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Roger Williams University, jstiling596@g.rwu.edu

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FRAMING

EMOTIVE AND PERSPECTIVE

SPACE

THE SUNDANCE CENTER

FOR THE EXHIBITION AND STUDY OF FILM

ROGER WILLIAMS UNIVERSITY :: THESIS DOCUMENT :: JOSHUA STILING :: JUNE 2011



FRAMING EMOTIVE AND PERSPECTIVE SPACE:
THE SUNDANCE CENTER FOR THE EXHIBITION AND STUDY OF FILM

JOSHUA JAMES STILING
BACHELOR OF SCIENCE IN ARCHITECTURE
MASTER OF ARCHITECTURE

SCHOOL OF ARCHITECTURE, ART, AND HISTORIC PRESERVATION
ROGER WILLIAMS UNIVERSITY
BRISTOL, RI

JUNE 2011



FRAMING EMOTIVE AND PERSPECTIVE SPACE:
THE SUNDANCE CENTER FOR THE EXHIBITION AND STUDY OF FILM

JOSHUA JAMES STILING
CLASS OF 2011

DATE

HASAN-UDDIN KHAN
THESIS ADVISOR

DATE

STEPHEN WHITE
DEAN OF SAAHP

DATE



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ABSTRACT

Modern architectural design is a conscious practice with design basis intrinsic to the physical inhabitation of space – at the core of practices in sustainability, standardization, and code which often drive a project's initiatives. Less demonstrated are the neurological, psychological, and emotive characteristics of space, which define architecture as art transcending physical space into a subconscious realm and instinctual suggestion of program, behavior, and destination through methods subliminally understood rather than means knowingly observed.

The project defines its experience on the subconscious reaction to vision and composition, drawing upon film and its practice on the study of visual means to convey an idea over time by examining how each frame is carefully crafted and edited to effectively convey the idea of a scene. The moving images of film provoke an emotive response highlighting the essence of the story. Hosted by the Sundance Institute, the 10-day January Film Festival in Park City, Utah not only raises awareness for aspiring film-makers, but also celebrates outstanding achievement and innovation in cinematography and storytelling. The event however, is unable to extend its presence in tourist-based Park City once the festival has completed.

The project calls for new offices for the Sundance Institute, a film museum and exhibition hall, theatre venue, and academic center focusing on combining film studies with neurology and cognitive psychology. The academic center intends to use film as stimuli to study its effects on the subconscious regions of the brain, how that translates to behavioral science, and then how this approach to film production can be implemented. The Sundance Center will define a year-round presence for the Sundance Insitute, while implementing through architecture the visual techniques examined in film.



MANIFESTO [VOLUME- ZERO]

Architecture as a Manipulation of the Psyche

..... Define Direction

..... Represent Function

..... Immobility

..... Activate the Subconscious

Architecture can be abstracted as the manifestation of conscious thought inhabitable by existence in physical reality. With that three-dimensional occupation in consideration, modern architectural practice has frequently become a model for ideas where the body is consistently and repetitiously represented through scale, form, and proportion. Sustainability places emphasis on the responsive relation to nature, and rational connections between environment and body, while standardized and industrialized construction is often a derivation from human proportion. International building code has regulated design based upon on common movement and dimension of the figure, identifying the physical boundaries it necessitates. While building code is appropriate and viable for programming and design analysis, how the space is eventually derived should arguably be mostly if not completely independent from physical form of the body, instead dependent on the sensorial influence that physical environment has on both the conscious and subconscious states of mind.

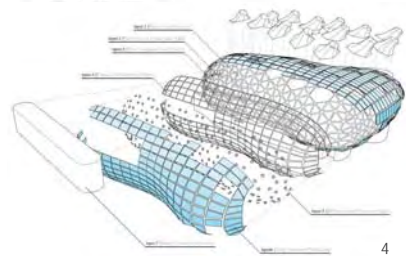
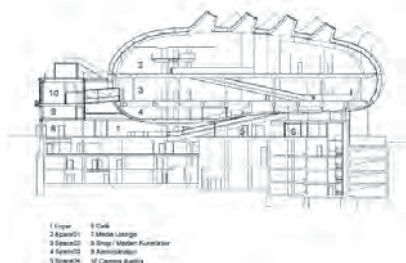
Architecture which activates and stimulates the varying regions of the brain alludes to the challenging of rational and conventional thinking, inherently provoking creative and abstract thought. Architecture has the ability to unintrusively venture into the realms of subconscious in order to manipulate the ways in which we perceive the spaces we inhabit, provoking levels of perception that may not be knowingly receptive through alternative means of sensorial experience. Psyche-conscious design relies on and influences the regions of the mind not accessible through the conscious, facilitating a more subliminal perception of a physical reality for a heightened cognitive experience of an unnatural three-dimensional environment.



Architecture that defines direction

The fragile stability of the psyche is a composition of balance, order, and the mental definition of the information which the brain is constantly processing by means of a visual sensorial perception. As architecture is a mere definition of physical environment in an endless space, it often determines the order in which we receive these layers of sensorial information which our brain then processes for intentions of our spatial understanding. Buildings and landscapes frequently incorporate formal techniques which provide a sense of direction through a less clearly defined subliminal foresight of that next layer of information to be sent through the regions of the mind. Specific estimations and presumptions about a building's organization are preliminarily based solely on the subconscious reception of a single spatial moment in time. The direction that an architect defines should then, be a reflection of how the space invokes curiosity, focus, and intrigue. These are emotions that the mind develops determining how the body will react to a physical environment, and how it will relate to an architect's preconceived direction based on instinctual emotion.

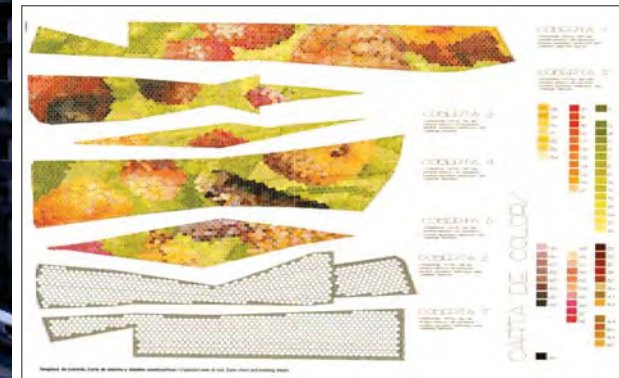
Kunsthaus Graz, designed by Peter Cook and Colin Fournier effectively introduces definition and destination based on the buildings compositional ability to evoke a mental state of curiosity. The physical path discovered through sublimity is defined through perspective and approach. The circulation is prevalent, and an eventual release for the senses of wonder and curiosity which the continuity of form inspired. The "belly" of the object, is penetrated by a formative escalator which, as it rises, retains suspense to the discovery of what lies within the unified entity (Fig. 3). Along a more mental experience, the user is constantly directed and redirected by elements that partially reveal themselves to subconsciously guide them on a path based on curiosity and discovery.



Kunsthaus Graz Graz, Austria 2003

Peter Cook and Colin Fournier

1. Bogner, Dieter, and Colin Fournier. *A Friendly Alien: Ein Kunsthaus Für Graz; Peter Cook, Colin Fournier Architects*. Ostfildern: Hatje Cantz, 2004.
2. Chiaoyu. Picasa Web Albums. http://picasaweb.google.com/lh/photo/4xfq1x_u1qpAdTXmsqxw.
3. "Kunsthaus Graz: Spacelab Cook-Fournier". *Mimoo*. <http://www.mimoo.eu/projects/Austria/Graz/Kunsthaus%20Graz>.
4. "Spacelab_Cook_Fournier Kunsthaus, Graz, 2004". *The Anthill*. <http://fabioleto.blogspot.com/2010/05/spacelabcookfournier-kunsthaus-graz.html>.



Santa Caterina Market Barcelona, Spain
Enric Miralles

Architecture that represents function

As our minds instantaneously interpret and analyze building form, they make suggestions about what typologies of space each mass defines. There is both an educated-preconceived perception, and an instinctual mental perception of which forms serve which function, whether or not the conscious observant is aware of the production of these perceptions. The goal of architecture should be to challenge these conventional, educated-preconceived thoughts about the visual characteristics of space, and reference the instinctual. Form provoking instinctual suggestions of how certain spaces will harbour physical activity, will identify types of programs and space contained within architectural volumes. Physical barriers can influence the activation of a primitive sensory experience which, based on elements such as transparency, form, scale etc., can examine how a person will interpret that quality of space, and act accordingly.

The non-conventional and opaque characteristics of the Kunsthauus portray an accurate representation of the interior function of the gallery assembly space. While the complex curvature and non-conventionality of the volume is not a registered or familiar representation of the function to the architecturally observant, certain characteristics of the massing and materiality reveals its function from a more subconscious or instinctual observation. The focus of the aesthetic on the oblique form fosters notions of curiosity, ones which draw users in to discover its intent as a space for gathering and assembly. The opaque exterior skin is primarily for aesthetic continuity of form, but subsequently defines an inward focus to programs where actions and behavior are more prevalent inside the structure than out. From the interior, the open flexibility of the galleries within in the form creates an idea that what the volume's contents may be almost equally flexible as the volume itself.

III The Santa Caterina Market renovation by Enric Miralles is an aesthetic example of translating imagery common and identifiable that is visually programmed into our brain, and then abstracting it until its application to building design requires not a conscious recognition of the image, but a subconscious visual understanding of the structure's suggestive intention. The roof of the market is a direct reflection of the program inside, as color arrangements in typical foods markets are pixelated and defragmented until the aesthetic becomes something observed, and predominately overlooked as direct translation of an image.⁵

5. Tagliabue, Benedetta, Moya, Enric Miralles. *EMBT: 2000/2009: After-life in Progress = Continuidad Despues De La Vida*. Madrid: El Croquis, 2009.

Architecture that is immobile

Architecture is surrounded by informative history of regional culture, land, environment, and prior architectures. References to history are often driving forces behind conceptual design phases in historic districts, with a mindset that new architectures should pay tribute to past, regional architecture. Modern buildings agreeably gain value building on the history that surrounds it, however in more directive modern concepts, new construction aesthetics should ideally be removed from the literal translations of history of form and order. Structures should address the emotive aspects of history, without the restrictions that history establishes. There allows references to the site and the culture that surrounds it, but those interpretations must be indecipherable by any means other than the isolated psychological experience of the building, rather

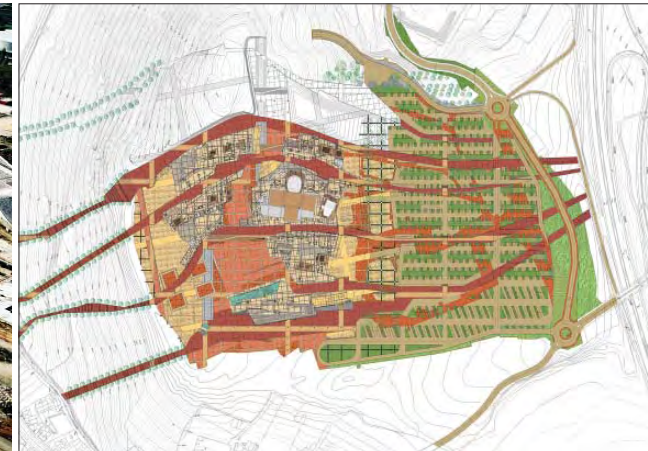
than construed through imitative visual representations. The architecture should be so inherent of the values, and notions of the site itself, that to construct the building in any other location than intended would be so detrimental to the thesis of conceptual design that the resulting architecture would fail indefinitely. These references to site and culture intend to be hidden and abstracted in the principles which govern the program allocations, concept, and treatment of the landscape, while continuing to develop new forms and materiality to advance the practice of architectural experimentation independent of regionality. Compositional componentry such as materiality are no longer dependent on the literal translations of site context, and are instead considered as abstract psychological representation of context.

The City of Culture, Galicia Santiago de Compostela, Spain

Peter Eisenmann

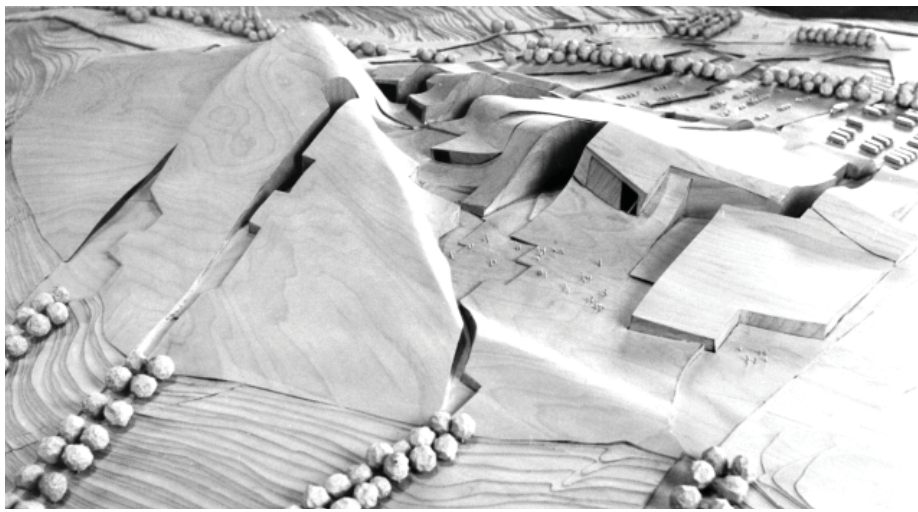
|||| In design for the City of Culture in Galicia, Eisenmann creates a circulatory experience dependent on the historical context of the region, which the building architecturally exhibits. Form is inventive and modern, however, is intrinsically derived from the culture of the city, and the landscape it rests on. Situated on a hill overlooking Galicia, the new construction is a reconstructive massing of the excavation of the landscape. As earth at the heights of the hill is removed, the composition of building form serves as the replacement for what was once natural landscape, mirroring the massings of the prior landscape.

The separations of the individual programmatic volumes is a derivation of the medieval street plan of Galicia. The building not only pays homage to the natural environment, but also to the culture and history of the region's built environment. The juxtaposition of the street map in plan in relation to building scale provides an experience not evident from a perspective view. Instead, it is the experiential memory of movement through the historic district, and the awareness of the same movements in Eisenmann's building that evokes a subconscious understanding of planning; modern architecture with history not in its construction, but in its representation.



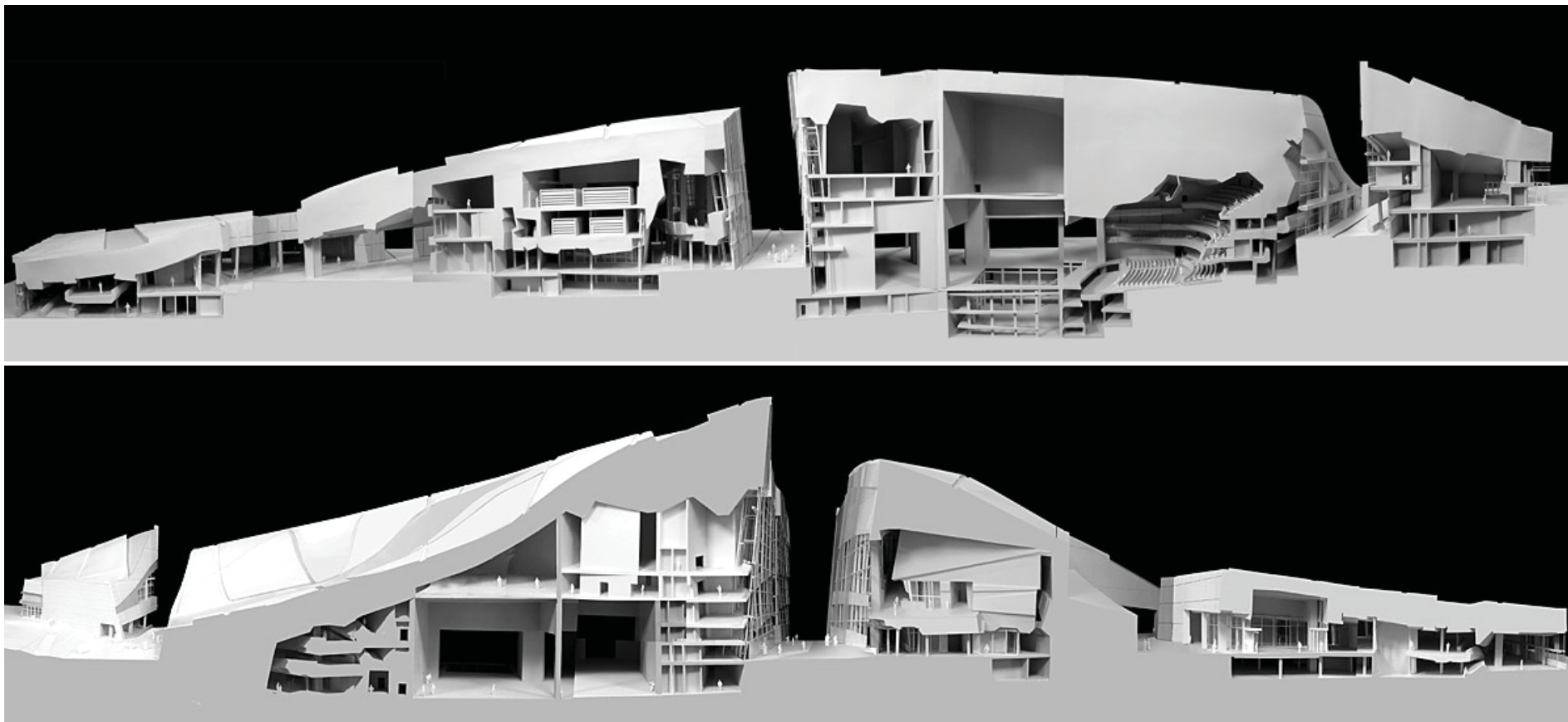
6. Davidson, Cynthia C., Peter Eisenman, Kurt Walter. Forster and Luis Fernandez-Galiano. *Code X: the City of Culture of Galicia*. New York, NY: Monacelli, 2005.

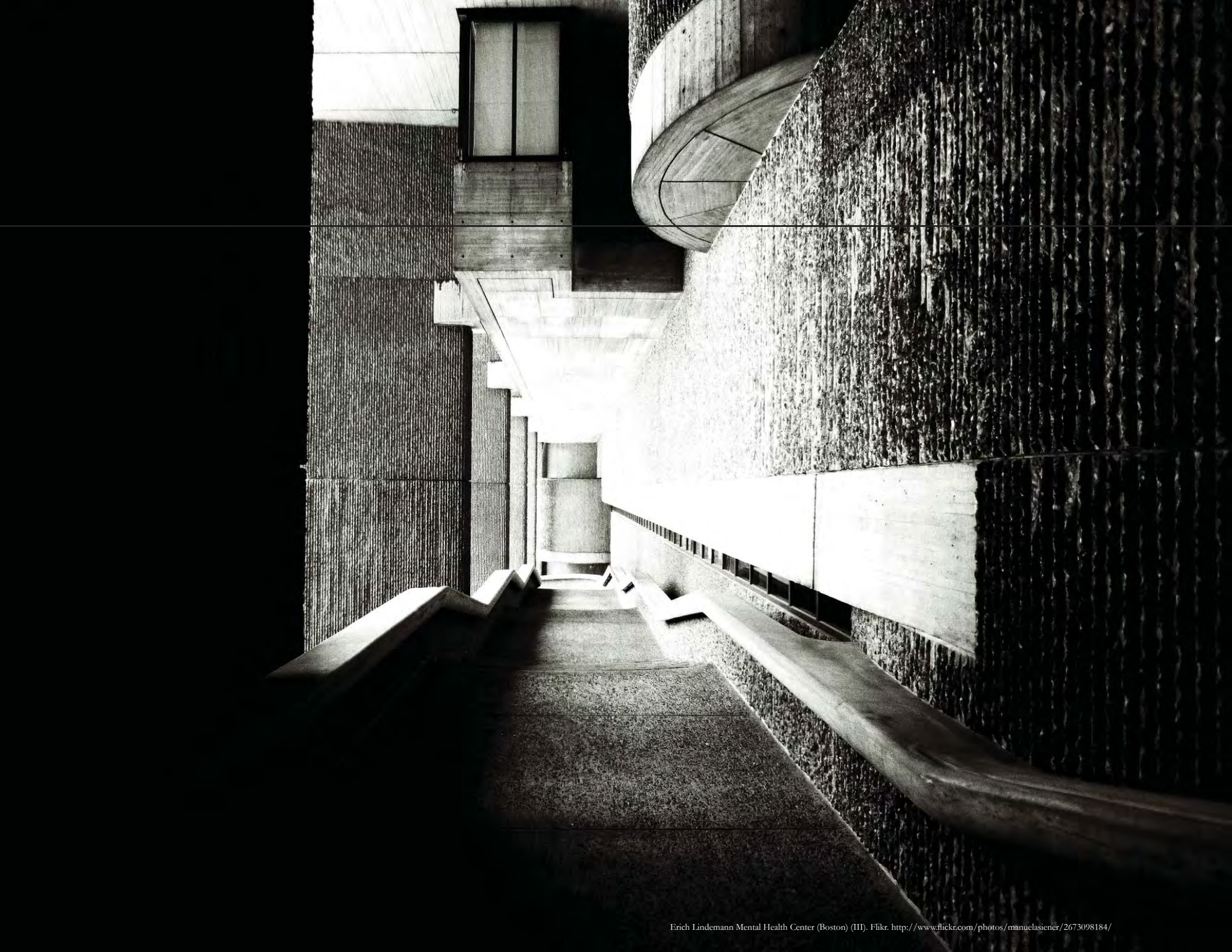
7. Davidson, Cynthia C., and Stan Allen. *Tracing Eisenman: Complete Works*. New York: Rizzoli, 2006.



Architecture that activates the subconscious

Architecture is as much a mental experience as it is physical; a stimulation of both the conscious and subconscious through sensorial perception and psychological interpretation. Every influence that the building imposes on the physical should be a consideration of how it will subsequently affect or influence the psyche. Design intentions addressing the conditional aspects of form, materiality, massing, volume, scale, and color, provoke different feelings freeing the inhabitant from conscious awareness, alluding to instinctual understanding of space and composition. Architecture manipulates the ways in which we perceive space, challenging the way our minds have been conditioned to interpret them prior to physical experience. Design which consciously responds to subliminal themes produces spatial experiences which heighten the emotional engagements of the user, contributing to a more intrinsic, ecclesial sensory interpretation of physical environment.





INTRODUCTION [PROBLEM- STATEMENT]

Problem Statement

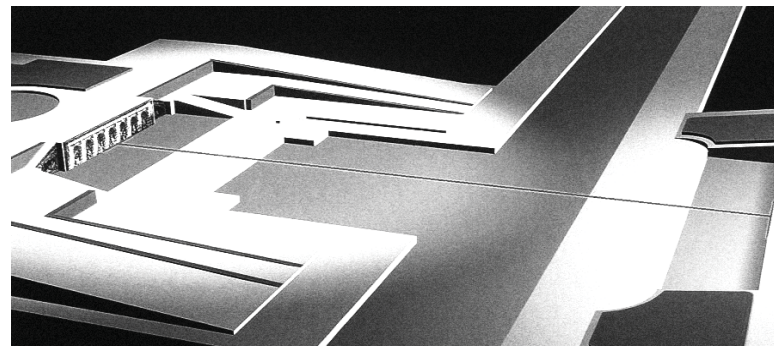
Current design technologies, sustainable practice, and building codes are concentrated on providing the most suitable physical and social environment based on preconceived design intentions, more often identified as guidelines. The architect's hand and imposition of mind is present in the inhabitant's experience of the structures produced, and often dictates the ways in which occupants behave, move, and interact within the space. Is it possible to separate the user from the physical constraints of the architect's design in order to allow them to act, meander, judge, perceive, socialize, and feel emotions within the space based on a purely instinctual, subconscious, and subliminal rationale?

Can the visual sensory characteristics of space foster, provoke, and inspire imaginative and creative thought, freeing the user from the conscious realm and allowing them to enable and utilize subliminal thought? Is it possible that an architecture, based on the mind's conscious and subconscious power over bodily movement (as opposed to movement based on the physical reaction to space), can stimulate and elevate the psyche simply through the inhabitation of that architecture?



In order to examine the psychological effects of space that inspires and provokes imaginative thought and mental stimulation through complexity, it is equally important to recognize those which exhibit scientific techniques to convey emotions of serenity.

Andre Le Notre's Gardens at Vaux Le Vicomte manipulates perceptions through strict definitions of perspective. The product of the controlled landscape is the perception of complete balance, symmetry, and geometry, fostering serenity and stillness of the psyche. Very little is left for imagination about the boundaries of space. Further examination leads to an awareness of Andre Le Notre's manipulation of visual perception; the subconscious notion of serenity is subsequently replaced by a sense of understanding the geometric complexities. Despite the fundamental contrast, chaotic perception is best understood through the knowledge of the orderly, and Vaux le Vicomte is a representation of the orderly as perspective-based illusion. The eye sees perfection in scale, proportion, and manicured landscape, dedicated to the acquisition of calming pleasures to the visual senses. The scale and depths of objects have been rigorously dimensioned so that our eye recognizes extreme order where it does not fully exist. For example, the fountains are each scaled longitudinally, so that referenced from a single vantage point at the Chateau, they appear equal in length through the study of a single moment in time. The perspective (left) conceals a river (below), as the opposite facing retention wall recesses the pool, concealing the landscape in front of the grotto. This provides the eye the sense that the rear wall of the Grotto is one that defines the edge condition of a reflecting pool, allowing the viewer to appreciate serenity of the landscape without revealing activity.



Gardens at Vaux le Vicomte Maincy, France 1661
Andre le Notre

8. Brix, Michael. *The Baroque landscape : André Le Nôtre & Vaux le Vicomte*. New York: Rizzoli, 2004.

Architecture that spatially challenges rational thought provokes a consistent stimulation of the mind, occurring over a specific measurement of time. Space which erodes senses of order, orientation, and definition creates emotion through complicated sensory perceptions that determine how the brain will direct the body to react to the physical environment. As there is a scientific approach to geometrical form, and the erosion of boundaries which invoke subliminal receptions of space, this methodology can be regarded as an approach which affects the psyche in a way that is consciously imperceptible, and indefinable. Through the chaotic experience of disorientation and constant variance in thought-provoking perceptions, the mind becomes increasingly imaginative, healthy, and progressive as it requires a reception of space via the realm of the subconscious. Through the provocation of sensory disorientation, the inhabitant is freed from the confines of preconceived path, and convictions of linear order. The erosion of path and the disorientation of user are pivotal in the allowance for freedom of emotive movement, defined only by the curiosity of the user perceived as a reflection of their subliminal thought.

"The wasted space of a building is 'more important than that which is used' because it provides 'space for the subconscious'." -Paul Rudolph

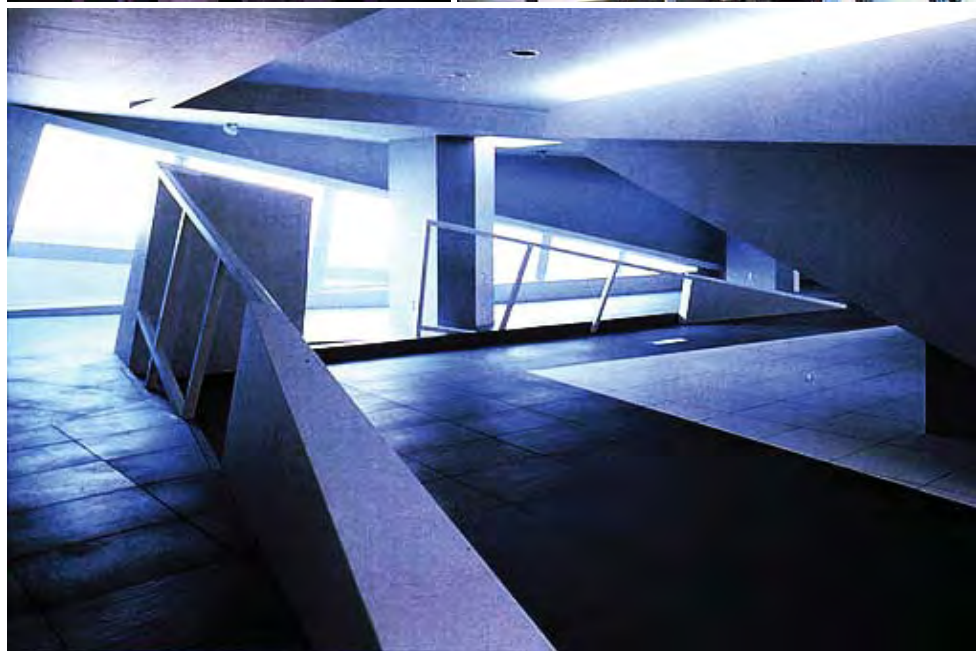
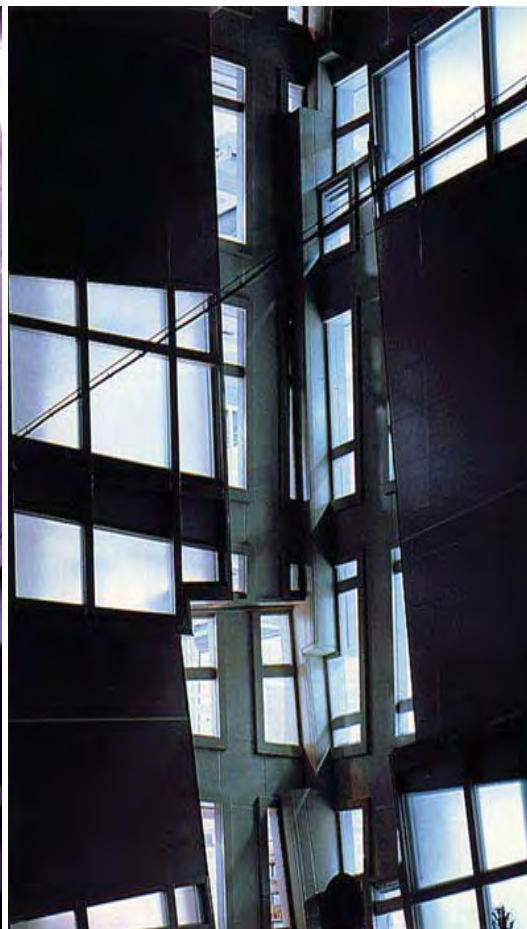
The Boston Government Service Center (Lindemann Center) is an abstract translation of Rudolph's thoughts on mental illness, and an adequate example of a building whose form is a direct reflection of its programmatic essence. Specifically, the BGSC is designed as a manifestation of Rudolph's romanticized views of the inhibiting characteristics of mental illness; disorienting in form, invoking curiosity through the unknown and an erosion of the frameworks of direction.

The BGSC defines an experience that is described as confusing, abnormal, and chaotic. Spatial perceptions are drastically varied simply by orienting perspective mere degrees from the prior. The space invokes a certain suspense, diminishing suggestions of direction and programmatic awareness. Considered highly controversial building, the reflective form of the mental illness studied and treated within, has been widely criticized for its sometimes negative influence on patients.

Boston Government Service Center (Lindemann Center) Boston, MA 1971 Paul Rudolph

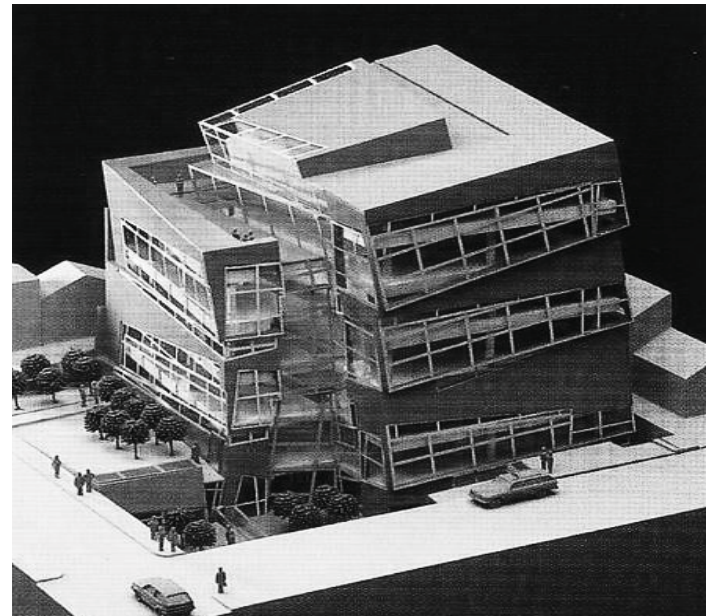
9. Nobel, Philip. "The Architecture of Madness". *Metropolitan*. October, 2009, 128-131.





Despite negative connotation, visual chaos and frequent mental stimulation can have positive influences on the ways we think. The constant challenging of the mind and relations between physical environment and psyche can provoke creative and imaginative thought as a result of subjection to irrational perceptions of space.

The headquarters for an innovative engineering and design company by Peter Eisenman is as creative in form as the developmental thinking fostered within. Metaphorically, the shifting of the massings is intended to symbolize the collisions of the tectonic plates, referencing the frequent earthquake activity in Japan. The resulting fragmented form provides an environment that diminishes rational perceptions. As the function of the Nunotani headquarters intends to educate, provoke creativity, and provide an environment conducive to innovative thinking, the architecture frames a space which challenges the ways we interpret sensory information. The irrational characteristics of the environment allow for irrational perceptions of conscious thought, and therefore physical construction becomes a microcosm for radical invention.



Nunotani Corp. Headquarters Tokyo, Japan 1992

Peter Eisenmann



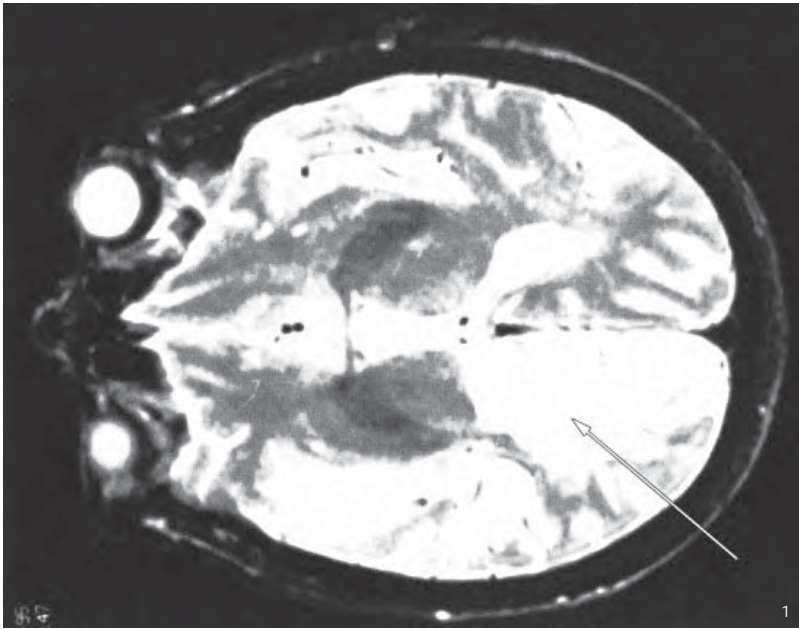


PROJECT PROPOSAL

Film: Science, Psychology & the Subconscious

A technological manifestation of the biological methods which process mental perception, film is the composition of rapid collections of static instances (frames) of a singular visual sensory experience. Each frame varies slightly from the last, conveying new information just as the visual understanding of spatial experience varies within inches of shifting perspectives through physical movements. This results in the environmental discovery of space hiding beyond the borders of linear perspectives; including feelings and emotions which result from new perspectives that cannot be achieved from a still framed image or single moment in time. By examining the nature in which film delineates a conscious and subconscious experience, the ideals exhibited by films can be transcended into architectural forms producing intrinsically cinematic experiences of physical space.

The same conscious and emotive artistic intentions of filmmaking applied in two-dimensional imagery is then materialized into three-dimensional, inhabitable space. Space becomes a manipulation of the subconscious, an environment where interpretation relies on subliminal response to the visual identity of the physical. Film studies and professional filmmaking techniques demonstrate the ability to conceptualize an idea, conveying it through moving images which enable psychological recognitions and instinctual emotional responses. While it is feasible to examine the processes of filmmaking as logic to building design, it is symbiotically beneficial to consider the potentials of that building design as methodology for the progression of film.



|||| The Occipital Lobe is a functional region of the brain best described as the visual processing center of the brain; where images perceived through the eye are interpreted and processed, with alternative functions of generating dreams while the mind is in the unconscious state.

Retinal sensors convey stimuli through the optic tracts to the lateral geniculate bodies, where optic radiations continue to the visual cortex. The primary visual cortex is the first functional visual area, containing low-level description of local orientation, spatial-frequency, and color properties with small receptive fields. The Primary Visual Cortex then projects to the occipital areas of the Ventral Stream, associated with object recognition and form representation, and the dorsal

stream, involved in the guidance of actions and recognition of where objects are in space. The final area of the Occipital Lobe, the Dorsomedial, is part of the extrastriate cortex, containing a topographically organized representation of the entire field of vision.

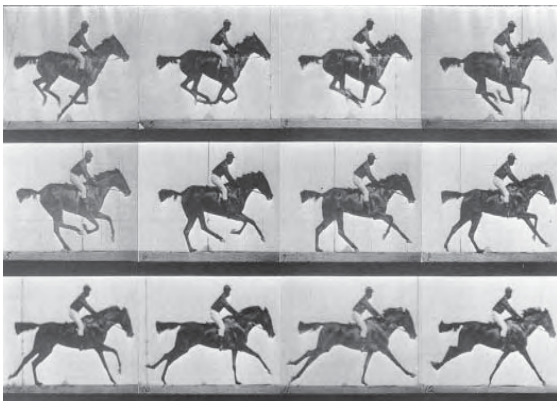
Subconscious activity is relatively undefined, and exhibits activity in each of the brain's four lobes. It has been discovered that subconscious stimulation is prevalent in regions of the brain not accessible or consistently replicated through conscious thought. Therefore, the Occipital holds a specific power over the subconscious in its ability to produce untraced brain patterns through visual stimuli.²

Theoretically, there are intrinsic connections between fundamental aspects of film-making, neurology, and psychology. Film makers often examine the psychological effects of composition, color, and other visual properties of still frames on the viewer, carefully evaluated in order to transcend specific design ideals about the intentions of the image relative to plot. Film has the ability to provoke and inspire emotions; notions of feelings more often subconscious than conscious. The instinctual and subliminal modes of thought play considerable roles in measuring the quality of film, and when most successful, the specific instances of emotional manipulations are seemingly unrecognizable by the conscious mind.

– Neurology, specific to the study of the brain and nervous system, examines the processing abilities of brain functions, translating the examination of natural processes into measurable and statistical terminology. Neurological examination reviews the mental states pertaining to the function of the cranial nerves, strength, coordination, reflexes and sensation. The research used to obtain the definable data often employs stimuli to test the regions of the brain and track how they function according to varying influence.

– Cognition references activities involved in processing information, applying knowledge, and shifting experiential preference; processes which can either be natural or artificial, conscious or unconscious. Cognitive and Neuro-Psychology explore the internal mental processes, studying brain functions related to specific psychological recognitions and behaviors such as the ways humans perceive, remember, think, speak, and solve problems. Differing from conventional psychology methodologies to applying research, it accepts the use of scientific method while rejecting introspection as a viable method of examination, while acknowledging the existence of internal mental states.

– Film making, neurology, and cognitive and Neuro-Psychology are intrinsically interrelated in generalities concerning the study of the behaviors of the psyche in response to specific stimuli. Each discipline has the ability to learn and progress from understanding of the others. Film making can be used as a medium for testing neurology; tracing brain patterns while its behavioral effects are examined by neuro-psychologists. This research and theory can be applied to film as not artistic ideals but a more scientific methods. Therefore, art and film can benefit from scientific and psychological studies, and science can benefit in examining the subconscious through art and film.



|||| Films consist of a series of still images (frames) which are then applied at a calculated 29.97 frames per second (fps) to be perceived as a moving image. This precise technological calculation is based upon the rate at which our eye is able to capture and process visual imagery. The processing of these frames is housed within the occipital lobe, making film entirely dependent on the scientific approach to visual perception.



|||| As techniques in film-making advance, they begin to venture into the realm of a psychological approach to composition and color. The image depicts the entire length of the 2001 feature-film *Black Hawk Down*, in which cognitive use of color treatment was used to enhance the quality of the film. Frames taken at larger intervals throughout the movie identify color patterns as they develop over a length of time.

Isaac Botkin, in his book *Outside Hollywood*, refers to this color chart created by Brendan Dawes. Botkin identifies that we can examine the gradient color pattern throughout the film, the varying act's and turning points can be demonstrated through color.⁴

Similar methods which dictate the subconscious aspects of film can be applied to architectural design. If an equal rigor is applied through building physical space as is applied to conveying emotion through film, the result will be a three dimensional manifestation of consistently defined subconscious stimuli.

By approaching an architectural experience through examining the technical aspects of film, spatial inhabitation can be carefully choreographed based on a sequential assemblage of still moments. If each framing of an experience is developed to achieve a subliminal response both individually and as a whole, the use of building will convey and foster the same emotion and inspiration as film; resulting from the stimulation of both conscious and subconscious thought. The same variance between frames that makes a film disorienting can also be applied to the way the buildings disorient the user.

Paul Rudolph's Lindemann Center is often described as visually disorienting, and has been frequently criticized for its effects on the psyche of its inhabitants. By examining the building as a series of frames, the levels of disorientation within specific regions of the structure can be identified and analyzed. Chaotic visual composition in still images, and in the disorienting kinetic experience of space is most evident in viewing how much one image or frame varies from the next. With greater variances and introduction of new information, comes an increased level of disorientation.

Disorientation in a building evokes emotion, and these emotions are what enable the user to act upon a subliminal response to the space. It allows the user to abandon the common perception of how architectural forms delineate program, allowing them to make experiential decisions based on subliminal instinct. The world is perceived in a series of ocular photographs, which the occipital lobe assembles in sequential order at hundredths of a second, composing reality as a moving anthology of dormant spatial perceptions. Considering the development of space as a series of still frames can convey the same emotion and freedom of thought that film achieves, and allows a more free and instinctual response to the physical environment.

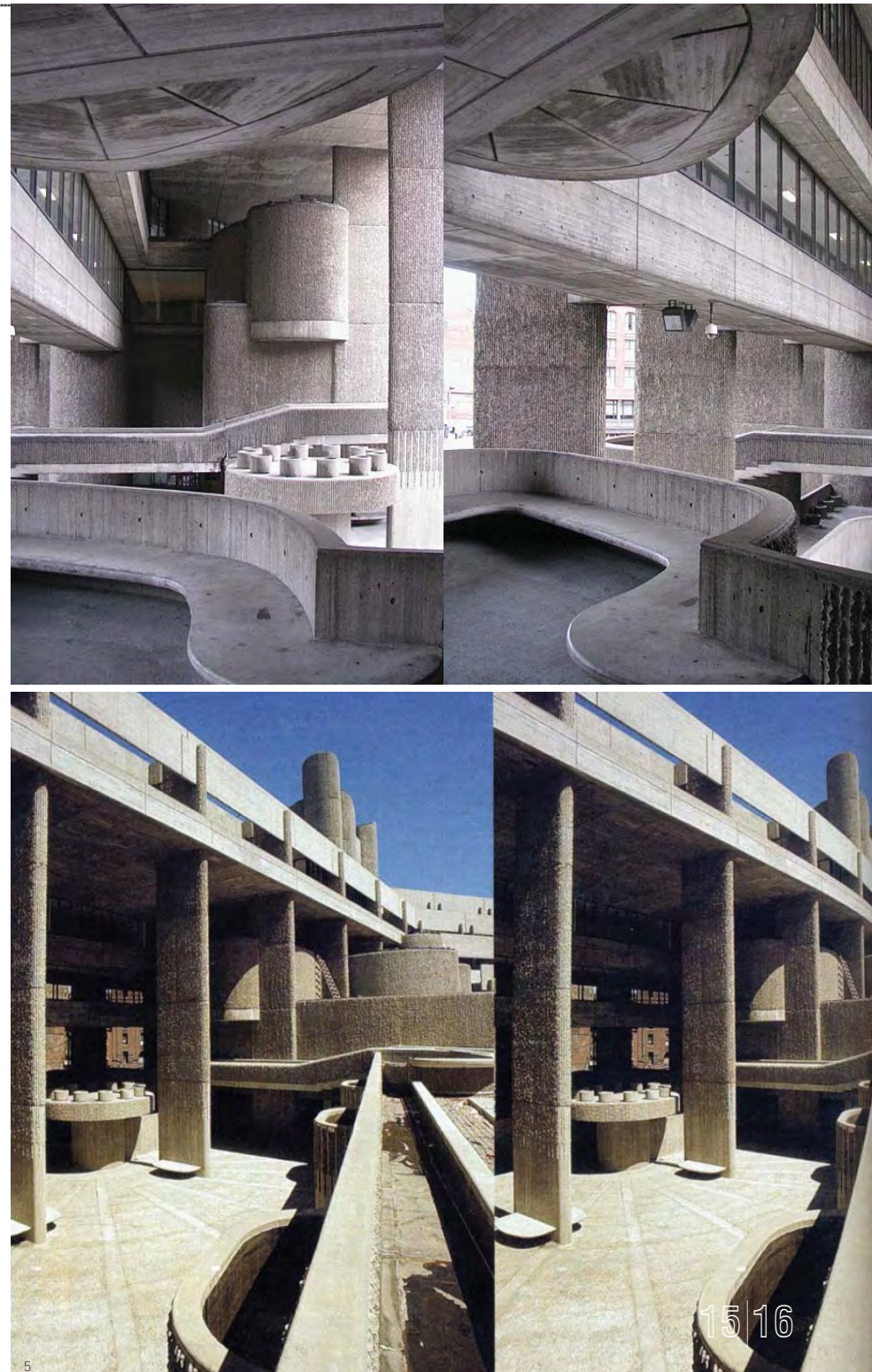
11. "Ipsilateral mydriasis in focal occipitotemporal seizures," *Journal of Neurology, Neurosurgery, & Psychiatry*, accessed October 12, 2010, <http://jnnp.bmj.com/content/63/6/810/F1.large.jpg>.

12. "Occipital Lobe". http://en.wikipedia.org/wiki/Occipital_lobe.

13. Adam, Hans Christian. *Eadweard Maybridge, the human and animal locomotion photographs*. London: Köln, 2010.

14. "Cognitive use of color in films". *Raysinblue*, accessed October 12, 2010, <http://raysinblue.blogspot.com/2009/08/cognitive-use-of-color-in-films.html>.

15. Nobel, Philip. "The Architecture of Madness". *Metropolitan*. October, 2009, 128-131.





|||| Since 1981, Sundance Institute has evolved to become an internationally-recognized nonprofit organization that actively advances the work of risk-taking storytellers worldwide. Originally founded by Robert Redford in the mountains of Sundance, Utah, Sundance Institute has always provided a space for independent artists to explore their stories free from commercial and political pressures. By providing year-round creative and financial support for the development of original stories for the screen and stage, Sundance Institute remains committed to its mission to discover and develop independent artists and audiences across the globe.¹

Quentin Tarantino first gained widespread recognition due to his film 'Reservoir Dogs' (above), which premiered in January, 1992 at the Sundance Film Festival. The film was an immediate hit following its release.²

16. "About," The Sundance Institute, accessed October 19, 2010, <http://www.sundance.org/about/>.

17. "Quentin Tarantino". http://en.wikipedia.org/wiki/Quentin_Tarantino#Film_career.

18. Accessed November 15, 2010, http://www.blogcdn.com/www.cinematical.com/media/2008/01/79070698_10.jpg.

The Sundance Institute and the Sundance Film Festival

[Park City, Utah]

Since 1981, The Sundance Film Festival has progressed into the most prominent cultural event for Park City, highlighting the creativity and ingenuity of independent film makers through dedication towards providing unknown artists with an international audience. Annually held in late January, the festival attracts film makers, producers, directors, and celebrities from around the world for the celebration and discovery of independent film. Robert Redford, along with a group of companions coordinated and organized the Sundance Institute as a non-profit organization serving the needs of the artistic film community.

It is noticeable that when the festival leaves Park City, so does its presence, spirit, and essence. The city by itself lacks the aroma of liveliness that the festival brings once a year, digressing to a luxury ski town, absent

of the culture that Sundance provides. While the city is rich in history, its future is cemented in the progress of the film festival, holding the potential to evolve into the developmental cinematic epicenter for independent film makers, advancing beyond its prominence in exhibition.

The Sundance Institute commands a sophisticated cultural presence in Park City, but due to the non-profit initiative of the organization, it lacks the ability to define its presence among the community in a consistent manner post-festival. The Institute should be about more than a temporary festival, with education and inspiration transcended to a greater audience through permeability in time. The core values of audience and celebration of independent film are retained, and yet the audience is broadened without the restriction of an expiration date.



The Sundance Center for the Exhibition and Study of Film

[Park City, Utah]

In order to develop a more dominant presence in Park City, the Sundance Institute has the potential to make a cultural statement through architectural means, conveying its values and ideals. The expansive film center will manifest the fundamental compositions of film as the reinterpretation of action over time; beginning, middle, and end.

The new offices for the Sundance Institute, where they are responsible for the planning of future film festivals, symbolizes a beginning to the plot-line. Just as Robert Redford identified the beginnings of the celebration of independent film, the building metaphorically and literally emphasizes beginning in both its current operation and prior history. The program for the new offices are joined by a Film Museum, intended to celebrate past accomplishments achieved through film-making at the festival.

In addition to providing support and service to the annual Sundance Film Festival, the centre will also make its mark as a key contributor to the plot-middle, or, the present. Addressing high volumes of festival patrons, the growing demand for audience participation requires the facilities appropriate to accommodate these masses. The Egyptian Theatre (pictured left) defines a historical mark in film in Park City, as the first film theatre in the city, and an annual venue since the beginning of the festival. With new technologies bring new forms of media, and means of conveying film as an artistic form. A new premiere Cinema, and supporting theatre screens will evolve the centre into a modern venue which rivals the Egyptian, while accommodating advancements in media format. The cinema, with presentation technologies such as IMAX, has the ability to be used and appreciated throughout the year, dedicated to the exhibition of film.

While it is notable to attribute the success of independent films to the efforts by the Sundance Institute, it is essentially the film that makes the festival. Therefore, the Sundance Institute has the opportunity to foster an environment convenient for the progression and advancement in the study of film, allowing the opportunity for a joint collaboration with the University of Utah. Intrinsic of previously stated theories on the interrelation of film studies, neurology, and cognitive Neuro-Psychology, the Centre will contain, in theory, a "Bauhaus" of academic programs intent on the study of the Occipital as it pertains to the arts. It is the interrelation of academic program through scientific and artistic means which benefits and progresses future independent film production.



acmi

AUSTRALIAN
CENTRE FOR
THE MOVING
IMAGE

FRED DEAKIN BUILDING

Sundance Film Center

..... Offices of the Sundance Institute

..... Film Museum

..... Cinema

..... Public Program

..... Academic

PROGRAM OUTLINE

SUNDANCE FILM CENTER

Park City, Utah

Program	Factor	NSF	NSF-Total		Occupant Group	Floor Area Per Occ.	Occupant Load	Water Closets	Lavatories	Drinking Fountains	Showers
Institute											
Lobby		500-750	500-750		Assembly, unconcentrated seating	15 SF	50				
Offices	26	75	1950		Business Areas	100 SF	20				
Ind. Workspaces	36	40	1440		Business Areas	100 SF	15				
Screening Rooms	1	750	750		Assembly, concentrated seating	7 SF	107				
Conference	6	750	4500		Business Areas	100 SF	45				
Service/Utility		10%	939		Storage	300 SF	4				Emer.
				10329			241	6	4	3	None
Museum											
Lobby		1000-3500	1000-3500		Assembly, unconcentrated seating	15 SF	234				
Ticket Office		1500	1500		Business Areas	100 SF	15				
Exhibition Gallery	3	3500-5000	10,500 - 15,000		Assembly, unconcentrated seating	15 SF	1000				
Gallery Space	7	1500	10,500		Assembly, unconcentrated seating	15 SF	700				
Service/Utility		10%	1550		Storage	300 SF	6				Emer.
				17050			1955	16 (M) 30 (W)	10	4	None
Cinema											
Premier Theatre	1	7500	7500		Assembly, concentrated seating	7 SF	1071				
Standard Use Theater	1	3750	3750		Assembly, concentrated seating	7 SF	536				
Projection Room	1	1000	1000		Mechanical Equipment Rooms	300 SF	3				
Green Rooms	1	1500	1500		Assembly, unconcentrated seating	15 SF	100				
Service/Utility		10%	1375		Storage	300 SF	5				Emer.
				15125			1715	14 (M) 26 (W)	9	3	None
Public											
Retail/ Museum Shop		1500	1500		Mercantile, areas other	60 SF	25				
Restaurant / Café		5000	5000		Mercantile, areas other	60 SF	84				
Service/Utility		10%	650		Storage	300 SF	3				Emer.
				7150			112	2	1	1	None
Academic											
Film Studio	2-(4)	5000	10,000		Educational, shops and vocational	50 SF	200				
Sound Recording Studio	1	1000	1000		Educational, shops and vocational	50 SF	20				
Lighting Studio	1	500	500		Educational, shops and vocational	50 SF	10				
Editing Rooms	4	250	1000		Educational, shops and vocational	50 SF	20				
Lecture Hall / Classroom	1	1000	1000		Educational, classroom areas	20 SF	50				
EMG Lab - Neurology	1	1500	1500		Institutional, outpatient	100 SF	15				
EEG Lab - Neurology	1	1500	1500		Institutional, outpatient	100 SF	15				
Research Workspace - Neuro	1	1000	1000		Educational, classroom areas	20 SF	50				
Combined Library	1	5000	5000		Libraries, stack areas	100 SF	50				
Research Workspace - Psych	1	1000	1000		Educational, classroom areas	20 SF	50				
Patient Evaluation Rooms - Psych	5	100	500		Institutional, outpatient	100 SF	5				
Service / Utility		10%	2400		Storage	300 SF	8				Emer.
				26,400			493	10	10	5	None

Net Total	76,054
NSFF 15%	5650
Total	81704

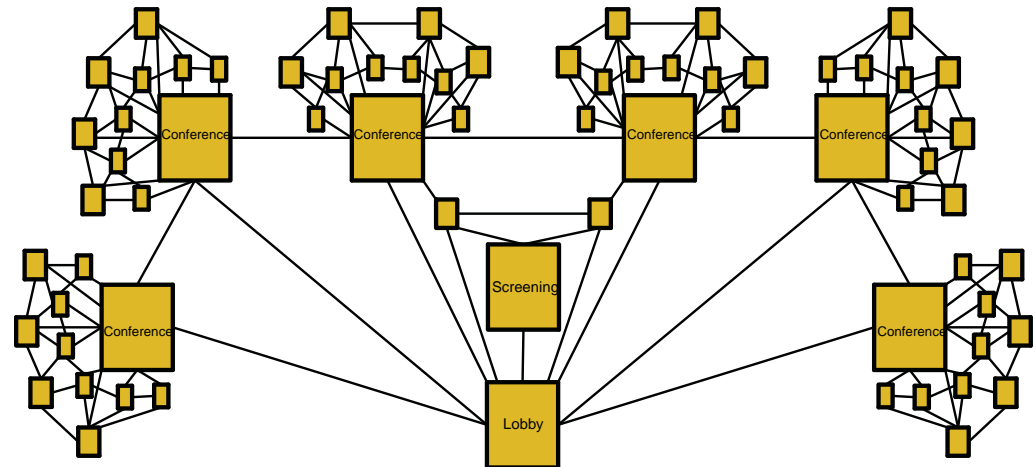
TOTAL	4771
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New Offices for the Sundance Institute

The non-profit Sundance Institute currently operates out of three offices in the United States; Park City, Beverly Hills and New York City. With the majority of its history rooted in the foothills of the mountains at Park City, the festival was conceived in 1981 by Robert Redford along with a group of friends and colleagues. Ten emerging filmmakers were invited to the first Sundance Institute Filmmakers/Directors Lab where they worked with leading writers and directors to develop independent film projects. Continuously growing, the Festival is widely considered to be the premier platform for American and International independent film, introducing audiences to some of the most influential and original films of the last three decades. The current offices in Park City are housed in a local resort at the base of the Park City Ski resort, void of architectural identity, a far cry from the cultural prominence the Institute demands. The Offices for the Sundance Institute should lay its individual mark on the City, identifying its continuous presence in the community.

These new offices will seek to exhibit the level of professionalism that the Institute has obtained over the past thirty years, and the status to which independent filmmakers seek to acquire. The offices will foster a creative environment that will in turn assist in the advancement and progressions of creativity which cements the Festival's future as the premier media platform for independent film. Included in program, flexible workspaces and collaborative environments intensify the social and productive performance of work and design space. In addition, as the Institute relies on increasing donations in order to continue operation, the office conveys the level of maturity and portrays value for the sustaining the academic and professional programs. It will provide operations directors with variable spaces adequate for meeting and consulting with donors and aspiring film makers. These offices will programmatically include spaces suitable to the planning, organization and oversight of the Institute. Programmatic elements include: Lobby / reception, individual offices, conference / flexible workrooms, screening rooms, storage / utility.

Program	Factor	NSF	NSF-Total
Institute			
Lobby		500-750	500-750
Offices	26	75	1950
Ind. Workspaces	36	40	1440
Screening Rooms	1	750	750
Conference	6	750	4500
Service/Utility		10%	939
			10329



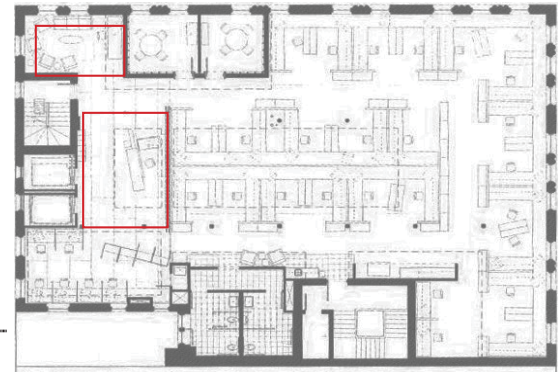


19. Groch, Chris and David Walters. Future Office: Design, Practice, and Applied Research. New York: Taylor & Francis, 2008.

20. Office Design Sourcebook: Solutions for Dynamic Workspaces. Gloucester, MA: Rockport, 2003.

500 SF

Bergmeyer Associates Inc., Boston, MA



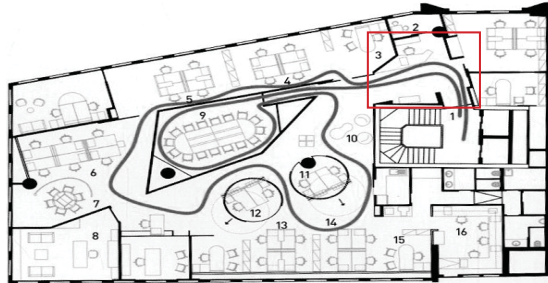
750 SF (25w x 30l)

ADD Inc., Cambridge, MA



400 SF

Rafineri, Istanbul, Turkey



Lobby/Reception

Approximate NSF
500-750 SF

The lobby defines welcoming and lounge space for daily business functions of the Sundance Institute. The waiting area (500 SF) serves to convey a professional appearance to filmmakers, donors, clients, patrons, and other various professional relationships. Reception includes administrative resources such as a supporting staff room (100 SF) and office storage (50 SF).



Genzyme Corp., Cambridge, MA

21. "Genzyme Center Gets Natural Ait Flow," Solaripedia, accessed October 23, 2010, http://www.solaripedia.com/13/294/3275/genzyme_center_floor_plan.html

22. "About," The Sundance Institute, accessed October 23, 2010, <http://www.sundance.org/about/>.

Individual Offices

Office NSF- 75 SF x 26
Workspace NSF- 40 SF x 36

Office functions include Festival Planning, Administrative operations, external relations and donations, budget, and finance. Individual closed offices are provided for Directors and Senior associates, whereas smaller sectionalized workspaces are provided for mid to lower-level employees and interns. Open office space is provided for visiting employees from other Sundance offices.

Sundance Institute Departments and Positions

President
Executive Director
Managing Director

Sundance Film Festival

Director
Director of Programming
Senior Programmer (4)
Programmer (2)
Senior Manager, Sundance Industry Office
Manager
Assistant to Director and
Coordinator, Public Programming Initiatives
Assistant to Director of Programming
Director, Operations Sundance Film Festival
Senior Manager, Festival Operations
Senior Manager, Ticketing and Customer Service
Manager, Accommodations & Transportation
Manager, Festival Volunteers
Manager, Ticketing Operations
Manager, Theatre Operations
Manager, Production

Administration and Operations

Receptionist

Executive Directors Office

Manager
Coordinator

Managing Director's Office

Executive Assistant, Managing Director's Office
Administrative Coordinator

Alumni and Utah Community Programs

Director, Utah Community Development
Manager

Lab Operations

Associate Director, Lab Operations
Manager, Lab Support Operations

Human Resources

Director
Manager

External Relations

Director, External Relations

Individual Giving

Associate Director of Development, Individual Giving
Manager, Patron Circle
Manager, Online Giving
Coordinator, Individual Giving

Corporate Support

Associate Director of Development, Corporate
Associate Director, Corporate Relations
Manager, Corporate Development
Senior Coordinator, Corporate Relations

Foundation Giving

Associate Director of Development
Grant Writer

Marketing and Creative Services

Brand Manager
Manager, Creative Services and Marketing
Editorial Manager
Archivist
Graphic Designer
Marketing Coordinator

Media Relations

Associate Director, Media Relations

Online and Digital Media

Director, Digital Initiatives
Content Producer, Sundance Institute Online
Technology Manager, Sundance Institute Online
Website Coordinator

Budget

Director
Budget Analyst

Finance

Director
Controller
Manager
Coordinator



23. Myerson, Jeremy and Philip Ross. Radical Office Design. New York: Abbeville Press, 2006.

Conference/Workspace

Conference NSF
750 SF x 6

Flexible Conference and workrooms allow for multi-use functions, allowing areas for more disruptive group work, donor meetings, and other daily use. A conference room is provided to be used simultaneously by multiple departments, 6 total, allowing for a occupancy ratio of about 10 employees per conference room and constant use by internal-office employees without affecting daily operations.



Sedgwick Rd Advertising, Seattle, WA



Mother Advertising Agency, London, UK

Screening Room

Screening NSF
750 SF (75 Seats)



24. "Montauk Oceanfront Hamptons Home," Furniture Fashion, accessed October 23, 2010, <http://www.furniture-fashion.com/2009/07/30>.

25. Kliment, Steven. Building Type Basics for Museums. New York: John Wiley & Sons, 2001.

Screening rooms located within the Institute offices allow for the presentation of office related functions during annual use, and for the screening and review of films to determine awards during festival operations. Screening rooms feature enough seating for all office employees, and allowing alternate use as project presentation and lectures for larger audiences. A supporting projection room (100 SF) and storage unit (50 SF) allow for multi-format media use.



Yerba Buena Center for the Arts

San Francisco, CA

Projection Systems

Capacity - 94 Seats

(84 fixed, 10 movable)

Dimensions - 952 SF

-(11' h x 16' w) Screen
-Projection Throw 42'
(Booth to Screen)
-(6' d x 22' w) Stage

FILM (xenon light source)
-35mm (24 fps)
-16mm (18 and 24 fps)
-Super 8 (24 fps)
VIDEO (NTSC and PAL)
-Digital Betacam
-Betacam SP
-DV Cam
-Mini DV
-DVD and DVD-R
-3/4"
-VHS
-Barco DLP SLM R6

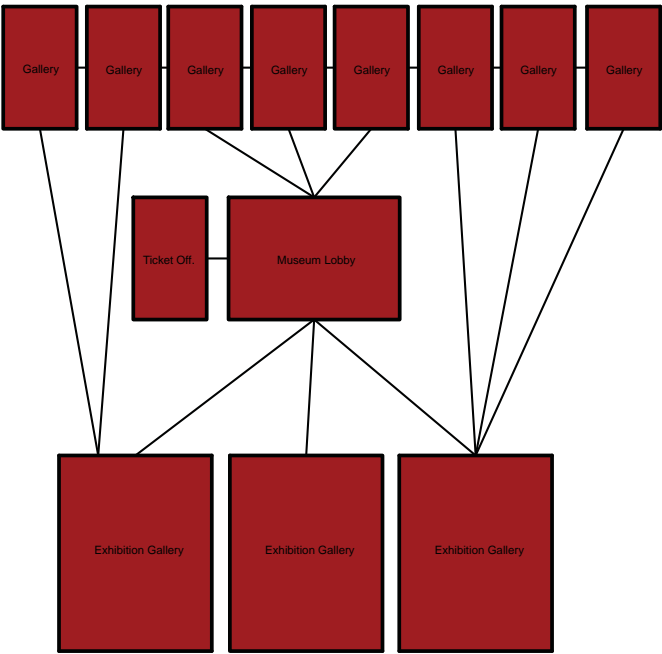
Sundance Film Museum

As what is undeniably the most prominent cultural event in Park City, it is important that the core values of the Institute be transcended to an even wider audience than to the limited crowds of festival patrons. It has year-round educational and inspirational value, and therefore demands a year-round presence. The festival has led to the heightened awareness and discovery of such films as Reservoir Dogs, American Splendor, Garden State, An Inconvenient Truth, Little Miss Sunshine, Super Troopers, Thank You for Smoking, and Napoleon Dynamite among others.

Currently, there is an archive called the Sundance Institute Collection at UCLA, which is open to all independent submissions to the archive. It is dedicated to the preservation, protection, and expansion of the independent film archives. While these archives are valuable to the documentation and accessibility of independent film and its history, it is perhaps equally important to signify and celebrate modern efforts in filmmaking that are considered exceptional, in a space that is specifically designed for the exhibition of film.

The primary goal of the Sundance Institute is to build an audience for independent filmmakers, and raise awareness about previously unknown or little-known works of art and moving-art. In order to do so, the Sundance Institute must continue to raise awareness of itself, and the subject of their mission. A film museum, celebrating the most notable works presented through the festival and from Sundance Artist Programs can be invaluable towards developing an environment which allows for a year-round discovery, understanding, and appreciation of film. It allows tourists, donors, filmmakers, and guests to venture into flexible gallery spaces that are used to develop a different kind of movie experience. The gallery spaces employ the same emotive aspects of filmmaking defined in the thesis, which develops subconscious and intellectual perceptions of space reflective to the art it exhibits. The film gallery hosts programmatic elements which benefits the quality and functionality of the gallery spaces including: Lobby, ticket/ administrative office, curators office, gallery spaces/ storage, utility space.

Program	Factor	NSF	NSF-Total
Museum			
Lobby		1000-3500	1000-3500
Ticket Office		1500	1500
Exhibition Gallery	3	3500-5000	10,500 - 15,000
Gallery Space	7	1500	10,500
Service/Utility		10%	1550
			17050



26. "Tickets, Please", Architect: The Magazine of the American Institute of Architects, accessed October 23, 2010, <http://www.architectmagazine.com/lighting/tickets-please.aspx>.
27. "A Landmark Addition for Times Square", World Architecture News, accessed October 23, 2010, http://www.worldarchitecturenews.com/index.php?fuseaction=wanappln.projectview&upload_id=10523.

28. Macarthur, John. "Federation Square," Architecture Australia. Mar. - Apr., 2003. Pg. 49-69.

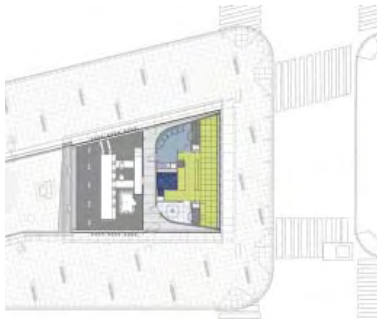


Lobby/ Ticket Office

Lobby NSF 1000-3500 SF
Tickets NSF 1500 SF

The Lobby for the film museum will experience a variance in volumes of visitors, therefore the size of it can range from a smaller more intimate 1000 SF space, to a larger 3500 SF, dependent on its relation to building entry, and cinema lobby.

The ticketing office will be a shared office with the cinema booth, and will house lighter administrative functions including managers offices for both the cinema, and curators office for museum purposes.



TKTS Booth, New York, NY, Perkins Eastman (50' l x 25' w) 1250 SF



Gallery

Gallery NSF 1500 SF x 7
Exhibition NSF 3500-5000 SF x 3

The museum gallery spaces will include appropriate program for both permanent and temporary exhibitions. They vary from inclusions of more intimate and focalized spaces with variances in options for displaying media, to larger, flexible exhibition halls for publicized events.

The permanent gallery spaces are intended for notable works in film history produced specifically from the Sundance festival. Standard museum galleries range in dimension from 400 SF to as large as 4000 SF. It is appropriate to estimate the dimensions of the permanent film galleries at approximately 1500 SF each.

Exhibition galleries need to be flexible in dimension and layout, allowing for a more malleable space. Therefore, the size of the spaces are modeled based on more freely designed precedents, ranging from 3500 SF to 10,000 SF. In order to allow for multiple exhibitions to operate, considering high interest dates during the festival, approximately three additional galleries, sized 3500 - 5000 SF each will be provided. These dimensions include storage space.

Sundance Institute Artist Programs

Feature Film	Film Music
Documentary	Producers
Theatre	Short Film
Native Film	

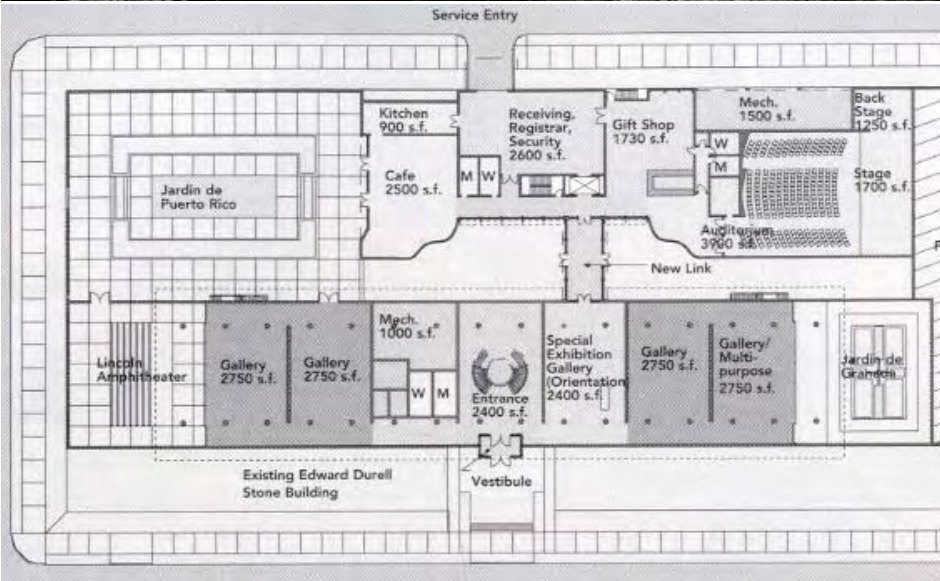
Sundance Film Festival Awards

Alfred P. Sloan Prize
Audience Award: Dramatic
Audience Award: Documentary
Best of NEXT
Directing Award Documentary
Directing Award Dramatic
Excellence in Cinematography Award: Dramatic
Excellence in Cinematography Award: Documentary
Editing Award Documentary
Grand Jury Prize: Dramatic
Grand Jury Prize: Documentary
Jury Prize International Short Filmmaking
Jury Prize Short Filmmaking
World Cinema Awards

ACMI, Melbourne, Australia, LAB Architecture



Museo de Arte de Ponce
Puerto Rico



SPACE ANALYSIS	
	Area (sq ft)
Existing Museo de Arte de Puerto Rico	32,000
New Construction:	
Circulation and common area	4,900
Library	2,000
Conservation and restoration	1,750
Receiving, registrar, security	
general storage, loading dock	2,600
Administration	4,000
Cafe/food service	3,400
Auditorium (stage/backstage)	6,800
Education center	2,875
Puerto Rican gallery	2,500
Special exhibition gallery	5,000
Total	67,825

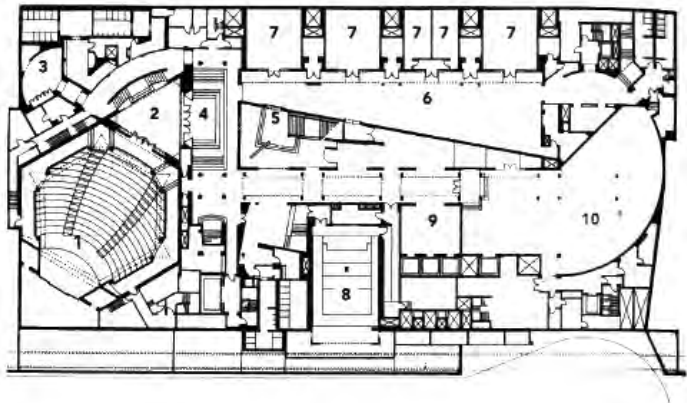
United States Holocaust Memorial Museum
Washington, D.C.



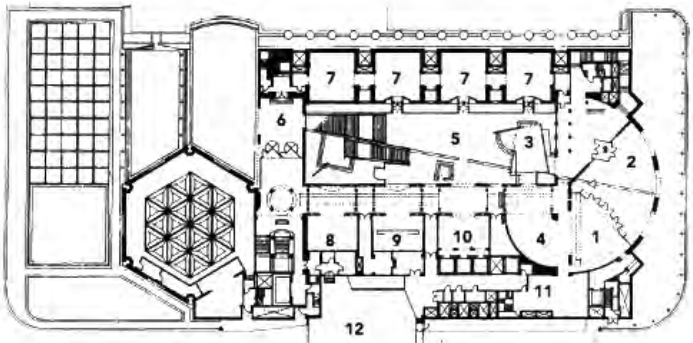
BUILDING SUMMARY	
	Area (sq ft)
Hall of Witness	7,500
Hall of Remembrance	6,000
Permanent Exhibition	36,000
Temporary exhibition	8,000
Hall of Learning	3,600
Education/conference center	4,318
Library/archive/research center	16,000
Theater (414 seats)	5,486
Cinema (178 seats)	2,073
Bookstore	1,295
Total	90,272



- Concourse level:
- 1 Meyerhoff Theater
 - 2 Theater lobby
 - 3 Green room
 - 4 Amphitheater
 - 5 Stairs up to Hall of Witness
 - 6 Education center
 - 7 Classrooms
 - 8 Cinema
 - 9 Elevator lobby
 - 10 Temporary exhibition



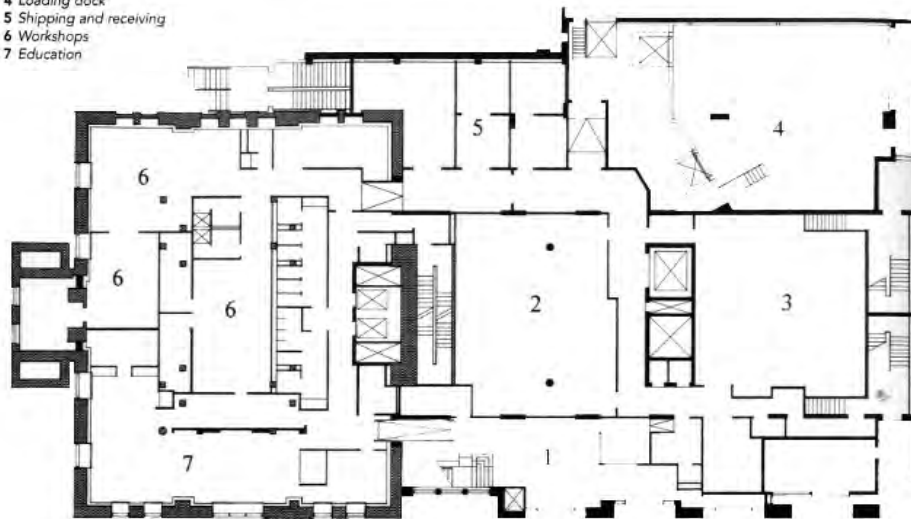
- First floor plan:
- 1 East entry
 - 2 Group entry
 - 3 Stage
 - 4 Hall of Flags
 - 5 Hall of Witness
 - 6 West entry
 - 7 Temporary exhibition
 - 8 Patrons lounge
 - 9 Coatroom
 - 10 Elevator lobby
 - 11 Bookstore
 - 12 Loading dock



McCord Museum of Canadian History Montreal, Quebec

PROGRAM SUMMARY			
	Area (sq ft)		Area (sq ft)
Public arrival/visitor amenities		Archives	
Lobby, orientation, group reception, coatroom, visitor information	2,080	Storage	850
Book/gift shop, storage	1,075	Study Area	270
Cafe and kitchen	750	Office and workroom	375
Members lounge	430	Artifact research lab	430
Security, first aid station	350	Curatorial offices (six curators, clerical and study spaces)	2,300
		Registrar (registrar and workroom for condition reports)	870
Education			
Children's coat check	350	Conservation	
Two classrooms	1,720	Offices	150
Student lunchroom	650	Object laboratory	535
Auditorium/ projection booth	1,600	Textile laboratory	700
		Collection storage	14,000
Exhibition galleries		Exhibit preparation	1,000
Permanent institutional gallery	6,500	Director's office (reception, secretarial, boardroom, etc.)	1,200
Special exhibition galley (including storage area)	3,500	Membership, development and press	800
Special exhibition gallery	7,800	Operations and administration	2,100
		Public programs (includes education, volunteers, continuing education, publications, exhibit design)	7,500
Collection galleries		Exhibit development, production and shops (includes exhibition mock-up area)	3,600
Ethnography	420	Photography studio and darkrooms	1,500
Decorative arts	420		
Folk art	420	Shipping/receiving	500
Costumes and textiles	700	Loading dock	320
Prints and drawings	215	Condition report studio	215
Photography	540	Temporary holding	215
Paintings	420	Packing shop	320
		Crate storage	320
Library			
Information catalog	500		
Book stacks	650		
Reading room	430		
Study room	130		
Librarian	150		
		Total	71,550

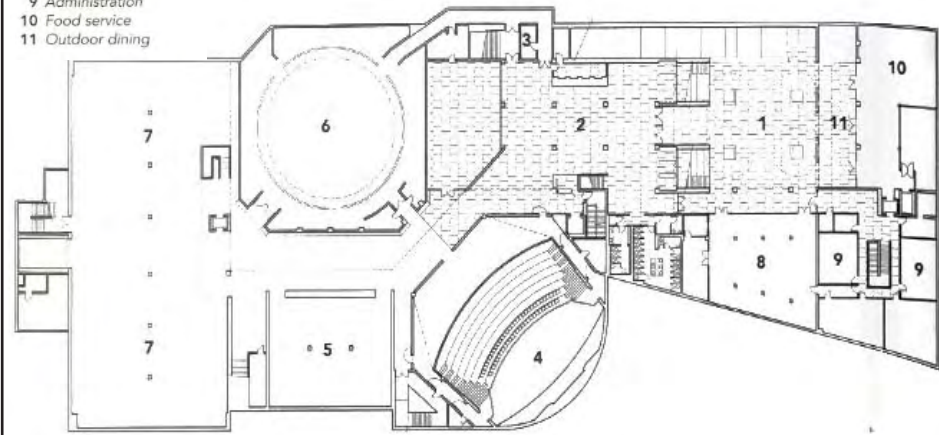
- ▲ Level 1.
1 Entry
2 Ethnographic collection
3 Decorative arts collection
4 Loading dock
5 Shipping and receiving
6 Workshops
7 Education



Arizona Science Center Phoenix, AZ

PRINCIPAL SPACES			
	Area (sq ft)		Area (sq ft)
LEVEL 1		LEVEL 3	
Two outdoor garden courts, suitable for receptions and other functions	5,400	The World Around You Gallery, with exhibits on:	
Entrance lobby and Great Hall for receptions of up to 500 persons	4,400	Arizona themes	
Dorrance Planetarium, with:		Geology	
206 seats		Aerospace	
60 ft diameter dome		the Sun	
Computer-driven multimedia projection equipment	2,900	Air-conditioning a house	
		Electricity	
Irene P. Flinn Theater, with:		Laser Light	
285 seats		Prospecting for minerals	10,000
A giant screen			
An IWERKS 870 projector	5,100	America West Gallery, with exhibits on:	
		Deciphering puzzles	
Four classrooms, occupancy 20 to 30 per room	3,000	Gyroscopes	
All About You Gallery, a hands-on exhibit revealing the workings of the human body and mind (nearby play space available for very young children)	10,000	Molecules in action	
Special exhibition gallery	4,000	Liquid nitrogen	2,000
Book/gift shop	2,000		
LEVEL 2		LEVEL 4	
Kresge Gallery, with exhibits on:		The Peak Gallery, with temporary exhibits on relationships between science, nature, art, and photography	1,000
Anthropology		Outdoor terraces, suitable for receptions and other events are:	
Ant colonies		Upper Terrace (third level)	1,200
The Internet		Canyon Terrace (third level)	3,000
An amateur radio station	4,000	Star Terrace	1,800
Administrative, education, and curatorial offices	10,000		
		Total	69,800

- ▲ Entry level plan.
1 Entry court
2 Lobby
3 Security
4 Film theater
5 Demonstration theater
6 Planetarium
7 Exhibitions
8 Museum store
9 Administration
10 Food service
11 Outdoor dining



Cinema/ Theater

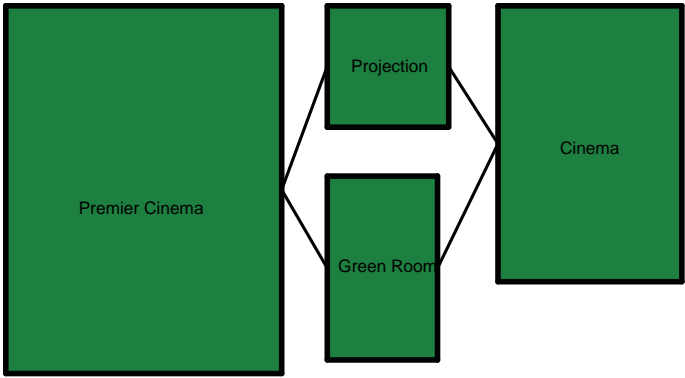
As previously defined programming has stated the buildings role in the future planning of the festival, and celebrations of notable works exhibited in past years, it is necessary to also develop a presence contributory to the present. This years (January 2011) Sundance Film Festival will feature films screened in 13 different venues throughout Park City, Salt Lake City, Provo, and Ogden. The 8 venues in Park City range in capacity from the smallest theatres at the Holiday Village Cinemas (156 seats) to the largest at the Eccles Theatre (1,270 seats).

Along with progression in conceptual filmmaking comes advancements technologies, and the theaters available to independent film makers must be able to accommodate all modern and traditional media formats. Program calls for a premier cinema, one which rivals the Egyptian in statement and the Eccles in function, providing a new venue for the presentation of premier works where tickets are in high demand. The center will then facilitate an identifiable point of destination for Festival patrons, contributing to the cultural dominance of the Sundance Film Festival in late January.

As a by-product to publicity and habitation that the Center will receive, interest in the cinema will lead to discovery of the Film Museum and vice versa, with patrons of each developing an awareness of the other, with the overall beneficial contribution to publicity and knowledge of the Sundance Institute.

Cinema programs provide a premier feature cinema; accommodating all film media formats, such as IMAX, digital, large format etc... and two supporting second-tier theaters that employ a standard cinematic format; allowing for auxiliary presentation space so that multiple films may be exhibited at the same time from a single venue. Cinema and supporting program include: Premier multi-format theater, two auxiliary cinemas, ticket office, projection rooms, green rooms / reception, storage/ utility

Program	Factor	NSF	NSF-Total	
Cinema				
Premier Theatre	1	7500	7500	
Standard Use Theater	1	3750	3750	
Projection Room	1	1000	1000	
Green Rooms	1	1500	1500	
Service/Utility		10%	1375	15125

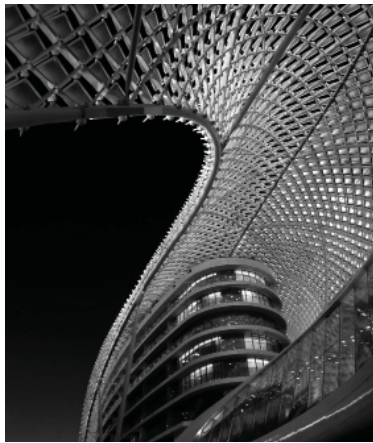


30. Adducci, Shannon. "Inside Abu Dhabi's Yas Hotel", Departures, accessed October 25, 2010, <http://www.departures.com/articles/inside-abu-dhabis-yas-hotel>.

31. "The Yas Hotel", Pure Destinations, accessed October 25, 2010, http://www.puredestinations.co.uk/resort_detail.php?pl=Dubai_and_Middle_East&dest=Abu_Dhabi&res=The_Yas_Hotel&cc=12&p=112.

32. "Yas Hotel," Flickr, accessed October 25, 2010, <http://flickrhivemind.net/Tags/hanirashid/Interesting>.

33. "IMAX Projection Room", Flickr, accessed October 25, 2010, <http://www.flickr.com>.



Green Room/Reception

Approximate NSF
1000 SF

A green room / reception hall serves pre and post-screening functions to celebrate and gives involved members of the production and audience reception space. It will allow for social networking of filmmakers and producers within the film industry.

A larger reception location is provided in exhibition spaces for the premier cinema during festival hours and exhibition events.

Yas Hotel, Dubai, UAE



Projection Room

Approximate NSF
750 SF

Projection rooms for IMAX digital projectors are typically larger than standard 35 mm film theatres.

Once the issue of a multi-format cinema is addressed, it multiplies the spatial necessities for the functions of the projection room.

OMNIMAX Projection Room at Discovery Place, Charlotte, NC





Premier Theater

Approximate NSF
7500 SF

The premier theatre will rival the large capacity of the Eccles theatre (1,270 seats), and will allow for multi-format film projection from a single theatre. It is noted that the Eccles is not technically formatted for cinema presentation, and is instead formatted to theatre and stage performance. The Eccles has multi-level seating instead, not optimized for film audience.

An appropriate size for the cinema, making it the third largest utilized by the film festival behind the Eccles and Peery's Egyptian (also a multi-use performance theatre) is approximately 500 Seats. It will be the largest in the festival specialized film theatre. Area is calculated at a ratio of 15 SF/ Seat, totaling 7500 SF including support space.

Film Format

<i>Film</i>			
8 mm	16 mm	Digital	IMAX
Super 8	35 mm	Standard	
9.5 mm	70 mm	3-D	

ACMI, federation square

Melbourne, Australia

Capacity - 400 Seats

Size 6,458 SF

Ratio - 16.15 SF/Seat



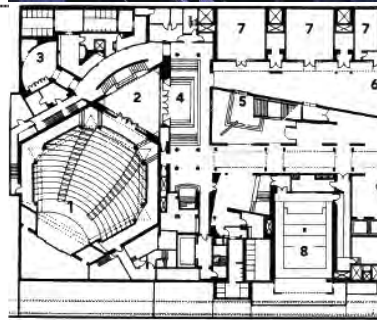
US Holocaust Museum

Washington, D.C.

Capacity - 414 Seats

Size 5,486 SF

Ratio - 13.25 SF/Seat



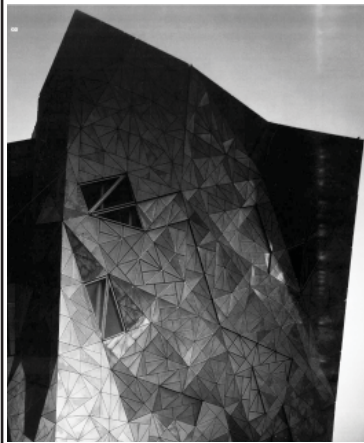
Yerba Buena Center for the Arts

San Francisco, CA

Capacity - 94 Seats
(84 fixed, 10 movable)

Size 952 SF

Ratio - 10.12 SF/Seat



34. Macarthur, John. "Federation Square," Architecture Australia. Mar. - Apr., 2003. Pg. 49-69.

35. "Sundance" Flickr, accessed October 25, 2010, <http://flickr.com>.

Standard Use Theater

Approximate NSF
3750 SF

An additional standard format theatre will allow for additional use during and post-festival, and will coordinate with museum exhibition use when not in use for feature-film.

Average sizes for the remaining theatres in Park City range from 156 seats to 446. More commonly sized theatres are approximately 250 seats. The historic Egyptian theatre adjacent to the project site houses 282.

Availability of media format is reduced to Digital and the standard 35 mm projections.

Egyptian Theater

Park City, Utah

Capacity - 200 Seats



ACMI, Federation Square

Melbourne, Australia

Theatre #2

Capacity - 200 Seats





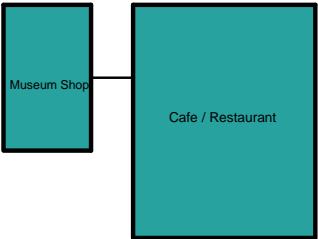
Public Program

Public interest and revenue drives both the Festival, and the Institute itself as their presence is supportive throughout planning goals for the festival, execution of the event, and preservation of interest in feature and independent film. In supplement to intellectual programs such as museum and cinema spaces which find value in the stimuli of brain functions and creative and imaginative thought, it is beneficial to the balance of the psyche to provide public areas and social environments which entice leisure activities.

Independent of the Festival, there is still a vibrant social and retail district on the street adjacent to the site. A museum shop can be valuable in both advertising and finance. Museum shops are typically the culmination of a museum experience, and for a non-profit organization such as the Sundance Institute, it can be essential in producing additional revenue for maintaining the museum.

Due to the variety of program in the building, there is the opportunity to develop a social space that brings together inhabitants of varying backgrounds and occupancy type. A bar, restaurant, and social lounge will create chance encounters between employees of the Institute; museum or cinema patrons; filmmakers; producers; donors etc... The leisurely essence of the space will alter the conscious intention of the users, leading to the awareness of new thoughts influenced by the variety of occupancy. Public program is cited as: Retail/ Museum shop, Lounge/ Bar/ Restaurant, support/ service/ utility.

Program	Factor	NSF	NSF-Total	
Public				
Retail/ Museum Shop		1500	1500	
Restaurant / Café		5000	5000	
Service/Utility		10%	650	7150





Retail/ Museum Shop

Approximate NSF
1500 SF

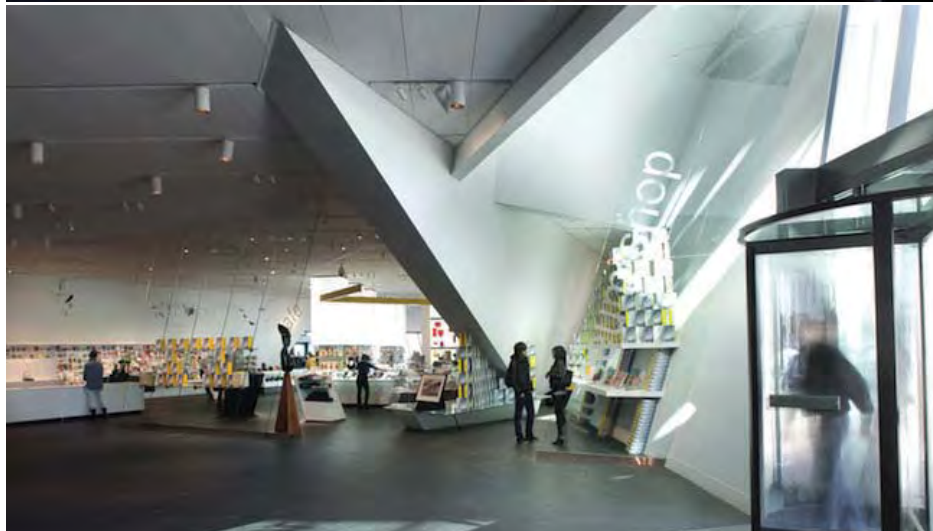
The museum shop allows patrons of the Film Center to purchase items relevant to the Sundance Film festival and Park City. Ideally, it provides retail to a more general public, introducing a source of revenue for the Institute, and museum operations.

36. "Denver Art Museum," Architectural Record, accessed October 26, 2010, http://archrecord.construction.com/projects/recordinteriors/2010/denver_art_museum_shop.asp.

37. Denver Art Museum, accessed October 25, 2010, <http://www.denverartmuseum.org>.

38. Gray Organschi Architecture, accessed October 25, 2010, <http://grayorganschi.com>.

Denver Art Museum, Denver, CO



Lounge/ Bar/ Restaurant

Approximate NSF
5000 SF

A large lounge, bar, and restaurant area will service all programs of the building, academic, business, cinema, and film. Its intention is to provide a social hub for the congregation of multiple micro-demographics.

The bar needs to be large enough to accommodate high occupancies from all programs, including restaurant space, storage, kitchen, public utility, restroom, coat rooms.

Firehouse 12, New Haven, CT, Gray Organschi



Academic Program

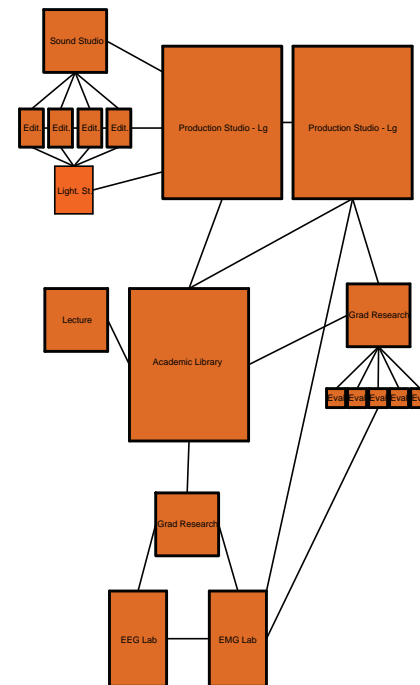
The Sundance Institute currently runs a number of artist development programs offering support and guidance for future film makers in categories such as feature film, documentary film, theatre, Native American and Indigenous, Film Music, Creative Producing, and Short Films. The Institute has taken the initiative of expanding the film making community in order to build upon artist-artist connections, filmmaking experience, and a collaborative environment with a discovery pool for talented artists.

Downtown Park City, and the site of the proposed Sundance Institute is only a 30 minute drive from the University of Utah campus in Salt Lake City. Utah is one of the most established and diverse Universities in the State of Utah, featuring programs in the College of Fine Arts, School of Medicine, and College of Social and Behavioral Science relative to the artistic and scientific approach to filmmaking and occipital studies.

In addition to supporting studio and lab space for the already established artist development programs operated by the Sundance Institute during the summer, the building will feature academic space pertaining to additional programs in Film Studies, Neurology, and Cognitive and Neuro-Psychology. This program will in terms be a “Bauhaus” of Occipital studies, in which students who are enrolled in their respective day programs at the University of Utah are offered courses in cross-disciplinary studies. The intention is that the boundaries between the subconscious applications of art, and the conscious studies of the subconscious will dissolve, allowing studies in film to benefit from the advancements of neuro-research, and for the artistic expressions of film to lead to a more scientific understanding of the effects of film and art on the brain and psyche. Students in film studies will take minor subject courses in both neurology and psychology, and likewise for the other programs, exhibiting a sort of round-robin of programs where major specializations are supported by an understanding of the other relative institutions.

Academic program will include appropriate academic spaces for the applied academics in Film Studies, Occipital Neurology, and Cognitive and Neuro-Psychology, along with collaborative social and workspaces conjoining the programs.

Program	Factor	NSF	NSF-Total
Academic			
Film Studio	2-(4)	5000	10,000
Sound Recording Studio	1	1000	1000
Lighting Studio	1	500	500
Editing Rooms	4	250	1000
Lecture Hall / Classroom	1	1000	1000
EMG Lab - Neurology	1	1500	1500
EEG Lab - Neurology	1	1500	1500
Research Workspace - Neuro	1	1000	1000
Combined Library	1	5000	5000
Research Workspace - Psych	1	1000	1000
Patient Evaluation Rooms - Psych	5	100	500
Service / Utility		10%	2400
			26,400





Academic Library

Approximate NSF
5000 SF

An academic library will combine information relative to each of the academic programs, Film Studies, Neurology, and Cognitive and Neuro-Psychology. The Library will feature social work areas and individual study locations in the presence of available research material.

The library will reflect a central key for program integration and will include a film archive for the active research and availability of materials to enhance program productivity.

39. "Free University, Berlin," Foster + Partners, accessed October 26, 2010, <http://www.fosterandpartners.com/projects/0980/default.aspx>.

Philology Library at the Free University, Berlin, Foster + Partners



Classroom/ Lecture

Approximate NSF
1000 SF

The Global Connectivity classroom and lecture theatre is used by each academic program for varying purposes in film study, academic lecture, or global conference.

The abilities of digital presentation and live conference allow for tele-and video communications with professionals across the globe. The lecture hall also serves as screening rooms for the review and analysis of digital film and computer applications.

40. "Zalewski Architecture Group," AEC Cafe, accessed October 26, 2010, <http://www10.aecafe.com/blogs/arch-showcase/2012/01/29/auditoriums-at-silesian-university-of-technology-in-gliwice-poland-by-zalewski-architecture-group/>.

Auditoriums, Silesian University of Technology, Gliwice, Poland





41. De La Salle College of Saint Benilde, accessed October 25, 2010, <http://www.dls-csb.edu.ph/default.asp>.

42. "Studio" Manitoba Production Centre, accessed October 25, 2010, <http://www.manitobaproductioncentre.ca/studio.htm>.

The facilities at the Centre for the Exhibition and Study of the Moving Occipital Arts (CES-MOA) are intended to include adequate facilities which build upon those provided at the University of Utah. Facilities include production studios, which are also used by the Sundance Institute for their artist development programs when University operations are not in sessions. To supplement the filming aspect in the studios, post-production studios such as sound recording, lighting studio, and digital and sound editing rooms are also provided.

Film production studios provide enough space for a flexible work environment, with double height space and enough room for a variance of camera angles and scenery in a controlled environment. Approximate studio dimensions are heights of 20-30 feet and a minimum floor area of 5,000 SF, (65' x 75'). There is maximum partitions into four studio spaces (2,500 SF ea.), available for multi-concentrated group work, or they can be opened into two larger production rooms.

De La Salle University College of Saint Benilde, Manila, Philippines (15,000 SF)



Manitoba Production Centre, Winnipeg, Canada (15,000 SF)

Film Studios Production Studio

Film Studio NSF
2500-5000 SF

The University of Utah currently has an established program in Film and Media Arts as a component of the College of Fine Arts, with facilities housed in the Art and Architecture building. Current Film and Media Arts facilities include a library, animation studio, and production studio. The animation studio includes a video stand and claymation studio, along with digital editing facilities. Production studios include equipment suitable for production film, Aaton, Arriflex and Eclair cameras, DAT recorders and microphones. Grip equipment such as dollies, lights, stands etc.. Additional equipment includes film editing on Steenbeck 6-plate and Kem 8-plate flatbed machines with post-production sound editing tools.



43. "Audio Recording Studios and Facilities," Integrated Media Technologies, accessed October 25, 2010, <http://intglobalinc.com/media-entertainment/production/audio-recording-studio/>.

44. Gray Organschi Architecture, accessed October 25, 2010, <http://grayorganschi.com>.

45. "API 1608" MIX, accessed October 25, 2010, <http://blog.mixonline.com/briefingroom/2009/02/24/api-1608-replaces-a-digital-console-in-new-charleston-sound-studio/>.

Sound Recording Studio

Approximate NSF
1000 SF

A sound recording studio services post-production voice-overs for both standard film and digital audio tracks.

The programmatic requirements involve both an acoustically controlled microphone recording room, and a sound booth for audio control technologies. The recording room is appropriately sized to hold 2-3 people, as well as the various microphones used in sound production. (150-200 SF)

The recording booth is used as an academic learning tool, so it not only needs to accommodate the sound board for digital sound editing, but also enough space for multiple users to work. (750-800 SF)

Firehouse 12, New Haven, CT



Charleston Sound Studio, Mt. Pleasant, SC





Lighting Studio

Approximate NSF

1000 SF x 6

The lighting studio is used for photographic and still-frame production purposes such as claymation or stop-motion model-based film production.

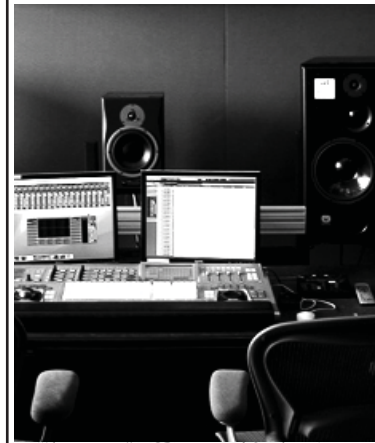
The lighting studio demands adequate space for the photography of both people and small-to-large scale models in a controlled lighting environment.

Lighting equipment is used for photographic purposes while digital frame editing equipment is not necessary on-scene, therefore the spatial requirements are reduced as they need only accommodate lighting stands.

46. "Portable Lighting Studio," Gear Diary, accessed October 25, 2010, <http://www.geardiary.com/2008/06/11/review-digital-concepts-portable-lighting-studio/>.

47. "Wapos Bay Studio" Wapos Bay Interactive, accessed October 25, 2010, <http://waposbay.com/blog/process/wapos-bay-studio/>.

Stop-Motion Lighting Studios



Digital Post-Production Editing Rooms

Approximate NSF

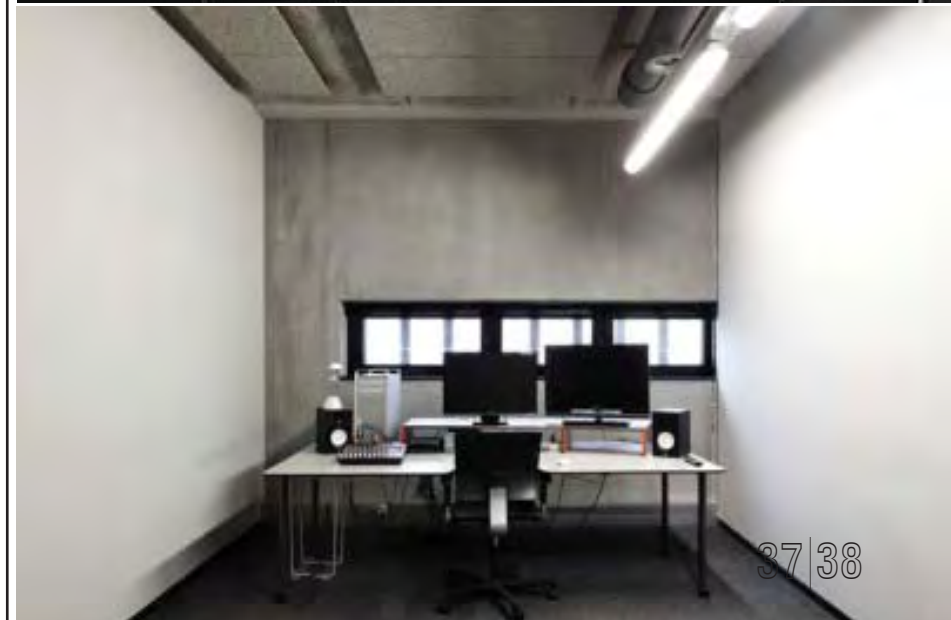
250 SF x 4

Digital editing rooms are used for post-production editing of both film and audio track using modern computer program such as FinalCut Pro and LogicStudio Pro.

These editing rooms typically involve simple computer equipment for mainstream digital purposes, and need to have enough space for a small-medium sized production group.

48. "About Fraser," WGBH, accessed October 25, 2010, <http://www.wgbh.org/listen/AboutFraser.cfm>.

49. "VAV" Gerrit Reitveld Academy, accessed October 25, 2010, <http://www.geritrietveldacademic.nl/en/vav>.





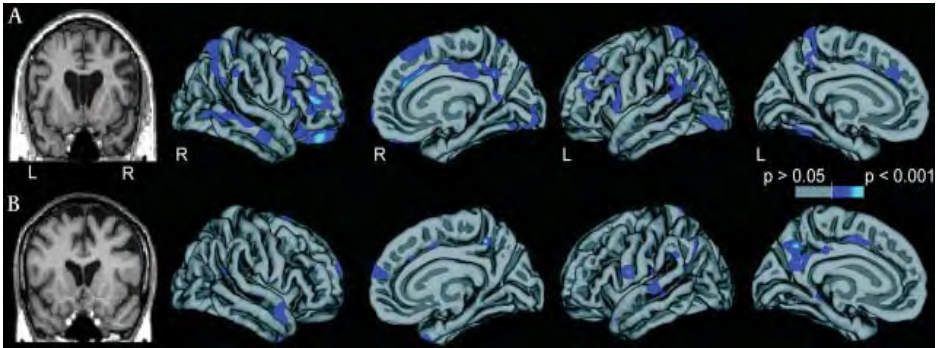
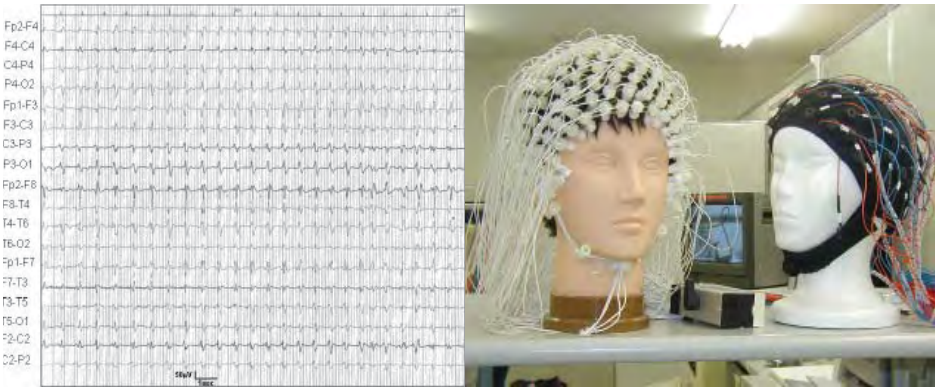
50. "The Use of Technology to Diagnose SPD," Sensory Flow, accessed October 25, 2010, <http://www.sensoryflow.com/2010/04/the-use-of-technology-to-diagnose-spd/>.

51. Sciverse, accessed October 25, 2010, <http://www.sciencedirect.com/science/article/pii/S0925492711003003>.

Occipital Neurology

The University of Utah's School of Medicine currently has programs Neurology which involves studies in the nervous system specifically committed to the conquest of neurological disease, and neurologic care. Current laboratory facilities at the University campus include laboratories in EMG, EEG, Neuro-Immunology, Sleep, Pathology, and Genetics. The intention of the specialization in Occipital Neurology at the CESMOA in Park City is to study the brain patterns relative to stimuli not for the sole intention of medical care, but for research purposes in examining the relation between the visual characteristics of the environment and a scientific response of the brain.

The specific research space related to studying the brain patterns and nerve studies include and EMG and EEG lab, with graduate research space for studying and collaboration during non-testing hours. Patient rooms are also necessary within each lab to provide a space for pre and post-testing examination or rest.



EMG Testing Lab, KS Hedge Medical Academy, Karnataka, India
52. "Electromyography," Wikipedia, accessed October 25, 2010, <http://en.wikipedia.org/wiki/Electromyography>.
53. University of Utah, accessed October 25, 2010, <http://www.utah.edu/>.

EMG Lab

Approximate NSF
1500 SF

The EMG neuromuscular laboratory consists of equipment space for neurodiagnostic testing, housing state of the art equipment for nerve conduction studies and electromyography. Electromyography detects the electrical potential generated by muscle cells when these cells are electrically or neurologically activated. These signals are then analyzed to detect activation levels or recruitment order to analyze the biomechanics of human or animal movement.

The machines used at the University of Utah EMG lab include both Viking and Nicolet units as well as Compario, Teca Synergy, Advantage A-100 and a Viking Quest portable station. In addition, the program also uses a Case IV Sensory Test unit. Completing the laboratory is a research suite, where QSART testing is available for autonomic testing, as well as a Cadwell MEG stimulator. The laboratory suite includes both patient diagnostic as well as neuromuscular research.

Spatial requirements include the pre and post-testing patient rooms (75 SF x 2), the machine-testing laboratory space (1500 SF), and collaborative graduate research space (1000 SF).



RIKEN Brain Science Institute, Hirosawa, Japan
54. "Electroencephalography," Wikipedia, accessed October 25, 2010, <http://en.wikipedia.org/wiki/Electroencephalography>.
55. Riken Insitute, accessed October 25, 2010, <http://www.bsp.brain.riken.jp/photo.html>.

EEG Lab

Approximate NSF
1500 SF

The EEG laboratory suite involves the testing of visual, brainstem auditory, and somatosensory evoked responses, as well as in-patient video EEG and long-term monitoring analysis. Electroencephalography is the recording of the electrical activity along the scalp produced by the firing of neurons within the brain. EEG refers to the recording of the brain's spontaneous electrical activity over a short period of time. EEG activity shows oscillations at a variety of frequencies. The study of these oscillations reveal characteristic frequency ranges, spatial distributions and are associated with different states of brain functioning representing a synchronized activity over a network of functions.

Program requirements are similar to that of the EMG laboratory, with patient examination rooms and the subdivided testing laboratory for visually evoked response. Laboratory suite spatial dimensions are equivalent, at about 1500 SF.

Cognitive and Neuro Psychology

The graduate program in Cognitive and Neuro science as a division of the Department of Psychology places a strong emphasis on merging basic brain and cognitive science with applied domains. The program contains two focus or sub-areas, Cognitive Neuroscience and Applied Cognition. Research areas that are represented in the CNS include visual perception, attention, memory, executive functioning and decision making. Methodologies that are used include neurobiological animal models, ERP, fMRI, cognitive laboratory methods, and a number of simulation methods including driving, health care, and virtual environments.



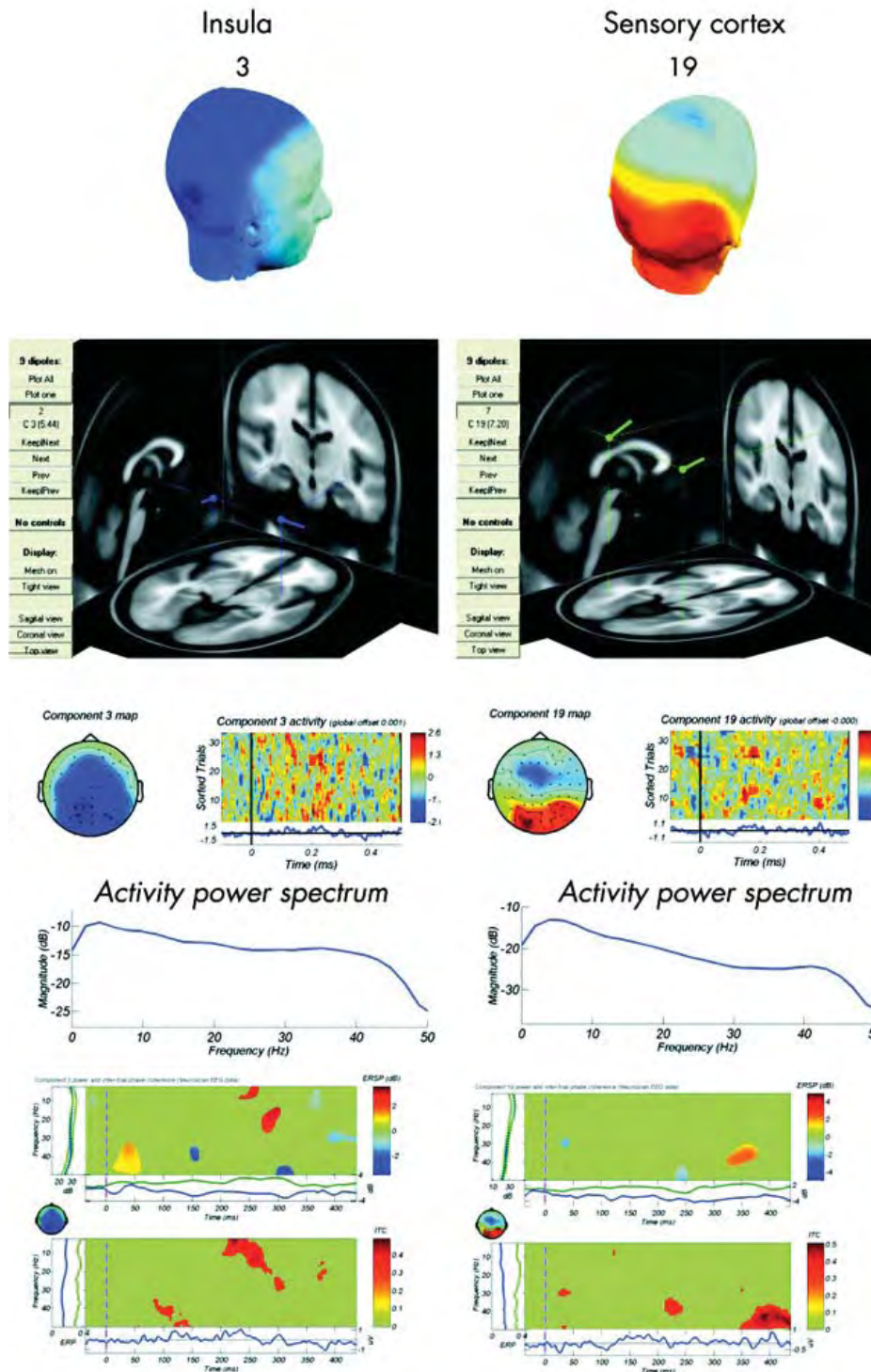
Driving Simulator, Colorado State University
56. University of Utah, accessed October 25, 2010, <http://www.utah.edu/>.

The program in applied cognition/ engineering psychology uses a variety of approaches to study how the principles derived from basic cognitive research apply to real-world situations. Instead of focusing solely on basic laboratory studies or on purely applied research, the approach emphasizes a blend of the two is that the laboratory research has implications for applied issues and the applied research provides information that can be used to refine theories of human cognition.

The program applies basic research in perception, attention, memory, decision making, language, driving, medical cognition, and spatial navigation. The program at the CESMOA will study the applied behavioral studies based on recognition of visual imagery and reactions to a three dimensional and two dimensional environment related to film.

The programmatic basis for the CNS Psych suite incorporates a series of patient evaluation rooms (5 x 100 SF) for behavioral testing and examination, and a graduate research and work area, that is flexible for both independent research and group practice. The graduate research space is similar to that in the neurology program, and also the collaborative work areas defined in the programming of the Sundance Institute offices (1000 SF). The patient evaluation space can be transformed into a testing environment for visual perception and spatial cognition, using head-mounted displays and treadmills to study the effects of virtual environment.

Visual Perception and Spatial Cognition Labs, University of Utah





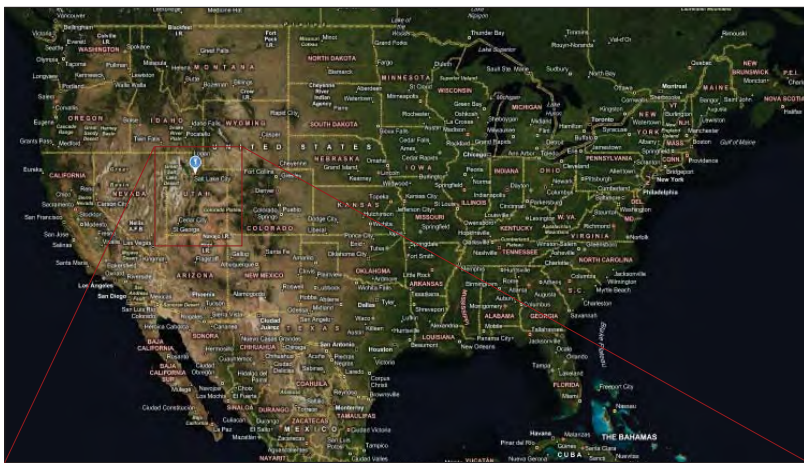
Park City, Utah

Following a rich history in Silver mining, economic failures shifted the focus of the City towards modern tourist based revenues. Now considered a major ski town, it has since hosted the 2002 Winter Olympic Games bringing improvements to dated resorts that has resulted in attracting significant tourism, in fact more tourists annually than it has residents. The improved ski industry has led to the growth in national and international businesses with headquarters in the city such as backcountry.com, Rossignol USA, and Skullcandy.

Park City maintains a vibrant historic district, which hosts a variety of cultural events and provides luxury retail for residents and tourists. Even with regional and resort events, the most prominent cultural event of the year remains the Sundance Film Festival. It was estimated that in only ten-days of festival operation, they generate 1,513 jobs, \$3.3 million in tax revenue, and worldwide media exposure in excess of \$18 million.

SITE [ENVIRONMENT]





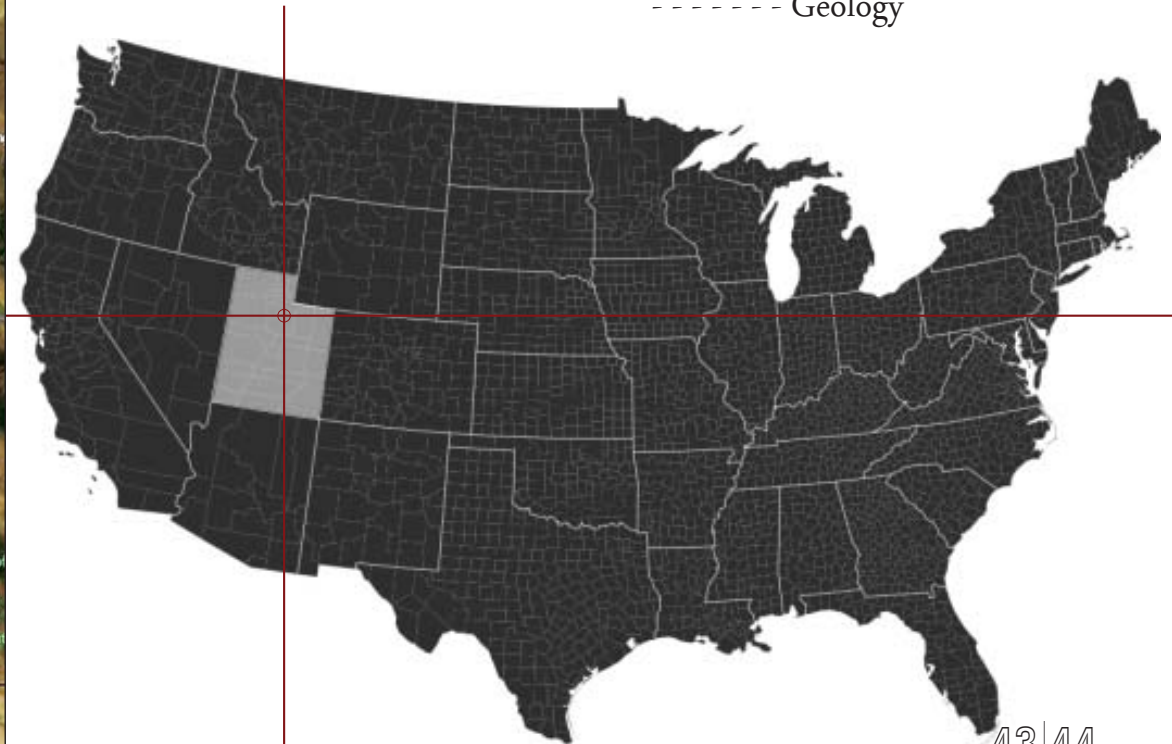
Site Selection

The Project Site is located in Park City, UT due to outlined cultural ties of the Sundance Institute and the relevance of the Sundance Film Festival. The site within the City is selected based on geographical relation to the identified cultural center of Park City, its adjacency to the Historic District and Main Street, and its potential to define an iconic entry to the city.

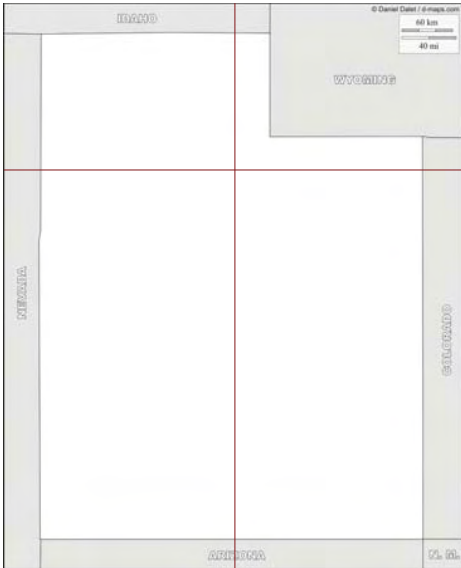
The site has clear connections to nearby Salt Lake City, and the University of Utah which is situated closest to the highways through the Wasatch Canyons that leads to Park City. The proximity to Salt Lake, the geographic history of the Sundance Film Festival, location in the historic district, and iconic implications of the project are the underlying factors that summarize and justify site selection.



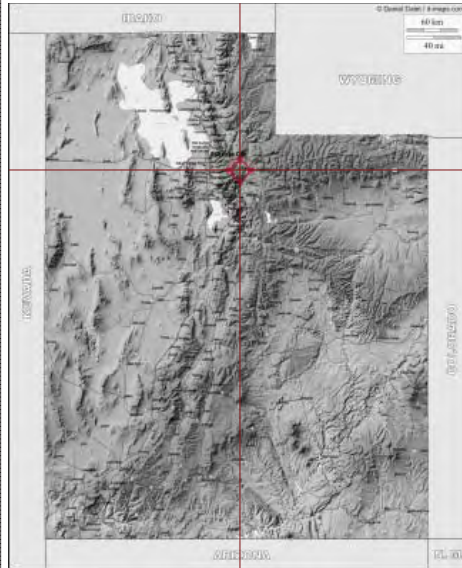
- - - - - Geography
- - - - - Site
- - - - - Site Context/ Diagrammatic
- - - - - Climate
- - - - - Geology



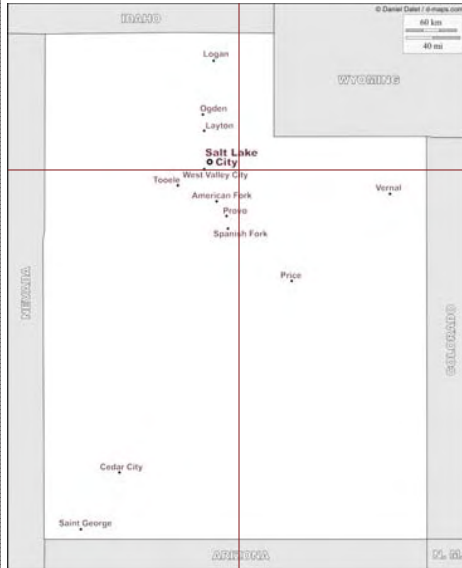
Boundary



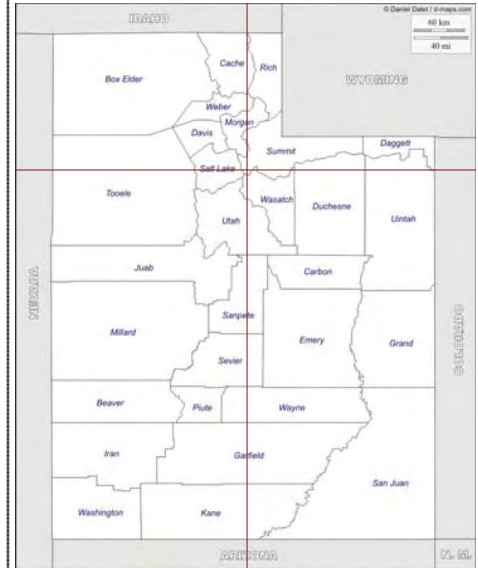
Topography



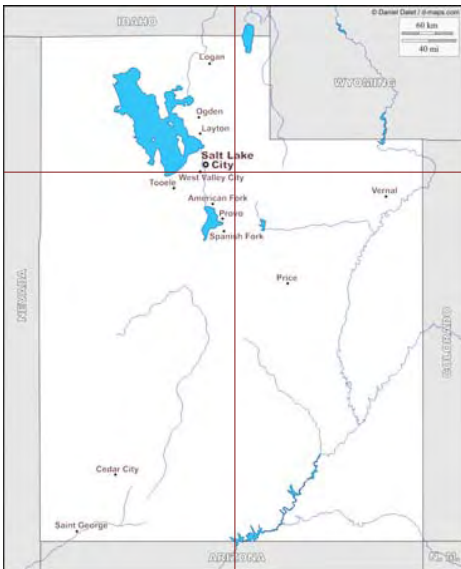
Major Cities



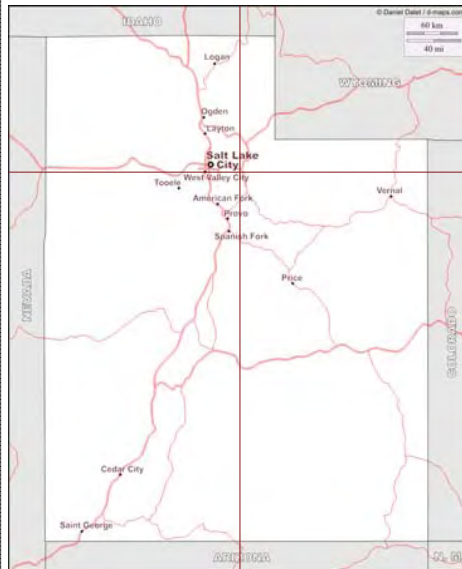
Counties



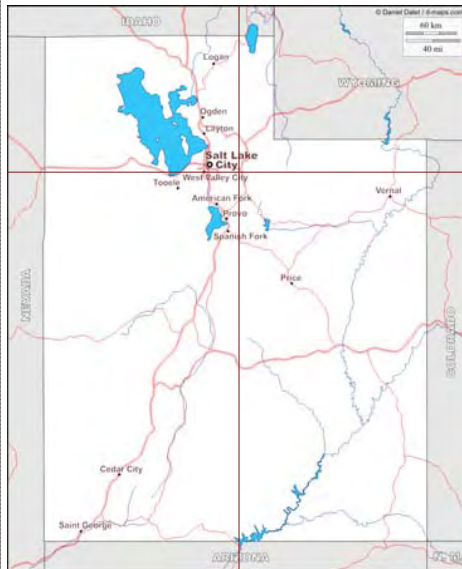
Hydrography



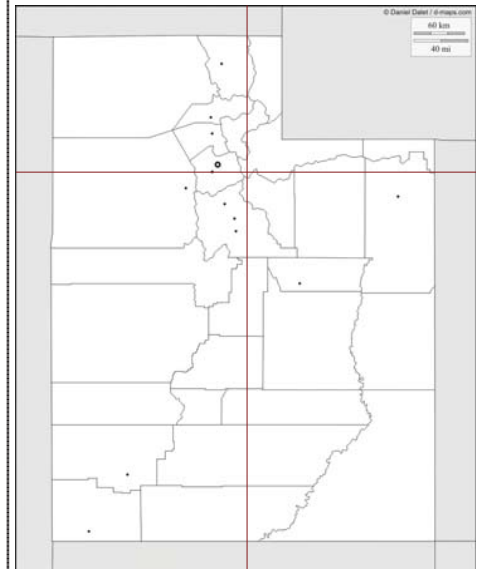
Major Roads

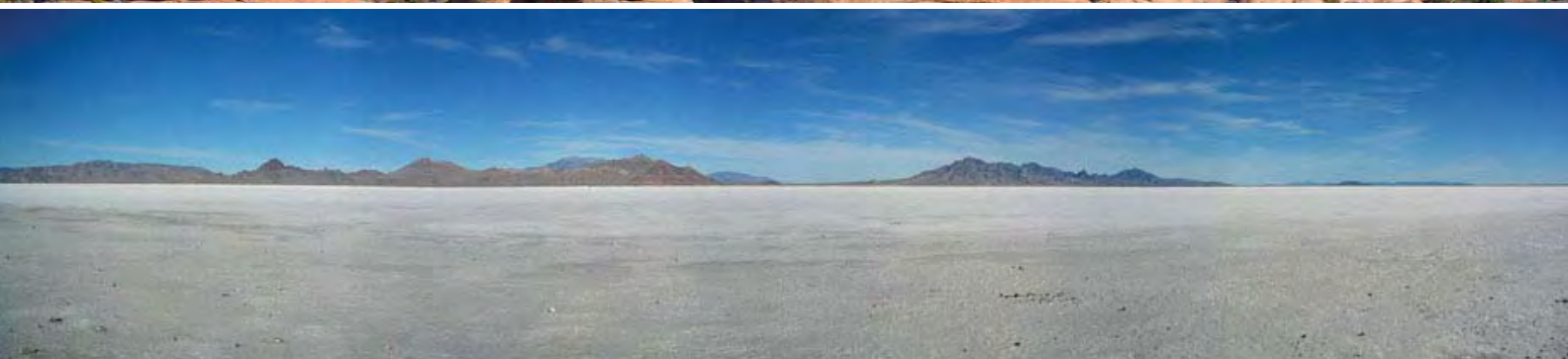


Combined



Counties - Cities





----- Utah, USA

--Capital ----- Salt Lake City
 --Area ----- 84, 899 sq mi (13th US)
 --Population- 2,784,572 (2009) (34th US)
 --Density ----- 27.2 / sq mi (41st US)

-- 80% Population located along the Wasatch Front, centered around Salt Lake City. (6th most urbanized US)

Land (Summit/ Wasatch County)

Area: 9.4 sq. mi (land)
 0.0 sq. mi (water)

Elevation: 7000 ft

Demographics

Population (2000 census): 7,731

Tourist Population (annual): 3,006,071
 1,603,775 (winter)
 1,402,296 (summer)

Density: 781.4/ sq. mi

2,705 Households
 1,687 Families
 6,661 Housing Units

80.50% White
 0.42% African American
 0.30% Native American
 1.86% Asian
 0.01% Pacific Islander
 15.71% Other
 1.19% Two or more

Economy

Median Incomes

\$65,800 (household)
 \$77, 137 (families)

\$40,032 (males)
 \$26,341 (females)

per capita income \$45,164

Poverty Line
 5.3% of families
 10% population

11.6% under 18
 6.6% 65 and over

Salt Lake City Contemporary Architecture Assembly Spaces of Relevant Scale and Program



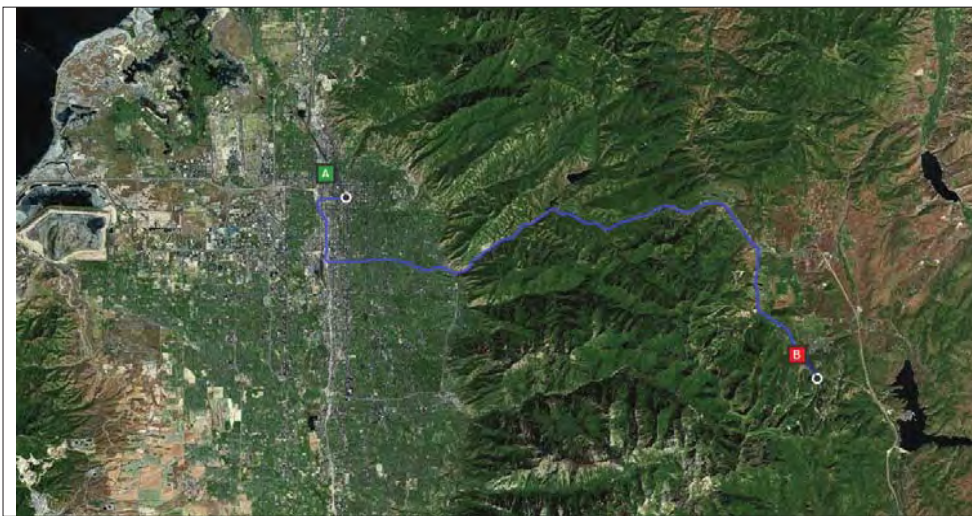
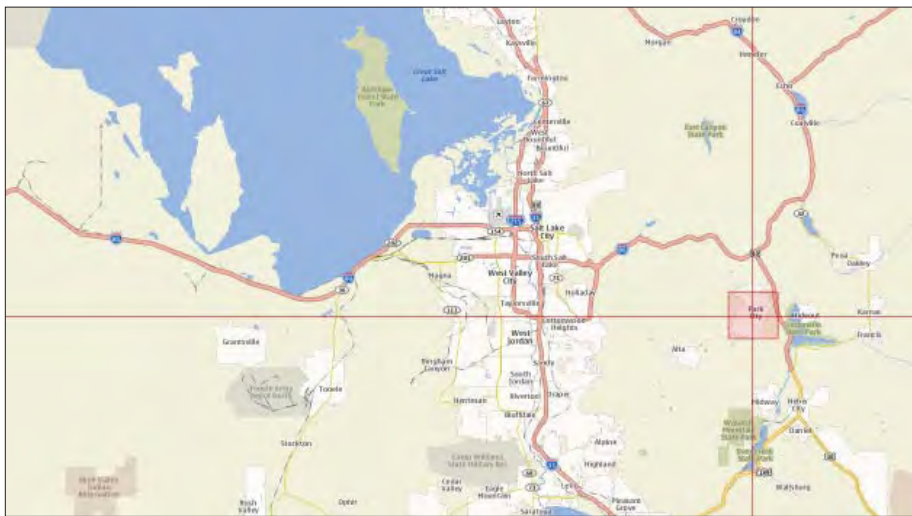
Salt Lake City Main Public Library | Safdie Architects 2003 (225,000 SF)



Natural History Museum of Utah | Ennead Architects and GSBS Architects 2011 (153,000 SF)



2002 Winter Olympics Skating Oval | GSBS Architects 2001 (275,000 SF)



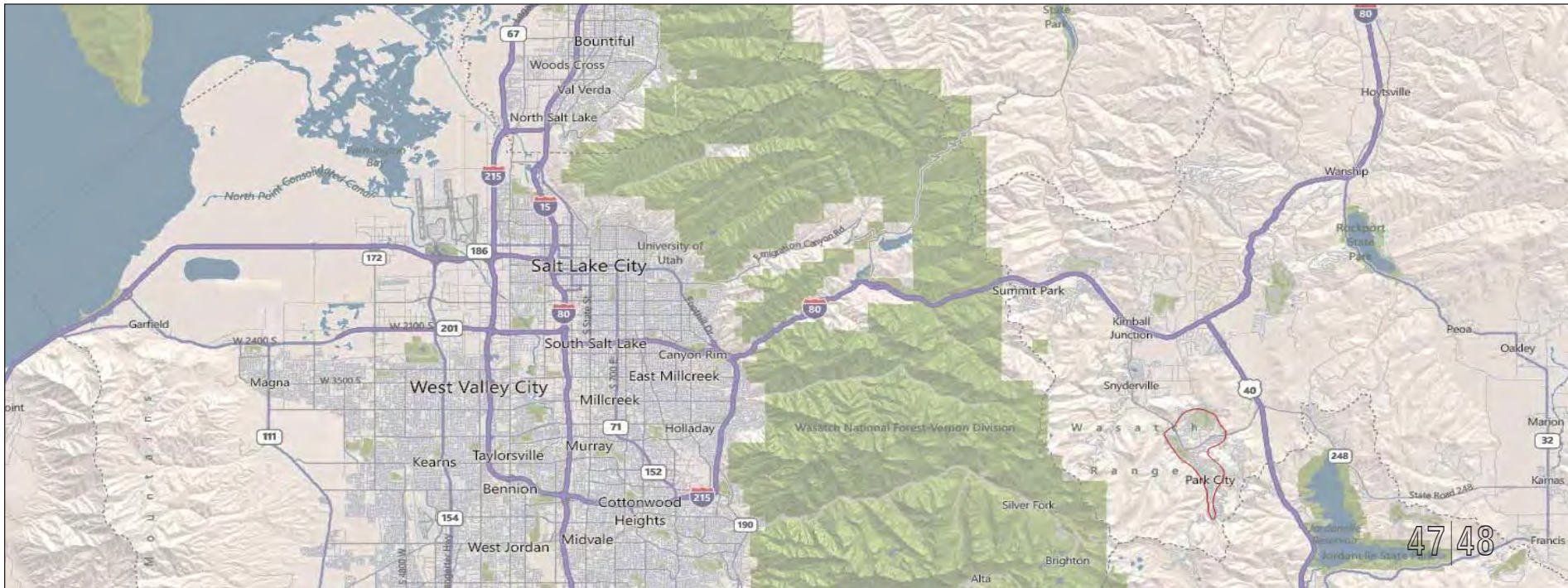
<<
 57. Safdie Architects, <http://www.msafdie.com/>.
 58. Ennead Architects and GSBS Architect, <http://ennead.com/>, <http://gsbsarchitects.com/>.
 59. GSBS Architects, <http://gsbsarchitects.com/>.

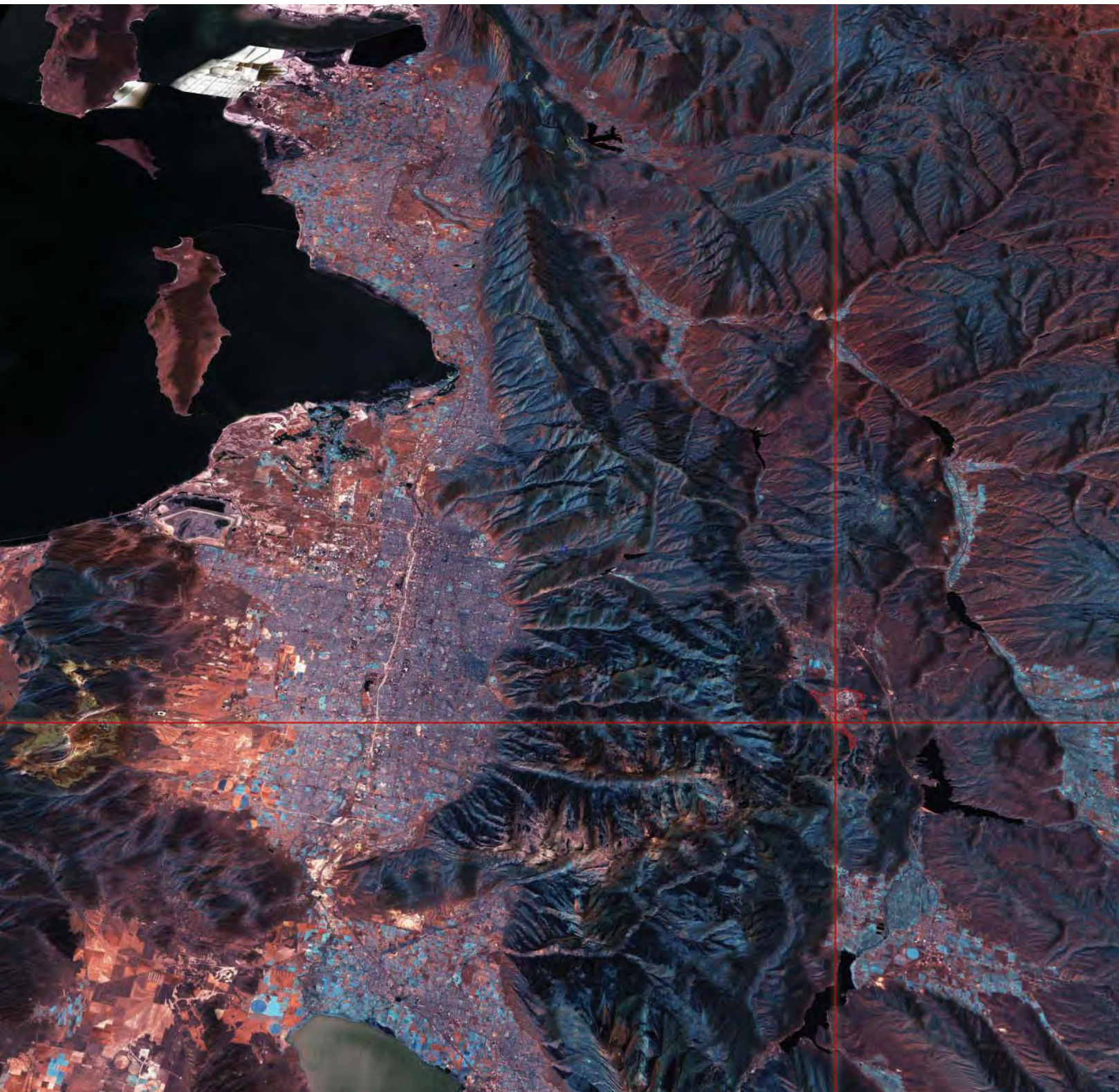
The graduate programs in Cognitive and Neuro-science at the University of Utah, and to be included in the academic programs at the film center, place strong emphasis on merging basic brain and cognitive sciences within applied domains. The overall program consists of two focuses, Cognitive Neuroscience and Applied Cognition. Research areas in CNS include visual perception, attention, memory, executive functioning and decision making.

Research methods include neurobiological animal models, and simulation methods such as driving; health care; and virtual environments.

The site proves advantageous for the inclusion of the University academics in extended and daily use of the building. The proximity to the main Utah campus makes it viable for day or evening classes, with little negative impact on student life.

60. Google, Googlemaps.com
 61. Yahoo, yahoomaps.com.





Wasatch Mountain Range

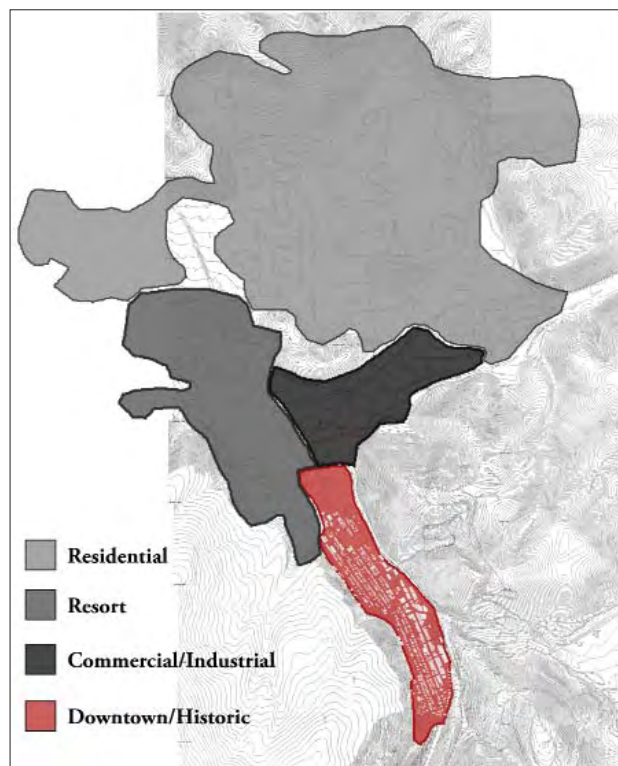
Park City is located in the eastern side of the mountain range, known as the “Wasatch Back”, and opposite the “Wasatch Front”, which hosts Salt Lake City.

Along with Park City, The Wasatch Back includes the cities Heber and Morgan to the North and South respectively. Originally a mining and agricultural region, it has since been populated by residents looking to escape the congestion of Salt Lake City and Ogden, while living in an environment focused on recreational activity such as skiing, hiking, and biking.

62. “Wasatch Range,” Wikipedia, accessed October 19, 2010, http://en.wikipedia.org/wiki/Wasatch_Range.

63. “Environmental Data Viewer,” Park City, Utah accessed October 19, 2010, <http://www.parkcity.org/>





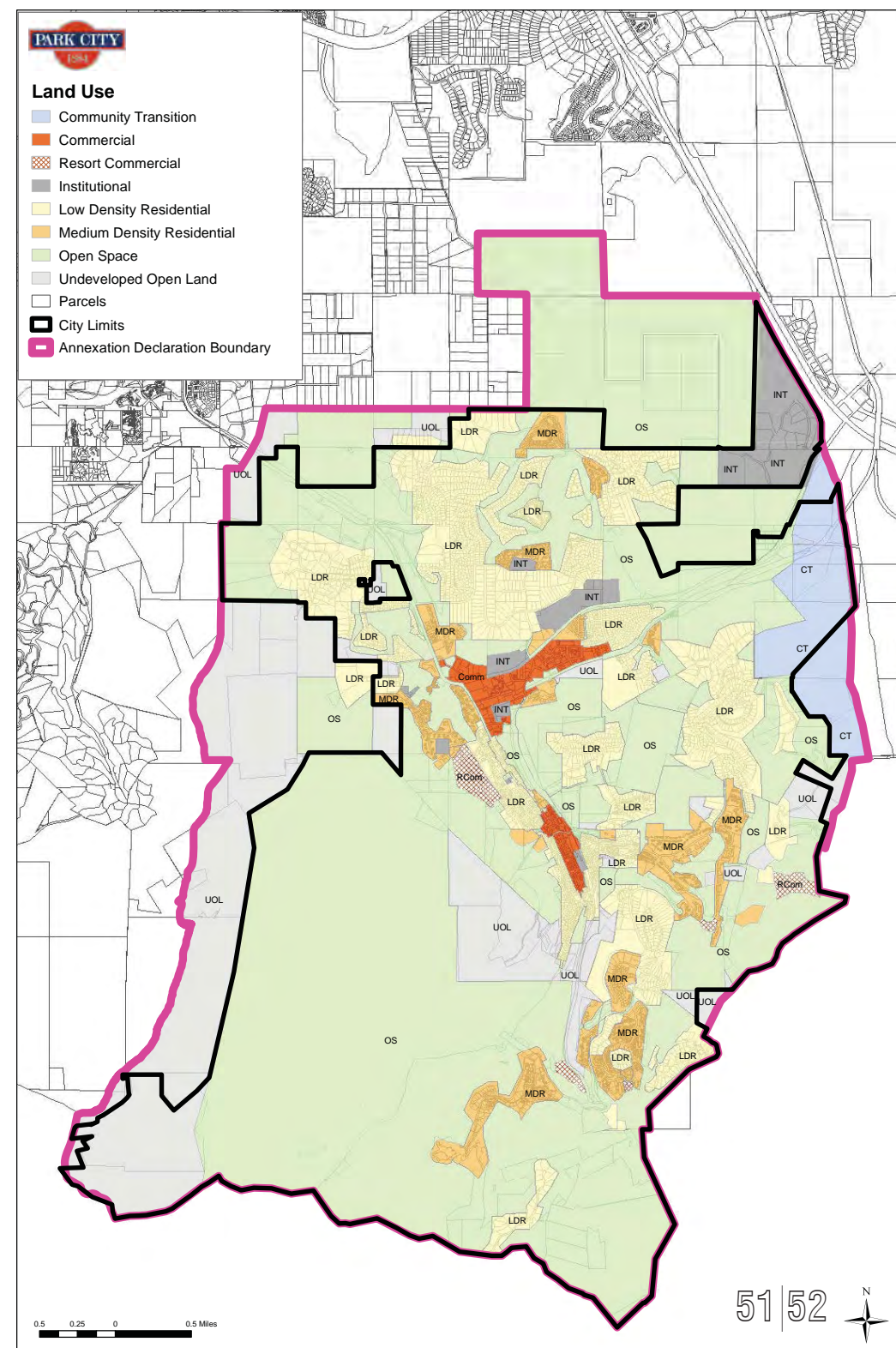
Park City

Park City is unique in its social composition of differing zoning types. Relatively regionalized into districts, each zone is almost exclusively its type; Residential, Commercial, Industrial, Resort, and the most variety of zoning and property types in the Downtown Historic Center.

Residential areas serve a loose border around the city, congested to the North where most municipal services occur, including schools, parks, playgrounds, community centers, etc...

Industrial zones are concentrated along the main routes of vehicular travel towards the extents of the valley, featuring manufacturing-type business and warehouse buildings. These businesses range from trucking and industrial services serving the surrounding community, to design and manufacture brands such as the global ski company Rossignol.

Resort locations around the bases of the ski areas allow pedestrian access to major tourist attractions isolated in the Historic Downtown District. Resorts are comprised of both townhouse and resort style dwellings, and public realms including the neighboring golf course and Olympic village.



64. "Park City," Wikipedia, accessed October 19, 2010, [http://en.wikipedia.org/wiki/File:Park_City_Utah_\(1\).jpg](http://en.wikipedia.org/wiki/File:Park_City_Utah_(1).jpg)

65. Park City, Utah, accessed October 19, 2010, <http://www.parkcity.org/>



Park City - Local Ski Resorts



The Canyons Resort

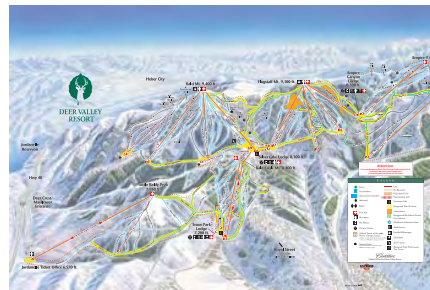
The Canyons is the northernmost resort, featuring the remains of the 2002 Olympic Village at its base. It is the least popular and often neglected due to its two neighboring resorts, mostly due to the lack of up-to-date amenities, dining, and lifts. Under new ownership, the mountain is seeking to find its niche between the high-class feel of Deer Valley, and the younger crowd of Park City.



Park City Mountain Resort

Park City Resort is the most public and most visited resort, hosting a number of annual ski competitions and events geared towards freestyle genres of skiing and snowboarding.

Its success is propelled due to its location near the downtown with a ski lift running directly from Main street, giving skiers direct access from the off-base resorts and condos.



Deer Valley Resort

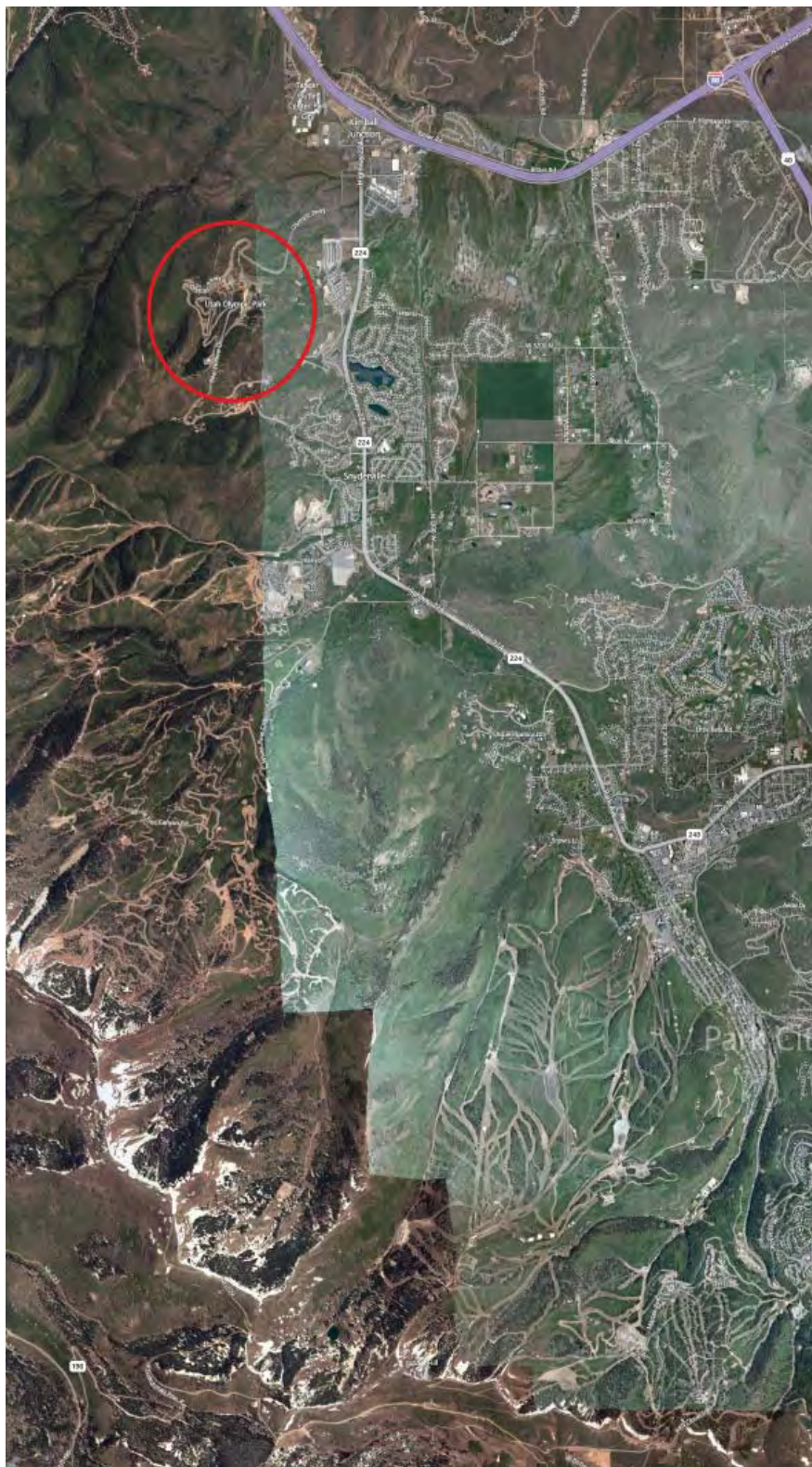
Deer Valley, although also open to the public is the most private and upper-class of the ski areas not only in Park City, but in the entire Wasatch range. Many of its runs service private homes owned by wealthier inhabitants of Park City. With the highest lift prices of the three resorts, Deer Valley takes an attitude which services its wealthier customers, retaining a relatively private-public feel.

66. "Epics," Freeskier Magazine, accessed October 19, 2010, <http://freeskier.com/>.

67. The Canyons Resort, accessed October 19, 2010, <http://www.canyonsresort.com/>.

68. Park City Mountain Resort, accessed October 19, 2010, <http://www.parkcitymountain.com/>.

69. Deer Valley Resort, accessed October 19, 2010, <http://www.deervalley.com/>.



Olympic Village - Water Jumps (Training)



Olympic Village - Bobsleigh Track



Olympic Village - Ski Jump



Deer Valley - Moguls Course



2002 Salt Lake City Olympic Venues

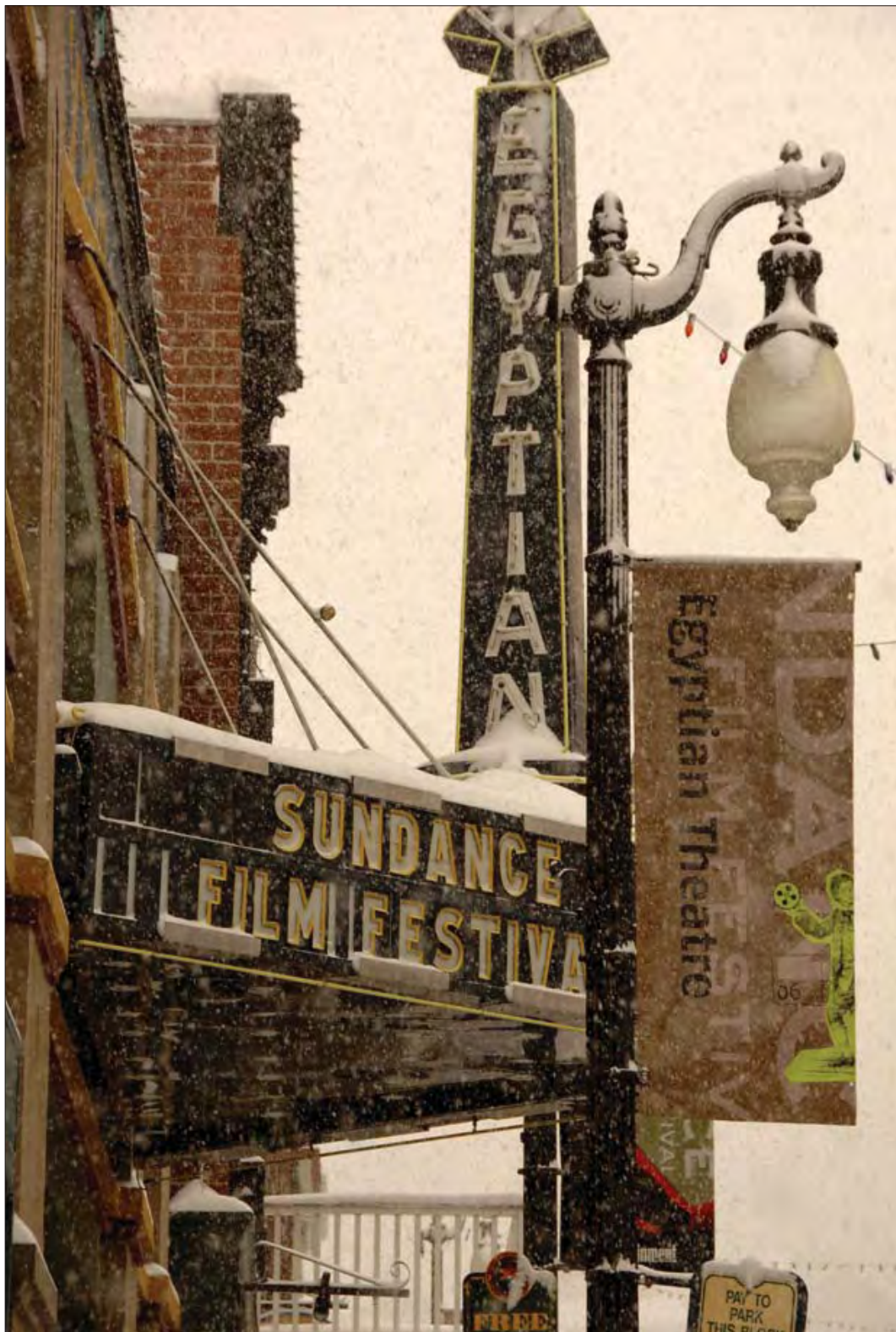
Competitive	Gross Capacity
Deer Valley	13,400
-Alpine Skiing (slalom)	
-Freestyle Skiing	
Park City Mountain Resort	16,000
-Alpine Skiing (giant slalom)	
-Snowboarding	
Utah Olympic Park	18,100 (Ski Jumping)
-Bobsleigh	15,000 (Sliding Track)
-Luge	
-Skeleton	
-Nordic combined (ski jumping portion)	
-Ski Jumping	

Non-Competitive

Park City Main Street
-Main street celebration area
-Park City Technical Center
-NBC Broadcast center
-Sponsor Showcases

70. Utah Olympic Legacy, accessed October 19, 2010, <http://utaholympiclegacy.com/>.

71. "Olympic Venues" Utah.com, accessed October 19, 2010, <http://www.utah.com/olympics/venues/>.



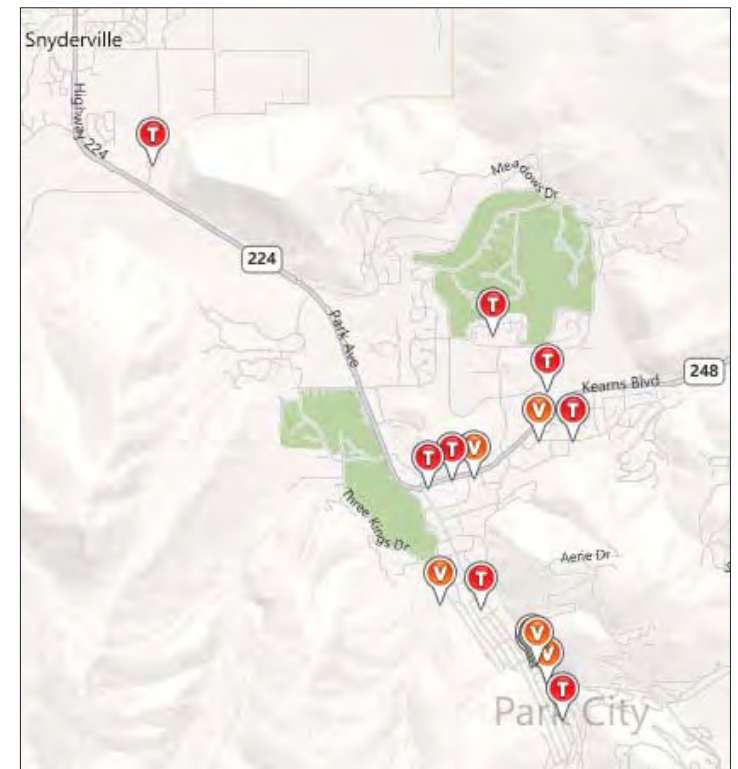
Sundance Film Festival

In 1981, Robert Redford gathered a group of friends and colleagues in the mountains of Utah in order to create a social environment designed to promote independent thought, discovery, and new voices in American film. That Spring, ten emerging filmmakers were invited to the first Sundance Institute Filmmakers/Directors Lab where they worked with leading writers and directors to develop their original independent film projects. In the remote natural setting, removed from the pressures of the cities, each emerging artist was encouraged to take creative risks and craft a film true to their own unique vision. In 1984, the Institute's activities expanded to include developmental programs for theatre when the Utah Playwrights Conference became the Sundance Playwrights Lab.

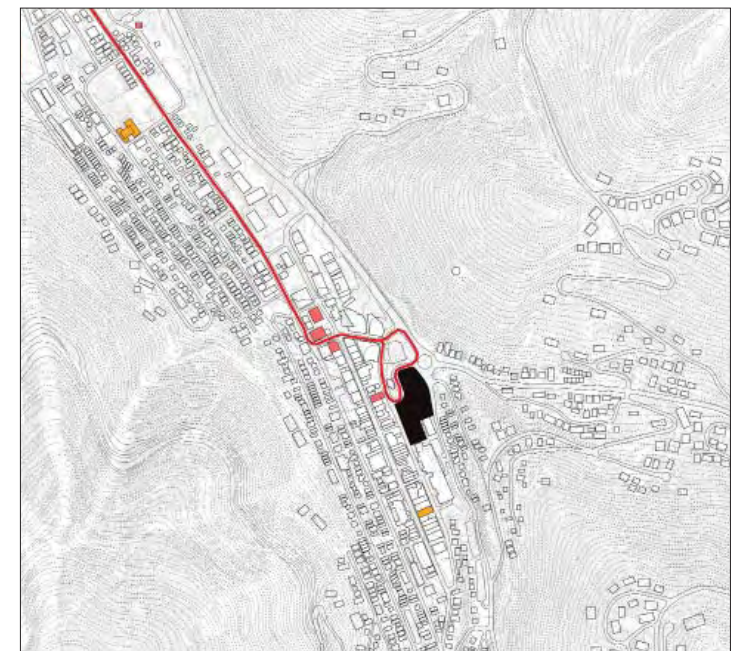
Since the induction of the first Lab programs, the Institute has grown into an internationally recognized resource for thousands of independent artists in film, theatre, and music. Production from the programs of the Sundance Institute include the annual Sundance Film Festival, held in and around Park City each January. Widely considered the premier platform for American and international independent film, the Festival has introduced audiences to some of the most original stories of the last three decades including *Reservoir Dogs*, *Hedwig and the Angry Inch*, *American Splendor*, *An Inconvenient Truth*, *Little Miss Sunshine*, and *The Cove*.

The Institute continues to support film and theatre artists beyond their participation in Artist Programs through a commitment to building audiences. In order to provide a record of cultural history, the Sundance Institute Archives preserves the organization's history, and documents the creative processes of the artists. The Sundance Institute Collection at UCLA provides a ground-breaking educational archive devoted to the collection and preservation of independent cinema. The Alumni Initiative cultivates connections with alumni to foster a continued relationship between the Institute and the artists who have developed or shown work through the Lab programs. The Art House Project is a collaboration with cinemas around the country to create specialized screening programs of Sundance Institute and Sundance Film Festival-supported films for local audiences. Community Programs are a series of Utah-based activities that offer many free and open to the public events for more than 25,000 Utah residents each year.

72. "About," The Sundance Institute, accessed October 19, 2010, <http://www.sundance.org/about/>.



Theatre/Venue (Sundance Film Festival) - Park City



Theatre/Venue (Sundance Film Festival) - Park City Downtown

Park City - Full History

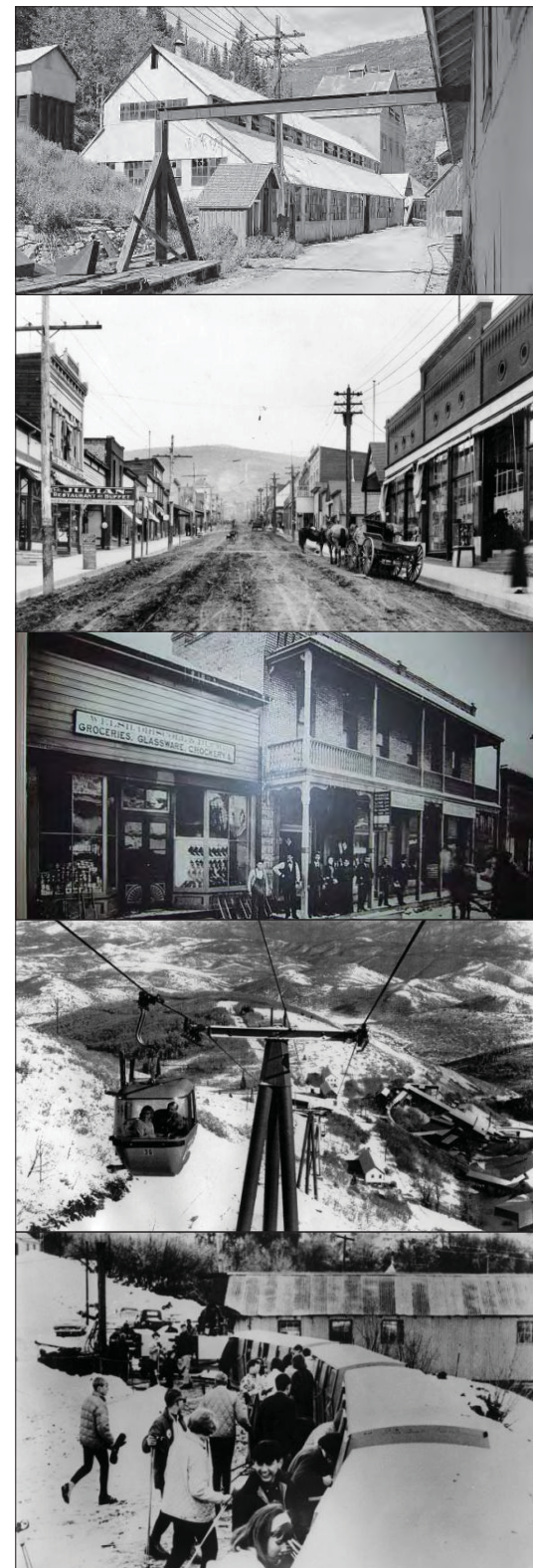
The area was travelled by early Mormon pioneers on their journey to where they settled and built Salt Lake City. One of their leaders, Parley P. Pratt, explored the canyon in 1848. He was given a charter the following year to build a toll road through it, finished in 1849. Early on, the area was deeded to Samuel Snyder, Heber C. Kimball and Jedediah Grant. The settlers named it "Parley's Park City", which was shortened to "Park City" in the early 1900s. The finding of silver, gold and lead sparked the first silver mines in Park City in the 1860s. Park City's large mining boom brought large crowds of prospectors setting up camps around the mountain terrain, marking the first mining settlements. By 1892 the Silver King Mine and its owners Thomas Kearns and David Keith took the spotlight as one of the most famous silver mines in the world. While silver was thriving in Utah, other mines across the world were depleted, drawing many of these miners to Park City. The town flourished with crowds of miners and wealth. However, the city nearly became a ghost town by the end of the 1950s because of a drop in the price of silver, and the detriment of World War I and the Great Depression.

The transformation of the town into a ski resort is primarily attributed to the silver need during (and after) World War I economy. The war and Great Depression were creating strikes and crippling the economy. Once the site of the largest silver-mining camp in the country, the town was virtually destroyed by fire in 1898. The mining community never fully recovered and the miners resorted to desperate measures. These measures were based on the need to revive the economy, and in doing so they gave up their mining heritage, turning to rising interest in the West and skiing. The town was hanging by a thread when 'Parkite' miners presented to Utahns Inc. a proposal for a ski resort called Treasure Mountain. This ski resort opened in 1963 on 10,000 acres (40 km²) of land the miners owned with mineral rights. This marks the beginning of the ski industry largely promoted by the Utah State Legislation as a destination resort.

Since the rise of the skiing and tourist economy, Park City houses more tourists than residents. It has become a place of fame through the 2002 Winter Olympic games and provides more attractions than ever before. In the 1950s, Utah began to feed on Park City as a mountain getaway, and not until D. James Canon promoted winter sports in Utah, with the promotional scheme of "Ski Utah" and "The Greatest Snow on Earth" did many drive to see for themselves why Utah is a winter wonderland. Utah drew in over 648,000 tourists in 1970 and now a yearly average of 4 million.

The tourist industry now contributes over one third of the total economic value to the state of Utah. In particular, Park City draws in 3,006,071 average annual visitors; in the winter 1,603,775, and in the summer 1,402,296. Park City prospers from the average nightly visitor spending ranging from \$100 to \$350. Currently, Park City primarily relies on its tourist industry from skiing to restaurants to hiking and biking. The makeover of Park City has stimulated an entirely different culture of expenditure, adventure, and wealth, and their promotional material indulges it.

As long ago as the 1920s, miners in Park City were using underground trains and shafts to gain access to the mountain for skiing. Aerial trams once used for hauling ore were converted into chairlifts. To this day, there are still more than 1,000 miles (1,600 km) of old silver-mine workings and tunnels beneath the slopes at Park City Mountain Resort and neighboring Deer Valley. Park City might be a fairly nondescript-appearing town were it not for its colorful and evocative Main Street, where 64 Victorian buildings are listed in the National Register of Historic Places. There are many remaining mine buildings, mine shafts (most blocked off from outsiders with large steel doors), and hoists, including the weathered remains of the Walker Webster Silver Mine and the water towers once used to hydrate one of the biggest mines, the Silver King, provide a hint of the history of this mining town transformed in economic upheaval into a skiing resort.



Main Street - Historic Downtown



Downtown Historic District - Design Guidelines for Historic Sites/ Design Review

Residential Building Types and Styles

"L" Cottage or "T" Cottage

The "L" or "T" cottage, also referred to as a "cross-wing" is the most common residential building type in Park City. It usually has a gable-front section with a perpendicular side-gabled stem wing. The gable roofs intersect to form an "L" or "T" in plan. Porches are usually attached with a shed roof projecting from the stem wing and inset into the "L". Porch supports are often square beveled or turned posts. Most ell-shape houses are one-story, but one-and-a-half or two-story examples also exist.

Rectangular or "Hall-Parlor" House

Buildings that are described as rectangular or "Hall-Parlor" are simple, rectangular in plan with a gable roof usually oriented with the ridge parallel to the street. The name comes from the floor plan composed of two rooms placed side by side; the hall, generally a square room, and an adjoining parlor, often smaller than the "hall". Porches may extend across part or all of the façade and a few wrap around the corners of the house. The porches are defined by dropped or extended roofs with shed or hipped forms. Most rectangular homes are one or one-and-a-half stories and several have rear shed or saltbox roof profiles.

Gable Front

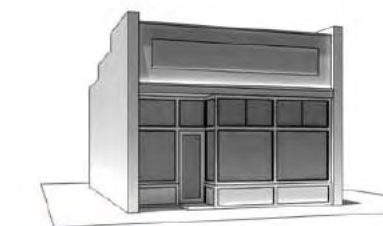
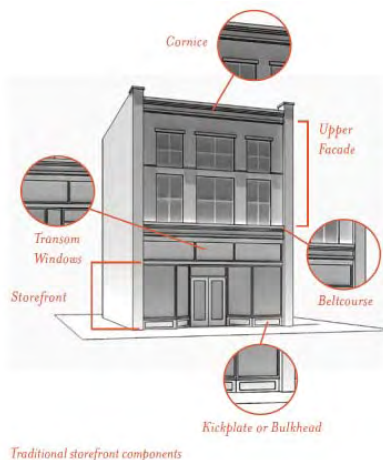
Gable Front houses are similar to Rectangular homes in shape, but have their gable end facing the street. Porches usually extend across the full façade and project from the main house with a shed or hipped roof. Porch supports and balusters are often square with few stylistic details. Many Gable Front homes are one-and-a-half or two-stories in height.

Hipped Roof or "Pyramid" House

Hipped Roof or "Pyramid" houses are square in plan with simple hipped or pyramidal roofs. The porch and entrance are sometimes recessed under the principal roof; however, more commonly the porch extends the width of the house with a projecting hipped or shed roof. A few examples have a center entrance defined by a portico. Center gabled dormers are common and these houses are typically one and one-and a half stories.

Bungalow

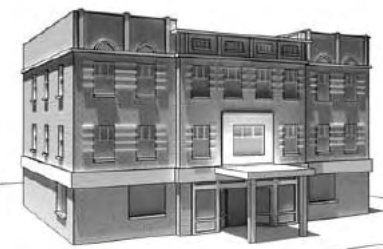
Bungalow or Bungalow-Related houses are easily recognized house types that were constructed in Park City much later than the other building types listed above. They are low, ground-hugging structures with low pitched roofs that project over deep eaves, often with exposed rafter ends. They are rectangular in plan and often use a double gable on the front façade to define the porch and entrance.



One Part Block



Two Part Block



Central Block with Wings

Commercial Building Types and Styles

Victorian-inspired details such as segmental arches, columns, bracketed cornices, dentils, transoms and decorative brickwork are seen on many of the brick structures while simplified versions of these details are more commonly seen on the frame structures.

A few buildings that stand out from the fabric of typical Victorian inspired commercial buildings utilize derivations of Revival styles of the time. For example, Egyptian motifs are used on the theater (328 Main Street) and Modern elements found on the War Veterans Memorial Building (427 Main Street). The most unique brick structure on Main Street is the Utah Independent Telephone Company building (447 Main Street), which was designed in the Mission style with a curvilinear gable roof line and an interior ceiling constructed of brick barrel vaults.

The early Twentieth-century commercial buildings tend to display details that are derived from earlier styles, but are articulated in a slightly different way. For example, facades built mainly between 1910 and 1935 are flat with only slight relief around the windows and in pilasters applied to the outside framing piers. In addition, parapets are capped with simple concrete courses rather than deep cornices and the ornamentation is made up of inset geometric shapes of concrete or stone.

One Part Block

The One Part Block is one of the most common historic commercial building type in Park City. It is a single-story structure with large window display areas at the street level. Frame versions of this type often had false fronts that projected above a gable roof or utilized a simple flat roof. The facades were generally capped by a simple cornice or parapet. The large solid span between the windows and the cornice was used for advertising and to make the building appear larger than its actual size. This building type was commonly used for retail businesses along Main Street.

Two Part Block

The Two Part Block is the most common historic commercial building type found in Utah. The Two Part Block is made up of two horizontal zones; a street-level façade and distinct upper façade. These buildings were generally two to four stories in height with specific uses inside that resulted in the separate zones on the façade. The street level facades were commonly occupied by retail stores while the upper levels were used for offices, social halls, or dwelling units.

Central Block with Wings

The Central Block with Wings was used for larger structures along Main Street. The dominant central section flanked by identical sections created a strong symmetrical composition. The central section usually projects farther out from the wings and may be differentiated further by a change in height.

B.2. Exterior Walls

B.2.1 Primary and secondary facade components, such as window/door configuration, wall planes, recesses, bays, balconies, steps, porches, and entryways should be maintained in their original location on the façade.

B.2.2 Repair deteriorated or damaged facade materials using recognized preservation methods.

B.2.3 If disassembly of a historic element—window, molding, bracket, etc.—is necessary for its restoration, recognized preservation procedures and methods for removal, documentation, repair, and reassembly should be used.

B.2.4 If historic exterior materials cannot be repaired, they should be replaced with materials that match the original in all respects; scale, dimension, texture, profile, material, and finish. The replacement of existing historic material should be allowed only after the applicant can show that the historic materials are no longer safe and/or serviceable and cannot be repaired to a safe and/or serviceable condition.

B.2.5 Substitute materials such as fiber cement or plastic-wood composite siding, shingles, and trim boards should not be used unless they are made of a minimum of 50% recycled and/or reclaimed materials. In addition, the applicant must show that the physical properties of the substitute material— expansion/contraction rates, chemical composition, stability of color and texture, and the compressive or tensile strength—have been proven not to damage or cause the deterioration of adjacent historic materials.

B.2.6 Substitute materials should not be used on a primary or secondary façade unless the applicant can show that historic materials cannot be used (as stated in B.2.4 and B.2.5).

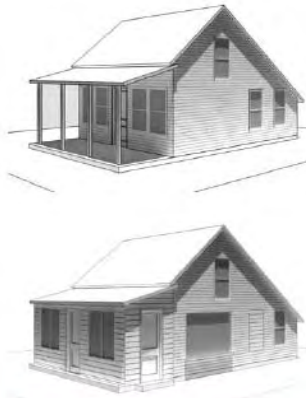
B.2.7 Avoid interior changes that affect the exterior appearance of facades, including changing original floor levels, changing upper story windows to doors or doors to widows, and changing porch roofs to balconies or decks.

B.3. Foundations

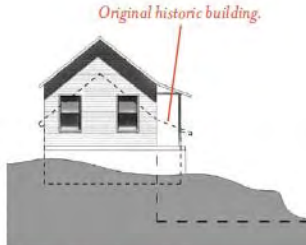
B.3.1 A new foundation should not raise or lower the historic structure generally more than two (2) feet from its original floor elevation. See D.4 for exceptions.

B.3.2 The original placement, orientation, and grade of the historic building should be retained.

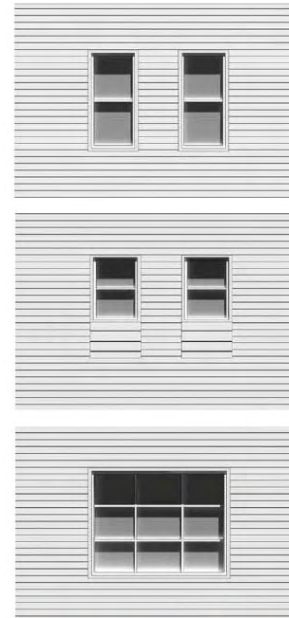
B.3.3 If the original grade cannot be achieved, no more than two (2) feet of the new foundation should be visible above finished grade on the primary and secondary facades.



Top: The front porch and window configurations are original. Bottom: Window openings have been altered and the front porch enclosed. These treatments are incompatible and should be avoided.



Raising the historic building as shown above does not significantly diminish its integrity.



Top: These window openings are tall and narrow with wide trim and are spaced evenly on the wall plane. Middle/bottom: Original window openings and trim should not be altered, nor should the window itself be replaced with a type or style that is incompatible.



A transitional element between a historic building and an addition is preferred.

B.4. Doors

B.4.1 Maintain historic door openings, doors, and door surrounds.

B.4.2 New doors should be allowed only if the historic door cannot be repaired. Replacement doors should exactly match the historic door in size, material, profile, and style.

B.4.3 Storm doors and/or screen doors should not be used on primary or secondary facades unless the applicant can show that they will not diminish the integrity or significance of the building.

B.5. Windows

B.5.1 Maintain historic window openings, windows, and window surrounds.

B.5.2. Replacement windows should be allowed only if the historic windows cannot be made safe and serviceable through repair. Replacement windows should exactly match the historic window in size, dimensions, glazing pattern, depth, profile, and material.

B.5.3 Storm windows should be installed on the interior. If interior installation is infeasible, exterior wood storm window dimensions should match the historic window dimensions in order to conceal their presence. Frames should be set within the window opening and attach to the exterior sash stop.

D. ADDITIONS TO HISTORIC STRUCTURES

D.1. Protection for Historic Structures and Sites

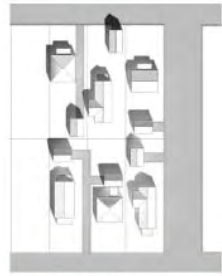
D.1.1 Additions to historic buildings should be considered only after it has been demonstrated by the owner/applicant that the new use cannot be accommodated by altering interior spaces.

D.1.2 Additions should be visually subordinate to historic buildings when viewed from the primary public right-of-way.

D.1.3 Additions should not obscure or contribute significantly to the loss of historic materials.

D.1.4 Where the new addition abuts the historic building, a clear transitional element between the old and the new should be designed and constructed. Minor additions, such as bay windows or dormers do not require a transitional element.

Because of the narrow lots in Old Town, off-street parking areas may need to be located in the front yard. The visual impact and total paved surface of front yard parking areas should be minimized.



Above are preferred locations for driveways on flat lots; the grade and orientation of buildings on uphill and downhill lots may dictate a different design solution.

C. PARKING AREAS, DETACHED GARAGES, & DRIVEWAYS

Accommodating the automobile, specifically off-street parking, garages, and driveways, is one of the greatest challenges in the Historic Districts. It is the city's intention to encourage a range of design solutions that address the conditions of the site and meet the needs of the applicant while also preserving the character of the Historic Site and the Historic Districts.

C.2 Driveways

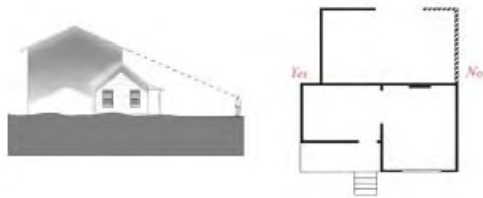
C.2.1 When locating driveways, the existing topography of the building site and significant site features should be minimally impacted.

C.2.2 New driveways should not exceed twelve (12) feet in width.

C.2.3 Shared driveways should be used when feasible.

Left: Additions that angulf a historic building are not recommended.

Right: In-line additions that extend the wall plane of the historic building should be avoided.



D. ADDITIONS TO HISTORIC STRUCTURES

D.2. General Compatibility

D.2.1 Additions should complement the visual and physical qualities of the historic building.

D.2.2 Building components and materials used on additions should be similar in scale and size to those found on the original building.

D.2.3 Window shapes, patterns and proportions found on the historic building should be reflected in the new addition.

D.2.4 Large additions should be visually separated from historic buildings when viewed from the public right of way.

D.2.5 In-line additions should be avoided.

D.3. Scenario 1: Residential Historic Sites—Basement Addition without Garage

D.3.1 The addition should not raise the historic structure generally more than 2' from its original floor elevation.

D.3.2 In plan, the basement addition should not extend beyond the wall planes of the historic structure's primary or secondary façades.

D.3.3 Window or egress wells, if needed, should not be located on the primary façade. Window or egress wells should be located behind the midpoint of the secondary façades or in a location that is not visible from the primary public right-of-way. Landscape elements should be used to screen window/egress wells.

D.3.4 After construction of the basement, the site should be re-graded to approximate the grading prior to construction of the addition.

D.4. Scenario 2: Residential Historic Sites—Basement Addition with Garage

D.4.1 The addition should not raise the historic structure more than two (2) feet from its original-

floor elevation. Historic buildings on downhill lots may be raised to accommodate a basement garage provided 1) access to the garage is from the side or rear yard, 2) the structure is not raised above finished road grade adjacent to the primary façade, and 3) the integrity and significance of the structure will not be destroyed by the action.

D.4.2 In plan, the basement addition should not extend beyond the wall planes of the historic structure's primary or secondary façades.

D.4.3 The vertical wall area of the basement addition that is visible from the primary public right-of-way should be minimized.

D.4.4 Window or egress wells, if needed, should not be located on the primary façade. Window or egress wells may be located behind the midpoint of the secondary façades or in a location that is not visible from the primary public right-of-way.

D.4.5 After construction of the basement, the site should be re-graded to approximate the grading prior to construction of the addition.

D.4.6 Single vehicle garage doors not greater than nine (9) feet wide and nine (9) feet high should be used.



Large additions, whether constructed on downhill or uphill lots, should be visually separated from the historic building.

K. AWNINGS

K.1 Awnings may be appropriate for use on the street level façade if placed in locations historically used for awnings.

K.2 Place awnings so that historic and architectural features are not obstructed.

K.3 The shed form is the most appropriate form of awning for use on both street-level facades and upper facades. Other forms may be considered if physical or photographic evidence exists of their use on the building.

K.4 Awnings should be compatible with the style and period of the building in size, color and material. Plastic, vinyl or metal awnings should be avoided.

K.5 Awnings may contain graphics or signs, but should not be backlit. Spotlighting from above should also be avoided.

K.6 Awnings should not shed an excessive amount of rain or snow onto the sidewalk or other pedestrian paths.



Awnings should be compatible with the style of the historic building and should not obstruct important architectural features.

MAIN STREET NATIONAL REGISTER HISTORIC DISTRICT

MSHS1. The proposed project must not cause the building or district to be removed from the National Register of Historic Places.

MSHS2. The alignment and setback along Main Street are character-defining features of the district and should be preserved.

MSHS3. Traditional orientation with the primary entrance on Main Street should be maintained.

MSHS4. Street furniture, planters and other elements proposed for the building-sidewalk interface should not diminish the integrity or significance of the property or district.

MSHS5. Lighting elements (not building mounted) should be compatible in design, scale, and material with the historic character of the district.

MSHS6. Rooftop additions may be allowed; they should generally not exceed one story and should be set back from the primary façade so that they are not visible from the primary public right-of-way. See the section titled Additions to Historic Buildings for further guidance.

MSHS7. Additions to the rear of Main Street buildings that will front Swede Alley should be reduced in scale as they reach Swede Alley to maintain the pedestrian character along the street.



Rooftop additions generally should not exceed one story.



Historically Significant Buildings -
Zones: HR-2 A/B (Blue) HCB (Green)



Mining Boom Era Residences -
National Register Thematic Historic District

Downtown Historic District - Design Guidelines for New Construction



Step a new building to follow the contours of the site.

A.2. Lot Coverage

A.2.1 Lot coverage of new buildings should be compatible with the surrounding Historic Sites.

A.3. Fences

A.3.1 New fences should reflect the building's style, but solid wood fences in the front yard should be avoided.

A.4. Site Grading & Steep Slope Issues

A.4.1 Building and site design should respond to natural features. New buildings should step down/up to follow the existing contours of steep slopes.

A.4.2 The site's natural slope should be respected in a new building design in order to minimize cuts into hillsides, fill and retaining walls; excavation should generally not exceed one-story in depth.



Historic buildings establish a range of building heights in a neighborhood; New construction should not significantly deviate from that established range.

Historically, it should employ methods—changes in wall plane, roof heights, etc.—to diminish the visual impact of the overall building mass, form and scale.

B.1.3 Larger-scaled projects should include variations in roof height in order to break up the form, mass and scale of the overall structure.

B.1.4 Taller portions of buildings should be constructed so as to minimize obstruction of sunlight to adjacent yards and rooms.

B.1.5 New buildings should not be significantly taller or shorter than surrounding historic buildings.

B.1.6 Windows, balconies and decks should be located in order to respect the existing conditions of neighboring properties.

B.1.7 Regardless of lot frontage, the primary façade should be compatible with the width of surrounding historic buildings. The greater width of the structure should be set back significantly from the plane of the primary façade.

A. SITE DESIGN

A.1. Building Setbacks & Orientation

A.1.1 Locate structures on the site in a way that follows the predominant pattern of historic buildings along the street, maintaining traditional setbacks, orientation of entrances, and alignment along the street.

A.1.2 Avoid designs that will cause snow shedding onto adjacent properties.

B.2. Key Building Elements

Foundations

B.2.1 Generally, no more than two (2) feet of the new foundation should be visible above finished grade when viewed from the primary public right-of-way. (Exception in the event the garage must be located under primary living space, as is often the case with standard 25'x75' lots).



Gable



Flat



Shed



Hipped or Pyramid

Roofs

B.2.2 Roofs of new buildings should be visually compatible with the roof shapes and orientation of surrounding Historic Sites.

B.2.3 Roof pitch should be consistent with the style of architecture chosen for the structure and with the surrounding Historic Sites.

B.2.4 Roofs should be designed to minimize snow shedding onto adjacent properties and/or pedestrian paths.

Materials

B.2.5 Materials should be compatible in scale, proportion, texture, finish and color to those used on Historic Sites in the neighborhood.

B.2.6 Materials, especially stone

Windows and Doors

B.2.8 Ratios of openings-to-solid that are compatible with surrounding historic buildings should be used.

B.2.9 Windows and doors should be proportional to the scale and style of the building and be compatible with the historically buildings in the neighborhood.

Porches

B.2.10 Porches should be incorporated into new construction when the Historic Sites in the neighborhood establish the pattern for this entry type.

B.2.11 Porches should be compatible with the building's style and should respect the scale and proportions found on historic buildings in the neighborhood. Over-scaled, monumental and under-scaled entries should be avoided.

Paint & Color

B.2.12 Exterior surfaces that are painted should have an opaque rather than transparent finish.

B.2.13 Provide a weather-protective finish to wood surfaces that were not historically painted.

B.2.14 When possible, low-VOC (volatile organic compound) paints and finishes should be used.

Mechanical and Utility Systems and Service Equipment

B.2.15 Equipment should not be located on the roof or primary façade (except as noted in Supplemental Guidelines main Street National Register Historic District). If equipment is located on a secondary façade it should be placed behind the midpoint or in a location that is not visible from the primary public right-of-way.

B.2.16 Ground-level equipment should be screened using landscape elements such as fences, low stone walls, or perennial plant materials.

B.2.17 Loading docks should be located and designed in order to minimize their visual impact.



Non-traditional window configurations like those shown above should be avoided.



Preferred solution - windows



Not recommended - windows



Preferred solution - doors



Not recommended - doors



Service equipment should be screened.

MAIN STREET NATIONAL REGISTER HISTORIC DISTRICT

MSNC2. New construction should utilize the standard components of historic commercial buildings in the district. Street-level facades and upper facades should be designed to be compatible with the surrounding historic buildings.

MSNC3. Primary entrances should be oriented toward Main Street.

MSNC4. Maintain the range of building heights seen historically on Main Street.

MSNC5. New buildings should maintain the stair-step effect of storefronts on Main Street. The step effect is reinforced by a standard first floor height—which should be maintained—the use of cornices, moldings and other façade treatments.

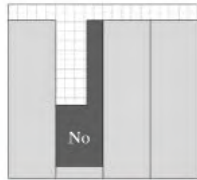
MSNC6. New buildings, in general, should be constructed in line with adjacent historic structures and should avoid large setbacks that disrupt the continuity of the street wall.

MSNC7. New construction on corner lots should reinforce the street wall, but where appropriate, may be designed to define public plazas and public gathering places.

MSNC8. Roof-mounted mechanical and/or utility equipment should be screened.



Unlike the central example above, new construction should respect the range of building heights established by the historic buildings in the district.



Setbacks should not deviate significantly from the street edge established by historic buildings in the district.





Site Selection

The site within Park City was selected for the value of pre-existing site conditions, and the potential to provide future benefit to the city. Since the Film Festival is such a prominent annual event in the cultural life of Park City, its relation to the historic and vibrant downtown historic district is necessary. With zoning in Northern Park City being residential and resort, and all land East and West being on a severe slope with difficulties regarding public access, it is justified to place the site directly within the historic district.

Open sites are rare downtown, with much of the land protected under strict historic guidelines and regulated streetscape. One of the few malleable open sites in the district is in an important location to the modern function of the city itself, and is currently doing little to benefit the entry and activity of Historic Park City, culturally or aesthetically.

Situated at the corner of the rotary where Rt 224 heads off to Deer Valley, the existing site is currently an outdoor parking area fronting Swede Alley, parallel to Main Street. It is visible from the main vehicular entry to the city, from elevated views around surrounding residential sites and ski slopes/ lifts, and from the opposite direction of Rt 224 heading North from Deer Valley. It has strong axial relation to Main St., and is nearly adjacent to the alley side of the Egyptian Theatre. However, the Main street adjacency serves mainly as a back entry/ service alley, and there is minimal sustained public activity along Swede Alley with the exception of public transportation services. The site is also adjacent to the current City Hall, currently a parking area/ parkspace that is low profile and borders the transit station and visitors center for arrival/ departure from the city.



Main Street National Register Historic District



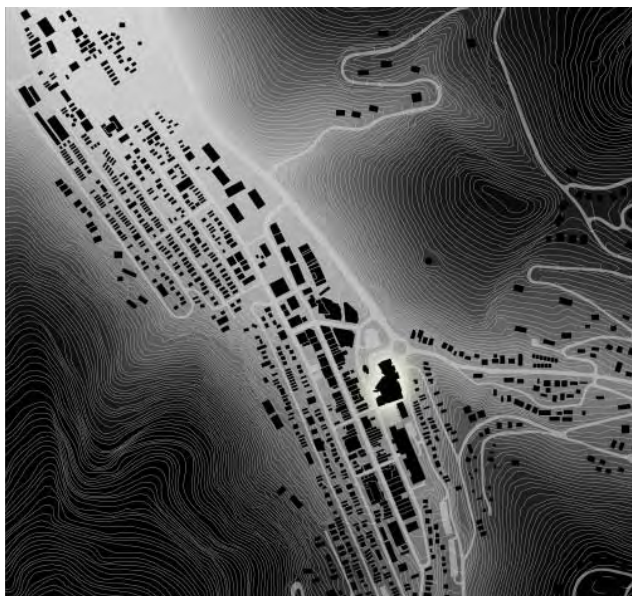
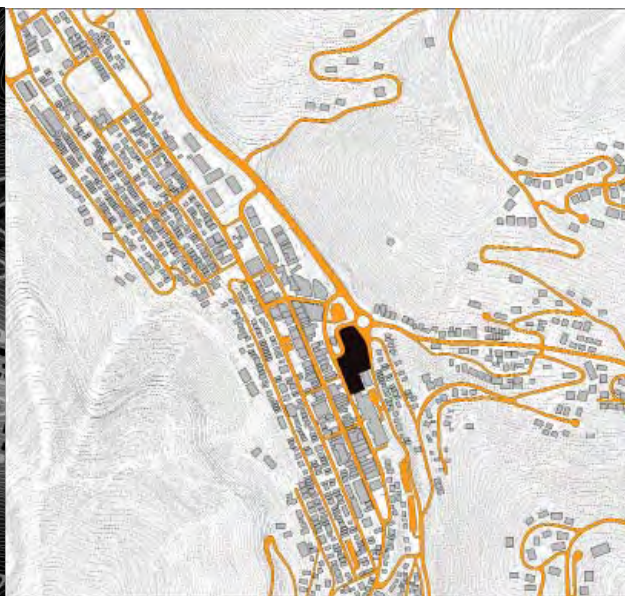


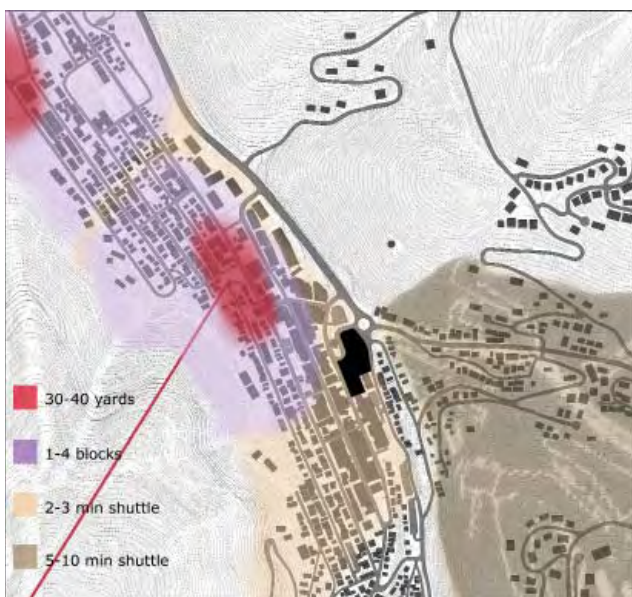
Figure Ground



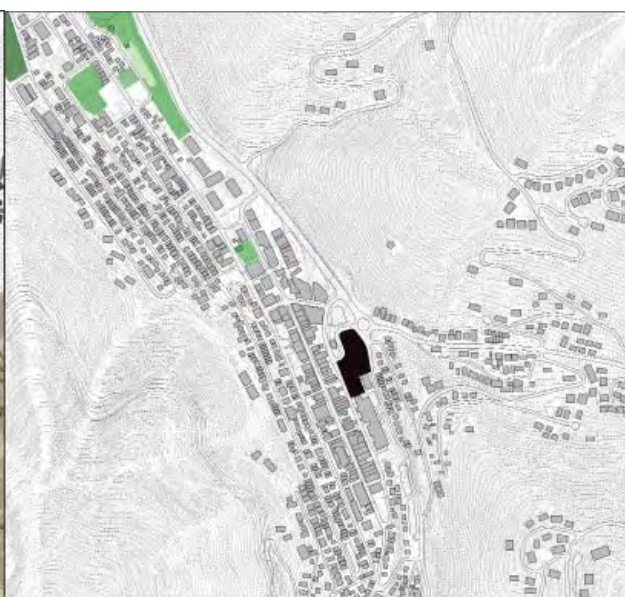
Roads



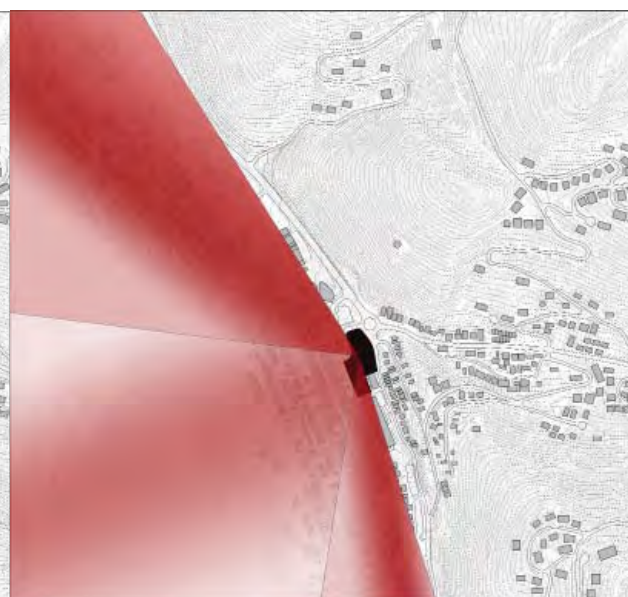
Parking (Street-Lot-Garage)



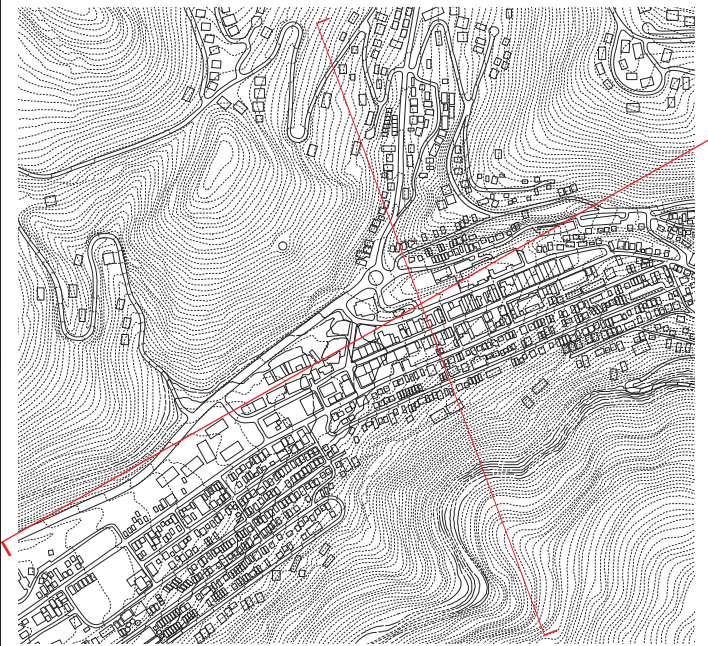
Ski Lift Proximity



Greenspace



Views



Site Selection

Area	116,000 SF
Base Elevation	7,060 ft
Top Elevation	7,090 ft

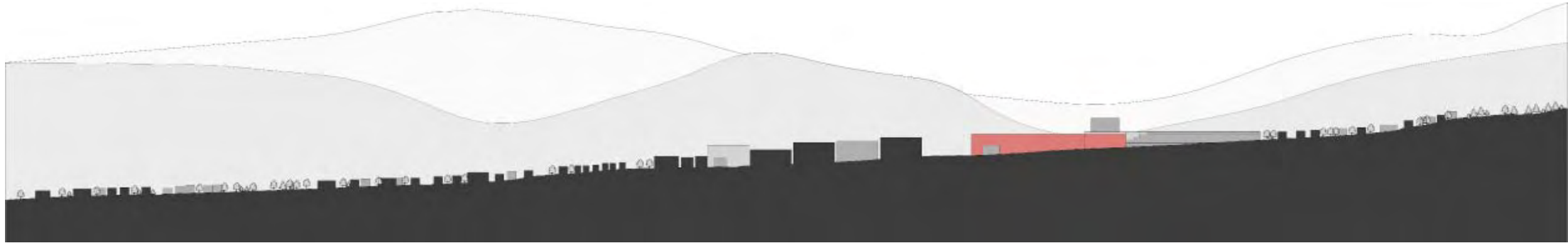
The selected areas of the site includes the pre-existing park-scape extending South from the Bus Route to the parking garage in front of the City Hall. The site poses some extreme design challenges detailed by existing conditions, zoning, topography, and climate.

The topography, although rather shallow compared to the surrounding landscape, features a 30 ft difference in elevation between the Swede St. elevation and the Rt. 224 elevation. Climate poses serious considerations in terms of the heavy amounts of annual snowfall affecting snow loads and thermal change due to often extreme temperature range.

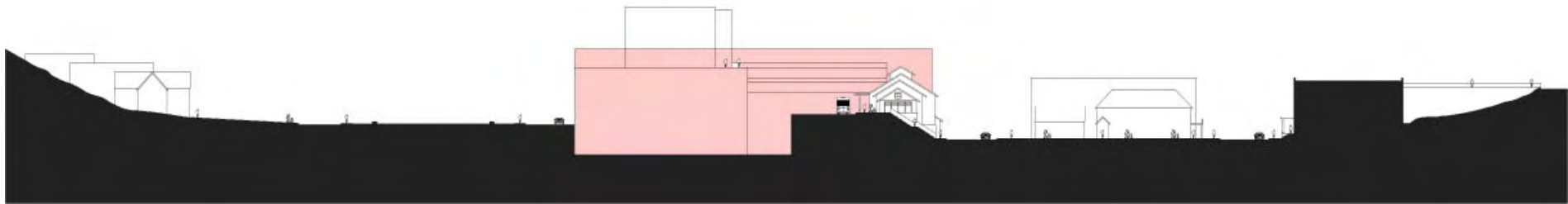
The geographic location of the site has an extremely high potential, socially and architecturally. Its close relation to the ideal entry to Park City and the Historic District will allow for an impressionable building presence once constructed. The site to the North of the parking garage has potential as well, however the issues associated are greater. The City Hall would need to remain on its current location, and requires adequate site level and parking as well. Also, it is evident that views to the mountains in the background from the rotary are necessary to be preserved as they provide a symbolically natural welcoming to the City. Therefore, the low profile stepping-nature of the current parking / parkscape is noted.



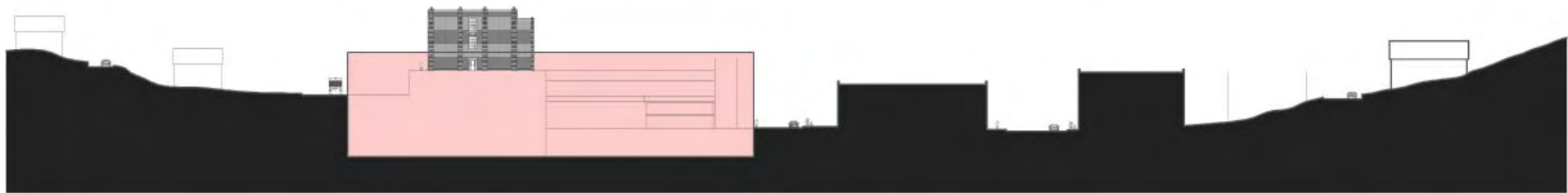
City Section - Cross



City Section - Longitudinal

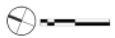
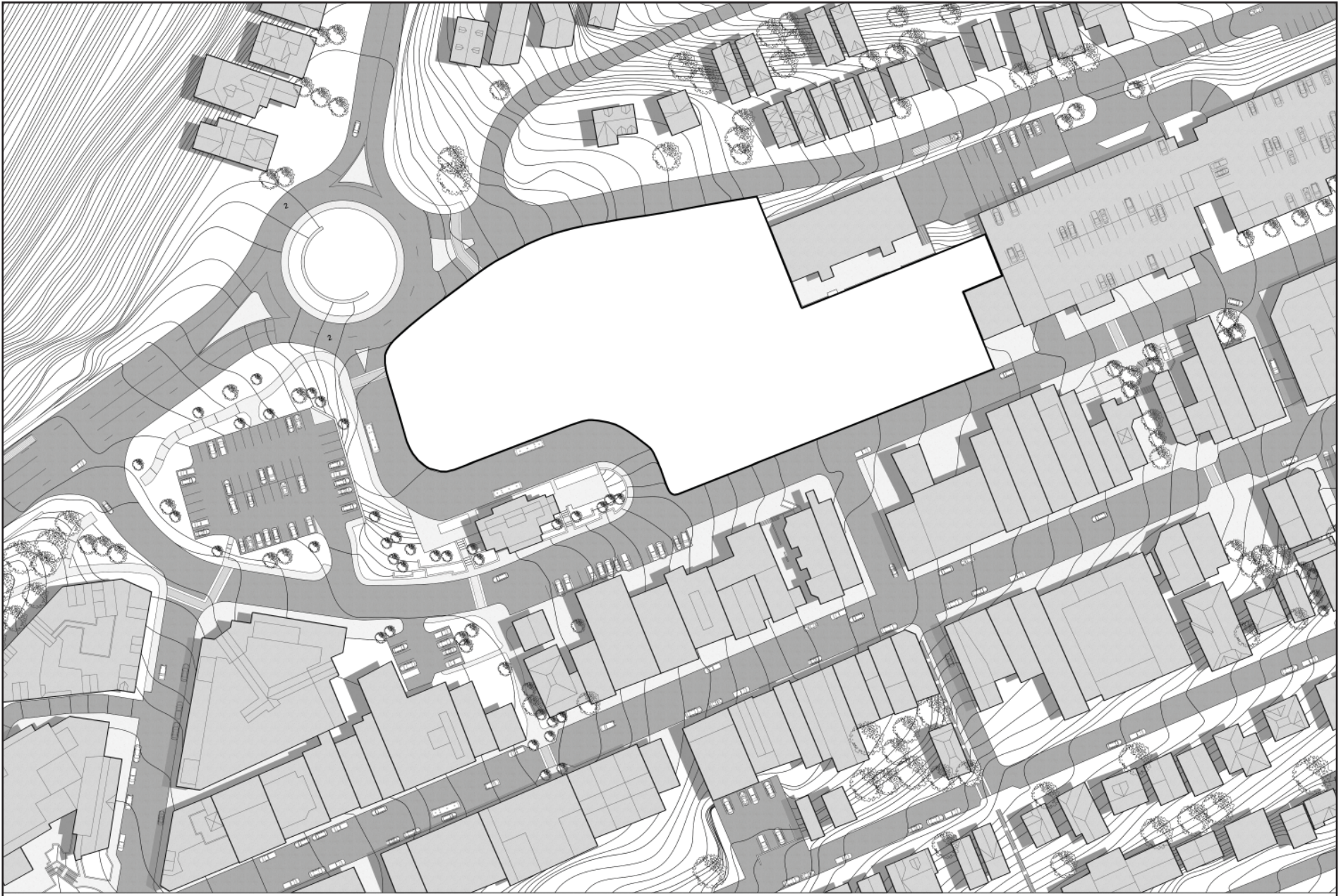


Site Section - Cross (Bus)



Site Section - Cross (City Hall)











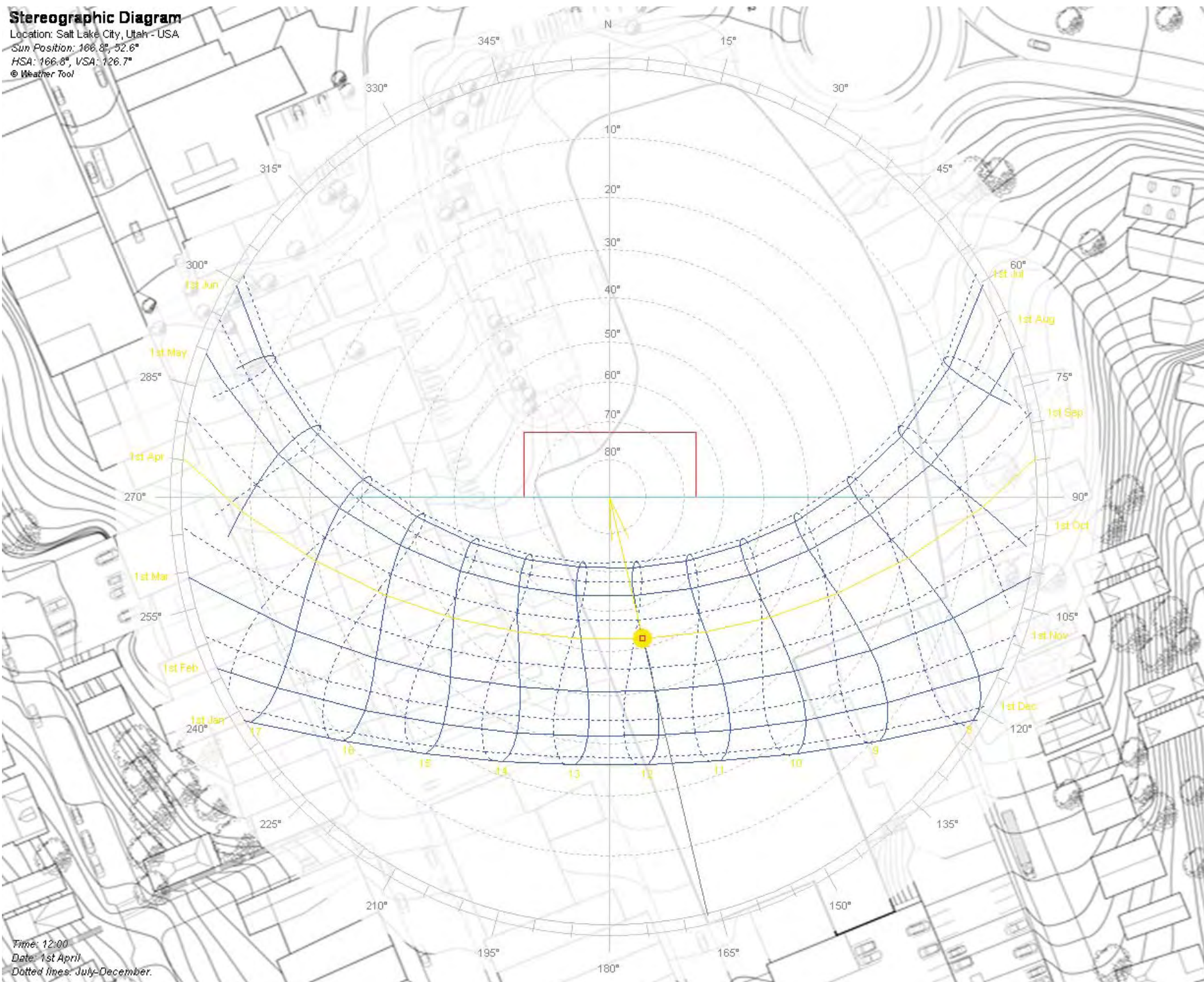
Stereographic Diagram

Location: Salt Lake City, Utah - USA

Sun Position: 166.8°, 52.6°

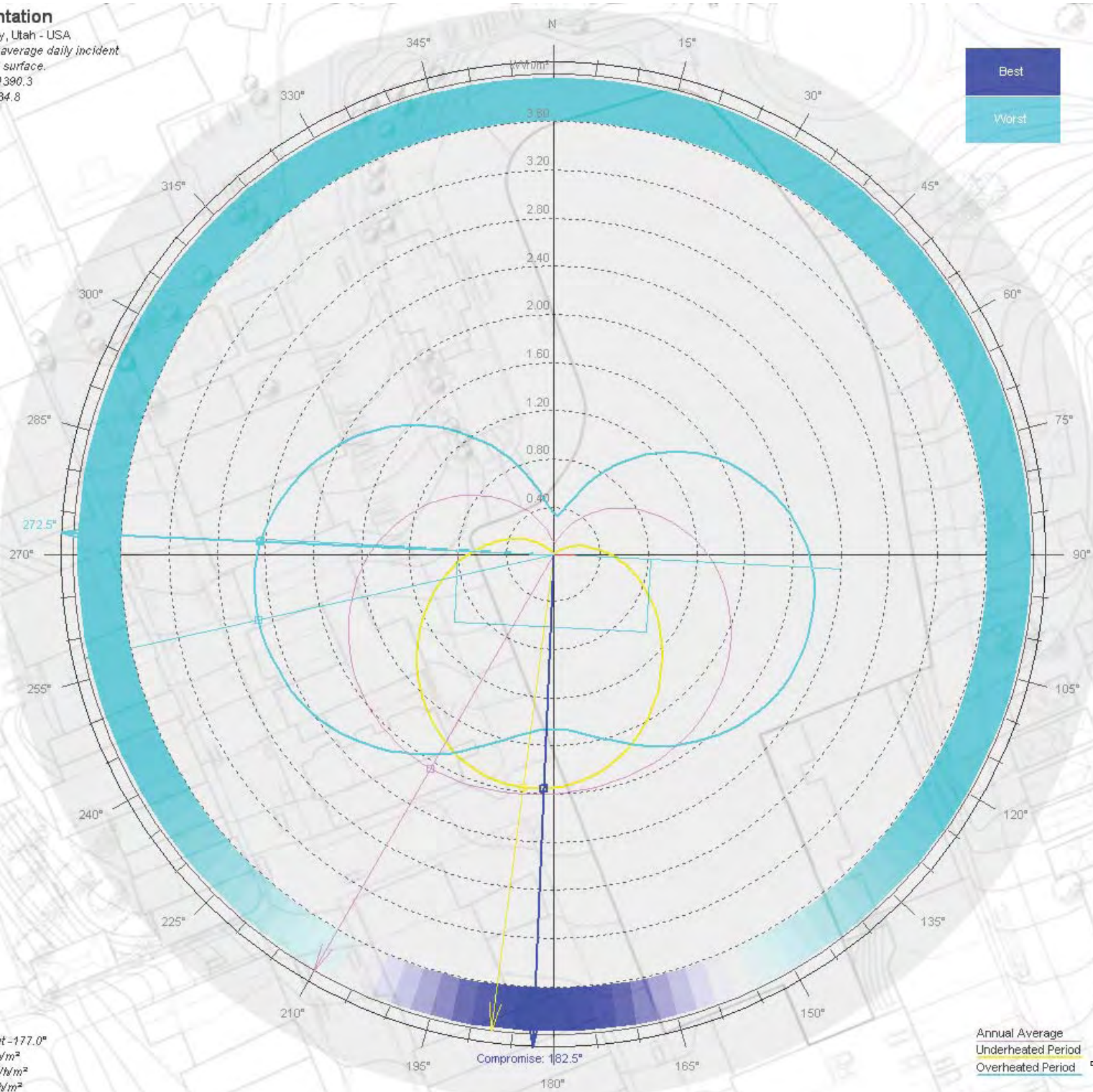
HSA: 166.8°, VSA: 126.7°

© Weather Tool



Optimum Orientation

Location: Salt Lake City, Utah - USA
 Orientation based on average daily incident radiation on a vertical surface.
 Underheated Stress: 1390.3
 Overheated Stress: 434.8
 Compromise: 182.5°
 © Weather Tool

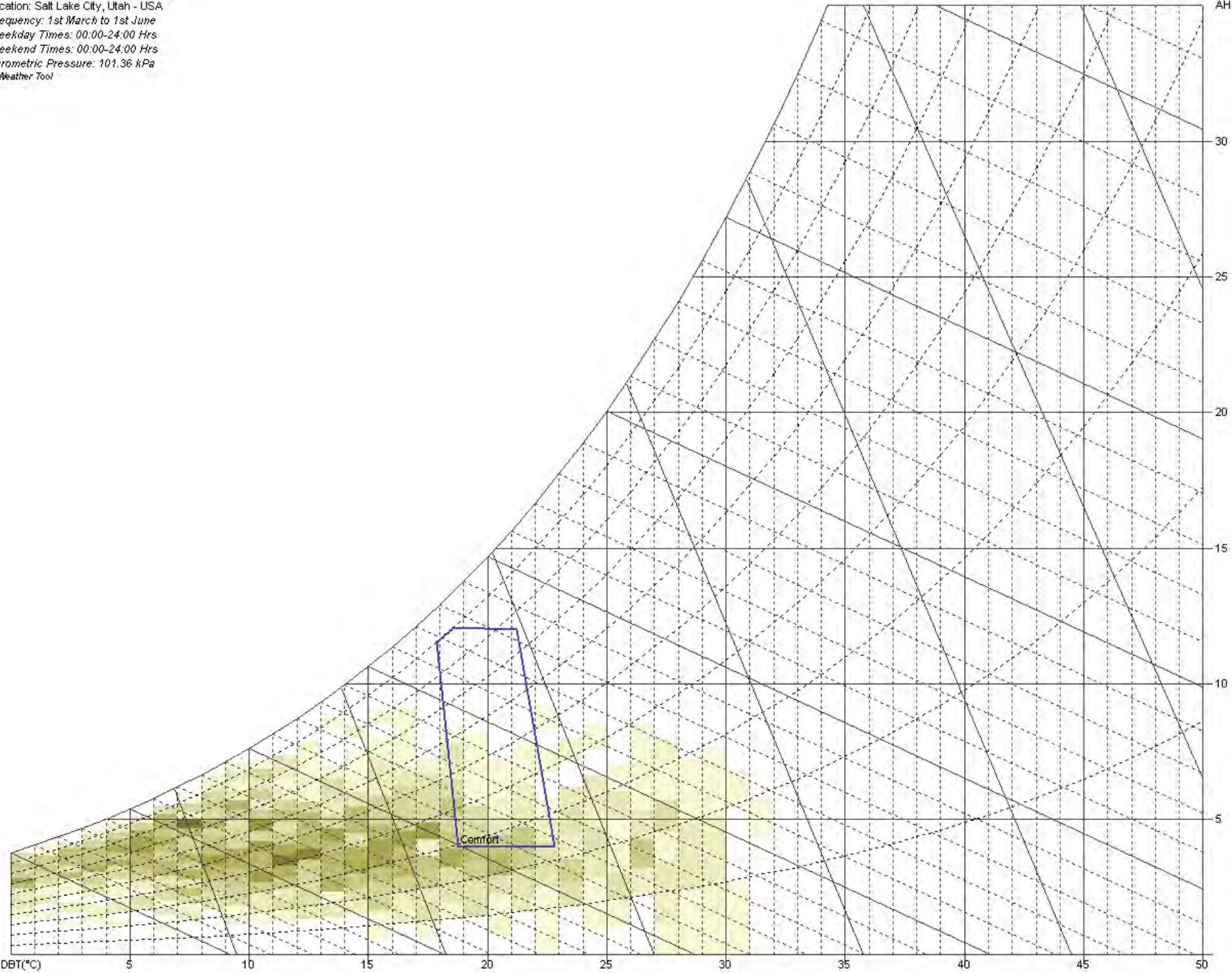


Avg. Daily Radiation at -177.0°
 Entire Year: 1.99 kWh/m²
 Underheated: 1.95 kWh/m²
 Overheated: 1.46 kWh/m²

Annual Average
 Underheated Period
 Overheated Period

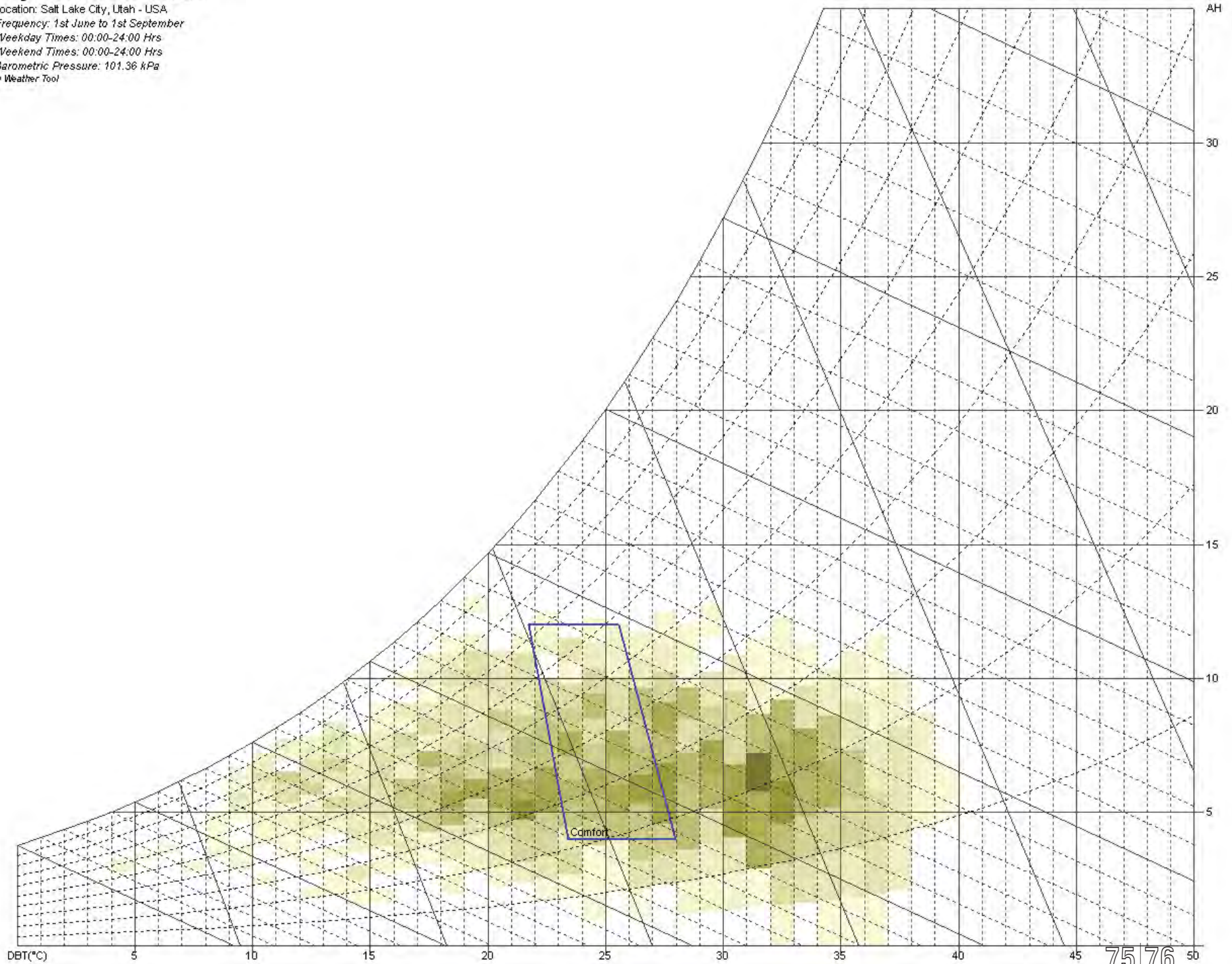
Psychrometric Chart

Location: Salt Lake City, Utah - USA
Frequency: 1st March to 1st June
Weekday Times: 00:00-24:00 Hrs
Weekend Times: 00:00-24:00 Hrs
Barometric Pressure: 101.36 kPa
© Weather Tool



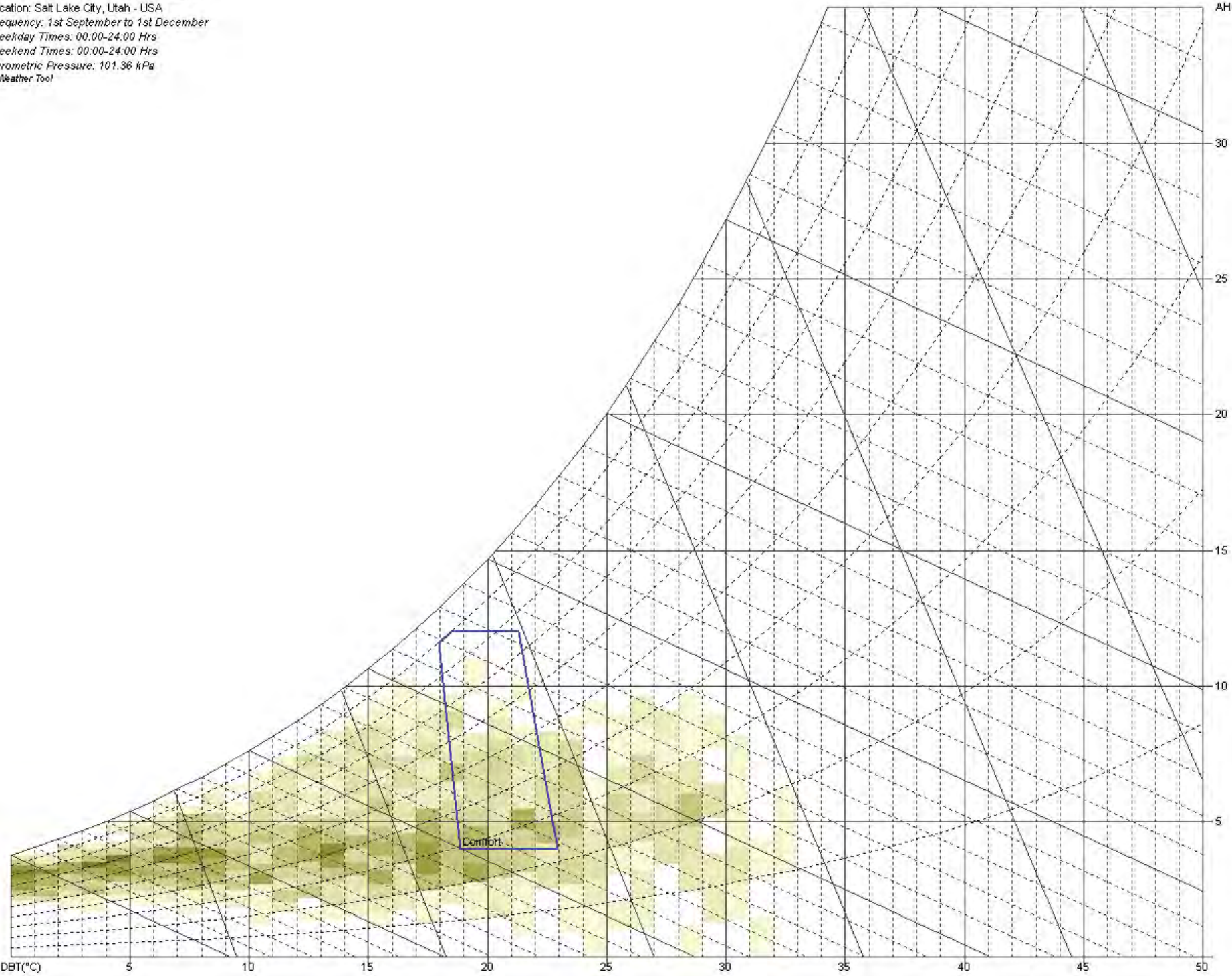
Psychrometric Chart

Location: Salt Lake City, Utah - USA
Frequency: 1st June to 1st September
Weekday Times: 00:00-24:00 Hrs
Weekend Times: 00:00-24:00 Hrs
Barometric Pressure: 101.36 kPa
© Weather Tool



Psychrometric Chart

Location: Salt Lake City, Utah - USA
Frequency: 1st September to 1st December
Weekday Times: 00:00-24:00 Hrs
Weekend Times: 00:00-24:00 Hrs
Barometric Pressure: 101.36 kPa
© Weather Tool



Psychrometric Chart

Location: Salt Lake City, Utah - USA

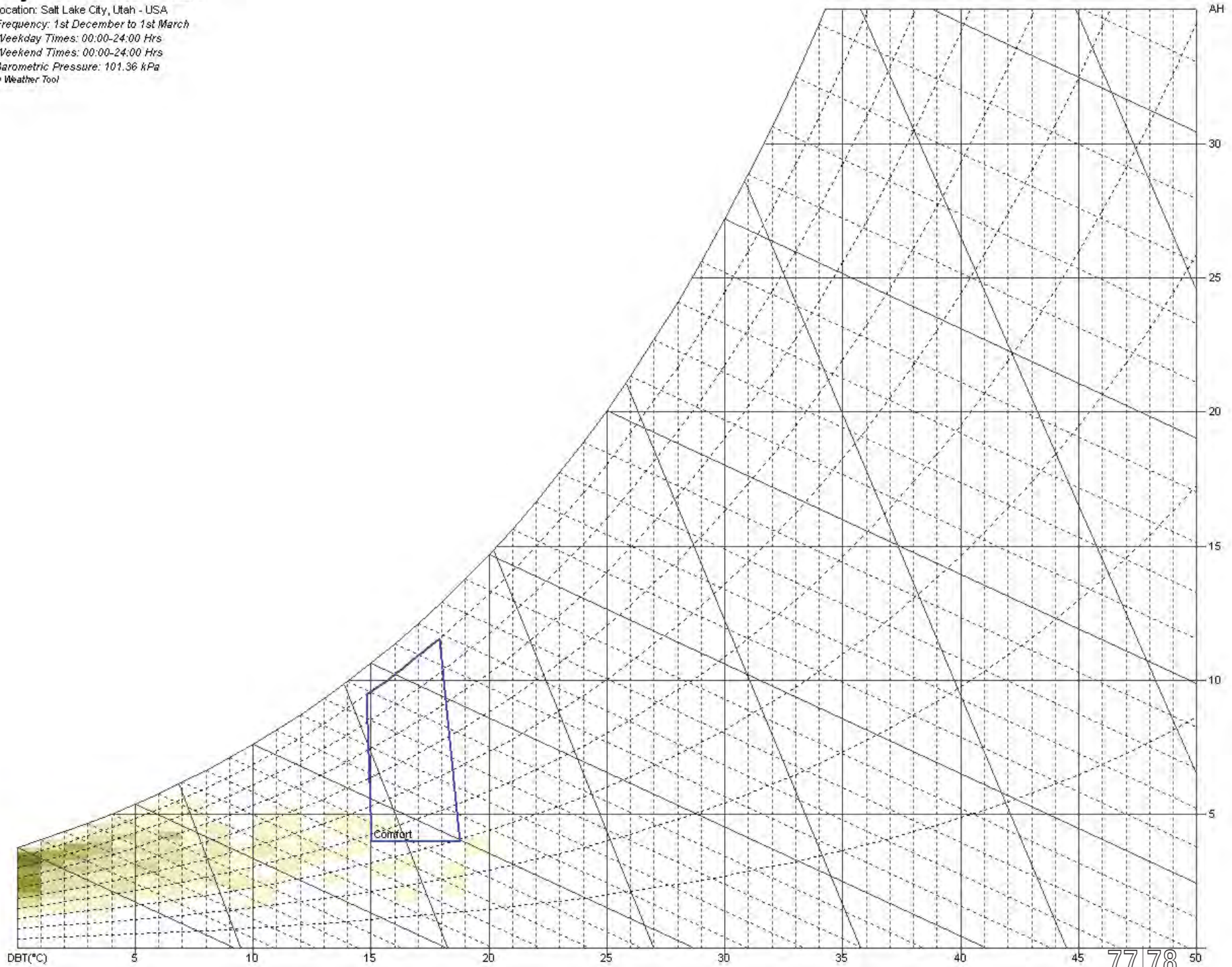
Frequency: 1st December to 1st March

Weekday Times: 00:00-24:00 Hrs

Weekend Times: 00:00-24:00 Hrs

Barometric Pressure: 101.36 kPa

© Weather Tool



Prevailing Winds

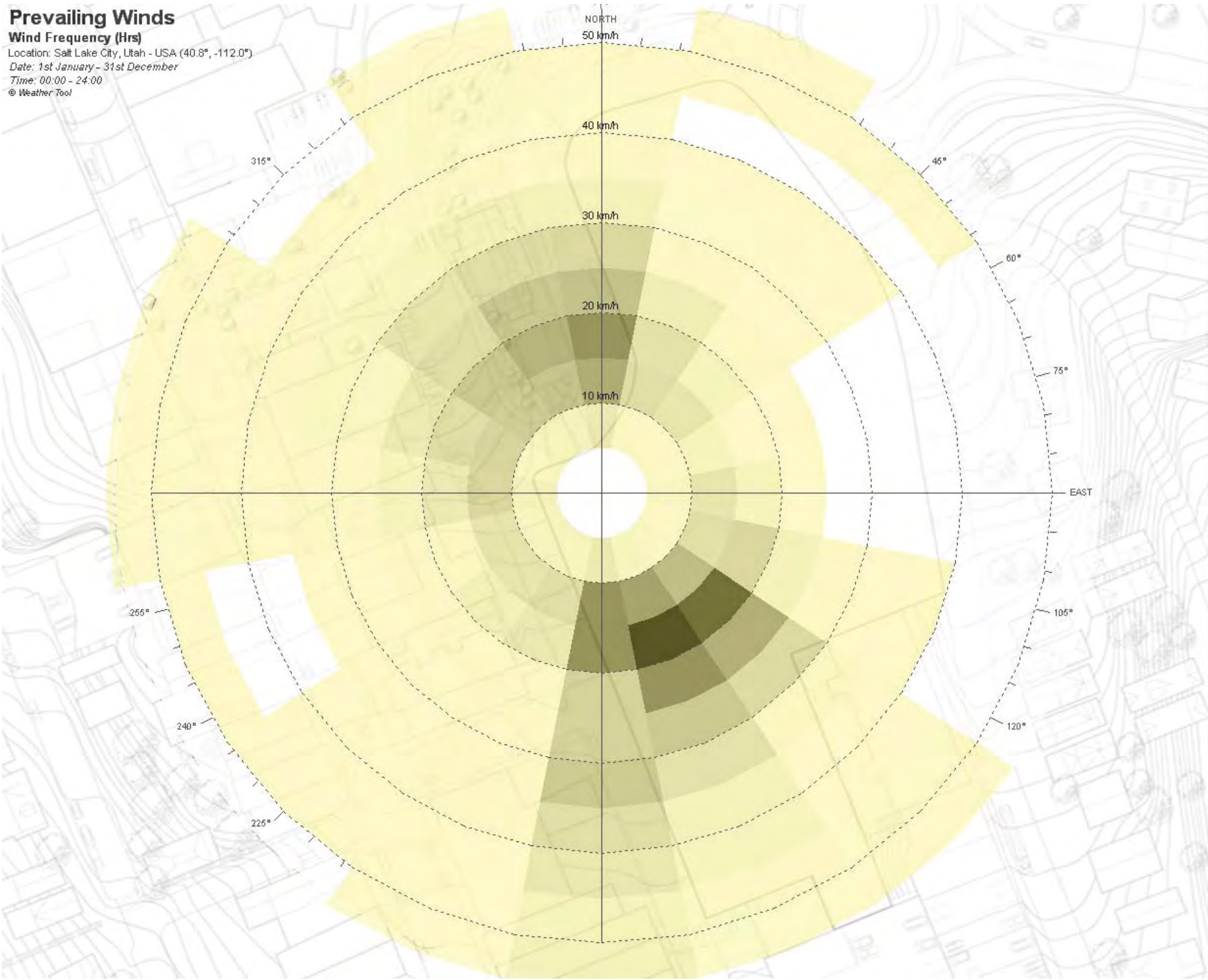
Wind Frequency (Hrs)

Location: Salt Lake City, Utah - USA (40.8°, -112.0°)

Date: 1st January - 31st December

Time: 00:00 - 24:00

© Weather Tool



Prevailing Winds

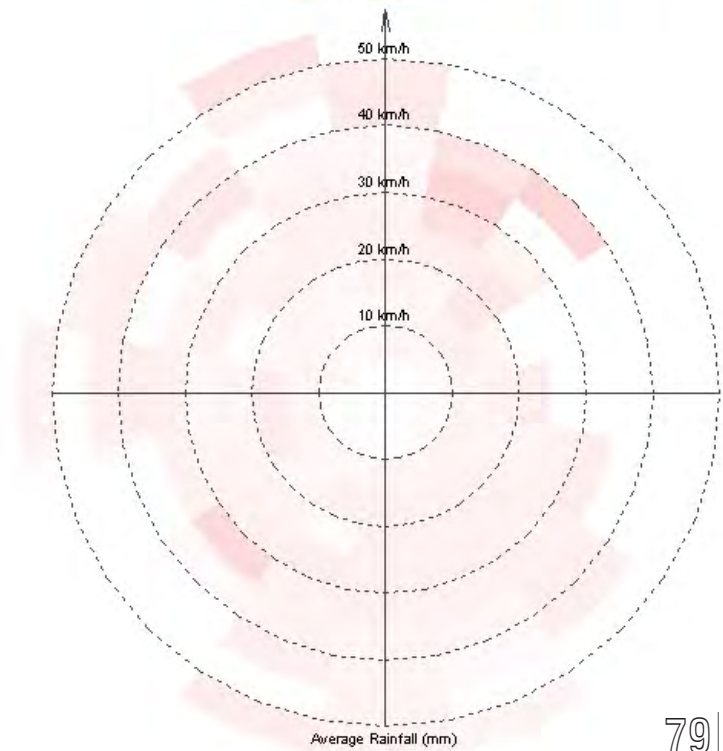
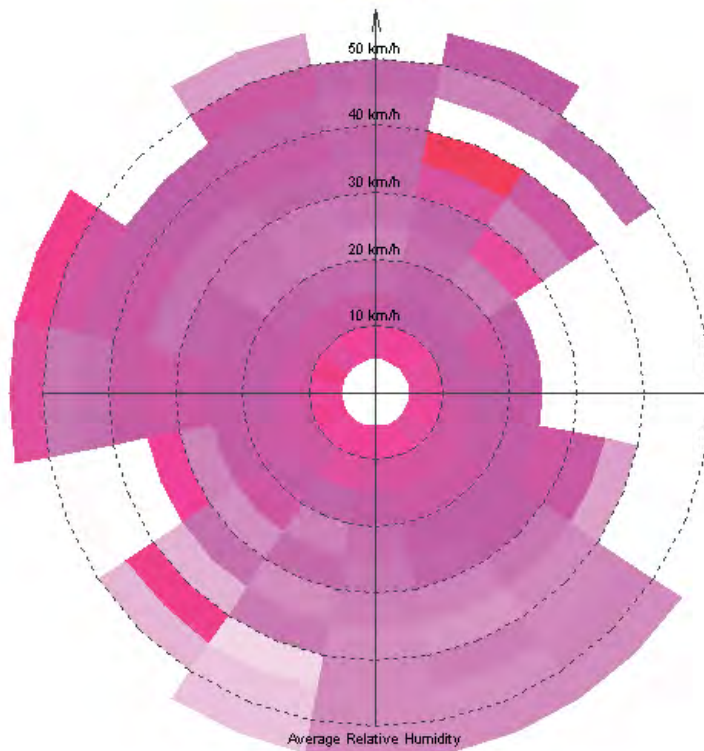
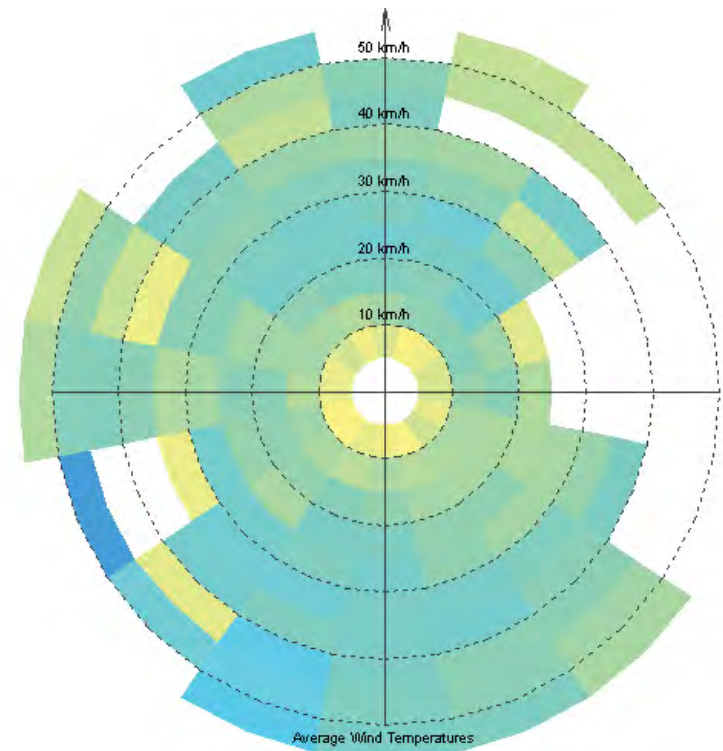
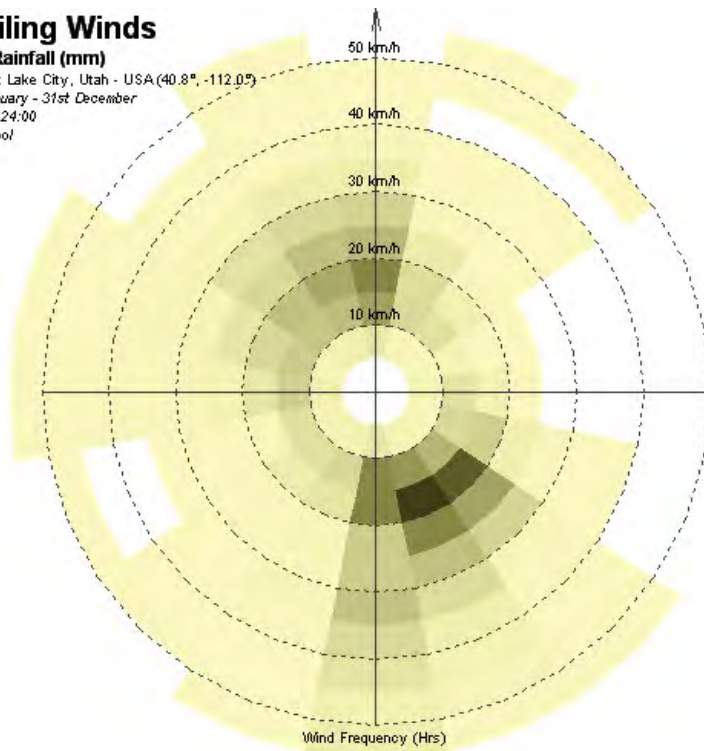
Average Rainfall (mm)

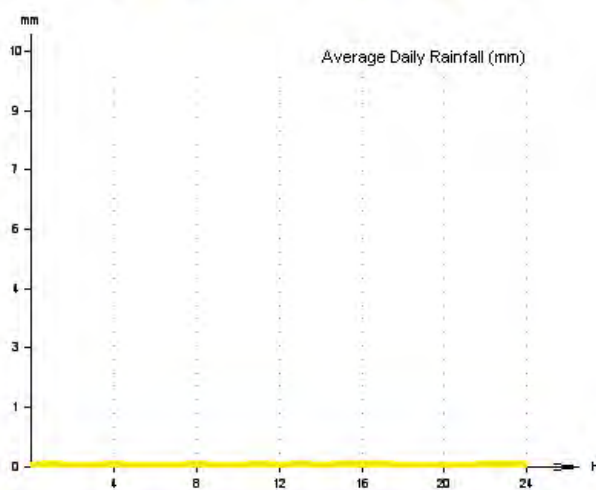
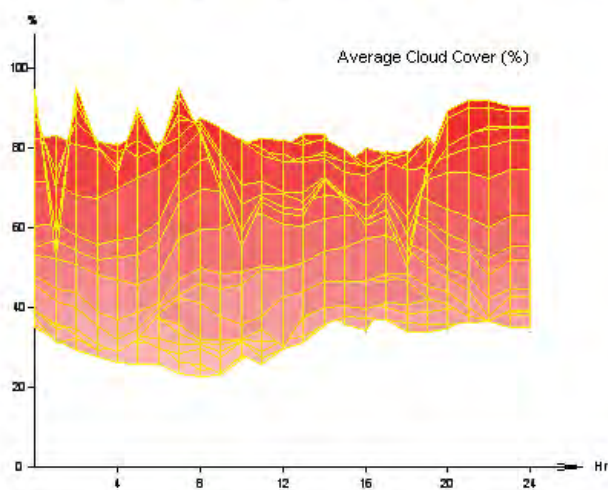
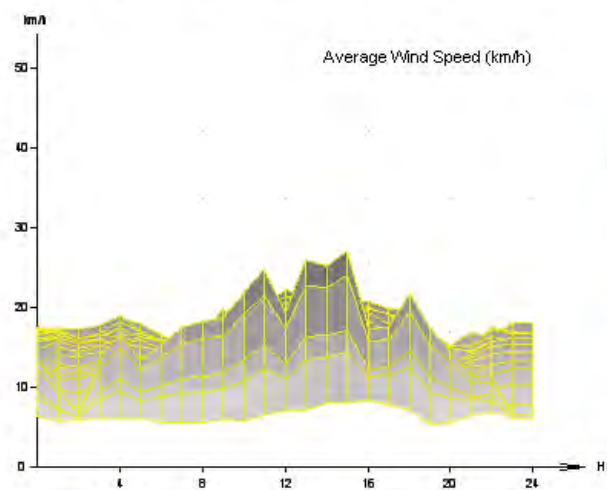
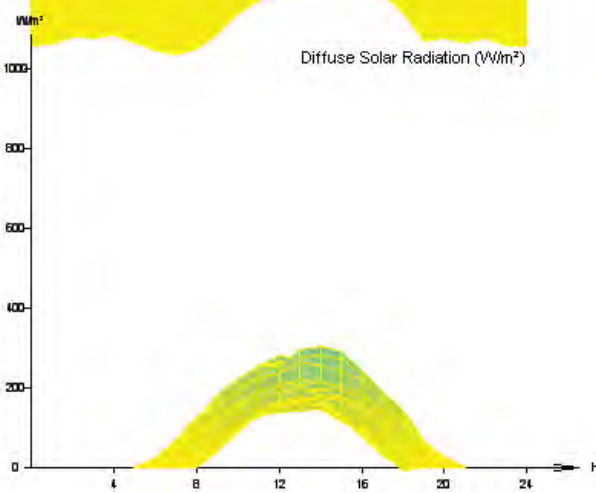
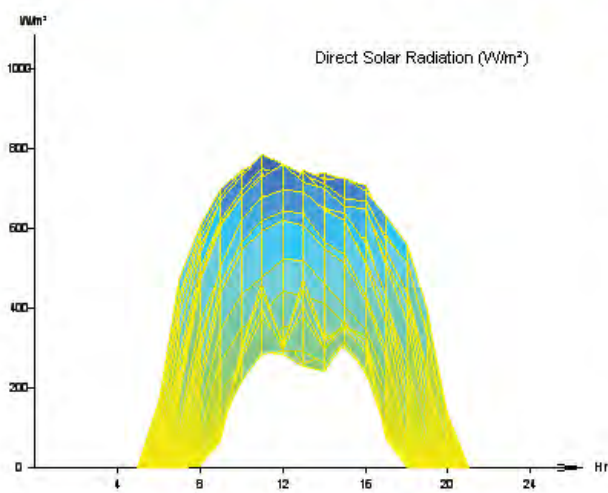
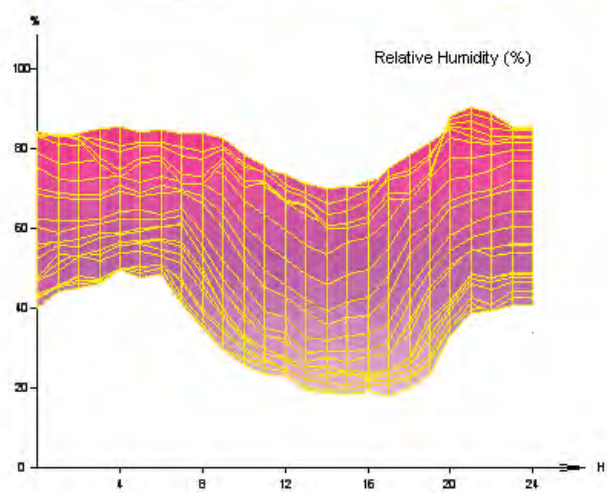
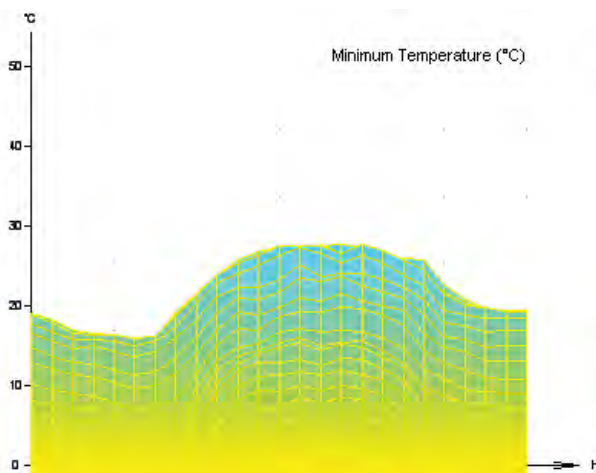
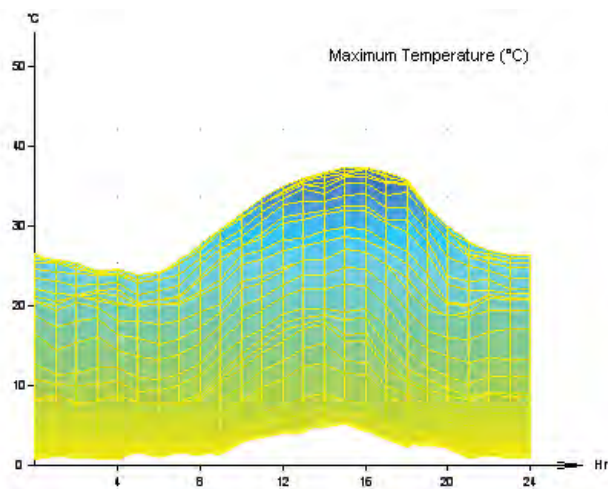
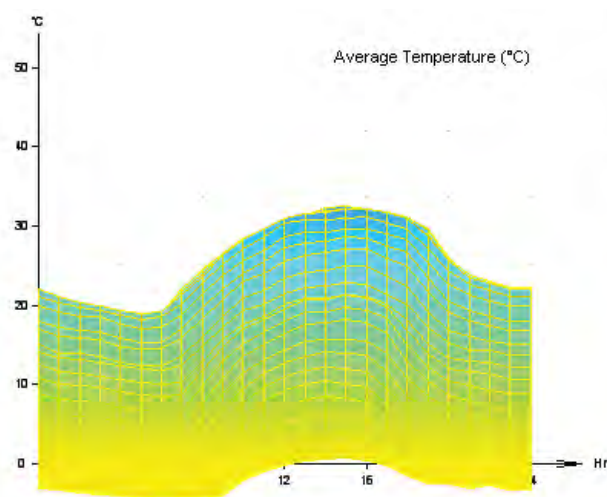
Location: Salt Lake City, Utah - USA (40.8°, -112.0°)

Date: 1st January - 31st December

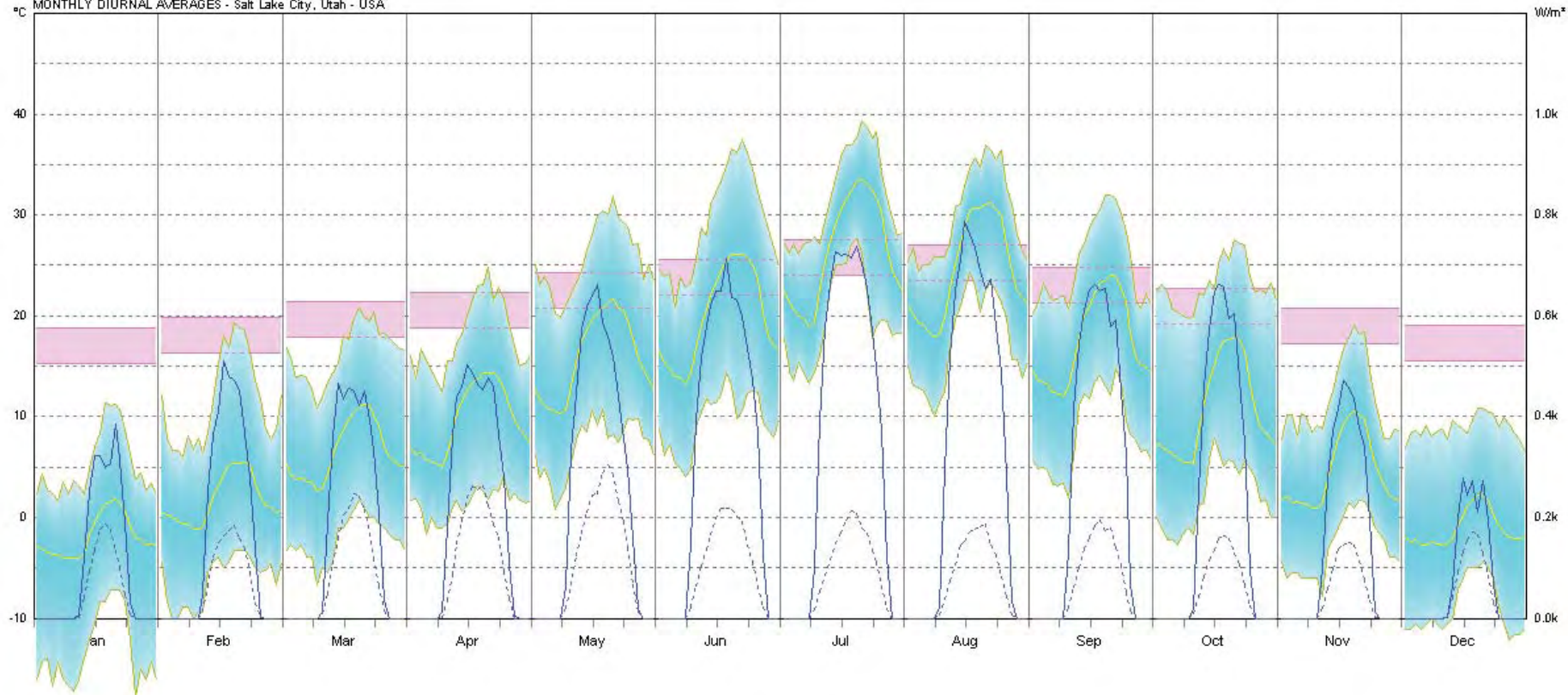
Time: 00:00 - 24:00

© Weather Tool





MONTHLY DIURNAL AVERAGES - Salt Lake City, Utah - USA

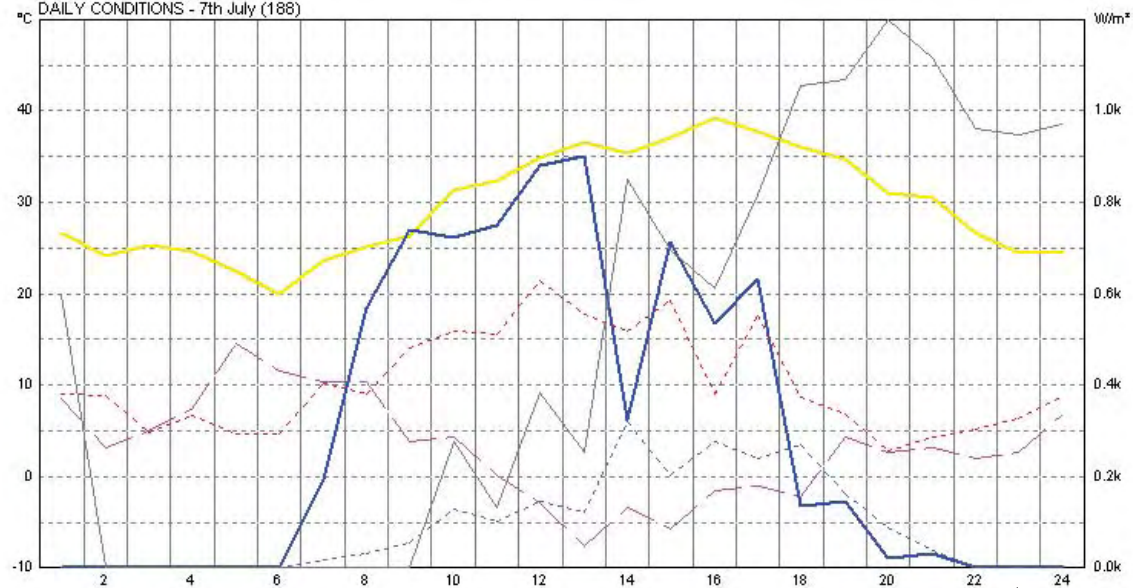


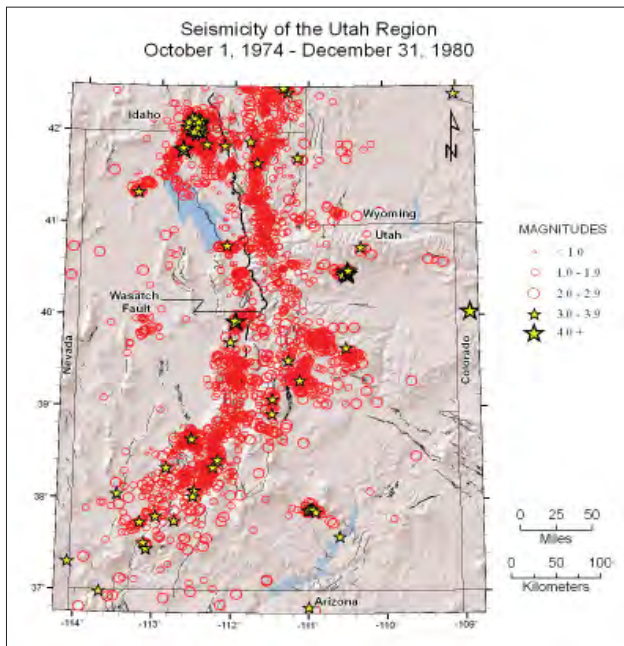
LEGEND

Comfort: Thermal Neutrality

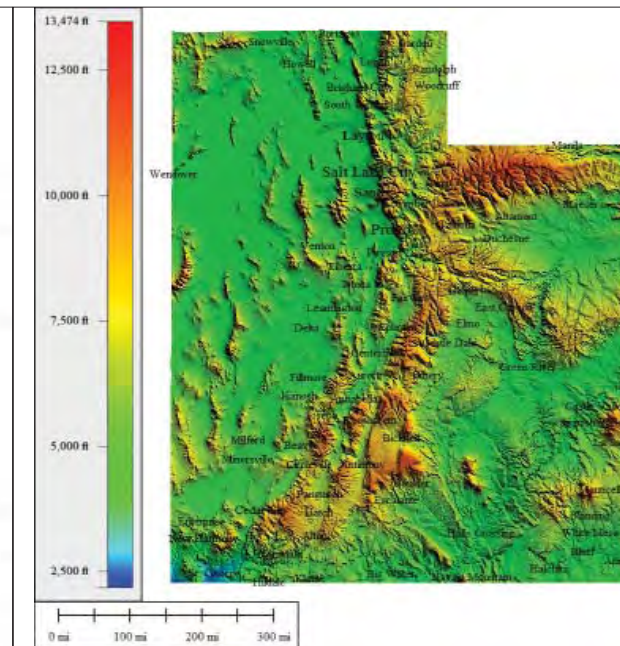
Temperature	Direct Solar
Rel. Humidity	Diffuse Solar
Wind Speed	Cloud Cover

DAILY CONDITIONS - 7th July (188)

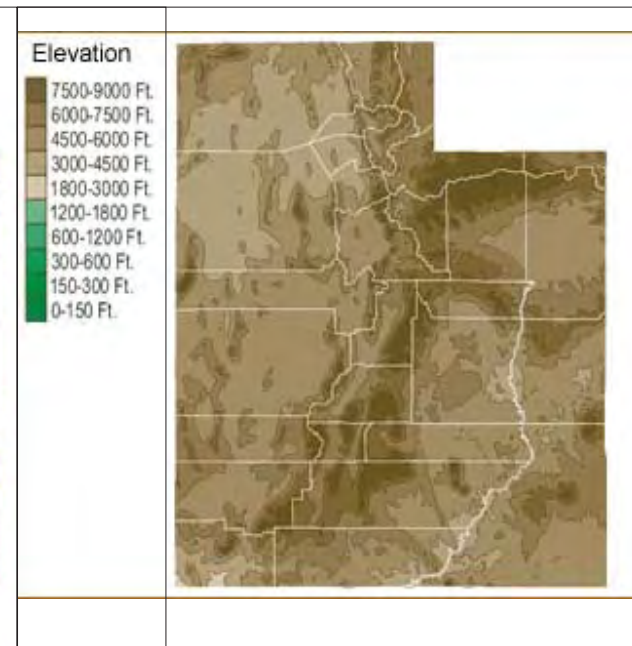




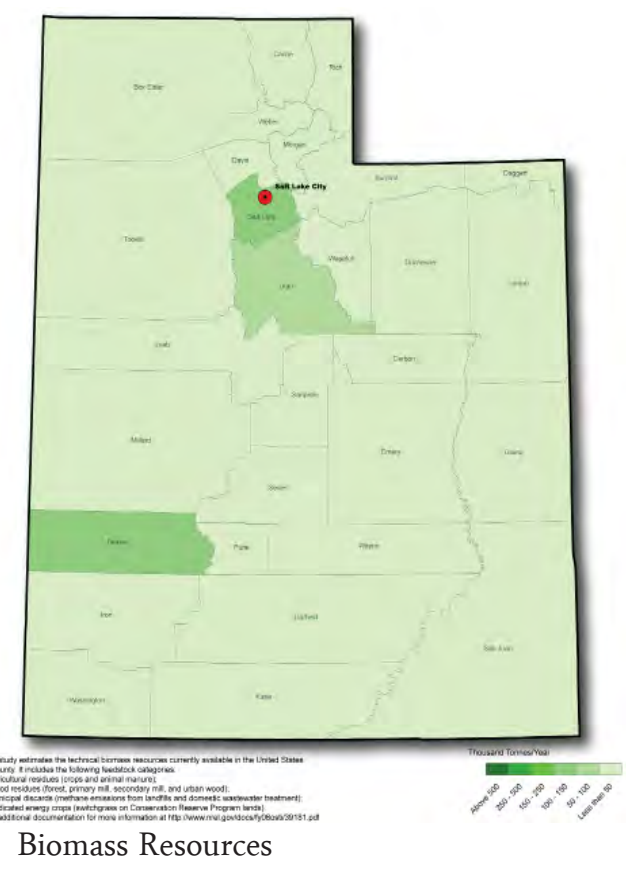
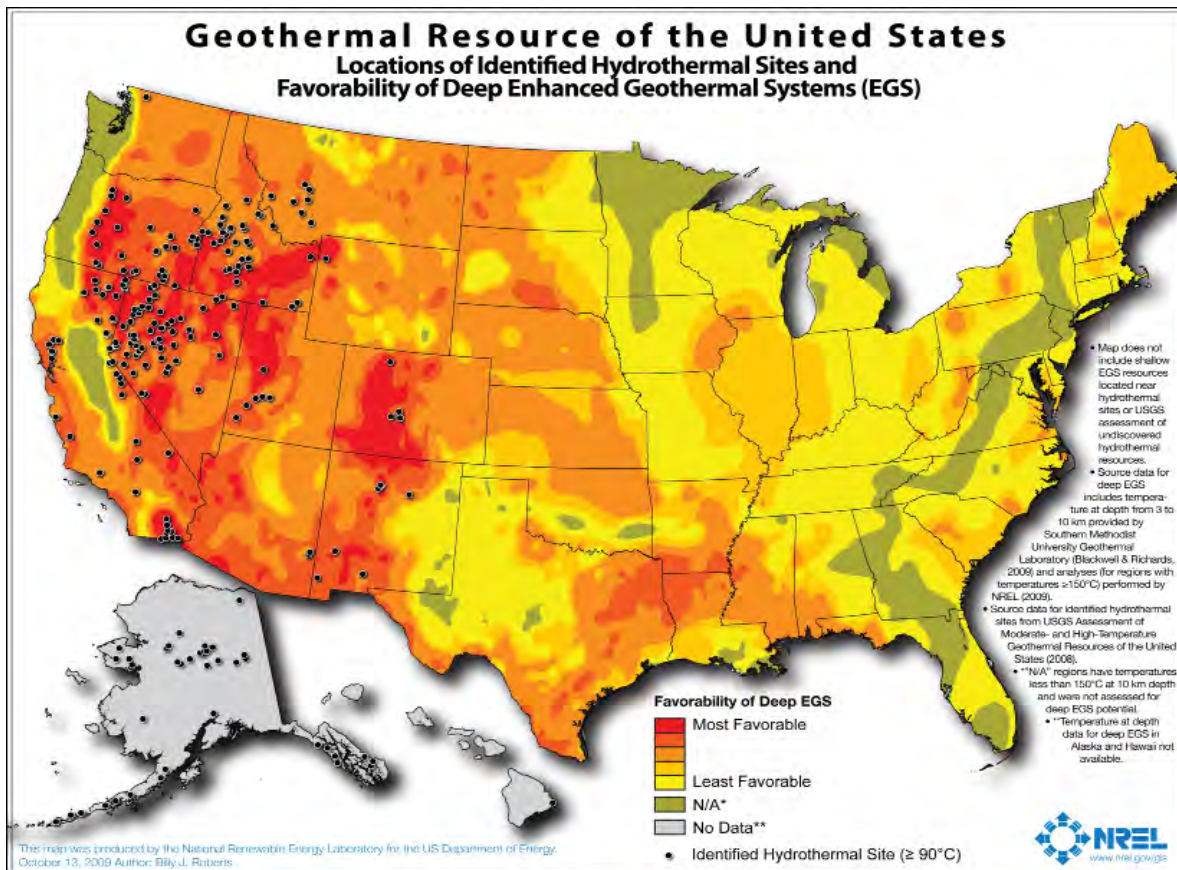
Seismicity



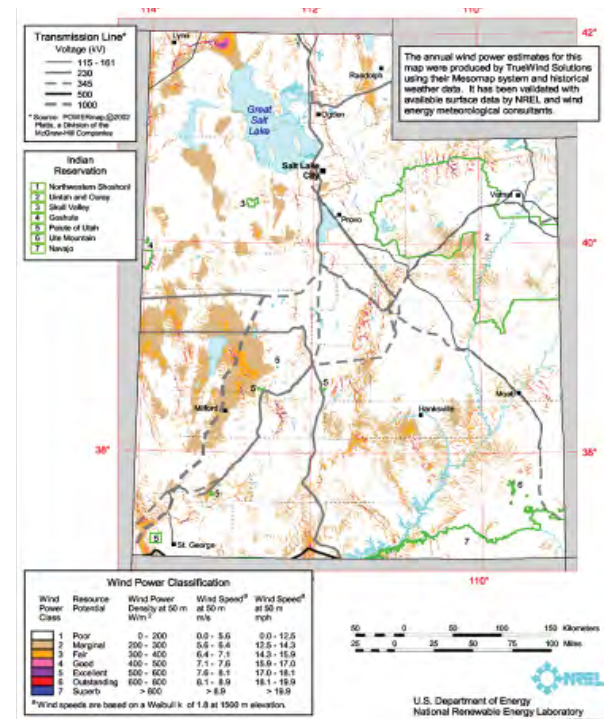
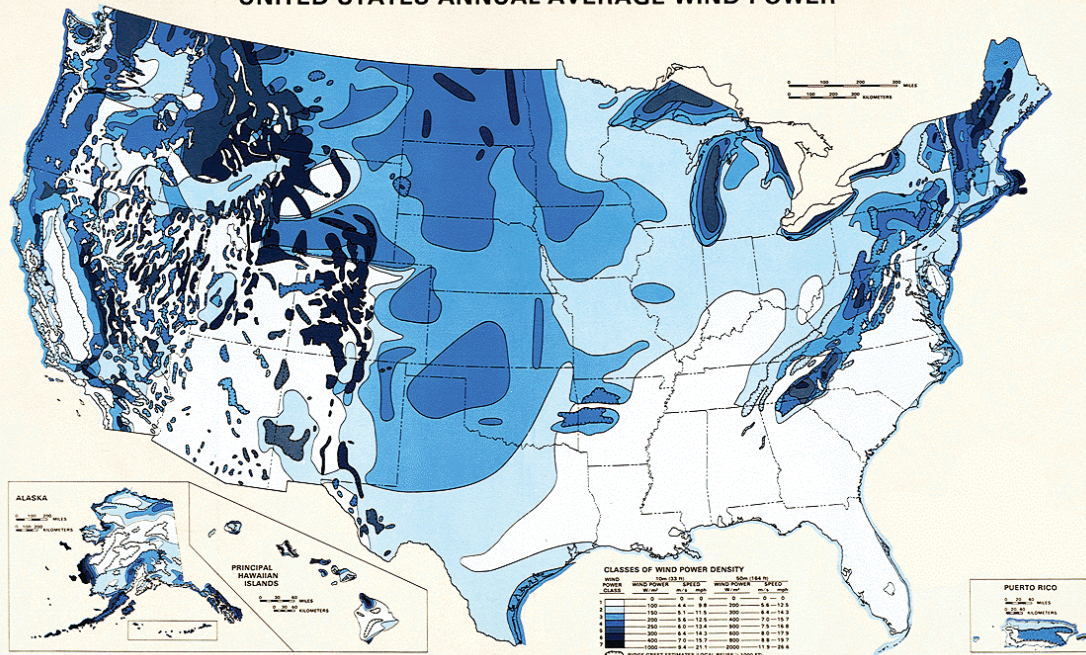
Elevation - Scaled



Elevation - 0 ft - 9,000 ft

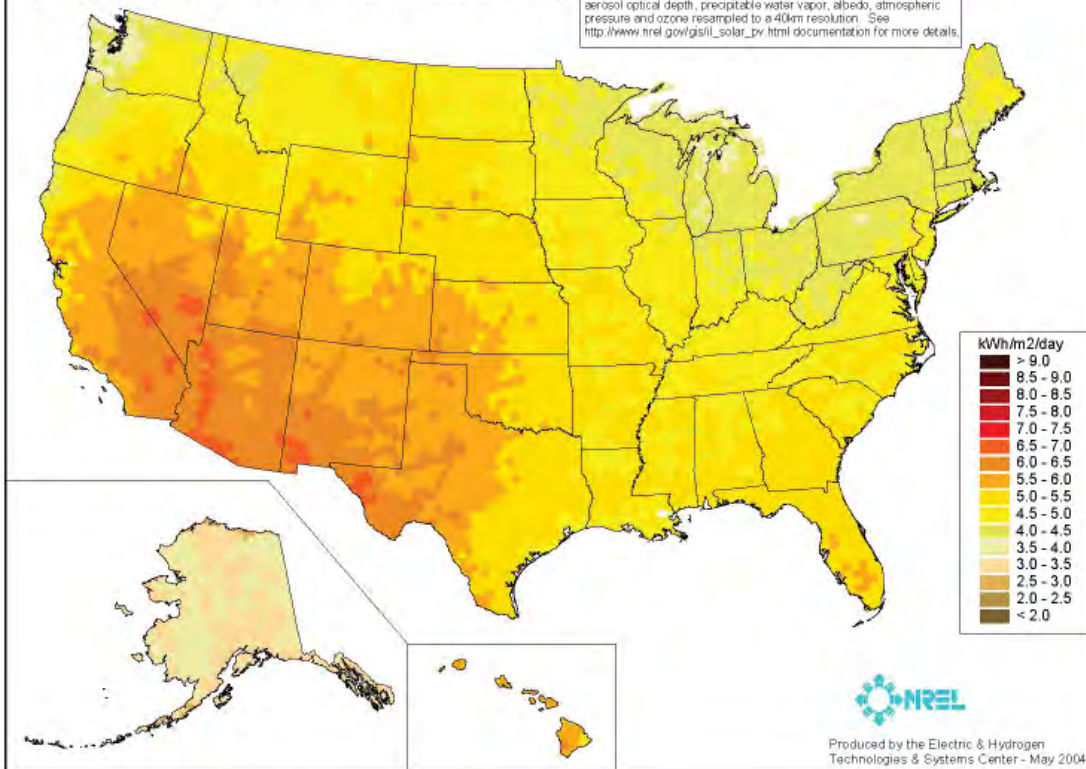


UNITED STATES ANNUAL AVERAGE WIND POWER

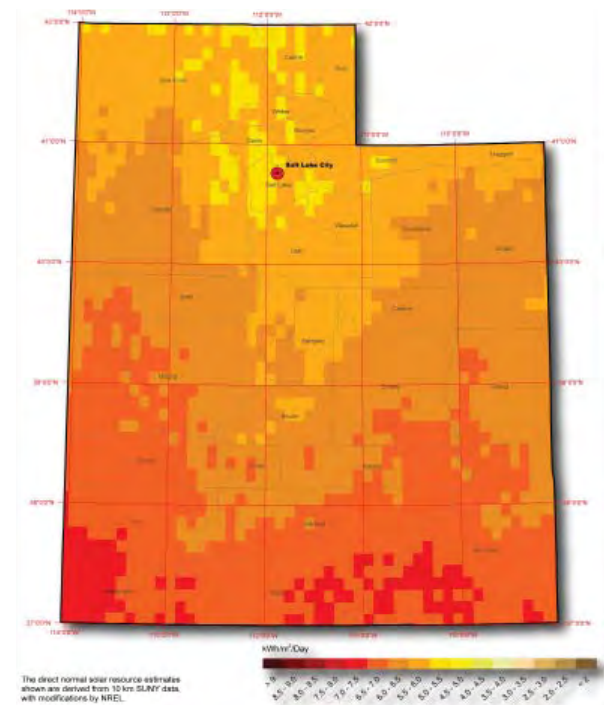


PV Solar Radiation (Flat Plate, Facing South, Latitude Tilt)

Annual



50m-Wind Power



Concentrating Solar Power

KIMBALL JUNCTION



ZONING CODE

Town + State Zoning Codes and Regulations

The pre-defined site boundaries currently lie in the HCB zone, and partially in the PUT zone as discovered by the Park City Land Use and Zoning Maps.

HCB - Historic Commercial Business

Municipal Zoning Code defines the intention of new-construction in HCB zoned areas as uses which both preserve the cultural heritage of the City's original business, government, and residential center, while encouraging the enhancement of public use and activity near the historic center. The zone also aims to preserve the current parking and vehicular impacts of the site or to improve on the situation by alleviating parking demands. Current projects in the HCB zone are subject to an Architectural Review intended to preserve the aesthetics of the old city, and to minimize impact of new construction.

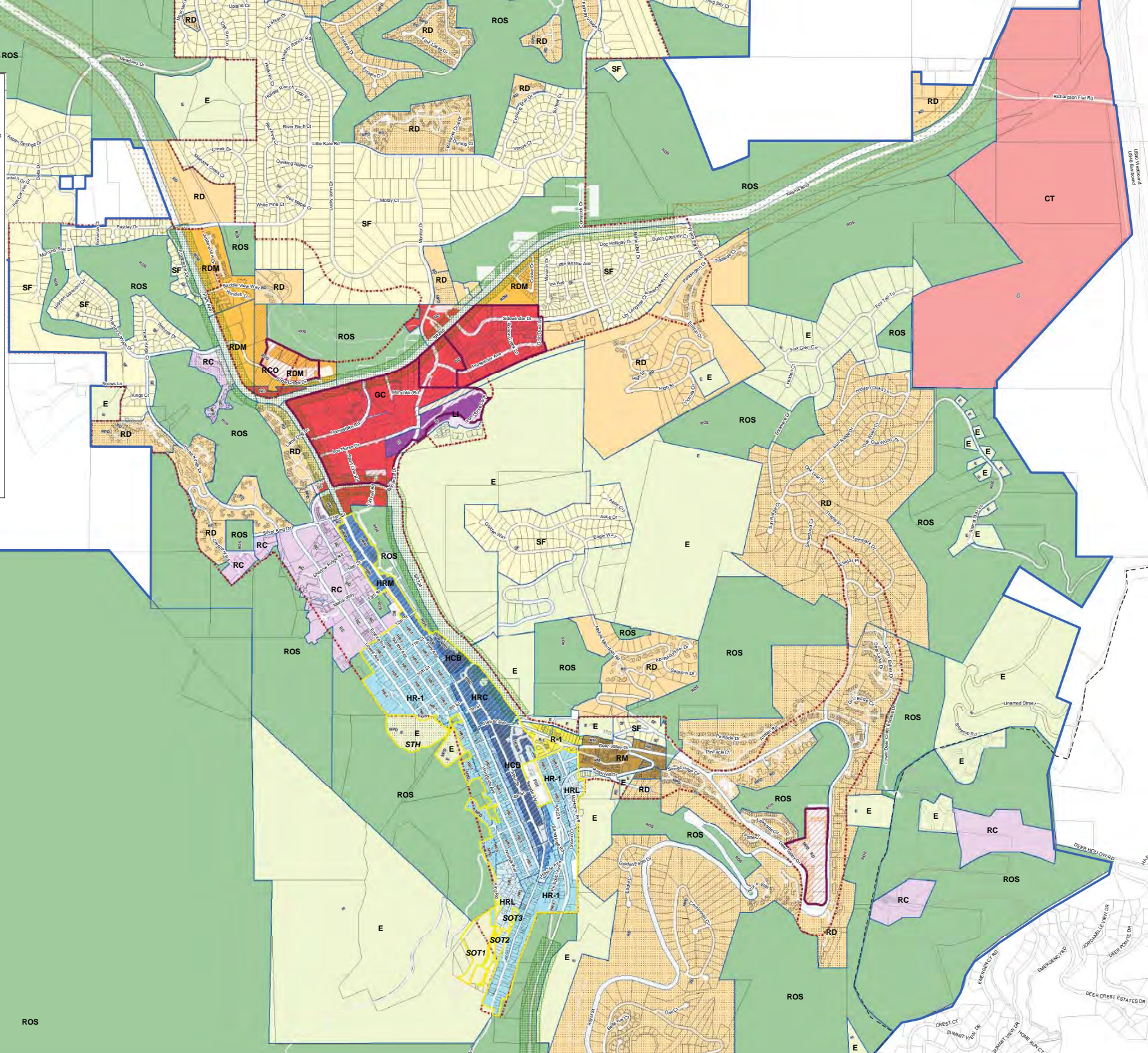
PUT - Public Use Transition

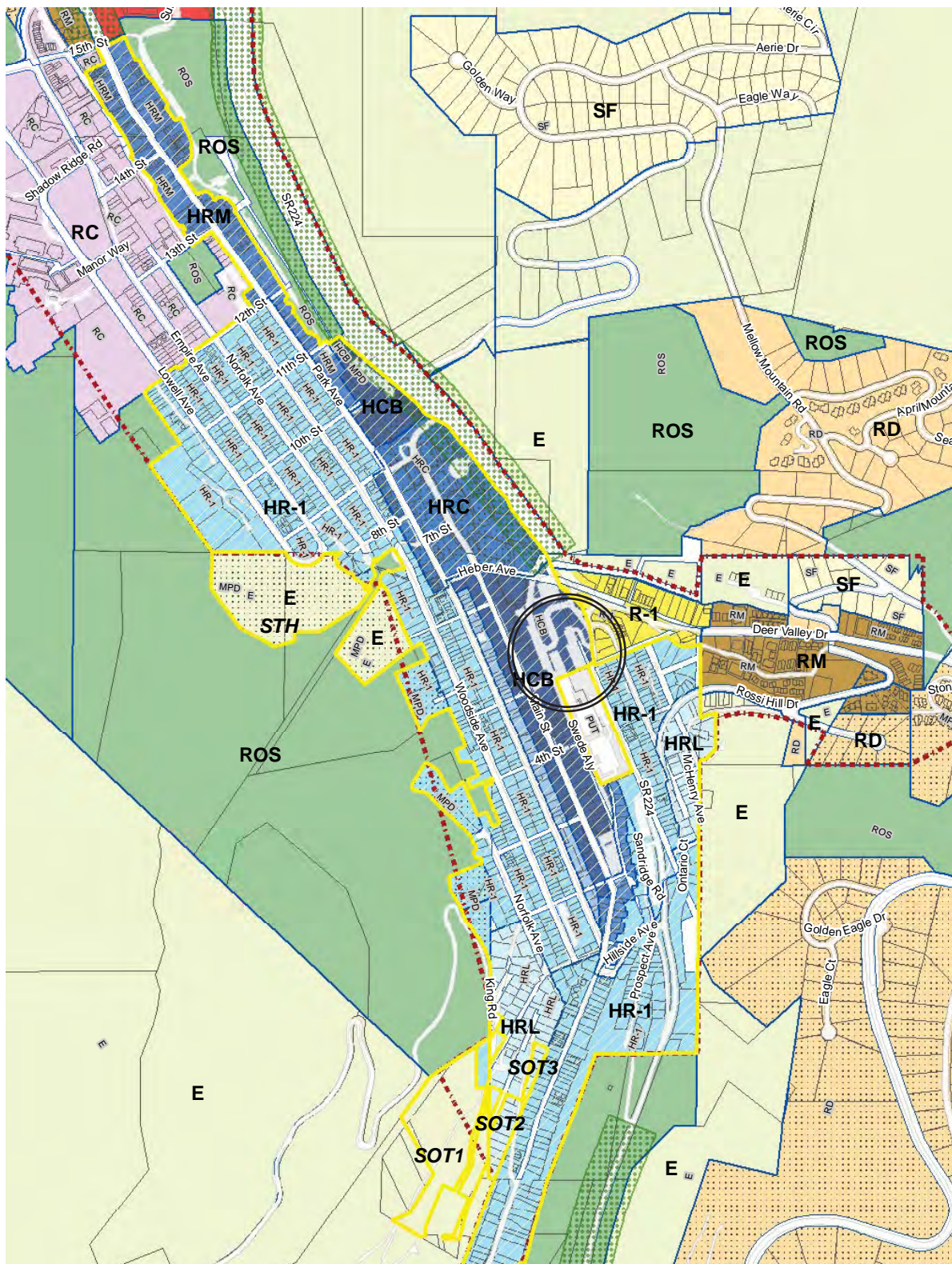
New construction in PUT building and planning zones follow guidelines intended to respect the character and scale of the Historic downtown environment, while improving on functional or social conditions of the Swede Alley. PUT Zoning allows for minor commercial support with a strong inclination to public use and outdoor/indoor activity. Unlike the HCB Zone however, new-construction in PUT Zones are not subject to Architectural Review, and therefore do not need to meet the aesthetic characters defined by the Design Review Board. PUT areas also intend to alleviate vehicular demand on Main Street, while hopefully creating a more active environment for Swede Alley.

It is recommended that Zoning for the proposed site be re-classified as fully PUT Zoning, this in order to allow for architectural freedoms in designing aesthetics and form, without limitations on architectural style or material.

Legend

- County Boundaries
- Park City Limits
- Sending (STH, SOT1, SOT2, SOT3, SHD) Zones
- Receiving Zones
- Sensitive Lands (SLO)
- Frontage Protection Zone (FPZ)
- Entry Corridor Protection (ECP)
- Master Planned Development (MPD)
- Regional Commercial (RCO)
- Community Transition (CT)
- Estate (E)
- General Commercial (GC)
- Historic Commercial Business (HCB)
- Historic Residential (HR-1)
- Historic Residential (HR-2A)
- Historic Residential (HR-2B)
- Historic Recreation Commercial (HRC)
- Historic Residential - Low Density (HRL)
- Historic Res. - Medium Density (HRM)
- Light Industrial (LI)
- Protected Open Space (POS)
- Public Use Transition (PUT)
- Residential (R-1)
- Recreation Commercial (RC)
- Residential Development (RD)
- Residential Dev. - Medium Density (RD-M)
- Residential - Medium Density (RM)
- Recreational Open Space (ROS)
- Single Family (SF)
- Parcels





---Site Zoning-----

-----PUT ----- Public Use Transition-----

Title 15 Land Management Code - Ch. 2.22

2.22-1 Purpose-----

-Preserve cultural heritage of City's original business, Governmental, and Residential Center

-Allow use of land for recreational and institutional purposes with limited commercial support to enhance and foster the economic vitality of the city

-Facilitate continuation of the visual character, scale, and streetscape of the original Park City Town Center

-Encourage preservation of Historic Structures

-Encourage pedestrian-oriented, Pedestrian-Scale development

-Minimize impacts of new development on Parking Constraints of Old Town

-Minimize Visual impacts of automobiles and parking on Historic buildings and streetscapes

-Support development on Swede Alley

-Allow for Community input on development design

---Site Zoning-----

-----PUT ----- Public Use Transition-----

Title 15 Land Management Code - Ch. 2.22

2.22-2 Allowed Uses -----

-Parking Lot

-Public Assemble Uses

-Public Utility of Essential Services

-Outdoor Events

-Public and Quasi-Public Institution, Church, School,
Post Office

-Entertainment facility (outdoor)

-Commercial Retail and Service (minor)

-Restaurant, Cafe, or Deli

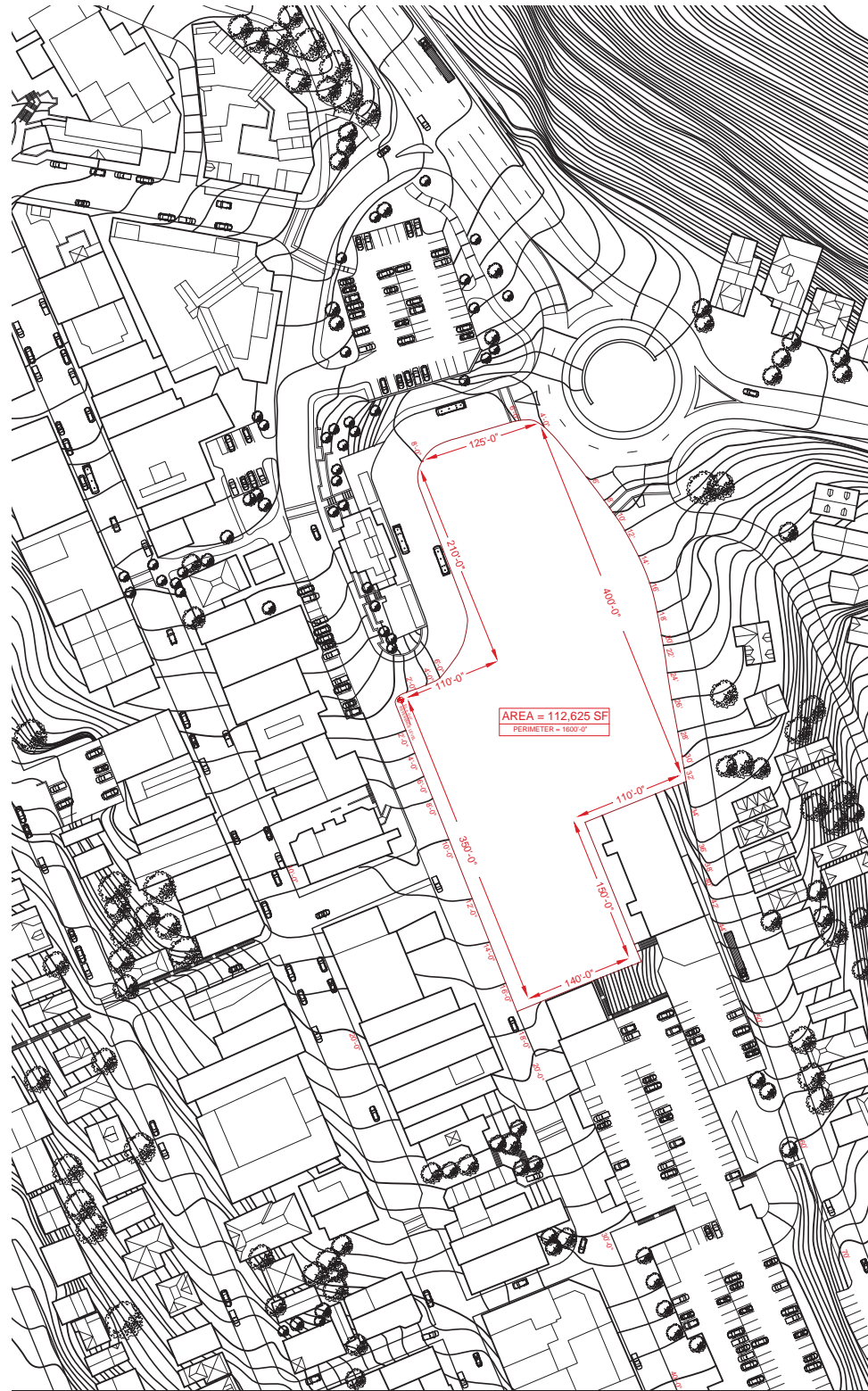
Title 15 Land Management Code - Ch. 2.22

2.22-3 Lot and Site Requirements -----

-There is no minimum Lot size in the PUT district

-Front, Rear, and Side Yards

-There are No minimum required front, rear,
or side yard dimensions in the PUT, however, where a
new construction abuts a residential zone, the new con-
struction shall meet the required minimum setback of the
abutting zone.



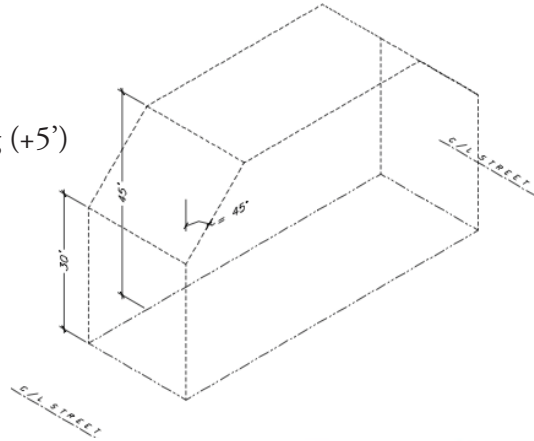
Title 15 Land Management Code - Ch. 2.22
2.22-4 Maximum Building Height -----

The maximum building volume for each lot is defined by a plane that rises vertically at the **Front Lot Line to a height of thirty feet (30')** measured above the average Natural Grade and then proceeds at a forty-five degree (45°) angle toward the rear of the Property until it intersects with a point forty-five feet (45') above the Natural Grade and connects with the rear portion of the bulk plane. **The maximum Building Height shall be forty-five feet (45') as measured from Existing Grade.**

Exceptions:

Mechanical equipment + Screening (+5')

Elevator Penthouses (+8')

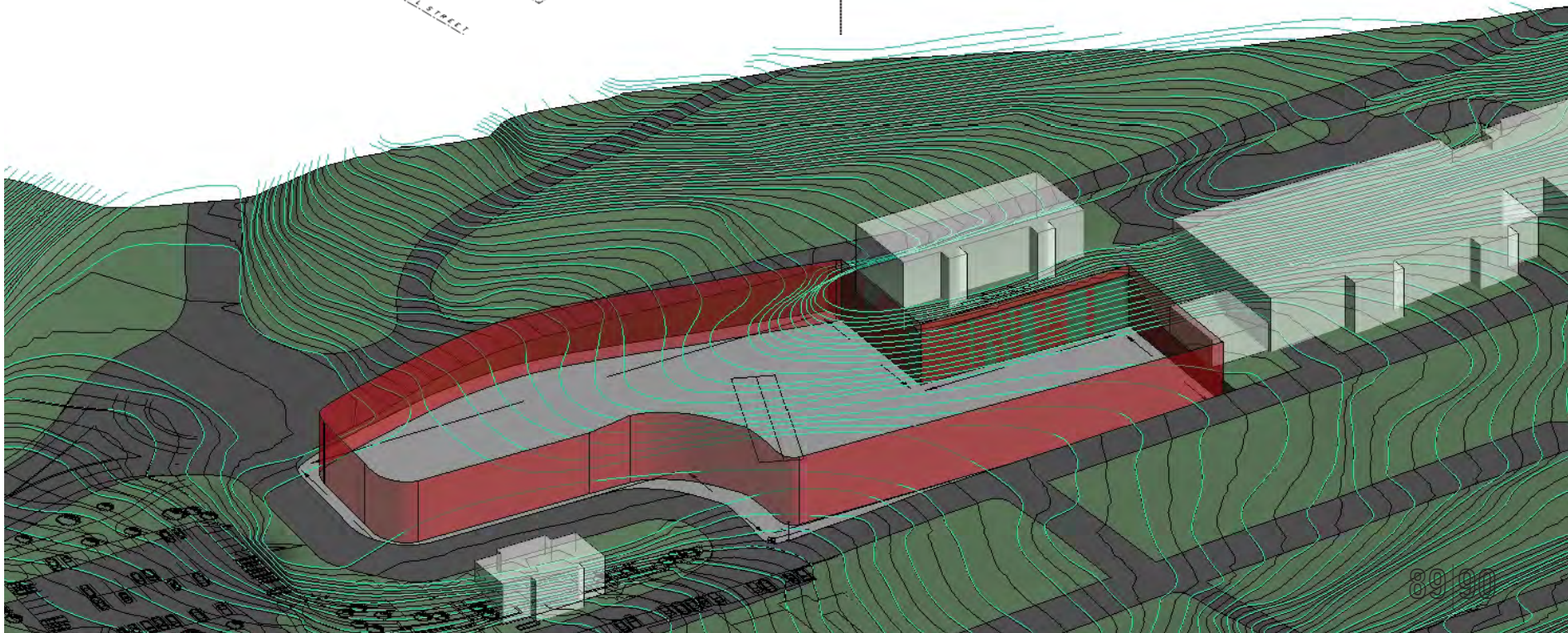


Title 15 Land Management Code - Ch. 2.22
2.22-7 Mechanical Service -----

All exterior mechanical equipment must be screened to minimize noise infiltration to adjoining Properties and to eliminate visual impacts on nearby properties, including those Properties located above the roof tops of Structures in the HCB district

15-2.22-10 Vegetation Protection-----

The property owner must protect significant vegetation during any development activity. Significant vegetation includes large trees 6" in diameter or greater measured 4 1/2' above the ground, groves of small trees, or clumps of oak and maple covering an area of 50 SF or more.



-----PUT ----- Public Use Transition-----

Title 15 Land Management Code - Ch. 2.22
2.22-6 Parking Regulations -----

Off-Street parking shall be provided per the LMC parking standards set forth in Chapter 15-3. The parking must be on-site or paid by fee in lieu of on-Site parking set by Resolution equal to the parking obligation multiplied by the per space parking fee/ in-lieu fee.

PROPOSED USE	MINIMUM WIDTH	MAXIMUM TOTAL WIDTH
RESIDENTIAL Single-Family Duplex Shared Driveways	10'	27'
RESIDENTIAL Multi-Unit, 5 or more Parking Spaces	18'	30'
COMMERCIAL Requiring 5 or more Parking Spaces	24'	30'
COMMERCIAL Requiring 4 or fewer Parking Spaces	18'	30'

-----PUT ----- Public Use Transition-----

Title 15 Land Management Code - Ch. 3
15-3 LMC Off-Street Parking -----

15-3-3

(A) Grading and Drainage

- (1.) Parking areas must be graded for proper drainage
- (2.) Adequate control curbs must be installed to control drainage and vehicle movement
- (4.) Driveways must not exceed a 14% Slope

(B) Surfacing

Parking areas and driveways must be Hard-Surfaced

(C) Parking Area Lighting

Low-pressure or high pressure sodium light sources are the only allowed light sources for Parking Areas with 5 or more spaces. Lighting fixtures affixed to buildings for the purposes of lighting Parking Areas shall be prohibited.

- (2.) Luminaries mounting height must be in the range of 12' to 20'

(4.) Underground Parking Garage Entryways
Light sources within the first 30' of an open garage entryway must be high-pressure sodium with partially shielded fixtures

Title 15 Land Management Code - Ch. 3
15-3 LMC Off-Street Parking -----

(D) Parking Area Landscaping

In the design of large Parking Areas, bays of stalls shall generally be separated approximately every 12-15 stalls, by landscaping islands to break up the mass of Hard-Surfaced paving. Landscaped Areas shall generally not be less than 5' wide.

(4) Parking should generally be located to the rear of Buildings or Screened so it does not dominate the Streetscape

(F) Parking Space Dimensions

Parking spaces must be at least 9' x 18'
ADA Parking Space consistent with IBC

Driveway widths (see figure left)

(2) Spacing

Minimum of 75' between major commercial driveways is recommended

(C) Structured Parking Requirements

(a) 24' aisle width for 90° layout

Non Residential parking ratio
(Max selected)

Indoor Entertainment, Theater

5 spaces per 1,000 SF -----

Total = 440 Spaces

Bicycle (10%) = 44 Spaces

ROOF SNOW LOAD CHART FOR PARK CITY, UT (1),(5)

ELEVATION	GROUND SNOW LOAD	FLAT ROOF SNOW (PSF) IN DENSELY FORESTED OR SHELTERED AREAS (PSF)	FLAT SNOW LOAD (PSF) IN ALL OTHER AREAS (PSF)
6000	107	96	75
6200	115	103	80
6400	123	111	86
6600	133	119	93
6800	142	128	100
7000	153	137	107
7200	163	147	114
7400	174	157	122
7600	185	167	130
7800	196	177	137
8000	208	187	145
8200	219	197	153
8400	231	208	162
8600	243	218	170
8800	254	229	178
9000	266	240	186

Notes:

1. Note that the 1.15 Load Duration Factor will not be permitted in Park City for structural member designs, per Utah amendments.
2. Ground snow values are derived from the "SEAU Ground Snow Study".
3. As per I.B.C. 2006 Ed. 1608 and Ch. 7 ASCE 7-05
4. Loads shown above are minimum roof loads. Unbalanced snow load, eave loads, drift, sliding and other loads as per ASCE-7 must be considered.

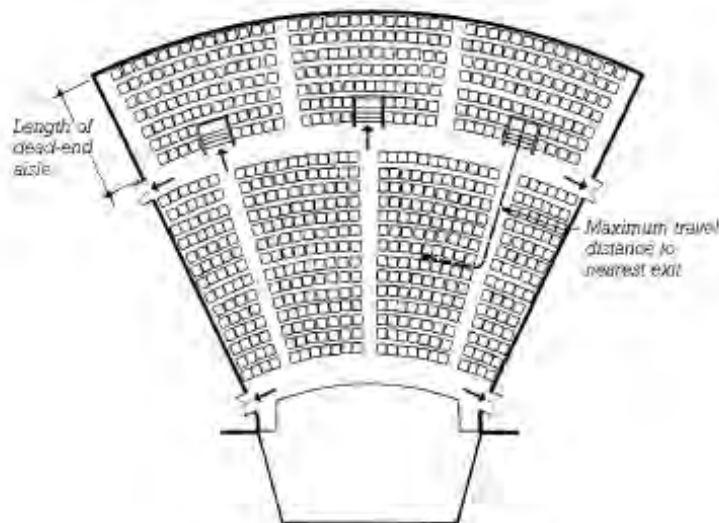
Occupancy Classification

A / B

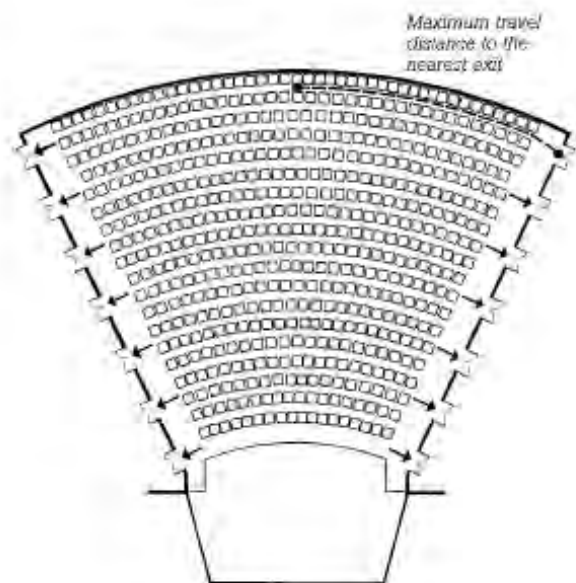
Occupancy	General Description
A ASSEMBLY	<p>Assembly uses include social, recreational, and civic gatherings of 50 or more persons. Assembly includes five subgroups:</p> <p>A-1: This group includes theaters for the viewing of motion pictures, dramatic arts, and performances, usually with fixed seating.</p> <p>A-2: This group includes food and drink establishments.</p> <p>A-3: This group includes recreational, amusement, and worship uses not specifically falling under other Assembly groups, including, for example, galleries, auditoriums, churches, community halls, courtrooms, dance halls, gymnasiums, lecture halls, libraries, museums, passenger station waiting areas, and the like.</p> <p>A-4: This group includes indoor sports arenas with spectator seating.</p> <p>A-5: This group includes outdoor sports arenas.</p>
B BUSINESS	<p>Business uses include office, professional, and service activities, and storage of related records and accounts. Business use also includes education facilities past the 12th grade, but does not include retail or wholesale sales, which are classified as Group M, Mercantile.</p>

Building Use	Occupancy	Building Use	Occupancy
Agricultural buildings, barns, livestock shelters	U	Child care, 6 or more children 2½ years of age or less, less than 24-hour	I-4, or E with certain occupant number and egress restrictions
Aircraft hangers	S-1	Childcare, 6 or more children 2½ years of age or less, 24-hour	I-2
Aircraft hangers, accessory to one- or two-family residences	U	Childcare, 6 or more children older than 2½ years of age	E or I-4
Airport traffic control towers	B	Churches	A-3
Alcohol and drug centers, 24-hour, 17 or more persons	I-1	Civic administration	B
Amusement arcades	A-3	Clinic, outpatient	B
Amusement park structures	A-8	Community halls	A-3
Animal hospitals, kennels, pounds	B	Congregate care facilities, 24-hour, 17 or more persons	I-1
Apartment houses	R-2	Convalescent facilities, 24-hour, 17 or more persons	I-1
Art galleries	A-3	Convents	R-2
Assisted living, 17 or more persons	I-1	Correctional centers	I-3
Assisted living, 5 or fewer persons	R-3	Courtrooms	A-3
Assisted living, between 6 and 16 persons	R-4	Dance halls	A-3
Auditoriums	A-3	Day care, 5 or fewer adults of any age, less than 24-hour (for children, see Child care)	R-3
Banks	B	Day care, 6 or more adults of any age, less than 24-hour (for children, see Child care)	I-4
Banquet halls	A-2	Department stores	M
Barber and beauty shops	B	Detention centers	I-3
Barns	U	Detoxification facilities, 24-hour	I-2
Bleachers, outdoors	A-5	Drug stores	M
Boarding houses, not transient	R-2	Dry cleaning and laundries	B
Boarding houses, transient	R-1	Educational occupancies above the 12th grade	B
Bowling alleys	A-3	Educational occupancies K through 12	E
Car washes	B		
Carports	U		
Child care, 5 or fewer children, any age	R-3		
Child care, places of worship during religious functions	Included with primary use, usually B		
Building Use	Occupancy	Building Use	Occupancy
Electronic data processing	B	Post offices	B
Exhibition halls	A-3	Prisons	I-3
Factories depending on hazard	F-1 or F-2,	Professional services	B
Fences, more than 6 ft (2 m) high	U	Radio and television stations, without audience facilities	B
Fire and police stations	B	Radio and television studios, admitting an audience	A-1
Fraternities, sororities	R-2	Reformatories	I-3
Funeral parlors	A-3	Rehabilitation facilities, 17 or more persons, 24-hour	I-1
Grandstands, outdoors	A-5	Residences, single- or two-family	R-3
Greenhouses	U	Residential care, 17 or more persons, 24-hour	I-1
Group homes, 17 or more persons	I-1	Residential care, between 6 and 16 persons, 24-hour	R-4
Gymnasiums	A-3	Residential care, 5 or fewer persons, 24-hour	R-3
Halfway houses, 17 or more persons	I-1	Restaurants	A-2
Hazardous materials processing and storage	H-1 through H-5; consult the code for more information	Retail or wholesale stores	M
Hospitals	I-2	Retaining walls	U
Hotels	R-1	Sales rooms	M
Jails	I-3	Sheds	U
Laboratories, testing and research	B	Skating rinks with spectator seating, indoor	A-4
Lecture halls	A-3	Sports arenas, indoor	A-4
Libraries	A-3	Stadiums, outdoors	A-5
Markets	M	Storage	S-1 or S-2, depending on hazard
Medical care, 24-hour, with 5 or fewer persons	R-3	Swimming pools, indoor, with spectator seating	A-4
Medical care, 24-hour, with 6 or more persons	I-2	Swimming pools, indoor, without spectator seating	A-3
Monasteries	R-2	Tanks	U
Motels	R-1	Taverns and bars	A-2
Motion picture theaters	A-1	Telephone exchanges	B
Motor vehicle repair	S-1	Tennis courts, indoors, with spectator seating	A-4
Motor vehicle service stations	M	Tennis courts, indoors, without spectator seating	A-3
Motor vehicle showrooms	B	Theaters	A-1
Museums	A-3	Towers	U
Night clubs	A-2		
Nursing homes	I-2		
Parking garages, open or closed	S-2		
Passenger station waiting areas	A-3		
Pool and billiard halls	A-3		

Sundance Institute CESMOA											
Park City, Utah											
Program	Factor	NSF	NSF-Total		Occupant Group	Floor Area Per	Occupant Load	Water Closets	Lavatories	Drinking Fountains	Showers
Institute											
Lobby		500-750	500-750		Assembly, unconcentrated seating	15 SF	50				
Offices	26	75	1950		Business Areas	100 SF	20				
Ind. Workspaces	36	40	1440		Business Areas	100 SF	15				
Screening Rooms	1	750	750		Assembly, concentrated seating	7 SF	107				
Conference	6	750	4500		Business Areas	100 SF	45				
Service/Utility		10%	939		Storage	300 SF	4				Emer.
				10329			241	6	4	3	None
Museum											
Lobby		1000-3500	1000-3500		Assembly, unconcentrated seating	15 SF	234				
Ticket Office		1500	1500		Business Areas	100 SF	15				
Exhibition Gallery	3	3500-5000	10,500 - 15,000		Assembly, unconcentrated seating	15 SF	1000				
Gallery Space	7	1500	10,500		Assembly, unconcentrated seating	15 SF	700				
Service/Utility		10%	1550		Storage	300 SF	6				Emer.
				17050			1955	16 (M) 30 (W)	10	4	None
Cinema											
Premier Theatre	1	7500	7500		Assembly, concentrated seating	7 SF	1071				
Standard Use Theater	1	3750	3750		Assembly, concentrated seating	7 SF	536				
Projection Room	1	1000	1000		Mechanical Equipment Rooms	300 SF	3				
Green Rooms	1	1500	1500		Assembly, unconcentrated seating	15 SF	100				
Service/Utility		10%	1375	15125	Storage	300 SF	5				Emer.
							1715	14 (M) 26 (W)	9	3	None
Public											
Retail/ Museum Shop		1500	1500		Mercantile, areas other	60 SF	25				
Restaurant / Café		5000	5000		Mercantile, areas other	60 SF	84				
Service/Utility		10%	650	7150	Storage	300 SF	3				Emer.
							112	2	1	1	None
Academic											
Film Studio	2-(4)	5000	10,000		Educational, shops and vocational	50 SF	200				
Sound Recording Studio	1	1000	1000		Educational, shops and vocational	50 SF	20				
Lighting Studio	1	500	500		Educational, shops and vocational	50 SF	10				
Editing Rooms	4	250	1000		Educational, shops and vocational	50 SF	20				
Lecture Hall / Classroom	1	1000	1000		Educational, classroom areas	20 SF	50				
EMG Lab - Neurology	1	1500	1500		Institutional, outpatient	100 SF	15				
EEG Lab - Neurology	1	1500	1500		Institutional, outpatient	100 SF	15				
Research Workspace - Neuro	1	1000	1000		Educational, classroom areas	20 SF	50				
Combined Library	1	5000	5000		Libraries, stack areas	100 SF	50				
Research Workspace - Psych	1	1000	1000		Educational, classroom areas	20 SF	50				
Patient Evaluation Rooms - Psych	5	100	500		Institutional, outpatient	100 SF	5				
Service / Utility		10%	2400	26,400	Storage	300 SF	8				Emer.
							493	10	10	5	None
						TOTAL	4771				
		Net Total	76,054								
		NSFF 15%	5650								
		Total	81704								



CONVENTIONAL ASSEMBLY SEATING



CONTINENTAL ASSEMBLY SEATING

	Total Capacity	Minimum Number of Wheelchair Space Clusters
International Building Code	Up to 300	1
	301-600	2
	601-900	3
	901-1500	4
	1501-2100	5
	2101-3000	6
	Over 3000	6, plus 1 additional for each 1000 seats or portion thereof

	Seating		Aisles ¹			
	Maximum Row Length	Row Spacing	Minimum Aisle Width	Longest Dead-End Aisle	Cross-Aisle Width	Maximum Slope of Aisle
International Building Code ²	For a row with egress at both ends: 100 seats; for a row with egress at one end only: 30' (9 m) to an aisle that offers a choice of two paths of egress (one choice may be across an additional row of not more than 24 seats).	For a row with egress at both ends: 12" (305 mm) clear plus 0.3" (7.6 mm) for every seat above 14. For a row with egress at one end only: 12" (305 mm) plus 0.6" (15.2 mm) for every seat above 7. Maximum required clear spacing is 22" (559 mm).	36" (914 mm) for aisles serving seating on one side or not more than 50 seats on two sides. 42" (1067 mm) for aisles serving more than 50 seats on two sides.	20' (6 m) unless seats served by dead-end aisle are within no more than 24 seats of another aisle with row spacing 12" (305 mm) plus 0.6" (15.2 mm) for every seat above 7.	Same as for aisles, sized for the combined capacity of the converging aisles.	1:8

Stairs				Exits	
Stairs in Aisle	Minimum Stair Width	Required Stair Width	Handrails	Maximum Travel to Exit: Unsprinklered	Maximum Travel to Exit: Sprinklered
Tread depth 11" (279 mm) minimum. Riser height 8" (203 mm) maximum and 4" (102 mm) minimum. Risers up to 9" (229 mm) are permitted where necessitated by slope of adjacent seating.	36" (914 mm) for stairs serving seating on one side or not more than 50 seats on two sides. 48" (1219 mm) for stairs serving more than 50 seats on two sides. See also the next table column.	Add to the minimum stair width from the previous column: 0.3" (7.6 mm) per person for risers 7" (178 mm) or less, plus 0.005" (0.13 mm) per person for each additional 0.1" (2.5 mm) of riser height greater than 7".	Handrails are required at stairs and at aisles with a slope exceeding 1:15. Aisles or stairs subdivided by handrails must have a minimum width of 23" (574 mm) between the handrail and adjacent seating.	200' (61 m)	250' (76 m)

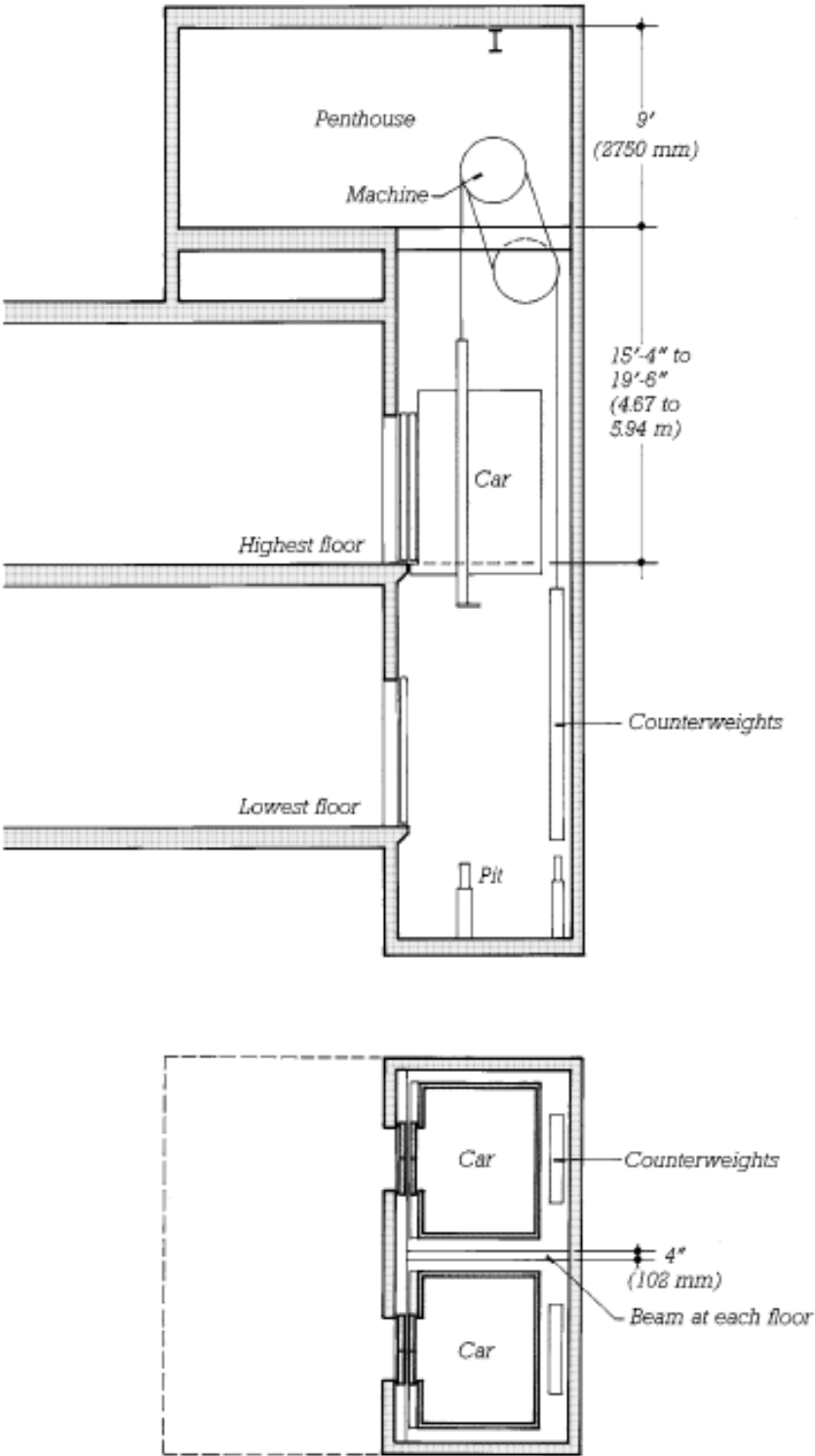
APPROXIMATE NUMBERS OF ELEVATOR SHAFTS

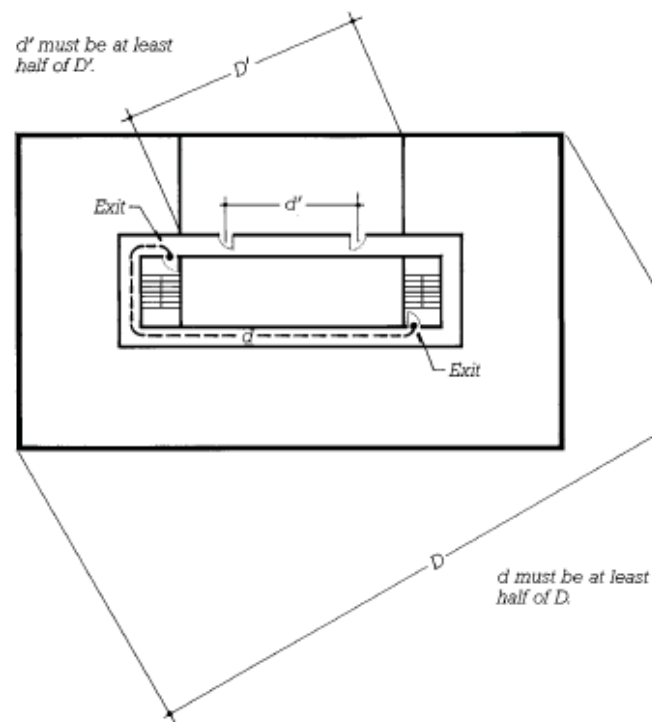
Use	Number of Shafts	Capacity of Elevator
Apartment Buildings	1 per 75 units, plus 1 service elevator for 300 units or more in a high-rise building	2000 lb to 2500 lb (900 kg to 1140 kg)
Hotels	1 per 75 rooms, plus 1 service elevator for up to 100 rooms and 1 service elevator for each additional 200 rooms	2500 lb to 3000 lb (1140 kg to 1360 kg)
Office Buildings	1 per 35,000 sq ft (3250 m²) of area served, plus 1 service elevator per 265,000 sq ft (24,600 m²) of area served	2500 lb to 3500 lb (1360 kg to 1590 kg)

2 Public
1 Service

ELEVATOR DIMENSIONS

Use	Capacity	Inside Car Dimensions	Inside Shaft Dimensions (width × depth)
Apartments, Hotels, Office Buildings, Stores	2000 lb (900 kg)	5'-8" × 4'-3" (1727 × 1296 mm)	6'-7" × 7'-4" (2006 × 2235 mm)
Office Buildings, Hotels, Stores	2500 lb (1140 kg)	6'-8" × 4'-3" (2032 × 1296 mm)	8'-4" × 6'-8" (2540 × 2032 mm)
Office Buildings, Hotels, Stores	3000 lb (1360 kg)	6'-8" × 4'-9" (2032 × 1448 mm)	8'-4" × 7'-5" (2540 × 2261 mm)
Office Buildings, Stores	3500 lb (1590 kg)	6'-8" × 5'-5" (2032 × 1651 mm)	8'-4" × 8'-1" (2540 × 2464 mm)
Hospitals, Nursing Homes	6000 lb (2730 kg)	5'-9" × 10'-0" (1750 × 3050 mm)	8'-2" × 11'-9" (2490 × 3580 mm)
Freight, Service	4000 lb to 6000 lb (1820 kg to 2730 kg)	8'-4" × 10'-0" (2540 × 3050 mm)	10'-10" × 10'-8" (3300 × 3250 mm)

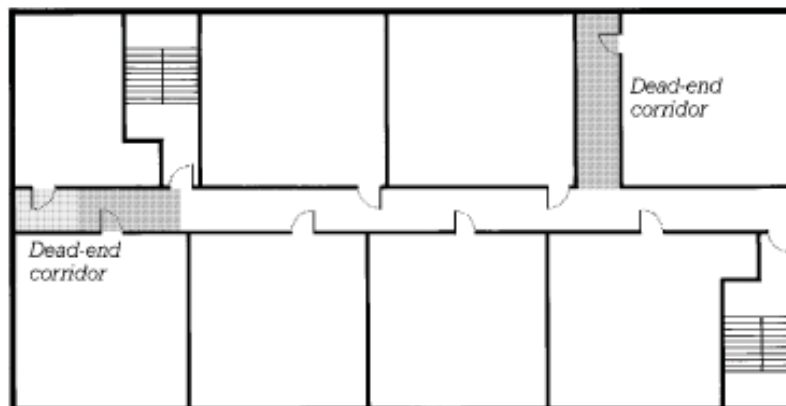
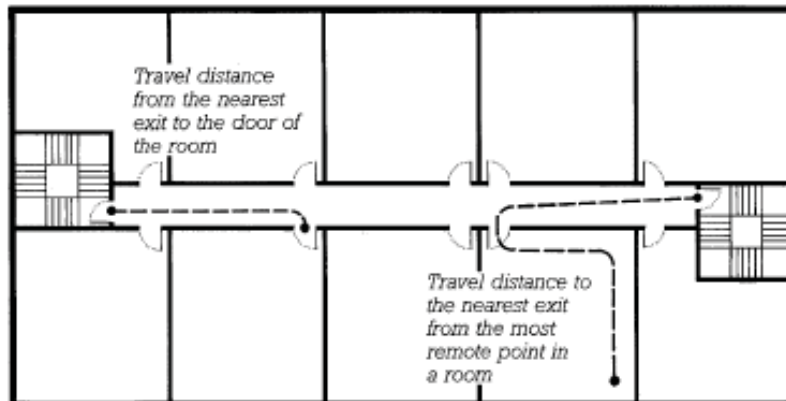




Fire-resistance rated door

Width W and the width of the door are determined by occupant load calculations.

Fire-resistance rated enclosure walls



Occupancy (see index on pages 7-10 for specific uses)	Maximum Travel Distance from Most Remote Point to Nearest Exit Enclosure		Maximum Travel Distance to Two Independent Egress Paths	Largest Room That May Have Only One Door ¹
	Unsprinklered	Sprinklered		
A: Assembly (all types)	200 ft (61 m); for open-air seating, 400 ft (122 m) for combustible construction, or unlimited for noncombustible construction	250 ft (76 m)	75 ft (23 m)	50 occupants
B: Business	200 ft (61 m)	300 ft (91 m)	75 ft (23 m) unsprinklered, 100 ft (30 m) sprinklered, 100 ft (30 m) unsprinklered for tenant spaces with occupancy of 30 or less	50 occupants

Maximum Length of Dead-End Corridor ²	Minimum Clear Corridor Width ³	Minimum Net Clear Egress Door Width ⁴	Minimum Stair Width ⁵	Additional Requirements
20 ft (6 m)	44 in. (1118 mm) for more than 50 occupants, 36 in. (914 mm) for 50 or fewer occupants	32 in. (813 mm)	44 in. (1118 mm) for more than 50 occupants and 36 in. (914 mm) for 50 or fewer occupants. See pages 260-261 for widths of steps within assembly aisles.	For assembly seating row spacing, aisles, and exits, see also pages 259-261.
20 ft (6 m), or 50 ft (15 m) if sprinklered	same as above	32 in. (813 mm)	44 in. (1118 mm) for more than 50 occupants and 36 in. (914 mm) for 50 or fewer occupants.	



Precedents - Museums/ Archives

..... Federal Square (ACMI)

- Melbourne, Australia

LAB Architecture

..... Berkeley Art Museum and

Pacific Film Archive

- Berkeley, CA

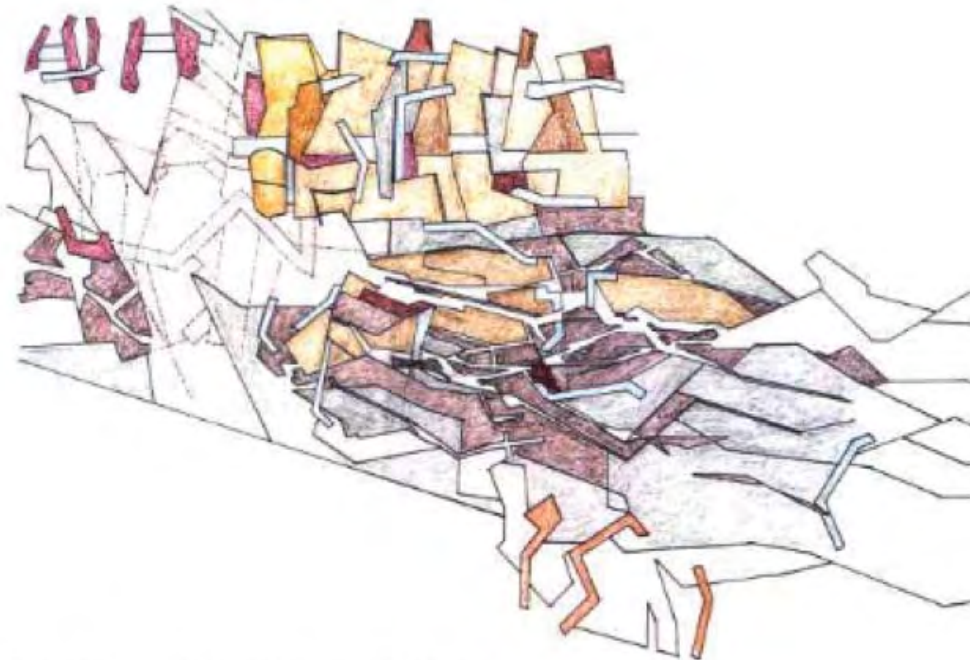
Mario Ciampi

PRECEDENT STUDY





Australian Centre for Moving Images, Federal Square, Melbourne, Australia, LAB Architecture



CONCEPT SKETCH, COMPETITION STAGE

----- Federal Square -----

- Design Competition held for proposals
- Winner (LAB Architecture) was chosen in 1996
- Architect was chosen by Daniel Libeskind

Construction Started: 1997
Construction Completed: 2003

Budget: \$475 AUS



-----Federal Square

It is described as a new center for cultural activity, an “architecture of difference and coherence, bringing together disparate institutions allowing their true differences to be registered in the developed geometries, as a network of animated, emotive, and enlightening experiences.

Project Size: 44,000 m² - 475,000 SF

LAB Architecture studio advanced to the second stage of competition against 176 total entries. The firm, with no prior projects or experience resembling this scale, was chosen over four other second-round applicants. Following selection, the project became an immediate priority for the young studio, and they soon relocated their office from London to Melbourne.

Cultural + Commercial Program

National Gallery of Victoria

ACMI (offices, studios, galleries, cinema)

Retail

Cafe

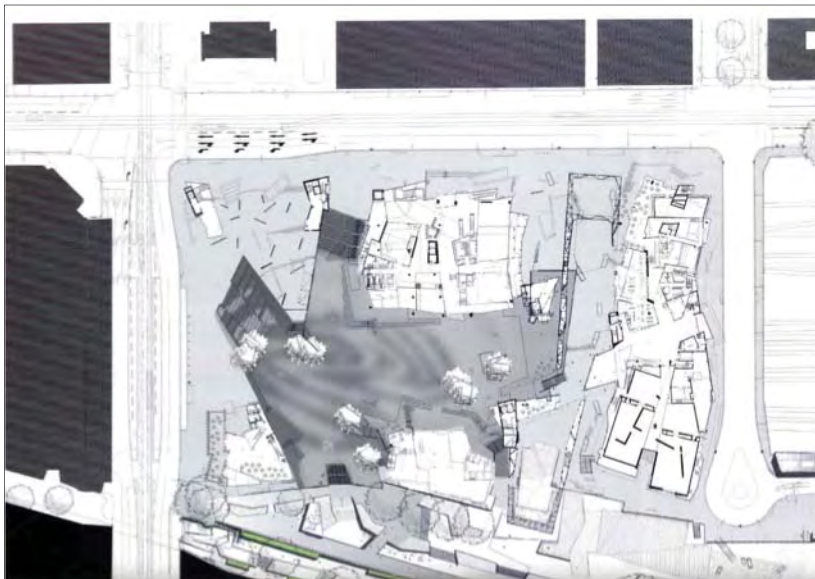


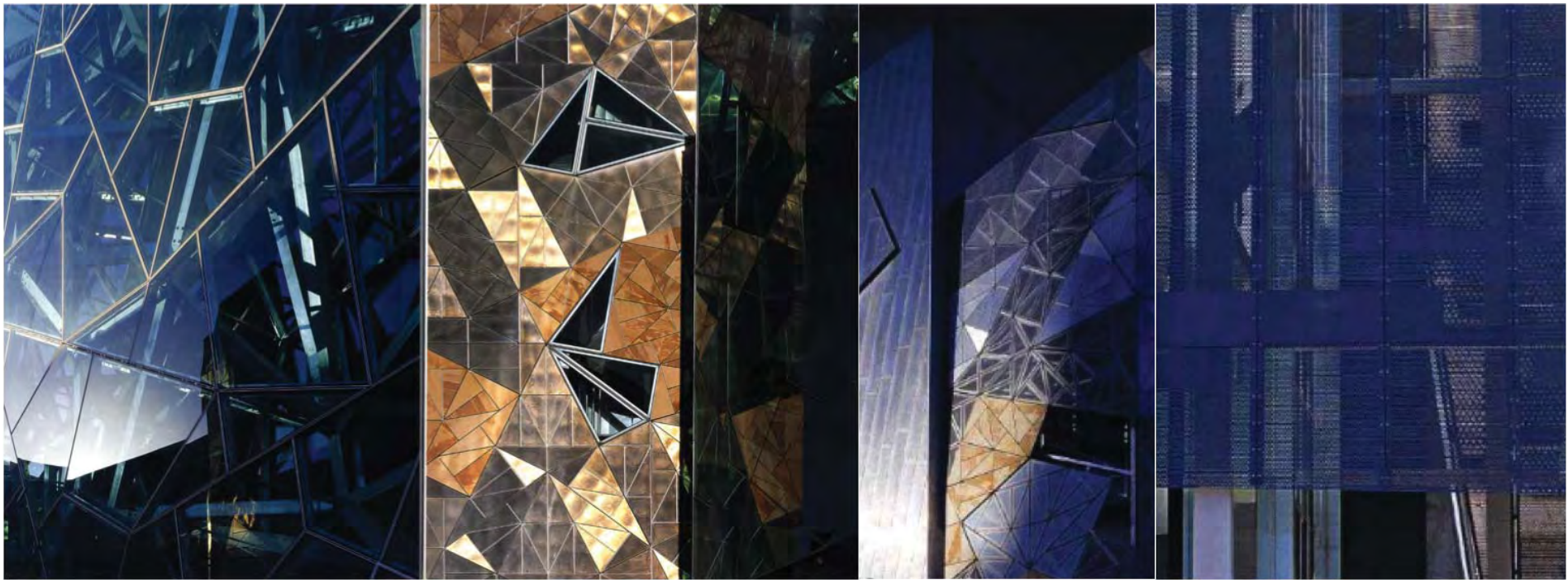


Federal Square created a site where one never existed. Open air tracks for the nearby train system was turned into a civic platform and tunnel for the transit system. The Civic plaza is developed to operate as a compound spatial figure, with multiple points of activity and focus. However, it can also function as a single activity space focused towards a stage and video screen.

Attracts 6.5 million visitors annually, the ACMI contributes an average of 1.2 million

Exterior square acts as an amphitheater, with a capacity of 35,000, but gatherings of 150,000+ have occurred on-site.





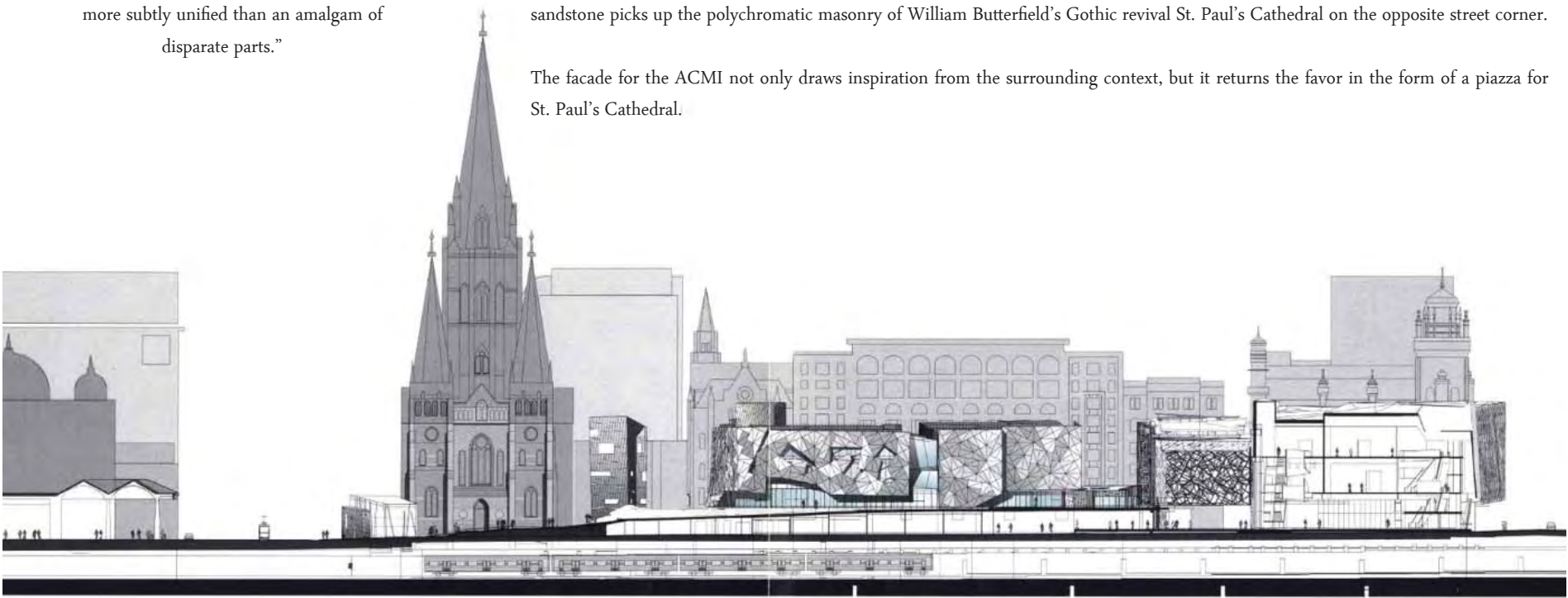
Fractal facade -----

“A fractal architecture of supple variation can be more subtly unified than an amalgam of disparate parts.”

ACMI Material Contextualism -----

The Glass, Steel, and Zinc surfaces reflect the color and texture of prosaic office buildings that make up the downtown, while the beige sandstone picks up the polychromatic masonry of William Butterfield’s Gothic revival St. Paul’s Cathedral on the opposite street corner.

The facade for the ACMI not only draws inspiration from the surrounding context, but it returns the favor in the form of a piazza for St. Paul’s Cathedral.





ACMI Facade Criticisms -----

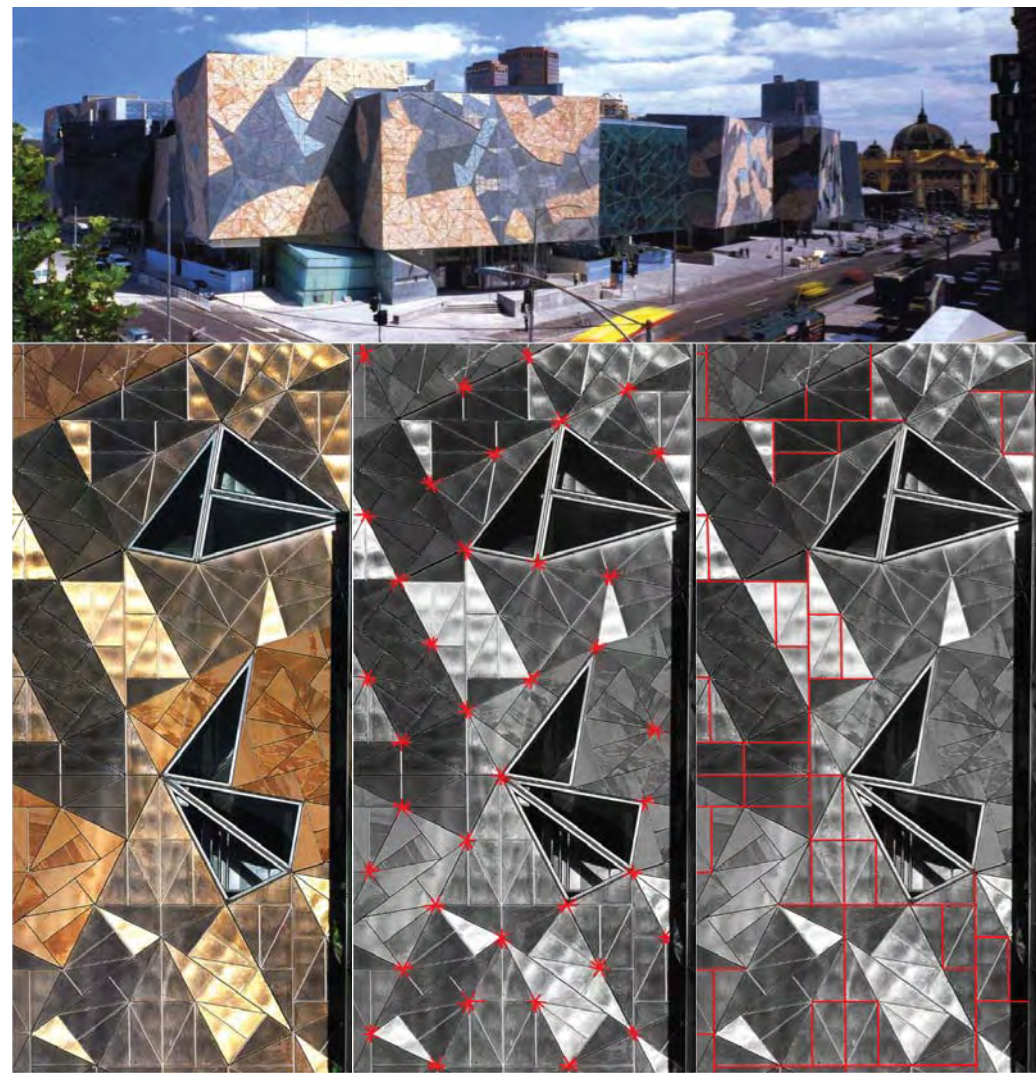
“There is no evidence of human scale, no relationship to the city, nor is there any nature of what happens within the buildings that surround the piazza. The front to Flinders St. is anti-urban, it completely ignores the city that has so generously given it being.”

Positive -----

Building is a ‘decorate shed’, which is the only way to resist the ‘regionalism’ that prevails throughout the country. The geometry of the facade is relative to Mandelbrot’s proposal of fractals: the relation to nature, described as ‘fragmented, broken, or irregular.’ The facade is successful in hiding much of the ductwork in the space between the building’s surface and body.

Negative -----

As Huxley said, ‘the ethical progress of society depends, not on imitating the cosmic process, still less than running away from it, but in combating it. How can nature be a wise model for architectural activity? The architecture must be made in our own way, responding to nature but not copying it. Instead the result of the Federal Square is just as daunting and indifferent to gentler human feelings as is Libeskind’s building in Berlin. The building’s facade is a ‘carnival clothes designed independently of the body’s contours.’ The space between the cladding and the interior volume displays the excessiveness of the design strategy.



ACMI Facade -----

Despite the irregularity in appearance, the facade is based on a precise generative calculation that is modulated in to regular panels.

5 tiles = 1 panel

5 panels = 1 unit

The fractals formulate a pinwheel, with eight boundary lines meeting at a single point





ACMI

Project Budget - \$65 Million

Building Area - 7,000 m² (75,350 SF)

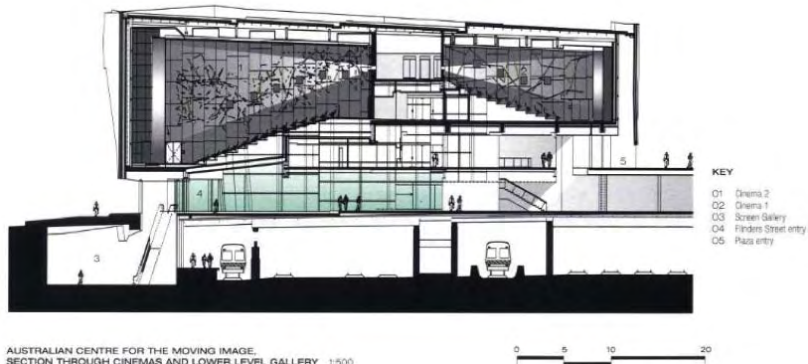
Cost - \$850 / SF

Scope - Interior design of galleries, lighting design, office and cinema fitout, media theatres, exhibition design

Total Facade Budget - \$28 Million (Sandstone, Zinc, Glass, Steel)

Facade Surface Area - 15,000 m²

The program provided within the Australian Centre for the Moving Image is classified into two filament buildings, one enclosed and windowless holding two film cinemas, and the other more open and porous containing office and studio functions.





ACMI

The windowless portion of the centre features a 400 seat, large format cinema (media formats - wide 70mm down to 16mm) and a smaller 200 seat education cinema. The cinemas have been acoustically engineered for silent films, as well as more modern, state-of-the art cinema formats.

ACMI is responsible for the preservation of film, television, and video of cultural and historic significance. The ACMI facilities include administrative offices; public programs such as museum and exhibit space; a web-casting studio; production lab for digital filming, sound work, animation, and editing; electronic classroom; interactive media research library; and exhibition spaces.

The Screen Gallery, encompassing more than 1700 m2, is a large flexible exhibition space located below street level on two former railway platforms. The Gallery houses curated and commissioned works, with new types of screen media and display modes.

74. "Lab Architecture Studio in association with Bates Smart," A+U, Jan, 2005. Pg. 38-51.

75. Architectural Record, June, 2003. Pg. 108-119.

76. "Lab Experiments," Architectural Review, May, 2003. Pg. 55-63.

77. "Federation Square," Architectural Australia, Mar.-Apr., 2003. Pg. 48-69.

78. "Il mutamento come fenomeno," l'Arca, Jan, 2004. Pg. 30-39.

79. "Federation Square," Lotus International, Sep., 2009. Pg. 94-99.

ACMI --- Final Criticisms

"Such exhibition practice is not worth any institution that lays claim to a mantle of artistic seriousness. The idea that a dead assemblage of plywood from a film set or a series of sketches will magically spring to life and exert a special aura when displayed in mistaken. This paraphernalia does not belong in a gallery space. These are static, lifeless chunks of memorabilia, mere fetish objects intended to trigger nostalgia. Unlike the paintings and sculptures in an art gallery there is no authentic art object that springs to life before the eyes. A prop is a prop is a prop."

--- Lynden Barber

Freelance film and music journalist

Sydney Curator for National Film and Sound Archive





Berkeley Art Museum and Pacific Film Archive

-Berkeley, CA

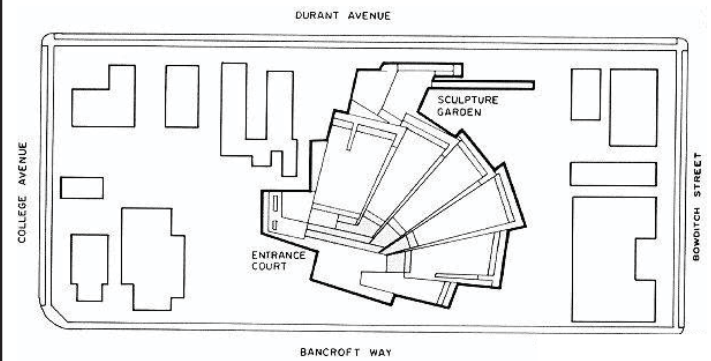
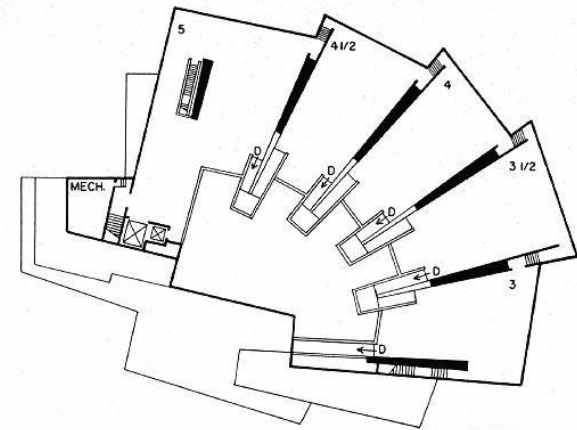
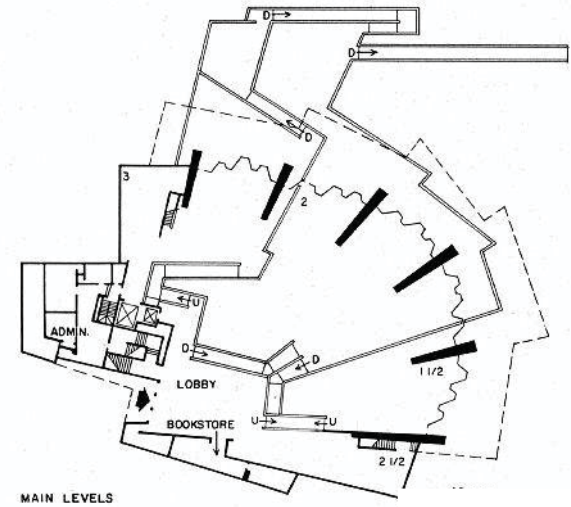
Mario Ciampi

The Berkeley Art Museum and Pacific Film Archive (BAM/PFA) is associated with the University of California at Berkeley.

The museum was founded in 1963 after a donation was made to the university from artist and teacher Hans Hofmann of forty-five paintings plus \$250,000. A competition to design the building was announced in 1964, and the museum opened in 1970. The museum has featured works by Albert Bierstadt, Jonathan Borofsky, Joan Brown, Robert Colescott, Jay DeFeo, Helen Frankenthaler, Paul Gauguin, Juan Gris, Ant Farm, Howard Fried, Paul Kos, Robert Mapplethorpe, Knox Martin, Jackson Pollock, Mark Rothko, Sebastião Salgado, and Arvo Györköy. It also offers the The MATRIX Program for Contemporary Art.

The Pacific Film Archive (PFA) was founded by Sheldon Renan and began screening films in 1966 and specializes in international films. The PFA also includes a library which includes an online database of documentation associated with the films. The current Berkeley Art Museum building was built in 1970 and designed by Mario Ciampi. The building was deemed seismically unsafe in 1997, and iron braces were added in 2001 to slightly improve its safety. In 1999, the Pacific Film Archive moved to a temporary building across the street.

In 2008, BAM/PFA unveiled plans for a new visual arts center, to be designed by the Japanese architect Toyo Ito and located in downtown Berkeley, across the street from UC Berkeley's main entrance. However, in 2009, those plans were cancelled. Citing the weak economy and trouble raising the necessary funds, BAM/PFA decided to retrofit and enlarge the former University of California Press printing plant at that site, a 1939 Art Deco building on the California Register of Historic Resources and qualified to be on the National Register of Historic Places.



In relevant comparison to the thesis programming, the Pacific Film Archive and Berkeley Art Museum identify key spaces and architectural relations that are informative to the programmatic adjacencies and compositions of a multi-function cultural and educational project. Notably, the circulation path and identifiable focal point of the building is of greatest value in determining design intent, while the spatial characteristics of the film-related programs are also necessary areas of investigation.

Parti and theory aside, the building geometrically exhibits a radial design, with open and flexible gallery spaces consistently referencing the point of origin. The very clear notion of separate gallery spaces, reducing the scales of the open areas, are best provided by the circulation between. Dissimilar to consistent museum design, the galleries are each located at different elevation, increasing in a linear path, providing the dynamic exterior perspectives. The transitional element lining them is a ramp along the longitudinal walls

separating the galleries, at the corner adjacent to the central atrium/ radial point of origin. The perspectives inside the atrium space are undoubtedly the most powerful in the building, and those from ground level overcomplicate the design recognition as movement through the galleries assists in a more complete understanding of both the architecture and structure of the museum. The galleries use these ramps serving as circulation between them in order to constantly reference and note that the atrium space is the most admirable in the building, alluding to an inward focus. This concept is not unlike the one identified in Frank Lloyd Wright's Guggenheim museum.

In addition to the design intent, other aspects worthy of note are the vertical solidarity of the structure, with predominantly skylighting, suggesting inward focus and controlling daylighting, as well as the programmatic inclusions of the archive examination areas, void of natural lighting and ideally in a much more private and individual location.

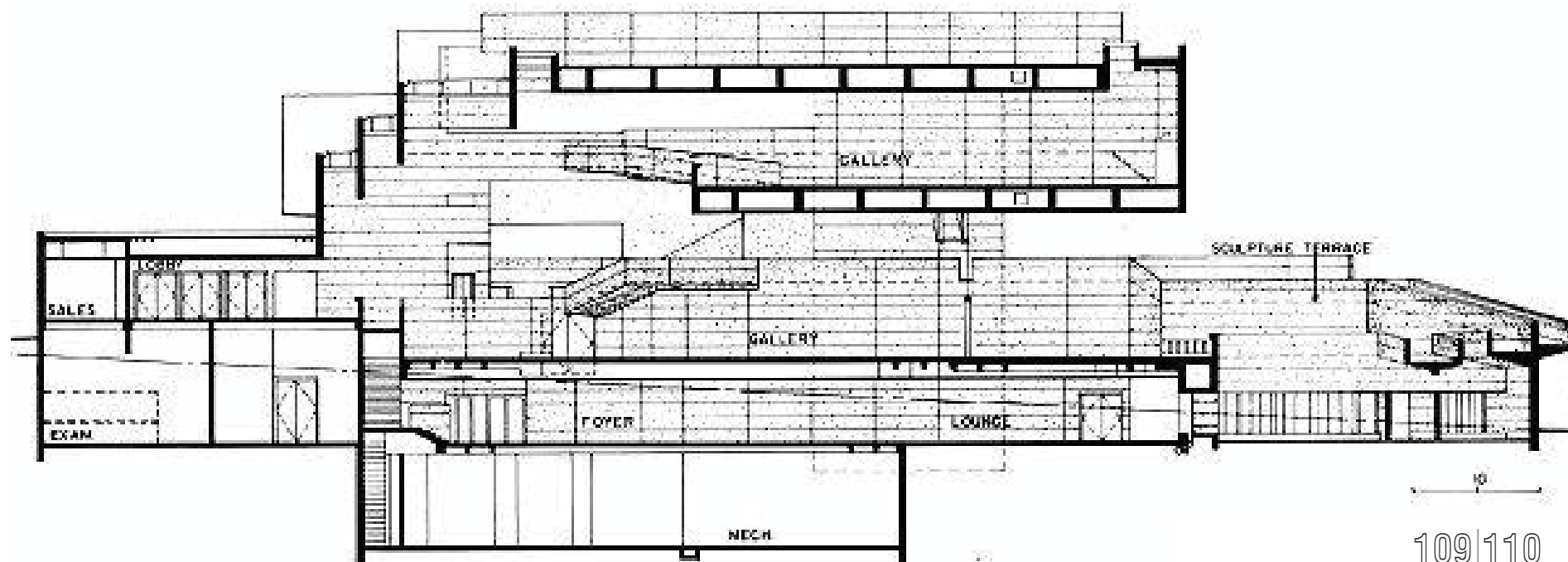
80. "About, Mission and History," BAM/PAF, accessed October 19, 2010, <http://www.bampfa.berkeley.edu>

81. Amazonas, Lee (Spring 2004). "Guerrilla Cinematheque Comes of Age: The Pacific Film Archive". *Chronicle of the University of California*: 147-159

82. Modenessi, Jennifer (2010-01-29). "UC Printing Plant may become new home of Berkeley Art Museum". *Contra Costa Times*. Retrieved 2011-02-10.

83. DelVecchio, Rick (2006-09-30). "Tokyo architect to design Cal's new museum". *San Francisco Chronicle*.

84. Modenessi, Jennifer (2010-01-29). "UC Printing Plant may become new home of Berkeley Art Museum". *Contra Costa Times*. Retrieved 2011-02-10.





Design Process | Interpretation

ATRIUM

SITE STRATEGY

DESIGN | PARTI PRIS

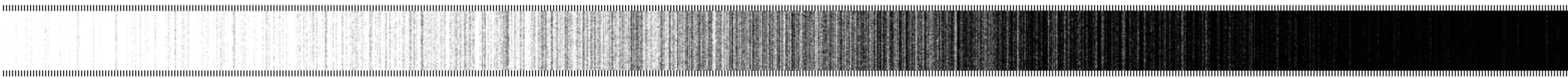
PROGRAM ALLOCATION

VISUAL FRAMING

MATERIALITY|COLOR|LIGHT

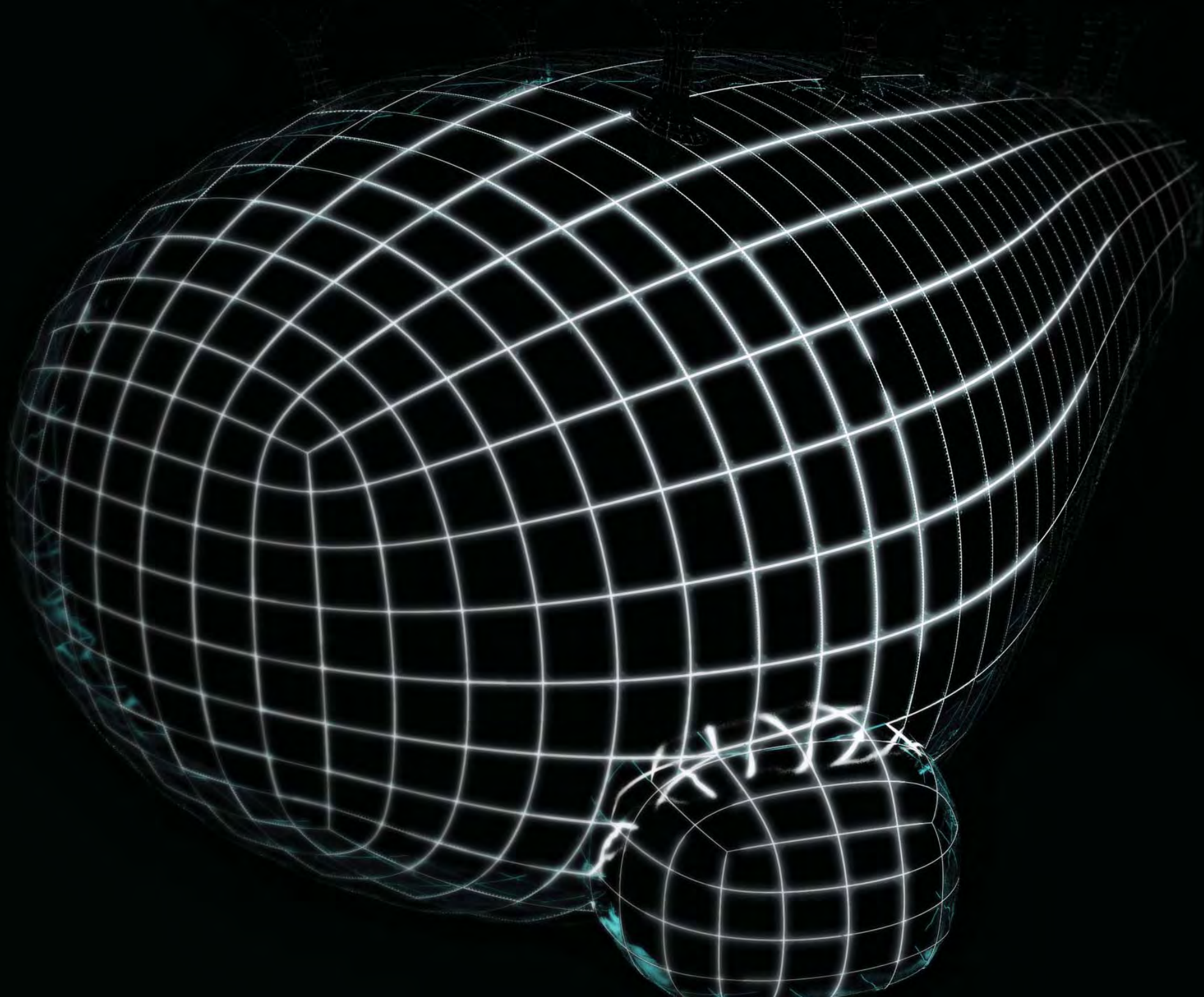
FACADE DETAILING

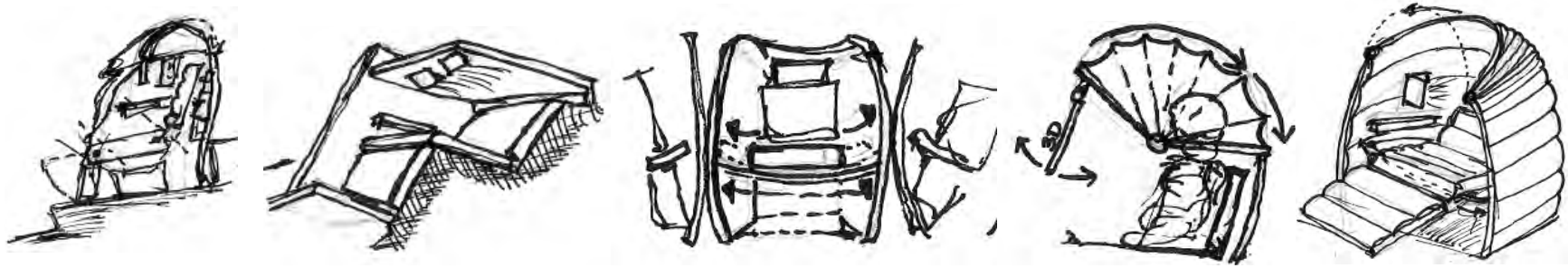
PROJECT [DESIGN EXECUTION]



ATRIUM

THE ATRIUM TRANSCENDS THE THEORETICAL ESSENCE OF THE PROJECT, ACTUALIZING A CONCENTRATED THESIS THROUGH A SOLITARY SPACE, ONE WHICH NOT ONLY ESTABLISHES, CLARIFIES, AND EXHIBITS THE THESIS IDEAS IN ITSELF, BUT DOES SO IN SUCH A WAY THAT INFLUENCES EACH SEQUENTIAL DESIGN MOVE BEYOND THE LIMITS OF THE CONCEPTUAL AND SPATIAL THRESHOLDS OF THIS COMPONENT. BUILDING FORM, SPACE, VOLUME, MASS, SCALE, STRUCTURE, SITE STRATEGY, MATERIALITY, PROGRAM ADJACENCY AND ALLOCATION... RESPOND TO ABSTRACT SPACE WHICH RESPOND TO ABSTRACT IDEAS, AS EACH IS IDENTIFIED AS PARTS TO A WHOLE, WITHOUT THEM THE ENTIRE STRUCTURE OF CONCEPT AND REALIZATION IS LOST. WHAT INHERENTLY RESULTS IS A SERIES OF COMPONENTS THAT ADDITIVELY PROVIDES A PHYSICAL GENERATION OF A THESIS IDEA, AND TOGETHER UNIFIED AND EQUAL IN PROMINENCE. YET EACH IS GENERATED SEQUENTIALLY FROM A SINGULAR ENTITY, EXPONENTIALLY GAINING EQUALITY DESPITE TIME-MEASURED ORDERS OF LOGIC. WHILE BASED ON THIS RATIONALE THE ATRIUM EVENTUALLY IS CONSIDERED NO MORE SIGNIFICANT THAN FACADE CLADDING, THE ATRIUM IS UNDOUBTEDLY RECOGNIZED AS THE BASIS OF THE THESIS DESIGN.





:: concept development ::

Development of the atrium space originated via a sketch problem exercise, through efforts intended to objectify the essential design idea of the thesis statement, then concentrated into a singular space, entity, or object. This building component is considered relative to the project, but not necessarily included in the final product, therefore there is a certain design freedom which allows for a concept which is solely inherent of an idea, unrestricted by site, zoning, and environmental variables.

Initial concepts focused on the components of a theater; particularly the seats and identifying the various ways to view film, including the spatial boundaries and comforts defined by not only volume, but also the furniture. Contrary to conventional cinema, it was determined that an early exploration of the various potentials for providing theatrical experiences was moulded by the immediate physical environment of the viewer, specifically the theater seating.

Conventional seating types were first examined, the frequently used types being conventional theater seating and in some cases dining style. However, the invention of a seating style that combined the thesis ideas led to conceptual types which provide user-controlled environments that can be monitored by academic resources to study social behavior and neurological receptions to determine how the space impacts the visual perceptions of the viewer.

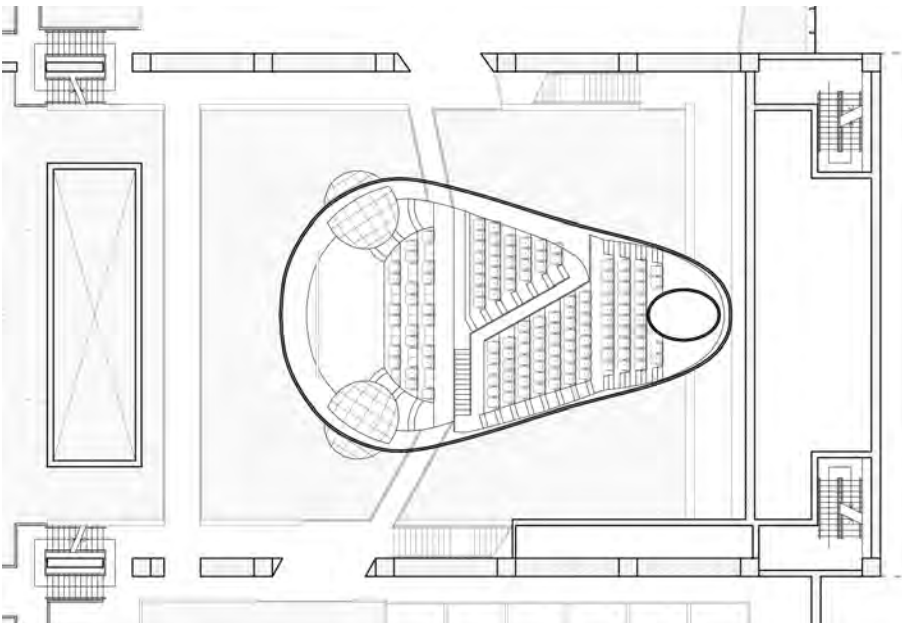
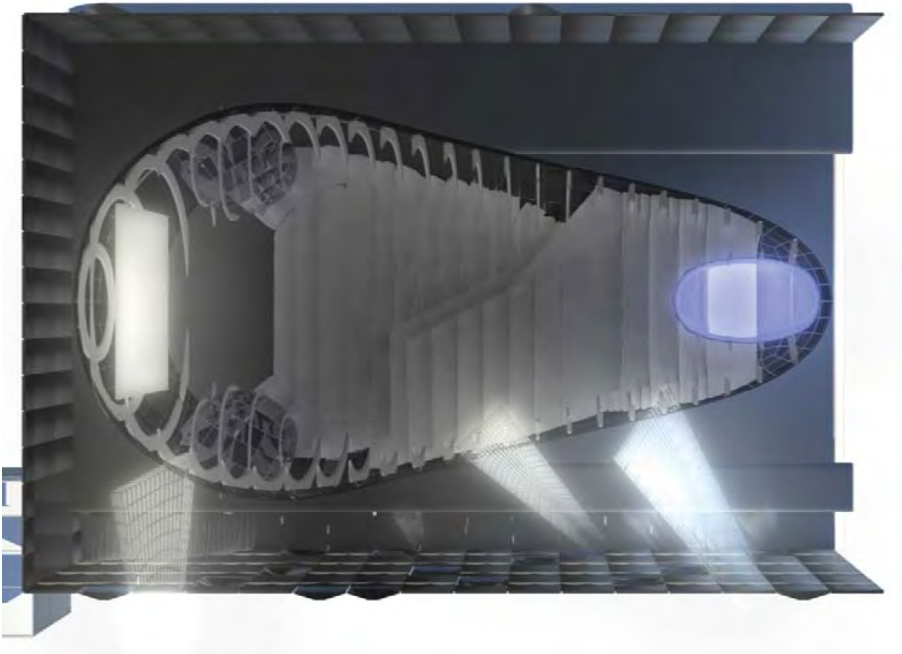
The conceptual seat was initially developed to vary in ways the differing physical proportions and postures of the body are adjusted to react to space and action, and how the visual and social boundaries of the space can also be affected. Ideally, the viewer can achieve elevated physical comfort manipulating the psychological response to film, and adjust visual boundaries that may facilitate more or less social boundaries, concentrated focus, activation of multiple senses, or the inclusion of additional media.

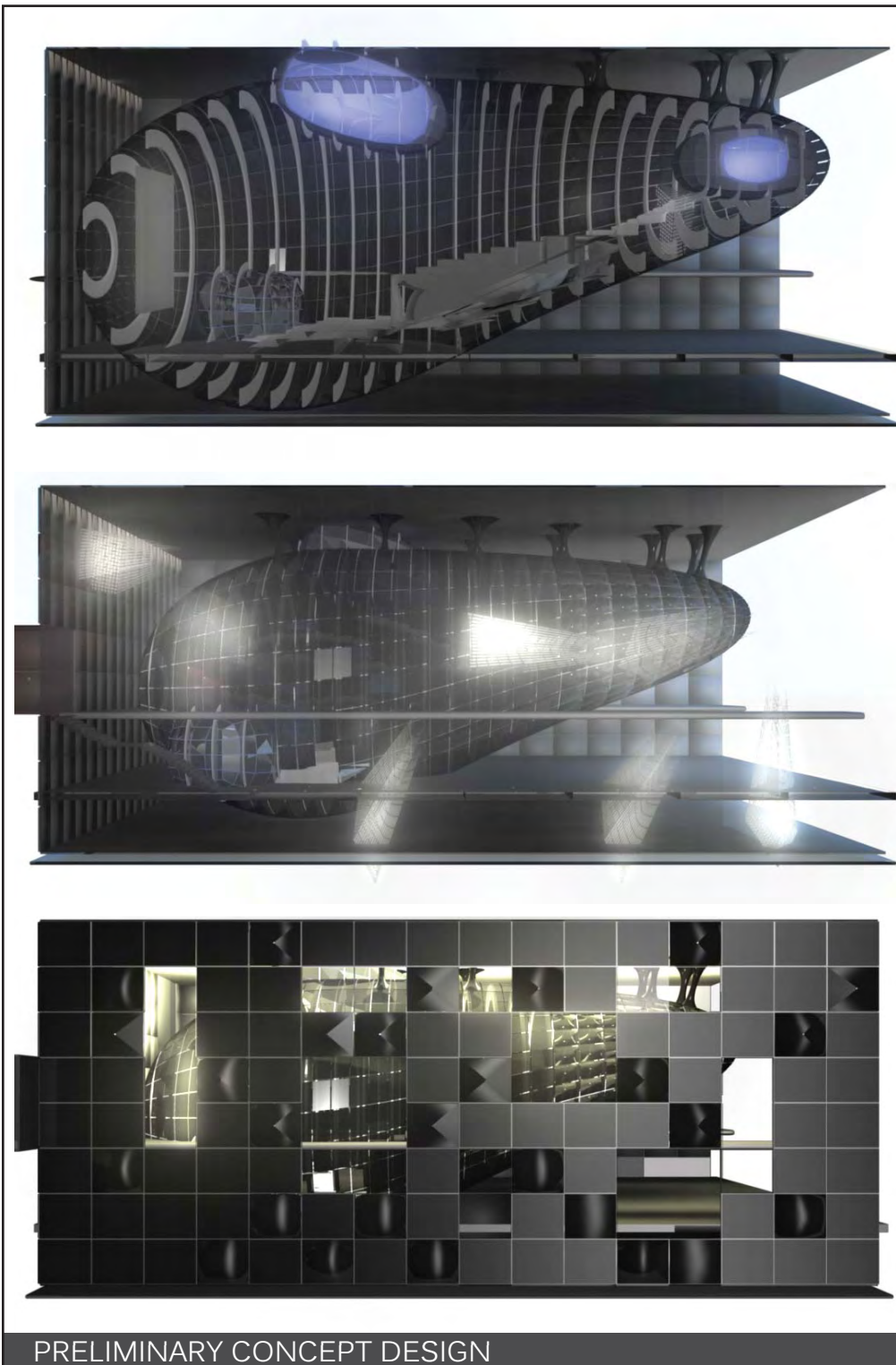
:: component allocation ::

While considering the furnitures included in theater arrangements, it was decided that there was not a single malleable component which could define the thesis idea in itself, but it was the idea for the potential of many forms of singular environment and the personal variables that define the ideas of individual psychological receptions to common stimulants.

While there are potential benefits to exhibiting film in a constantly shifting entity, it is equally viable to study the effects in environments entirely more rigid. Therefore, it is viable to provide seating arrangements as equally transformable and flexible as the singular seating components in the previous base of study. Lightweight floor systems, with low-tech methods of alteration, as open-ended as gallery space, can lead to the possibility of producing academic results provided by a common denominator - (film), and studied by a changing variable -(environment), or vice versa a potentially a concrete environment, and the alteration of film.

In keeping consistent with shifting variables and the inclusion of the defined seating types, a typical arrangement was suggested for the sketch problem allowing for the inclusion of all three types in a layout specific to each. These types are unified through non-conventional arrangements, allowing for a total of four different seating or viewing types included in a singular theater.



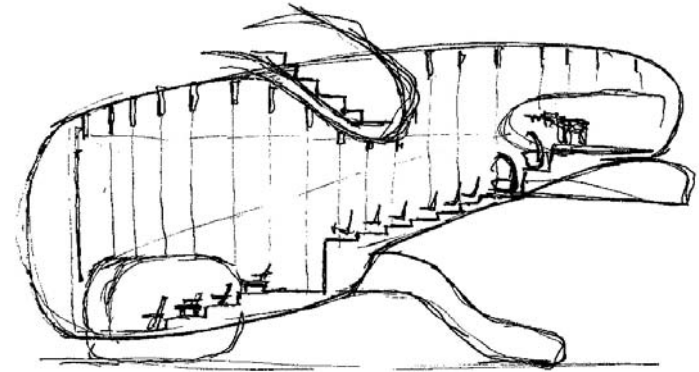
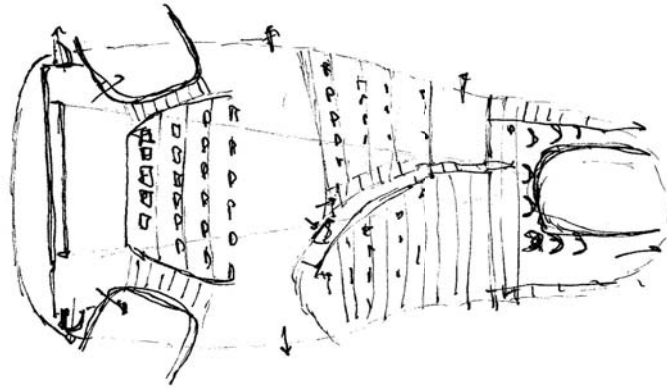


:: massing and volume ::

The seating arrangement then provided suggestions of enclosure, which coupled with a re-visiting of the original architectural definitions stated in the manifesto, reassociate the execution of the thesis idea with underlying personal fundamentals.

The idea of a form-fit enclosure is viable, as long as the program lends itself to the suggestions that the form will provide. By enveloping the space in a lightweight, 3-D curvature enclosure, the resulting massing identifies the characteristics of the program element without providing direct exposure of the contents. The density of the mass as a windowless volume, suggests a space which requires limited or no light, but artificial illumination. The angular and clear direction of the shell defines a front and back suggesting direction of focus, as such is the case with seating directed towards the screen at the larger boundaries of interior volume. The overall benefit of the form-fit object for suggestive purposes relates back to the ideas about the subconscious reception of inward focus and evocative sense of curiosity. Therefore, the most important space provided by the enclosure despite its surroundings, is within, as the overpowering nature of the exterior form lends itself to its derivative contents.





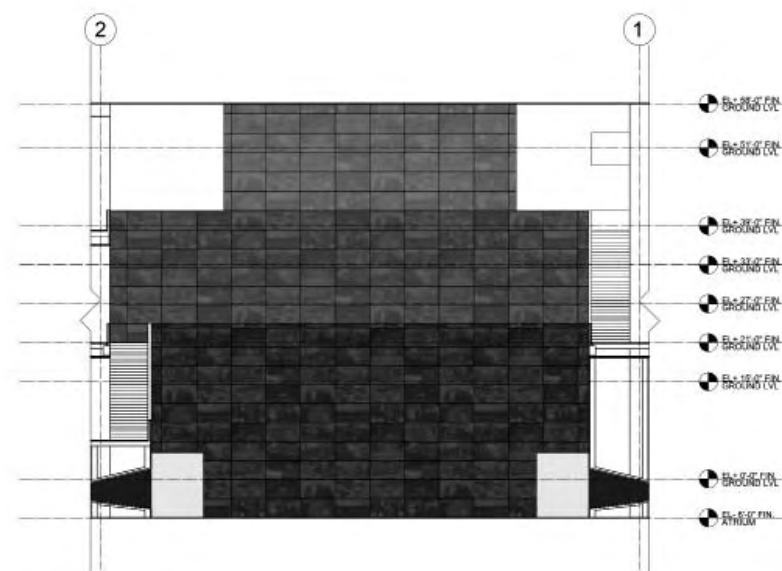
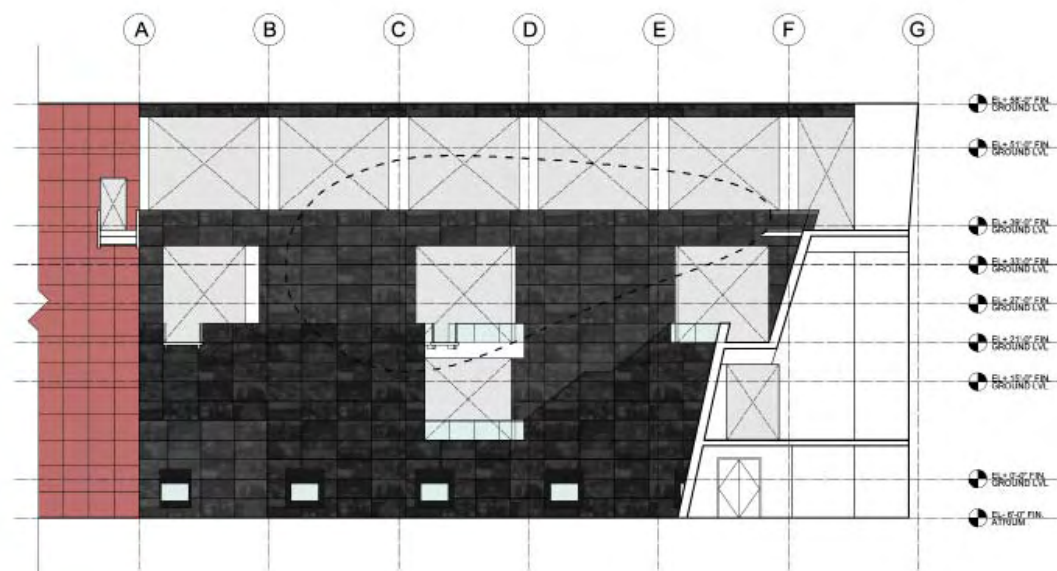
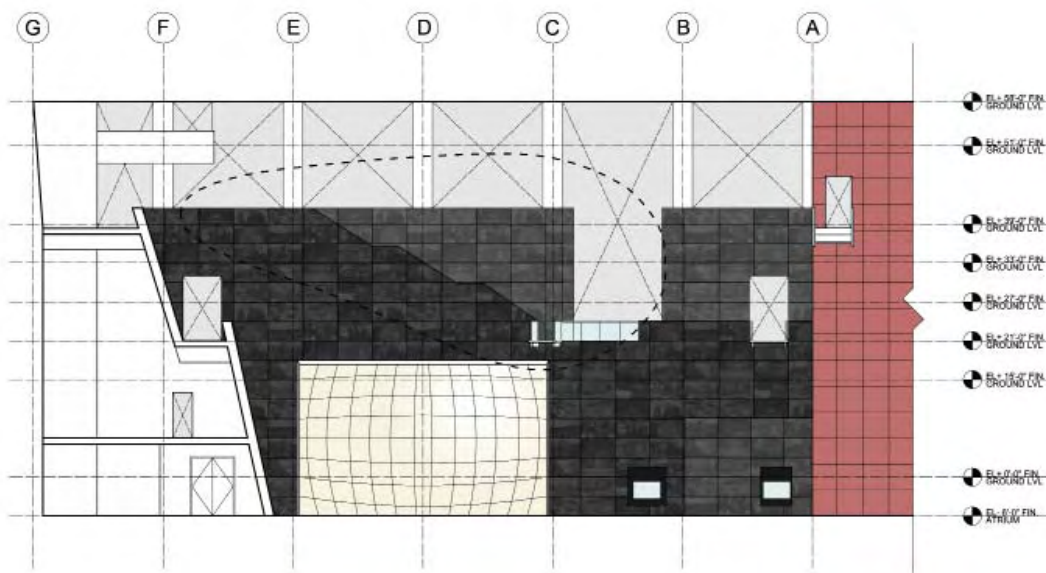
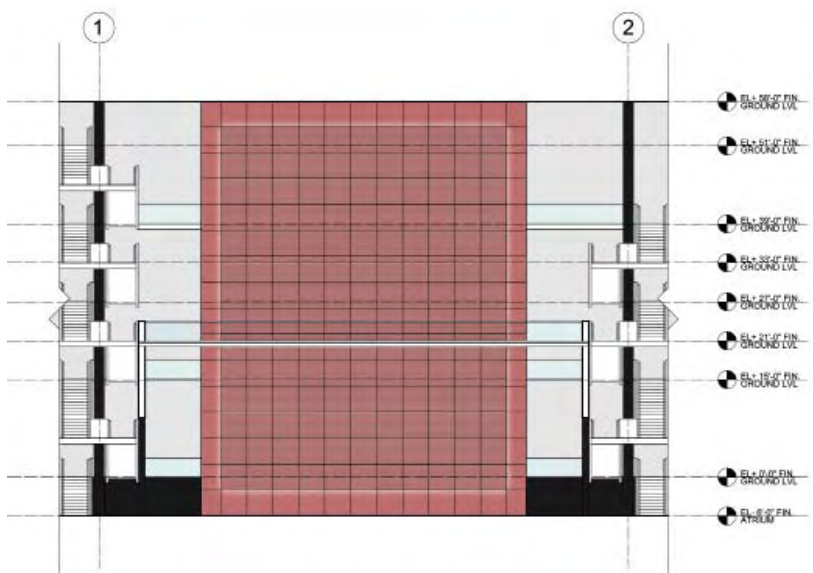
:: supplementary program ::

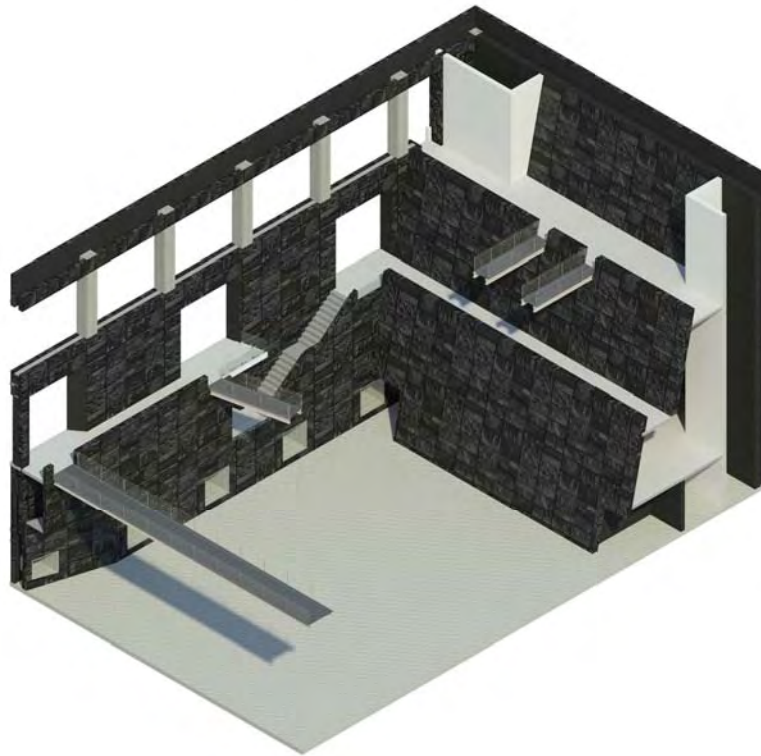
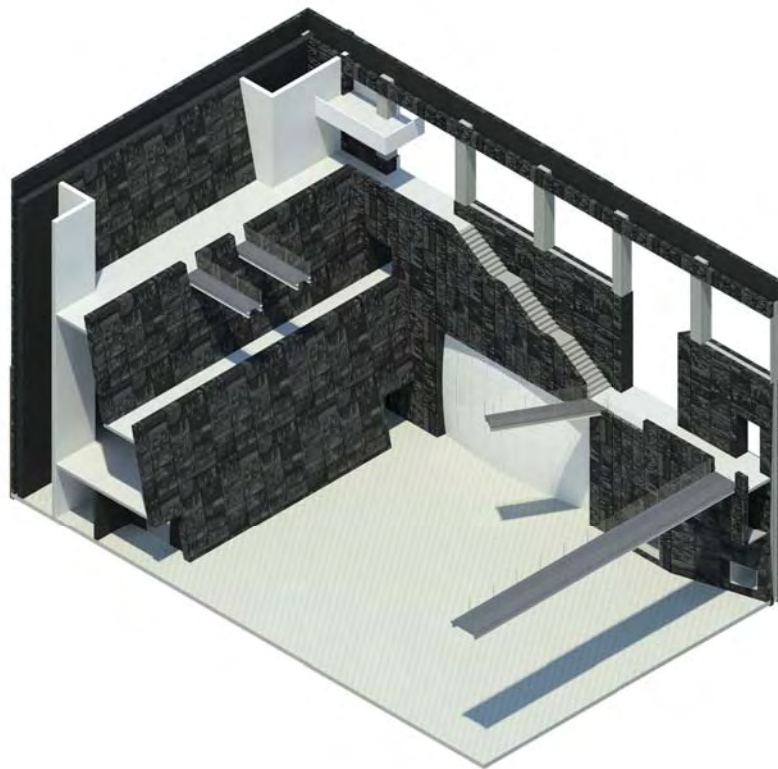
As the theater effectively demonstrates the architectural conventions and theories established by the manifesto, it has yet to develop itself into a working part of the overall program, and to serve other aspects of the building beyond film and audience.

In order to address the program that develops a comprehensive understanding of the effect of film on the subconscious, the theater includes spaces which serve to supplement the theater (i.e. kitchenette/bar and projection room), and more importantly includes observation spaces for neurological and psychological evaluation and data allocation. These spaces intersect the form-fit structure providing some composition, however these forms are intentionally non-

suggestive of their contents to mask those spaces for utility and invasive social examination.

Two rooms are provided for studies of neurological statistics and behavioral science. The module in the front of the theater contains equipment connected to conceptual seating to monitor brain patterning throughout the duration of the film. It also contains visual research space to view and study behavior patterns of viewers. The extrusion from the ceiling is constructed as a reverse-theater, with lecture hall style seating intended to provide a theater like view where the focus is not film, but instead the behavioral patterns of film viewers, who become test subjects for academic research.

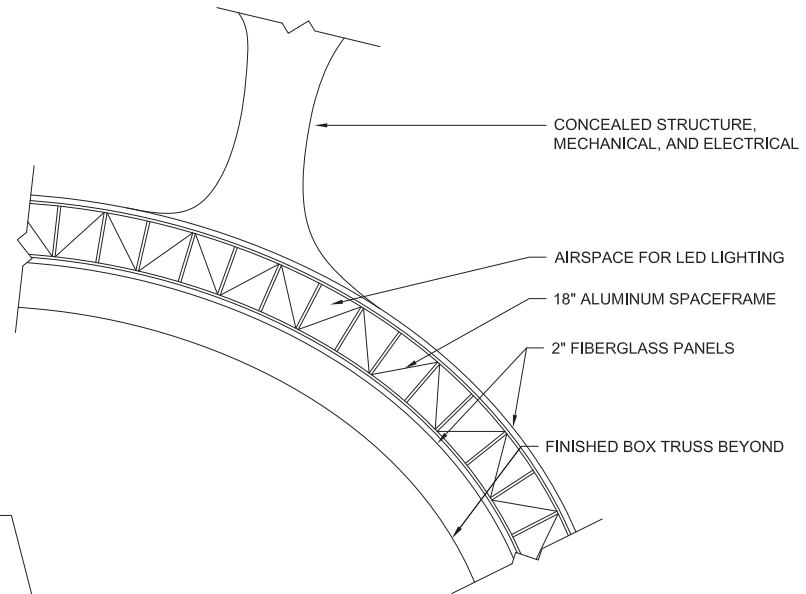
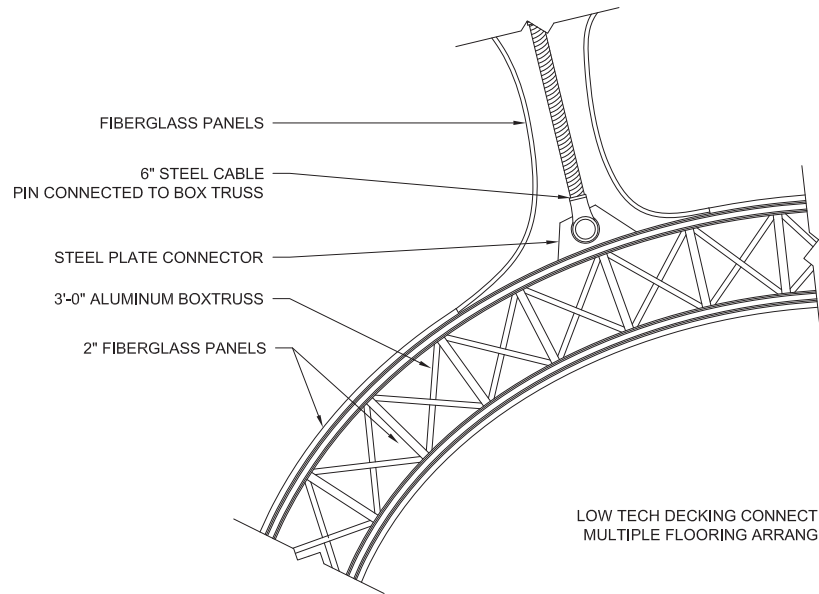




:: enclosure ::

The theater in a vacuum, with its functional and sculptural qualities, has become an accurate representation of thesis through its use, intention, and potential effect on surrounding physical and social environment. When the subsequent phasing of the project examines if and where this theater will fit into form and program, the initial concept sketches and renderings have provided a sense of structure and layering of enclosure. As the project evolves, the theater is then further perceived as more of an object than a space.

A rectangular enclosure is constructed, one which does not detract from the form, and instead continues to emphasize the theater as an object in space, relying on conscious and subconscious logic to recognize a space within the object within greater space. This larger volume, providing the atrium program, uses the double-to-triple height space beneath the theater as flexible exhibition space. The objectification of the theater is suggested, and the occupiable sculpture is a live-art experience that is to be admired as much as the media viewed within the theater, and is entirely dependent on the individualistic nature of the subjects giving life to the exhibit.



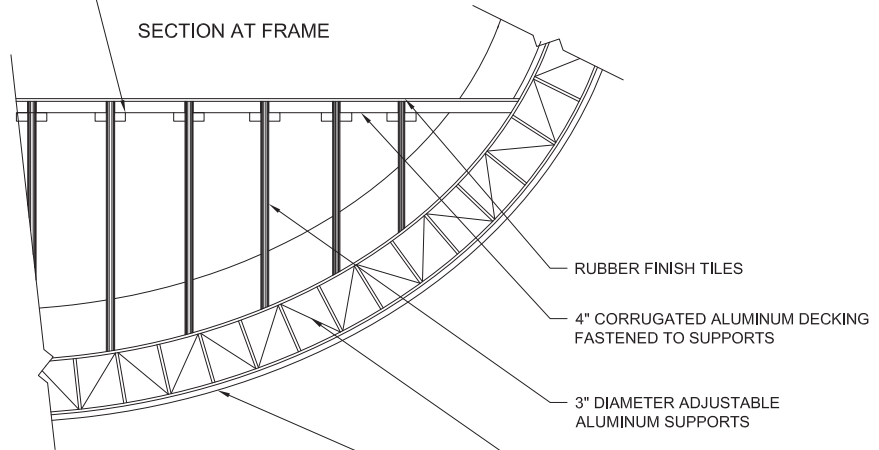
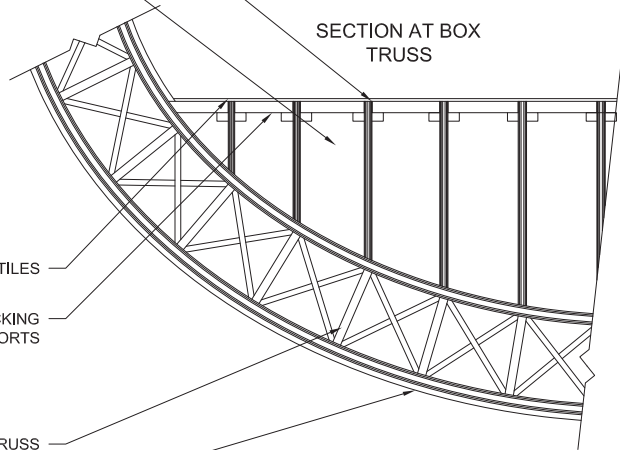
LOW TECH DECKING CONNECTION FOR
MULTIPLE FLOORING ARRANGEMENTS

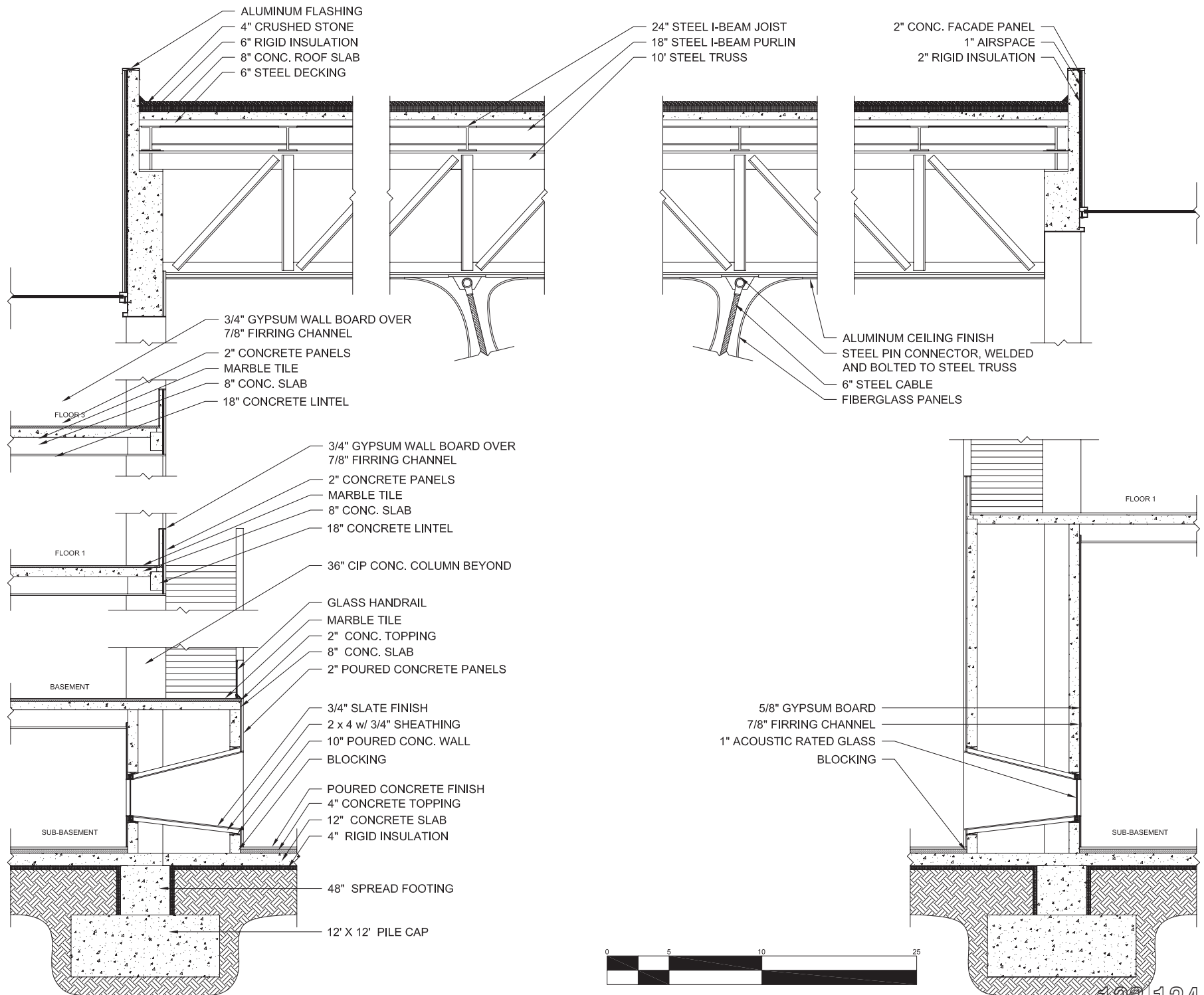
PERFORATED DECKING FOR
INTERCHANGEABLE SEATING

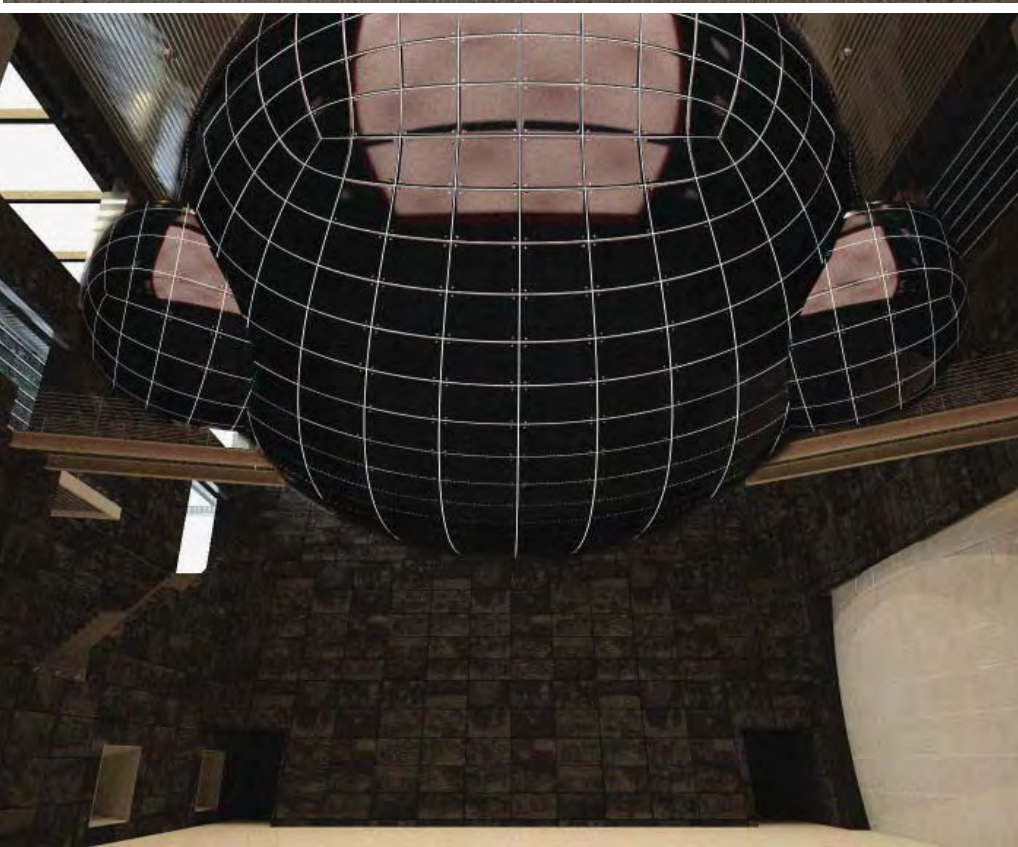
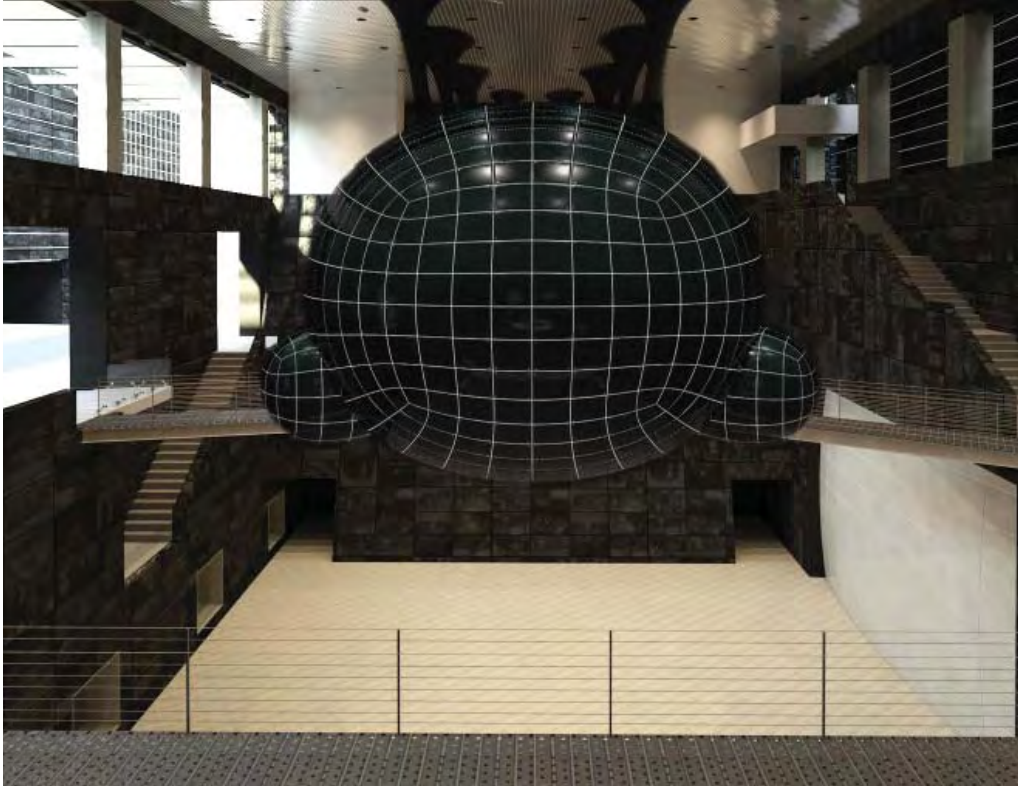
AIRSPACE FOR ELECTRICAL
AND LIGHTING INTEGRATION

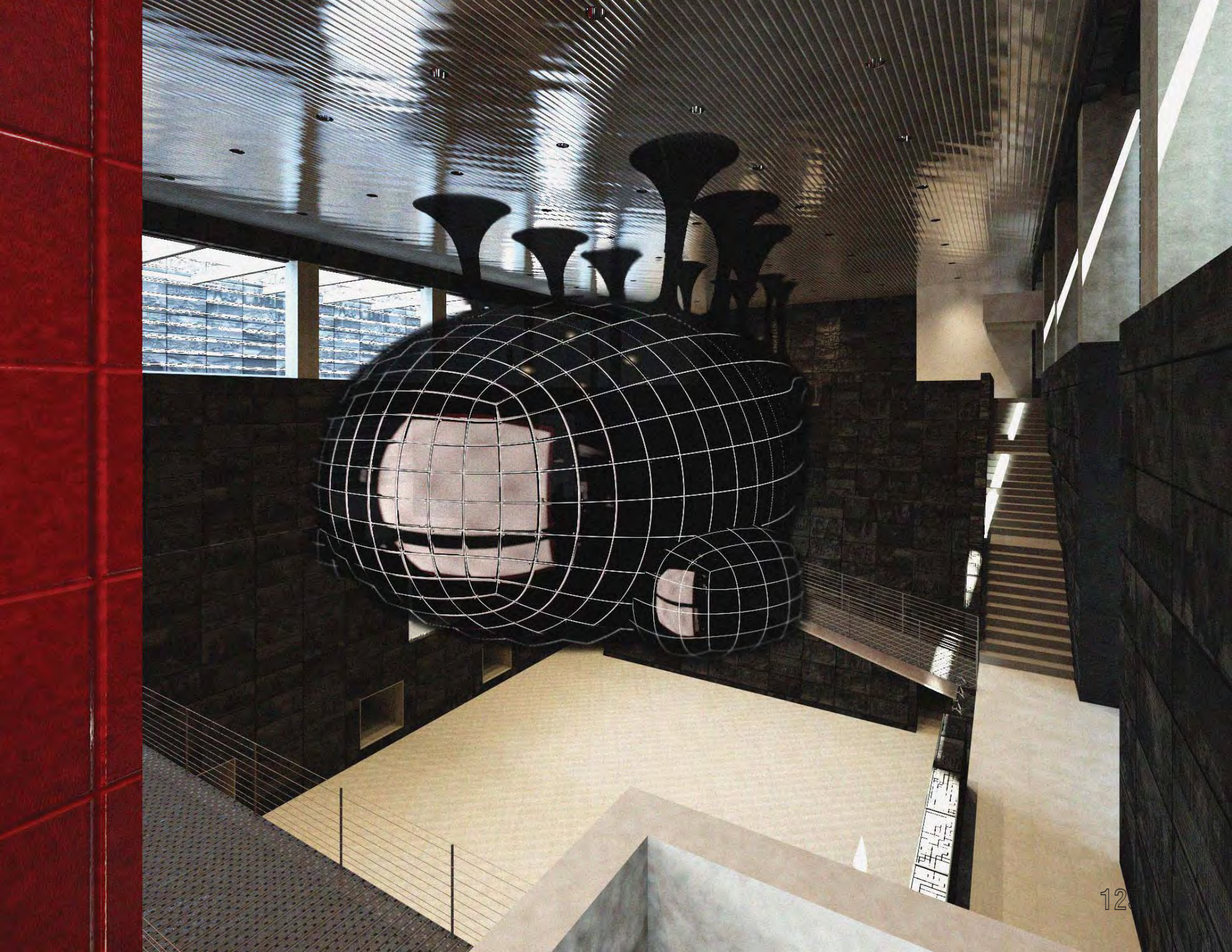
SECTION AT BOX
TRUSS

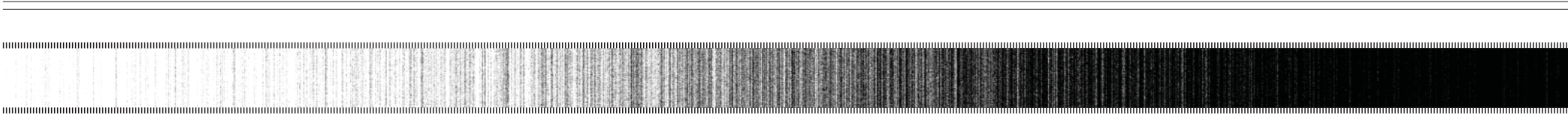
SECTION AT FRAME





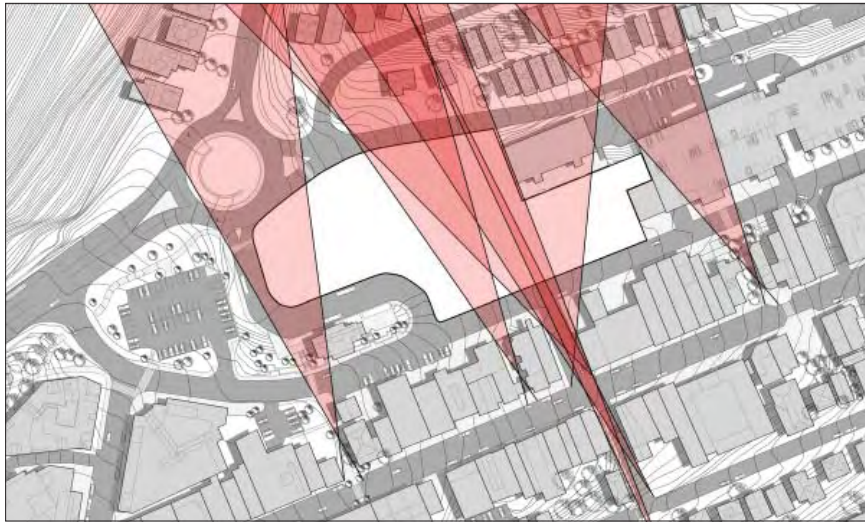






SITE STRATEGY

PRIOR DESIGN EFFORTS HAVE PROVEN SUCCESSFUL THAT THE THESIS IDEA CAN BE MANIFESTED INTO OCCUPIABLE SPACE SERVING AS A PHYSICAL REPRESENTATION OF AN ABSTRACT IDEA. HOWEVER, SUCH EFFORTS ARE VOID OF ARCHITECTURAL VALIDITY WITHOUT RESPONSE TO THE SURROUNDING SITE, ENVIRONMENT, CULTURE, AND LANDSCAPE. CONSIDERATIONS WHICH INFLUENCE FORM SUCH AS PEDESTRIAN ACCESS, DIRECTION, AND SCALE INFLUENCE DESIGN ACTIONS SERVING TO JUSTIFY FORM DEVELOPMENT, AS THOSE METHODS SUBSEQUENTLY RESPOND TO MANIPULATE SITE, EXPONENTIALLY PROPELLING BUILDING-SITE RELATION INTO SOME MARGIN OF SYMBIOSIS. SPECIFIC ASPECTS OF SITE AND ENVIRONMENT WHICH BENEFIT ARCHITECTURAL PRODUCTION ARE RELATIVE TO THE MEASURE OF POTENTIAL ENERGY. AS EACH DESIGN GESTURE IN SEQUENCE RESPONDS TO THE PRIOR AND INFLUENCES THE NEXT, THE DESIGN POTENTIAL TRANSFERS SOME FRACTION OF KINETIC ENERGY GIVING LIFE TO THE PROJECT, HOWEVER DEFINING THE LIMITS OF EACH INITIAL INFLUENCE. THEREFORE, IN ORDER FOR THE FINAL PRODUCT TO HAVE THE INTENDED SOUL AND ENERGY THAT EFFECTIVELY FRAMES THE THESIS, THERE MUST BE NUMEROUS INFLUENCE FROM THE ARCHITECTURAL SURROUNDINGS THAT AMASS ENOUGH POTENTIAL TO FUEL THE DESIGN OF THE PROJECT. THE VALUE OF SITE INFLUENCE IS RELIED ON HEAVILY TO ESTABLISH AND EMPHASIZE THE DEFINING QUALITIES OF DESIGN MOST IMPORTANT TO THE THESIS.

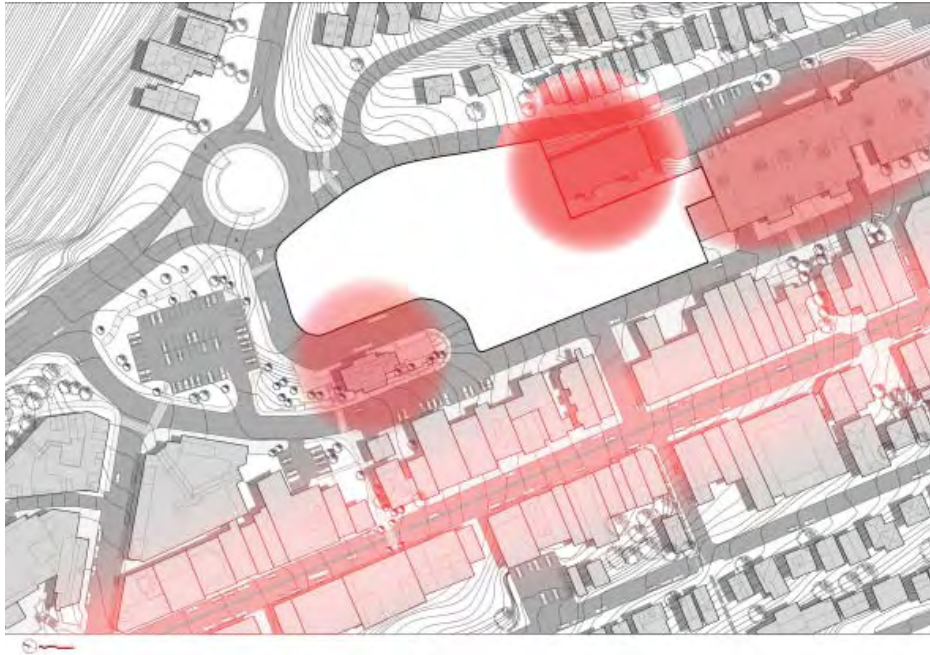


:: site trajectory ::

In order to develop a building geometry that references site adjacencies, trajectory lines are traced to develop a diagrammatic image of hierarchical zones and programmatic thresholds.

Consideration of pedestrian circulation and the mobile behaviors of visitors and residents of Park City are considered and delineated based on suggestions of arrival and destination. Points of circulatory destinations are first defined, such as the inbound/outbound bus at the old town transit center; the Swede Alley parking garage; and the parking lot along Heber Avenue. Other measures include the pedestrian access from Main Street via 5th Ave, and other pedestrian alleys; the walking path connecting the Swede Alley garage to the hotel complex and ski lift, and residential access routes from surrounding neighborhoods.

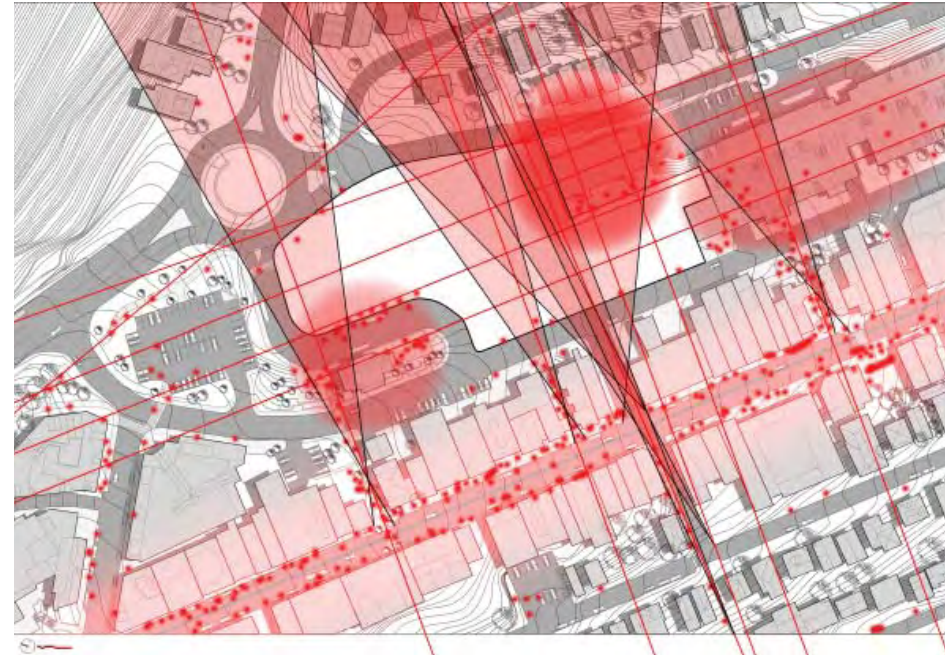
Also factoring into the physical composure of the building+site design is the routes of perspective as opposed to the routes of site access. These perspective lines intersect to define areas on the site visible from main street and other pedestrian and vehicular routes to develop a sense of aesthetic importance for differing areas of the building. Areas of extreme elevation around the site are neglected, but understood that nearly all surfaces of the building can be viewed from surrounding viewports of greater distance.



:: cultural and social threshold ::

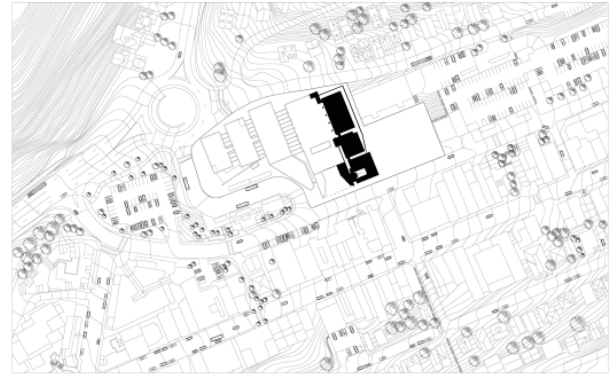
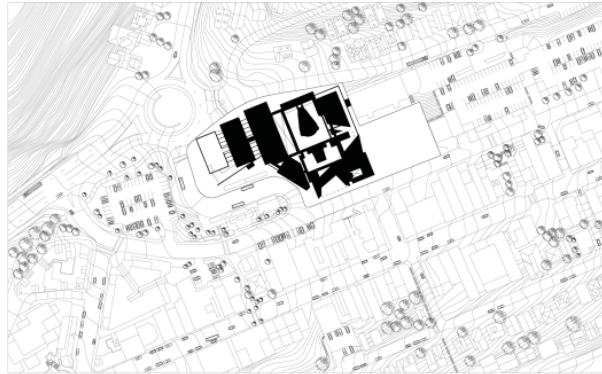
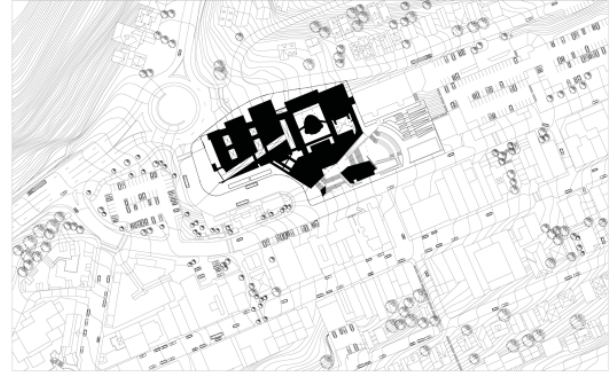
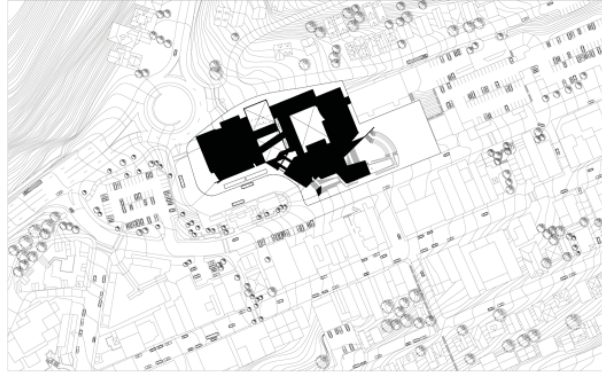
While the visible site adjacencies and relations are vital to the formation of the building, those adjacencies which cannot be seen are of equal importance to the internal zoning of the program. These thresholds of cultural and social significance assist in defining the how the internal parts of the program interact with the exterior.

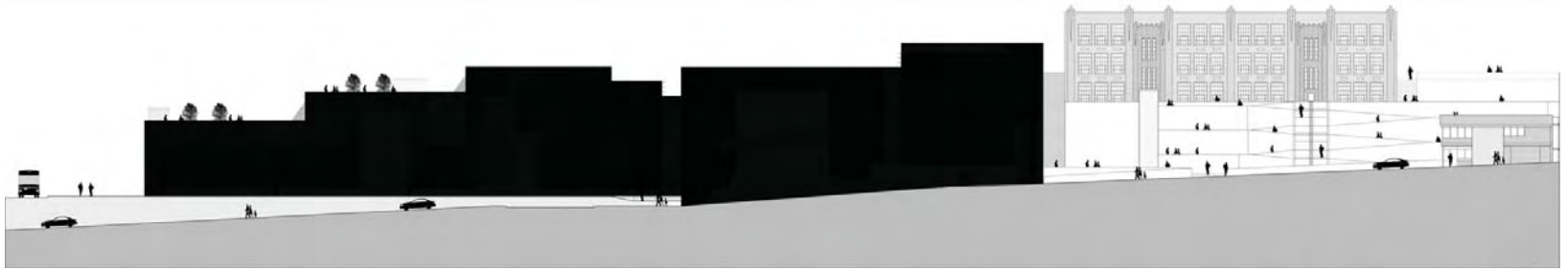
City Hall, located on the Southeast corner of the site, at an elevation more relative to Marsac Avenue, provides a very clear axuality towards the downtown area, with the implication of a public plaza, where there is an absence of one. This is recognized as the most



prominent exterior location particularly for its proximity to the 5th Street connection to Main street, and the noted requirement to respect the presence of City Hall.

Additionally, there are other thresholds to consider such as the visitors center; the privacy related to abutting residential zones; the vehicular region of the rotary and bus route; and the commercial frontage facing the site across Swede Alley. Together, these tracings of thresholds and trajectory formulate a clear image of which site regions are most important for visible and social relations to the site.

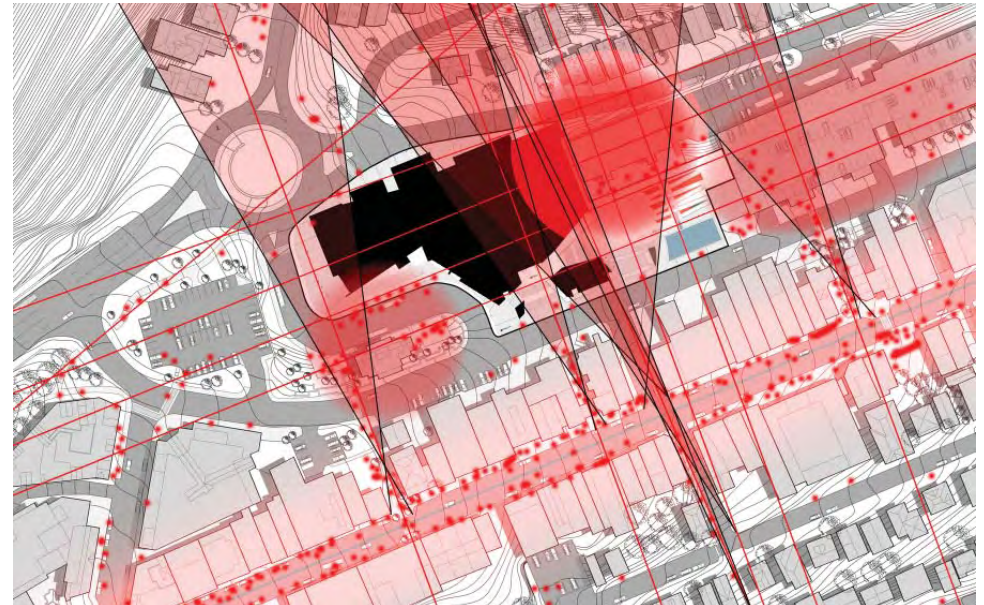




:: Program Allocation ::

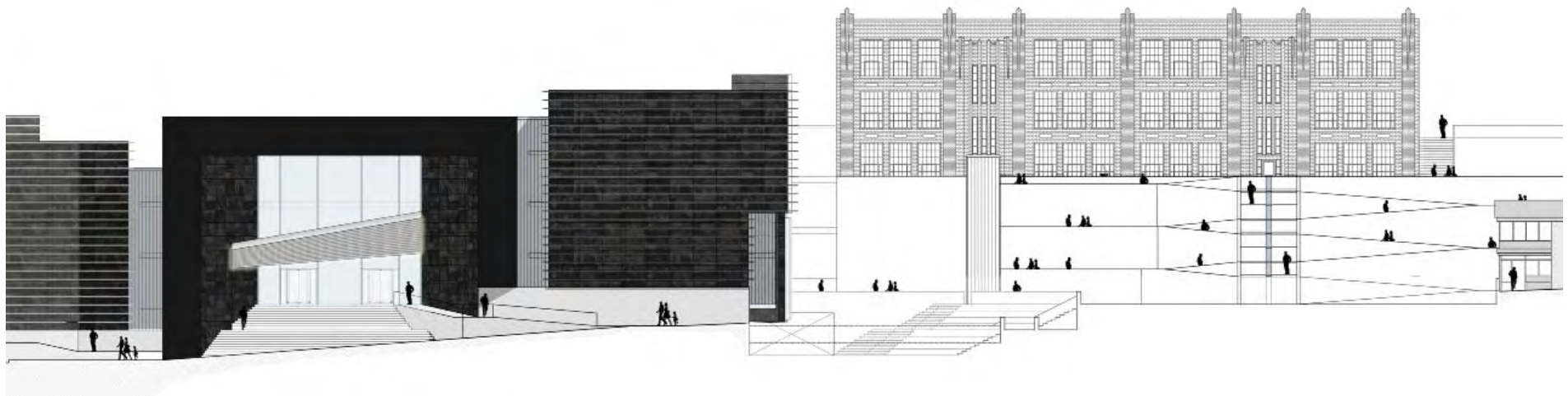
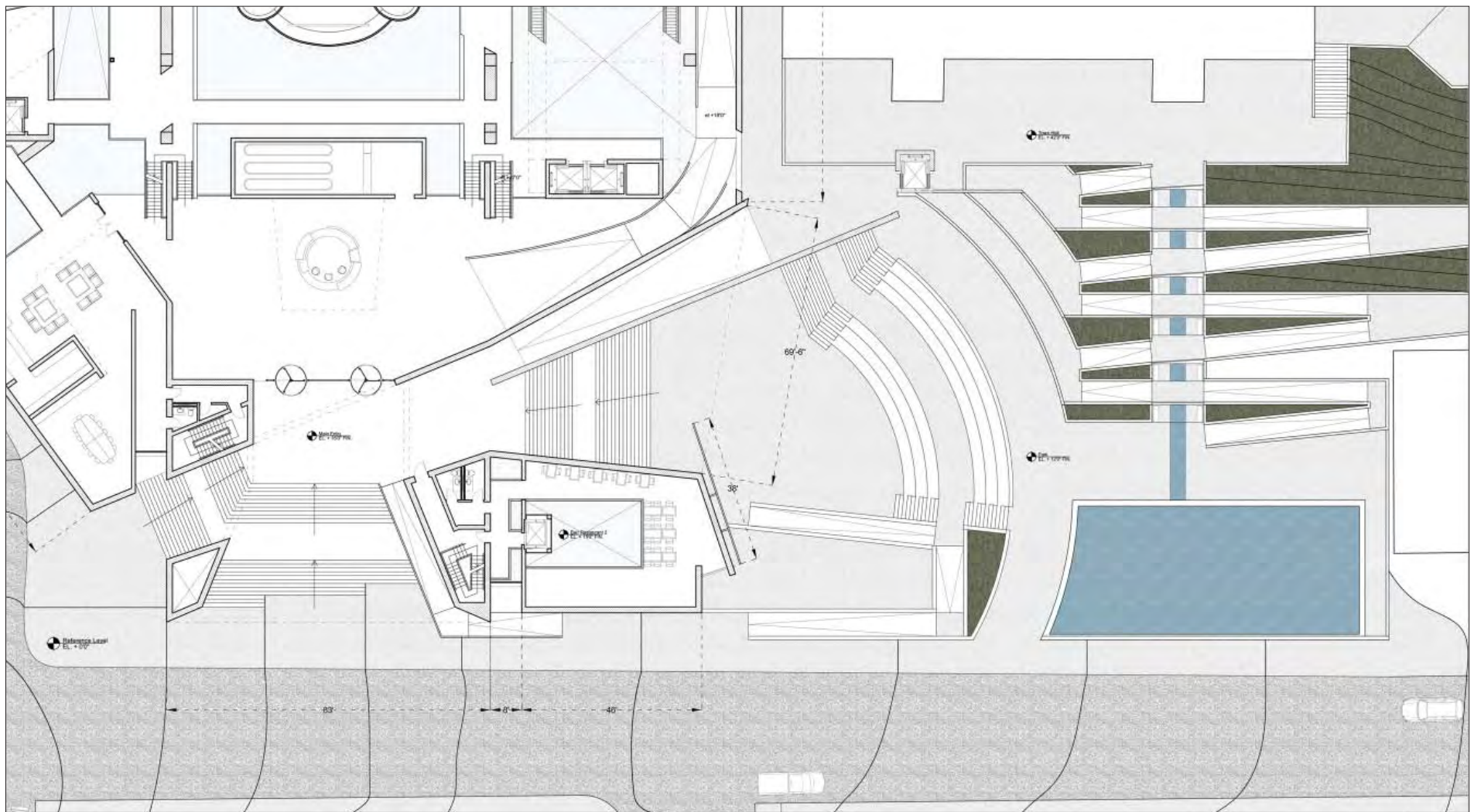
Site analysis alludes to the methods that determine program adjacencies in reference to the site, which become more clearly aligned in a sectional representation of program zoning. The perspectives to the site attributes to the situation of building entry, while the cultural threshold of the decided City Hall Plaza implies a more public and direct connection between social program and exterior space.

Sectionally, the programs that are most public are further South, towards the newly designed city plaza, and gradually become increasingly private as the building moves North. The advantage is generated as it assists in reinforcing the public nature of the plaza, while generating privacy for the more common daily functions of the offices and institute. Essentially, those functions used everyday are provided



more private space unaffected by the public spaces which are subject to causing a disruption for those who use the building every day, versus those who are infrequent visitors.

By examining the final building plan profiles within the site context (left), it becomes clear the intentions and trajectories which the building itself forms to relate to those defined by existing site, and how those respond to both views to and from the site. Exterior space is defined and rationalized, and in certain cases produced by programmatic form.





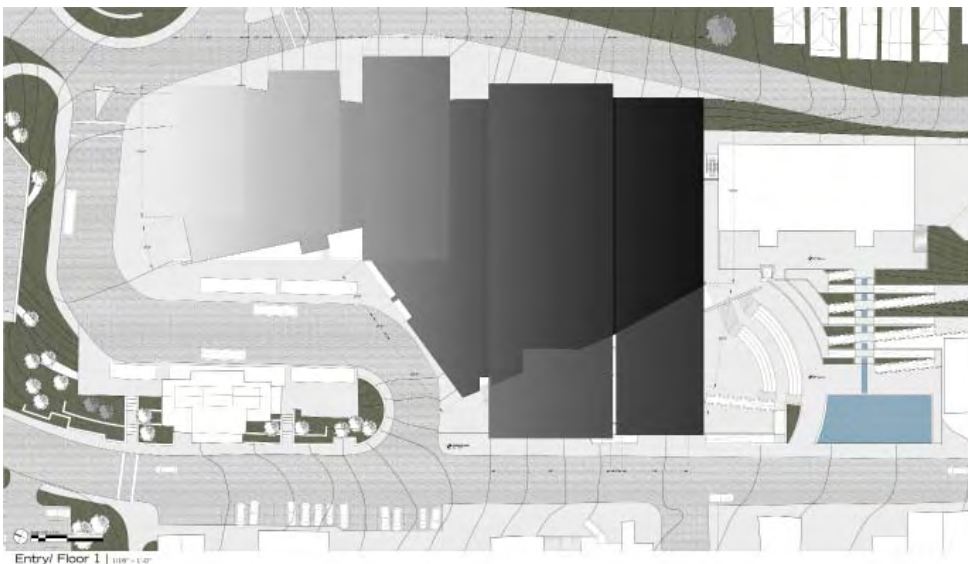
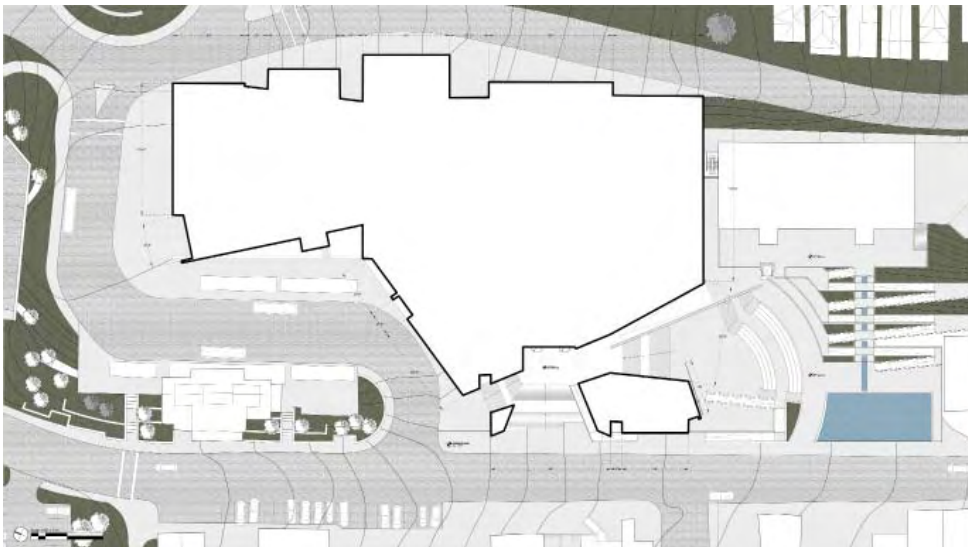
:: City Plaza ::

One of the identifiable social and cultural issues limiting the Sundance Film Festival's exhibition and accessibility is the negligence of an adequate exterior venue and public space. In an effort to also re-establish the governing presence of City Hall and its relation to historic downtown, the public plaza provides a permeable venue servicing the various circulation routes and axis of public interest, while compositionally responding as part of the Film Center design.

An open-air amphitheater radially focuses towards a built-in video screen on the facade of the film center, while the space below also functions as a performance theater. The multiple levels of the site, each complying with ADA codes, allows for circulation paths that adjoin with other public building programs, such as the outdoor patio for the bar/restaurant linked to the Film Center. Likewise, the multiple levels service entry-

way to the main building, and separate entry to the premiere showcase theater, allowing it to be used independently from the center if need be.

Located at higher elevation, also responding to the radial axis defined by the film screen, a shallow reflecting pond acts doubly as an ice skating rink in the winter, and feature sculpture art designed to highlight the 2002 Winter Olympics. The pond is aligned with a ramping landscape with a water feature and multiple overlooks to the plaza and landscape, with the ramping levels drawing pedestrians from different floors of the adjacent garage, making the City Plaza a prominent circulation zone. An ADA elevator, and the ramped landscape respond to elevational axis which provide precedence to the entry points of City Hall, allowing its influence on the landscape to establish its prominence to the site.



:: Exterior Form and Boundary ::

While the cultural and visual inflections of the site were informative to the diagrammatic layout of the program, advanced design intentions required a more specific architectural solution to the site. Grading becomes important in determining building entry and circulation, including notions of thesis-dependent design moves and concepts on how perspective provides a more instinctual guided route of travel to destination, which are later identified through site referenced building design.

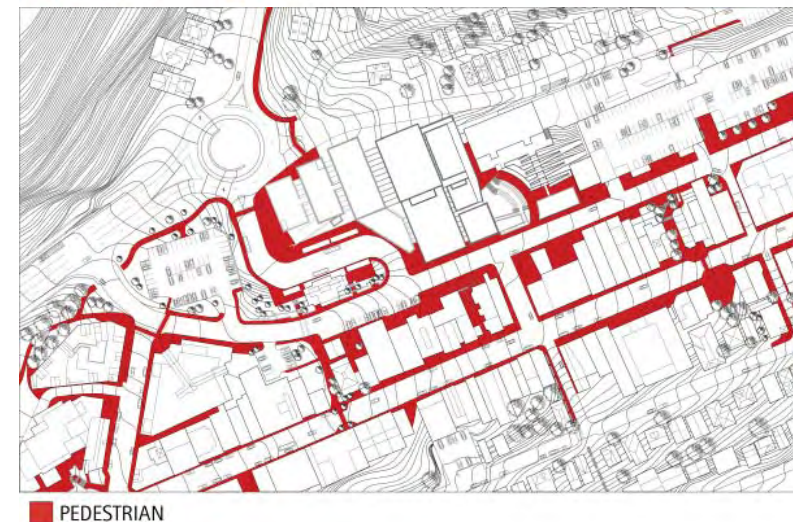
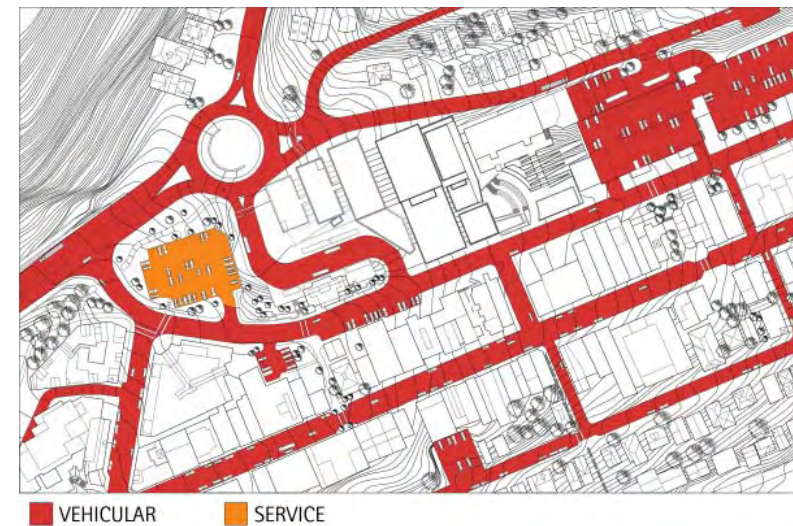
Due to severe elevation change between the surrounding road frontages of the site boundary, it is understood that road frontage for the building exists along the Swede Alley facade. Therefore not only does the building begin to establish a relationship with the Historic Downtown district, but it also affects the maximum zoning height at the lower elevation, in order to minimize the impact a building of this square footage would have in the downtown area, and to eliminate any notion of hierarchical competition with the City Hall.

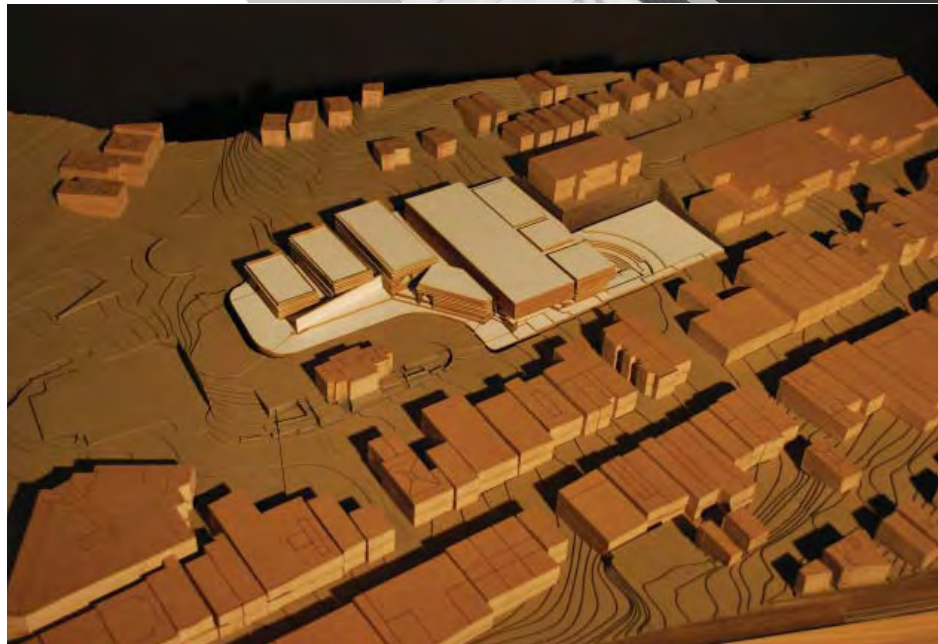
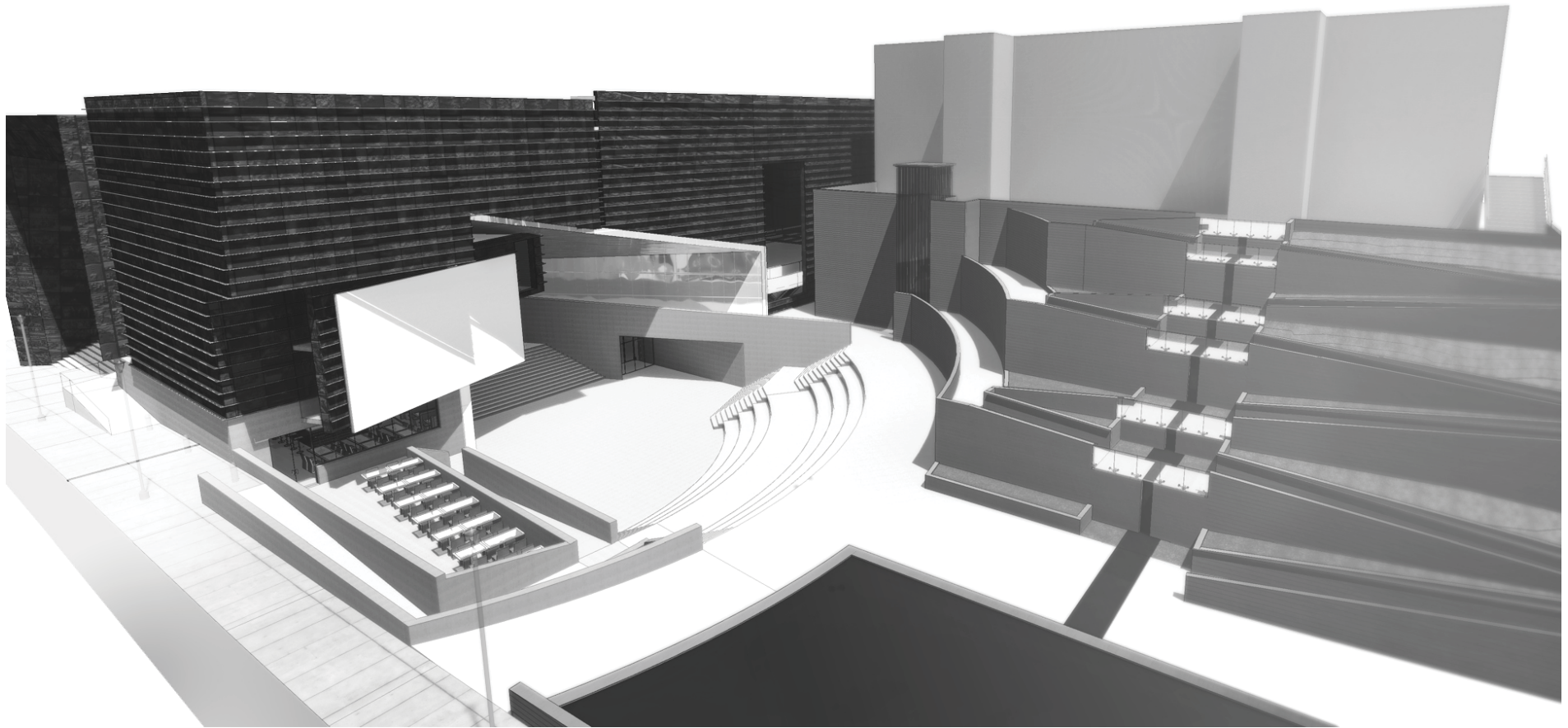
With restrictions regarding height and boundary defined by the surrounding roads, assuming they are not physically altered for project design, the exterior boundary of the program begins to shape itself based on these site variables, and prior site design intentions, suggesting aspects of massing and scale.

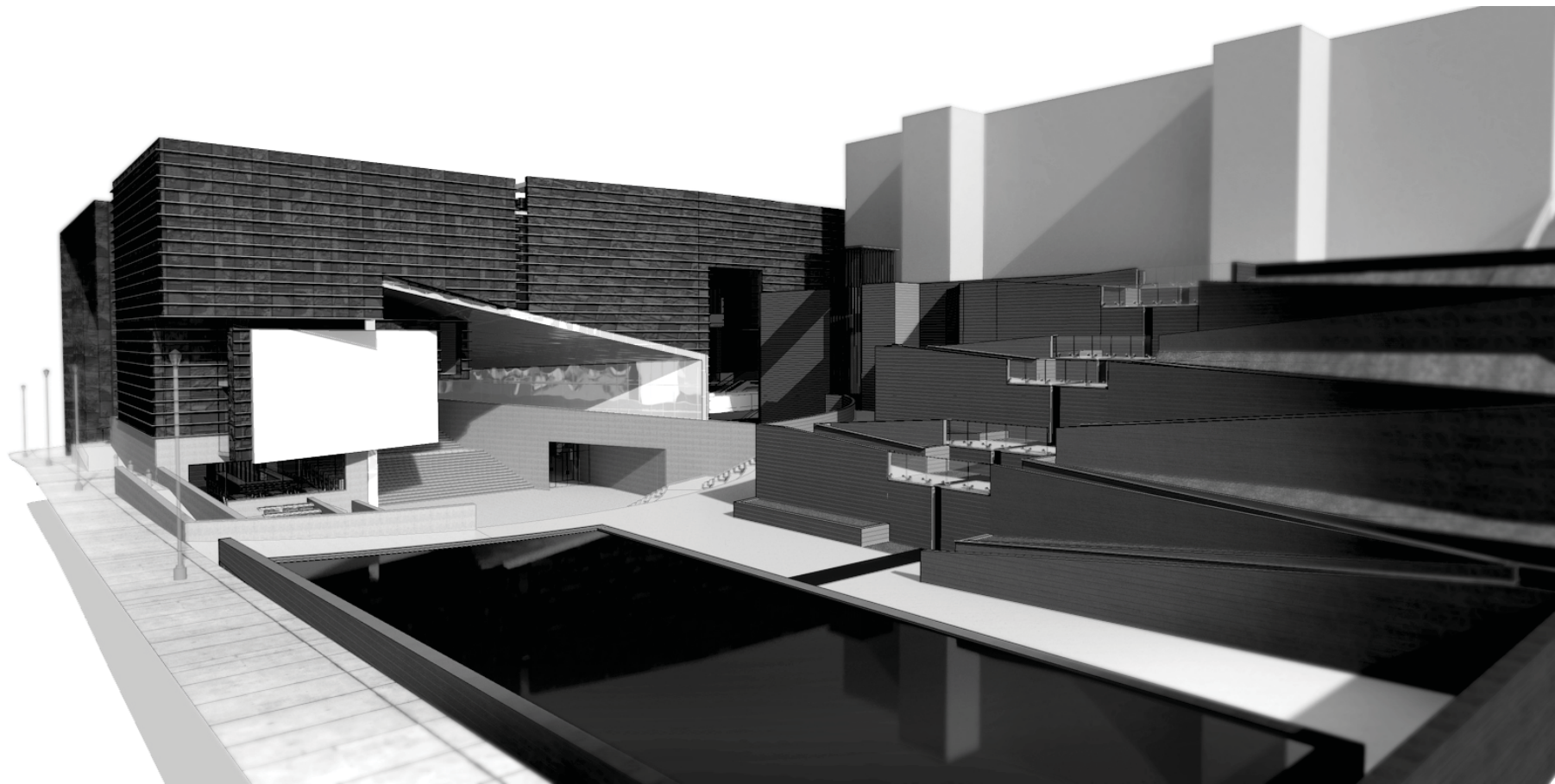
:: Site Circulation ::

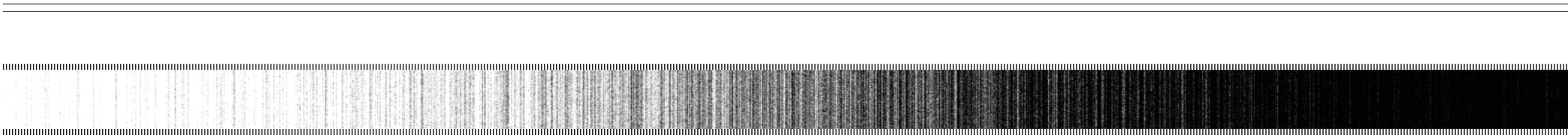
Circulation is defined by three types of patterns and genres, vehicular, service, and pedestrian. Within each genre exists varying fractions of less clearly definable subjects. For example, pedestrian circulation in its entirety is vague, whereas the specifics consist of different pedestrian types dependent on their building use (Employee, Staff, Tourist, Patron, Student, Film Maker), their entry points which are dependent on public or personal transportation (Bus, Parking, Bicycle, Walking), and then then affected by what cultural or social event may occur within the building program or site. Each of these variables once again earns additional complexity based on schedule, environment, and weather.

Viewed objectively however, the circulation patterns and points of entry can be simplified to a generality in order to provide the base layer of site design which alludes itself to self interpretation. Vehicular circulation observes higher density travel from locations passing through the rotary, and less pedestrian travel due to the absence of proper pedestrian paths. Heavy pedestrian access is most prevalent from the direction of main street, and from the Swede Alley parking garage. Since the Swede Alley garage features entry from the upper deck along Marsac Avenue, it is suggested that the roadways be altered to develop a pedestrian and service only path on the southern portion of Swede Alley, which not only benefits the Film Center and city plaza, but also encourages local business to identify patio or frontage along Swede Alley.



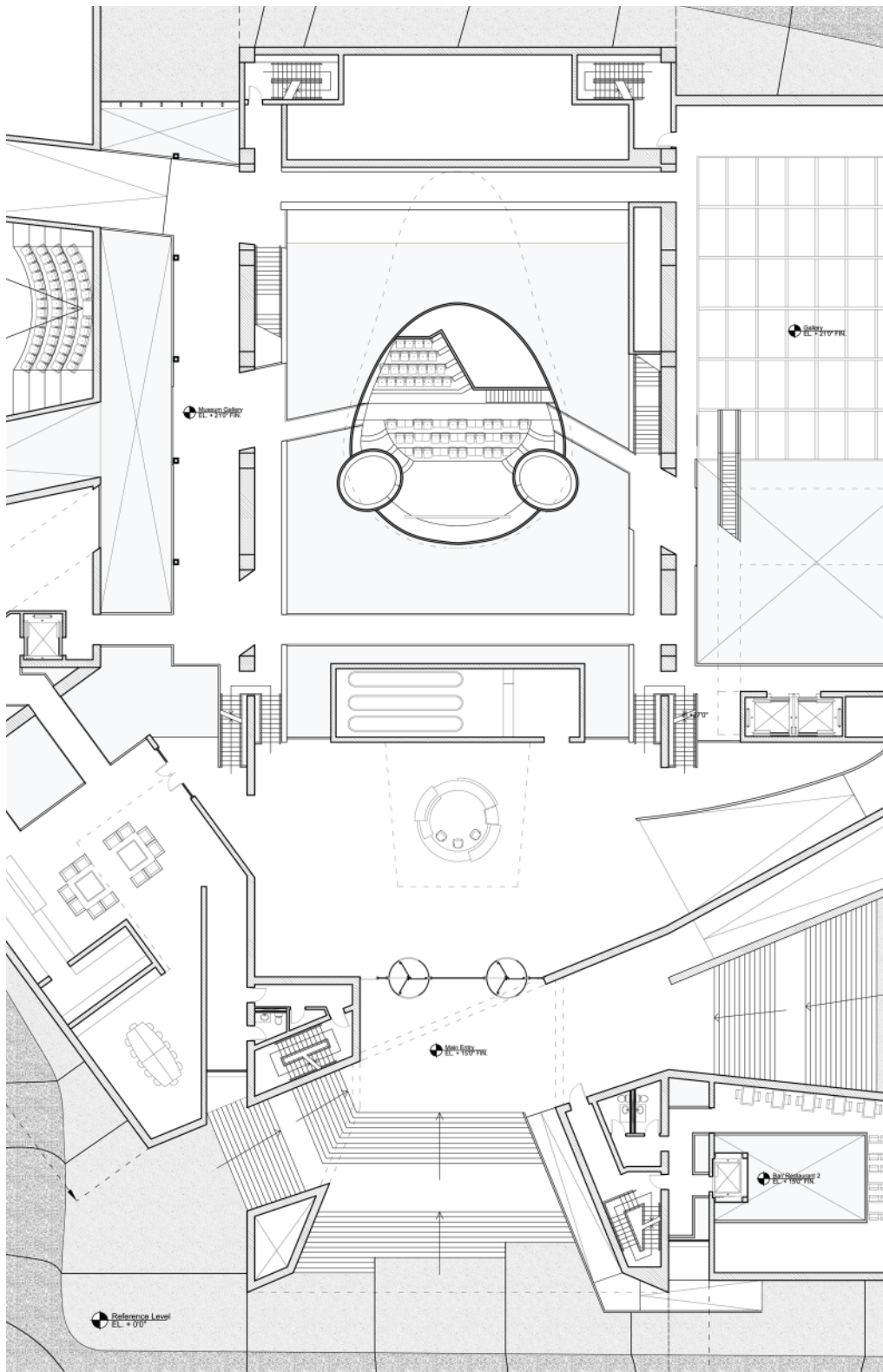






DESIGN/ PARTI PRIS

CONCEPT AND ANALYSIS HAS SUFFICIENTLY PROVIDED A BASIS FOR ARCHITECTURAL DESIGN THAT IS CONSIDERATE OF, AND DEPENDENT ON THE SITE IN ALL VARIABLES; INCLUSIVE OF THE ESSENTIAL THESIS ELEMENTS. IT IS PRESUMPTIVE THAT THE PROPER FORMULA FOR THE REMAINING DESIGN IS THE ADDITIVE OF SITE AND CONCEPT OR LESS VAGUELY THE ATRIUM + SITE STRATEGY. IF THE ATRIUM IS ADEQUATE IN EVOKING CURIOSITY IN THE IDEA AS WELL AS THE VOLUME, THEN IT IS ADVANTAGEOUS TO EXTORT THE POTENTIAL OF THE SPACE BY ALLOWING THE REST OF THE PROGRAM TO ENVELOP AND PROMOTE THE ATRIUM. IDEALLY THE MOST DEFINITIVE ARCHITECTURAL INTENTION IS TO PROVIDE A DESTINATION FOR THE SUNDANCE FILM FESTIVAL, ATTRACTING THE SUCCESS AND CULTURE FROM HISTORIC DOWNTOWN TO INCLUDE THE FILM CENTER AS PART OF IT, WHICH IN RESPONSE BUILDS ON THE CULTURE OF MAIN STREET AND EMBEDS A YEAR-ROUND SOCIAL PRESENCE FOR PARK CITY. THE ABSTRACT ARCHITECTURAL METHODS AND TECHNIQUES OF THIS THESIS ARE WHAT INHERENTLY LEADS TO HIGHLIGHTING THE VISUAL CONNECTIONS BETWEEN MAIN STREET AND THE FILM CENTER, AS THIS IDEA OF FRAMING A SIGNIFICANT PLOT ELEMENT ALONG A SPATIAL EXPERIENCE BECOMES THE UNIFYING METHOD OF DESIGN.

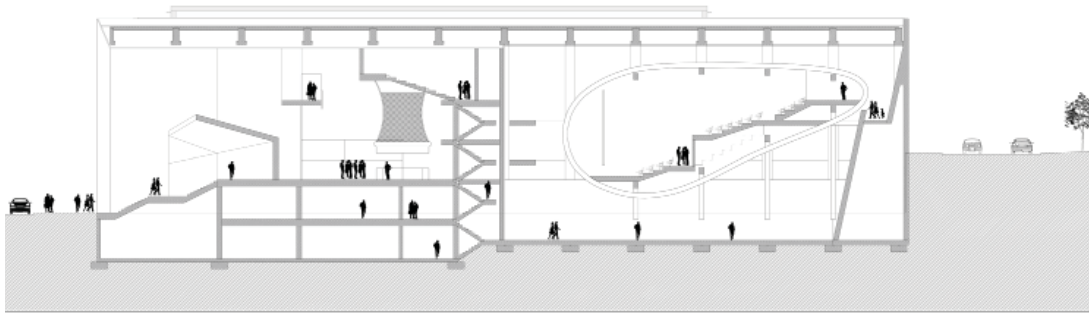


:: Atrium Centrality ::

As the atrium has been coined the epitome of the thesis design and true realization of the idea, void of any impeding elements that may detract from the idea of the volume, it is natural then that the remainder of the undrafted design allude to this idea, rather than compete with or hide it.

The atrium is a relatively prominent vertical space, and due to this spatial requirement based on the dimensions of the enclosed theater it becomes a feasible option for a circulation point to access the rest of the program. Whether or not it serves as a starting point to the rest of the building or as a destination is dependent on the intentions to provide a psychological connection to the thesis idea. This idea is best explained by the ways in which the rest of the program encloses and reveals the atrium.

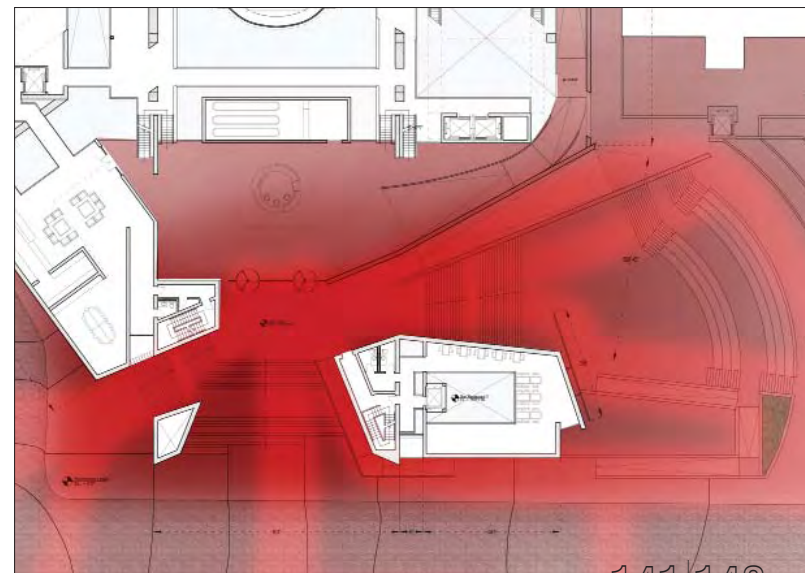
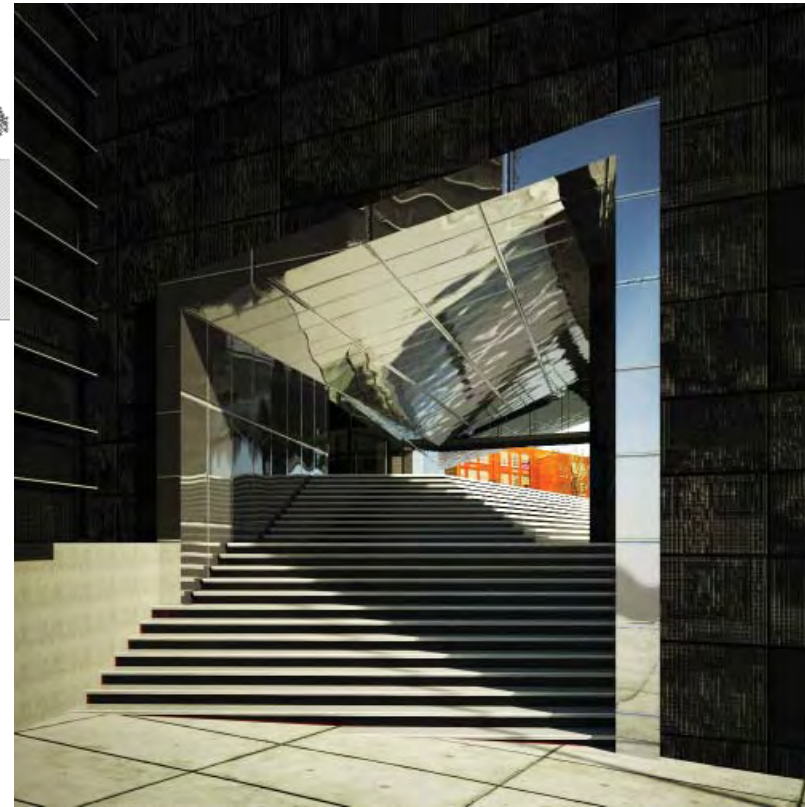
It is clear however, that the verticality of the space allows for the coupling of the entry to develop an axuality between two of the more prominent programs in a way which does not diminish the scale of either. The lobby/entry point is undoubtedly the jumping off point for circulation for each of the program types (museum, cinema, office, academic), therefore it is ideal that an adequate relationship be established between the atrium and main lobby in order to highlight the spaces which identify a combination of the four program types.



The lobby/entry is efficiently placed at the cross axis of the city plaza and the visual connection to the site from Main Street. This provides the potential for a more identifiable building entry based on its locational relationship to the site. The lobby fronts Swede Alley, and provides a mass that begins to be carved away allowing for cross circulation. The entry level is elevated from the street by a series of low-rise steps, which in addition to making the atrium-dependent height of the lobby reduced to a proper scale, is also adjusted for design reasons involving the cross-circulation route. The entry step treads are constructed from a dark hue of granite which contrasts the red LED backlit risers. At low street-perspectives they sug-

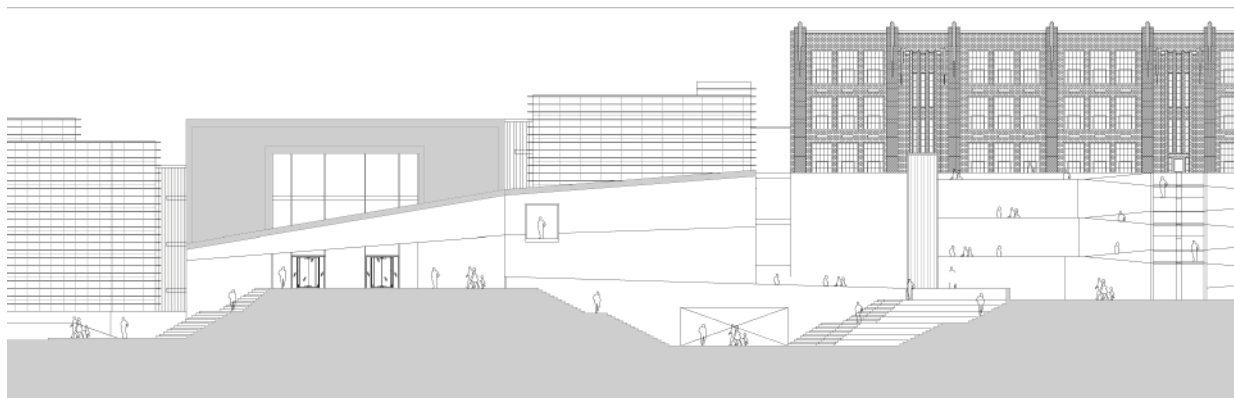
gest the appearance of a symbolic “red carpet”.

The cross-circulation expresses multiple intentions, the first showing consideration for pedestrian circulation paths prior to future construction across the site, and the second paying tribute to the City Hall using thesis methods of framed perspectives relating to the surrounding context of the film center (right). The cross-path provides a link between the parking garage and lower downtown, with the film center becoming a point along a route, whereas in the opposite direction, the path becomes a link between the bus/travel center, and lower downtown with the city plaza as a destination.





The crossing path of the pedestrian “funnel” draws its polygonal shape from the geometry of a production quality camera lens, and the peripheral shroud which serves to focus the frame through the aperture. With a focal point that frames the red brick City Hall, the masonry contrasts the dark concrete facade panels of the film center, identifying direction. The narrow-to-wide opening indicates a means of travel towards a destination, while the drastic change in elevation at the large opening provides functioning City Plaza seating for a 360 degree amphitheater. The funnel intersects the main entry patio introducing an angular element into the elevation, while reducing the exterior lobby to human scale.

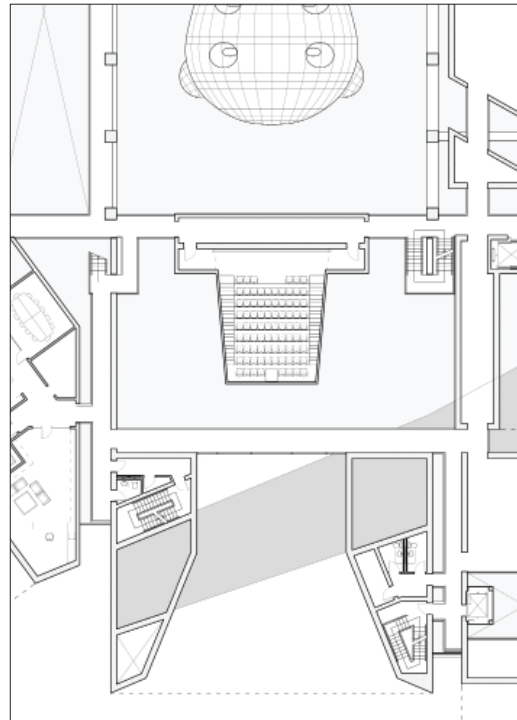
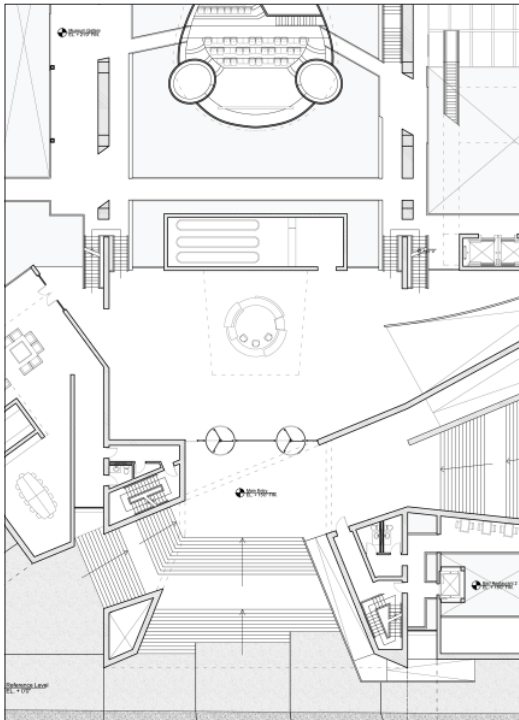


Along the perspective, the “red carpet” continues inside the lobby visible through non-reflective entry glazing. This vertical red core continues to emphasize a significant entry point due to the strong introduction of color in contrast to the grays and monochrome building exterior.

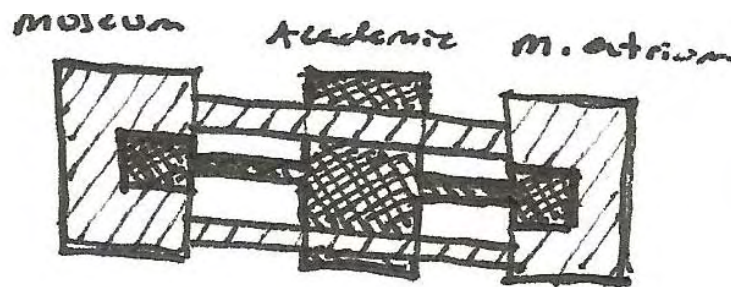
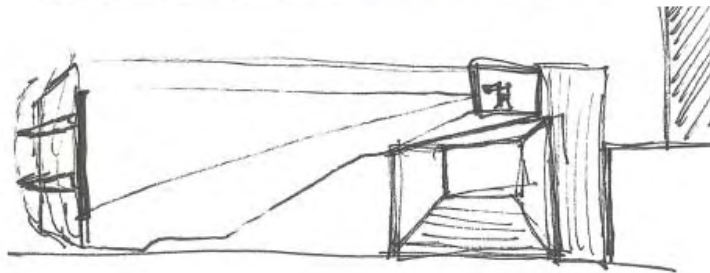
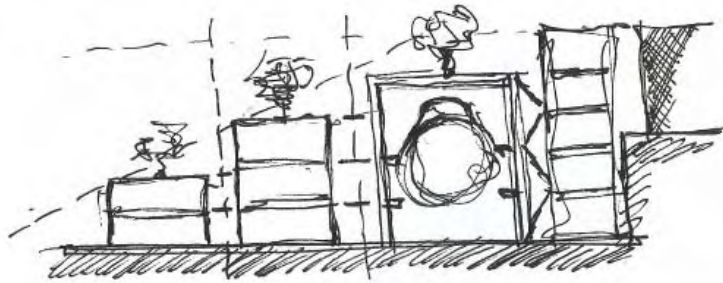
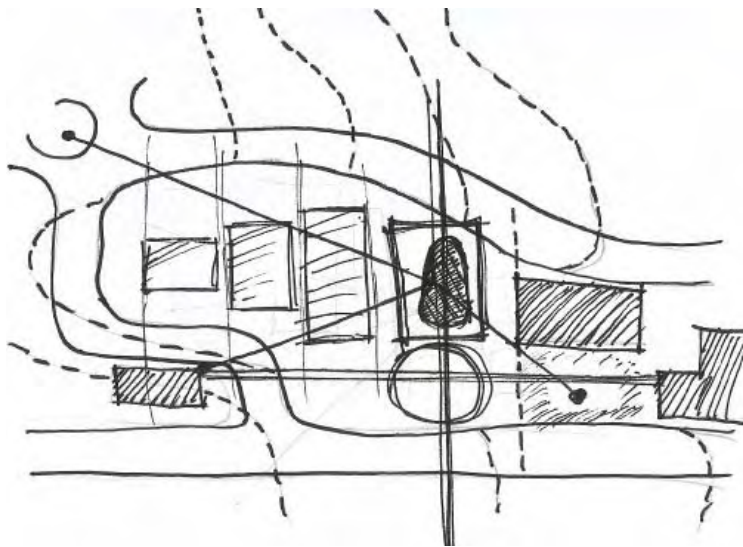


In addition to identifying primary building entry and circulation, the red core also shields the view of the atrium from the exterior in a way to hide the theater volume in its entirety to heighten the impact of its reveal.

A circulation desk is centered beneath the core providing symmetry to the space that is not as apparent in the rest of the building, but this symmetry is necessary to provide a sense of direction in some instances. Hanging above the desk, a parabolic net is strung from a looming extrusion cantilevering over the lobby space. The net supports a media screen above the reception desk, allowing for the eye to examine its form and recognize its supporting element above.



The structure jutting from the red core earns a sense of importance due to its axuality with the entry and the atrium, and also its location on an upper level of the building also alludes a certain importance. Contained within the extrusion is a small lecture room/ screening room doubling as an intimate projection theater for the film festival. The screening room is primarily used by the institute to review Sundance film submissions, but it nevertheless continues the theme of identifying importance of theater spaces through unique architectural solutions.



:: Program Composition ::

By examining the architectural guidelines of the site analysis and locational relationships between atrium and entry, it becomes less amorphous as to where and how the remaining program will be developed. The public program will be located South, abutting City Plaza, enhancing the direct social connection between interior and exterior. Therefore, it is presumed that the offices and academic program are feathered towards the North end of the site, as the increasing distance from the public program begins to layer allocations of decreasing social activity.

The building's square footage gradually increased since defining the minimum program requirements, with the addition of embedded social spaces, screening rooms, atrium space, storage and utility areas, etc... Although much of the program does not require natural light, and in many cases prohibits it,

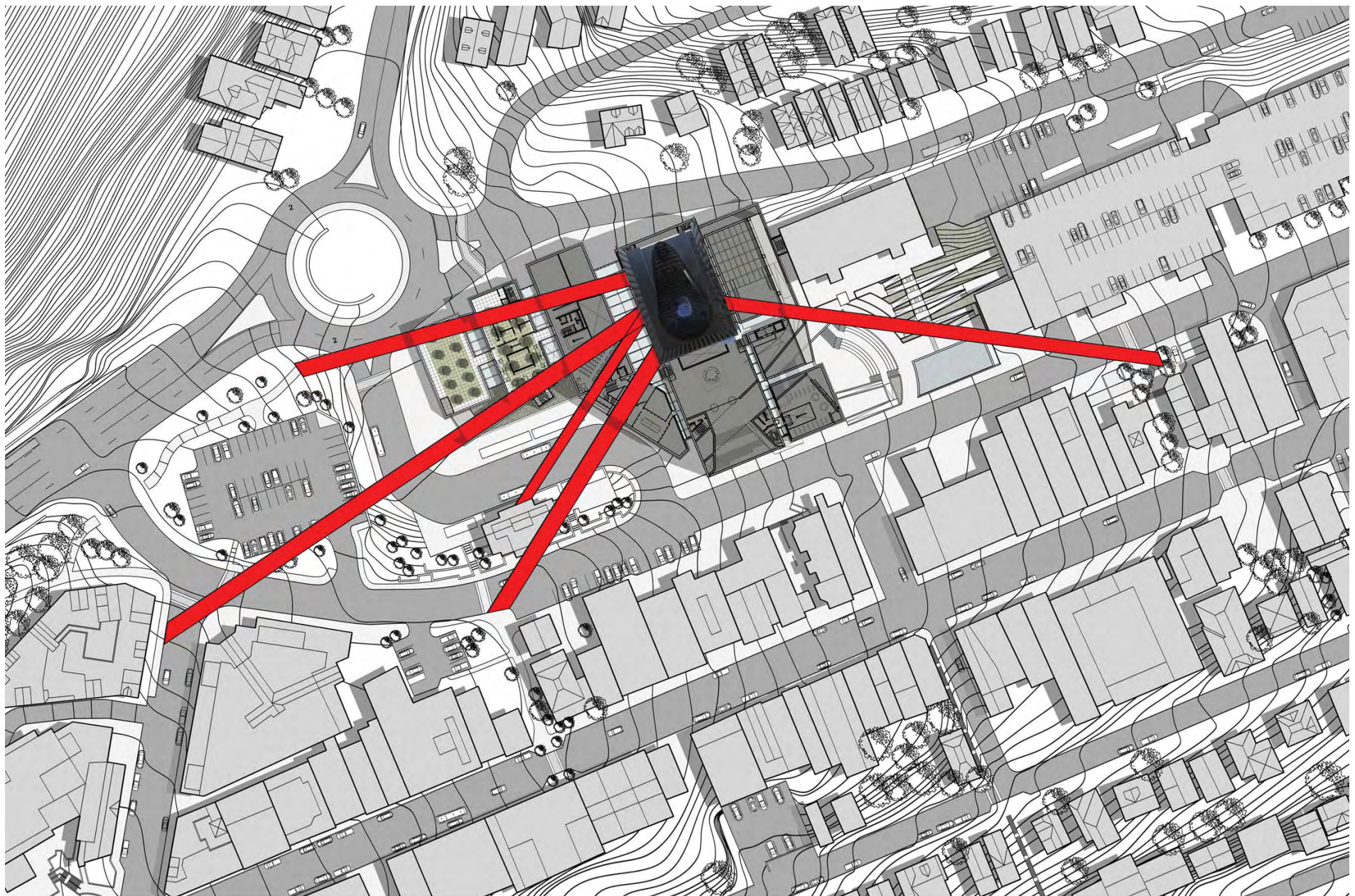


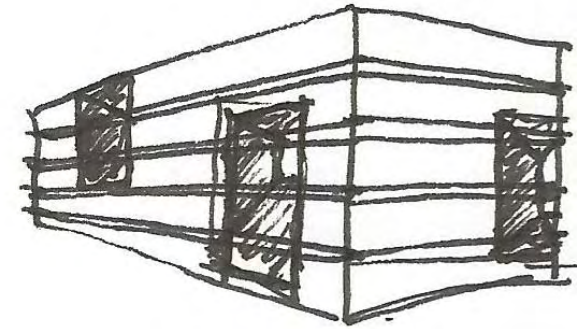
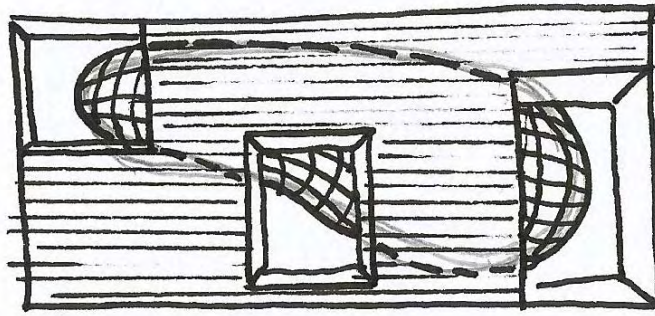
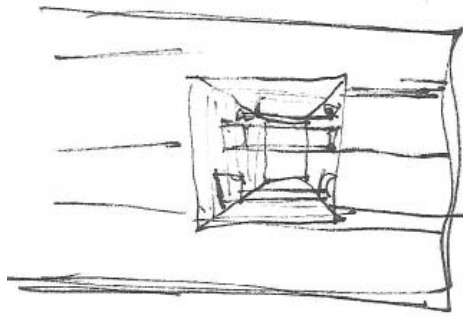
there is still a large percentage of the program which exhibits daily use, as well as open areas that require an abundance of daylighting and connections to the exterior. Likewise, it is noted as to how the contrast between light and dark can be repetitively framed to highlight social or vertical spaces, indicating important shifts between program types.

The four program types are contained within rectangular volumes, each separated by a multi-story atrium space providing that separation by a band of light, incorporating interior leisure space for interrelations between program occupants. The horizontal orientation of the narrow atriums are optimal for providing maximum daylight and solar gain, as well establishing strong visual orientations and connections to the surrounding ski resorts. These dividing zones include horizontal circulation regions as vertical circulation is provided by the premiere

atrium and sloping walkways connecting the varying levels of the film center.

Each of the rectangular bars including a differing program type, reduce in scale as they extend North, responding to the scale of the included program, dimensions, and visual properties of the site. These bars reduce in footprint and in height, minimizing the impact of a singular mass on the site. This reflects the row-house style of Main Street, and the height adjustment is a consideration of sloping site and view. As elevation rises towards the South, the surrounding site context is graded allowing for the best views Northwest towards the mountains. The scale of the volumes step down in elevation towards the North in order to provide outdoor observation decks taking advantage of site location, connecting occupants with those outside.



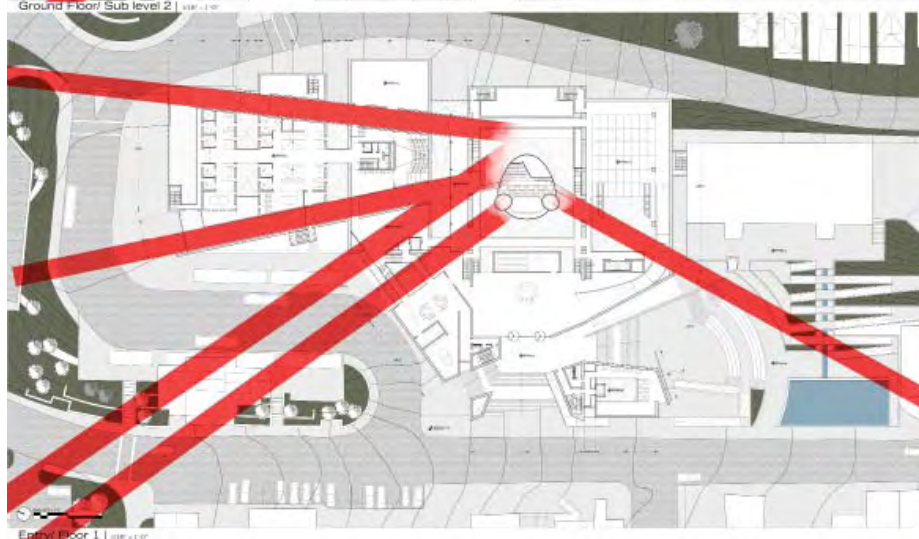
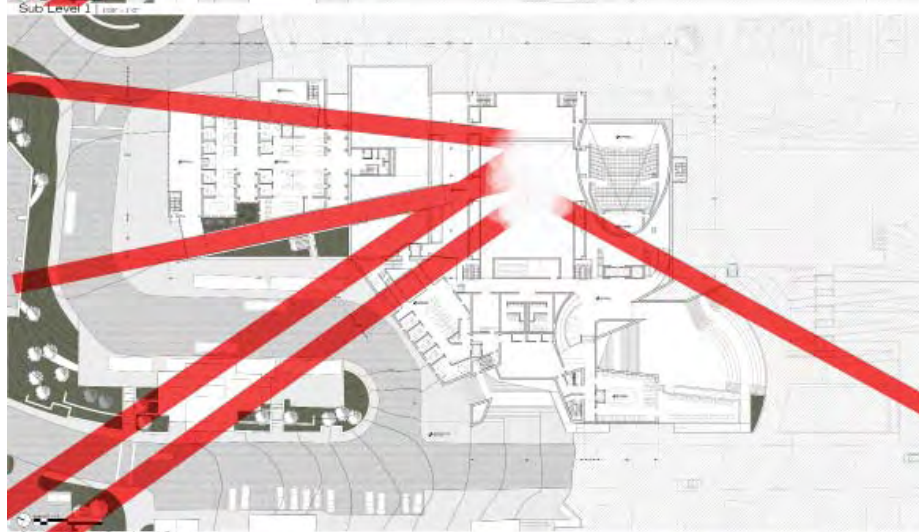
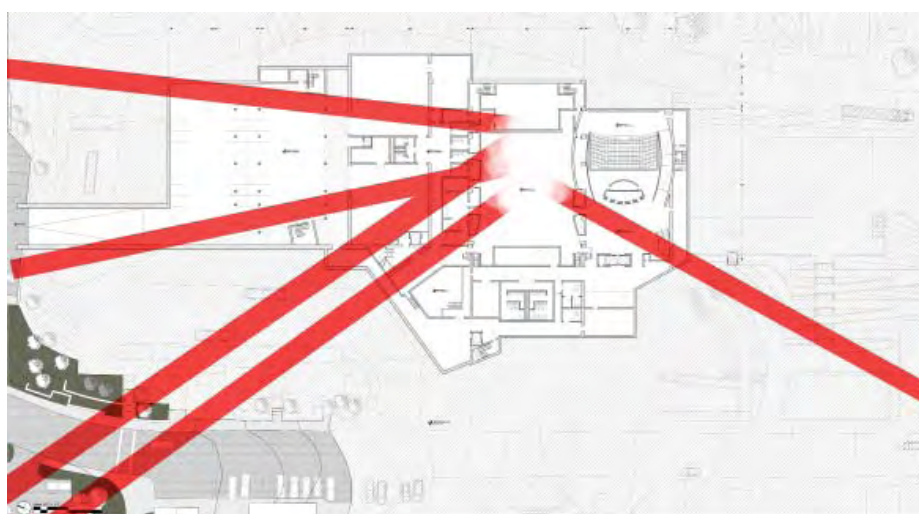


: :Parti Pris - Visual Subtractions : :

As the massing for the remaining program has now been outlined, the notion of how to exploit the design of the atrium space arises as an integral part of unifying thesis and site. The atrium space is positioned in the most advantageous site location, arranged adjacently to the public entry and circulation zone, however it becomes buried in the surrounding program. The ideal relationship between atrium and site is revealed through visual framing, allowing the original ideas of composition to extend beyond the walls of the film center.

One of the previously mentioned architectural siting concerns was establishing a connection of the film center to Main Street. The siting of City Plaza and entry took advantage of intersecting site lines and view angles to present optimum location for program zoning. The carving through the exterior of the main entry/lobby zone did not reveal the atrium, and was instead compositionally framed to highlight the circulation zone. However, the cross-path used a definable film technique of selective color in contrasting the building facade with the red-brick exterior of City Plaza, an idea of framing architectural experience essential to the thesis idea.

This same technique can be utilized to identify the atrium through a series still frames as users circulate around the building in order to express the visual-psychological connection to the interior, highlighting what is most important about the film center and project execution. Each pedestrian access point to the Film Center from Main Street is identified, and the visual connection from each point is traced to the central atrium. The intention is to use the conscious and subconscious impact of framing views from the exterior to provide first- an idea of what the building is about, and second- to draw users into the project. Likewise, in the same way the framing of City Hall was used to define circulation path, these physical cuts and subtractions create internal circulation paths providing unimpeded visual sightlines to the atrium, allowing the museum to extend its accessibility into other programs of the building. As each path extends and leads back to the atrium, it again reinforces the core thesis idea in a physical way which is entirely dependent on site.



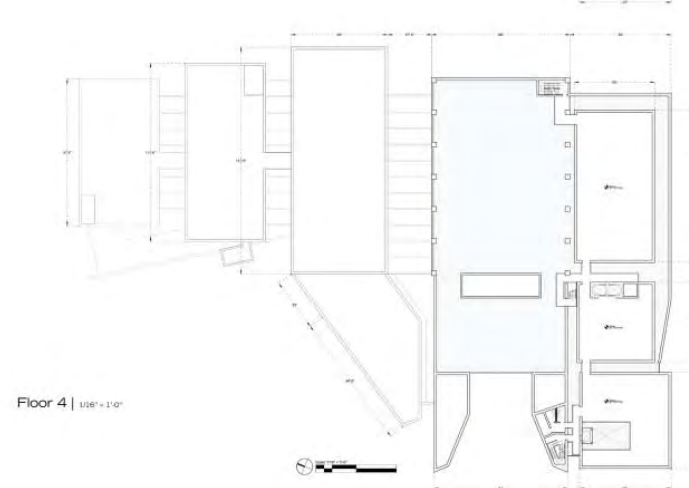
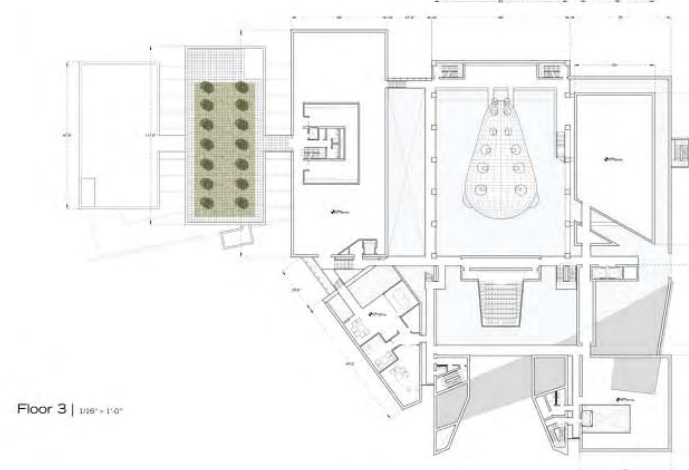
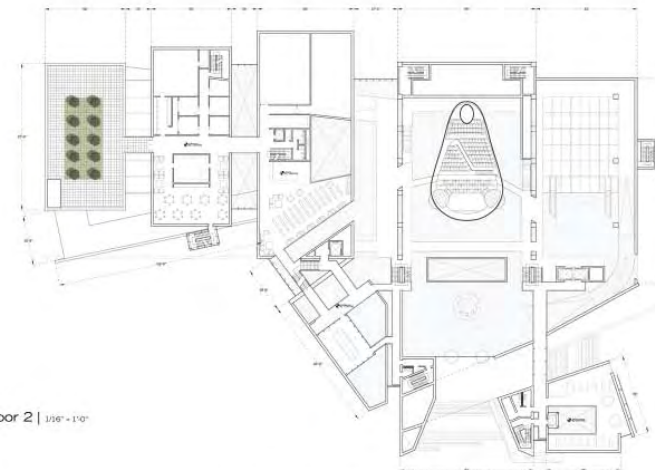
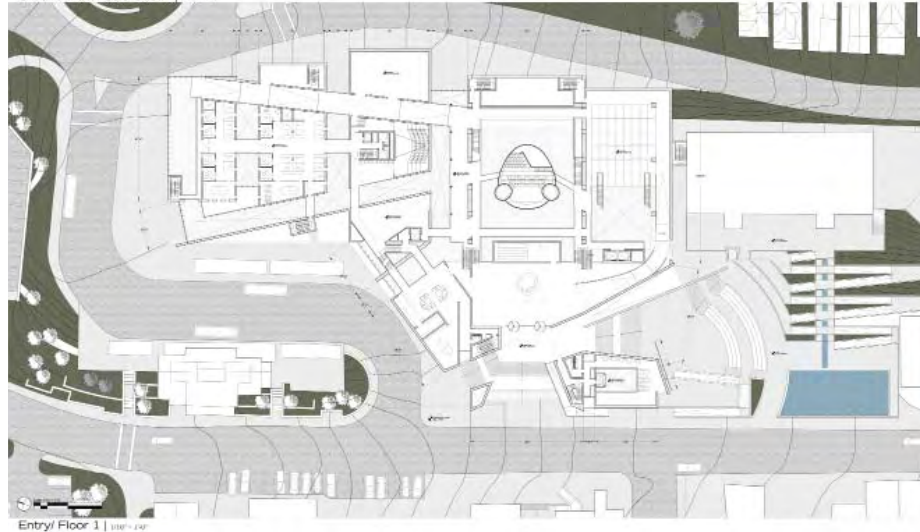
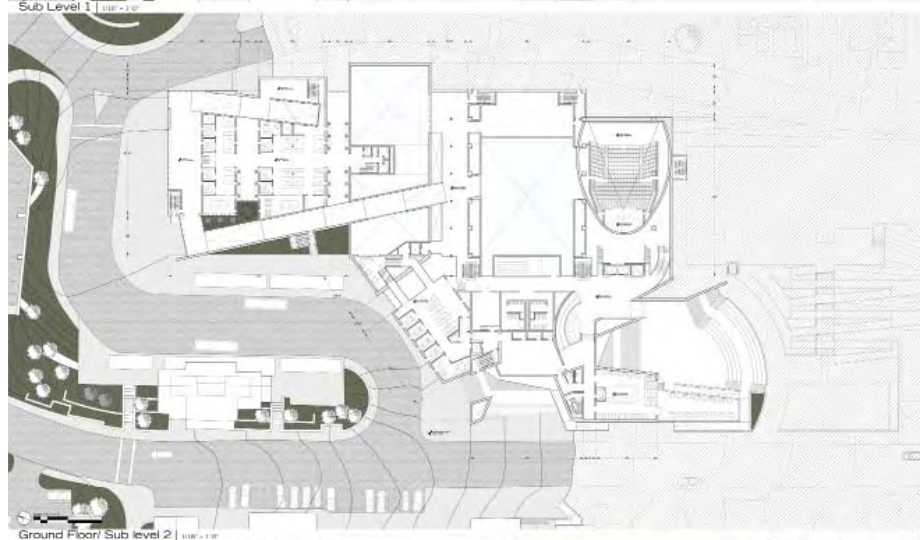
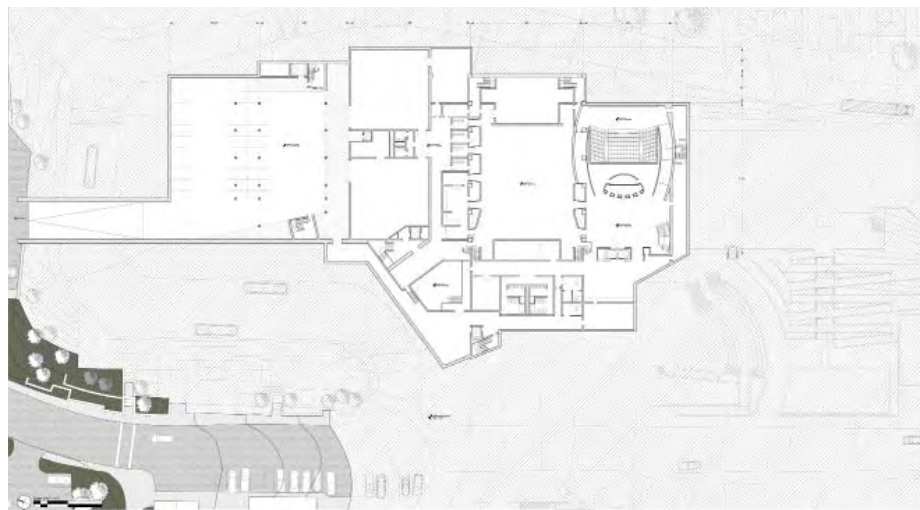
:: Atrium Visual Framing - Circulations ::

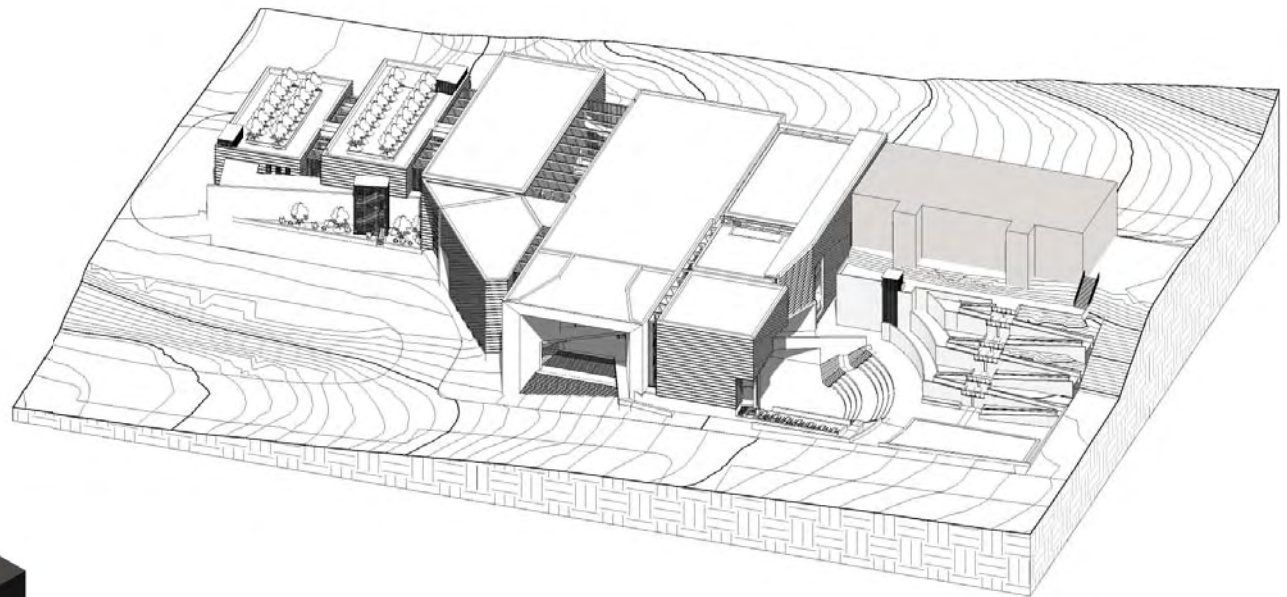
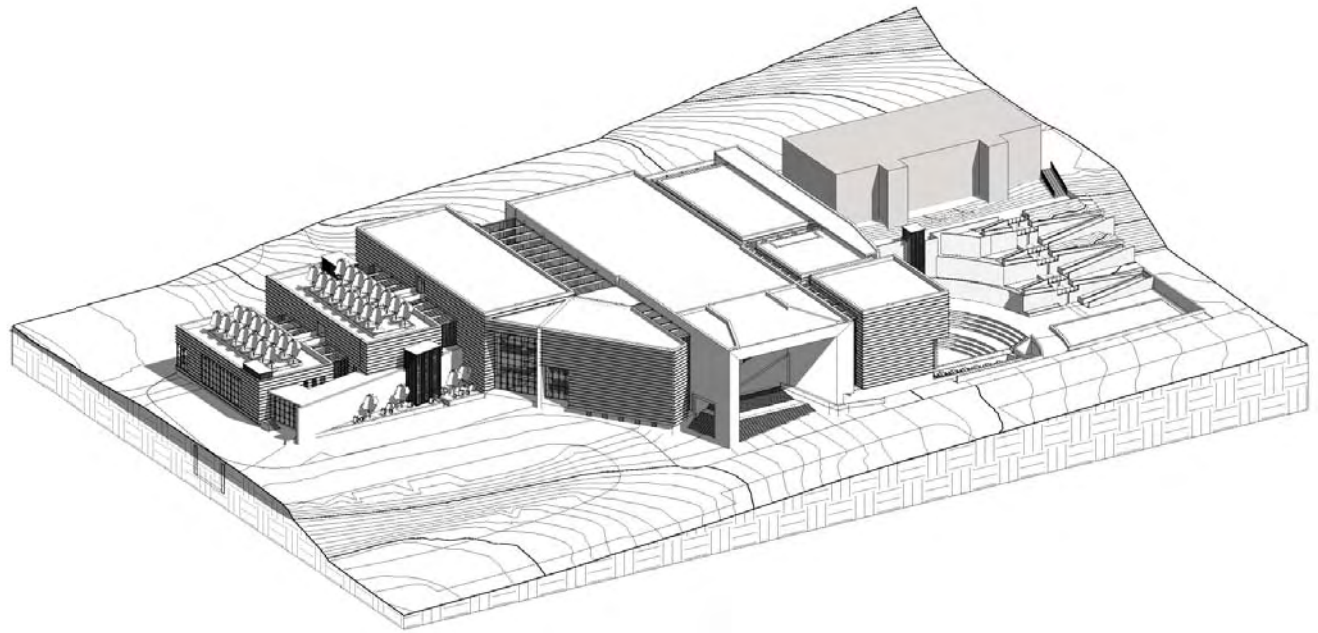
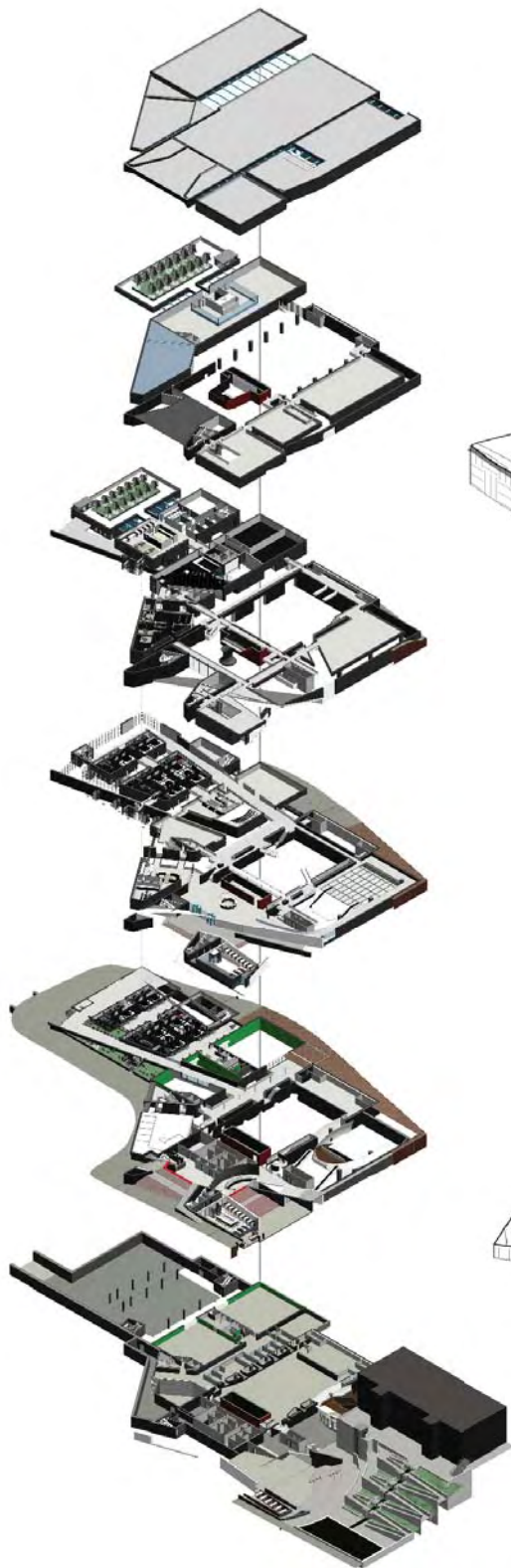
It is the high contrast between the curvilinear form of the theater volume and the orthogonal, repetitive nature of building form that introduces an effective isolation of the atrium as the most prominent design feature. While the counteraction between 3D curvature and 2D form do justice from the exterior, the effect from the interior is less impactful, and may present design challenges with extremely linear corridors reaching from the more extended regions of the building.

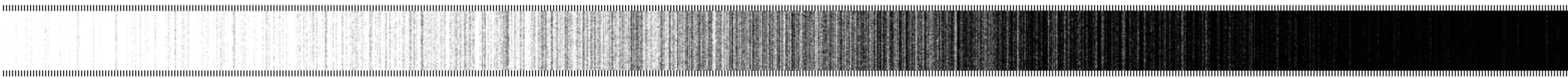
The key to making these circulation paths viable exists in destination as well as perpendicular breaks reducing the linearity of the path. Therefore, the idea is explored and introduced that as movement around the exterior provides users with different frames of the atrium, movement along those circulation paths introduce frames into the different program types, creating an increased understanding of program and occupancy type.

To revisit the idea of the differing components of the building represented as a formula [concept feasibility = atrium+site], then the equating variables of concept in remaining program must be fractions of the thesis idea which are exponential by a product from the solution of the original equation. The cyclical formula adjusted is in terms represented as [concept feasibility = (atrium+site) + (Concept Solution/Remaining Programs)]. As the prior solution to the equation now becomes a prominent factor in the overall solution of the design exercise.





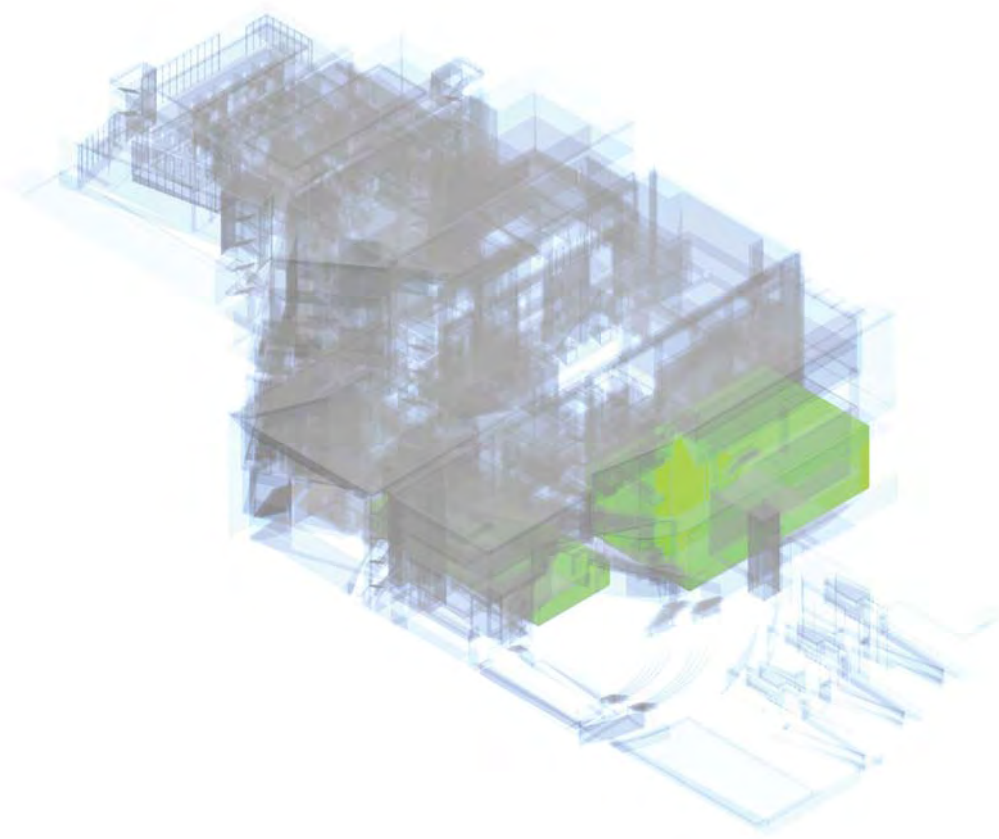




PROGRAM ALLOCATION

ALTHOUGH MUCH EMPHASIS HAS BEEN PLACED ON THE ATRIUM AND DESIGN CONCEPT, THE ALLOCATION OF PROGRAM IS NECESSARY IN PROVIDING A FEASIBLE ARCHITECTURAL SOLUTION TO WHAT IS A GROWING PROGRAMMATIC ISSUE CONCERNING MULTIPLE USER TYPES, CIRCULATION CONSIDERATIONS, AND SPATIAL REQUIREMENTS ON A CHALLENGING SITE. THE ADJACENCIES AND SITUATIONS OF THE DIFFERENT PROGRAMMES NOT ONLY REQUIRE A FUNCTIONAL DESIGN SOLUTION, BUT LIKEWISE ALLOCATIONS WHICH ALLUDE TO AND RESPOND TO THE IDEAS OUTLINED BY THE THESIS. PROGRAM TYPES INCLUDED AND OUTLINED ARE IDENTIFIED AS:

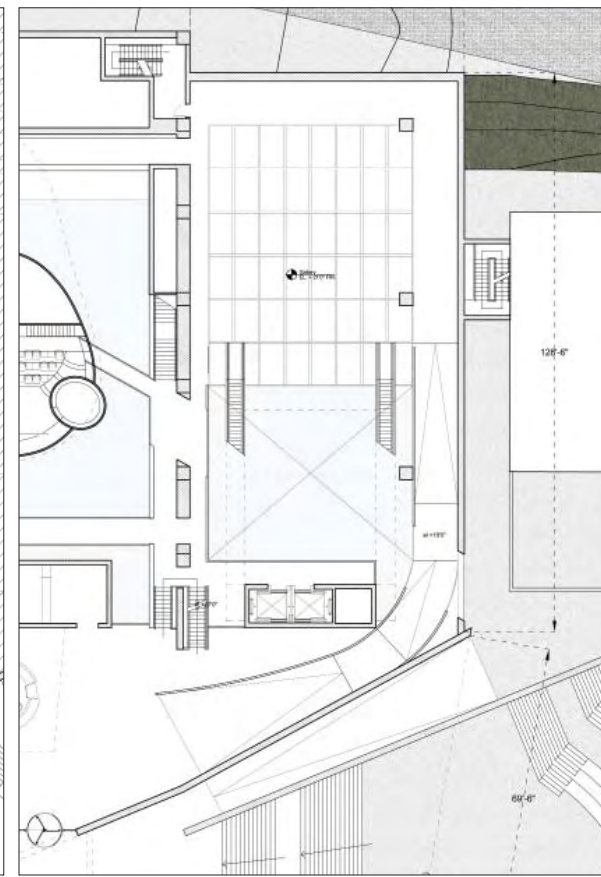
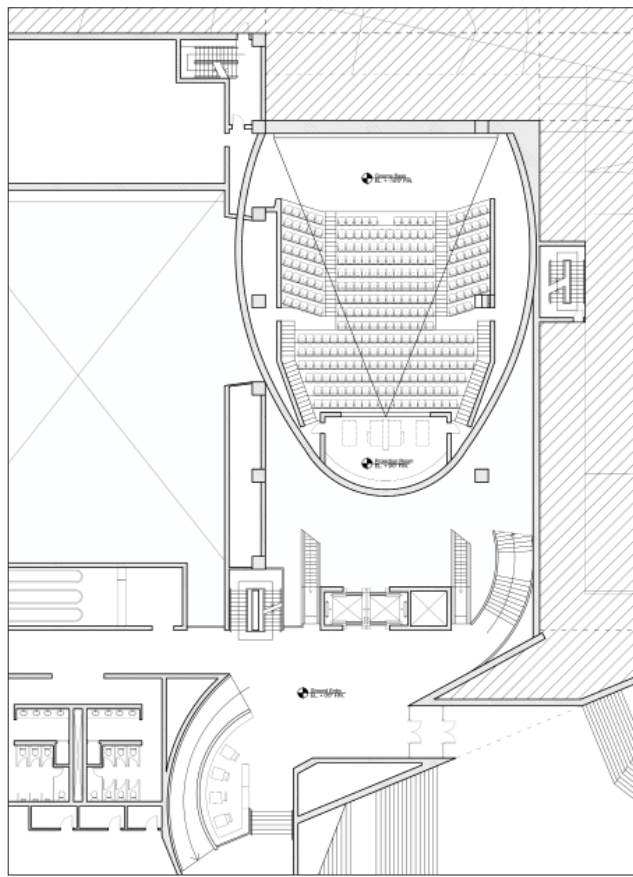
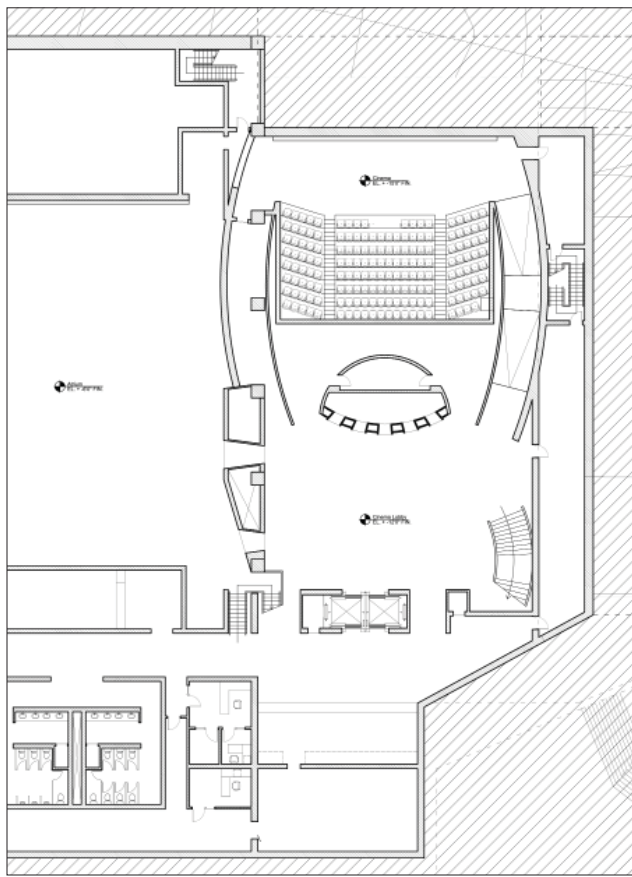
- CINEMA
- PUBLIC PROGRAM
- MUSEUM
- INSTITUTE
- ACADEMIC

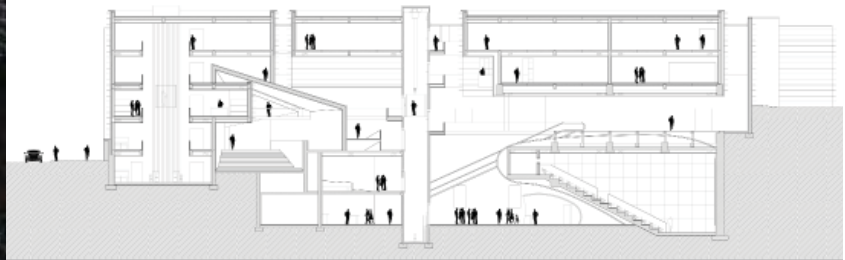


:: Cinema ::

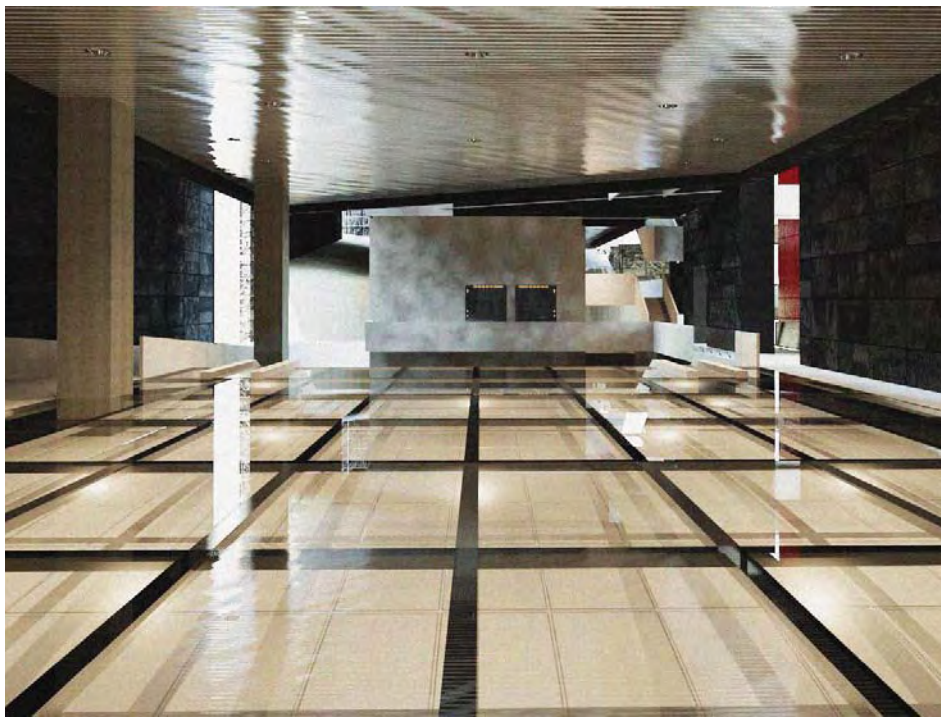
Program consists of the premier IMAX/multi-format theater, theater lobby/ticket area, concessions, and supporting service area. The cinema observes two types of entry, and recognizes the extremely high volume traffic that exists before and immediately after a film showing. It also has differing use-patterns based on the timeframes of the Sundance Film Festival, regular year-round theater use, or special event. Therefore, entry to the theater is achieved from two directions, with the potential to close access to the rest of the Film Center if need be, or to allow it to become a destination in museum circulation.

Entry from the main lobby is framed by a multi-level space, bordered by the unique shape of the “funnel” from the cross-path, and inspiring senses of direction and curiosity based on form, dimension, and light. A large ramp extends to meet the entry space, curving and disappearing behind a vertical elevator core extending upwards. To the right of the ramp, is the large concrete funnel moving vertically and then escaping beneath an overhanging volume. A skylight pours light from the separation between the two structures, creating a dynamic light that washes over the form, inspiring complexity and confusion, leading the user to venture into what program extends beyond the entry from the ramp.



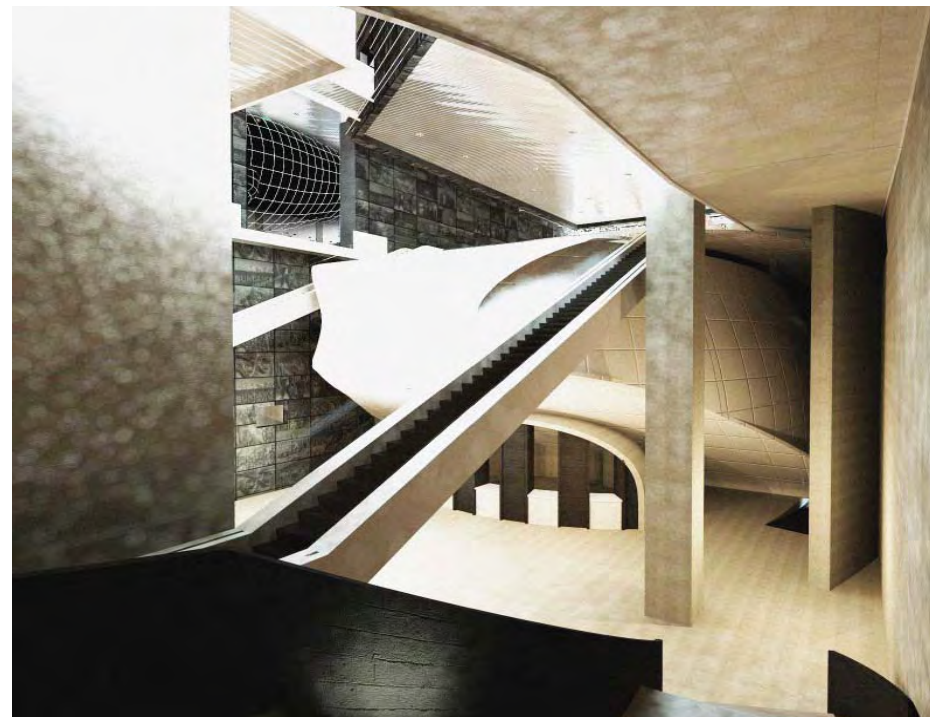


This entryway defines access to the public zones through the main lobby, a combination of entry for the cinema, museum, and public programs. Following the curving ramp, the path reveals a much deeper layer of information; three key elements to understanding the composition of the building. First is the perforation along the thick massing wall which borders the City Plaza, providing a connection to exterior public space, and eliminating the individual notions that are often exhibited by users in a museum. The next is the vertical height of the space, providing an awareness of the three levels above and two below, realizing the full dimension of the building. The third reveal is most important; as the first perforation observed is part of the visual connections between exterior and atrium, opposite the first is the framing of the curvilinear theater hanging in the atrium space.



Continuing past these three reveals is the glass-floor preview gallery for the additional spaces of the museum, also serving entry to the cinema lobby below. There are museum galleries visible above as massings, and similar to the compositional aspects of the lobby, the roof extends above the massings, and light borders the two elements, presenting the appearance of volumes within an enclosure, hinting at the spatial relations of the atrium theater.

Consistent with the idea of the theater as an object, the premiere cinema is again form-fit, without its extents entirely visible. Its surface becomes a gallery piece, visible through a raised glass-floor to highlight the massing. The glass floor gallery contains flexible contents, but the architecture suggests focus on the cinema space below. The barrier between the gallery and atrium is split by the visual cut, providing an understanding of the building from interior perspectives.



Escalators from the edges of the glass-floored gallery provide access for theater-goers as they travel in elevation through the multi-story cinema lobby space, allowing for an aerial fly-by, of the cinema and lobby space. The escalators conclude at the elevator core, arriving at the lobby conjoined with the one linking to City Plaza at lower elevation. A curved stair, similar to the ramp approach extends access to the cinema lobby below.

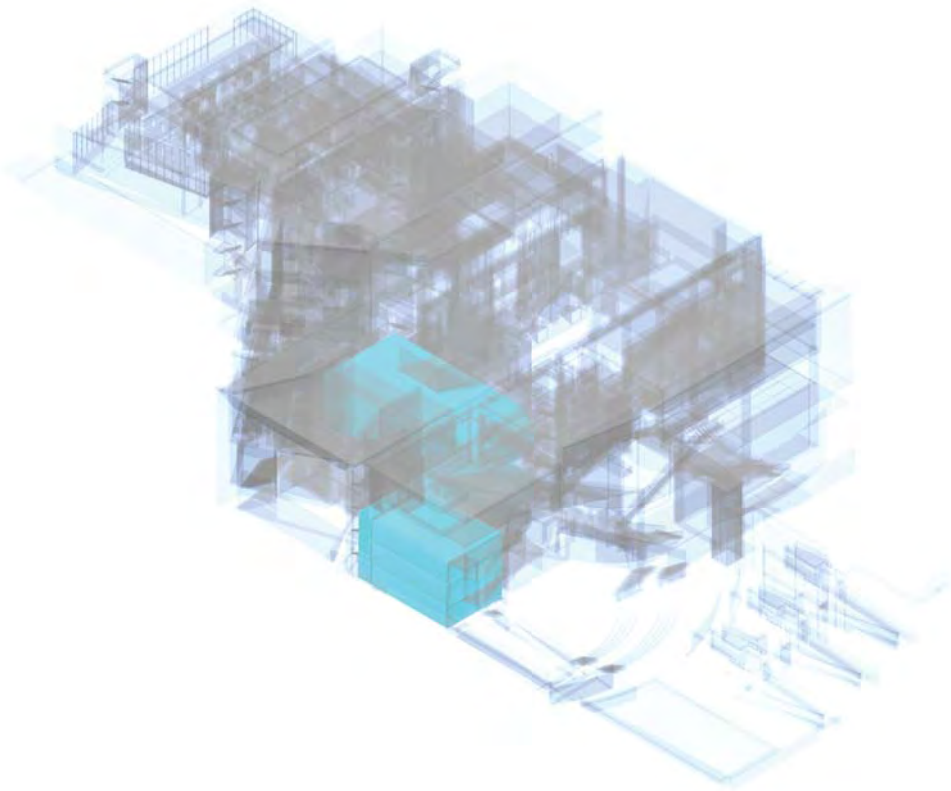
Within the cinema lobby there are framed views which perforate the atrium walls, providing low angle glimpses of the exhibition hall. Nestled beneath the 3-D form of the cinema is the ticket lobby, identified as a separate entity, and suggestive of its use, identified as a ticketing window. Additional concessions and services are provided at an adjacent service area concealed by the elevator core, also giving access to the ground level of the atrium.

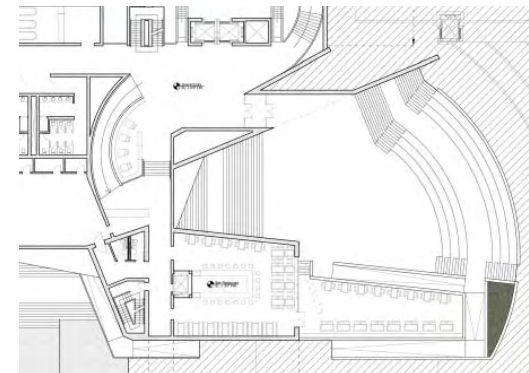
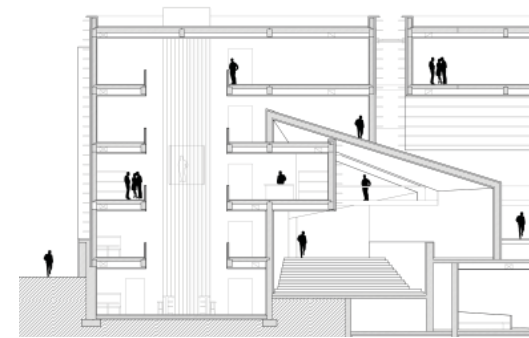
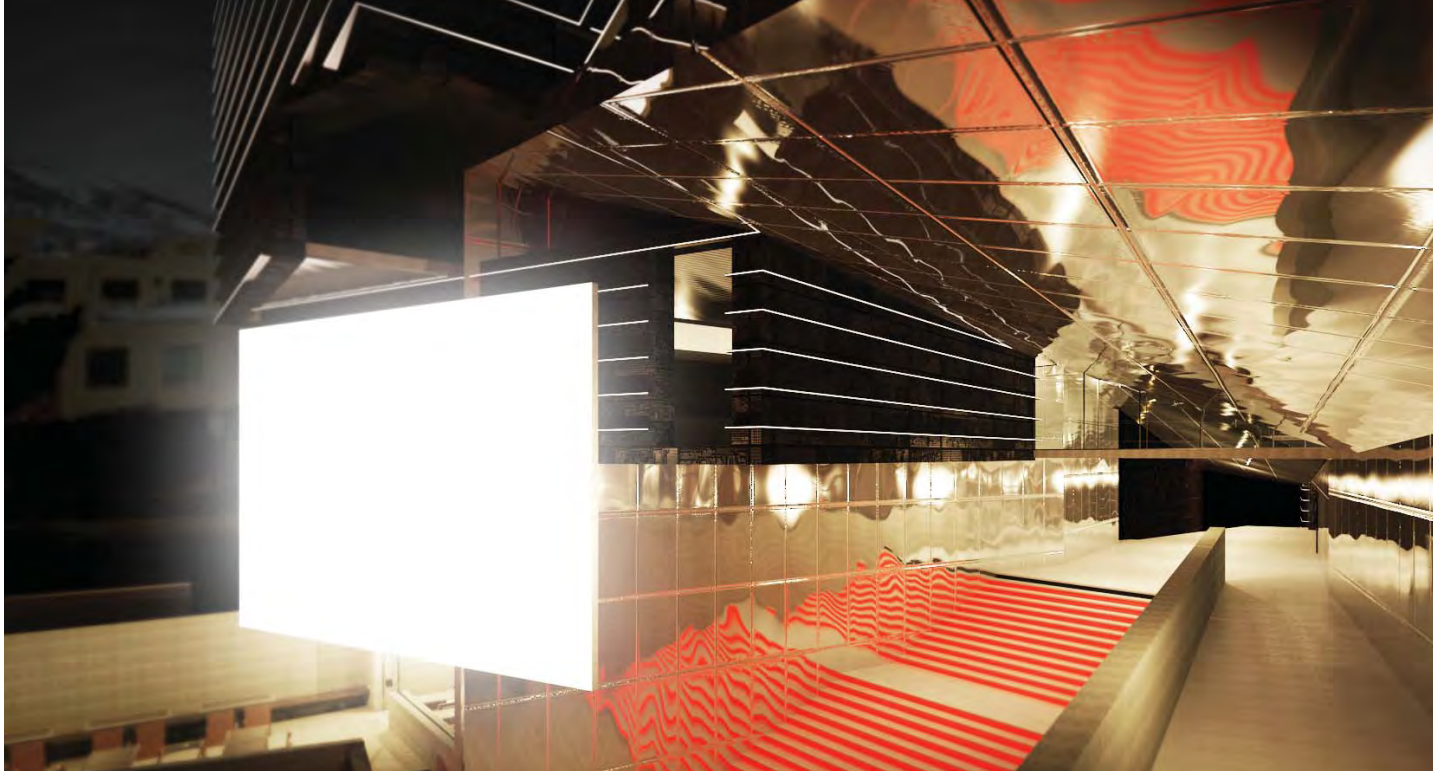
:: Public Program ::

Similar relationships exist between public programs and the cinema, as those between surrounding program and exterior public space. Public elements include the City Plaza, the museum store, and restaurant/bar lounge accessed from the Film Center interior.

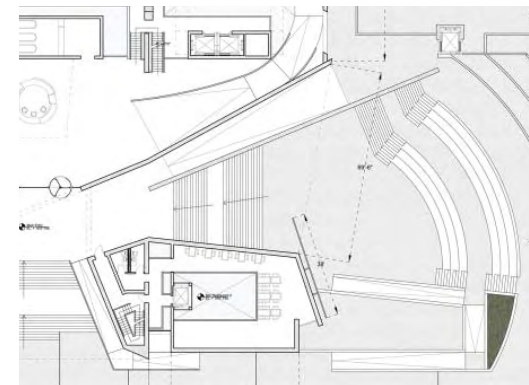
Entry to the public program is conceptually the same as that to the theater/museum. There is access from the main lobby, however the element that draws users into the museum store is a bridgeway which extends from the glass-floor gallery across the lobby, piercing the concrete funnel, providing a dynamic experience across the walkway. The walkway enters a tower-like composition of public program, physically separated from the rest of the center due to the high potential for noise that may emanate from the spaces. The location also joins the Plaza and street at the corner of the center, with entry points on multiple levels.

The restaurant/bar achieves ground level access from the cinema lobby adjacent to City Plaza, with a social lounge and reception area providing activity in the entry vestibule. Lower level bar areas feature an outdoor patio connecting the performance spaces at the plaza, and an interior four-story space with a glass elevator connecting the upper level restaurant, the museum shop above, and gallery at the top.

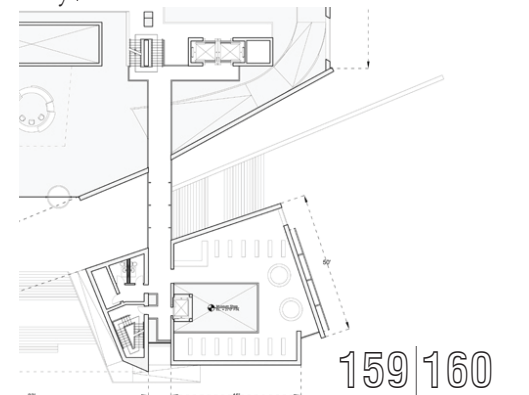




Ground Floor

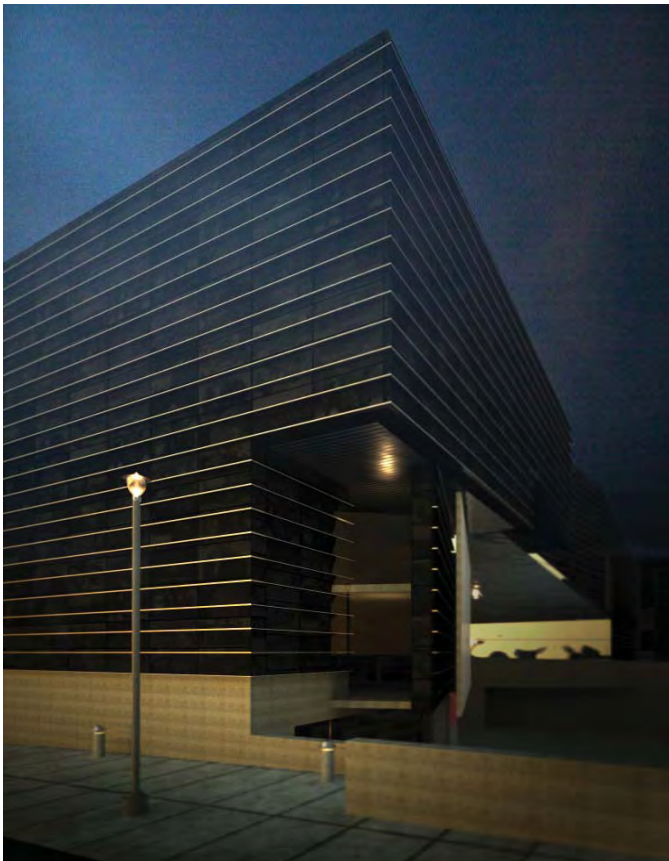


Entry / Level 1



Level 2

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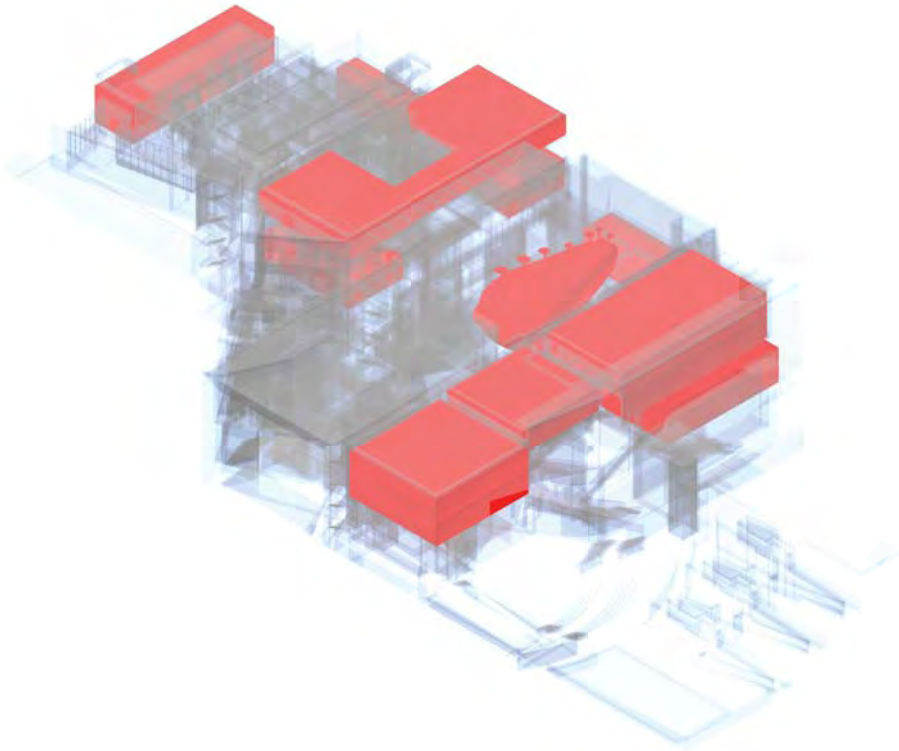


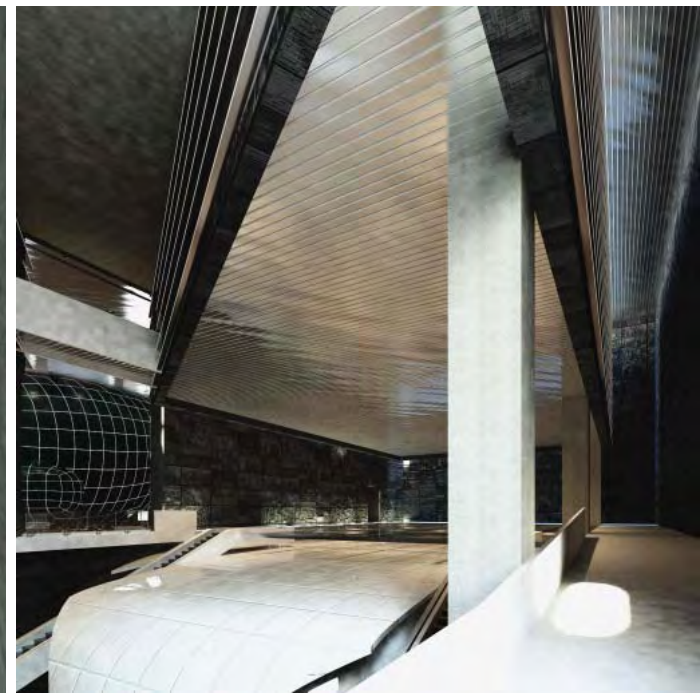
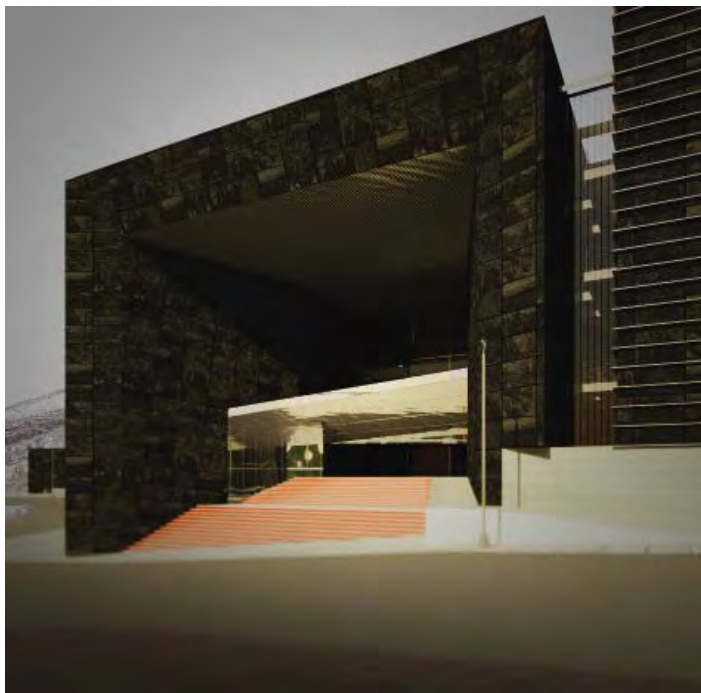
:: Museum ::

Museum entry draws its visitors through the glass floored gallery, accessed from the curving path off the main lobby. The multiple program circulations split at the gallery, and the museum circulation continues along the wall bordering the atrium, providing access through the visual cut through building volume, which now serves as a physical route.

The museum occupant is now given the first physical experience of the atrium, after previously being shown only partial visuals. The glass floor gallery originates five circulation paths for the museum; a rear path from the gallery crossing beneath the hanging theater connecting to the other side of the atrium; a celebrated staircase cut into the stonework that reaches the galleries above; a walkway passing by the vertical red core, featuring light screens that trace the color patterns of frames throughout the film; a vertical scissor stair connecting upper galleries; and a direct catwalk to the hanging theater.

The standard gallery spaces are located on the two levels above the glass-floor gallery, with the access and circulation through the atrium. The gallery spaces are modified and shaped depending on the visual connections to the atrium from the exterior envelope. Horizontal walkways extend across the multi-height atrium and lobby to connect the programs of the building on the other side of the atrium to the gallery spaces, inviting visitors to explore the rest of the film center.



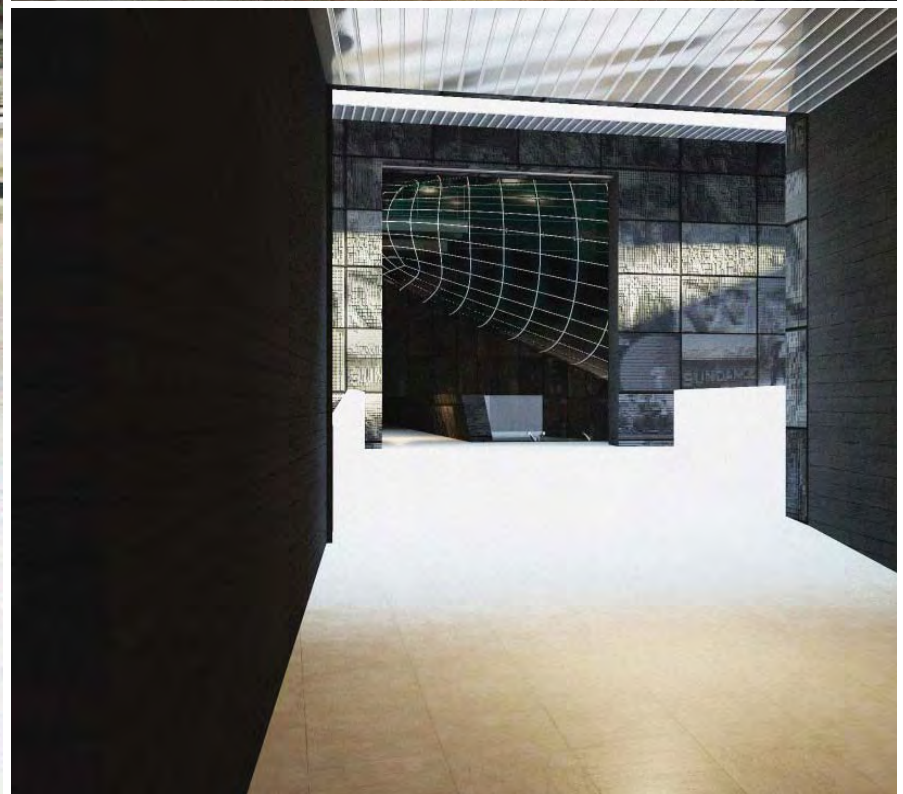
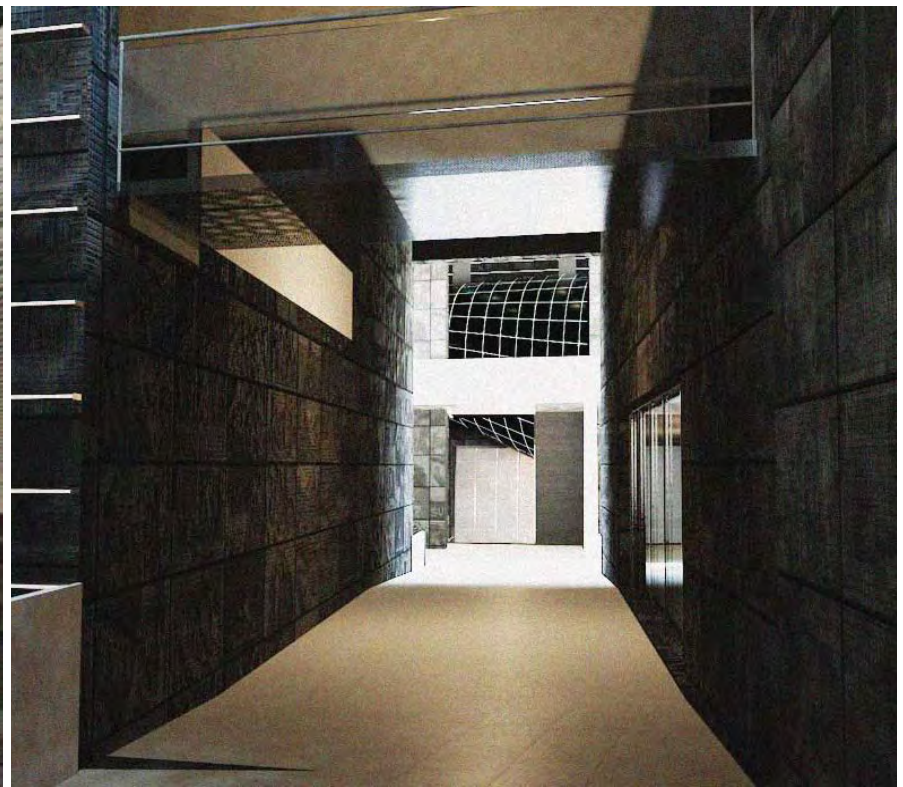
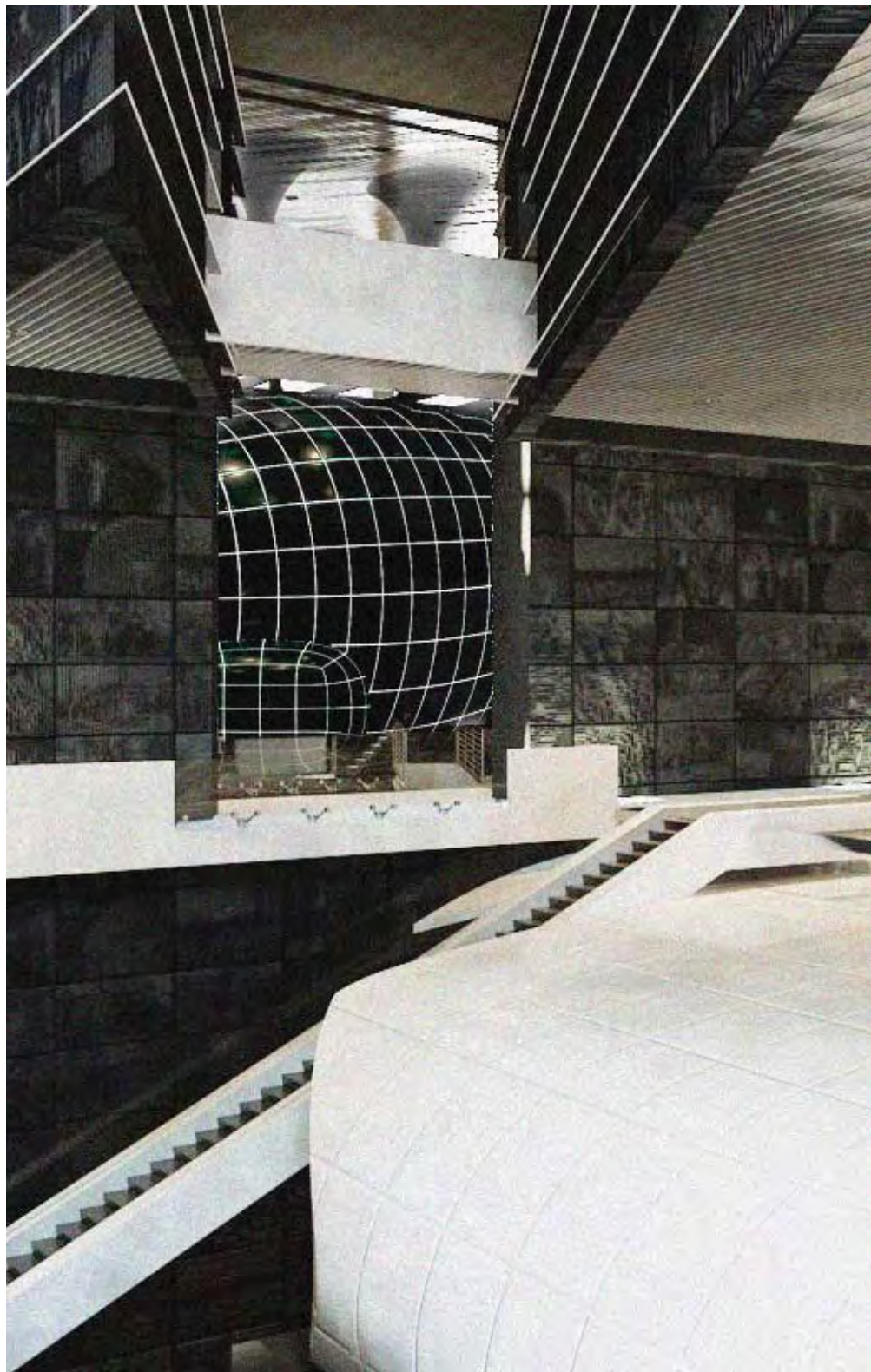


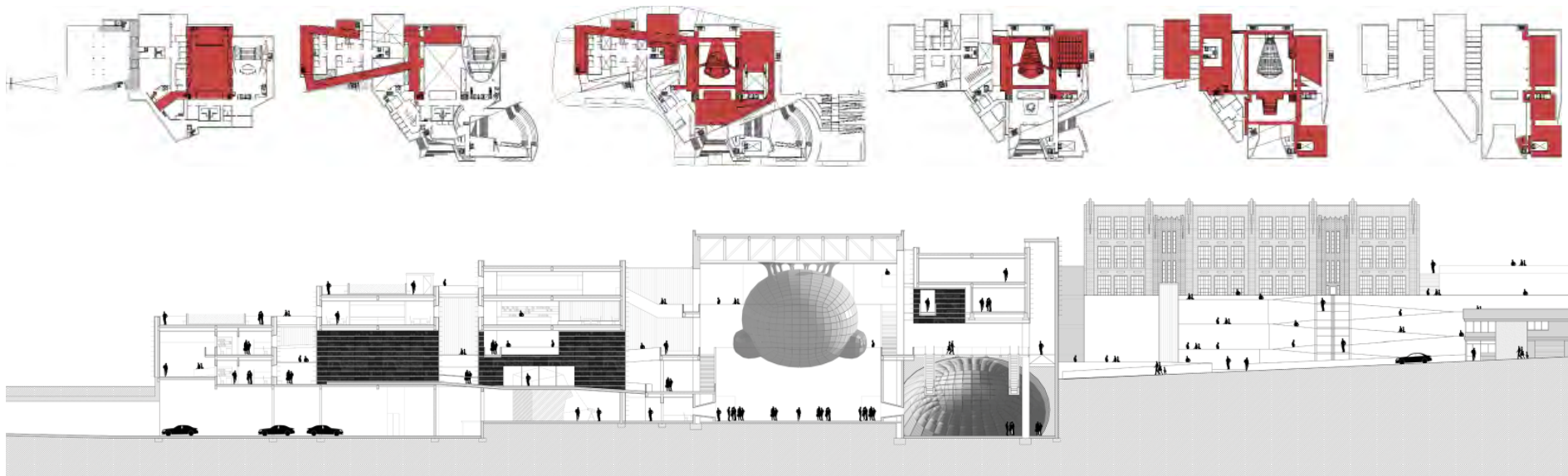
The gallery spaces are located based on their relation to public and social program, however it is the connections between them which becomes important, and those connections extending across the atrium. The intention is to satisfy the programmatic requirement in a manner consistent with the structure of the building, and to provide a well-rounded multi-level experience of the atrium space allowing visitors to choose their own path based on psychological connections to the building, rather than forced circulation.

Galleries above the social program (gift shop/bar/restaurant) provide an additional connection to understanding the buildings composition. The funnel form is allowed to penetrate the floor of the upper level gallery in a unique manner, reiterating the concept that building forms are treated as sculptural works; similar to the theater space within the atrium/ exhibition gallery.

The atrium exhibition hall serves as the most important gallery, with the theater perceived as a sculptural object. Similar to how the space was framed from different perspectives around the building, this is where the other elements of the program beyond the museum and public spaces begin to be framed and exposed to museum patrons. At the base floor of the exhibition gallery in the atrium, framed windows provide views into the academic programs.

Bordering the atrium is a vertical circulation zone, framed by the light providing splits between the program volumes. This space separates the academic volume and the atrium volume, providing horizontal pathways to the rest of the museum program, and vertical circulation within the atrium space.





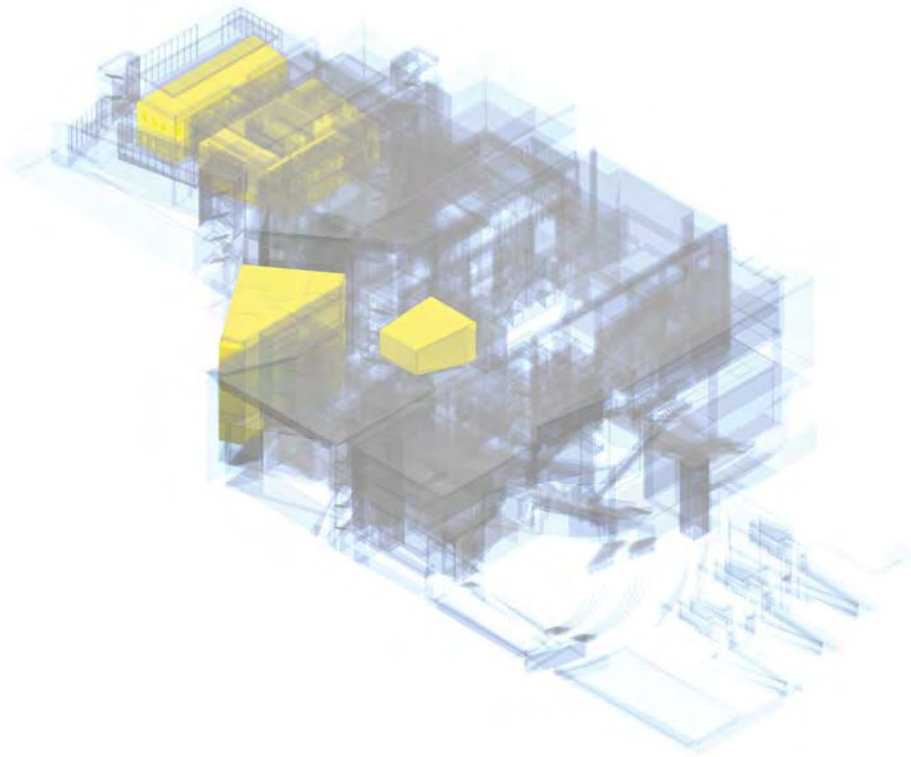
The most important functions of the museum path are the ways circulation spaces created by the visual cuts are used by museum galleries. Each penetration through the building is deemed as circulation space, whether it be used vertically (as is the space nestled between the academic and institute program), or horizontally as the ramping path connects vertical levels of the museum galleries, developing the additional program types into live-gallery objects along the route.

The visual framing from the highway, and the one from Heber Ave develops a looping path, passing through nearly all academic and institute program types. As it ramps up or down depending on direction of travel, it frames different views into film production studios, neurology labs, graphic design board rooms, conference rooms, etc... The two linear paths are linked in the last volume by a double height gallery space, connecting the guest with views across

downtown and through the valley. The space also includes a stair that allows access to the lower-level roof garden, inspiring inter connectivity between occupants of the different programs. Additionally, gallery, presentation space/lecture hall, and a film archive can be accessed from the circulation path. Upper level galleries contained in the academic volume become observation spaces for academic programs, and allow direct access to an outdoor observation deck, connecting occupants with the best view of park city from the building, unframed.

The design concept for the museum program provides an unscripted experience, controlled by the user's chosen destination and route, which frames views to treat other programs of the building as if they are gallery objects. The patron is left with not only an understanding of the history and value of the film festival, but how it is shaping and advancing the moving art, and how that may influence other aspects of science, research, and business.

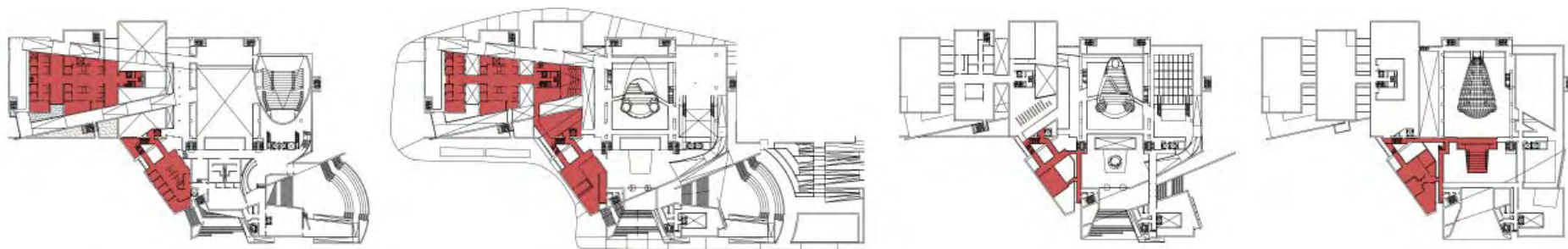
:: Institute Offices ::

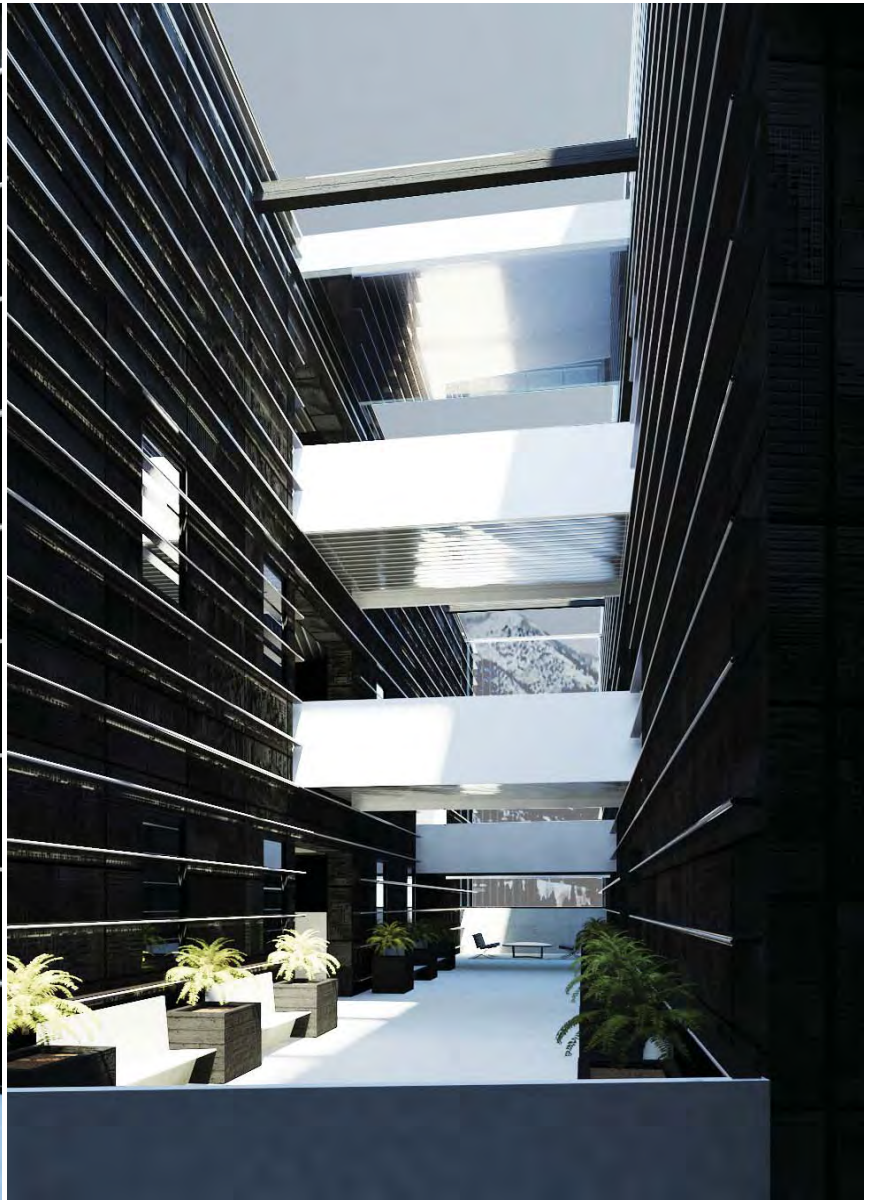


The offices for the Sundance Institute are located in the Northernmost volumes, as well as the front-office/institute lobby volume adjacent to main entry. The offices are accessed from the main entry as the boundary wall of the Film Center lobby splits towards its base and folds inwards, revealing a surface gap unveiling light and space behind the thick wall, drawing attention, but is less welcoming than entry to the museum/cinema, suggesting a more private program behind.

Near the waiting area to the offices is a vertical circulation stair, providing dynamic light in the space developed by the intersecting “cuts” to the atrium, with thin structured walkways and light glass railings to minimize the obstruction of view through the building. The lightness of the walkways allows light to travel to the curatorial offices located below the office lobby. The stair serves access to the academic spaces on the exhibition hall level, and those contained within the adjacent volume. Vertical risers are contained between the two intersecting cuts so as not to obstruct views to the atrium, or light filtering below.

Located in that same office lobby volume is a conference room for use by visiting producers/directors/actors/donors etc... and above is offices for the Institute directors, with adjacent access to the screening room attached to the red core in the lobby. This volume provides a sense of prominence and opulence for the institute, with its main showcase spaces adjacent for presentation and tour.





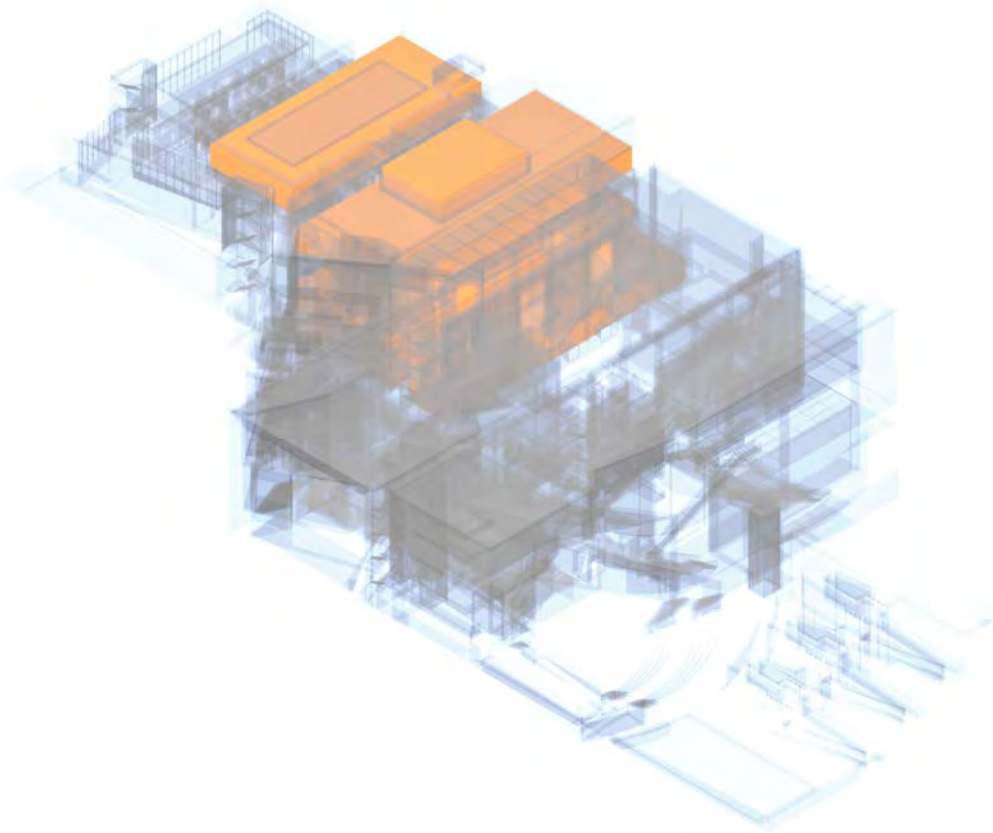
Moving through the office lobby, the path to the remaining institute program passes through a gallery/function room, which can serve as an open gallery or as a staging area for office functions. The path crosses a walkway which bridges one of the visual cuts to the atrium, entering the central area of that volume which introduces the academic program with a lecture hall/screening room. Adjacent is a circulation stair to other offices and academic spaces through keycard access, whereas the lecture hall can be openly used by museum patrons, or can be closed off for office/academic occupants.



At this level, the second floor of offices are accessed through walkways which bridge the narrow split atriums, connecting the open offices. These splits between the volumes bring natural daylight into those spaces, while the next level below becomes social space.

The stair and elevator near the lecture area allows secondary access to the parking level beneath the offices, which also provides the service area for the building, hidden due to the nature of the “5 sided site”. The parking level draws access from the parking lot across the bus roadway, taking advantage of the natural elevation change to hide the service entry. Therefore, the experience of the Film center is never wavered by the necessary building support areas.

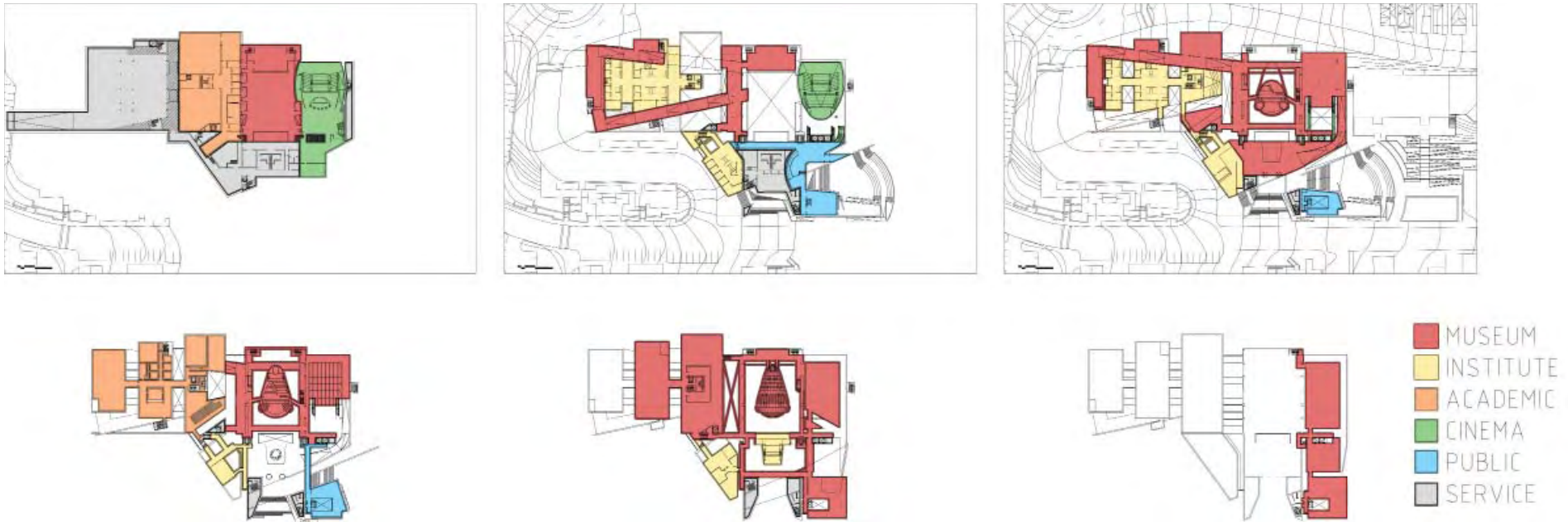




:: Academic Program ::

The academic program is understandably more public than the offices, primarily due to its value to non-academic building users. Occupants of the atrium exhibition hall first catch glimpse of academic spaces through framed window viewports into film production spaces. Located beneath the atrium circulation are post-production studios; sound, light, and video editing. These spaces (except for the lighting studio due to lighting control issues) each have windows into the exhibition hall, which connects the students activity to the museum space, turning them into seemingly zoo-like galleries, however less intrusive. All open academic spaces are contained to the volume adjacent to the atrium.

Due to the equipment requirements of film production studios, film studies programs are located on the base floor of the volume, with service area adjacent, and entry through the narrow split between the atrium. The production studios are the most exciting space in the film program, and likewise have the most education to offer to the museum. Two production studios form the base of the volume, with service docks to each, and storage space between. The double height allows for upper level viewing areas from the museum circulation path.

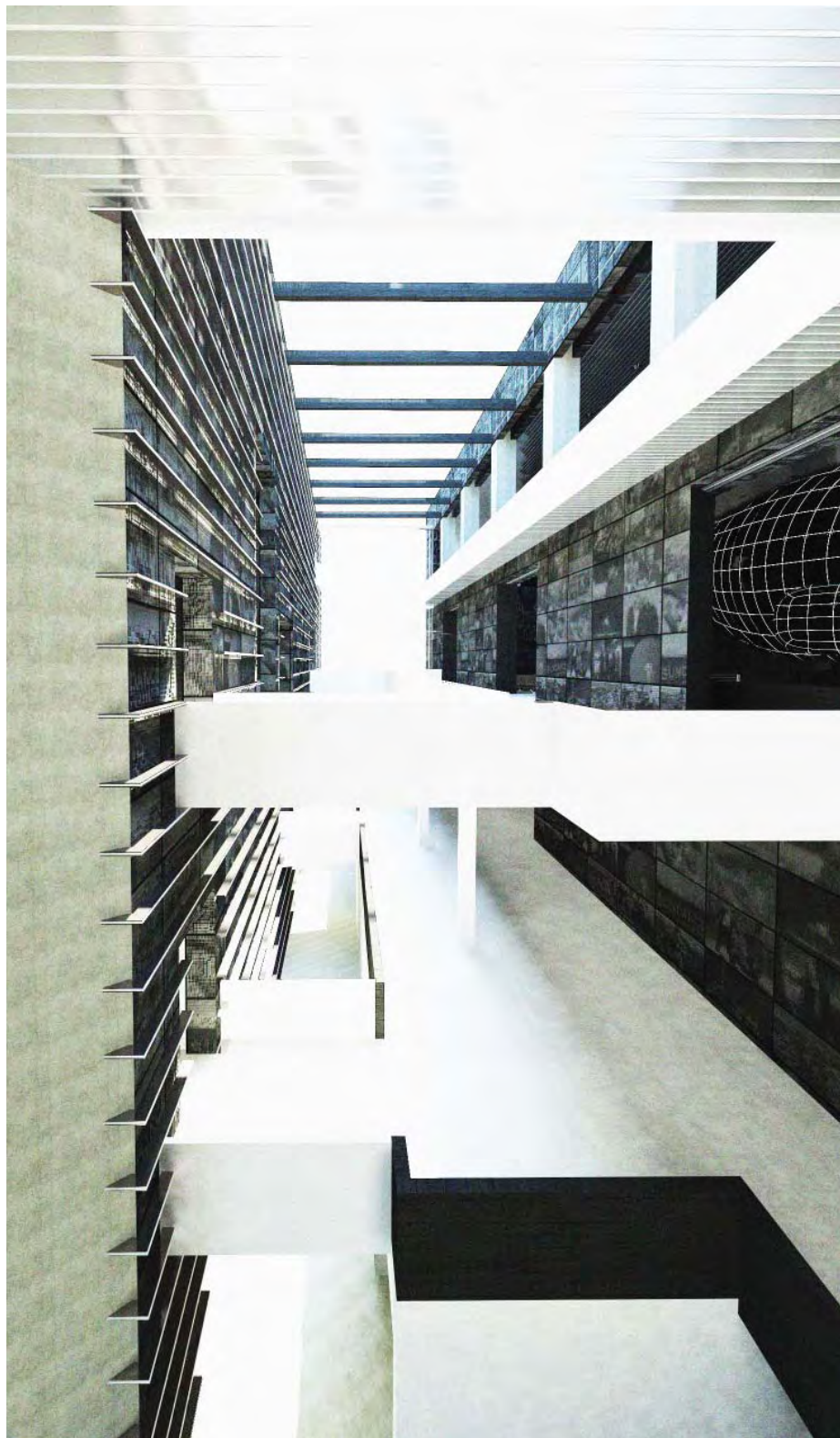


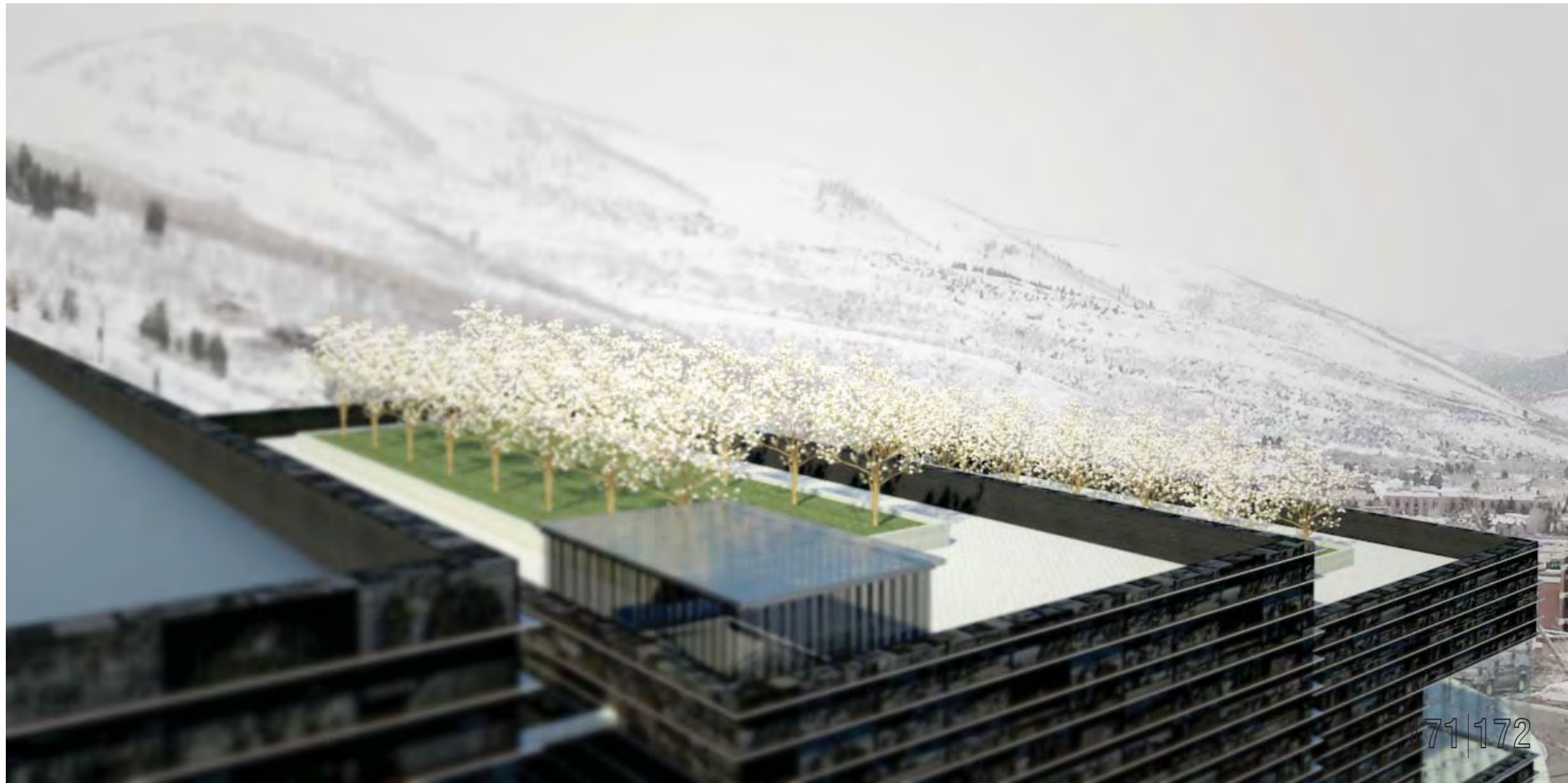
Isolated neurology labs and psychology research spaces are located on the upper levels of the academic volume. These spaces are uniquely formed by the visual cuts, as library space and film archives are located adjacent to neurology research labs (EEG and EMG) and graduate study space for quick access to academic materials.

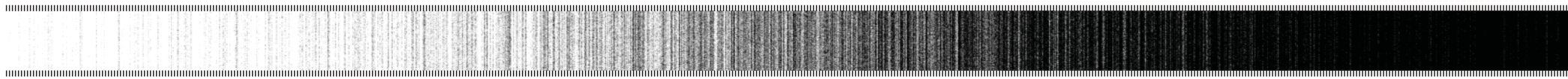
Moving across the walkway are the psychology classrooms and a student lounge, with direct access to an outdoor patio emphasizing the importance of cross-discipline; strengthening the bauhaus style academic programs through adjacencies.

The neurology and the psychology research and labs are hidden from public view, without views or frames into the spaces. The intention is to prevent an awareness about the academic programs that observe the building user's behavior, to prevent them from acting or behaving any differently.

The psychology observation spaces on the top level galleries use windows or views into the spaces to observe and study how users act to different visual and physical spaces. The galleries above are crafted or manipulated by the academic programs to serve their research functions.



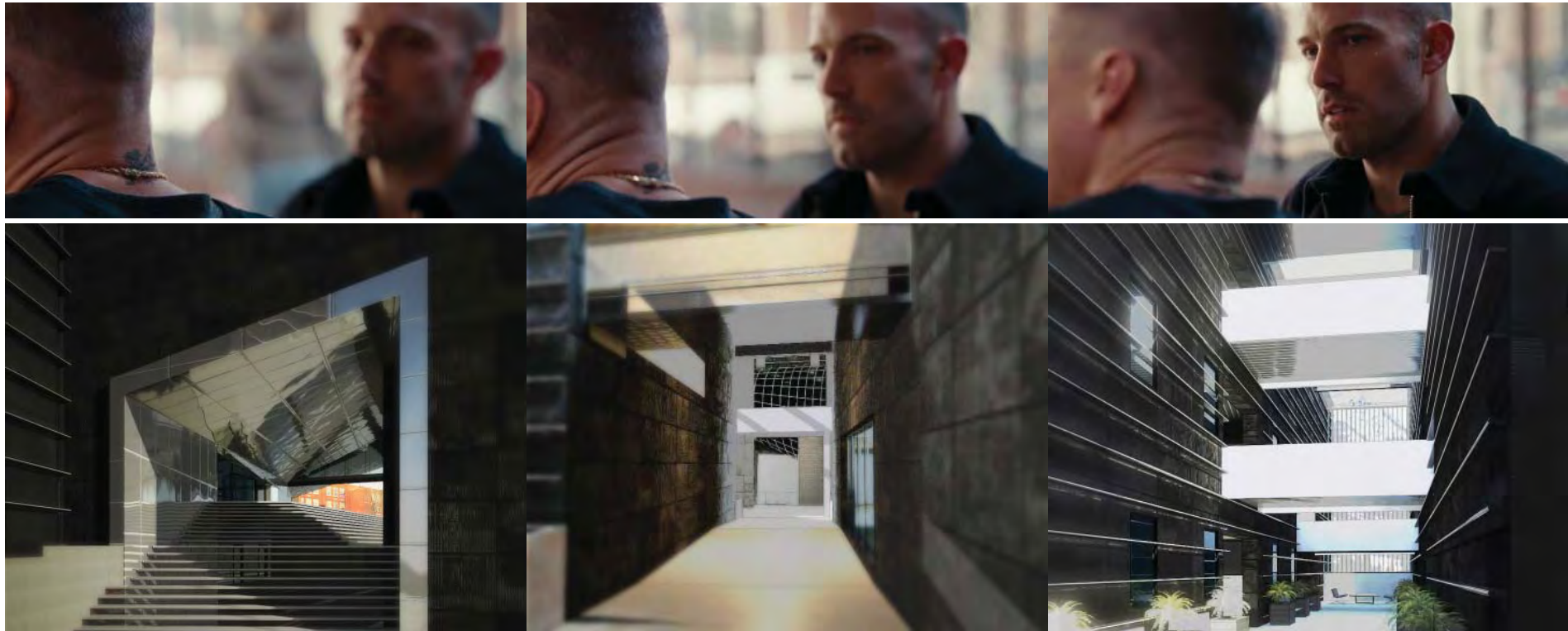




VISUAL FRAMING

AS A STRICT REPRESENTATION OF THESIS IDEAS IN TERMS OF COMPARING THE PERCEPTION OF SPACE FROM THE EYE AND BRAIN AS RELATED TO THE CAPTURING OF SPACE BY CAMERA LENS, VISUAL FRAMINGS OF PHYSICAL ENVIRONMENTS TAKE ADVANTAGE OF ARCHITECTURAL REPRESENTATIONS OF FILM TECHNIQUES TO CONVEY THE CONCEPT OF THE DESIGN. MANY OF THE CHALLENGES THAT PROVIDE INCONSISTENCIES BETWEEN THE CORRELATION OF EYE AND LENS EXIST IN THE BLATANT TRUTHS OF THE DIFFERENCES BETWEEN EYE AND LENS. MOST PROMINENTLY, IT IS THE ABSENCE OF CONTROL OVER HOW THE EYE RESPONDS TO LIGHT, COLOR, AND DISTANCE, WHEREAS LENS PROVIDES UNIQUE OPPORTUNITIES TO MANIPULATE THE WAYS THAT APERTURE, FILTER, AND FOCUS HAVE EFFECT ON THE PERCEPTION OF SPACE. THE CONTROL OVER THE INDEPENDENT ASPECTS WHICH PRODUCE VISION ALLUDE TO THE ARCHITECTURAL INTENT OF TREATING THE INDEPENDENT ASPECTS OF BUILDING IN THE SAME MANNER, WHICH WILL INHERENTLY CAUSE THE PSYCHOLOGICAL RESPONSE OF THE USER TO BE SUBJECTED TO THE SPACE IN THE SAME WAYS THEY RESPOND TO FILM.

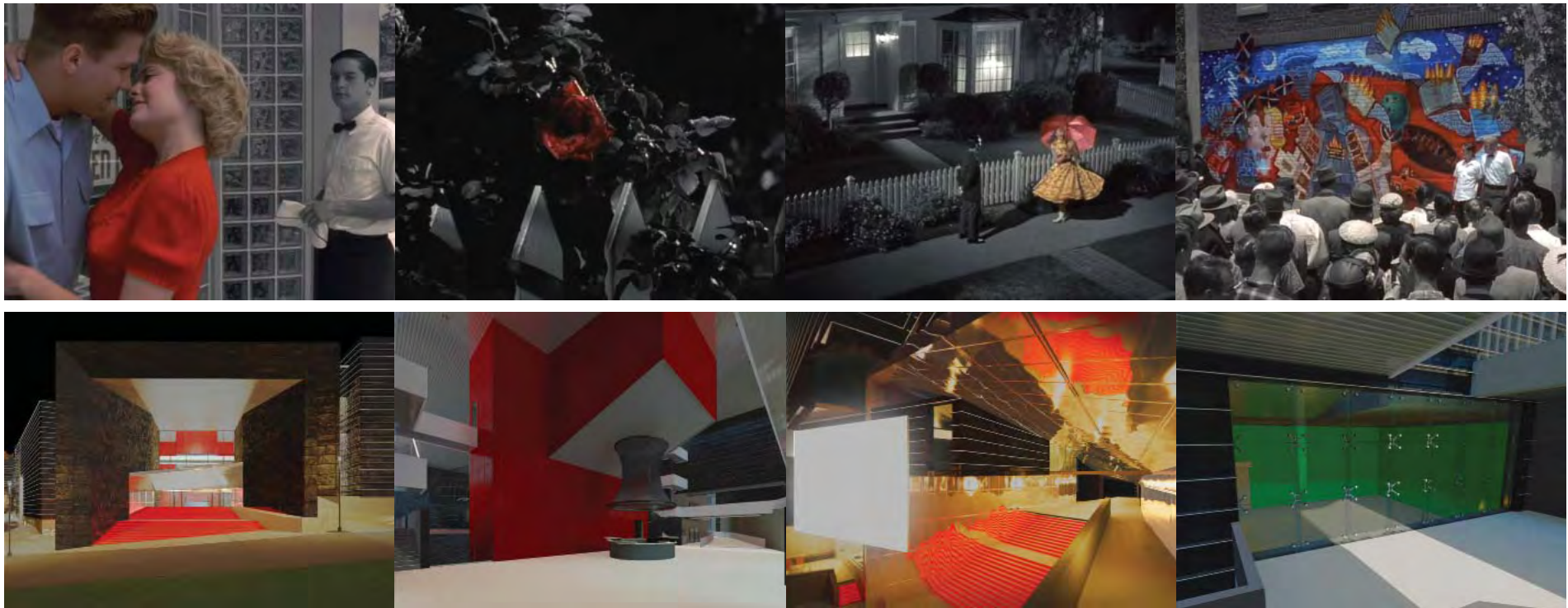




:: Lens Blur ::

One of the most effective framing techniques used by cameras is lens blur in order to intently focus and isolate an important item within a frame, or to be adjusted over multiple frames to show the emphasis of an idea in time without changing composition of the frame itself. The nature of lens blur is unique to a camera lens, in that while focal points are part of the way we perceive things in terms of periphery and distance, a camera allows us opportunities our eyes do not. It provides us images that remove the periphery and allow to focus on objects not in the center of our vision. In *The Town*, lens blur shifts to focus on the tattoo of one character, and then reveals the focus of another on it, to signify its importance in the scene and to the plot.

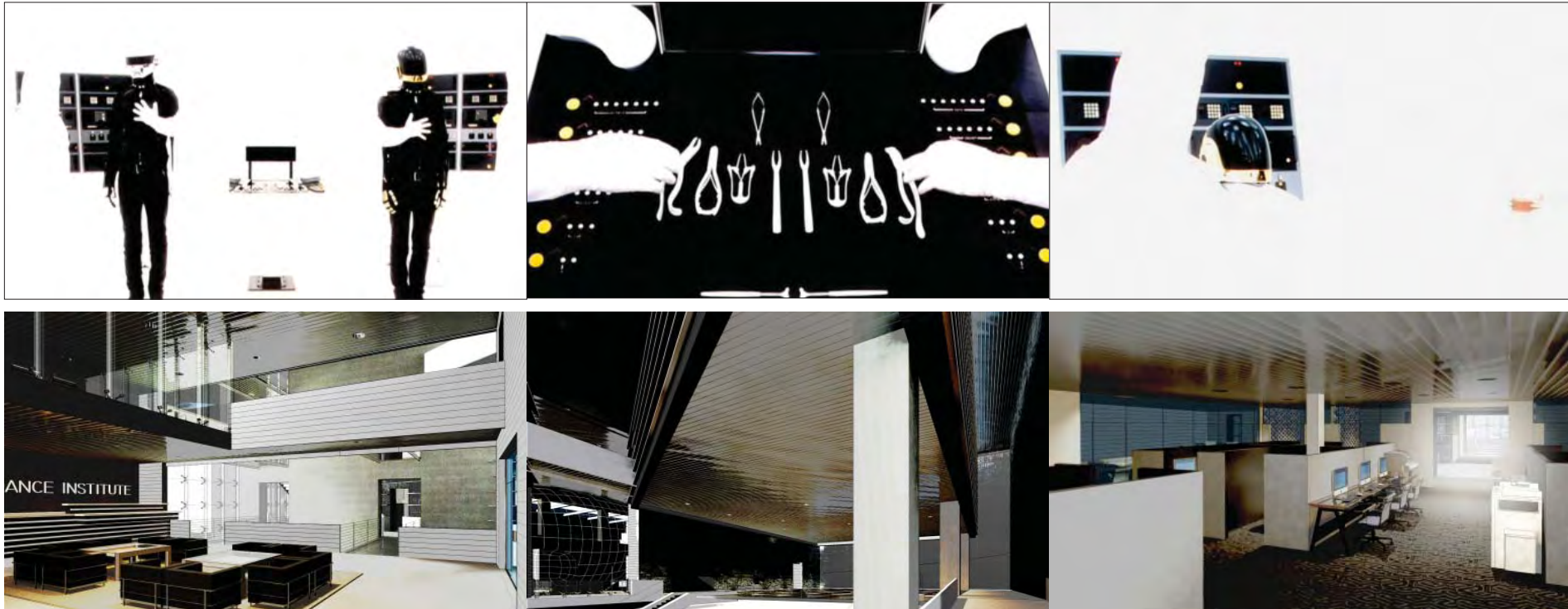
The Film Center exemplifies the idea of using lens blur to emphasize the idea in a frame that may not be the focal point of our vision, achieved by using textural difference and materiality. The most notable occurrence is the facade material and design. Rough, pixelated dark concrete panels provide a texture with an almost “blurry” appeal. In this way, when looking through the “visual cuts” to the smooth curvilinear object in the atrium, the rough texture in comparison to the fiberglass panels on the theater provide a sense of focus, despite where the center of vision is for the viewer.



:: Selective Color ::

In an effort to identify key recurring scenes or elements along a plot line, selective color develops instant identification of that specific character, storyline, or place within time. In “Pleasantville”, color is used to signify a shift in character development, highlighting important moments in plot. The movie, filmed in black and white, sees characters become colorized as they experience emotions of passion, love, or independent thought.

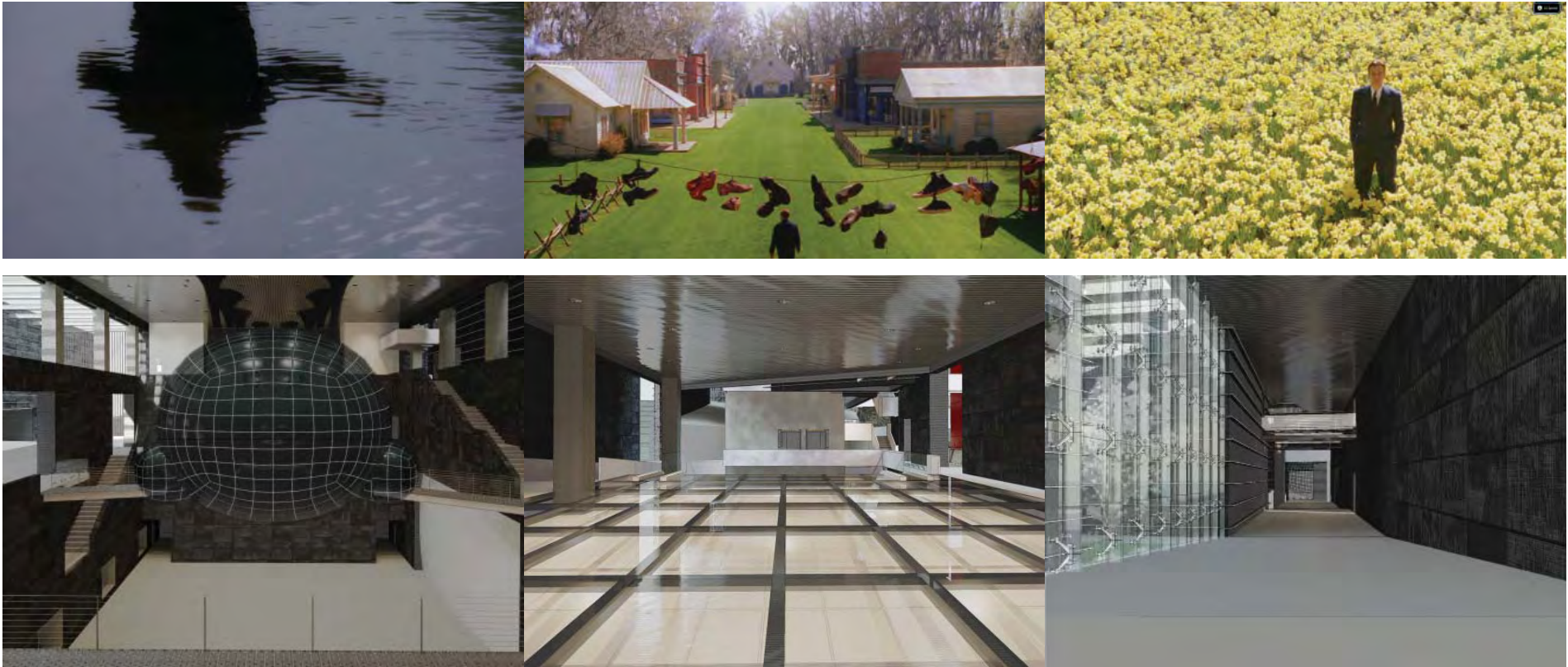
The building uses selective color mostly to signify focus or attention and evoke direction. Building entry uses the vertical red core and stairway as a symbolic red carpet. Also, the relative absence of color in the rest of the building allows for the isolation of other hues, such as the green room production studio. Spaces of significant attraction or direction are identified by these inclusions of color throughout the building, and used selectively to provide a more effective impact.



:: Contrast of Light/Shadow-Black/White ::

To the benefit of the ways in which films are viewed, in dark theaters as opposed to daylight spaces, the contrast of light and shadow is often a strong way of framing a scene or conveying an idea. In addition, shadows originating out of frame can also provide indirect levels of information attributing to more impactful imagery. High levels of contrast can be used to isolate subjects of a scene without the influence of color.

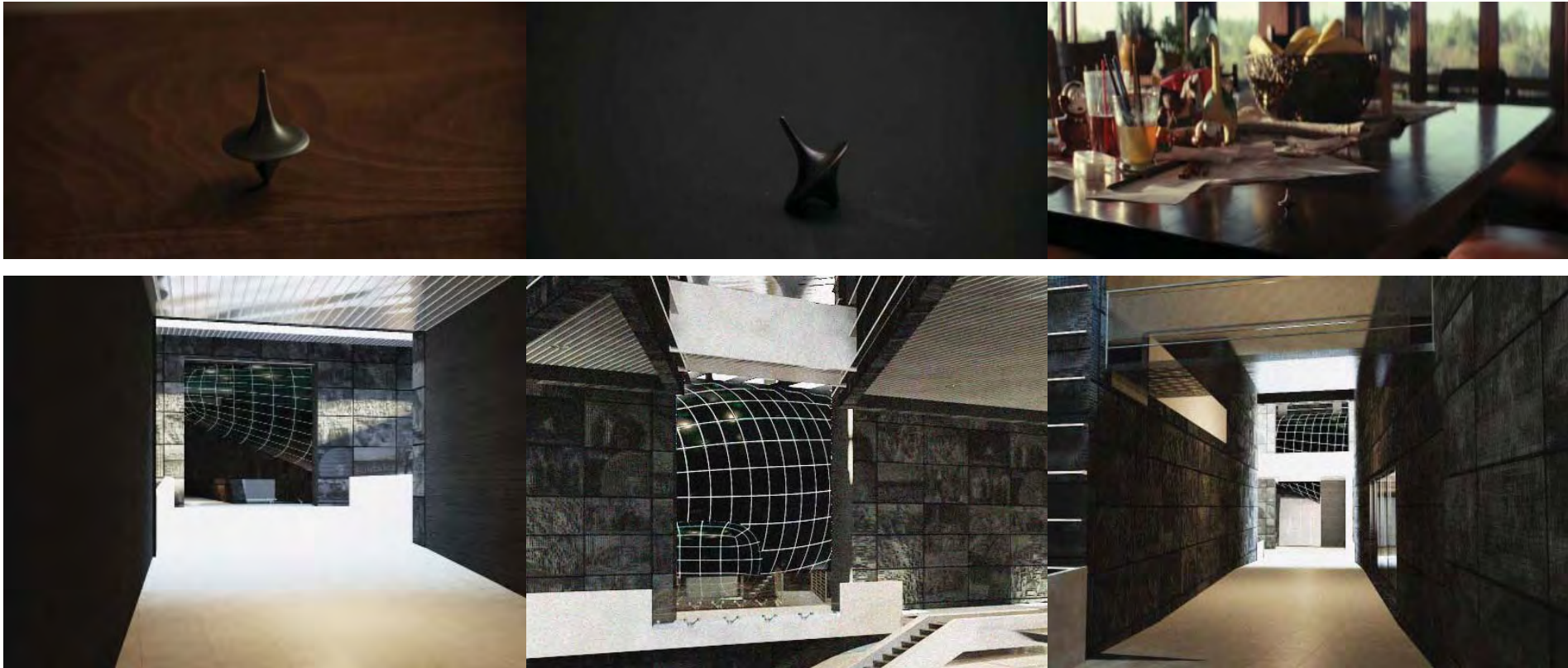
Experiential design considerations use the notion of light areas accessed through dark to highlight social and supposed “loud” spaces. Contrasting dark galleries or space within the volumes, these naturally daylight zones identify high circulation and gathering zones.



:: Symmetry/Asymmetry ::

While a perfectly balanced compositional framing of space can allude to the skill of the filmmaker, evoking calm and sublimity, a perfectly imbalanced shot can be equally effective in conveying an idea. The lack of equality in the image can signify that something is out of place, and depending on what the element of the frame is, what previously may have been focus, color, or light, - physical composition can serve the same intent.

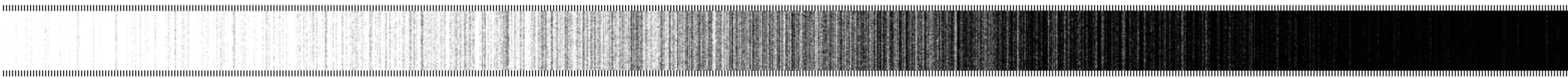
While very little is architecturally symmetrical in the Film Center, there is perhaps a reverse effect of the idea that asymmetry can provide the emphasis, direction, or focus. Instead, it is the spaces that are symmetrical which break from those that aren't. In return, it is in many ways the symmetry of the rectangular volumes forming the exterior which give notice to the irregularity formed by the visual cuts through the building. The atrium, for all its benefit to the building, is almost entirely symmetrical, and in this way does not detract from its own design intentions.



:: Frame/shot repetition ::

Perhaps most used in “flashback” scenes, the repetition of the same or of a similar frame at different times throughout the plot can provide the realization that something previously overlooked had greater significance to the plotline. It is a second or multiple recurrence that allows this often concluding understanding of the story.

It is the constant repetition of the framed views towards the atrium which place extreme emphasis on where the architectural focus should be. This is best achieved as the “visual cuts”, first seen from the exterior, become occupiable interior circulation space framing the exact same view. The recurring view observed along different experiential times provides a similar effect of identifying what is intended to be the most beneficial to the building’s design and thesis.



MATERIALITY-COLOR-LIGHT

OFTEN CONSIDERED AS SUPPORTING ROLES RATHER THAN EMPHASIS OF DESIGN; MATERIALITY, COLOR, AND LIGHT ARE INCLUDED AS ESSENTIAL CHARACTERISTICS, CONTRIBUTING AS ESSENTIAL PARTS TO THE WHOLE. A NEUTRAL PALETTE OF CONSISTENT TEXTURE AND FINISH IS WIDELY USED THROUGHOUT THE PROGRAMS, WITH SUBTLE DIFFERENCES THAT SHIFT DEPENDENT ON THE QUALITIES OF SPACE. THE REGULARITY EXPERIENCED THROUGHOUT THE BUILDING HIGHLIGHTS THOSE THAT DO NOT FOLLOW TREND. THE FIRST BEING THE MEDIA EXHIBITED THROUGHOUT THE FILM CENTER, AND THE SECOND BEING THOSE ELEMENTS DEEMED TO BE AS PROMINENT AS THE OBJECTS ON DISPLAY. LIGHT IS TREATED AS A MATERIAL, WITH THE ABILITY TO MANIPULATE HUE, DENSITY, SHAPE, AND TEXTURE, IT IS ACCOUNTED FOR IN THE CATEGORY OF MATERIALITY PER ITS EQUAL IMPORTANCE TO THE PHYSICAL DESIGN OF THE FILM CENTER.



CPT-01
FLOORING-CARPET



ST-01
FLOORING-MARBLE



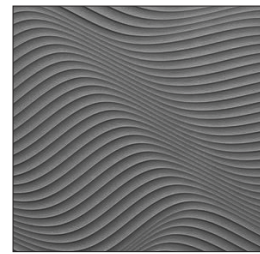
CWF-01
WALL FINISH-CIP CONC.
HORIZ. BOARDS



PT-01
WALL FINISH-GYPSUM
WALL BOARD PTD



PT-02
WALL FINISH-GYPSUM
WALL BOARD PTD



GWS-01
WALL FINISH-GYPSUM WALL
BOARD SYSTEM-ACOUSTIC

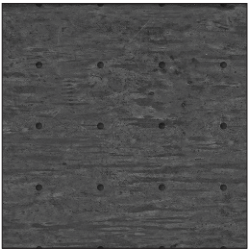


GLA-02
DOORS (TYP)-PRINTED
FILM OVER TEMPERED
GLASS

INSTITUTE



CWF-01
WALL FINISH-CIP CONC.
HORIZ. BOARDS



CWF-02
WALL FINISH-CIP CONC.
FORMWORK HOLES



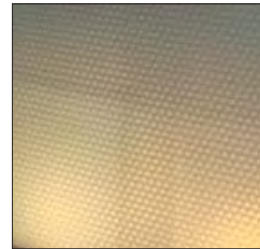
CWP-01
WALL FINISH-CONC. WALL
BOARD SYSTEM - CUSTOM



PT-01
WALL FINISH-GYPSUM
WALL BOARD PTD



CWP-01
WALL FINISH-COMPOSITE
TRANSLUSCENT PANEL RED



CWP-02
WALL FINISH-COMPOSITE
TRANSLUSCENT WALL PANEL



LED-01
WALL FINISH-LED WALL
BOARD



CWF-01
WALL FINISH-CIP CONC.
HORIZ. BOARDS



PT-01
WALL FINISH-GYPSUM
WALL BOARD PTD



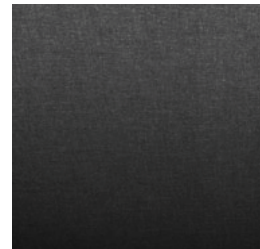
WL-01
WALL FINISH-BLACK
STAINED WOOD LOUVERS
- BACKLIT



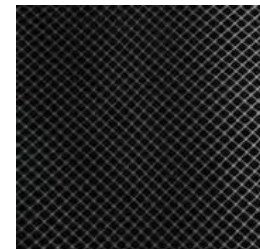
ST-04
FURNITURES-WHITE ONYX
COUNTERTOP



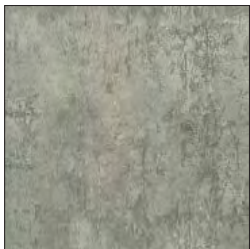
LS-01
FURNITURES-GRAY
LEATHER THEATER SEATS



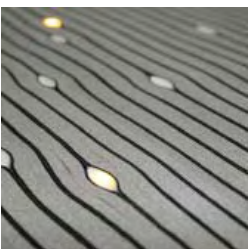
ACP-01
CEILING-ACOUSTIC FAB-
RIC CLOUD PANELS



SM-01
CEILING-ALUMINUM BLACK
SCREEN MESH



PC-01
FLOORING-CAST IN PLACE
CONCRETE TOPPING



CPT-04
FLOORING-LED CARPET



VFT-02
FLOORING-WHITE VINYL
FLOOR TILE



CWF-01
WALL FINISH-CIP CONC.
HORIZ. BOARDS



PT-01
WALL FINISH-GYPSUM
WALL BOARD PTD

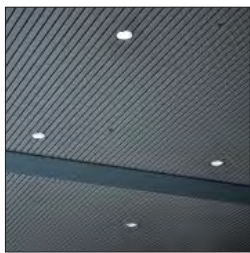


PT-03
WALL FINISH-GWB GREEN
SCREEN PAINT

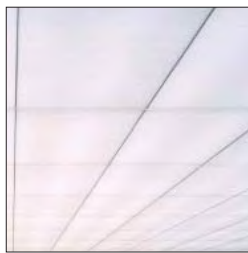


PT-04
WALL FINISH-GWB BLACK
PAINT

ACADEMIC



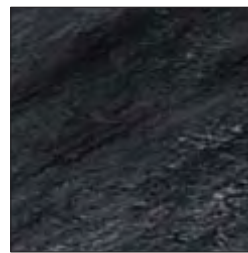
MCT-01
CEILING-ALUMINUM STRIP
WITH REVEAL -CHROME



ACT-02
CEILING-ACOUSTIC FAB-
RIC HONEYCOMB PANELS



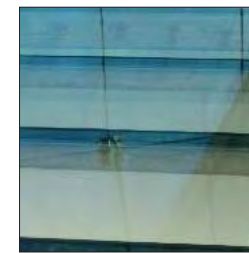
PC-01
FLOORING-CAST IN PLACE
CONCRETE TOPPING



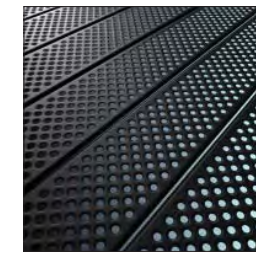
ST-02
FLOORING-SLATE



ST-03
FLOORING-WHITE AND GRAY
MARBLE



GF-01
FLOORING-GLASS

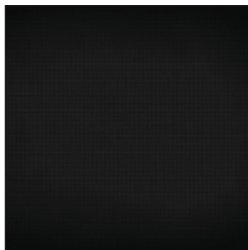


MFD-01
FLOORING-PERFORATED
STEEL DECKING

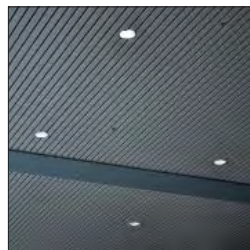
MUSEUM



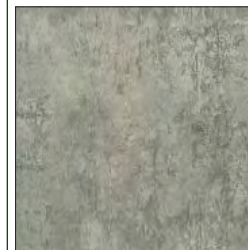
LWP-01
WALL FINISH-LEATHER
WALL PANEL



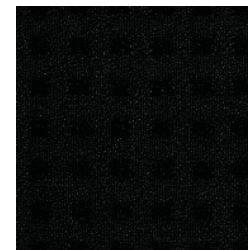
FWP-01
WALL FINISH-FIBERGLASS
PANEL, GLOSSY COATING



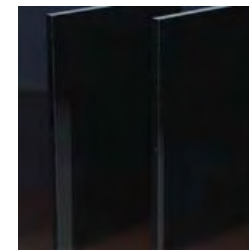
MCT-01
CEILING-ALUMINUM METAL
WITH REVEAL -CHROME



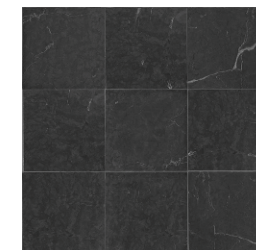
PC-01
FLOORING-CAST IN PLACE
CONCRETE TOPPING



CPT-02
FLOORING-CARPET

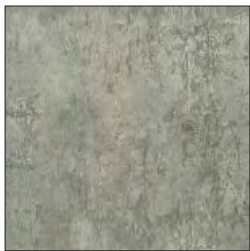


ASR-01
FLOORING-BLACK ACRYLIC
TRANSLUCENT RISERS



VFT-01
FLOORING-VINYL FLOOR TILE

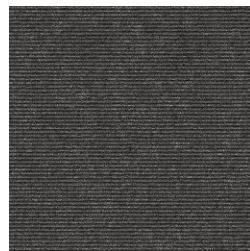
CINEMA



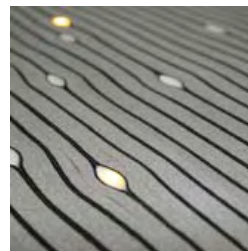
PC-01
FLOORING-CAST IN PLACE
CONCRETE TOPPING



PC-02
FLOORING-DECORATIVE
CONCRETE FINISH



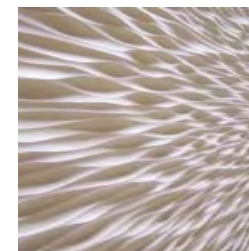
CPT-03
FLOORING-CARPET



CPT-04
FLOORING-LED CARPET



CWF-01
WALL FINISH-CIP CONC.
HORIZ. BOARDS

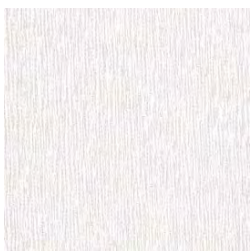


DWP-01
WALL FINISH-DECORATIVE
WALL PANEL



GLA-02
WALL FINISH-CHANNELED
GLASS

PUBLIC



VWC-01
WALL FINISH-VINYL WALL
COVERING



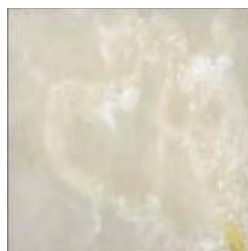
GWS-01
WALL FINISH-GYPSUM WALL
PANEL SYSTEM-ACOUSTIC



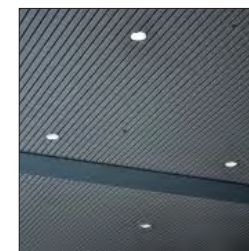
WL-01
WALL FINISH-BLACK
STAINED WOOD LOUVERS
- BACKLIT



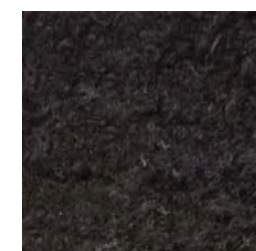
GLA-02
WALL FINISH-CHANNELED
GLASS



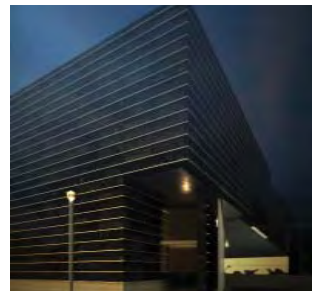
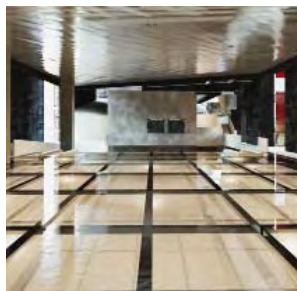
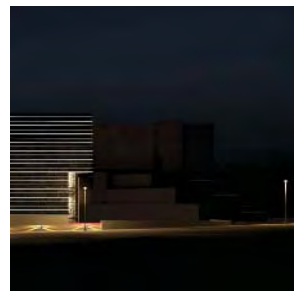
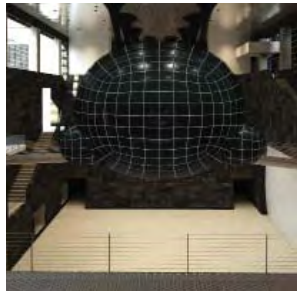
ST-04
FURNITURES-WHITE ONYX
COUNTERTOP

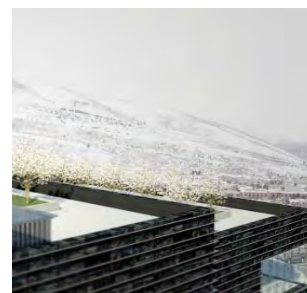
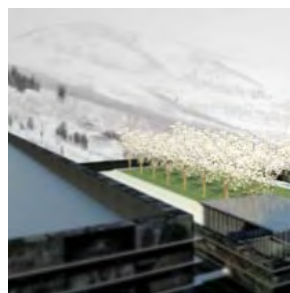
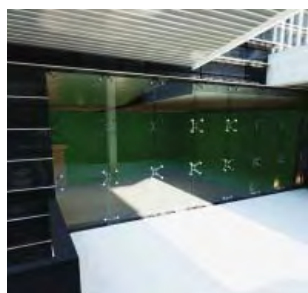
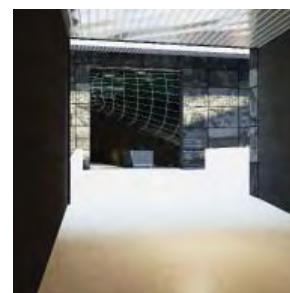
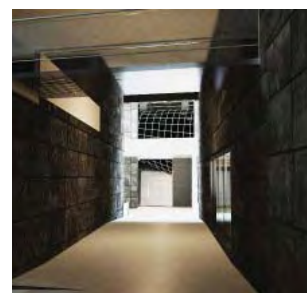
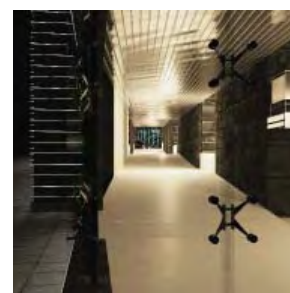
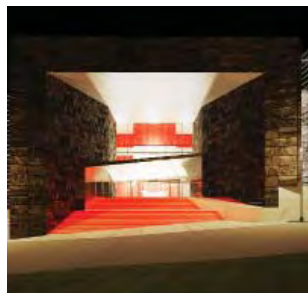
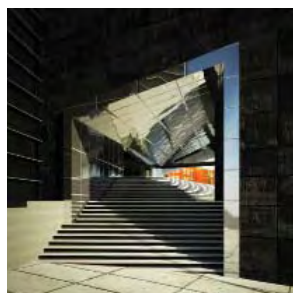


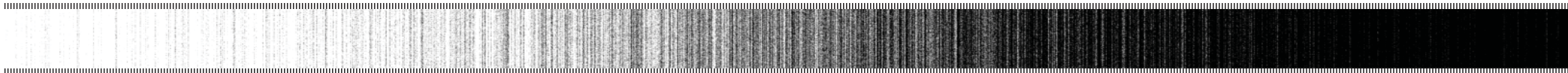
MCT-01
CEILING-ALUMINUM METAL
WITH REVEAL -CHROME



ACT-01
CEILING-ACOUSTIC TILE

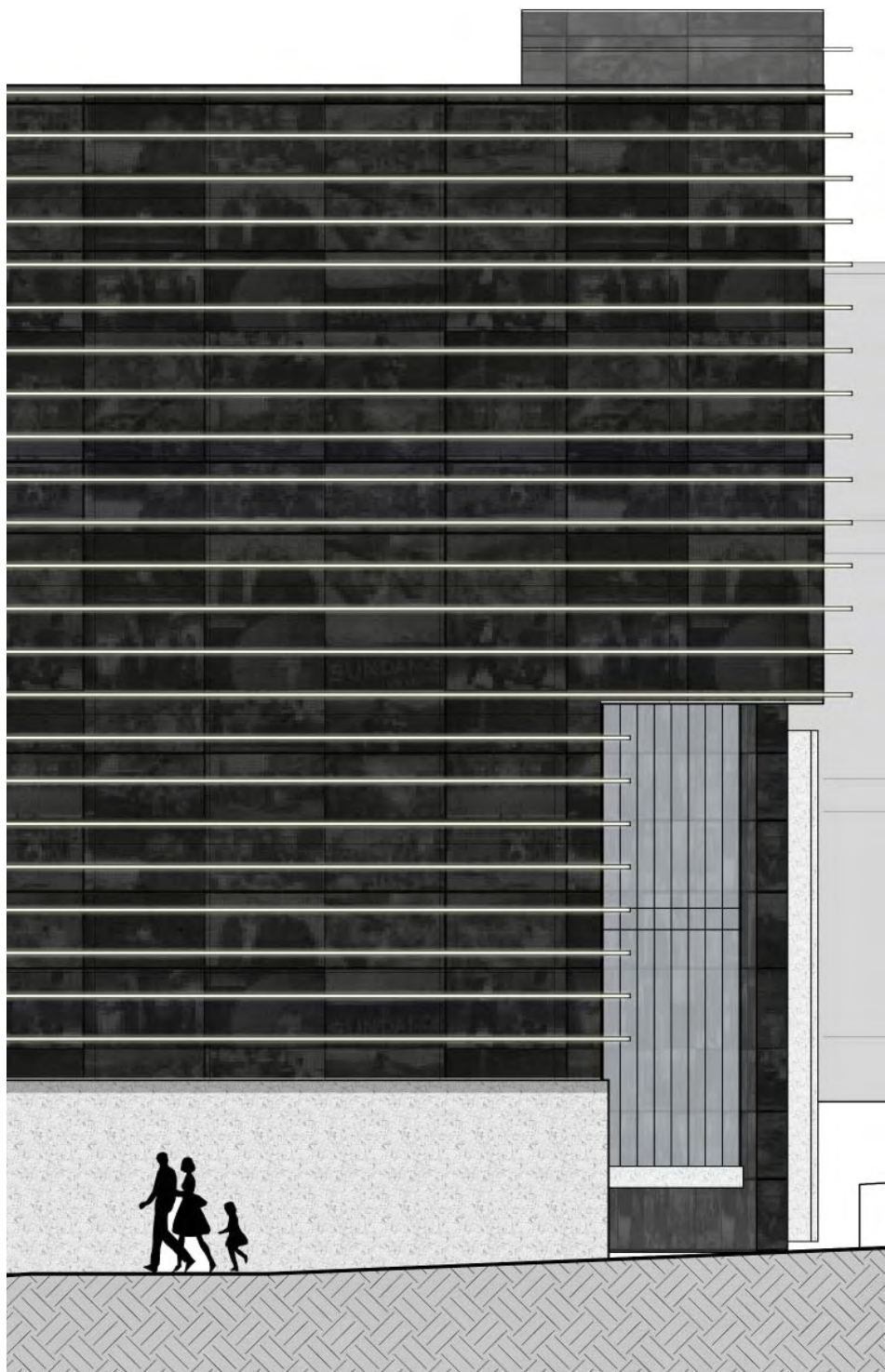






FACADE DETAILING

AS EVERY PART IS A FRACTION, AS WELL AS AN EQUAL TO THE OBJECT AND IDEA IN ITS ENTIRETY, IT IS NOTABLE THAT AS MUCH ATTENTION BE PAID TO DETAIL OF THE STRUCTURE AS WELL AS DESIGN OF THE THESIS. THE FACADE PRESENTS A UNIQUE OPPORTUNITY TO ALLOW FOR MANUFACTURING DETAIL WHICH RELATES TO THE IDEAS EXPRESSED. THE CONSIDERATION AROSE AFTER UNSUCCESSFUL ATTEMPTS TO FIND A SUITABLE EXTERIOR MATERIAL WHICH WOULD EFFICIENTLY CLAD THE BUILDING WHILE PERFORMING THE SAME COMPOSITIONAL FRAMING THAT WAS IDENTIFIED IN CONCEPT. ALL ASPECTS CONSIDERED; PROPORTION, SCALE, COLOR, TEXTURE, LIGHT, MATERIAL, ORIENTATION; THE FINAL PRODUCT PERFORMS AN ACTION WHICH IS INDICATIVE OF THE INTENTIONS OF THE BUILDING, WHILE ITS PHYSICAL CHARACTERISTICS ATTRIBUTE TO PROVIDING FEASIBLE SOLUTIONS TO THE ABSTRACT DESIGN IDEAS. AS THEIR CONTRIBUTIONS TO FRAMING CONCEPTS SUCH AS THE LENS BLUR HAVE BEEN DISCUSSED, OTHER IDEAS EXPRESSED BY THE FACADE INCLUDE OBSERVING THE FRAME AS AN OBJECT, AND LIKEWISE AN OBJECT AS FRAMES, A SORT OF FREEZING OF TIME, OR STILL MOMENTS ALLOCATING TO PRODUCE LINEAR TIME.

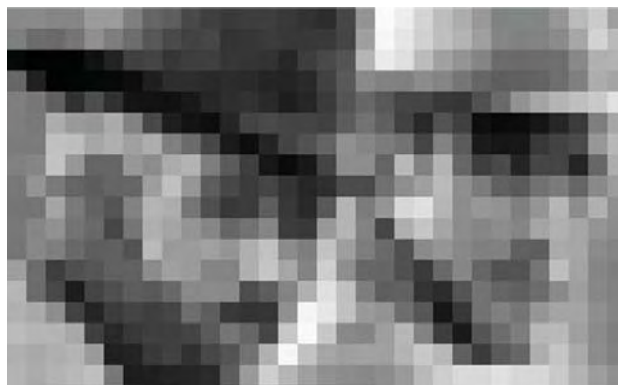


:: Facade Panels ::

The building identifies that the material should be dark in color and rough in texture, in order to reduce the overall scale of the building. Scale was previously considered an issue in relation to the small scale of downtown, and oversized panels would assist in minimizing scale.

Customized panels could easily serve as a blank canvas for projecting an idea of the building's purpose to those outside or unfamiliar with the project. As the concept of frames of a motion picture have been so important, the opportunity is provided to texture the building with some of the most iconic images of Sundance film's that have changed the way we perceive the moving arts. Simply covering the facade with images would be too literal however, and wouldn't investigate the limits of the mind. Therefore, a process is developed to allow for a cognitive response to the building's exterior, inherent of how the academic programs of the building study the visual connections in our mind that can recognize and associate memory.

A study was conducted in order to research the extents to which our brains could recognize pixelated images with minimal detail. The study revealed just how little information needed to be provided for us to be able to reproduce the image from memory. Iconic frames are pixelated to reduce the instant image recognition, instead requiring a neurological response to the facade, and in turn inspiring excitement in successfully recognizing the different facade frames.



The dimensions of the panel are consistent with the standard proportions of modern film and TV, a 16:9 ratio. To each floor to floor height, there are 3 panels, each dimensioned at 64"x36", consistent with the aspect ratio. The 3:1 panel to floor ratio is determined to assist in reducing the scale by providing little indication of the number of floor levels concealed.

In order to produce the pixelated panel at this dimension, it was determined that concrete would prove viable, with control over the color and texture. Rather than a simple application of color dependent on the image, a process is developed to produce rough panels, which are based on the color hues of each pixel.

Step by step, the image is rendered black and white, and then pixelated based on a 2"x2" pixel dimension, allowing for a 32x18 grid. Then, the image is imported into Autodesk Maya, and a custom written script is applied which extrudes each pixel based on its percentage of black (100%) to white (0%). White pixels are extruded 3", a perfect gray (50%) 1.5", and black 0". Other hues of gray are fit in between based on their color percentages. The panel is then inverted, and using Mastercam 5, is CNC milled into 4" of MDF. The MDF is then used to cast each concrete panel with that specific image. Rather than applying a graphic, it is light and shadow cast over the panel which provides the depth and color differences of each pixel. Using this scripting and milling process, an image can be prepped in an hour, and milled in less than 6 hours with a modern CNC mill. This allows for the building to be covered in hundreds of different frames without delaying construction, or proving too costly.

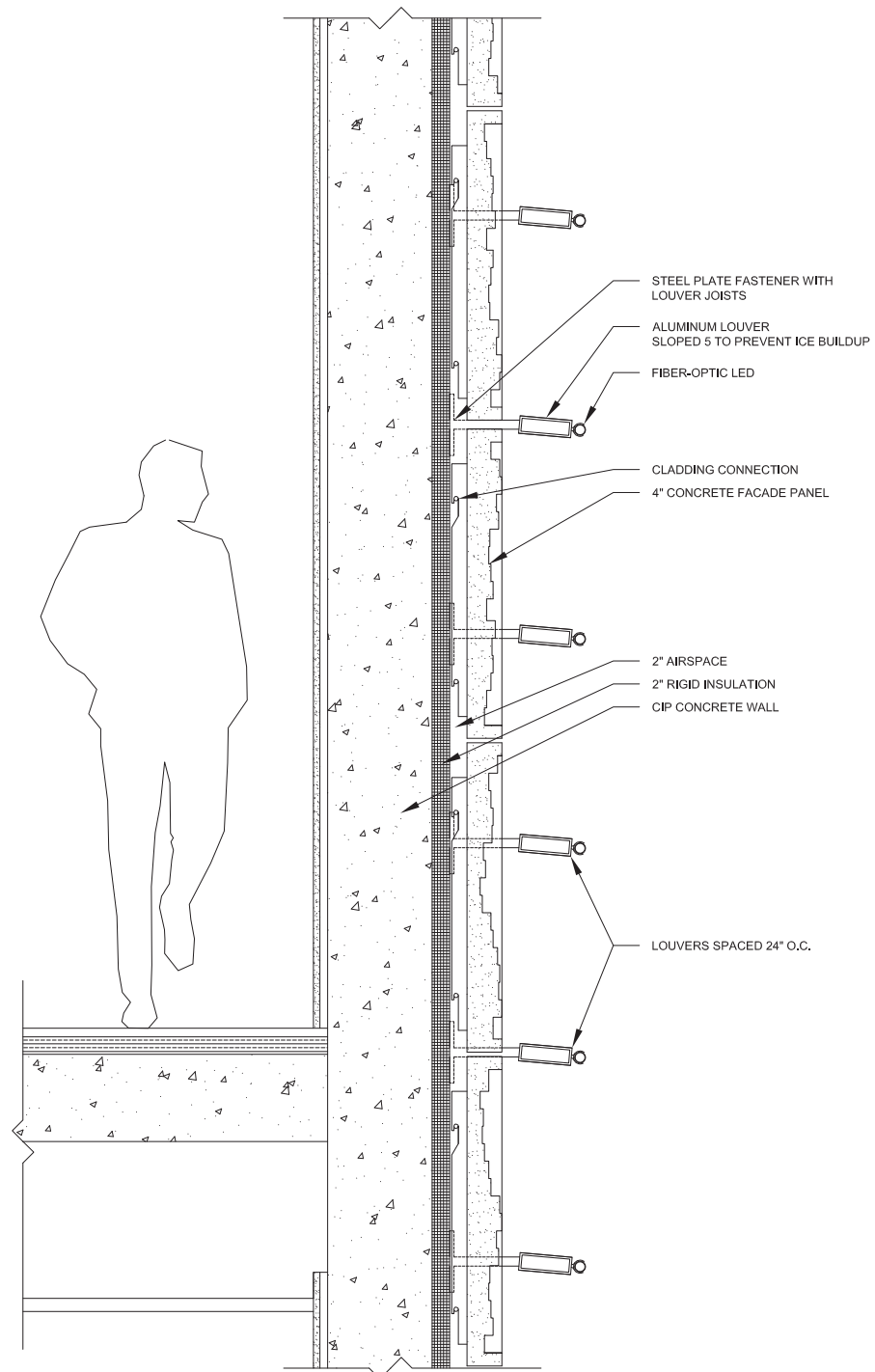


:: Fiber Optic LED Louvers ::

The horizontal louvers panning across the volumes (except for the entry/atrium) are intended to emphasize the notion of viewing an object as a series of frames, and multiple frames as an object. The building is to be viewed vertically as it experiences subtractions from its volume as a series of frames. In film the object being the plot is composed of frames over time, the film center is a series of frames over distance.

These frames break up the scale of the building, and provide controlled lighting for the facade, and the exterior. Therefore, horizontal aluminum louvers which have structural joint spaces 65" o.c. to fit in between the panels, are spaced 24" o.c. vertically to provide a greater number of "frames" per vertical distance than what the facade panels cover. While the louvers do obstruct views of the facade panels due to the spacing difference, the absence of louvers on the entry volume allows for full view of various panel frames, suggesting a point of direction through curiosity for discovering what iconic images the frames hold. This behavior consciously and subconsciously draws the observer to the entry of the building.

The aluminum louvers host the issue of building up ice and snow dams, providing potential hazards to the ground level. Therefore, electric copper rods are located inside the aluminum boxed frame, supplying radiant heat to the low-sloped louvers, preventing ice damming. Lighting on the edge of the rod is supplied by fiber optic cables with an LED source lamp inside, allowing the lighting to be replaced, or color hues to be adjusted from singular locations inside the building rather than requiring exterior maintenance.





Thesis Design Review

June 20, 2011

ARCH 140: High Bay

Roger Williams University

School of Architecture, Art and Historic Preservation

PRESENTATION [GRAPHICS]



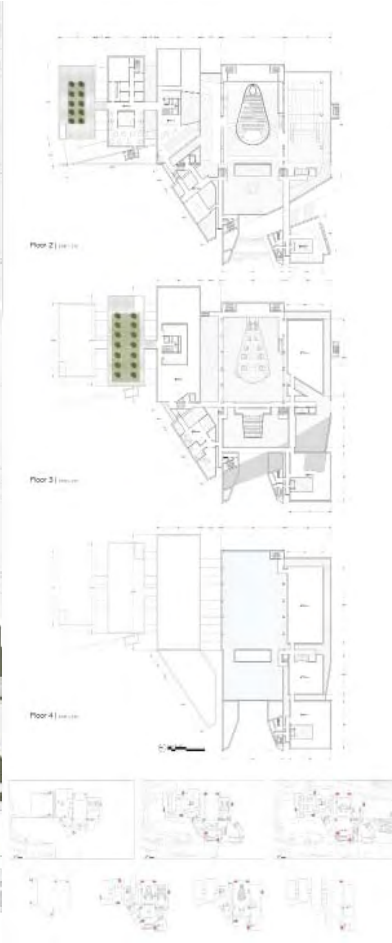
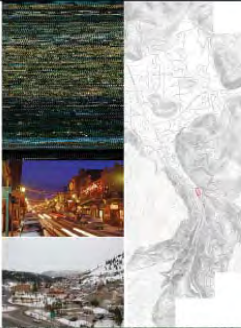
:: Sundance Center :: Framing Emotive and Perspective Space Park City, Utah

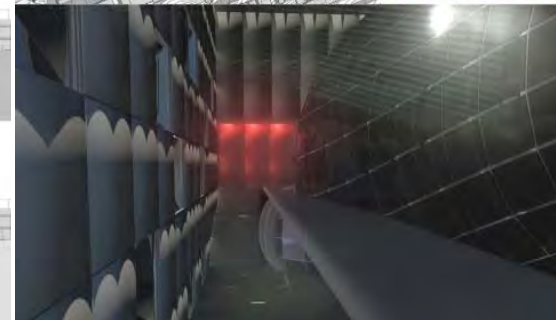
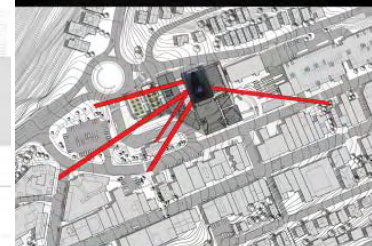
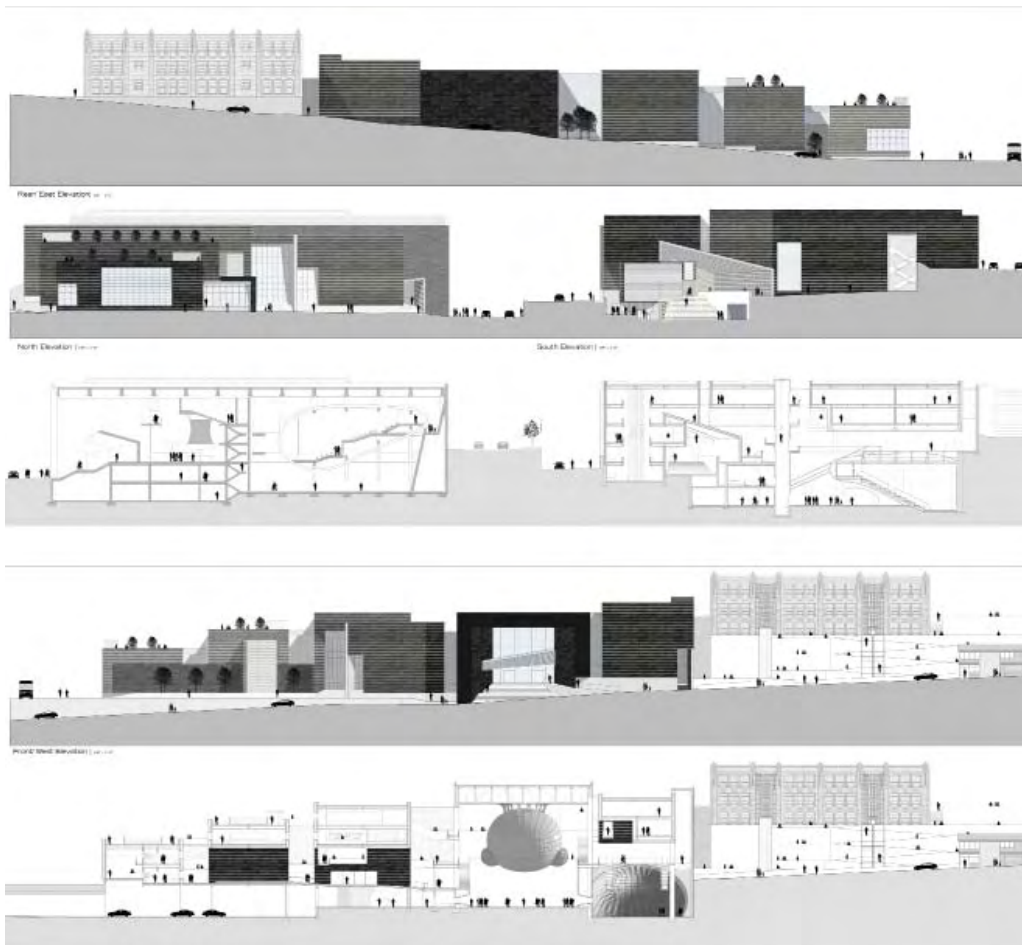
Modern architectural design is a conscious practice with design ideas springing to the physical translation of vision. At the core of practice is understanding, observation, and code which often drive a project. Less demonstrated are the metaphorical, psychological, and emotive transcriptions of space, which define architecture as art transcending physical space into a subconscious realm and individual suggestion of program, function, and destination through methods subliminally understood rather than explicitly stated.

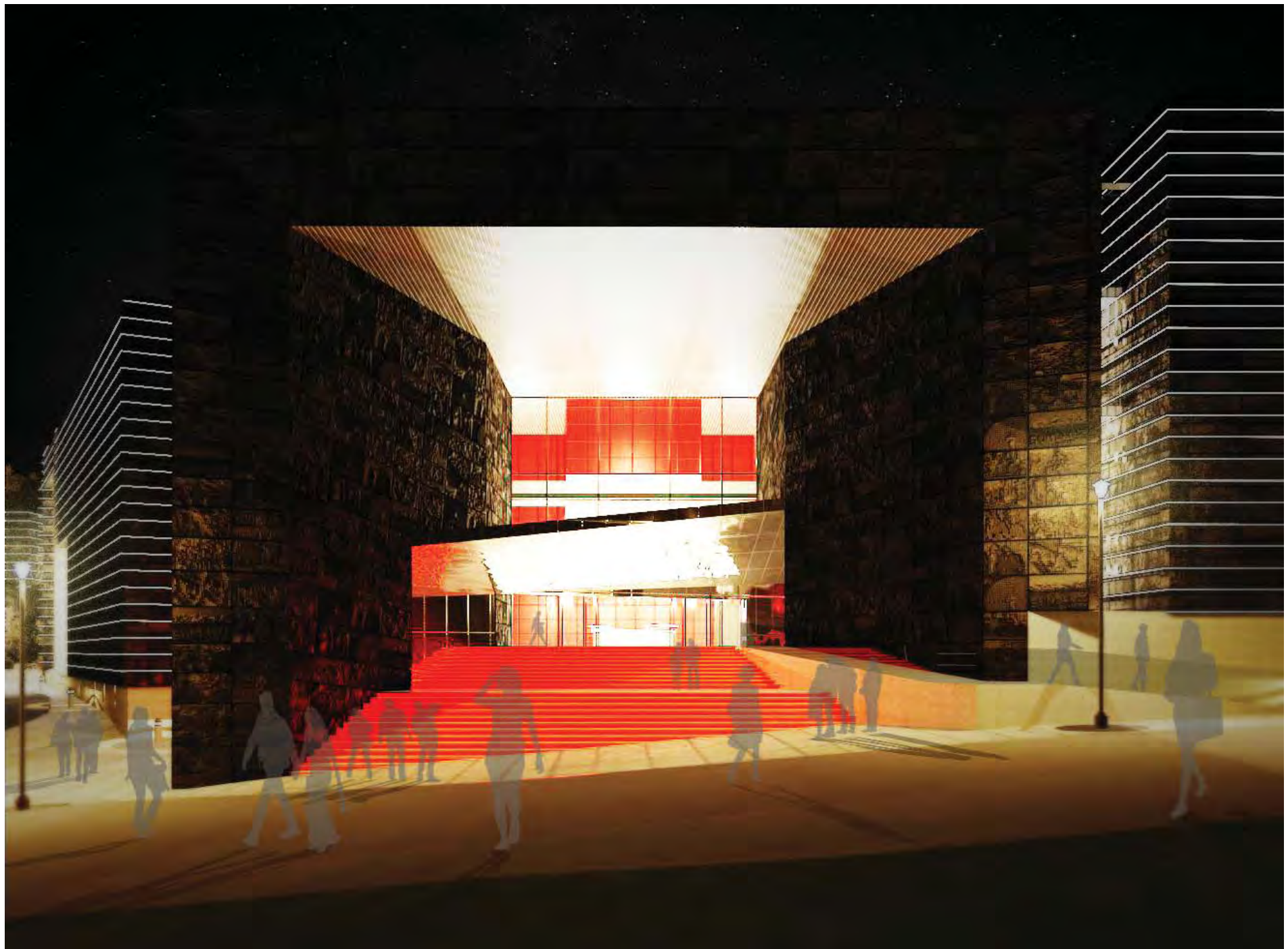
The project defines its experience on the subconscious reaction to vision and composition, drawing upon film and its practice on the study of visual means to convey and also control time by knowing how each frame is carefully crafted and edited to effectively convey the story of a scene. The moving images of film provided an emotive response highlighting the essence of the story.

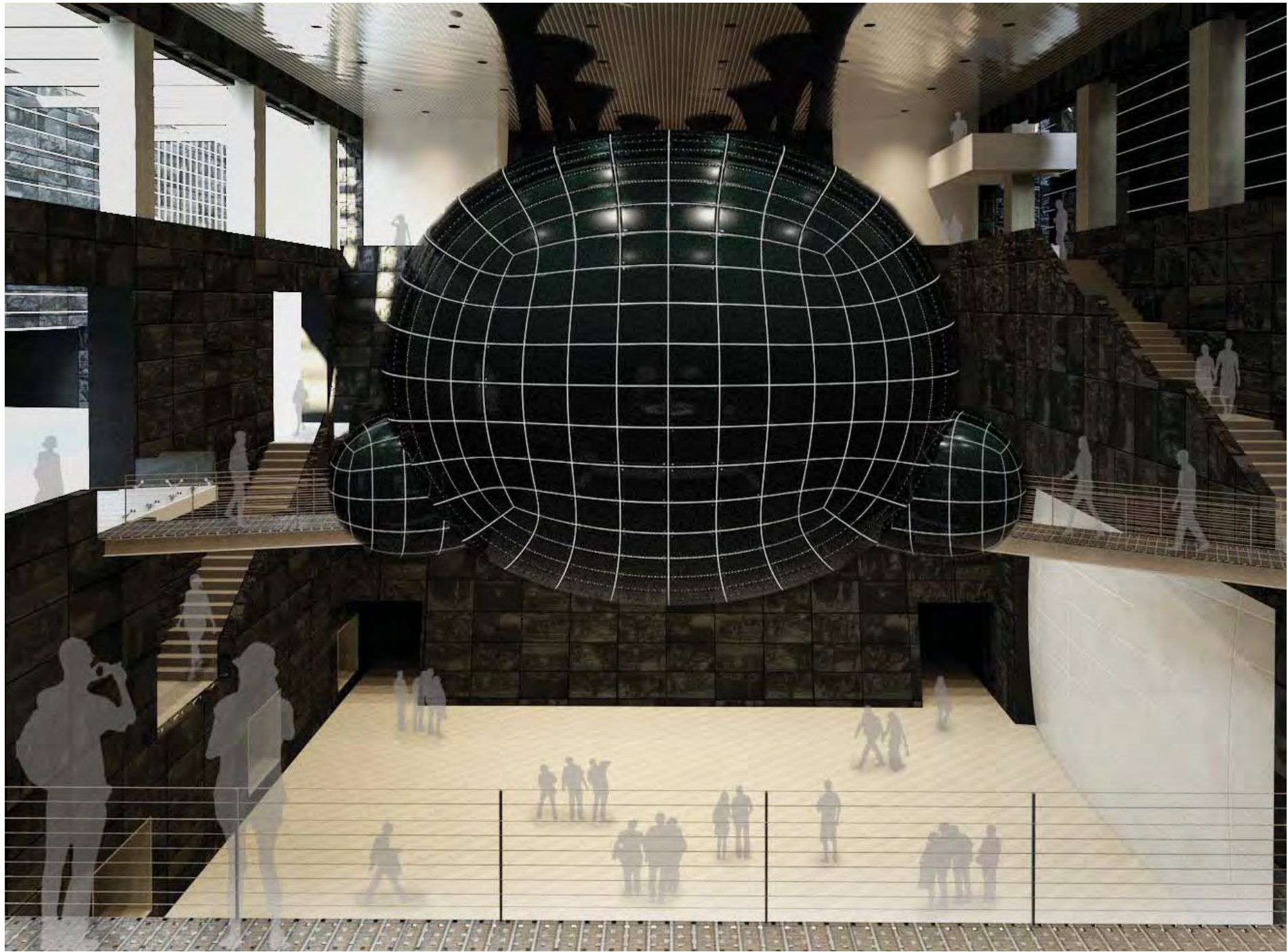
Hosted by the Sundance Institute, the 10-day January Sundance Film Festival in Park City, Utah, not only offers avenues for rising filmmakers, but also generates excitement, excitement and innovation in cinematography. The event however, is unable to extend its presence in downtown Park City after the festival has ended.

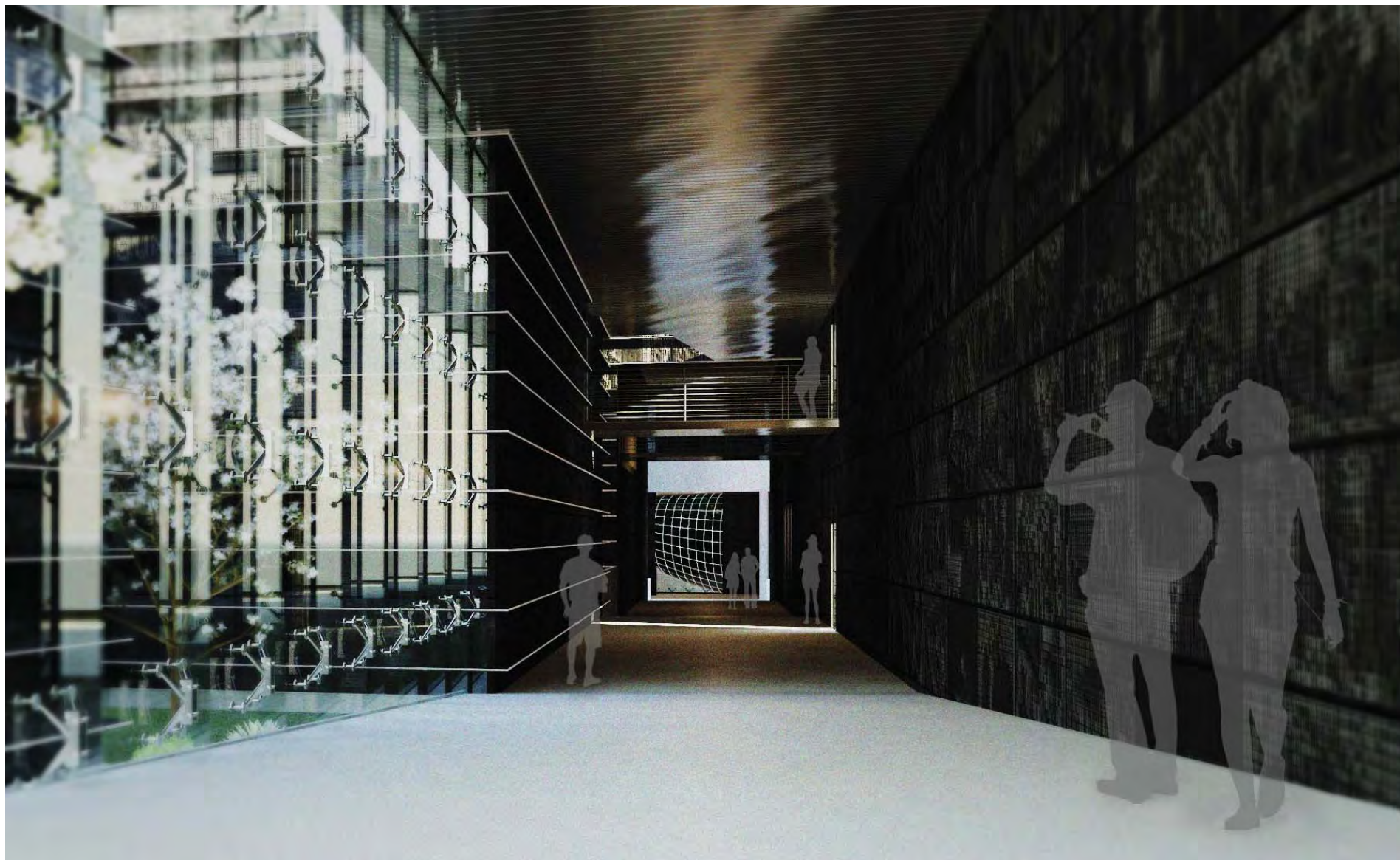
The project calls for new offices for the Sundance Institute, a film museum and exhibits hall, creative venue, and adaptive center focusing on creating film studios with working and creative psychology. The audience center needs to use film as a tool to study its effects on the subconscious realm of the brain, most that involves the subconscious realm and how the spectrum of film production can be experienced. The Sundance Center will define a year-round presence for the Sundance Institute, while implementing through architecture the visual techniques learned in the film.

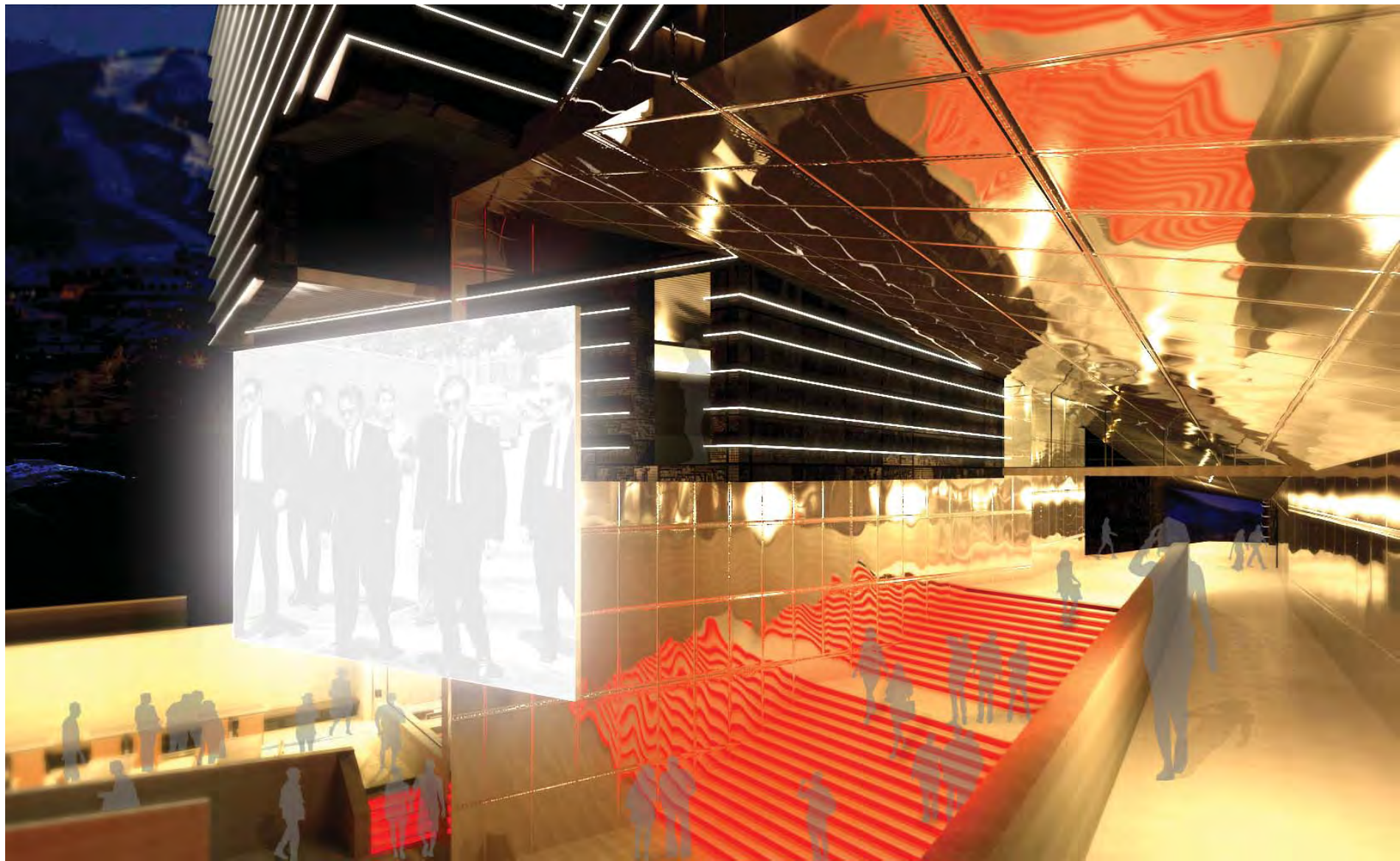


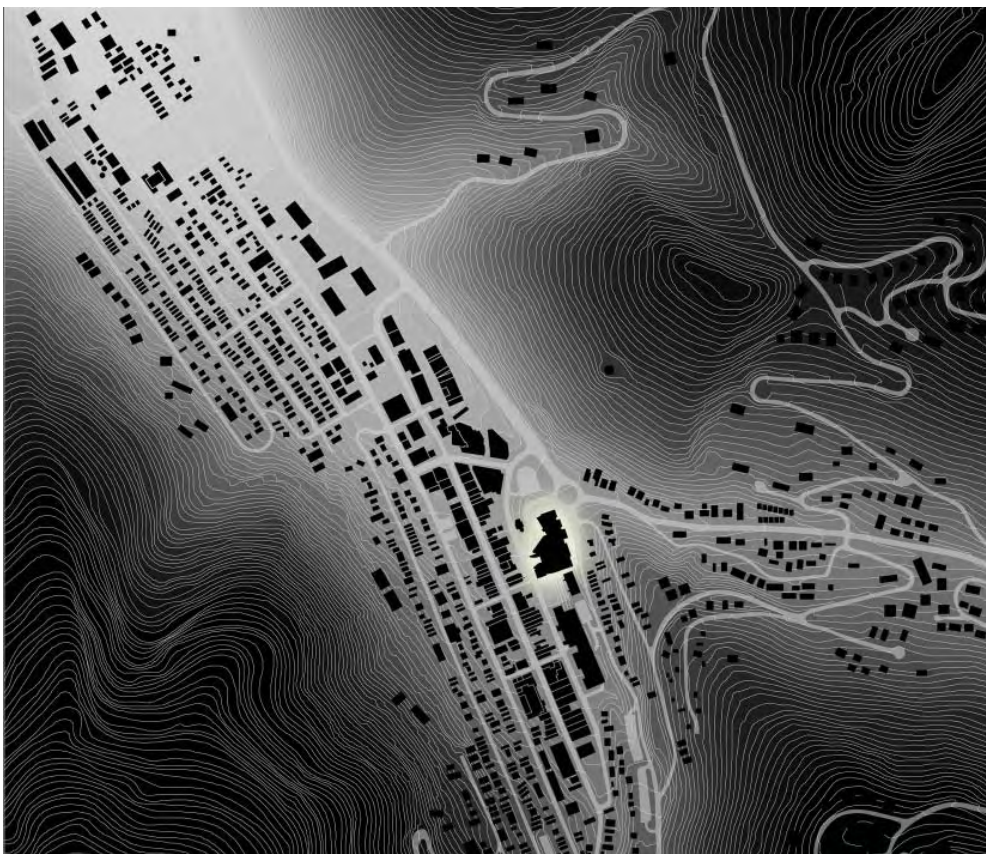




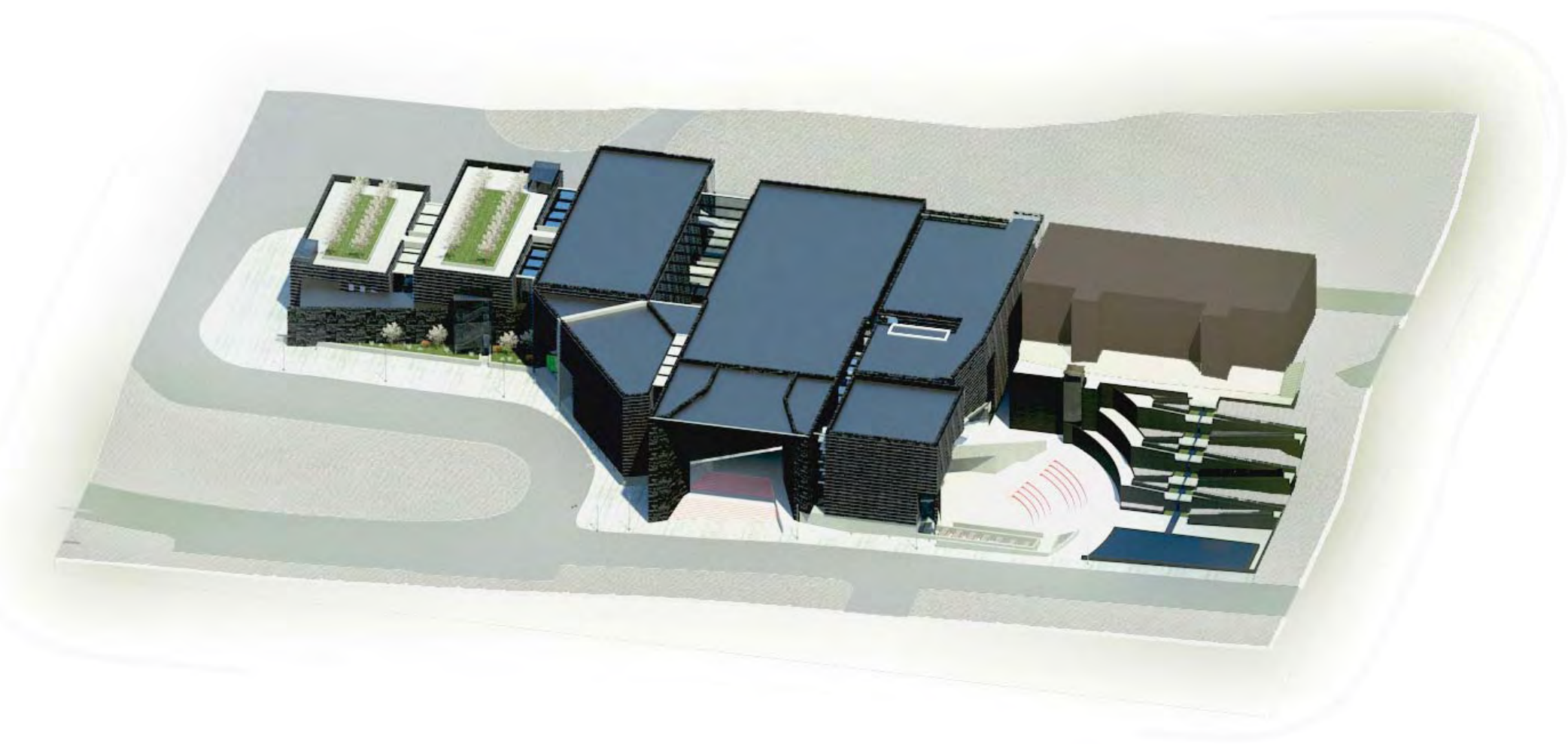


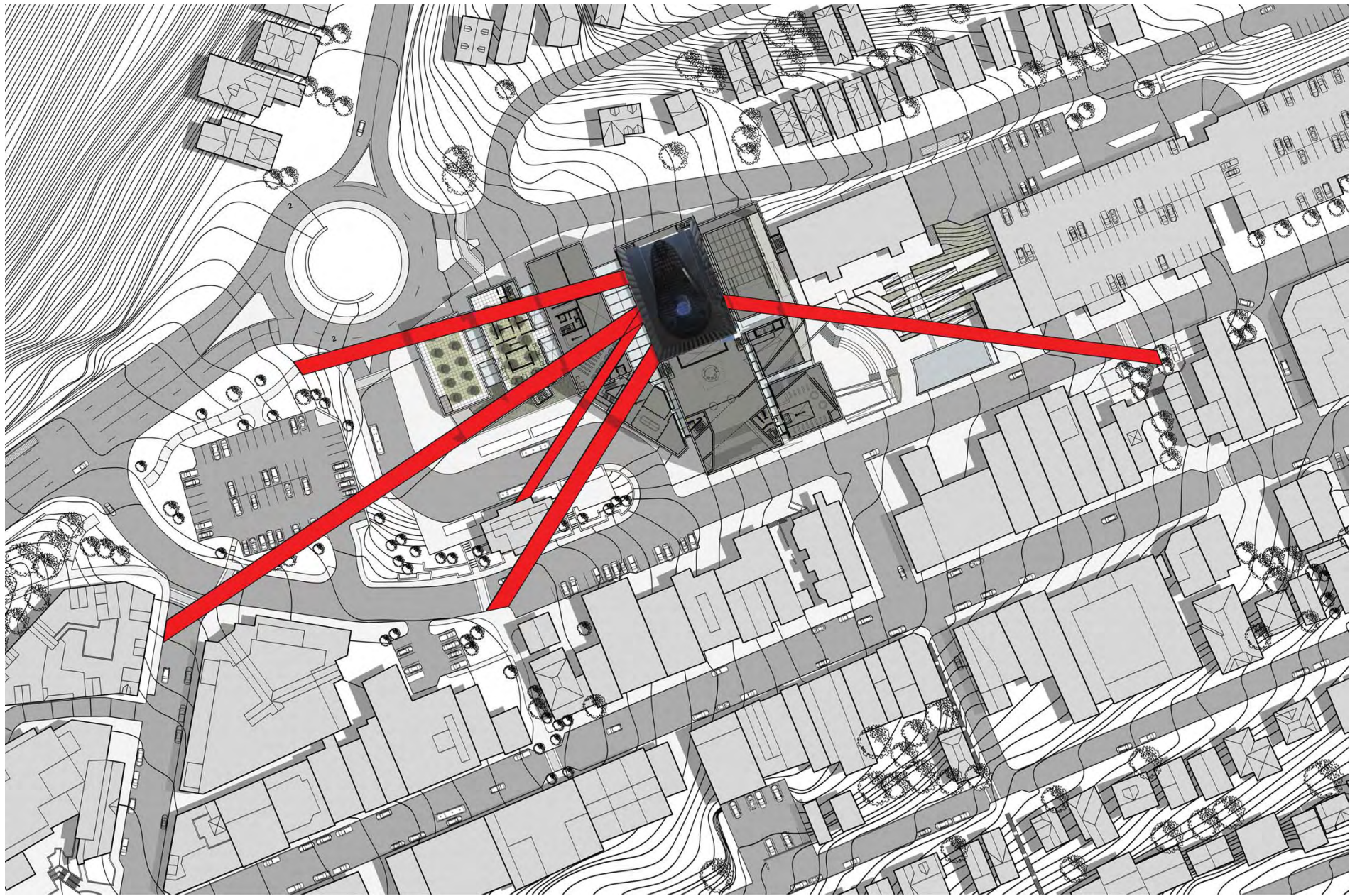


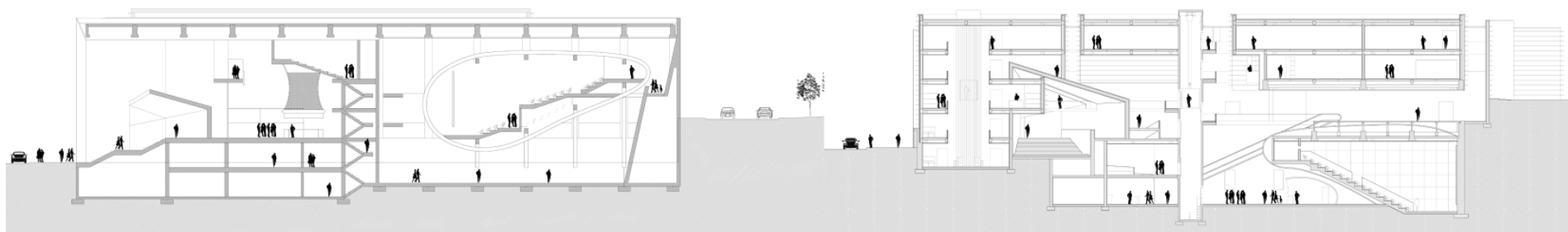
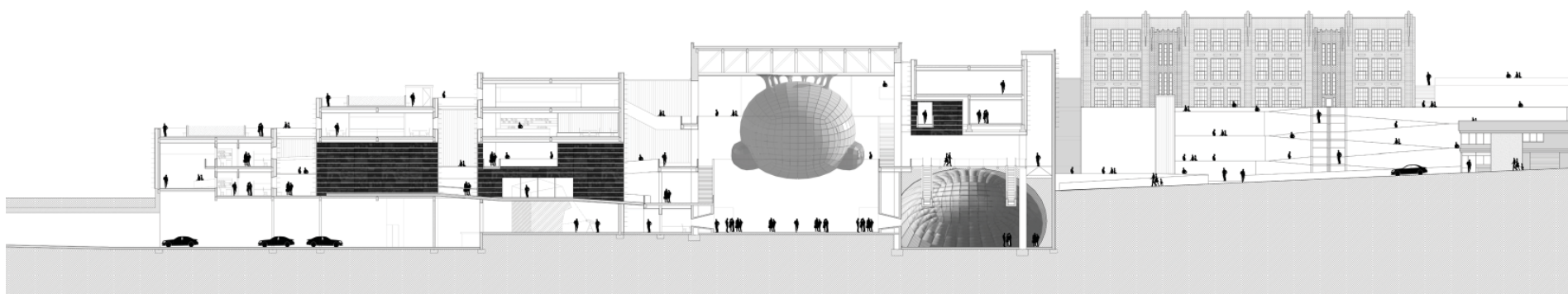










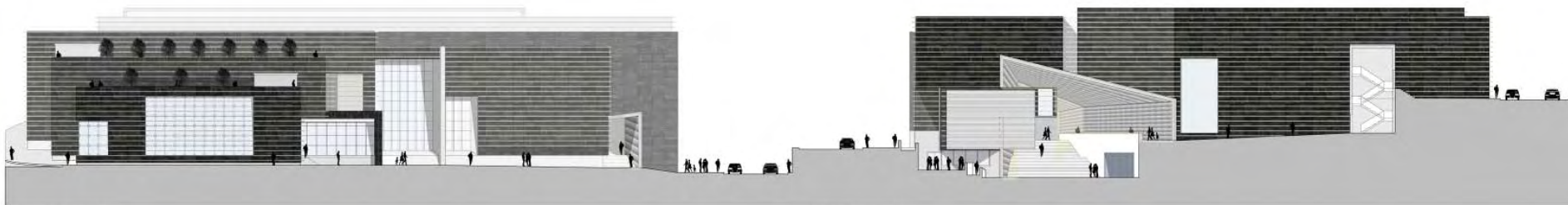




Front/ West Elevation | 1/8" = 1'-0"

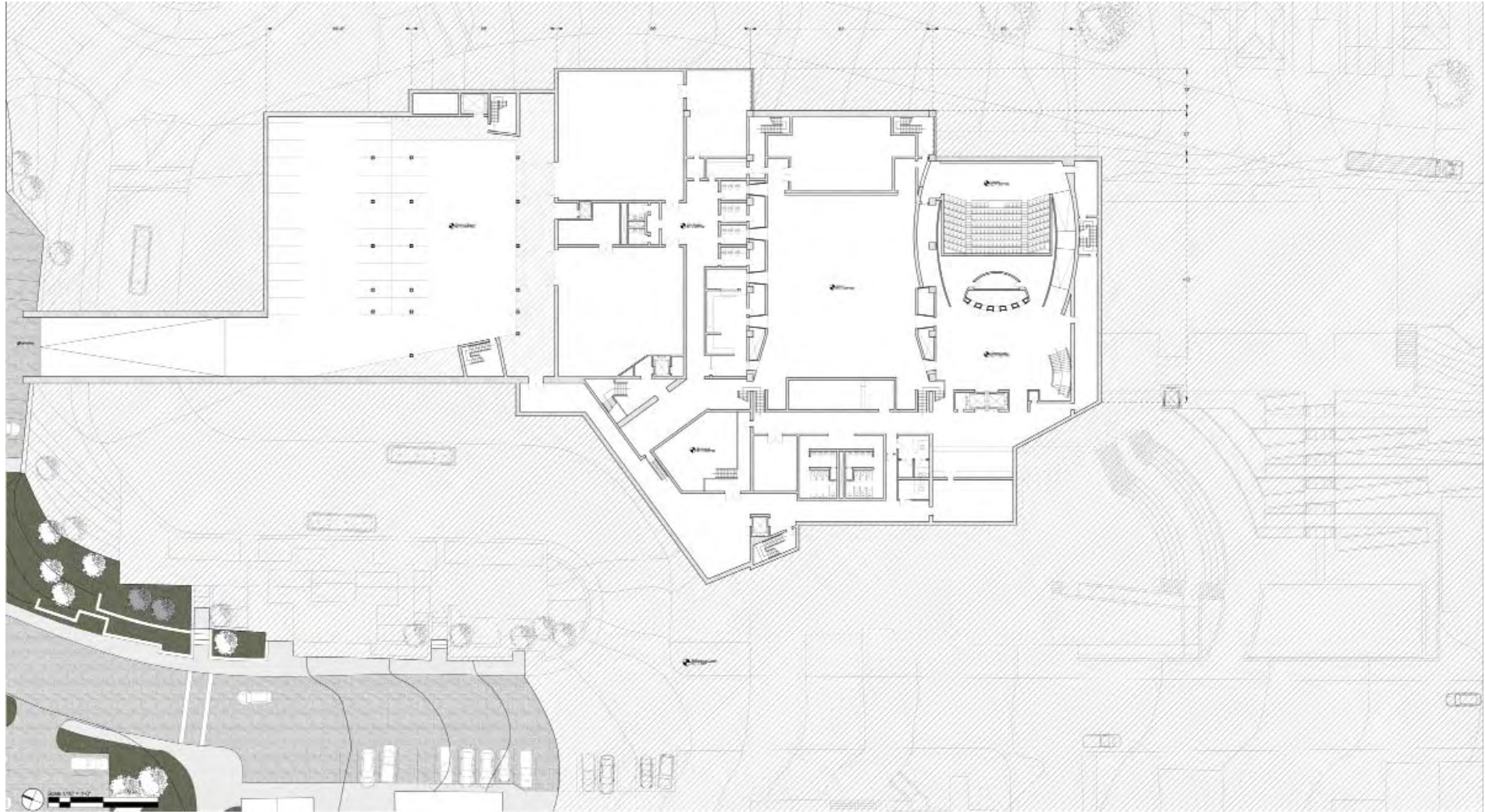


Rear/ East Elevation | 1/8" = 1'-0"

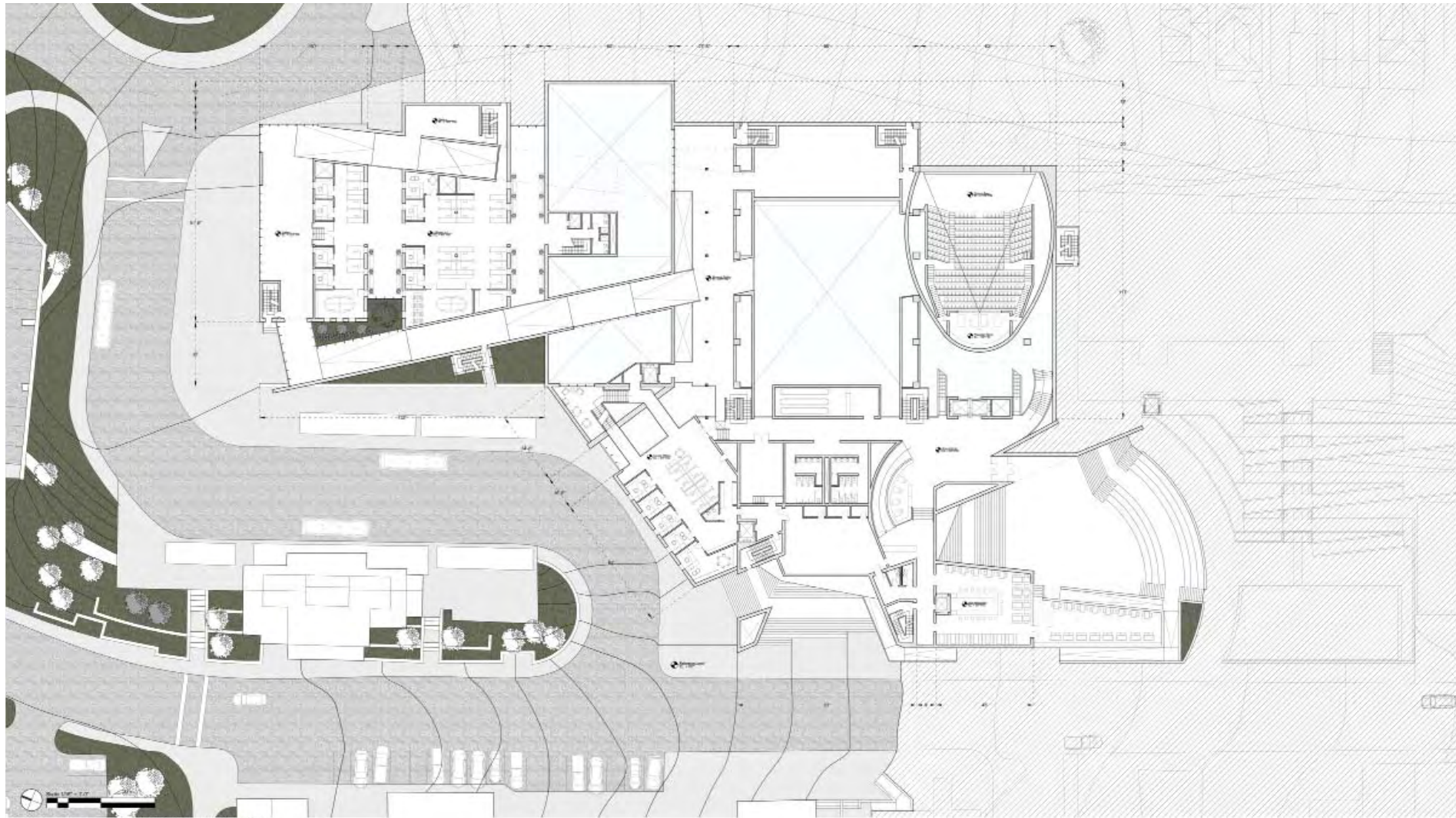


North Elevation | 1/8" = 1'-0"

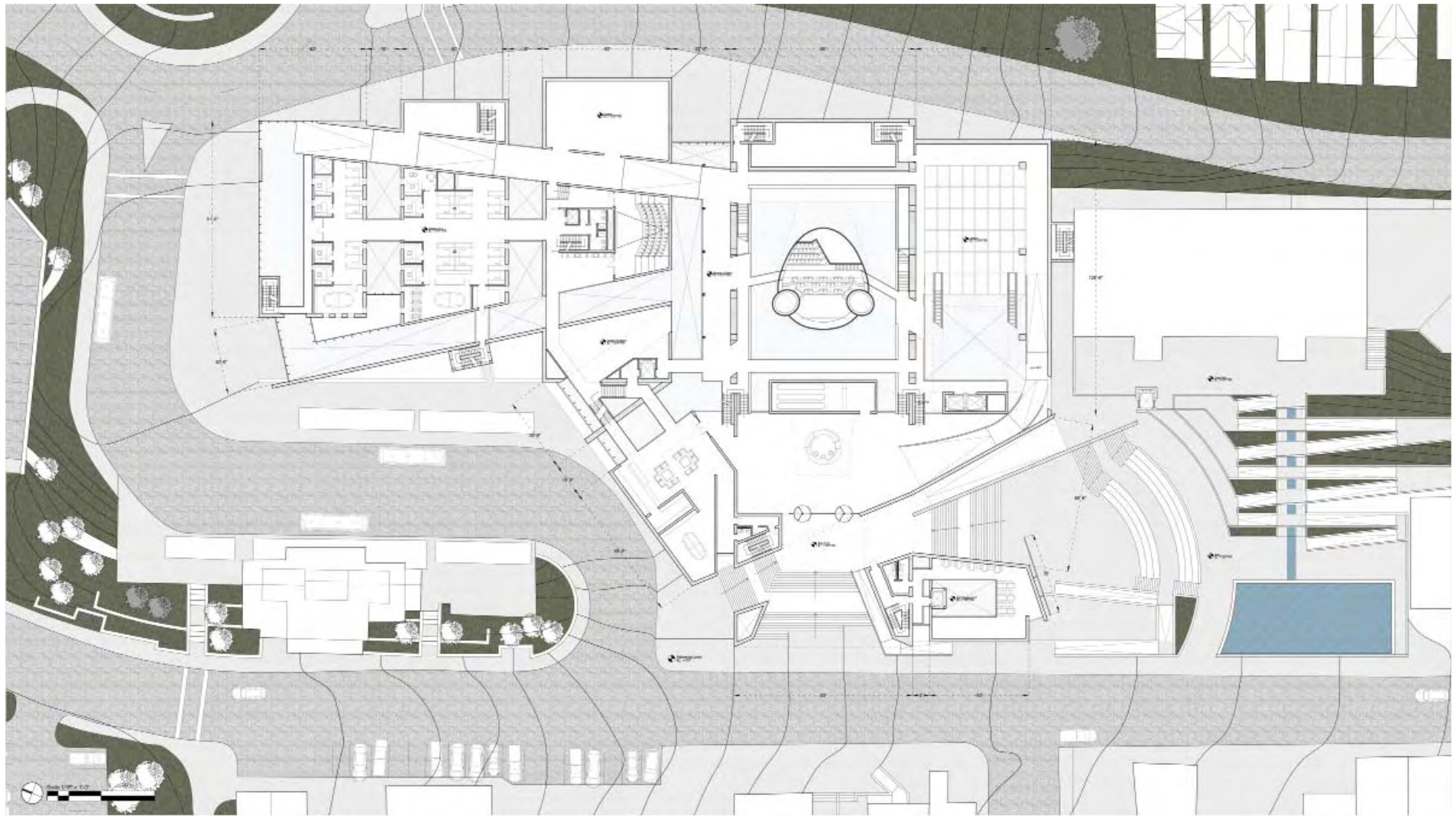
South Elevation | 1/8" = 1'-0"



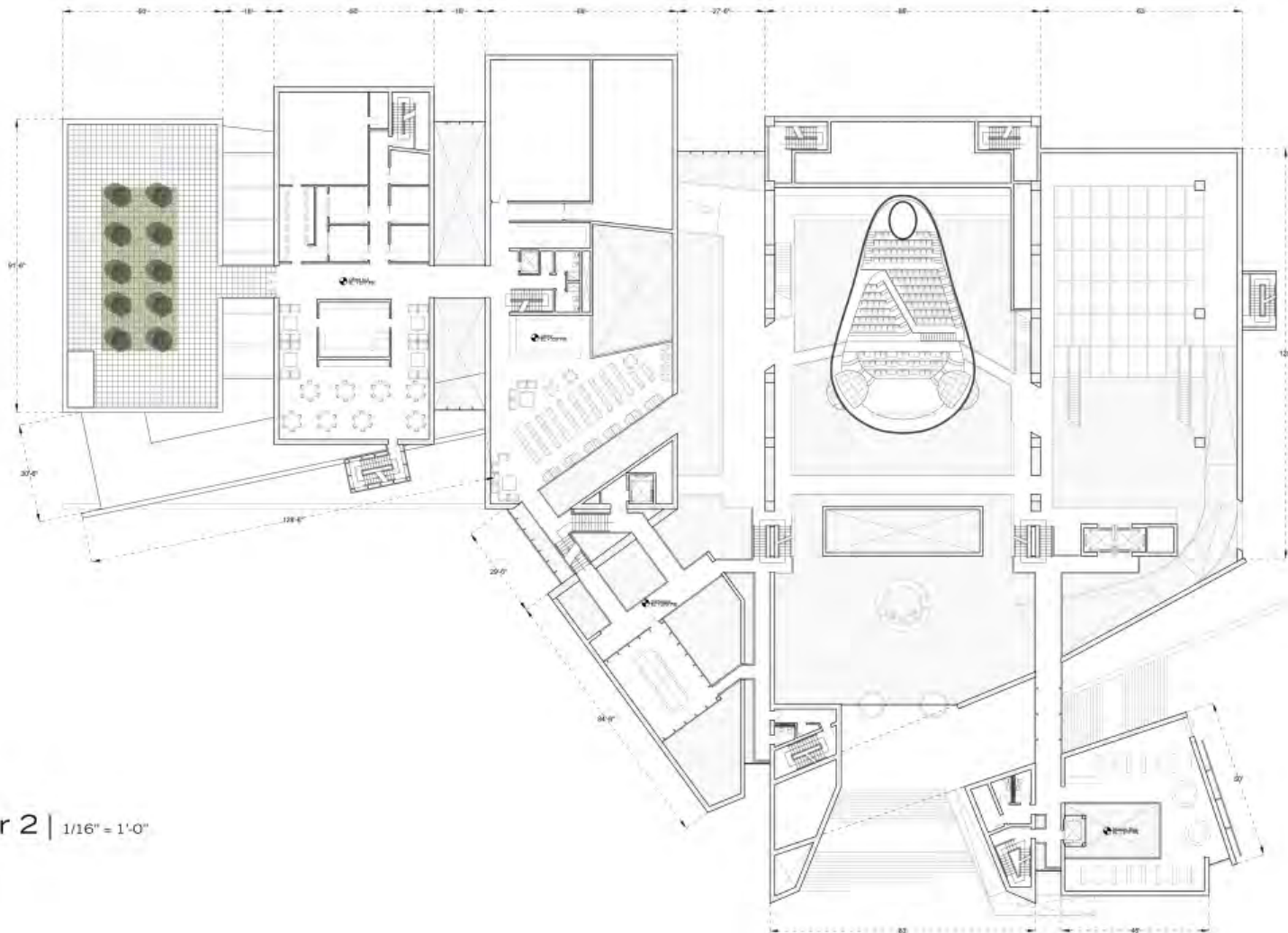
Sub Level 1 | 1/16" = 1'-0"



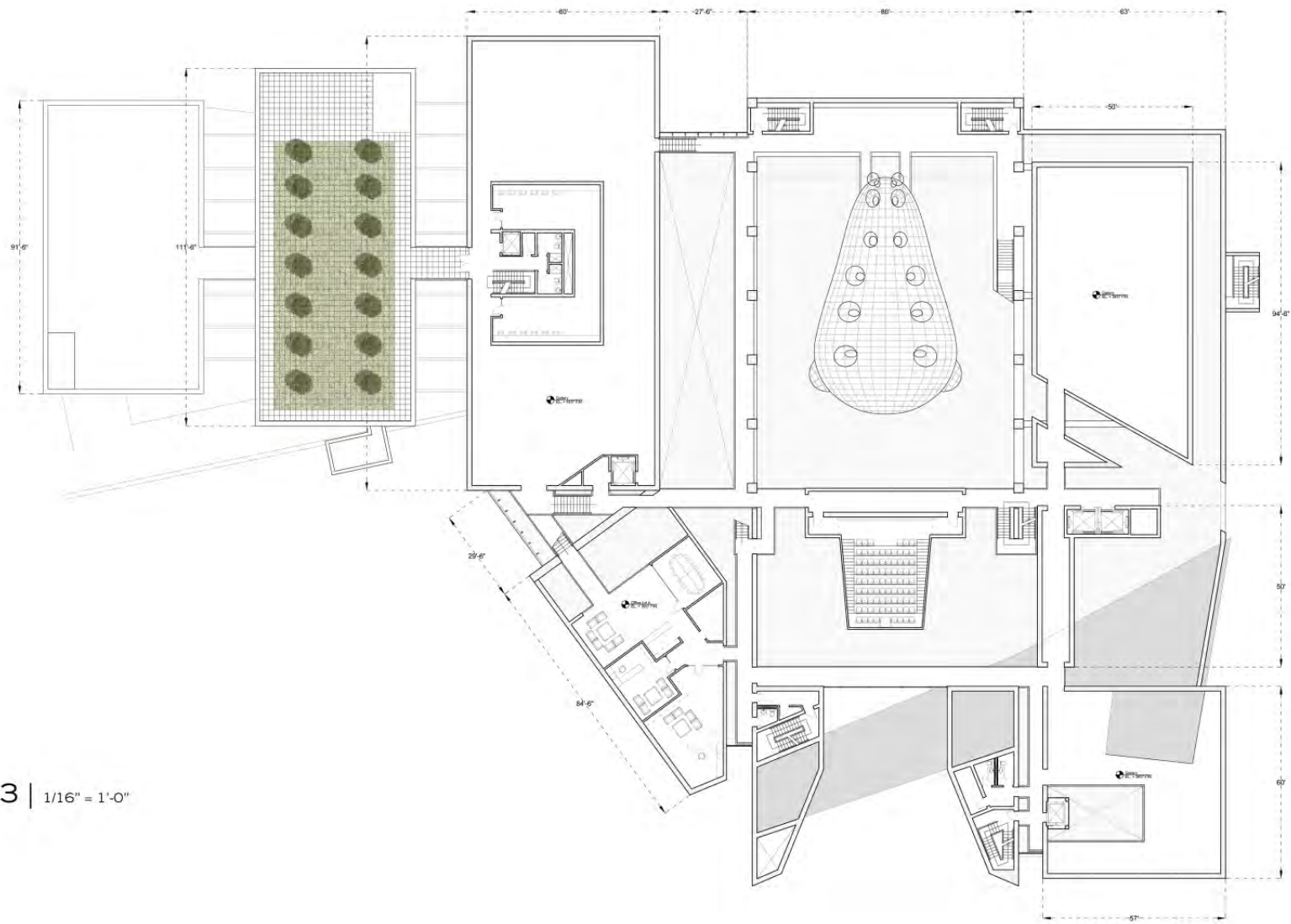
Ground Floor/ Sub level 2 | 1/16" = 1'-0"



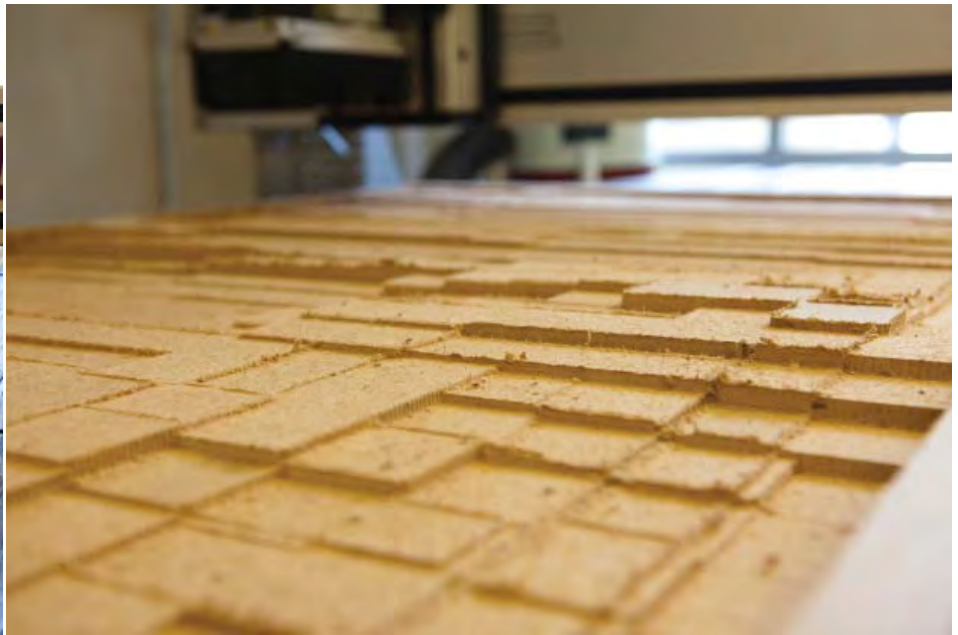
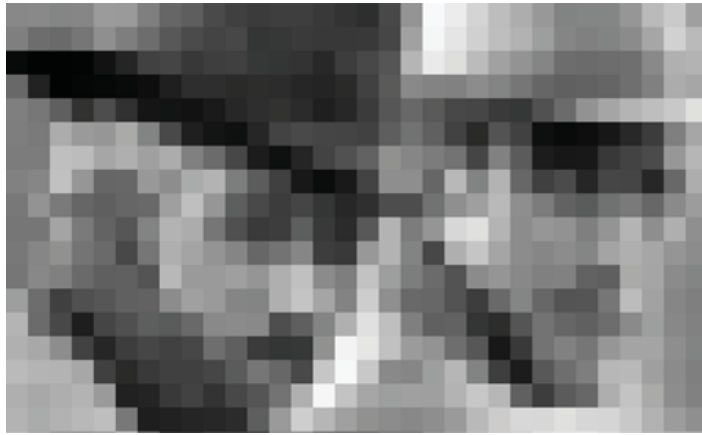
Entry/ Floor 1 | 1/16" = 1'-0"

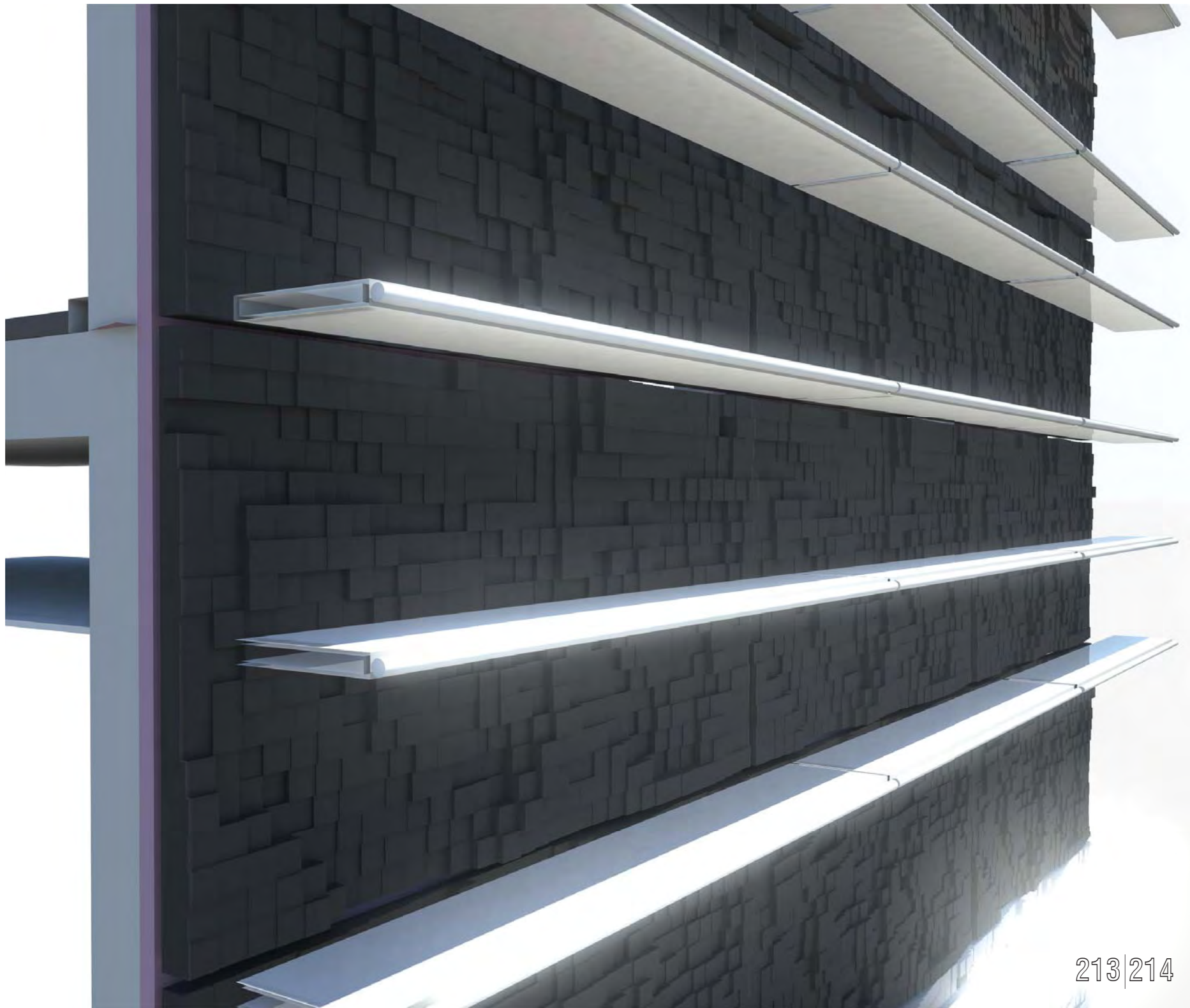


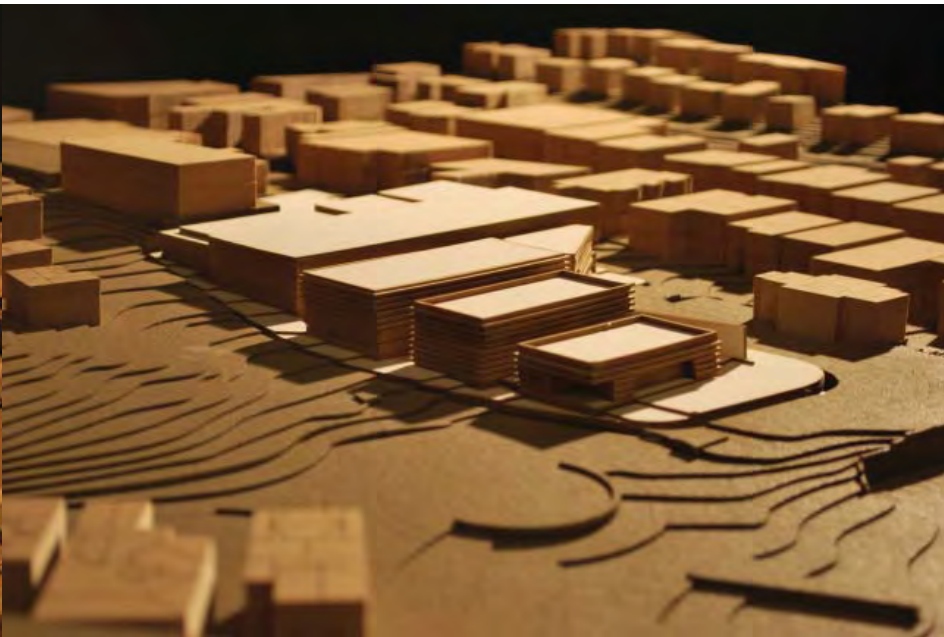
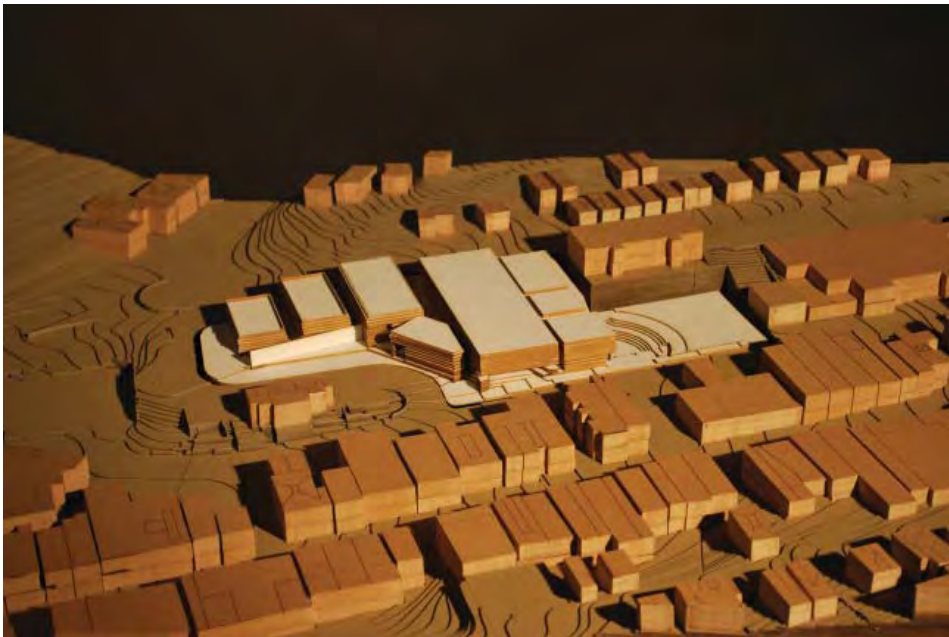
Floor 2 | 1/16" = 1'-0"

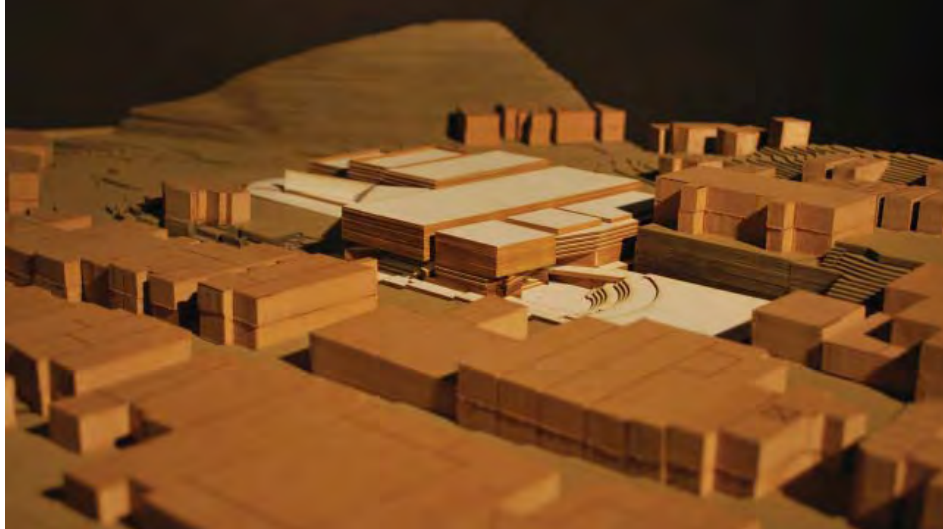


Floor 3 | 1/16" = 1'-0"









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