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An Undergraduate Design Thesis
Submitted To The Department Of Architecture
And Landscape Architecture, North Dakota State University

Movie House

-Fantasizing the Ideal
Saint Paul, Minnesota

A Design Thesis Submitted to the
Department of Architecture and Landscape Architecture
of North Dakota State University

By

Travis Sheridan Bean

In Partial Fulfillment of the Requirements
for the Degree of
Bachelor of Architecture

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May 9th, 2005
Fargo, North Dakota

Saint Paul



Movie House

-Fantasizing the Ideal
Saint Paul, Minnesota

Expressing the Real

+

Fantasizing the ideal

in an Urban Environment
Through Representation

By

Travis Sheridan Bean

North Dakota State University

-Architecture exists, like cinema, in the dimension of time and movement. One conceives and reads a building in terms of sequences. To erect a building is to predict and seek effects of contrast and linkage through which one passes. . . In the continuous shot and sequence that a building is, the architect works with cuts and edits, framings and openings. Working with the depth of field, reading space in terms of its thickness. Hence the superimposition of different screens, planes legible from obligatory points of passage which are to be found in all my buildings. . .

Jean Nouvel

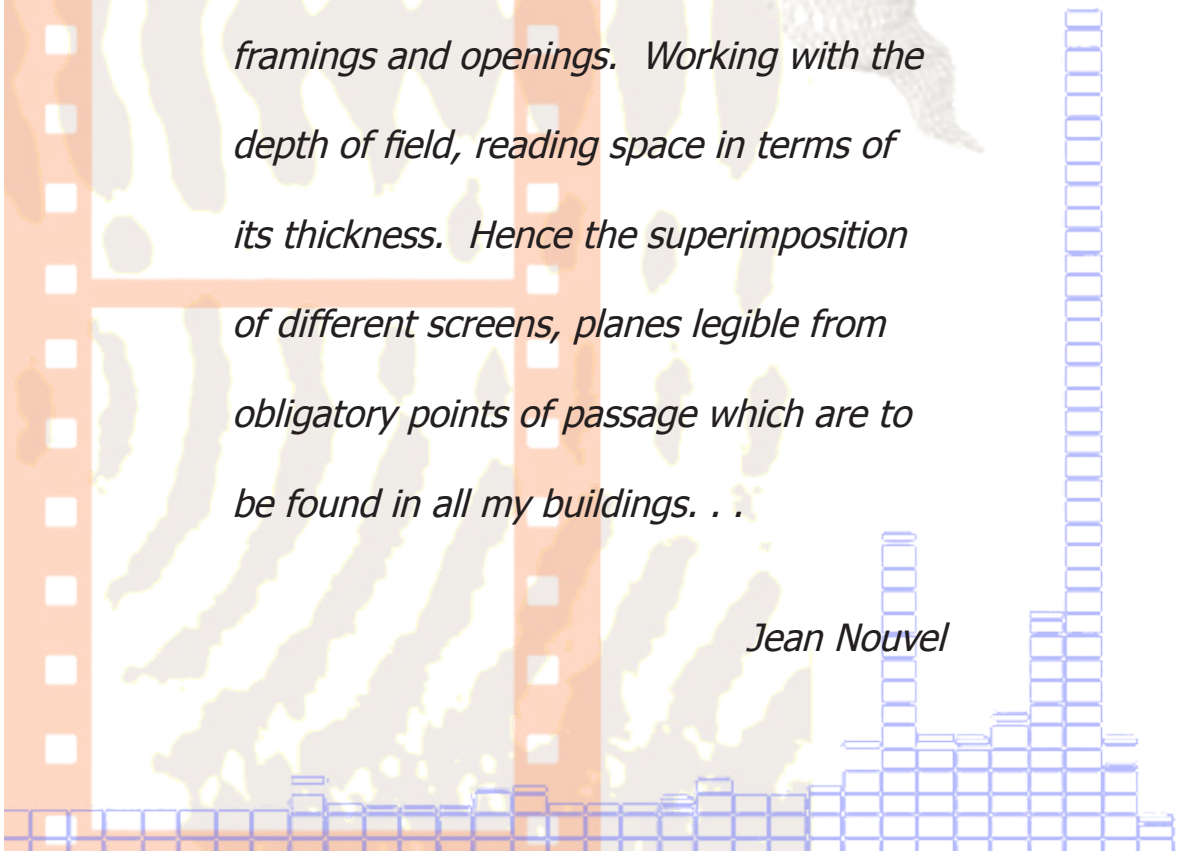


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Project Introduction

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Executive Summary

The focus for this thesis project is the need to represent the real and fantasize the ideal in an urban environment with the design of the multi screen Movie House. The design of a revolutionary multi screen Movie House would expand cinematic entertainment to the wonderfully energetic St. Paul Seven Corners area.

Saint Paul has established the downtown as a regional industry destination with major new visitor attractions including the Science Museum, River Centre, and the X-Cel Energy Center. These area attractions draw over 2 million visitors downtown.

- Driven by the critical mass of visitor traffic, the Seven Corners Gateway is emerging as Saint Paul's new entertainment district.

□ Transition from the real world into one where space and time have been temporarily suspended.

- The imagined is confronted with reality and reality with the imagined; two dimensions with three dimensions; the fantasy with the every day.

□ Integrate advancement of digital, sound, and projection technology

-High-resolution video technology, including high-definition projection and digital cinema, will replace film technology.

□ The use of cinematic language in the design development of the Movie House.

-The elements of cinematic language: scene, montage, frame, cut, movement, image, illusion and depth of field have a dialectical relationship to the tectonics of building.

-Through development of a script, for example, the Movie House will be designed with different social and physical dimensions throughout the spaces. This will provide each space with its own "character."

Theoretical

Premise

Architecture + Film

-The elements of cinematic language: scene, montage, frame, cut, movement, image, illusion and depth of field have a dialectical relationship to the tectonics of building.

Architectural construction can be perceived as part of a performance. The idea that the movement of a body through a constructed space and participating in its narration lends itself to a more intimate union between film and architecture.

Montage includes elements such as reoccurrence, inversion and substitution, which suggests an architecture of collision. This principle could be used to control the psychological guidance of the spectator. Montage is also suggested that two film pieces of any kind, placed together, combine and form a new concept and new quality. This could be assimilated with architectural materials used in designing the Movie House.

Framing is the art of choosing the parts of all kinds which become part of a set. The architecture of the frame celebrates specular space and acknowledges blind space. The composition within the frame and the limitations that are imposed by the frame are important aspects. As is the relationship between the movement of the camera and the movement within the frame.

Architectural compositions in space parallel filmic techniques used by the filmmaker. The filmmaker composes in three dimensions and three sets of compositional codes: the geography of the space to be photographed; the plane of depth perception; and the plane of the image.

-Something of the absurd, lunatic, expressionistic thrill needs to be retained in the architecture of the cinema if it is to express the scope, range and power of what can be seen within (AD, 2000.)

The dimensions Architects work with, is the shape, form, light, balance, color, movement and depth in order for architecture to manifest itself.

Like cinema, construction possesses an inherent order and logic which has a direct impact on form, in terms of dimension, density, structure and materiality (AD, 1994.)

-The relationship between the nature of the materials and the method of assembly constitutes the tectonics of building, which are tied to the concept of space.

Theoretical

Premise

Research + Investigation

- Expressing the real or fantasizing the ideal in an urban environment through representation.

What is representation?

The world *presents* itself to us; we in turn *re-present* (or simulate) the world in our art and structures. The main premise for the Movie House is to design the facility in the urban environment which involves a transition from the real world into one where space and time have been temporarily suspended. People go to the movies to escape. This transition will relate to the existing context and transfer into the spaces throughout the Movie House.

Hollywood creates more and more exciting movies every year. With advancement in sound and projection technology, movie-goers experience dramatic cinematic innovation.

- Cinematic entertainment has the ability to make us laugh or cry, to move us, to stir our outrage at injustice, to position us in fantasy, or to show us the inner beauty of life.

Movies take us away from every day life and into a story, allowing us to feel the actors' emotions. Their emotions are expressed through our thoughts, tears and laughter. These powerful abilities allow the cinema to be designed around these social and physical dimensions.

- Society is expressed through film from the every day life, which is real and one we all can relate, to a life of fantasy, which allows us to dream and envision life out of the ordinary.

One is able to escape into the "real-filmic" space, enjoy themselves and act out their fantasies. The magic of film comes to life. Cinematic architecture and solid, tangible architecture are brought together within the confines of exclusive hideaways (AD, 1994.)

- The imagined is confronted with reality and reality with the imagined; two dimensions with three dimensions; the fantasy with the every day.

Project Location

Site Aerial

Site Region

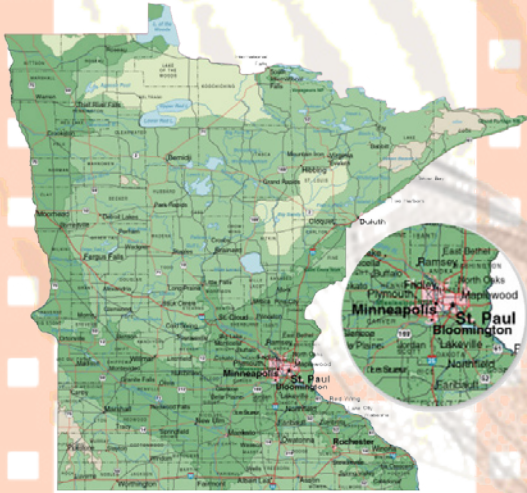


Figure: A-1 Minnesota Map and City Region

The site I have chosen for the Movie House is located in the Seven Corners region of downtown Saint Paul, Minnesota. Compared with Minneapolis, Saint Paul is not over screened right now.

-Why do city residents have to go to the suburbs to see a movie?

Site Context

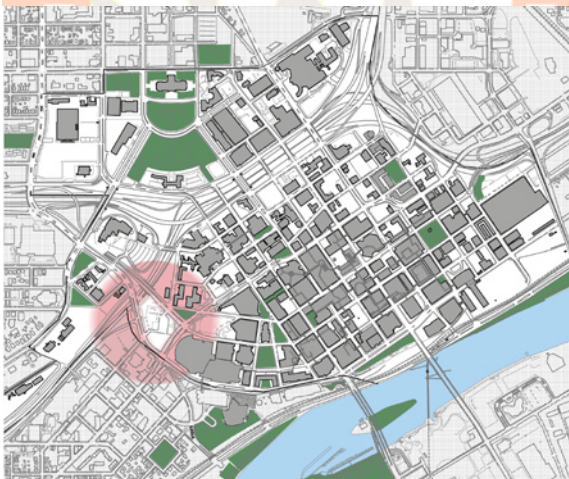


Figure: A-2 Southern Site Area and Context



Figure: A-3 Aerial Site Photo

The site borders the Summit and Grand Avenues and the West Seventh Street neighborhoods. The Summit and Grand avenues neighborhood consist of fine residential homes in various architectural styles.

The West Seventh Street Neighborhood offers a mix of business, residential, apartments and multiple family housing. This neighborhood offers a quaint area to shop, eat, live and relax. Both of these neighborhoods are valuable assets to the site, and offer a strong sense of community.



General Spatial Elements

The Movie House will be comprised of 8 auditoriums, with a movie lounge, open cinema and an exterior courtyard cinema, for a total of 11 screening spaces.

The mix of the auditorium sizes is desirable within a cinema in order to handle large crowds for initial film presentations and then back off into smaller auditoriums as the demand dwindles.

Multiple screens allow the cinema to hold a movie longer than 4 or 5 weeks, with options for some films up until their release in video stores.

An optional premium reserved balcony in the movie lounge will be available for the VIP or elite guests, where a light meal and alcohol may be served.

The lobby and other service spaces will be considered public reacting as an extension of the street. General spaces include the screening spaces, administration, Sales and Service/Support programs.

-"Although a cinema's heart is the darkened auditorium in where a movie flickers, its face is the lobby."

The lobby will support guest services and amenities including concessions, restaurant, lounge area, movie galley, coffee shop and a book store.

Supporting facilities include a parking garage, and technical projection spaces. Other project elements include management offices, employee lounge, restrooms, support lobbies, storage, service entrance, sign design, crowd circulation, egress, and acoustic design for each screening space.

This site location also offers wonderful options for exterior plaza spaces and exterior spatial connections, along with the addition of an interior courtyard space complete with a 75 seat outdoor screening space.

User/Client Description

Operation

The Movie House will be designed for the citizens of Saint Paul with the primary design based by an enthusiastic and eccentric local business entrepreneur.

This eccentric individual will own and operate the cinema based on their devotion and celebration of cinematic productions. The owner will be in charge of managing and operating the facility full time. The managing agenda will revolve around service and cleanliness.

The manager will be responsible for scheduling films and managing the efficiency of the number of people to minimize lines and the feeling of being a crowded facility.

Four to six assistant managers will help carry out the expectation of a clean and service friendly cinema. Together the management and design focus will be toward operating a convenient and energetic Movie House.

Community

The local community will be responsible for added design input and cinema features and amenities provided for the Movie House. The Movie House will help to revitalize activities for the community by allowing incidental meetings and informal gatherings.

Visitors + Patrons

The primary user group of the cinema will be the citizens of Saint Paul and its sister city of Minneapolis. The wave of baby boomers is made up of an older generation with more sophistication in their taste who don't enjoy all the bells and whistles.

Quieter amenities will consist of a book store, movie memorabilia shop, and sophisticated concessions. Passer-bys will need to be pulled into these available dining, shopping, and relaxation spaces. Surrounding communities and suburbs will also benefit from this Movie House addition to the downtown Seven Corners area.

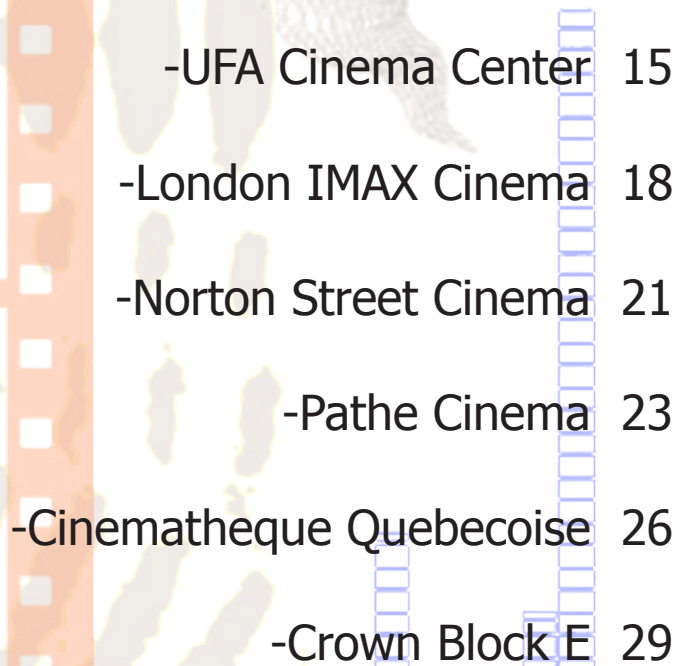
Supporting Staff

Supporting staff for the Movie House will also include a guest services desk which is available to answer questions and provide information on group fundraising, birthday parties and meeting or party room rentals. The majority of the staff will be comprised of projectionists, concession workers, kitchen staff, ushers, cleaning crew, and ticket booth attendants. New amenities and service may help to alleviate the observation that adults' ages of 25 to 45 do not attend movies as frequently as the younger and older adults.

Options for valet parking into an incorporated parking structure will provide on site parking for the staff and movie patrons with peak service on the weekends, and with availability to other businesses downtown during the week. Bus service is also readily available in downtown Saint Paul and will help to alleviate most parking issues.

Case Studies

B



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-London IMAX Cinema	18
-Norton Street Cinema	21
-Pathe Cinema	23
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UFA Cinema Center Coop Himmelb(l)au

Dresden, Germany (1998)



Figure: B-1 UFA Cinema Center Exterior

-Crossing over of filmic space and space for film.

This building is thought of as a container of public space. The building allows a series of views and visible routes through the building from the public realm, but also fragments and distorts those routes and views, as a does a camera.



Figure: B-2 UFA Cinema Center Facade Structure

The architects steered away from developers and their forces to design public space as mono-functional buildings that maximize capital.

By disintegrating the mono-functionality of these structures and adding urban functions to them, a new urbanity can arise in the city. The character of this urbanity would not only be determined by functional differentiation and the creation of new spatial sequences thereby, but also by the injection of media events (arcspace.com).



Figure: B-3 UFA Cinema Center Street Perspective

The design is characterized by two intricately interconnected building units. These units are comprised of the Cinema block, with eight cinemas and seating for 2600, and the Crystal, a glass shell which serves simultaneously as the foyer and public space.



Figure: B-4 UFA Cinema Center Lobby Interior

The interweaving of public squares, public interiors, and passageways was proposed as a way of energizing and densifying the new center of Dresden. The junctures between these urban vectors are defined as public spaces.

Saint Paul



The permeability for pedestrian traffic was a major element in the design of the Cinema block opening towards the street, which enhances the circulation and views throughout. The project was defined as a dynamic spatial sequence, defined by tangents and diagonals rather than by axis. The cinema itself is transformed into a public space forming an urban connection between two local streets.

In this way, the content of the building becomes visible to the city as much as the city is visible from the building. It is an inside-out building which sustains a dialogue with the city (arc-space.com).



Figure: B-5 UFA Cinema Center Main Entry

The Crystal exists as an urban passageway to the cinema rather than merely a functional entry hall. Interior urban expressions include bridges, ramps and stairs which allow views of the movement of people on a multitude of levels. The lively quality of this three dimensional urban space can be described in relation to the dynamic structure of film.

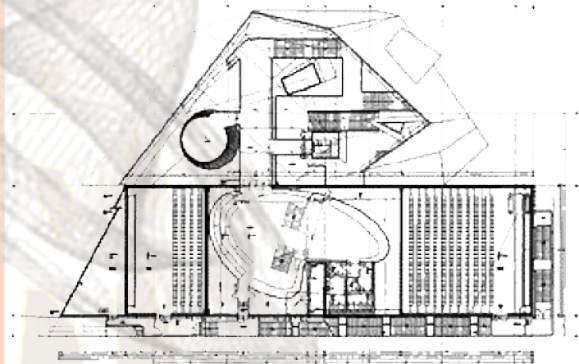


Figure: B-7 UFA Cinema Center Plan

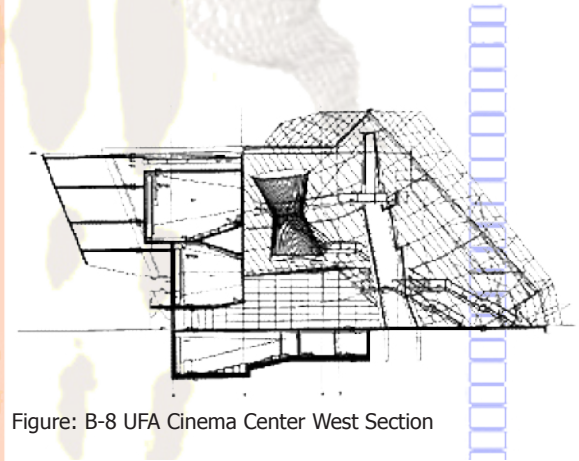


Figure: B-8 UFA Cinema Center West Section



Figure: B-6 UFA Cinema Center Glass Form

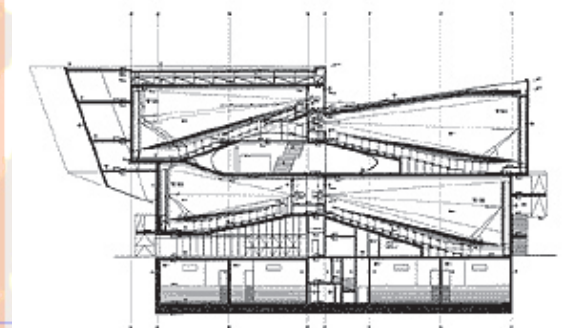


Figure: B-9 UFA Cinema Center South Section

Saint Paul



The UFA Cinema Center as a permeable, multifunctional intervention relates in type and context of my design goals. The site on which the center is located is similar with the level of pedestrian and vehicular traffic involved.

The design of the two intricately interconnected building units provides differentiation in use and overall design.

The center is comprised of eight cinemas with seating for 2600 people. This number allows me to visualize the size and scope of my project, as well as the options for designing a cinema in an urban context.

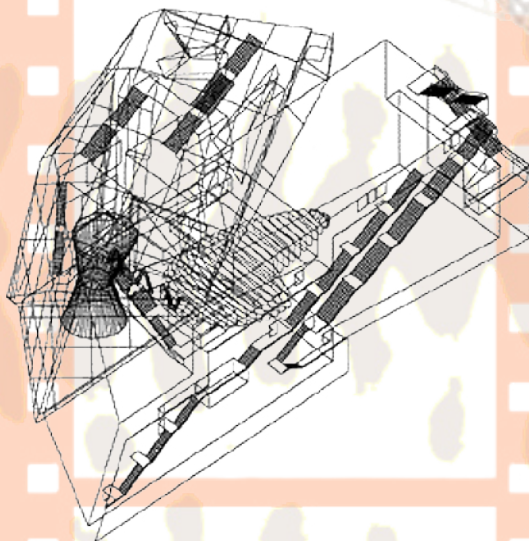


Figure: B-10 UFA Cinema Center Axonimetric



Figure: B-11 UFA Cinema Center Model

The spatial characteristics in relation to the outside is a main feature of the UFA's design. This transition from the street to interior space is dealt with in circulation and views throughout the building.

The public spaces involved within the cinema are designed to accompany theatre and civic traffic. The lobby space is public where no ticket is required. The inclusion of a cafe and bar area are also quality design attributes I am looking for. The overall energy treated from the outside to the inside of this cinema is the sole dynamic spatial sequencing that I feel would be successful designing in Saint Paul.

-The seven corners area offers an amazing opportunity to host such an energetic design and would allow this urban connection throughout the design.



Figure: B-12 UFA Cinema Center Interior Details

London IMAX®

Cinema

Avery Associates

London, England (1999)



Figure: B-13 London IMAX Cinema Exterior

- *-The IMAX® adopts a tight transparency and lightness within a firmly high-tech architectural language.*

This IMAX® theatre acts as a successful hub and a visual marker in a desolate concrete subtopia, with a simplistic response. The exterior is comprised of the high-tech lightness of the glazed drum, the lurid colors of the changeable painting and the transparency and suggestion of building itself as screen, begin to work as a formula for the expressive architecture of the cinema.



Figure: B-14 London IMAX Cinema Night Photo

Its form represents roman architecture in a subtle way. The shape resembles the circus form and the IMAX® technology is having trouble being accepted into the wider world of film. The structure reveals through the transparent facade an artistic and changeable evolution of images. The building is raised six stories with a raised foyer at the first-floor level



Figure: B-15 London IMAX Cinema Interiors

Featuring the UK's biggest cinema screen, this 477 seat cinema boasts an 11,600 watt digital surround-sound system, steep rake seats that guarantees an unimpeded view, facilities for the disabled and an IMAX® projection system. The BFI London IMAX® Cinema shows 2-D and 3-D large-format films and also has facilities to show traditional 35mm and 70mm films.

-Larger-than-life images and ultra-realistic digital sound, making them feel as if they are literally "in the picture".



Figure: B-16 London IMAX Cinema Aerial Perspective

Saint Paul



If people need to gather for a meeting, the cinema is a striking venue for any company. It is an island of silence, insulated from traffic, tubes & trains. The building provides exceptional ambience with stadium style seating & an advanced digital stereo system that creates a complex sound world, perfectly complementing the fantastic 2-D, 3-D, Power Point, slides or video images on screen. The lobby is spacious enough to hold events such as fashion shows, photo shoots, product launches & wine tasting.



Figure: B-17 London IMAX Exterior and Interior Details

The ground floor accommodates:

40 for a Sit-down Dinner and 150 for a Stand-up Reception.

The Glass Gallery accommodates:

100 for a Stand-up Reception.

The first floor foyer accommodates:

250 for a Conference, 120 for a Sit-down Dinner, and 350 for a Stand-up Reception.



Figure: B-18 London IMAX Cinema Glazing Support Detail

People in London are used to traffic circles ("roundabouts"), they're an everyday annoyance. This one, however, is different. In the center is a massive movie theater. The building rises out of the pavement like a giant glass gas storage tank. The massive glass walls allow people outside to see designs on the inside, and allow people inside to see the city moving around it. This is a change for what is essentially an oversized high-tech movie house.

-People looking outward, rather than inward.

It's just one way the building integrates itself with the neighborhood. Before this development, it was a burned out urban core. Within months of the theater opening, there was a renewed vibrancy, and the start of urban renewal.

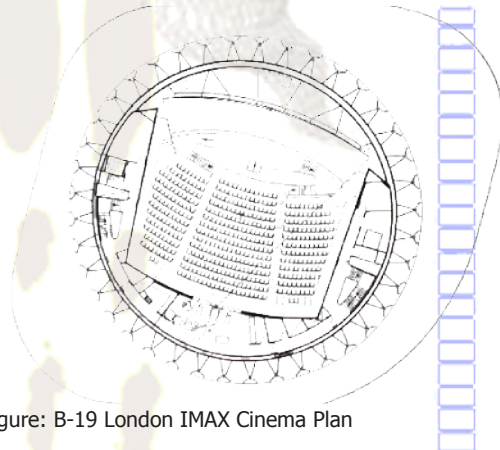


Figure: B-19 London IMAX Cinema Plan

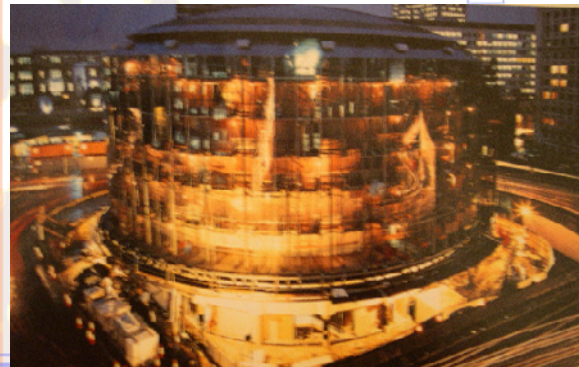


Figure: B-20 London IMAX Cinema Aerial Night Perspective

Saint Paul



Figure: B-21 London IMAX Cinema Ground Level View

Each frame of film is over ten times larger than normal 35mm film which produces amazingly clear images but that's not the only thing worth boasting about. The screen measures 60ft. high and 72ft. wide which makes it the biggest screen in the UK. With digital surround sound the film experience is complete.

"You just get pulled right into the film itself. It's all around you"

-IMAX fan

The cinema runs over five different films daily and most of them are suitable for kids and adults, from dramatic true stories that take you to the top of Mount Everest to the latest fantasy adventures in haunted castles.

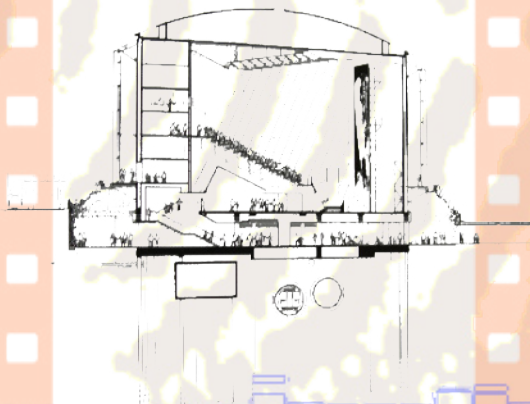


Figure: B-22 London IMAX Cinema Section

"You can't help but feel a part of it. When you go through a scene, you actually feel like you are in it."

-IMAX fan



Figure: B-23 London IMAX Cinema Interior Lobby

The use of the exterior glazing system captured my attention towards the design of this cinema. The high-tech lightness of the facade portrays film quality vistas and transparent portrayals allowing viewers to look outward rather than inward. The lurid colors and changeable imagery borrows the idea from the film industry as a frame to each scene. I enjoy the expressiveness of the design and the encapsulating rotunda of traffic that surrounds the entire cinema. I feel the Seven Corners area offers this same quality of maneuverability and energy bestowed in this British design.

The IMAX® technology, has trouble being accepted into the wider world of film but offers extreme film capabilities. This limited format does offer incredible advanced sound technology and imagery. The ability for the gallery and foyer to accommodate large groups for special events help to alleviate low film attendance during the day. This cinema offers aesthetic and technological concerns possible in my future design.

Norton Street

Cinema

Tonkin Zulaikha

Sidney, Australia (1998)



Figure: B-24 Norton Street Cinema Exterior

-Drama is provided by the intersection of spaces and interpenetrating levels.

The front of the building is made completely transparent to the street and a tower marketing the central stairs forms the key street-scape feature of the building. The design lends itself to being street friendly and more urban. The four auditoria are planned and distributed in a more tidy and rational way. The architects have used functional, work-friendly materials in an unusual way.



Figure: B-25 Norton Street Cinema Interior Lobby

The materials create amazing architectural forms from unlikely fabrics. When lighted, these materials relate to the transparency of the exterior facade. Industrial looking materials also form the slender tower which denotes the entrance below and forms a dramatic billboard. It is the Australian tradition of creativity to design with low-cost materials. Concrete, steel-beams and factory glazing appeal to the customary cinema aesthetic.

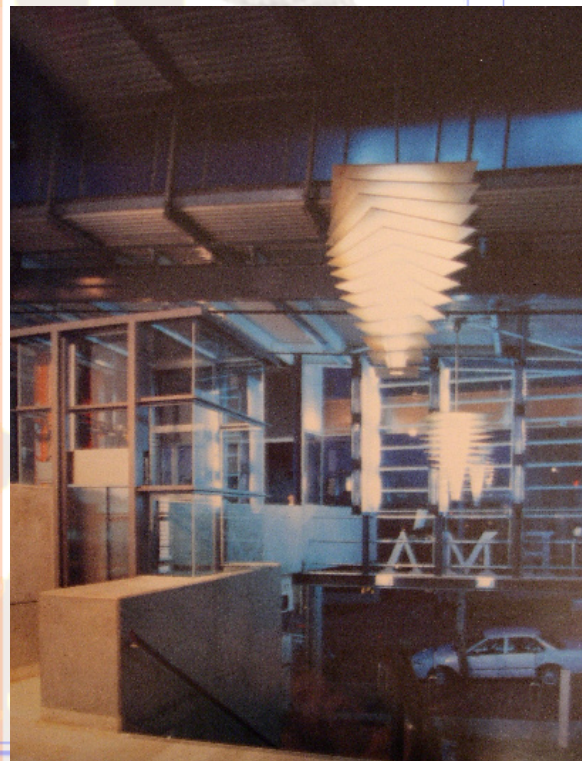


Figure: B-26 Norton Street Cinema Fabric Light Design

Saint Paul



These materials create fascinating complex spatial sequences which bring the space alive. The unusual light fittings are made up of horizontal planes which break up the spaces and resemble the modern interpretation of the theater-foyer chandelier.

- Refreshingly original, intelligently architectural, with space and light used as tools to generate the form of the structures.



Figure: B-27 Norton Street Cinema Interior

This building incorporates the use of transparency to distort light and create a highly visual exterior facade. The use of the simplistic materials in a non-conformist way bring the spaces to life and leave a heightened sense of excitement and feel to each space. The development of the urban condition and street signage are handled in an inventive way.

This cinema is of a smaller caliber than I wish to design, but I feel it offers the control and finesse throughout the design to create a successful cinema.



Figure: B-28 Norton Street Cinema Marquis

- The cinema entrance, the restaurants' terrace, a book shop and fire door all jostle around, vying for attention.



Figure: B-29 Norton Street Cinema Night View

Pathe Cinema Koen Van Velsen

Rotterdam, Netherlands (1997)

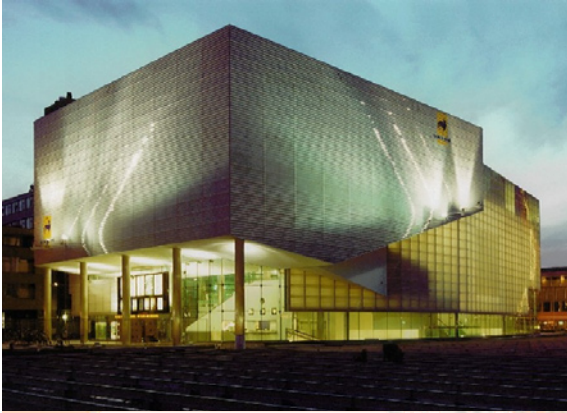


Figure: B-30 Pathe Cinema Night View

- Structure that appears as light and practical as a mass-produced paper lamp shade but adds a simple, minimal elegance to the square.

The Pathe Cinema as the center, has reinstated Rotterdam's entertainment district. The cinema is set in the revitalized square master planned and designed by landscape architects West 8. The cinema's sheer lightweight walls form the perfect surfaces of the square itself. The architect pulled away from the traditional image of a cinema as a solid block with an elaborate facade, and has the seven auditoria clad in a translucent envelope.

At the ground level, the building is completely transparent; plate-glass windows allow unimpeded views in and out of the interior from all around, but also give the appearance of a massive urban block, floating above the square.



Figure: B-31 Pathe Cinema Exterior

A deep overhang creates an entry to the south. A colonnade of metal clad columns leads into the box office area, then to the grand staircase to the first floor. The first floor is devoted entirely to a huge foyer space. From this level leads a series of semi transparent stairs, down to each of the cinemas.

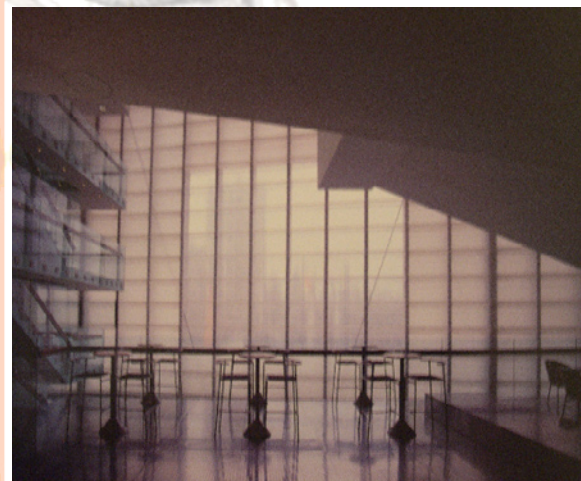


Figure: B-32 Pathe Cinema Interior

The cinema is open to the public realm all through the day, and the interior changes radically at night. Throughout the day the walls admit a milky white light which bathes the interior spaces in an even glow. The polarity is reversed in the evening and the light gently seeps from the walls to the public square outside.

Saint Paul



- -Introducing a three-dimensional dynamic to the foyer without detracting from the sense of openness and continuous space.

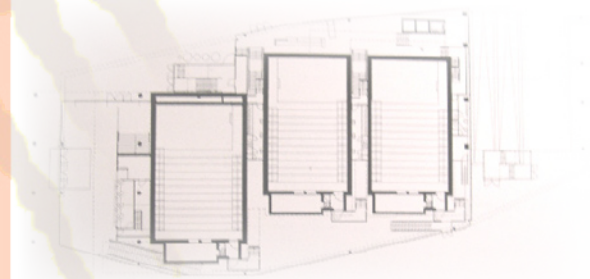


Figure: B-35 Pathe Cinema Plan

Three smaller cinemas appear on the ground floor plan; the first floor foyer is positioned above them, and above the foyer are the larger auditoria. With the larger auditoria above, their raked floors form a jagged, sculptural ceiling. The acoustic leakage is controlled by having each cinema acting as its own architectural component expressed as an individual form and separated by wells or barriers.



Figure: B-33 Pathe Cinema Evening Exterior

The cinema exists as a glowing box illuminating the public realm. The cinema is comprised of seven varying sizes auditoria, accommodating audiences of between 200 and 700. These cinemas are laid out in a sculptural arrangement, staggered both in plan and in section. The section allows the most comprehensive understanding of how this theatre is internally laid out.

-If the membrane wall is comparable to a kind of skin which wraps around the building, then the cinemas could be the building's vital organs.

The approach used by Van Velsen is a typical Dutch solution combining sparse, minimal elegance, with fascinating sculpture once inside the building. The size and volume of the building are the few elements which make the building seem megalithic.

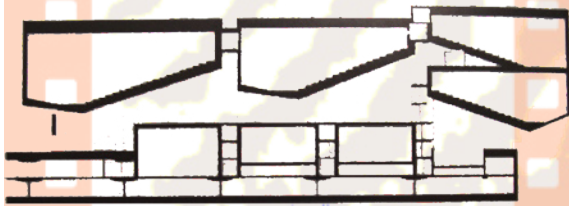


Figure: B-34 Pathe Cinema Section



Figure: B-36 Pathe Cinema Circulation Space

Equipped with seating and cafes, the elevated foyer spaces are open to the public at all times of day. Access is not conditional on buying a cinema ticket, so the foyers act as a coincided extension to the square, creating a framework for the unpredictable patterns and flows of urban life. White plaster walls, highly polished metal floors and finlike glass balustrades, heighten the qualities of lightness and reflection induced by the translucent walls, through which also filter evanescent, enigmatic views of the city (architectural review.com).



Figure: B-37 Pathe Cinema Exterior Facade

-Its relationship with the corporeal, natural world is especially intimate.

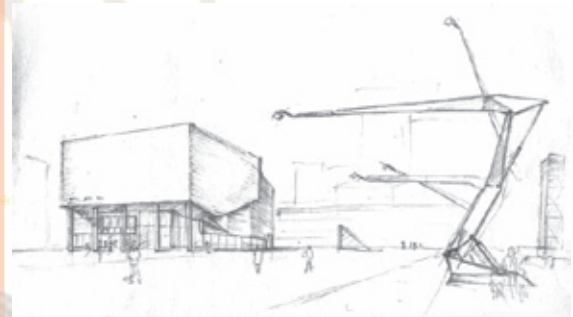


Figure: B-38 Pathe Cinema Concept Sketch

The Pathe Cinema design dwells on the reaction of light and circulation. Interior spaces are washed with light and creative forms are created with the stacking of various cinema designs. The expression created around the perimeter of the theatre is a powerful analogy between film and architecture, in that illusions can be made and realized. The fact that the building seems to be floating came through in the design, and helps alleviate the overall mass of the building.

Translucent skins are used throughout to spread light and enhance views, allowing an overall entirely different ambience in the evening.

Pedestrian access to the building is a quality urban realization and allows overall use of the main spaces throughout the day. I feel this cinema is an excellent example of what I hope to design for the Seven Corners area.

Saint Paul

Cinematheque Quebecoise Saucier + Perotte

Montreal, Quebec (1997)



Figure: B-39 Cinematheque Quebecoise Night Exterior

-Journey through a series of interlocking and interrelated spaces from which the past and future can be glimpsed simultaneously.

This Montreal theater provides an exquisite little urban cinema center contained within a series of interlocking spaces and sculptural forms. The building is located on a constrictive site between two existing buildings.

The architects wanted to instill a sense of movement of the city in the building's public aspects. The building itself becomes a series of compact urban spaces: squares, terraces and a bridge connecting the public realm outside to the cinematic realm within. The front facade is fitted with a light box to project pictures from films into the street, and is able to pick up images of movement including silhouetted figures from within the building and periodically convey them to the city.



Figure: B-40 Cinematheque Quebecoise Exterior Facade

The projecting screen is the outermost layer of a series of skins that creates the elevation. Behind a gridded, glazed screen links the new building to the reserved facade of the existing buildings and conceals shops, offices, a smaller cinema and the more private areas of the complex.



Figure: B-41 Cinematheque Quebecoise Night Perspective

Saint Paul



The architects stress the dual meaning of the word "light" in terms of weight and illumination. Through this meaning, the architects have devised ideas that natural and artificial light are blended; the interior is both transparent and translucent in parts; and the lightweight steel structures of the interior are contrasted with the solidity of the stone facade and the rigidity of the retained Victorian facade of the existing building next door (Heathcote).

-The cinema becomes an activity that is part of the public realm.

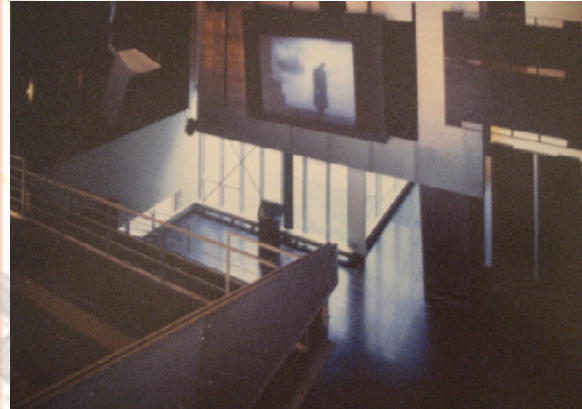


Figure: B-43 Cinematheque Quebecoise Lobby Cinema

Stimulation and curiosity are created by the proliferation of the glass inside and outside and by the various effects of transparency. Different kinds of light echo the stages of the cinema building, from the darkness of the auditorium to the beam of light from the projector and the dazzling glare of light emerging from daytime screening.



Figure: B-42 Cinematheque Quebecoise Circulation Space

As soon as the visitor enters, the foyer breaks down the notion of a cinema space confined by rigid walls and being a blind box. The entry also contains a small balcony helping to minimize the scale of the two story foyer, creating a functioning screening space. By placing screening and seating in mid-air the cinema ceases to be a private, enclosed, darkened space.

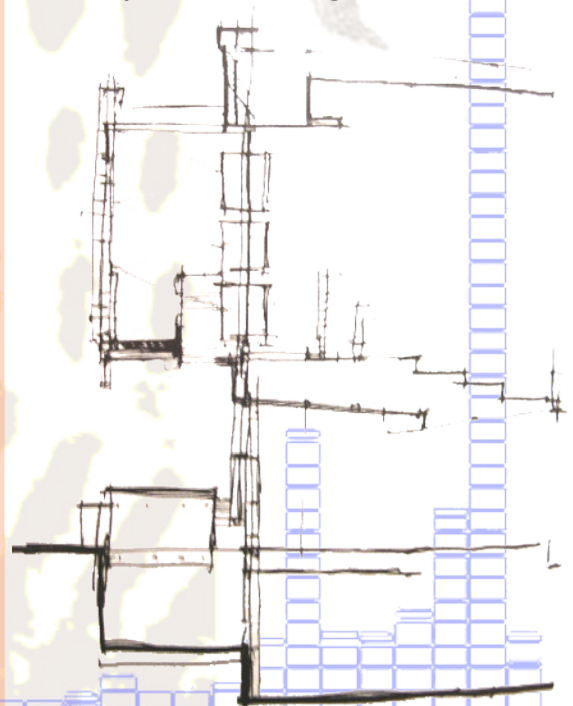


Figure: B-44 Cinematheque Quebecoise Section Sketch

- *-A courtyard with a garden and terrace cafe brings air and sky into the heart of the building.*

The courtyard permeates the public spaces with natural light during the day so that they change with the movement of the sun. This courtyard acts as a lung to dispel the climate-controlled artificiality of most modern cinema architecture.



Figure: B-45 Cinematheque Quebecoise Interior View

- *-Spatially inventive and thoughtful, the cinema succeeds in bringing some of the versatility of film into architecture.*



Figure: B-46 Cinematheque Quebecoise Lounge Area

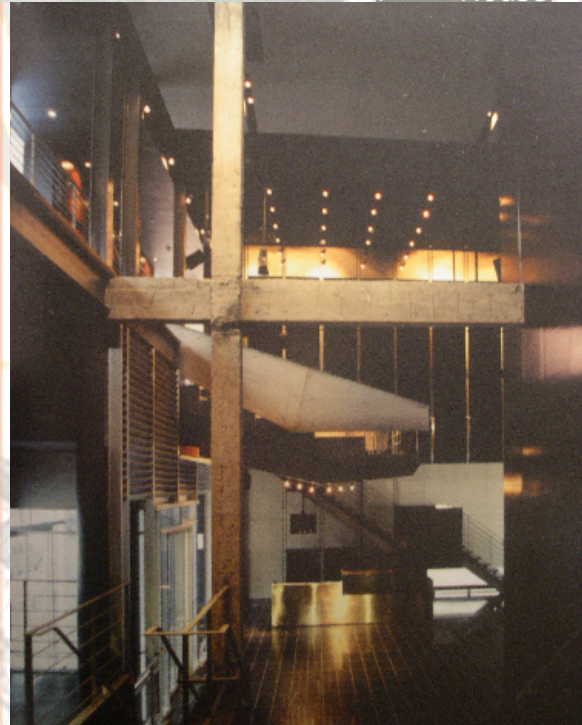


Figure: B-47 Cinematheque Quebecoise Interior Structure

The translucent light and projection effects of this Montreal cinema create an extremely compelling design. From the exterior projections to the interior courtyard, this cinema provides valuable information on the quality of cinema architecture. The use of materials, levels of transparency, functioning entry screening space, and interior courtyard, allow this cinema to provide the functionality and versatility of an urban cinema.

The scale of this cinema is different from what I expect to design, but this cinema provides the heart and soul of movie making and the way people experience and use a space.

The architects' use of light, space and time encompass the areas of emphasis for my design thesis. This cinema is a proven example of technology and the designers' willingness to understand the spacial requirements and possibilities.

Crown Block E Furman + Furman Architects

Minneapolis, Minnesota (2002)



Figure: B-48 Crown Block E Night Exterior

-Block E is urban, fun and family orientated (McCaffery, 2000.)

Block E is located in downtown Minneapolis between Hennepin Avenue and 1st. Avenue North, and between 6th. and 7th. Street. Block E is a \$134-million, 200,000 square-foot multi-purpose hotel-entertainment-retail complex located in the heart of Minneapolis' growing entertainment district.

The City has worked hard to secure a development project that will provide people of all ages, and especially families, with new entertainment choices that enhance downtown Minneapolis as a premier destination for arts, entertainment and sports (McCaffery, 2000.)



Figure: B-49 Crown Block E Night Skyway

The new complex will be anchored by the four-star, 255-room Renaissance Hotel by Marriott; Crown Theatres, a 15-screen, stadium-seating cinema with accommodations for more than 4,000 patrons; and GameWorks, a nationally recognized entertainment venue created by Steven Spielberg. The facility also will include several dozen entertainment-retail tenants.

When the facility was completed in September 2002, it created 1,200 job opportunities, and provided a vital link between the Target Center and the Minneapolis Warehouse District to the City's downtown core via City Center.

The 15 screen cinema provides high visibility stadium seating, high-back rocker seats and Dolby digital sound. The cinema also offers accessible media for the deaf, hard of hearing or visually impaired.



Figure: B-50 Crown Block E Night Marquis

-Rear Window® Captioning and DVS Theatrical® make theaters accessible to audiences with disabilities.

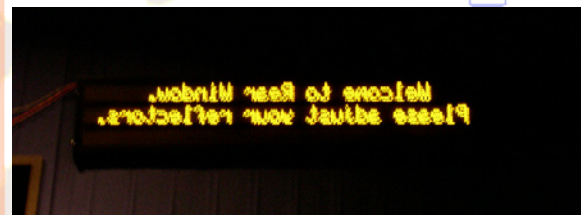


Figure: B-51 Crown Block E Night Rear Window Captioning

The captioning device uses reflectors to mirror the image from the back of the auditorium.

Saint Paul



Figure: B-52 Crown Block E Escalators

You arrive to the third floor using either the escalators or the elevators. This large lobby space is able to support many people with the added feature of a concierge. The lobby offers a large concessions space with access to the main rest rooms.



Figure: B-53 Crown Block E Concierge Service Desk



Figure: B-54 Crown Block E Concessions Area

The lobby includes a game area, party room, rest room access and the concierge booth. The lobby is treated as a controlled access point with ticket holders, being checked as they access the third level via the escalator. Access to the 15 screens are located to the left and right of the concessions stand.



Figure: B-55 Crown Block E Film Display and Corridor

Each movie is labeled digitally with screen numbers clearly outlined. The use of digital signage allows quick changes each movie and the theater location.



Figure: B-56 Crown Block E Cinema and Film Information



Figure: B-57 Crown Block E Large Auditorium

The fifteen theatres vary in size, color and disability options. The variety of theater sizes allow more control over crowd volume and movie popularity.

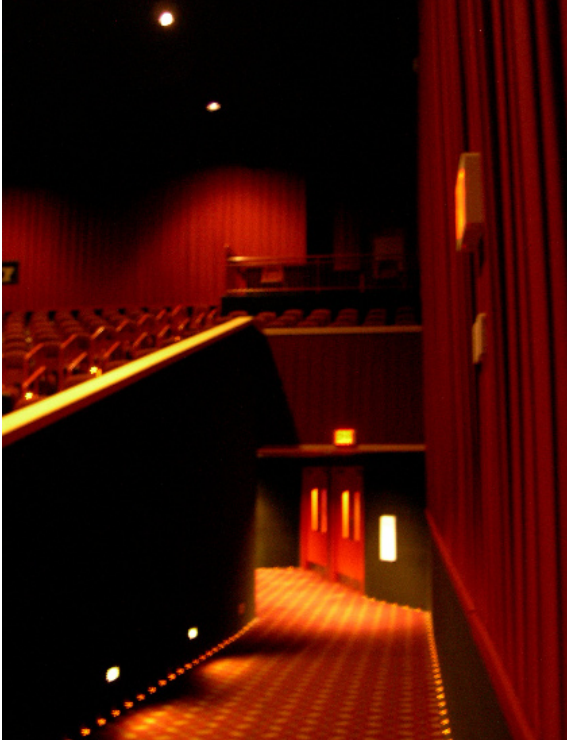


Figure: B-58 Crown Block E Auditorium Entry

Very important in theater design is the location of the entry and its effects of light on the screen. All of the cinemas at Block E have indirect entries that bounce the light off a wall and are separated from the seating with a walkway.

The lighting and ambiance within each of the cinemas was comfortable and allowed adequate lighting for seating prior to the film screening.

THX Certified Cinemas offer moviegoers the ultimate cinematic experience.



Figure: B-59 Crown Block E THX and DOLBY Technology

-Cinema audiences experience movies that look and sound great (THX, 2004.)

The Block E case study gave me the opportunity to experience the layout and design of a modern cinema. The context of Block E is exciting and fast paced. I do, however, feel Block E was designed around investment opportunities and not the intended uses of each of the tenants.

Crown theatres is a large corporation with the ability to design and build large multiplexes. The focus of my thesis project is less corporate and geared towards the movie patrons and passerbys.

Having the opportunity to study these cinemas, gave me valuable resources towards technology and design layout. Block E seems also offers a look at spatial organization vertically.

Block E's American attributes are definitely shown in this example. The differences in form, presentation, organization, layout and style are clearly defined.

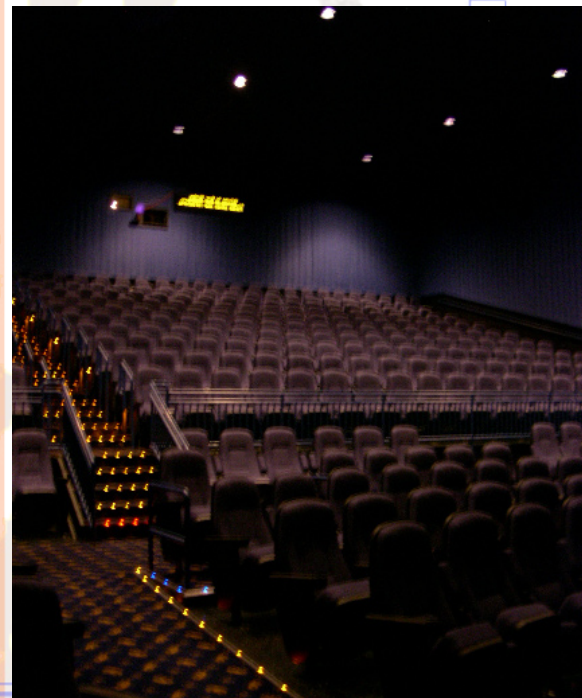


Figure: B-60 Crown Block E Medium Auditorium

Historical Context

C

-Research + Investigation 33

History Research

+

Investigation

-Cinema is often seen as the only truly 20th century art form.

Cinema remains to be the most popular and is one of the few artistic media that manages to transcend class, education and cultures. Cinema has not lost its popular edge and has remained true to its original role as a pure source of entertainment and wonder.

Roots of the motion picture lie in the 19th-century fairground. These early cinema existed as booths that could be easily assembled and disassembled. Entrepreneurs set up booths in existing theatres or church halls to show short films designed to thrill, shock and titillate.

-Neither the films nor the wonderfully tacky buildings set up to display them were considered art (AD, 2000.)

Pioneer directors began to see the possibilities of motion pictures adding narrative, plot, jumps in time and other devices employed to create a new artistic world. The architecture of the cinema continued to be viewed as ephemeral and not worthy of great attention. The 1930's brought about the change of cinematic architecture and its appeal to reach the people. (AD, 2000.)

The 20th century artistic movements saw the potential of film, but few looked to the cinema building itself. Cinemas were thought of as being commercially viable and left to fend for themselves. This led to the destruction of many buildings from the 1930's and the construction of enormous complexes housed in commercial sheds showing only a few Hollywood blockbusters. Till now the generation of younger architects, like myself, regard the cinema as a serious and indispensable contribution to the urban fabric.

-The cinema is one of the most inward-looking buildings, which focuses on a screen that remains unseen from the outside.

Art Deco began as a rich French decadent style and spread to become a language of escapism, the architecture of bars, hotels and cinemas. Just as the Gothic cathedral was seen as a kind of foretaste of heaven for the illiterate masses of medieval Europe, a trailer for the forthcoming attraction, so the cinema provided a glimpse into another world, a world of beauty, dancing, music and escape (AD, 2000.)

Postmodernism emerged in the 70's and 80's and focus was on the forms and popular culture. The fragmentation and deconstruction that has emerged as the dominant avant-garde of recent years is closely related to the nature of filmic time in space, which has led to a change in the perception of the cinema as an experimental building-type (AD, 2004.)

Theoretical Goals

D

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- Technology Advancement 35
- Cinematic Language 40

Transition of Space + Time

□ Transition from the real world into one where space and time have been temporarily suspended.

People go to the movies to escape. This transition will relate to the existing context and transfer into the spaces throughout the Movie House.

One is able to escape into the "real-filmic" space, enjoy themselves and act out their fantasies. The magic of film comes to life. Cinematic architecture and solid, tangible architecture are brought together within the confines of exclusive hideaways (AD, 1994.)

- *-The imagined is confronted with reality and reality with the imagined; two dimensions with three dimensions; the fantasy with the every day.*

Architectural construction can be perceived as part of a performance. The idea that the movement of a body through a constructed space and participating in its narration lends itself to a more intimate union between film and architecture. Through work with shape, form, light, balance, color, movement and depth this transition will be possible.

□ Integrate advancement of digital, sound, and projection technology

This technology changes the quality the way films are presented. The main factor is the quality of sound technology transferred to the theatre from the key source. Incorporating this changing technology will create a state-of-the art experience, revolving around acoustic design with extreme excellence.

Hollywood creates more and more exciting movies every year. With advancement in sound and projection technology, movie-goers experience dramatic cinematic innovation.

-High-resolution video technology, including high-definition projection and digital cinema, will replace film technology.

Entertainment technology has always taken a practical path. It continues to strike a balance, mixing inventive genius, entrepreneurial instincts and customer acceptance, evolving from mechanical to electronic, from analog to digital.

Beginning in 1952 was the debut of the Cinerama. Crowds were astonished with images shown on a giant curved screen six times larger than previous screens. This technology began to implement the use of seven channels of audio. For shooting, the Cinerama used three 35mm motion picture cameras mounted as one unit (Squire, 2004.)

Technology Advancement

continued:

The use of three motion picture cameras used one motor allowing them to be kept in sync. What the middle camera captured was projected on the middle third of the huge, custom built curved screen, with each of the other cameras projections on either side.

Studios scrambled to compete with the changing technology. Camera and projector manufacturers created wide screen technologies with names such as *VistaVision*, *Technirama*, and *Super-Scope*. *CinemaScope* become the favored system among the studios.

Introduced by Twentieth Century Fox in 1952, *CinemaScope* used specially ground anamorphic lenses first developed in Europe in the early 1900's. A version of this format is still in use today among the lens choices in *Panavision's* camera systems (Squire, 2004.)

-Looking at a 35mm image shot with an anamorphic lens, people and objects appear squeezed together vertically. When projected with the correct lens, the image is unsqueezed and much wider (2.35:1) than standard aspect ratio (1.85:1) movies.

Aspect Ratio Technology

Standard TV	4:3 (or 1.33:1)
Early 35mm	1.33:1
IMAX	1.43:1
HDTV	16.9 (or 1.77:1)
Later 35mm	1.85:1
Anamorphic	2.35:1
Cinerama	2.6:1
70mm	2.76:1

Today's projectors are different from those used in the 1920's in three ways: Optical devices replay the film's sound track; lenses can project anamorphic film prints; and a system of flat platters can spool up the entire film, replacing changeovers between reels.

Older projection setups needed two side-by-side 35mm projectors, each holding one twenty-minute (2,000 ft.) reel of film. An alert projectionist remained in the projection booth, as the changeover from one projector to the next required a split-second maneuver at the end of every reel: closing down one projector's shutter while opening the shutter on the second machine (Squire, 2004.)

Today's automated projection systems have changed, allowing the many reels of film making up a feature release print to be spliced together to form one continuous strand, fitting onto a massive metal platter in the projection booth.

-The projector starts, stops and rewinds the film via computer-controlled motors, allowing one projectionist to attend all of the screens which drastically lowers labor costs.

Technology Advancement continued:

Although the advancement in automation technology can't solve every problem. An experienced projectionist is still needed to control scratched or destroyed prints and to maintain the projector's optics and focus control.

A new film format debuted with IMAX, created in Canada in 1967, for giant rectangular screens up to eight stories high, using six-channel sound. This powerful technology employs 70mm film about ten times the size of a conventional 35mm frame.

-The bulky IMAX cameras, with their frequent magazine changes, require a large crew during production and are expensive to operate (Squire, 2004.)

Digital cinema was implemented beginning in the 1990's. The use of high-resolution digital video cameras along with a new generation of digital projectors were also seeing more development. DLP, known as digital light processing, is the process of using an optical semiconductor chip containing a rectangular array of up to 1.3 million hinge mounted microscopic mirrors.

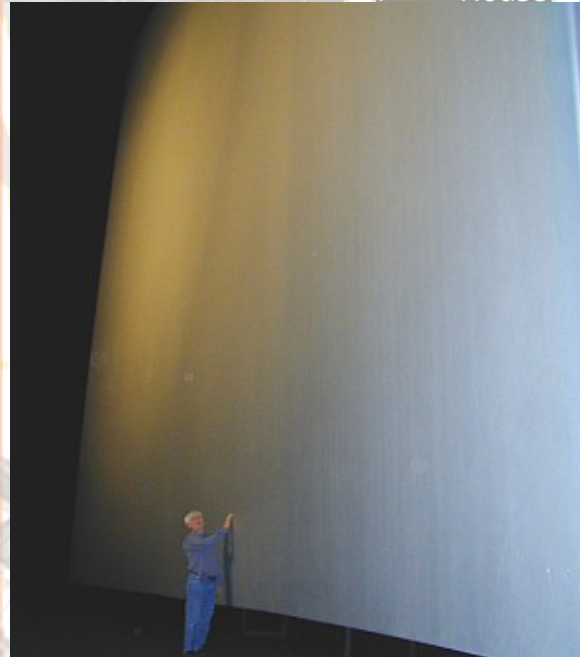


Figure: D-1 IMAX Screen Size

-Image data from a digital video or graphic signal moves each pixel, which in turn modulates the Xenon or other powerful projection lamp and the results pass through the projection lens and onto the screen (Squire, 2004.)

The other main type of projection technology, Transmitted LCD, uses a projection lamp to illuminate an LCD panel with a clear, transparent back. On the panel, the digital or graphic signal creates a display, and the lens projects the image formed by the LCD onto the screen.

Introducing digital technology in theaters brings us one step closer to our growing, networked world. The use of touch screen controls, ethernet ports, and sophisticated encryption to protect the movie's digital files simplifies this process.

Technology Advancement continued:

- ❑ *-Moving to the digital domain brings numerous advantages to the moviegoer and exhibitor alike (Squire, 2004.)*

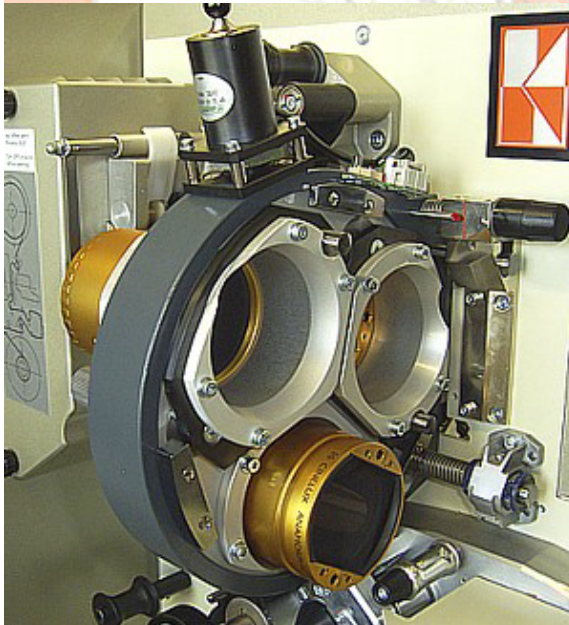


Figure: D-2 Kinoton Projector

- ❑ *-Soon, studios will send the latest digital movie by satellite or high-speed data link.*

Theaters with digital projection receive movies as digital data files either on a removable hard drive or encoded onto DVD's. The data is then loaded onto specialized hard drive storage systems that play the movie as scheduled via a control panel on the projector.



Figure: D-3 Kinoton Digital Projector

- ❑ *-The latest projection systems allow a PC to be connected to control the projection and program advertisements and trailers.*



Figure: D-4 Litfast Holographic Display

Technology like the Litfast shown above, uses innovative 360 degree presentation. This offers something absolutely new and very unusual to the observer. From every direction there is eye-level visibility of holographic images floating in space. The image is full color and moves, yet you can look right through it (Kinoton.com, 2004.)

Technology Advancement

continued:

- ❑ *-For the viewer, a projected digital image file never collects dust or scratches like a film print.*

Although the rock-steady projected image has lower resolution than a film version, it appears sharper to many moviegoers. Even the best film projection systems eventually wear out a film print as dirt and scratches lower the film's perceived resolution (Squire, 2004.)

- ❑ *-Many film industry icons now propose elaborate networks of projectors, hard-drive storage, computers and high speed fiber optic or satellite connections.*

The use of a network would allow the storage systems and projectors to work together. The exhibitor's office computers will tap into this network so that, for example, the manager could query the system to discover which movie is selling the most tickets, and instantly shift a more popular movie to a larger auditorium (Squire, 2004.)

Film reels would not need to be hauled around, since the projector would simply read a different stored file to project the movie.

Sound Technology

- ❑ *-Excellent room acoustics, high-quality loudspeakers and an amplifier system, especially adapted to the dimensional and acoustic conditions of the cinema, provide the preconditions for a perfect reproduction of the film sound.*



Figure: D-5 High Power Sound Amplifier Rack Systems

Cinematic Language

□ The use of cinematic language in the design development of the Movie House.

- *-Through development of a script, for example, the Movie House will be designed with different social and physical dimensions throughout the spaces. This will provide each space with its own "character."*

The final area of emphasis for the Movie House will be designing around the Movies' social and physical dimensions. Movies take us away from every day life and into a story. This powerful phenomenon relates to my main emphasis of the transition from the real world into one where space and time have been temporarily suspended.

- *-The elements of cinematic language: scene, montage, frame, cut, movement, image, illusion and depth of field have a dialectical relationship to the tectonics of building.*

Architectural construction can be perceived as part of a performance. The idea that the movement of a body through a constructed space and participating in its narration lends itself to a more intimate union between film and architecture.

Montage includes elements such as reoccurrence, inversion and substitution, which suggests an architecture of collision. This principle could be used to control the psychological guidance of the spectator. Montage is also suggested that two film pieces of any kind, placed together, combine and form a new concept and new quality. This could be assimilated with architectural materials used in designing the Movie House.

Framing is the art of choosing the parts of all kinds which become part of a set. The architecture of the frame celebrates specular space and acknowledges blind space. The composition within the frame and the limitations that are imposed by the frame are important aspects. As is the relationship between the movement of the camera and the movement within the frame.

Architectural compositions in space parallel filmic techniques used by the filmmaker. The filmmaker composes in three dimensions and three sets of compositional codes: the geography of the space to be photographed; the plane of depth perception; and the plane of the image.

Site

Analysis

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Site Location Saint Paul, Minnesota

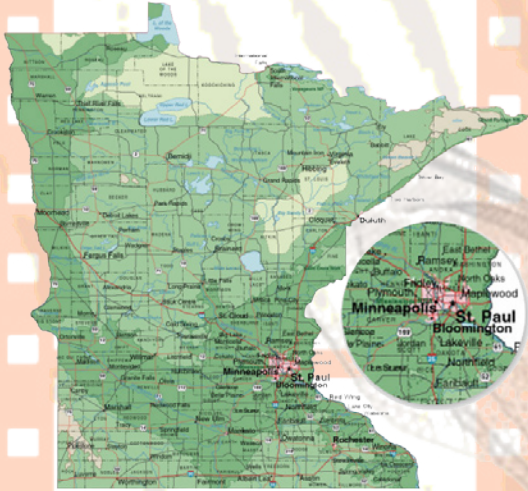


Figure: E-1 Minnesota Map and City Region

The site I have chosen for the Movie House is located in the Seven Corners region of downtown Saint Paul, Minnesota. Compared with Minneapolis, Saint Paul is not over screened right now.

-Why do city residents have to go to the suburbs to see a movie?

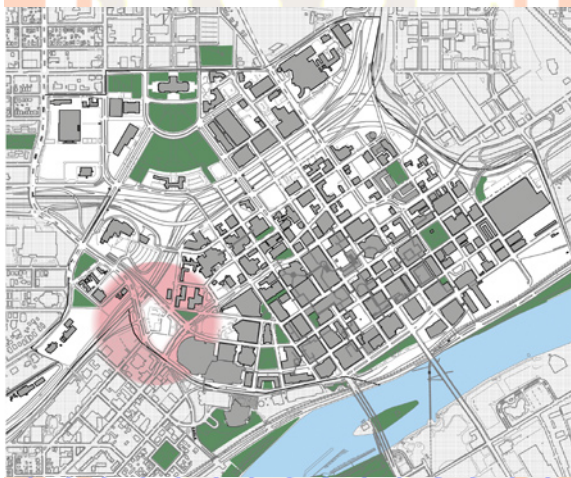


Figure: E-2 Southern Site Area and Context

Neighborhood Context



Figure: E-3 Neighborhood Context Map

- Downtown Saint Paul
- University Avenue
- Selby-Dale
- Summit & Grand Avenues
- West Seventh Street
- East Side
- Lower Town
- West Side Flats
- District del Sol

-The site is located in the Saint Paul downtown neighborhood.

The site borders the Summit and Grand Avenues and the West Seventh Street neighborhoods. The Summit and Grand avenues neighborhood consist of fine residential homes in various architectural styles.

The West Seventh Street Neighborhood offers a mix of business, residential, apartments and multiple family housing. This neighborhood offers a quaint area to shop, eat, live and relax. Both of these neighborhoods are valuable assets to the site, and offer a strong sense of community.

Site Location



Figure: E-4 Aerial Site Photo

The Movie House site, located in the Seven Corners area, is comprised of: **223,589 square feet.**

The amount of quality urban space for the Movie House, parking and the addition of a natural recreation area is: **5.13 acres.**



Figure: E-5 Site Panorama

The site location is encompassed within seven major thoroughfares beginning, surrounding, and ending at the site. The Seven Corners area lends itself to open and amazing opportunities for the Movie House.

-These thoroughfares encircle the site which gives this energetic area of downtown Saint Paul its Seven Corners name.

Interstate I-35E flows beneath the northern section of the site with the major I-94 exit to the downtown area onto 5th Street West which borders the site to the east. Main Street and Old 6th Street meet to the central east of the site. 7th Street West runs along the southeast of the site continuing northeast to the downtown business district, and southwest to lower town. Kellogg Boulevard forms the southwest edge of the site with the X-Cel Energy Center directly to the south east of the site location. On the west central side of the site is Smith Avenue North which is limitedly connected across the site to 5th Street West.



Figure: E-6 Northern Site Overview

The site is currently being used as a Metro area transit stop for the buses, parking area for the downtown area, and events for the X-Cel energy center. The northern edge of the site is a pedestrian walkway with lighting, trees, and benches, supported by a retaining wall. There are currently no existing buildings on the site.



Figure: E-7 Southern Site Overview

Site Area Information



Figure: E-8 Site Aerial Overview

Cass Gilbert designed the master plan for Saint Paul which has been Minnesota's capitol for 150 years. His master plan surrounds the capital and projects down and across the site I have chosen for the Movie House. The Capital Area and Architecture Planning Board (CAAPD) have designed objectives for future development around the capital.

CAAPD Design Objectives

- Create a compelling vision for future development in the Capitol Area.
- Restore the continuity of urban fabric that has been disrupted by land clearing for urban renewal in the 1950s, the construction of the freeway, and occasional inappropriate developments.
- Recognize the diversity of the component neighborhoods or areas within the Capitol Area and define the relationship of each to the principal Capitol Campus.
- Define the urban character, predominant use patterns, and desirable density of development for each sub-district in the Capitol Area.
- Reinforce connections of the Capitol Area to its neighbors, particularly downtown and the Mississippi River.



Figure: E-9 Saint Paul Aerial Photo

The city has established the downtown as a regional industry destination with major new visitor attractions including the Science Museum, River Centre, and the X-Cel Energy Center.

-These area attractions draw over 2 million visitors downtown.

Driven by the critical mass of visitor traffic, the Seven Corners Gateway on West Seventh Street is emerging as Saint Paul's new entertainment district. Cultural and recreational amenities are important to employers not only as a vital economic sector, but because they become a key determining factor for downtown employers.



Figure: E-10 Downtown Saint Paul Aerial Photo

Site Area History



Figure: E-11 Saint Paul Cathedral View From the Site

The history of Saint Paul begins with a French priest Rev. Lucien Galtier, who brought the settlement of Pig's Eye Landing forward by changing its name to Saint Paul, naming it after his new chapel, and in honor of his favorite saint. After Minnesota became a territory, Saint Paul was named its capital, and has remained for 150 years.



Figure: E-12 Saint Paul Electric Street Car Photo

The railroads made Saint Paul the transportation center of the mid-west and the gateway to the north-west. Over one-hundred-fifty trains passed through Union Depot every day. The city also supported electric street cars in 1890.



Figure: E-13 Mississippi River

The Mighty Mississippi River was Saint Paul's life line for river trade and transportation. River traffic brought settlers in by the hundreds and thousands. Among the grand architecture of the cathedral, Saint Paul boasts winding rivers, beautiful parks and wetlands, vast bridges and beautiful mansions.

In the Land of 10,000 Lakes, water is one of Minnesota's best-known and most important resources. Minnesota's clean, healthy lakes, rivers and ground-water provide residents with safe drinking water and places to boat, swim and fish. The land around the lakes and rivers provides important habitat for birds and animals. These shorelines and wetlands also act like sponges and filter pollution from runoff.

-Saint Paul offers a vast view of culture to explore. Proposing to design and build the Movie House in this area will help to facilitate this culture.

Over time, the city prospered and modern transportation created congestion problems. In the '50s, Saint Paul's solution was to tear down Old Third Street and build a path along the riverside, currently Kellogg Boulevard, which is wide enough to handle the traffic.

Environmental Issues

-Setting a side a portion of the site for an addition to the park system would help facilitate this natural connection.



Figure: E-14 Rice Park

Minnesota's heritage is rooted in nature and the great outdoors. The goal of Minnesota's environmental agencies is to pass this natural legacy onto the future citizens. Half of Minnesota's wetlands, more than 10 million acres, have been drained for development in farming.

- *-Using this vacant urban site will alleviate the added sprawl to the suburbs, in turn, revitalizing downtown.*

Some land conservation concerns urge the state government to buy remaining lands needed to complete Minnesota's state park system and to protect the best remaining private and public lands in the Minneapolis and Saint Paul metropolitan region. Connection of these natural areas in the region so that wildlife can thrive and people in the cities can enjoy natural recreation close to home. Saint Paul has several parks in the downtown area including Irvine Park, Rice Park, and Kellogg Park.



Figure: E-15 Rice Park Aerial



Figure: E-16 Kellogg Park

Current critical energy issues include investing in renewable energy produced in Minnesota. District Energy Saint Paul is located along the bluff and provides customers with green energy. The plant generates electricity for the Twin Cities Metro area while heating and cooling downtown Saint Paul. This is a valuable asset to the future of downtown Saint Paul, the well-being of citizens and the earth; also a wonderful asset to supply the Movie House.

Economy + Demographics

Economy

Ramsey County is comprised of 3,188 acres, 5 regional parks, 5 regional trail corridors include 570 acres and more than 20 miles of trails, 13 county parks include picnic areas, swimming beaches and boat access within 1,062 acres, 9 protected open spaces sites totaling 636 acres, 10 swimming beach facilities and lifeguards, 10 indoor ice arenas, 3 golf courses, 2 archery ranges, horseshoe courts, Tamarack nature Center totaling 320 acres within Bald Eagle-Otter Lakes Regional Park have paved hiking & biking trails, more than 22 miles of marked & groomed cross country ski trails at 7 areas, and 4 lakes with fishing piers, and picnic areas.



Figure: E-17 Ramsey County

-Connection of these natural areas in the region so that wild-life can thrive and people in the cities can enjoy natural recreation close to home.

The economic base of Minnesota contains more than 90% of the industries represented throughout the United States are located in Minnesota, which resembles the national average more than any other state. This makes for an extremely diverse and competitive market.

Minnesota supports a diverse and economically stable industry base. This market is in need of a quality movie space. Other than a reason to go, the citizens need the available option to experience a movie, enjoy some coffee, or a place just to relax and unwind.

Demographics

The 2000 US Census demographics report Saint Paul's population at 287,151 (a 5.48% inc. from the 1990 pop. of 272,235). In the city the population is spread out with 27.1% under the age of 18, 12.5% from 18 to 24, 32.0% from 25 to 44, 18.0% from 45 to 64, and 10.3% who are 65 years of age or older.

-The median age is 31 years which supports the age groups who most often attend movies.

There are 112,109 households out of which 29.1% have children under the age of 18 living with them, 36.1% are married couples living together, 13.9% have a female householder with no husband present, and 45.6% are non-families. 35.9% of all households are made up of individuals and 9.4% have someone living alone who is 65 years of age or older. The average household size is 2.46 and the average family size is 3.32 (census, 2000.)

Saint Paul

Landmarks



Figure: E-18 Saint Paul Cathedral

Modeled after St. Peter's Cathedral in Rome it was dedicated in 1915 by Archbishop John Ireland as a monument to the people of Saint Paul where it sits atop a hill overlooking the city. It is the most famous place of worship in the city. The cathedral was designed by E. L. Masqueray in the Classical Renaissance style.



Figure: E-19 Minnesota History Center

To the east of the cathedral is the Minnesota History Center. The center allows people to explore Minnesota's past through museum exhibits that feature large-scale objects, hands-on experiences and multimedia presentations.



Figure: E-20 Minnesota State Capital

The Minnesota State Capitol is also located near the site with soaring domes, monumental arches, columns and statues, and symbolic murals dominate this masterpiece created by architect Cass Gilbert.



Figure: E-21 Fort Snelling

Located between the Mississippi River and the Twin Cities is Fort Snelling. Built on a commanding bluff above the Mississippi and Minnesota rivers, Fort Snelling was once the last United States outpost in the "northern wilderness" and the hub of frontier commerce and administration in the upper Midwest. Now, the restored fort opens its gates to welcome the public to the 19th century frontier life.

-The Seven Corners area lends itself to open and amazing opportunities for the Movie House.

Landmarks Continued:



Figure: E-22 James J. Hill House

The James J. Hill House is situated on Saint Paul's Summit Avenue; this historic house provides a glimpse into the life and times of the Great Northern Railway builder. Summit showcases the largest collection of Victorian architecture in St. Paul. Located on the five miles of road are many historical buildings, the Governor's mansion, and other beautiful homes.



Figure: E-23 Mickey's Diner

Down Seventh Street to the east is Mickey's Diner. This is an art deco red-and-cream dining car that has been pictured on calendars, postcards and in books. It's been reproduced by Department 56, has lent its glossy looks to at least four Hollywood movies and is even on the National Register of Historic Places. The 24-hour diner has operated continuously for nearly 60 years.



Figure: E-24 Landmark Center

Built in 1906, the Landmark Center presides over Rice Park and was once the site of the Federal Court House and now houses the galleries of the Minnesota Museum of American Art. This cluster of beautiful buildings represents one of Saint Paul's most attractive districts.



Figure: E-25 Science Museum of Minnesota

On the bluff overlooking the Mississippi river is the Science Museum of Minnesota. Advanced displays and an Omni screen make this science museum the most popular in Minnesota.



Figure: E-26 X-Cel Energy Center

Located across the Movie House site to the south is the X-Cel Energy center. This multi-purpose sports and entertainment facility located in the heart of downtown Saint Paul, is the home of the Minnesota Wild National Hockey League. The X-Cel Energy Center is part of the RiverCentre Convention Center Complex, which also includes the adjacent Roy Wilkins Auditorium and Touchstone Energy Place.

Site Zoning

B-5 Central Business/Service

- All B-4 uses
- Wholesaling, warehousing
- Limited manufacturing
- Dry cleaning plants
- Food catering, processing, Manufacturing
- Research and testing laboratories
- Mission-type uses

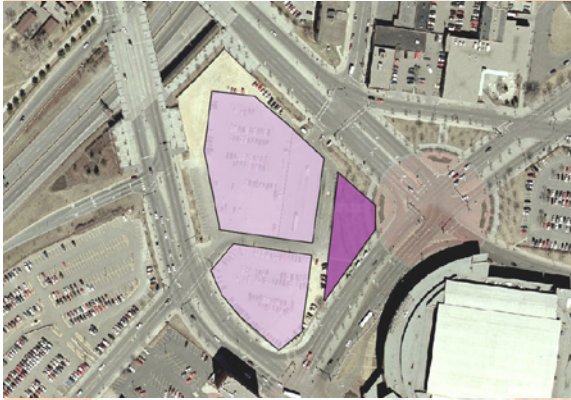


Figure: E-27 Site Zoning Plan

- B-4 Central Business 
- B-5 Central Business/Service 

-In Saint Paul the concept of the compact, mixed use "urban village" is widely supported at many scales (Rhees, 2004.)

The site is primarily zoned as B-4 Central Business, and the eastern edge of the site is zoned as B-5 Central Business and Service.

B-4 Central Business

- Hotels, apartments
- Retail, service and office uses
- Amusement and entertainment uses
- Public and semi-public uses
- Adult uses
- Community Residential facilities

Building Codes Study

There are several main code issues to consider while designing this project. The main emphasis for this building typology for code research will involve these main areas:

Use/occupancy classification

General building heights and areas

Fire-resistance-rated construction

Interior finishes

Fire protection systems

Means of egress

Accessibility

Interior environment

Energy efficiency

Structural design

Soil and foundations

Concrete

Masonry

Steel

Glass and glazing

Electrical

Mechanical systems

Elevators, conveying systems

Setbacks

Front: *50 feet*

Rear: *20 feet*

Sides: *20 feet*

Max Coverage

The max coverage for the site is not to exceed: *40%*

Max Height

The max height for the site is: *2.5 stories or 36 feet*

Under the use of a conditional work permit, Ordinance number 90.1235, the building can exceed: *3 stories or 50 feet*

Parking Requirements

For auditorium spaces, the code requires: *1 space per 3 seats*

The required amount of 10' x 18' parking spaces for the building equals: *1050 spaces*

“Urban Village” Guidelines

Conventional zoning is often viewed as antithetical to New Urbanist principles of development. In Saint Paul, Minnesota, the concept of the compact, mixed use “urban village” is widely supported at many scales, from the city’s comprehensive plan to specific redevelopment plans for large sites, to small-scale infill guidelines for commercial nodes and transit corridors.

However, the city’s segregated and hierarchical zoning districts have created unnecessary barriers to urban village development. Planners are now developing new zoning districts and guidelines that advance these principles, within the framework of the city’s conventional zoning ordinance (Rhees, 2004.)

Beginning in the 1990s, policy makers, neighborhood advocates and developers began to develop an increasing awareness of the role of place-responsive urban design in sustaining and renewing the city’s downtown and its neighborhoods. This change is manifest in the 1997 policy plan for the city’s downtown and riverfront: the Saint Paul on the Mississippi Development Framework.

The plan, prepared by a team led by Toronto consultant Ken Greenberg, advanced a compelling vision: a series of interconnected mixed-use urban villages in and around downtown, nestled in the lush green of a reforested river valley (Rhees, 2004.)

Comprehensive Guiding Principles

Evoke a sense of place: Create a physical setting that says, “This is St. Paul.”

Restore and establish the unique urban ecology: parts of the natural environment that have been lost over time due to development.

Invest in the public realm. Create a network of streets, sidewalks and parks that are safe, vibrant and pedestrian-friendly.

Broaden the mix of uses: Create urban villages where people live, work and play.

Improve connectivity between neighborhoods, downtown and the river.

Ensure that buildings support broader city building goals: with design that fits into their surroundings and helps make adjacent public spaces active.

Build on existing strengths: historic buildings, parks, tree-lined streets and the Mississippi River.

Preserve and enhance heritage resources: historic buildings and public spaces.

Provide a balanced network for movement: Design city streets to accommodate pedestrians, cars, buses, bikes, on-street parking, landscaping, lighting and signs.

Foster public safety: Increase the number of people in our public spaces (Rhees, 2004.)

Saint Paul

Site Topography

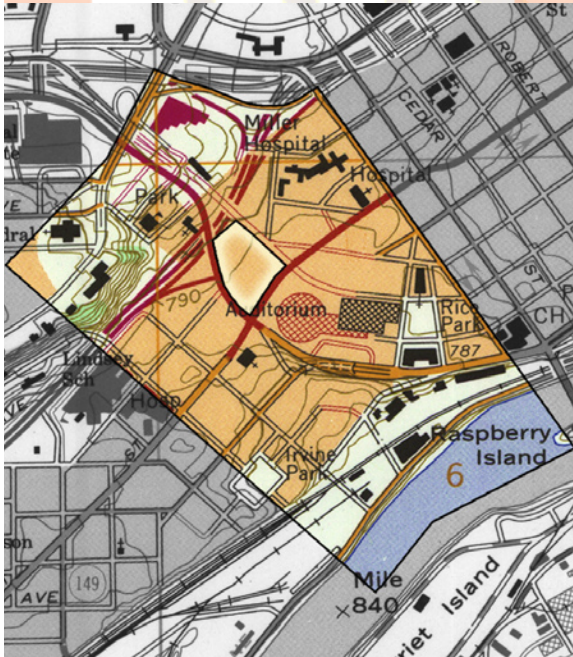


Figure: E-28 Site Area Topography Map

The topography on the immediate site is generally flat with rolling hills and bluffs. The location of the site in the downtown area lends itself to being moderately flat with a five foot change in elevation to the north.



Figure: E-29 Site Panorama

The roadways to the east and west of the site gradually elevate with retaining walls for ground support. The northern edge of the site supports a pedestrian walkway which is elevated over interstate 35E and supported by a retaining wall.



Figure: E-30 Retaining Wall

The image above shows the gradual elevation change along Kellogg Blvd. with the retaining wall wrapping up and across the site to the east. This elevated area minimizes the slope on the site.



Figure: E-31 Interstate 35E

The image above shows I-35E to the north of the site and the elevation change towards the cathedral.



Figure: E-32 View South

The image above shows the site mid way up the cathedral hill.

Saint Paul

Vegetation



Figure: E-33 Southern Site Vegetation Overview

There is an existing green space to the south east with trees and landscaping that provide nice shaded areas for the community.



Figure: E-34 Park View From Site



Figure: E-35 Park Vegetation

The northern edge of the site is a pedestrian walkway with lighting, trees, and benches, supported by a retaining wall.



Figure: E-36 Northern Site Vegetation Overview



Figure: E-37 North Pedestrian Area

Some land conservation concerns urge the state government to buy remaining lands needed to complete Minnesota's state park system and to protect the best remaining private and public lands in the Minneapolis and St. Paul metropolitan region. Connection of these natural areas in the region so that wildlife can thrive and people in the cities can enjoy natural recreation close to home.

-Setting a side a portion of the site for an addition to the park system would help facilitate this natural connection.

Great River Greening developed a native forest planting plan for RiverCentre, Saint Paul's downtown convention center. This planting expands the native landscape of the nearby Science Museum of Minnesota and adds habitat for migrating songbirds along an urban stretch of the Mississippi River wildlife migration corridor.

Geology, Soils + Hydrology

Soils

The Soil Survey report classifies this area as 1039-Urban Land. The area has more than 90 percent of the surface covered with buildings, asphalt, concrete, or other impervious surfaces. The areas generally range from 2 to more than 600 acres and are level to gently sloping. The report states that identification of the soils in these areas is not feasible because they have been greatly altered in various ways by construction and by some cut and fill.

Geology



Figure: E-38 Southern Site Vegetation Overview

The geology of the area is predominantly Decorah shale, calcareous shale and thin limestone interbeds. In the area are a few places capped by thin (less than 20 feet) erosional remnants of limestone of overlying Galena Group.

There are unit crops out in bluffs of the Mississippi River in South and West St. Paul which were formerly mined in South St. Paul above Pickerel Lake for clay to make brick and tile. Platteville was formerly quarried for rock aggregate and building stone in the bedrock terraces of South St. Paul. These provide valuable local materials to use in design that provide local connections to the area.

The region contains Platteville and Glenwood Formations - Fine-grained dolostone and limestone of Platteville underlain by thin, green, sandy shale (3-5.5 feet thick) of Glenwood. There are extensive outcrops in bluffs along the Mississippi River in St. Paul.

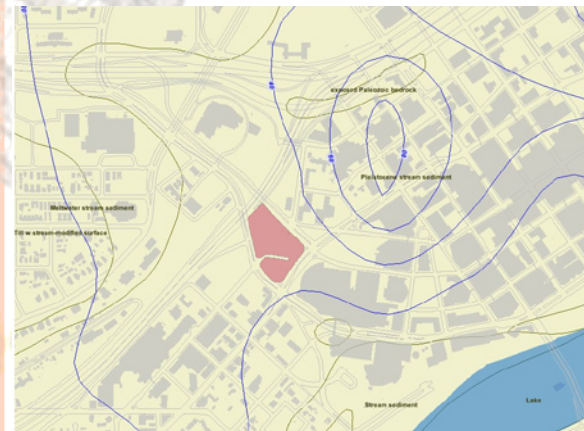


Figure: E-39 Glacial Geology and Hydrology Map

The map above shows the glacial geology for the region with the site being in the Peistocene stream sediment region.

Hydrology

The map also shows the depth of ground water for the site being 20 feet in and around that area.

In this Urban Land area, runoff of rain-water is high and often flow into storm drainage systems. Severe erosion may result if the increased runoff is not properly channeled.

Vehicular + Pedestrian Circulation

Vehicular



Figure: E-40 Vehicular Circulation

The major transportation linkages include Interstate 94 located north of the site which travels east and west. The I-94 exit to the downtown area runs along the eastern border of the site onto 5th street. Interstate 35E travels beneath the northern portion of the site, flowing to the east and south west. West 7th street forms the southern border of the site and serves as a main thoroughfare to downtown Saint Paul. Roberts Street comes up from the south crossing the Mississippi River into downtown Saint Paul. Kellogg Boulevard forms the western edge of the site and travels along the bluff on the edge of the downtown area.

-The Seven Corners area lives up to its name and provides the site access throughout the area.



Figure: E-41 Seventh Street

The image above shows traffic flowing in front of the X-Cel Energy Center and between the site. Seventh street is the major thoroughfare to travel into downtown Saint Paul.

Pedestrian



Figure: E-42 Pedestrian and Vehicular Circulation

A well planned array of plazas, green spaces, and sidewalks surround the site. The Seven Corners area offers pedestrians an extremely accessible approach for traversing among downtown Saint Paul. With access for vehicular traffic and pedestrians, I feel the Seven Corners area to be a superb location for the Movie House.

Saint Paul

Views From the Site



Figure: E-43 Site Views Plan



Figure: E-44 Saint Paul Cathedral View

To the north-west of the site includes a spectacular view of the Saint Paul Cathedral which is situated atop a prominent hill overlooking the downtown area of Saint Paul.



Figure: E-45 History Center and Capital View

The north of the site is History Center and a view of the capital and grounds area.



Figure: E-46 Saint Paul Skyline View

To the east of the site is a view of the downtown Saint Paul skyline view.



Figure: E-47 X-Cel Energy Center Night View

To the south of the site is the view of the prominent X-Cel Energy Center. This image was shot in the evening to capture the brilliant lights in the area.

Saint Paul



Views Into the Site



Figure: E-48 Site Panorama



Figure: E-52 North West View Through the Park



Figure: E-49 North View Across the Site



Figure: E-53 South East View Across the Site



Figure: E-50 North View Through the Park



Figure: E-54 South View From the Cathedral Hill



Figure: E-51 West View Through the Park



Figure: E-55 South East View Across I-94 Exit to Fifth Street

Climate and Weather Data

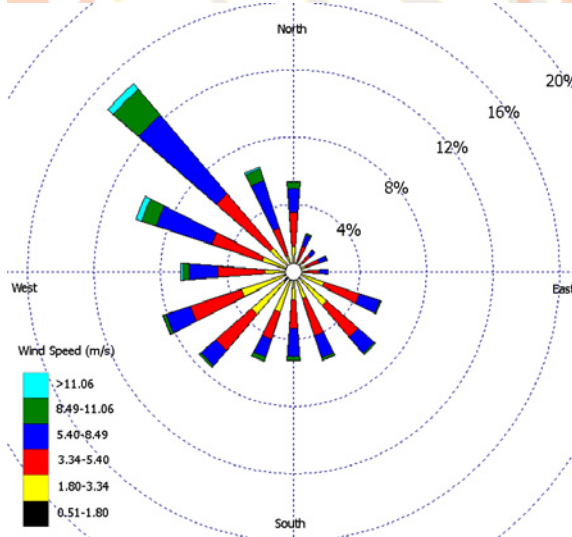


Figure: E-56 January Wind Rose for Saint Paul

The January wind rose for the 45th parallel of The Twin Cities shows the majority of the prevailing winds from the west-north-west, north-west, and the north-north-west. The prevailing winter winds will have an effect on the site. Points of entry should be limited to the south and east of the building .

- ❑ *-Saint Paul is located in the cool climate region.*
- ❑ *Temperature ranges in this region have cool to cold winters and generally moderate to warm summers.*

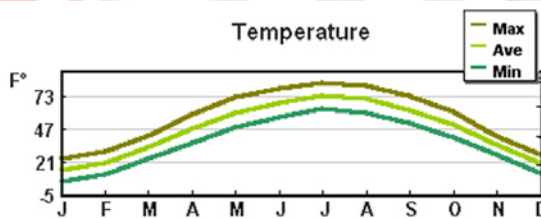


Figure: E-57 Saint Paul Average Temperature

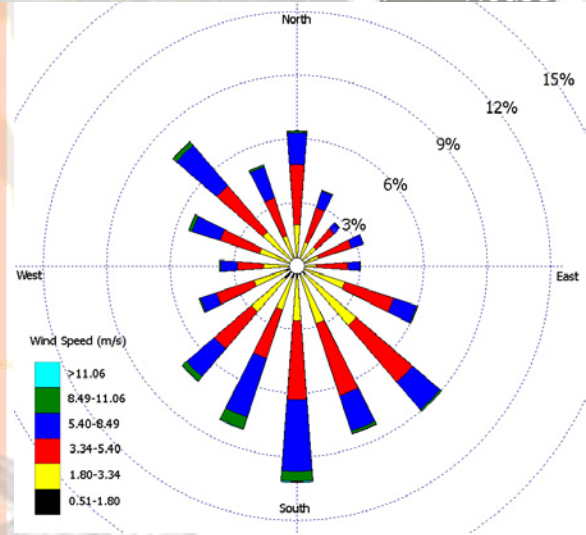


Figure: E-58 July Wind Rose for Saint Paul

The July wind rose for the site shows the prevailing wind from the south, south-south-east, and south-east.

-The site is surrounded with greatness, beauty and energy.

Precipitation

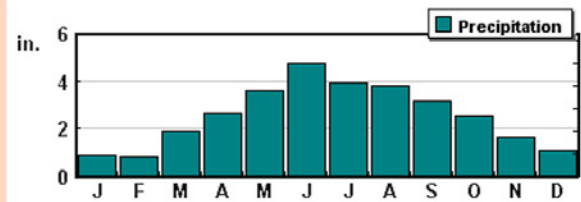


Figure: E-59 Saint Paul Average Precipitation

With an average annual temperature of 45 F, Saint Paul is the second coldest city in the United States. Saint Paul has four distinct seasons with moderate spring and fall weather. Summer is comfortable because lakes and trees serve as natural air conditioners.

-Average rainfall: 26 inches

-Average snowfall: 46 inches

Solar Orientation + Site Acoustics

Site Acoustics

Solar Orientation

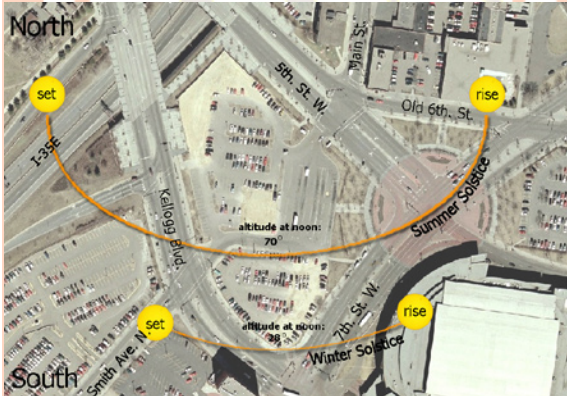


Figure: E-60 Solar Orientation

Saint Paul has an annual window solar gain of 58%. The percentage of possible sun is above average for this cool climate.

The solar orientation from sunrise to sunset as seen above, has a noon altitude of 70 degrees for the summer solstice. The solar orientation during the winter solstice has an altitude of 28 percent at noon.

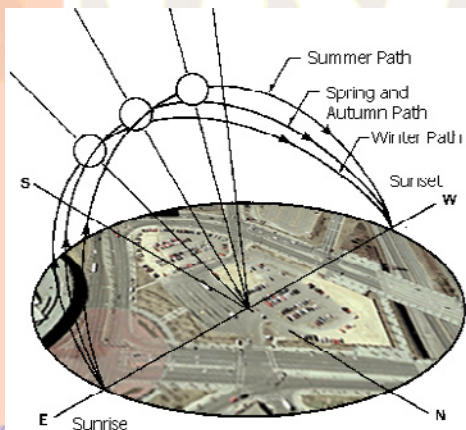


Figure: E-61 Three Dimensional Solar Orientation

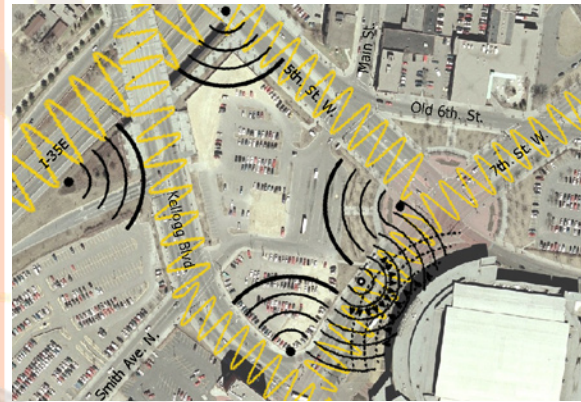


Figure: E-62 Acoustic Environment

During peak hours of the weekdays, the downtown area has an influx of traffic from people going to work. Considering the site is in the heart of the seven corners area, traffic surrounds the site in all directions with I-35E traveling underneath. This flow of traffic surely generates noise in and around the site. Traffic noise tends to reverberate off of the X-Cel energy center in some instances.

During the weekends, the downtown area remains quite quiet with the remainder of the traffic not intended for downtown businesses. The Movie House will be operating throughout these periods offering options for entertainment, dining, shopping, and spaces to relax.



Figure: E-63 Kellogg Boulevard Traffic

Graphic Summary

Site Opportunities

Site Challenges

Parking for the seven corners area will prove to be a challenge. The incorporation of a parking garage will help demand during the business day, and provide adequate parking in the evening. Allowing views in and out of the site will be difficult to control in order to not compete with the grand architecture of the cathedral and capital. Cooler winter winds may also prove to be a difficulty and will need to be a major consideration in this cool climate. The traffic and noise issues add to the energy but also add access problems and acoustic problems for the area.

-The Seven Corners area in downtown Saint Paul, offers an energetic, culture rich, and pedestrian friendly environment.

Great opportunities exist in designing with the capital area objectives, mixed use "Urban Village" planning, and being part of the 2 million visitors that visit the area attractions of the history Center, Science Museum, Saint Paul Cathedral, and River Center, each year. The vacant urban site offers ample sunshine and day lighting possibilities along with wonderful views and the immersion of culture.

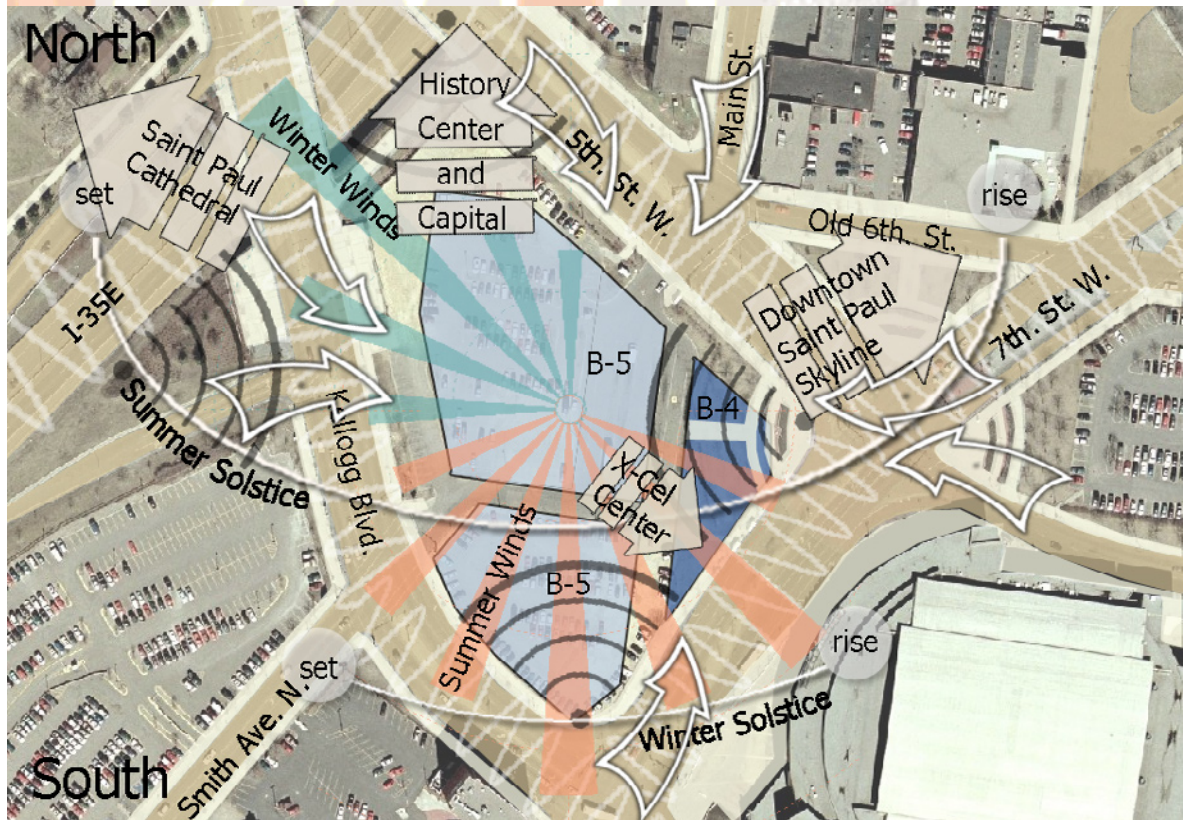


Figure: E-64 Compiled Site Analysis

Programmatic Requirements

-Introduction Narrative	63
-Administration Program	64
-Sales Program	65
-Screening Program	66
-Service/Support Program	67
-Building Program Total	69
-Preliminary Budget	70
-Organization Diagram	71

Introduction Narrative

The Movie House will be comprised of 8 auditoriums, with a movie lounge, open cinema and an exterior courtyard cinema, for a total of 11 screening spaces. The mix of the auditorium sizes is desirable within a cinema in order to handle large crowds for initial film presentations and then back off into smaller auditoriums as the demand dwindles.

An optional premium reserved balcony in the movie lounge will be available for the VIP or elite guests, where a light meal and alcohol may be served. Multiple screens allow the cinema to hold a movie longer than 4 or 5 weeks, with options for some films up until their release in video stores.

The lobby and other service spaces will be considered public reacting as an extension of the street. General spaces include the screening spaces, administration, Sales and Service/Support programs.

-"Although a cinema's heart is the darkened auditorium in where a movie flickers, its face is the lobby."

The lobby will support guest services and amenities including concessions, restaurant, lounge area, movie galley, coffee shop and a book store.

Supporting facilities include a parking garage, and technical projection spaces. Other project elements include management offices, employee lounge, rest rooms, support lobbies, storage, service entrance, sign design, crowd circulation, egress, and acoustic design for each screening space.

This site location also offers wonderful options for exterior plaza spaces and exterior spatial connections, along with the addition of an interior courtyard space.

Administration Program

Spacial Requirements

Square Footage

Foyer	400sf
Reception	120sf
Assistant Manager's Offices (4)	4@120=480sf
Accounting Office	120sf
Marketing Office	120sf
Supervisor Offices (2)	2@120=240sf
Manager's Office	120sf
Restaurant Office	120sf
Bookstore Office	120sf
Movie Gallery Office	120sf
Janitorial Services Office	120sf
Conference Room	300sf
Copy/Supplies	120sf
Storage	120sf
Break Room	200sf
Restrooms	2@150=300sf

Administration Total 3120sf

Sales Program



Spacial Requirements

Square Footage

Entry Terrace	1000sf
Lobby	5000sf
Restaurant	1500sf
Coffee Shop	500sf
Bookstore	500sf
Movie Gallery	500sf
Admission Control	200sf
Party Room	400sf
Banquet Room	500sf
Concessions	1500sf

Sales Total 11,600sf

Screening Program

Spacial Requirements

Square Footage

75 seat Movie Lounge

1500sf

400 seat Cinemas (3)

3@1300=3900sf

350 seat Cinemas (2)

2@1200=2400sf

300 seat Cinemas (3)

3@1100=3300sf

75 seat Open-Lobby Cinema

800sf

75 seat Open-Air Cinema

1200sf

Screening Total

13,100sf

Service/Support Program

Spacial Requirements

Square Footage

Coffee Shop Kitchen	200sf
Coffee Shop Storage	100sf
Restaurant Kitchen	600sf
Restaurant Cooler	150sf
Restaurant Freezer	150sf
Restaurant Storage	200sf
Concessions Support Space	500sf
Bookstore Storage	200sf
Movie Gallery Storage	200sf
Elevator Lobby	400sf
Elevator Mechanical Space	400sf
Main Restrooms (2)	2@800=1600sf
General Storage	300sf
Monumental Stair	300sf
Technology Space	500sf

Service/Support Program

Continued:

Spacial Requirements

Square Footage

Egress Stairs (4)	4@1000=4000sf
Service Entry	500sf
Parking Structure	100,000sf
Janitorial Service Space	200sf
Interior Courtyard	1200sf
Technology Booths (11)	11@100=1100sf
Employee Lounge	200sf
Guest Relations	200sf

Service/Support Total 113,000sf

Building Program Total

Program Areas

Square Footage

Administration	3120sf
Sales	11,600sf
Screening	13,100sf
Service/Support	113,000sf
Mechanical (5% of sq. footage)	7000sf
Circulation (30% of sq. footage)	42,000sf

Building Grand Total 189,820sf

Programmatic Requirements: Building Program Total

Preliminary Budget

Site Acquisition/Demolition \$1,000,000

Construction Costs

Administration: \$160sf \$499,200

Sales: \$160sf \$1,856,000

Screening: \$500sf \$6,550,000

Service/Support: \$160sf \$18,080,000

Site Work \$500,000

Total Project Cost Estimate \$27,485,200

Administration Diagram

-Organization of multi-level analysis will be explored during the design process to further the adjacency of each space three dimensionally.

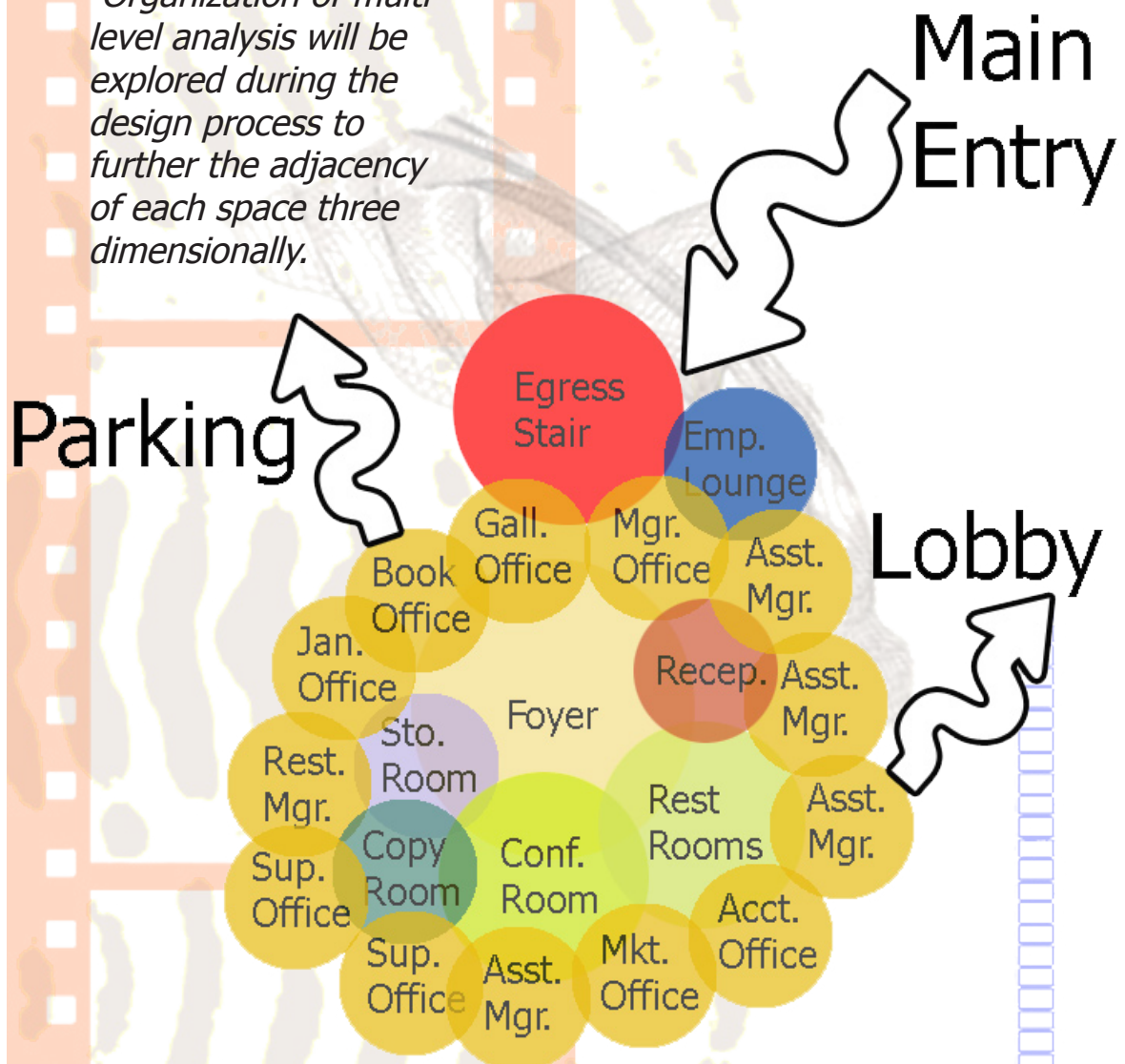


Figure: F-1 Spacial Administration Diagram

This diagram shows the important relationships between spaces within the administrative program. The program elements are in an approximate adjacency to one another.

Sales Diagram

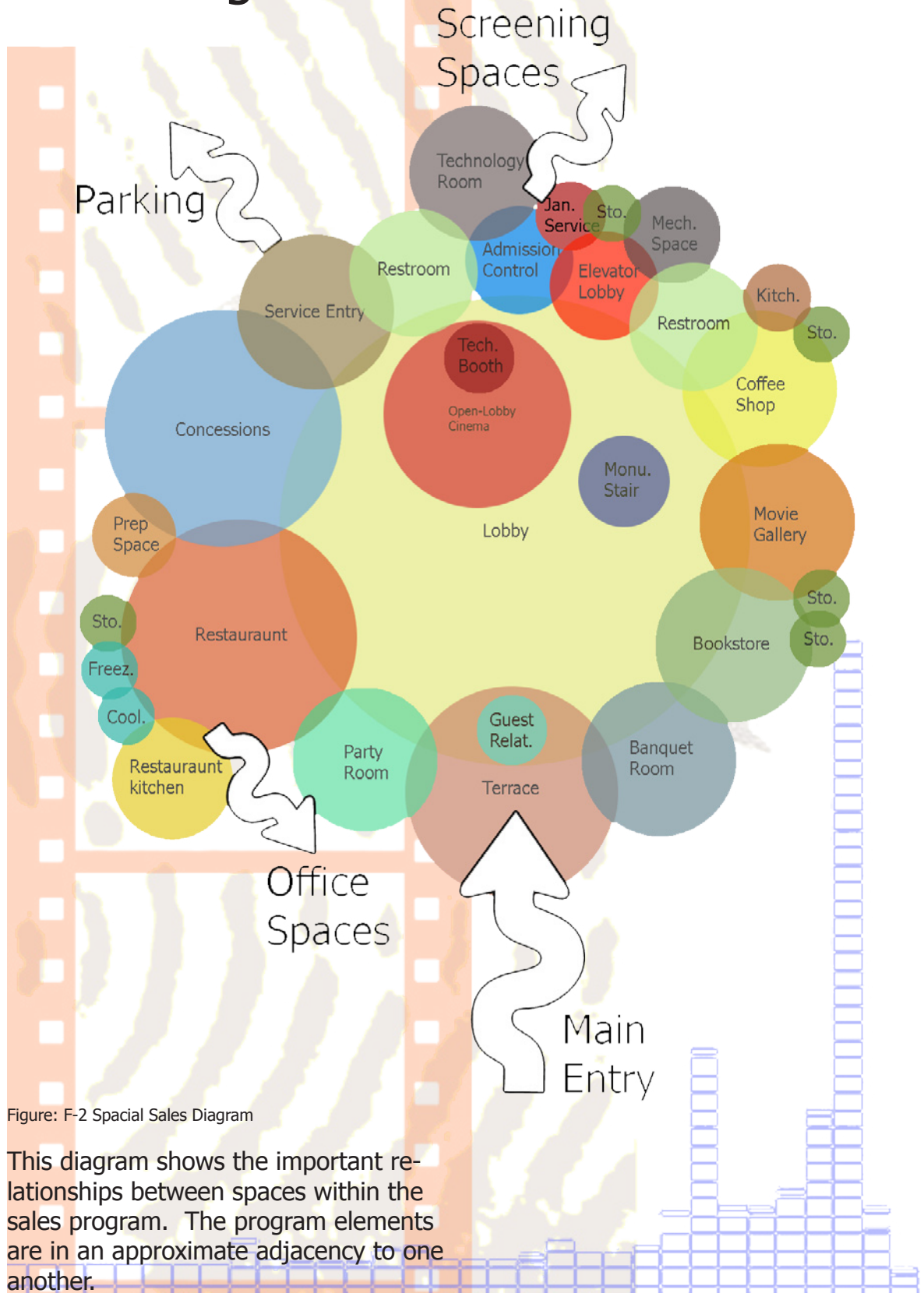


Figure: F-2 Spatial Sales Diagram

This diagram shows the important relationships between spaces within the sales program. The program elements are in an approximate adjacency to one another.

Screening Diagram

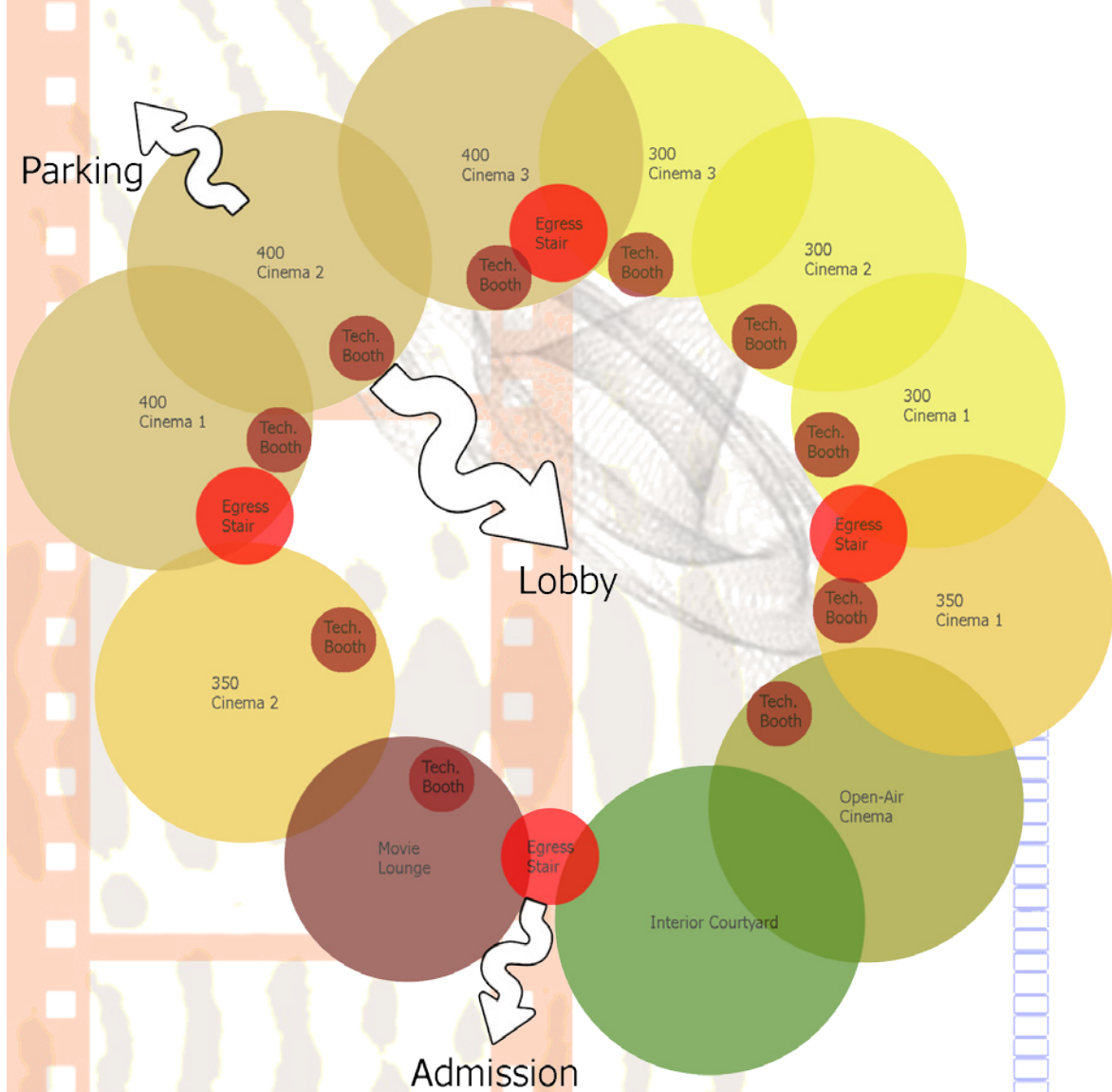


Figure: F-3 Spatial Screening Diagram

This diagram shows the important relationships between spaces within the screening program. The program elements are in an approximate adjacency to one another.

Space Allocation

-Administration Space Allocation 75

-Sales Space Allocation 91

-Screening Space Allocation 101

-Service/Support Space Allocation 107

G

Foyer

Occupancy: Use & Thermal Comfort

-Full and part time office staff

-15-20 employees

-Maintained comfort level with proper air circulation

Space Definition

-The foyer is the main entrance space for the office cluster used for welcoming clients and guests

Furnishings/Equipment

-Couches

-Coffee table

-Plants

General Program

-Administration

Function & Duration

-Business entry and lounge area for the Administration offices

-Used throughout the business day

Psychological Impact: Lighting, Color, Materiality & Texture

-Maximum use of daylight

-Track and indirect lighting

-Soft colors

-Hardwood floors

-Exposed structure

-Variety of textures

Adjacencies: Interior and Exterior

-Centrally located among the offices, storage room, copy room, restrooms, and conference room

-Close to parking garage

-Close elevator access

Critical Success Factors

-Easily accessible

-Access to natural daylight

Square Footage

-400sf

Reception Area

Occupancy: Use & Thermal Comfort

- Receptionist, staff, and general public
- Warmer with personal control

Space Definition

-The reception area space is used to handle office and guest traffic within the offices and provides office support

Furnishings/Equipment

- Reception desk
- Computer, phone and chair
- Shelving units

General Program

- Administration

Function & Duration

- Office organization
- Phone answering and transferring
- General business information
- Through business hours

Psychological Impact: Lighting, Color, Materiality & Texture

- Maximum use of daylight
- Track and indirect lighting
- Soft colors
- Hardwood floors
- Exposed structure
- Variety of textures

Adjacencies: Interior and Exterior

- Centrally located among the offices, foyer, storage room, copy room, and conference room
- Close to parking garage
- Close elevator access

Critical Success Factors

- Inviting space with access to parking and central office spaces
- Welcoming to business clients

Square Footage

- 120sf

(4) Assistant Manager's Offices

Occupancy: Use & Thermal Comfort

- Assistant Managers
- Cooler with temperature control access

Space Definition

-The assistant manager's offices provide business production space within the office area

Furnishings/Equipment

- Computer desk
- Computer, phone and chair
- Shelving units
- Small lounge area

General Program

- Administration

Psychological Impact: Lighting, Color, Materiality & Texture

- Maximum use of daylight
- Track and indirect lighting
- Soft colors
- Hardwood floors
- Exposed structure
- Variety of textures

Function & Duration

- Assist general manager
- Work schedules, training and orientation
- Through business hours

Adjacencies: Interior and Exterior

- Centrally located among the offices, foyer, reception, storage room, copy room, and conference room
- Close to parking garage
- Close elevator access

Critical Success Factors

- Warm space with natural daylight and access to other offices and parking
- Welcoming to business clients

Square Footage

-4@120=480sf

Accounting Office

Occupancy: Use & Thermal Comfort

- Accountant
- Cooler with temperature control access

Space Definition

-The accounting office provides a business production space within the office area for accounting and book work

Furnishings/Equipment

- Computer desk
- Computer, phone and chair
- Shelving units
- Small lounge area

General Program

- Administration

Psychological Impact: Lighting, Color, Materiality & Texture

- Maximum use of daylight
- Track and indirect lighting
- Soft colors
- Hardwood floors
- Exposed structure
- Variety of textures

Function & Duration

- Comprehensive business accounting
- Budgets, profit margins, taxes, and benefits
- Through business hours

Adjacencies: Interior and Exterior

- Centrally located among the offices, foyer, reception, storage room, copy room, and conference room
- Close to parking garage
- Close elevator access

Critical Success Factors

- Warm space with natural daylight and access to other offices and parking
- Available lighting for desk work

Square Footage

- 120sf

Marketing Office

Occupancy: Use & Thermal Comfort

- Marketing Agent
- Cooler with temperature control access

Space Definition

-The marketing office provides a business production space within the office area for advertising and retail sales

Furnishings/Equipment

-Computer desk, computer, phone and chair

General Program

-Administration

-Shelving units

-Organization table

Function & Duration

-Comprehensive business marketing

-Small lounge area

-Film costs, technology research, sales

Psychological Impact: Lighting, Color, Materiality & Texture

-Through business hours

-Maximum use of daylight

Adjacencies:

Interior and Exterior

-Centrally located among the offices, foyer, reception, storage room, copy room, and conference room

-Track and indirect lighting

-Soft colors

-Hardwood floors

-Close to parking garage

-Exposed structure

-Close elevator access

-Variety of textures

Square Footage

-120sf

Critical Success Factors

-Warm space with natural daylight and access to other offices and parking

-Available lighting for office work

(2) Supervisor Offices

Space Definition

-The supervisor offices provide business supervision spaces within the office area for employee training and evaluations

General Program

-Administration

Function & Duration

- Employee supervision
- Security and surveillance
- Through business hours

Adjacencies: Interior and Exterior

- Centrally located among the offices, foyer, reception, storage room, copy room, and conference room
- Close to parking garage
- Close elevator access
- Access to primary lobby

Square Footage

-2@120=240sf

Occupancy: Use & Thermal Comfort

- Supervisors
- Cooler with temperature control access

Furnishings/Equipment

- Computer desk, computer, phone and chair
- Shelving units
- Monitors

-Small seating area

Psychological Impact: Lighting, Color, Materiality & Texture

- Maximum use of daylight
- Track and indirect lighting
- Soft colors
- Hardwood floors
- Exposed structure
- Variety of textures

Critical Success Factors

- Warm space with natural daylight and access to other offices and parking
- Indirect lighting for monitoring building

Manager's Office

Occupancy: Use & Thermal Comfort

- General Manager: Owner
- Cooler with temperature control access

Space Definition

-The manager's office provides a business operation space within the office area for overall building operations

Furnishings/Equipment

- Computer desk
- Computer, phone and chair
- Shelving units
- Personal film screening space

General Program

-Administration

Function & Duration

- Employee supervision
- General business and film review
- Through business hours

Psychological Impact: Lighting, Color, Materiality & Texture

- Maximum use of daylight
- Track and indirect lighting
- Soft colors
- Hardwood floors
- Exposed structure
- Variety of textures

Adjacencies: Interior and Exterior

-Centrally located among the offices, foyer, reception, storage room, copy room, and conference room

- Close to parking garage
- Close elevator access
- Access to primary lobby

Critical Success Factors

- Warm space with natural daylight and access to other offices and parking
- Shading control during film reviews
- Indirect lighting for monitoring building

Square Footage

-120sf

Restaurant Office

Occupancy: Use & Thermal Comfort

- Restaurant Manager
- Cooler with temperature control access

Space Definition

-The restaurant office provides a business space within the office area for restaurant operation

Furnishings/Equipment

- Computer desk
- Computer, phone and chair
- Shelving units
- Small seating area

General Program

- Administration

Psychological Impact: Lighting, Color, Materiality & Texture

- Maximum use of daylight
- Track and indirect lighting
- Soft colors
- Hardwood floors
- Exposed structure
- Variety of textures

Function & Duration

- Restaurant planning and organization
- Restaurant business and food orders
- Through business hours

Critical Success Factors

- Warm space with natural daylight and access to other offices, kitchen and parking

Adjacencies: Interior and Exterior

- Centrally located among the offices, foyer, reception, storage room, copy room, and conference room
- Close to parking garage
- Close elevator access to the restaurant and kitchen

Square Footage

- 120sf

Book Store Office

Occupancy: Use & Thermal Comfort

- Book Store Manager
- Cooler with temperature control access

Space Definition

- The book store office provides a business space within the office area for book store operation

Furnishings/Equipment

- Computer desk
- Computer, phone and chair
- Shelving units
- Small seating area

General Program

- Administration

Psychological Impact: Lighting, Color, Materiality & Texture

- Maximum use of daylight
- Track and indirect lighting
- Soft colors
- Hardwood floors
- Exposed structure
- Variety of textures

Function & Duration

- Book Store planning and organization
- Book Store sales and book orders
- Through business hours

Critical Success Factors

- Warm space with natural daylight and access to other offices, and parking
- Comfortable and quiet for book reviews

Adjacencies: Interior and Exterior

- Centrally located among the offices, foyer, reception, storage room, copy room, and conference room
- Close to parking garage
- Close elevator access to the Book Store

Square Footage

- 120sf

Movie Gallery Office

Occupancy: Use & Thermal Comfort

- Movie Gallery Manager
- Cooler with temperature control access

Space Definition

-The movie gallery office provides a business space within the office area for movie gallery operation

Furnishings/Equipment

-Computer desk, computer, phone and chair

General Program

-Administration

-Shelving units

-Product testing and visual display area

Function & Duration

-Movie Gallery planning and organization

-Small seating area

-Gallery sales prep and product orders

Psychological Impact: Lighting, Color, Materiality & Texture

-Through business hours

-Maximum use of daylight

-Track and indirect lighting

Adjacencies:

Interior and Exterior

-Centrally located among the offices, foyer, reception, storage room, copy room, and conference room

-Soft colors

-Hardwood floors

-Close to parking garage

-Exposed structure

-Close elevator access to the Movie Gallery

-Variety of textures

Square Footage

-120sf

Critical Success Factors

-Warm space with natural daylight and access to other offices, and parking

-Allowable space planning for display area

Janitorial Services Office

Occupancy: Use & Thermal Comfort

- Janitorial Services Manager
- Cooler with temperature control access

Space Definition

-The janitorial services office provides a business space within the office area for janitorial services

Furnishings/Equipment

-Computer desk, computer, phone and chair

General Program

-Administration

-Shelving units

-Storage cabinets

Function & Duration

- Cleaning schedules and organization
- Cleaning supply orders and preparation
- Through business hours and closing

-Small seating area

Psychological Impact: Lighting, Color, Materiality & Texture

-Maximum use of daylight

-Track and indirect lighting

-Soft colors

-Hardwood floors

-Exposed structure

-Variety of textures

Adjacencies: Interior and Exterior

-Centrally located among the offices, foyer, reception, storage room, copy room, and conference room

-Close to parking garage

-Close elevator access to the main lobby

Critical Success Factors

-Warm space with natural daylight and access to other offices, main lobby and parking

Square Footage

-120sf

-Proper storage cabinets

Conference Room

Occupancy: Use & Thermal Comfort

- Office and Employee Staff
- Cooler with temperature control access

Space Definition

-The conference room provides a central meeting space within the office area for office meetings and organization

Furnishings/Equipment

- Conference table
- Phones and comfortable seating
- Computer, projector and screen
- Storage cabinets

General Program

- Administration

Function & Duration

- Meetings and function organization
- General business and planning
- Display of new technology & films
- Through business hours

Psychological Impact: Lighting, Color, Materiality & Texture

- Maximum use of daylight
- Track and indirect lighting
- Soft colors
- Hardwood floors
- Exposed structure
- High quality materials with textures

Adjacencies: Interior and Exterior

- Centrally located among the offices, foyer, reception, storage room, and copy room
- Close to parking garage
- Close elevator access

Critical Success Factors

- Warm space with natural daylight and access to other offices, main lobby and parking
- Projection display technology

Square Footage

- 300sf

Copy/Supply Room

Space Definition

-The copy and supply room provides a central work space within the office area for business operation equipment and supplies

General Program

-Administration

Function & Duration

- Printing, making copies, and office supply storage
- Resource assembly and organization
- Through business hours

Adjacencies: Interior and Exterior

- Centrally located among the offices, foyer, reception, and storage room
- Close to parking garage
- Close elevator access

Square Footage

-120sf

Occupancy: Use & Thermal Comfort

- Office and Employee Staff
- Cooler with temperature control access

Furnishings/Equipment

- Printers
- Copier
- Supply storage cabinets
- Table

Psychological Impact: Lighting, Color, Materiality & Texture

- Track and indirect lighting
- Soft colors
- Hardwood floors
- Exposed structure
- Variety of textures

Critical Success Factors

- Efficient design and close proximity to offices
- The use of storage cabinets

Storage Room

Occupancy: Use & Thermal Comfort

- Office and Employee Staff
- Moderate with minimal control

Space Definition

-The storage room provides a central storage space within the office area for general business storage

Furnishings/Equipment

- Shelving, racks, and bins
- Cabinets

General Program

- Administration

Function & Duration

- General storage of office supplies, furniture, and various office furnishings
- Through business hours

Psychological Impact: Lighting, Color, Materiality & Texture

- Track and indirect lighting
- Soft colors
- Hardwood floors
- Exposed structure
- Variety of textures

Adjacencies: Interior and Exterior

- Centrally located among the offices, foyer, and reception
- Close to parking garage
- Close elevator access

Critical Success Factors

- Efficient design and close proximity to offices
- The use of storage cabinets

Square Footage

- 120sf

Break Room

Occupancy: Use & Thermal Comfort

- Office Staff
- Cooler with temperature control access

Space Definition

-The break room provides a central space within the office area for breaks and eating space

Furnishings/Equipment

- Refrigerator
- Sink
- Cabinets
- Table and chairs

General Program

-Administration

Psychological Impact: Lighting, Color, Materiality & Texture

Function & Duration

- Informal meetings
- Break out space
- Lunch and breaks

- Maximum use of daylight
- Track and indirect lighting
- Soft colors
- Hardwood floors
- Exposed structure
- Variety of textures

Adjacencies: Interior and Exterior

- Centrally located among the offices, foyer, and reception
- Close to parking garage
- Close elevator access

Critical Success Factors

- Efficient design and close proximity to offices
- Use of daylight with access to the exterior and exterior courtyard

Square Footage

-200sf

Rest Rooms (1 Male & 1 Female)

Occupancy: Use & Thermal Comfort

- Office Staff
- Warmer with air exchange and circulation

Space Definition

-The rest rooms provide central bathroom space within the office area for private office use

Furnishings/Equipment

- Stools
- Sinks
- Mirrors

General Program

- Administration

Function & Duration

- Private office use

Psychological Impact: Lighting, Color, Materiality & Texture

- Maximum use of daylight
- Track and indirect lighting
- Soft colors
- Hardwood floors
- Exposed structure
- Variety of textures

Adjacencies: Interior and Exterior

- Centrally located among the offices, foyer, and reception
- Close to parking garage
- Close elevator access

Critical Success Factors

- Efficient design and close proximity to offices

Square Footage

- 2@150=300sf

Entry Terrace

Occupancy: Use & Thermal Comfort

- Used by employees and general public
- Children and the community area
- Natural condition, possible warmers for the cool months

Space Definition

-The entry terrace surrounds the building with public entry spaces, vegetation and seating spaces

Furnishings/Equipment

- Lighting, benches, trash collection
- Planting beds, natural vegetation and trees
- Exterior heaters and lighting

General Program

-Sales

Psychological Impact: Lighting, Color, Materiality & Texture

Function & Duration

- Serves as an extension of the main lobby
- Place where the community can relax
- Urban park with people throughout the day and evening

- Well lit space at night
- Warm earth tones in paving design
- Natural and stained concrete
- Masonry planting areas with pavers
- Variety of textures

Adjacencies: Interior and Exterior

- Located next to the surrounding sidewalk, off of 5th. Street, 7th. Street and Kellogg Boulevard
- Transition from the Urban Park into the Lobby
- Exterior Public space to Interior public space

Critical Success Factors

- The transition from the street through the terrace, then into the lobby
- Needs to be well lit in the evenings

Square Footage

-1000sf

Lobby

Occupancy: Use & Thermal Comfort

-Used by employees, film patrons, and the general public

-Children and the community area

-Cooler with air circulation and exchange

Furnishings/Equipment

-Lighting, benches, trash collection

-Seating areas, couches

-Lighting

-Large scale electronic film displays

Psychological Impact: Lighting, Color, Materiality & Texture

-Well lit space throughout

-Track and indirect lighting

-Exposed structure

-Variety of textures

Critical Success Factors

-The transition from the street through the terrace and into the lobby

-Needs to be inviting and well lit into the evening

Space Definition

-The lobby space is the main gathering and retail space for the building which flows throughout the levels

General Program

-Sales

Function & Duration

-Serves as an extension of the entry terrace and street

-Place where the community can relax

-Urban park feel with people throughout the day and evening

Adjacencies:

Interior and Exterior

-Close relation to the entry terrace

-Transition from the Urban Park into the Lobby

-Exterior Public space to Interior public space

-Ground level location with terrace access

Square Footage

-5000sf

Restaurant

Occupancy: Use & Thermal Comfort

-Used by film patrons, and the general public

Space Definition

-The restaurant is the main dining space for the building which flows outward onto the terrace and into the interior courtyard.

-Families

-Cooler with air circulation and exchange

Furnishings/Equipment

-Booths, tables, and chairs

General Program

-Sales

-Interior planters

-Film theme collages

Function & Duration

-Casual dining for the community

-Lighting

-Place where the community can relax

Psychological Impact: Lighting, Color, Materiality & Texture

-Warm and inviting with people throughout the day and evening

-Well lit space throughout

-Warm welcoming space

Adjacencies:

Interior and Exterior

-Close relation to the entry terrace

-Track and indirect lighting

-Close to parking and the main lobby

-Exposed structure

-Ground level location with terrace access for outdoor seating

-Variety of textures

-Close relation to interior courtyard for central dining

Critical Success Factors

-Transition from parking to the restaurant

Square Footage

-1500sf

-Off street access

-Film theme design

Coffee Shop

Occupancy:

Use & Thermal Comfort

-Used by film patrons, and the general public

-Cooler with air circulation and exchange

Space Definition

-The Coffee Shop provides convenient pedestrian access through the terrace and offers beverage and snacks for the building customers

Furnishings/Equipment

-Booths, tables, and chairs

-Interior planters

-Film theme collages

-Small lounge areas

General Program

-Sales

Psychological Impact: Lighting, Color, Materiality & Texture

-Well lit space throughout

-Warm welcoming space

-Track and indirect lighting

-Exposed structure

-Variety of textures

Function & Duration

-Casual and informal place for the community

-Place where the community can relax

-Warm and inviting with people throughout the day and evening

Adjacencies:

Interior and Exterior

-Close relation to the entry terrace

-Close to parking and the main lobby

-Ground level location with terrace access for outdoor seating

-Close relation to interior courtyard for central dining

Critical Success Factors

-Transition from parking to the coffee Shop

-Off street access

-Film theme design

Square Footage

-500sf

Book Store

Occupancy: Use & Thermal Comfort

-Used by film patrons, and the general public

-Warmer with air circulation and exchange

Space Definition

-The Book Store provides convenient pedestrian access through the terrace and offers a variety of books and reading space

Furnishings/Equipment

-Shelving, tables and chairs

-Interior planters

-Film theme collages

-Small lounge areas

General Program

-Sales

Psychological Impact: Lighting, Color, Materiality & Texture

-Well lit space throughout

-Warm welcoming space

-Track and indirect lighting

-Exposed structure

-Variety of textures

Function & Duration

-Casual shopping place for the community

-Place where the community can relax

-Warm and inviting with people throughout the day and evening

Adjacencies:

Interior and Exterior

-Close relation to the entry terrace

-Close to parking and the main lobby

-Ground level location with terrace access

-Close to Restaurant, Coffee Shop, and Movie Gallery

Critical Success Factors

-Transition from parking to the Bookstore

-Off street access

-Film theme design

Square Footage

-500sf

Movie Gallery

Occupancy: Use & Thermal Comfort

-Used by film patrons, and the general public

-Cooler with air circulation and exchange

Space Definition

-The Book Store provides convenient pedestrian access through the terrace and offers a variety of books and reading space

Furnishings/Equipment

-Shelving, tables and chairs

-Large display spaces

-Film theme collages

-Small lounge area

General Program

-Sales

Psychological Impact: Lighting, Color, Materiality & Texture

-Well lit space throughout

-Warm welcoming space

-Track and indirect lighting

-Exposed structure

-Variety of textures

Function & Duration

-Casual shopping place for the community

-Place where the community can relax

-Warm and inviting with people throughout the day and evening

Adjacencies:

Interior and Exterior

-Close relation to the entry terrace

Close to parking and the main lobby

-Ground level location with terrace access

-Close to Restaurant, Coffee Shop, Book Store and Movie Gallery

Critical Success Factors

-Transition from parking

-Off street access

-Film theme design

Square Footage

-500sf

Admission Control

Space Definition

-The admission control space provides movie patrons ticket access and film information for each screening space

General Program

-Sales

Function & Duration

-Ticket sales for the cinemas
-Peak hours during film screenings

Adjacencies: Interior and Exterior

-Close relation to the entry terrace
-Close to parking and the main lobby
-Close to Restaurant, Coffee Shop, Book Store and Movie Gallery
-Close to elevators, concessions and screening spaces

Square Footage

-200sf

Occupancy: Use & Thermal Comfort

-Used by film patrons, and the general public

-Cooler with air circulation and exchange

Furnishings/Equipment

-Ticketing kiosks with counter space

-Computers

-Patron counters

Psychological Impact: Lighting, Color, Materiality & Texture

-Well lit space throughout

-Track and indirect lighting

-Exposed structure

-Variety of textures

Critical Success Factors

-Transition from parking

-Quickness of service for minimal lines

-Access to restrooms and concessions

Party Room

Occupancy: Use & Thermal Comfort

-Used by film patrons, families and groups of the general public

-Cooler with air circulation and exchange

Space Definition

-The party room provides patrons an informal meeting place for parties and various gatherings

Furnishings/Equipment

-Large table with chairs

-Smaller tables with chairs

-Counter and sink area

-Lounge space

General Program

-Sales

Psychological Impact: Lighting, Color, Materiality & Texture

-Well lit space throughout

-Track and indirect lighting

-Exposed structure

-Variety of textures

Function & Duration

-Gathering space for children and families or other meeting groups

-More informal meeting space

-Throughout business hours and into the evenings

Adjacencies:

Interior and Exterior

-Close relation to the entry terrace

-Close to parking and the main lobby

-Close to Restaurant, Coffee Shop, Book Store and Movie Gallery

-Close to concessions and screening spaces

Critical Success Factors

-Transition from parking

-Large to medium group accommodation

-Access to restrooms and lobby spaces

Square Footage

-400sf

Banquet Room

Occupancy: Use & Thermal Comfort

-Used by film patrons, families and groups of the general public

-Cooler with air circulation and exchange

Space Definition

-The banquet room provides patrons a formal meeting place for dinner parties and various gatherings

Furnishings/Equipment

-Large table with chairs

-Smaller tables with chairs

-Counter and sink area

-Lounge space

General Program

-Sales

Psychological Impact: Lighting, Color, Materiality & Texture

-Well lit space throughout

-Track and indirect lighting

-Exposed structure

-Variety of textures

Function & Duration

-Gathering space for meeting groups

-More formal meeting space

-Throughout business hours and into the evenings

Adjacencies:

Interior and Exterior

-Close relation to the entry terrace

-Close to parking and the main lobby

-Close to Restaurant, Coffee Shop, Book Store and Movie Gallery

Critical Success Factors

-Transition from parking

-Large to medium group accommodation

-Access to restrooms and lobby spaces

Square Footage

-500sf

Concessions

Occupancy: Use & Thermal Comfort

-Used by film patrons, families and groups of the general public

-Cooler with air circulation and exchange

Space Definition

-The concessions space provides patrons access to sophisticated concessions and traditional movie snacks and beverages

Furnishings/Equipment

-Soda fountains, treat display cases, and popcorn machines

-Counter space with prep area behind

General Program

-Sales

Function & Duration

-Sales of drinks, sodas, and popcorn

-Throughout business hours and into the evenings

Psychological Impact: Lighting, Color, Materiality & Texture

-Well lit space throughout

-Track and indirect lighting

-Exposed structure

-Variety of textures

Adjacencies:

Interior and Exterior

-Close relation to the Screening spaces

-Close to parking and the main lobby

-Close access to restrooms

-Close to Restaurant, Coffee Shop, Book Store and Movie Gallery

Critical Success Factors

-Transition from parking

-Large group accommodation

-Access to restrooms and lobby spaces

Square Footage

-1500sf

75 Seat Movie Lounge

Space Definition

-The movie lounge provides elite guests access to films with sophisticated concessions and alcoholic beverages

General Program

-Screening

Function & Duration

- Film presentation
- Lounge with dining and drinks
- 2 to 3 hours per film
- Twice an evening

Adjacencies: Interior and Exterior

- Adjacent to technology booth
- Near restaurant
- Possibly on second level

Square Footage

-1500sf

Occupancy:

Use & Thermal Comfort

- VIP guests and film patrons
- Cooler with air exchange and circulation

Furnishings/Equipment

- Bar and kitchen area
- Tables, chairs and booths
- Fine quality sound and screen technology

Psychological Impact: Lighting, Color, Materiality & Texture

- Lightly lit space throughout
- Warm welcoming space
- Track and indirect lighting
- Exposed structure
- Variety of textures with sound control

Critical Success Factors

- Quality of films and times presented
- Availability of drinks and dining
- Screen viewing availability and lighting

(3) 400 Seat Cinemas

Space Definition

-The 400 seat cinemas provide patrons access to films with advanced sound and projection technology with superior seating and sight lines

General Program

-Screening

Function & Duration

- Film presentation
- 2 to 3 hours per film
- Four times an evening

Adjacencies: Interior and Exterior

- Adjacent to technology booth
- Close to restrooms and concessions
- Circulation space close to exterior
- Towards ground level for exiting

Square Footage

-3@1300=3900sf

Occupancy: Use & Thermal Comfort

- Film patrons and families
- Cooler with air exchange and circulation

Furnishings/Equipment

- Wide, comfortable, high back reclining seating
- Fine quality sound and screen technology

Psychological Impact: Lighting, Color, Materiality & Texture

- Lightly lit space throughout
- Warm welcoming space
- Track and indirect lighting
- Exposed structure
- Variety of textures with sound control

Critical Success Factors

- Quality of films and times presented
- Screen viewing availability and lighting
- Quality of sound and film projection

(2) 350 Seat Cinemas

Space Definition

-The 350 seat cinemas provide patrons access to films with advanced sound and projection technology with superior seating and sight lines

General Program

-Screening

Function & Duration

- Film presentation
- 2 to 3 hours per film
- Four times an evening

Adjacencies: Interior and Exterior

- Adjacent to technology booth
- Close to restrooms and concessions
- Circulation space close to exterior

Square Footage

-2@1200=2400sf

Occupancy: Use & Thermal Comfort

- Film patrons and families
- Cooler with air exchange and circulation

Furnishings/Equipment

- Wide, comfortable, high back reclining seating
- Fine quality sound and screen technology

Psychological Impact: Lighting, Color, Materiality & Texture

- Lightly lit space throughout
- Warm welcoming space
- Track and indirect lighting
- Exposed structure
- Variety of textures with sound control

Critical Success Factors

- Quality of films and times presented
- Screen viewing availability and lighting
- Quality of sound and film projection

(3) 300 Seat Cinemas

Space Definition

-The 300 seat cinemas provide patrons access to films with advanced sound and projection technology with superior seating and sight lines

General Program

-Screening

Function & Duration

- Film presentation
- 2 to 3 hours per film
- Four times an evening

Adjacencies: Interior and Exterior

- Adjacent to technology booth
- Close to restrooms and concessions
- Circulation space close to exterior

Square Footage

-3@1100=3300sf

Occupancy:

Use & Thermal Comfort

- Film patrons and families
- Cooler with air exchange and circulation

Furnishings/Equipment

- Wide, comfortable, high back reclining seating
- Fine quality sound and screen technology

Psychological Impact: Lighting, Color, Materiality & Texture

- Lightly lit space throughout
- Warm welcoming space
- Track and indirect lighting
- Exposed structure
- Variety of textures with sound control

Critical Success Factors

- Quality of films and times presented
- Screen viewing availability and lighting
- Quality of sound and film projection

75 seat Open Lobby Cinema

Occupancy: Use & Thermal Comfort

-Film patrons, families and the general public

Space Definition

-The 75 seat open-lobby cinema provides the main lobby guests access to films with advanced sound and projection technology with superior seating and sight lines

-Cooler with air exchange and circulation

Furnishings/Equipment

-Larger reclining lounge seating

General Program

-Screening

-Fine quality sound and screen technology

Function & Duration

-Open public film presentation

-Continuously throughout the day

Psychological Impact: Lighting, Color, Materiality & Texture

-Controlled lighting space

-Warm and open welcoming space

-Track and indirect lighting

-Exposed structure

-Exposed seating and film presentation

-Variety of textures

Adjacencies: Interior and Exterior

-Adjacent to technology booth

-Close to restrooms and concessions

-Located in the lobby

-Close to interior courtyard

Critical Success Factors

-Inclination of guests attending for various amounts of time

-Screen viewing availability and lighting

-Quality of sound and film projection

Square Footage

-800sf

75 seat Open Air Cinema

Space Definition

-The 75 seat open-air cinema provides movie patrons outdoor courtyard access to films with advanced sound and projection technology with superior seating and sight lines

General Program

-Screening

Function & Duration

-Open-Air film presentation
-Film presentation in the evenings with weather and attendance permitting

Adjacencies: Interior and Exterior

-Adjacent to technology booth
-Close to restrooms and concessions
-Located in the interior courtyard
-Located outside with protected technology booth

Square Footage

-1200sf

Occupancy:

Use & Thermal Comfort

-Film patrons, families and the general public who enjoy to view films outside

-Warmer with air portable heating for the cooler evenings

Furnishings/Equipment

-Weather resistant lounge seating

-Fine quality sound and screen technology

-Portable heating capabilities

Psychological Impact: Lighting, Color, Materiality & Texture

-Controlled lighting space

-Warm and open welcoming space

-Track and indirect lighting

-Exposed structure

-Exposed seating and film presentation

-Variety of weather resistant textures

Critical Success Factors

-Inclination of guests attending dependant on the weather

-Screen viewing availability and lighting

-Quality of sound and film projection

Coffee Shop Kitchen

Space Definition

-The coffee shop kitchen space supports the preparation and distribution for the coffee shop

General Program

-Service/Support

Function & Duration

- Coffee Shop preparation
- Baked goods and preparation
- During business hours

Adjacencies: Interior and Exterior

- Next to Coffee Shop
- Coffee Shop storage
- Close to service entry

Square Footage

-200sf

Occupancy:

Use & Thermal Comfort

- Coffee Shop employees and staff
- Cooler with air exchange and circulation

Furnishings/Equipment

- Preparation sinks
- Counter spaces
- Cooler, freezer and dry goods storage
- Ovens and various appliances

Psychological Impact: Lighting, Color, Materiality & Texture

- Well lit space throughout
- Track and indirect lighting
- Stainless steel counters and appliances
- Variety of textures

Critical Success Factors

- Ability to receive goods from service entry
- Storage space

Coffee Shop Storage

Occupancy: Use & Thermal Comfort

- Coffee Shop employees and staff
- Moderate with air exchange and circulation

Space Definition

- The coffee shop storage space provides access to supplies and products

Furnishings/Equipment

- Shelving and cabinets

General Program

- Service/Support

Function & Duration

- Coffee Shop product storage
- During business hours

Psychological Impact: Lighting, Color, Materiality & Texture

- Well lit space throughout
- Track and indirect lighting
- Variety of textures

Adjacencies: Interior and Exterior

- Next to Coffee Shop
- Coffee Shop kitchen
- Close to service entry

Critical Success Factors

- Ability to receive goods from service entry
- Storage space

Square Footage

- 100sf

Restaurant Kitchen

Space Definition

-The restaurant kitchen provides a food preparation and assembly space for the restaurant

General Program

-Service/Support

Function & Duration

-Restaurant food preparation and storage

-During business hours

Adjacencies: Interior and Exterior

-Next to restaurant

-Exterior access

-Close to service entry

Square Footage

-600sf

Occupancy: Use & Thermal Comfort

-Restaurant employees and staff

-Cooler with air exchange and circulation

Furnishings/Equipment

-Preparation sinks

-Counter spaces

-Cooler, freezer and dry goods storage

-Ovens, broilers, and various appliances

Psychological Impact: Lighting, Color, Materiality & Texture

-Well lit space throughout

-Track and indirect lighting

-Stainless steel counters and appliances

-Variety of textures

Critical Success Factors

-Ability to receive goods from service entry

-Restaurant access

-Storage space

Restaurant Cooler

Occupancy: Use & Thermal Comfort

- Restaurant employees and staff
- Cold with air exchange and circulation

Space Definition

- The restaurant cooler provides cool walk in storage for various products

Furnishings/Equipment

- Cooling units
- Racks and shelving

General Program

- Service/Support

Function & Duration

- Restaurant food storage
- During business hours

Psychological Impact: Lighting, Color, Materiality & Texture

- Track and indirect lighting
- Stainless steel walls and racks
- Well lit with high texture floor

Adjacencies: Interior and Exterior

- Next to restaurant kitchen
- Close to service entry

Critical Success Factors

- Ability to receive goods from service entry
- Restaurant access
- Temperature

Square Footage

- 150sf

Restaurant Freezer

Occupancy: Use & Thermal Comfort

- Restaurant employees and staff
- Cold with air exchange and circulation

Space Definition

- The restaurant freezer provides frozen walk in storage for various products

Furnishings/Equipment

- Cooling units
- Racks and shelving

General Program

- Service/Support

Function & Duration

- Restaurant frozen food storage
- During business hours

Psychological Impact: Lighting, Color, Materiality & Texture

- Track and indirect lighting
- Stainless steel walls and racks
- Well lit with high texture floor

Adjacencies: Interior and Exterior

- Next to restaurant kitchen and cooler
- Close to service entry

Critical Success Factors

- Ability to receive goods from service entry
- Restaurant access
- Temperature

Square Footage

- 150sf

Restaurant Storage

Occupancy: Use & Thermal Comfort

- Restaurant employees and staff
- Moderate with air exchange and circulation

Space Definition

- The restaurant storage provides dry walk in storage for various products

Furnishings/Equipment

- Racks and shelving

General Program

- Service/Support

Function & Duration

- Restaurant food storage
- During business hours

Psychological Impact: Lighting, Color, Materiality & Texture

- Track and indirect lighting
- Well lit
- Various textures

Adjacencies: Interior and Exterior

- Next to restaurant kitchen and cooler
- Close to service entry

Critical Success Factors

- Ability to receive goods from service entry
- Restaurant access
- Storage capability

Square Footage

- 200sf

Concessions Support Space

Space Definition

-The concessions support space provides preparation of various snacks and storage

General Program

-Service/Support

Function & Duration

-Concessions preparation
-During business hours and film screenings

Adjacencies: Interior and Exterior

-Behind concessions
-Near main lobby
-Close to service entry

Square Footage

-500sf

Occupancy: Use & Thermal Comfort

-Concession employees and staff
-Cool with air exchange and circulation

Furnishings/Equipment

-Preparation appliances
-Tables
-Food warming devices

Psychological Impact: Lighting, Color, Materiality & Texture

-Well lit space throughout
-Track and indirect lighting
-Exposed structure
-Variety of textures

Critical Success Factors

-Ability to receive goods from service entry
-Concessions access
-Storage capability

Book Store Storage

Occupancy: Use & Thermal Comfort

- Book Store employees and staff
- Moderate with air exchange and circulation

Space Definition

-The book store storage space provides storage and retail supply for the book store

Furnishings/Equipment

- Racks and shelving
- Filing cabinets
- Storage bins

General Program

-Service/Support

Function & Duration

- Storage of books and materials
- During business hours

Psychological Impact: Lighting, Color, Materiality & Texture

- Well lit space throughout
- Track and indirect lighting
- Exposed structure
- Variety of textures

Adjacencies: Interior and Exterior

- Next to book store
- Near main lobby
- Close to service entry

Critical Success Factors

- Ability to receive goods from service entry
- Book Store access
- Storage capability

Square Footage

-200sf

Movie Gallery Storage

Occupancy: Use & Thermal Comfort

- Movie Gallery employees and staff
- Moderate with air exchange and circulation

Space Definition

-The movie gallery storage space provides storage and retail supply for the gallery store

Furnishings/Equipment

- Racks and shelving
- Filing cabinets
- Storage bins

General Program

-Service/Support

Psychological Impact: Lighting, Color, Materiality & Texture

- Well lit space throughout
- Track and indirect lighting
- Exposed structure
- Variety of textures

Function & Duration

- Storage of materials
- During business hours

Adjacencies: Interior and Exterior

- Next to Movie Gallery
- Near main lobby
- Close to service entry

Critical Success Factors

- Ability to receive goods from service entry
- Movie Gallery access
- Storage capability

Square Footage

-200sf

Elevator Lobby

Occupancy: Use & Thermal Comfort

- Film patrons, staff and employees
- Moderate with air exchange and circulation

Space Definition

- The elevator lobby provides waiting guests access to the elevators

Furnishings/Equipment

- Small lounge space
- Plants

General Program

- Service/Support

Function & Duration

- People circulation
- During film presentations and floor exchanges

Psychological Impact: Lighting, Color, Materiality & Texture

- Well lit space throughout
- Warm and inviting space
- Track and indirect lighting
- Exposed structure
- Variety of textures

Adjacencies: Interior and Exterior

- Close to admission control
- Near main lobby
- Restroom access
- Close to service entry

Critical Success Factors

- Elevator use and speed
- Location of lobbies throughout the floors
- Restroom access

Square Footage

- 400sf

Elevator Mechanical Room

Occupancy: Use & Thermal Comfort

-Janitorial staff and elevator service technicians

Space Definition

-The elevator mechanical room provides service and support space to the elevators

-Cool with air exchange and circulation

Furnishings/Equipment

-Elevator equipment

General Program

-Service/Support

Function & Duration

-Elevator service and control

-During floor exchanges

Psychological Impact: Lighting, Color, Materiality & Texture

-Well lit space throughout

-Track and indirect lighting

-Exposed structure

-Variety of textures

Adjacencies: Interior and Exterior

-Next to elevator shafts and lobbies

-Close to admission control

-Near main lobby

-Close to service entry

Critical Success Factors

-Elevator shafts location

-Location of lobbies throughout the floors

-Sound absorption

Square Footage

-400sf

Main Restrooms (1 Male, 1 Female)

Occupancy: Use & Thermal Comfort

- Movie Patrons, families and staff
- Moderate with air exchange and circulation

Space Definition

- The main restrooms provide building guests and movie patrons restroom access

Furnishings/Equipment

- Sinks and lavatories
- Mirrors
- Garbage

General Program

- Service/Support

Function & Duration

- Movie patron use
- Used throughout the day and evening hours
- Peak use during film presentations

Psychological Impact: Lighting, Color, Materiality & Texture

- Well lit space throughout
- Warm and inviting space
- Track and indirect lighting
- Exposed structure
- Variety of textures

Adjacencies: Interior and Exterior

- Near elevator lobbies
- Close to cinemas
- Close to admission control
- Near main lobby

Critical Success Factors

- Restroom capacity and location
- Availability around screening spaces

Square Footage

- 2@800=1600sf

General Storage

Occupancy: Use & Thermal Comfort

- All facility staff and employees
- Moderate with air exchange and circulation

Space Definition

-The general storage space provides building storage for items throughout the building

Furnishings/Equipment

- Storage cabinets
- Racks and shelving

General Program

-Service/Support

Psychological Impact: Lighting, Color, Materiality & Texture

- Well lit space throughout
- Track and indirect lighting
- Exposed structure
- Variety of textures

Function & Duration

- Entire facility use
- Used throughout the day and evening hours

Adjacencies: Interior and Exterior

- Near main lobby
- Access to service entrance

Critical Success Factors

- Storage organization and capabilities
- General storage location

Square Footage

-2@800=1600sf

Monumental Stair

Occupancy: Use & Thermal Comfort

- All facility use
- Open to lobby with lobby air exchange and circulation

Space Definition

-The monumental stair provides building level access to floors throughout the building

Furnishings/Equipment

- Treads and risers
- Railing system
- Landings with small seating areas

General Program

-Service/Support

Psychological Impact: Lighting, Color, Materiality & Texture

Function & Duration

- Entire facility use
- Used throughout the day and evening hours
- Peak usage during film presentations

- Well lit space throughout
- Energetic and inviting
- Track and indirect lighting
- Exposed structure
- Variety of textures

Adjacencies: Interior and Exterior

- Located in main lobby
- Access to all floor levels
- Visibility to the exterior

Critical Success Factors

- Public use
- Landings for elevated views to the exterior
- Well lighted and exposed structure

Square Footage

-300sf

Technology Space

Occupancy: Use & Thermal Comfort

- Theater employees and staff
- Cooler with air exchange and circulation

Space Definition

-The technology space provides the screening spaces with digital access and advanced computer technology systems for spaces throughout the building

Furnishings/Equipment

- Computers
- Data storage
- Servers
- Building electronics and telecommunication

General Program

- Service/Support

Psychological Impact: Lighting, Color, Materiality & Texture

Function & Duration

- Electronics implementation and support
- Used throughout the day and evening hours
- Peak usage during film presentations

- Well lit space throughout
- Advanced cooling capabilities
- Track and indirect lighting
- Exposed structure
- Variety of textures

Adjacencies: Interior and Exterior

- Located near screening spaces
- Access to all floor levels

Critical Success Factors

- Centrally located with cinema access
- Wiring organization
- Temperature control

Square Footage

- 500sf

(4) Egress Stairs

Occupancy: Use & Thermal Comfort

- Entire facility use
- Moderate with air exchange and circulation

Space Definition

-The egress stairs provide the fire safe access from spaces throughout the building

Furnishings/Equipment

- Egress stairs and railings
- Fire rated glass
- Fire rated doors

General Program

-Service/Support

Psychological Impact: Lighting, Color, Materiality & Texture

- Well lit space throughout
- Advanced smoke control capabilities
- Track and indirect lighting
- Exposed structure
- Views to the surrounding area
- Variety of textures

Function & Duration

- Secondary level access
- Fire escape egress
- Moderate use during business hours

Adjacencies: Interior and Exterior

- Spread amongst the facility
- Inclusion of fire control lobbies
- Immediate exterior access

Critical Success Factors

- Location of egress stairs
- Fire and smoke control capabilities
- Sculptural qualities with views to the exterior surroundings

Square Footage

-4@1000=4000sf

Service Entry

Occupancy: Use & Thermal Comfort

- Service entry employees
- Moderate with air exchange and circulation

Space Definition

-The service entry provides loading and unloading of products and sanitation removal

Furnishings/Equipment

- Loading dock
- Large overhead door
- Grounds control and facility support equipment and storage

General Program

-Service/Support

-Sanitation equipment

Function & Duration

-Building service collection and distribution

Psychological Impact: Lighting, Color, Materiality & Texture

-Waste collection and transportation

-Building service area

-Moderate use during business hours

-Well lit space throughout

-Track and indirect lighting

Adjacencies:

Interior and Exterior

-Immediate exterior access

-Screened entry from the street

-Street access for truck and van delivery

-Exposed structure

-Variety of textures

Square Footage

-500sf

Critical Success Factors

-Location of service entry

-Street access

-Grounds equipment storage space

Parking Structure

Occupancy: Use & Thermal Comfort

-Business community, employees, and movie patrons

-Moderate with maximum exhaust air exchange and circulation

Space Definition

-The parking structure provides public parking during off peak hours and business parking throughout the day and evening

Furnishings/Equipment

-Parking ramp

-Elevator lobby access

-Ticket booth

General Program

-Service/Support

Function & Duration

-On-site multi level parking

-Local use during business hours

-Mainly Facility use during the evenings and weekends

Psychological Impact: Lighting, Color, Materiality & Texture

-Well lit space throughout

-Exposed concrete structure

-Exterior planting materials

-Variety of textures

Adjacencies: Interior and Exterior

-Immediate exterior access

-Elevator lobby access

-Visual entry from the street

-Connection to facility on all levels

Critical Success Factors

-Street access

-Building and lobby access

-Proximity to the large screening spaces

Square Footage

-100,000sf

Janitorial Service Space

Occupancy: Use & Thermal Comfort

- Janitorial Service Employees
- Moderate with air exchange and circulation

Space Definition

-The janitorial service space provides water access and cleaning equipment storage

Furnishings/Equipment

- Mop sink
- Storage
- Shelving

General Program

-Service/Support

Function & Duration

- Storage and organization space for custodial services
- Used throughout the day and evenings

Psychological Impact: Lighting, Color, Materiality & Texture

- Well lit space throughout
- Moisture proof materials and textures

Adjacencies: Interior and Exterior

- Water access with space on each level
- Central locations on each floor

Critical Success Factors

- Building and lobby access
- Proximity to the large screening spaces
- Access to plumbing chaise

Square Footage

-200sf

Interior Courtyard

Occupancy: Use & Thermal Comfort

- Entire facility use
- Urban park condition
- Use of portable heating devices

Space Definition

-The interior courtyard space provides light and views within the building along with exterior dining and screening availability

Furnishings/Equipment

- Balconies
- Exterior dining seating
- Planters with various vegetation
- Exterior screening seating

General Program

- Service/Support

Psychological Impact: Lighting, Color, Materiality & Texture

- Exterior open space
- Moisture proof materials and textures
- Well lit
- Warm and inviting space

Function & Duration

- Outdoor film presentation
- Outdoor dining and relaxation
- Interior day lighting
- Used throughout the day and evening hours dependant on weather

Adjacencies: Interior and Exterior

- Centrally located
- Balcony access on each level
- Visual connection to major views surrounding the site
- Storage of heating equipment and excess seating

Critical Success Factors

- Building location and views
- Fresh air access
- Dependant on weather conditions
- Maximum interior daylight source

Square Footage

- 1200sf

(11) Technology Booths

Occupancy: Use & Thermal Comfort

- Technology booth employees
- Cool with air exchange and circulation

Space Definition

-The technology booths provide sound and projection technology equipment for each screening space

Furnishings/Equipment

- Projector
- Amplifiers
- Sound equipment
- Table and chair

General Program

-Service/Support

Psychological Impact: Lighting, Color, Materiality & Texture

- Low lit space
- Track and indirect lighting
- Exposed structure
- Variety of textures

Function & Duration

-Projection and sound control for film presentations

-Used during film screening presentations

Adjacencies: Interior and Exterior

- Next to each screening space
- Elevated one level for proper screen height

Critical Success Factors

- Lighting conditions
- Both locations
- Grouping of technology booths

Square Footage

-11@100=1100sf

Employee Lounge

Occupancy: Use & Thermal Comfort

- Facility employees
- Moderate with air exchange and circulation

Space Definition

-The employee lounge provides private break space for staff and building personnel

Furnishings/Equipment

- Tables and chairs
- Sink and appliances
- Small lounge area

General Program

-Service/Support

Psychological Impact: Lighting, Color, Materiality & Texture

- Well lit space
- Track and indirect lighting
- Exposed structure
- Variety of textures

Function & Duration

- Break area for facility employees
- Used variously throughout the day

Adjacencies: Interior and Exterior

- Near the office spaces
- Access outside to a private terrace space

Critical Success Factors

- Location within the facility
- Access by all employees
- Exterior terrace access

Square Footage

-200sf

Guest Relations

Occupancy: Use & Thermal Comfort

-Manager and facility guests

Space Definition

-The guest relations space provides building information and guest services for guests throughout the building

Furnishings/Equipment

-Reception area

General Program

-Service/Support

-Informational screens

-Computer, desk and chair

Function & Duration

-Guest relations for the public and facility guests

Psychological Impact: Lighting, Color, Materiality & Texture

-Well lit space

-Warm and inviting space

-Track and indirect lighting

-Exposed structure

-Variety of textures

Adjacencies: Interior and Exterior

-Highly visible in the main lobby

-Ground level location

Critical Success Factors

-Location within the facility

-Access by guests

-Visibility of the space within the lobby

Square Footage

-200sf

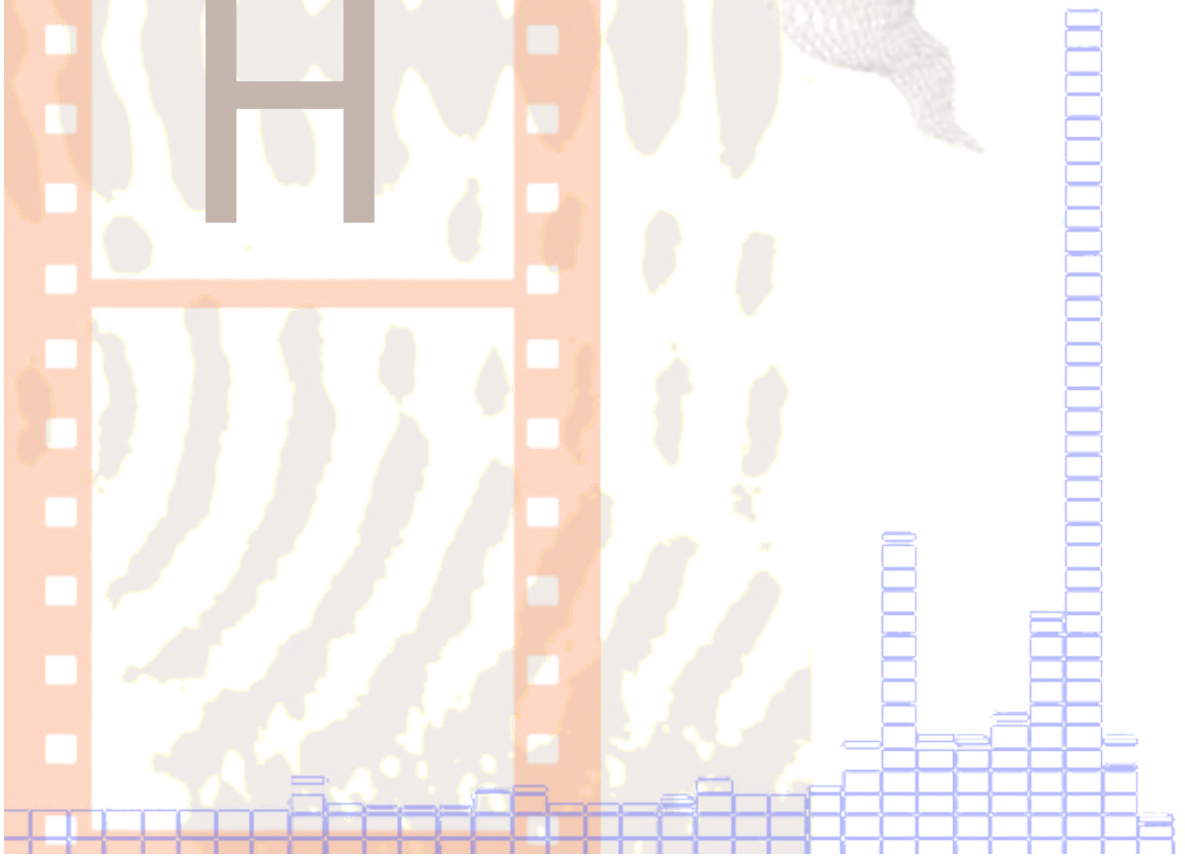


Process Documents

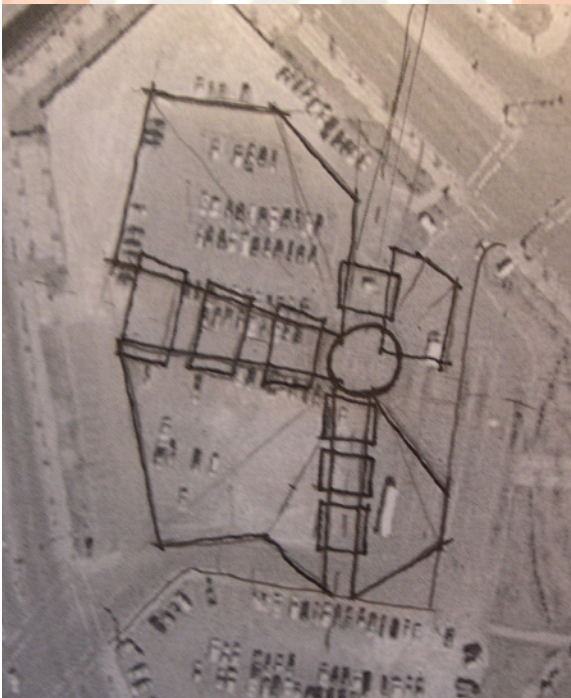
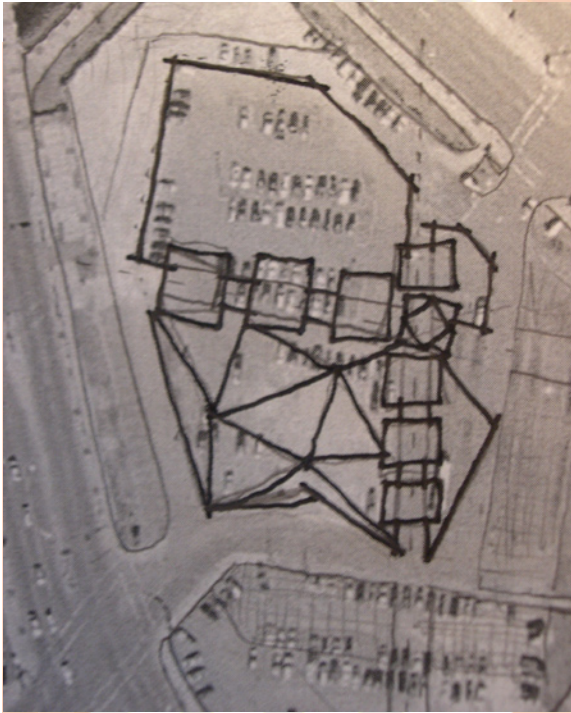
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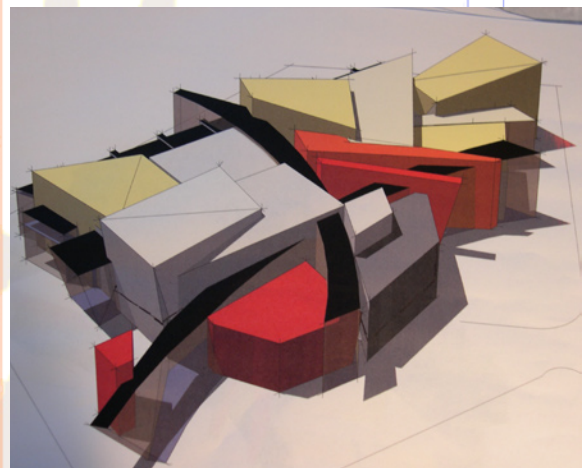
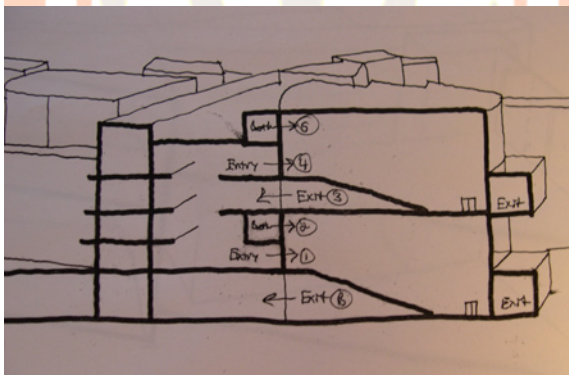
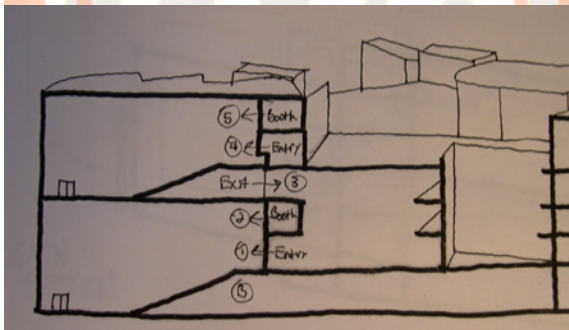
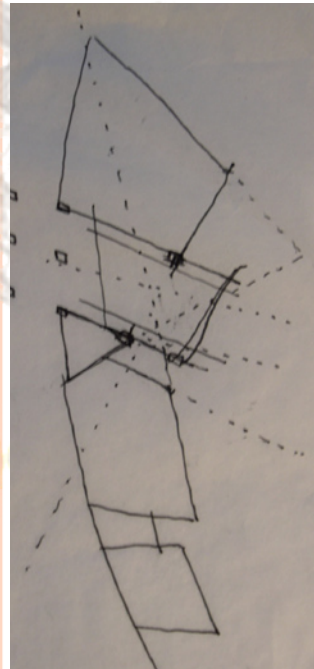
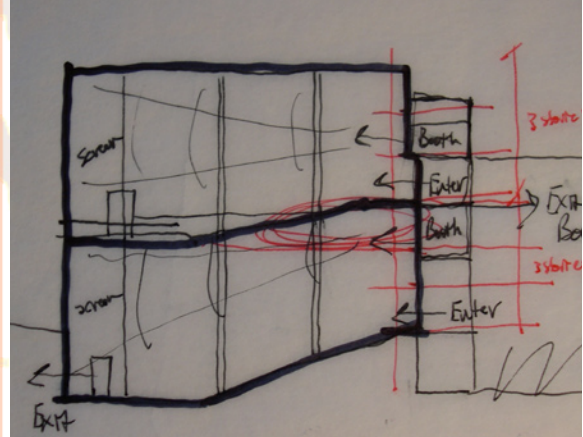
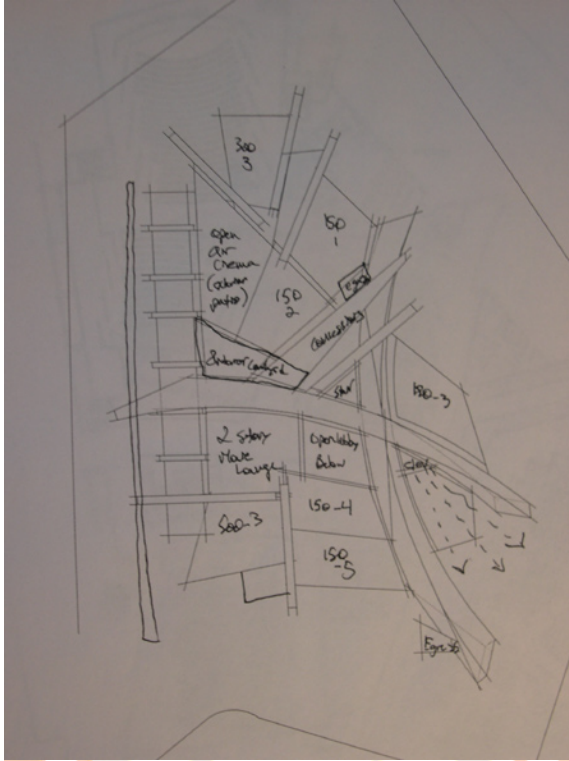
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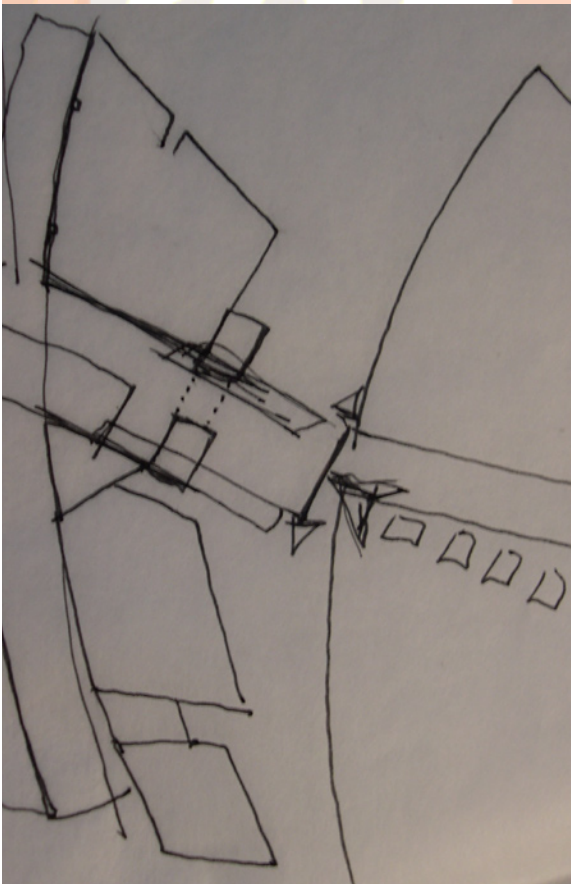
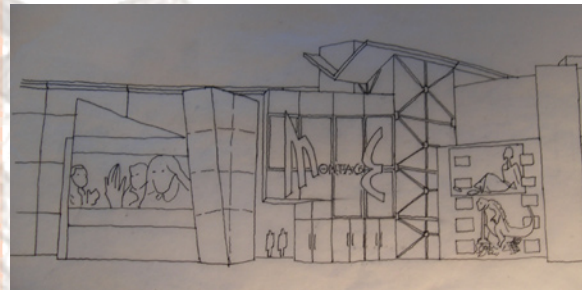
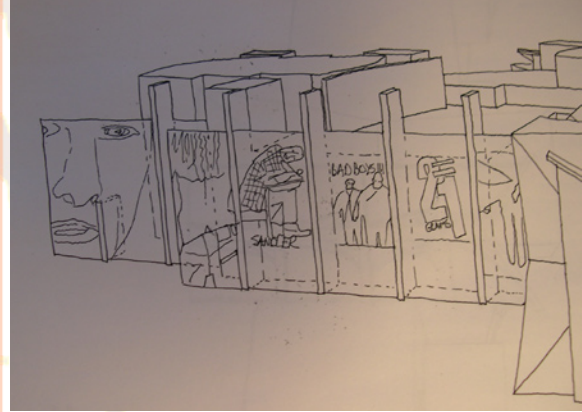
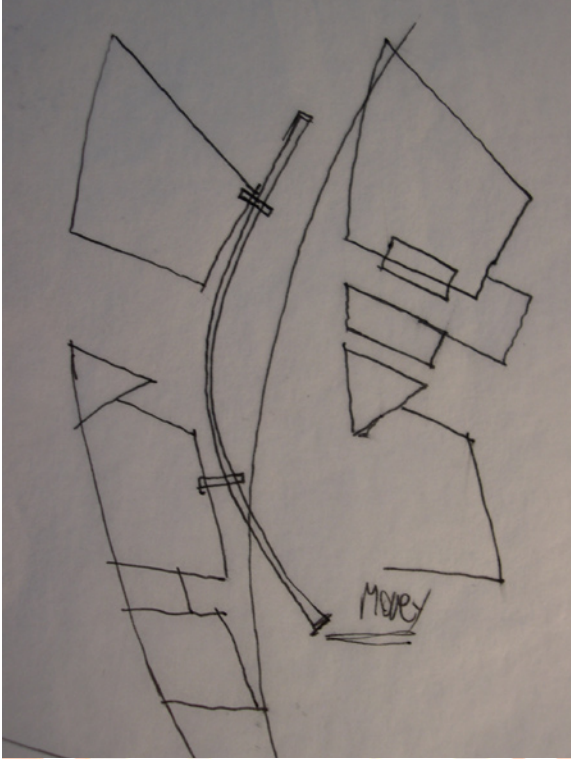


Conceptual Work



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Design Process

The theoretical premise of the transition from the real world into one where space and time have been temporarily suspended corresponds to the powerful effects of movies. People go to the movies to escape. This transition relates to the existing context and transfers into the spaces throughout the Movie House. One is able to escape into the "real-filmic" space, enjoy themselves and act out their fantasies. The magic of film comes to life. Cinematic architecture and solid, tangible architecture are brought together within the confines of exclusive hideaways (AD, 1994.) The imagined is confronted with reality and reality with the imagined; two dimensions with three dimensions; the fantasy with the every day. Architectural construction can be perceived as part of a performance. The idea that the movement of a body through a constructed space and participating in its narration lends itself to a more intimate union between film and architecture. Through work with shape, form, light, balance, color, movement and depth this transition became possible. Cinematic language was used in the design development of the Movie House and designing around the Movies' social and physical dimensions. Movies take us away from every day life and into a story. This powerful phenomenon relates to my main emphasis of the transition from the real world into one where space and time have been temporarily suspended. The elements of cinematic language: scene, montage, frame, cut, movement, image, illusion and depth of field have a dialectical relationship to the tectonics of designing.

Architectural construction can be perceived as part of a performance. Montage includes elements such as reoccurrence, inversion and substitution, which suggests an architecture of collision. Intricately connected building units providing differentiation in use and design. The construction and layering of extraneous material builds up the dramatic situation. The idea of creating a balanced network for movement and investing in the public realm. The design focuses on people looking outward rather than primarily inward to see the energy involved with the city moving around it. The design was laid out using montage to create dynamic spatial sequences defined by tangents and diagonals along with primary axes towards the cathedral, capital and the river.

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THE MONTAGE HOUSE

CONCEPTUAL DESIGN PROCESS

SITE INFORMATION

SITE ENVIRONMENT

SPACE PLANNING

STEVEN ADAM

TRAVIS BENTZ

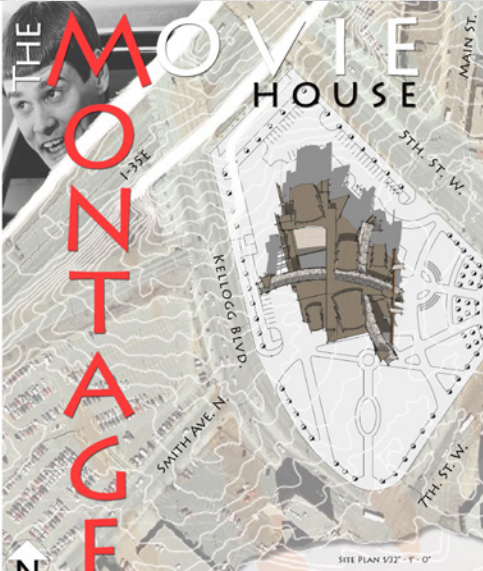
MONTAGE

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THE MONTAGE

[MONTAZH]
THE ART OF CONVEYING AN IDEA AND/OR MOOD BY THE RAPID JUXTAPOSITION OF DIFFERENT IMAGES AND CAMERA ANGLES.



THE SITE LOCATION IS ENCOMPASSED WITHIN SEVEN MAJOR THOROUGHFARES BEGINNING, SURROUNDING, AND ENDING AT THE SITE.

SITE CONTEXT
THE MOVIE HOUSE FOR THE MOVIE HOUSE IS LOCATED IN THE SEVEN CORNER REGION OF DOWNTOWN SAINT PAUL, MINNESOTA. COMPARED WITH MINNEAPOLIS, SAINT PAUL IS NOT OVER SPREADEN FROM THE VEE BORDER. THE SOUTH AND CENTER AVENUES ARE THE MOST DENSE STREET NEIGHBORHOOD. THE SITE LOCATION IS ENCOMPASSED WITHIN SEVEN MAJOR THOROUGHFARES BEGINNING, SURROUNDING, AND ENDING AT THE SITE. THE SEVEN CORNER AREA ENDS GREAT TO BE AN AMAZING OPPORTUNITY FOR THE MOVIE HOUSE. THESE THOROUGHFARES ENCLOSE THE SITE WHICH CREATES TWO BLOCKS OF DOWNTOWN SAINT PAUL TO ITS EAST. PLANNING STREET AND INTERESTS ARE LOCATED BENEATH THE NORTH END SECTION OF THE SITE WITH THE MAIN 19th EXIT TO THE DOWNTOWN AREA CROSS THE STREET WEST WHICH BORDERS THE SITE TO THE EAST. MAIN STREET AND 10th STREET ARE TO THE CENTRAL EAST OF THE SITE. 7th STREET WEST BOUND ALONG THE SOUTHWEST OF THE SITE CROSS THE STREET WEST WHICH BORDERS THE SITE TO THE WEST. KELLOGG BOULEVARD FORMS THE SOUTHWEST EDGE OF THE SITE WITH THE K-EL ENERGY CENTER BENEATH TO THE SOUTH EAST OF THE SITE LOCATION. ON THE WEST CENTRAL SIDE OF THE SITE IS WHITE AVENUE NORTH WHICH IS LIMITEDLY CONNECTED ACROSS THE SITE TO 8th STREET WEST.



SOUTHWEST AERIAL PERSPECTIVE

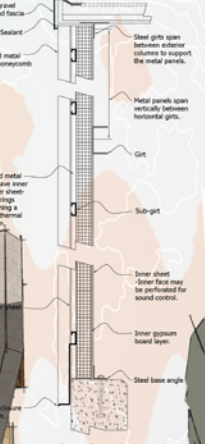
ESTABLISHING A CONNECTION OF THESE NATURAL AREAS IN THE REGION SO THAT WILDLIFE CAN THRIVE AND PEOPLE IN THE CITIES CAN ENJOY NATURAL RECREATION CLOSE TO HOME.

SITE ENVIRONMENT
MINNESOTA HERITAGE IS ROOTED IN NATURE AND THE GREAT OUTDOORS. THE GOAL OF MINNESOTA ENVIRONMENTAL AGENCIES IS TO PAID TO THE NATURAL LEGACY ONTO THE FUTURE CITIZEN. HALF OF MINNESOTA WETLANDS, MORE THAN 10 MILLION ACRES, HAVE BEEN BRAINDED FOR DEVELOPMENT OR DESTRUCTION. USING THIS VACANT URBAN SITE WILL ALLEVIATE THE AERIAL SPRAWL TO THE URBAN, IN TURN, REVITALIZING DOWNTOWN. SOME REMAINING LANDS NEEDED TO COMPLETE MINNESOTA STATE PARK SYSTEM AND TO PROTECT THE BEST REMAINING PRIVATE AND PUBLIC LANDS IN THE MINNEAPOLIS AND ITS PAIR METROPOLITAN REGION. ESTABLISHING A CONNECTION OF THESE NATURAL AREAS IN THE REGION SO THAT WILDLIFE CAN THRIVE AND PEOPLE IN THE CITIES CAN ENJOY NATURAL RECREATION CLOSE TO HOME. SAINT PAUL HAS SEVERAL PARKS IN THE DOWNTOWN AREA INCLUDING HYVIE PARK, FAIR PARK, AND KELLOGG PARK. LETTING A USE A PORTION OF THE SITE FOR AN ADDED TO THE PARK SYSTEM WOULD HELP REINFORCE THIS NATURAL CONNECTION. CURRENT CAPITAL ENERGY PROVIDES INVESTING IN RENEWABLE ENERGY PROJECTS OF MINNESOTA. ENERGY CENTER OF SAINT PAUL IS LOCATED ALONG THE BUFFY AND PROVIDES CUSTOMERS WITH GREEN ENERGY. THE PLANT GENERATES ELECTRICITY FOR THE THIRTY CORNER AREA WHILE HEATING AND COOLING DOWNTOWN SAINT PAUL. THIS IS A UNPARALLELED TO THE FUTURE OF DOWNTOWN SAINT PAUL, THE WELL-BEING OF CITIZENS AND THE EARTH. ALSO A WONDERFUL ASSET TO THE MOVIE HOUSE.

SITE INFORMATION
THE SITE IS CURRENTLY BEING USED AS A METRO AREA TRANSIT STOP FOR THE BUS, PARKING AREA FOR THE DOWNTOWN AREA, AND ENTRY FOR THE K-EL ENERGY CENTER. THE NORTHERN EDGE OF THE SITE IS A PERISTYLE WALL WITH LIGHTING, TREES, AND BENCHES, SUPPORTED BY A REMAINING WALL. THERE ARE CURRENTLY NO EXISTING BUILDINGS ON THE SITE.

1. CREATE A COMPILING VISION FOR FUTURE DEVELOPMENT IN THE CAPITOL AREA.
2. RESTORE THE CONTINUITY OF URBAN FABRIC THAT HAS BEEN ERASED BY LAND CLEARING FOR URBAN REVENUE IN THE 1970s. THE CONSTRUCTION OF THE FREELY AND OCCASIONAL HIGH-PROFILE DEVELOPMENTS.
3. REINFORCE THE DIVERSITY OF THE COMPARISON NEIGHBORHOOD OR URBAN WITHIN THE CAPITOL AREA AND DEFINE THE RELATIONSHIP OF EACH TO THE REGIONAL CAPITOL CAMPUS.
4. DEFINE THE URBAN CHARACTER, PREDOMINANTLY USE PATTERNS, AND RELIABLE DENSITY OF DEVELOPMENT FOR EACH SUB-DISTRICT IN THE CAPITOL AREA.
5. REINFORCE CONNECTIONS OF THE CAPITOL AREA TO ITS NEIGHBOR, PARTICULARLY DOWNTOWN AND THE REGIONAL URBAN BAY.

USING THIS VACANT URBAN SITE WILL ALLEVIATE THE ADDED SPRAWL TO THE SUBURBS. IN TURN, REVITALIZING DOWNTOWN.



METAL PANEL DETAIL 3/4" - 1' - 0"

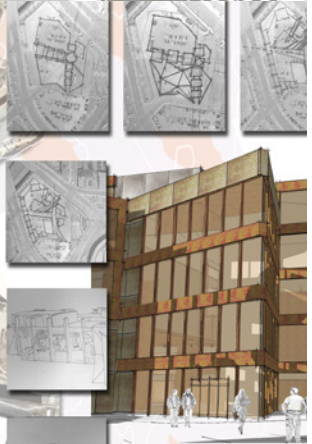


ENTRY PERSPECTIVE

THE LOWER LEVEL PROVIDES STORAGE AND MECHANICAL

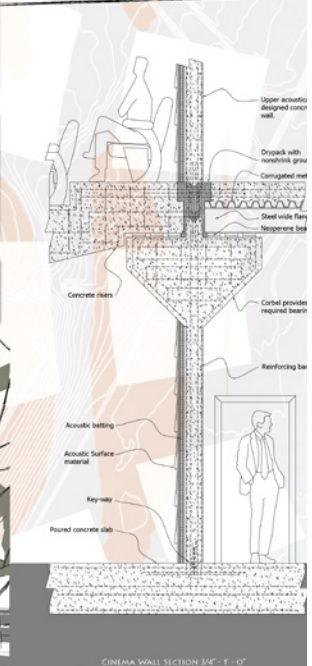
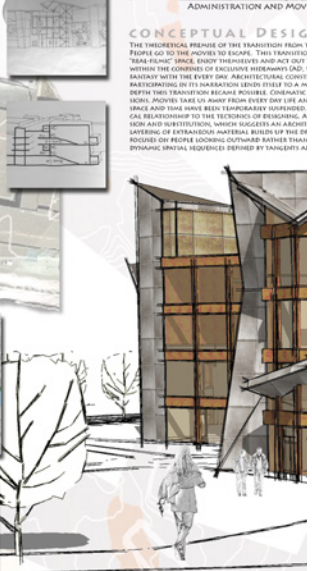
EMPLOYEE ENTRANCE

THE GROUND LEVEL OFFERS ENTRY AND DRIVING ACCESS.



CONCEPTUAL DESIGN

THE THEORETICAL PRINCIPLE OF THE TRANSITION FROM PEOPLE GO TO THE MOVIE TO ESCAPE. THEY TRANSFER "REAL-FEEL" SINCE ENJOY THEMSELVES AND ACT OUT WITHIN THE CONCEPT OF ESCAPING HIBERNATION AND RANTASY WITH THE EVERY DAY. ARCHITECTURAL CONCEPTS BEGINNING IN ITS IMAGINATION SEEMS TO BE IN DEPTH THIS TRANSITION BECAUSE POSSIBLE CONCEPTUAL ASPECTS TAKE US AWAY FROM EVERY DAY OF AN SPACE AND TIME HAVE BEEN TEMPORARILY SUSPENDED. CAL RELATIONSHIP TO THE TECHNICAL OF RESEARCH, A TION AND SUBSTITUTION, WHICH SUGGESTS AN ARCHITECTURE OF EXTRAORDINARY MATERIAL BUILT UP OF THE PRINCIPLE OF PEOPLE LOOKING OUTWARD RATHER THAN PHYSICAL URBAN QUALITIES DEFINED BY TRANSPARENT



CINEMA WALL SECTION 3/4" - 1' - 0"

THE SECOND LEVEL OFFERS EXITS FOR THE TWO WALLS

Saint Paul



SOUTHWEST AERIAL PERSPECTIVE

ESTABLISHING A CONNECTION OF THESE NATURAL AREAS IN THE REGION SO THAT WILDLIFE CAN THRIVE AND PEOPLE IN THE CITIES CAN ENJOY NATURAL RECREATION CLOSE TO HOME.

SITE ENVIRONMENT

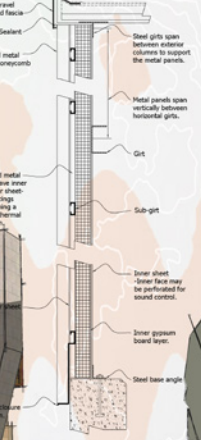
MINNESOTA'S HERITAGE IS ROOTED IN NATURE AND THE GREAT OUTDOORS. THE GOAL OF MINNESOTA'S ENVIRONMENTAL AGENCIES IS TO PASS THIS NATURAL LEGACY ONTO THE FUTURE GENERATIONS. TRAILS OF MINNESOTA WETLANDS, MORE THAN 10 MILLION ACRES, HAVE BEEN DESIGNATED FOR DEVELOPMENT AND RECREATION. USING THIS VACANT URBAN SITE WILL REVEAL THE ADDED BENEFIT TO THE SURROUNDING URBAN REVITALIZING DOWNTOWN. SOME REMAINING LANDS NEEDED TO COMPLETE MINNESOTA STATE PARK SYSTEM AND TO PROTECT THE BEST REMAINING PRIVATE AND PUBLIC LANDS BY THE MINNEAPOLIS AND ST. PAUL METROPOLITAN REGION. ESTABLISHING A CONNECTION OF THESE NATURAL AREAS IN THE REGION TO THAT WHERE CAN THRIVE AND PEOPLE IN THE CITIES CAN ENJOY NATURAL RECREATION CLOSE TO HOME. SAINT PAUL HAS SEVERAL PARKS IN THE DOWNTOWN AREA INCLUDING MOVING PARK, RICE PARK, AND KELLING PARK. SETTING A USE A PORTION OF THE SITE FOR AN ADDITION TO THE PARK SYSTEM WOULD HELP REVEAL THIS NATURAL CONNECTION. CURRENT CRITICAL ENERGY PROJECTS INCLUDE INVESTING IN RENEWABLE ENERGY PROJECTS IN MINNESOTA. ENERGY EFFICIENCY SAINT PAUL IS LOCATED ALONG THE RISE AND PROVIDES CUSTOMERS WITH GREEN ENERGY. THE REAR ENERGY EFFICIENCY FOR THE TRINITY CENTER BUILDING AREA WHERE HEATING AND COOLING DOWNTOWN SAINT PAUL. THIS IS A VALUABLE ASSET TO THE FUTURE OF DOWNTOWN SAINT PAUL, THE WELL-BEING OF CITIZENS AND THE EARTH, AND A WONDERFUL ASSET TO THE MOVIE HOUSE.

SITE INFORMATION

THE SITE IS CURRENTLY BEING USED AS A MIXED AREA TRADING FLOOR FOR THE BUREAU OF LAND MANAGEMENT FOR THE DOWNTOWN AREA AND IS BEING USED FOR THE CITY'S ENERGY CENTER. THE NORTHERN EDGE OF THE SITE IS A RECREATION WALKWAY WITH LIGHTING, TREES, AND BENCHES, SUPPORTED BY A REMAINING WALL. THERE ARE CURRENTLY NO EXISTING BUILDINGS ON THE SITE.

1. CREATE A COMPREHENSIVE VISION FOR FUTURE DEVELOPMENT IN THE CAPITOL AREA.
2. RESTORE THE CONTINUITY OF URBAN FABRIC THAT HAS BEEN DISRUPTED BY LAND CLEARING FOR URBAN REDEVELOPMENT. IN THE FUTURE, THE CONSTRUCTION OF THE FREEWAY AND OCCASIONAL HIGH-PROFILE DEVELOPMENTS.
3. RECOGNIZE THE DIVERSITY OF THE COMPONENT NEIGHBORHOODS OR AREAS WITHIN THE CAPITOL AREA AND DEFINE THE RELATIONSHIP OF EACH TO THE REGIONAL CAPITOL CAMPUS.
4. DEFINE THE URBAN CHARACTER, PREDOMINANT USE PATTERNS, AND RELIABLE BENEFIT OF DEVELOPMENT FOR EACH SUB-DISTRICT IN THE CAPITOL AREA.
5. REINFORCE CONNECTIONS OF THE CAPITOL AREA TO ITS NEIGHBORHOODS, PARTICULARLY DOWNTOWN AND THE MISSISSIPPI RIVER.

USING THIS VACANT URBAN SITE WILL ALLEVIATE THE ADDED SPRAWL TO THE SUBURBS. IN TURN, REVITALIZING DOWNTOWN.



METAL PANEL DETAIL 3/4" - 1'-0"



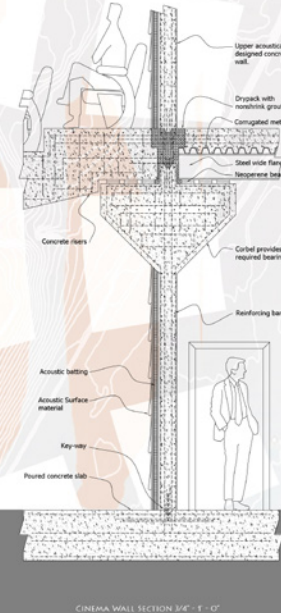
REGION

SITE CONTEXT MAP

NEIGHBORHOOD CONTEXT MAP

AERIAL PHOTO LOOKING EAST

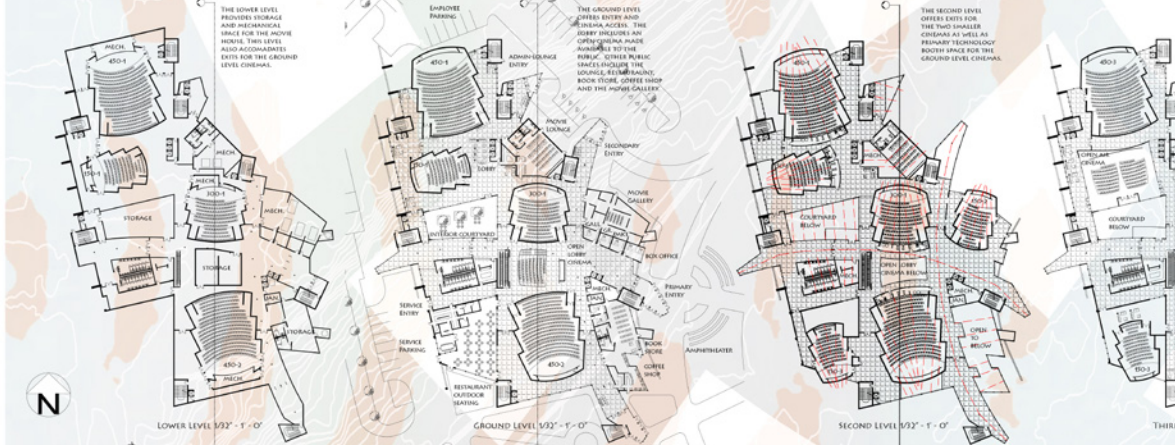
SOUTHWEST SITE PANORAMIC



CINEMA WALL SECTION 3/4" - 1'-0"



ENTRANCE PERSPECTIVE



NORTHWEST PERSPECTIVE

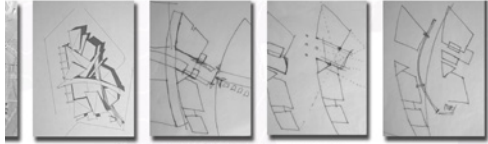
SOUTHWEST PERSPECTIVE

"ALTHOUGH A CINEMA'S HEART IS THE DARKENED AUDITORIUM IN WHERE A MOVIE FLICKERS, ITS FACE IS THE LOBBY."

SPACE PLANNING

THE MOVIE HOUSE WILL BE COMPOSED OF 7 AUDITORIUMS, WITH A MOVIE LOBBY, OPEN LOBBY, CINEMA, AND AN OPEN AIR CINEMA, FOR A TOTAL OF 12 SCREENING SPACES. THE MAX OF THE AUDITORIUMS WILL BE 100 SEATS WITHIN A CINEMA TO ORDER TO HANDLE LARGE CINEMA FILM PRESENTATIONS AND THEN BACK OFF INTO SMALLER AUDITORIUMS AS THE DEMAND DIMINISHES. THE MOVIE HOUSES ALLOW THE CINEMA TO HOLD A MOVIE GATHERING TRUCK & 5 SEVEN, WITH OPTIONS FOR SOME FRAMES UP UNTIL THEIR RELEASE IN VIDEO STORES. PREMIUM RESERVED SPACE IN THE MOVIE HOUSES WILL BE AVAILABLE FOR THE TOP OF THE HOUSE, UNDER A HIGH HEAVY JOIST. ALCOHOL MAY BE SERVED. THE LOBBY AND OTHER SERVICE SPACES WILL BE COMPREHENSIVE PUBLIC, REACTING AS AN EXTENSION OF THE STREET. CINEMA SPACES INCLUDE THE SCREENING SPACES, ADMINISTRATION, SALES AND SERVICE/IMPORT PROGRAMS. ALTHOUGH A CINEMA HEART IS THE DARKENED AUDITORIUM IN WHERE A MOVIE FLICKERS, ITS FACE IS THE LOBBY. THE LOBBY WILL SUPPORT GUEST SERVICES AND AMENITIES INCLUDING CONCESSIONS, RESTAURANT, LOBBY AREA, GYMNASIUM, OFFICE SHOP AND A BOOK STORE. SUPPORTING MECHANICAL AND TECHNICAL PRODUCTION ROOMS IN SPACES. OTHER PROJECT ELEMENTS INCLUDE MANAGEMENT OFFICE, EMPLOYEE LOCKERS, STORAGE, SUPPLY CLOSET, STORAGE, SERVICE ENTRANCE, SIGN SERVICE, CLOSET, CIRCULATION, SEWER, AND ACoustic DESIGN FOR EACH SCREENING SPACE. THIS SITE LOCATION ALSO OFFERS OPPORTUNITIES FOR EXTERIOR PLAZA SPACES AND EXTERIOR SPATIAL CONNECTIONS, ALONG WITH THE ADDITION OF AN INTERIOR COURTYARD SPACE.

Saint Paul

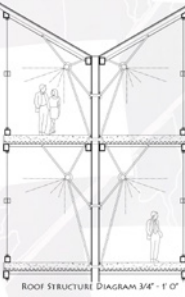


PROJECT INTRODUCTION

THE REASON FOR THIS THEM PROJECT IS THE NEED TO REPRESENT THE REAL AND FANTASY OF THE IDEAS IN AN URBAN ENVIRONMENT WITH THE DESIGN OF THE MOVIE SCREEN MOVIE HOUSE. THE DESIGN OF A REVOLUTIONARY MULTI SCREEN MOVIE HOUSE WOULD EXPAND CINEMATIC ENTERTAINMENT TO THE WONDROUSLY IMAGINATIVE ST. PAUL SEVEN CORNERS AREA. SAINT PAUL HAS ESTABLISHED THE DOWNTOWN AS A REGIONAL INDUSTRY DESTINATION WITH MAJOR NEW VISUAL ATTRACTIONS INCLUDING THE SCIENCE MUSEUM, PIONEER CENTER, AND THE KOLB ENTRY CENTER. THESE AREA ATTRACTIONS BRING OVER 7 MILLION VISITORS ANNUALLY. DRIVEN BY THE CRITICAL MASS OF VISUAL TRAFFIC, THE SEVEN CORNERS GATEWAY IS EMERGING AS SAINT PAUL'S NEW ENTERTAINMENT DISTRICT. THE DESIGN IS CONFOUNDED WITH REALITY AND REALITY WITH THE IMAGINED. TWO DIMENSIONS WITH THREE DIMENSIONS. THE FANTASY WITH THE EVERY DAY. THE USE OF CINEMATIC LANGUAGE WAS USED IN THE DESIGN DEVELOPMENT OF THE MOVIE HOUSE. THE ELEMENTS OF CINEMATIC LANGUAGE ARE: MONTAGE, FRAME, CUT, INDIVIDUAL IMAGE, REDUCTION AND DEPTH OF FIELD HAVE A DIALECTICAL RELATIONSHIP TO THE TECHNOLOGY OF MOVING PICTURE. PEOPLE GO TO THE MOVIE TO ESCAPE. THE ENVIRONMENT WILL RELATE TO THE EXISTING CONTEXT AND TRANSFER INTO THE SPACE THROUGHOUT THE MOVIE HOUSE. ONE IS ABLE TO ESCAPE INTO THE "IMAGINED" SPACE. EVERY THING OVER AND OUT OF THE REALITY. THE MAGIC OF FILM COMES TO LIFE. CINEMATIC ARCHITECTURE AND SOLID, TANGIBLE ARCHITECTURE ARE BROUGHT TOGETHER WITHIN THE CORNERS OF SEVEN CORNERS (LAD, 1982).

CONCEPT SKETCHES

DRIVEN BY THE CRITICAL MASS OF VISITOR TRAFFIC, THE SEVEN CORNERS GATEWAY IS EMERGING AS SAINT PAUL'S NEW ENTERTAINMENT DISTRICT.



PROJECT OBJECTIVES

IN SAINT PAUL, MINNESOTA, THE CONCEPT OF THE CONCEPT INVOLVED USE URBAN VIOLENT TO WHICH SUPPORTS AT MANY SCALES, FROM THE CITY'S OVERBROADSIVE LIFE PLAN TO URBAN REDEVELOPMENT PLANS FOR LARGE SITES, TO SMALL SCALE URBAN CORRIDORS FOR COMMERCIAL NODES AND TRANSIT CORRIDORS. THE PLAN ADVANCED A COMPELLING VISION: A SERIES OF INTERCONNECTED FUTURE-USE URBAN VILLAGES (UAV) AND URBAN CORRIDORS, CENTERED IN THE SURROUNDING GREEN OF A REDEVELOPED RIVER VALLEY (RIVER, 2004).

- INVEST IN THE PUBLIC REALM
- BROADEN THE MIX OF USES IMPROVE CONNECTIVITY BETWEEN NEIGHBORHOODS, DOWNTOWN AND THE RIVER
- ENSURE THAT BUILDINGS SUPPORT BROADER CITY BUILDING GOALS
- BUILD ON EXISTING STRENGTHS
- PRESERVE AND ENHANCE HERITAGE RESOURCES
- PROVIDE A BALANCED NETWORK FOR MOVEMENT

PROCESS

IF MOVIE INTO ONE WHERE SPACE AND TIME HAVE BEEN TEMPORARILY SUSPENDED CONNECTIONS TO THE POWERFUL EFFECTS OF MOVIES INTO THE EXISTING CONTEXT AND TRANSFER INTO THE URBAN THROUGHOUT THE MOVIE HOUSE. ONE IS ABLE TO ESCAPE INTO THE IMAGINED. THE MAGIC OF FILM COMES TO LIFE. CINEMATIC ARCHITECTURE AND SOLID, TANGIBLE ARCHITECTURE ARE BROUGHT TOGETHER WITHIN THE CORNERS OF SEVEN CORNERS. THE IMAGINED IS CONFOUNDED WITH REALITY AND REALITY WITH THE IMAGINED. TWO DIMENSIONS WITH THREE DIMENSIONS. THE IMAGINED CAN BE PERCEIVED AS PART OF A PERFORMANCE. THE REAL THAT THE MOVING IMAGE OF A BODY THROUGH A CONSTRUCTIVE SPACE AND TRANSFER INTO THE EXISTING CONTEXT AND TRANSFER INTO THE URBAN THROUGHOUT THE MOVIE HOUSE. ONE IS ABLE TO ESCAPE INTO THE IMAGINED. THE MAGIC OF FILM COMES TO LIFE. CINEMATIC ARCHITECTURE AND SOLID, TANGIBLE ARCHITECTURE ARE BROUGHT TOGETHER WITHIN THE CORNERS OF SEVEN CORNERS (LAD, 1982).

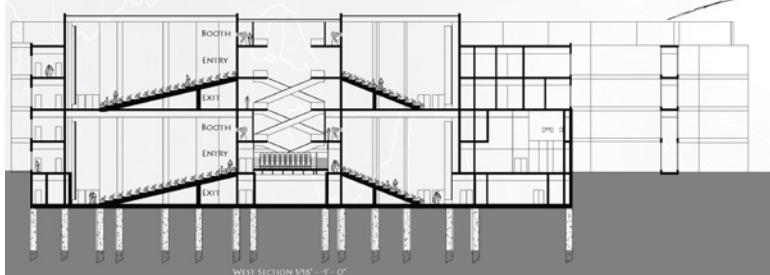
THE IDEA THAT THE MOVEMENT OF A BODY PARTICIPATING IN ITS HABITATION LENDS ITSELF TO A MORE INTIMATE UNION BETWEEN FILM AND ARCHITECTURE.



PERSPECTIVE FROM EXCEL



SOUTHWEST PERSPECTIVE



WEST SECTION 1/8\"/>

THE THIRD LEVEL OFFERS ENTRY FOR

THE FOURTH LEVEL OFFERS PRIMARY

THE FIFTH LEVEL OFFERS SECONDARY

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SOUTHEAST APPROACH PERSPECTIVE



SOUTHEAST PARK PERSPECTIVE



OPEN LOBBY CINEMA



MAIN CINEMA INTERIOR

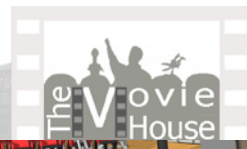


SOUTHWEST STREET PERSPECTIVE



SOUTHWEST PERSPECTIVE

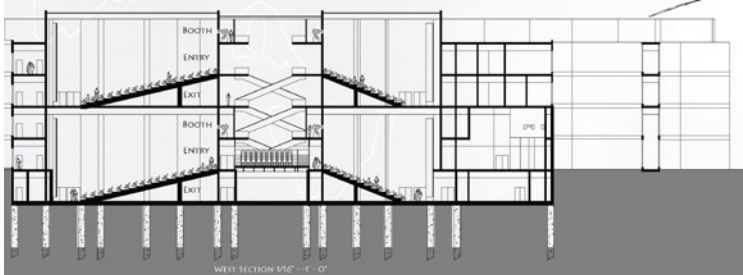
Saint Paul



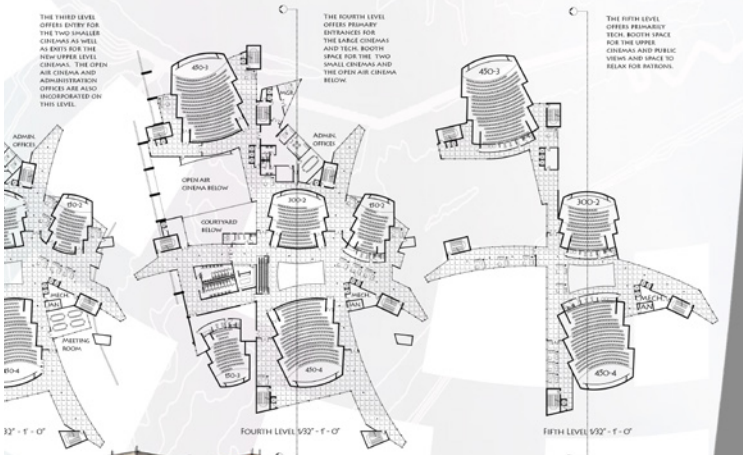
PERSPECTIVE FROM EXCEL



SOUTHWEST PERSPECTIVE



WEST SECTION 57'-0" - 1'-0"



MAIN CINEMA INTERIOR



SOUTHWEST STREET PERSPECTIVE



SOUTHWEST PERSPECTIVE



OPEN AIR CINEMA PERSPECTIVE



NORTHEAST PERSPECTIVE



SOUTHEAST NIGHT PERSPECTIVE

LESOTTA

TRAVIS BEAN



Saint Paul



Personal Identification

-Name 144
-NDSU Reflection 144

A large, stylized letter 'J' in a grey color, positioned in the middle of the page. The background features a film strip on the left, a wireframe dragonfly in the center, and a blue bar chart on the right.

Travis Bean

"... The NDSU Architecture Program was the best five years of my life."



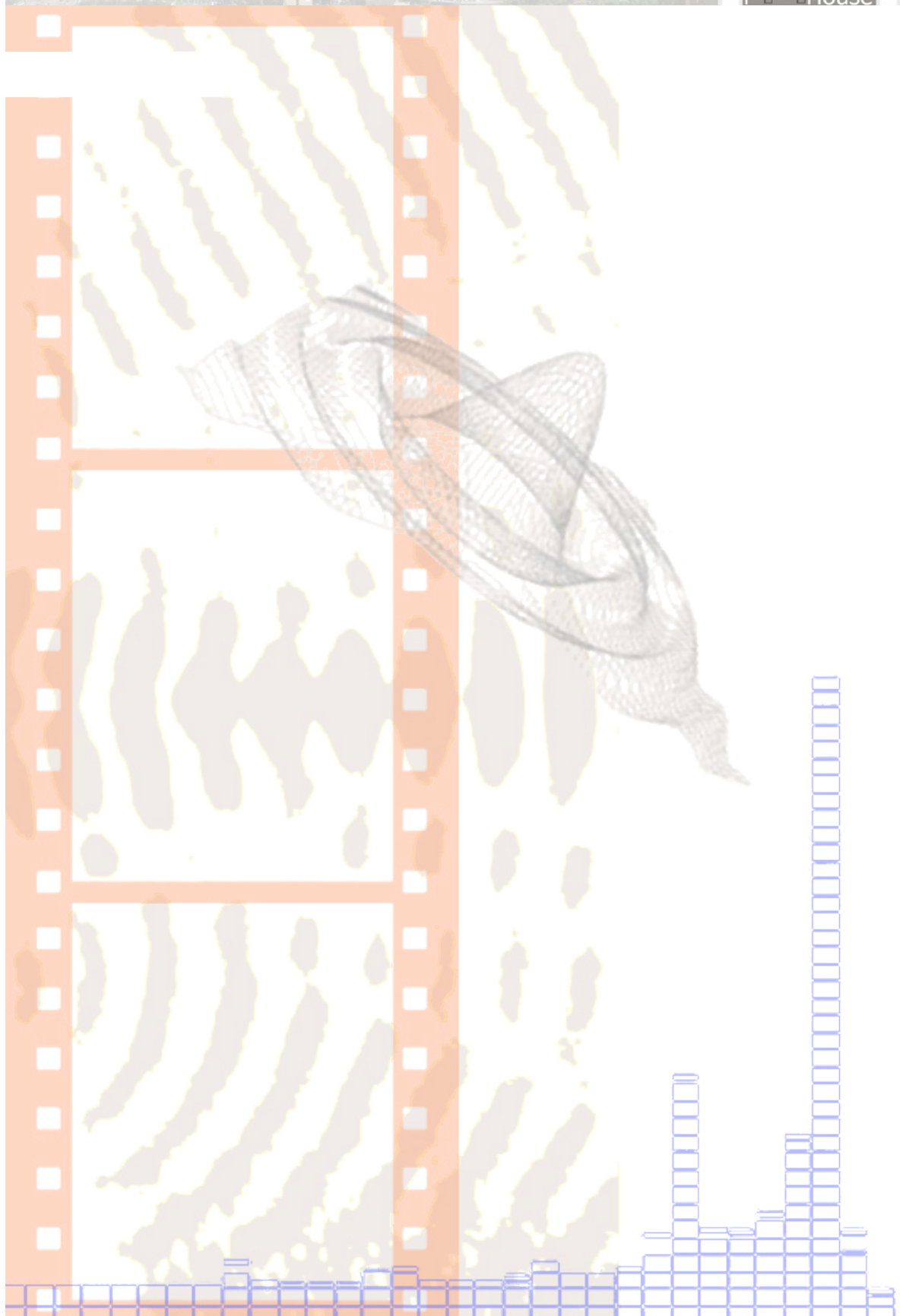
Digital Presentation

-Thesis Presentation PDF 146

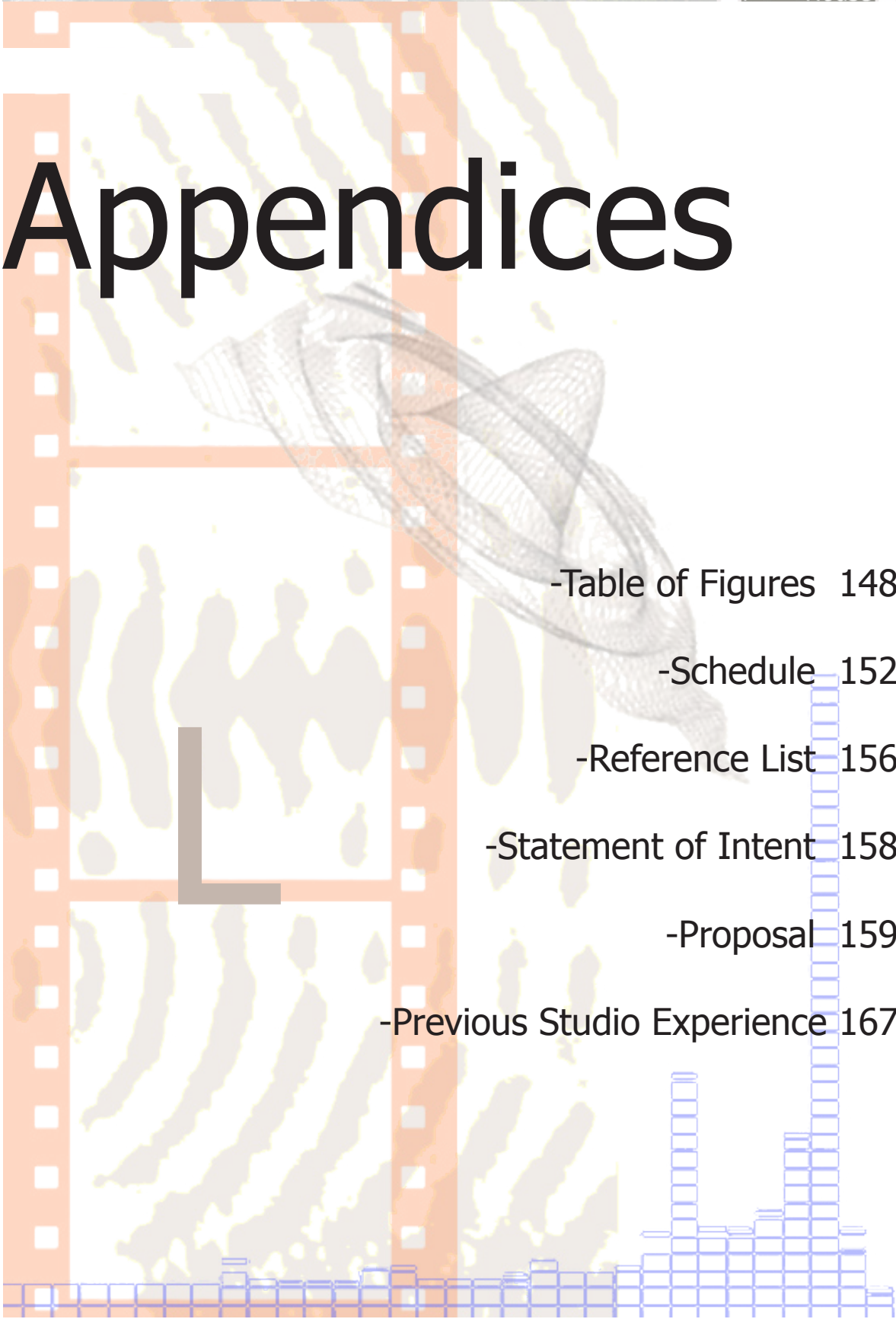
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K

Saint Paul



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Bean modified

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arcspace.com

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arcspace.com

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arcspace.com

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arcspace.com

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Figure: F-2 Spacial Sales Diagram
Bean

Figure: F-3 Spatial Screening Diagram
Bean

Schedule

Fall Semester 2003

October

R	07 Oct	Thesis Proposal due: to AR/LA 561 Instructor (2 copies) Research
R	07 Oct	Student critic slips & faculty preference slips available Research
R	14 Oct	Students and Faculty return preference slips to main office Research
R	21 Oct	Primary and Secondary Critics announced Research
R	28 Oct	Last day of AR/LA 561 Class Define the Program Research
F	29 Oct	Trav's Birthday

November

M-F	1-5 Nov	Further research and Program work
R	11 Nov	Veterans' Day Holiday Organize site information Further site analysis and building documentation

Schedule

November (continued)

M-F	15-19 Nov	Final weeks of AR/LA 571 Design Studio / presentations Research Program work Further site analysis and building documentation
W	24 Nov	Draft Thesis Program due to Primary Critic (1 copy)
R-F	25-26 Nov	Thanksgiving Holiday Consume 1.52 pounds of turkey with 6 liters of wine

December

R	09 Dec	Final Thesis Program due to Primary Critic (1 copy) Research
F	10 Dec	Last day of classes Research
R	16 Dec	Program grade due to AR/LA 561 course instructor Research
M-F	13-17 Dec	Final Examinations Research

Spring Semester 2004

January

M-F	3-7 Jan	Declare vision
M-F	10-14 Jan	Classes begin "Stocking the bank research"
M-F	17-21 Jan	17th is Martin Luther King, Jr. Holiday Unifying idea visualization
M-M	24-31 Jan	Concept alternative sketches

Schedule

February

T-F	1-4	Feb	Site planning Space planning
M-F	7-11	Feb	Space organization
M-F	14-18	Feb	Mass Modeling
M-M	21-28	Feb	21st is President's Day Holiday Elevations and Materials

March

W-F	02-04	Mar	Structure systems Material details
M-F	07-11	Mar	Mid-semester Thesis Reviews Spatial character sketches Structure pattern HVAC layout
M-F	14-18	Mar	Spring Break Telling a story
T	22	Mar	Design packaging Layout and graphic composition
W	23	Mar	4th year Statements of Intent due in AR/LA 472 Focus and summary
F-M	25-28	Mar	Easter Holiday

Schedule

April

M	25 Apr	Thesis due at 4:30pm in the Memorial Union Ballroom
T-W	26-27 Apr	Annual Thesis Exhibit in the Memorial Union Ballroom
R-R	28 Apr-05 May	Final Thesis Reviews
F	29 Apr	Draft of Thesis document Due to Primary Critics

May

F	06 May	Last day of classes
M-F	09-13 May	Final examinations
R	12 May	Final Thesis Book due at 4:30pm in Department office
F	13 May	Commencement at 4:00pm Fargo dome

Reference List

Online Resources

www.boxoff.com/index.html

www.aercoustics.com/projects

www.xroads.virginia.edu

www.jordancommons.com/flicks

www.muvico.com/main

www.weeklywire.com

www.filmjournal.com

www.icsc.org

www.regmovies.com

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www.ci.stpaul.mn.us

www.tpcworld.com

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www.sppa.com

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Statement of Intent

Movie House

By Travis Bean

The focus for this thesis project is the need to represent the real or fantasize the ideal in an urban environment with the design of a multi screen movie house. Designing a structure which involves a transition from the real world into one where space and time have been temporarily suspended. Through research, digital technology has advanced sound and projection equipment. Current cinemas throughout St. Paul, lack the guest amenities and visual intensity of the movies shown there. The design of a revolutionary multi screen Movie House would expand cinematic entertainment to the wonderfully energetic St. Paul seven corners area. I believe the City of St. Paul, with an eccentric local client, makes it possible for me to design an exciting, expressionistic and state-of-the-art cinema.

Hollywood creates more and more exciting movies every year. With advancement in sound and projection technology, movie-goers experience dramatic cinematic innovation similar to the idea of Terra Cognita. This is the thought of making worlds better through visualization. Cinematic entertainment has the ability to make us laugh or cry, to move us, to stir our outrage at injustice, or to show us the inner beauty of life. Movies take us away from every day life and into a story, allowing us to feel the actors' emotions. Their emotions are expressed through our thoughts, tears and laughter. These powerful abilities allow the cinema to be designed around these social and physical dimensions.

Digital technology makes it possible for changes in cinema design and its representation throughout. What is representation? The world presents itself to us; we in turn re-present (or simulate) the world in our art and structures. Changing projection methods change screen size and effect seating configurations. This in turn changes each auditorium's shape. Changes from stadium seating to sloped or raked floors will minimize costs and benefit elderly or disabled patrons. More options for seating configurations allow for optimal sight lines along with more comfortable seating. This Movie House will be designed with impressive and inviting lobbies to distinguish it from the competition. Patrons will enjoy pre-film entertainment and sophisticated concessions. The main idea for this cinema design is expressing the real or fantasizing the ideal in an urban environment through representation.

"...We'll sell tickets to theatres, not movies."

Marcus Loew

"...An acre of seats in a garden of dreams."

Ben Hall

Proposal

Movie House

By Travis Bean

Expressing the real or fantasizing the ideal in an urban environment through representation.

Saint Paul, Minnesota

User/Client Definition

The Movie House will be designed for the citizens of Saint Paul with the primary design based by an enthusiastic and eccentric local business entrepreneur. This eccentric individual will own and operate the cinema based on their devotion and celebration of cinematic productions. They will be in charge of managing and operating the facility full time. The managing agenda will revolve around service and cleanliness.

The manager will be responsible for scheduling films and managing the efficiency of the number of people to minimize lines and the feeling of being a crowded facility. Four to six assistant managers will help carry out the expectation of a clean and service friendly cinema. Together the management and design focus will be toward convenient Adult-Style leisure. The local community will be responsible for added design input and cinema features and amenities provided for the Movie House. The Movie House will help to revitalize activities for the community by allowing incidental meetings and informal gatherings. The primary user group of the cinema will be the citizens of Saint Paul and its sister city of Minneapolis. The wave of baby boomers is made up of an older generation with more sophistication in their taste who don't enjoy all the bells and whistles. Quieter amenities will consist of a book store, movie memorabilia shop, and sophisticated concessions. Passer-bys will need to be pulled into these available dining, shopping, and relaxation spaces. Surrounding communities and suburbs will also benefit from this Movie House addition to the downtown Seven Corners area.

Supporting staff for the Movie House will also include a guest services desk which is available to answer questions and provide information on group fundraising, birthday parties and meeting or party room rentals. The majority of the staff will be comprised of projectionists, concession workers, kitchen staff, ushers, cleaning crew, and ticket booth attendants. More amenities and service may help to alleviate the observation that adults' ages of 25 to 45 do not attend movies as frequently as the younger and older adults.

Proposal

Options for valet parking into an incorporated parking structure will provide on site parking for the staff and movie patrons with peak service on the weekends, and with availability to other businesses downtown during the week. Bus service is also readily available in downtown Saint Paul and will help to alleviate some parking issues.

Major Project Elements

The Movie House will be comprised of 12 to 16 auditoriums. The mix of the auditorium sizes is desirable within a cinema in order to handle large crowds for initial film presentations and then back off into smaller auditoriums as the demand dwindles. An optional premium reserved balcony will be available for the VIP or elite guests, where a light meal and alcohol may be served. Multiple screens allow the cinema to hold a movie longer than 4 or 5 weeks, with options for some films up until their release in video stores.

“Although a cinema’s heart is the darkened auditorium in where a movie flickers, its face is the lobby.” The lobby will support guest services and amenities including concessions, restaurant, lounge area, movie memorabilia store, coffee shop and a book store. Supporting facilities include an on-site child care facility, parking garage, and projection spaces. Other project elements include management offices, employee lounge, restrooms, support lobbies, storage, service entrance, sign design, crowd circulation, egress, and acoustic design. This site location also offers wonderful options for exterior plaza spaces and exterior spatial connections.

Site Information

The site I have chosen for the Movie House is located in the Seven Corners region of downtown Saint Paul, Minnesota. Compared with Minneapolis, Saint Paul is not over screened right now. This also brings up the question of why city residents have to go to the suburbs to see a movie?

Cass Gilbert designed the master plan for Saint Paul which has been Minnesota’s capitol for 150 years. His master plan surrounds the capital and projects down and across the site I have chosen for the Movie House. The Capital Area and Architecture Planning Board (CAAPD) have designed objectives for future development around the capital.

Proposal

Objectives of Planned Development:

- Create a compelling vision for future development in the Capitol Area.
- Restore the continuity of urban fabric that has been disrupted by land clearing for urban renewal in the 1950s, the construction of the freeway, and occasional inappropriate developments.
- Recognize the diversity of the component neighborhoods or areas within the Capitol Area and define the relationship of each to the principal Capitol Campus.
- Define the urban character, predominant use patterns, and desirable density of development for each sub-district in the Capitol Area.
- Reinforce connections of the Capitol Area to its neighbors, particularly downtown and the Mississippi River.

The city has established the downtown as a regional industry destination with major new visitor attractions including the Science Museum, River Centre, and the X-Cel Energy Center. These area attractions draw over 2 million visitors downtown. Driven by the critical mass of visitor traffic, the Seven Corners Gateway on West Seventh Street is emerging as Saint Paul's new entertainment district. Cultural and recreational amenities are important to employers not only as a vital economic sector, but because they become a key determining factor for downtown employers.

The economic base of Minnesota contains more than 90% of the industries represented throughout the United States are located in Minnesota, which resembles the national average more than any other state. This makes for an extremely diverse and competitive market. Minnesota supports a diverse and economically stable industry base. This market is in need of a quality movie space. Other than a reason to go, these people need the available option to experience a movie, grab some coffee, or a place just to relax and unwind.

The 2000 US Census demographics report Saint Paul's population at 287,151 (a 5.48% inc. from the 1990 pop. of 272,235). In the city the population is spread out with 27.1% under the age of 18, 12.5% from 18 to 24, 32.0% from 25 to 44, 18.0% from 45 to 64, and 10.3% who are 65 years of age or older. The median age is 31 years which supports the age groups who most often attend movies, and will enjoy the new Movie House.

Proposal

■ The history of Saint Paul begins with a French priest Rev. Lucien Galtier, who brought the settlement of Pig's Eye Landing forward by changing its name to Saint Paul, naming it after his new chapel, and in honor of his favorite saint. After Minnesota became a territory, Saint Paul was named its capital, and has remained for 150 years. The railroads made Saint Paul the transportation center of the mid-west and the gateway to the north-west. Over one-hundred-fifty trains passed through Union Depot every day. The city also supported electric street cars in 1890.

■ The Mighty Mississippi River was Saint Paul's life line for river trade and transportation. River traffic brought settlers in by the hundreds and thousands. Among the grand architecture of the cathedral, Saint Paul boasts winding rivers, beautiful parks and wetlands, vast bridges and beautiful mansions. Saint Paul offers a vast view of culture to explore. Proposing to design and build the Movie House in this area will help to facilitate this culture.

■ Over time, the city prospered and modern transportation created congestion problems. In the '50s, Saint Paul's solution was to tear down Old Third Street and build a path along the riverside, currently Kellogg Boulevard, which is wide enough to handle the traffic.

■ Minnesota's heritage is rooted in nature and the great outdoors. The goal of Minnesota's environmental agencies is to pass this natural legacy onto the future citizens. Half of Minnesota's wetlands – more than 10 million acres – have been drained for development in farming. Using this vacant urban site will alleviate the added sprawl to the suburbs, in turn, revitalizing downtown.

■ Some land conservation concerns urge the state government to buy remaining lands needed to complete Minnesota's state park system and to protect the best remaining private and public lands in the Minneapolis and St. Paul metropolitan region. Connection of these natural areas in the region so that wildlife can thrive and people in the cities can enjoy natural recreation close to home. Saint Paul has several parks in the downtown area including Irvine Park, Rice Park, and Kellogg Park. Setting aside a portion of the site for an addition to the park system would help facilitate this natural connection.

■ Current critical energy issues include investing in renewable energy produced in Minnesota. District Energy Saint Paul is located along the bluff and provides customers with green energy. The plant generates electricity for the Twin Cities Metro area while heating and cooling downtown Saint Paul. This is a valuable asset to the future of downtown Saint Paul, the well-being of citizens and the earth, and the use of this feature to supply the Movie House.

Proposal

■ The Movie House site, located in the Seven Corners area, is comprised of 223,589 square feet. 5.13 acres allows quality urban space for the Movie House, parking and the addition of a natural recreation area.

■ The site location is encompassed within seven major thoroughfares beginning, surrounding, and ending at the site. These thoroughfares encircle the site which gives this energetic area of downtown Saint Paul its Seven Corners name. This location lends itself to open and amazing opportunities for the Movie House. Interstate I-35E flows beneath the north section of the site with the major I-94 exit to the downtown area onto 5th Street West which borders the site to the east. Main Street and Old 6th Street meet to the central east of the site. 7th Street West runs along the southeast of the site continuing northeast to the downtown business district, and southwest to lower town. Kellogg Boulevard forms the southwest edge of the site with the X-Cel Energy Center directly to the south east of the site location. On the west central side of the site is Smith Avenue North which is limitedly connected across the site to 5th Street West. This location makes for a readily accessible and energetic site.

■ The site is currently being used as a Metro area transit stop for the buses, parking area for the downtown area and events for the X-Cel energy center. There is an existing green space to the south east with trees and landscaping that provide nice shaded areas for the community. The northern edge of the site is a pedestrian walkway with lighting, trees, and benches, supported by a retaining wall. There are currently no existing buildings on the site. The most prominent land mark overlooking the site is the Cathedral of Saint Paul. Designed in the Classical Renaissance style, the cathedral sits atop the hill overlooking the city.

■ To the east of the cathedral is the Minnesota History Museum operated by the Minnesota Historical Society. The Minnesota State Capitol is also located near the site with soaring domes, monumental arches, columns and statues, and symbolic murals dominate this masterpiece created by architect Cass Gilbert.

■ Located between the Mississippi River and the Twin Cities is Fort Snelling. Built on a commanding bluff above the Mississippi and Minnesota rivers, Fort Snelling was once the last United States outpost in the "northern wilderness" and the hub of frontier commerce and administration in the upper Midwest. Now, the restored fort opens its gates to welcome the public to the 19th century frontier life.

■ The James J. Hill House is situated on Saint Paul's Summit Avenue; this historic house provides a glimpse into the life and times of the Great Northern Railway builder. Summit showcases the largest collection of Victorian architecture in St. Paul. Located on the five miles of road are many historical buildings, the Governor's mansion, and other beautiful homes.

Proposal

■ Built in 1906, the Landmark Center presides over Rice Park and was once the site of the Federal Court House and now houses the galleries of the Minnesota Museum of American Art. This cluster of beautiful buildings represents one of Saint Paul's most attractive districts.

■ Located across the Movie House site to the south is the X-Cel Energy center. This multi-purpose sports and entertainment facility located in the heart of downtown Saint Paul, is the home of the Minnesota Wild National Hockey League. The X-Cel Energy Center is part of the RiverCentre Convention Center Complex, which also includes the adjacent Roy Wilkins Auditorium and Touchstone Energy Place.

Down Seventh Street to the east is Mickey's Diner. This is an art deco red-and-cream dining car that has been pictured on calendars, postcards and in books. It's been reproduced by Department 56, has lent its glossy looks to at least four Hollywood movies and is even on the National Register of Historic Places. The 24-hour diner has operated continuously for nearly 60 years.

On the bluff overlooking the Mississippi river is the Science Museum of Minnesota. Advanced displays and an Omni screen make this science museum the most popular in Minnesota.

■ The topography in the area is generally flat with rolling hills and bluffs. The location of the site in the downtown area lends itself to being moderately flat with a slight upward slope to the north. Great River Greening developed a native forest planting plan for RiverCentre, Saint Paul's downtown convention center. This planting expands the native landscape of the nearby Science Museum of Minnesota and adds habitat for migrating songbirds along an urban stretch of the Mississippi River wildlife migration corridor.

The geology of the area is predominately Decorah shale, calcareous shale and thin limestone interbeds. In the area are a few places capped by thin (less than 20 feet) erosional remnants of limestone of overlying Galena Group. There are unit crops out in bluffs of the Mississippi River in South and West St. Paul which were formerly mined in South St. Paul above Pickerel Lake for clay to make brick and tile. Platteville was formerly quarried for rock aggregate and building stone in the bedrock terraces of South St. Paul. These provide valuable local materials to use in design that provide local connections to the area.

In this Urban Land area, runoff of rainwater is high and often flow into storm drainage systems. Severe erosion may result if the increased runoff is not properly channeled.

Proposal

To the west of the site includes a spectacular view of the Saint Paul Cathedral which is situated atop a prominent hill overlooking the downtown area of Saint Paul. To the north is a view of the capital and grounds area. To the east is a view of the downtown area and its skyline. To the south of the site is the view of the X-Cel Energy center and views across the bluff overlooking the Mississippi River Valley.

The December wind rose for the 45th parallel of The Twin Cities shows the majority of the prevailing winds from the west-north-west, north-west, and the north-north-west. The June wind rose for the site shows the prevailing wind from the south, south-south-east, and south-east. Saint Paul is located in the cool climate region. Temperature ranges in this region have cool to cold winters and generally moderate to warm summers. The site is surrounded with greatness, beauty and energy.

Project Emphasis

The main emphasis for the Movie House is to design the facility in the urban environment which involves a transition from the real world into one where space and time have been temporarily suspended. People go to the movies to escape. This transition will relate to the existing context and transfer into the spaces throughout the Movie House.

The second emphasis for the Movie House is to incorporate the advancement of digital technology, sound, and projection equipment throughout the design. This technology changes the quality the way films are presented. The main factor is the quality of sound technology transferred to the theatre from the key source. Incorporating this changing technology will create a state-of-the art experience, revolving around acoustic design with extreme excellence.

The final area of emphasis for the Movie House will be designing around the Movies' social and physical dimensions. Movies take us away from every day life and into a story. This powerful phenomenon relates to my main emphasis of the transition from the real world into one where space and time have been temporarily suspended. Through development of a script so to speak the Movie House will be designed with different social and physical dimensions throughout the spaces. This will provide each space with its own "character."

Proposal

Plan For Procedure

Through the research of various publications and case studies, knowledge of the facility requirements and expectations will be realized. The research gained will further develop the areas of emphasis that I have outlined. The continuous search for innovative design solutions and detailed analysis of the site and its wonderful options will set the Movie House aside from ordinary cinemas. Documentation of the research will be recorded and analyzed, then transferred into a binder that will be organized by specific topics. The documentation will be kept in order and dated. Implementation of a handy and portable sketchbook will be available at most times, with each individual entry documented and dated accordingly.

Previous Studio Experience

Second year

Fall:

Milt Yergens

Shape Analysis
Architectural Wall Design
Mixed Use Urban Infill

Second year

Spring:

Vince Hatlen

Pocket Coffee Park
Sustainable Home Design
College of Business Administration
Pedestrian Bridge (all school)

Third Year

Fall:

Steve Martens

History & Cultural Museum
Williston Airport Terminal

Third Year

Spring:

Carol Prafcke

Children's Art Center
Assembly of God Church

Fourth Year

Fall:

Mark Barnhouse
Cindy Urness

Fargo Urban Design

Fourth Year

Spring:

Frank Kratcke

Medium Density Housing
Hybrid High-Rise
Kite Design/Build

Fifth Year

Fall:

Steve Martens

Valley City Historic Preservation Manual