkon



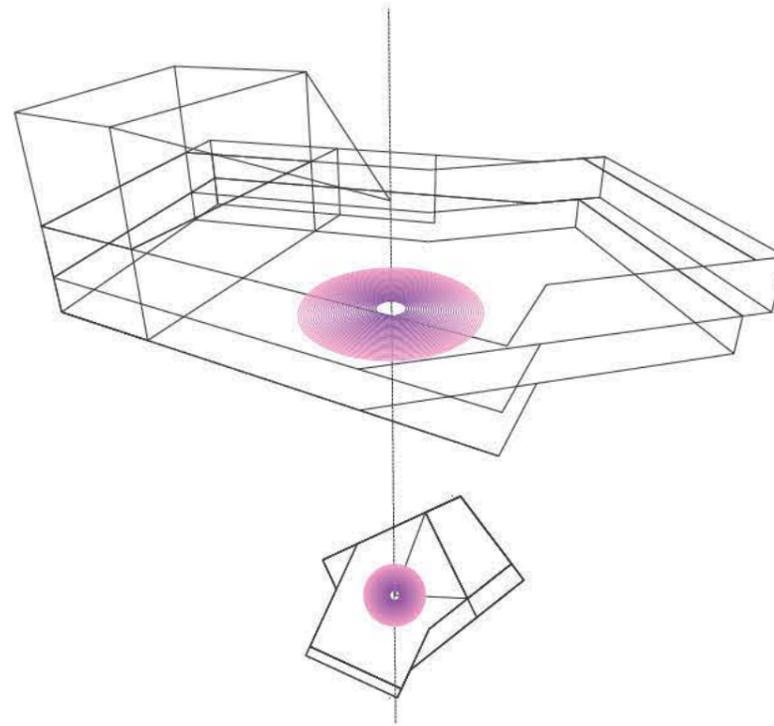
## Front of House Programme Relations

The building consist of two auditoriums, the main hall and a smaller one, each their own self supporting elements. They are connected with a curved overlay, which builds a roof for the vertical foyer in between. On the outside the public space connects to the building in visual way and further functional, with food and café programme creating a 3rd , informal outdoor auditorium

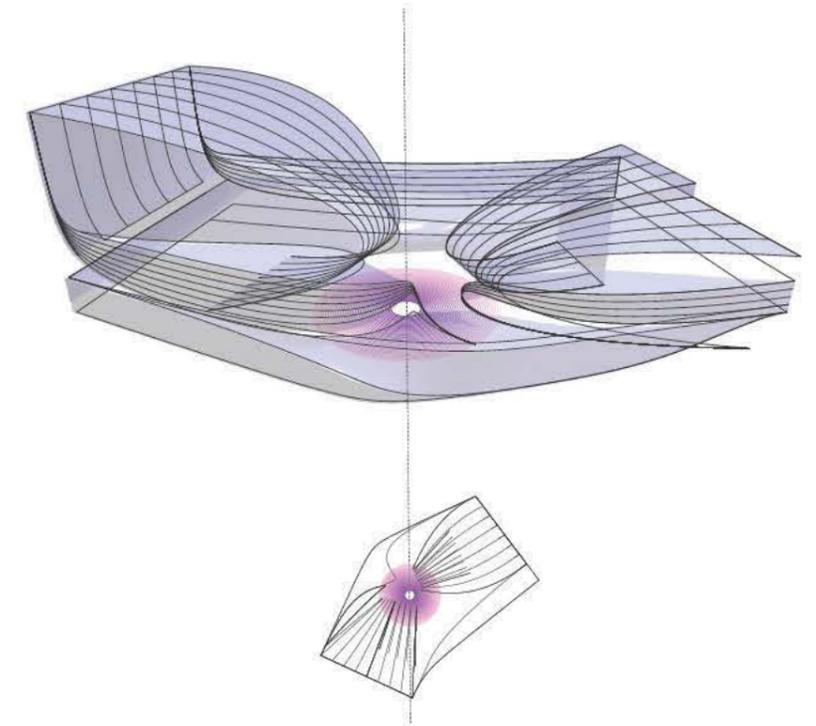
Ben van Berkel: "The vertical foyer becomes a pivotal point in the social functioning of the theatre, a 'stage' for the visitors and a dynamic focal point surrounded by viewpoints on different levels."



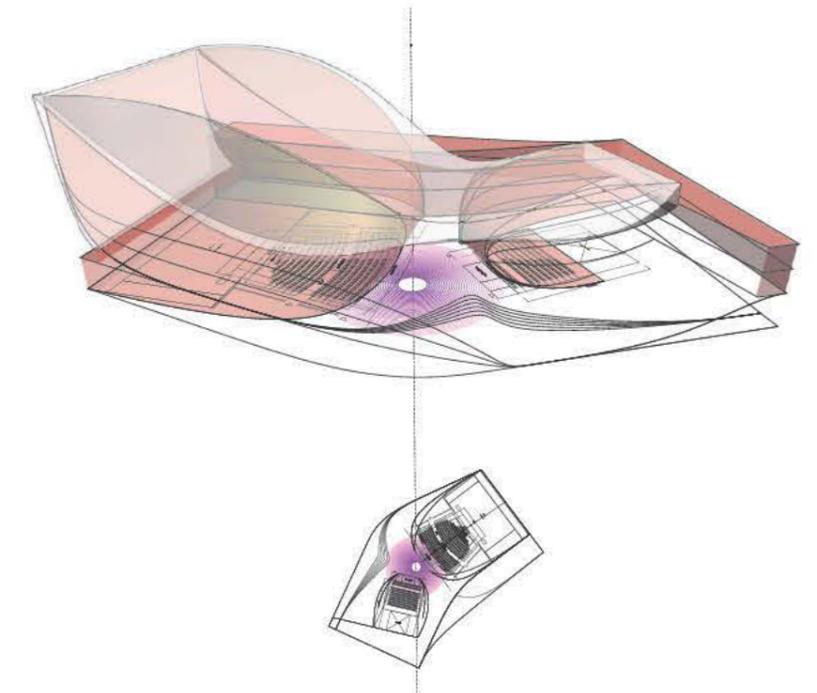
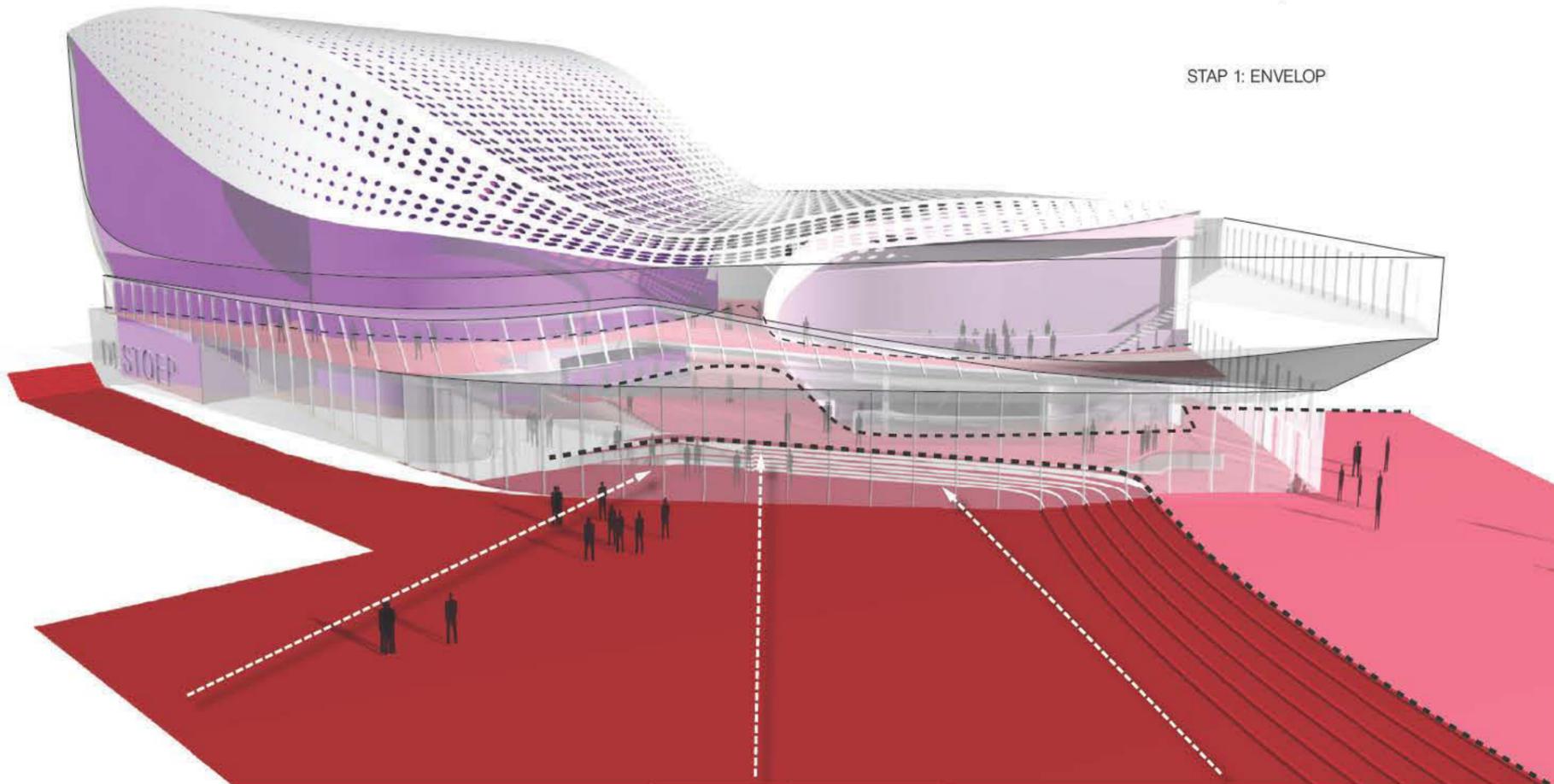
Front of House Programme Relations



STAP 1: ENVELOP



STAP 2: CONCEPTUELE VORM

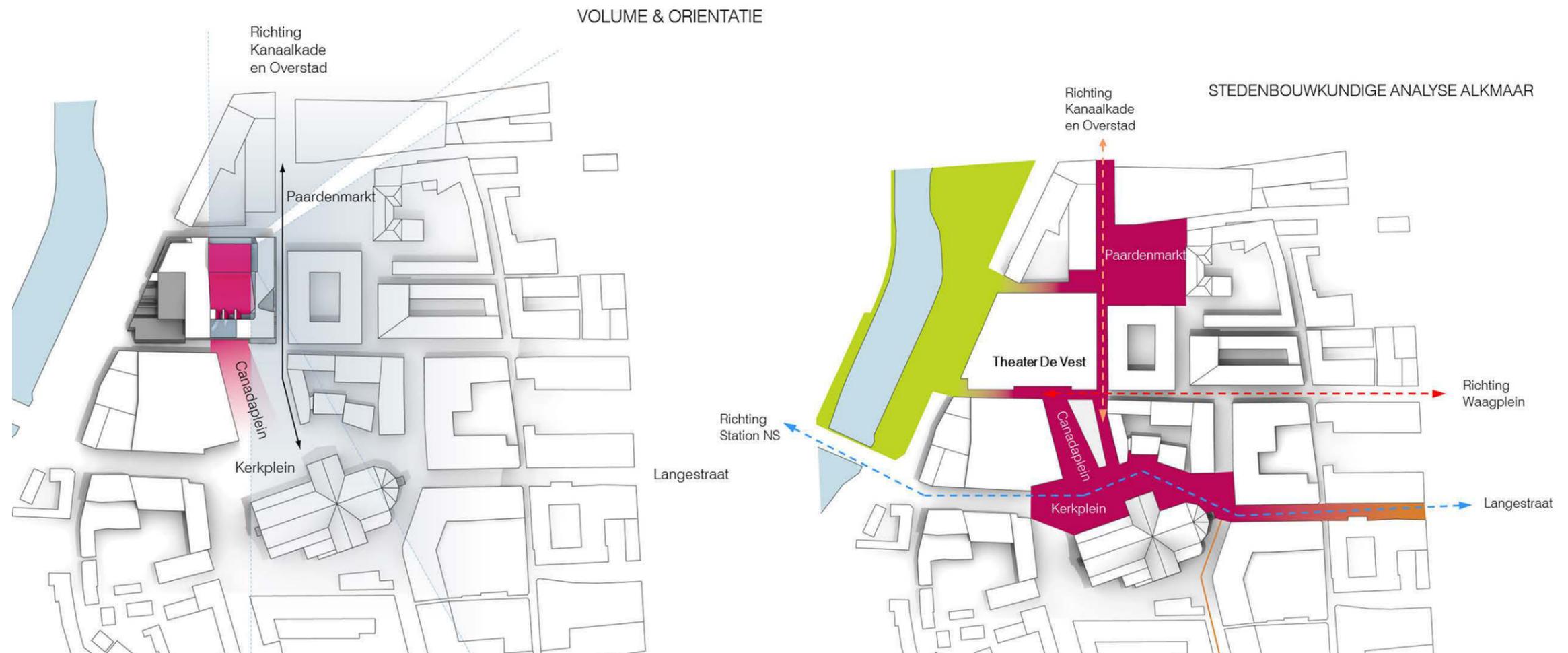
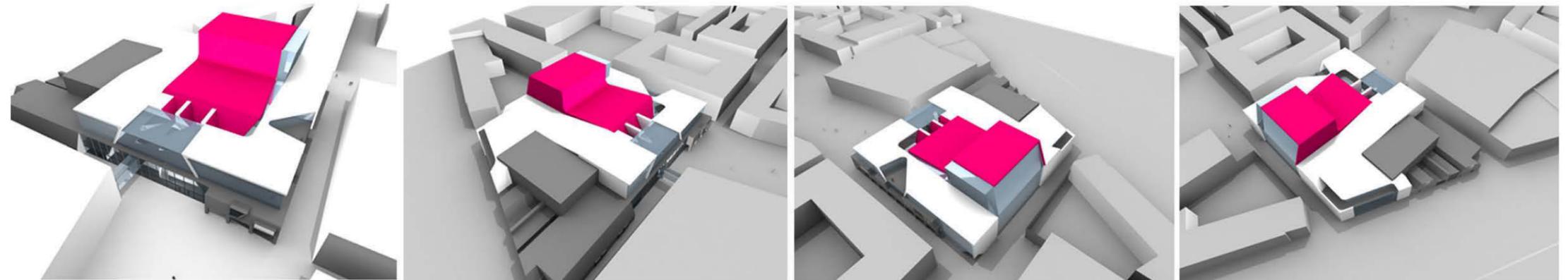


STAP 3: PROGRAMMA

Location: Alkmaar  
Year: 2009

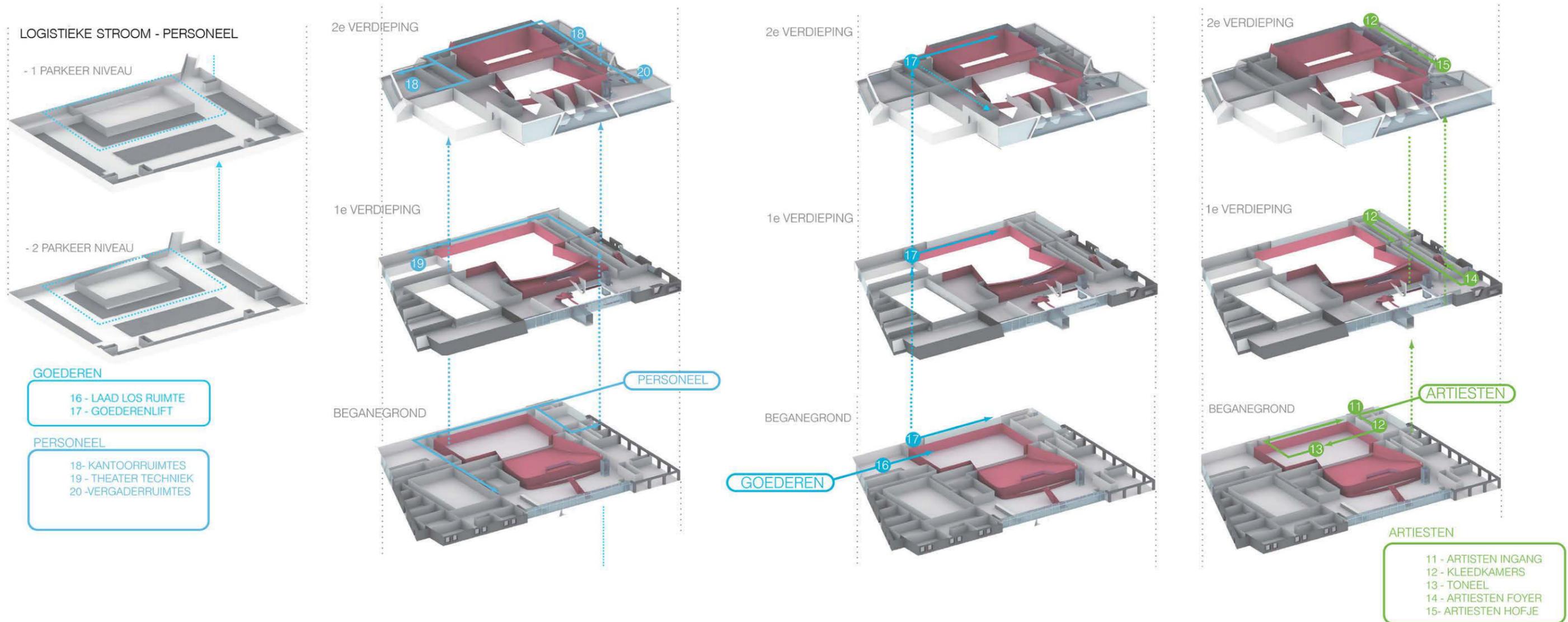
## Site & Integration

Theatre de Vest is located next to the historic canal (Geestersingel). There are two important squares, in close proximity of the theatre which connect to the building: Paardenmarkt and Canadaplein. The church (Grote St Laurenskerk) is placed on the other side of the Canada plain, opposite of the theatre. This connection makes the building a key connection in the historic centre.



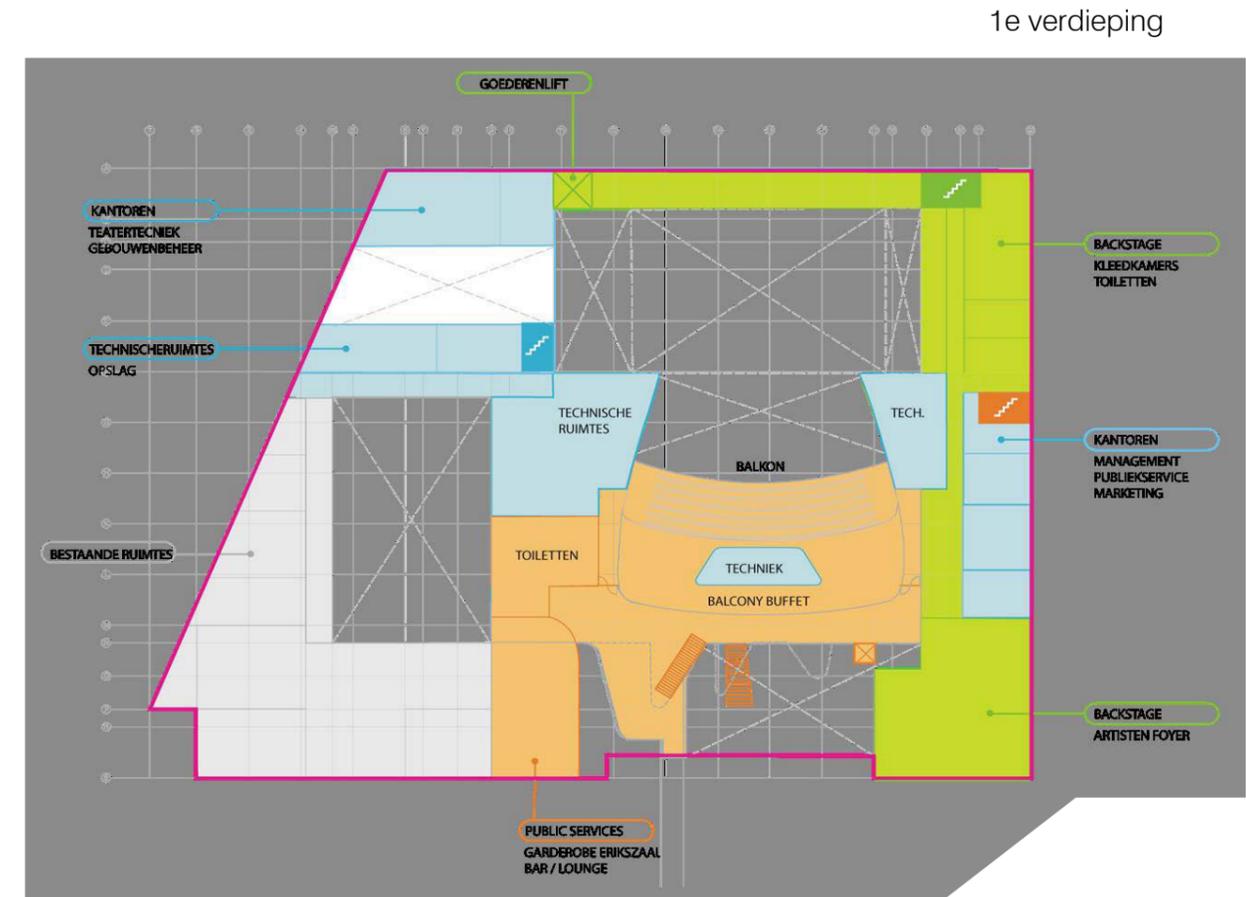
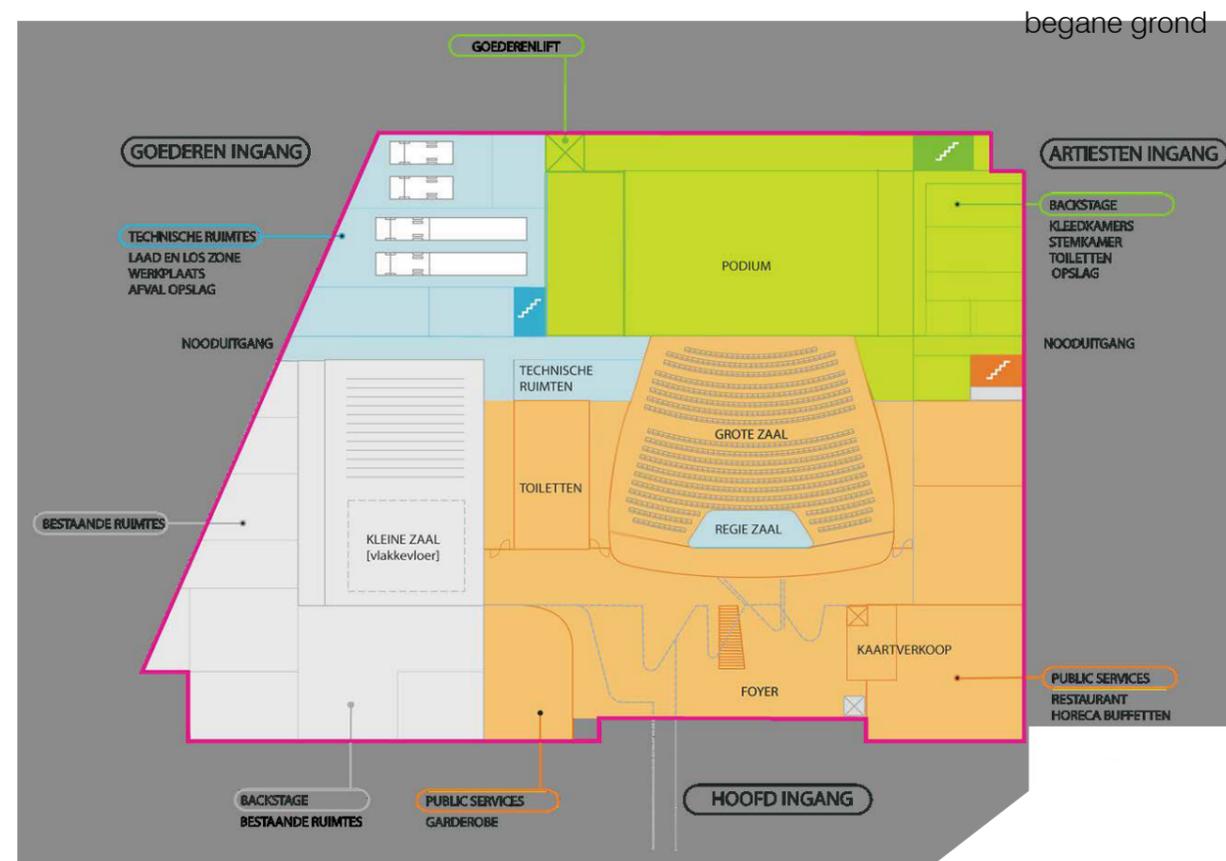
## Back of House Routes

In the presented renovation proposal the back of house organisation focus lies on the efficiency of routes. Not intersecting with the visitors, the technical logistics are completely separated from the foyer. The stage is supplied vertically from the car park from underground levels. Staff artists and performers can access the theatre via the parking garage of street access. Both can meet if needed so. Artists facilities are placed in one side wing and behind the stage. Artists facilities are placed in one side wing and behind the stage.



# Front of House Programme Relations

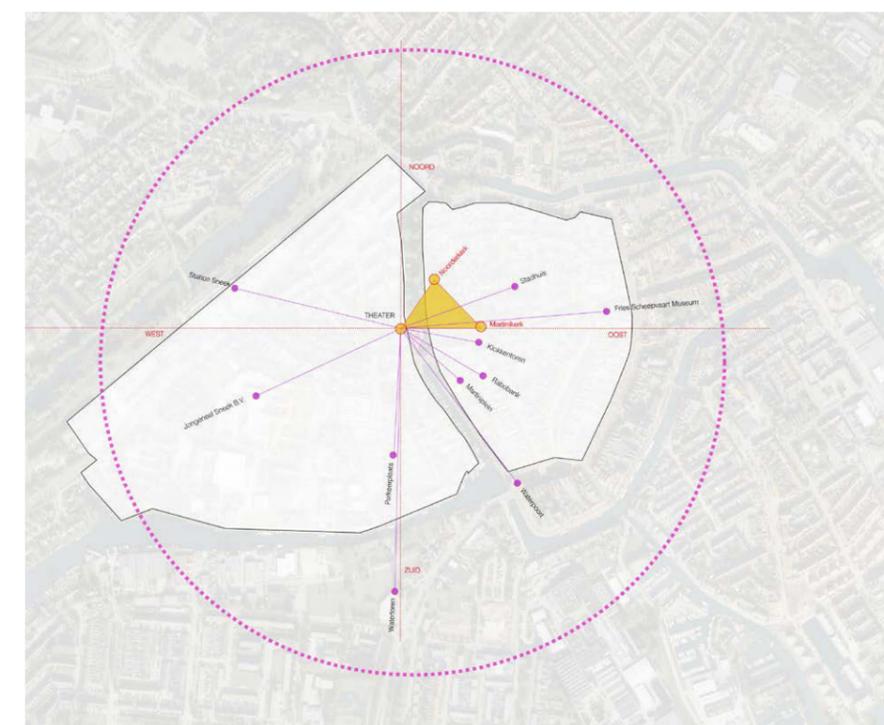
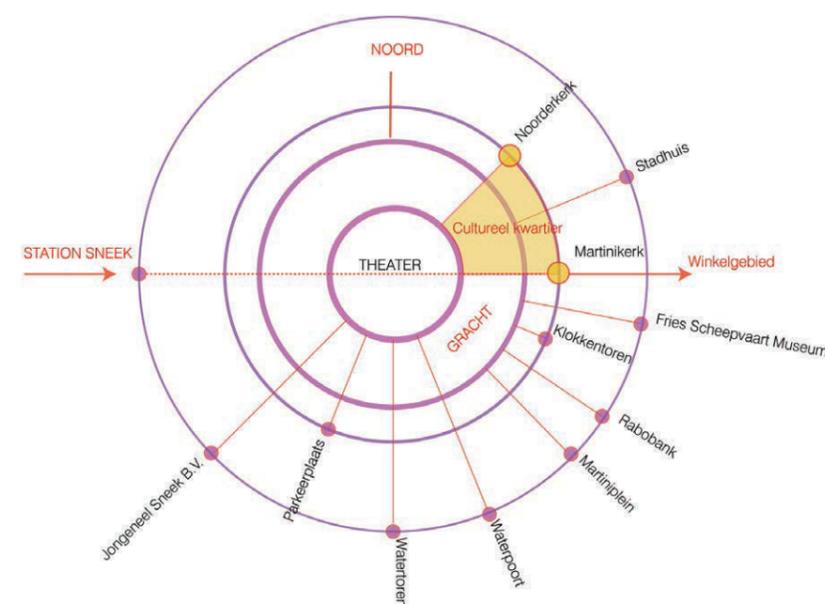
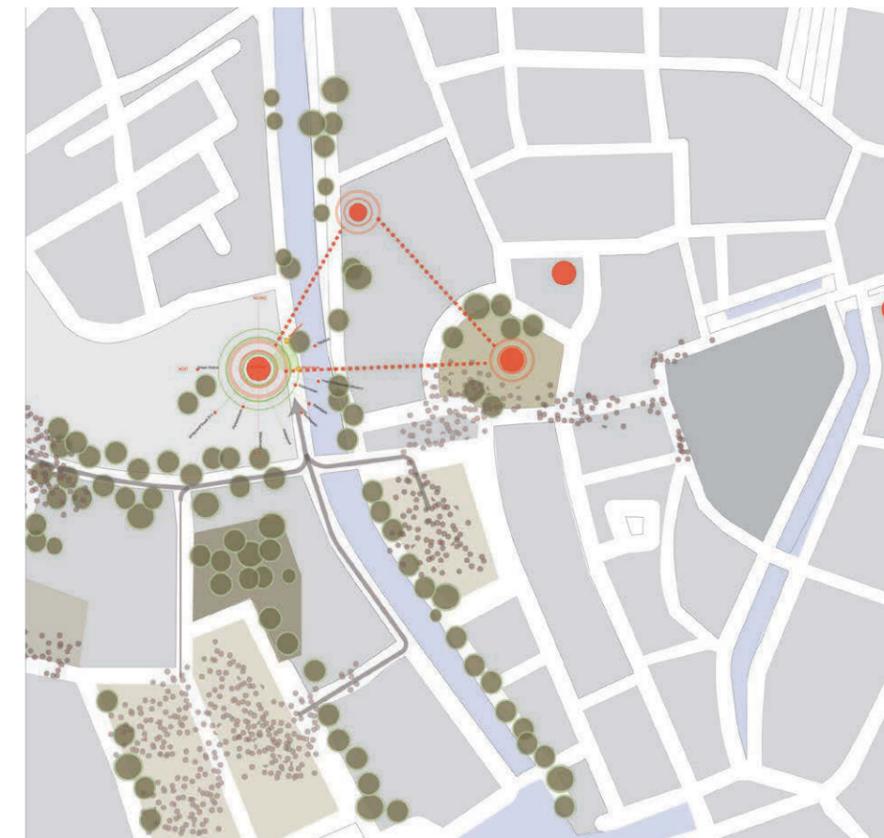
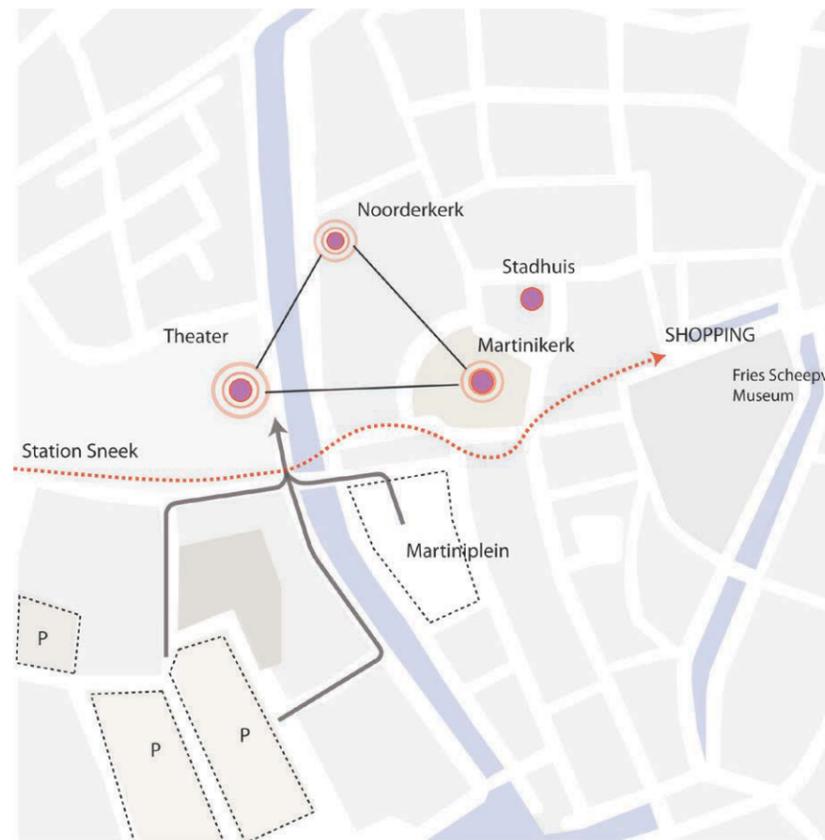
New programme considers wider foyer opening and function dispose. Delivery take place at ground floor and has direct contact to the backstage. All the facilities dedicated for the artists are located on rear of the audience in one zone. Opened foyer including public services such as toilets and restaurant are placed in front, where the main entrance invites people into the building from the Canada Plein. Small hall is maintained adjacent to the foyer next to the bathrooms. An additional level is being added to the foyer. These upper parts of foyer provides access to a panorama balcony offering a generous view at the city and historic church through the glass facade.



Location: Sneek  
 Year: 2009-11  
 Total surface area: 3715 m<sup>2</sup>

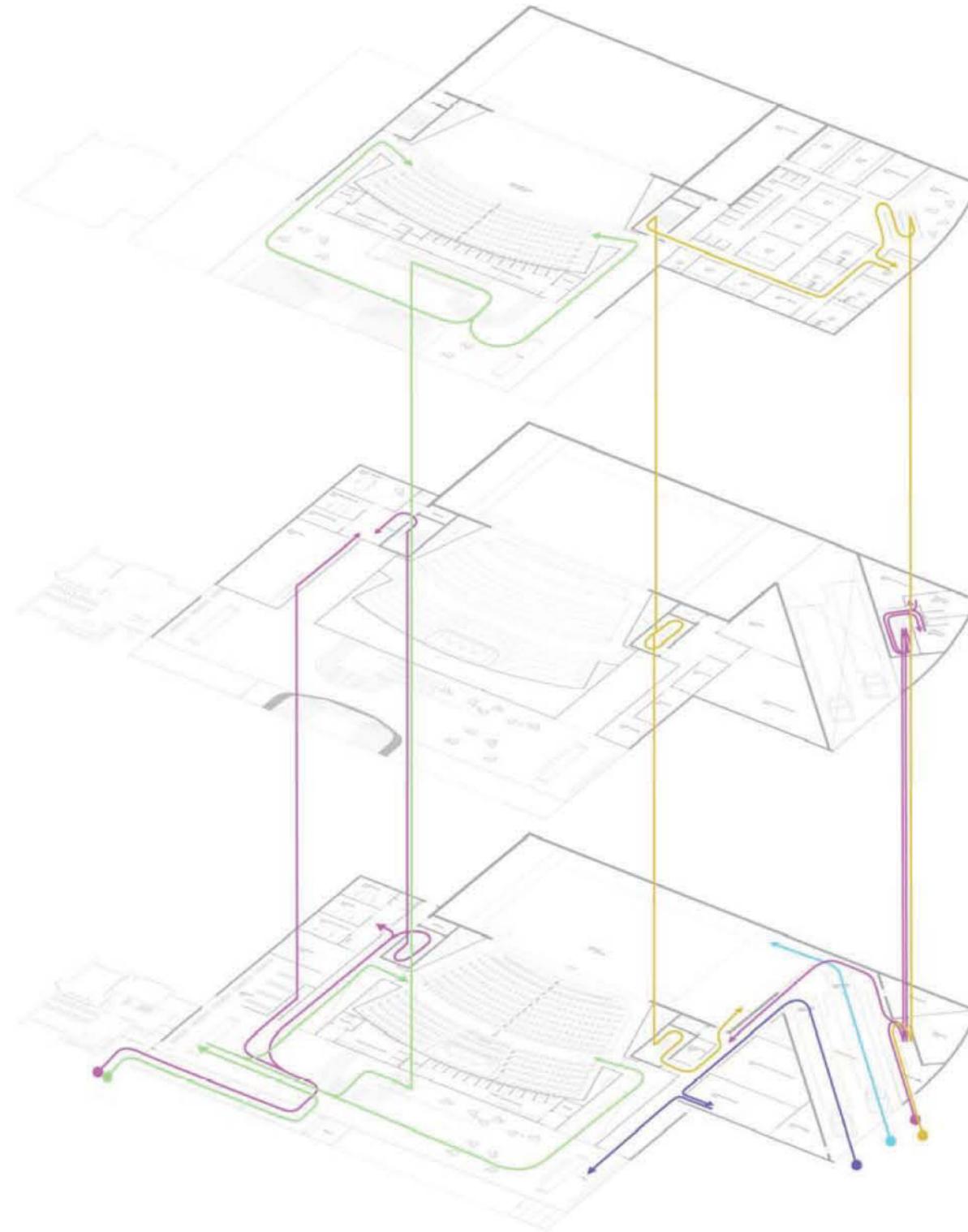
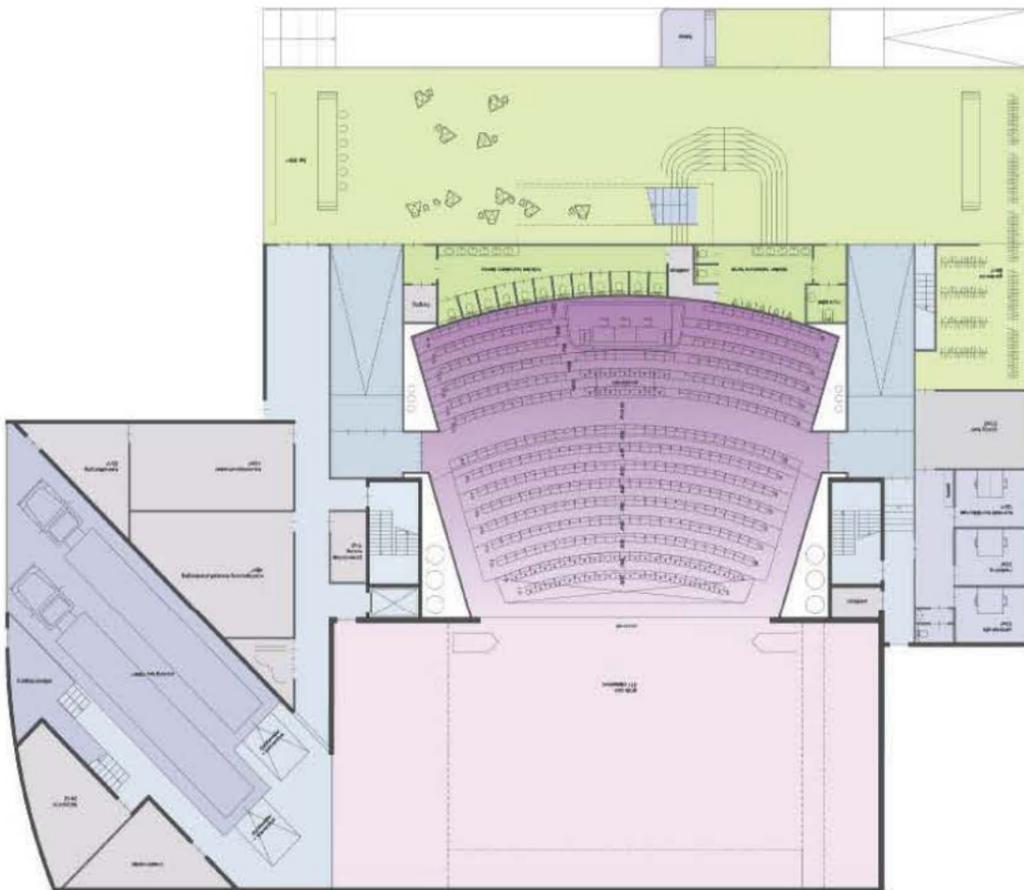
## Site & Integration

The building is located in a residential neighbourhood, which stands along the canal (Westersingel). The top edge of the building facade flows up slightly and shamelessly, but returns down to meet the corners of the adjacent buildings, preserving the existing height levels of the development. Simultaneously the shape of the theatre stage tower box rises and create another edge line to the sky. The theatre, together with Martinikerk and Noorderkerk form a cultural cluster alongside the axis from Station Sneek to shopping area.



## Back of House Routing

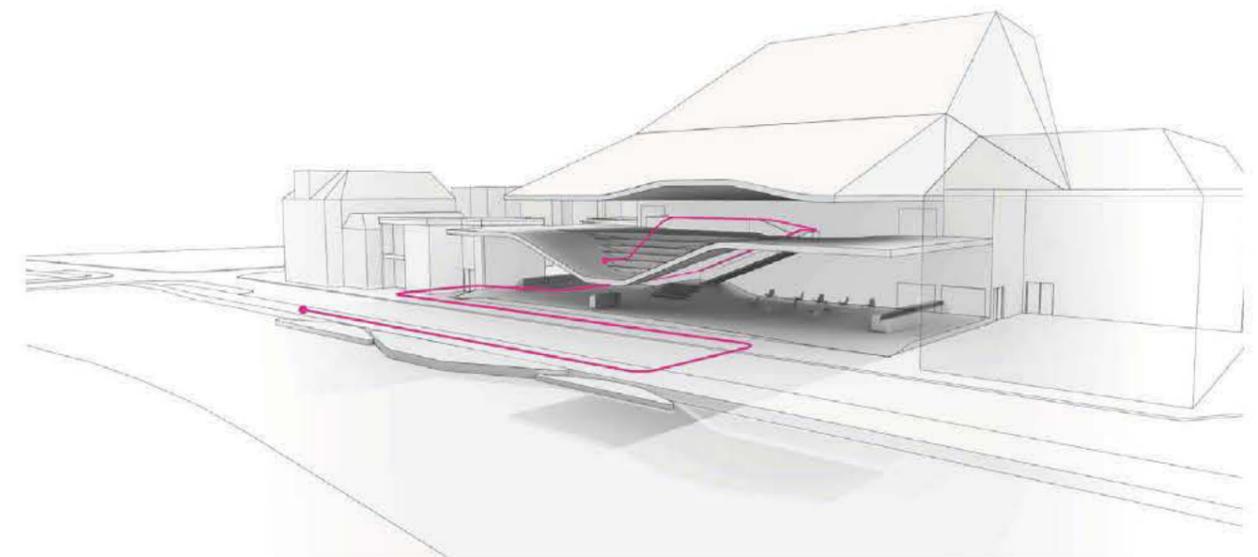
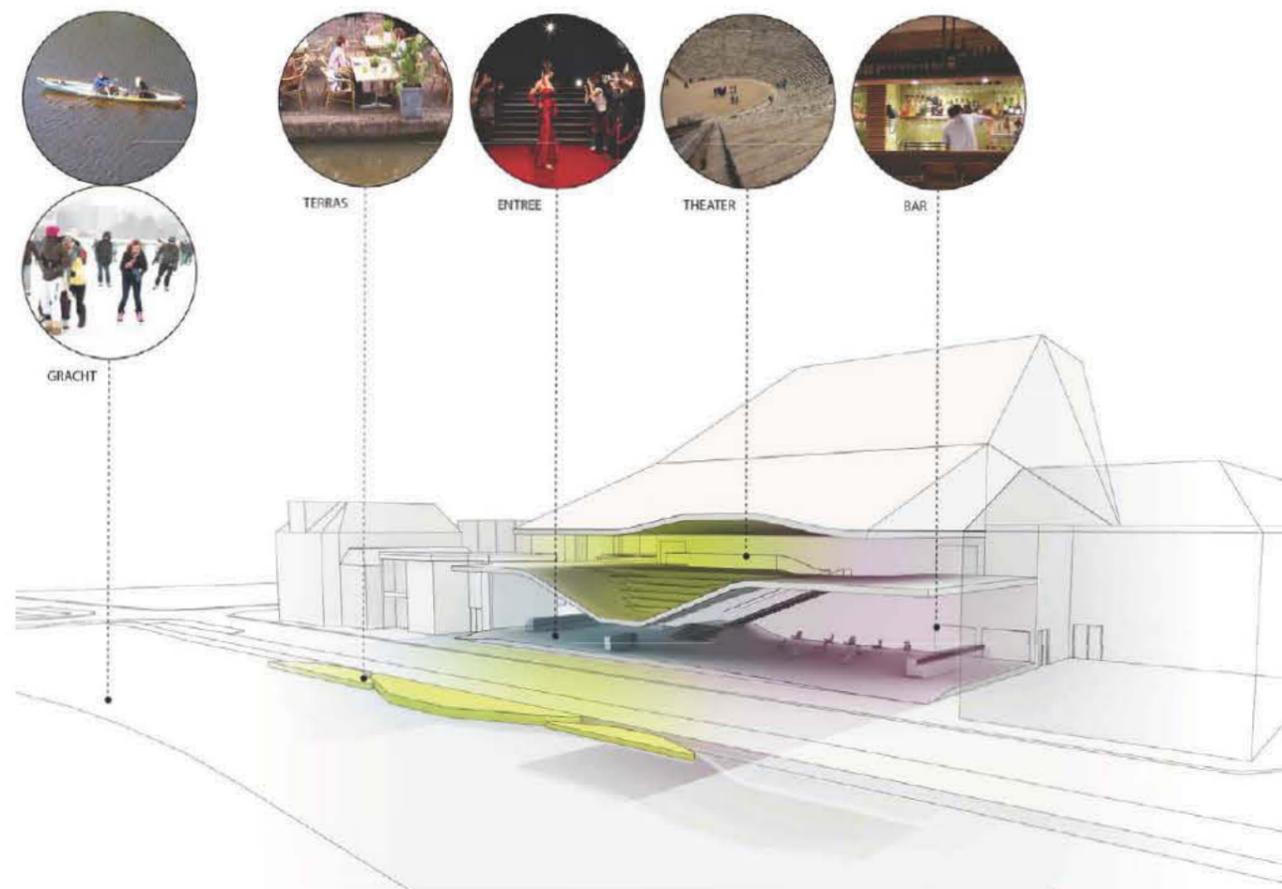
While the public space opens at the riverside, the back of the house is hidden in a closed box containing side stages. Supply and delivery for both theatre and personnel take a place from the adjacent wing. The artists facilities are situated on upper levels of that expedition wing. Personal offices are situated on the opposite side of the auditorium which are accessible from the outside or directly from the foyer area.



## Front of House Programme Relations

The public programme of the theatre focuses on the Westersingel and the adjacent canal. The volume of the new theatre contains both the auditorium and the stage tower. Encapsulating these two main programme elements into one volume makes the total appear smaller. The choice for glued brickwork refers to the materials used in the vicinity of the theatre.

The open and transparent façade makes the theatre audience visible from the outside. The facade articulates the smooth movements of the foyer space. During summer the façade can be opened and the theatre café can extend towards the canal. The top level of the foyer acts like a balcony towards the city centre. The curvature of the foyers' roof addresses the view towards the city centre. The access from the foyer to the auditorium are identical on both levels, allowing the routing to be spacious and creating a perspicuous way finding for the theatre audience. Both levels of the foyer connect directly to the lodge and the balcony of the auditorium.



Location: St. Petersburg, Russia  
Year: 2009 - 2016

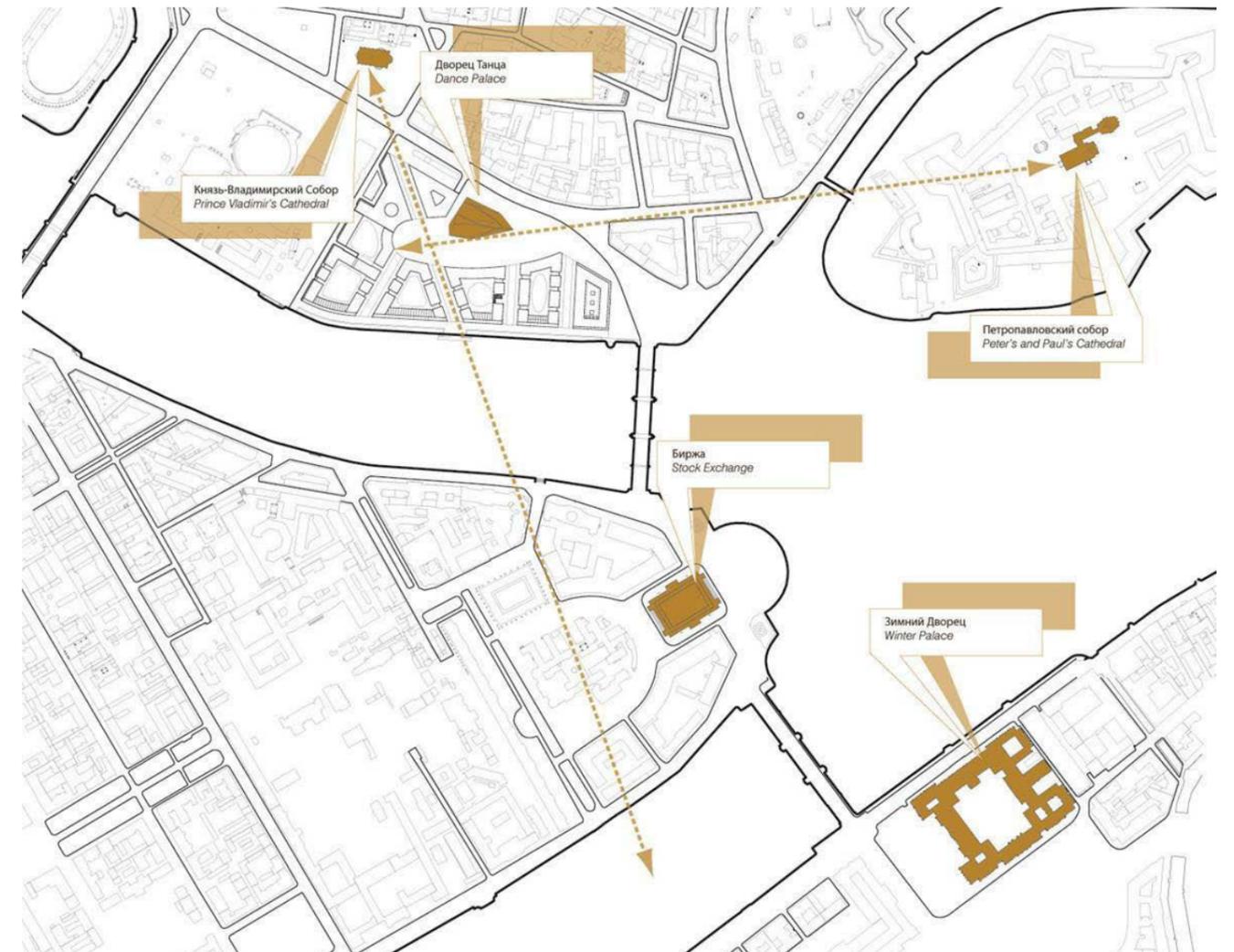
Total surface area: 24,000 m<sup>2</sup>

## Site & Integration

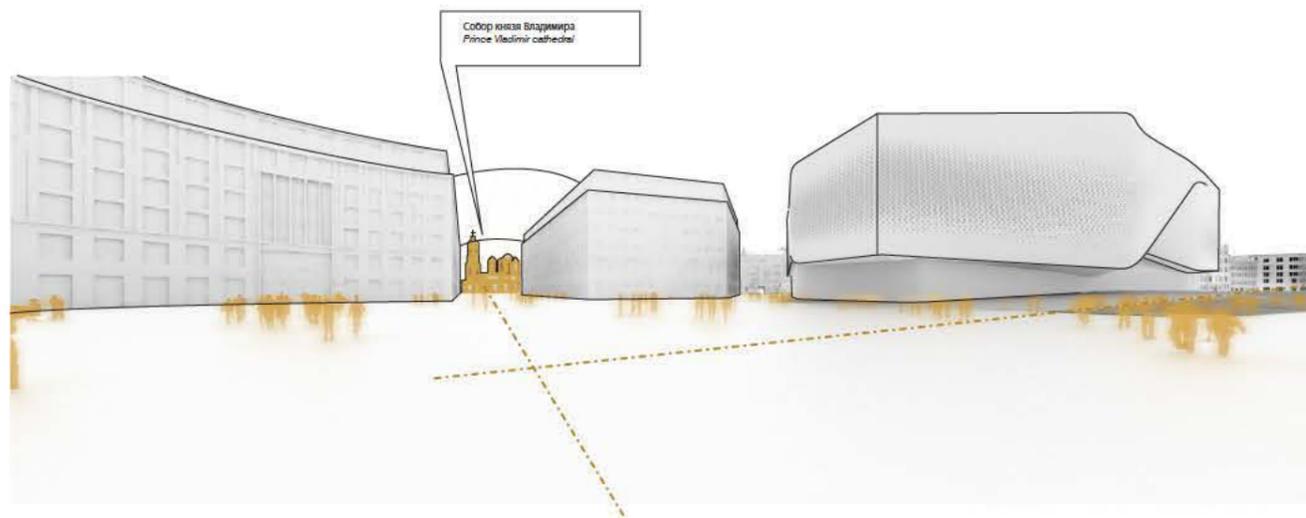
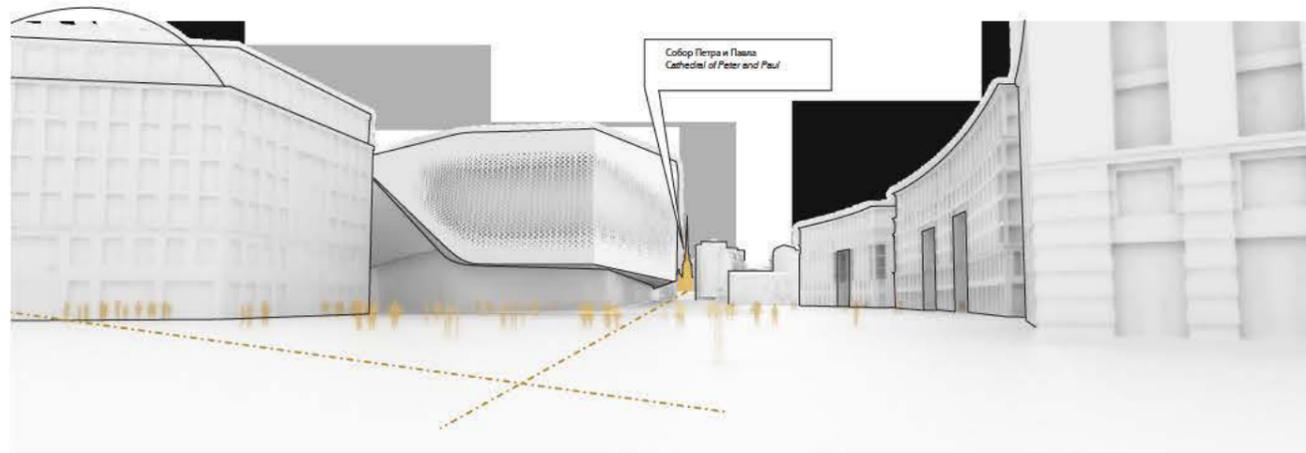
The building's presence as a vital urban entity becomes a pivotal point of the new European Embankment Project and the larger scale city context. The relationship of the Dance Palace and the adjacent plaza space enhances and celebrates the urban vistas to the Prince Vladimir Cathedral and to Peter and Paul Cathedral by clearly articulating the axis along the typical St. Petersburg block structures.

The connection of old and new, block structure and open square, city silhouette and The Dance Palace's unique urban and cultural context requires a maximum effort to achieve equally admirable architectural design, quality of programming, and a high degree of organisational consistency. As an iconographic landmark building with an international allure, the theatre contains potential to become a contemporary and recognizable symbol of the city, openly welcoming friends of dance and culture. The building's presence as a vital urban entity becomes a pivotal point of the new European Embankment Project and the larger scale city context. The relationship of the Dance Palace and the adjacent plaza space enhances and celebrates the urban vistas to the Prince Vladimir Cathedral and to Peter and Paul Cathedral by clearly articulating the axis along the typical St. Petersburg block structures. The connection of old and new, block structure and open square, city silhouette and self-confident landmark generates a symbiotic coexistence aiming to create a sum which is bigger than just the addition of its parts.

The generative quality of the Dance Theatre to be both part of the city structure and freestanding object within one geometrical system negotiates a high degree of coherence, connectivity and presence to elegantly organize scales and relationships finding subtle connections to St. Petersburg's architectural heritage and to evoke innovation, contrast and contemporary liveliness.



Site & Integration



protected view axes to UNESCO harritage landmarks

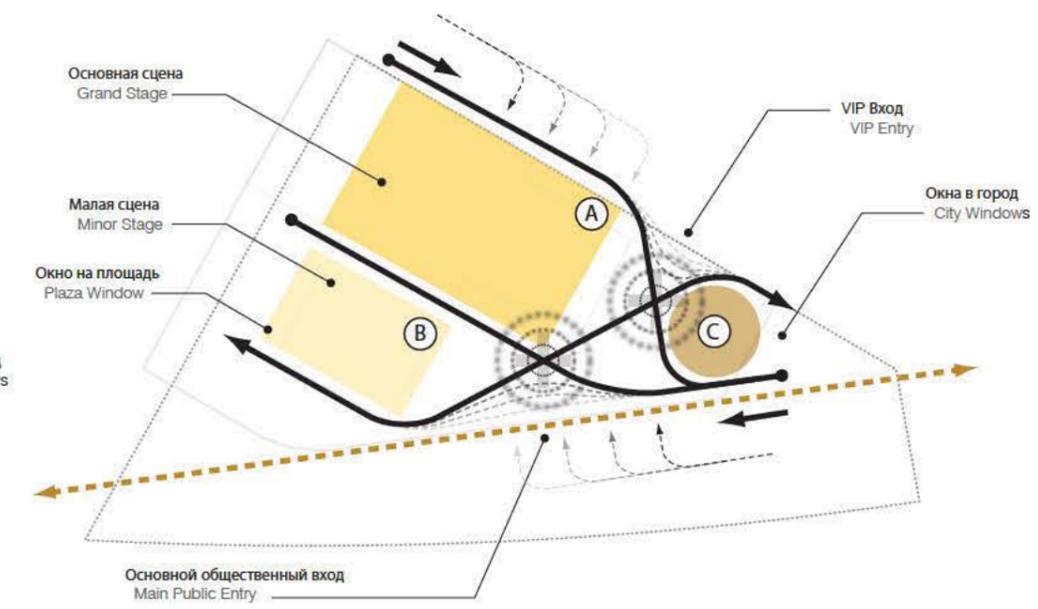
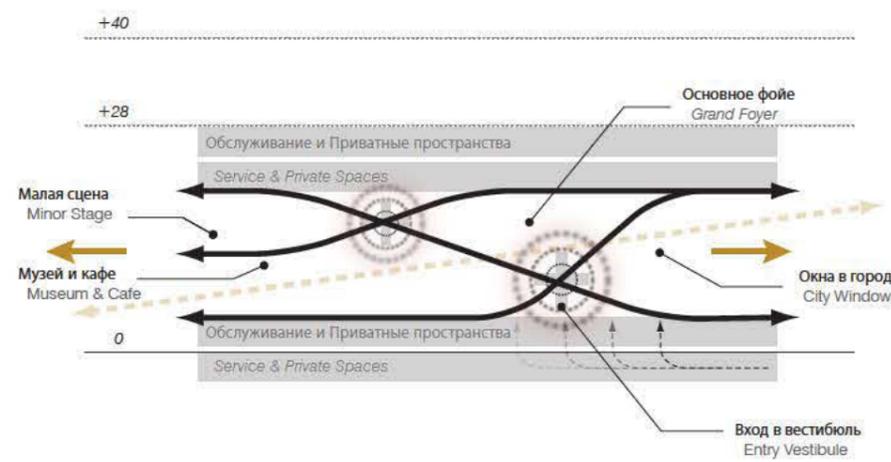
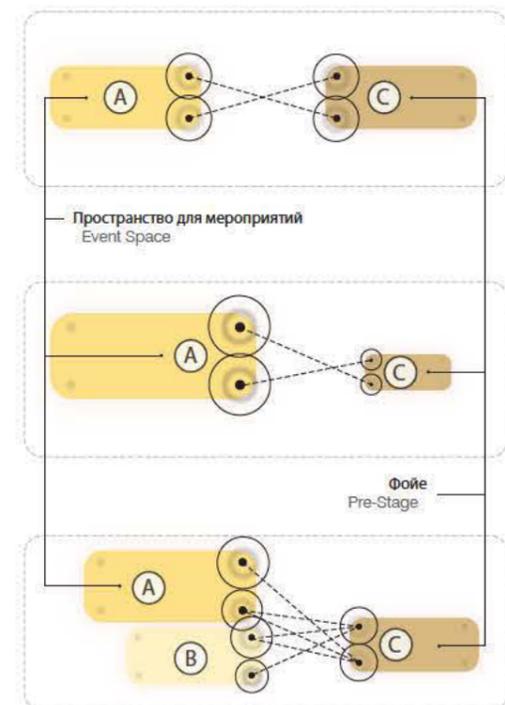
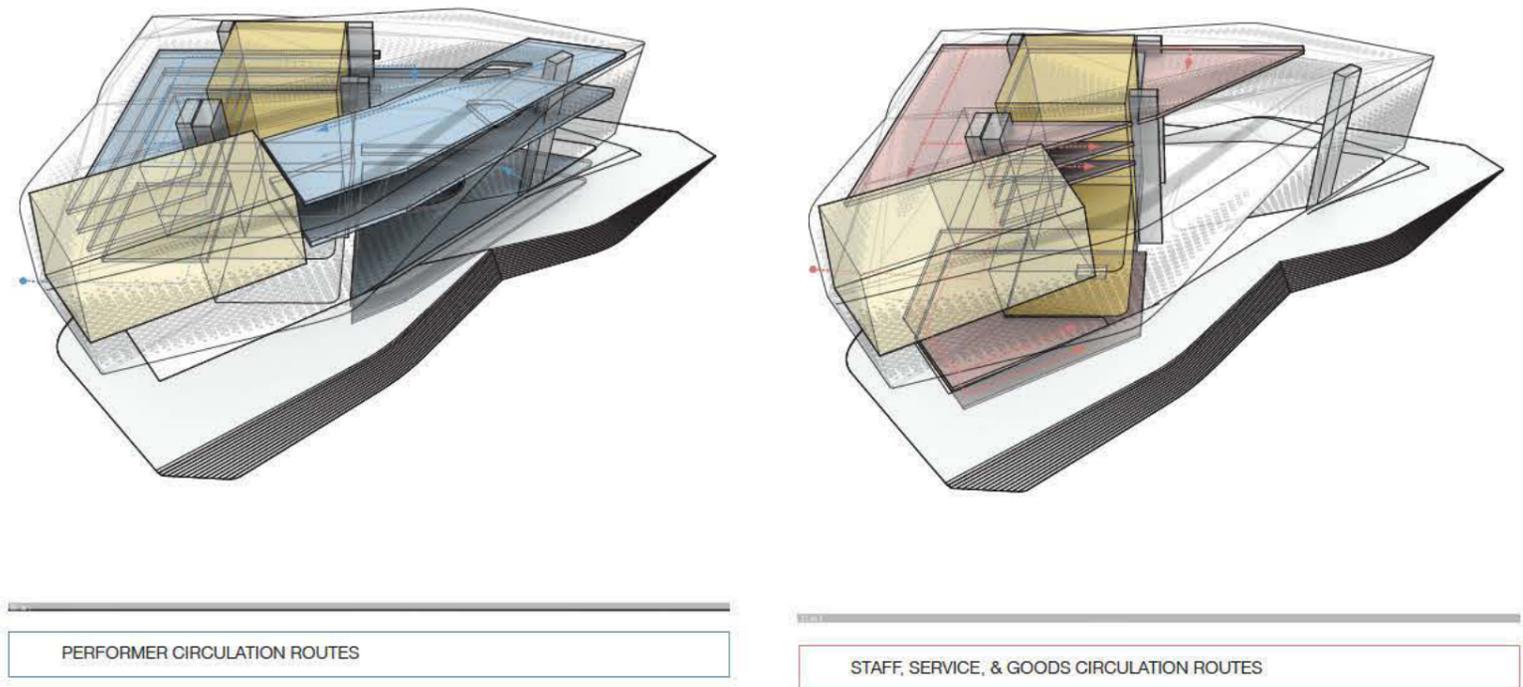


## Back of House Routing

The organization of form, structure and organization develops itself on the base of three main programmes, the two stages and the foyer. To allow a connection of the programmes and comfortable orientation, the systems of internal/external circulation of guests paired with theatre staff, forms the infra-structural backbone of the DanceTheatre.

The compact organization of various programmes, with complementary demands oscillate between the sheer scale and stereometric presence of the two stages and auditoria and the spacious circulation of the vertical foyer and central void. For up to 1300 guests choreography of movement and provision of services operates as the backbone of the building geometry and connector of all theatre programmes introducing strategic crossing points of major relevance. Here in a communicative space visitors will meet and gather together. While the staff circulation introduces a high degree of connectivity and efficiency, a well thought through choreography of the theatre organism, the separated public route, with a distinctive VIP section, guides the visitors through an open space allowing them to display in plateaus of a stage like setting.

Both views from the city context into the theatre unveil the spectacular activity of the building. Outwardly, views from the lobbies through large city windows into specific panoramas of St. Petersburg are well-controlled and balanced to allow both intimacy.

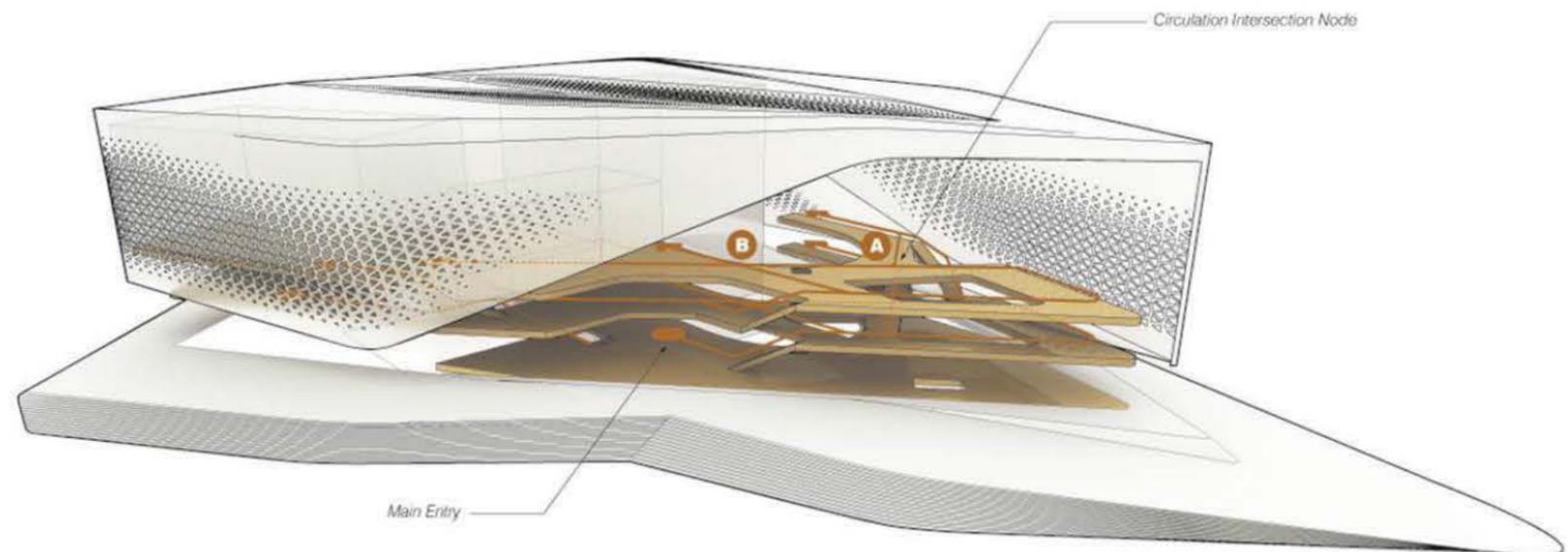
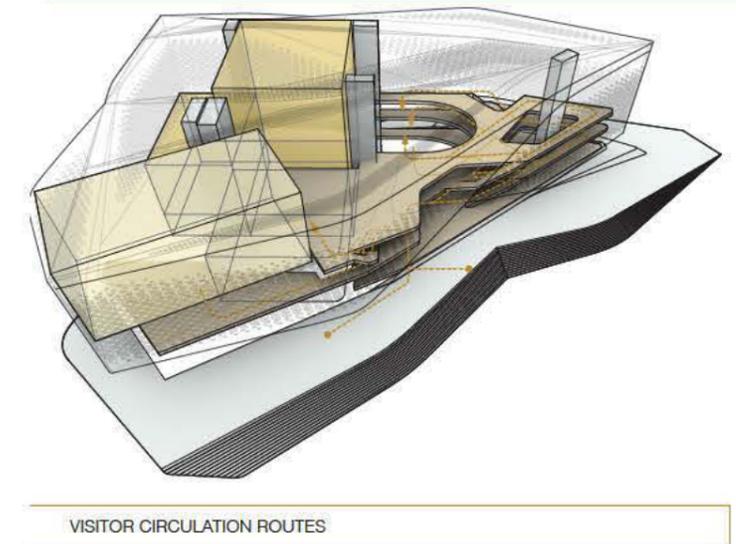
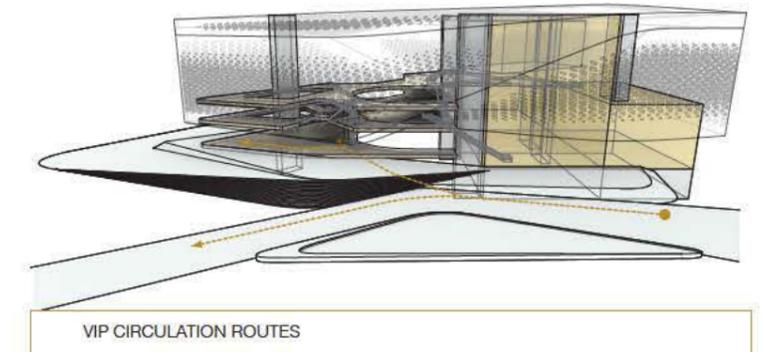
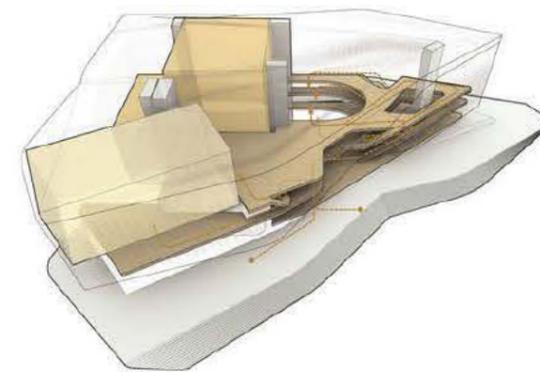
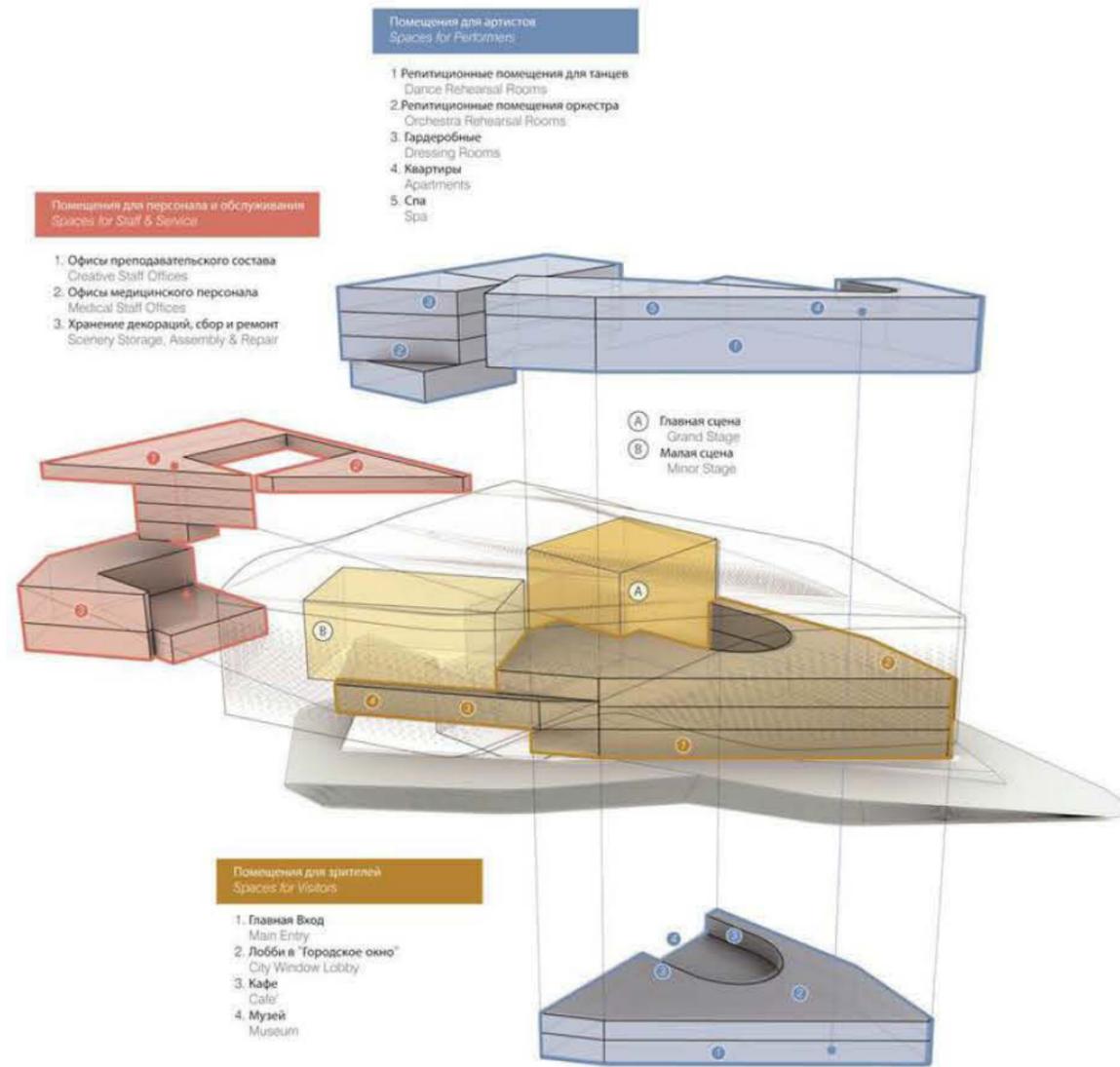


# Front of House Programme Relations

The Dance Palace welcomes guests from the plaza and together in a vast, vertical lobby space. It distributes the visitors to the programmed hubs within the building, as the plaza entry, the strategically placed city windows, the museum and cafe and the two auditoria.

Public circulation is organized around the desire to create multiple, intersecting view paths and pedestrian routes to and from all public spaces within and adjacent to the vertical lobby. For the sake of maintenance and control parts of the theatre can be closed, while others are open for play and performance.

The grand lobby of the Dance Palace provides a spatial syncopation of the exterior. Twisting the exterior facade into the interior of the entrance lobby warm material palette is called upon to enliven the public gathering spaces and provide a sense well-being and of comfort. The main entry space glows outward activating the adjacent public plaza and signalling the main public entry of the Dance Palace.

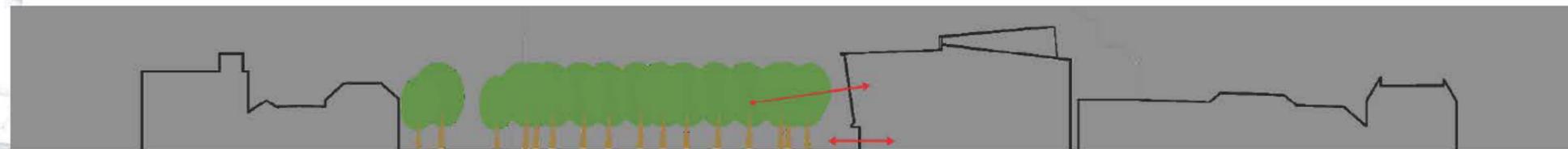
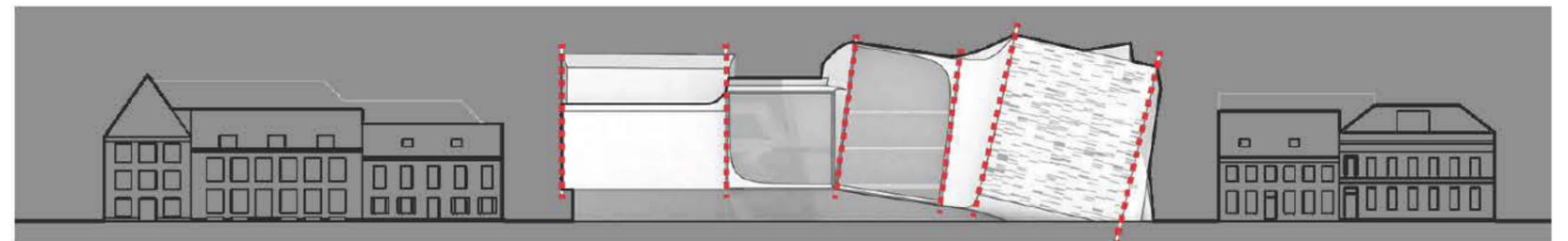
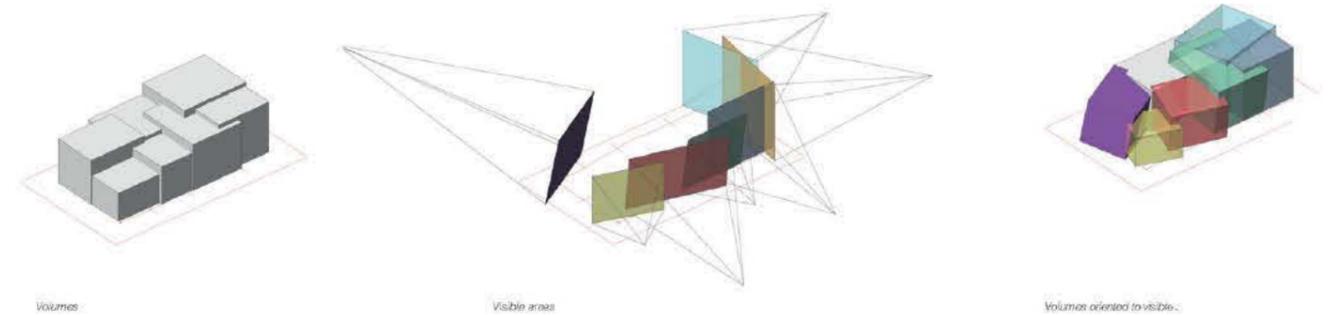
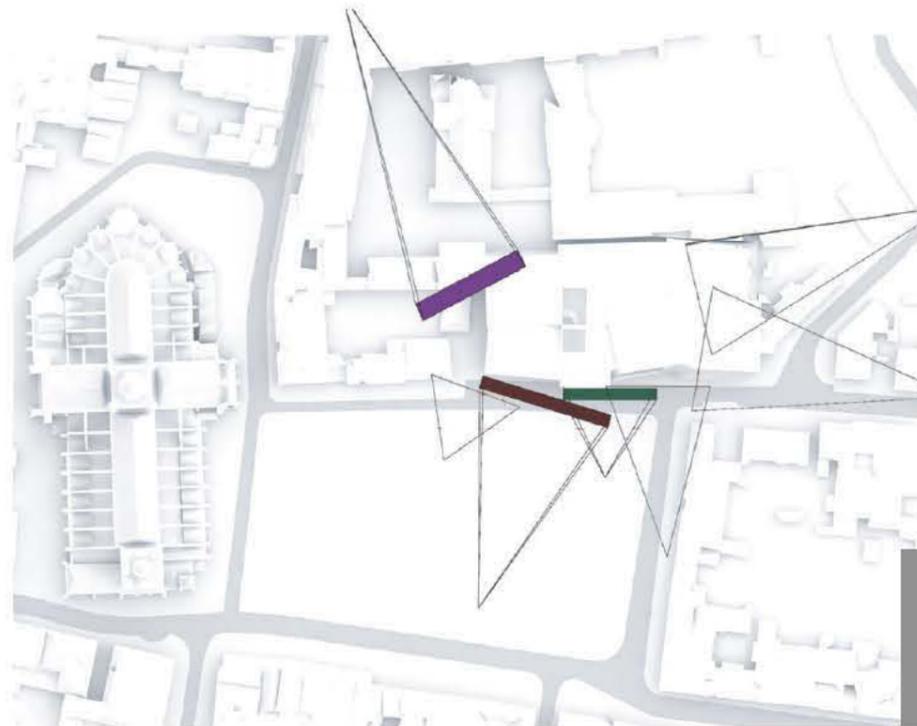


Location: 's-Hertogenbosch, Netherlands  
 Year: 2014 - 2020

Status: competition 1st place  
 Total surface area: 10274 m<sup>2</sup>

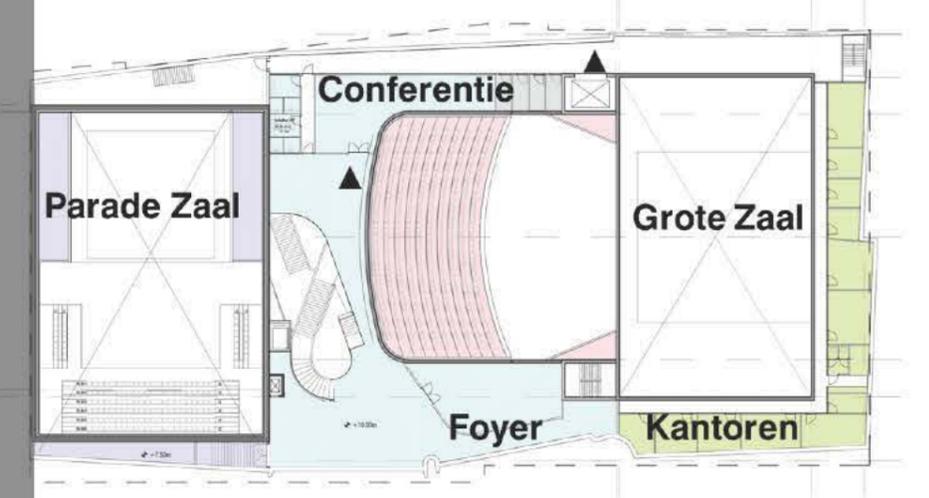
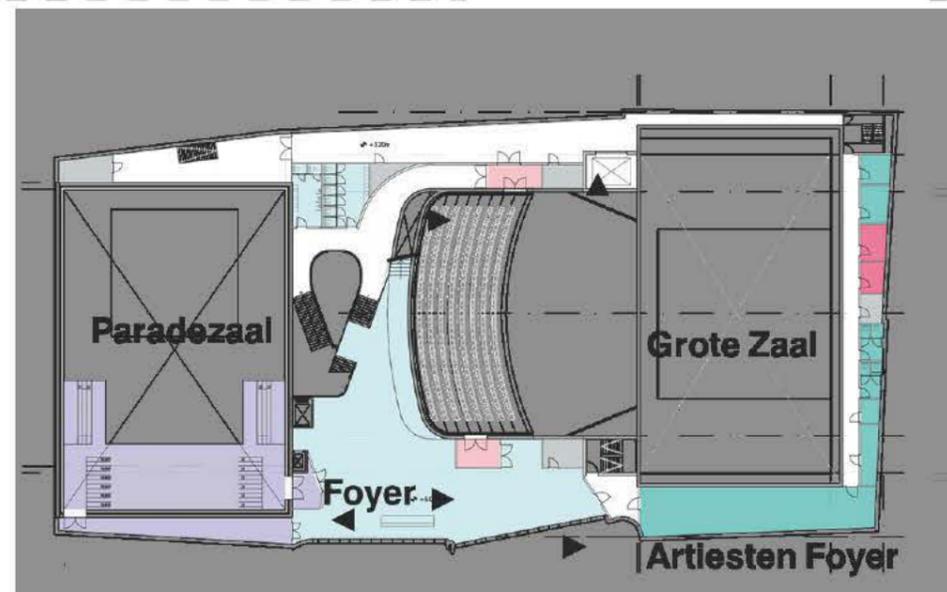
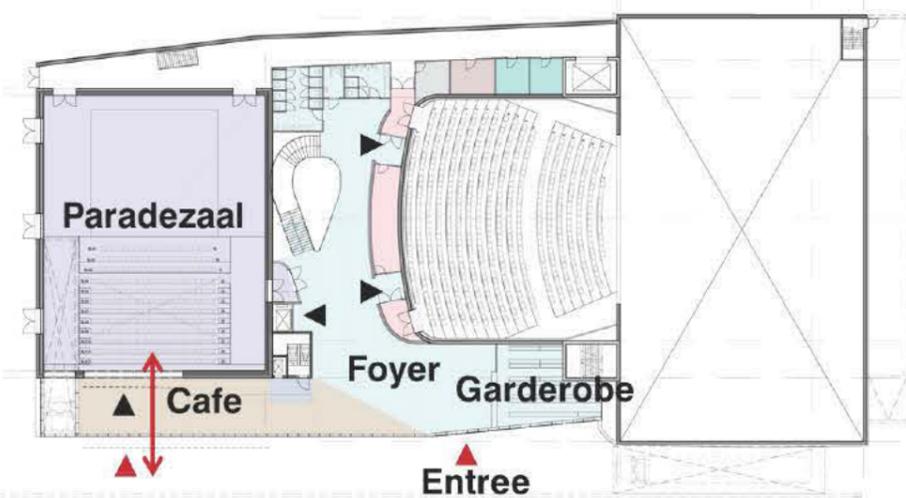
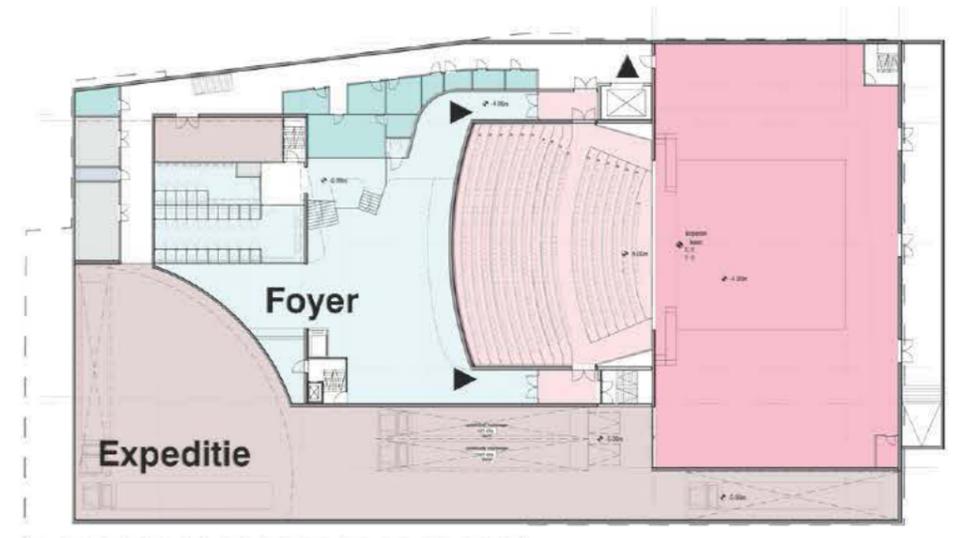
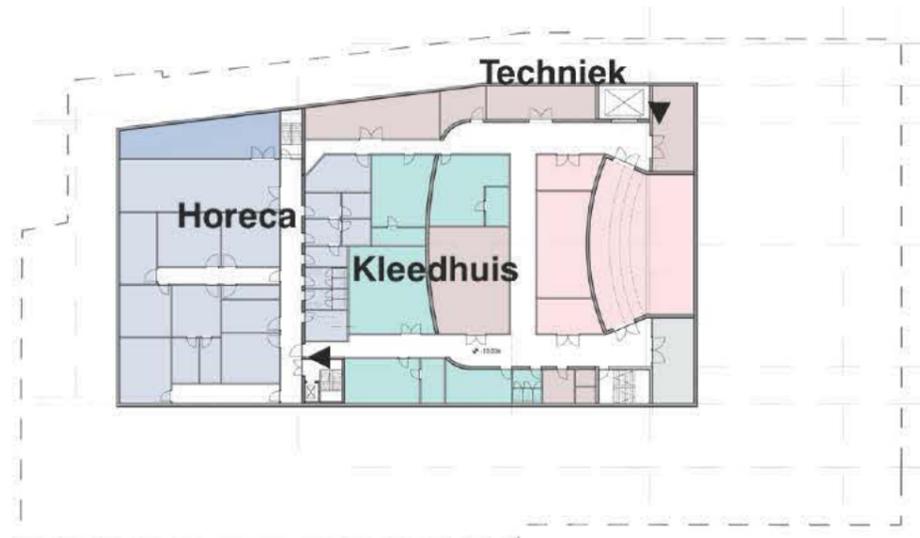
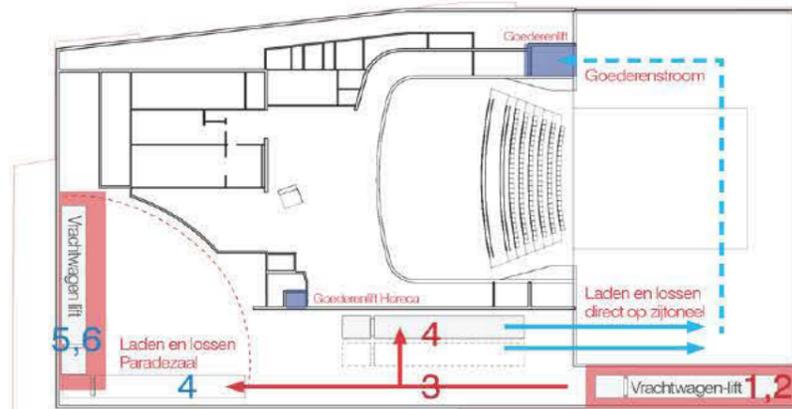
## Site & Integration

The project is aiming to replace the existing structure by introducing a completely new way of treating relationships between the surrounding and interior of the theatre. The building appeared to be the intricate composition of the simple volumes creating a dialogue between its inclined surfaces and focal area of the surrounding. The goal was to create a dialogue of the atmospheres: intimate-theatrical on one hand and public-square on another. By using large openings on the front façade a better visual link was created.



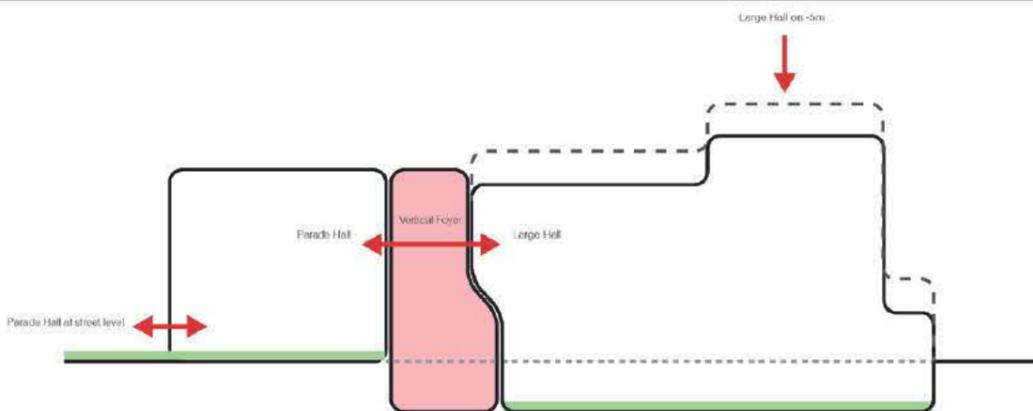
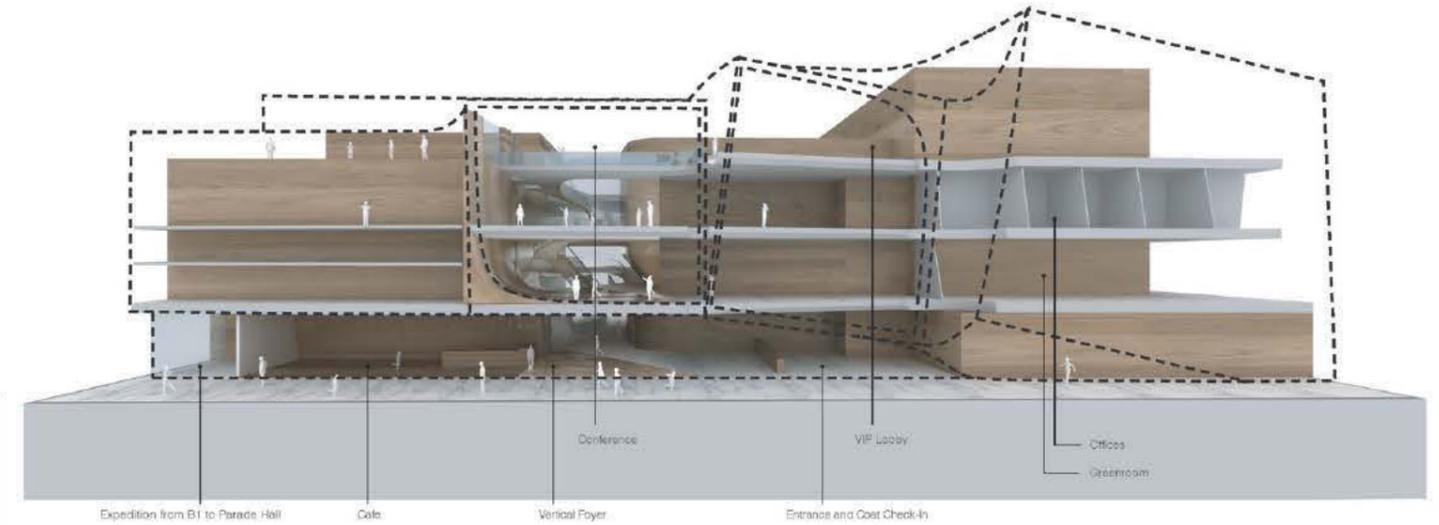
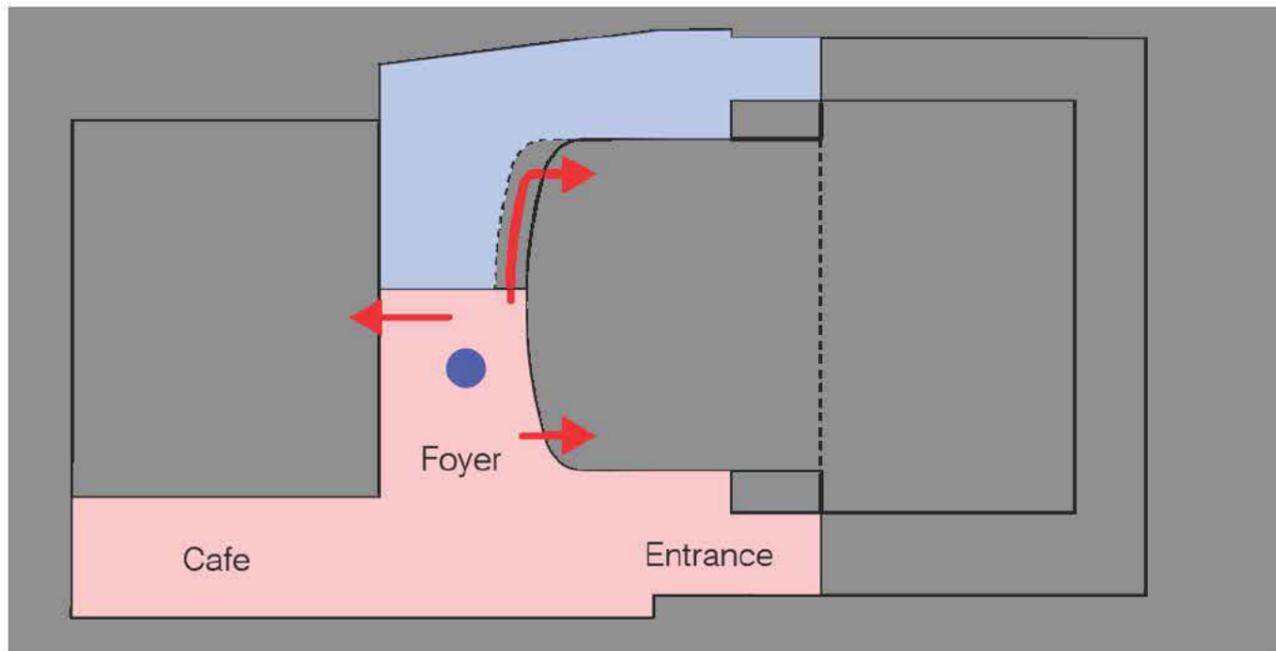
## Back of House Routes

The back of house functions are hidden to the general public. Section such as dressing rooms, technician facilities are spread around the main auditorium. While the upper levels consist primarily out of guest (front of house) areas around the two theatre halls, the logistics for the theatre are carried out entirely underground. An innovative rotation system that results in no inconvenience or interruption to the Parade Square was introduced. Trucks load and unload in the cellar, while goods are transported internally via elevators. The changing rooms and hospitality service spaces are also located in the cellar.



## Front of House Programme Relations

On street level, next to the Paradezaal a cafe is located that connects to the vertical Foyer which leads you to the terrace above overlooking the Sint Janskathedraal. Parts of the exterior facade can be opened as well as the Paradezaal. Flexible curtains are used to create various experiences within the enclosed space of the theatre. The vertical foyer is clad with the wooden panels providing proper acoustical isolation of the various building zones.

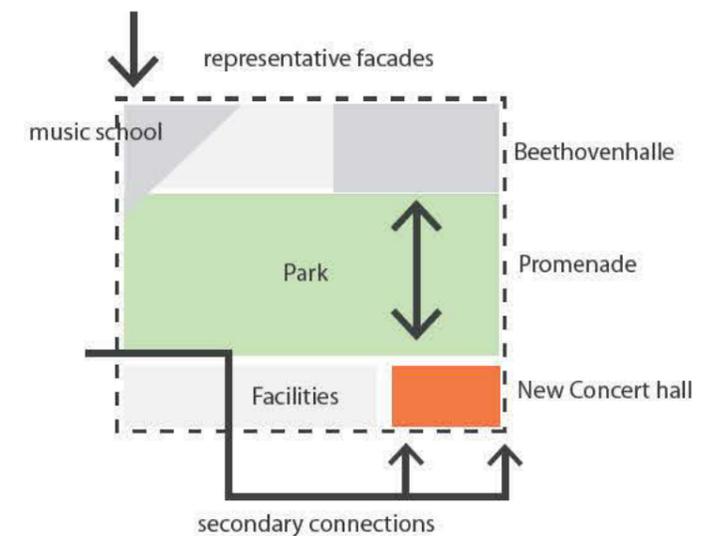
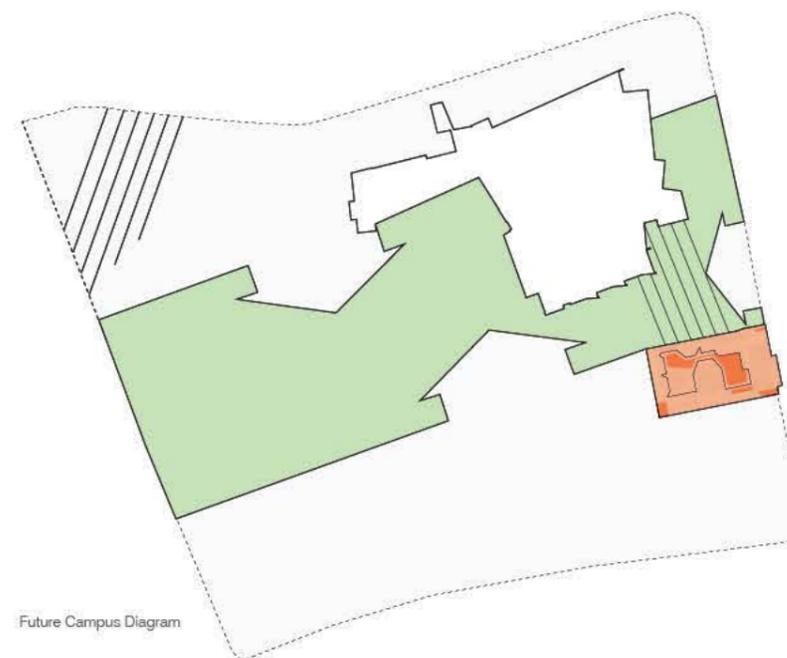


Location: Bonn, Germany

Total surface area: 10731 m<sup>2</sup>

## Site & Integration

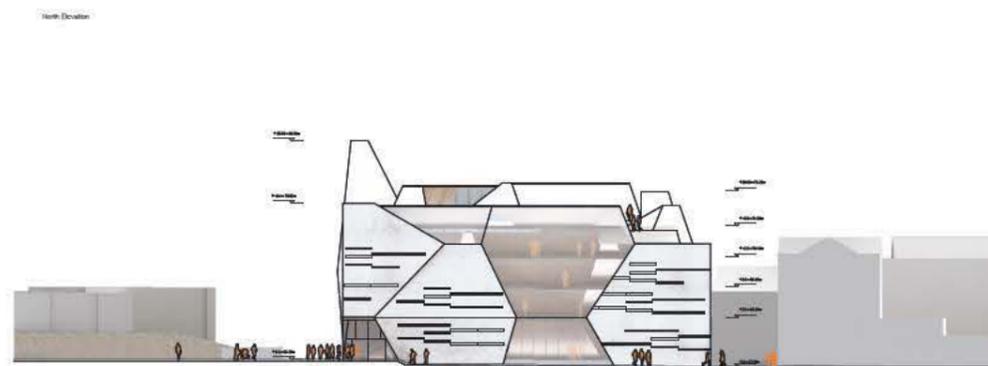
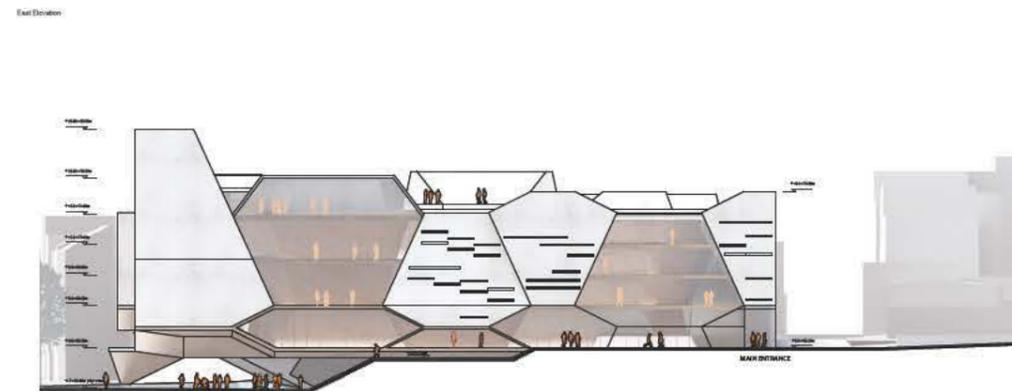
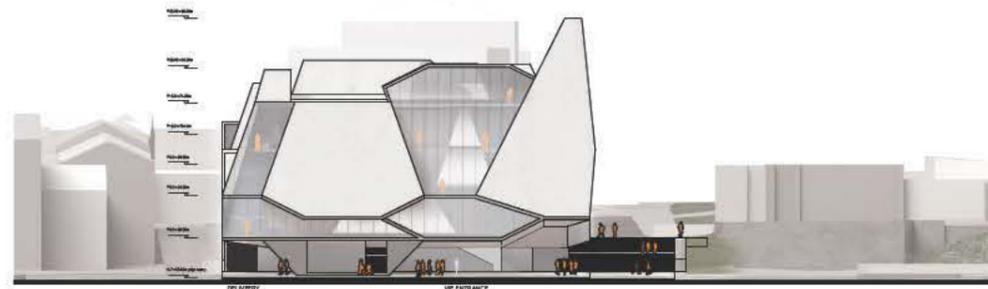
The project area is placed in a central position inside Bonn and it has a strong spatial and environmental relation with the Rhein river. The Beethoven Festspielhaus along the front river is a part of a representative system, that connect significant Buildings such as the Villa Hammerschmidt (Bonner seat of the Federal President) Palais Schaumburg (2nd official residence of the Chancellor), the plenary the former Bundestag and the former members of parliament building, which today is home to important UN bodies and the Post Tower, the Office of Deutsche Post DHL. These buildings, together with the existing churches with its height points, define a remarkable silhouette. The Beethovenhalle and the new Festspielhaus appear as a coherent ensemble of two entities the significance of the campus area from the Rhein. A typical campus consisting of single entities bound together by an open space with an inviting atmosphere within a green surrounding.



## Site & Integration

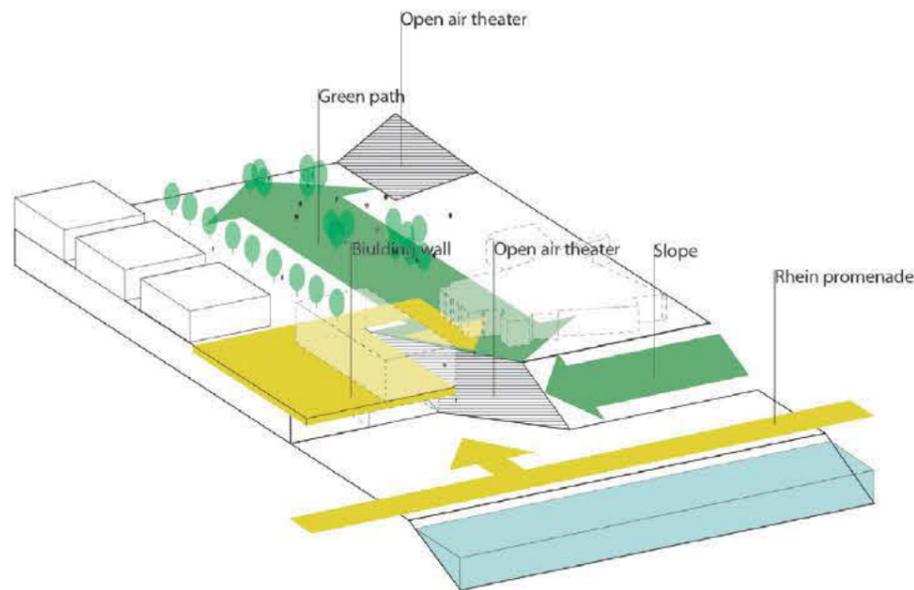
The building plot is located along the River Rhine, which forms the Eastern boundary of the site. To date no solid structures have been erected in the flood water retention area - the area which lies below the critical water mark of +53.50 meters above sea level (HQ 100). The existing Beethovenhalle complex forms the Northern border, the An der Windmühle road with its residential buildings the Southern border and the Stiftsschule with a singlestorey annex building the Western border. The terrain around the plot slopes downwards by approximately 4 metres towards the river bank by means of a terraced landscape design.

The buildings along the An der Windmühle road consist of low-rise residential blocks. The fragmented composition of the Festspielhaus volumes echoes and responds to the variety and formal qualities found in this surrounding architecture. The solid volumes of the building are interspersed with glazed, transparent volumes. The materiality of the stone or concrete volumes references the large churches and imposing buildings of the Bonn region, whilst the transparency of the glazed areas of the facade create an inside-outside condition and open the building up in performance and display to the city. The solid volumes further function as a framing device for the interiors when viewed from outside, whilst simultaneously framing views

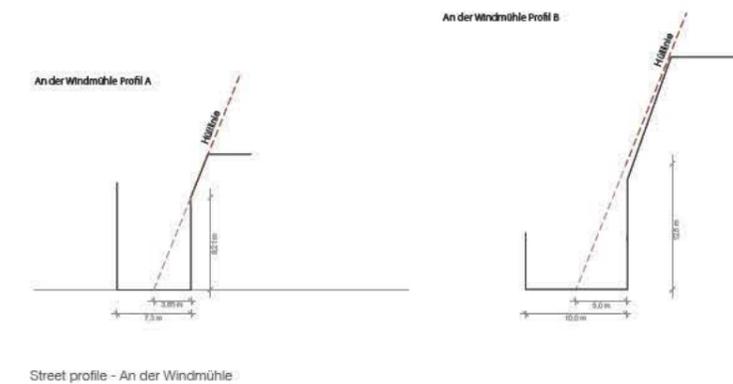


North Elevation

to the surroundings from the inside. The varying heights of the building are in accordance with the existing masterplan and urban regulations. A height accent on the North-East corner – slightly higher than the highest level of the Beethovenhalle – creates a visual interplay between the two buildings and defines an adequate counterpart to the Beethovenhalle. Furthermore, the solid stone structure of the Beethovenhalle facing the Rhein is reflected in the solid elements of the new Festspielhaus, while the open character of the entrance facades towards the park are reflected in the transparent elements of the new Festspielhaus.

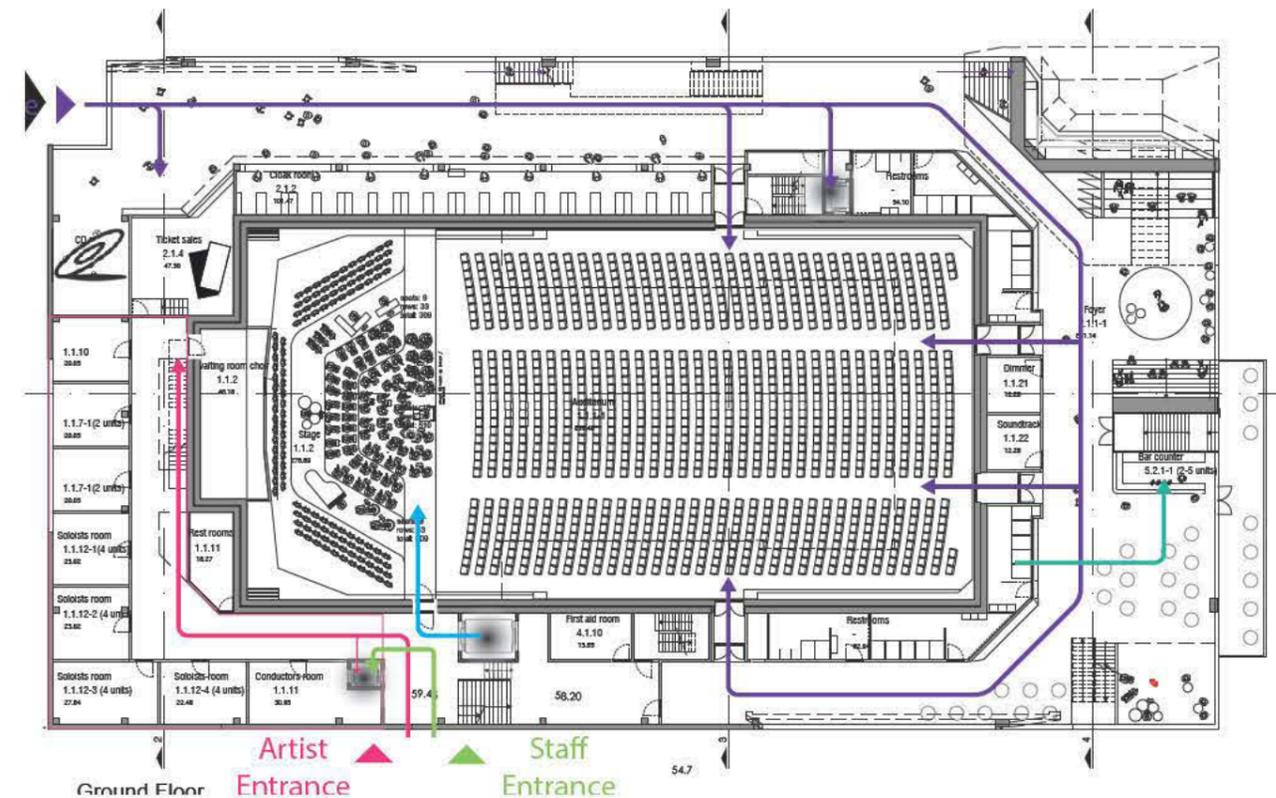
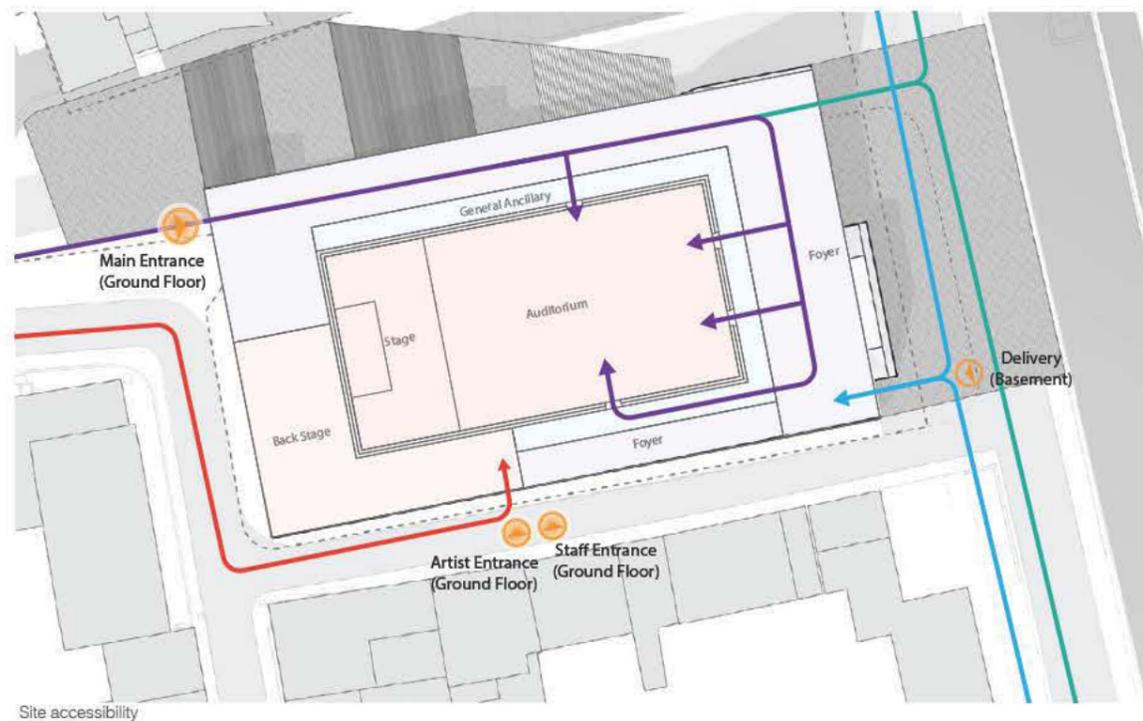
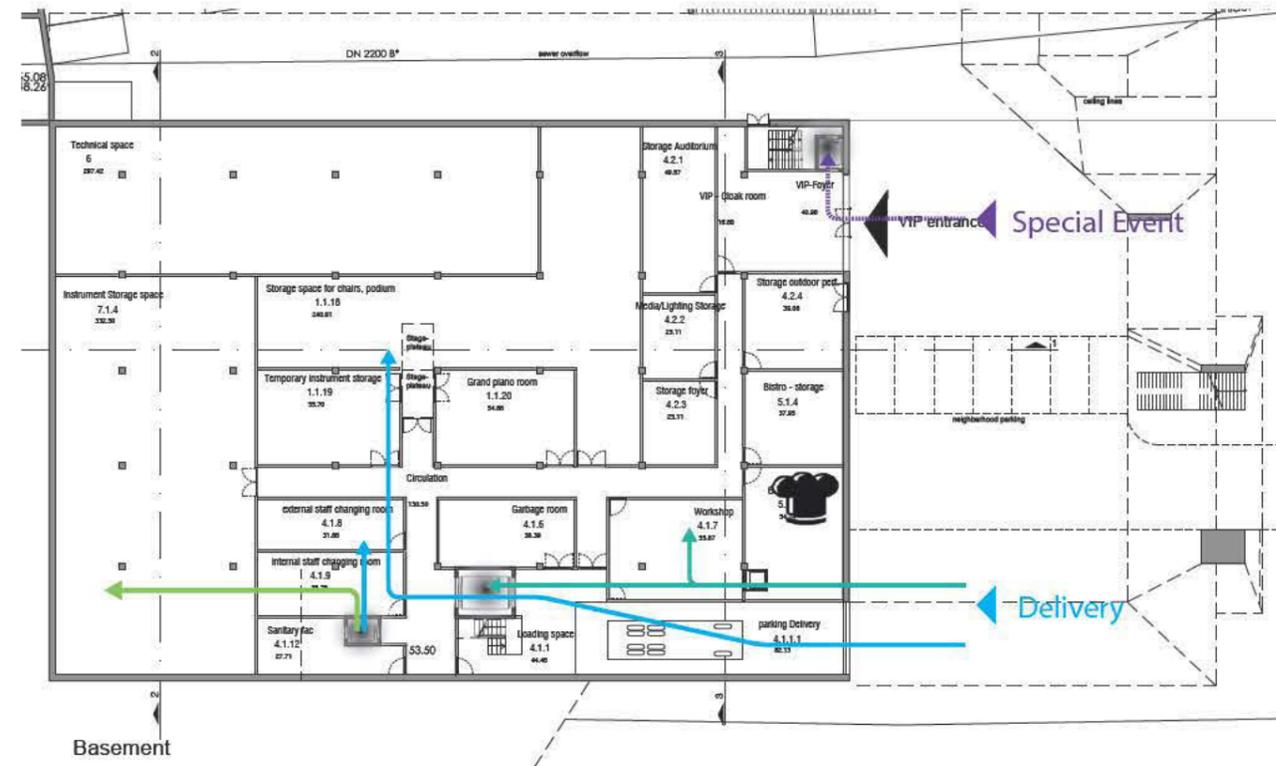


Bonn Festspielhaus as the lobby of the future campus



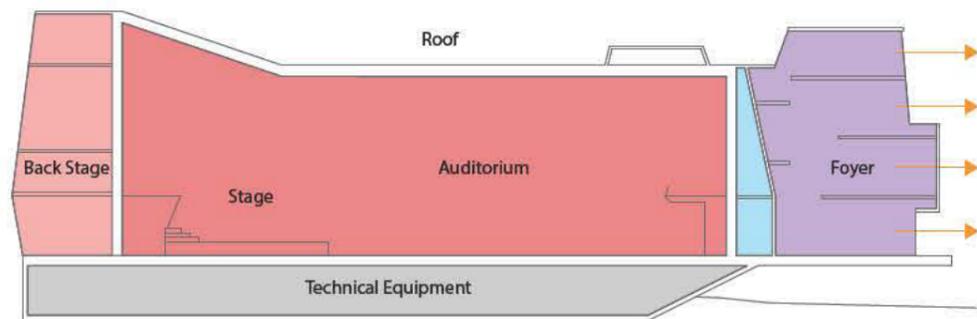
# Back of House Routes

The delivery occurs in the basement and its connected with upper floors with lifts and staircases. Staff and artist entrance is located at the ground floor. All of the back of house programme, such as offices and artist rooms can be found on the Western side of the building. The artist areas consist of private rooms as well as meeting areas. The Green room offers an opportunity to connect the public with the private. An area specially dedicated to special events and VIP guests on the 2nd and 3rd levels can be used independently from the rest of the Festspielhaus, whilst remaining visually connected to the lower foyer areas by means of various voids. VIP boxes located on the 2nd floor provide VIP guests with wonderful views into the concert hall, whilst affording the possibility to continue their own activities.

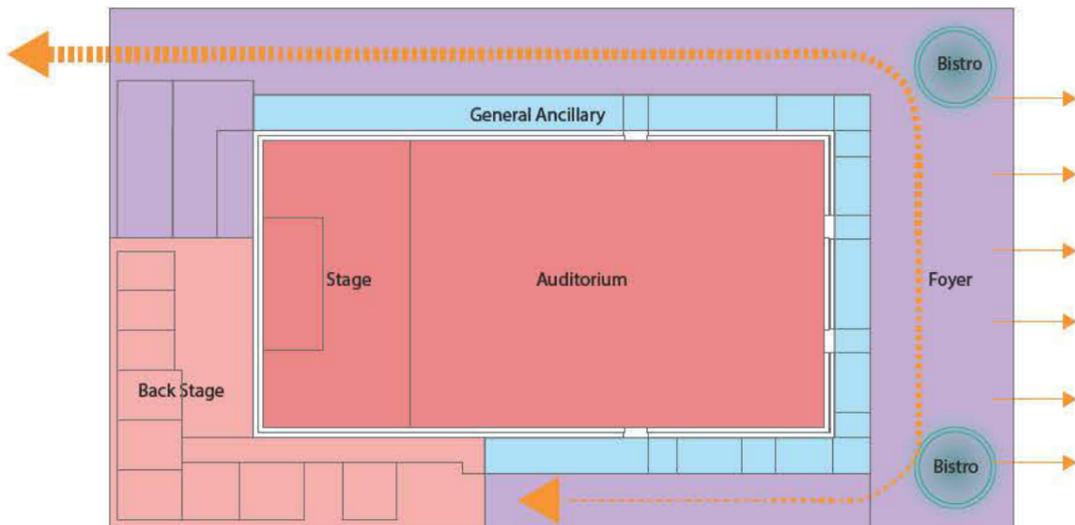


## Front of House Programme Relations

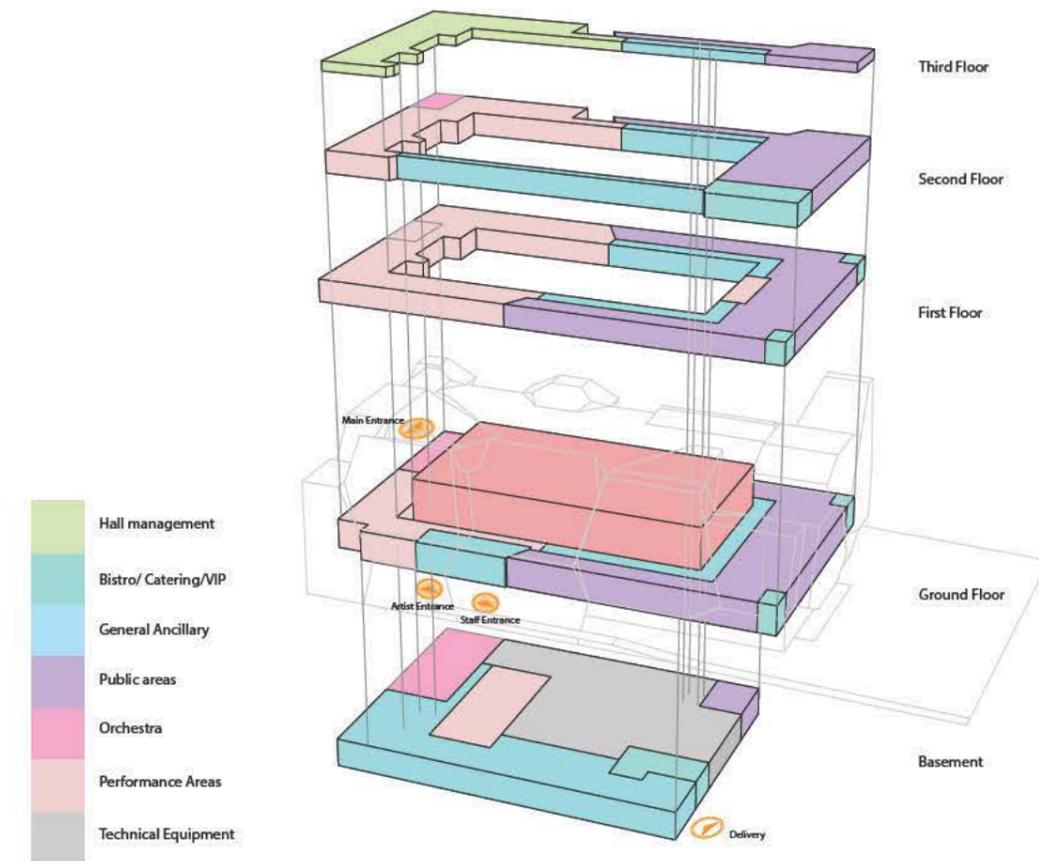
For the different activities the foyer is not only used horizontally, but also vertically. This is enabled through the introduction of voids. Additional hospitality services can be offered within the special event areas, which can either be connected or closed off from the rest of the foyer. When no entertainment is programmed the visitors themselves become the entertainment: when visiting a theatre it is all about 'Seeing and being seen'. It is the ambition of the design team that visitors experience a transition in the acoustic environment, from the exterior of the building, through the various areas of the foyer, and into the concert hall. It starts off by being vibrant and slowly gets calmer and quieter until the visitor is finally in the concert hall.



Program diagram - Section



Program diagram - Plan



The Beethoven Festspielhaus has been programmatically split into three distinct areas. The concert hall forms the heart of the building. A ring that surrounds the hall houses all of the supporting programme, such as escape stairs, restrooms, technical rooms and secondary circulation. The Southern side of the building is designated for public use. The foyer - which is fully open to the public - can be seen as an extension of the campus. The foyer has the traditional function of a gathering and meeting area for the visitors of the concert hall. Additional programme envisaged for the foyer expands this space into an experience area which can also be used for alternative performances at times when no auditorium productions are taking place.

# THEATRE ANALYSIS INVENTIVE ORGANISATIONS PLATFORM

	# AUDITORIUM (flexible)	SEATS MAIN AUDITORIUM (small auditorium)	REGION POPULATION	BAR /CAFÉ AREA[m2]	FOYER AREA [m2]	BARS/CAFEE	FOYERS PUBLIC (ARTIST)	LOADING- DOCKS	DRESSING ROOMS
2002-11 THEATRE AGORA, LELYSTAD	3 2(1)	753 (207)	76.333			3	1	2	9
2003-81 THEATER GANZEHOF, ZUTPHEN	2		38.335			1	2	1 0(1)	5
2005-10 POPPODIUM TAGRIJN, HILVERSUM	2		87.115	301,5	612	1	1	2	4
2006-24 CULTUUR CLUSTER, NIEUWEGEIN	2		61.281			2	3	3	
2007-24 POPPODIUM, NIJMEGEN	2		170.943			1	2	2	
2008-02 THEATRE DE STOEP, SPIJKENISSE	2		72.545			5	1	2	19 18(1)
2009-96-17 THEATER DE VEST, ALKMAAR	2		95.304		980	1	1	4	
2009-06 THEATER SNEEK, SNEEK	1		120.000			1	1	2	16 15(1)
2009-10 DANCE PALACE, ST PETERSBURG	2	UP TO 1300	4.879.566			5	1	1	49 48(1)
2014-044 THEATRE ON THE PARADE, DEN BOSCH	2		107.870			1	2 1(1)	3	20 19(1)
2014-047 BEETHOVEN FESTSPIELHAUS, BONN	1	UP TO 1500	311.287			3	1	1	50 7X7(1)

## CREDITS

This study was compiled by UNStudio's Inventive Organisations Platform. Special thanks goes out to the project team members of all the projects mentioned in this study.