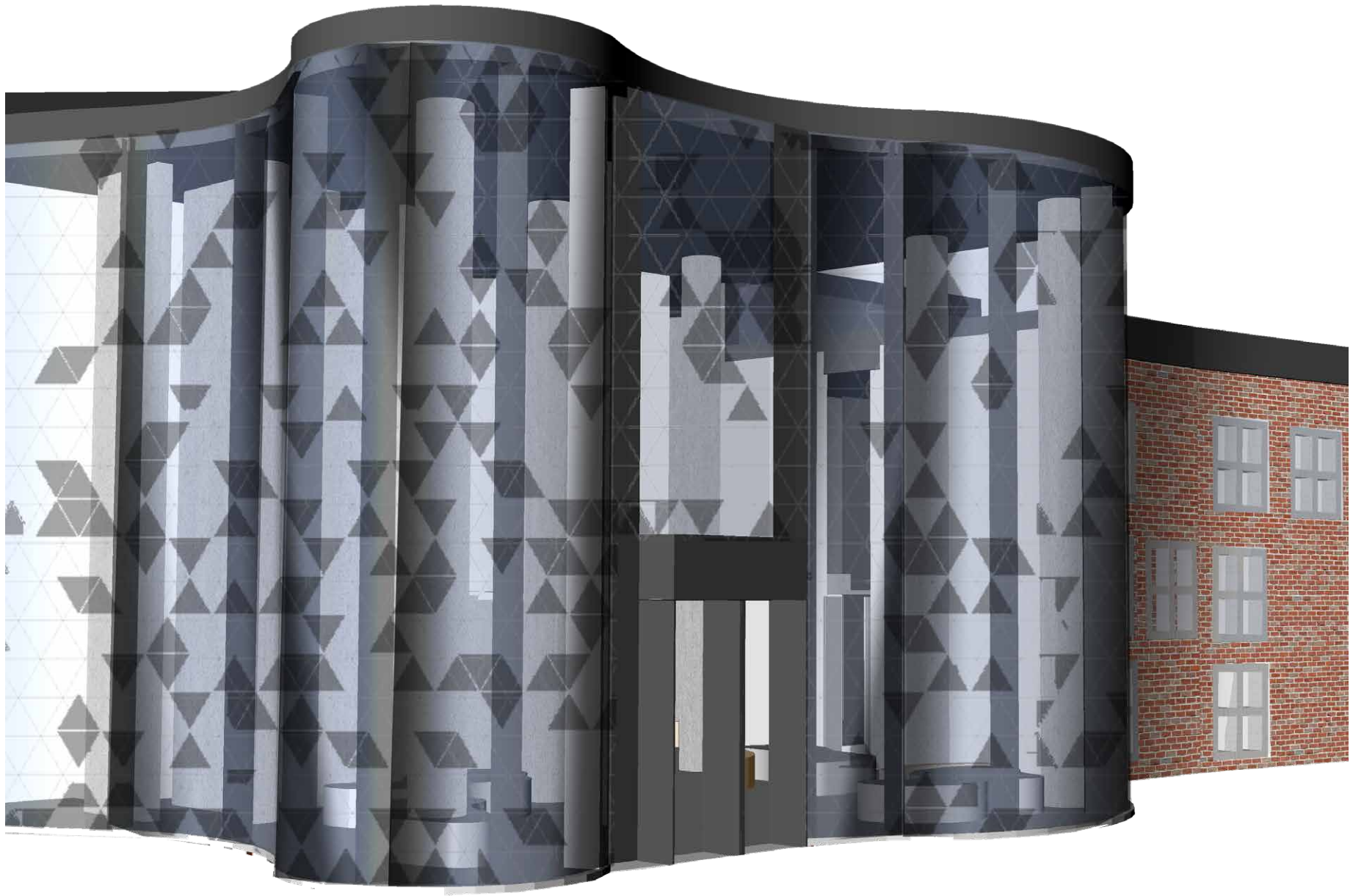


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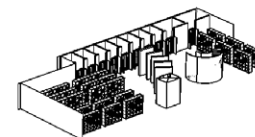
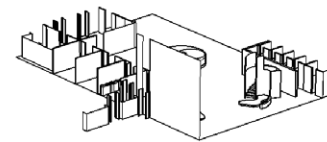
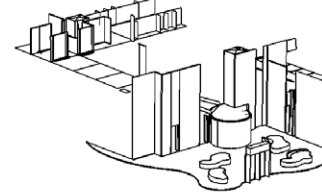
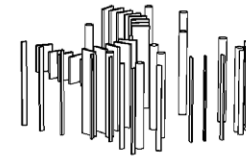
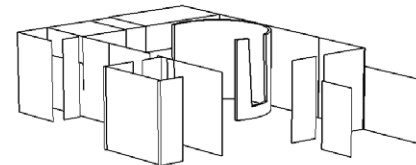
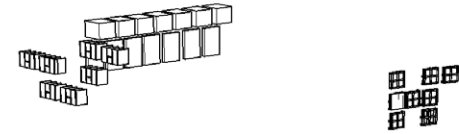
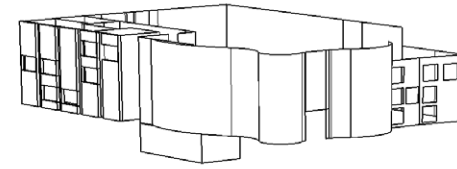
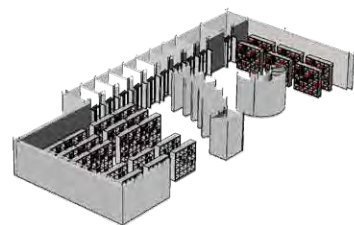
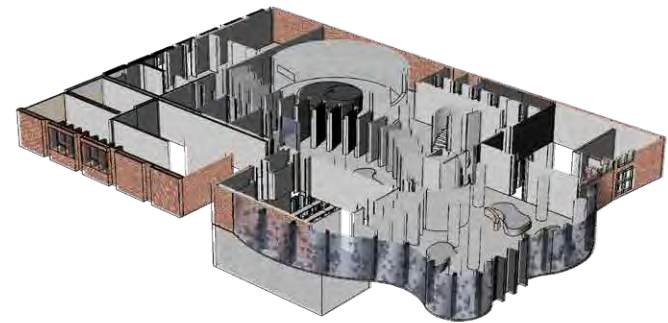
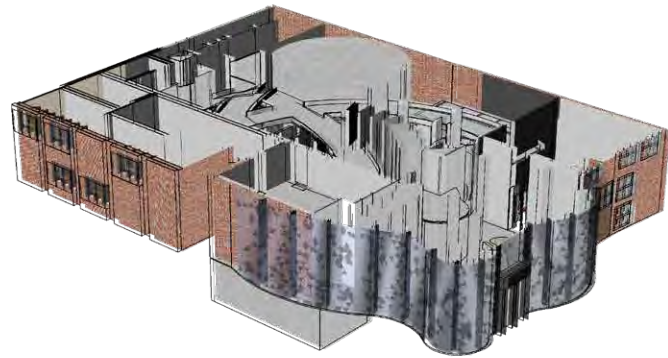
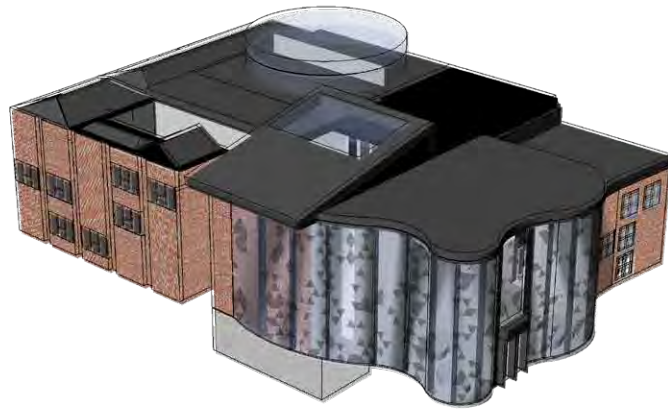
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DESIGN PORTFOLIO 2020



EXTERIOR FOYER ENTRANCE VIEW



3D SITE MAP WITH DESIGN ON SITE



BRIEF | OXFORD PLAYHOUSE

The brief proposes to extend the current Oxford Playhouse theatre to **improve upon their logistic and functional structure**. The rear entrance / parking area is the site of the intervention, which should link intelligently back into the fabric of the theatre and outward into the public space around the square of Gloucester Green.

The brief requires three areas of investigation to be merged in your design strategy:

1. An understanding of the **operative functions of a modern theatre**, to include ritual places for audience, administrative/performance spaces, and stage technical areas.
2. An appreciation of the **'social' role of theatre in the last 150 years**, with an emphasis on political theatre between the two world wars, social realism in the post-war period, wide-reaching 'third theatre', and today entertainment-dominated productions.
3. An investigation of the site potential to improve upon the provision of public spaces for culture and debate within the city of Oxford, developing some of the themes that were addressed in last year 'Open House' socially inclusive design brief. **As initial inspiration, it is worth considering a time when those three aspects 'coincided'.**

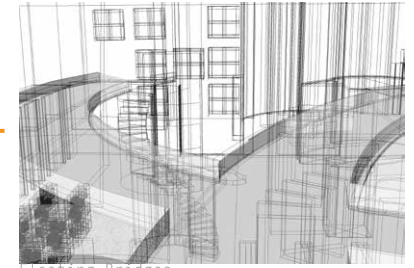
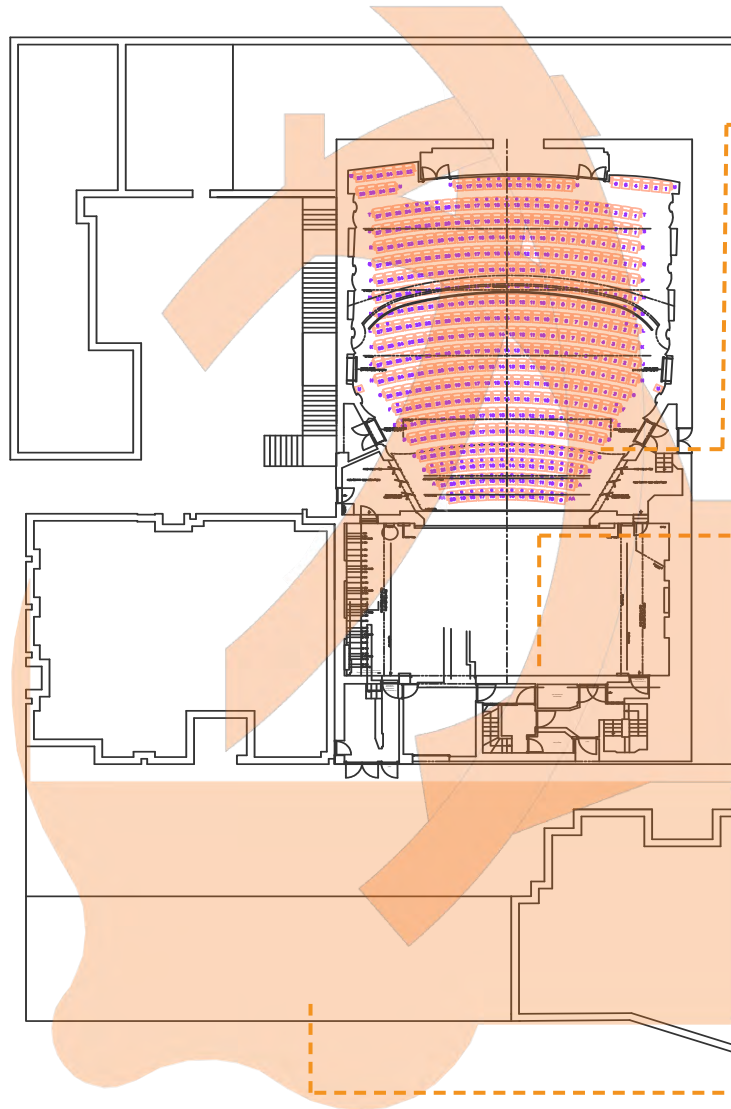


THEATRE PROPOSAL

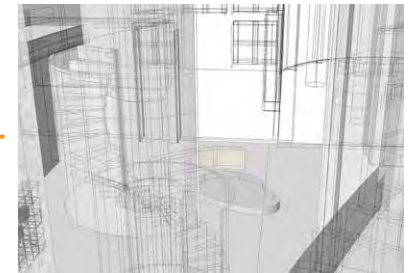
The design proposal for 'The Institute of Performative Arts' aims to add an additional learning centre into the heart of Oxford. Oxford has two large universities within the city, Oxford Brookes University on the edge of the city in Headington and The University of Oxford in the heart of the city centre. Whilst the Ruskin Art School belonging to The University of Oxford is situated in the centre of Cowley Road, also on the edge of the city, The Institute of Performative Arts gives students a space to develop their skills and knowledge within the heart of the city.

Introducing a Research Institute into the city allows for collaborations of visitors (being tourists, students or anyone with an interest in expanding their performative arts knowledge) and employees.

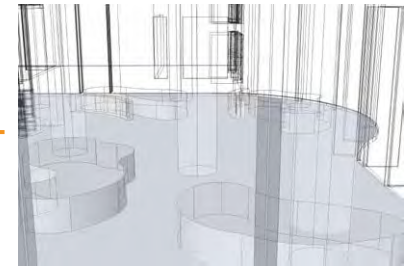
Adding a less traditional building into the heart of the city is a statement of evolving architecture, in contrast to the Oxford University campuses traditional solid stone, the glass foyer allows people to see in and feel invited into the building.



Floating Bridges



Staircase View



Foyer View



Archive View

Rhino Views



OXFORD PLAYHOUSE | THEATRE

One of the most popular forms of **entertainment for people is a visit to the theatre**. For centuries people have enjoyed drama, comedy, music, and other forms of entertainment. In fact, the **history of theatre can be traced back to 6th Century B.C.** where the Ancient Greeks were the first to present dramatic presentations.

When you think of the historical roots of theatre it is often thought upon to go straight to **Ancient Greece** and its amphitheatres which you would be right so in doing as it's the **first recorded theatre** in Europe dating back to 600 B.C. but that would be putting theatre into a box and it's far too big for that. Arguably, theatre can be dated back all the way to 8500 B.C. considering tribal dance and religious rituals. **Theatre, depending on how you define it, goes hand in hand with society as it has always been a part of life to express and perform in some way or other.**

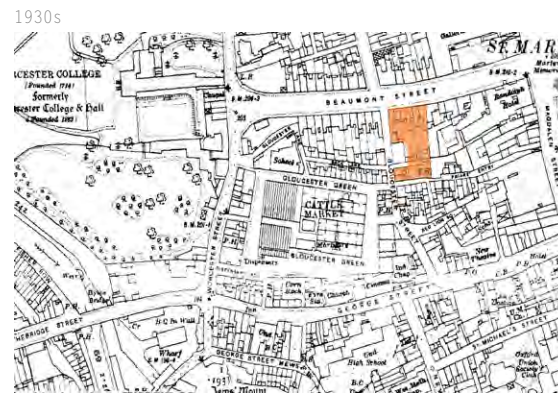
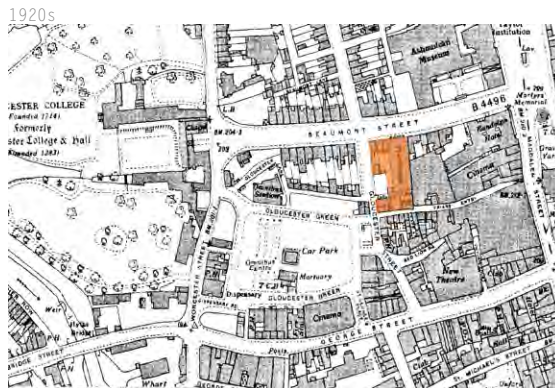
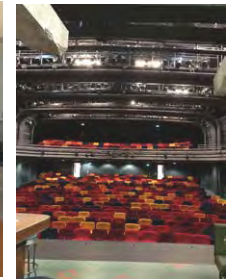
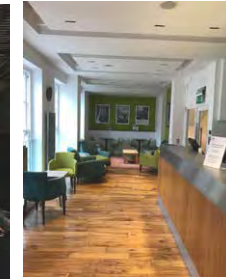
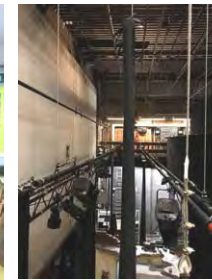
Oxford Playhouse is a **traditional theatre used for shows, plays and music**. This shows the evolution of theatre. The new design holds the theatre as a talking space for lectures and art space for exhibitions.



Current external images



Current internal images



Evolution of theatre



SITE | OXFORD PLAYHOUSE

Oxford Playhouse is a **theatre for everyone**.

Oxford Playhouse and its Burton Taylor Studio present and produce a wide range of live performances. The programme includes the best of British and international drama, family shows, contemporary dance and music, student and amateur shows, comedy, lectures and poetry. **The Playhouse produces and tours its own shows, hosts Artists in Residence and presents Playhouse Plays Out, an ongoing series of off-site events which happen at locations across the county.**

The theatre's Participation team work with over 15,000 people each year through post show discussions, workshops, work experience, holiday schemes, a youth theatre and a young people's theatre company.



Beaumont Street Entrance



Site plan; Oxford Playhouse and Gloucester Green



Theatres in Oxford

3D Image of the site



Oxford Playhouse Front

Oxford Playhouse Rear



SOCIAL AGENDA | PERFORMATIVE ARTS RESEARCH INSTITUTE

The Performative Arts Institute covers a variety of installation and performance art. The institute will provide a range of spaces for research, craft, curating and learning.

Each space corresponds with the other, from researching around performative arts and applying this to exhibition style spaces within the building to holding lecture hours within the large theatre or smaller 'classroom' style rooms to give people an insight into the world of performative arts.

Art as a whole can be divided in to multiple categories, pin pointing performative arts creates a levels of 'art within a space' to mould an interaction between visitors and professionals within the institute.

Visitors and educational groups moving through the institution creates a space of learning whilst teaching students and people of interest how they can use the institute to their advantage whilst helping the institute to gather research.

Our mission| to be the world's leading institute of performative art; enriching people's lives by promoting research, knowledge, understanding and enjoyment of the performative world within a space.

Performative Arts



Rebecca Horn



Marina Abramovic



Brandon Fernandez

COSTUME

INSTALLATION

PROJECTION

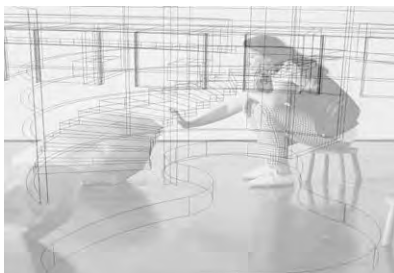
LIVE ARTS

SCULPTURE

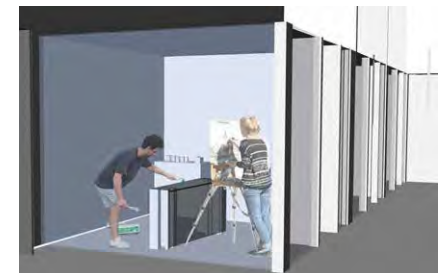
LIGHT ART

COLOUR SHOWS

MOVEMENT ART



Rhino collages of installation art



SOCIAL AFFORDANCE | EXPERIENCE

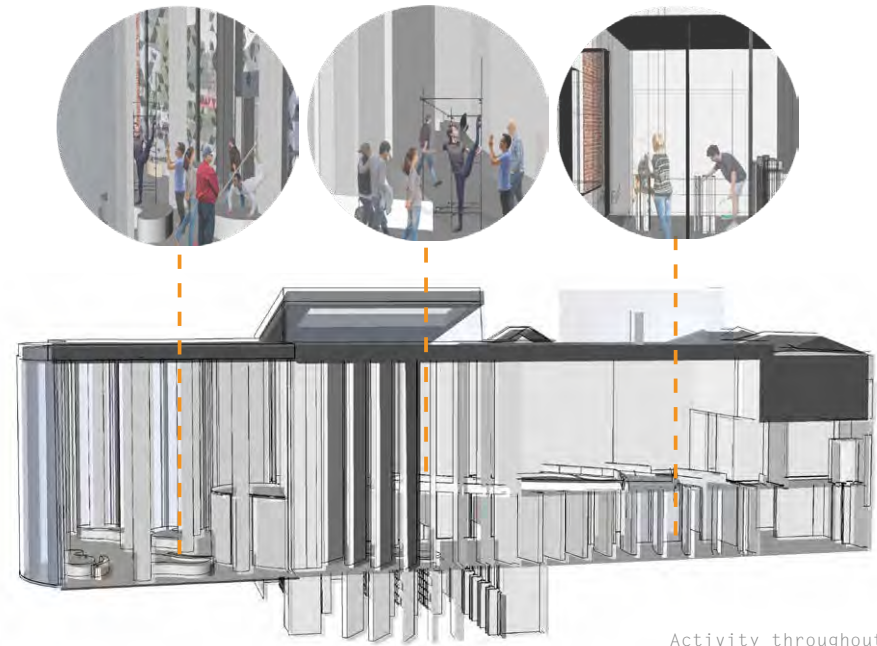
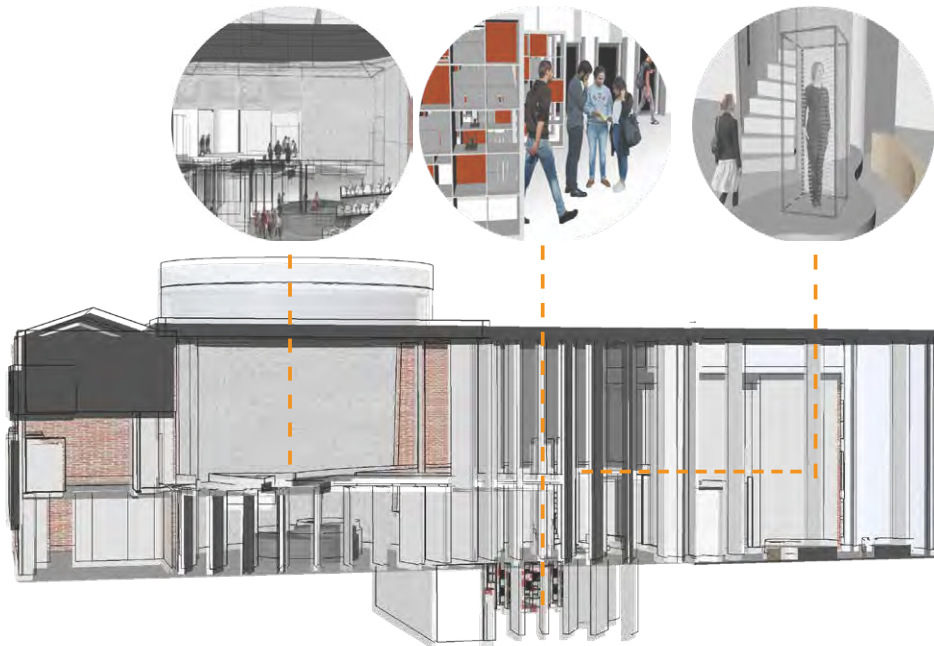
'Social affordance is a type of affordance. It refers to the properties of an object or environment that permit social actions.'

The Performative Arts Research Institute combines levels of experience and ability creating a greater social affordance for the 'arts' within Oxford City Centre.

Designing an open, integrating space allows for a cross over of people creating an opportunity for growth within the Institute of which could be positively reflected within the city itself.



Rhino exterior street collage



Activity throughout the building

SITE | MAPPING

These maps show the different access points within the area, from routes into the area to the local tourist attractions. There are spaces within the surrounding area that slightly take the spotlight away from Oxford Playhouse. Local business may bring attention to the theatre, the theatre as a whole is understated and therefore becomes swallowed by the rest of the city centre.

Road Access | there are multiple road access routes although some reach the Playhouse via a pedestrian route

Pedestrian Access | there are most pedestrian areas within the surrounding area. All routes are within a maximum 10 minute walk from the theatre

Bus Stops | the main road leading into the city centre covers multiple bus stops of which are accessible to the Playhouse

Other Theatres | there are multiple other theatres within Oxford all smaller than the Playhouse and are as equally unknown as the Playhouse

Local Businesses | there are multiple businesses within the area, especially restaurants which is ideal for before and after performances

Green Spaces | There is a lot of green space surrounding the theatre, most of which are Oxford University parks



ROAD ACCESS



PEDESTRIAN ACCESS



BUS STOPS



OTHER THEATRES



LOCAL BUSINESSES



GREEN SPACES

SITE | OVERALL AREA

Oxford Playhouse is situated in the **centre of Oxford**. Oxford train station and Magdalen Bridge, bordering Cowley, are the two boundaries of the city centre. There are also multiple tourist attractions within the area for example, Westgate Shopping Centre, Oxford Castle, Pitt Rivers Museum and The Ashmolean Museum. The Ashmolean Museum is almost opposite the Oxford Playhouse and therefore takes a lot of the attention within the area.

The site also backs onto **Gloucester Green**, an area where **community markets** are held. The Gloucester Green market is a traditional and vibrant open air market offering a range of general produce including fresh fruit and vegetables, flowers and plants, household goods, cheeses, pet food, frames, books, fabrics, and much more.

ORANGE Museums

YELLOW Galleries

PURPLE Faculties

RED Arts Centre

BROWN Art Classes

Pitt Rivers Museum

Oxford Ceramics Gallery

Ashmolean Museum

The Oxford Playhouse

Aidan Meller Studio

Christ Church Gallery

Whitehall Gallery

The Jam Factory

Modern Art Museum

OVADA

Pembroke Art

The Headington Hill Campus

Sinolink Gallery

Fusion

SJE

The China Shop

Ruskin School of Art

Magdalen Road Studios

Pegasus



OXFORD CITY CENTRE MAP

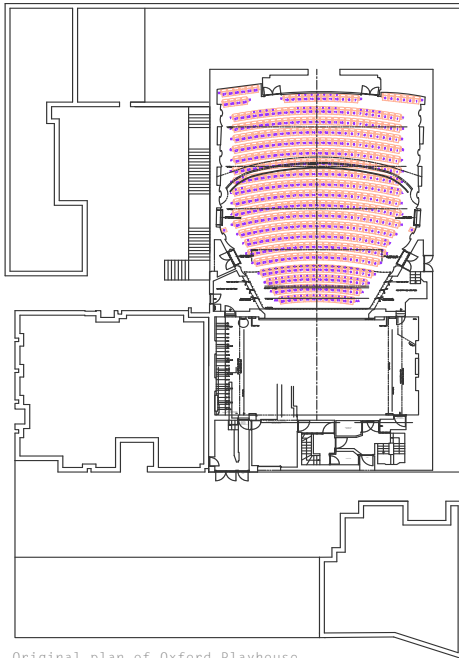


COWLEY AREA MAP

SITE | EXISTING BUILDING

The current building blends in completely with the rest of the facade on Beaumont Street, which when being opposite the Ashmolean takes away the interest in the Oxford Playhouse.

To create a better outcome for the use of the theatre the building would need to become more noticeable to the other streets. The overall outer materials of the building will remain in my design which adds an extension of the foyer area. Most of the walls internally will also remain the same although there will be some added rooms to create space for the Institution, other than the theatre itself whilst introducing moving mechanisms into the theatre.



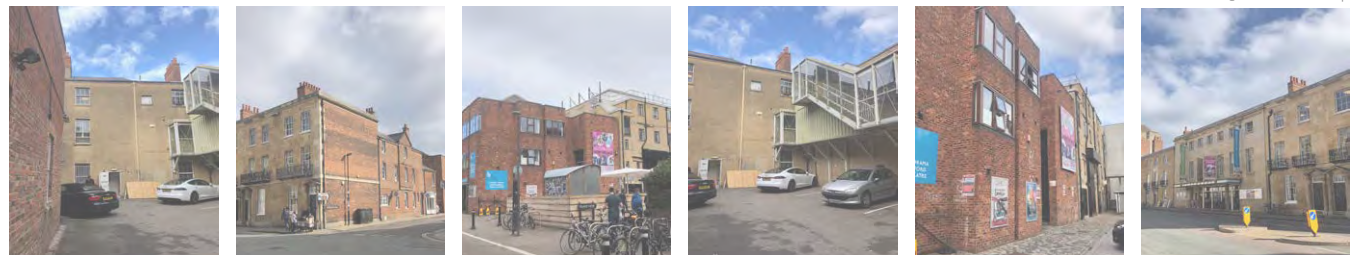
Original plan of Oxford Playhouse



Outline of Oxford Playhouse

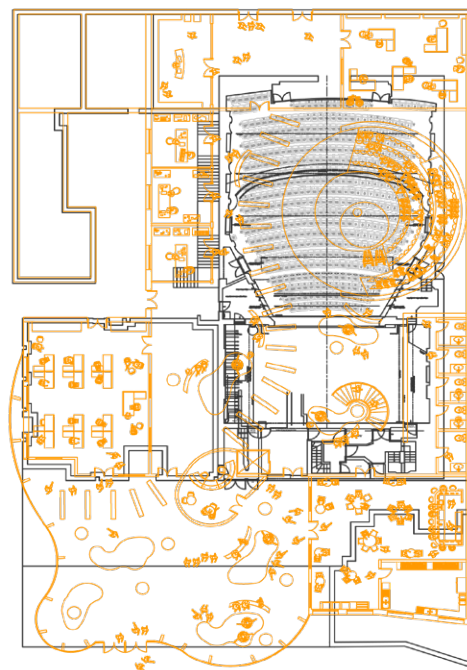


Sunpath of the site



Additional images and map

Current Oxford Playhouse Plan and layered new plan



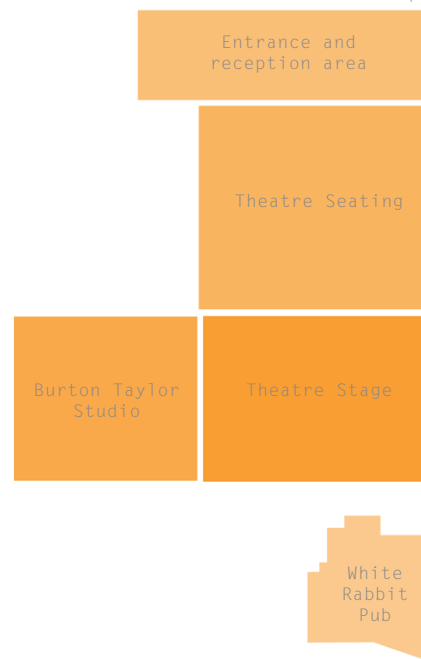
CRITICAL | FUNCTIONALITY

Oxford Playhouse's current form is rigid and uninviting, opening the space within the proposed Research Institute will create discussion and allow students, employees and visitors to work together and learn from one another.

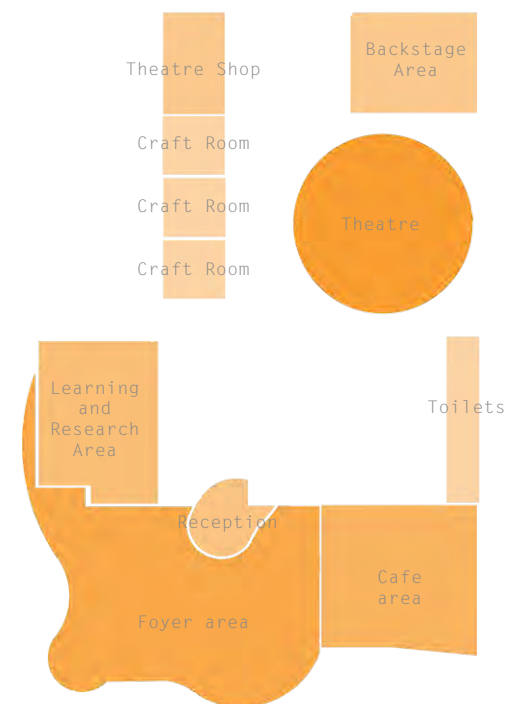
Adding an additional foyer space onto the Gloucester Green entrance of the building will create an engagement with the city. This will create access from Beaumont Street in the traditional stone entrance as well as access through Gloucester Green into the transparent glass foyer.

Adding a foyer onto the building also acts as a form of exhibition space within the Research Institute whilst the creation, research and modification are behind the scene.

Current shape



New Design shape



Beaumont Street



White Rabbit Pub



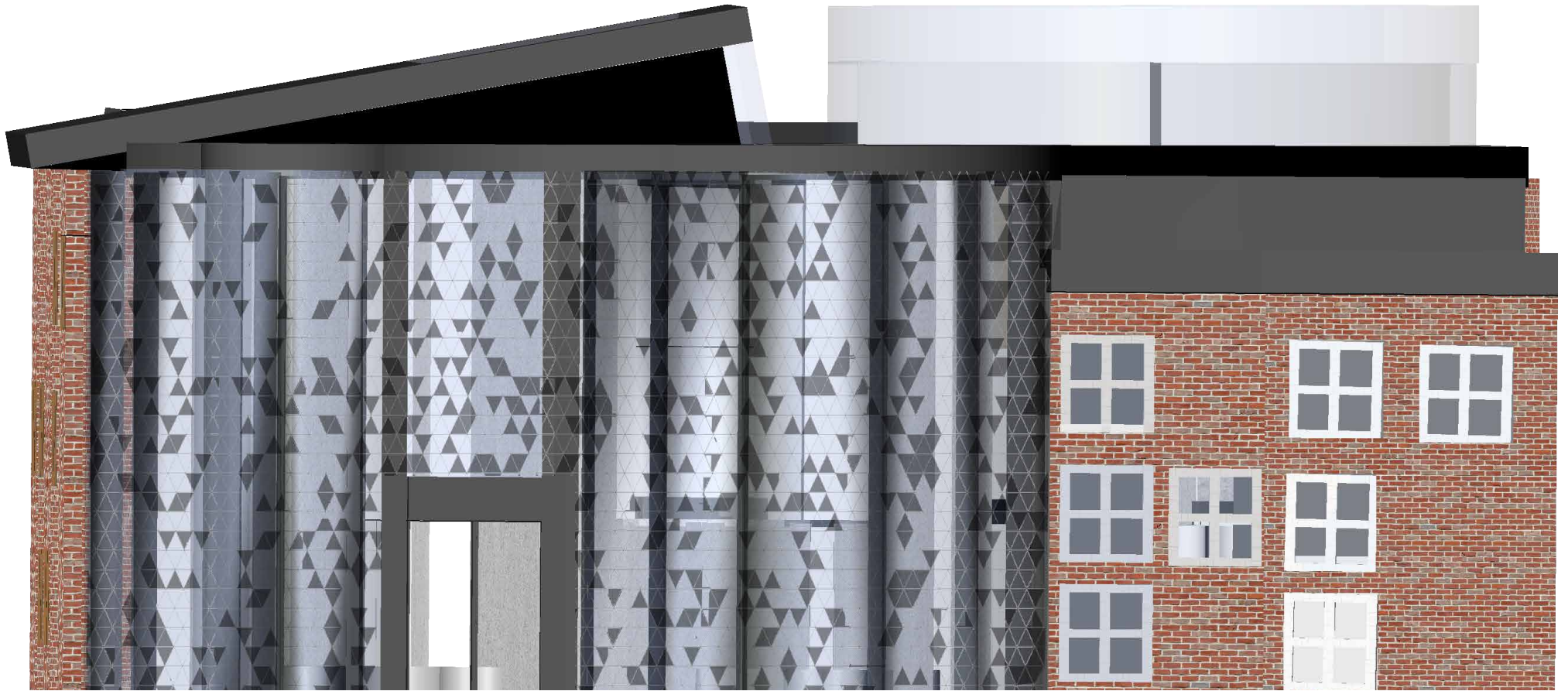
Gloucester Green Market

Beaumont Street

White Rabbit Pub

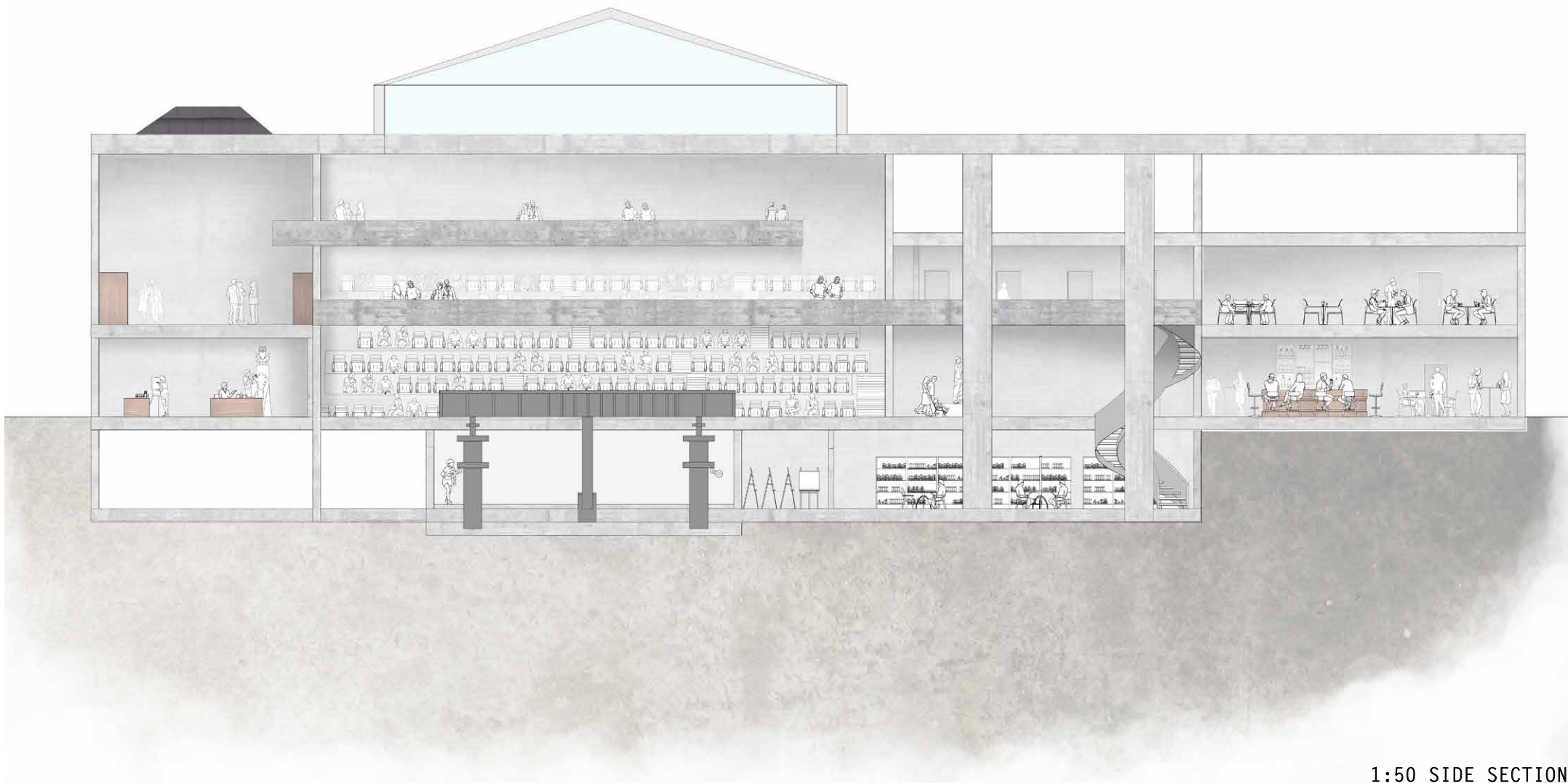
Gloucester Green Market





FRONT RHINO ELEVATION





1:50 SIDE SECTION



SOCIAL AGENDA | STRATEGY

Creating open spaces specifically for performative arts allows for a cross over of typology. From installations to actors to lighting to music to projections.

Each room within the building also has a link, studying and collecting precedent work within the research area to then follow on to work in the craft area, all starting from gathering information and inspiration from the exhibitions within the Performative Arts Research Institute.

Each area within the institute combines the knowledge and ability of people within the areas. From staff to tourists to students, combining skills and knowledge creates a better outcome for the research within the institute.

Dior Exhibition at The V&A



Makespace Oxford- craft room inspiration



Collage of uses of spaces

DESIGN | INSPIRATION

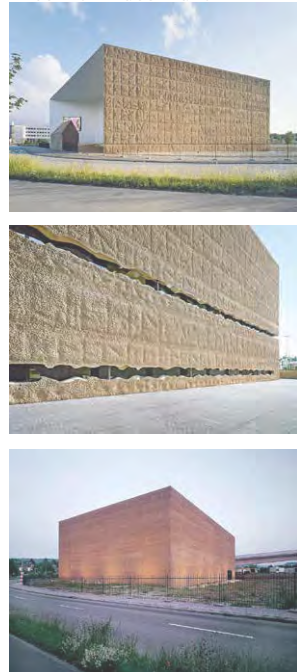
The Schaulager Concept | Laurenz Foundation

Schaulager, administered by the Laurenz Foundation, combines the functions of storing, studying and presenting modern and contemporary art. It is based on the innovative idea of storing artworks in such a way that they remain accessible for study purposes when they are not on exhibition.

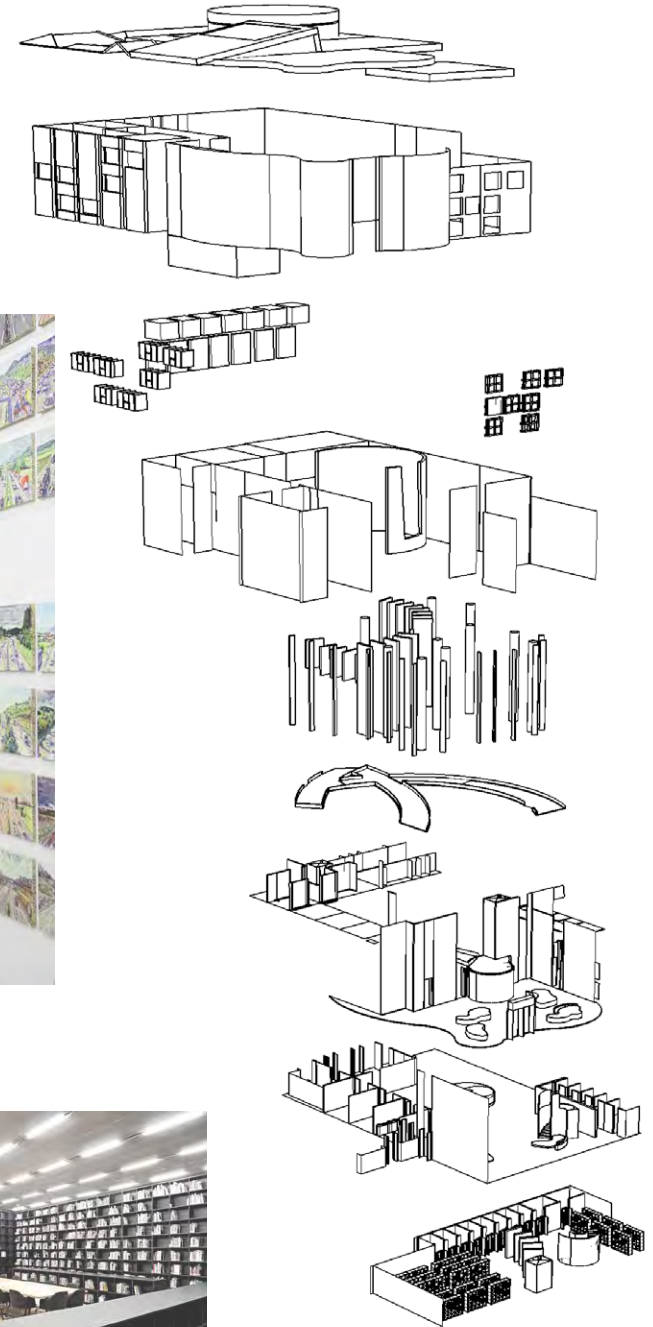
Normally, art that is not on display is crated up and locked in a vault. In the typical museum situation, “schauen” and “lagern” – “seeing” and “storing” – are mutually exclusive activities, which are brought together in the name “Schaulager”. Especially for large installations with extensive space requirements, this new storage concept ensures that the work remains accessible to specialists in the fields of art and art history.

The starting point was the idea that interaction with the original work is essential to the study of art. Storing works openly guarantees their accessibility for viewers, scholars and restorers.

Exterior Materials

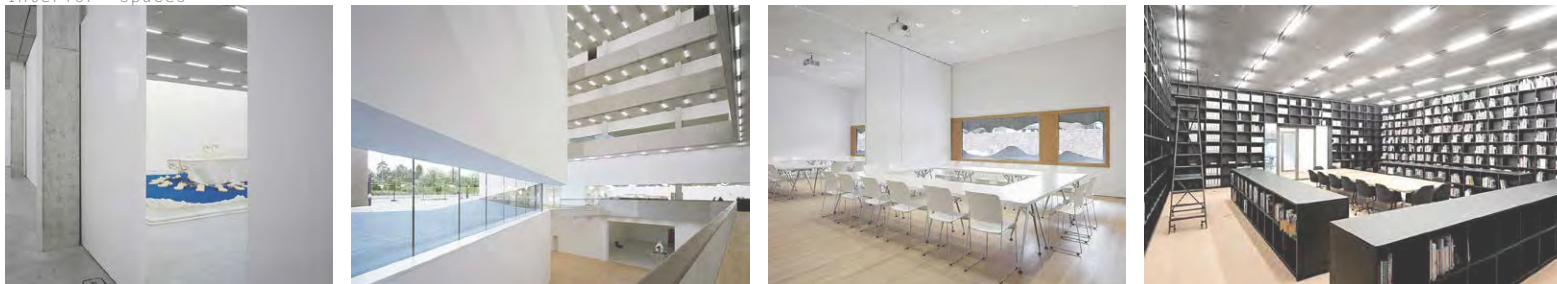


Example of displaying art



Performative Arts Research Institute
Axo Drawing

Interior spaces

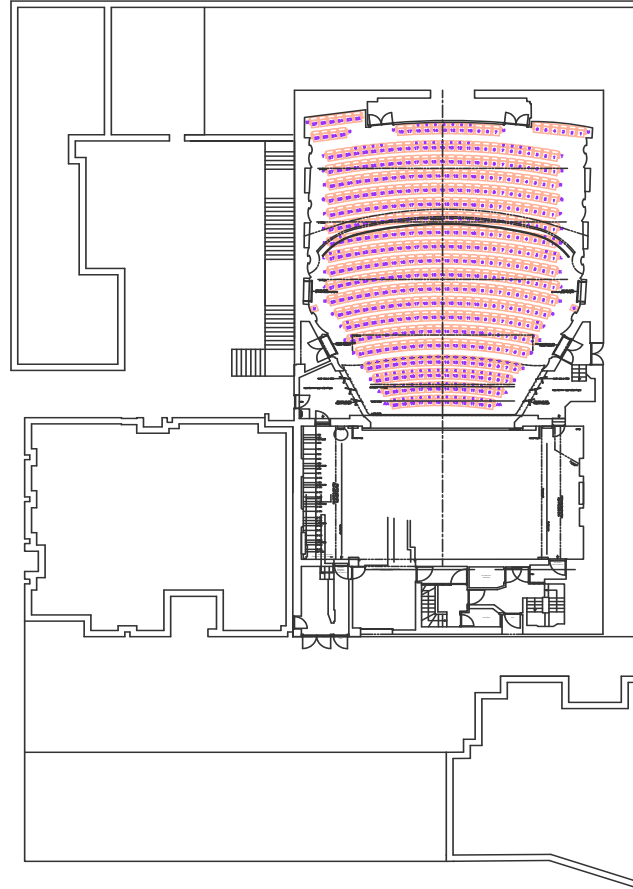


EXISTING AND NEW | STRUCTURE

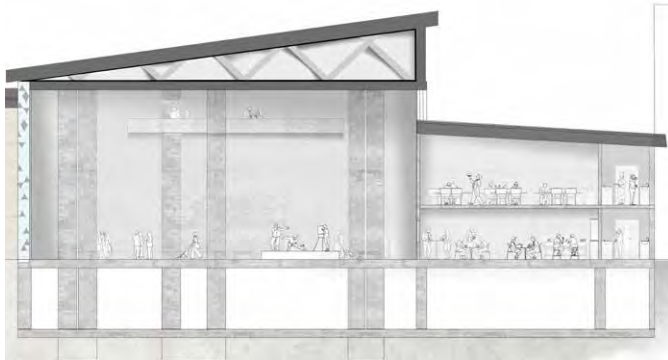
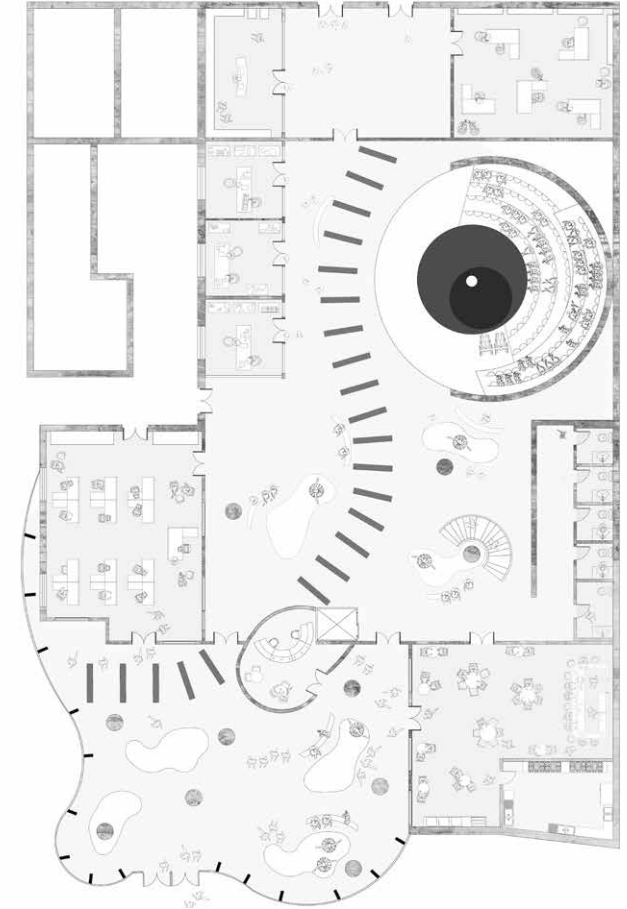
The space has changed in a few ways. from adding a **glass facade around the original 'back entrance'** which is now the front entrance. The **theatre has also been rotated** and completely changed in sense of form and shape. The pub at the back of the original theatre has also been removed and within the extension of the foyer area a **bar area has been added** in its place.

The overall size of the **theatre itself has been reduced** to serve a different purpose. The original theatre was in place for large shows and productions, the new theatre is used for lectures and exhibitions needing slightly less space than the original theatre.

Original Oxford Playhouse



New design of Oxford Playhouse



Foyer Section



Gloucester Street Elevation



Original Oxford Playhouse



New design of Oxford Playhouse

GLOUCESTER GREEN | PAVILION ENGAGING WITH THE COMMUNITY

The pavilion will be used to **migrate visitors to and from the The Performative Art Research Institute into Gloucester Green**. Metaphorically expanding the site allows for **interaction with the local community** therefore leading more of the community in to visit the institute.

I took inspiration from the **Sanaa Pavilion in Japan**, the structure consists of an aluminium canopy, reflecting the surrounding park. This **broadens the look of green space without adding vegetation** to the site. Gloucester Green market needs space for the weekday markets so reflecting the minimal amounts of green spaces creates a larger scale green space.

The **pavilion acts as a shelter, a meeting space and an overall landmark within the city centre**.

Sanaa Pavilion, Serpentine Japan



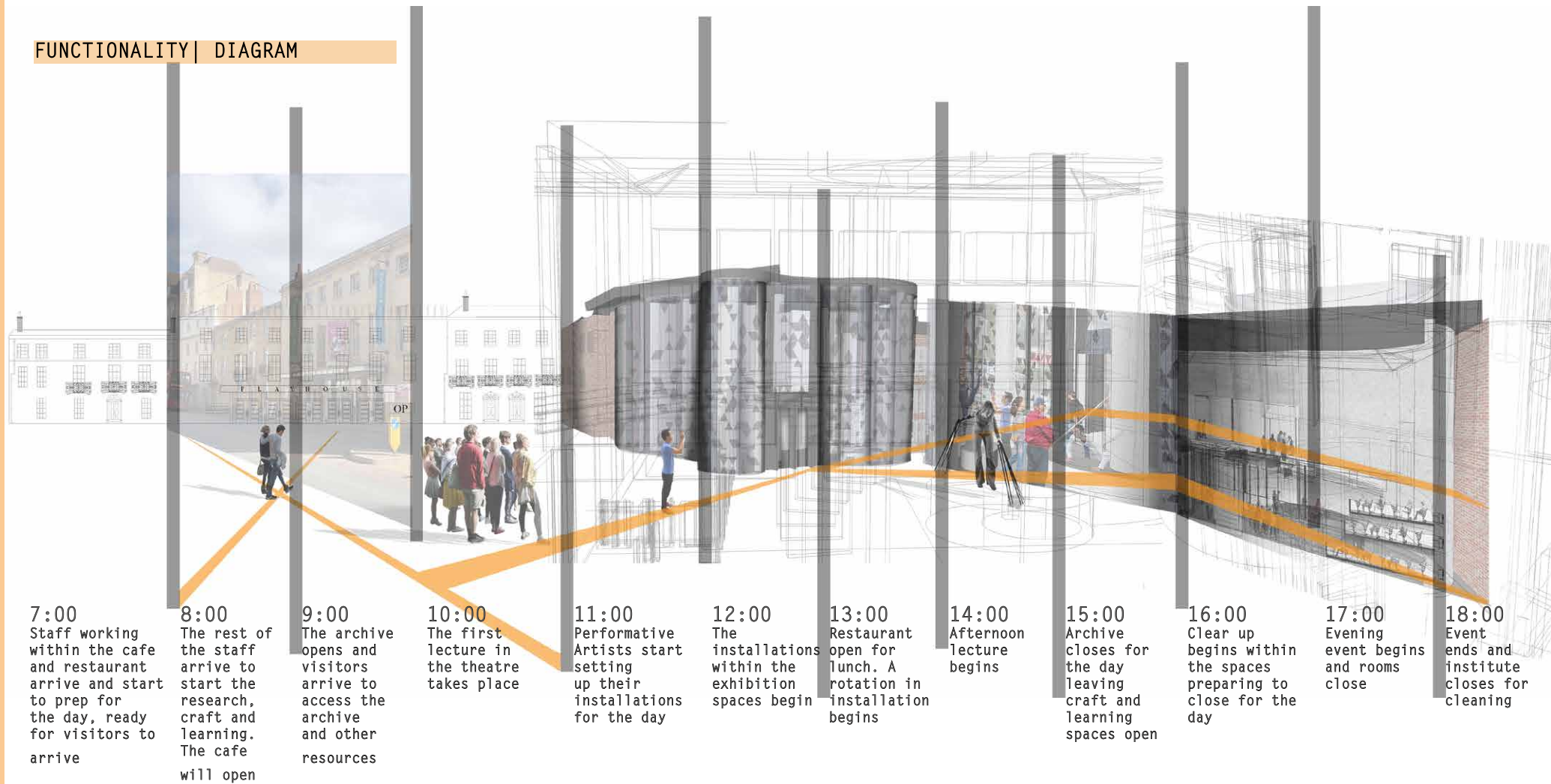
1:200 Site Plan



Pavilion in Gloucester Green



FUNCTIONALITY | DIAGRAM



GROUND FLOOR | SPACES

Meeting room | these rooms are used for **private meetings or quiet study**. They are also 'rentable' much like the desks in the research rooms. These rooms are also used for **lectures and artists to discuss their exhibitions**.

Research and learning | this room is for the **smaller scale lectures and learning**. There are **multiple desk spaces, for groups and individuals**.

Bar area | the bar area is used as a **meeting place within Oxford** and for refreshments when visiting lectures and exhibitions.

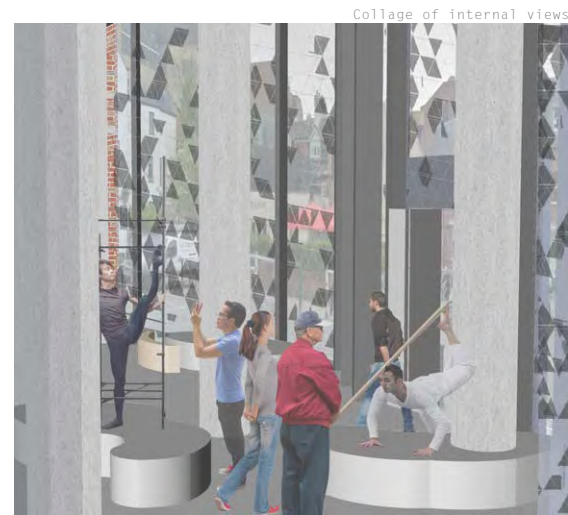
Reception room | this is a place to 'sign' into rented spaces within time slots as well as **collecting tickets for lectures and exhibitions**.



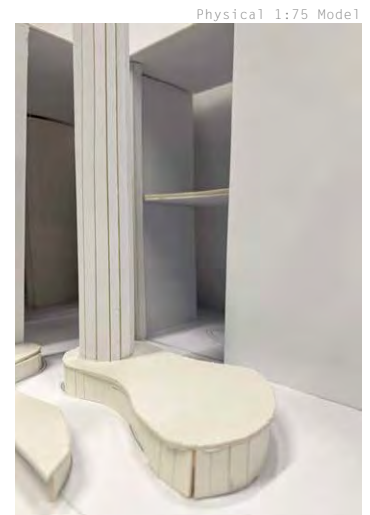
Craft/ Learning Space



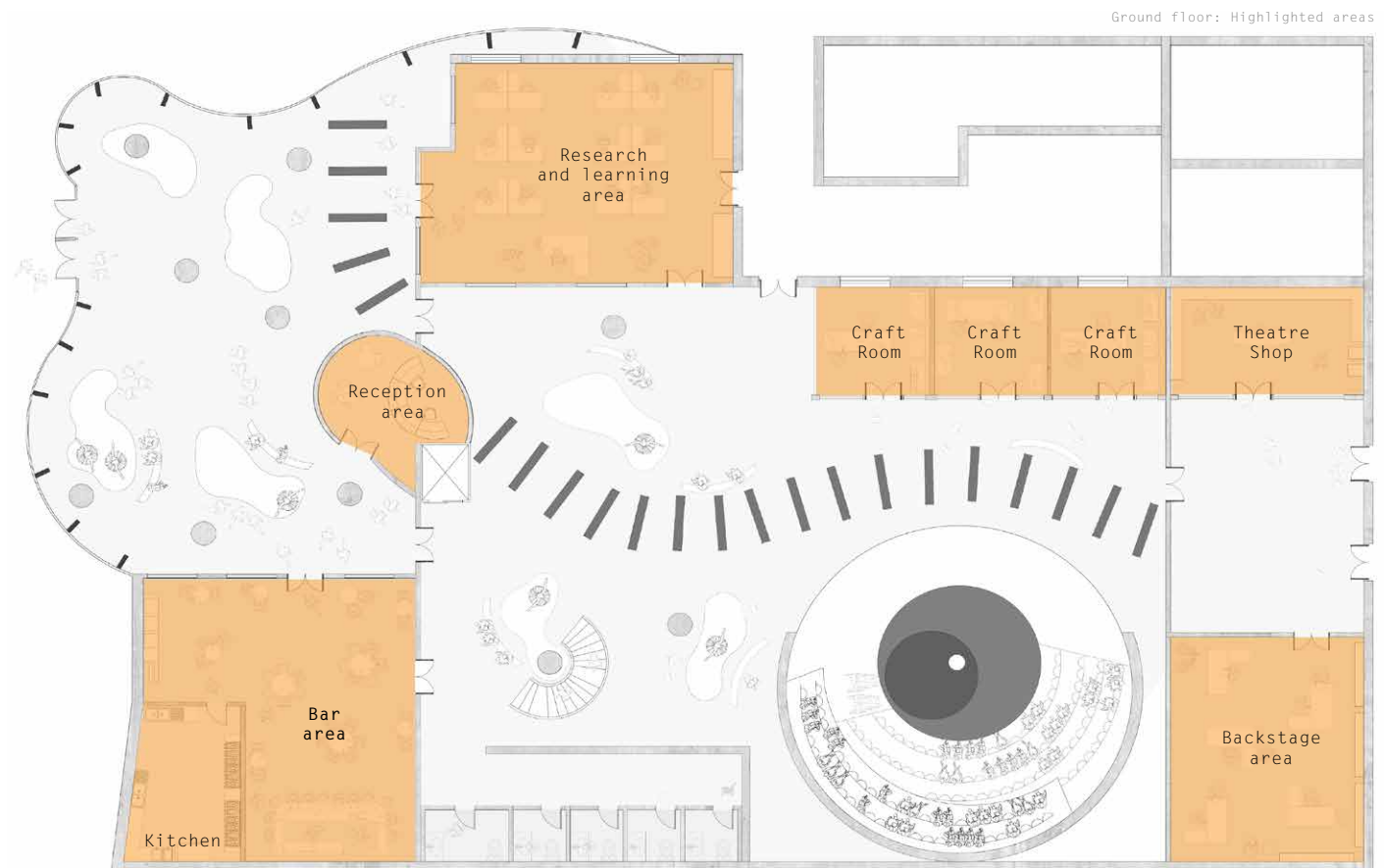
Staircase



Collage of internal views



Physical 1:75 Model



FIRST FLOOR | SPACES

Research and library area | this area can be used for research and student's study. The library area provides books and articles for study. These desks can be used by the public via an online sign up sheet, you then sign in at reception.

Craft area | this area can also be used for research at desks but there is also more space allowed for designing and creating.

Locker area | this area can be used to hang up coats and lock away belongings whilst in the institute. The locker area is also next to the toilets.



First Floor Bridge



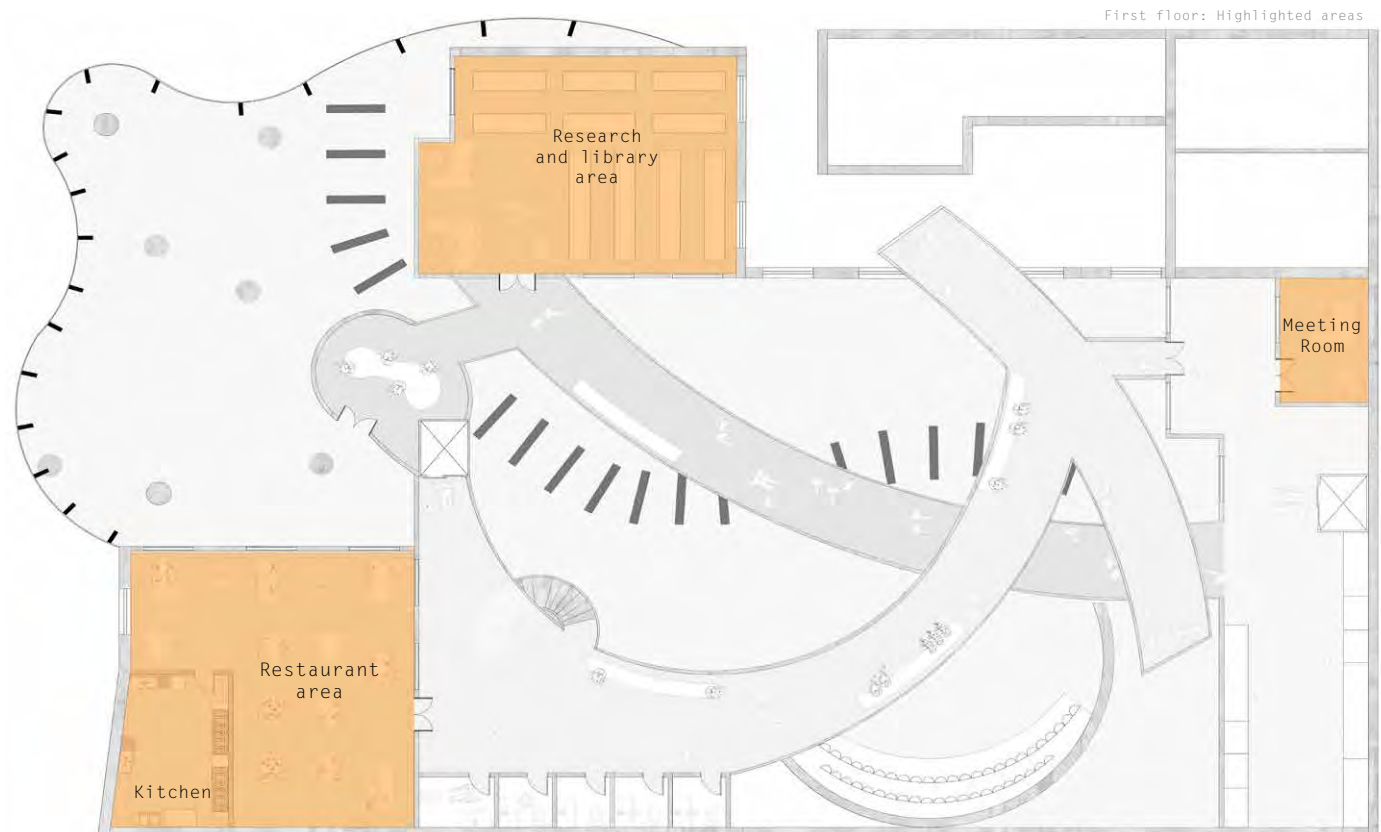
First floor Bridge



Collage of internal views



Physical 1:75 Model



First floor: Highlighted areas

SECOND FLOOR | SPACES

The second floor space consists of a large bridge area, accessed by a lift creating accessibility for disabled people and prams.

The viewing platform inspiration came from The Old Vic Theatre, Bristol. Within the new interior of the classic theatre there are multiple viewing points down into the 'social' area.

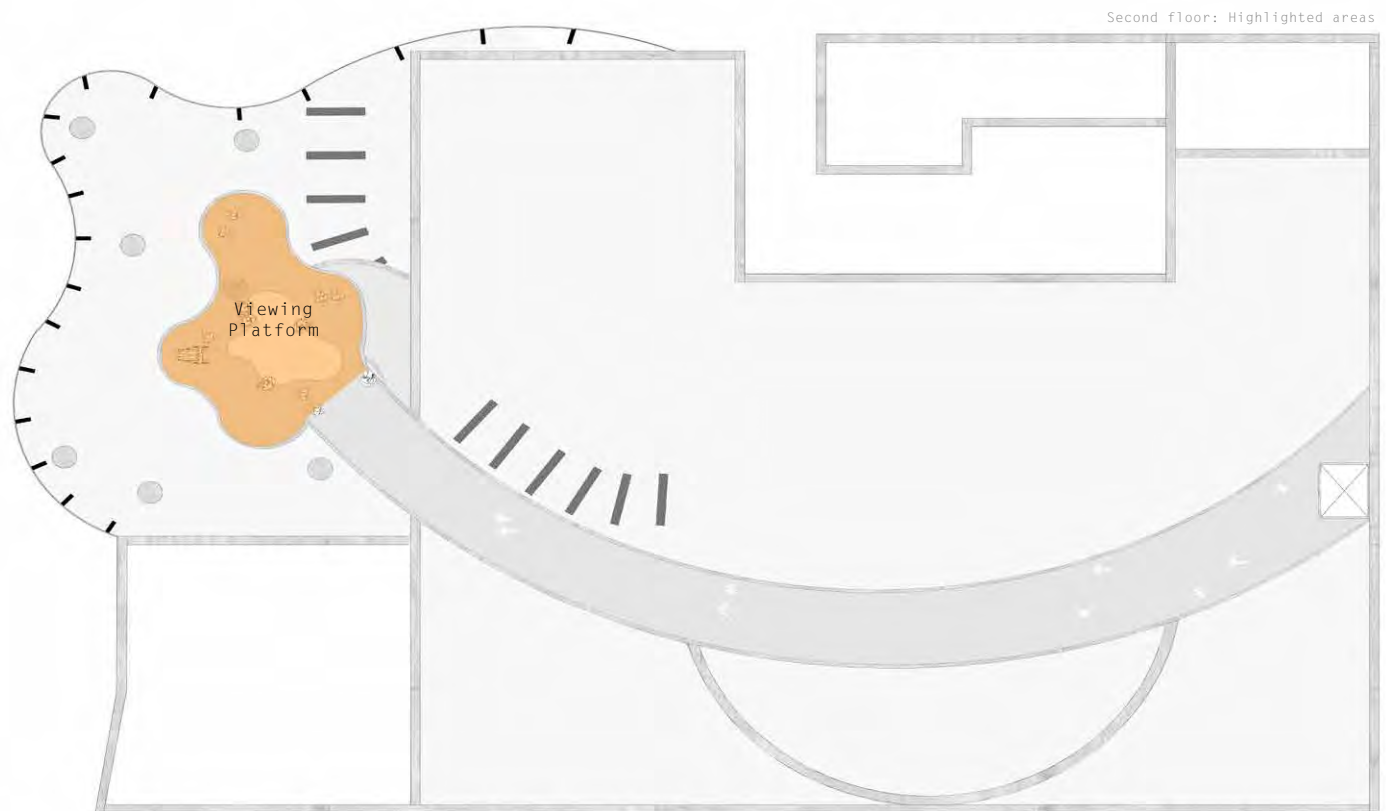
The Old Vic reflects the design inspirations of the Performative Arts Research Institute as they both aim to/ have kept the existing character of the traditional theatre in order to retain heritage, tradition and character. This can help to create a more interesting contrast in design.



Old Vic Theatre, Bristol



Viewing platform



Second floor: Highlighted areas

BASEMENT | ARCHIVE

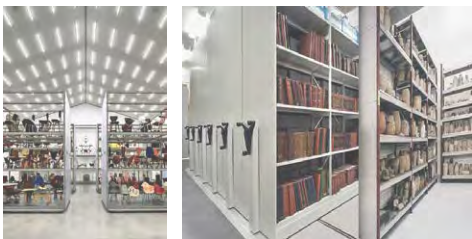
The archive will be used for storing installations whilst they are not in use but can also be used for exhibiting work that needs to be protected more than others. There are large cupboard spaces at the back of the archive for larger pieces or constructed pieces.

Archival records are arranged according to the department that created them rather than by subject. Some art related records are held in discrete collections but others are scattered among a variety of written records and many may be undiscovered.

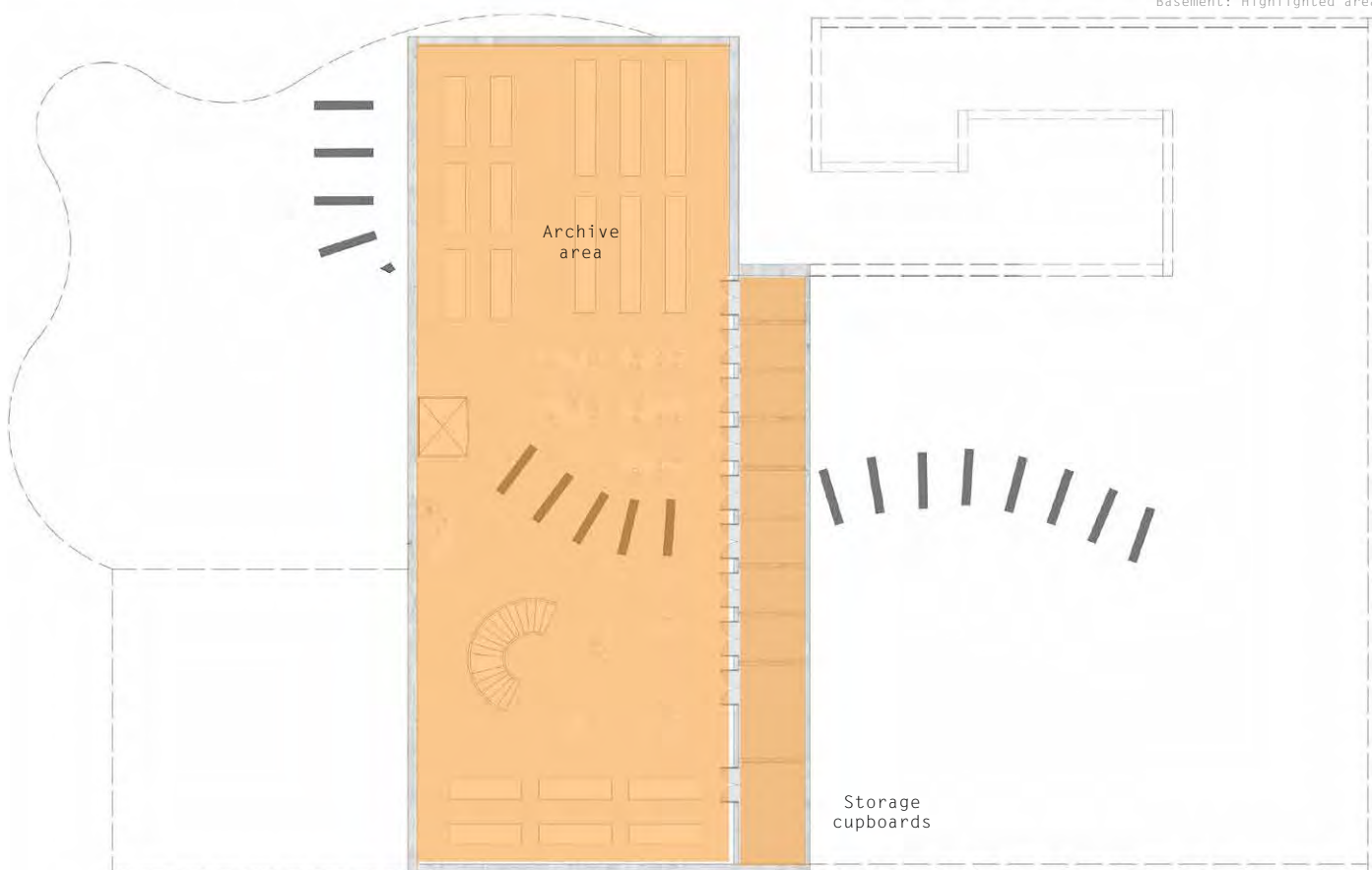
The archive can be accessed by all whom have granted permission.



Archive examples, ranging in style of arts



Collage of internal views



Basement: Highlighted areas

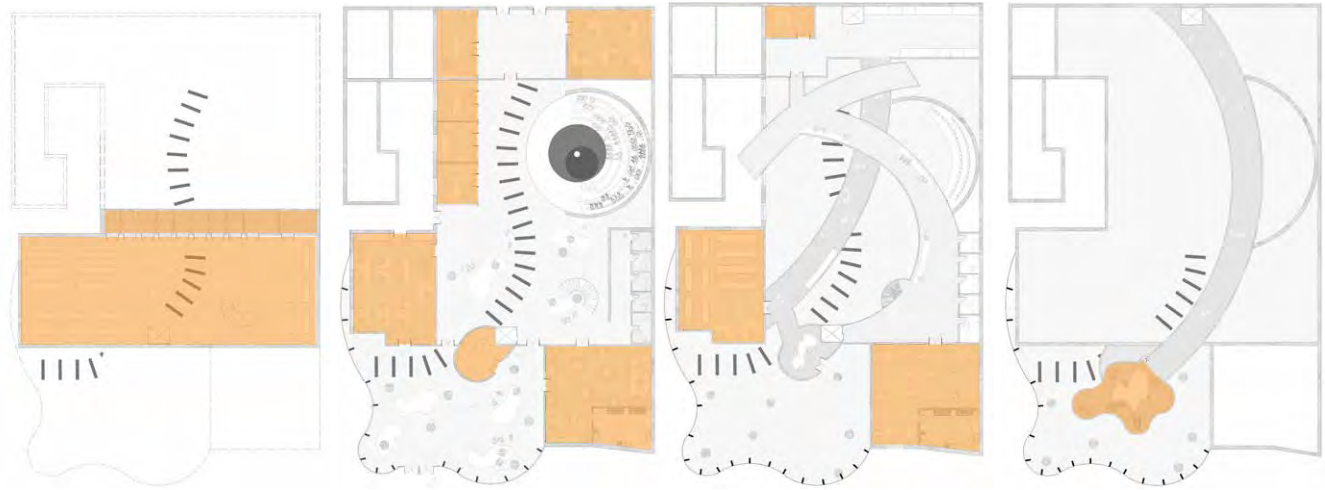
SOCIAL EXCHANGE | SPACES

Each room within the Institute can be used by anyone. The rooms all overlap in order to **create, learn and develop.**

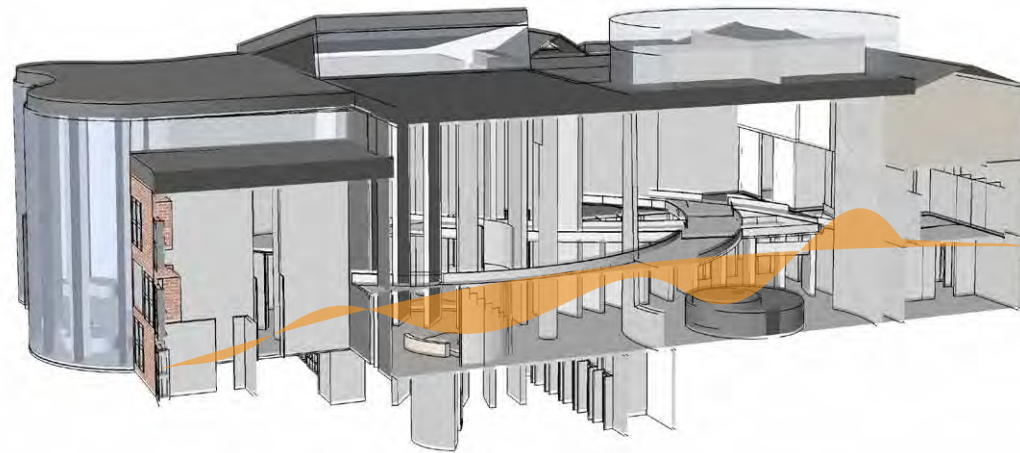
Dividing spaces allows for people to learn from one another, with a variation of gender, age, experience, knowledge. **This allows for the strongest possible research to come from the institute.**



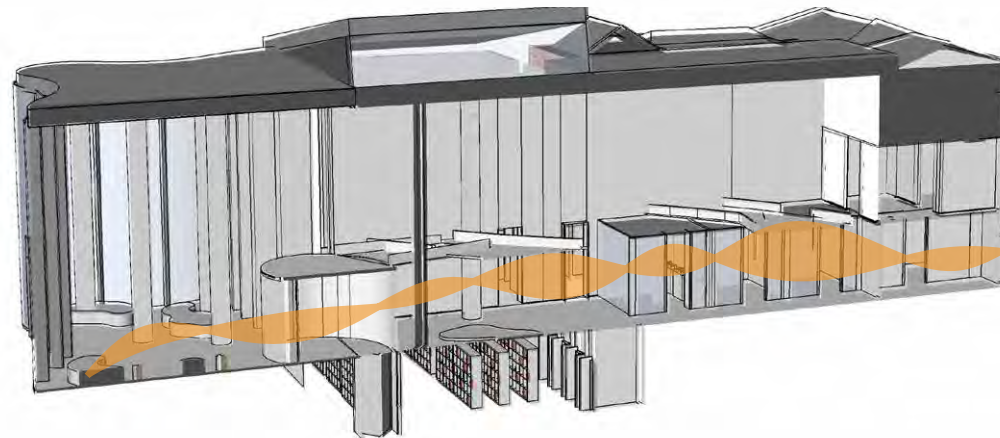
Collage of uses of spaces



Highlighted areas per floor



Movement through the building



Movement through the building

PROFILES | EXPERT

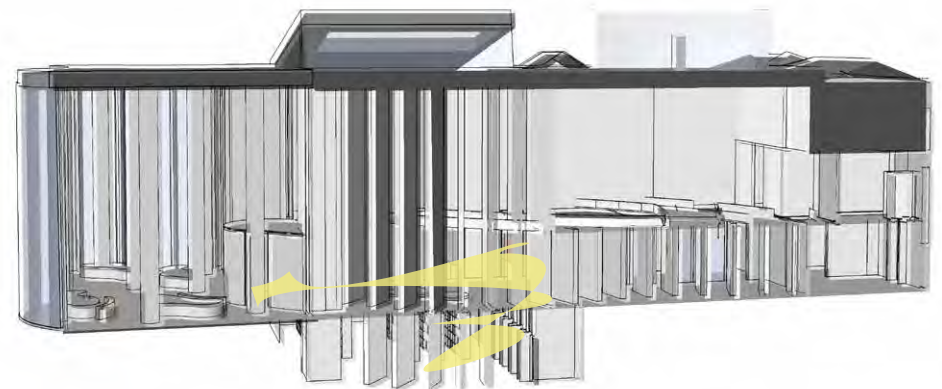
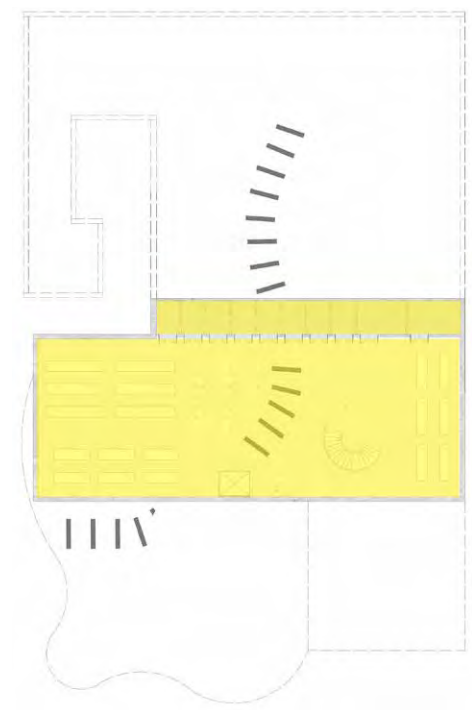
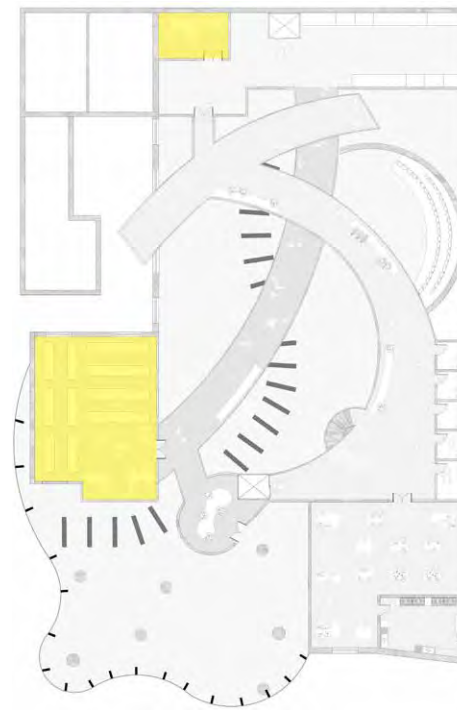
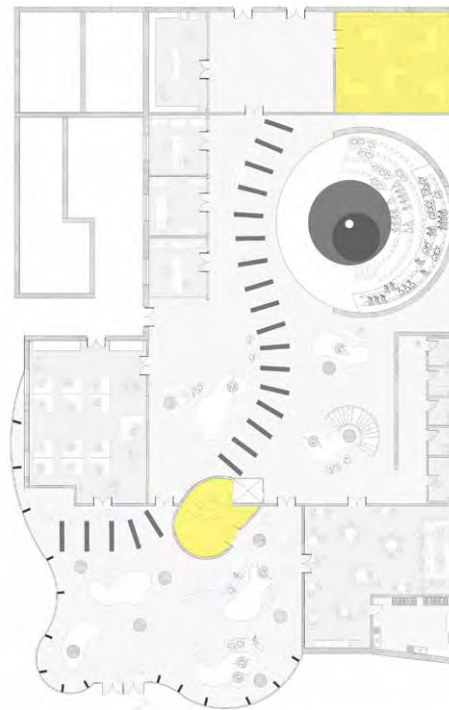


Name: Sophie Cook

Director of The Institute of Performative Arts

As the leading academic role in the institution and a member of the senior management team, Director will play a key role in defining The Institute of Performative Arts strategic direction, and will represent and advocate for The Institute of Performative Arts in the wider community.

The Director brings experience of leadership in the UK higher education sector, including academic management, administration and budget management, and the implementation of organisational change. Sophie Cook has an internationally recognised authority in art history, conservation, or a closely allied discipline in an area complementary to the existing strengths of The Institute of Performative Arts. A strong profile of engagement with both teaching and research in Higher Education and a robust track record of publication is important.



PROFILES | STAFF



Name: Ottillie Smith

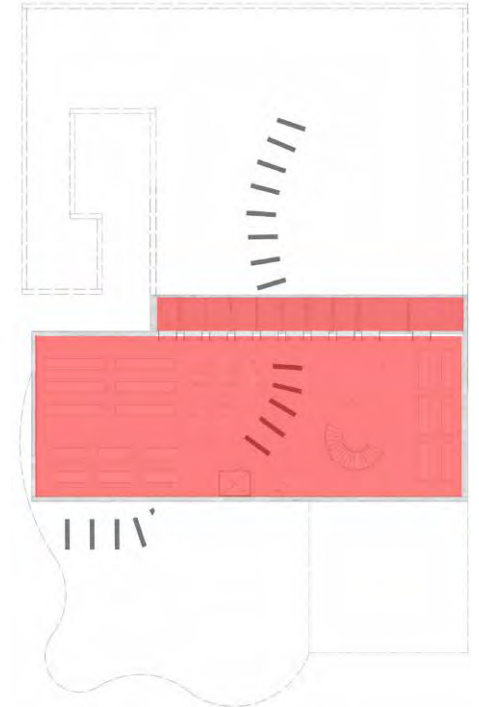
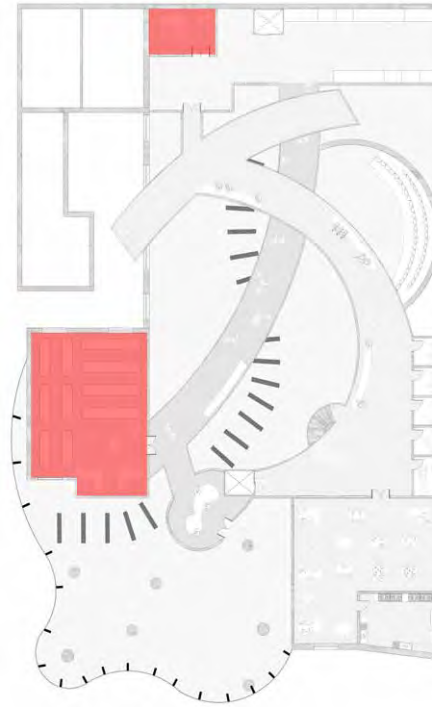
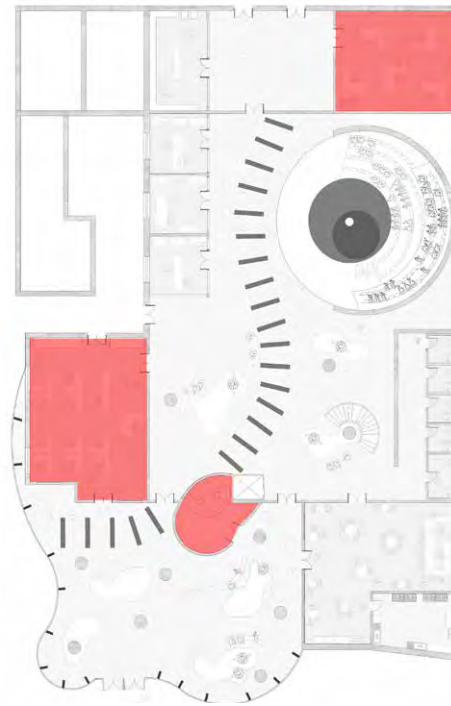
Production Director/ Conservator

As a conservator, Ottillie cares for cultural collections by applying scientific methods to preserve and restore artefacts.

Depending on which area of conservation she currently works on, she is occasionally involved in treating objects directly - known as remedial conservation - to prevent deterioration, stabilise the object and undertake restoration (if appropriate), or you might focus on monitoring and controlling the environment in which collections are stored or displayed to prevent deterioration in the first place - this is known as preventive conservation. In some roles, you'll work on a combination of the two.

Otillie also helps to host site tours for school groups and other visitors, deliver talks and presentations to amateur and professional audiences supervise volunteers, interns, junior conservation staff and students, help to set up exhibitions and much more.

She also runs the production side of the institute, helping to create an order between each typology within the institute. For example creating a relationship between researchers and the director to work together to design a lecture for prospective guests who are interested in the world of Performative Arts.



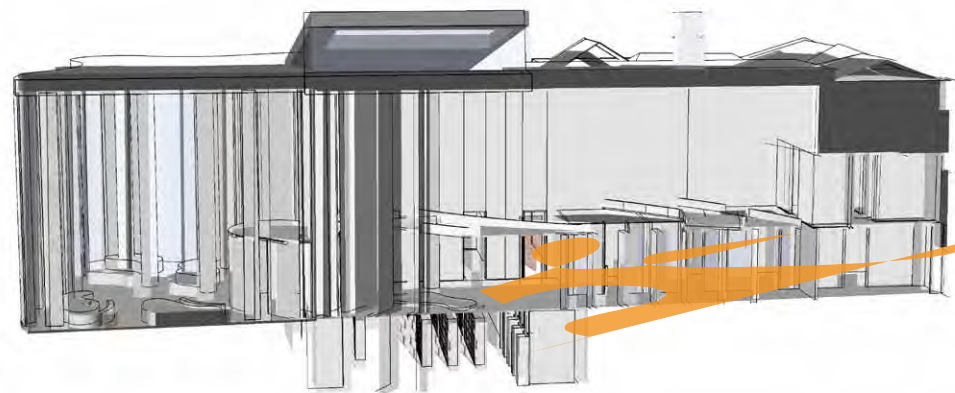
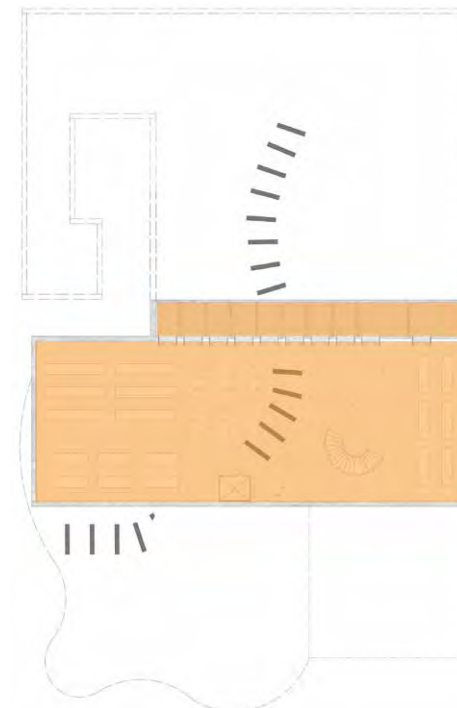
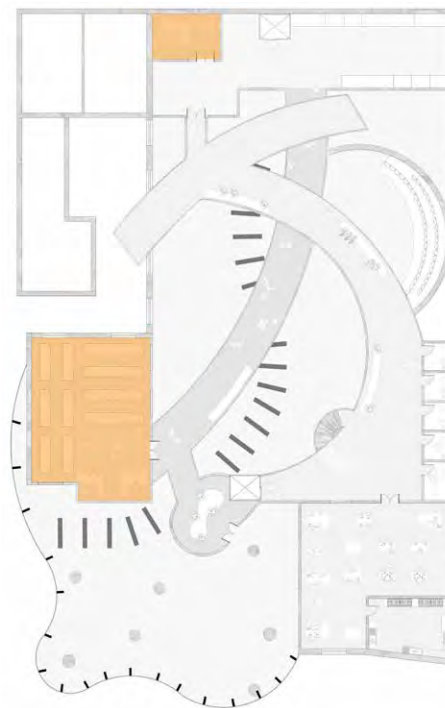
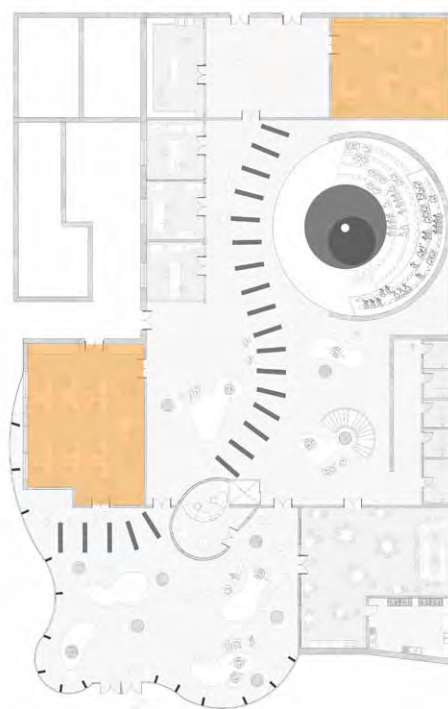
PROFILES | PARTICIPANT



Name: Chris Dunning
Volunteer Archive Assistant

Chris helps Ottilie within the archive. As an archive assistant he examines artefacts, both visually and infrared photography and microscopicanalysis, to determine the extent and causes of deterioration (for older art pieces).

He also keeps full conservation records by writing up notes on the object's condition and any previous restoration work that has been done, whilst producing a visual record of the object for identification purposes and to illustrate its condition and also monitoring and recording display and storage conditions in order to keep objects in a stable condition.



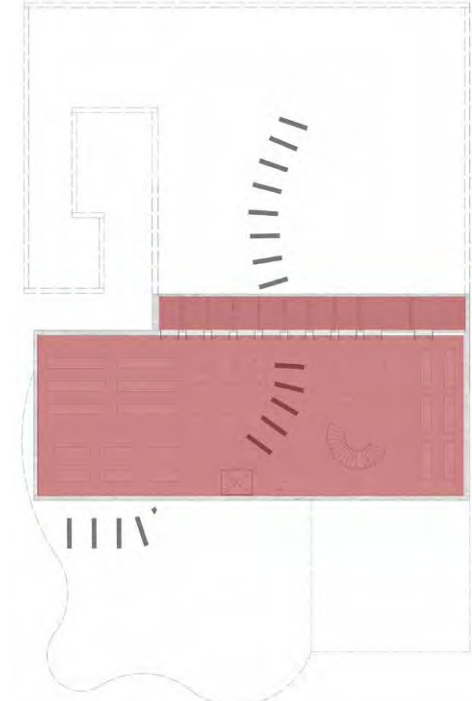
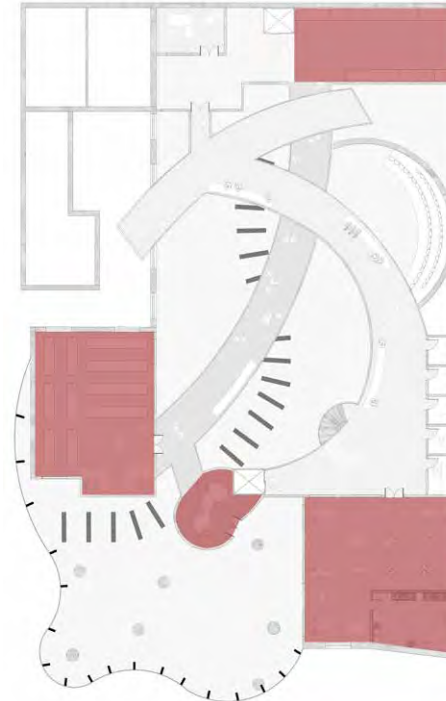
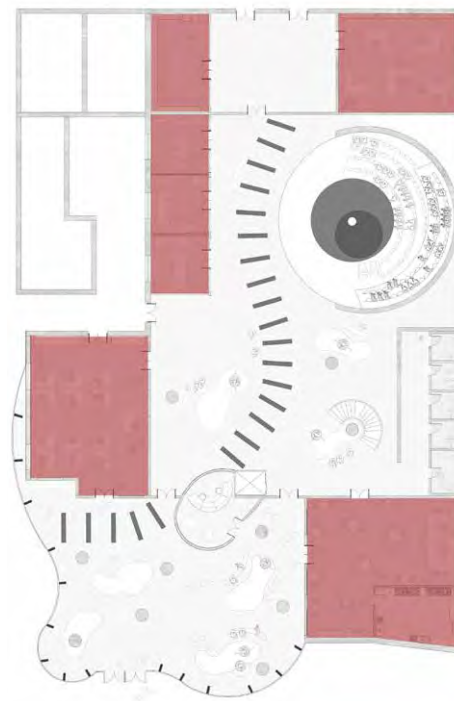
PROFILES | USER



Name: Lily Warren
Art Student

Lily is an Art Student from Oxford Brookes, she enjoys visiting The Performative Arts Research Institute in her free time. She attends lectures and research hours.

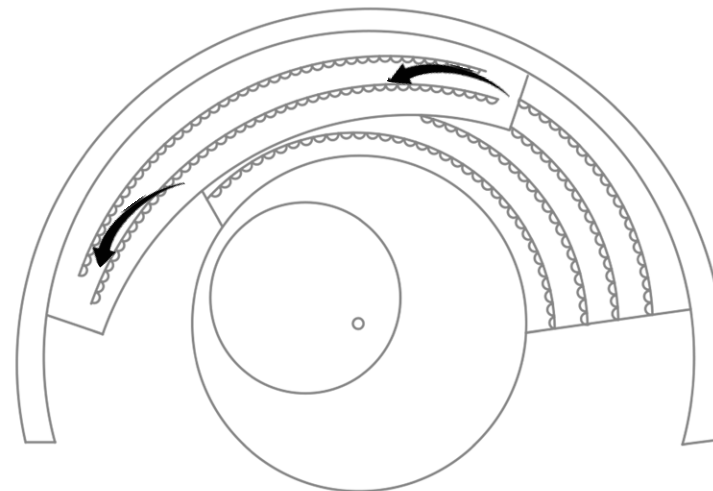
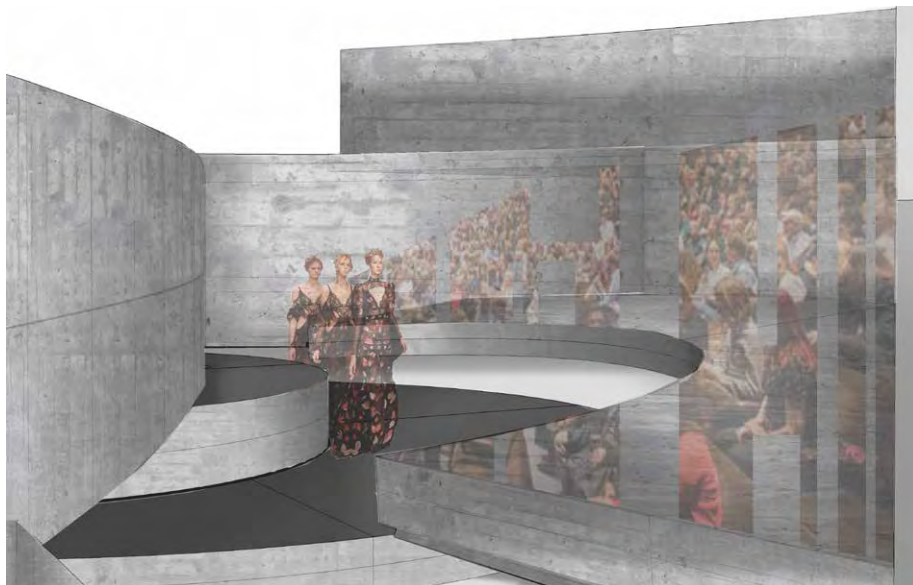
Lily feels that the Institute adds an additional sense of knowledge to her study on top of her degree. Lily uses most of the spaces within the institute, including the archive. The archive is accessible to Lily as she is a student. Lily benefits from the resources such as books, articles and stored art as well as the knowledge of other people visiting the institute.



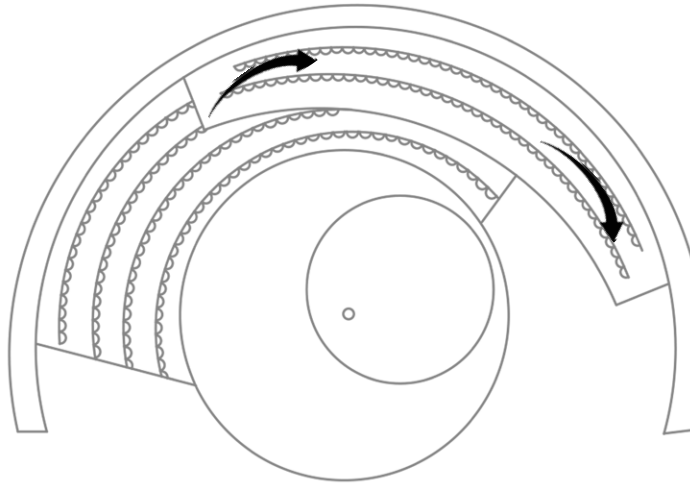
THEATRE | MOVEMENT

Creating movement within the theatre allows for a variety in space, allowing a space to move from a theatre production to installation exhibition. This creates an interesting element for the bridges and viewing points over the theatre stage. This helps to gain perspective from different levels throughout the informal theatre. This also acts as assistance for the view from the bridges during a lecture.

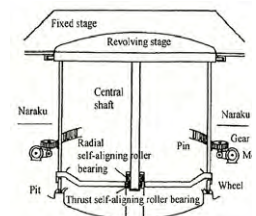
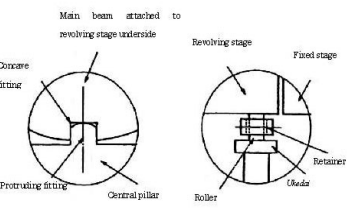
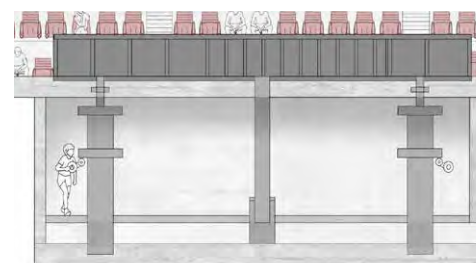
Revolving stages are ideal for just about any event. From a product launch to live theatre or music performances. All revolving stages are supplied with 25mm plywood tops and optional skirts. Stage skirts are great for giving your stage that professional finishing touch of glamour and sleekness. They help to elevate your stage and are easily fitted.



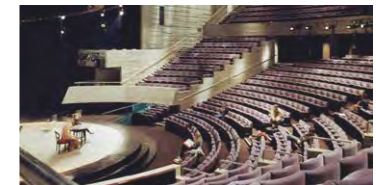
Rotating mechanism creating movement within the theatre. This creates a different level of atmosphere per performance. Within the theatre there will be performances, lectures, art exhibitions and more. Through moving the theatre seating there will be an opportunity for creating a different space for each differing use of the theatre.



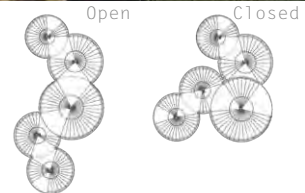
Section of the mechanism

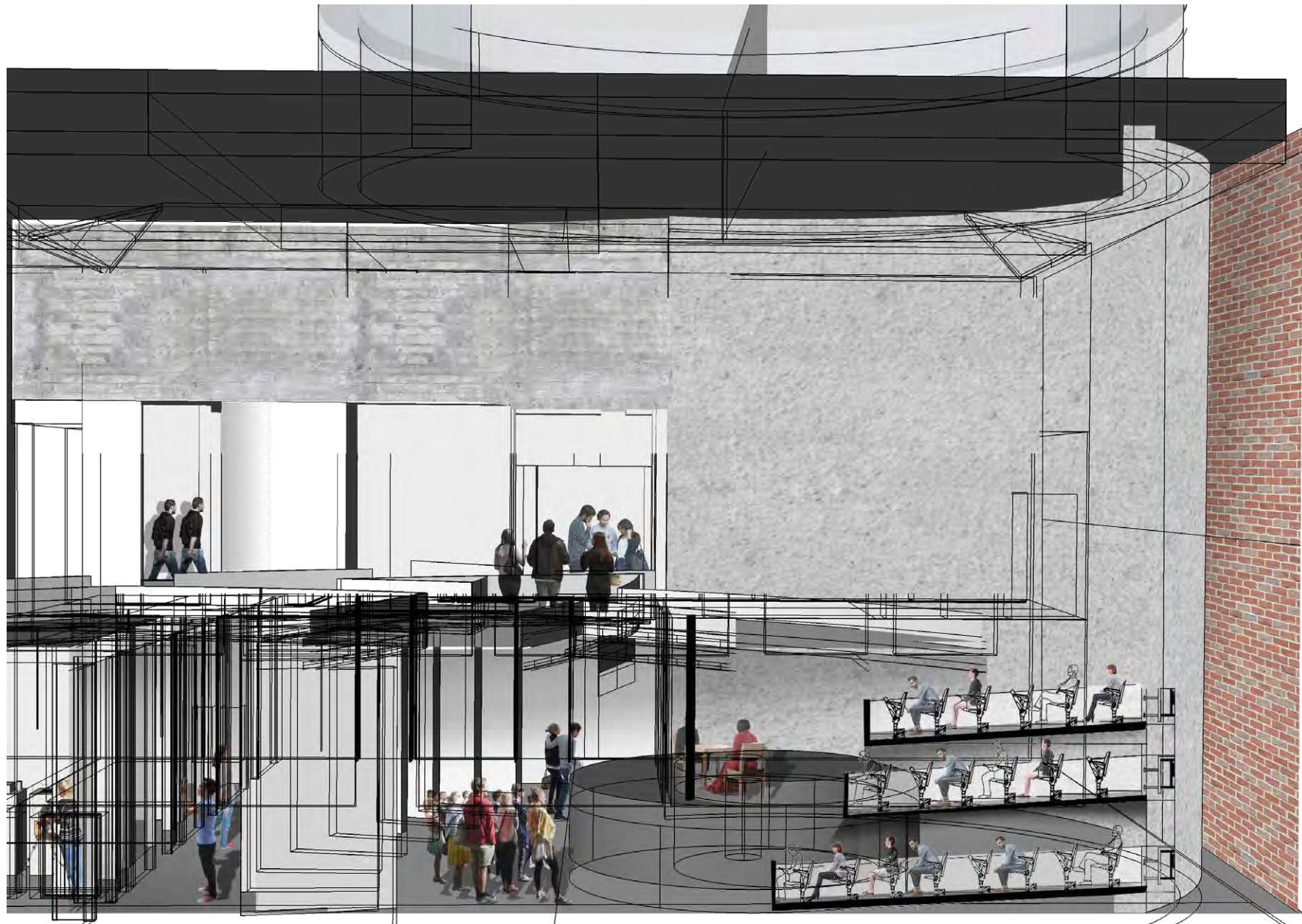


Oliver Theatre, London



Olafur Eliasson Bridge, Germany





THEATRE INTERNAL VIEW WITH ARTS



FOYER INTERNAL VIEW WITH ARTS



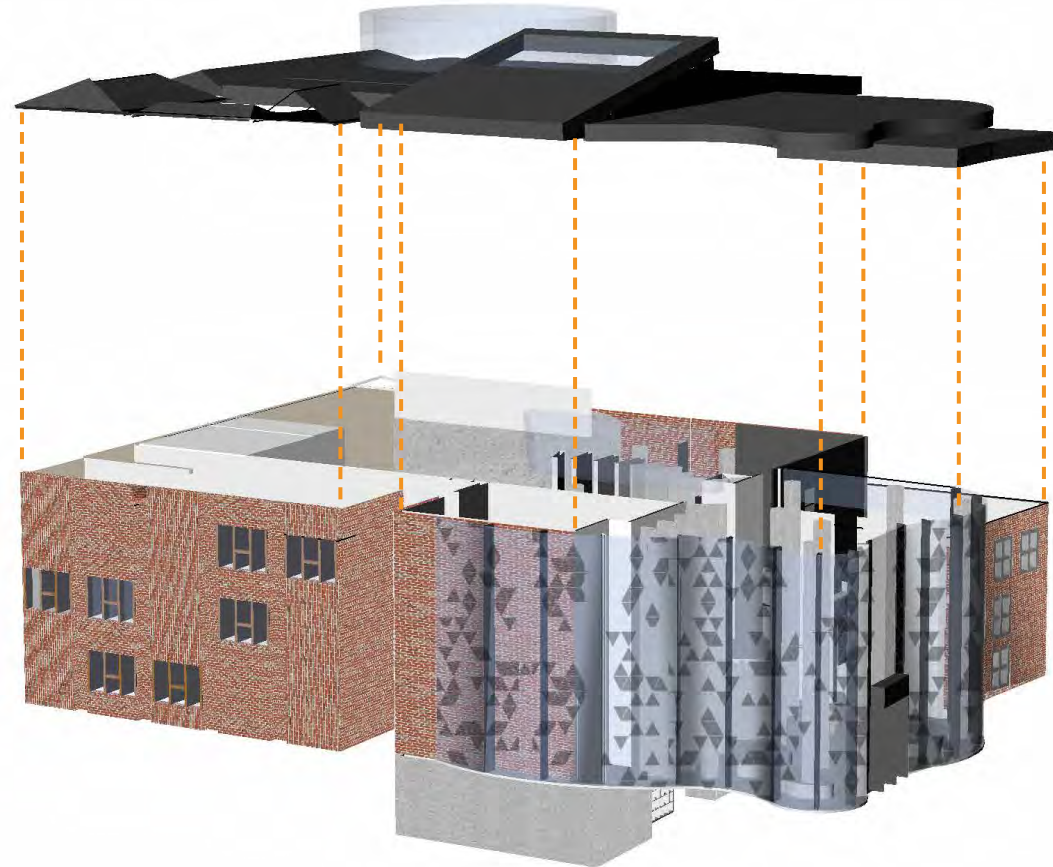
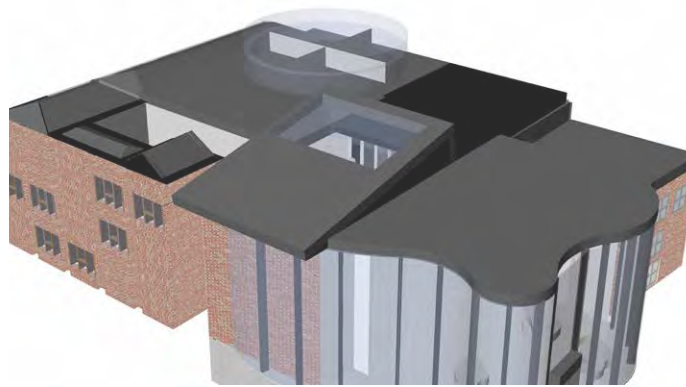
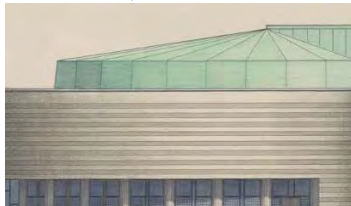
FOYER INTERNAL VIEW WITH ARTS

ROOF | PLAN

The roof consists of a mostly flat roof with a raised glass fly tower. I have moved the fly tower in order to create sufficient space above the theatre. The roof is minimalistic alongside the rest of the building, following the glass from the front facade up to the fly-tower.

I took inspiration from the Teatro dell'architettura theatre. This precedent fly tower mirrors the way in which the flytower above the Research Institute theatre would be presented but on a slightly smaller scale. As the theatre within the Institute will be used for lectures and exhibitions the flytower is less likely to be used as frequently as within the Teatro dell'architettura, other than the lighting panel within the space.

Roof precedent | Teatro dell'architettura

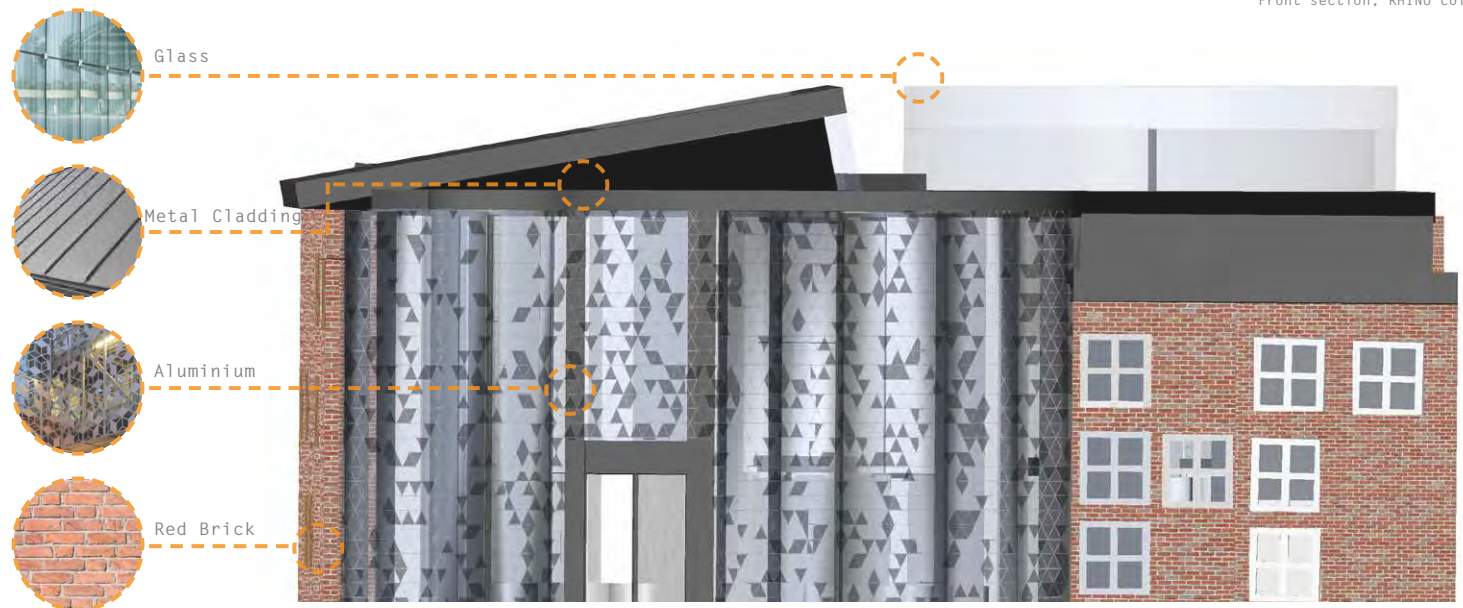


MATERIALITY | EXTERIOR

Often associated with the practical (and not the beautiful) concrete can yield surprisingly diverse architectural results. Whether used for private dwellings, as in David Chipperfield's Berlin home and studio, or even an entire city, like Le Corbusier and Pierre Jeanneret's Chandigarh in India, the common construction material can be moulded into nearly any shape, allowing structures to exist in both curvilinear and stark geometric forms.

The concrete alongside the glass creates a minimalistic level of 'nothing' awaiting the performative arts within the institute. The brutalism of the concrete is made somewhat 'lighter' by the glass facade, especially with the curves throughout the facade.

The facade creates a level of metaphoric disruption of the entrances being able to see out and somewhat see in, past reflected light, creates a level of being at one with the city and allowing the institute to speak for itself.



Front section, RHINO collage



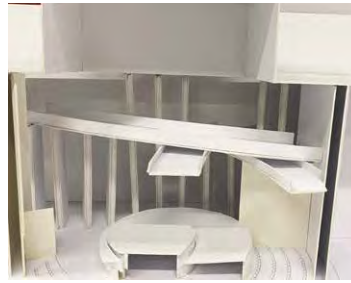
Phantom Cafe Paris, curved glass exterior



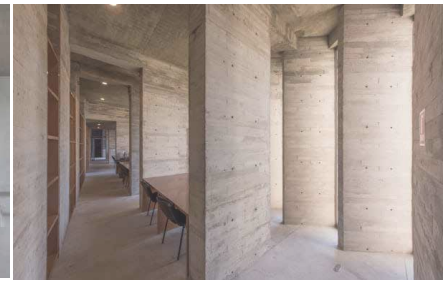
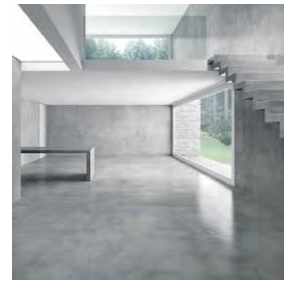
Concrete exterior examples



Physical 1:75 Model



Minimalistic concrete interior

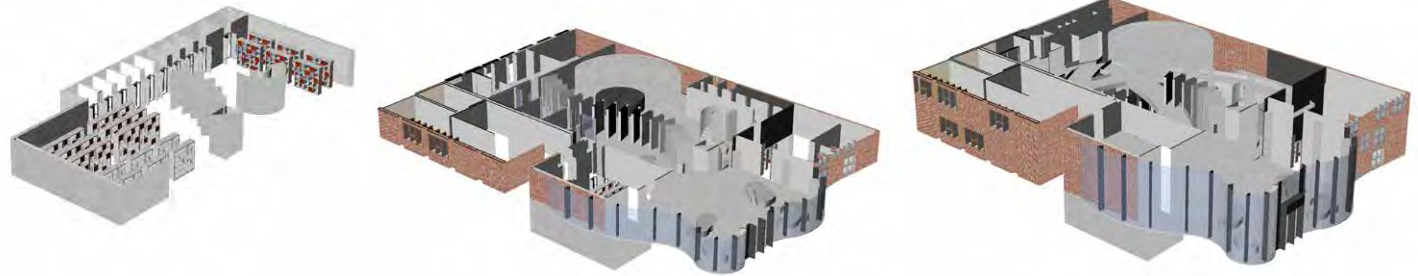


MATERIALITY | INTERIOR

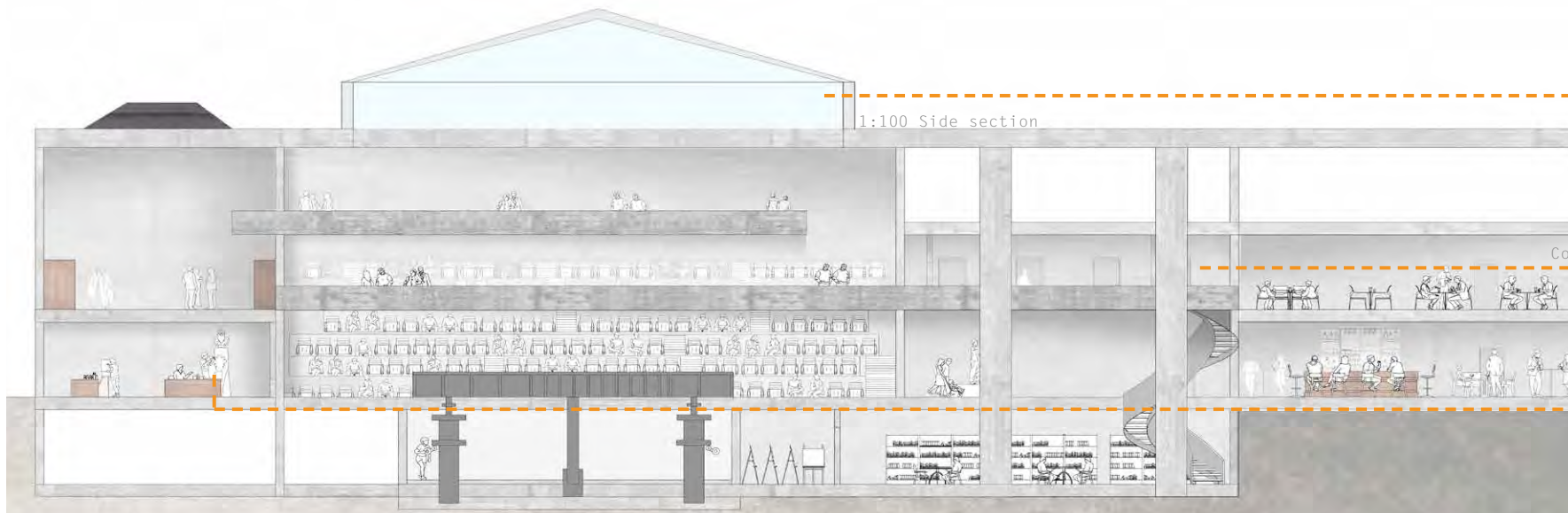
Concrete|thisminimalisticmaterialallowsfor the Performative Arts to speak for themselves. There will be no distraction within the walls of the institute other than the exhibited arts.

Concrete is by far the world's most versatile and popular construction material with a staggering 10 km³ (or 4.2 billion tonnes) used every year. There are many reasons for this popularity; it can be engineered to satisfy a wide range of performance specifications, it is reliable, relatively low cost and it is strong. Furthermore, it is fire resistant, sound insulating and resistant to water and environmental extremes.

Concrete can be poured on site but can also be moulded off site and transferred to the grounds of the site.



Interior Materials



Glass



Concrete



Timber



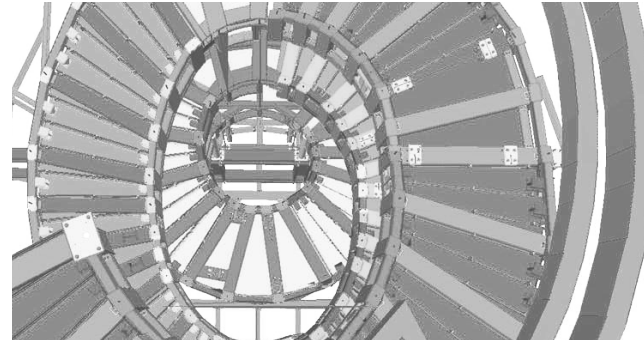
FURNITURE | STAIRCASE

Glasgow Royal Theatre | this precedent develops the structure of a circular staircase, creating a space of which moves over levels to add a dimension of body into the centre of a building.

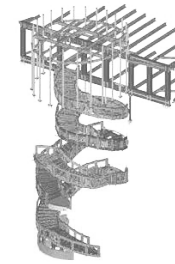
Tate Modern | this precedent highlights the intention of moving from one space to another creating a sense of change in space through isolating the person moving up or down the staircase from the surrounding open space. This leads to my staircase spiralling within a curved concrete wall. Creating a sense of change in space through changes in levels.

Vierendeel truss design holding the entire staircase from the top, the top being the main area of pressure. circular staircases require a truss throughout to support the linear form.

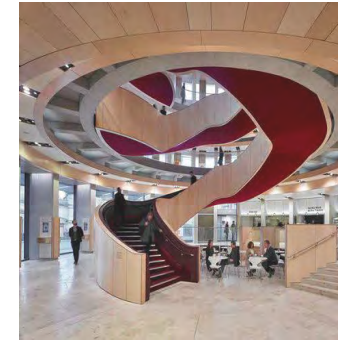
The staircase is placed to surround the furniture within the Performative Arts Research Institute creating form and isolated shape within the structure of the open spaces.



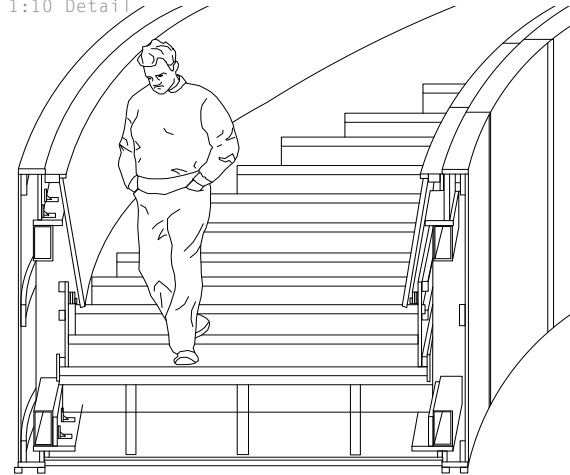
Glasgow Royal Theatre Construction



Glasgow Royal Theatre



1:10 Detail



Atmospheric intention collage



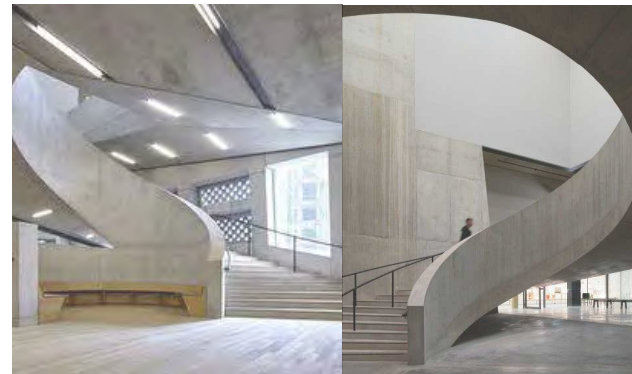
Physical model



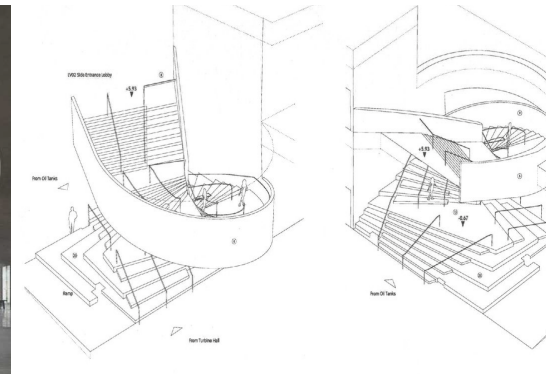
Rhino Model



Tate Modern Staircase



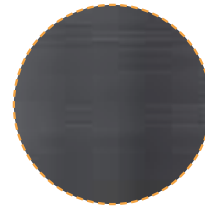
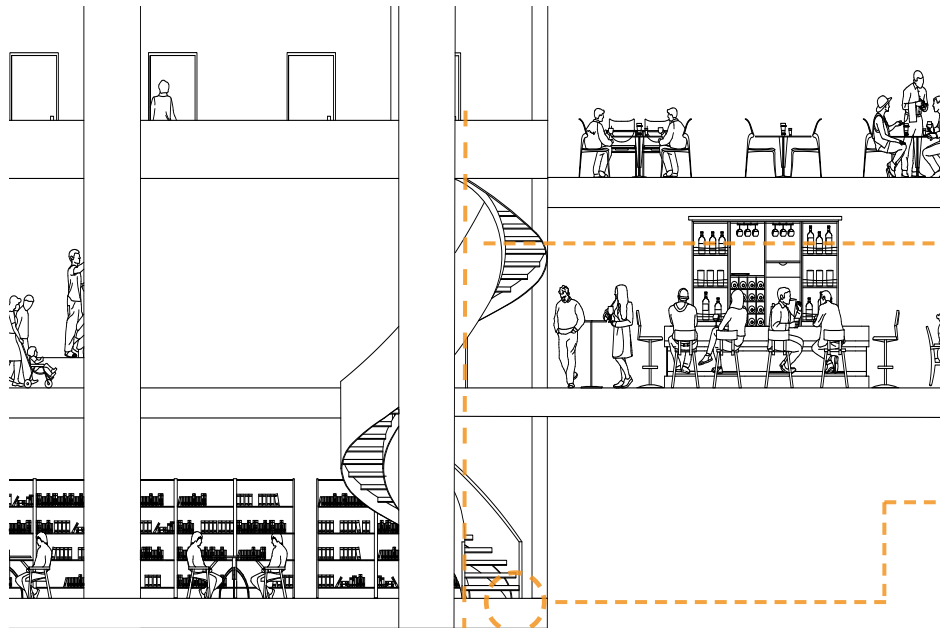
Tate Modern Staircase Plan



FURNITURE | STAIRCASE

The staircase follows the form of the rest of the building and acts as a viewing point leading up to the bridges. Creating a staircase wide enough for two people to have a conversation creates an element of discussion around the world of performative arts.

On large scale structures, like this staircase, the first process is to build a net like structure of the stairs for the concrete to be poured upon as the overall structure would be far too big to transport to site. Concrete is used to create an industrial feel to a modern building, whether this is polished or feathered. The type of finish creates the type of feel for the interior of a building.



Steel



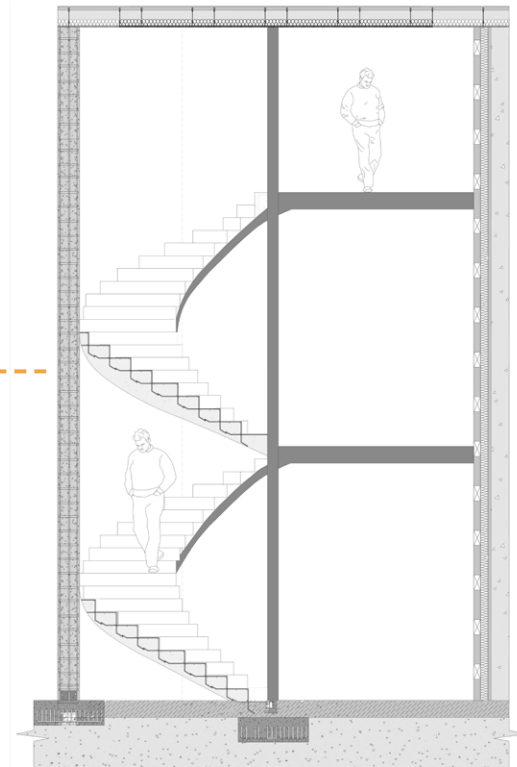
Concrete



Concrete staircase examples



1:20 Detail





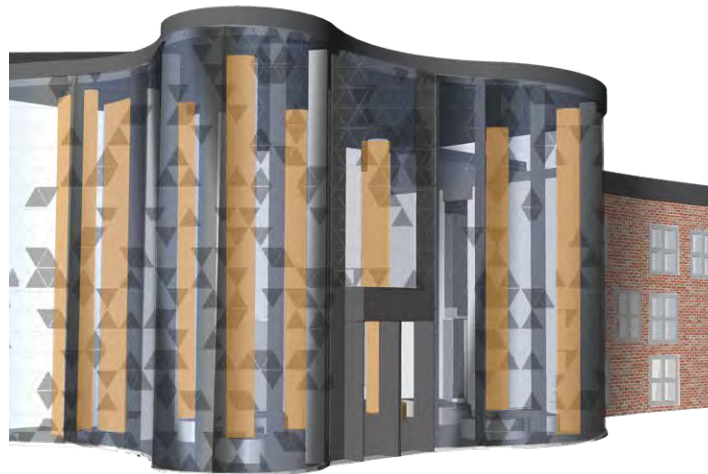
Serpentine Cafe, Zaha Hadid

FURNITURE | ATMOSPHERE

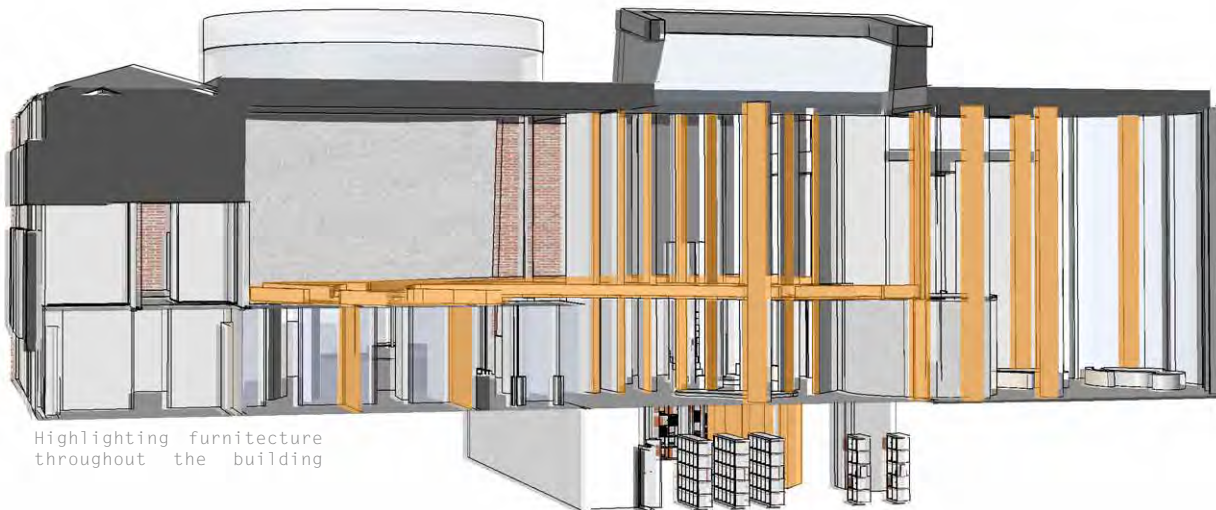
The furniture throughout the building adds an **element of art into the Institute**. The furniture creates a different way of viewing the arts, **changing the perspective**. This differs from having an art installation within an **open space**.

There are **rectangular and circular pillars creating an artistic construction** to the building, whilst the **floating bridges curve around the pillars adding a glimpse of elegance in the space**. These bridges also allow for another level of perspective viewing, looking down onto the theatre, looking into the foyer and also down towards the glass craft rooms.

The **inspiration derived from Zaha Hadid's Serpentine Cafe**, the pillars continue the form the external building, guiding and creating shape within the structure of the building.



Highlighting furniture from the exterior



Highlighting furniture throughout the building



Furniture surrounding craft rooms



Floating bridges through the building



Pillars surrounding the exhibition space