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SOHO PLACE

Information Pack

08.02.2023



SOHO PLACE

Soho Place is a new piece of city in the heart of London that builds on the arrival of Crossrail (now known as the Elizabeth Line) and the reconstruction of Tottenham Court Road Underground Station to bolster the large-scale regeneration of Oxford Street's eastern end.

The project for Derwent London has been in development since 2006 and reached practical completion 2022.

It comprises two separate buildings:

- Site A (1 Soho Place) comprising offices and retail
- and Site B (2 and 4 Soho Place) comprising the first new-build West End theatre to open for 50 years, with offices above

These frame and are accessed from the newly created Soho Place public space, which links Charing Cross Road with Soho Square.

Sector:	Mixed Use
Location:	London, UK
Address:	No 1 Oxford Street London W1D 2DH
Client:	Derwent London
Contract	£200M+
Design start:	2006
Build start:	February 2019
Complete:	June 2022
Contract type:	2-Stage Design & Build

KEY FACTS SUMMARY

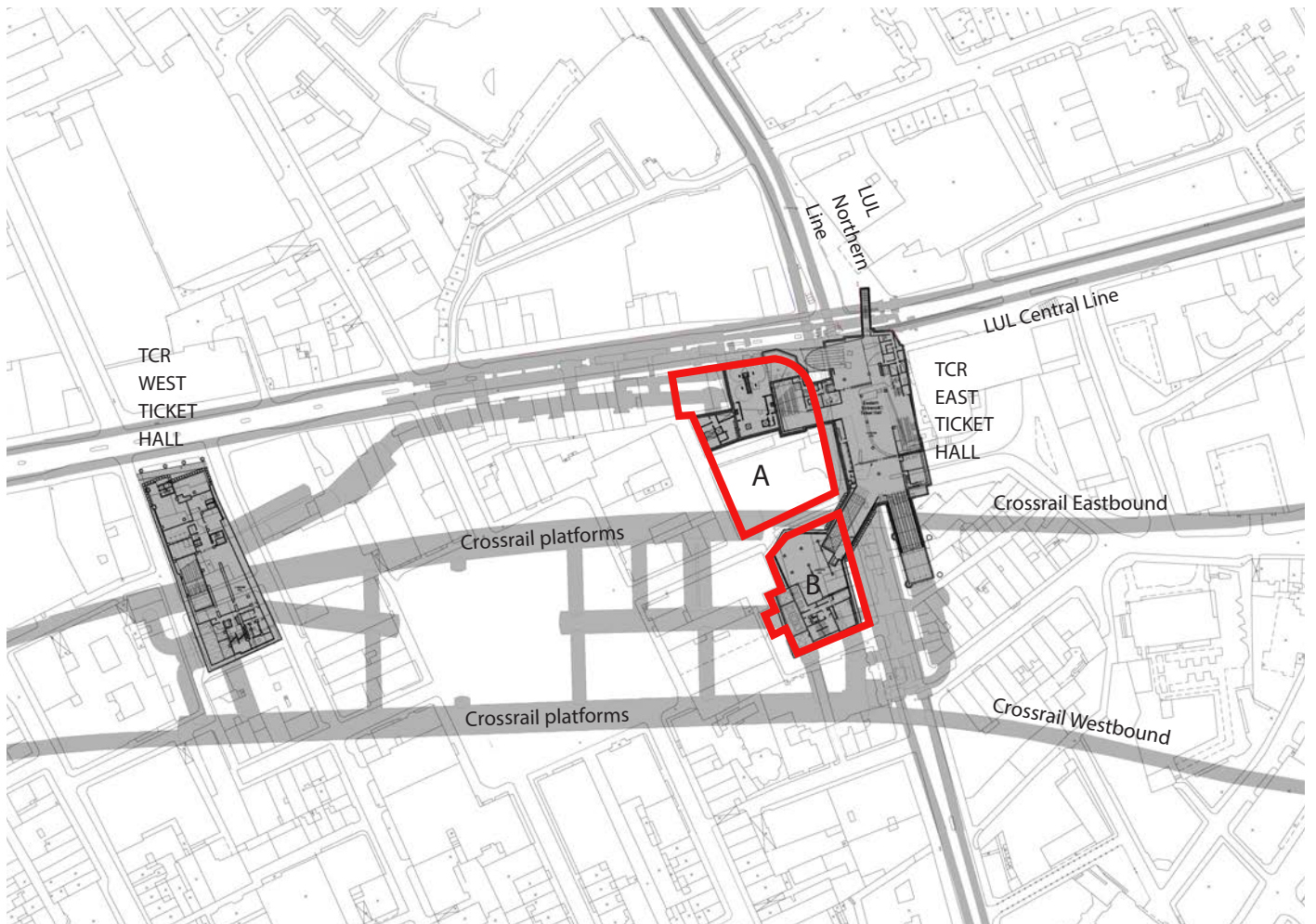
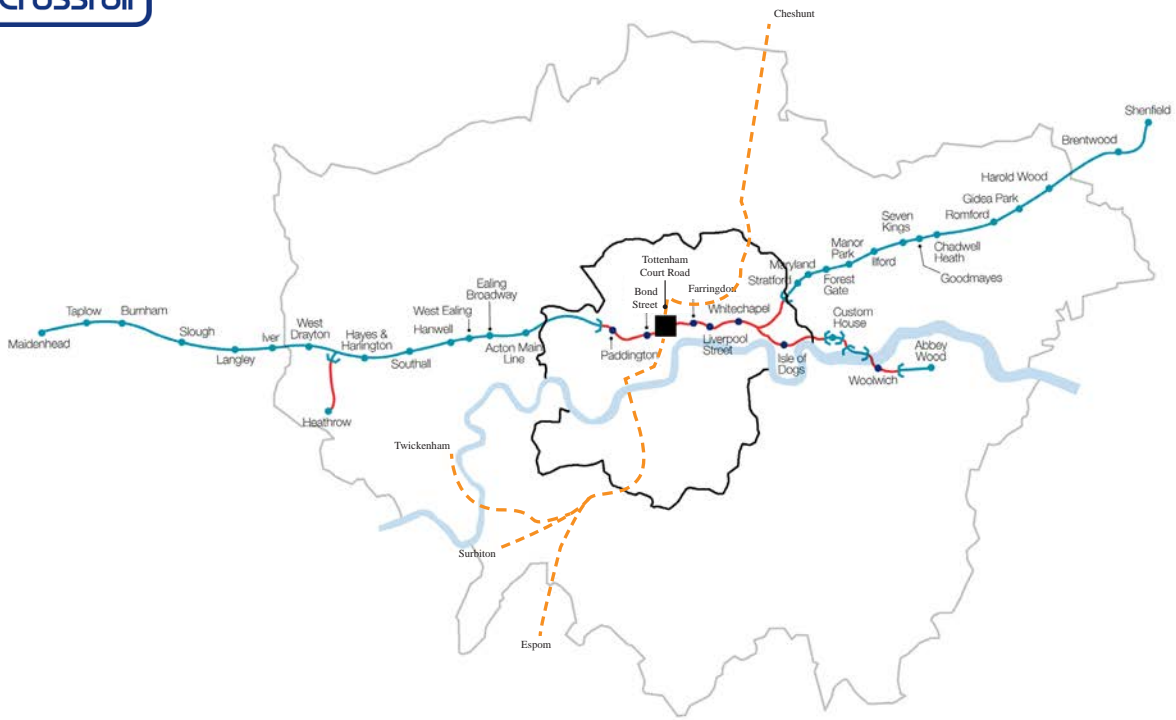
	Site A	Site B
GIA:	26,470 sqm (285,000 sqft)	7,170 sqm (77,200 sqft)
NIA: Office	17,800 sqm (191,000 sqft)	1,700 sqm (18,000 sqft)
Retail:	3,300 sqm (35,600 sqft)	-
Theatre (all):	-	3,700 sqm (40,000 sqft)
Storeys:	Ground +9 +pavilion at 10	Ground +8
Basement:	2 storeys	1 storey
Floor to floor height:	3.95m	4.475m (office)
Clear floor height:	2.95m	3.5m (office)
Grid	9m x 9m	16m x 7.5m (office)
External Space	Balconies 1-8, terraces 5,6,9	Terraces 5,6,7,8
BREEAM 2014 rating:	Outstanding	Excellent (office) Very Good (theatre)
LEED V4 rating:	V4 NC C&S Gold	-
EPC	B	B
Secure cycle spaces	402 (347 + folding lockers)	46 (theatre + office)
Theatre seats	-	350 - 602 (flexible)

Sustainability measures adopted include:

- Solar PV panels (both buildings)
- Embodied carbon measured and reduced in design and construction
- Biodiverse brown roofs to support wildlife
- Greywater recycling (Site A)
- Low-energy MEP services
- Renewable electricity and gas supply
- All timber certified FSC or PEFC

The buildings have been pre-let to the following tenants:

Apollo	1 Soho Place Levels 1-4
G-Research	1 Soho Place Levels 5-10
Nimax Theatres	4 Soho Place Levels B-5
Hedosophia	2 Soho Place Levels 6-8



INTRODUCTION

Soho Place is an enormous urban jigsaw that builds on the arrival of Crossrail (now the Elizabeth Line) to bolster the large-scale regeneration of Oxford Street's eastern end.

A new civic plaza is placed between two new city sandwiches at the scheme's centre to amplify the urban regeneration of Oxford Street, line new urban vistas to St Patrick's Church, and physically link Charing Cross Road to Soho Square.

To the plaza's north, a ten-storey, double-tiered volume stands above Tottenham Court Road station on Europe's busiest high street, housing two storeys of retail and seven storeys of office accommodation.

To the south is a glass-clad, nine-storey beacon configured as a tiered stack of volumes which not only work around the rail infrastructure beneath (both above and below ground works were designed in collaborative conjunction) but relate to the scale of its internal programme of a five-storey 602-seat theatre topped by three floors of office space.

Soho Place is another example of AHMM working with Derwent London to build on their combined experience of delivering contemporary design within a historic London context to provide high quality office spaces, a much improved retail offer and a new theatre contained within two new buildings that form an important new piece of city in the centre of London.

History

The development of Crossrail unlocked a very important central London site on the corner of Oxford Street and Charing Cross Road opposite the iconic Centre Point building.

This involved the demolition of two urban blocks to make way for a remodelled Tottenham Court Road station entrance and vital ventilation equipment for the new Elizabeth Line, which opened in summer 2022.

The project was in development since 2006 and went through a number of design iterations, with a Stage C+ design eventually being submitted for planning in October 2011.

Following this, due diligence work took place in 2014 to investigate both the provisions of the original design and the compatibility with the design of the new railway infrastructure on the site, being constructed by London Underground and Crossrail.

In 2015 a revised theatre brief was considered further to additional understanding of acoustic requirements and amended requirements for the capacity and occupation of the theatre auditorium.

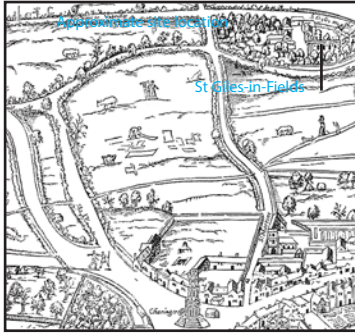
This resulted in a section 73 revision to the existing planning consent submitted in 2017 taking into account:

- Changes in regulatory standards (e.g. Building Regulations)
- Changes in market requirements (e.g. flexibility of the theatre design, occupancy densities)
- Changes in expectations of sustainability standards (e.g. BREEAM / LEED requirements)
- Identification of opportunities for improvement of the design (e.g. improved use of rooftops).

The project started on site in February 2019 and practical completion was achieved in June 2022.

HISTORY

Pre-1850



Soho Square, 1727

1760

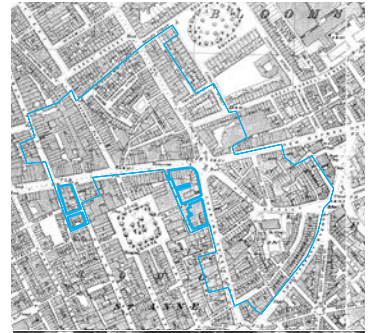


1875



Inmates of St Giles Workhouse and Washhouse, 1881

1900



Great Head Tunnelling Shield, 1903

Pre-1100 Gallows at St Giles' Circus, later moved to Tyburn (Marble Arch). St Giles' Circus became a stopping-off point for the condemned's final bowl of ale.

1116 Catholic Leper Hospital founded at St. Giles-in-Fields by Queen Matilda, wife of Henry I.

1539 Hospital dissolved by Henry VII.

1547 Parish Church of St Giles-in-Fields built.

1734 New Palladian St Giles-in-the-Fields built.

1685 Carlisle House built as the town residence of Edward Howard, the second Earl of Carlisle.

1760 Teresa Cornelys, a retired Venetian opera singer, runs Carlisle House. She turns it into a highly fashionable venue holding masquerade parties, concerts, balls, and art exhibitions, considered a place of dubious morality.

1792 Reverend Arthur O'Leary raises funds and purchases the lease of the assembly rooms behind Carlisle House. The building is then consecrated as St Patrick's chapel. Most of its parishioners are poor Irish immigrants.

1850s New Oxford Street and Charing Cross Road broken through alleys of the 'Rookeries' between St Giles and Seven Dials to restore public order. The 'Rookeries' are notorious in London for poverty and squalor, and described by Dickens in *Oliver Twist* (1838).

The Astoria site consists of terraced housing similar in scale and nature to the rest of the adjacent 'Rookeries'. The Crosse and Blackwell pickle factory lies adjacent, looking over Soho Square.

1900 Central London Railway (Central Line) completed adjacent to the Astoria site, including opening of Tottenham Court Road Tube Station.

1907 Charing Cross, Euston & Hampstead Railway (Northern Line, Charing Cross Branch) connects into the station.

1925



Astoria Interior, 1929

1950



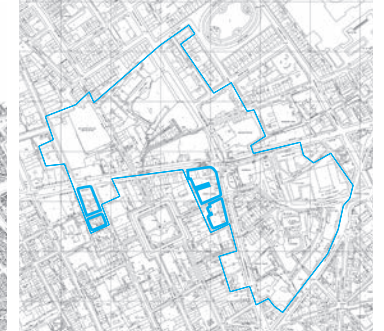
Blitz Bomb damage, 1940

1975



Denmark Street publicity shoot, 1970s

2000-9



St Giles Circus, 2007

1923 Dominion Theatre built.

1927 Astoria built by Frank Verity as "London's Supreme Cinema" for Paramount Cinemas, serving 2000 people with a downstairs ballroom.

1930 Dominion Theatre used as a cinema.

1940 The Blitz begins across London, and refuge is taken in many underground stations, including Tottenham Court Road. The north side of St Giles Circus is heavily hit, while the Astoria site and environs survive relatively unscathed.

1964 The Rolling Stones record their first album in Regent Street Studios, Denmark Street.

1966 Centre Point completed.

1970 Elton John writes his first hit, Your Song, in Denmark Street Studios.

1974 Homeless campaigners occupy Centre Point in protest at it lying empty amidst a housing shortage. Centrepoin charity is established as a result, whose patron is Prince William.

2000 Mean Fiddler acquire the London Astoria.

2002 Astoria is refused licence by council due to safety concerns after a shooting in 2001. Licence is eventually re-granted.

2009 Astoria demolished to make way for Crossrail development.

HISTORY



Original alley on Sutton Row, circa 2007



View from Charing Cross Road, circa 2007

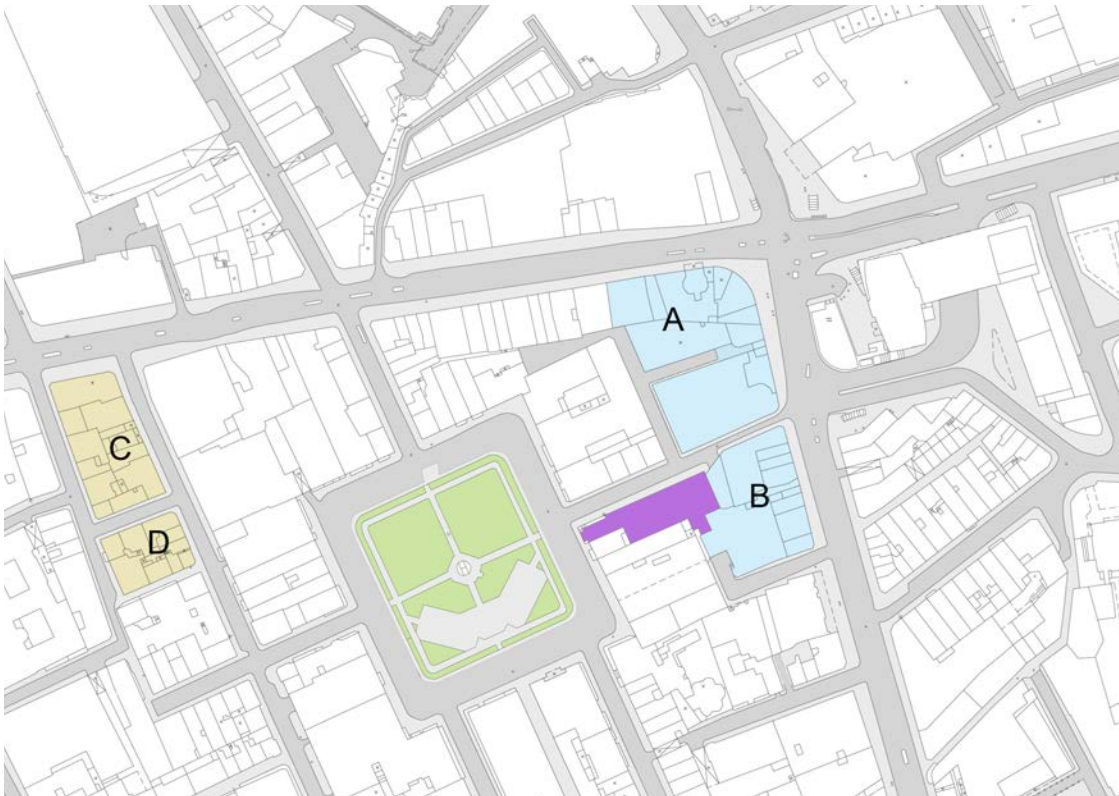


St Giles Circus, 1912



St Giles Circus, 2008

EVOLUTION



The project aimed to regenerate the east end of Oxford Street through exemplary architecture that:

- creates a mix of uses across the two sites including retail, office, theatre and new public space
- enhances the LUL and Crossrail proposals for Centre Point's new plaza by improving views, connections and pedestrian access between Charing Cross Road and Soho Square
- improves the setting of the Grade II* listed St Patrick's Church
- ensures a lively new public space which is surrounded by active frontages, allows pedestrian through flow and encourages occupation and use
- integrates high quality retail frontages into the streetscape of Oxford Street and Charing Cross Road, and encourages flagship store tenants on the international shopping street
- continues the historic theatrical tradition of the area by creating a new flexible theatre space that is able to cater for a diverse range of performances
- incorporates enhanced environmental performance through the adoption of a comprehensive sustainability strategy, including energy efficient ventilation systems, high performance facades and use of renewable energy sources
- anticipates short- and long-term future environmental and building standards, using a flexible framework and envelope strategy to enable easy adaptation and reuse of buildings as a viable alternative to future demolition
- optimises development opportunities within a contextually appropriate building massing, enhancing the built environment through the careful manipulation and articulation of building forms
- and identifies and implements opportunities for enhanced integration between the Over-Site Development and LUL and Crossrail infrastructure, to mutual benefit.



left: Tower proposal, 2008
below: Design evolution 1 Soho Place
bottom: Design evolution 2/4 Soho Place

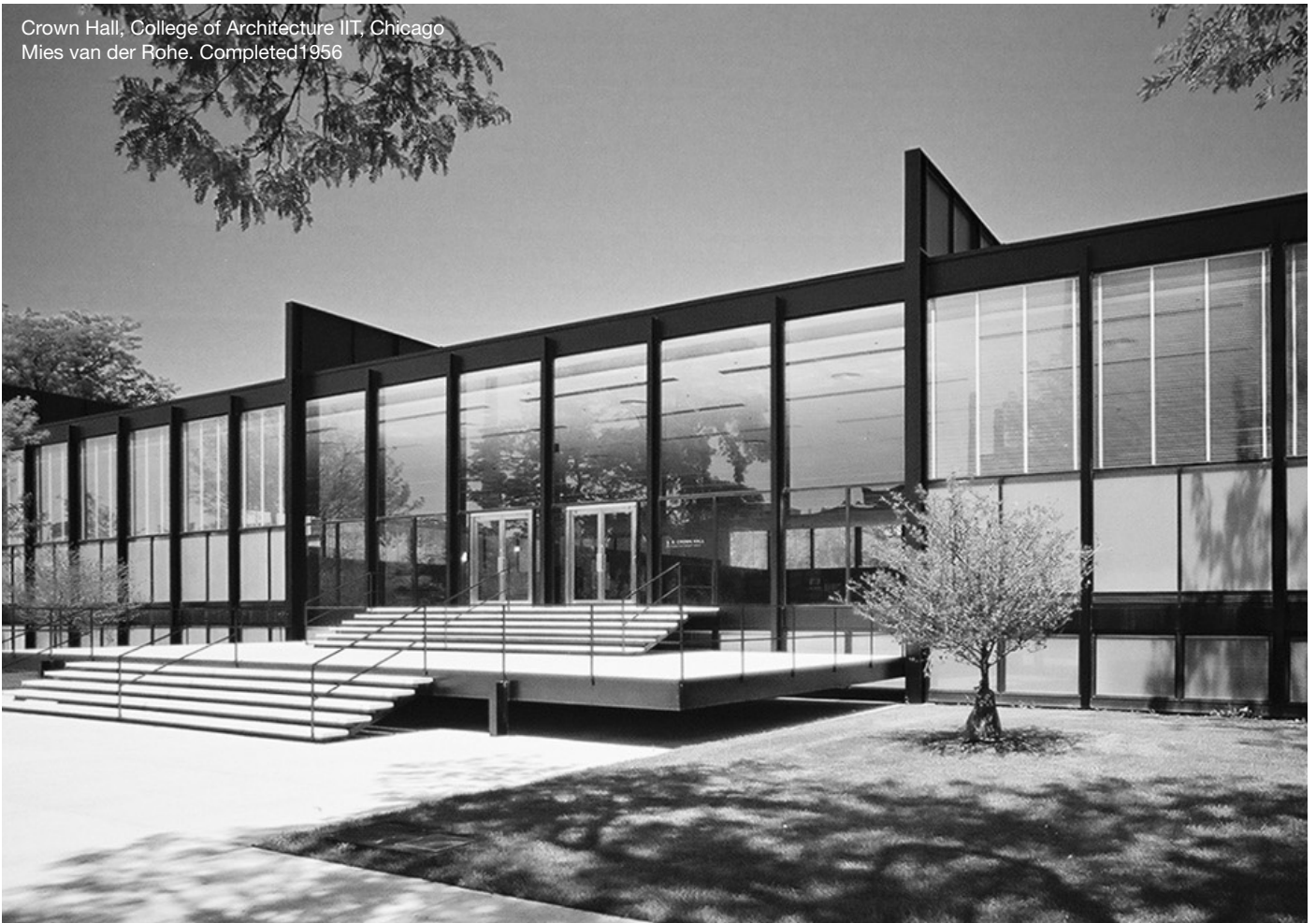


PRECEDENT

La Casa del Fascio di Como
Giuseppe Terragni. Completed in 1936



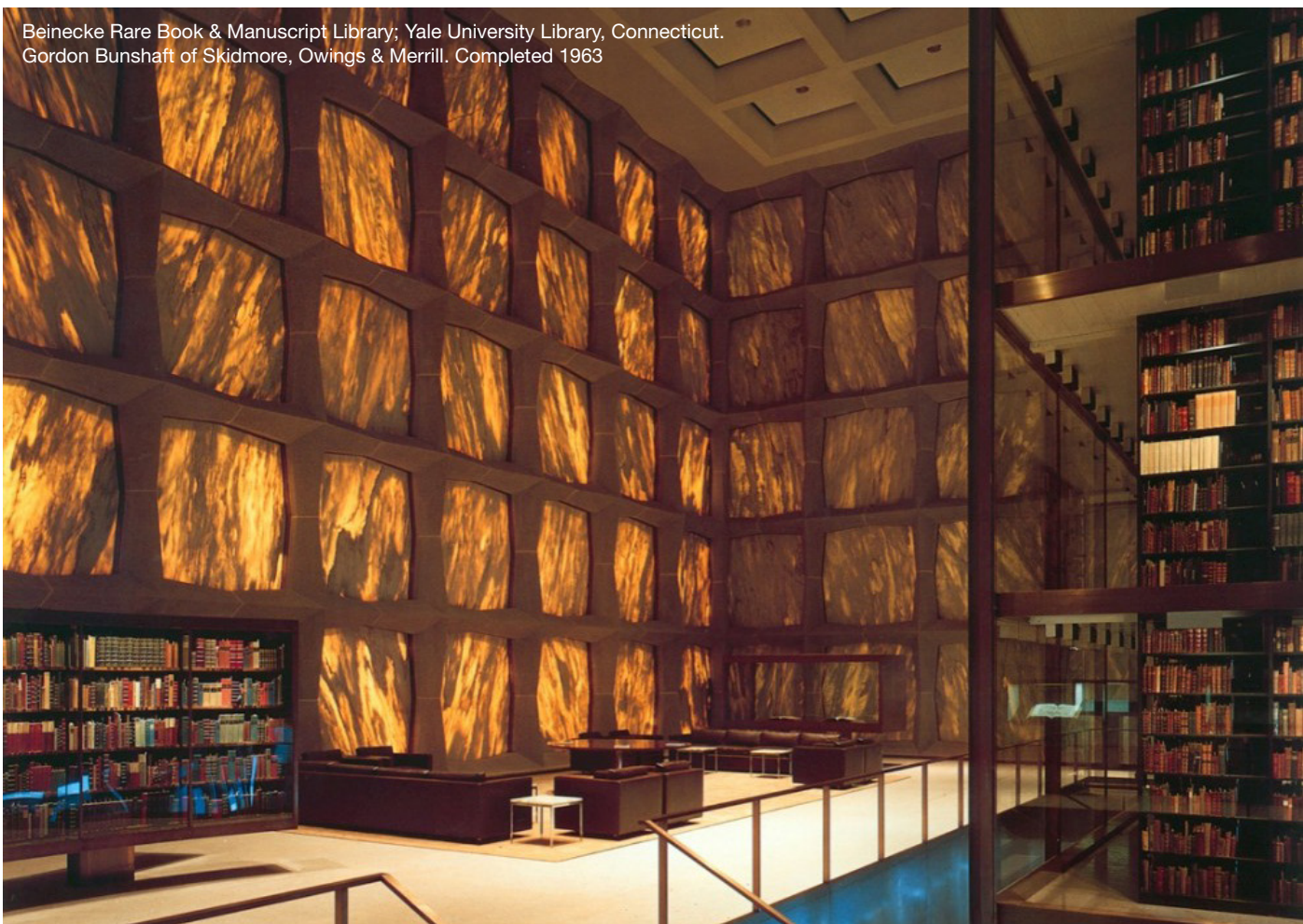
Crown Hall, College of Architecture IIT, Chicago
Mies van der Rohe. Completed 1956

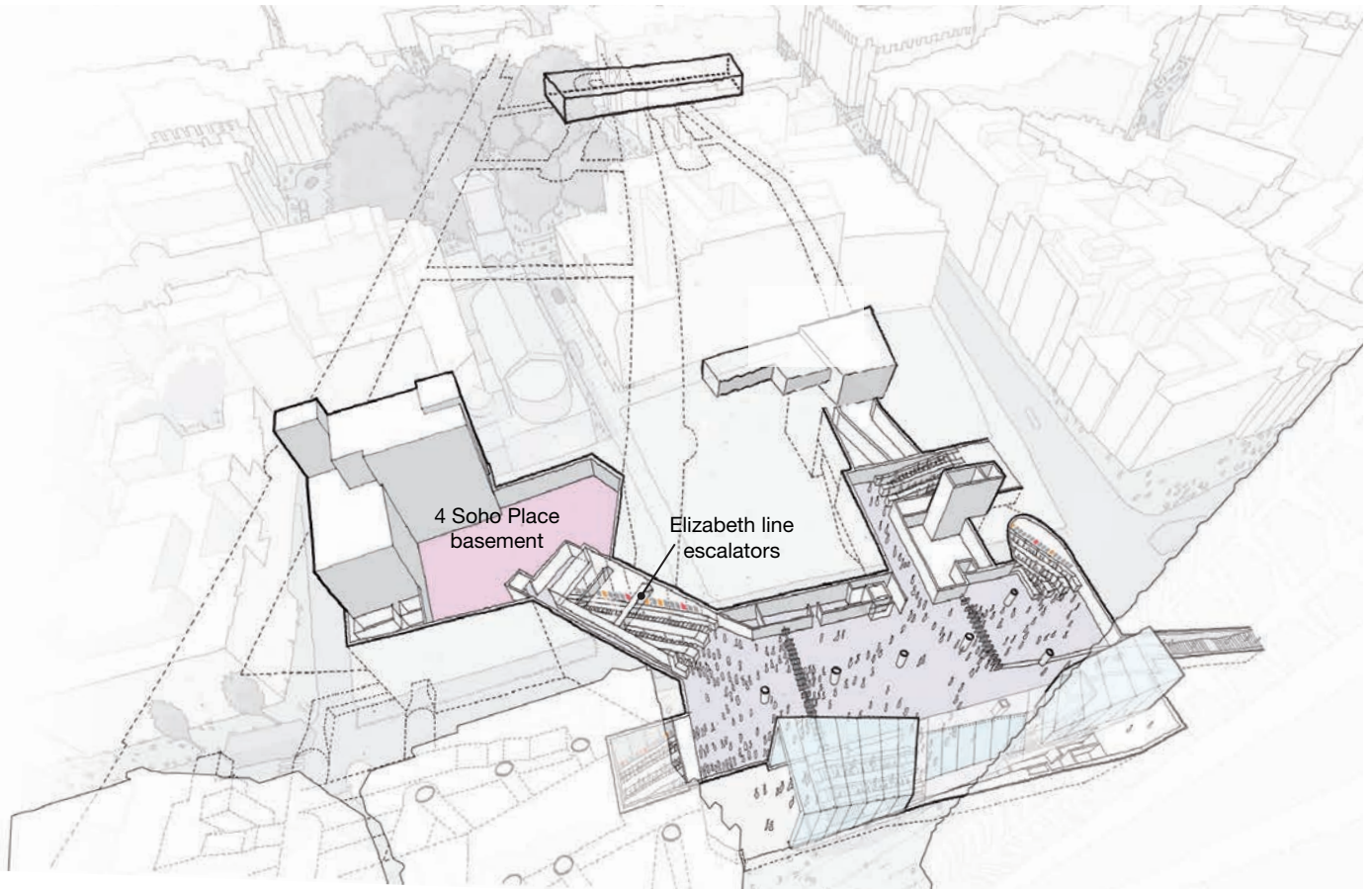


Manufacturer's Trust Building, New York
Charles Evans Hughes III and Gordon Bunshaft of Skidmore, Owings & Merrill (SOM). Completed 1954

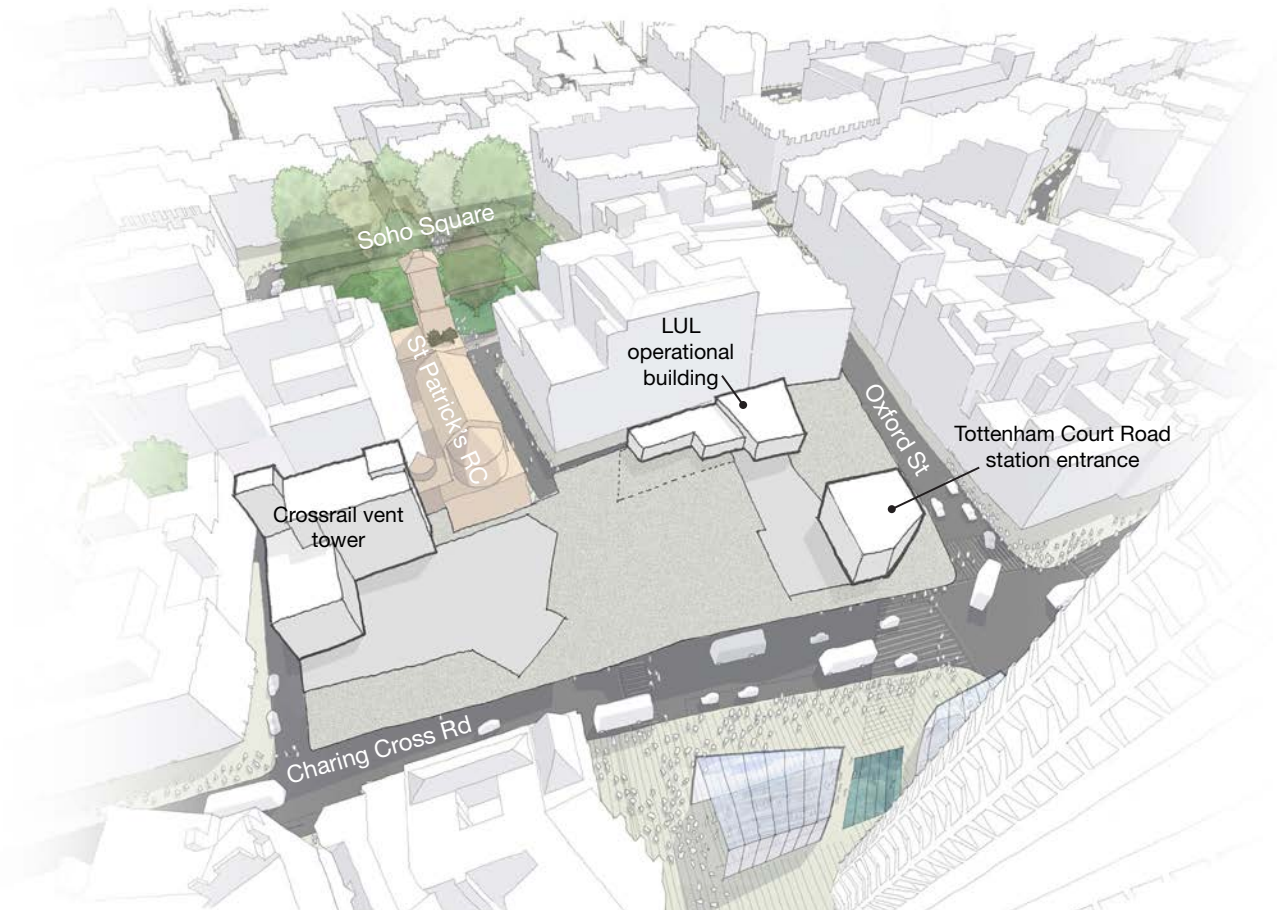


Beinecke Rare Book & Manuscript Library; Yale University Library, Connecticut.
Gordon Bunshaft of Skidmore, Owings & Merrill. Completed 1963





Below ground the Elizabeth Line converges with existing Central and Northern lines.



Above ground there are still significant elements to coordinate with.



A series of public rooms and spaces, connected by the plaza, the first new London street in 76 years.



Two destination buildings and a new public realm.

GROUND







Oxford Street

1 Soho Place

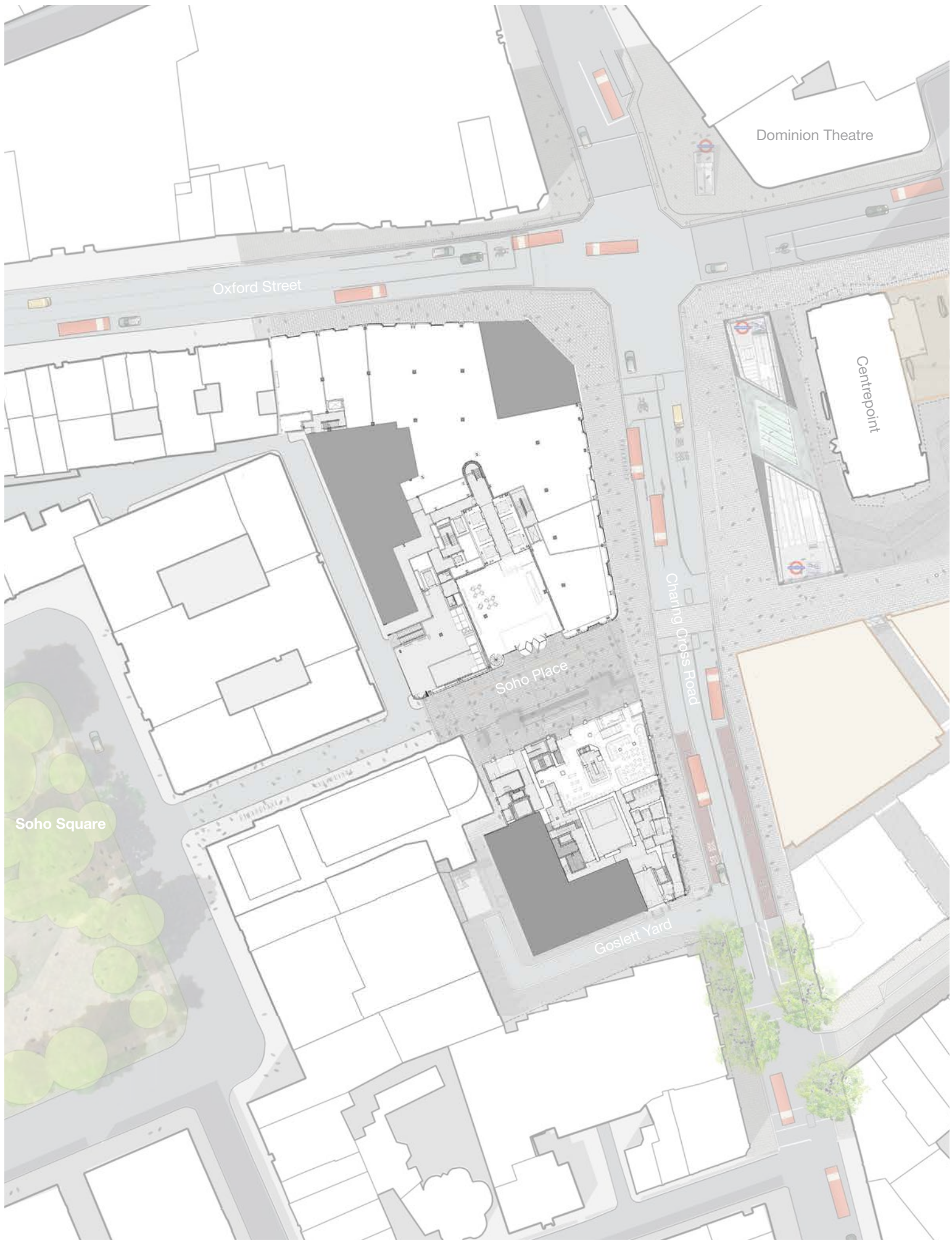


Soho Place

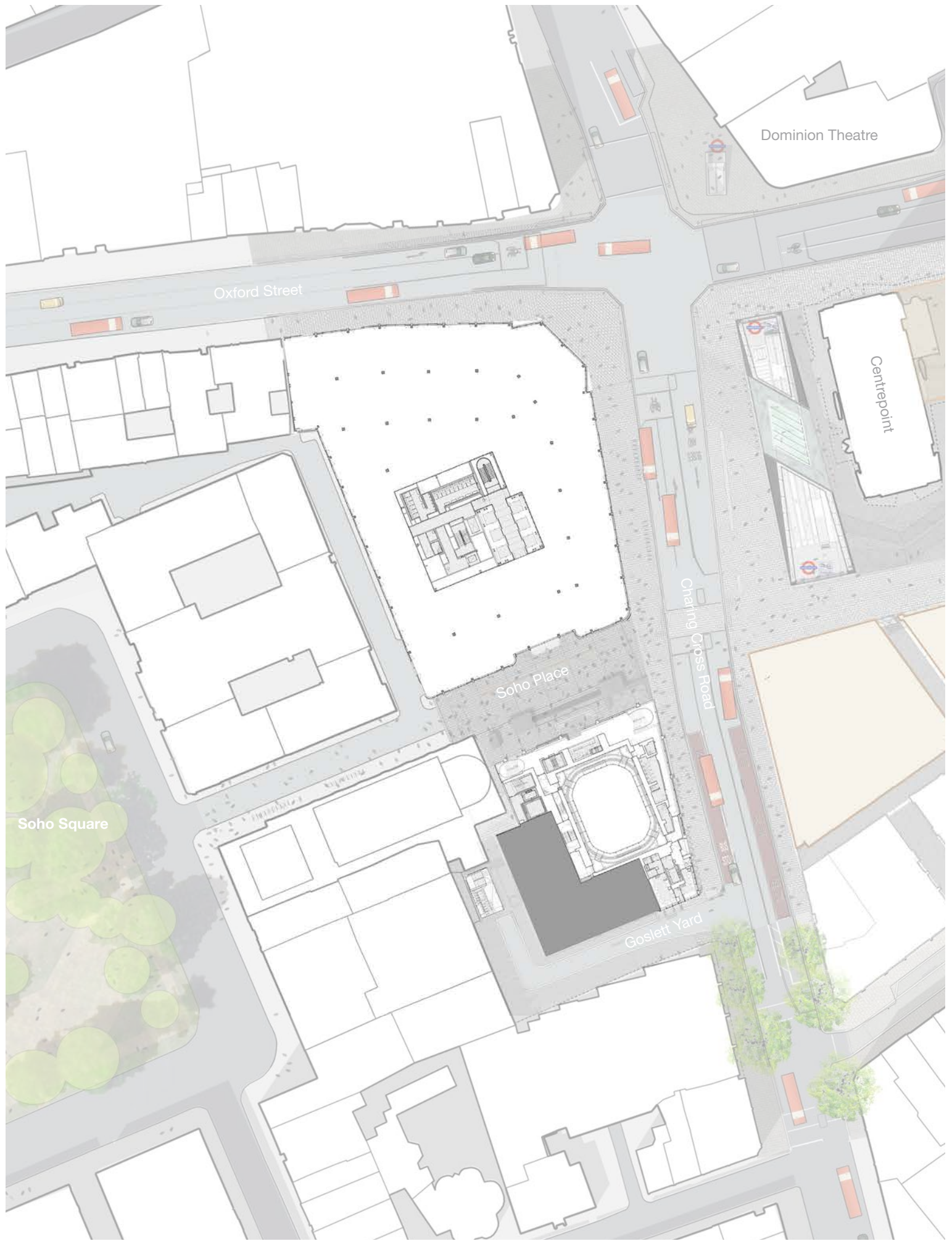
2 / 4 Soho Place

Goslett Yard

GROUND FLOOR PLAN

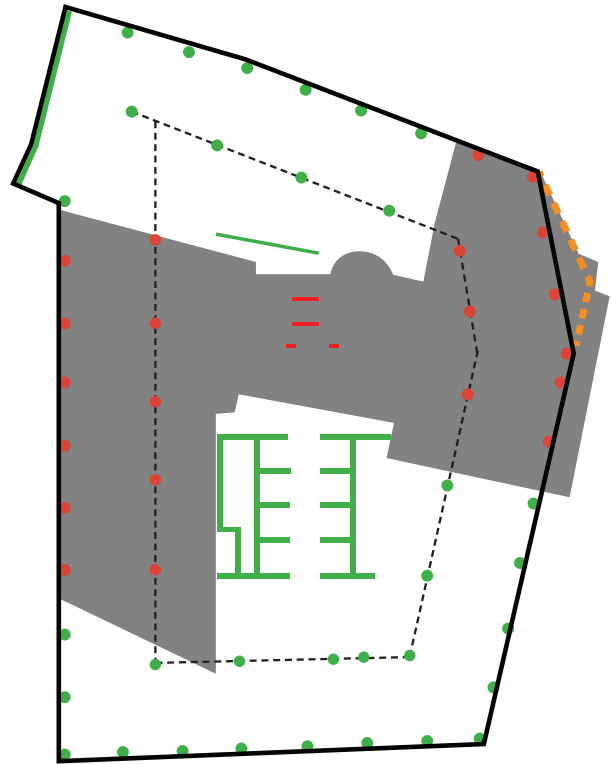
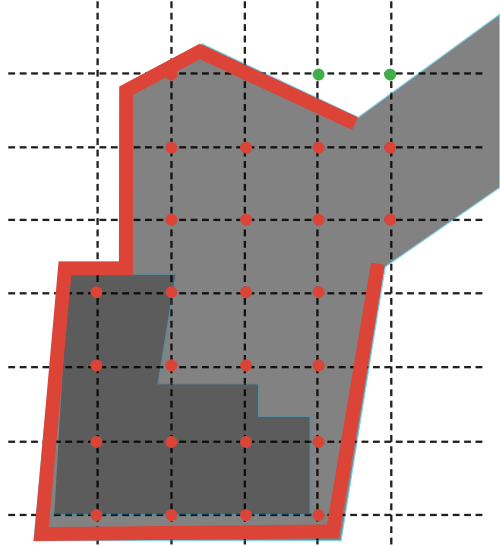


TYPICAL FLOOR PLAN



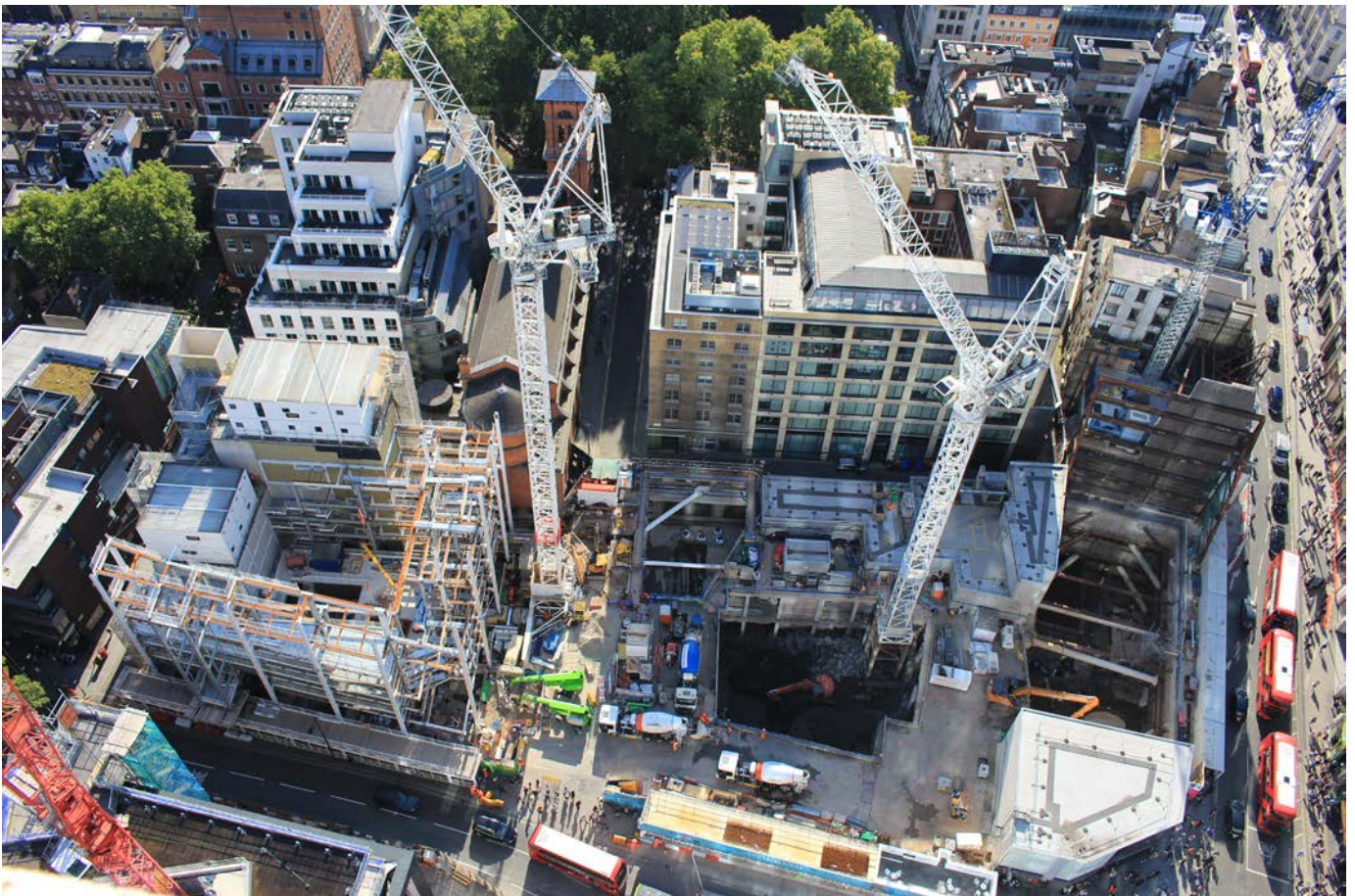
STRUCTURE

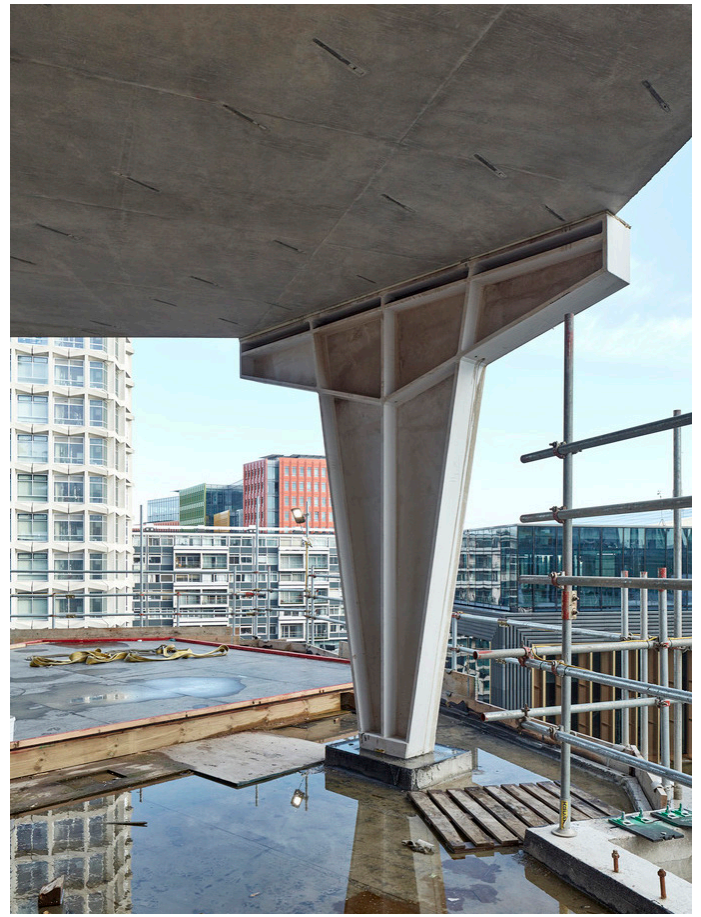
Defined over a decade prior to Over-site Development works commencing on site, a grid of strict structural loading positions and capacities were agreed with TfL. During design development these constraints resulted in detailed assessments and numerous cases of innovation for the design team.



■ Loading onto Crossrail construction

above: Structural diagrams showing loading points agreed with TfL
below: 4 Soho Place steel frame “outer box” in construction prior to installation of Auditorium “inner box”





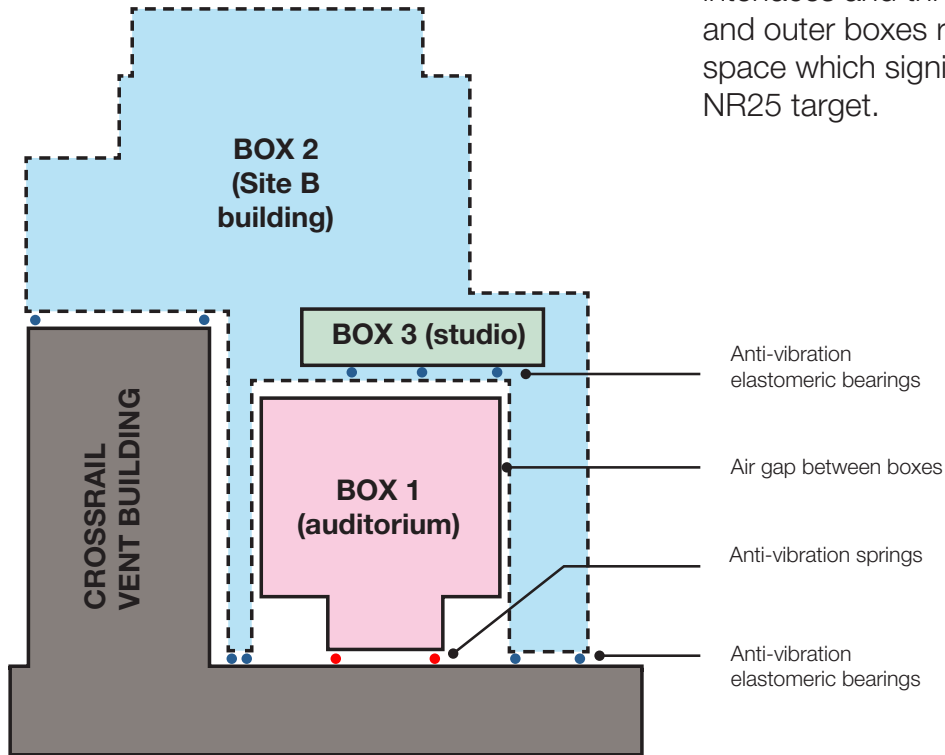
above: 1 Soho Place steel core in construction
below: Transfer trusses within 4 Soho Place basement

above: "Martini" transfer column on Site A

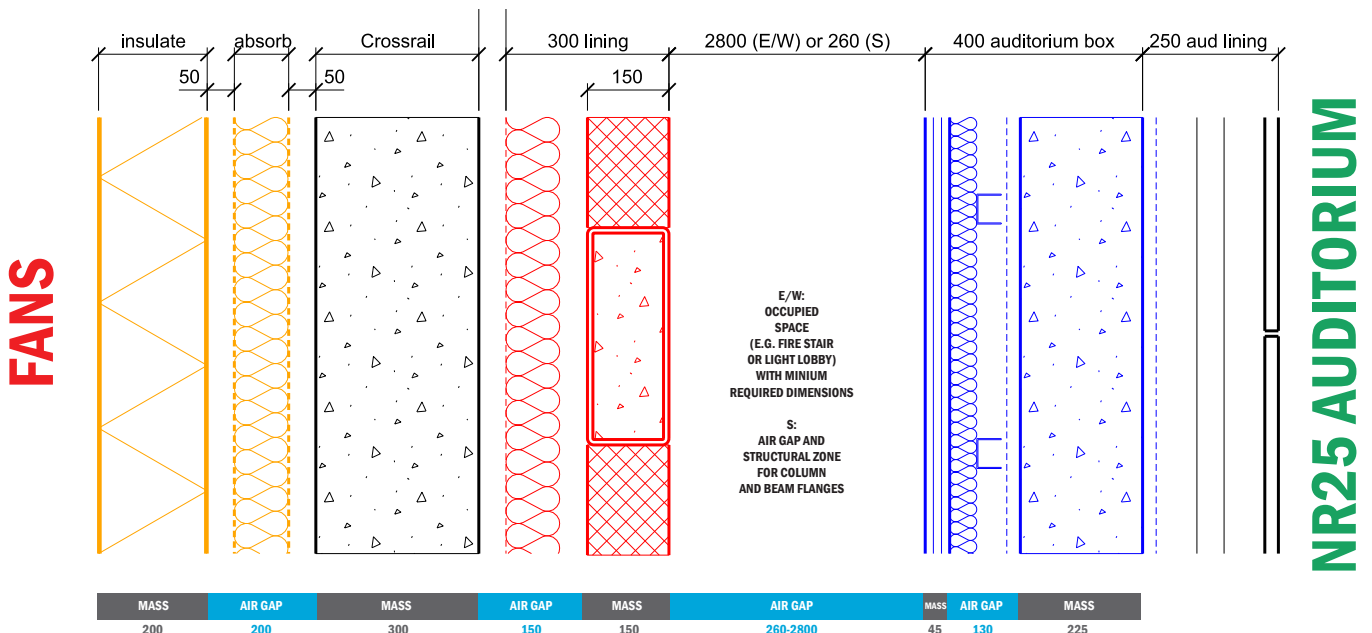


Exemplary acoustic performance was an essential brief component driving design and coordination of the theatre at 4 Soho Place.

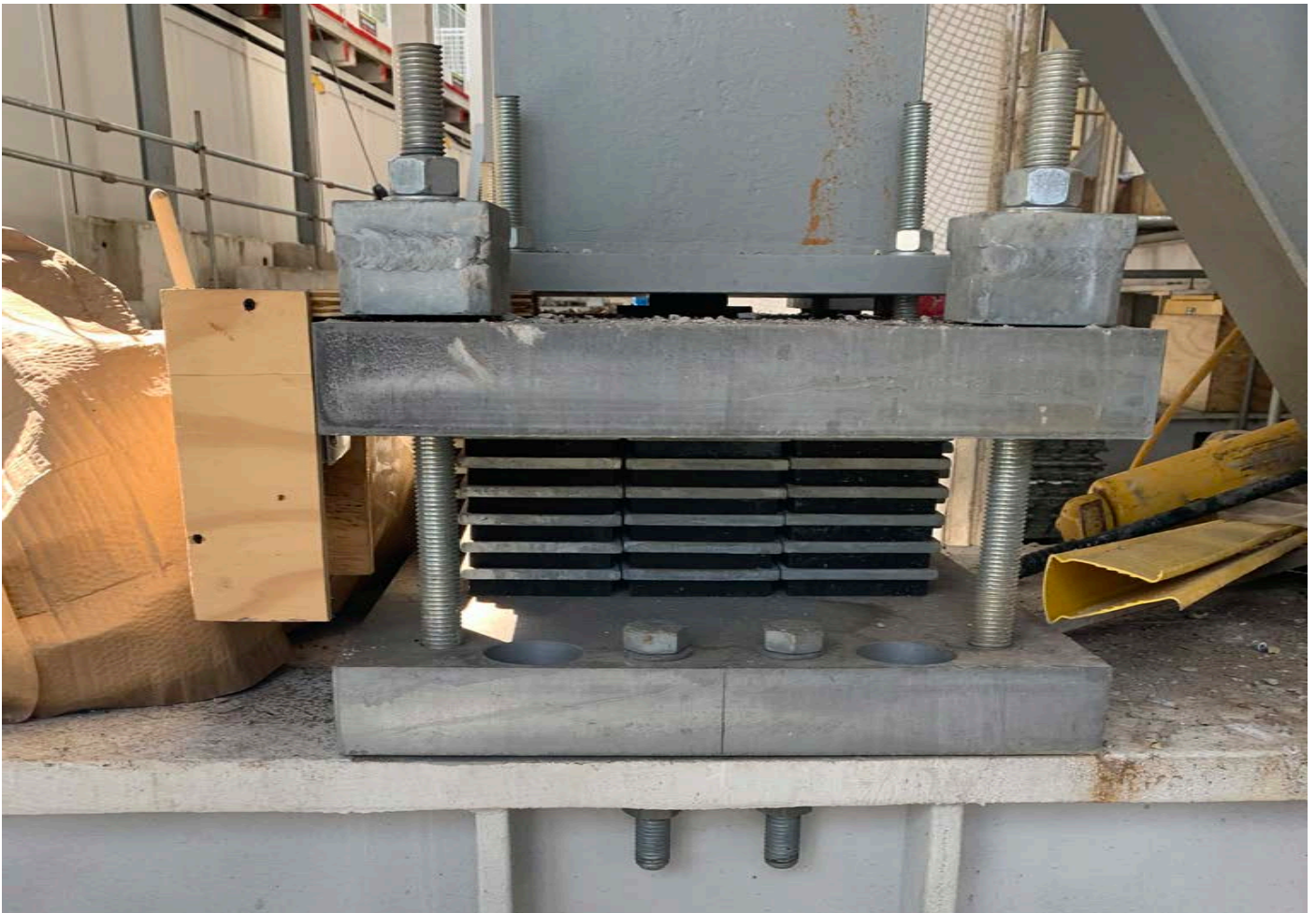
Numerous layers of construction of varied densities along with extensive detailing of interfaces and thresholds between inner and outer boxes resulted in an auditorium space which significantly exceeds its NR25 target.



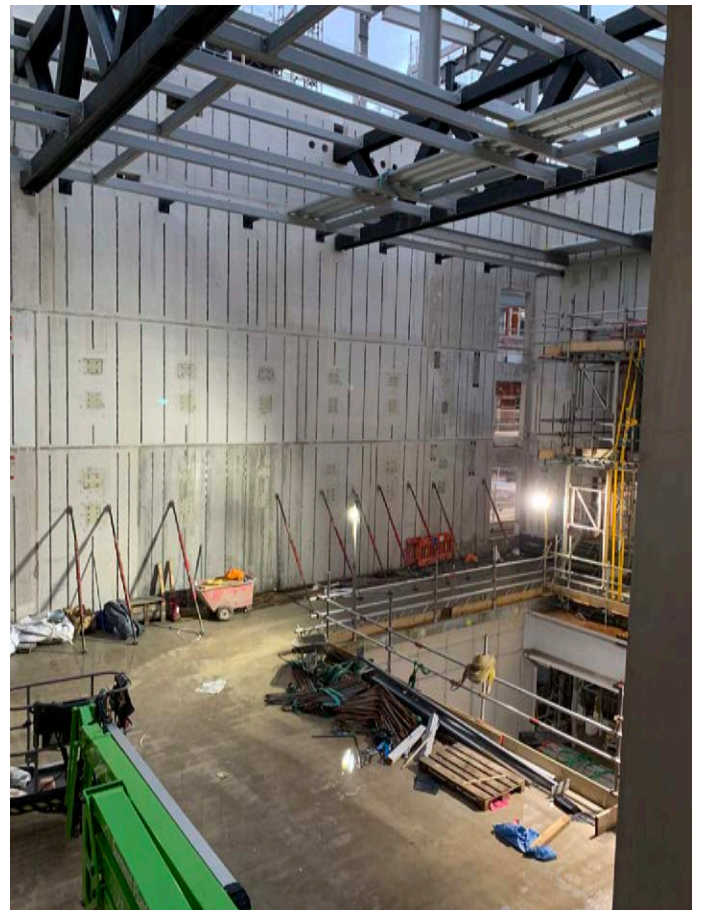
above: Structural diagram showing 4 Soho Place acoustic strategy
 below: Acoustic layers between Crossrail vent tower and auditorium



**12 LAYER CONSTRUCTION:
 5 LAYERS OF ISOLATED MASS
 + 3 LAYERS OF ABSORPTION**



above: Anti-vibration elastomeric bearing
right: Auditorium in construction utilising prefabricated concrete panels and entirely independent structure

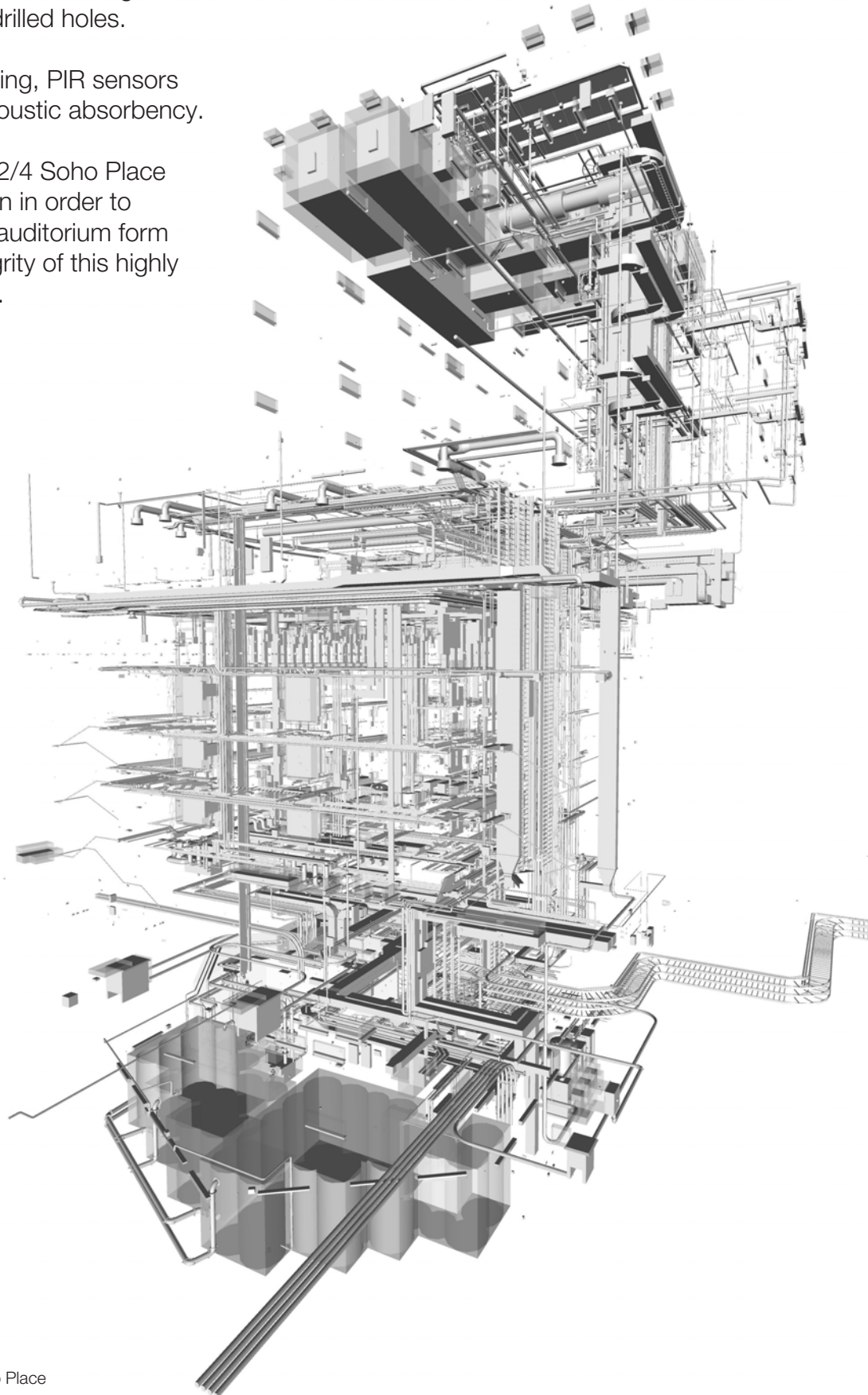


SERVICES

Throughout both buildings, service layouts on soffits were tightly controlled in order to achieve a consistency to exposed services. Crown House Technology used laser projection to map the coordinated REVIT model onto the ceiling of 1 Soho Place, minimising mis-drilled holes.

Suspended rafts hosting lighting, PIR sensors and beacons also provide acoustic absorbency.

The servicing strategy within 2/4 Soho Place required complex coordination in order to navigate around the isolated auditorium form and ensure the acoustic integrity of this highly specified performance space.



REVIT model showing services for 2/4 Soho Place

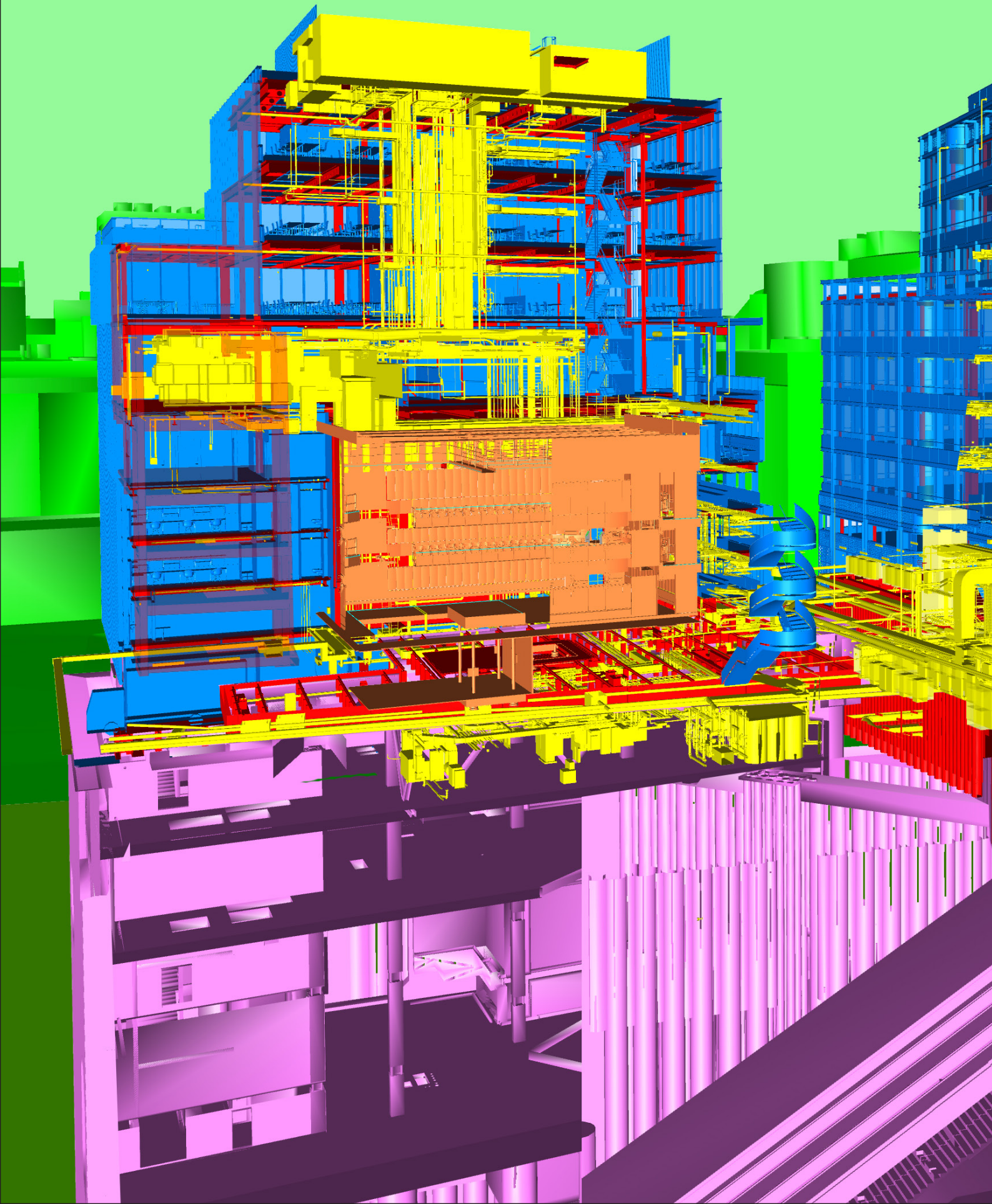


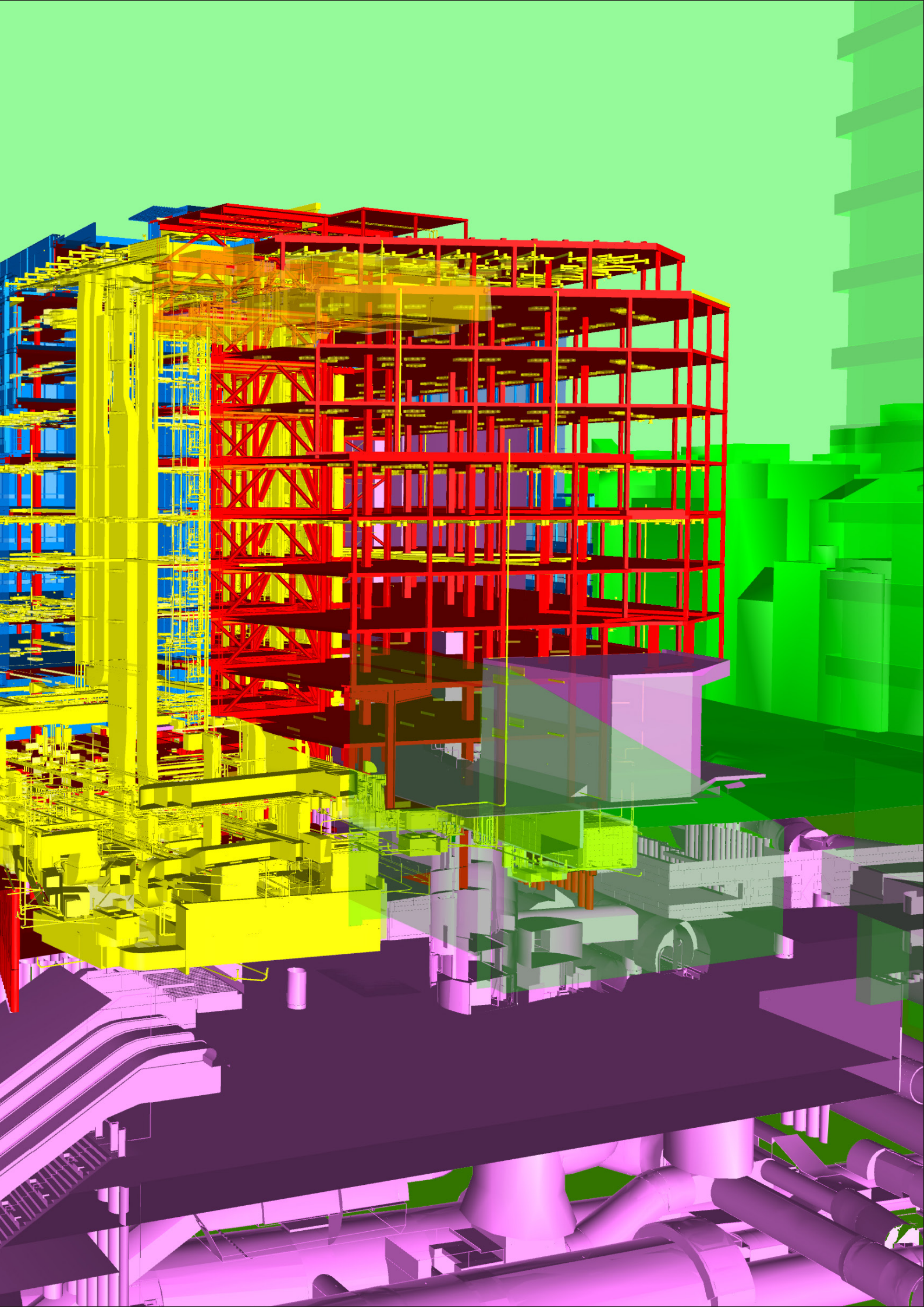
above: 1 Soho Place office floorplate
below: 2 Soho Place office floorplate



TECHNOLOGY

This image, taken from AHMM's Design Coordination tool, shows each individual consultant's REVIT model in separate colours. A complex intertwining of structure, services, and architecture.





MODELS

Capitalising on the extensive and highly skilled AHMM model shop, many models of varying sizes were produced for Soho Place over the years.



THIS PAGE

above: 4 Soho Place balustrade front options

right: 1 Soho Place reception

Scale 1:100

below: 1 Soho Place core

Scale 1:100

OPPOSITE PAGE

top left: 4 Soho Place stair and facade fragment

bottom left: 1 Soho Place facade model
(Driven by the size of the glass sample) Scale 1:3.43

far right : 1 Soho Place Scale 1:100





MODELS

Primarily developed for marketing purposes, this vast model was produced in house by AHMM's skilled model makers.

It was built on a hydraulic plinth in order to elevate the buildings, in turn exposing the subterranean complexity of the site.

Each quadrant opens up, displaying sectional information about the buildings.

Floorplates are animated with LED lighting to demonstrate the character of the buildings at night, a key consideration of the architectural design; acknowledging the Theatre and retail programmes within.





MOCKUPS



above: Site A office floorplate
below: Site B office floorplate



Extensive mockups were developed in conjunction with Derwent London prior to tender. These were a valuable tool to assist NIMAX, the theatre operator, in confirming finishes alongside signing off final design details for the team.

Many of the mockups were then used to brief subcontractors, with further benchmarks produced and reviewed at the warehouse in Greenford in contract.



above: Site B front of house mockup
 below: Site B theatre facade - testing stone specifications



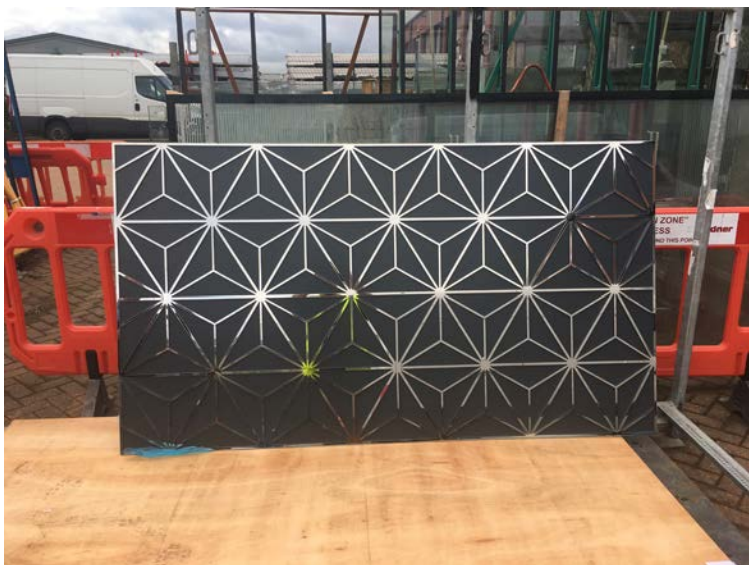
above: Site B back of house benchmark
 below: Site B office facade - confirming fin depth and backbox geometry



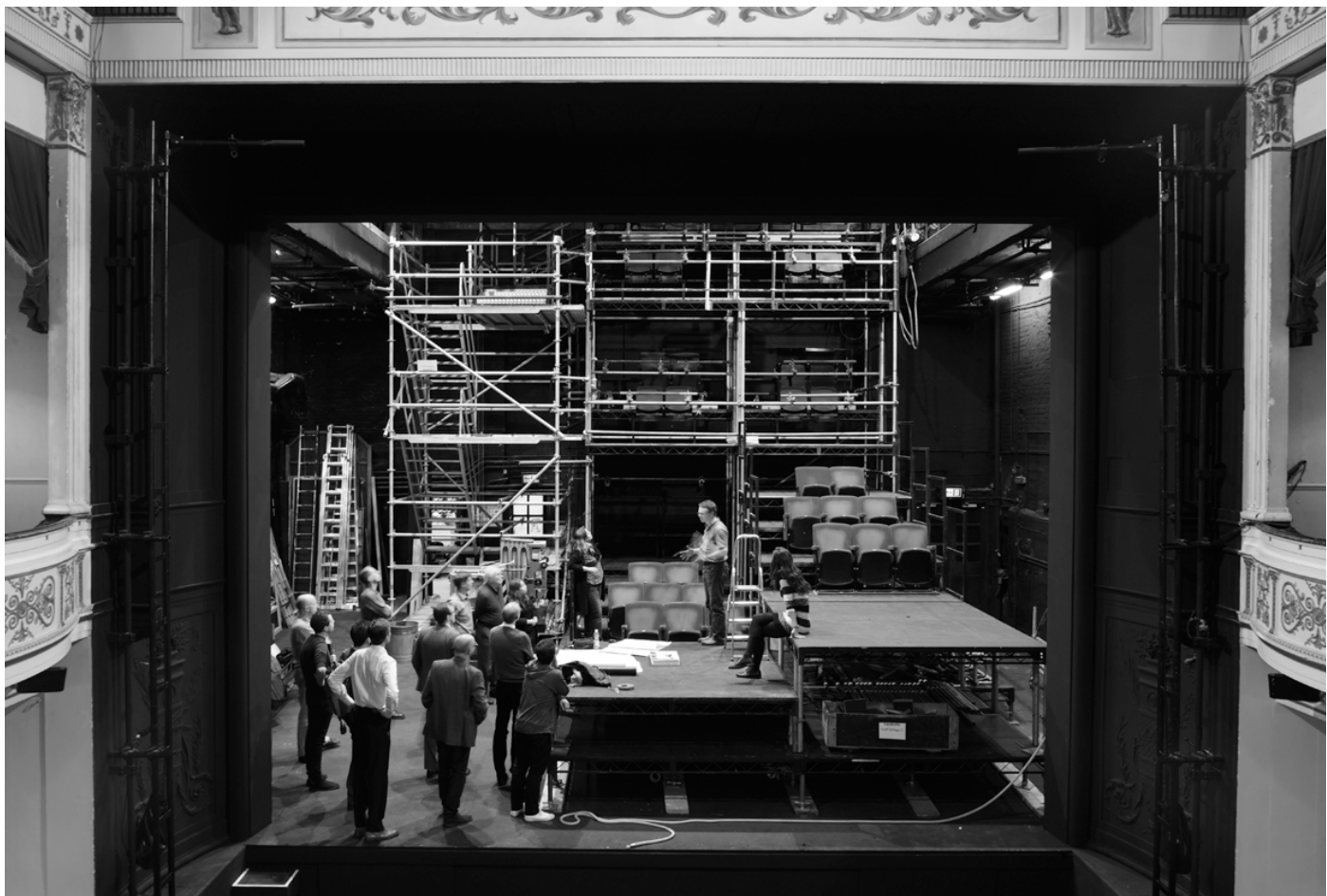
PROTOTYPES



left: Facade mock up verifying fretwork geometry and workmanship
below 1: Site A travertine facade selection
below 2: Precast concrete sampling



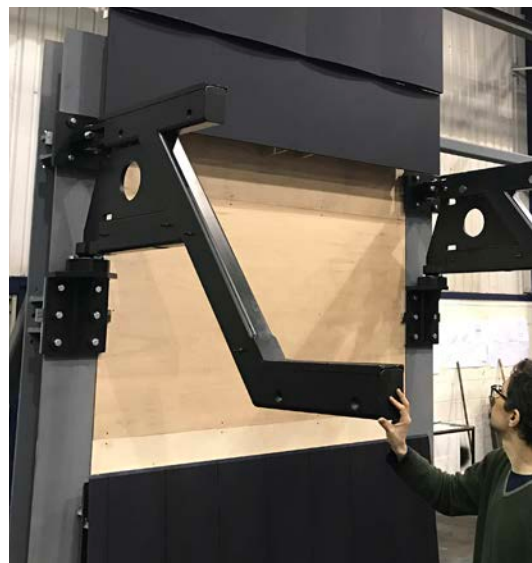
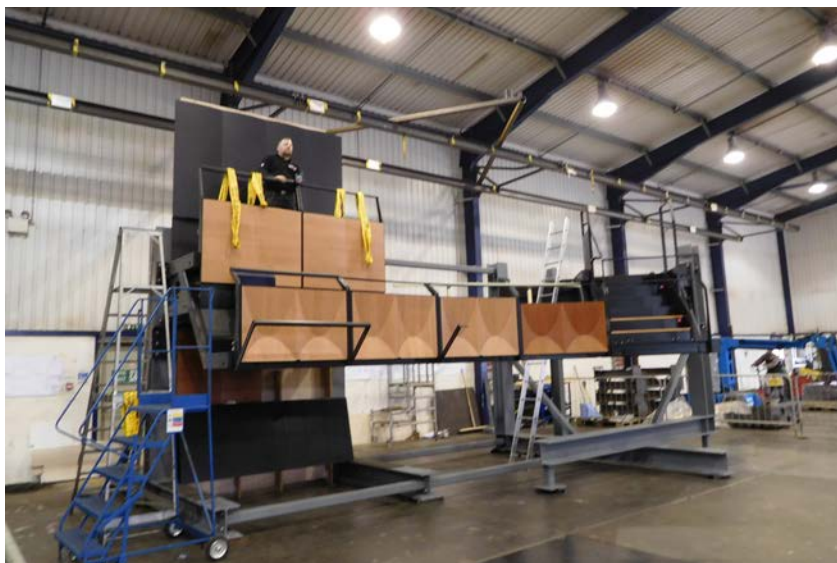
above: Facade mock up verifying fretwork geometry and workmanship
left: Site A steel core frame benchmark



above: Seat raking explorations, mocked up by Nimax with the auditorium team:
Haworth Tompkins & Charcoalblue, prior to TAIT involvement;
on stage at Nimax's Vaudeville Theatre, London

below left: Removable balcony prototype, produced by TAIT with auditorium team

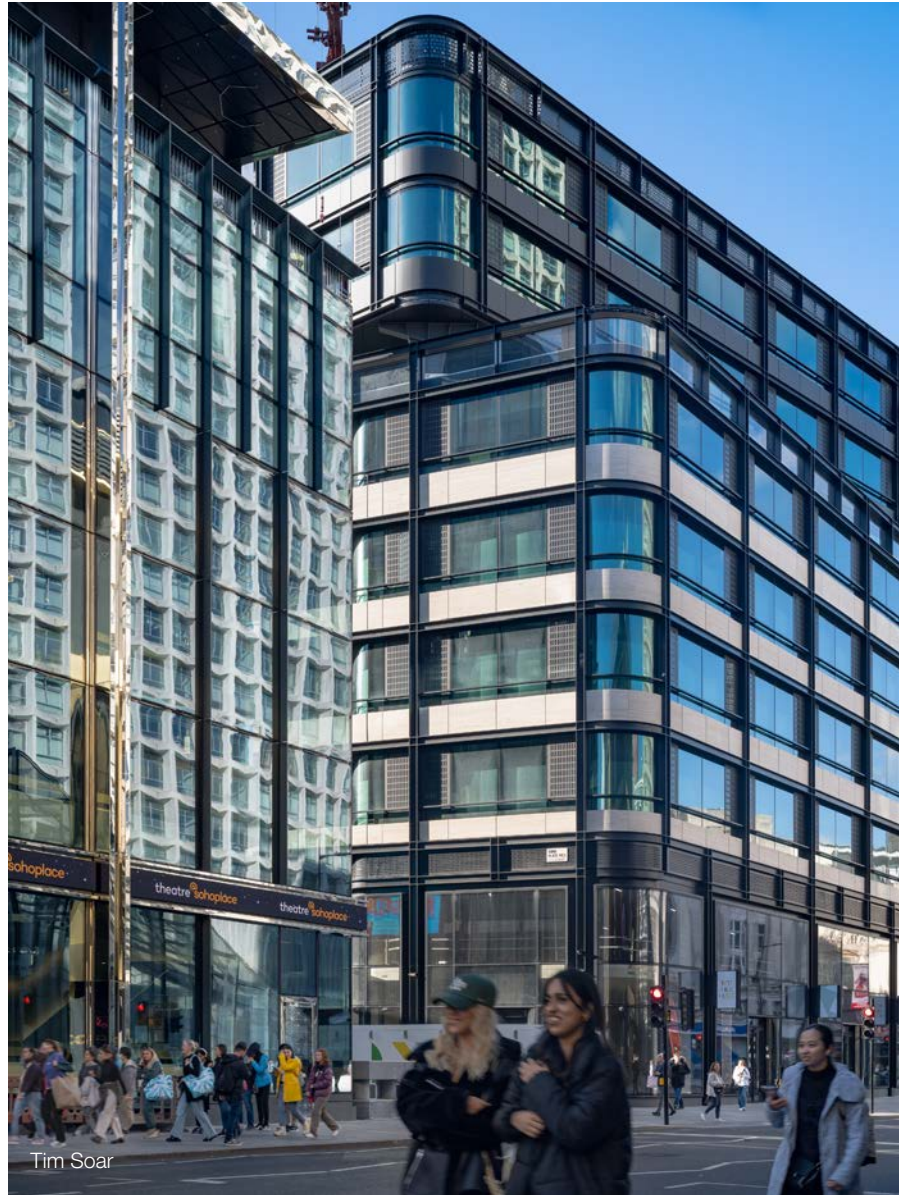
below right: Removable balcony pivoting arm sample, produced by TAIT with auditorium team



1 SOHO PLACE







1 Soho Place is a ten storey office and retail building to the north of the scheme. Fronting Oxford Street, Charing Cross Road and Sutton Row, the building marries the retail tradition of Oxford Street with a revitalised transport interchange on Charing Cross Road and a new public space on Sutton Row.

The massing strategy provides a prominence to the north east corner, closely integrating with the London Underground entrance at this junction. Balconies to the south elevation clearly articulate the main office entrance below.

The facade pairs bays, creating more generous windows with a grand rhythm. 9m wide retail bays provide for more generous shopfronts.

At roof level the ninth floor is part inhabited and terraces introduced to give amenity for the building and provide a more appropriate crown to the building than the previous plant screen.

Internally the core and internal spaces have been refined and developed within the constraints imposed by London Underground infrastructure to provide more efficient retail and office space that will contribute to the success of the development.

The building facade is visually structured with a dark positive frame which wraps the tapering massings at high and low levels. The frame provides a system for infills which vary in depth and material from elevation to elevation which creates richness and interest from all vistas.



Render: Hayes Davidson



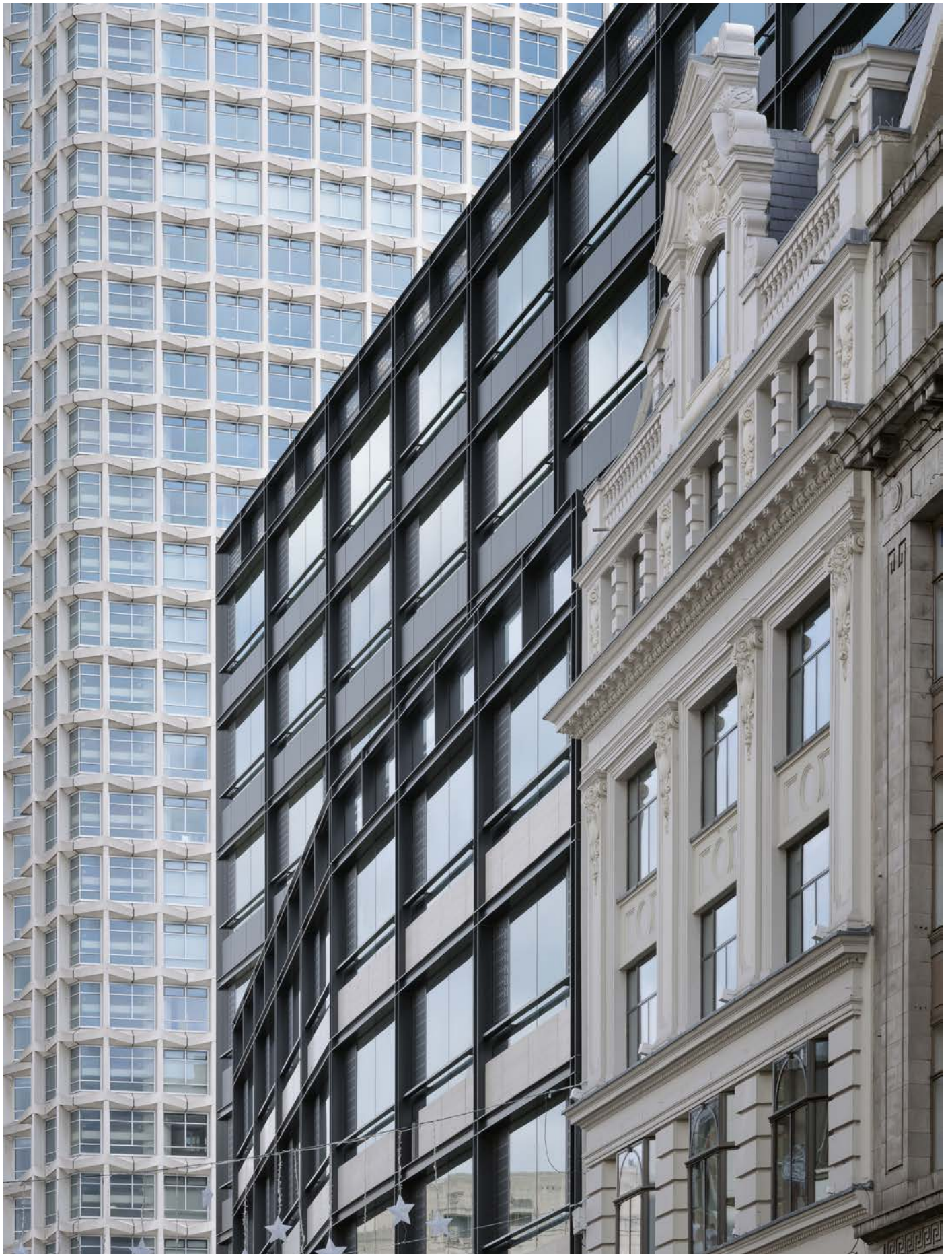
Barry Cho



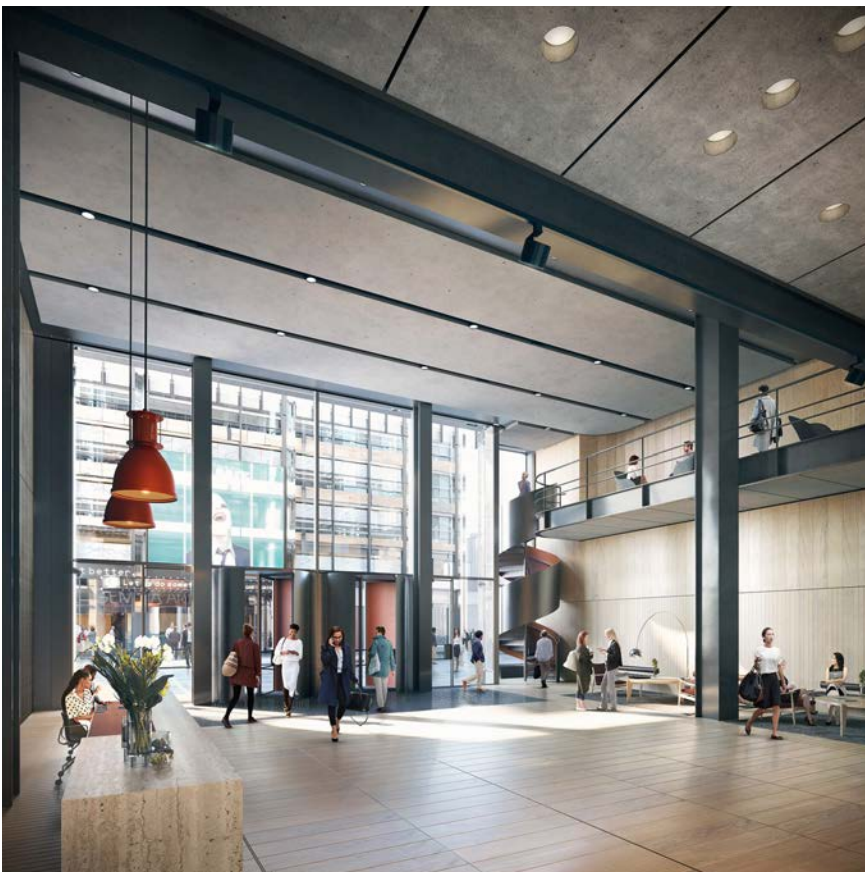
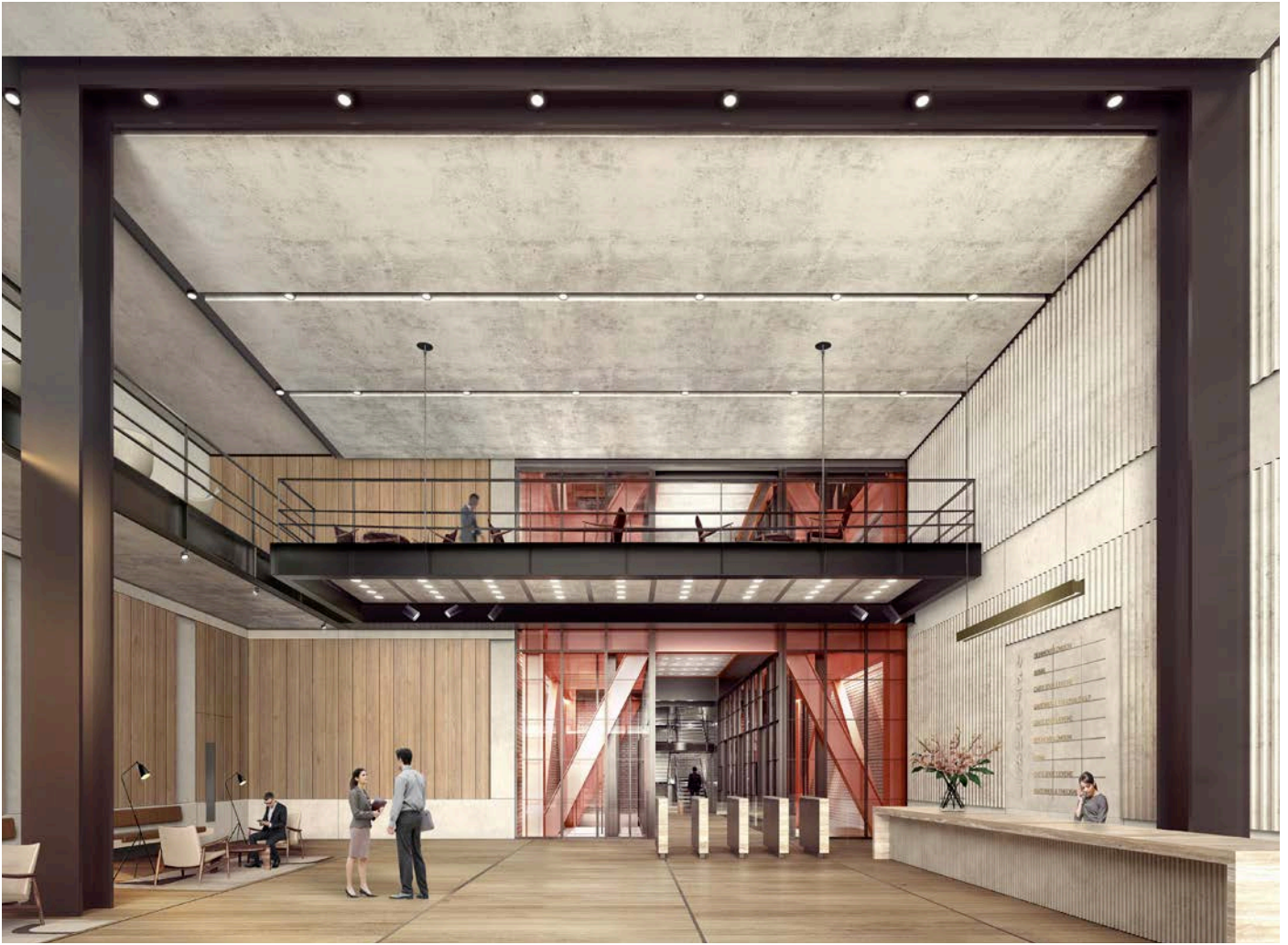
Tim Soar

BUILDING IN THE CITY





PUBLIC ROOM



A light, double storey office reception mimics Sutton Square and the theatre foyer of Site B. This is a grand room featuring a materials palette of travertine floors, precast concrete and Dinesen oak boards.

Integrated into the ribbed concrete wall, artist Marcin Dudek's work 'Mass' illustrates the construction and life of the building while projecting a vision for its future.

The steel and glazed core allows daylight to interior areas of the upper floors and visual connectivity to scenic lifts and the staircase beyond.

right: Marcin Dudek: Mass, 2018-2021
Cast concrete, 672 x 600 x 15cm



Matt Chisnall



Jack Hobhouse



Rob Parrish

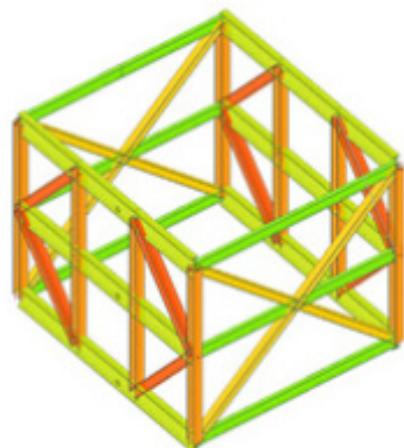
COMMON PARTS





The core is bisected by a corridor which runs east to west and is intended to be as open and free flowing as possible, providing the flexibility of two tenancies per typical floor plate.

The eastern part of the core which consists of scenic passenger lifts and main staircase is glazed while the western part of the core which contains WCs and risers is solid.



WASHROOMS





Washrooms within the core are allocated by gender. Waterless urinals, low flush WCs and low flow taps have been chosen to reduce water use within the building.

Textured ceramic tiles reference the bush hammer style concrete used at ground floor within the reception.

Soffits are kept minimal and clean of light fixtures, with back lit mirrors and a soft uplit wash detail illuminating the space.

Other materials utilised within the space are fluted oak doors and black PVD metalwork.

OFFICE FLOORS





Solid areas of the core are wrapped in a composite panel consisting of a mixture of wood particles and cement. Textile backed perforations on the surface replicate motifs on the facade and assist with acoustic attenuation on the floor plates.

Throughout the space the post tensioned concrete slabs are exposed. Installation of services was executed using the coordinated REVIT models and laser projection on site to prevent mis-drilling.

Suspended rafts which assist with acoustic absorption host lighting, beacons and sprinklers.

Throughout the building, openable vents allow building users local control of natural ventilation.



top left: Typical floor plate
 bottom left: 8th floor plate
 above right: Facade detail

TERRACES



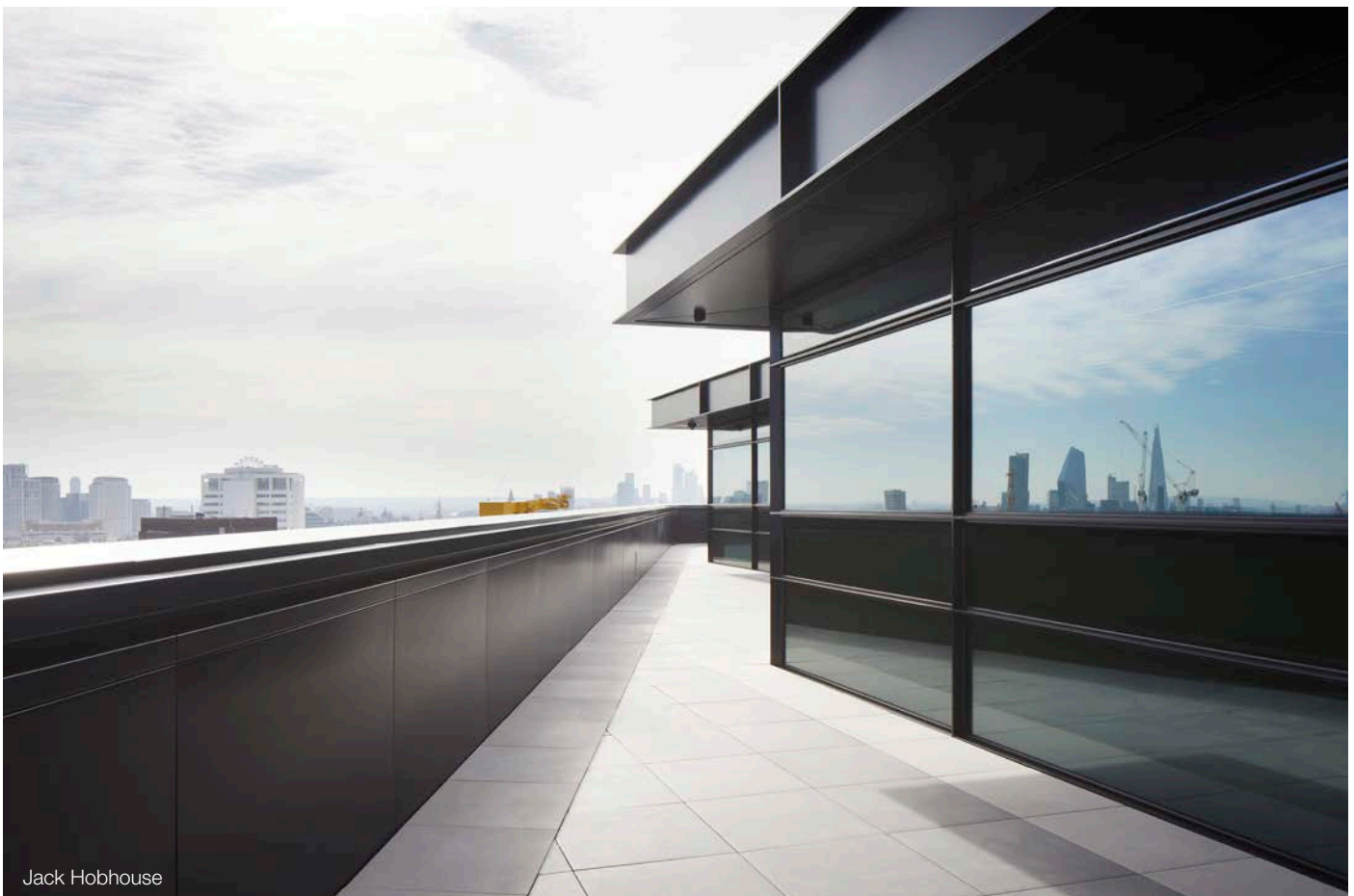
A series of external terraces are provided where the building volume steps along both Oxford Street and Charing Cross Road.

A further communal terrace is accessed via the lift over-run at Level 10 and enables city-wide panoramic views.

Finishes to terraces are intentionally simple with porcelain tiles laid in a grid which corresponds with the external building structure.



opposite: Level 06 terrace and 'martini' transfer column
above: L10 communal terrace
bottom: L10 communal terrace



TENANT FACILITIES

Extensive 'end-of-journey' facilities are provided for tenants at basement level and include dedicated cycle parking, showers, lockers, towel concierge and changing areas.

Finishes to these spaces are simple with exposed concrete soffits and services offset with oak vanity units and joinery.



2 SOHO PLACE





ENTRANCE



Soho in the sky, with gardens: 2 Soho Place is a premium office space located in one of the most strategic locations in central London.

The three office floors above the theatre demise are served by an independent entrance to the north-west of Soho Place, adjacent to a sculpture, "Geology Rebuilt" by Fernando Casasempere, commissioned specifically for Soho Place by Derwent London.

Materials within the office entrance to 2 Soho Place echo those of the principal offices at 1 Soho Place opposite: travertine flooring, precast concrete and oak panelled walls.

A key feature of the compact office entrance and core sequence is a vast 52 person "superlift" with warehouse style doors, offering a unique moving room, providing vertical access to the offices on Levels 6, 7 and 8.

Level	Desks	Office area	Garden area
Level 6	84	7,000sqft	2,000sqft
Level 7	70	6,000sqft	1,000sqft
Level 8	60	5,000sqft	900 sqft

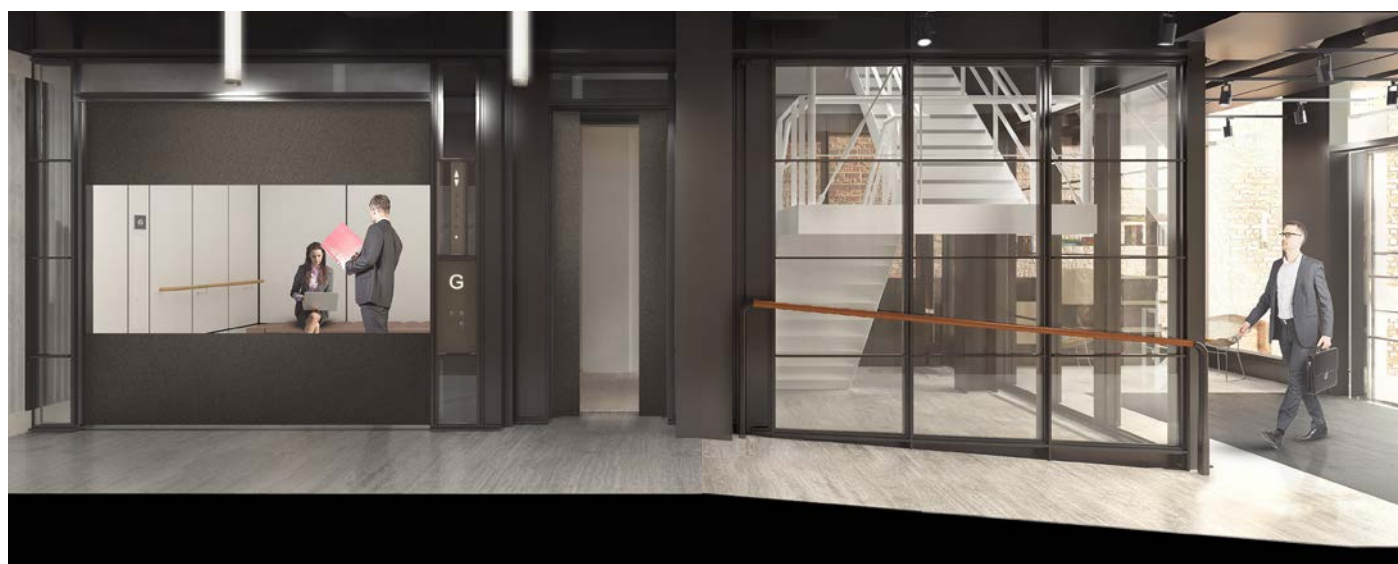
Office floorplates have a slab to slab height of 4.475m and a clear internal height of 3.5m and generous 300mm raised floor zone.

16m span beams allow near column-free floors.

The office floorplates are set back providing generous terraces on each level with extensive views across the city.

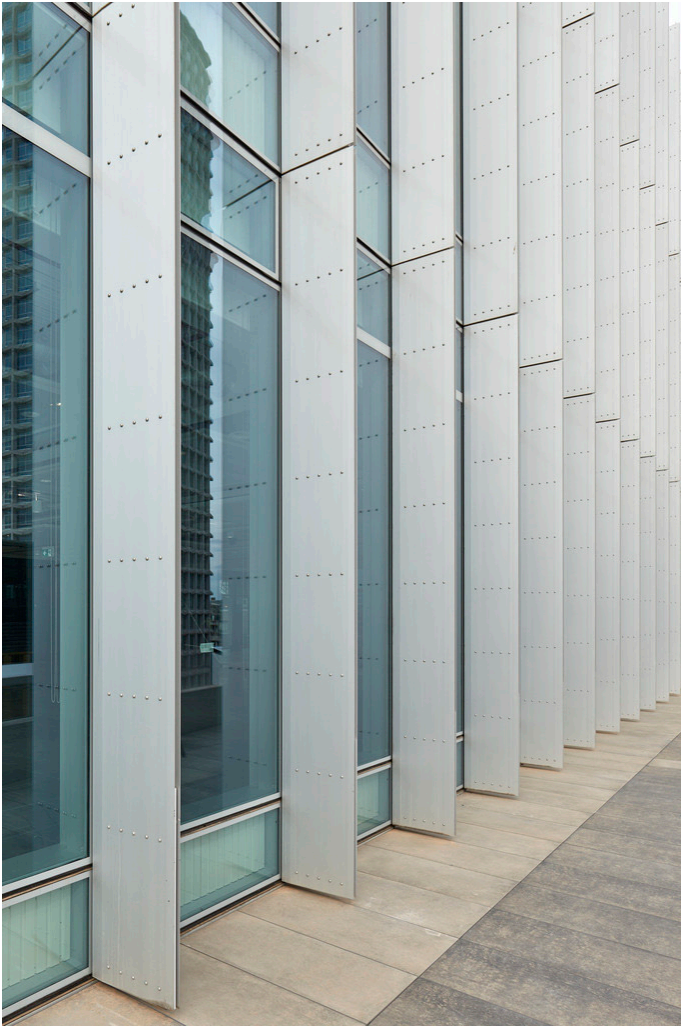
Glazed elevations on all sides provide exceptional views. Opening windows for natural ventilation are shaded externally by deep external vertical fins, acting as a veil; allowing the volume of the theatre below to be clearly understood.

left top: Entrance doors
 left bottom: Reception at ground floor
 below: 52 person lift and fire fighting lift alongside circulation stair and reception



OFFICES





left: Typical office floorplate
above left: Vertical fins on facade
right: WC core details
below: Core clad in cement particle board



4 SOHO PLACE





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Soho Place

CONCEPT

4 Soho Place is conceived as a grand room within the city, opened up to the public spaces of Soho Place, leading to Soho Square and St Giles Circus opposite.

The theatre auditorium is located on first to fourth floors, expressed externally as a simple dark blue volume seen through the glazed facade. A flexible volume which can host a variety of different performances with a capacity of up to 602 seats.

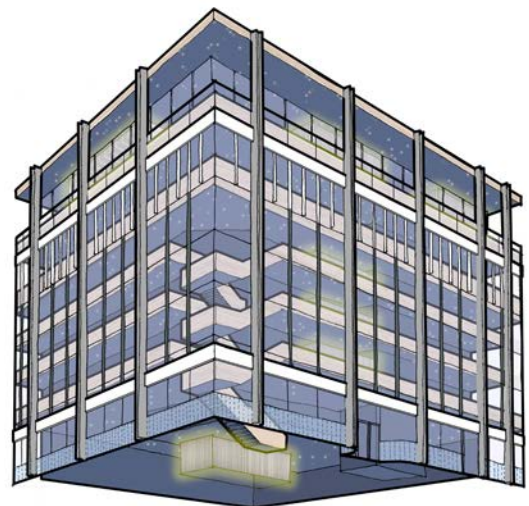
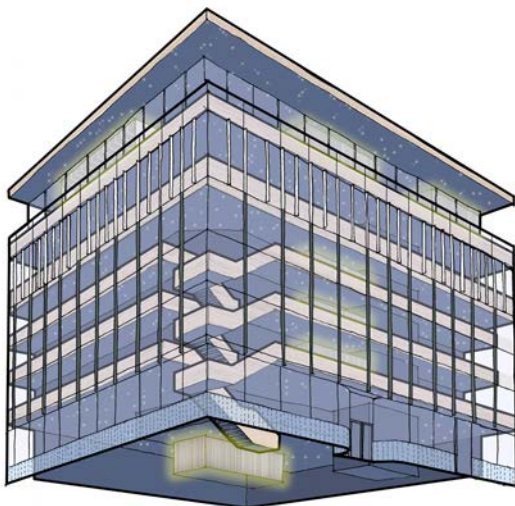
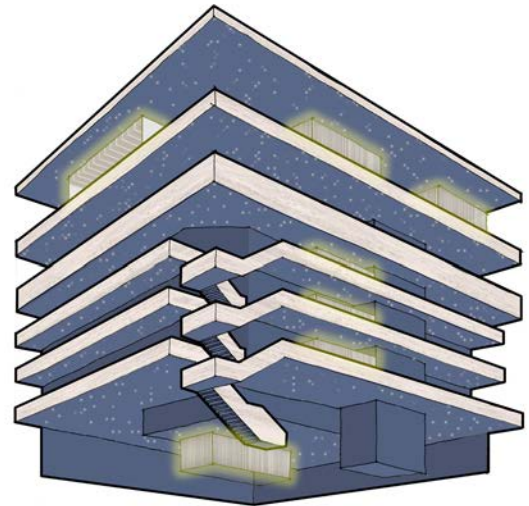
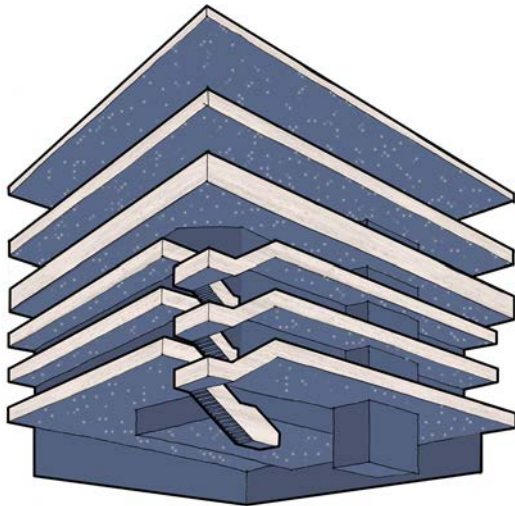
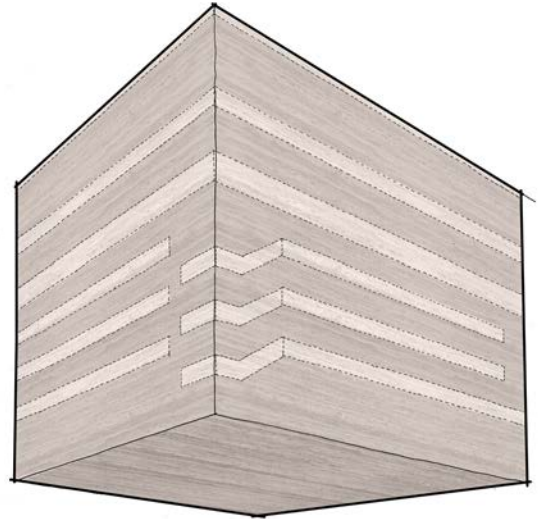
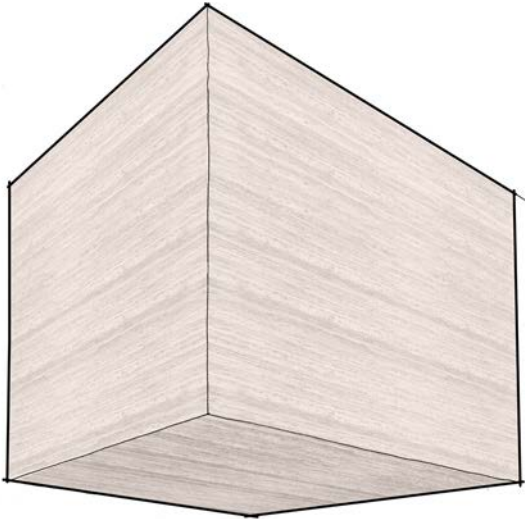
The auditorium is wrapped to the north and east by galleries and interval bars, revealing the life of the theatre to the street and allowing the movement of audiences in and out of the auditorium to enliven the urban landscape. Lifts and stairs are also clearly visible, making circulation clear for new building users.

Raising the auditorium up a storey in such a tightly planned building freed up the ground floor for public foyer and bar use, supported by back of house facilities clustered to the south. These include the loading bay and get-in from Goslett Yard; an actors' stair to dressing rooms above which forms a marquee sign to Charing Cross Road; a flexible fifth floor rehearsal studio and function room with a terrace; and a fourth floor comprising technical areas and administration offices, raised above public life below.

The office floors above are served by their own separate entrance to the north-west, and are set back and veiled to allow the volume of the theatre below to be clearly understood.



above: Covelano Crema marble used throughout the Theatre
right: Diagrams showing development of massing



BUILDING IN THE CITY

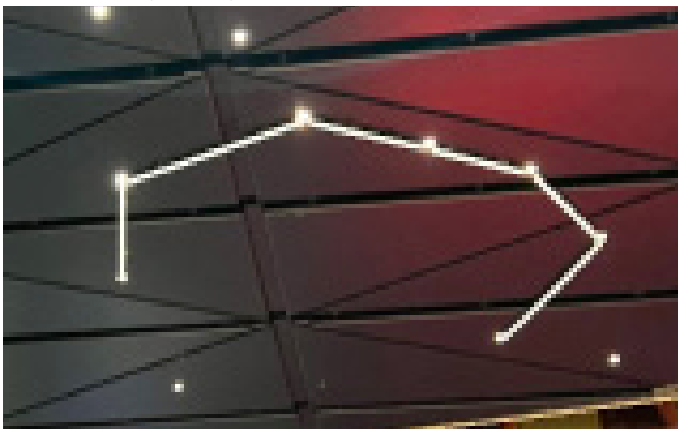




Southern hemisphere sky



Diagram of star locations/floorplate



5th floor balcony constellation



Epidaurus Theatre

Inspired by a childhood trip to Epidaurus's outdoor theatre in Greece, dark blue soffits clad with constellations picked out in illuminated crystals feature throughout front of house spaces.

Each floor focuses on a different zone of the Southern Sky and creates a narrative which can be followed throughout the theatre, a trope which NIMAX plans to integrate throughout an education and show programme.

"I was standing on the stage of this great ancient theatre at 8 o'clock - show time - as the last rays of a golden sun were coming through the trees and the stars were starting to twinkle in an indigo sky. It was magic"

Nica Burns, Theatre Operator

ENTRANCE

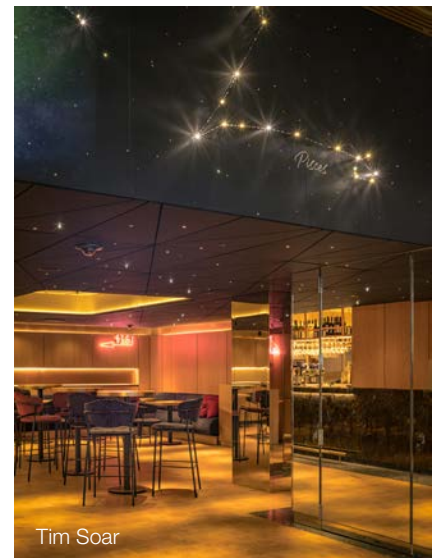


Tim Soar

The entrance at ground floor uses a rich palette of materials including Lemurian labradorite, end grain oak, dark blue recycled acoustic wall linings and PVD metal in a brass finish. Labradorite has large, highly animated inclusions or pearls, which appear and disappear as you move around the stones, adding a richness to the entrance foyer.



Tim Soar



Tim Soar



“This beautiful Labradorite column was gifted by our architect Simon Allford and his wonderful team”



above: Labradorite slab viewed from left and right

RESTAURANT



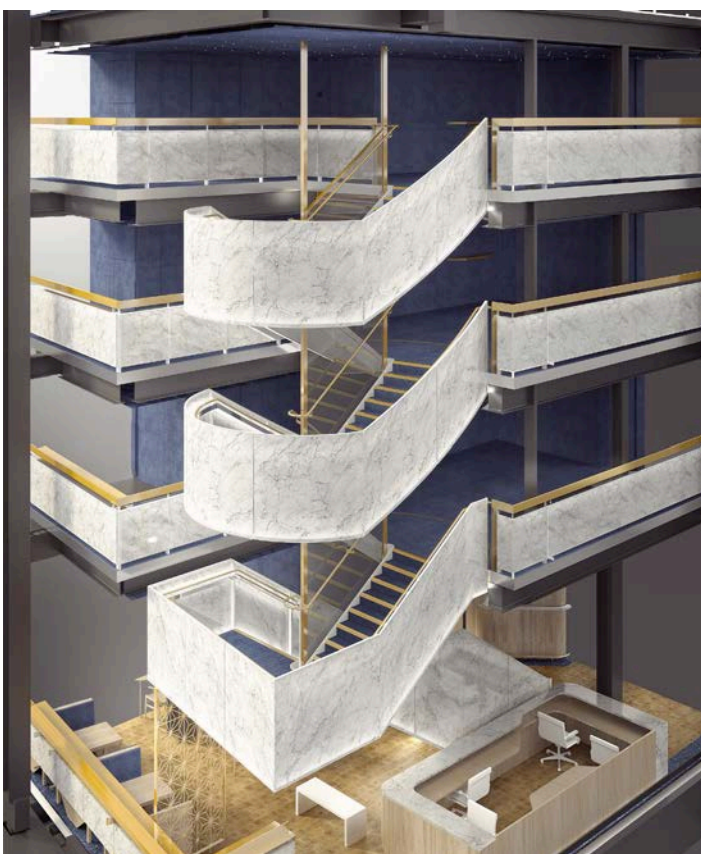
above: A view into the restaurant
left: Looking towards the entrance on Charing Cross Road



stars restaurant and bar is operated by Montana Fogg, leading international restaurateurs.

The restaurant is designed to complement the auditorium “in the round” format. A bespoke blue velvet banquette wraps the room, providing a natural boundary to the restaurant space and providing flexible configurations throughout service.

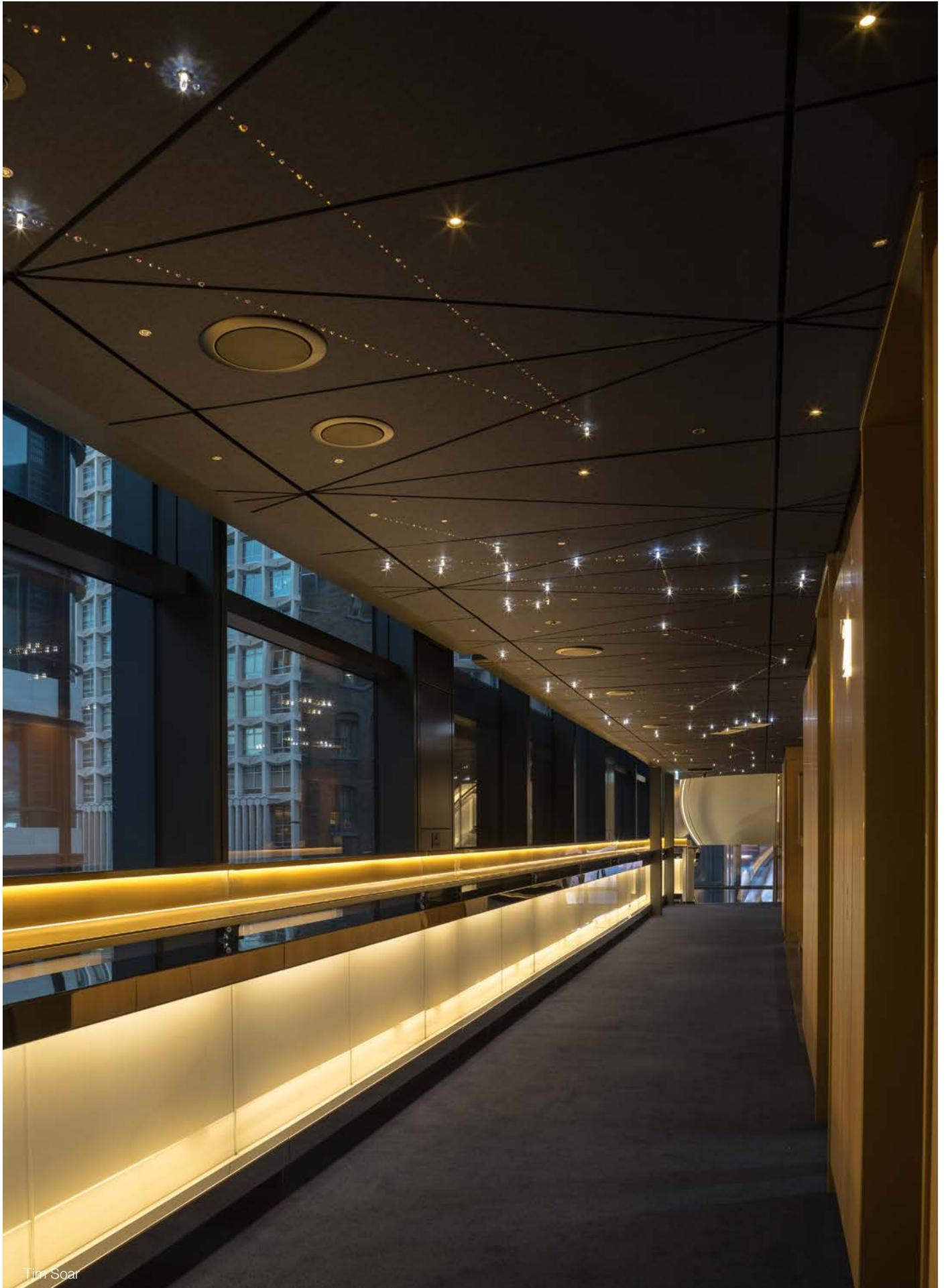
STAIR



- top: The principal stair details
- above: The "conversation pit" utilises additional space above 4 Soho Place reception for a discreet place to meet
- left: Axonometric view of the staircase

The stairs are fabricated from stone glass laminate panels using Covelano Crema marble, which is illuminated from within the theatre in order to create a visual ribbon across the facade.

FRONT OF HOUSE



Unlike most theatre foyer spaces which are typically enclosed, expansive areas of glazed facade provide an opportunity for patrons to observe the city during interval periods. Likewise this transparency animates the theatre from the street.

Constellations on the dark blue soffits are picked out using crystal tipped LEDs.

Washrooms, clad in deep blue glazed ceramic tiles evoke traditional Soho hostelryes; while bespoke brass coloured vanity units with festoon bulbs reference traditional Hollywood-style mirrors.



top: Level 1 foyer
 left: Illuminated washroom signage
 bottom left: WC vanity mirrors
 below: Level 2/3 foyer

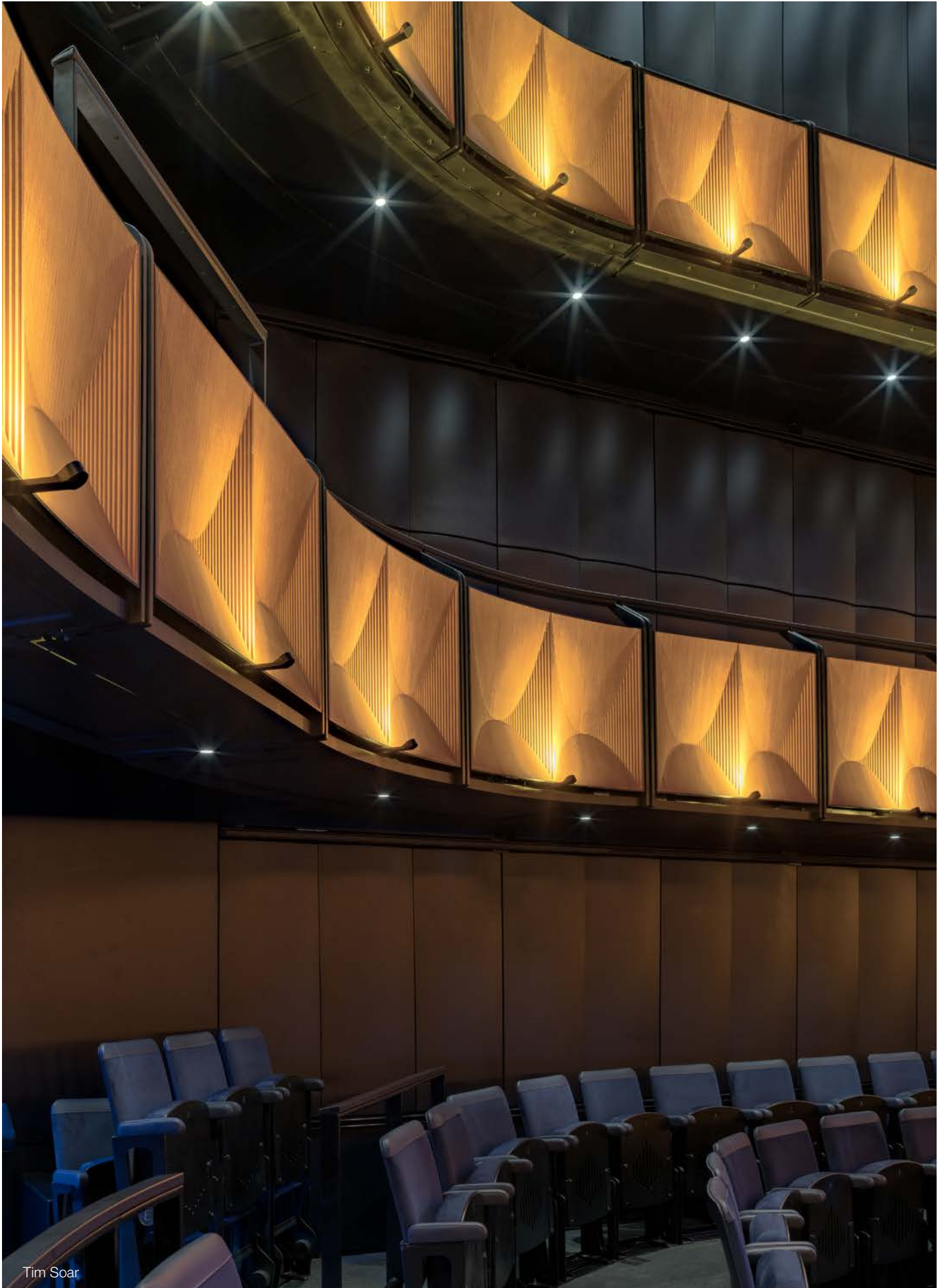


Rob Parrish



Tim Soar

AUDITORIUM



Tim Soar



The auditorium, offering 602 seats with perfect sightlines, was designed by auditorium architect Haworth Tompkins, theatre consultant Charcoalblue, and acoustician Arup together with subcontractors TAIT, Stage Electrics and Kirwin Simpson.

Totally reconfigurable, the auditorium provides a new flexibility for productions within the West End.

The seating can be configured in steep or shallow rake versions of “In the round” “Long thrust” or “Short thrust” alongside the possibility of clearing the balconies entirely to offer a promenade show or similar.

Significant modelling, mock ups and VR reviews were undertaken to ensure that the entire auditorium offers perfect sightlines, with seats proportioned for taller and larger patrons.



Tim Soar

STAFF FACILITIES



Tim Soar

Stage door and the loading bay are co-located on the south side of the building, accessed from Goslett Yard.

Also located to the rear of the building is an independent building housing a HV substation at ground floor and two storeys of bike storage above.



left: AHMM render of Goslett
Yard elevation
above: Stage Door by Tim Soar
right: AHMM render of bike
store



BACK OF HOUSE



top left:
Dressing room

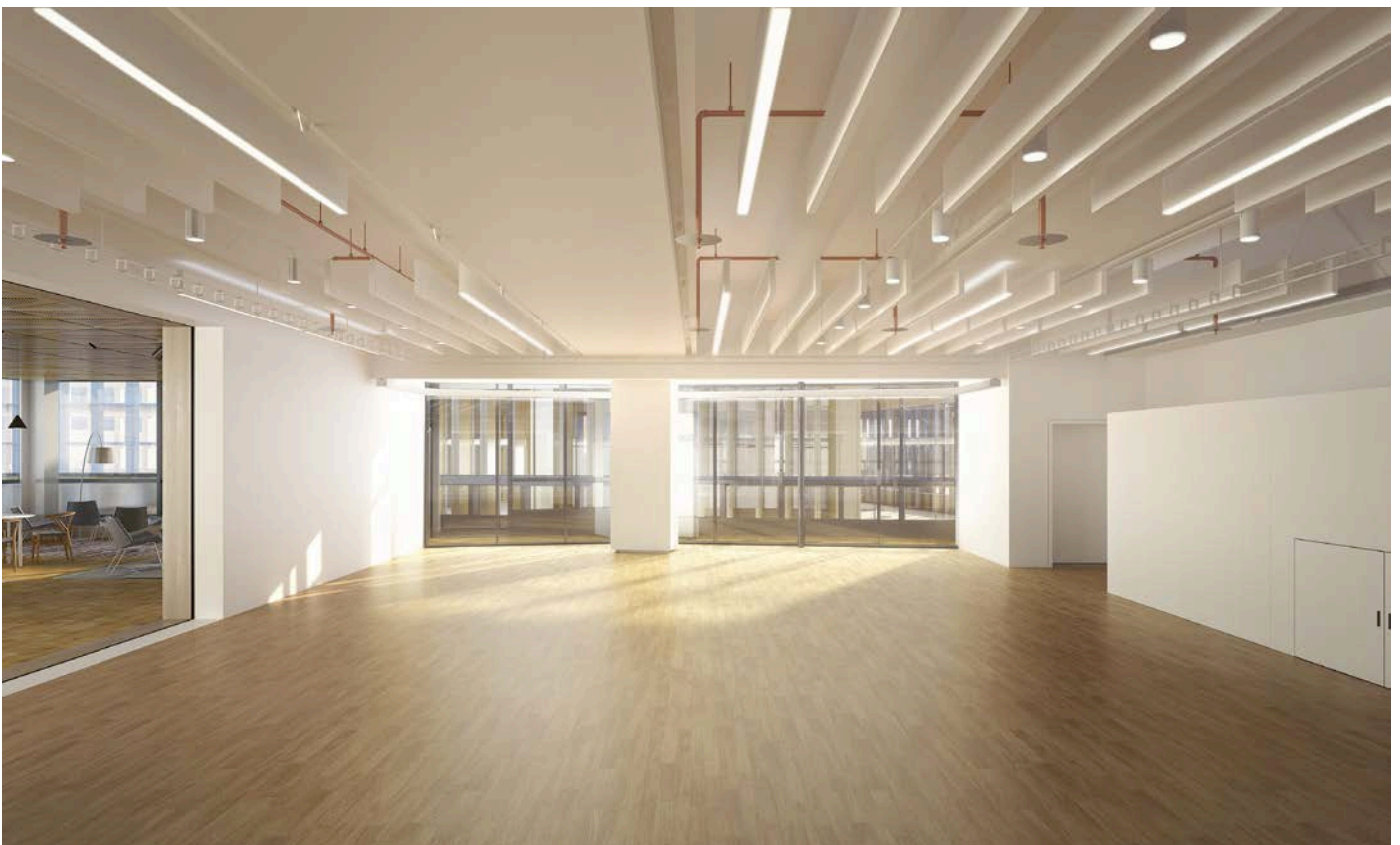
bottom left:
Dressing room

right:
Rehearsal room

Daylight filled dressing rooms to the south of the building are lined in perforated ply cladding, allowing actors to personalise their workstations for the duration of their run.

Individual caddies and ample wardrobe space are provided while illuminated Hollywood-style mirrors line the walls.

A rehearsal room adjacent to the Green Room on Level 5 replicates the footprint of the auditorium stage, providing on site rehearsal space, unique in central London. The space is constructed as “box in box” which allows independent events to run in the main auditorium and the rehearsal room, capable of accommodating 100 people, above.



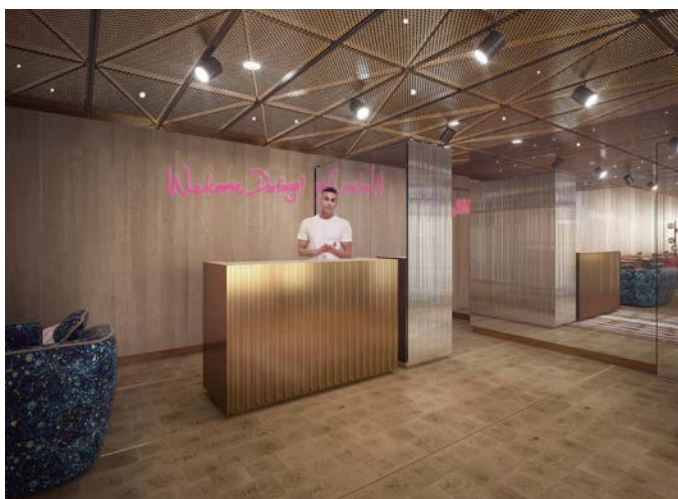
NICA'S BAR



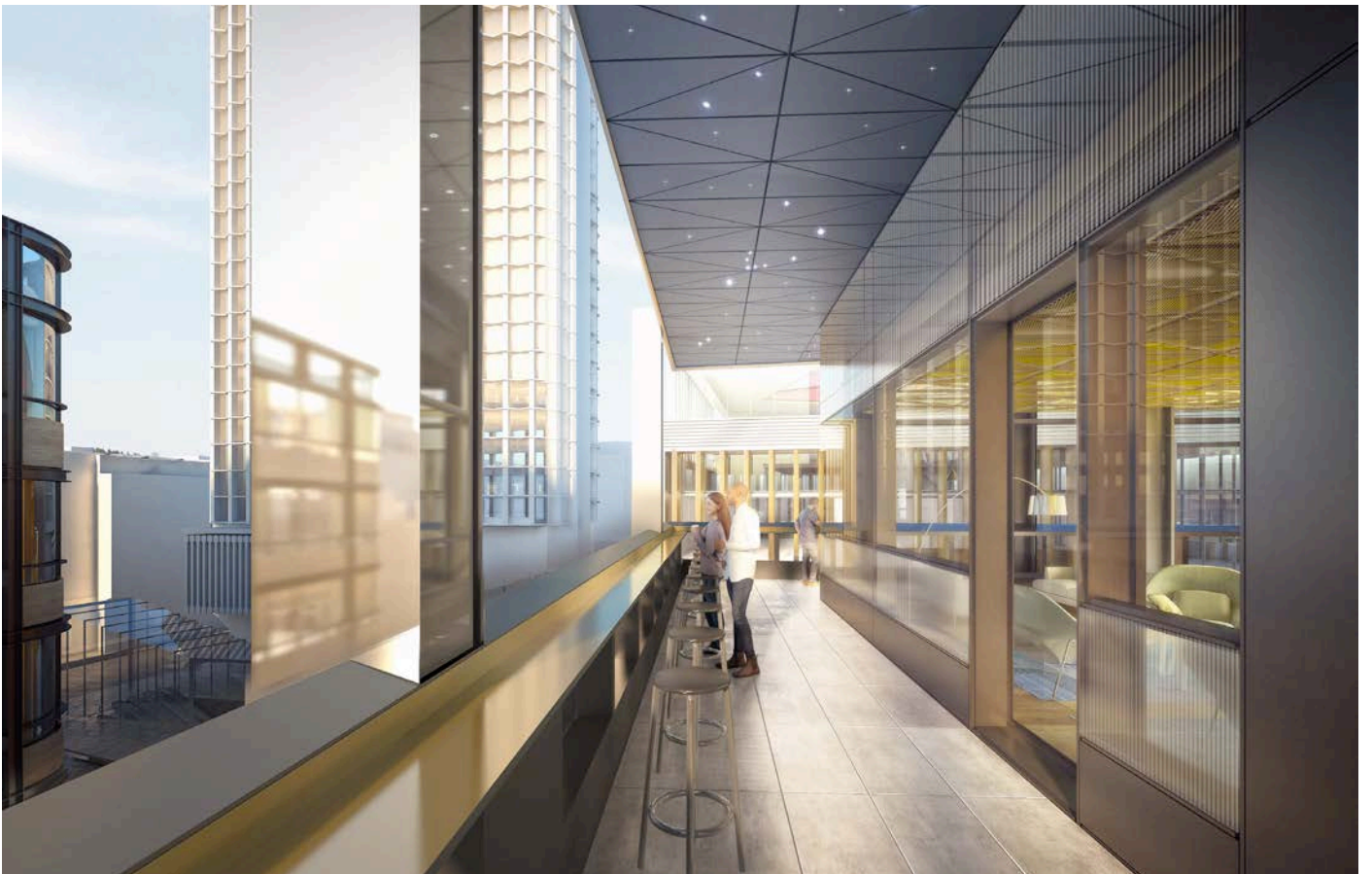
above: The bar
below: reception desk upon entering the Green Room

The Green Room bar, named after theatre impresario, Nica Burns, is located on the top floor of the theatre.

The bar is clad in Lemurian Labradorite granite and the walls are lined in Crown Cut Oak veneer.



top right: The Green room on Level 5
bottom right: A terrace, wrapping to the north and east elevations of the 5th floor Green Room



PUBLIC REALM



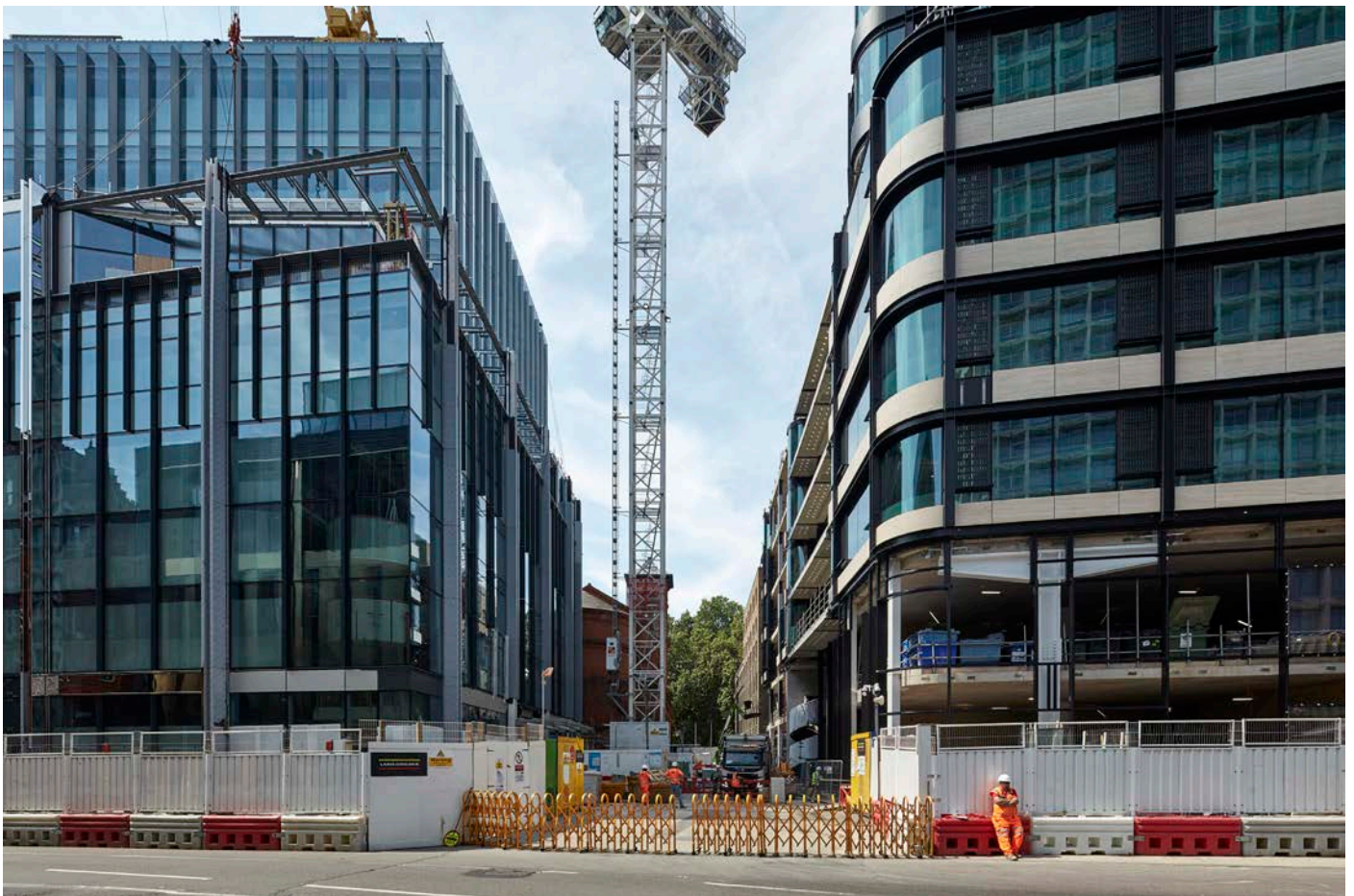
AY APPROACHING, SOME ONE

TO HIS HERE ONE OR OTHER WILL TAKE IT INTO HIS



HERD

PUBLIC REALM



Soho Place constitutes a new destination in the city and is the first new street name to be created in Soho for 72 years. It serves as a new pedestrianised connection between the station entrance pavilions set within Centre Point Plaza, and the heart of Soho via Soho Square. This route will establish a new 'desire line' for people walking between the station and west along Oxford Street, taking pressure away from St Giles' Circus.

This new piece of public realm is situated between the two buildings and also is defined by the apse of St. Patrick's RC Church (a Grade II* listed building built in 1866), which was not previously visible from Charing Cross Road.

Measuring between 34m to 41m in length, and 5.7m in width, the new pedestrian square is similar in scale to Paley Park, New York City.

The landscaping design by AHMM, includes monolithic granite benches and a raised countertop with integrated crash-rated structure. The Portuguese granite features textured and polished finishes.

The stepped approach to the theatre entrance features travertine stone handrails with internal light fittings, to complement the nocturnal appearance of the theatre and referencing the materials used in the facades of both buildings.



Top Right: The historic view into Sutton Row from Charing Cross Road.

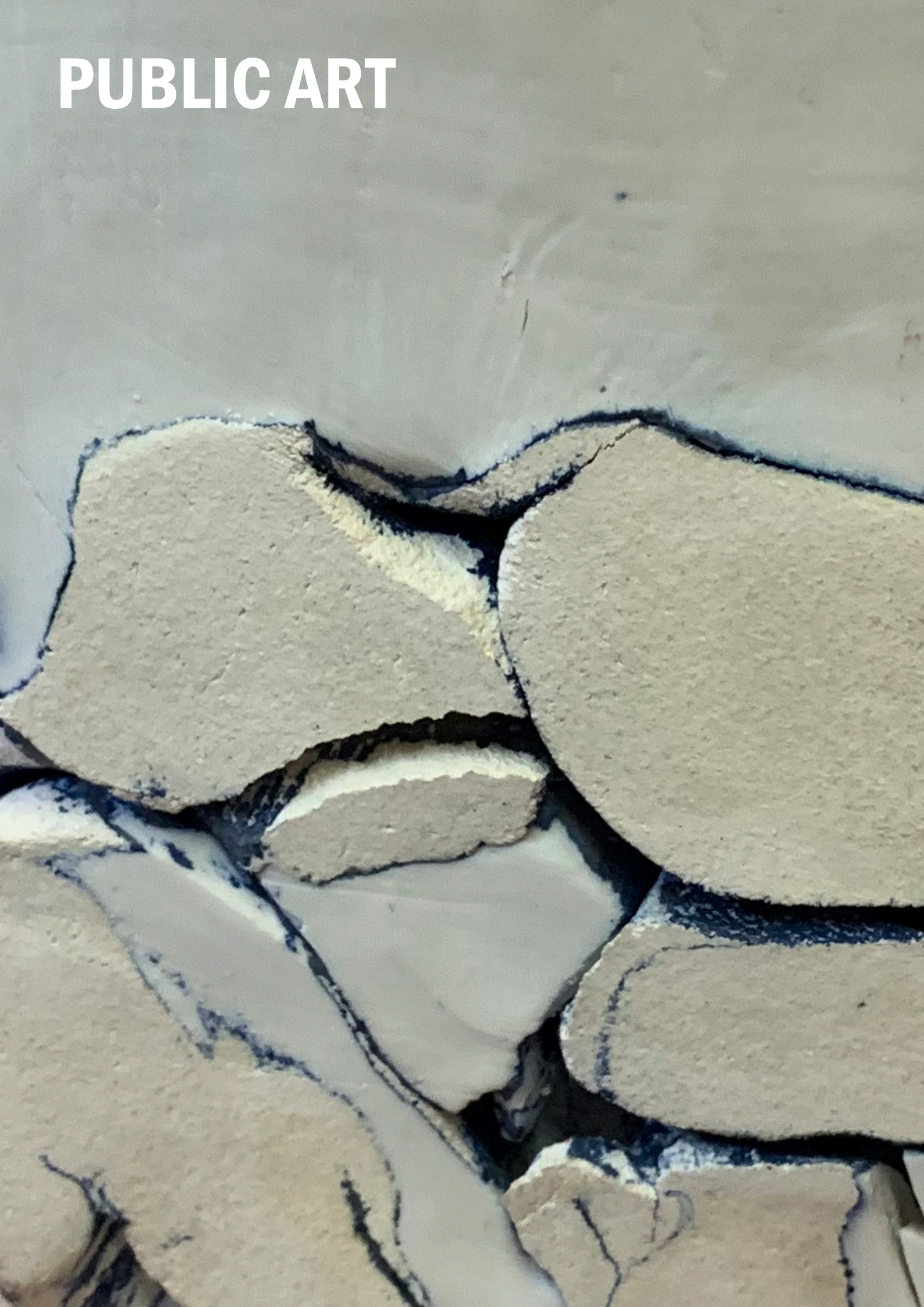
Middle Right: Paley Park, 3 East 53rd Street between Madison and Fifth Avenues in Midtown Manhattan, New York City by Zion Breen Richardson Associates.

Previous pages: visualisation of the public realm design proposals.

Below Left: the new pedestrianised route between the buildings, taking shape during construction.

Bottom Right: illuminated travertine stone handrails, alongside the stepped approach to the theatre.

PUBLIC ART





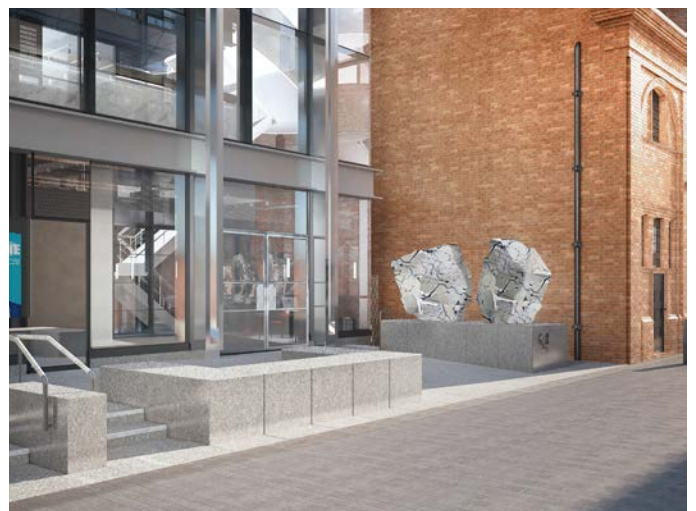


Above: Example of other sculpture by Fernando Casasepere

Below Left: Derwent London visit to the artist's studio.

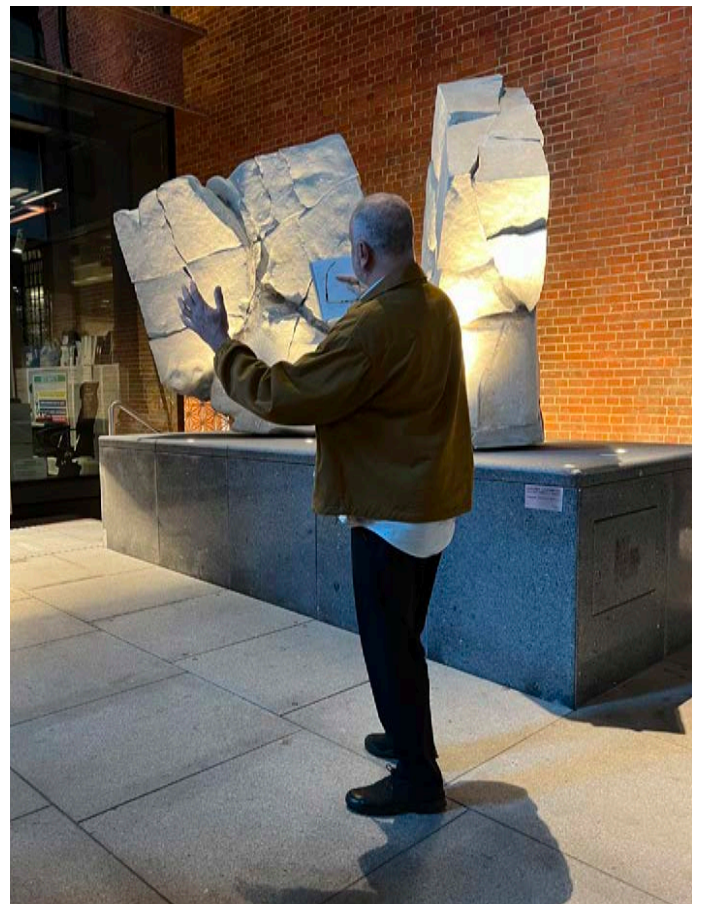


Below Right: visualisation of the artwork set within the public realm.



Derwent London have a long-established track record of successful collaboration with contemporary artists, in the procuring and making of site-specific artworks.

In addition to the interior cast in-situ concrete artwork by Marcin Dudek within the reception of 1 Soho Place, a sculpture by Fernando Casasempere was commissioned, to be set within the new public realm. The piece is entitled 'Geology Rebuilt', and is made of stoneware, porcelain and minerals.

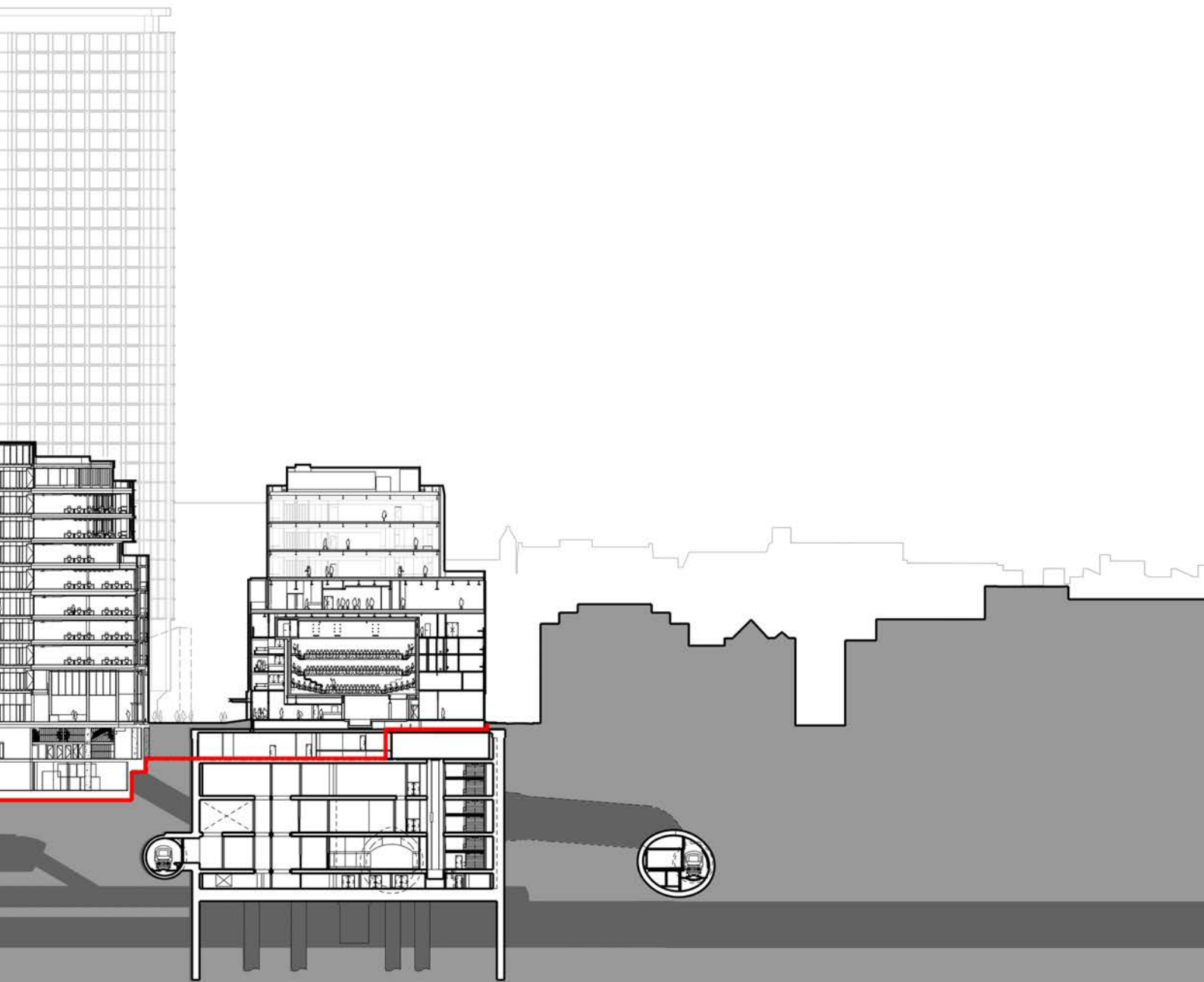


Top Right: On-site mock up to review and finalise placement of the sculptural volumes.

Bottom Right: Fernando Casasempere speaking at the launch of the completed piece

DRAWINGS

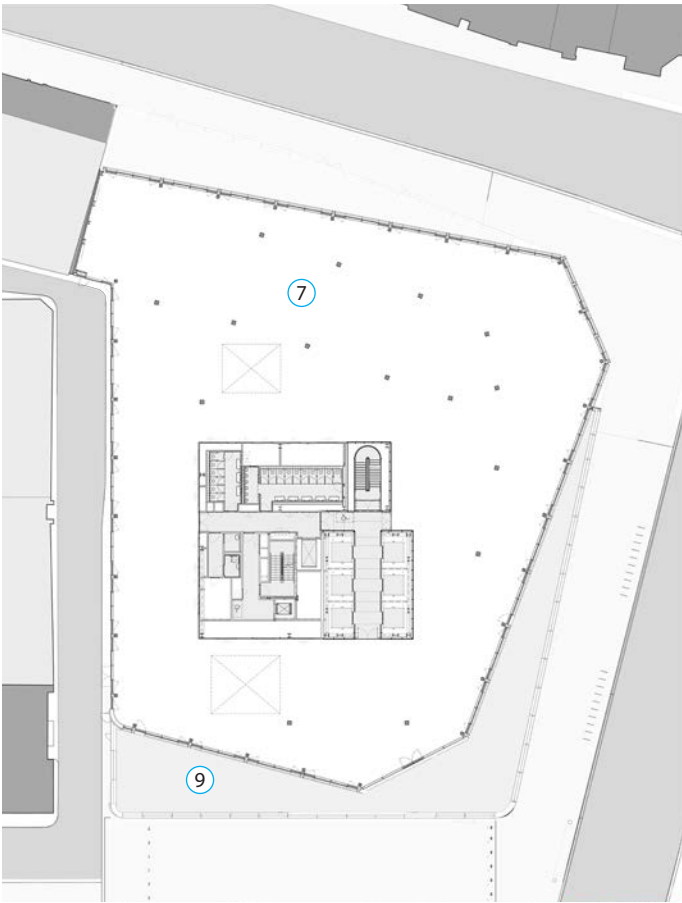




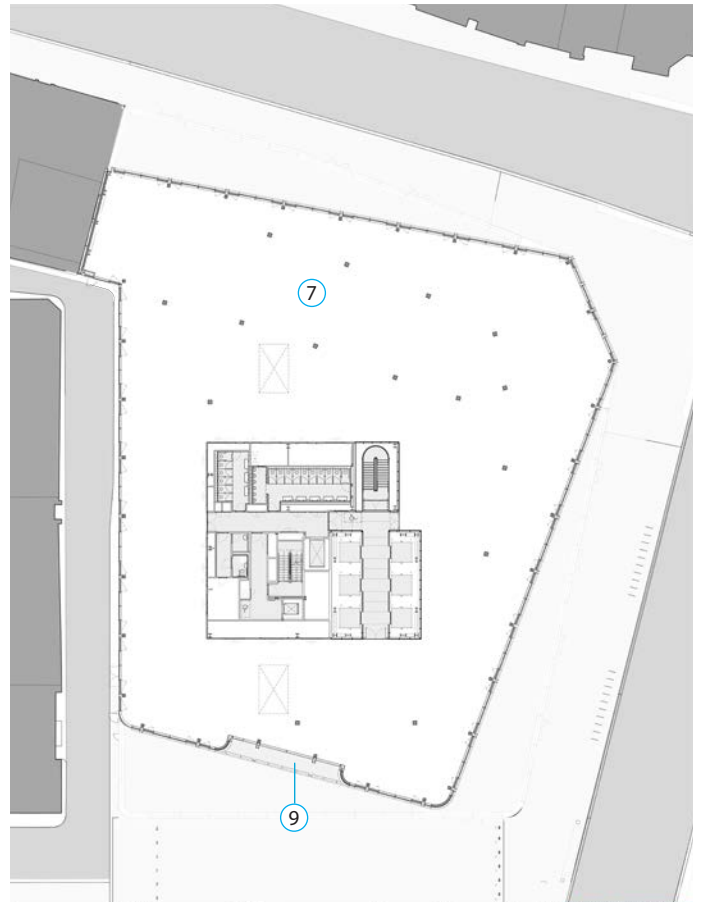
PLANS - SITE A

Key:

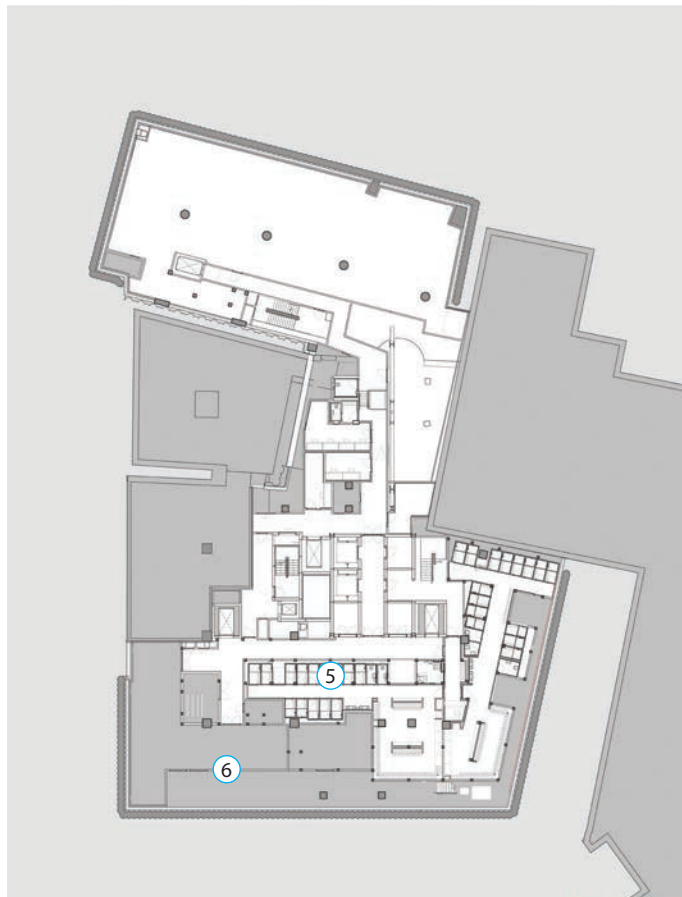
- | | | |
|--|--|----------------------|
| 1. Reception | 4. Tottenham Court Road Station entrance | 7. Office demise |
| 2. Loading Bay | 5. Cycle store | 8. Plant |
| 3. London Underground operational building | 6. Retail unit | 9. Private terrace |
| | | 10. Communal terrace |



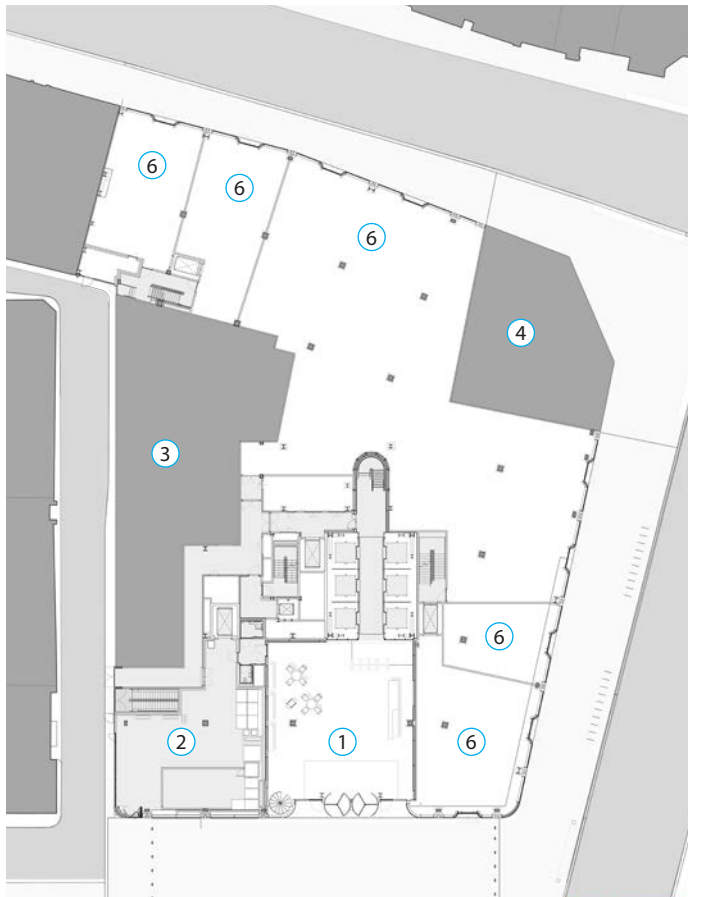
Sixth



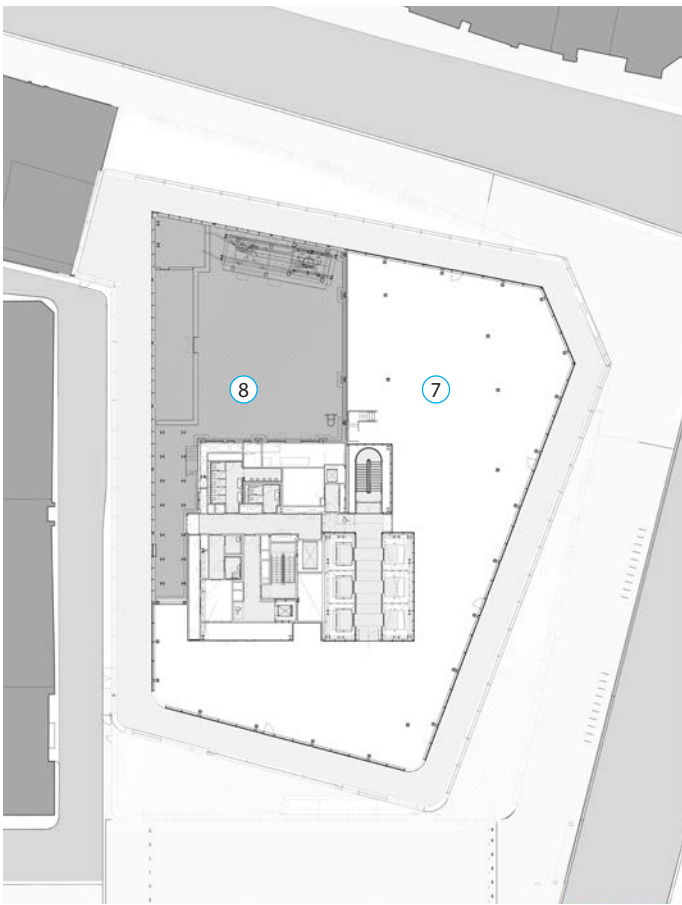
Seventh / Eighth



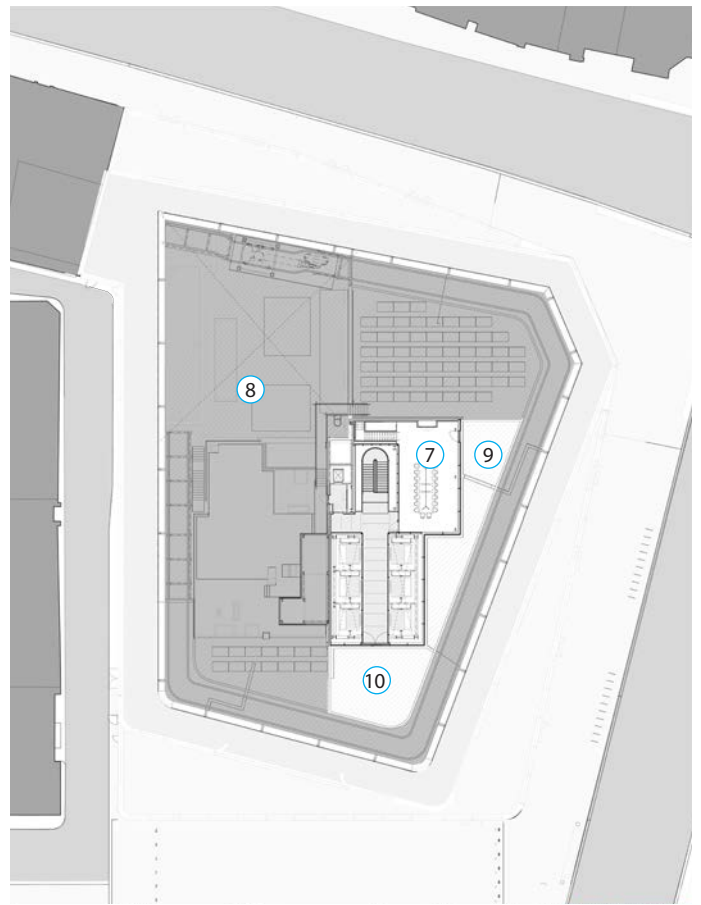
Basement Level 1



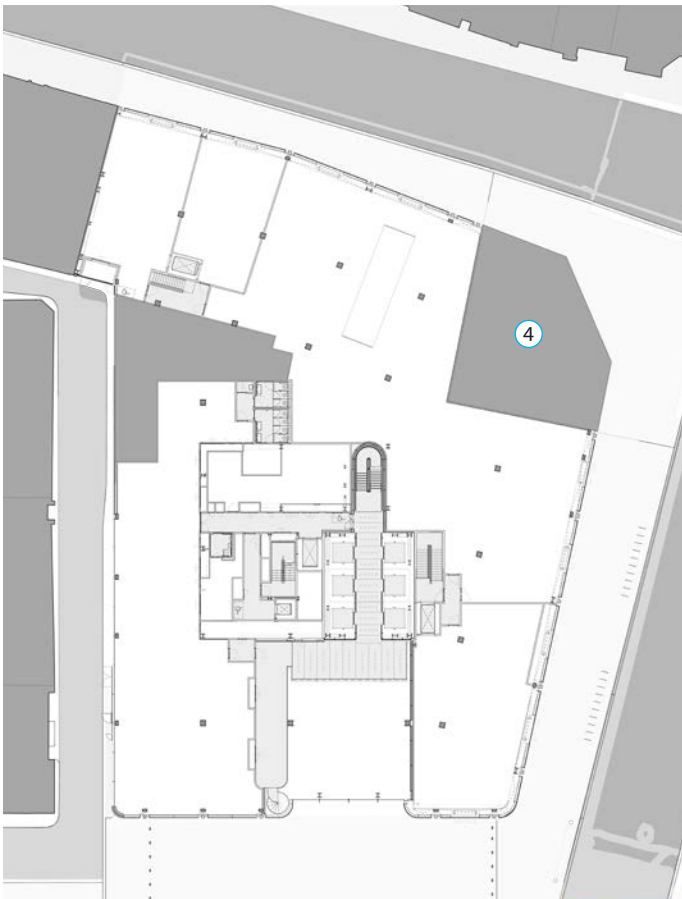
Ground



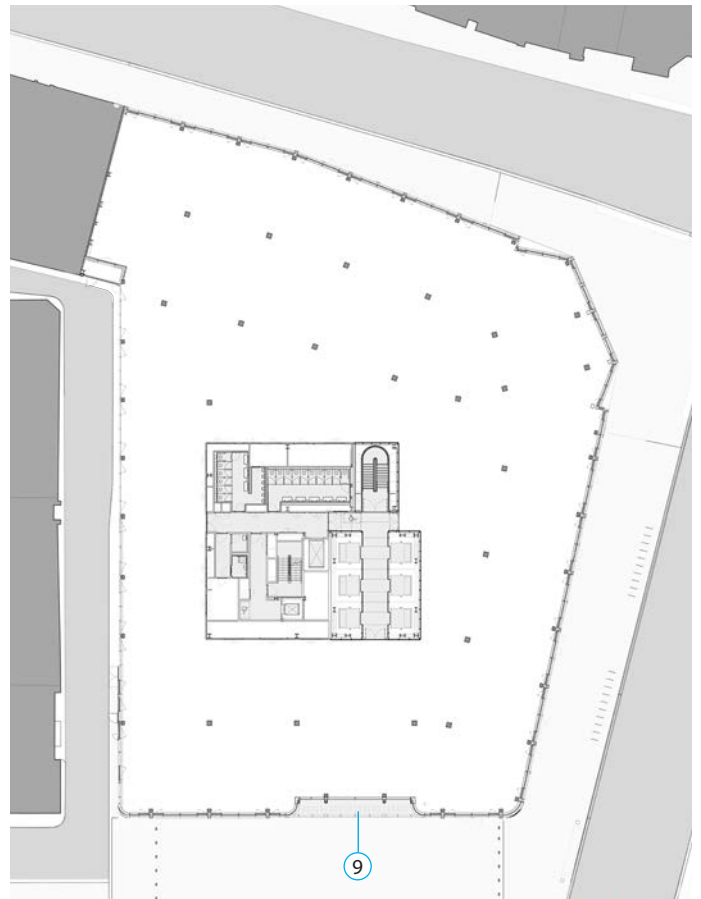
Ninth



Tenth



First

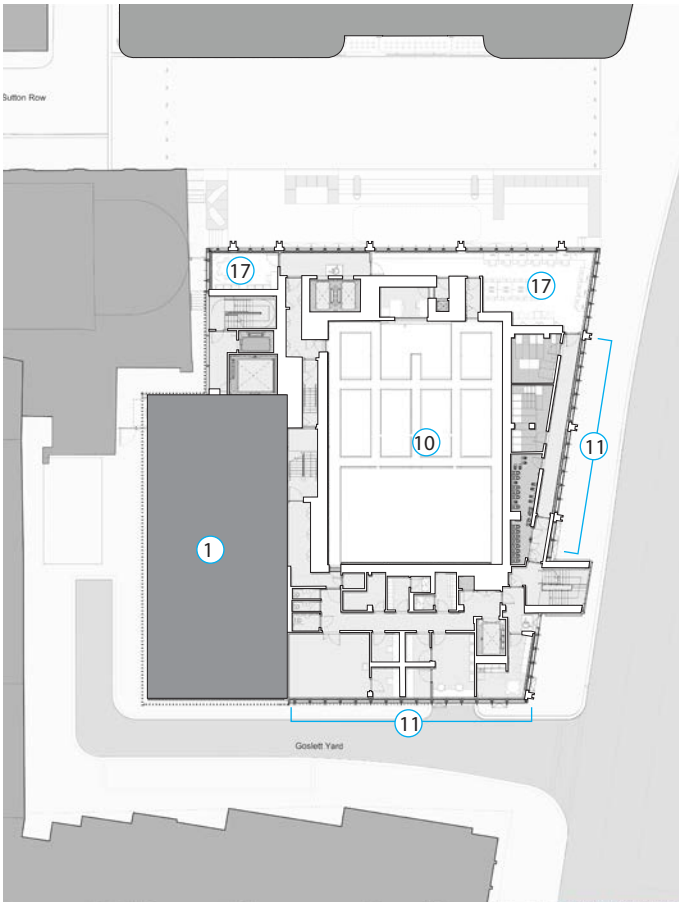


Second / Third / Fourth / Fifth

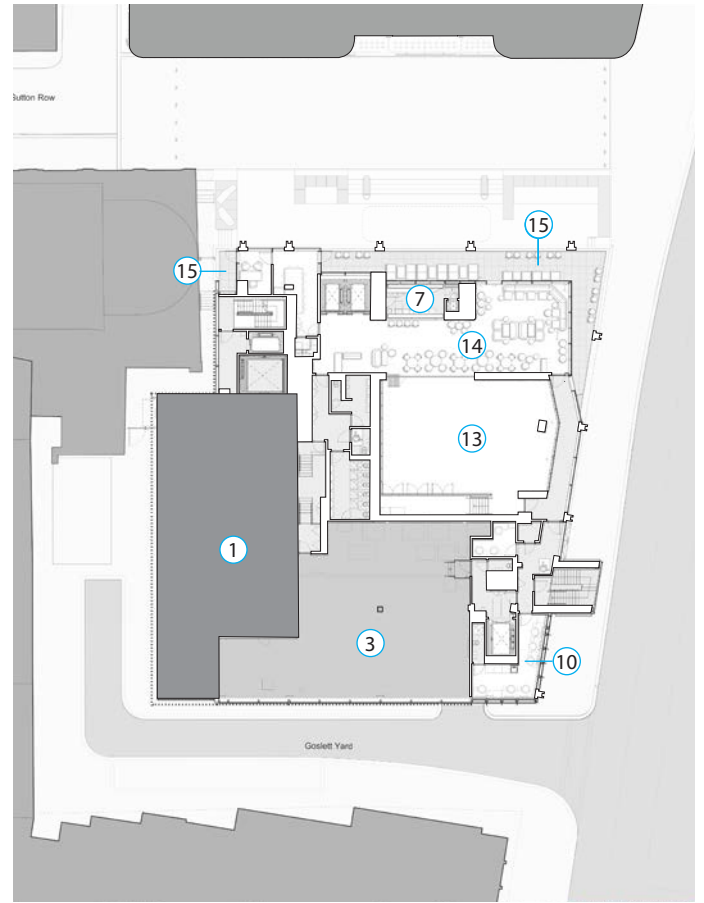
PLANS - SITE B

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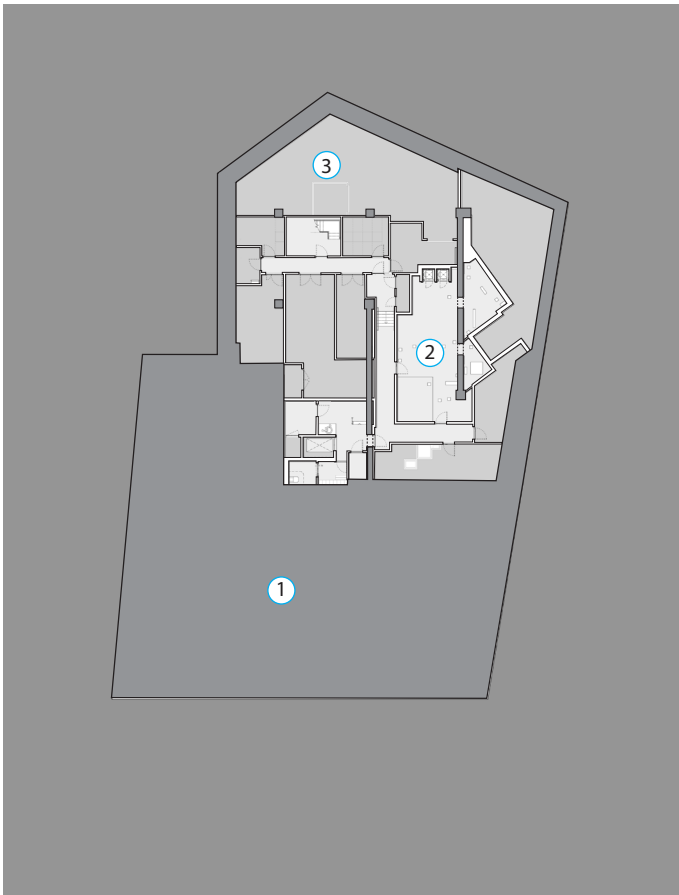
- | | | |
|-------------------|--------------------------|---------------------|
| 1. Elizabeth Line | 7. Bar | 12. Technical grid |
| 2. Kitchen | 8. Loading bay/Get in | 13. Rehearsal room |
| 3. Plant | 9. Stage Basement | 14. Green room |
| 4. Ticket office | 10. Dressing rooms | 15. Private terrace |
| 5. Cloakroom | 11. Technical work-shops | 16. Public terrace |
| 6. Restaurant | | 17. Office |



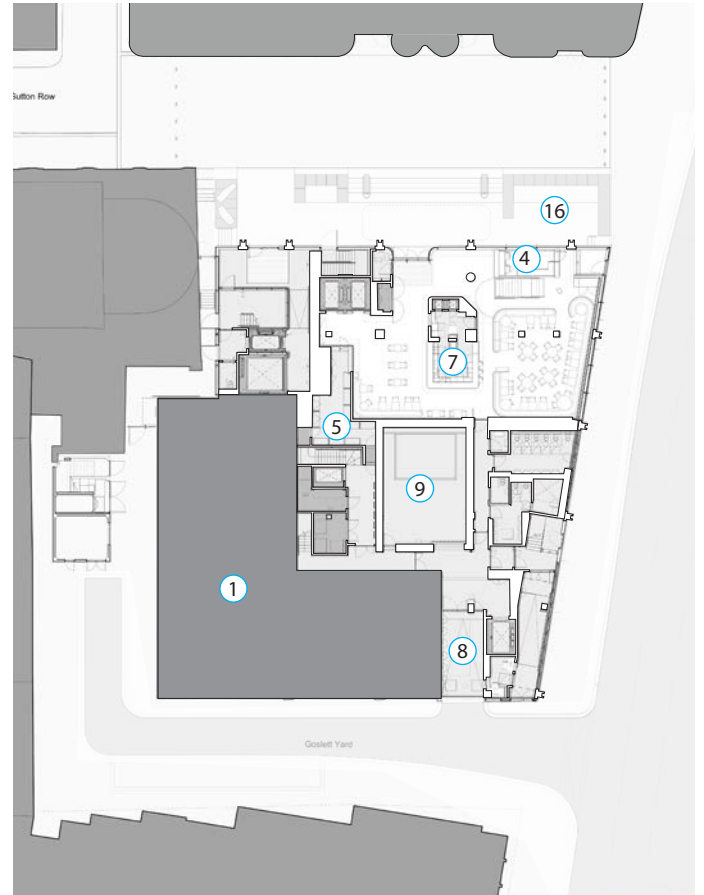
Fourth



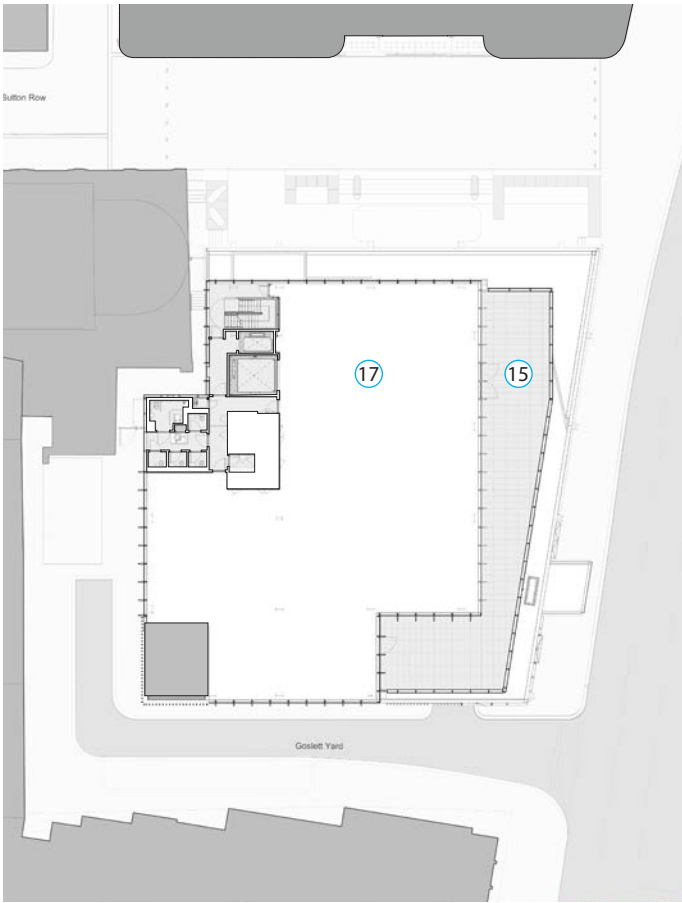
Fifth



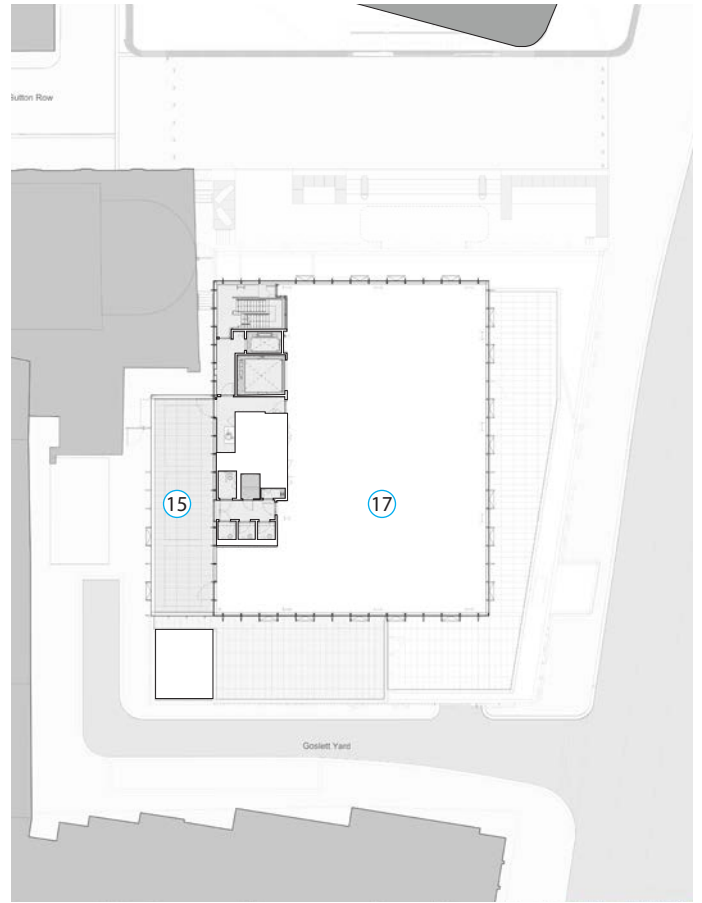
Basement Level 1



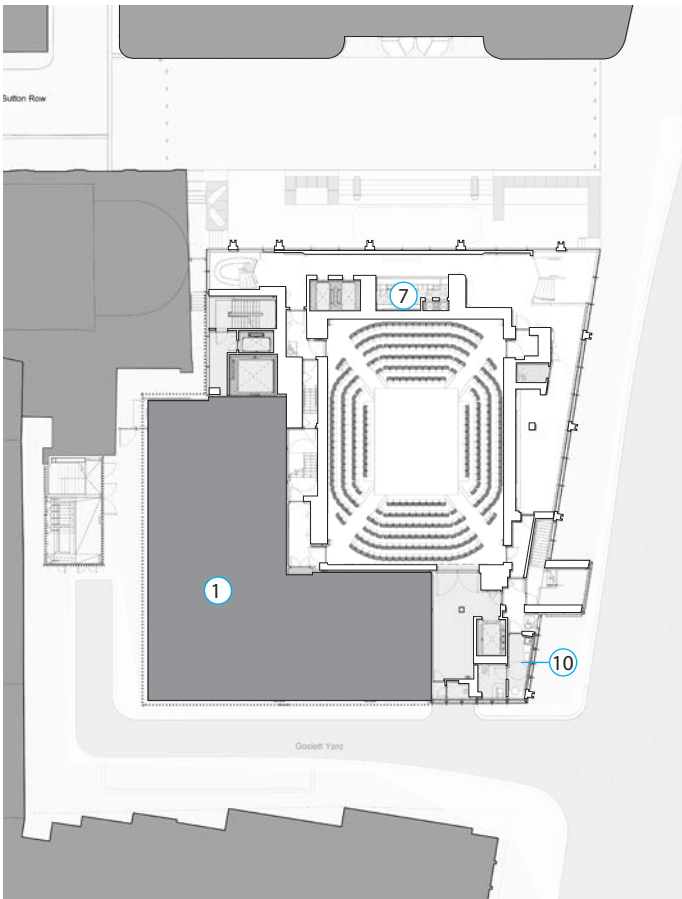
Ground



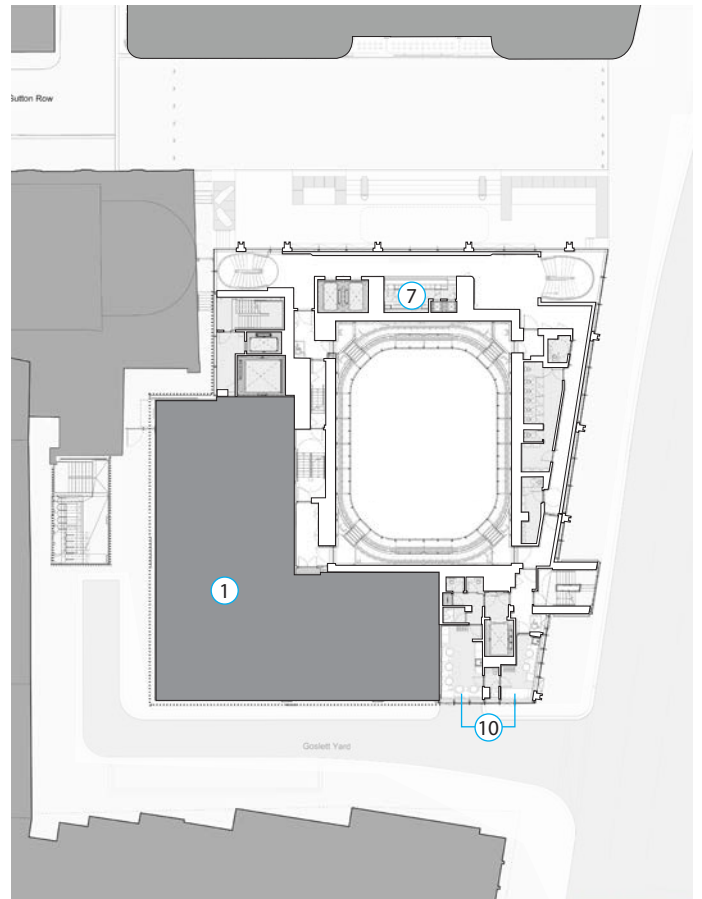
Sixth



Eighth



First



Second / Third

