

ABSTRACT

Title of Document: ARCHFILM:
 CINEMA AND THE ARCHITECTURAL PROMENADE

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Archfilm: Cinema and the Architectural Promenade, engages and addresses the complex and interwoven relationship between the virtual world of cinema and the built environment. The thesis questions whether the architectural promenade, enhanced by the cinematic use of sequence and montage, can create an enhanced and holistic experience for the users of a building and its accompanying site. This enhanced experience will aid in re-sensitizing the visitor to their surroundings within the realities of both the natural and man-made worlds. In creating a cinematically inspired architecture the program of the visual arts and film are shown to enrich, heighten, and embed meaning within the audience's experience as they interact with the project. These ideas will be examined through the program of a movie theater and film school for the Maryland Institute College of Art (MICA) located in Baltimore, MD.

ARCHFILM: CINEMA AND THE ARCHITECTURAL PROMENADE

By

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DEDICATION

This Thesis is dedicated to my Mom and Dad
for teaching me how to see the world.

ACKNOWLEDGEMENTS

I would also like to thank Jessica, for her continuous support throughout school and life.

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Chapter 1_Architecture and Cinema

“Visual language can convey facts and ideas in a wider and deeper range than almost any other means of communication. It can reinforce the static verbal concept with the sensory vitality of dynamic imagery. It can interpret the new understanding of the physical world and social events because dynamic interrelationships and interpenetration, which are significant of every advanced scientific understanding of today, are intrinsic idioms of the contemporary vehicles of visual communication: photography, motion pictures, and television.”

-Gyorgy Kepes in Language of Vision

Early Cinema

The source and inspiration of film can be traced prior to the development of film projection technology and film creation. The fascination with capturing motion began with the advent of the ‘glass negative’ in the 1840’s. Photographers could now capture instances of movement and emotion, compared to previous methods that required several minutes of image exposure onto a copper plate. A new interest in capturing movement resulted from this new ‘instant’ photography. In particular the work of Marey and Muybridge focused on capturing the previously unknown details of animal motion. This was in part by trying to answer a popular 19th century question on whether or not all four hooves of a horse are ever off of the ground at the same time when in full gallop. Their work with sequential still frames eventually led to Muybridge’s creation of the ‘zoopraxiscope’, an early type of film projector.



Figure 1_ "Horse in Motion" illustrating attempt to capture movement through photography

(source: Marey and Muybridge, 1878?)

As early pioneers of the medium the Lumière Brothers soon had a broad catalogue of documentary films during the first years of the medium beginning in the 1890's. The documentary was the primary genre of film prior to 1906. The fascination with the capturing of the moving image and various everyday scenes in short films enchanted early filmmakers with their new ability to represent the world around us. This distinction between a cinema of image versus a voyeuristic cinema of narrative continues in film to the present day, with varying degrees of overlap between the two.



Figure 2_The Lumière Brothers, English Catalogue of films

(source: [Architectures of Illusion](#))

Avant-Garde Movements

The present commercial and cultural focus on narrative film contrasts with some of the early approaches to the art of cinematography. In particular cinema was used as a means to express and convey the philosophical ideals of several art and avant-garde movements. The Futurists for example glorified all things having to do with speed, machinery, war, and all things that bring about rapid change in the world. Cinema was the medium that could capture the essence of this new cultural philosophy. The Dada movement founded in 1915, focused on experimenting with the accidental and chance as a way of disrupting logic and order used film as a means to explore their concepts.

Diagonal Symphony, a German film from 1921, is the most well known films resulting from the Dada movement. The Surrealists of the 1920's experimented with the medium as well, with the most famous example being *Un Chien Andalou* by Salvador Dali and Luis Buñuel (1929). This film contains three essential components insisted by the Surrealists: it has a narrative, it portrays characters in a realistic order, and it is disrupted by sudden, terrifying images from the subconscious.¹



Figure 3_*Nude Descending a Staircase* (Duchamp 1913) Dada movement painting and Richter



Figure 4_Scenes from *Diagonal Symphony*, (Germany, 1921) produced by Eggeling

‘City Symphonie’

The ‘city symphonie’ genre of the 1920's focused on the documentation of urban reality in the modern city of the 20th century. This fascination with the urban experience is somewhat explained by the urban concept of *flânerie*, written on by Walter Benjamin in the early 1930's. *Flânerie* is an art of strolling, observing, and idling within an urban environment in order to fully interact and experience the city. Benjamin thus suggested

¹ Thomas. 144.

that, “only film commands an optical approach to the essence of the city”, verbalizing the inherent relationship between the film and the city that continues to the present.

The Modern Movement and City in Film

Film was often the means by which the new modern architecture of the 1920’s and 1930’s was experienced by the public. Filmmakers embraced the modern within their pictures as a way to create and display a sense of the future, and the splendor as well as terror of the city. Fritz Lang’s *Metropolis* (Germany, 1927) displays a German vision of the future inspired by Mies van der Rohe as well as New York. This fictional fantasy world of the future city created much acclaim and excitement for the city as well as modern architecture with its language of curtain walls, glass, concrete, simple shapes, and protruding slabs. However, these visions of the modern city fluctuate from dystopia to utopia dependent on the urban design viewpoint of the filmmaker and society of the day.



Figure 5_Mies van der Rohe’s modernist future city vision for architecture and the city

(source: [Cities and Cinema](#))



Figure 6_Fritz Lang’s *Metropolis*, 1927, vision of the
(source: [Cities and Cinema](#))

Chapter 2_ Theoretical Topics

Introduction

In exploring the connections between architecture, film, and the visual arts certain areas become important theoretical links between the disciplines. In diagramming the physical and abstract qualities of architecture and cinema topics of overlap and separation become clarified. By exploring the commonalities between the two and linking the areas of separation a cinematic architecture can be formed. This cinematic architecture enhances and embraces time, space, sound, light, and experience in a heightened sense of the world.

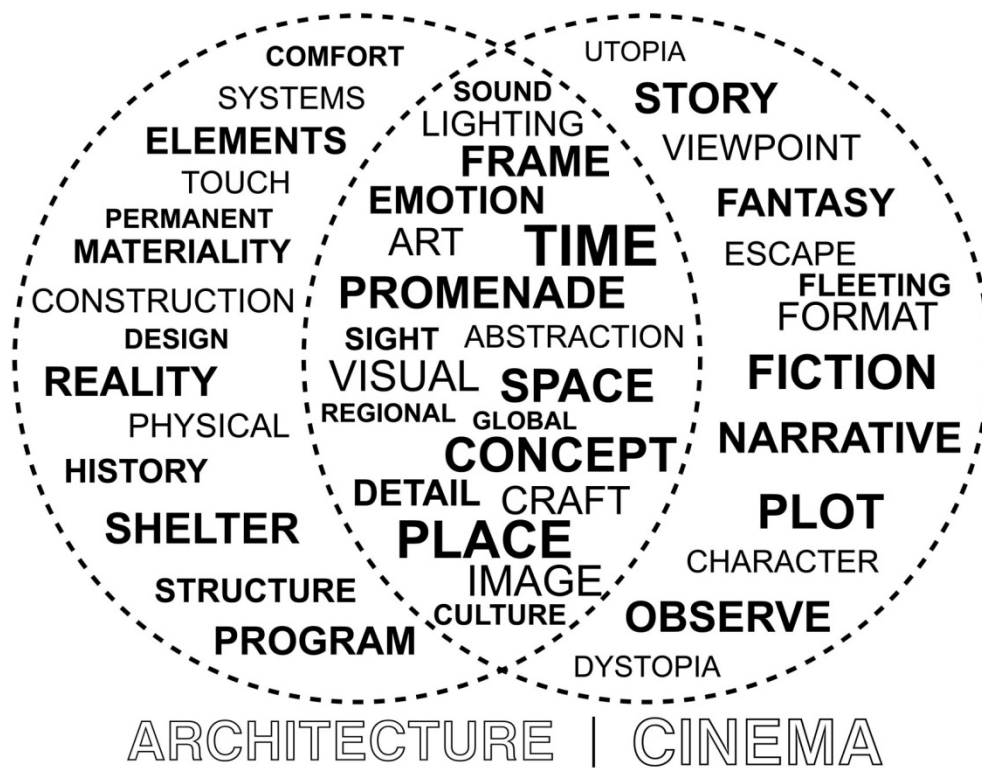


Figure 7_Author's interpretation of overlap between architecture and film
(source: author)

Narrative Structure

“Narrative contains the mobility that could threaten the clarity of vision in a constant renewal of perspective; space becomes place — narrative as the taking place of film — in a movement which is no more than the fulfillment of the Renaissance impetus... What is crucial is the conversion of seen into scene, the holding of signifier on signified: the frame, composed, centered, narrated, is the point of that conversion.” -Stephen Heath in Questions in Cinema

Introduction

The narrative structure of plot is an underlying framework within narrative film that gives meaning to the action and places that occur, resulting in a meaningful experience for the audience. Enriching the plot is the story world environment that enhances and supports the plot. The world of story is a complex web of elements imbedded with meaning, it is human life condensed and heightened in order for the audience to gain a greater understanding of how life works. It is often a detailed manifestation of the story’s characters as well. The meaning derived from the physical forms and places in story is often deeper than culture and learning, it seems to be part of the human psyche.²

Foundation of Story: Premise and Designing Principle

Essential to the eventual character and story narrative is the creation of a premise that is the basis for the development of the story.³ The inherent problems and challenges with the premise should be identified and addressed at the earliest stage of story development. Once the premise is established the designing principle can be established. The designing principle is the overall story strategy that organizes the story as a whole. It

² Truby. 146.

³ Truby. 16.

is the deeper abstract process of the story that shapes and synthesizes the pieces of the story into a whole.⁴

It's A Wonderful Life

Premise: When a man prepares to commit suicide, an angel shows him what the world would be had he never been born.

Designing Principle: Express the power of the individual by showing what a town, and a nation, would be like if one man had never lived.

Plot

Peter Brooks in Reading for the Plot describes plot as, “The masterful management of suspense and mystery, artfully leading the reader through an elaborate...space that is always full of signs to be read, but always menaced with misreading until the very end.”⁵ Plot in its most simple definition is the description of a sequence of events, but these events must have a unity and totality in effect, no part can be removed without ruin to the whole. It is also dependent on what information is withheld and what is revealed. Plot allows through its hidden weaving of the various lines of actions or events for the story to build from its beginning, middle, and eventual conclusion.

⁴ Truby. 25.

⁵ Brooks. 168.

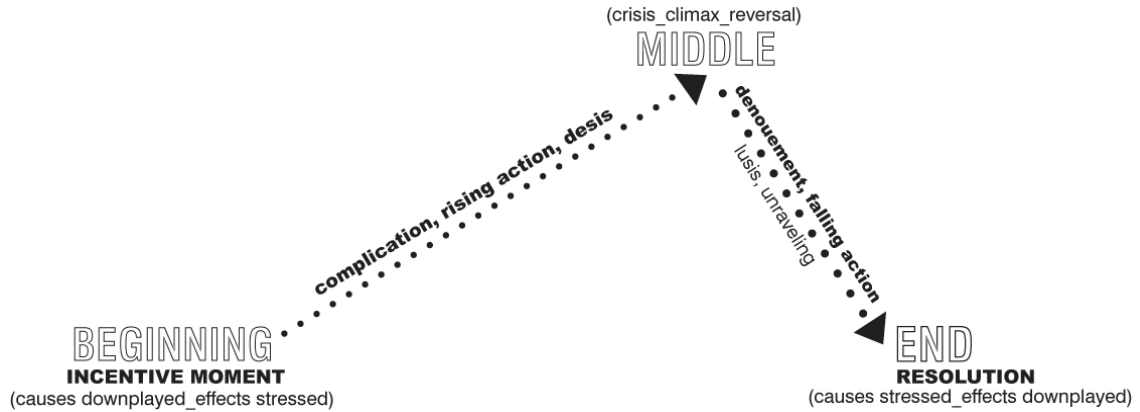


Figure 8_Plot diagram showing unity of action and three-act structure
 (source: author)

Narrative Structure

The application of narrative structure principles to an architecture project involves a thoughtful arrangement of program, circulation, and sequence of spaces to create a particular experience for the project user. There already exists a structure in the experience of an architectural project, from the first entry to the site leading to the eventual purpose of visiting the site. It is in embedding meaning in that experience that a narrative structure begins to develop. There must be an approach developed in the sequence of how elements are revealed or hidden within a project. This structure can be enhanced by the incorporation of a web of symbols. This group of symbolic objects can enhance as well as support the structure and development of the narrative.

_Visualization

Introduction

Visualization is the process of creating visual and narrative ideas through the use of creative writing and storyboarding. This process is begun before a film is started to

allow for the development of the world and spaces of a story. It also focuses on the creation of a specific mood or character that will enhance and reinforce the plot and characterization within a story. This process often begins with a written narrative that is translated into the visual imagery of the storyboard.

Storyboarding

The storyboard allows the filmmaker to ensure that his original intention and vision is translated to the screen as well as ensuring smooth transitions from one scene of the film to the next. It is described as having two purposes, to, “allow the filmmaker to pre-visualize his ideas and refine them in the same way a writer develops ideas through successive drafts; secondly they serve as the clearest language to communicate ideas to the entire production team.”⁶ The visualization process of storyboarding becomes relevant to the architect in developing a fluid sequence and character of space within an architectural project.



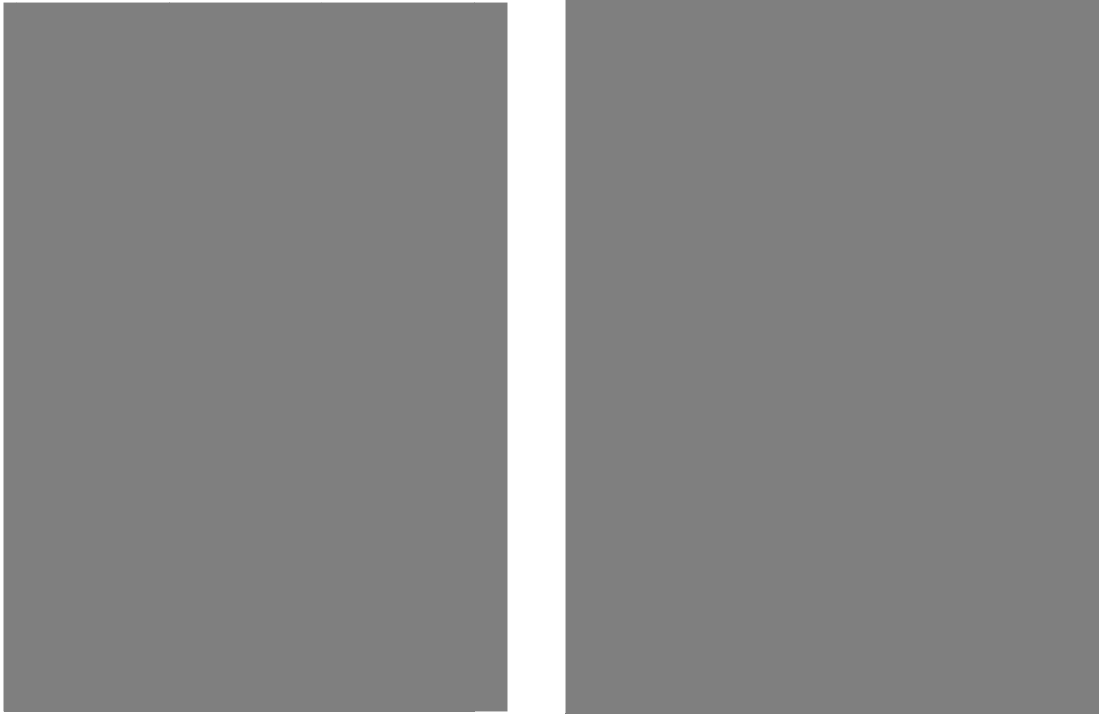
Figure 9_Storyboard depicting movement through text, graphics, and framing
(source: Film Directing: Shot by Shot)

⁶ Katz. 24.

Visualizing the Story

The storyboarding approach of producing many perspectives that tell a particular story contrasts with the typical architectural approach of producing several detailed yet often disconnected perspectives. The detail shown in each, “panel,” of the storyboard is also varied depending on the amount of information needed to be conveyed. Information in each panel can vary from simply conveying the location and action of the stories primary elements to detailed lighting, mood, and architectural/scene objects and elements. In the development of an architectural project storyboards might be introduced at intervals within the design process, layering information as the design develops and matures.

The dramatic use of, “viewpoint, lens perspective, and narrative motion” are other important unique aspects of the film storyboarding process. The use of these more creative and dynamic uses of viewpoint can aid the architect in describing the various moments within an architectural project.



Figure_10 Sherman Labby's storyboard for *Blade Runner* depicts mood, lighting, detail, and space (source: [Film Directing: Shot by Shot](#))

Framing

Introduction

The framing and display of the human body finds relevance and importance within cinema as well as architecture. How can architecture frame the human body and its movement through space? Cinema contains the body within a visual frame that omits or displays utilizing the boundary of the frame. Within this frame cinema can focus on the whole or portion of the human body based upon the desired character and emotion of the scene. The architectural frame is a physical means to frame a particular activity as well as the movement of people or objects through space. The architectural frame might consist of a window, opening, or other static physical architectural element. This framing serves not just as a focused display but might also enhance the framed movement or activity. As one of the few truly universal cultural typologies the cinema theater is a place

to see and to be seen, further emphasizing the importance of a framing system that enhances the visibility or possible veiling of the user. It is this tension between the static frame and moving body or image that engages the film audience as well as a potential visitor to the film school and theatre

Architectural Frame and Film Frame

This architectural frame can be created by the use of materials as well as the layering of materials in varying transparencies from opaque to fully transparent. The relation of the human body to other architectural elements can also create this frame. The architectural promenade or movement through a building can create a visual richness and complexity within this system of architectural frame by the purposeful revealing and concealment of the human body. The proportion of film frame varies depending on what aspect ratio format is desired. As the frame becomes wider it reveals more to the audience as it takes advantage of the wide human eye field of vision.

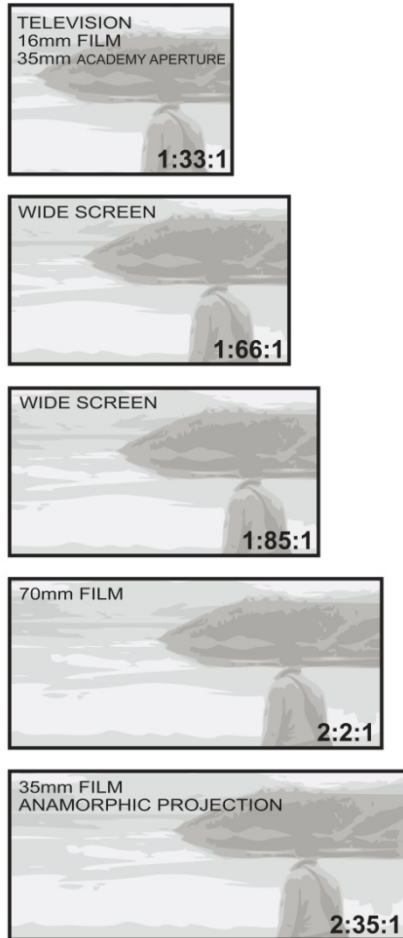


Figure 11_ Film and Television Aspect Ratio Frames
 (source: author)

Proportions and Framing

The proportions of the human body find varying meanings between architecture and cinema. Within cinema the human body is displayed in varying degrees of closeness relative to the frame. The extreme close-up being the most focused shot that displays the head or a portion of it, moving outwards the camera gradually reveals the human body culminating in a the full shot or view of the entire body.⁷ Within architecture the human body governs the placement of windows, doors, and ceilings. Anthropomorphic systems such as the Modulor established by Le Corbusier attempt to find measurements that suit

⁷ Katz. 122.

the human scale in relation to architecture. In finding a balance between the cinematic and architectural frame the creation and details of a new frame of reference system might be developed.

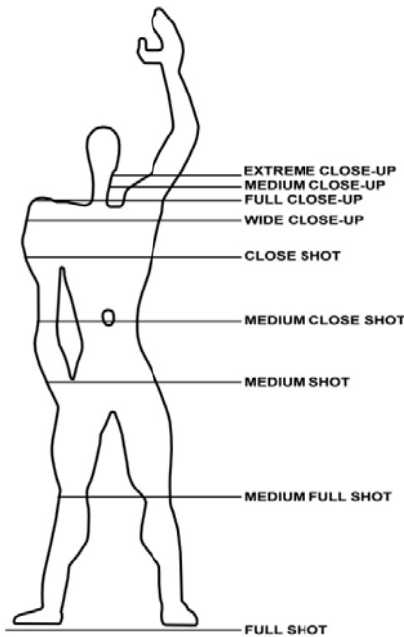


Figure 12_Film Framing Heights Proportions
(Source: author)

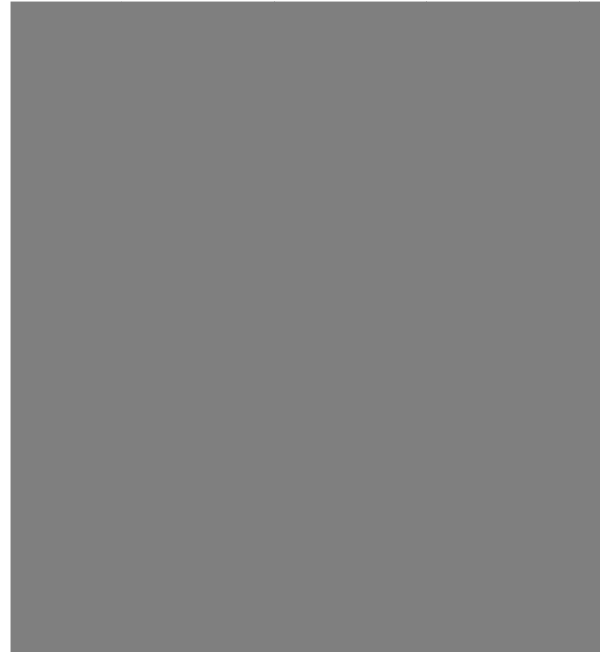


Figure 13_The Modulator Anthropomorphic
(Source: [Le Modulor](#))

Composition

Composition within film as well as architecture addresses the placement and movement of players through time, at varying segments of time within a particular setting. There are certain cinematic compositional techniques that can accentuate motion and emotion within a cinematic or architectural scene. The primary difficulty in dealing with active composition as opposed to still composition is not only reconciling the shape

of people and objects but the shape of motions.⁸ Implied lines of movement and shape are thus the compositional language of a dynamic environment.

Compositional Language

The compositional language of lines, forms, masses, and movements provide a framework from which well-composed scenes can be created.⁹ Static scenes such as photography and painting do not have to grapple with the challenges of movement through time and space. Filmmakers must compose the movement of objects and characters through space to elicit certain aesthetic and psychological emotion from the viewer. The architect might construct circulation paths and spaces to become more cinematic by utilizing the compositional language of the filmmaker. By controlling the placement of program, materiality, and architectural features the architect might create space that composes the users movement thereby creating a more pleasing and emotional experience for the user.

Lines

Compositional lines can be formed by actual contours of objects or imaginary lines in space. Transitional ‘lines of action’, are imaginary lines formed by the eye in viewing the grouping or moving of subjects within a frame. This is a compositional technique to apply order to objects within a scene. Viewers often interpret the shapes of compositional lines to suggest certain moods and traits. These lines can suggest traits such as strength, femininity, or action seen in lines that are straight, softly curved, and sharply curved respectively.¹⁰

⁸ Mascelli. 99.

⁹ Mascelli. 200.

¹⁰ Mascelli. 201.

Forms

Form within a composition applies not just to the physical characteristics of an object or group of objects but the implied spatial relationships among a group of objects. These transitional lines of suggested form can also imply meaning. Triangular forms suggest strength, circular forms gain and hold attention, while L shaped forms suggest informality.¹¹



Figure 14_ Diagram highlighting implied form between characters in a scene
(source: The Five C's of Cinematography)

Mass

Mass within a composition differs from form in that it is meant to represent the visual weight of an object, group of objects, area, or figure within a scene. An object may take on a visual weight not just through size but also its color, lighting, isolation, contrast, or unity within a scene.¹² These characteristics all have meaning relative to the context's mass characteristics and elements within a project.

Movement

Movement can either be suggested or depicted within a scene and can convey aesthetic and psychological meaning. Movement may be created by the eye moving from

¹¹ Mascelli. 203.

¹² Mascelli. 204.

one point to the next or by the movement of an object within space. Horizontal movement suggests travel, momentum and displacement, while vertical movement suggests aspiration, freedom from burden, and exaltation. Meanwhile a descending vertical movement gives the feeling of doom, imminent death, or destruction, while diagonal movement suggests opposing forces, stress, strain, and power.¹³ Other movement patterns such as curving, circular, or radiating all impress upon the viewer psychological meaning.

Promenade

Promenade

The choreography of movement through space is a critical role of the architect and filmmaker. There is a shifting in the relationship between viewer and setting with the viewer being fixed in film observing a moving setting and the setting fixed and immobile in architecture as the viewer experiences the place. Promenade is created through the placement of point, line, and plane that orient and direct the movement through space. Aside from the physical elements of the environment that influence promenade there are visual and social aspects of space that influence movement. For example, a bright colored form or a space for gathering influence movement through space as a physical barrier might re-direct movement.

In the sequential media of film, there is a subtle or explicit revealing of information dependent on the desired effect the director wishes to produce. The experience of an architectural project with its programmatic elements and series of spaces becomes a sequential experience as well allowing the architect to take a position as to the

¹³ Mascelli. 207.

sequence of the hidden and revealed. Form often follows function displaying and telegraphing use to the public often revealing the uses within.

“What moves in film, finally, is the spectator, immobile in front of the screen. Film is the regulation of that movement, the individual as subject held in a shifting and placing of desire, energy, contradiction, in a perpetual retotalization of the imaginary (the set scene of image and subject). This is the investment of film in narrativization; and crucially for a coherent space, the unity of place for vision.”

-Stephen

Heath in Questions in Cinema

The Ritual of the Classic Theatre Promenade

Within the first several decades of the movie theatre typology a specific ritual evolved to transition the patron from the street to the theatre itself. This ritual was created through the specific placement of program that created a sequence to mentally prepare the patron for the fantasy of the performance. The first step in this transition was the placement of the ticket office on the street. This initial contact and interaction with the street is unique to the cinema typology. The signage of the classic theatre also projected out to the surrounding community with electric lights and forms that communicated the typology of the cinema.



Figure15_ The vibrant signage, forms, and lighting of Granada Theatre, Woolwich in London, built in 1937
(source: Cinema Builders, pg 10)



Figure 16_ The El Capitan theatre, the 1926, located in Hollywood, CA still in operation today
(source: American Picture Palaces, pg 89)

“American society’s refusal to crack beneath the dire load of the Depression owed something to an imaginative wealth that, via the movies, solace asses with debonair images of luxury. Images were in a way superior to the real thing, if we believed those Hollywood comedies in which the rich were often foolish and not infrequently miserable: they suffered from ulcers, financial reversals, and the discontents of excessive propriety; they were hostages to their fortunes, and prey to complications from which ordinary men were exempt. Our hearts went out to them, and their happy endings become ours. Movies, mediating between Myrna Loy and the twelve-dollar-a-day week shopgirl, spun a web of trust, of sympathetic connection, like the bonds of patriotism and brand-name loyalty.”
-John Updike in “A Sense of Change”

Once the ticket is purchased the patron then moved through a series of rooms leading to the theatre. These classic theatres were often adorned with elaborate decorations and ornament that aided in the transition to fantasy. This was necessary in that the rudimentary black and white film of the day that could not fully transport the patron on its own. This ornamentation suggested elaborate Moorish palaces, Italian Piazzis, and Amazonian temples to communicate the beginning of the transition to the fantasy. The arrival into the auditorium was the final destination of the patron and

contained the most elaborate decoration. Auditoriums were often designed to represent exterior scenes complete with false skies and designed facades. The use of the curtain to cover and reveal the screen for the film performance was the final step in the ritual of the theatre patron. It was in the total effect of the sequence and the eventual arrival at the auditorium that the patron entered the world of fiction. The sequence of adjacent rooms allowed for the eventual transition back to the reality of the built environment and world.



Figure 17_ The State Theatre located on Broadway in NYC.
(source: Last Remaining Seats, pg 32)

Red Carpet Promenade

The promenade from the street to the theater during important film events such as premieres, festivals, or awards ceremonies becomes an event of importance for the theatre. The figural red carpet is often used to denote the area of importance and focus for the event. It is an event where fashion, celebrity, and promenade merge and take

precedence over the viewing of the film, and the theater fully engages the street and the outside community. The design of the proposal must address this important event of the theatre and provide an appropriate sequence and space for the event. This might consist of a simple promenade from the street to the interior or a prolonged event of interaction and lingering along the street and building edge.

The Tracking Shot Promenade

In cinematography the tracking shot is in its most basic definition any scene in which the camera moves. However, within this basic definition lies the complexity and richness it can transfer to the sequence and promenade through space it portrays. The interaction of character with space and the sequence that results provides a narrative, tone, character, and intrigue that gives meaning to the transition and promenade from one space to the next. In extracting and applying the core principles of fluid and complex tracking shots that have captivated film viewers into the architectural promenade the sequence of the building visitor will be enhanced with a greater sense of experience and meaning.

Tracking Shot Sequence Diagrams

The act of diagramming the space and promenade of a film sequence followed a linear process that resulted in a sequence of film frames each accompanied by a diagram of space and promenade. This process of abstracting the scene provides an analysis and representation of the implications and resultants of a choreographed promenade of camera, people, and objects through space. The process begins by sequencing the linear film scene into segments corresponding to approximately ten to fifteen seconds of filming. This segment of time was chosen as it allows for a linear recognition and

memory between frames yet also provides enough source material to produce the architectural and promenade diagram. A single frame is captured at the top of each three part diagram that depicts a space and character summary of that evaluated segment of film. There is then an evolution from the captured frame to an architectural space diagram that depicts the major architectural elements through a confluence of plan, section, elevation, and perspective representations. The resulting spatial diagram depicts a hierarchy of the spatial focus of each captured segment of film. The final frame of each diagram notates the movement of the primary characters of each segment indicating the main and minor characters through the variation of line type.

Touch of Evil

Touch of Evil, 1958, is an American crime thriller directed by, and co-starring Orson Welles. As one of the last great classic film noir era movies of the early 1940's and late 1950's, the film relies on the use of classic cinematography techniques to create richness, depth, and complexity within each scene. Film Noir also creates a complexity through a characteristic mise-en-scène of low key lighting emphasizing the mysterious unknowns of the narrative. Mise-en-scène is a broad term used to create the setting of the film scene through the movement, or blocking, of characters and the physical aspects of the space that conveys tone, meaning, and narrative without the aid of vocal dialogue. The opening scene of the film uses this strategy to introduce the audience to the key players, setting, and narrative of the film.

The Opening Scene

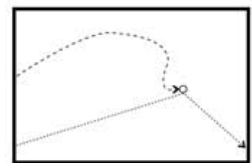
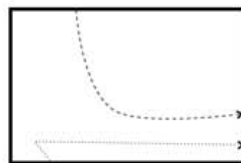
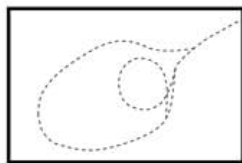
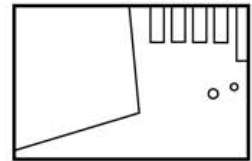
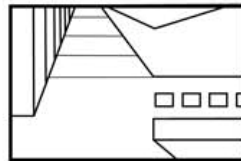
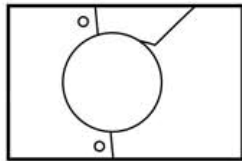
The opening scene begins with a continuous and fluid three minute and twenty second tracking shot introducing the main characters Miguel (Charlton Heston) and Susie Vargas (Janet Leigh) as they promenade with a bomb-rigged car through the streets of a small US-Mexico border town. The scene was shot using a crane tracking shot covering four city blocks accompanied by a Henry Mancini musical score of brass instruments and bongo drums. The setting describes a shady town replete with cheap hotels, scandalous nightclubs, and neon signs. The darkness of the scene conceals and enhances the immoral insinuations and character of the town.

The frame and what is does not reveal becomes an important aspect of the opening shot. Welles allows the scene and defined frame of the camera to move outside of the focus of the action. This creates short moments of unresolved tension and suspense drawing the audience psychologically into the scene and the film. For example, at the start of the scene the mysterious man who places the explosive is often ahead of the frame, leaving the audience trailing his shadow.

Post-Diagram Analysis

The resulting series of twenty frames documents, abstracts, and diagrams the opening scene of Touch of Evil. In choreographing the movements through the scene the director not only took into account the movement of the main characters but the movement of the supporting pedestrians and vehicles. This holistic examination of the movement of all characters can be applied to the placement of program and sequence in choreographing the movement of the patron, employee, and student. The scene diagrams also reveal the ways in which contrasting movement and parallel movement is used to

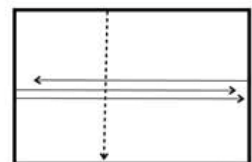
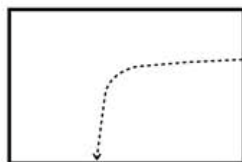
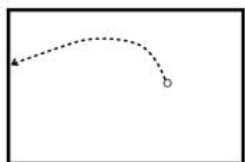
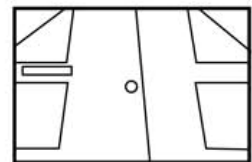
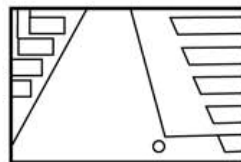
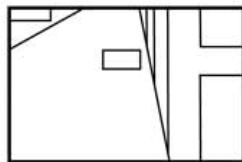
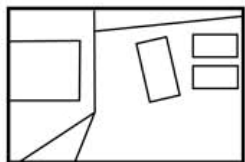
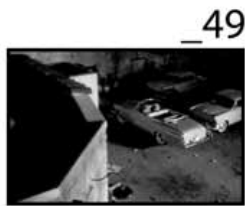
support or contrast a promenade. The use of a curving or arching movement that contrasted a linear path was also used to denote important transitions within the scene. Fluid movement in the major character's paths also becomes apparent when holistically examining the sequence. This fluidity was specifically contrasted by the use of jagged and quick movements of the scene's minor characters. The architectural background of the scene creates specific zones of movement as the scene progresses from a dark alley to the urban street and eventual disintegration of the city into its rural edge. Arcades along the street edge often contain movement within the column lines at the sidewalk edge. The street or large open space is the area for movement in all directions, which creates a dynamism that conveys the urban energy that the vendors, pedestrians, and vehicles.



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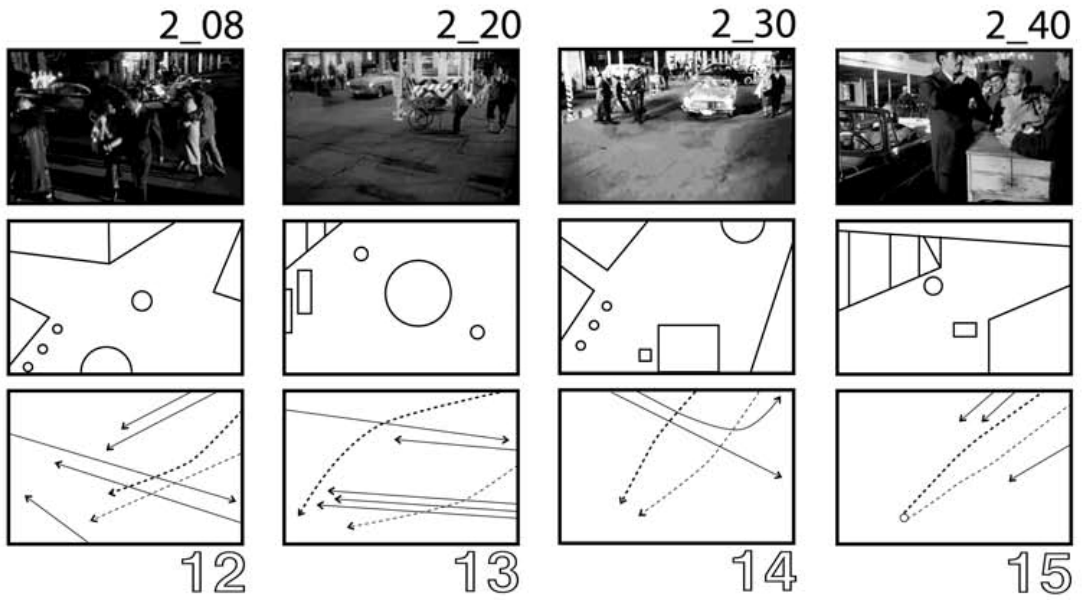
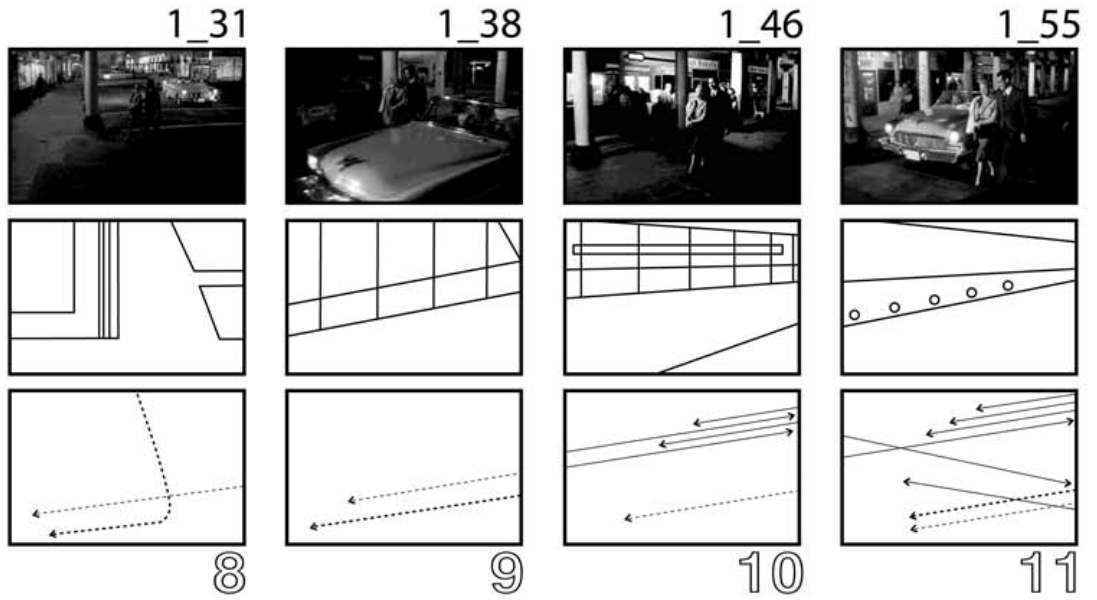


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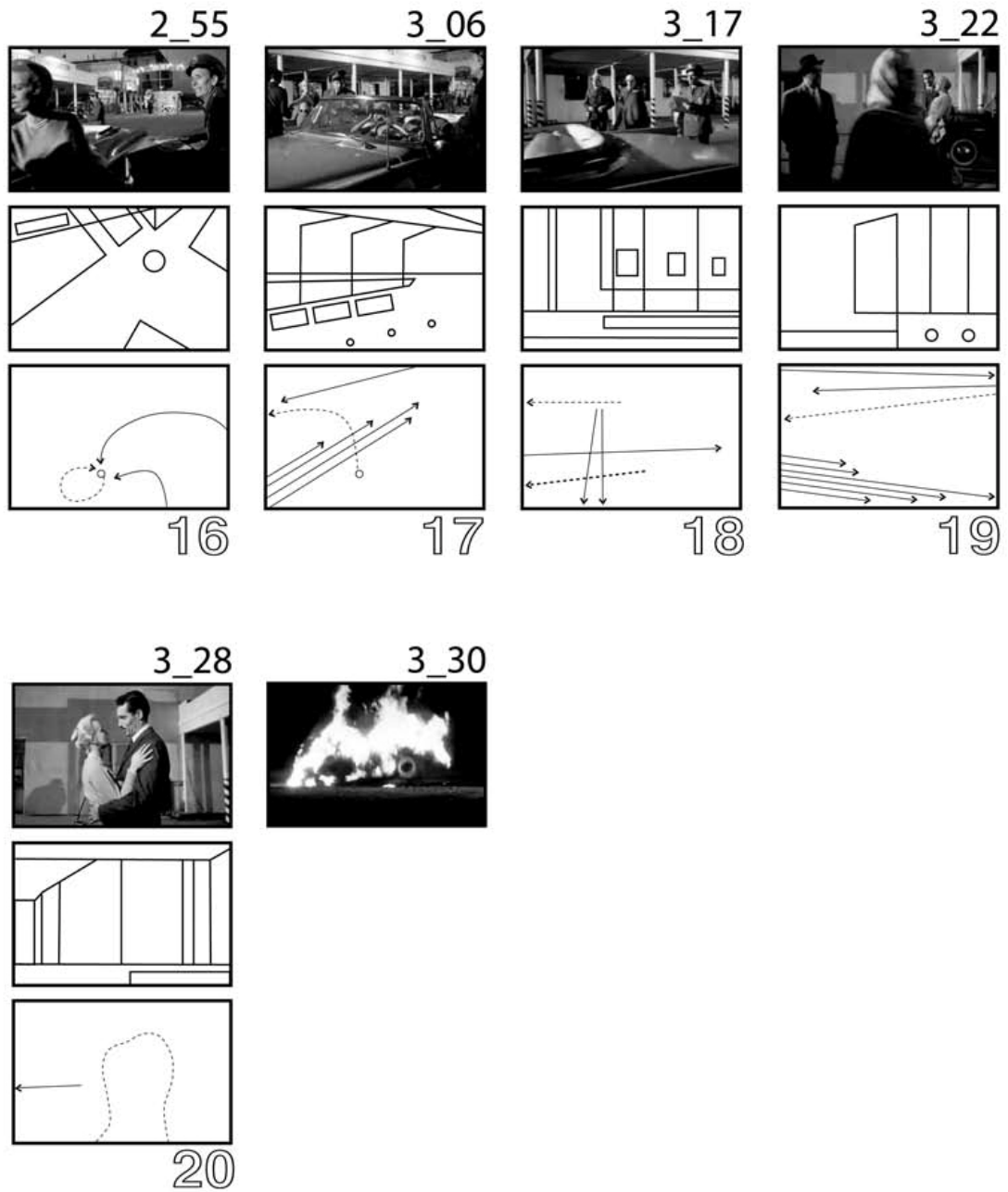


Figure 18_ “Touch of Evil” opening sequence tracking shot diagram
 (source: author)

Cinema, Architecture, and Time

“In the same way that architecture manipulates space, it also manipulates time. ‘Architecture is not only about domesticating space,’ writes Karsten Harries, ‘it is also a deep defense against the terror of time. The language of beauty is essentially the language of timeless reality.’ Re-structuring and articulating time – re-ordering, speeding up, slowing down, halting and reversing – is equally essential in cinematic expression”

-Juhani Pallasmaa in The Architecture of Image

A film creates its own conception of time and space. Time can either be expanded or compressed and move forward or backward dependent on plot or remain stationary. Film and visual media captures and encapsulates a unique moment in time to display concurrently or at a future date. Film and visual media convey different segments of time yet still remain constrained to the electronic image and the will of the viewer.

Film often uses the technique of montage that uses a series of short shots or moments that are edited to create a sequence that condense or expand space, time, and information. The viewer mentally pieces the information together to form a unique and personal synthesis of the visual information. In the short time a visitor has in experiencing a small building project there are few moments to embed meaning to create a holistic and meaningful experience. The cinematic technique of montage becomes an important technique to apply to an architecture project.

In creating a cinematic space the architect must give meaning and richness to the segments of time associated with site. The concept of time within a site finds varying meanings dependent on the length of interaction within and around it. The fleeting interaction of the passing motorist allows but a moment to convey meaning, while the neighbor of the site interacts with it throughout the seasons, through changing landscape

and weather conditions. The longer segment associated with the historic identity of the site and region involves yet another layer of time attached to the site and its context.

Fiction and Reality

Introduction

Film is the medium and art that most closely resembles our daydreams. It is a representation of our hopes, aspirations, fears, and serves as a conduit for the audience's own emotional experience. The protagonist of the story serves as the face on which an audience projects and recovers its own feelings and its own vulnerabilities to the challenges that assault the human spirit.¹⁴ Cinema serves as a boundary and connector in this blurring of fiction and reality. Architecture must bridge fiction and reality within the typology of the theater to compress and decompress the user in preparation for this journey.

Picture Palaces

The elaborate picture palaces of the 1920's and 1930's were meant to transport the audience to a fantasy world as the black and white film technology of the day lacked in providing a fully transformative experience.¹⁵ Elaborate Italian villas and Mayan temples would be created to transport the audience to a world of fantasy. In today's age of advanced image and sound technology the use of architecture as a means to help transport the audience to a different place is not necessary.

The highly specific imagery created during the era of the picture palace might find relevance in the current cinema typology in creating an architecture specific to a particular genre of film. Varying spaces within the proposal might adapt and evolved to

¹⁴ Landau. 27.

¹⁵ Heathcote. 15.

Architecture as Transition

Architecture can instead serve as a medium to transition and prepare the audience for the performance to come. This process of compression and decompression psychologically and emotionally transitions the user for the transition from the world of reality to that of fiction. This may be accomplished by a focus on the spaces of transition and circulation from entering the site, getting the movie tickets, and transitioning to the screen. Circulation paths may also change dependent on a film's emotional, mental, or physical action preparing the audience for the experience to come. The lighting within the theater might adapt to the particular film shown as well. The passageway is a narrative device that is often used to transition a character between worlds and to prepare for a change to come.¹⁶ In all cases architecture must serve as a means to transition the worlds of reality and fiction.

Chapter 3_Tectonics

Introduction

The thesis proposal will engage the evanescent nature of visual media in an architecture of lightness, immateriality, framing, and transparency. This focus on the hidden, distorted, fleeting, and revealed image will be accomplished through a focused study on tectonics and materiality. This study is meant to enhance and fully engage the user in a program primarily focused on the visual arts, cinema, and filmmaking. The integration of the digital and electronic image will play a critical role within this tectonic

¹⁶ Truby. 175.

study for its ability to convey the transient and evanescent nature of contemporary communication, society, and media.

The Digital, Electronic, and Visual Image

There exists a tension in the contrast between the visual qualities of permanence within a building and the immateriality of abstract and fleeting virtual systems of projected images. The incorporation of electronic media into architecture is not simply due to a naïve fascination with technology or even the aesthetics of the luminous projection, but rather the way in which technology displays the evanescent and transient nature of contemporary society, communication, and media.¹⁷ This allows for a synthesis of culture and architecture that embraces the digital globalized culture of our society and allows for an ever-changing perception and interpretation of architecture.

The dynamic and fleeting visual image in film and media finds itself represented in an architecture that not only incorporates electronic projection but also creates visual dynamism through ambiguity, varying levels of transparency, and the hidden and revealed body moving through space. This physical manifestation of the digital image enhances the program and the spaces which connect it providing a holistic visual experience.

A contrast between the fleeting and the permanent might enrich the aspects of a project that are evanescent in nature. There are programmatic elements and spaces that would be enriched by the projected image. Without a grounding and contrast the meaning and dynamism of these spaces might become less effective. As the projected image is continually evolving with technology a grounding in permanence would be effective.

¹⁷ Riley. 22.

Building Skin

This tectonic of the cinematic and visual image reveals, conceals, and introduces an instability or ephemeral quality that create new relationships between the user, structure, and architectural elements. Much of the focus of this architecture is placed on the skin and its relationship to the structure, the user, and the spectator. By layering the elements of the skin both tectonically and digitally a richness of image develops that informs and enhances the experience of the user. Creating meaning and symbolism within the elements of the skin is an essential component in creating an architecture imbued with meaning and relevance to the user.



Figure 19_The fiberglass scrim on the Cinemania Theater creates a surface for digital projection.
(source: [Light Construction](#))



Figure 20_Layering of materials in the Congress Center creates an ambiguity, complexity, and richness of the visual image.
(source: [Light Construction](#))

Glazing

The use of glazing becomes an important material within this skin for its ability to distort and reflect its surroundings. The use of glass for its specific material properties is a new approach to the material that contrasts its use in early modern architecture. Glass was desired in early modern works, such as Ludwig Mies van der Rohe's Tugendhat

House, 1930, that sought the largest available glass panes in Europe for its non-material properties.¹⁸ The glass was meant to disappear visually and was primarily a functional requirement to condition the interior space of the house. The new focus on the material aspects of glazing presents an exciting opportunity for an architecture whose identity is composed of those architectures reflected and captured within its reach. Upon the material itself images can be layered to enhance the visual image and create meaning through symbols and abstracted graphics that support the programmatic elements within the project.



Figure 21_The glazed palisade of the Musée du Quai Branly creates a visual complexity of reflection, and informs by the application of graphic text
(source: author)

Case Study_Cartier Foundation_ *Paris, France*

Jean Nouvel's Cartier Foundation creates a fleeting and ever-changing reflected image creating a timeless architecture that is continually redefined as the sun moves across the sky and the seasons change the quality of light and context around which the project is situated. The project utilizes several layers of glass at different intervals to create a sense of ambiguity, depth, and visual complexity. There is a true blurring of the

¹⁸ Riley. 16.

interior and exterior allowing the visitor to experience the site and building in a holistic experience. Jean Nouvel speaks of this ambiguity within his project,

*“By laying out three parallel glass structures, I created an ambiguity which will have visitors wondering if the park has been built on, if it has been enclosed, or if because of the series of reflections-the trees are inside or outside, if what they see through this depth is a reflection or something real.”*¹⁹ -Jean Nouvel



Figure 22_Cartier Foundation exterior palisade
(source: author)



Figure 23_View of project from street
(source: [Light Construction](#))

Case Study_Netherlands Institute for Sound and Vision_ *Hilversum, The Netherlands*

The Netherlands Institute for Sound and Vision was designed for a series of galleries to display interactive visual media exhibits, administrative offices, and the national archives of Dutch radio and television. The spaces are grouped around a central atrium with the programmatic spaces extending below grade engaging the atrium from the subterranean depths to the skylight in the roof above. The massing of the project is

¹⁹ Riley. 54.

focused on the creation of simple masses with the focus of the project being placed on the skin of the façade and the internal atrium.



Figure 24 Simple exterior massing of the Institute
(source: Contemporary Curtain Wall Architecture)

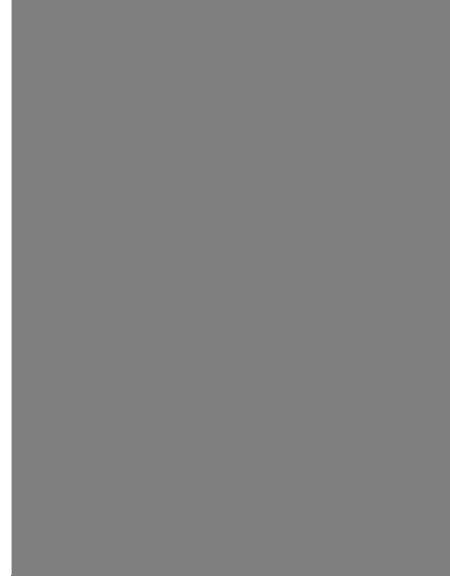


Figure 25 Internal atrium
(source: Contemporary Curtain Wall Architecture)

The interest of the project lies in the materiality and symbolism incorporated into the façade. The façade is composed of textured glass panels imprinted with 748 specific images from throughout the history of Dutch television.²⁰ Thus the function of the building is expressed through these panels displaying images from the collective memory of the country and the television national archives contained within. The images are abstracted primarily through a blurring effect, and were created by CNC milling wood panels which was then used as a mold for the glass. Colored ceramic paste was also added to the mold accentuating the blurred effect of the image.

²⁰ Murray. 156.



Figure 26_Partial elevation rendering
(source: Contemporary Curtain Wall Architecture)



Figure 27_Textured glass detail
(source: Contemporary Curtain Wall Architecture)

42nd Street Studios_ *New York City, NY*

The dynamic 42nd Street Studios project is located in the New York City Times Square Theater District. It contains a program of rehearsal studios and offices that face and engage the street.²¹ The project was intended as part of a district redevelopment with a goal to attract arts related business and commercial development. The south façade is the main face to the street and contains a multi-layered and multi-functional façade. It is composed of a continuous floor to ceiling curtain wall system that is shaded by an offset layer of perforated metal louvers. Other façade elements include graphic signage, louvers incorporated into the curtain wall, and a variety of lighting elements.

²¹ Murray. 88.

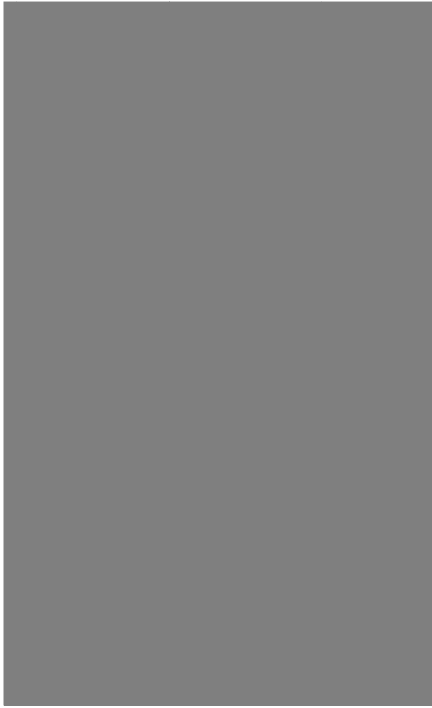


Figure 28_ Exterior view
(source: Contemporary Curtain Wall Architecture)

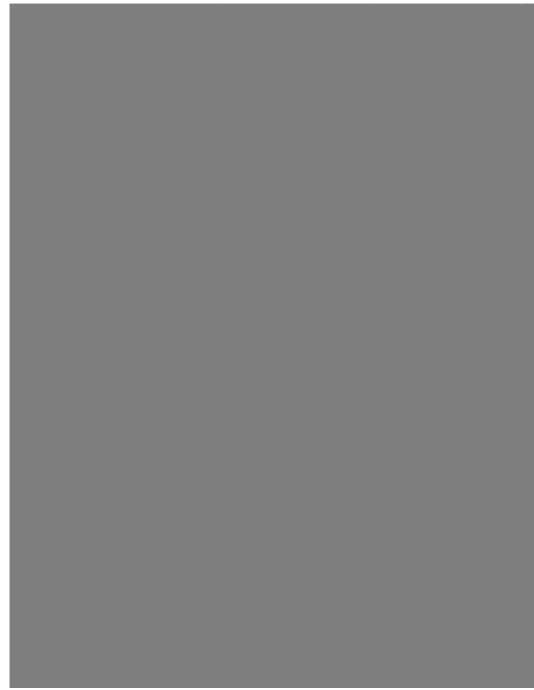


Figure 29_ Curtain wall and louver system wall section
(source: Contemporary Curtain Wall Architecture)

In accordance with the redevelopment guidelines for 42nd street the project had incorporate a certain amount of signage and lighting to maintain the desired character of the street. In response the building incorporates a computer controlled lighting display that is projected onto the metal louvers. This integrated lighting system creates a dynamic abstract display that changes the use and character of the façade. This contrasts the typical lighting emphasizing commercial advertising of other buildings within the district. By incorporating the lighting system with a typically non-dynamic louver system the architect creates a richness within the architecture.



Figure 30_ Exterior detail of illuminated facade elements
(source: [Contemporary Curtain Wall Architecture](#))



Figure 31_ Diagram of exterior façade
(source: [Contemporary Curtain Wall Architecture](#))

Chapter 4_Site

Introduction: Why Baltimore?

The making of film not only involves the visionary pursuit of the producer and director but the context in which the film is created, a culture that supports its production, and the commercial viability of the project. The city of Baltimore, Maryland creatively, culturally, and commercially supports the proposal and its program of film creation and display. In locating a site within the city the factors of context, culture, and commercial viability become essential criteria from which to judge the potential site location.

Baltimore's cinematic heritage is evidenced by the hundreds of movies, television series, documentaries, and commercials created in the city over the years. Baltimore offers filmmakers a context of historic and contemporary architecture, as well as a variety

of urban fabric settings ranging from the dense urban, scenic parkland, and waterfront harbor. The context surrounding the city contains a variety of different landscapes, mountains to the west, rolling farmland in the central part of the state, and waterfront with sandy beaches on the Eastern Shore of the state. Baltimore is also located within hours from other major cities along the East Coast such as Washington D.C., Philadelphia, New York City, Richmond, and Boston. This local, state, and regional context allows for a limitless range of creative settings for the filmmaker.

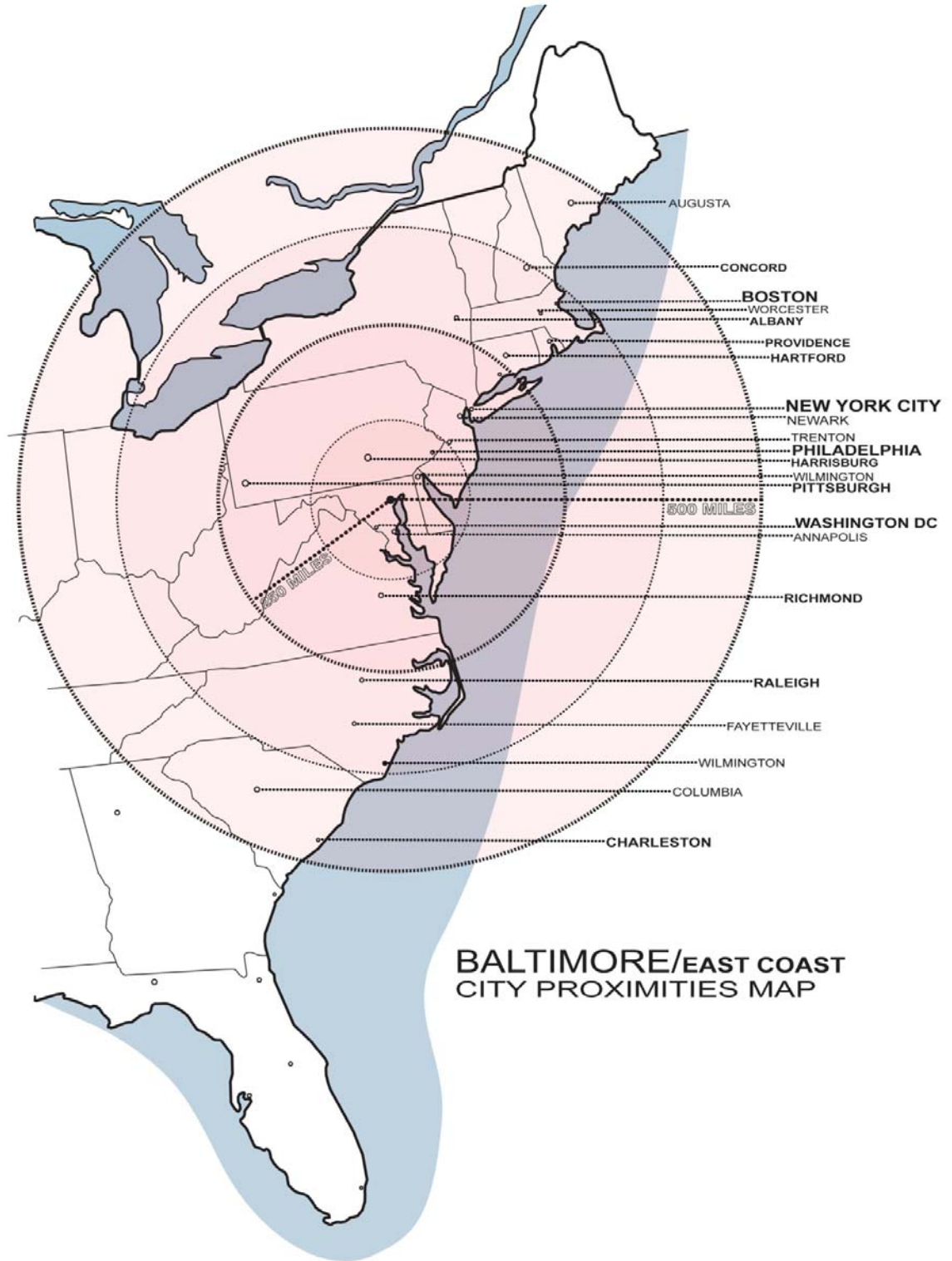


Figure 32_ Baltimore and East Coast city proximities diagram
 (source: author)

Baltimore Film Culture

Baltimore has a history of film culture that includes such notable Baltimore-born directors as John Waters and Barry Levinson. Levinson directed a series of Baltimore based films beginning with *Diner* in 1982. This was followed by the 1960's aluminum siding salesmen story *Tin Men* (1987), the immigrant family saga of *Avalon* (1990), and the race relations drama of *Liberty Heights* (1999). Waters is best known for his 1988 hit, *Hairspray* that details the story of a big girl with big dreams to land on a local dance television show in the racially tense Baltimore of 1962. Baltimore is also well known for its hit crime television dramas *Homicide: Life on the Street* (1993-1999) and *The Wire* (2002-2008). These two dramas detailed the grim working details of the inner city homicide detective. They were both inspired and brought about by Baltimore Sun reporter David Simon who followed a Baltimore homicide unit for a year. He later detailed his experience in his first book, "Homicide: A Year on the Killing Streets," which led to the creation of NBC's *Homicide: Life on the Street*, and Simon's own *The Wire* on HBO.

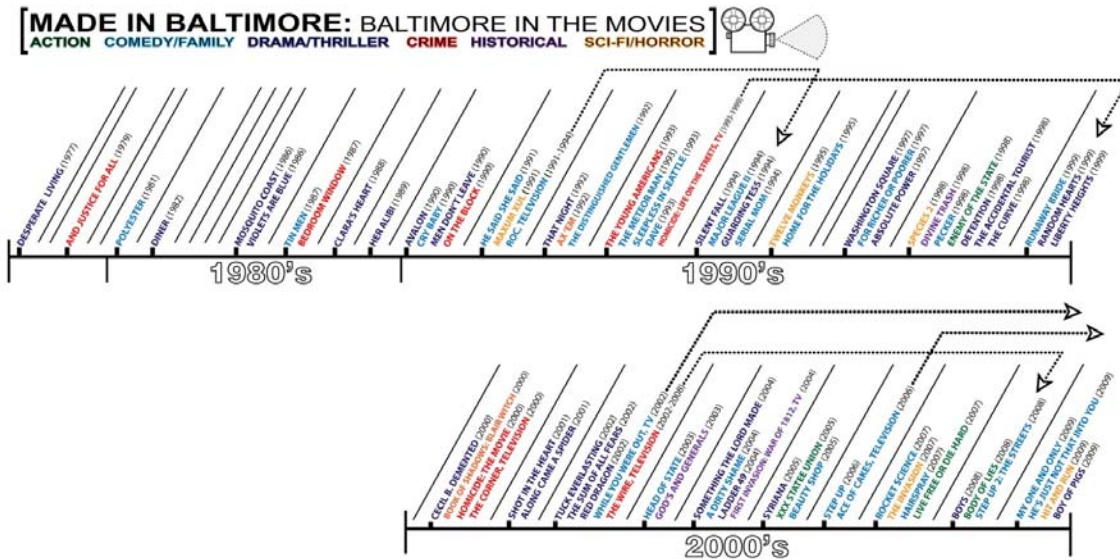


Figure 33_ Movies and television shows filmed in Baltimore, sorted chronologically and by genre (source: author and The Baltimore Film Office)

Resources for Film Creation

The Maryland Film Office and Baltimore Film Office were established to coordinate film production within the various governmental municipalities as well as to attract film producers to the state. The city of Baltimore and the state also offer tax incentives and rebates for film producers, with special incentives for productions costing greater than 500,000 dollars and having a nationwide distribution. In addition to financial and coordination support there is also a base of skilled workers and actors within the state to support the efforts of the filmmaker. There are over 650 IATSE (International Alliance of Theatrical Stage Employees) members, over 3000 SAG (Screen Actors Guild) members, and film sensitive teamsters all aid the filmmaker in the creation and production of film in the state of Maryland.

MICA and the Station North Arts District

The MICA (Maryland Institute College of Art) campus is centrally located within the city of Baltimore. Dating from 1826, MICA is the oldest continuously degree-granting college of art in the nation and continues as a top destination for aspiring artists in the world. The MICA campus not only educates future artists but also engages the community in the arts creating a culture of art exhibition, creation, and related business.

The MICA campus is located within the Midtown neighborhood that is centrally located within the borders of the city of Baltimore, Maryland. The campus is located adjacent Interstate 83, a major thoroughfare that runs North-South through the city terminating in the Inner Harbor of the city. The campus buildings are incorporated into the fabric of the neighborhood and city and consist of both historical and contemporary buildings. The two most recently completed projects, the Gateway Dormitory and Brown Center are modern contemporary buildings that have anchored the campus along either end of West Mount Royal Avenue. The architects of those projects, RTKL and Associates and Ziger Snead Architects have spoken of their projects roles as beacons and signifiers of the campus' academic and artistic ethos.

The MICA campus has helped foster the creation of several local galleries helping create the Station North Arts District. A recent New York Times article cites this transformation around the campus, it writes,

"an area called Station North, in a cluster of streets within walking distance of the city's lovely Beaux-Arts railway hub, Penn Station, was named one of Maryland's first officially designated arts districts in 2001. But it's the small businesses that have opened since--galleries, restaurants and theaters--that are really transforming the area."²²

²² Chibber. T5.

The thesis proposal might aid this transformation and support the local art culture to ensure the continued vitality and growth of the arts district. A mapping of the arts related program surrounding the campus highlights the components of this arts district and its proximity to the MICA campus.

The campus is located within the Midtown neighborhood that is centrally located within the borders of the city of Baltimore, Maryland. The campus is located adjacent Interstate 83, a major thoroughfare that runs North-South through the city terminating in the Inner Harbor of the city. The campus buildings are incorporated into the fabric of the neighborhood and city and consist of both historical and contemporary buildings.

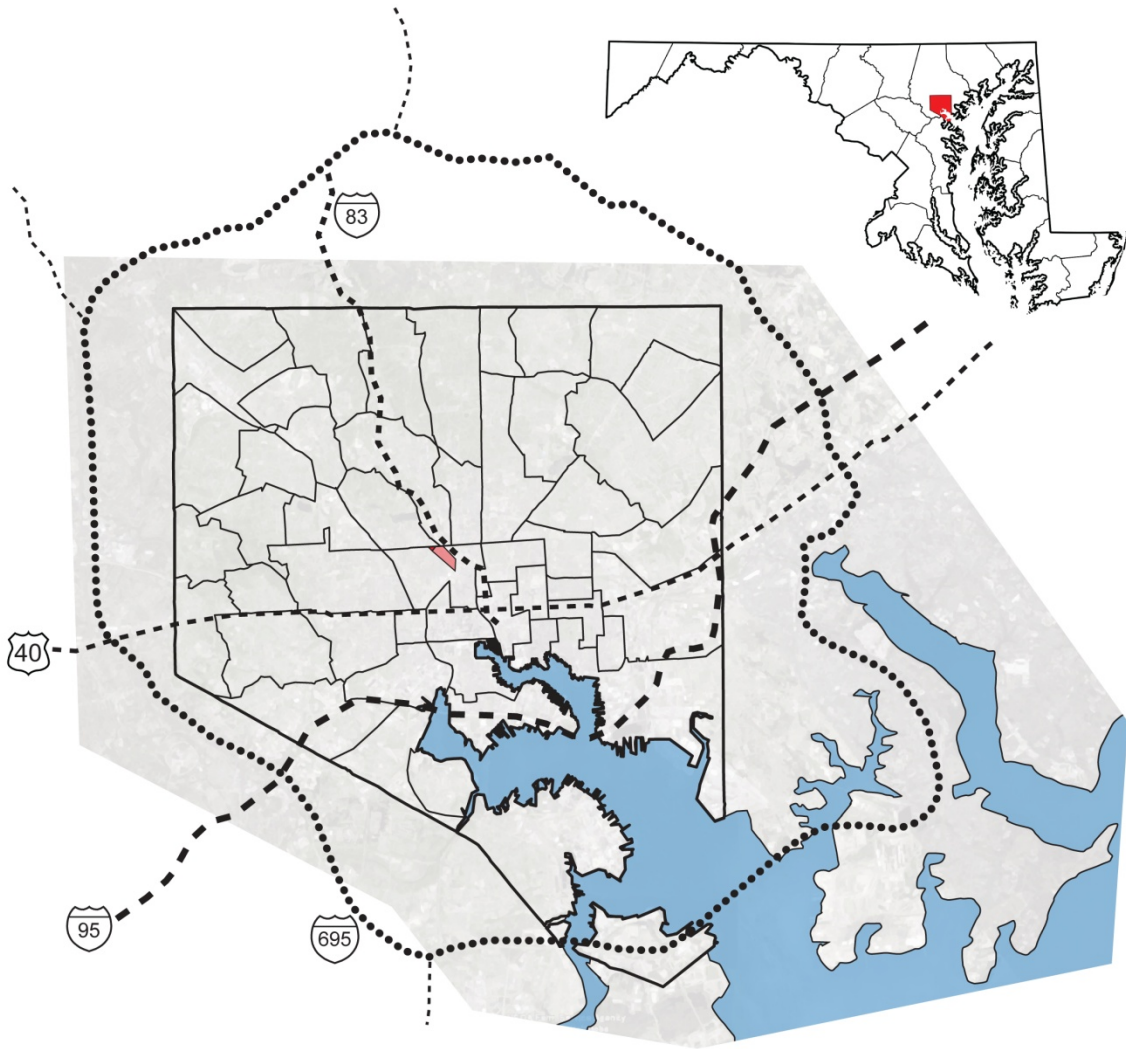


Figure 34_ Site shown within larger context of city and major roads. City also shown in context of state
(source: author)

CULTURAL ZONE_CULTURAL PROGRAM ADJACENT MICA CAMPUS

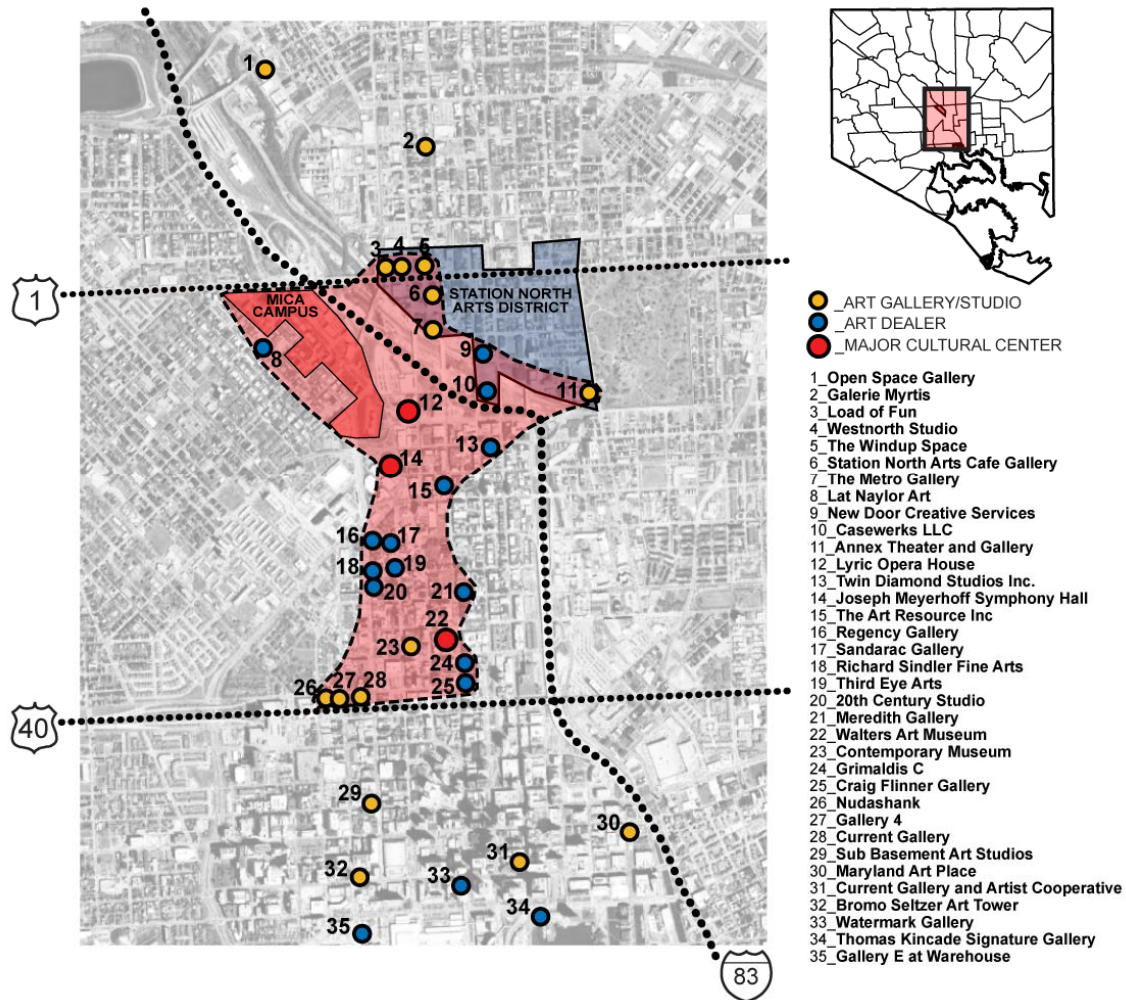


Figure 35_ Cultural program adjacent the MICA campus and the zone it creates

(source: author)

The thesis proposal also involves the creation of spaces for the display of film. An analysis of the region surrounding the campus, encompassing the city as well as portions of surrounding counties, reveals the lack of facilities for the display of movies within the city of Baltimore. The majority of screens in the area are located in the suburbs surrounding the city, most commonly located in shopping malls or in isolated locations near suburban residential development. The creation of a new venue for the display of

film within the city gives residents a new venue within the city and supports the cultural arts focus of the North Station Arts District and the MICA campus.

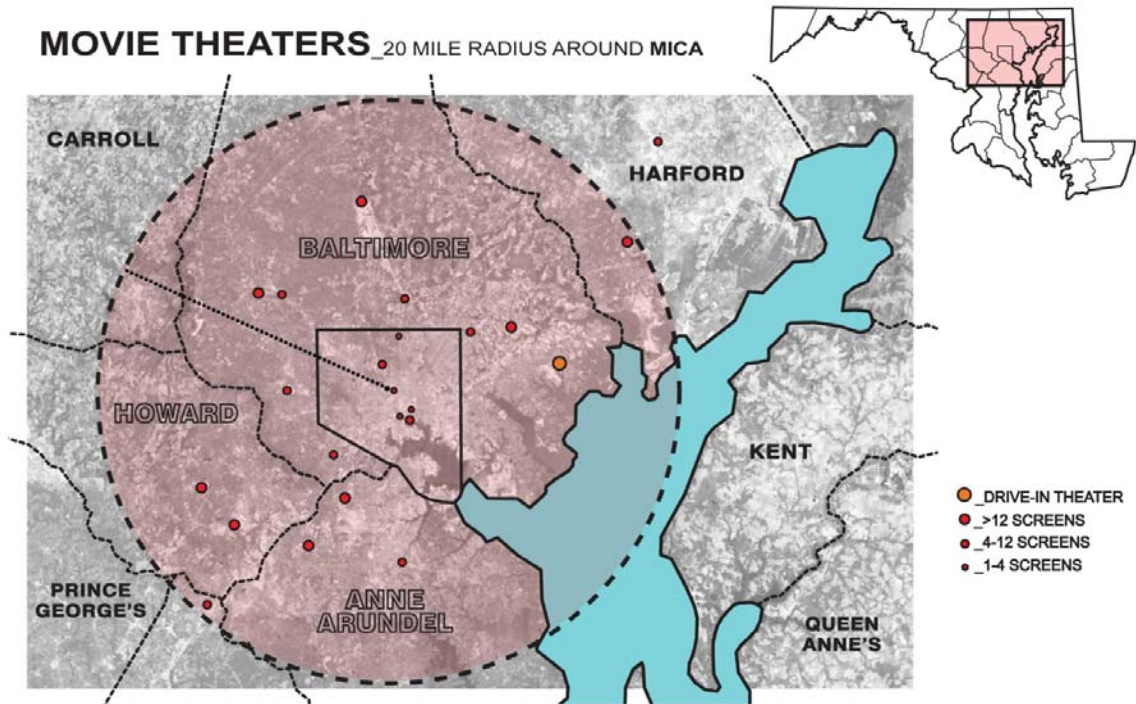


Figure 36_ Movie theaters located within a 20 mile radius of the MICA campus, showing theater size (source: author)

Site Matrix

A matrix of social, physical, and experiential criteria was devised to distinguish and rank potential thesis sites. Each criterion is assigned a point value on a scale of one to five with a total possibility of 45 points in nine categories. The criteria were established based on their relevance to the making of film, the visibility and accessibility of the school, and its proximity to the MICA campus and surrounding cultural amenities. Experiential criteria were also applied such as the establishing shot, and character criteria.

These criteria examine the hierarchical, visual, and physical presence of the site by its relation to surrounding context and the drama of the site approach sequence. The results of the matrix thus highlighted the locations that would best support a theatre and film school program.

Criteria_ Proximity to Campus

Those sites located directly adjacent the main cluster of academic buildings that comprise the MICA campus received a high score in this category. The remaining sites were scored based on their pedestrian accessibility to the MICA campus using a five and ten minute walking radius from the center of the campus. The site's proximity to campus becomes an important aspect of the site for the majority of student housing is located within the cluster of campus buildings. The school provided housing options on campus consist of the Gateway dormitory, The Commons, Meyerhoff House, and Mount Royal Apartments. Off campus housing found by students is also located within close proximity to the campus as indicated by the off campus housing page of the school website. Many neighbors of the campus exclusively rent out their properties to MICA students due to their general history as good and responsible tenants.

Criteria_ Open Lot

The availability of the site to development enables the project to contribute to the surrounding built context without removing existing amenities. The removal of an existing structure contributes waste to the environment and adds extra cost to the potential project development. Many of the chosen sites are existing surface parking lots with one site having paved recreation courts and a community swimming pool. Sites currently owned by MICA also receive a higher score within the matrix.

Criteria_ Civic and Cultural Amenities

The proximity of potential sites to existing civic and cultural amenities allows the cultural program of the proposal to enhance the existing arts district and enable patrons visiting the area to experience several amenities within one trip. The current clustering of cultural amenities focuses on the fine arts and music, thus it would be complemented by the addition of a film focused proposal.

Criteria_ Diverse Context

A diversity of context surrounding the site enables the proposal to interact and engage the context in a more dynamic manner. A variety of historic and contemporary architecture also allows the film students to make films pertaining to a specific historical context more easily without having to travel far from the school.

Criteria_ Visibility

The visibility of the site from pedestrian, vehicular, and mass transportation traffic surrounding the site becomes an important component for a proposal involving cultural and community program that wishes to engage the community. Sites with visibility from multiple sides of their block received a higher score within the matrix, with the highest scores going to sites with 360 degree visibility.

Criteria_ Accessibility

Ease of access to a site encompasses both the physical access to the site as well as accessibility of the site by public transportation. The degree of physical access is determined by a site's proximity to major roads, the amount of road exposure that permits

vehicular access, as well as ease of access by pedestrians. The consideration of proximity to public transportation nodes becomes an important component of access within an urban context such as Baltimore.

Criteria_ History of Place

Within an industrial age city such as Baltimore there is an abundance of historical fabric within the city and surrounding the MICA campus. The school itself was founded in 1826, and is one of the first and oldest art colleges in the country. Those sites with a rich historical context might provide a dialogue and create a sense of place for the proposal. Historical context might also provide an opportunity for the proposal to engage and help communicate that history to the community. Two sites in particular, A and C, are located next to historical areas pertaining to the rail history of Baltimore.

Criteria_ Establishing Shot

The establishing shot within a film context is the view that establishes the context for a particular scene by showing its relationship between important figures or objects. This shot is often longer than other scenes in the film it begins. Filmmakers often prefer famous landmarks, such as the Statue of Liberty in New York City, or the Eiffel Tower in Paris to establish the setting. Establishing shots can also communicate conceptual ideas by portraying a particular action, mood, or character that is continued in the remainder of the film. The establishing criteria is thus based on aspects of monumentality, relationship to context, and the physical setting of the site. Monumental buildings or public plazas within the context create a richer sense of place and a chance for interaction with the proposal. Aspects of the site in regards to location within a highly visible location, a high topography area, and ease of access are all physical criteria that create an effective

establishing shot and sense of monumentality. The establishing shot becomes important criteria in the establishment of an important cultural and educational project that wishes to project out and interact with the community.

POTENTIAL SITE LOCATIONS

_in relation to cultural zone with 5/10 minute walking distances shown

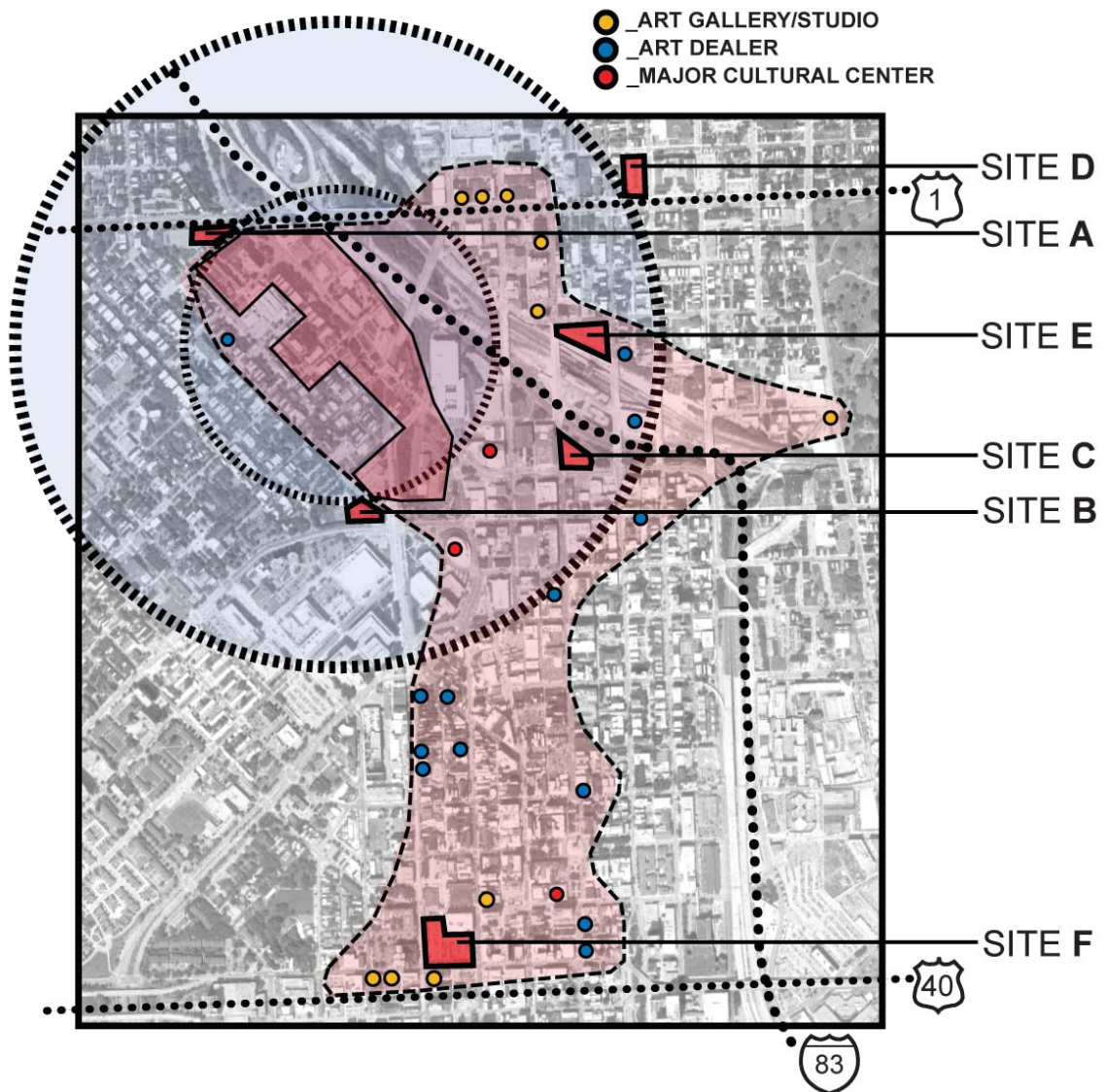





Figure 37_ Potential site locations in relation to cultural zone and the MICA campus
(source: author)

	SITE A: 35,800 SQ. FT.	SITE B: 42,100 SQ. FT.	SITE C: 43,000 SQ. FT.
PROXIMITY TO CAMPUS	5 LOCATED ADJACENT MICA COMMONS DORMITORY AND THE MICA CAMPUS	5 LOCATED ADJACENT MICA APARTMENT COMPLEX AND THE MICA CAMPUS	4 LOCATED WITHIN SHORT WALKING DISTANCE OF MICA CAMPUS
OPEN LOT	5 CURRENTLY SURFACE PARKING LOT FOR THE MICA CAMPUS	2 SITE CURRENTLY CONTAINS A SWIMMING POOL AS WELL AS RECREATION SPORTS COURTS	5 LOT SIZE MOST APPROPRIATE FOR PROGRAM SIZE. IT IS CURRENTLY A SURFACE PARKING LOT
CIVIC/CULTURAL AMENITIES	3 MICA STUDENTS LOCATED ON ADJACENT LOT, AND NEARBY OTHER CAMPUS BUILDINGS	5 LOCATED NEAR MICA CAMPUS AS WELL AS ADJACENT THE LYRIC OPERA HOUSE AND THE JOSEPH MEYERHOFF SYMPHONY HALL	4 LOCATED NEAR MICA CAMPUS AS WELL AS THE LYRIC OPERA HOUSE AND THE JOSEPH MEYERHOFF SYMPHONY HALL
DIVERSE CONTEXT	5 LOCATED NEAR HISTORIC NEIGHBORHOOD, MONUMENTAL BUILDINGS, ETC.	5 LOCATED NEAR HISTORIC NEIGHBORHOOD, MONUMENTAL BUILDINGS, ETC.	4 LOCATED NEAR HISTORIC NEIGHBORHOOD, PENN STATION AS WELL AS VARIOUS MODES OF TRANSPORTATION
VISIBILITY	3 VISIBLE FROM NORTH WEST AVENUE AND FROM ROADS ADJACENT THE MICA COMMONS DORMITORY	4 LOCATED AT MAJOR VISIBLE INTERSECTION OF DOLPHIN AND NORTH HOWARD STREETS	5 360 DEGREE EXPOSED SITE VISIBLE FROM HIGHWAY, PENN STATION, AND ALL OTHER APPROACHES
ACCESSIBILITY	2 CURRENTLY ONLY ACCESSIBLE FROM ONE SIDE STREET, WITH POSSIBLE ACCESS FROM W. NORTH AVE.	5 ACCESSIBLE FROM ADJACENT MAJOR ROADS AS WELL AS NEARBY LIGHT RAIL STOPS	5 ACCESSIBLE FROM ADJACENT MAJOR ROADS AS WELL AS NEARBY LIGHT RAIL STOPS AND ADJACENT PENN STATION
HISTORY OF PLACE	5 RICH NEIGHBORHOOD AND CONTEXT HISTORY, WITH A VARIETY OF HISTORIC AND CONTEMPORARY STRUCTURES	4 VARIETY OF CONTEMPORARY AND HISTORIC CONTEXT WITHIN SHORT RANGE OF SIGHT	5 LOCATION FACING PENN STATION PLAZA AND HISTORIC CONTEXT BRINGS HISTORIC RICHNESS
ESTABLISHING SHOT (10 POSSIBLE POINTS)	8 LOCATION ALLOWS FOR VARIOUS INTERPRETATIONS OF SITE DEPENDENT ON MODE OF TRANSPORTATION. DIVERSE CONTEXT ON ALL SIDES OF SITE GIVES UNIQUE CHARACTER TO SITE	7 SITE LOCATION ADJACENT OTHER PROMINENT BUILDINGS DIMINISHES PRESENCE OF SITE. SURROUNDING CONTEXT DOES NOT DEFINE OR PROVIDE INTRIGUE OR CHARACTER TO SITE	10 PROMINENT LOCATION OVERLOOKING HIGHWAY AND FACING THE PENN STATION PEDESTRIAN PLAZA. PROMINENT LOCATION ABOVE HIGHWAY AND SITE FACING MONUMENTAL PENN STATION
SUBTOTAL (TOTAL 45 POSSIBLE POINTS)	36	37	42
			




	SITE D: 53,000 SQ. FT.	SITE E: 64,000 SQ. FT.	SITE F: 95,000 SQ. FT.
PROXIMITY TO CAMPUS	2 LOCATED WITHIN A 10-15 WALK FROM THE MICA CAMPUS	3 LOCATED WITHIN A 10 MINUTE WALK OF THE MICA CAMPUS	1 LOCATED WITHIN A 20 MINUTE WALK OF THE MICA CAMPUS
OPEN LOT	4 CURRENTLY SURFACE PARKING LOT FOR THE ADJACENT GOVERNMENT PROPERTY	4 CURRENTLY SURFACE PARKING LOT FOR USE BY ADJACENT CONTEXT	4 CURRENTLY SURFACE PARKING LOT FOR USE BY ADJACENT CONTEXT
CIVIC/CULTURAL AMENITIES	5 LOCATED NEAR SMALLER SCALE CULTURAL PROGRAM IN THE STATION NORTH ARTS DISTRICT	5 LOCATED NEAR SMALLER SCALE CULTURAL PROGRAM IN THE STATION NORTH ARTS DISTRICT	4 LOCATED NEAR SMALLER SCALE CULTURAL PROGRAM AT THE SOUTH PORTION OF THE MICA CULTURAL ZONE
DIVERSE CONTEXT	4 LOCATED ADJACENT CONTEXT OF VARYING SCALES AND HISTORICAL ERAS	3 CONTEXT OF HISTORICAL URBAN FABRIC OF A NON-DESCRIPT NATURE	3 CONTEXT OF HISTORICAL URBAN FABRIC OF A NON-DESCRIPT NATURE
VISIBILITY	4 VISIBLE FROM WEST NORTH AVENUE AND THREE SIDES OF BLOCK	3 LOCATED BEHIND PENN STATION ADJACENT NON-MAJOR ROADWAYS	4 PROMINENT CORNER SITE WITH VISIBLE EXPOSURE ON 3 SIDES OF BLOCK
ACCESSIBILITY	4 ACCESSIBLE FROM ADJACENT MAJOR ROADS AND FROM MULTIPLE SIDES OF SITE	4 ACCESSIBLE FROM ADJACENT MAJOR ROADS AND FROM MULTIPLE SIDES OF SITE	5 ACCESSIBLE FROM ADJACENT MAJOR ROADS AS WELL AS NEARBY LIGHT RAIL STOPS
HISTORY OF PLACE	4 LOCATED AT BUSY HISTORIC STREET WITH MONUMENTAL CONTEXT ADJACENT SITE	3 NO SURROUNDING CONTEXT WITH SIGNIFICANT HISTORICAL VALUE	3 NO SURROUNDING CONTEXT WITH SIGNIFICANT HISTORICAL VALUE
ESTABLISHING SHOT (10 POSSIBLE POINTS)	7 LOCATION ADJACENT MONUMENTAL GOVERNMENT BUILDING AS WELL AS SHARED BLOCK DIMINISH IMPORTANCE LOCATION ADJACENT MONUMENTAL GOVERNMENT BUILDING AND ACTIVE MAJOR ROAD	8 LOCATION OVERLOOKING TRAIN TRACKS AS WELL AS ITS PRESENCE ON THE TRIANGULAR BLOCK BRING HEIRARCHY, LOCATION ADJACENT PENN STATION AND A DENSITY OF HISTORIC STRUCTURES ADJACENT SITE	7 CORNER PRESENCE ON BLOCK AT DENSE URBAN INTERSECTION. ADJACENT NON-HISTORIC BUILDING ON SITE AND RUN-DOWN ADJACENT CONTEXT
SUBTOTAL (TOTAL 45 POSSIBLE POINTS)	34	32	31
			

Figure 38_ Site matrix ranking potential sites based on desired social and physical characteristics (source: author)

Three Site Comparison

Introduction

The site matrix narrowed down the possible sites to A, B, and C. The three sites are unique in their varied contextual and urban conditions. All three sites are located in critical points of threshold that announce MICA’s presence to the community. They also have a high degree of visibility and accessibility from surrounding roads and mass

transportation locations. An initial study comparing the gross program to the site reveals the scale of the site in relation to the program. The program to site comparison diagram depicts the size of the program in relation to allocating the program to multiple floors. This initial program to site comparison highlighted a possible need to increase the program in order to fully utilize the site and FAR allowances. In particular Site C has a different zoning designation than Sites A and B, allowing for a higher density on the site.

Zoning

Though all the sites are similar in square footage there is a zoning difference between the sites. Sites A and B have been zoned as B-2-3 or Community Commercial District, while site C has been designated as a B-5-1 (DC) or Downtown Commercial District. The B-2-3 zoning states a maximum building height of sixty feet. This naturally limits a typical commercial building to a limit of four to five stories, given a typical floor-to-floor height of twelve to fifteen feet. Site C's zoning designation of B-5-1 (DC) states a maximum FAR of 8.0 for the site with no maximum building height. This zoning implies a higher bulk and site coverage to fulfill the desired urban design and density needs for that area's zoning. An analysis of the surrounding context surrounding Site C reveals that there are no commercial, educational, or cultural buildings above four stories within the neighborhood. All buildings taller than four stories in the area are residential apartment towers that range from six to twenty-two stories tall.

SITE AND PROGRAM COMPARISON
 _gross program shown on site footprint

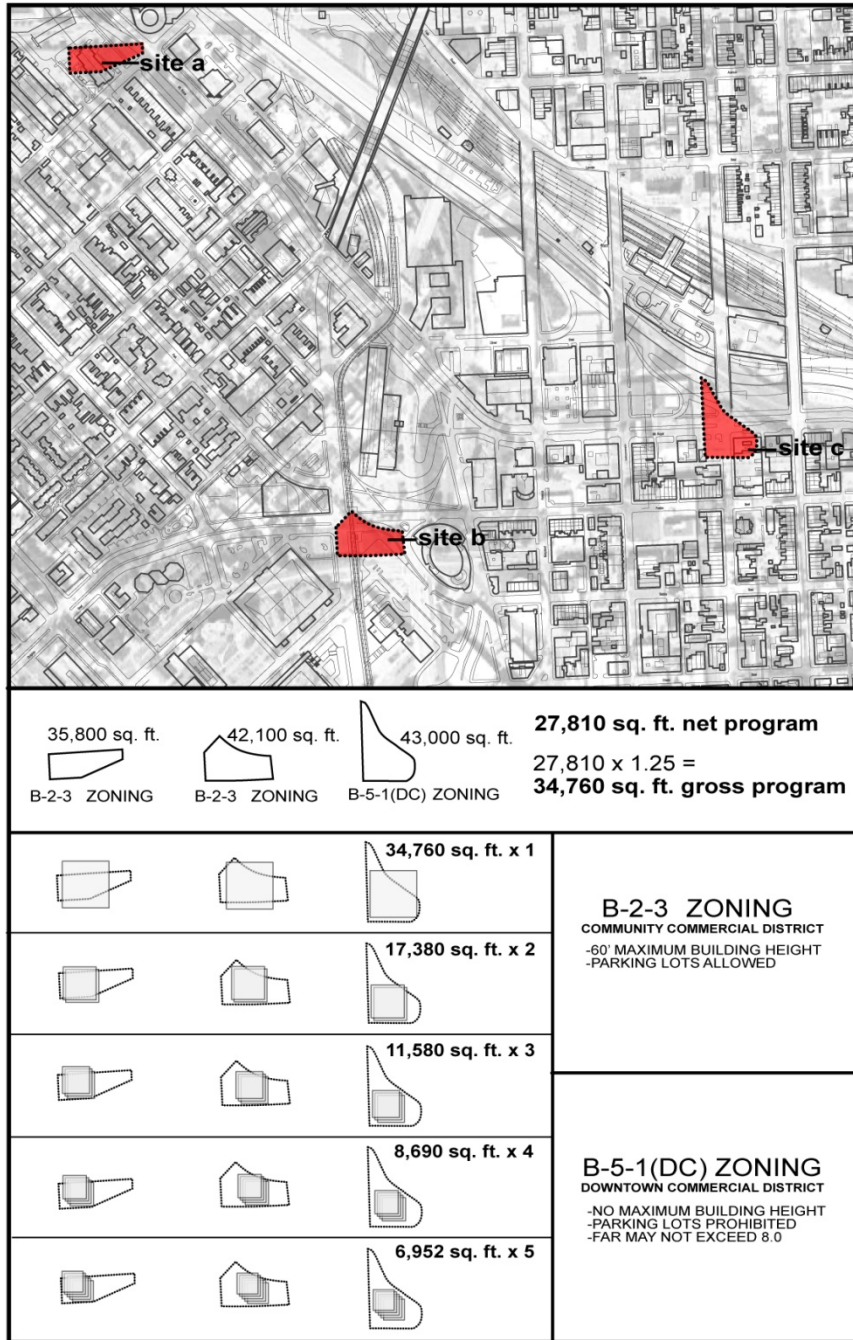


Figure 39_ Gross program to site comparison diagram
 (source: author)



FIGURE GROUND

Figure 40_ Figure ground of context surrounding site
(source: author)

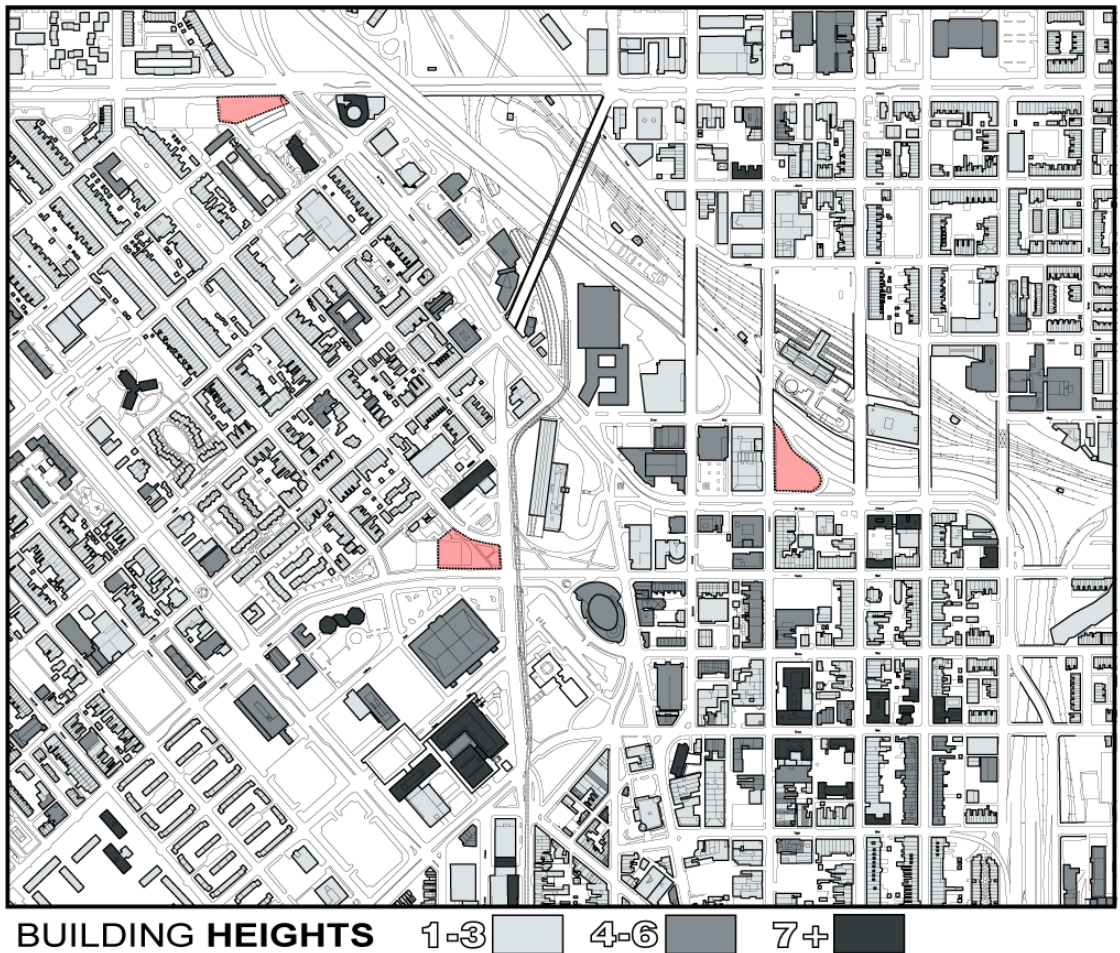


Figure 41_ Building heights of context surrounding site
 (source: author)

Site A

Introduction

The lot of the proposed thesis site is located at the Northern edge of the campus near two student dormitories, the Commons and the Gateway. Its location indicates that it might serve as another end anchor to the campus similar to the current symbolic Gateway and Brown Center projects. The site is approximately 35,800 sq. ft. in size allowing for flexibility in programming and the possible creation of open public space.

Adjacent Context

The context surrounding the site contains a diverse variety of residents. There are a variety of races, age groups, and residents of varying socio-economic statuses within this context. This project might serve as a place to build a sense of community between these disparate patches of residents.

The middle class Bolton Hill neighborhood is located to the southwest of the site in well-kept historic masonry row-homes. There are two student dormitories, the Gateway to the East and the Commons bordering the site to the South. Located between the two dormitories is a 1970's concrete high rise Bolton North apartment complex for working class residents in the area. On the opposite side of West North Avenue across from the site are located working class townhomes and apartments as well as some commercial property.

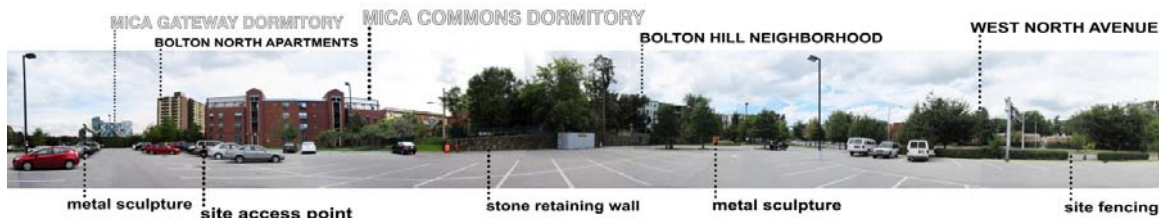


Figure 42_ Site Panorama showing adjacent buildings, neighborhoods, and site conditions
(source: author)

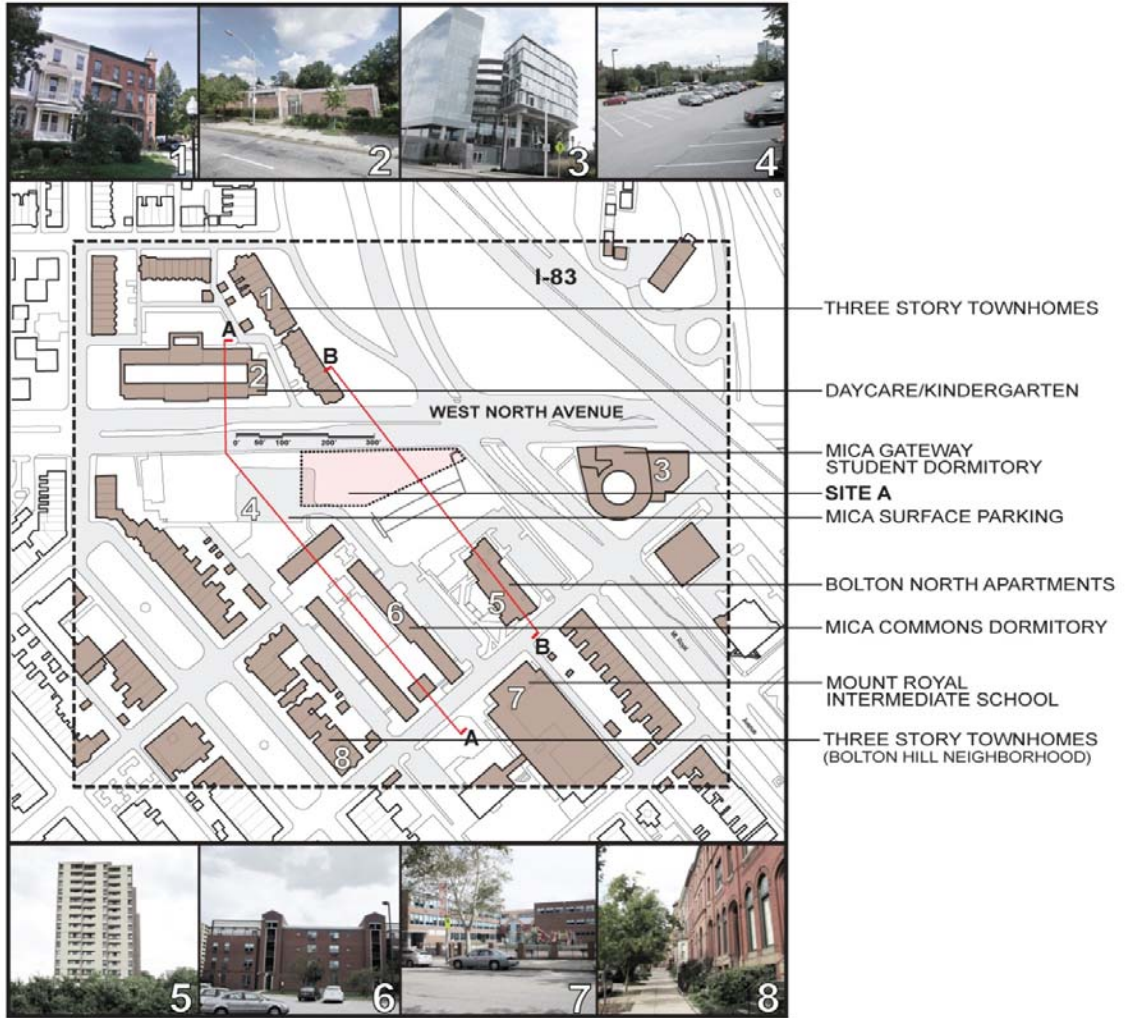
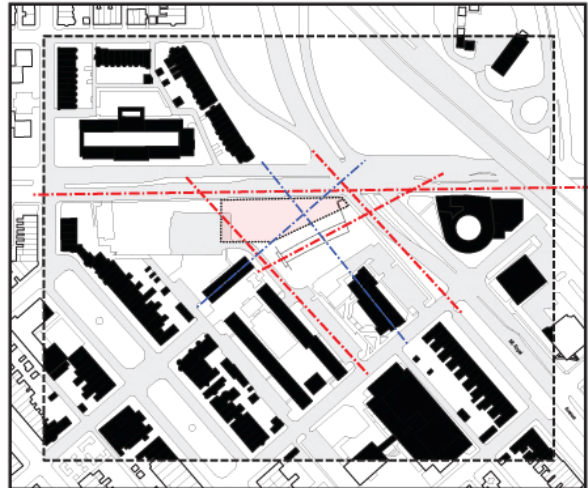
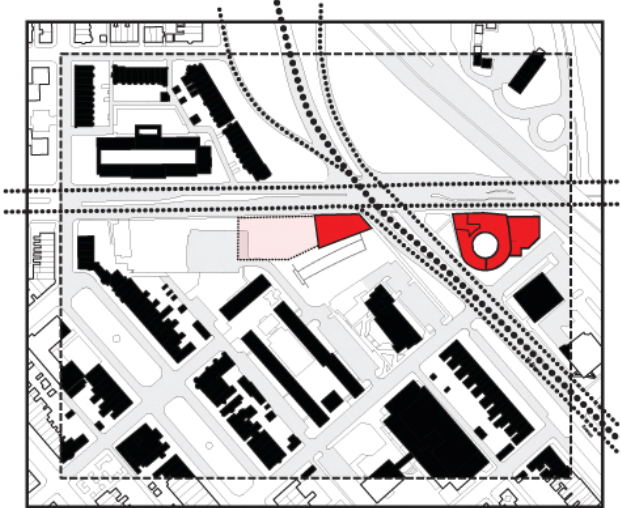


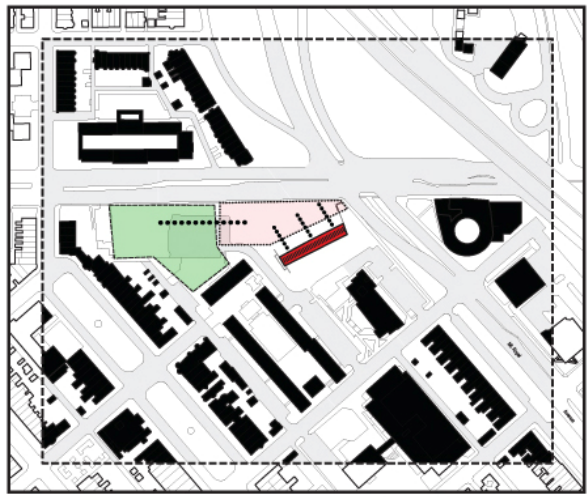
Figure 43_ Site A site plan showing context images and site section cuts
 (source: author and Google Earth)



CONTROLLING LINES



THRESHOLD/GATEWAY



PARK & RAIL

Figure 44_ Site A context diagrams
(source: author)

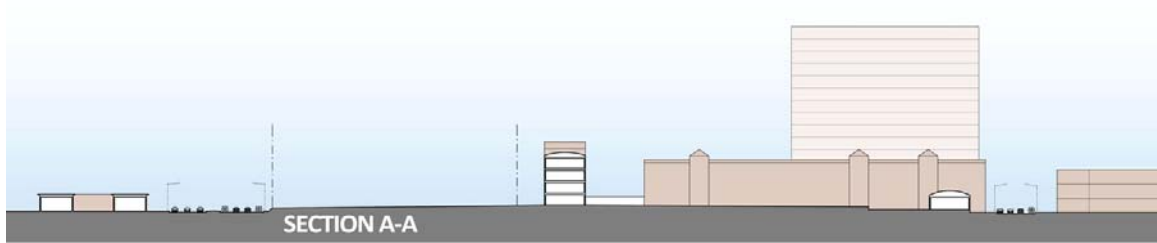


Figure 45_ Site A; Section A-A through MICA Commons Dormitory, Site A, and West North Avenue
(source: author)

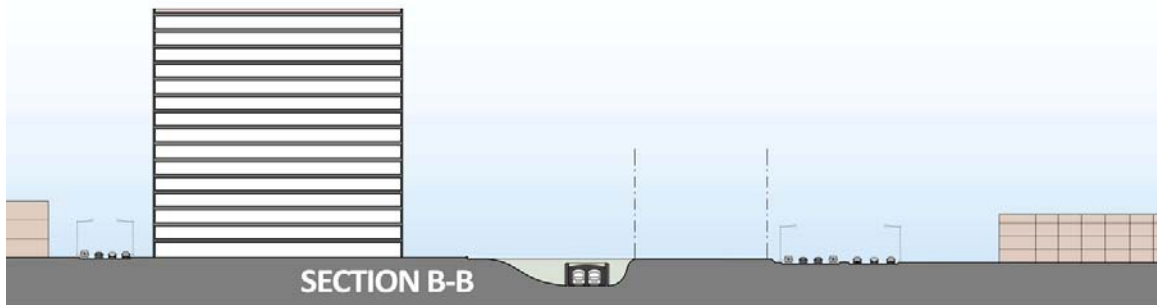


Figure 46_ Site A; Section B-B through Bolton North Apartments, Rail Line, Site A, and W. North Avenue
(source: author)

Access

There is currently vehicular access to the site from John Street to the South with possible access from West North Avenue at the northwest corner of the site. A fence is currently separating the parking lot from the lot that is accessed by West North Avenue. The site is highly visible from West North Avenue highlighting the importance of this edge as an introduction to the campus and project. The current pedestrian access to the site is from John Street as the remainder of the site is fenced off to provide security for the cars parked in the lot. With the removal of the fence the site would become highly accessible to pedestrians from West North Avenue, Brevard Street, and John Street.

Topography

The site is relatively flat with more extreme topography changes at the Southwest and Eastern edges of the site. The Brevard street alley is elevated approximately eight to ten feet above the lot and the Amtrak rail line is located approximately 25 feet below grade. Rainwater runoff follows the site contours eventually depositing in a small retention area at the eastern portion of the site or into the depressed area around the rail line. There are several other small drains at the edge of the site adjacent the sidewalk indicating that the majority of runoff moves to the East of the site following the topography.

B&P Rail Line

The sunken rail line is a portion of the Amtrak B&P rail line that handles Amtrak as well as MARC Train passenger service. The rail line handles approximately 135 trains per weekday. The B&P short for Baltimore and Potomac was once part of the Pennsylvania Railroad's main line from Baltimore heading southwest to Washington D.C. The rail line opened in 1872 and continues in operation today. The masonry structure of the exposed line adds character and historic interest to the site.



Figure 47_ Sunken B&P rail line directly adjacent the site
(source: author)

Site B

Introduction

Site B is located within a unique urban condition of merging grids and adjacent context that does not define an urban edge. The site is located at the intersection of North Howard Street and Dolphin Street. The urban intersection is not defined by any structure, even though it delineates an edge of the MICA campus. Each building surrounding the site sits in an objectified position with large areas of undefined exterior space. This site might serve as a beacon for the MICA campus, marking the passage into the campus and better defining its edge.

Potential Gateway for MICA

This site might serve as a beacon for the MICA campus, marking the passage into the campus and better defining its edge. The site's location maintains high visibility from vehicular, pedestrian, and mass transportation traffic in the area. The two adjacent MICA

buildings, Mount Royal Station and Sutton Place Student Apartments do not communicate the artistic and creative ethos the campus has created at its other key gateways. The Gateway Dormitory and Brown Center buildings clearly communicate that a threshold has been crossed into the MICA campus.

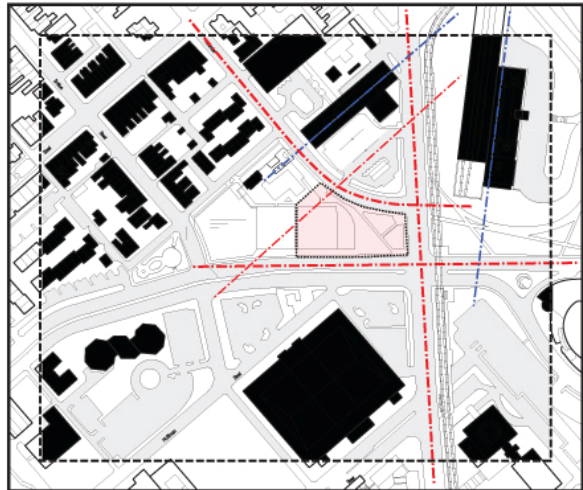
Adjacent Context

The context surrounding the site consists of a diverse range of building types. These consist of townhomes, high-rise apartment towers, a train station, armory, and symphony hall. This variety surrounding the site creates an interest and opportunity to develop a project free from typical urban constraints of maintaining a consistent building height or historic aesthetic.

The block on which the site is located contains a community swimming pool and park creating a possible dialogue between the project and its exterior spaces.



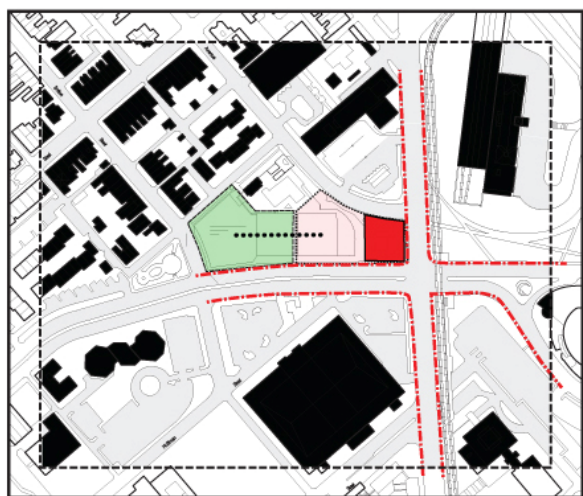
Figure 48_ Site B site plan showing context images and site section cuts
 (source: author and Google Earth)



CONTROLLING LINES



THRESHOLD/GATEWAY



PARK & CORNER INTERACTION

Figure 49_ Site B context diagrams
(source: author)

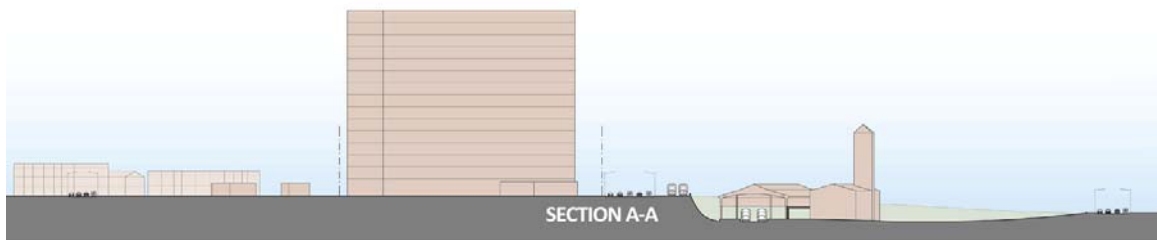


Figure 50_ Site B; Section through Site B and Mount Royal Station
(source: author)

_Site C

Introduction

Site C is located to the south-east of the main portion of the MICA campus. The site is also located adjacent the Jones Falls Expressway, or I-83, the main north-south thoroughfare that runs through the city, affording a high degree of visibility from traffic running through the city. Most notably the site sits across from the main pedestrian entrance of Pennsylvania Station. Penn Station is the main train station of the city and the eighth busiest train station in the country by number of passengers served.

The Three Beacons of the MICA campus

The proposed site could continue a recent legacy of hierarchical contemporary campus buildings that define points of access along West Mount Royal Avenue. These two recently completed projects, the Gateway Dormitory and Brown Center are modern contemporary buildings that have anchored the campus along either end of West Mount Royal Avenue. The architects of those projects, RTKL and Associates and Ziger Sned Architects have spoken of their projects roles as beacons and signifiers of the campus' academic and artistic ethos. The proposed site acts as symbolic extension of the campus

into the surrounding neighborhood as an additional anchor along West North Avenue. All three sites possess high visibility from the surrounding major roads as well as from pedestrian traffic along the campus' main thoroughfare, West North Avenue. A diagram of these sites' view corridors highlights their key adjacencies and visibility to major roads.

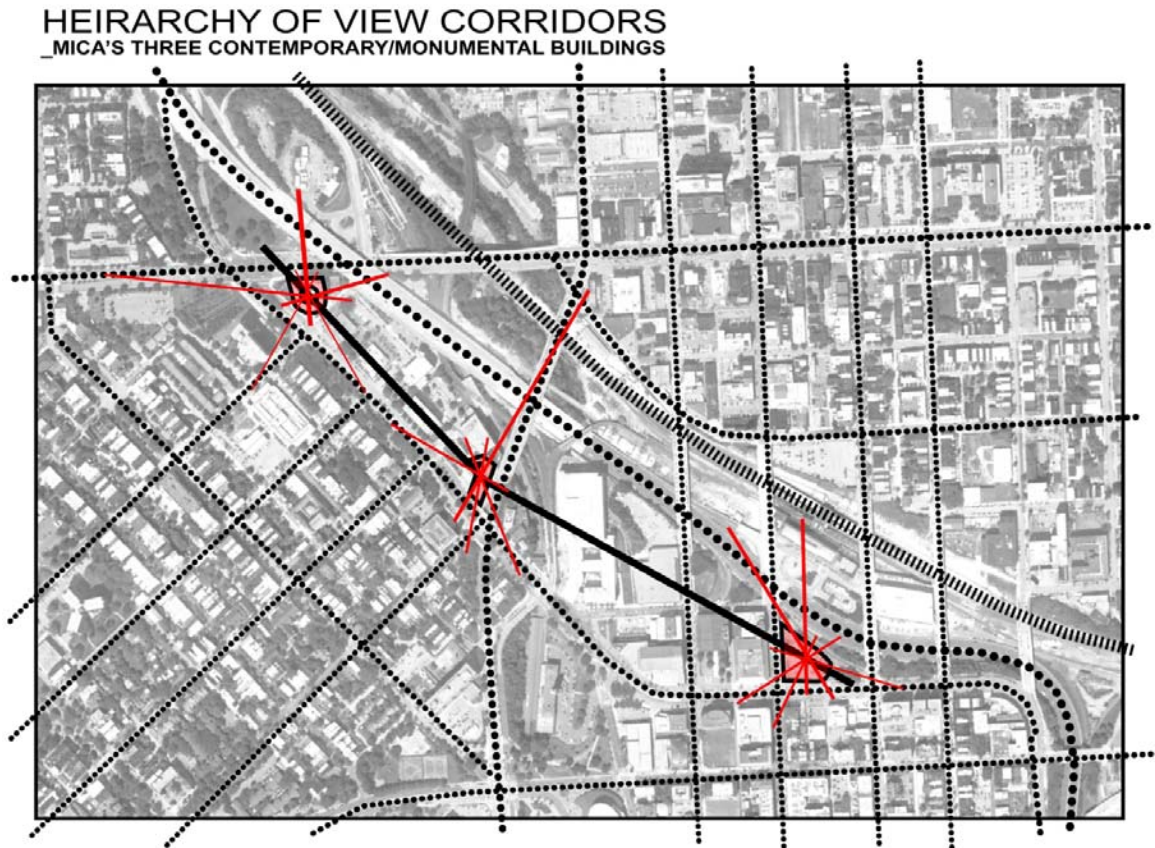
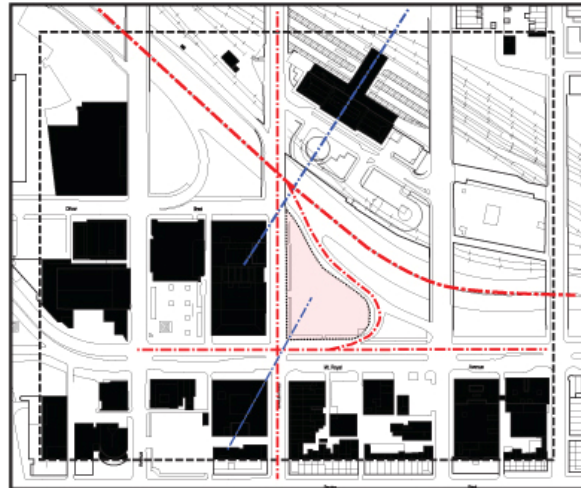


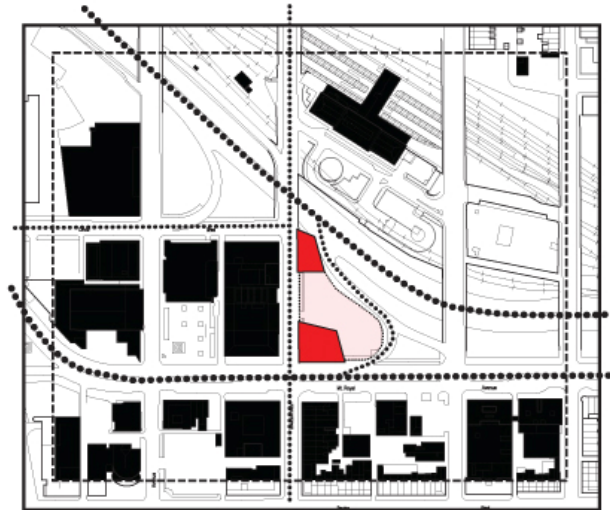
Figure 51_ MICA's three beacons to the community shown with hierarchy of view corridors diagrammed
(source: author)



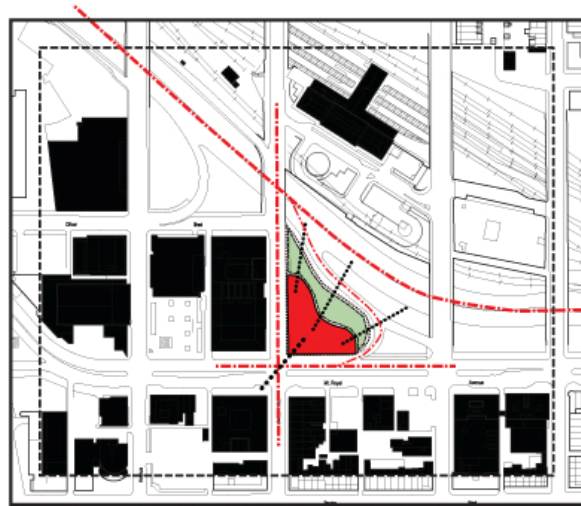
Figure 52_ Site C site plan showing context images and site section cuts (source: author and Google Earth)



CONTROLLING LINES



THRESHOLD/GATEWAY



CONTEXT INTERACTION

Figure 53_ Site C context diagrams
 (source: author)



Figure 54_ Site C; Section through Penn Station, I-83, Site C, and Three Story Townhomes adjacent site

(source: author)

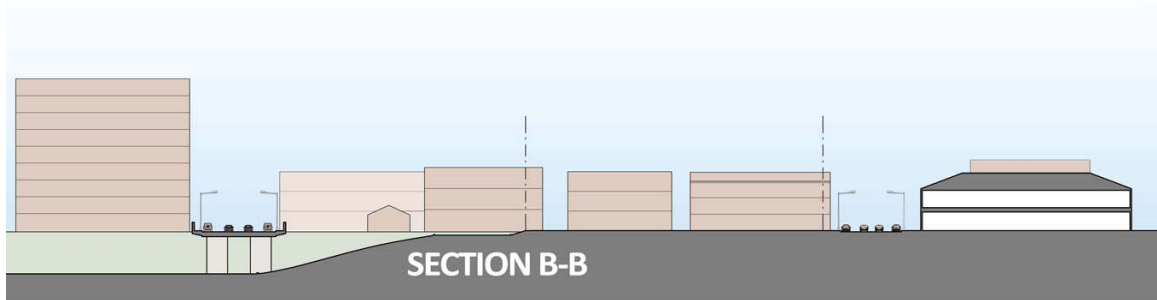


Figure 55_ Site C; Section through St. Paul Street bridge, Site C, and Univ. of Balt. Liberal Arts Building

(source: author)

Site Access

The proposed site is accessible to pedestrian and vehicular traffic from two sides, both from North Charles Street as well as West Mount Royal Avenue. The site is highly accessible from light rail and train traffic coming from nearby Penn Station, a major transportation hub in the city. The site's close proximity to Interstate 83 and an exit from the highway that leads to West Mount Royal Avenue the site becomes easily accessible to those from outside the city coming from the north. Accessibility from local residents is possible from both W. Mount Royal Avenue and North Charles Street. There is also visual accessibility from all sides of the site with the highest amount of passerby's visibility from the adjacent I-83 and Penn Station.

SITE ACCESS

_surrounding roads and site access

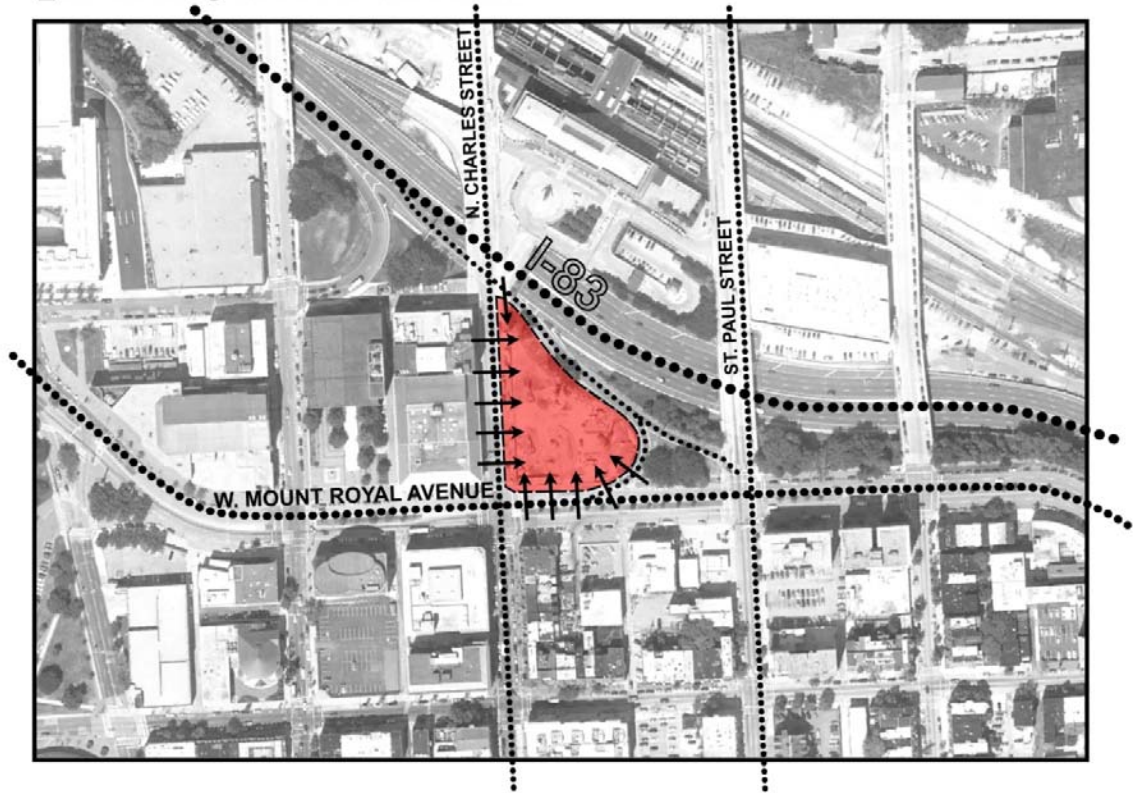


Figure 56_ Site access shown highlighting surrounding roads and possible access points
(source: author)

Site C Important Neighbor: Penn Station

Pennsylvania Station, most commonly referred to as Penn Station, is the main train station in Baltimore. The station was constructed in 1911 in the Beaux-Arts style by New York architect Kenneth MacKenzie Murchison for the Pennsylvania Railroad. It was originally named Union Station as it originally serviced both the Pennsylvania Railroad and the Western Maryland Roadway. The name was later changed in 1928 to match the other Pennsylvania Stations along the Northeast Corridor. The station accommodates not only rail traffic but also light rail service for the city, highlighting its regional as well as local importance as a mass transportation hub. The station interacts

with the cities' pedestrians through a plaza facing North Charles Street in front of the southern face of the building.



Figure 57_ View of pedestrian plaza in front of Penn Station, with North Charles Street in foreground

(source: Multielve at flickr.com, url: <http://www.flickr.com/photos/hanneorla/3066753590/>)

Important Neighbor_ Penn Station/Location and Passenger Train/Rail Service

The site is situated on a raised plinth created by the sunken Jones Fall Expressway to the South and the Northeast Corridor train tracks to the North. Its neighborhood context includes the Mount Vernon neighborhood to the south, and Station North located north of the site. The Inner Harbor and the downtown is approximately a mile and a half to the south of the site as well.

Penn Station services the Amtrak, MARC (Maryland Area Regional Commuter), and the Maryland Transit Administration's light rail system making it an important

transportation hub for the region and city. The northern and southern Northeast Corridor (NEC) tracks approach the station through tunnels. There is the two-track Baltimore and Potomac Tunnel (B&P Tunnel), built in 1873, that approaches from the south. This portion of the tunnel, consisting of 7,660 feet, is one of the worst bottlenecks on the NEC due to the slow speed of 30 mph needed to traverse the steep and curving tunnel. The Union tunnel, built in 1873 as well, to the north consists of a single track bore as well as a double track bore. Rail traffic is much better in this tunnel as it consists of a higher number of tracks and lacks the sharp curves and steep grades of the B&P Tunnel.

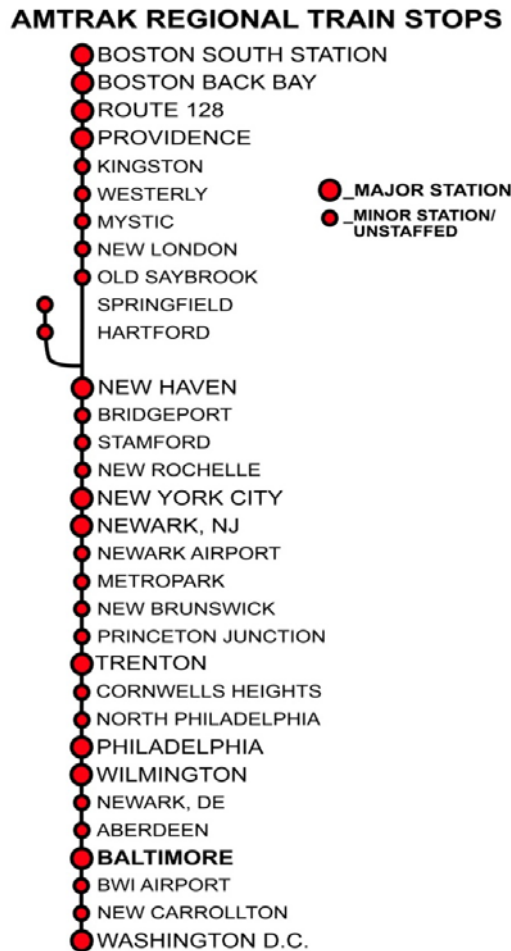


Figure 58_ Amtrak NEC train stops with the Penn Station Baltimore stop highlighted
 (source: author)

Important Neighbor_ Penn Station/ “Male/Female” Sculpture

In 2004, noted sculptor Jonathan Borofsky was commissioned by the city to create a sculpture in front of Penn Station as part of its public arts program initiative. The resultant was a 51 foot tall aluminum statue entitled “Male/Female”, which has created a tremendous amount of controversy in the city. Many of its detractors cite its clash with the classical Beaux-Arts architecture of the station, while its proponents champion its contemporary image and expression as complementing the urban landscape in which it is placed.



Figure 59_ Controversial “Male/Female” sculpture by famed sculptor Jonathan Borofsky
(source: haneorley at Flickr.com, url: <http://www.flickr.com/photos/haneorla/3066753590/>)

Chapter 5_Program

_Massing Studies

Initial Massing Study

A series of massing studies were undertaken for each potential site. The studies explored placing massing on a site consisting of either two or three stories of gross program. The purpose of this exercise is to explore the possibilities of varying site coverage and the resulting impact on the open space of the site. The three story schemes resulted in more open space on the site, while the two story schemes resulted in less open space but more defined edges that help to form exterior space. Focus was placed on evaluating a multiplicity of schemes in order to evaluate the different strategies that are possible on the sites.

Each scheme has a series of arrows that express the hierarchy of urban interaction. Larger arrows depict an important point of interaction with the context. For example, in most schemes the intersection corner became an important point of urban interaction. There are also dashed lines shown on each plan within the site boundaries indicating the exterior spaces formed by the massing volumes.

One and Two Volume Schemes

The schemes explored massing through either one volume or two possibly interconnected volumes. The two volume schemes explore the separation of the theatre and film school portions of the program. By creating two volumes that interact on the site, the schemes often form better defined exterior space than a single volume structure

could. Two volumes can also become more responsive to urban conditions in the surrounding context by placing massing at strategic locations within the site. The two volume schemes consisted of both a narrow and a wide volume. The wide volume depicts the theater component with its large program spaces while the narrow volume represents the film school with its smaller scale program.

Site A_ Initial Massing Study

The massing studies at Site A revealed a need to maintain the corner at the intersection of W. Mount Royal Avenue and West North Avenue. The site's edge to the west is also an important location that can either help to either define an edge or capture the open space as part of the site. The sunken B&P rail line to the South of the site also becomes an area of interest that the massing can respond to by either creating open space adjacent it, or actually bridging the rail as in the scheme three of the three floor massing options.

The more successful schemes for Site A were those consisting of two volumes. One volume could hold the edge at the intersection, while the other volume defines the opposite edge of the site. Other successful strategies at this site include holding the busy street edge in order to create quiet and safe spaces at the southern edge of the site.

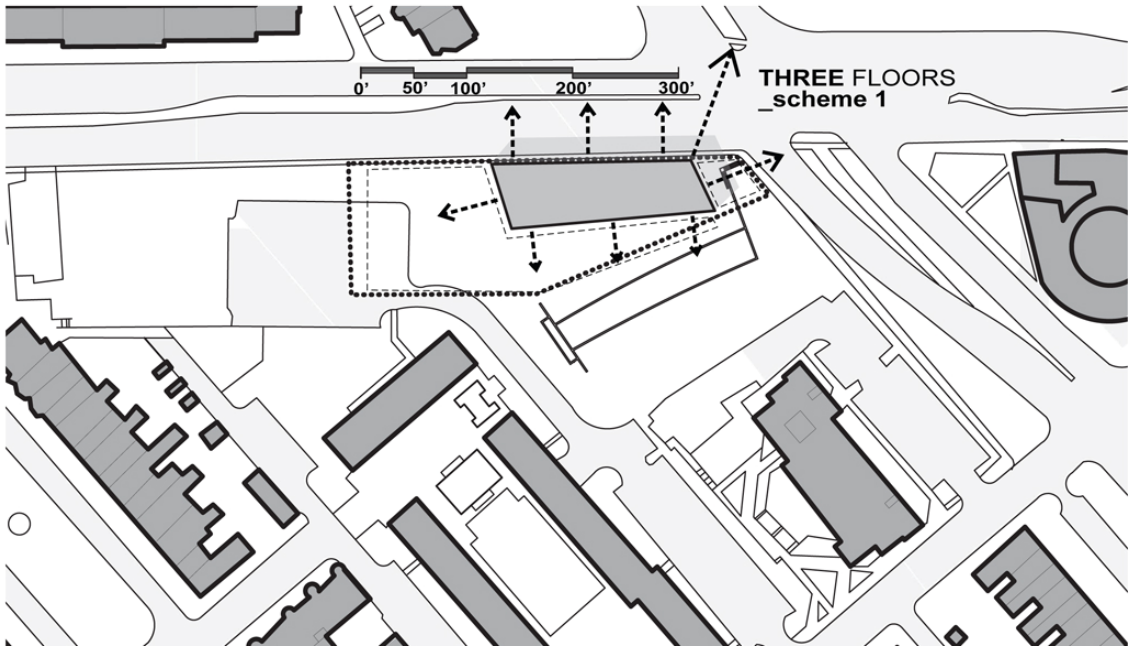


Figure 60_ Site A; Three floors gross program, scheme 1
(source: author)

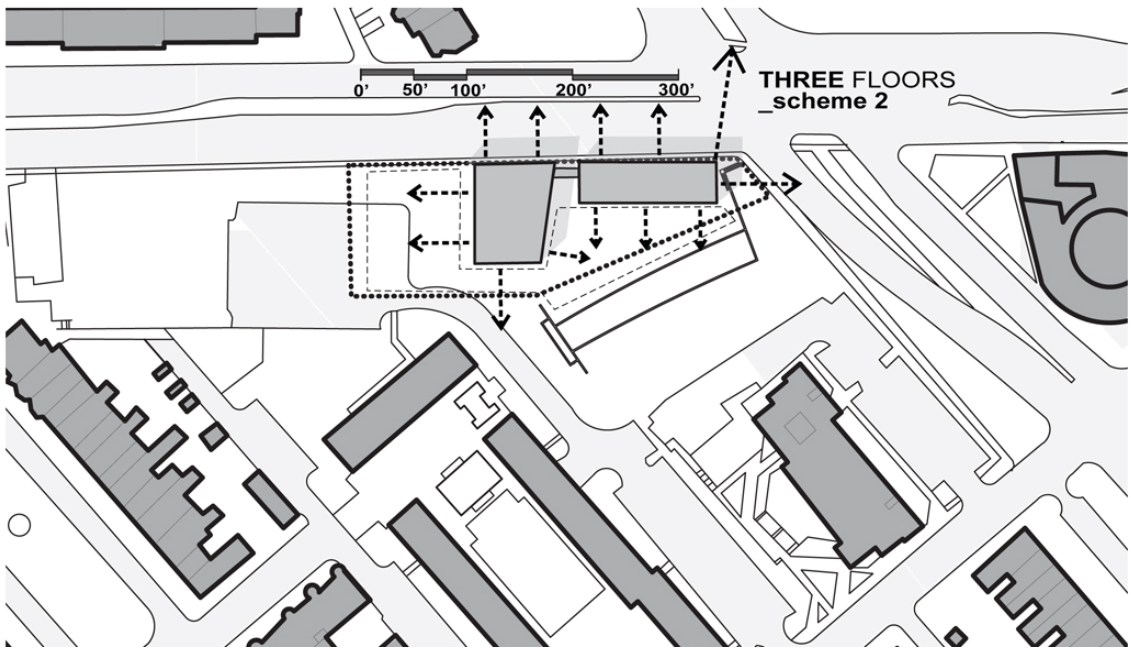


Figure 61_ Site A; Three floors gross program, scheme 2
(source: author)

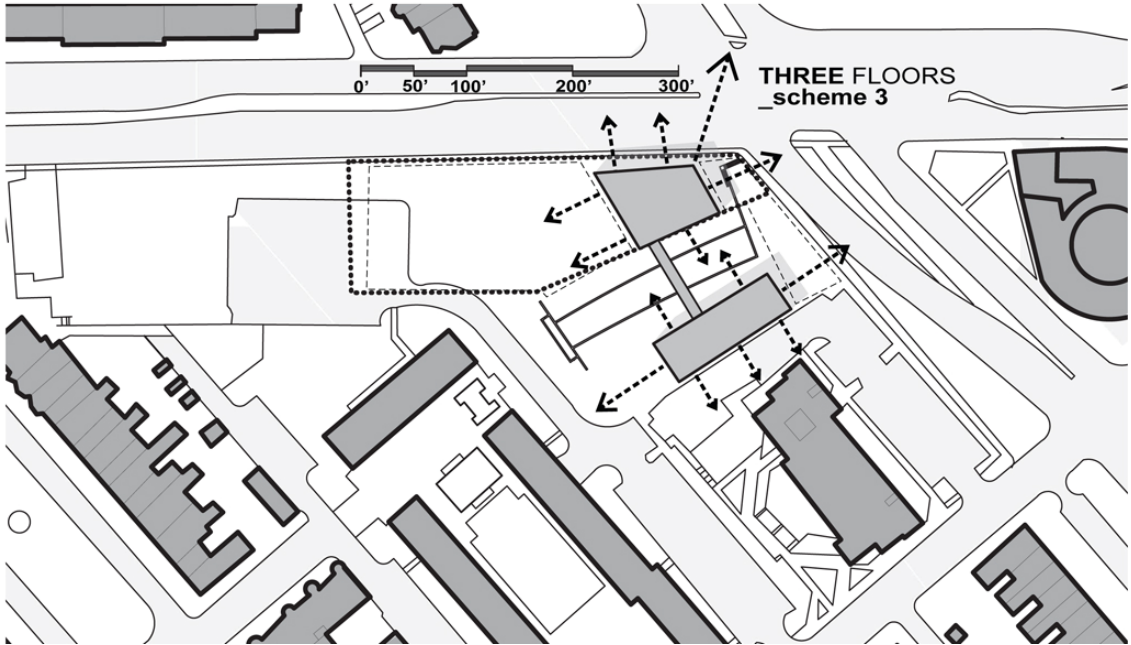


Figure 62_ Site A; Three floors gross program, scheme 3
(source: author)

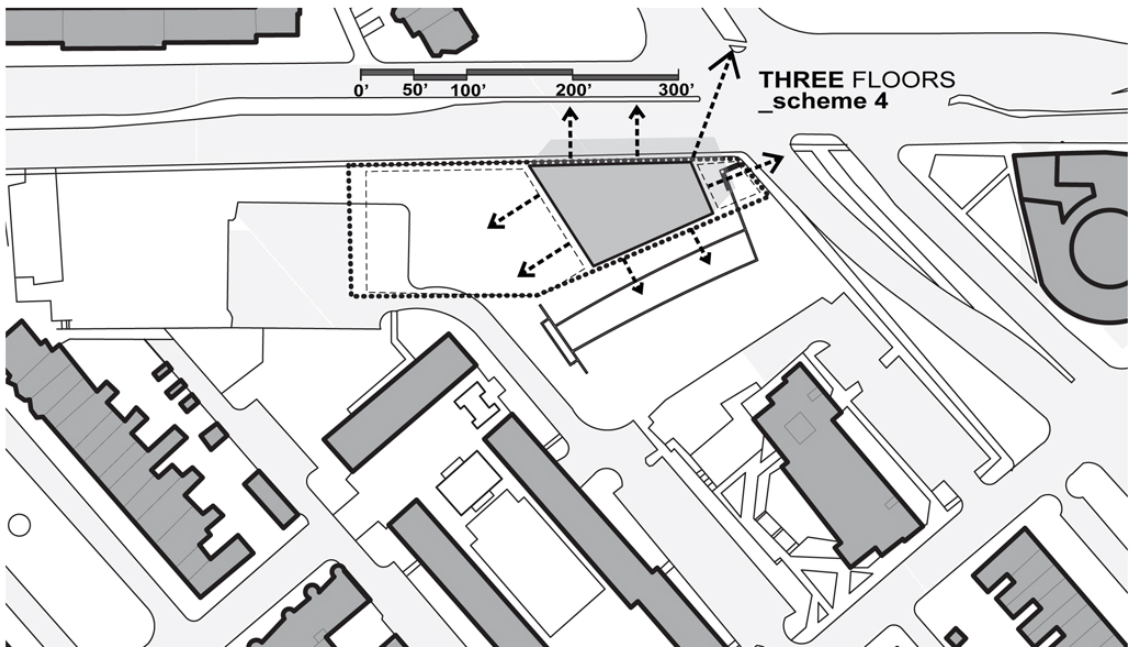


Figure 63_ Site A; Three floors gross program, scheme 4
(source: author)

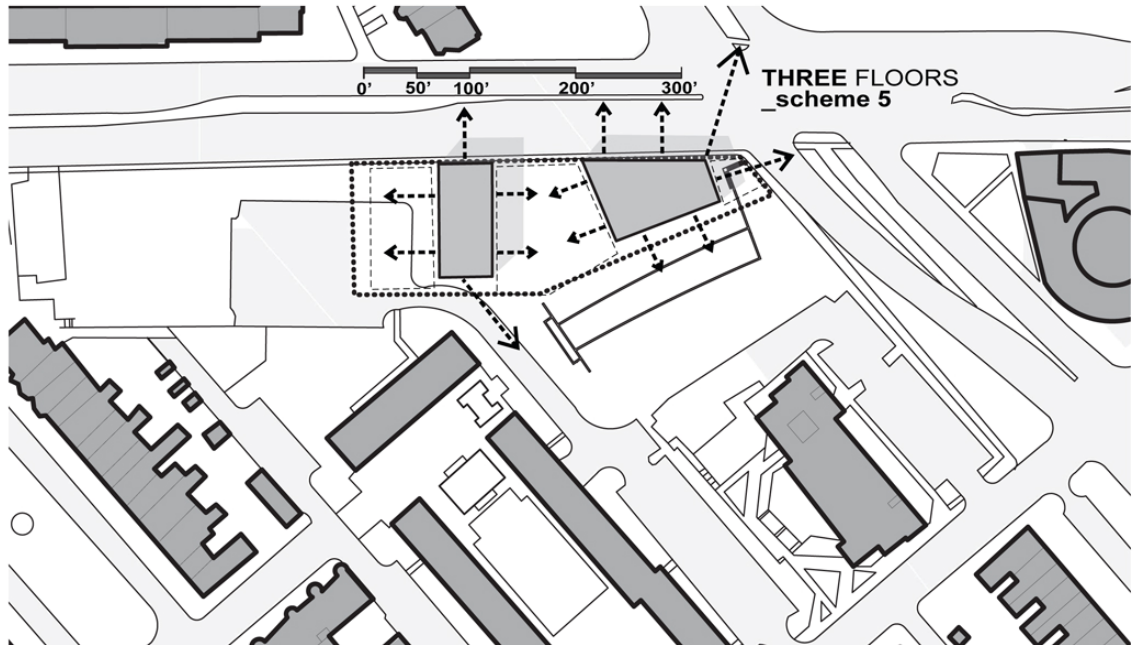


Figure 64_ Site A; Three floors gross program, scheme 5
(source: author)

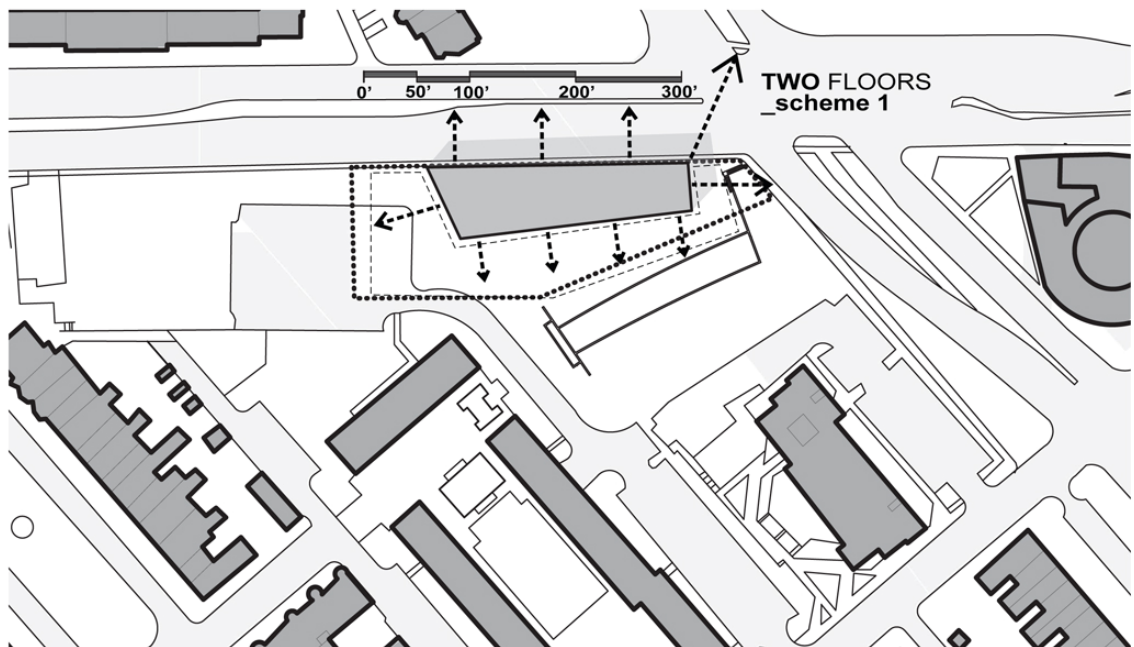


Figure 65_ Site A; Two floors gross program, scheme 1
(source: author)

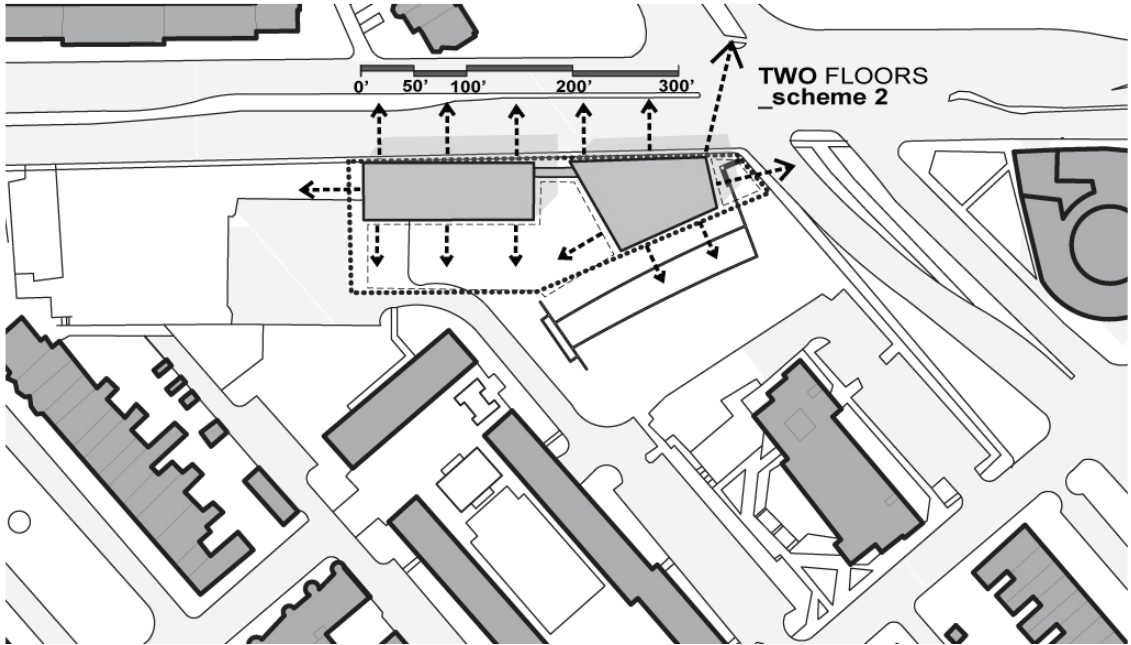


Figure 66_ Site A; Two floors gross program, scheme 2
 (source: author)

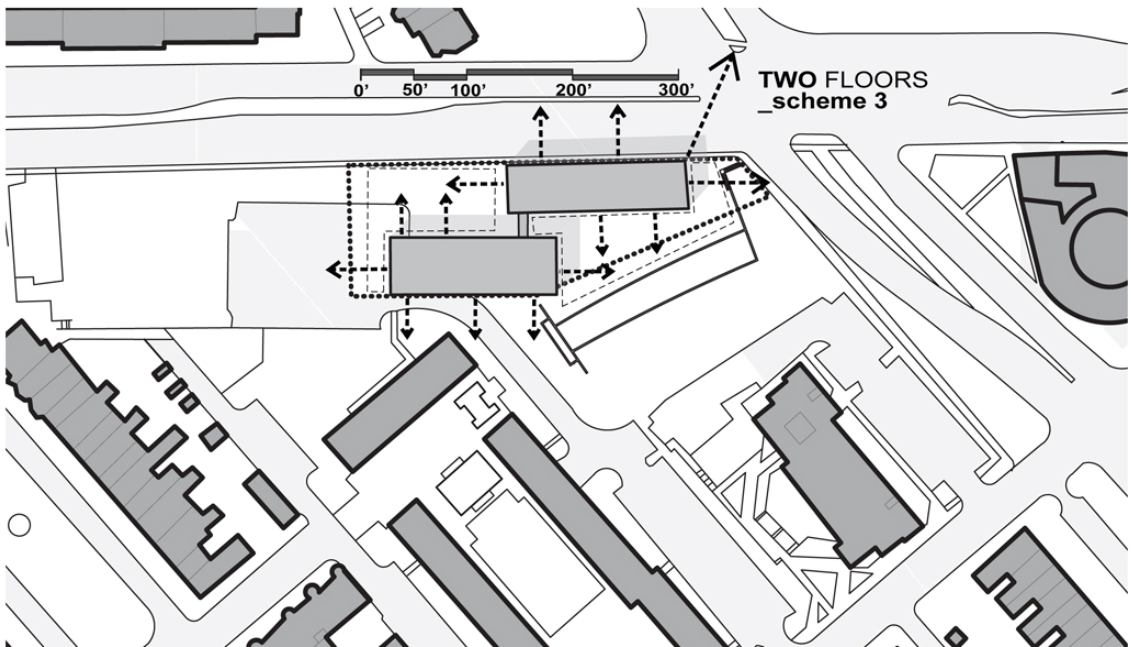


Figure 67_ Site A; Two floors gross program, scheme 3
 (source: author)

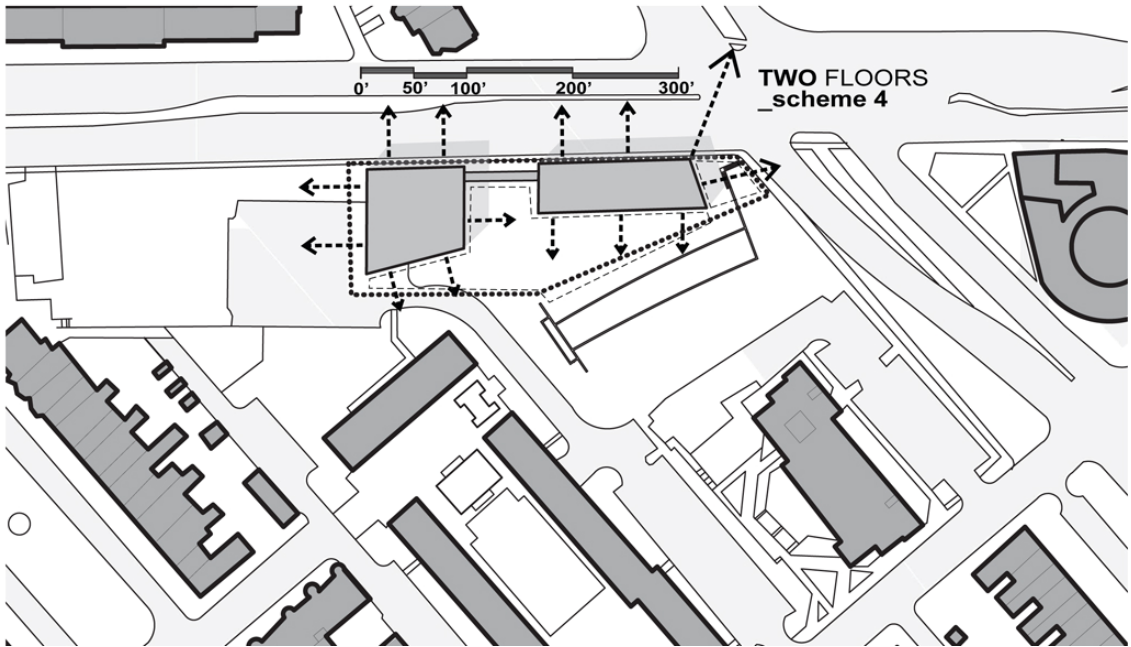


Figure 68_ Site A; Two floors gross program, scheme 4
 (source: author)

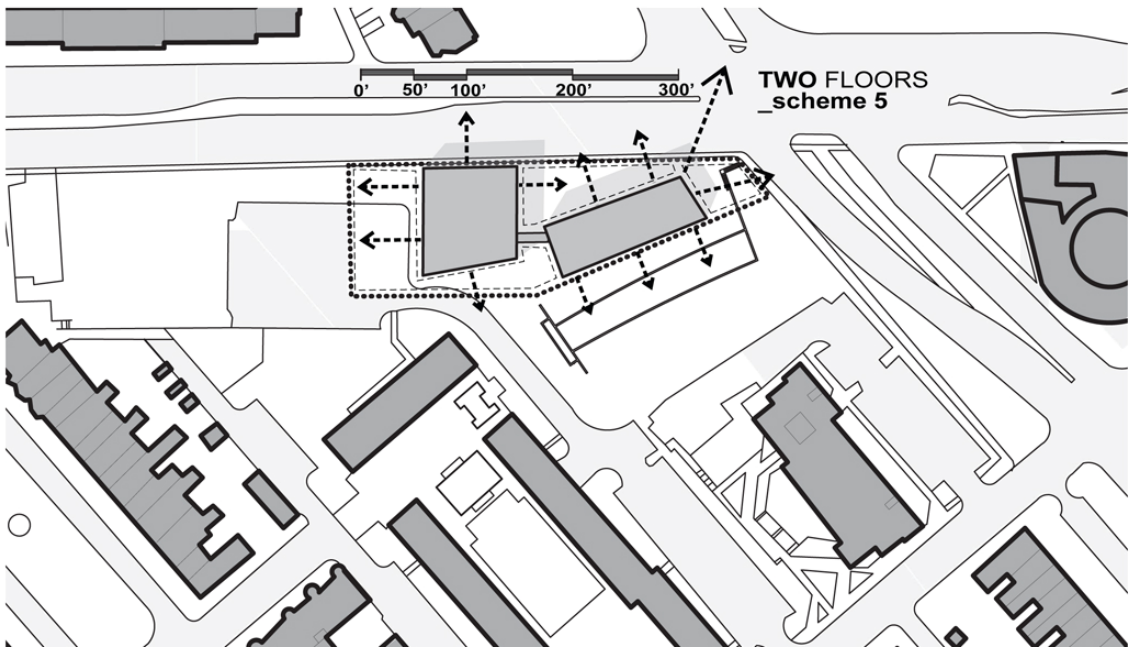


Figure 69_ Site A; Two floors gross program, scheme 5
 (source: author)

Site B_ Initial Massing Study

Site B's lack of surrounding urban edges to react to resulted in schemes that focused on creating a presence at the intersection corner and defining space within the site. The potential for the site to create a gateway into the campus highlights the importance of this focus on the corner. The public park located adjacent the site on the same block also provides opportunities to extend this space into site through massing or to create a delineation between the park and the site.

The schemes that created a presence on the corner and reacted to the adjacent park were more successful than those that focused on creating a street edge. The lack of typical urban context that forms edges provides a more open interpretation to the massing locations and forms.

This provides more freedom in the massing organization that might be organized more conceptually than typical urban sites.

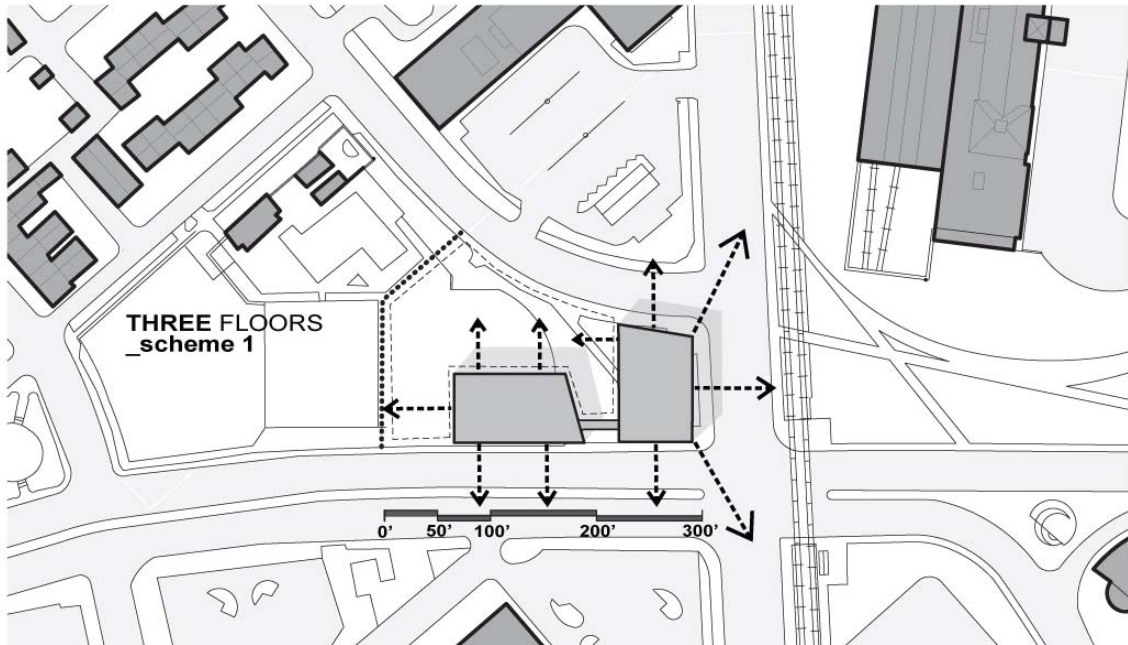


Figure 70_ Site B; Three floors gross program, scheme 1
(source: author)

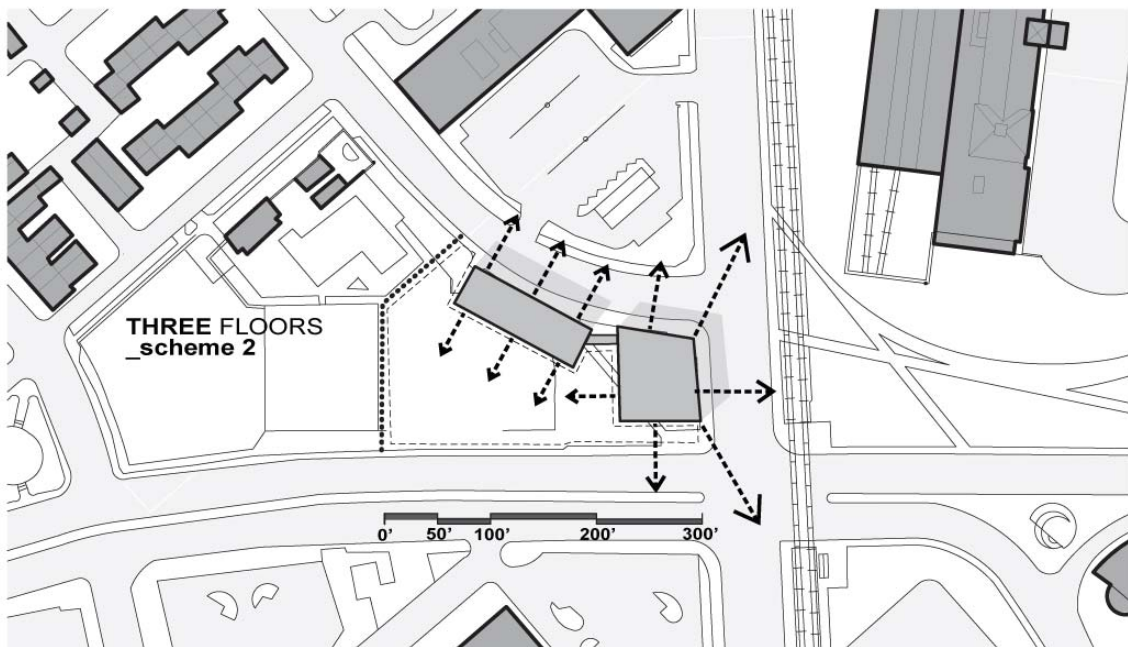


Figure 71_ Site B; Three floors gross program, scheme 2
(source: author)

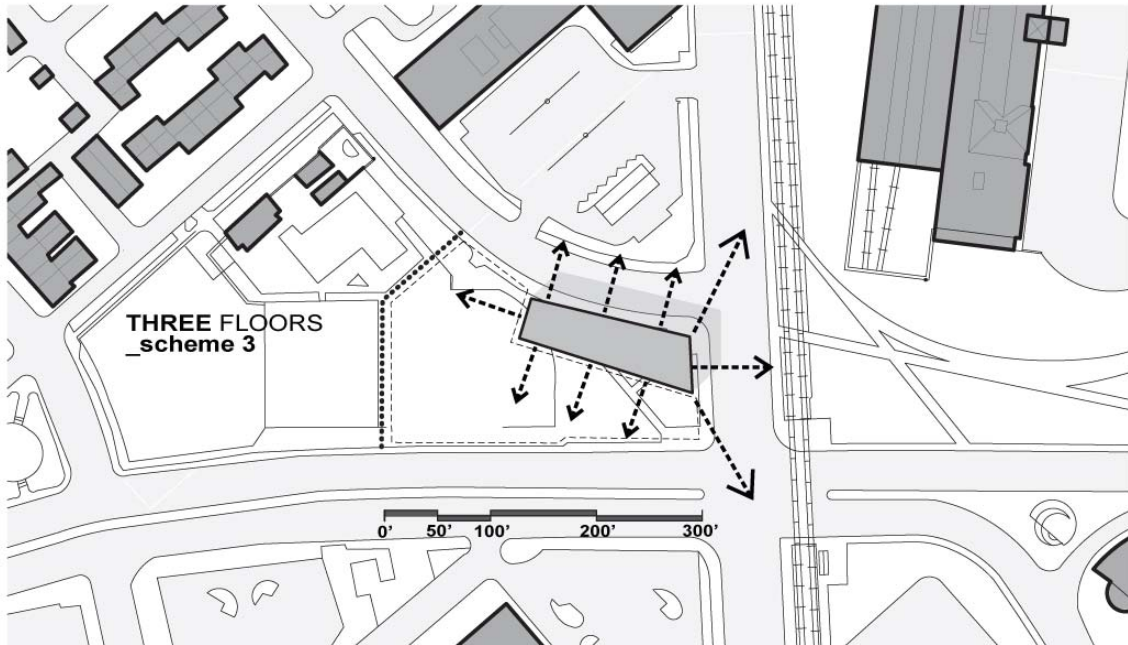


Figure 72_ Site B; Three floors gross program, scheme 3
(source: author)

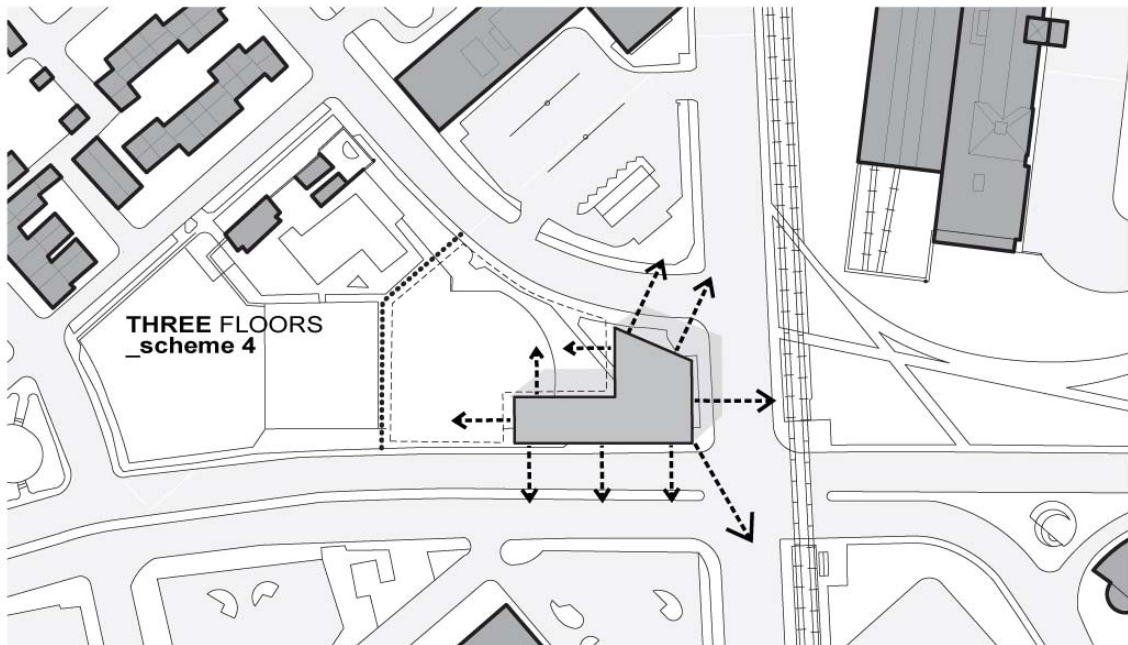


Figure 73_ Site B; Three floors gross program, scheme 4
(source: author)

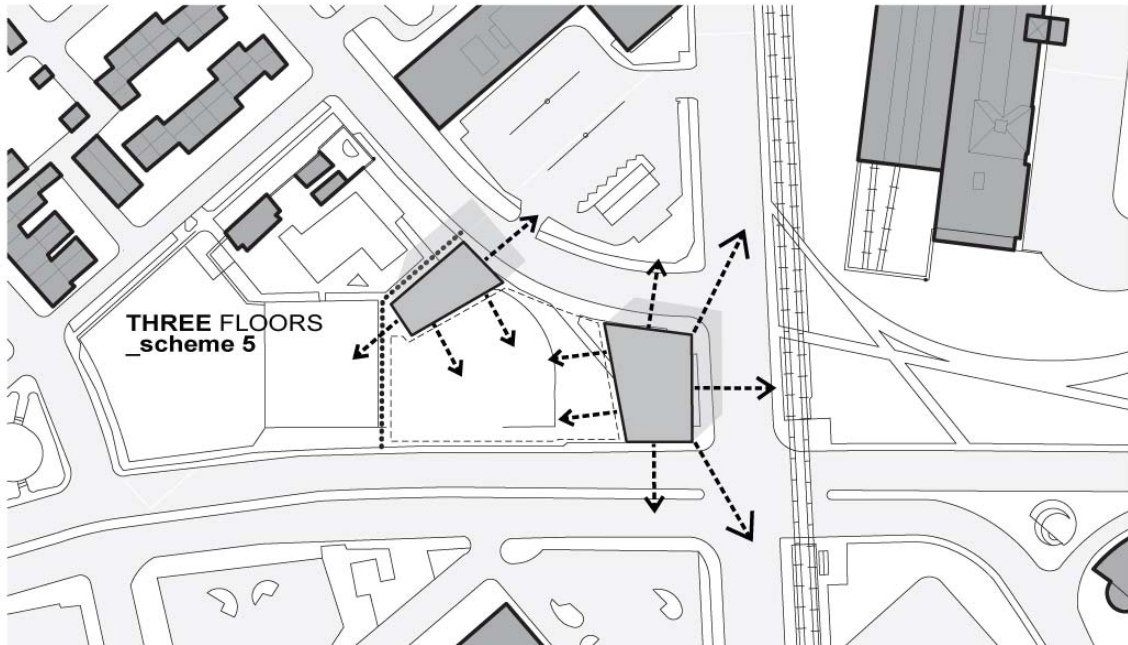


Figure 74_ Site B; Three floors gross program, scheme 5
(source: author)

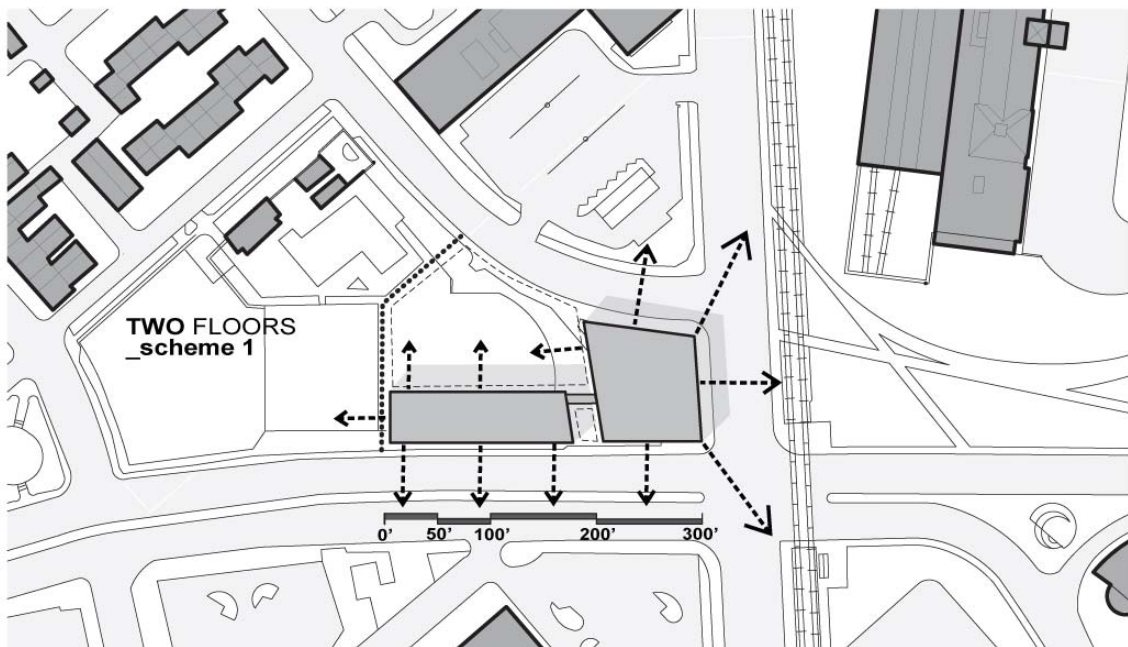


Figure 75_ Site B; Two floors gross program, scheme 1
(source: author)

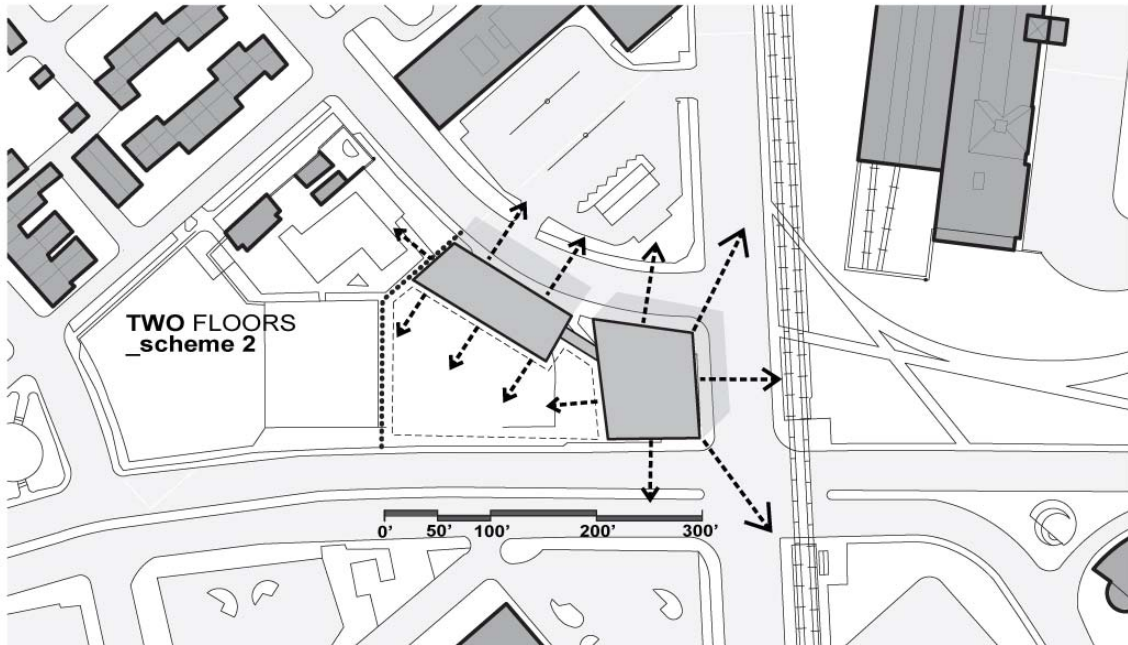


Figure 76_ Site B; Two floors gross program, scheme 2
(source: author)

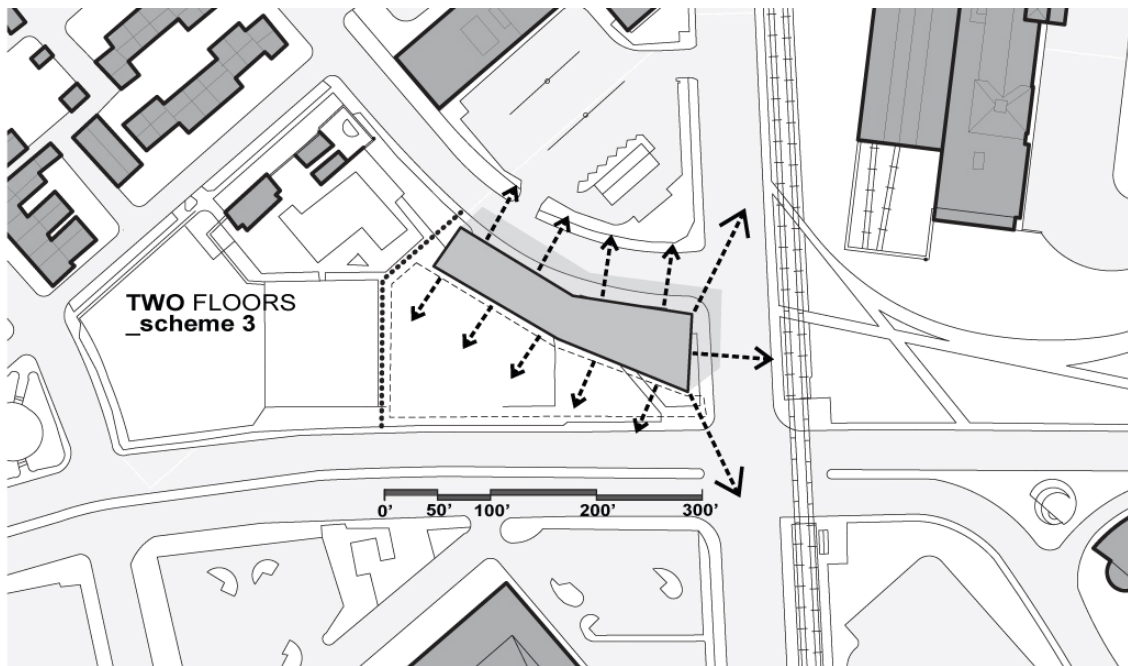


Figure 77_ Site B; Two floors gross program, scheme 3
(source: author)

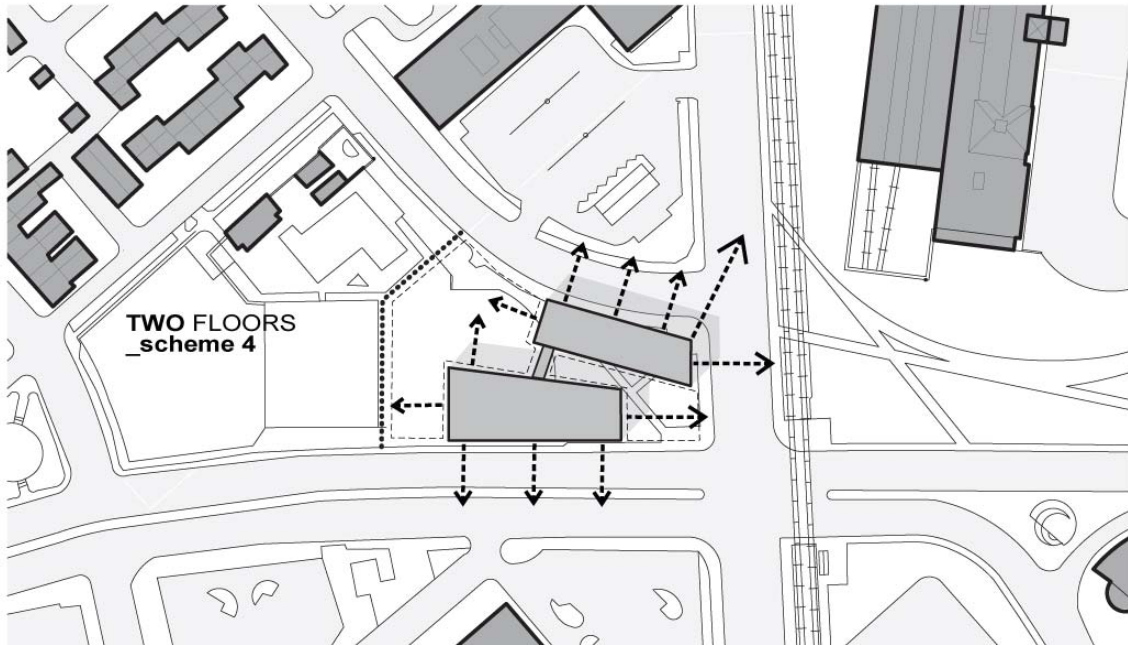


Figure 78_ Site B; Two floors gross program, scheme 4
(source: author)

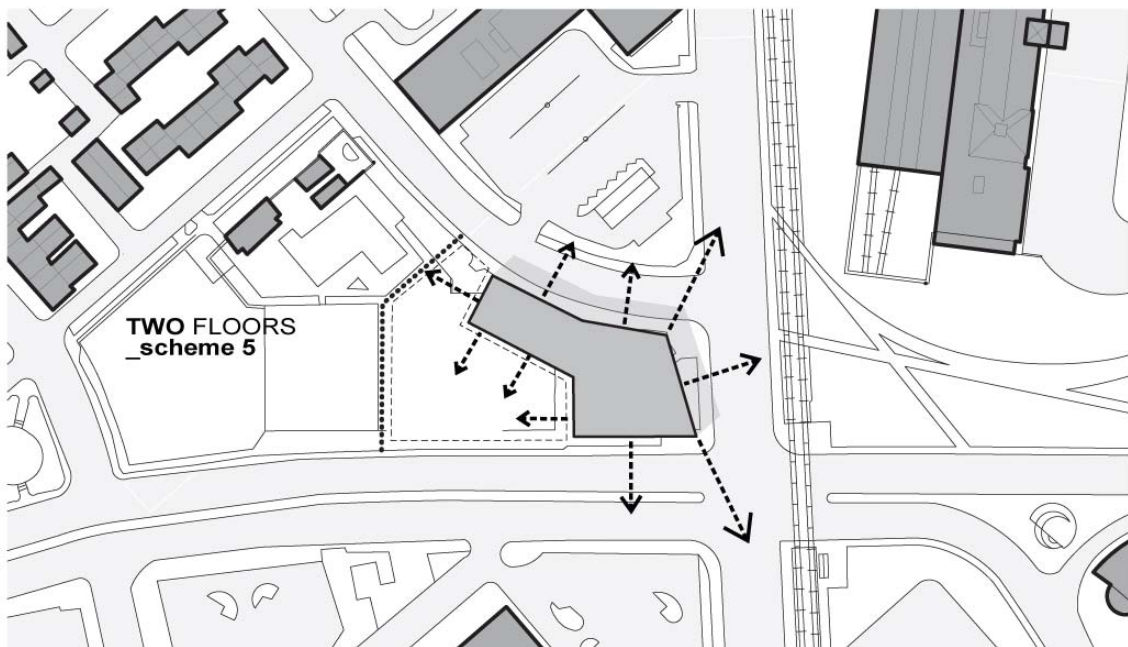


Figure 79_ Site B; Two floors gross program, scheme 5
(source: author)

Site C_ Initial Massing Study

Site C provides several contextual conditions to address through the massing of the scheme. There is an existing street grid with well defined edges to the west and south of the site. To the north lies I-83 that forms a depressed curving edge carrying a high volume of traffic. On the other side of the highway lies Penn Station that carries a high volume of passengers through the area.

In order to address these contextual cues massing schemes with two volumes are best able to react at multiple portions of the site. Schemes that hold the street edge at the grid at one end of the site and respond to the highway and Penn Station at the other are most effective. Single volume schemes at this site without a large gross program footprint are unable to address the complexity of the surrounding urban context.

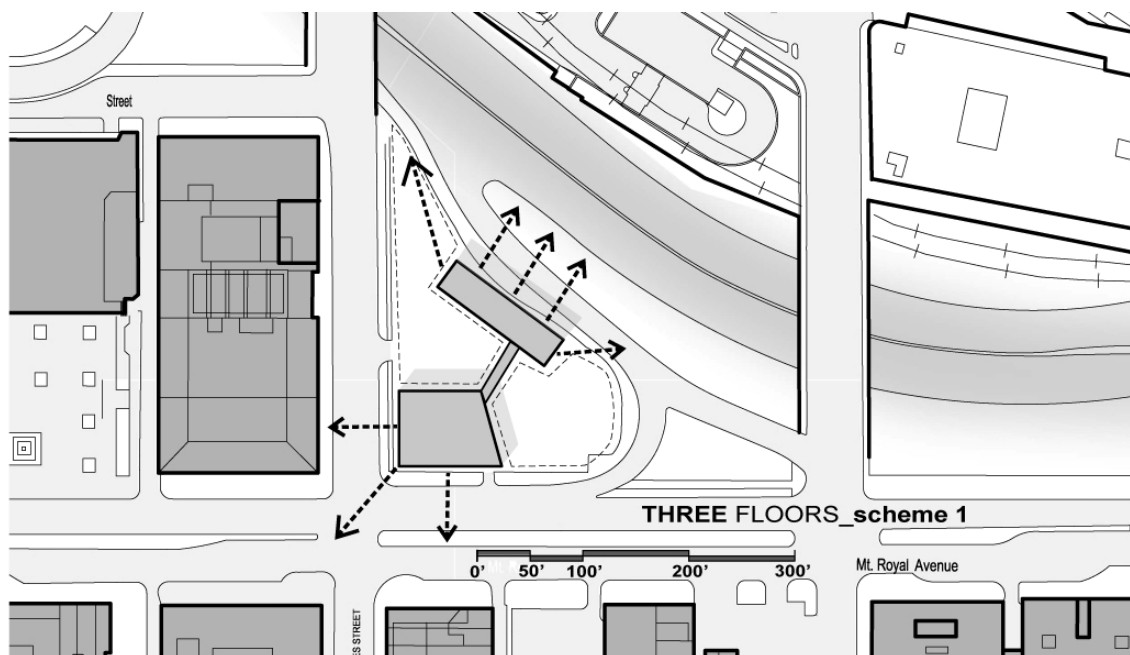


Figure 80_ Site C; Three floors gross program, scheme 1
(source: author)

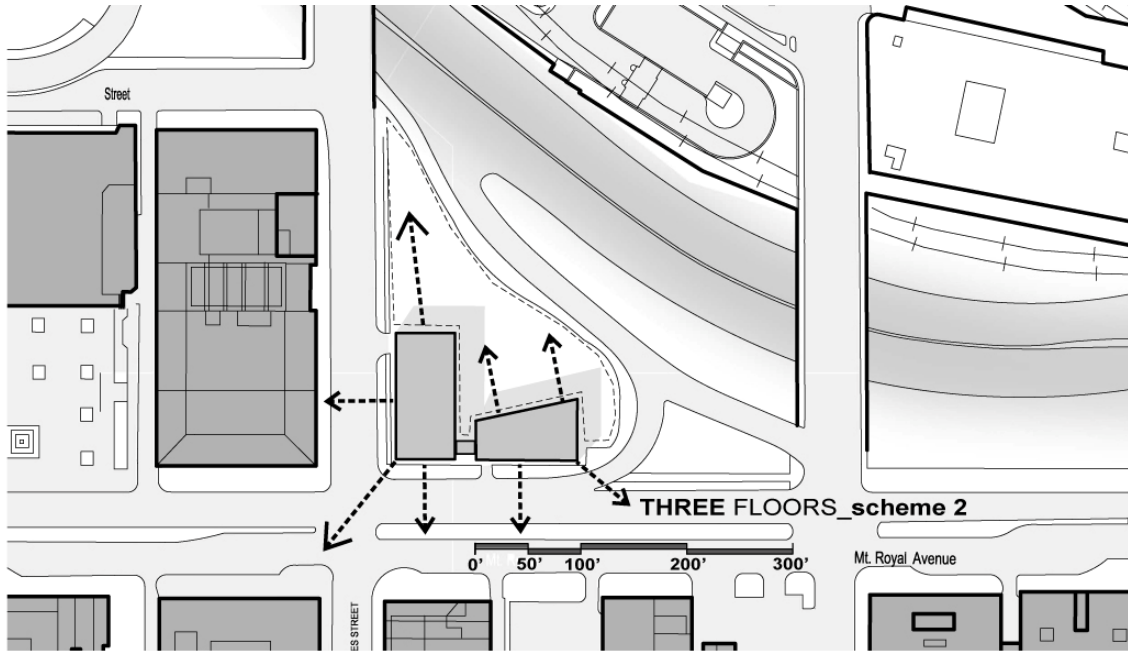


Figure 81_ Site C; Three floors gross program, scheme 2
 (source: author)

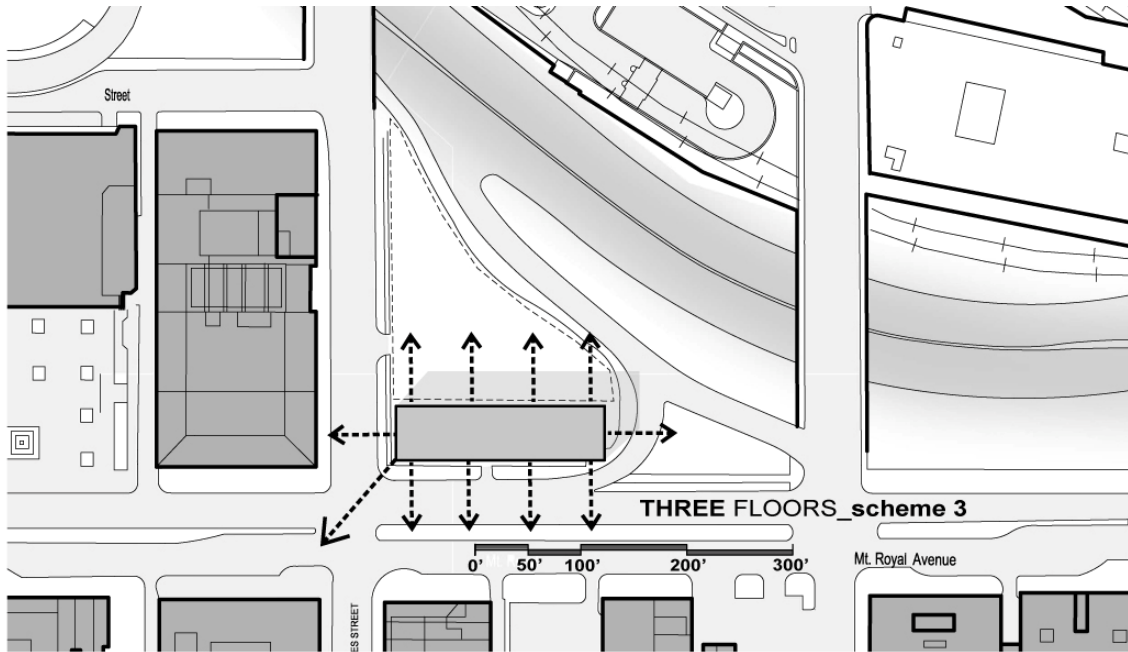


Figure 82_ Site C; Three floors gross program, scheme 3
 (source: author)

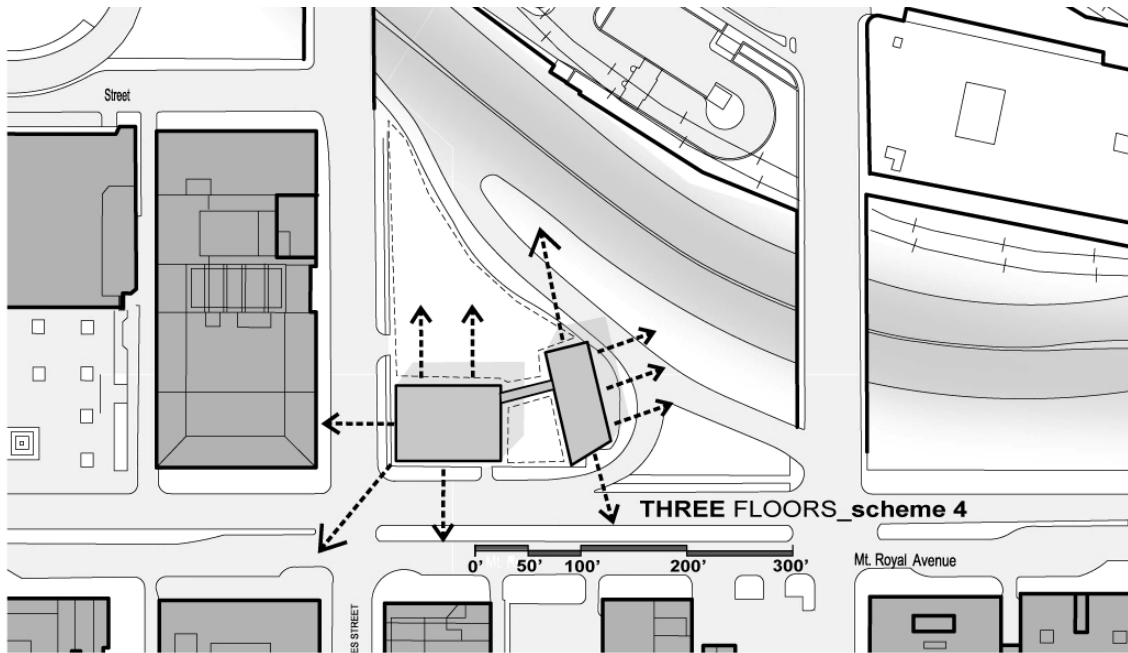


Figure 83_ Site C; Three floors gross program, scheme 4
 (source: author)

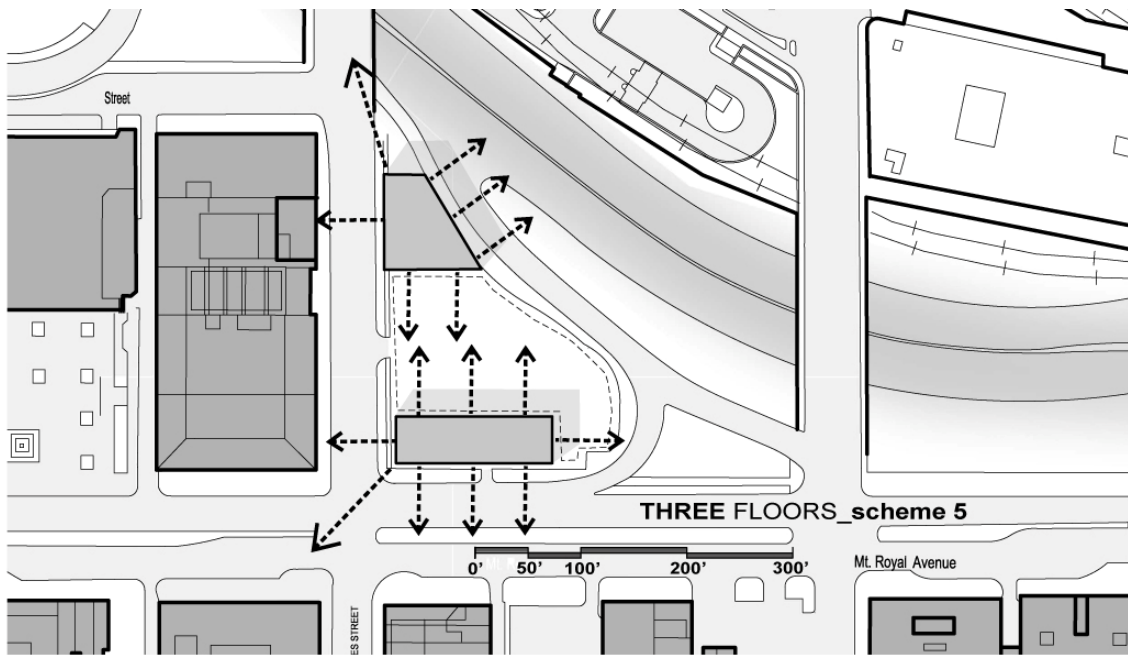


Figure 84_ Site C; Three floors gross program, scheme 5
 (source: author)

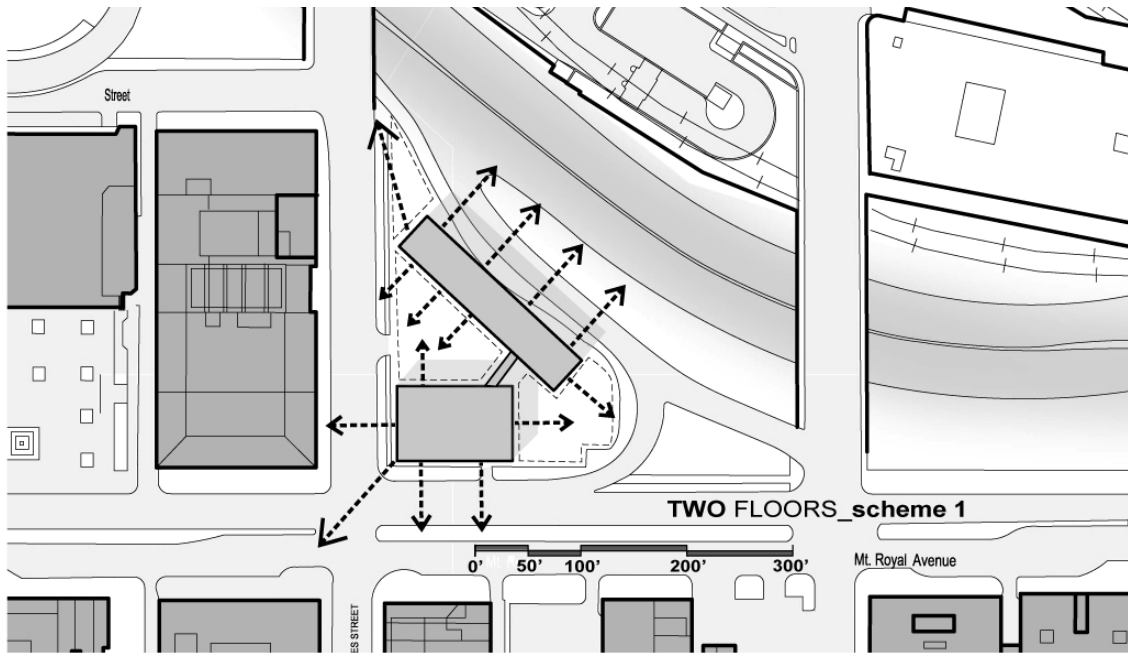


Figure 85_ Site C; Two floors gross program, scheme 1
 (source: author)

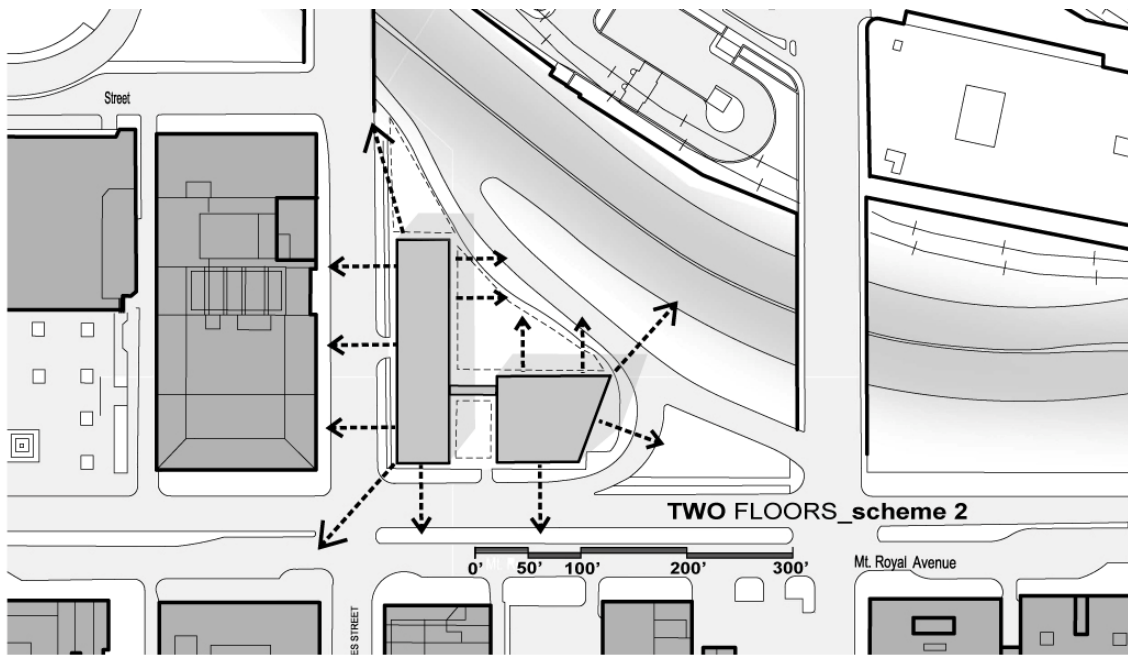


Figure 86_ Site C; Two floors gross program, scheme 2
 (source: author)

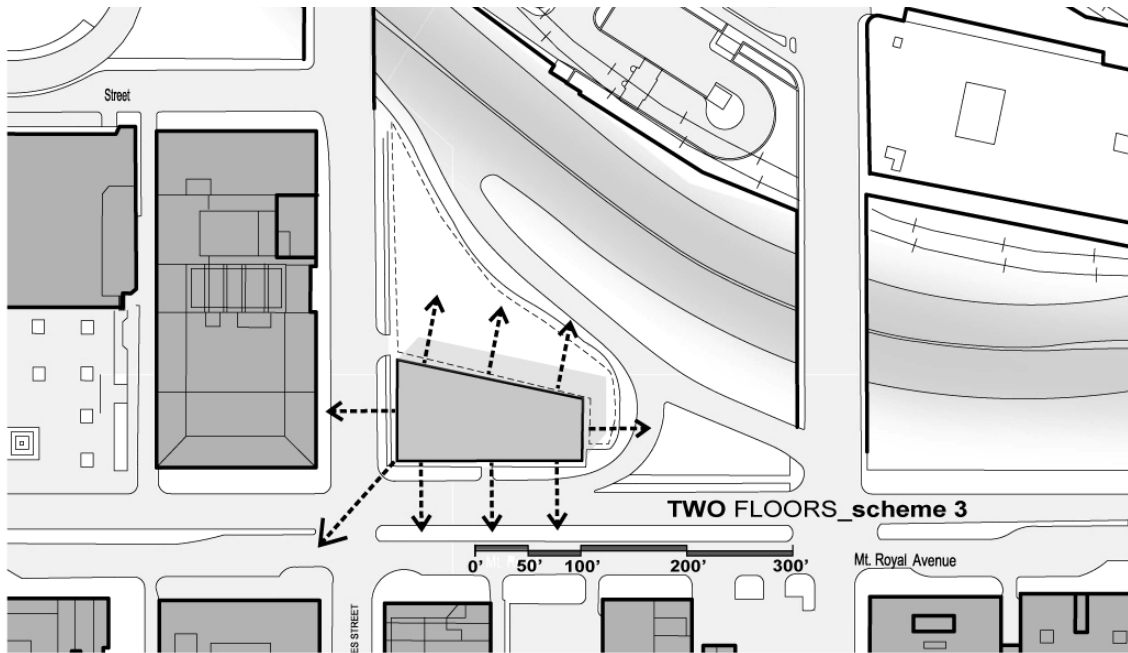


Figure 87_ Site C; Two floors gross program, scheme 3
 (source: author)

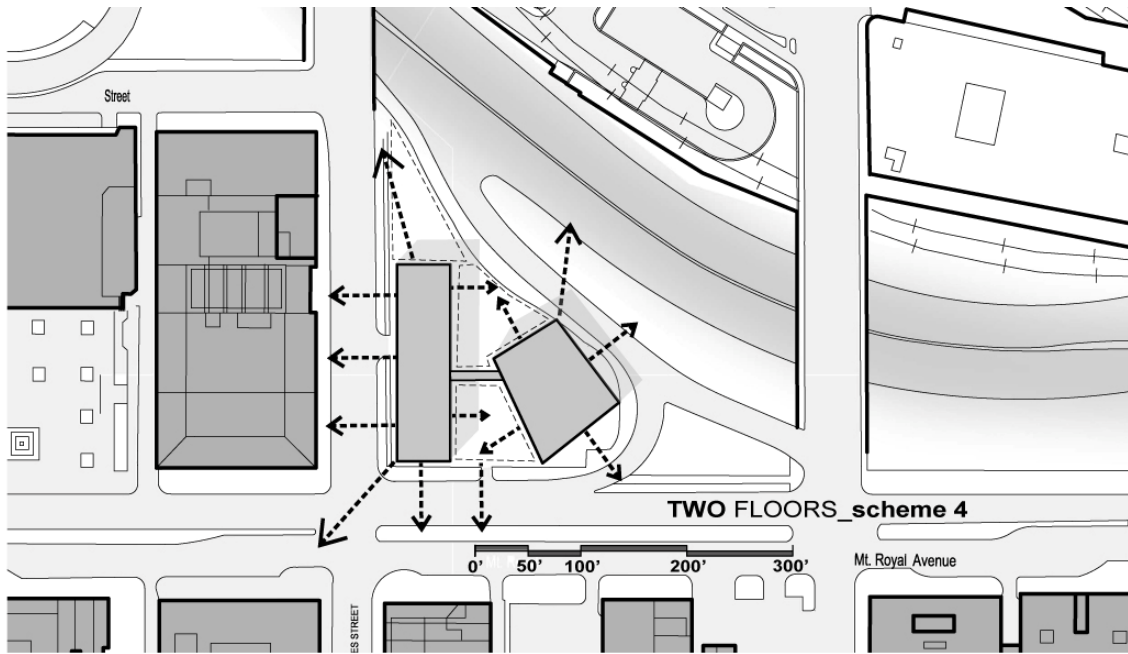


Figure 88_ Site C; Two floors gross program, scheme 4
 (source: author)

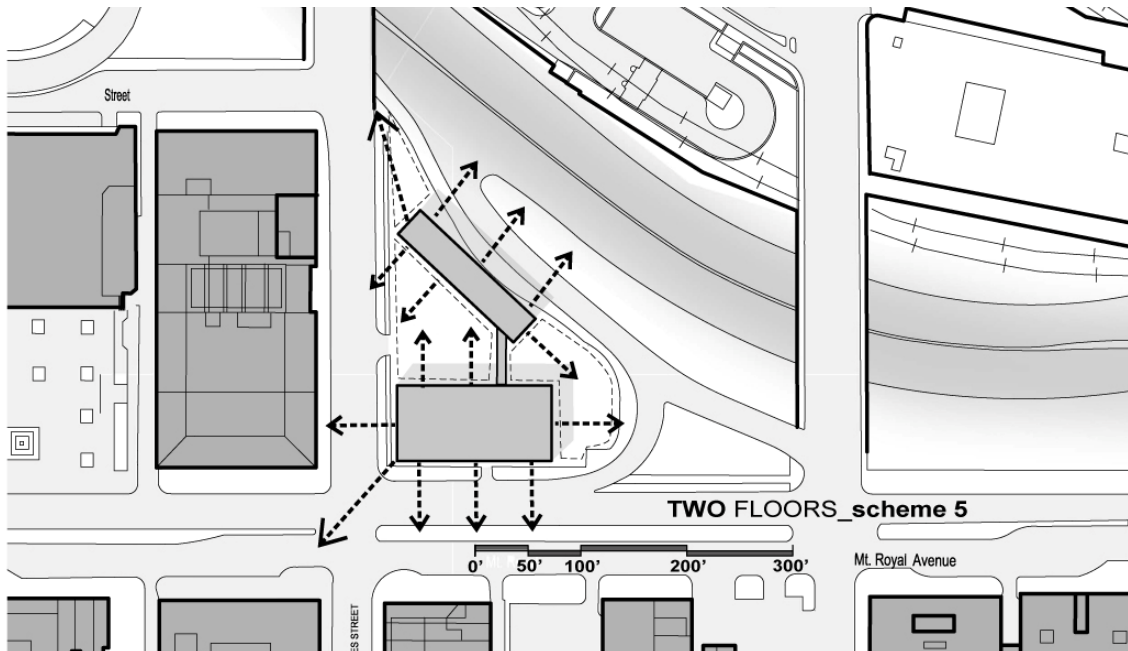


Figure 89_ Site C; Two floors gross program, scheme 5
 (source: author)

Final Massing Schemes

Initial Massing Study Analysis

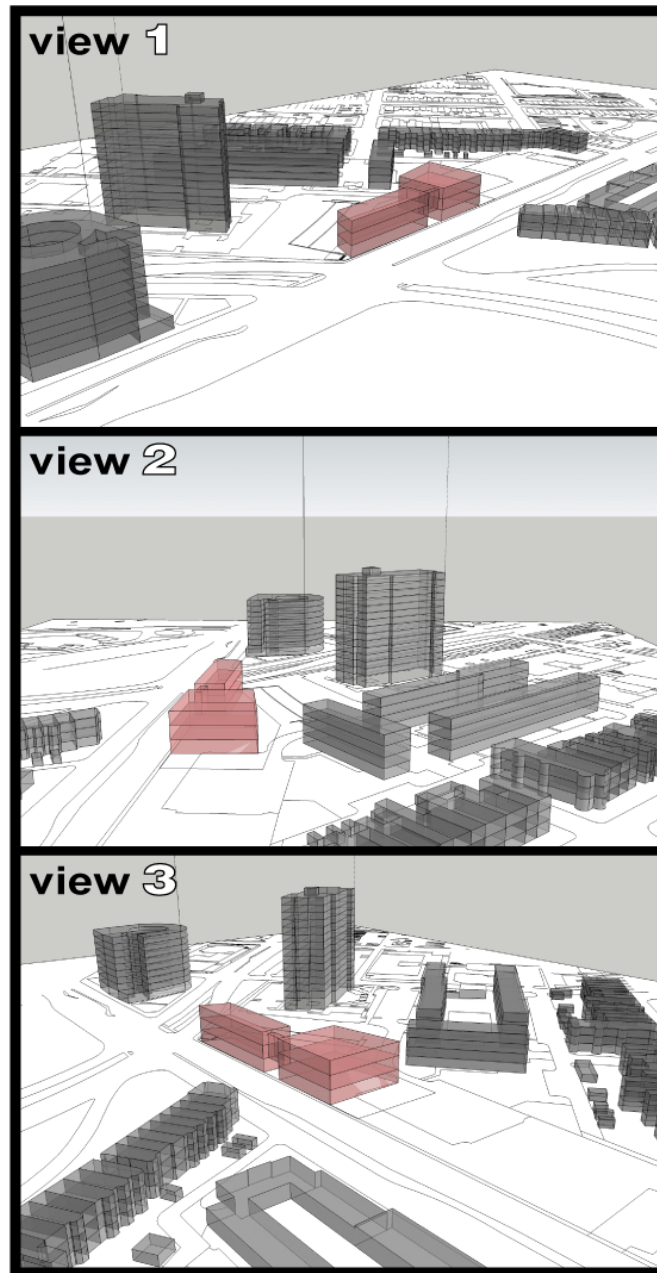
This initial massing study revealed the schemes that best addressed the urban, physical, social constraints, and opportunities for each site. The schemes that placed the gross program on two floors were more successful in forming exterior space and addressing the context. This highlights the need to possibly add program to increase the density on the site and to also continue exploring schemes with two floors of program.

Final Massing Schemes

In response to the initial massing study three schemes were chosen for each site. These were then explored three dimensionally through massing studies of three floor volumes. Several aerial views of each scheme are shown along with massing of the surrounding context. From this study one scheme will be chosen for exploration as the

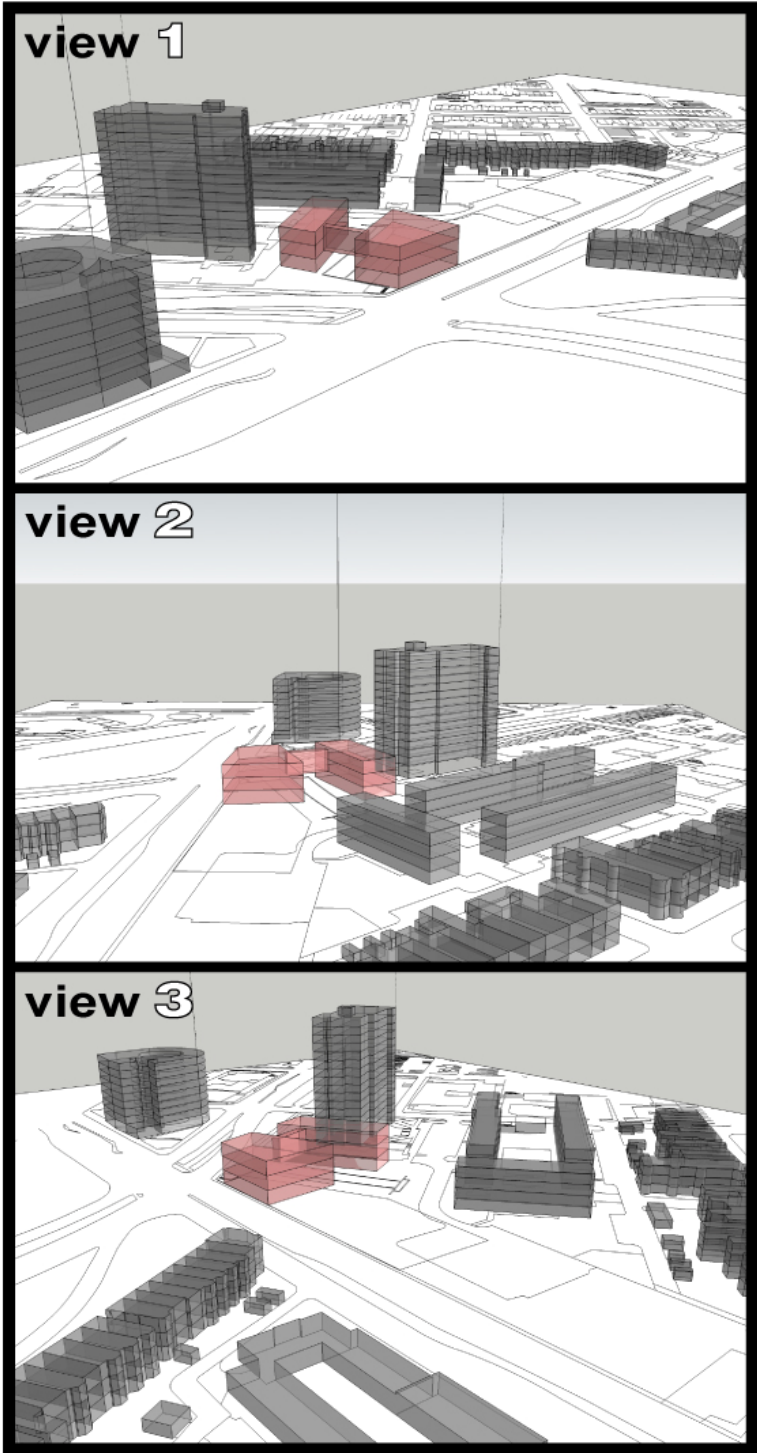
final site location of the film school and theater. Each site has its potential merits, as well as challenges in creating a new gateway and symbol for the MICA campus community.

Site A_ Aerial Views of Final Three Schemes



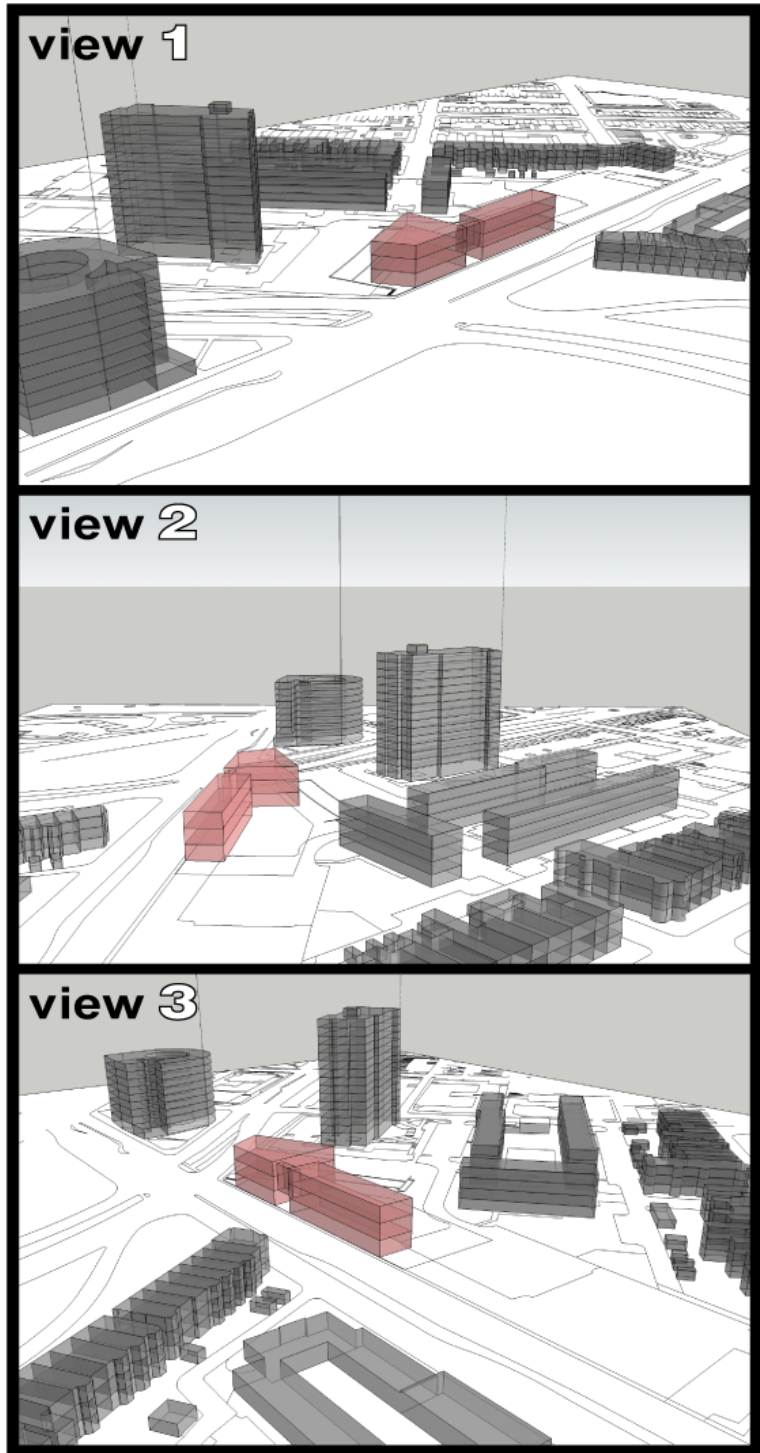
SCHEME 1_views

Figure 90_ Site A, Scheme 1 aerial views
(source: author)



SCHEME 2_views

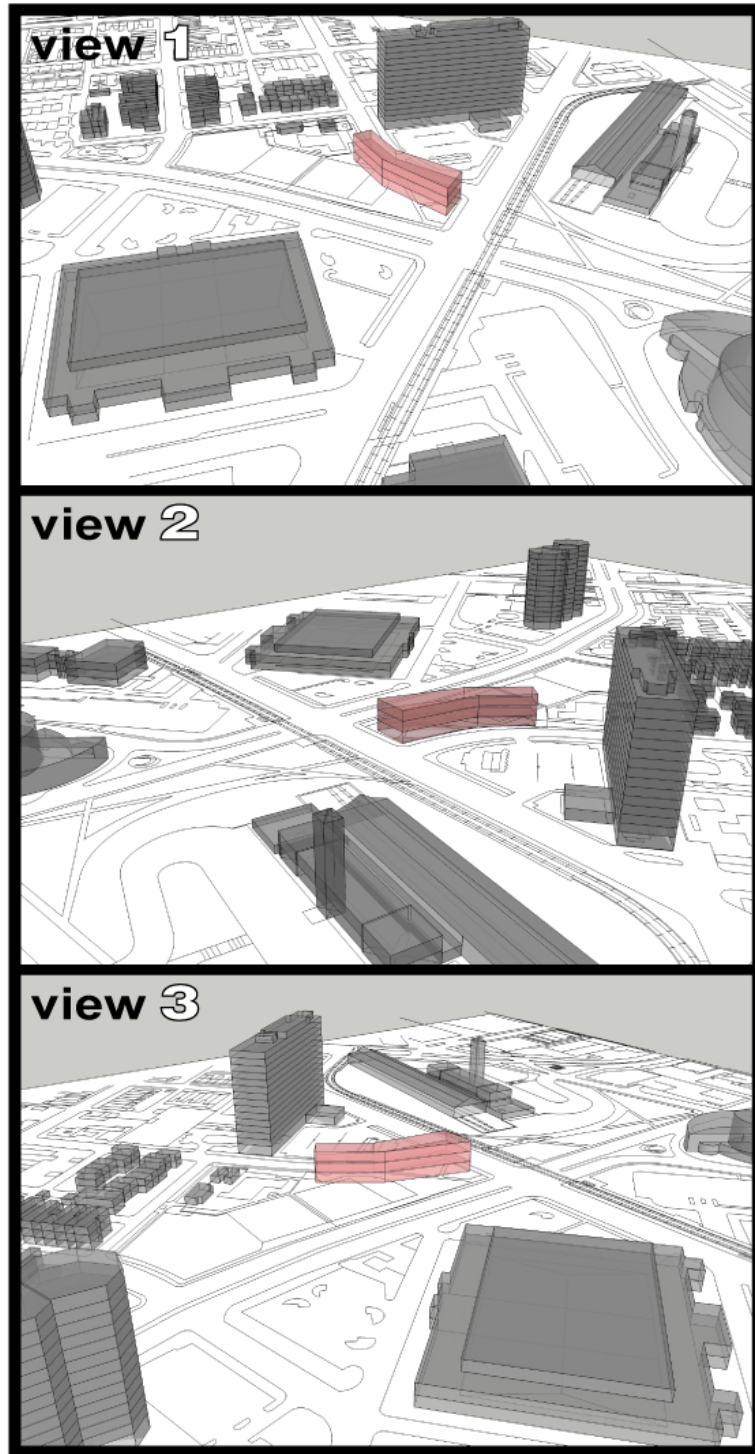
Figure 91_ Site A, Scheme 2 aerial views
(source: author)



SCHEME 3_views

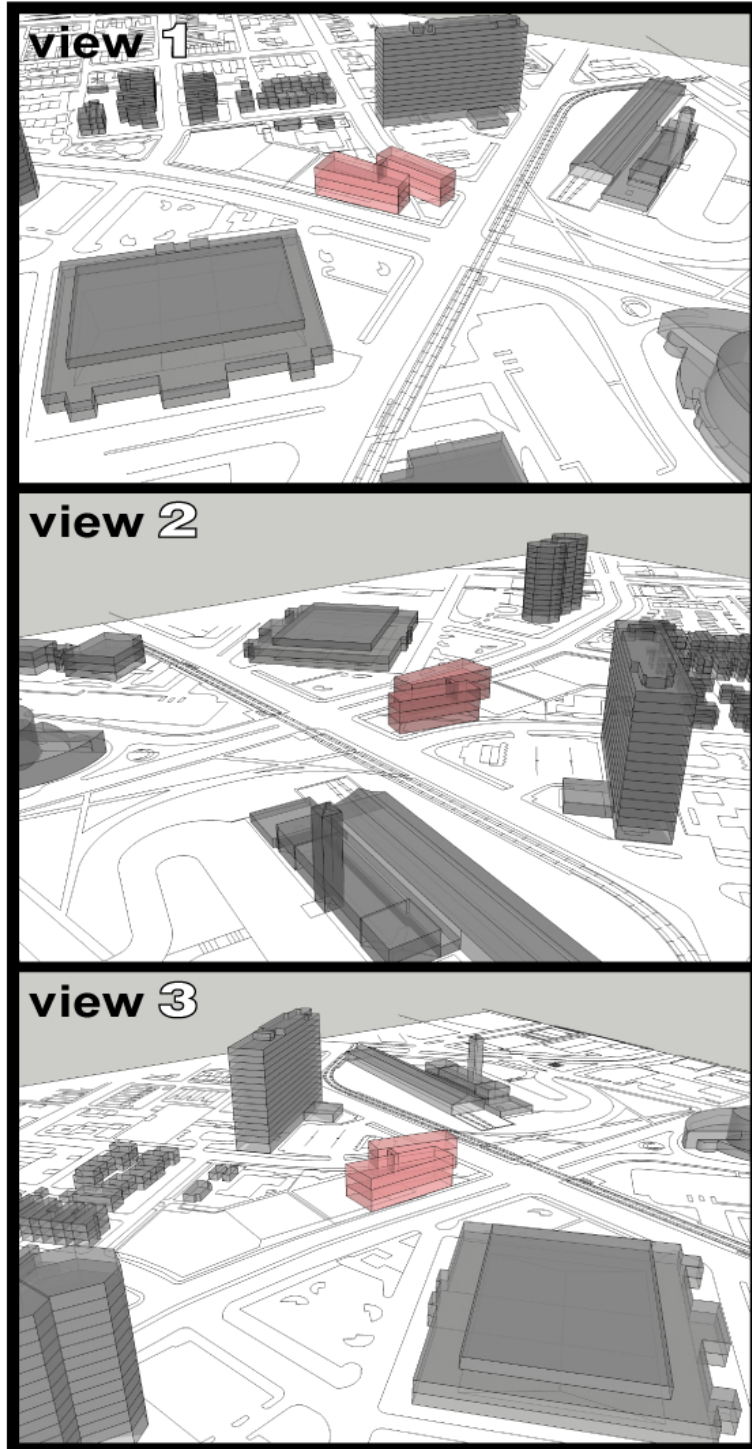
Figure 92_ Site A, Scheme 3 aerial views
(source: author)

Site B_ Aerial Views of Final Three Schemes



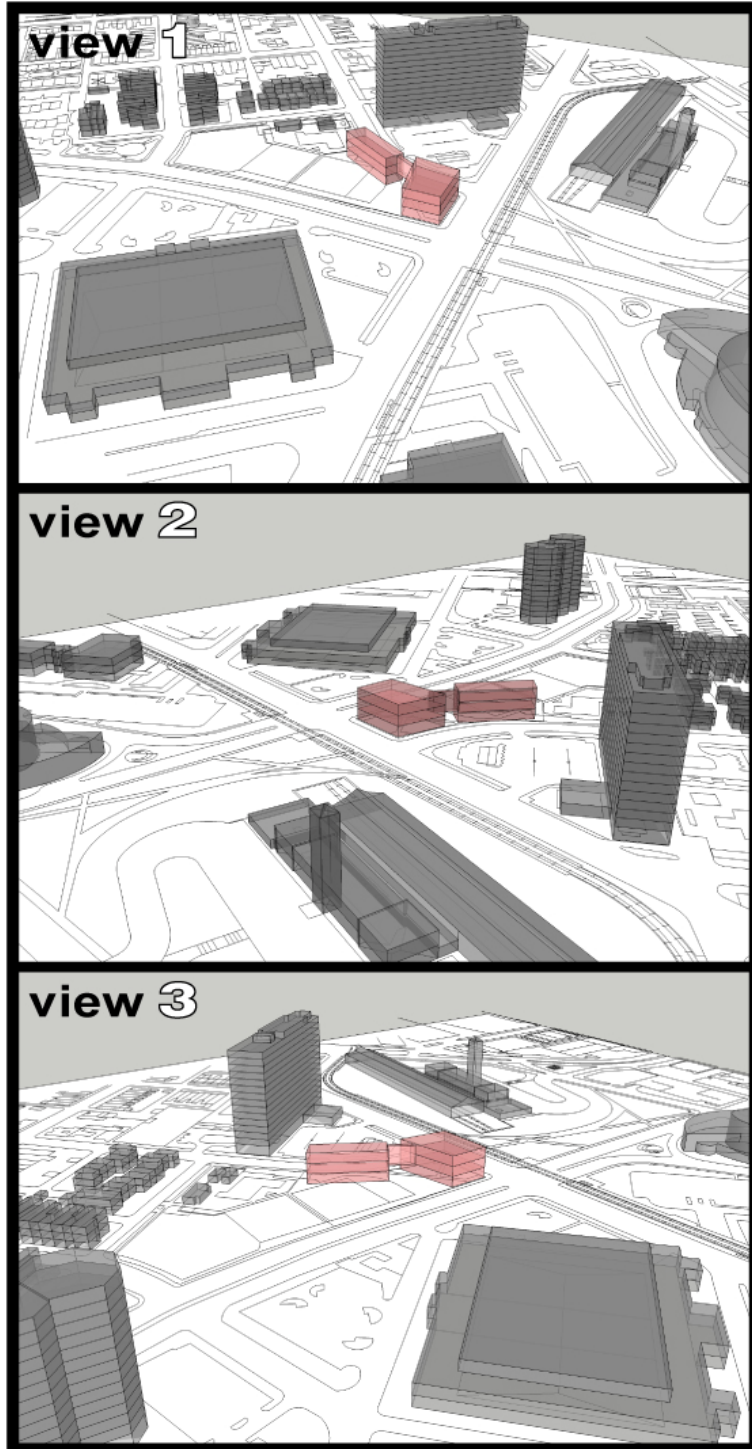
SCHEME 1_views

Figure 93_ Site B, Scheme 1 aerial views
(source: author)



SCHEME 2_views

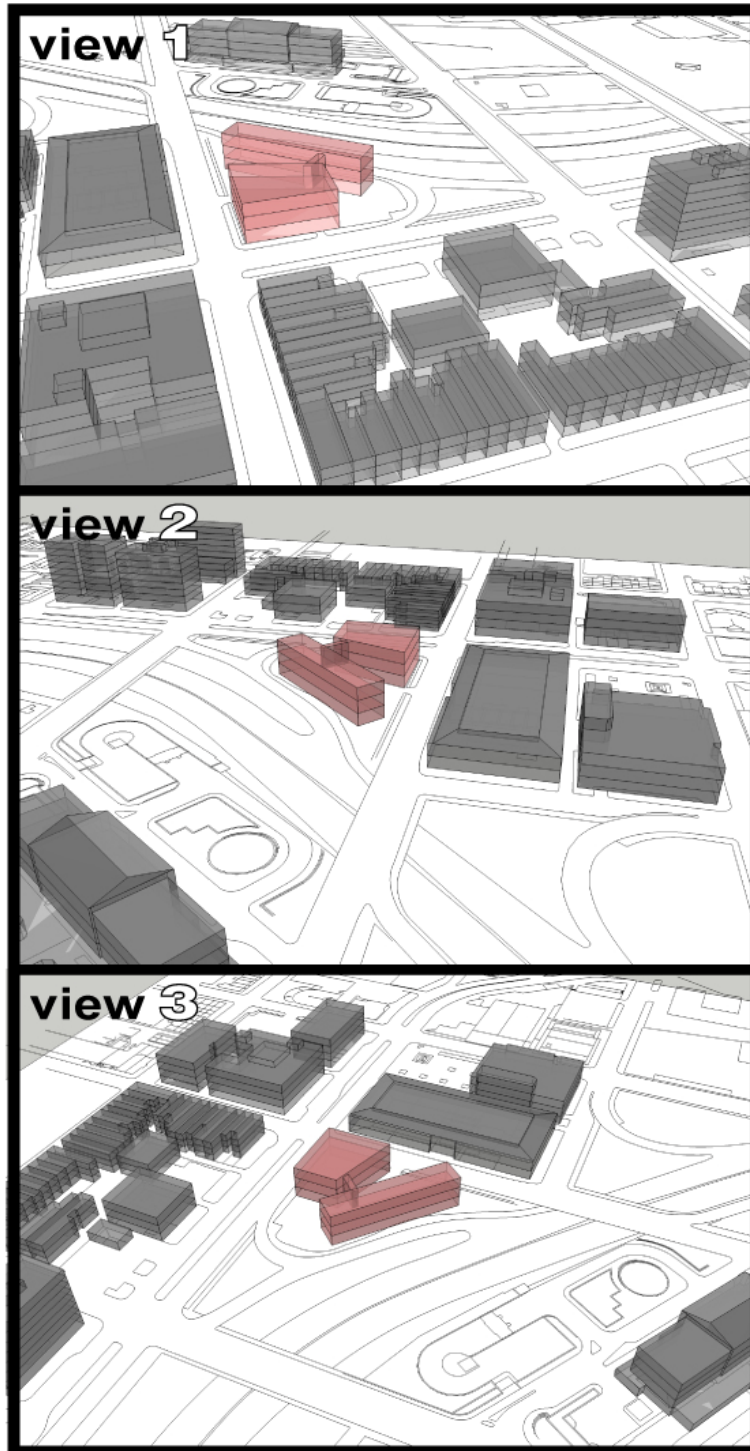
Figure 94_ Site B, Scheme 2 aerial views
(source: author)



SCHEME 3_views

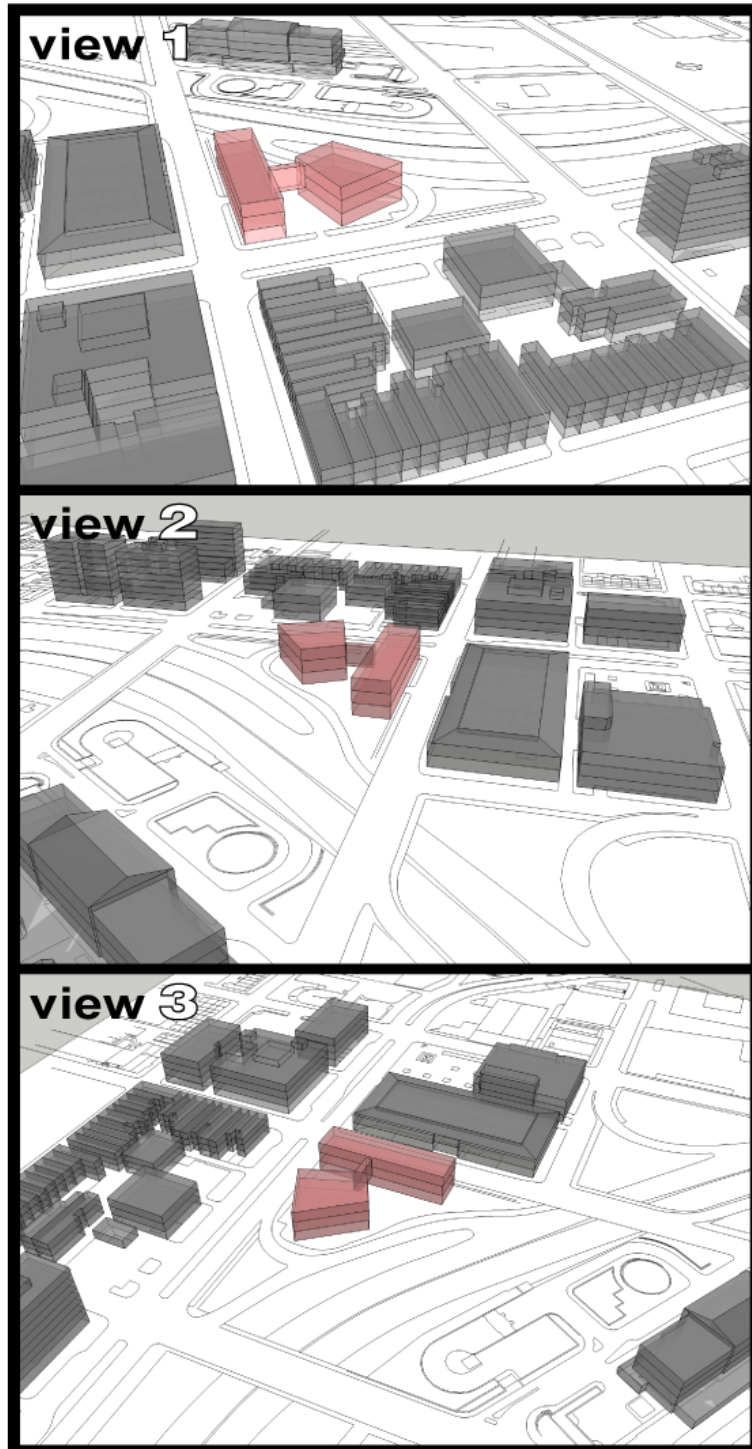
Figure 95_ Site B, Scheme 3 aerial views
(source: author)

Site C_ Aerial Views of Final Three Schemes



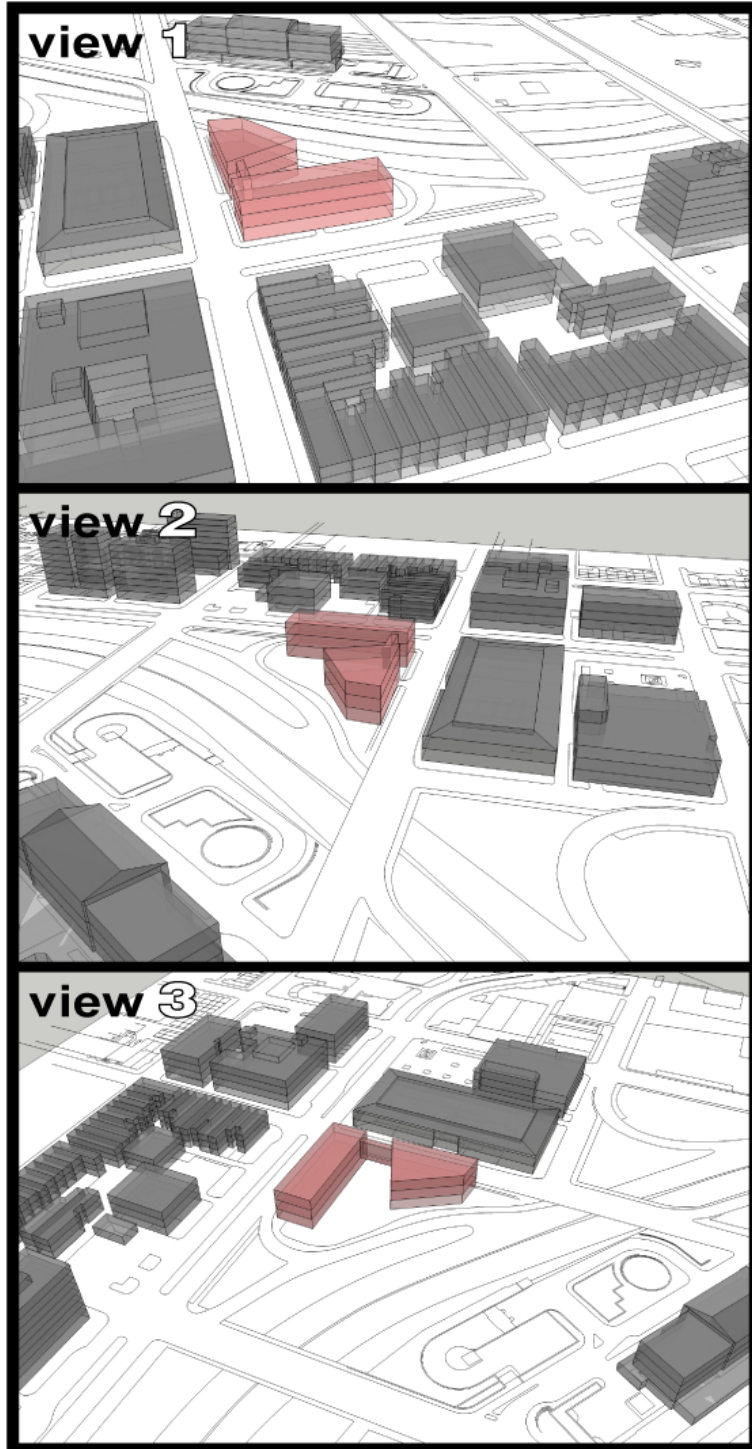
SCHEME 1_views

Figure 96_ Site C, Scheme 1 aerial views
(source: author)



SCHEME 2_views

Figure 97_ Site C, Scheme 2 aerial views
(source: author)



SCHEME 3_views

Figure 98_ Site C, Scheme 3 aerial views
(source: author)

MICA's Video and Film Arts Program

MICA's Video and Film Arts program, recently established in 2003, has grown over the years to now include approximately 40 undergraduate film students. The program is supported by four full-time and three part-time faculty from a diverse range of filmmaking backgrounds. The faculty are involved in the production of documentary, theoretical, experimental, narrative, installation, and independent film work. This faculty experience in the craft and industry of filmmaking enriches both the educational experience of the curriculum and allows for internship opportunities between faculty and talented students. In addition to the full and part-time staff the program often hosts filmmakers for lectures or to teach courses for semester terms.



Figure 99_ Main hallway adjacent main office of film program in the Brown Center
(source: author)



Figure 100_ Students collaborating in one of the three HD Video Editing Suites
(source: author)



Figure 101_ Production room and green screen hidden behind black curtains
(source: author)



Figure 102_ Classroom with flexible seating, Apple computers, projector, and projection screen
(source: author)

Program Coursework

The program challenges students to rigorous coursework focusing on both the theoretical and creative aspects of film making while also exposing them to the technical knowledge that allows them to edit their work. Students are also exposed to courses in sculpture, painting, and photography in their first year within the program distinguishing the MICA program from other film schools solely focused on film courses. MICA prides itself on not only creating filmmakers but artists that can be successful in any creative endeavor they wish to pursue. In addition to education within the program all of the students are expected to obtain an internship. Through these internships students gain working knowledge of the profession through work at major production studios, television production companies, film festivals, and other outlets involved in the production and display of film. The program culminates in a two-semester thesis

requiring the students to create work that is, “fresh, unique, and inventive.”²³ Graduates of the program are producing motion graphics, directing feature films, creating gallery installations, and are also screening their work in major film festivals throughout the world.

Current Constraints and Future Growth

The Video and Film Arts program is currently constrained by its location on the fourth floor of the Brown Center. The lack of community gathering space and areas for the screening and display of film does not creatively engage students or foster a sense of community. The isolated location of the department also contrasts with a program dedicated to the visual image that might wish to engage the MICA and surrounding community. The future growth of the Video and Film Arts program will require new facilities to house an expanded and improved program for the making of film. Patrick Wright, full-time film faculty member and the person charged with the creation of the Video and Film Arts program in 2003, foresees a doubling of the current student population. This growth will not only require increasing the size of the current program but also the addition of new program facilities. This expansion is necessary to accommodate an enlarged student and to attract the most creative and competitive students to the program.

Film School Process and Education

The process of educating film students and making film follows a somewhat sequential process. This process begins with the education of the student, eventually leading to the production, post-production, screening, and display of the created film.

²³ MICA website

Within this process there are highly specific program elements that support the tasks required to make film. Contrasting these specific program elements are flexible spaces that support several functions within the school. The classrooms, for example, can be used for education but also for the screening of films. An analysis of this process might inform the arrangement of the program within the new film school facilities.

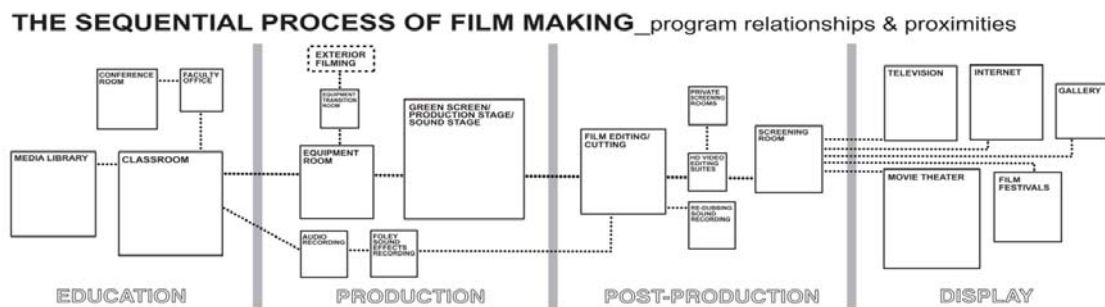


Figure 103_ The sequential process of film making and the resulting program relationships and proximities
(source: author)

Program Special Problems and Issues

A dichotomy exists within several of the program elements of the film school regarding their physical and social roles in the school. Many of the program elements prefer darkness and quiet due to the tasks they support, yet they would create a more creative, visual, and social environment if their tasks were revealed to the film students and visitors of the school. A critical aspect of creative learning is interacting with your peers, learning from their work, and formulating creative ideas in a forum of critique and collaboration. This dichotomy might be addressed by introducing strategic transparent elements that reveal and frame program functions without interfering with the program use.

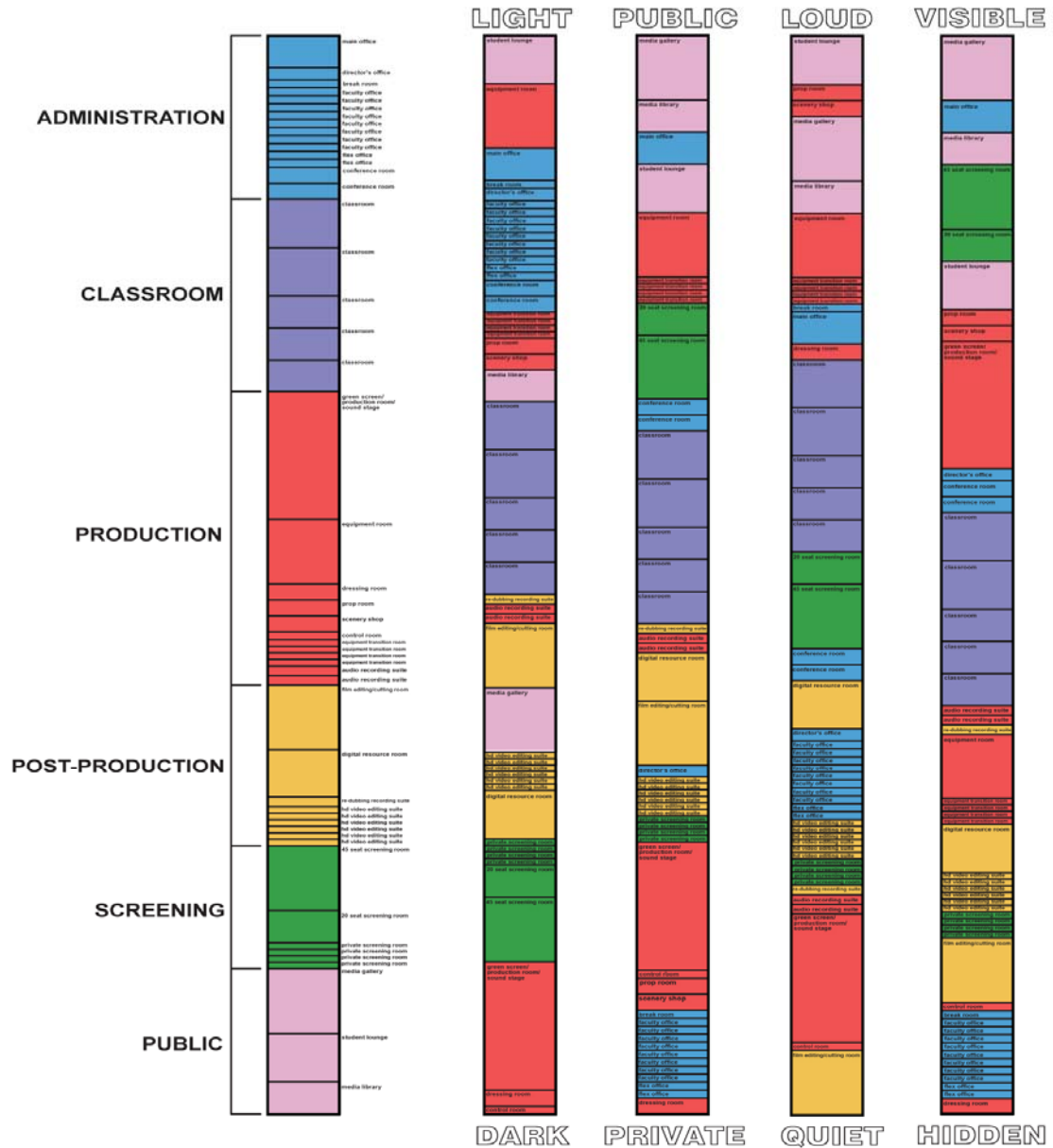


Figure 104_ Analysis diagrams sorting program based on various physical, visual, and social characteristics (source: author)

Theatre Size and Layout Precedents

A precedent analysis of various theatre layouts and sizes was made to determine an appropriate square footage allotment for the theatres. An approximate range of square footage per seat was discovered from 13 to 18 square feet. A proportion of two-third seats

to one-third open space between the first row and the screen becomes apparent in each theatre layout.

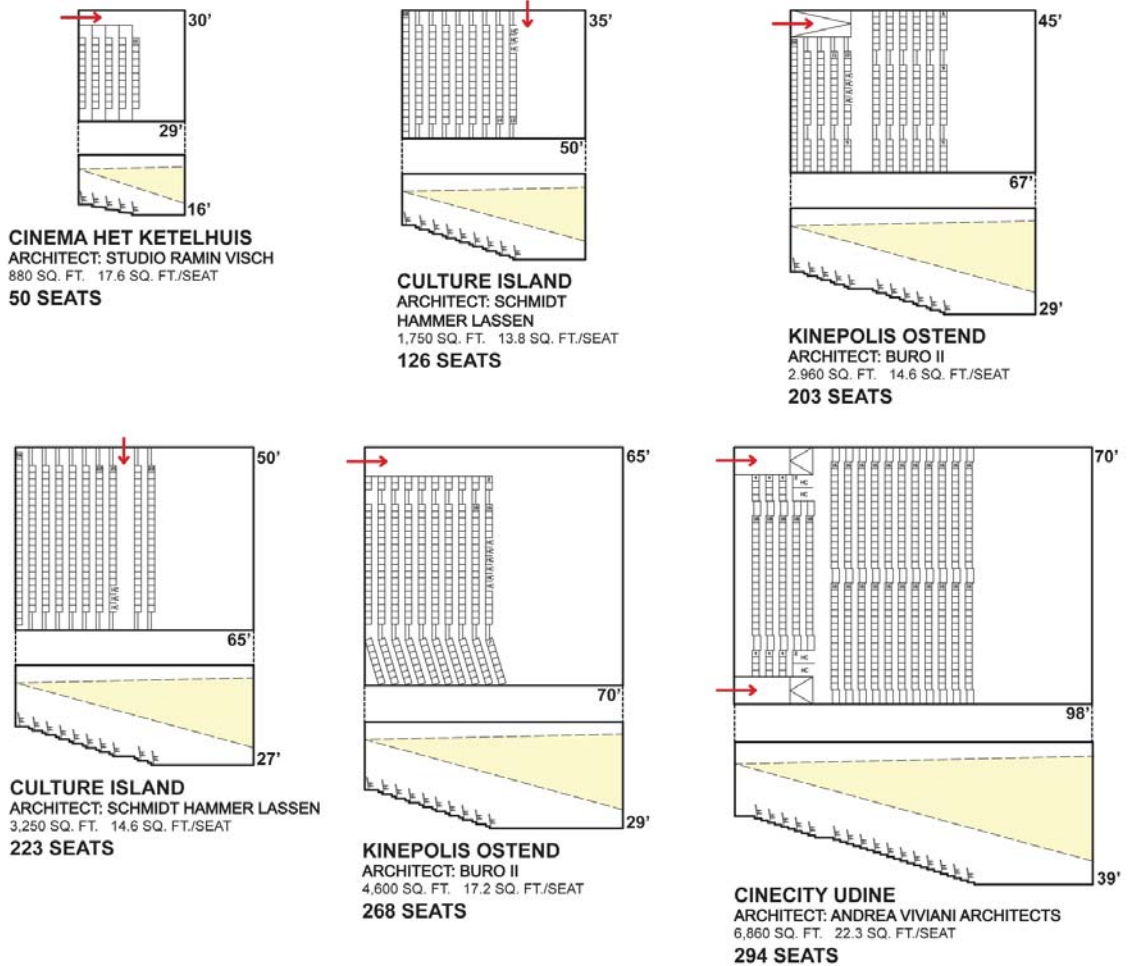


Figure 105_ Various theater sizes and layouts, with access points and sections
 (source: author)

_Current and Proposed Film Program

A comparison of the current and proposed film program reveals the increase in program spaces and the addition of new program. A proposed doubling of the student population will result in new program spaces to fulfill the needs of a competitive film

program. The current program lacks proper program for the screening and display of film as well as adequate production and post-production facilities. The proposed program assumes a student population of 80 film students, or a doubling of the current student size.

Current Film Program List:

ADMINISTRATIVE Sub Total:

900 sq. ft.

Faculty Offices	<i>4 x</i>
<i>100 sq. ft.</i>	
Main Office	
<i>300 sq. ft.</i>	
Conference Room	
<i>200 sq. ft.</i>	

CLASSROOM Sub Total:

1,000 sq. ft.

Classroom	
<i>600 sq. ft.</i>	
Classroom	
<i>400 sq. ft.</i>	

PRODUCTION Sub Total:

1,220 sq. ft.

Equipment Room	
<i>300 sq. ft.</i>	
Green Screen, Production Room	
<i>800 sq. ft.</i>	
Audio Recording Production	
<i>120 sq. ft.</i>	

POST-PRODUCTION

Sub Total:

1,190 sq. ft.

Digital Resource Room

150 sq. ft.

Film Editing/Cutting Room

400 sq. ft.

3 Suites, HD Video Editing Suite

3 x

80 sq. ft.

20 Seat Screening Room/Video Installation Room

400 sq. ft.

TOTAL PROGRAM

4,310 sq. ft.

CURRENT_MICA FILM PROGRAM

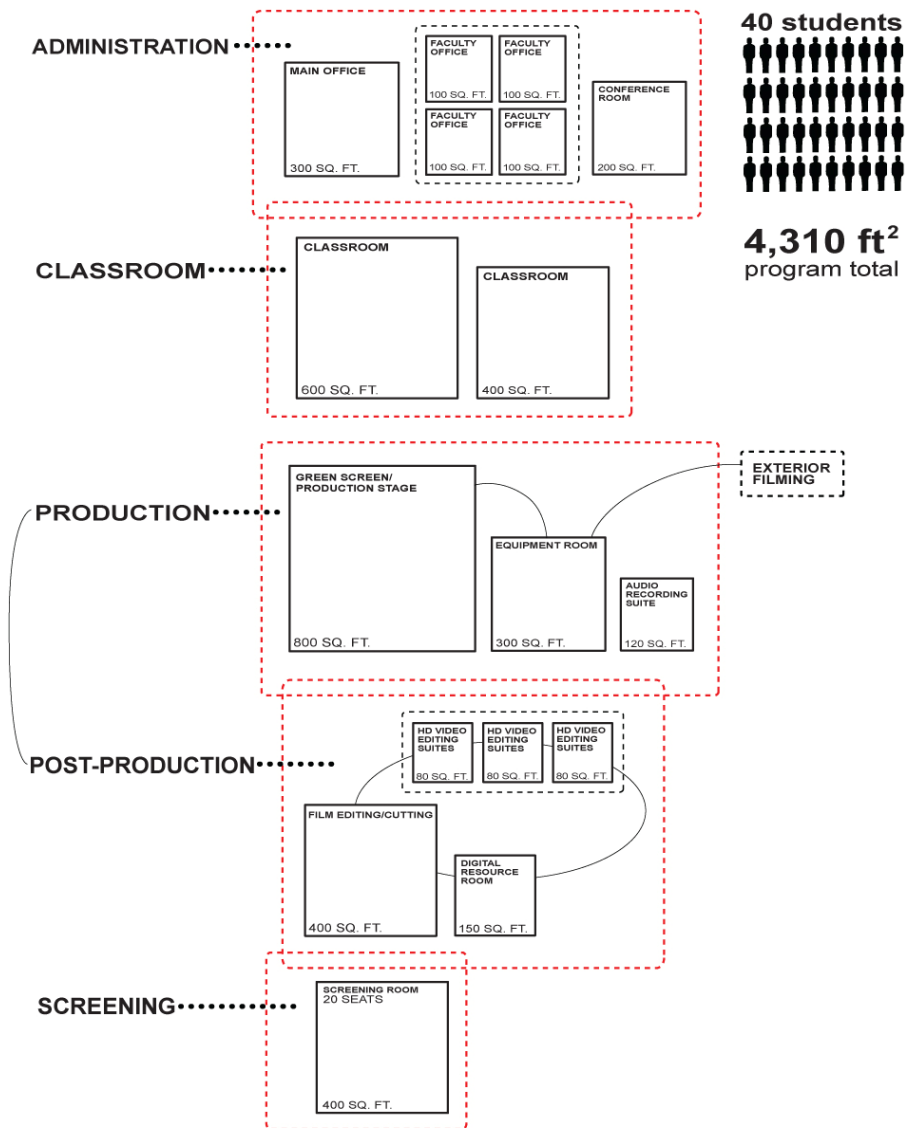


Figure 106_ Current film program spaces at MICA
(source: author)

Proposed Film/Restaurant/Theatre Program List:

<u>ADMINISTRATIVE</u>	<u>Sub Total: 2,050 sq. ft.</u>
Reception Area	400 sq. ft.
Conference Room (2)	2 x 200 sq. ft.
Director's Office	150 sq. ft.
Break Room	100 sq. ft.
Faculty Offices (8)	8 x 100 sq. ft.
Flex Offices (2)	2 x 100 sq. ft.
<u>CLASSROOM</u>	<u>Sub Total: 2,400 sq. ft.</u>
Classroom (2)	2 x 600 sq. ft.
Classroom (3)	3 x 400 sq. ft.
<u>PRODUCTION</u>	<u>Sub Total: 3,660 sq. ft.</u>
Green Screen, Production Room, Sound Stage	1,600 sq. ft.
Sound Stage Control Room	100 sq. ft.
Dressing Room	200 sq. ft.
Equipment Room	800 sq. ft.
Scenery Shop	200 sq. ft.
Prop Room	200 sq. ft.
Equipment Transition Room (4)	4 x 80 sq. ft.
Audio Recording Production (2)	2 x 120 sq. ft.
<u>POST-PRODUCTION</u>	<u>Sub Total: 3,520 sq. ft.</u>
Film Editing/Cutting Room	800 sq. ft.
Digital Resource Room	600 sq. ft.
Re-Dubbing Recording Suite	120 sq. ft.
HD Video Editing Suite (6)	6 x 80 sq. ft.
45 Seat Screening Room	800 sq. ft.
20 Seat Screening Room	400 sq. ft.
Private Screening Rooms (4)	4 x 80 sq. ft.
<u>SUPPLEMENTAL FILM PROGRAM</u>	<u>Sub Total: 1,800 sq. ft.</u>
Media Gallery	800 sq. ft.
Student Lounge	600 sq. ft.
Media Library	400 sq. ft.
<u>THEATRE PROGRAM</u>	<u>Sub Total: 10,600 sq. ft.</u>
125 Seat Theatre (3)	3 x 1,750 sq. ft.
200 Seat Theatre	3,000 sq. ft.
Lobby/Lounge	1,600 sq. ft.
Coat Closet	200 sq. ft.
Ticket Booth	50 sq. ft.
Concessions	150 sq. ft.
Manager Office	100 sq. ft.
Employee Lounge	150 sq. ft.
Storage	100 sq. ft.
<u>RESTAURANT PROGRAM</u>	<u>Sub Total: 3,900 sq. ft.</u>
Restaurant/Bar	2,400 sq. ft.
Kitchen	1,200 sq. ft.
Manager's Office	100 sq. ft.
Employee Lounge	100 sq. ft.
<u>TOTAL PROGRAM</u>	<u>27,810 sq. ft. Net</u>

PROPOSED MICA FILM PROGRAM

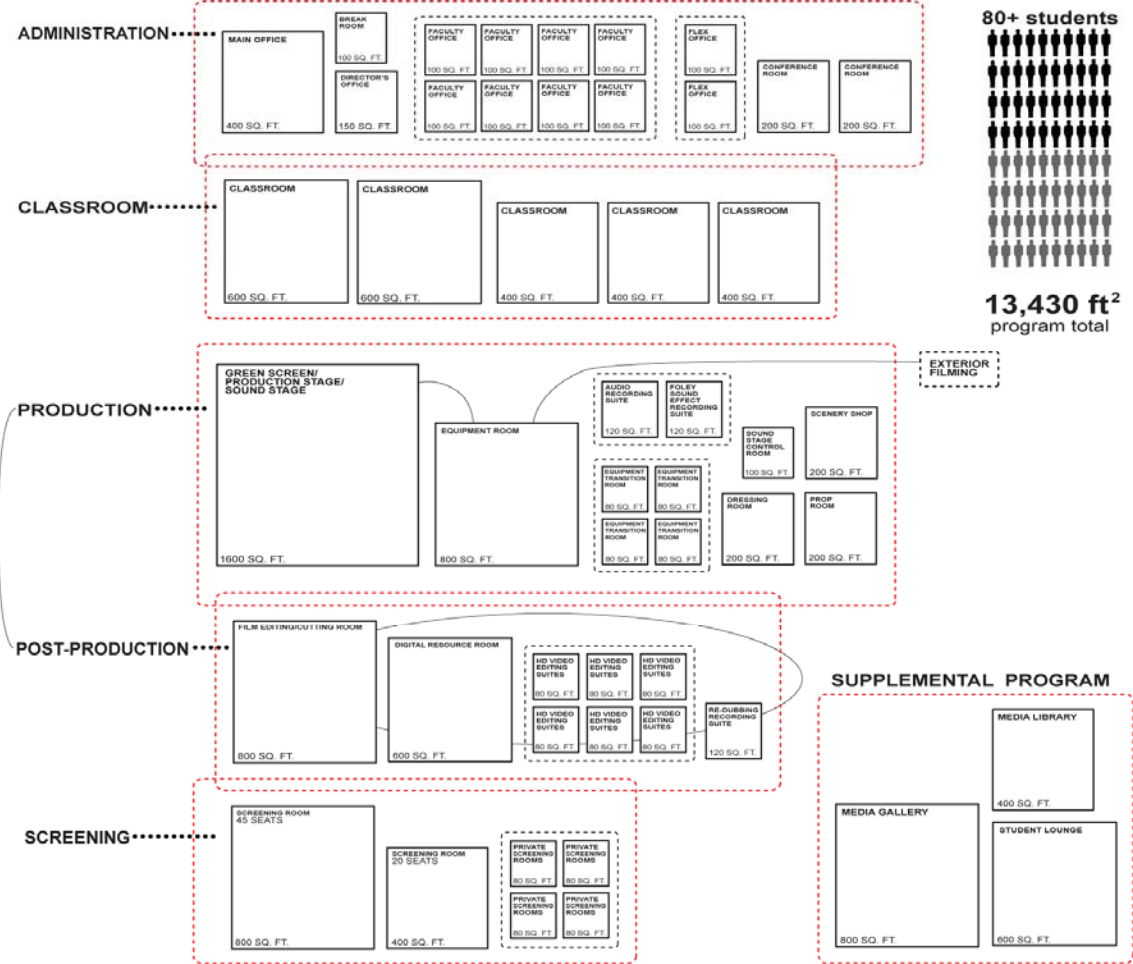


Figure 107_ Proposed film program spaces at MICA
(source: author)

PROPOSED THEATRE/RESTAURANT PROGRAM

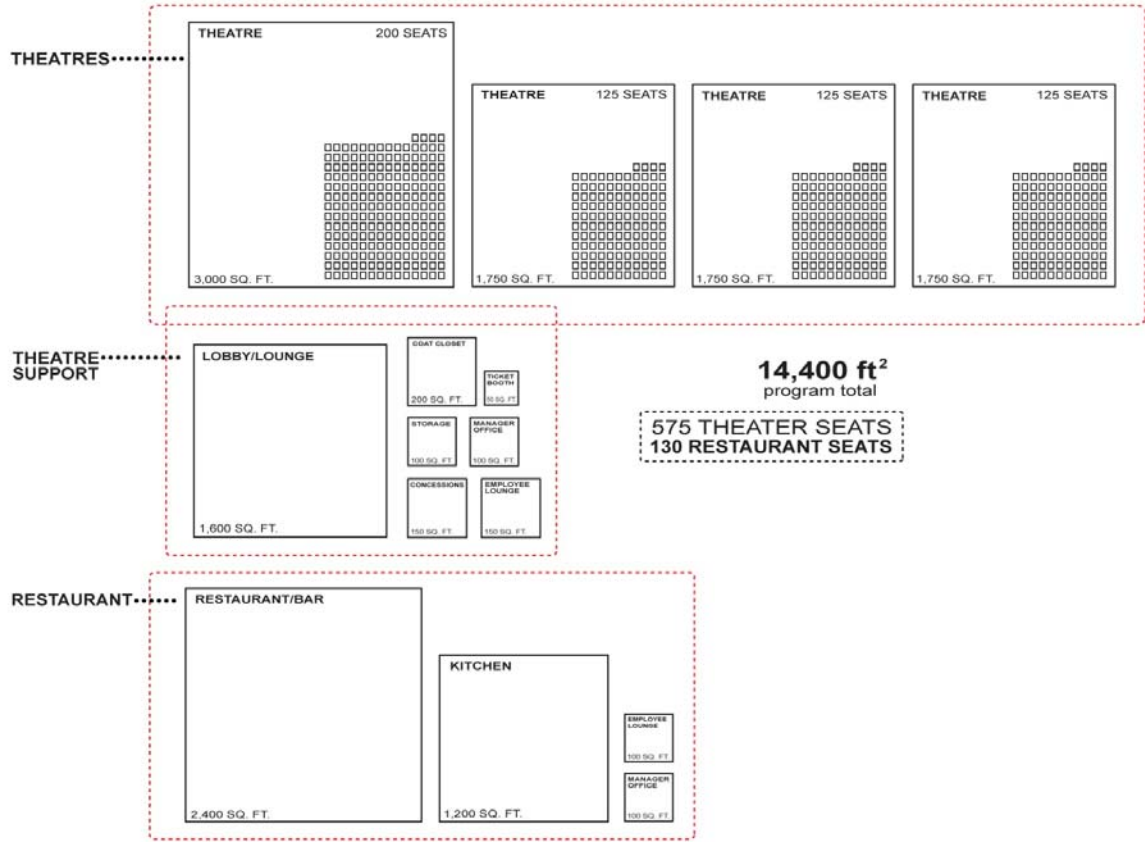


Figure 108_ Theatre, theatre support, and restaurant program (source: author)

Program Descriptions

ADMINISTRATIVE PROGRAM

A. General Description

This portion of the program houses all of the administrative and clerical activities of the film school. There exists both public and private program within this portion of the program and must be planned accordingly. The administrative area must be secured after business hours and maintain a professional and creative atmosphere for the morale of the staff and for guests visiting the film school.

B. General Relationships

The administrative spaces are composed of both open plan and defined enclosed spaces. The reception area, secretarial, copying, and kitchenette spaces should be adjacent and preferably of an open plan layout. The director, faculty, and flex offices as well as the conference rooms should have appropriate acoustical separation and be located according to privacy requirements.

Reception Area

400 sq. ft.

The main office reception area serves as the contact point for visitors and students in the school for scheduling appointments, waiting for meetings, and viewing student work in a casual display of student and alumni films. There should be a coat closet within the reception to hold cold and rainy weather jackets and umbrellas.

Director's Office

150 sq. ft.

The Director's office should ideally be located near the reception area for close access by special guests and inquisitive students. It should contain comfortable seating

for guests to the director and space for viewing film for interviews and impromptu film screenings.

Faculty Office

100 sq. ft.

The faculty offices shall consist of a desk, storage for books and materials, and seating for meetings and discussions. They shall be easily accessible from the reception area to promote ease of access by students and guests.

Break Room

100 sq. ft.

The break room contains a small kitchenette with fridge, dishwasher, and sink. There is some seating for informal lunch gatherings and storage for supplies.

Flex Offices

100 sq. ft.

These are offices made available to visiting and part-time faculty members to the school. They are similar in layout and amenity to the full-time faculty offices.

Conference Rooms

200 sq. ft.

The conference rooms should be located adjacent the reception area for easy access and visibility to visitors. The conference room should ideally have views of the film program or other portions of the program. Flexible seating as well as a wet bar shall be provided in each conference room. A wall for projection and presentation is also required and seating to allow for the comfortable viewing of film might be beneficial

EDUCATION PROGRAM

A. General Description

The educational facilities of the film program consist of designated classroom spaces for lecture and lab courses. Other program designated for production and post-production might be visited during lectures for specific lessons related to those program elements.

B. General Relationships

The educational program should ideally be located adjacent to the faculty offices and the production program of the school. The classroom spaces should be easily accessible to the students and maintain visibility for guests to the school.

Classrooms

600/400 sq. ft.

The classrooms should maintain a high degree of flexibility for film screenings, lectures, and group discussion. Moveable seating and work surfaces will be used to accomplish this. The classrooms will also contain projectors for film screening and lecture use as well as apple computers to be used alongside teacher directed tutorials.

FILM PRODUCTION PROGRAM

A. General Description

This program deals with the making of film through the capturing of video and recording of sound. Students check out equipment to film both at the school and at external locations. Recording studios are also used at this stage in the process to record audio and sound effects.

B. General Relationships

The film production program is ideally located next to the post-production and educational facilities. It is easily accessed by students and visible to guests of the

program. The program is arranged to facilitate the creative and community atmosphere of the school.

Production Stage/Green Screen/Sound Stage

1,600 sq. ft.

The production stage is a multi-functional space used for green screen filming, the construction of interior sets, and recording sound. There is rigging above for lights to be manipulated for specific lighting arrangements and requirements. The production stage has a high ceiling of 20 feet to allow for flexibility in filming and set construction. The walls are covered by a black curtain to cover and protect the green screen and to allow for a color neutral setting when filming.

Production Stage Control Room

100 sq. ft.

The production stage control room has full view of the directly adjacent production stage. It contains electronic mixing and recording controls and seating for several technicians.

Dressing Room

200 sq. ft.

The dressing room contains lockers, areas for showering and preparing make-up. There are separate areas for both male and female users.

Scenery Shop

200 sq. ft.

The scenery shop has small tools and storage for assembling small structures within the production stage.

Prop Room

200 sq. ft.

The prop room provides storage for miscellaneous items used for filming within the production stage. This may include costumes or small stage sets.

Equipment Room

800 sq. ft.

The equipment room contains all of the cameras, lighting, and grip (sound) equipment for use by the students. There is space for storage of the equipment, with additional security required for 16mm and 35mm cameras. A workspace for equipment repair should be provided as well, as well as an office for the equipment room manager and employees.

Equipment Transition Rooms

80 sq. ft.

The equipment transition room is used to transition large amounts of camera equipment from the equipment room to the student requesting it. It allows for flexible and secure pickup and drop-off of expensive film equipment.

Audio Recording Suite

120 sq. ft.

The audio recording suites facilitate the recording of sound for narrative use. The program consists of an isolation booth where the sound is recorded and a space adjacent the isolation booth with a recording and mixing station

Foley Sound Effect Recording Suite

120 sq. ft.

The Foley sound effect recording suite is used for the recording of special sound effects. The isolation booth of this suite is larger than a standard recording suite and contains storage for items and materials that are used to record the sound effects. The floor consists of removable hardwood panels with floor materials underneath for recording walking and running sounds on various surfaces.

FILM POST-PRODUCTION PROGRAM

A. General Description

The post-production program of the film school contains the facilities for editing and producing the final film creation. This process consists of physically cutting the film or digitally editing film on the computer. Smaller editing suites are then required after this initial editing to refine the film to a higher level of craft and composition.

B. General Relationships

The post-production program is ideally located near the production and screening facilities. The program should be situated to promote group collaboration during this stage in the film making process.

Film Editing/Cutting Room

800 sq. ft.

The film editing and cutting room contains the large Steenbeck editing equipment for the physical editing of film.

Digital Resource Room

600 sq. ft.

The digital resource room contains single and dual screen apple computer stations for editing of film. The computers are arranged according to the type of software used which also determines the number of screens required by the user.

HD Video Editing Suites

80 sq. ft.

The HD video editing suites are personal editing suite equipped with dual screen monitors, surround sound speakers, a flat screen monitor for video playback, as well as an apple computers with video editing software.

Private Screening Rooms

80 sq. ft.

The private screening rooms are equipped with a film projector for the personal screening of films. There should be moveable seating for four provided within the room as well as a projection screen surface.

Re-Dubbing Recording Suite

120 sq. ft.

The re-dubbing recording suite is used for the re-recording of audio for narrative film. The isolation booth is equipped with a flat panel television for syncing the new audio with the previously recorded filmed scene.

45 and 20 Seat Screening Rooms

800/600 sq. ft.

The film screening rooms are to be used for the screening and critique of film in both a classroom and post-production setting. The screening theaters are equipped with surround sound, projection room facilities, and tiered seating for a professional movie theater

experience. The screening room program is ideally accessible to both the students of the film school as well as the general public. It must be highly visible for its importance in the school and use by the public

SUPPLEMENTAL PROGRAM

A. General Description

The purpose of the supplemental program is to re-enforce the educational, social, and creative atmosphere of the school. These program elements are what distinguish the MICA film school from other film programs.

B. General Relationships

The supplemental program contains both student and public oriented program and should be located accordingly to desired visibility and access. They are generally located at important spaces of intersection and visibility within the project.

Student Lounge

600 sq. ft.

The student lounge provides the social, creative, and engaging atmosphere required by the film students. There are couches and chairs for relaxation, a library of media for casual viewing of film and a kitchenette for basic food preparation needs. The lounge should be visible yet maintain a sense of intimacy and comfort for the students

Media Library

400 sq. ft.

The media library contains the collection of student and commercial film both in digital and film formats. There is also a collection of student and commercial screenplays that

can be checked out. There are also viewing stations for pre-viewing materials prior to check out. The collection is accessible to both MICA and film school students.

Media Gallery

800 sq. ft.

The media gallery showcases student and guest work in a flexible open gallery space.

The gallery can accommodate media installations of varying sizes with multiple surfaces for digital projection. The gallery is in a visible location for accessibility by the public and the MICA student population. It might be located adjacent the screening rooms to serve as a reception space for special film screenings.

THEATRE PROGRAM

A. General Description

The theatre program is a commercial entity meant to complement the film school and its program of film making. It serves as the program in support of the ritual of community film viewing and display. In support of local independent film the theatre might display the work of MICA film students or professors as well as regional and national independent films.

B. General Relationships

The theatre program will be easily accessible from the film school yet able to be secured after hours as a separate series of spaces. The MICA media gallery might ideally be located so as to be accessible by movie patrons as well as film students and those affiliated with the film school. The entrance lobby, ticket booth, and concessions counter are the first encountered program spaces in the theater sequence.

200/125 Seat Theatres

3,000/1,750 sq. ft. The theatres are the venues for the display of film in the program.

They should be designed to best support the film being displayed. This can be accomplished by changeable lighting and the materiality of the theatre and its seating.

Their location within the plan might be determined based on what specific genres of film the theatres support through the character and mood of the theatre. This prescribed promenade might be used to enhance the procession from ticket booth to theatre.

Ticket Booth

50 sq. ft. The ticket booth is the first point of contact for the theatre patron. It must be clearly visible to pedestrian traffic approaching the site. The tickets may be purchased from both an exterior window as well as an internal window during inclement or extreme weather. There must also be signage at the booth to communicate the ticket admission prices, as well as the current features with display times.

Coat Closet

200 sq. ft.

The ticket booth provides storage for coats during inclement or cold weather. It should be located adjacent the coat closet for easy transfer of the coats.

Concessions

150 sq. ft.

The concession stand should maintain a highly visible location within the lobby of the theatre. Candy, popcorn, and other refreshments should be displayed for the enticement of the patron. There must also be adequate space for the storage of unsold products.

Manager Office

100 sq. ft.

The manager's office is where the business aspects of the theatre are conducted. There is storage for files, a workstation, and appropriate seating to conduct interviews and host informal employee-manager discussions.

Employee Lounge

150 sq. ft.

The employee lounge is a place for employees to rest while on breaks and upon arriving and leaving work. There should be a small restroom for employee use as well as storage lockers for securing valuables while at work. The lounge also serves as a space for gatherings and interaction between employees and managers.

Storage

100 sq. ft.

Theatre storage is used to house banners, film displays, extra moveable seating for special events, and other needs of the theatre. It is ideally located adjacent the lobby space.

RESTAURANT PROGRAM

A. General Description

The restaurant, café, and bar program is meant to enhance and extend the experience of the theatre and film school patron. It serves as a more formal setting in the evening for movie-going patrons and as an informal place for students and professors during the day.

The bar allows for a more relaxed setting for a quick refreshment prior to or after a film performance.

B. General Relationships

Its location should be easily accessible from both the film school as well as theatre, with its proximity to the theatre being more important. Though easily accessed, it must be able to be independently secured during after hours or other times. The restaurant is ideally located adjacent the theatre lobby for the benefit of the theatre patron.

Restaurant/Bar

2,400 sq. ft.

The restaurant and bar contain seating for patrons that would like a sit down meal or a casual drink and snack at the bar. The aesthetics of the restaurant should mesh well with that of the theater to provide a holistic and seamless experience for the movie patron.

Kitchen

1,200 sq. ft.

The kitchen is the area for food preparation and storage. It should be located to facilitate easy service to the restaurant as well as the delivery of food products. Some final preparation activities may be visible to restaurant patrons.

Manager's Office

100 sq. ft.

The manager's office is where the business aspects of the theatre are conducted. There is storage for files, a workstation, and appropriate seating to conduct interviews and host informal employee-manager discussions.

Program Interactions and Adjacencies

A series of bubble diagrams explore the balance between the program's synergies and functional adjacencies. The diagrams evolve from the adjacencies within the program segments of the theatre, restaurant/bar, school administration, and student learning and film creation program to the ideal social and functional interactions between all of the segments.

The program adjacencies seek to create visual connections between the theatre patrons and the film creation program of the film school. These connections allow the patrons to learn about the processes and tools used in the creation of film. The school's faculty and administration program maintains minimal visual and physical connections to the theatre program.

PROGRAM_plan interaction

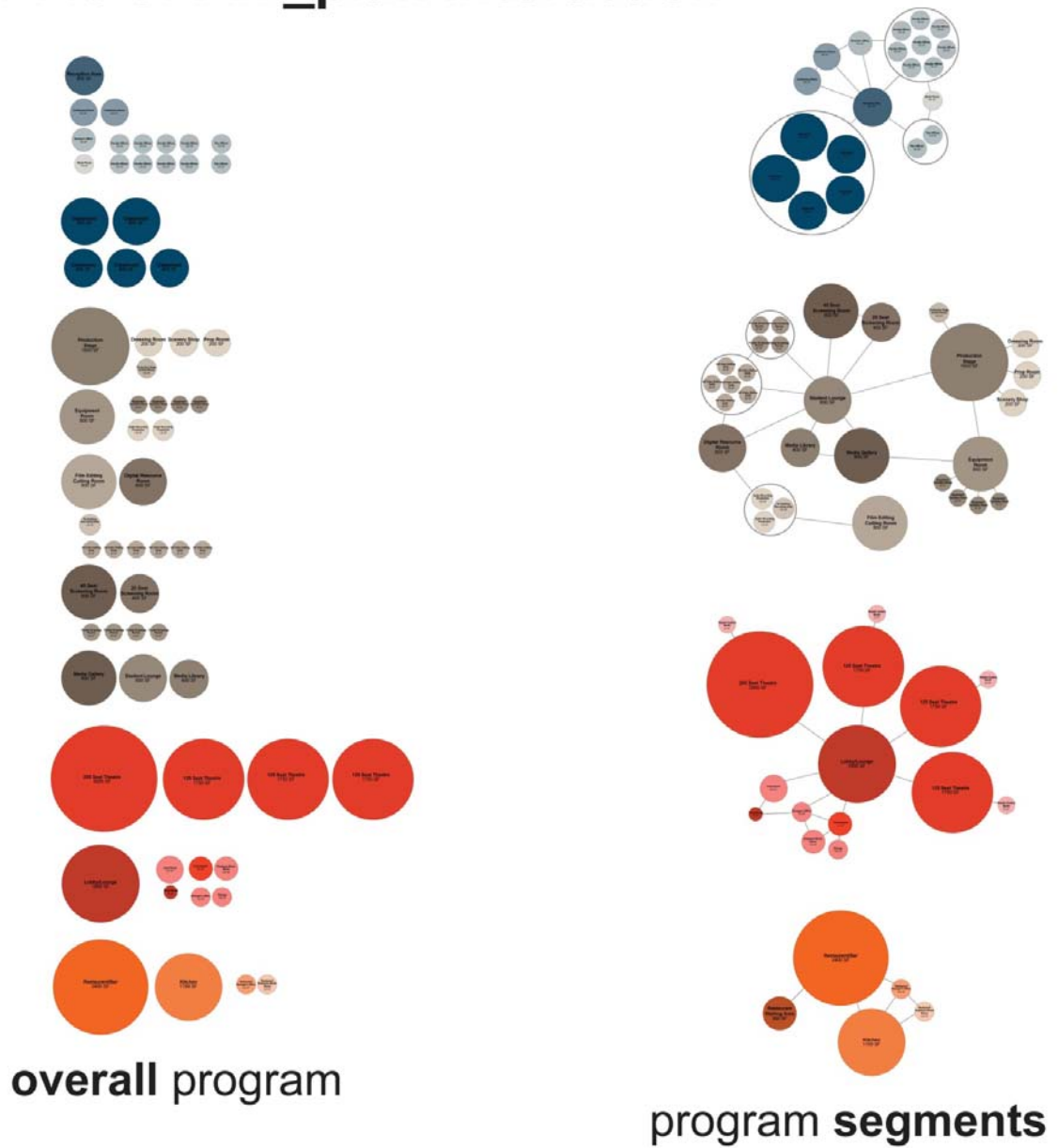


Figure 109_ Overall program and synergistic program segment adjacencies
(source: author)

PROGRAM_plan interaction

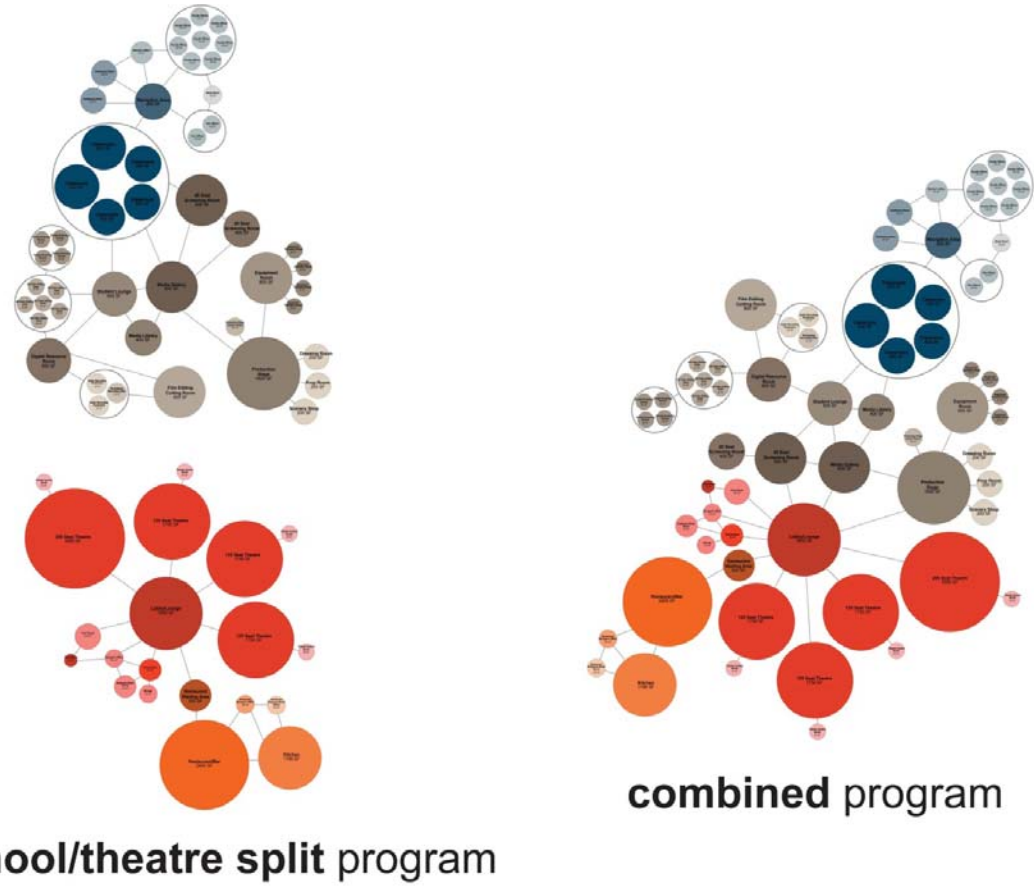


Figure 110_ Theatre/Film school program separate and combined adjacencies
(source: author)

Chapter 6_Final Conclusions

_The Architectural Promenade

Development of the Architectural Promenade

Upon developing an interest in exploring the architectural promenade within a cinematically inspired program, I sought ways to highlight key transitional moments and spaces along the path. In creating a framework for this exploration, I created collages of idealized spaces to capture their character and essence. From this exploration five key moments along the promenade came to light and provided the foundation for further studies. These studies also inspired the creation of a series of perspectives to highlight the key moments in the promenade of both the patron and student.

THRESHOLD_introduction

- _PHYSICAL/mental: Heighten transition to engage physical senses
- _Transition point between the urban realm and the building program.
- _Can occur a distance away from the building, in a series of steps or at the physical entrance of the building.
- _Sense of transition desired to mark change between disparate worlds of the street and building.
- _Movement and flow desired

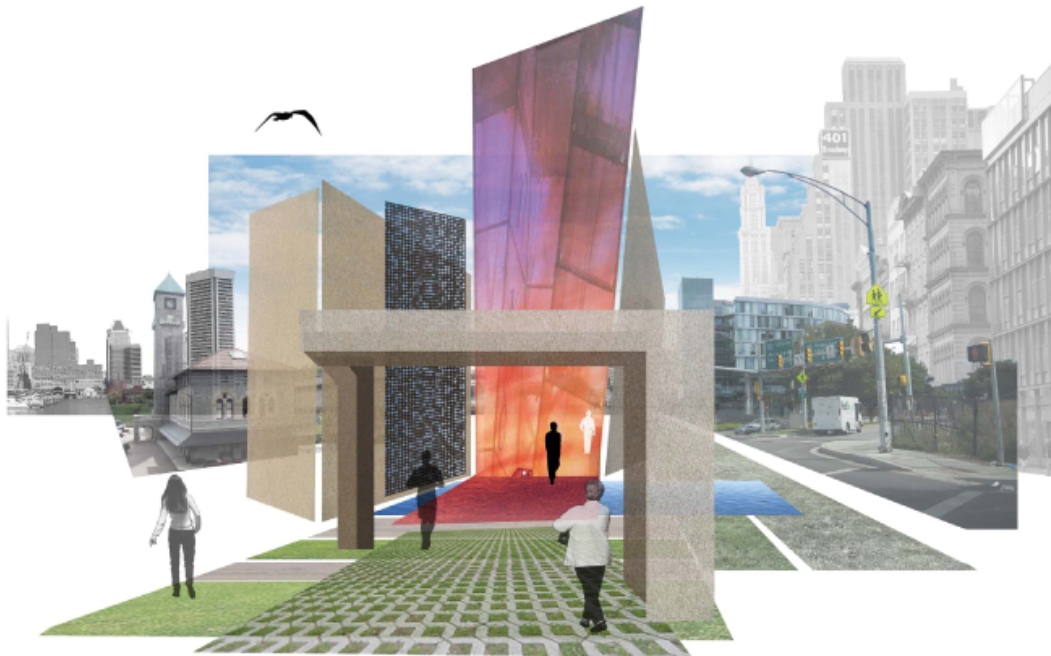


Figure 111_ Threshold moment within the architectural promenade
(source: author)

SENSITIZING VESTIBULE_preparation

- _MENTAL/physical: Heighten transition to engage physical senses
- _Sets scene and mood for what is to come.
- _Vestibule, hallway, or lobby space with
- _Enables user to engage, focus, and participate in the building program

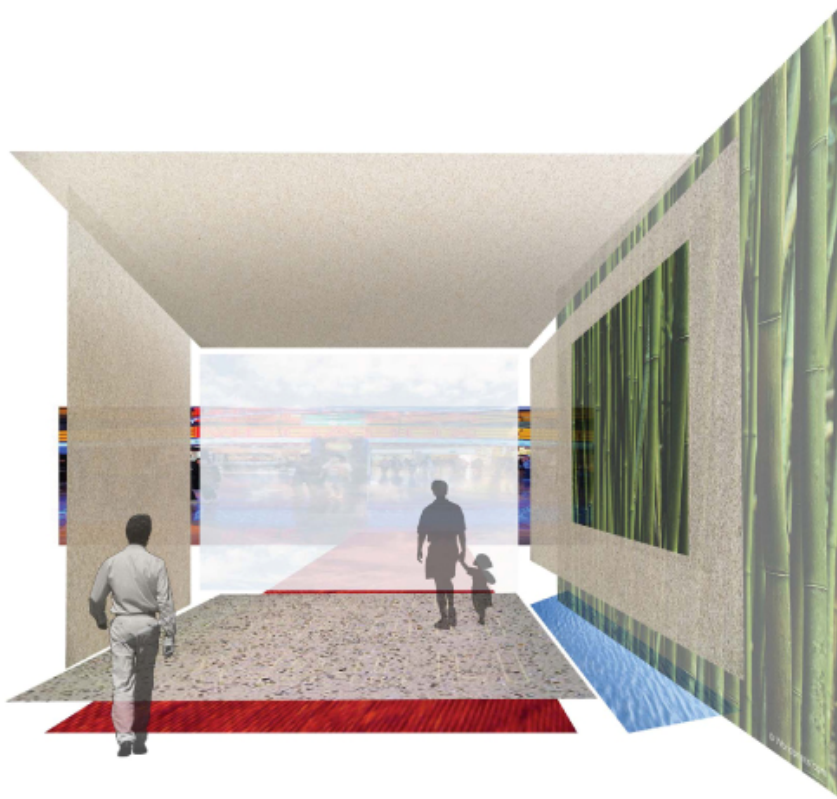


Figure 112_ Sensitizing vestibule moment within the architectural promenade
(source: author)

QUESTIONING_savoir habiter

_MENTAL/physical: Focus on engagement with program

_Place of learning, discovery, and engagement with the program of the building.

_A variety of paths for the user to discover and explore.

_Where the reality of the building program occurs and affects the user.

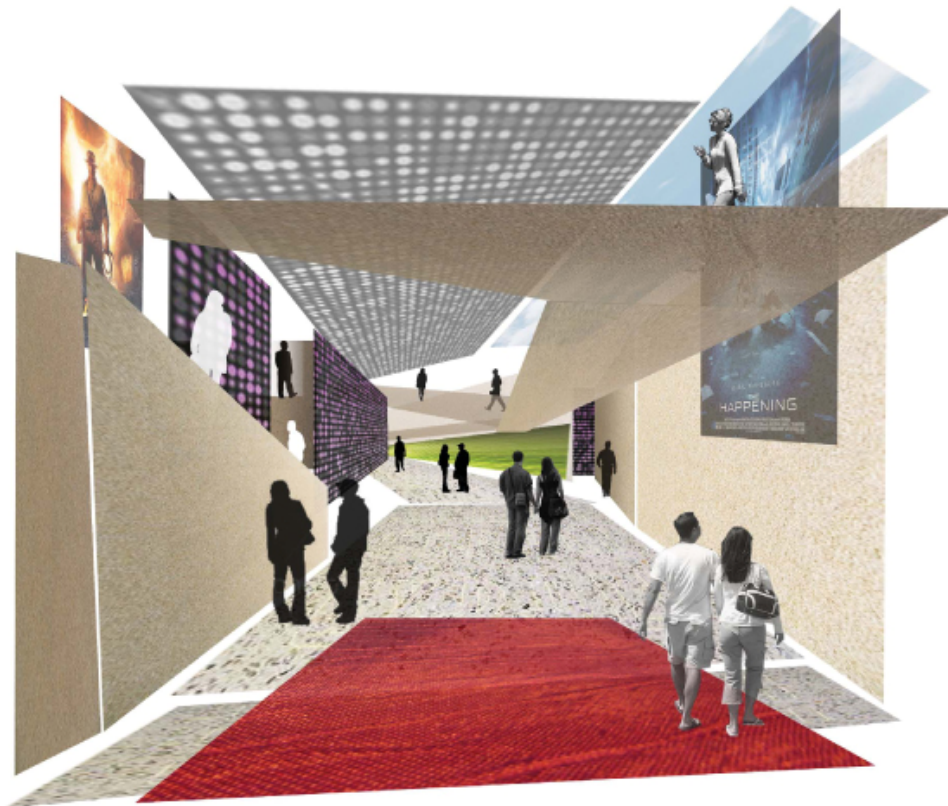


Figure 113_ Questioning moment within the architectural promenade
(source: author)

REORIENTATION_(re)focus

- _PHYSICAL/mental: Focus on engagement with program
- _Occurs after the user has participated in the questioning portion of the promenade.
- _Prepares user for culmination of promenade.
- _Stair effective architectural device to re-focus on the body/spirit as one must become more aware of surroundings and body when using stair.
- _Act of ascension symbolic of moving from physical realm of ground to spirit focus of sky/heavens.

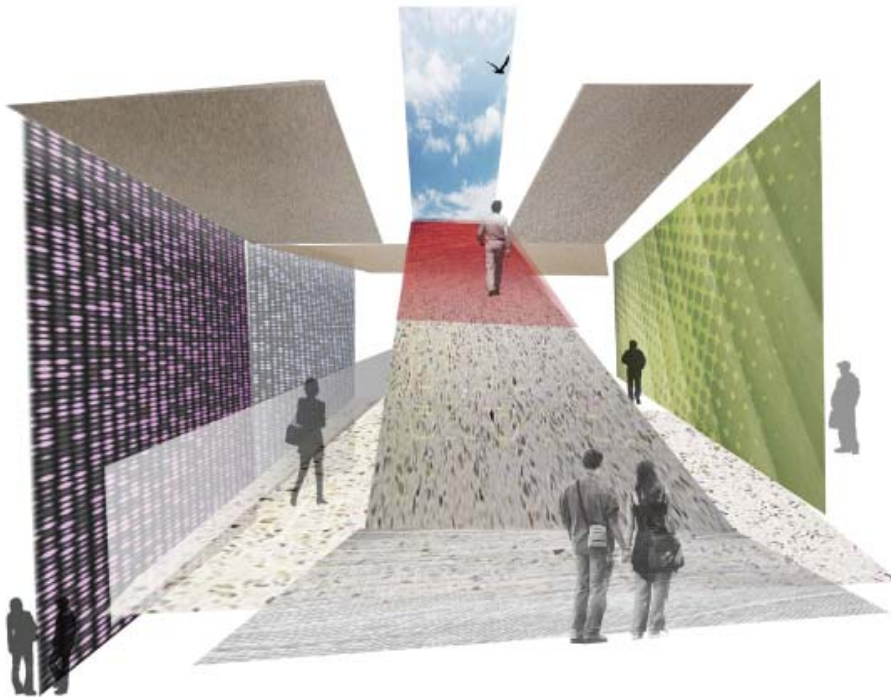


Figure 114_ Reorientation moment within the architectural promenade
(source: author)

CULMINATION_(re)connection

- _MENTAL/physical: Focus on engagement with program
- _Final step within choreography of promenade.
- _Culmination at rooftop allows for re-connection with nature as well as the man made world from the rooftop vantage point.

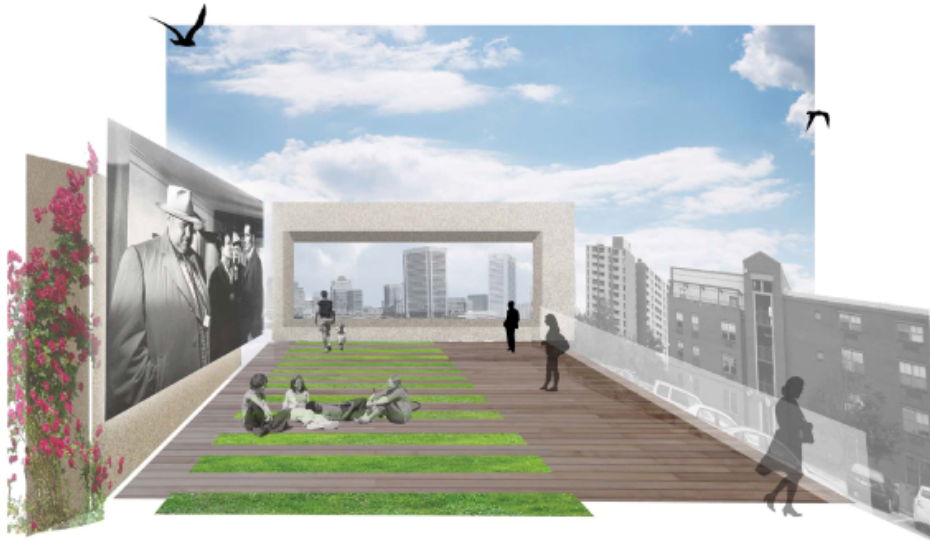


Figure 115_ Culmination moment within the architectural promenade
(source: author)

_Site Development

Given the irregular urban conditions along Mt. Royal I decided to analyze the existing context to identify urban patterns and opportunities to support MICA's urban campus. The campus' loosely organize arrangement would benefit from buildings that

reinforce the fabric of the campus and provide a sense of MICA's identity to the neighborhood.



Figure 116_ Mt. Royal Urban Conditions Diagram; Major Axes
(source: author)

Major Axes

The Major Axes are simply the major pedestrian and vehicular thoroughfares that are organized by the building blocks surrounding the site. Mt. Royal Avenue connects to high volume vehicular roads, highlighting its importance and visibility as the main corridor of the campus. The diagram also highlights the change in the grid arrangement at the West North Avenue road.

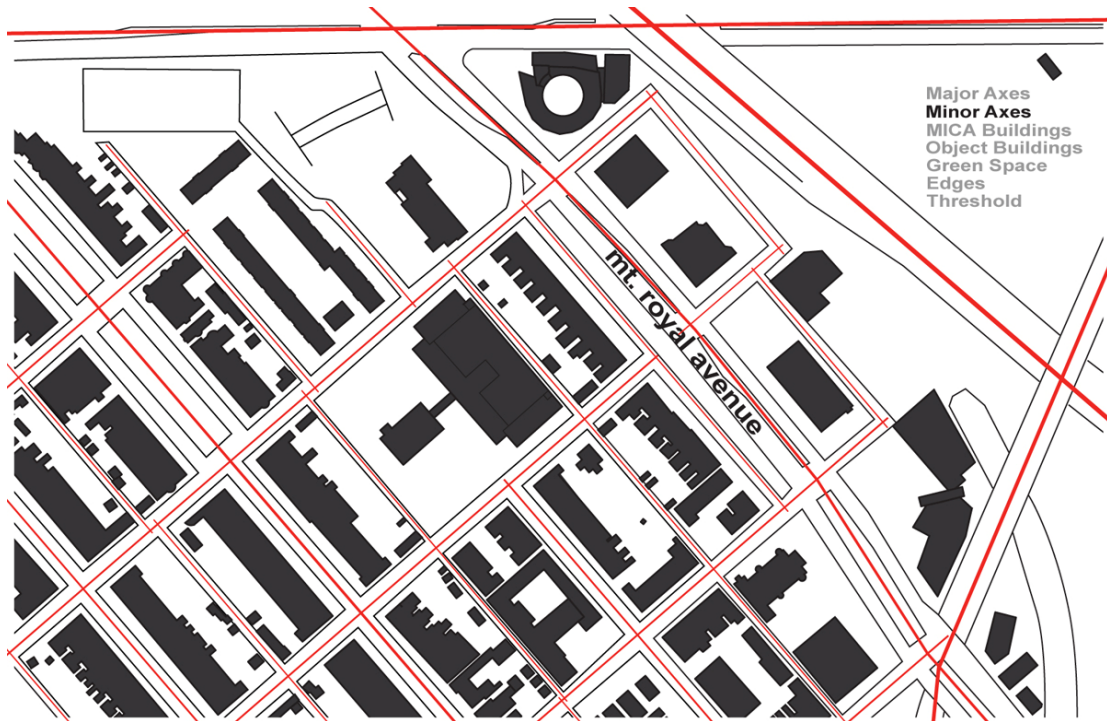


Figure 117_ Mt. Royal Urban Conditions Diagram; Minor Axes
(source: author)

Minor Axes

The Minor Axes are the secondary pedestrian and vehicular movement systems that penetrate the larger blocks. The overlay of the Major and Minor Axes highlights the degree of porosity and connectivity along Mt. Royal and its surrounding blocks.



Figure 118_ Mt. Royal Urban Conditions Diagram; MICA Buildings
(source: author)

MICA Buildings

As previously mentioned the MICA campus buildings are loosely organized along Mt. Royal Avenue and its surrounding blocks. The current clustering of buildings creates a presence for the campus in the neighborhood which could be reinforced by the introduction of additional structures.

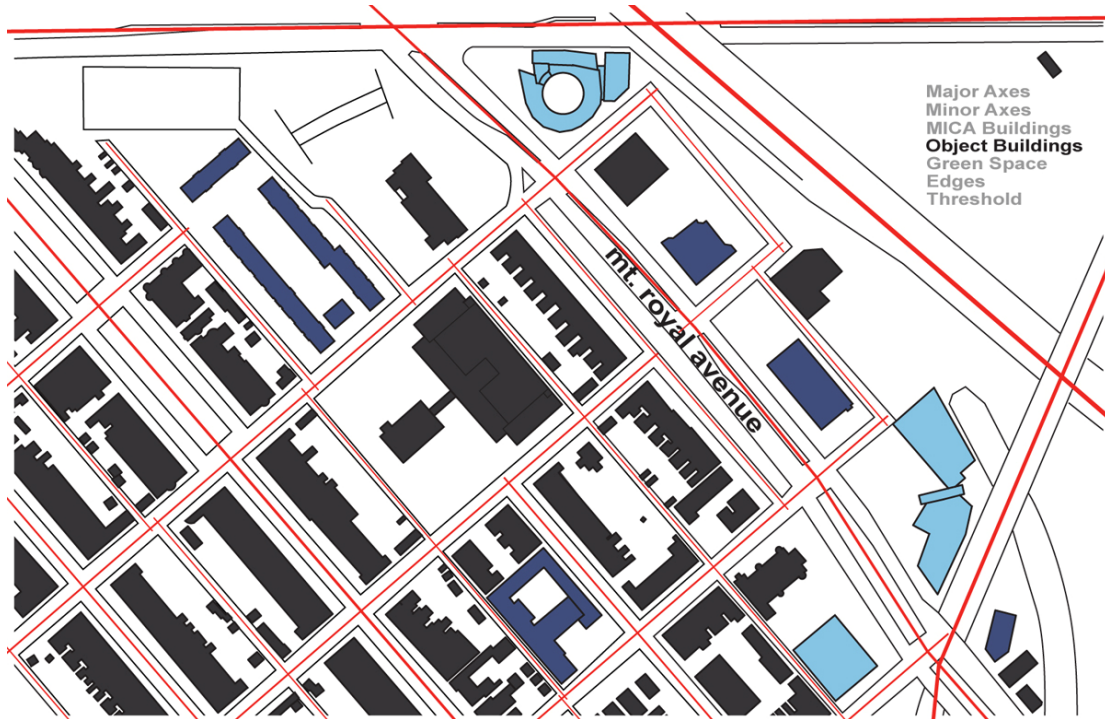


Figure 119_ Mt. Royal Urban Conditions Diagram; Object Buildings
(source: author)

Object Buildings

Several of the campus buildings have a monumental presence due to their objective massing or historic quality at key locations along Mt. Royal that bookend the campus. The monumental and historic administration building and the contemporary objectified Brown Center announce the campus at the southern end of Mt. Royal with the circular Gateway Dormitory serving as a counterpoint to the north.

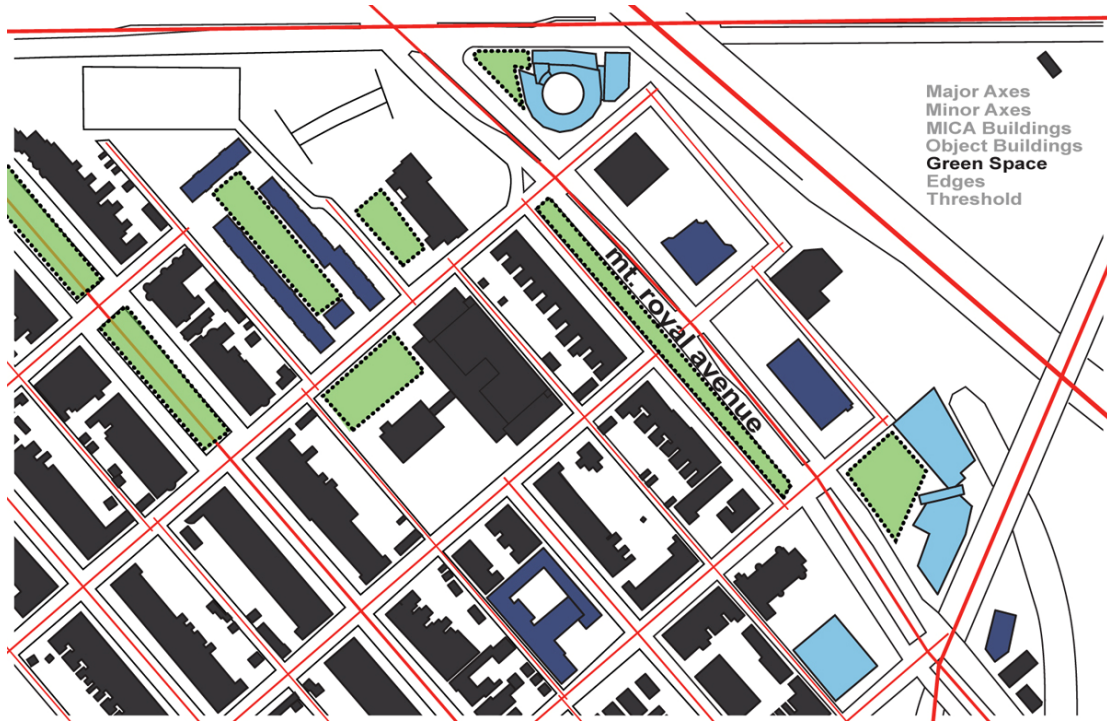


Figure 120_ Mt. Royal Urban Conditions Diagram; Green Space
 (source: author)

Green Space

The major defined areas of green spaces along Mt. Royal and its surrounding blocks serve to support major pedestrian movements in the area or allow for outdoor recreational activities to occur.

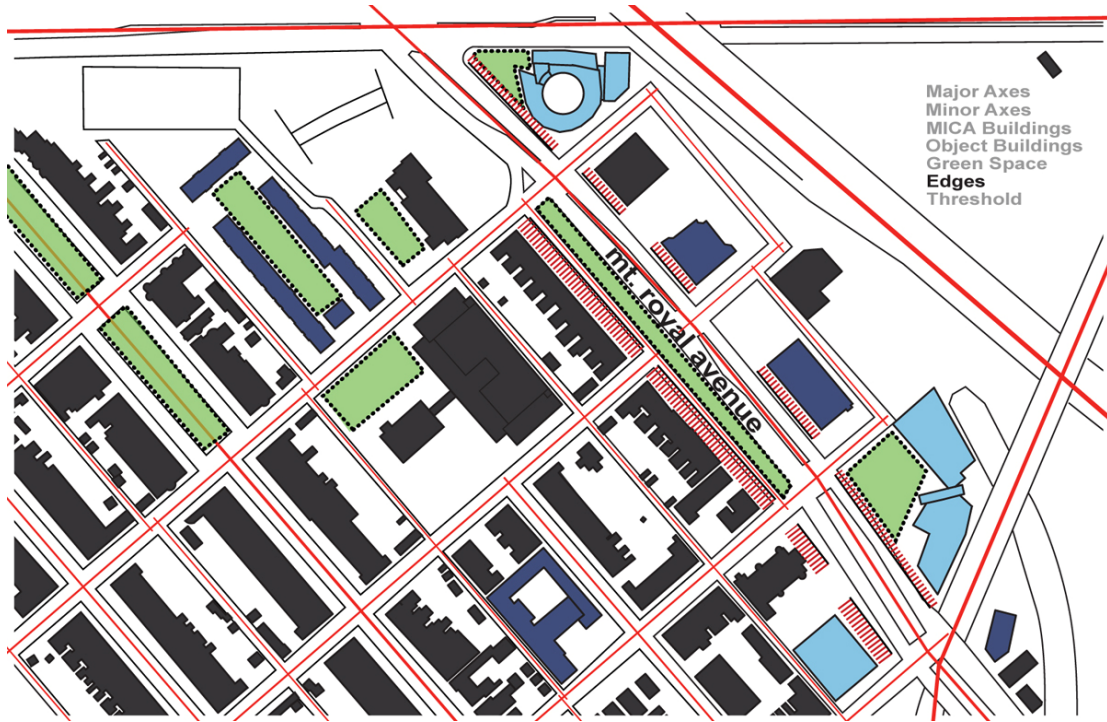


Figure 121_ Mt. Royal Urban Conditions Diagram; Street Edges
 (source: author)

Green Space

The major defined areas of green spaces along Mt. Royal and its surrounding blocks serve to support major pedestrian movements in the area or allow for outdoor recreational activities to occur.

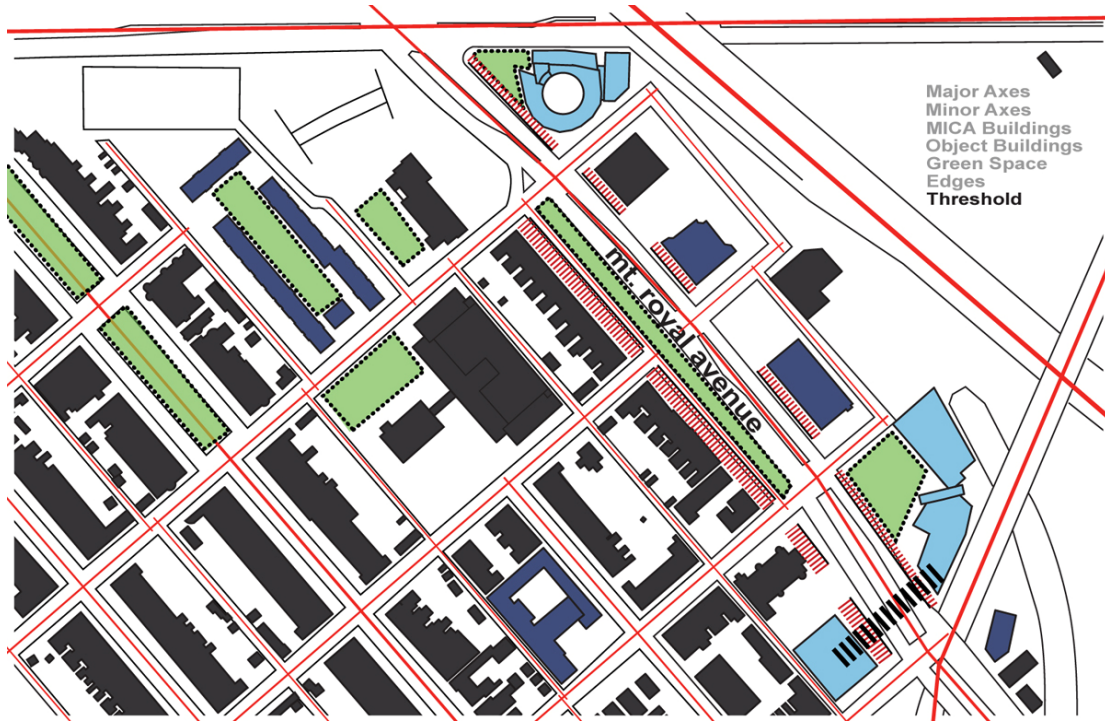


Figure 122_ Mt. Royal Urban Conditions Diagram; Threshold Condition
(source: author)

Campus Threshold

The MICA Brown center to the east of Mt. Royal and the historic administration building to the west form a threshold or gateway into the main area of the urban campus. Their objectified massing and distinct architectural character enhance their presence at this key moment along Mt. Royal. The two buildings also maintain a close physical proximity in contrast to other buildings along Mt. Royal that are setback from the street.

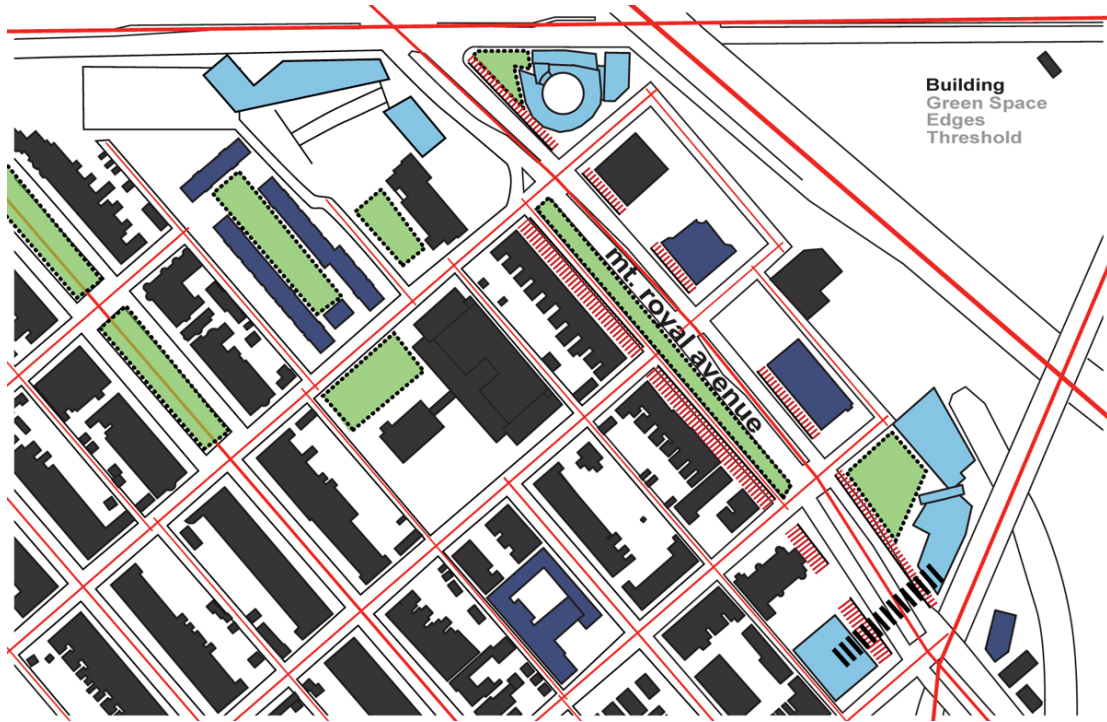


Figure 123_ Mt. Royal Urban Conditions Diagram; Building Street Floor Parti
(source: author)

Building Parti

The parti of the building derived from all of these constraints and opportunities both urban and programmatic. The exterior connection from the rail line to the street is seen in the diagram.

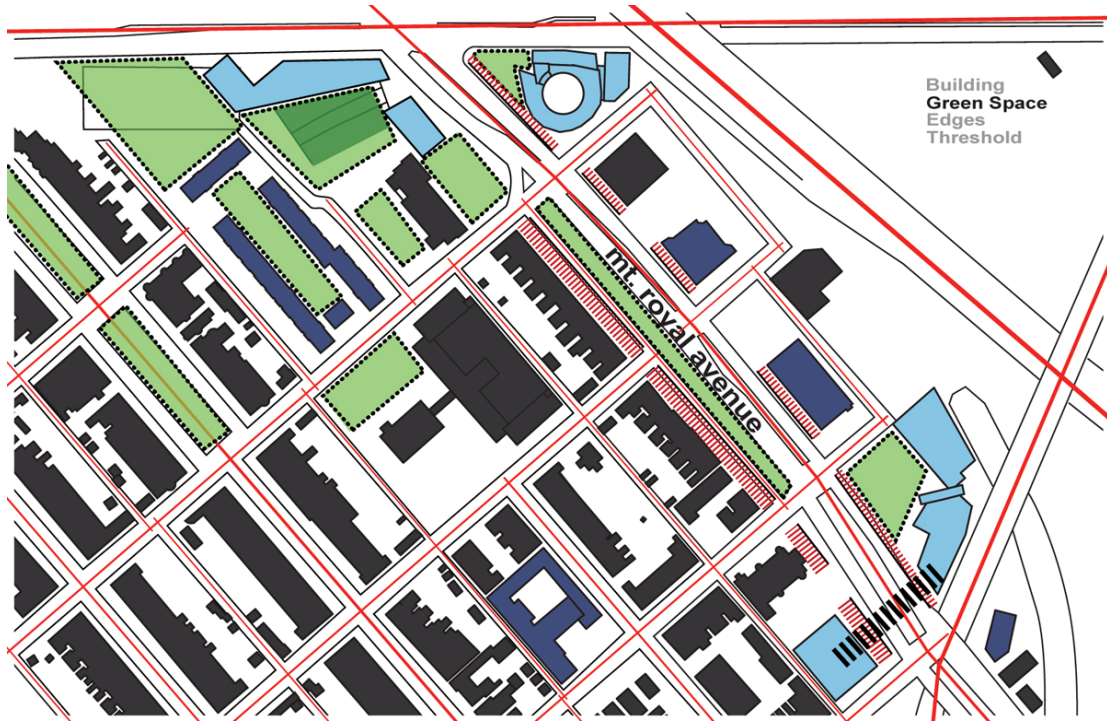


Figure 124_ Mt. Royal Urban Conditions Diagram; Interconnected Green Spaces
(source: author)

New Green Spaces

The building defines and creates a series of interconnected green spaces that support movement through and around the site. The building and its surrounding landscape serve to connect the currently disconnected urban fabric that exists at the street edge of West North Avenue.

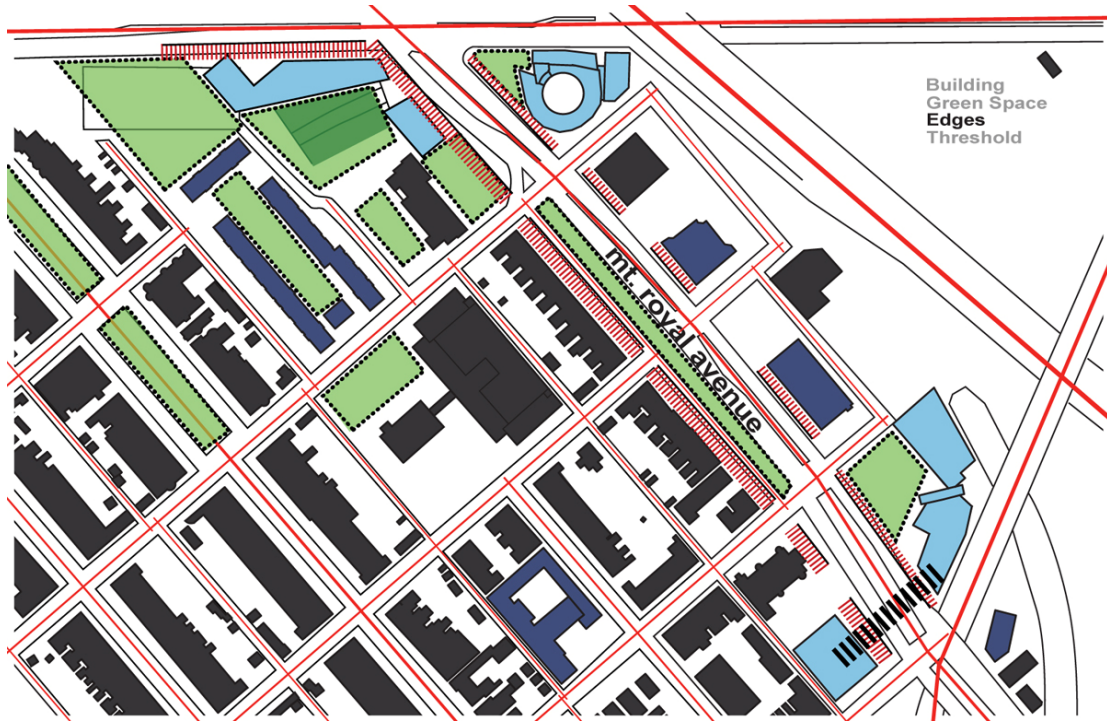


Figure 125_ Mt. Royal Urban Conditions Diagram; New Street Edges
(source: author)

New Urban Edges

The building also forms a new urban edge to define Mt. Royal Avenue and create a prominent street corner. The campus does not currently have a consistent and strong street presence besides the Gateway dormitory. The building seeks to enhance the visibility of the campus at this area of high vehicular volume.

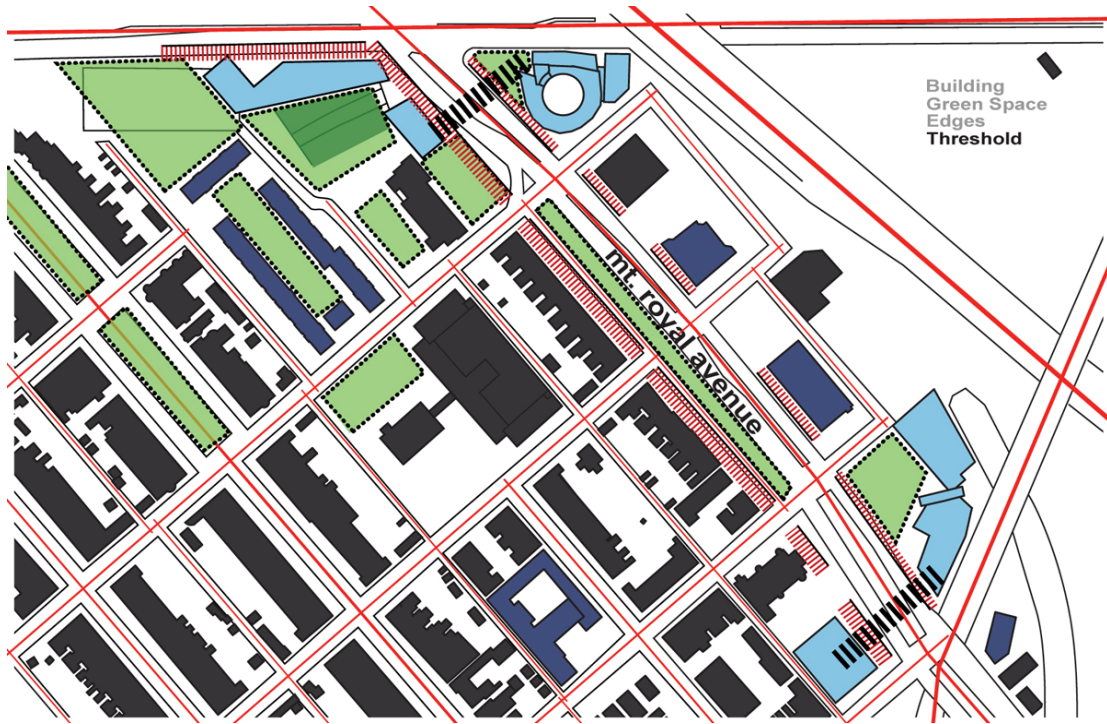


Figure 126_ Mt. Royal Urban Conditions Diagram; Counterpoint Threshold
(source: author)

Counterpoint Threshold

The building, along with the Gateway dormitory across the street, serves as a counterpoint threshold to the MICA Brown Center and Administration Building at the southern end of Mt. Royal. Future development of the campus would benefit from using these two thresholds to fill in campus buildings along Mt. Royal Avenue.



Figure 127_ Site plan with surrounding context shown
(source: author)

Site Landscape Development

The site plan illustrates in further detail the development of the exterior spaces of the project. At the southeast portion of the site, there is a drop-off point for residents of the apartment building as well as for film students. A park was also created at the western part of the site. The park contains a large lawn for the viewing of outdoor film as well as a sculpture garden for use by MICA students. This park sits atop an underground garage to replace a lost surface parking and provide additional parking for theatre patrons. Two garage access points containing a stair and elevator each access the park. The landscape surrounding the train line has been kept largely intact with pedestrian paths moving along its edge.



Figure 128_ Enlarged Site Plan
(source: author)

Exterior Development

Introduction

The exterior of the building is composed of two tectonic and layered expressions. These were developed in response to the urban, programmatic, and environmental needs of the building. They seek a visual and spatial ambiguity with multiple readings dependent on the user of the project as well as the lighting conditions surrounding the site.

South Entrance

The south entrance elevation was designed to advertise and highlight the program to pedestrians and vehicular traffic along Mt. Royal Avenue. The main element consists of a retractable partition that allows for the screening of movies in the seminar/film room and the opening of the space onto the street when the screen is retracted. The south entrance also forms an urban plaza defined by the project and the Bolton North apartment building.

East Elevation

The East Elevation façade along Mt. Royal Avenue was developed as a frame from which to view the urban activity along the campus' main street Mt. Royal Avenue. The vertical colored louvers were developed in response to the colors evident in the surrounding context, particularly in the MICA Gateway building across from the site. The colorful array and louvered system also communicates the chronology of film, adding a dynamic ever changing layer to the exterior. The wall section articulates the steel tube structure which supports the louvers as well as the translucent polycarbonate panels that filter sun, thereby reducing glare. Artificial lights placed in the exterior structure which supports the louvers and panels also light the façade at night creating a fictional lighting scene at night.



Figure 129_ South Entrance Elevation
(source: author)



Figure 130_ South Entrance Elevation Enlarged View
(source: author)



Figure 131_ East/Mt. Royal Elevation
(source: author)



Figure 132_ East/Mt. Royal Elevation Enlarged View
(source: author)

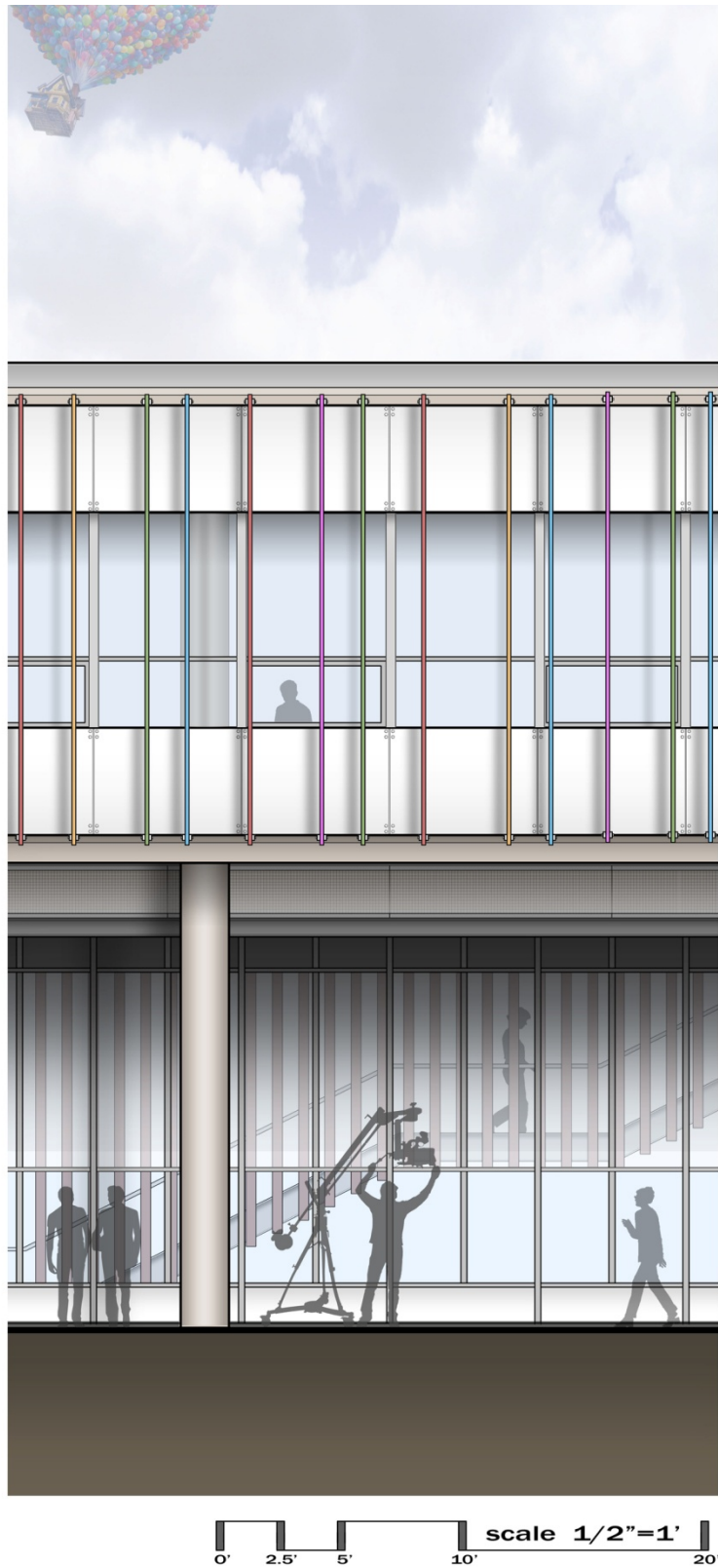


Figure 133_Mt. Royal/East Elevation Wall Section Partial Elevation
 (source: author)

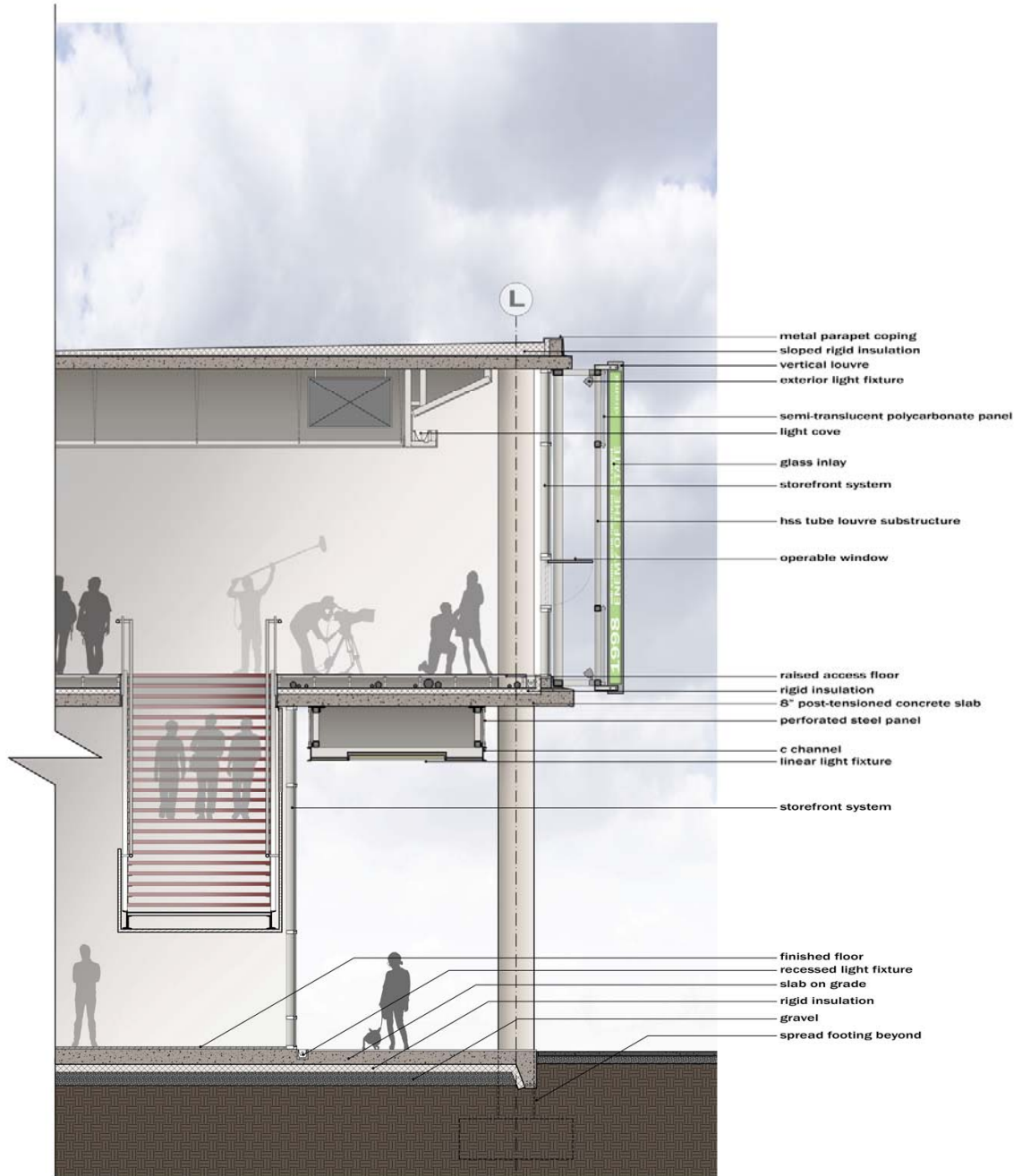


Figure 134_ Mt. Royal/East Elevation Wall Section
 (source: author)

North and South Elevations

The elevations along the North and South were developed as a layered façade in response to the program requirements along the North Elevation. The façade sought ways to shield the theaters from sunlight and noise. The main opaque material utilized is a pre-cast concrete panel system with cast vertical reveals. This system provides a counterpoint and contrast to the predominant horizontal massing of the project. The screening element consists of a graphic imprinted perforated metal mesh. The graphic used on the mesh consists of an image that has been purposefully pixilated. This pixilation allows for the reading of the whole image at a distance from the building and an increasing abstraction as one approaches the building. The screen add dynamism to the north façade while strategically framing, revealing, and shielding glazing on the southern elevation.



Figure 135_ North/West North Avenue Elevation
(source: author)



Figure 136_ North/West North Avenue Elevation Corner Enlarged View
 (source: author)



Figure 137_ South Elevation
 (source: author)



Figure 138_ South Elevation Enlarged View
 (source: author)

Corner View

The corner view perspective illustrates the relationship between the project and the surrounding context. The building creates a threshold for the urban campus, providing a counterpoint to the MICA Gateway dormitory on the opposite side of Mt. Royal Avenue. The elevation along Mt. Royal also creates a contextual dialogue between the colored vertical louvers and the colored panels of the Gateway project. The drawing also illustrates the new urban edge created along West North Avenue.



Figure 139_ Corner View
(source: author)



Figure 140_ Enlarged Corner View
(source: author)

Interior Development

Introduction

The spatial configuration of the program evolved around the development of the student and patron promenade as well as the necessary physical program adjacencies. This evolved into the development of four main levels within the building. Varying topography levels along the course of the site also factored into the placement of the building's levels.

Ground Floor

The sunken ground floor contains the restaurant/bar program and film school program. The film school program consists of classrooms, computer labs, as well as editing and recording suites. The level has direct access from the first level of the underground garage, as well as access from the park through an exterior grand stair. From an interior grand stair, there is access to the street floor lobby. Aside from the enclosed film school program, there is a flexible film production space that has the ability to transform an enlarged area of circulation space into an area for the creation and production of film. This multipurpose space responds to the educational pedagogy and flexibility needed in the teaching and creation of film. This space is supported by the creation of an overhead catwalk system that allows for multiple vantage points for filming. Camera lights are also suspended from the floor above allowing for multiple lighting simulations to occur appropriate for learning or filming.

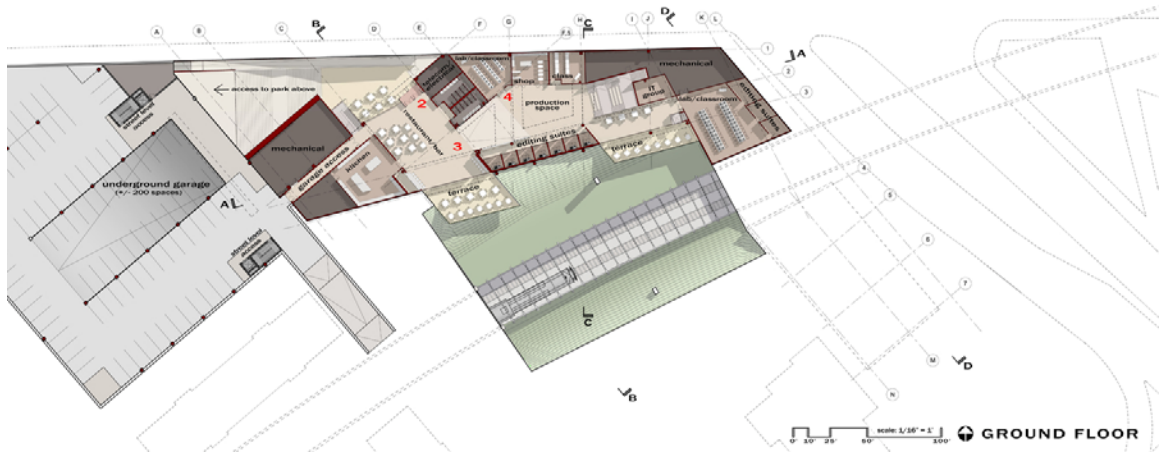


Figure 141_ Ground Floor, Sunken level with direct access to underground garage
 (source: author)

Street Floor

The street floor contains at grade access points at the theatre lobby and at the student entrance along Mt. Royal Avenue. At this level, the program consists of a theatre lobby for tickets and concessions that connects from the ground floor. The student program consists of an equipment room, equipment transition rooms, production studio, and a café with direct access to the exterior plaza created between the two portions of the building. This plaza forms a key area of the project as it provides a visual connection from the street to the rail line, and the urban fabric of the city to the landscape formed by the project. It acts as an important urban node and moment for reflection.

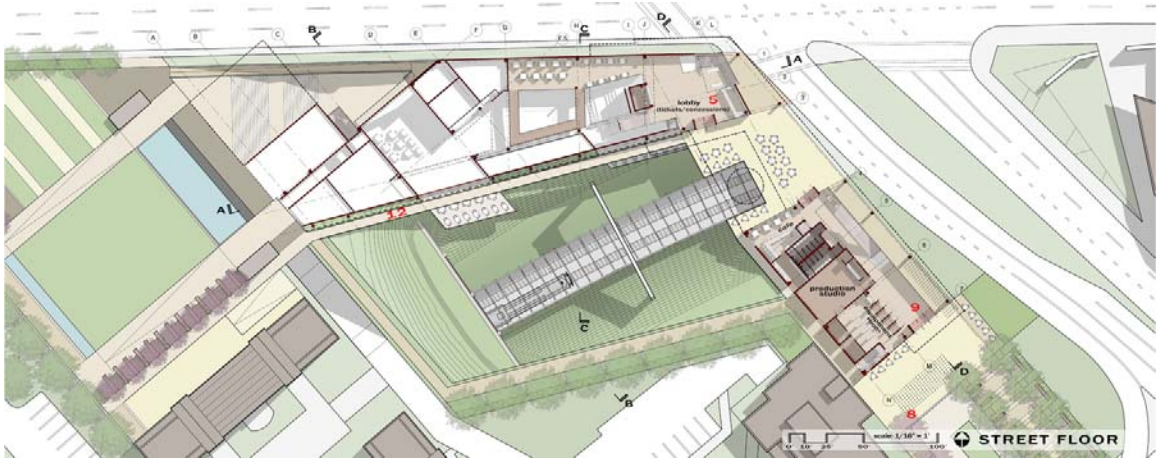


Figure 142_ Street Floor, At grade entrances located at theatre lobby and main student entrance
 (source: author)

Gallery Floor

The gallery floor is accessed by both a set of stairs from the theatre lobby by and an at-grade entrance from the park. This floor provides access to the four movie theatres, which consist of a combined total of 814 seats. The three smaller theatres are accessed by a series of bridges which cross over the ground floor below. The two smaller bridges ramp to provide access to the raised smaller theatres. These theaters are lofted to provide access to the street floor area below. Section CC illustrates the relationship between the smaller theatres, ramped bridges, and the floors below. The gallery floor also contains a grand stair that leads to the roof terrace above. The floor contains two larger pockets of space to accommodate the flexible and impromptu gathering of larger groups for events or learning.

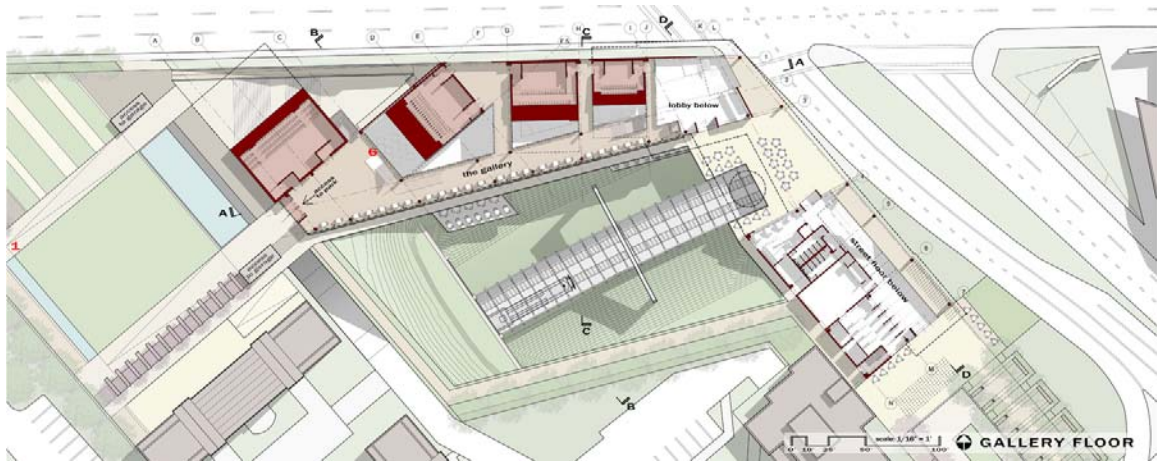


Figure 143_ Gallery Floor, Level with access to the theatres as well as at grade park entrance
 (source: author)

Second Floor

The second floor contains the school’s administration and faculty program, a media library, a student lounge and overlook, and a large 128-seat screening room. The floor plan also highlights the roof terrace, which is accessed by the grand stair near the gallery and by rear exits within the two middle theatres. There is also a stair tower which provides access from the ground, gallery, and roof terrace levels allowing for an additional means of egress.

The overlook space on the second floor echoes and reinforces the hierarchy of the rail axis moving through the site. The space overlooks the train through a series of terraced steps that facilitate large group discussions or class lectures.

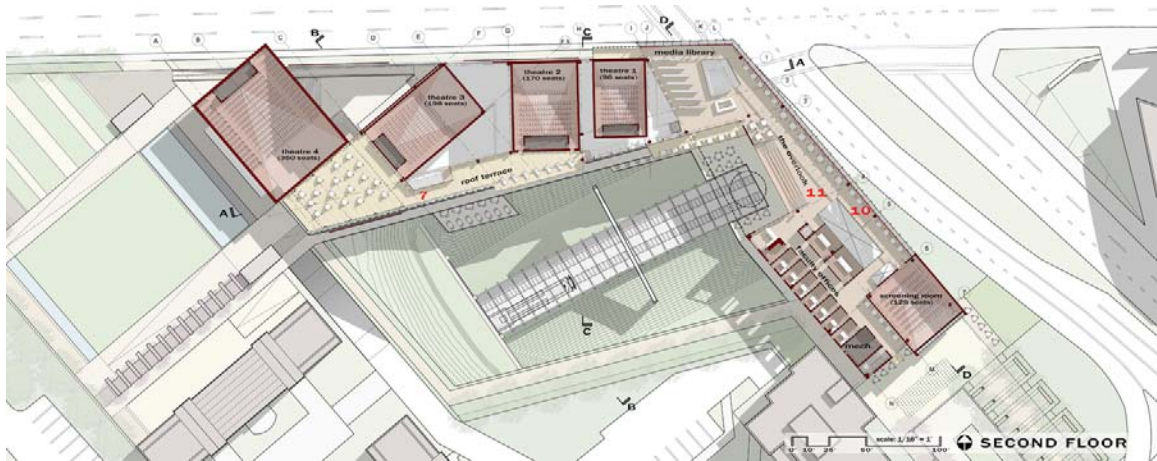


Figure 144_ Second Floor, Roof terrace shown as well as full seating layout for theatres
 (source: author)

Sectional Development

Introduction

The sectional development of the project sought to provide physical and visual connections between the various levels of the building. A series of preliminary sectional studies was completed to examine potential programmatic relationships and visual overlap. These studies provided a basis for possible arrangements of the project's program.

PROGRAM_section studies

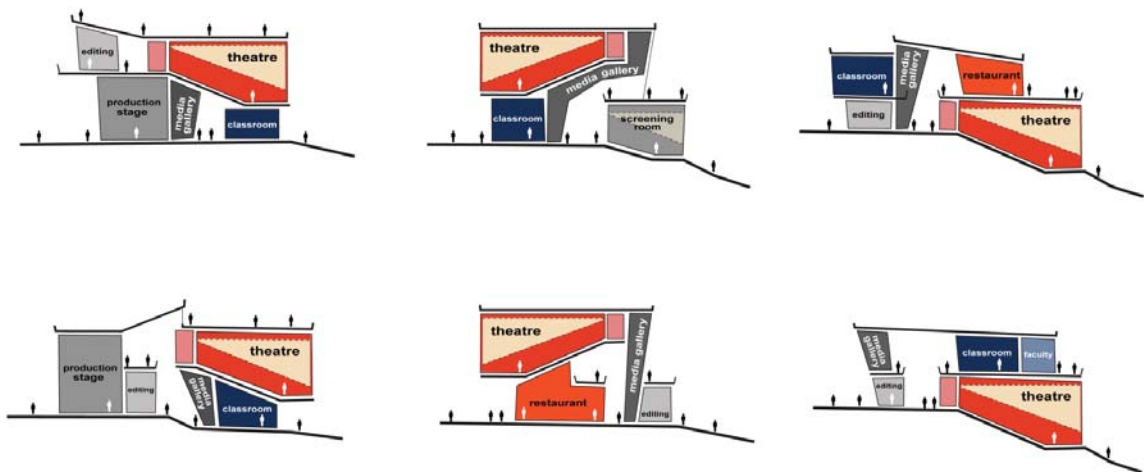


Figure 145_ Preliminary Sectional Studies
(source: author)

Project Sectional Development

The sectional spatial development of the project sought to provide visual and spatial connections between all levels of the project. This enhanced the promenade sequence in that patrons or students have a sense of the entirety of the project and glancing views of later moments in the promenade. These ever-changing vantage points enhance the creation of a cinematic sequence as seen in the perspective scenes of the project.



Figure 146_ Section AA
(source: author)



Figure 147_ Section AA Enlarged View
(source: author)



Figure 148_ Section BB
(source: author)



Figure 149_ Section BB Enlarged View
(source: author)



Figure 150_ Section CC
(source: author)



Figure 151_ Section CC Enlarged View
(source: author)



Figure 152_ Section DD
(source: author)



Figure 153_ Section DD Enlarged View
(source: author)

Sequence/Promenade Development

Promenade Sequence/Scene Development

In exploring the representation of the architectural promenade within the project, several key views were developed. These allowed for a visual manifestation of the character and spatial organization of the architectural elements within the building. The capturing and illustration of these key moments created a storyboard of the promenade sequence within the project.

Patron Promenade

The patron's typical experience begins in the park above the garage and ends at the theatre and roof terrace. The sequence has been designed as a series of inter-connected moments, consisting of pockets of space and framed views that seek to enrich the patron's experience. Within this promenade, the patron has opportunities to view the creation of film by the placement of film production related program along the path to the theatre and box office.

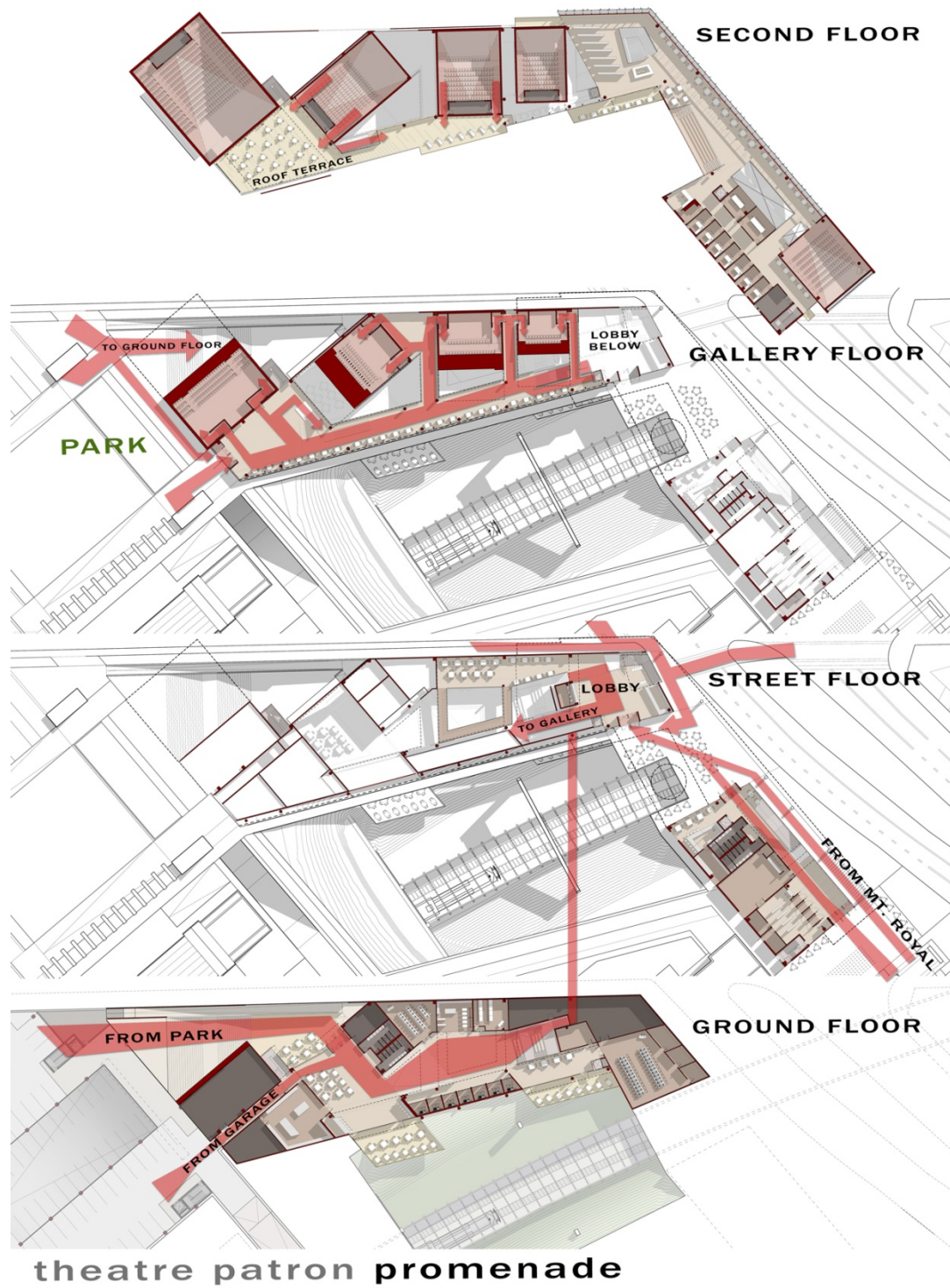


Figure 154_ Theatre Patron Promenade Diagram
 (source: author)



Figure 155_ Sequence 1: Scene 1, Overview of park above garage with lawn for outdoor film screening and sculpture garden
(source: author)

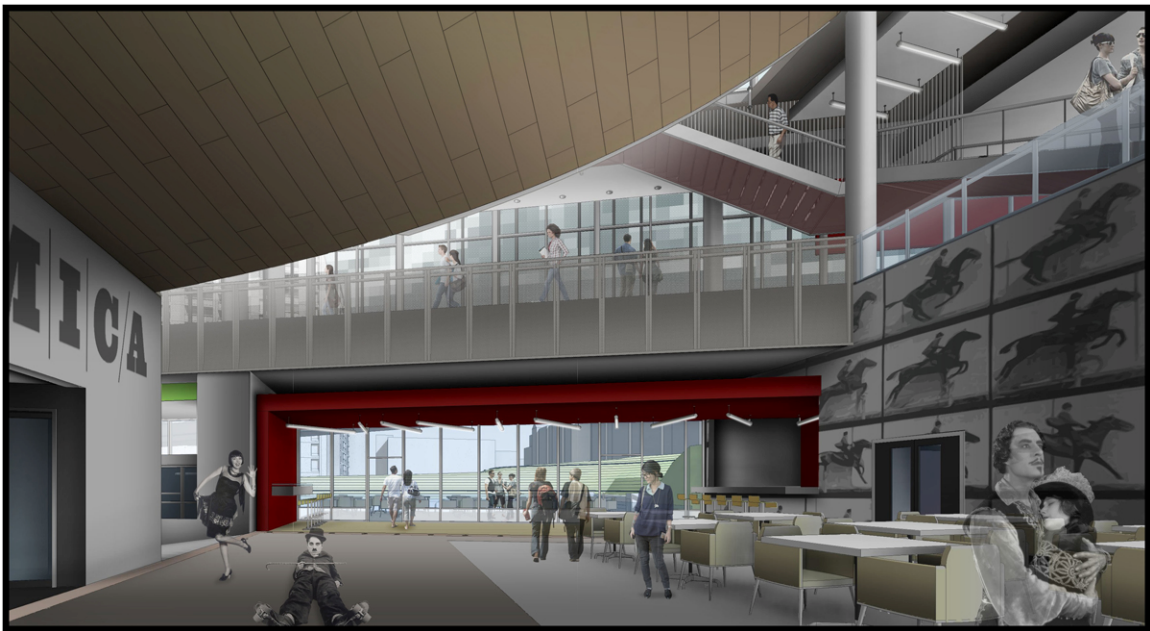


Figure 156_ Sequence 1: Scene 2, Restaurant/bar with framed view of landscape and theatre above
(source: author)



Figure 157_ Sequence 1: Scene 3, Main promenade along lower level with gallery bridges above
(source: author)



Figure 158_ Sequence 1: Scene 4, Film production space and production suites
(source: author)



Figure 159_ Sequence 1: Scene 5, Theatre lobby with ticket box, concessions stand, and second floor stair
(source: author)

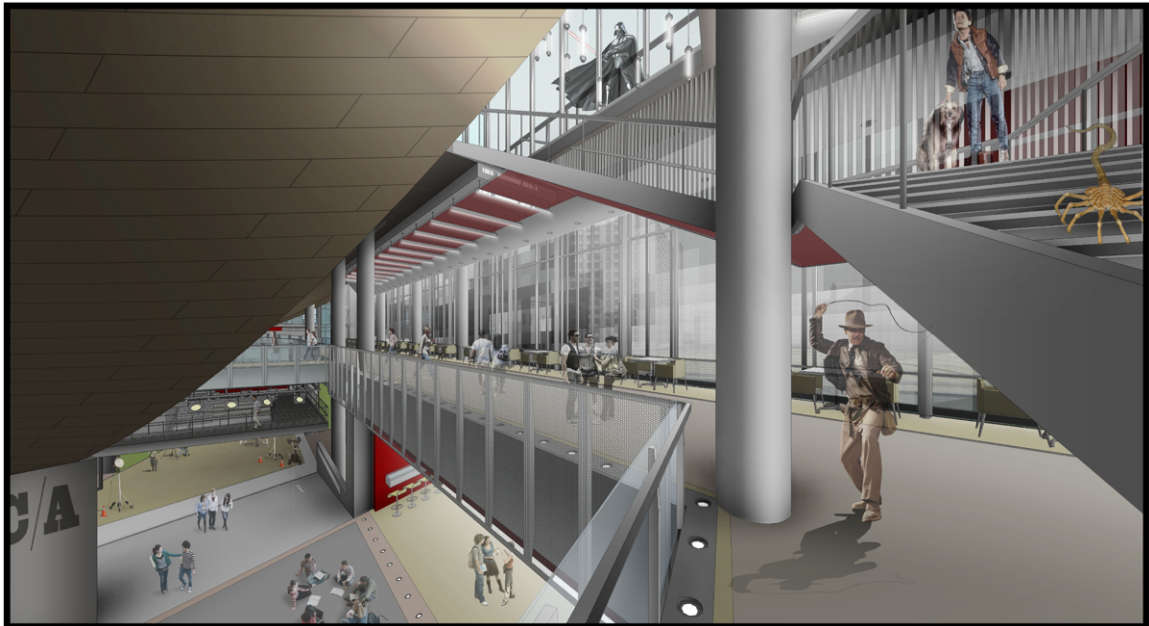


Figure 160_ Sequence 1: Scene 6, Gallery level view with ceremonial roof terrace stair in foreground
(source: author)

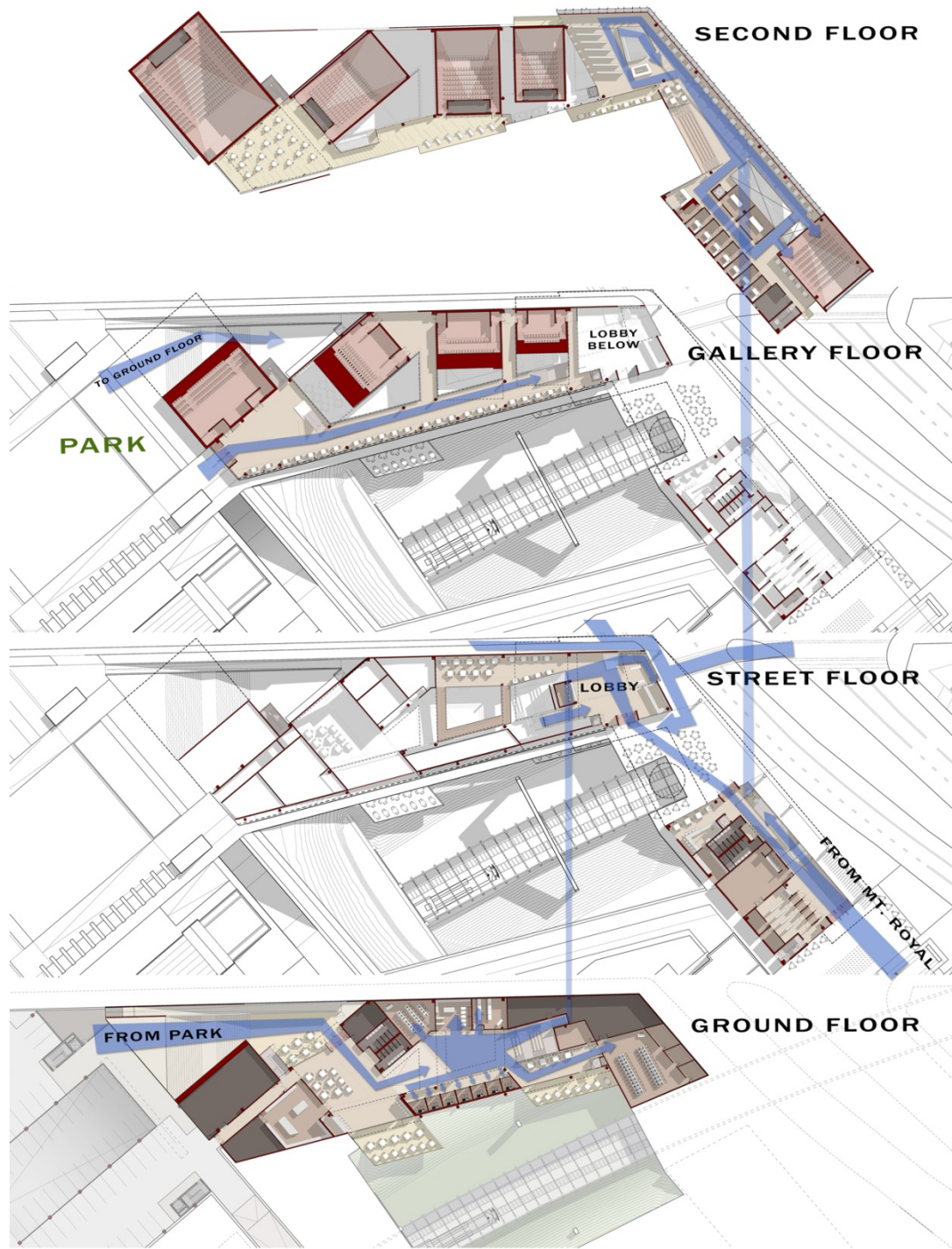


Figure 161_ Sequence 1: Scene 7, Roof terrace with casual seating and screen for outdoor film viewing
(source: author)

Student Promenade

The sequence of the student has been designed for the every-day experience. It provides a point of reference that highlights the ebb and flow of the urban fabric surrounding the site. This is accomplished by creating a series of view corridors and frames which highlight the activity of the street along Mt. Royal Avenue and the urban fabric beyond. The overlook located at the second floor also provides a culmination—or place of pause—within the promenade. The overlook is located in a key location, parallel with the rail line, offering the most visible view of the passenger trains as they move through the site.

The student promenade also seeks to interact with theater patrons through spaces of overlapping program and use. This was accomplished by the placement of film school related program at the ground floor along the path of the patron.



film student promenade

Figure 162_ Film Student Promenade Diagram
 (source: author)



Figure 163_ Sequence 2: Scene 8, Main student entrance along Mt. Royal Avenue
(source: author)

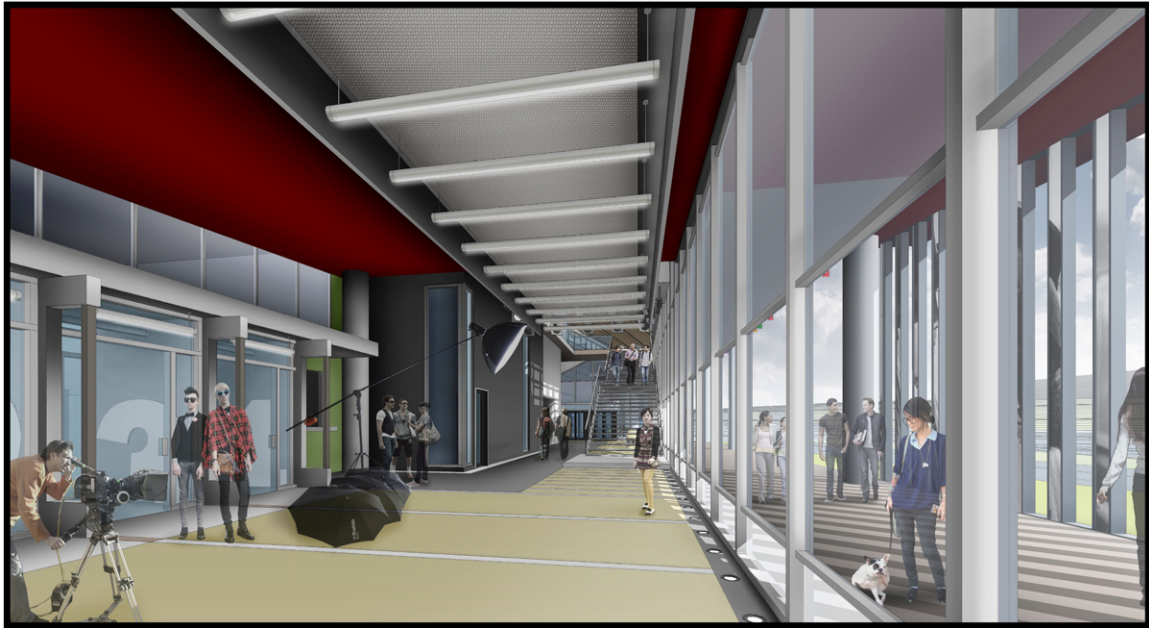


Figure 164_ Sequence 2: Scene 9, Student lobby with equipment transition rooms, production studio, and grand stair to second floor in view
(source: author)

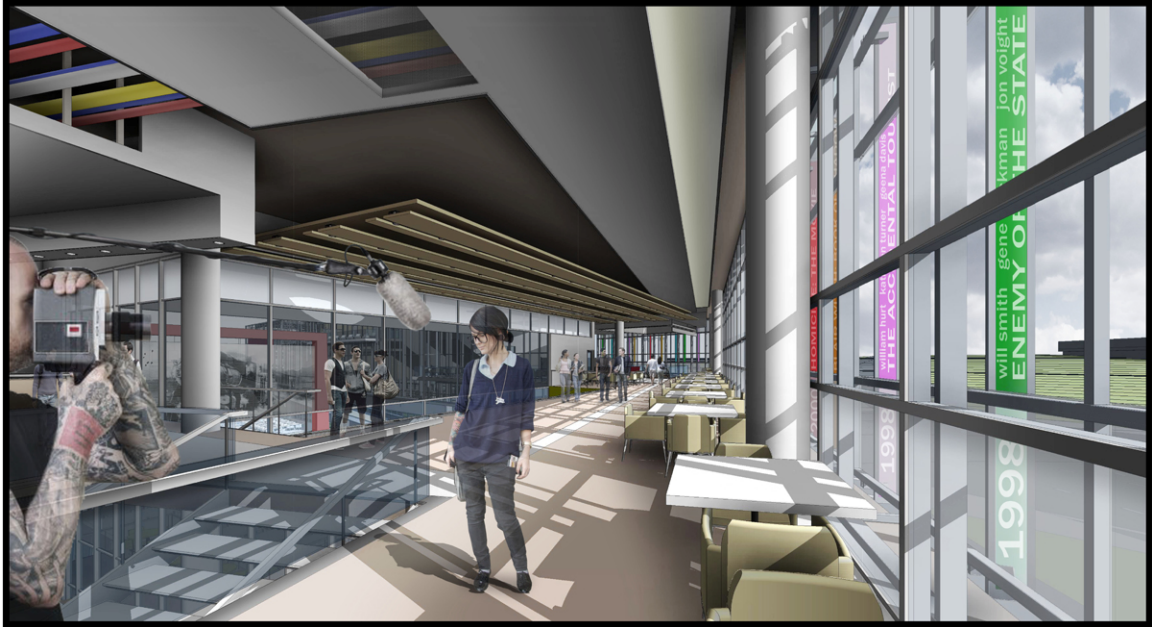


Figure 165_ Sequence 2: Scene 10, Second floor student lounge with Mt. Royal façade at right portion of scene
(source: author)

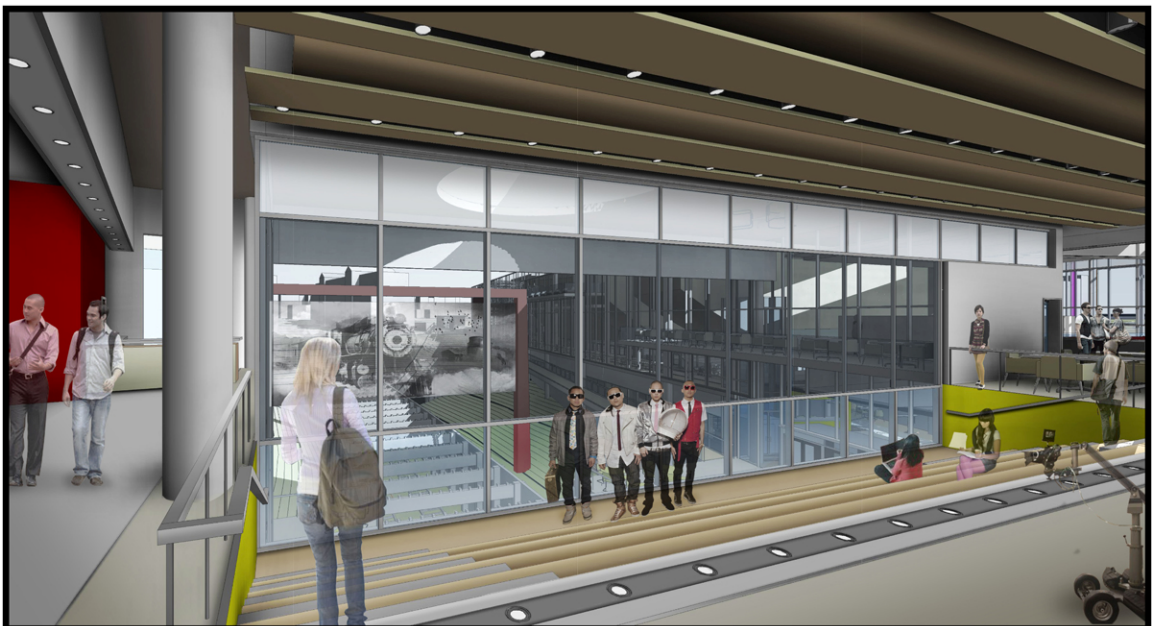


Figure 166_ Sequence 2: Scene 11, Second floor overlook with view to rail line and terraced seating area
(source: author)



Figure 167_ Additional Scene 12, Exterior bridge located parallel to the rail line
(source: author)

Conclusions

Introduction

In looking forward to the future development of the project the jury at the thesis public defense offered critique of the project. Their comments were primarily limited to the exterior massing and tectonic expression of the project. Given the intensive development of the interior promenade the critique of the exterior development was expected.

Jury Critique

The two level horizontal massing of the project along the street along contrasted the adjacent Bolton North apartment building and Gateway dormitory. There may have been the opportunity to incorporate student or faculty housing within the project to create a vertical element to the project's massing. This vertical element would provide a counterpoint to the overall horizontality of the project.

At the street level there might also be a stronger pedestrian connection to the site in addition to the exterior connection and plaza created between the rail line and Mt. Royal Avenue. This might manifest itself as a large pedestrian walk or bridge that crosses Mt. Royal Avenue.

Conclusion

The program and site helped facilitate the creation of a variety of sequences, paths, and moments that blur the realities and fictions of film and the built environment. It provides a vehicle for the narrative and sequence of inter-connected moments, to enrich and sensitize multiple users to the importance of the in-between, to remind one that the path, the architectural promenade, is more important than the destination.

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