Rethinking of Contextuality through Boundaries
BRINGING

- Advanced technologies for 21st century
- One, consolidated artifact for Art Movies to Chicago
- Examine the transitioning through cinema theatres
The act of combining art and cinema within one artifact is an enriching experience for a dynamic city like Chicago. There can be NO buildings embracing art exhibitions and celebrating art-movies in this city. The history of Chicago beside its famous attractions for intellectuals, professionals, tourists, and art lovers demands providing an artifact reflecting the image of this city and its arts in the 21st century. The project is art-movie cinema(s) meeting art galleries at one building; where the BOUNDARIES between disciplines, peoples, and city artifacts breakdown and dissolve. The vision for this architectural intervention is to form an inhabited space(s) to experience cinema, art, and city life in a consolidated artifact.

Why art/cinema?

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1. Century 12 & CineArts 6
2. Music Box
3. Facets
4. Gene Siskel Film Center
The driving forces of testing the notion of boundary and transitioning are:

:: The physical integration - of site - with its context brings profound cultural amalgamation for both.

:: The fragmentation of any new artifact lies in the poveryishment of understanding the term BOUNDARY.

:: The literal translation of boundary as a divisive - not connective - tool is where the central problem of urban infill projects lies.

:: Site should complete - not imitate - what already exists to reinforce its own function with itself and with other buildings.

Why boundaries?
artifacts

Why boundaries?
artifacts

Why boundaries?
“The space of the in-between is that which is not a space, a space without boundaries of its own, which takes on and receives itself, its form, from the outside” (Grosz, 2002)

Why boundaries? +
artifacts

Why boundaries?

Roosevelt Rd
Why boundaries?
“Either consciously or unconsciously, architecture comes to embody the most stable and persistent values of a culture, and through this institutions become symbolized by their buildings” (Cohen, 1998, OPPOSITION reader)

Physical Integration  ≡  Cultural amalgamation

Disciplines Diagram
Identity Diagram

Permeable Site

Non - Art/Cinema → Art / Cinema Space → Non - Art/Cinema
Hierarchy of spaces from public to private spaces requires careful attention to create transitioning spaces including the skin wrapping the building.
Breaking the programmatic elements into fragments allows responding to different contextual forces. Engaging those forces to create a site-specific design can be achieved by means of porous skin and a dynamic circulation pattern that occupies boundary spaces throughout the site. This provides smoother transition moments between inside and outside on different scales; from collective urban spaces down to the building's skin.

**ACCESS & SIGHT**

**Layer:**
Breaking the physical body of site into layers allows more integration in terms of space and experience with context

**Plaza:**
Plazas on the periphery and within the site bring larger paths and corridors travelling across the site and thereby intermingle its events with those of the city

**Porosity:**
Light dropping through fissure space between site components on different levels

**Permeability:**
more interaction with context can be achieved through more permeable boundaries from porous skin up to collective spaces on different corners and levels
The skin pattern complements the notion of transitioning from solid to void; and from dark spaces passing through semi dark spaces to lit spaces. The general tone of context ranges from Beige to Brick color. The material used for the skin is metal flaps and/or sheets with rust finish which at some moments disclose the reinforced concrete structure underneath based on the flaps intervals.

Skin versus circulation overlap Diagram

Outside - Outside Circulation
Urban Arcade, Street Level

Inside - Outside Circulation
Hallway, Second Level
Austin Smith: Lord
FACT center, Liverpool, England
Aspect of Study: Program
Bernard Tschumi
TRoy Electronic Media, NY
Aspect of Study: Program/Boundary
Zaha Hadid
LF one® landscape exhibition, Germany
Aspect of Study: Boundary
Alvaro Siza
Ibere camargo foundation, Brazil
Aspect of Study: Program/Boundary
C A S E S T U D I E S

Eric Owen Moss
Conjunctive Points Theater Complex, CA
Aspect of Study: Program/Boundary
Steven Holl
Palazzo Del Cinema Competition, Italy
Aspect of Study: Program
Immediate Context Impacting on Site
Sight Fields Diagram
The Park and figure/Ground
Bringing the impact of surrounding green spaces into the site is ultimate goal of landscape strategy. This would provide the plazas - on the periphery of site more permeation between the minor eco-systems of site and those of the park. From those plazas, three landscape corridors are penetrating the site to confirm the permeability strategy. Vertical green surfaces constructed of wire-mesh structure to bring more visual connection between the site and its settings.
Semi Public Green Spaces
Responding to place identity in terms of green spaces manifested creating seasonal walls on both south and north facade overlooking those spaces. Visually connected elements can enrich the place identity without creating complex systems like green vertical surfaces like green facades.
392,340 Cubic Feet of Cut Work
196,170 Cubic Feet of Fill Work Into the Park

Reconfiguration
Hallway at the Entrance
Outer skin pattern comes to complement the transitioning strategy informing this project. Program and context influence the way that pattern changes in terms of voids versus solids. The shift from solid to void or vice versa is expressed by a gradation in intensity of a vertical, metal flaps, which in turn get closer to each other when approaching a dark space. When approaching a lit space those flaps get less and the intervals between them get wider until the void between them dissolve into the fully glazed surfaces. The pattern resulting implies a waxing and waning behaviour of the skin to perform optimum permeation between the interior and the spaces.
artIFACT

SKIN STRATEGY

Hallway above Entrance

Second Level
artifacts
Skin Strategy

Hallways and Cafe South Entrance
The skin wrapping up the hallways leading to cinema theatres is a horizontal metal flaps with 6” gap between them. The slatted quality of that skin creates a space that is partially visible as well as partially inviting the settings light (city lights or natural light). This transitional atmosphere has the quality of conveying the inhabitants from the extremely lit space of the foyer to the extremely dark space of cinema theatres.
Structural System: The primary structural material used in this building is reinforced concrete, which expresses the fluidity of such an urban infill project within its urban locale. The structural system for the portions on South and North are post/beam system with recessed columns (4") on the periphery allowing the metal envelope to fit elegantly. The foyer spans a 100' long at South-East direction which has been provided with concrete beams with an adequate depth of 2.5'. The cinemas are reinforced concrete double-panel system. The air gap between the two panels is used for running the Elec-Mech system for theatres upstairs. All slabs are two-way direction solid slabs.

Building Skin: There are two building skins wrapping up the building. The first one is located on the very external edge of the wall assembly. This layer is followed by the structural wall assembly encompassing the major structural elements and the infill material system.
Programmatic Layers
Circulation Diagram - Cinema
Locating the fixed elements of circulation and servicing on the periphery of the floor plate allows maximum flexibility in the interior spaces.
<table>
<thead>
<tr>
<th>Category</th>
<th>Component / Unit</th>
<th>Apprx Area / S. ft</th>
<th>Capacity / Person</th>
<th>Quantity / No</th>
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<td>Box Office</td>
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<td></td>
<td>Urban Café</td>
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<td>Cinema Theatre</td>
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<td>Filming Lab</td>
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<td></td>
<td>Class Rooms</td>
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<td>10</td>
<td>5</td>
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<td>Researchers Offices</td>
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<td></td>
<td>CineBar</td>
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<td><strong>TOTAL GROSS TYPE B</strong></td>
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**Building Area** | **Apprx Grand Total Area** | **55000 S.Ft**
## Boundary Program OR gross area Type A

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Second Floor Plan
Research Department Detail Plan

Art Gallery 3 Detail Plan

art i F A C T
P L A N S / S E C T I O N S
artIFACT
3 Dimensional Views
Main Entrance
Towards Art Cinema Theatres
Between the city and the Cinema
Park Approach


10. Dodds, George, (2002), Desiring Landscapes/ Landscapes of desire: Scopic and Somatic in the Brion Sanctuary, in Dodds, George & Tavernor, Robert (Eds). Body and Building, Massachusetts, MiT Press.


25. Leatherbarrow, David, (2002), Sitting in the city, or the body in the world, In: Body and Building, Dodds, George & Tavernor, Robert (Eds), Massachusetts, MIT press.


31. Lynch, Kevin, (1960), The image of the City, Massachusetts, MIT Press.

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