

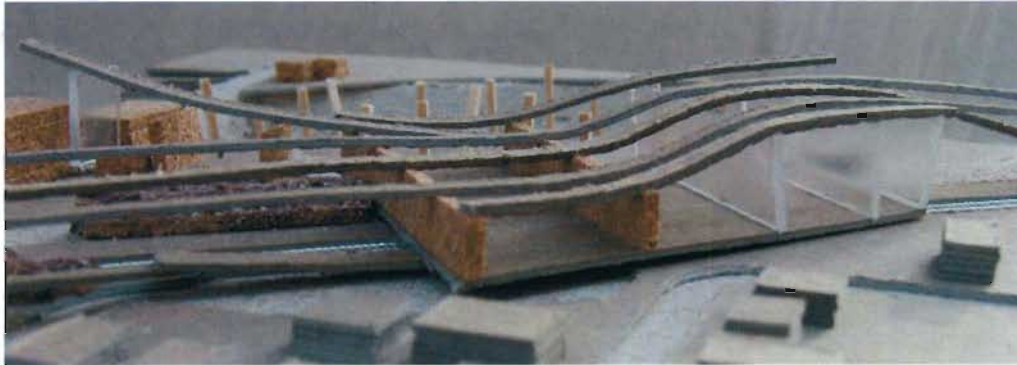


framing history through cinematic storytelling



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linkage



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Even though there is a new way of life with new technology, new people, and new materials, contemporary architecture should be linked with hints of the past, nature, and the people of the place in which it is being created.

A new and elegant place can be created that still holds traces of history and begins to trace back to traditions that once took place, but are beginning to fade away. The past can be a way of life, something that was once very important, but as time has passed the use for and images of this way of life have dwindled away. The new architecture can bring an historic place, event or old tradition back to an existing community.

Contemporary architecture should be linked to nature. A site's features existed before the architecture therefore it is essential to pay proper respect to the natural environment. By doing so, the building and the landscape become one where functions of each start to mesh and the landscape starts to shape and support the architecture. The landscape can overlap with the architecture creating connection points where something special can occur to celebrate not only the architecture, but the natural environment and spirit of the site as well.

Contemporary architecture should be linked to the people that inhabit the place. The new architecture should tell a story to the people who engage it. The building program will link the people to the architecture and the landscape. The architecture can allow the people who interact with it to learn something about the past, and the user can begin to feel as if they are traveling back in time through a past tradition.

As time goes on and new life emerges, it is important to capture and understand a community's past tradition and ideas so stories are passed on and forever held onto.



framing history through cinematic storytelling

Even though there is a new way of life with new technology, new people, and new materials, contemporary architecture should be linked with hints of the past, nature, and the people of the place in which it is being created. A past tradition can be captured and transferred to the minds of the people occupying the current place, creating an experience with an outcome that can be taken into everyday life. The paper will cover the process on how this idea begins as a vacant land in a historic district and is transferred into a vibrant building that becomes a focal point for a community.

Contemporary architecture should be linked to the past. Historic Depot town is in Ypsilanti Michigan and is located within walking distance to Downtown Ypsilanti, and Eastern Michigan University. It is historic in the sense that most of the buildings located in the district were built in the mid 1800's before the Civil War. Some of these buildings current uses include museums, restaurants, and shops. A key to this site is 3 abandoned buildings: a barracks that housed soldiers during the Civil War, a Freight-house that acts now as an outdoor farmers market, and the "depot", which is an abandoned train station and is how Depot Town received its name. The depot was the best lit train station between Detroit and Chicago and was in a town that was known for a constant flow of people in and out. In walking through Depot Town, one can sense aspects of history. It has a small town feel where everyone knows each other and if you are an outsider it seems as if you are the only one that is not aware of what took place there. If you are looking for information what you need to do is go from store to store and ask. The people working in this district are original owners who have lived through its changes and are always looking to tell a story of their experience. "Depot Town history is not names, places and dates, it is the story of people, how they lived, what they did, of the adversities they overcame, their triumphs and their failures (Dodd et al. 5)." It isn't necessarily important to create a building that actually itself tells the story about Depot Town, but what's important is to create a place for these stories to be told. This place would allow original store owners that are still living in Depot Town to tell the entire community about their past experience. The architecture would support and represent the most important tradition in Depot Town, storytelling.

Contemporary architecture should be linked to nature. A site's features existed before the architecture therefore it is essential to pay proper respect to the natural environment. By doing so, the building and the landscape become one where functions of each start to mesh and the landscape starts to shape and support the architecture. The landscape can overlap with the architecture creating connection points where something special occurs to celebrate not only the architecture, but the natural environment and spirit of the site as well. The vacant site located on Cross & N. River streets is bounded by Frog Island Park on the West, and the historic downtown strip on the South. The Michigan Railroad Crossing Amtrack line runs directly through the heart of the site. The landscape running from the Huron River across Frog Island Park creates a rolling topography effect and wants to continue by projecting it into the flat vacant site. This idea of projection brings on the desire to create a projector for the public, a cinema. The nature projecting into the landscape wants to continue to project through the building into the minds of the user. This user can take the stories into everyday community life passing them on to future generations. These outdoor spaces represent and indirectly tell the story of the elaborate gardens that once lined the tracks.

storytelling

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Contemporary architecture should be linked to the people that inhabit the place. The new architecture itself should tell a story to the people who engage it. The building program will link the people to the architecture and the landscape. The architecture can allow the people who interact with it to learn something about the past, and the user can even start to feel as if they are traveling back in time through a past tradition. Depot Town is a place where people of all ages go and a cinema is a space that attracts all ages. The coffee shop will store past issues of "The Depot Town Rag." Newspapers are the dairy of a community, recording events as they happened. "The papers tell the story as it developed. They also record the major event of one day which was forgotten by most of the community by the end of the week (Dodd et al. 5)." This cofeeshop will restore the past tradition and will link to the people. When thinking about Depot Town it is important to understand that it is situated in a college town. How can this area respect the campus that is situated adjacent to the vacant space? Eastern Michigan currently has a performing arts school with a film studies program, in talking with Professor Henry B. Aldridge of Eastern Michigan he claims "it would be nice to get students more involved in Depot Town." This point emphasized the need to expand the school into the site. This need creates the other major part of the program, a film school, where students go to get their Masters in Screenwriting and Motion Picture Production. This essential portion of the proposal will respect the student and will finish off the last missing link in the community.

As time goes on and traditions fade away, it is important to capture and understand a community's past tradition and ideas so these stories are passed on and forever held onto. The program is in place and the traditions have been captured, but the key is how does the architecture tell a story itself and allow for the transfer of Depot Town stories to the community? In studying methods of teaching film to students, the writings of Alexander Mackendrick were very motivating. He taught on the idea that everyone was a student some just had more experience than others. Martin Scorsese stated, "But I can also easily imagine a college without a film program building a curriculum around these writings (Mackendrick ix)." This quote creates a feeling that the architecture can house this curriculum and itself can represent the thoughts of Alexander Mackendrick, that of cinematic storytelling. His thoughts are summarized and architectural responses are made to create spaces that allow the community to interact with the architecture. A space is created that is shaped from the filming techniques. "Film writing and directing cannot be taught, only learned, and each man or woman has to learn it through his or her own system of self-education (Mackendrick xiii)." This idea is evident in the film "Cinema Paradiso," where a young boy learns how to run a projector by watching. This idea will be carried into the architectural form to create an ongoing learning experience for the student as well as the public. In talking with London director, writer and actor Paul Cronin, he believed that Mackendrick was a great teacher who believed the best film schools really inspire, learning how to use a camera, and how to edit is not important and can be learned in days. Mackendrick focused on structure and how to use the medium. He binds these together, by exploiting the medium with camera angles, sound effects, and music. This idea will be better explained by looking into the mind of Mackendrick and how he transferred his ideas to the student.

The first major part of his teaching focuses on Dramatic Construction. This is how the story should be structured on paper. "The structure of the entire work, if you are studying a classic dramatic film, is likely to have the traditional elements of plot, characterization and theme combined in exposition, crises and the gradual build to the obligatory scene near the end (Mackendrick 118)." The process and transfer from a story on paper to the layout of an architectural space will begin now.

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"Pre-verbal language of cinema is the idea that cinema deals with feelings, sensations, intuitions, and movement, things that communicate to audiences at a level not necessarily subject to conscious, rational and critical comprehension (Mackendrick 3)." It is not important to literally tell the story to the audience with dialogue just as it is not important to literally explain a building in words. What is more important for both architecture and cinema, is embedding thoughts and reaction into the engager's mind through what the experience itself visually transfers to the eye. The outsider will be able to walk alone through the space and be able to learn something about Depot Town that is not common knowledge to them, and will indirectly be told the story of what is taught in the actual spaces themselves. The train that runs through the heart of the site captures the principle of repetition. This characteristic coincides with Mackendrick's idea of learning through the repetition of practice and can remind the community of how Depot Town was once a place with a constant flow of people in and out. As the train comes though at sparatic intervals, twice a week, the experience will freeze momentarily allowing time for reflection.

In order to tell a cinematic story, it is important to first understand what Mackendrick defines a story as. "Dramatic tension (a story) generally requires an element of conflict, the effect of tension arising out of aspects of character rather than plot, we can define as the sequential progression of incidents with the cause-and-effect connections that have a forward momentum (Mackendrick 12)." The architecture itself represents the parts of which a good story is made. The spaces can become the characters where they are spliced together with elements of conflict and work together to tell one story. As you leave one space, and are about to enter into the next, you feel a sense of temporary conflict. This conflict eventually is resolved when you are introduced to the next space, and ultimately the next part of the story. In talking with Paul Cronin, who was the editor of "On Film-making," he stressed an idea he heard from one of Mackendrick's students. He thought it would be interesting to capture this idea of Visual vs. Pictorial. Pictorial is when a person looks at a shot and thinks it is beautiful or looks nice. Visual is a skill. The picture not only looks nice but the shot is framed to tell a story as well. The spaces themselves will be framed in a way to capture a space that represents the art of storytelling. The students' work can be framed into the space to allow their stories to be transferred from their minds to the community. The cinemas will periodically play documentaries on the people of Depot Town. This enhances Mackendricks belief that "the face-to face experience involved in the art of the raconteur is invaluable to an understanding of what a story is (Mackendrick 76)." If the public is face-to-face with characters revealing the story, then the ideas will forever be embedded into their minds.

The next major key Mackendrick stressed to his students was the element of exposition. "The trick in inventing a scene with effective exposition is to devise supporting characters who are involved in a dramatic situation where specific questions have to be asked of certain pieces of information offered in order that the tension is (perhaps temporarily) resolved and the audience dramatically satiated (Mackendrick 24)." A pathway needs to be created to allow the public to experience the spaces and learn something new. The landscape can become the expository element that interacts with the spaces, where the spaces are the characters that help to temporarily inform the public, who is acting as the audience. The landscape is in constant conflict with the building creating a strong tension that is constantly working to be resolved. The suspense is temporarily relieved from space to space to help satisfy the audience and the structure of the space begins to take on this role to allow for the public's participation.

storytelling

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One particular modernist trend can benefit students of cinema and architecture as well. "Cinema can make use of something like Surrealism, because the unreality of a Surrealist image is created by the disturbing juxtaposition of incompatible but utterly real elements, something that cinematography can do brilliantly (Mackendrick 35)." This element can architecturally be satisfied by taking two distinct elements: the building and landscape, blurring them or juxtaposing them together to create a new distinct being. This idea teamed together with the definition of dynamic cutting, "a series of unrelated shots, objects, people, situations, details and characters in juxtaposition with one another (Film Glossary)," can help directly represent a key role in cinematography and can correlate with the idea that contemporary architecture should be linked to the past, nature and the people of the community, to create one unique experience.

A step outline is a way for students to successfully tell a story. "It forces the student to reduce the plot mechanism to its bare bones, to strip it of all its other values (Mackendrick 50)." It only acts as a skeleton and needs to be enhanced with complementary elements. The main idea can relate to the architecture to help ensure that the key storytelling elements are in place, and can later be enhanced by architectural elements to bring the story together. "A Step Outline is not just a list of scenes, it is a chain of events. As you number the scenes, keep in mind that each should read as a progressive move, a step in a cause-and-effect chain (Mackendrick 48)." The architecture can take this cinematic idea and use it as its backbone. The architecture as a whole is the step outline, where each space within is a fragment that unleashes, or unfolds a chain of event. As you experience the space these layers help to tell individual stories and in the end the public is left with a powerful experience. The experience as a whole is "anticipation mingled with uncertainty (Mackendrick 48)," where both factors are essential for successful cinema. As the engager walks from one space to the next, they are in constant anticipation to see how the next story will be revealed. "A situation is created where our curiosity is whetted by the desire to uncover or disclose a solution, or to unravel a knot of tension, but when the discovery is made or the knot unraveled, it shows only another box, another hiding place (Mackendrick 48)." The structure begins to take on this role where tension is released as you get further into a space and the story is revealed.

The next major role that is essential for film students to understand is Activity vs. Action. "An activity is present when someone is said to be in the continuous process of doing something. It deals with ongoing situations that have no beginning, middle or end. Action, on the other hand, is inherently dramatic, and makes up the entire completed activity, implying that the thing being done may produce an effect that so alters the present circumstances it, in turn, produces a new result, thus provoking another, often contrary counter-action (Mackendrick 86)." It is essential to capture this element of action into Depot Town. The history of Depot Town needs to be transferred but it is important for the architecture to cause the user to react, allowing for the production of a new idea or thought. The beginning of the experience is the overview of the past, the middle is the experience of the space, and the end is a combination of what the user will take with them into everyday community life, making the community around the space more complete. Action cutting is "part of the editing process whereby segments of film are "cut" and pieced together shot-by-shot for the purpose of depicting continuity (Film Glossary)." These stories will be told in a continuous manner and the medium of cinema will create this continuous flow of ideas. The experience will need to feel smooth where the transfer of past ideas will slowly surface from the screen and into the minds of the community.

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Dramatic Irony can be explained like this to the film student. "Think of the stories you have encountered where we, the audience, are aware of circumstances of which one or more of the onstage characters are ignorant and are thus kept in a state of "anticipation mingled with uncertainty" as we wait for some turn of events (peripeteia) in which the suspenseful situation is resolved (Mackendrick 93)." What is important here is that in cinema the audience is involved without the characters actually being aware. Architecturally, those who inhabit the space can become the characters where they are unaware of the public, or audiences', participation. There can be linkage points where the everyday user can feel as if they are involved in the task of the private user. It is essential that the spaces created allow for the complete concentration of the private user. The public experience should be carefully crafted to assure that it is not distracting to the private user. The only distraction to the entire site is when the train comes through and the experience is temporarily put on hold and the audience will wait in anticipation and uncertainty.

Mackendrick highlights some major points of William Archer in his teaching. William Archer was a British drama critic and playwright. His ideas were centered on theme in storytelling. "What the student needs to learn, therefore, is how to convey the theme of his story through the creation of characters who interact within the scenes he creates, and not just imbue a single character (the protagonist) with that theme (Mackendrick 99)." Every aspect being created on the site needs to convey the theme of storytelling. The structure, form, space, surroundings and all other portions need to work as characters to help suction out the theme of storytelling to the audience. "In fact, it should be understood that every character in a story, being a creation of its inventor, is to some extent the author speaking in disguise. It is not only the hero but the entire complex of active interrelated figures who are projections of his mind (Mackendrick 100)." The characters, to the screenwriter, are the spaces to the architect. In this case the spaces envisioned are coming from the designers mind, but are being enhanced to allow for the stories and history of Depot Town to be told. It is important to understand the role each of these elements plays in order to create a unique bond. With a unique bond a strong central theme will be close behind. "A good writer will let his audience pick and choose their own themes and "messages" from the story he is telling (Mackendrick 101)," just as a good architect will let the engager choose the theme that they wish to take away from the space into the community. The architect can portray what he or she wants but it is important to let the experience be individually driven.

The Solomon exercise challenges the film student to approach their characters in a different fashion. "It is beginning a process of thinking not of a character as a character-in-itself, but of character interactions (Mackendrick 168)." Do not begin by saying what is Character A's personality? Try thinking how does Character B view Character A? If the spaces are thought of individually in the proposal, then the experience of these spaces will most likely be lacking. How the spaces are intertwined and how they work with each other will create a powerful experience. Teaming this idea with one of Mackendrick's ideas of Dramatic Structure where "every step within each scene should be a progression along the line that leads to the story's climax, every entrance is an exit from a previous situation and every exit is an entrance to somewhere else (Mackendrick 193)." If space is thought of in this way as you move through the architecture suspense is created, and the unknown is always in the back of the engager's mind that represents and is essential for successful storytelling.

framing history through cinematic storytelling

The previous discussion handles ways to create a good story on paper, and the way to create a good building on the drawing board. In talking with Paul Cronin, the thing that separated Mackendrick's way of teaching from the rest was his focus on structure and how to use the medium. He binds these together, by exploiting the medium with camera angles, sound effects, and music. The story at this point is on paper and the ideas of the space are as well, but the key is how the function of these spaces will convey an idea that is transferred from a building into the minds of the audience.

"When the director is shooting a movie he is already envisioning the future, he is constantly moving within space and time. He is thinking ahead and putting himself in the shoes of the audience and what they should see from his work. Mackendrick calls this character, "The Invisible Imaginary Ubiquitous Winged Witness," a creature designed to personify the mind's eye and ear of the director leaping about in the time and space of an imaginary world constructed in front of the camera lens (Mackendrick 198)." An architectural designer acts as the director of a movie. In his or her creation the designer is going back into history and taking qualities and transferring them from the building to the user's mind and out into the future, contemporary world. "The director is screening out everything not relevant to the as yet not-present world of the story being told. Concentrating only on what he can see, he is busy arranging in his head the short, narrow segments, those disoriented pieces of this soon-to-be-assembled reality that will be seen and heard through that open window of the cinema screen (Mackendrick 197)." The designer needs to capture what is most essential to inform the audience and to portray these qualities on the screen to form a space that represents this quality. The public needs to understand the theme of the architecture that will clearly unravel and explain the chain of events that are important to the location of the space. "Every single decision related to camera position, image size and editing pattern is determined by the question "What do I need to see now?"-with the "I" being that which exists only in the future: the potential audience (Mackendrick 198)." This illustrates the point that the director and architect should only show the audience and engager what they need and want to see highlighting the theme of a certain piece of work.

The film-maker must understand mental geography. "In 1920, at the age of twenty-one, the Russian Lev Kuleshov started the world's first film school. Kuleshov believed that montage, the juxtaposition of shots, was the very essence of cinema (Mackendrick 204)." "It became apparent that through montage it was possible to create a new earthly terrain that did not exist anywhere, for these people did not walk there in reality, and in reality there was no pole there (Mackendrick 205)." Distinct shots could be blurred together to create an entirely new shot. This idea can be carried into the architecture by making it feel as if the user is actually walking back through time. Certain spaces can make one feel as if they are really living during a time in the past. Shots can be taken in multiple spaces and can be pieced together to make it seem like the entire shot as a whole was filmed during another time. How can the architectural form respond to this? Architects can montage building and landscape together creating an experience where one is pulled back and forth through landscape and building creating a unique space. In talking with Paul Cronin he made reference to one of Roman Polanski's beliefs. Polanski was all about control, if he needed a scene in a doctor's office, he would build an actual doctor's office in his studio. It is essential to be able to create flexible architectural spaces that allow for the movement of boundaries to be able to take advantage of this practice. The mental geography of the actors using these spaces will create a feeling as if they are not really in a studio, but are actually engaged in the real life of the character they are portraying. This point helps represent the idea in film that "the basic strength of the cinema lies in montage, because with montage it becomes possible to both break down and to reconstruct, and ultimately to remake the material (Mackendrick 206)." The architectural spaces act as scenes where the story is shot and portrayed to the audience. Architectural spaces will be viewable from all different points of the experience.

storytelling

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Point of view plays an important role in cinema and controls how an audience views something. "There are three interrelated factors that seem to determine the audience's degree of identification with one character over another: the relative screen sizes and placement of camera, the eye-line, the timing of interactions (Mackendrick 225)." If a character is closer to the camera, looking directly into it, the audience feels more comfortable and can relate more to the character. The film-maker also has to think about the sequence of events that precedes and follows the frame with the character in it. Architecturally it is important to take these aspects into the building. The closer one gets to a space the more at ease one feels and understands that space. If a space is directly in line with one's eye at all times, one can observe that space more in depth. When designing a space it is important to see what is surrounding that space and how it fits into the larger context. "Framing can be defined as the composition of the pattern of visual elements within the rectangle of the cinema screen (Mackendrick 229)." The entire site can act as the cinema screen where the individual spaces are the visual fragments that are acting within the overall space. These fragments can be experienced at all different points of view to help the user understand the issues presented to the screenwriter. The architecture will create points where the user wants to get closer but cannot and will wait in suspense in hope that the time will come to get closer to the space. "In shot-to-shot relationships for film each angle should be significantly different in a way that adds or subtracts to the pictorial narrative, and in turn advances the story. The move from one shot to another might answer a question that is posed by the previous angle. It might satisfy some curiosity on the point of the viewer by showing more clearly what is already visible, perhaps cutting out information that is now irrelevant, or shifting the angle to include new information that an action in the previous shot has led us to want to see (Mackendrick 251)." As one moves through the space little by little more evidence is revealed and understanding of its function is gained. The architectural shift is in definition, going from "out of focus to absolute clear focus (Film Glossary)," where what is most desired is revealed. The architecture is blurred from far away but as one approaches closer, they become more aware when the architecture becomes much more defined and explainable.

Axis is important in cinema in that "the eye-line is a measure of our feeling of empathy with a character, the more frontal the camera angle, the greater our sense of subjective involvement (Mackendrick 239)." When telling the story it is important to remember that the medium should be within the eye-line of the engager, creating the feeling of comfort and involvement. "When the eye-line is very close to the camera, tension is at its maximum (Mackendrick 239)." At key points of the story the tension in the space should increase and this should be represented in the architectural form of the space. A constant pushing and pulling begins to emerge as this story is transferred from the building to the public. The spaces can be meshed together with some sort of structure that is representative of this constant fluctuation of tension. This tension will create connecting points where one part of a story leads into the next and will rise out of the conflict between the spaces. "This "axis" is, of course imaginary-but so indeed is all "cinematic space": it exists only in the mind's eye of the audience (Mackendrick 241)." This story will be imaginary like the axis, until the potential experience is underway.

framing history through cinematic storytelling

Mackendrick believed that learning how to actually use a camera could be taught in several days, but some of its components needed to be mastered and practiced in order to use the camera as a tool for telling a successful story. The camera to the storyteller can be thought of as the view the architect creates for the engager. Using Mackendrick's ideas on camera coverage and movement will help create a better experience for a space. When dealing with camera coverage Mackendrick explains that, "It makes good sense to begin by shooting the master-shot of a scene, even if it is not the first shot in continuity. There are two obvious reasons for starting off with the largest angle that shows all of the important action, then moving close to medium shots and close-ups. One is that with a master-shot, you are better able to establish the tempo of the scene and the flow of character interaction (Mackendrick 260)." Architecturally it makes sense to allow the engager to view each space in its entirety whenever possible. This way, the designer is not altering the experience of the individual. Once the entire space is revealed the option for closer contact can be brought in. If the engager is forced right into an aspect of a certain space, then they are not experiencing that space for themselves. Depot Town is a place that one needs to just experience by going there, the contemporary architecture should also follow this trend. For camera movement, Mackendrick stressed to "be sure to watch for interesting tracking and panning moves that reveal certain pieces of information at specific times. Watch how a figure moves in relation to the world around him. Notice if he is isolated from his environment or made a part of it through his interactions with on-screen physical elements (Mackendrick 272)." A certain path can allow the engager to act as a panning camera. The path needs to connect to the spaces in some way to allow for this interaction to take place. These moves need not be too deliberate, but need to be subtle enough just to allow the engager to get as much information as possible in their vision, indirectly panning the architecture.

Mackendrick believed that "Originality consists in taking existing conventions, studying how they govern the medium, and finding utterly new ways to use them (Mackendrick xxxvii)." In essence this is what has been conveyed in this thesis. The existing convention of storytelling in Depot Town has been shaped and governed by the medium of cinema, and in the end has created a new space to use this medium as a way to represent a past tradition. This space allows for stories to be conveyed on several different levels. The coffee shop tells stories on local history in "The Depot Town Rag" and allows for the interaction of people telling stories to each other. The architecture acts as a story in itself, creating a constant struggle between indoor space and outdoor landscape and is representative of the conflict between characters in a story. The film school allows the student to convey a story that is in their head and the experience of the space allows the user to live through the history of the story from its initial thoughts, struggles and into its final production. Finally the cinema plays movies of all different kinds from Depot Town documentaries, to contemporary movies. "As has been stated previously, cinema is not so much a medium for action as it is for reaction. It is with the timing of a reaction that the editor punctuates the significance of the action (Mackendrick 262)." This allows for stories from all over the world to be shared in Depot Town and creates a way to take a lesson from the experience into everyday life. All of this together creates a space that captures a key component of cinematography, the idea to "plan for simultaneous action (Mackendrick 263)." The experience today is constantly in conflict, where scattered aspects of Depot Town history are in fragments. Once the entire space is carefully experienced in full, these fragments mesh together to create a clear distinct picture of the past tradition in Depot Town. The contemporary architecture takes aspects of the past, nature, and the people of a community and uses them as the foundation for a new form of space.



precedent

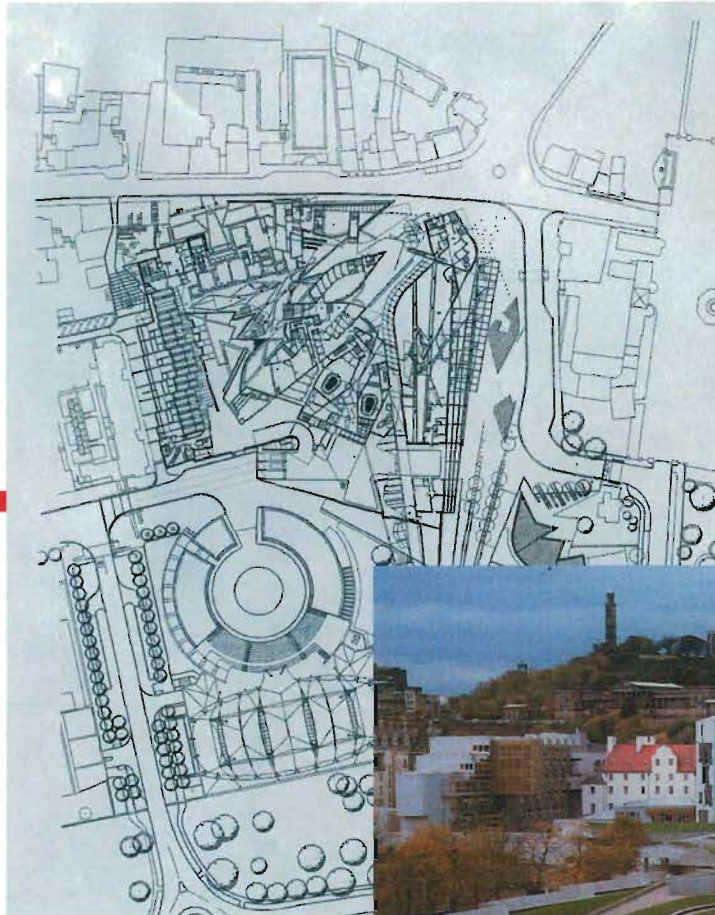
studies

Scottish Parliament

1999-2004

Edinburgh, Scotland

EMBT & RMJM



Scottish Parliament allows me to take a better look at my idea: the landscape and its features existed before the architecture therefore it is essential to pay proper respect to the natural environment. By doing so, the building and the landscape become one where functions of each start to mesh and the landscape starts to shape and support the architecture. EMBT & RMJM take a concept and build it directly out of the land, keeping in mind the land can be the primary building material. This design represents the central idea of parliament as a strong power, and instead of creating a building with hierarchy it relates the building to the past of Scotland. Scotland is known for its powerful rolling topography. This aspect is brought into every part of the design to represent this high parliamentary power in an anti-monumental way.

nature

Scottish Parliament

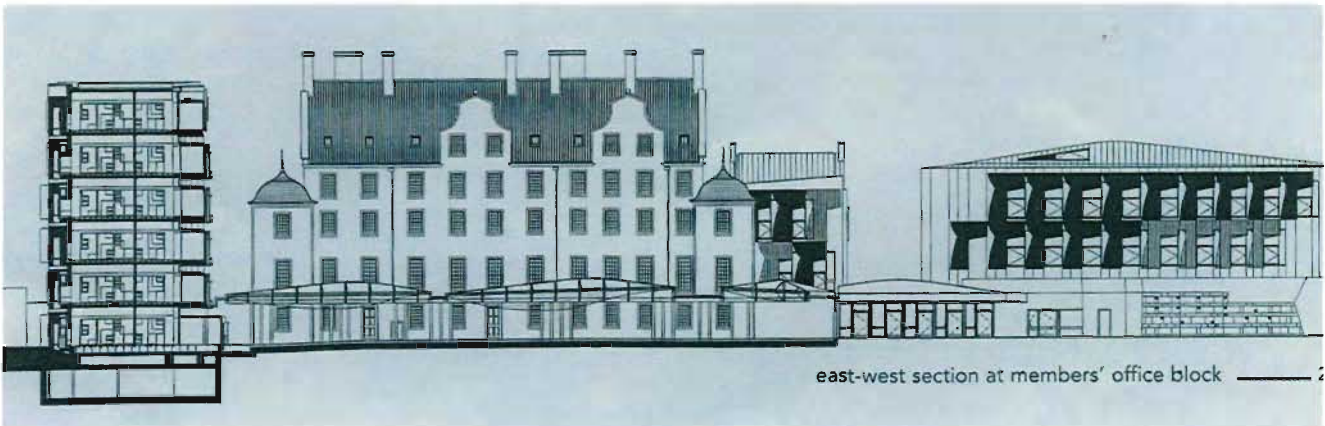
1999-2004

Edinburgh, Scotland

EMBT & RMJM



The biggest strength of the Parliament is how the structure looks as if it is being built directly out of the land, expressing the historic connection between the land and the people. This was done with the existing land, as well as linking the new building with the historic Queensbury House.



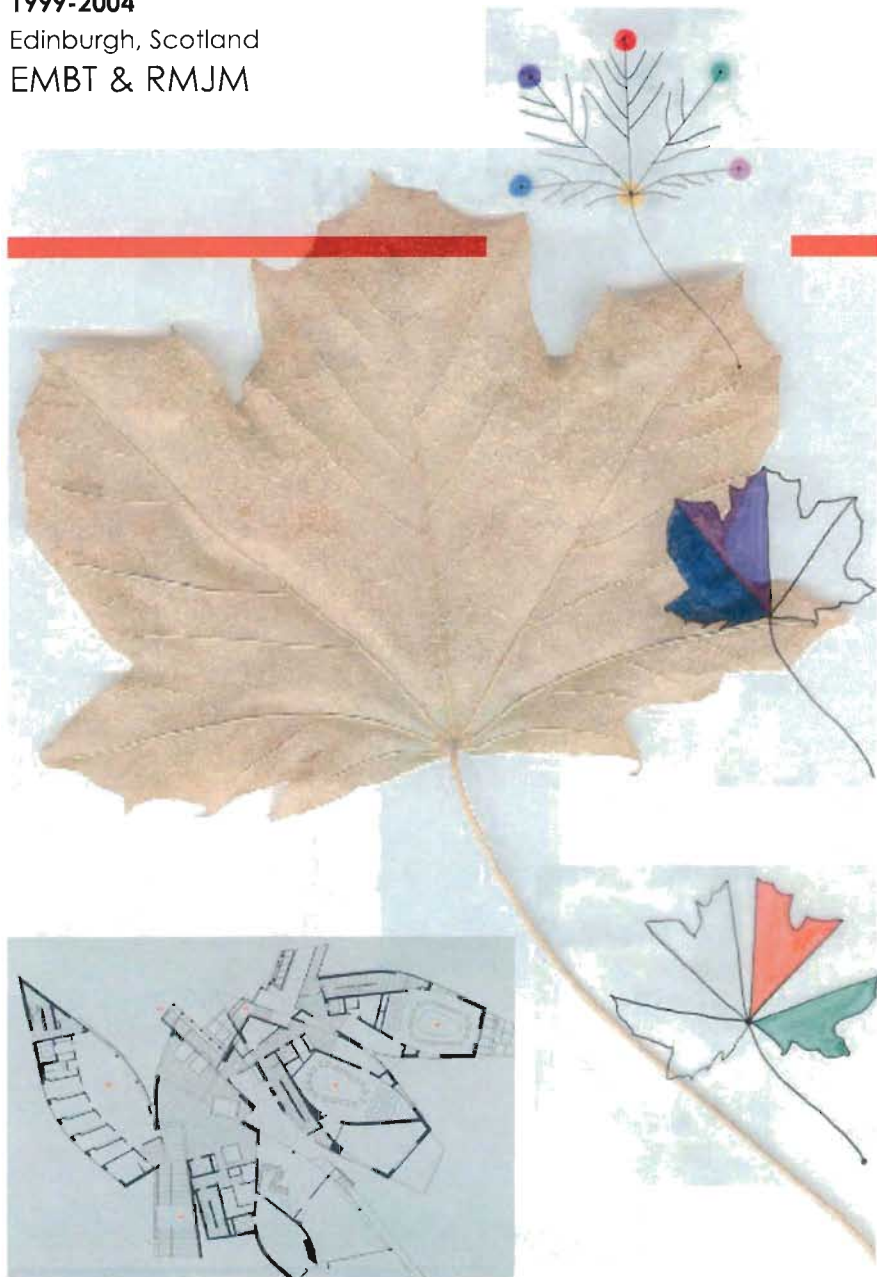
east-west section at members' office block

Scottish Parliament

1999-2004

Edinburgh, Scotland

EMBT & RMJM



"The Scottish Parliament was a competition won by Miralles in 1998. The projects conceptual origins are found in the bundles of leaves and twigs he presented to the competition jury (Slessor 27)". This triggered me to take an everyday leaf and examine it's components. I began to look at the interior structure of a leaf and document its makeup. The outer structure of the leaf started to suggest boundaries that exist and components that combine to hold the leaf together. Each of these components work together to form the leaf, when they are detached at a certain point and a connection remains, relationships can begin to form.

Scottish Parliament

1999-2004

Edinburgh, Scotland

EMBT & RMJM

Bringing my ideas of history into this could really start to explore not only connections but form as well. The rectangle represents any aspect of history. Take these separate components previously mentioned and overlap them with that rectangle, the outcome can be documented. Perhaps the overlapping areas start to create the connection, or maybe the areas that are independent start to represent the connections and the areas that are not, the component. If the history overlaps with the components, will define as the architecture, many more ideas and past memories can be refreshed.



nature

Scottish Parliament

1999-2004

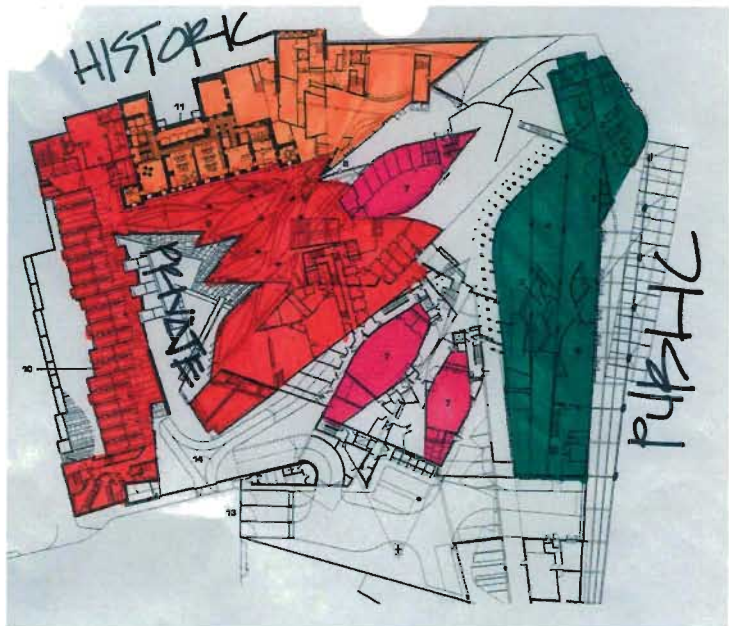
Edinburgh, Scotland

EMBT & RMJM

"We decided not only to create a building, but rather a series of pavilions, where pieces of the history of the city still reside and where we relied heavily on the land's movements and on the landscape's design (Tagliabue 29)."

Another strength is the importance of recognizing how sensitive the design truly is to the existing site and surroundings. The historic Queensberry House and Canongate wall were left untouched. The new Parliament along the historic walk was scaled and orderly proportioned to fit in. It wasn't until deeper into the site that the extreme experimentation occurred. These diagrams show the separation of history, private and public and how the pieces come together. This strength can allow me to explore more into my ideas of keeping an old tradition and coming up with something new to enhance it.

"...it underwent delays and spiraling cost increases, from an original guestimate of the net building cost of \$75 million to a final tally of \$830 million, as its program ballooned from 170,000 to 325,000 square feet (Cohn 99)." This is a major weakness if money and space are issues for a project. For all intent and purposes, I would like to be more sensitive to this issue in my work.



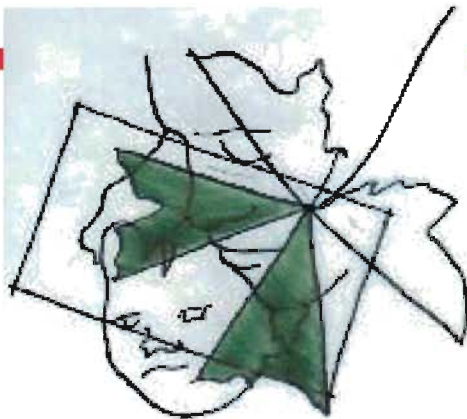
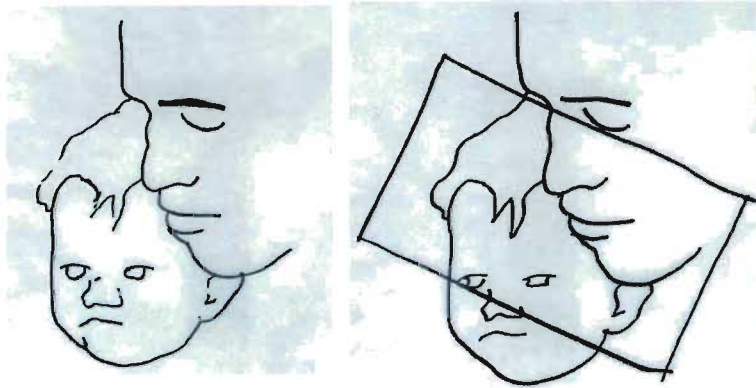
nature

Scottish Parliament

1999-2004

Edinburgh, Scotland

EMBT & RMJM



Openings were created in the forms to allow people to gather and interact with the architecture on the outside as well as what was going on inside the building. This aspect ties into my final idea of linking the people of a community to the history and the natural environment.

I can start to investigate the effects architecture has on a community. These sketches overlap history, the natural environment, and finally the people of a community. Whether this is done with the building program or how Parliament incorporated the people with a series of openings to create gathering spaces, will be further explored.

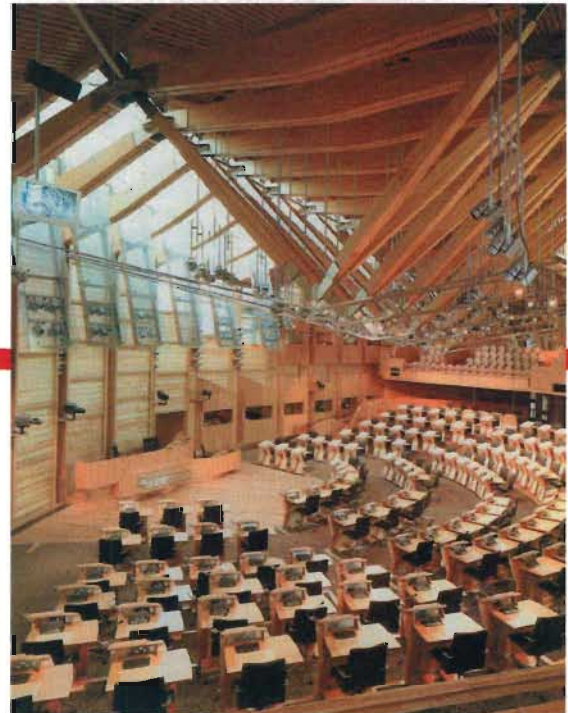
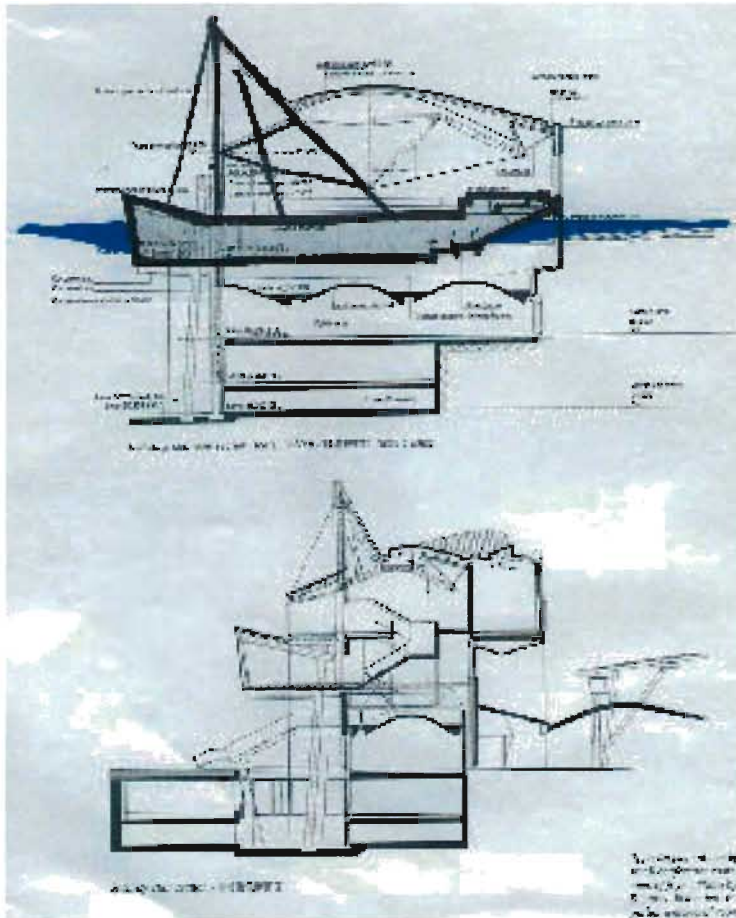
nature

Scottish Parliament

1999-2004

Edinburgh, Scotland

EMBT & RMJM



"From our recollections of Scotland we find these images that stick in our minds. The boats offered by the land. We like these boats not only in their construction, but also in their dedicate presence in a place. Something about their form floating in the landscape should be a part of our project (Tagliabue 19)."

After studying the project I was able to notice that this boat idea was literally represented throughout. "The debating chamber is a light wooden structure, acutally made as if it were a boat (Tagliabue 29)." By examining the building sections I was able to draw out an acual boat. This can carry over into my idea that maybe the architecture will directly mimic something in our past history to better understand its use and function.

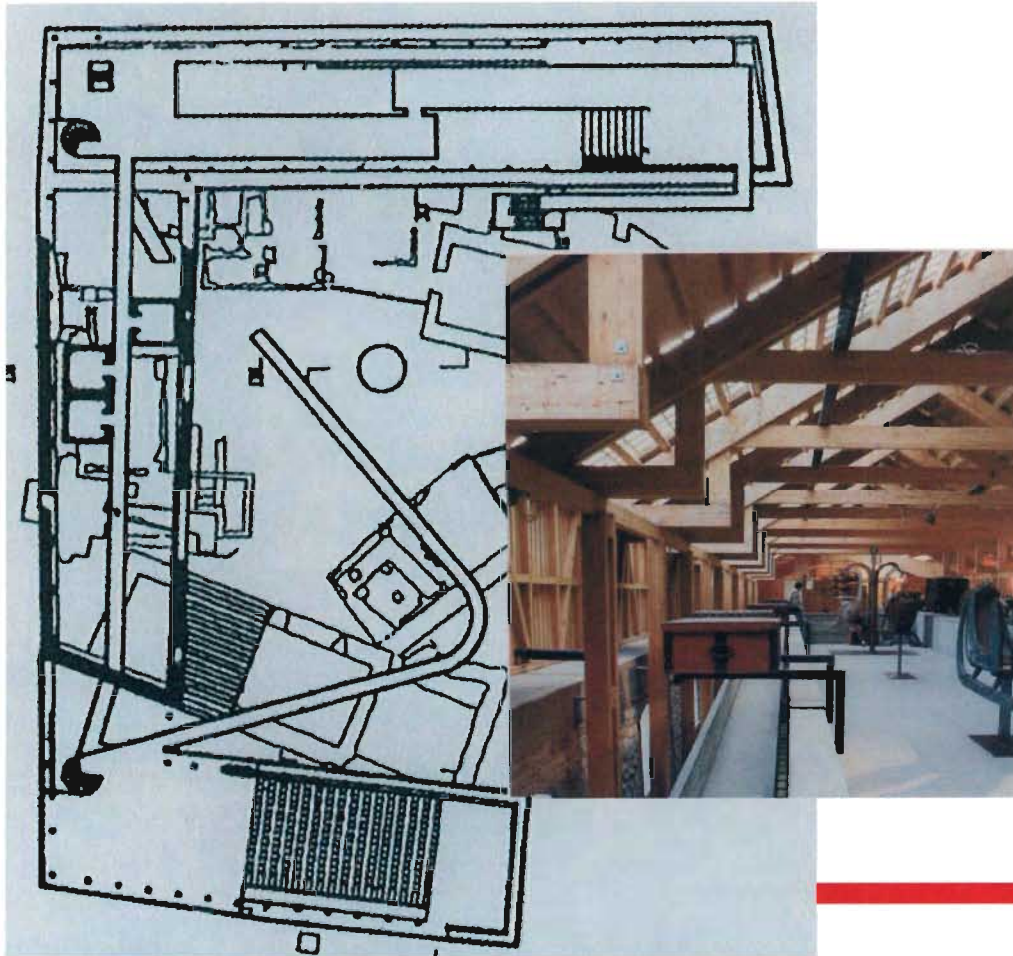
nature

Archbishopric Museum

1967-1979

Hamar, Norway

Sverre Fehn



The Archbishopric Museum of Hamar allows me to take a better look at my idea: the architecture represents a landmark or tradition that at one time was a gem, but over time is beginning to fade away. By finding and refurbishing something with character, the past can be celebrated again. Fehn takes the remains of a farm structure that contained destroyed medieval ruins and uses them as a concept to surround his entire design around. He creates a museum to house the artifacts that were discovered at this exact site.



history

Archbishopric Museum

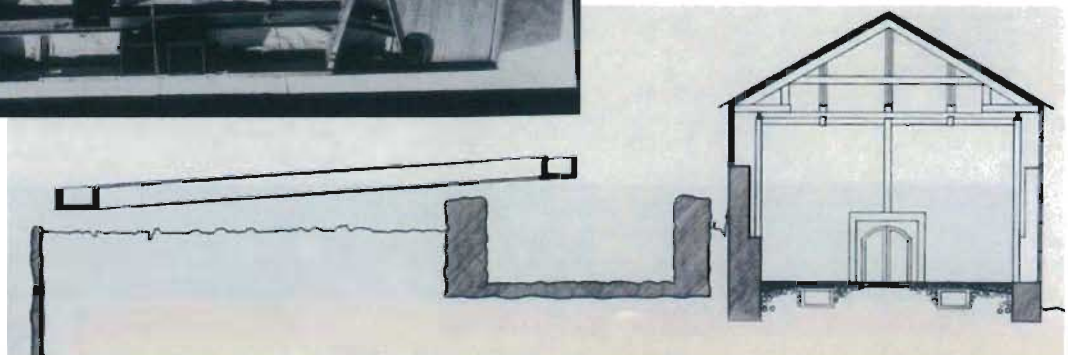
1967-1979

Hamar, Norway

Sverre Fehn

A weakness that this design has is for those walking up to the museum. The image is not very welcoming in my eyes and seems a bit confusing. With my design I really need to use this to my benefit and not make this same mistake. People need to know exactly where to go and more importantly need to feel wanted.

"The biggest strength of the design is Fehn's ability to organize the museum's displays like voyages to instances at different points in history (Norberg-Schulz et al. 129)." I feel that he doesn't just do this with the displays but he does it with the forms and materials as well. He starts out with the rugged rock foundation and moves all the way up to the new lighter wood and glass materials.



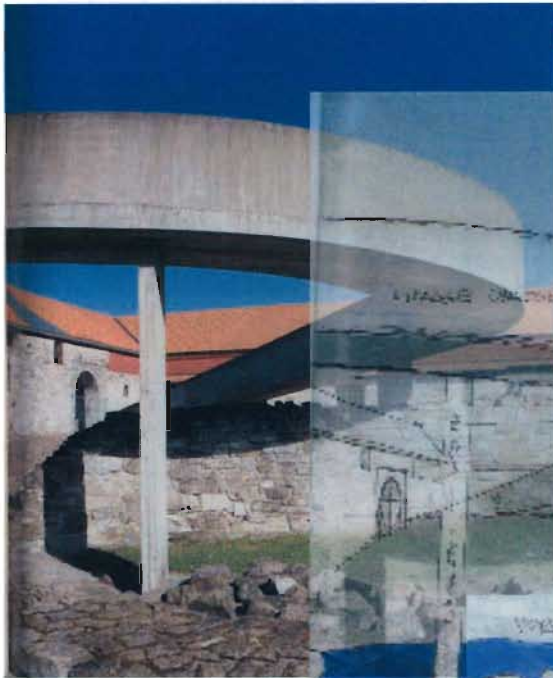
history

Archbishopric Museum

1967-1979

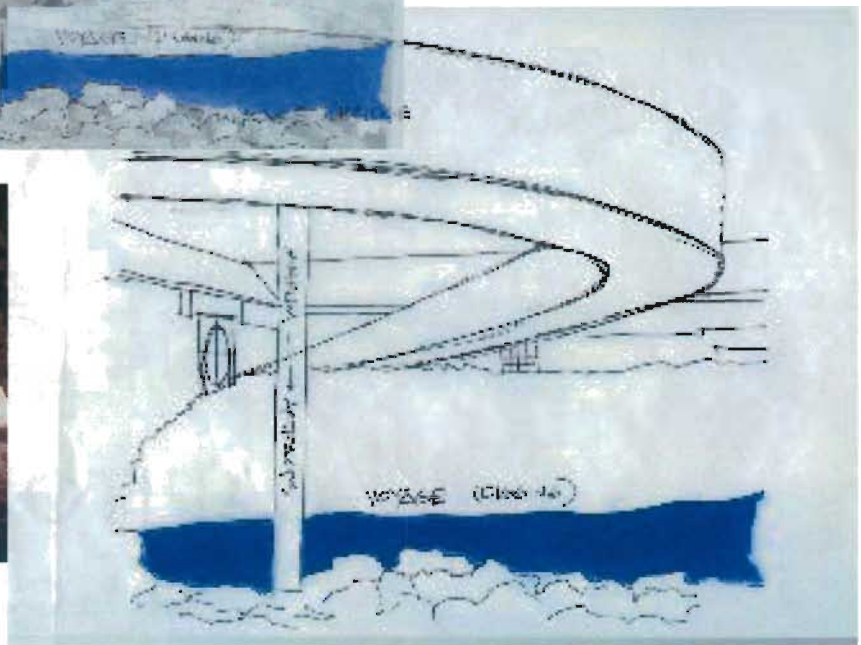
Hamar, Norway

Sverre Fehn



"They (the displays) are linked by a long path across ramps and terraces, through resting areas and exhibitions, between visible and the evoked memories of local history (Norberg-Schulz et al. 129)."

Reading this made the idea of waterways stick in my head. Looking at this image I really started to see the relationships in his building that could be interpreted as history interacting with nature.



history

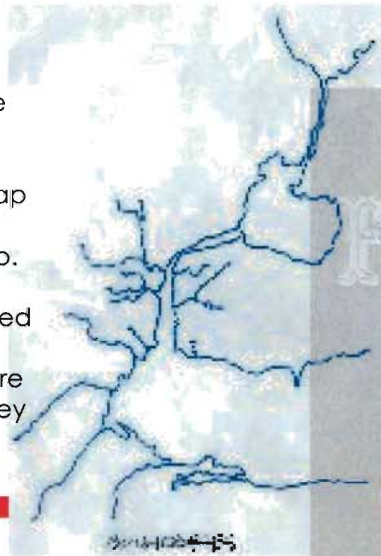
Archbishopric Museum

1967-1979

Hamar, Norway

Sverre Fehn

This observation pushed me to begin looking at a simple map to explore its content. I was able to look at the negative (water) space of the map as well as the positive (land) space of the map. Fehn's idea of voyages made me really interested in future exploration of how these waterways are connected and how they developed over history.



1760-1812

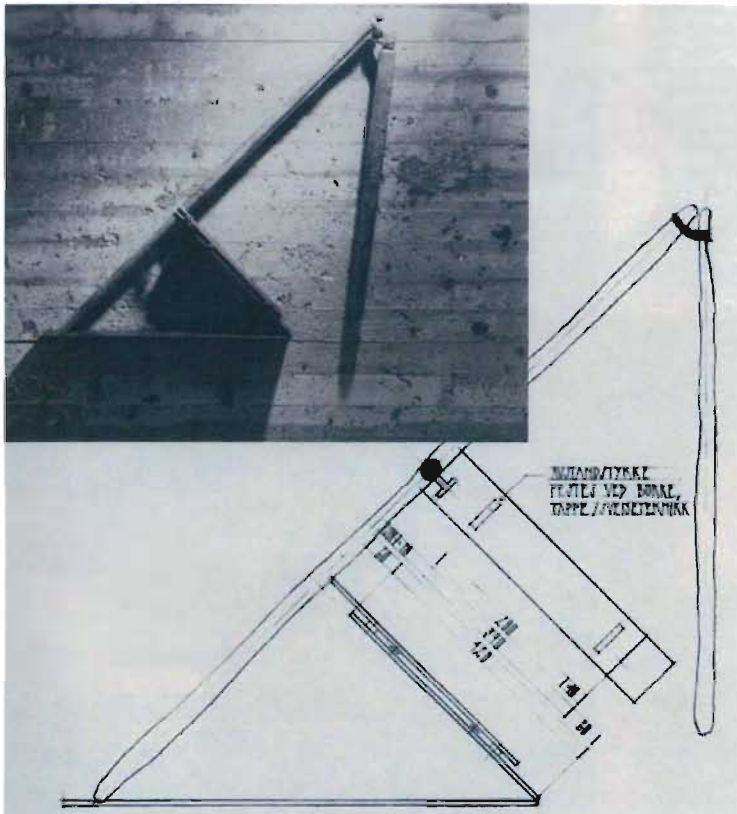


Archbishopric Museum

1967-1979

Hamar, Norway

Sverre Fehn



"In order for an object to find its place in this new setting, the architect must dwell within the object, just as words dwell within the soul of an actor (Norberg-Schulz et al. 140)" - Sverre Fehn

Seeing this sketch and model of Fehn's makes me really want to get personal with and study materials. I believe that he took this concept into his displays that were ever so clever. This particular display allows one to visualize history as well as the natural environment. I decided that if I could look at some materials such as old bricks (history), and some sticks (nature), I could begin the study of new forms and see how these aspects could connect with each other.



nistory

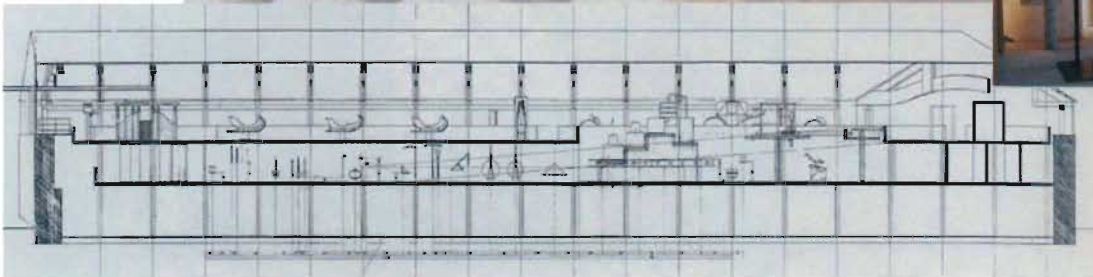
Archbishopric Museum

1967-1979

Hamar, Norway

Sverre Fehn

By experimenting with these materials I was able to take a look at the formation of plans and take this development even further into the section.



history

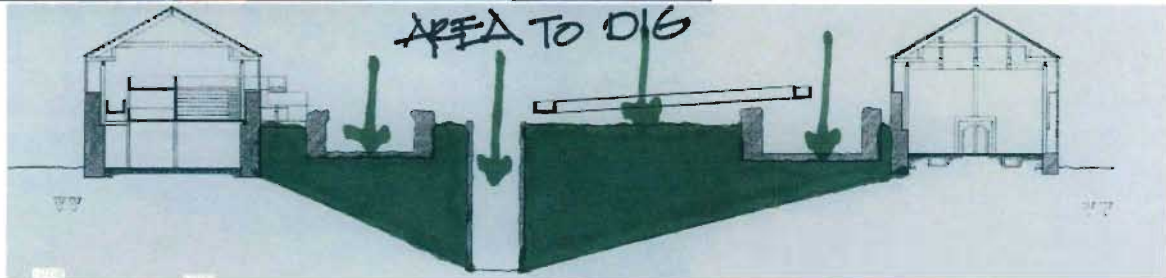
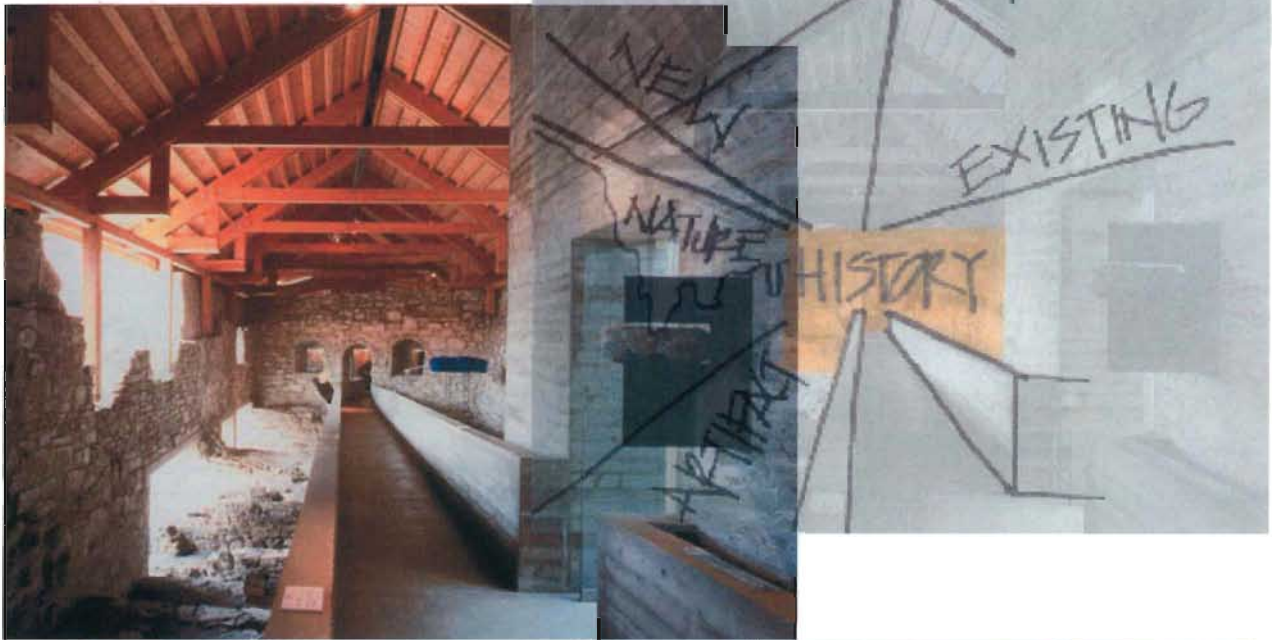
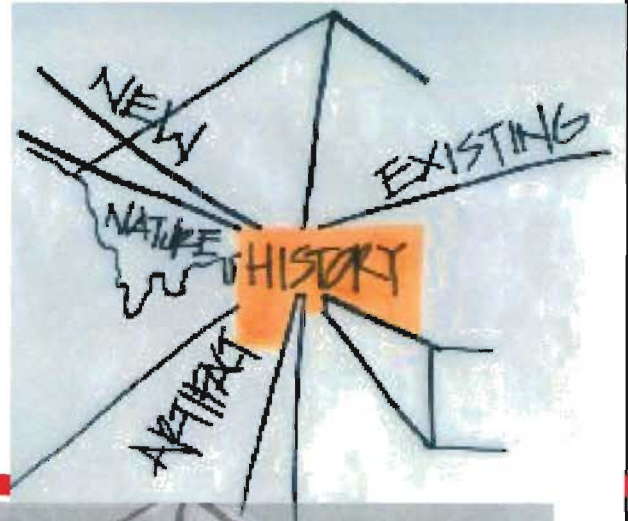
Archbishopric Museum

1967-1979

Hamar, Norway

Sverre Fehn

A final major strength is how the museum stored ancient artifacts, but most importantly the sensitivity in the design to allow for people to still continue digging in search for ancient artifacts undiscovered. By dissecting this photo, I realized that Fehn does it all in this one hallway. He was able to successfully combine every important component of my thesis exploration into one strong connection of history where the past is stored.



history

Cinematheque Quebecoise

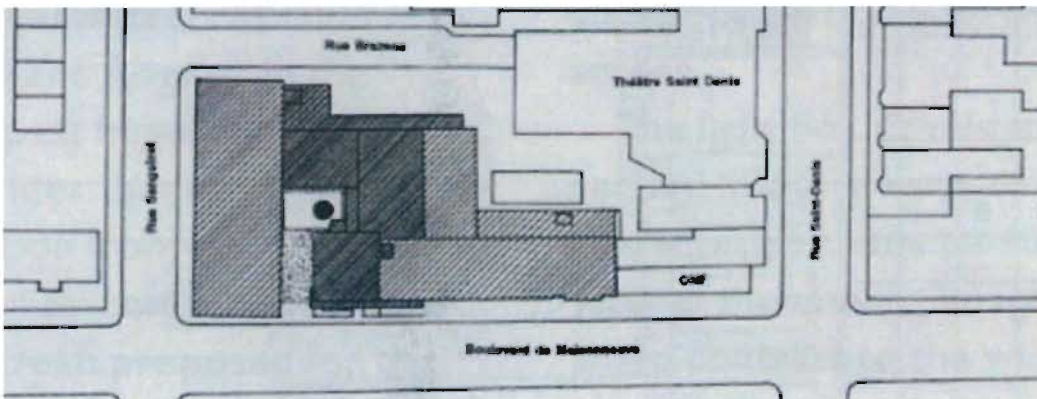
1998

Montreal, Canada

Saucier + Perrotte



The Cinematheque Quebecoise is a new cultural focus that has been situated in the heart of downtown Montreal. The project adapts a former school and reuses a vacant two-storey brick building that is adjacent. This characteristic ties into my idea of renovating the existing depot and freight house in Depot Town. The program itself is almost identical to a portion of my program. The Cinematheque Quebecoise houses two cinemas, a film school and a cafe. How these spaces are portrayed and what they represent is what attracted me to this project.



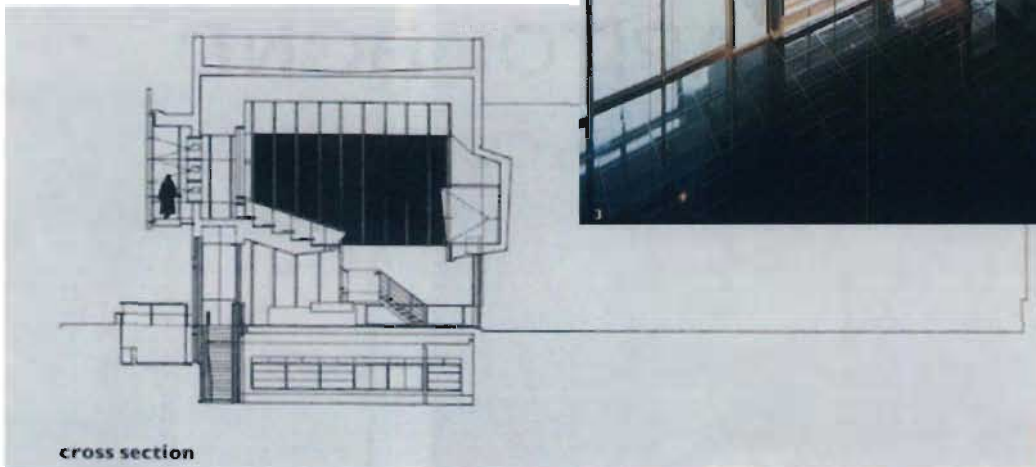
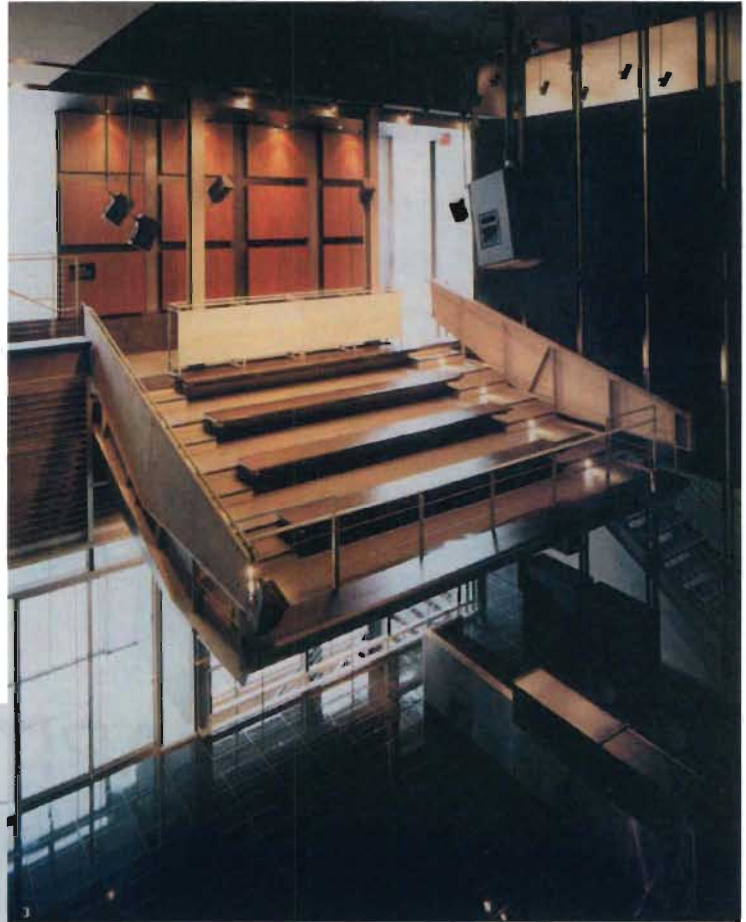
Cinematheque Quebecoise

1998

Montreal, Canada

Saucier + Perrotte

The first major strength comes from the quote, "Externally its ornate brick and stone facade has been retained but the interior spaces radically reorganize (Carter 74)." Examining this photo allows the viewer to see how the designer executed something contemporary and out of the ordinary on the interior. I like the fact that the designer was sensitive to the existing exterior and the surrounding context. When I renovate the two historical structures on my site, I would like to remember how successful this project was. I also appreciate the openness of this theatre. This space allows the outside viewer to see the screen looking in, and also allows a flow of traffic beneath the seating. Walking through this theatre one can stop and watch without disturbing those who have an actual seat in it. This space itself connects to the community, which is one of my main focuses and goals for this exploration.



cross section

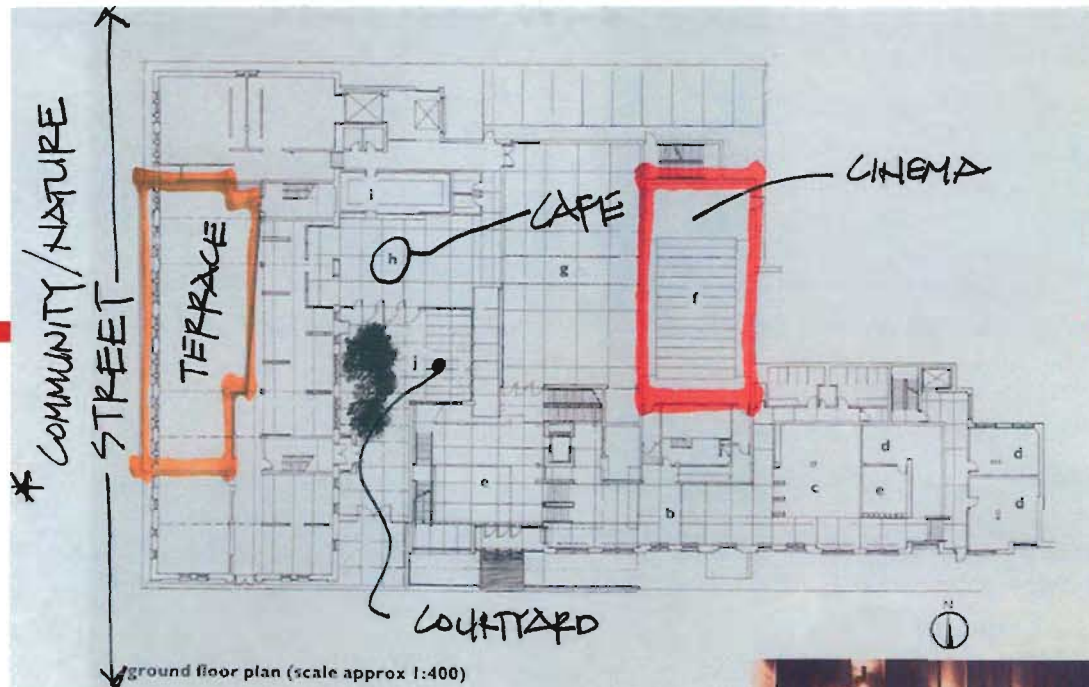
projection

Cinematheque Quebecoise

1998

Montreal, Canada

Saucier + Perrotte



The next major strength focuses on representation. "The character is most emphatically established by a new building constructed within the slot of space between two existing structures. This connection also frames an outdoor dining terrace which is directly accessible from both cafe and street and creates a site for a new light box (Carter 74)." This emphasis is a central idea for my thesis. The idea of creating something contemporary out of linkage to something historic. This outdoor dining terrace is essentially what I want to accomplish with my outdoor gardens linking my spaces together. This idea about light box is crucial to my Ypsilanti site. Through my research I have been able to read some commentary about the vacant Depot that sits on the East side of my sight. It was once "the best lit station" between Chicago and Detroit. Through experimentation with an actual light box, how this will be executed in my project will be much more evident.



projection

Cinematheque Quebecoise

1998

Montreal, Canada

Saucier + Perrotte



I was intrigued to explore light in model form after reading the quote, "The light box develops section in other ways so as to characterize a very particular view of the moving image. In sharp contrast to the widely assumed notion of the cinema as a sealed black box (Carter 77)." I took a black and white photograph of a train car and placed it in the background of the glass light box. For my proposal maybe the black box theater represents the history of film and Depot Town, or what people traditionally believe the history is. The bright box hints at history or a past aspect such as the "best lit" depot but represents it in a more contemporary way.



projection

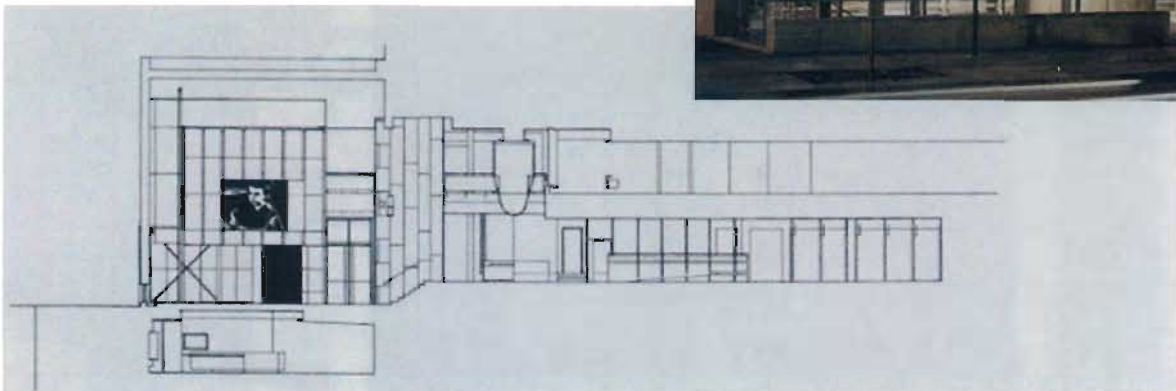
Cinematheque Quebecoise

1998

Montreal, Canada

Saucier + Perrotte

In *Moving Image*, Susan Sontag notes "movies and television programs light up walls, flicker and go out, it is these aspects of movement and changing light qualities which have also clearly informed the design of the new light box and the overall organization of the Cinematheque (Carter 74)." To me this shows that the designer is rigorously investigating how light effects motion pictures. His decision to project out to the world on the facade of the building is striking. Not only can this exploration take place inside the building for the students, but the general public can begin to trace this idea. The idea of movement is explored by the passerby with silhouettes of the users periodically appearing. I am in the process of taking this idea to a different destination. I am focusing on how this motion picture idea has evolved over time on a historic basis. My design will start to represent these findings. With public projection, maybe my idea of a drive-in movie theatre turns into a projector out into the adjacent park at my site, which links the space to nature.



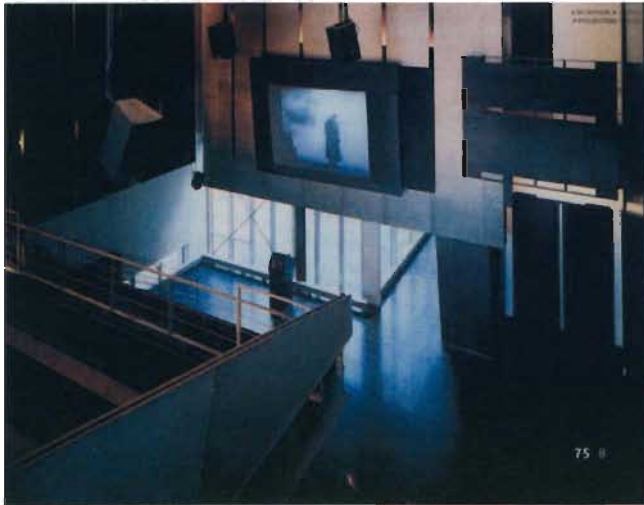
projection

Cinematheque Quebecoise

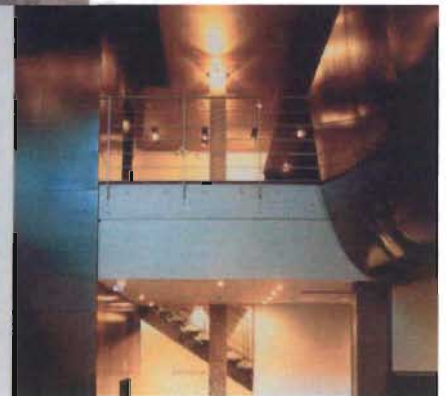
1998

Montreal, Canada

Saucier + Perrotte



These images represent the similarities in program spaces that the Cinematheque has with my proposal. This project tells me that what is most important for successful film is successful projection. Every detail needs to be executed to a degree that not only explores the process but represents the process as well.



projection

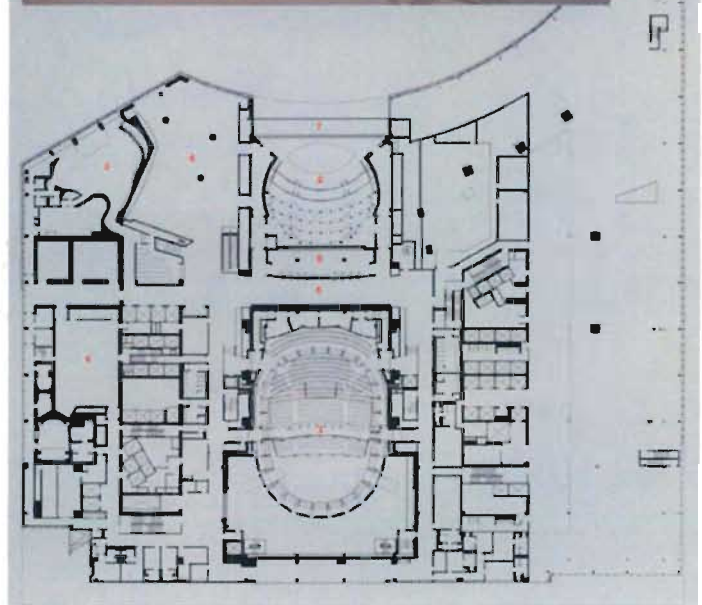
Jazz at Lincoln Center

2004

New York City, New York

Rafael Vinoly Architects

The Jazz at Lincoln Center caught my eye with its ability to capture multi-use functions and connect them with unique and intimate spaces. This project combines a theatre, club, and an education center which are very similar to some of my proposed spaces. The designers sensitivity to delicacy and his ability to connect the space with the surrounding context, is in my opinion, second to none. From seeing the images themselves, I can feel the sense of unity and elegance that I can imagine the user would feel, when walking through this building.

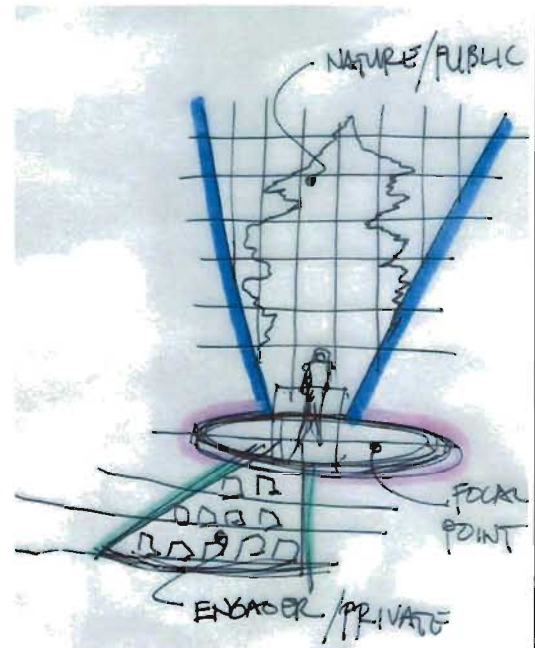


Jazz at Lincoln Center

2004

New York City, New York

Rafael Vinoly Architects



The first major strength is the Allen Room which has a view out to Columbus Circle. The 50 ft by 90 ft glass curtain wall (Lubell 147), in my eyes can be carried into the film theme of projection. The performer is engaging the audience who paid for tickets. The community is viewing this entertainment through a projector from the street while interacting with everyday nature. This strength can very well support my theme of outdoor projection into the historic "Frog Island" park that will be adjacent to my proposed building. A person partaking in a day at the park will be able to engage in my project space.



Jazz at Lincoln Center

2004

New York City, New York

Rafael Vinoly Architects



The next major strength is the versatility of the Rose Theater. "The Rose Theater, which seats up to 1,231, includes seating configurations shallow enough that the furthest viewer is only 88 feet from the stage. Movable seating towers, divided into loges, increase the sense of closeness by wrapping the audience around the stage (Lubell 150)." My appreciation of this component is two-fold. First, the sensitivity to different tastes in this project can be carried into mine as well. I can do this by creating spaces that multi-function to accommodate different types of activity and satisfaction. Second is this idea of movable seating. In speaking with a store owner in Depot Town, named Katherine Gordon, she began to tell me about a time period in Depot Town around the 1920's prohibition. This was a time when people would be drinking their liquor near the depot and someone would yell when the authorities were coming. This yelling triggered everyone to cover up whatever they were consuming. Through our discussion she started to hint to me that maybe, architecturally, walls move to cover something up at a certain point in the day to represent this time period. If I further pursue this prohibition era, this idea of movement could come into play. The only weakness for me in this space is its lack of connection to the city that the other spaces successfully accomplish.

VISION

Jazz at Lincoln Center

2004

New York City, New York

Rafael Vinoly Architects



Lobbies (top) flow around theaters. The curvy design of Rockwell Group's informative Ertegun Jazz Hall of Fame (bottom) echoes



The final major strength is the function of the lobby. The lobby pictured up above is taking the user on a walk through the Jazz Hall of Fame. The user is engaged by the contents on the wall and is learning something about the history of Jazz. This space is directly sensitive to the building's use. The contemporary space I design can take part in this by being sensitive to the history of film. This rhythmic jazz is also portrayed in the dining room pictured to the left, where the musicians directly perform for the users, and indirectly perform for the outside community. This is done by creating a space that houses the entertainment within view of the natural outside world.

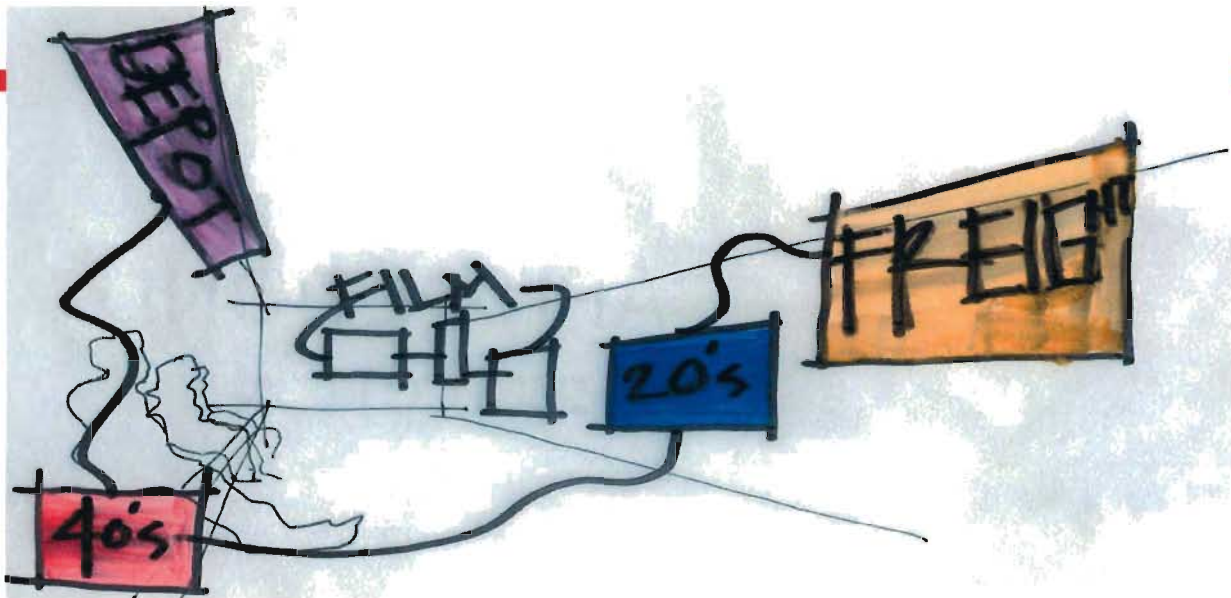
Jazz at Lincoln Center

2004

New York City, New York

Rafael Vinoly Architects

The portion of the lobby pictured here "flows around theaters (Lubell 150)." The user is drawn in by several projectors and is encouraged to interact with Jazz's past. The lobby is not overpowering and pays proper respect to the theatres, but still engages the user in an activity related to Jazz. Something can take place in my connection points that enhance the main spaces but encourage the user to interact with something of the past that is directly related to film, or the history of film.



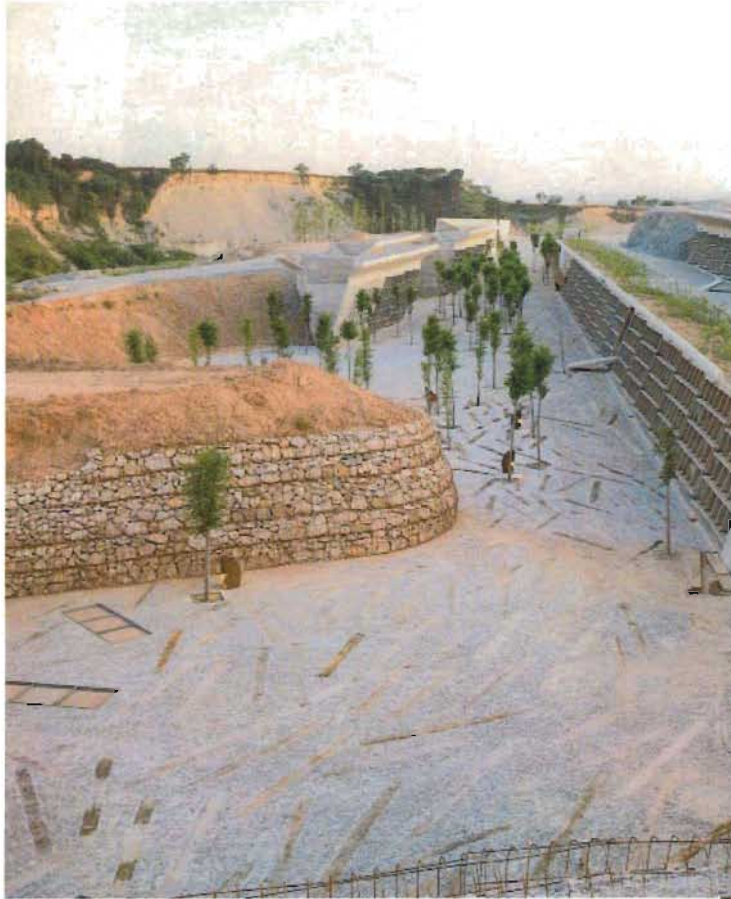
VISION

Parque Cementerio De Igualada

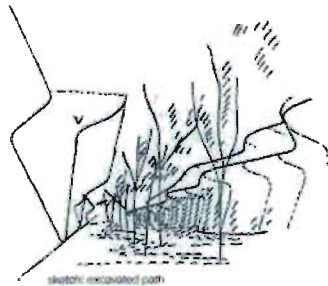
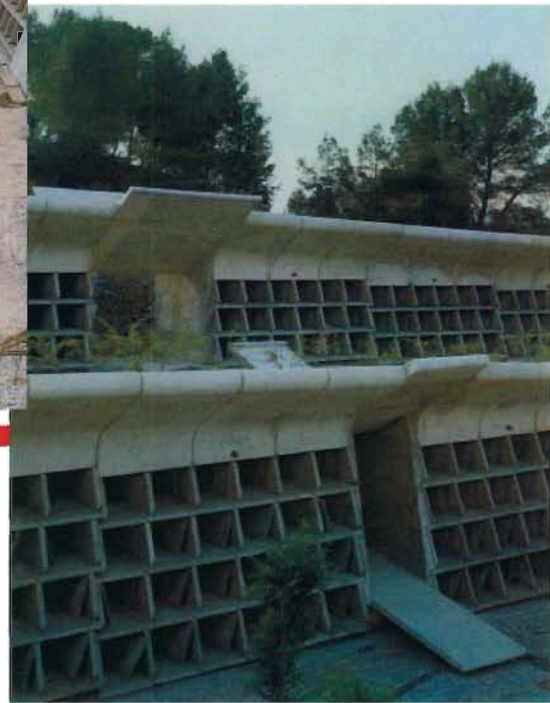
1985/1991

Barcelona, Spain

Enric Miralles/Carme Pinos



The work of Miralles and Pinos ties into my idea of how architecture should be sensitive to where it is built and the land it is built on. It is evident in all of their work that the landscape directs the design and it is from this landscape that the architectural form evolves. Igualada Cemetery caught my eye and its tectonics are so sensitive to the landscape, that the building and landscape mesh to become one.



tectonics

Parque Cementerio De Igualada

1985/1991

Barcelona, Spain

Enric Miralles/Carme Pinos

A key element of their work that immediately jumped out at me was from a quote by Peter Buchanan. "The eye dances on the drawings, pulling together the scattered elements of an elegantly composed sheet, just as patterns of movement link the discrete and disjointed elements of the building in to a fluid continuity (Buchanan et al. 1)." This reminds me of the past in Depot Town. It is an elegant place with a lot of historical qualities but they seem a bit scattered. I can see the scattered traditions being cuts of history and somehow my architectural response can bring them together in one continuous flow of building and landscape just as the architects create in this project. The architecture blends with the landscape in this model and has a quality that cannot be expressed in words.



paper model



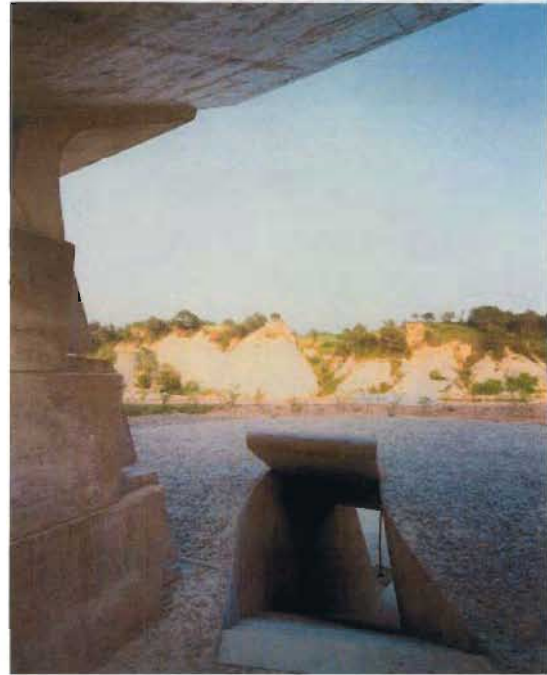
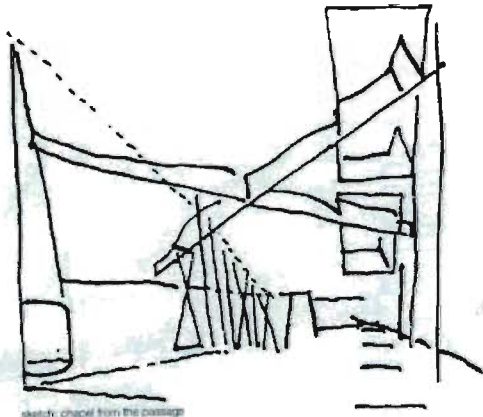
site plan

Parque Cementerio De Igualada

1985/1991

Barcelona, Spain

Enric Miralles/Carme Pinos



The next major strength is how the designers carefully select materials that will complement the existing landscape. A quote I came across about Carme Pinos is very inspiring. It is obvious that Pinos and Miralles centered their work around the same principles as can be seen in this project. Henry Plummer says it best, "Not the least of Carme's accomplishments is that her fields of space are created out of the heaviest and most archaic matter, especially rock and concrete; and by means true to the landscape and skies of Catalonia, where the earth is rocky and arid, and the sun intense (Marshall)." The materials grow out of the earth and supports architecture that blends with the existing. This will be a crucial element in the rolling topography that I have on the west side of my site. The architecture should grow out of this topography and the materials I select should be natural. Their work has also made me eager to want to sketch every thought I have. The image on the top left is beautiful. It starts to define form and space, but also hints at structure as well, in a quick 2 minute sketch.

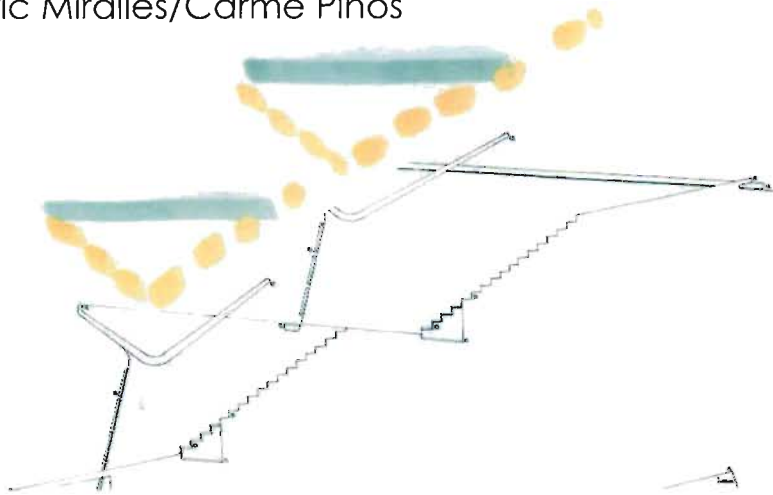
tectonics

Parque Cementerio De Igualada

1985/1991

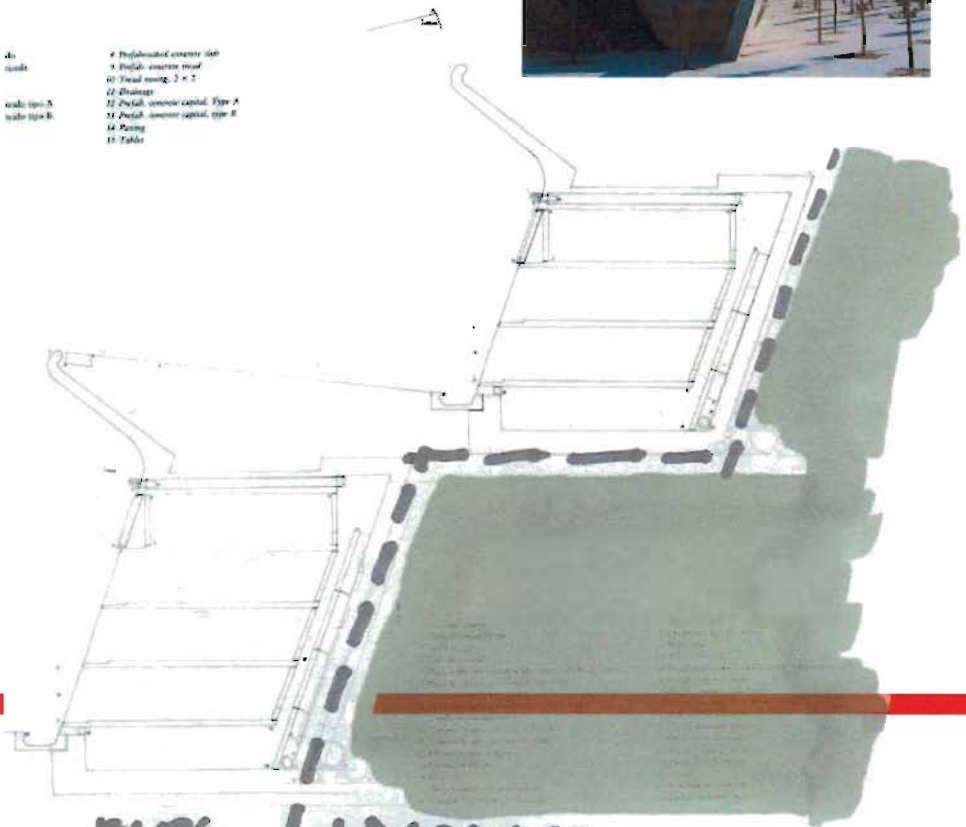
Barcelona, Spain

Enric Miralles/Carme Pinos



- 4b
- roads
- scale 1:100 A
- scale 1:100 B
- 8 Prefabricated concrete slab
- 9 Prefab. concrete roof
- 10 Trench, concrete, 2 x 2
- 11 Drainage
- 12 Prefab. concrete capital, type A
- 13 Prefab. concrete capital, type B
- 14 Paving
- 15 Tables

The structure of this building starts to mimic my entire concept. The designers use a massive concrete retaining wall that "holds back" the land. It plays off of my theme of building and landscape in conflict where each are pulled in different directions to create one unique experience. The land can penetrate the building in certain areas but in some areas the building will prevail over the land.



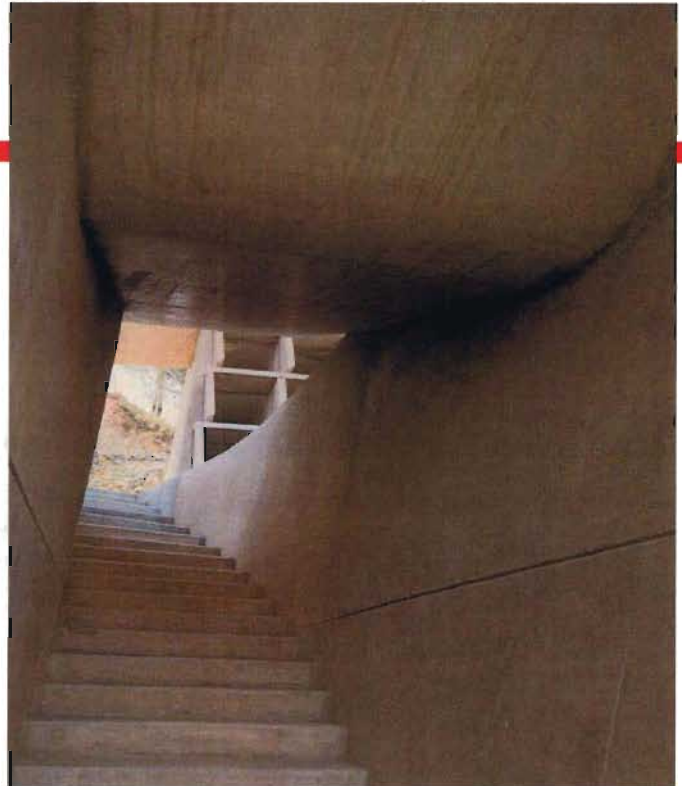
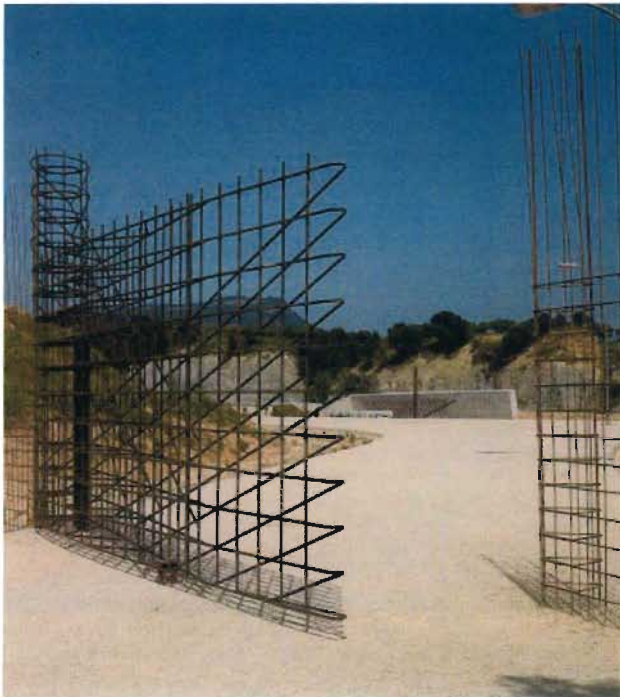
PA06. / LANDSCAPE

Parque Cementerio De Igualada

1985/1991

Barcelona, Spain

Enric Miralles/Carme Pinos



The reinforcing mesh not only acts as a boundary for the land, but it is used for a structural element as well. It reminds me of my project where I am wrapping space creating tense moments and relaxed moments and can start to hint at potential material to capture this theme. The architecture in this project holds the body in a way that guides the audience through an experience. The audience is swarmed by concrete building and is drawn through the experience by the natural landscape beyond. My architectural response could be one that pulls the audience through my interior spaces with vision of the surrounding context in near site.

The structure can continue through the building and can start to appear as if it is growing out of the land to create an element of decoration.



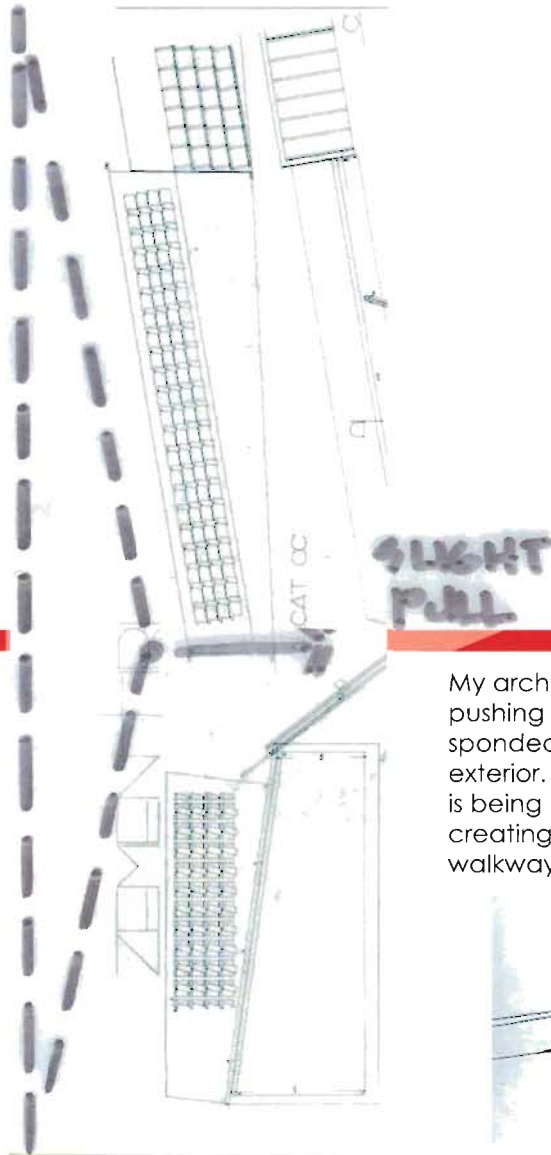
tectonics

Parque Cementerio De Igualada

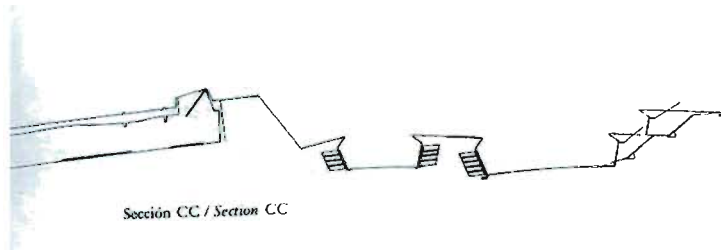
1985/1991

Barcelona, Spain

Enric Miralles/Carme Pinos



My architectural thesis has grown into this idea of constant pushing and pulling. I feel as if Pinos and Miralles have responded to this tectonically on the interior as well as the exterior. The massive concrete wall creates this feeling that it is being pulled in one direction, but still serves the purpose of creating a feel of shelter for the engager as it hovers over the walkway.



Parque Cementerio De Igualada

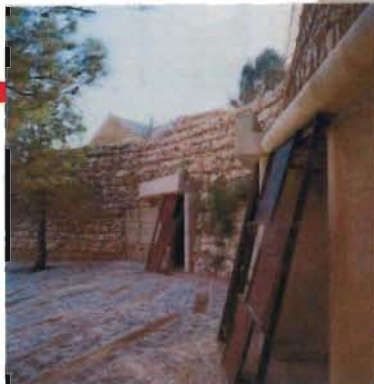
1985/1991

Barcelona, Spain

Enric Miralles/Carme Pinos

On the interior a portion of the structure is released to allow the outdoor surrounding to be pulled through to the architectural experience. This idea also plays into mine of unpredictable architecture. One can view out to the surrounding context through multiple spaces but is kept from travelling there from the glass element.

The concrete starts to act as a frame that holds a metal decorative element in this project. It starts to hint at ways I can handle holding glass as well as my outdoor student projection screens.

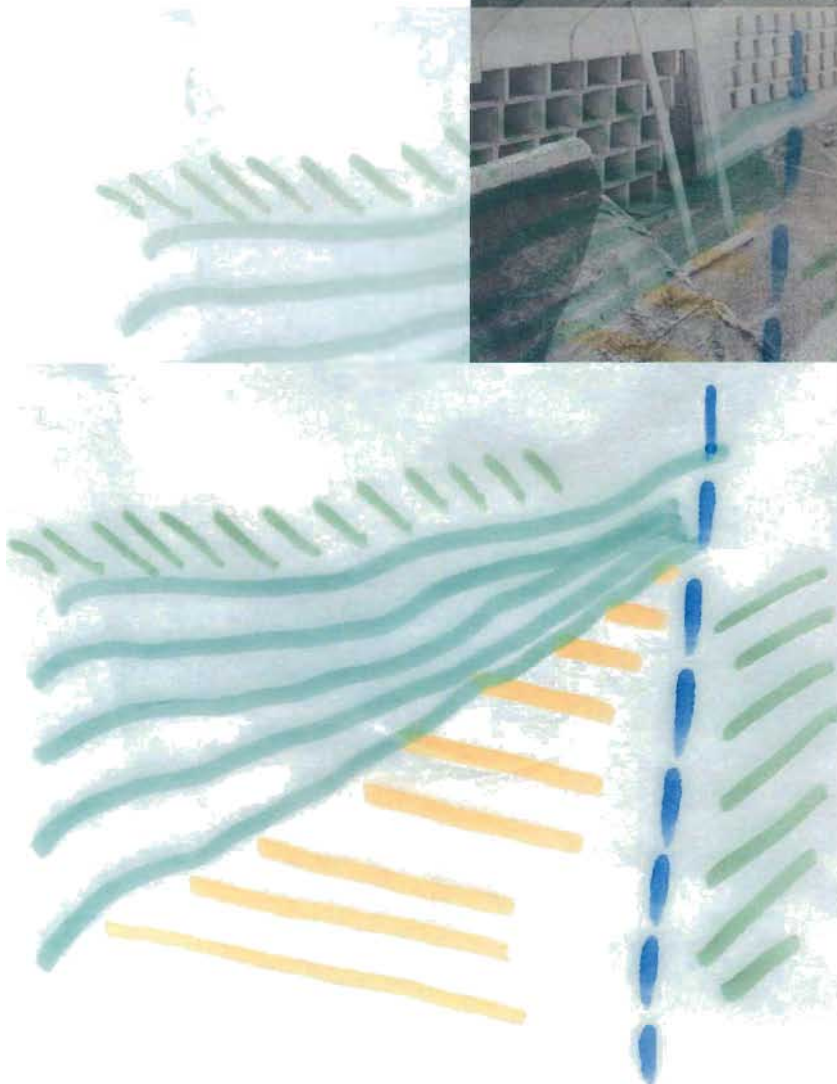


Parque Cementerio De Igualada

1985/1991

Barcelona, Spain

Enric Miralles/Carme Pinos



This image reminds me of my project. From this view you can experience the entire building. You have these layers, with the landscape on the far left, it is held back by the architecture. The architecture is the second layer, it is held back by the experience path. The experience is sandwiched in between the building and the existing landscape. The retaining wall holds the body, allowing the audience to interact with the architecture.

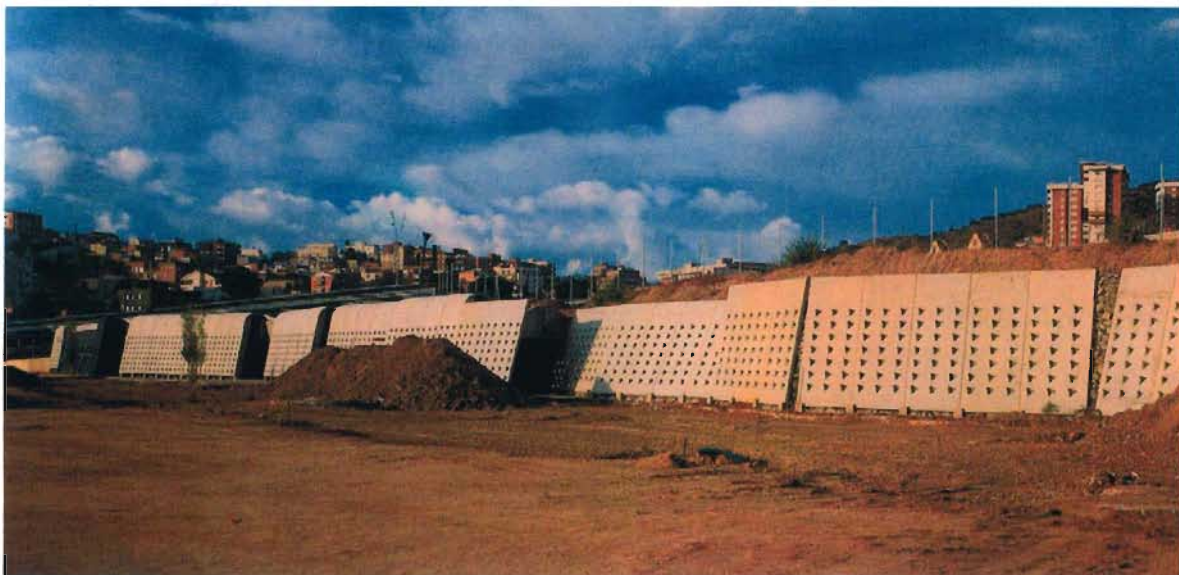
Tiro Con Arco

1989/1991

Barcelona, Spain

Enric Miralles/Carme Pinos

The archery range is a project that relates to my goals in the way that it is literally built into the land and its roof structure is a continuation of the landscape. The designers select a concrete facade that not only has an interior impact but its elements project the exterior surrounding into the interior space. Miralles and Pinos create a space that is summed up by Plummer. "The most startling impression of a work by Carme Pinos is how it sparkles for a moment and then almost physically disappears before our eyes, melting back into earth or out into neighboring space: the way triangular contours and zig-zag paths at Morella slip from one shard to another, the inhabited retaining walls at Igualada which keep mutating into voids or naked rock, the unravelling and heaving ground of the Archery Range (Marshall)."

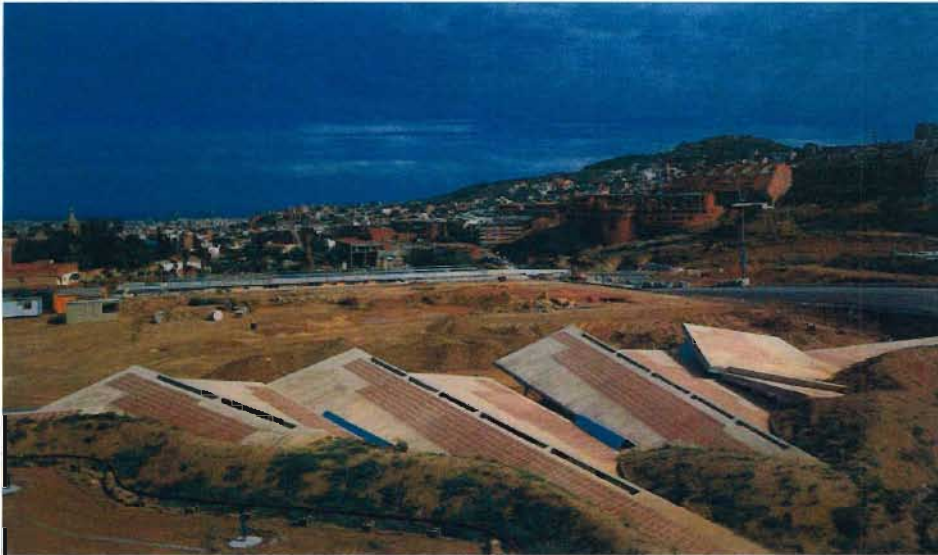


Tiro Con Arco

1989/1991

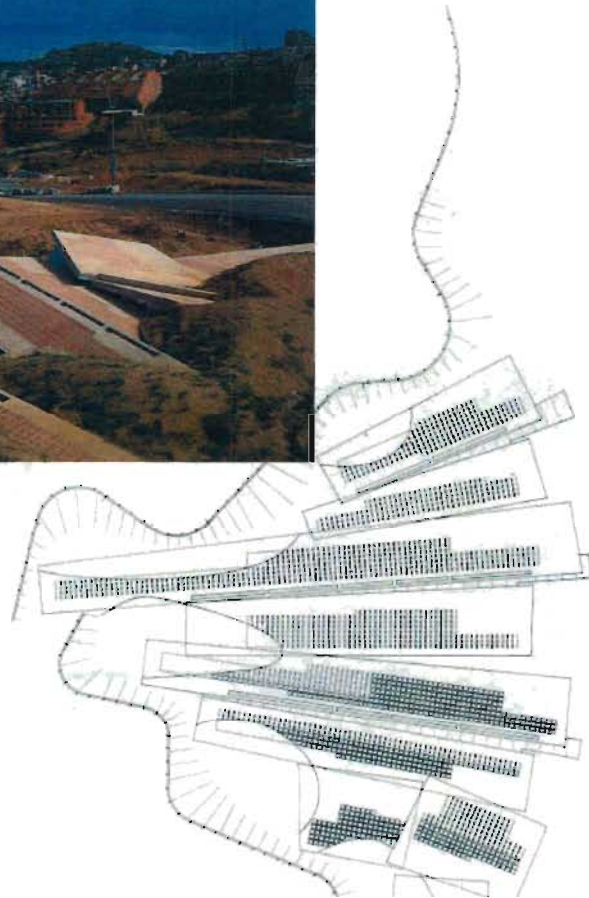
Barcelona, Spain

Enric Miralles/Carme Pinos



The concrete roof is sensitive to the landscape by blending in with it and matching it as a natural material. The landscape directs the architecture and the form fits in like a glove. It does not distract from the environment but enhances it.

These concrete planes are pulled from below and hover over prestressed concrete piles.



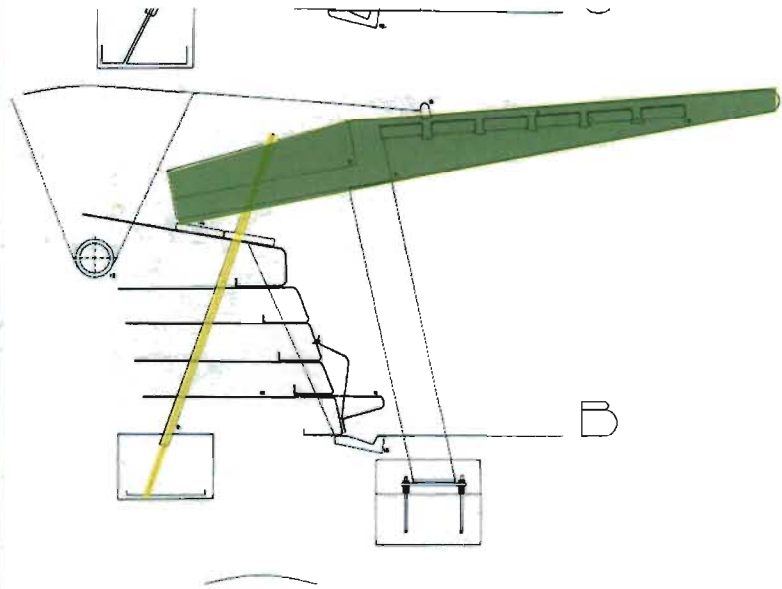
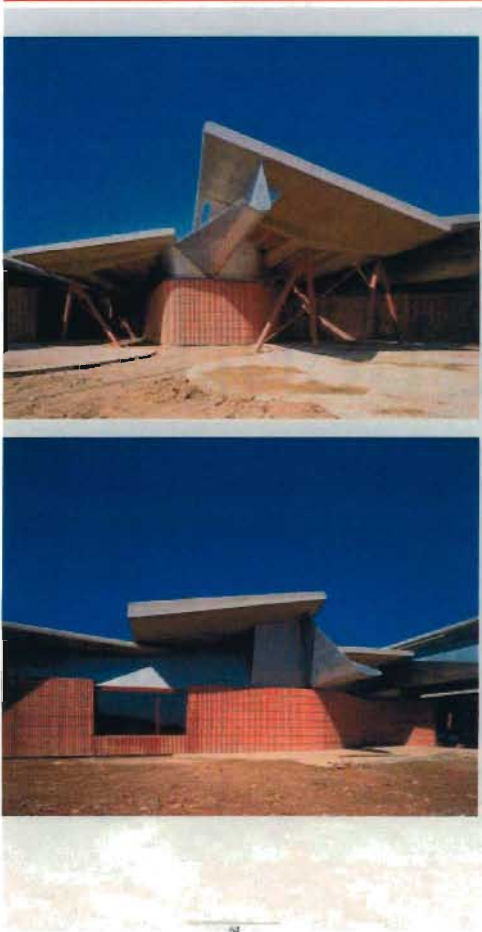
Tiro Con Arco

1989/1991

Barcelona, Spain

Enric Miralles/Carme Pinos

In this detail the round concrete pillar is bolted into the foundation and supports the concrete slab that holds the hovering frame. The hovering concrete frame is pulled back with bracing that is extended through the wire mesh units of rock and further into the earth for lateral support.

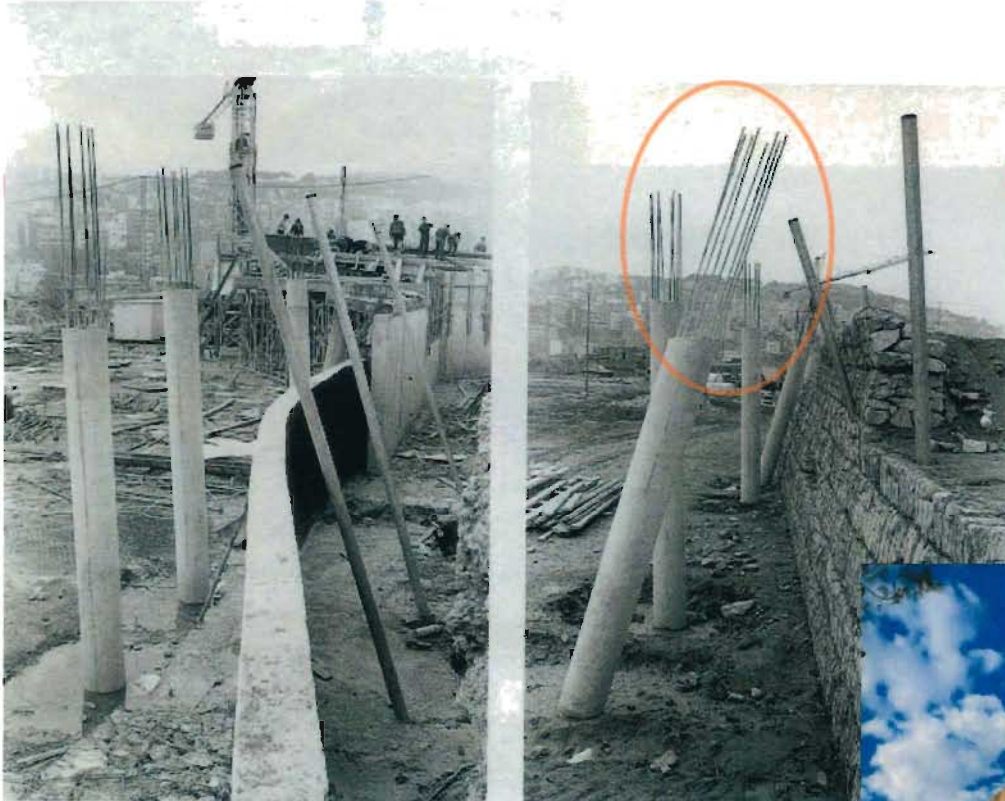


Tiro Con Arco

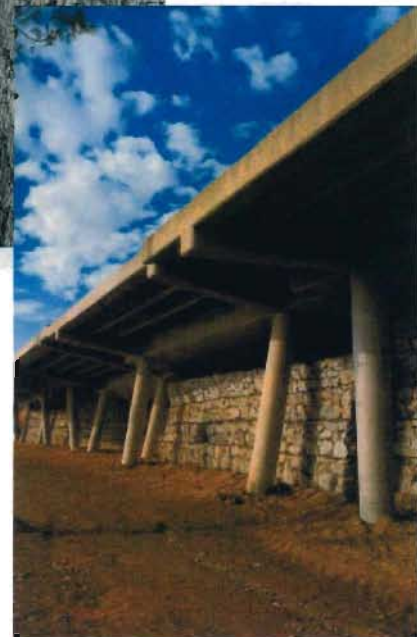
1989/1991

Barcelona, Spain

Enric Miralles/Carme Pinos



The pillars are prestressed and driven into the ground to what appears to be a continuous foundation. The prestressing strands are pictured here extending out of the piles and will be embedded into the slab probably to prevent shear forces. You can see the bracing extending out of the earth and I would have liked to see the designers somehow highlight this in the final product. The final picture conceals the bracing.



Tiro Con Arco

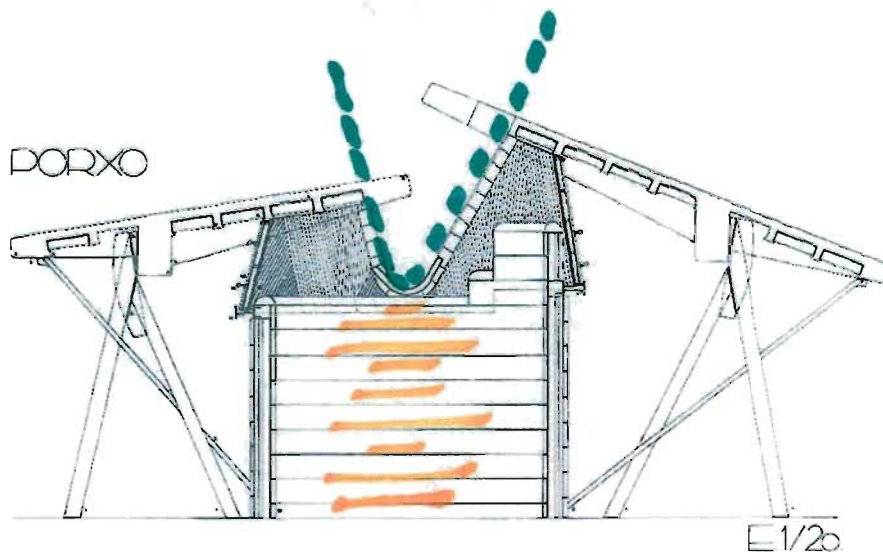
1989/1991

Barcelona, Spain

Enric Miralles/Carme Pinos



The structure is pulled toward the circulation which allows the surrounding sky to impact the experience of the audience. The designers create a nice interior space where light is pulled through and the pillars are exposed to act as an element one can interact with.

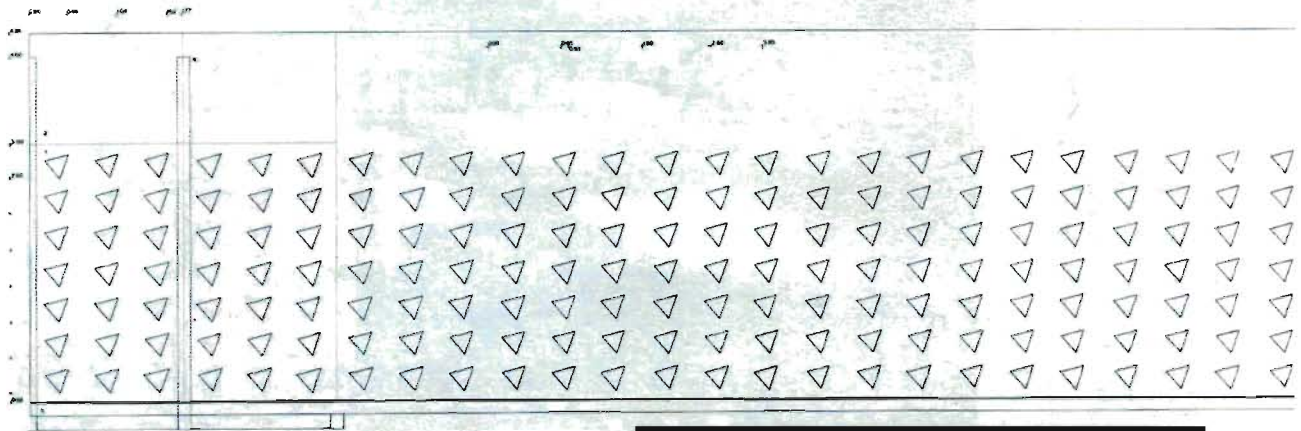


Tiro Con Arco

1989/1991

Barcelona, Spain

Enric Miralles/Carme Pinos



Alzado pieza prefabricada de hormigón para fachada / Precast concrete facade

My favorite portion of this project has to be the precast concrete facade. It is not the way that these penetrations look on the exterior, it is the way they enhance the interior. It reminds me of my project in the sense that I am creating elements that project from one object onto another surface. This light that is pulled from the exterior creates an interior wall of lights that helps aid in a unique experience.

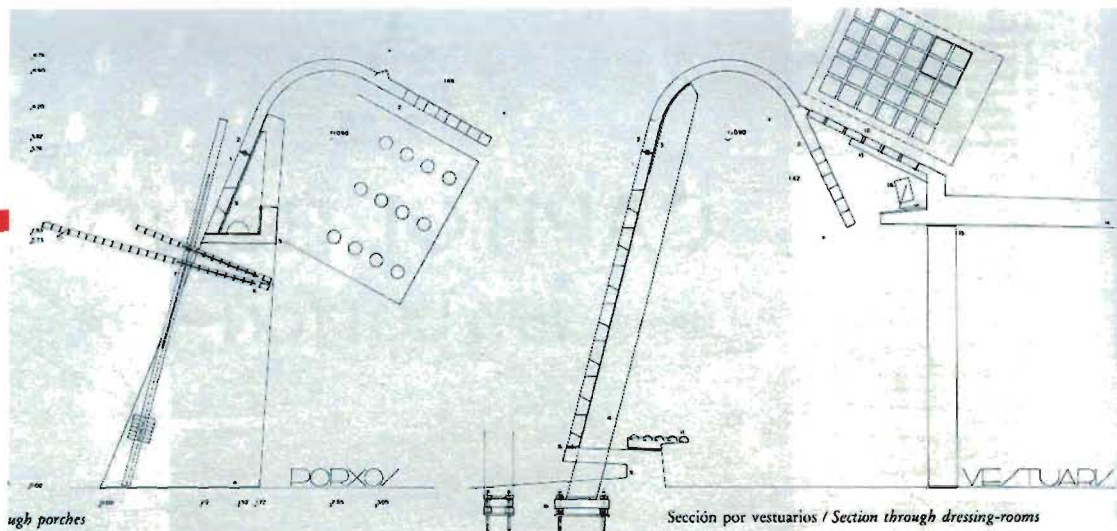


Tiro Con Arco

1989/1991

Barcelona, Spain

Enric Miralles/Carme Pinos



Pinos and Miralles also paid close attention to another unique and inspiring wall detail. Round concrete pillars hold a concrete slab to allow people to gather above. This slab extends to hold a reinforced glass block unit that allows light to penetrate through to the interior. This reinforced glass block is embedded into a prefabricated perforated unit that extends over the top of a concrete pillar and extends through a poured in place concrete support and bolts into a continuous concrete footing. The concrete is pulled and bent.

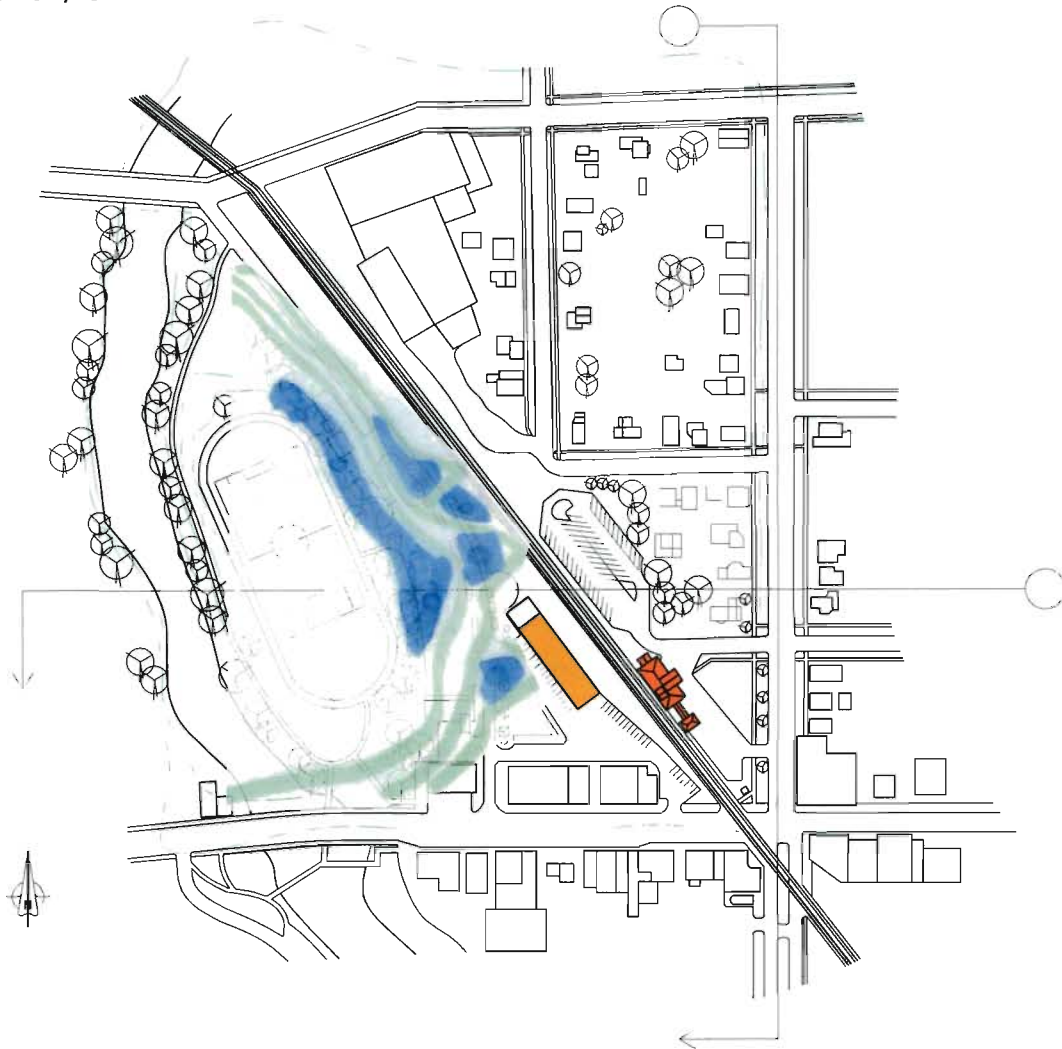
tectonics

Tiro Con Arco

1989/1991

Barcelona, Spain

Enric Miralles/Carme Pinos



The work of Pinos and Miralles has inspired me to want to extend my site. I can start to pull the existing topography lines of Depot Town to the east toward the train tracks and program can start to slip into voids.

tectonics



program

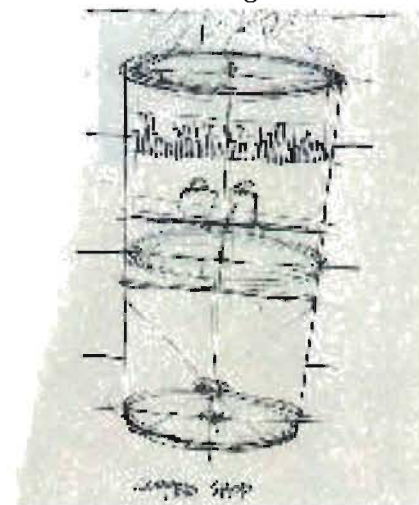
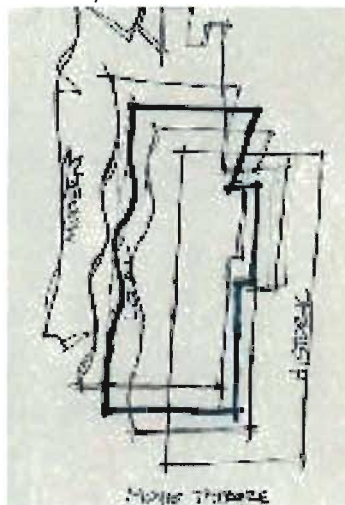
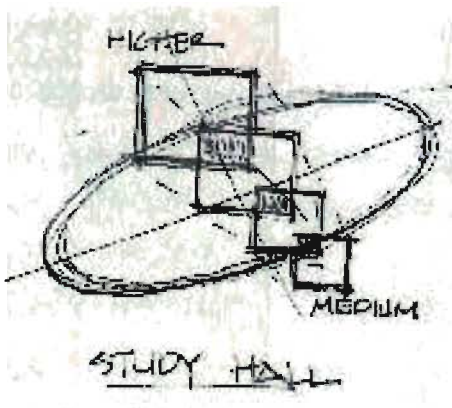
space

Project Identification

The first part of the program will consist of a film school that tells the story of how film originates from an idea that is translated into a screenplay and eventually transferred to the minds of the community through the medium of cinema. The program will also consist of 4 cinemas that play Depot Town documentaries, narratives and contemporary movies taking the engager through the process of how film started as 8 mm and evolved into 70 mm. The last component of the program is a coffee shop that houses historic newspaper articles that will embed local history into the minds of several generations. The program will have many outdoor gathering areas to promote community interaction and will also have a large outdoor projection area to complement the festivals that occur at the adjacent Frog Island Park.

Articulation of Intent

My objective is to take a scattered tradition and revitalize that energy into one unique place, and back into everyday life. There is a reason why Depot Town is historic and why the tradition of storytelling is so important, and exposing those reasons and explaining them to the community will bring forms of history into the present time. The building uses will also relate to storytelling. The architecture will bring the public of all different ages together to share time and entertainment with one another and will create space to allow stories to be passed from generation to generation so history will forever be remembered. The architecture will also act as frames that hold unique portions of history and when juxtaposed together will create an experience that tells a complete story to represent the history of Depot Town. The gathering spaces will be projected through the site from the existing landscape. These gardens will mimic the elaborate ones that once were present along the tracks several years ago. These areas will be the connecting points for the other spaces and will allow for transitions. Overall this program will enhance the existing, be representative with the new, and will bring people from everywhere, to one location, to create a stronger community.



Enumeration of Actions

People will share ideas and knowledge. Within this program many people of all different backgrounds have the chance to connect with one another and teach one another. This can happen in any of the proposed spaces. A coffee shop serves extremely large coffees. This is representative of the amount of life that can take place there as well as the amount of ideas that originate there. The movie theatre is a place to entertain oneself, it is also a place where one can be stimulated by something in the past, this thought can be embedded in the mind and this action can be taken into everyday life. The film school will teach the aspects necessary for successful film-making, and will teach the history of film-making to students and everyone else who engages the program. These students will be able to connect with the community and will have chances to display and share their work with the public.

People will study. The program will house a film school.

People will draw. This will be a great place to draw, there will be possibilities to draw people, nature, history, or whatever else is desired.

People will read. There will be open, bright areas as well as outdoor areas to read one's own material, and the coffee shop will house historical material for those who are interested.

People will watch movies. There will be 4 theatres that play movies that are from all different points in history. These movies will be for all different ages so everyone from the community will be able to enjoy a movie that can relate to them in many ways.

People will have book club discussions. Everyone will want to come to this place as much as possible. When there is a book club group they will be able to conduct their monthly meeting in the coffee shop.

People of high importance will be brought in to give lectures. These people will talk of their past experiences and will engage the listeners in stories. This will be done in narratives as well for people who no longer live to tell their story.

People will spend a weekend night here. This place will be somewhere you can take a date.

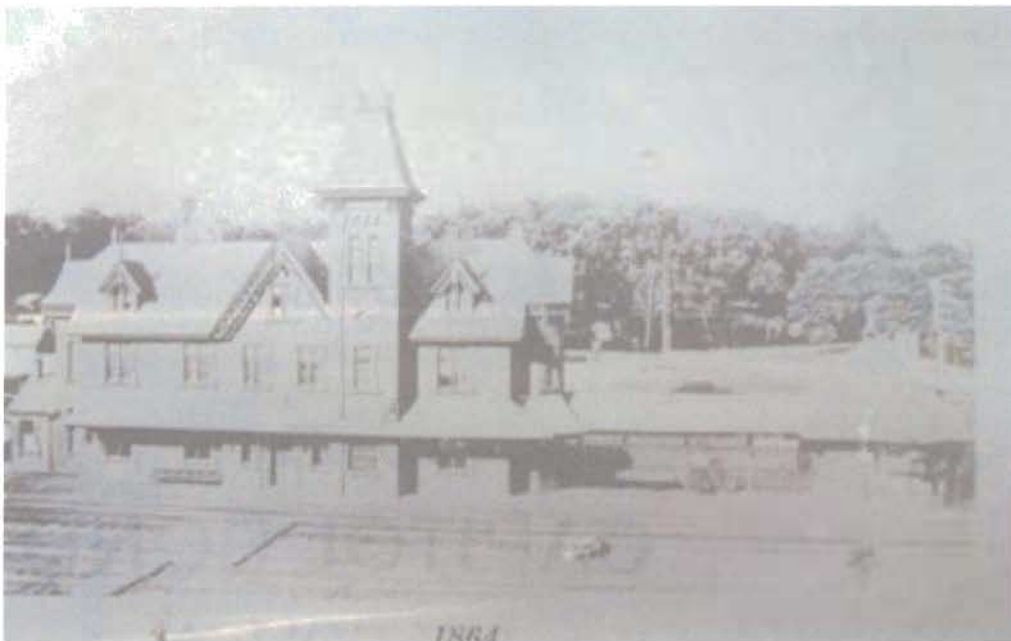
People will play games. Board games will be played to connect people with each other of all different ages.

Enumeration of Actions

People will have family picnics. This will be a place for the family to spend an afternoon. They will utilize the outdoor space as well as the indoor space.

People will reflect. These outdoor spaces will be areas where people can sit for hours, think, and enjoy the surrounding views.

People will be able to view the students' work without entering the building. Public displays will be outside, and will allow for viewing from the distance especially during festivals.



Spatial Requirements

With the functions and goals proposed, the best place for the coffee shop to be is adjacent to the outdoor farmer's market. This would make sense due to the fact that the farmer's market would be busiest on weekend mornings and users could walk right over to the coffeeshop.

The cinema and film school will be contemporary but will be connected to history by telling a story to the user and creating spaces for stories to be told.

The gathering spaces will be areas that link history to the community and site. They will be representative of elaborate gardens and will function for everyday gathering.

Site Criteria

The area of depot town is within walking distance of both downtown Ypsilanti, and Eastern Michigan University. The rolling topography of the adjacent "Frog Island" park really helps to enhance the objectives that are going to be executed. The area with the remains of something historic, the abandoned depot and freight house, create a sense of memory and reflection. This site in Depot Town will be intriguing for people to enter and people will come to this site even if they are not interested in using the building. It will be a focal point for the community to gather and representative of that community's way of life. The entire space will act as an experience that will hold the storytelling tradition.

The site is a large open area with a large amount of vacant land. The space will be efficient and the areas surrounding the building will be engaging as well.

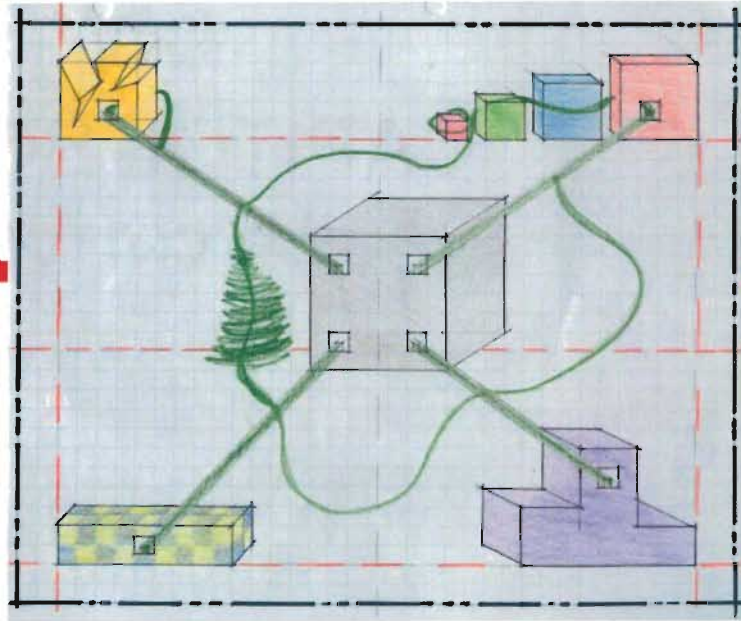
The remaining spirit of the abandoned depot and freight house will allow people to walk along the tracks and in between these buildings creating a point for reflection.

Quantitative Summary

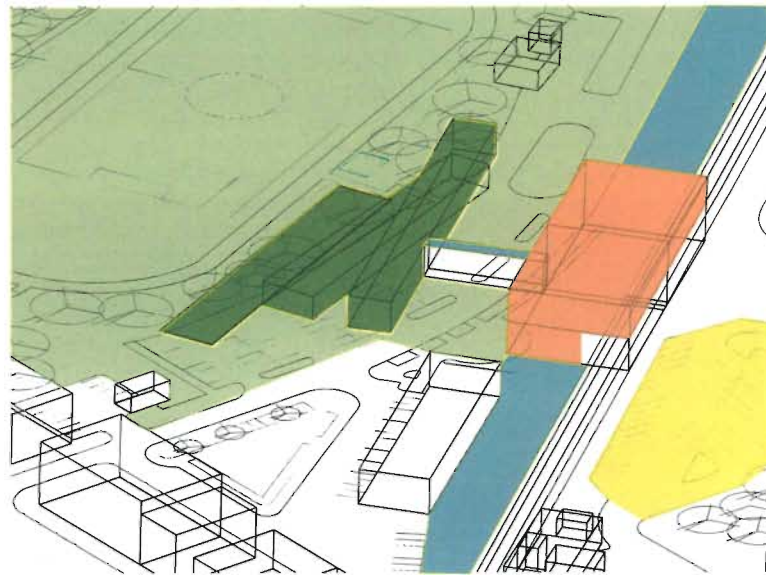
Space	Number	Size	Total
Cinema			
150 seat theater	3	2,230	6,690
Speaker depth	4	150 (5ft X screen width)	600
270 seat theater	1	4,100	4,100
Speaker depth	2	180	360
Projection Rooms	4	160	640
Box Office	1	250	250
Concession Stand	1	500	500
Concession Prep Room	1	300	300
Concession Storage	1	150	150
Customer Service (Manager)	1	500	500
Security Office	1	250	250
Lobby	1	2,000	2,000
Film Storage Room	1	300	300
Janitor Closet	1	100	100
Restroom	2	600	1,200
			17,940
Film School (50 people)			
Classroom Theaters (50 people)	3	750 (30x25)	2,250
Lecture (25 people)	2	600 (30x20)	1,200
Seminar (25 people)	1	1225(35x35)	1,225
Study Area (plug-in)	1	500	500
Film Library	1	1000	1,000
Computer Lab (25 Stations)	1	500	500
Film Digital Editing	3	200	600
Film Hand Editing	1	200	200
Indoor studio	3	800	2,400
Storage (equipment)	1	400	400
Café (self serve)	1	500	500
Storage	1	100	100
Outdoor (for socializing)	1	1,000	1,000
Janitor Closet	1	100	100
Restroom	2	600	1,200
Film School Administration (8 people)			
Reception	1	150	150
Lounge	1	400	400
Conference Room (10 People)	1	300	300
Faculty Office	6	200	1,200
Restrooms	2	50	100
			15,325

Quantitative Summary

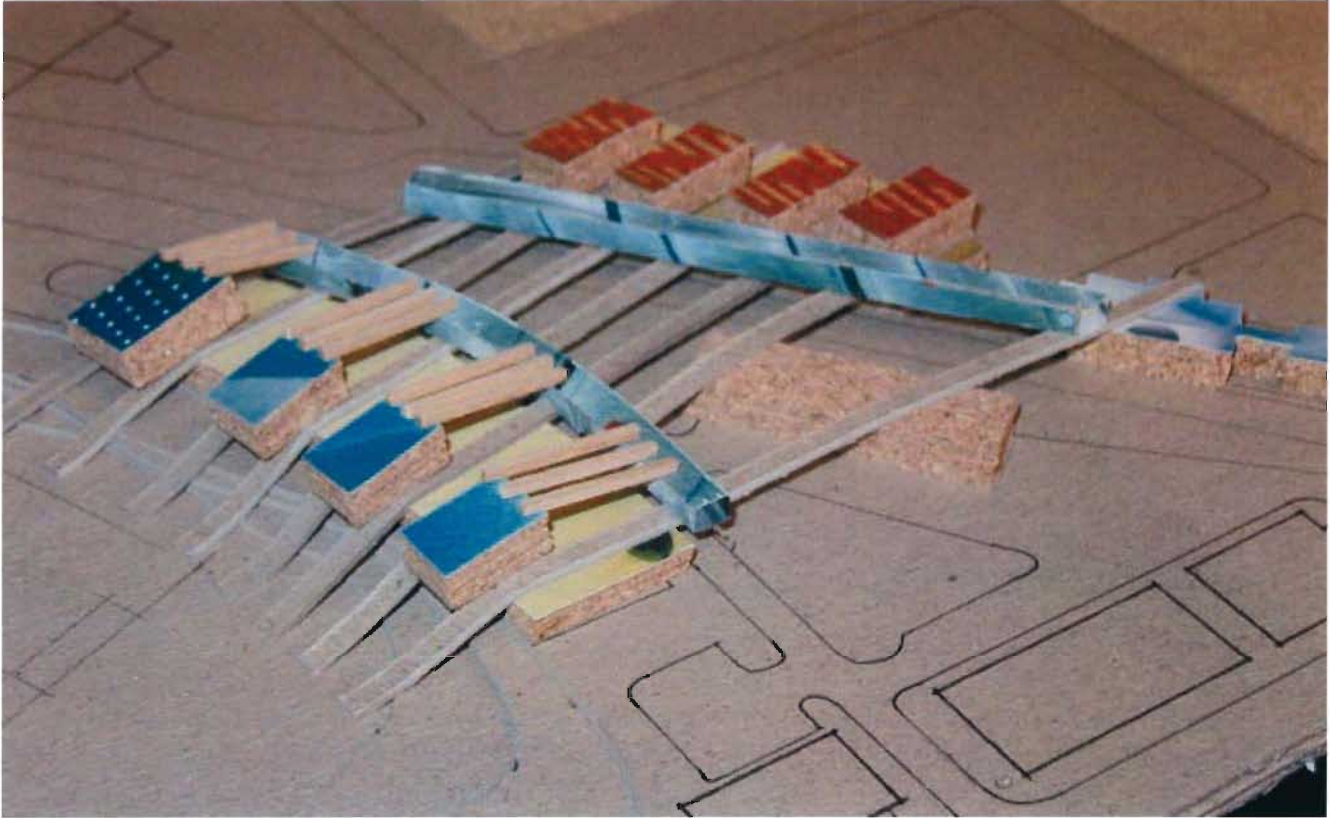
Space	Number	Size	Total
Coffee Shop			
Seating (35 people)	1	700	700
Outdoor Seating (10 People)	1	200	200
Kitchen/Storage	1	300	300
Restroom	2	50	100
			1,300
			34,565
Mechanical			3,000
			Net building: 37,565 sq.ft.
			Gross building: 50,087 ft2
		75 % efficiency	
On-site Parking			
50 student spaces			
10 faculty spaces			
5 visitor spaces			
5 handicap spaces	70	300	21,000
Garden	Throughout	5,000	5,000
			Exterior: 26,000 ft2
			Total: 76,087 ft2
			Site: 157,000 ft2



The 3-D diagram represents how the entire program itself is being pushed and pulled. The program is being pulled by: the history of Depot Town, the process of film-making, the traditions of Depot Town, the people of Depot Town, and the existing landscape.



Film School Cinema Walkway Parking

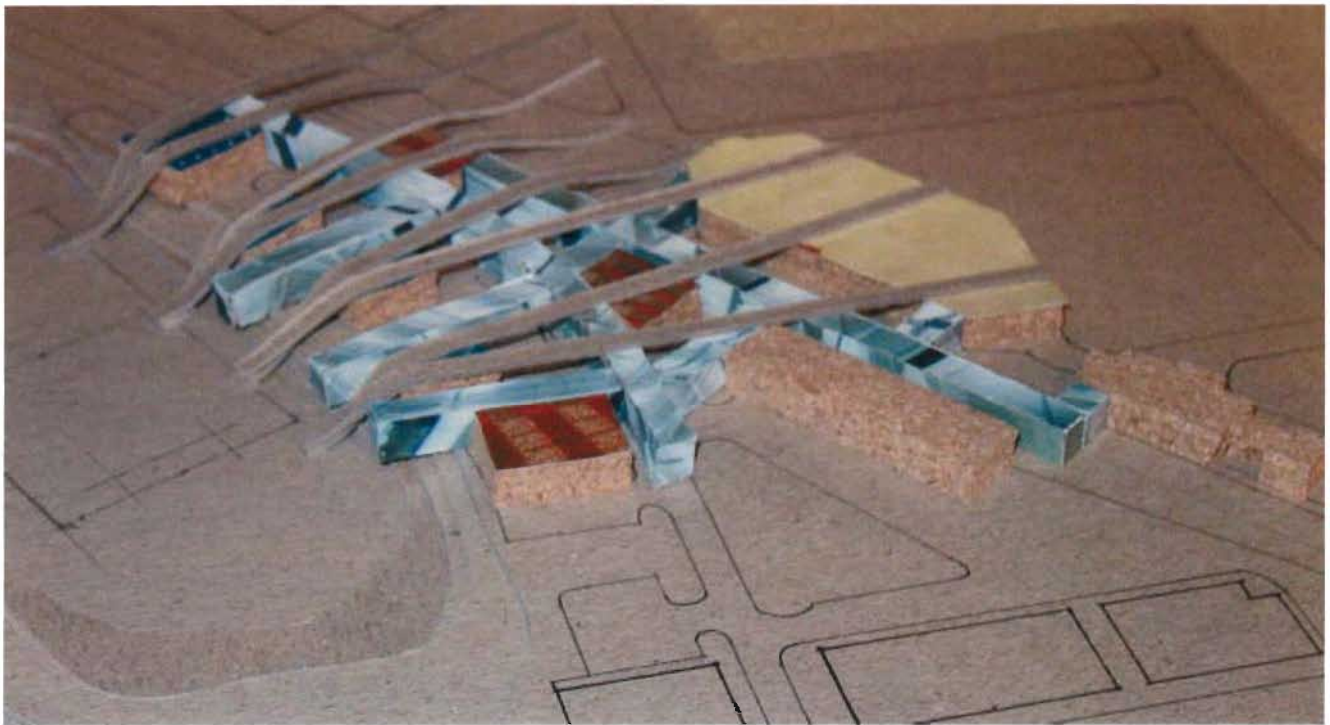


Program spaces were blocked out and layed out in different schemes on the site. This image represents the cinema and film school being separate and built over the top of covered parking. The existing depot would be buiilt up to allow for ease of circulation. This scheme works for building on both sides of the tracks.



space

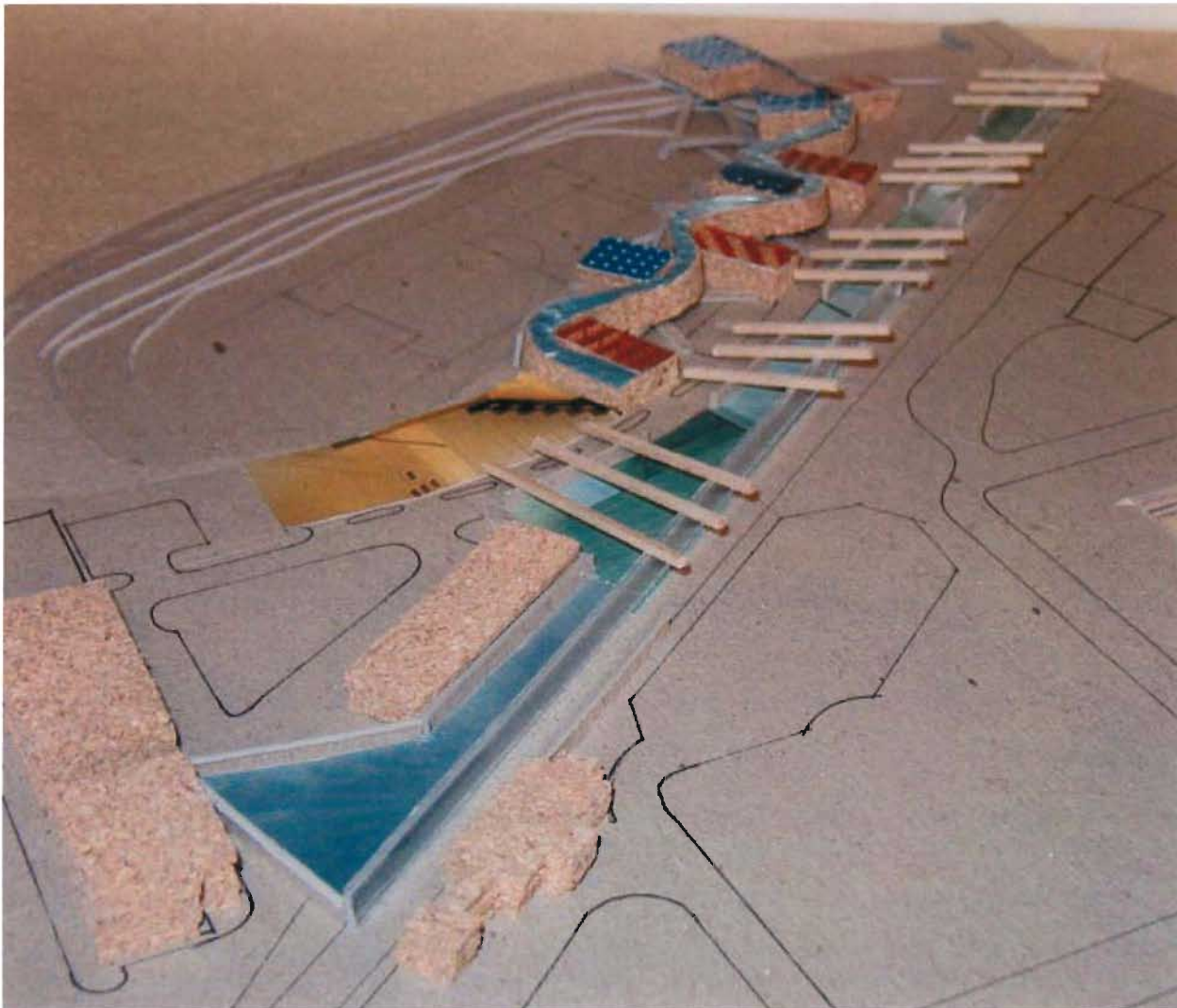
This scheme focuses on keeping the film school and cinema separate but on the west side of the tracks. A parking garage is laid out on the east side of the tracks and possible circulation patterns are created. The land extends over the tracks to create an overpass.





3d program

The last scheme focuses on working only on the west side of the tracks and expanding the space to the north and south boundaries of the site. It mixes film school and cinema spaces and "splices" them together with circulation paths. The tracks are lined with outdoor gardens extending from the abandoned buildings, and begin to create a walk through an historical experience.



space

theatre

Quantities Required

Unit capacity: 150
 Number of units: 3
 Net square feet per unit: 2,230
 Total net area: 6,690

Purposes/Functions

The space functions as a community space to attract people of all ages. The spaces main purpose will be that of projecting stories. Projecting past and future ideas into the minds of the public.

Activities

The theatre will serve as a gathering space that plays documentaries, narratives, and modern motion pictures to show how film has progressed, and will indirectly represent the history of Depot Town. The space will play 8 mm, 16 mm and 35 mm films.

Spatial Relationships

The projection rooms will be exposed to the exterior space making the connection between the theatre and the projection room very important.

Special Considerations

The space needs to be kept dark enough to allow for clear viewing on the interior. At certain points of the day picture viewing from the outside will be desired and the light from the outside will need to be controlled.

Equipment/Furnishings

The seating will be "continental." The spacing between rows should be 40 in., with 1 in. chair back thickness. The seats will be 24 in. wide, and 20 in. deep with a 20 in. aisle. The screens will be perforated to allow for sound transmission from speakers placed behind the screen. All screens are vinyl plastic with a diffusive surface to increase light reflection (De Chiara et al. 915)

Behavioral Considerations

The first row of seats should be no closer to the screen than a position determined as follows: The angle formed with the horizontal by a line from the top of the projected picture to the eye of the viewer in a front-row seat, should not exceed 33 deg. The maximum viewing distance should be no greater than twice the width of the widest picture to be projected. The width of the seating pattern should vary from 1 times the widest projected picture at the first row to 1.3 times at the row farthest from the screen. The projected picture widths should not exceed 35 ft for 35mm film, and 65 ft for 70mm film. The height to width aspect ratio is 1 to 2.22. The projection angle is the angle formed with the horizontal by a line from the projection lens to the midheight of the projected picture. The angle should not exceed 10 degrees and should be kept as low as possible in order to have a minimum distortion of picture detail. A slight curvature in the width of the screen is used to increase screen light reflection and to provide better dispersed screen illumination. The curvature should have a radius equal to about 1.25 times the projection distance. For picture masking walls and ceilings should be designed to meet the pictures edges. The masking is luminous from light reflected from the screen and blends with the projected picture. The floor should be sloped for undisturbed viewing. A depth of 5 ft. should be provided behind the screen for the speakers (De Chiara et al. 913-915).

Structural Systems

The structural system needs to shield the space from large amounts of daylight and needs to support outdoor projection screens.

Mechanical/Electrical Systems

The lighting of a cinema serves three functions: (1) emergency exit and mood lighting, used during screen presentation, (2) lighting needed during intermissions, and (3) lighting of sufficient intensity for making announcements, clearing the house, or other rare occasions. Types of light required are: light reflected from the screen of varying intensity dependent on film density, wall and ceiling surface illumination by standard lamps or tubes installed on the surface to be illuminated, and light projected on the walls, ceiling, or audience from remote or concealed positions. All lighting required during the presentation is supplied in the front half of the auditorium by screen-reflected light (De Chiara et al. 915).

Site/Exterior Environment Considerations

The theatres will introduce a key opportunity to bring the natural environment into the interior space. It will be crucial to examine how the landscape meets the boundary of the theatre and how the theatres intertwine with the film school. The relationship between public and private will have to carefully be constructed to keep the school secure.

projection room

Quantities Required

Unit capacity: 2
 Number of units: 4
 Net square feet per unit: 160
 Total net area: 640

Purposes/Functions

The space functions as a component that allows for the idea of "learning by watching." This room allows an individual idea to be transferred to the public.

Activities

The projection room is the space where the equipment is used for projecting the film.

Spatial Relationships

The projection room will protrude from the rest of the spaces to accentuate itself and will play a key role in the aesthetics of the experience.

Special Considerations

It will be necessary to block off the natural daylight that is let in, from the actual theatre spaces.

Equipment/Furnishings

The usual code requirements are 48 sq. ft. for the first projection machine and 24 sq. ft. for each additional projector. 12,000 ft. of film is permitted to be stored in containers convenient to the rewind table (De Chiara et al. 916).

Portable chemical extinguishers, one per machine, and sand, one bucket per machine are desirable for fire protection. Fire doors, usually Kalamein, are required, those which isolate projection room areas are self-closing, open outward, and are equipped with fusible link releases. Two 2'-6" by 6'-8" doors are preferred (De Chiara et al. 917).

Operating equipment consists of projectors, spots, effect machines, and possible stereopticon dissolvers. The usual equipment is two projectors and one spot. Power equipment for common modern types of arc-lamp projectors consists of 45-v d-c motor generators. Control of operating equipment requires a d-c panel board, usually wall-mounted. Sound equipment volume controls and monitor are wall-mounted and close to the projector sound heads. Ventilator fan motors and lighting require a separate panel, a-c or d-c depending on the type of current supplied. Auditorium light controls should be located so operators can manipulate them while attending projection machines. A signal system consists of a house telephone from the projection room to the manager's office. Light and convenience outlets should be vapor-proof (De Chiara et al. 918).

Behavioral Considerations

A separate rewind room adjacent to the projection room is advisable. Rewinding is done on a small table, observation ports opening to both the projection room and the auditorium permit a single operator to supervise a presentation easily while rewinding used film. A toilet room, containing a water closet and basin, should be located as close as possible to the projection room, opening to the passageway. Power equipment should be housed in a closet opening to the projection room (De Chiara et al. 916-917).

Structural Systems

The structural system needs to support protruding transparent elements that allows the public to interact with the projection space while maintaining a smooth circulation path. The projection room walls must be designed for fireproofing to allow for the use of glass.

The floors must have at least a "4-hr" rating as prescribed by insurance codes. The floor material is usually reinforced concrete, with an average slab thickness of 4 in. (De Chiara et al. 917).

Mechanical/Electrical Systems

Ventilation for machines consists of 6-in. round metal ducts to convey fumes and heat arising from action of arc lamps on film. Ducts exhaust directly to the outer air and are equipped with exhaust fans, 50 cfm per arc. A minimum of 4 air changes per minute is recommended for the motor-generator room. Film-safe ducts are 8-in. round or 8x10 in. and exhaust directly to the outside air (De Chiara et al. 917).

Site/Exterior Environment Considerations

The projection room will be exposed to the exterior to allow for the public to engage in the process of production.

box office

Quantities Required

Unit capacity: 3
Number of units: 1
Net square feet per unit: 250
Total net area: 250

Purposes/Functions

The space functions as the starting point for the commitment to the experience.

Activities

The space is where the community can purchase tickets to experience popular stories.

Spatial Relationships

The box office will need to be centered for easy access and easy visibility.

Special Considerations

Natural light should get into this space and special care should be given to the glass reflection.

Equipment/Furnishings

Change makers are required and electrically operated ticket dispensers are required. An outside telephone is necessary to answer calls about the movies, and to connect to the manager's office (De Chiara et al. 916).

Behavioral Considerations

This space should be situated in a location that requires people to pass by, before entering the theatre area.

Structural Systems

The structure needs to allow for an open space with ease of circulation and visibility.

Mechanical/Electrical Systems

Heating is often provided from the theatre heating system if the theatre cellar extends under the ticket-booth space. Natural ventilation provided by ventilators in roofs and louvers in doors (De Chiara et al. 916).

Site/Exterior Environment Considerations

The space can be in close proximity to the exterior space to catch the eye of the passerby.

concession stand, prep., and storage

Quantities Required

Unit capacity: 8
Number of units: 1
Net square feet per unit: 950
Total net area: 950

Purposes/Functions

The space will allow people to take a break from the experience, refreshing themselves, and allowing the public to spend more time in the space.

Activities

The space will sell food and beverages.

Spatial Relationships

The space should be situated in close proximity to the main lobby and to the theatres. It should be carefully thought out so it complements the architectural form and does not distract from the experience.

Special Considerations

The space should be kept at room temperature so the products stay fresh.

Equipment/Furnishings

Storage space should be provided immediately adjacent to each counter area so that food items can be restocked to the sales area during a movie (De Chiara et al. 969).

Large bulk storage areas will be required for the concessionaires supplies of dry food goods, beverages, meat, and general supplies. This may include walk-in-refrigerator space and cold rooms as specified by the operator. Also necessary will be a concession manager's office, a security area for counting money and a vault (De Chiara et al. 970).

Refrigerator

Microwave

Oven

Popcorn Machine

Refreshment Machine (Soft drinks and Frozen drinks)

Counter space for condiments

Behavioral Considerations

Counter areas should be as long as practical and recessed in alcoves to prevent backup of patrons into circulation spaces (De Chiara et al. 969).

Structural Systems

To be determined.

Mechanical/Electrical Systems

To be determined.

Site/Exterior Environment Considerations

The concession stand should have a drop off that is open to the exterior for ease of delivery. This space should be concealed.

customer service manager

Quantities Required

Unit capacity: 1
Number of units: 1
Net square feet per unit: 500
Total net area: 500

Purposes/Functions

The space adds to the program to act as a comfort zone for both the employees and public.

Activities

The space will be an office for the manager. This space will be where the manager conducts his or her daily tasks.

Spatial Relationships

The space needs to be situated somewhere in between the theatres and the box office. This will allow the public at any point to feel as if they are in close range for help.

Special Considerations

Natural light is not a concern for the space because it is intended that the manager will interact with the public and the space will serve as a resting point for the manager.

Equipment/Furnishings

The office will consist of a desk, chair and storage unit.
The office must have a phone that can easily connect to the box office, concession stand, projection rooms and the public.
The office should consist of an emergency speaker system in case a problem should arise.

Behavioral Considerations

The space should be situated in a spot that is visible to the public in case of emergency.

Structural Systems

To be determined.

Mechanical/Electrical Systems

To be determined.

Site/Exterior Environment Considerations

This space should not waste quality space situated adjacent to the exterior.

security office

Quantities Required

Unit capacity: 1
Number of units: 1
Net square feet per unit: 250
Total net area: 250

Purposes/Functions

The space acts as a device for crowd control and serves the need for a potential mediator and enforcer.

Activities

The space will be a place for a security officer to scan the public crowd and make sure the building is constantly secure.

Spatial Relationships

The space should be located near the entrance and adjacent to the lobby.

Special Considerations

The space should have natural light coming in for visibility to the outdoor entry space.

Equipment/Furnishings

The space should include a desk, chair and storage.
The space needs a telephone system that is in line with that of the manager and box office.
The space should have several televisions to show different camera views of the overall space.
The space should have an emergency notification system.

Behavioral Considerations

The space should be secure due to its expensive equipment.

Structural Systems

To be determined.

Mechanical/Electrical Systems

To be determined.

Site/Exterior Environment Considerations

The space should be situated between the outdoor space and the interior space, so necessary visibility for security is enforced.

lobby

Quantities Required

Unit capacity: 720
Number of units: 1
Net square feet per unit: 2,000
Total net area: 2,000

Purposes/Functions

The space allows for the gathering of people sharing ideas while waiting in anticipation to begin their experience.

Activities

The space will allow people to buy their tickets and wait for friends. It will be a place where people can sit, waiting for their movie to start.

Spatial Relationships

The space can serve as the focal point of the architecture that all the other spaces feed into.

Special Considerations

The space needs to be bright and comfortable. It needs to be welcoming and draw people from outside in.

Equipment/Furnishings

Benches.

Behavioral Considerations

This space needs to be situated in a location where the box office and concession stand are in close proximity.

Structural Systems

The structural system needs to allow for a high ceiling, open space.

Mechanical/Electrical Systems

To be determined.

Site/Exterior Environment Considerations

The landscape will mesh with the interior lobby and can project into the indoor space.

film storage room

Quantities Required

Unit capacity: 1
Number of units: 1
Net square feet per unit: 300
Total net area: 300

Purposes/Functions

The space functions to keep quantities of extra film.

Spatial Relationships

The space should be located adjacent to the theatres

Special Considerations

The space needs to be secluded and not distracting to the overall experience.

Equipment/Furnishings

Cases for film.

Behavioral Considerations

The space needs to be kept dark so the film is not destroyed.

Structural Systems

The structure will be in strong tension at this point.

Mechanical/Electrical Systems

The space needs to remain cool enough to keep the film in good shape.

Site/Exterior Environment Considerations

The space should be located where natural light will not be an issue.

cinema janitor closet

Quantities Required

Unit capacity: 1
Number of units: 1
Net square feet per unit: 100
Total net area: 100

Purposes/Functions

The space functions to keep the experience neat and welcoming.

Activities

The space holds the equipment necessary to clean up the overall space.

Spatial Relationships

The space should be located near restrooms.

Special Considerations

The space needs to be secluded and not distracting to the overall experience.

Equipment/Furnishings

Large floor sink
Large storage unit
Desk
Chair
Phone
Mop and other cleaning supplies

Behavioral Considerations

The space needs to have room to hang a mop and other cleaning devices.

Structural Systems

The structure will be in strong tension at this point.

Mechanical/Electrical Systems

To be determined.

Site/Exterior Environment Considerations

The space should be centrally located and should not have views in or out.

cinema restroom

Quantities Required

Unit capacity: 8
Number of units: 2
Net square feet per unit: 600
Total net area: 1200

Spatial Relationships

The space should be situated within the lobby, centrally located to the rest of the space.

Special Considerations

The space needs to be private, but should get as much natural light as possible.

Equipment/Furnishings

For over 600 seats:
Men: 2 basins, 2 toilets, 3 urinals
Women: 2 basins, 4 toilets (De Chiara et al. 916).
Baby changing station

Structural Systems

The structure should be in tension in this space.

Mechanical/Electrical Systems

To be determined.

classroom theatres

Quantities Required

Unit capacity: 50
 Number of units: 3
 Net square feet per unit: 750
 Total net area: 2,250

Purposes/Functions

The space functions for using cinematic medium to portray one's thoughts to the public.

Activities

The space will allow for presentations and will be a place for students to share their ideas with each other and the faculty.

Spatial Relationships

These spaces should be kept open in a sense so the storytelling experience can be visual to the public engager.

Special Considerations

The space should be kept dark to ensure successful projection.

Equipment/Furnishings

Seats should be tiered for better visibility (De Chiara et al. 160). Doors should be placed at the front of the classroom and should be recessed so that they do not protrude into the corridor. Thresholds should be avoided so that equipment on wheeled tables can be rolled in easily (De Chiara et al. 161). The projection area allows two 10 ft. images to be projected simultaneously (De Chiara et al. 254).

Behavioral Considerations

An optimum viewing area varying with the type of material presented, the duration of the presentation, the quality of the equipment, the type of screen, and other factors of environment. Stepped or sloped floors will always be required in order to provide optimum viewing conditions (De Chiara et al. 254).

Structural Systems

Ceilings should be a maximum of 9½ ft. high. Ceilings and/or walls should be acoustically treated. Floors should have a cushioning material (De Chiara et al. 161).

Sound originating within the room should be easily heard by all students and the space should be thoroughly acoustically isolated from interfering sounds from the outside (De Chiara et al. 254).

The structure should release some tension at this point as a portion of the story is revealed.

Mechanical/Electrical Systems

Color films, television, and slides are becoming more and more widely used. Darkening curtains or light-tight blinds should be provided for light control in all teaching areas. Careful consideration should be given to the problem of darkening clerestories, skylights, and other sources of light. A double electric outlet should be located on each of the three interior walls, and above all counters for use with equipment such as projectors and phonographs. A fire alarm system is required.

Television reception from broadcast stations will be desirable. Antennas will be provided. Light switches should be located at the door. Telephone service will be required to administrative offices and to other critical points in the school (De Chiara et al. 161). Complete climatic conditioning is necessary for this type of space by virtue of the number of students involved, the lack of natural windows and ventilation, and the concentration required for this type of learning experience. Such conditioning will include cooling, air change, filtration, and humidity control. Three levels of illumination will be necessary for the display methods used in these spaces, and control of ambient light on projection screens is likewise essential (De Chiara et al. 254).

Site/Exterior Environment Considerations

The space will need to be dark, completely concealed from the exterior sun.

lecture room

Quantities Required

Unit capacity: 25
Number of units: 2
Net square feet per unit: 600
Total net area: 1,200

Purposes/Functions

The space functions as the starting point for fleshing out ideas in one's head into the beginning of a story.

Activities

The space is where students will learn the fundamentals of screenwriting and the history of cinema.

Spatial Relationships

The lecture rooms should be spliced between the classroom theatres to keep a variation in the experience.

Special Considerations

Light from windows should, if possible come over a pupil's left shoulder. No teacher should be required to face the windows when addressing the class from the normal teaching position (De Chiara et al. 161).

Equipment/Furnishings

Doors should be placed at the front of the classroom and should be recessed so that they do not protrude into the corridor. Thresholds should be avoided so that equipment on wheeled tables can be rolled in easily. All doors should have a vision panel of tempered or wire glass. 48 linear ft. of chalkboard or dry eraser board should be mounted on the wall (De Chiara et al. 161).

Behavioral Considerations

Sufficient space is needed near the front of the room for setting up audiovisual equipment, such as projection screens and charts (De Chiara et al. 161).

Structural Systems

Ceilings should be a maximum of 9½ ft. high. Ceilings and/or walls should be acoustically treated. Floors should have a cushioning material (De Chiara et al. 161).

The structure will weaken in tension as this portion of the story is revealed.

Mechanical/Electrical Systems

Color films, television, and slides are becoming more and more widely used. Darkening curtains or light-tight blinds should be provided for light control in all teaching areas. Careful consideration should be given to the problem of darkening clerestories, skylights, and other sources of light. A double electric outlet should be located on each of the three interior walls, and above all counters for use with equipment such as projectors and phonographs. A fire alarm system is required.

Light switches should be located at the door. Telephone service will be required to administrative offices and to other critical points in the school (De Chiara et al. 161).

Site/Exterior Environment Considerations

These spaces will need to be kept semi-private, but will be meshed with the outdoor landscape for the public to engage.

seminar lecture room

Quantities Required

Unit capacity: 25
Number of units: 1
Net square feet per unit: 1225
Total net area: 1225

Purposes/Functions

The space functions as a larger type classroom where more intimate participation is desired.

Activities

The space will be for lectures, faculty board meetings, interviews and functions that are of high importance.

Spatial Relationships

The space should be located near the other classrooms but should be close to the faculty spaces.

Special Considerations

Natural light should play a key role in this space.

Equipment/Furnishings

Conference table seating 25
Projector
Projection Screen
Cable television.
Display boards

Behavioral Considerations

The space needs to act as the most elegant space in the entire film school.

Structural Systems

Open, light construction.
The structure will weaken in tension as this portion of the story is revealed.

Mechanical/Electrical Systems

To be determined.

Site/Exterior Environment Considerations

The space should be adjacent to the exterior space with large glass windows.

study area plug-in

Quantities Required

Unit capacity: 12
Number of units: 1
Net square feet per unit: 500
Total net area: 500

Purposes/Functions

The space functions as an area where students can engage their learning needs while waiting for, or in between classes.

Activities

The space will be where students can read, write or work on their lap tops.

Spatial Relationships

The space should be situated between classrooms to show the public all aspects of film school. The space should also be situated adjacent to the library to allow for easy reference.

Special Considerations

The space should allow as much natural light in as possible. This is a place where students will go at their own leisure and it needs to be as comfortable and welcoming as possible.

Equipment/Furnishings

12 desks with plug-in, and wireless internet capabilities.
2 couches with tables.

Behavioral Considerations

The space needs to be within a major circulation path so it is constantly being engaged.

Structural Systems

The structure needs to weaken in tension at this point to reveal another aspect of the story.

Mechanical/Electrical Systems

To be determined.

Site/Exterior Environment Considerations

The space should be situated on the perimeter of the overall space, so the public from the outdoors can view the students at work.

film library

Quantities Required

Unit capacity: 25
Number of units: 1
Net square feet per unit: 1000
Total net area: 1000

Purposes/Functions

The space functions to allow students to view the work of successful people who share interests with them.

Activities

The space will be for reference where movies and scripts are stored for students to research.

Spatial Relationships

The space should be situated adjacent to the student plug-in area, and in the same general vicinity of the classrooms and studios.

Special Considerations

The space should be open to natural daylight without disturbing the contents in the library.

Equipment/Furnishings

Shelving units
DVD's
Scripts
Check-out Desk
Computer
Alarm system
Reference Catalog

Behavioral Considerations

The space should have large circulation paths because there will be no seating in this space. Students should comfortably be able to browse the contents of the library. The space needs to be secure so the contents can be kept track of.

Structural Systems

The structure should be strong in tension at this point, while students are uncertain if they will find the information they are looking for.

Mechanical/Electrical Systems

To be determined.

Site/Exterior Environment Considerations

This space will need to be open to the exterior.

computer lab

Quantities Required

Unit capacity: 25
Number of units: 1
Net square feet per unit: 500
Total net area: 500

Purposes/Functions

The space functions to allow students the capabilities of going beyond the school to the outside world for learning.

Activities

Students will have access to computers and work on assignments.

Spatial Relationships

The space needs to be situated in the heart of the learning core of the film school.

Special Considerations

Computers refuse to function under conditions of high humidity and high or low temperature (De Chiara et al. 763).

Equipment/Furnishings

25 work stations
25 EDP systems
2 scanners
1 projector
1 projection screen

Behavioral Considerations

Large area is required for the maintenance and servicing of the machines. Space must be provided for housing the air conditioning equipment. Acoustical treatment of the area is desirable to keep noise out of the rest of the spaces (De Chiara et al. 763).

Structural Systems

The installations are heavy and place concentrated loads on building floors. Many of the systems require a raised or double floor to accommodate the large number of cable interconnecting the machines. Ceilings must be high enough to allow machine installations and, more often than not, a hung ceiling and raised floor will be necessary. It is usually necessary to design the floors for 150 psf. loadings (De Chiara et al. 763).

The structure needs to weaken in tension at this point while a portion of the story is revealed.

Mechanical/Electrical Systems

Electric power with low variations in voltage and frequency must be furnished to the systems. Air conditioning requirements must be determined (often six times the normal amount) (De Chiara et al. 763). Companies recommend the installation of temperature and humidity recording instruments. Low levels of illumination are required for easy observation of various console and signal lights (De Chiara et al. 765).

Site/Exterior Environment Considerations

The space should be kept from direct sunlight as much as possible.

film digital editing

Quantities Required

Unit capacity: 2
Number of units: 3
Net square feet per unit: 200
Total net area: 600

Purposes/Functions

The space functions to edit the contents of the medium to tell the story as clearly as possible.

Activities

The space will allow students to digitally cut their work to weed out the meaningless parts.

Spatial Relationships

These spaces should be kept open in a sense so the storytelling experience can be visual to the public engager.

Special Considerations

The space needs comfortable seats due to the amount of time spent here.

Equipment/Furnishings

AVID board
3 Computers- AV racks with hard drives
Other equipment: to be determined.

Behavioral Considerations

The space should be situated where natural light will not produce glare on the screens, or heat for the equipment.

Structural Systems

The space should weaken in tension at this point as another portion of the story is revealed.

Mechanical/Electrical Systems

To be determined.

Site/Exterior Environment Considerations

This space will need to be designed in a way to completely conceal the equipment from the exterior sun.

film hand editing

Quantities Required

Unit capacity: 2
Number of units: 1
Net square feet per unit: 200
Total net area: 200

Purposes/Functions

The space functions to edit the contents of the medium to tell the story as clearly as possible.

Activities

The space will allow students to hand cut film.

Spatial Relationships

The space should be separate but adjacent to the digital editing space.

Special Considerations

The space needs to be well lit for accuracy of cutting.

Equipment/Furnishings

Equipment: to be determined.

Behavioral Considerations

The space should be situated where natural light will not produce glare on the film, or heat the equipment.

Structural Systems

The space should weaken in tension at this point as another portion of the story is revealed.

Mechanical/Electrical Systems

To be determined.

Site/Exterior Environment Considerations

This space will need to be designed in a way to completely conceal the equipment from the exterior sun.

indoor studio

Quantities Required

Unit capacity: 25
Number of units: 3
Net square feet per unit: 800
Total net area: 2400

Purposes/Functions

The space functions to act out a story and use cinematic medium to capture that story.

Activities

The space will be where scenes of a story are shot.

Spatial Relationships

These spaces should be kept open in a sense so the storytelling experience can be visual to the public engager.

Special Considerations

The space should be kept dark to ensure successful filming.

Equipment/Furnishings

Interchangeable sets.
Cameras
Lights

Behavioral Considerations

The space should have room to hang lights above the staging and room to hold different sets.

Structural Systems

The structure should weaken in tension as this portion of the story is revealed.

Mechanical/Electrical Systems

To be determined.

Site/Exterior Environment Considerations

This space will need to be kept completely concealed from the exterior sun for production purposes.

film school storage

Quantities Required

Unit capacity: 10
Number of units: 1
Net square feet per unit: 400
Total net area: 400

Purposes/Functions

The space secures the tools that help the student communicate his or her story.

Activities

This space will store expensive equipment and back-up equipment in case something malfunctions.

Spatial Relationships

The space should be located near all of the learning spaces and studio for easy moving of heavy equipment.

Special Considerations

The space should be kept away from natural light for the safety of the equipment.

Equipment/Furnishings

Cameras
Projectors
Tripods
Computers
Overhead projectors

Structural Systems

The structure will be in strong tension in anticipation for the next part of the experience.

Mechanical/Electrical Systems

The space needs to be kept at a cool temperature for storage of the electronic equipment

Site/Exterior Environment Considerations

The space should be concealed from the outside.

student self-service café and storage

Quantities Required

Unit capacity: 10
Number of units: 1
Net square feet per unit: 600
Total net area: 600

Purposes/Functions

The space functions to allow a student to quickly engage in between classes or during class.

Activities

The space will provide quick types of self-service food to the students.

Spatial Relationships

The space needs to be situated near the student plug-in lounge, and close to the classrooms.

Special Considerations

The space need not get natural light and should not distract from the overall indoor or outdoor experience.

Equipment/Furnishings

Vending machines for coffee, beverages, and snacks.

Behavioral Considerations

The space needs a storage unit to stock boxes of replacement food.

Structural Systems

The structure needs to be strong in tension while the next part of the story is waiting to be revealed.

Mechanical/Electrical Systems

To be determined.

Site/Exterior Environment Considerations

The space should not have any relationship to the exterior space.

film school janitor closet

Quantities Required

Unit capacity: 1
Number of units: 1
Net square feet per unit: 100
Total net area: 100

Purposes/Functions

The space functions to keep the experience neat and clean.

Activities

The space holds the equipment necessary to clean up the overall space.

Spatial Relationships

The space should be located adjacent to the restrooms.

Special Considerations

The space needs to be secluded and not distracting to the overall experience.

Equipment/Furnishings

Large floor sink
Large storage unit
Desk
Chair
Phone
Mop and other cleaning supplies

Behavioral Considerations

The space needs to have room to hang a mop and other cleaning devices.

Structural Systems

The structure will be in strong tension at this point as the story is waiting to be revealed.

Mechanical/Electrical Systems

To be determined.

Site/Exterior Environment Considerations

The space should be centrally located and should not have views in or out.

film school restroom

Quantities Required

Unit capacity: 8
Number of units: 2
Net square feet per unit: 600
Total net area: 1200

Spatial Relationships

The space should be situated within the main circulation path, centrally located to the rest of the space.

Special Considerations

The space needs to be private, but should get as much natural light as possible.

Equipment/Furnishings

Men: 2 basins, 2 toilets, 3 urinals
Women: 2 basins, 4 toilets (De Chiara et al. 916).
Baby changing station

Structural Systems

The structure should be strong in tension at this point as the story is waiting to be revealed.

Mechanical/Electrical Systems

To be determined.

administration reception

Quantities Required

Unit capacity: 8
Number of units: 1
Net square feet per unit: 150
Total net area: 150

Purposes/Functions

The space functions as a faculty meeting point and to keep order in the film school.

Activities

The space will be home to a secretary who will take care of everyday student needs.

Spatial Relationships

The space should be situated in the main circulation area of the film school so visitors can easily access it.

Special Considerations

Natural light should get to this space.

Equipment/Furnishings

1 desk
5 comfortable seats for guests
Computer for the secretary
Phone line connecting to the public and all of the faculty members
Storage units for supplies
2 Copy Machines

Behavioral Considerations

The space needs to function as the backbone for the rest of the program and experience. A space should be set aside in the corner for copying.

Structural Systems

The space should be strong in tension at this point waiting for the next portion of the story to be revealed.

Mechanical/Electrical Systems

To be determined.

Site/Exterior Environment Considerations

The space should be adjacent to the outdoor entry space.

administration lounge

Quantities Required

Unit capacity: 10
Number of units: 1
Net square feet per unit: 400
Total net area: 400

Purposes/Functions

The space functions to allow teachers to interact and socialize with one another sharing ideas.

Activities

In this space professors will take breaks and eat lunch.

Spatial Relationships

The space needs to be situated directly adjacent to the wing of faculty offices.

Special Considerations

Natural light should come into this space as much as possible.

Equipment/Furnishings

2 tables (seating 5 each)
Refrigerator
Microwave
Sink
Couch
Overhead storage units

Behavioral Considerations

The space needs to be comfortable and welcoming.

Structural Systems

The space needs to be strong in tension at this point waiting for the next portion of the story to be revealed.

Mechanical/Electrical Systems

To be determined.

Site/Exterior Environment Considerations

The space would be nice if it was complemented with an outdoor terrace area.

administration conference room

Quantities Required

Unit capacity: 10
Number of units: 1
Net square feet per unit: 300
Total net area: 300

Purposes/Functions

The space allows teachers to have a place where they can conduct private business amongst themselves.

Activities

The space will hold faculty meetings, and potential faculty interviews.

Spatial Relationships

The space needs to be situated in the heart of the faculty space with ease of access to all the film school faculty.

Special Considerations

Natural light is not necessary considering the space will probably be in the middle of the overall space.

Equipment/Furnishings

1 conference table
1 projector/screen
Phone system connecting throughout the building.

Behavioral Considerations

The space should act as a glass box where the faculty outside can view anything taking place in the conference room.

Structural Systems

The space should weaken in tension at this point as ideas are shared and parts of stories revealed.

Mechanical/Electrical Systems

To be determined.

Site/Exterior Environment Considerations

The space will not have any relationship to the exterior environment.

faculty office

Quantities Required

Unit capacity: 1
Number of units: 6
Net square feet per unit: 200
Total net area: 1,200

Purposes/Functions

The space functions to allow faculty members to gather their ideas and further their knowledge.

Activities

In this space professors will prepare for class and will have office hours outside of class time, open to students.

Spatial Relationships

The space needs to be situated directly adjacent to the conference room, and reception area.

Special Considerations

Natural light should come into this space as much as possible

Equipment/Furnishings

1 desk
1 computer
Closet
Storage Units
Book shelf
2 Student seats
Phone system

Behavioral Considerations

The space should be secure from the public and should be semi-secluded.

Structural Systems

The structure should weaken in tension at this point as stories are revealed.

Mechanical/Electrical Systems

To be determined.

Site/Exterior Environment Considerations

The space would be nice if it was complemented with a general outdoor terrace area.

faculty restroom

Quantities Required

Unit capacity: 1
Number of units: 2
Net square feet per unit: 50
Total net area: 100

Equipment/Furnishings

1 basin
1 toilet

Structural Systems

To be determined.

Mechanical/Electrical Systems

To be determined.

Site/Exterior Environment Considerations

The space should be concealed from the outdoors.

indoor seating

Quantities Required

Unit capacity: 35
Number of units: 1
Net square feet per unit: 700
Total net area: 700

Purposes/Functions

The space functions to form a meeting spot where ideas are exchanged.

Activities

The space will be a place to meet friends for coffee, tell stories, and research local history.

Spatial Relationships

The space will be situated in the abandoned depot.

Special Considerations

Natural light should get to this space.

Equipment/Furnishings

20 tables (seating 2 each, and easily movable)
Counter
Cash Register
Coffee Machine
Refrigerator
Display window for baked goods
Microwave
Fireplace
Shelving unit for newspapers
4 comfortable chairs
2 couches
4 Lamps
Closet space for employees

Behavioral Considerations

The space needs to function as the community focal point for the sharing of ideas.

Structural Systems

To be determined.

Mechanical/Electrical Systems

To be determined.

Site/Exterior Environment Considerations

The space should have an outdoor seating area.

coffee shop

outdoor seating

Quantities Required

Unit capacity: 10
Number of units: 1
Net square feet per unit: 200
Total net area: 200

Purposes/Functions

The space functions to form an outdoor meeting spot where ideas are exchanged.

Activities

The space will be a place to meet friends for coffee, tell stories, and research local history while enjoying the outdoor experience.

Spatial Relationships

The space will be situated adjacent to the Farmer's Market but will not disturb it.

Special Considerations

Natural light should get to this space but should be shaded at times.

Equipment/Furnishings

6 tables (seating 2 each, and easily movable)
6 Umbrellas

Behavioral Considerations

The space needs to function as the community focal point for the sharing of ideas.

Structural Systems

There will need to be a shading mechanism.

Mechanical/Electrical Systems

To be determined.

Site/Exterior Environment Considerations

The space should be adjacent to the indoor seating area.

kitchen/storage

Quantities Required

Unit capacity: 5
Number of units: 1
Net square feet per unit: 300
Total net area: 300

Purposes/Functions

The space functions to keep the experience running as smoothly as possible.

Activities

The space will be where the goods are baked, equipment cleaned, and for storage.

Spatial Relationships

The space will be situated adjacent to the counter space.

Special Considerations

The space should be artificially lit.

Equipment/Furnishings

Counter space
Overhead storage space
Under-the-counter storage space
Oven
Microwave
Dishwasher
3 large sinks
Drying racks
Garbage area
General cleaning supplies

Behavioral Considerations

The space needs to be concealed from the coffee shop engager.

Structural Systems

To be determined.

Mechanical/Electrical Systems

To be determined.

Site/Exterior Environment Considerations

The space should have an outdoor exit for deliveries and garbage.

coffee shop restroom

Quantities Required

Unit capacity: 1
Number of units: 2
Net square feet per unit: 50
Total net area: 100

Equipment/Furnishings

1 basin
1 toilet
Baby changing table

Structural Systems

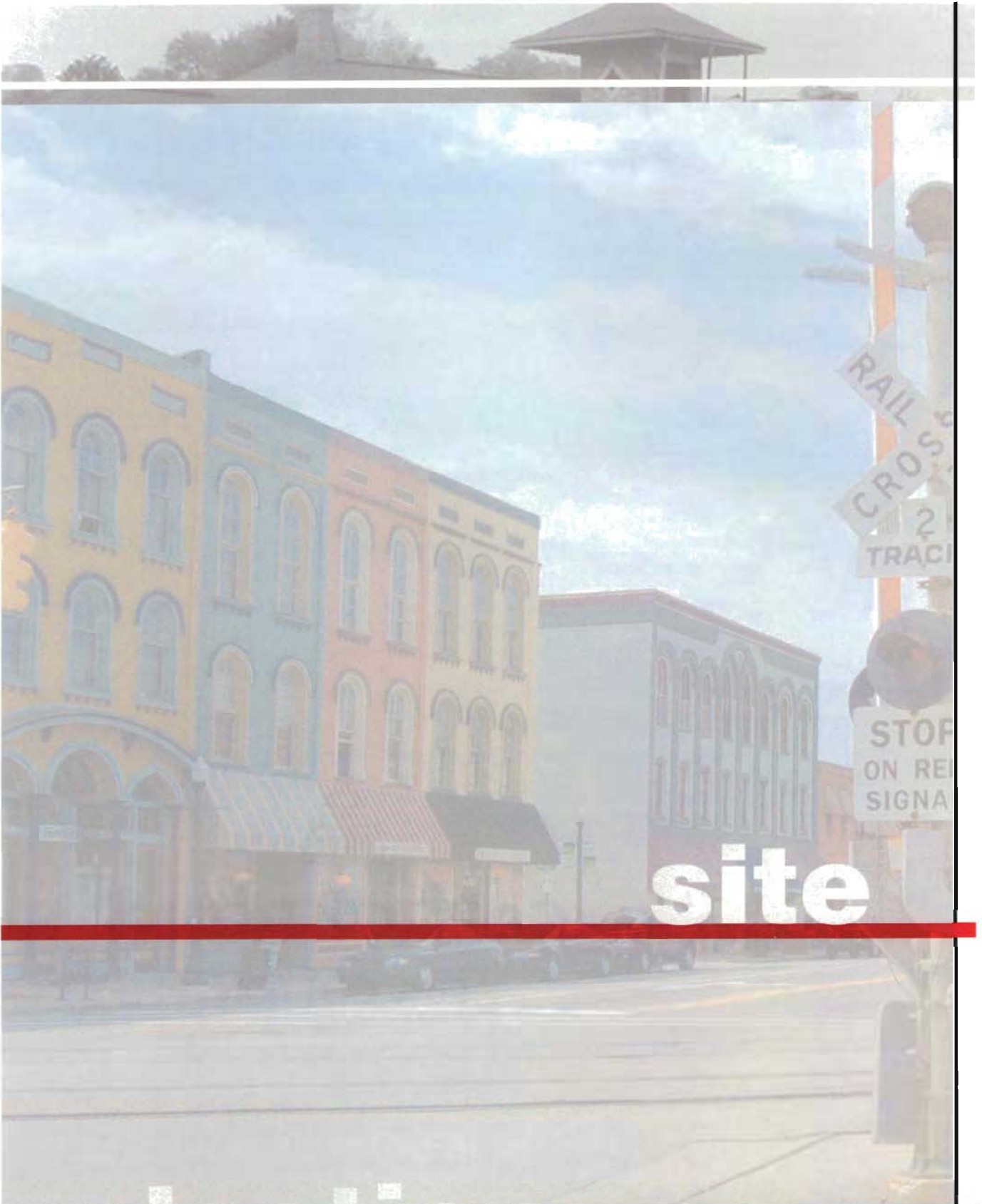
To be determined.

Mechanical/Electrical Systems

To be determined.

Site/Exterior Environment Considerations

The space should be concealed from the outdoors.



site

selection

Site: **East Riverfront**

Location: Detroit, MI

Atwater & Orleans

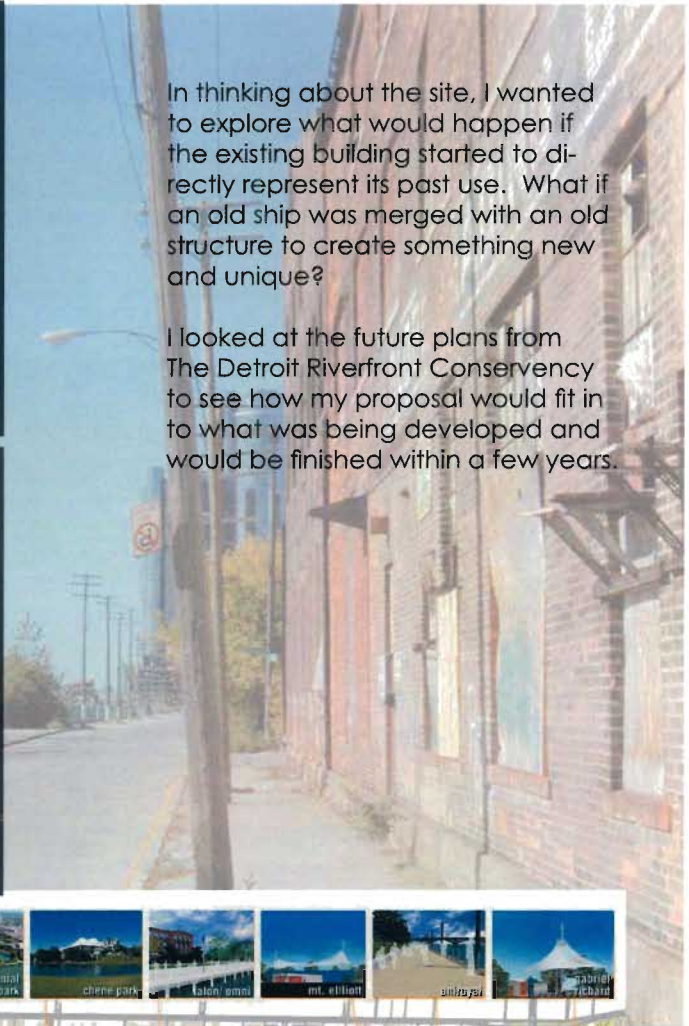
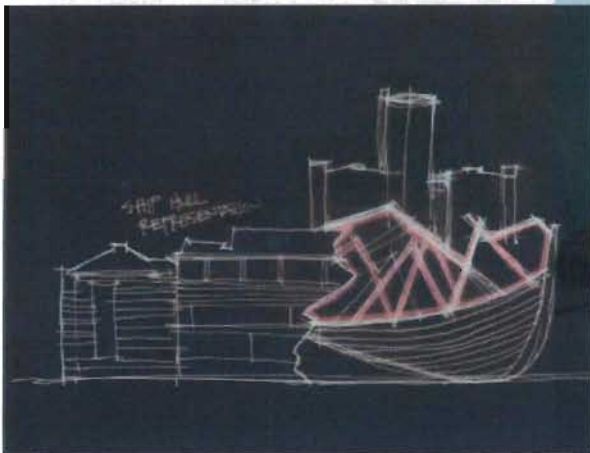
The location of this site is what drew me in to consider this as a contender. The idea of being along the river was the key to why I looked into this site. The southwest corner of the site was home to the famous abandoned Globe Trade Company building and offered me potential for the historical linkage to ship building. I also was drawn to the major axis that ran between the river and the site boundary. An idea that I had was creating an outdoor projection area that could link to this harbor that had recently been built. I envisioned people docking and walking around my site to create the missing focal point in Detroit. A cinema made sense here because it would be something that would draw people in.

**east riverfront**

Site: **East Riverfront**

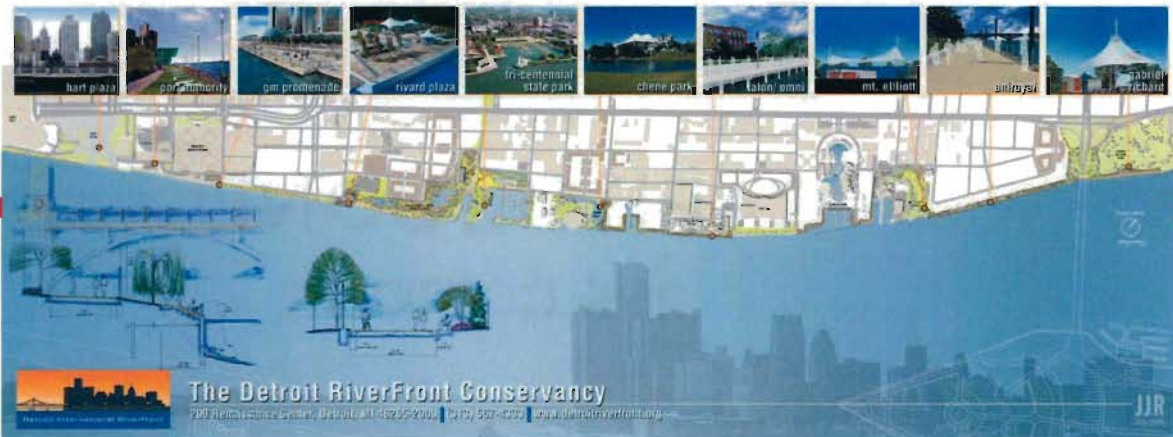
Location: Detroit, MI

Atwater & Orleans



In thinking about the site, I wanted to explore what would happen if the existing building started to directly represent its past use. What if an old ship was merged with an old structure to create something new and unique?

I looked at the future plans from The Detroit Riverfront Conservancy to see how my proposal would fit in to what was being developed and would be finished within a few years.



east riverfront

Site: East Riverfront

Location: Detroit, MI

Atwater & Orleans

The film school could be linked to the University of Detroit Mercy and could be an extension of the campus that houses the law school. The existing building could be partially renovated, and partly left abandoned to act as a film warehouse for shooting particular footage. The axis way of the train running right through the building could be a core idea to center my design proposal on. The rivers edge and its use could complement the proposed spaces.



east riverfront

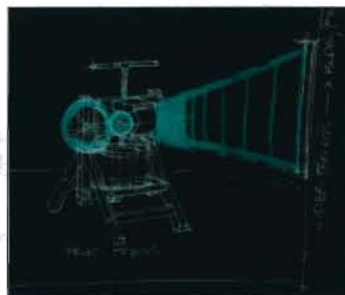
Site: **Paint Creek Cider Mill**

Location: Rochester, MI

Orion & Gallagher



I wanted a location that was more secluded in a less populated area for my second selection. The Paint Creek restaurant adjacent to the cider mill, on the North edge, was recently abandoned. I envisioned my proposal wrapping through and around this cider mill. The community was fairly small and this theatre would act as the major focal point.



paint creek

Site: **Paint Creek Cider Mill**

Location: Rochester, MI

Orion & Gallagher



The building could start to explain the process of something and how it came to be. Cider mills make cider and a user can watch this process take place. What if a person walking down the street could watch a film being made?

The abandoned building offered a large picturesque window. These units could start to be engaged and would project something from inside to outside.

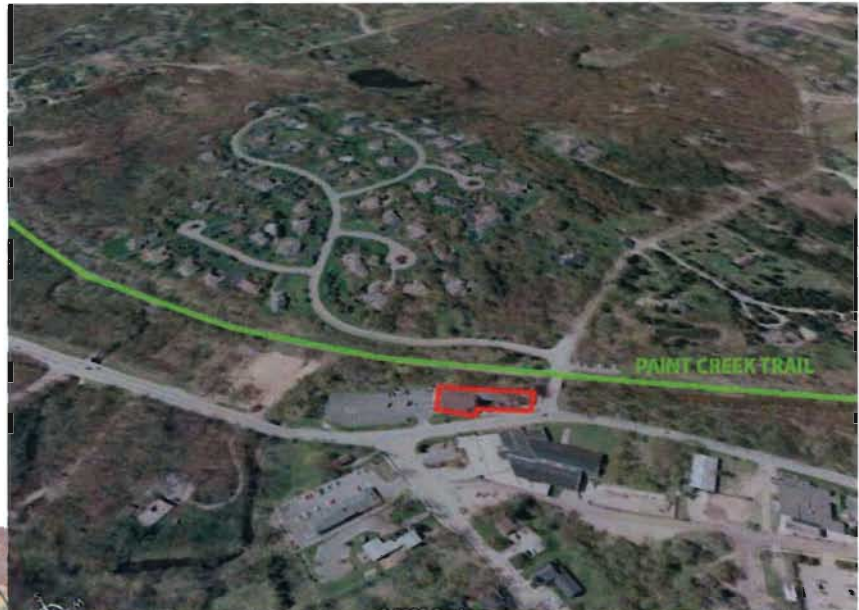
paint creek

Site: **Paint Creek Cider Mill**

Location: Rochester, MI

Orion & Gallagher

The paint creek trail runs from Rochester Municipal park to Clarkston a distance of 8.9 miles. This passageway could create a circulation path on through the enclosure. The community walking on the path could be intrigued to enter this focal point. The process could be portrayed all along this historic pathway.



paint creek

Site: **Depot Town**

Location: Ypsilanti, MI

E. Cross & N. River



"It's just a little commercial district down by the railroad tracks. Its just a block wide with the old Michigan Central Railroad tracks cutting across diagonally right at the intersection of E. Cross and N. River streets" (Dodd et al. 2)

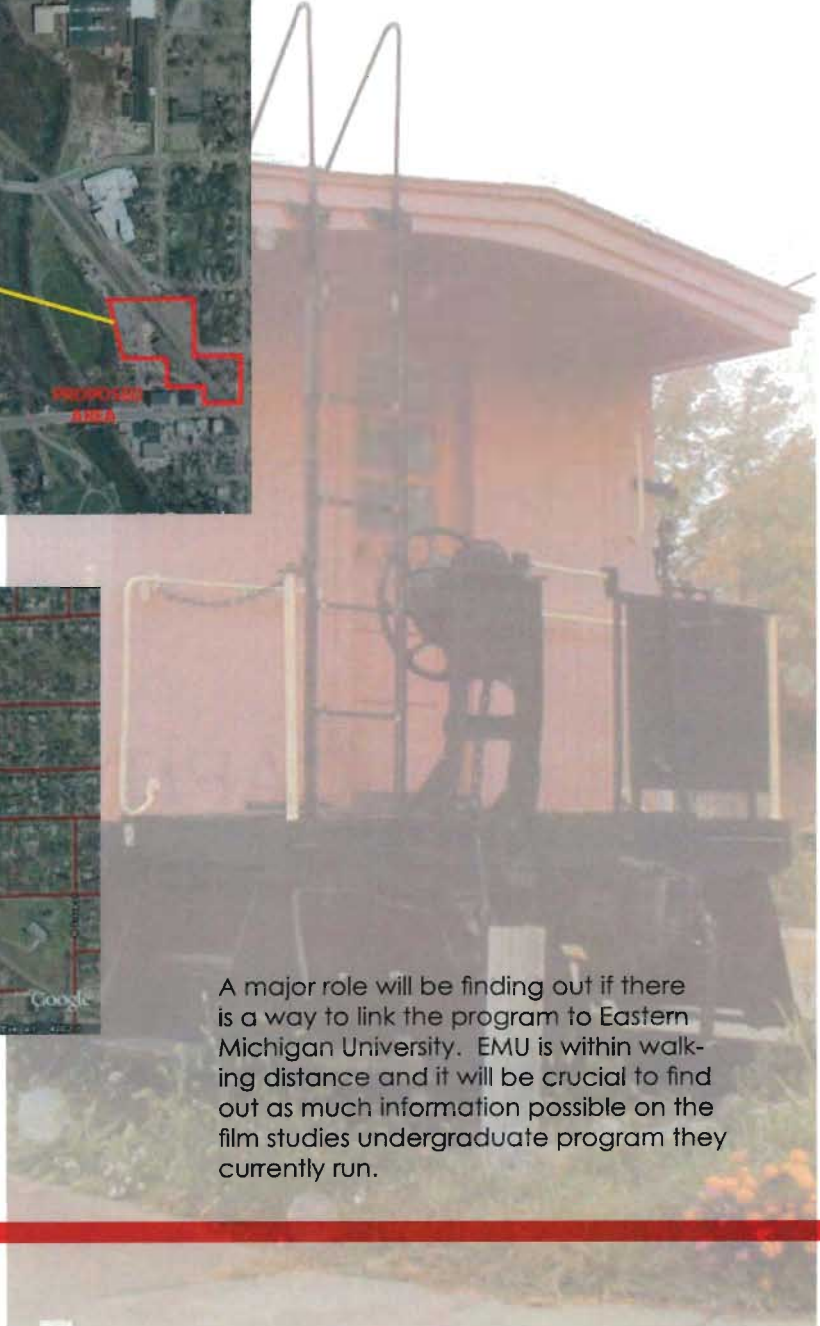
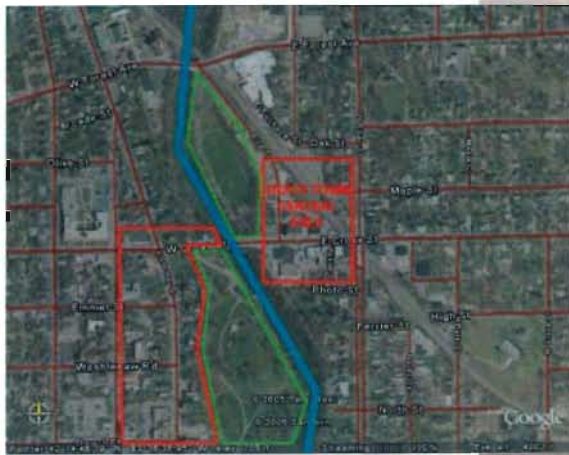
I was lured in by the idea of history being told by way of stories and that sometimes these stories change depending on who is telling them. The abandoned Depot and Freighthouse, highlighted above, have the potential to play major roles and aid in design decisions and representation for the rest of the proposal.

depot town

Site: **Depot Town**

Location: Ypsilanti, MI

E. Cross & N. River



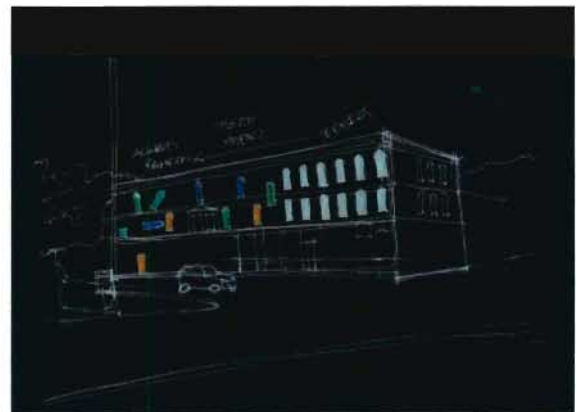
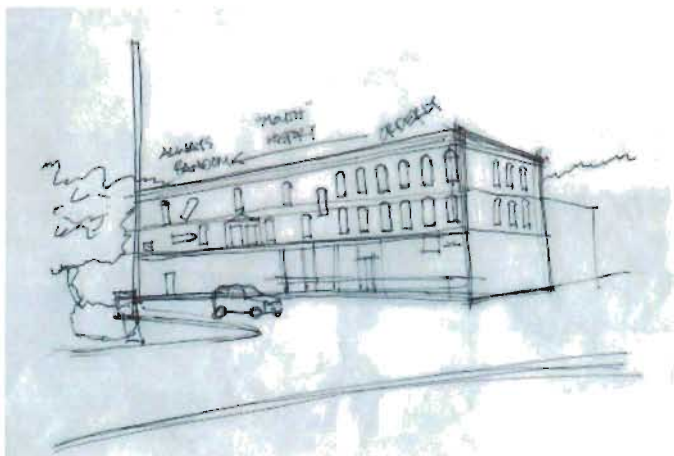
A major role will be finding out if there is a way to link the program to Eastern Michigan University. EMU is within walking distance and it will be crucial to find out as much information possible on the film studies undergraduate program they currently run.

depot town

Site: **Depot Town**

Location: Ypsilanti, MI

E. Cross & N. River



Hearing evidence that the Depot was the best lit train station between Detroit and Chicago makes it essential to get this back into the spirit of the site. It is important to think about the building during the day, and how the design decisions will affect this building at night.

depot town

Site: Depot Town

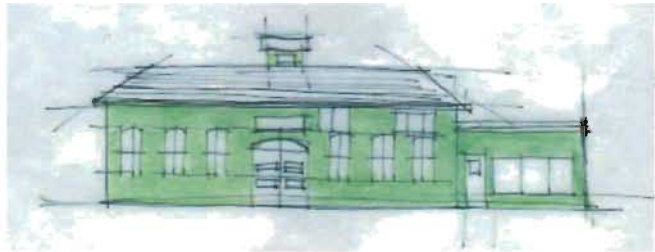
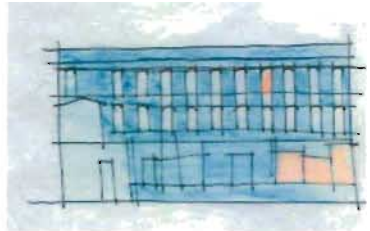
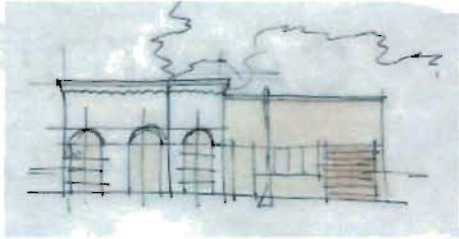
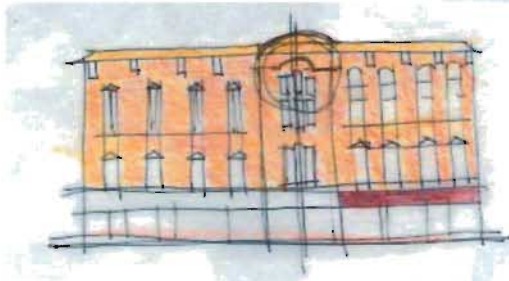
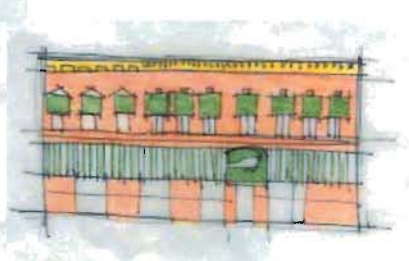
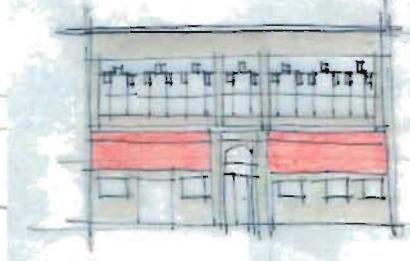
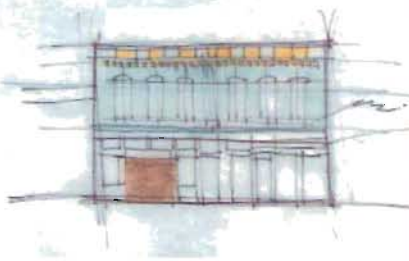
Location: Ypsilanti, MI

E. Cross & N. River

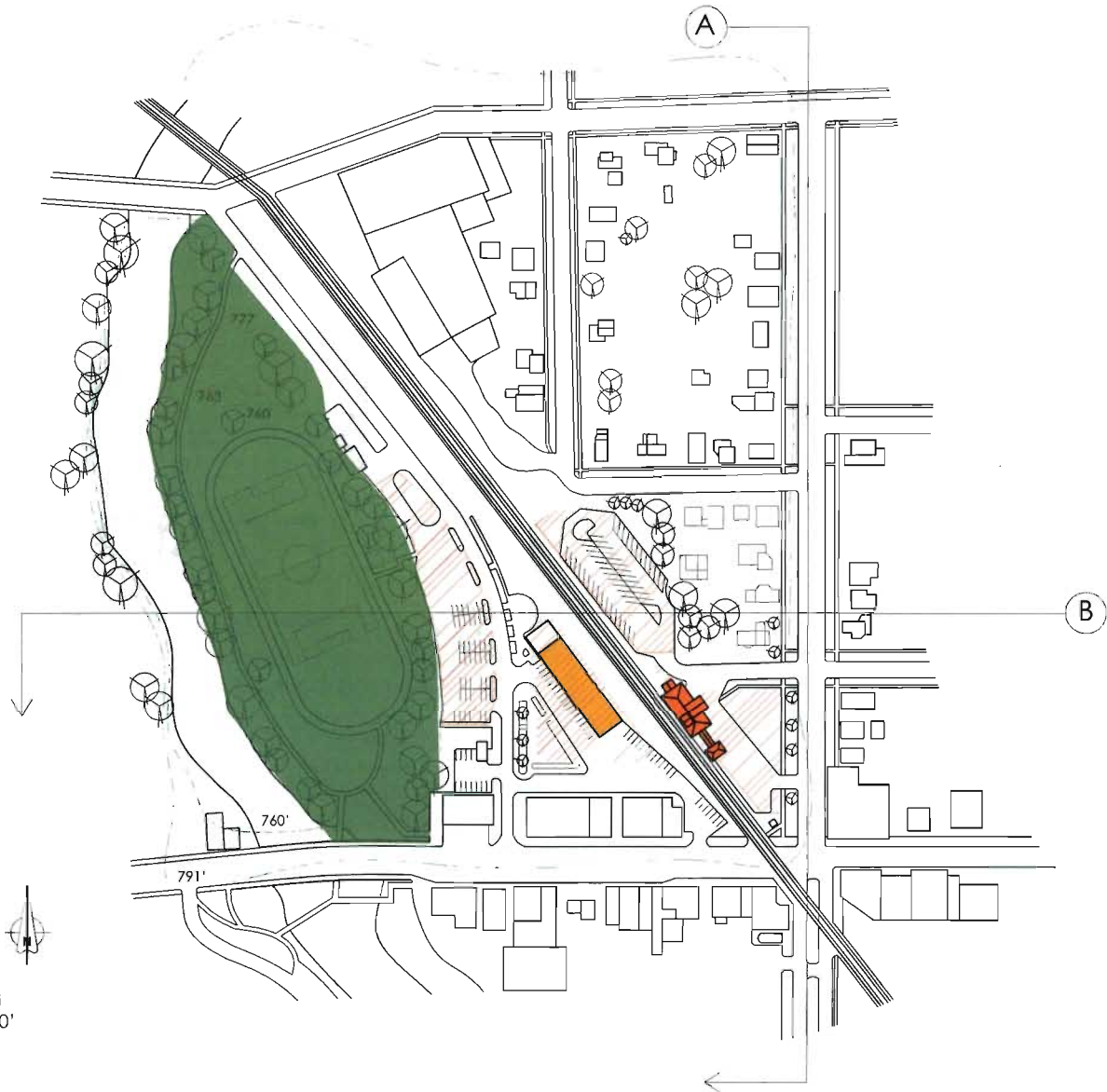
Depot Town's history, atmosphere and the everyday way of life are what won me over for picking this site. The potential for a "walk" through history was the strongest at this site compared to the other two.



depot town



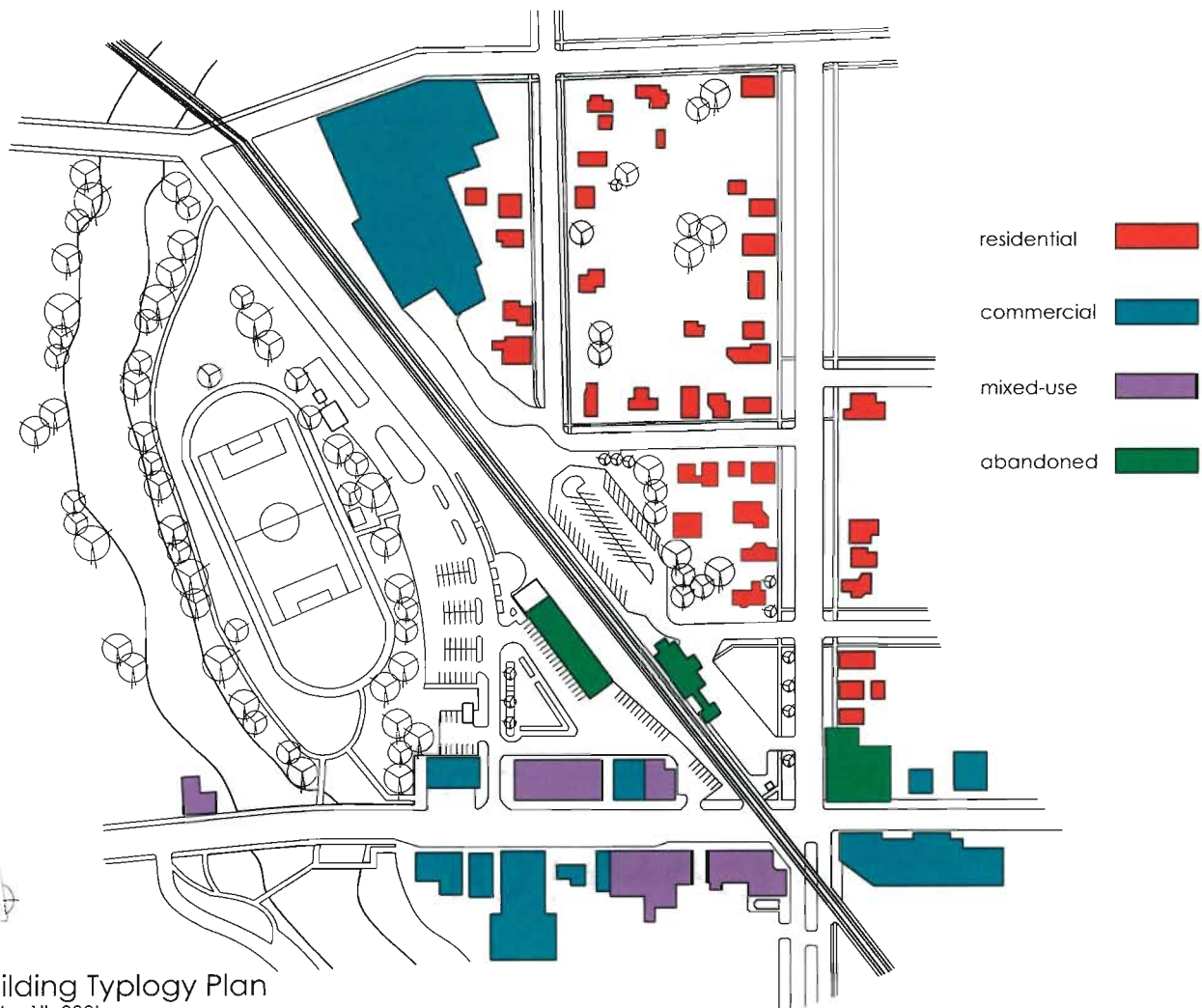
depot town



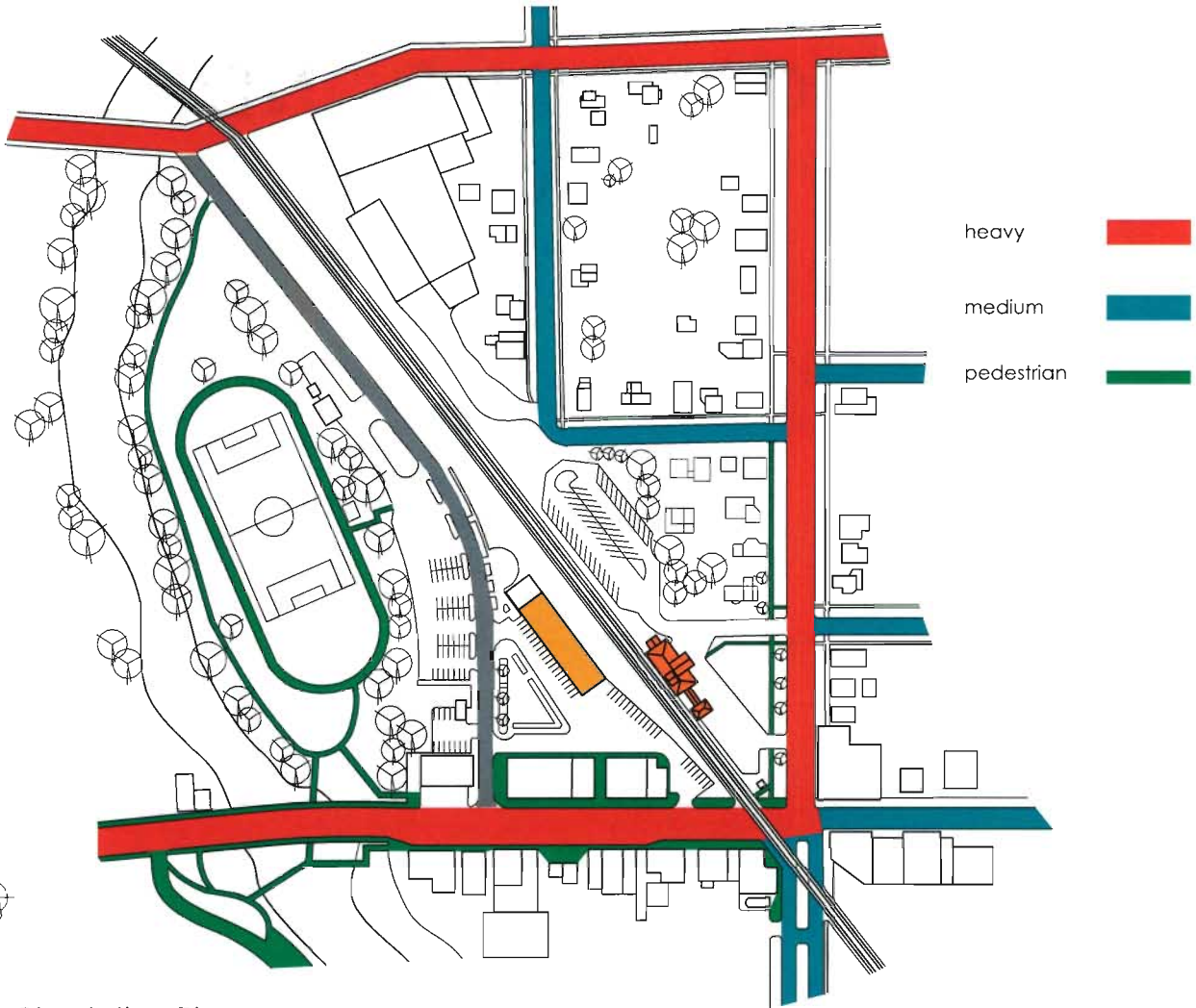
Site Plan
scale: 1"=300'

Studying the parcel sizes and lot boundaries, I was able to get a general idea of the areas I will focus on. The red hatched areas are a general guideline to follow, but the proposal will extend these boundaries. The Depot and Freighthouse are divided by the tracks which will create a interesting connection point between them. The park along the west side of my site houses several community festivals each year, where people from all over the country can come. The park is situate 17 ft, below the general elevation of the site. This hilly topography along the west edge will make for an intersting section cut through the entire site.

Depot Town currently houses a wide variety of building uses which will allow my proposal to blend as well as enhance the existing town. A weakness I came across in talking with Katherine Gordon, a store owner, was that most of the everyday crowd is only mothers and their children during the day, and people over 50 during the morning. I thought this proposal linked with EMU would be able to draw a more age diverse crowd and the community would be able to better unite.



Building Typology Plan
scale: 1"=300'



Site Circulation Plan
scale: 1"=300'

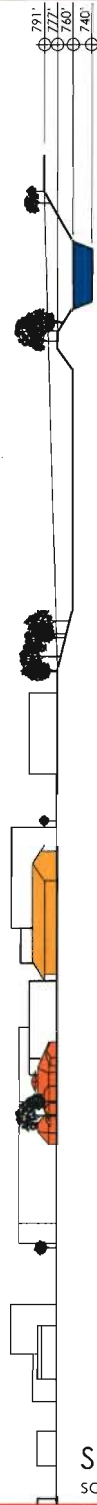
I was most intrigued by the footpaths that the site has to offer, and the light circulation that will cut directly through my site. It will be interesting to see how these will shape the proposed spaces.



depot town

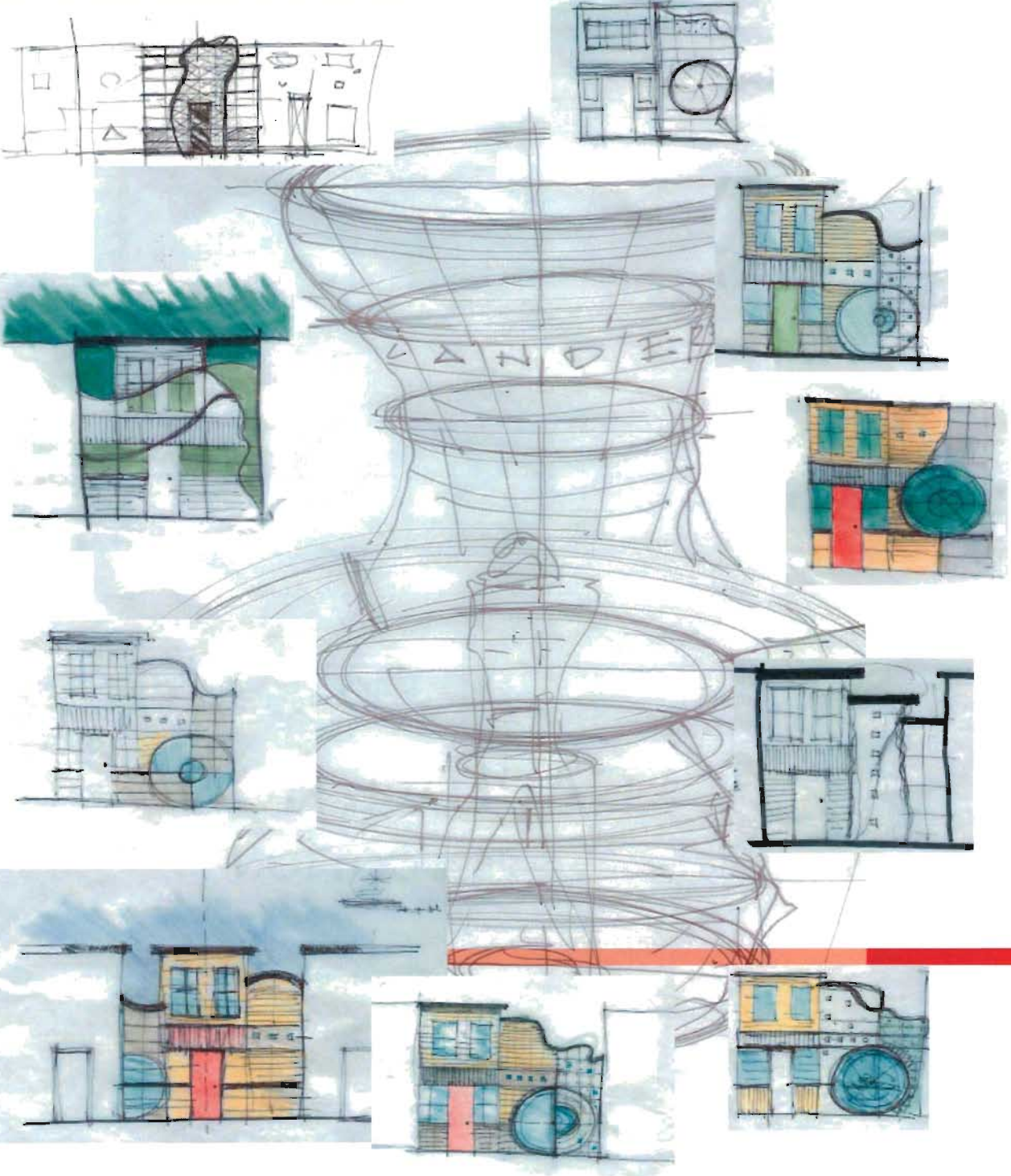


Section A
scale: 1"=200'



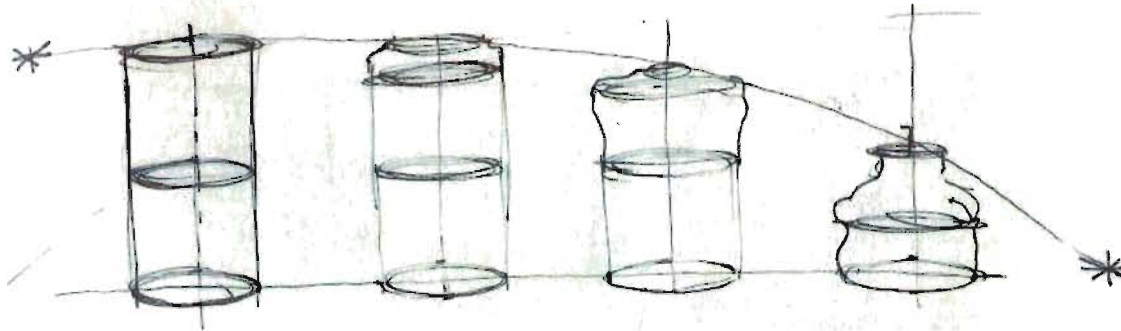
Section B
scale: 1"=200'





sketch problem

CANDLE: SKETCH PROBLEM



Candle Storefront

Throughout our communities merchants present their wares in order to service the public, and in doing so they present themselves as much as they present that which they are offering. Yet, what they are offering is what attracts the public to inquire and purchase the available goods that are presented. What is and what can be the role of architecture in assisting the presentation of goods to the public?

The project is based upon the position that high quality architectural design of the store front contributes to a stores success by providing interest for the potential shopper, a sense of quality representative of the products of the store, the products company, the store itself and the owner thereof, and lastly, by making a contribution to the streetscape and vitality of the city and its inhabitants.

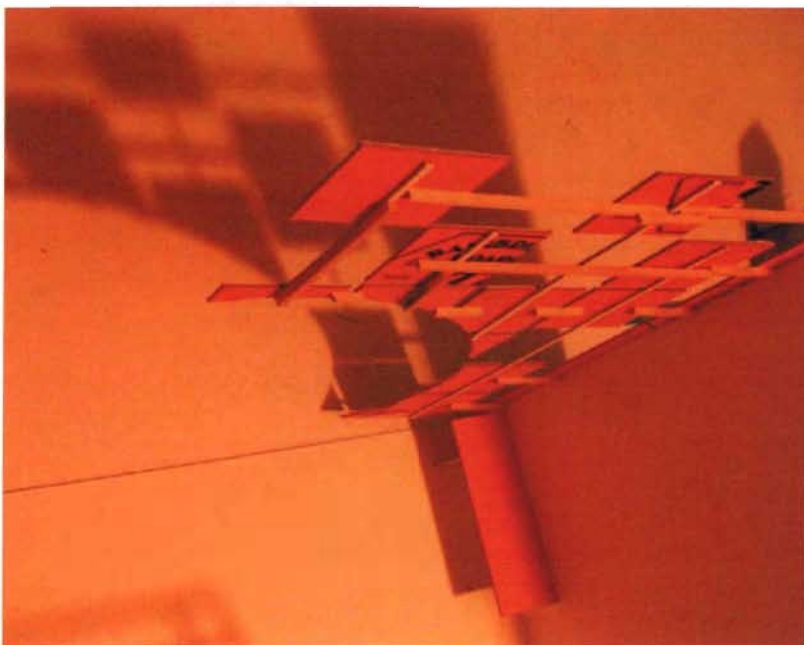
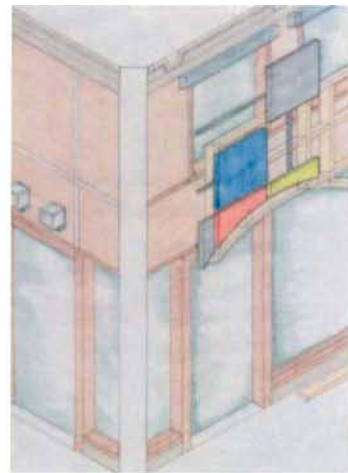
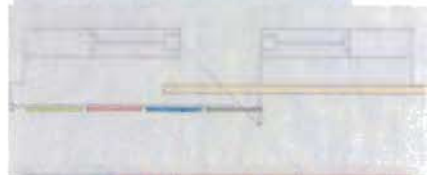
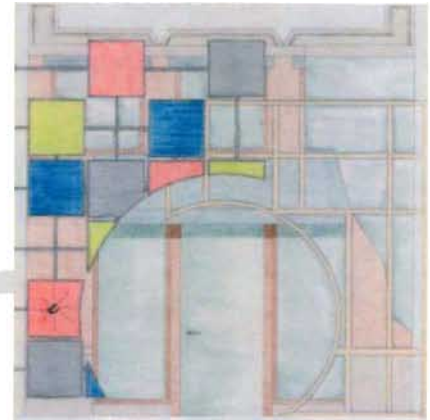
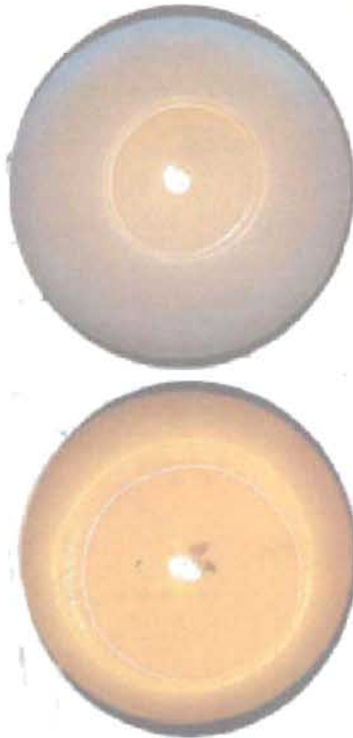
The store's identity may be derived from the products to be sold themselves or their type. It may also emerge from their use, their brand name, i.e. Apple, IBM, Ford, etc. The identity may also come from the very image and design of the store.



candere

Candere Rome ("to shine rome")

A candle in its original state is solid. When lit and burning the candle begins to weaken and layers begin to slowly melt away. The original components of the candle are still in tact but their functions are changing and are not what they originally started as. Linking this to architecture is the importance of restoring portions of past architecture and its spirit that seem to have faded away over time. Taking these components and enhancing them back to their original being will allow old traditions to shine once again.



candere



spring

"the will to win is not nearly important as the will to prepare to win."
- Paul Galbenski '99

board

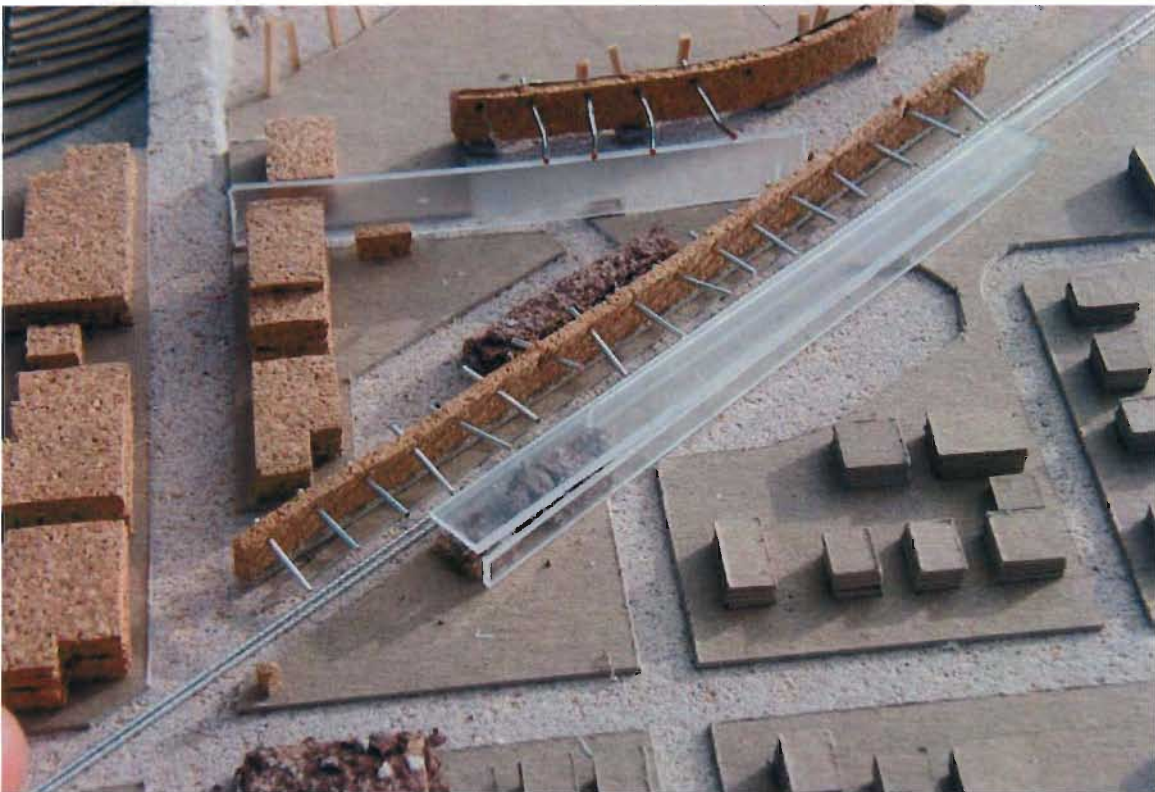


The springboard experimentation began with two goals in mind: capture and represent what has happened in the past in Depot Town, and represent the idea of history passed on by stories. Much of my early work was inspired by the film "Cinema Paradiso." This particular film stressed the importance of learning by watching and splicing segments together.



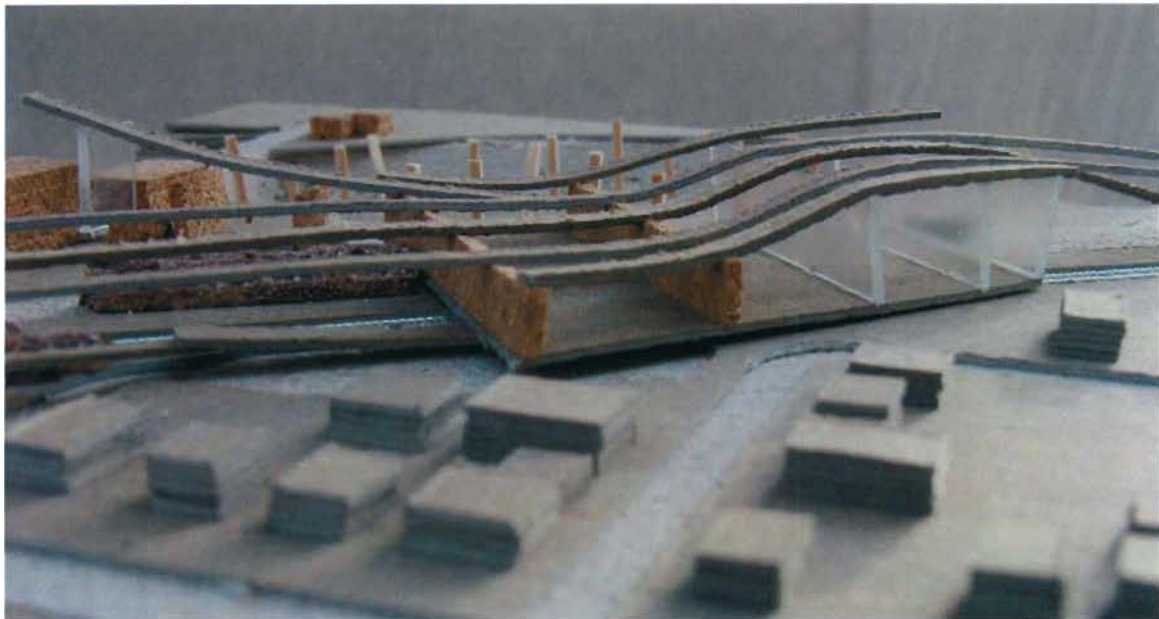


springboard



design





design

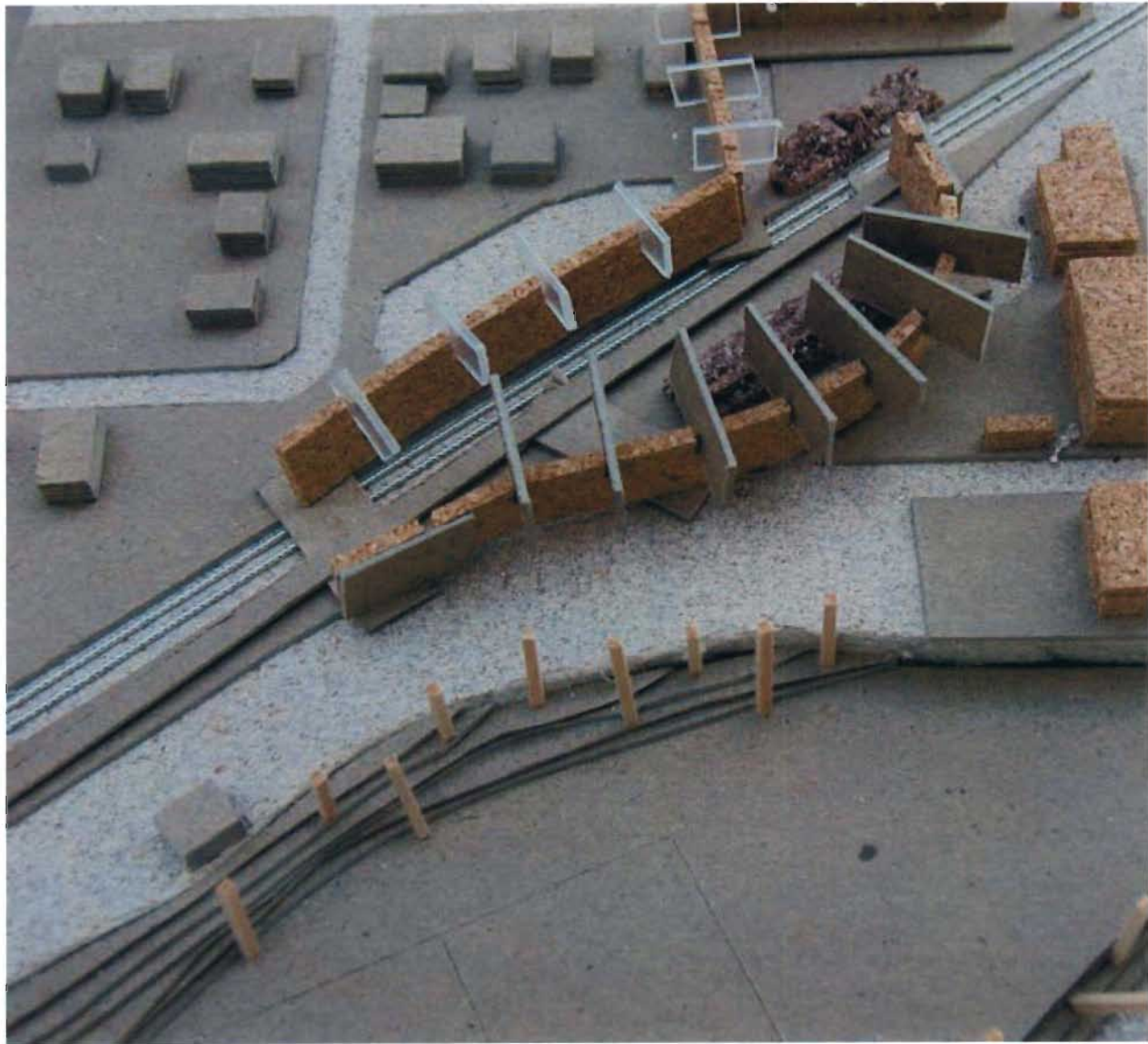


design



design

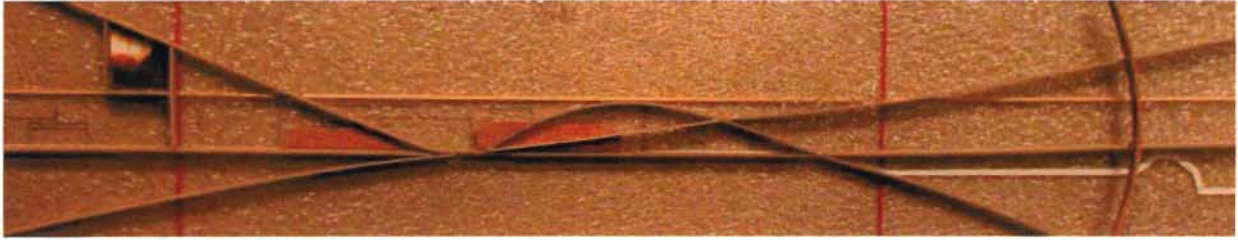




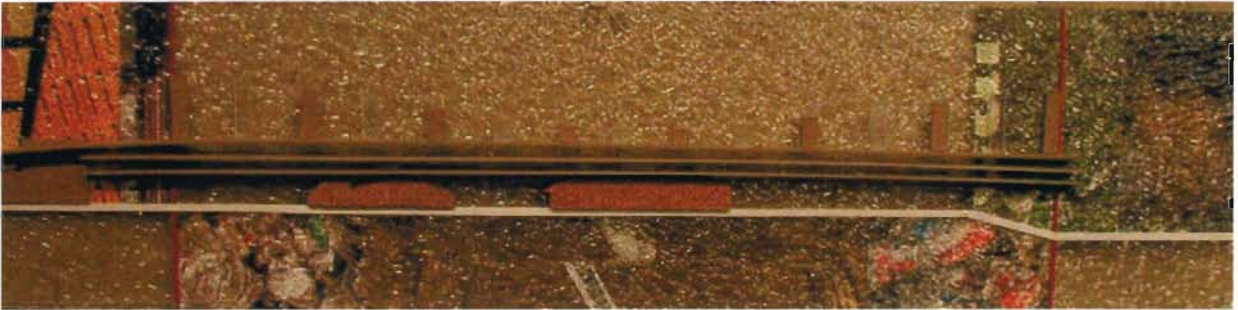
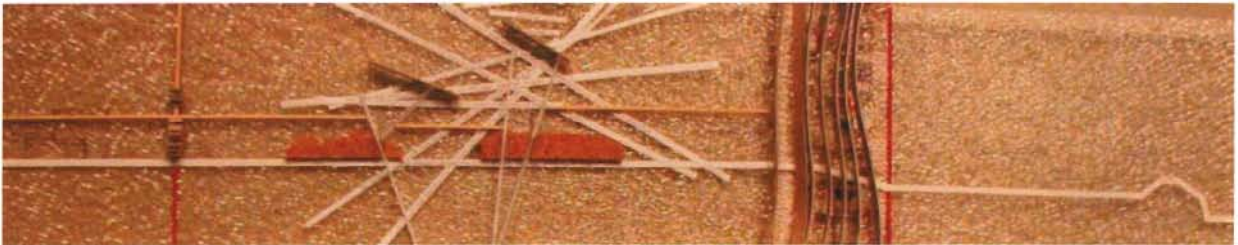
design

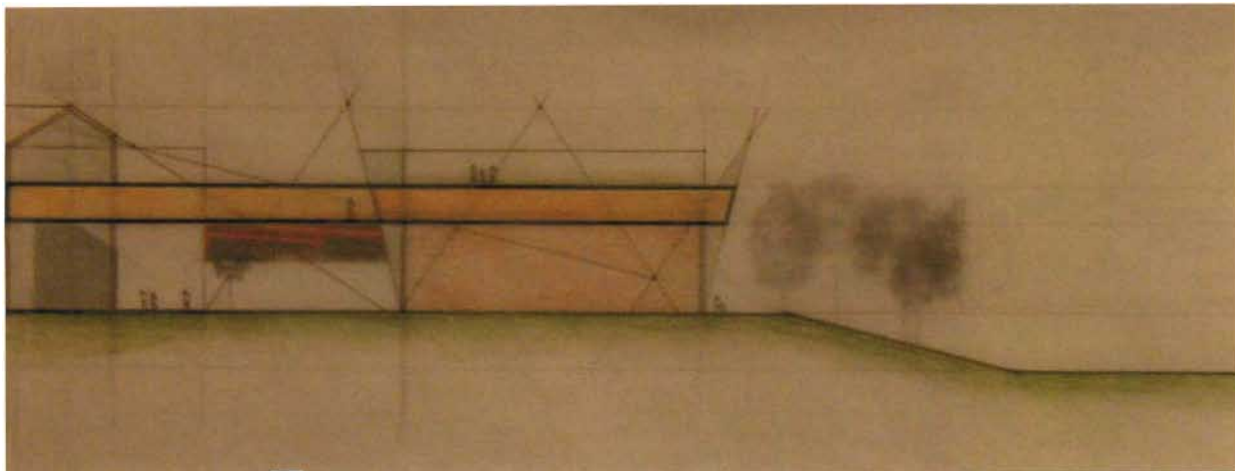
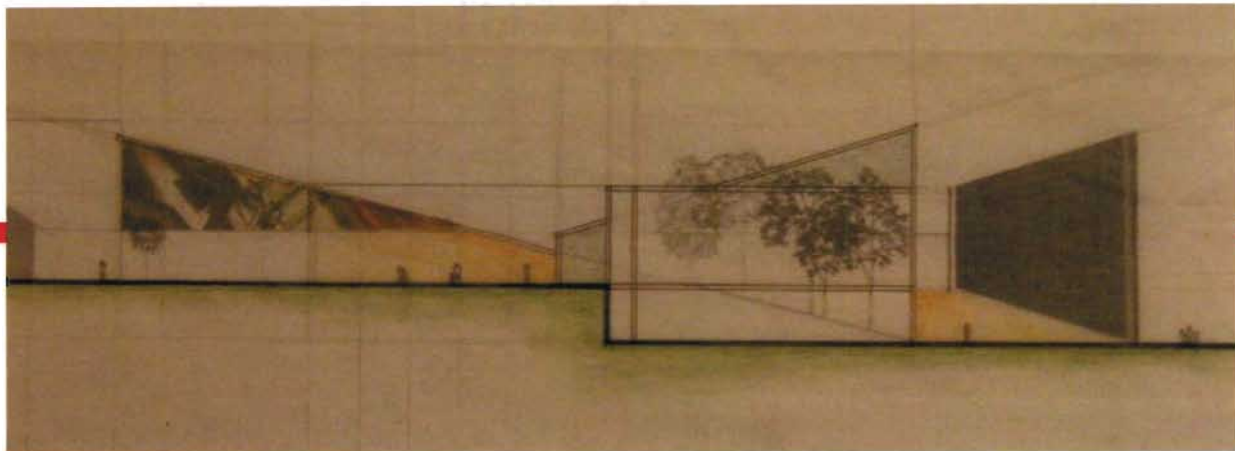
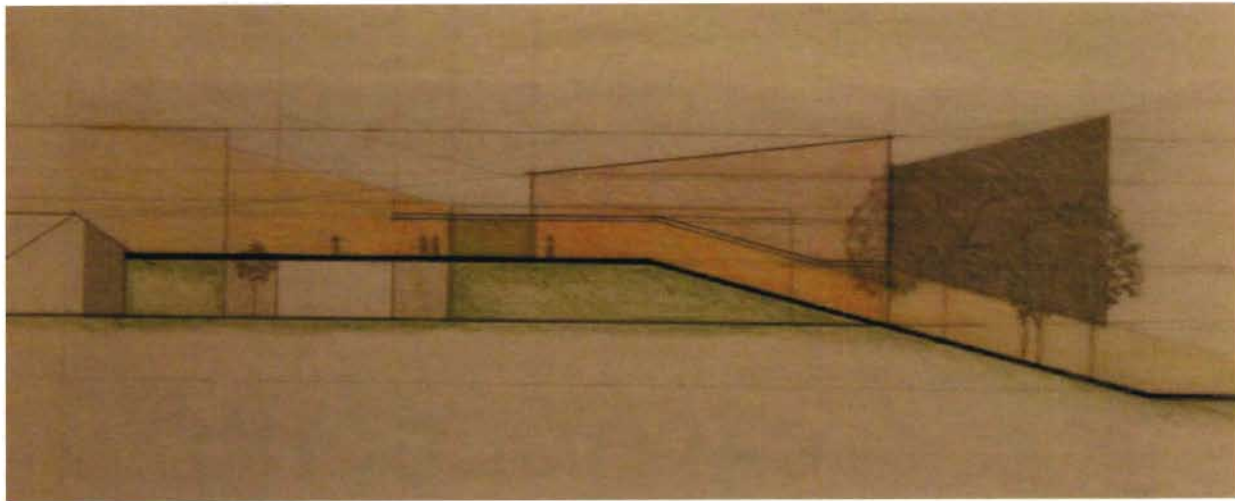


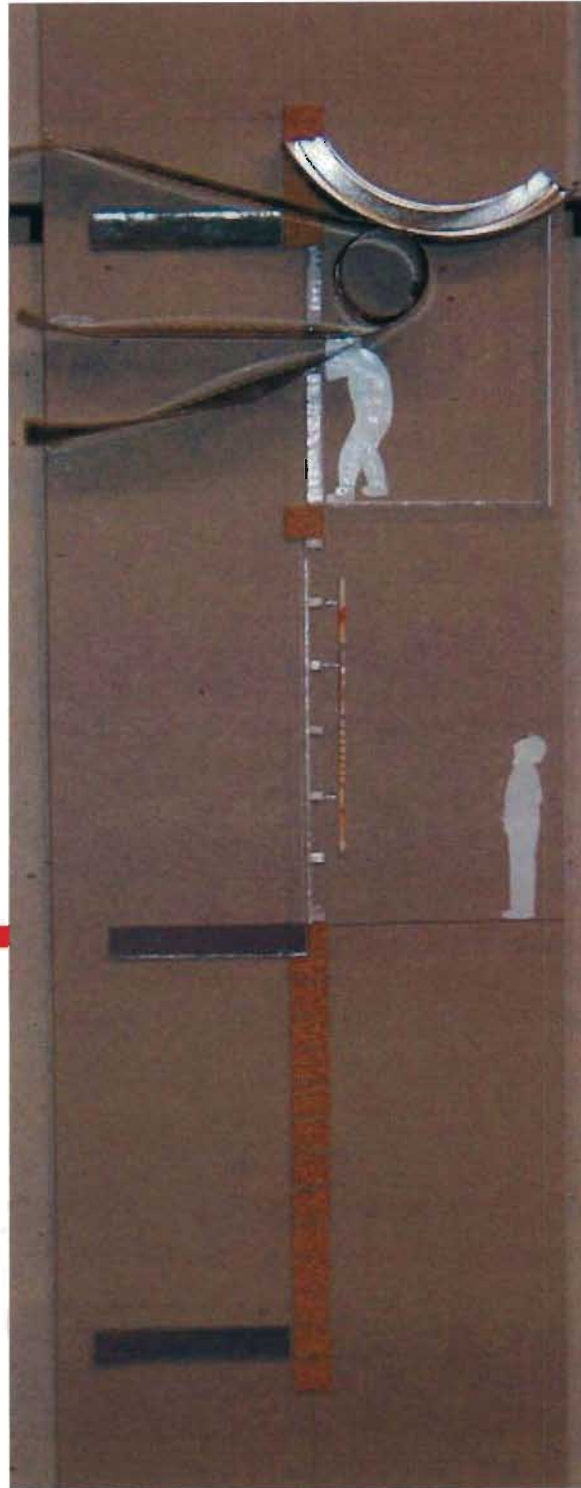
design



The process focused on ways to project into the park where several festivals take place each year. The projection of the rolling topography from the Huron River, across the park and through the site began to mimic the elaborate gardens that once lined the Michigan Central Railroad Tracks.





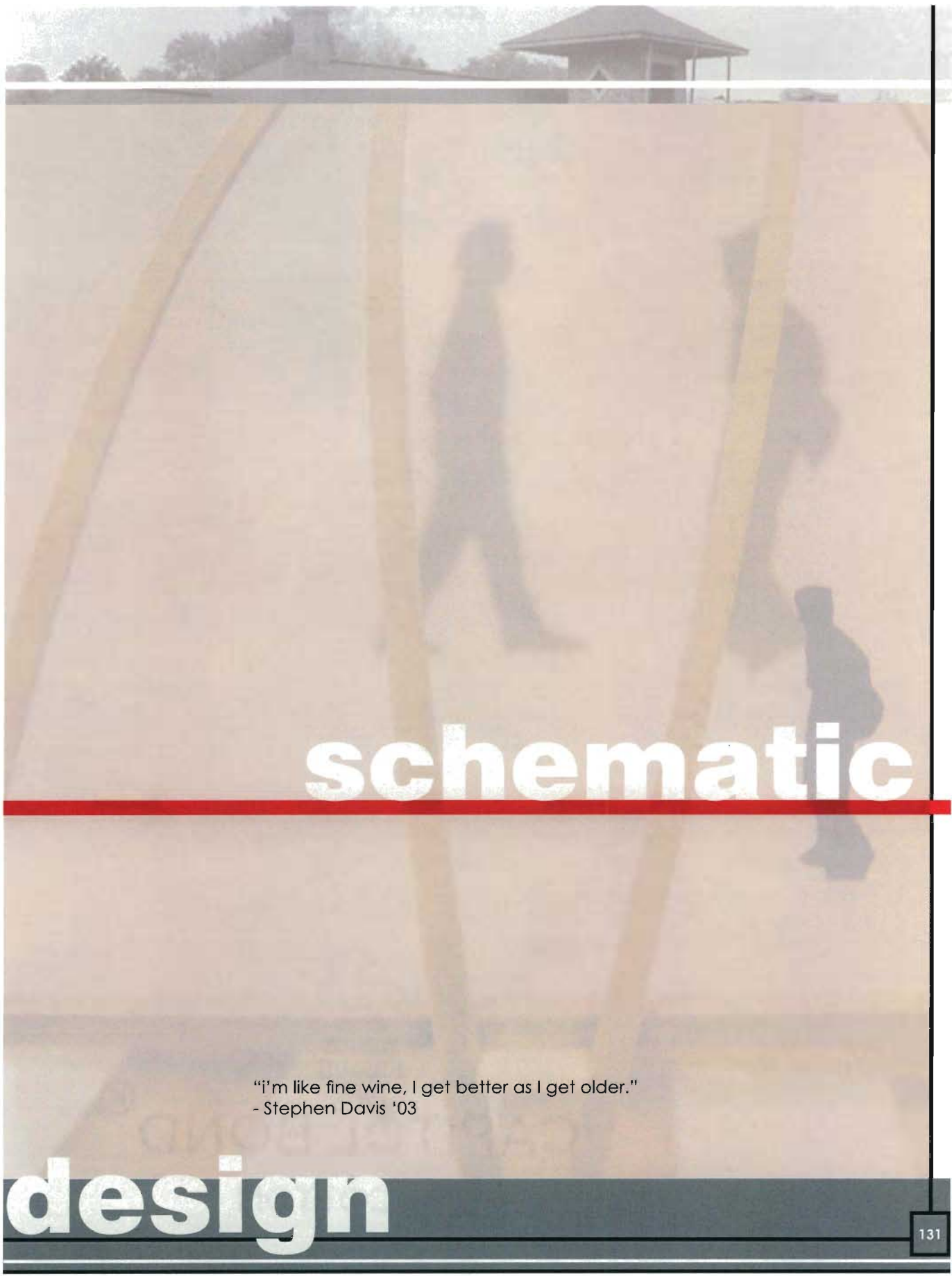


"Learning by watching" was a central theme that began to lend itself to the architectural form. Ways the public engager could view projection was the next portion of the study.





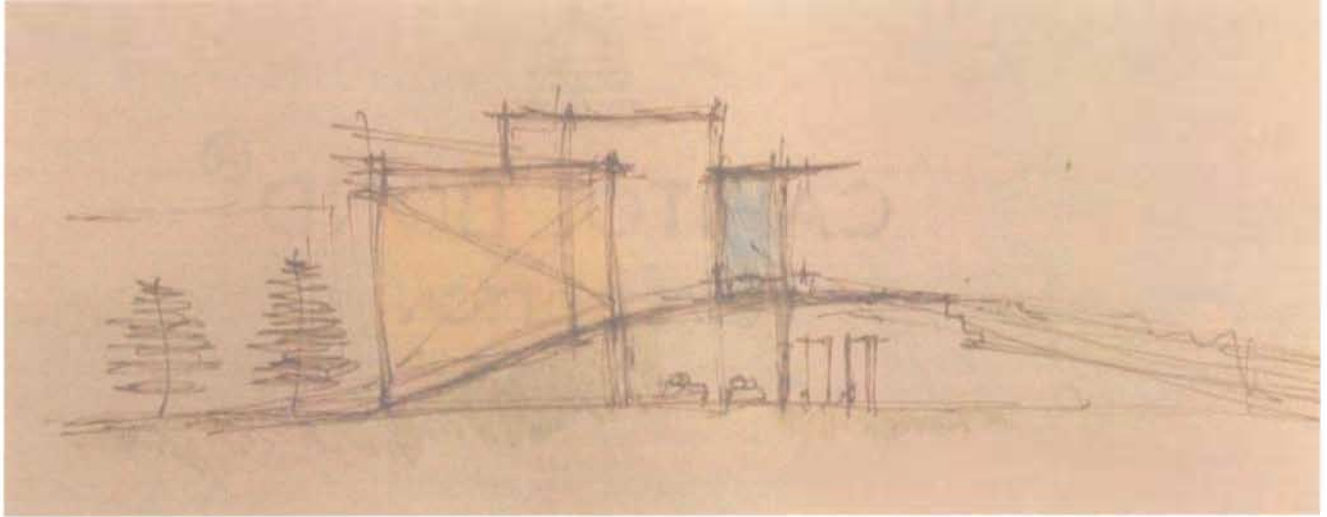
A walk through history is studied in model form to represent the experience of how Depot Town was founded on foot by tribes and the reasons the town is the way it is today.



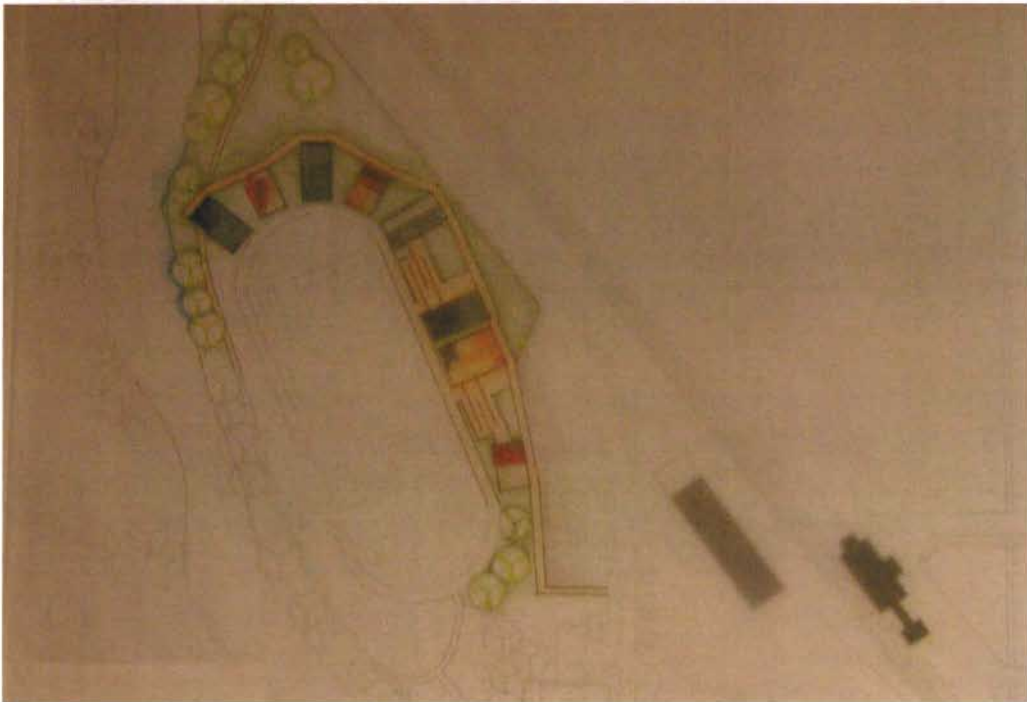
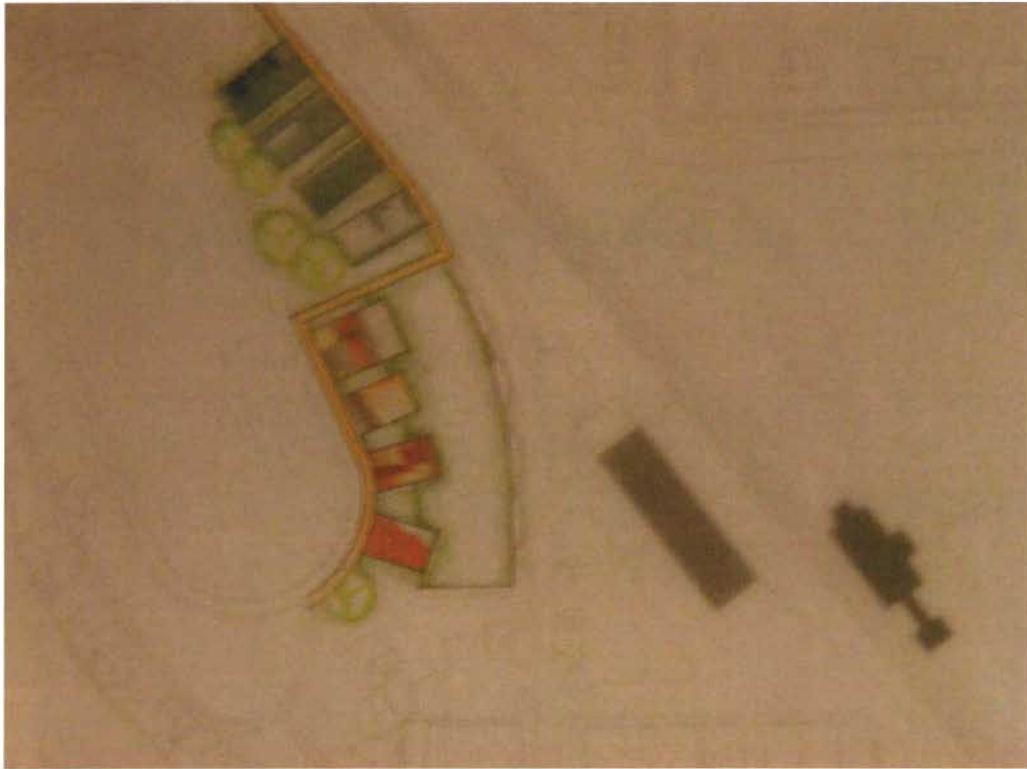
schematic

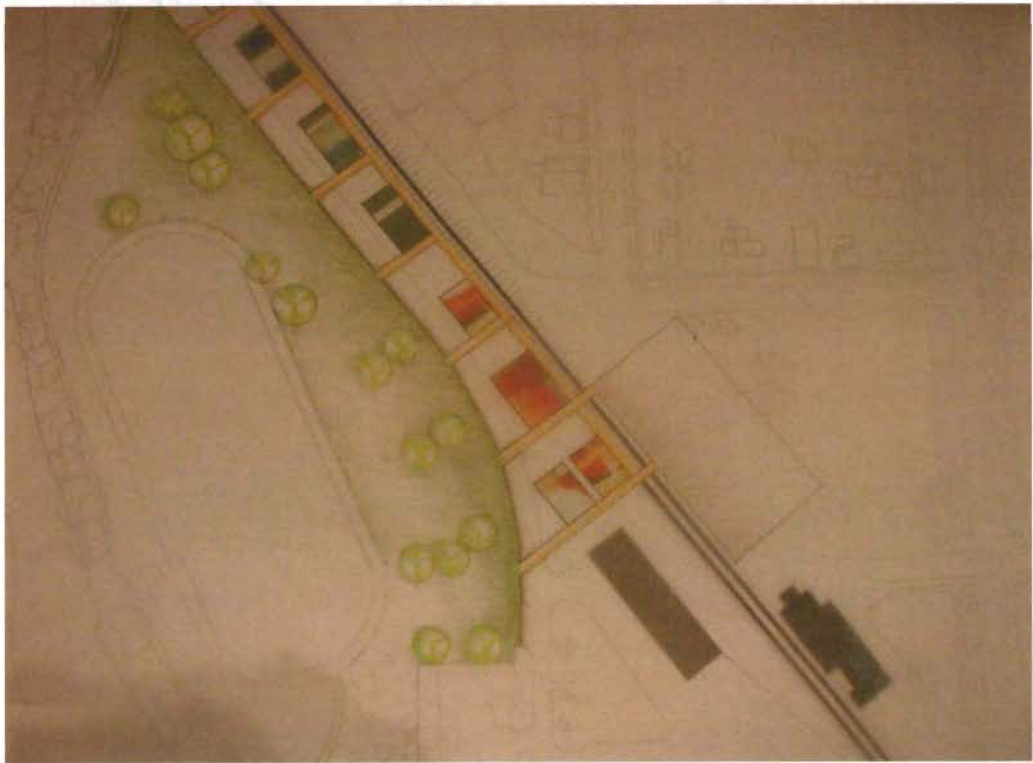
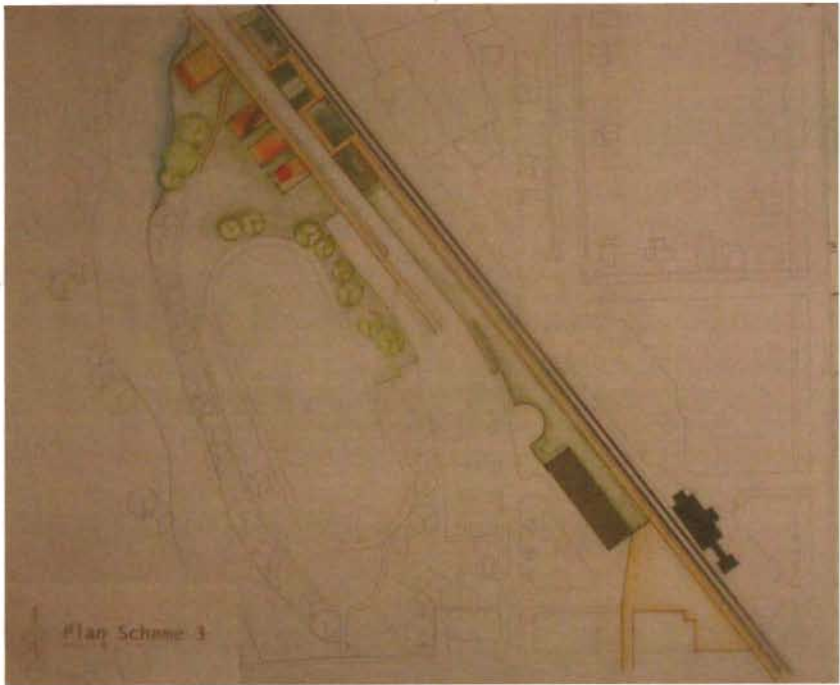
"i'm like fine wine, I get better as I get older."
- Stephen Davis '03

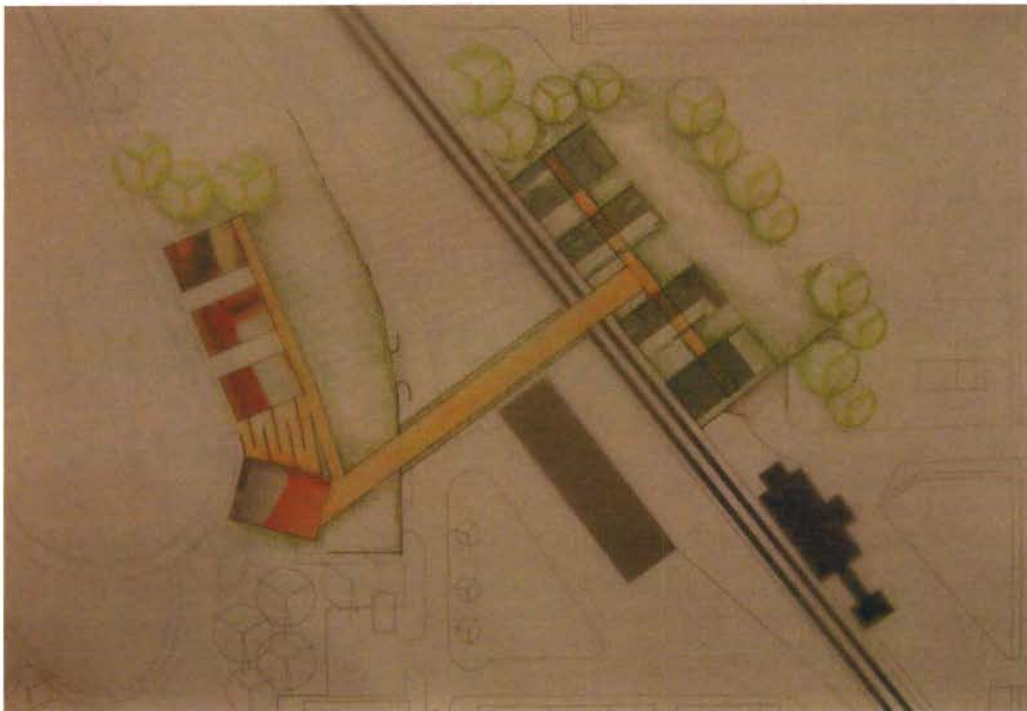
design



The schematic design phase marked the shift away from the confined site that was being experimented with in the springboard. I wanted to focus more on aspects of film itself to create the architecture. I studied ways to do this by splicing spaces together with aspects of film processing.







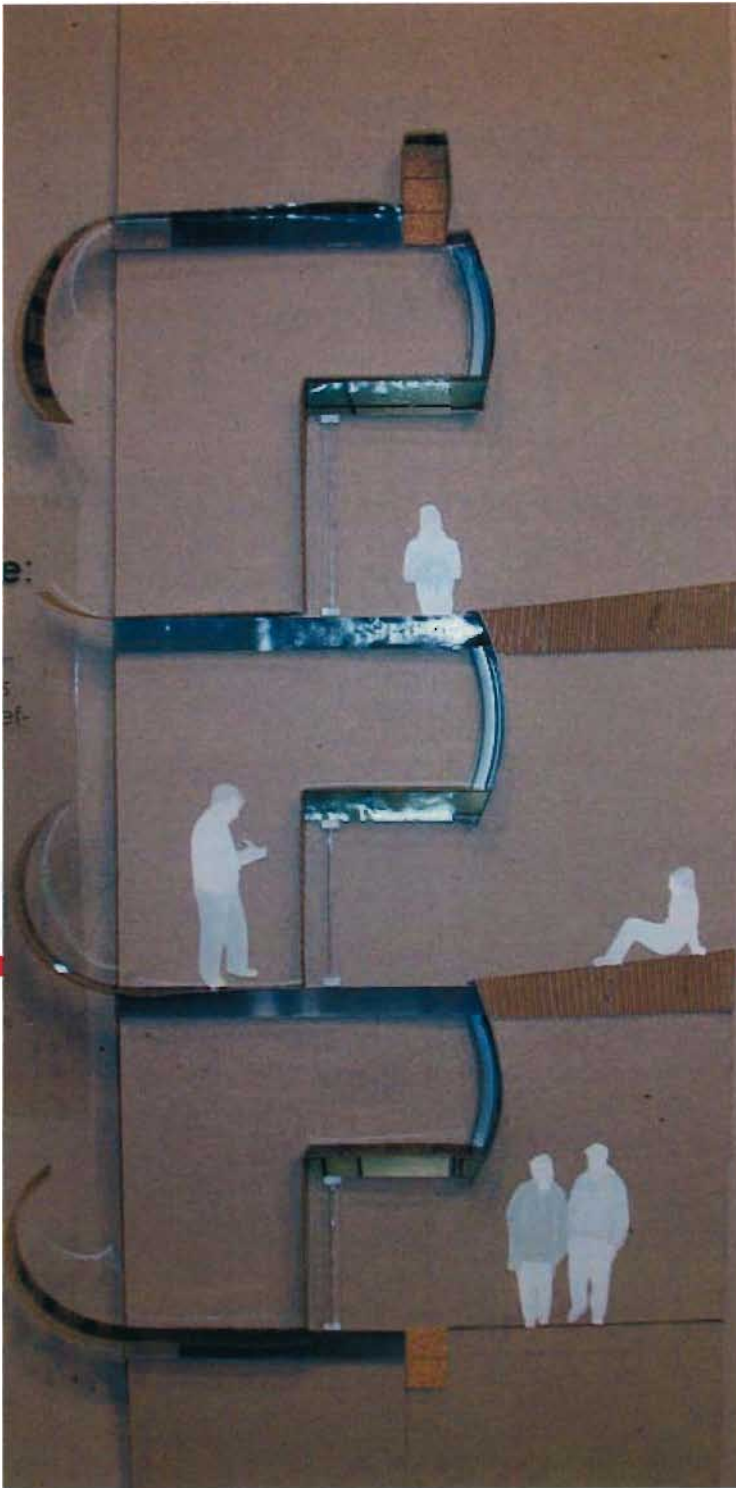
Definition:

For particular processes, the definition needs to be sharply **focused** or well-defined and on other occasions, for effectual purposes, the image needs to be **out of focus** or lacking definition (Film Glossary).

Focus:

The state of maximum distinctness or clarity of such an image (Websters Dictionary).





Accelerated Montage:

A series of various cuts are used in a short expanse of time quickly going from one shot to another so as to create a **rhythmically chaotic** effect (Film Glossary).

Rhythm:

The recurrence of similar features (Websters Dictionary).

Chaotic:

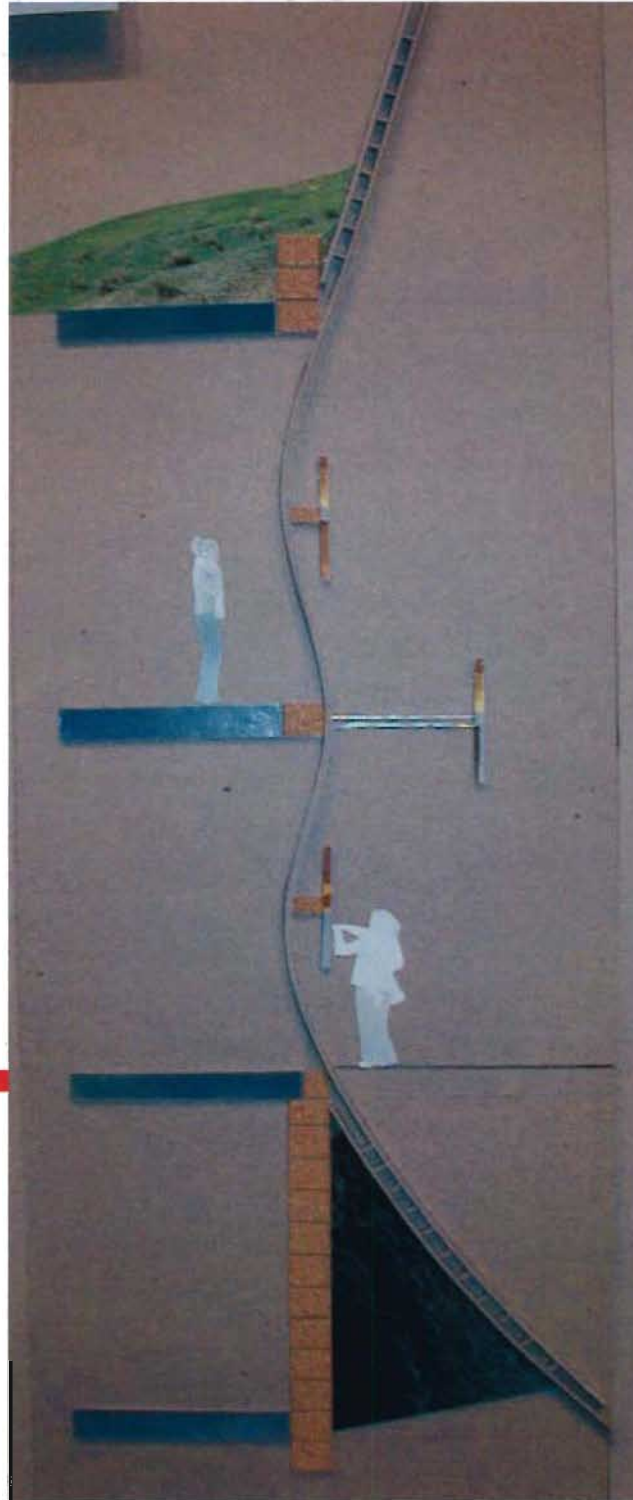
Confused or disordered, piled up (Websters Dictionary).

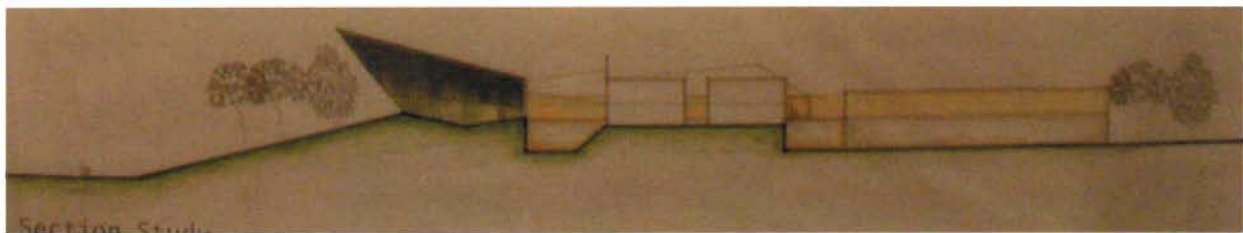
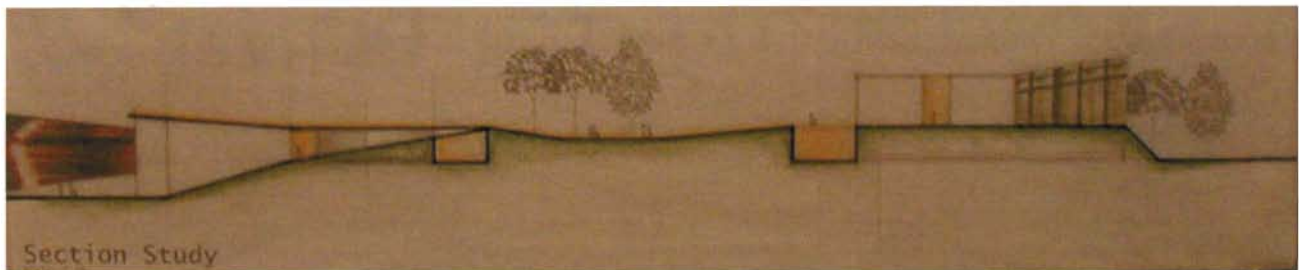
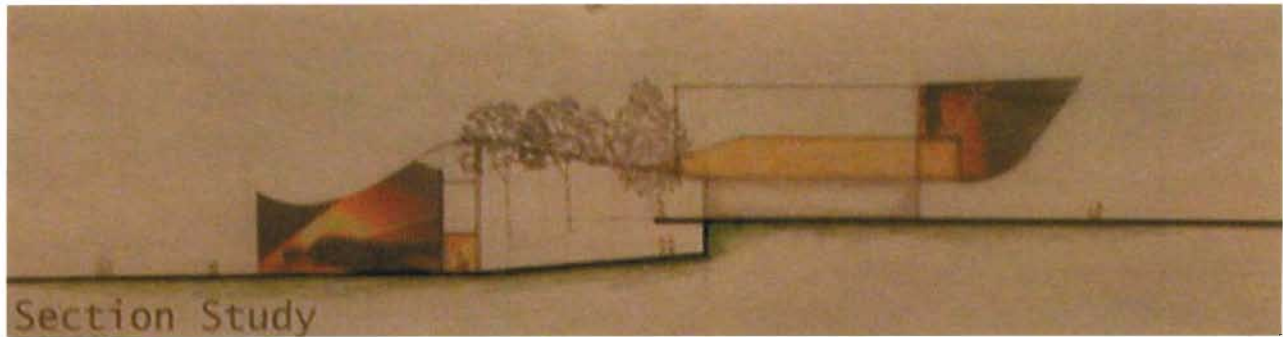
Action Cutting:

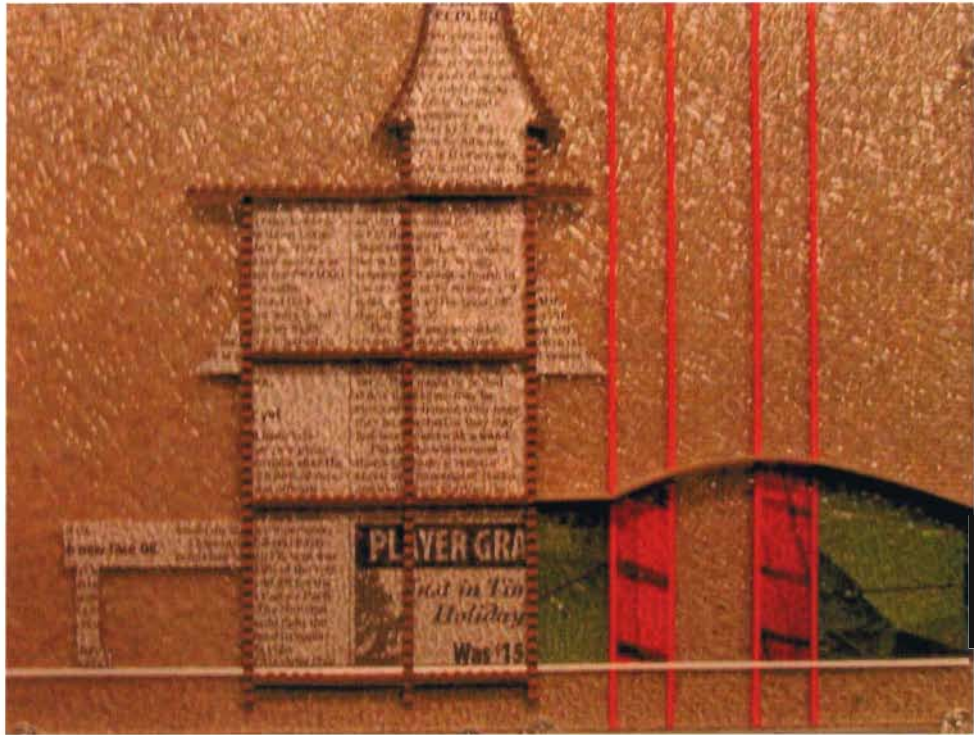
Part of the editing process whereby segments of film are "cut" and pieced together shot-by-shot for the purpose of depicting **continuity** (Film Glossary).

Continuity:

An uninterrupted succession of flow, a coherent whole (Websters Dictionary).







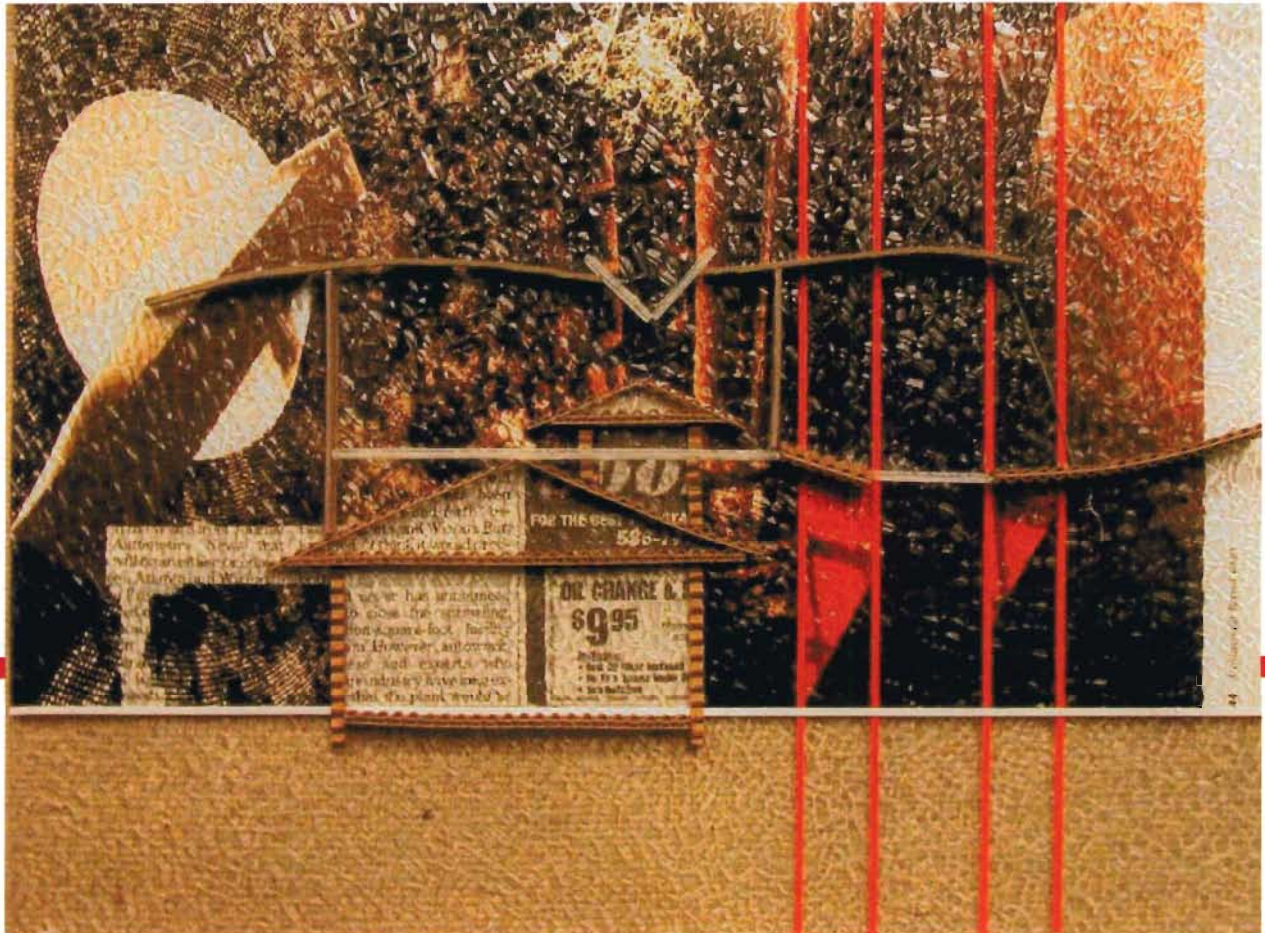
I explored ideas on how to handle the abandoned Depot. This vinette looks at restoring the depot to its original condition and creating a modern circulation path to engage it.





This vinette looks at restoring the depot and keeping the general look of its current condition.

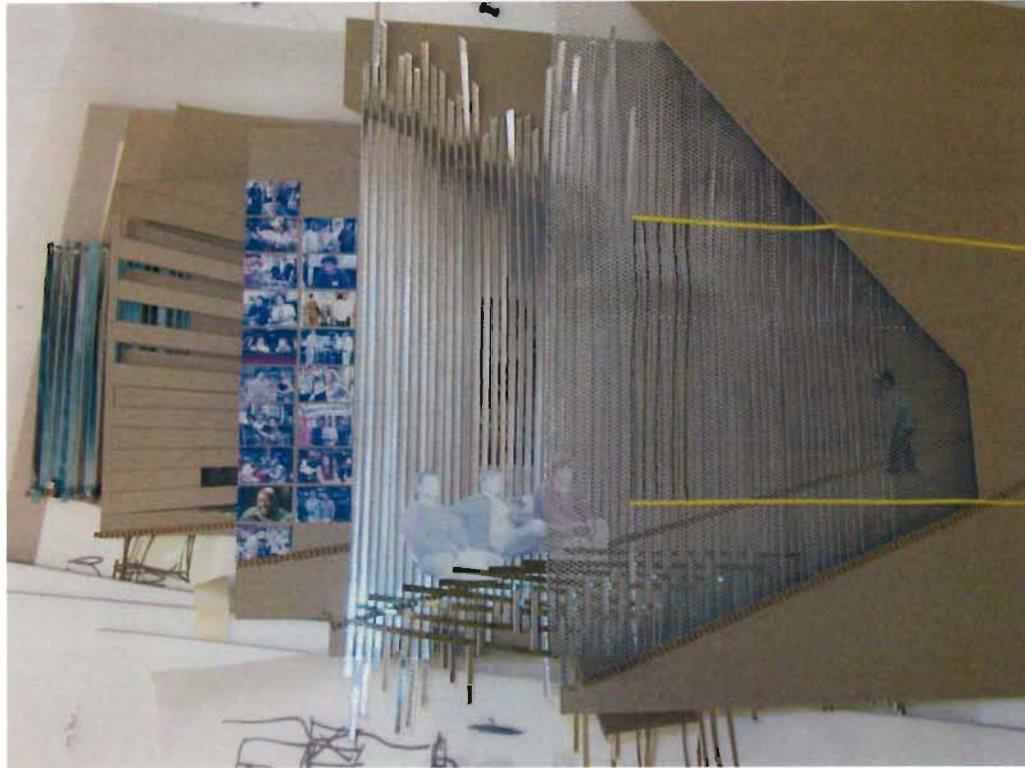




This vinette looks at restoring the depot to something contemporary but holding traces of the past building. After these studies I came to the conclusion that restoring the Depot would not successfully impact my thesis proposal so I chose to leave it in its current condition, as a memory.

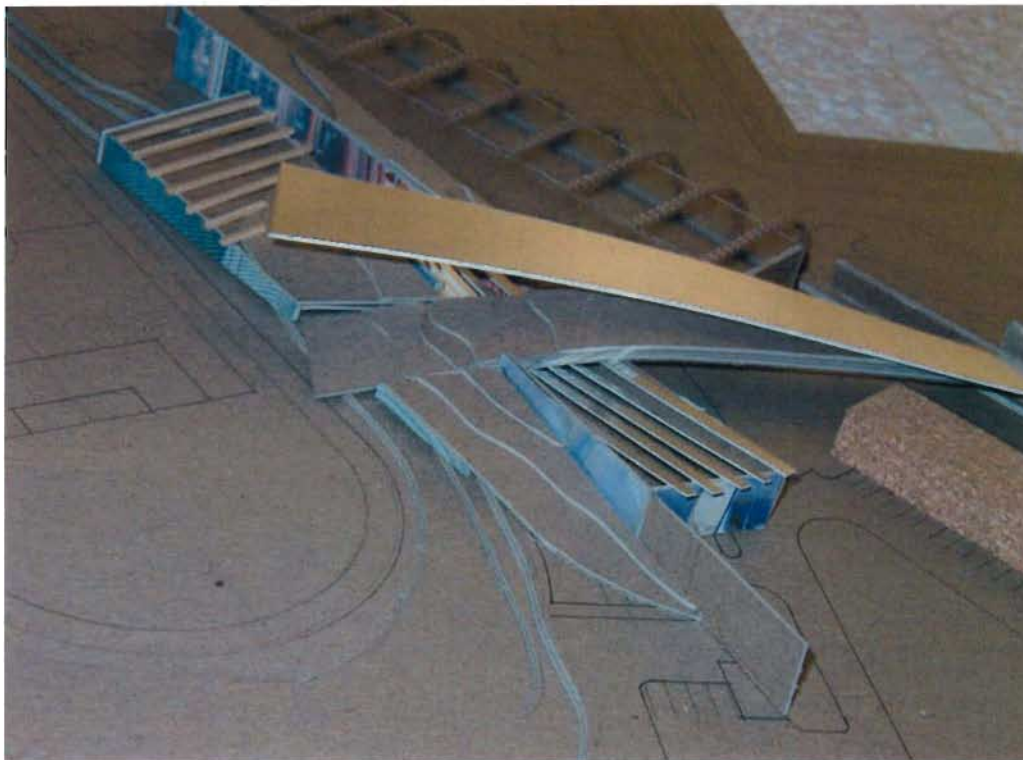
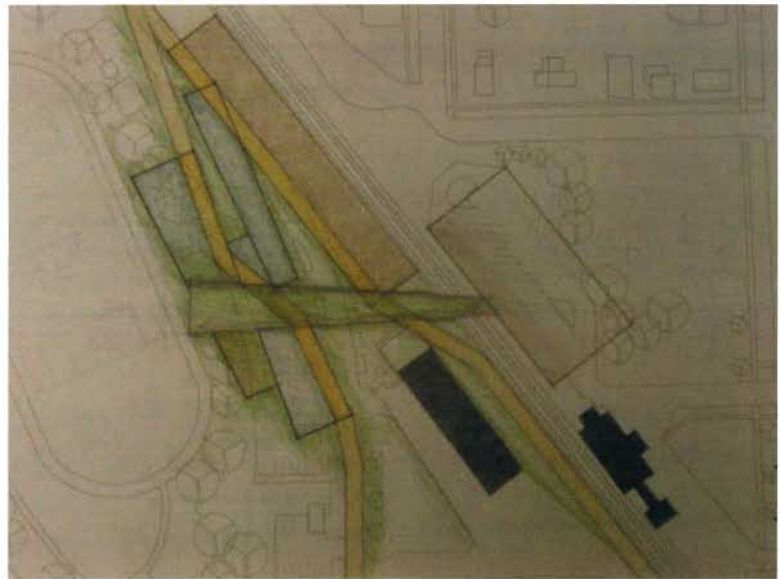
The second phase of the schematic design marked a shift once again. At this point the process looked into ways of architecturally responding to Alexander Mackendrick's methods of teaching film. The spaces become the characters, as you leave one space and enter into the next you are faced with a sense of temporary conflict that is slightly released as the next space, or next part of the story is revealed.

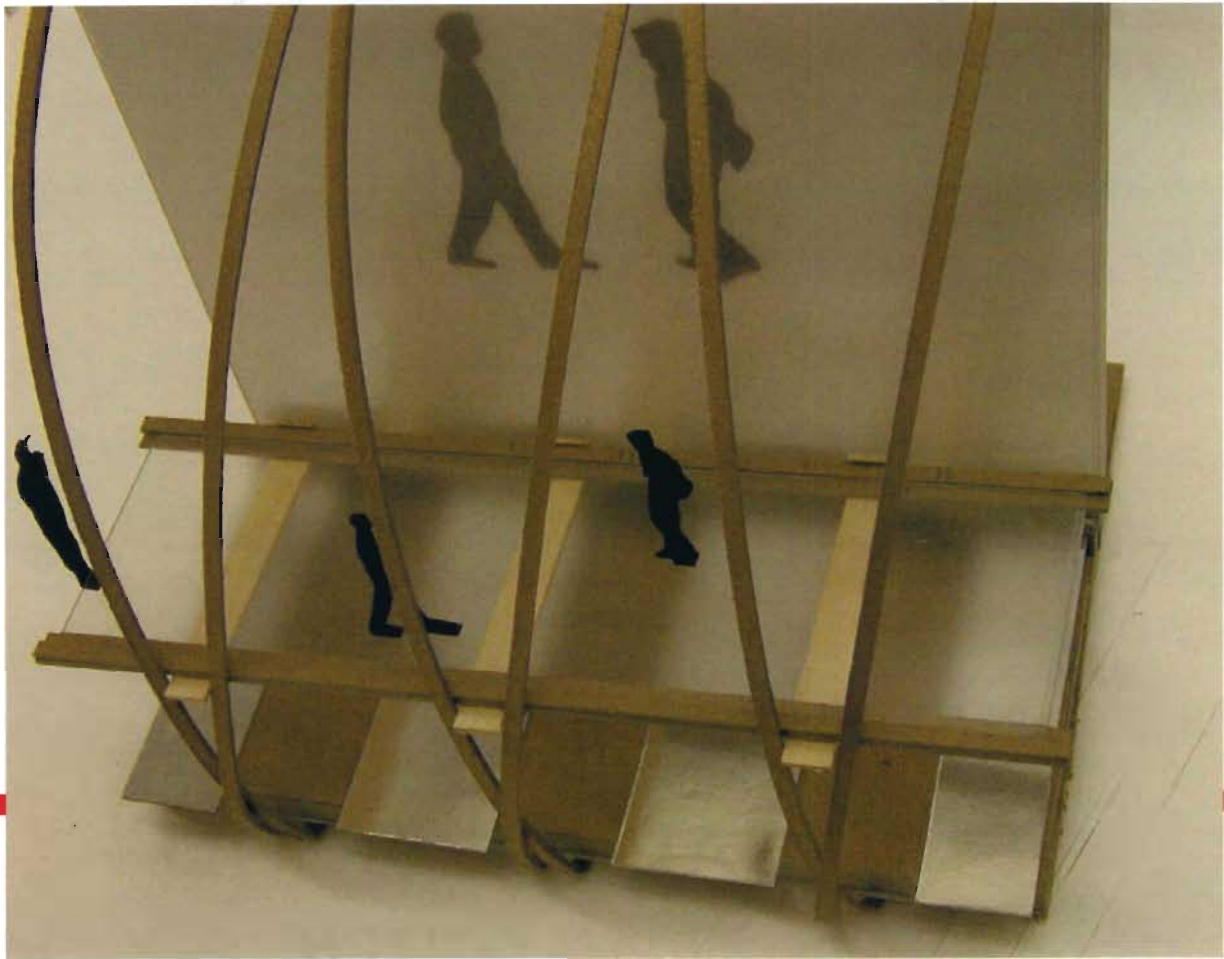




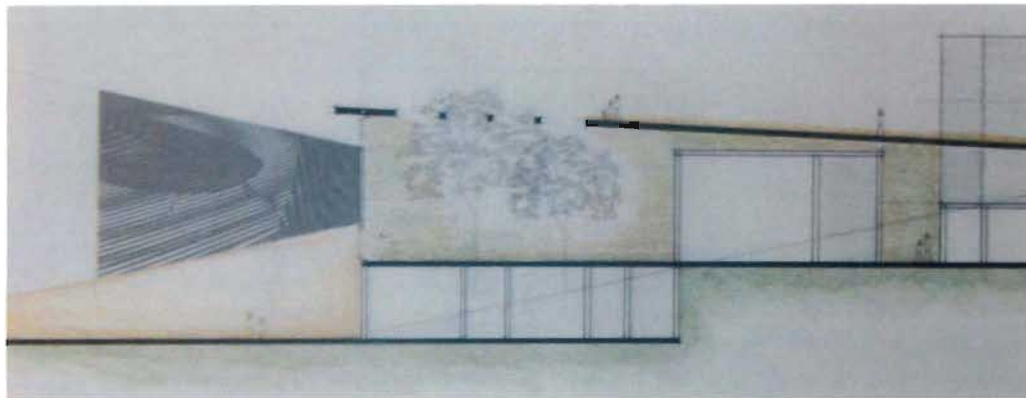
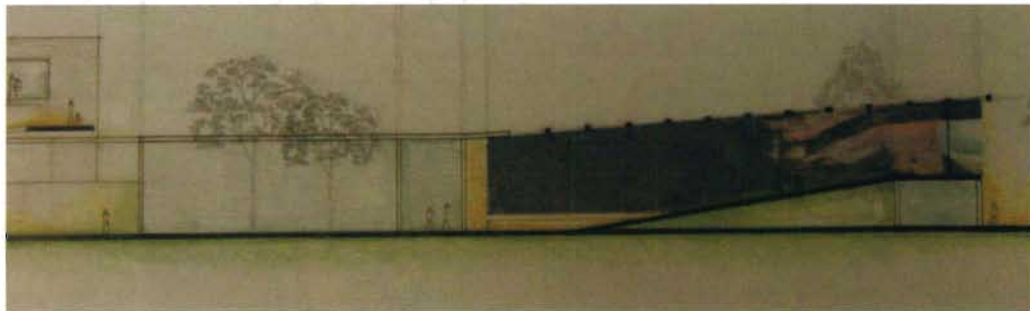
The architecture becomes layers. A person watching a movie can anticipate the next scene but is always uncertain, this study is a look at how this can happen in an architectural experience. The user is drawn in for more as they can see hints of what is to come, but are left in anticipation.

The architecture and landscape begin to want to mesh. This is a drawing and model done directly out of feeling, not worrying much about scale but letting the site do the work where the building and landscape start to work together, blurring to create an experience.

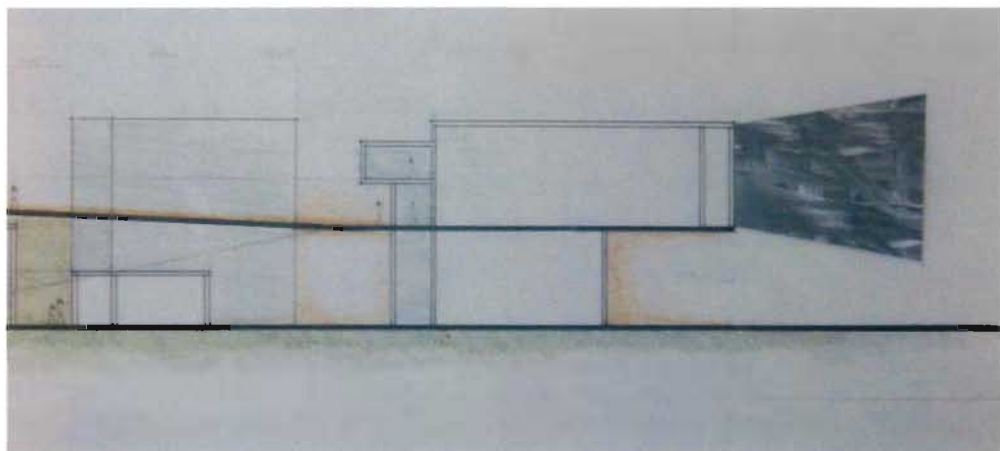


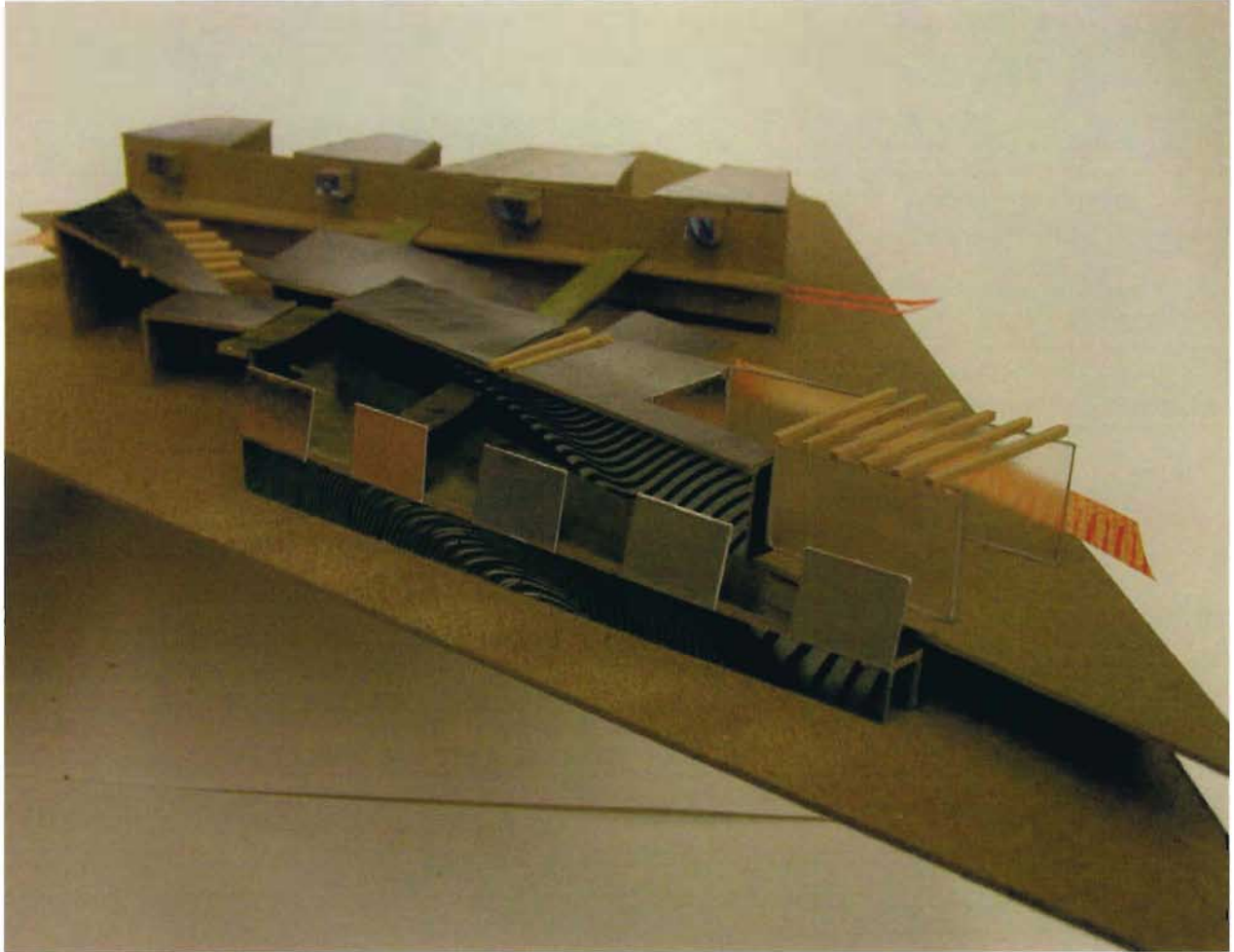


The experience from the inside gets projected to the outside layer, hinting to the public at the kind of activity that is going on inside. This idea starts to tell me about future materials and future form.

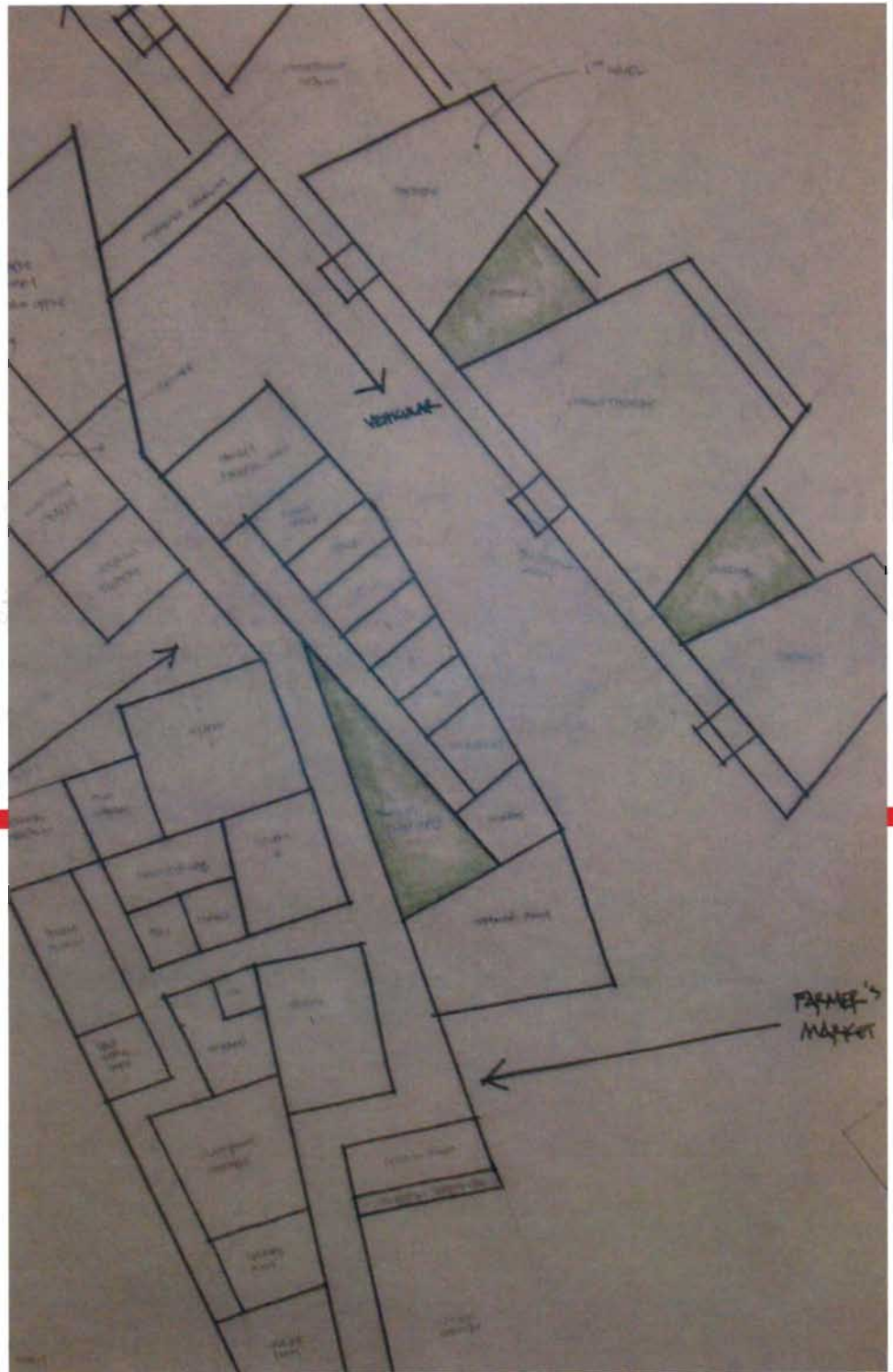


These sections represent ways to project to the public and ways to handle keeping the existing circulation paths open.





The site plan was translated into a sketch model that started to look at the scale of the form.

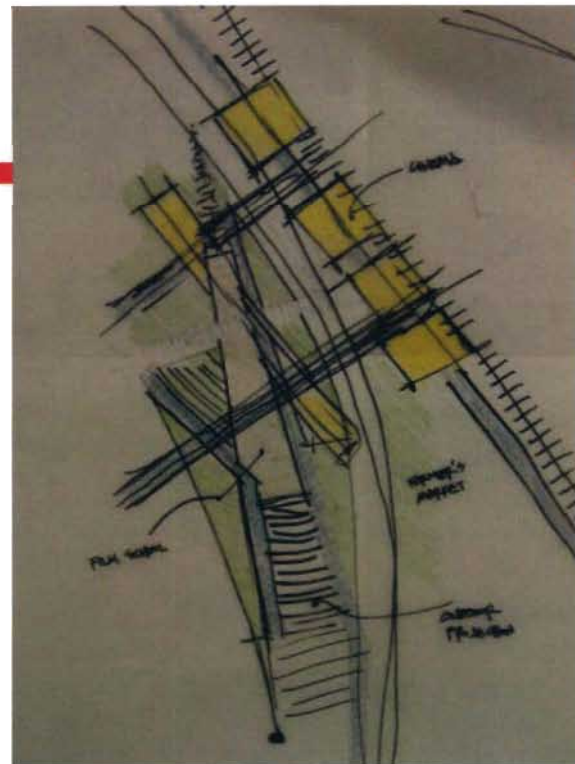


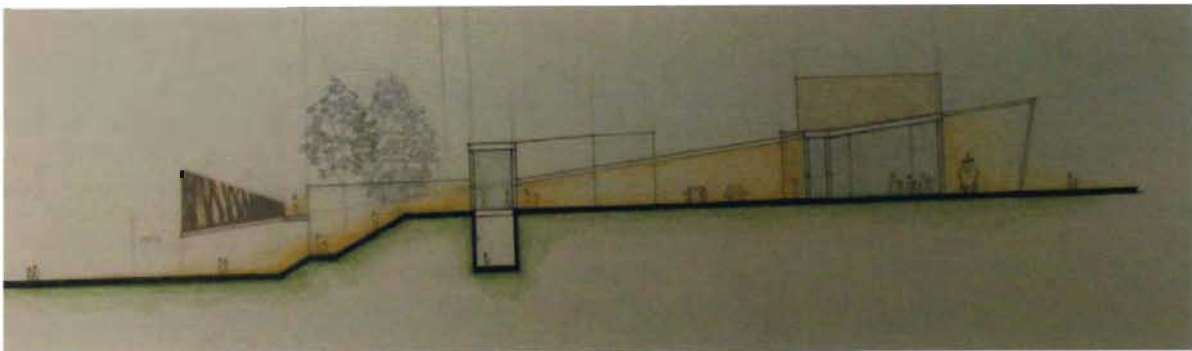
This is a look at an initial plan from this scheme and how the spaces would start to relate to one another.

The spaces were in place but two key elements were missing. A way for the public to engage the architecture and architecture that tells a story.

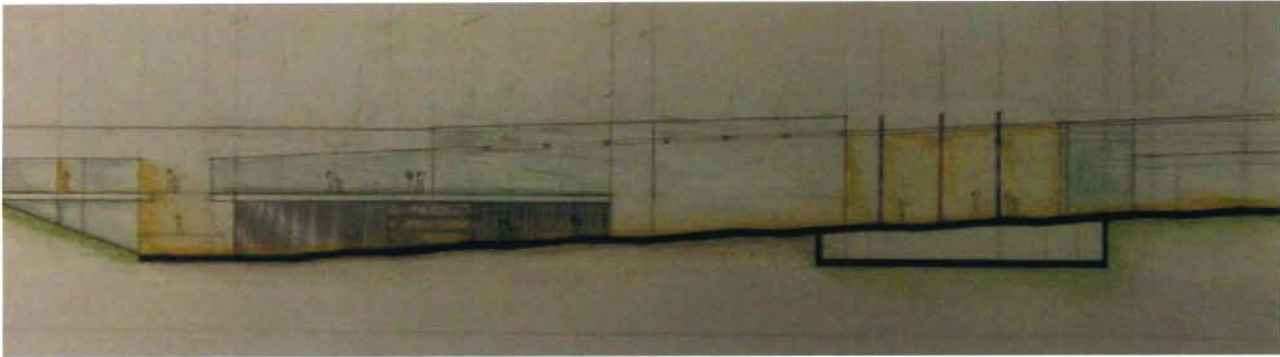
It can be seen here, from an initial sketch translated into a floor plan, how a ramp penetrates the space and allows for this to take place.

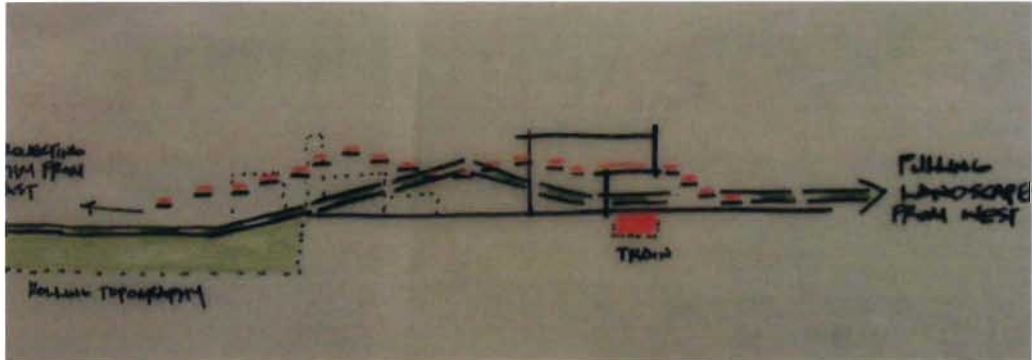
The spaces highlighted below are arranged in order of how Mackendrick taught film. The user would be taken through the experience of screenwriting, directing, editing, and finally on to projection.



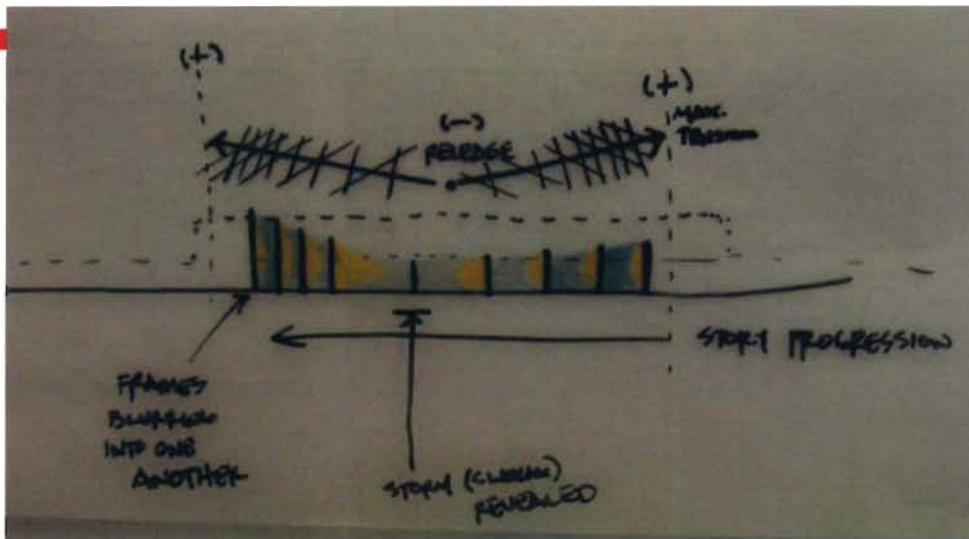
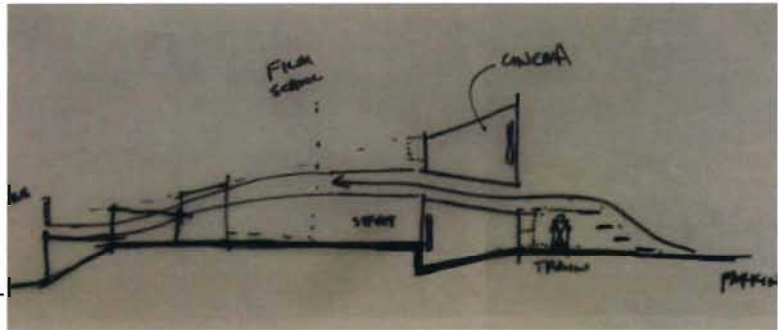


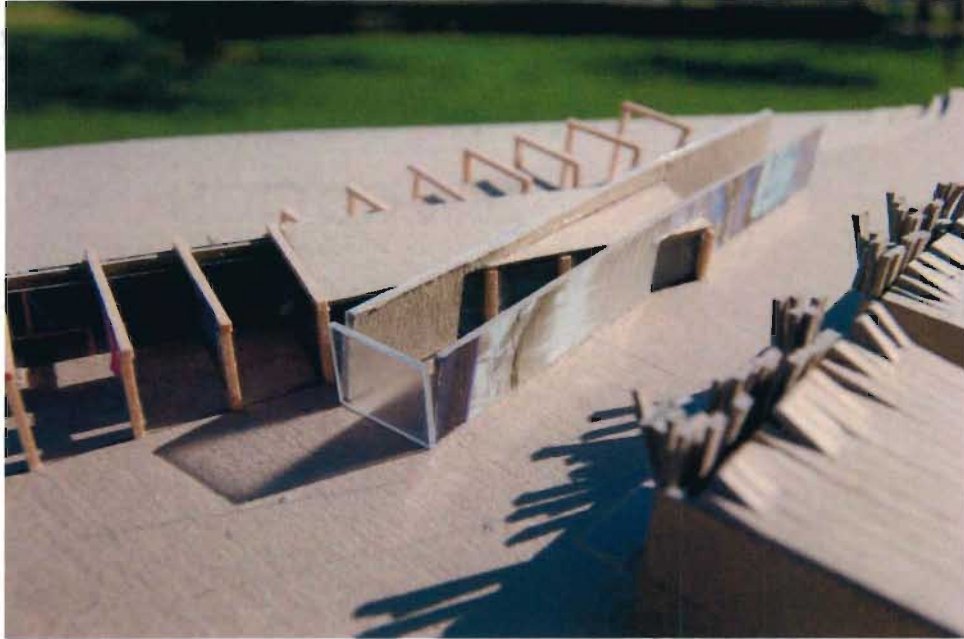
These ideas were translated from plan to section to see how this story would look to the public.

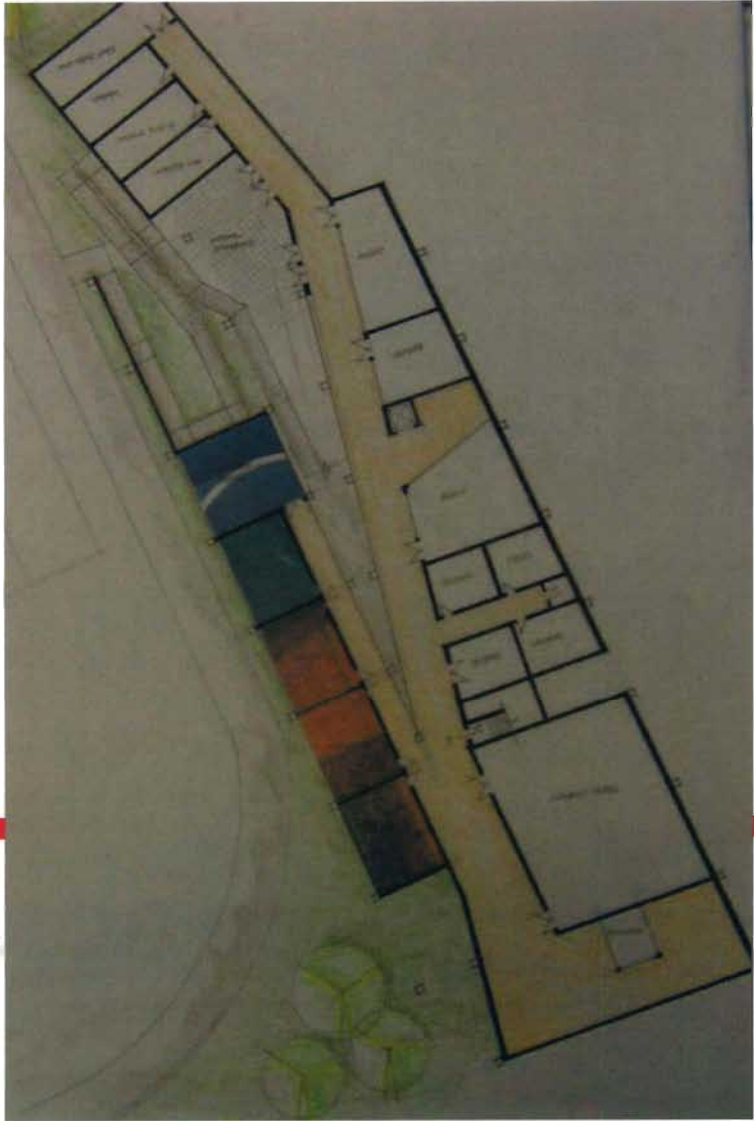


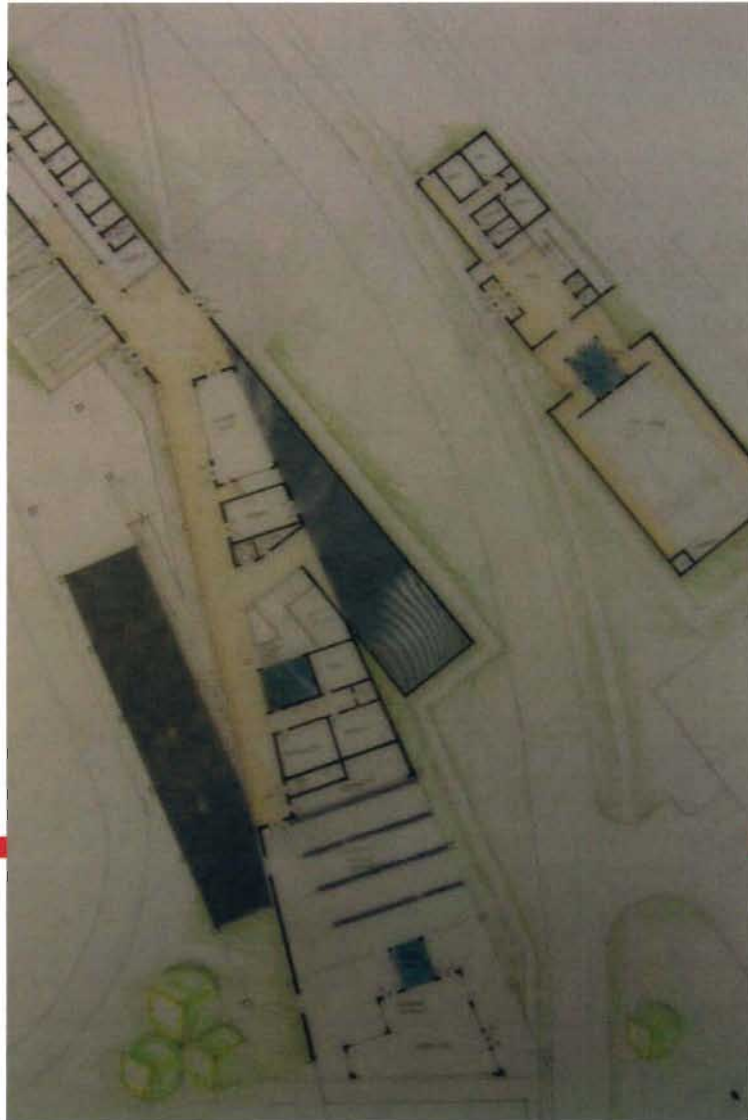


The thesis starts to take on this idea of constant pushing and pulling into the site. In the east there is a train that comes twice a week at random times. I start to pull this chaotic rhythm to the west with a rhythm of frames, that hold individual scenes and when juxtaposed rhythmically progress the user through a story. The landscape and trees are pulled from the west to create a vertical tree like structure of cinemas with nests of projection rooms. Tension is at its highest as the user approaches the building but is released as one gets to the core of the story.



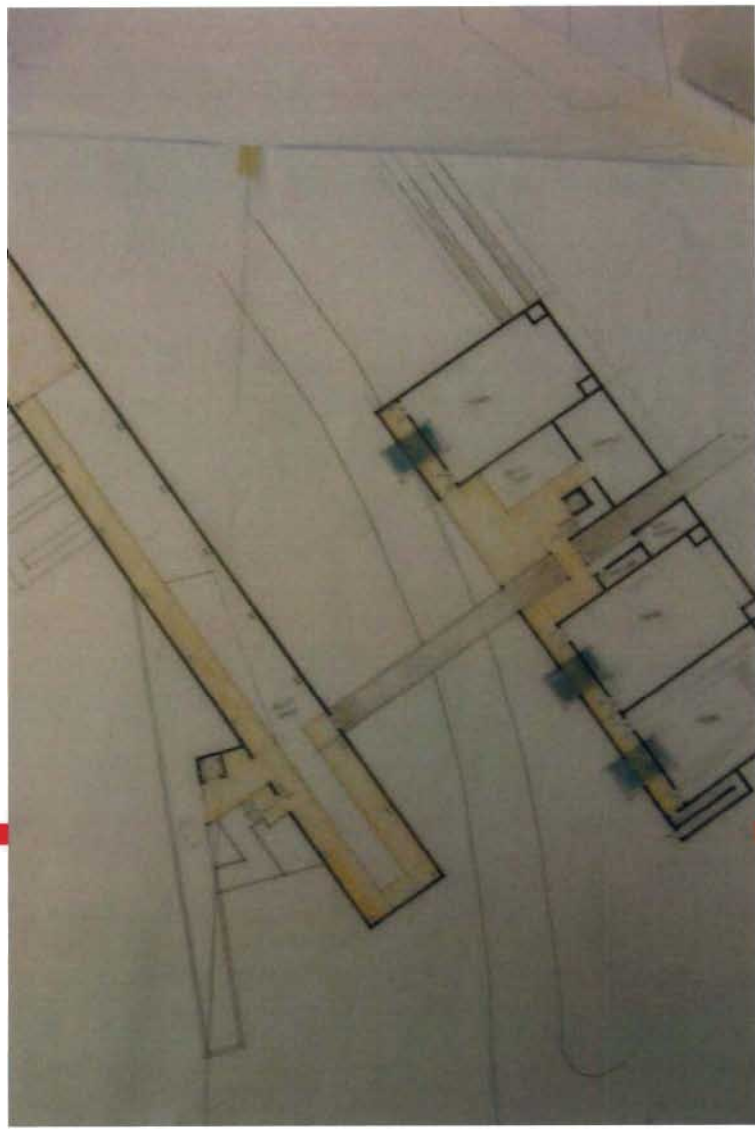


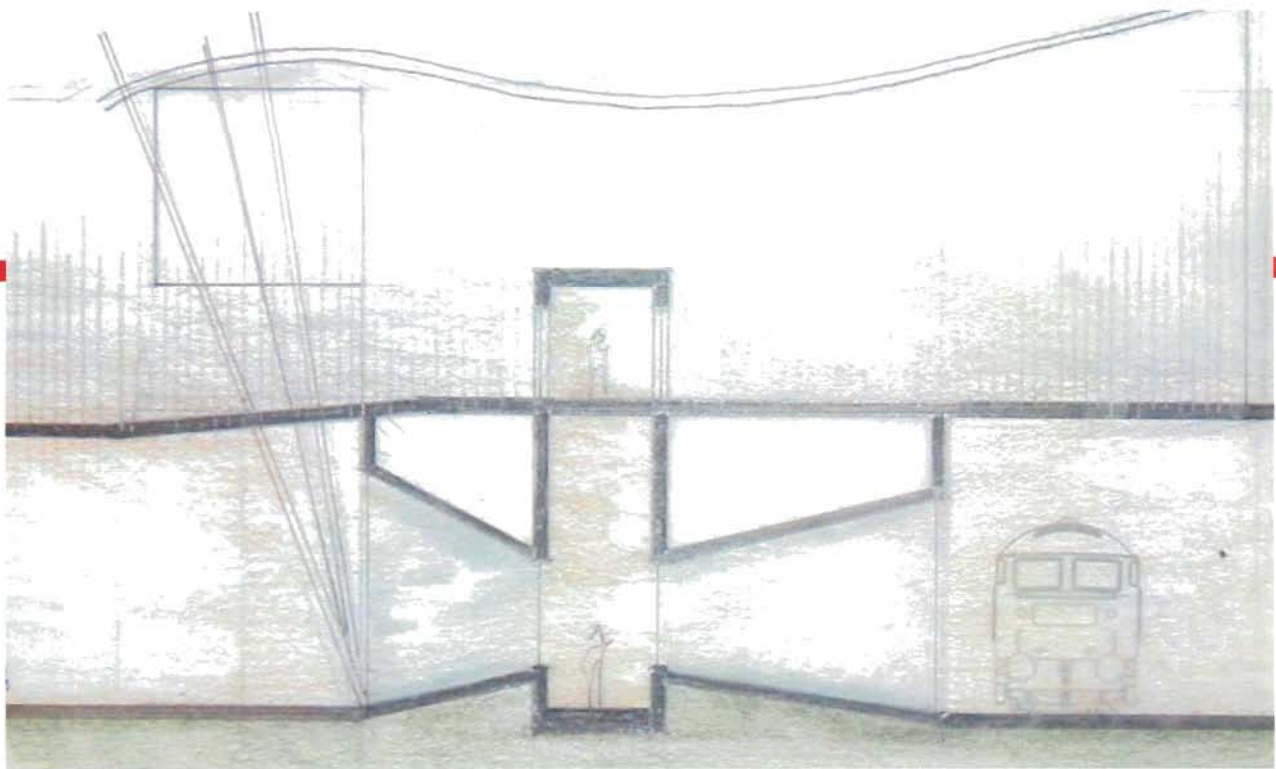
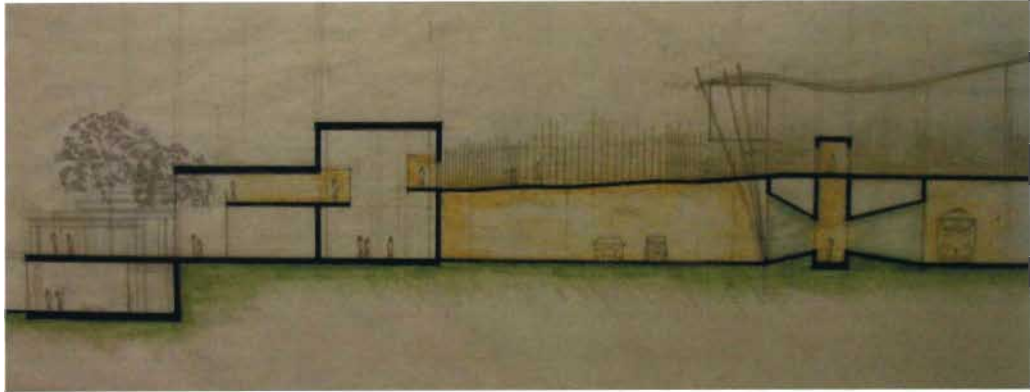




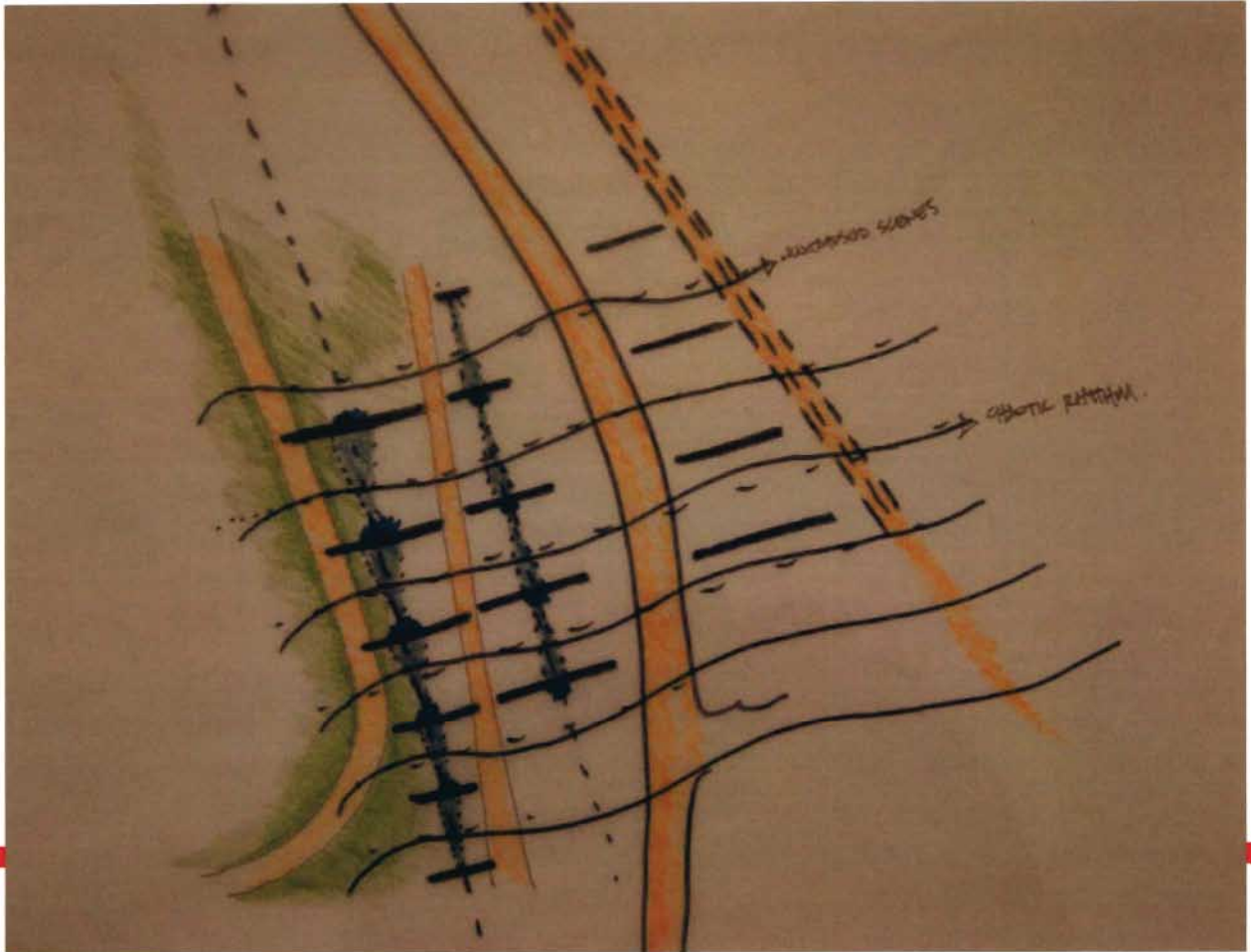


schematic design

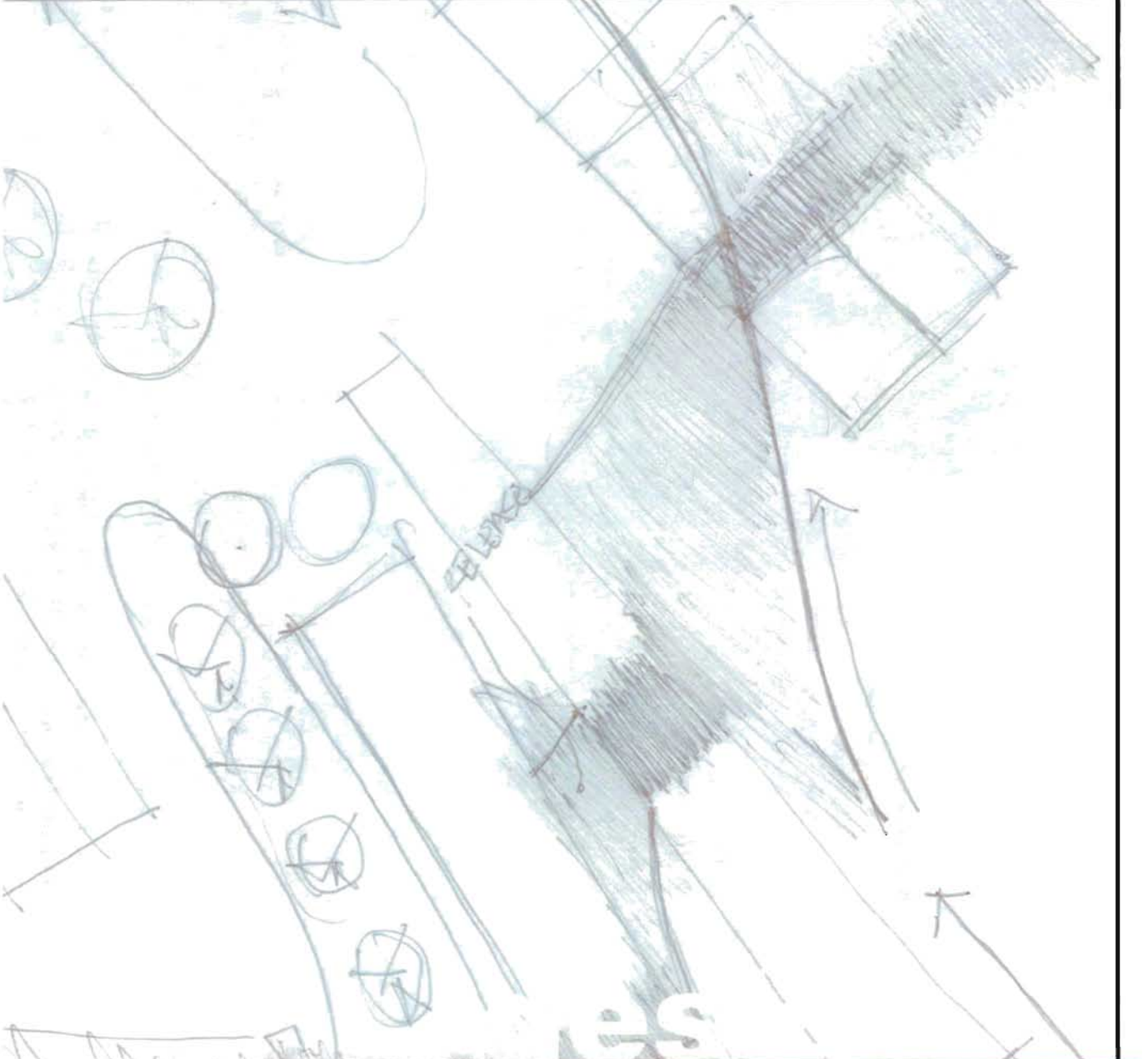




design



The next phase of the project will focus on extending the site with chaotic rhythm and ways to juxtapose landscape and building. Through this process of blurring land and building, the unfolding of events will start to occur and will be evident in the forms discovered.

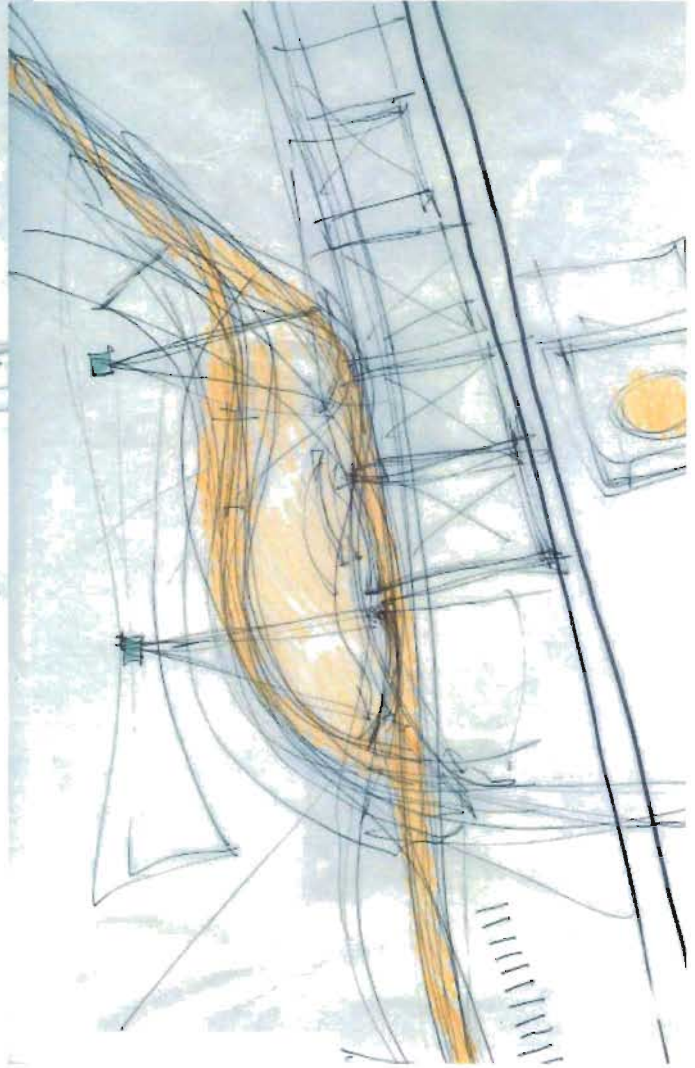
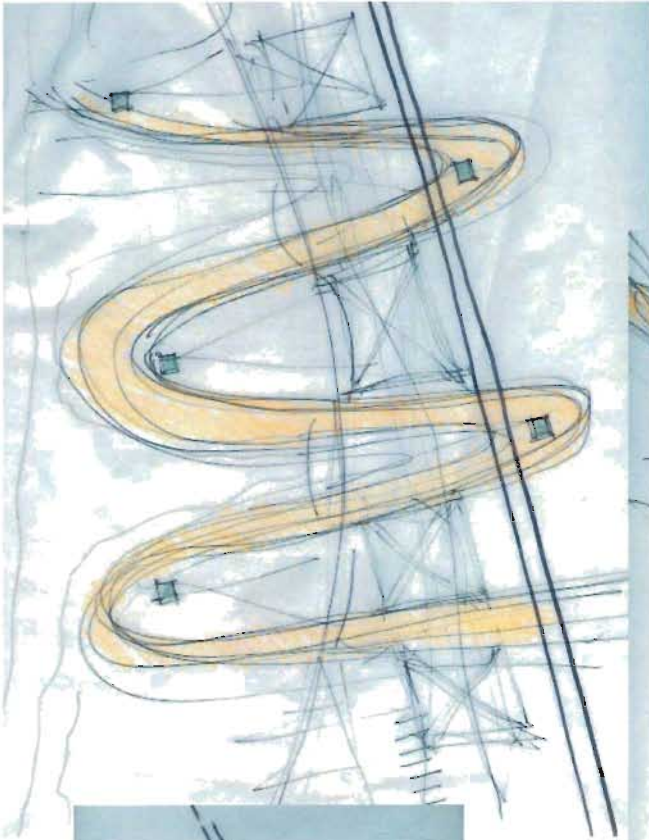


"... whatever, it's like NBA officiating."
- Chapin Cornillaud '05

development

The design development phase began by taking out the road that divided my site. I needed to create a sense of arrival and had too many ways to enter my building. I also needed to bring the landscape into the proposal.

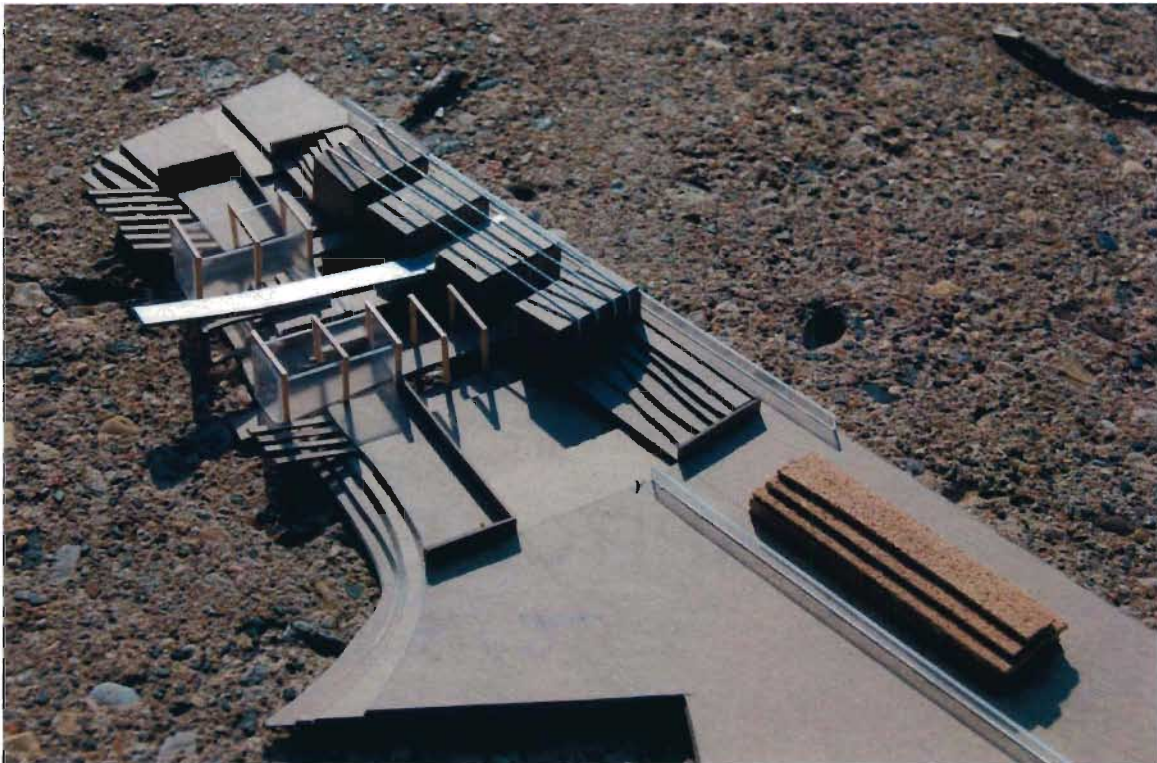


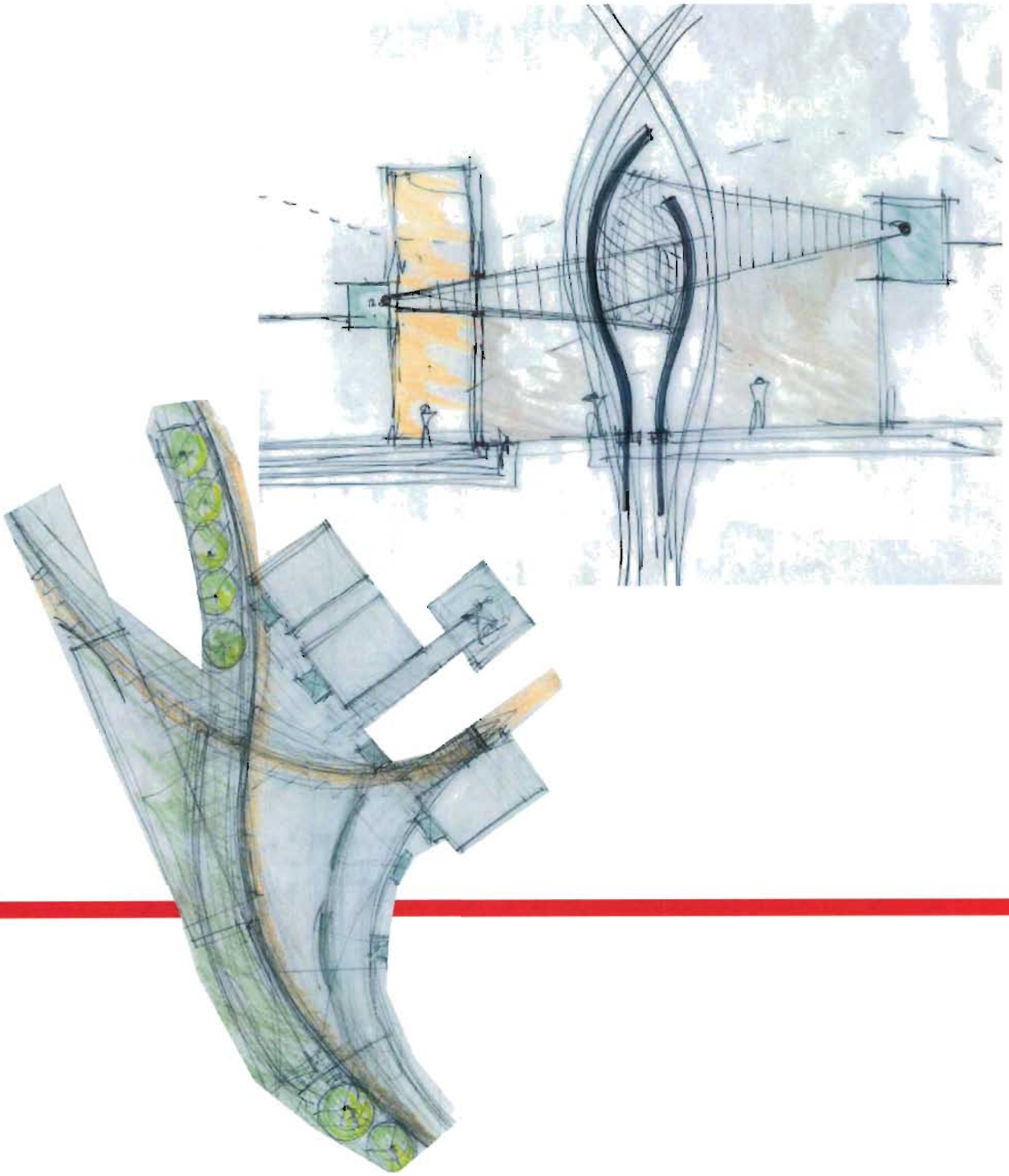


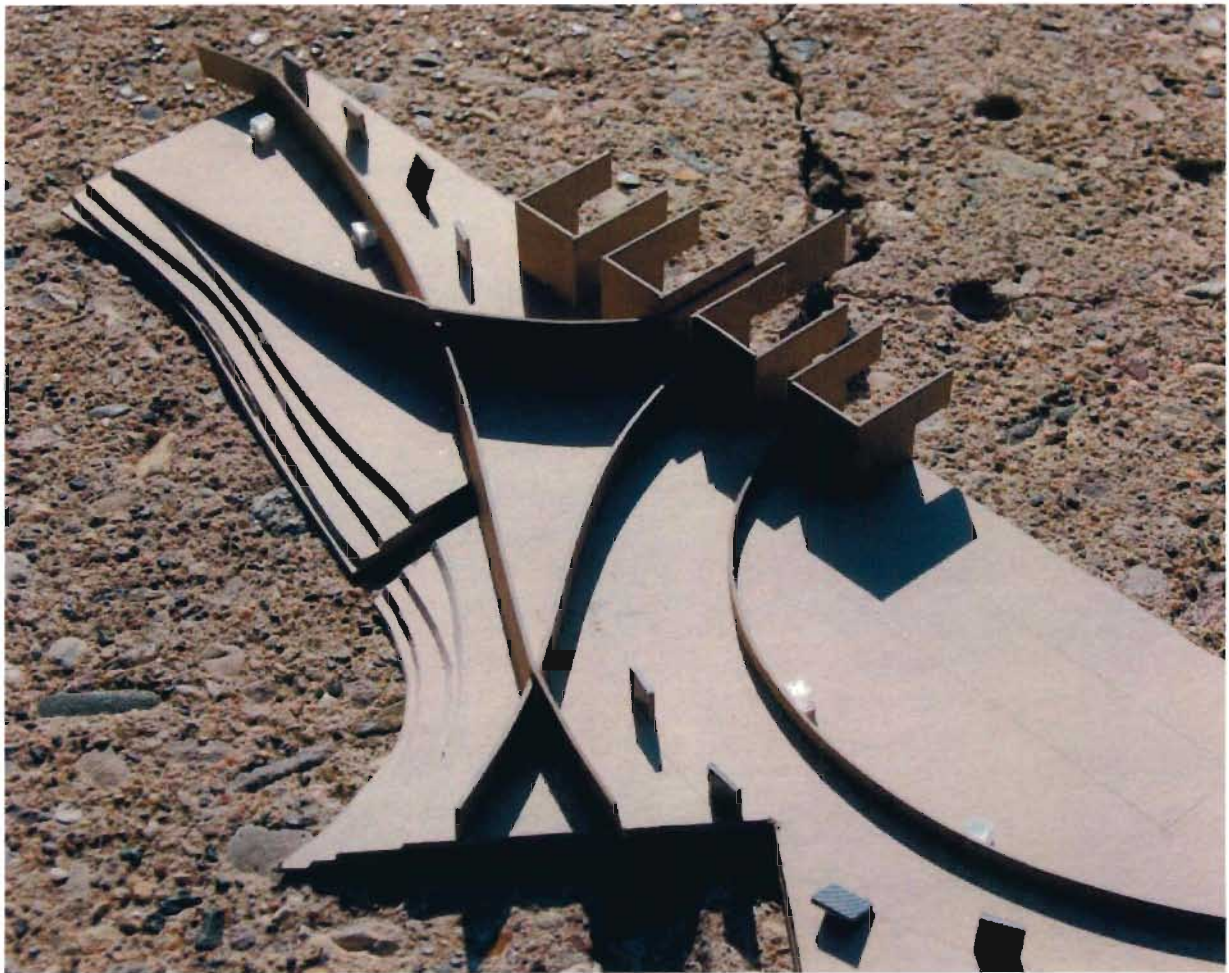


The building and landscape wanted to become blurred and site models studied ways this could be accommodated. This model kept the frames of the film school and extended them to the south to "massage" the historic district. The cinema massing remained intact and the "tree-like" structure collided with space to link the two elements together.

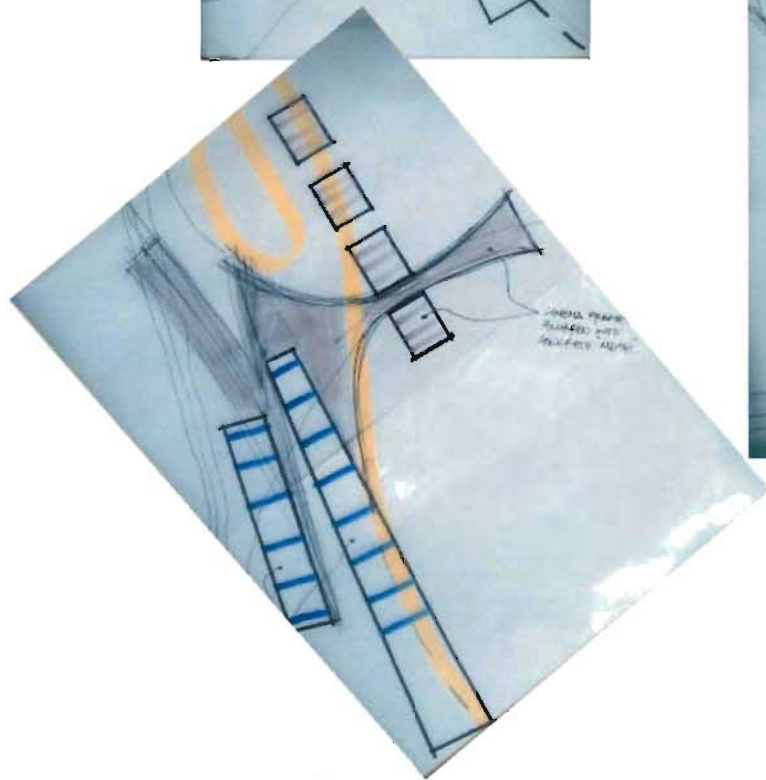
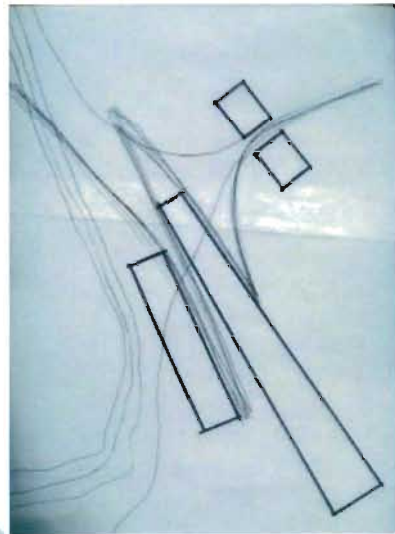
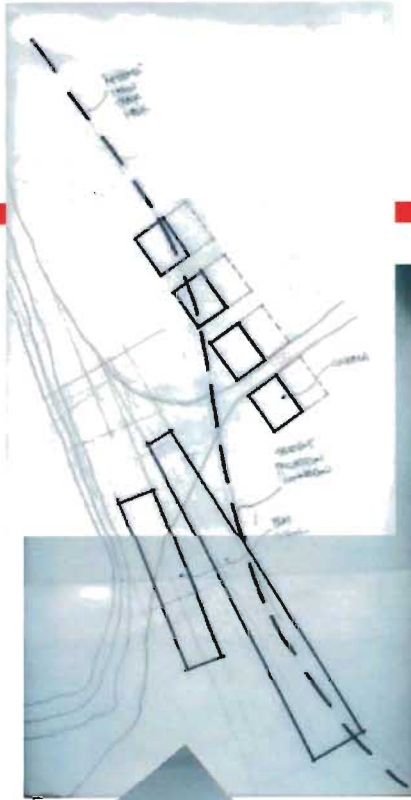
This scheme looked at digging out the central site to be level with the playing field to the west. It also looked at a way to project to the festival area and how site circulation could influence the layout.







With the previous schemes the sense of projection started to fade away. This proposal looked at keeping the cinema in place, but finding a way to bring in the east side of the tracks and create approaches of rhythmic projection.



design development

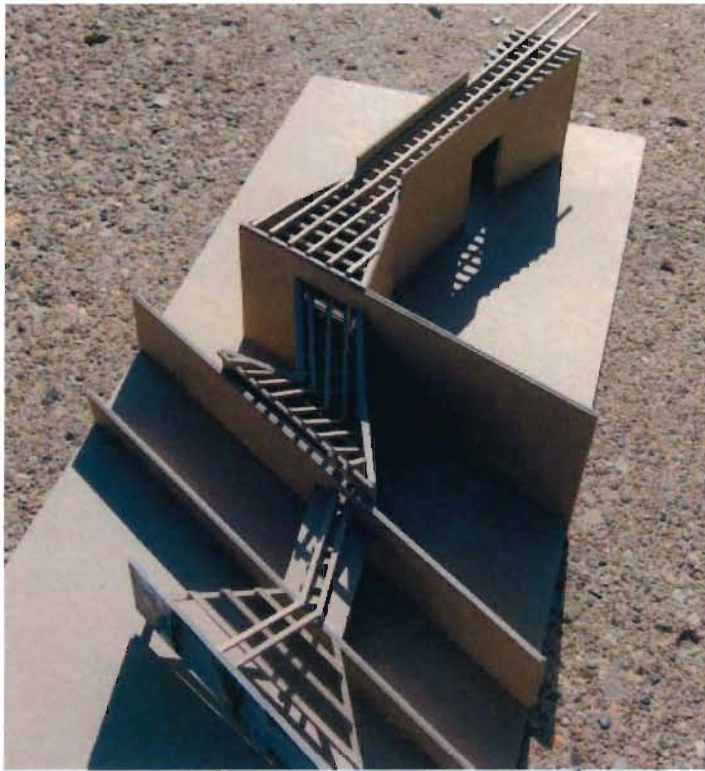


design



This tectonic study saw ways to bring projection into the structure of the building. A waffle slab wall was proposed that could be experienced from the inside and outside. The wall would be a "wall of projection" supporting flat screen televisions to display student work.



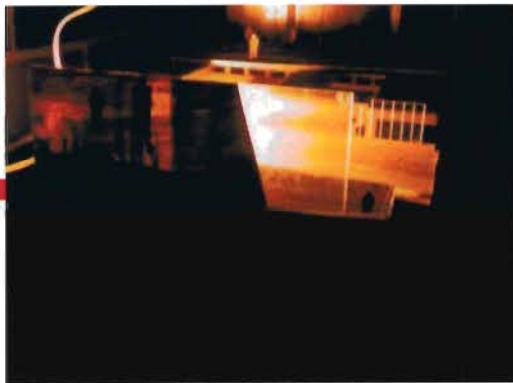


A circulation model was created that collided with the frames. This element explored the constant tightening and releasing of tension in a story. As the interior experience of the building progressed, and the individual frames were seen, the steel roof elements began to release into space.



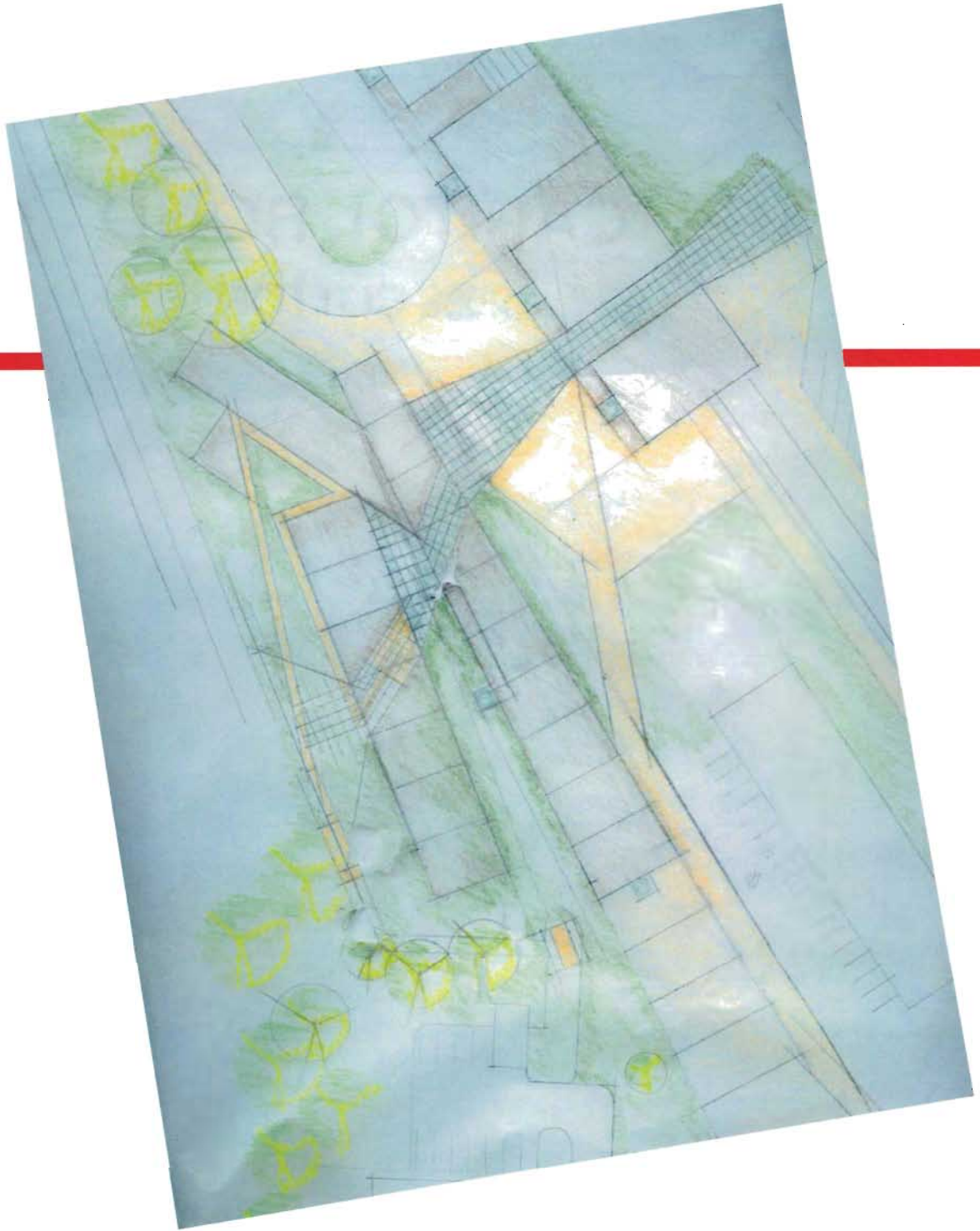
This section model through the film school studied the tectonics of the building. Massive concrete columns were created to act as the film frames and steel tension rods were pulled through to bring the inner tension of a story out to the exterior of the experience. The "walk" juxtaposed elements of projection and hints of what was to come to create a unique place.



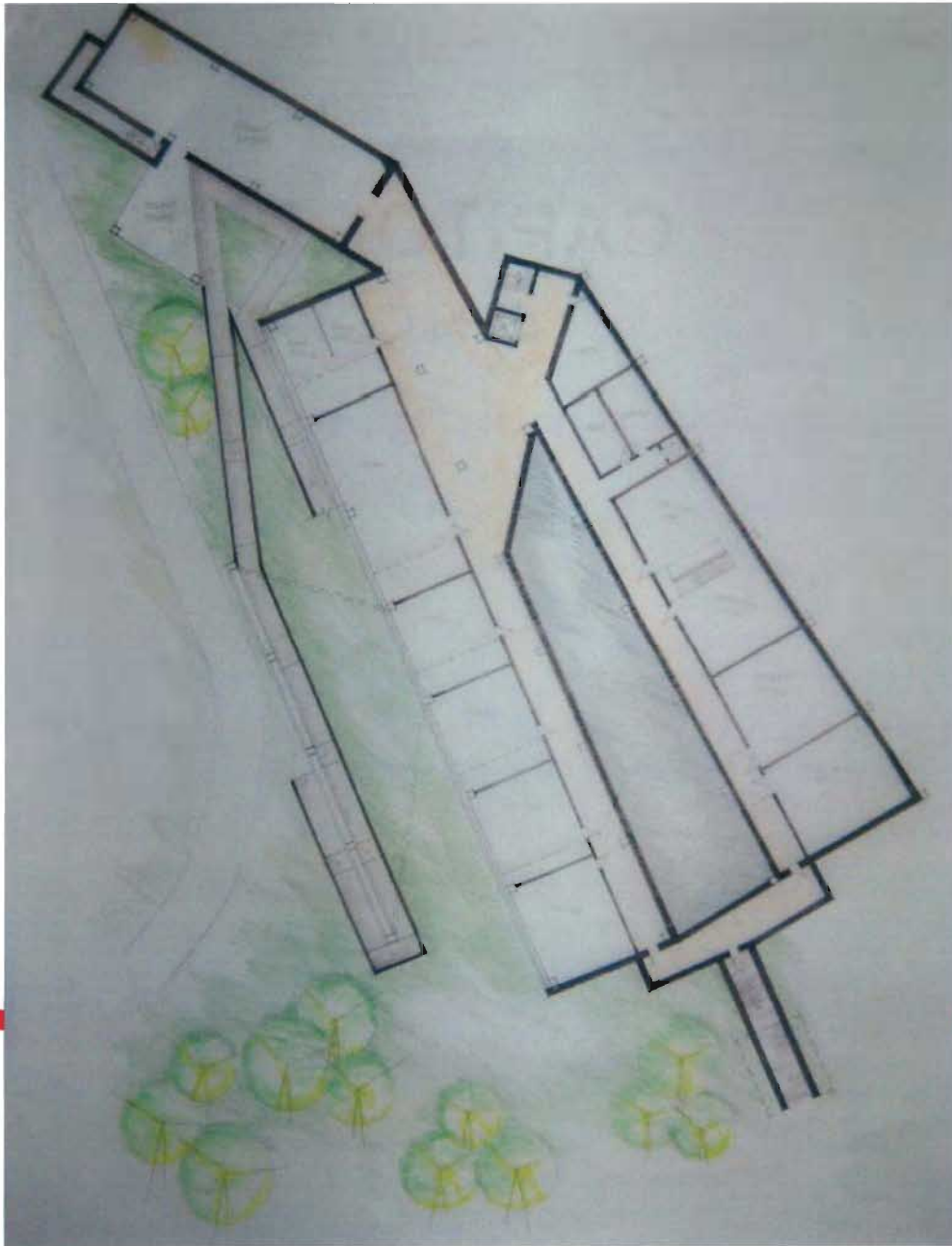




design development



design

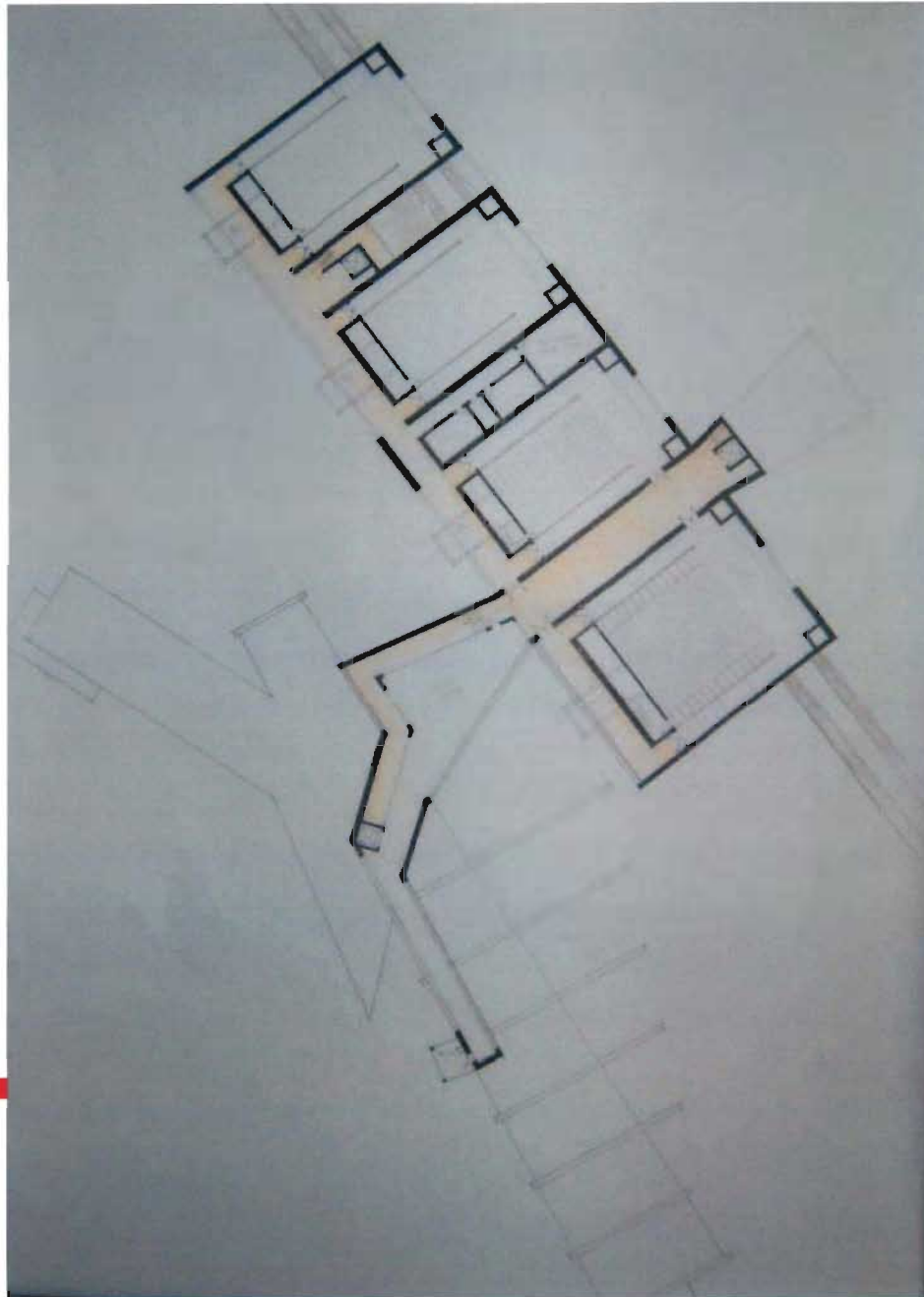




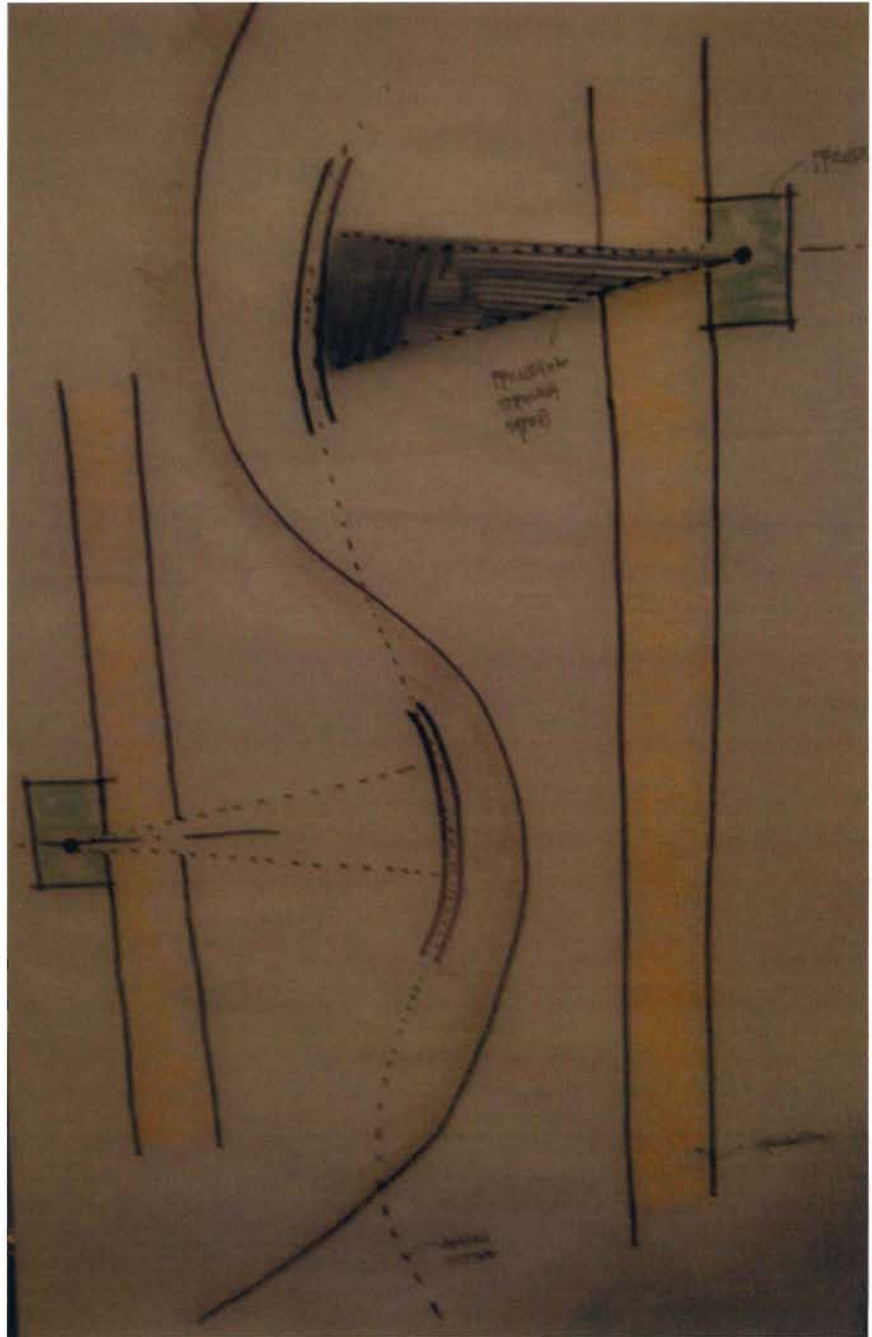
design development

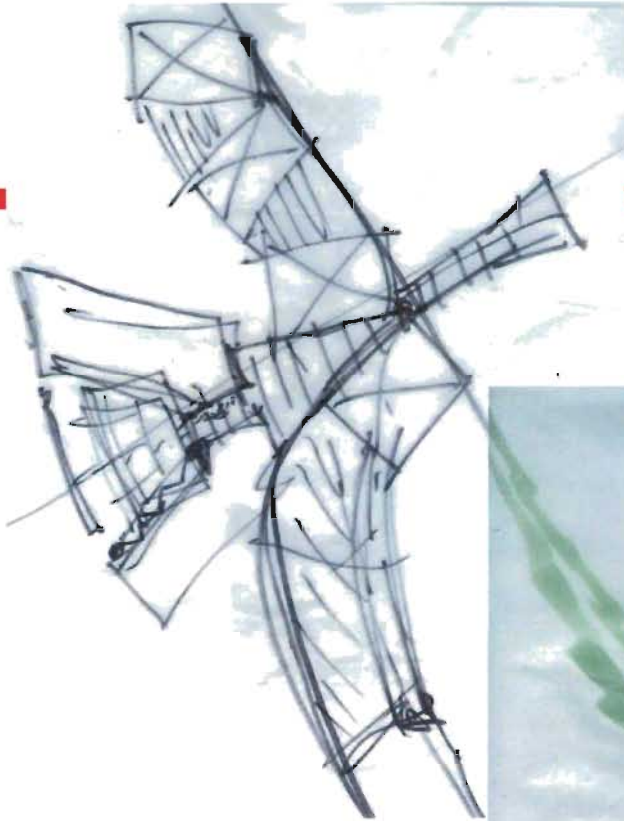


design

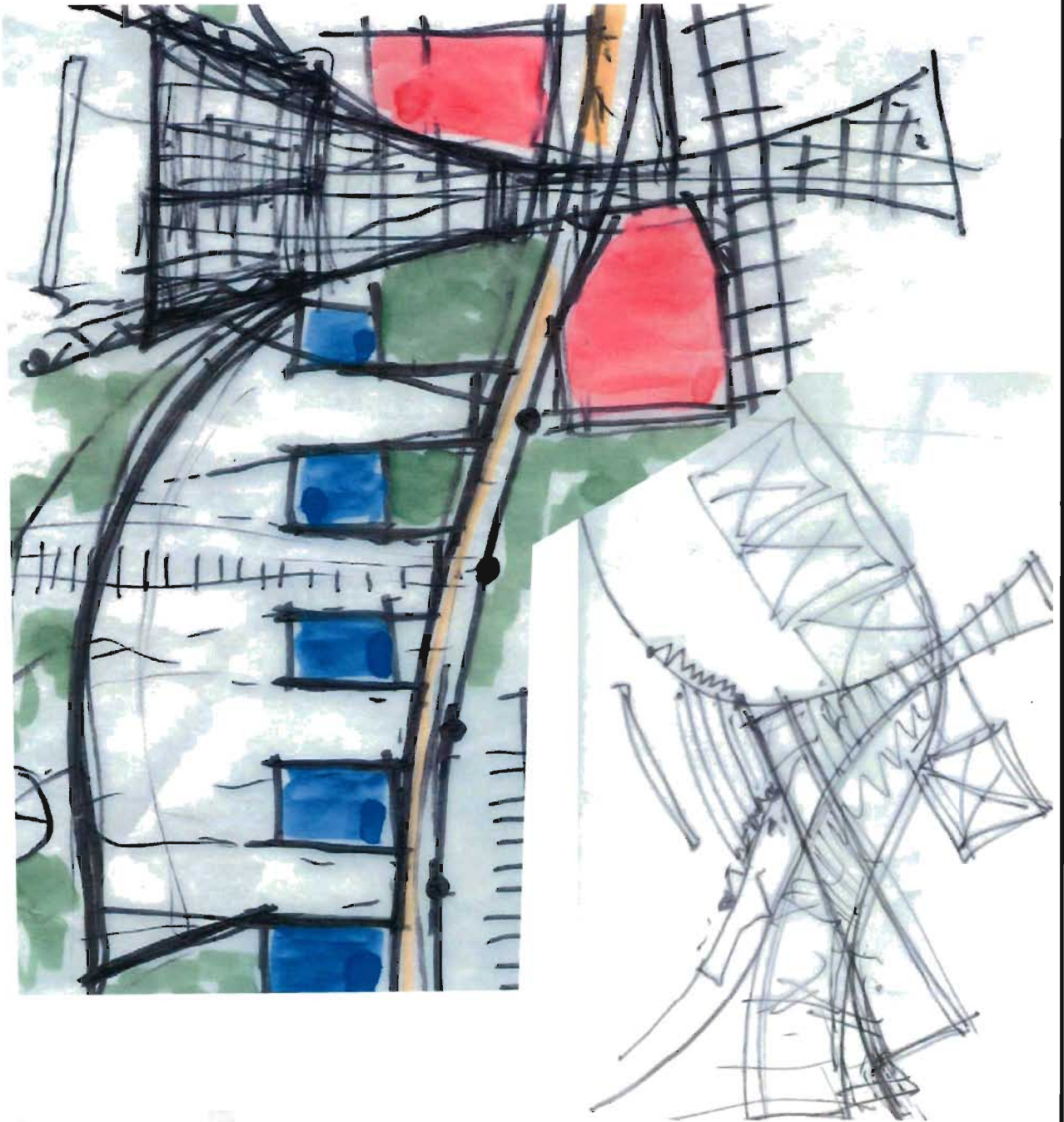


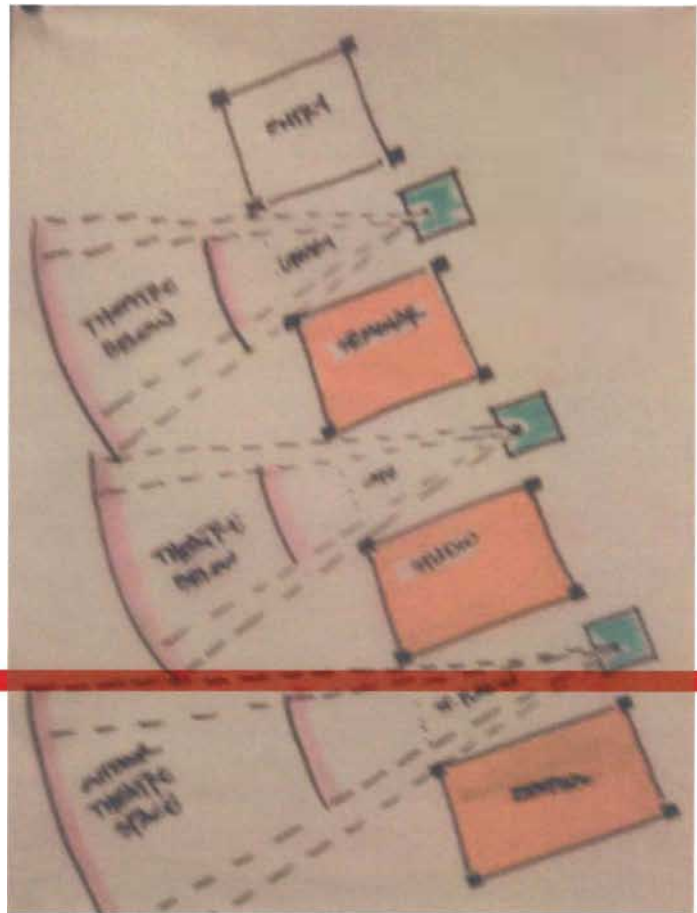
The design development phase was a success with respect to the tectonic study and the study of light. Further investigation needed to take place in how the element of projection could be incorporated and how it could influence the architecture. A celebration of the existing site was lacking and needed to be studied in the next step.





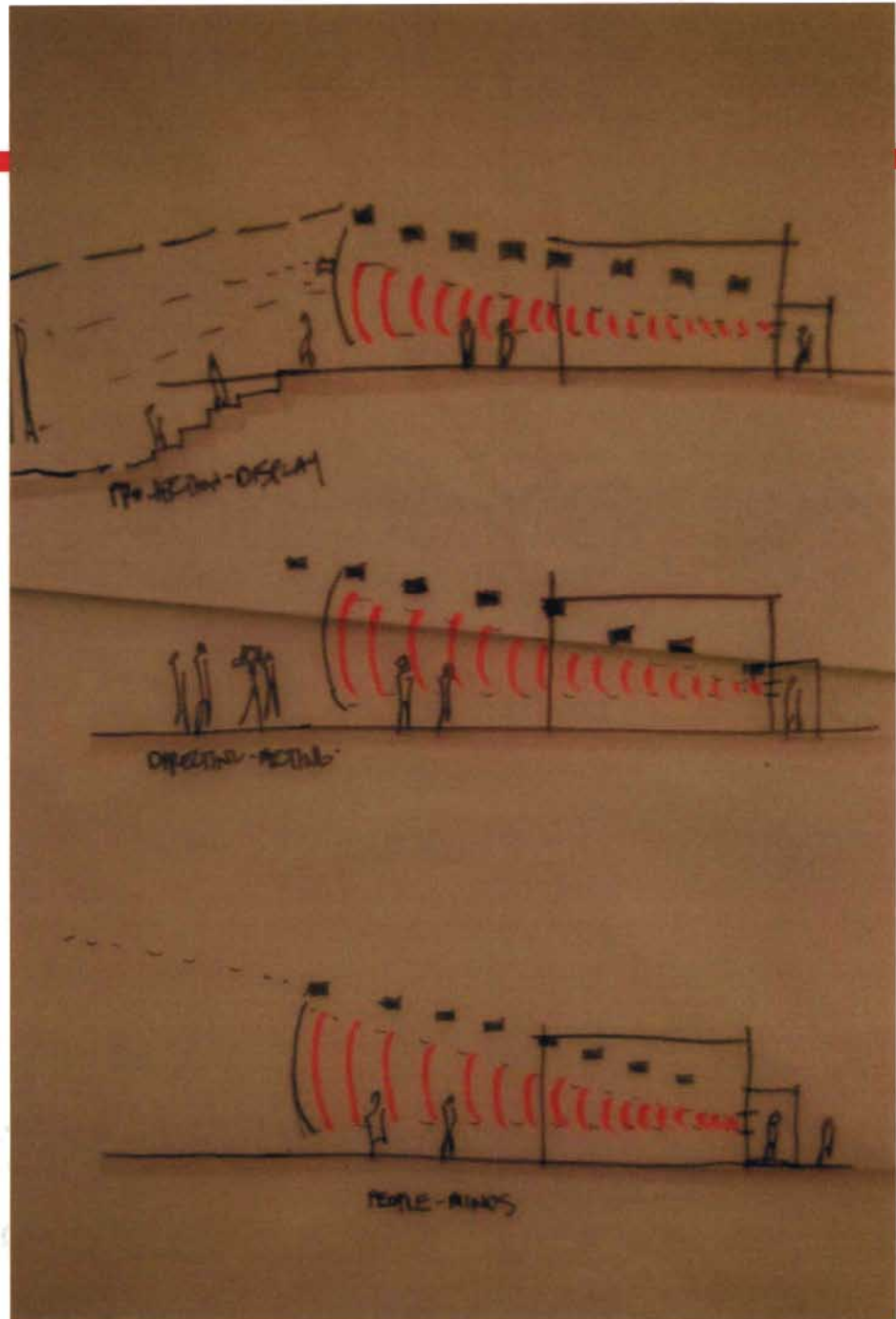
design

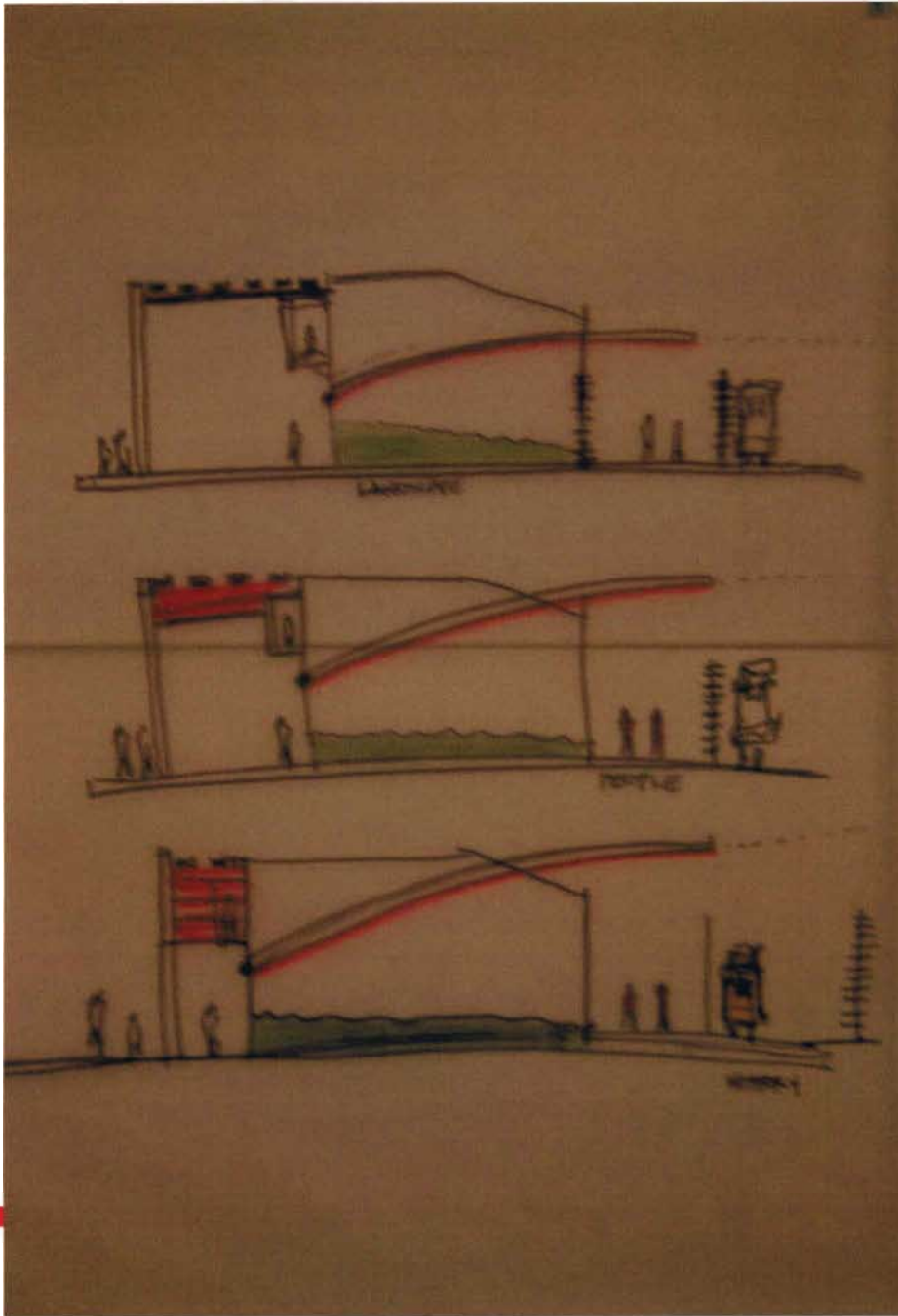




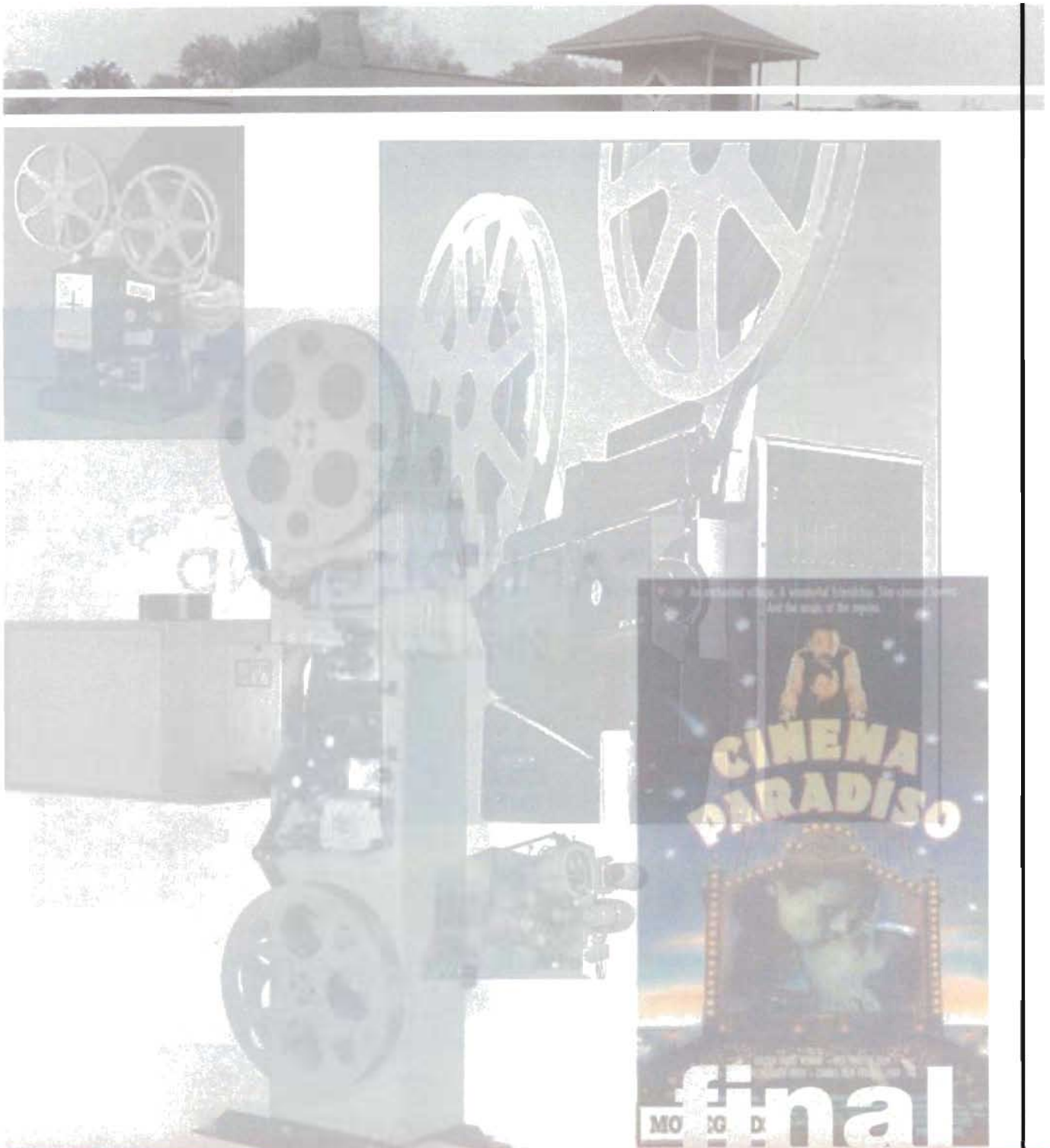
The wedge was broken up and elements of projection were spliced in to create a space of projection. The space of projection began to impact the spatial form and was carried on into section.

These schematic sections are through the film school. There is projection onto a screen to start. Next there is projection through a screen and into space to create a space of projection. Lastly projection through a space and into the outside world.



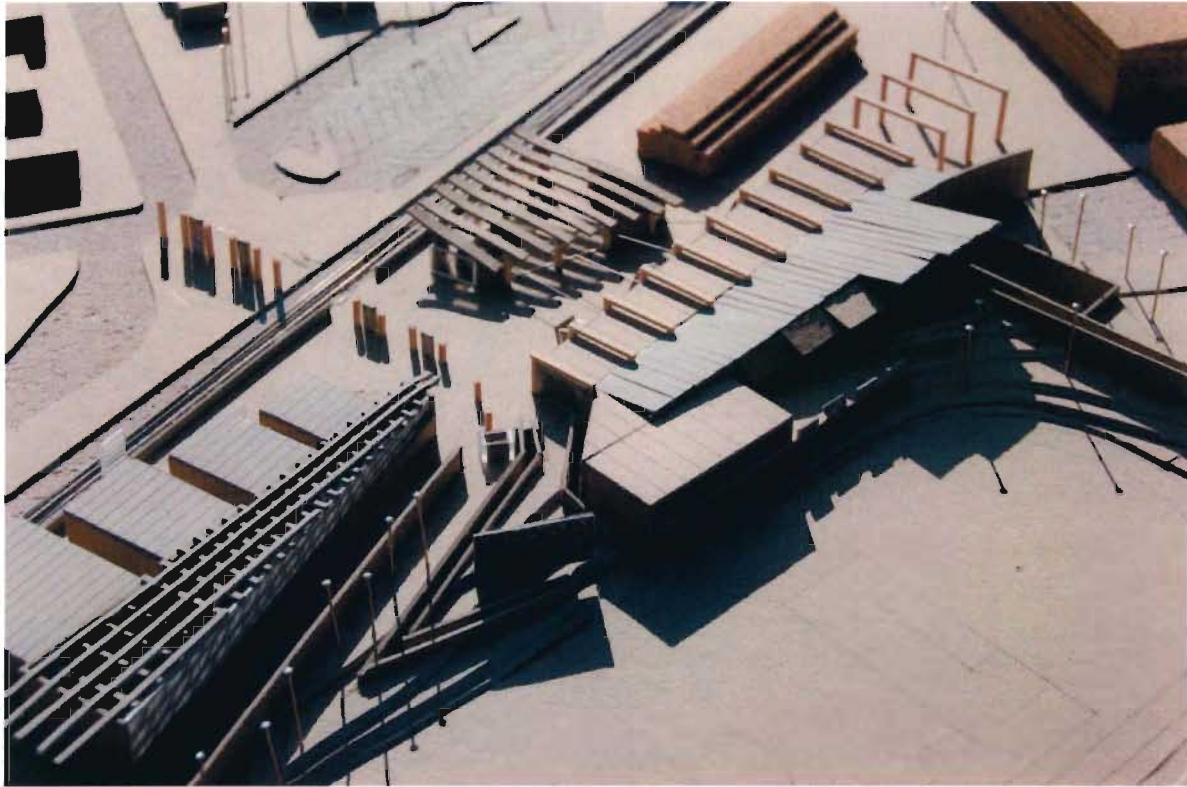


These schematic sections are through the cinema. As the engager experiences the space they are first reminded of the rolling topography, second the arrival of people on foot and lastly the arrival of the train.



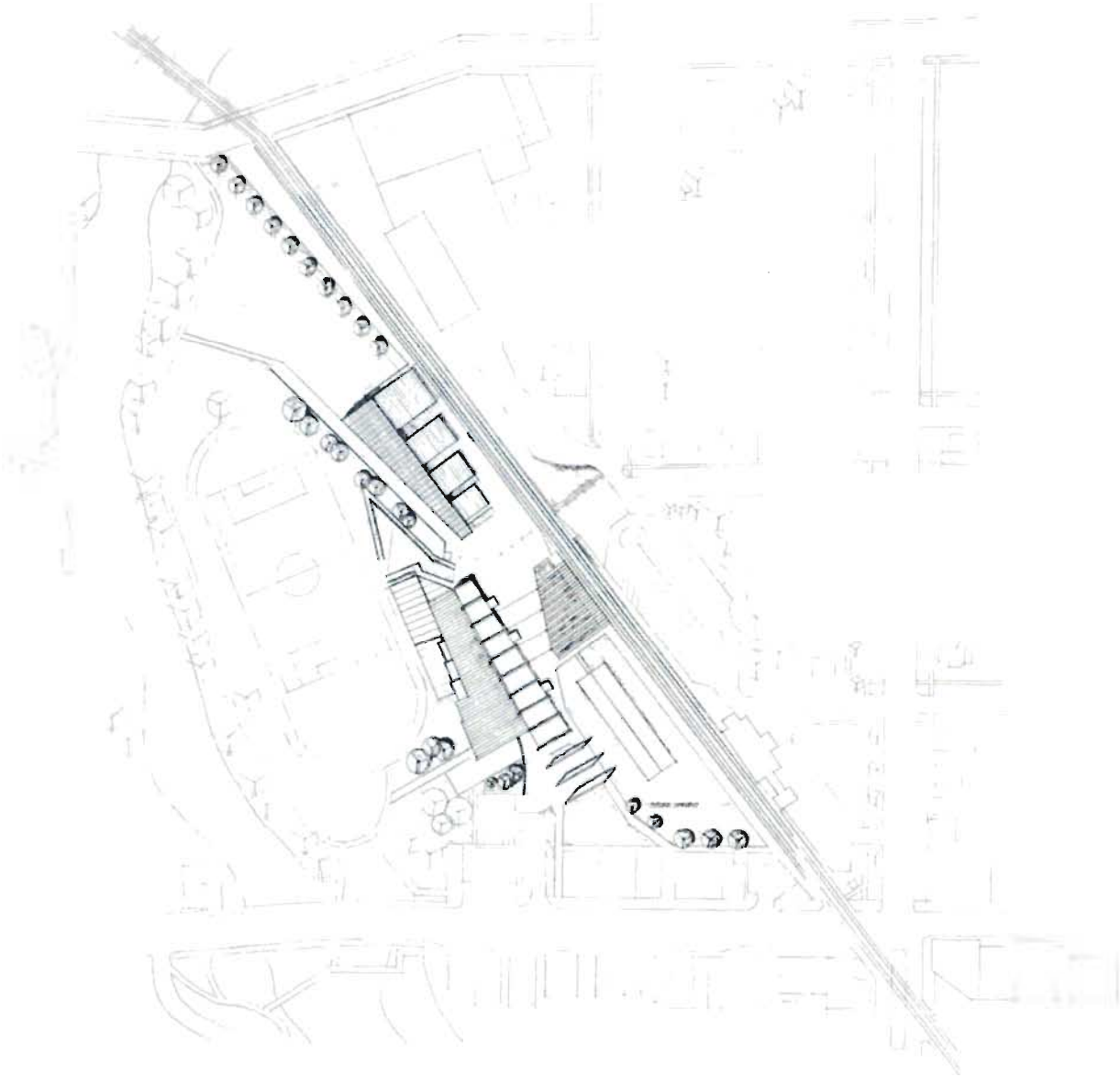
"they all counted us out poppin' their Cristal and stuff, but hey, thursday night weez' gonna pop it."
- [RA] Sheeeeeeed Wallace
2005 NBA Finals Game 6

design



The proposal was separated into three distinct buildings. The east side of the tracks was engaged to pull people arriving into a central entry space for all three buildings. A walk through history was pulled from the historic district and on through to the wall along the cinema. Projection to the park was a key element in the final design.

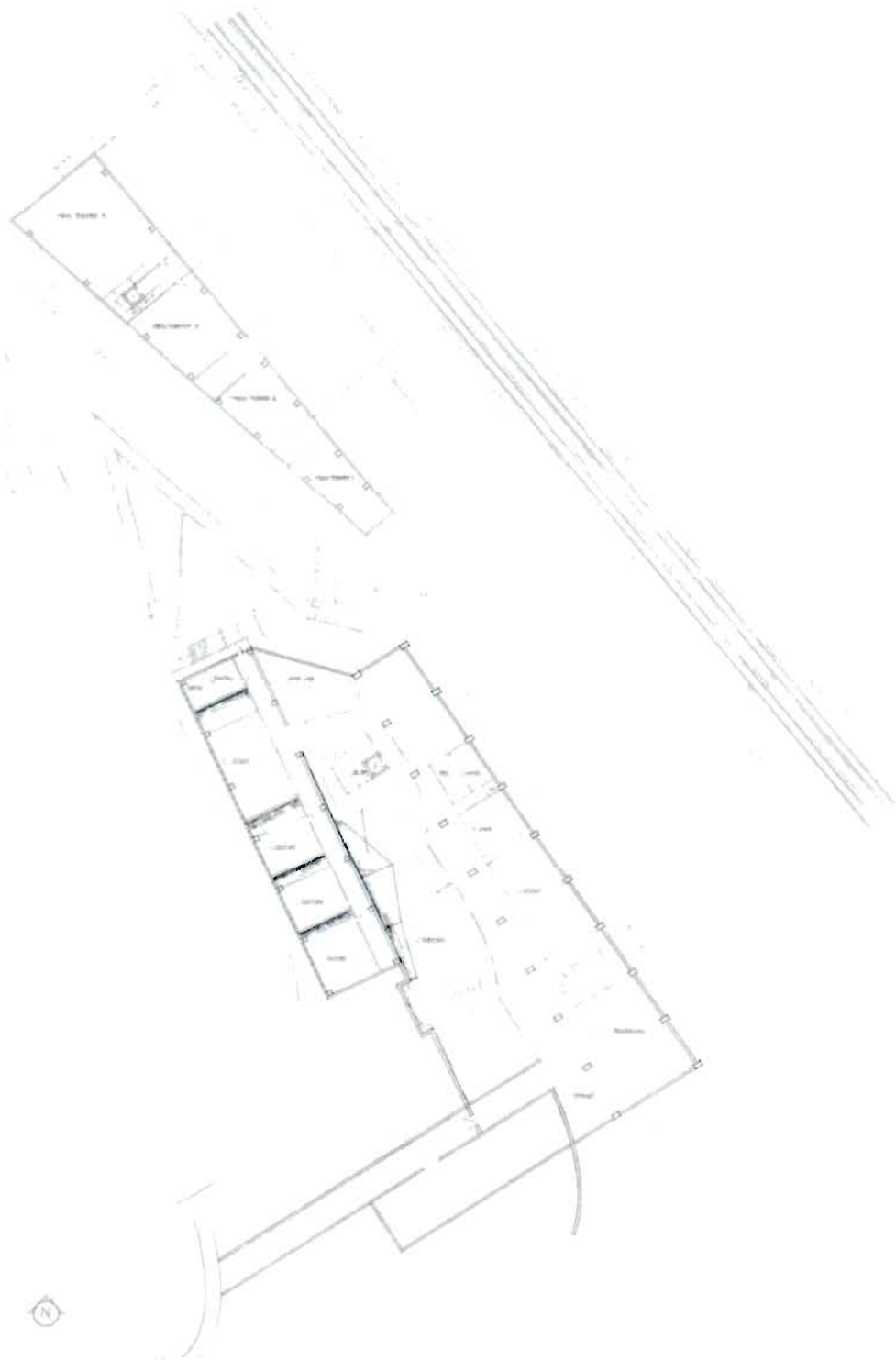




design



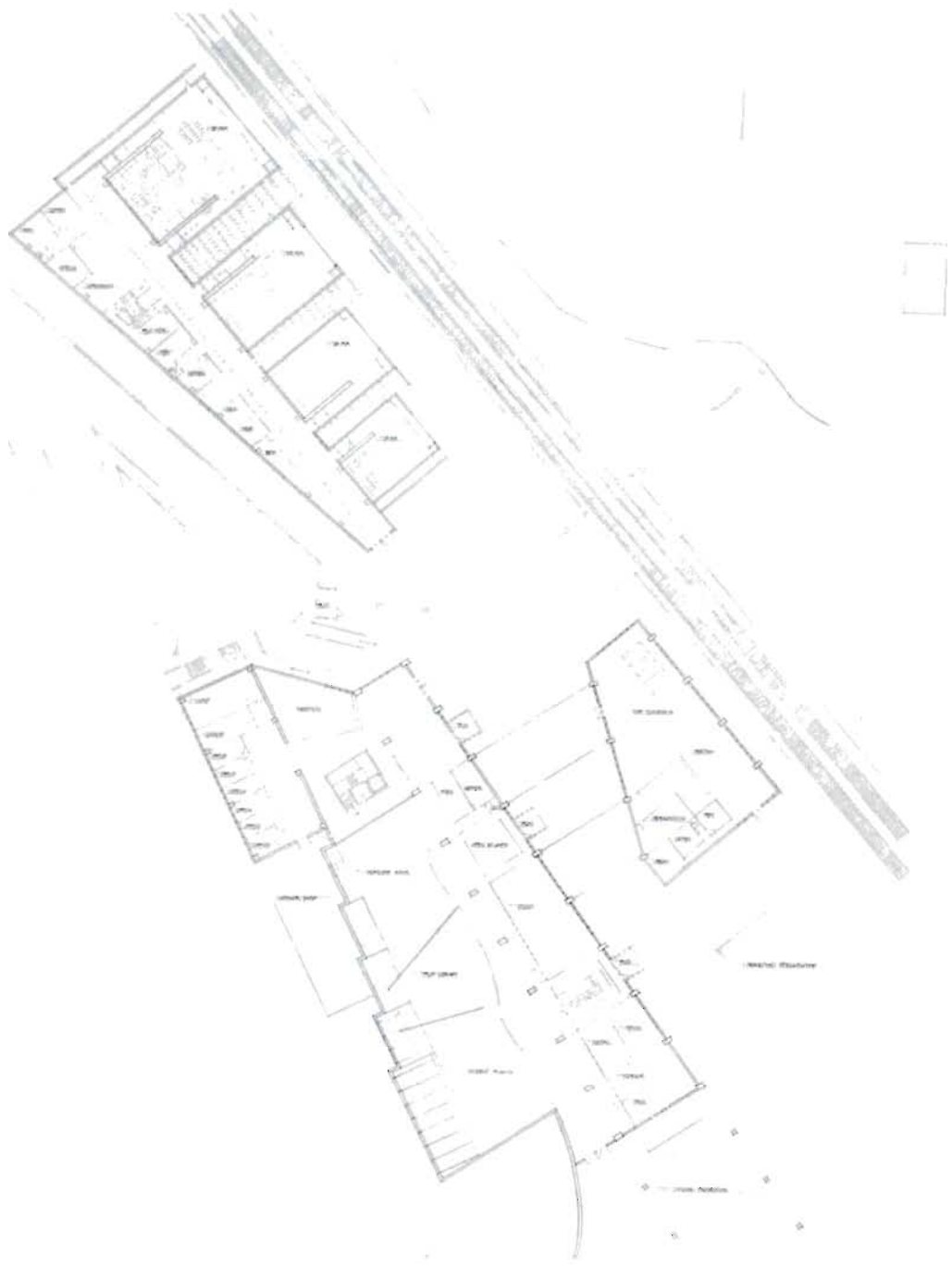
construction



design



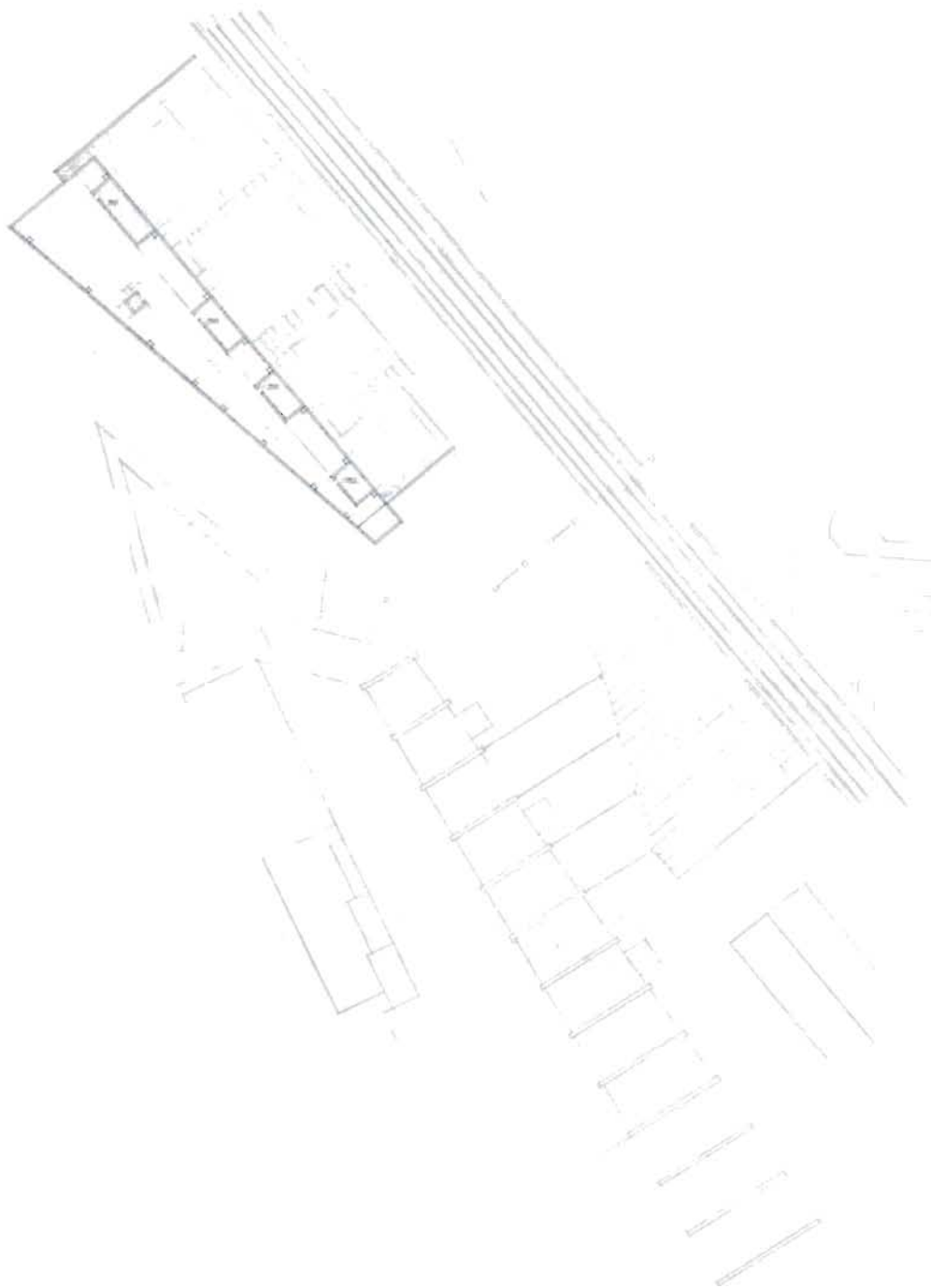
construction



design

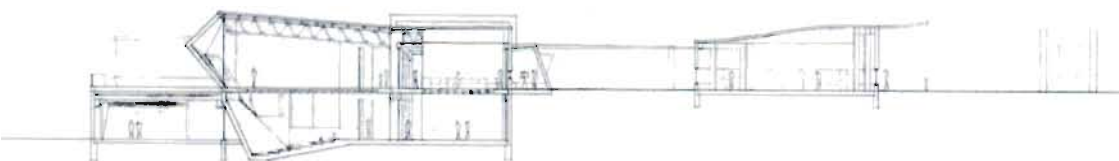
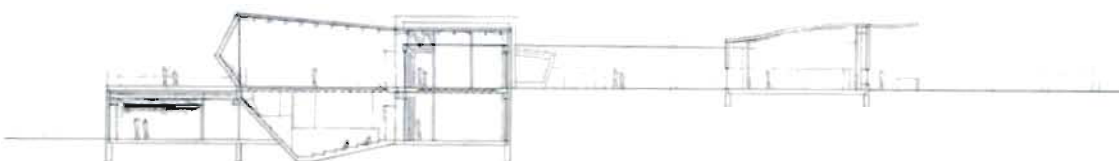


construction

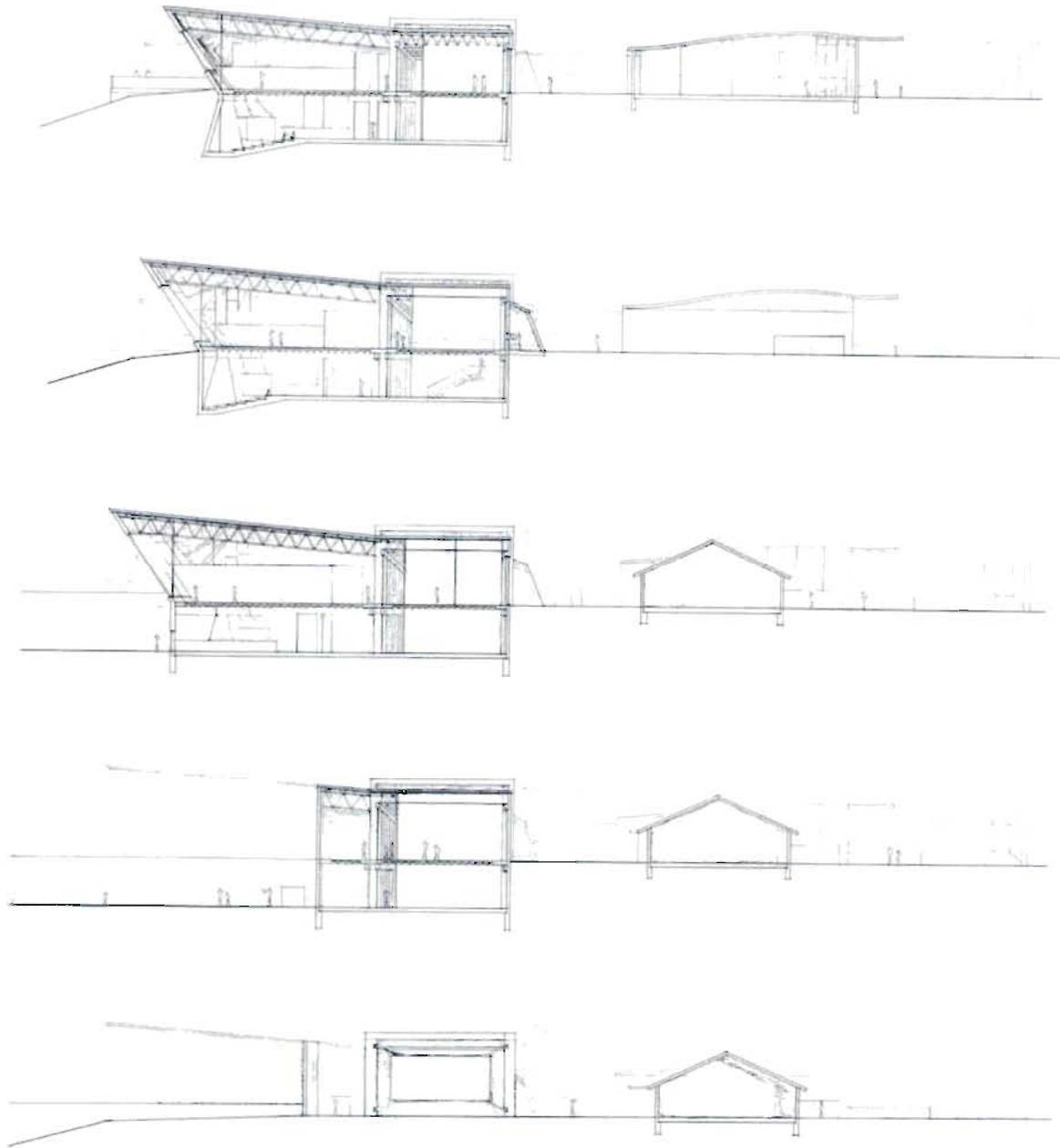


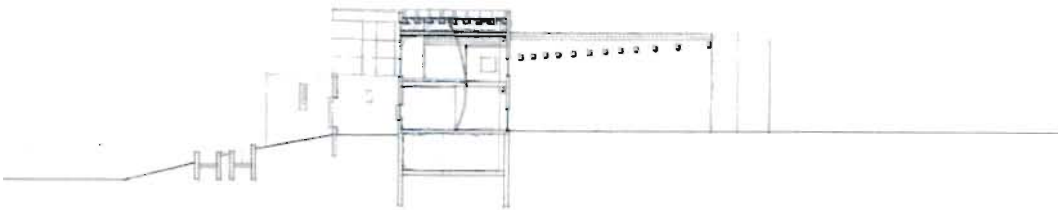
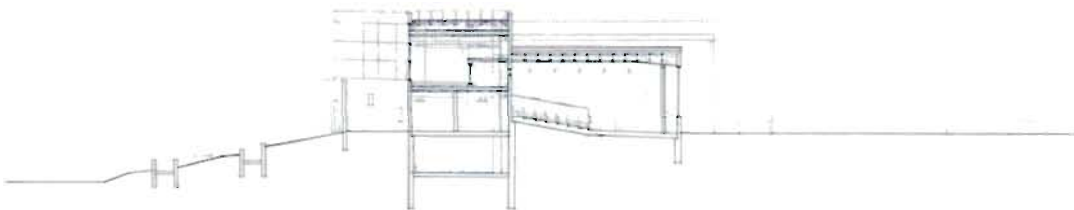
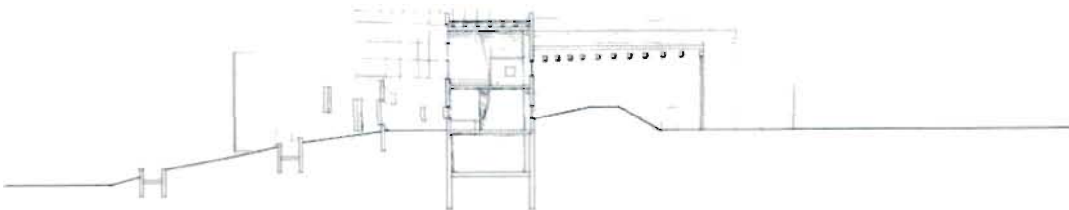
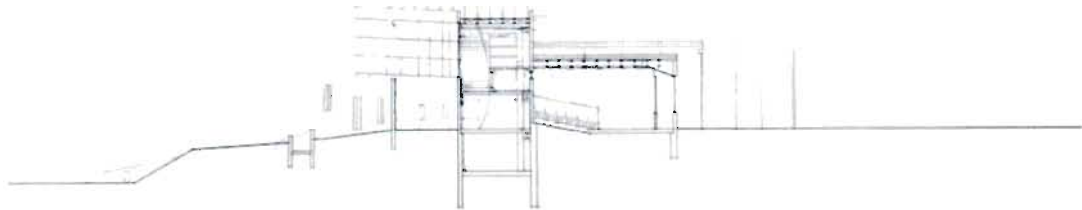


construction

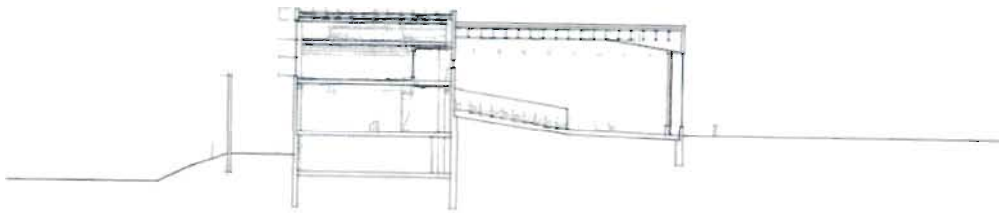
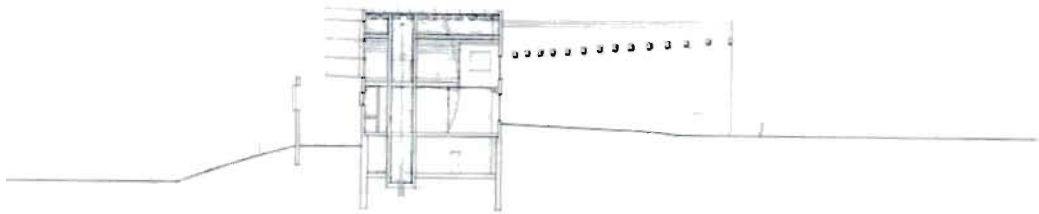
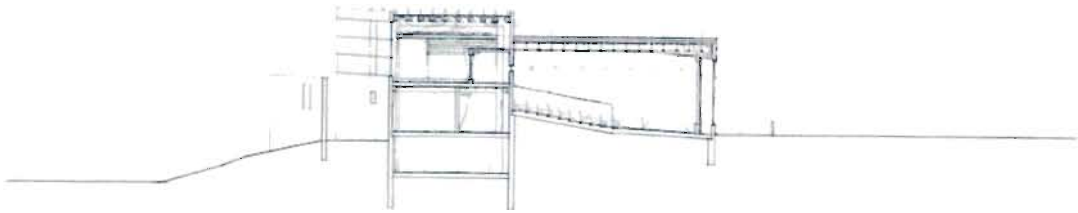


design





design



design

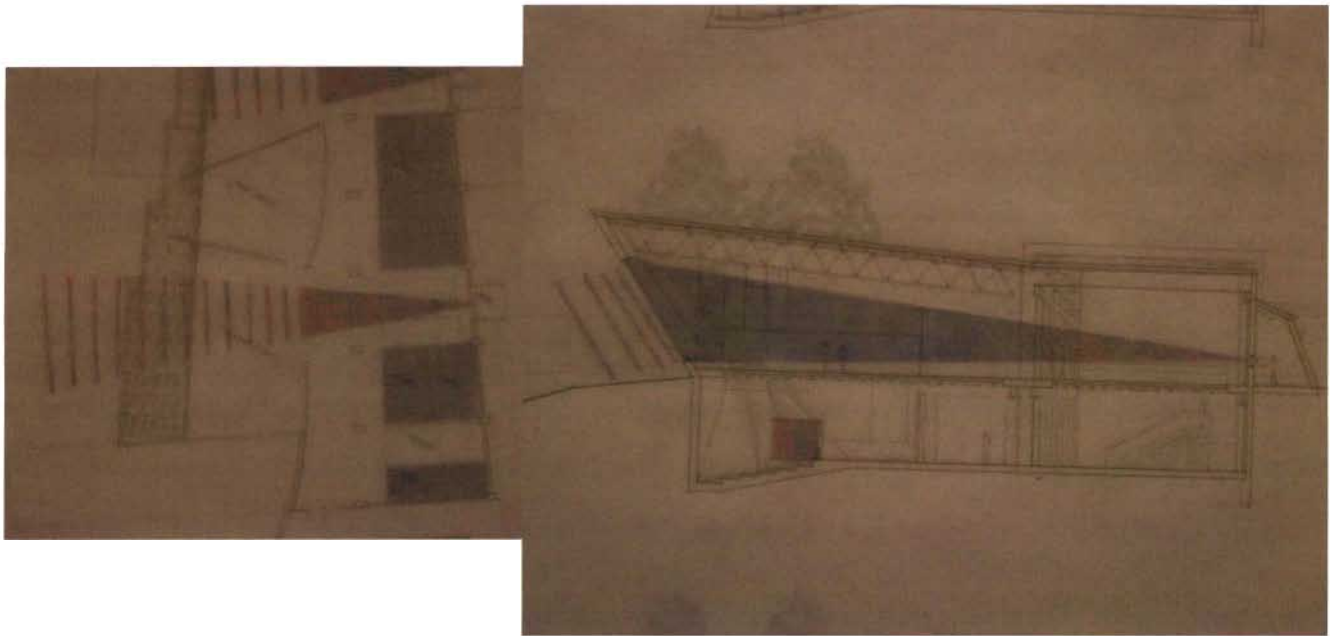
framing history through cinematic storytelling

As the building is experienced there is this constant release through the space. In the film school the wall was initially pushed, but later was gradually pulled to project to the outside park. The roof of the coffee shop was pulled toward the train tracks and the roof of the cinema was released as the history of film was portrayed. The project was successful in the sense that the site was resolved with a clear sense of arrival and sense of scale. The thesis was also successful in that every design decision was completely backed up by theory and research in relation to film-making. Every architectural response was constantly questioned until new ideas were explored to their fullest.

I would like to continue my exploration in developing experience perspectives to show how the building is seen to the user. I think that this would have helped explain my project much more. I also would like to try and intergrate more outdoor projection areas that are sort of secluded. The idea that through exploring these "secret" theatres can be discovered.

What I learned most is that I need to be more critical of how I represent my work. A sense of hierarchy is lacking and I need to figure out better ways to show what is going on in my head.

All in all this thesis was a success because I never settled for anything, I designed and challenged my design up until the deadline. The question I will always have in the back of my mind and continue to challenge is: how do you design projection?



Thesis Paper

- (Dodd et al. 5) "History need not be the dull recitation of names, places and dates. It is the story of people, how they lived, what they did, of the adversities they overcame, their triumphs and their failures."
- (Dodd et al. 5) "Newspapers are the dairy of a community, recording events as they happened. The papers tell the story as it developed. They also record the major event of one day which was forgotten by most of the community by the end of the week."
- (Mackendrick ix) "But I can also easily imagine a college without a film program building a curriculum around these writings."
- (Mackendrick xiii) "Film writing and directing cannot be taught, only learned, and each man or woman has to learn it through his or her own system of self-education."
- (Mackendrick 118) The structure of the entire work, if you are studying a classic dramatic film, is likely to have the traditional elements of plot, characterization and theme combined in exposition, crises and the gradual build to the obligatory scene near the end.
- (Mackendrick 3) Cinema deals with feelings, sensations, intuitions, and movement, things that communicate to audiences at a level not necessarily subject to conscious, rational and critical comprehension.
- (Mackendrick 12) Dramatic tension (a story) generally requires an element of conflict, the effect of tension arising out of aspects of character rather than plot, we can define as the sequential progression of incidents with the cause-and-effect connections that have a forward momentum.
- (Mackendrick 76) "the face-to face experience involved in the art of the raconteur is invaluable to an understanding of what a story is.
- (Mackendrick 24) The trick in inventing a scene with effective exposition is to devise supporting characters who are involved in a dramatic situation where specific questions have to be asked of certain pieces of information offered in order that the tension is (perhaps temporarily) resolved and the audience dramatically satiated.
- (Mackendrick 35) Cinema can make use of something like Surrealism, because the unreality of a Surrealist image is created by the disturbing juxtaposition of incompatible but utterly real elements, something that cinematography can do brilliantly.
- (Film Glossary) "a series of unrelated shots, objects, people, situations, details and characters in juxtaposition with one another"
- (Mackendrick 50) It forces the student to reduce the plot mechanism to its bare bones, to strip it of all its other values.

Thesis Paper

- (Mackendrick 48) A Step Outline is not just a list of scenes-it is a chain of events. As you number the scenes, keep in mind that each should read as a progressive move, a step in a cause-and-effect chain.
- (Mackendrick 48) "anticipation mingled with uncertainty," where both factors are essential for successful cinema.
- (Mackendrick 48) A situation is created where our curiosity is whetted by the desire to uncover or disclose a solution, or to unravel a knot of tension, but when the discovery is made or the knot unraveled, it shows only another box, another hiding place.
- (Mackendrick 86) An activity is present when someone is said to be in the continuous process of doing something. It deals with ongoing situations that have no beginning, middle or end. Action, on the other hand, is inherently dramatic, and makes up the entire completed activity, implying that the thing being done may produce an effect that so alters the present circumstances it, in turn, produces a new result, thus provoking another, often contrary counter-action.
- (Mackendrick 93) Think of the stories you have encountered where we, the audience, are aware of circumstances of which one or more of the onstage characters are ignorant and are thus kept in a state of "anticipation mingled with uncertainty" as we wait for some turn of events (peripeteia) in which the suspenseful situation is resolved.
- (Mackendrick 99) William Archer was a British drama critic and playwright. His ideas were centered on theme in storytelling. What the student needs to learn, therefore, is how to convey the theme of his story through the creation of characters who interact within the scenes he creates, and not just imbue a single character (the protagonist) with that theme.
- (Mackendrick 100) In fact, it should be understood that every character in a story, being a creation of its inventor, is to some extent the author speaking in disguise. It is not only the hero but the entire complex of active interrelated figures who are projections of his mind.
- (Mackendrick 101) A good writer will let his audience pick and choose their own themes and "messages" from the story he is telling.
- (Mackendrick 168) It is beginning a process of thinking not of a character as a character-in-itself, but of character interactions.
- (Mackendrick 193) "every step within each scene should be a progression along the line that leads to the story's climax, every entrance is an exit from a previous situation and every exit is an entrance to somewhere else."

Thesis Paper

- (Mackendrick 198) He is thinking ahead and putting himself in the shoes of the audience and what they should see from his work. Mackendrick calls this character, "The Invisible Imaginary Ubiquitous Winged Witness," a creature designed to personify the mind's eye and ear of the director leaping about in the time and space of an imaginary world constructed in front of the camera lens.
- (Mackendrick 197) The director is screening out everything not relevant to the as yet not-present world of the story being told. Concentrating only on what he can see, he is busy arranging in his head the short, narrow segments, those disoriented pieces of this soon-to-be-assembled reality that will be seen and heard through that open window of the cinema screen.
- (Mackendrick 198) Every single decision related to camera position, image size and editing pattern is determined by the question "What do I need to see now?"-with the "I" being that which exists only in the future: the potential audience.
- (Mackendrick 204) In 1920, at the age of twenty-one, the Russian Lev Kuleshov started the world's first film school. Kuleshov believed that montage, the juxtaposition of shots, was the very essence of cinema.
- (Mackendrick 205) It became apparent that through montage it was possible to create a new earthly terrain that did not exist anywhere, for these people did not walk there in reality, and in reality there was no pole there.
- (Mackendrick 206) This point helps represent the idea in film that the basic strength of the cinema lies in montage, because with montage it becomes possible to both break down and to reconstruct, and ultimately to remake the material.
- (Mackendrick 225) There are three interrelated factors that seem to determine the audience's degree of identification with one character over another: the relative screen sizes and placement of camera, the eye-line, the timing of interactions.
- (Mackendrick 229) Framing can be defined as the composition of the pattern of visual elements within the rectangle of the cinema screen.
- (Mackendrick 251) In shot to shot relationships for film each angle should be significantly different in a way that adds or subtracts to the pictorial narrative, and in turn advances the story. The move from one shot to another might answer a question that is posed by the previous angle. It might satisfy some curiosity on the point of the viewer by showing more clearly what is already visible, perhaps cutting out information that is now irrelevant, or shifting the angle to include new information that an action in the previous shot has led us to want to see .

Thesis Paper

- (Mackendrick 239) Axis is important in cinema in that the eye-line is a measure of our feeling of empathy with a character, the more frontal the camera angle, the greater our sense of subjective involvement.
- (Mackendrick 239) When the eye-line is very close to camera, tension is at its maximum.
- (Mackendrick 241) This "axis" is, of course imaginary-but so indeed is all "cinematic space": it exists only in the mind's eye of the audience."
- (Mackendrick 260) "It makes good sense to begin by shooting the master-shot of a scene, even if it is not the first shot in continuity. There are two obvious reasons for starting off with the largest angle that shows all of the important action, then moving close to medium shots and close-ups. One is that with a master-shot, you are better able to establish the tempo of the scene and the flow of character interaction.
- (Mackendrick 272) "Be sure to watch for interesting tracking and panning moves that reveal certain pieces of information at specific times. Watch how a figure moves in relation to the world around him. Notice if he is isolated from his environment or made a part of it through his interactions with on-screen physical elements."
- (Mackendrick xxxvii) "Originality consists in taking existing conventions, studying how they govern the medium, and finding utterly new ways to use them."
- (Mackendrick 262) As has been stated previously, cinema is not so much a medium for action as it is for reaction. It is with the timing of a reaction that the editor punctuates the significance of the action.
- (Mackendrick 263) "plan for simultaneous action."

Precedents

- (Slessor 27) "The Scottish Parliament was a competition won by Miralles in 1998. The projects conceptual origins are found in the bundles of leaves and twigs he presented to the competition jury."
- (Tagliabue 29) "We decided not only to create a building, but rather a series of pavilions, where pieces of the history of the city still reside and where we relied heavily on the land's movements and on the landscape's design."
- (Cohn 99) "...it underwent delays and spiraling cost increases, from an original guesstimate of the net building cost of \$75 million to a final tally of \$830 million, as its program ballooned from 170,000 to 325,000 square feet."

Precedents

- (Tagliabue 19) "From our recollections of Scotland we find these images that stick in our minds. The boats offered by the land. We like these boats not only in their construction, but also in their dedicate presence in a place. Something about their form floating in the landscape should be a part of our project."
- (Tagliabue 29) "The debating chamber is a light wooden structure, actually made as if it were a boat."
- (Norberg-Schulz et al. 129) "The biggest strength of the design is Fehn's ability to organize the museum's displays like voyages to instances at different points in history."
- (Norberg-Schulz et al. 129) "They (the displays) are linked by a long path across ramps and terraces, through resting areas and exhibitions, between visible and the evoked memories of local history."
- (Norberg-Schulz et al. 140) "In order for an object to find its place in this new setting, the architect must dwell within the object, just as words dwell within the soul of an actor."
- (Carter 74) "Externally its ornate brick and stone facade has been retained but the interior spaces radically reorganize."
- (Carter 74) "The character is most emphatically established by a new building constructed within the slot of space between two existing structures. This connection also frames an outdoor dining terrace which is directly accessible from both cafe and street and creates a site for a new light box."
- (Carter 77) "The light box develops section in other ways so as to characterize a very particular view of the moving image. In sharp contrast to the widely assumed notion of the cinema as sealed black box."
- (Carter 74) "...movies and television programs light up walls, flicker and go out, it is these aspects of movement and changing light qualities which have also clearly informed the design of the new light box and the overall organization of the Cinematheque."
- (Lubell 147) The 50 ft by 90 ft glass curtain wall.
- (Lubell 150) "The Rose Theater, which seats up to 1,231, includes seating configurations shallow enough that the furthest viewer is only 88 feet from the stage. Movable seating towers, divided into loges, increase the sense of closeness by wrapping the audience around the stage."
- (Lubell 150) The portion of the lobby pictured here, "flows around theaters."

Precedents

- (Buchanan et al. 1) "The eye dances on the drawings, pulling together the scattered elements of an elegantly composed sheet, just as patterns of movement link the discrete and disjointed elements of the building in to a fluid continuity."
- (Marshall) "Not the least of Carme's accomplishments is that her fields of space are created out of the heaviest and most archaic matter, especially rock and concrete; and by means true to the landscape and skies of Catalonia, where the earth is rocky and arid, and the sun intense."
- (Marshall) "The most startling impression of a work by Carme Pinos is how it sparkles for a moment and then almost physically disappears before our eyes, melting back into earth or out into neighboring space: the way triangular contours and zig-zag paths at Morella slip from one shard to another, the inhabited retaining walls at Igualada which keep mutating into voids or naked rock, the unravelling and heaving ground of the Archery Range."

Site Analysis

- (Dodd et al. 2) "It's just a little commercial district down by the railroad tracks. It's just a block wide with the old Michigan Central Railroad tracks cutting across diagonally right at the intersection of E. Cross and N. River streets."

Schematic Design

- (Film Glossary) Definition: For particular processes, the definition needs to be sharply focused or well-defined and on other occasions, for effectual purposes, the image needs to be out of focus or lacking definition.
- (Websters Dictionary) Focus: The state of maximum distinctness or clarity of such an image.
- (Film Glossary) Accelerated Montage: A series of various cuts are used in a short expanse of time quickly going from one shot to another so as to create a rhythmically chaotic effect.
- (Websters Dictionary) Rhythm: The recurrence of similar features.
- (Websters Dictionary) Chaotic: Confused or disordered, piled up.
- (Film Glossary) Action Cutting: Part of the editing process whereby segments of film are "cut" and pieced together shot-by-shot for the purpose of depicting continuity.
- (Websters Dictionary) Continuity: An uninterrupted succession of flow, a coherent whole.

Books

Bolton, Ph.D., Herbert Eugene, and Thomas Maitland Marshall, Ph.D. *The Colonization of North America, 1492-1783*. New York: The Macmillan Company, 1920.

Buchanan, Peter, Josep Maria Montaner, Dennis L. Dollens, and Lauren Kogod. *The Architecture of Enric Miralles and Carme Pinos*. New York: SITES/Lumen Books, 1990.
Precedent: disjointed elements pulled into continuity.

Burns, Carol J., and Andrea Kahn, ed. *Site Matters: Design Concepts, Histories, and Strategies*. New York: Routledge, 2005.

De Chiara, Joseph, and John Hancock Callender. *Time-saver standards for building types*. 3rd ed. New York: McGraw-Hill, 1990.
Equipment and restrictions for space detail summaries.

Dodd, Tom, and James Thomas Mann. *Our Heritage: Down by the depot in Ypsilanti*. 1 ed. Ypsilanti: The Depot Town Association, Inc., 1999.

Horsman, Reginald. *Frontier Detroit, 1760-1812*. : "Michigan in Perspective" Conference Occasional Publication No. 1, 1964.
Precedents: map image

Mackendrick, Alexander. *On Film-making*. New York: Faber and Faber, Inc., 2004.
Thesis: methodologies of teaching film.

Marshall, Anne, ed. *Carme Pinos Plym Distinguished Professor in Architecture 1994-1995*. Champaign: School of Architecture/Building Research Council University of Illinois at Urbana-Champaign, 1995.
Precedent: architecture that disappears and melts into the earth, tectonics.

Norberg-Schulz, Christian, Gennaro Postiglione, and Francesco Dal Co. *Sverre Fehn: Works, Projects, Writings, 1949-1996*. New York: The Monacelli Press, 1997.
Precedents: combining history and representing it in architecture.

Magazines

A+U: *Architecture and Urbanism* 340 (1999): 44-59.
Precedents: Hamar Museum images.

Carter, Brian. "Moving Image." *The Architectural Review* 204.1218 (1998): 74-77.

Castro, Ricardo L. "Architecture en vedette." *The Canadian Architect* 44.3 (1999): 22-27.

Cohn, David. "Appallingly expensive and years late, yet bursting with dreamlike bravura, the SCOTTISH PARLIAMENT may ultimately be EMBT and RMJM's bittersweet masterpiece." *Architectural Record* February 2005: 98-111.
Precedent: ideas, weakness, and may images as well.

Magazines

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Springboard: definitions for representation of wall section schemes.

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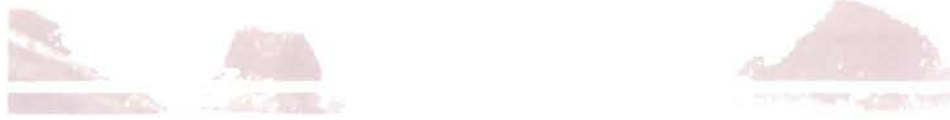
Aldridge, Henry
EMU film study Faculty

French, Sandee
Owner of local establishments: Aubree's Salloon, and Cady's

Gordon, Katherine
Gordon's Five & Dime Store Owner

MacMULLAN, Don
MacMullan Architects, P.C.

Paul Cronin
Editor of "On Film-making", London actor/director/writer



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