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The Spatial Implications of Creative Collaboration Spaces

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STORYTELLING AND IT'S MEDIUMS.

THE SPATIAL IMPLICATIONS OF CREATIVE COLLABORATION SPACES.

Omal-Hoda Kassim
Advisor: Terrance Goode
Undergraduate 2014-15

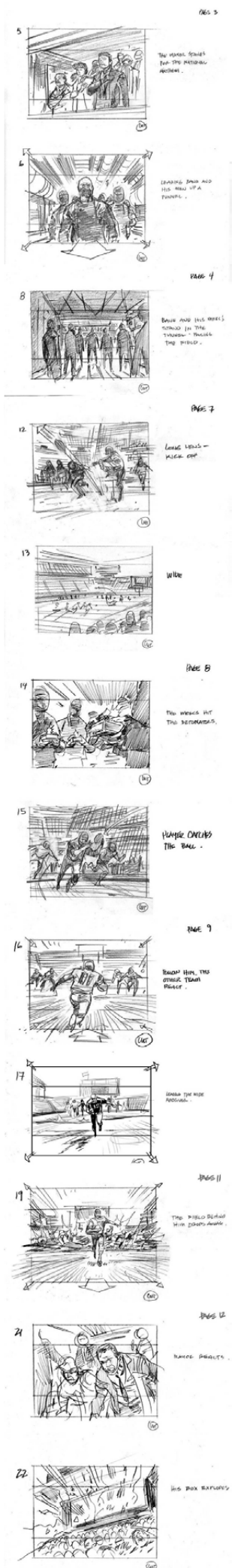


TABLE OF CONTENTS

3	I. INTRODUCTION
4	CONTENTION
6	THESIS ABSTRACT
10	II. CONCEPT/THEORY
10	STORYTELLING
14	PRODUCTION
18	FILM TIMELINES
24	SPATIAL REQUIREMENTS
26	COLLABORATION
30	RESOURCE AND PROCESS CHARTS
32	COLLABORATION DIAGRAMS
34	ENTREPRENEURSHIP
37	SMALL BUSINESS PRECEDENTS
43	CONCLUSION
44	III. PROGRAM
46	ANTICIPATED PROGRAM
48	SQUARE FOOTAGE BREAKDOWN
50	IV. SITE
51	WHY PORTLAND?
54	PORTLAND'S DISTRICTS
56	DOWNTOWN NEIGHBORHOOD
62	POTENTIAL SITES
64	V. PRECEDENTS
66	EMERSON COLLEGE, LOS ANGELES
70	SAMITOUR TOWER, CULVER CITY
72	UNIVERSAL STUDIOS HQ, LOS ANGELES
74	VI. DESIGN PRACTICES
74	DESIGN PARTI'S
76	VII. APPENDIX
76	GLOSSARY
78	ANNOTATED BIBLIOGRAPHY
80	FIGURE CREDITS

CONTENTION

I contend that architecturally influenced, specialized spaces for storytelling disciplines will create a place of collective learning that promotes social interaction and creative cross pollination. Multi-functional spaces that use architecture to target the social dimension may become a vehicle for testing this contention.

The vehicle would be a 'storytelling incubator space' that will specialize in film/animation/comics and other storytelling medium, thus resulting in a multi-use space that's purpose is to create a place of collective learning. Using architecture as a motivator, the space would have highly specific workstations with spatial elements that would directly influence workflow and collaboration between students/people.

ABSTRACT

The word 'storytelling' categorizes generally the convention of linear ideas to an audience. Most of the time, what is being conveyed to the target group is not a singular idea but rather an accumulation of events that create what we define as a 'story'. The 'story' is used to articulate the feelings, history, mood, or documentation, of a certain subject. Although the 'stories' subject matter varies greatly, one consistency is that they are always conveying an idea (A) to the audience (B). This articulation can be categorized as 'storytelling', or a 'script', but it can also be viewed as a 'diagram'.

'Storytelling' is utilized in multiple creative disciplines where a narrative is required. These disciplines include (but are not limited to) Film/Cinema, Animation, Cartoons, Comics, Acting Performance, and Music Performance.

For this specific thesis we will be focusing our area of study of 'storytelling' on Film/Cinema, Animation and Comics. These three disciplines require highly creative people who are required to be multi-talented, as well as collaborate highly with one another. This coerced collaboration is one key point of study for this thesis.

Another key point of study for this thesis will be **entrepreneurship** and small businesses. The functionality of these small businesses develops relationships between peers differently and encourages collaborative learning. The similarities between pitching a storytelling idea and creating a new company are oddly similar. Both require extensive research into marketing, collaboration with many multi-talented people, creative thinking and development of target audiences.

The execution of each differs slightly, but the outlining, the 'diagramming' remains quite similar. Because of the similarities behind the social dimension that these two things encourage, we also focus heavily on entrepreneurship and small, local business precedents in this thesis.

The programmatic vehicle for testing this thesis will be what I have named a '**storytelling incubator space**'. The storytelling incubator space would specialize in film/animation/comics and other storytelling medium, creating a multi-use space that's purpose is to create a place of collective learning that promotes **social interaction** and **creative cross-pollination**.

Architecture acts as a motivator, creating highly specific workstations with spatial elements that would directly influence workflow and collaboration between students/people.

As a platform for testing, the site of this thesis will be in [Portland, Oregon](#). Portland's unique districts and embrace for community collaboration, as well as their strong design culture made it a unique candidate for testing the proposed program.

This thesis will focus on specific successful small business start-ups and underground film studios, as well as many famous creative pieces that stem from Portland. It will attempt to integrate the culture of Portland and create a new, unique space. Appealing to the large young and innovative population and creative community the space will attempt give back to the city by [coercing a space of collaborative learning and production](#).

STORYTELLING

the conceptual framework behind storytelling
as a collaborative medium

Storytelling is the act of conveying or representing an idea, or story, to a targeted audience. The act of storytelling can be traced back to stories told around a fire, stories passed along by word of mouth, creating things such as myths, fables and fairy tales. Storytelling has developed through out history through various mediums – visual being one of the main vehicles for storytelling. What makes storytelling unique now is that some point in history, storytelling turned from a casual side activity into a profession that is marketable towards a certain audience, giving storytelling a physical worth.¹

.01
Rakatansky,
Mark. "Motiva-
tions of Anima-
tion." ANY:
Architecture
New York, no.
23 (January 1,
1998): 50–57.

Although there are many types of modern-day storytelling, such as Cinema (live action film), Animation (2D, 3D and Stop Motion), Photography, Comics, & Performance Art, this thesis will focus mainly on Cinematic storytelling, which includes Live Action Film, Stop Motion Film, and 2D & 3D Animation Film.

By investigating the techniques that each storytelling media utilize in their work process, we may work backwards and create spatial implications through the workflow and the programs, which are attributed to the process.

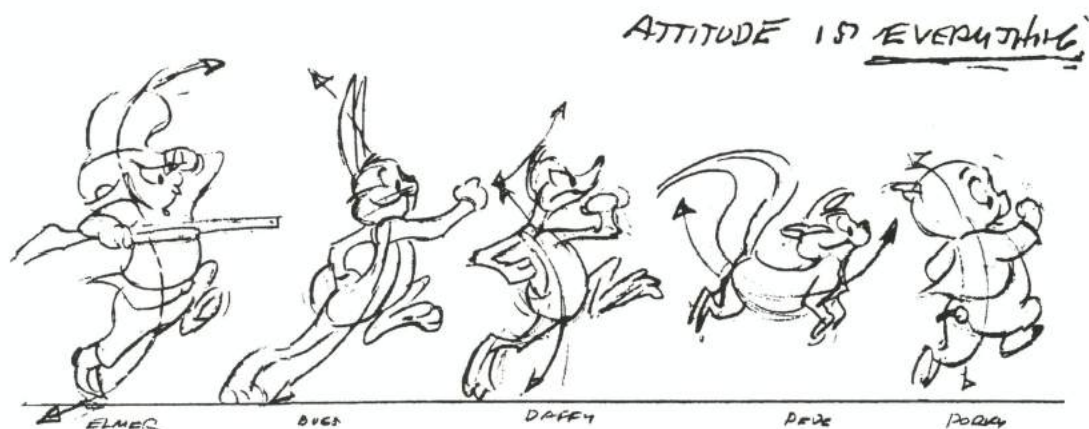


FIG. 01

.02

Rakatansky, Mark. "Motivations of Animation." ANY: Architecture New York, no. 23 (January 1, 1998): 50-57.

For example, one of the first processes of creating a film is creating a workable script and generating ideas. Rather than looking at the script as a series of linear lines, which lead the story in a linear path, one is encouraged to look at the script as outlines, as a general diagram of what the film entails.²

.03

Rakatansky, Mark. "Motivations of Animation." ANY: Architecture New York, no. 23 (January 1, 1998): 50-57.

"A graphic design that explains rather than represents: a drawing that shows arrangement and relations (as of parts to a whole, relative values, origins, and development, chronological fluctuations, distribution)."³

By extrapolating the programmatic actions, or workflow, that people took to come together to collaborate on a script gives us an idea of the spatial implications needed to create a suitable environment for creating a script. People must be able to come together and communicate effectively, possibly sketch and come up with ideas.

In most film, the process, which follows script writing and idea pitching, is storyboarding. This is the step where there are spatial implications not only in the process, but also in the creation of storyboards. Storyboards start defining space along with portraying the ideas of the script.

By studying thoroughly the different types of modern-day storytelling, programs are defined and spaces can be speculated to suit either one program, or multiple programs. The workflow and organization of film making directly affects the architecture that is created as an outcome of workflow. By defining different steps in the process of film making in this thesis, we speculate on micro and macro levels the spatial implications needed to create an environment, which encourages collaboration and creative cross-pollination.

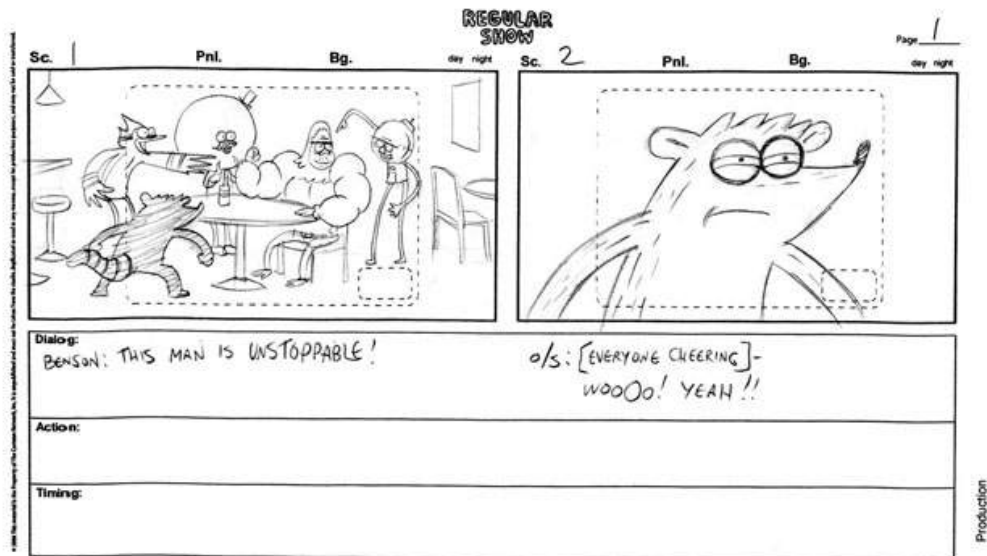


FIG. 02

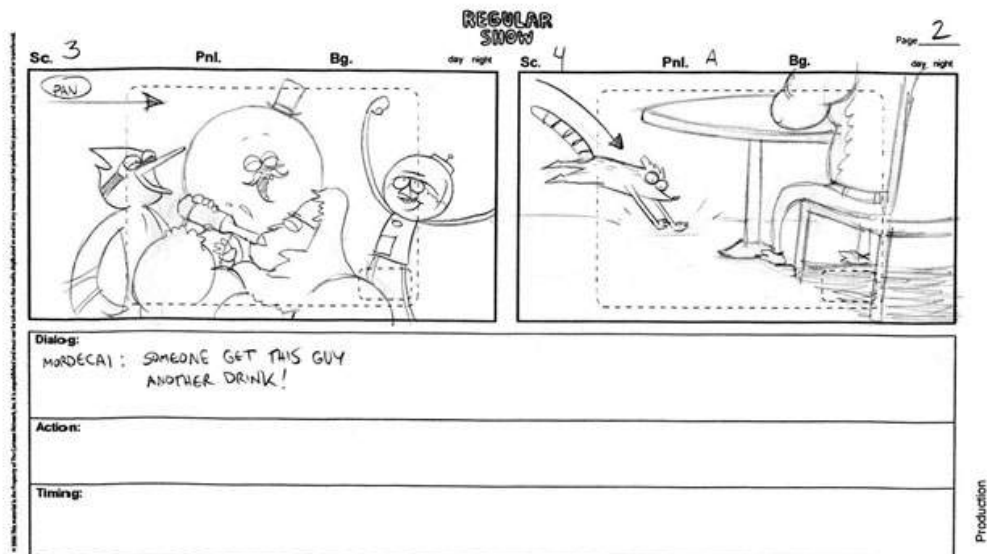


FIG. 03

PRODUCTION

the consideration of production values for
program of the vehicle

The production of film has many stages that are usually broken into three main phases, pre-production, production, and post production. Pre-production is usually where the screenwriting forms a link between the development of a script and the beginning of a production.

Pre-production varies depending on the different types of film, but most start with idea development, script writing, storyboarding, visual development, casting and planning of scheduling and budgeting. Pre-production is a crucial step where the film also decides its target audience and marketing strategies. The pre-production stage is very collaborative, and involves working with multitudes of people.⁴

Production is usually defined by the actual filming of the project. This includes working with casting talent to film scenes, and working with the audio team. If the project is animation, this is where the animation team sets up rigging and creates base scenes for the layout artists. They position the cameras and work with the storyboard artists to get the cinematography as close to the original idea as possible. The team members then send these sketch scenes to be rendered. The sketch scenes will be rendered in high quality, the rendering team working with lighting artists and effects artists.

.04
HANK,
STEPHEN.
"College Course
File: FILM
PLANNING."
Journal of Film
and Video 36,
no. 2 (April 1,
1984): 50–55.



FIG. 04

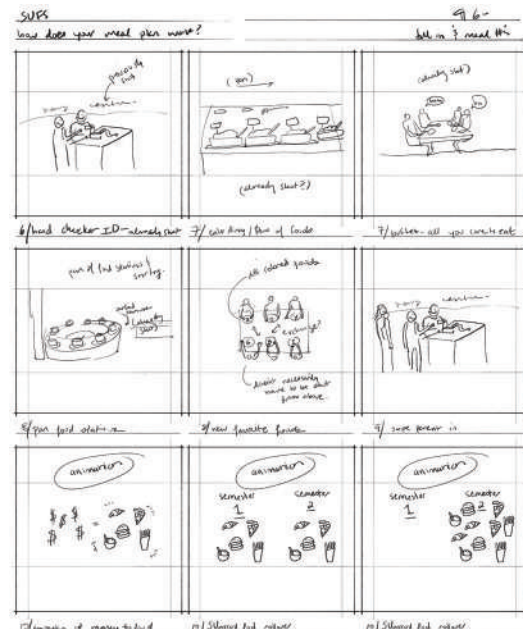


FIG. 05

Post-production is where the bulk of work and time go into making a film. Post-production is where all the editing and cutting of film is done. This is usually worked on in tandem with layout artists and foley artists. The film is roughly cut together by a team of editors and then the sound effects are recorded and added. Any other effects are added in this stage as well. After the film is edited together, the final mix is looked at by many different people, and it is determined what to market. The film is released in trailers to the public, targeting a certain audience in order to gain popularity before it's released date.

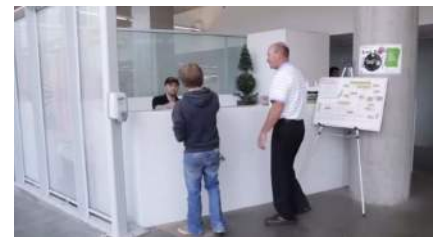
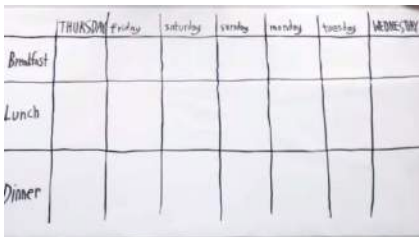
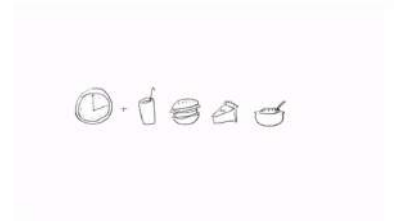
Studying these different phases of production of a film allows us to determine different spatial implications of the people working on different teams and subjects.

Collaborative work can be seen as a shared space, while other aspects of the production may need specialized equipment. Speculating different program and space allows extrapolation of square footages and required program for the proposed storytelling incubator space. It also allows cross examination of already existing program in the site area, and what is 'missing' or could potentially give the site area a new program which will draw people in.

How does your meal plan work?



2 weeks after the semester begins



Fall Semester Spring Semester



Fall Semester Spring Semester



FIG. 06

DEVELOPMENT OF A FILM ANIMATION 3D

Digitally animated films are very popular at the moment - they streamline the original animation process because of new technology. Rigging and computer technology makes 3D animation faster than traditional 2D animation.

PROS

Filming is short in comparison to animation techniques

No need to pay for a lot of labor over a long period of time like animation films.

Generally has a smaller team working on production.

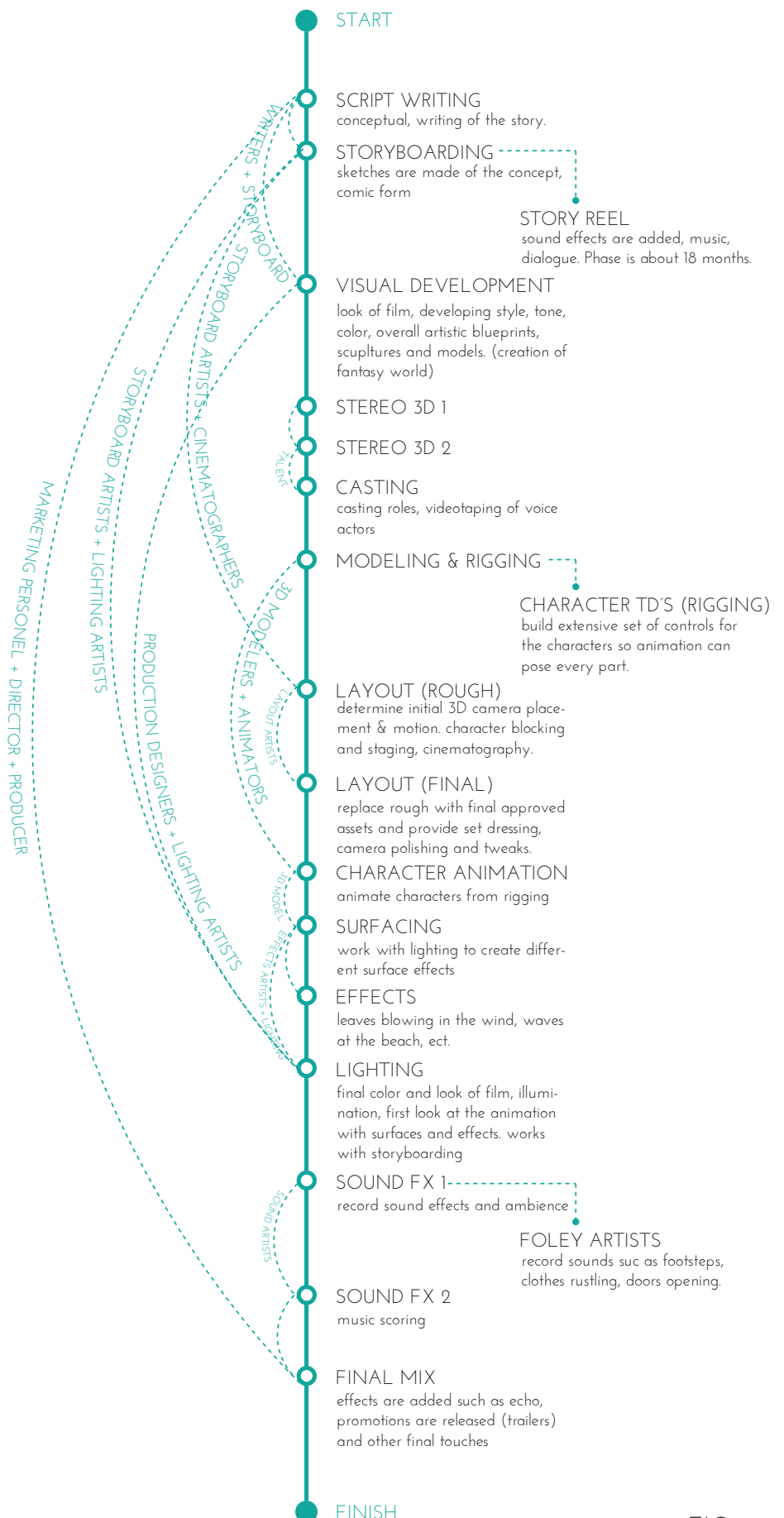
CONS

Needs to enlist a lot of talent in order to film.

Needs to create a large set or use an existing set. This may cost extra money and time.

Many of the takes are only done a few times, requires a very good film crew.

Lot of post production work

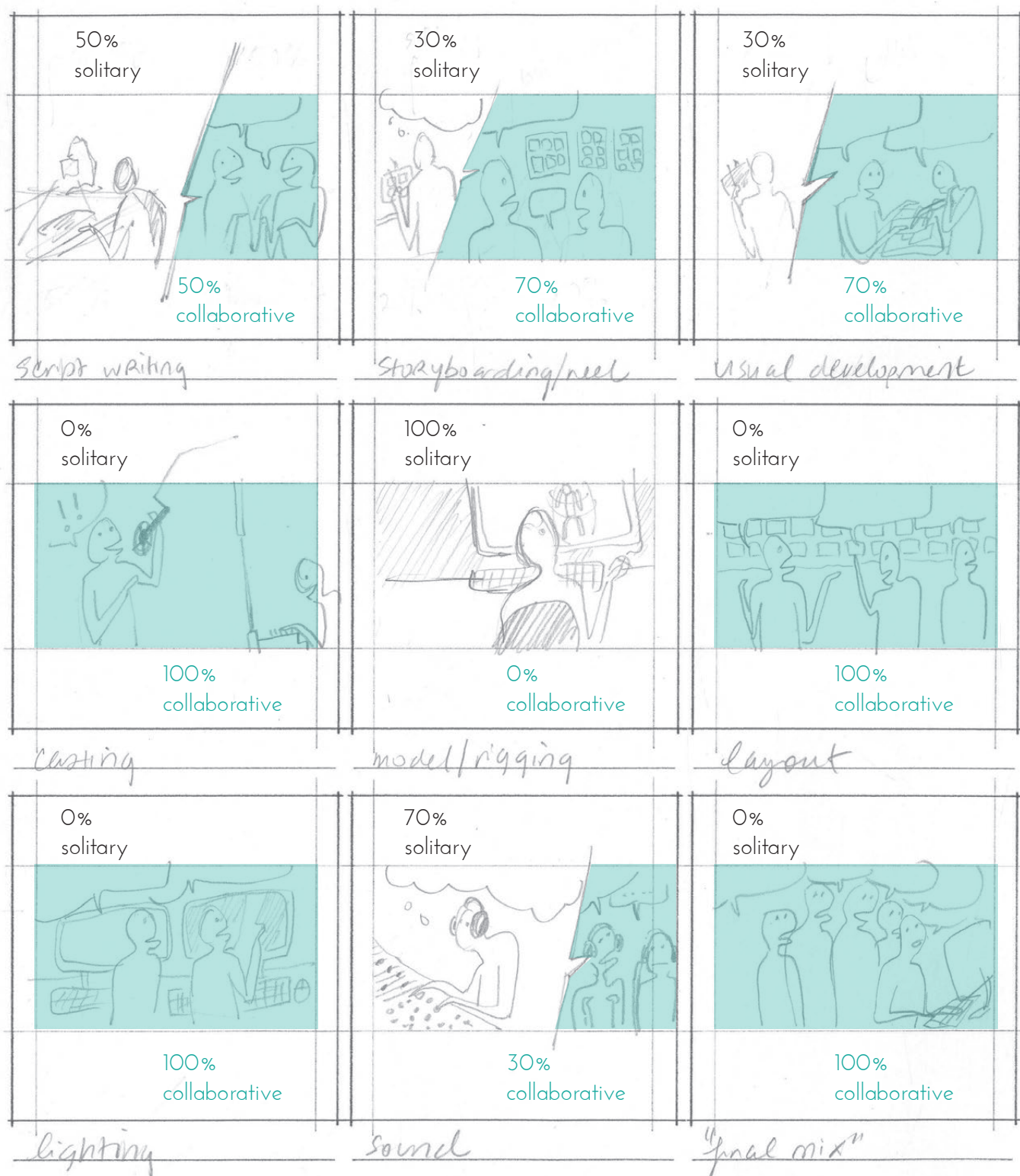


"Development of a Film"

ANIMATION 3D

■ collaborative actions

□ solitary actions



DEVELOPMENT OF A FILM LIVE ACTION

Live action films often have a very long post-production period in comparison to the actual filming and recording of the video.

PROS

Filming is short in comparison to animation techniques

No need to pay for a lot of labor over a long period of time like animation films.

Generally has a smaller team working on production.

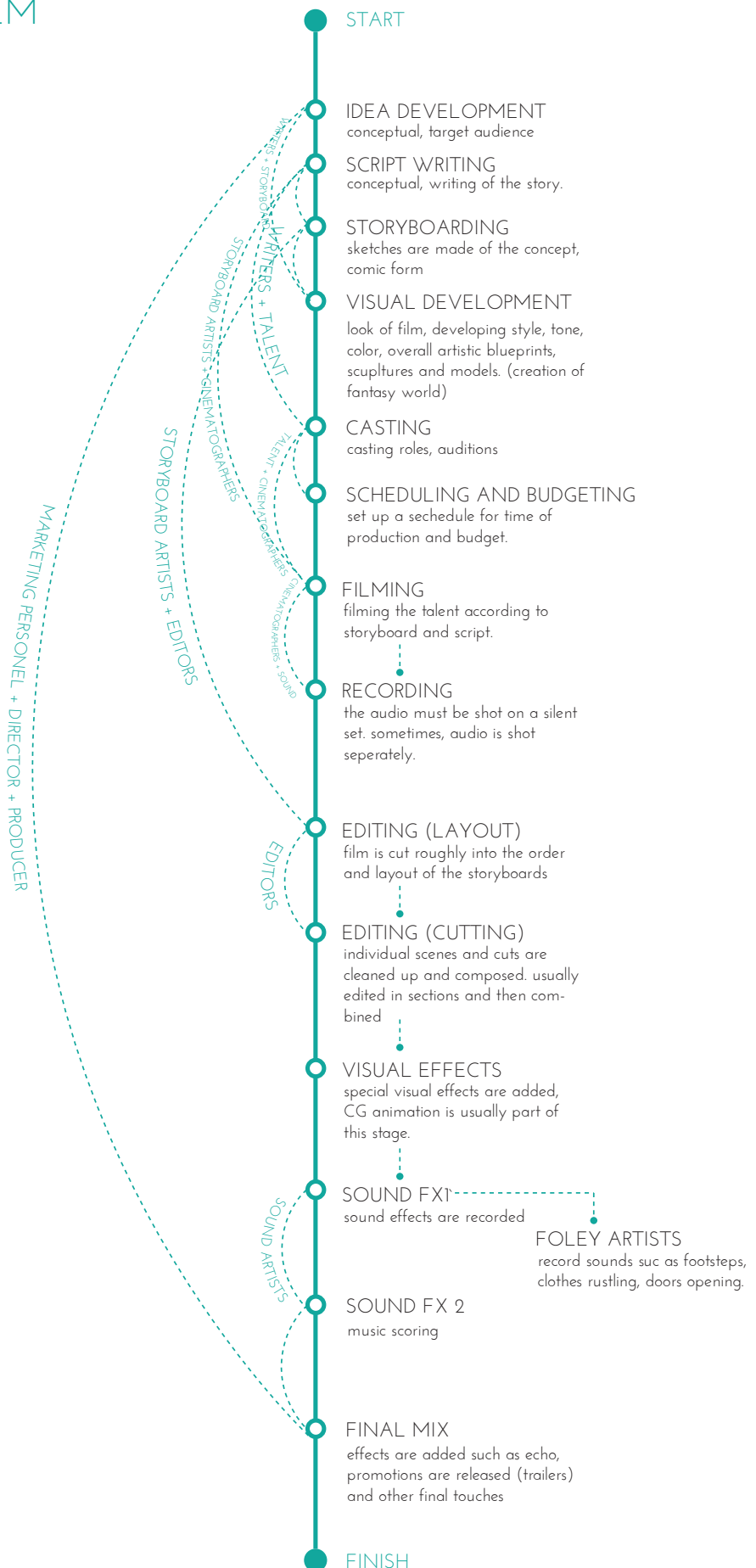
CONS

Needs to enlist a lot of talent in order to film.

Needs to create a large set or use an existing set. This may cost extra money and time.

Many of the takes are only done a few times, requires a very good film crew.

Lot of post production work



"Development of A Film"

live action

■ collaborative actions

□ solitary actions



FIG. 10

DEVELOPMENT OF A FILM STOP MOTION

Stop motion films are very, very labor intensive. These films take a very long time to film. It is said that an animator on a stop motion project only gets about 3-7 seconds of usable footage each day they work on an animation.

PROS

Usually is run by a small crew, the target audience is usually broad.

The effect of stop motion is well recieved by the audience.

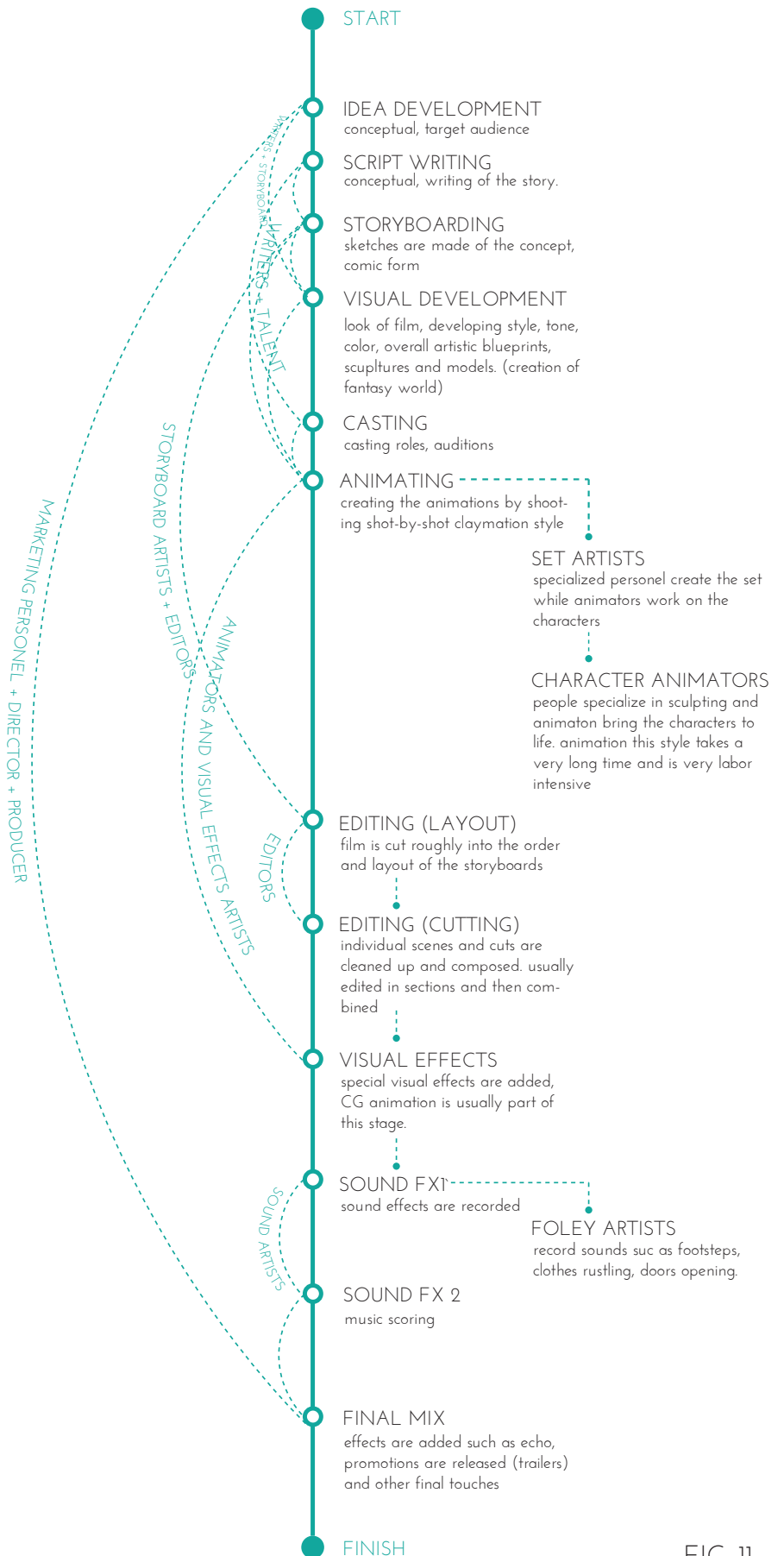
Does not need as much post production work as animation 3D or live action films

CONS

Takes a very, very long time to make.

Needs special materials and a lot of space to work

Takes a lot of labor to create.



"Development of a Film"

stop motion

■ collaborative actions

□ solitary actions

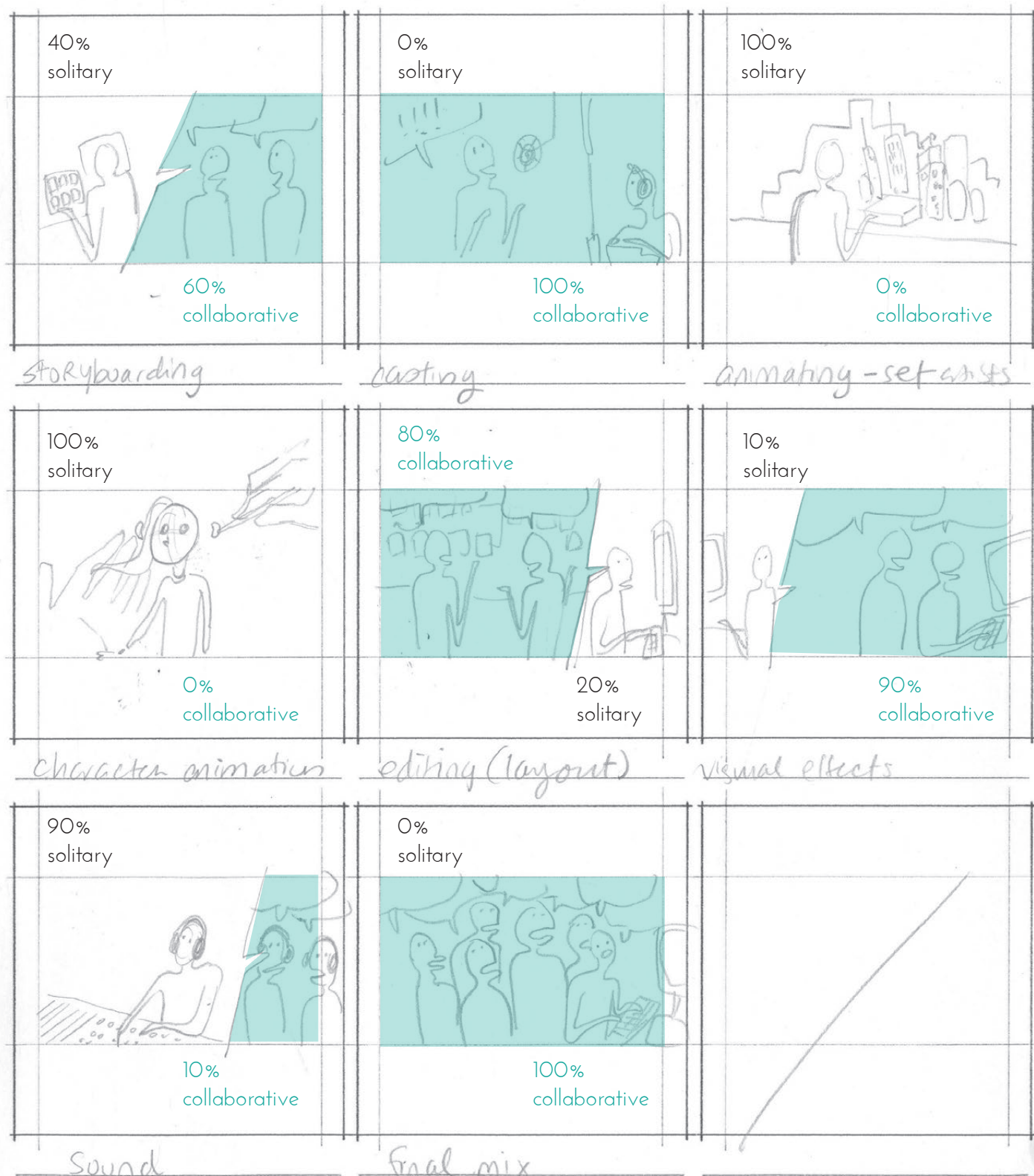


FIG. 12

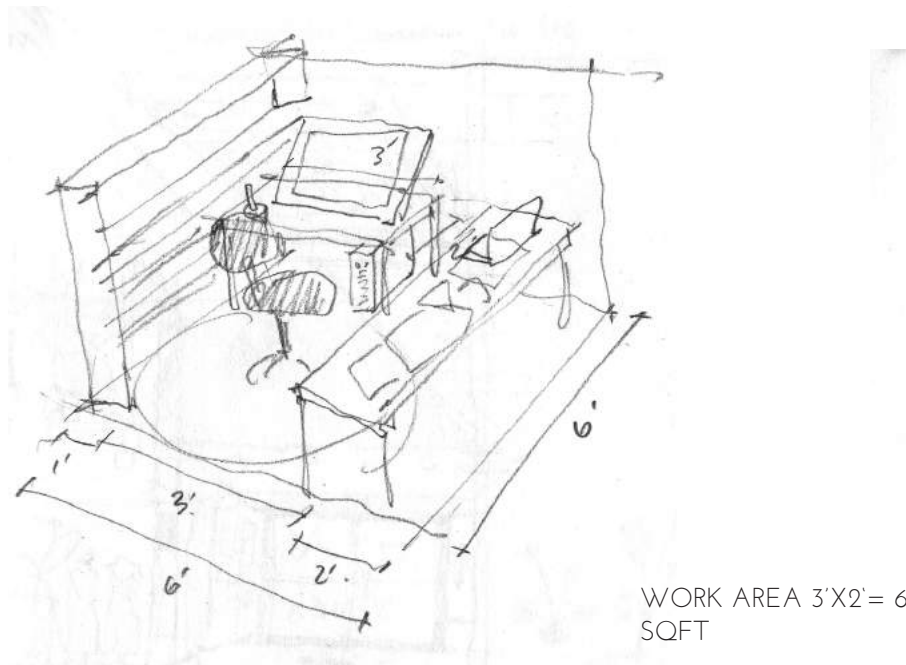
SPATIAL REQUIREMENTS

ANIMATION WORK STATIONS

Spatial requirements of different work stations may be extrapolated from the data collected about the production of different film making techniques.

Digital Animation requires the least amount of work area, at 6 square feet, and Stop Motion Animation requires the most at 20 square feet. Stop Motion Animation also requires the most storage requirements.

Because of the work intensive nature of Stop Motion Animation, this is a very unpopular film medium to work in. Many Stop Motion Films are often underground productions done by unofficial animation studios.



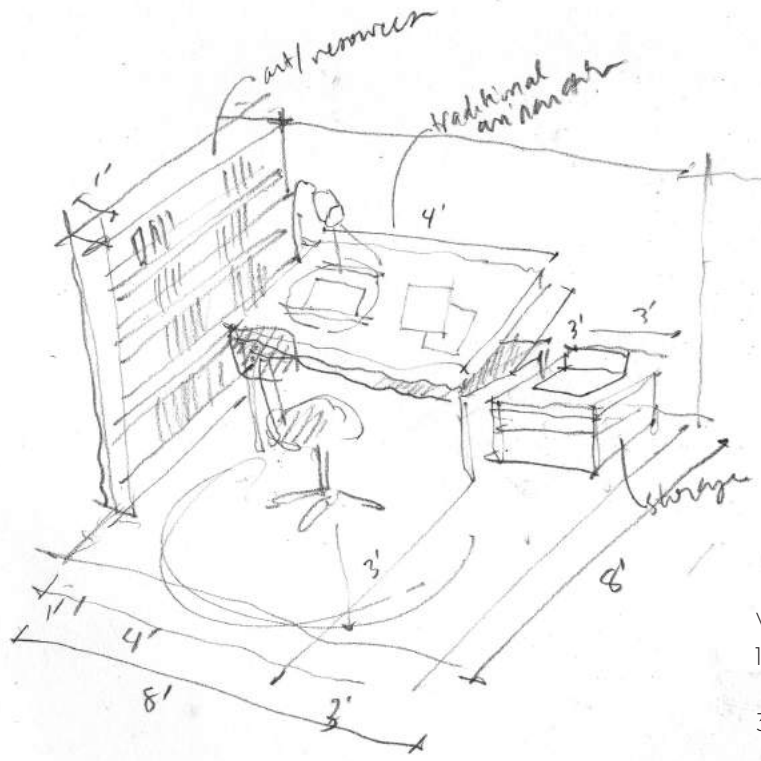
WORK AREA $3' \times 2' = 6$
SQFT

3' CIRCLE FOR CHAIR

STORAGE AREA? Y

TOTAL SQFT:
 $6' \times 6' = 36$ SQFT

DIGITAL ANIMATION
SPATIAL REQUIREMENTS



WORK AREA 3'X4' =
12 SQFT

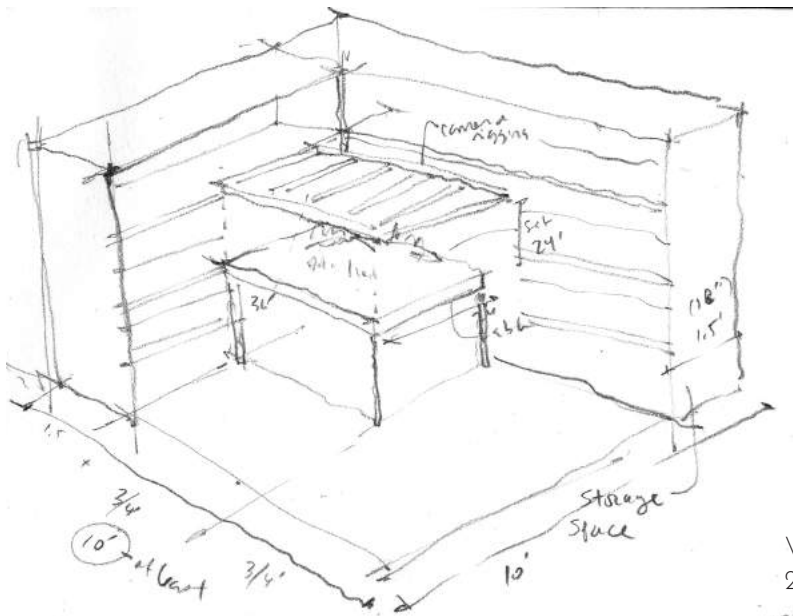
3' CIRCLE FOR CHAIR

STORAGE AREA? Y

TOTAL SQFT:
8'X8' = 64 SQFT

TRADITIONAL ANIMATION SPATIAL REQUIREMENTS

FIG. 14



WORK AREA 5'X4' =
20 SQFT

NO NEED FOR CHAIR

STORAGE AREA? Y

TOTAL SQFT:
10'X10'=100SQFT

STOP MOTION ANIMATION SPATIAL REQUIREMENTS

FIG. 15

COLLABORATION

the consideration of production values for program
of the vehicle

Each storytelling discipline has a unique workflow, which then directly influences the space and the equipment required to house the process. Each point in the process creates a different program with certain spatial implications. To create a space which reflects the best possible encapsulation of the program, resources used and techniques used are studied.

In FIG. 16, resources used are crossed with discipline. This chart targets traditional animation, digital animation, stop motion, character design, costume design, set design, cinematography, lighting design and fabrication. Across the top, there are resources that each of these disciplines use during the process of film making. Each dot represents what resource is crossed with the discipline it uses. This allows one to start making connections between equipment and disciplines that can be shared in a multi-functioning space.

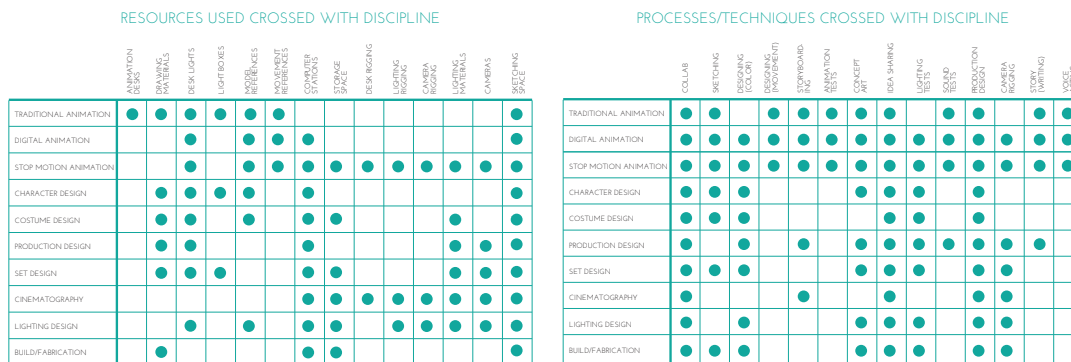


FIG. 16 & 17 - larger on next page

In FIG. 17, processes and techniques are crossed with discipline. The chart works the same as FIG. 16, but instead this tries to make connections between programs that can be shared between disciplines. By studying the collaboration between disciplines, the proposed program can start creating specific square footages and spaces for collaboration with a purpose.

Not only should the equipment and techniques be studied, but also the amount of time that each discipline spends collaborating rather than working solitarily. Documenting the disciplines, as well as who they are collaborating with and on what activity, allows for a more pointed program definition FIG. 18 and FIG. 19.

Collaboration between peers is an inherently important part of the storytelling process. Most, if not all, of the members that are involved in creating a film or animation work collaboratively. Many of the people collaborating on the film work collaboratively 50% or more of the time.

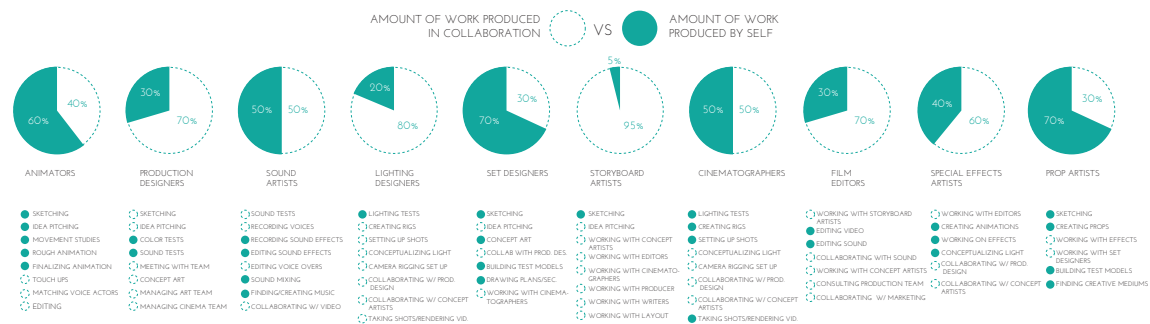


FIG. 18 & 19 - larger on next page

Because each film relies on the communication of ideas to an audience, different viewpoints are crucial. By working on the film from multiple viewpoints, collaborative production on a project is much more effective.

It is a goal of the Storytelling Incubator Space to take into account the importance of collaboration and the different aspects of program and technique that are used. The incubator space strives to not only create a pleasant space where collaboration can occur; it should strive to coerce collaboration.

The space should act as a hub – bringing together not only people working on one project, but peers working on multiple projects of different media. Collaboration is encouraged between people working on a live action film, and people working on a stop motion animation. By encouraging this collaboration, new ideas and cross-contamination of film techniques can start to develop in this space.

RESOURCES USED CROSSED WITH DISCIPLINE

	ANIMATION DESKS	DRAWING MATERIALS	DESK LIGHTS	LIGHT BOXES	MODEL REFERENCES	MOVEMENT REFERENCES	COMPUTER STATIONS	STORAGE SPACE	DESK RIGGING	LIGHTING RIGGING	CAMERA RIGGING	LIGHTING MATERIALS	CAMERAS	SKETCHING SPACE
TRADITIONAL ANIMATION	●	●	●	●	●	●								●
DIGITAL ANIMATION			●		●	●	●							●
STOP MOTION ANIMATION			●		●	●	●	●	●	●	●	●	●	●
CHARACTER DESIGN		●	●	●	●		●							●
COSTUME DESIGN		●	●		●		●	●				●		●
PRODUCTION DESIGN		●	●				●					●	●	●
SET DESIGN		●	●	●			●	●				●	●	●
CINEMATOGRAPHY							●	●	●	●	●	●	●	●
LIGHTING DESIGN			●		●		●	●		●	●	●	●	●
BUILD/FABRICATION		●					●	●						●

FIG. 16

PROCESSES/TECHNIQUES CROSSED WITH DISCIPLINE

	COLLAB	SKETCHING	DESIGNING (COLOR)	DESIGNING (MOVEMENT)	STORYBOARD-ING	ANIMATION TESTS	CONCEPT ART	IDEA SHARING	LIGHTING TESTS	SOUND TESTS	PRODUCTION DESIGN	CAMERA RIGGING	STORY (WRITING)	VOICE ACTING
TRADITIONAL ANIMATION	●	●		●	●	●	●	●		●	●		●	●
DIGITAL ANIMATION	●	●	●	●	●	●	●	●	●	●	●	●	●	●
STOP MOTION ANIMATION	●	●	●	●	●	●	●	●	●	●	●	●	●	●
CHARACTER DESIGN	●	●	●				●	●	●		●			
COSTUME DESIGN	●	●	●					●	●		●			
PRODUCTION DESIGN	●		●		●		●	●	●	●	●	●	●	
SET DESIGN	●	●	●				●	●	●		●	●		
CINEMATOGRAPHY	●				●			●			●	●		
LIGHTING DESIGN	●		●				●	●	●		●	●		
BUILD/FABRICATION	●	●	●				●	●	●		●	●		

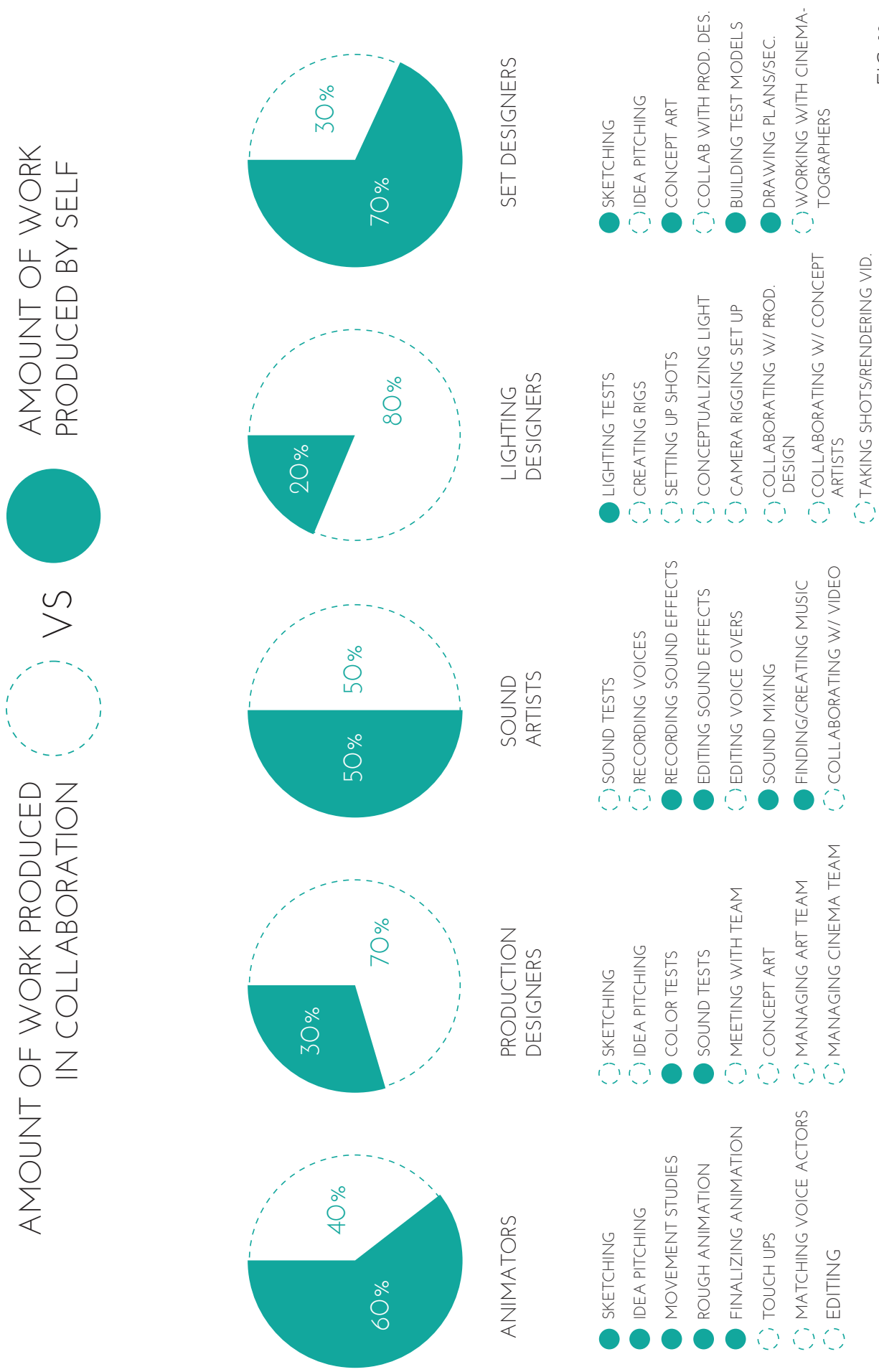
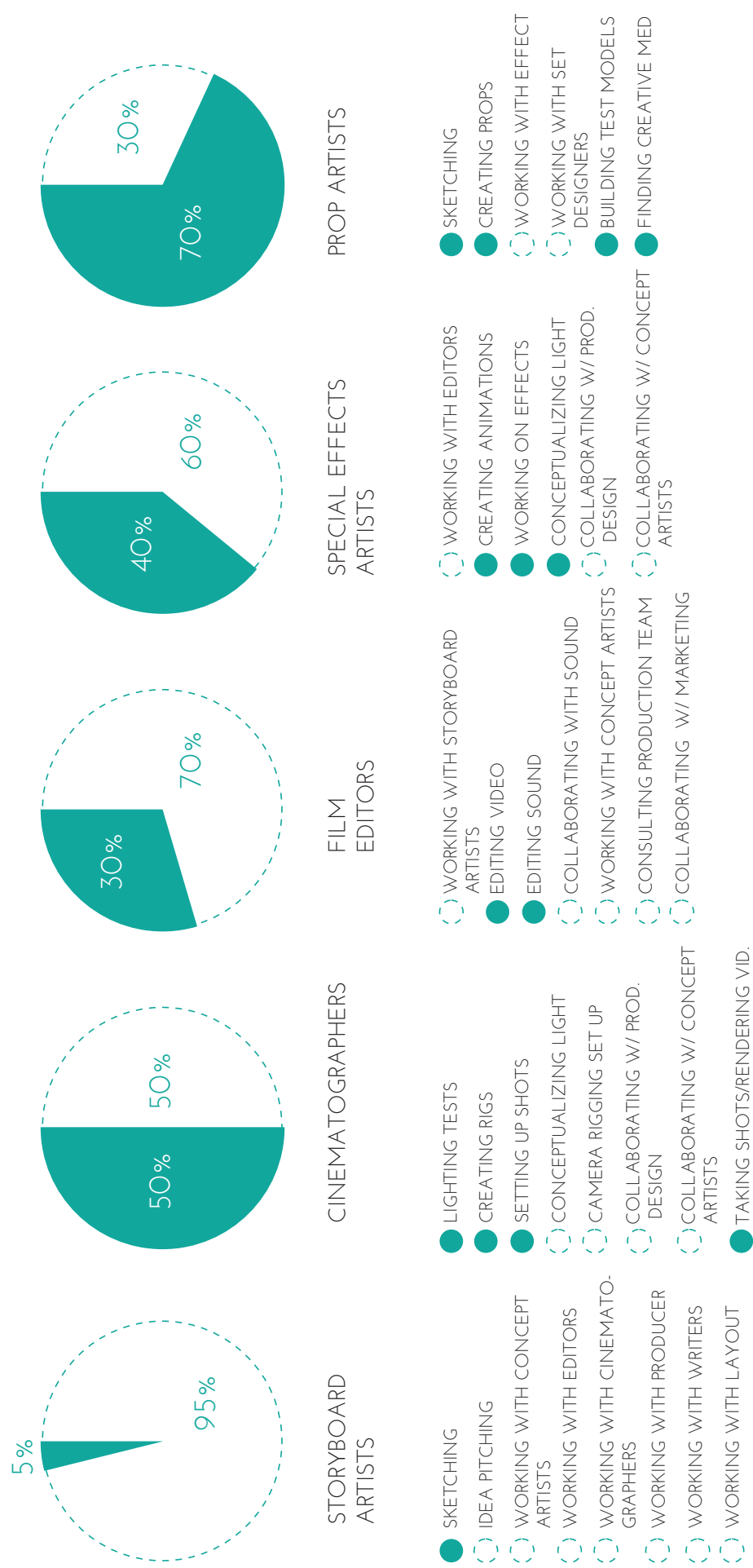


FIG. 18



ENTREPRENEURSHIP

the consideration of production values for program
of the vehicle

The Storytelling Incubator Space strives to act in multiple ways – for example as a hub for collaboration on film and media. The space will programmatically coerce congregation and creation of new, innovative materials.

A large aspect of an “incubator space” is entrepreneurship. The Storytelling Incubator Space is no different than another incubator – along with the specialization towards film and media; it strives to create a place which will allow people who do not normally have the resources to use equipment and resources to create a product.

“The best way for aspiring entrepreneurs to succeed is to learn from other entrepreneurs, yet most undergraduates only get exposure to the big corporate” ⁵

.05

Kelsey, Robert.
“SLOW AND
STEADY...”
RSA Journal 157, no.
5545 (April 1,
2011): 30–33.

Corporate firms are not necessarily bad, but for our purposes they do not fit the workflow and nature of things. Large corporate firms usually have a high amount of employees and workers, which carry singular tasks and are not multi-functional.

The office environment of corporate firms stresses the solitary environment of the cubicle, and is not inductive to spontaneous collaboration. This spontaneous collaboration is what the Storytelling Incubator Space strives to create with spatial implications.

By looking at some small business precedents, we can study the way that they organize their business and what they stress. Taking into account the importance of each small business, the Storytelling Incubator Space can start to accommodate these in its space-making strategy. The Storytelling Incubator Space will cater to entrepreneurs, and provide a space in which collaboration between multiple entrepreneurs may be allowed to happen.



JOLBY & FRIENDS

DESIGN BASED FIRM, PORTLAND OR.



FIG. 20

Jolby & Friends is a small design firm that is based in Portland, Or. The firm was founded by Josh Kenyon and Colby Nichols.

The duo initially started accepting work as free-lance projects, that gained enough traction for them to consider creating a legitimate business.



FIG. 21

“Our office is always very loud”

Says Josh Kenyon, on the podcast 10,000 hours. Josh and Colby talk about their firm’s culture.



FIG. 22

“We are always working towards ‘the team’, not ‘the individual’. We try to create work that reflects the team as a whole.”



FIG. 23

-Josh Kenyon, 10,000 hours podcast

<http://www.10khrs.co/ep27>

KINFOLK MAGAZINE

JOURNALISM, PORTLAND OR.

KINFOLK

Kinfolk is a slow lifestyle magazine published by Ouur.

Kinfolk was founded in 2011 and is now one of the leading professional magazines in the creative industry.

The Kinfolk team is a small group of writers, artists and business minds working together in Portland, Or. The extended Kinfolk community consists of far-flung, like-minded, food-loving friends, photographers, designers, cooks and other creative types, whose contributions help define the magazine.

“Kinfolk provides a space where we can come together and share ideas about small gatherings, casual entertaining and great things to cook, make and do.”

-Kinfolk Magazine
<http://www.kinfolk.com/about-us/>



FIG. 24



FIG. 25

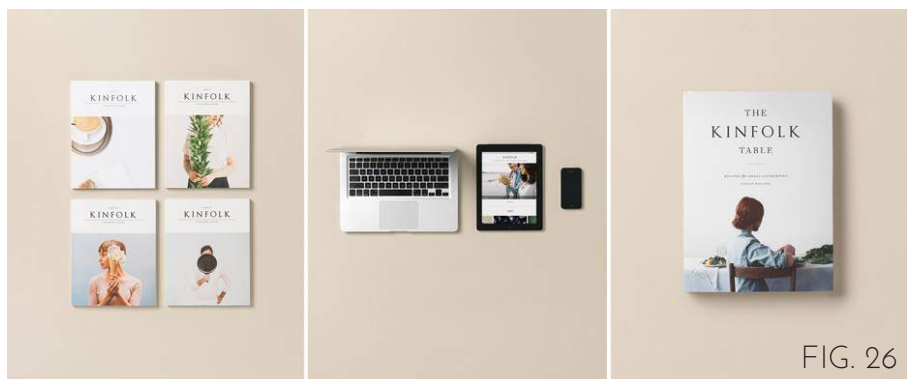


FIG. 26



LAIKA STUDIOS

STOP MOTION ANIMATION, HILLSBORO OR.

LAIKA is an animation studio that produces features and shorts. From scratch.

“We’re a community of artists and technicians who create original animated content. We hand-craft and transform everyday materials into living creatures infused with dimension and soul.”

The studio provides employees with incentives to use public transportation and Rideshare, where we service two vans for commuting.

To increase alternative transportation awareness and participation, we have monthly contests for employees who ride bikes or walk when commuting to work.

-Laika Studios
<http://www.laika.com/aboutus.php>



FIG. 27



FIG. 28



FIG. 29



WARBY PARKER
EYEWARE, NEW YORK, NY

"Every idea starts with a problem. Ours was simple: glasses are too expensive."

It turns out there was a simple explanation. The eyewear industry is dominated by a single company that has been able to keep prices artificially high while reaping huge profits from consumers who have no other options.

We started Warby Parker to create an alternative.

When we started the company, we had two goals:

Offer an alternative to the overpriced and underwhelming eyewear that was available to us.

Build a business that could solve problems instead of creating them.

-Warby Parker
<http://www.warbyparker.com/culture>



FIG. 30



FIG. 31



FIG. 32

DBLG

DBLG
ADVERTISEMENT, LONDON, UK

"DBLG is a design-led creative agency. It's home to a team of highly ambitious creative designers, animators and innovative thinkers."

DBLG's video of a stop motion bear went viral, creating a bit of fame for the small creative firm.

The bear, originally designed for animal planet, was animated walking up stairs and then 3D printed frame-by-frame to recreate a stop motion animation made completely from a 3D printed figure.

Since 2007 we've helped our clients achieve international recognition for a diverse range of motion design and live action brand solutions.

-DBLG
<http://www.dblg.co.uk/info>



FIG. 33



FIG. 34



FIG. 35



SYRACUSE UNIVERSITY MAKERSPACE
MAKERSPACE, SYRACUSE, NY

MAKERSPACE.SYR.EDU

“A MakerSpace is a place to teach and learn.”

MakerSpace, and the Makers who populate them, come from all variety of backgrounds including: Art, Architecture, Computer Science, Design, Engineering, Illustration, Photography, Programming, Textiles, and much more.

MakerSpaces typically offer access to equipment like 3D-Printers, Printed Circuit Board Fabrication, Laser Cutters, and a wide range of general & discipline specific Hand Tools to member of the Space.

Students, Faculty, and Staff are all encouraged to get involved in the SU MakerSpace and Making in general.

-MakerSpace
<http://www.makerspace.syr.edu/>



FIG. 36

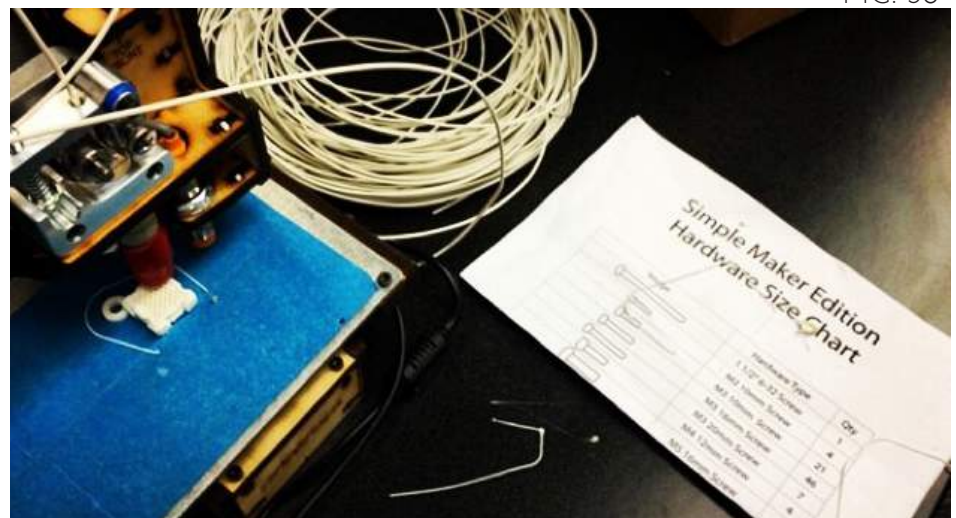


FIG. 37

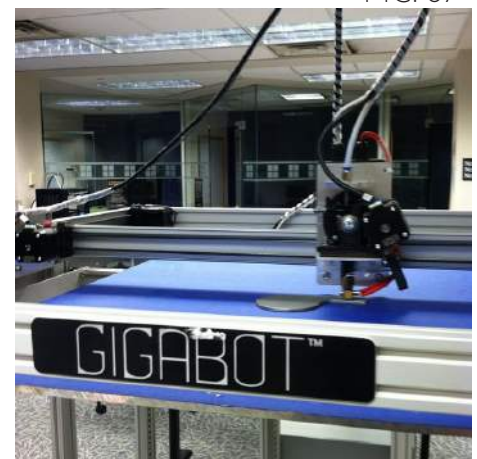
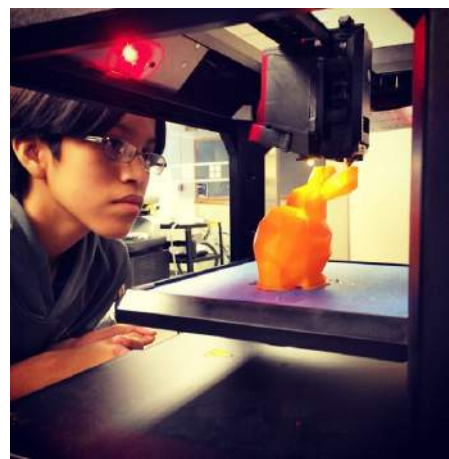


FIG. 38

conclusion:

By looking at the work and workflow trends of these small businesses, we can see trends underlying every one of the companies. There are some particular ideals that the Storytelling Incubator Space can embody to create a place that has a hold on the community, and is used by a wide range of people.

1. Each of these companies care about the community that they are in, and making the community better

The incubator space will act as a hub for learning, teaching, meeting, and producing. By incorporating a flexible program that includes the general public, such as public film screenings, the incubator space may bring in the public to see the work that is done within walls.

2. Each of these companies stress teamwork and collaboration.

This is a large theme in small businesses today – but it is prominently true to have positive effects in creative mediums especially. Many offices are moving towards more open building plans, and getting rid of the idea of the cubicle. Talking to one's peers leads the way into progressive growth.

3. Each of these companies care about the people within their walls.

The incubator space is already trying to provide the best space possible for the people who will inhabit it, but everyone should be taken into consideration. The target audience is for college and university age people, working together with those from an older background. The space should not only coerce collaboration, but should be conducive to a teaching environment as well.

PROGRAM

the determination of programmatic elements explicitly for the storytelling incubator space

A STORYTELLING INCUBATOR SPACE...

This program should act as a vehicle for testing the thesis contention. The storytelling incubator space ideally blends the research on production, entrepreneurship, collaboration and the spatial and social dimension. The space attempts to allow for creative cross-pollination by incorporating programs from each and every discipline that is researched. A goal of the space is to allow for collaborative learning and consultation with peers. The work that is a result of this non-traditional workflow is what the space is attempting to coerce.

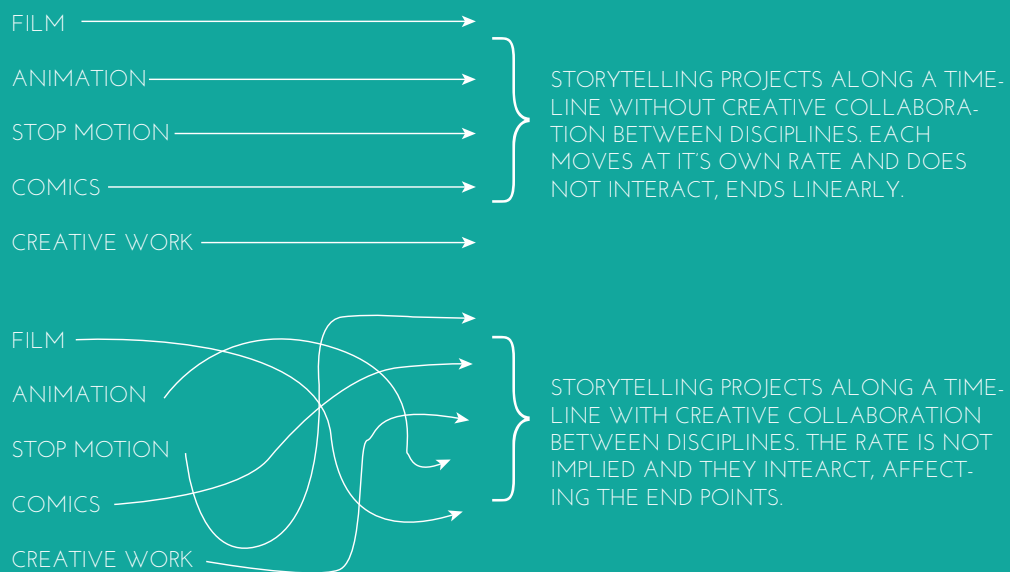


FIG. 39

ANTICIPATED PROGRAM

ANIMATION

TRADITIONAL

ANIMATION DESKS
INDIVIDUAL WORK STATIONS
MEETING SPACES
SKETCHING SPACES
COMPUTER ROOMS
AUDIO ROOMS

DIGITAL

COMPUTER ROOMS
MEETING SPACES
INDIVIDUAL WORK STATIONS
AUDIO ROOMS

STOP MOTION

WORK STATIONS (SHARED)
STORAGE SPACE
MEETING SPACES
SKETCHING SPACES
COMPUTER ROOMS
AUDIO ROOMS

LIVE ACTION

COMPUTER ROOMS
MEETING ROOMS
EQUIPMENT ROOMS
SKETCHING SPACES
AUDIO ROOMS
SOUND MIXING ROOMS
PROP STORAGE
COSTUME STORAGE
SMALL SET BUILDING ROOMS
LIGHTING TEST ROOMS
RIGGING TEST ROOMS

LEARNING

CLASSROOMS
WORK STATIONS
COMPUTER CLUSTERS
CRITIQUE PITS
SCREENING ROOMS
LECTURE HALL
WORKSHOP ROOMS

COMMUNITY

OUTDOOR PLAZA
OUTDOOR SCREENING AREA
EVENTS SPACE
EXHIBITION SPACE
PUBLIC USE AREA

POSSIBLE SHARED PROGRAM

SHARED PROGRAM

MEETING SPACES
SKETCHING SPACES
AUDIO ROOMS
COMPUTER ROOMS
WORK STATIONS

POSSIBLE SHARED PROGRAM

EQUIPMENT ROOMS
PROP STORAGE
COSTUME STORAGE
SMALL SET BUILDING ROOMS
LIGHTING TEST ROOMS
RIGGING TEST ROOMS
CLASSROOMS
CRITIQUE PITS
SCREENING ROOMS
LECTURE HALL
WORKSHOP ROOMS
OUTDOOR PLAZA
OUTDOOR SCREENING AREA
EVENTS SPACE
EXHIBITION SPACE
PUBLIC USE AREA

NOT SHARED PROGRAM

ANIMATION DESKS
WORK STATIONS (DIGITAL ANIMATION)
WORK STATIONS (STOP MOTION ANIMATION)

ROUGH SQ FOOTAGE BREAKDOWN (BY PROGRAM)

ANIMATION

TRADITIONAL

ANIMATION DESKS X 5

5 x 64 SQFT = 320 SQFT

INDIVIDUAL WORK STATIONS

5x64 SQFT= 320 SQFT

MEETING SPACES

2x100 SQFT= 200 SQFT

SKETCHING SPACES

2x100 SQFT = 200 SQFT

COMPUTER ROOMS

2x400 SQFT = 800 SQFT

AUDIO ROOMS

2x100 SQFT = 100 SQFT

TOTAL SQFT = 1,940

DIGITAL

COMPUTER ROOMS

2x400 SQFT = 800 SQFT

MEETING SPACES

2x100 SQFT= 200 SQFT

INDIVIDUAL WORK STATIONS

5x36 SQFT= 180 SQFT

AUDIO ROOMS

2x100 SQFT = 100 SQFT

TOTAL SQFT = 1,280

STOP MOTION

WORK STATIONS (SHARED)

5 x 100 SQFT = 500 SQFT

STORAGE SPACE

5 x 300= 1,500

MEETING SPACES

2x100 SQFT= 200 SQFT

SKETCHING SPACES

2x100 SQFT = 200 SQFT

COMPUTER ROOMS

2x400 SQFT = 800 SQFT

AUDIO ROOMS

2x100 SQFT = 100 SQFT

TOTAL SQFT = 3,300

LIVE ACTION

COMPUTER ROOMS
2x400 SQFT = 800 SQFT
MEETING ROOMS
2x100 SQFT = 200 SQFT
EQUIPMENT ROOMS
5 x 300 = 1,500
SKETCHING SPACES
2x100 SQFT = 200 SQFT
AUDIO ROOMS
2x100 SQFT = 100 SQFT
SOUND MIXING ROOMS
2x100 SQFT = 100 SQFT
PROP STORAGE
5 x 300 = 1,500 SQFT
COSTUME STORAGE
5 x 300 = 1,500 SQFT
SMALL SET BUILDING ROOMS
5 x 500 = 2,500 SQFT
LIGHTING TEST ROOMS
5 x 300 = 1,500 SQFT
RIGGING TEST ROOMS
5 x 300 = 1,500 SQFT
TOTAL SQFT = 11,400

LEARNING

CLASSROOMS
2 x 300 = 600 SQFT
WORK STATIONS
5 x 100 SQFT = 500 SQFT
COMPUTER CLUSTERS
1x400 SQFT = 400 SQFT
CRITIQUE PITS
2x200 SQFT = 400 SQFT
SCREENING ROOMS
1x200 SQFT = 200 SQFT
LECTURE HALL
1x200 SQFT = 200 SQFT
WORKSHOP ROOMS
2 x 300 = 600 SQFT
TOTAL SQFT = 2,900

COMMUNITY

OUTDOOR PLAZA
1x1,000 = 1,000 SQFT
OUTDOOR SCREENING AREA
1x500 = 500 SQFT
EVENTS SPACE
1x500 = 500 SQFT
EXHIBITION SPACE
1x500 = 500 SQFT
PUBLIC USE AREA
1x1,000 = 1,000 SQFT
TOTAL SQFT = 11,400

TOTAL SQFT =
32,220*

*may be condensed by
sharing potential pro-
gram between spaces

PORTLAND, OR

investigation of the site, portland, or and the
community creative base

WHY PORTLAND?

1. Addresses a community.

Portland has a unique community with many up and coming small businesses and also a hand towards the creative. I believe that this program would be well taken to, as well as inviting to many of the existing businesses and people living in the community.

2. Would benefit the greater public.

Whether the incubator space is affiliated with a university, the general public will use it. In this space, creators and specialized peoples will be able to come together with those not as experienced. A community learning effect would take place.

3. Coerce Collaboration

Portland has a lot of creative types, music, art, design, ect. Many of these however according to Portland Creative List are single, one man bands or small design firms. By creating this space, people could come together to collaborate for the better.

4. Collaboration leads to new business models

By collaborating, and joining people together, there may be new arising businesses models from the combination of 2 or more talents.

LARGE SCALE SITE ANALYSIS

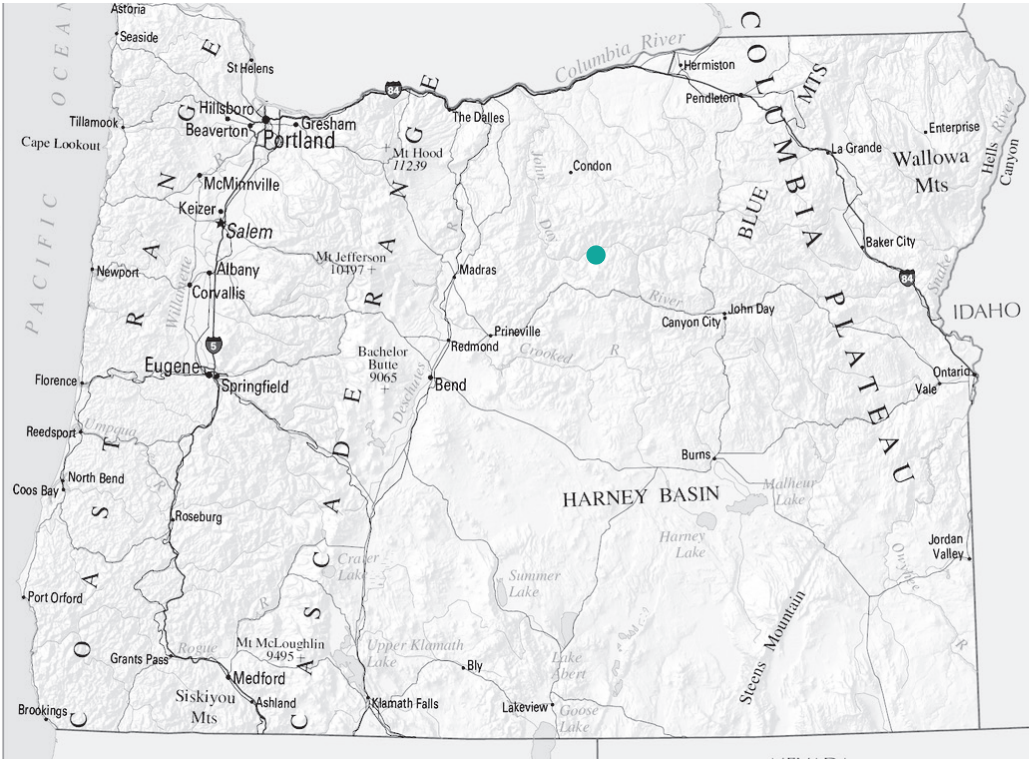


FIG. 40

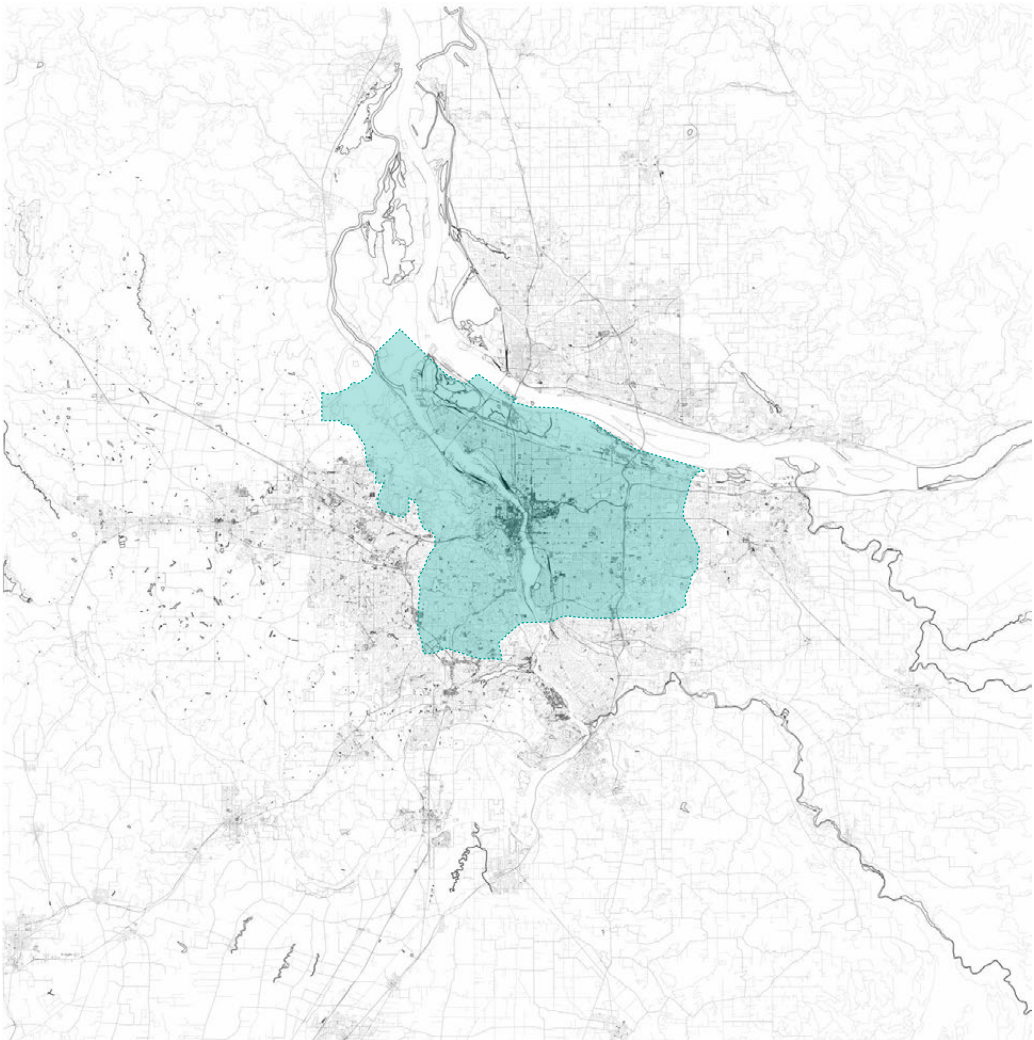


FIG. 41

QUADRANT & NEIGHBORHOODS

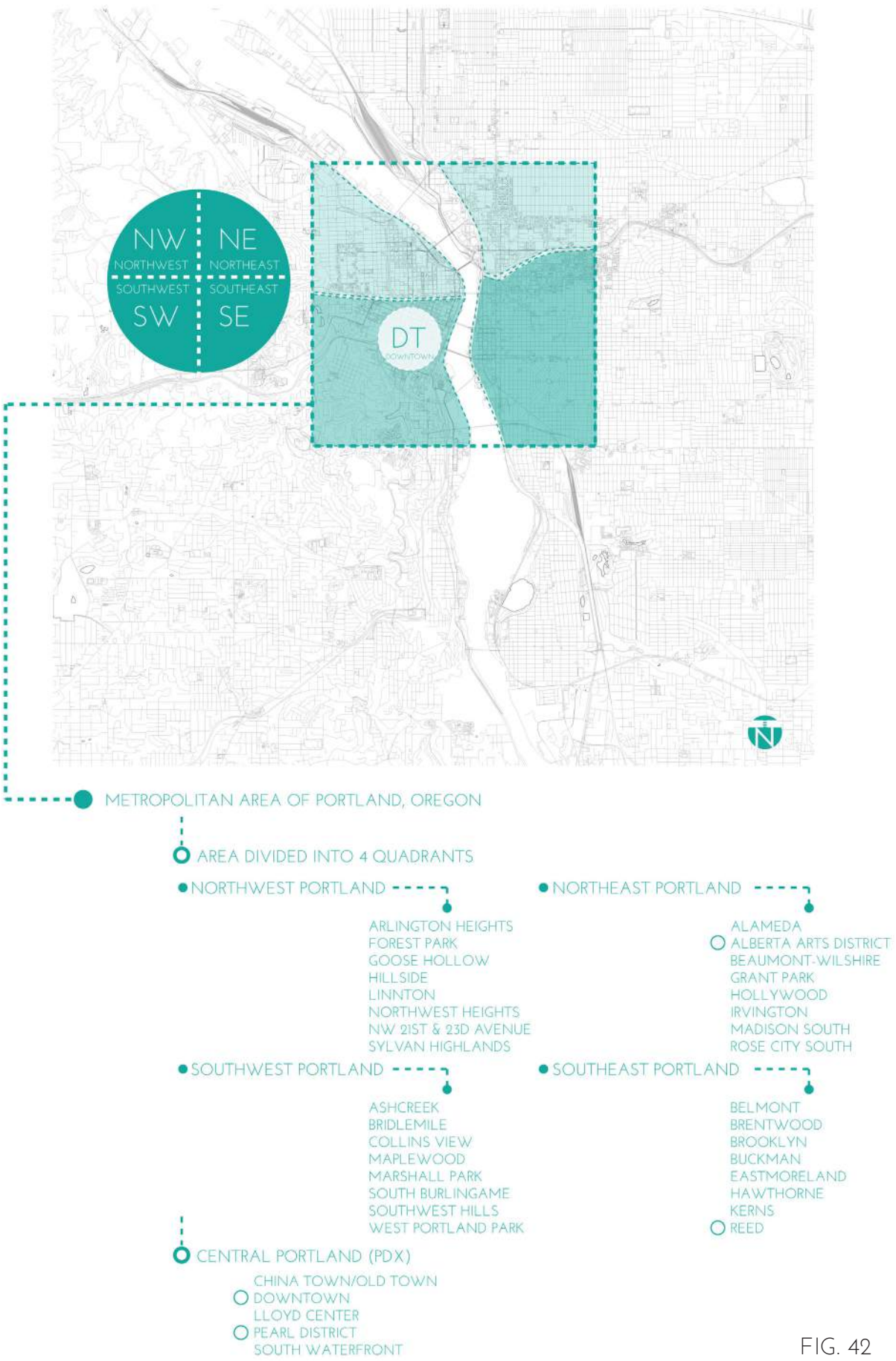
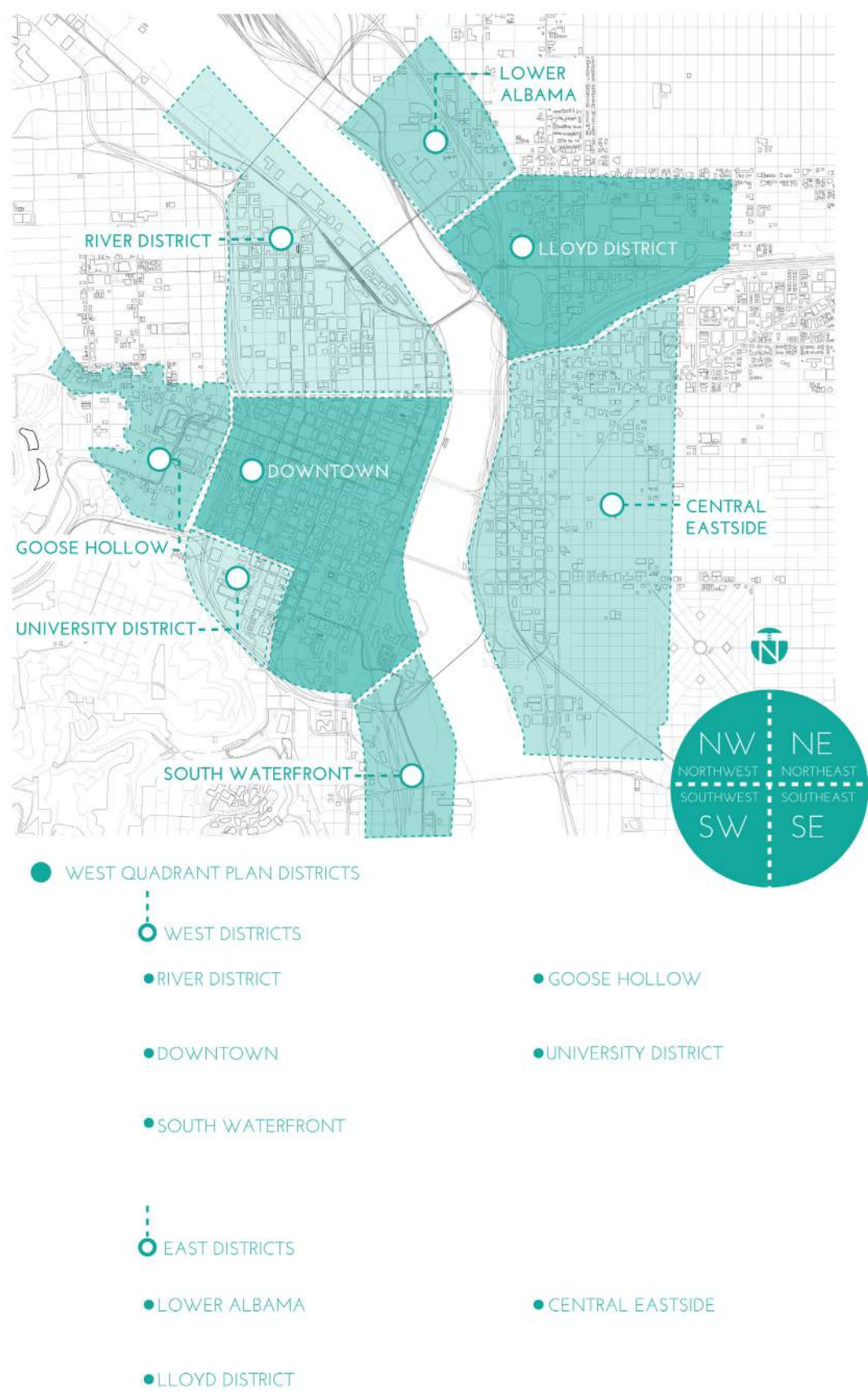


FIG. 42

DISTRICT ANALYSIS

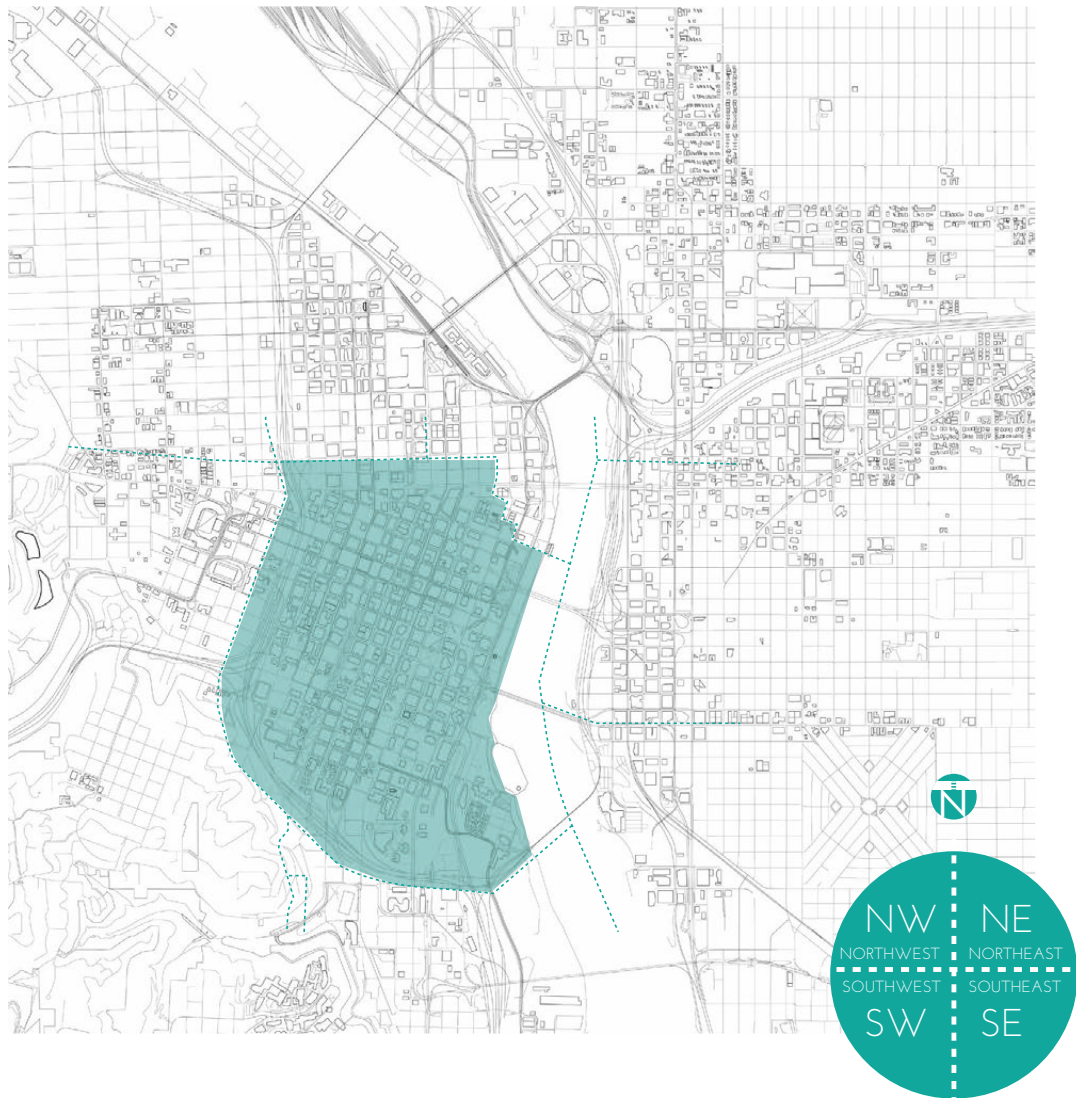


UNIVERSITY/COLLEGE ANALYSIS



FIG. 44

DOWNTOWN NEIGHBORHOOD



- NORTH WEST QUADRANT
- CENTRAL PORTLAND
- PRIMARILY RESTAURANTS/DINING, RETAIL, GREEN SPACE

FIG. 45

bordered by the Goose Hollow, Northwest, Pearl District, Southwest Hills, and Corbett Terwilliger neighborhoods, and the Willamette River.

this is a thriving community with a unique aesthetic and quite a lot of old-world charm.

Many Highrise buildings are found in this area

Restaurants, retail and green space are the most popular in this area.

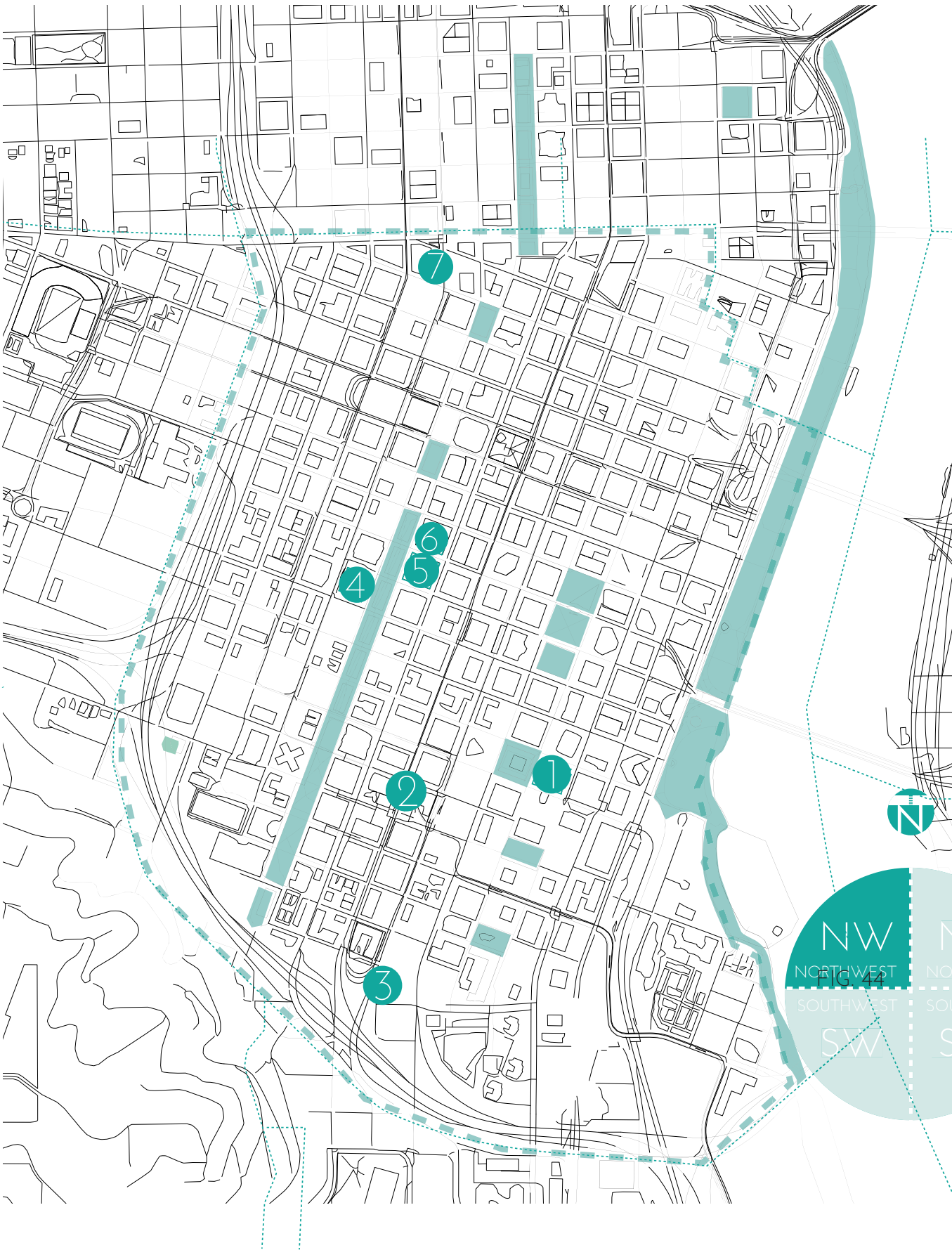


FIG. 46



FIG. 47

SIGNIFICANT BUILDINGS IN DOWNTOWN



1. Keller Auditorium

Keller Auditorium, formerly known as the Portland Municipal Auditorium, the Portland Public Auditorium, and the Portland Civic Auditorium, is a performing arts center located on Clay Street in Portland, Oregon.

-Workhorse' venue because it hosts such a wide range of performances.

-The spacious theater, built in 1917 and originally known as the Civic Auditorium

Broadway productions
ballet
operas
family events



FIG. 49

2. PSU Urban Center

Portland state university's urban center.

Urban Center was the first part of a substantial revitalization effort in downtown Portland's transit corridor

gateway between PSU and downtown Portland

Urban Center and neighboring University Plaza is the only place where the Portland Streetcar, Green Line MAX Light Rail, and bus mall cross



FIG. 51

3. PSU Arts Center

Art's center for Portland State University

Campus is widespread through downtown portland

Arts center holds spaces for:

Art
Architecture
Design
Film
Theater
Music



FIG. 50

4. Portland Art Museum

The Portland Art Museum in Portland, Oregon, United States, was founded in 1892, making it the oldest art museum on the West Coast and seventh oldest in the United States

Holds:
European Art
American Art
Collection of English Silver



FIG. 52

5. Newmark Theater

This intimate 880-seat theater was designed to emulate the Edwardian-style theaters of Europe.

Part of portland's

5 theaters in downtown (?)
Portland that hold portland's
performing arts



FIG. 53

6. Arlene Schnitzer Concert Hall

The Arlene Schnitzer Concert Hall, opened as the Portland Publix Theater before becoming the Paramount Theatre after 1930, is a historic theater building and performing arts center in Portland, Oregon, United States



FIG. 54

7. Living Room Theaters

Theater that's 21+ in evenings offers indie films,

Living Room Theaters is a visionary new concept created by longtime film-makers.

Set out to reinvent the way films are viewed and distributed.

Environment that combines a European style café and lounge with a relaxing place to see movies.

Living Room Theaters is a celebration of great, independent films and film-makers.

We're deeply committed to the vibrant, growing local film community.



FIG. 55



FIG. 56

o Northwest Film Center

encourage the study, appreciation and utilization of the moving image arts, foster their artistic and professional excellence, and to help create a climate in which they may flourish.

year-round exhibition program featuring



FIG. 57

TRANSPORTATION HUBS



Tri-Met Rail System

Buses

TriMet buses serve :

Clackamas
Multnomah
Washington counties.

Hours of operation vary, but many popular lines run about every 15 minutes during the weekday morning and evening rush hour.



FIG. 59

MAX Light Rail

TriMet's MAX (Metropolitan Area Express)

Light Rail connects downtown Portland with:

Beaverton
Clackamas
Gresham
Hillsboro
North/Northeast Portland
Portland International Airport.



FIG. 60

WES Commuter Rail

TriMet's WES (Westside Express Service)

Commuter Rail connects

Wilsonville
Tualatin
Tigard
Beaverton.

Trains run every 30 minutes during the weekday morning and evening rush hour.



FIG. 61

Portland Streetcar

The Portland Streetcar connects

Northwest Portland
the Pearl District
Portland City Center
PSU
RiverPlace
the South Waterfront District
the Rose Quarter
the Lloyd District
the Oregon Convention Center
the Central Eastside Industrial District
OMSI.

The Streetcar is owned and operated by the City of Portland, but is integrated with TriMet service.



FIG. 62

Combined Maps + Potential Sites



Site 1

Location:

Near O'Bryant Park

Near Living Room Theater - potential screening events

Near Portland Institute of Contemporary art

PROS - can be paired with the Living Room Theater, near green space that may be used for outdoor programs

CONS - far from Portland State University campus, far from transportation hub and heart of downtown

Site 2

Location:

Near Portland Art Museum

Near NorthWest Film Center

potential pairing?

potential collaboration with NorthWest Film Center

cross screening of materials

SouthWest Park avenue split with green space in middle

Could be used for outdoor exhibitions

PROS - near many art museums and contemporary film centers. Can be paired with NorthWest film center, next to SouthWest Park avenue split which may be used as public space and program. In heart of downtown, and located near Portland State University Campus.

CONS - not located near transportation hub

Site 3

Location:

Near Keller Auditorium

Next to Keller Fountain Park

Close to Portland State University's main transportation hub

Evenly close to Portland State University and Portland Art Museum

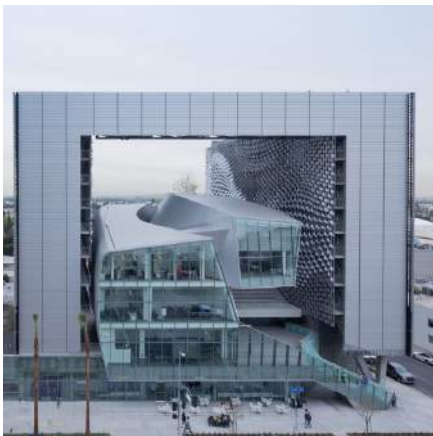
In Portland State University's campus

PROS - close to Portland State University, Portland Art Museum

CONS - next to green park, but the space is very closed off

PRECEDENTS

a look at other architectural precedents that
contain supporting ideas



EMERSON COLLEGE
LOS ANGELES, CA
MORPHOSIS ARCHITECTS



SAMITOUR TOWER
CULVER CITY, CA
ERIC OWEN MOSS



UNIVERSAL STUDIOS HQ
UNIVERSAL CITY, CA
OMA

EMERSON COLLEGE, LOS ANGELES

MORPHOSIS ARCHITECTS



FIG. 64

Architects: Morphosis Architects

Location: 5960 Sunset Boulevard, Los Angeles, CA 90028, USA

Design Director: Thom Mayne

Project Principal & Manager: Kim Groves

Lead Project Designer: Chandler Ahrens

Project Architect: Aaron Ragan

Area: 107400.0 ft²

Year: 2014

Photographs: Iwan Baan

Housing up to 217 students, the domestic zones frame a dynamic core dedicated to creativity, learning, and social interaction.

This is great - how does the building organize it's programs and create spaces which are conducive to creativity, learning and social interaction?

look at: Find certain spaces in the drawings/plans and use axon and person simulation to understand how space affects that creative aspect.

Composed of two slender residential towers bridged by a multi-use platform, the 10-story square frame encloses a central open volume to create a flexible outdoor "room."

How does morphosis utilize multi-use spaces? Study flexible volume in drawings to observe how it is used as a multi-use space/defined in space by multiple platforms.

look at: Study flexible volume in drawings to observe how it is used as a multi-use space/defined in space by multiple platforms.

A sculpted form housing classrooms and administrative offices weaves through the void, defining multi-level terraces and active interstitial spaces that foster informal social activity and creative cross-pollination.

How does the interstitial spaces initiate cross-pollination? Social activity? How is this used in morphosis' building?

look at: Research the rigging and setups of the interstitial spaces. Create diagrams (plan) of how the spaces connect and feed into one another. Experiment with potential social activity within spaces.

With rigging for screens, media connections, sound, and lighting incorporated into the framework, the upper platform serves as a flexible armature for outdoor performances, transforming the undulating scrim into a dynamic visual backdrop.

How does the rigging/lighting work? What are the positives and negatives of this setup?

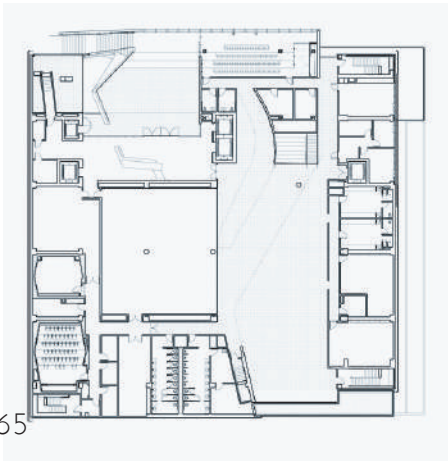


FIG. 65

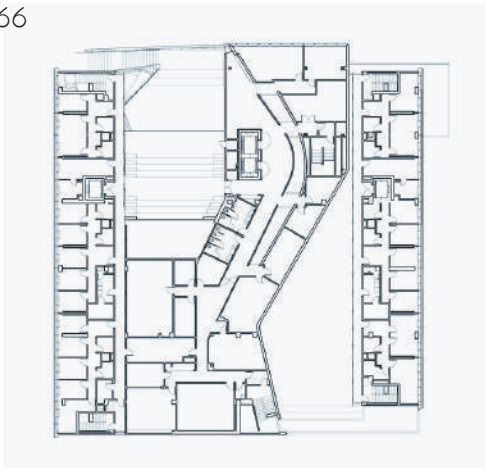


FIG. 66

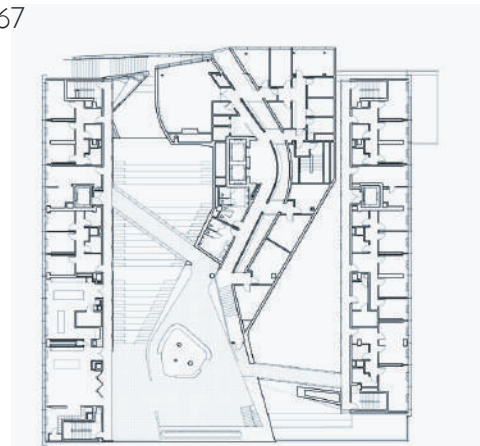


FIG. 67

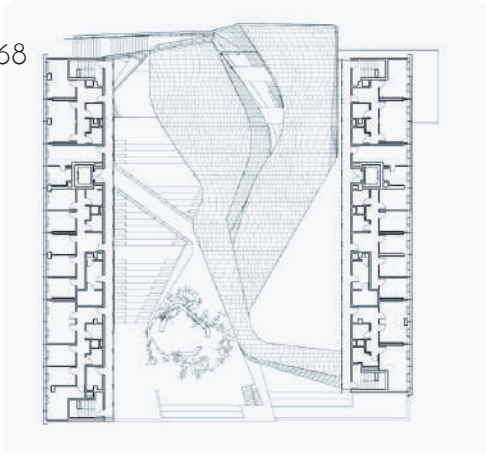


FIG. 68

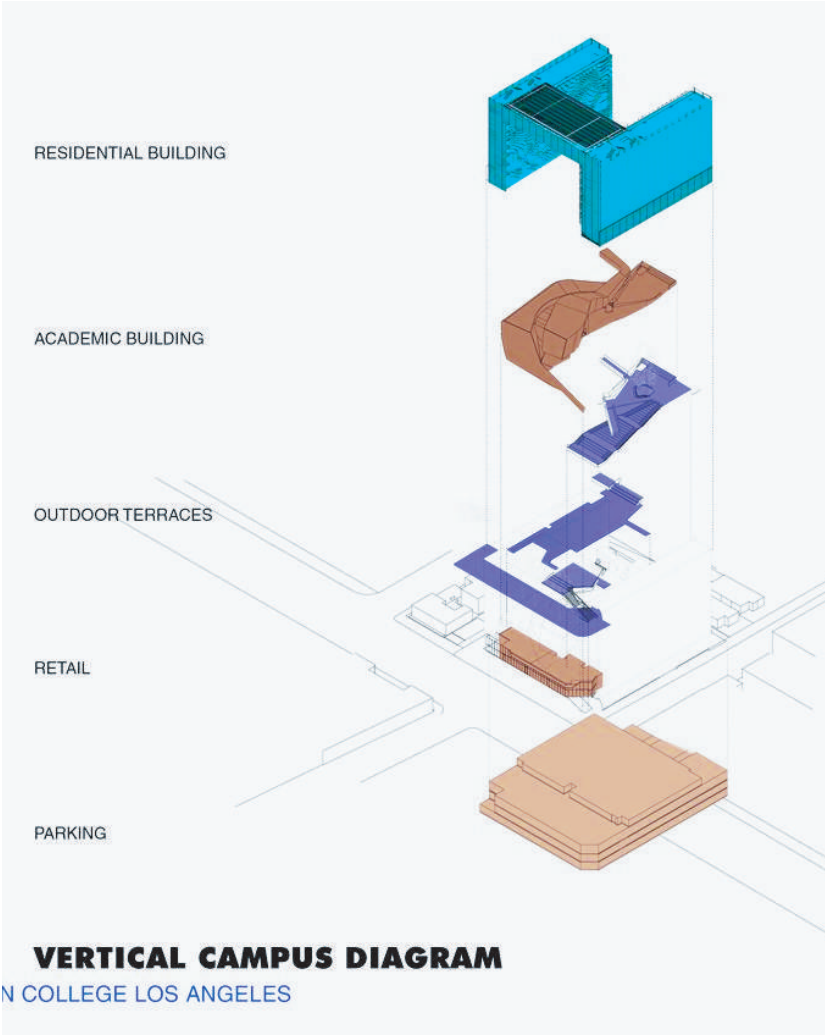


FIG. 69

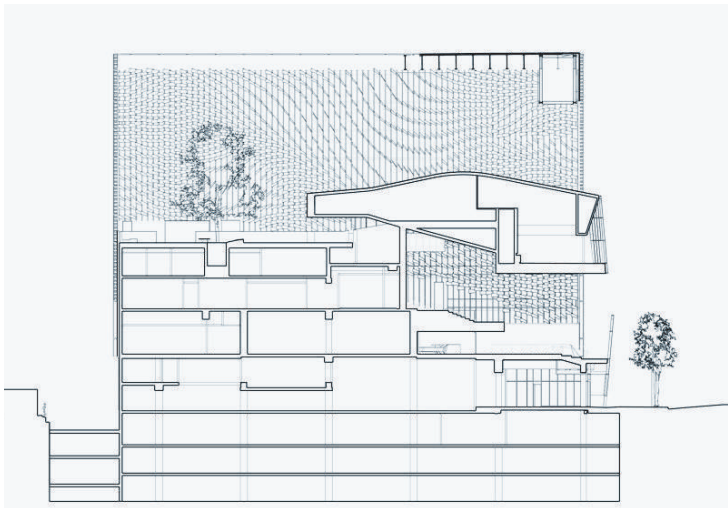
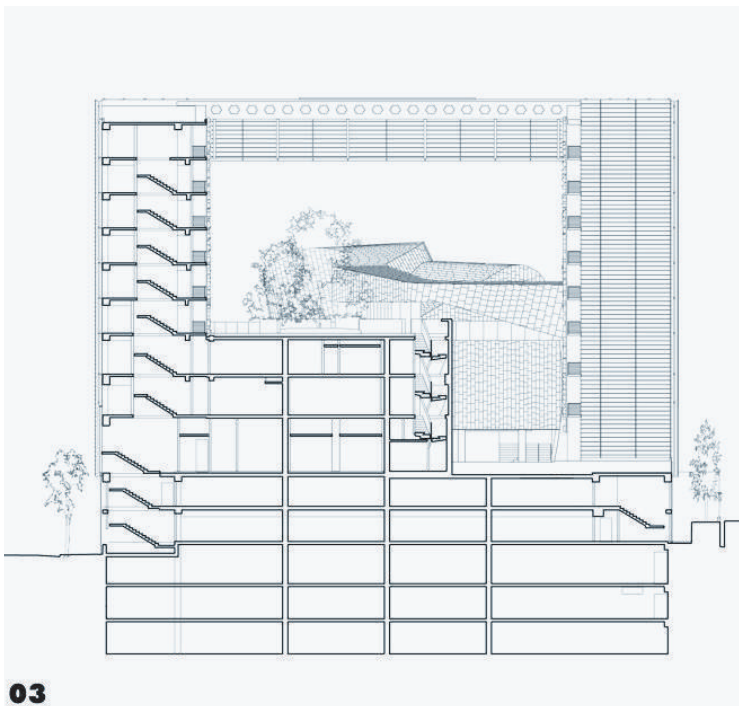


FIG. 70



03
FIG. 71

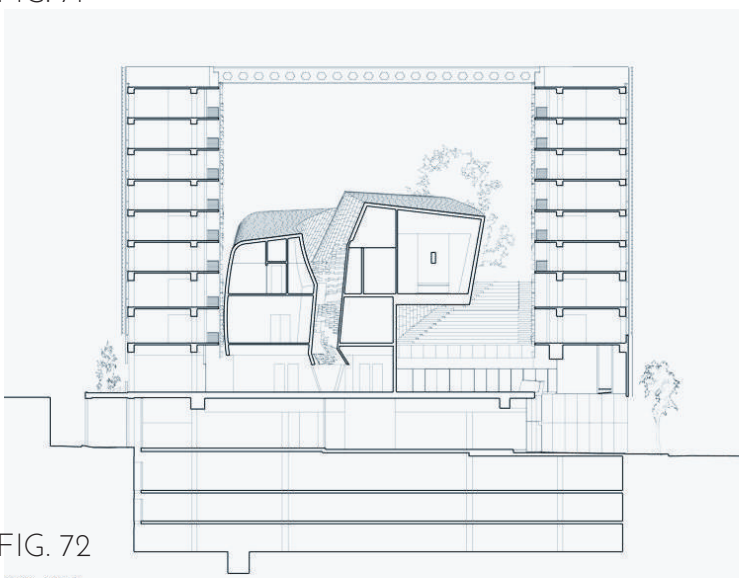


FIG. 72

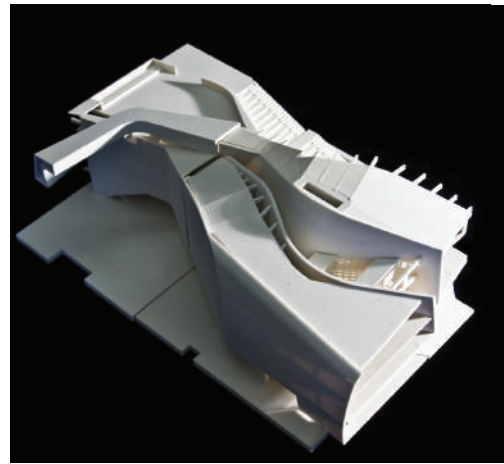


FIG. 73

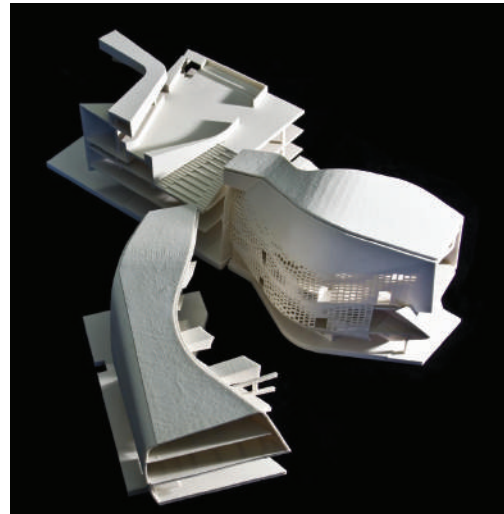


FIG. 74

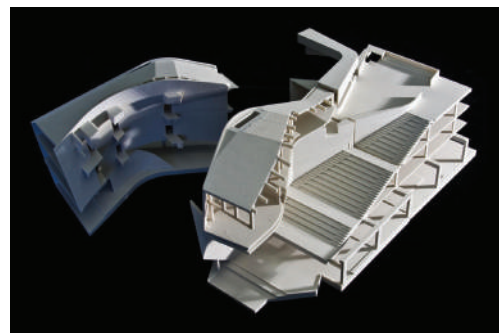


FIG. 75

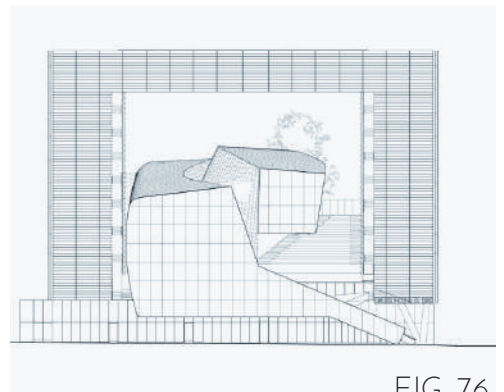


FIG. 76

SAMITAUR TOWER, CULVER CITY

ERIC OWEN MOSS



FIG. 77

Architects: Eric Owen Moss Architects

Location: Culver City, CA, USA

Owner: Frederick and Laurie Samitaur Smith

Builder: Samitaur Constructs

Structural Engineer: Arup, Los Angeles

Project Year: 2006-2010

Photographs: Courtesy of Eric Owen Moss Architects & Tom Bonner Photography

Internal to the burgeoning site area of new media companies, graphic designers, and general office tenants, the tower will symbolize the advent of this important new urban development, provide a changing art display for local viewing, and offer a variety of graphic content and data on its five high- resolution rear projection screens concerning coming events and current achievements of the tenants who occupy that part of the city.

The tower attempts to act as a passage of information to people, as well as a display and a gallery of work of the surrounding areas. Presentation of surrounding work creates an interesting dynamic between the passer-by's and the architecture.

look at: Diagram how the space is used because of the presentation. Speculate how this presentation/gallery style tower changes the space around it comparatively to if the tower had not used this technique.

Externally, the tower displays culturally significant content and local event information, along with art and graphic presentations of all sorts available to in-car audiences who pass the site area, traveling on a number of local thoroughfares in the Culver City / West Los Angeles area.

<http://www.archdaily.com/80113/samitaur-tower-eric-owen-moss-architects/>

how does the display of art and graphic presentations change the space within the cars of the transportation system.

look at: Speculate on how the displays change the social dynamic of the inner car audience.

The presence of the train riders guarantees an enormous daily audience of Tower art viewers, as well as an increase in pedestrians in the area, who will walk past the Tower from the train stops to local businesses.

The tower creates a display with the assumption that there will always be some sort of audience for the work. The audience does not choose to come to the display but rather are forced because of the commute. What does this imply?



FIG. 78



FIG. 79

UNIVERSAL STUDIOS HQ, LOS ANGELES

OMA



FIG. 80

Architects: OMA
Location: Los Angeles, CA USA
Project Year: 1996
Photographs: OMA



Can a building promote creativity? Creativity needs an elusive dose of order and chaos, fixity and improvisation. The building contains Universal's current and future divisions, offers them platforms to interact, laboratories to invent, silos for meeting rooms, places of assembly and relaxation.

<http://www.oma.eu/projects/1996/universal-head-quartrs/>

This is an interesting question and raises a good point that creativity needs chaos as well as organization. The building tries to incorporate organized office spaces in strict horizontal levels with bubbles of interaction spaces.

look at: Diagram how the intereaction functions in harmony with the organization.

By dividing the program into horizontal office floors and vertical towers, the organization of the building becomes a diagram of the unique and the generic: specificity in the vertical direction, generic office space in the horizontal.

Assuming that the towers are the so called “unique”, maybe I should look at how the towers are considered unique. What are housed in these spaces other than circulation cores?

look at: Diagram what goes in these towers according to program. Also look at how the interactions would occur differently between the horizontal and the vertical

There is a Virtual Tower of double height, containing loft-like workshops, a Circulation Tower, which is a travertine-clad atrium with its elevator bank open to the outside air; a Collective Tower of shared conference centres and screening rooms, and an Executive Tower of suites for senior management.

Virtual, Circulation, Collective and Executive - how do all these things intertwine within the building? Why are they seperated as such?

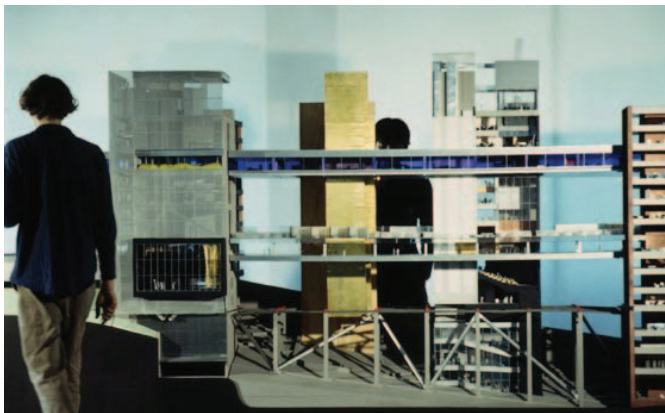


FIG. 81



FIG. 83



FIG. 82



FIG. 84

DESIGN PRACTICES

applying thesis concepts and programmatic
analysis architecturally to the context

By carefully considering program and site context, one may start exploring design parti's and different approaches to using the site. Some of the main focus points of the design partis are:

1. Creating a hub of connections

The Storytelling Incubator Space ideally should function like a hub of connections. Each individual using the space should have the chance for collaboration with peers and positive creative cross-pollination. By attracting people of different types, the broad spectrum of specialties being housed should give the space the collaboration platform that it requires.

2. Transforming the space into a learning environment

The space should not only be used as a resource by the people, but also as an opportunity for learning. Each individual brings a skill to the table - but also has the chance to learn a new skill, or give back and teach their skill to another individual.

3. Creating engaging public space

Many designs intergrate public space and green space as part of the design procedure, but the Storytelling Incubator Space should use green space or public space in a way that engages the general public. Temporary programs, such as outdoor film festivals are programs that the architecture strives to create and engage with the ongoing community.

GLOSSARY

glossary of key concepts and terms

Storytelling : is the act of conveying or representing an idea, or story, to a targeted audience.

Animation : the technique of photographing successive drawings or positions of puppets or models to create an illusion of movement when the movie is shown as a sequence.

Film Production : the process of creating a film. The generic workflow in which films are produced.

Cinematography : the art of making motion pictures. Cinematography may include anything from the way film is shot, the look and feel of the film, the layout and post-production process.

Flexible Space : defined in this thesis, flexible space is space is not specifically designed but can be used in multiple different ways or transformed by architectural elements to cater to multiple programs.

Workflow : a set of informational elements and a set of tasks, such that the inputs and outputs of the tasks are all in the set of information elements.

Multi-Purpose Space : defined in this thesis, multi-purpose space is space that is specifically designed for multiple programs. The space may be transformed through architectural elements to cater to these multiple programs.

Entrepreneurship : the address of a consumer need, which can be marketable. Then creating a feasible solution which solves the consumer need through a new business type model.

Incubator Space : an incubator space is a space which houses small business type models and start up entrepreneurs. The space usually encourages collaboration and interaction between like-minded peers.

Small Business : a small business is defined in this thesis as a business that has 10 employees or less, including the founding members.

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FILM MAKING PROCESS



1 SCRIPT WRITING



2 STORYBOARDING



3 VISUAL DEVELOPMENT



4 CASTING

ANIMATING/FILMING

----- **5** TRADITIONAL ANIMATION

----- **6** DIGITAL ANIMATION

----- **7** STOP MOTION ANIMATION

----- **8** LIVE ACTION FILMING



9 LAYOUT



10 VISUAL EFFECTS



11 SOUND EFFECTS



12 FINAL CUT

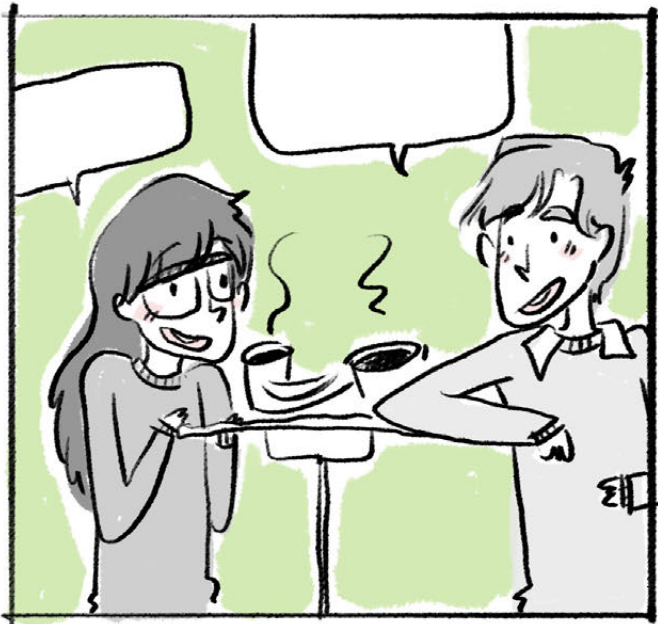
1 SCRIPT WRITING

CONCEPTUAL WRITING OF THE STORY

COMIC APPLIES TO:
DIGITAL ANIMATION
TRADITIONAL ANIMATION
STOP MOTION ANIMATION
LIVE ACTION FILM



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2/ RAUL AND BETH BRAINSTORM OVER COFFEE



3/ RAUL WRITES SCRIPT DRAFT

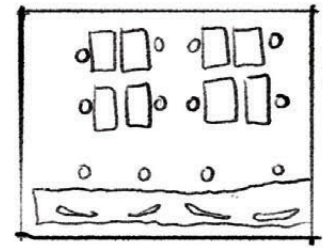
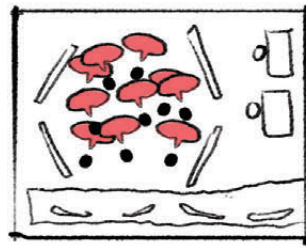
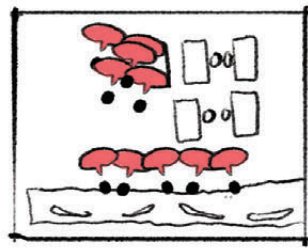
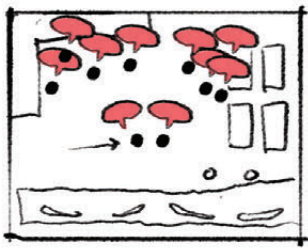


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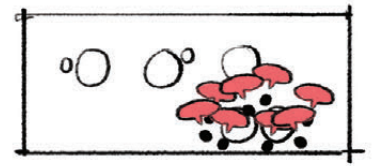
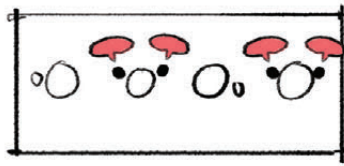
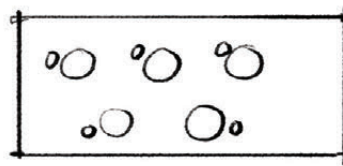
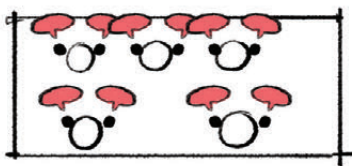


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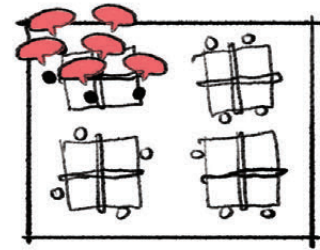
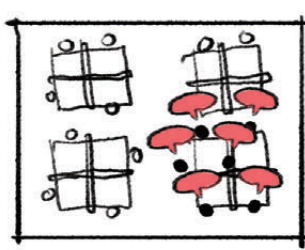
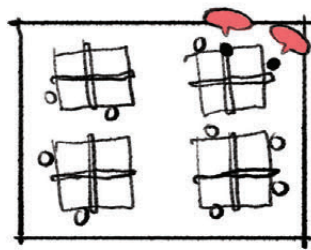
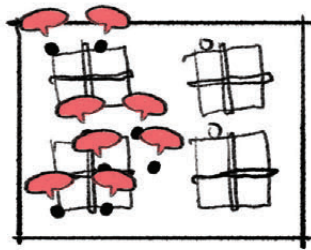
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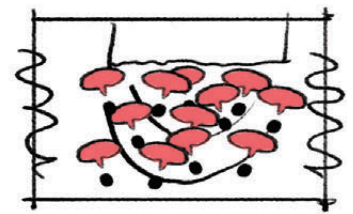
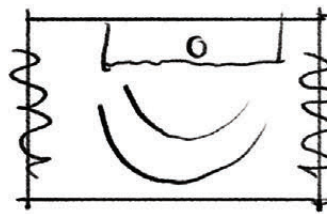
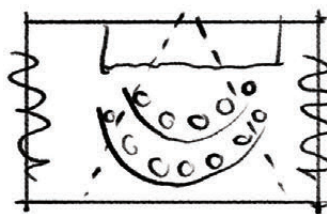
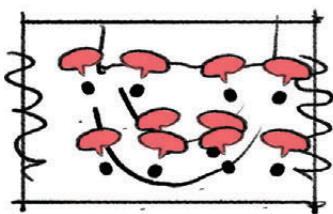
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1/ WAREHOUSE SPACE



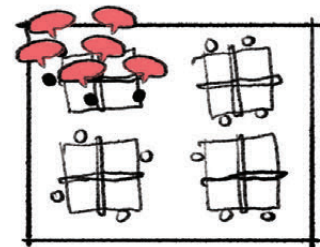
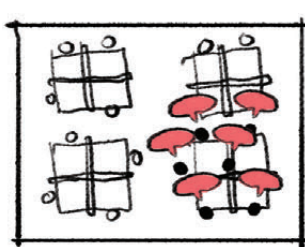
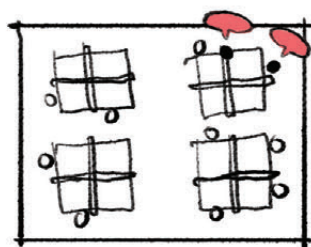
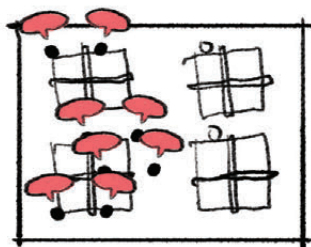
2/ RAUL AND BETH BRAINSTORM OVER COFFEE
2/ CAFE SPACE



3/ RAUL WRITES SCRIPT DRAFT
3/ ISOLATED/BULLPEN

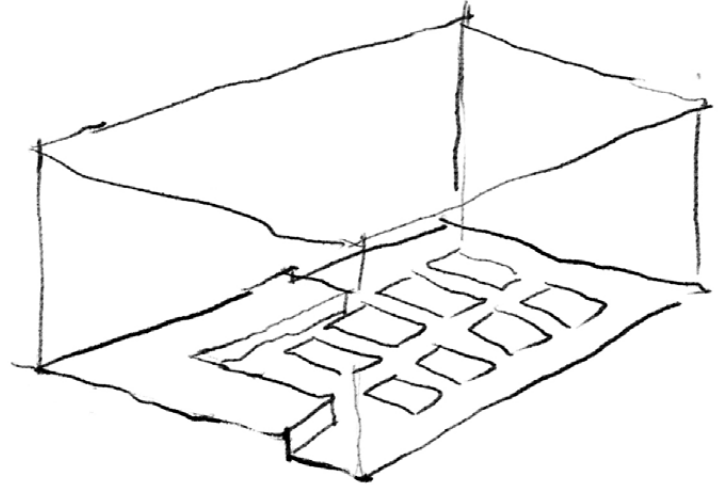
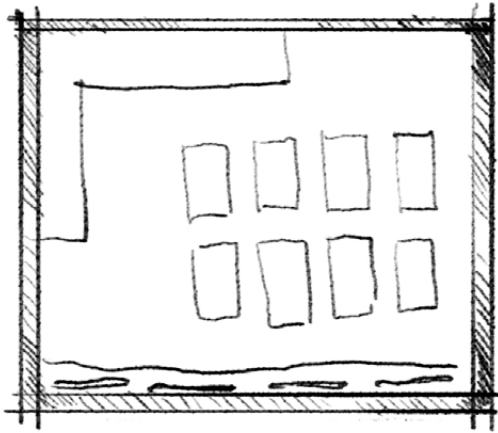


4/ RAUL PRESENTS SCRIPT
4/ THEATER



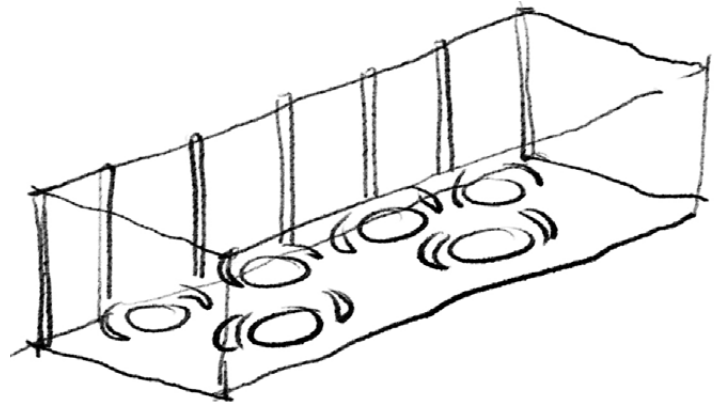
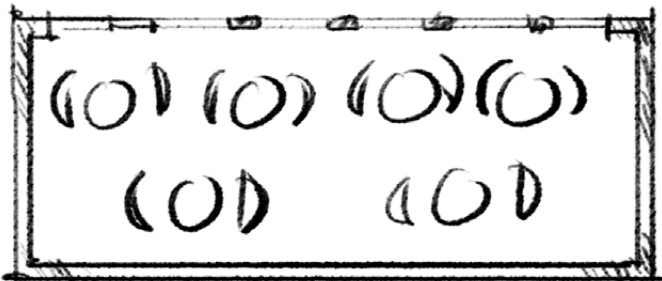
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5/ ISOLATED/BULLPEN

SPATIAL ANALYSIS



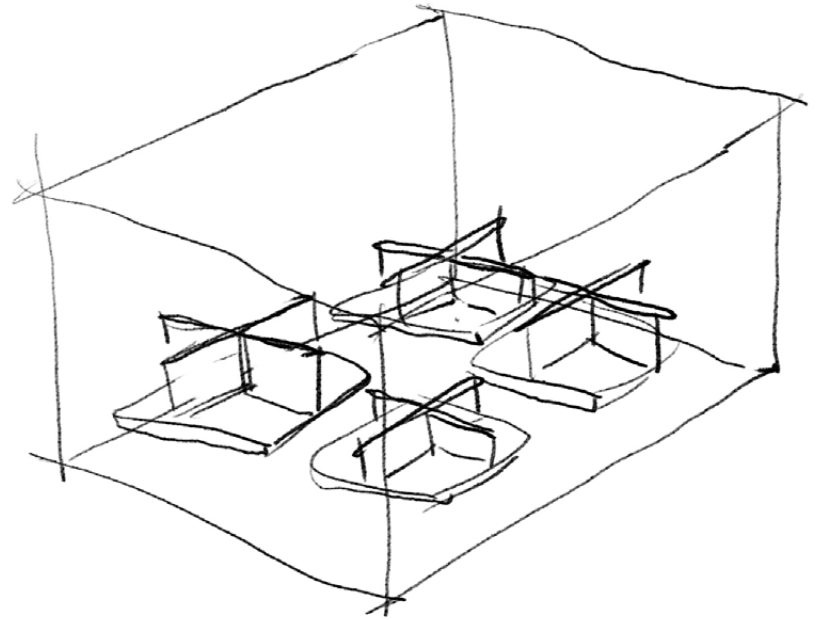
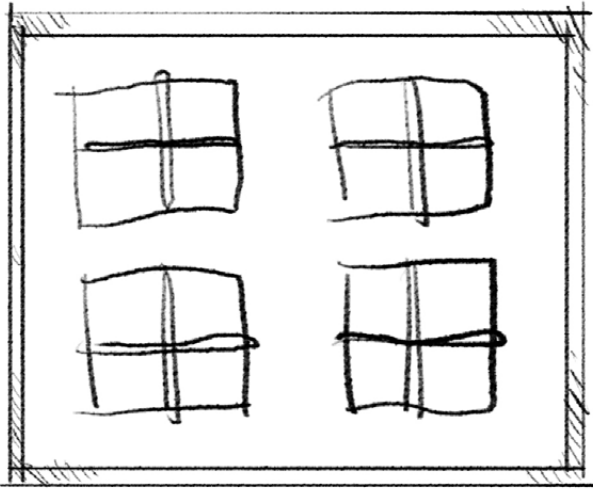
1/ RAUL APPROACHES BETH WITH AN IDEA
1/ WAREHOUSE SPACE

ACTS AS A LARGE OPEN SPACE
FLEXIBLE PROGRAM
GROUP PINUP SPACES
LOTS OF NATURAL LIGHT



2/ RAUL AND BETH BRAINSTORM OVER COFFEE
2/ CAFE SPACE

GATHERING SPACE
ACTS AS A SPACE FOR INFORMAL WORK SESSIONS
BRINGS IN PEOPLE FROM STREET
VIEWS INTO COURTYARD
INTRODUCES 'OUTSIDE' PUBLIC TO INTERIOR PROGRAM



3/ RAUL WRITES SCRIPT DRAFT

3/ ISOLATED/BULLPEN

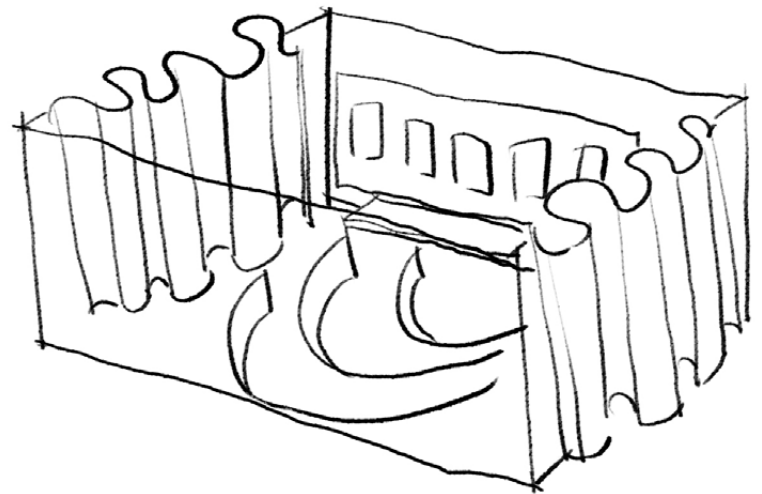
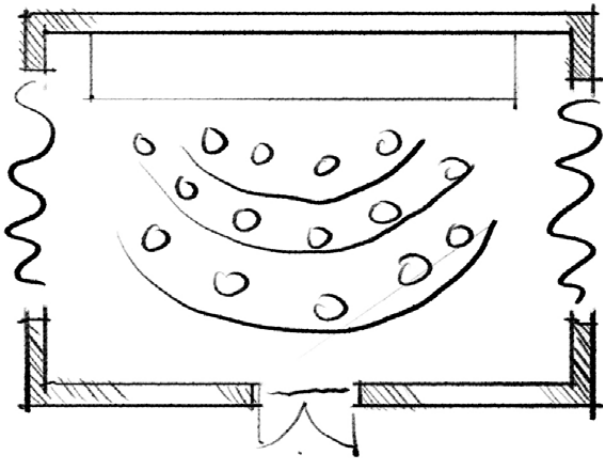
5/ RAUL MAKES FINAL EDITS

5/ ISOLATED/BULLPEN

SOLITARY WORK SPACE

NOISE LEVEL: QUIET

PINUP BOARDS BETWEEN DESKS



4/ RAUL PRESENTS SCRIPT

4/ THEATER

CENTRAL SPACE FOR PRESENTING TO LARGE AUDIENCE

ALSO PLACE FOR LARGE IDEA SESSIONS

FILM SCREENING

LIGHT-SENSITIVE PROGRAM

2 STORYBOARDING

SKETCHES ARE MADE OF THE CONCEPT,
COMIC FORM.

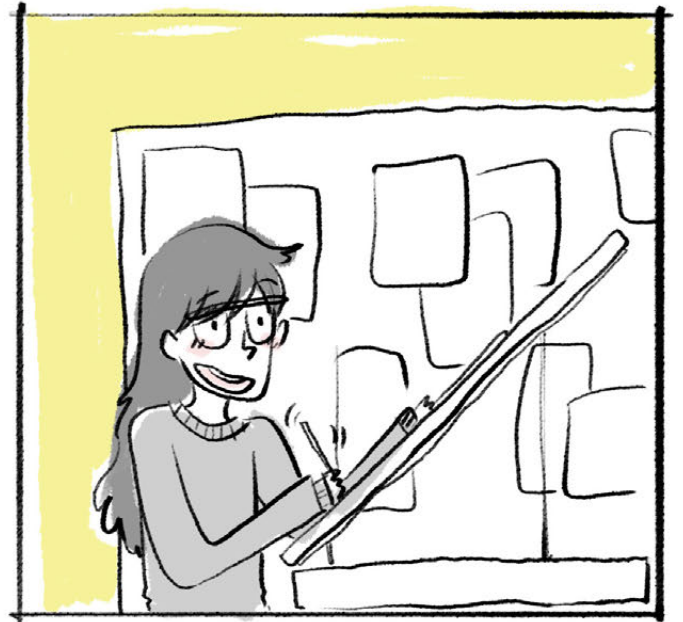
COMIC APPLIES TO:
DIGITAL ANIMATION
TRADITIONAL ANIMATION
STOP MOTION ANIMATION
LIVE ACTION FILM



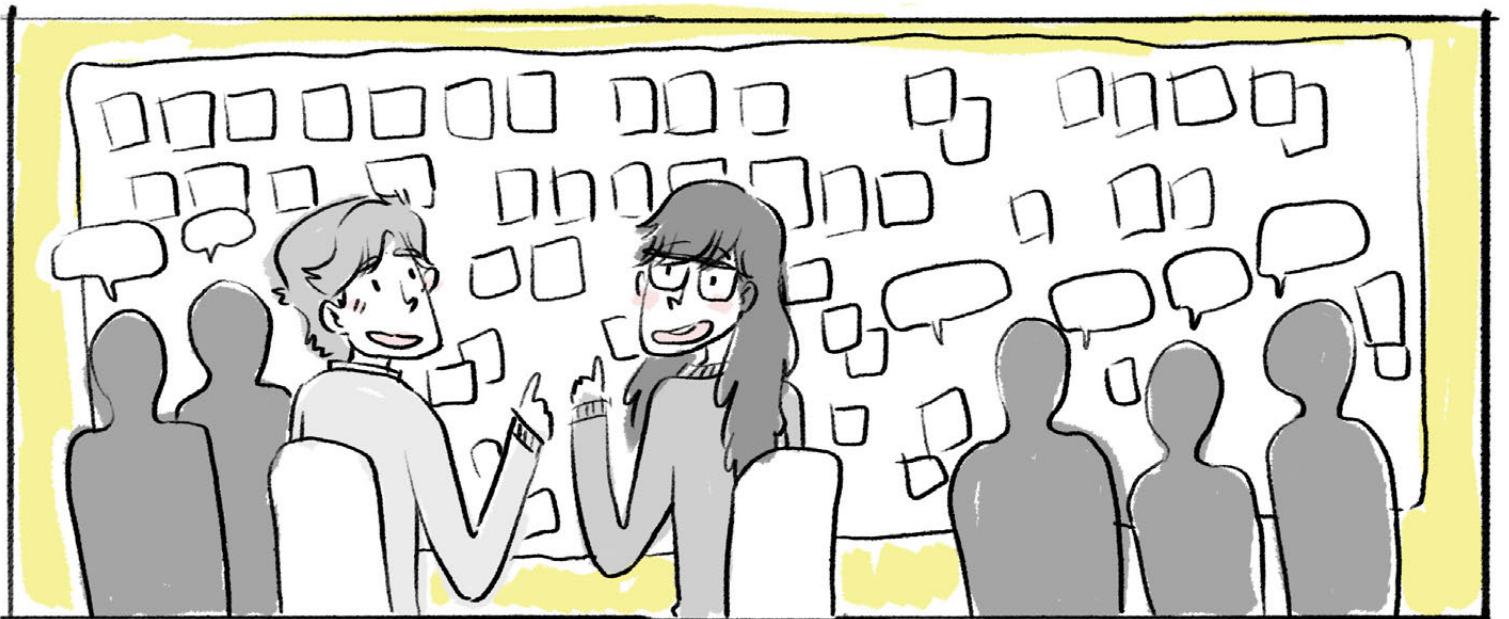
1/ RAUL GIVES BETH THE SCRIPT



2/ BETH GATHERS REFERENCE MATERIAL

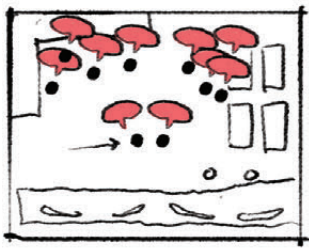


3/ BETH WORKS ON STORYBOARDS

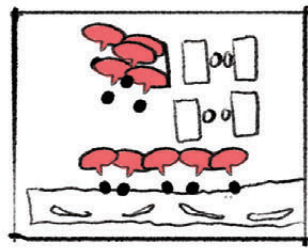


4/ BETH AND RAUL HAVE GROUP DISCUSSION OF STORYBOARDS

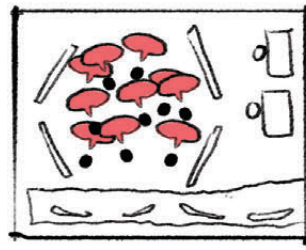
INTERACTION DIAGRAMS



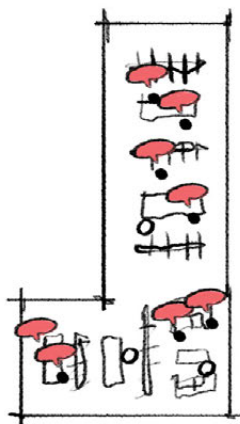
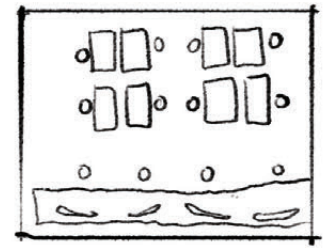
1/ RAUL GIVES BETH THE SCRIPT
1/ WAREHOUSE SPACE



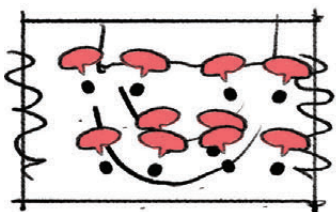
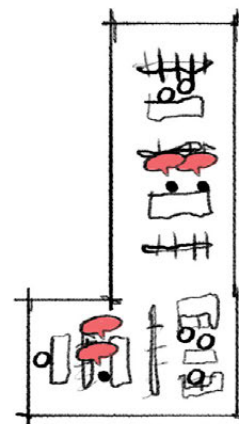
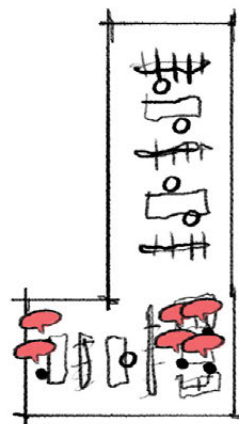
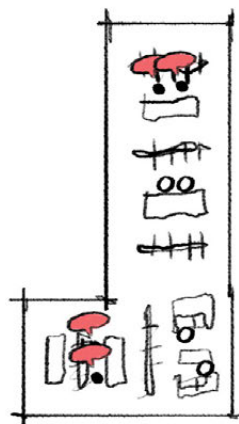
3/ BETH WORKS ON STORYBOARDS
3/ WAREHOUSE SPACE



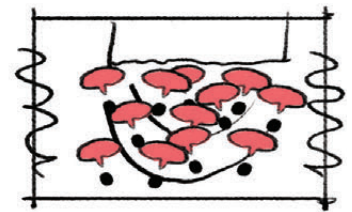
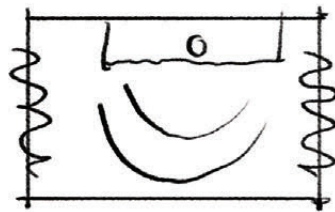
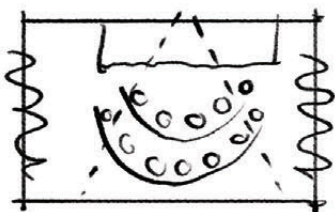
4/ BETH AND RAUL HAVE GROUP DISCUSSION OF STORYBOARDS
4/ WAREHOUSE SPACE



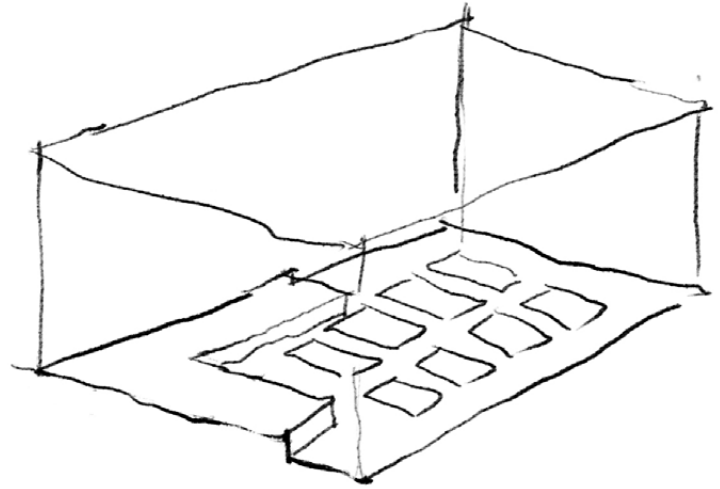
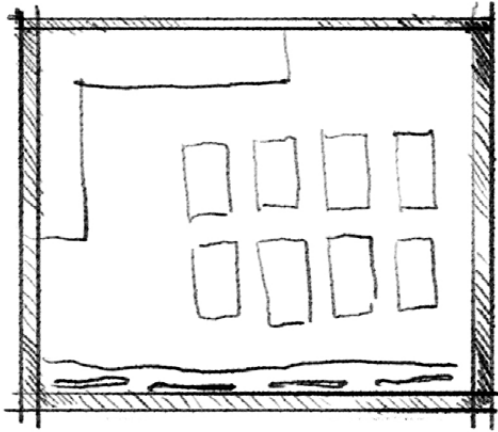
2/ BETH GATHERS REFERENCE MATERIAL
2/ REFERENCE LIBRARY



4/ BETH AND RAUL HAVE GROUP DISCUSSION OF STORYBOARDS
4/ THEATER SPACE



SPATIAL ANALYSIS



1/ RAUL GIVES BETH THE SCRIPT

1/ WAREHOUSE SPACE

3/ BETH WORKS ON STORYBOARDS

3/ WAREHOUSE SPACE

4/ BETH AND RAUL HAVE GROUP DISCUSSION OF STORYBOARDS

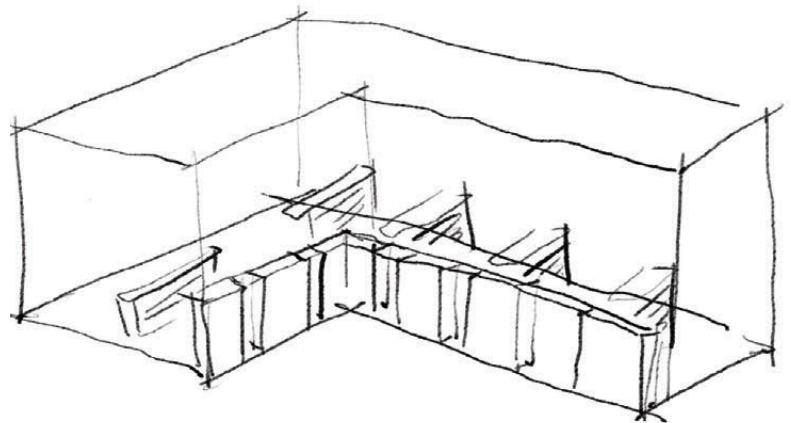
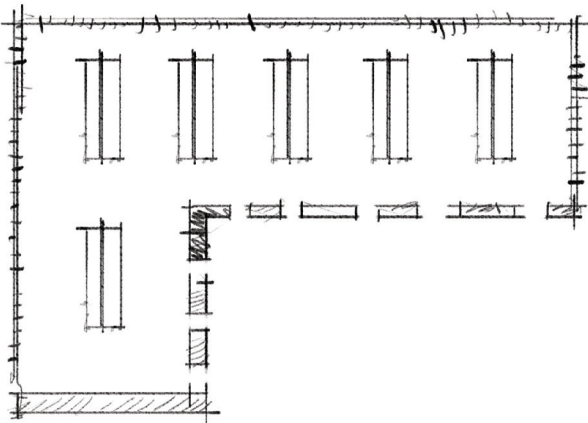
4/ WAREHOUSE SPACE

ACTS AS A LARGE OPEN SPACE

FLEXIBLE PROGRAM

GROUP PINUP SPACES

LOTS OF NATURAL LIGHT



2/ BETH GATHERS REFERENCE MATERIAL

2/ REFERENCE LIBRARY

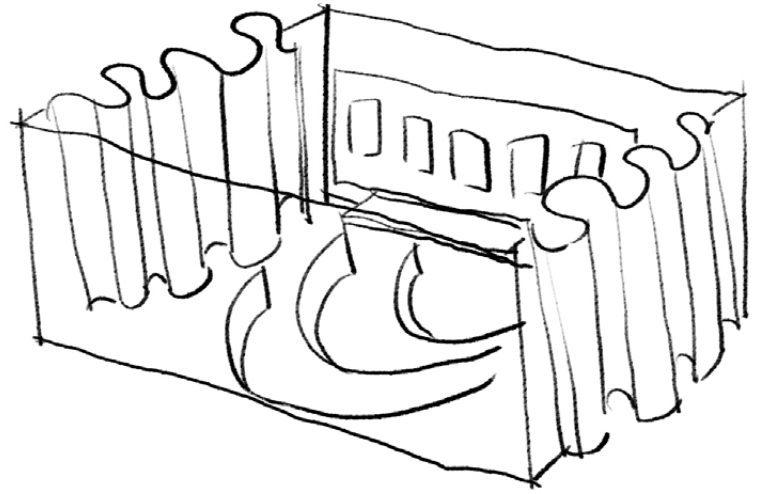
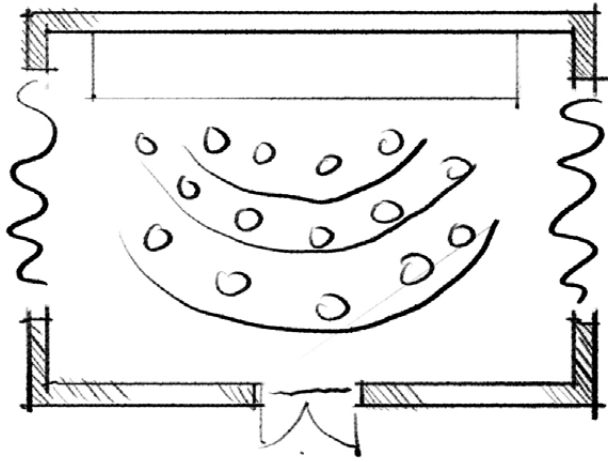
EDUCATION AND WAREHOUSE PROGRAM INTERSECT.

CENTRAL POINT FOR RESEARCH

LOOKS DOWN INTO WAREHOUSE SPACE

ACTS AS A 'BRIDGE' BETWEEN PROGRAM

NOISE LEVEL: QUIET



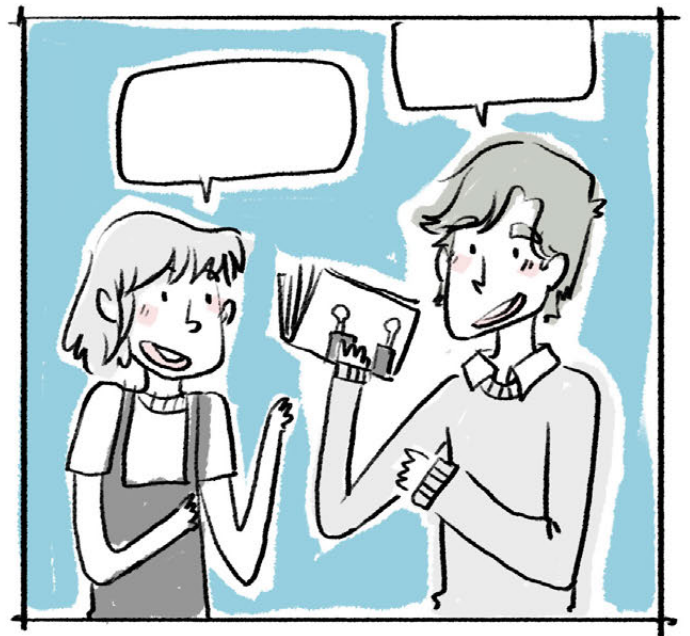
4/ BETH AND RAUL HAVE GROUP DISCUSSION OF STORYBOARDS
 4/ THEATER SPACE

CENTRAL SPACE FOR PRESENTING TO LARGE AUDIENCE
 ALSO PLACE FOR LARGE IDEA SESSIONS
 FILM SCREENING
 LIGHT-SENSITIVE PROGRAM

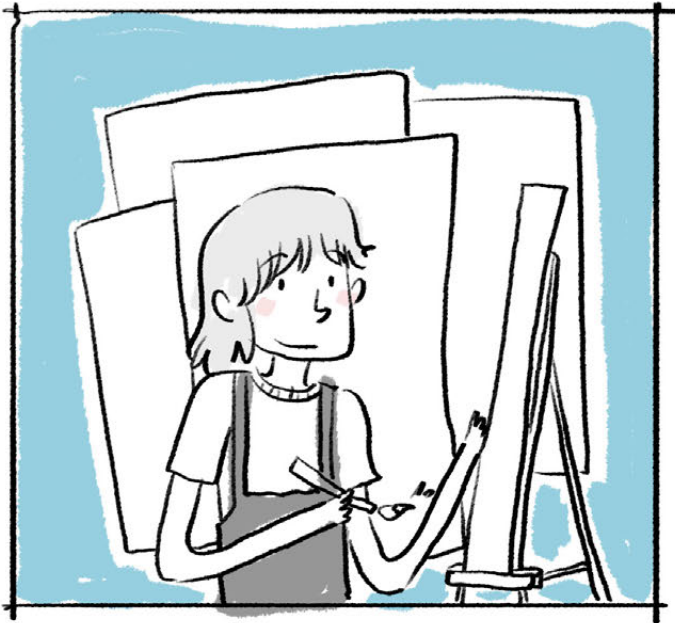
3 VISUAL DEVELOPMENT

COLLABORATION WITH ARTISTS TO PRODUCE
THE LOOK AND FEEL OF A FILM

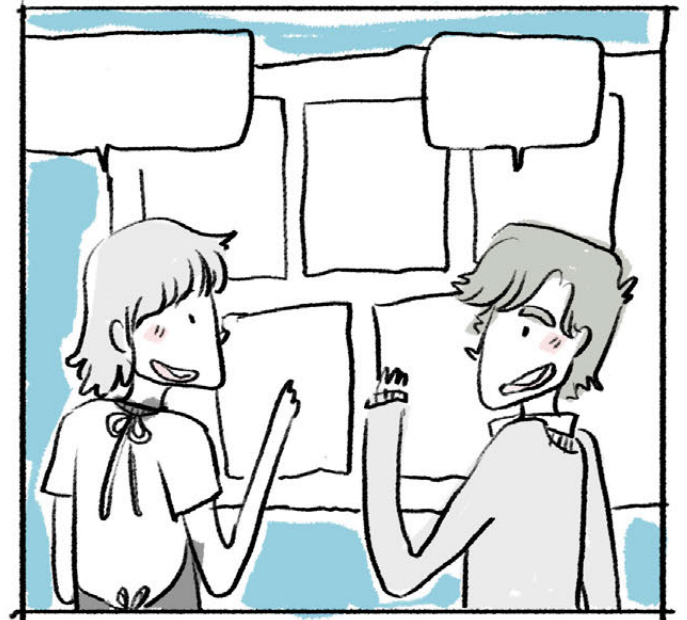
COMIC APPLIES TO:
DIGITAL ANIMATION
TRADITIONAL ANIMATION
STOP MOTION ANIMATION
LIVE ACTION FILM



1/ MARIE IS GIVEN THE SCRIPT



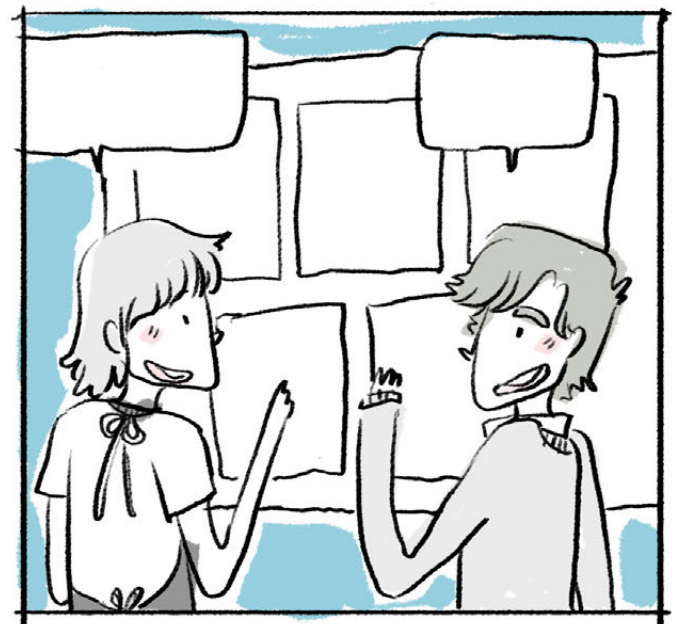
2/ MARIE WORKS ON CONCEPT ART



3/ INFORMAL PINUP SESSION WITH RAUL

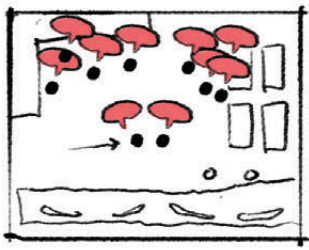


4/RAUL CASTS VOICE ACTORS



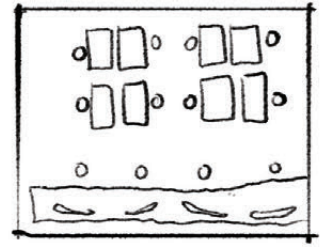
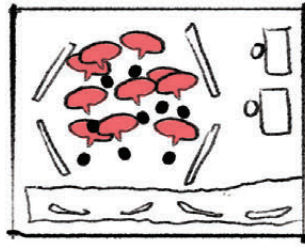
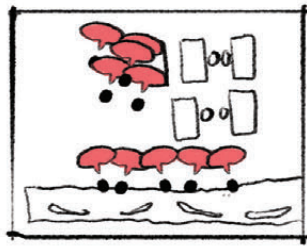
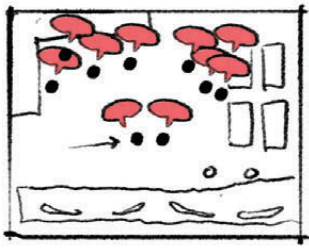
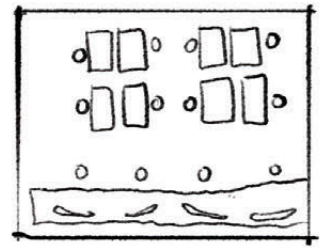
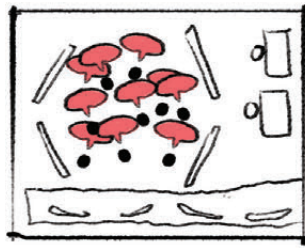
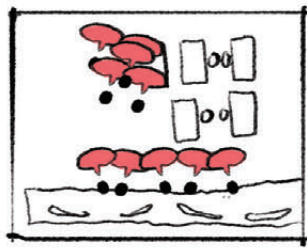
4/RAUL COLLABORATES WITH MARIE FOR CHARACTERS

INTERACTION DIAGRAMS



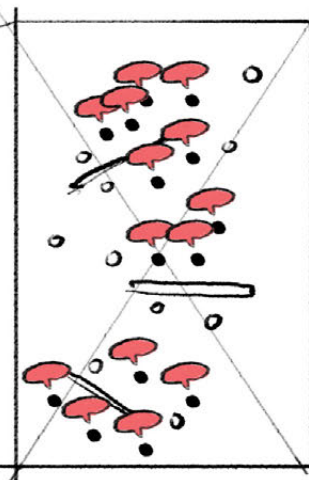
1/ MARIE IS GIVEN THE SCRIPT

1/ WAREHOUSE SPACE



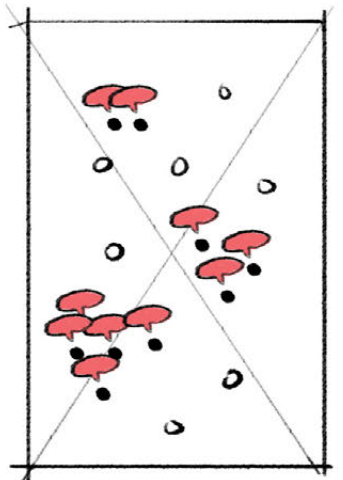
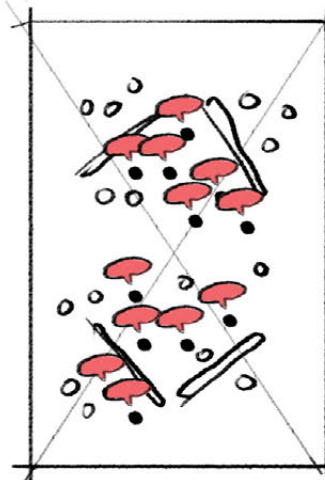
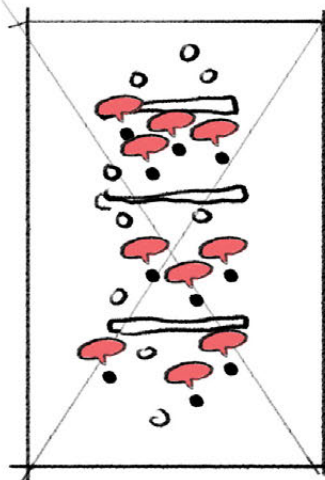
2/ MARIE WORKS ON CONCEPT ART

2/ WAREHOUSE SPACE



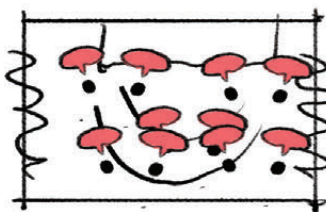
3/ INFORMAL PINUP SESSION WITH RAUL

3/ COURTYARD SPACE



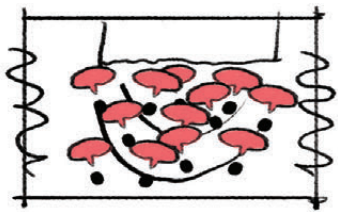
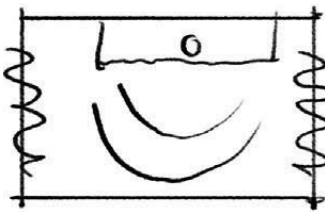
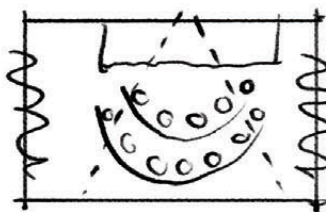
5/ RAUL COLLABORATES WITH MARIE FOR CHARACTERS

5/ COURTYARD SPACE

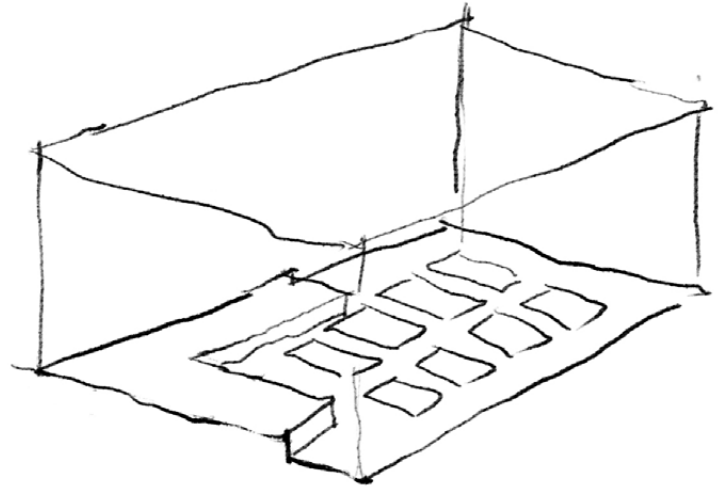
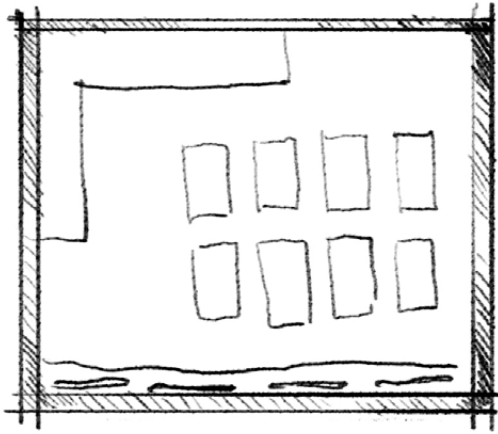


4/ RAUL PRESENTS SCRIPT

4/ THEATER



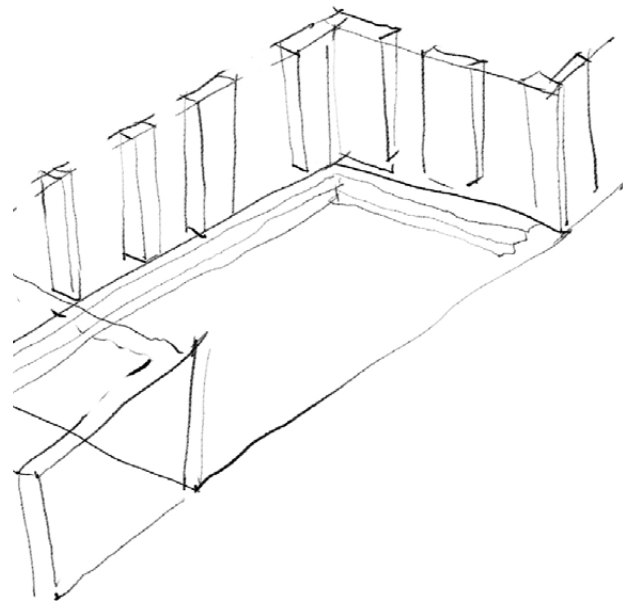
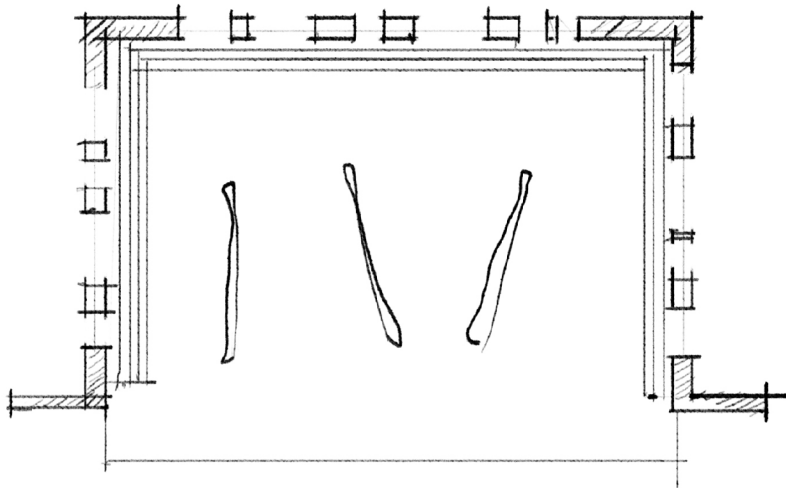
SPATIAL ANALYSIS



1/ MARIE IS GIVEN THE SCRIPT
1/ WAREHOUSE SPACE

2/ MARIE WORKS ON CONCEPT ART
2/ WAREHOUSE SPACE

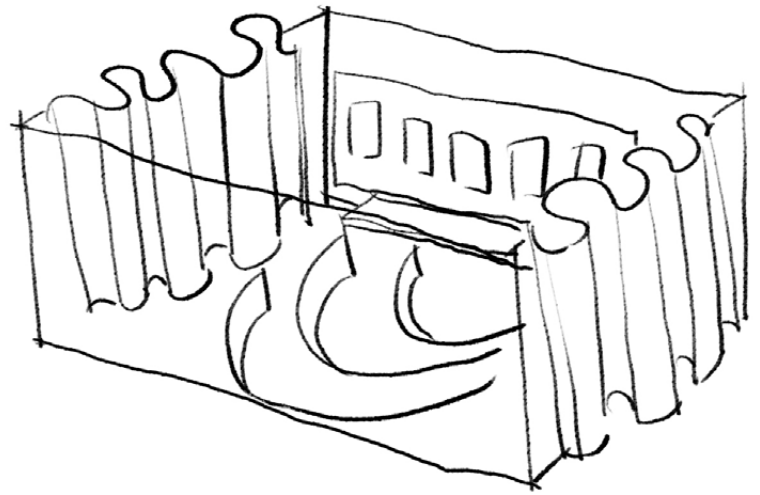
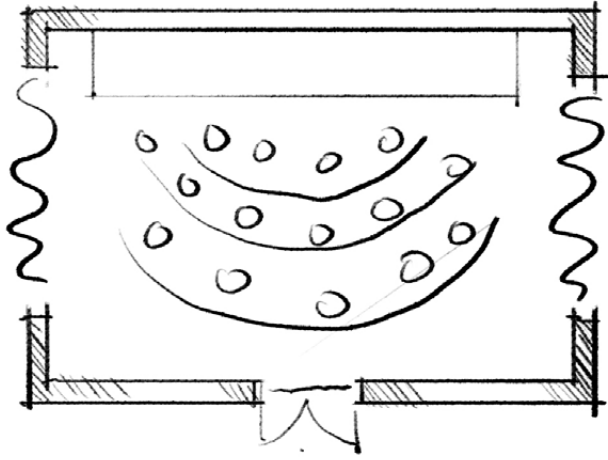
ACTS AS A LARGE OPEN SPACE
FLEXIBLE PROGRAM
GROUP PINUP SPACES
LOTS OF NATURAL LIGHT



3/ INFORMAL PINUP SESSION WITH RAUL
3/ COURTYARD SPACE

5/ RAUL COLLABORATES WITH MARIE FOR CHARACTERS
5/ COURTYARD SPACE

OPEN FLEXIBLE PROGRAM
TRANSFORMABLE GALLERY WALLS
ACTS AS A MEDIATOR BETWEEN PROGRAMS
CAMERA & LIGHTING TRACKS



4/ RAUL PRESENTS SCRIPT

4/ THEATER

CENTRAL SPACE FOR PRESENTING TO LARGE AUDIENCE

ALSO PLACE FOR LARGE IDEA SESSIONS

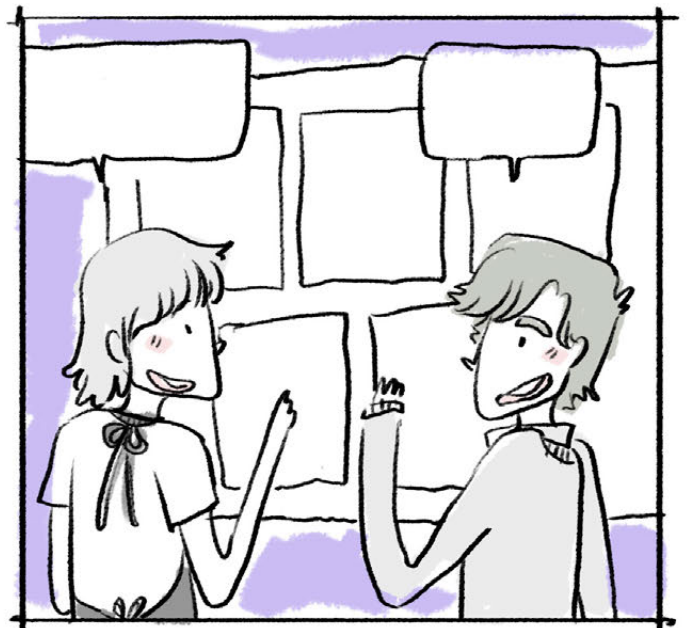
FILM SCREENING

LIGHT-SENSITIVE PROGRAM

4 CASTING

CHARACTERS ARE CAST FOR AID TO VISUAL DEVELOPMENT AND STORYBOARDS

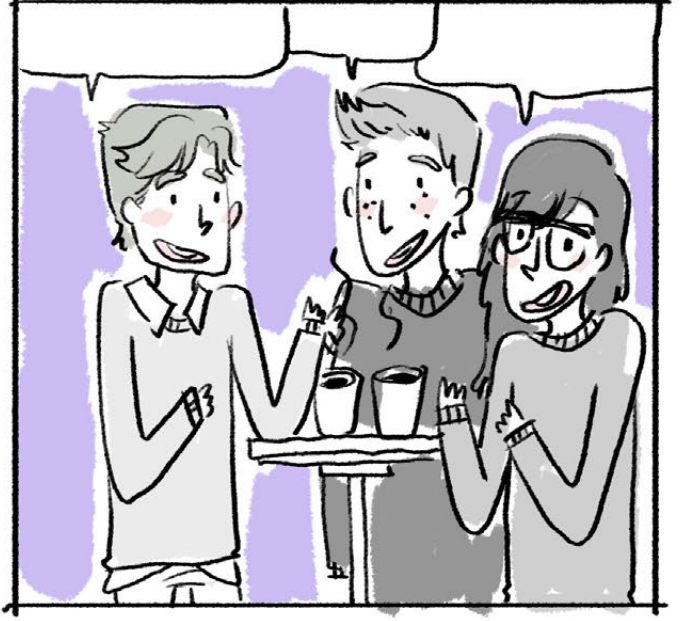
COMIC APPLIES TO:
DIGITAL ANIMATION
TRADITIONAL ANIMATION
STOP MOTION ANIMATION
LIVE ACTION FILM



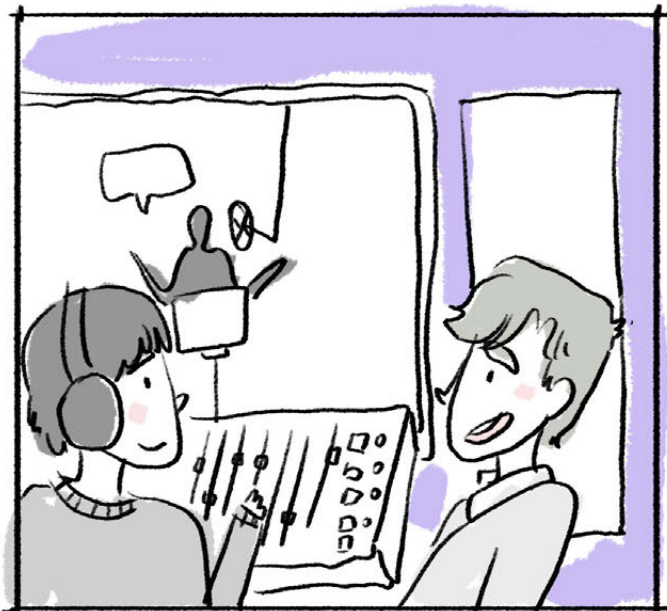
1/ RAUL AND MARIE DISCUSS CHARACTERS



2/ RAUL HOLDS AUDITIONS



3/ BETH, SAM AND RAUL DELIBERATE ON CANDIDATES

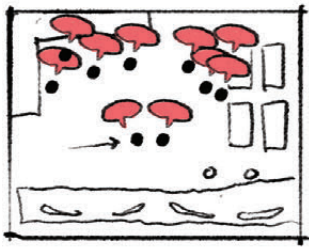


4/ RAUL AND DAN RECORD VOICE ACTING

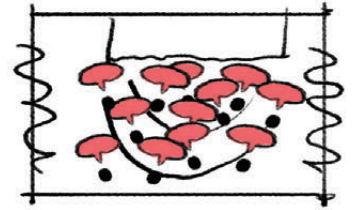
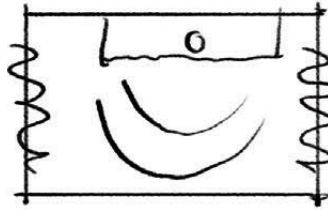
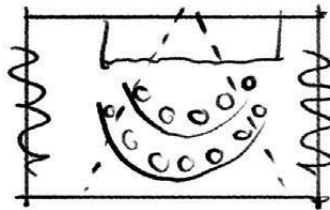
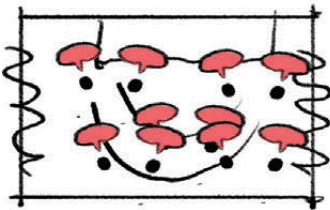
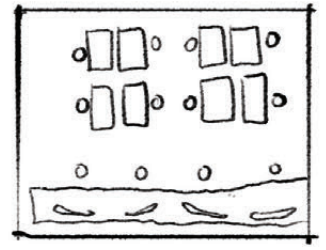
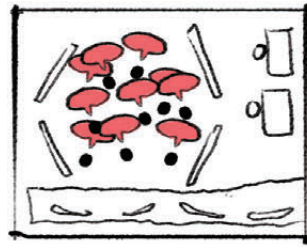
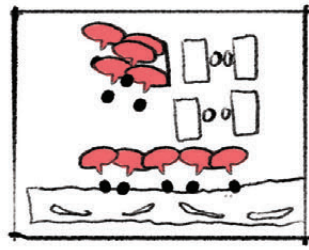


4/ DAN GIVES SAM AUDIO FOR ROUGH CUT

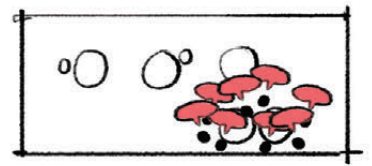
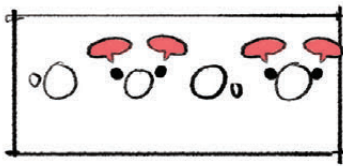
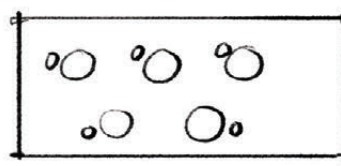
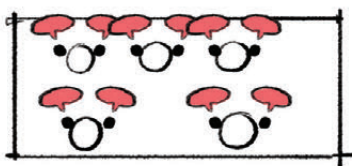
INTERACTION DIAGRAMS



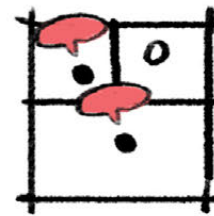
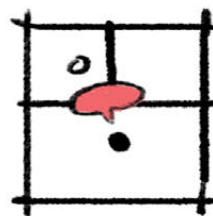
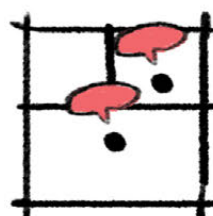
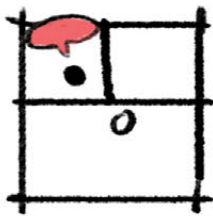
1/ RAUL AND BETH DISCUSS CHARACTERS
1/ WAREHOUSE SPACE



2/ RAUL HOLDS AUDITIONS
2/ AUDITORIUM SPACE



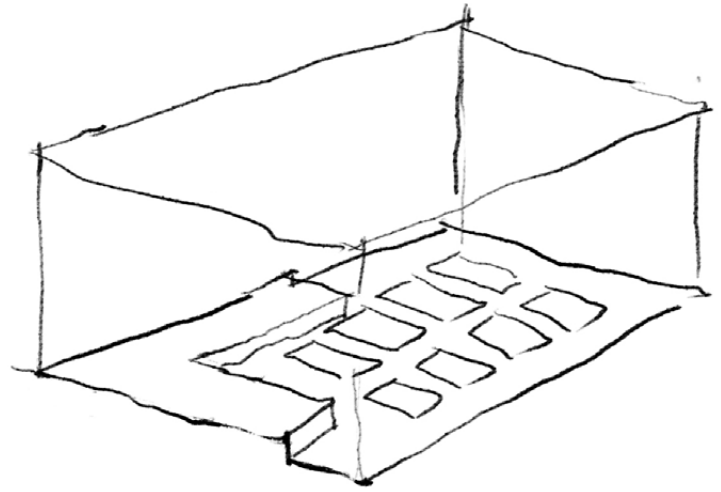
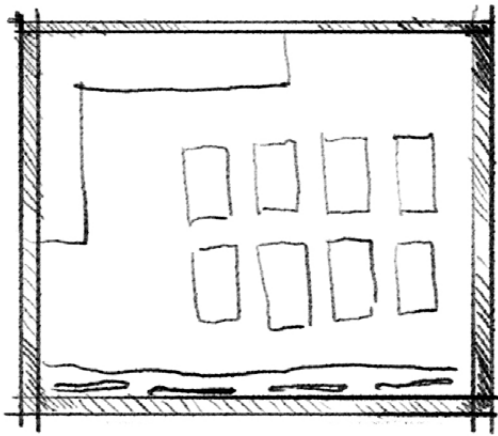
3/ BETH, SAM AND RAUL DELIBERATE ON CANADATES
3/ CAFE SPACE



4/ RAUL AND DAN RECORD VOICE ACTING
4/AUDIO ROOMS

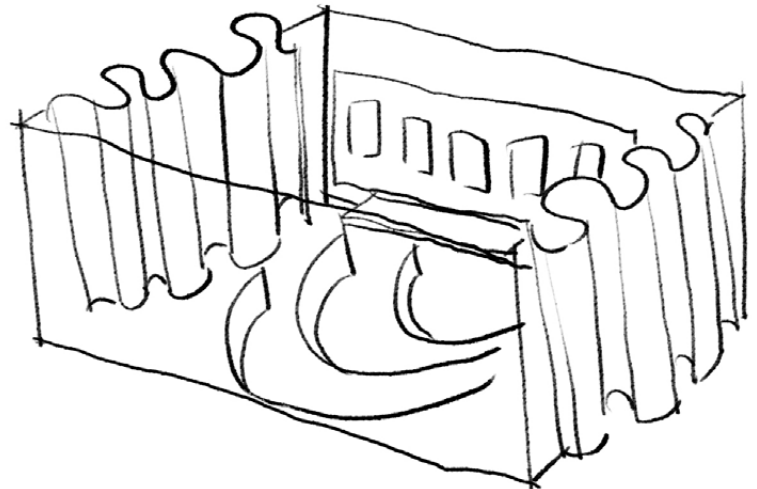
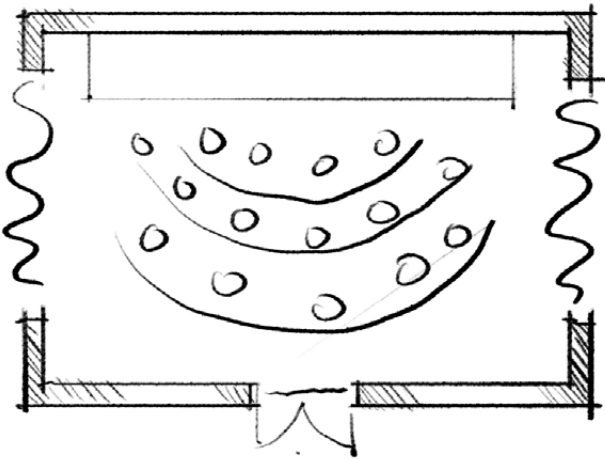
5/ DAN GIVES SAM AUDIO FOR LAYOUT
5/AUDIO ROOMS

SPATIAL ANALYSIS



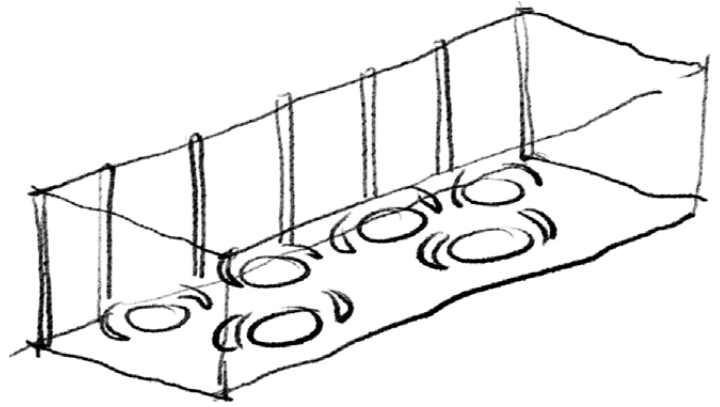
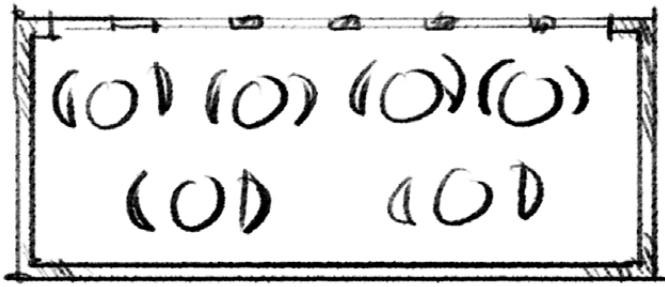
1/ RAUL AND MARE DISCUSS CHARACTERS
1/ WAREHOUSE SPACE

ACTS AS A LARGE OPEN SPACE
FLEXIBLE PROGRAM
GROUP PINUP SPACES
LOTS OF NATURAL LIGHT



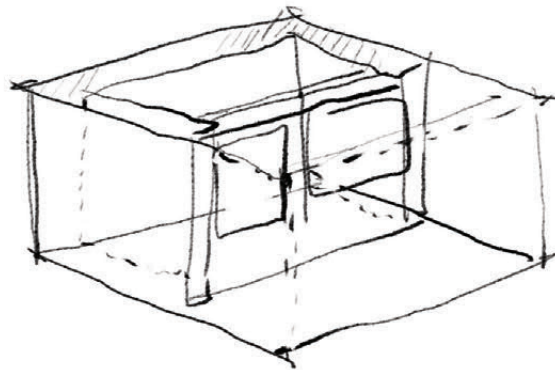
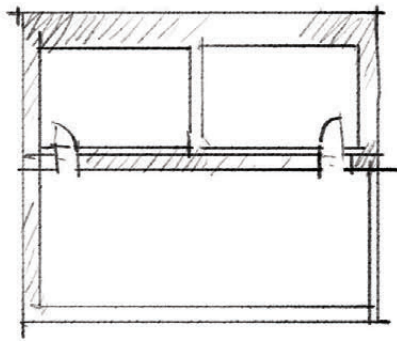
2/ RAUL HOLDS AUDITIONS
2/ AUDITORIUM SPACE

CENTRAL SPACE FOR PRESENTING TO LARGE AUDIENCE
ALSO PLACE FOR LARGE IDEA SESSIONS
FILM SCREENING
LIGHT-SENSITIVE PROGRAM



3/ BETH, SAM AND RAUL DELIBERATE ON CANADATES
 3/ CAFE SPACE

GATHERING SPACE
 ACTS AS A SPACE FOR INFORMAL WORK SESSIONS
 BRINGS IN PEOPLE FROM STREET
 VIEWS INTO COURTYARD
 INTRODUCES 'OUTSIDE' PUBLIC TO INTERIOR PROGRAM



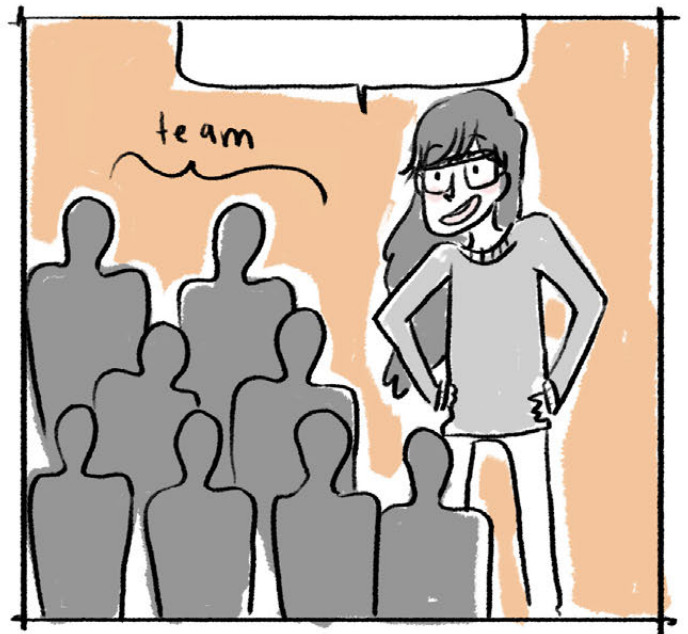
4/ RAUL AND DAN RECORD VOICE ACTING
 4/AUDIO ROOMS
 5/ DAN GIVES SAM AUDIO FOR LAYOUT
 5/AUDIO ROOMS

RECORDING AND EDITING BOOTHS
 NEEDS TO HAVE SPECIAL SOUNDPROOF WALLS

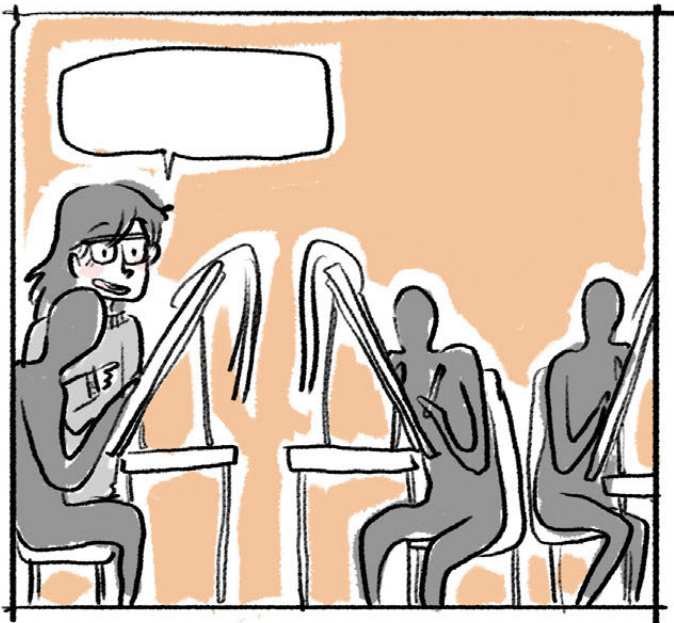
5 ANIMATION

BASIC ANIMATION DONE TRADITIONALLY
THROUGH DRAWING

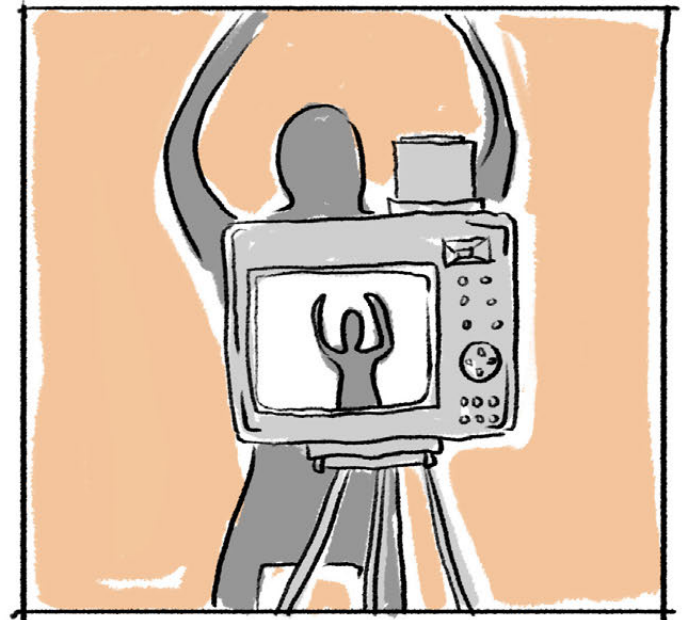
COMIC APPLIES TO:
TRADITIONAL ANIMATION



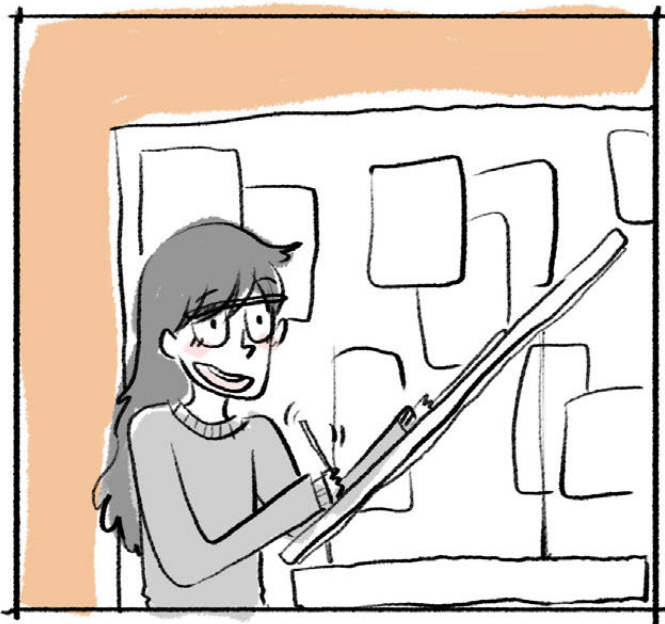
1/ BETH GATHERS ANIMATION TEAM



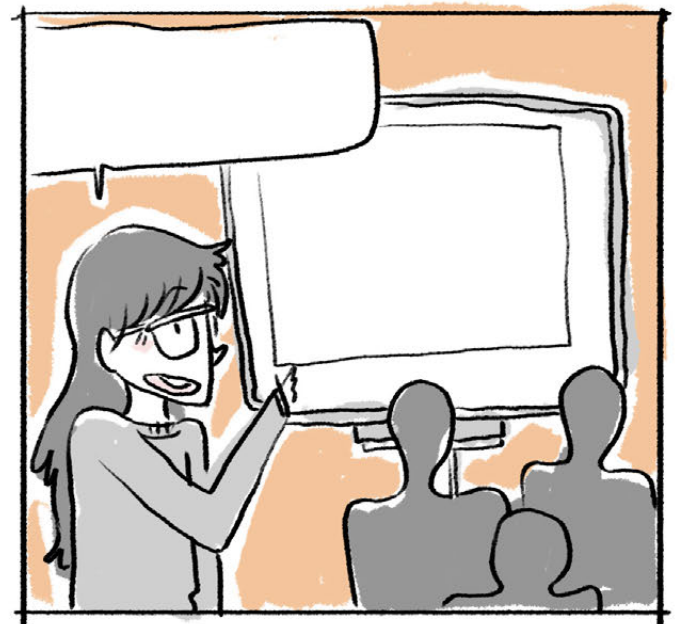
2/ BETH DIRECTS ANIMATION TEAM



3/ TEAM SHOOTS RESOURCE MATERIAL

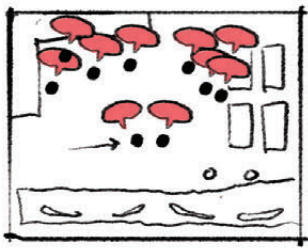


4/ BETH WORKS ON ANIMATION

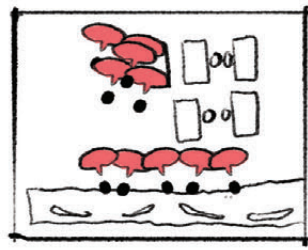


5/ BETH COLLABORATES WITH TEAM

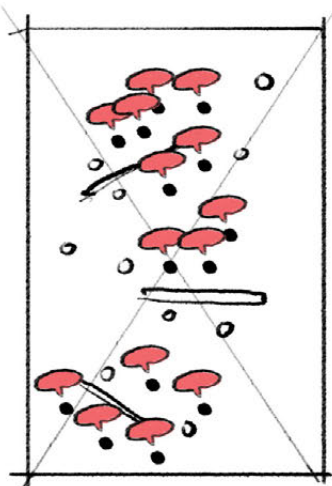
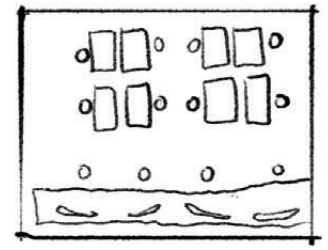
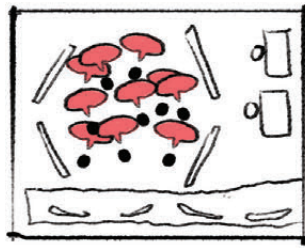
INTERACTION DIAGRAMS



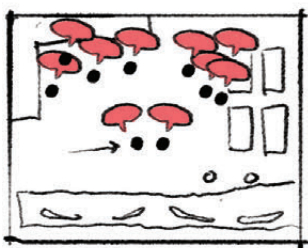
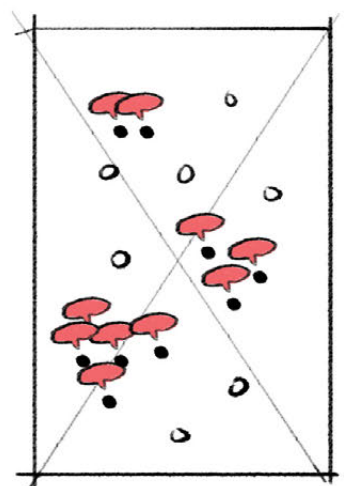
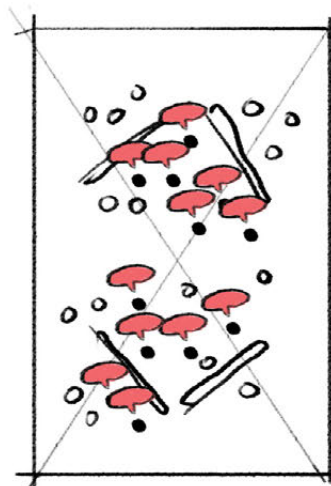
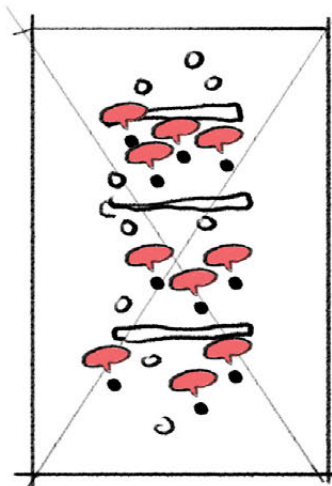
1/ BETH GATHERS ANIMATION TEAM
1/ WAREHOUSE SPACE



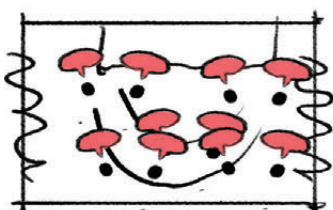
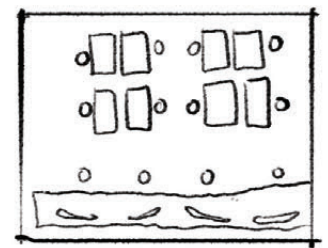
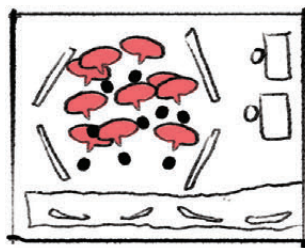
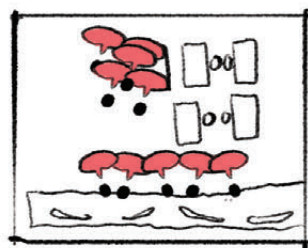
2/ BETH DIRECTS ANIMATION TEAM
2/ WAREHOUSE SPACE



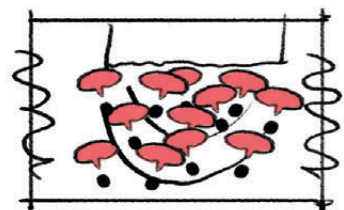
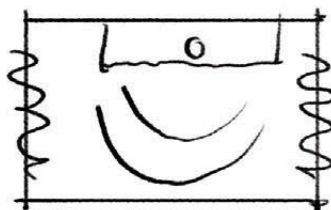
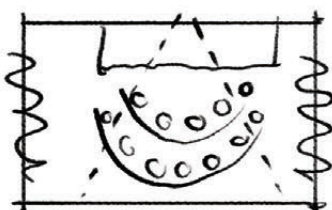
3/ TEAM SHOOTS RESOURCE MATERIAL
3/ COURTYARD SPACE



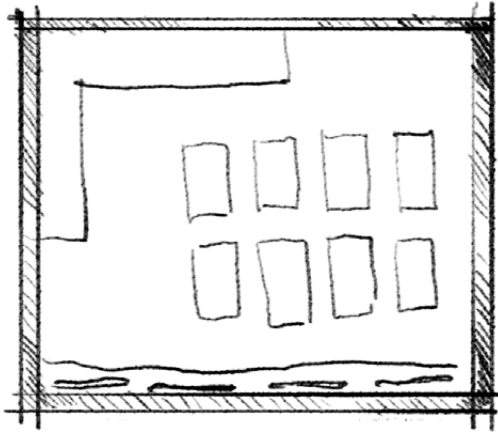
3/ BETH WORKS ON ANIMATION
1/ WAREHOUSE SPACE



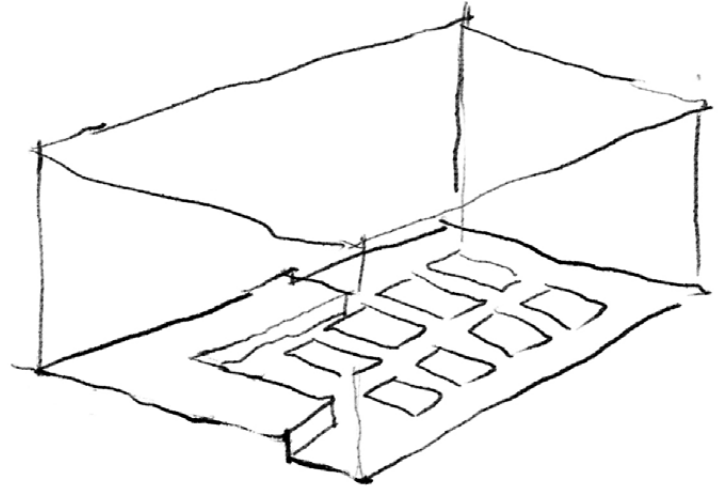
5/ BETH COLLABORATES WITH TEAM
5/ THEATER SPACE



SPATIAL ANALYSIS

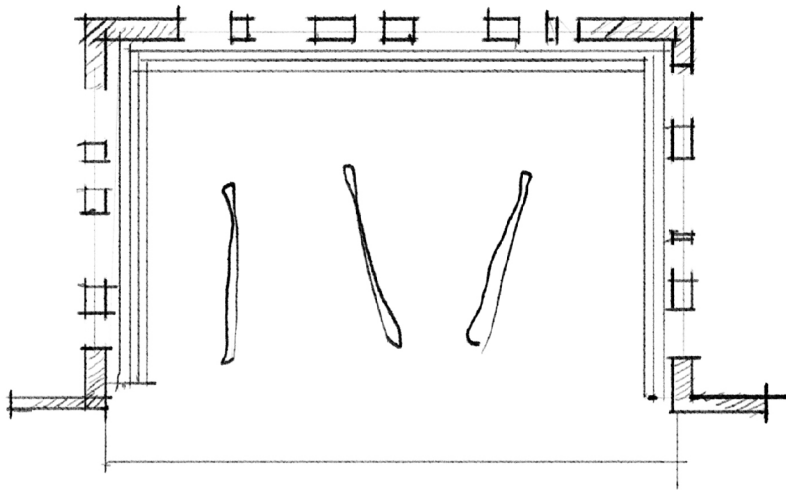


1/ BETH GATHERS ANIMATION TEAM
1/ WAREHOUSE SPACE

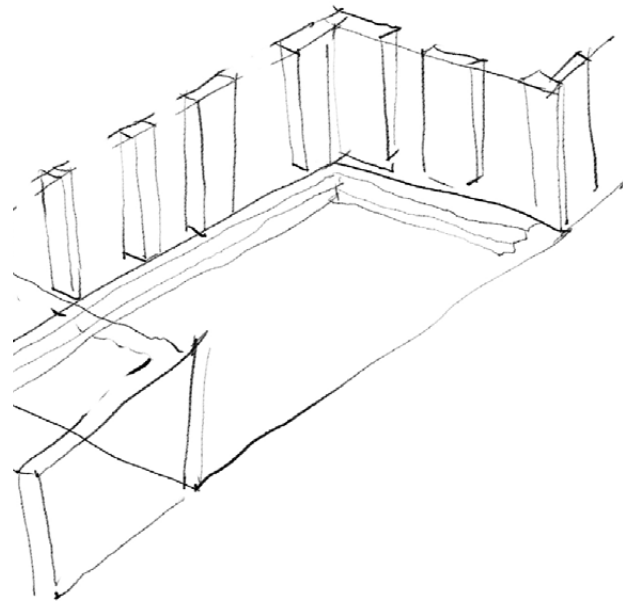


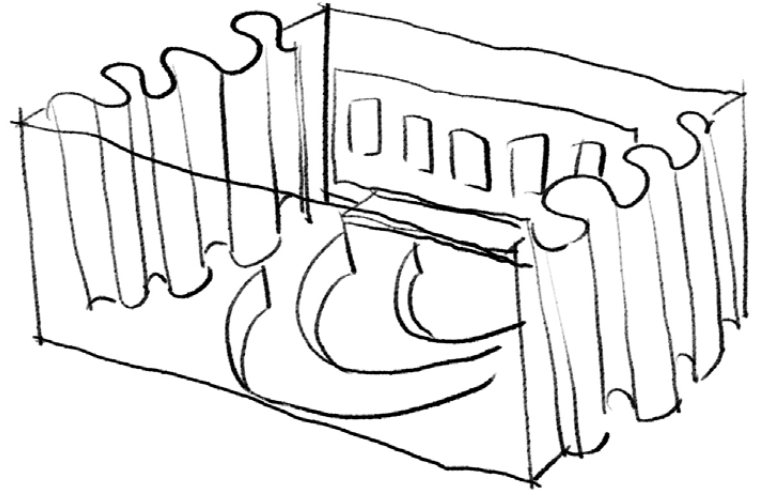
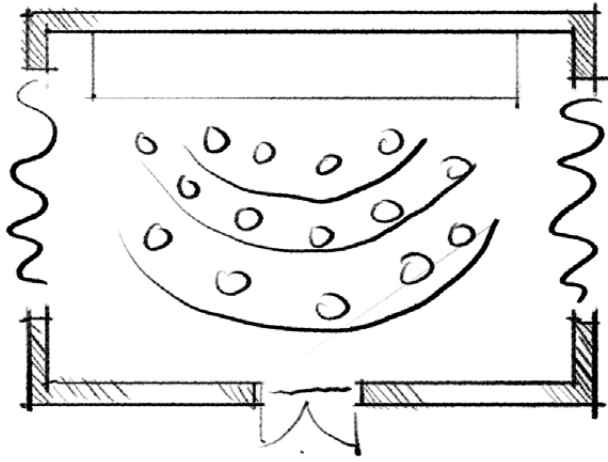
2/ BETH DIRECTS ANIMATION TEAM
2/ WAREHOUSE SPACE

ACTS AS A LARGE OPEN SPACE
FLEXIBLE PROGRAM
GROUP PINUP SPACES
LOTS OF NATURAL LIGHT



3/ TEAM SHOOTS RESOURCE MATERIAL
3/ COURTYARD SPACE





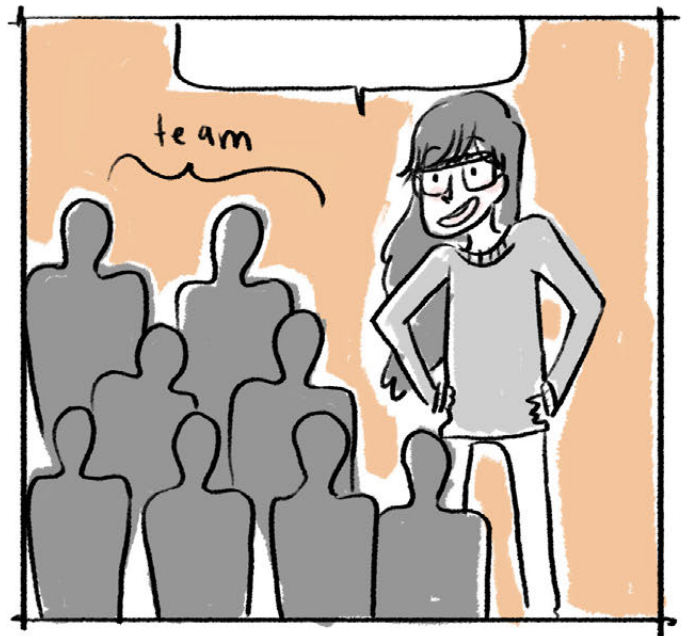
5/ BETH COLLABORATES WITH TEAM
5/ THEATER SPACE

CENTRAL SPACE FOR PRESENTING TO LARGE AUDIENCE
ALSO PLACE FOR LARGE IDEA SESSIONS
FILM SCREENING
LIGHT-SENSITIVE PROGRAM

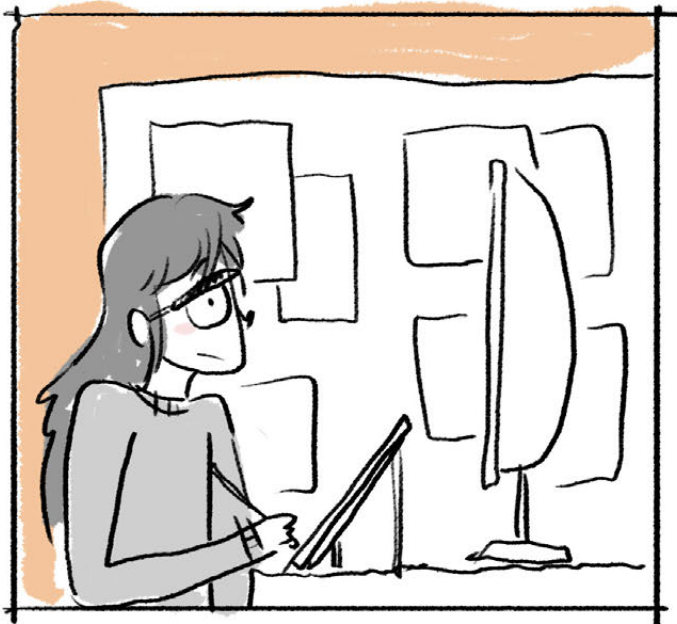
6 ANIMATION

ANIMATION DONE DIGITALLY THROUGH
COMPUTER TECHNIQUES

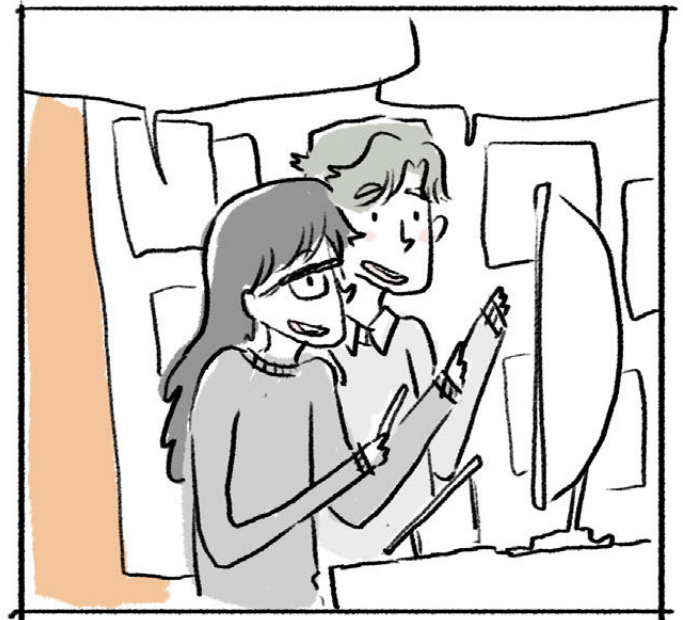
COMIC APPLIES TO:
DIGITAL ANIMATION



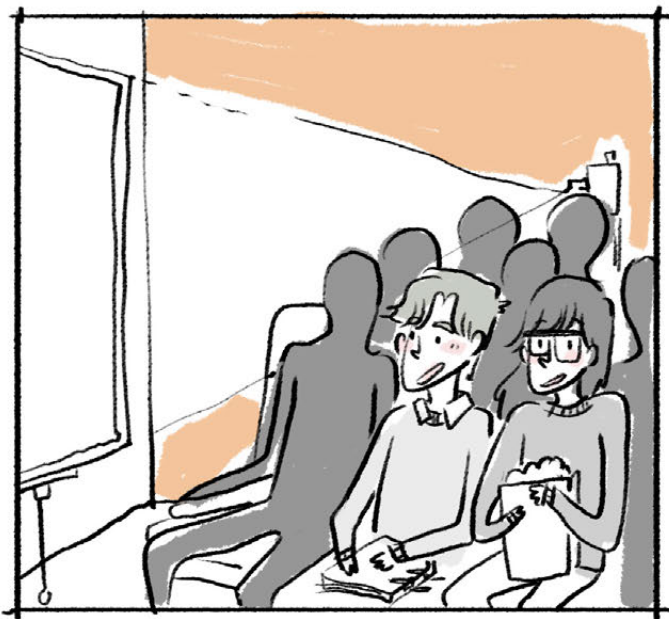
1/ BETH GATHERS ANIMATION TEAM



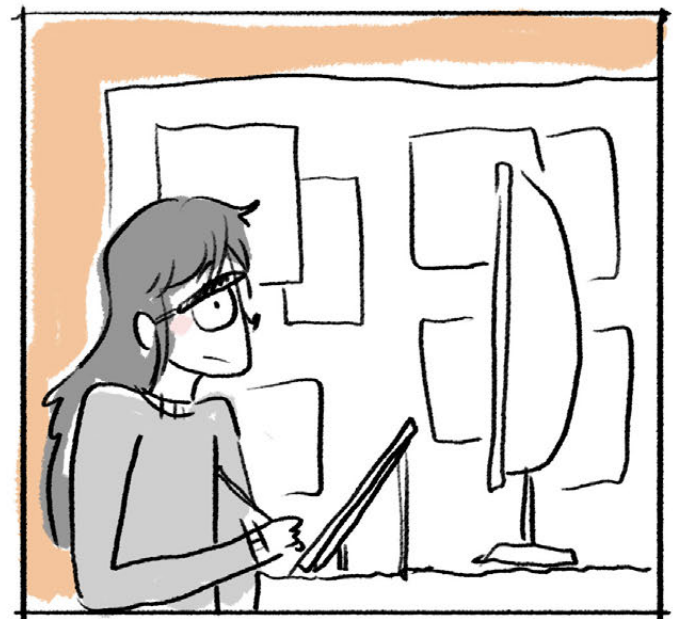
2/ BETH CREATES RIGGING FOR ANIMATION



3/ BETH AND RAUL DISCUSS MOVEMENT

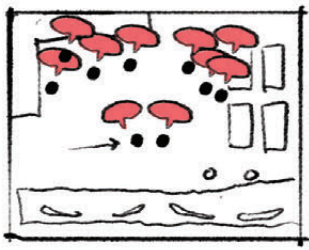


4/ ANIMATION TEAM REVIEWS BASIC MOVEMENT



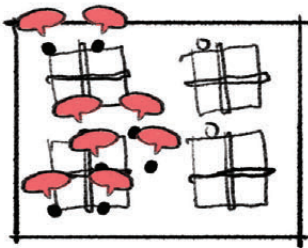
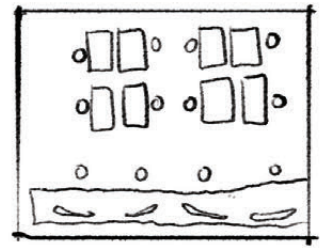
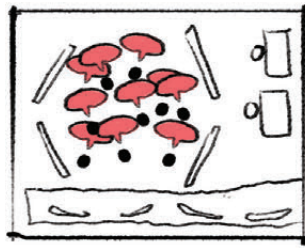
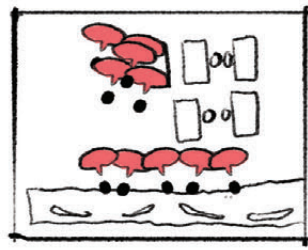
5/ TEAM WORKS ON FINAL ANIMATION

INTERACTION DIAGRAMS



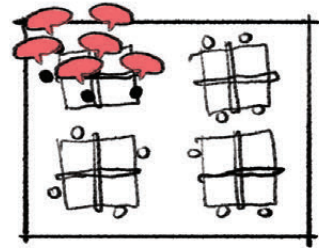
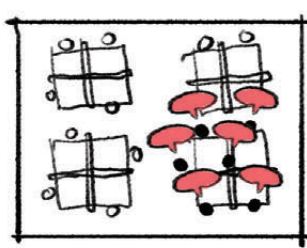
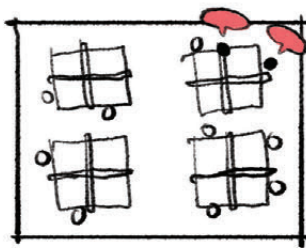
1/ BETH GATHERS ANIMATION TEAM

1/ WAREHOUSE SPACE



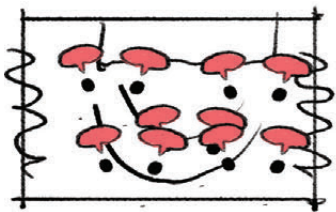
2/ BETH CREATES RIGGING FOR ANIMATION

2/ ISOLATED/BULLPEN



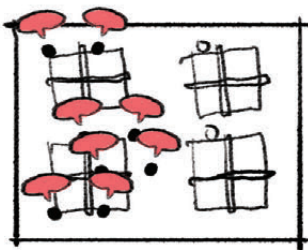
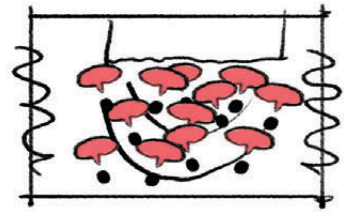
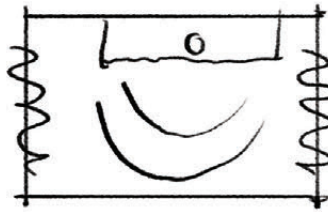
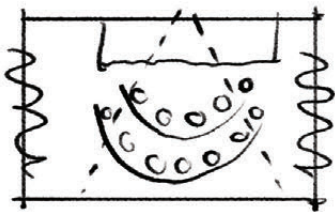
3/ BETH AND RAUL DISCUSS MOVEMENT

3/ ISOLATED BULLPEN



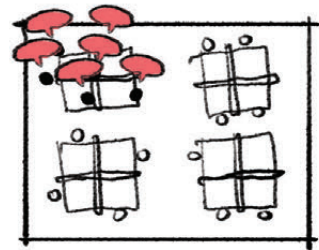
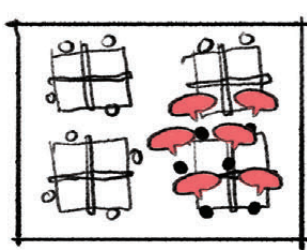
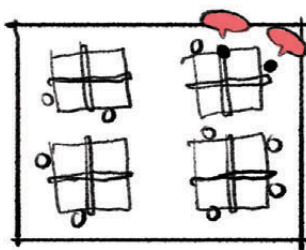
4/ ANIMATION TEAM REVIEWS BASIC MOVEMENT

4/ THEATER

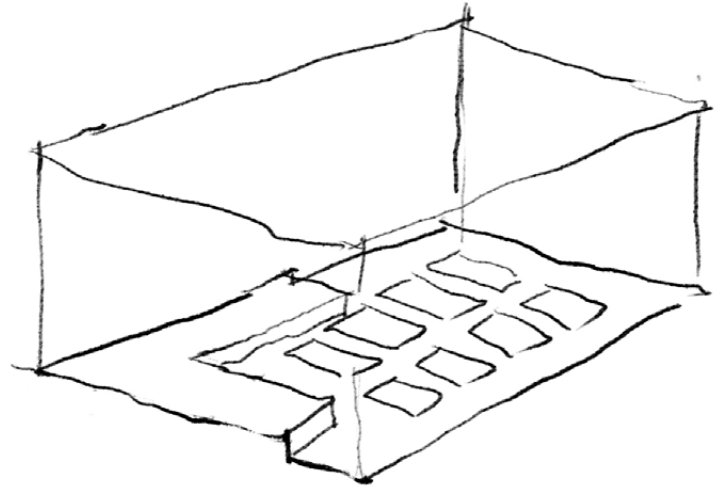
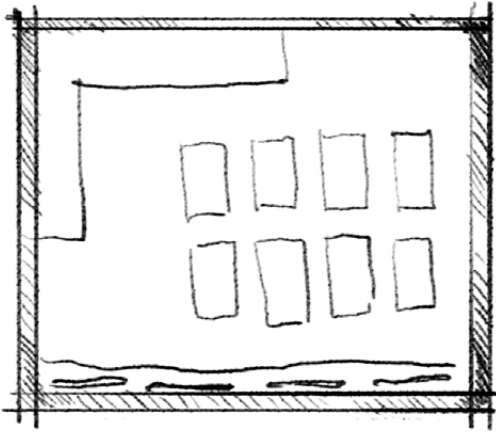


5/ TEAM WORKS ON FINAL ANIMATION

5/ ISOLATED/BULLPEN

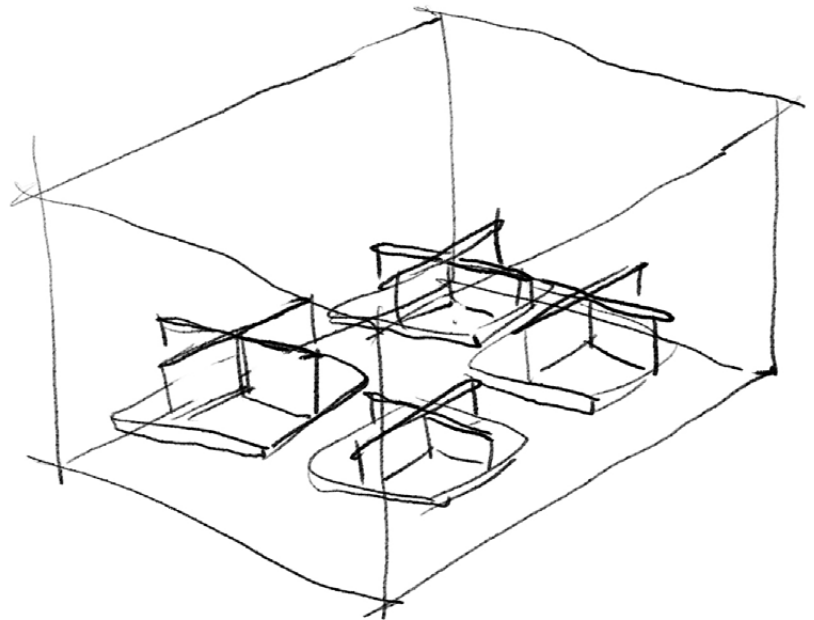
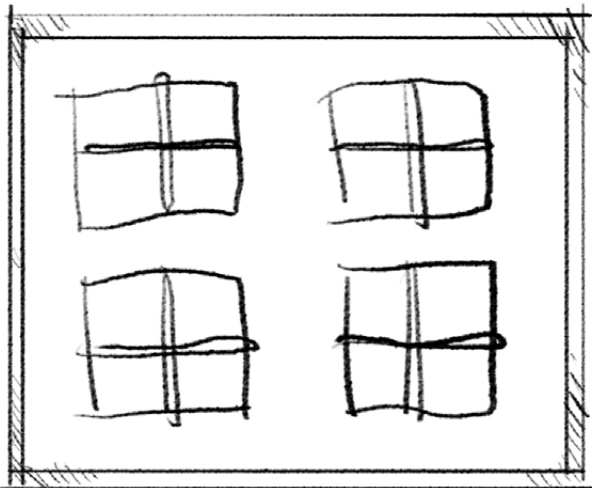


SPATIAL ANALYSIS



1/ BETH GATHERS ANIMATION TEAM
1/ WAREHOUSE SPACE

ACTS AS A LARGE OPEN SPACE
FLEXIBLE PROGRAM
GROUP PINUP SPACES
LOTS OF NATURAL LIGHT



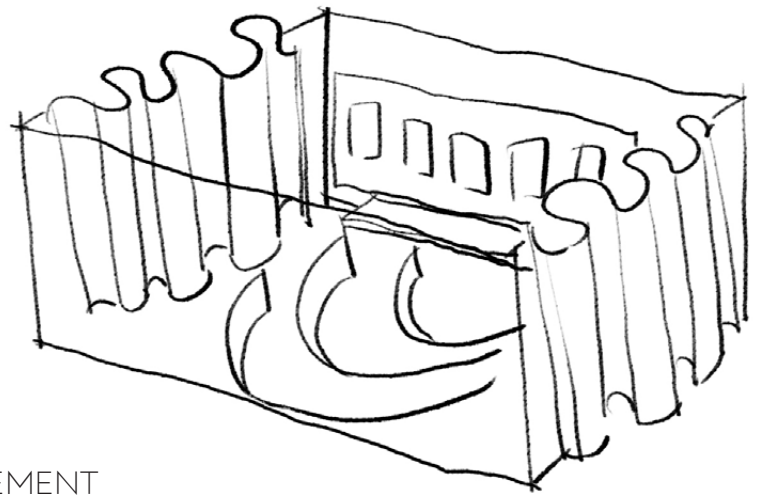
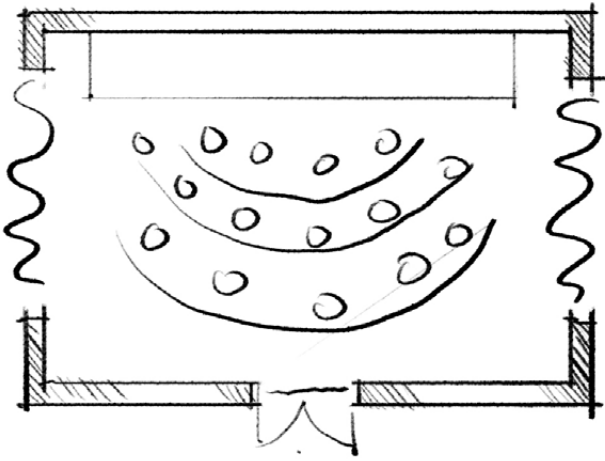
2/ BETH CREATES RIGGING FOR ANIMATION

3/ BETH AND RAUL DISCUSS MOVEMENT

5/ TEAM WORKS ON FINAL ANIMATION

5/ ISOLATED/BULLPEN

SOLITARY WORK SPACE
NOISE LEVEL: QUIET
PINUP BOARDS BETWEEN DESKS



4/ ANIMATION TEAM REVIEWS BASIC MOVEMENT
4/ THEATER

CENTRAL SPACE FOR PRESENTING TO LARGE AUDIENCE
ALSO PLACE FOR LARGE IDEA SESSIONS
FILM SCREENING
LIGHT-SENSITIVE PROGRAM

7 ANIMATION

ANIMATION MADE WITH STOP MOTION
TECHNIQUES & MODELING

COMIC APPLIES TO:
STOP MOTION ANIMATION



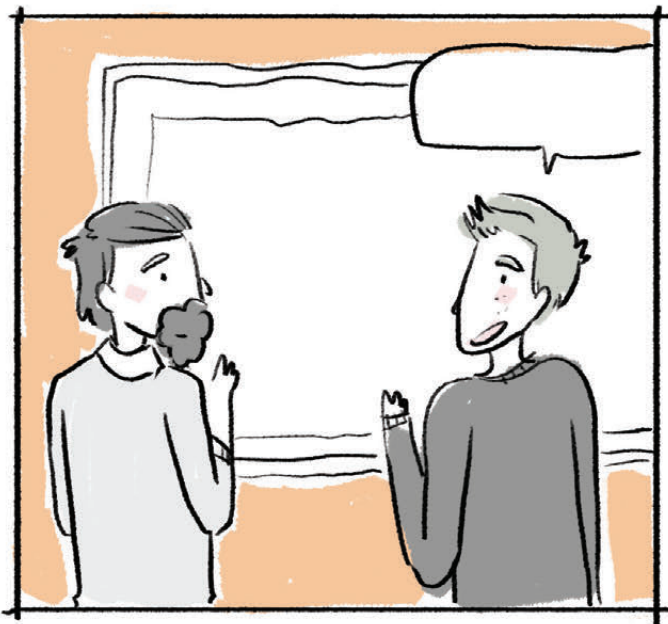
1/ ANDREW WORKS ON CHARACTER MODELS



2/ ANDREW WORKS ON CHARACTER ANIMATION



3/ ANDREW AND SAM DISCUSS ANIMATION

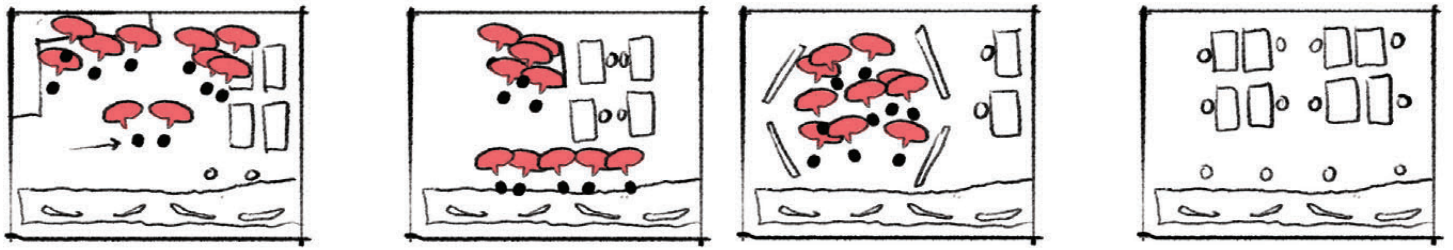


3/ DISCUSS FILM LAYOUT & EDITING



3/ SAM CREATES ROUGH CUT

INTERACTION DIAGRAMS

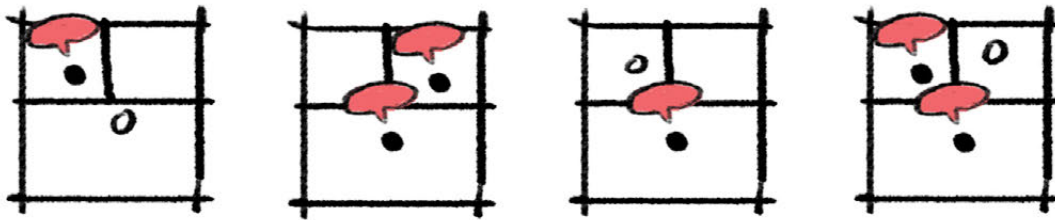


1/ ANDREW WORKS ON CHARACTER MODELS

1/ WAREHOUSE SPACE

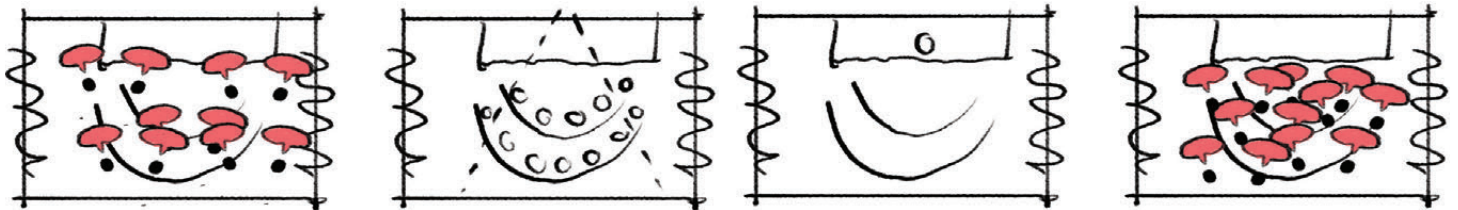
2/ ANDREW WORKS ON CHARACTER ANIMATION

2/ WAREHOUSE SPACE



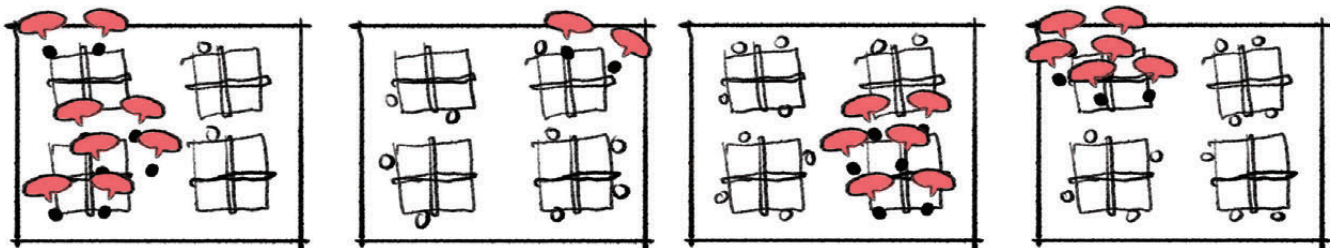
3/ ANDREW AND SAM DISCUSS ANIMATION

3/ AUDIO ROOMS



4/ DISCUSS FILM LAYOUT & EDITING

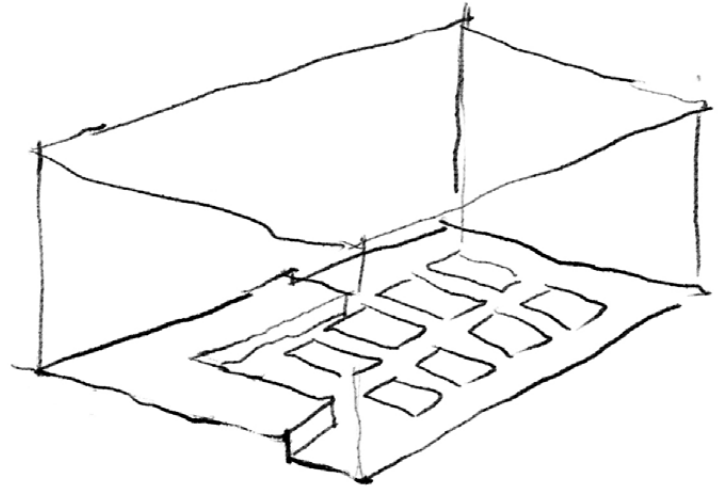
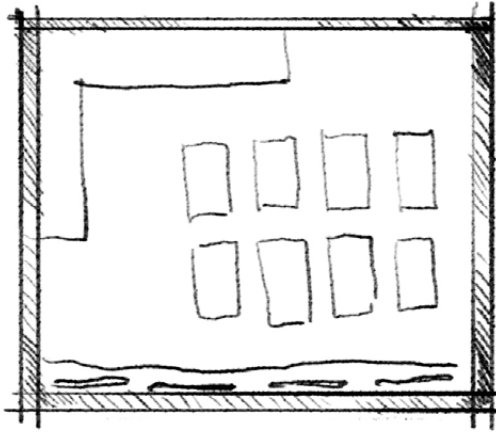
4/ THEATER



5/ SAM CREATES ROUGH CUT

5/ ISOLATED/BULLPEN

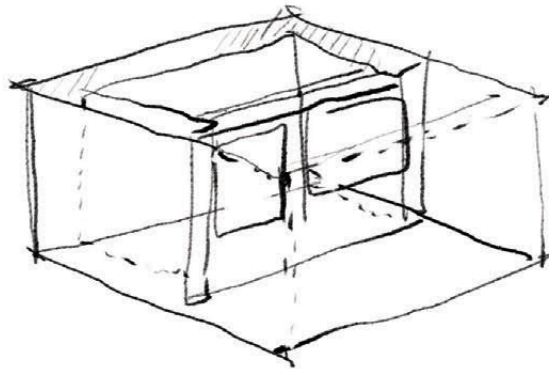
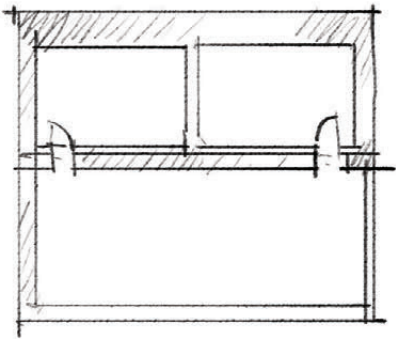
SPATIAL ANALYSIS



1/ ANDREW WORKS ON CHARACTER MODELS
1/ WAREHOUSE SPACE

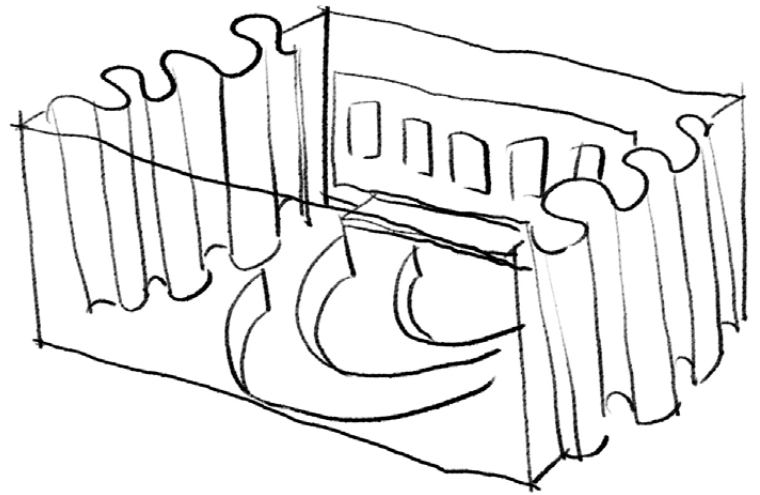
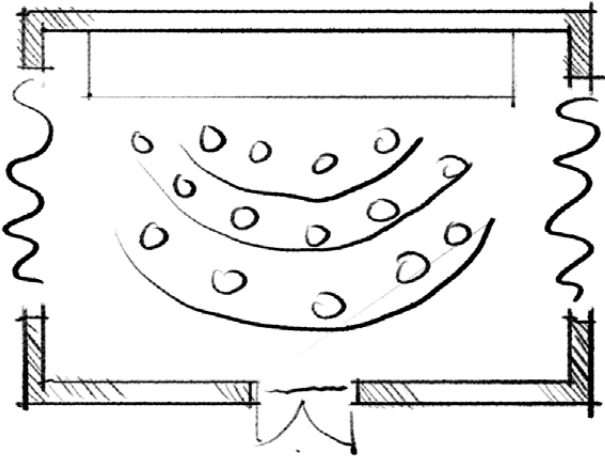
2/ ANDREW WORKS ON CHARACTER ANIMATION
2/ WAREHOUSE SPACE

ACTS AS A LARGE OPEN SPACE
FLEXIBLE PROGRAM
GROUP PINUP SPACES
LOTS OF NATURAL LIGHT



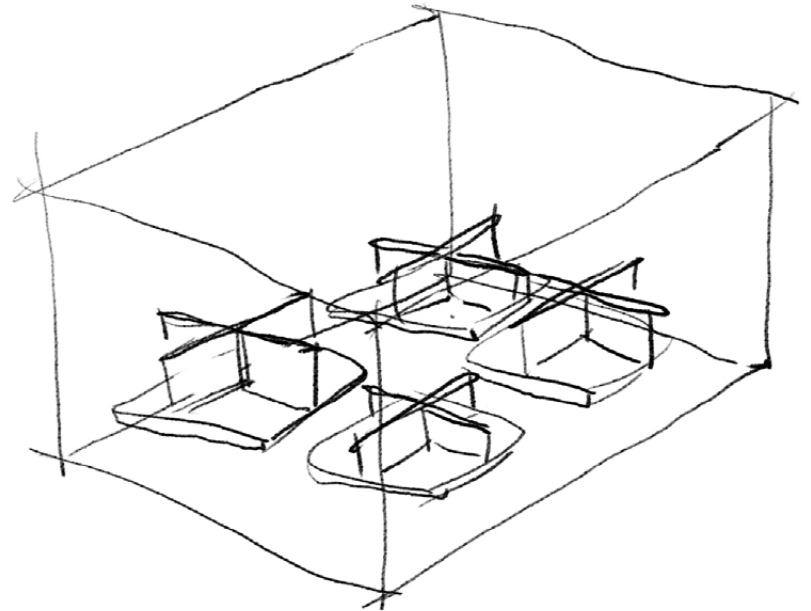
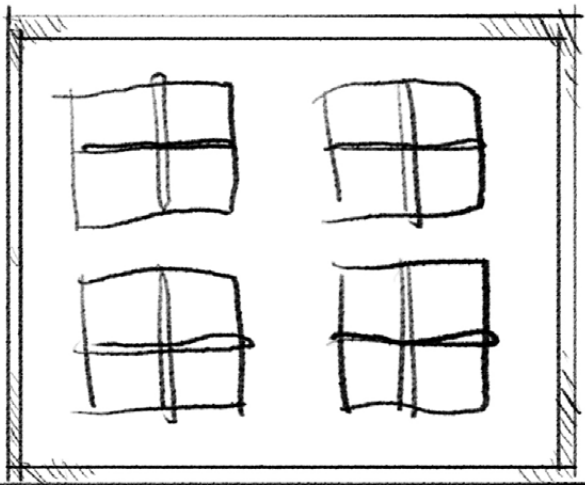
3/ ANDREW AND SAM DISCUSS ANIMATION
3/ AUDIO ROOMS

RECORDING AND EDITING BOOTHS
NEEDS TO HAVE SPECIAL SOUNDPROOF WALLS



4/ DISCUSS FILM LAYOUT & EDITING
4/ THEATER

CENTRAL SPACE FOR PRESENTING TO LARGE AUDIENCE
ALSO PLACE FOR LARGE IDEA SESSIONS
FILM SCREENING
LIGHT-SENSITIVE PROGRAM



5/ SAM CREATES ROUGH CUT
5/ ISOLATED/BULLPEN

SOLITARY WORK SPACE
NOISE LEVEL: QUIET
PINUP BOARDS BETWEEN DESKS

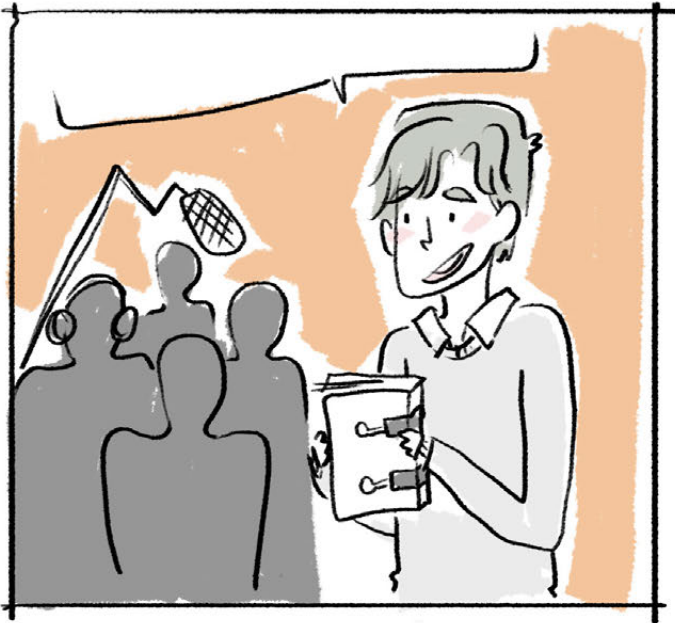
8 LIVE ACTION

CINEMATOGRAPHY OF FILM IS DONE WITH
CAMERA RIGGING AND RECORDING OF ACTORS

COMIC APPLIES TO:
LIVE ACTION FILM



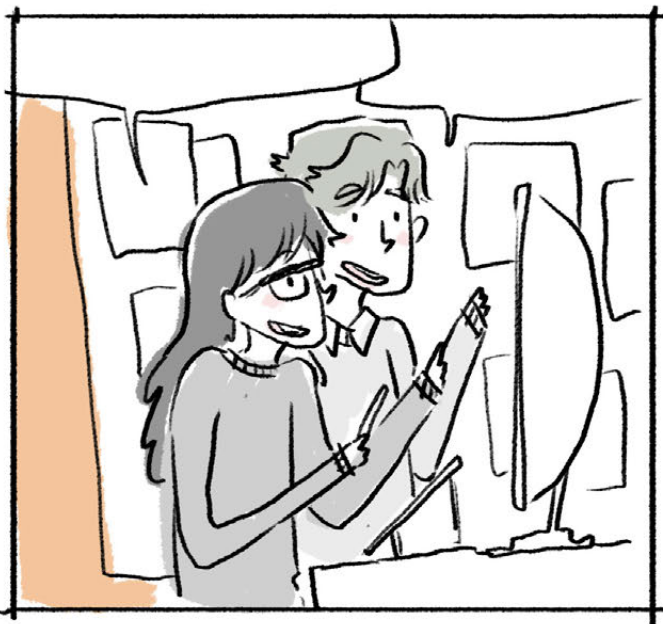
1/ RAUL HOLDS AUDITIONS



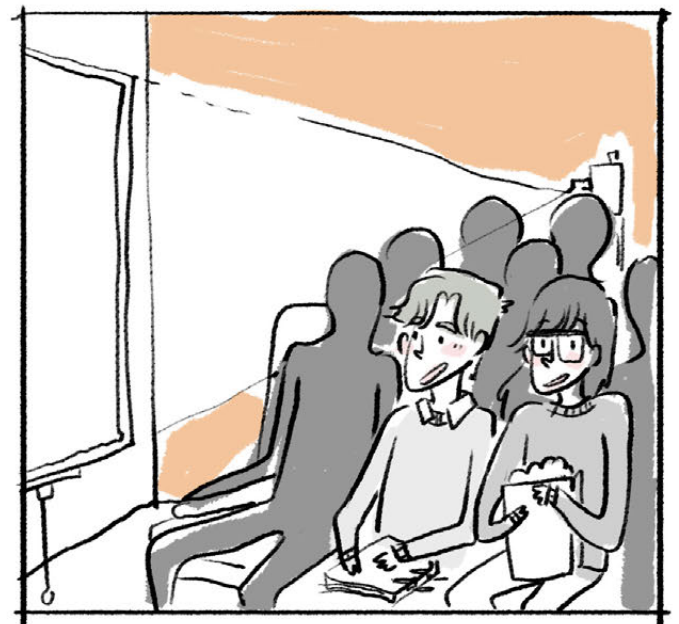
2/ RAUL DIRECTS CAST & CREW



3/ FILM CREW SHOOTS LIVE ACTION

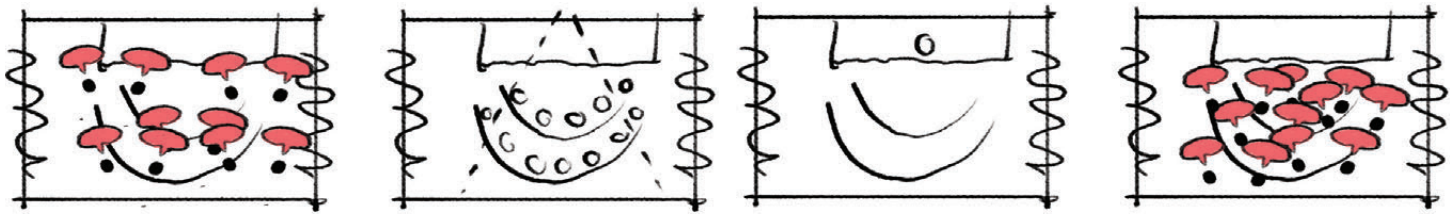


4/ RAUL DIRECTS BETH ON EDITING

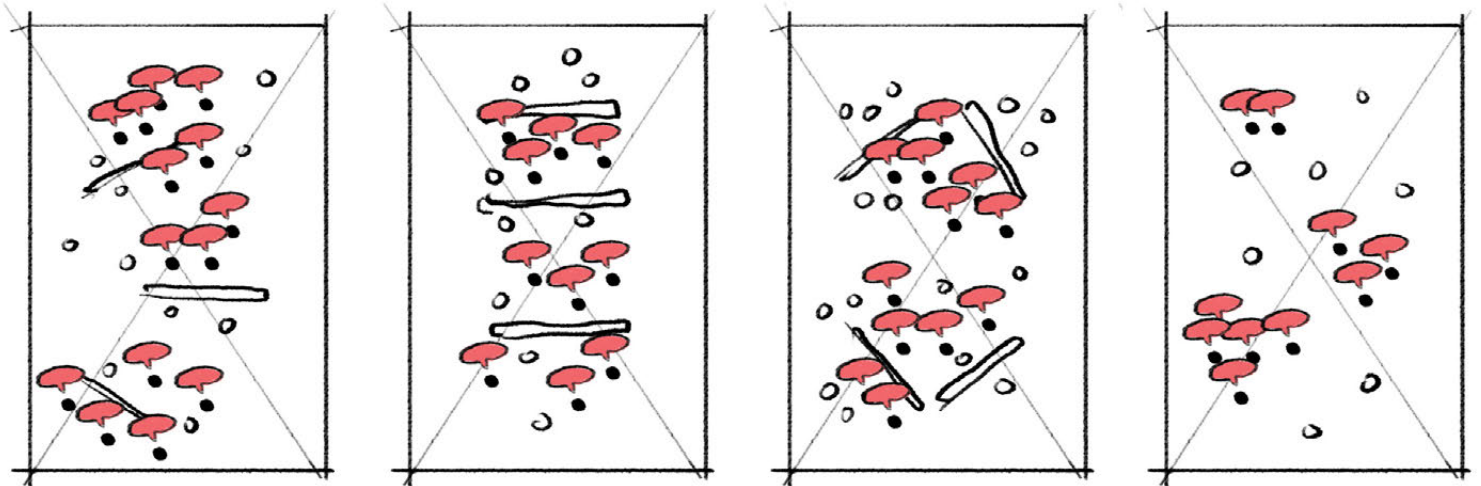


5/ FILM CREW REVIEWS ROUGH CUT FOR EDITING

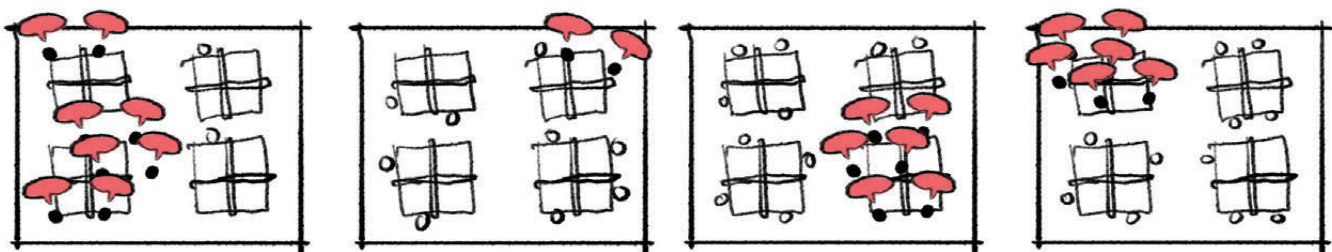
INTERACTION DIAGRAMS



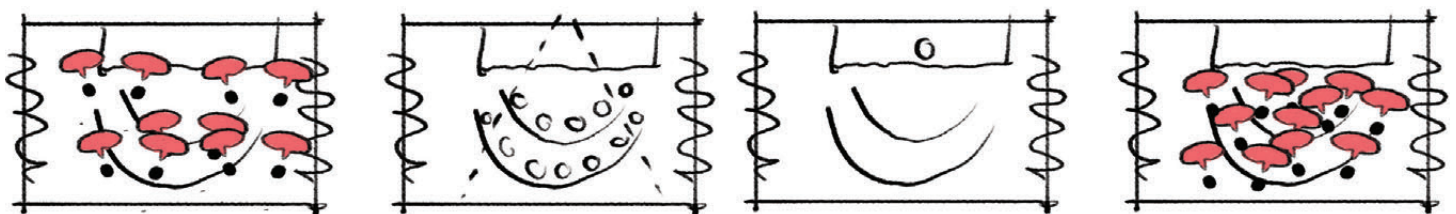
1/ RAUL HOLDS AUDITIONS
1/ THEATER



2/ RAUL DIRECTS CAST AND CREW
2/ COURTYARD SPACE
3/ FILM CREW SHOOTS LIVE ACTION
3/ COURTYARD SPACE

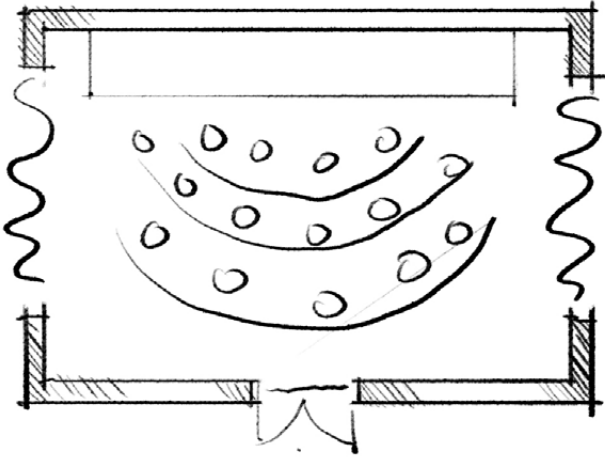


4/ RAUL DIRECTS BETH ON EDITING
3/ ISOLATED/BULLPEN

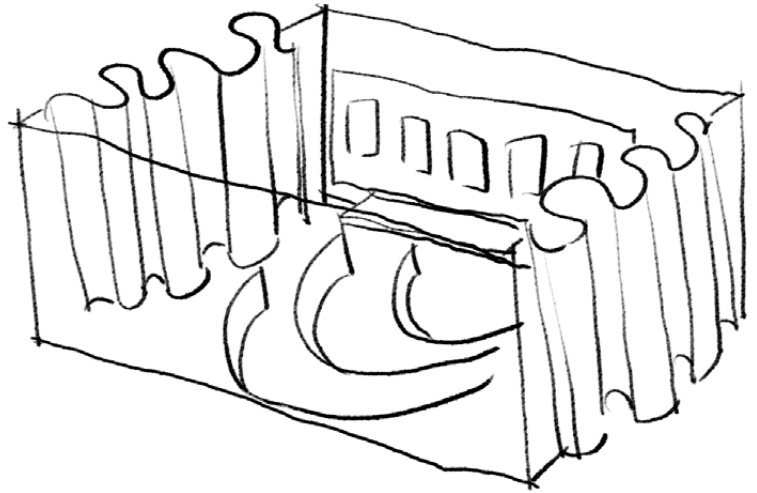


5/ FILM CREW REVIEWS ROUGH CUT FOR EDITING
5/ THEATER

SPATIAL ANALYSIS

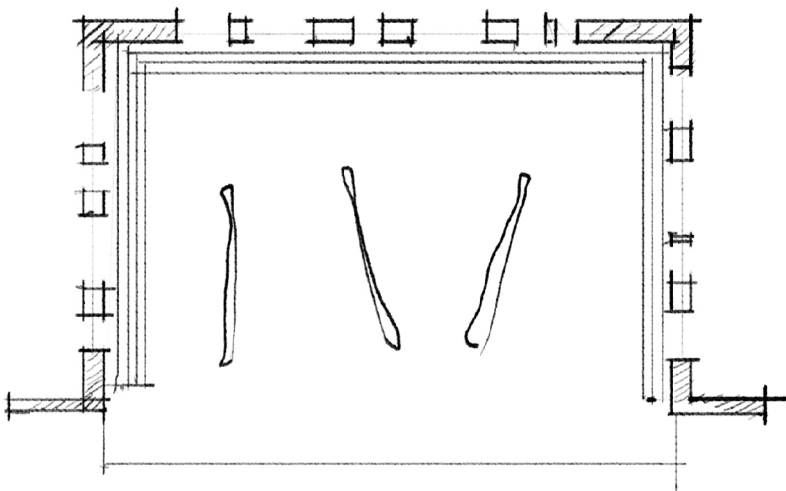


1/ RAUL HOLDS AUDITIONS
1/ THEATER

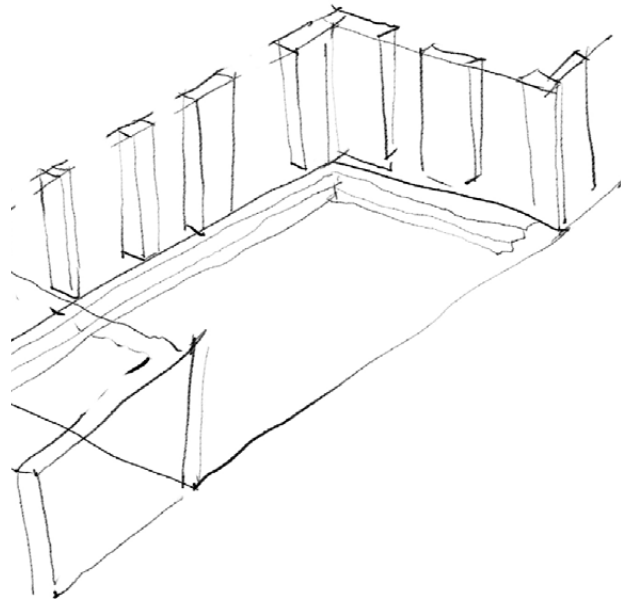


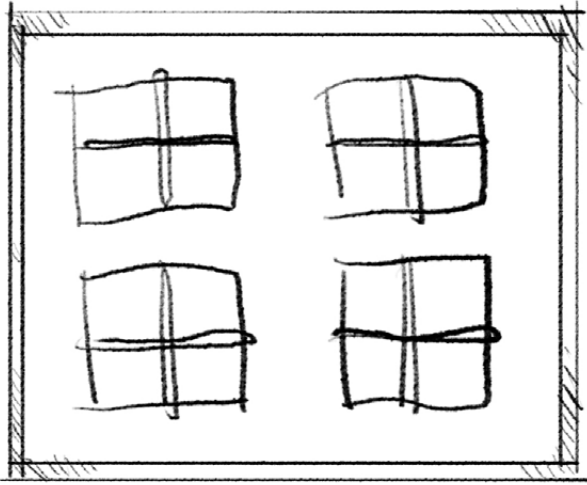
5/ FILM CREW REVIEWS ROUGH CUT FOR EDITING
5/ THEATER

CENTRAL SPACE FOR PRESENTING TO LARGE AUDIENCE
ALSO PLACE FOR LARGE IDEA SESSIONS
FILM SCREENING
LIGHT-SENSITIVE PROGRAM



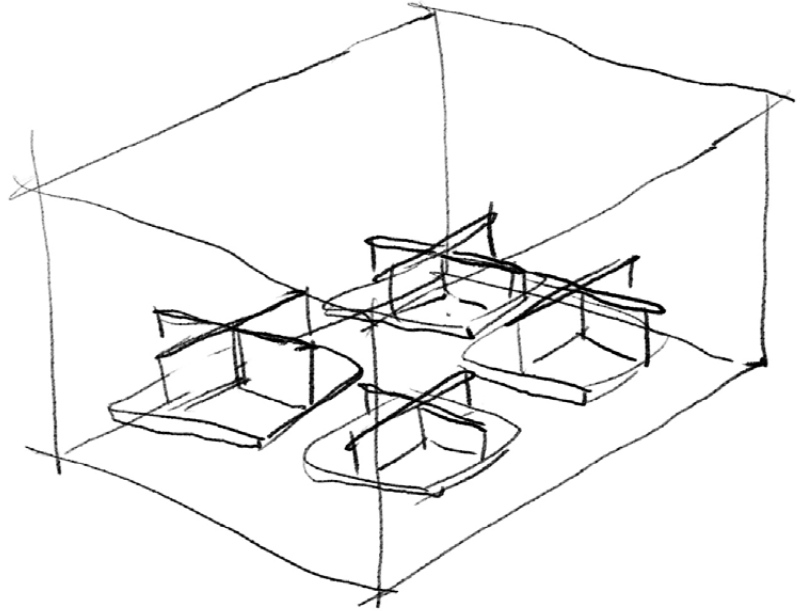
2/ RAUL DIRECTS CAST AND CREW
2/ COURTYARD SPACE
3/ FILM CREW SHOOTS LIVE ACTION
3/ COURTYARD SPACE





4/ RAUL DIRECTS BETH ON EDITING
4/ ISOLATED/BULLPEN

SOLITARY WORK SPACE
NOISE LEVEL: QUIET
PINUP BOARDS BETWEEN DESKS



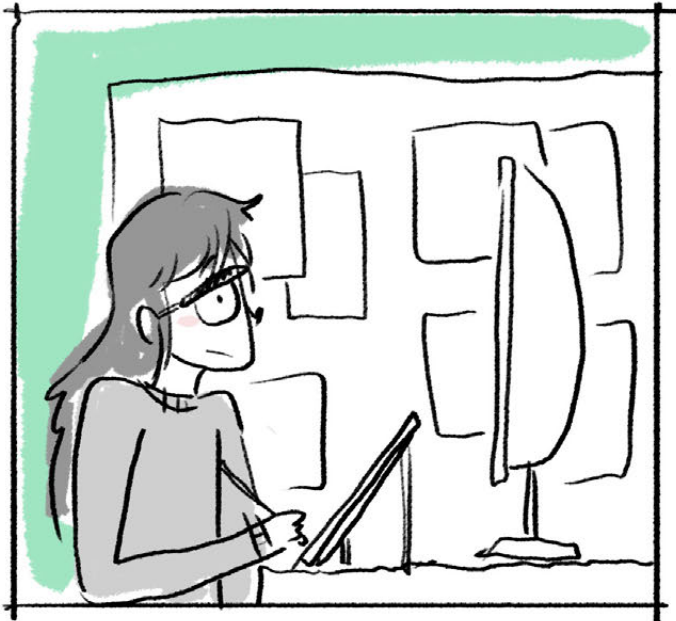
9 LAYOUT

OUTLINE FOR THE ROUGH CUT IS LAID OUT.
SEQUENCE OF STORY.

COMIC APPLIES TO:
TRADITIONAL ANIMATION
DIGITAL ANIMATION
STOP MOTION ANIMATION
LIVE ACTION



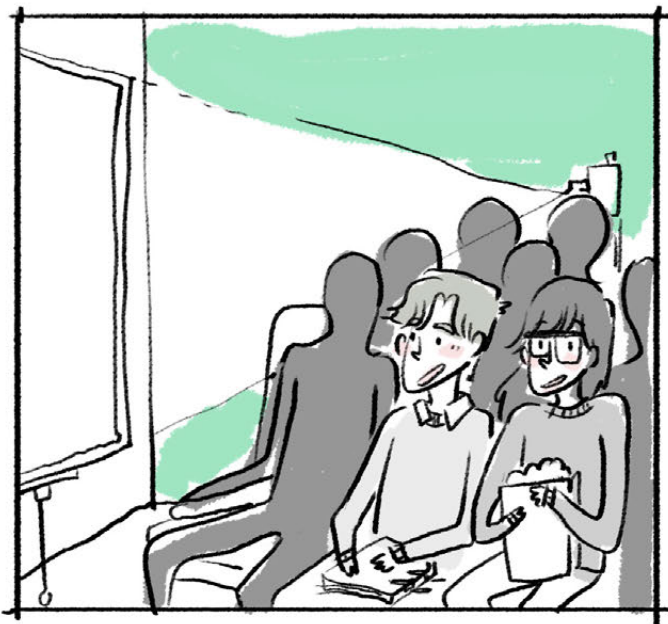
1/ RAUL GOES OVER STORYBOARDS



2/ BETH WORKS ON ROUGH CUT LAYOUT



3/ SAM OVERLAYS AUDIO AND VOICE ACTING

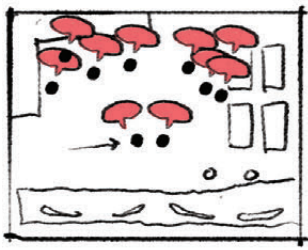


4/ EDITING TEAM REVIEWS ROUGH CUT



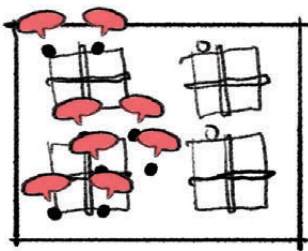
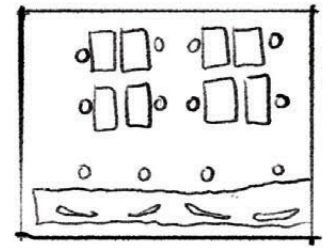
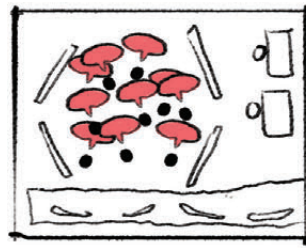
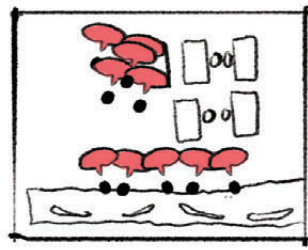
5/ RAUL HELPS BETH MAKE FINAL ADJUSTMENTS

INTERACTION DIAGRAMS



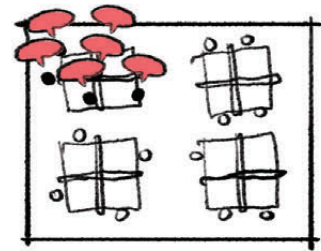
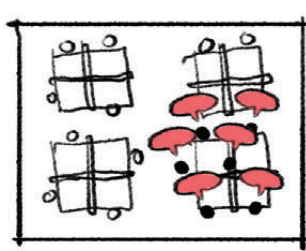
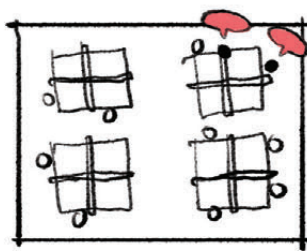
1/ RAUL GOES OVER STORYBOARDS

1/ WAREHOUSE SPACE



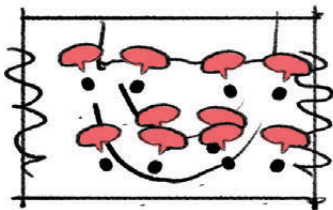
2/ BETH WORKS ON ROUGH CUT LAYOUT

2/ ISOLATED/BULLPEN



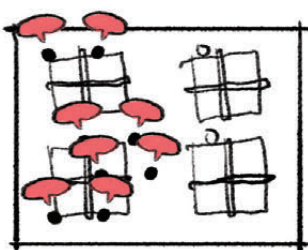
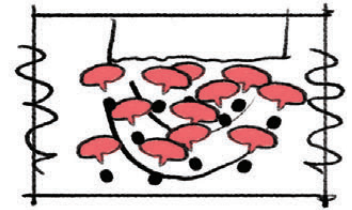
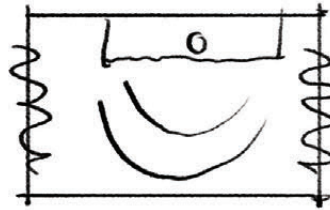
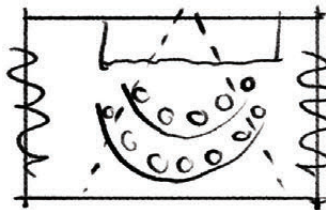
3/ SAM OVERLAYS AUDIO AND VOICE ACTING

3/ ISOLATED/BULLPEN



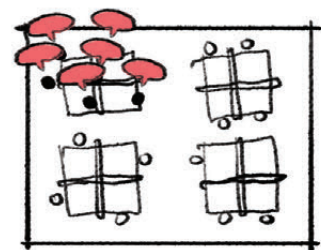
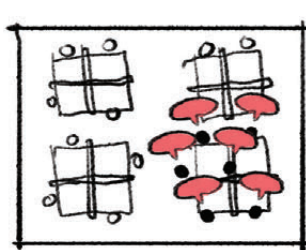
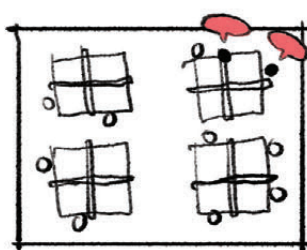
4/ EDITING TEAM REVIEWS ROUGH CUT

4/ THEATER

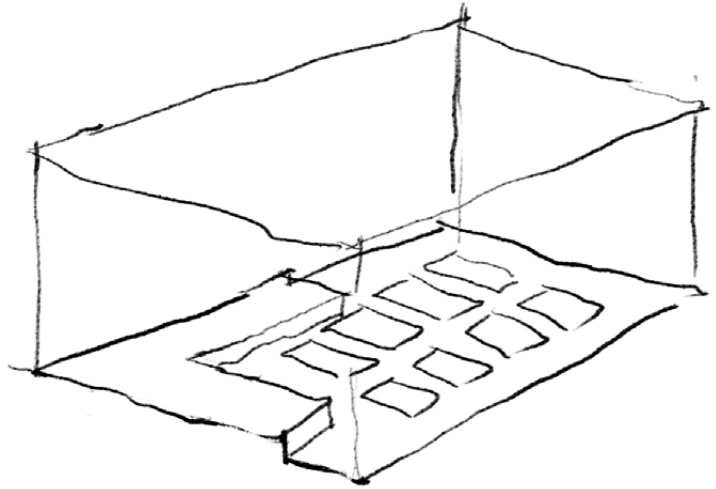
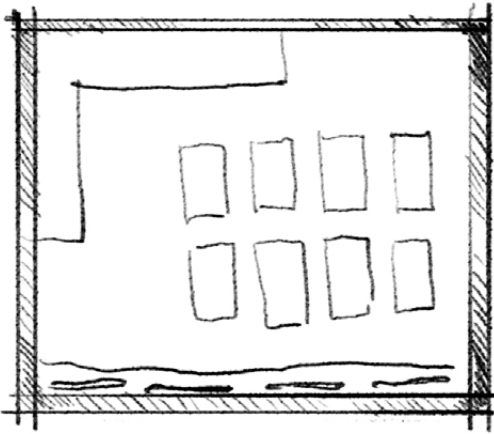


5/ RAUL HELPS BETH MAKE FINAL ADJUSTMENTS

5/ ISOLATED/BULLPEN

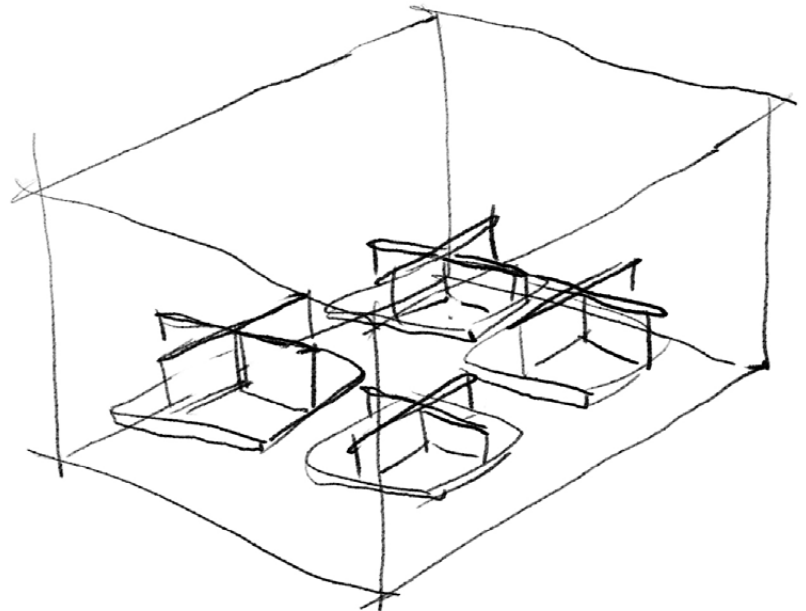
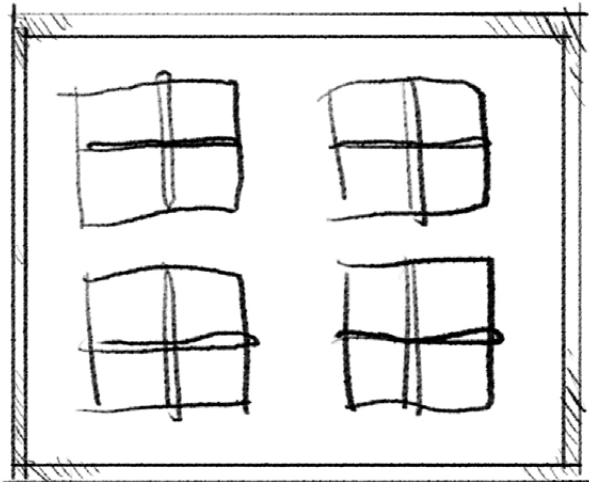


SPATIAL ANALYSIS



1/ RAUL GOES OVER STORYBOARDS
1/ WAREHOUSE SPACE

ACTS AS A LARGE OPEN SPACE
FLEXIBLE PROGRAM
GROUP PINUP SPACES
LOTS OF NATURAL LIGHT

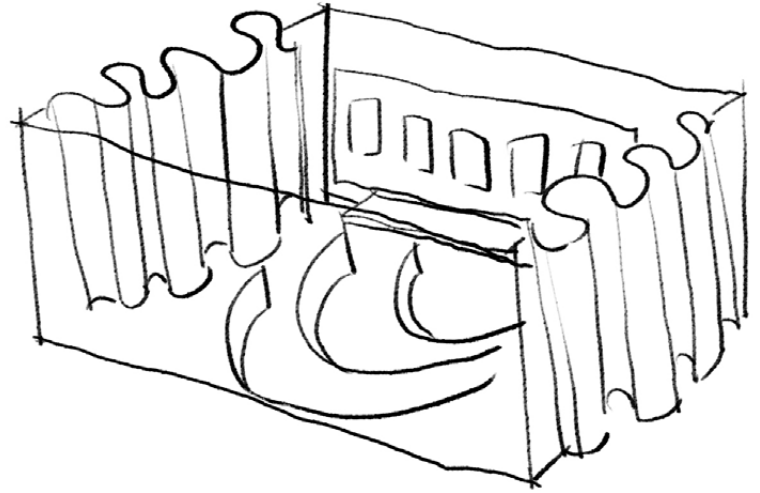
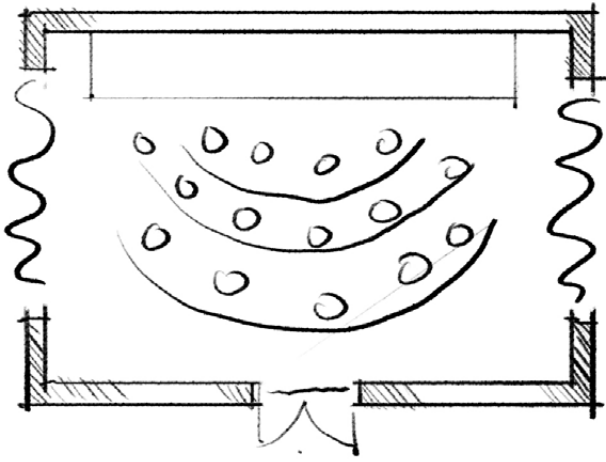


2/ BETH WORKS ON ROUGH CUT LAYOUT
2/ ISOLATED/BULLPEN

3/ SAM OVERLAYS AUDIO AND VOICE ACTING
3/ ISOLATED/BULLPEN

5/ RAUL HELPS BETH MAKE FINAL ADJUSTMENTS
5/ ISOLATED/BULLPEN

SOLITARY WORK SPACE
NOISE LEVEL: QUIET
PINUP BOARDS BETWEEN DESKS



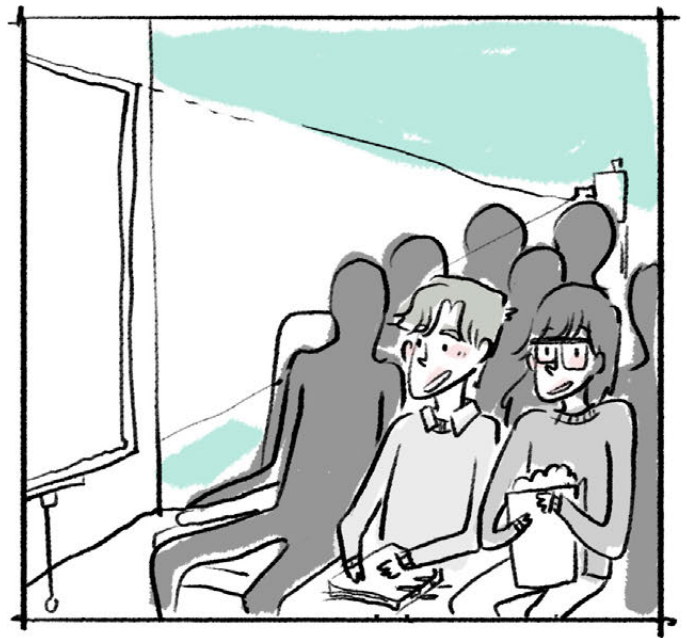
4/ EDITING TEAM REVIEWS ROUGH CUT
4/ THEATER

CENTRAL SPACE FOR PRESENTING TO LARGE AUDIENCE
ALSO PLACE FOR LARGE IDEA SESSIONS
FILM SCREENING
LIGHT-SENSITIVE PROGRAM

10 VISUAL FX

VISUAL EFFECTS ARE ADDED TO THE FILM.

COMIC APPLIES TO:
TRADITIONAL ANIMATION
DIGITAL ANIMATION
STOP MOTION ANIMATION
LIVE ACTION



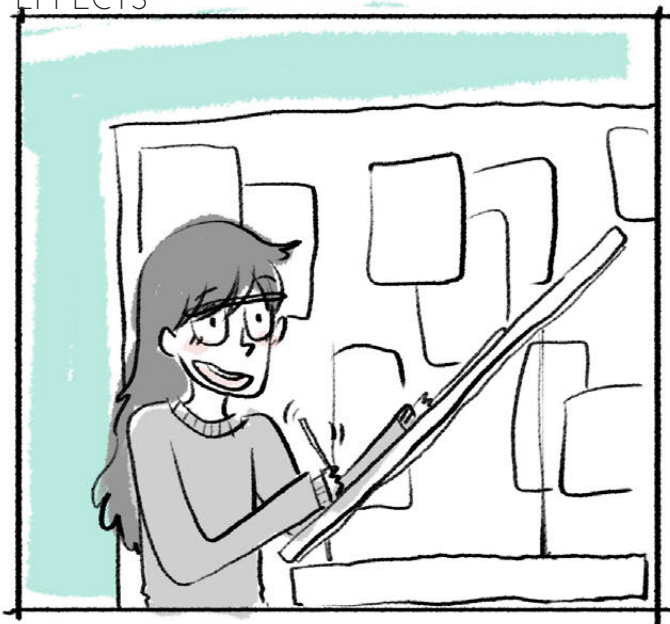
1/ FILM CREW REVIEWS ROUGH CUT



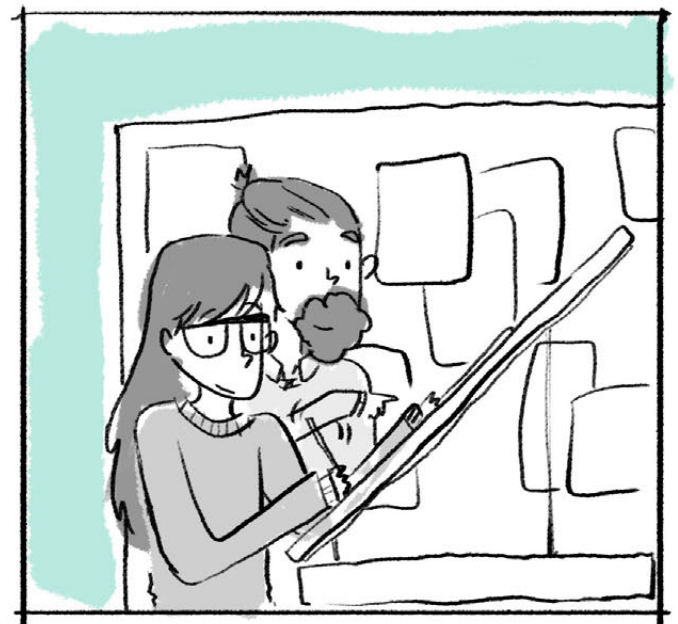
2/ BETH TALKS TO ANDREW ABOUT SPECIAL EFFECTS



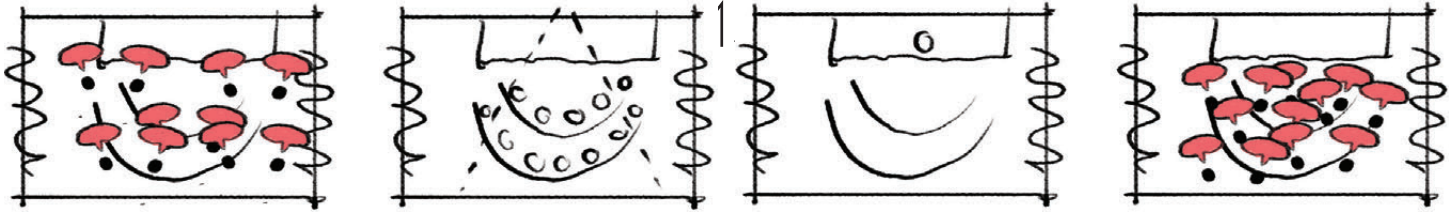
3/ BETH GATHERS RESOURCE MATERIAL



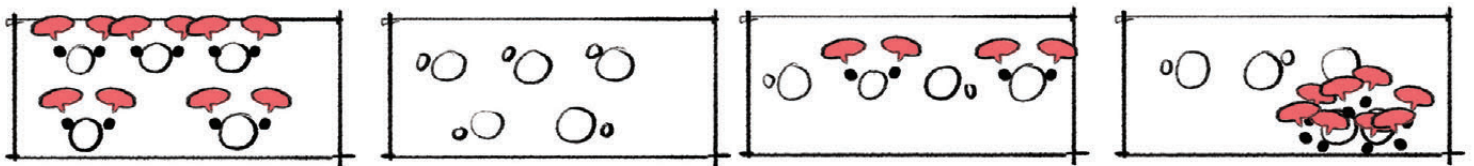
4/ BETH SKETCHES OUT VISUAL EFFECTS



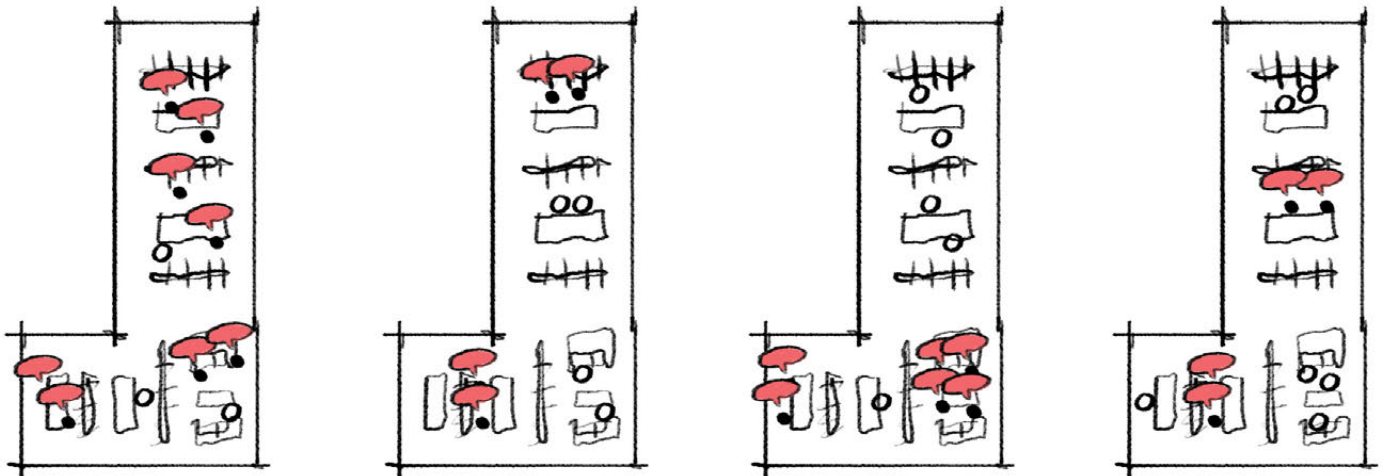
5/ ANDY HELPS DIRECT BETH



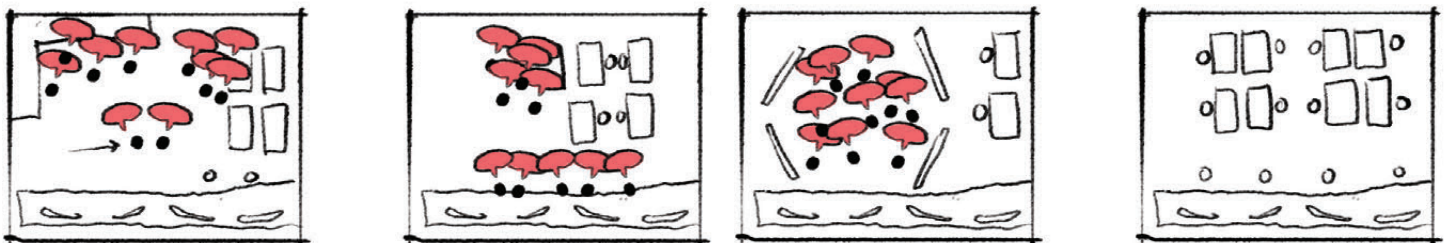
1/ FILM CREW REVIEWS ROUGH CUT
1/ THEATER



2/ BETH TALKS TO ANDY ABOUT SPECIAL EFFECTS
2/ CAFE SPACE

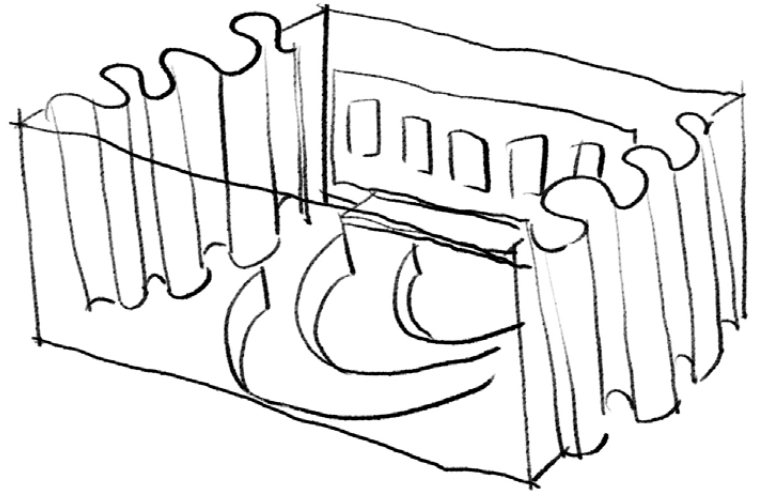
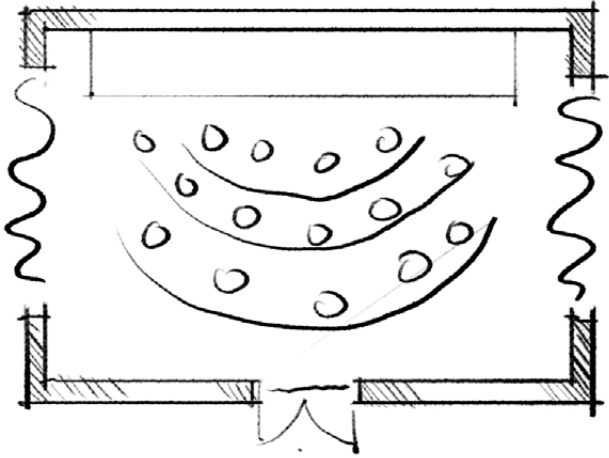


3/ BETH GATHERS RESOURCE MATERIAL
3/ RESOURCE LIBRARY



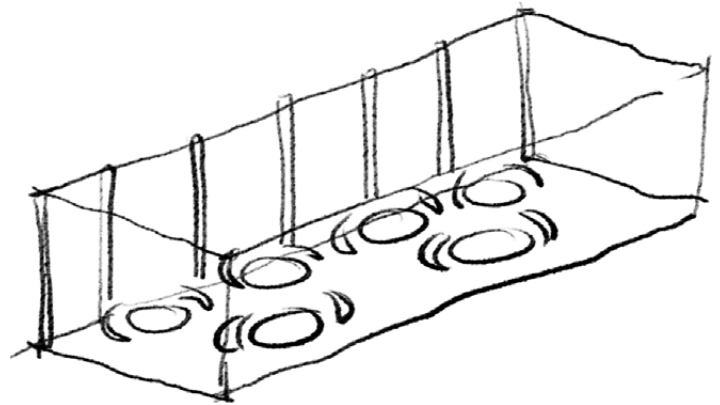
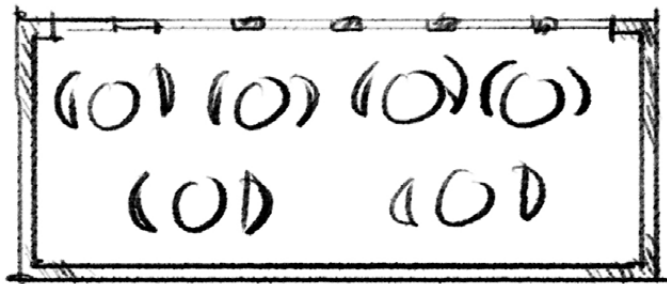
4/ BETH SKETCHES OUT VISUAL EFFECTS
4/ WAREHOUSE SPACE
5/ ANDY HELPS DIRECT BETH
5/ WAREHOUSE SPACE

SPATIAL ANALYSIS



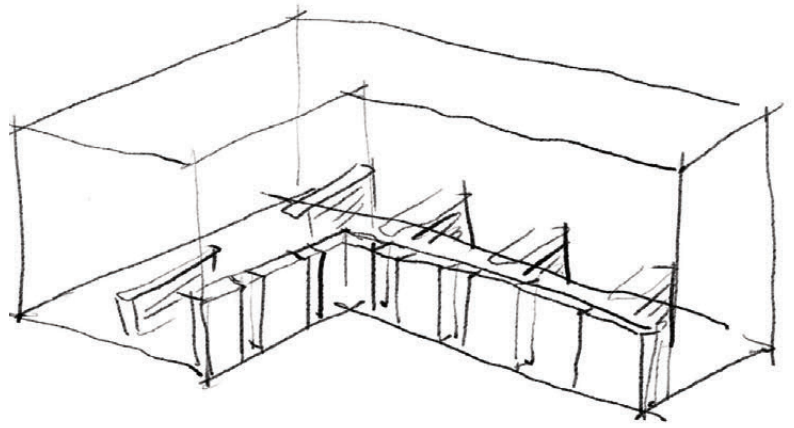
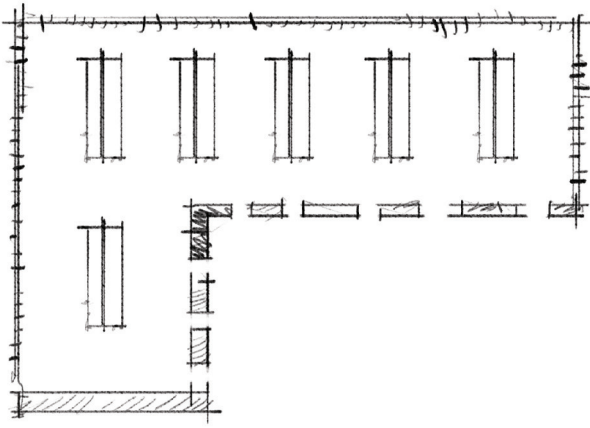
1/ FILM CREW REVIEWS ROUGH CUT
1/ THEATER

CENTRAL SPACE FOR PRESENTING TO LARGE AUDIENCE
ALSO PLACE FOR LARGE IDEA SESSIONS
FILM SCREENING
LIGHT-SENSITIVE PROGRAM



2/ BETH TALKS TO ANDY ABOUT SPECIAL EFFECTS
2/ CAFE SPACE

GATHERING SPACE
ACTS AS A SPACE FOR INFORMAL WORK SESSIONS
BRINGS IN PEOPLE FROM STREET
VIEWS INTO COURTYARD
INTRODUCES 'OUTSIDE' PUBLIC TO INTERIOR PROGRAM



3/ BETH GATHERS RESOURCE MATERIAL

3/ RESOURCE LIBRARY

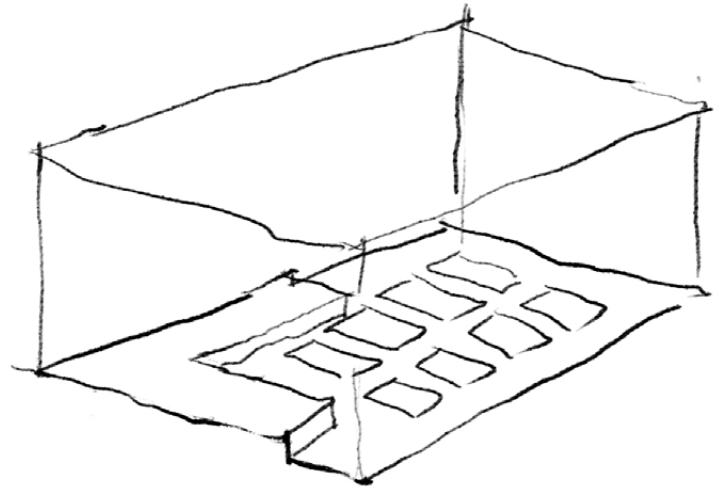
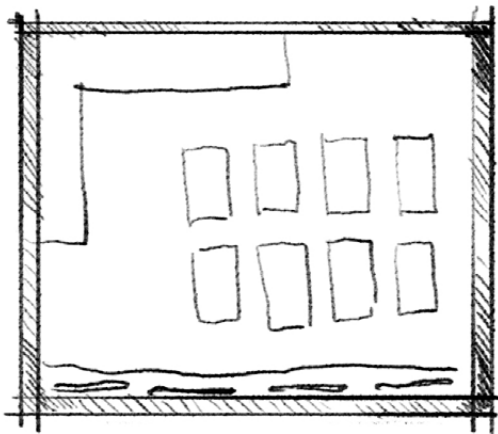
EDUCATION AND WAREHOUSE PROGRAM INTERSECT.

CENTRAL POINT FOR RESEARCH

LOOKS DOWN INTO WAREHOUSE SPACE

ACTS AS A 'BRIDGE' BETWEEN PROGRAM

NOISE LEVEL: QUIET



4/ BETH SKETCHES OUT VISUAL EFFECTS

4/ WAREHOUSE SPACE

5/ ANDY HELPS DIRECT BETH

5/ WAREHOUSE SPACE

ACTS AS A LARGE OPEN SPACE

FLEXIBLE PROGRAM

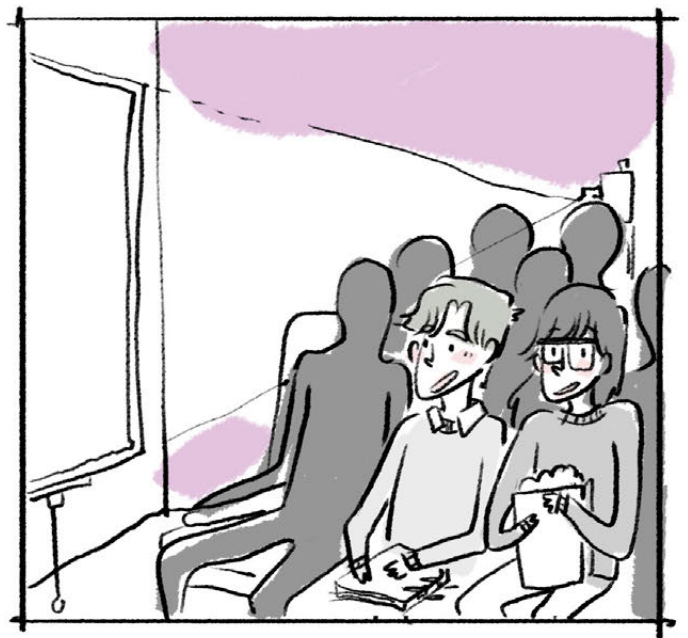
GROUP PINUP SPACES

LOTS OF NATURAL LIGHT

11 SOUND FX

SOUND EFFECTS ARE ADDED TO THE FILM

COMIC APPLIES TO:
TRADITIONAL ANIMATION
DIGITAL ANIMATION
STOP MOTION ANIMATION
LIVE ACTION



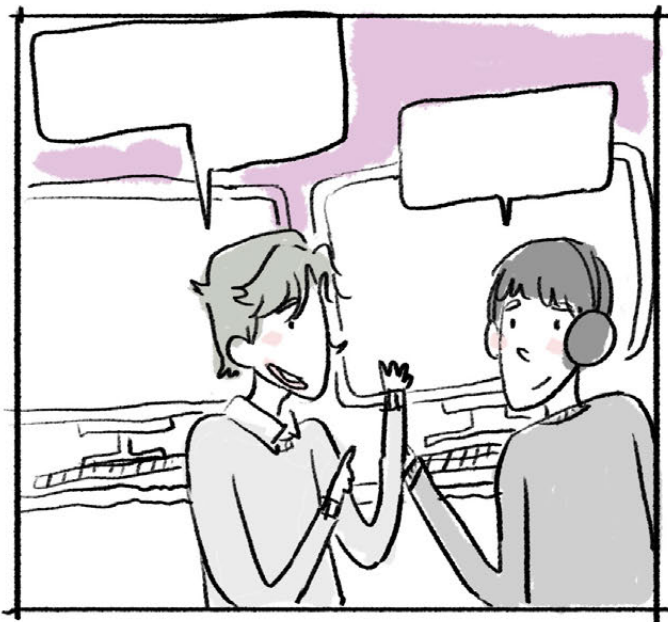
1/ FILM CREW REVIEWS ROUGH CUT



2/ RAUL AND DAN RECORD SOUND EFFECTS



3/ DAN EDITS RAW AUDIO

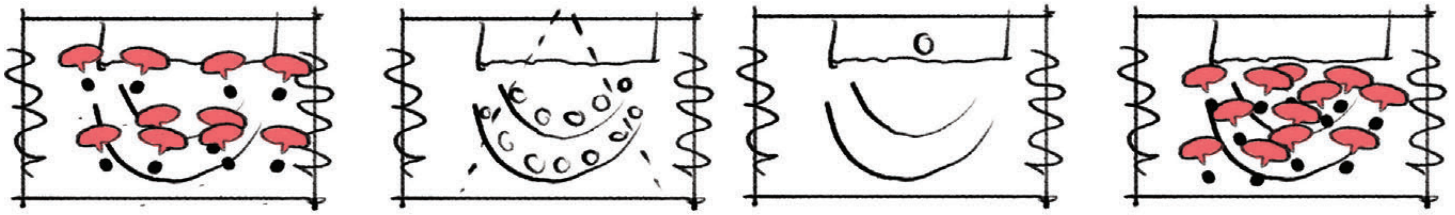


4/ RAUL AND DAN DISCUSS WHERE TO ADD EFFETS



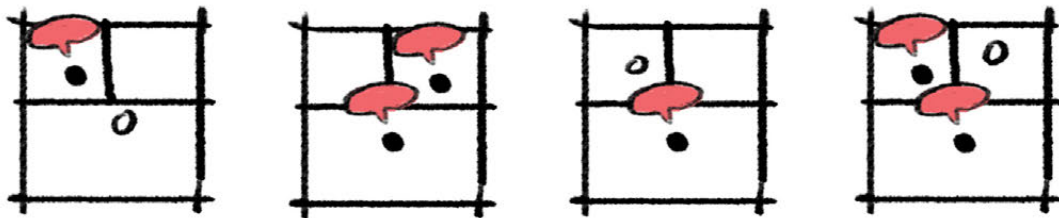
5/ DAN CREATES ROUGH CUT

INTERACTION DIAGRAMS



1/ FILM CREW REVIEWS ROUGH CUT

1/ THEATER

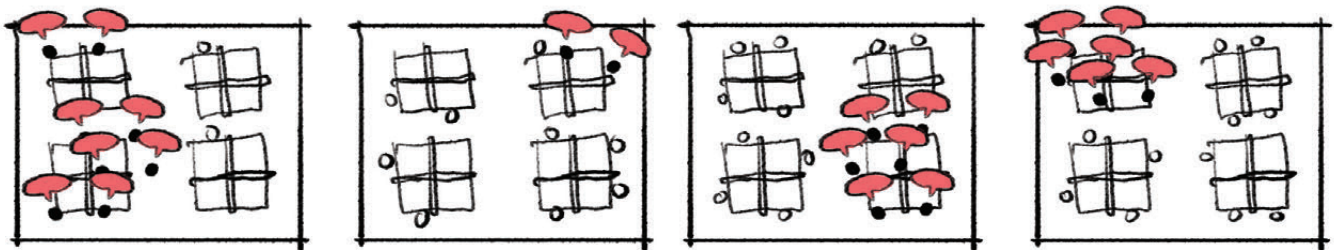


2/ RAUL AND DAN RECORD SOUND EFFECTS

2/ AUDIO ROOMS

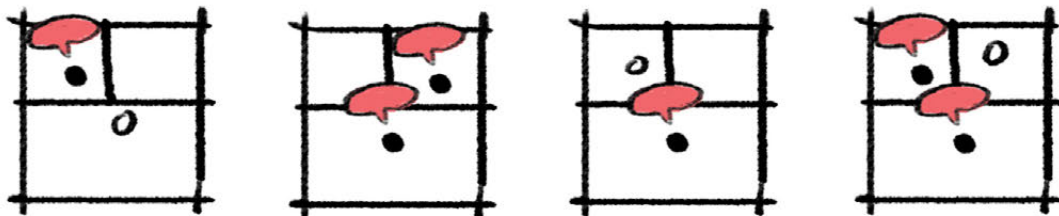
3/ DAN EDITS RAW AUDIO

3/ AUDIO ROOMS



4/ RAUL AND DAN DISCUSS WHERE TO ADD EFFETS

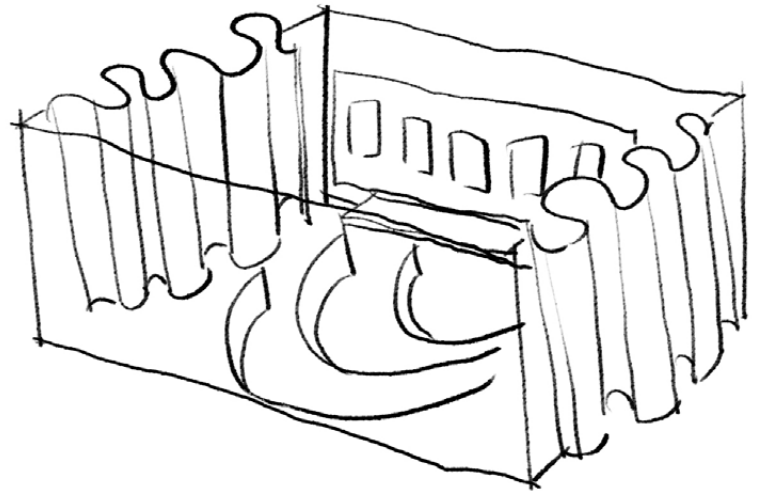
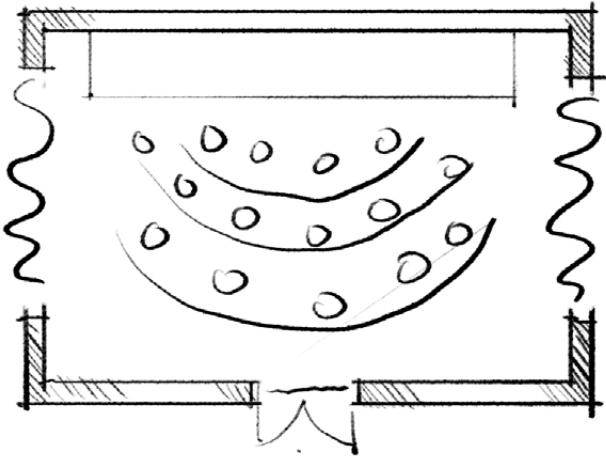
4/ ISOLATED BULLPENS



5/ DAN CREATES ROUGH CUT

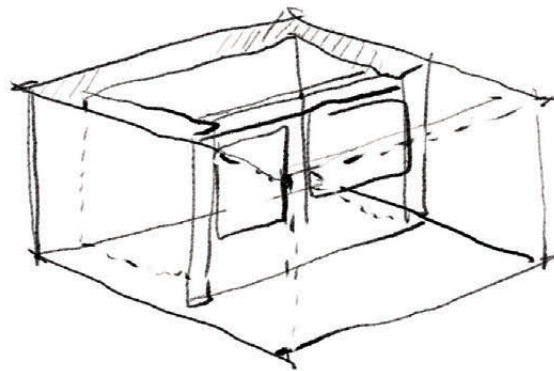
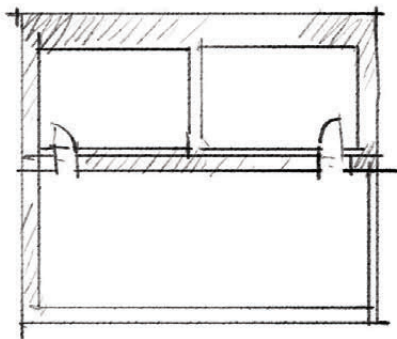
5/ AUDIO ROOMS

SPATIAL ANALYSIS



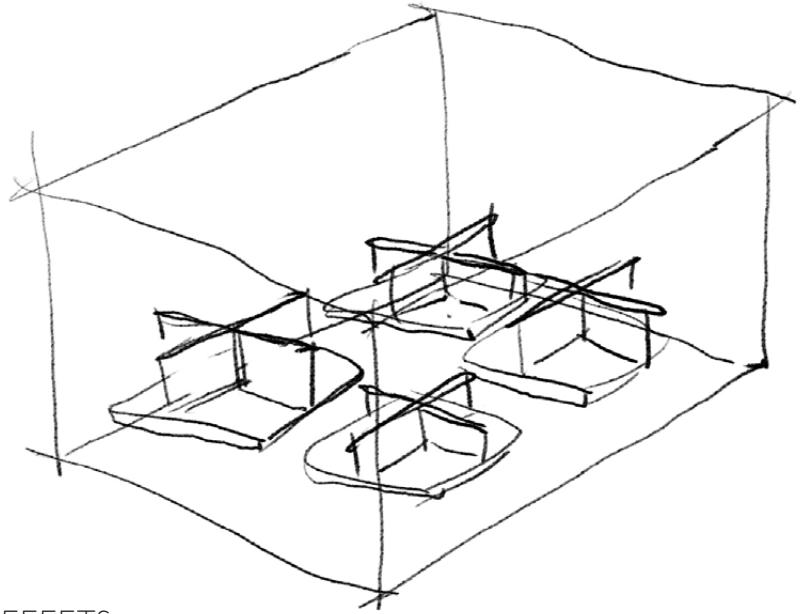
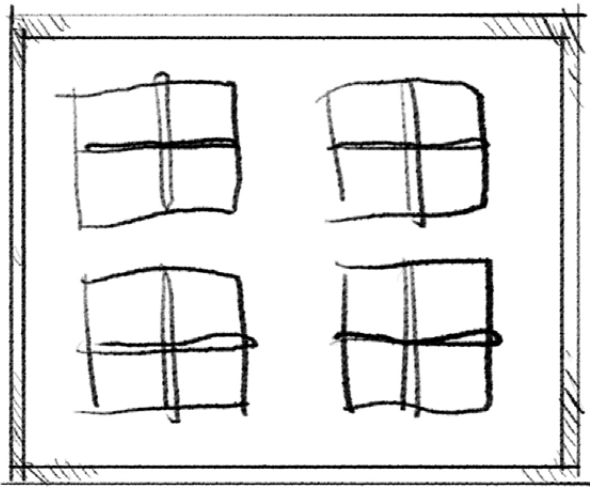
1/ FILM CREW REVIEWS ROUGH CUT
1/ THEATER

CENTRAL SPACE FOR PRESENTING TO LARGE AUDIENCE
ALSO PLACE FOR LARGE IDEA SESSIONS
FILM SCREENING
LIGHT-SENSITIVE PROGRAM



2/ RAUL AND DAN RECORD SOUND EFFECTS
2/ AUDIO ROOMS
3/ DAN EDITS RAW AUDIO
3/ AUDIO ROOMS
5/ DAN CREATES ROUGH CUT
5/ AUDIO ROOMS

RECORDING AND EDITING BOOTHS
NEEDS TO HAVE SPECIAL SOUNDPROOF WALLS



4/ RAUL AND DAN DISCUSS WHERE TO ADD EFFETS

4/ ISOLATED BULLPENS

SOLITARY WORK SPACE

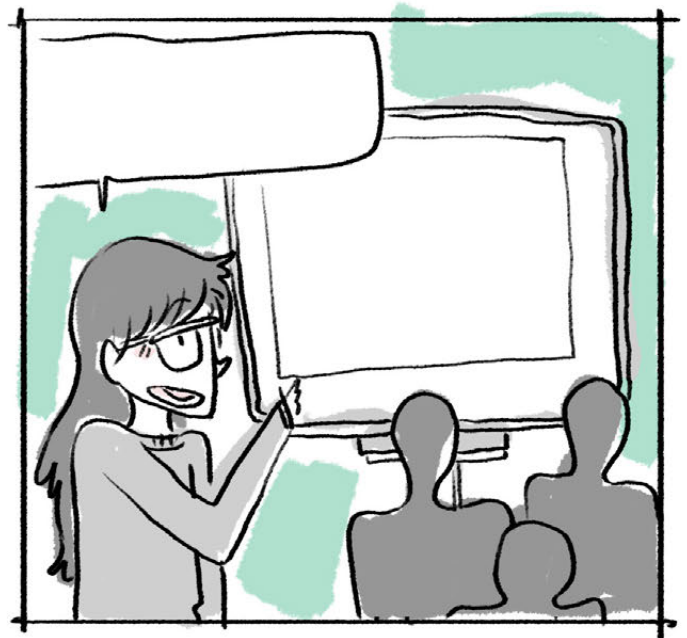
NOISE LEVEL: QUIET

PINUP BOARDS BETWEEN DESKS

12 FINAL CUT

THE FINAL DRAFT OF THE FILM IS PRODUCED
AND REVIEWED BEFORE FINALIZING

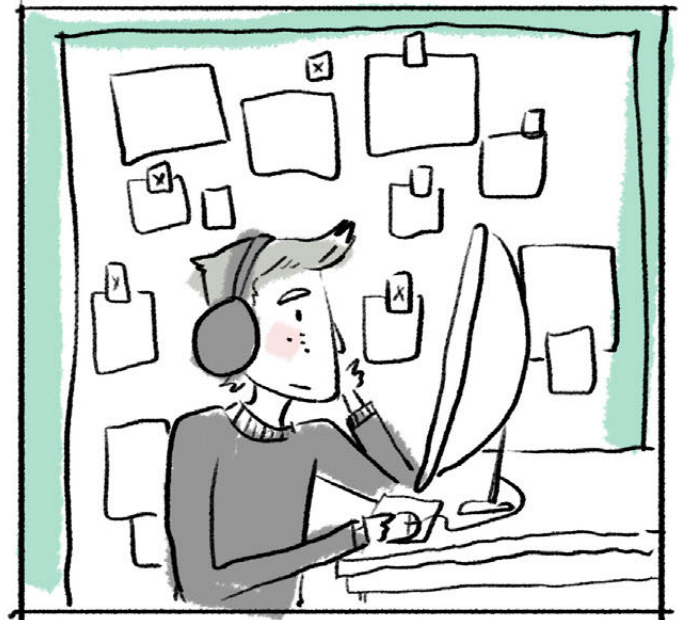
COMIC APPLIES TO:
TRADITIONAL ANIMATION
DIGITAL ANIMATION
STOP MOTION ANIMATION
LIVE ACTION



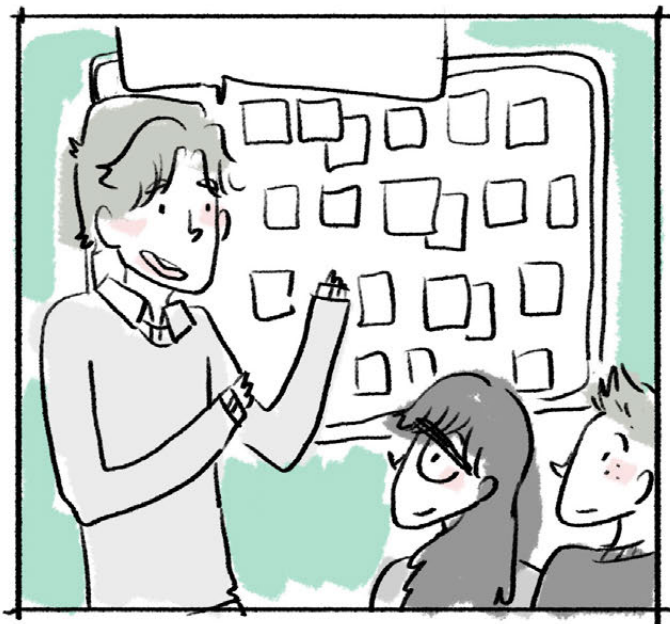
1/ BETH PRESENTS ROUGH CUT OF FILM



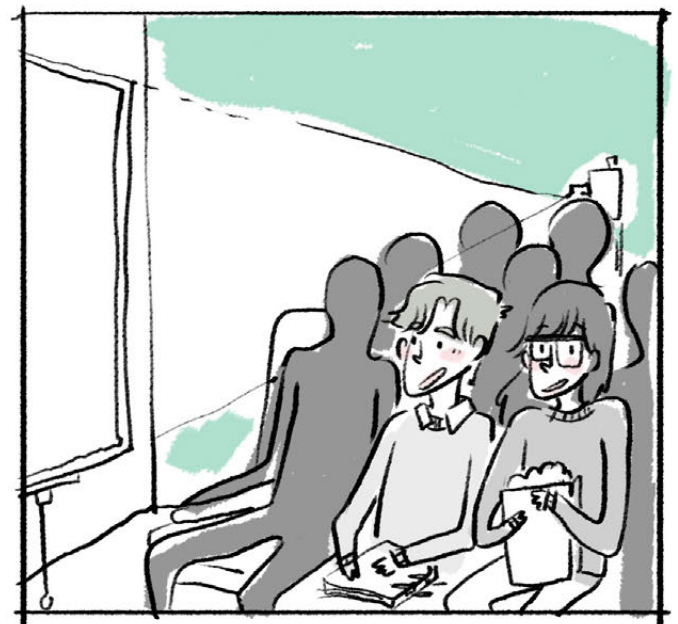
2/ RAUL AND BETH MAKE FINAL EDITS



3/ SAM EDITS VISUAL/SOUND EFFECTS

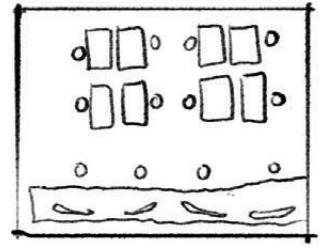
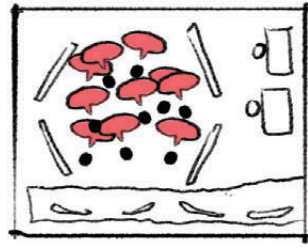
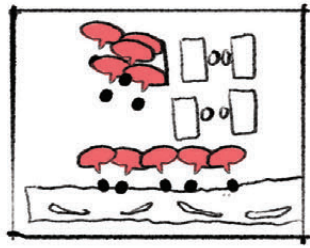
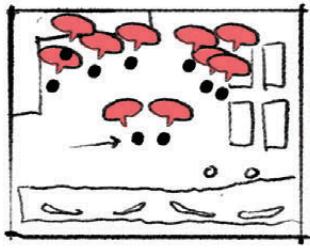


4/ REVIEW OF STORY SEQUENCE



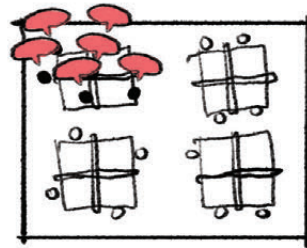
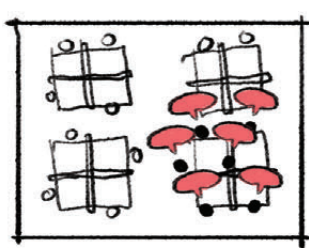
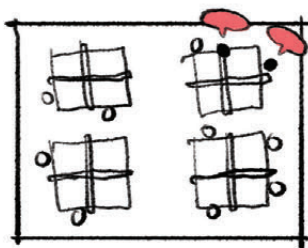
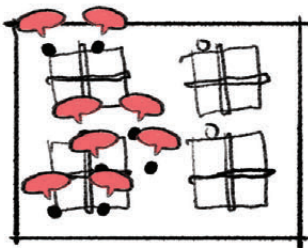
5/ FINAL SCREENING WITH ENTIRE CREW

INTERACTION DIAGRAMS



1/ BETH PRESENTS ROUGH CUT OF FILM

1/ WAREHOUSE SPACE

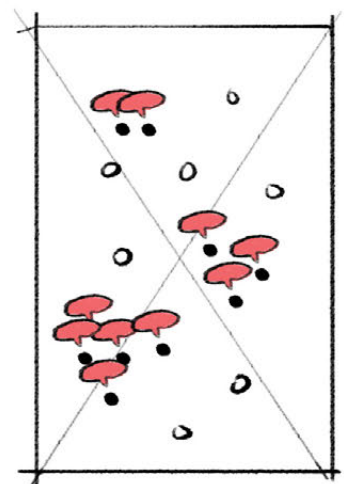
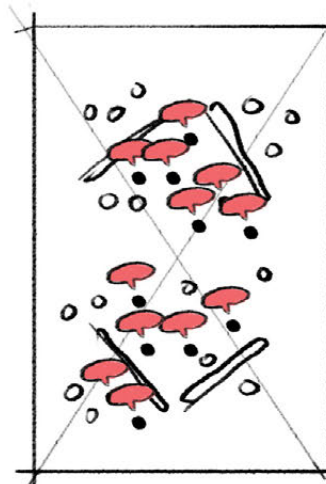
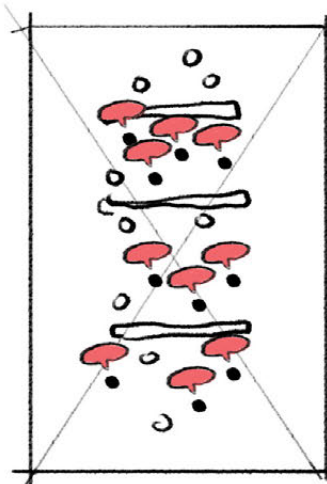
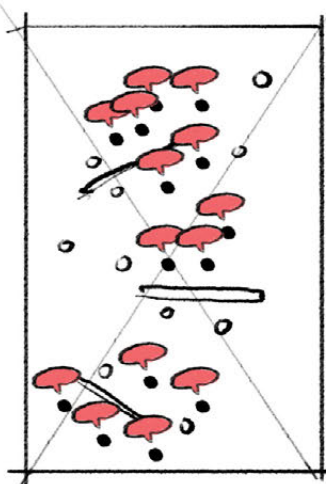


2/ RAUL AND BETH MAKE FINAL EDITS

2/ ISOLATED BULLPEN

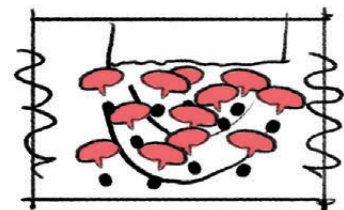
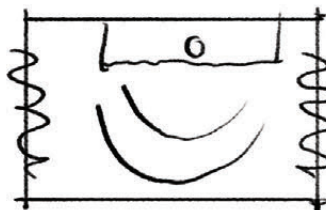
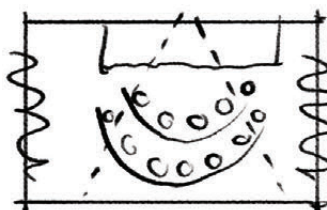
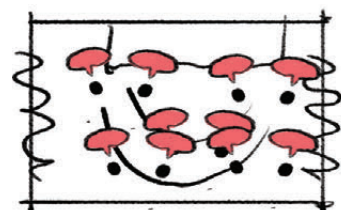
3/ SAM EDITS VISUAL/SOUND EFFECTS

3/ ISOLATED/BULLPEN



4/ REVIEW OF STORY SEQUENCE

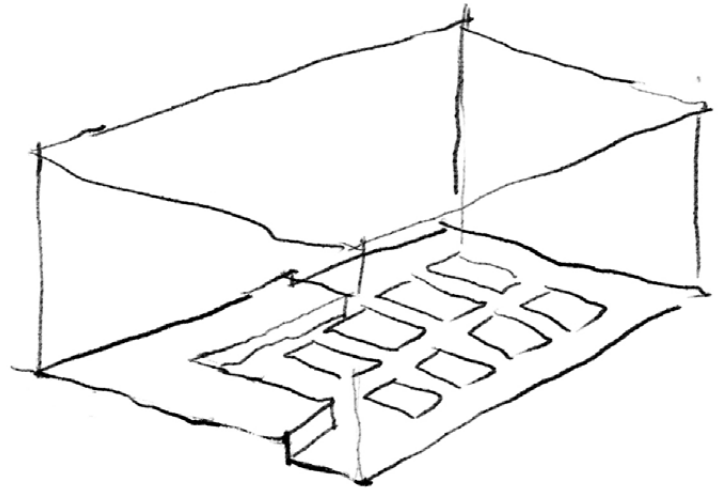
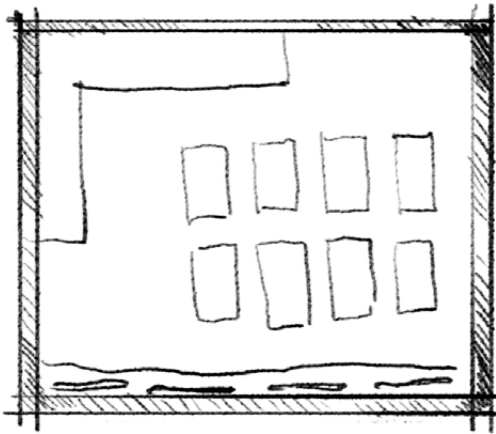
4/ COURTYARD SPACE



5/ FINAL SCREENING WITH ENTIRE CREW

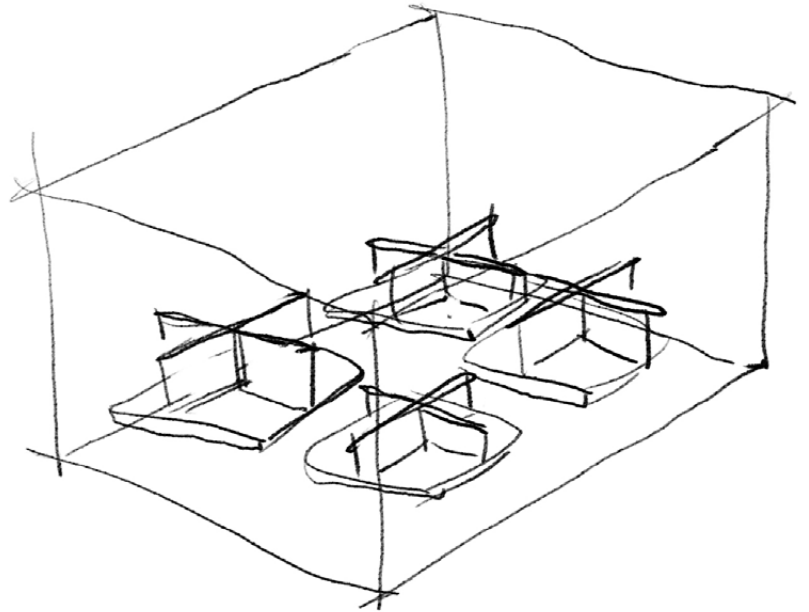
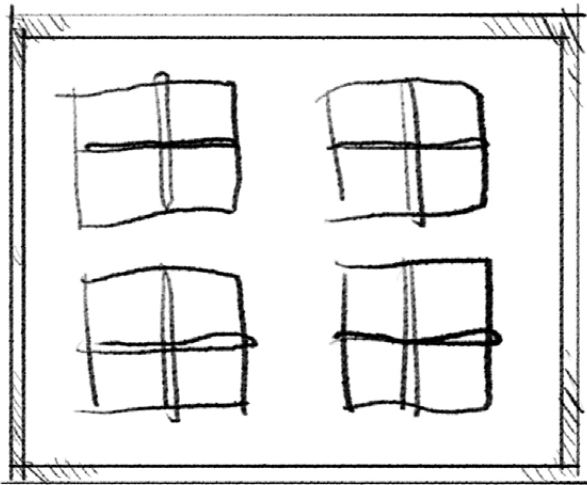
5/ THEATER

SPATIAL ANALYSIS



1/ BETH PRESENTS ROUGH CUT OF FILM
1/ WAREHOUSE SPACE

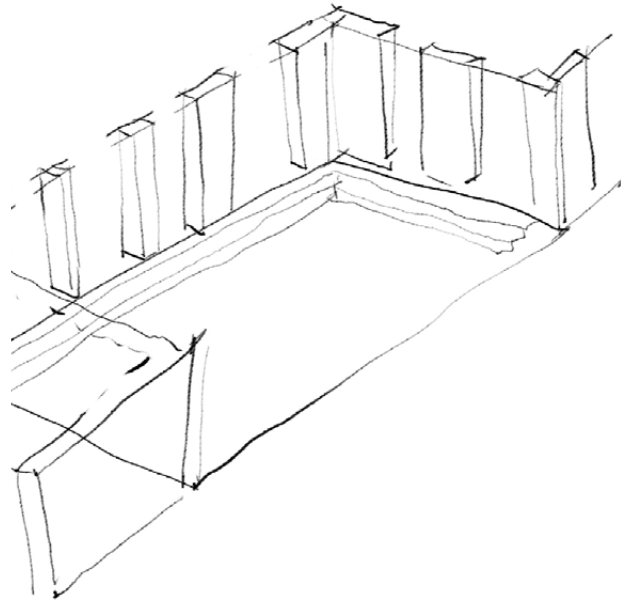
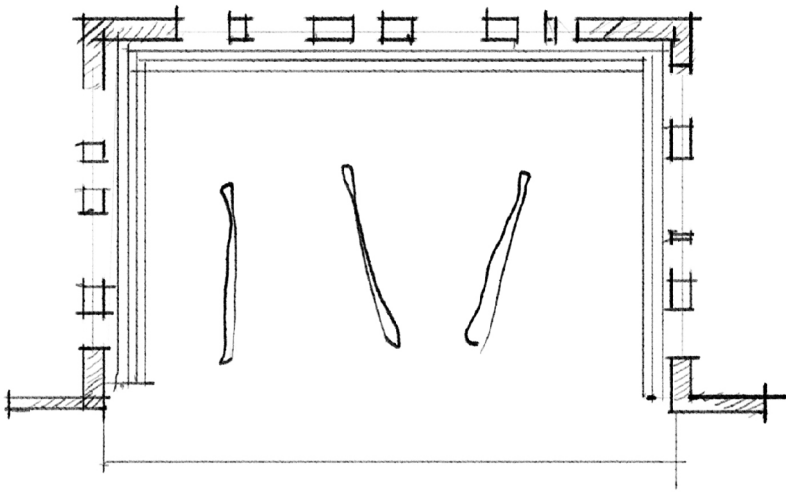
ACTS AS A LARGE OPEN SPACE
FLEXIBLE PROGRAM
GROUP PINUP SPACES
LOTS OF NATURAL LIGHT



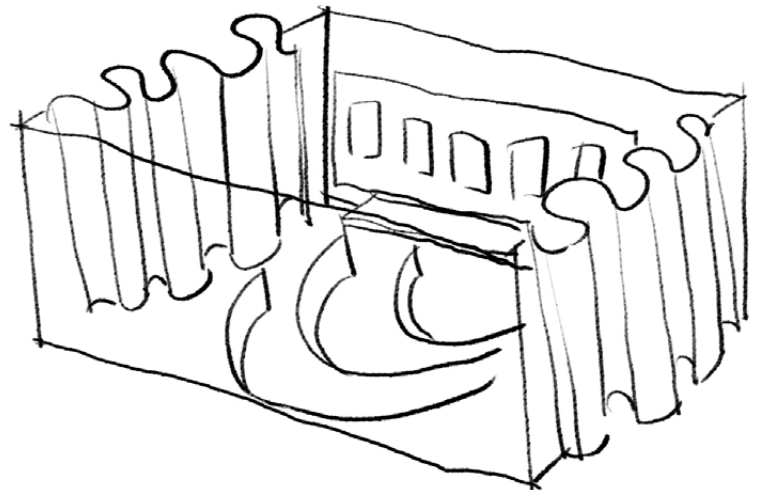
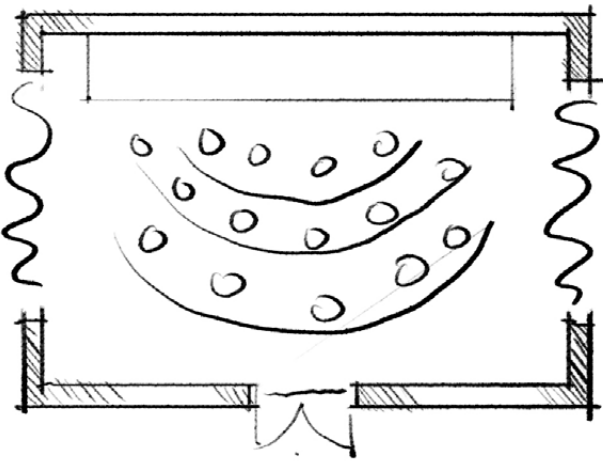
2/ RAUL AND BETH MAKE FINAL EDITS
2/ ISOLATED BULLPEN

3/ SAM EDITS VISUAL/SOUND EFFECTS
3/ ISOLATED/BULLPEN

SOLITARY WORK SPACE
NOISE LEVEL: QUIET
PINUP BOARDS BETWEEN DESKS



4/ REVIEW OF STORY SEQUENCE
4/ COURTYARD SPACE



5/ FINAL SCREENING WITH ENTIRE CREW
5/ THEATER

CENTRAL SPACE FOR PRESENTING TO LARGE AUDIENCE
ALSO PLACE FOR LARGE IDEA SESSIONS
FILM SCREENING
LIGHT-SENSITIVE PROGRAM

CONTENTION

I contend that **STORYTELLING MEDIA** and the techniques utilized to create film and like media may act as a **DESIGN METHODOLOGY** and create a certain type of architecture.

This thesis intends to **USE FILM PRODUCTION METHODS AS A MOTIVATOR FOR REINVENTING THE ARCHITECTURAL DESIGN PROCESS.**

Storyboarding is not only used to investigate program and implications of space, but to also **DESIGN THROUGH THE LENS OF THE USER.**

This process breaks down the individual steps in film production, diagramming through storyboarding, to create a set of **PARAMETERS IN WHICH THE ARCHITECTURAL DESIGN PROCESS WILL THEN FOLLOW.**

By designing architecture through these storylines, the building produced as a result of this unconventional design process hopes to **CREATE A PLACE OF COLLECTIVE CROSS-COLLABORATION THAT FACILITATES SOCIAL INTERACTION.**

The vehicle for testing this contention would be a **'STORYTELLING INCUBATOR SPACE'**, located in **PORTLAND, OR.**

This will be a facility which will specialize in **FILM, ANIMATION, COMICS, AND OTHER STORYTELLING MEDIA.**

The building will focus on **USING ARCHITECTURAL ELEMENTS, IN CONJUNCTION WITH SPATIAL QUALITIES** required by the program, to create a space of collective learning and production.

By investigating the interior space through storytelling media, and also accounting for external site factors, the building's final design will be the **RESULTING COMBINATION OF AN ARCHITECTURAL PROCESS AND STORYTELLING PROCESS.**

By placing this building in downtown Portland, the architecture hopes to facilitate a **STRONGER SOCIAL BOND WITH THE PEOPLE IN THE EXISTING FILM COMMUNITY.**

The 'storytelling incubator space' intends to create a place of **COLLECTIVE RESOURCE, LEARNING, AND PRODUCTION, THAT WILL CO-EXIST WITH THE ESTABLISHED FILM INSTITUTES AND CENTERS IN THE CITY.**

By **REDEFINING THE WAYS IN WHICH WE DESIGN**, this thesis also intends to **REDEFINE THE PROCESS OF FILM MAKING** and production while spurring on new film development.

SITE ANALYSIS

EXPLORING THE SITE AT MULTIPLE SCALES AND VIEWPOINTS

PORTLAND, OR

SITE: EMPTY LOT ON SW. COLUMBIA STREET & PARK AVE.

AREA: DOWNTOWN PORTLAND

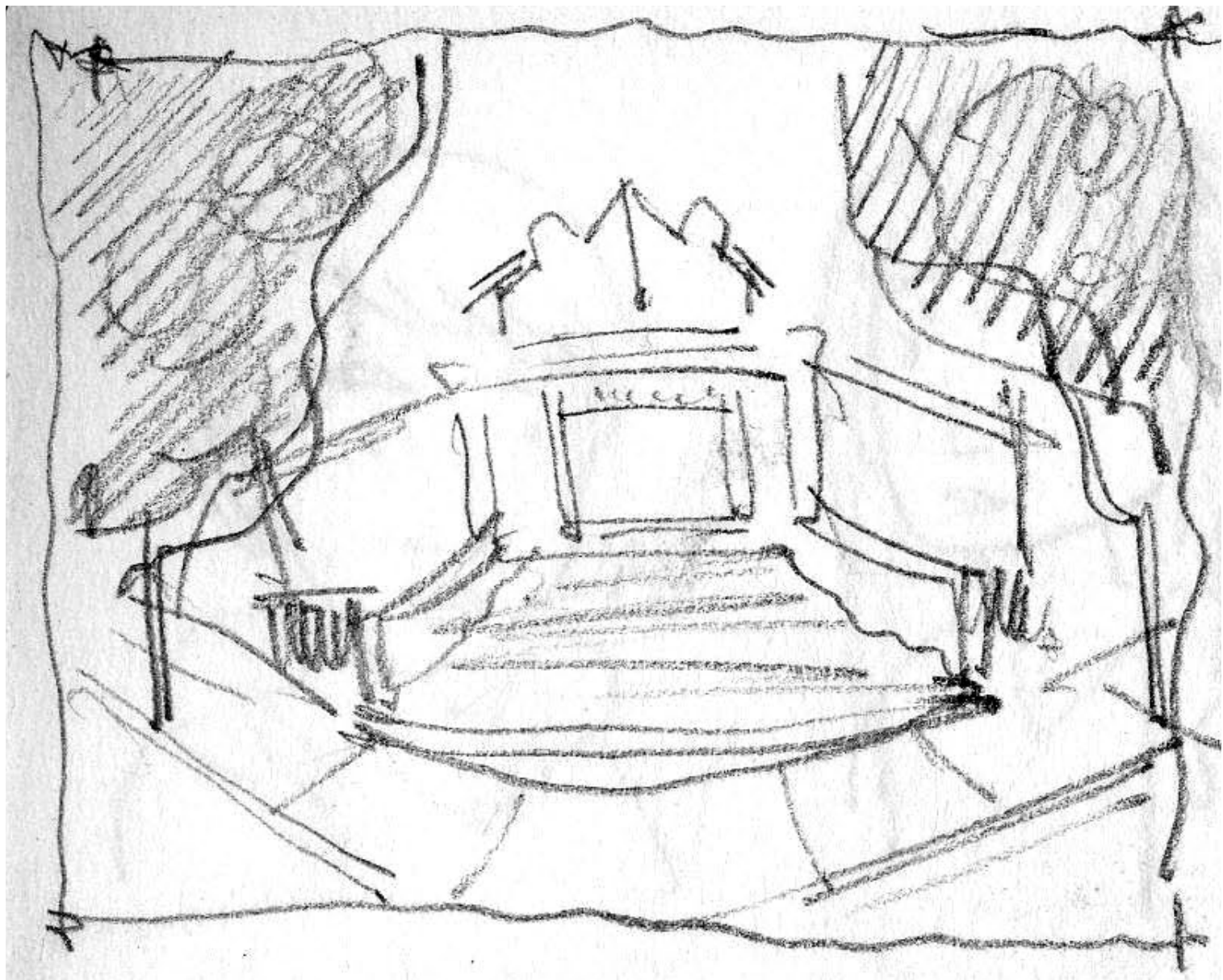
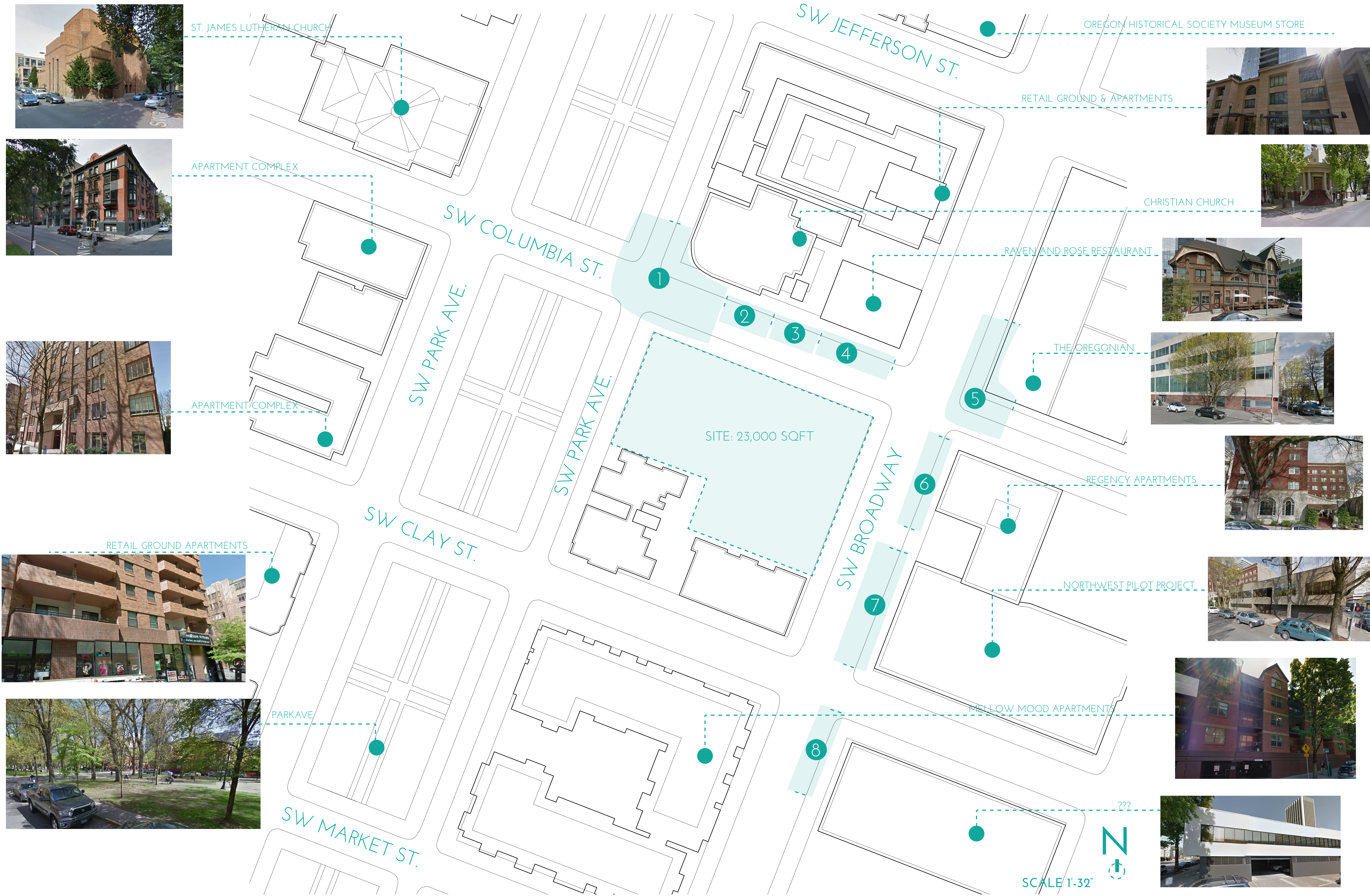
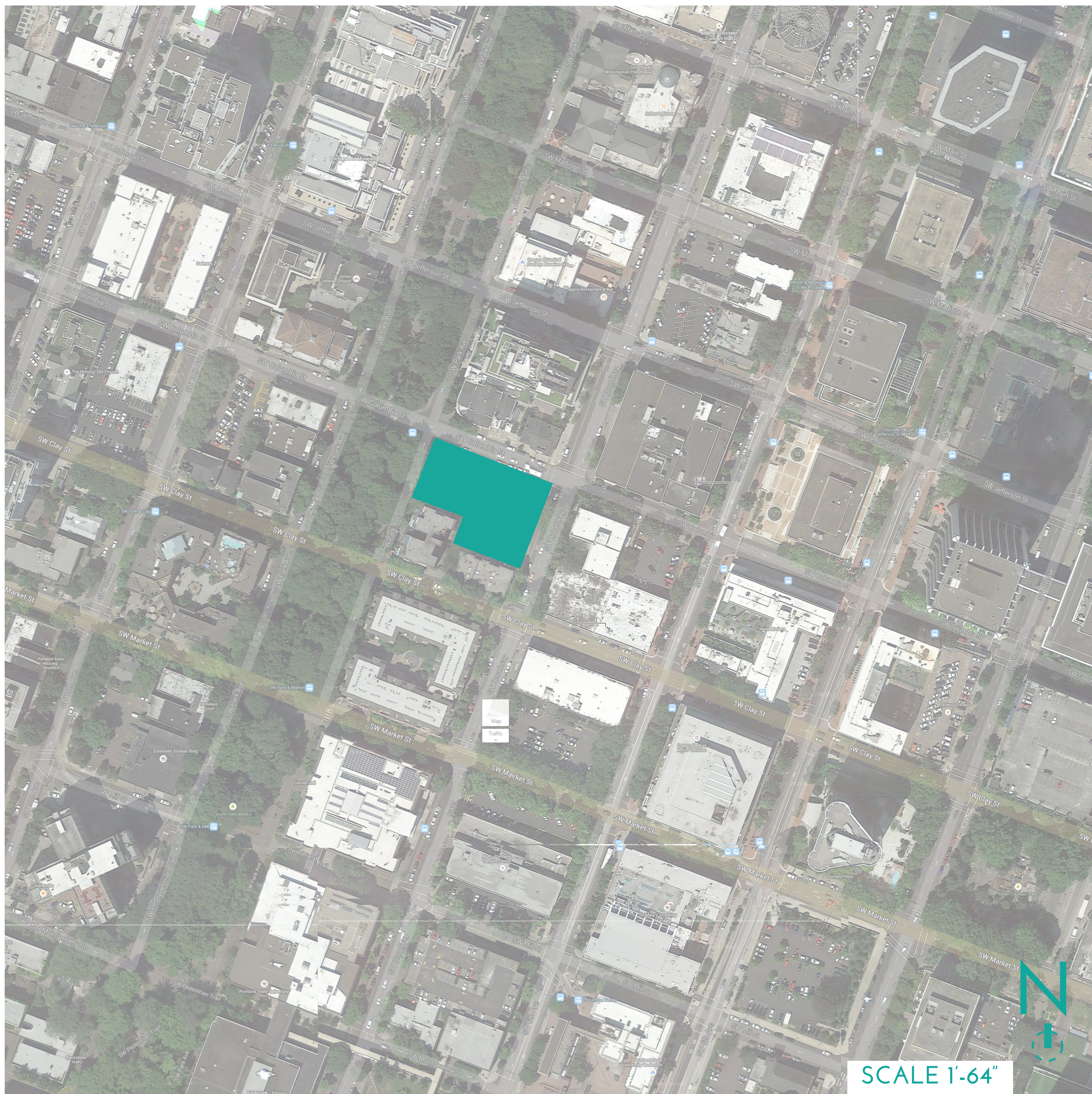
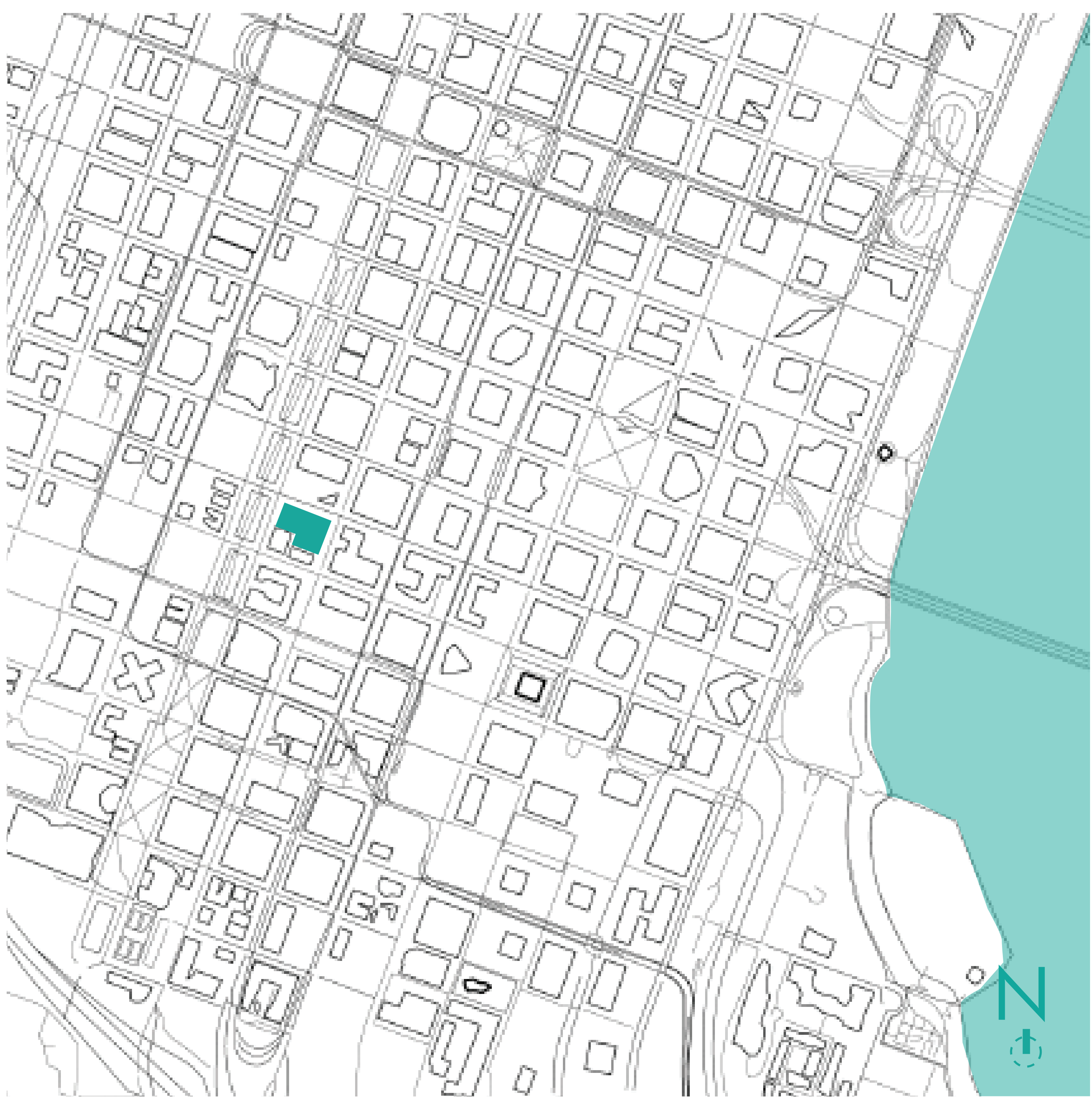
QUADRANT: SOUTHWEST

IMMEDIATE SITE: RETAIL, APARTMENTS & CHURCHES

CLOSE TO:

- PORTLAND ART MUSEUM
- LINCOLN PREFORMING ARTS CENTER
- PORTLAND STATE UNIVERSITY
- METRO STATION

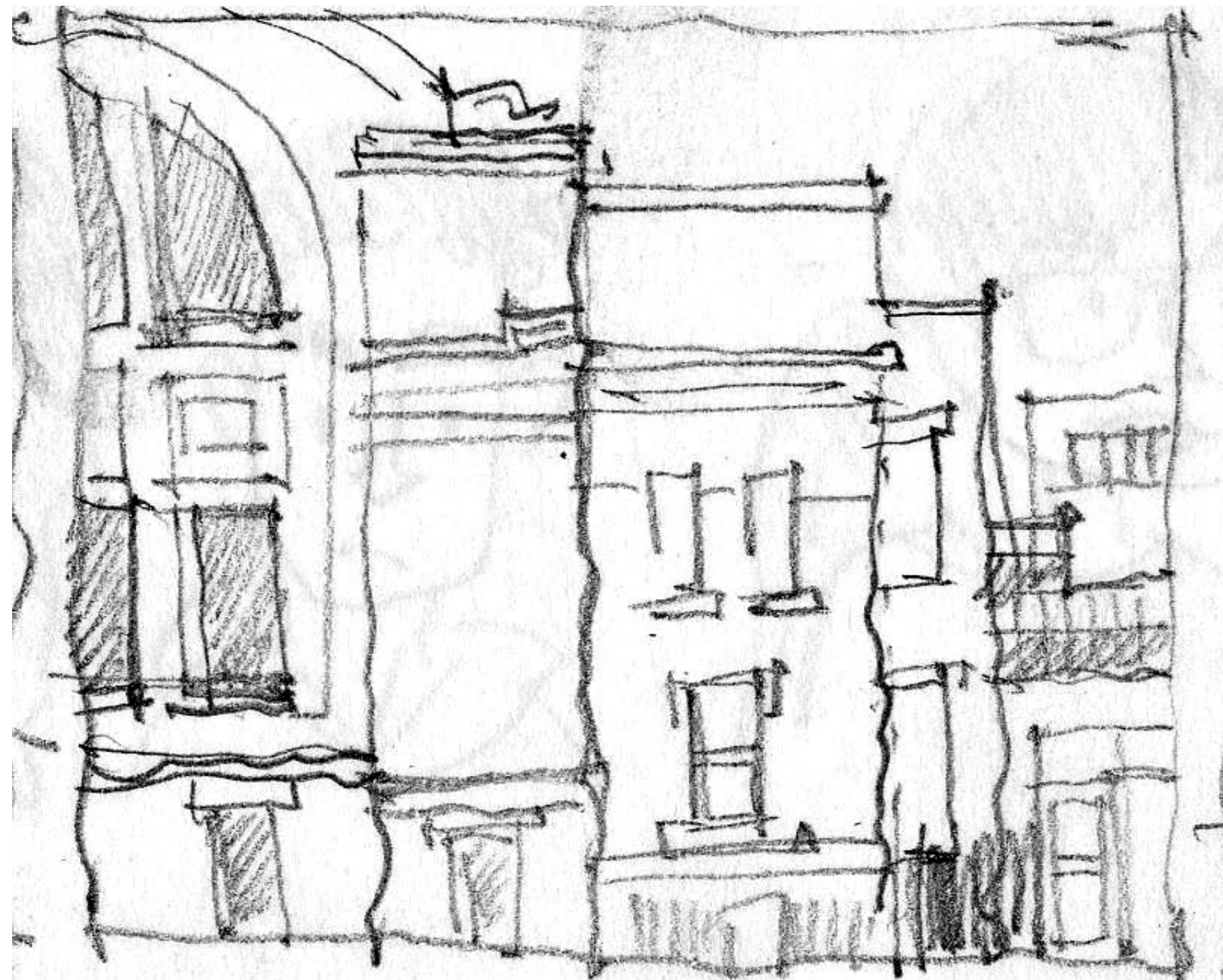
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1 VIEW FROM SW. COLUMBIA ST.



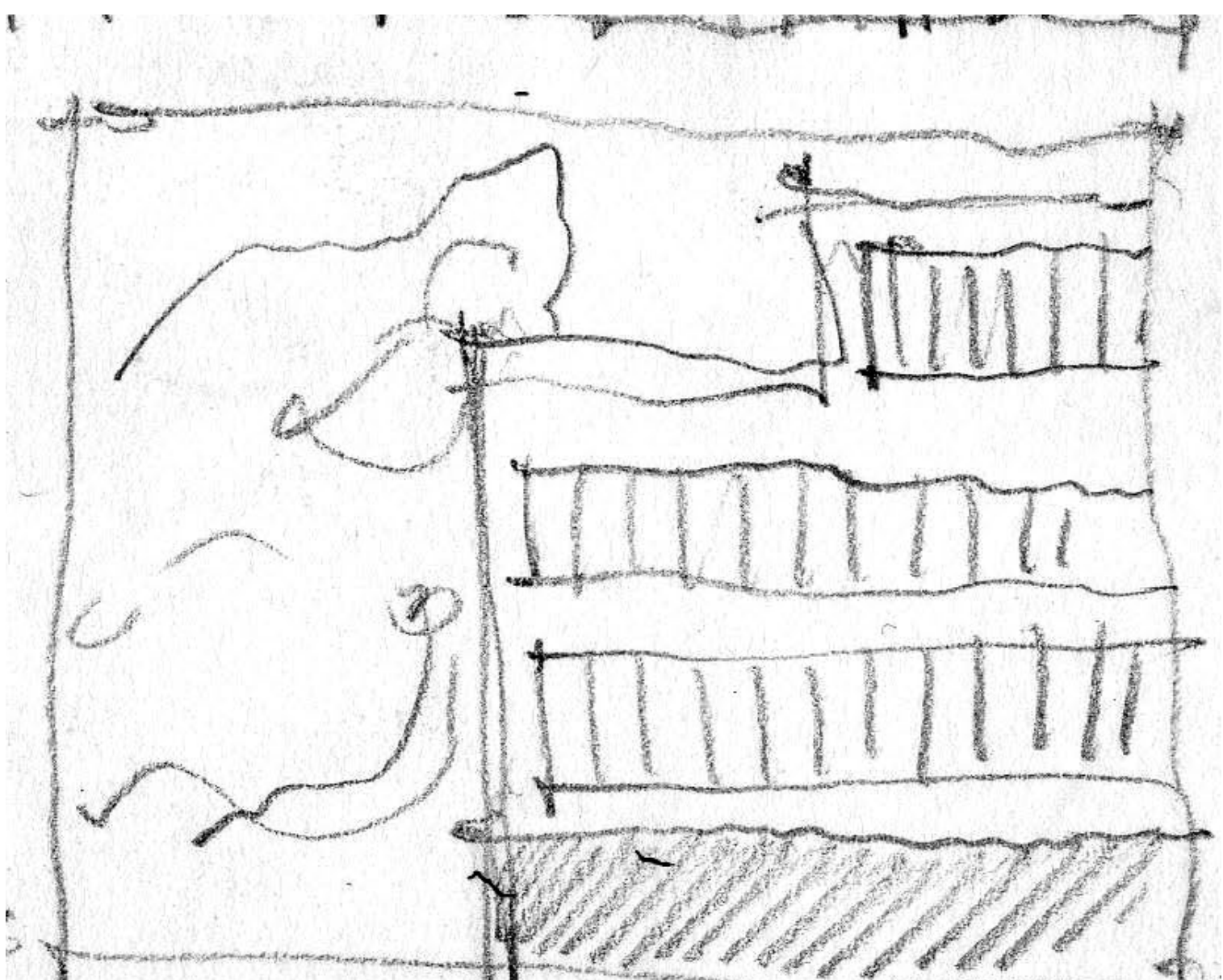
2 VIEW FROM SW. COLUMBIA ST.



3 VIEW FROM SW. COLUMBIA ST.



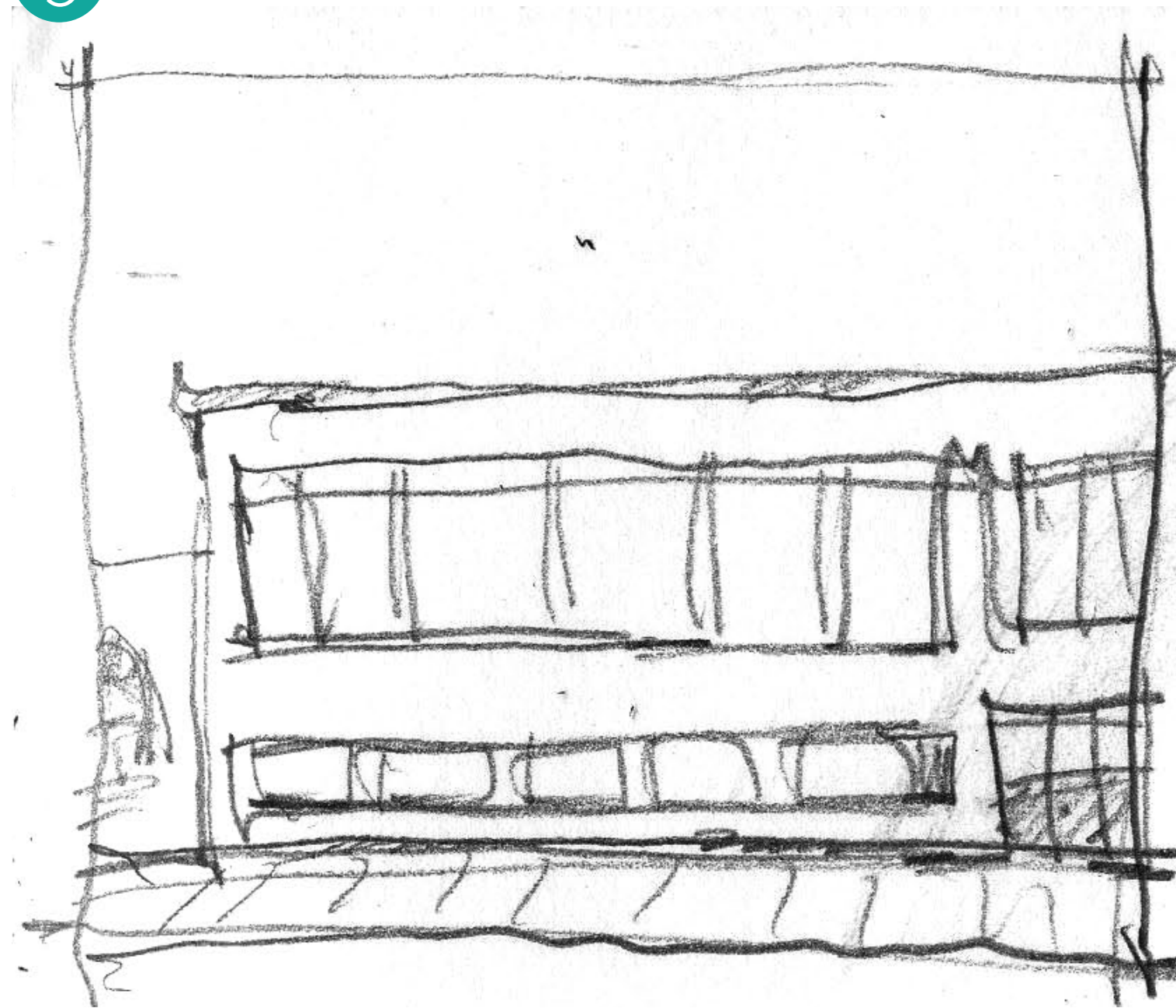
4 VIEW FROM SW. COLUMBIA ST.



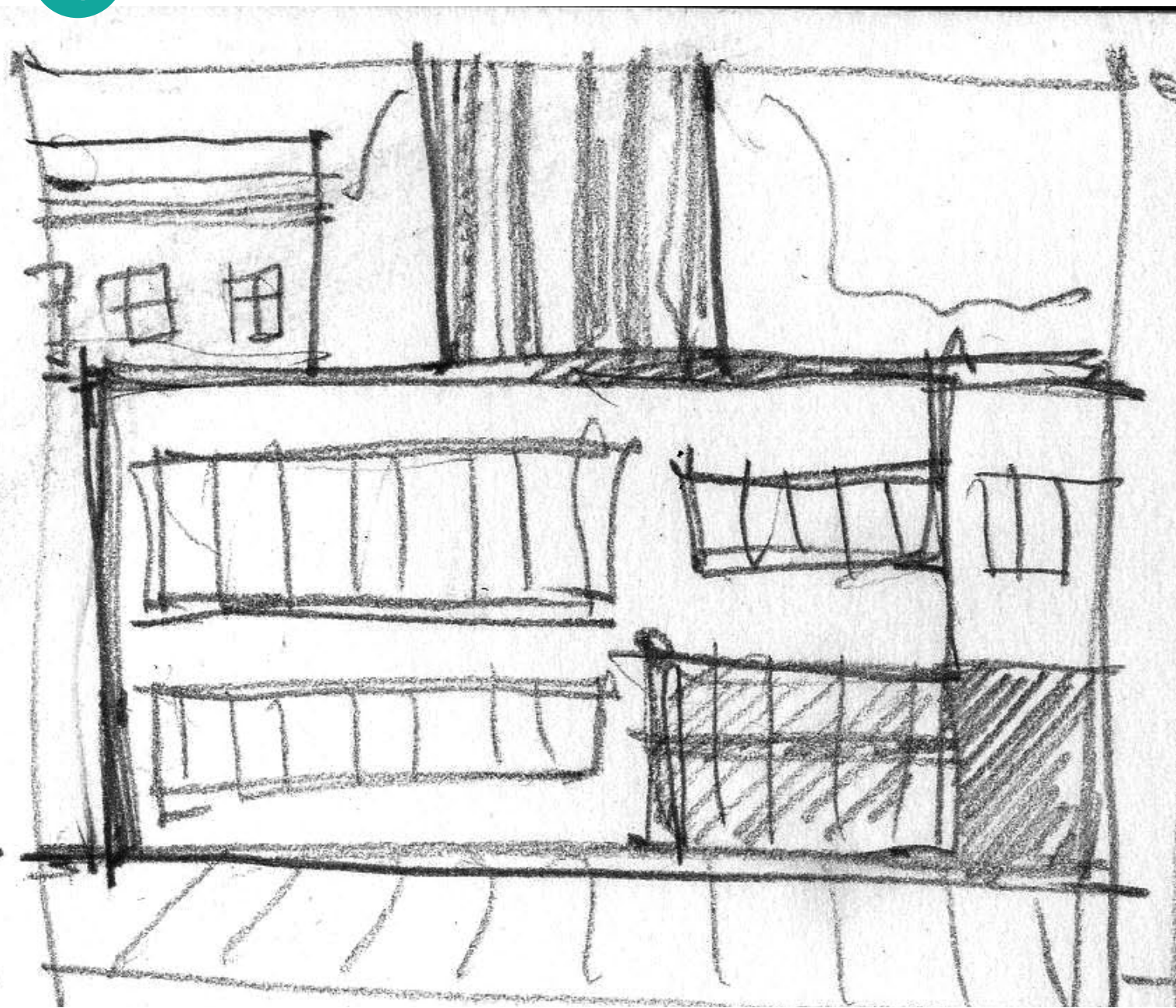
5 VIEW FROM SW.BROADWAY



6 VIEW FROM SW.BROADWAY

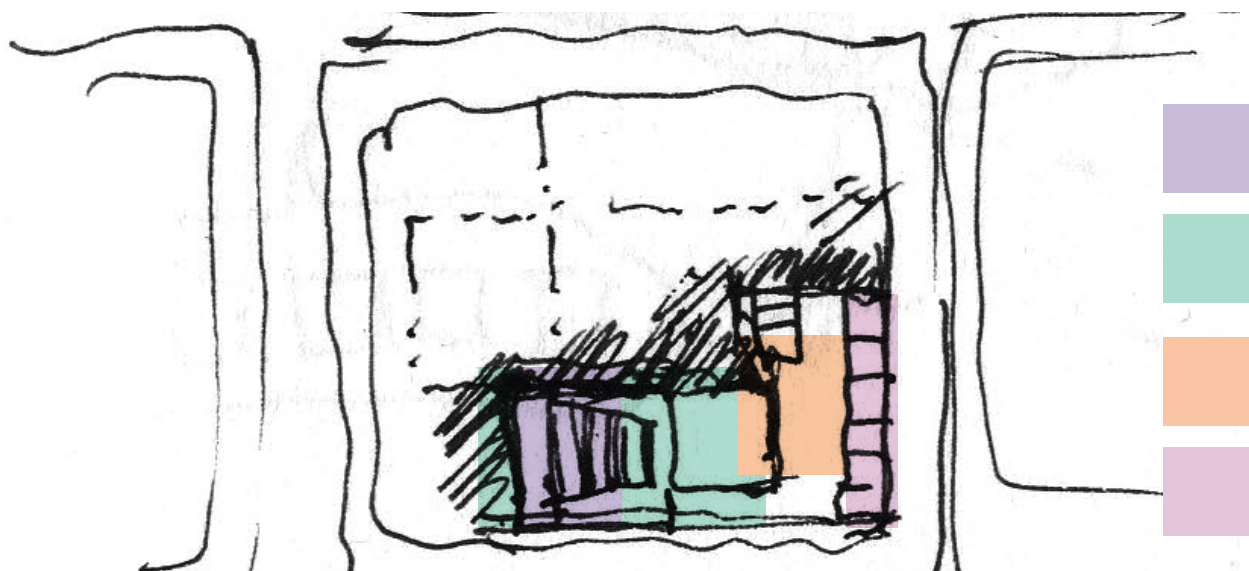
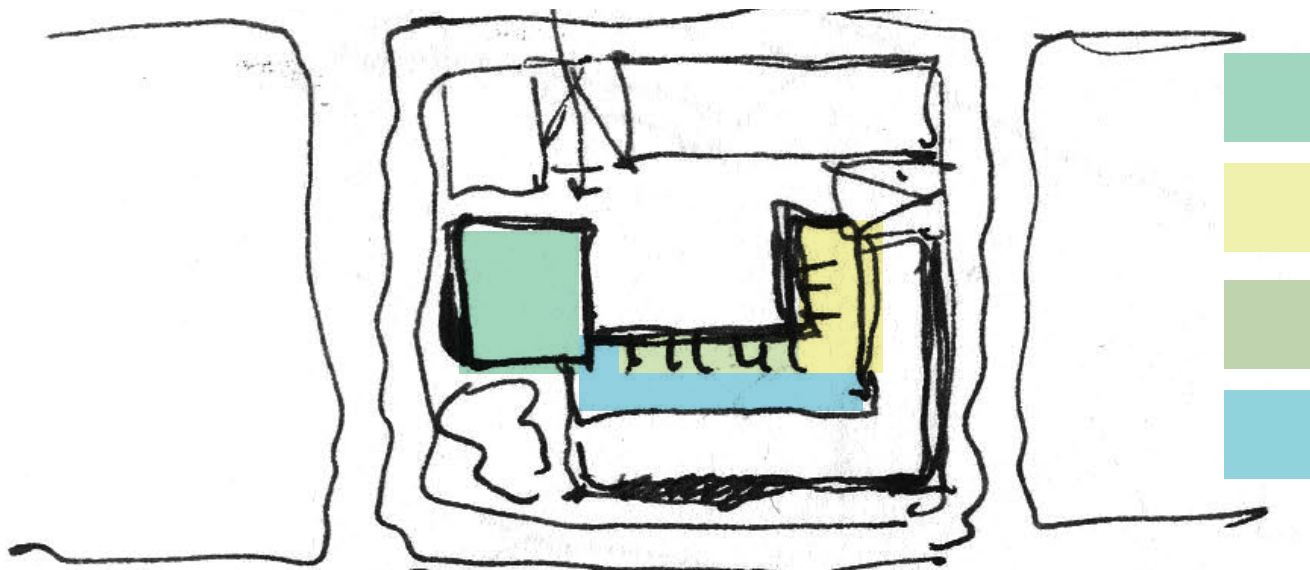


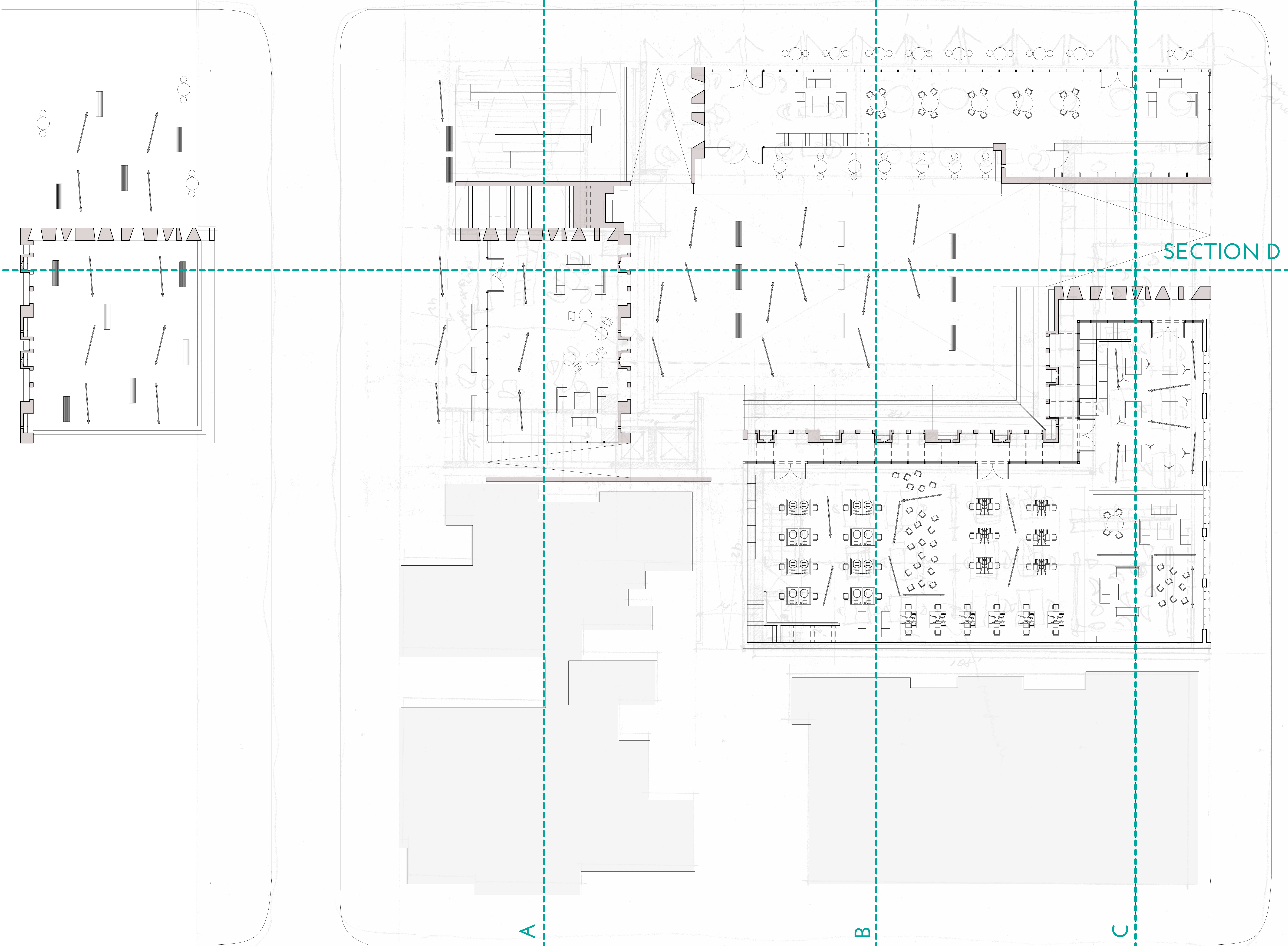
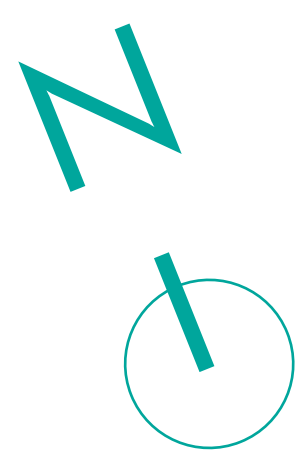
7 VIEW FROM SW.BROADWAY



8 VIEW FROM SW.BROADWAY

PLANS



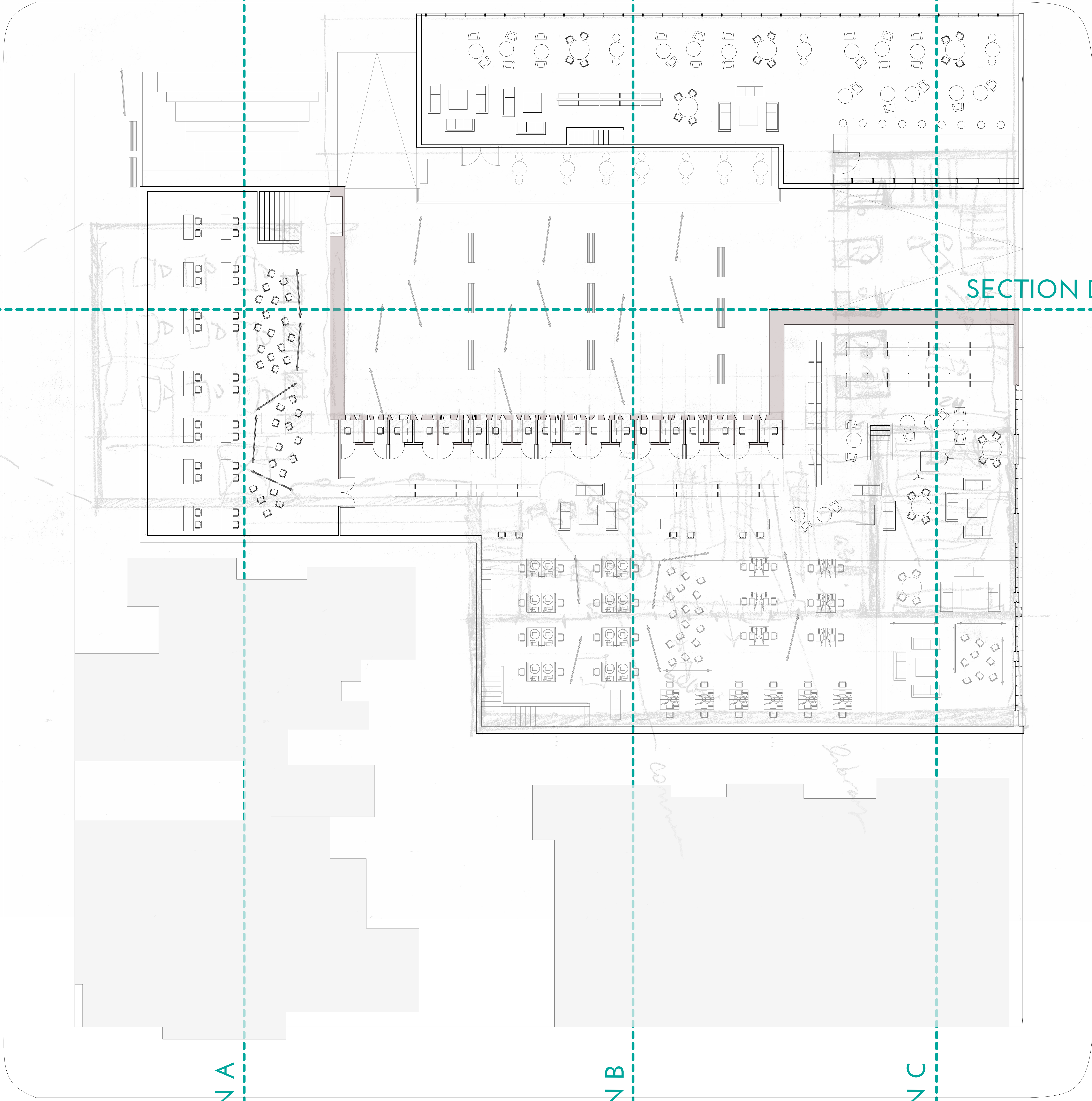
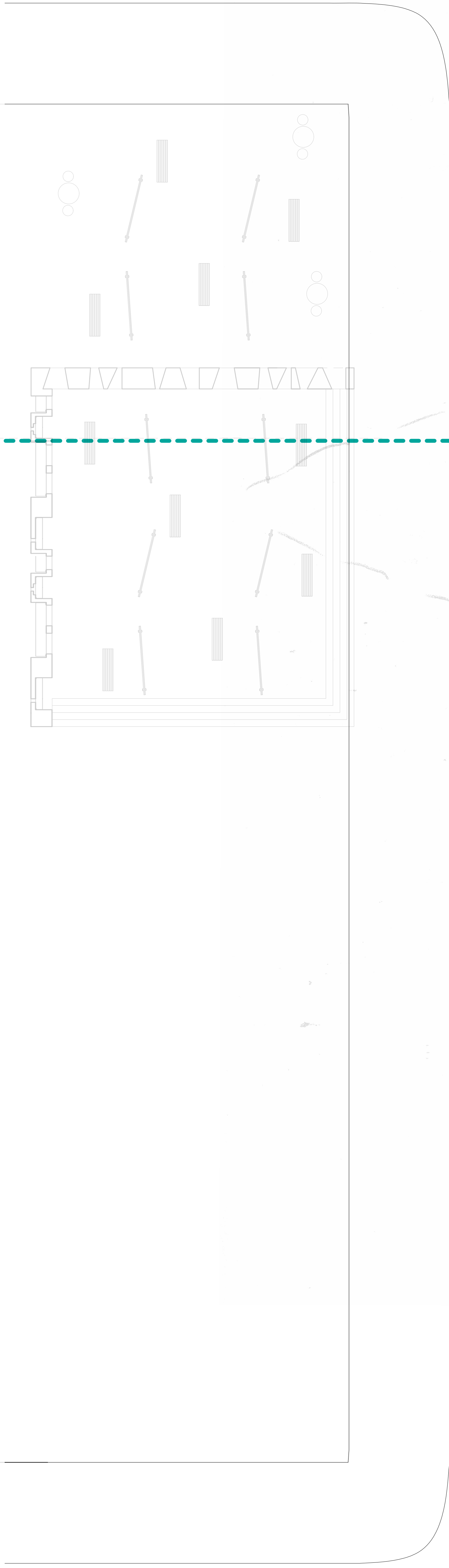
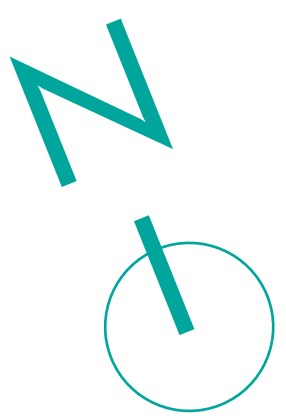


SECTION A

SECTION B

SECTION C

SECTION D



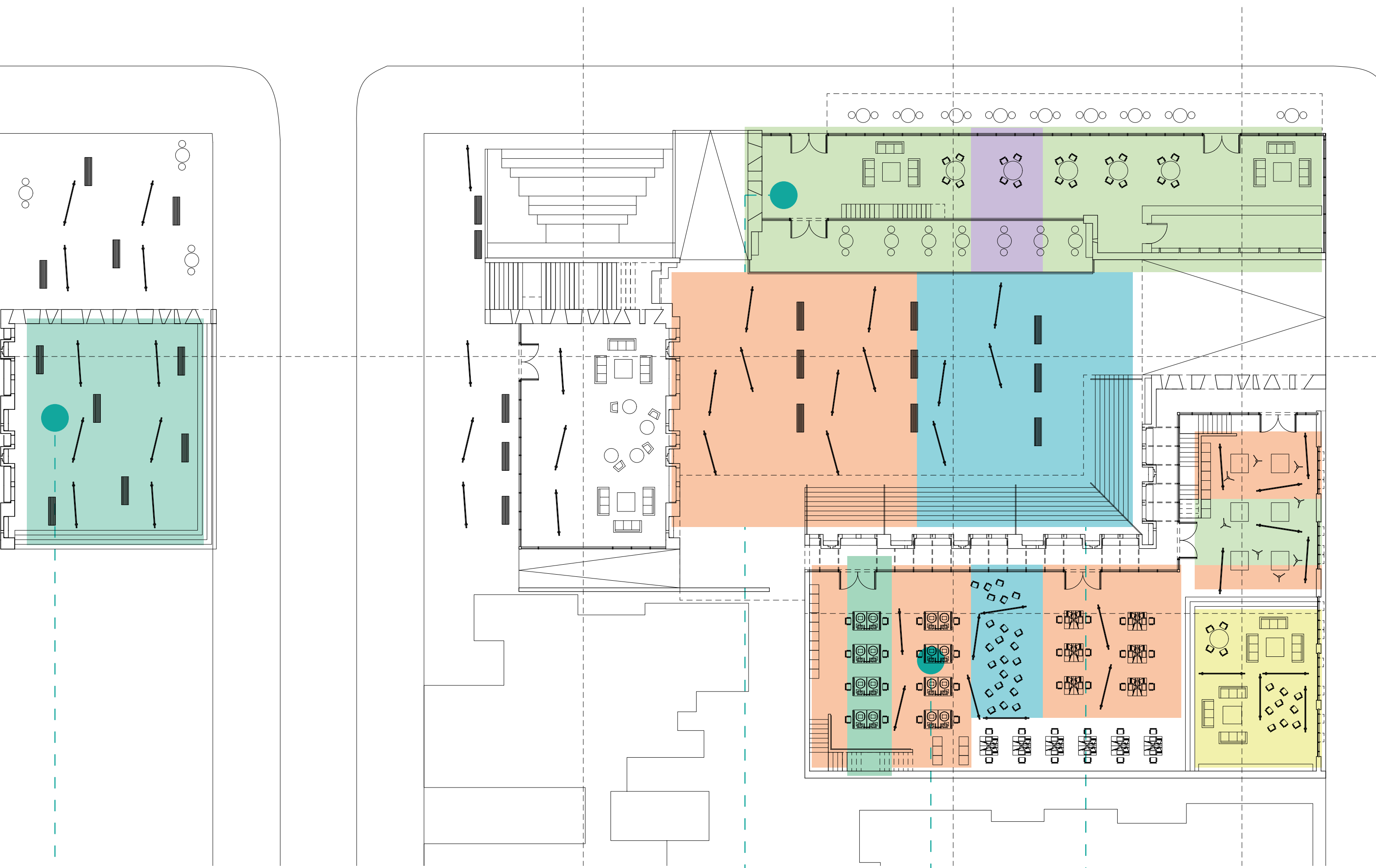
SECTION D

SECTION A

SECTION B


SECTION C

GROUND LEVEL PROGRAM




A detailed floor plan of the ground level. It features a large central hall with a green circular area. To the left is an outdoor screening area. To the right are several rooms, including a cafe, warehouse space, and courtyard. The plan is color-coded: green for outdoor screening, orange for cafe, blue for warehouse space, and yellow for courtyard.

OUTDOOR SCREENING
SEEN IN: FILM SCREENING




1/ FINAL SCREENING WITH ENTIRE CREW

CAFE
SEEN IN: CASTING, SCRIPT WRITING




2/ PAUL AND BETH BRAINSTORM OVER COFFEE

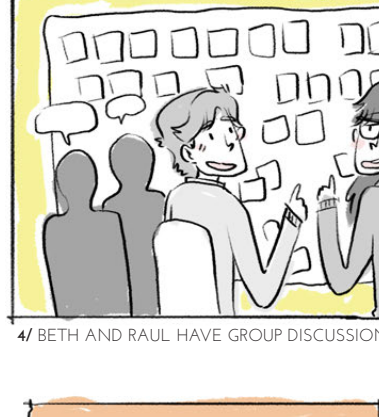


3/ BETH, SAM, AND PAUL DELIBERATE ON CANDIDATES

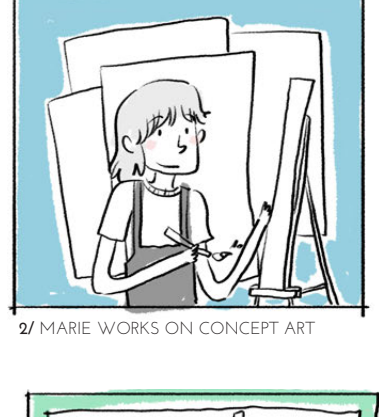
WAREHOUSE SPACE
SEEN IN: TRAD. ANIMATION, DIG. ANIMATION, STOP MOTION ANIMATION, LAYOUT, VISUAL DEVELOPMENT, STORYBOARDING, SCRIPT WRITING



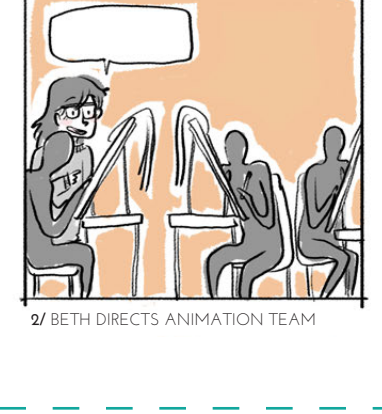
4/ PAUL PRESENTS SCRIPT




5/ BETH AND PAUL HAVE GROUP DISCUSSION OF STORYBOARDS




6/ MARIE WORKS ON CONCEPT ART



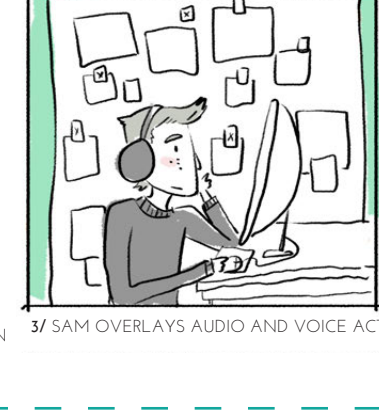
7/ BETH DIRECTS ANIMATION TEAM



8/ BETH CREATES RIGGING FOR ANIMATION




9/ ANDREW WORKS ON CHARACTER ANIMATION




10/ SAM OVERLAYS AUDIO AND VOICE ACTING


COURTYARD
SEEN IN: VISUAL DEVELOPMENT, TRADITIONAL ANIMATION, LIVE ACTION



11/ PAUL CASTS VOICE ACTORS

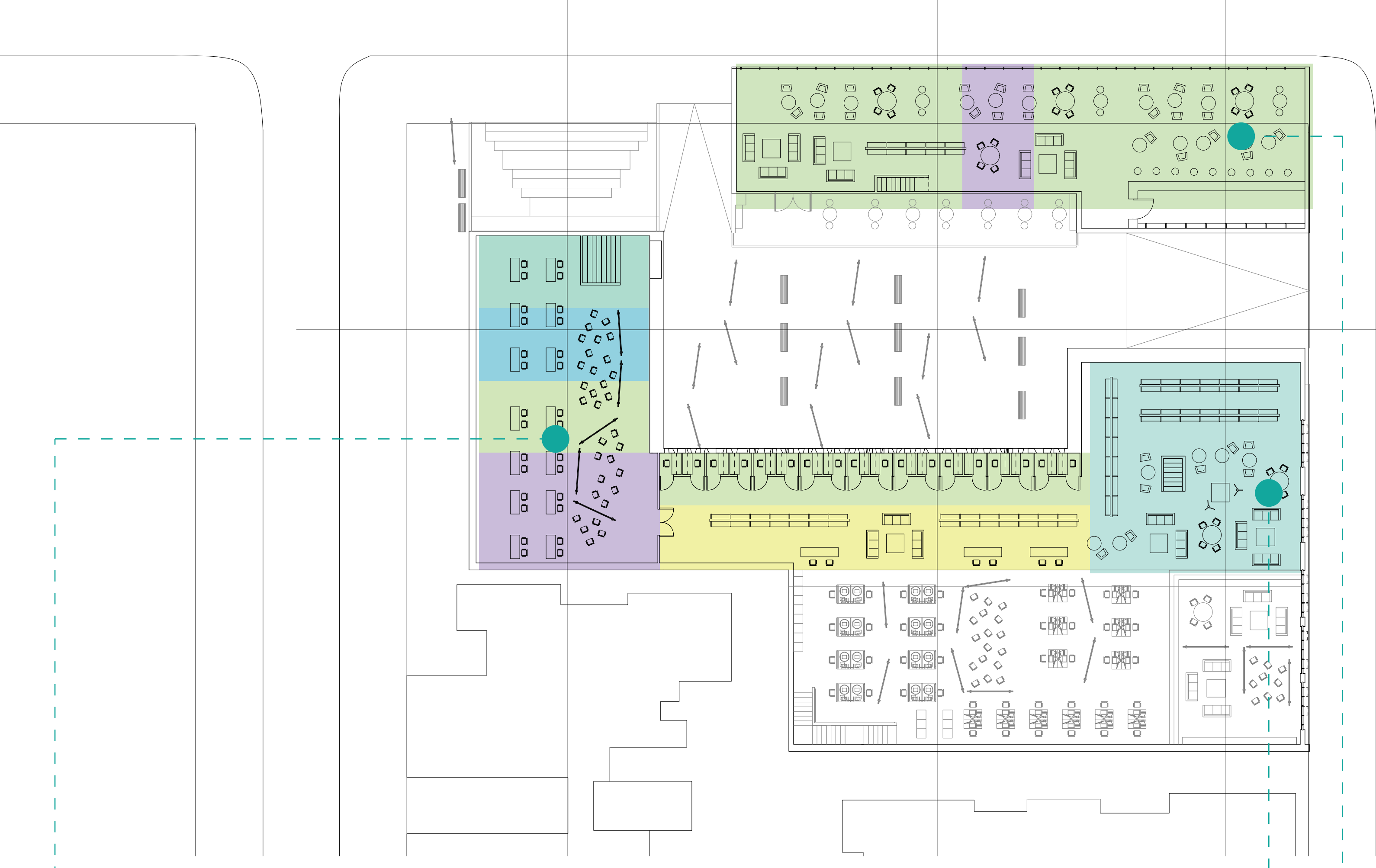


12/ TEAM SHOOTS RESOURCE MATERIAL




13/ FILM CREW SHOOTS LIVE ACTION

UPPER LEVEL PROGRAM

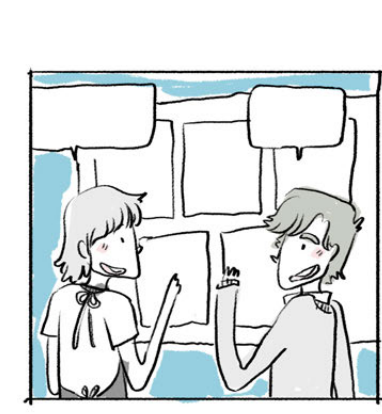


A detailed floor plan of the upper level. It features a large central hall with a green circular area. To the left is an education area. To the right are several rooms, including a reference library, cafe, and theater. The plan is color-coded: green for education, orange for reference library, blue for cafe, and yellow for theater.


EDUCATION
SEEN IN: FINAL CUT, CASTING, VISUAL DEVELOPMENT, SCRIPT WRITING.




14/ FINAL SCREENING WITH ENTIRE CREW



15/ INFORMAL PRIMP SESSION WITH PAUL




16/ PAUL PRESENTS SCRIPT




17/ PAUL AND MARIE DISCUSS CHARACTER


REFERENCE LIBRARY
SEEN IN: STORYBOARDING, VISUAL EFFECTS, SCRIPT WRITING



18/ BETH GATHERS REFERENCE MATERIAL




19/ BETH GATHERS RESOURCE MATERIAL




20/ PAUL MAKES FINAL EDITS

CAFE
SEEN IN: CASTING, SCRIPT WRITING

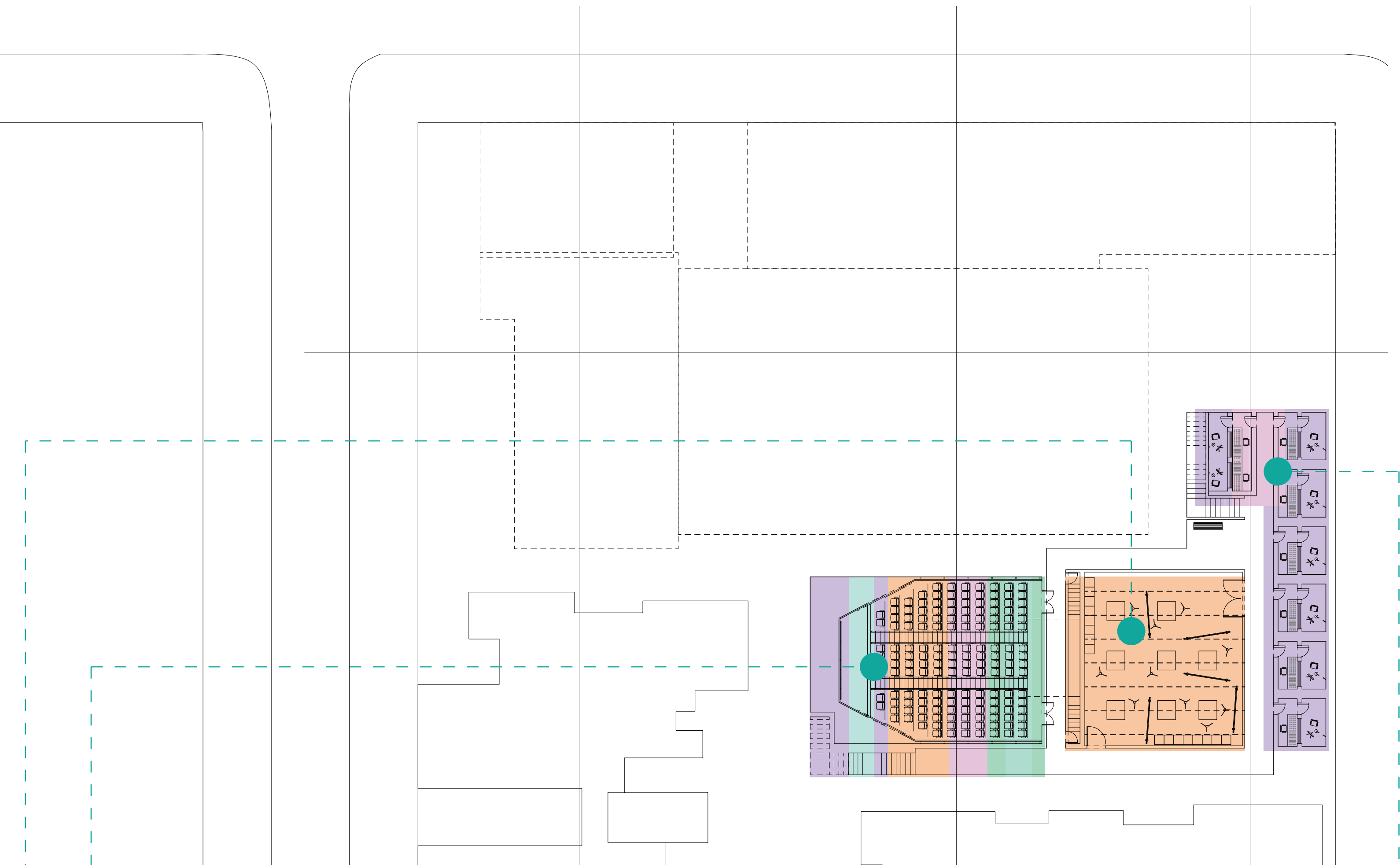


21/ PAUL AND BETH BRAINSTORM OVER COFFEE




22/ BETH, SAM, AND PAUL DELIBERATE ON CANDIDATES

BASEMENT LEVEL PROGRAM




A detailed floor plan of the basement level. It features a large central hall with a green circular area. To the left is a theater area. To the right are several rooms, including a stop motion studios, audio rooms, and theater. The plan is color-coded: green for theater, orange for stop motion studios, blue for audio rooms, and yellow for theater.


THEATER
SEEN IN: CASTING, LIVE ACTION FILMING, LAYOUT, VISUAL EFFECTS, SOUND EFFECTS, FINAL CUT




23/ PAUL HOLDS AUDITIONS




24/ PAUL DIRECTS CAST & CREW




25/ EDITING TEAM REVIEWS ROUGH CUT



26/ PAUL AND MARIE REVIEWS ROUGH CUT




27/ FILM CREW REVIEWS ROUGH CUT




28/ FINAL SCREENING WITH ENTIRE CREW

STOP MOTION STUDIOS
SEEN IN: STOP MOTION ANIMATION




29/ ANDREW WORKS ON CHARACTER MODELS

AUDIO ROOMS
SEEN IN: SOUND EFFECTS, CASTING

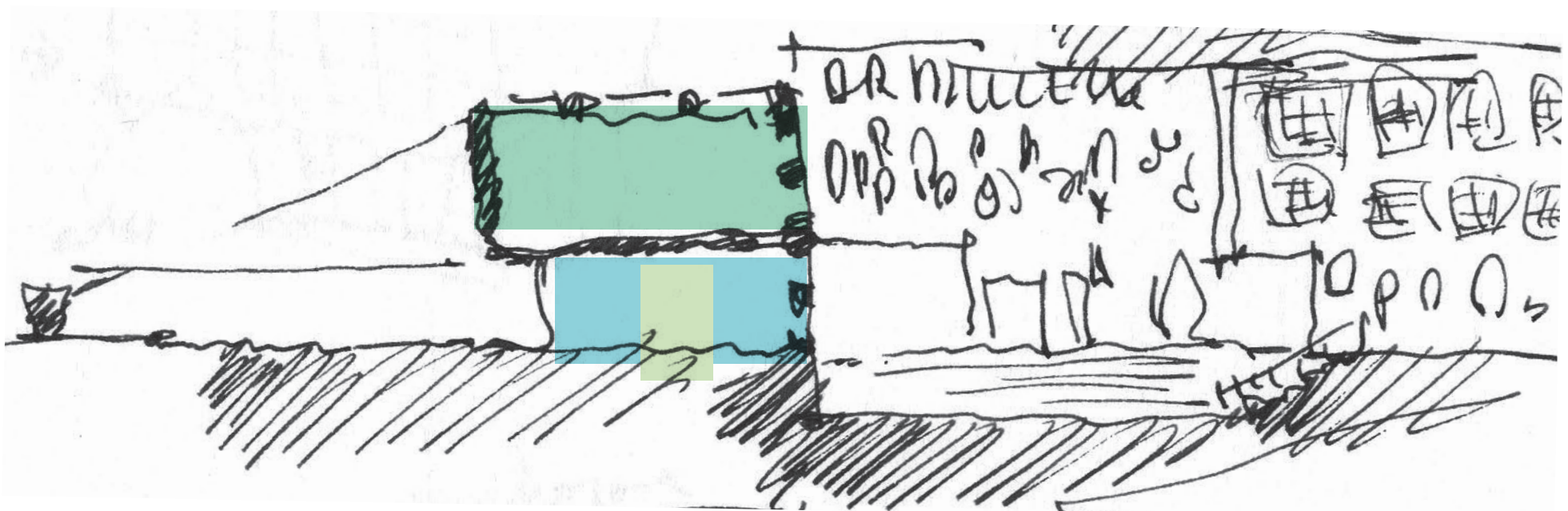
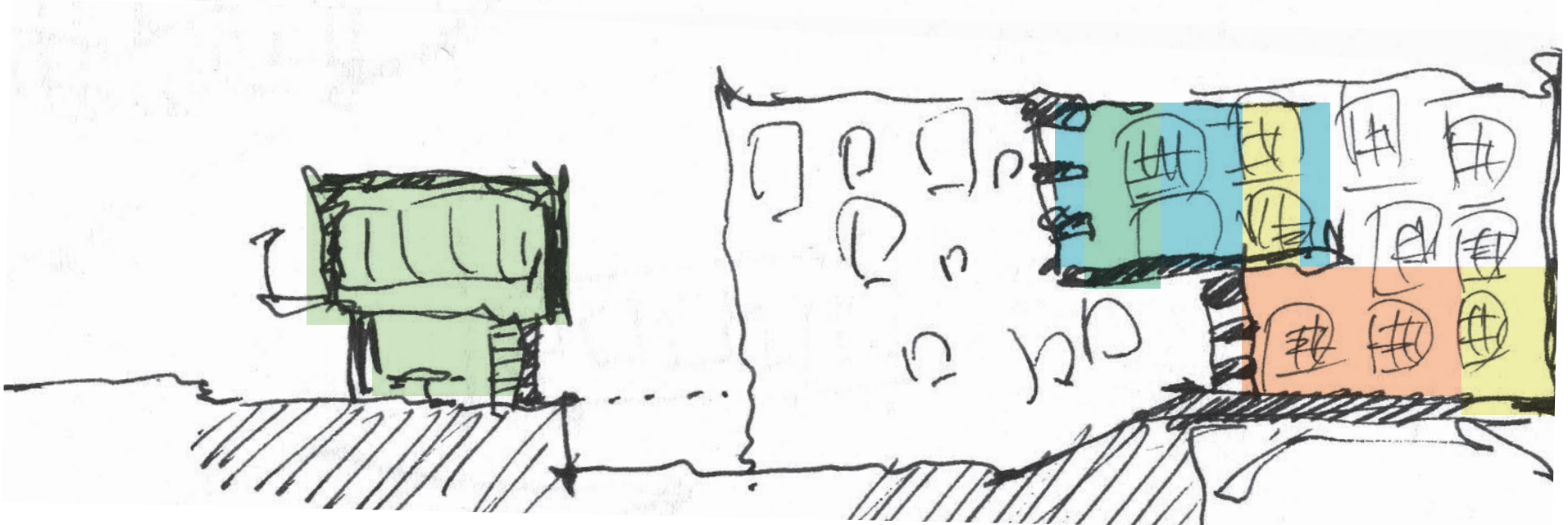
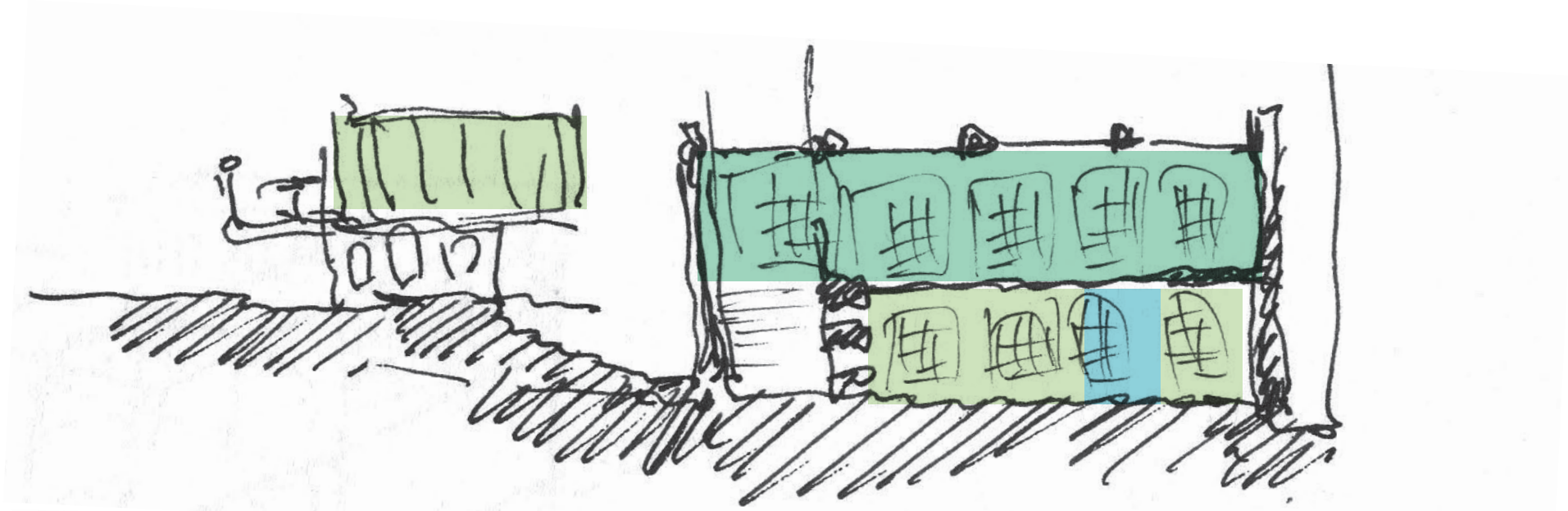


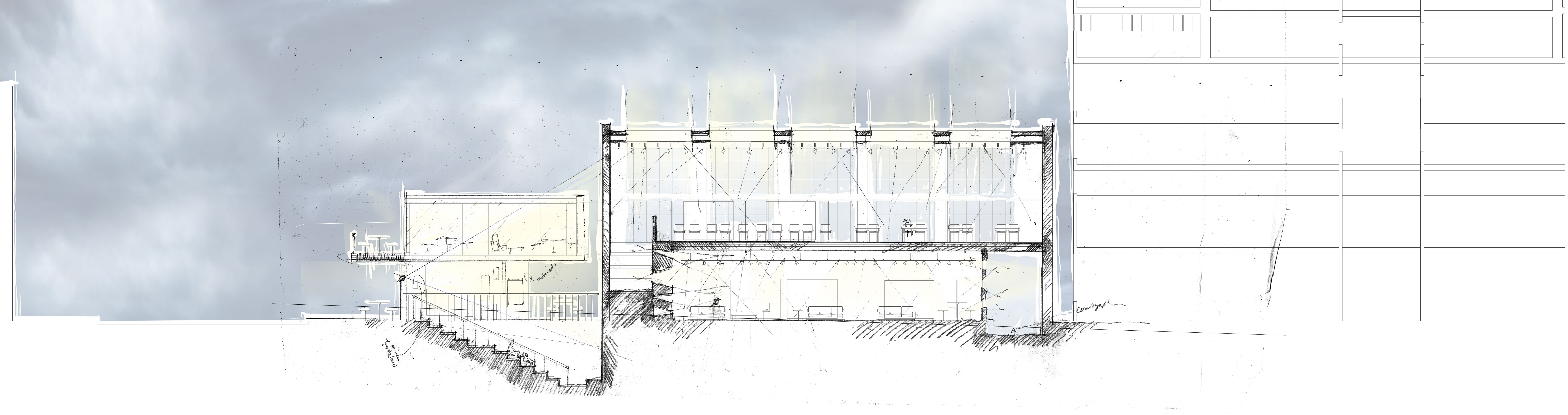
30/ PAUL AND DAN RECORD SOUND EFFECTS



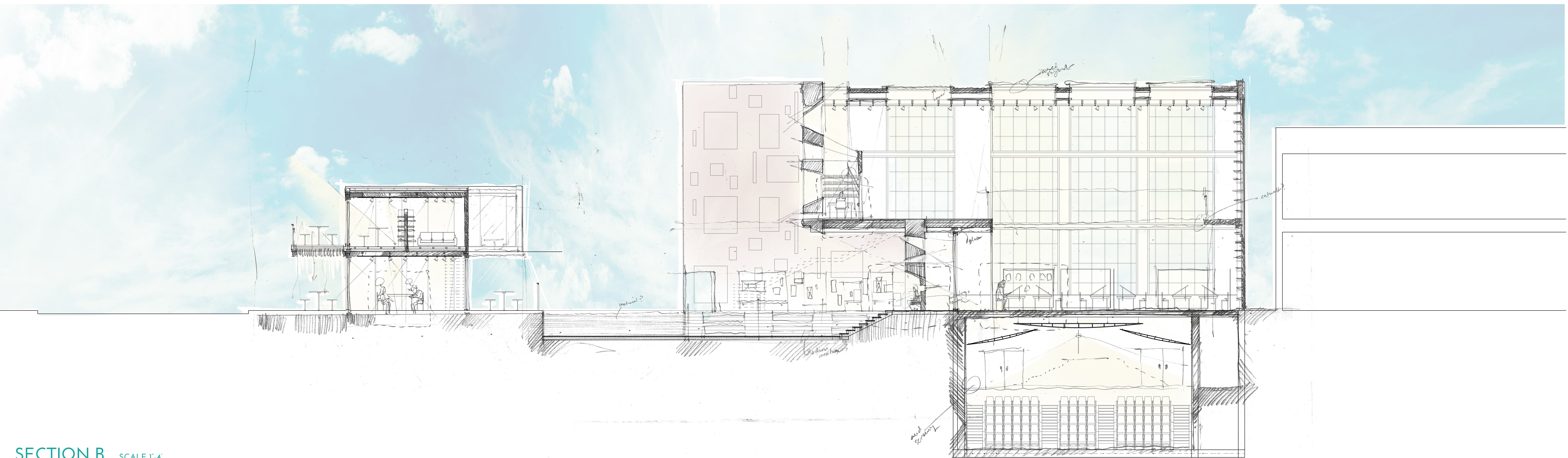
31/ DAN GIVES SAM AUDIO FOR ROUGH CUT

SECTIONS

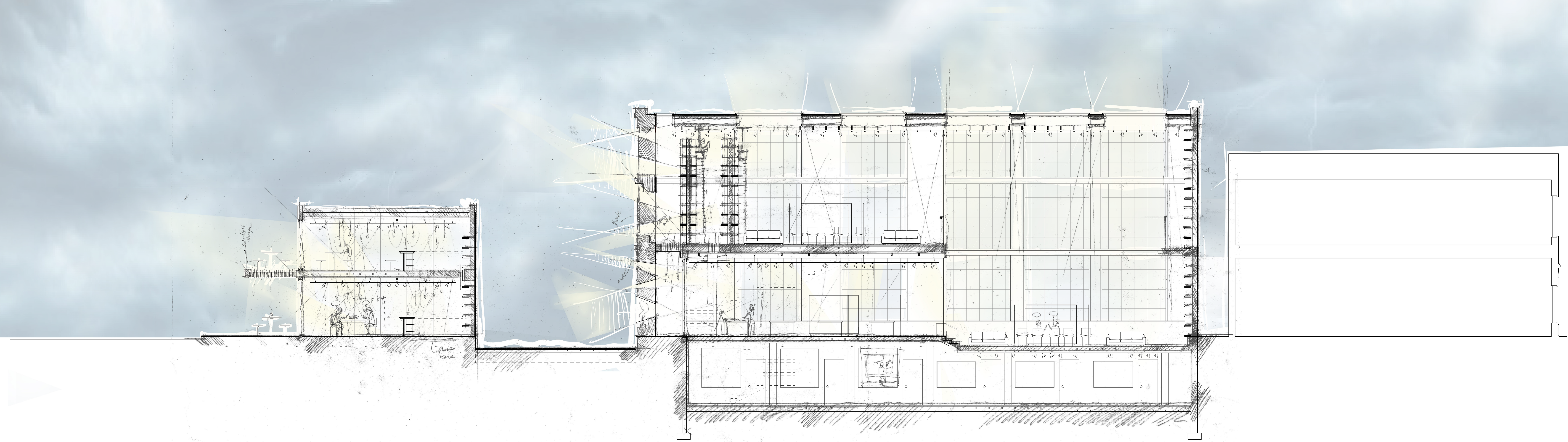




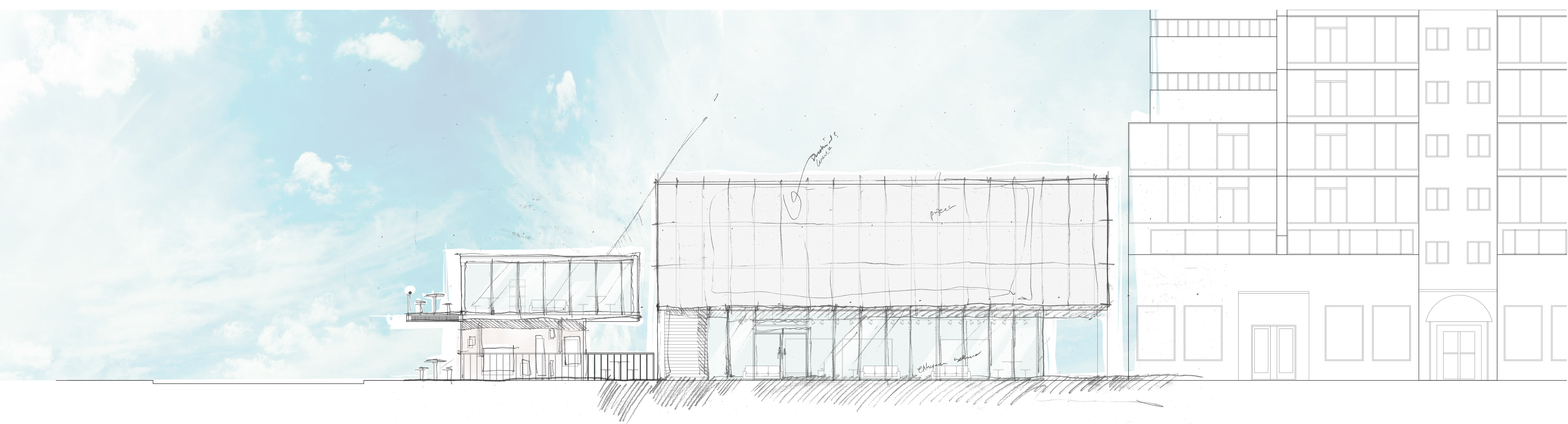
SECTION A SCALE 1"=4'



SECTION B SCALE 1"=4'

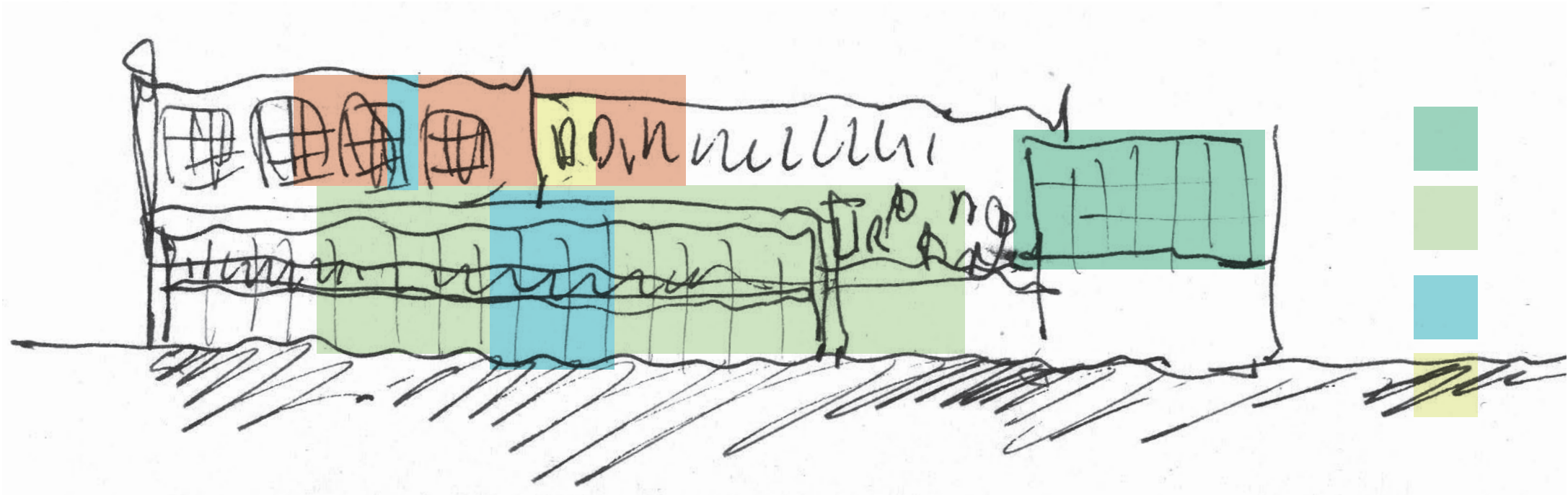
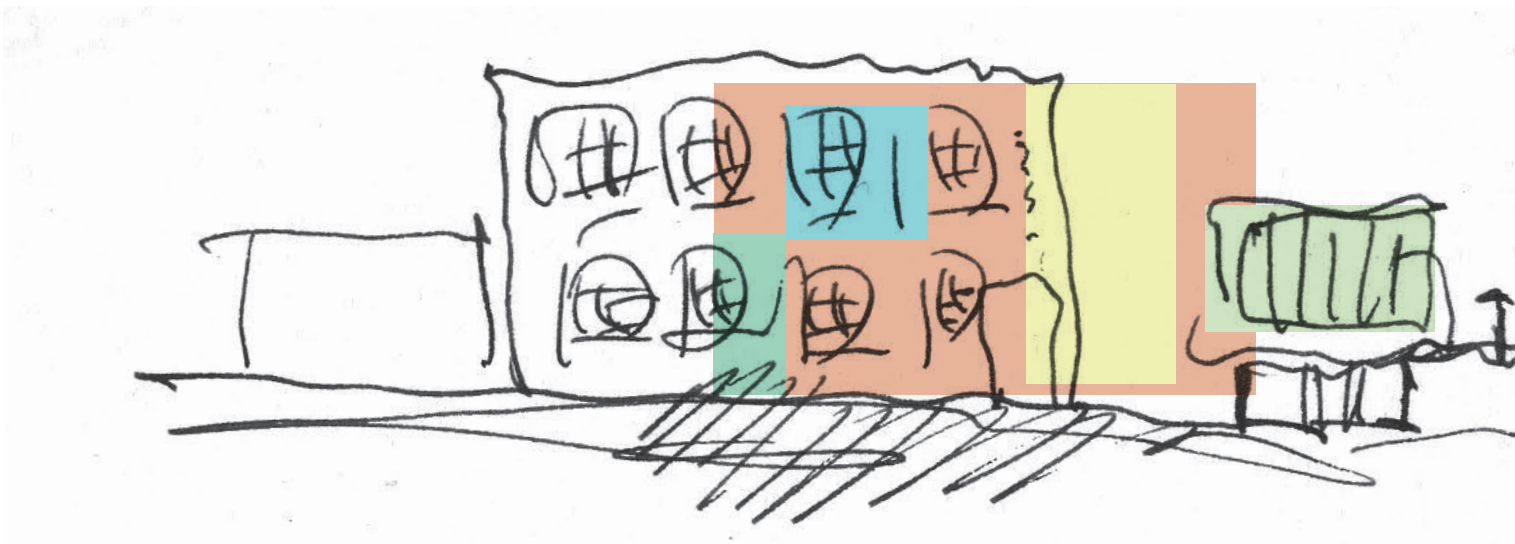
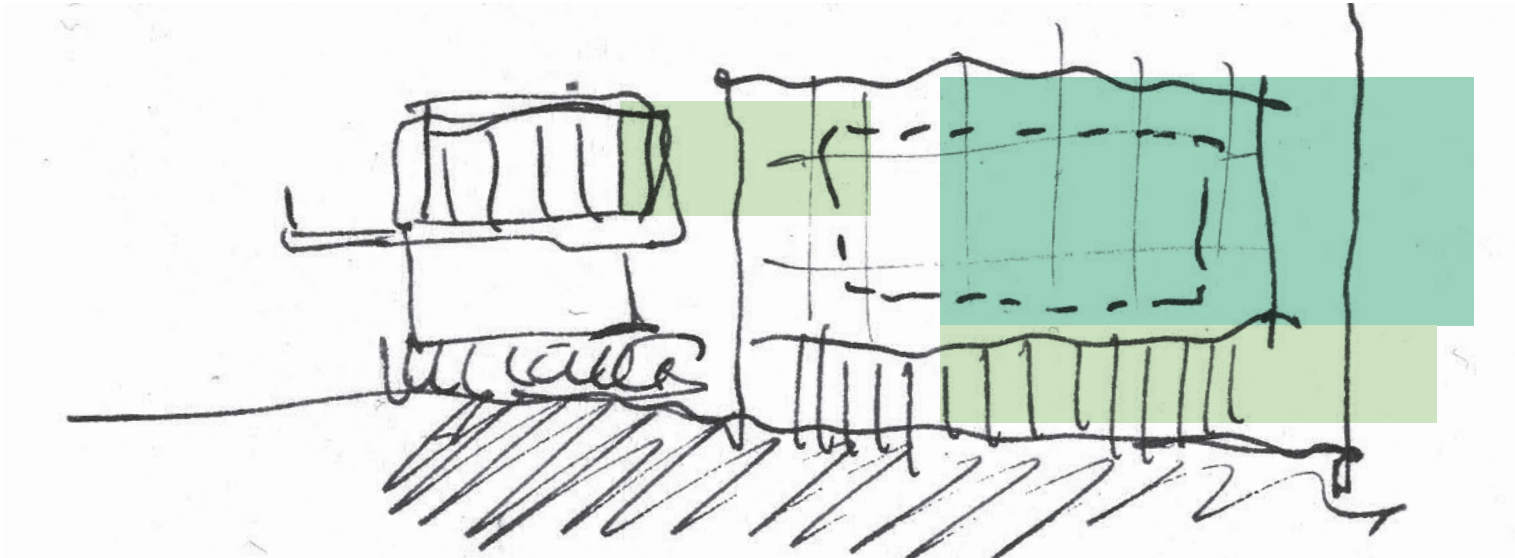


SECTION C SCALE 1"=4"



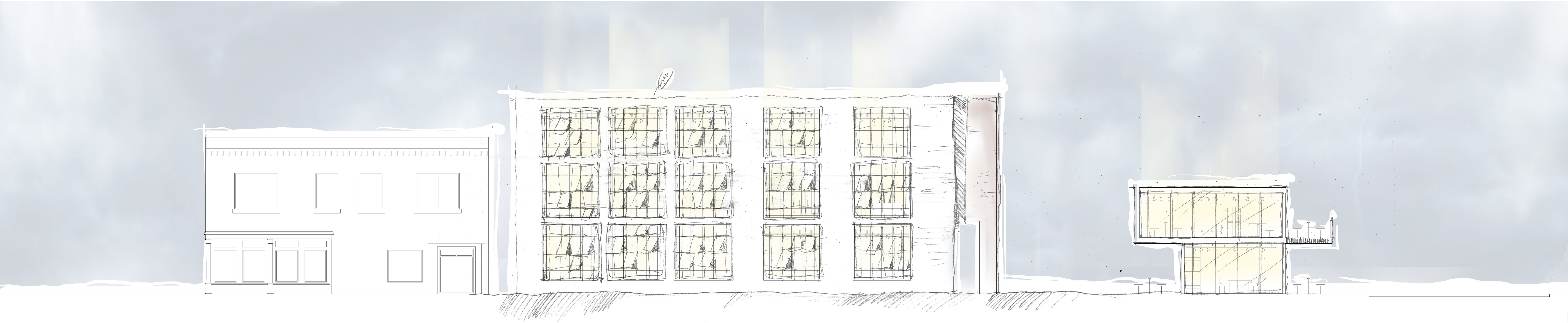
PARK AVE ELEVATION SCALE 1"=4"

ELEVATIONS





COLUMBIA ST ELEVATION SCALE 1"=4'



BROADWAY AVE ELEVATION SCALE 1"=4'

REALIZATIONS

