

2011

Connecting One and Many - Reinventing the Procession of the Cinema Experience

Kelly H. Sekely

Virginia Commonwealth University

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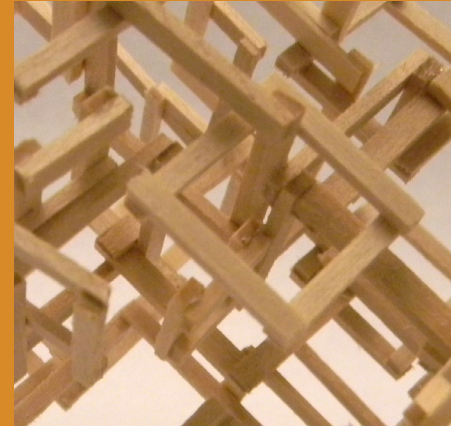
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Connecting One and Many

Reinventing the Procession of the Cinema Experience



Kelly Halligan Sekely
Master of Fine Arts Thesis Project

Connecting One and Many

Reinventing the Procession of the Cinema Experience

A thesis submitted in partial fulfillment of the requirements for the degree of
Master of Fine Arts in Interior Environments at Virginia Commonwealth University

Kelly Halligan Sekely
Virginia Commonwealth University
Richmond, Virginia
May 2011

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To my husband, Jack

Your support, understanding and encouragement knows no bounds. For not a second did your confidence in me waiver, not a minute did you ever hesitate to help. You have given as much of yourself to this program as I, and if there was an honorary MFA, it would certainly be yours. You are extraordinary, my hero and my heart.

To my pups, Brady & Bitsy

Thanks for the endless supply of enthusiastic love, laughs and puppy kisses when I really needed them.

To my mom & dad

You have always believed in me. Thank you for giving me the tools and the courage to make a distant dream become reality.

To my friends

Thank you for sticking by "the invisible woman" for the past two years, forgiving all the birthdays and special occasions I had to miss and phone calls I never made. Please know that just because I wasn't around doesn't mean I wasn't thinking about you. It is finally time to catch up!

To my classmates

The bond we have formed is remarkable. Each of you hold a special place in my heart and my mind, and I am thankful every day that I was blessed with you in my life. Thank you for your support, the unending laughter and for truly understanding who I am.

To Camden Whitehead

Thank you for bringing something out in me that I didn't realize was there.

To Christiana Lafazani

Thank you for giving me this opportunity, inspiring me through support and being a friend.

To Roberto Ventura

Your knowledge and talent are astounding. Thanks for inspiring me to work hard and harder.

Randomly important shout outs go to...

Jordan (gone but never forgotten,) Tait Saunders Mulvaney, Pottery Barn, Williams & Sherrill, Commonwealth Architects, hair bands, Aconga wine, Impanema, Age of Excess, Keith Fabry
Reproduction, Plaza Art, Main Art, LaCasita, Samis Grotto and Zorbas Pizza

Design is memory, reaching that little part of the back of your mind that makes you feel good without exactly knowing why.

Design is recalling the vinyl seats in your grandma's kitchen that your bare legs always stuck to on warm days. Design is the light through the paned windows that reminds you of hand puppet charades. Design is the smell of oak that transports you back to the countless hours spent in your childhood fort. Design is the shade of green that invokes a picture of your dad in his favorite sweatshirt. Design is the color on the walls of the room where your husband proposed.

Memories exist for inspiration, so pay attention to and celebrate what is already there. That which has come before teaches, revealing decisive success, uncovering mistakes and providing a path for experimentation. Memory excites our unconscious emotion, connecting us to our history, the events which help us get to where we are going and realize how far we have come, making design much more than the walls you build or the flooring you select. Design is what those things help you remember because today is what becomes tomorrow's past.

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In the past, going to the movies was an event.

The grand lit marquee made a statement, ushering you inside. The elaborately decorated lobby transported you to a place in your dreams where riches and opulence abound. The curtained screen marked the start of a true storied spectacle as you sat close to your friends and neighbors dressed in their Sunday best. There was no denying that the cinema was the place to see, be seen and to socialize.

In contrast, today's movie-going can be classified as more of a singular experience. You wait in long, solemn cattle lines to enter a cluttered lobby with loud video games, tacky candy machines and tunnel-like hallways. You sit in plush recliners in a sea of strangers and rush out of the theater before even the lights come up.

In response to this cultural shift, my proposed design solution will challenge the isolation of today's cinema by recreating the procession associated with neighborhood movie-going of the early 1900s. I will reinvent a cinema built in 1937, the Bellevue Theater, and develop a design that is contemporary, incorporating both modern technology and interests of today. The design will explore the spatial connections between one and many, fostering both the individual and group experience associated with the big screen – the cinema procession of the past.



Photo courtesy of www.16sparrows.typepad.com.



Photo courtesy of www.virginiaimages.com.

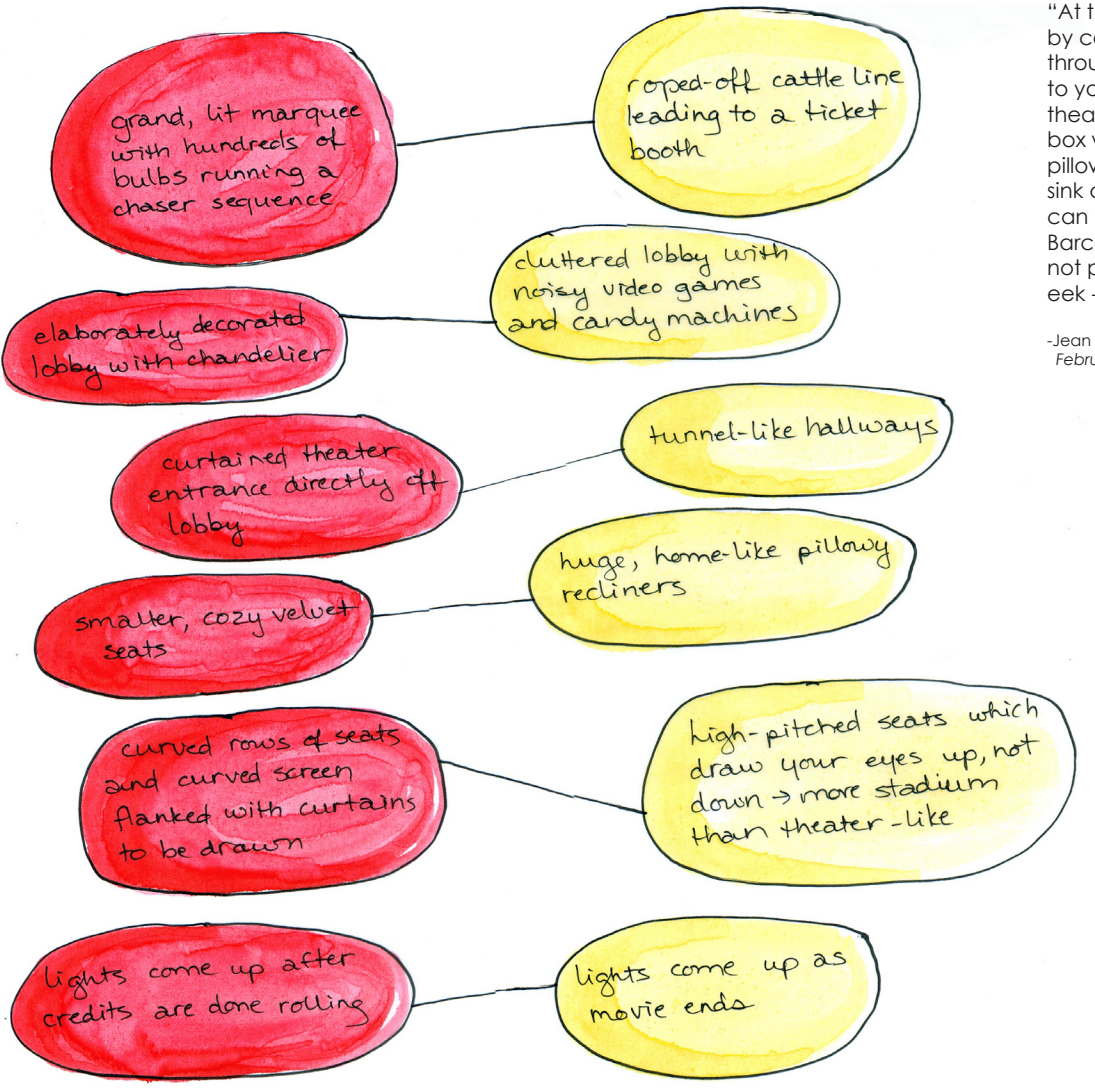


Photo courtesy of <http://zollberg.co.cc/1930s-movie.html>.

THEN

"It's an event to see a movie there - you enter under that great, curved marquee and into a high-ceilinged, circular lobby of pastel murals and gold gilt and, finally, into the velvet and damask cocoon of the viewing area...on special occasions, the curtains will be drawn over the screen, and their slow unfurling to reveal the screen is, well, great theater."

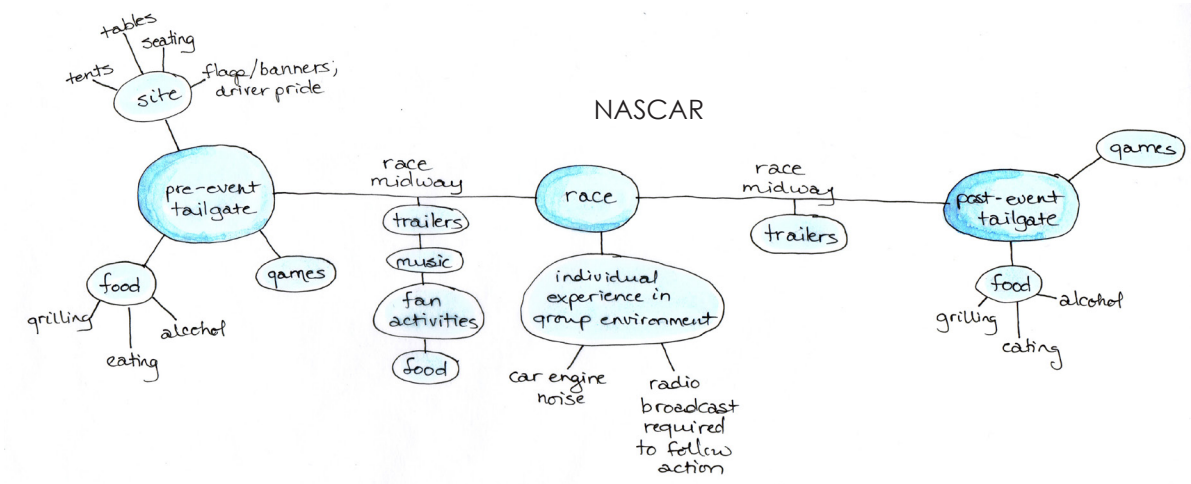
-Jean Marbella, Baltimore Sun February 13, 2007



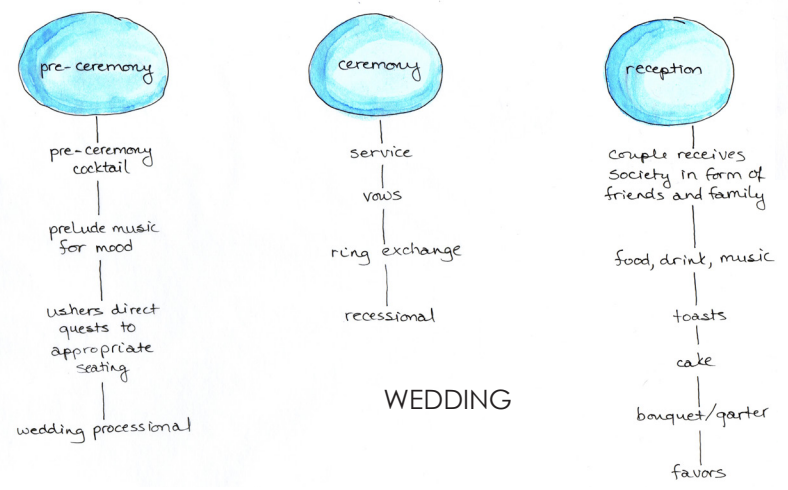
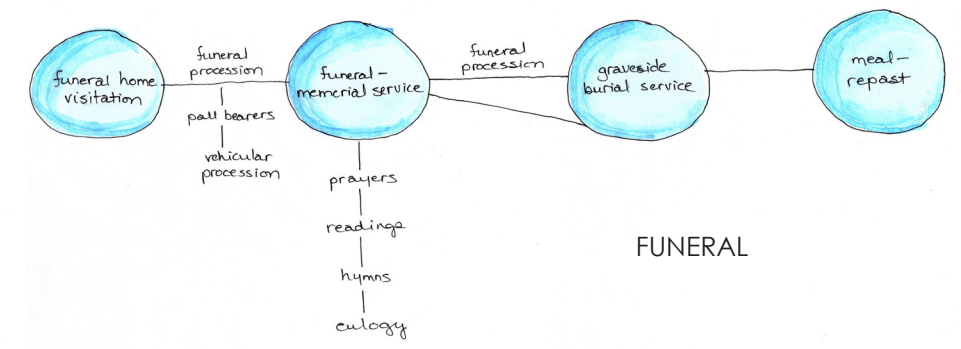
NOW

"At the typical mall multiplex, by contrast, you churn through...tunnel-like hallways to your theater, or rather, theater-ette, a rectangular box where the seats are huge, pillowy thrones in which, if you sink down low enough, you can imagine you're in your Barcalounger at home and not part of an audience of - eek - strangers."

-Jean Marbella, Baltimore Sun February 13, 2007



The act of moving along or proceeding in orderly succession or in a formal and ceremonious manner



In order to more fully understand the **rhythm** associated with a procession, I investigated three modern processions...a wedding, a funeral and a NASCAR race. I discovered that the more solitary portion of the procession fell within the middle of the event, with the group/social event beginning and ending the procession.

The Bellevue Theater is located in the North Richmond neighborhood of Bellevue, a pleasant neighborhood with sidewalks, tree-lined streets and neighbors who care about neighbors.



Photo courtesy of www.facebook.com

It is situated on a commercial strip, MacArthur Avenue, and is surrounded by eclectic restaurants, a neighborhood market, even a coffee shop and a well-known wine store. The single-screen cinema was built in 1937 and consists of a main level auditorium and lobby, a mezzanine lobby and balcony as well as a large projection room with film storage.

In my research, to determine how site informs cinema audience and program, I looked at three cinemas: the Rooftop Cinema in Melbourne, Australia, along with Cinebistro and the Westhampton Theater in Richmond, Virginia. The Rooftop Cinema with its unique program of city tourists, full-service bar and mix of classic new and art house films attracts tourists, keeps city commuters in the city for their entertainment choices and is an overall convenience for city residents. Cinebistro, located in an upscale mall with unique-to-market retailers, offers an in-theater dining and alcohol experience that is unique to the area which will draw upscale movie-goers from all parts of metro Richmond. The Westhampton, a 1938 cinema located in a prestigious Richmond neighborhood, has survived by translating its program to its elite surroundings, maintaining character through its architectural features but adding an additional screen and showing intellectual films seen nowhere else in Richmond.

In analyzing cinema programs, I continued to examine the Rooftop Cinema and Cinebistro, but added a large multiplex located within Richmond's city limits, Movieland at Boulevard Square. For Cinebistro,

I found that circulation was not well-planned as service staff delivering food and drinks use the same entrances and exits as guests which can cause dangerous and confusing situations. Where Cinebistro excels is in offering a luxury movie and dining experience while encouraging pre- and post-movie visits to their lounge. Rooftop Cinema's program of a movie and dining truly appears secondary to the experience offered by its location. There is no lobby and only a small box office, encouraging all interaction to take place on the roof while watching the movie or visiting the bar. Movieland succeeds in bringing luxury back to the movie-going experience in their seventeen auditoriums with custom wood and black velvet seats. But their lounge is underwhelming, its close proximity to the entrance, lack of separation from the lobby and utilitarian furnishings failing to create a destination experience.

Lastly, for inspiration, I looked to the process and work of Charles Rennie Mackintosh. Mackintosh, a Scottish designer and architect associated with the Arts & Crafts and Art Nouveau movements, used sketchbooks as reference books. In them he captured details, working quickly, unafraid of making mistakes. Many of his captured details made their way into his architectural and interior designs.

ROOFTOP CINEMA
Melbourne, Australia
Location: Six-story
commercial building

CINEBISTRO
Richmond, Virginia
Location: Stony Point Fashion
Park Mall

WESTHAMPTON THEATER
Richmond, Virginia
Location: Residential
neighborhood



Photo courtesy of www.walkingmelbourne.com

CINEMA & SITE: How does site inform audience? Program?



Photo courtesy of www.ctsmarchitects.com

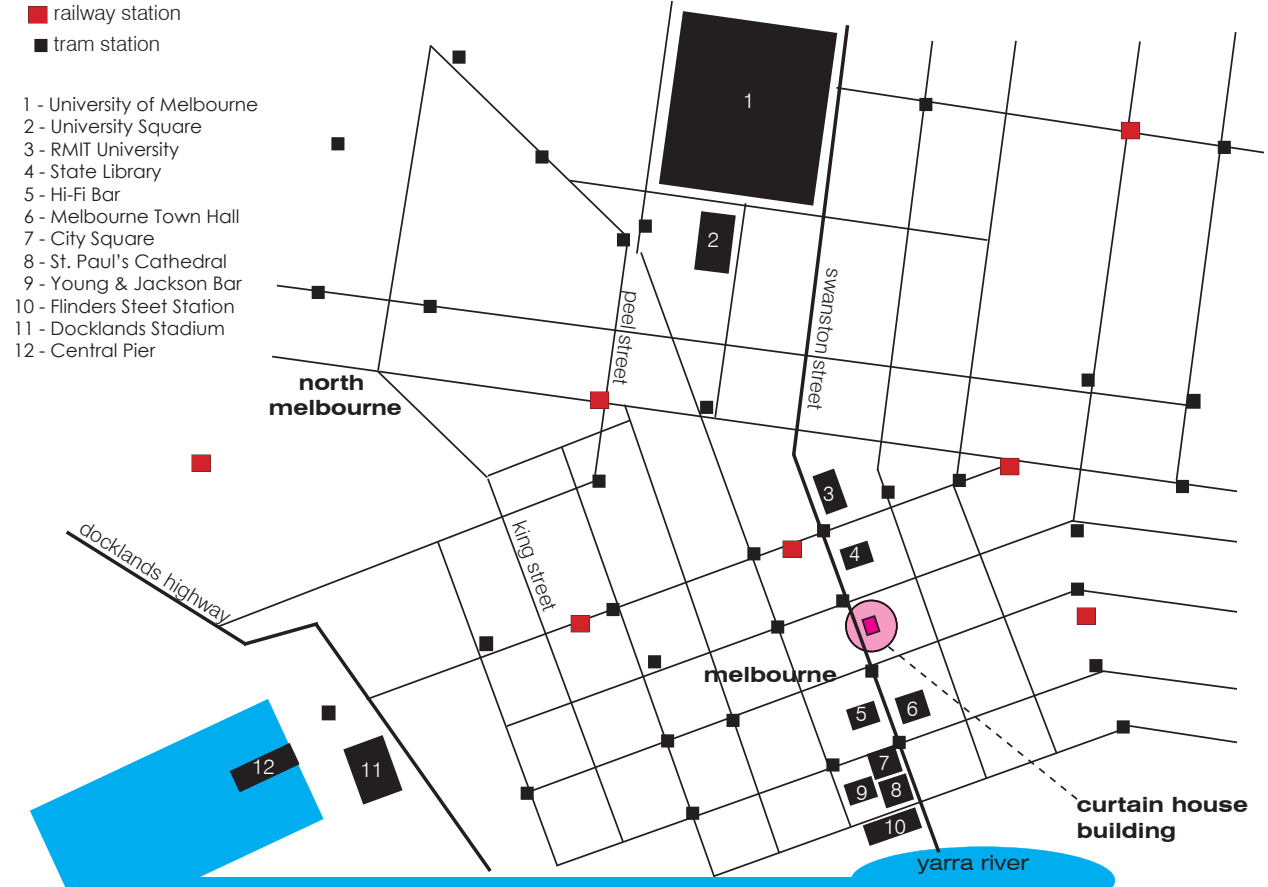


Photo courtesy of Jared Campbell Photography

ROOFTOP CINEMA Melbourne, Australia

Showcasing art house, classic and recent movie releases in an urban environment, Rooftop Cinema is set on the top of the iconic Curtin House on Swanston Street, in the heart of Melbourne's bustling Central Business District. Six stories high and half a city block deep, the open-air venue features comfortable seating on canvas deck chairs for 200 people. There is also a bar which serves fresh food to order.

Swanston Street is historically one of the main streets of Central Melbourne, making up the Central Business District. It passes a number of iconic Melbourne landmarks, including St. Paul's Cathedral, Flinders Street Station, the Melbourne Town Hall, the State Library of Victoria, the City Square and Curtin House, and is home to both the university of Melbourne and RMIT University. The street has historically experienced problems with heavy traffic, homelessness and loitering, but was redeveloped in 1992 with help from a number of public sculptures established through an art program, the most famous of these statues being a small bronze dog called Larry Latrobe. Nine tram routes currently run along the street and two of the busiest railway stations in the city are located at either end.



Built in 1922, the Curtin House, originally the Tattersalls Building, housed a gentleman's club on the first floor for the first eight years of its life. Later it became the headquarters of the Communist party until it was raided by police in 1940. In the 1980s, after decades of neglect, Curtin House became home to an artistic movement of opera performers and dancers. The following decade, however, saw it slide into virtual dereliction. Recently an entertainment-themed revitalization has occurred, making the Curtin House the place to go to socialize.

ROOFTOP
ROOFTOP CINEMA . Rooftop Bar . Beatbox Kitchen

LEVEL 6
ROOFTOP CINEMA BOX OFFICE
RIGHT ANGLE STUDIO: A creative studio producing thoughts, words and deeds. Focuses on the inner-urban audience
THREE THOUSAND: A subcultural guide to Melbourne which is published daily.
TUNDRA: Web technology company

LEVEL 5
PRIVATE RESIDENCE

LEVEL 4
WING CHUN BING FA KUNG FU ACADEMY: Provides a safe environment for teaching the principle-based system of Wing Chun.
FITTE DE FELICE: An architecture, interiors and design practice focused on residential, commercial and hospitality projects,

LEVEL 3
METROPOLIS: Voted the best bookstore in Melbourne, it carries a specialist range of books focusing on all areas of art.
SOMEDAY STORE: Clothing & accessory boutique of designers Perks & Mini.
BÚL: Expresses the grace and natural beauty of the seaside through a range of timeless fashion ideals.

LEVEL 2
THE TOFF IN TOWN: Classy late night boutique music venue and bar with a private club feel.

LEVEL 1
COOKIE BAR & RESTAURANT: An icon of Melbourne, this bar is classy and friendly, offering over 85 types of beer and modern food.

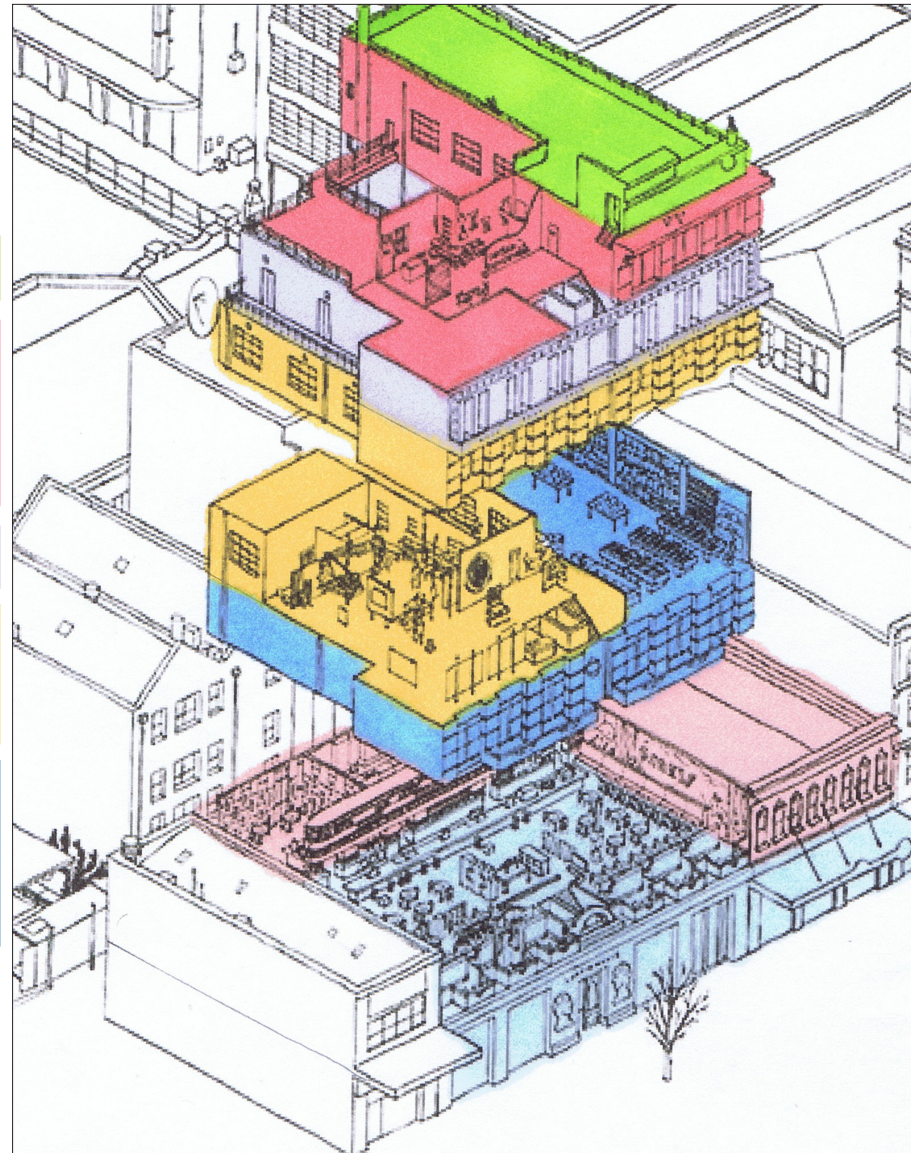


Image courtesy of www.jackywinter.com

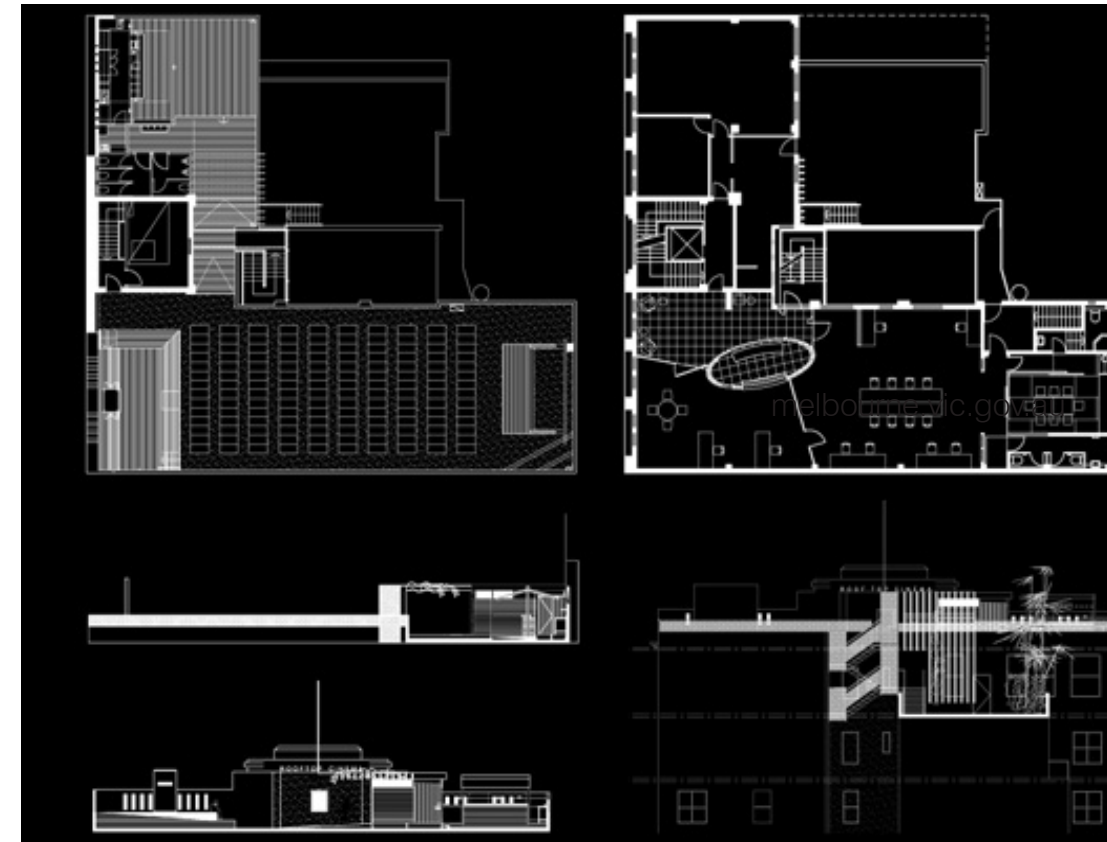


Image courtesy of www.grantamon.com



Photo courtesy of www.melbourne.vic.gov.au



Photo courtesy of www.grantamon.com

SITE ANALYSIS

Rooftop Cinema is a destination location...

shares building space with both edgy entertainment venues and popular local businesses

is located among iconic landmarks on Melbourne's main street

is in close proximity to public transportation
offers a unique program - rooftop movies and bar

is close to two major universities

is situated on a street that is auto-free which allows for a pedestrian-friendly environment - room for cafe tables, art installations, etc.

highly residential street with rental apartments, studios and privately owned condominiums

Audience...
city residents
college students
tourists: 1.5 million per year
city commuters: 765,000 daily

The cinema's unique program offers...

city views
an outdoor experience
full-service bar
food service
mix of classic, new and art house films

This program attracts tourists, keeps city commuters in the city for their entertainment choices and is an overall convenience for city residents.

CINEBISTRO Stony Point Fashion Park - Richmond, VA

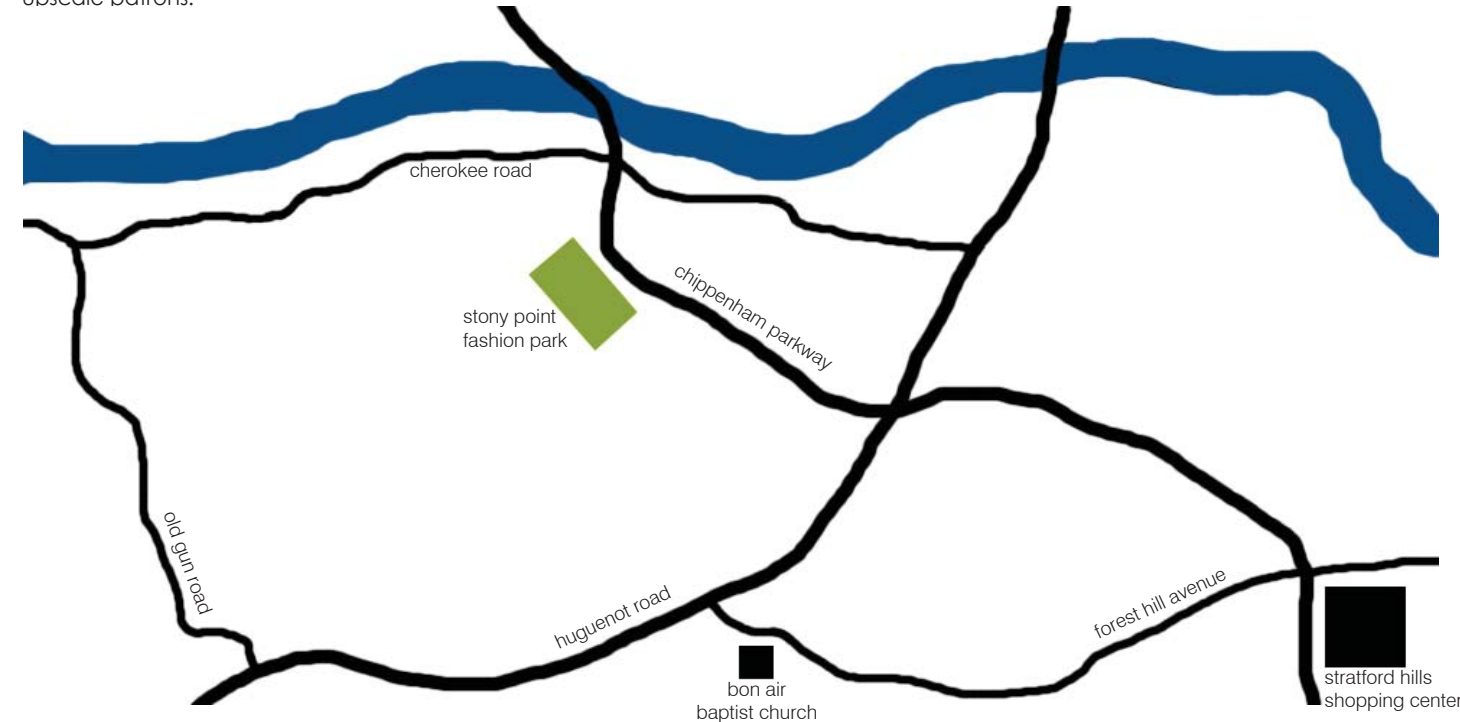
CinéBistro is a premium movie theatre and dining experience combined in one venue. It allows its customers to watch a movie in reserved, leather rocking chairs, eat a gourmet meal served in their seat while enjoying cocktails/beverages. It encourages conversation before and after each showing in the lounge, lobby or restaurant.

Stony Point Fashion Park is an upscale open-air shopping mall in Richmond, Virginia. It is dog-friendly and features a large number of unique-to-market retailers and restaurants.

However, the open-air concept limits shopping in inclement weather. It is not convenient to major interstates like I95 and I64, and it appeals almost exclusively to upscale patrons.



Photo courtesy of www.ctsmarchitects.com



SITE ANALYSIS

Within it's "neighborhood," Stony Point Fashion Park, Cinebistro: is in close proximity to female-focused shops like a Pea in the Pod, White House/Black Market, bebe and Ann Taylor.

has exposure to ATM traffic.

is in direct line of sight for those entering from Dillard's rear parking lot.

However...

it is located in an area of the mall with the highest concentration of vacant storefronts.

its closest anchor, Dillard's, is not a unique destination.

it has poor parking lot signage and no direct entrance from the parking lot.



Image courtesy of www.shopstonypoint.com

PROGRAM

The cinema's unique program offers:
 a gourmet menu
 dining in theater seats or in lounge
 alcohol served in-seat
 an outdoor terrace
 reserved seating
 classic movies shown in the lounge
 six theaters

AUDIENCE

Stony Point Fashion Park shoppers
 upscale movie-goers
 movie-goers looking for unique experience
 adults over age 21 only
 place of residence not an issue due to niche audience

This in-theater dining program is unique to the Richmond area. Since Cinebistro's target audience is upscale movie-goers, this demographic will travel from all parts of metro Richmond for the experience, in essence, making the site and location inconsequential.

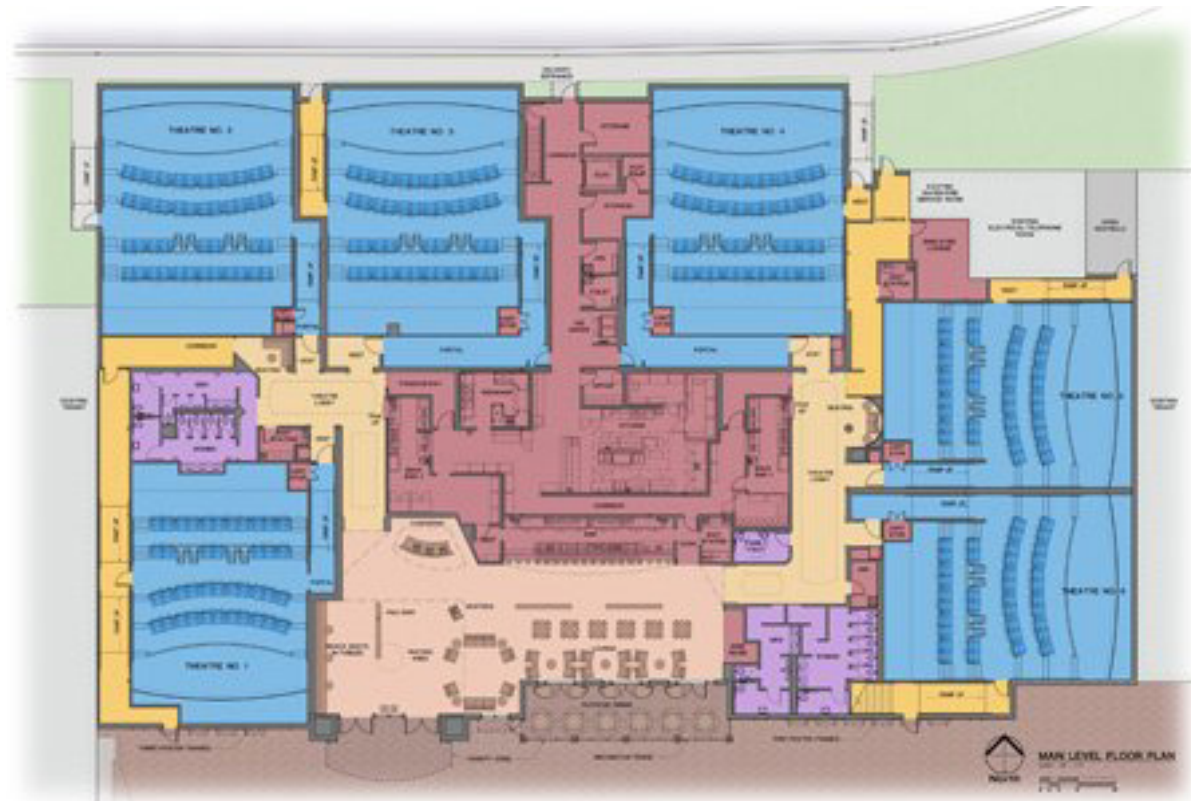


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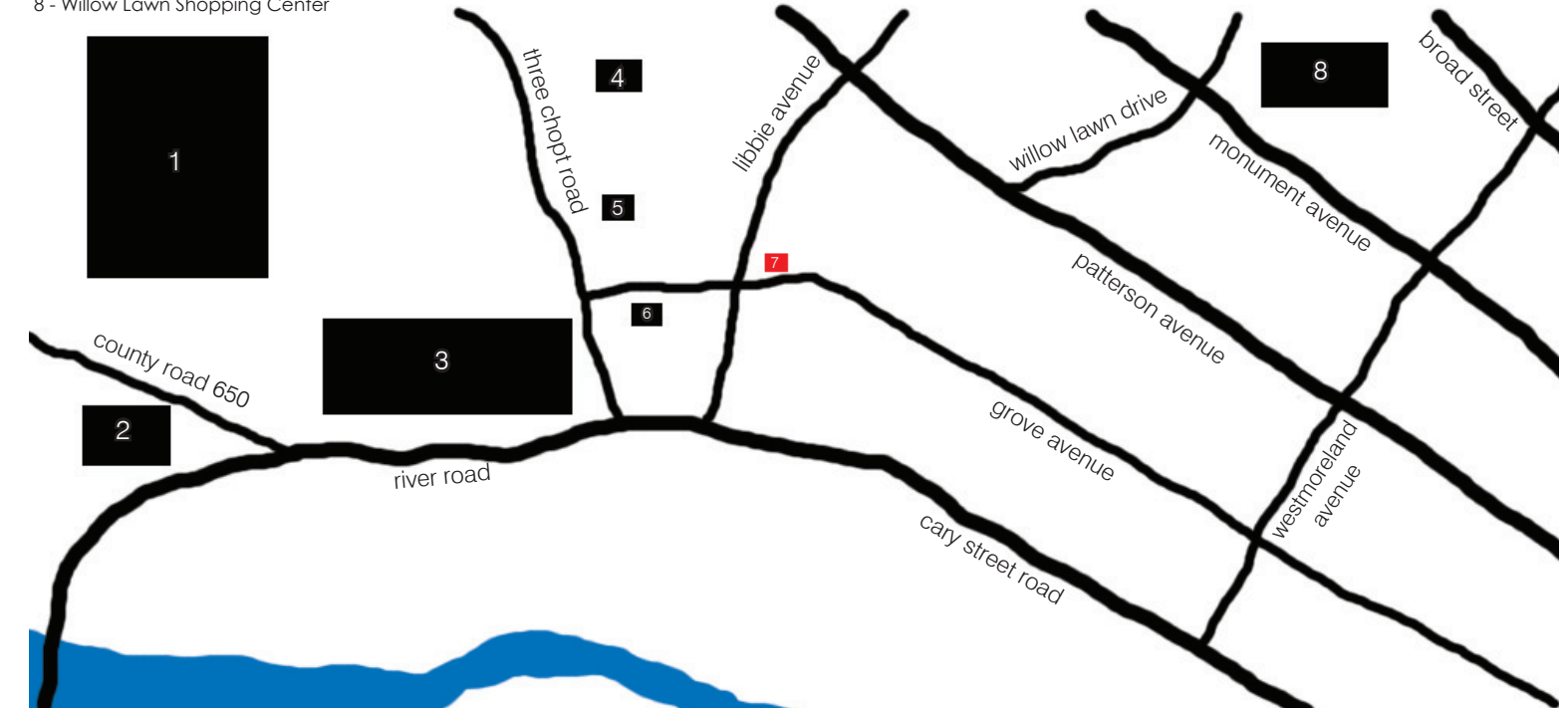
WESTHAMPTON THEATER Richmond, Virginia

The Westhampton Theater opened in 1938 as a single screen theater with a balcony. In the 1980s, it was separated into two theaters. It is currently owned by Regal Cinemas and specializes in showing alternative, independent and foreign films. Located in one of Richmond's higher end neighborhoods and surrounded by the University of Richmond and two private schools, it is one of only two remaining movie houses still open inside the city limits of Richmond. All the other area theaters are multiplexes.



Photo courtesy of Jack Coursey

- 1 - University of Richmond
- 2 - Virginia Research Institute
- 3 - Country Club of Virginia
- 4 - St. Christopher's School
- 5 - St. Bridget's School
- 6 - St. Catherine's School
- 7 - Westhampton Theater
- 8 - Willow Lawn Shopping Center



- 1 - St. Catherine's School
- 2 - Ru La La - Home.Living.Color
- 3 - Cafe Cattura
- 4 - Levy's Women's Clothing
- 5 - Chadwick's Antiques
- 6 - Wachovia Bank
- 7 - Carreras Fine Jewelers
- 8 - Mangos Salon
- 9 - BP Gas & Service Station
- 10 - Muhlean Building
- 11 - Key Signatures Music /
V for the Home
- 12 - Jermie's Needlework & Fine Linens

- 13 - Park Place Properties
- 14 - Healing Arts Center of Virginia
- 15 - Long & Foster Realtors
- 16 - Philip's Continental Lounge
- 17 - Westhampton Theater
- 18 - Vacant
- 19 - La Grande Dame Clothier
- 20 - Living: Artisans for your Home
- 21 - J. Emerson Inc. Fine Wine & Cheese
- 22 - Peter Blair Fine Men's Clothing
- 23 - Hampton House Gifts
- 24 - Gearhardt's Fine Chocolates

- 25 - Lavendar & Lace Lingerie
- 26 - Suitable for Framing
- 27 - Starbuck's Coffee
- 28 - Paper Plus Invitations & Stationary
- 29 - Coast Seafood Restaurant
- 30 - Elephant's Antiques
- 31 - Vacant
- 32 - Pearl's Cupcake Shoppe
- 33 - Bliss Ladies Clothing Boutique
- 34 - Suntrust bank
- 35 - Firestation

- Residential
- Commercial
- City bus stop



SITE ANALYSIS

AUDIENCE

University of Richmond students
 Residents of this prestigious West End neighborhood
 Independent film aficionados
 Upscale destination shoppers from all parts of metro Richmond
 Movie-goers craving an elegant, authentic movie environment

The cinema's unique program offers:
 two theaters
 art house and independent films
 gourmet concession stand
 paintings displayed by local art league
 elegant Williamsburg architecture including fireplace, original signage and brass fixtures

Located within Libbie & Grove's "On the Avenue," an area which markets itself as having "retained its character with personalized service and attention that only local merchants and professionals can offer," this neighborhood theater has survived by translating its program to its elite surroundings, becoming much like an art gallery. It has kept its character through maintenance of original architectural features, added a second theater to maximize choice, and made the decision to feature intellectual films which cannot be seen anywhere else in Richmond.

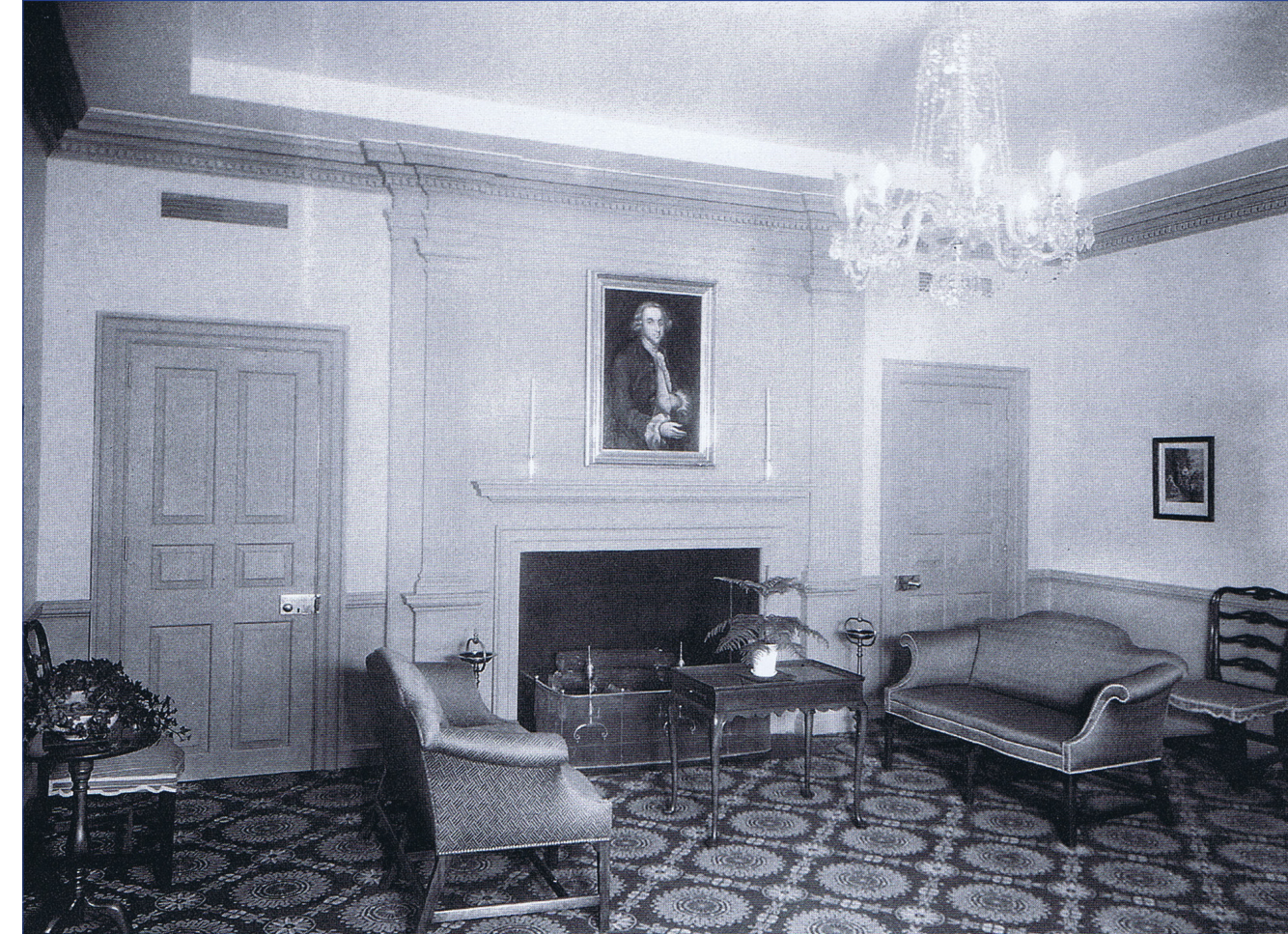


Photo courtesy of the Dementi Family of Photographers, "Celebrate Richmond Theater"

CINEBISTRO
Richmond, Virginia

ROOFTOP CINEMA
Melbourne, Australia

MOVIELAND
Richmond, Virginia



Photo courtesy of www.hamptontalks.com



Photo courtesy of www.grantamon.com

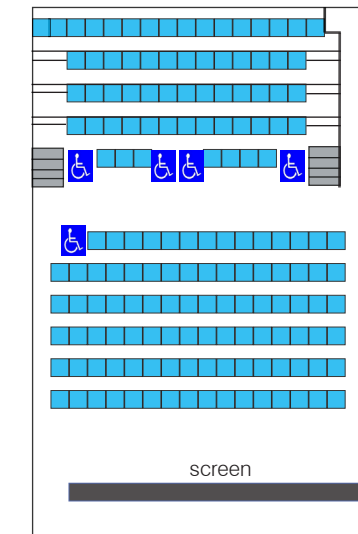
COMPARING SPACE AND USE



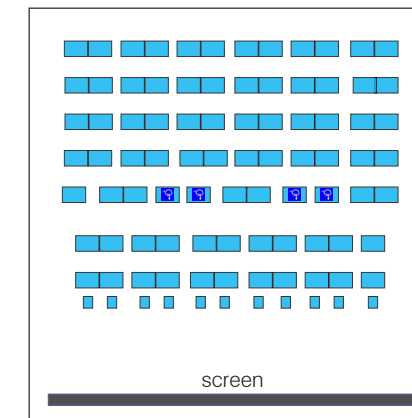
Photo courtesy of www.rvamag.com

CINEMA COMPARISON

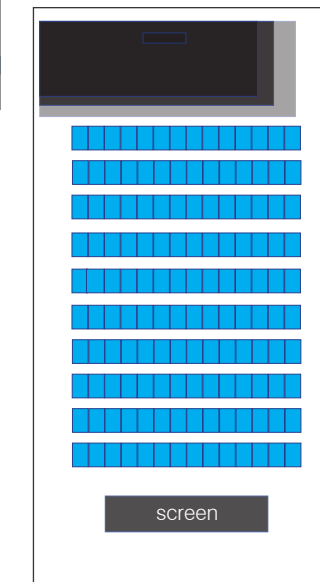
	Movieland	Cinebistro	Rooftop Cinema
Number of theaters	17	6	1
Number of seats per theater of seats	74 - 300	81	160
Number of aisles	1 or 2	2	n/a
Number of rows	9 - 16	7	10
Seat dimensions (w x h x d)	27" x 31" x 42"	33.5" x 33" x 44"	25.5" x 52" x 32"
Aisle width	42"	42"	n/a
Row depth	4'2"	8'0"	n/a
Box office	Standard box office within entrance vestibule prior to entering lobby	Reception-like desk within lobby interior	Small black pod trimmed in lilac velvet with standard desk-height table
Lobby size	Large, double-height open space; includes small bar and concessions	Mid-size space with box office and seating separated from lounge	No lobby
Concessions	Standard - candy, popcorn, sodas, pizza	In-theater dining as well as standard movie concessions	Bar with meals served
Bar	Yes, awkward corral near front entrance	Yes, with signature movie-themed drinks and large comfortable lounge	Large rooftop bar with seating and views of movie screen
Patio	No	Yes	Rooftop bar
Party rooms	2	0	0
In-theater dining	Concessions only	Yes	Yes
In-theater alcohol	No	Yes	Yes



Movieland Theater Plan



Cinebistro Theater Plan



Rooftop Cinema Plan

CINESBISTRO Richmond, Virginia



Personal photo

ENTRANCE
There is only one entrance to the cinema and that entrance is inside of the mall. Although Stony Point is an open air facility, it makes locating Cinebistro a challenge, especially for infrequent mall or cinema visitors. There are two sets of doors at the entrance which aid in traffic flow.

LOBBY/LOUNGE
The lobby provides a long bench for seating, a self-service ticket kiosk and a reception/ticketing desk. There is no traditional box office. The lounge lies to the right and is shielded from the lobby by a wall screen. The lounge provides an ample bar with classic movies projected behind, comfortable seating groups as well as a standing bar. There is also a dining patio which projects into the mall's public area. The lounge allows an opportunity to wait for your movie, have a cocktail or enjoy a meal.

CINEMA
There are six cinemas, all of approximately the same size. The majority of seats are loveseat format with a retractable armrest reclines and enjoys its own swivel tablet for dining.



Photo courtesy of www.ctsmarchitects.com



Photo courtesy of www.digscreens.com

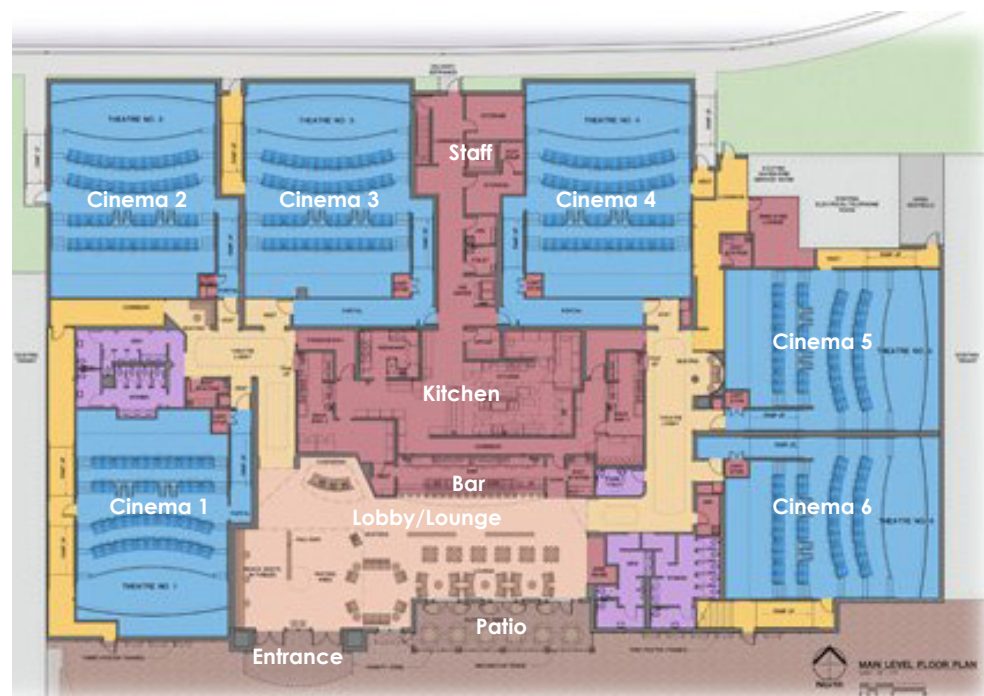
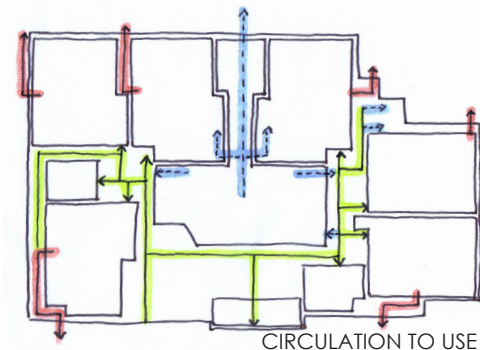


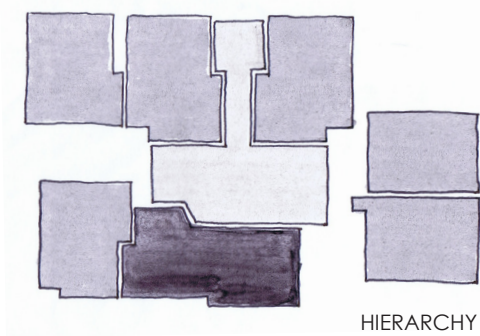
Image courtesy of www.ctsmarchitects.com



CIRCULATION TO USE

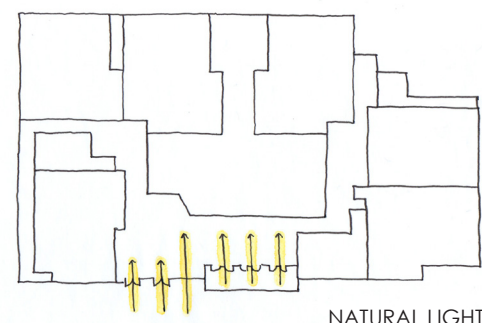
- patrons and staff
- staff only
- emergency exit

Circulation of service staff and cinema patrons into and out of individual cinemas does not appear to have been considered. As this is a dinner theater, service staff traffic into and out of the cinema is high, more critical and more dangerous as food and beverage is being served.



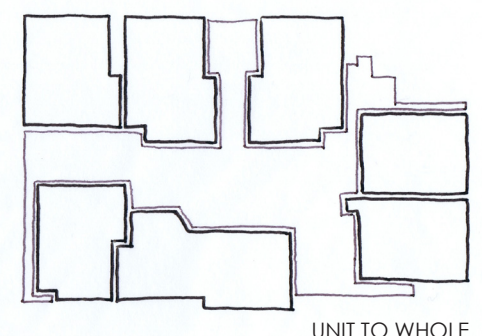
HIERARCHY

The spaces which are given hierarchical importance are located around the perimeter of the structure, radiating from the back of house area at the center of the space.



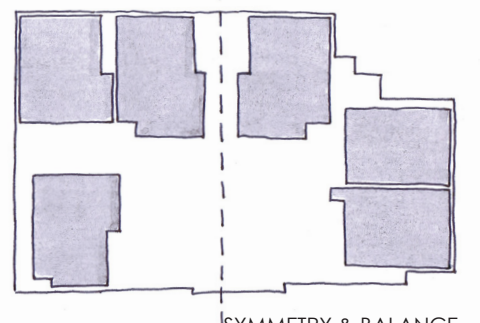
NATURAL LIGHT

Although this is a cinema environment, natural light does play an important role. Daylight fills the space through large glass patio doors and large clerestory windows in the lobby and lounge.



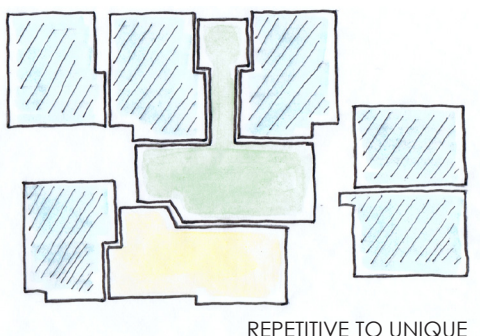
UNIT TO WHOLE

The amount of cinema space outnumbers both back of house and social space by 3:1.



SYMMETRY & BALANCE

Central vertical symmetry appears to be the intended direction for the space. However, the existing structural footprint of the mall limited that placement. There are three theaters on each side of the imagined axis, however two of the cinemas on the right side of the structure had to be rotated to fit. The mass of spaces on each side of the axis remains equal.



REPETITIVE TO UNIQUE

Cinema space is repetitive, each theater housing the same number of seats.

ENTRANCE



Photo courtesy of www.rooftopcinema.com.au

One takes either the elevator or ascends the newly built exterior access stair to the 6th floor box office. The exterior access stairs from the 6th floor are the only means to the rooftop.

LOBBY/LOUNGE



Photo courtesy of www.architektuzi.com

There is no lobby at the Rooftop Cinema. The small box office is on the 6th floor while the bar is on the rooftop. The bar is of ample size and is covered by recycled timber pergolas with retractable awnings. Full meals are served and plenty of seating is offered.

CINEMA



Photo courtesy of www.travel.nytimes.com

160 brightly striped lounge chairs perched on green synthetic "smartgrass" are offered as seating, along with terraced seating in the rear on surrounding deck with underneath storage.

ROOFTOP CINEMA Melbourne, Australia

- Bar/restaurant
- Projection room
- Screen
- Restrooms
- Terraced seating
- Cinema foyer & box office
- Stairs
- Lawn chair seating
- Meeting area & offices

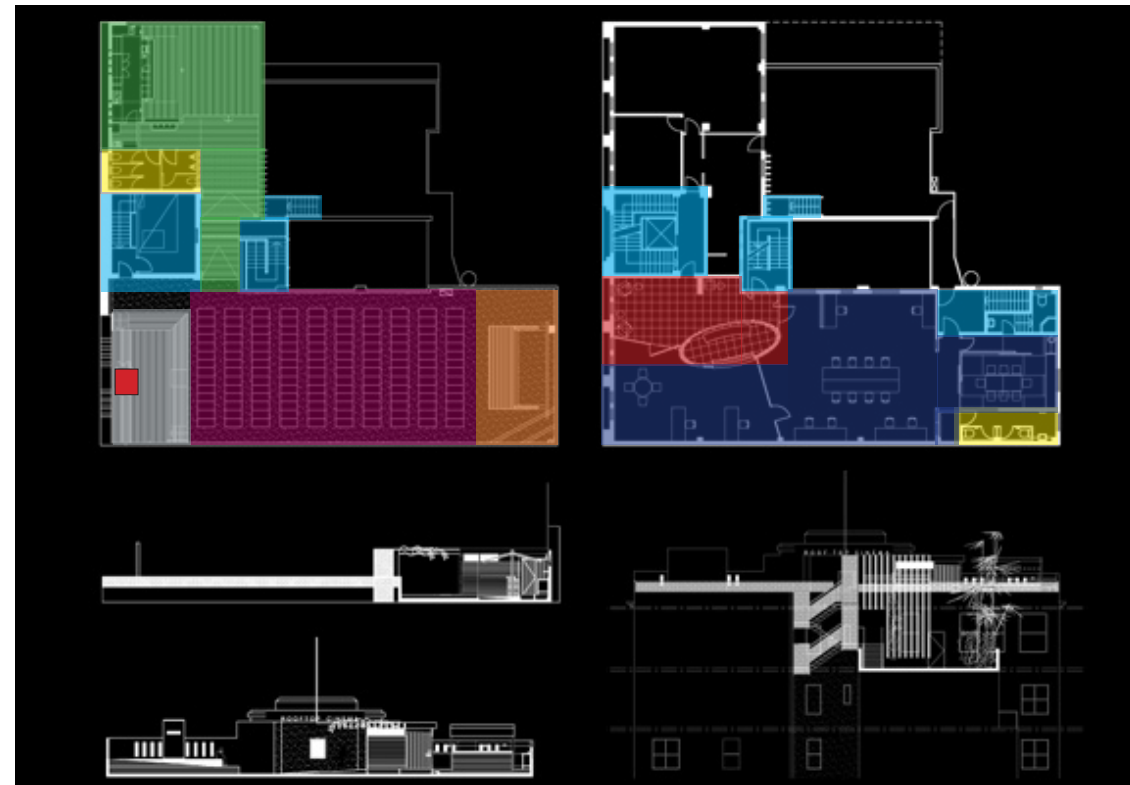
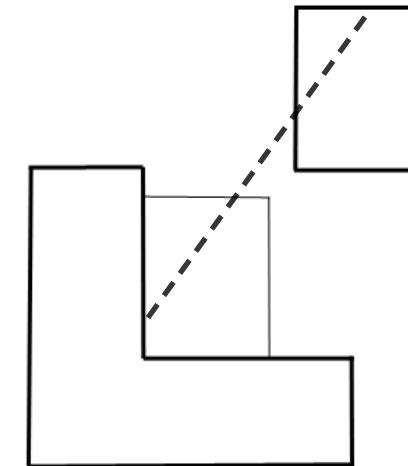


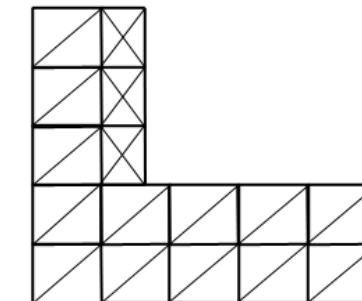
Image courtesy of www.grantamon.com



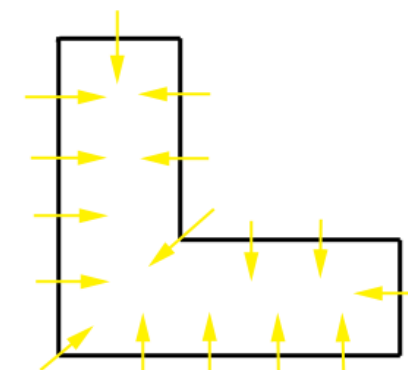
PARTI



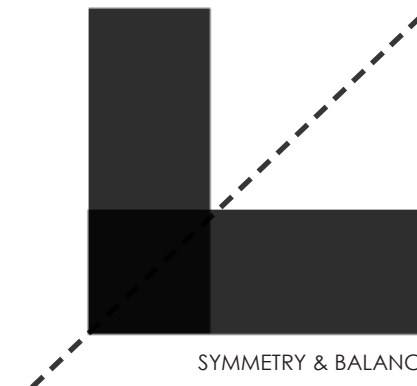
STRUCTURE



GEOMETRY



NATURAL LIGHT

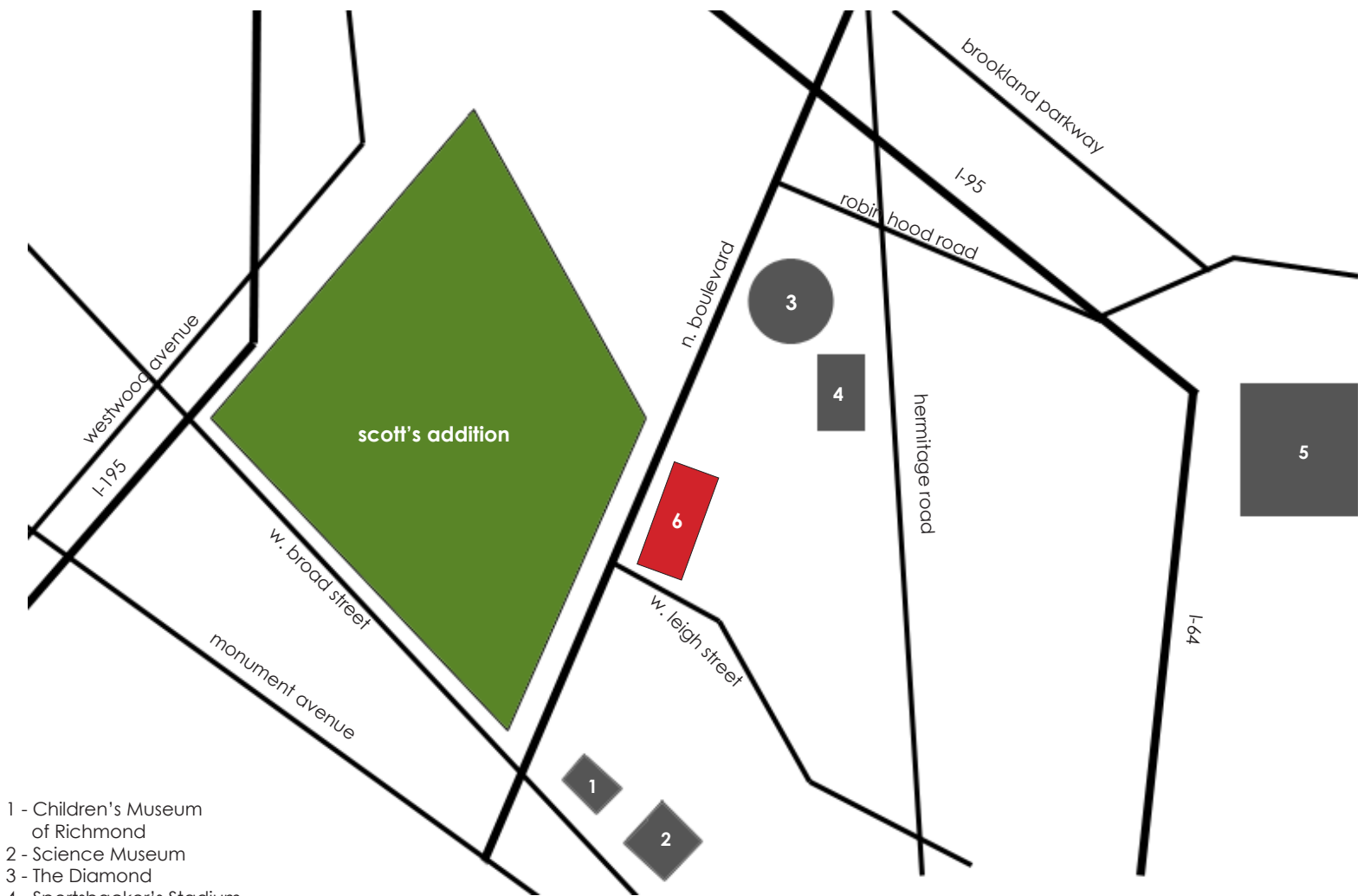


SYMMETRY & BALANCE



CIRCULATION TO USE

MOVIELAND AT BOULEVARD SQUARE Richmond, Virginia



- 1 - Children's Museum of Richmond
- 2 - Science Museum
- 3 - The Diamond
- 4 - Sportsbacker's Stadium
- 5 - Virginia Union University
- 6 - Movieland at Boulevard Square

ENTRANCE



Photo courtesy of www.timesdispatch.com

The entrance is a rectangular vestibule with four sets of double doors - one on each side and two on either end of the main facing wall - allowing access from all parts of the expansive parking lot. The small box office is inside, centered on the facing wall. This vestibule creates a defining entry experience, separating the parking lot from the lobby.

LOBBY/LOUNGE



Image courtesy of www.northrichmondnews.com

The lobby celebrates the industrial history of the building with concrete floors, metal beams and a catwalk. Clerestory windows provide the opportunity for the large lobby to get ample daylight. There is a beer and wine counter with several dining tables directly to the left of the entrance. While this area was created to encourage patrons to relax with a beverage prior to and after their movie, its close proximity to the entrance and lack of separation from the main lobby fail to create a destination experience.

CINEMA

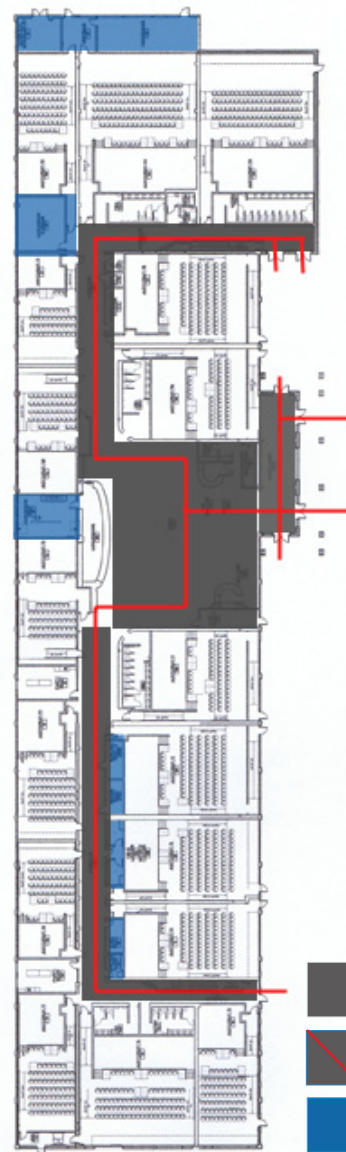





Photo courtesy of www.thrillrichmond.blogspot.com

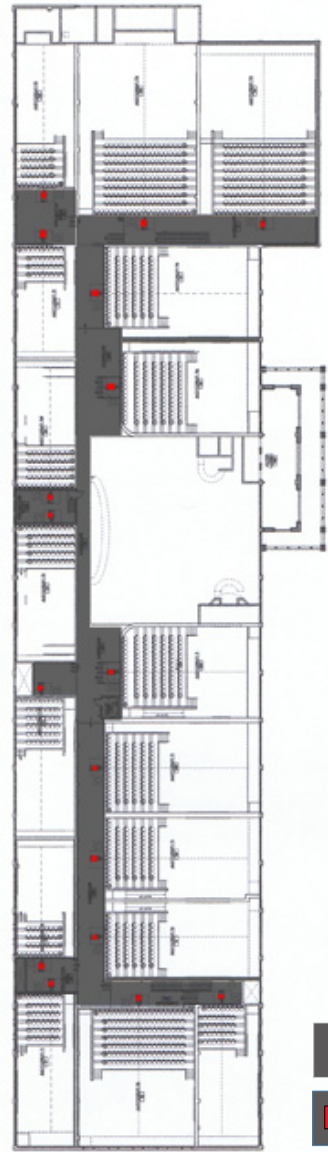
There are 17 auditoriums, each with between 100 and 300 seats. In contrast to the industrial feel of the lobby, the auditoriums are more luxurious with seats backed in customer wood with black velvet upholstery. Two auditoriums are equipped to show 3D movies.

- Theater
- Party rooms
- Box office
- Office/customer service
- Beer & wine counter
- Concessions/storage
- Staff/maintenance
- Restrooms
- Lobby
- Corridors

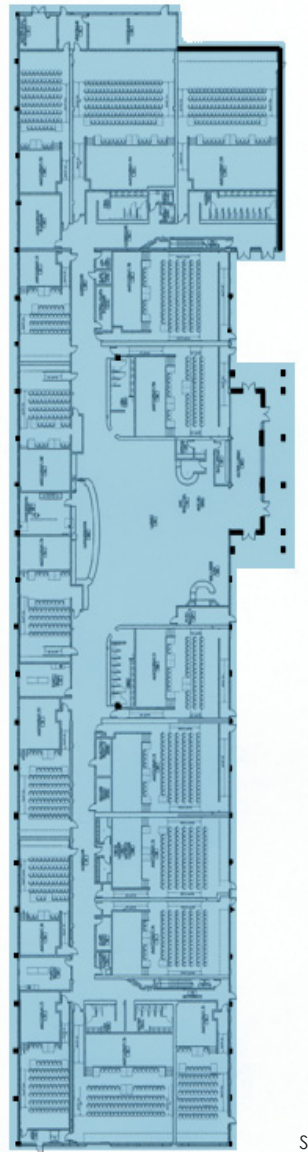




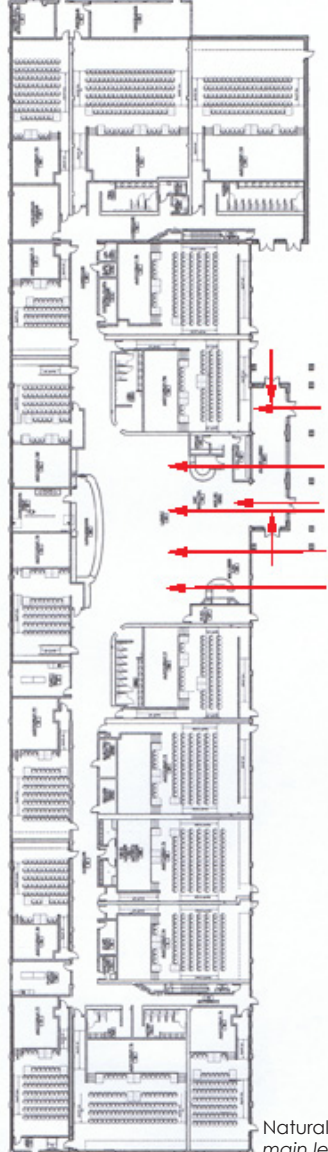
-  Circulation areas
-  Circulation paths
-  Staff/service areas



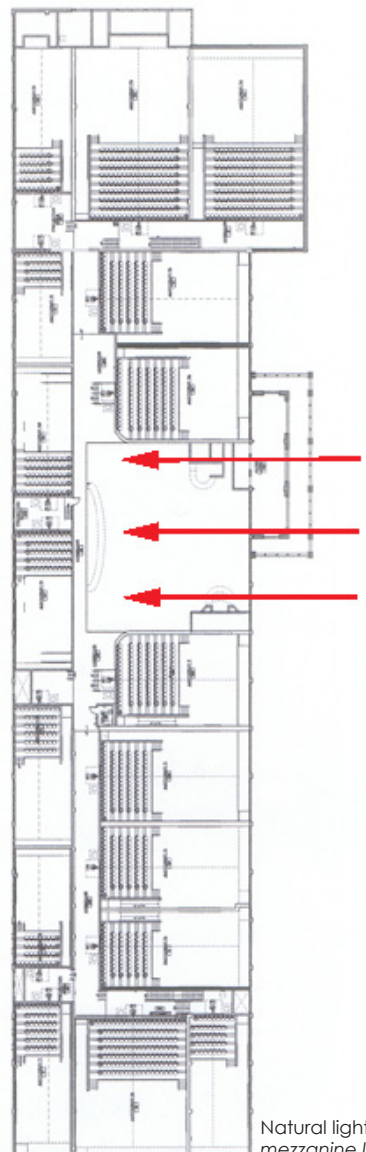
-  Circulation areas
-  Projection areas



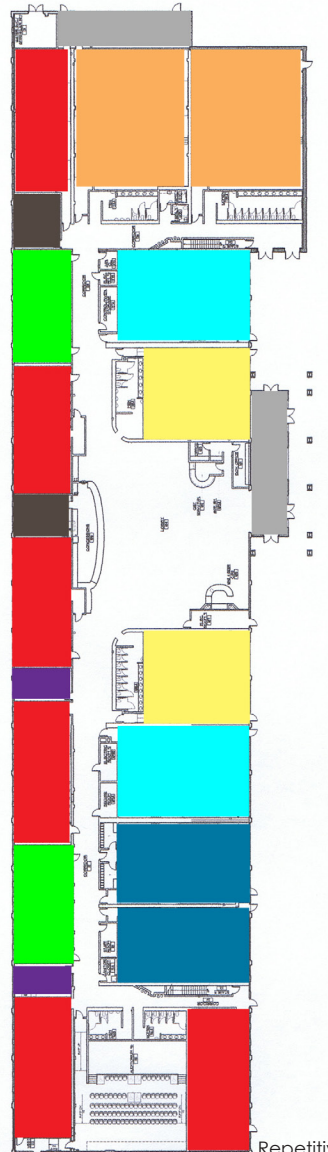
Structure



Natural light
main level



Natural light
mezzanine level



Repetitive to unique

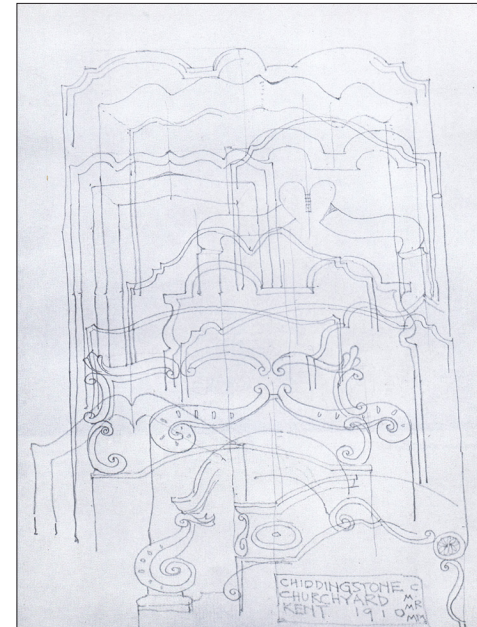
CHARLES RENNIE MACKINTOSH Sketchbooks

Sketchbooks are an integral part of the process of most artists, designers and creators. As discussed by Roger Billcliffe, "The sketchbook enables one to experiment, to play around with composition, plan, elevation or sections, to concentrate on specific features or ornament, even to doodle; it will remain a record of, hopefully, private thoughts, and need have none of the deliberation or precision of measured drawings."

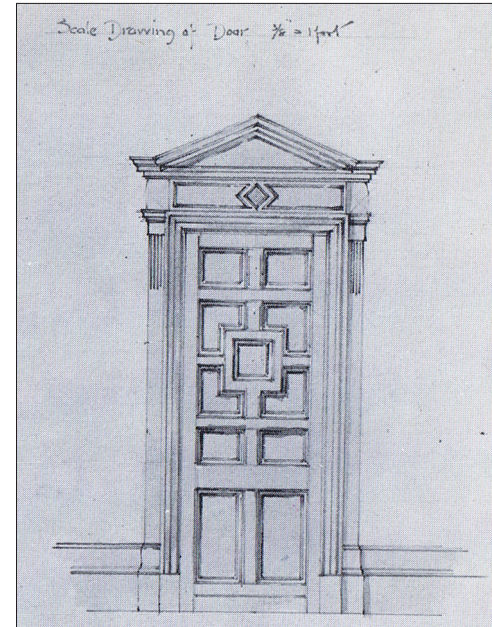
Sketchbooks were of particular importance to architect Charles Rennie Mackintosh. Mackintosh sketched from childhood through to his fifties, even after he ceased to practice architecture. He sketched what was of interest to him, from buildings to flowers, train timetables to gravestones. To Mackintosh, "...his sketchbooks were reference books, to be thumbed through for a particular detail...an endless source of inspiration. But they were also scrap books, family albums, lasting memories of family holidays, where all of the group had their initials recorded on the drawing."

Mackintosh did not hide the fact that he chose his subjects with purpose. He only sketched things which he knew could be used in his later designs. Mackintosh believed that architecture should be influenced by the past, but not dependent on it. This is indicative of the sketches he chose to create - nothing modern, usually traditional vernacular styled houses, cottages and cathedrals.

"Mackintosh was a natural and prolific draughtsman"(Billcliffe, 12.) He sketched quickly with "... no hesitation, no rubbing out of mistakes - if there are any they are cleverly incorporated into the design." As in his own designs, his sketches concentrated on details, which were given as much space and attention as his architectural sketches. Of particular importance to Mackintosh were structural details of flowers, of which he studied all his life. Also of note, Mackintosh would often use pattern and structure in his sketches, putting two sketches or a plan, section and elevation on one page with deliberate overlapping to form a pattern that relayed a personal design concept.



Headstones - Chiddingstone Churchyard, Kent 1910
Image courtesy of Architectural Sketches & Flower Drawings



Scale Drawing of a Door, 1886-7
Image courtesy of Architectural Sketches & Flower Drawings

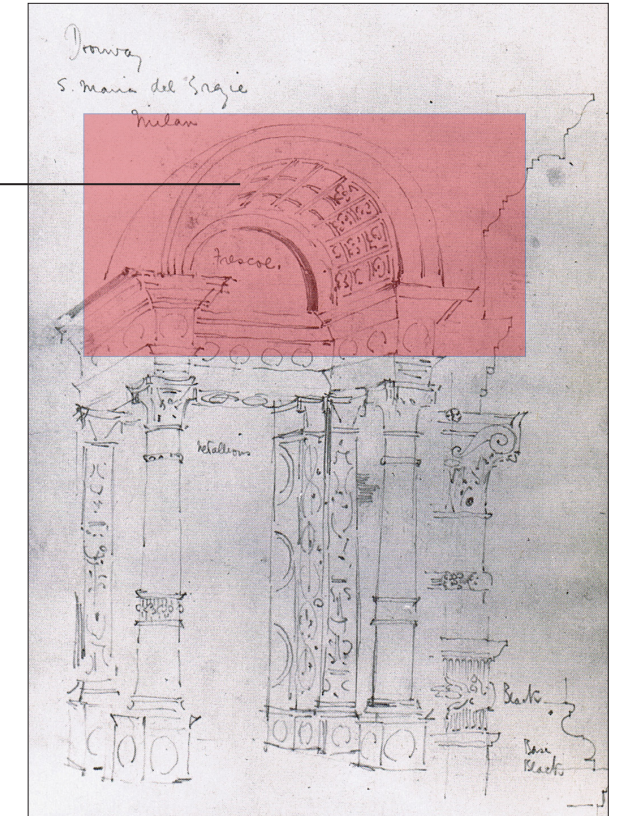


Glasgow Art Club vestibule
Photo courtesy of www.charlesandersonart.co.uk

Notice the vestibule detail at the Glasgow Art Club designed by Mackintosh in 1893, three years after the sketch of S. Maria Delle Grazie was completed.



Glasgow Art Club vestibule
Photo courtesy of www.charlesandersonart.co.uk



Porch, S. Maria Delle Grazie, Milan, 1891
Image courtesy of Architectural Sketches & Flower Drawings

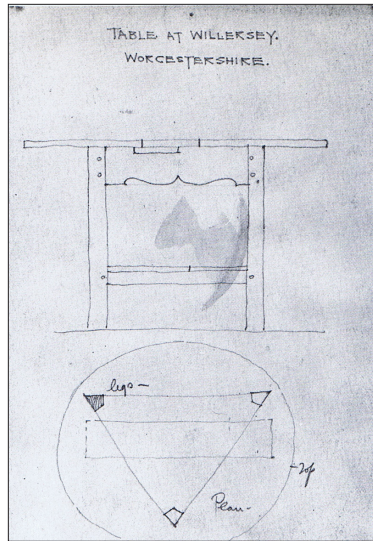
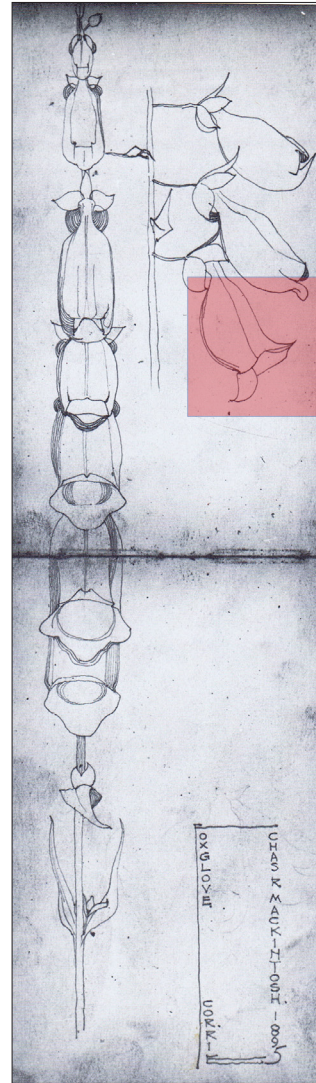


Plate and Elevation of Table, Willersly, 1894
Image courtesy of Architectural Sketches & Flower Drawings

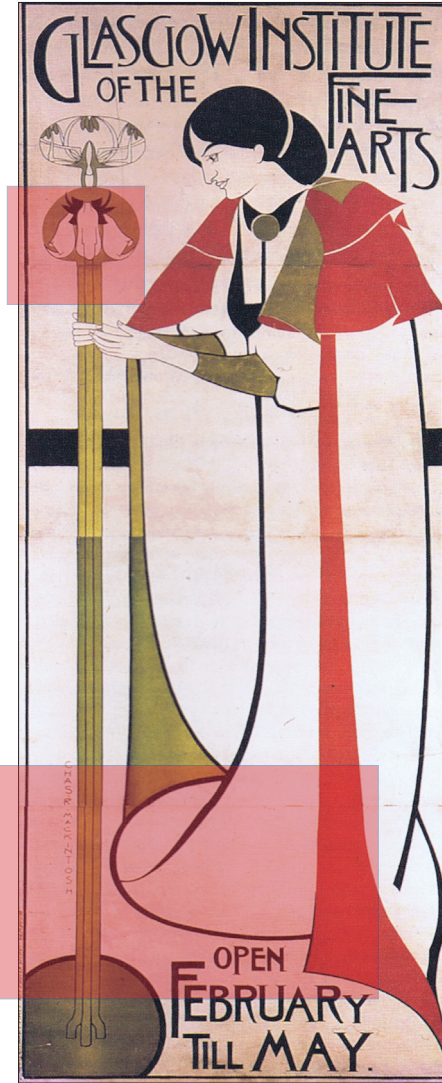


Argyle Street Tearoom Table and Chairs, 1897
Photo courtesy of www.victorianweb.org

Notice how the flower elevation details influence the poster design.

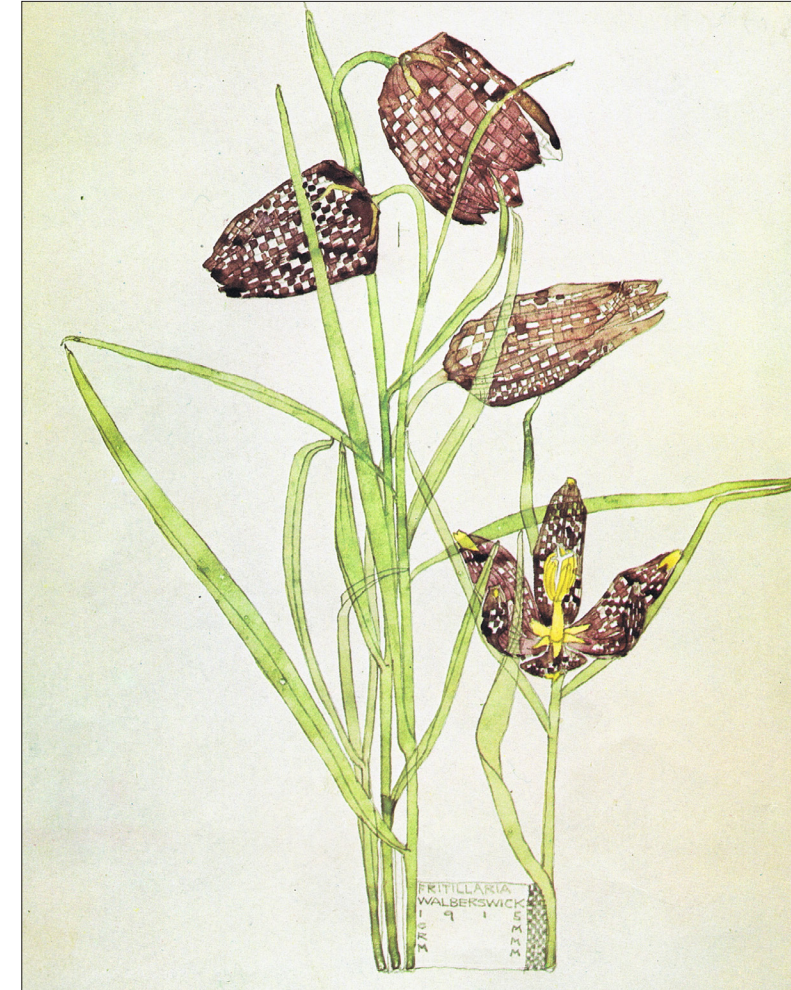


Foxglove, Corrie, Arran, 1895
Image courtesy of Architectural Sketches & Flower Drawings

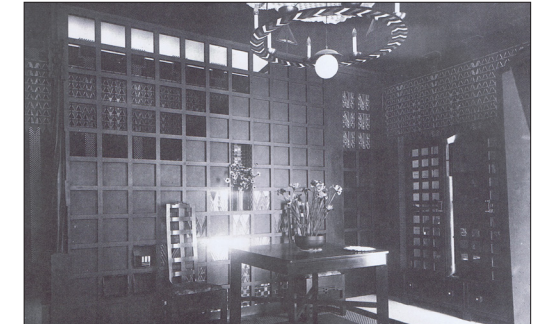


Poster for the Glasgow Institute of Fine Arts,
Image courtesy of Charles Rennie Mackintosh

The square motif was a favorite of Mackintosh and was often used in the design of his interiors.



Fritillaria, Walberswick, 1915 Watercolor
Image courtesy of Architectural Sketches & Flower Drawings



The Hall of 78 Dergate, 1916
Image courtesy of Charles Rennie Mackintosh



The Willow Tea Room, 1904
Image courtesy of Charles Rennie Mackintosh



The Hill House, 1904
Image courtesy of Charles Rennie Mackintosh

History and Use

The Bellevue Theater was built in 1937 by architect H. Carl Messerschmidt in the North Richmond neighborhood of Bellevue. The theater drew movie-goers from all parts of the city, showing second-run movies and ten cent Saturday morning double-features while also hosting neighborhood talent competitions and women's meetings. The Bellevue also served as the location for WRVA's radio's "New Dominion Barn Dance", a live Saturday evening country music showcase, from 1957-1964.

Occasionally, Hollywood actors and actresses would visit the Bellevue to promote their body of work while Warren Beatty and Shirley Maclaine, who grew up in the Bellevue neighborhood, attended Saturday morning features. Johnny Cash and Willie Nelson graced the Bellevue stage with the New Dominion Barn Dance.

The theater was purchased 1966 by Samis Grotto to serve as the Shriner's main headquarters. The Shriner's leveled out the theater floor, covered the original marquee with white metal panels, converted the lobby into a kitchen and added furnishings. However, much of the building including light fixtures, carpeting and the original movie screen and backdrop still remain intact.

Bellevue Theater

4028 Bellevue Avenue
Richmond, Virginia



Photo courtesy of Dement Studios

Project Scope
Approximately 10,000 sf

Main theater level
Mezzanine
Projection level



Photo courtesy of www.retrichmond.com



Personal photo



1
Personal photo



2
Personal photo



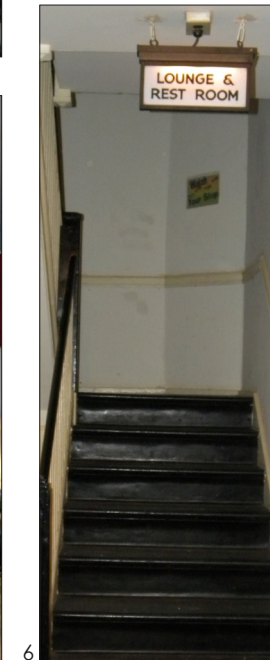
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Personal photo



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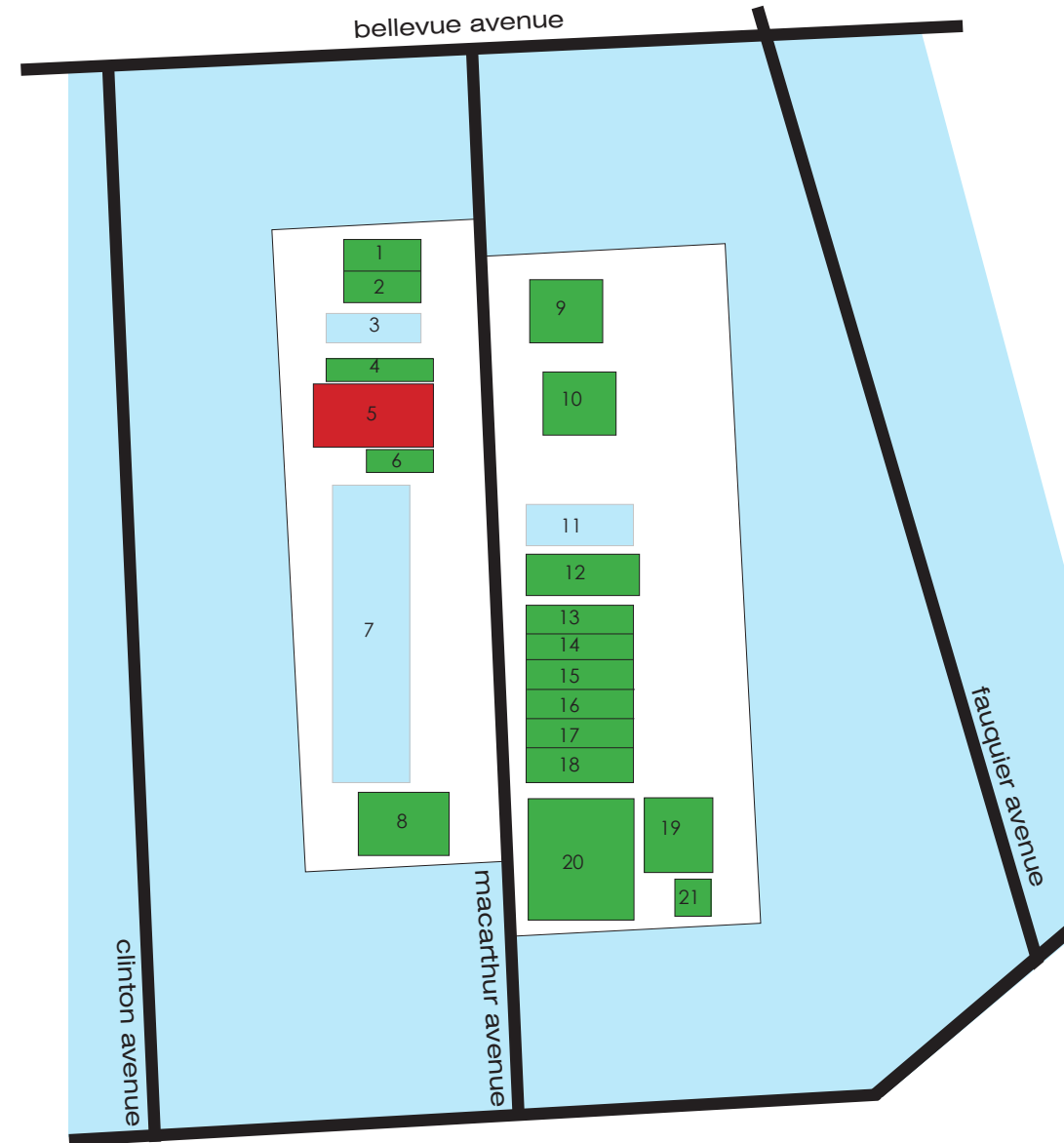
6
Personal photo

- 1 Original exit sign
- 2 Original carpet in lounge and balcony
- 3 Original entrance doors removed and covered with kitchen counter and cabinets. Original molding still exists but has been painted.
- 4 Original wall sconce in cinema area
- 5 View from the stage of the Bellevue
- 6 Stairs to the lounge

LOCATION



- 1 - Bryan Park
- 2 - CSX Railroad
- 3 - Scott's Addition
- 4 - The Diamond
- 5 - Virginia Union University
- 6 - Richmond Theological Seminary
- 7 - Ginter Park Neighborhood
- 8 - Richmond International Raceway Complex



- 1 - Vacant
- 2 - Bellevue Antiques
- 3 - Apartments
- 4 - Dot's Back Inn
- 5 - Samis Grotto
- 6 - Zorba's Pizza
- 7 - MacArthur Apartments
- 8 - Nuttall's Market
- 9 - Decatur's Garage
- 10 - Lauderbach Electric
- 11 - Shirley Manor Apartments
- 12 - 4025 Yoga
- 13 - Dos Amigo's Burritos/The Mill at MacArthur
- 14 - Vacant
- 15 - Tastebuds American Bistro
- 16 - Shenanigan's Bar
- 17 - Stir Crazy Coffee
- 18 - Rich's Stitches
- 19 - Once Upon a Vine
- 20 - Once Upon a Vine Parking
- 21 - Jazzbo's Rollin' Gumbo

- Samis Grotto / Bellevue Theater
- Residential
- Commercial



Nuttall's Market Photo courtesy of deadrichmond at www.flickr.com



4025 Yoga Photo courtesy of www.macarthuravenue.com



Once Upon a Vine Photo courtesy of www.beeradvocate.com



Tastebud's American Bistro Personal photo

Residential

	MacArthur Apartments	Shirley Manor Apartments	Condominiums
Number of units	TBD	8	6
Rent or Own?	Rent	Rent	Either
Unit size	TBD	2 bed/1 bath	2 bed/1 bath
Cost	\$525/mo	\$525/mo	\$142,500
Clientele	Low to lower-middle class; elderly	Low to lower-middle class; elderly	Twenty-somethings
Time in location	TBD	43 years	TBD
Parking	Yes - private	no	Yes - private
Comments	--	--	Underwent full luxury renovation in 2008

Retail Businesses

	Bellevue Antiques	Nuttall's Market	4025 Yoga	Rich's Stitches	Once upon a Vine
Hours of operation	Th-Sa 11a-5p	M-Sa 9a-8p	M-Su varies	M-Th 9a-5p F9a-12n	Su-Th 11a-9p F-Sa 11a-11p
Type	Antiques	Grocery	Fitness	Embroidery	Wine/beer
Dining on premise?	No	No	No	No	No
Alcohol served?	--	Sold	--	--	Yes
Clientele	Niche - antique collectors	Bellevue residents	Majority female	Females, businesses	Various adults
Time in location	TBD	TBD	TBD	22 years	TBD
Destination for those outside neighborhood?	Yes	No	Yes	Yes	Yes
Parking	No	No	No	Shares 10 spots	Yes - private
Comments	Large selection of vintage toys	--	--	--	Ranked #44 in ratebeer.com's best beer retailer in the world



Dot's Back Inn Photo courtesy of www.dotsbackrichmond.com



Zorba's Pizza & Subs Photo courtesy of www.rafj.wordpress.com



Dos Amigos Burrito Photo courtesy of www.yelp.com



Stir Crazy Cafe Personal photo

Commercial Businesses

	Decatur's Garage	Lauderbach Electric	Vacant
Hours of Operation	M-F 7a-6p	M-F 8a-5p	--
Type	Automotive	Electrical	--
Clientele	Various	Various	--
Time in Location	TBD	TBD	--
Destination for those outside neighborhood?	Yes	--	--
Parking	Yes - private	Yes - private	Shares 10 spots
Comments	--	--	Carytown Books out of business mid-October 2010. Sold used books and coordinated children's reading programs.

Restaurants

	Dot's Back Inn	Zorba's Pizza	Dos Amigos	Tastebuds American Bistro	Shenanigan's	Stir Crazy Coffee Shop	Jazzbo's Rollin' Gumbo
Hours of Operation	M-Sa 9a-mid Su 10a-3p	M-Su 4p-10p	Tu-Sa 11a-9p	Tu-Sa 5p-untill	M-Th 11a-mid F 11a-12:30a Sa 4p-12:30a Su 10a-mid	M-F 6:30a-5p Sa/Su 7:30p-5p	Th-Su 11a-7p
Dining on premise?	Yes	Yes	Yes	Yes	Yes	Yes	Yes
Alcohol served?	Yes	Yes	Yes	Yes	Yes	Yes	--
Live music?	No	No	No	No	Yes	Yes	no
Pricing	\$-\$\$	\$	\$	\$\$\$	\$-\$\$	\$	\$\$
Clientele	Various adults	Various, families	Various, Families	Middle-income and above	Various adults	Varloous	Various
Time in location	TBD	TBD	4 months	TBD	TBD	TBD	TBD
Destination for those outside neighborhood?	Yes	No	No	Yes	Yes	No	Yes
Parking	No	No		Shares 10 spots	shares 10 spots	shares 10 spots	no
Comments	Featured on Food Network's "Diners, Drive-ins & Dives"	--	--	Recently expanded from catering and take-out only	Live music Tuesday-saturday; open mic on Wednesday	Free wifi, artist of the month	Mobile



Shenanigan's Eatery & Pub Personal photo



Jazzbo's Rollin' Gumbo Personal photo



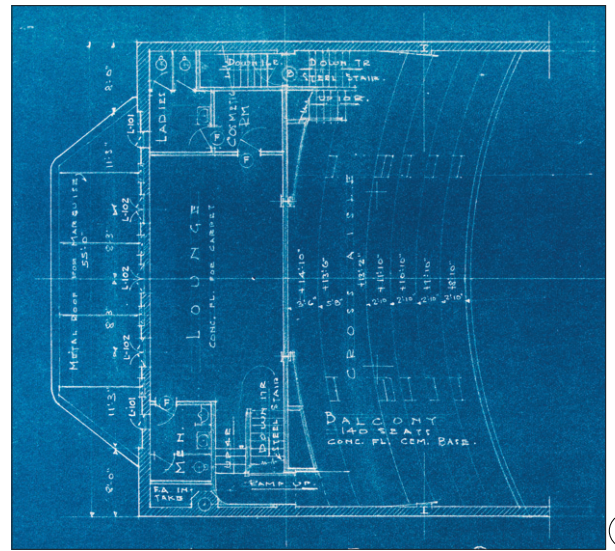
Shirley Manor Apartments Personal photo



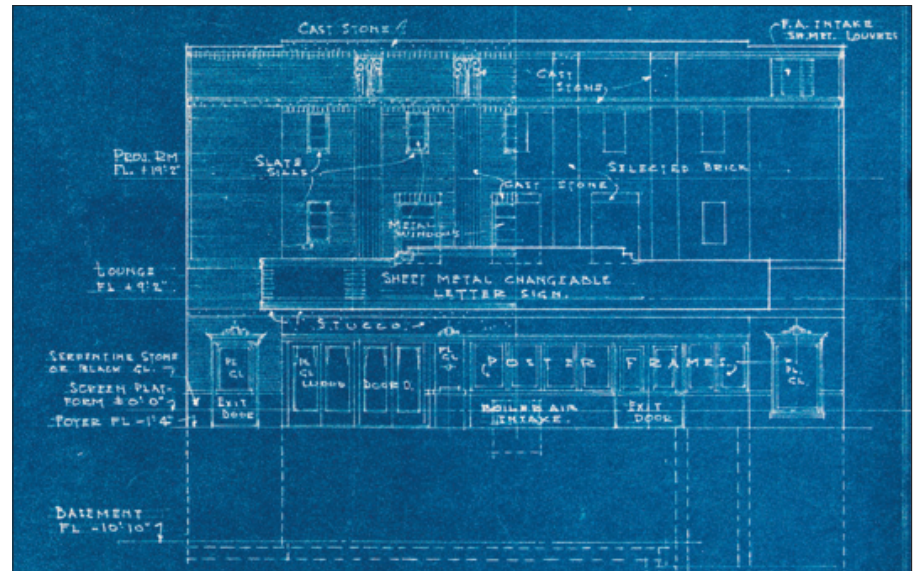
Decatur's Garage Personal photo

MacArthur Avenue is largely destination driven. Customers come with something specific in mind - to pick up something forgotten at the grocery store, for a pizza to take home, to drop off their car to be serviced. There is little to keep them on MacArthur beyond their intended purpose.

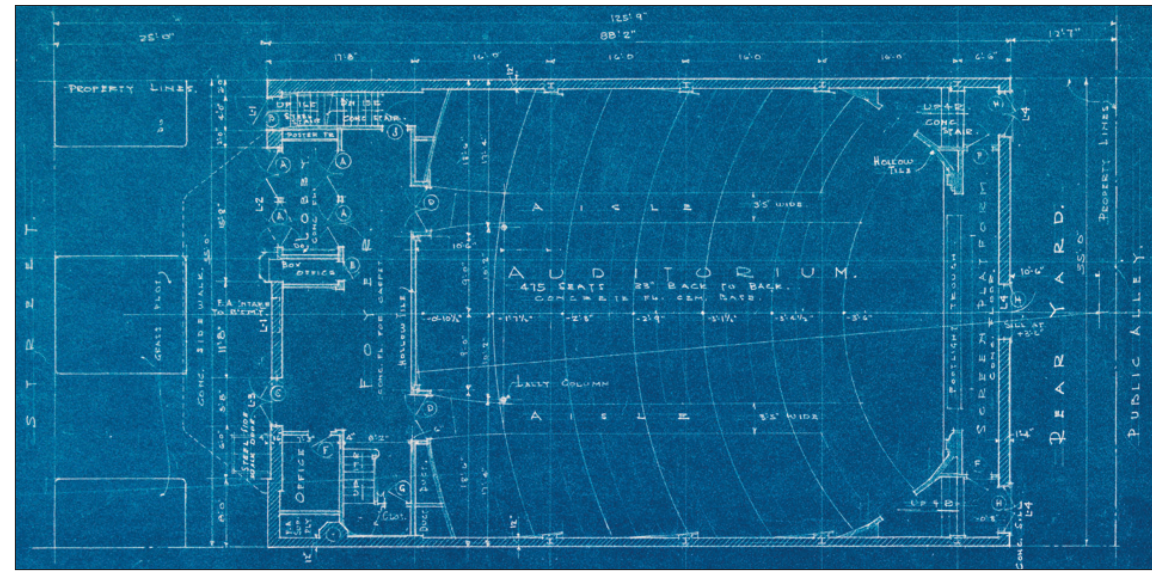
Quality of product or experience must outweigh convenience. Dos Amigos offers fresh, build-your own burritos, but the new business was struggling. They recently shut their doors after only a few months. They were replaced by a delivery restaurant, The Mill at MacArthur. Carytown Books went out of business while Barnes & Noble and public libraries flourish. Stir Crazy introduced later hours and added wine and beer to their menu but did not experience the increased traffic they needed to support the additional costs.



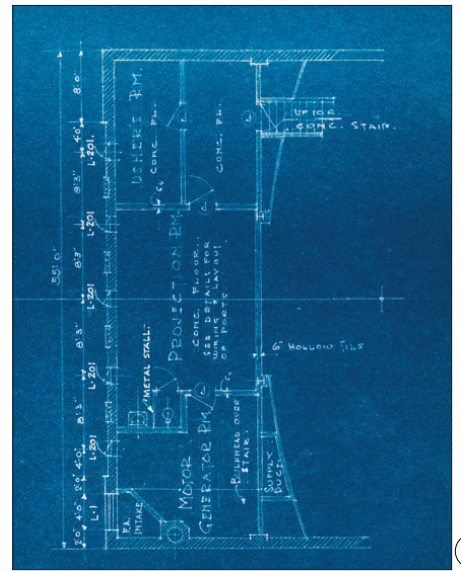
Main floor plan



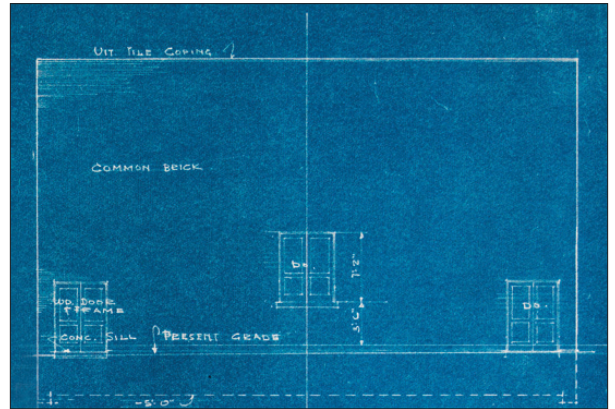
Front exterior elevation



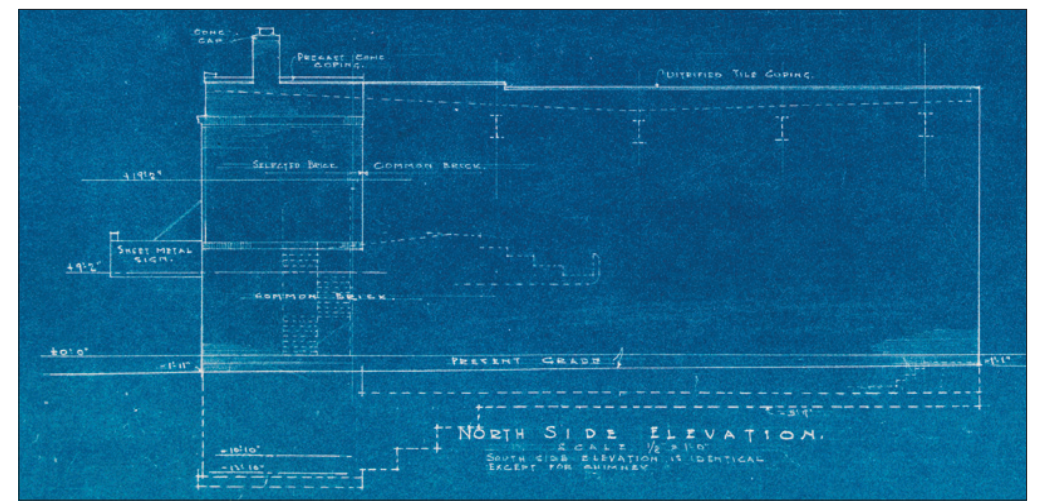
Mezzanine floor plan



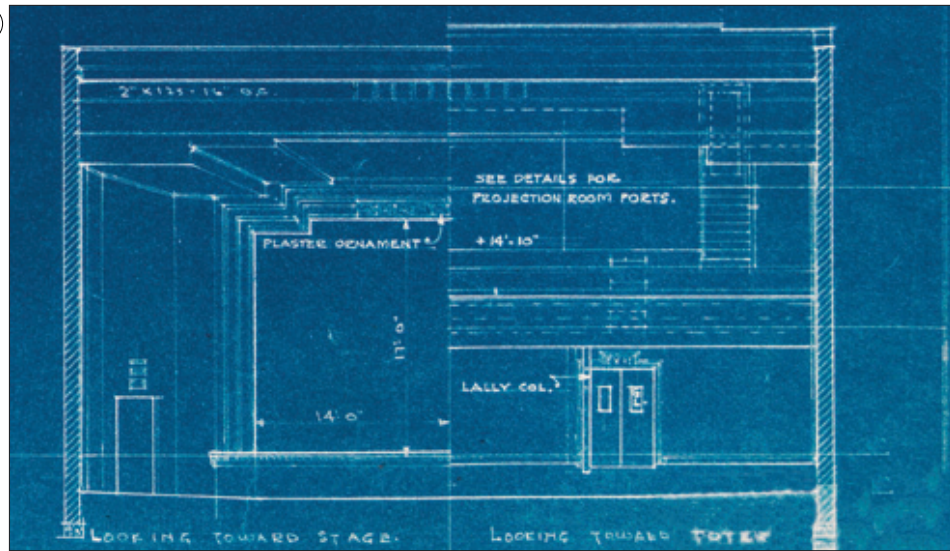
Projection room floor plan



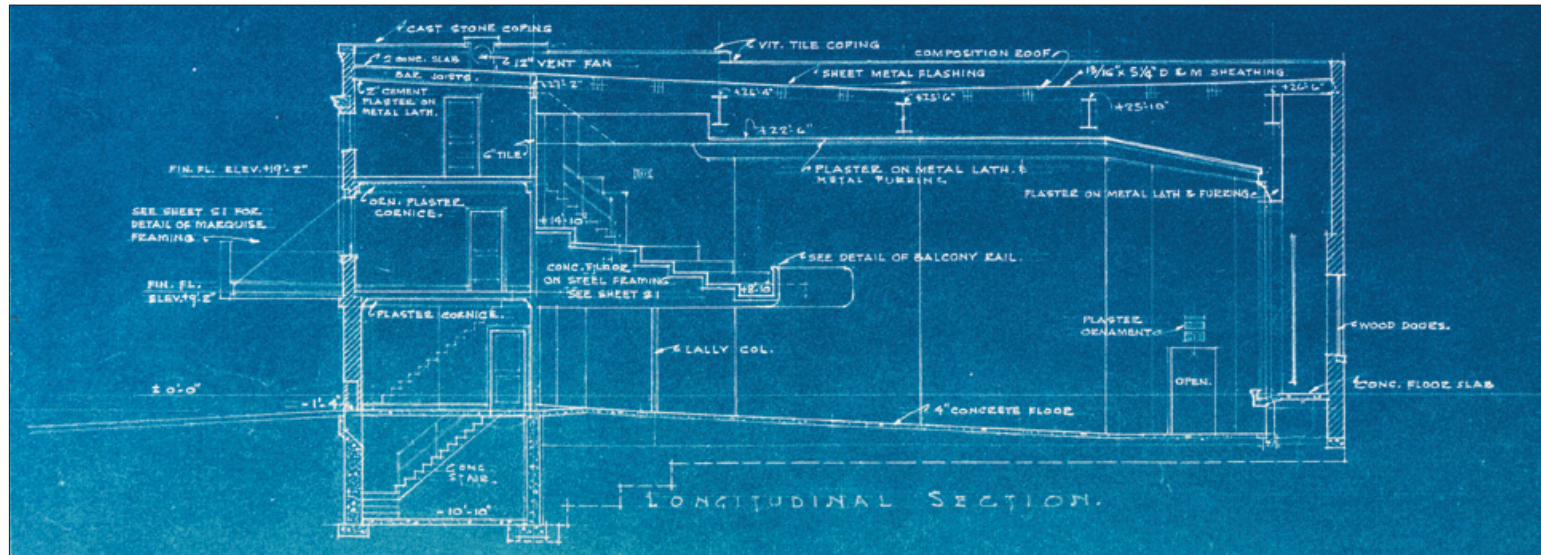
Rear exterior elevation



North side exterior elevation



Front/rear section



Longitudinal section

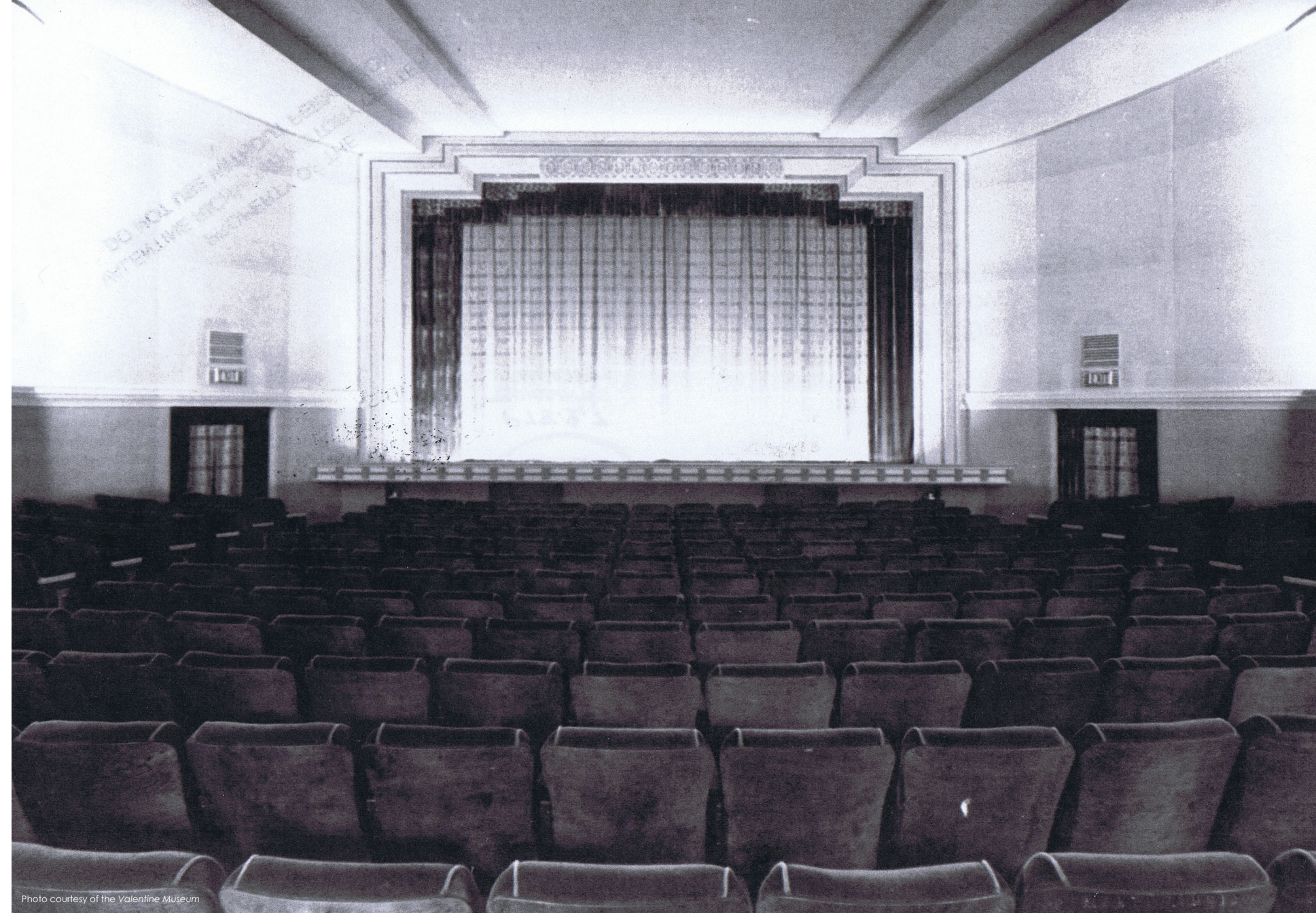
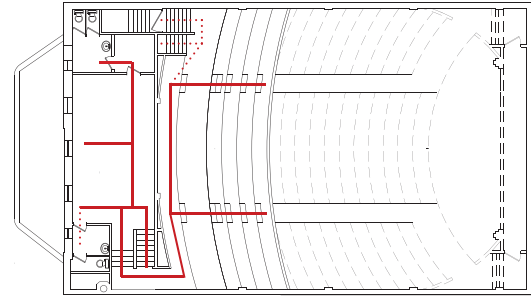
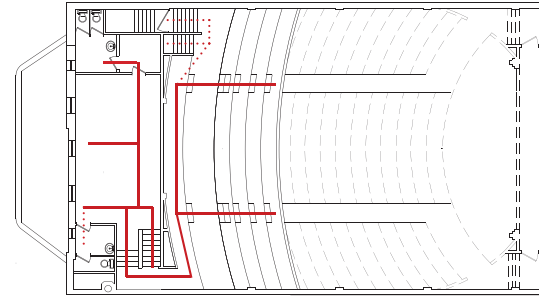


Photo courtesy of the Valentine Museum

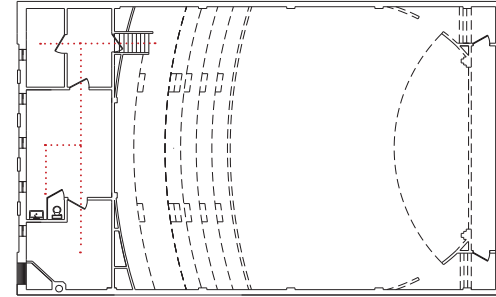
STRUCTURAL ANALYSIS



Circulation to Use - Main Level



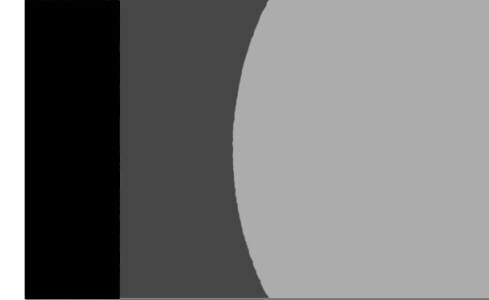
Circulation to Use - Mezzanine



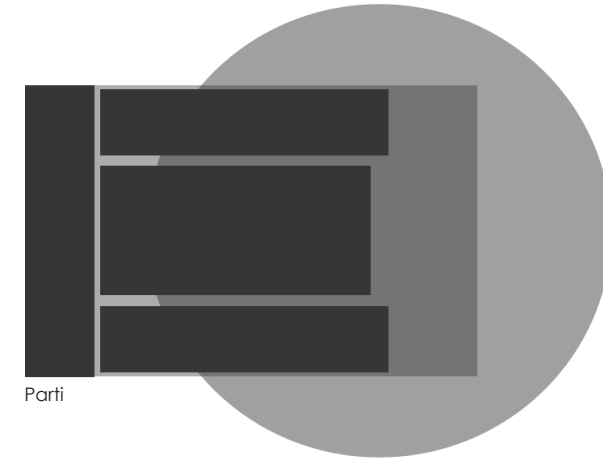
Circulation to Use - Projection Room



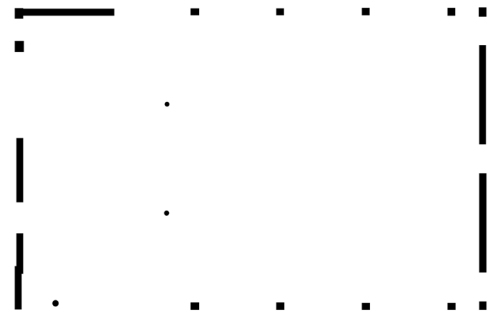
Additive/Subtractive - Section



Additive/Subtractive - Plan



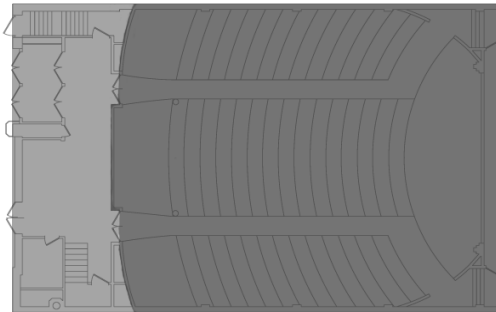
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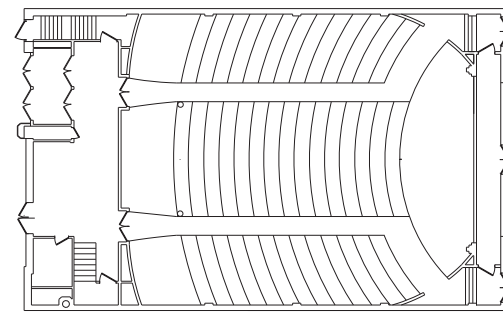
Structure



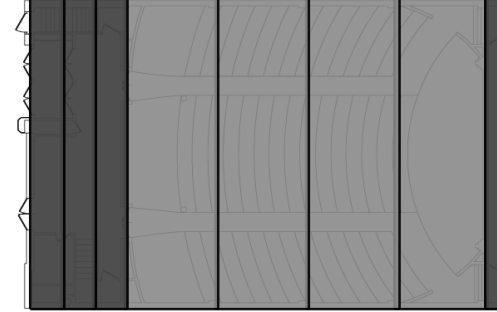
Massing



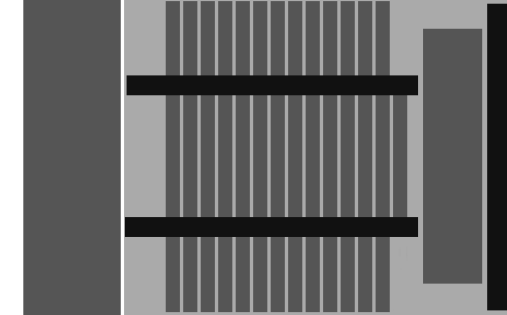
Small to Large Spaces



Symmetry



Proportion



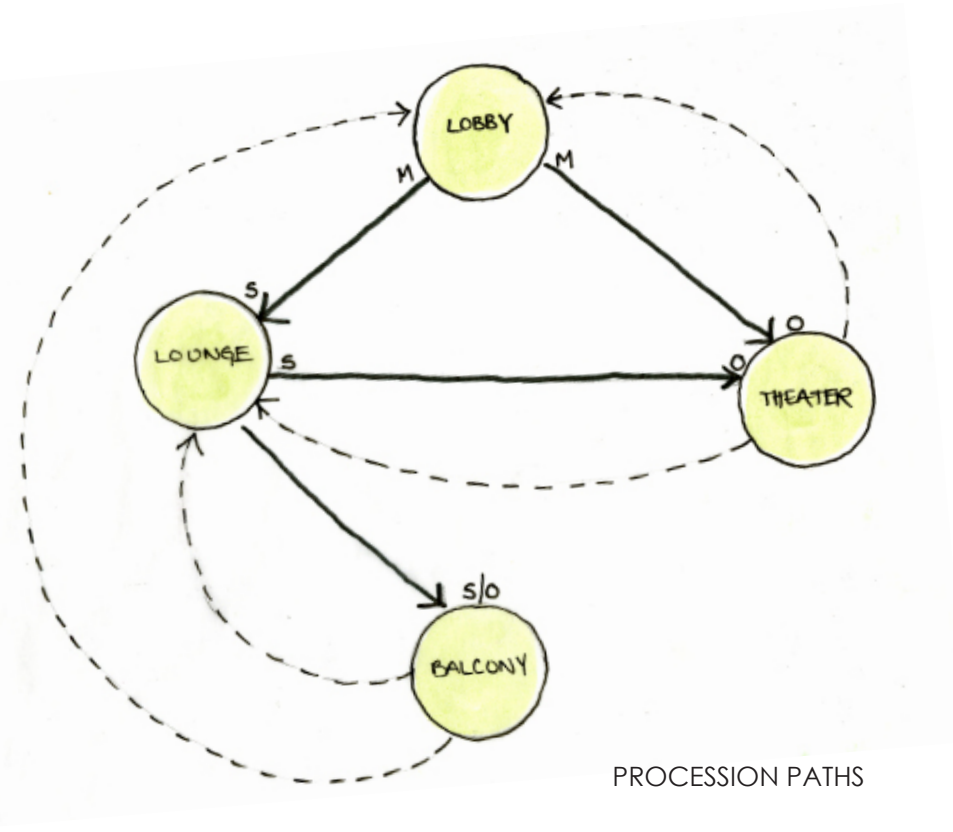
Geometry

Through the acknowledgement that movies, once a group event, have become much of a solitary and personal experience, it seemed clear that through design I would investigate how individual and group could be melded into a single experience, a modern processional recreating the event of movies past.

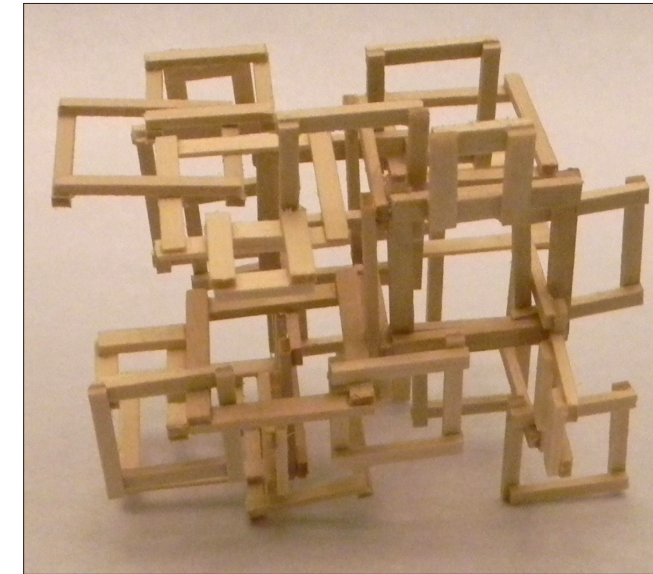
What would define that individual and group experience were the main programmatic spaces in the cinema and how those spaces connected and transitioned.

Those main spaces are:

- entrance/lobby
- lounge
- cinema/auditorium
- balcony



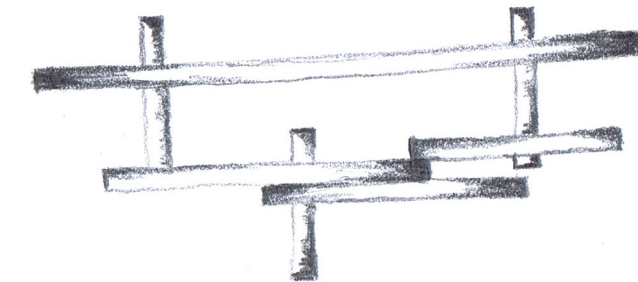
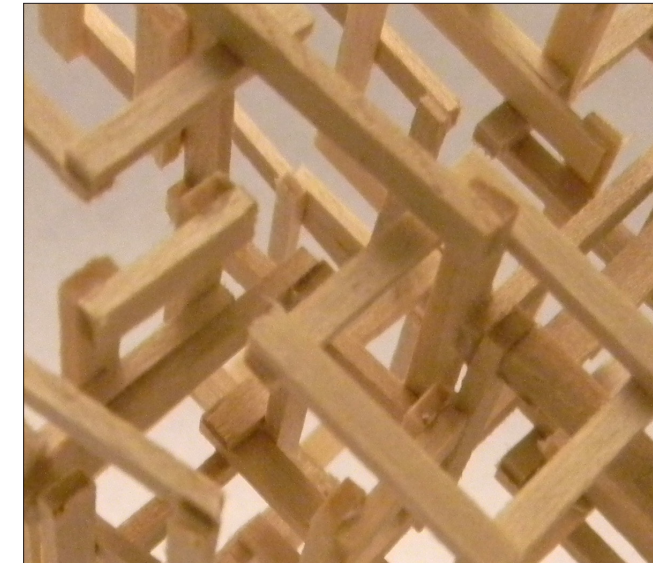
CONCEPTUAL MODEL



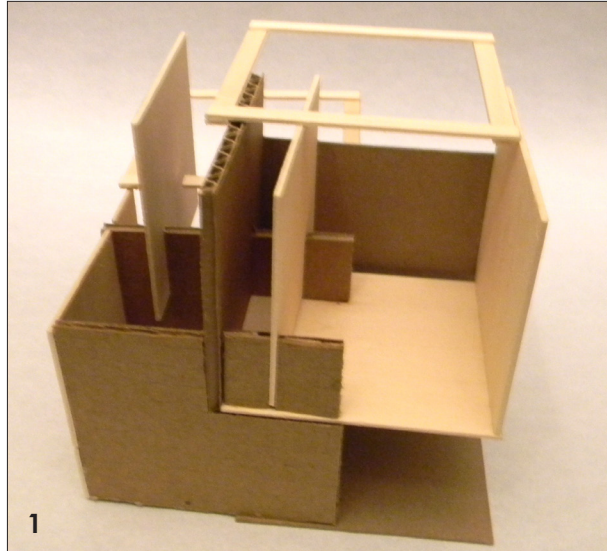
PURPOSE
To explore connections between a group of objects

METHODOLOGY
Determine a set of rules for construction
small square: one side connects
medium square: corner connects
large square: connects through

QUESTIONS RAISED
What makes a group?
Is it simply a collection of things that touch?
Or is something considered a group due to proximity of physical connections?



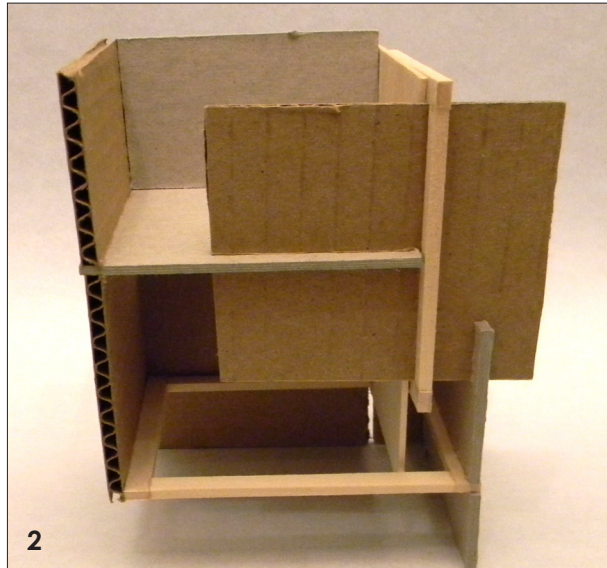
CONCEPTUAL MODELS



Personal photo



Personal photo



Personal photo



Personal photo

- 1. Planar concept model 1
- 1a. Detail of model 1
- 2. Planar concept model 2
- 2a. Detail of model 2

PURPOSE
To examine connections between planes arranged to create a box

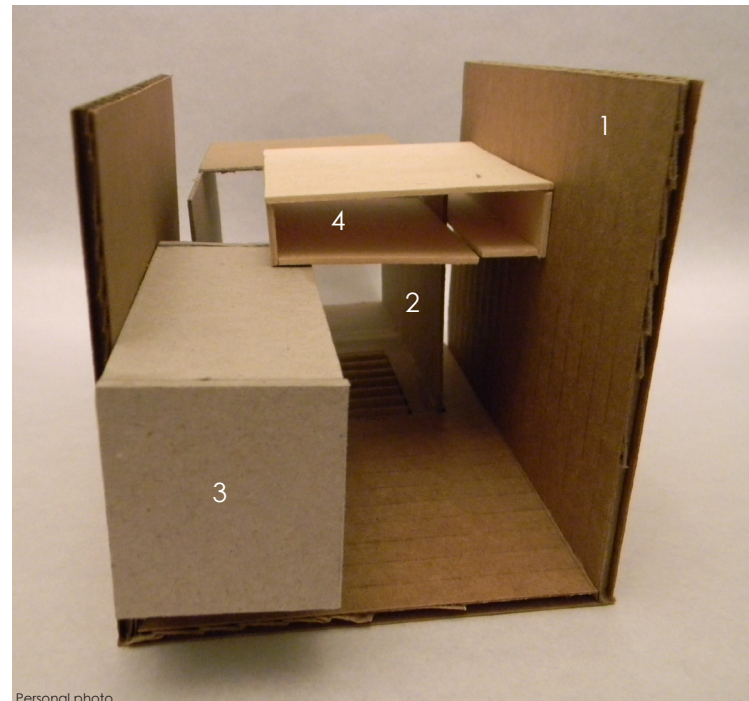
METHODOLOGY
Combine, in different directions using differing connection methods, multiple planes of the same size which are constructed of different materials to create a solid box.

QUESTIONS RAISED
How is a plane defined?
Is it individual pieces which touch? In the same proximity?
What happens when one thing ceases to exist and another begins?
How are spatial connections defined?

- adjacencies*
- separation*
- intersection*
- penetration*
- overlap*
- narrow*
- widen*

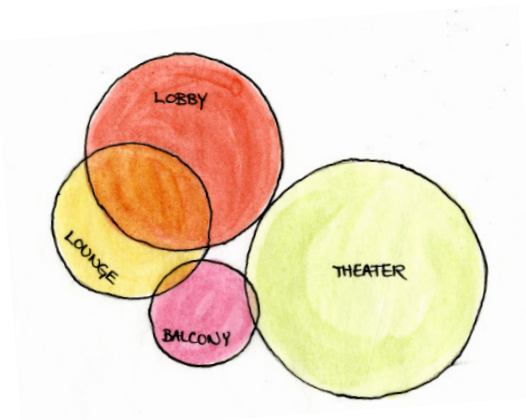


SPATIAL CONCEPT MODEL



Personal photo

1. Lobby
2. Lounge
3. Theater
4. Balcony

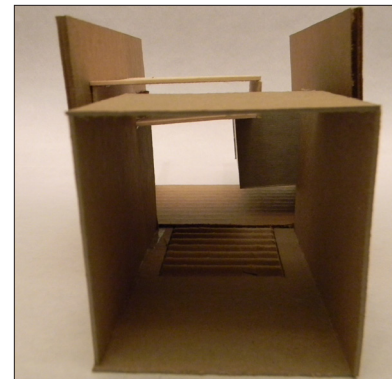
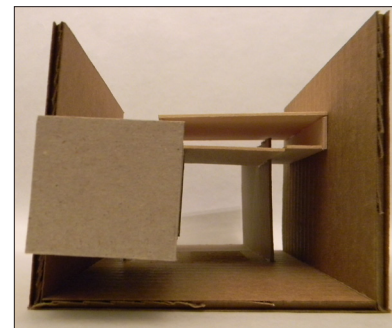
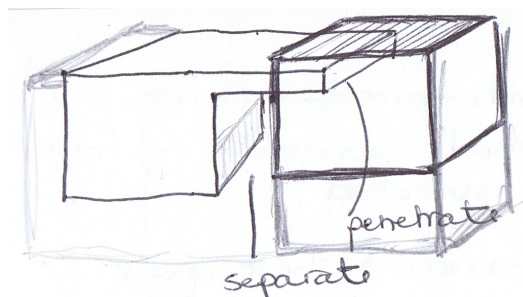


LEVELS OF CONNECTION

Lobby
Transitional space, moving from reality of street to the event of the movie

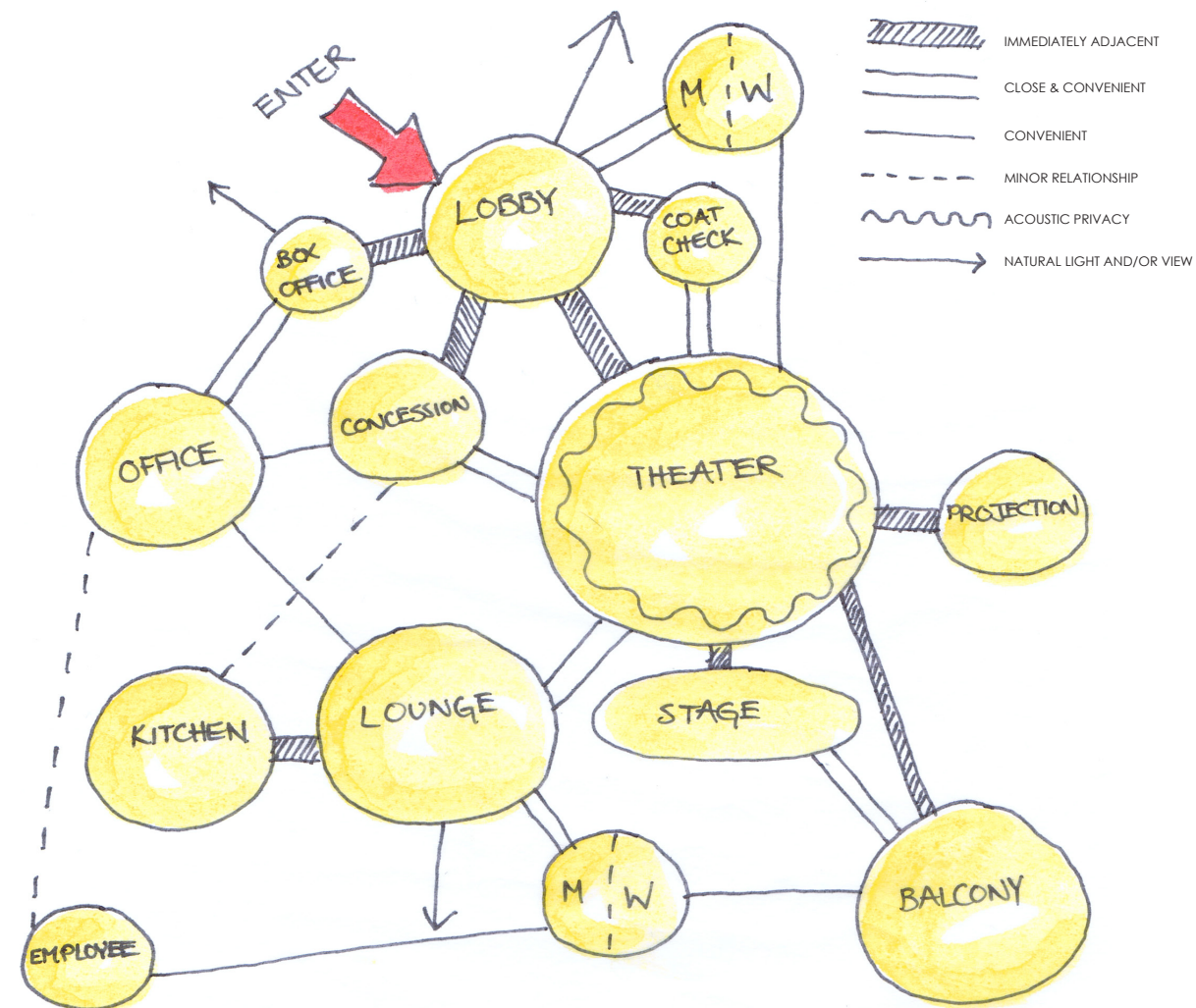
Lounge
Most connected to all other spaces
Center of social activity

Cinema
Requires most solitary experience in the most physically dense space



Series of personal photos

RELATIONSHIP DIAGRAM



CRITERIA MATRIX

	Square Footage	Adjacencies	Level of Connection	Furnishings	Special Considerations
LEVEL 1					
Lobby	1,400	cinema, restrooms, coat check, lounge	high	bench seating, modular sofa/chairs, standing-height tables	main entrance
Cinema	2,800	lobby, lounge	low	fixed seating	
Women's Restroom	150	lobby			
Men's Restroom	130	lobby			
Box Office	40	lobby			public access from building exterior
Coat Check	30	lobby			hanging storage space
Stairwell to Basement	80	lobby			
LEVEL 2					
Lounge	900	lobby, restrooms, kitchen, VIP lounge	medium	bar with seating, sofas, ottomans	
VIP Lounge	350	lounge, lobby	medium	sofa, chairs, side tables	
Kitchen	70	lounge			more kitchenette-like; no full meals
Women's Restroom	100	lounge			
Men's Restroom	100	lounge			
LEVEL 3					
Projection Room	100	cinema		desk	projection equipment; see IBC code
Manager's Office	180	storage	medium	desk, office storage	includes safe & cash supplies
Employee Lounge	170		low	table, chairs, comfortable seating	kitchenette
Restroom	40				
Storage	60	manager's office, projection room			film storage
Janitor's Closet	50	centrally located			
Employee Hall/Balcony	300		medium		open to lobby

BUILDING CODE REQUIREMENTS

TOTAL SQUARE FOOTAGE

7,050

ZONING

A-1: Motion picture theaters, symphony & concert halls, TV & Radio studios with audience, theaters

SPECIAL REQUIREMENTS

Section 409 Motion Picture Projection Rooms

409.1: room must be enclosed

409.2: permanent construction, floor area of 80 s.f. for one machine, each projector shall have clear working space of 30" x 30" on each side and rear, ceiling shall be 7'6" or more, opening shall be no more than 25% of the wall area and must be closed

409.3.3: each machine will be provided with an exhaust duct to the outside of the building

409.4: lights that control the auditorium must be in the projection room and one other location

409.5: must have rewind and film storage

SECTION 411 Special Amusement Buildings

Must have:

auto fire detection

auto sprinkler

alarm

emergency voice/alarm communication system

exit markings

TYPE OF CONSTRUCTION

IBC Type IIA: Masonry Noncombustible

GENERAL BUILDING HEIGHTS AND AREAS

A-1/Type II: Building complies

OCCUPANT LOAD

Cinema: Assembly with fixed seat

164 (determined by number of seats; 5 wheelchair spaces needed)

Lobby: Assembly without fixed seats

187 (determined by 50/50 combination of standing space and tables/chairs)

Lounge: Assembly without fixed seats

124 (determined by 50/50 combination of standing space and tables/chairs)

Total Occupancy: 475

MEANS OF EGRESS

IBC 1004.7: Assembly with Fixed Seating

Occupant load determined by number of fixed seats

IBC 1007.4: Elevators

Comply with Section 2.27 of ASME A17.1

IBC 1009.1: Stairway

Not less than 44" wide

IBC 1010: Ramps

Must be 36" wide, landings are 60", no more than 12.5% slope

IBC 1025: Complies will all codes listed

PLUMBING

IBC 2902.1:

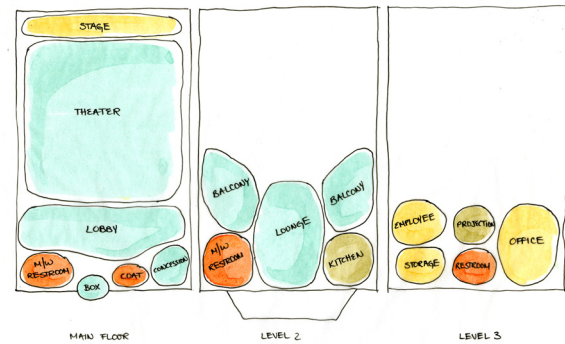
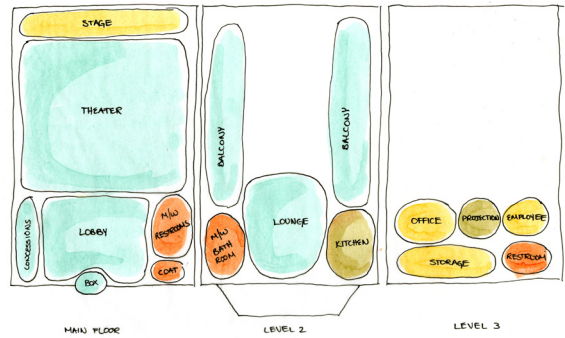
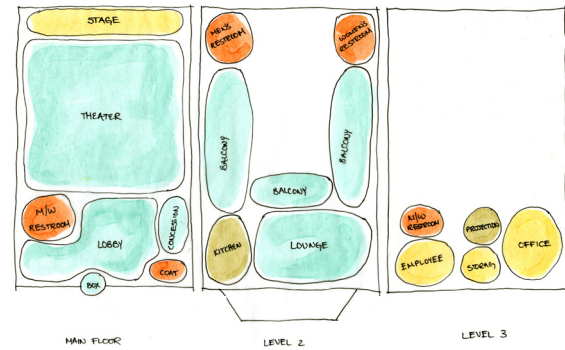
1 toilet per 125 men (2 total min)

1 toilet per 65 women (4 total min)

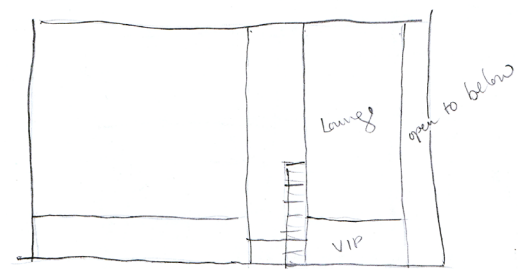
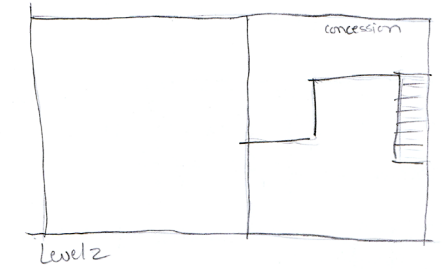
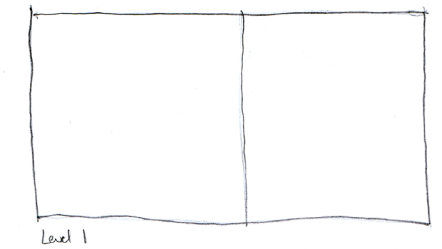
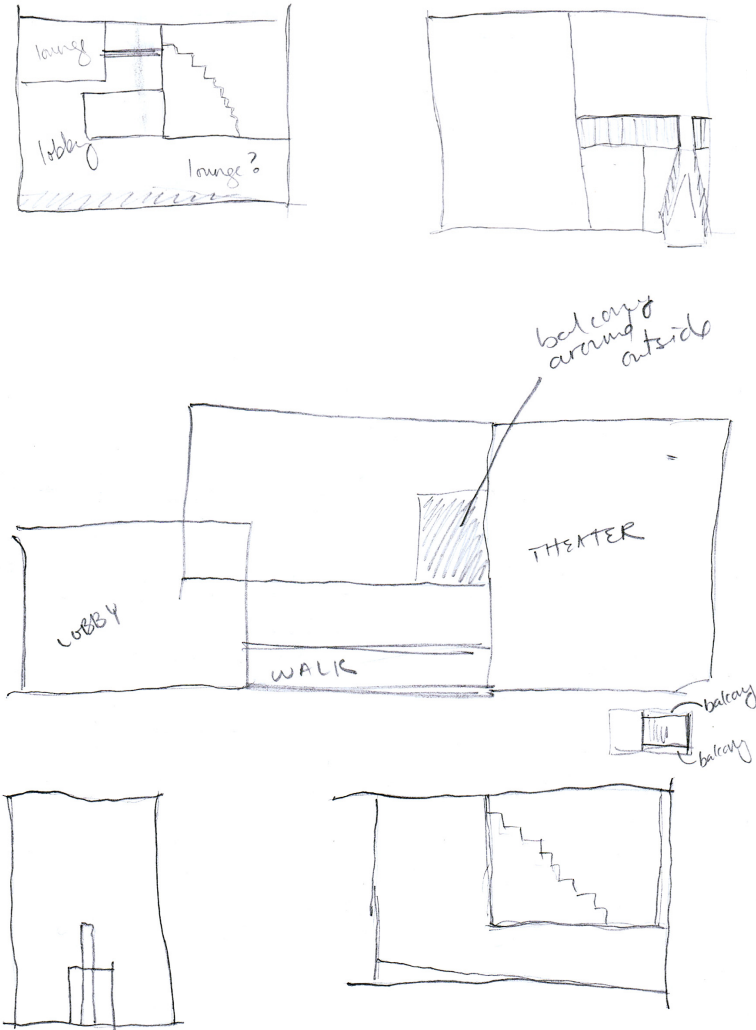
1 lavatory per 200 (3 total min)

1 drinking fountain per 500 (1 min)

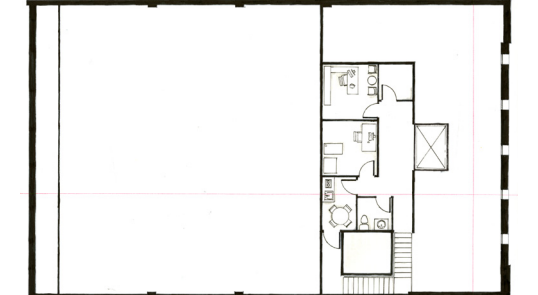
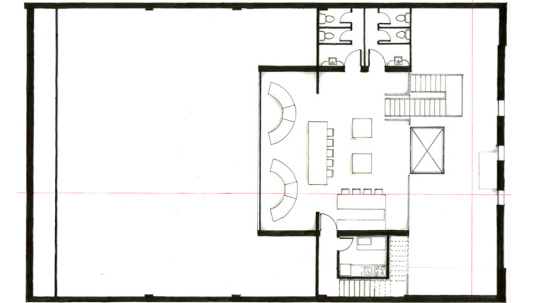
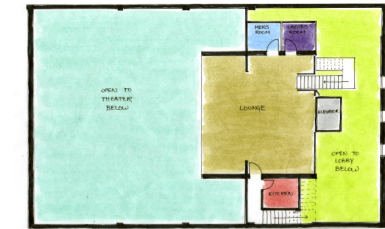
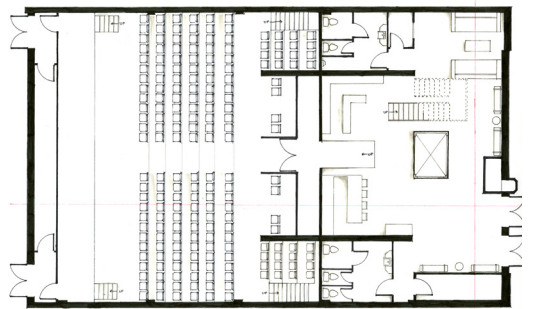
PRELIMINARY BUBBLE DIAGRAMS



SPACE PLAN SKETCHES



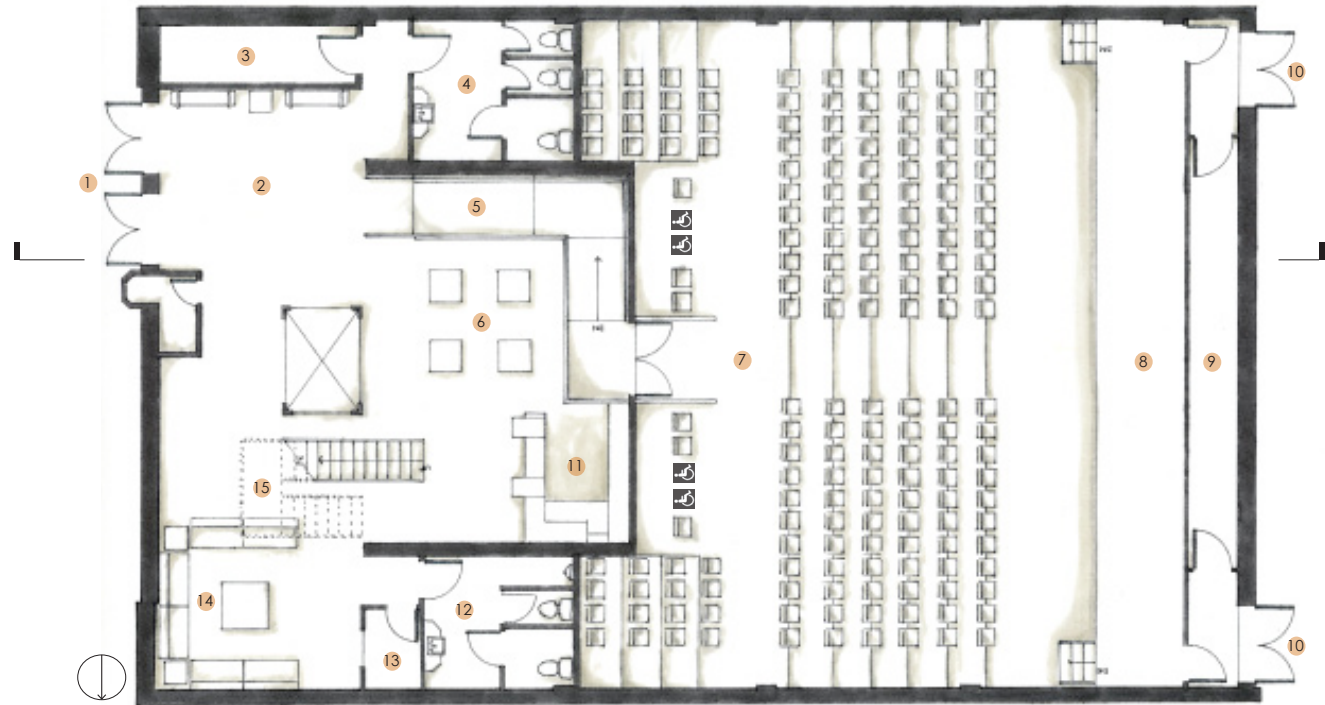
PRELIMINARY FLOOR PLANS



FINAL DESIGN DRIVER

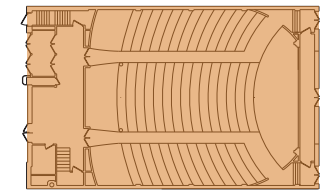
Treat the cinema shell, which holds the structural components of the building, as a box which houses two halves:
 cinema
 lobby

Remaining true to the materiality of the original structure, create a concrete core that penetrates both the cinema and lobby which holds the most connected space...the lounge.



Level 1

- 1 Entrance
- 2 Lobby
- 3 Stairs to Basement
- 4 Ladies Restroom
- 5 Ramp to Cinema
- 6 Movie Preview Area
- 7 Cinema
- 8 Stage
- 9 Backstage
- 10 Backstage/Emergency Exits
- 11 Concessions/Bar
- 12 Men's Restroom
- 13 Coat Check
- 14 Gathering Space
- 15 Stairs to Lounge

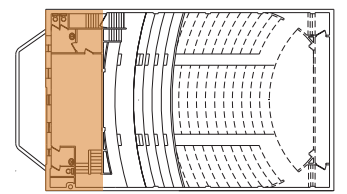


As Built - Level 1



Level 2

- 1 Marquee
- 2 VIP Balcony
- 3 VIP Lounge
- 4 Stairs to Level 3
- 5 Kitchen
- 6 Hall to VIP/Level 3 Stairs
- 7 Lounge
- 8 Concessions/Bar
- 9 Ladies Restroom
- 10 Men's Restroom



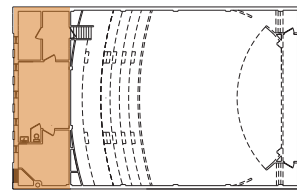
As Built - Mezzanine



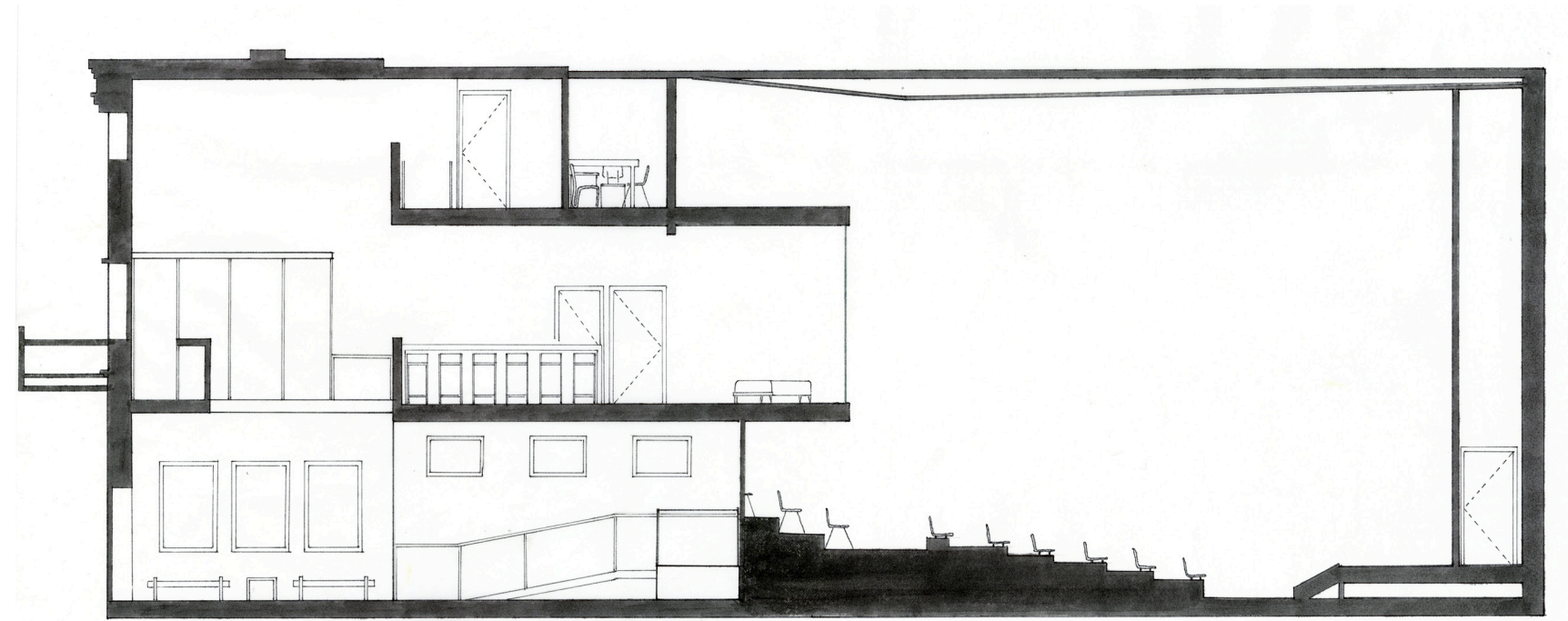
Level 3



- 1 Stairs from Level 2
- 2 Employee Lounge
- 3 Restroom
- 4 Balcony
- 5 Projection Room
- 6 Janitor's Closet
- 7 Storage
- 8 Manager's Office



As Built - Projection Level



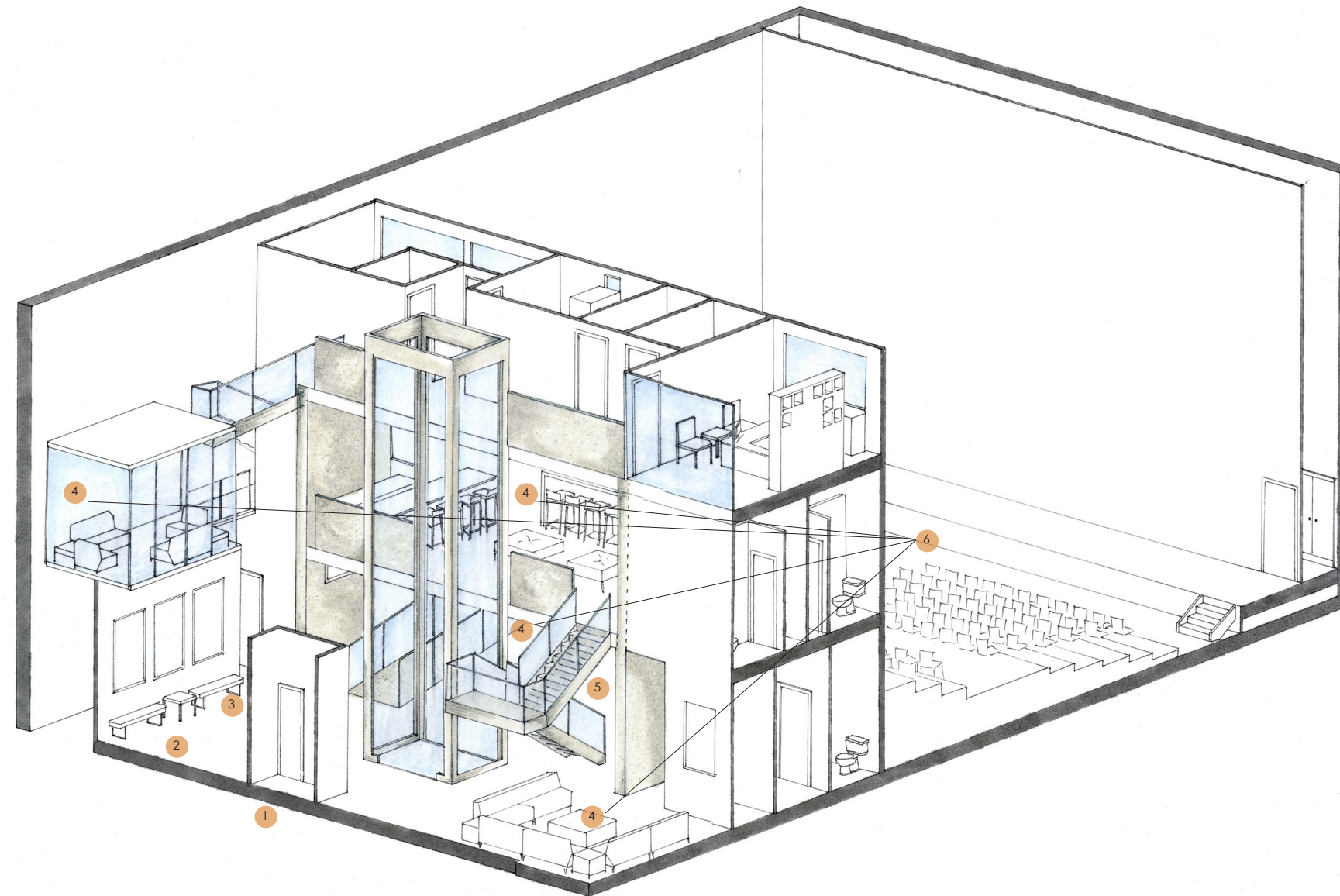
North Section



THE PROCESSION

- 1 Shoppers meandering the sidewalks of the MacArthur Avenue commercial strip are greeted by The Bellevue's original marquee and box office
- 2 Tickets are purchased, and movie-goers are welcomed at the gilded double doors by an usher who tears their ticket
- 3 Guests then proceed through the expansive, efficacious lobby and embark on one of two routes:
- 4 **Group**
Gathering space, preview area, lounge or VIP lounge
This experience may or may not culminate in movie viewing
- 5 **Individual**
Concession, cinema
- 6 Movie viewing

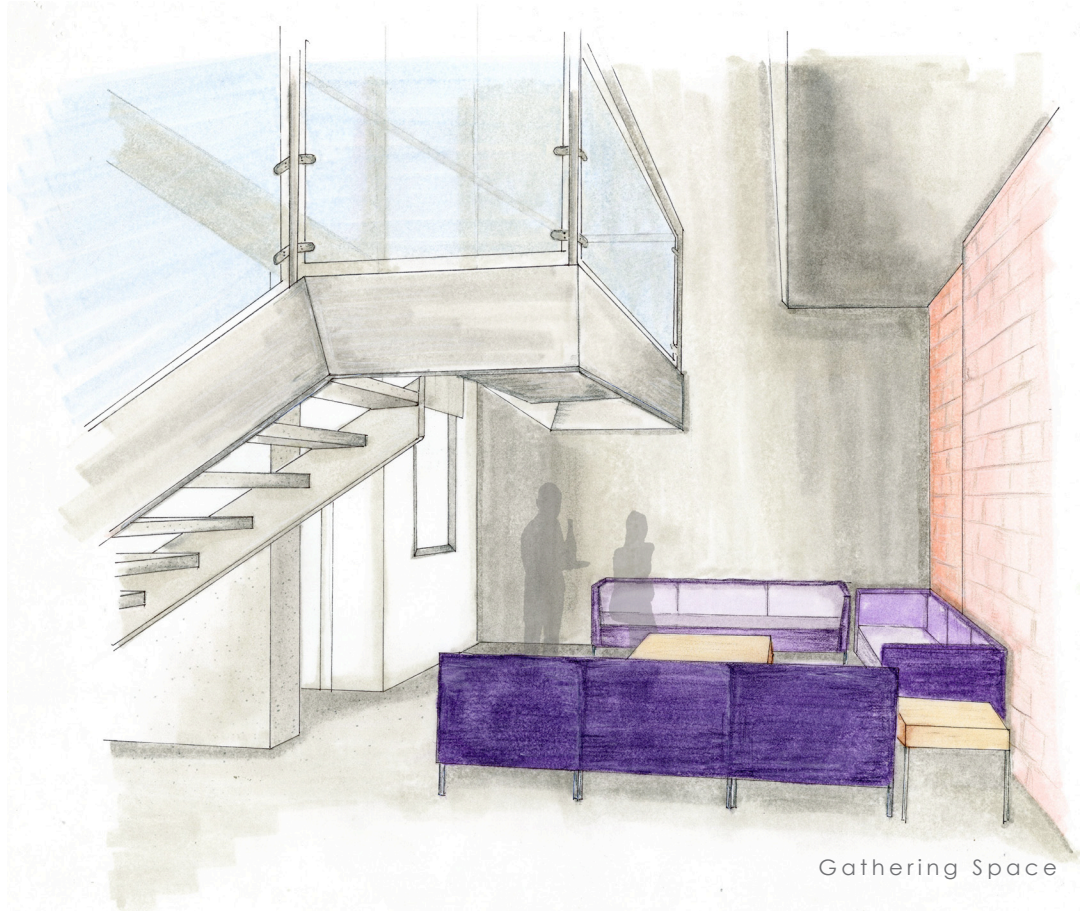
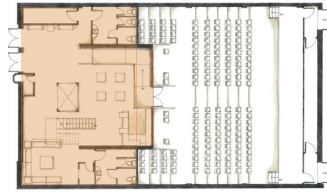
— Post-movie social gathering in group spaces



As the Bellevue Theater fronts the bustling commercial strip of MacArthur Avenue, the entrance is a main point of transition from that point of reality to the escape offered by the cinema experience.

Movie-goers enter into a voluminous, three-story lobby which allows for audible and visual connection to the lounge above. A concession stand and movie preview area are accessed under a single-story ceiling, which provides a more intimate setting for viewing and refreshment ordering.

A multi-landing ramp moves patrons into the cinema, the level change signaling the start of the individual event ahead.



Gathering Space



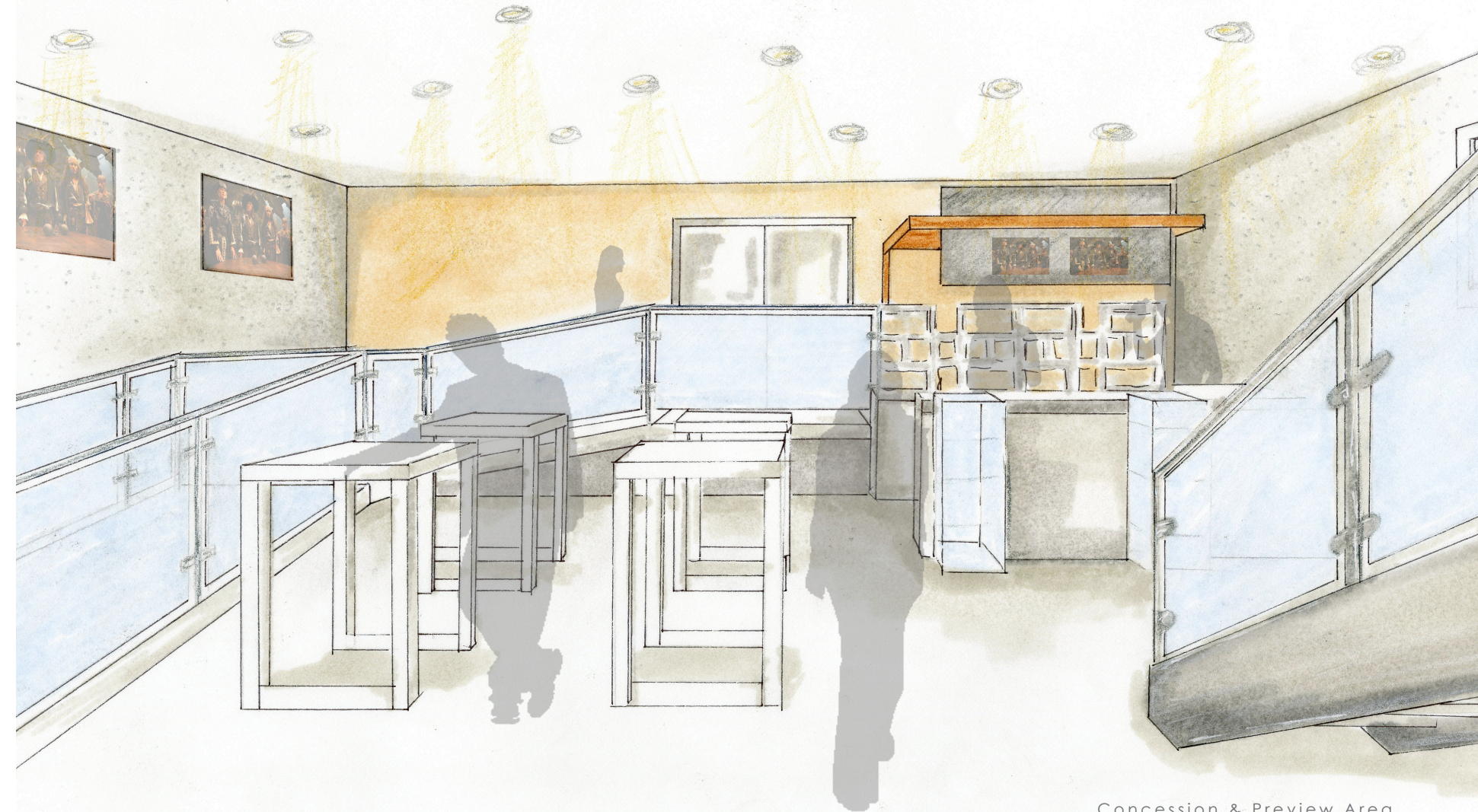
Cube by Mikko Halonen



Glass Panel Clips



Chill Oi High Table

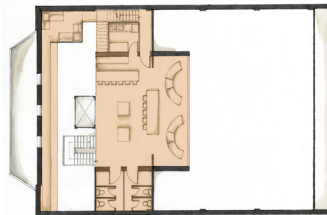


Concession & Preview Area

CINEMA LOUNGE

The lounge is the most connected of all spaces, interacting with both the lobby and the cinema. It features a closed extension into the theater which encourages a group experience in cinema atmosphere, although the movie remains secondary to the social experience of the lounge.

The open balcony allows the social activity of the lounge to invigorate the lobby. It will also encourage the group experience to penetrate the isolation of the cinema space.



VIP Lounge and Balcony



Chic Stool
by Phillipe Starck



Tura Bar Table



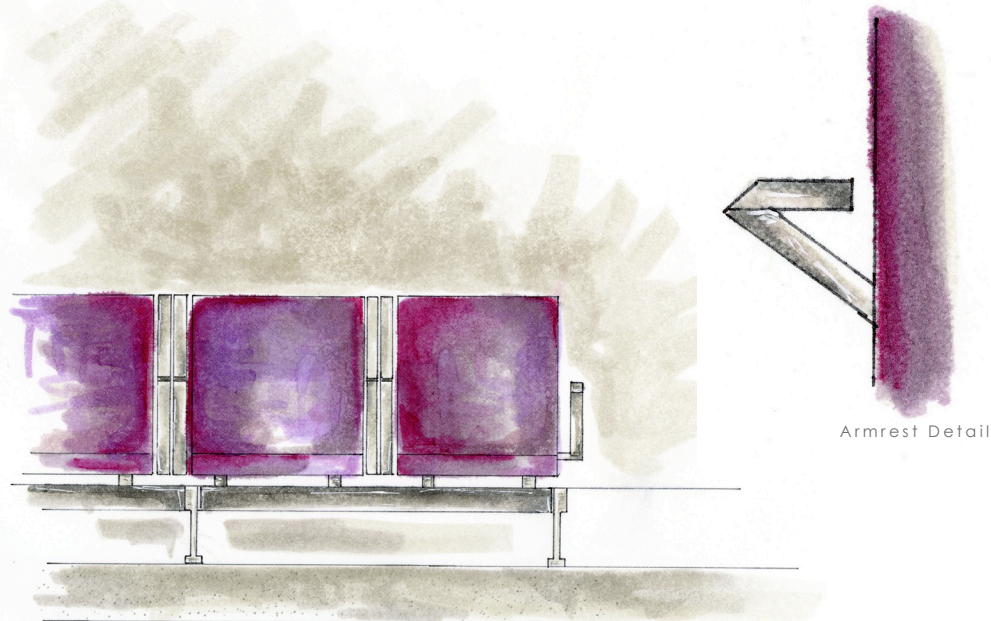
Cube by Mikko Halonen



View to Cinema

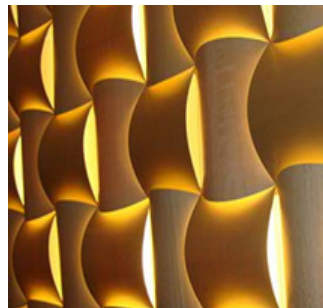
In a physical sense, the cinema is the most intimate of all spaces. However, its purpose begs for the most isolation.

Minimal bench-like seating with sleek, retractable armrests promote a sense of group and discourages the isolation magnified by over-stuffed, oversized recliner seats.



Custom Theater Seats

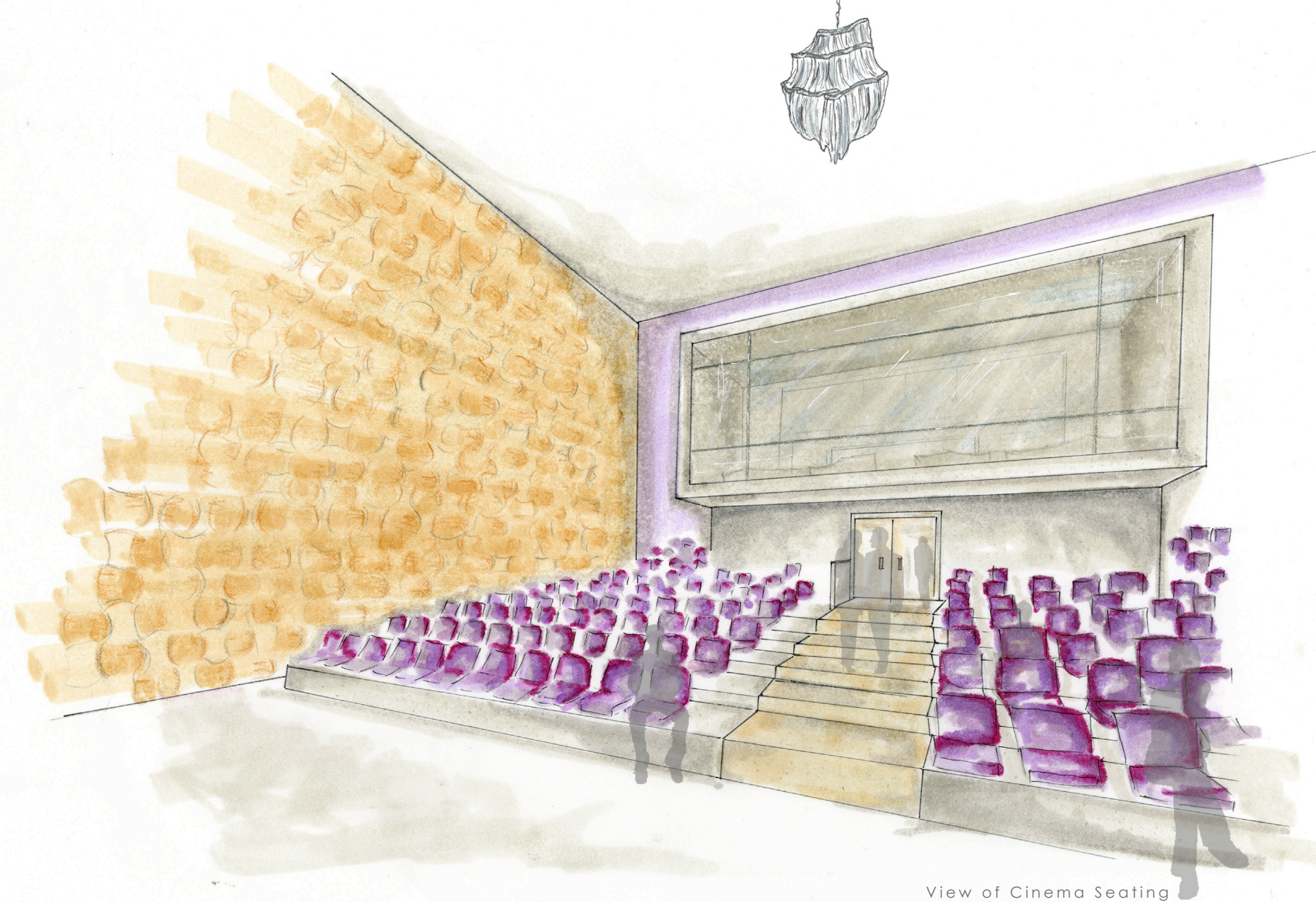
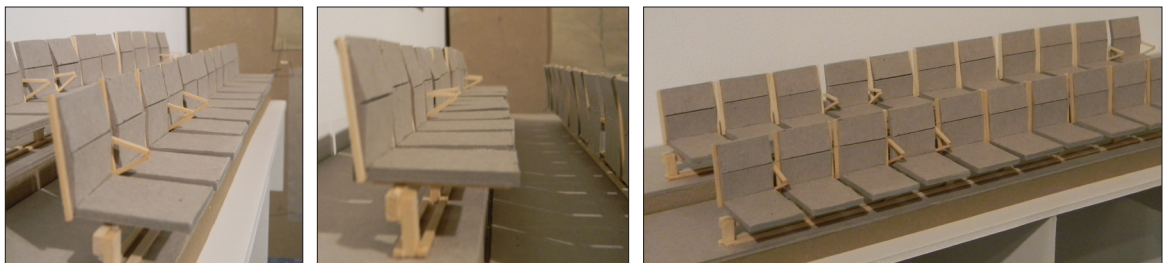
Armrest Detail



Acoustic Wall Detail
Wovin Wall in Varia Sable & Glow by 3 Form



Atlantis Chandelier by Terzani



View of Cinema Seating



View of lobby coat check and cinema entrance ramp in background



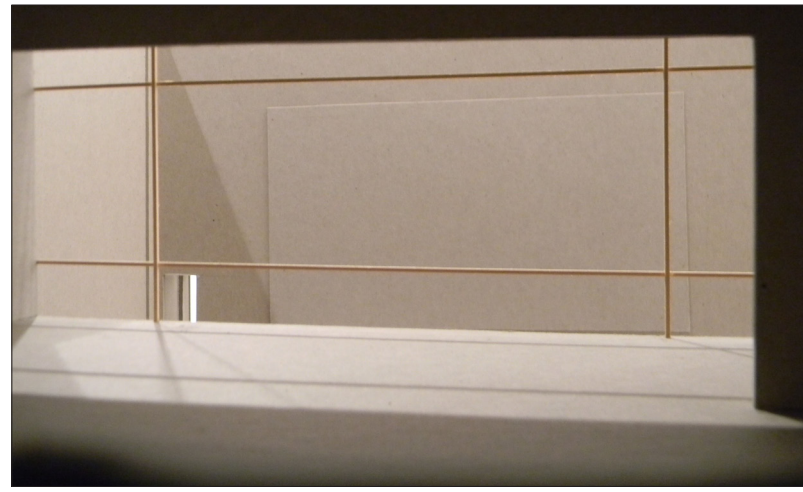
View of concession/preview area and cinema entrance ramp



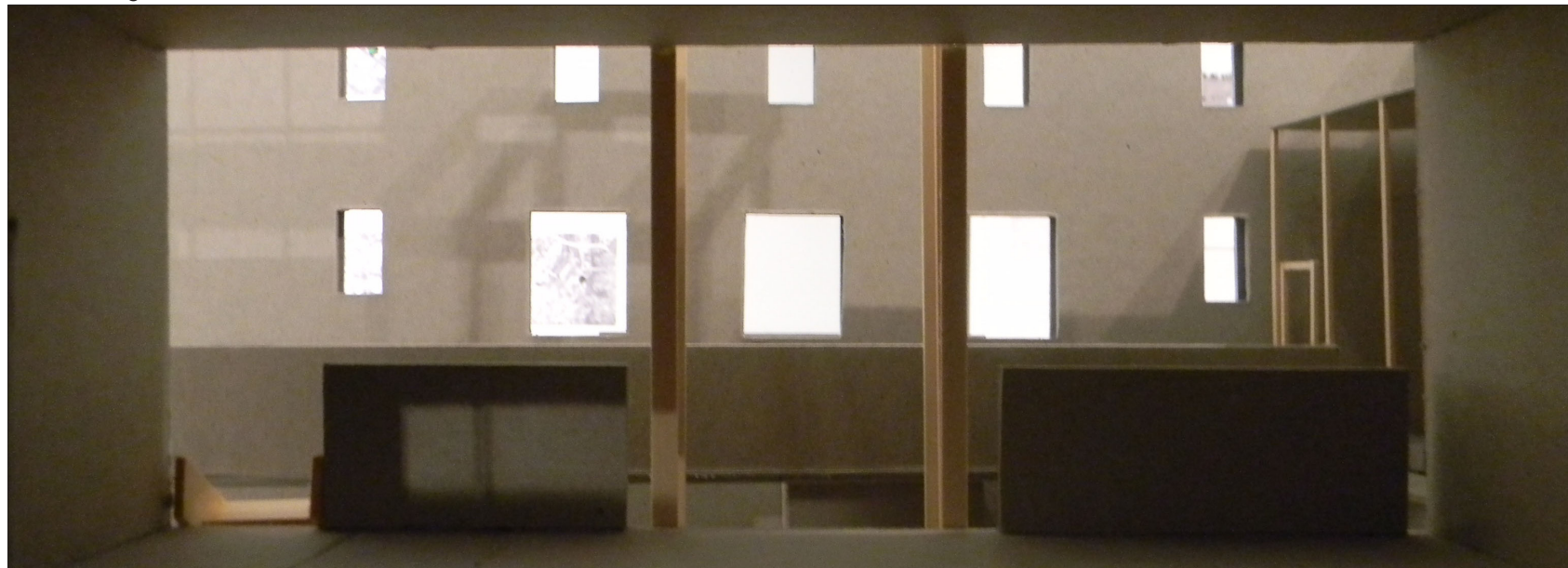
Bird's eye view of lobby



View of lounge from inside the cinema



View of movie screen from inside of lounge



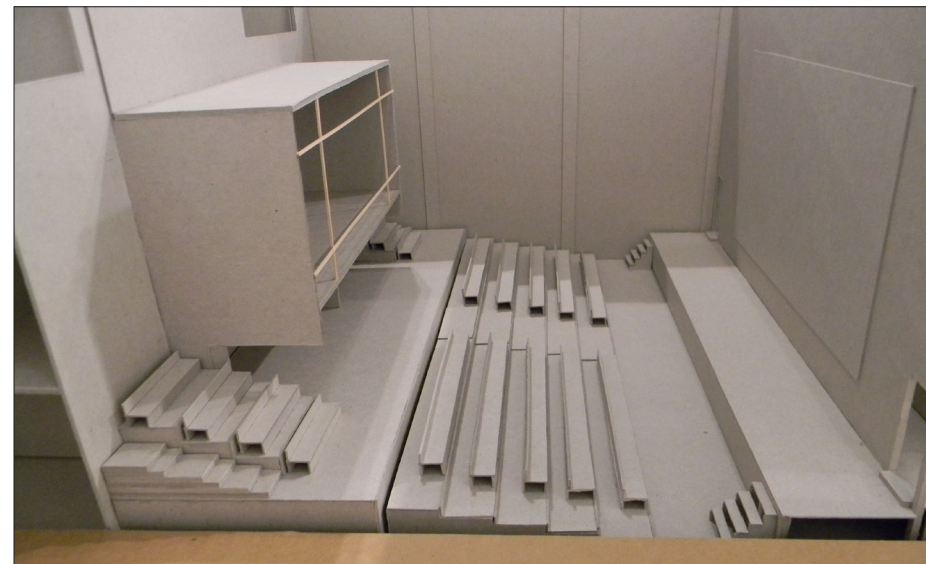
View to front of cinema building from lounge balcony which overlooks lobby



Bird's eye view of staff area



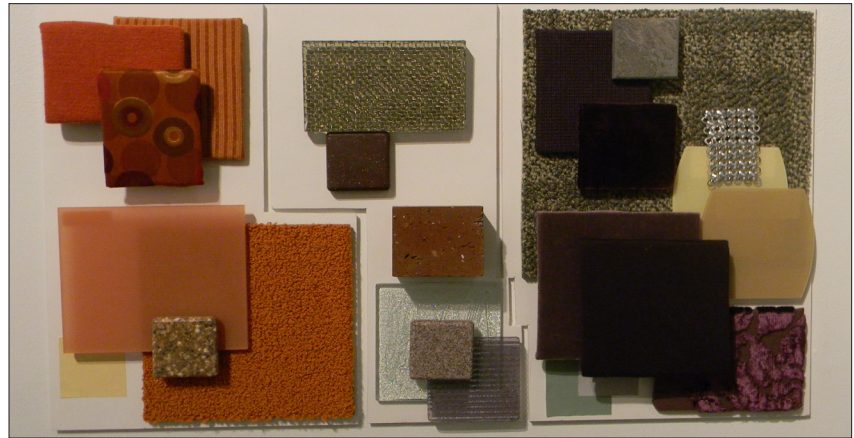
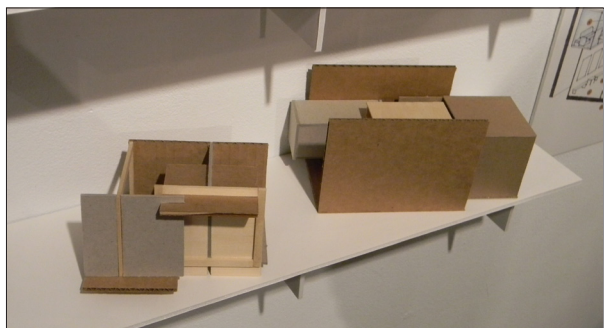
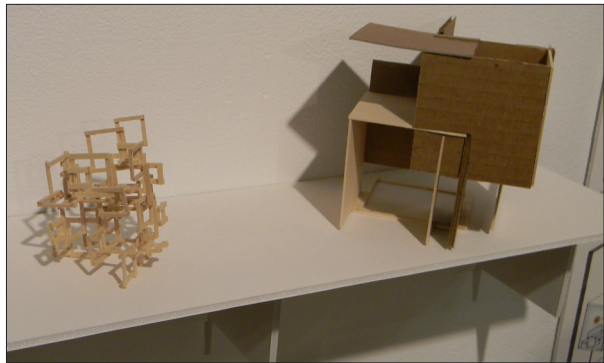
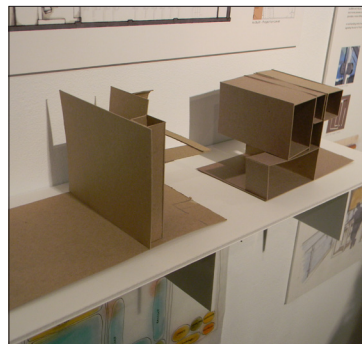
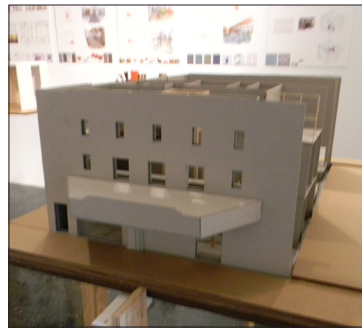
View from manager's office

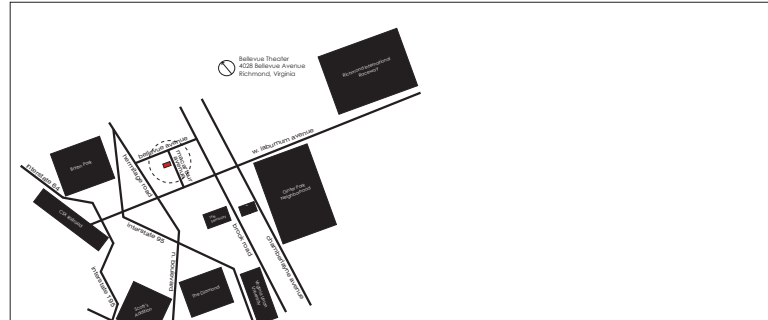


View of cinema



View of stairs to 3rd level staff area





Connecting One & Many

Reinventing the Procession of the Cinema Experience

In the past, going to the movies was an event. The illuminated grand marquee made a statement, ushering you inside. The elaborately decorated lobby transported you to a dream where riches and opulence abound. The curtained screen marked the start of a true storied spectacle as you sat close to your friends and neighbors dressed in their Sunday best. There was no denying that the cinema was the place to see, be seen and to socialize.

In contrast, today's movie-going can be classified as a singular experience. You wait in long, solemn cattle lines only to enter a cluttered lobby with loud video games, tacky candy machines and tunnel-like hallways. You sit in plush recliners in a sea of strangers and rush out of the theater before even the lights come up.

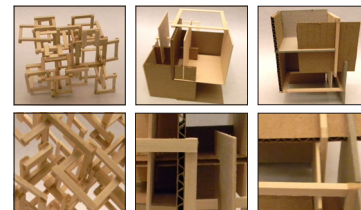
In response to this cultural shift, my proposed design solution will challenge the isolation of today's cinema by recreating the procession associated with neighborhood movie-going of the early 20th century. I will re-invent a cinema built in 1937, the Bellevue Theater, and develop a design that is contemporary, incorporating both modern technology and interests of today. The design will explore the spatial connections between one and many, fostering both the individual and group experience associated with the big screen – the cinema procession of the past.



Concept

To create a modern procession by exploring the spatial connections of one and many. Optimization of interaction and isolation will be achieved through:

- Transition
- adjacency
- separation
- penetration



Do individual pieces make up a plane? If not, how is a plane defined?

What happens when one thing ceases to exist and something else begins?

Does a plane require physical separation to signal a transition?

How are spatial connections defined?

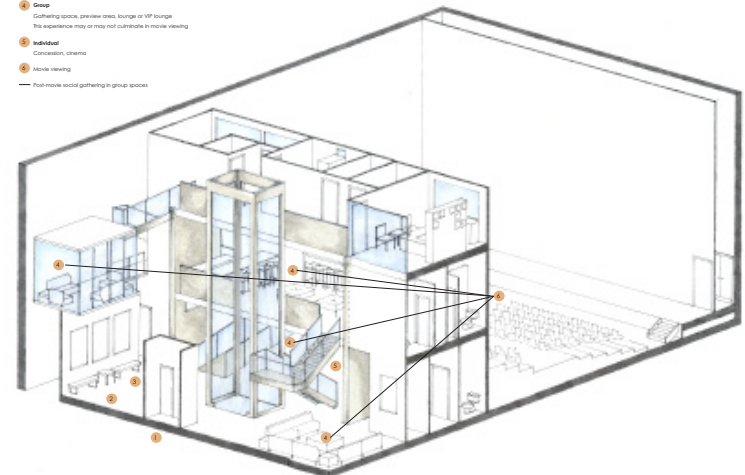
LEVELS OF CONNECTION



The Procession

The act of moving along or proceeding in orderly succession or in a formal and ceremonious manner

- 1 Stoppers: marquee, the sidewalks of the MacArthur Avenue commercial strip are graced by the Bellevue's original marquee and box office
 - 2 Tickets are purchased, and movie-goers are welcomed at the gleamed double doors by an usher who tears their ticket
 - 3 Guests then proceed through the expansive, effervescent lobby and embark on one of two routes
 - 4 Group: Gathering space, preview area, lounge or VIP lounge. This experience may or may not culminate in movie viewing
 - 5 Individual: Concessions, cinema
 - 6 Movie viewing
- Post-movie social gathering in group spaces



Cinema Plans



Level 1



Level 2



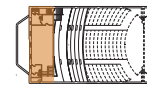
Level 3

- 1 Entrance
- 2 Lobby
- 3 Stairs to Stairwell
- 4 Ladies Restroom
- 5 Ramp to Cinema
- 6 Movie Preview Area
- 7 Cinema
- 8 Stage
- 9 Backstage/Emergency Bath
- 10 Concessions/Bar
- 11 Men's Restroom
- 12 Coat Check
- 13 Gathering Space
- 14 Stairs to Lounge



At Built - Level 1

- 1 Marquee
- 2 VIP Balcony
- 3 VIP Lounge
- 4 Stairs to Level 3
- 5 Kitchen
- 6 Ramp to VIP Level 2 Stairs
- 7 Lounge
- 8 Concessions/Bar
- 9 Ladies Restroom
- 10 Men's Restroom

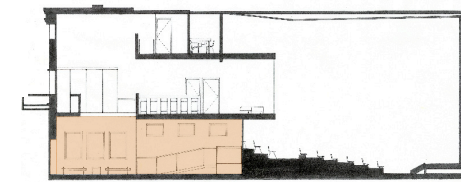


At Built - Level 2

- 1 Stairs from Level 2
- 2 Employee Lounge
- 3 Restroom
- 4 Projection Room
- 5 Janitor's Closet
- 6 Storage
- 7 Manager's Office



At Built - Projection Level



North Section



Cinema Lobby

As the Bellevue Theater fronts the bustling commercial strip of MacArthur Avenue, the entrance is a major point of transition from that point of daily life to the escape offered by the cinema experience.

Moviegoers enter into a voluminous, three-story lobby which offers for outdoor and indoor connection to the lounge above. A concession stand and movie preview area on adjacent levels offer a single-story ceiling, which provides a more intimate setting for viewing and theatrical content.

A multi-level ramp moves patrons into the cinema, the level change signaling the start of the individual event ahead.

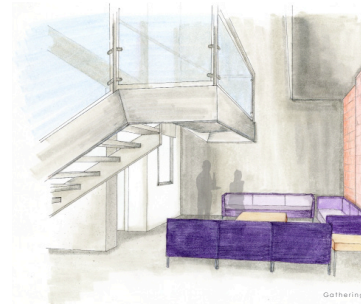


Steel Panel Door

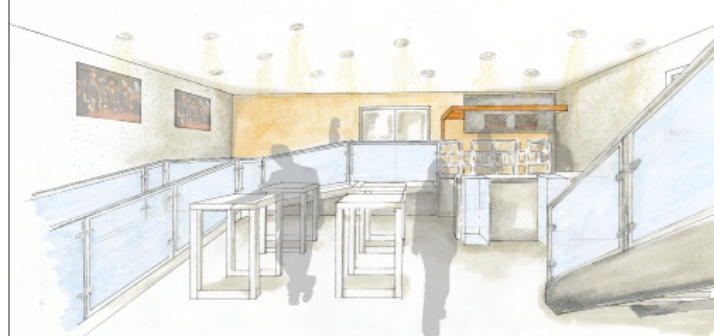


Club 01 High Table

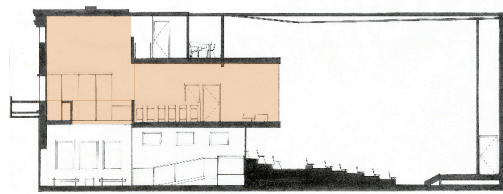
Cube by Mikko Helenen



Gathering Space



Concessions & Preview Area



North Section



Cinema Lounge

The lounge is the most connected of all spaces, interacting with both the lobby and the cinema.

This strategy allows the social activity of the lounge to integrate the lobby. It will also encourage the group experience to permeate the isolation of the cinema space.



Bar Stool by Philippe Starck



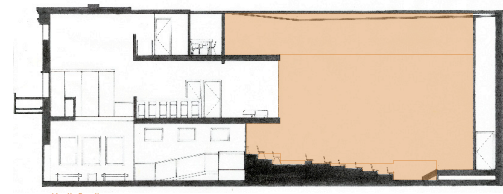
Bar Table



Cube by Mikko Häkkinen



VIP Lounge & Balcony



North Section



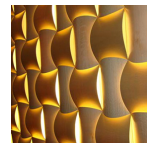
Cinema

In a physical sense, the cinema is the most intimate of all spaces. However, its purpose is to be the most social.

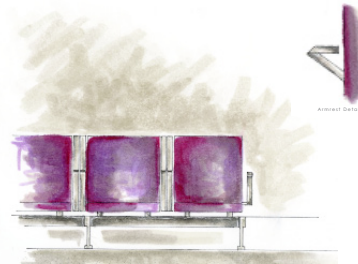
Minimal bench-like seating with sleek, retractable armrests provides a sense of group and discourages the isolation magnified by over-stuffed, over-sized theater seats.



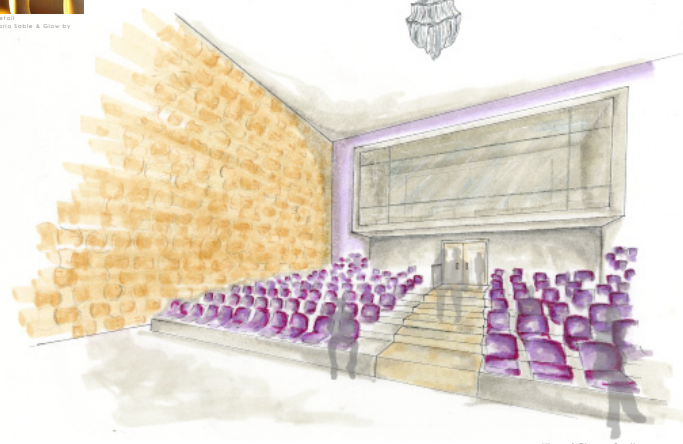
Light Fixture by Philippe Starck



Acoustic Wall Detail
White Wall in Corian, Marble & Glass by 3Form



Custom Theater Seats



I absolutely believe that architecture is a social activity that has to do with some sort of communication or places of interaction, and that to change the environment is to change behaviour.

- Thom Mayne

Not being a cinema aficionado or even one who attends the cinema often, I approached this design project knowing only that the cinema I designed would look nothing like the modern Movie Megaplexes that we are used to. Through much research, trial, error, implementation and critique I have learned that:

Designing a cinema is technically difficult. There are acoustic considerations, sightline considerations, slope decisions, seat placement choices...all things which can be designed through the use of complex algebraic formulas. People go to the movies to enjoy the movie, so technically things must be perfect. These technicalities affect design decisions.

Designing inside of a blank box - a simple shell of a building - can appear liberating, but actually poses quite a challenge. With just a small 55' x 88' footprint, fitting an enthusiastic program inside while maintaining necessary connections and implementing building code can compromise the square footage allotted to programmatic elements. Editing a program is imperative but can be difficult to acknowledge when so entrenched in a design project.

Connections are about so much more than physicality and proximity. Connections are the experience of moving between spaces and what you take with you or leave when moving from one place to another. It is light, it sound, it is materiality and how those stimuli act upon one's senses.

Processions and rituals remain important to our society, both socially and traditionally. The loss of the procession as associated with movie-going has removed the social, community dimension that movies once offered. Without that procession through connected spaces, movies promise to remain an experience in isolation.

In retrospect, it was never my intention to design a movie cinema. I chose the Bellevue Theater because I was drawn to it, because I felt like it had something to say to me and my dog as we walked by each day. I knew because of its location that this building, whatever I made it, could be a social hub for the Bellevue neighborhood. I initially envisioned The Bellevue as a community center, a place for civic meetings and art displays, craft lessons and yard sales. But, in the end I found out that a cinema could certainly create that same sense of community just as well, if not better.

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