



# OCTAGON THEATRE, YEOVIL

RIBA STAGE 2 REPORT

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revision : 01

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# 1 | ARCHITECTURAL REPORT

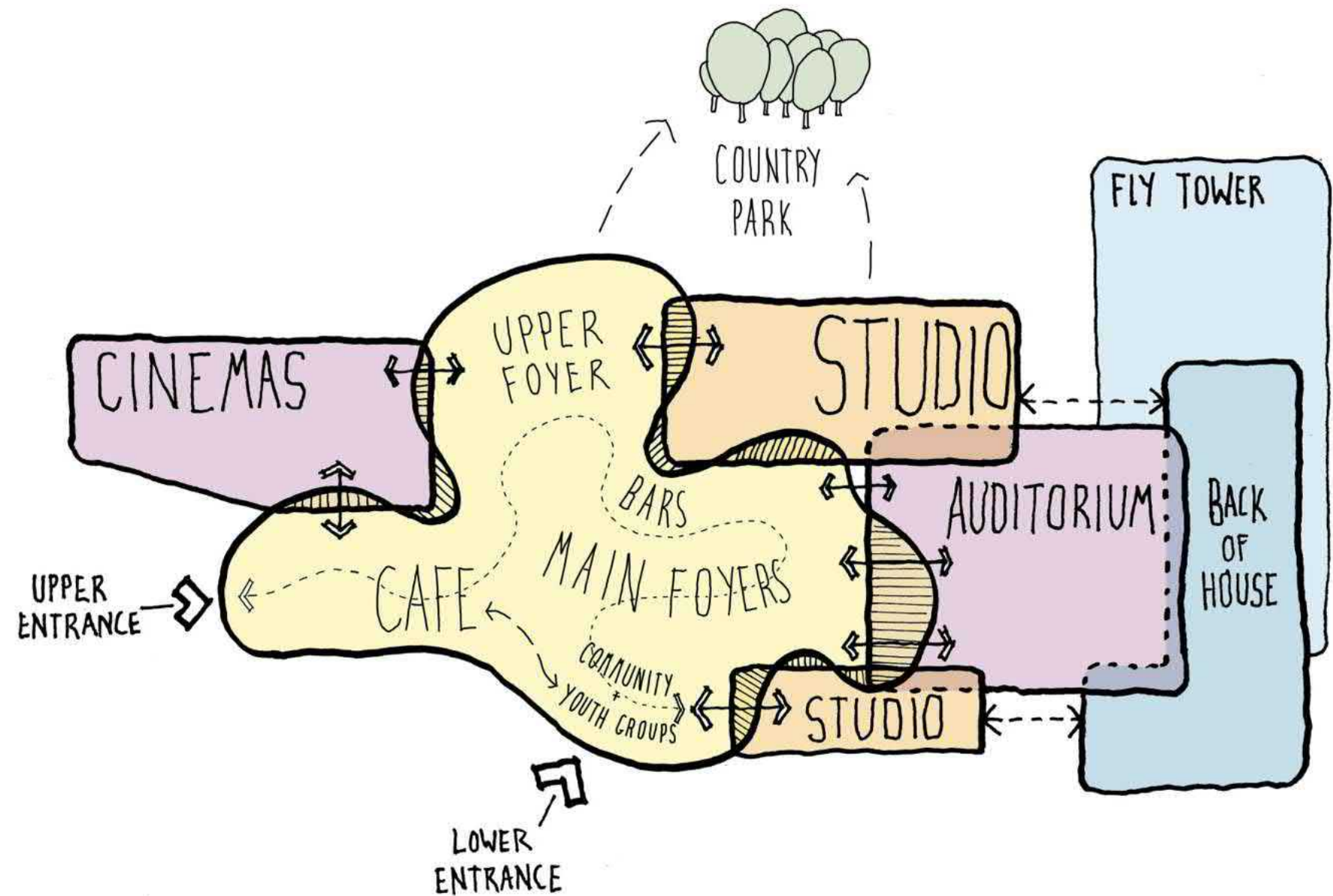
## 1.6 | BRIEF ANALYSIS

The Octagon Theatre headline brief set out the initial vision for the project and defined the spatial and qualitative needs and desires for the project. The project will build on the success of the Octagon venue to provide a broader offer of entertainment and community activities with a more vibrant daytime usage for classes, cafe and workshops, and an expanded and improved entertainment offer in the main venue and cinemas.

The main components of this brief are:

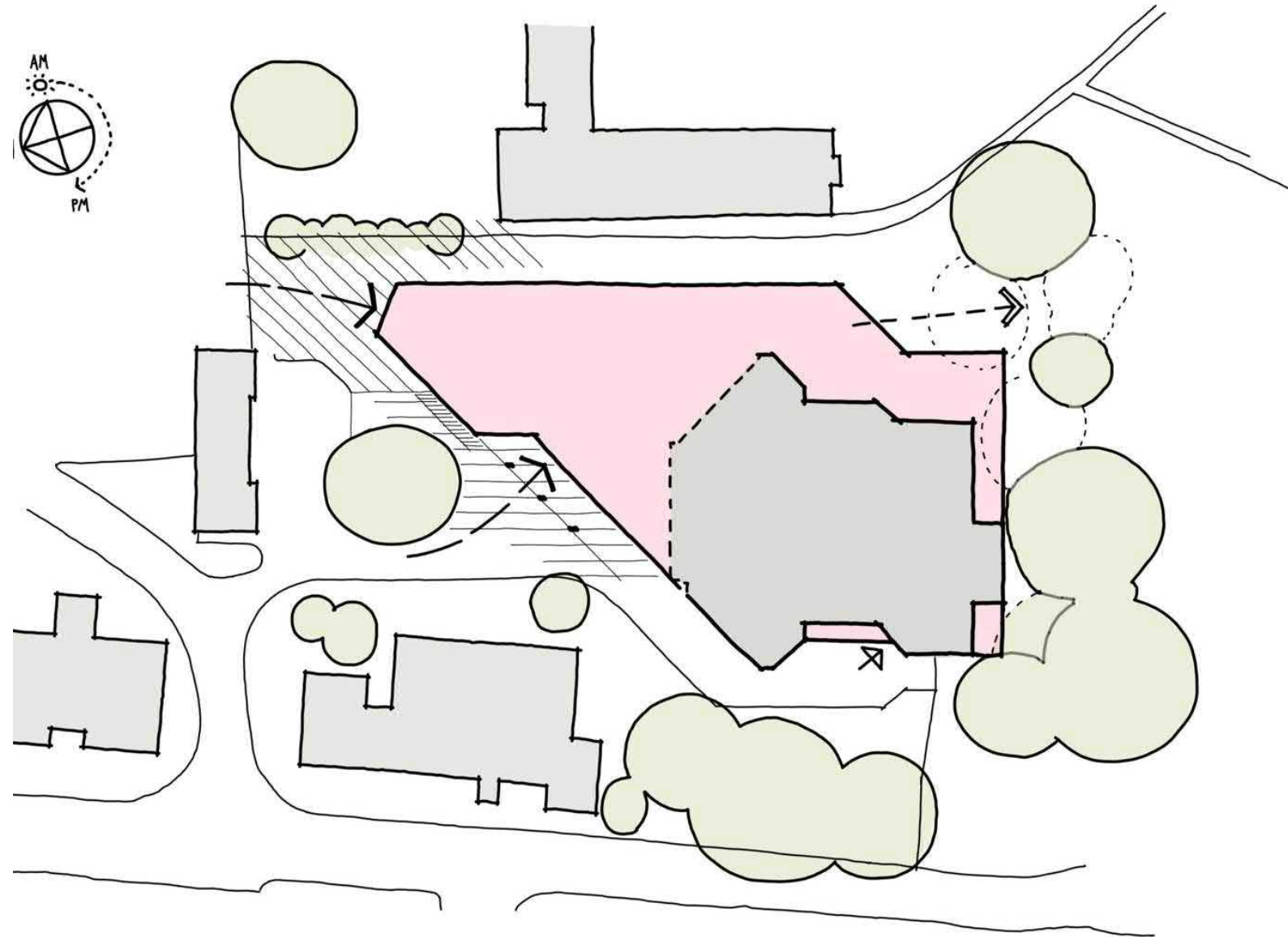
- Main venue and stage house, to be substantially increased in size to 900, with associated major refit of technical facilities and addition of fly tower. This will enable to Octagon to stage a wider range of popular and commercially successful touring shows to a larger audience.
- Studio spaces that are appropriate for dance classes across a range of abilities, lettable for community activities, classes etc. and providing a high quality environment for rehearsal and flexible use.
- New cinema spaces to offer both mainstream cinema, boutique arthouse cinema and the ability to be used for spoken word events.
- A vibrant, open and welcoming foyer and public spaces, connecting together the range of different spaces and uses, and offering a contemporary range of refreshments and dining across the day.

The adjacent diagram expresses how we see the parts of the brief relating to each other, and the surroundings. Studio space should have close connections to back-of-house to enable their effective use as rehearsal and overspill dressing rooms. Cinema spaces potentially open onto a specific area of the foyer with a distinct character. The main foyer relates to two entrance points on different levels, and could open out to the country park to connect more with the natural surroundings. This diagram has informed our thinking about the relationships between the parts of the building as the design has progressed.

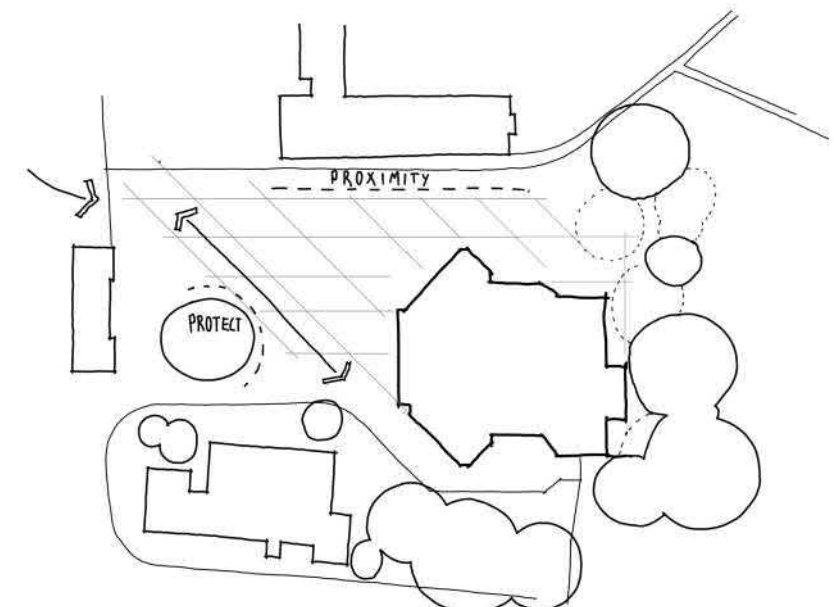


# 1 | ARCHITECTURAL REPORT

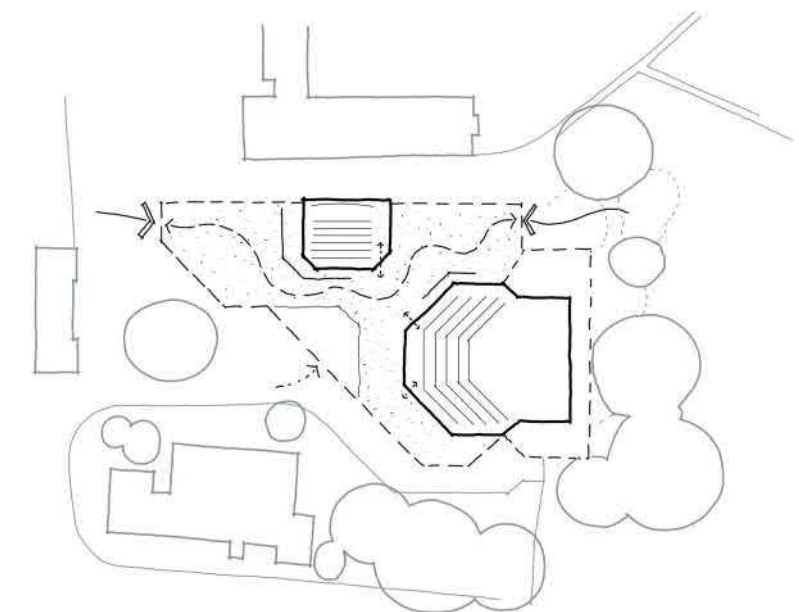
## 1.8 | SITE ANALYSIS



Maximum building footprint responds to the site by reaching out to create new upper level entrance from car park, maintain lower level entrance from Hendford Road direction, and connecting out to South in Penn Hill Park.



- Key factors defining the available footprint of the building
- Proximity to neighbouring office block
  - Protection of large mature tree
  - Diagonal geometry of existing building and site design line



Foyer and public spaces flowing through the building to link upper and lower entrances, and connect through to country park.

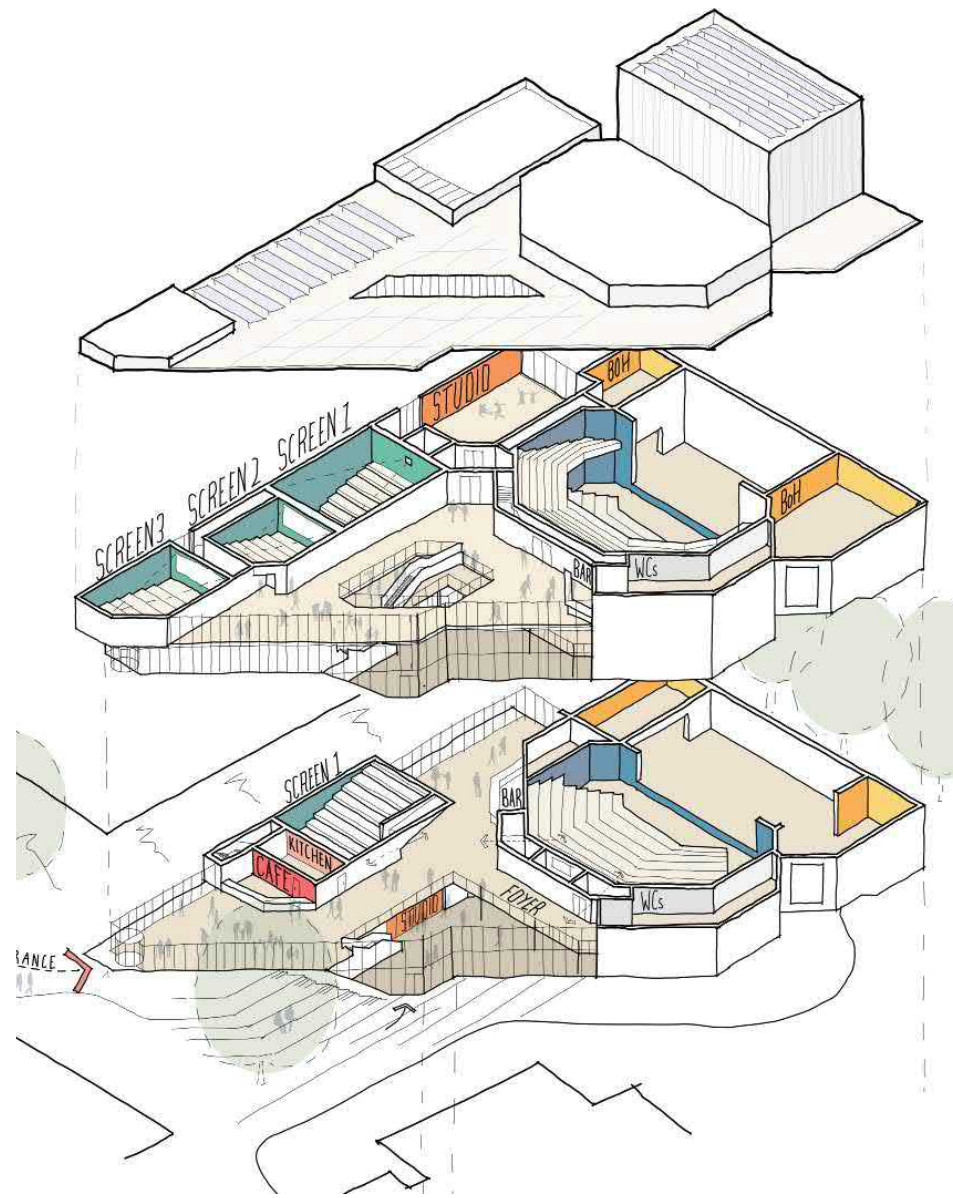




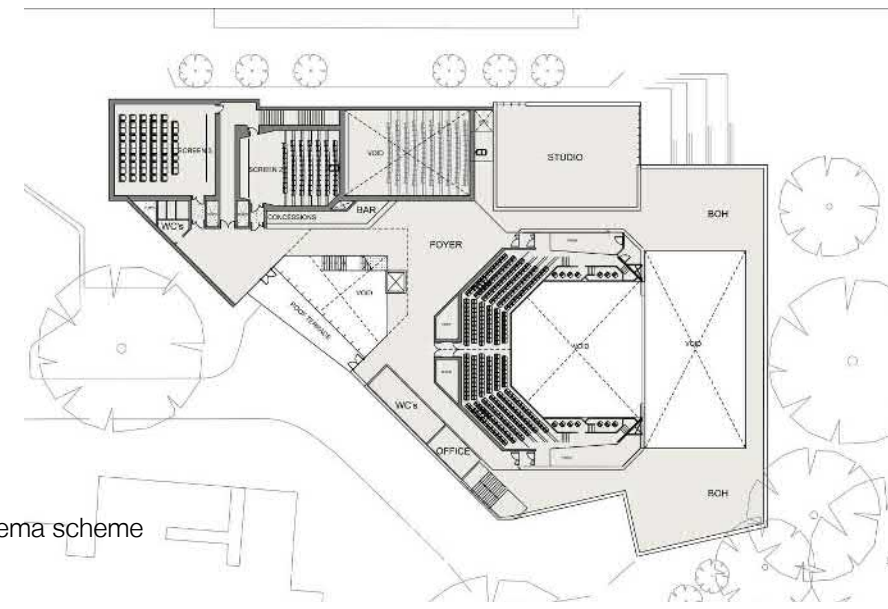
# 1 | ARCHITECTURAL REPORT

## 1.10 | SCHEME DEVELOPMENT

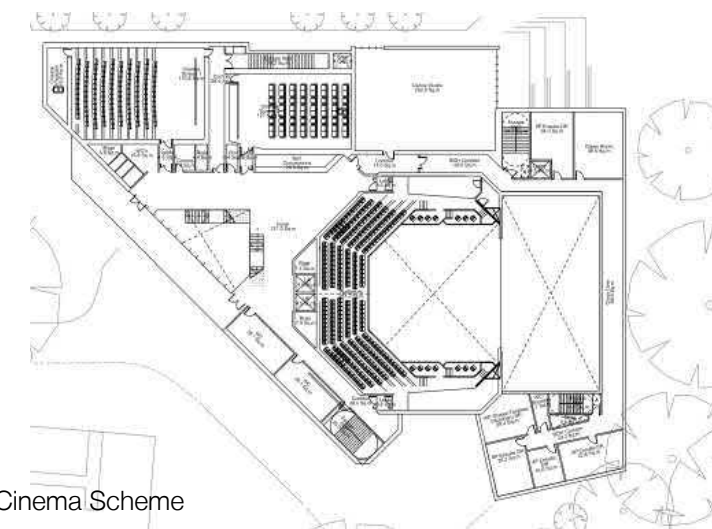
As discussed above, the scheme has developed throughout stage 2 in response to brief and cost developments. Illustrated here are the 3 main stages in the process.



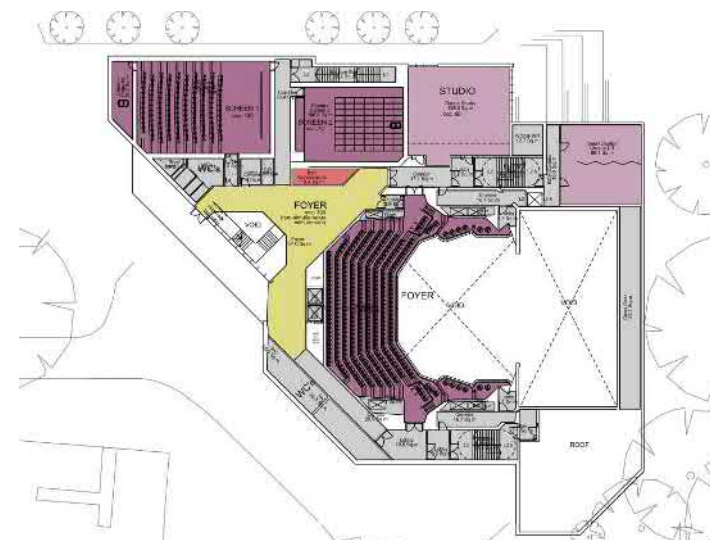
Initial 3-cinema scheme



Initial 3-cinema scheme



Mid-Stage 5900m2 2-Cinema Scheme



Final Stage 2 5094m2 Reduced 2-Cinema Scheme

# 1 | ARCHITECTURAL REPORT

## 1.12 | MASSING APPROACH

### 1.3.5 MASSING CONCEPT

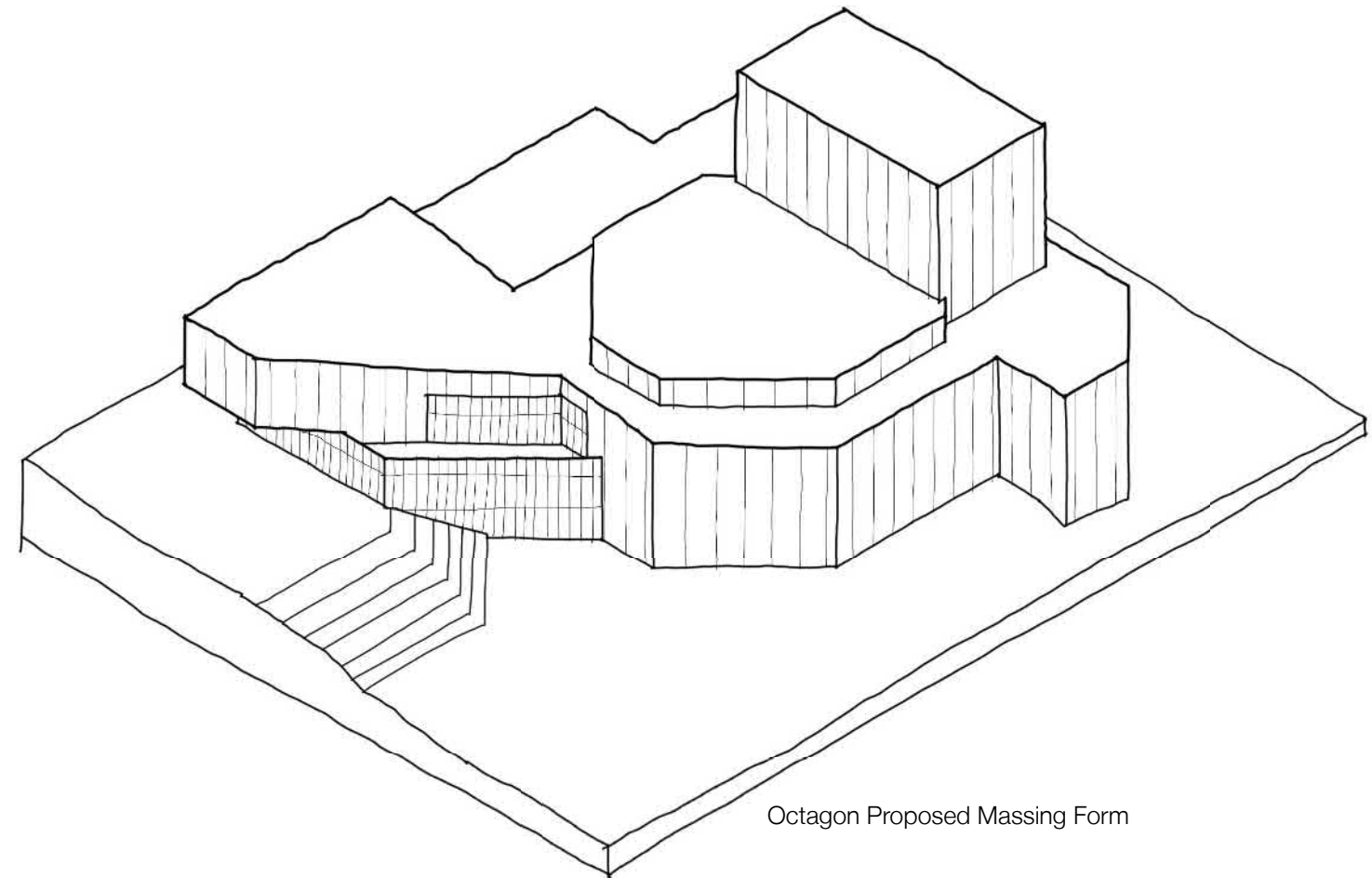
There are a variety of ways to approach the massing and concept of theatrical buildings. They inevitably consist of a number of large, blank volumes in the forms of venue spaces, surrounded by more open public spaces, and more enclosed technical spaces.

In exploring precedents for the project we have identified three main approaches.

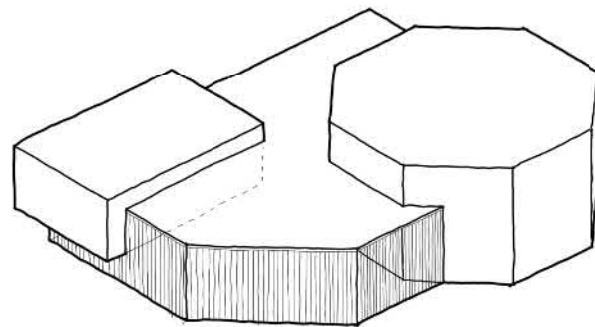
- Assembled Form, where the venue spaces are clearly expressed externally as objects, with recessive infill volume containing the other spaces.
- Wrapped Form, where the various elements of the building are wrapped up in a consistent screening external envelope
- Sculpted Form, which combines elements of the two to create a more fluid form in which parts of venues may be expressed externally but blended into a more coherent form.

We have concluded that a sculpted form provides us with the opportunity for a strong building composition that will sit well within the surrounding landscape.

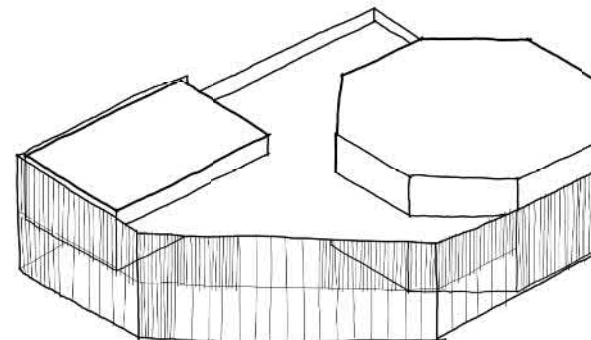
A solid massing counterpoint with lightweight glazed foyers and timber interiors will help to extend the 'civic route' from the town center and enhance the building's relationship with the country park landscape.



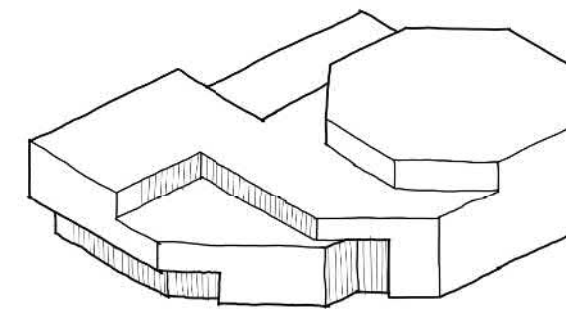
Octagon Proposed Massing Form



Assembled form



Wrapped form



Sculpted form



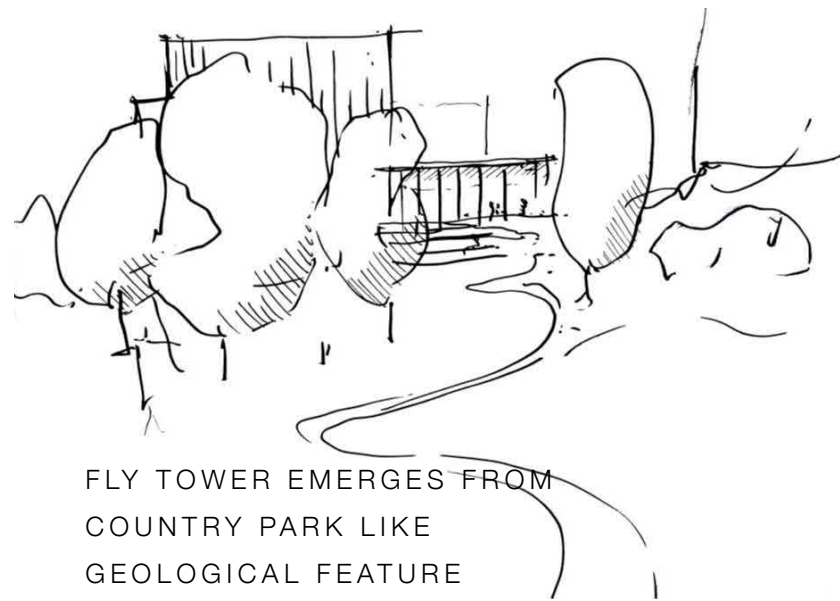


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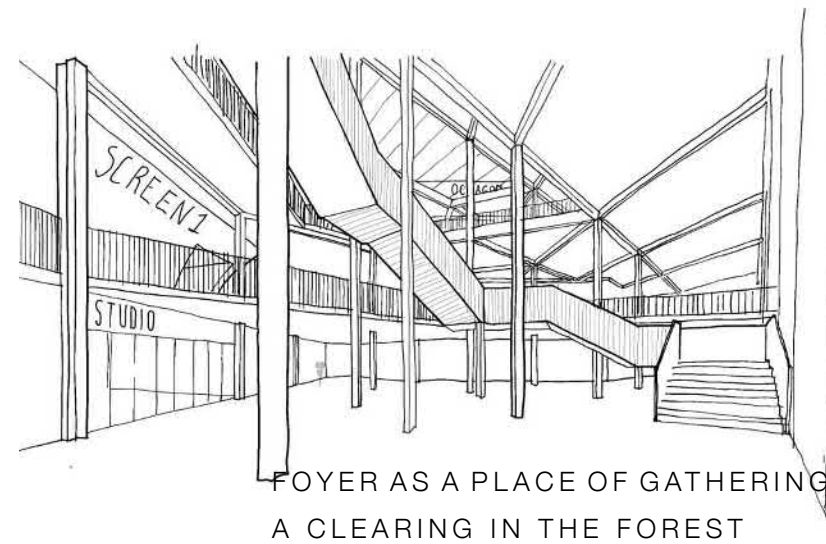
## 1.13 | CONCEPTUAL APPROACH

To develop a conceptual approach to the design of the building, we were strongly inspired by its position within the wooded setting of Penn Hill Park and the wide country park, and by the council's strong sustainability agenda, together with the re-use and adoption of the existing structures.

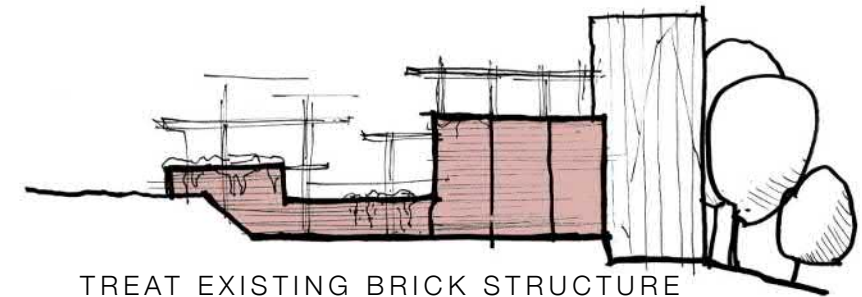
Our initial conceptual thinking imagines a naturalistically inspired design which treats the mass of the fly tower at an almost geological scale, nestled amongst the trees. The front of house areas are imagined as a forest of timber structure creating a light and daylit space like a clearing in a forest. We are also interested to explore ways in which the retained structures and brickwork can be expressed like an inhabited ruin.



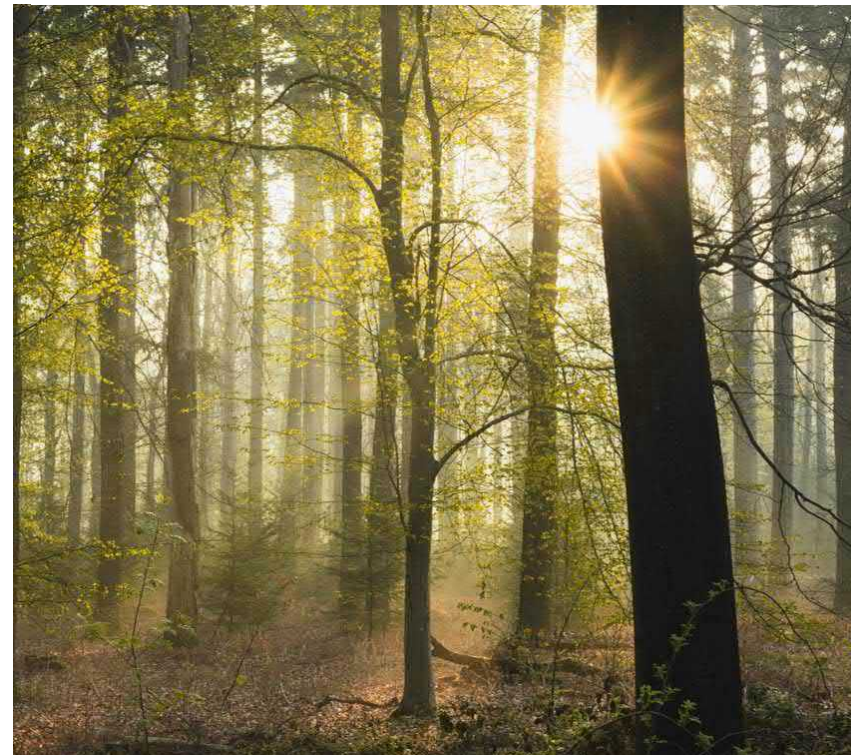
FLY TOWER EMERGES FROM COUNTRY PARK LIKE GEOLOGICAL FEATURE



FOYER AS A PLACE OF GATHERING A CLEARING IN THE FOREST



TREAT EXISTING BRICK STRUCTURE AS OVERGROWN RUIN, RE-INHABITED BY TIMBER GROWTH





# 1 | ARCHITECTURAL REPORT

## 1.14 | MATERIAL APPROACH

Materially, the design is driven by both aesthetic, environmental and functional concerns.

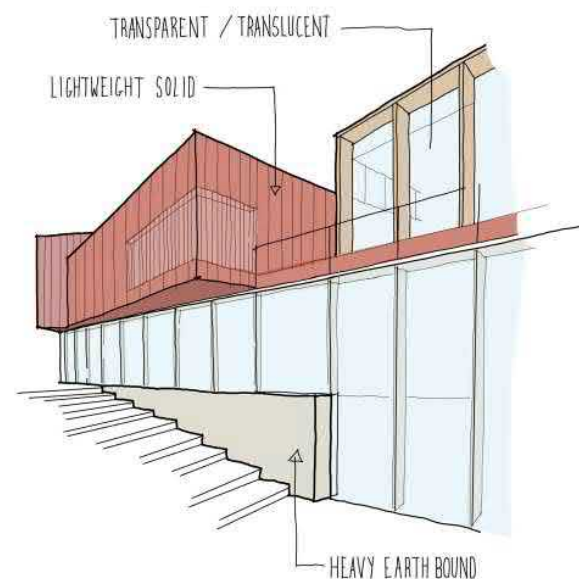
Aesthetically, we imagine the building as a warm red toned building which both expressed the richness of its theatrical use but also is tonally sympathetic to the autumnal deciduous tree backdrop in which it sits.

Environmentally, we are increasingly concerned to minimise the embodied carbon of the building fabric. External envelope made of heavy materials like brick are excellent for acoustic control and architectural expression, but a high in embodied carbon. Therefore we are exploring ways of creating solid volumes (such as cinema spaces) with lower embodied carbon materials that still express solidity and mass.

Functionally, the building needs to meet the ground in a robust way, provide transparency into public foyer spaces, and enclose venue spaces with opaque treatment of appropriate acoustic performance.

This approach leads us to defined three types of external material after which we explored a variety of alternatives for each type.

- Heavy earth bound base – Rammed earth, reclaimed brick, flint/chalk/stone, concrete or brick walls. Higher embodied carbon but smaller quantities.
- Lightweight solid elements – Corten, Tile, cementitious cladding. With semi transparent areas for small openings – Lattice/Mesh/Slat covering to maintain volumetric solidity
- Transparent elements – Timber framed CW potentially with lattice screening, potentially translucent elements to create veil/lantern effect.



CLADDING MATERIALS WITH 'SOLID' CHARACTER – CEMENTITIOUS PANELS – HUNG TILE – CORTEN/METAL PANELS



REAL 'HEAVY' MATERIALS WITH LOW EMBODIED CARBON – RAMMED EARTH – STONE – FLINT - CHALK



# 1 | ARCHITECTURAL REPORT

## 1.14 | MATERIAL APPROACH

LIGHTWEIGHT

SOLID



TRANSPARENT



HEAVY





# 1 | ARCHITECTURAL REPORT

## 1.14 | MATERIAL APPROACH

Our selected material approach is to use panels of Corten weathered steel for the primary lightweight opaque material on the building. This has a warm and natural tonality that sits very sympathetically in a natural environment, while also being visually striking and distinctive. As it is formed from steel, it can be made in large panels with formed corners, giving it a much more solid and substantial appearance than lighter cladding panels.

The low level earth-bound elements are proposed in red brick to tonally match the Corten cladding but also to allow the incorporation of any retained areas of brickwork from the existing building.

Glazed areas are proposed in timber framing to align with the main timber structural frame and minimise embodied carbon.





# 1 | ARCHITECTURAL REPORT

## 1.17 | EXTERNAL VIEWS





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## 1.17 | EXTERNAL VIEWS





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## 1.17 | EXTERNAL VIEWS





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## 1.17 | EXTERNAL VIEWS





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## 1.17 | EXTERNAL VIEWS





# 1 | ARCHITECTURAL REPORT

## 1.18 | INTERIOR CHARACTER



*RICH*



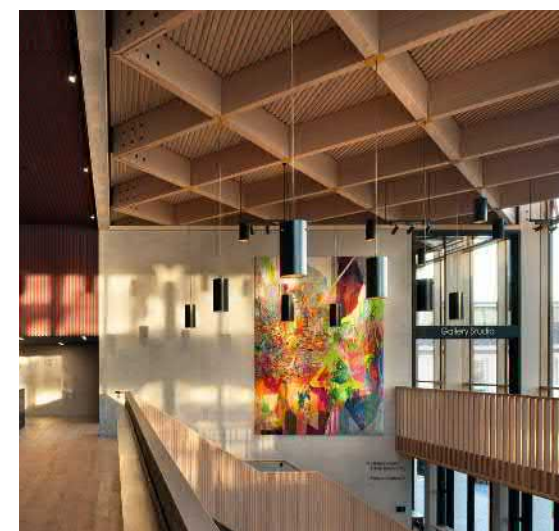
*ATMOSPHERIC*



*NATURAL*



*TRANSPARENT*



### V E N U E

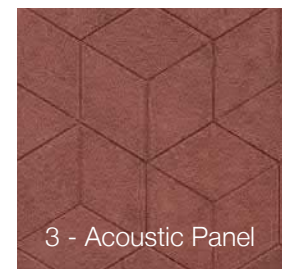
### F O Y E R

The open foyer is subtracted from the solid form of the venues that run as elements through the building. This subtraction is expressed through a differing tectonic and internal materiality and forges a connection between the town and country park.



# 1 | ARCHITECTURAL REPORT

## 1.20 | KEY SPACE - AUDITORIUM





# 1 | ARCHITECTURAL REPORT

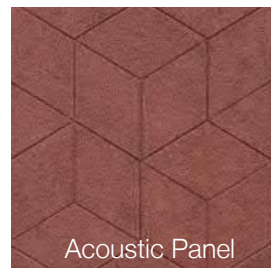
## 1.21 | KEY SPACE - CINEMAS AND STUDIO



Painted Timber



Timber



Acoustic Panel



Timber slat absorber



Wood wool acoustic absorber



# 1 | ARCHITECTURAL REPORT

## 1.22 | KEY SPACE - DANCE STUDIO

### SUMMARY OF BRIEF

The principal Studio space is dedicated for the use of Dance rehearsal and classes, and is not required to be usable as a performance space.

The studio is to be light and welcoming for all age groups and mixed-use opportunities making use of natural light for daytime activities but still retaining the ability to exclude daylight if required.

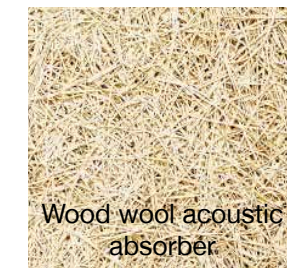
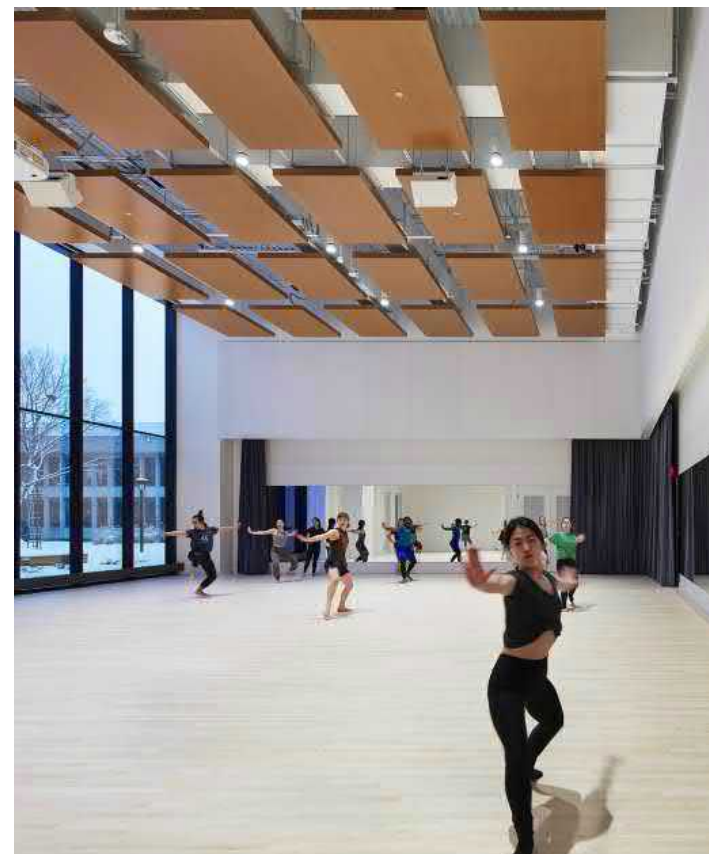
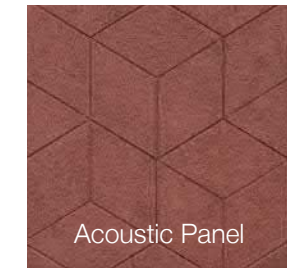
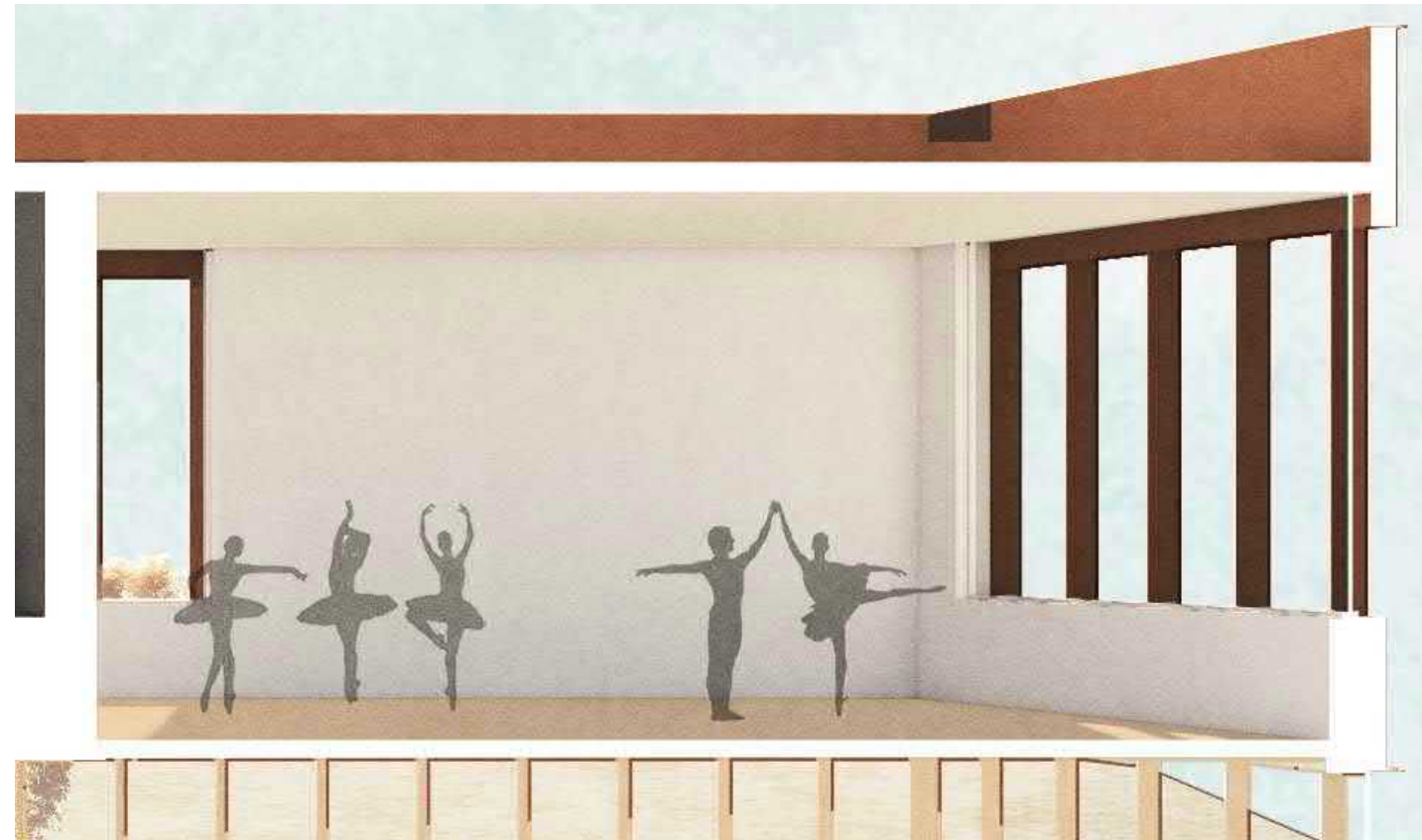
The studio will feature a sprung dance floor, mirrors, barre, stacking chairs and adjustable lighting and temperature controls and will provide sufficient space for all examination requirements for the Royal Academy of Dance.

The studio is to be located close to the theatre to allow shared use of dressing rooms when required along with the ability to utilise the studios as larger dressing rooms for community productions.

|                 |   |
|-----------------|---|
| <b>Capacity</b> | 60  |
| <b>Uses</b>     | Dance Classes (excluding tap)<br>Rehearsals<br>Community events / classes / workshops<br>Commercial hire<br>Overflow dressing room<br>Parent and baby groups<br>Youth theatre practice<br>Readings<br>Choir |

### DESIGN APPROACH

- The dance studios create the backdrop for informal expression and community use to take place.
- It will be characterised by great daylight, high ceilings and robust but beautiful materials.





# 1 | ARCHITECTURAL REPORT

## 1.23 | KEY SPACE - FOYERS

### SUMMARY OF BRIEF

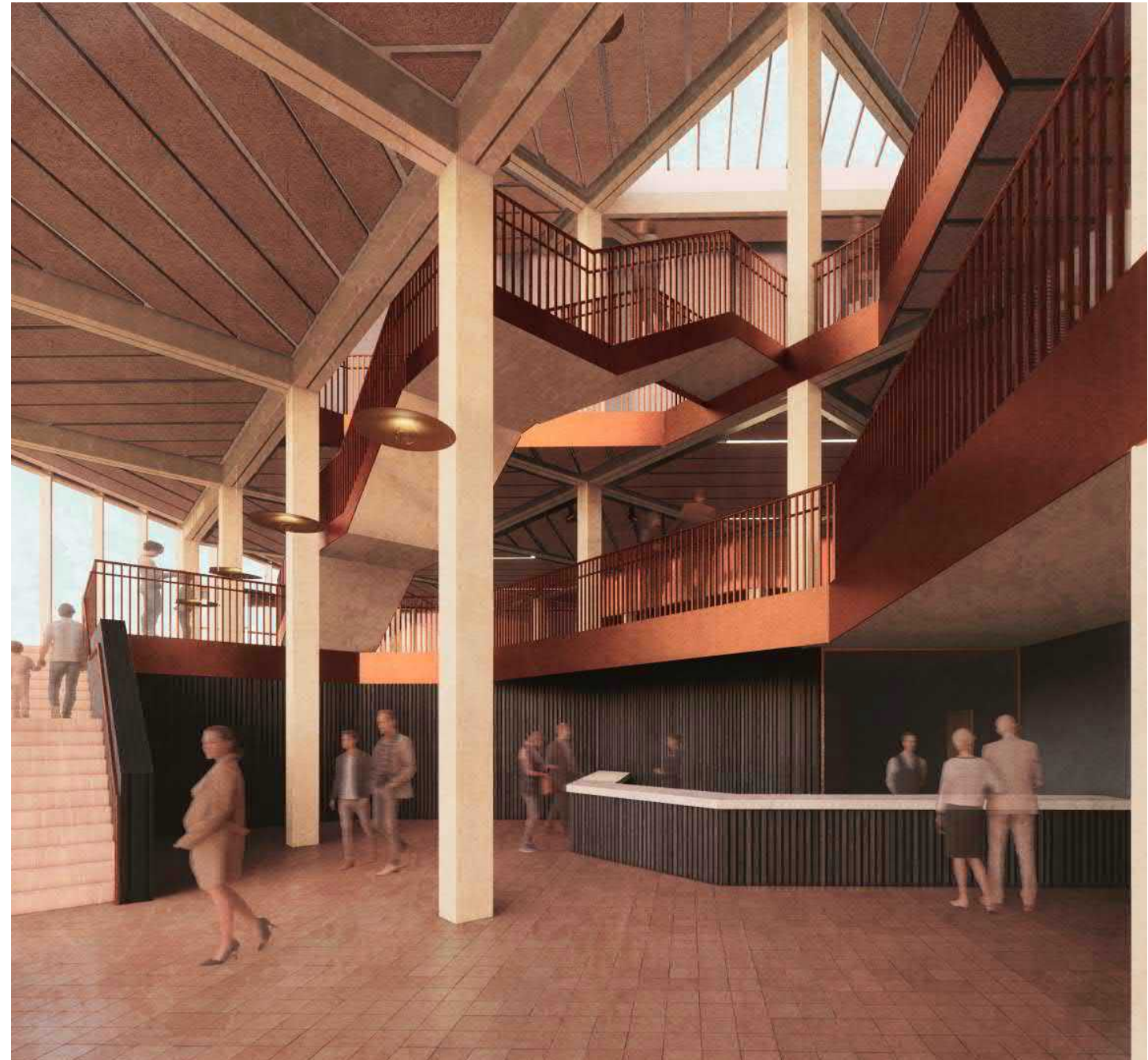
The cultural offer is proposed to be wide ranging and diverse. It is felt that these different activities and experiences need to be separate but also feel part of the same building.

We have termed this expanded foyer as a “living street” a space that connects the individual functions of building but also provides a series of linked spaces that could be occupied in their own right beyond the interval of performances; a story-corner or an informal performance space. We envisage this living street to be a place where the individual will circulate through but is also a great place to stop, to chat, people watch or read a book.

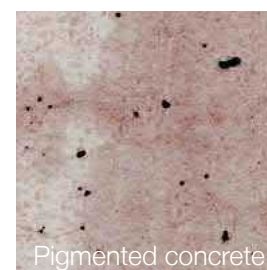
Accessibility is to be substantially improved throughout the Octagon with lift access to all levels and areas of the building, both front of house and back of house, as well as improved wheelchair seating locations within the auditoria. The development will create opportunities to significantly improve access throughout the building that will enhance the experience for patrons, visitors and performers who require mobility aid and assistance.

### DESIGN APPROACH

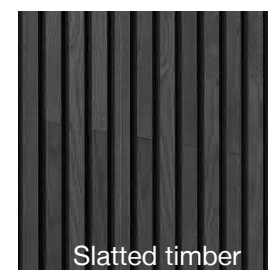
- Foyer forms a journey between the town and country park that links the venues like a living street.
- It provides a place of gathering and connection through its multiple levels like a clearing in the forest.
- The use of materials creates a homogeneous subtracted form that extends from the facade to create the light foyer space.



Glulam



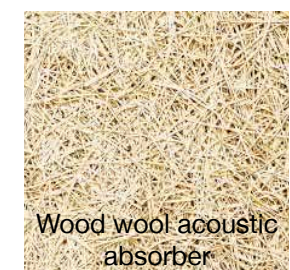
Pigmented concrete



Slatted timber



Terracotta



Wood wool acoustic absorber



# 1 | ARCHITECTURAL REPORT

## 1.19 | INTERIOR VIEWS



View of foyer at level 1 of main bar and views out.



# 1 | ARCHITECTURAL REPORT

## 1.19 | INTERIOR VIEWS



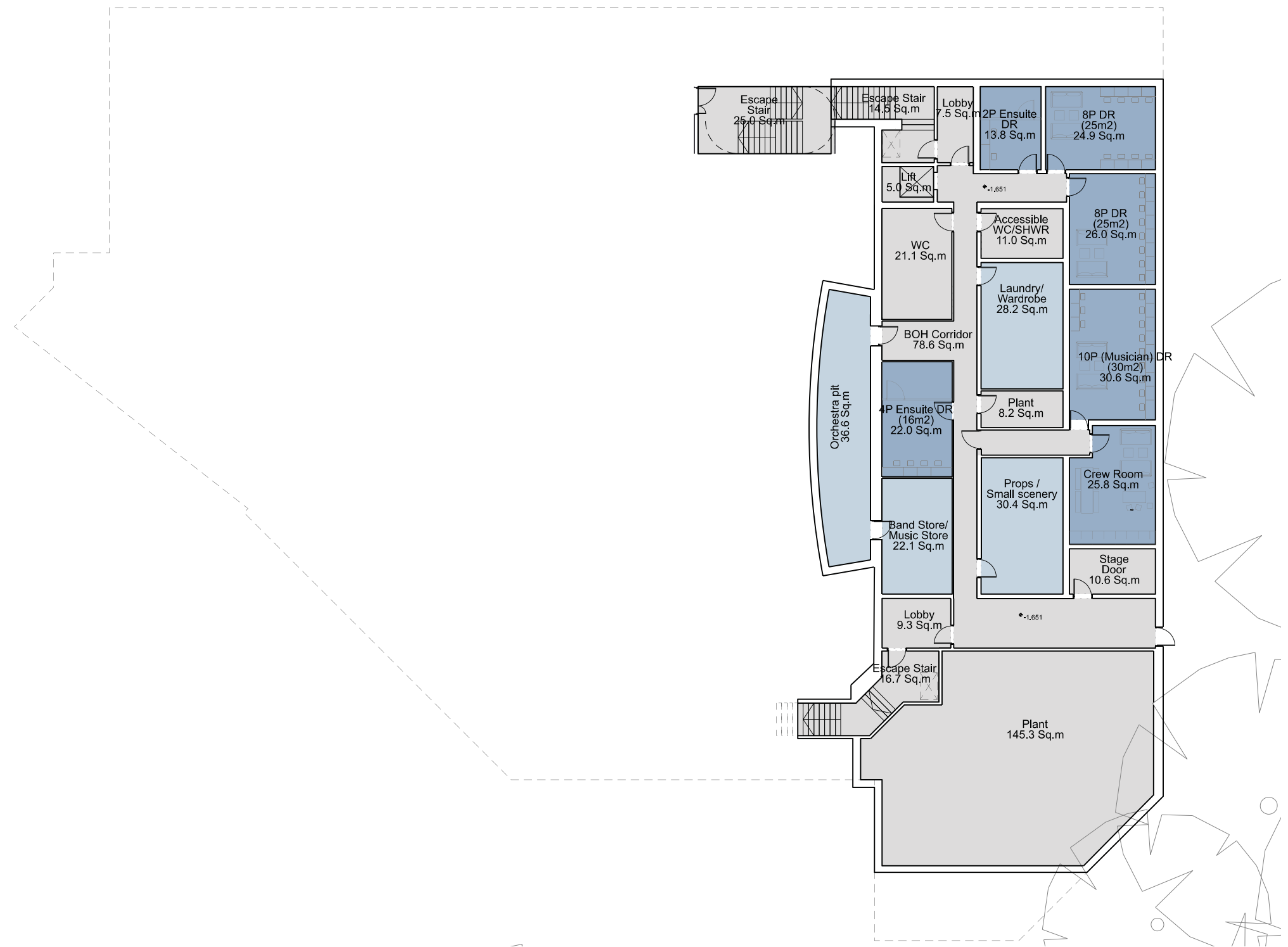
View of foyer at level 0 from lower entrance



# 1 | ARCHITECTURAL REPORT

## 1.11 | STAGE 2 LAYOUTS

### BASEMENT LEVEL

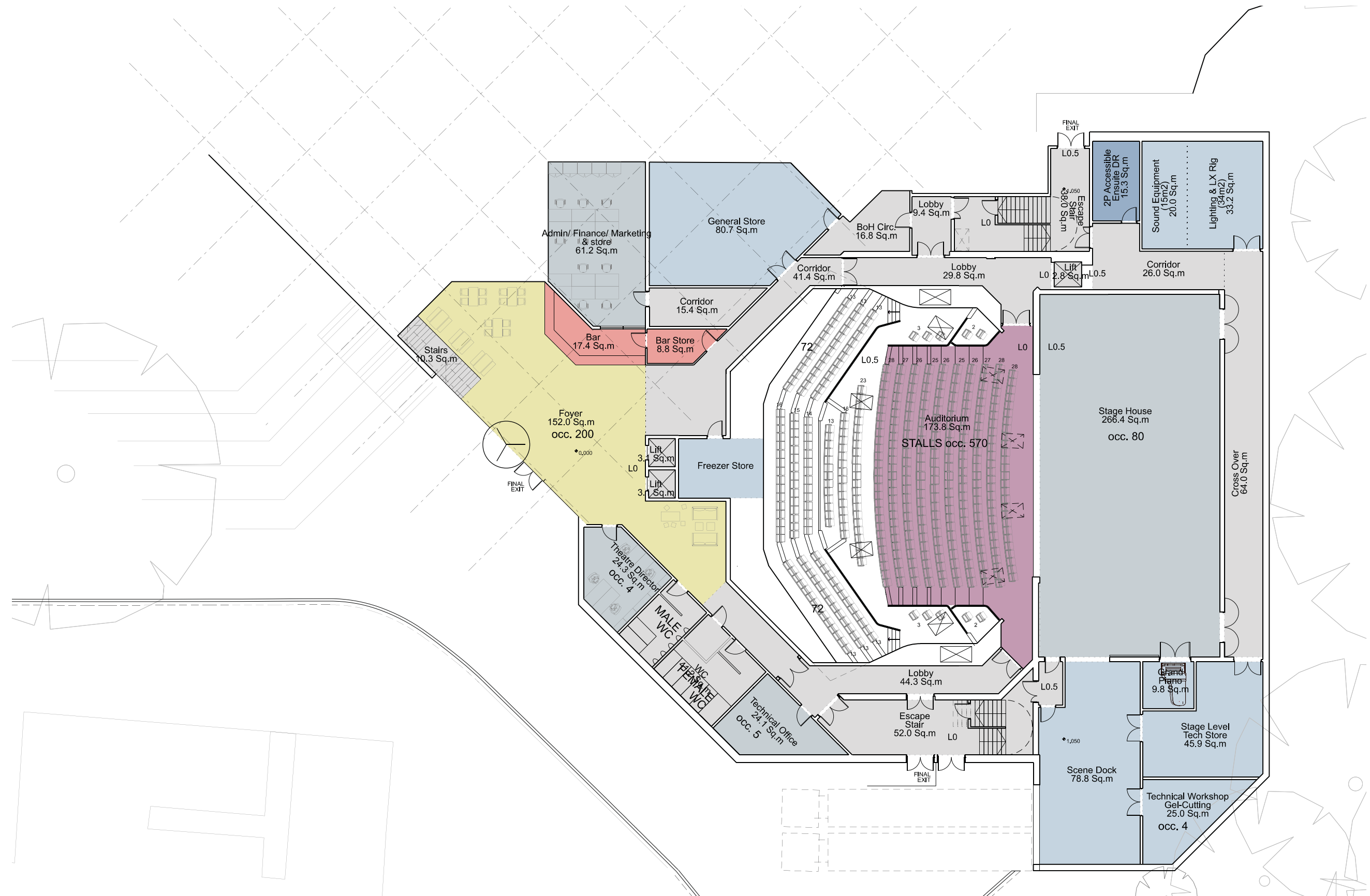




# 1 | ARCHITECTURAL REPORT

## 1.11 | STAGE 2 LAYOUTS

### LEVEL 0 - LOWER GROUND

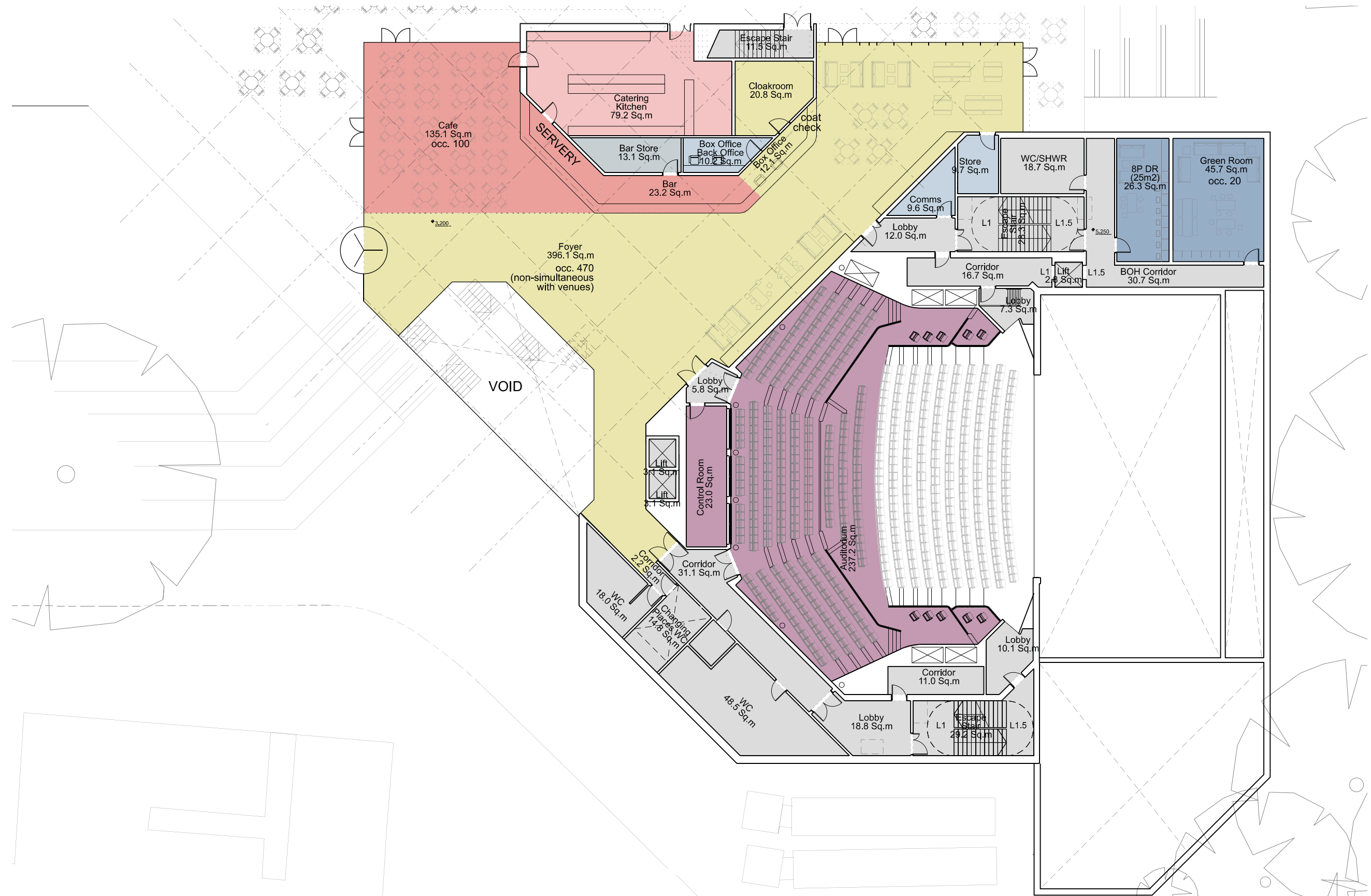




# 1 | ARCHITECTURAL REPORT

## 1.11 | STAGE 2 LAYOUTS

### LEVEL 1 - UPPER GROUND

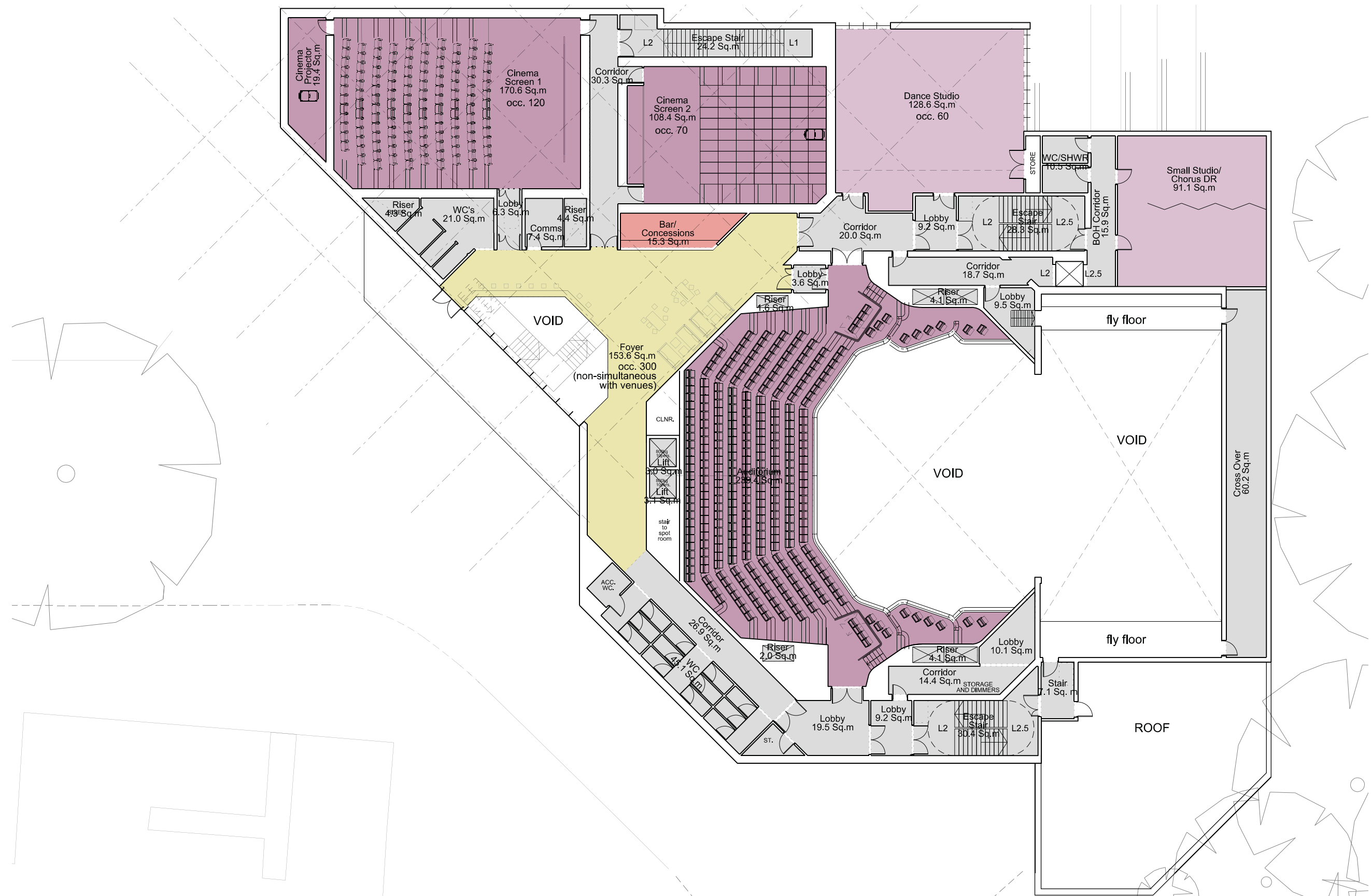




# 1 | ARCHITECTURAL REPORT

## 1.11 | STAGE 2 LAYOUTS

### LEVEL 2





# 1 | ARCHITECTURAL REPORT

## 1.11 | STAGE 2 LAYOUTS

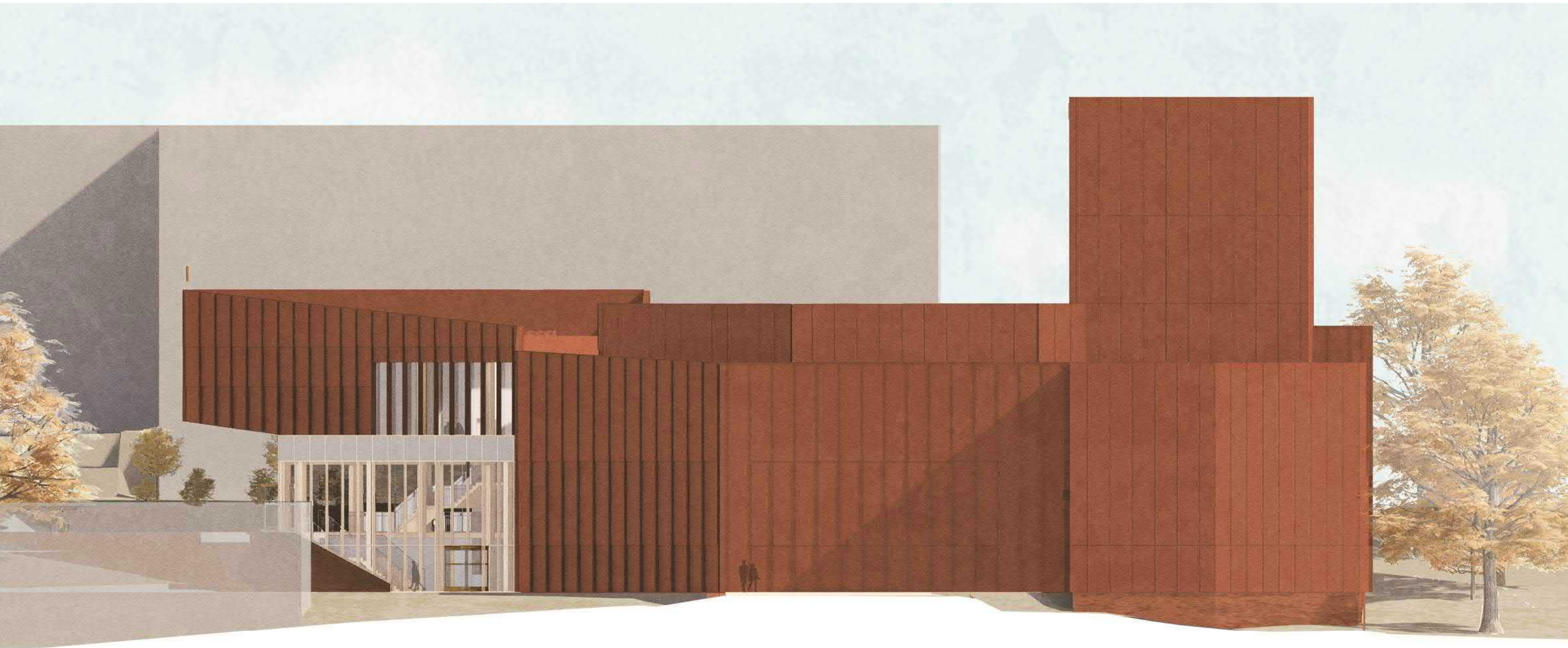
### ROOF LEVEL





# 1 | ARCHITECTURAL REPORT

## 1.15 | ELEVATIONS - WEST 1:200





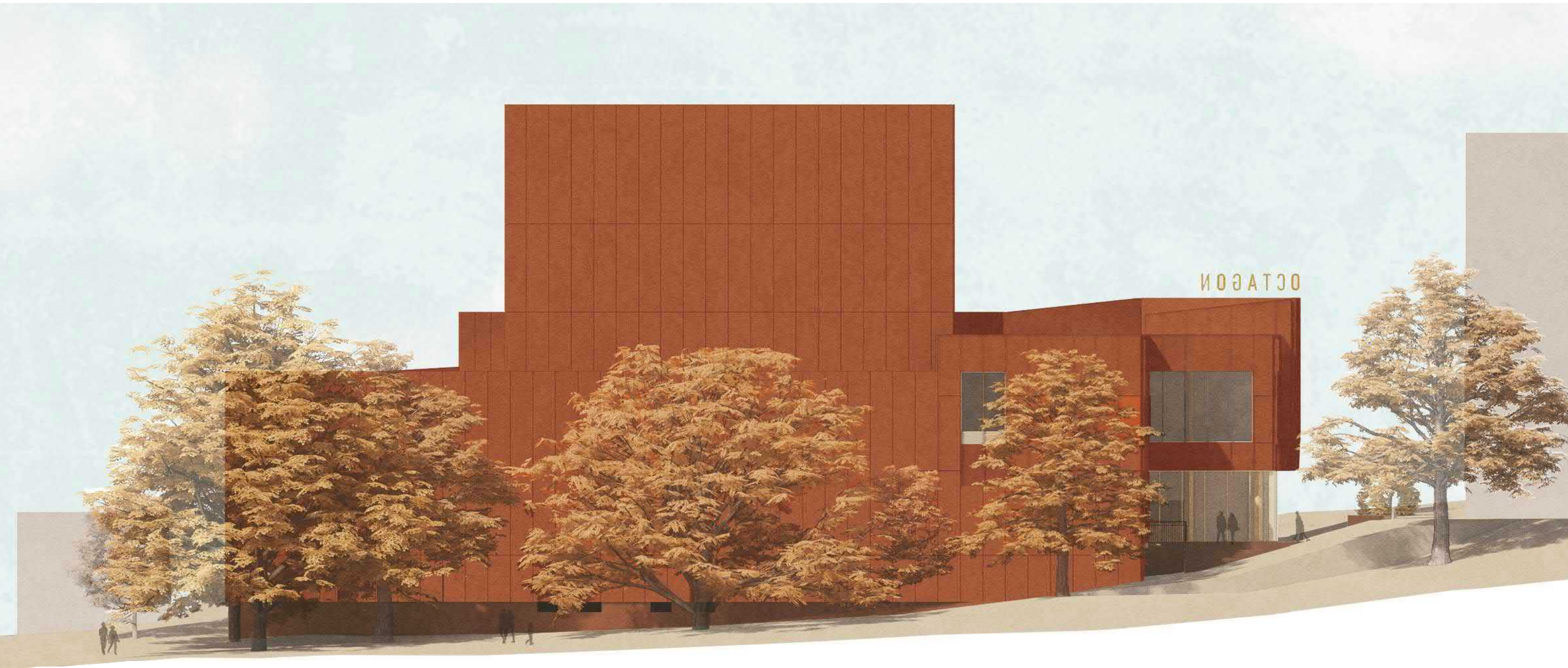
# 1 | ARCHITECTURAL REPORT

## 1.15 | ELEVATIONS - NORTH WEST 1:200





1 | ARCHITECTURAL REPORT  
1.15 | ELEVATIONS - SOUTH 1:200





# 1 | ARCHITECTURAL REPORT

## 1.15 | ELEVATIONS - EAST 1:200





1 | ARCHITECTURAL REPORT  
1.15 | ELEVATIONS - NORTH 1:200

