

ABSTRACT

Title of Thesis: FRAMING INDUSTRY: FILM-MAKING TO
 PLACE-MAKING

Timothy Shook, Master of Architecture, 2018

Thesis Directed By: Lecturer, Michael Abrams, RA-NCARB,
 School of Architecture, Planning, and
 Preservation

This thesis looks at the relationship between film-making and place-making. More specifically, the cinematic techniques used in film and how to translate them into architecture. The thesis proposes a film institute that will celebrate the industry of film, as well as enhance post-industrial redevelopment and create a new mixed-use hub for Toronto, Ontario. The industry of film in Toronto is at a peak and continues to grow into an integrated asset for the city. This thesis explores the expansion of the city's planned redevelopment to transform the Port Lands, along with the out-of-commission Hearn Generating Station, into a beacon for the city. The Port Lands Film Institute will invite film-makers and film enthusiasts, of all ages and professions, to participate in a unique place of production, education, and innovation.

FRAMING INDUSTRY: FILM-MAKING TO PLACE-MAKING

by

Timothy Shook

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Advisory Committee:

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1. Introduction

This thesis looks at the relationship between film-making and place-making. More specifically, the cinematic techniques used in film and how to translate them into architecture (Figure 1.1). Film and place has been historically analyzed before, however this thesis looks at how the process of film-making can be translated into architecture. The cinematic qualities described in this thesis are intended to be applied to any spatial scenario. They are meant to be timeless and placeless. The thesis proposes a film institute that will celebrate the industry of film that will enhance the post-industrial redevelopment and create a new mixed-use hub for Toronto, Ontario. The industry of film in Toronto is at a peak and continues to grow into an integrated asset for the city. This thesis explores the expansion of the planned redevelopment to transform the Port Lands, along with the out-of-commission Hearn Generating Station, into a beacon for this upcoming part of town. The Port Lands Film Institute will invite film-makers and film enthusiasts, of all ages and professions, to participate in a unique place of production, education, and innovation.



Figure 1.1: Film-making to Place-making Diagram (Source: Author)

2. Process of Film-making

Journey to the Screen Environment

The process of film-making is an extensive process that directly relates to the industrialization movement throughout the world. The film-making process starts from conception as a narrative script and transitions through the cinematic process to become a film (Figure 2.1). This section will examine the linear process of film-making and discuss its relationship to the development of film through time.

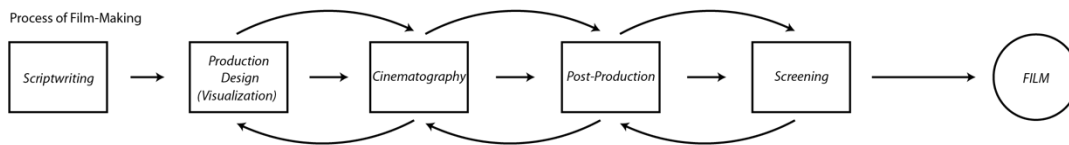


Figure 2.1: Process of Film-making (Source: Author)

Scriptwriting

Film-making, from conception to screening, involves a substantial amount of planning and execution. Film-making involves narration, like other disciplines including art, music, dance, and even architecture. In film, a narrative starts with a script. Scripts or screenplays are the living heart of a production and where the journey begins. In the film industry, the narrative and visual elements became separated processes since the division-of-labor mode.¹ This was often applied to manufacturing process by assigning different task to improve efficiency. Keeping these elements separate do not restrict how a script is composed into a film. Early conceptions of a script start with the generation of ideas that evoke memories and

¹ Steven Katz, "Film Directing Shot by Shot: Visualizing from Concept to Screen" (Studio City, CA: Michael Wiese Productions, 1991), 98.

feelings of a narrative, which includes the development of dramatic content that will be use. Scriptwriters must keep in mind the different variables that relate to the structure of a narrative. For example, scene transitions act as the connection points of a narrative and are considered early in the filmmaking process. Other variables include sound, music, and camera techniques which also tie the narrative together. Since a script only contains the dialogue film, the location and visual elements of the story must be determined in the production design stage.

Early in the production design stage, film-makers begins with a breakdown of the script. This stage allows the visual side of the industry to interpret and visualize the narrative sequence from the script. Filmmakers spend as much time figuring out economical ways to shoot the film as they do on the dramatic and visual elements of the film.² Directors can also coexist as the scriptwriters of films to limit any manipulation from narration to visualization. There are two types of visual designs elements relating to film-making: pictorial and sequential. Pictorial design is the environment that is created for the sake of the film.³ This includes film sets, costumes, props, makeup, etc. The environments created can have a big impact on the audience's perception of space within the film. In Alfred Hitchcock's film *Rear Window* (1954), the set portrayed a block of apartments at 125 West 9th Street in Manhattan. The actual set was built in one of the sound stages at Paramount Studios in Hollywood. It is said that "Rear Window is a good example of production design

² Katz, "Film Directing Shot by Shot: Visualizing from Concept to Screen", 102.

³ Ibid., 103.

which, with the help of art works and props, presents a narrative – not only supporting it, furthering and interpreting it but actually telling it.”⁴

Production Design

Visualization is an important step in the process, as it is the first time the story comes to life. Sequential design is the visual composition of a narrative built into the film. Sequential or continuity design focuses on the flow of the film, rather than the visual attributes. Translations from a script allows production designers to structure individual shots, staging of action, lens choices, and orders of shots into the film.⁵ In film-making, visualizing narratives are captured by the act of storyboarding, which is a sequential art that allows the structure of a film to be put into visual means, while decoding what is happening compositionally shot by shot. To visualize the structure of a film, locations of individual scenes must be scouted. As discussed before, these locations could exist in a film studio, or a separate site outside of the constructed film environment and within a built or landscape environment. The pictorial and sequential elements developed in the production design stage visualizes the environment and continuity of the film. This tactic will be used for the design portion of this thesis.

Another useful tool to initially organize shot composition is called a shot plan, which is a descriptive method of organizing a storyboard (Figure 2.2).⁶ A shot plan will describe the staging of action, the size of the shot, the choice of lens, and the camera

⁴ Heidi & Toni Ludi, “Movie Worlds: Production Design in Film” (Stuttgart: Edition Axel Menges, 2000), 20.

⁵ Ibid., 104.

⁶ Katz, “Film Directing Shot by Shot: Visualizing from Concept to Screen”, 105.

angle. This usually is done in multiple drafts where the amount of descriptive information for each shot gets developed over time. After the shot plan is reviewed and analyzed, a storyboard can be produced. Some shots can be more complex than other. For instance, you could have a shot that includes a dialogue between two people and may not need much attention to design. In contrast, you may have a shot with hundreds of people and props, multiple camera angles, and various dialogues, which could take an extensive amount of time to organize and design. Film-makers will often make models, both digital and physical, to aid the visualization and organization of shots in a scene.⁷ Visualization is the design technique to get a script from a literary stage to a pictorial stage.

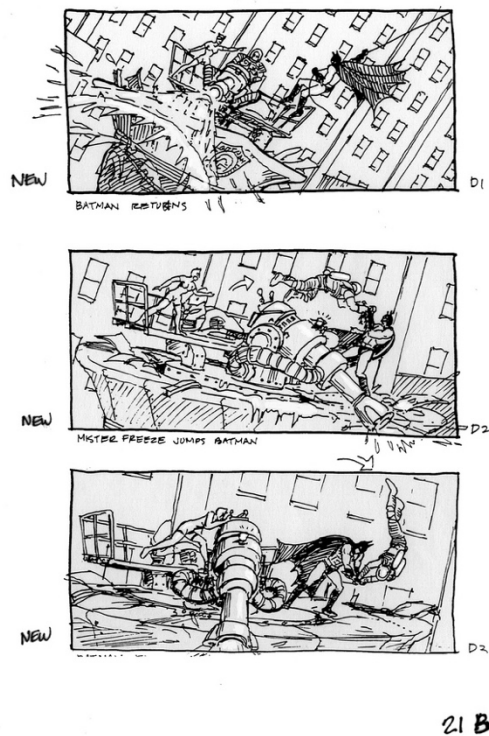


Figure 2.2: Batman storyboard 21B (Source: Robin Hall. February 23, 2009.)

⁷ Katz, "Film Directing Shot by Shot: Visualizing from Concept to Screen", 114.

Cinematography

Soon after the scripts and storyboards are complete, the cinematographer can conduct their portion of the process. Cinematography involves all the design and execution that relates to lighting, filming, and framing determined by the production designers (Figure 2.3).⁸ The cinematographer will review the choices of locations, storyboards, sets, props, costumes and makeup. Depending on the type of shots that are intended, the cinematographer and director may need to shoot test shots related to any of these elements. Although the cinematographer controls much of the rigging involved to capture the shots, it is the director who controls the pictorial and sequential elements of the shots. In architecture, this seems to relate to the collaboration between architects and engineers in the design process. The next step toward final production involves a lot of rehearsal and scene preview to work out any preceding problems, as well as opportunities, that may occur during shooting.⁹ In the field, putting a frame around the anticipated actors and their environments can tremendously change how the envisioned shot will be taken. The process of film-making consist of an extensive amount of trial and error during design process.

⁸ Ibid., 115.

⁹ Katz, "Film Directing Shot by Shot: Visualizing from Concept to Screen", 116.



Figure 2.3: Film Production: Cinematography (Source: Vancouver Film School. September 9, 2010.)

Post-Production

After shooting, the post-production and distribution stages will begin. During the post-production phase, there may be a series of re-shoots that could occur. This is due to any inadequate shots that were filmed previously. Although necessary, re-shooting can be very expensive to get the perfect shot to fit into the sequence of shots. The largest part of the post-production phase is editing.¹⁰ Editors work from the beginning to study the storyboards and get an essence of the film sequence. Editors are usually in charge of, but not limited to, stitching the film together. Other tasks include special effects, sounds, graphics, and final edits. Once the final film is all put together, the film is ready for the screening and distribution process to theaters, homes, mobile

¹⁰ Ibid., 117.

devices, and festivals all over the world. While having an extensive process of design, the film-making process consists of various approaches to how films are designed.

Screening

The screening process allows all the people involved to review the film that was created. This process is usually when final edits to the film have been made. It is possible that this process could happen many times and at various durations of the film. Screening is essentially the film-makers putting themselves into the viewers' eyes, to make sure that everything that was planned in the previous phases has been executed. Screening usually happens in a screening room, which is basically a small-scale movie theater that is setup to create the same experience of the viewers.

This process sets up the film to move to the distribution stage. Once the film has been approved by the film-makers, the final edits and distribution of the film is executed. This means that the film will be made available to the public, whether it is through movie theaters, DVD's, or online streaming. This is the most important part, as it is the moment that the film-makers are waiting for throughout this process. Someone watching a film that the film-makers made is the same moment of someone occupying the spaces that architects create for the very first time.

Approaches to Cinematic Design

The most prominent cinematic approach in the film industry is the continuity style, or classical style of film. The style is highly faithful to the original strategies of Hollywood productions and set motion pictures apart from all other methods of reproduction. The continuity style was developed when pioneer film-makers such as

D.W. Griffith and Edwin S. Porter built on this basic tendency of the motion picture viewing experience.¹¹ Many basic strategies of the movies that we have come to call cinematic, or at least the conventions of what is known as the continuity style, were developed or suggested in the popular art of the nineteenth century.¹² This included nineteenth century theater, literature, magazine, and photography as generators of the continuity style. Interestingly, this was around the same time as the rise of industry, where newer technologies allowed for quicker manufacturing processes. In the early 1900's, shortly after the industrial revolution, is when film developed into an industry. This is when branded production studios, such as Universal, MGM, 20th Century-Fox, Paramount, and Warner Brothers were internationally recognized.¹³ The continuity style was generated by the rise of industry and film-making can be thought of as a process driven industry. In a sense, the continuity style is the assembly line of the film industry.

The Moving Camera

Before getting into the process of design, it will be good to understand the camera and how it used. Up until the early 1900's, camera techniques were very static in motion. In the early 1900's, here were technological shifts to get the camera to move and immerse viewers into the cinematic spaces created within the frame. One example of this was in Dziga Vertov's *Man with a Movie Camera* (1929), where he explored the motion of the camera by putting it onto a moving vehicle. This allowed him to

¹¹ Katz, "Film Directing Shot by Shot: Visualizing from Concept to Screen, 3.

¹² Ibid.

¹³ Harry Benshoff M., "America on Film: Representing Race, Class, Gender, and Sexuality at the movies" (Chicester: John Wiley & Sons Inc., 2009), 74.

capture shots of movement, that he would not been able to if static. However, the notions toward the camera being in motion was pioneered by Alfred Hitchcock. He was one of the first directors to break the rules of film-making and introduce new techniques for capturing shots. There are a couple basic techniques for the camera that attempt to immerse people into multi-dimensional film environments: panning, tracking, zooming, and craning (Figure 2.4). The moving camera combines multiple views into a single shot, as an alternative to editing multiple shots, to create graphic and rhythmic variation in a shot.

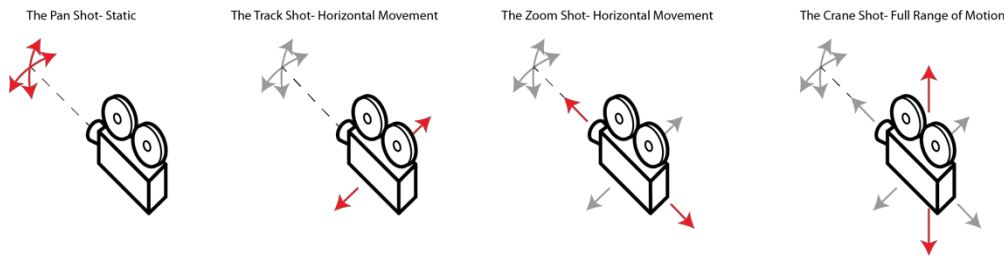


Figure 2.4: The Moving Camera (Source: Author)

The Pan

The panning or tilting shot is the only moving shot that does not involve a change in camera placement. The pan shot is also the easiest to setup and is used to: include space greater than what can be viewed through the fixed frame, follow actions as the move through a space, connect two or more points of interest graphically, and create a logical connection between two or more subjects.¹⁴ The pan can be used so show wide landscapes and moving subjects. It can also be used in scenarios where various actions could be happening at the same time. Imagine you are immersed in an environment filled with activity, such as a shopping center, and you try to connect all

¹⁴ Katz, "Film Directing Shot by Shot: Visualizing from Concept to Screen", 283.

the images that surround you with one continuous pan. In doing so, you can create logical connections solely based on the graphical compatibility.¹⁵

The Track

The tracking shot is used to follow a subject in action or to explore the environments within a shot. This could be shot by framing a subject's action or a complex of actions that connect a sequence of a narrative.¹⁶ Tracking can follow a subject, or circle around a subject. Its range of motion has an emphasis on horizontal movement and direction. Tracking shots are usually setup on a track, but can also be a free-roaming rig. Dolly carts or even handheld rigs can enhance the mobility of the camera in one direction.

The Zoom

The zooming or dolly shot is like the tracking shot as it allows for horizontal movement as well. This type of shot allows the camera to move closer or farther away from the subject. It can also be setup on tracks or hand-held devices. Zooming and tracking allows for the free range of horizontal movement, in both directions. This can be very effective in the composition of shots at the level of the subject.

The Crane

Directors often want to capture a scene that requires more than just horizontal movement. The crane shot allows for movements in many different directions, both vertically and horizontally. Although a pan shot shows us the vastness of an environment, the crane shot permits us to “feel” the dimensions of that world by

¹⁵ Katz, “Film Directing Shot by Shot: Visualizing from Concept to Screen”, 279.

¹⁶ Ibid., 295.

penetrating space.¹⁷ In Alfred Hitchcock's *Notorious* a crane shot is used to descend two stories from the ceiling of an enormous hall into the hands of a character who is holding a set of keys.¹⁸ Typically, a crane shot is used to show the vastness of an environment and intimate situations all in one shot. It can also be very useful in point of view shots where subjects are in motion rather than static. The crane shot allows for a full range of motion in all directions and can be useful when composing shots in more complex environments and actions.

Visualization

As stated previously, visualization is very important to the birth of a film. The continuity style is based off Hollywood's idealization of narration, which highly depends on storyboarding as an organizational tool. Maurice Zuberano, a respected production illustrator and art director who has worked on dozens of films, says storyboarding is the "diary of the film."¹⁹ Alfred Hitchcock, pioneer film-maker of the 1900's, was known to use storyboarding to layout the structure of the films he directed.²⁰ The director's role in storyboarding is usually a rough draft and the final storyboards will get sent to a production illustrator or artist for refinements. Production illustrators are familiar with staging, editing, and compositional elements of film design and craft storyboards accordingly (See Figure 2.5).

¹⁷ Katz, "Film Directing Shot by Shot: Visualizing from Concept to Screen", 287.

¹⁸ Ibid., 287.

¹⁹ Ibid., 23.

²⁰ Ibid.

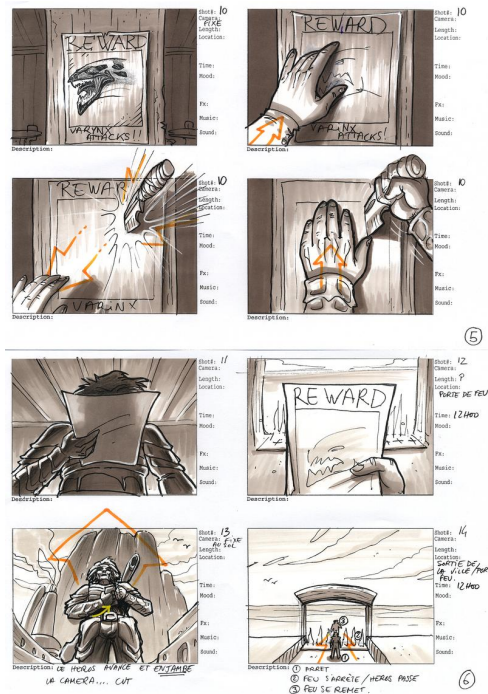


Figure 2.5: Example of a finalized storyboard (Source: Ryzom. July 18, 2013.)

There are many techniques that make up storyboarding. Before one starts drawing, there are a lot of elements to be considered. The medium used in a story board is very important to the expression of the shots. Whether it is drawn in pencil, ink, charcoal, markers, or even digitally, is important to choose a fast and easily controlled medium.²¹ Storyboarding isn't just about visualizing the framing of shots; it shows the camera techniques and motion that are embedded into the shot. The motion of the camera is very important to the compositional flow of shots. Motion can be defined in a variety of ways in storyboarding, depending on the type of shot that is anticipated.

²¹ Katz, "Film Directing Shot by Shot: Visualizing from Concept to Screen", 37.

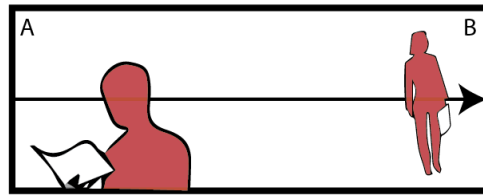
As previously mentioned, panning shots, tracking shots, zoom shots, and crane shots are the basic types of shots used in film and are represented in the creation of storyboards. Panning and tracking shots are usually represented by wide frames with arrows that depict the camera movement (Figure 2.6).²² In special cases, a pan shot may move closer or farther away from an action where multiple frames may be represented within a single wide frame. Dolly and zoom shots are usually associated with the camera's action to obtain medium, close-ups, and extreme close-ups. These types of shots are usually represented with a frame within a frame with arrows at the corners representing the motion of the zoom or dolly (Figure 2.6).²³ The crane shot requires an extensive amount of organization to achieve. This type of shot is usually a full, unbroken shot sequence.²⁴ In storyboarding, the crane shot is usually represented as if it were many different frames that are stitched together visually (Figure 2.6). This shot is important to represent the frame of a moving camera as it relates to the uncut shot composition. The shot can consist of many different types of shots all created with the crane. Some frames within the sequence will bleed into one another to represent pan and tracking shots and full frames to represent zoom and dolly shots. It is all dependent on the type of shots that will tell the narrative of a certain scenario.

²² Katz, "Film Directing Shot by Shot: Visualizing from Concept to Screen", 39.

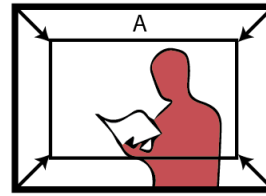
²³ Ibid., 40.

²⁴ Ibid., 42.

The Pan or Track Shot



The Zoom or Dolly Shot



The Crane Shot

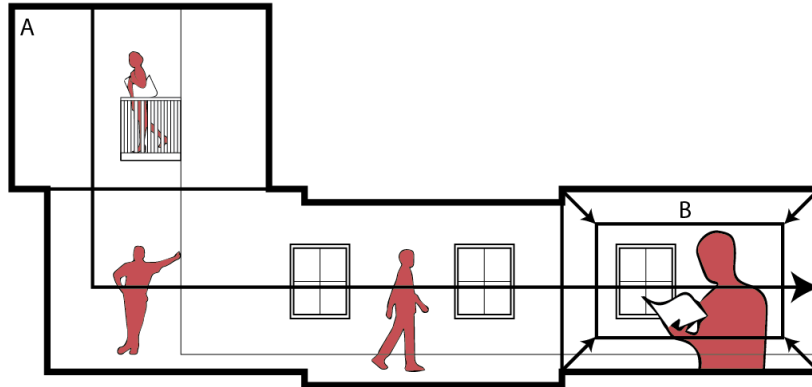


Figure 2.6: Storyboarding (Source: Author)

Although storyboarding is focused on the framing and staging of shots, other variables are taken into consideration. Storyboards and shot plans usually have two kinds of information associated with the visuals: a description of the physical environment of the scene (set design/location) and a description of the spatial quality of a sequence (staging, camera angle, lens and the movement of elements within a shot). As the storyboards become more refined, the more detail artists can include to express the director's intentions. Through artistic representation, attributes like mood and character expressions can be included in the interpretation of the director's design intentions. Storyboards, although usually hand drawn, is not the only way to visualize a film. Photo boards, video, animation, and computer-aided drafting are a few

alternatives techniques that can be added to the storyboarding process²⁵ Storyboards are visualized from scripts and act like the blueprints of a film. Films are visualized through the act of storyboarding, which is an important element to cinematic narration.

Composition

Shot composition is another design element of film that is important to the continuity of film. Connections from one shot to another, or one scene to another, must be designed in tangent with the visuals. Directors and cinematographers will usually work together to compose shots together. There are two types of connections to compose shots together: spatial connections and temporal connections.²⁶ Spatial connections focus on the physical environment that is being perceived by the viewer. Relationships between people and objects are important when composing a shot. There are a couple things that should be considered when making these spatial connections. Shot sizes, such as, the close-up shots, medium shots, and full shots are used together to create spatial/temporal order within a frame (Figure 2.7).

The close-up shot frames from the shoulders to the top of the head. This type of shot was extensively popular in the development of television, due to the fact of the small screens that existed during that time.²⁷ Close-ups pull you into the more intimate relationships of the environment and focuses highly on the subject matter. The shot can even be an intrusion into personal space, as if the subject has welcomed you into

²⁵ Katz, "Film Directing Shot by Shot: Visualizing from Concept to Screen", 85.

²⁶ Ibid., 121.

²⁷ Ibid., 123.

their space. Extreme close-ups, which confines space, cause a sense of wonder about the surroundings and make viewers feel cut off from the rest of the environment. The medium shot is often shot from the waist to the top of the head. The medium shot captures the subject's gestures and body language and usually works well with the dialogue between subjects.²⁸ The full shot is framed from the ground to the top of the head. Essentially, the full shot encompasses the subject in full and the environment the subject is within. This type of shot is often underutilized because it requires dialogue scenes to be played in long takes.²⁹ Alfred Hitchcock, in his film *Rope* (1948), captured the entire film with 4 long take shots stitched together. The film included close-up shots, medium shots, and full shots, depending on the actions and dialogues occurring.

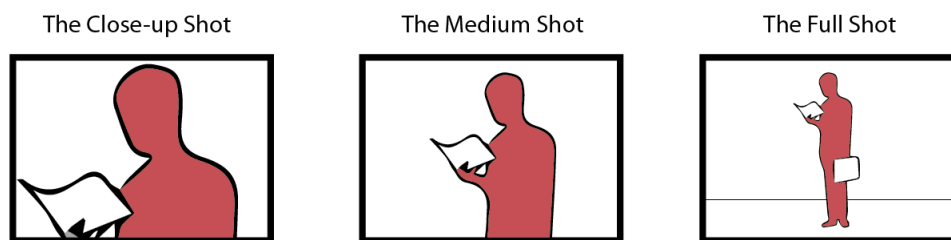


Figure 2.7: Shot Sizes (Source: Author)

Although close-ups and medium shots are used more often, having a variation of shots to fulfill the narrative requirements of a scene is necessary. Although the frame is a confined view, the frame can have a strong sense of depth, or lack thereof. The frame consists of a couple different depths, the foreground, mid-ground, and background (Figure 2.8).³⁰ The depths of a frame is understood by the space that is

²⁸ Katz, "Film Directing Shot by Shot: Visualizing from Concept to Screen", 127.

²⁹ Ibid., 128.

³⁰ Ibid., 229.

available within the shot. For example, the shot may exist in an interior room, where the depth may be challenging to depict. Shots like this are often restricted to close-up shots, and medium shots. Another situation could be a landscape shot, where the depth of the frame could almost seem infinite. Framing can also be described as open and closed compositions, which either include or exclude the viewer from the picture space.³¹ An open frame, usually found in documentaries, has elements within it that are beyond the filmmakers control. A closed frame is a carefully positioned composition for maximum clarity and graphical balance. In creating aesthetic distance and levels of intimacy, it is completely up to the director on how they want to use these types of framing. The frame of a shot is limited, but allows for many opportunities to compose the shots being taken.

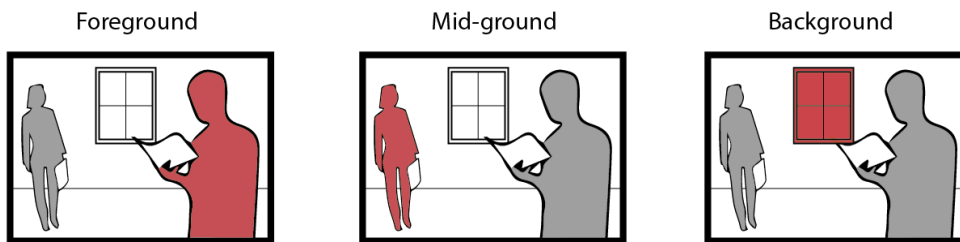


Figure 2.8: Foreground, Mid-ground, and Background (Source: Author)

Camera placement is another spatial connection that organizes the shot. The most basic technique of camera placement is the line of action. The line of action, or 180-degree rule, organizes camera angles to preserve consistent screen direction and space.³² This has a lot to do with the rigging or setup that goes into a shot. It makes more sense to create scenes that can be shot from various angles without having to

³¹ Katz, "Film Directing Shot by Shot: Visualizing from Concept to Screen", 259.

³² Ibid., 128.

setup the lighting for the camera various times. Imagine there is a fictitious line that runs down the middle of the subjects in dialogue, which the camera can't pass. This allows all the rigging to exist behind the camera and the set environment to exist behind the subjects. The line of action creates what is known as the triangle system, which is the connection of 3 angle points that the camera placement can achieve with any setup. There are five basic camera setups that can be obtained within the triangle system: angular shots, over-the-shoulder shots, point-of-view shots, and profile shots (Figure 2.9).³³ The only time the line of action is crossed, is when a new line is established. This happens when a new subject is introduced, which also introduces a new dialogue. When a new dialogue is introduced the line of action will be associated to which ever dialogue takes over. Another situation is when an existing subject crosses the existing line of action, creating a new line of action. In this scenario, alternative camera placements will have to adjust to the new line of action. Although the line of action is a rule, the rules can be broken.

³³ Katz, "Film Directing Shot by Shot: Visualizing from Concept to Screen", 130.

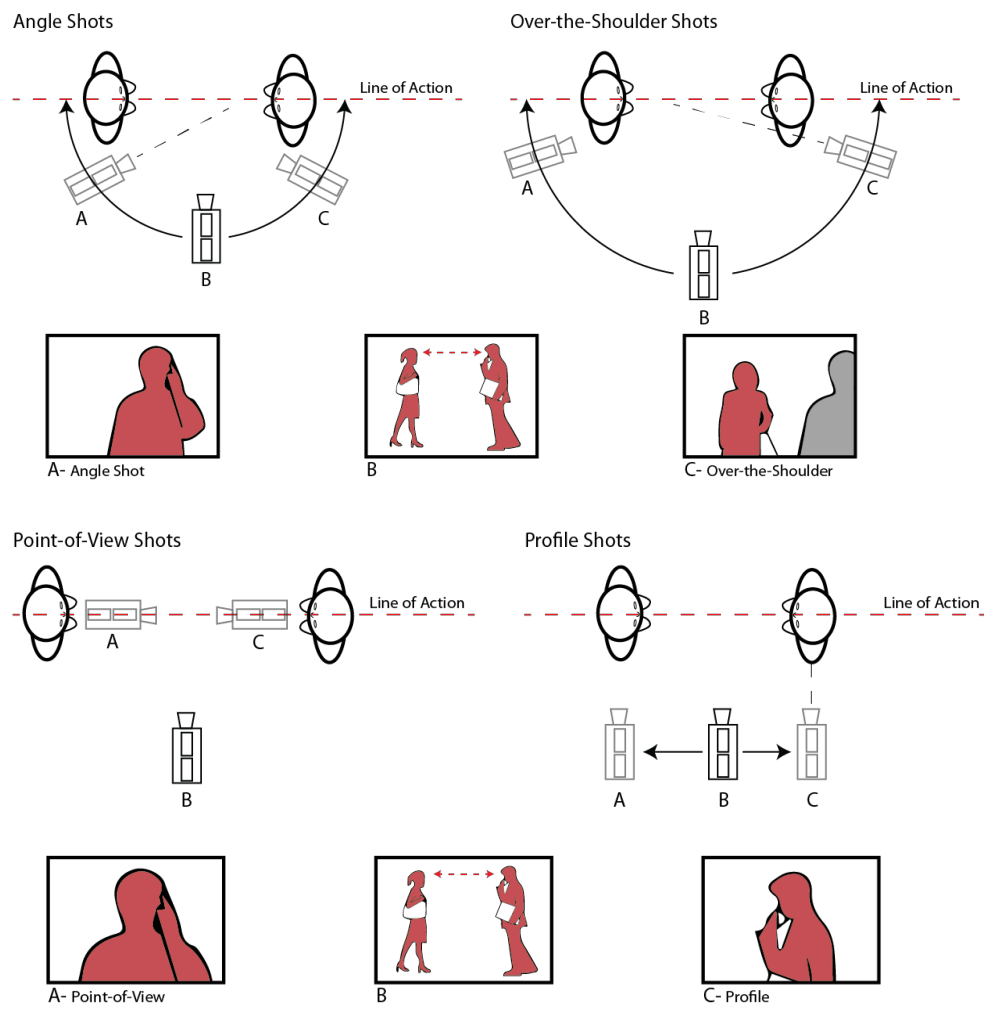


Figure 2.9: Line of Action and The Triangle System (Source: Author)

Another type of composition is the use of temporal connections. This refers to the editing of shots, sequences and scenes as they relate to the narrative. Another useful tool used in the composition of shots is transitions. Transitions are the connections in between two shots. The types of transitions are: cut, dissolve, wipe, fade-out, fade-in, white-in, and white-out.³⁴ These terms relate back to the celluloid films that were

³⁴ Katz, "Film Directing Shot by Shot: Visualizing from Concept to Screen", 321.

physically cut or faded to transition shots. A cut is a stopping point of film, continued with another point of film, which an instantaneous point of transition. There may be a need for a smoother transition where dissolves, wipes, and fades are used. Cuts tend to happen at important actions throughout the film. This could be when a character is exiting or entering the frame, during movement, such as leaping over something, and during dialogue sequences. Montage is also a brief sequence of quick shots that convey the passage of time or a series of locations. It is usually used to convey ideas or concepts that depict dreams, drunkenness, after-death experiences, and other altered states, but is often not used in today's film-making.³⁵

The film industry will continue to evolve in the coming years, however, the creative process of film-making will continue to have similar tactics of production design. The film industry grew from the industrialization of film-making due to the advancements in technology and demand of film viewers. These systems allowed film-makers to make films move rapidly and efficiently, without losing focus on quality. The digitalization of film, as well as the techniques of design, continue to enhance the way filmmakers innovate. From digital cameras and editing, to digital storyboarding and sequencing, to three-dimensional modeling and computer-generated imagery. These are the advancements in the industry that got us to where we are today.

³⁵ Katz, "Film Directing Shot by Shot: Visualizing from Concept to Screen", 325.

3. Process of Place-making

Journey to the Built Environment

The idea of place is defined in a variety of ways, from a place creating a sense of comfort, to a place having an identity. The built environment surrounds everyone and creates opportunities to experience it in their own way. As defined by Yi-Fu Tuan, a Chinese-American humanistic geographer, place has security, stability, and identity.³⁶ Architects, engineers, urban designers work together to evoke the sense of place when creating buildings and cities. In both film-making and place-making, there is a process of design. There is a sequence of events that is followed to design places for everyone to experience. Architecture should evoke the stories and memories that people hold, as well as create new ones. Architectural design is generally a chronological process, however there is iterative design intertwined. The process consists of 5 stages, starting with the client and ending with occupation (Figure 3.1). The design process isn't just about getting buildings built, it consists of problem solving, experimentation, improving skills and communication of new ideas.³⁷

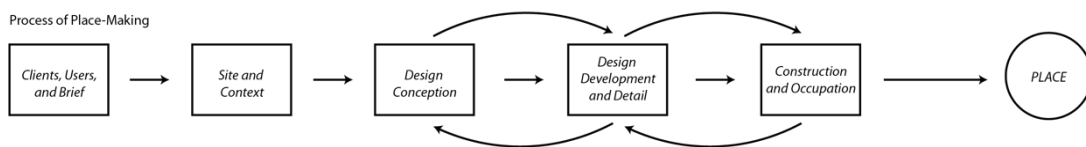


Figure 3.1: Process of Place-making (source: author)

³⁶ Yi-Fu Tuan, "Space and Place: The Perspective of Experience" (Minneapolis, MN: University of Minnesota, 1997), 3.

³⁷ Jane Anderson. "Basics Architecture: Architectural Design" (Lausanne, Switzerland: AVA Publishing SA, 2011), 63.

Clients, Users, and Program

In architecture, the place-making process starts with clients, users, and program. Design projects are generally meant to fulfil the needs and meet the goals of the client.³⁸ The client and the users are the most important part to consider in the design process. However, as designers, we work to enhance those goals into something that that client had not thought of. The client should be involved with most of the design process, as they can inform their intentions, which could change throughout the architectural design process. The client brings the idea and architects turn the idea into a more defined and developed reason for being. It is the architects job to analyze and understand the clients' intentions, so that the final program for the project can be determined. This stage includes many activities, including client meetings, sketching, researching, and organizing for the design phases.

Site and Context

The next phase of the architectural design process is determining and analyzing the site. Although the site can be previously determined, the program and uses are important to have before the site and context phase is started. The site and context of a project is essential to place-making. Place-making involves a sense of identity. The site and surroundings will generate place identity for the project. Through the sites location, resources or cultural significance can provoke a project into being.³⁹ In this

³⁸ Anderson, "Basics Architecture: Architectural Design", 64.

³⁹ Ibid., 82.

phase, studying the site and its immediate context should evoke the generation of ideas. Typical activities in this phase includes site visits, sketching, analysis, and mapping.⁴⁰ When analyzing context, it is essential to look at the project from various point of views and scales. The initial project is understood by looking at the site, the immediate context and the regional context. The creation of place is the understanding of location.

Design Conception

The generation of ideas is affected by understanding the client needs and the site. This phase is the most iterative part of the design process. Ideas come from anywhere and it is the architects job to find them. This is the first time the ideas come to life. This phase involves a lot of hands-on work by the iterative design process, which is the repetition of the generation of ideas. The idea is that architects will generate as many ideas as possible to accurately decipher solutions. Most importantly, these ideas must be come out or the idea does not exist. The idea in the architect's mind and what is expressed by hand are closely linked.⁴¹ This phase consists of sketching and modeling, testing ideas, researching, inspiration, collaboration and feedback.⁴² The iterative design process is also a collaborative process and usually consists of a design team. The design team works together to generate ideas that will support the client, users, program, site, and context.

⁴⁰ Anderson, "Basics Architecture: Architectural Design", 82.

⁴¹ Anderson, "Basics Architecture: Architectural Design", 104.

⁴² Ibid., 104.

Design Development and Detail

Once a design direction is chosen, the idea is moved forward. It is possible that a couple design ideas are possible and can be moved forward together. This phase is about finalizing the schemes to meet the needs of the program, site, and aesthetic. This phase involves materiality, research, scaled drawings, details, and execution.⁴³ Once getting into the details of a design, ideas may morph, generate, or dissipate. It is necessary to “fix” some ideas to explore the consequences.⁴⁴ The design phases will entail the revisiting and interrogating possibilities that will enhance the design. This phase studies the practicality of forms and spaces, as it relates to the people, health and safety, and aesthetics. It is also crucial to get feedback from clients, as well as others outside of the design team, in case there were missing ideas. Collaboration is the most important part of the design phases, since it is only steps away from reality.

Construction and Occupation

During the transition from the design development phase to the construction phase, construction drawings are generated for the project. The construction documents are the legal documents that get permitted for the allowance of a project to be built. They also commence the process of finding a contractor. Contractors bid on the project and the clients can choose who fits their needs. Although the building is ready to be placed into the built environment, the architects work does not stop there. Unexpected contingencies may arise during construction that must be catered to.⁴⁵ Throughout

⁴³ Anderson, “Basics Architecture: Architectural Design”, 126.

⁴⁴ Ibid.

⁴⁵ Ibid., 150.

this phase, there may need to be changes to the design, construction details, or finishes. This process exists throughout the projects existence. Although changes may occur, architects must stay true to the main design concepts, since it essential to the integrity of the design and narrative that is trying to be told.

The architectural design process, from conception to occupation, tells a narrative. From the users of the buildings to the small design details, the narrative should not be withheld. The narrative lives in the initial design ideas and continue to live as users experience the place that was created. Place-making is about experiences and how people perceive place.

Approaches to Place Design

Place-making is the making of experience. Experience is built from sensations, perceptions, and conceptions.⁴⁶ These terms are modes in which a person knows and constructs a reality. As a person moves through life, decisions are constantly made about what something is, where something is, who someone is, when something is, or why something is. As decisions about an environment are made, one is constructing their perceived reality. Yi Fu Tuan mentions, “To experience is to learn; it means acting on the given and creating out of the given.”⁴⁷ When a person experiences places, they learn from them. This allows for the understanding of a true meaning of place.

⁴⁶ Tuan, “Space and Place: The Perspective of Experience”, 8.

⁴⁷ Ibid, 9.

Understanding Place

Understanding place is understanding the environment that surrounds it. If people don't understand their environment, then is it really a place? Site and context is an opportunity to understand a place in a moment of time and as part of a cultural matrix.⁴⁸ Place and culture play a big role in understanding place. Understanding the culture of a place will accentuate the sense of place that is being perceived. Although architects and engineers can never fully know the complexity of these underlying cultural influences, an effort to open the cultural foundations of a place is critical to the meaning of place.⁴⁹ Understanding cultural place, is also understanding truth.⁵⁰ Knowing truth, through the experience of a place will help establish the identity of that place. One of the best ways to understand a culture within a place, especially when designing place, is to understand the clients and users. The clients and users can inform architects of the necessary aspects of the culture that can be applied to the design intentions of the place and in return give an identity to the place. The French architect, Renzo Piano, has been able to achieve the connection of culture to architecture in various places throughout the world and his career. For example, Piano's government center in Noumea, New Caledonia explores indigenous building typologies by achieving a complex, new expression of construction, climatic and programmatic response, and symbolism (Figure 3.2).⁵¹

⁴⁸ Buzz Yudell and John Ruble. "Moore Ruble Yudell: Making Place" (Mulgrave, Australia: The Images Publishing Group Pty Ltd., 2004), 14.

⁴⁹ Ibid.

⁵⁰ Yi-Fu Tuan, "Topophilia: A Study of Environmental Perception, Attitudes, and Values" (Englewood Cliffs, New Jersey: Prentice-Hall Inc., 1974), 61.

⁵¹ Yudell, "Moore Ruble Yudell: Making Place", 15.



Figure 3.2: Noumea Cultural Center (Source: JOOZLy, 2013.)

Building typology is a powerful corollary to explore place, program, and culture.

Typology can be looked at in a variety of ways: as a taxonomy of pure building forms or formats, as a body of architectural ideas that incorporates the deeper purpose of an institution, or as an array of formal themes to be played out in endless variations.⁵²

Understanding typology is to understand the order and form that is driven by place, program, and culture. The work of Louis Kahn shows how form and order is embedded into the design of typology and place. Louis Kahn's Kimbell Art Museum is a great example of the elemental, and phenomenal essence embedded into a buildings form (Figure 3.3). The form of the museum and its devotion to the presence of light, and the procession of movement centered along the axes of light, relate to his description of a moment when a reader takes a book to the light.⁵³ Understanding places that are created and experienced is important to architect's who are interested

⁵² Yudell, "Moore Ruble Yudell: Making Place", 16.

⁵³ Ibid.

in place-making. People who experience created place will be evoked with the essence of that place and it is the architect's job to envision this place.



Figure 3.3: Interior, Kimbell Art Museum, Fort Worth, Texas (source: Jmabel, December 1993.)

Shaping Place

Shaping place is the design of experience. The search of form is the central act of creating place.⁵⁴ Determining forms that create place and experience is architectural and urban design. Underlying concepts and narratives are going to be what drive the creation of a place. The Ecole des Beaux Arts, established in 1863, insisted students to develop a “parti,” typically a formal geometric diagram. “Parti” derives from the word “partisan,” with the implication that students would become advocates for their original diagram.⁵⁵ A parti diagram usually holds the underlying concepts of what

⁵⁴ Yudell, “Moore Ruble Yudell: Making Place”, 69.

⁵⁵ Ibid.

makes a place. Parti diagrams are usually drawn in a floorplan view. This thesis argues that it is much more complicated than that, where a parti diagram should embody the true essence of what makes a place. If place is created through experience, then parti diagrams should show experience through plan, section, and perspective diagrams.

When place-making, there are a variety of design aspects that are taken into consideration. One of the most recognized and historical aspects used in place-making is geometry and order. Geometry is a timeless tool for architects and meant “measure of the world” in Greek literacy.⁵⁶ Geometric shapes is what makes up existing and created places. It is the first step of understanding form and experiencing place. Order is much different than geometry, since it is not as focused on measurements and shapes. Order encompasses modes such as numbers, sequences, structure, and systems. While geometry is about the form of place, order is about the organization of place. Both geometry and order work together to connect the experienced world and the imagined world, while embedding the cultural dimensions of the physical world.⁵⁷

Since geometry and order make up the physical environments of a place, axes and connections can help people with experiencing environments. An axis simply connects two or more points or places. Connections comprise of axes, but also include an array of other relationships. Connections can appear in many variations,

⁵⁶ Yudell, “Moore Ruble Yudell: Making Place”, 71.

⁵⁷ Ibid.

such as physical, symbolic, kinesthetic, programmatic, and electronic modalities.⁵⁸

Architects and engineers live to make things connect and function together. This can be done both physically or symbolically, which operates in space and time. Edmund Bacon, in “Design of Cities,” talks about axes and connections as an urban design tool.⁵⁹ In both buildings and cities, people move through axial connections to get from point A to point B. Like on the Champs-Elysees in Paris, these axial connections start to become prominent spaces, with great activation (Figure 3.4). Physical and symbolic connections continue to be tools of understanding and shaping a set of meaningful relations to the built and natural world.⁶⁰ This relates people to the existing and created narratives embedded into the design of place. Narratives relate people to their past, strengthen the sense of the present, and drive the creation of the future.



Figure 3.4: Paris, France Champs Elysee (source: NakNakNak, September 16, 2017)

⁵⁸ Yudell, “Moore Ruble Yudell: Making Place”, 73.

⁵⁹ Edmund Bacon. “Design of Cities” (New York: Penguin Books. 1976)

⁶⁰ Yudell, “Moore Ruble Yudell: Making Place”, 73.

The dimensions of place consist of space and time as a medium. Essentially, architecture is a four-dimensional medium, where space is made up of three axes of movement, and experience through time is the fourth.⁶¹ Architects often work in two and three dimensional representations of a place. Taking time into consideration, the physical embodiment of a place takes advantage of the fourth dimension of place.

There is couple ways to look at the fourth dimension. It could be looked at through the lens of the building, where the architecture and its lifetime is studied and recognized throughout the design process. It can also be looked at through the lens of the people and how people experience place, which this thesis argues. While physical place is made up of three dimensions, or the XYZ axes, often forgot is the experience of interaction or visual perception (Figure 3.5). People can move within space horizontally in two axes, and vertically in one axes. However, people interact with their environment by simply looking around, which is the fourth dimension. This is what creates a full range of motion when people move throughout a place.

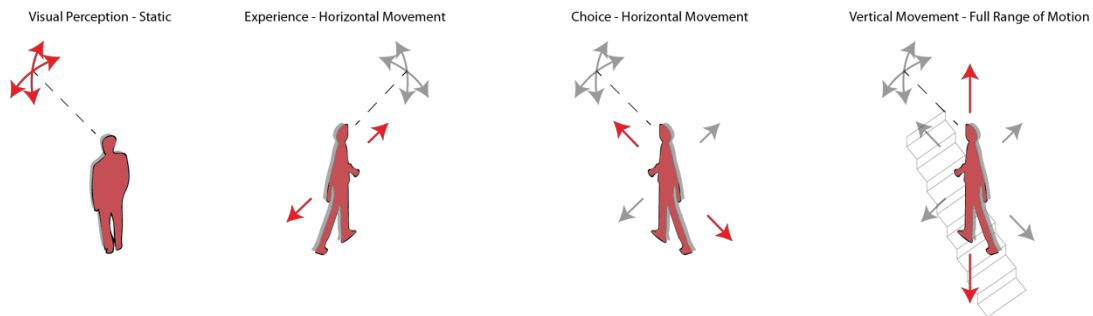


Figure 3.5: The Moving Person (Source: Author)

⁶¹ Yudell, "Moore Ruble Yudell: Making Place", 74.

Place is also shaped by division and gathering. In architecture, architects create places for dividing and places for gathering (Figure 3.6).⁶² A wall divides and defines space, by creating a sense of security and control. The classical example is the paradise garden which includes techniques to separate, to distinguish, and to sanctify. The paradise garden is a walled space where there is the opportunity to create order.⁶³ In contrast to the wall, the pavilion is an open shelter from which we can look out. These places at its simplest form, provide shelter under a roof with four columns. It is closely associated with a place of gathering and openness. It is places like this where people feel more open to talk and gather. Dialogue between people and how the architecture can inform those interactions is important to place-making.

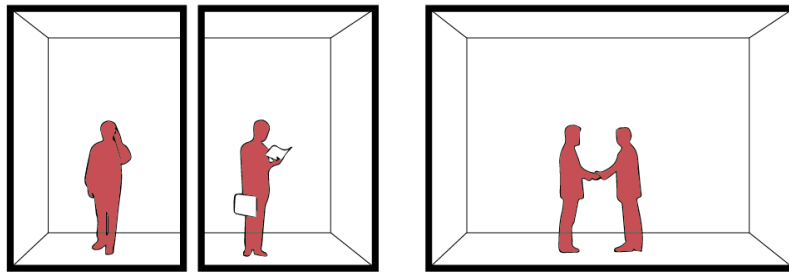


Figure 3.6: Division and Gathering Spaces (Source: Author)

As previously stated, geometry is one of the basic attributes of place-making. However, sculpting the geometry into forms is also important. This is specifically translated through the phenomenon of solid and void (Figure 3.7). Sculpting form by addition and subtraction is the most common way of generating form. So many building forms are repeated in the built environment, architects tend to push beyond

⁶² Yudell, “Moore Ruble Yudell: Making Place”, 76.

⁶³ Ibid.

the basics forms, especially in modern place-making.⁶⁴ Architects sculpt basic volumetric shapes into recognizable building forms. Those forms translate into geometric solids, walls, extended floor planes, and vertical elements, like chimneys, towers, and sloping roofs.⁶⁵ Architects also deal with voided forms. Voids are the spaces that are created for people to inhabit and interact. Spaces, like rooms, courtyards, and hallways, as well as windows are voids from the solid forms that create space.

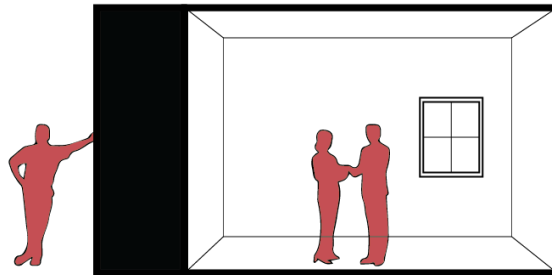


Figure 3.7: Solid and Void (Source: Author)

One of the most revealing expressions of place is the relationship between inside and outside (Figure 3.8).⁶⁶ Climate is a big consideration for this topic. Whether people are inside or outside, depends on climate, location, and time. Outdoor gardens and courts, that associate themselves with the interiors spaces, become places of gathering. This is due to the human's instinct of being associated with nature. At a more intimate scale, shaping the differentiation between inside and outside links the specific context to the deeper needs of habitation. Certain forms accomplish this kind

⁶⁴ Yudell, "Moore Ruble Yudell: Making Place", 78.

⁶⁵ Ibid., 79.

⁶⁶ Ibid., 80.

of joinery so well that architects continue to use them: bay windows, porches, and small rooms with sky towers.⁶⁷ The relationship between inside and outside is about the experience of visual connections, or views.

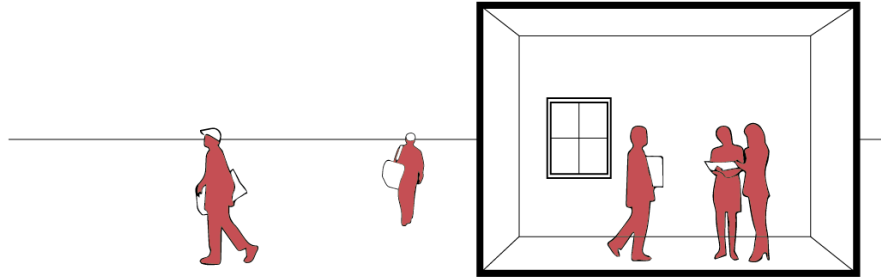


Figure 3.8: Outside and Inside (Source: Author)

In place-making, a narrative structure can offer a way of shaping the understanding of habitation (Figure 3.9). Different from the ordering techniques based on geometric form, repetition, or simple hierarchy, the shaping of narrative appropriates other strategies in a unique sequence, based on special insights, needs, and desires.⁶⁸ As humans, we are natural storytellers and intuitively understand these aspects of narration. As people meander through spaces, these types of attributes should evoke what a place is. Being able to experience as place that can evoke feelings of surprise, memory, anticipation, and choice, is essentially dwelling in a narrative.

⁶⁷ Yudell, “Moore Ruble Yudell: Making Place”, 81.

⁶⁸ Ibid., 82.

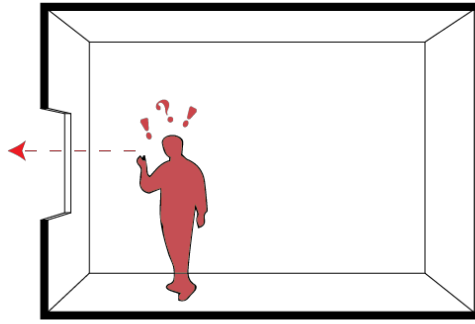


Figure 3.9: Perception (Source: Author)

Storytelling is used often in place-making. Some projects do this in a very literal way, like Giuseppe Terragni's Danteum Project (Figure 3.10). This unbuilt project was a literal interpretation of Dante Alighieri's *Divine Comedy*, where the progression of spaces related to the Inferno, Purgatory, and Paradiso that were discussed in the epic poem.⁶⁹ The poem tells the journey of Dante through hell and then onto heaven. Although the Danteum project was never built, it was still a narrative which made it important as a project. A narrative sequence can be made from a variety of methods. It can be as simple as a spine, or axis, which may be bent, broken, and reconnected or split or not.⁷⁰ Shaping a narrative is related the subtlety and complexity of habitation and experience, which is important to the human tendency for storytelling and mythmaking.⁷¹

⁶⁹ Thomas Schumacher. "Terragni's Danteum" (New York, New York: Princeton Architectural Press., 1993), 31.

⁷⁰ Yudell, "Moore Ruble Yudell: Making Place", 81.

⁷¹ *Ibid.*, 83.

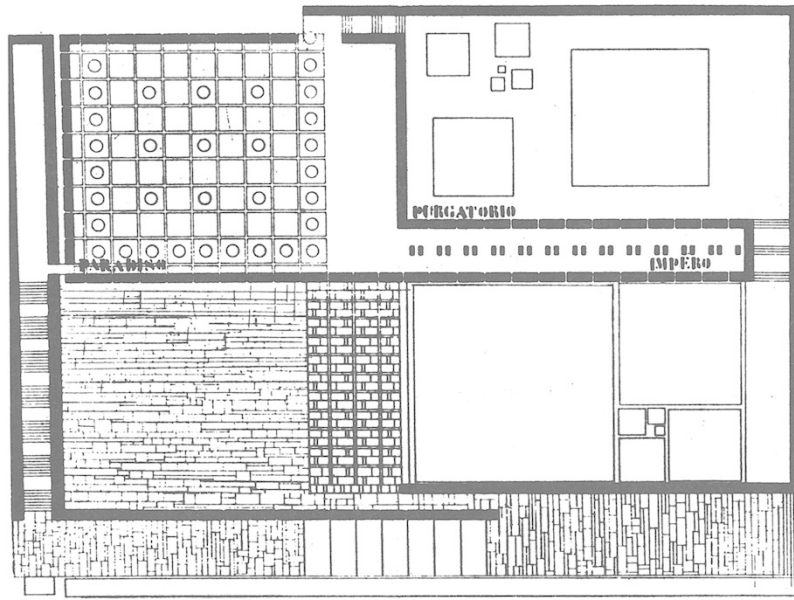


Figure 3.10: The Danteum Project by Giuseppe Terragni (Source: Schumacher, Thomas. "Terragni's Danteum." New York, New York: Princeton Architectural Press., 1993, 52.)

Inhabiting Place

Shaping place is all about forming the environments that people experience.

Architects shape places based on an understanding of culture, site, and shared aspiration, but the effects of a given place are not totally realized until the space is inhabited.⁷² When inhabiting a place, there is a dialogue between building and site. Good inhabiting is when architecture is strong enough to stimulate, challenge, and surprise, but quiet enough to activate the unfolding of individual and communal space.⁷³

Scale and surrogates help users adapt to their surroundings. Surrogates are representations of human figure, miniatures of buildings, iconic elements and an array

⁷² Yudell, "Moore Ruble Yudell: Making Place", 161.

⁷³ Ibid.

of objects which have the power to stand for us.⁷⁴ These are objects that people relate to, such as statues, furniture, or even art. This relates to the use of props in filmmaking, which creates a sense of scale and relatability. However, scale is important for how small or grand people may feel in a place. Buildings are created at various types of scales and sizes. People interact with buildings as individuals, groups, and communities, which have relationships with their sites, contexts, and regions.⁷⁵ Stepping into a small bedroom at home, is going to have an immense difference to the sensation of walking into Pantheon in Rome (Figure 3.11). Although these different experiences, they are both important to the design of place. Iconic spaces, like the Pantheon, evoke sensations of human scale and remind people of how small we are. In contrast, like Peter Zumthor's Bruder Klaus Field Chapel, can make people feel larger than ever (Figure 3.12). Scales and surrogates give a human presence to a place, without having anyone there. They also challenge people to see, experience, and understand in new and transformative perspectives.

⁷⁴ Yudell, "Moore Ruble Yudell: Making Place", 161.

⁷⁵ Ibid.



Figure 3.11: Pantheon, Rome, Italy (Source: Richijheath, 20 June 2008)



Figure 3.12: Bruder Klaus Field Chapel, Mechernich, Germany (Source: seier+seier, 4 October 2008)

Architects are makers and crafters. The architectural design process of shaping material, detail, and color is like an imaginative inhabitation.⁷⁶ Architects inhabit the spaces and places that are not built yet. They work in the imagined world and expand it into the experience of dwelling. When designing, architects are not only focused on the forms at which people perceive, but in how those forms are put together. Making is the process of becoming. The blend of materials, structure, and systems is what creates the places we inhabit. Craft is the process of making. Architects go through an integrated design process to make sure these elements work together.

Place is also experienced by the interactions with the cycles of the natural world. These include cycles that relate to light, wind, water, and earth. These natural elements of the world create a sense of permanence of physical laws and the temporality of its expression.⁷⁷ Place-making does not ignore the natural elements, it embraces them. Whether it is through materiality or strategy, places should engage with its natural environment. This topic is quite regular in today's design conversations and technologies. Due to environmental concerns, engaging nature as a sustainable strategy is an effective way to create place. A building that engages with or is built within its surroundings is a place-dominated building.

Buildings also engage with the people who use them. When place-making, giving the opportunity for users to engage with their environments is important to their experience of a place. The more a building is interactive and sense evoking, the more it becomes a place. People moving through space and time evoke the complementary

⁷⁶ Yudell, "Moore Ruble Yudell: Making Place", 162.

⁷⁷ Ibid., 164.

kinesthetic and tactile senses. People sense the materiality of an environment through their bodies.⁷⁸ The movement of people through spaces is like a choreography. The choreography of human movement takes place inside and outside of buildings, on sites and in landscapes. The movement throughout space is not only about the user's personal experiences of the space, but also supports the opportunity for social interactions. Architects shape places that encourage a range of ways of fitting into and moving throughout space.⁷⁹

Place-making is also about the creation of identity. Identity that people can relate to and experience. In urbanism, landmarks establish a spatial order to a place, which engages and activates memories. The reinforcement of place identity relates to the recognition and remembering of landmarks within it.⁸⁰ Usually landmarks are larger in scale, but that does not always have to be the case. Landmarks can exist at any size or proportion. Anything that can be recognized and unique to its place can be a landmark. Landmarks create a quality within a place, that make them recognizable by people. These could be statues or fountains, parks or plazas, and iconic buildings or churches. Landmarks are a useful tool for way-finding and can create place that is recognizable.

Place-making is the creation spaces and their relationships to the experience of people. Place relates to how people perceive the spaces they inhabit. When people move throughout spaces, they sense it and remember it. If the spaces evoke the

⁷⁸ Yudell, "Moore Ruble Yudell: Making Place", 166.

⁷⁹ Ibid., 167.

⁸⁰ Ibid.

narratives and memories embedded into the design, then a true sense of place can be achieved. Places are to be meaningful to its site, context and users who experience the spaces. The process of place-making is about how designers and people understand, make, and inhabit places, which relates to the perception of the places being designed.

4. Film and Place

The relationship between film and place is not a new topic. There have been many studies and projects that dive into this topic. Film is part of the human culture, where people experience the imagined world in the physical world. One of the basic examples of this is the theater. Theaters, even before film, were gathering places for events. It is a ritualistic experience to go to the theaters, get some food and mingle, and watch a performance or film with the community. This chapter will look at film through the lens of urban history and architectural spaces of cinema, in search for cinematic approaches to place-making (Figure 4.1). Buildings and cities create and preserve images of culture and a way of life, cinema illuminates the cultural archeology of both the time of its making and the era it depicts.⁸¹

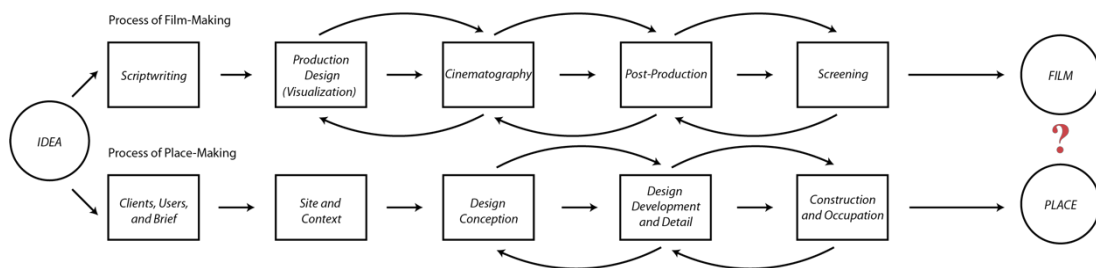


Figure 4.1: Process of Film-making and Place-making (Source: Author)

Film and Urbanism

Film can be examined through urban history by looking at cinematic expression.

There is no better medium than film that captures the development of urban modernity.⁸² Film has only existed for over a century now, but shows the

⁸¹ Juhani Pallasmaa. "The Architecture of Image: Existential Space in Cinema" (Helsinki, Finland: Building Information Ltd., 2001), 13.

⁸² Nezar AlSayyad. "Cinematic Urbanism: A History of the Modern from Reel to Real" (New York, New York: Routledge., 2006), 1.

development of modern urbanism. Films that were made during different urban periods, have the extraordinary ability to express the character of that time. Films influence the way we construct images of the world and the way we operate within it.⁸³ It is necessary to review pre-twentieth century urban history to fully understand the relationship of urbanism and the celluloid city. In the mid 19th century, the French poet Charles Baudelaire was the first one to capture a new emerging mode of experience and link it to social interaction and economic exchange.⁸⁴ Economic and social factors will always impact the development of cities. Charles Baudelaire lived through the opening of the great boulevards, buildings, parks, and infrastructure of Paris delivered by Napoleon III and Baron Haussmann, his urban planner.⁸⁵ These urban decisions were intended to improve cities through urban renewal. It aimed to create a new city that would push new forms of urbanization, industrialization, and capital accumulation. This section will examine 20th century urbanism and its relationship to films.

Industrialization

During the mid-1900's, when industries around the world continued to rise, film was born. This was during the peak of new technologies, industrialization, population growths, and modern ways of life.⁸⁶ Around this time, film-makers were experimenting with the newly developed technologies of film. Films like *Berlin: Symphony of a Big City* (1927) and *Modern Times* (1936), expressed the new

⁸³ AlSayyad, "Cinematic Urbanism: A History of the Modern from Reel to Real", 1.

⁸⁴ Ibid., 2.

⁸⁵ Ibid.

⁸⁶ Ibid., 5.

Taylorist modes of production, Fordist modes of consumption, and the dramatic acceleration of life.⁸⁷ Both films have very different takes on its expression of the city. Walter Ruttmann's *Berlin* takes you through the typical day in the life of the city of that time. The film compiles disparate images that are viewed as having an intended narrative. Charlie Chaplin's *Modern Times* is an acerbic critique of the same forces of industry in New York. Its comedic rendition of industry focuses the dehumanization of workers by reducing their ability to perform mechanical tasks and sends a message of what workers should do, how it should be done, and the exact amount of time allowed for doing it (Figure 4.2).⁸⁸



Figure 4.2: *Modern Times* – Charlie Chaplin (Source: Taste of Cinema)

Small Town De-urbanization

Another topic is the city and its relationship to the country. Throughout the 1900's, there was the debate over the merits of being a city-dweller or a country-dweller.

⁸⁷ AlSayyad, "Cinematic Urbanism: A History of the Modern from Reel to Real", 5.

⁸⁸ Ibid, 6.

Modern urban strategies, like the Landscape Movement, tried to bring nature to the city, while others, like the Garden City Movement, retreated people to rural/suburban areas. This led to films, such as *Cinema Paradiso* (1989) and *It's a Wonderful Life* (1946), which were renditions of the pressures on small-town life.⁸⁹ Frank Capra's *It's a Wonderful Life* tells a story of morality in the setting of a suburban American town. Halfway through the film, the setting is contrasted with a wild urban dystopia. Across the Atlantic Ocean, Giuseppe Tornatore's *Cinema Paradiso* is set in a small Sicilian town of Giancaldo (Figure 4.3). The film narrates the life of a young boy, with a love of film, who grows up in this town and eventually moves to the city. The film describes the introduction of modernity through the evolution of cinema and its relationship to the audience, as well as its impact on thoughts and lifestyles of the residents within the town.⁹⁰



Figure 4.3: Set of Cinema Paradiso in Sicily (Source: National Telefilm Associates)

⁸⁹ AlSayyad, "Cinematic Urbanism: A History of the Modern from Reel to Real", 7.

⁹⁰ Ibid.

Utopian and Dystopian Modernity

Another response to modern urbanism in film was the science-fiction idea of utopian and dystopian societies. Utopias and dystopias were positive and negative depictions of the city of the future, whether perfect or not. The film's *Metropolis* (1927) and *Brazil* (1985) were depictions of these futuristic cities. The idealization of utopian cities cannot be understood without the idea of dystopian cities, since positive and negative images of the city were often intertwined. Fritz Lang's *Metropolis* dealt with the social division between capitalist aristocrats and dehumanized laborers (Figure 4.4).⁹¹ In contrast, Terry Gilliam's *Brazil* was a rendition on post-modern experiences of modernity of the state.⁹² The protagonist tries to escape daily routine and his part of a bureaucratic apparatus who runs the city.⁹³ Both films are takes on this idea of urban modernization and its relationship to the idealization of cities.



Figure 4.4: *Metropolis* –Fritz Lang (Source: *Breve Storia del Cinema*)

⁹¹ AlSayyad, “Cinematic Urbanism: A History of the Modern from Reel to Real”, 8.

⁹² Ibid.

⁹³ Ibid.

Jacques Tati's films *Mon Oncle* (1958) and *Playtime* (1967) presents another view of the modern city, or cynical modernity.⁹⁴ These films focus on the disillusionment with the physical outcomes of modern architecture and urbanism.⁹⁵ *Mon Oncle* is about the clash between the protagonist, who lives in a traditional city block, and his brother-in-law who lives in a modern cubist house. The film critiques the marriage between urban renewal as a policy and modernism as an architectural ideology.⁹⁶ *Playtime* explores in further detail the banality of the modern city (Figure 4.5). The lack of originality is shown through the architecture/urbanism, as well as in the people and their needs. The film implies the Americanization of Europe, which affects everything from household appliances to films.⁹⁷



Figure 4.5: *Playtime* – Jacques Tati (Source: *Playtime*. Directed by Jacques Tati. Specta Films, 1967. DVD. The Criterion Collection, 2001. Screenshot taken May 16, 2018.)

⁹⁴ AlSayyad, “Cinematic Urbanism: A History of the Modern from Reel to Real”, 8.

⁹⁵ Ibid.

⁹⁶ Ibid.

⁹⁷ Ibid.

Postmodernism

The departure of modernism led to postmodernism, which influenced many of the arts, including urbanism, architecture, and film. Postmodernism involves the crisis of knowledge and representation.⁹⁸ It emerged from the recognition that there was no longer a stable, neutral, outside place, and that is often impossible to differentiate between the real and the simulated.⁹⁹ American cities eventually led to a new type of economic arrangement, where labor, consumption and production followed new patterns of flexible accumulation.¹⁰⁰ Films like Ridley Scott's *Blade Runner* (1982) combines the idea of utopian and dystopian societies by framing postmodern aspirations (Figure 4.6). *Blade Runner* is set in apocalyptic Los Angeles of 2019, where political and spatial fragmented city no longer has an organized or controlled society.

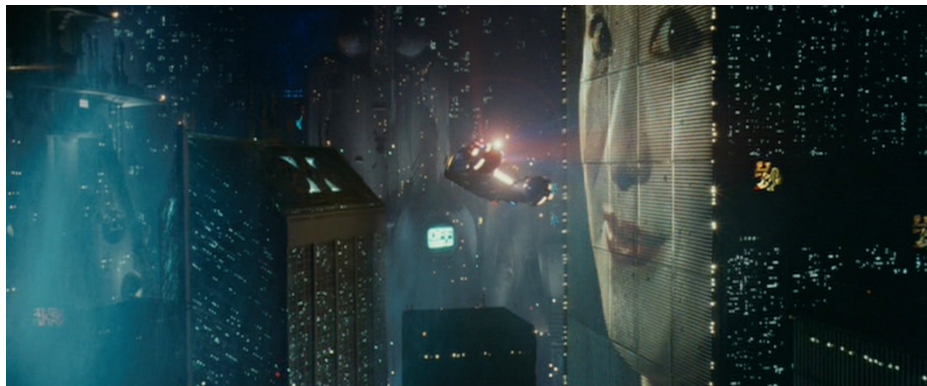


Figure 4.6: *Blade Runner* – Ridley Scott (Source: *Blade Runner: The Final Cut*. Directed by Ridley Scott. *The Blade Runner Partnership*, 2007. DVD. Warner Bros, 2007. Screenshot taken May 16, 2018.)

⁹⁸ AlSayyad, “Cinematic Urbanism: A History of the Modern from Reel to Real”, 9.

⁹⁹ Ibid.

¹⁰⁰ Ibid.

Class and Race

Films also explore class and race within urbanism. Class and race is an important topic in the development of urbanism and film. Class is explored in Woody Allen's *Manhattan* (1979) by studying how the city may be imagined and reinterpreted by individuals of different social backgrounds.¹⁰¹ Another strong example of social interactions is *Do The Right Thing* (1989) by Spike Lee (Figure 4.7). *Do The Right Thing* looks at race and ethnicity and its relationship to the fragmented city and society. The multiethnic community portrayed in the film consist of African, Italian, Asian, and Hispanic Americans.¹⁰² The film consisted of a balanced community that is shattered by a confrontation of who should be represented on the wall of an Italian pizzeria: Italian-American or African-American celebrities. Two years after the film was released, the Los Angeles riots were triggered by the verdict in the Rodney King beating case.¹⁰³ Film can use strong narratives that take conflicting stances on current events and attitudes toward social interactions within urbanism.

¹⁰¹ AlSayyad, "Cinematic Urbanism: A History of the Modern from Reel to Real", 12.

¹⁰² Ibid., 13.

¹⁰³ Ibid.



Figure 4.7: Do The Right Thing – Spike Lee (Source: Do The Right Thing. Directed by Spike Lee. Universal City Studios Inc., 1989. DVD. The Criterion Collection, 2001. Screenshot taken May 16, 2018.)

In the 1990's, postmodern New Urbanism looked to the necessary idealization. This was an ideal for scopic control and paranoid security.¹⁰⁴ Films like *The Truman Show* (1998), by Peter Weir, portrays a protagonist who lives in a reality TV show (Figure 4.8). His entire life is manipulated and manufactured around him to fit the needs of the show. As he starts to realize his situation, after discovering his “late father”, it makes him and the audience to call into question their own definition of reality by highlighting the virtues of the virtual city.

¹⁰⁴ AlSayyad, “Cinematic Urbanism: A History of the Modern from Reel to Real”, 14.



Figure 4.8: The Truman Show – Peter Weir (Source: The Truman Show. Directed by Peter Weir. Paramount Pictures, 1998. DVD. Paramount Pictures, 2010. Screenshot taken May 16, 2018.)

Film expressed urbanism ever since the rise of industry and the development of film as an industry. The industry of film looks to express the current ideals and events of the time. The journey through the history of film and urbanism many relationships. From an urban standpoint, our modern cities developed from the industrial revolution. After the industrial revolution, movements like the City Beautiful and Landscape Movements looked to clean up and shape the city. While others, like the Garden City Movement, attempted to get people out of the city and into suburban ideals. The idealization of our cities was expressed through the ideals and issues of modernization. Today's cinematic city often reflects the nostalgic desires of postmodernity that translates in acts of replication and self-representation.¹⁰⁵

¹⁰⁵ AlSayyad, "Cinematic Urbanism: A History of the Modern from Reel to Real", 15.

Cinematic and urban history goes from tradition and the modernist utopias and dystopias, to the anguish of postmodern fragmentation, and then finally to the only thing that is left to desire – to go back.

Film and Architecture

Architecture and its relationship to film is also explored often. Film is studied for a discovery of more a subtle and responsive architecture.¹⁰⁶ There are many architects who have explored the utilization of cinematic tactics in their design approaches. Many notable architects including Bernard Tschumi, Rem Koolhaas, Coop Himmel and Jean Nouvel, have explored the role of film in design.¹⁰⁷ Like film, there are other forms of art that relate architecture, like music. Even though music is sought to be the closest in relation to architecture, film is even closer due to its temporal and spatial structure.¹⁰⁸ This section will go through a series of films that express the relationship of these two art forms. Architecture and film defines the dimensions and essence of existential space; they both create experiential scenes of life situations.¹⁰⁹

Confinement and Vastness

Alfred Hitchcock's *Rope* (1948), which is set in Manhattan, New York, is about two young protagonists', in the search for their status as superior beings, who commit a murder in the comfort of their own home and have a party with the relatives of the victim to "cover it up." This masterpiece was filmed all in one set and consisted of 4

¹⁰⁶ Pallasmaa, "The Architecture of Image: Existential Space in Cinema", 13.

¹⁰⁷ Ibid.

¹⁰⁸ Ibid.

¹⁰⁹ Ibid.

seamless shots that captured the whole story (Figure 4.9). Alfred Hitchcock uses cinematic minimalism to immerse people into the experience with minimal interruption. British film theorist Peter Wollen claims that the best films are those that have only one location.¹¹⁰ This creates a sense of confined space. The theory is that the more time spent in a single location, the more discoveries can be made about that location. Alfred Hitchcock utilizes single locations in other films as well, like *Rear Window* (1954), which is filmed entirely in the small flat of a photographer in Greenwich Village in New York. In Hitchcock's films, there are unique dualities of confinement and vastness. While the intent of confinement is portrayed by small sets, the balance is depicted by the vastness beyond the set.

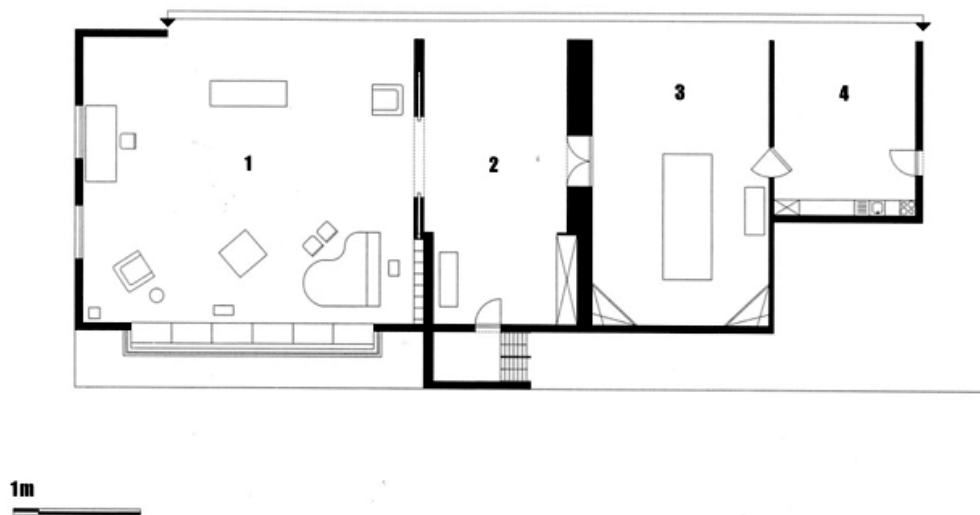


Figure 4.9: *The Set of Rope – Alfred Hitchcock* (Source: Jacobs, Steven. *The Wrong House: The Architecture of Alfred Hitchcock*. Nai010 publishers, Rotterdam, Netherlands, 2013, 267. Book scanned on May 16, 2018.)

¹¹⁰ Pallasmaa, “The Architecture of Image: Existential Space in Cinema”, 39.

In *Rope*, the apartment is set in an apartment within the vastness of New York City. There are only two times that the viewers get a sense of vastness; in the beginning when the camera is outside the apartment window and at the end when the window is opened to signal the neighboring community (Figure 4.10). Viewer can even here the sirens in the distance getting closer and closer. The sense of vastness, makes people aware of the claustrophobic space of the narrative and the relief of reality that exists just outside the window (Figure 4.11). This film takes you through a journey of confined space and vastness by expanding on what can be seen from a single location.



Figure 4.10: Rope – Alfred Hitchcock (Source: Rope. Directed by Alfred Hitchcock. Transatlantic Pictures Corp, 1948. DVD. Universal Pictures, 2006. Screenshot taken May 16, 2018.)

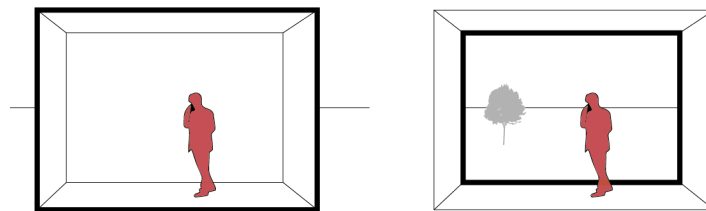


Figure 4.11: Confinement and Vastness (Source: Author)

Cinematic Poetry

Architecture, like film, is a form of art. Many films are cinematic poetry of space and light. Andrei Tarkovsky's *Nostalgia* (1983), is an example that deals with cinematic poetry. Through the images of space, matter, light, and time they evoke an experience of pure existence, the metaphysical poetry of being.¹¹¹ Water and fire specifically make an appearance in many ways throughout the film. The film expresses Tarkovsky's memories into a cinematic experience. Symbolism is the important entity in the creation of poetry. Film can intensify symbolism through visual means. Tarkovsky's uses repeated images of water, fire, earth, wind, fog, trees, horse, dogs, mirrors, candles, and hair, that symbolize mythological and religious iconology.¹¹² The film is all about the poetic thought derived from the director's memory. Poetry is an awareness of the world and Tarkovsky's films have an extraordinary emotional impact precisely because they carry a pure cinematic expression.¹¹³ Tarkovsky often evokes the recollections of paintings from the early Renaissance. The use of symmetrical framing is utilized in his films, like the perspective representations born in early Renaissance paintings. Interestingly, Tarkovsky did not try to imitate the paintings, but rather used very similar tactics of rendering space to evoke emotional impact. For example, Hans Holbein's horizontally stretched painting *The Body of the Dead Christ in the Tomb*, has a closed comparison to a scene in *Nostalgia*, where there is a slow pan of Gorchakov lying on his back on a stone wall (Figure 4.12 and 4.13). Tarkovsky's films also explore movements throughout space. He utilizes slow

¹¹¹ Pallasmaa, "The Architecture of Image: Existential Space in Cinema", 65.

¹¹² Ibid., 67.

¹¹³ Ibid., 68.

prolonged camera shots that track parallel to the picture plane or along the perpendicular depth direction. The camera movements allow the camera to carve through spaces and transfer that information directly into the mind of the viewer.



Figure 4.12: Nostalgia – Andrei Tarkovsky (Source: Nostalgia. Directed by Andrei Tarkovsky. Rai Radiotelevisione Italiana, 1983. DVD. Kino Lorber Inc, 2014. Screenshot taken May 16, 2018.)



Figure 4.13: The Body of the Dead Christ in the Tomb – Hans Holbein (Source: The Body of the Dead Christ in the Tomb. Painted by Hans Holbein. Termara on wood, 1522. Accessed May 16, 2018.)

As mentioned, Tarkovsky explores the poetics between space and light in his films. This has a direct connection to architecture, as it is necessary to get light into the spaces we create and can be symbolic in character. In poetry, light and dark can represent the sacred and profane. This can exist in architecture as it relates to the poetics of light and space. In the “Poetics of Space,” by Gaston Bachelard, he talks about the oneiric house and its relationship to the vertical poetry of the attic and the cellar.¹¹⁴ The oneiric house is an architectural metaphor for the location of memories and thought. Bachelard relate the attic to positive thoughts and the basement to negative thoughts. In Tarkovsky’s films, windows and doors play an essential role. They are for looking out of or into and openings for light to enter, as much as for people to pass through.¹¹⁵ Like Tadao Ando’s architecture, the presence of light is intensified in space to create a sense of place. There is a strong relationship between film and architecture and presence of light, especially looking at the works of Tarkovsky and Ando (Figure 4.14 and 4.15). between Tarkovsky also utilizes the four pre-Socratic elements: fire, air, water, and earth and their various mixtures and dissolutions (smoke, vapor, clay, mud, slime, and dust). This is what Gaston Bachelard references as the imagination of matter that classifies the *law of the four elements*.¹¹⁶ The idea is that the four basic elements can be morphed into anything to create an elemental expression in poetic space. For example, Tarkovsky utilizes fog to

¹¹⁴ Gaston Bachelard. “The Poetics of Space” (New York, New York: Penguin Group LLC., 1964), 38.

¹¹⁵ Pallasmaa, “The Architecture of Image: Existential Space in Cinema”, 78.

¹¹⁶ Ibid, 79.

emulate the movement of air through space. Tarkovsky's films are about the perpetual search for home, the lost home of childhood.¹¹⁷



Figure 4.14: Nostalgia – Andrei Tarkovsky (Source: Nostalgia. Directed by Andrei Tarkovsky. Rai Radiotelevisione Italiana, 1983. DVD. Kino Lorber Inc, 2014. Screenshot taken May 16, 2018.)



Figure 4.15: The Church of Light – Tadao Ando (Source: Photography by Mith Huang, September 17, 2011. Accessed May 16, 2018.)

¹¹⁷ Pallasmaa, "The Architecture of Image: Existential Space in Cinema", 92.

Immensity and Intimacy

Film has a lot to do with the mentality of the characters and viewers watching. In *The Shining* (1980), Stanley Kubrick explores the relationship of the minds of the characters and their surrounding environment (Figure 4.16 and 4.17). The film is set in the Colorado mountain at the isolated Overlook Hotel, where the protagonist and his family move to watch over the hotel during the winter. The isolation causes the protagonist to terrorize his wife, as well as his son who is plagued by psychic premonitions. Kubrick shifts the emphasis from external horror towards an internal fear arising from the minds of the character as well as the viewer, by embedding the mounting fear in architectural structures and metaphors.¹¹⁸ The idea of structural fear is built into the architectural setting itself. Architecture serves as a metaphor for the human mind in accordance with the traditional psychoanalytical view: characteristics of architecture are reflected in mental structures and mental contents are projected in architecture.¹¹⁹ The terror not only exists in the horrifying back story of the hotel, but within the minds of the characters themselves.

¹¹⁸ Pallasmaa, "The Architecture of Image: Existential Space in Cinema", 97.

¹¹⁹ Ibid.



Figure 4.16: The Shining – Stanley Kubrick – Immense (Source: The Shining. Directed by Stanley Kubrick. Warner Bros, 1980. Screenshot taken May 16, 2018.)



Figure 4.17: The Shining – Stanley Kubrick – Intimate (Source: The Shining. Directed by Stanley Kubrick. Warner Bros, 1980. Screenshot taken May 16, 2018.)

The immensity of the hotel emphasizes the mental space of the family and polarizes their internal relations. The isolation within the immense hotel becomes a spatial imprisonment for the family. The hotel doesn't include any staff during the winter term, which heightens this sense of abandonment and emptiness. The scale of this empty hotel makes intimacy almost impossible. Ironically, the protagonist decides to do his creative writing in a vast open lounge, where as many of the other scenes are shot in more intimate rooms like bathrooms and bedrooms. There is a duality between intimate and immense spaces (Figure 4.18). The detachment of human figures from the scale of their settings is underlined by the hard echoes of their voices.¹²⁰ For example, the echoing sound of the protagonist throwing a ball against the fireplace wall effectively underlines the terrorizing scale of that space.¹²¹

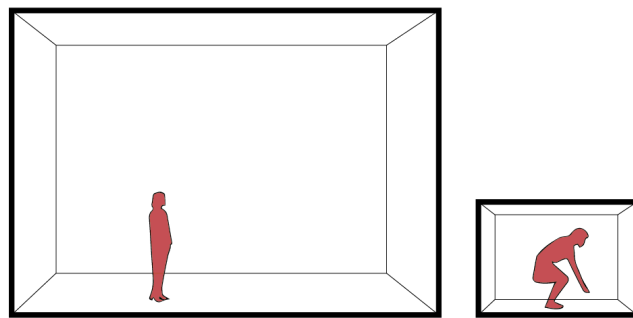


Figure 4.18: Immensity and Intimacy (Source: Author)

¹²⁰ Pallasmaa, "The Architecture of Image: Existential Space in Cinema", 109.

¹²¹ Ibid.

Cinematic Narrative

In most films, there is a strong emphasis on the narrative, as well as the environment supporting the narrative. Michelangelo Antonioni, who directed *The Passenger* (1975), had an interest in architecture. The settings in his films are priority over the narratives. Interestingly, Antonioni would not follow a precise plan when filming, and would often spend a lot of time before the shoot analyzing the setting to accurately define how the shot will be shot.¹²² The film is the opposite of Hitchcock's *Rope*, where it explores a mosaic of settings throughout the entire film, from the African desert to the metropolitan of London, Munich, and Barcelona. The journey is a trajectory that takes the protagonist from the African desert momentarily back to his London home, but the gravity of the desert pulls him back on a southward journey towards the landscape of placeless and isolation, which ends up being his ultimate isolation.¹²³ The final shot ends up being shot in the confinement of a motel room. The film even includes settings in two Antoni Gaudi buildings: the Palacio Guell and Casa Mila, which further enhance the ambience of journey, strangeness, rootlessness, and unreality.¹²⁴ The female protagonist is an architecture student who brings the awareness of architecture to the film. Antonioni's is interested with the interaction of people and their settings, which goes beyond film-making. Antonioni's says, "Every time I enter a strange office, public place or private home, I get the urge to rearrange the scene."¹²⁵ Cinematic narratives give an expression of the surrounding

¹²² Pallasmaa, "The Architecture of Image: Existential Space in Cinema", 117.

¹²³ Ibid, 120.

¹²⁴ Ibid, 117.

¹²⁵ Ibid, 119.

environment. In *Passenger*, the cinematic techniques aim to dissolve the narrative and emancipate expression from the camera. The camera seems to wander throughout the environment which creates a distance between narration and story.¹²⁶

The film also goes into the theme of identity. Identity is created through an individual's personal history and experiences. In the film, the protagonist trades identity with someone else and goes through a journey of self-discovery to find what he is meant to be. The most important scene of the film is the final seven-minute take, which captures the fate of the protagonist. The camera absentmindedly observes the casual events of everyday life, but leads the viewer into a state of metaphysical transcendence (Figure 4.19). This scene is said to be the most evocative and beautiful shots in the history of film.¹²⁷ The slow-moving camera and cinematic techniques create a religious feeling, where the protagonist's soul is parting from his tortured body. The senses can be directly evoked by cinematic techniques and narratives used in film.

¹²⁶ Pallasmaa, "The Architecture of Image: Existential Space in Cinema", 123.

¹²⁷ Ibid., 138.



Figure 4.19: The Passenger – Michelangelo Antonioni (Source: The Passenger. Directed Michelangelo Antonioni. Proteus Films Inc., 1975. DVD. Sony Pictures, 2006. Screenshot taken May 16, 2018.)

Cinematic Geometry

One of Alfred Hitchcock's best constructed films is *Rear Window* (1954). The film takes place during four days in an apartment block of Greenwich Village in New York City. All the events are filmed through the eyes and from the apartment of the protagonist, who is wheelchair bound. The set was one of the largest indoor sets ever created by Paramount Studios. Since being modeled after a real block in the real Greenwich village, the "Fredrick Style" housing typology was picked up and used in the film set (Figure 4.20).¹²⁸ Hitchcock is known for his suspense-driven films. In *Rear Window*, the suspense is based off the irrefutable logic of terror. The film has realistic sense of terror built into the messages and symbols of the character choices and decisions. There is an exploration of extraneous and contradictory series of events. Since the film involves the protagonists cause to watch his neighbors, there is

¹²⁸ Pallasmaa, "The Architecture of Image: Existential Space in Cinema", 145.

an intermingling and occasionally triviality to the narrative. But this suspenseful technique is perfect for the buildup of events that occur. The film is all about this idea of watching and the more you watch, the more you understand, or think you understand. In *Rear Window*, the window is metaphor for what you can see, and what you can't. This shaped the way the protagonist shapes the narrative in his own mind, as he interprets the meaning of the unrelated events he observes and directs how it is developed.¹²⁹ This makes the viewers wonder in their own mind, and interpret the events to create their own narrative and experience the film.

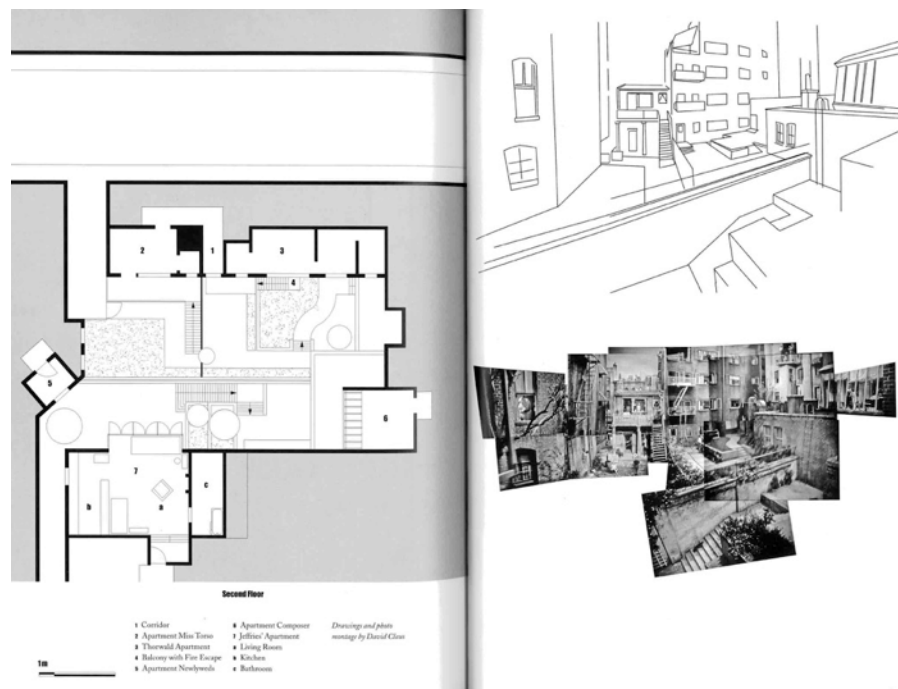


Figure 4.20: *The Set of Rear Window – Alfred Hitchcock* (Source: Jacobs, Steven. *The Wrong House: The Architecture of Alfred Hitchcock*. Nai010 publishers, Rotterdam, Netherlands, 2013, 279. Book scanned on May 16, 2018.)

¹²⁹ Pallasmaa, “The Architecture of Image: Existential Space in Cinema”, 138.

Cinematic Place-making

Urbanism and architecture are similar in the spatial qualities that are created. As discussed, they both relate to film from a historic and spatial point of view. There is much to take away from these relationships, but cinematic place-making is at the center of this thesis. How does film-making drive place-making? In Richards Koecks book, “CineScapes: Cinematic Spaces in Architecture and Cities,” there are four different qualities of space that must be considered in the creation place. Narrative, spectator, optical, and temporal are the cinematic qualities that make up place-making.¹³⁰ These four qualities focus on various cinematic techniques related to storytelling and evoking the senses. These include sequences and events, movement and passage, framing of spaces, and awareness of time (Figure 4.21).¹³¹

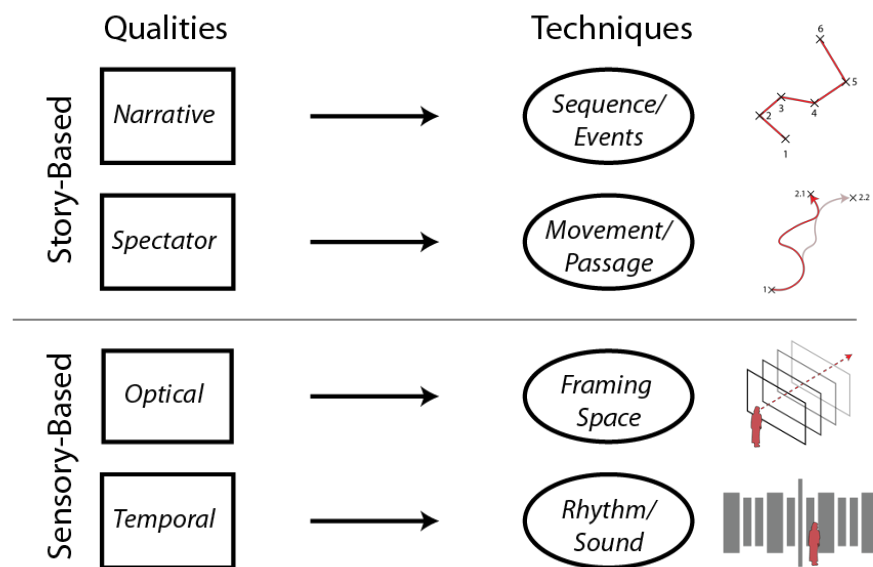


Figure 4.21: Cinematic Place-making (Source: Author)

¹³⁰ Richard Koeck. “Cinescapes: Cinematic Spaces in Architecture and Cities” (New York, New York: Routledge., 2013), 108.

¹³¹ Ibid.

Narrative Qualities

From conception to screening, film-making is a sequential art form. It consists of sequential events that are put together to create a narrative. Film is also designed and shot in a sequence. Sequential art has been seen throughout the history of urbanism and architecture in many forms. The human culture is deeply rooted by this idea of sequence and events (Figure 4.22). This can be seen in the Renaissance frescos and sculptural relics that served as a visual aid for journey through spaces.¹³² Even early place-making manifested itself with linear arrangements, which were the repetition of elements in a sequence. Even today, architects tend to organize buildings around central circulation axes. Bernard Tschumi states that the “sequence of space, configurations-en-suite, enfilades, spaces aligned along a common axis – all are specific architectural organizations, from Egyptian temples, through the churches of the Quattrocento to the present.”¹³³

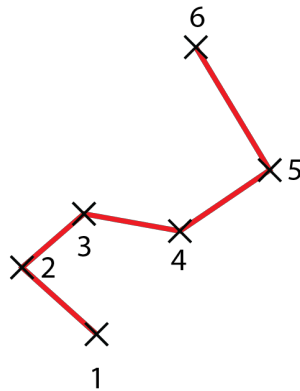


Figure 4.22: Narrative Qualities: Sequence/Events (Source: Author)

¹³² Koeck, “Cinescapes: Cinematic Spaces in Architecture and Cities”, 85.

¹³³ Ibid.

Architectural and urban space also have a lot to do with how it is perceived. Kevin Lynch's "Image of the City," Jane Jacob's "The Death and Life of Great American Cities," and Gordon Cullen's "The Concise Townscape" were all published in the early 1960's and talk about the way people perceive urban landscapes.¹³⁴ They all explore landscapes by looking at them from an eye-level perspective, while focusing on navigation, legibility, neighborhoods, communities, and spatial design qualities. Gordon Cullen studies cities through virtual analysis. He places a virtual camera in space, which allows him to study urban space through virtual abstractions, this allows him to omit everything outside of the frame and his chosen field of vision.¹³⁵ Cullen argues that his method of understanding spaces is directly linked to the core principles of movement used in film. Although he cannot match the time of a camera, he captures his frames by hand, which gives him timed spatial snapshots of movement throughout time and space. This work is closely related to that of Bernard Tschumi, who worked on projects like *The Screenplays* in 1977 or *The Manhattan Transcripts* in 1976-81.¹³⁶ These projects explored theories of montage and editing, and discourse of film and cinema, which resemble visual storyboarding. Storyboarding is a way to spatially organize the narrative of sequence and events in a place. Tschumi also goes into the idea of what he calls a "shock." This can be looked at as the moment in a film or narrative where there is a sudden surprise. In writing and film, this is commonly known as the climax of the narrative. This can exist in

¹³⁴ Koeck, "Cinescapes: Cinematic Spaces in Architecture and Cities", 86.

¹³⁵ Ibid., 87.

¹³⁶ Ibid., 88.

architecture to evoke the viewers to a “thought-provoking surprise,” which Tschumi argues must be manufactured by the architect if architecture is to communicate.¹³⁷

Sequences and events can create pronounced narrative qualities in architectural and urban places. An example of this can be found in Berlin at Daniel Libeskind’s Jewish Museum (Figure 4.23 and 4.24). It creates a tremendous amount of emotions through the meaning they carry, but also from the transformation of social, cultural, and political history of Jewish citizens in Berlin into an embodied spatial experience.¹³⁸

The Jewish Museum is a sequential and illusionistic journey through space with sloped floors, tilting walls, hard surfaces and sparse lighting that all contributes to the perception of the spaces.

¹³⁷ Koeck, “Cinescapes: Cinematic Spaces in Architecture and Cities”, 88.

¹³⁸ Ibid., 111.



Figure 4.23: Jewish Museum Berlin Aerial – Daniel Libeskind (Source: Photo by Studio Daniel Libeskind. Taken on 23 July 2008)



Figure 4.24 Jewish Museum, Berlin, Germany - Daniel Libeskind (Source: Dominic Simpson, 21 March 2009)

Spectator Qualities

Another technique, which is related to the spectators of film and place, is movement and passage. Basically, film captures movement in live action and replays it through a mechanism. In early films, like *A Man with a Movie Camera* (1929) or *Berlin* (1927), represent cities and urban spaces in natural and sparsely mediated form. During this time, cameras were either fixed or on a moving vehicle, and hand-cranked to capture these spaces. Movement adds spacial dimension to two-dimensional images, which adds a vital factor to the perception of a sense of place.¹³⁹ Movements across a frame start to suggest depth and continuity of space, beyond the framed image.

In architecture, the discussion of movement starts to suggest a composition of site and perception of architectural space. The idea of the architectural and cinematic path, is a notion toward the phenomena that someone walking through architectural space is absorbed with the visual sense of movement. The Acropolis in Athens, Greece comprises of a sequential order of spaces which create an architectural path and hence require the movement of a human eye across the site to engage fully with the depth of the space.¹⁴⁰ Sergei Einstein suggests that there are two distinct phenomena that are centered around the “spatial eye” along a pathway.¹⁴¹ There is the cinematic path, where a spectator follows an imaginary line among a series of object, through sight and mind. Then there is the architectural path, where, a person moves through a series of carefully disposed phenomena, which is observed sequentially with a visual

¹³⁹ Koeck, “Cinescapes: Cinematic Spaces in Architecture and Cities”, 92.

¹⁴⁰ Ibid., 92.

¹⁴¹ Ibid., 93.

sense.¹⁴² This idea suggest that architectural spaces can have cinematic qualities created using movement and passage (Figure 4.25).

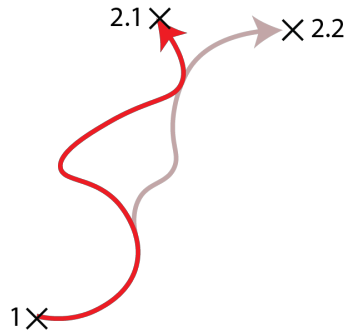


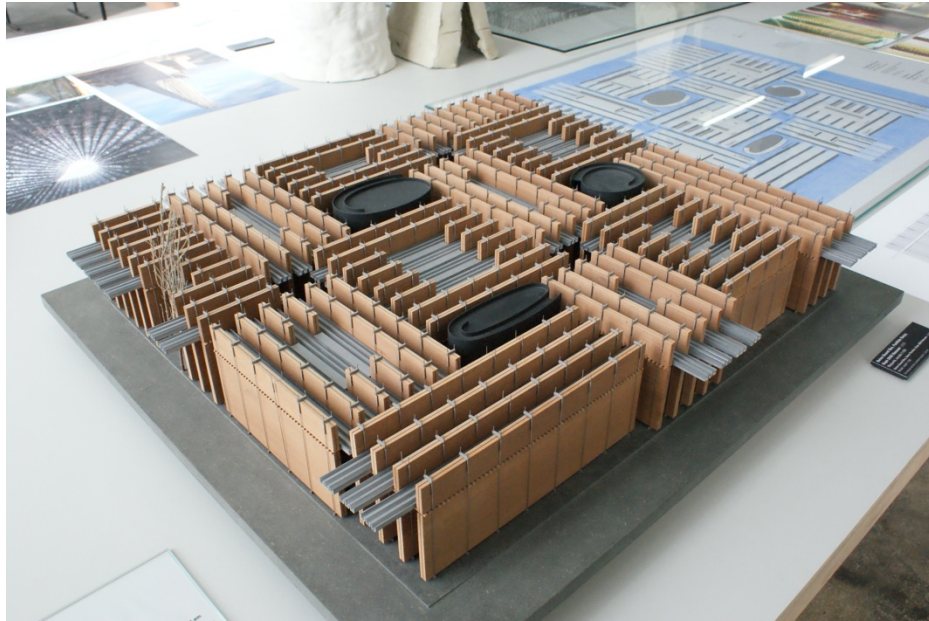
Figure 4.25: Spectator Qualities: Movement/Passage (Source: Author)

The spectator qualities of a place tend to create self-awareness and generates a sense of being. Movement is closely linked to activity, in the form of body movement, like walking, driving, swimming, or even flying. Simple enough, the act of walking through space gives a self-awareness within a space. A great place, with an underlying narrative, is Peter Zumthor's temporary Sweden pavilion at the 2000 Expo in Hannover, Germany. It is a 2,800m³ of larch and Douglas pine from the Swiss mountains stacked on top of each other (Figure 4.26).¹⁴³ The pavilion was meant to symbolize and represent Switzerland as an environmentally-conscious, sustainable and open country. It had many different entrances and events happening within it, which the spectators found as a surprise around corners throughout the pavilion. The pavilion was a multi-sensory experience that included the fragrance of fresh wood,

¹⁴² Koeck, "Cinescapes: Cinematic Spaces in Architecture and Cities", 93.

¹⁴³ Ibid, 109.

which became of story-telling apparatus, and a space that created transitory and ephemeral experiences.¹⁴⁴



*Figure 4.26: The Swiss Pavilion, Expo 2000 – Peter Zumthor (Source: Photo by pep romero garces.
Taken on October 29, 2008)*

Optical Qualities

During the Renaissance period art, both paintings and sculpture, worked together with stage-like theoretical space. During this time, the perspective was conceived in paintings, which helped to place a spectator at the center of a frame. The Renaissance period had a lot to deal with architecture as an object. The dialect between an object and the viewer became a powerful visual agent that is loaded with meaning.¹⁴⁵ A

¹⁴⁴ Ibid.

¹⁴⁵ Koeck, “Cinescapes: Cinematic Spaces in Architecture and Cities”, 96.

great example of this is in Florence, Italy, where the archway in the Piazzale degli Uffizi frame the Pallazzo Vecchio in the Piazza della Signoria (Figure 4.27).



Figure 4.27: Piazzale degli Uffizi (Source: JoJan, 12 October, 2005)

Frames can be thought of as a screen in cinematic space and as windows in architectural space (Figure 4.28). Jacques Aumont draws the attention to two material characteristics of film relating to the border and the frame. First, he suggests a still photograph that is framed by a material and then moves into the difference of the way

people see a moving image.¹⁴⁶ In film, the frame cuts off the visibility of filmic elements, or mise-en-scene, beyond the picture plane. The frame also cuts off everything that is behind the camera, which includes all the mechanisms behind cinematic production. This goes back to the idea of the line of action in film-making, where one side of line is part of the filmographic space and the other is not.

Throughout the development of film, film industry used a variety of different aspect ratios for the frame, which standardized the frame for the industry. Originally, ratios like 4:3 (1.33:1), or the Academy standard, and 16:9 (1.78:1), were used in television shows. During the 1950's, the American film industry moved away from the Academy standard and moved towards ratios like 1.85:1 or 2.35:1. In Jacques Tati's *Playtime* (1967), there are various scenes of the film that explores the idea of multiple frames. One scene has the protagonist looking over a glass railing into of room filled with cubicle, where each cubicle acts as sub-frames within the cinematic frame that tell separate narratives. There is also another scene where the windows of the building façade become a monitor for the numerous narratives being told.

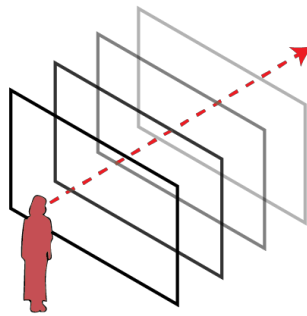


Figure 4.28: Optical Qualities: Framing of Space (Source: author)

¹⁴⁶ Koeck, "Cinescapes: Cinematic Spaces in Architecture and Cities", 99.

The framing of spaces can be analyzed from two different perspectives: the size of frames and what is being framed. The size of the frame relates to the immensity and the intimacy of space (Figure 4.29). As stated previously, Stanley Kubrick used this tactic in *The Shining* (1980) which evoked emotions upon the spectators. The other perspective of framing space is the confinement of spaces that relate to the vastness of space (Figure 4.30). In other words, the awareness of vastness could be expressed through the framing of the landscape beyond the building or the context. These tactics used in film can be applied to the creation of place and effectively evoke the senses of the people.

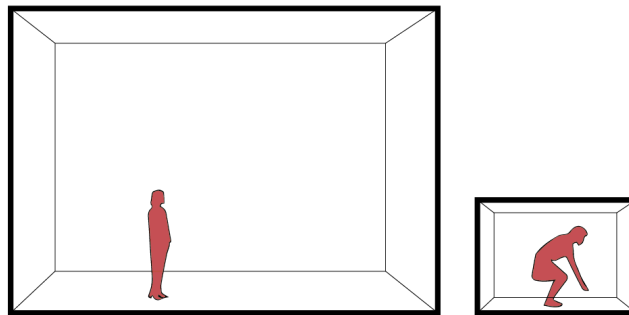


Figure 4.29: Immensity and Intimacy (Source: Author)

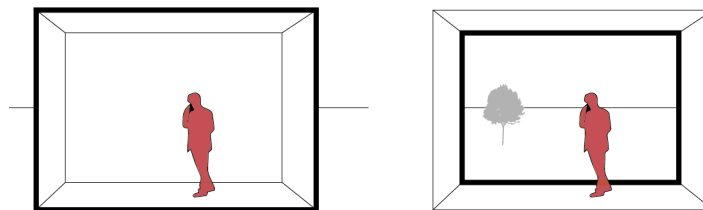


Figure 4.30: Confinement and Vastness (Source: Author)

In architecture and cities, spaces have qualities that relate to visual and optical effects.¹⁴⁷ A frame in film divides the foreground and background of spaces, which directs the viewers' attention to what is on the screen. The frame in the built environment is a device for mobile seeing.¹⁴⁸ Beatriz Colomina points out that Le Corbuiser's Villa Savoye is "no more than a series of views choreographed by the visitor, the way a filmmaker effects the montage of a film."¹⁴⁹ This idea gives the viewers of space a choice to create their own narrative. An architectural example of optical quality is Grundtvig's Church by Peter Vilhelm in Copenhagen, Denmark (Figure 4.31). This is a great religious example of a place with immense and intimate spaces that evoke powerful emotions within the occupants. Spaces like this can pull out many emotions, like happiness and sadness, depending on the narrative being told. Another example is a section of the new High Line in New York City. There were openings cut into the side structure where people could view the city from terraces steps. These act as a screen which frames the city skyline, which are seen through a high angle perspective and aspect ratio. This is commonly referred to the wide-screen crane shot in film-making.¹⁵⁰ The Casa da Musica by Rem Koolhaas in Portugal is also another building that explores how contemporary architecture can become an optical instrument for mobile seeing (Figure 4.32). It is designed as a series of rooms that meander around a grand auditorium. The building invites visitors to see the city through bright openings, which act as cinematic widescreen through

¹⁴⁷ Koeck, "Cinescapes: Cinematic Spaces in Architecture and Cities", 112.

¹⁴⁸ Ibid., 113.

¹⁴⁹ Ibid.

¹⁵⁰ Ibid., 114.

which the city is framed.¹⁵¹ The building even starts to give impressions of optical filters, such as distortions of light.



Figure 4.31: Grundtvig's Church, Copenhagen, Denmark (Source: Matthew Black, 15 May 2012)



Figure 4.32: Casa da Musica, Porto, Portugal (Source: Diczka, 14 November 2007)

¹⁵¹ Koeck, “Cinescapes: Cinematic Spaces in Architecture and Cities”, 115.

Temporal Qualities

Film is a time-based medium and is often related to the reconfiguration of time and space by editing. Editing film is an architectural notion of cuts, which is a logical and structured process.¹⁵² Cuts in film have significantly changed throughout history, which is due to changes in technology, periods, and stylistic preferences. The synopsis of this is that the slower the shot lengths are, the more time the viewer can explore and engages with the space seen in the film. Sound and music also contributes to the temporal qualities to film and perceived space. Michel Chion states that there are three aspects that relate to the influence of sound and time in an image, the “temporal animation of the image,” that “sound endows shots with temporal linearization,” and that “sound amplifies or dramatizes shots,” which creates a feeling of “imminence and expectation.”¹⁵³ In buildings and cities, one can argue that the culture of vision and sound is a temporal construct, where they are constantly changing over time. People design and regard places in terms of rhythm (Figure 4.33). Rhythm can be built into facades, as well as buildings and the urban fabric. Rhythm is known to be the formal means of composition in classical music, poetry, and architecture. In architecture, rhythm employs stress, contrast, reiteration, and grouping in architectural elements.¹⁵⁴

¹⁵² Koeck, “Cinescapes: Cinematic Spaces in Architecture and Cities”, 101.

¹⁵³ Ibid, 103.

¹⁵⁴ Ibid.

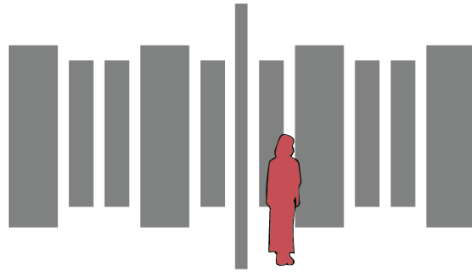


Figure 4.33: Spectator Qualities: Rhythm/Sound (Source: author)

Architectural place-making can have an infinite amount of sound characteristics. This can include internally and externally generated noise, such as sounds shaped by the geometry and surface qualities of space.¹⁵⁵ This is like hearing footsteps though a church due to its surfaces and immense spatial qualities. This can also be examined at the Casa da Musica, where the music is designed to permeate the building's interior. As people walk through cities, the noises around them hold important spatial clues. Interestingly, people in cities like to walk around with headphones and listen to music, which blocks out these cues. This is not dissimilar to a cinematic experience in which music and urban space are synchronized, where people choose the sound that fits their journey. Sounds can be interpreted in both figurative and cinematic terms as spatial scenes that transform the experience of a perceived physical space.¹⁵⁶

The temporal quality is also related to the change of time, or awareness of time. This is expressed in two various ways, as they relate to film and place: light/shadow and life. As we have seen in Tado Andos's work, the Church of Light uses light and

¹⁵⁵ Koeck, "Cinescapes: Cinematic Spaces in Architecture and Cities", 116.

¹⁵⁶ Ibid., 118.

shadow to change to quality of the space throughout the day. It has a perfect balance of light and shadow to grasp the emotions of the people. The other way to access the temporal quality is the awareness of life, or for this instance vegetation. Vegetation can help aid the awareness of time of year or the seasons. Depending on the time of year, both the vegetation and weather captures the temporal quality throughout the seasons. The MFO Park in Zurich, Switzerland uses vegetation to capture temporal qualities, along with the shading used to heat and cool the spaces during various seasons (Figure 4.34).



Figure 4.34: MFO Park in Zurich-Oerlikon (Source: Roland zh. Taken on 3 October 2010.)

Cinematic place-making is the synthesis of how the cinematic techniques used in film can be translated into the creation of place. This will challenge how designers and architects design spaces. These cinematic qualities are meant to be used in various types of design and spatial scenarios. They are meant to be both placeless and timeless. This thesis will use these cinematic techniques to shape the spaces that people are able to participate and experience. It will be applied to this unique place of education, innovation, and production. When these techniques are combined, there will be opportunity for the creation of a unique place, with the relationship of film (Figure 4.35). These techniques were also translated into physical form by using a parti model to designate a sequence of frames and how people can move throughout it, creating their own experience. (Figure 4.36).

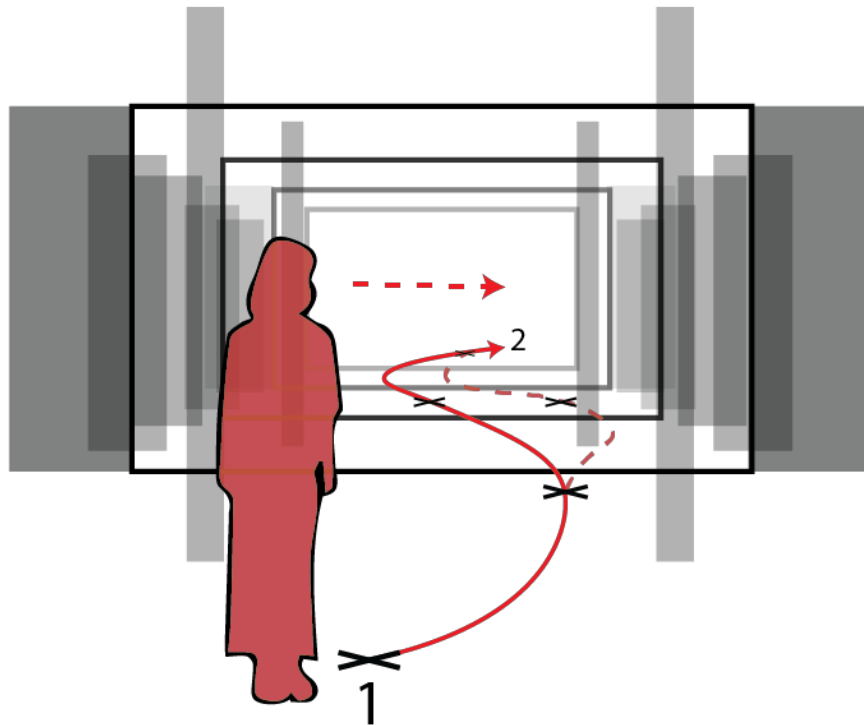


Figure 4.35: Cinematic Place-making Synthesis (Source: author)

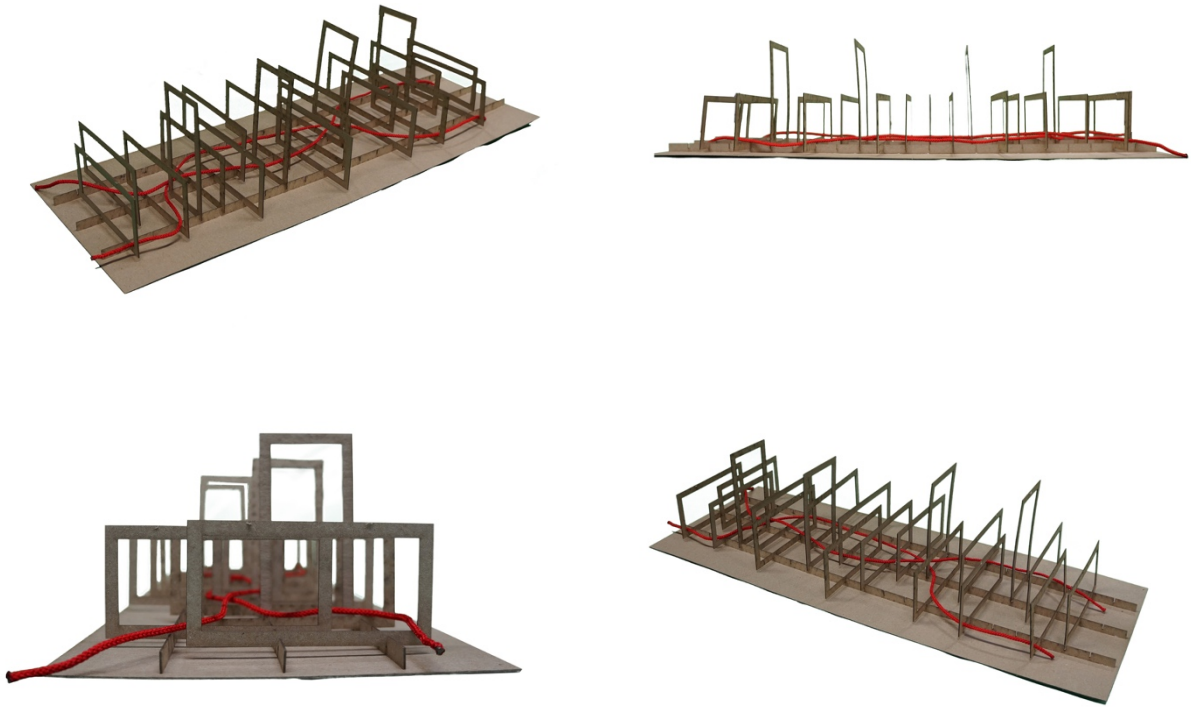


Figure 4.36: Cinematic Place-making Parti Model (Source: author)

5. Site

This thesis tests these ideas in Toronto, Ontario, Canada. More specifically the post-industrial zone, which is almost the size of downtown Toronto itself (Figure 5.1). The Port Lands is to the east of downtown Toronto, where urban renewal and redevelopment plans are already in progress. There is an iconic ship channel that runs through it, that is still used for ships when importing and exporting goods. This is a unique place due to its central location between the urban center to the west and the natural edge to the east and next to Lake Ontario. The City of Toronto and Waterfront Toronto intends to turn this existing industrial zone into a modern, vibrant mixed-use city district and media hub.



Figure 5.1: Toronto Districts (Source: Google Earth, 2018 and author)

Site History

There is a significant amount of developmental history in Toronto. After it was incorporated in 1834, it continued to rise into one of Canada's most economic capitals. Throughout the 1850's to the present there was a lot of development that has been going on in the Port Lands, the City of Toronto, and the world. There is also a lot that will be coming to this area in the years to come. The time line shows how the Port Lands developed over the years, in relation to the city and the world (Figure 5.2).

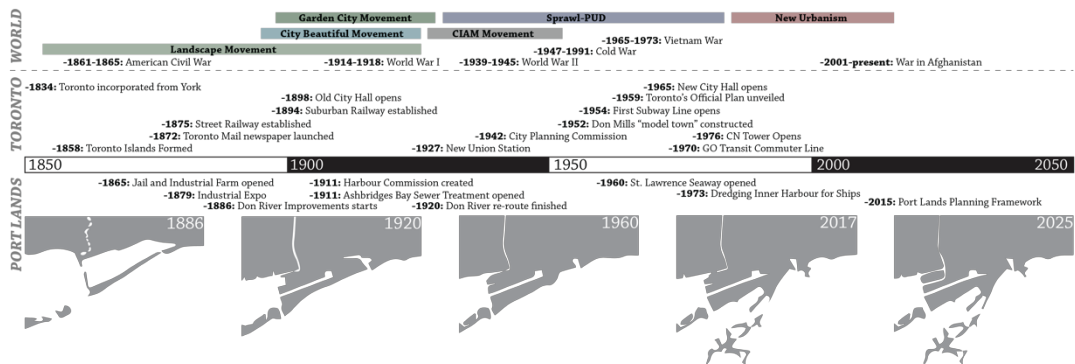


Figure 5.2: Development of the Port Lands over Time (Source: City of Toronto, Waterfront Toronto.

Port Lands Planning Framework, 2017. Edited by Author)

1850's – 1950's

The development of the Port Lands started in 1886 and continues to into the future. The Port Lands sits on top of used to be the Ashbridge's Bay Marsh. In 1886, the Don River, located north of the Port Lands, originally ran into the marsh, unlike the inner harbour today. The man-made construction of the Keating Channel rerouted the mouth of the Don River into the inner harbour, which allowed for the development of the ship channel and turning basin at the center of the Port Lands by the 1920's. The

Port Lands was envisioned to be the gateway for shipping in the city of Toronto, but never gained stronghold like the other Canadian cities.¹⁵⁷

1860's – 1980's

By the 1960's Toronto had another wave of development to construct the Leslie Spit and other iconic infrastructure. There was also the opening of the St. Lawrence Seaway, which connects Toronto and other Canadian cities to the Atlantic Ocean. This opening allowed for ships to come to Lake Ontario. However, Toronto's aspiration to be a port city waned due to the containerization of shipping, which allowed cargo to be shipped to eastern ports and trucked to Toronto. This led to the underutilization of the outer harbour, due to the lack of port activity. However, this development did allow for infrastructure like the R.L. Hearn Generating Station and associated hydro-electric industries, as well as the Commissioners Incinerator to support the broader city.¹⁵⁸

1890's – 2050's

In the 1990's, the city started to see these areas being underutilized. The city started plans to develop these waterfront districts into mixed recreational, cultural, commercial, and residential zoning uses. There were also attempts to reconnect the don river with the outer harbour again. Further planning in the 2000's started to transform and re-energize the waterfront of Toronto. In 2015, due to flood protection

¹⁵⁷ City of Toronto. "Port Lands Planning Framework." (City of Toronto, Waterfront Toronto. September 2017.) Accessed May 13. 2018, 20.

¹⁵⁸ City of Toronto, "Port Lands Planning Framework", 21.

issues, the plans to re-naturalize the mouth of the Don River was approved. This allows for more development to occur in the Port Lands area. This plan is to be completed by 2025, which is just the start of the 50-yearlong plan for the Port Lands.

Another important evolution of the Port Lands is the development of production studios, which this thesis focuses on. Production studios are treated as industry in the Port Lands. Naturally, open spaces in industrial districts are perfect for large production facilities. Production companies like Pinewood Toronto Studios, formally known as the Film Port development, prefer these areas of openness and seclusion. Pinewood Toronto Studios, as well as other notable studios, contribute to the city's impressive inventory of production space and growing creative sector that allows the city to compete with other global cities for productions.¹⁵⁹

This extensive development has several key factors that will guide the improvements to the Port Lands. These improvements are part of a larger regeneration effort to reactive the waterfront of Toronto. Even today, the Port Lands is an underutilized resource to the city, but not completely. It currently has 5,500 people working in the area.¹⁶⁰ The regeneration will infuse new uses and activity, while celebrating the active industry, including the production studios. The development will also converge the urban context with the wilderness, activate waterways and ports, introduce regional and urban mobility, while celebrating history and industry located in the Port Lands.

¹⁵⁹ City of Toronto, "Port Lands Planning Framework", 23.

¹⁶⁰ Ibid., 24.

Site Selection

The Port Lands is comprised of industrial infrastructure, with film production facilities weaved into the fabric. The site selection of this thesis was highly influenced by the relationship of industry and film. The industry in Toronto was limited due to the fact of its location and accessibility. However, the film industry preferred this typology of seclusion, which allowed for the development of film in Toronto. The film industry developed with the rise of industry around the world. This thesis intends to look at the relationship between film-making and place-making, by creating a unique place in the context of a film studio district.

The Port Lands has a lot of potential sites for the thesis research to be tested on. The ideal site selection was split by two site typologies: open lots and post-industrial infrastructure. There were four sites that were studied in the Port Lands: 1. The R. L. Hearn Generating Station, 2. The Unilever Soap Factory, 3. The Studio Open Lot, 4. The Hearn Open Lot (Figure 5.3). Out of the sites studied, two of them are vacant buildings that have previously housed a significant industrial infrastructure.



Figure 5.3: Site Selection Map (Source: Google Earth, 2018 and Author)

The R. L. Hearn Generating Station, the Hearn for short, is an out-of-commission power generating plant for Toronto (Figure 5.4). The Hearn is one of the biggest industrial buildings of its time being around two hundred and forty thousand square feet, as well as one hundred and forty feet tall at its highest point. These measurements do not include the Hearn's smoke stack that reaches seven hundred and five feet tall. This smoke stack creates a beacon for the Port Lands skyline and can be seen from sixteen miles away. The Hearn's industrial vastness allows for current activities and events to occur within the Hearn, specifically art festivals and film production. The next site studied was the Unilever Soap Factory which is currently being used as rentable space for office and film production. The site is currently part of a different real estate project called East Harbour, which is to be a new high-rise commercial development. The building will be an adaptive reuse project that consists

of additions and renovations to create more office spaces. Both industrial buildings were studied regarding the option of a post-industrial adaptive reuse project, with their relationship to film and industry.



Figure 5.4: The R.L. Hearn Generating Station (Source: Author)

The open lots were considered for their clean slate approach, which is much needed in the Port Lands. The two sites that were studied were chosen due to their proximity to significant areas within the Port Lands, like film studios and the Hearn. The third site is located near the Pinewood Toronto Studios, which created a direct connection the studio and even a possibility for a studio expansion. The last site studied was the Hearn open lot, which is located directly east of the Hearn. This site is directly across the ship channel of the major film studio district, which is intended to be a new and vibrant mixed-use district, themed toward media and film. This site is at the cross-

section of that development and the iconic Hearn Generating Station. The site selection matrix shows the ranking of these site in relation to the desired site situations (Table 5.1). Even though the Hearn was at the highest rank, a big complication was the access to existing documentation. The lack of access led this thesis to choosing an open lot, for the better. The Hearn open lot is the selected site for this thesis, which allows for a new building to anchor the development of a unique place. This thesis proposes that the site could be used as an expansion of the film studio district, by sequentially connecting across the ship channel to the Hearn.

Site Selection Matrix		Legend			
		0	1	2	3
Site Criteria		1. The Hearn Generating Station	2. The Soap Factory	3. Pinewood Open Lot	4. The Hearn Open Lot
1 Adjacency to Film Studios		2	2	3	2
2 Transportation (Car, Bus, Train, Boat)		2	2	2	2
3 Pedestrian Access		2	2	2	2
4 Film Program		3	2	0	0
5 Waterfront		3	1	0	2
6 Views		3	2	0	1
7 Avoidance of Noise Pollution		2	0	1	2
8 Vegetation		2	0	1	2
9 Approach Sequence		3	0	1	2
10 Historical Significance		2	2	0	0
11 Future Development		0	2	3	2
12 Open Space/Green Space		2	1	2	3
13 Amenity (recreation, retail, etc.)		2	1	1	3
Total		28	17	16	23
		The Hearn	Soap Factory	Pinewood Open Lot	The Hearn Open Lot

Table 5.1: Site Selection Matrix (Source: Author)

Site Analysis

Existing Context Analysis

As previously mentioned, there is a lot of development being proposed in the Port Lands. However, it is necessary to understand the existing conditions and how it relates to future developments. Currently the Port Lands is split by the ship channel with active ports and industry occurring on its edges. The northern part of the lands includes most of the industrial buildings, which consists of scattered film studios

throughout. The southern part of the lands includes more open spaces, parks, and recreation.

As mentioned before, the Port Lands includes an extensive amount of active industry involving various film production facilities weaved into the context (Figure 5.5). This site is a unique selection, with a little bit of everything to support this thesis. It has a working port and turning basin that allows the movement of ships to pass through the site with ease. Currently, there is one draw bridge located in the south-western region of the Port Lands. Since this thesis will propose the activation of the south ship channel, there will be a proposal of another bridge to activate these areas. The existing street grid and their relationship to the Hearn start to develop a series of regulating lines that will start to generate an urban relationship to the other side of the ship canal, where most of the other planned development is happening (Figure 5.6).

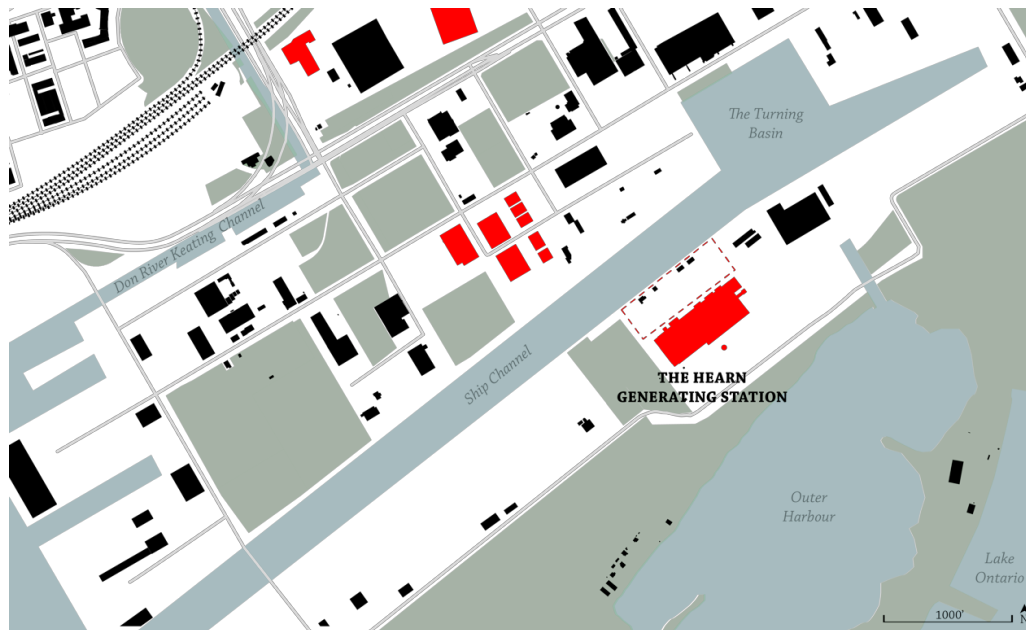


Figure 5.5: Port Lands Existing Conditions (Source: 3dMassings, Toronto Centerline, Parks. City of Toronto. Edited by Author.)

Future Development Analysis

The current plan, as of September 2017, is the Port Lands Planning Framework, which is being proposed by the City of Toronto and Waterfront Toronto (Figure 5.6). Their comprehensive plan envisions to capture the character, potential, and success of the Port Lands. The transformation of the of the Port Lands will include the edits to the river and additions of greenways, extension of street grids, stitching the harbour and wildlife, and introducing a blue-green park network. The plan will also focus on the creation of 4 districts: Lower Don Lands, Film Studio District, East Port, and South Ship Channel. These districts will focus on connecting various destinations together, such as the Hearn, parks, and community hubs.



Figure 5.6: Port Lands Planning Framework (Source: City of Toronto, Waterfront Toronto.

3dMassings, Toronto Centerline, Parks. City of Toronto. Edited by Author.)

Climatic Analysis

One of the aspects of place-making is taking into consideration what makes the site a unique place. One way to understand place is to understand the natural elements that relate to the site. These elements include light, air, earth, and water. Light and air are often compared together when place-making. Both light and air are elements that designers and architects bring into the building. The study of light and air in the Port Lands shows the relationship of the sun and wind patterns, which can be translated into data charts. The sun chart shows the pattern of the sun on an annual basis, with the summer and winter solstice being the extremes of that study (Figure 5.7). This study also delineates the sunrise and sunset at those extremes. The wind chart shows annual wind patterns, which delineates most of the annual wind comes from the western direction. (Figure 5.8)

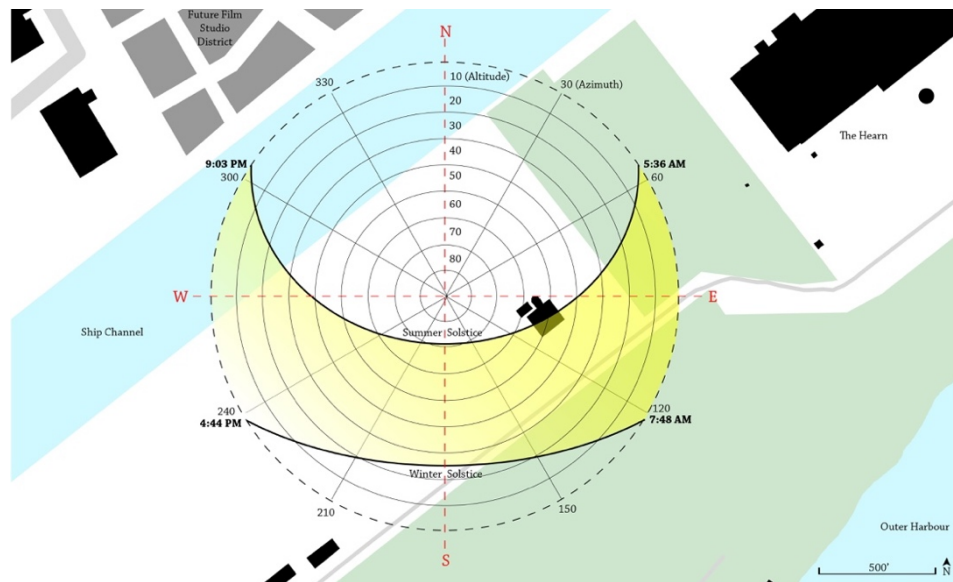


Figure 5.7: Sun Chart (Source: 3dMassings, *Toronto Centerline, Parks*. City of Toronto. Edited by Author.)

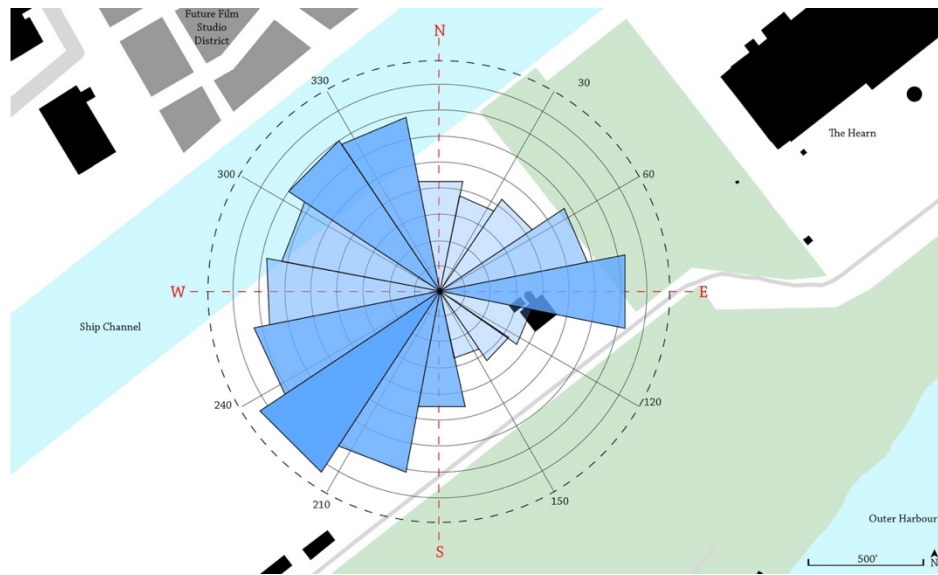


Figure 5.8: Wind Chart (Source: 3dMassings, Toronto Centerline, Parks. City of Toronto. Edited by Author.)

Earth and water are also compared together when talking about shedding elements away from the building. The study of earth and water elements are often depicted by topography and hydrology maps. One way to understand the movements of water compared to topography in the Port Lands is to understand the greater Don River Watershed, which feeds into the Toronto harbour and then into Lake Ontario. (Figure 5.9) The proposed thesis site has a relatively flat landscape. The topography lines are in increment of 5 feet, which shows that most of the water flow on the site does not have to travel more than 5 feet to 10 feet in height to reach the ship channel or outer harbour. (Figure 5.10)



Figure 5.9: Greater Toronto Area Watershed Map (Source: 3dMassings, Parks, Waterbodies. City of Toronto. Edited by Author)



Figure 5.10: Hydrology Map (Source: 3dMassings, Toronto Centerline, Parks. City of Toronto. Edited by Author.)

6. Program

Programmatic Typology

Port Lands Film Institute

This thesis intends to celebrate film as an industry by the selection of a post-industrial site, and through an analysis of cinematic techniques. It is fitting to say that the program for this thesis will have a strong emphasis on film-making and what it means to be a creator or enthusiast of film. This will be a place where film enthusiasts and makers will be able to come to participate in the production, education, and innovation of film. Due to the site location, in Toronto's new, vibrant mixed-use film district, this building will be very a key asset to the Port Lands.

Not only will people be able to come learn about, produce, and research films, this film institute will be a place of experience. People who come to this place will be able to participate and interact with their environment. People, even tourists who are interested in film, will be able to observe film-making in action. The entire building will be organized by 4 themes, almost like the four dimensionalities of film and place. these themes are production, education, innovation, and lastly, participation (Figure 6.1). Production, education, and innovation will act as the main program, which will include production space for film-making, educational spaces for a film school, and a research spaces for innovation opportunities within a Mediatheque. The last theme is participation, which will be program related to the public. These spaces will evoke opportunities for circulation and program to start to weave in between the main themes. Participation will act as the fourth dimension of film and place, as if people

were the camera tracking through time and space to capture the experience of the place. As people move through these spaces, they can view, interact with, and experience film and place.

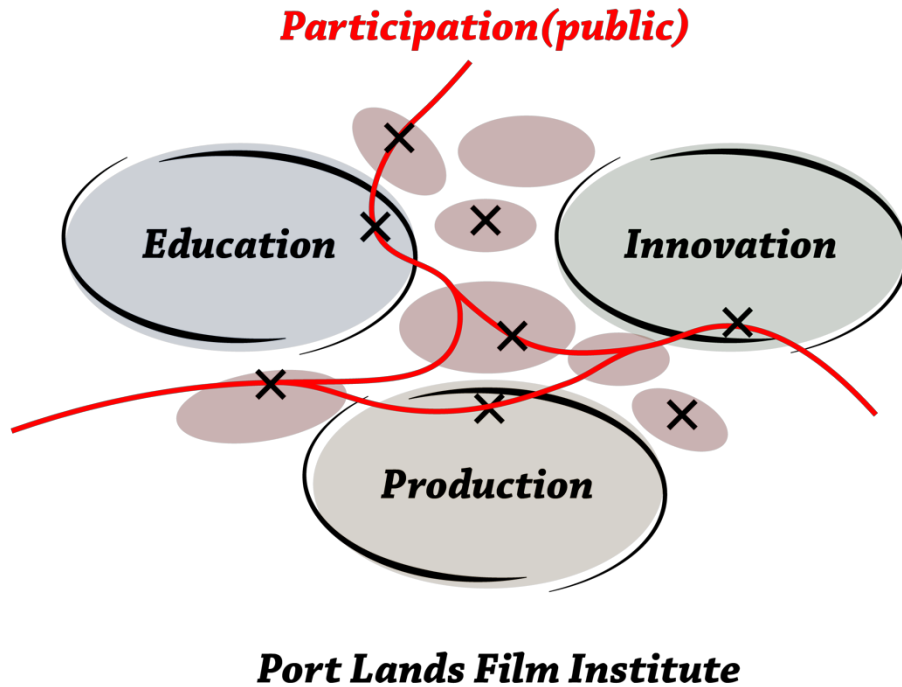


Figure 6.1: Program Organization (Source: Author)

Program Matrix

The program is divided up by theme to delineate the individual spaces that will support each space. (Table 6.1 and Figure 6.2) The production theme consists of program related to a Film Studio, which can be used by students in the film school and new film-makers who may want to rent these spaces out for small productions. The film studio will include a series of sound stages, green rooms, and workshops to support the creation of film. This part of the program will also include flexible spaces

for art and sound departments, including offices and meeting rooms, which will be working spaces for the film-makers.

Program Matrix				Cultural Cinema Centre Port-Lands, Toronto			
Main Spaces				Supporting Spaces			
Film Studio PRODUCTION				Film School EDUCATION			
Program	Quantity	SF's	Total SF's	Program	Quantity	SF's	Total SF's
Sound Stages	2	5,000	10,000	Dorms	4	200	800
Green Rooms	1	3,000	3,000	Post-Production Suites	2	1000	2,000
Art Department	1	5,000	5,000	Classrooms	4	1000	4,000
Sound Department	1	1000	1,000	Computer labs	2	1000	2,000
Screening Room	1	3,000	3,000	Study Areas	3	500	1,500
Workshop	1	5,000	5,000	Communal Space	1	4,000	4,000
Meeting Rooms	3	250	750	Administration	1	"#\$\$\$	5,000
Offices	10	100	1,000				
Total			28,750	Total			19,300
Innovation Center INNOVATION				Public Spaces PARTICIPATION			
Program	Quantity	SF's	Total SF's	Program	Quantity	SF's	Total SF's
Film Library	1	6000	6,000	Lobby	1	5000	5,000
Research Labs	4	2000	8,000	Museum/exhibitions	1	5000	5,000
Collection/Archive Spaces	2	2000	4,000	Cinema Theaters	2	3000	6,000
Offices	10	100	1,000	Performing Theater	1	8000	8,000
Communal Space	1	4000	4,000	Gift Shop	1	500	500
				Café/Bar	1	500	500
				Bathrooms	2	500	1,000
Total			23,000	Total			26,000
Misc.				Exterior Space			
Program	Quantity	SF's	Total SF's	Program	Quantity	SF's	Total SF's
Storage	0.05		4852.5	Waterfront Park	1	60000	60,000
Circulation	0.07		6793.5	Backlot	1	50000	50,000
Parking				Approach Sequence(Path)	1	3,800	3,800
Security			1000	Bridges (Path)	2	500	1,000
Bathroom	4	500	2,000	Pavilions	4	500	2,000
				Nature Walk to Hearn (path)	1	800	800
Total			14,646	Total			117,600
Net Square Footage:	97,050						
Gross Square Footage:	111,696						

Table 6.1: Program Matrix (Source: Author)

The Film School will include spaces for students who will be studying and making films. These spaces will consist of classrooms, computer labs, post-production suites, and study areas. Spaces like this will give students the opportunity to learn by studying and edit film-related materials. There will even be opportunities for these educational spaces to directly interact with the film-making spaces.

The Innovation Center will be a place of research and innovation. This will be a research facility that consist of a library, various research labs, and collection spaces for archiving film media. These spaces will be accessible to students, professors, and film-makers interested in doing research on modern innovations of film-making and study film history. This place will give the opportunity to connect to the film industry and create a place where people can come to learn about newer advancement in the film-making and technology.

The participatory spaces, as stated before, are going to be the public spaces, where the community and visitors will be able to interact will the program. These will be spaces of gathering and sequence. The gathering spaces include cinema and performing theatres, as well as a gift shop, café, and bar. The sequential spaces will be opportunities for circulation, a museum, and exhibition spaces to interact with the variety of different spaces throughout the building. This will be a sequential path that allows people to experience what it is like to be part of the film-making process. Even though this is a sequential experience, there will also be opportunities for choice and discovery of different experiences.

This thesis will also will study the development of the surrounding exterior spaces and how they relate to the master plan of the Port Lands, as well as the Hearn Generating Station. The sequence across the ship channel will be a carefully examined experience. The exterior spaces will look at the context as a backdrop to the building, by creating a sequential experience that relates the building to its context. This sequence will include various bridges, parks, event pavilions, and nature walks.

This will make the vastness of context and confinement of the building a much stronger experience to the viewer of film and place.

Graphic Program

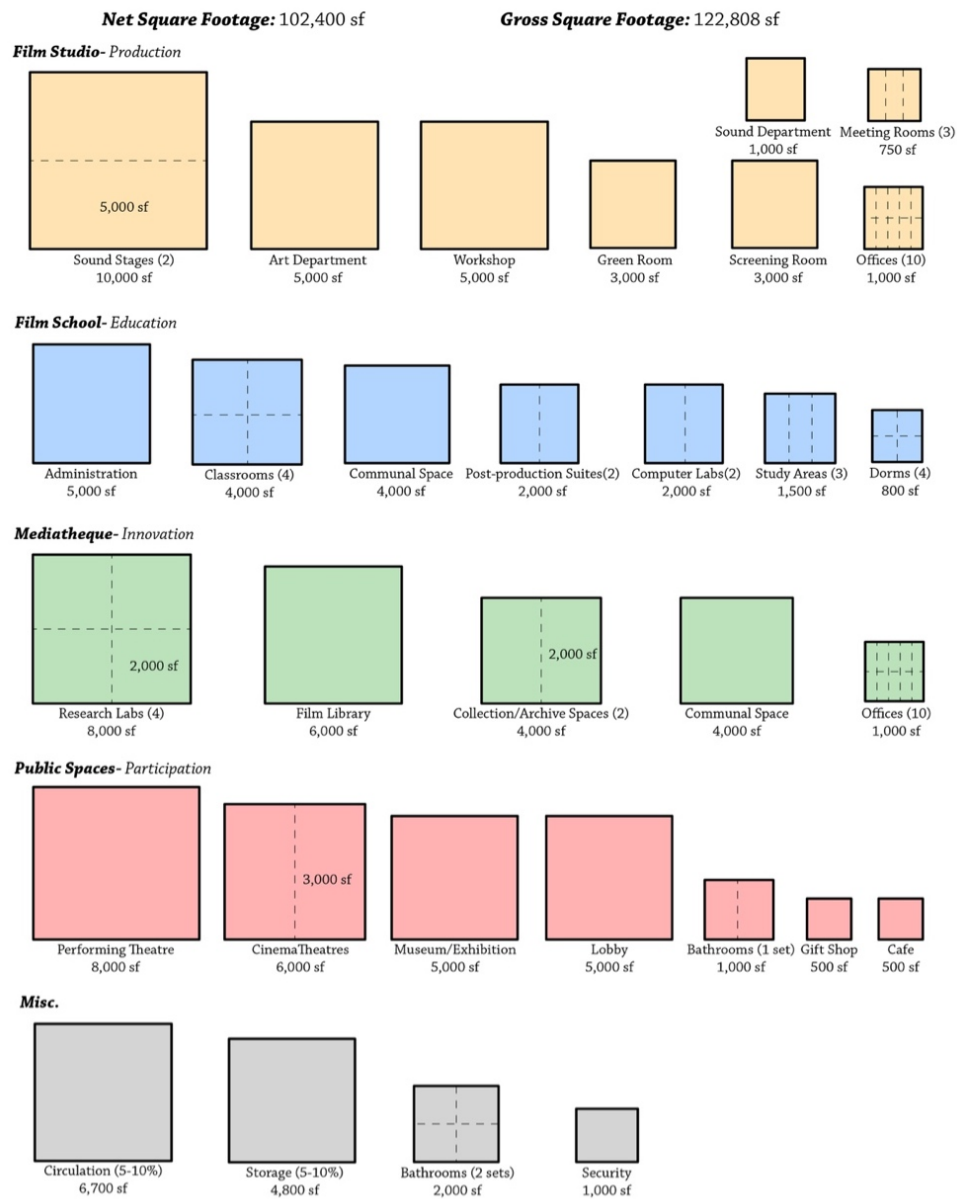


Figure 6.2: Visual Program (Source: Author)

Precedents

This section will analyze a series of precedents are relevant to the development of this thesis. They all have aspects that relate to film and place, as well as have similar program to this film institute. The precedents are the Le Fresnoy National Studio for Contemporary Arts in Tourcoing, France. The next being a Cultural Cinema Center, which is an unbuilt project for the new EuropaCity development in Paris, France. Lastly, the Swedish Film Institute in Stockholm, Sweden.

Le Fresnoy National Studio for Contemporary Arts, France

The first precedent is the Le Fresnoy National Studio for Contemporary Arts in Tourcoing, France, which was designed by Bernard Tschumi Architects (Figure 6.3 and 6.4). The art center is an adaptive re-use project that turned an existing warehouse building into a working film studio, film school, and arts center. The design of the art center keeps the existing buildings and adds on some new buildings on the ground level, as well as a canopy that covers over top most of the site (Figure 6.5). Most importantly, there is a catwalk structure that intertwines itself in between the structure of the large canopy and buildings beneath (Figure 6.5). There are opportunities for seating, walking, climbing, as well as viewing into other spaces. This created a real immersive experience, where the person walking can experience the place in a different way than the others. This is very important to this thesis regarding the participatory program that will be utilized. The Le Fresnoy also has skylights in the canopy which allows there to be a connection to the sky, while allowing for light to pour into the spaces. (Figure 6.5)



Figure 6.3: Le Fresnoy – Front Entrance (Source: Photo by Petr Smideck, 2009)



Figure 6.4: Le Fresnoy – The In-between (Source: Photo by Petr Smideck, 2009)

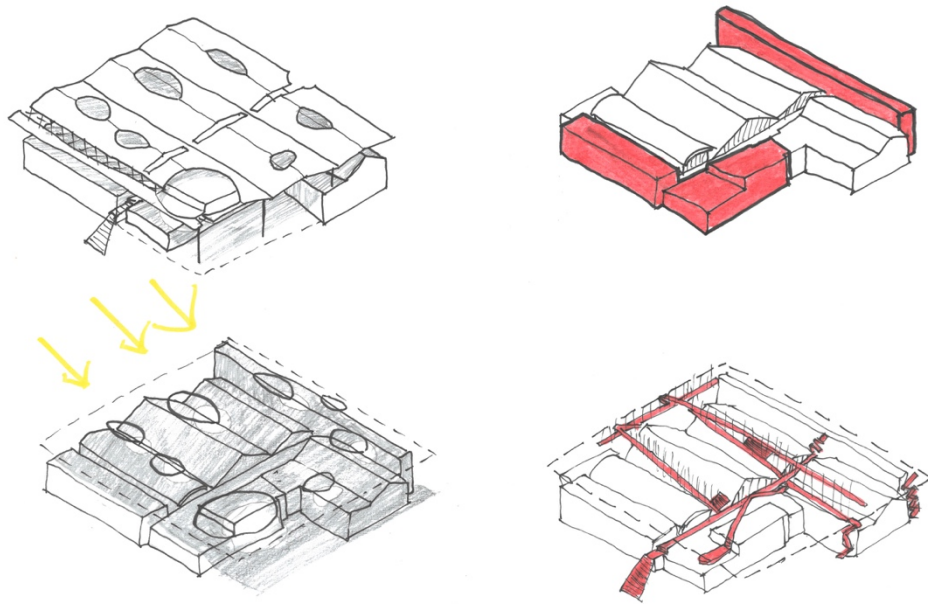


Figure 6.5: Le Fresnoy – Diagrammatic Sketches (Source: Author)

Cultural Cinema Centre, Paris

The second precedent is an unbuilt project by UNstudio. The building is a Cultural Cinema Centre for the EurpaCity development in Paris, France (Figure 6.6 and 6.7). The building also has a similar programmatic organization to the program of this thesis. The proposal includes three thematic programs that are organized around a central space that has most of the public atrium spaces and circulation (Figure 6.8 and 6.9). This precedent was also designed with wind direction in mind (Figure 6.10). The form of the building was generated from the average wind direction, which comes from two directions. The natural context of the site and the participatory program creates a sense of place within and around the Cultural Cinema Center.

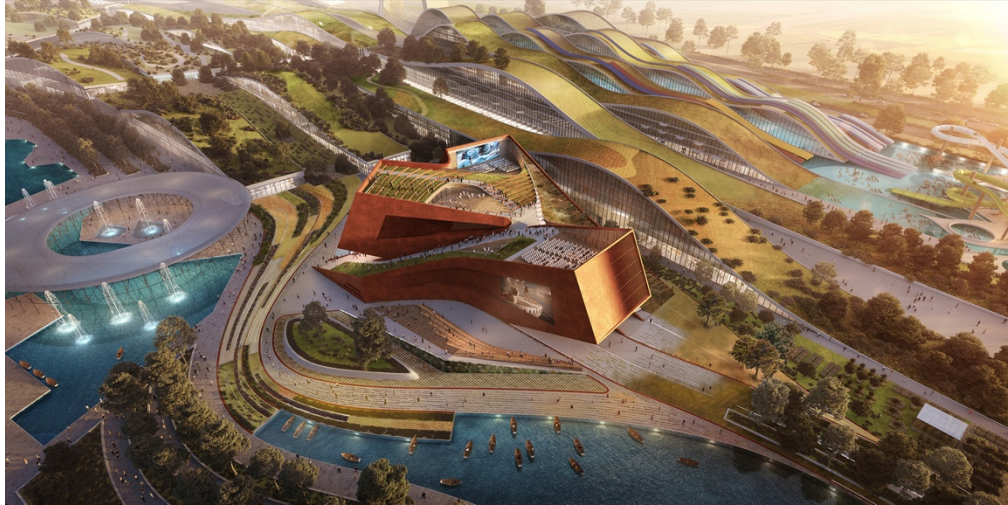


Figure 6.6: Cinema Cultural Centre – Aerial View (Source: Patrick Lynch. “UNStudio Wins France’s Largest Private Architecture Competition for Cultural Cinema Center in EuropaCity” 22 Feb 2018. ArchDaily. Accessed 16 May 2018. <<https://www.archdaily.com/889575/unstudio-wins-frances-largest-private-architecture-competition-for-cultural-cinema-center-in-europacity/>> ISSN 0719-8884)



Figure 6.7: Cinema Cultural Centre – Film Studio with Participatory Program (Source: Patrick Lynch. “UNStudio Wins France’s Largest Private Architecture Competition for Cultural Cinema Center in EuropaCity” 22 Feb 2018. ArchDaily. Accessed 16 May 2018. <<https://www.archdaily.com/889575/unstudio-wins-frances-largest-private-architecture-competition-for-cultural-cinema-center-in-europacity/>> ISSN 0719-8884)

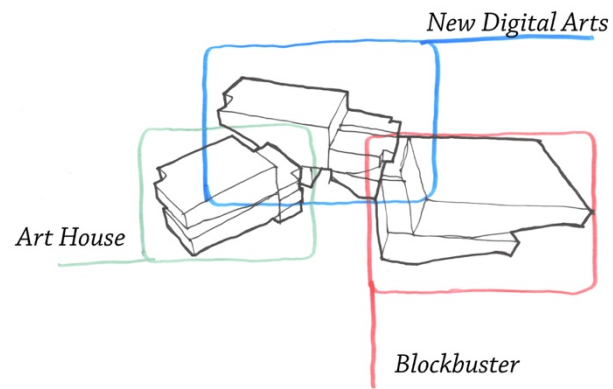


Figure 6.8: Cultural Cinema Center – Programmatic Organization (Source: Author)

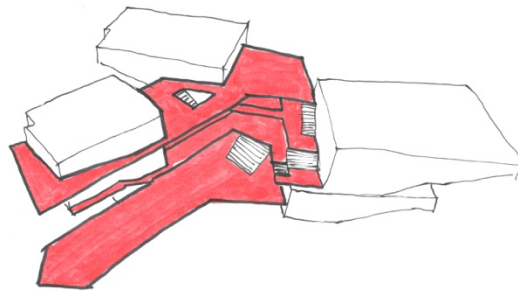


Figure 6.9: Cultural Cinema Center – Participatory Program (Source: Author)

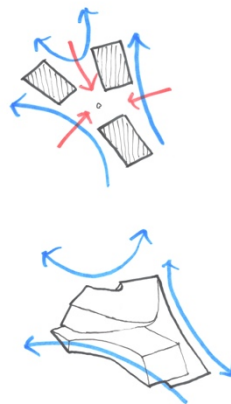


Figure 6.10: Cultural Cinema Center – Building Form (Source: Author)

Swedish Film Institute

The third precedent is the Swedish Film Institute in Stockholm, Sweden. This building was design by Peter Celsing in 1971 (Figure 6.11, 6.12, and 6.13). The Swedish Film Institute houses one of Stockholm's largest cinemas. This is a 24,700 square-meter film institute that consists of 6 floors related to national film activities. It has 3 cinemas, 4 studios, a library devoted to the literature on film, and a cafe. The building is located to the east of downtown, right next to the Gardet plain. The concrete and sharp lines offer a contrast to the surrounding plain and context. It starts to act as an object in the surrounding landscape. The site can be easily accessed by vehicle, bike, bus, and metro. Since before it was built, the Brutalist building has arisen controversy. Some find that the building is one of Stockholm's most beautiful buildings, while others call it depressing. Peter Celsing designed the Swedish Film Institute with the topic of film in mind. The facades and window lines resemble the tectonics of celluloid film. Within the building, there are stairwells that look like coiled strips of film. The elevators even start to look like dressing-room mirrors. Some would even say that the whole building is shaped like a camera. This precedent is a literal approach to a film-inspired institute; however, it shows us how buildings related to film can act as objects within the landscape.



Figure 6.11: Swedish Film Institute, Stockholm, Sweden - Approach (Source: Author)

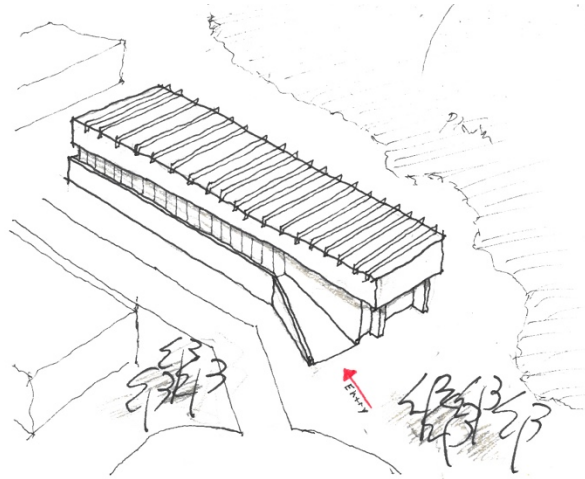


Figure 6.12: Swedish Film Institute, Stockholm, Sweden – Plans and Elevations (Source: Author)

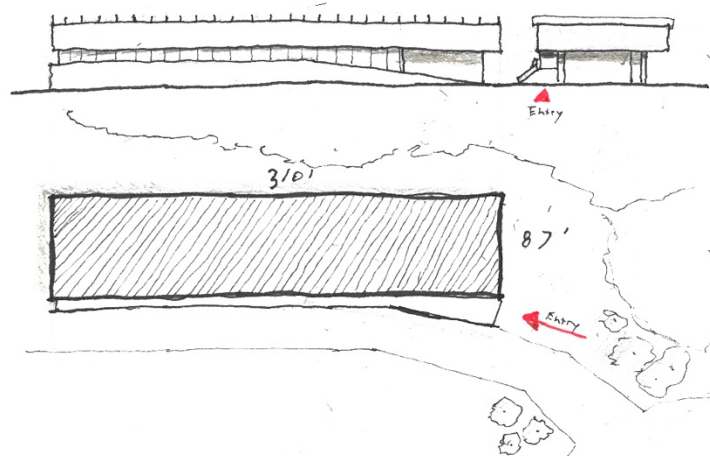


Figure 6.13: Swedish Film Institute, Stockholm, Sweden – Axonometric (Source: Author)

Program Organization

Site Placement

The program organization on the site is a large area and involves a lot of iteration to understand the relationship between site and program. All the design studies will take the new developments into regard. This study starts off by understanding what the site placement could be and what the building identifies as. The site placement utilizes the proposed road as edges and the Hearn Generating Station's linear axis to judge the best placement for the building or series of buildings. This thesis studies five different building typologies or identifiers. The building as a prop or object, a frame, a backdrop or terminus, a sequence or series of events, and as a portal (Figure 6.14). The next series of studies will look at these typologies by placing them on the site, while showing a plan, perspective, and axonometric drawing of the building or series of buildings.

Building as a...

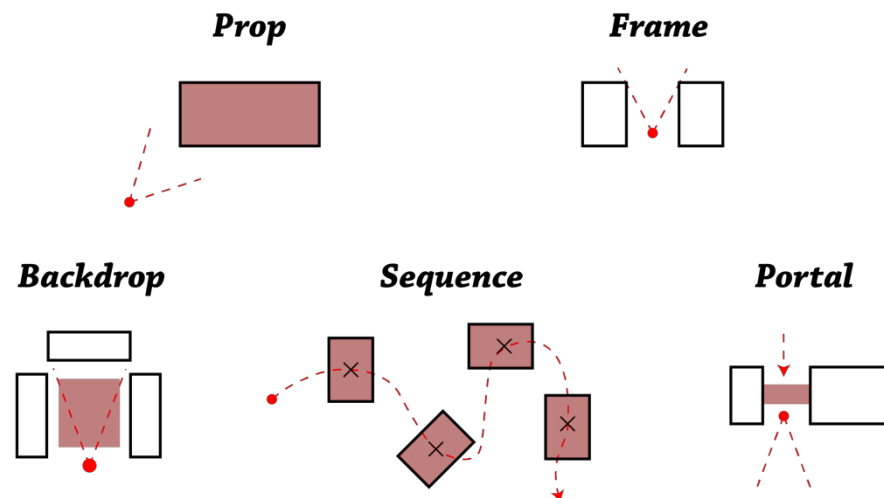


Figure 6.14: Building Typologies (Source: Author)

Building as a Prop

This typology studies the building as if it was a stand-alone object in space (Figure 6.15). This type of building is about its singularity and can be seen from a distance as a single item. This scheme can exist on various axes and edges that are on the site. This type of building will compete with the Hearn, especially due to the immense size of it and singularity. This scheme focus on how the participatory program can interact with the production, education, and innovation programs. This building typology can be positioned anywhere on the site and does not engage with any of its surrounding.

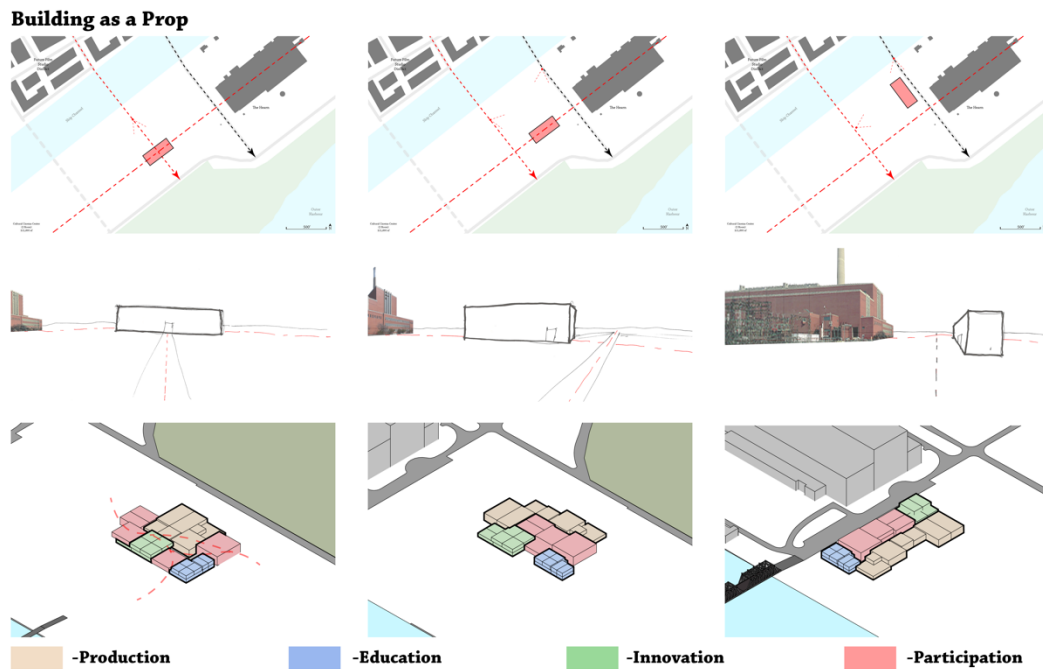


Figure 6.15: Building as a Prop (Source: Author)

Building as a Frame

The frame typology utilizes the intervention of the program layout to frame areas on the site (Figure 6.16). The Hearn and the Toronto skyline is the only significant elements of height that are worth framing in the urban context. Even though they are the only elements, the idea of framing these elements will be a great experience for the viewers who are using these spaces. The framing effect can be achieved by using separated buildings as a framing device or it can happen within the building itself. These schemes are blocked out to create a series of corridors that frame space, especially the immediate Hearn.

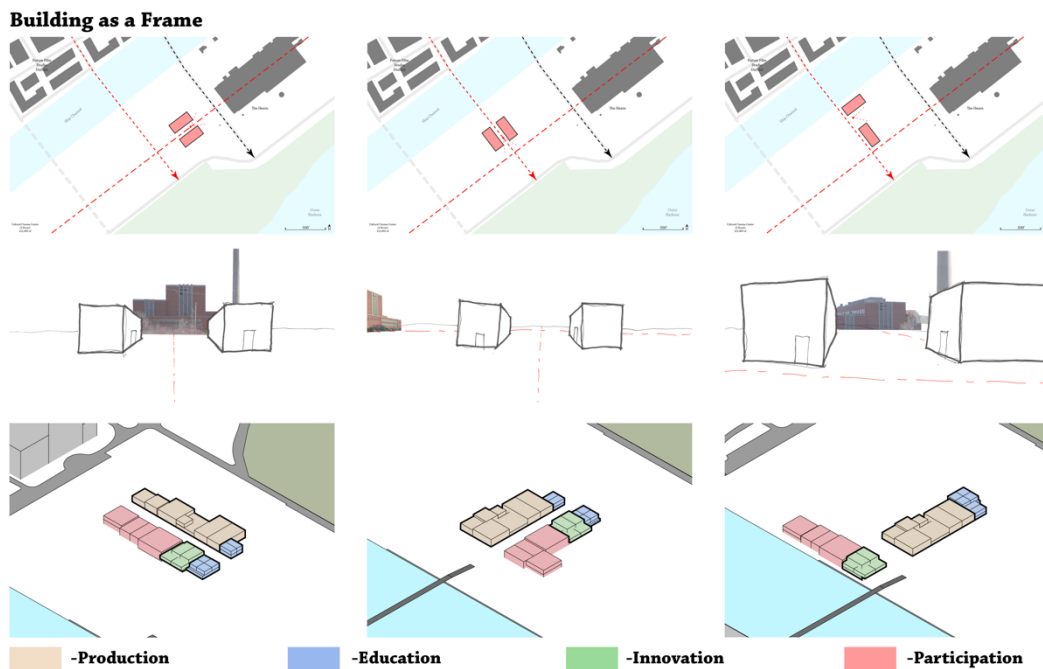


Figure 6.16: Building as a Frame (Source: Author)

Building as a Backdrop

This set of schemes studies the building form as a series of three building, related to each program (Figure 6.17). This allows for the building to act as a terminus or a backdrop. Due to this situation, the building creates a significant courtyard space that allows for the programmatic elements to interact well. This typology, unlike framing, hides elements within the site. The Hearn, even though it will most likely be seen from anywhere, it screens that relationship by placing building in front of the viewing plane. These schemes focus on how people would arrive to this terminus and how it relates to the masking of site elements.

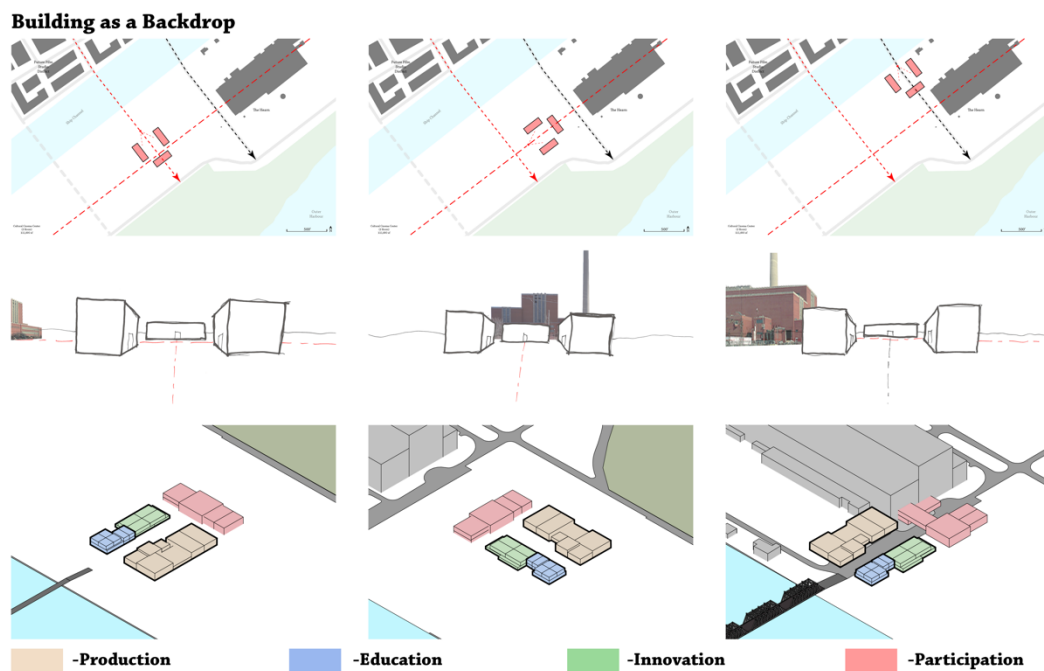


Figure 6.17: Building as a Backdrop (Source: Author)

Building as a Sequence

This typology focuses on the narrative qualities of space (Figure 6.18). The schemes focus on how the program can be transformed into a series of events or pavilions that tell a narrative. This creates a poetic journey through buildings and landscape. This would be an interesting way to program the various events. These schemes take up most of site coverage, since the buildings are spread out. These schemes would also act as a campus that would be within a landscape next to the ship channel. This typology would also involve a lot of traveling for the viewers of space, which may not be the most desirable to tell narrative.

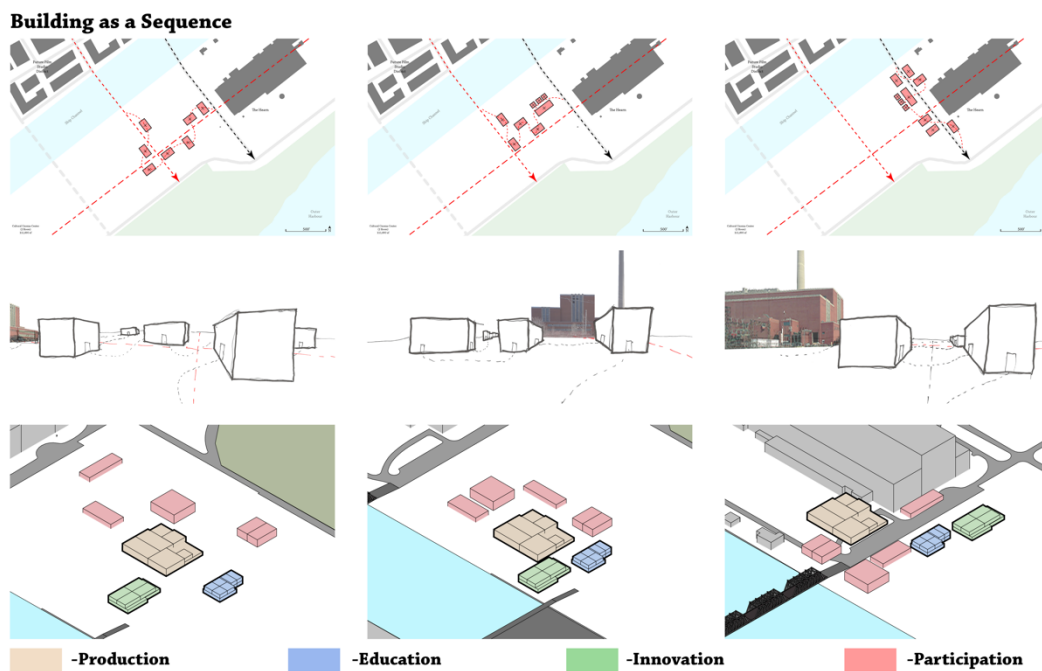


Figure 6.18: Building as a Sequence (Source: Author)

Building as a Portal

The last building typology is a portal, which is similar the prop typology, but allows people to pass through it (Figure 6.19). These alternatives focus on the building as an entrance into the site. These schemes would turn the building into a portal, which essentially allows people to pass through it into a new world. Due to this entrance typology, the schemes are situated toward the ship channel, which is the entrance to the site. One scheme focuses on the portal as an opportunity to point to the Hearn as an amenity. These schemes create a sense of place right away. Since the building is located closer to the entrance, there needs to be a focus on what happens on the other side of the portal, which could cause some issues of design strategies.

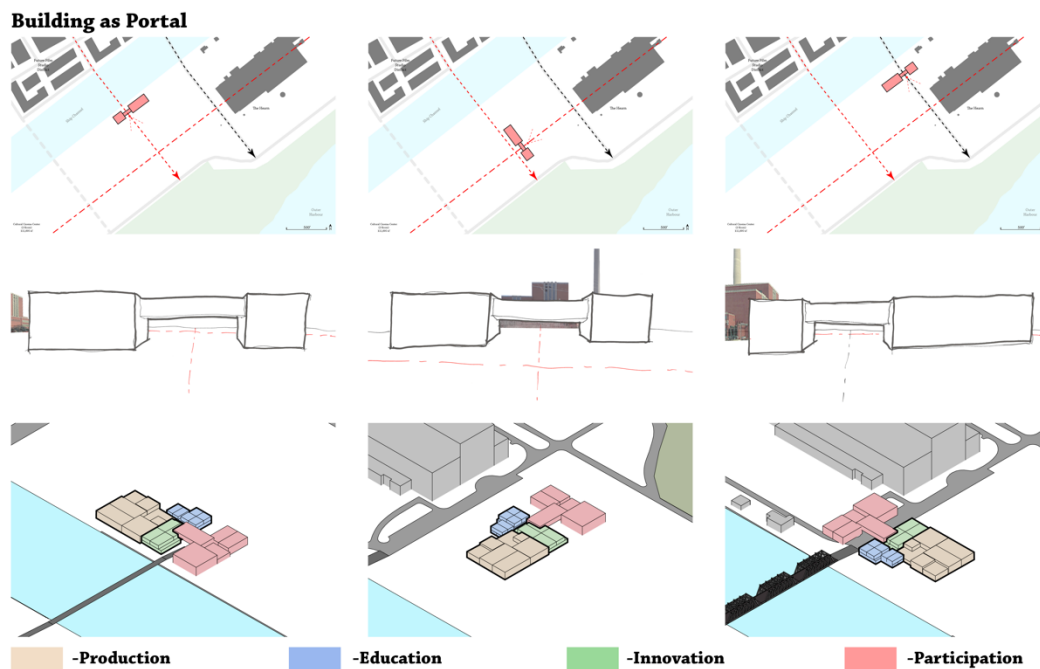


Figure 6.19: Building as a Portal (Source: Author)

Concluding Thoughts on Program Placement

The program placement analysis led this thesis to various opportunities and missed opportunities. Looking at the building as a prop, frame, backdrop, sequence, and portal created immense potential for this project. All five of these qualities are important and were intended to be used in the final proposal of the thesis. Although these qualities were great for the building itself, they seemed to lack to opportunity of reaching beyond the building itself. The final proposal, being reviewed in the next chapter, takes these ideas and enhances them by creating a building that uses many different props, has frames that frame objects and landscapes, has a backdrop that connects itself to the historical context, creates a narrative using a sequence of events, and acts as a portal into a new and unique place (Figure 6.20).

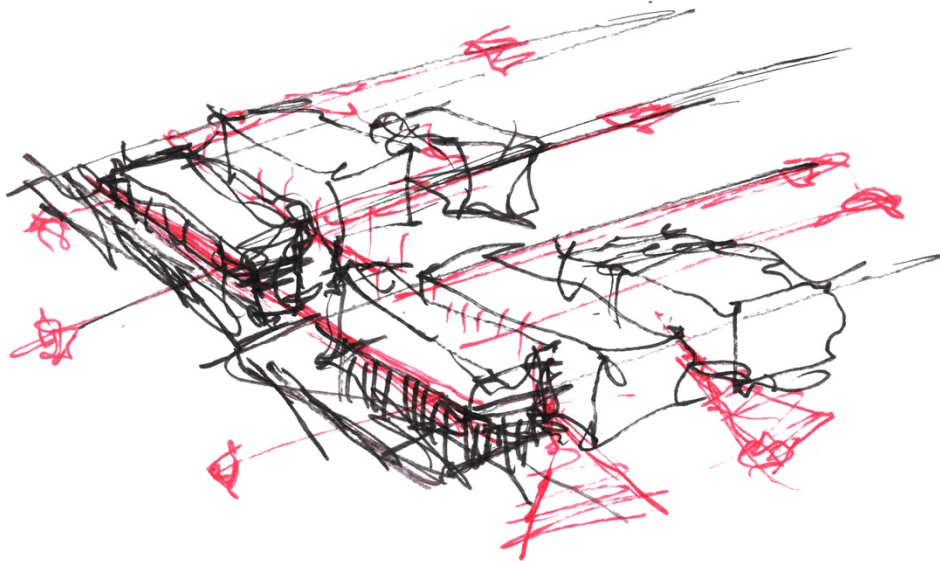


Figure 6.20: Parti Sketch of the Final Proposal (Source: Author)

7. Proposal

The final proposal for the site is the Port Lands Film Institute which is intended to enrich the post-industrial redevelopment in the Port Lands and create a new, mixed-used hub for the city of Toronto (Figure 7.1). The site is located along the ship channel, next to the Hearn Generating Station. This proposal tackle both architectural and urban design challenges to create a place that activates the water's edge, connects to historical context, allows opportunities for urban expansion, houses various types of practical and educational programs, and most importantly invites the public to experience film-making in their own way. Please use Appendix A, B, C, and D for reference material related to the process and final architectural drawings.



Figure 7.1: Port Lands Film Institute – Aerial (Source: Author)

Cinematic Place-making

The film institute is made up of 4 different layers that relate to the cinematic qualities previously mentioned in the Film and Place chapter: the buildings, the catwalk, the structural frames, and the canopy (Figure 7.2 and 7.3). The narrative quality is related to the buildings layer of the proposal, which act as the event or activities that the public can experience. The spectator qualities are achieved by the catwalk layer, which is meant to be the participatory part of the program. This catwalk, which is red in most of the drawings, allows the spectators of the public to come into the film-institute and be as close to the action as possible. It is meant to weave through site and give each person their own story when they leave. The structural frame layer is what grasps the aspects to the optical quality. It is intended to frame the object buildings and the people within the site, as well as frame the landscapes beyond the site, like the Toronto skyline. The canopy is related to the temporal quality, which uses light and shadow to create an awareness of time. It shades the southern light and diffuses the northern light, which creates emotional experiences throughout the day, as well as creates manageable lighting for the exterior backlots.

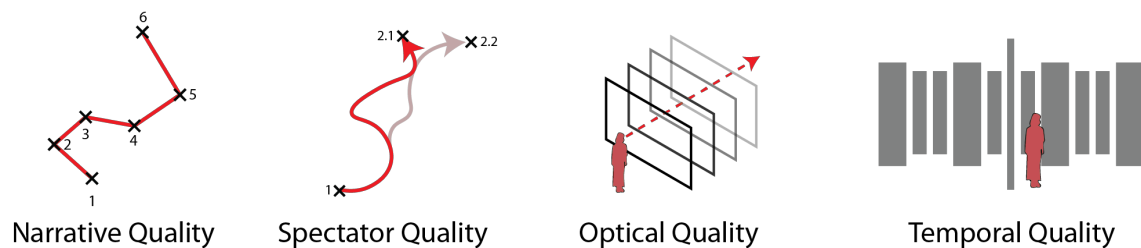


Figure 7.2: Cinematic Place-making Qualities (Source: Author)

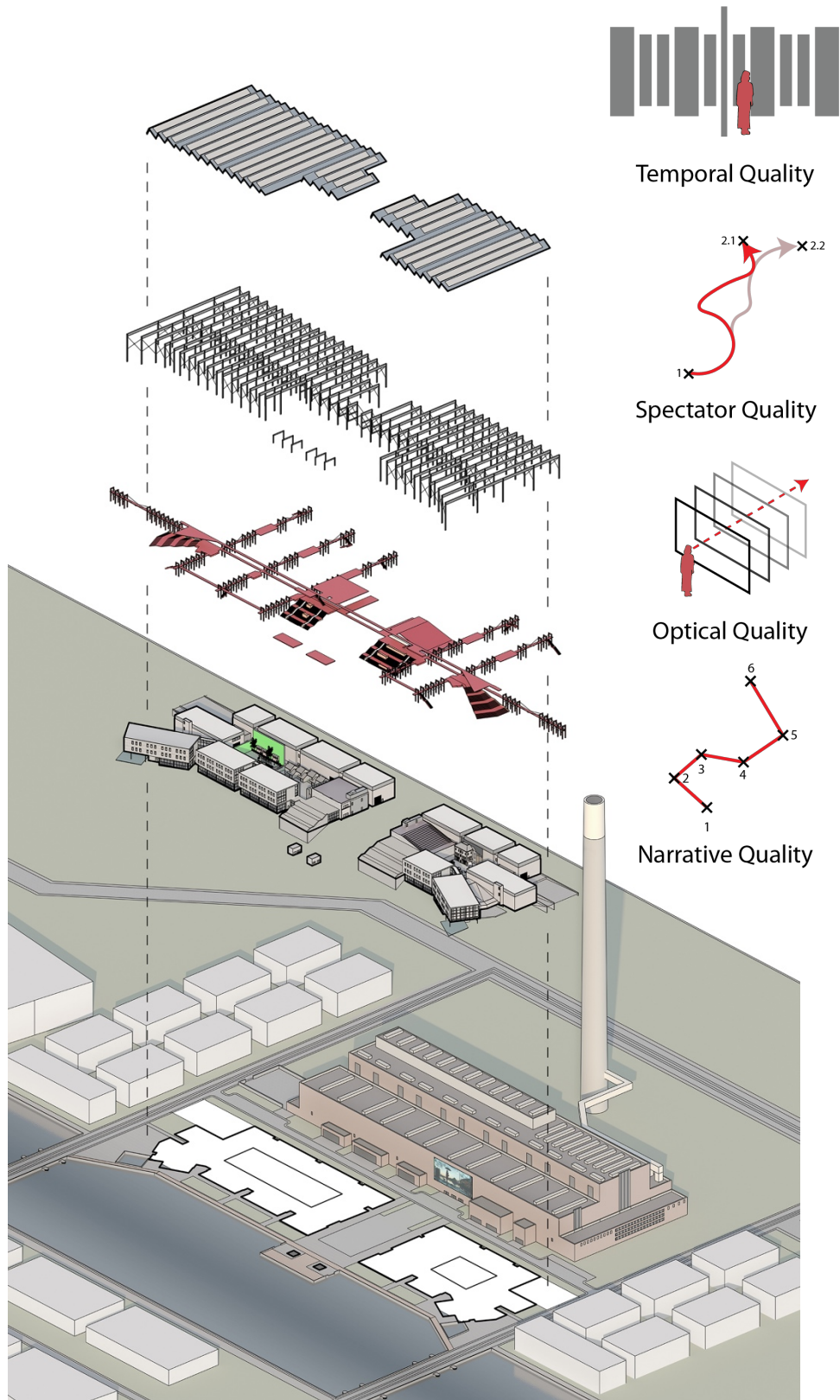


Figure 7.3: Cinematic Place-making – Exploded Isometric (Source: Author)

Site Proposal

The future redevelopment of the Port Lands is intended to create a new, mixed-use hub for the city. This is a unique site due to its industrial history. The Port Lands are being proposed as this community that ties into the industrial urban fabric. Most of the industrial zones are to the south west and north east of the proposed site. This thesis intends to build upon the Port Lands Planning Framework by extending the urban fabric through the industrial zone to connect with the more natural zones of Toronto (Figure 7.4). The extension is meant to cut through the existing industrial zone and frame the Hearn Generating Station, which will allow it to be the beacon of this site. The Hearn Generating Station is being proposed as a flexible convention space to be used by the city. This will cause a mass amount of people to come to the site on various occasion. Due to this, the urban extension will also allow for the famous Toronto streetcar network to connect to the site, as well as the natural zones beyond the site (Figure 7.5). The proposed bridges to the site will also create a walkable environment from the surrounding Port Lands. The site will also tie into the existing bike trails which is a 20-minute ride from downtown Toronto. This site has a lot of potential and this thesis uses it to create an interactive place that relates to its surrounding context.

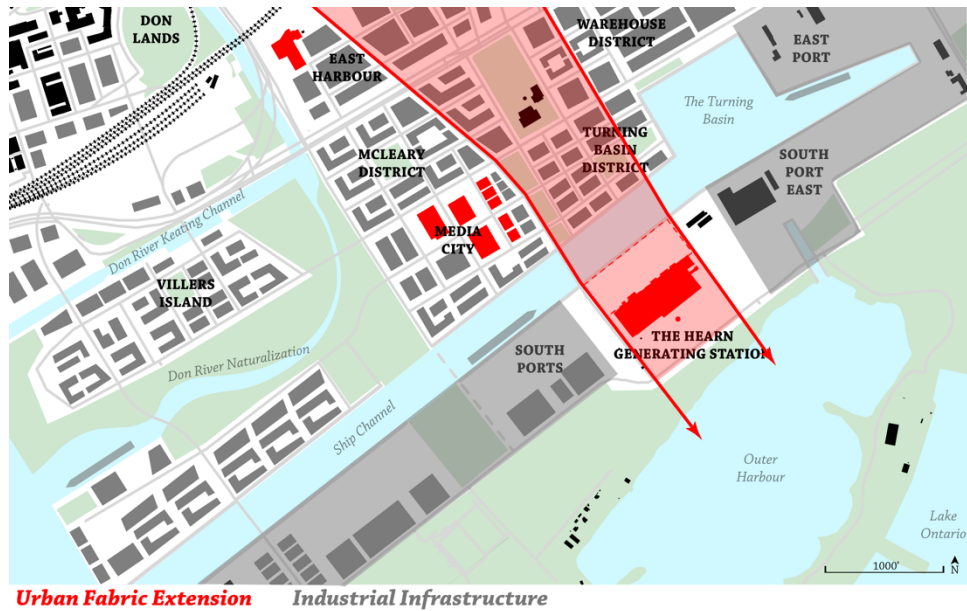


Figure 7.4: Site Proposal – Urban Extension (Source: 3dMassings, Toronto Centerline, Parks. City of Toronto. Edited by Author.)

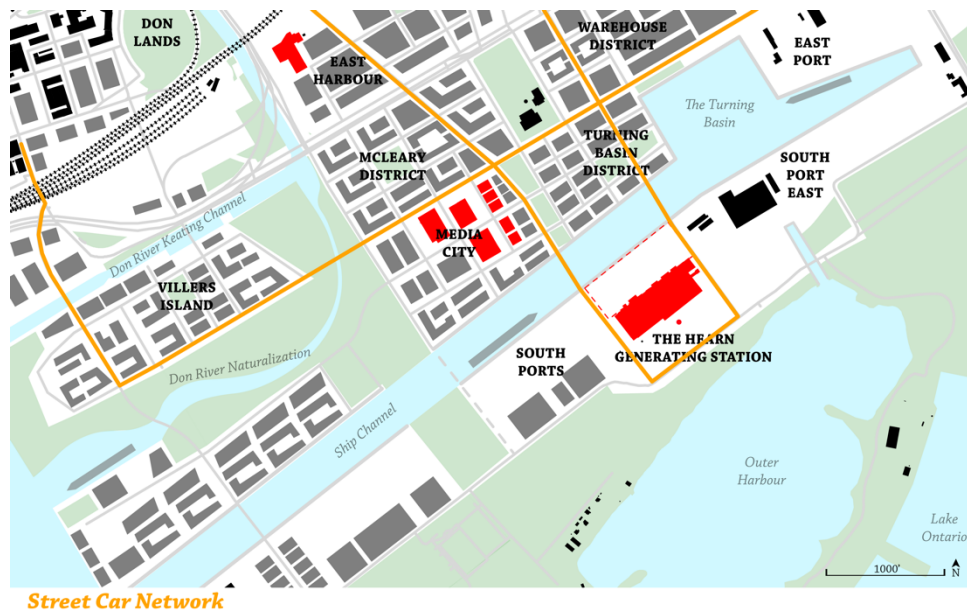


Figure 7.5: Site Proposal – Streetcar Network (Source: 3dMassings, Toronto Centerline, Parks. City of Toronto. Edited by Author.)

Site Diagrams

This proposal is about the mix between public and private programs (Figure 7.6). The catwalk level introduces the public into the private program. It allows people to go up onto the second level to experience the buildings associated with the film-making process. The catwalk has many different entrances which allows for various experiences as people start their journey. Throughout the edges of film institute there are twelve different entrances to the catwalk. The catwalk also connects to an art gallery within the Hearn Generating Station. Fortunately, the Hearn Generating Station is being proposed as an adaptive re-use convention center for the Port Lands. The Hearn Generating station will be a new home for various events, festivals, and conventions throughout the years. It has opportunities to be a new beacon for the city and to attract locals and tourists to the site. Even though the catwalk is directly connected, the buildings are set back from the Hearn Generating Station to allow for a street to pass through. This street will be activated with retail, as well as serve as a service street for the soundstages. The public surroundings also allow for various open spaces and green spaces, which allows for gathering and isolation, giving people various options for their experiences (Figure 7.7). The most important open space is the flexible space in the middle of site. This space acts as a flexible space for events during the day, as well as an outdoor cinema and concert venue during the night. This fits into the program, like theaters and concert venues that currently exist within the Hearn Generating Station. There was also a considerable amount of attention put on noise disturbances, which led to the placement of the sound stages in the back of the site (Figure 7.8).

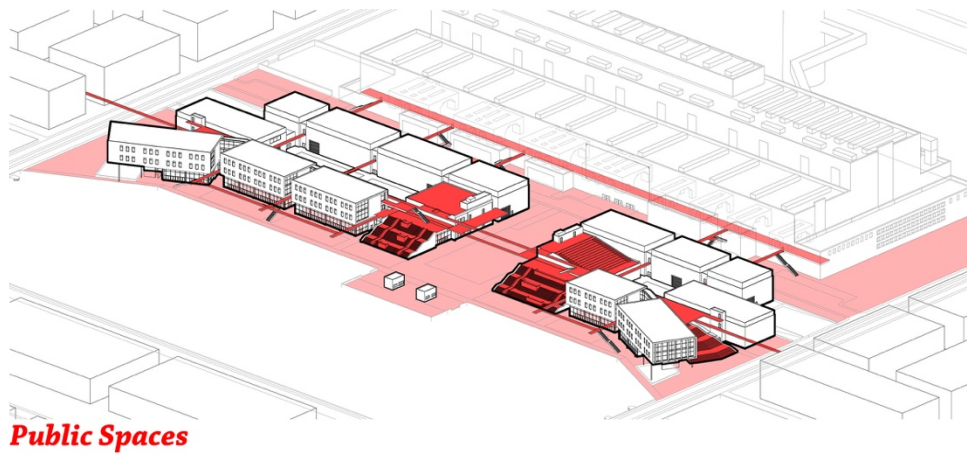


Figure 7.6: Site Proposal – Public vs. Private Spaces (Source: Author)

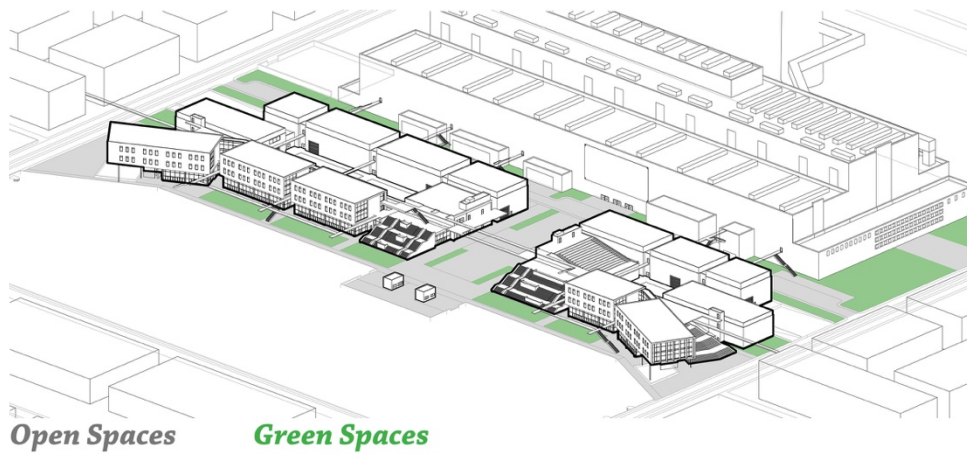


Figure 7.7: Site Proposal – Open and Green Spaces (Source: Author)

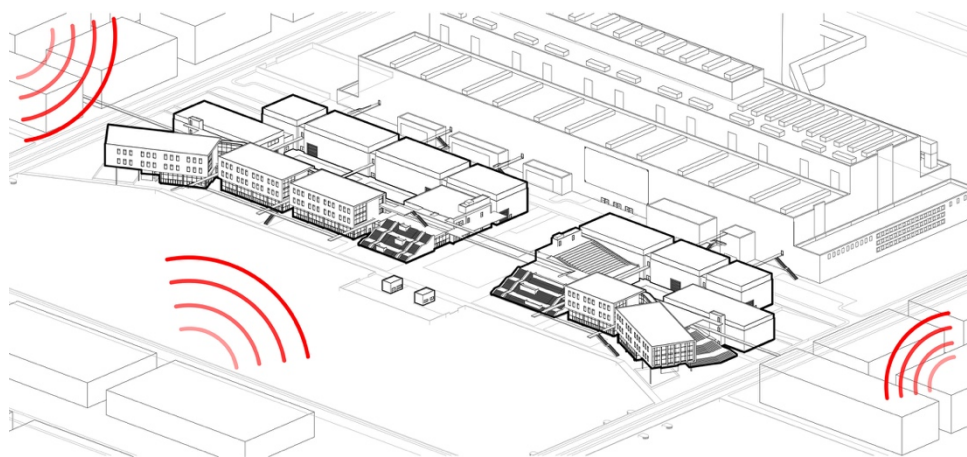


Figure 7.8: Site Proposal – Noise Disturbances (Source: Author)

Building Proposal

As we I have stated before, the building design intentions come from the cinematic qualities. The layers of the buildings are related to cinematic qualities which are about the experiences of the people coming to and working in the film institute. The film institute itself is made up of program that relates to the education and innovation of film-making. This is the program that the public can experience when they come to this place. The program breaks down into the film school, innovation center, production studio, sound stages, and lastly the public theater spaces (Figure 7.9). The film school includes classrooms, computer rooms, student studio spaces, and faculty offices. This allows the film institute to have an educational program to introduce film-making to younger film enthusiasts. The innovation center include four research studios and offices that will allow film institute to have a competitive edge toward newer technologies emerging within the film industry. The production studio and soundstages are leasable spaces that would be used for production companies to design and produce films. Centrally located within the film institute is the theater program, where there are 4 types of theaters. There are traditional theaters closer to the water, an IMAX Theater in the film school, an innovative Tech-box Theater near the innovation center, and various types of outdoor cinemas, under the canopy and in the open plaza at the entrance of the Hearn Generating Station. The film institute is two separate buildings that have their own interior circulation (Figure 7.10). This allows each wing to have its own interior connections between the dynamic and static spaces within the film institute (Figure 7.11).

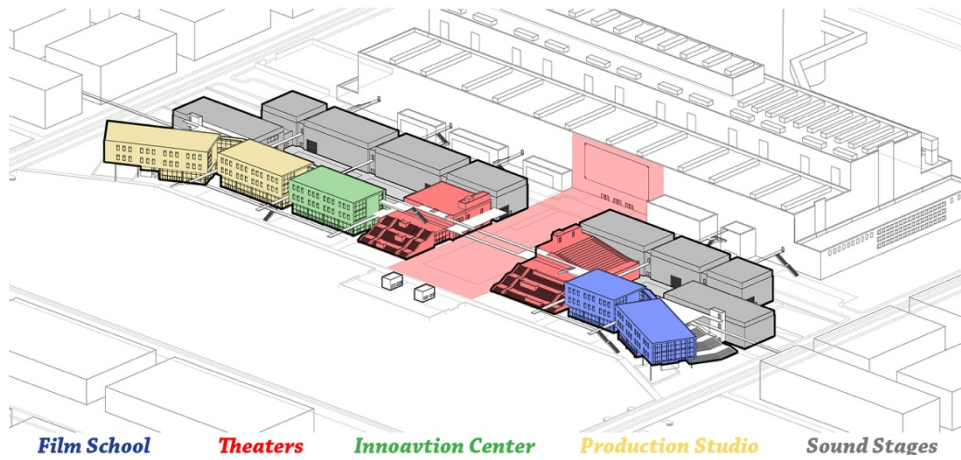


Figure 7.9: Building Proposal – Program Use (Source: Author)

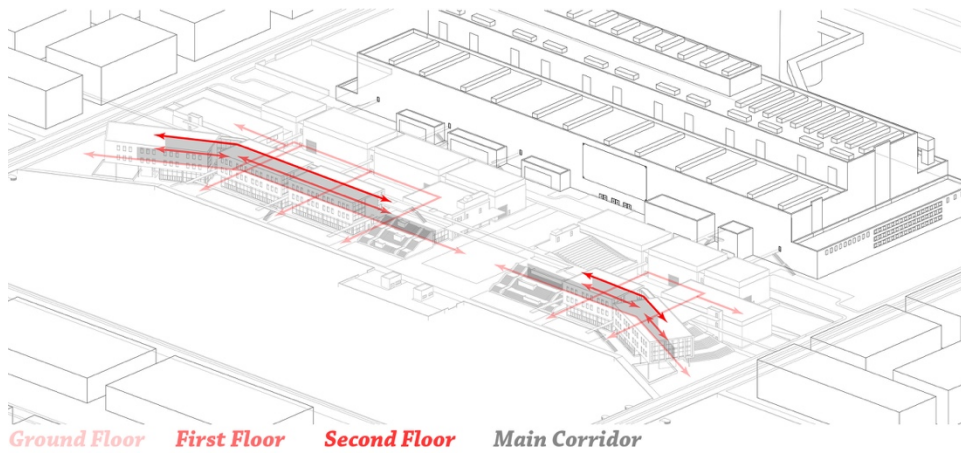


Figure 7.10: Building Proposal – Interior Circulation (Source: Author)

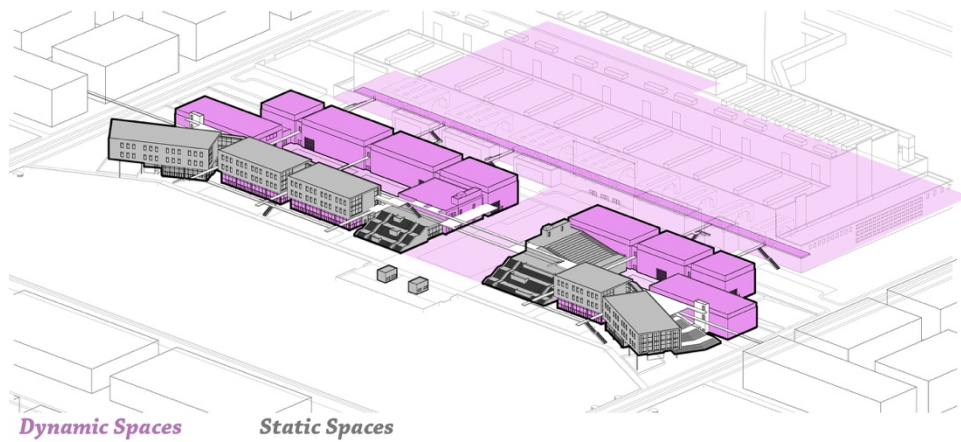


Figure 7.11: Building Proposal – Dynamic vs. Static Spaces (Source: Author)

Detail Proposal

Part of this thesis is intended to focus on the practicality of the architecture. It is important to be able to understand the architectural tectonics building into the proposal. Along with the building functions, the building systems were design with the cinematic qualities of place-making and site considerations.

Building Systems

The first building system of the film institute is the structure (Figure 7.12). This system is separate from the canopy structural system. However, the structural system of the buildings themselves is built into the structural grid of the canopy system. Most of the structure is a steel column and beam system with steel joist and decking for the floors and roofs. The sound stages have a column and roof system with a 45-foot average clearance for sets and equipment. The buildings along the water have 2 intermediate floors to get 3 floors of programmable space. The theaters have a column and truss system to get bigger spans with active space on the roof tops.



Figure 7.12: Building Systems – Structural Layout (Source: Author)

The second building system is the heating, ventilation, and air conditioning system (Figure 7.13). It is important to understand that this system would have to serve all the spaces within the film institute. There are two different mechanical systems for each wing of the building. Both mechanical rooms are underneath the sound stage workshops, since that is the noisier space. The mechanical equipment is a variable air-water system that allows for each major space of the wing to tap into for cooling and heating. This allows for individuality for each of the sound stages. This helps with the control of ambient noises that may occur during the filming process. Depending on the size or configuration of the spaces within the film institute will designate the size and the ability of the blowers for that spaces. The design of the mechanical layout follows the circulation systems that loops around each of the backlots in each wing. All the air and water returns and circulates from the main mechanical rooms which have exhausts and intakes along the street in between the Hearn Generating Station and the workshops.

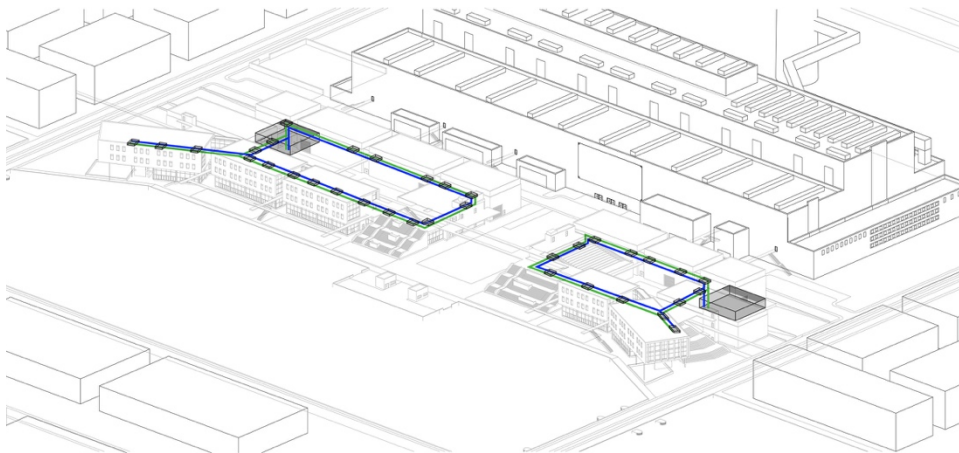


Figure 7.13: Building System – Mechanical Layout (Source: Author)

Canopy System

As stated previously, the canopy system is a separate system from the building structure. It serves many different purposes, beyond the cinematic qualities (Figure 7.14). The structural frames from the optical quality hold of the canopy from the temporal quality. The frames and cross bracing surround most of the buildings within the film institute, which creates unique spaces in-between and above the buildings. The frames also hold up various areas of the catwalk so that the people of the public are immersed into the experience of the architecture. The canopy itself acts as the temporal quality the controls and the sunlight (Figure 7.15). The saw tooth canopy is made up of structural steel, roofing material, water channels, and glazing. The southern side of the saw tooth's have decking and solar panels to block direct sunlight from getting into the backlot, as well as to generate some of power on-site which ties back to the site historical significance. The northern glazing allows for diffused light to come into the backlots, which is more manageable for film-making. The diffused light also changes the feeling of the environment throughout the course of the day, depending of the season and climate. This canopy is meant to combine the optical and temporal qualities to create spaces that evoke the emotions of the people working and visiting this place.

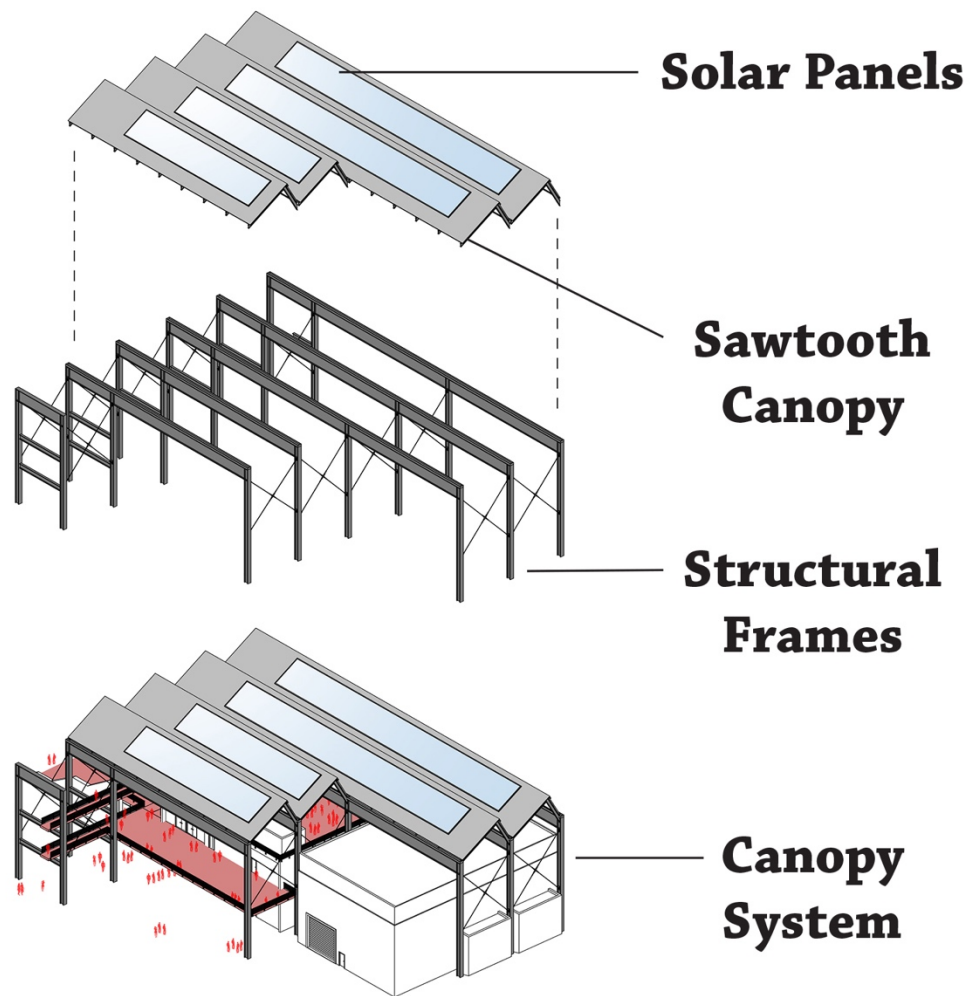


Figure 7.14: Canopy System – Partial Exploded Isometric (Source: Author)

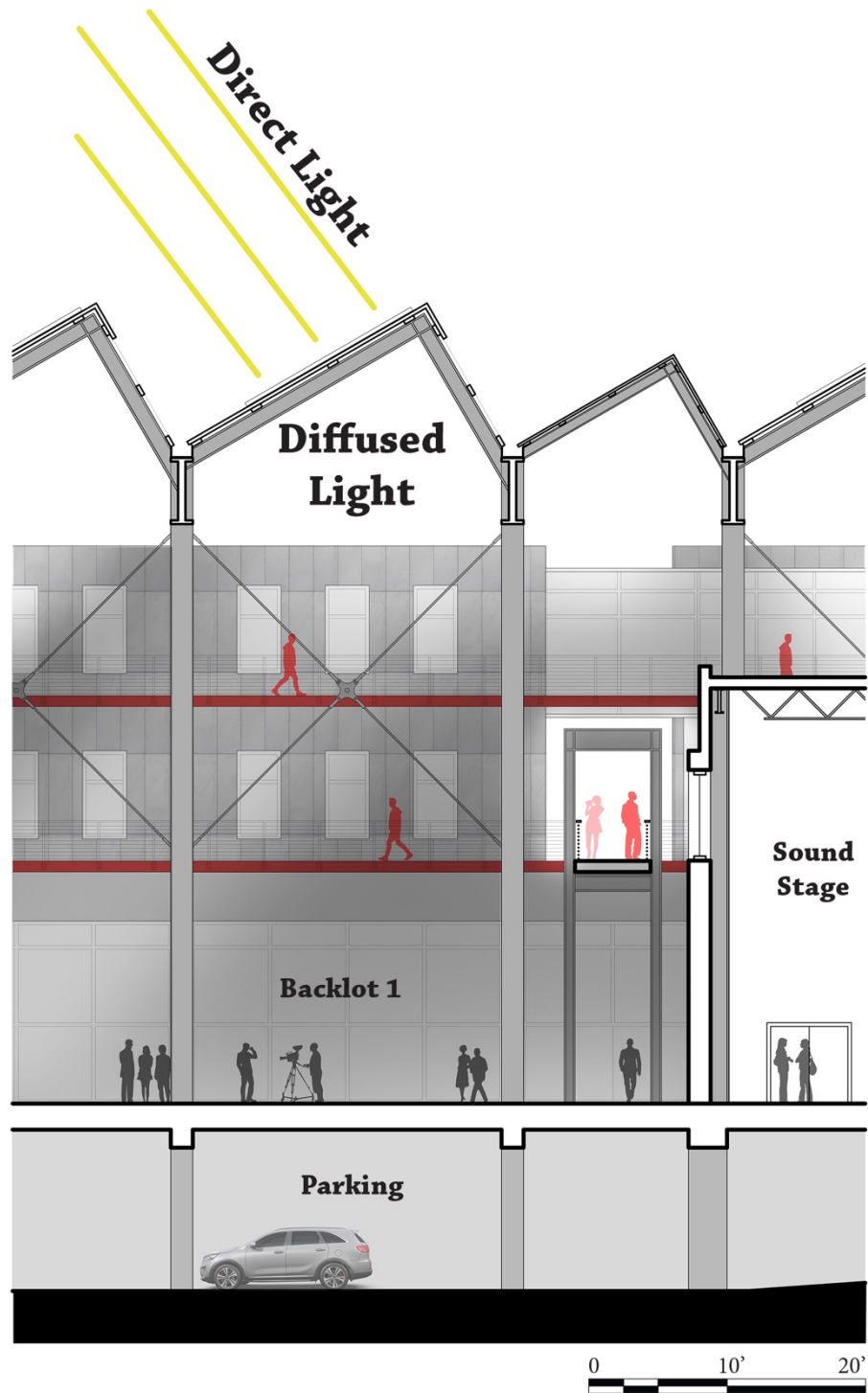


Figure 7.15: Canopy System – Canopy Bay Section (Source: Author)

Catwalk System

The other system of interest is the catwalk, which is what the public has access to, along with the workers and students within the film institute. There is a duality between the spaces created by the canopy structure and the spaces created by catwalk structure. This is due to the immense and intimate spaces created by both systems. This is directly related to some of the initial research into the sizes of the spaces and how can evoke emotions. The catwalk is made up of similar structural frames and cross-bracing to that of the canopy (Figure 7.16). The system uses the moment frames and cross-bracing for its lateral stability. At various moments along the catwalk, there will be stairs that get you up or down. There are also protrusions that extend out into the landscape to frame parts of the city.

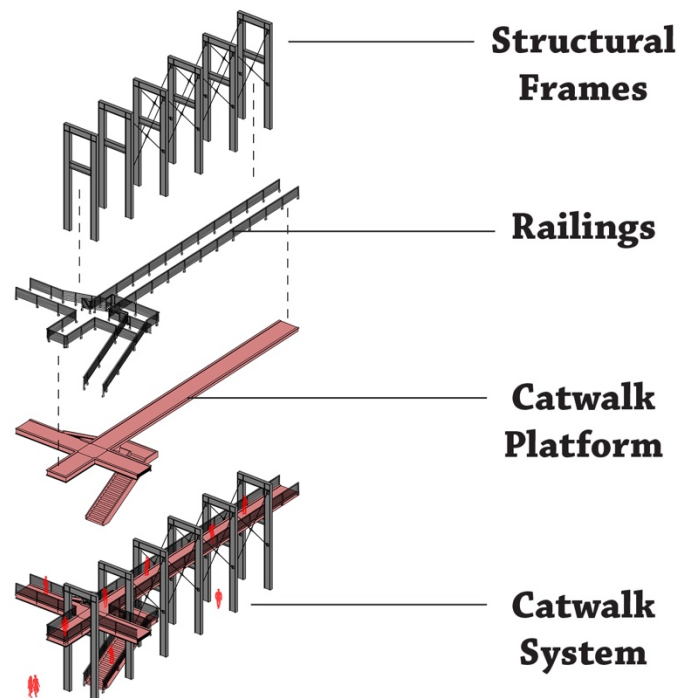


Figure 7.16: Catwalk System – Catwalk Exploded Isometric (Source: Author)

8. Conclusion

This thesis is about of the cinematic techniques in film-making can be used in the process of place-making. It is a thesis that proposes a place for the film-enthusiasts and film-makers to exist together, while being separate. All the initial research led this thesis to the creation of a place that captures cinematic qualities in regional, site, building, and tectonic scale. As stated before, the cinematic qualities are meant to be timeless and placeless, which means they can be applied to various types of spatial scenarios. Fortunately, the Port Lands of Toronto is the perfect place for these ideas to be tested. Its potential exists in the post-industrial redevelopment plans, as well as its existing conditions of being in the studio district. The film institute, as well as the Hearn Generating Station, will create a new waterfront hub for the city. As the Port Lands new beacon, the Hearn Generating Station will allow more flexible program to be brought into the site that changes over time, just like the film spaces within the film institute. This film institute that embodies the cinematic qualities and in return creates a place of education, innovation, production, and most importantly participation. The participatory experience of the spectators who come here is what makes this a unique place for people to peel back the curtains to see the film-making process. This is a thesis that intended to question how the industry of film can inform the creation of spaces and places.

Presentation Thoughts

The presentation part of this thesis happened on December 11th, 2018. It consisted of an hour-long session with a 25-minute presentation and 35-minute discussion of my thesis. This discussion consisted of University of Maryland School of Architecture, Planning, and Preservation students and faculty, as well as a board of 8 reviewers, made up of architects around the Maryland and Washington, D.C. area. The thesis presentation consisted of slides related to the development of my thesis proposal, physical models that were made throughout the semester, 6 presentation boards that were 4' x 8' each, and finally a film that was created to give a cinematic representation of the film institute.

After the presentation was conducted, it was realized that it was a successful approach to a thesis topic. There is a lot of potential in the design proposal, which led to a lot of potential to further the design ideas. The first point that was brought up was the film institute's relationship to the grade Hearn Generating Station and why the building itself was not used for this program. I believed that the Hearn Generating Station has much more potential for program beyond the scope of the thesis. Tackling the Hearn Generating Station itself would have been a thesis in itself. I believe that the proposed film institute helps improve the site by allowing the Hearn Generating Station being what it needs to be and creating a connection to the water's edge. This will enliven the Port Lands area as it continues to grow in the next 50 years. It was also brought up that the open-air canopy system could be an issue for the climate in Toronto. My response to this was to allow the catwalk system to be part of the public realm. Being on the catwalk is like being on the street, which creates an awareness of seasons and

climate that tie back to the robust experiences that can occur here. I was also stated that some of the reviewers wanted to see more climax moments related the narrative quality of film. For instance, film always has an end, so the question is what is the end of their journey? I would like to consider that the outdoor cinema space could act as that end spaces that brings you into the Hearn Generating Station. It was also mentioned that the retail and public program could be utilized better. Especially on the street by the Hearn Generating Station, where there seems to be a lack of program. It is possible the more retail spaces could activate that street, the waterfront, and the central plaza. It was stated that the central plaza was underdeveloped and needed to be built into the narrative and designed for more purpose. This can be achieved by adding more program, like retail, to enliven the space and make it a place people want to go. Most people seem to enjoy the catwalk system that acts as the spectator quality that weaves in between the various spaces. They were also intrigued by the magic of film-making is expressed through the tectonics of the architecture. And finally, they believed that this thesis tackled the urban and architectural designs well, and that it could be built.

9. Appendices

A- Proposal Drawings

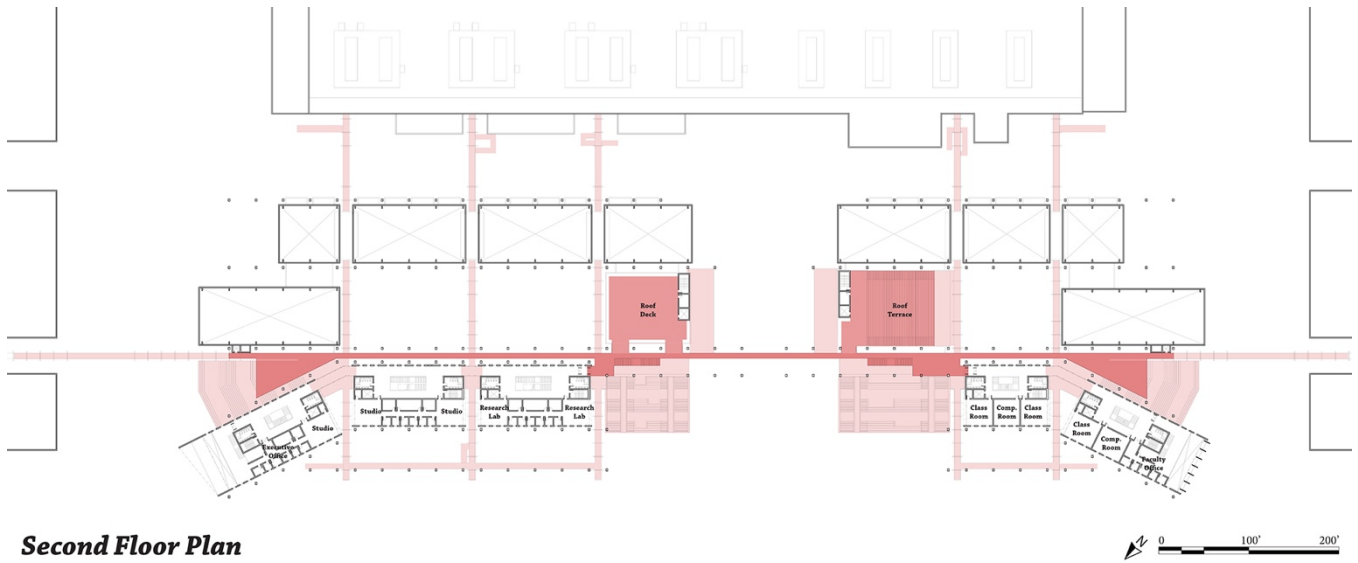


Figure A.1: Second Floor Plan (Source: Author)

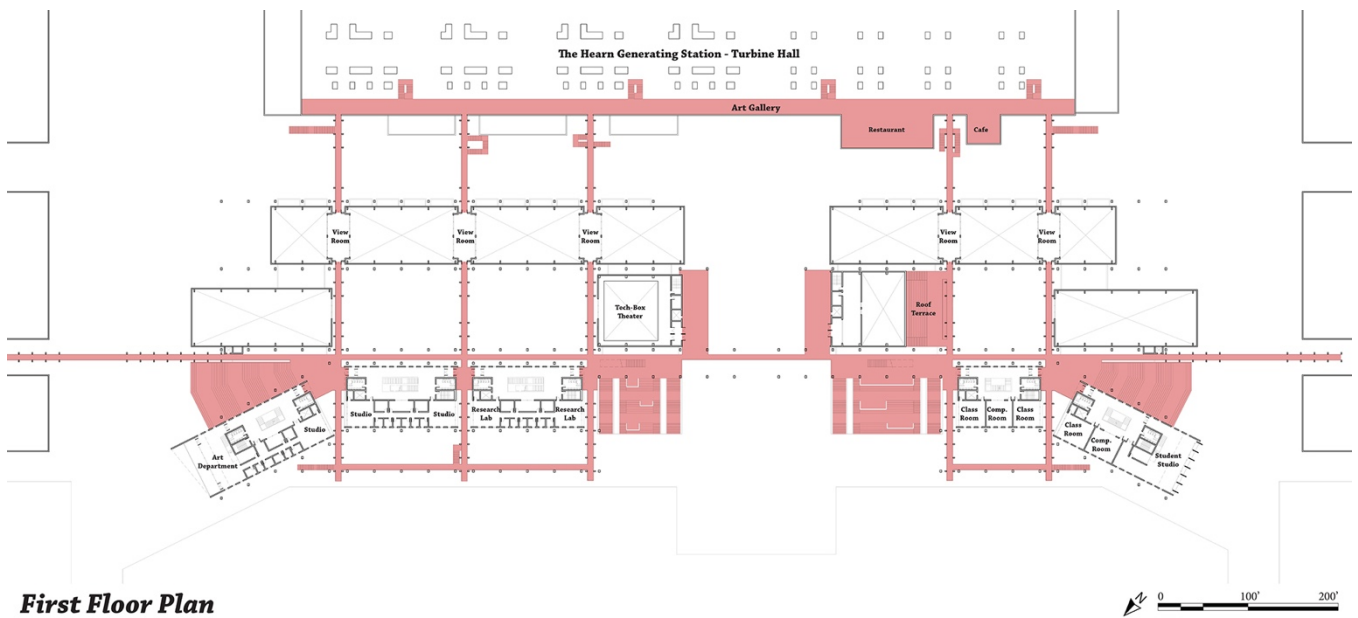


Figure A.2: First Floor Plan (Source: Author)



Ground Floor Plan

Figure A.3: Ground Floor Plan (Source: Author)

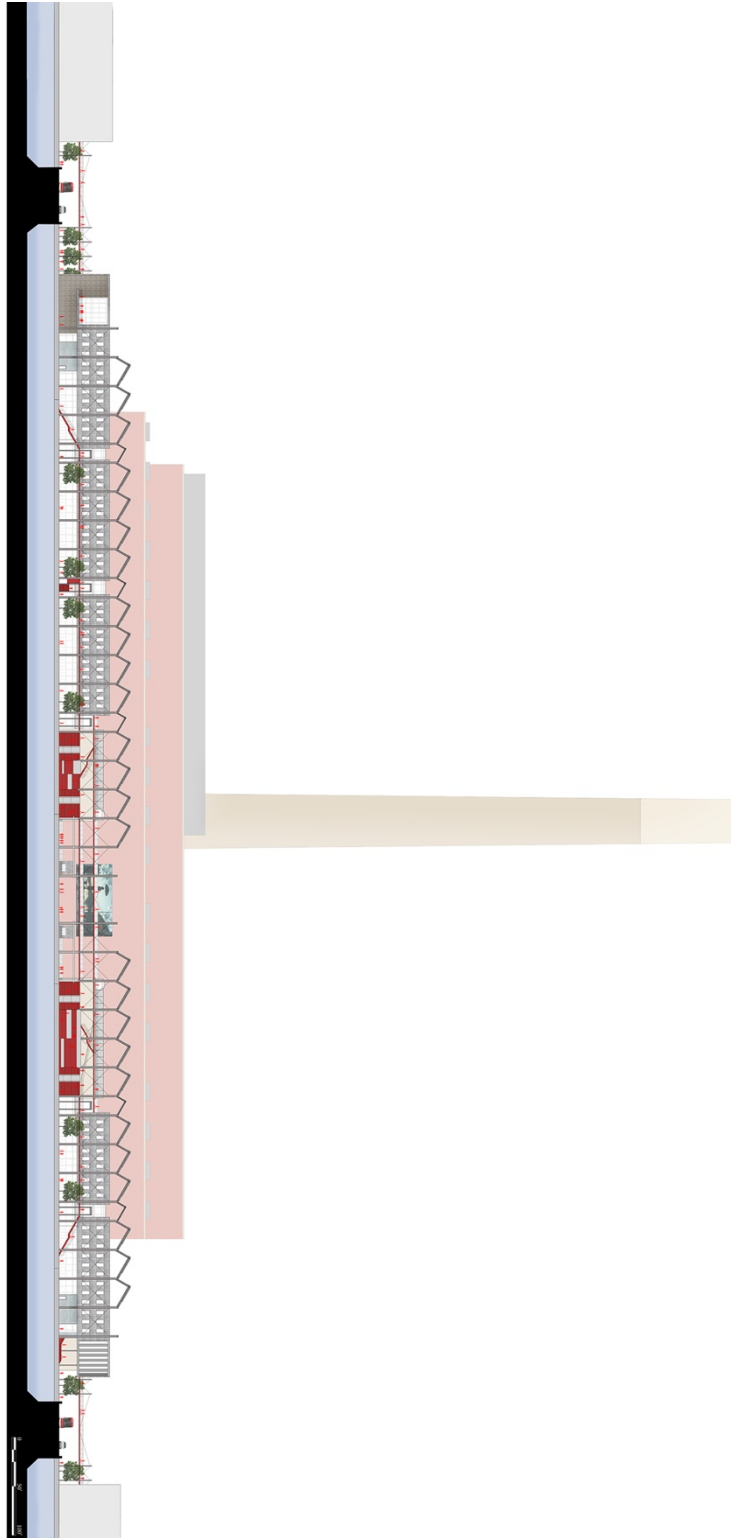


Figure A.4: North West Elevation (Source: Author)

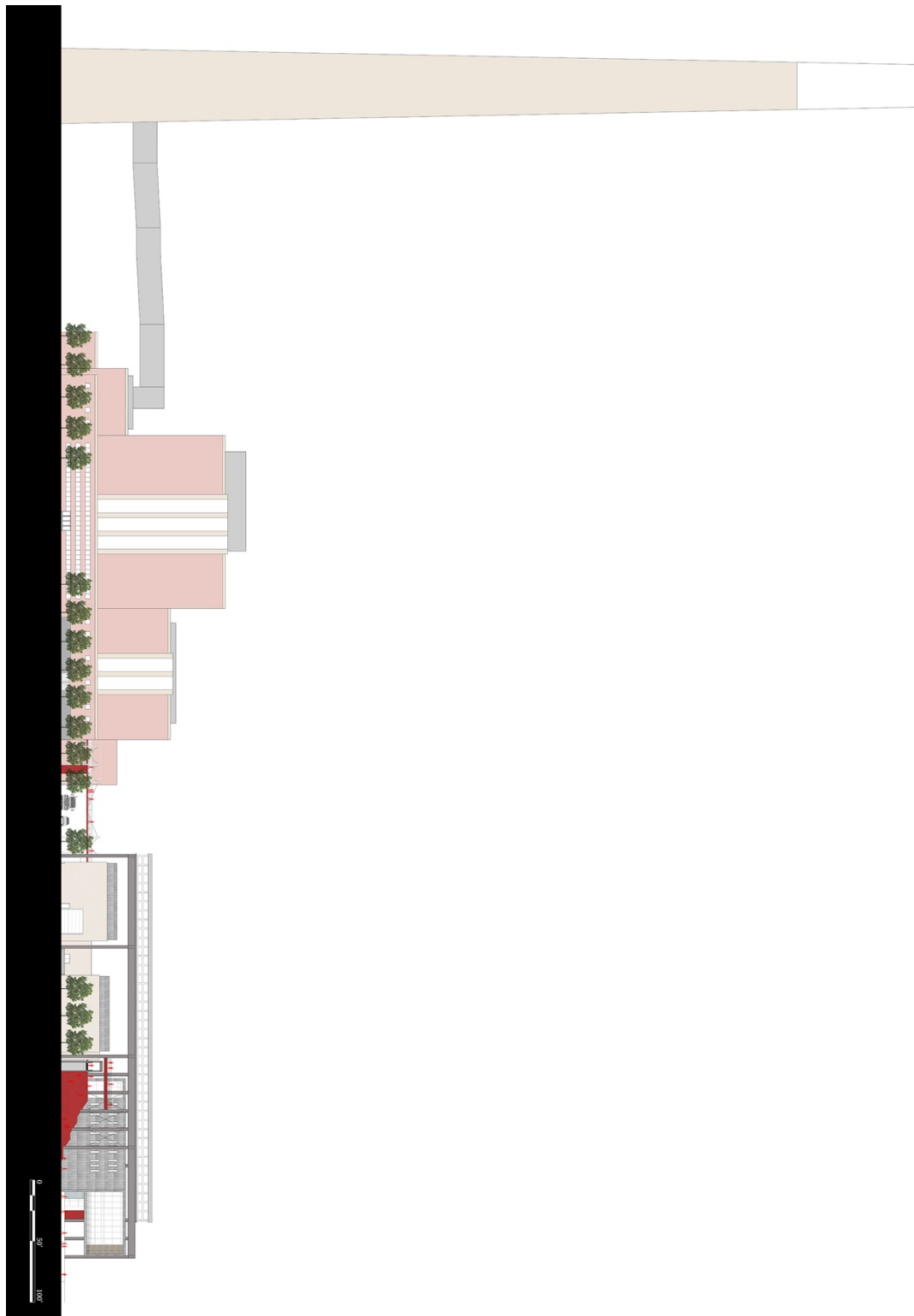


Figure A.5: North East Elevation (Source: Author)

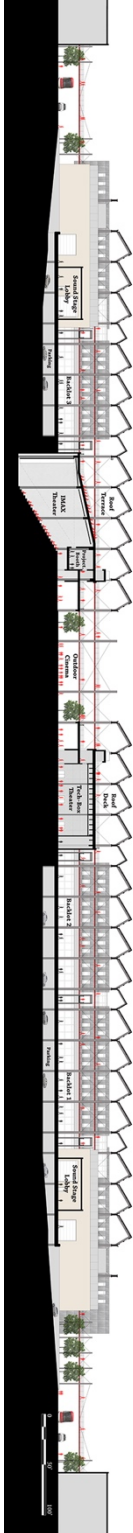


Figure A.6: Longitudinal Section (Source: Author)

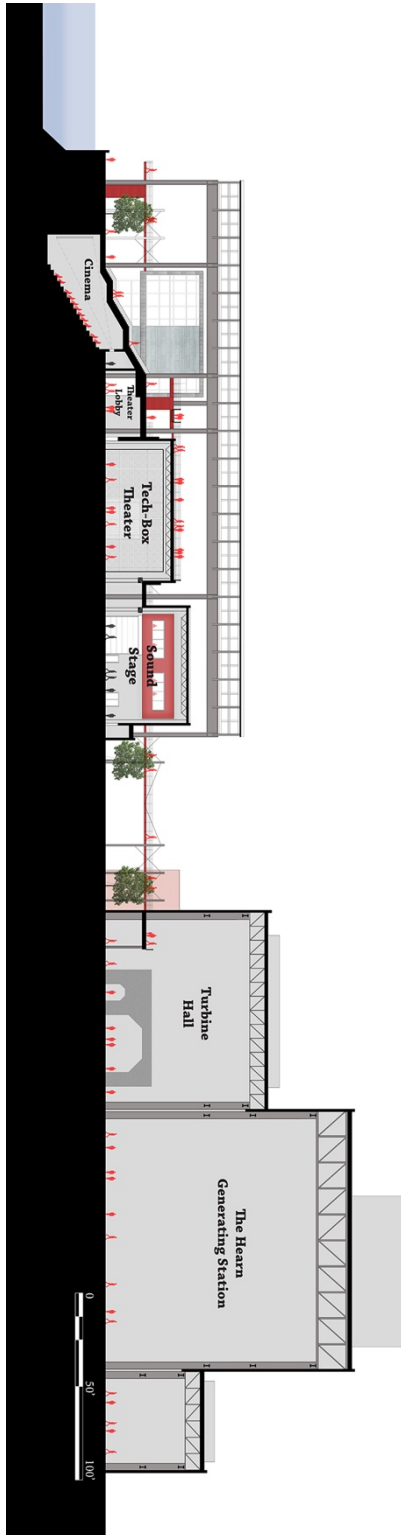


Figure A.7: Transverse Section (Source: Author)

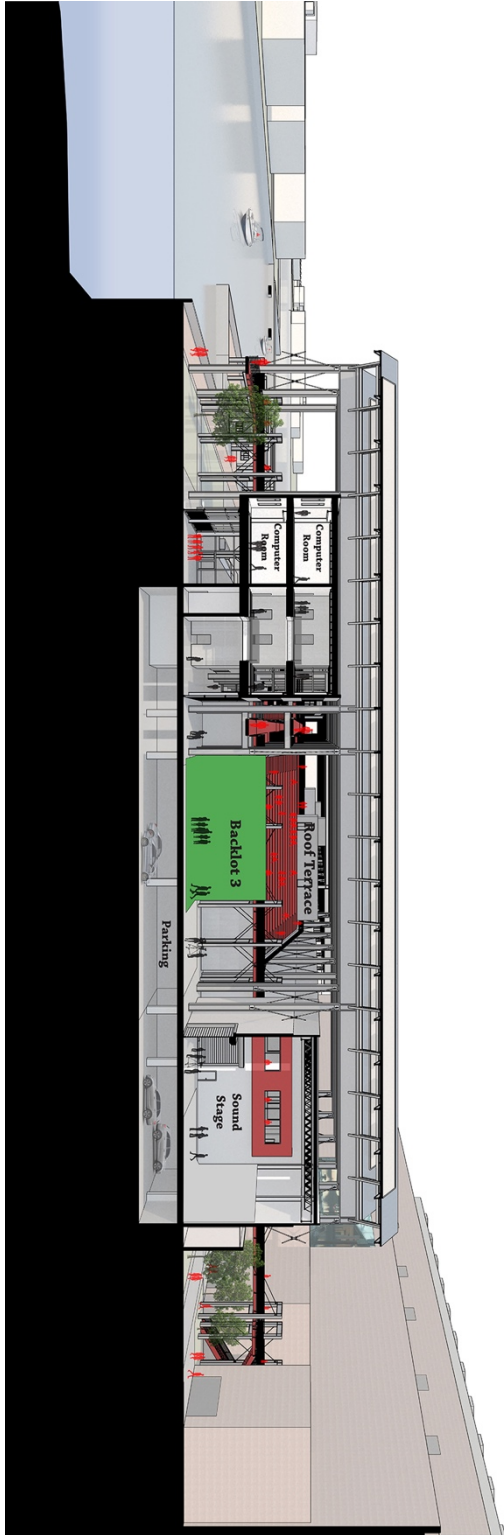


Figure A.8: Section Perspective Through Film School (Source: Author)

B- Spatial Sequence

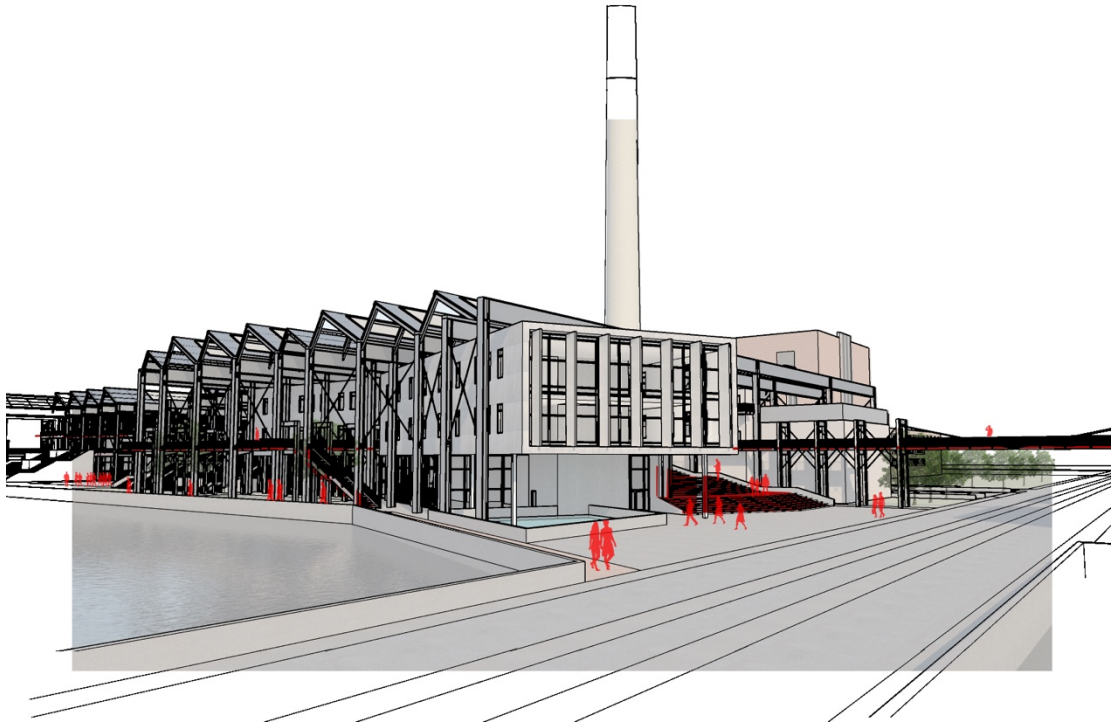


Figure B.1: Film School Entrance (Source: Author)

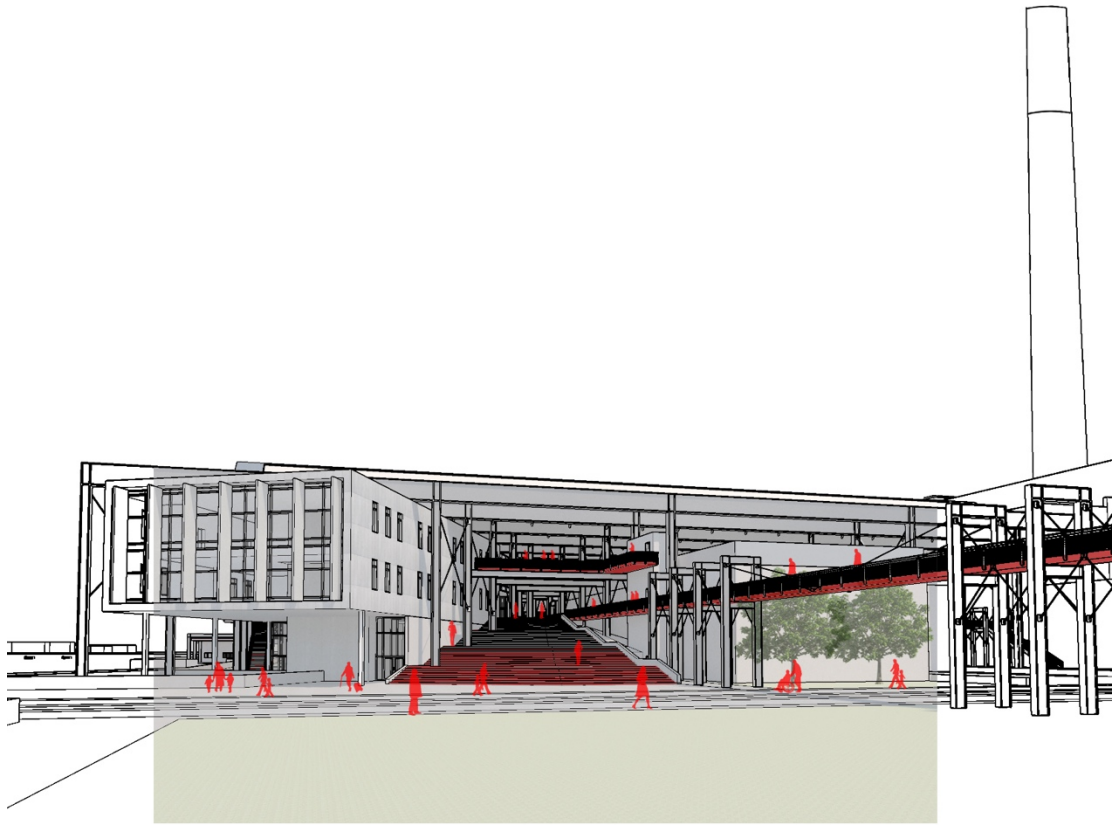


Figure B.2: Film School Public Catwalk Entrance (Source: Author)

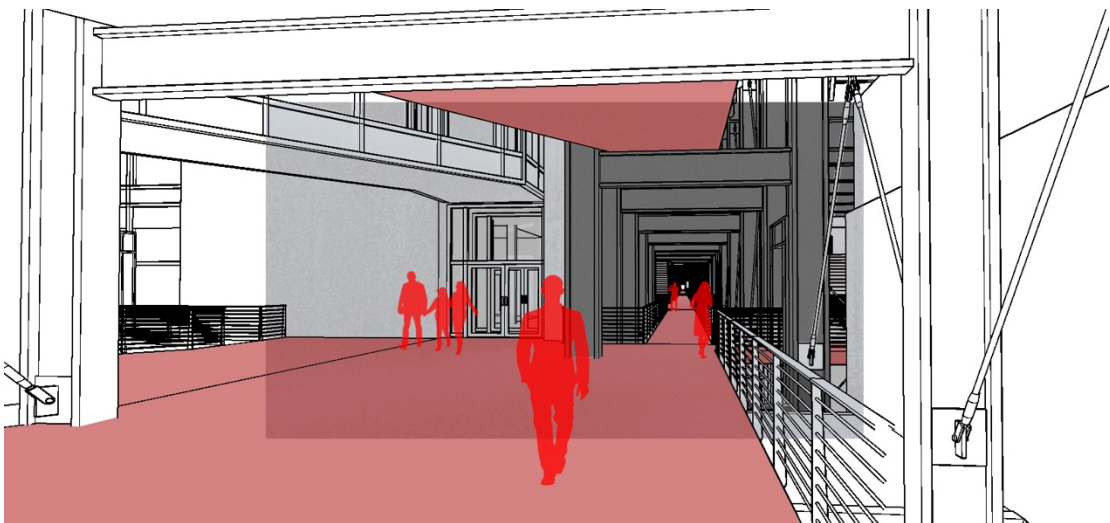


Figure B.3: Catwalk in Film School (Source: Author)

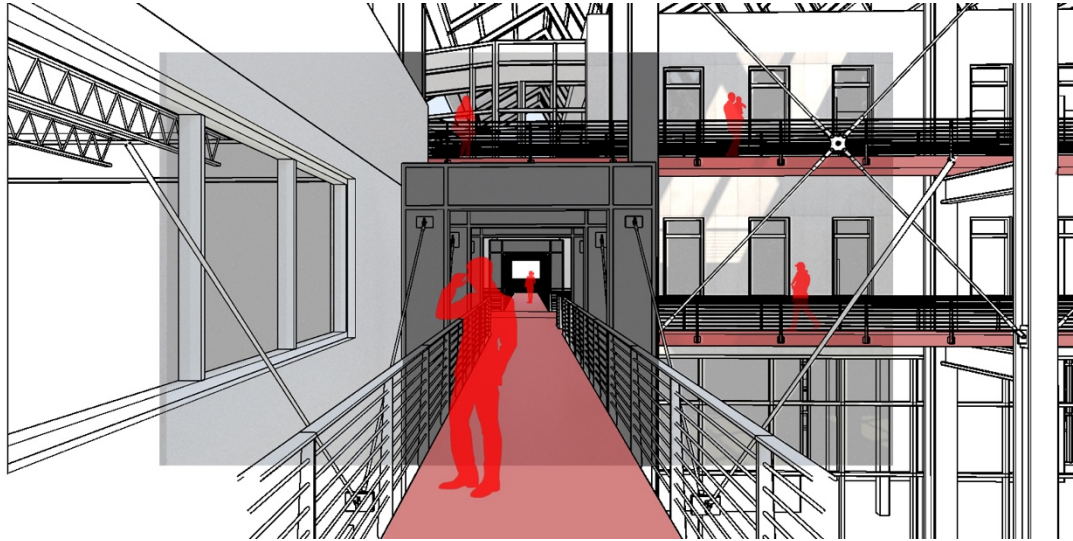


Figure B.4: Catwalk near Backlot 3 and Sound Stage 7 (Source: Author)

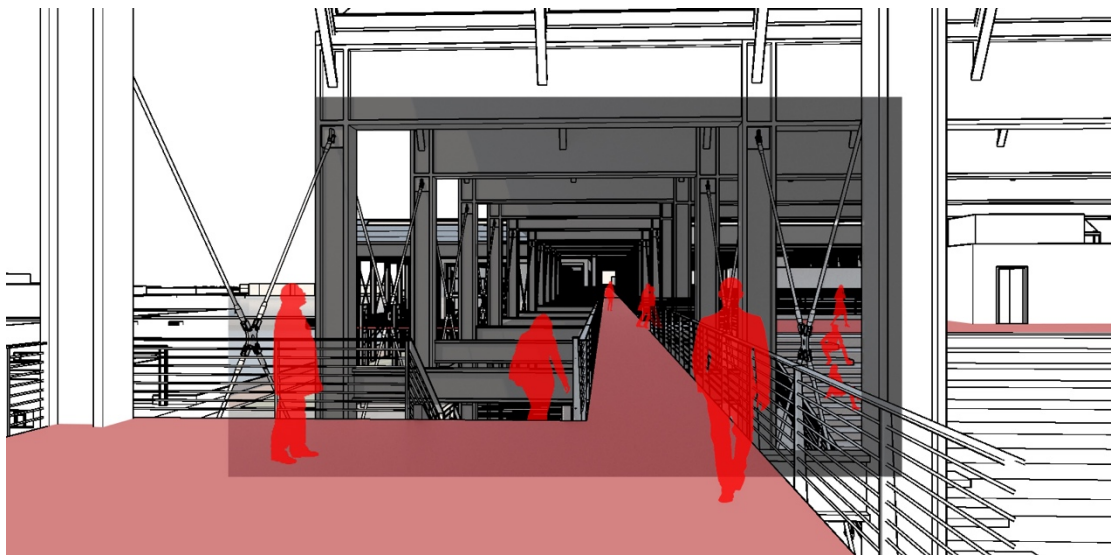


Figure B.5: Catwalk and Frames by Roof Terrace (Source: Author)



Figure B.6: Outdoor Cinema Entrance near Ferry Dock (Source: Author)

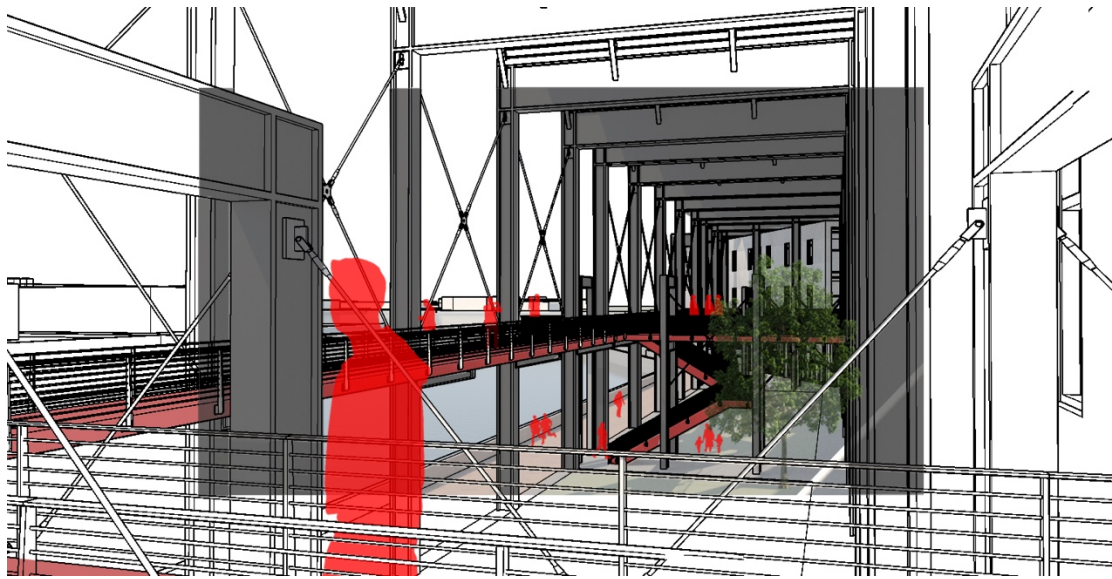


Figure B.7: Catwalk and Frames near Innovation Center and Ship Channel (Source: Author)

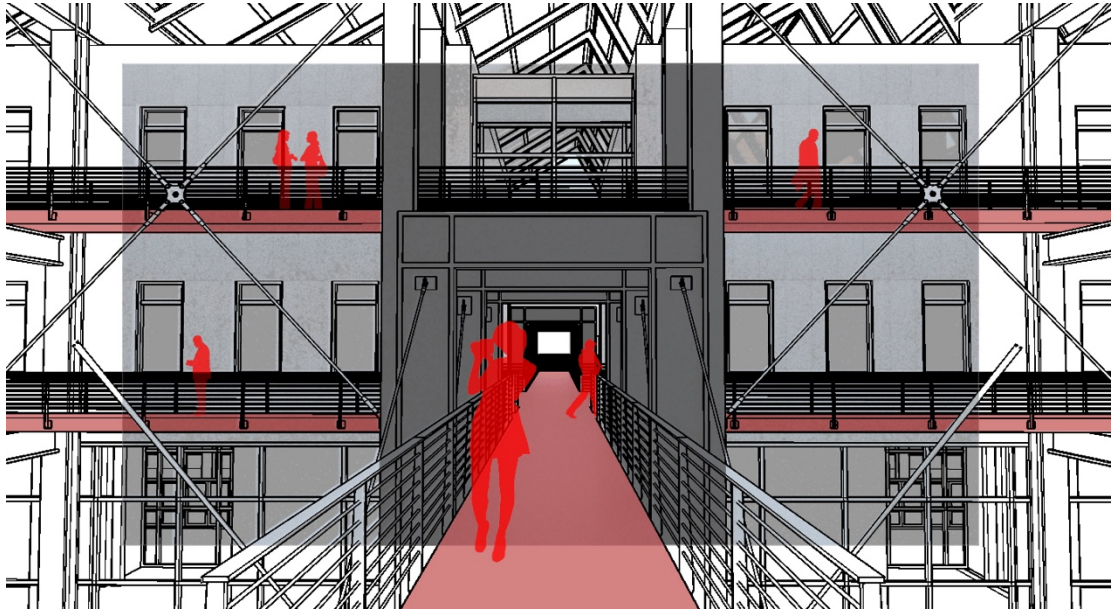


Figure B.8: Catwalk in-between Backlot 1 and 2 (Source: Author)

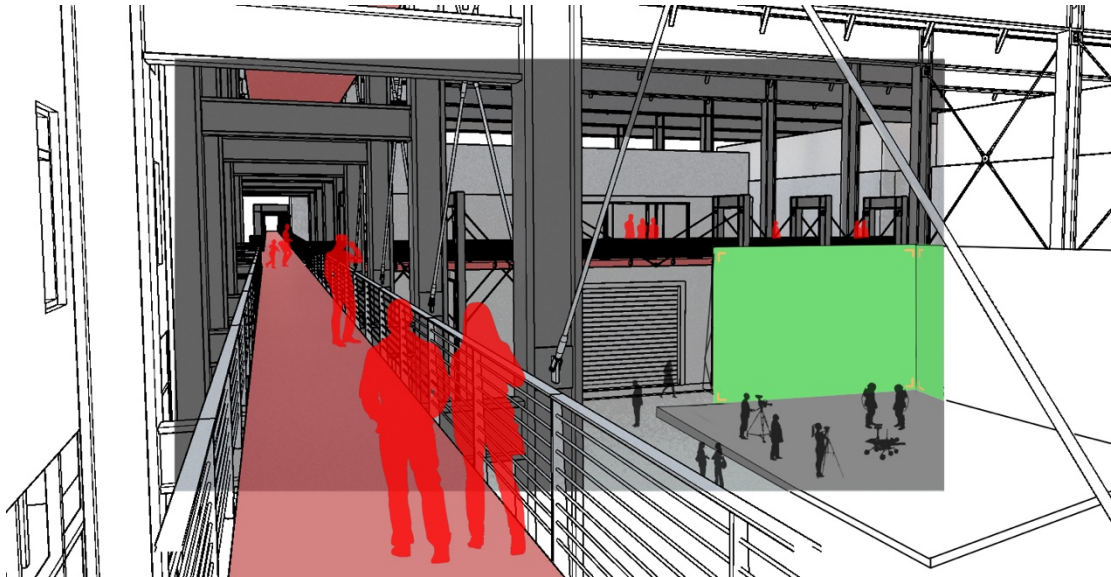


Figure B.9: Catwalk and Frames near Backlot 1 (Source: Author)



Figure B.10: Spectate Room viewing into a Sound Stage (Source: Author)



Figure B.11: Street in-between the Film Institute and the Hearn Generating Station (Source: Author)

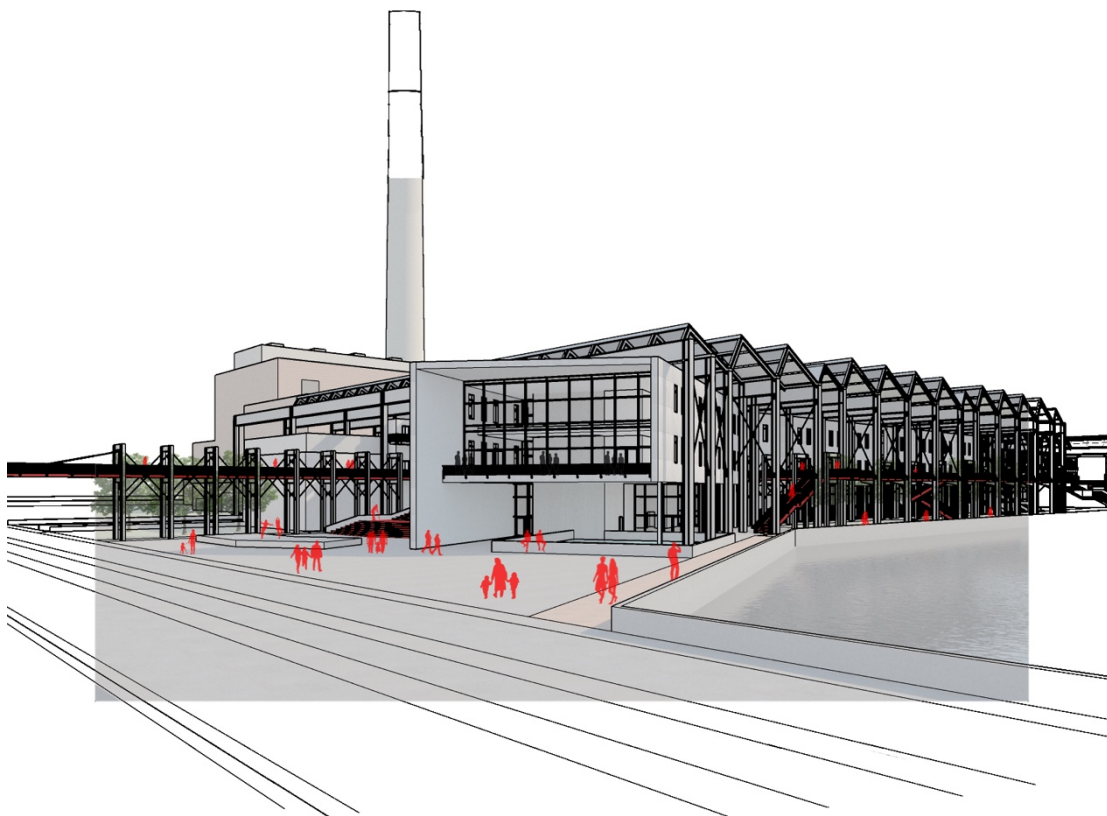


Figure B.12: Production Studio Entrance (Source: Author)

C- Dynamic Spaces



Figure C.1: Dynamic Sound Stage (Source: Author)



Figure C.2: Dynamic Backlot 1 and 2 (Source: Author)

D- Physical Models



Figure D.1: Physical Models at Various Scale (Source: Author)

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