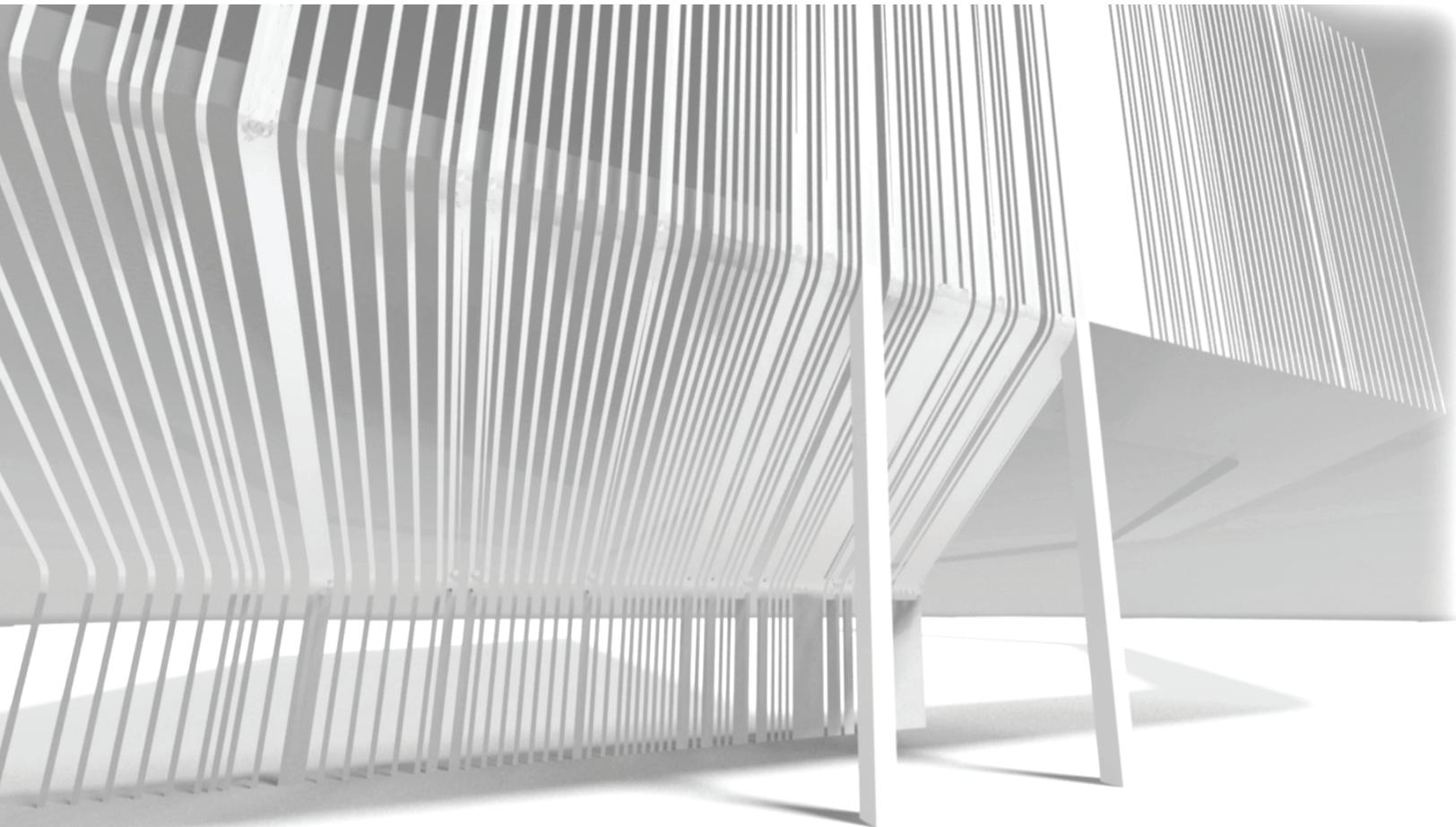


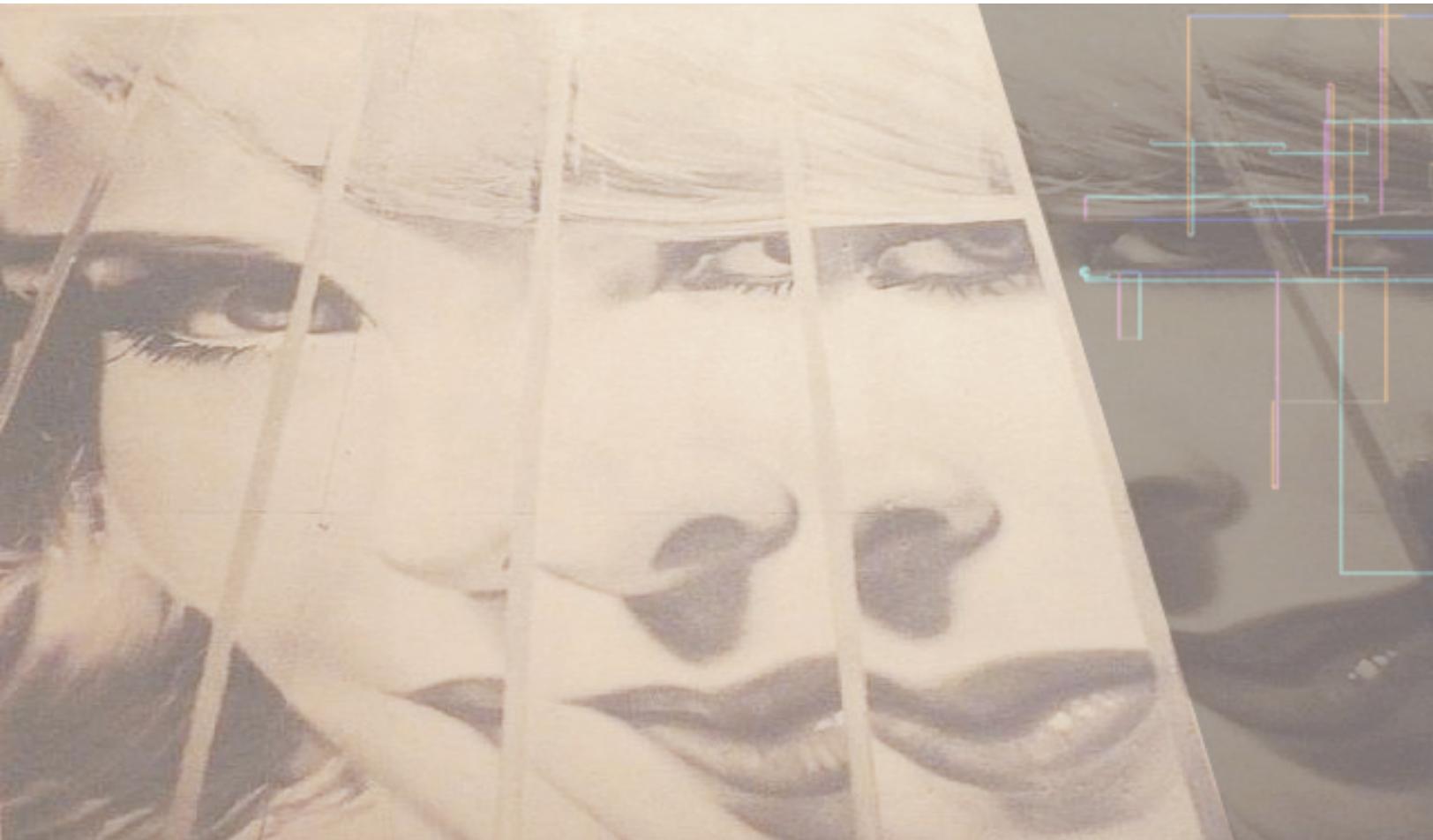
**a r t i F A C T** Art/Cinema Center  
Rethinking of Contextuality through Boundaries



# Why art/cinema?

## BRINGING

- . Advanced technologies for 21st century
- . One, consolidated artifact for Art Movies to Chicago
- . Examine the transitioning through cinema theatres



# artifACT

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?



1. Century 12 & CineArts 6
2. Music Box
3. Facets
4. Gene Siskel Film Center

# artifact

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 impoverishment 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.

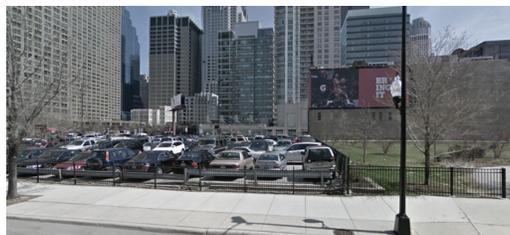
## Why boundaries?



# art i F A C T



1



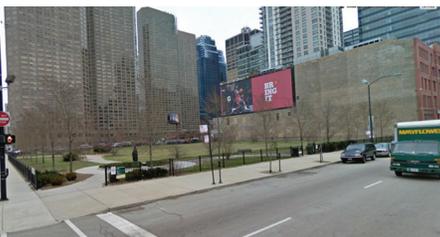
2



3



4



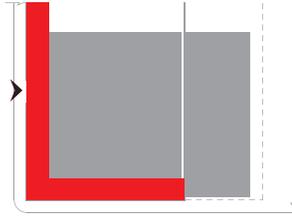
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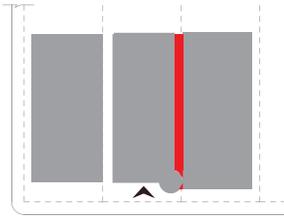
6



Why boundaries? —



Why boundaries? —



# a r t i F A C T s

"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? +



Lincoln Park Zoo children building

Why boundaries? +



Why boundaries? +



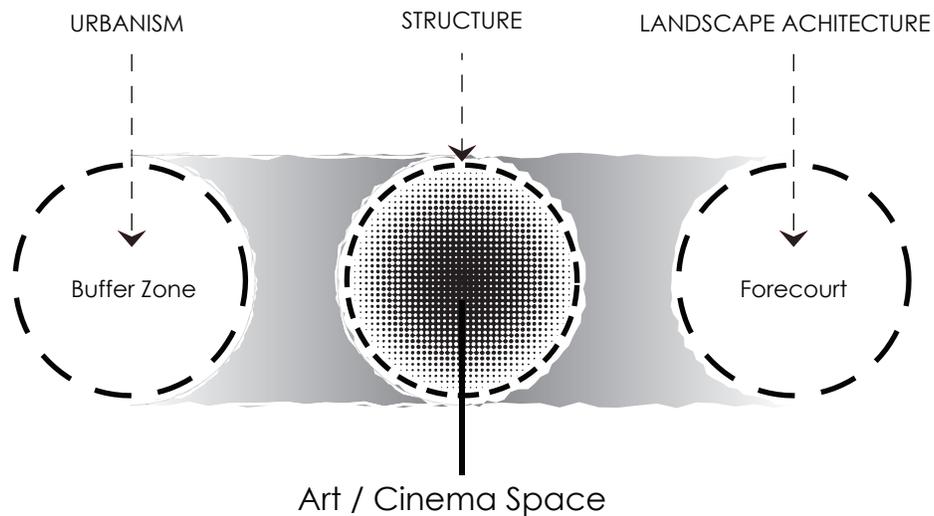
Art Muesum, Detroit. Frankel Family Wing

# a r t i F A C T

C O N C E P T

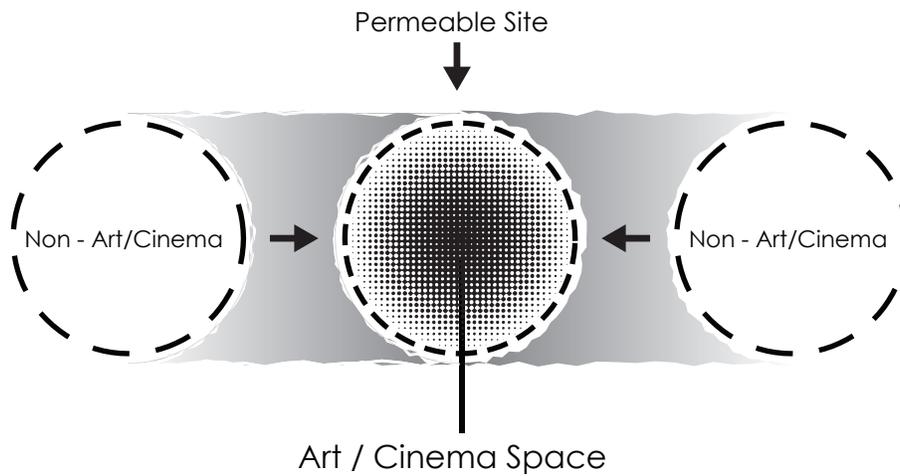
"Either consciously or unconsciously, architecture comes to embody the most stable and persistent values of a culture, and through this institutions become symbolized by their buildings" (Cohen, 1998, OPPOSITION reader)

Physical Integration ≡ Cultural amalgamation



# art i F A C T

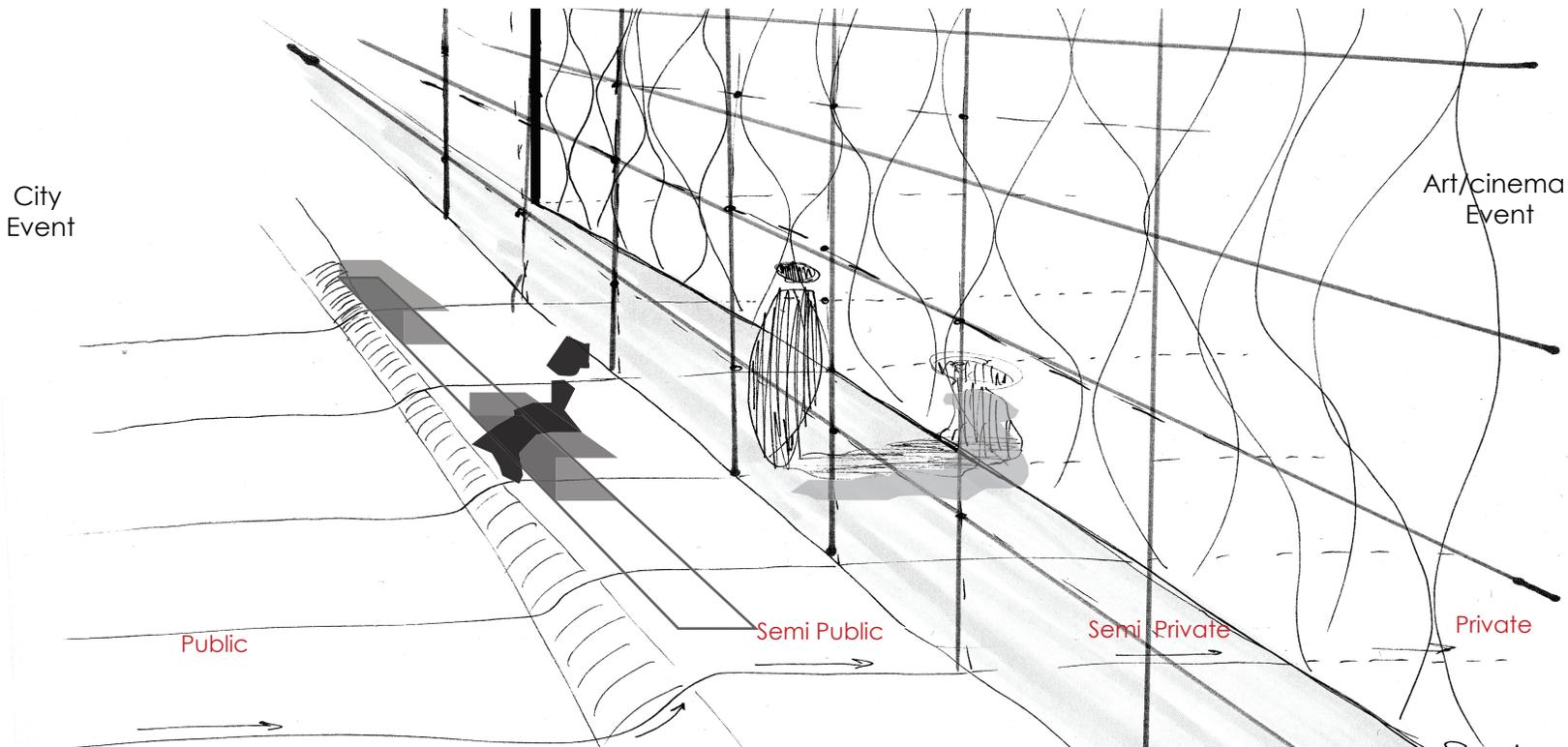
C O N C E P T



# art i F A C T

C O N C E P T

Heirarchy of spaces from public to private spaces requires careful attention to create transitioning spaces including the skin wrapping the building.



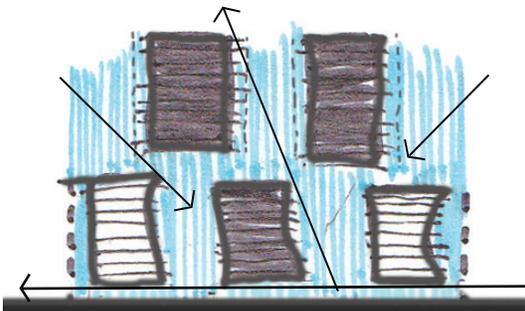
# art i F A C T

C O N C E P T

Boundary: Sight and Access

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



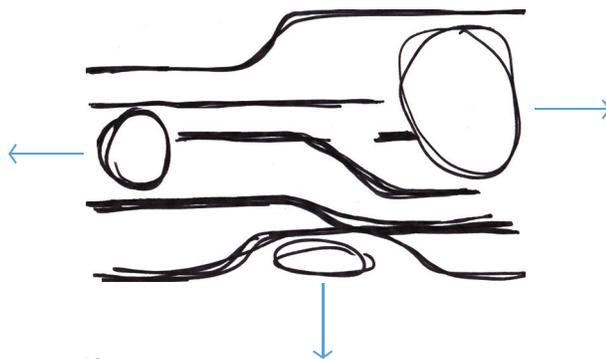
### Porosity:

Light dropping through fissure space between site components on different levels



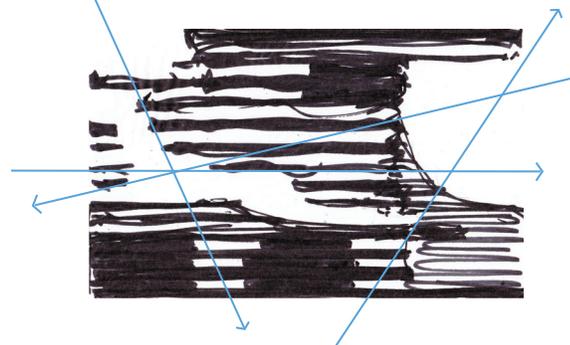
### Layer:

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



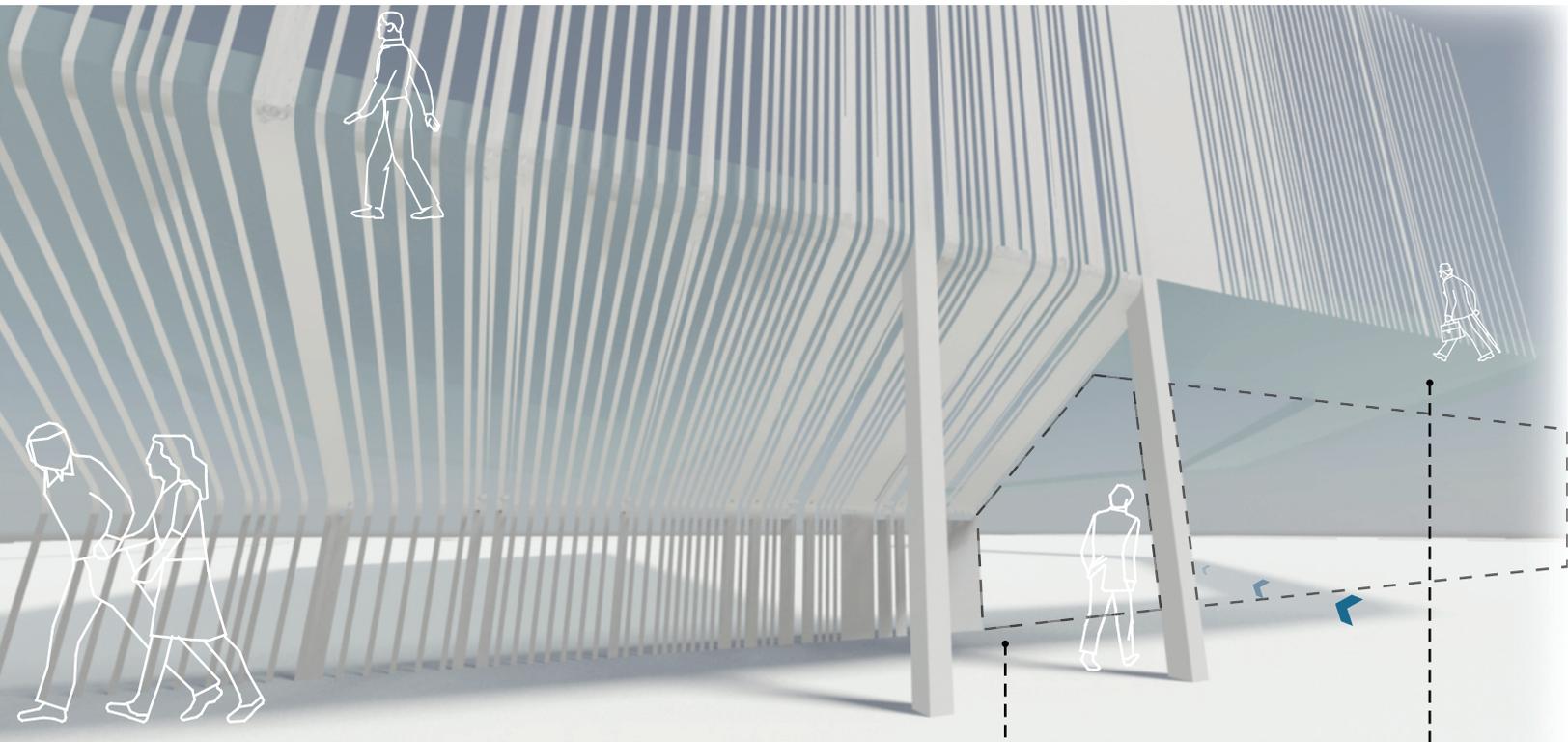
### Permeability:

more interaction with context can be achieved through more permeable boundaries from porous skin up to collective spaces on different corners and levels

# art i F A C T

C O N C E P T

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 concret structure underneath based on the flaps intervals.



Outside - Outside Circulation  
Urban Arcade , Street Level

Inside - Outside Circulation  
Hallway , Second Level

Skin versus circulation overlap Diagram

# artifACT

C A S E S T U D I E S

Austin Smith: Lord

**FACT** center, Liverpool, England

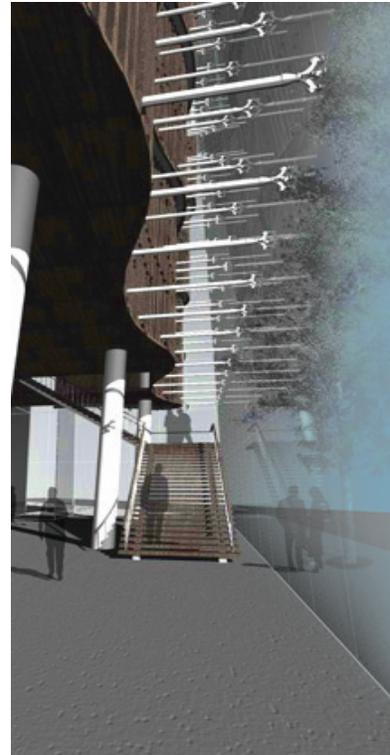
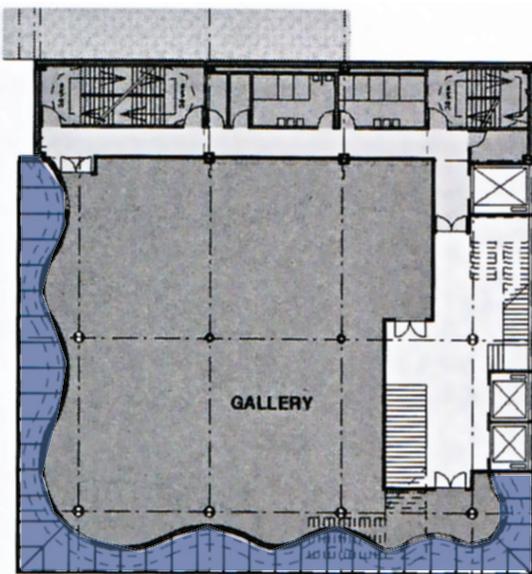
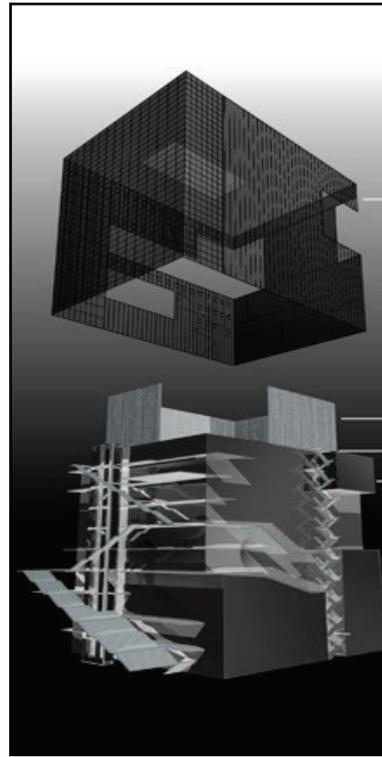
Aspect of Study: Program



# art i F A C T

## C A S E S T U D I E S

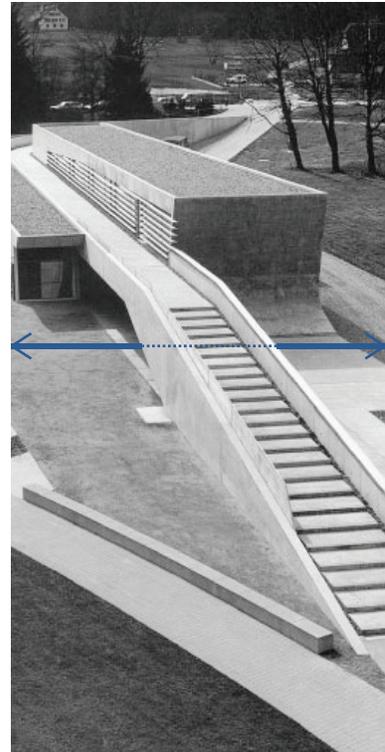
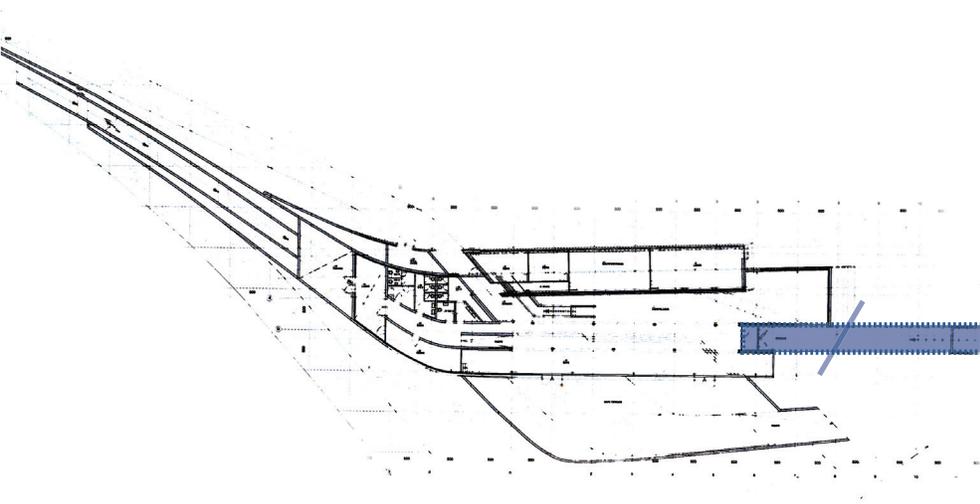
Bernard Tschumi  
TRoy Electronic Media , NY  
Aspect of Study: Program/Boundary



# art i F A C T

## C A S E S T U D I E S

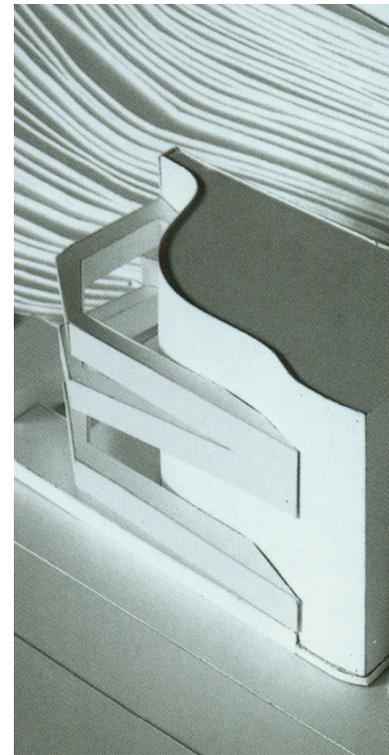
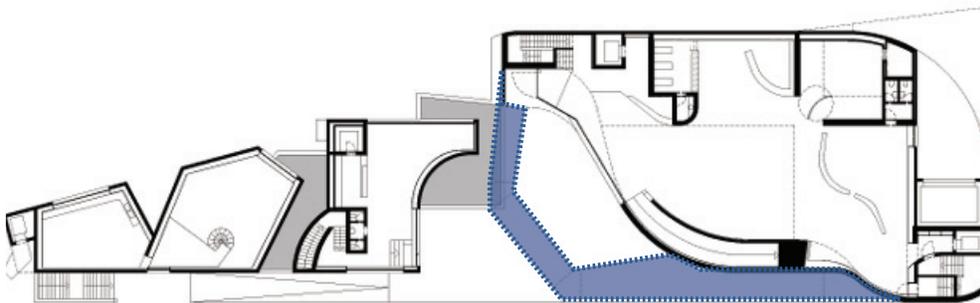
Zaha Hadid  
LF one` landscape exhibition, Germany  
Aspect of Study: Boundary



# artifACT

## CASE STUDIES

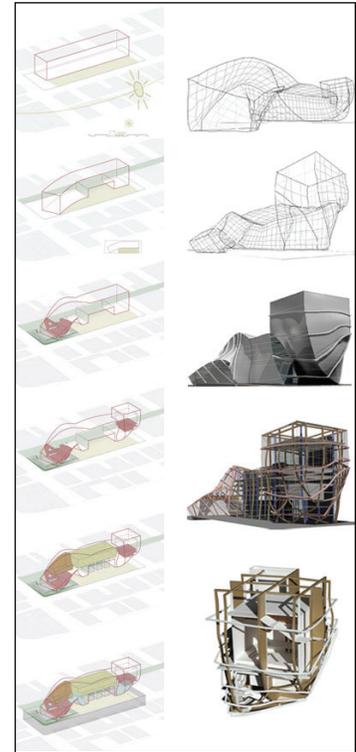
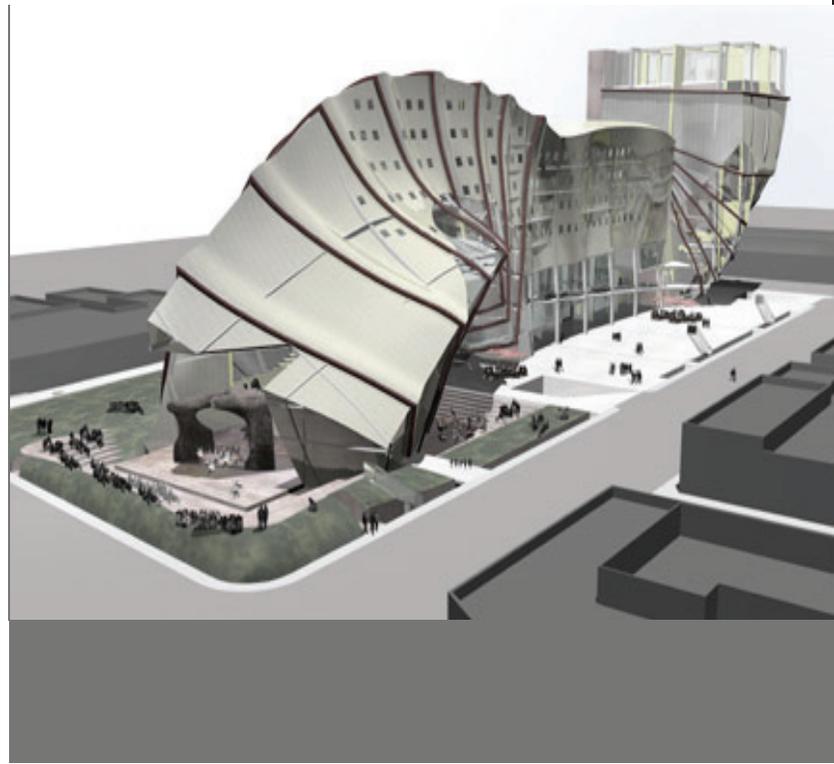
Alvaro Siza  
Ibère Camargo Foundation, Brazil  
Aspect of Study: Program/Boundary



# art i F A C T

## C A S E S T U D I E S

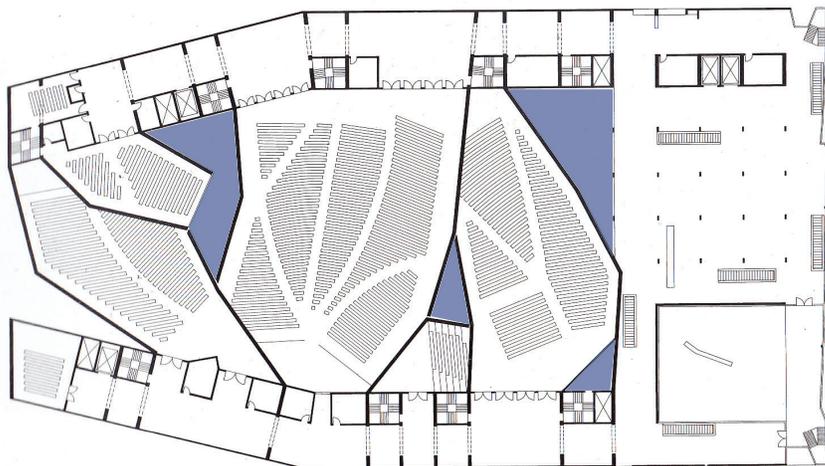
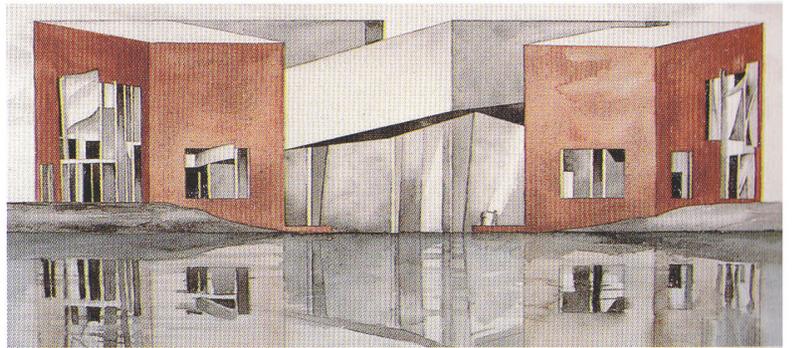
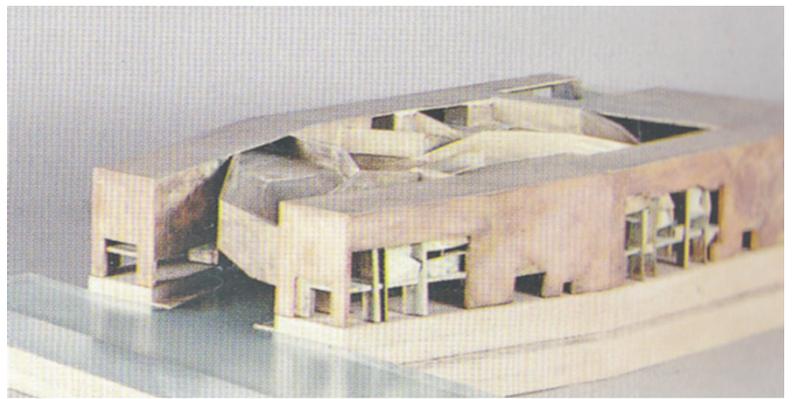
Eric Owen Moss  
Conjunctive Points Theater Complex, CA  
Aspect of Study: Program/Boundary



# artifACT

## CASE STUDIES

Steven Holl  
Palazzo Del Cinema Competition, Italy  
Aspect of Study: Program



# artifACT

S I T E   A N A L Y S I S

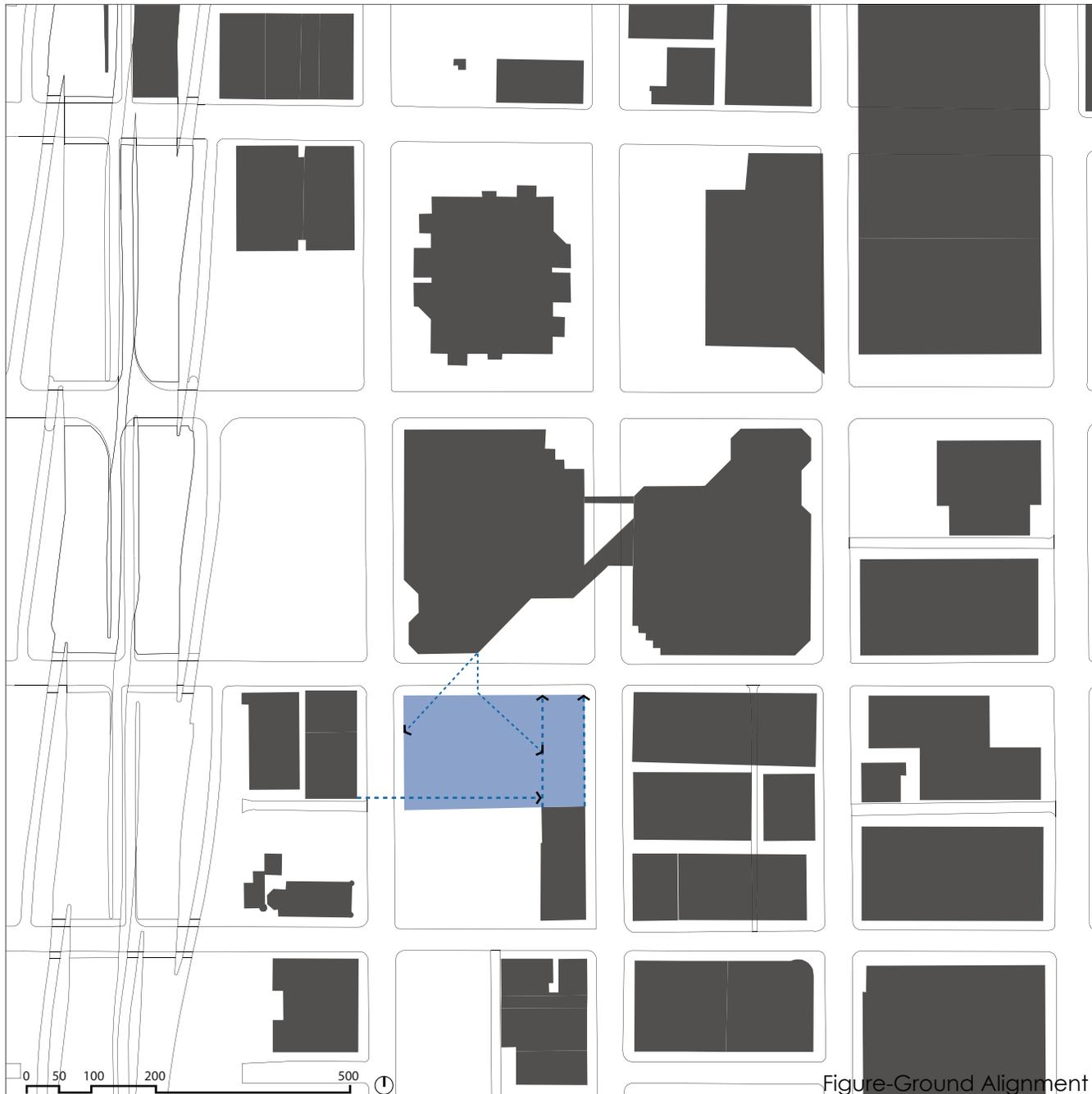
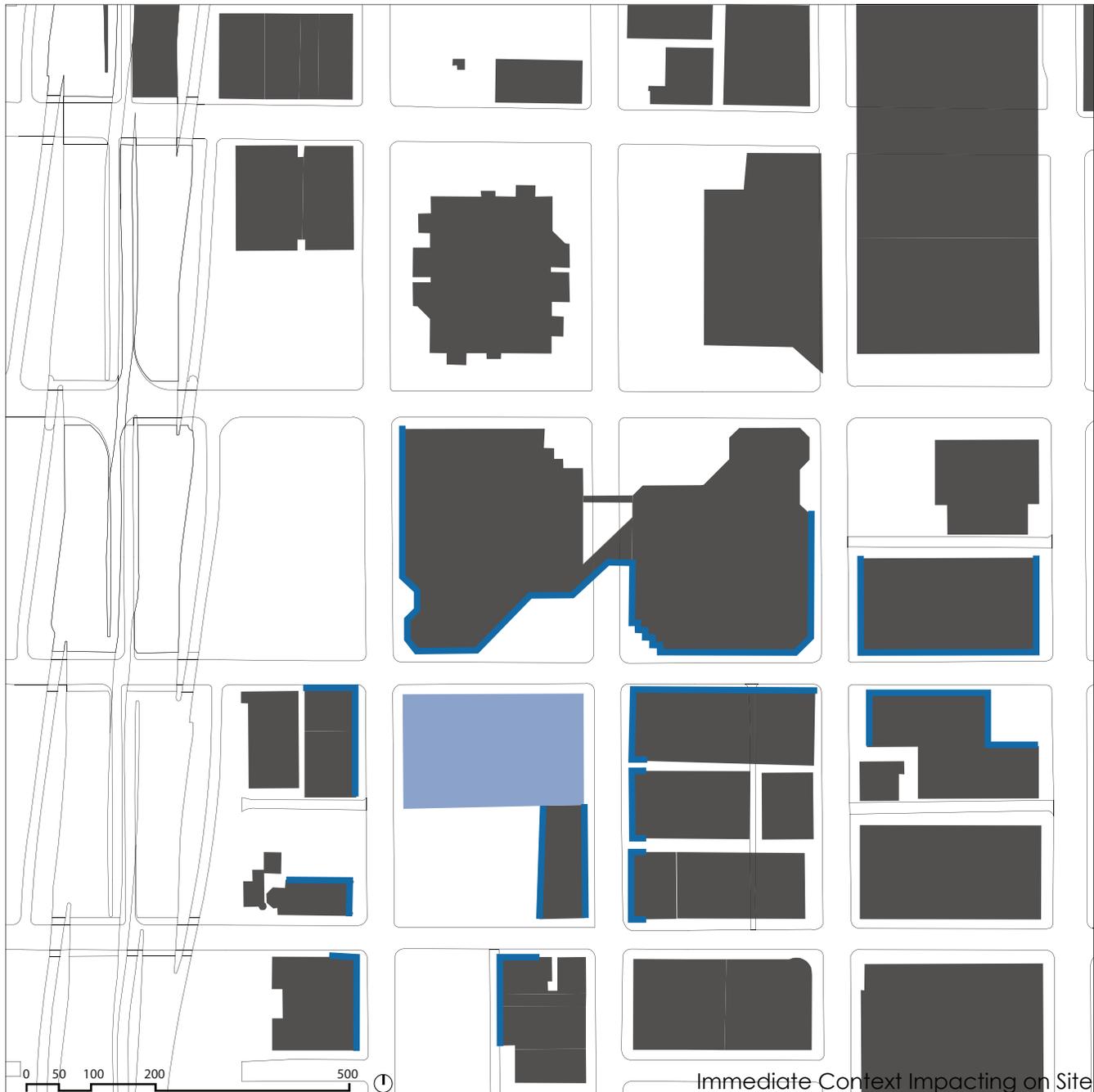


Figure-Ground Alignment

# artifact

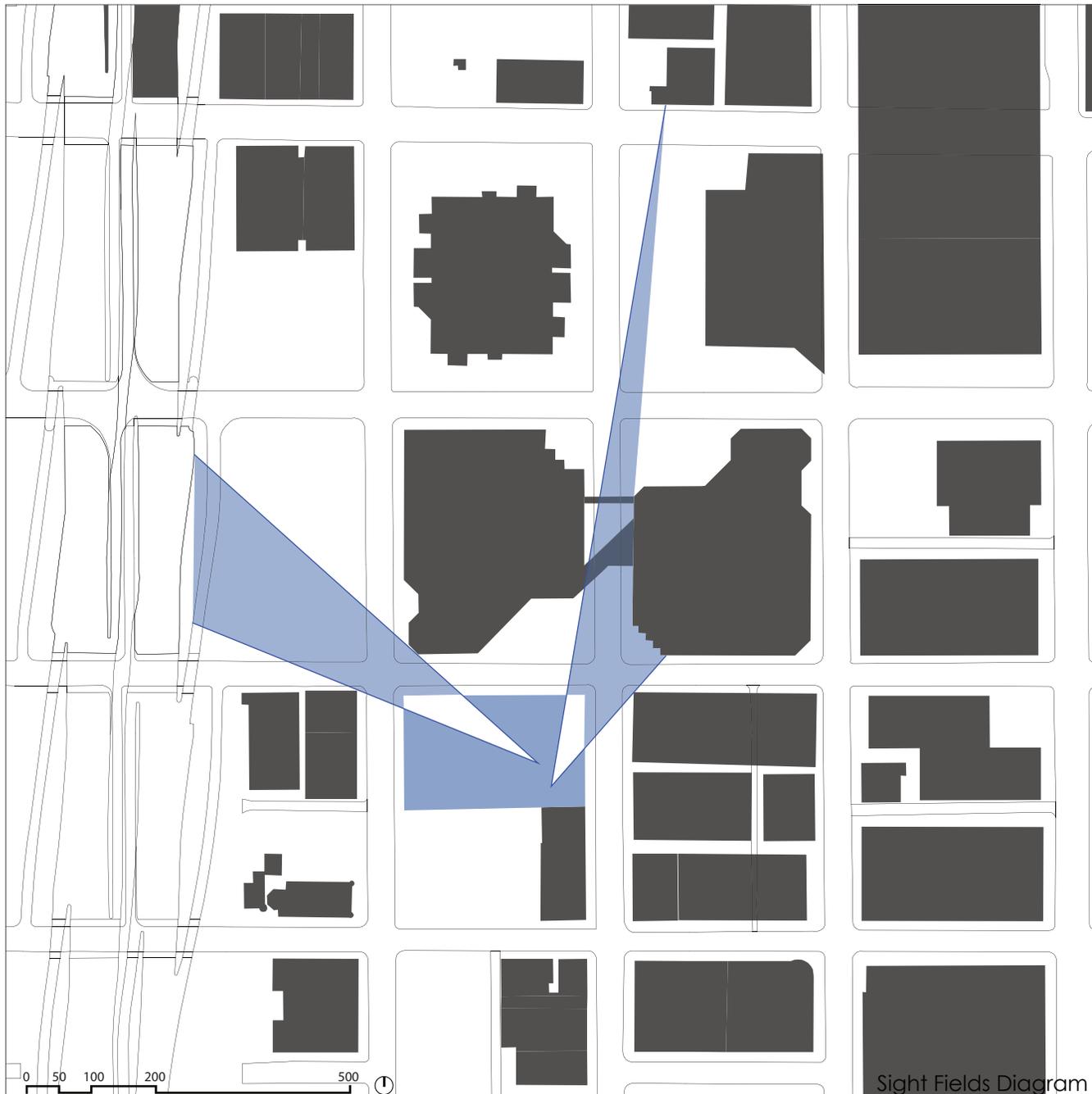
S I T E   A N A L Y S I S



Immediate Context Impacting on Site

# artifact

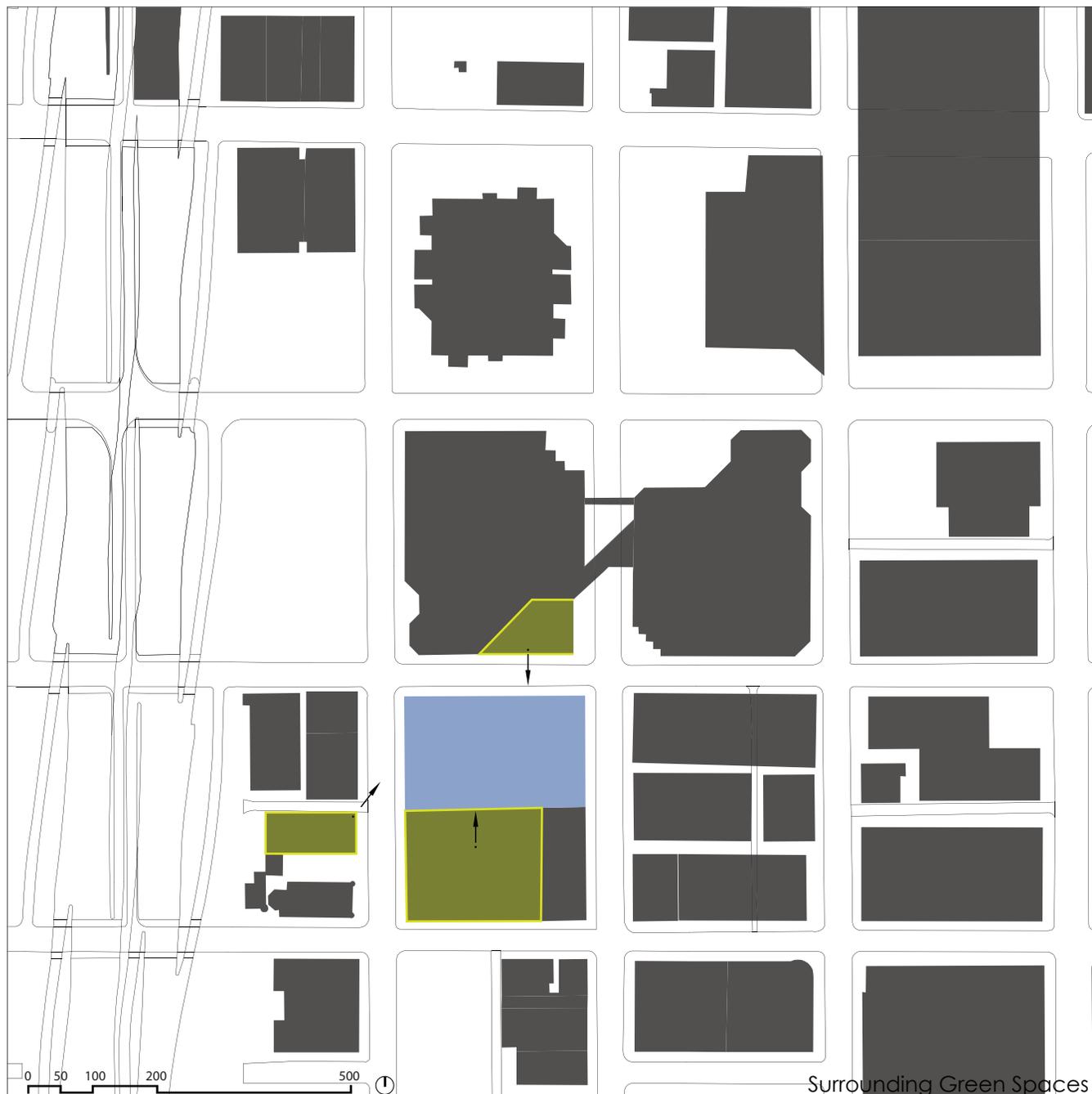
S I T E   A N A L Y S I S



Sight Fields Diagram

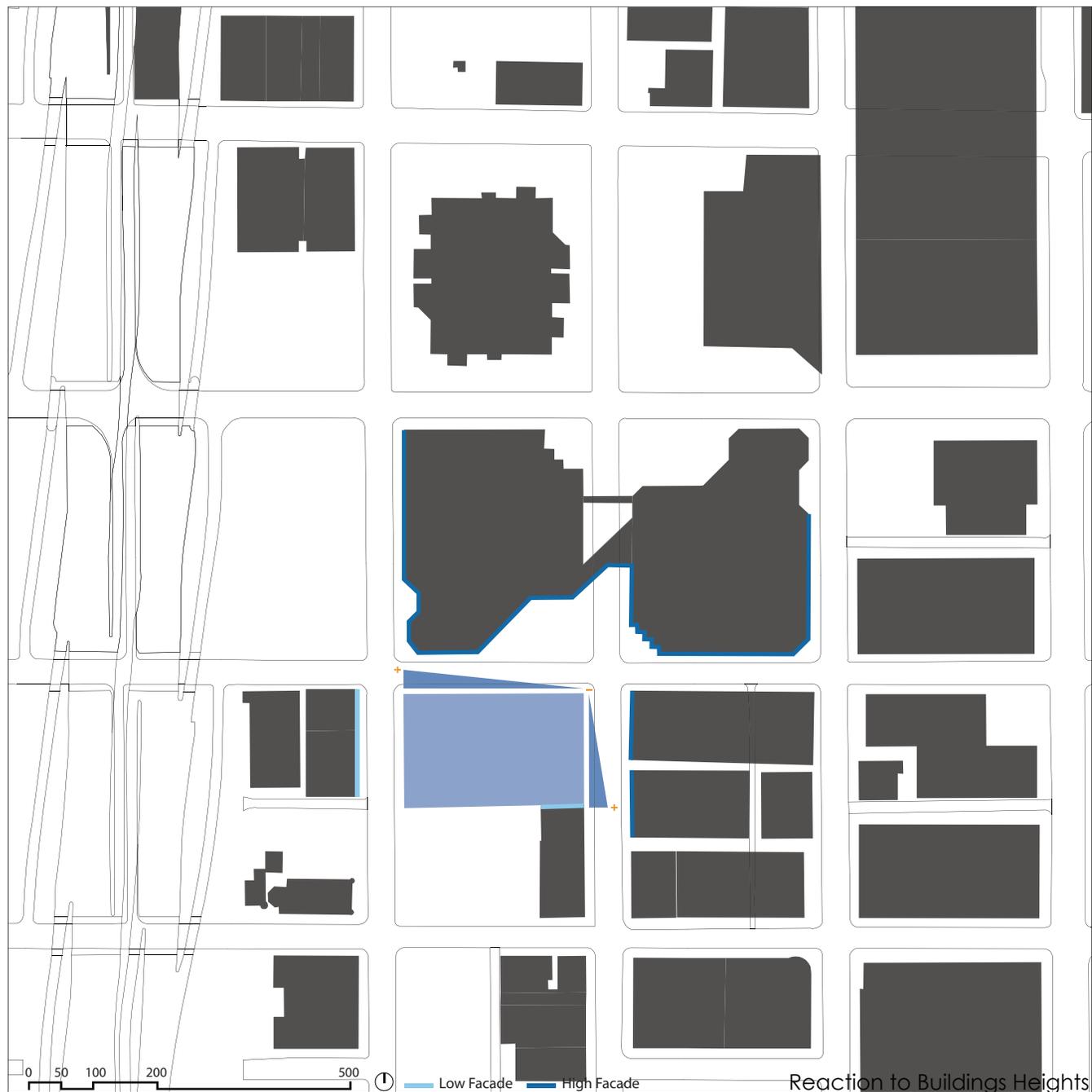
# artifACT

S I T E   A N A L Y S I S



# art i F A C T

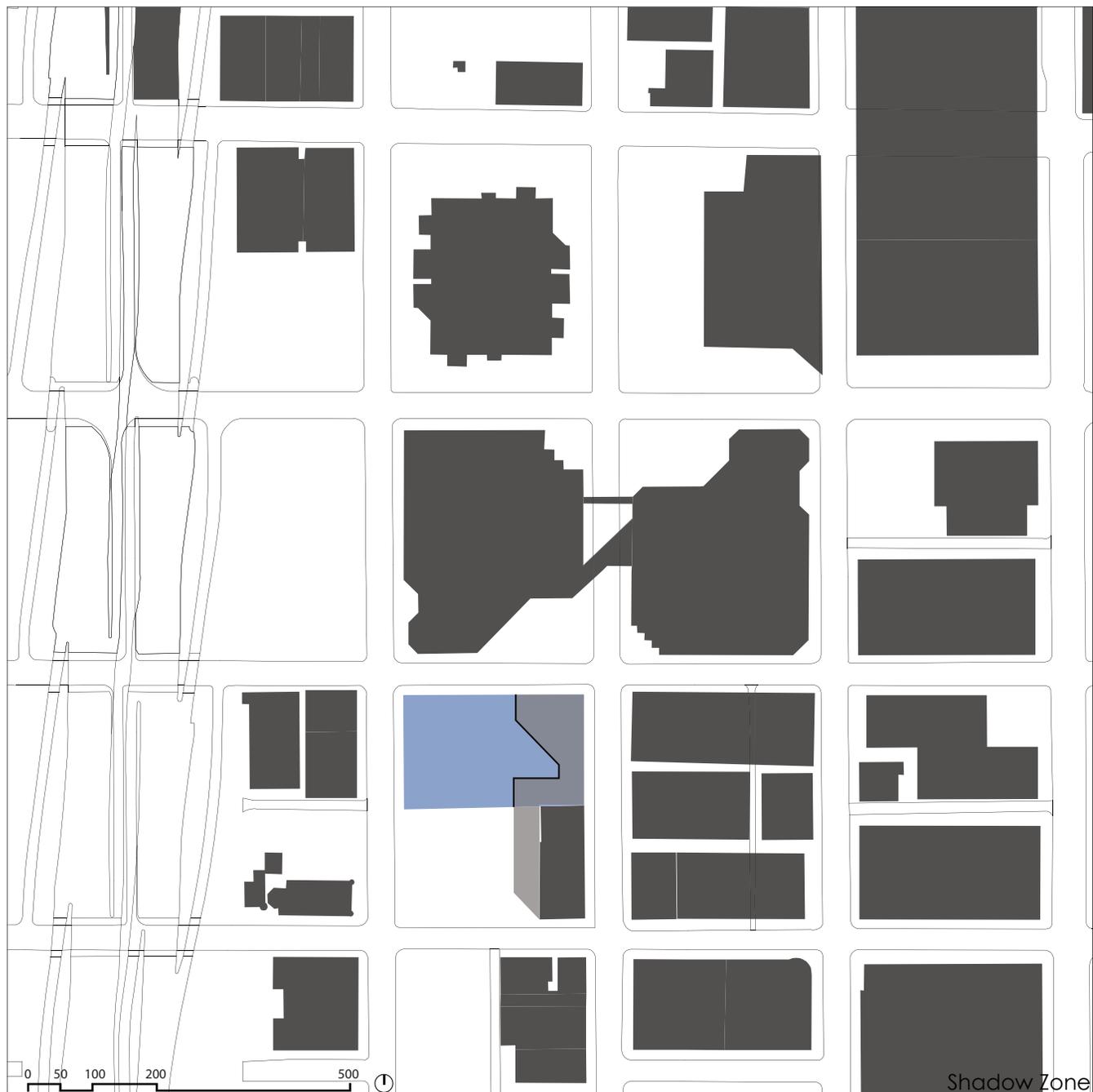
S I T E A N A L Y S I S



Reaction to Buildings Heights

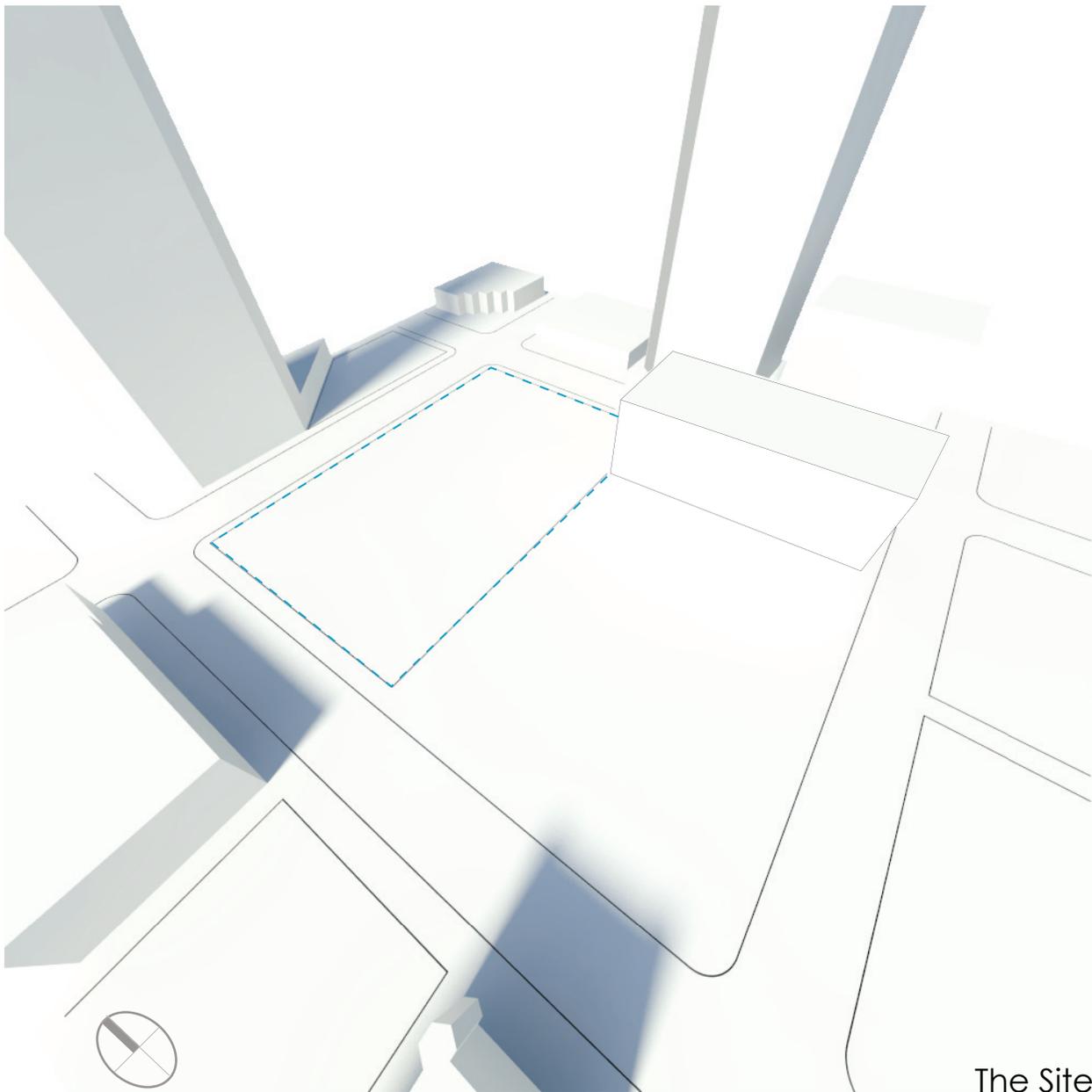
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S I T E   A N A L Y S I S



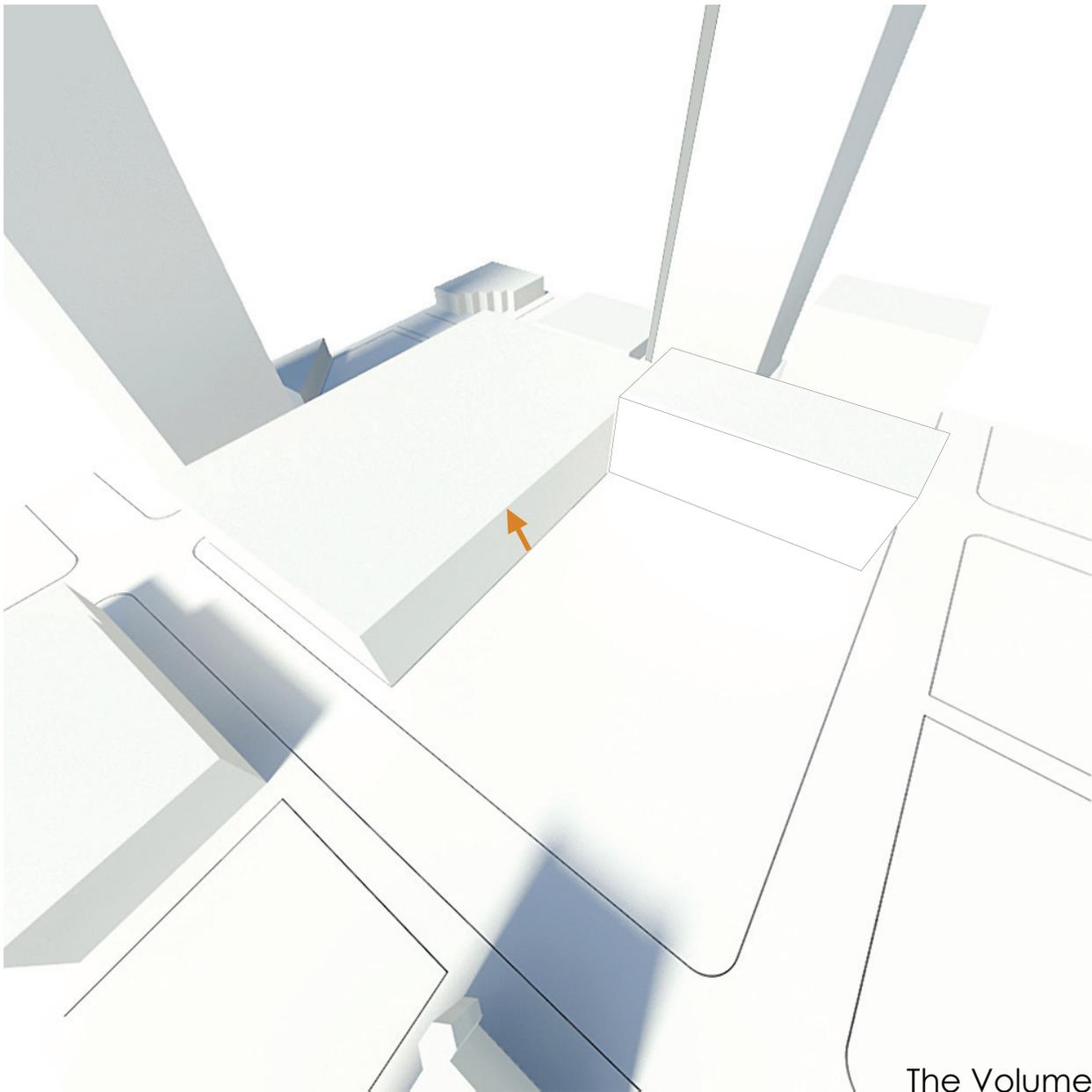
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TRANSFORMATION



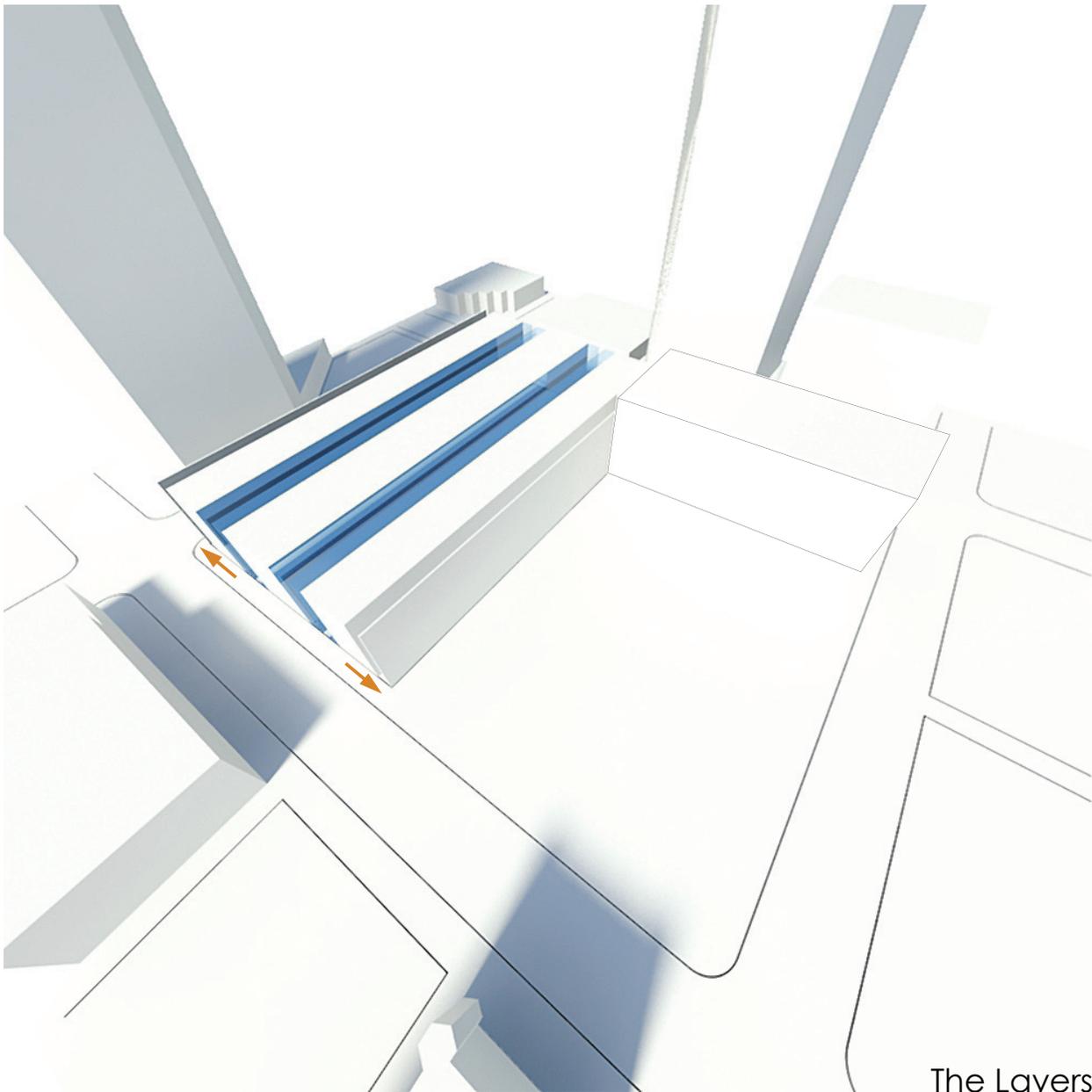
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T R N S F O R M A T I O N



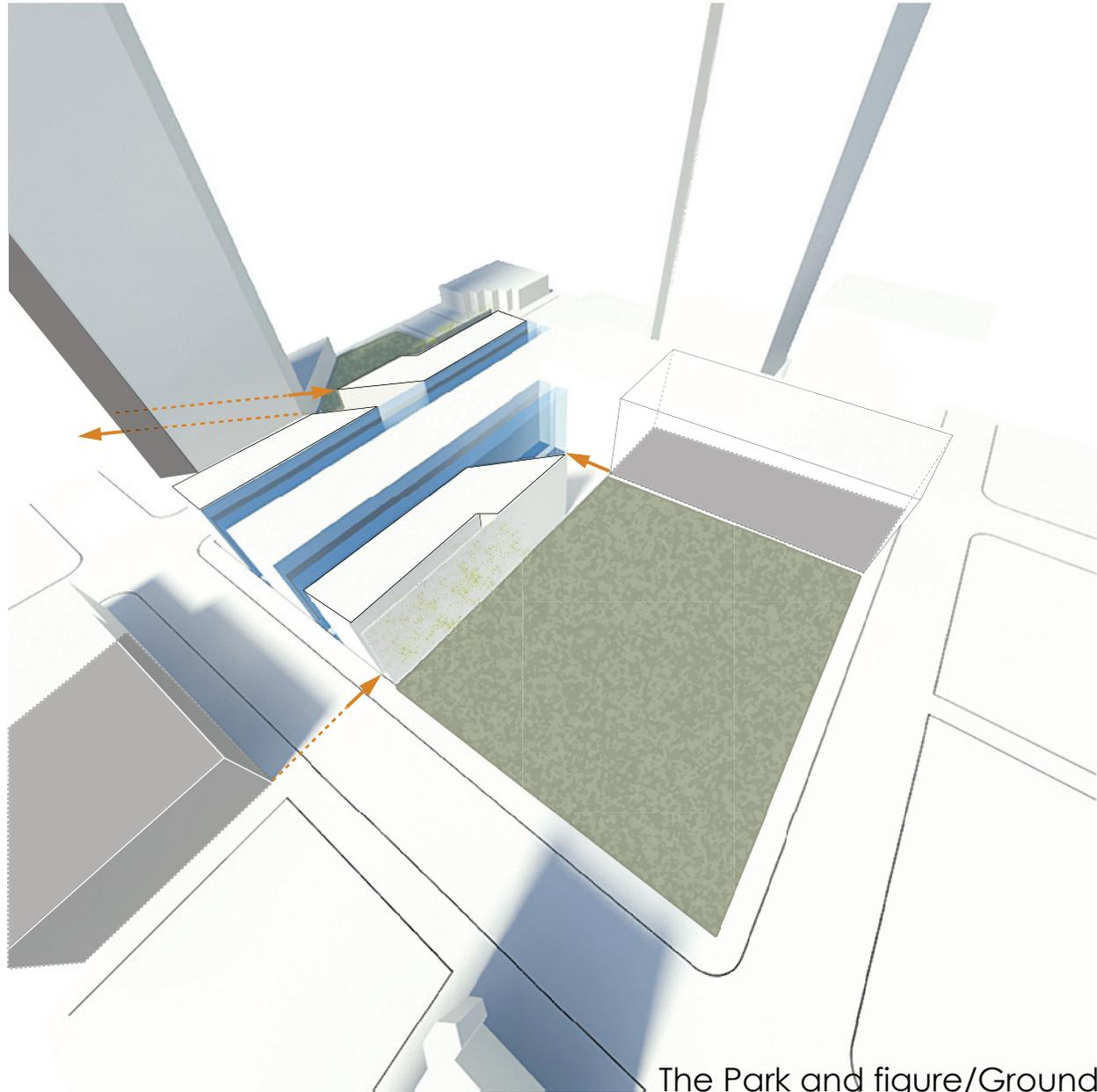
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T R N S F O R M A T I O N



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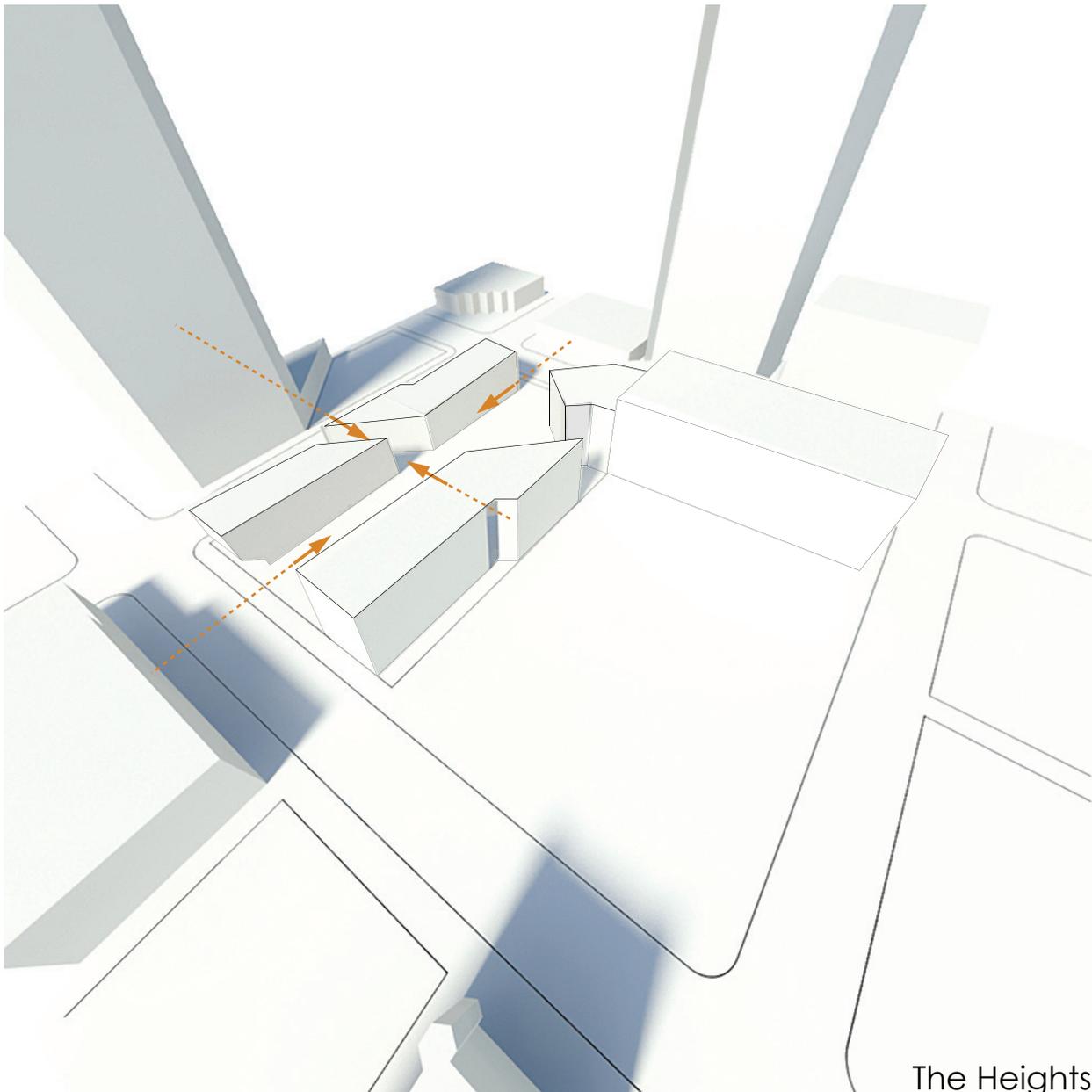
T R N S F O R M A T I O N



The Park and figure/Ground

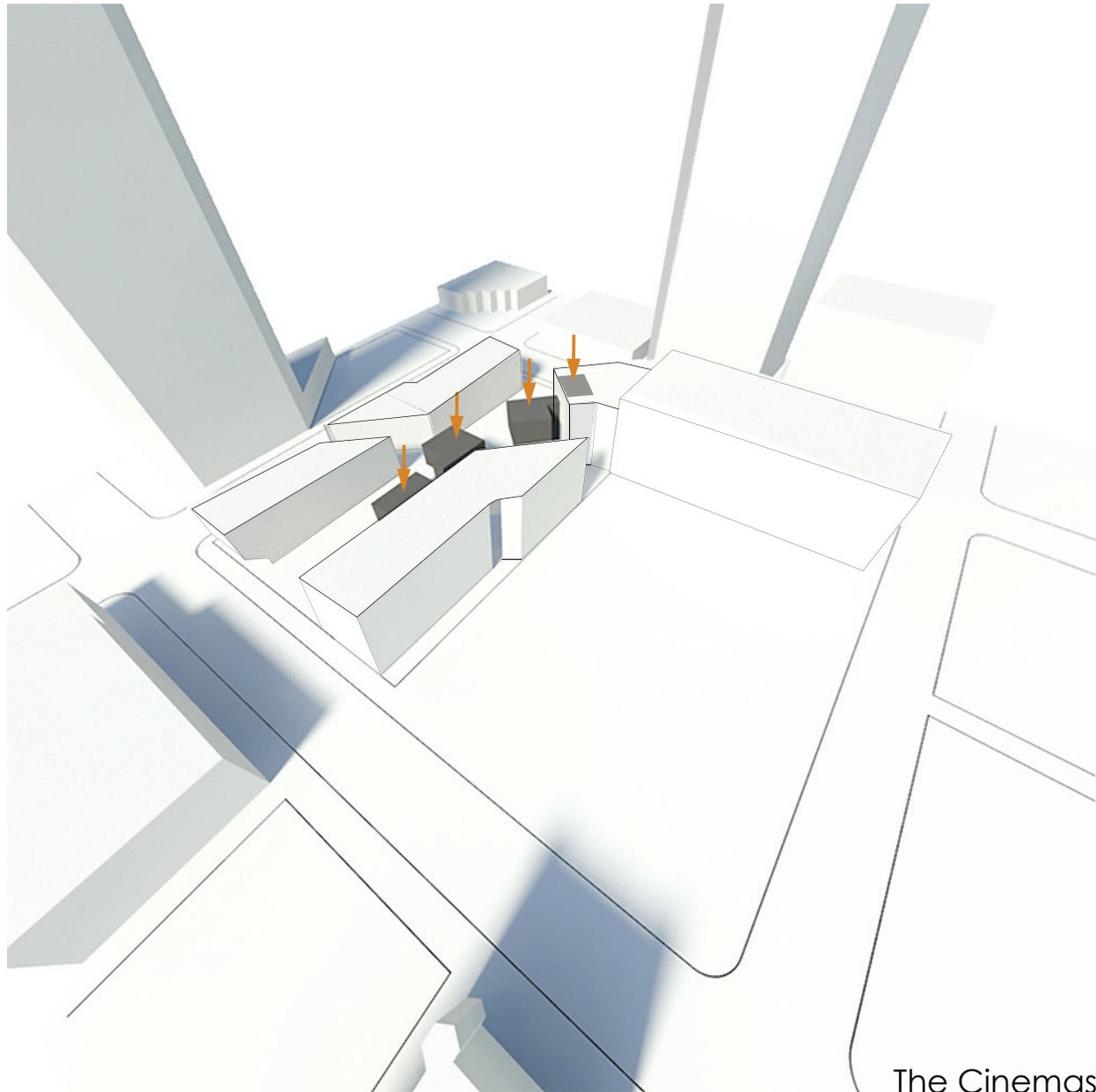
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TRANSFORMATION



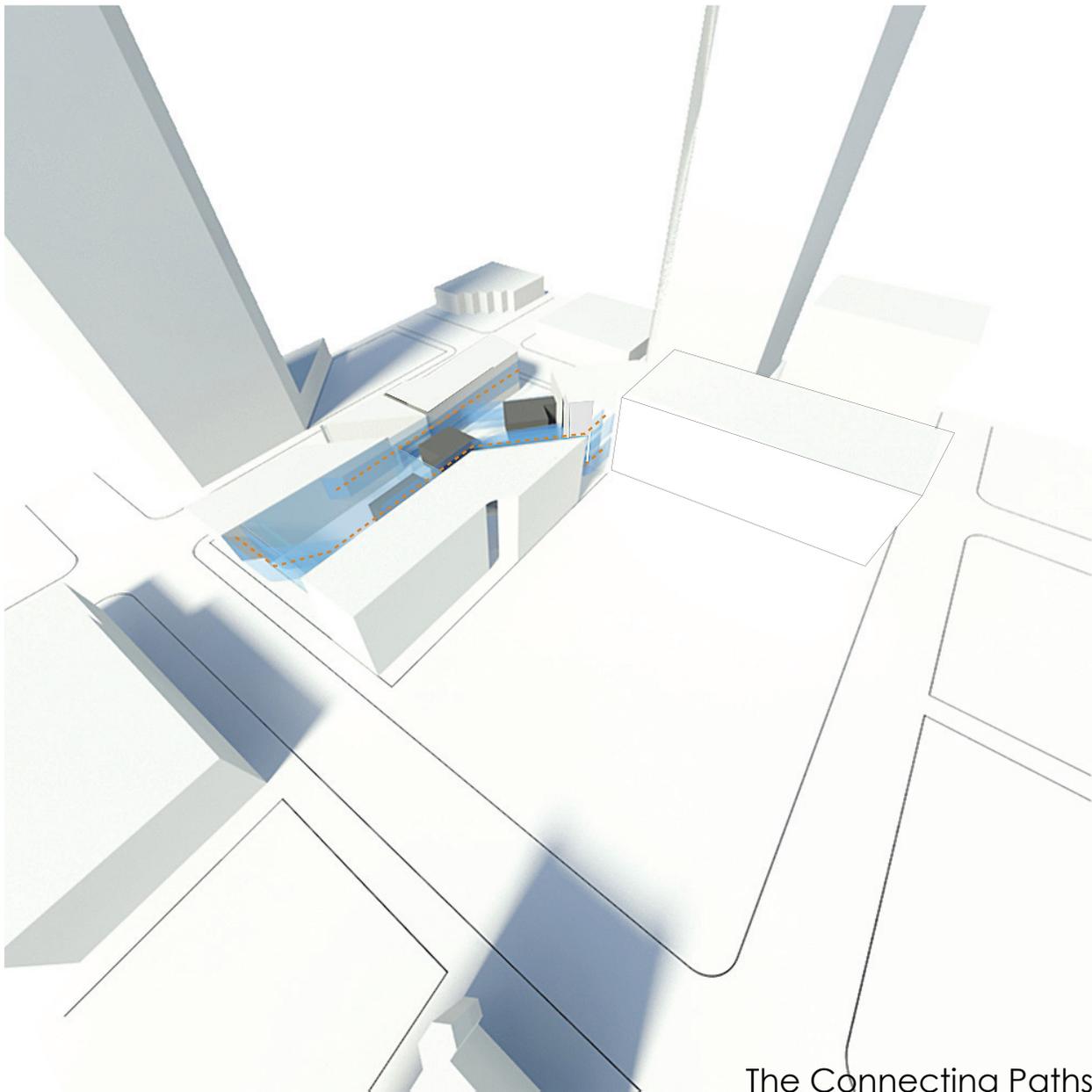
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T R N S F O R M A T I O N



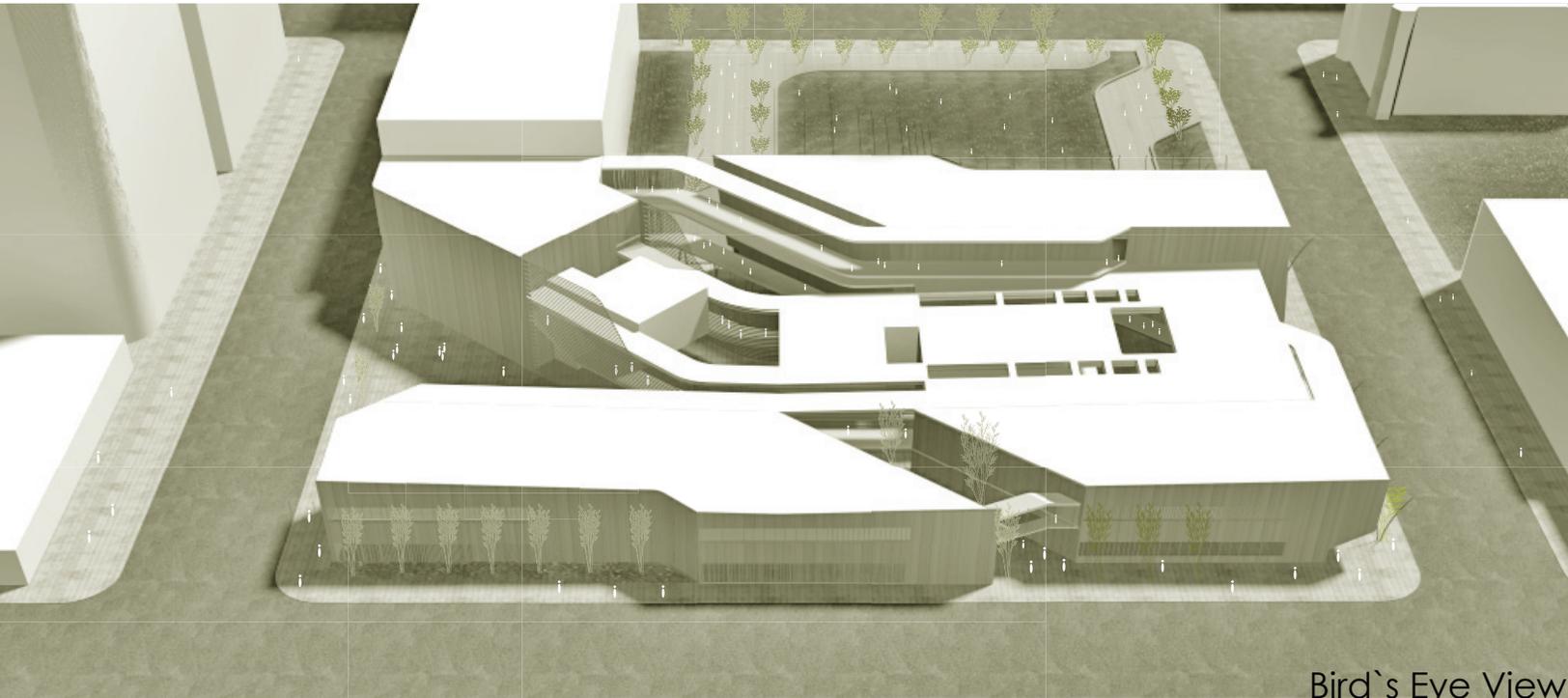
# art i F A C T

T R N S F O R M A T I O N



# art i F A C T

3 DIMENSIONAL VIEWS



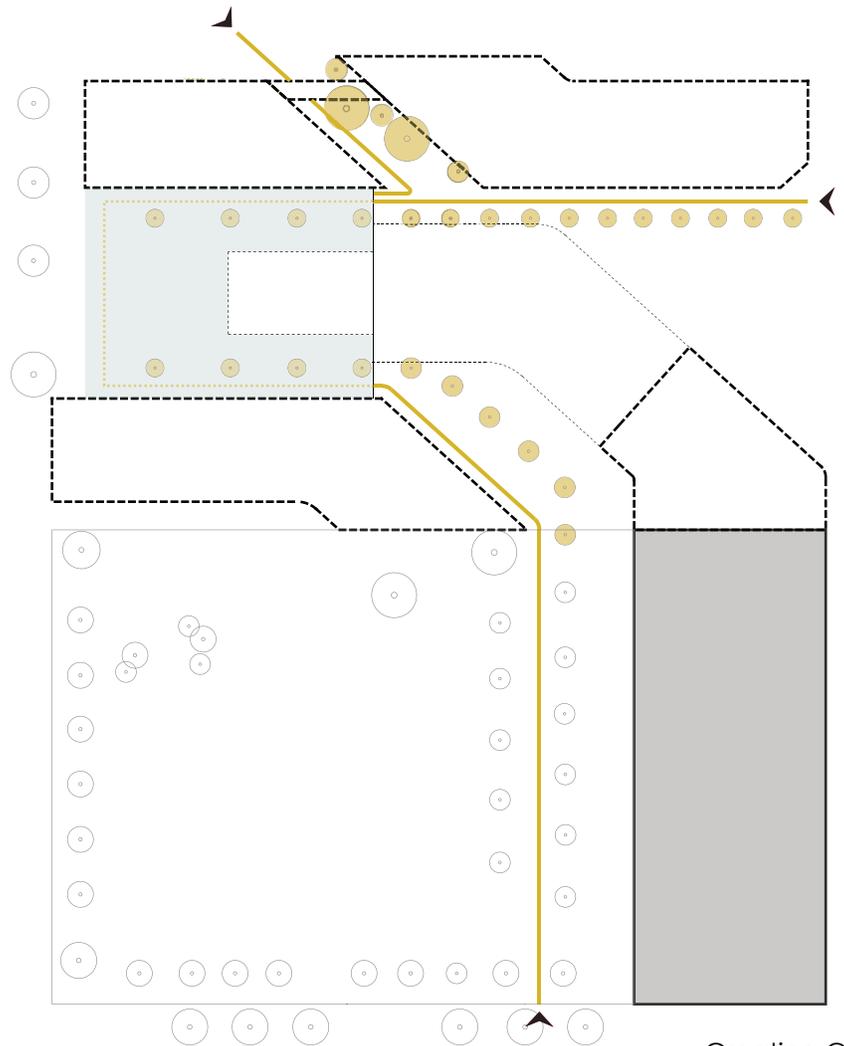
Bird`s Eye View

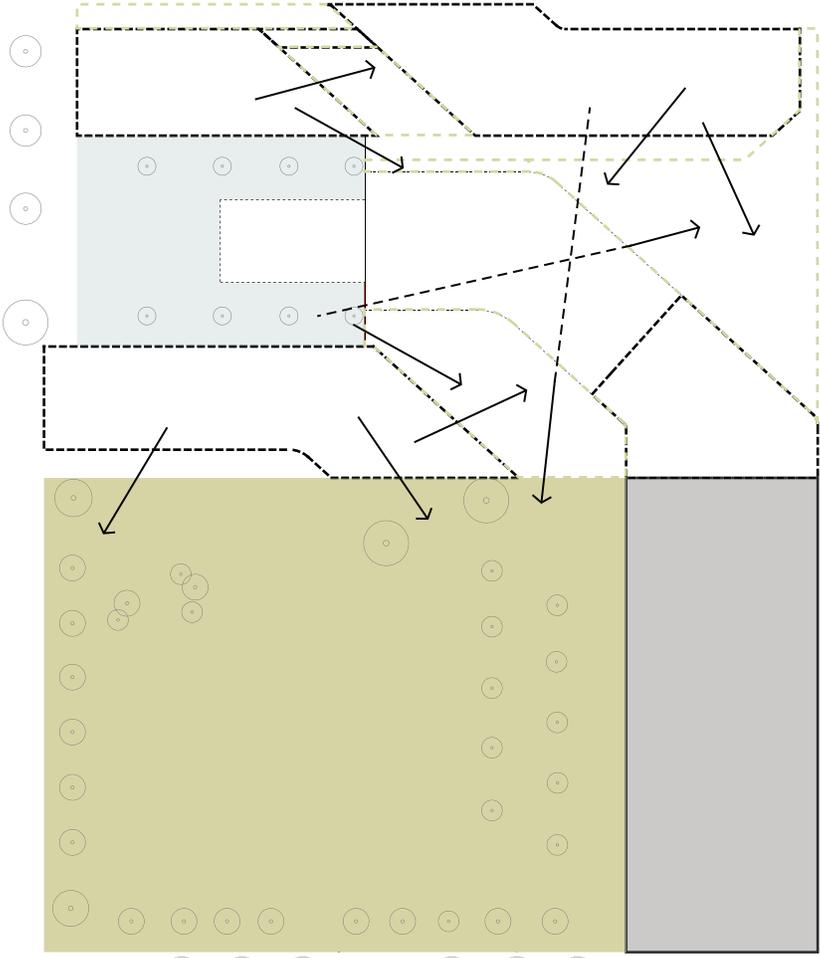
# art i F A C T

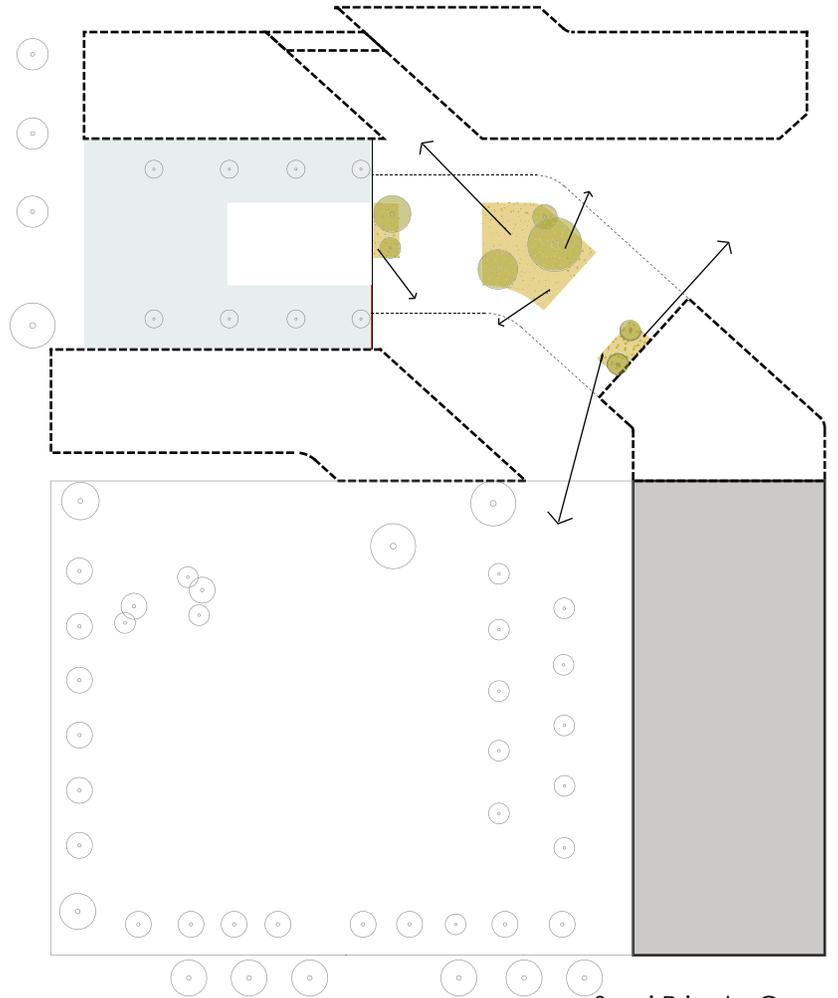
## LANDSCAPE STRATEGY

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.



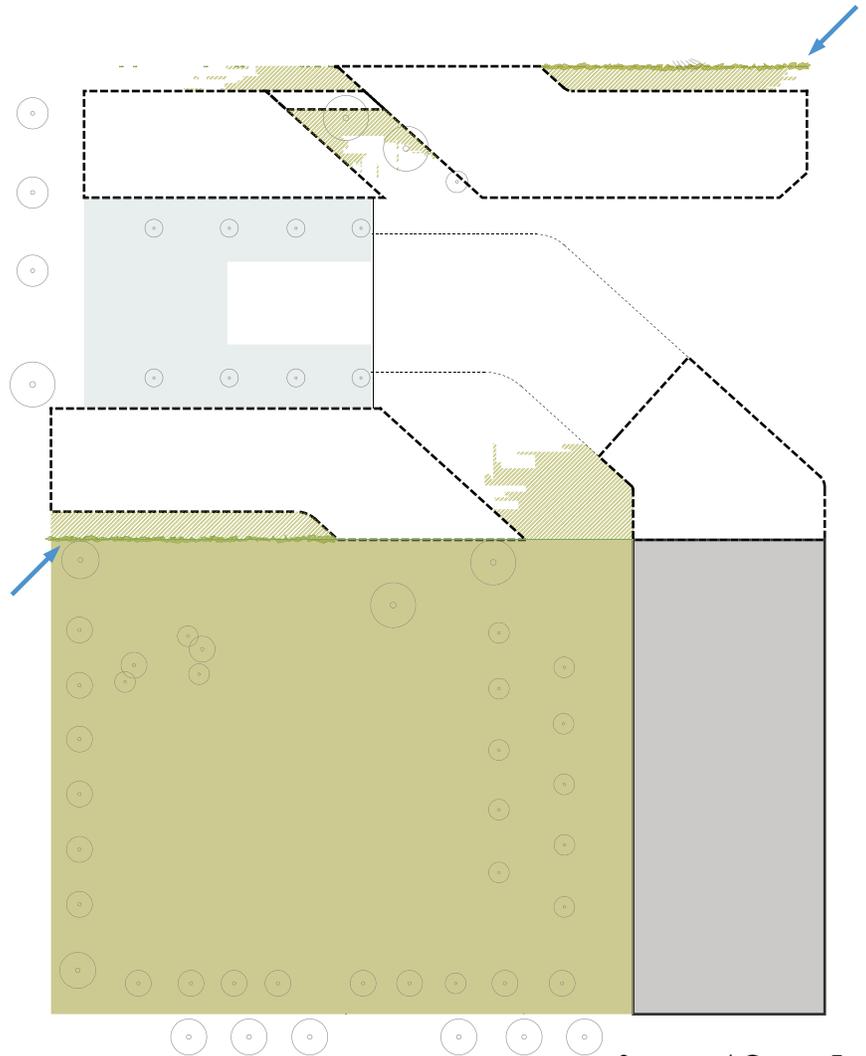
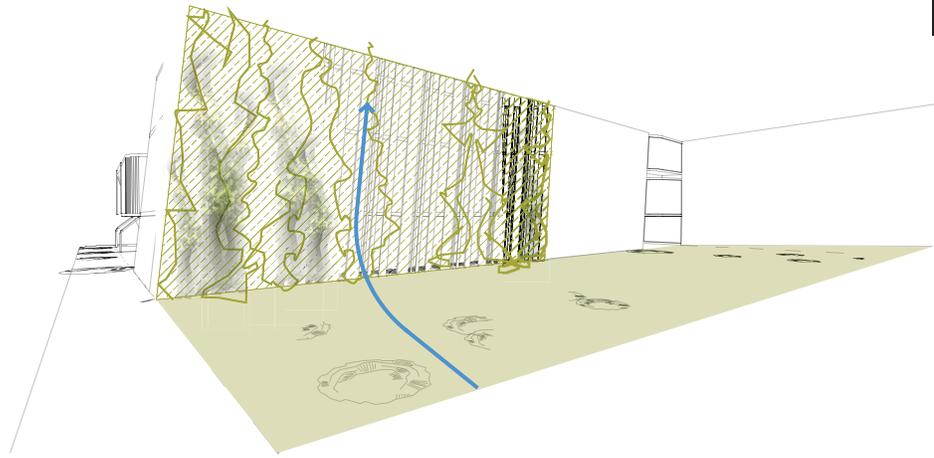




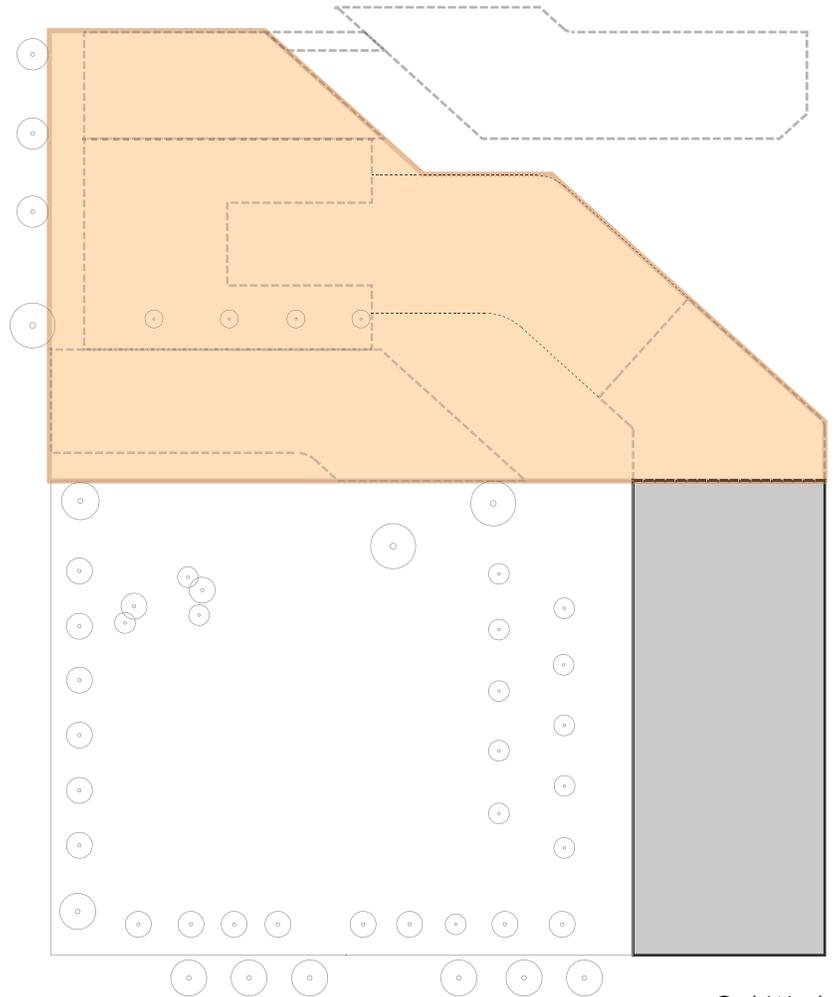
# art i F A C T

## LANDSCAPE STRATEGY

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.



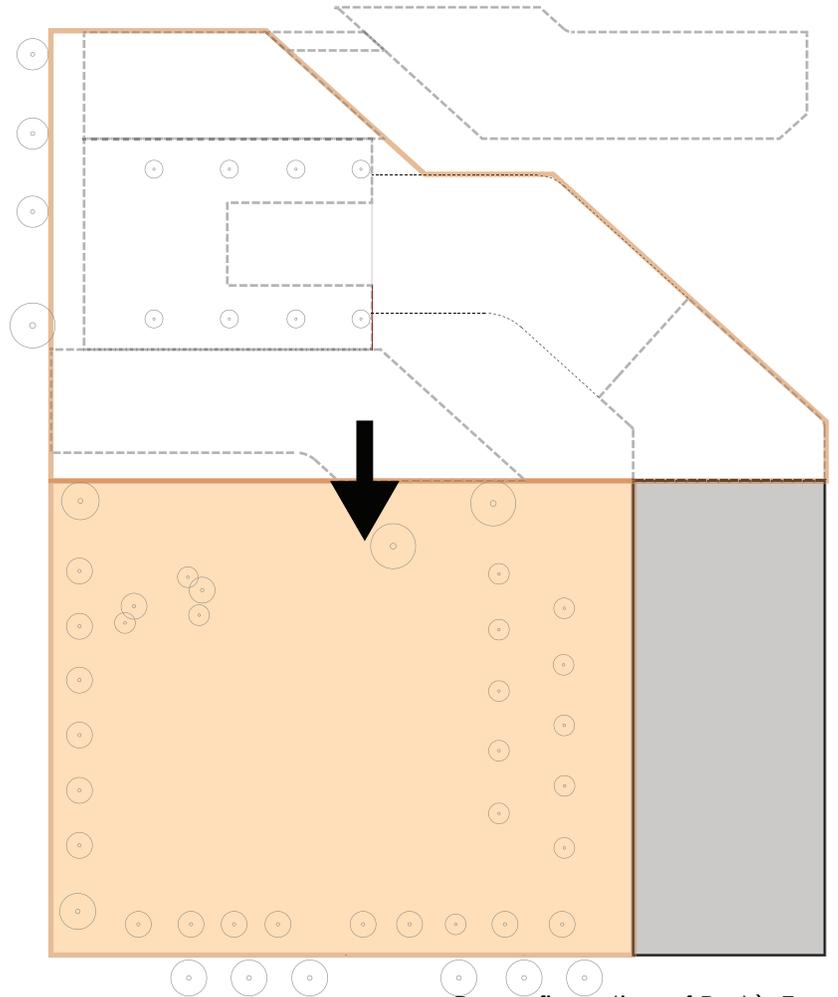
392,340 Cubic Feet of Cut Work



196,170 Cubic Feet of Fill Work  
Into the Park



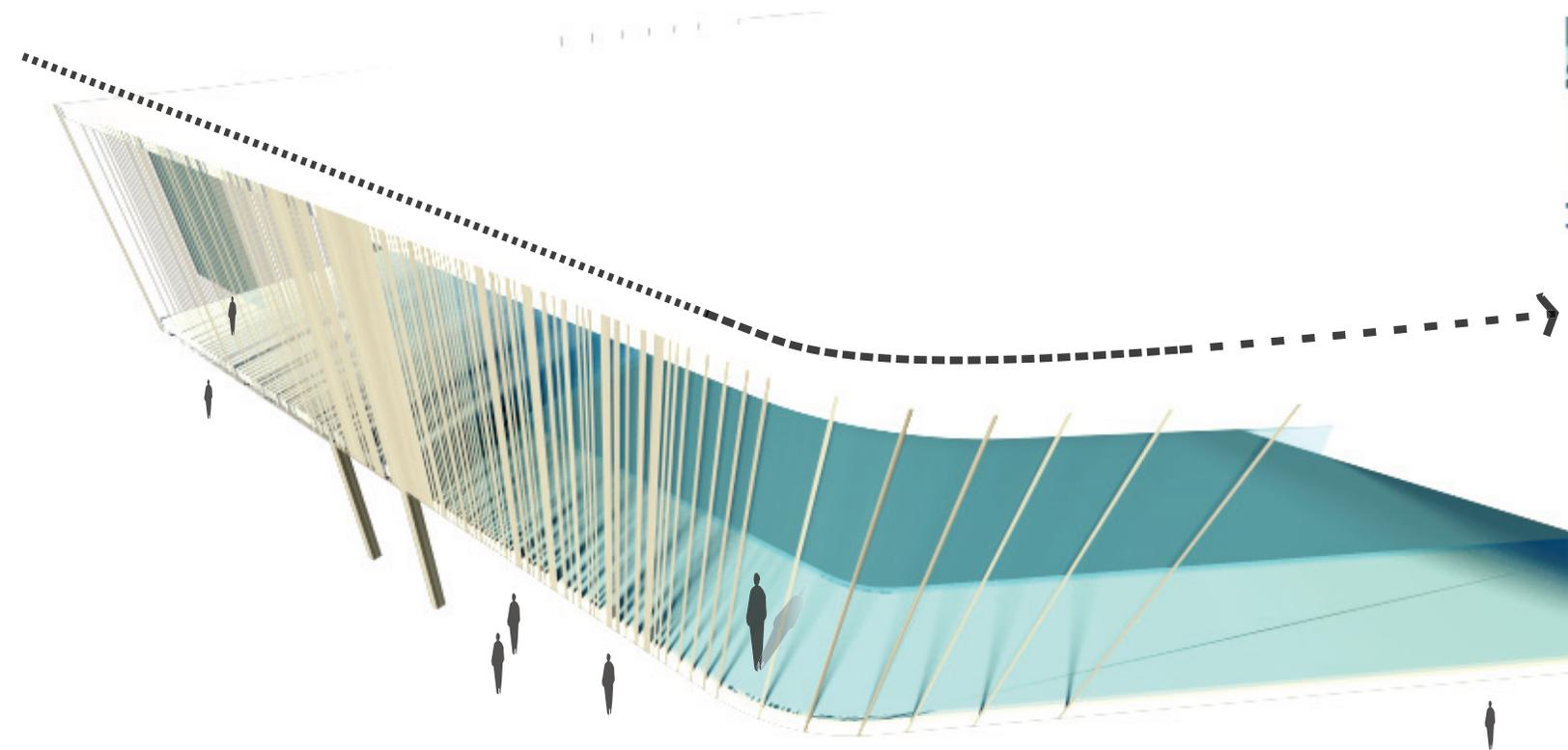
Reconfiguration



Reconfiguration of Park's Topography

# artifACT

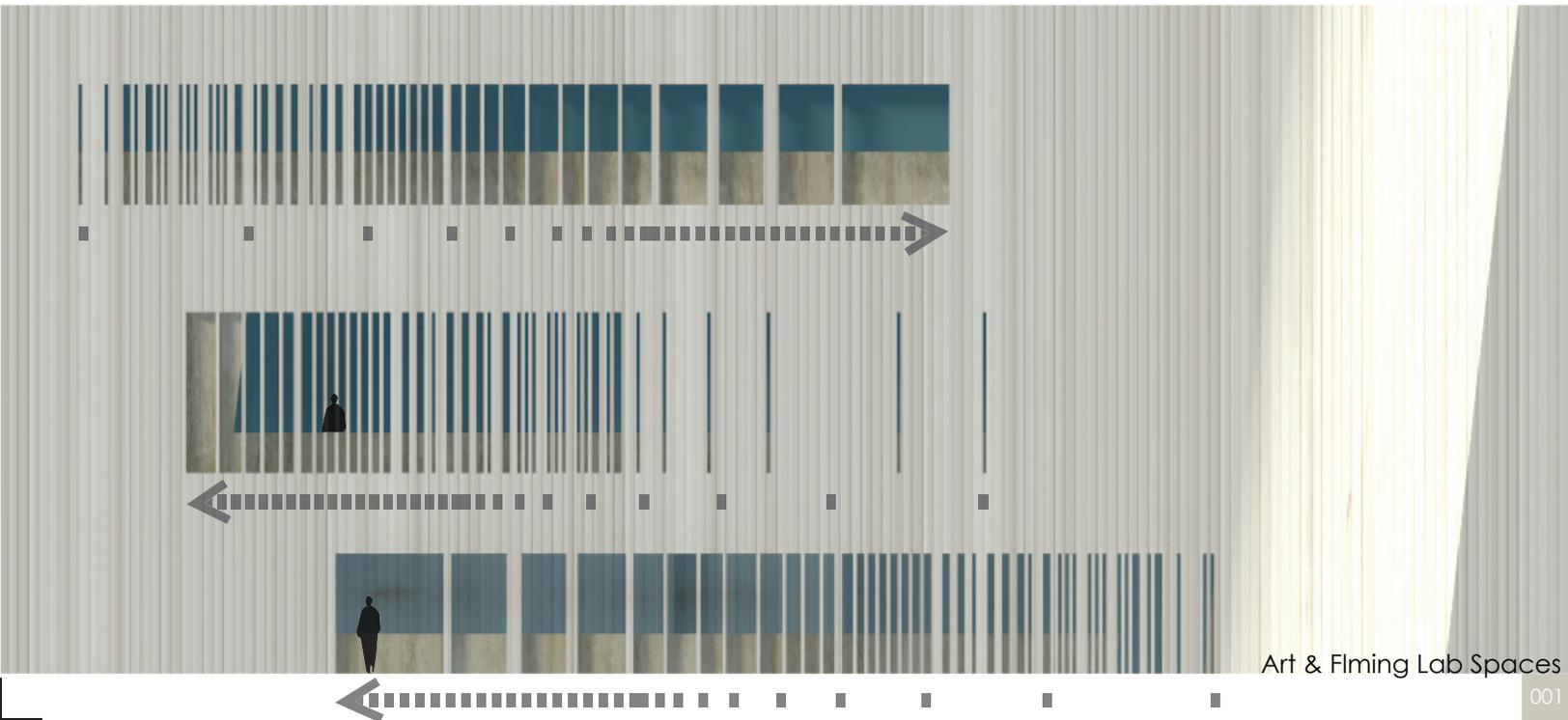
SKIN STRATEGY



# a r t i F A C T

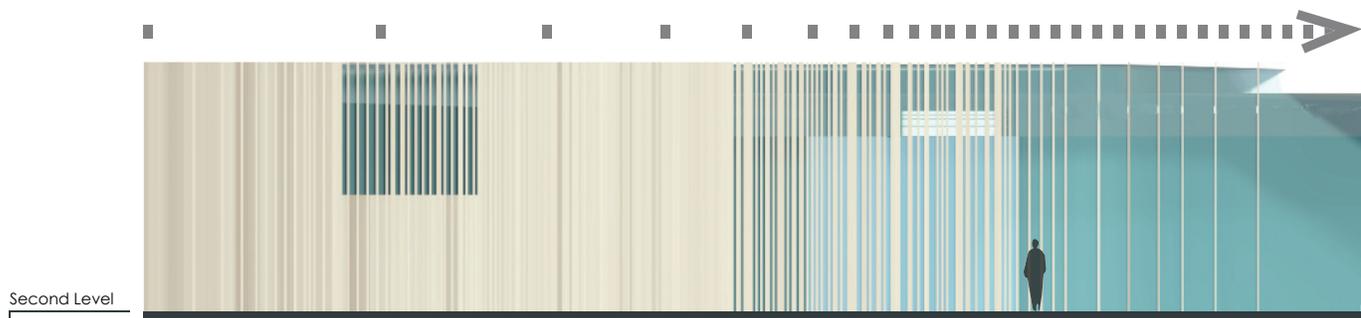
S K I N S T R A T E G Y

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 the 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 dissolves 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.



# art i F A C T

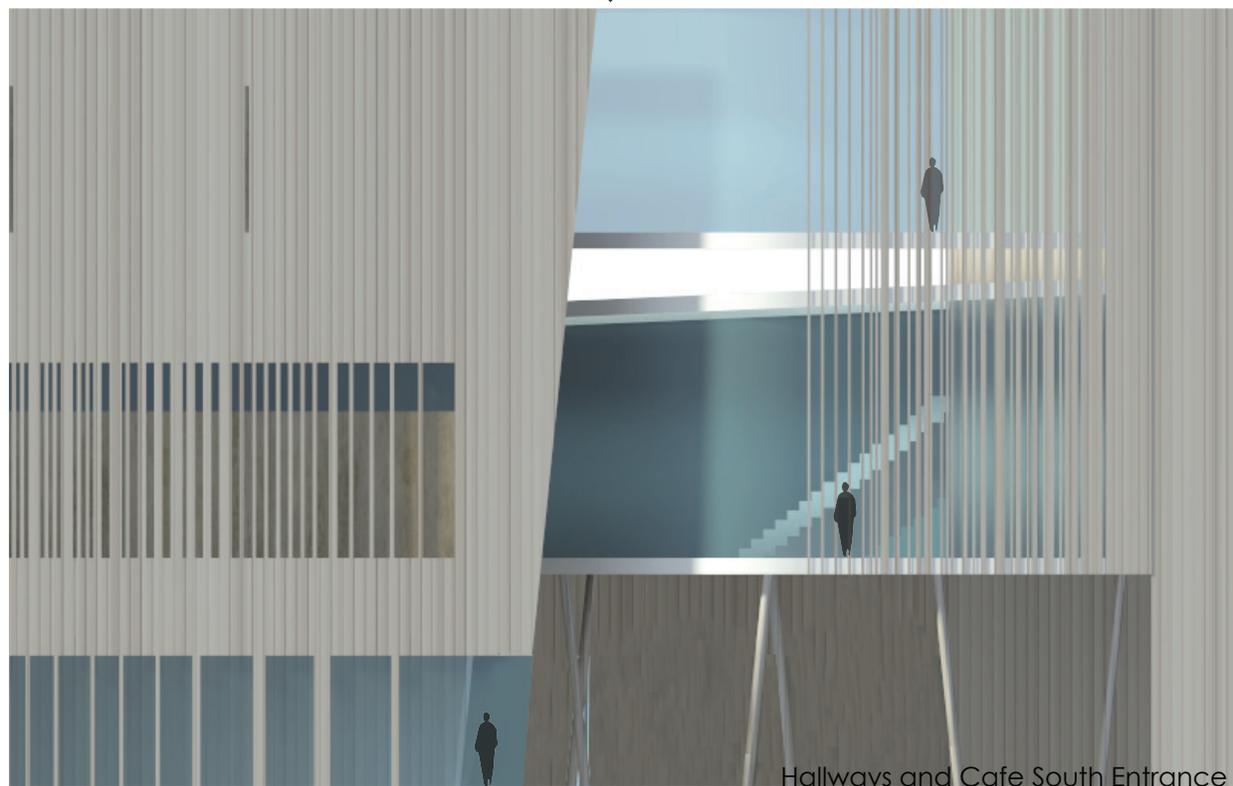
S K I N   S T R A T E G Y



Hallway above Entrance

# art i F A C T

S K I N   S T R A T E G Y

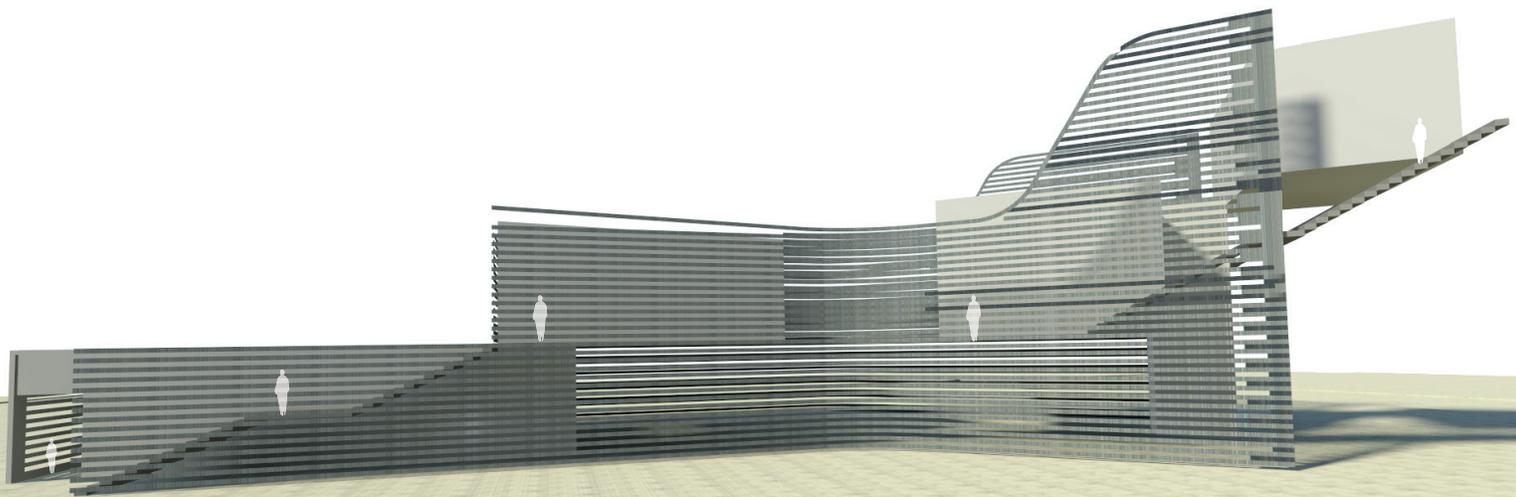
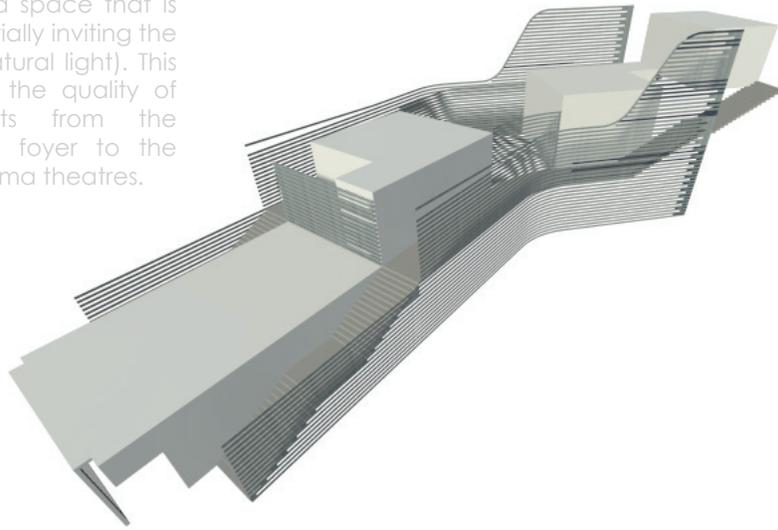


Hallways and Cafe South Entrance

# art i F A C T

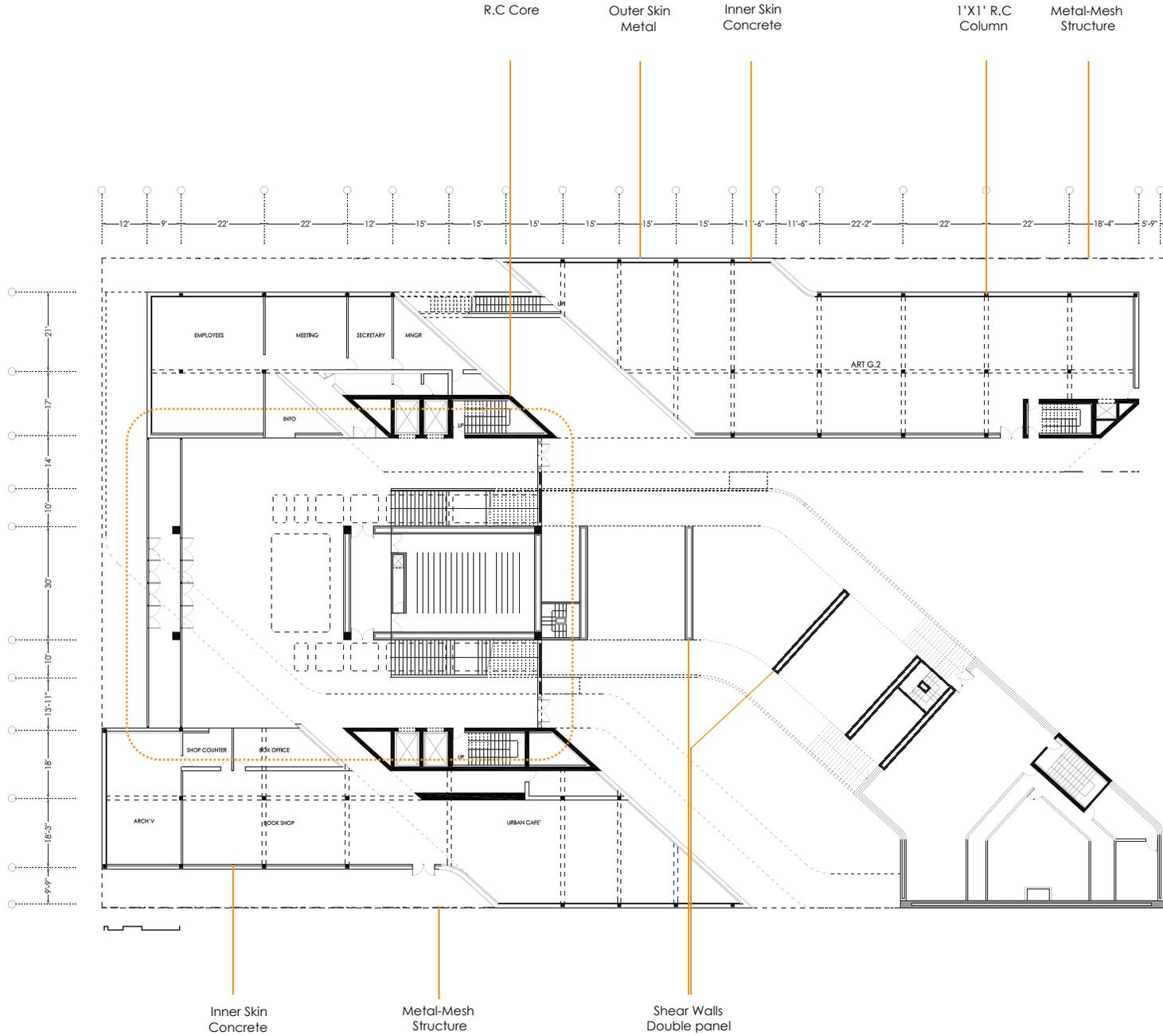
## S K I N     S T R A T E G Y

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.



# artifACT

## STRUCTURAL STRATEGY



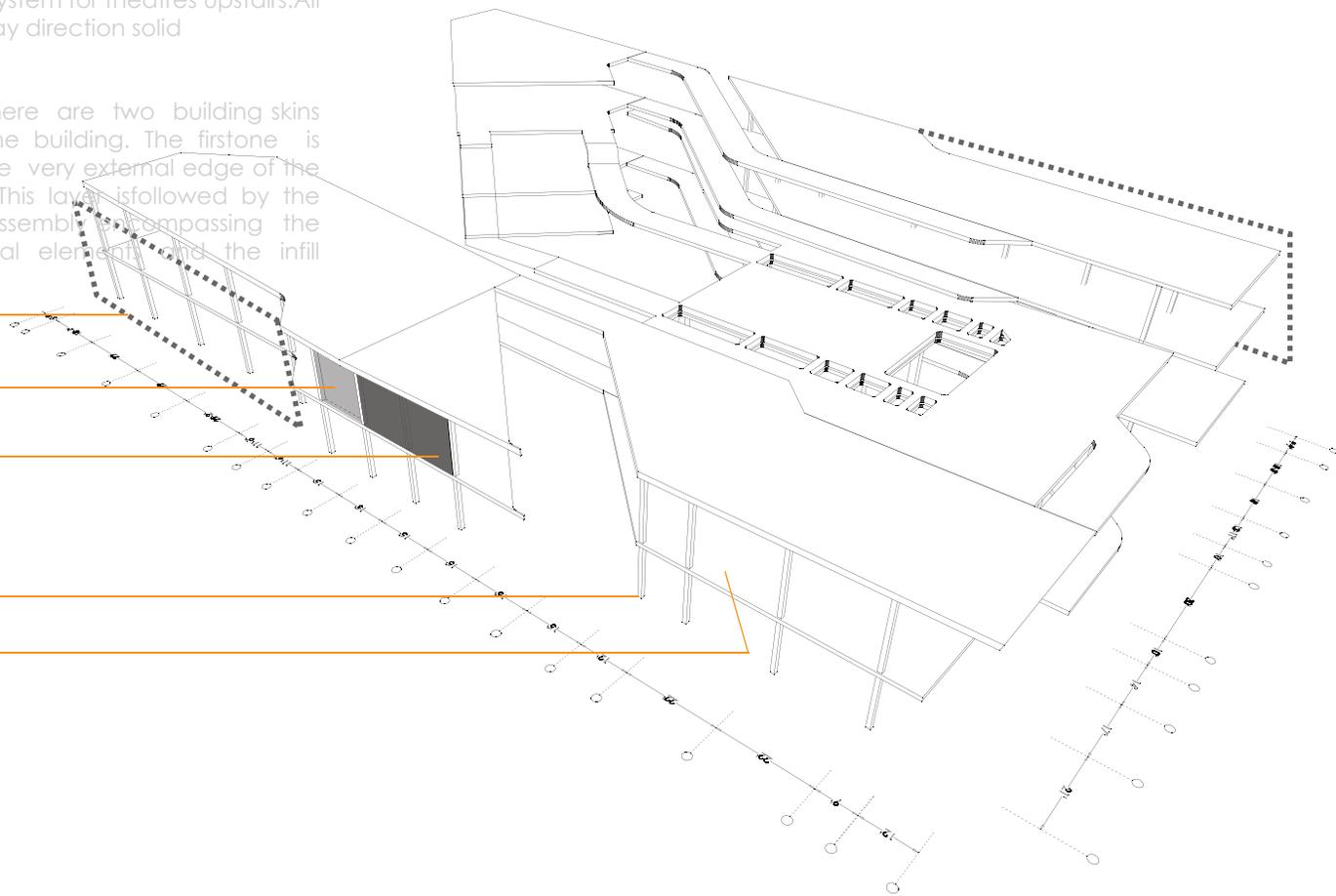
# artifACT

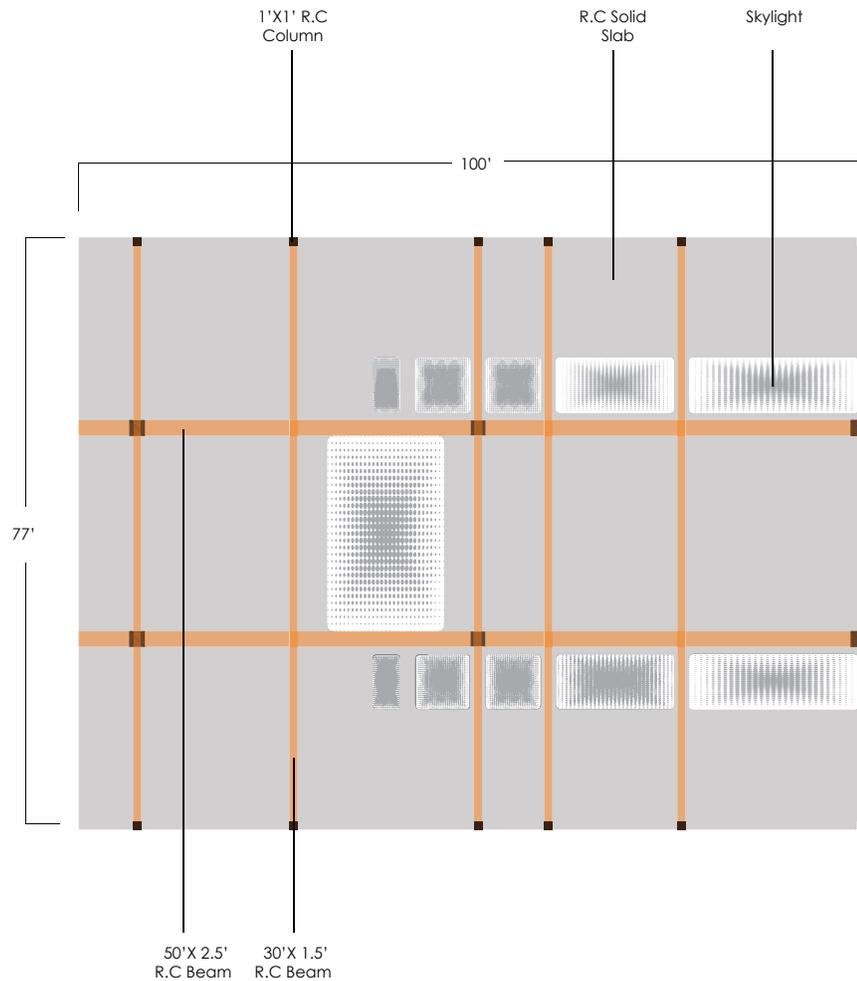
## STRUCTURAL STRATEGY

**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.

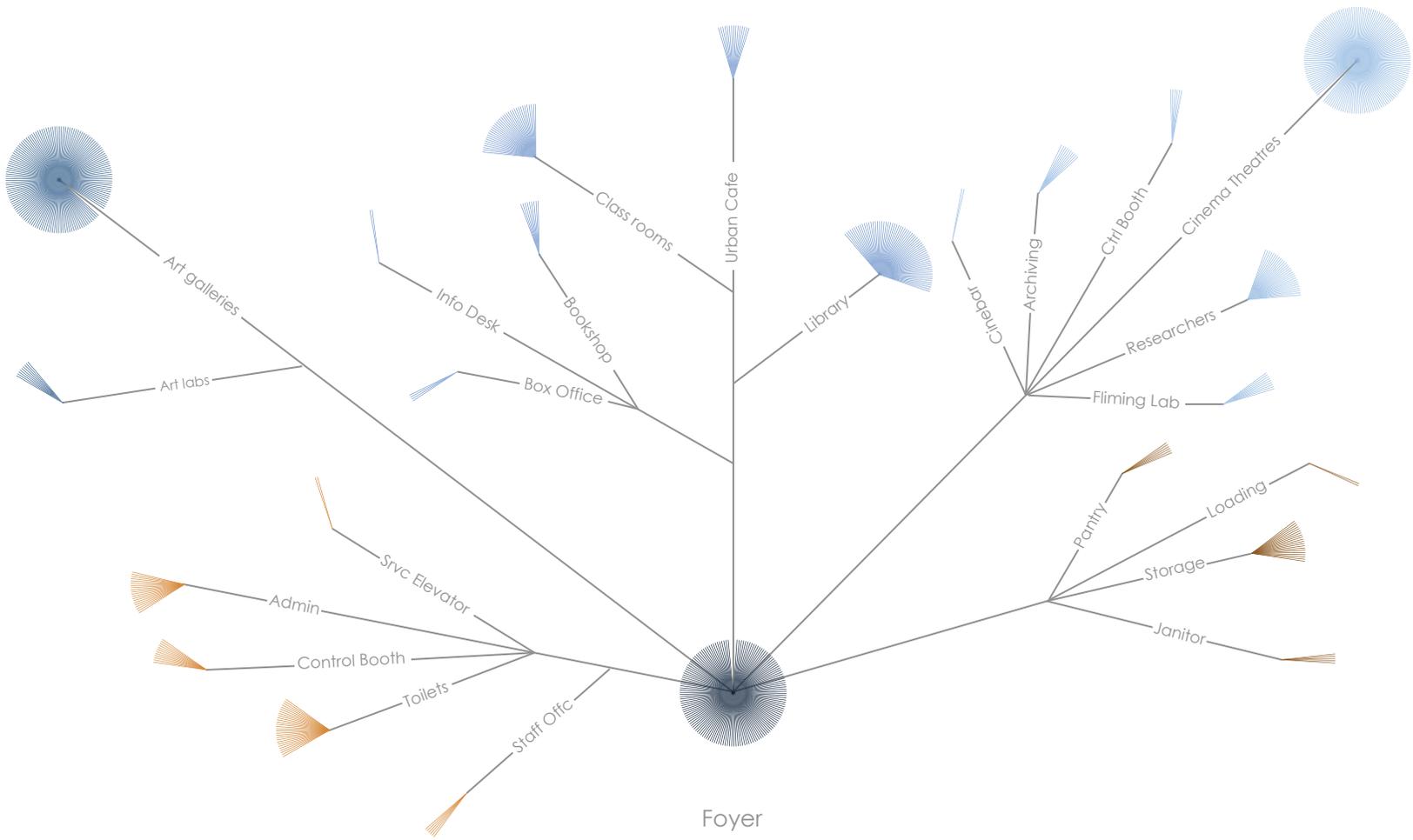
- Metal-Mesh Structure
- Inner Skin Concrete 12"
- Inner Skin Metal 4" + Air gap Incl
- 1'X1' R.C Column
- R.C Solid Slab





# art i F A C T

PROGRAM/CIRCULATION



— Art/Cinema Program — Operational program ..... Boundary program

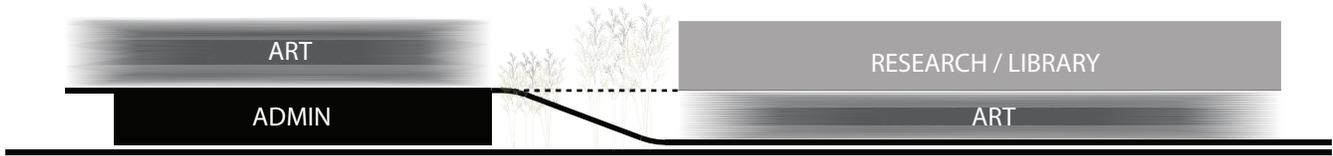
Adjacency Diagram

# art i F A C T

PROGRAM / CIRCULATION

WEST

EAST



NORTH

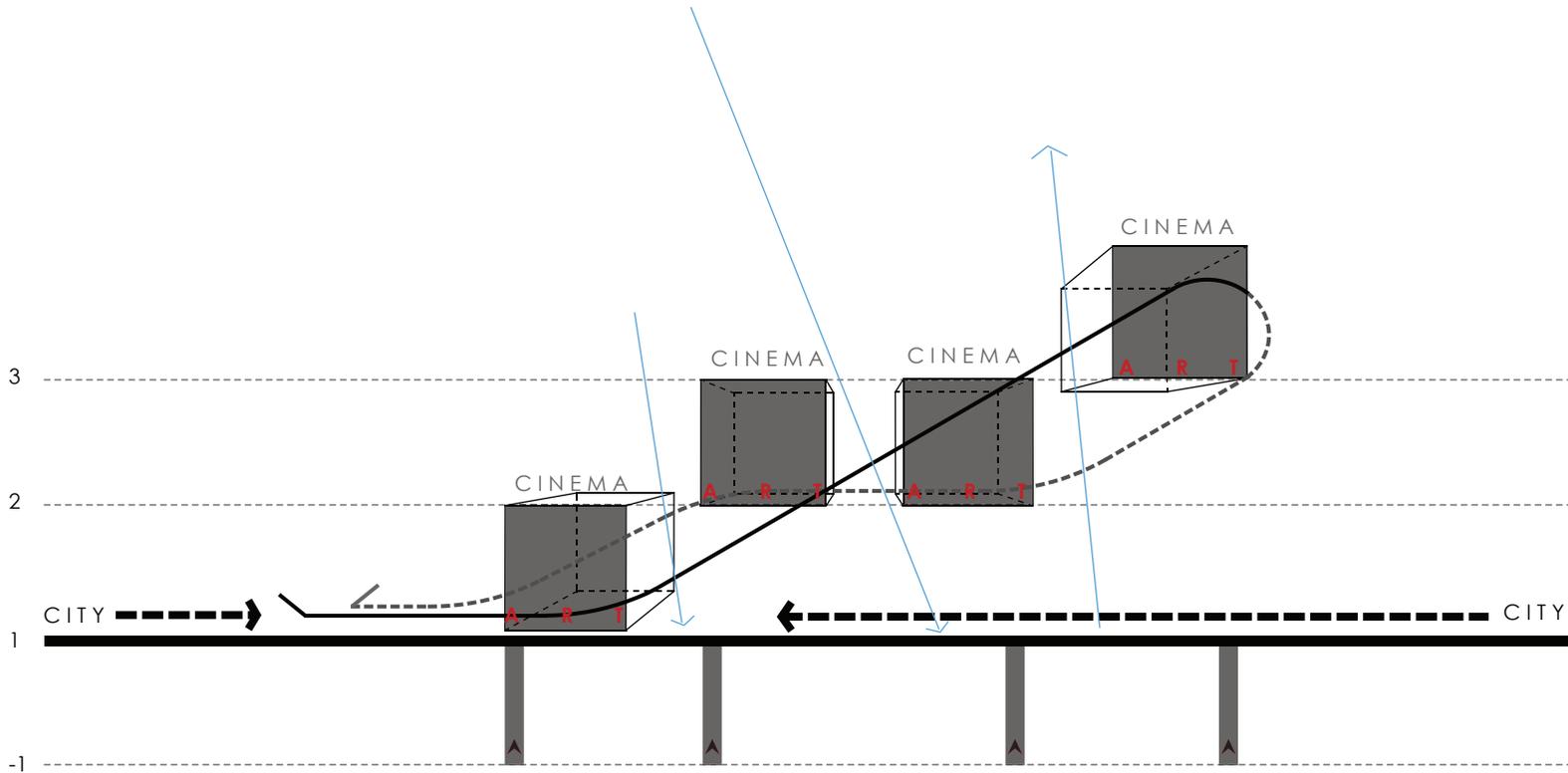
SOUTH



Programmatic Layers

# art i F A C T

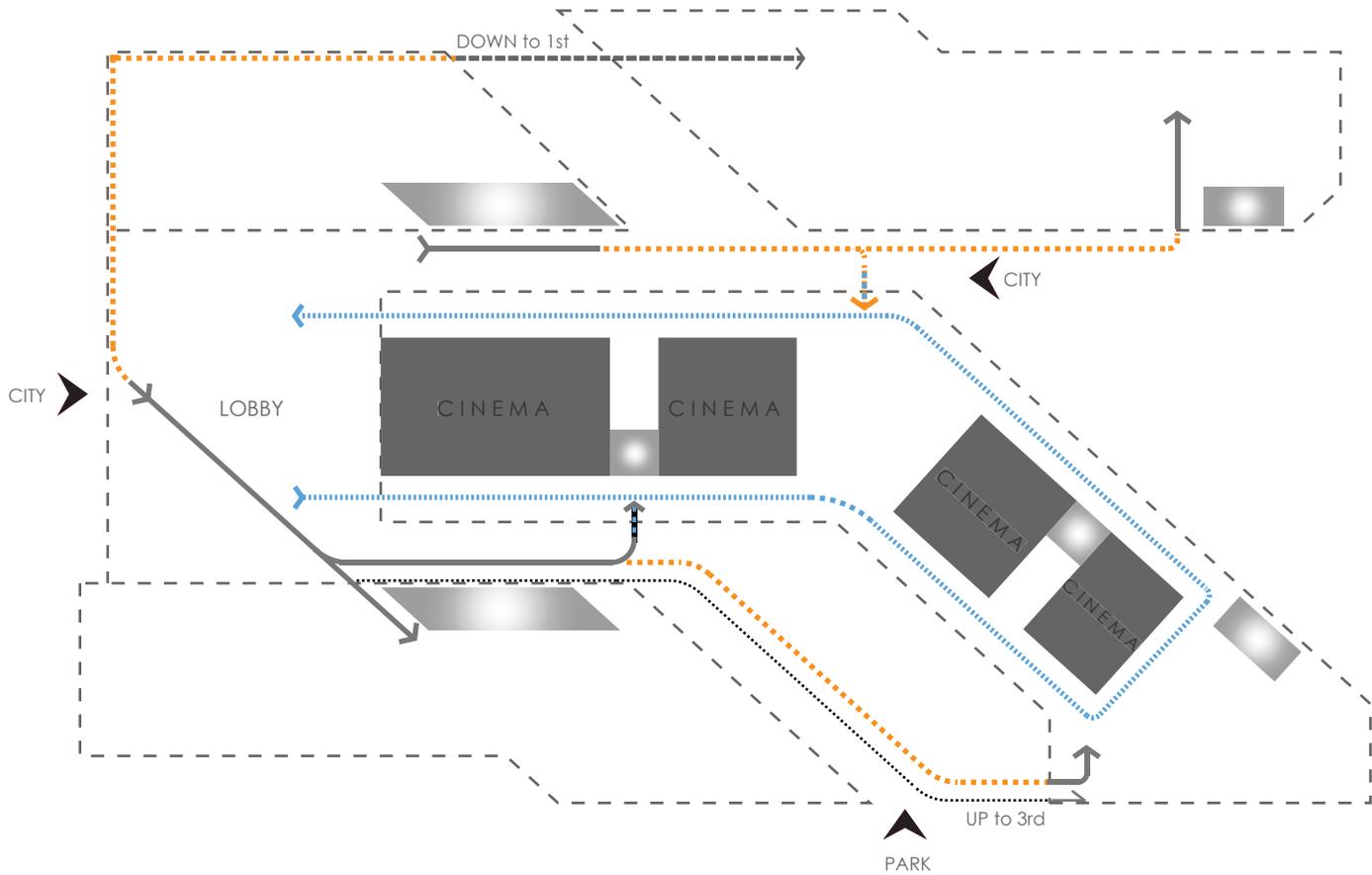
PROGRAM/CIRCULATION



# art i F A C T

## PROGRAM/CIRCULATION

Locating the fixed elements of circulation and servicing on the periphery of the floor plate allows maximum flexibility in the interior spaces.



..... Non-Cinema Circulation/With-Out — Non-Cinema Circulation/With-In ..... Cinema Circulation

Circulation Diagram - 2nd Floor

# art i F A C T

PROGRAM/CIRCULATION

*Art/Cinema Program OR Net areas spaces*

Category	Component / Unit	Apprx Area / S.ft	Capacity / Person	Quantity / No
Art / Cinema Program	Foyer	10197		1
	Box Office	250	3	1
	Information Desk	150	2	1
	Library/Reading Space	3000	60	1
	Book Shop	700	TBD	1
	Urban Café	1080	20-25	1
	Cinema Theatre	2500	90	4
	Archiving	270	TBD	3
	Filming Lab	350	5	2
	Class Rooms	500	10	5
	Researcher's Offices	500	1	4
	CineBar	100	10	1
	3D Projection Black Box	500	10	1
	Art Gallery(s)	5000	100	2
	Art Labs	350	5	2
	Digital Art Gallery	500	10	1
	<b>TOTAL NET AREA</b>		<b>35187</b>	

# art i F A C T

PROGRAM/CIRCULATION

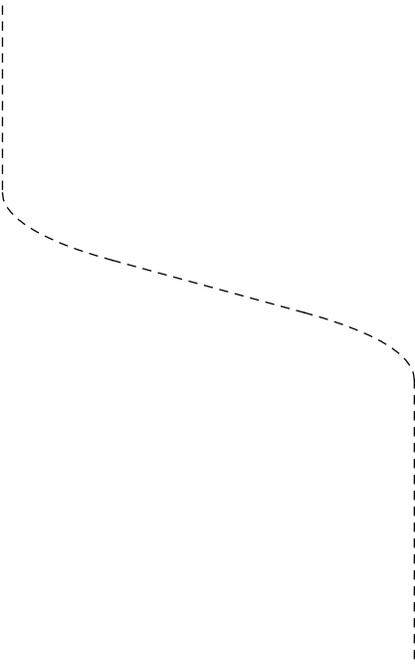
Operational Program OR gross area Type B

Category	Component / Unit	Apprx Area / S.ft	Capacity / Person	Quantity / No	
Operational Program	Administration	350	3	4	
	Staff	250	2	2	
	Storages	700		2	
	Mech/Elec Rooms	250		1 each floor	
	Service elevator	60		1	
	Loading Dock	500		1	
	Toilets	400	6	4	
	Staff Toilest	250		2	
	Janitor Room	100		4	
	Pantry	100		2	
	Control Booth Rm	200		4	
	<b>TOTAL GROSS TYPE B</b>	7560			
Building Area		Apprx Grand Total Area	<b>55000 S.Ft</b>		

# art i F A C T

PROGRAM/CIRCULATION

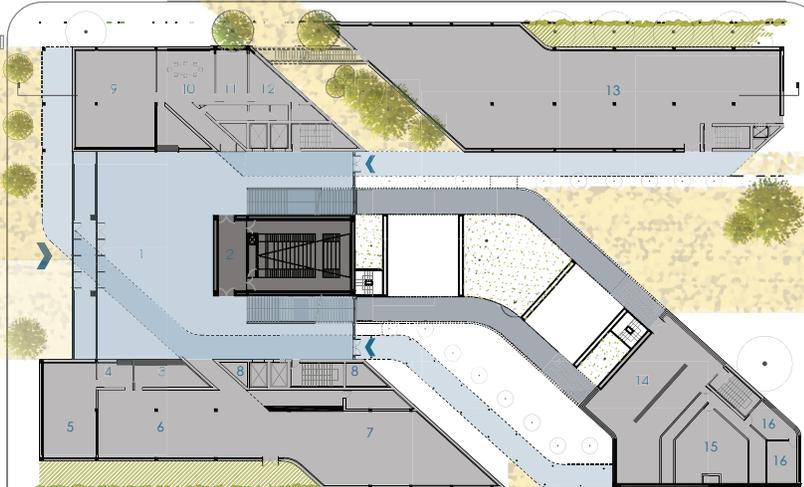
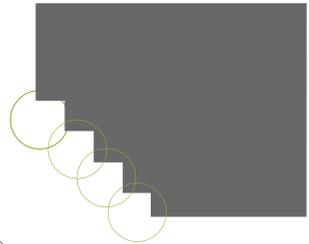
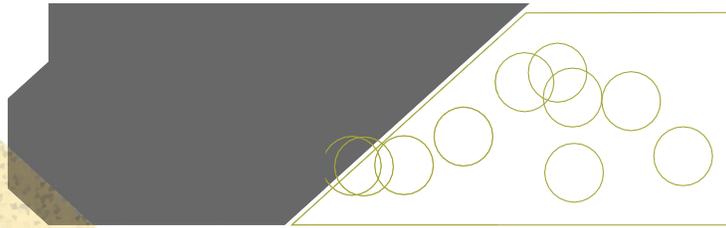
*Boundary Program OR gross area Type A*



Category	Component / Unit	Apprx Area / S.ft	Capacity / Person	Description
Boundary Program	Exterior Spaces	10,100		Occupies between city space and building skin
	Circulation spaces	830		inhabited spaces for peripheral circulation
	Circulation spaces	400		inhabited spaces for central circulation
	Interstitial spaces	0		negative spaces - Uninhabited spaces
	<b>TOTAL GROSS TYPE A</b>			

# art i F A C T

P L A N S / S E C T I O N S

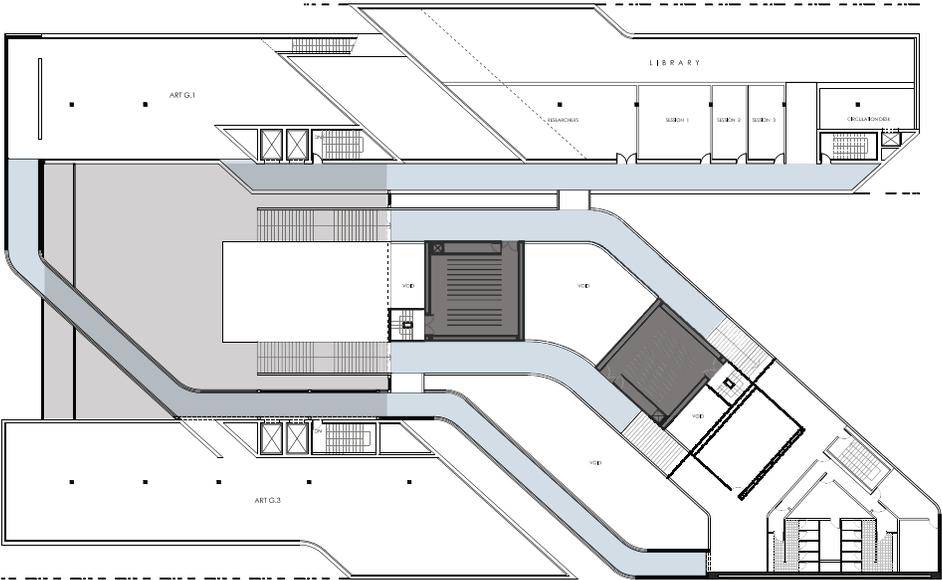


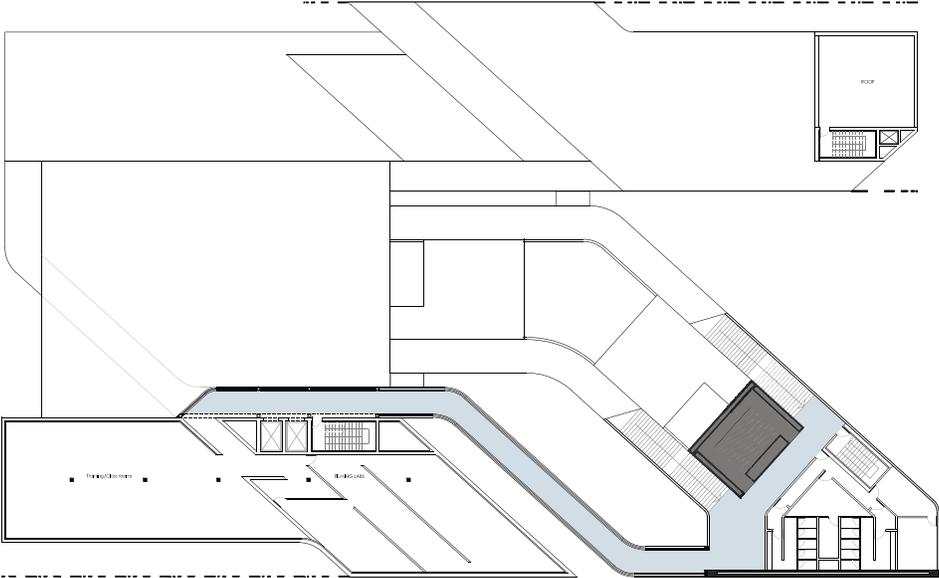
- 1. Main Lobby 3. Box Office 5. Archive 7. Urban Cafe 10. Meeting 11. Secretary 13. Art Gallery 2 15. Utility
- 2. Cinema 4. Shop Counter 6. Book Shop 8. Mechanical 9. Employees 12. Manager 14. Temporary Stg 16. Storage

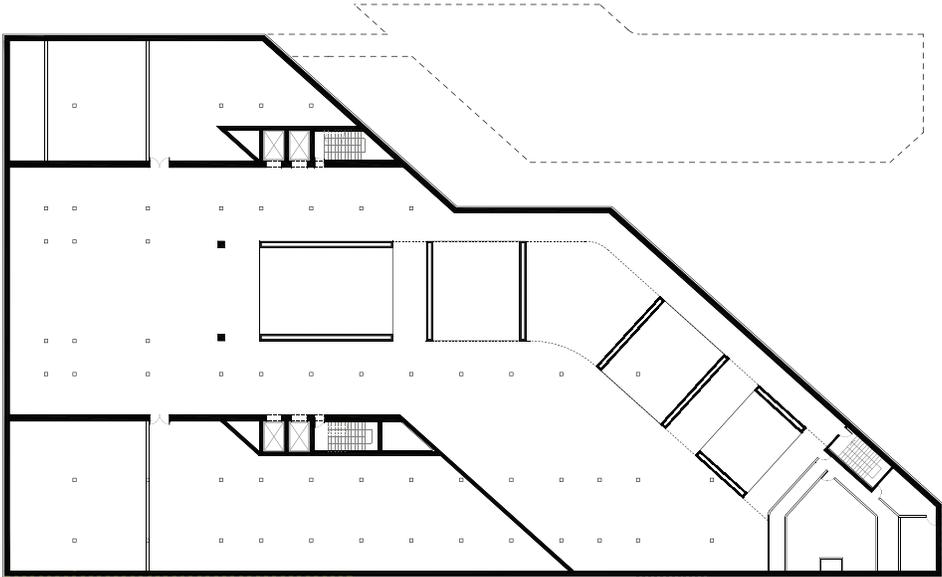
0 5 10 20 50 FT

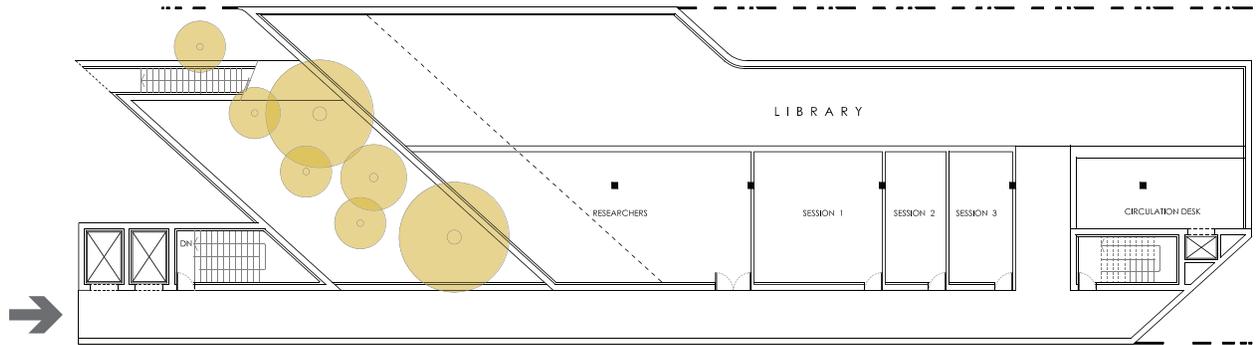
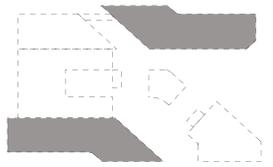
# art i F A C T

PLANS / SECTIONS

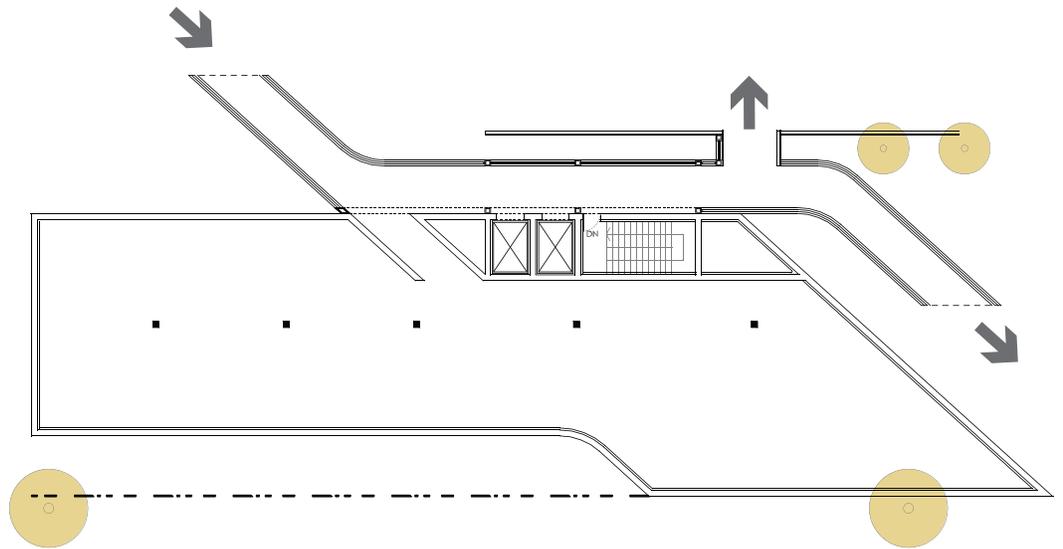




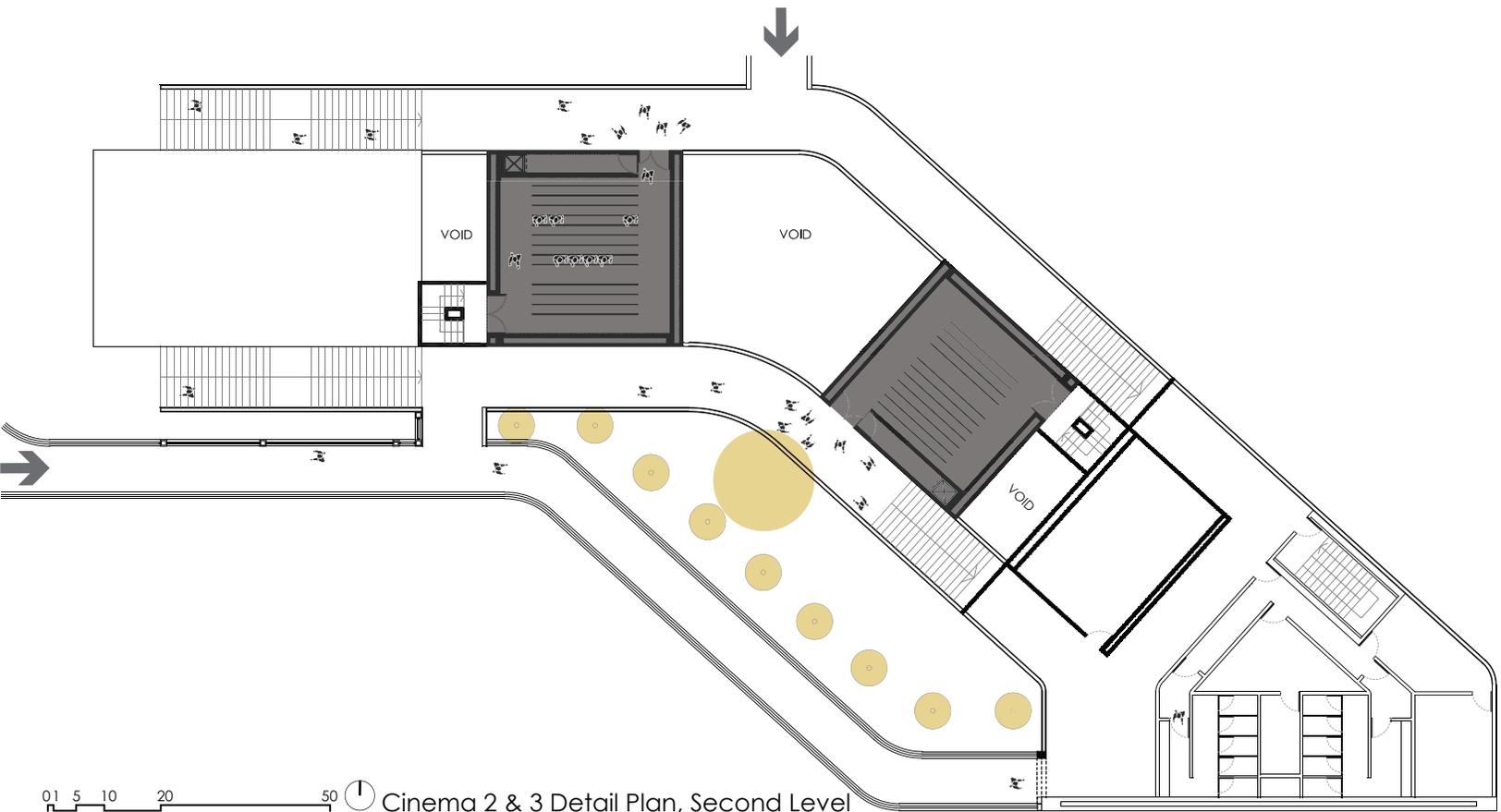




Research Department Detail Plan

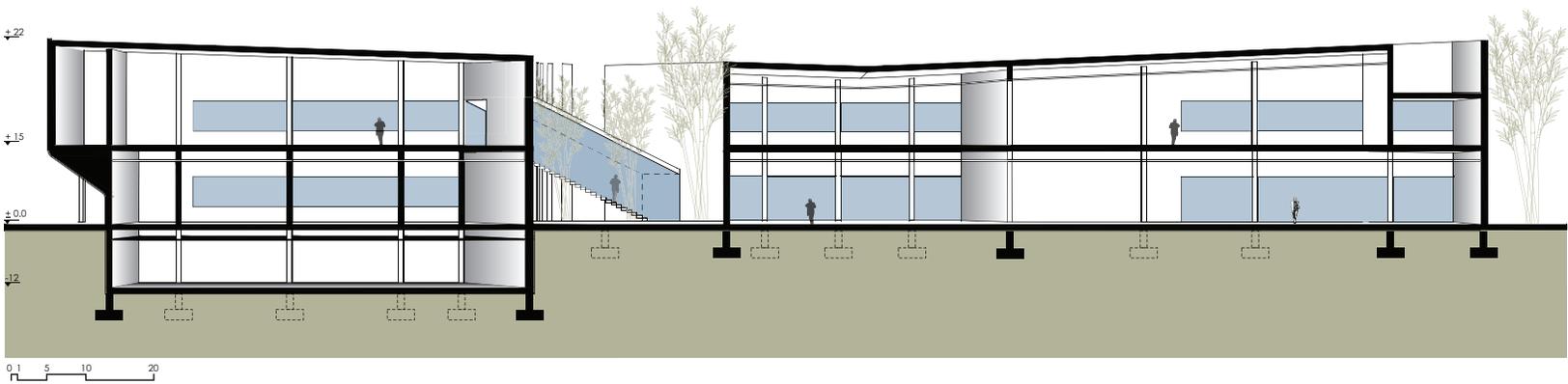


Art Gallery 3 Deetail Plan



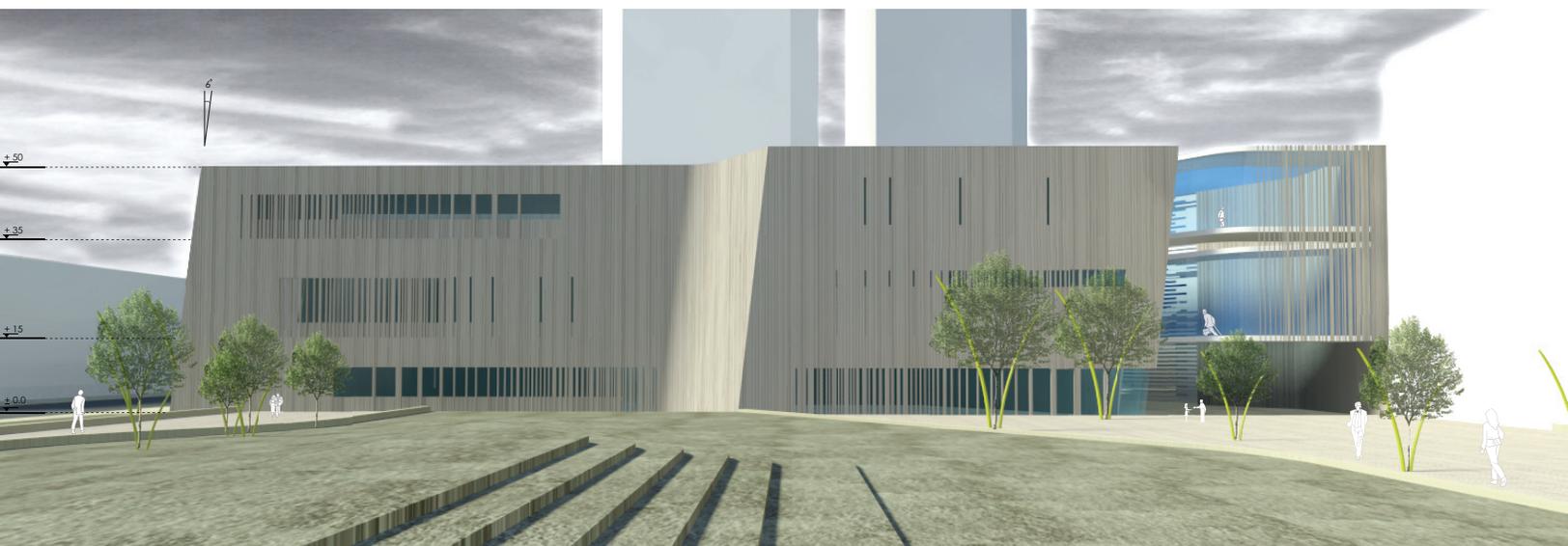
# art i F A C T

PLANS / SECTIONS



# art i F A C T

P L A N S / S E C T I O N S



# art i F A C T

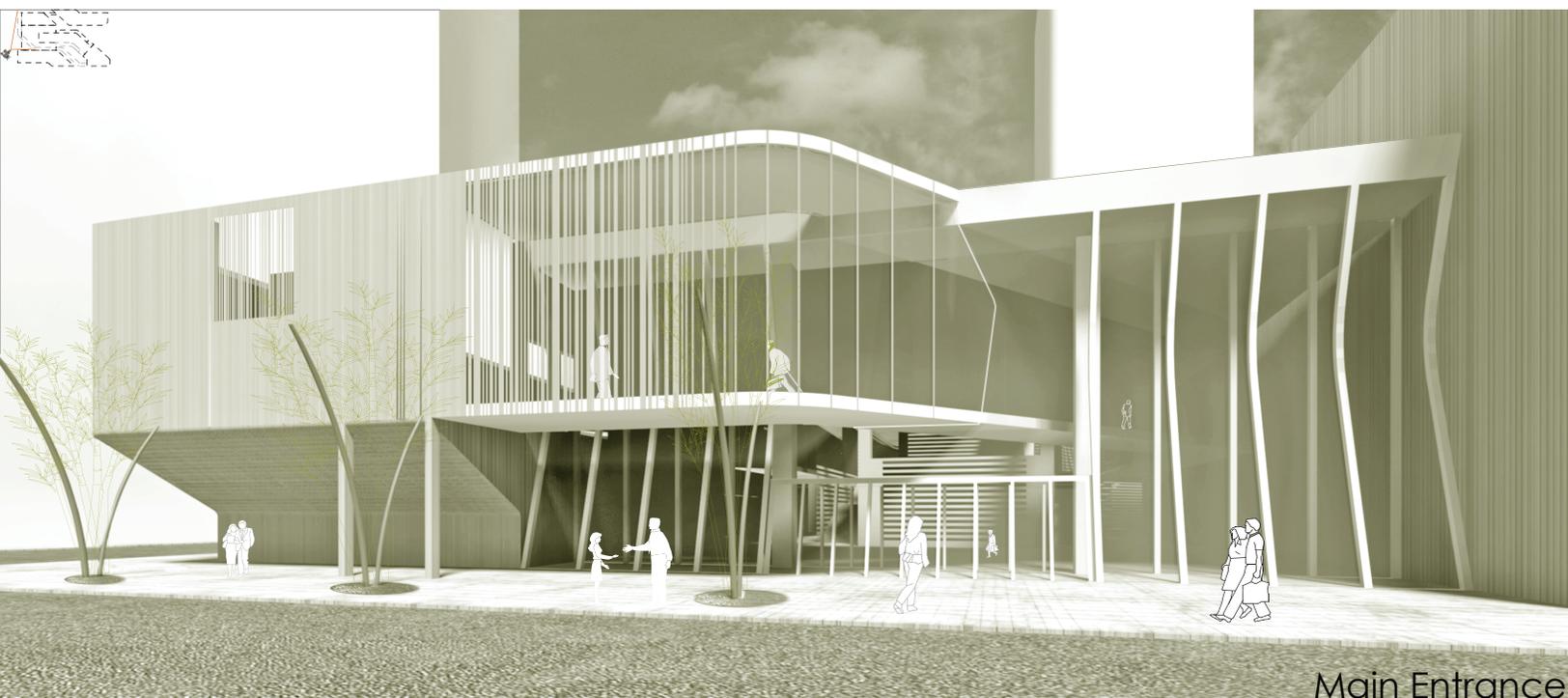
3 DIMENSIONAL VIEWS



Site View

# art i F A C T

3 DIMENSIONAL VIEWS



Main Entrance

# art i F A C T

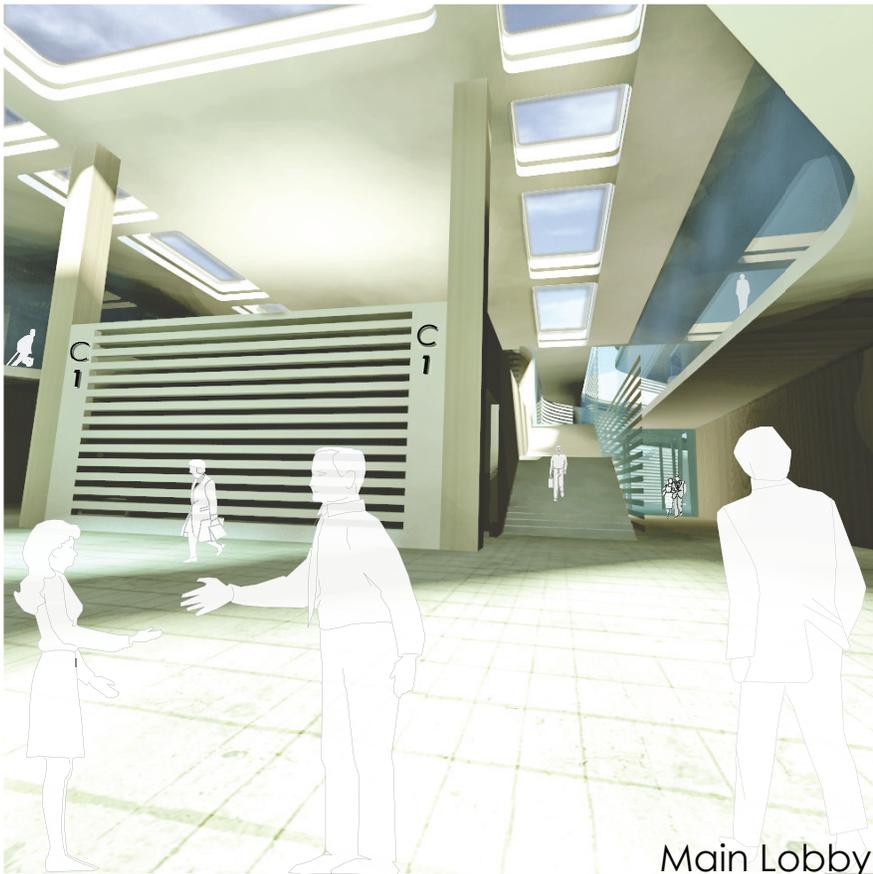
3 DIMENSIONAL VIEWS



South Entrance

# art i F A C T

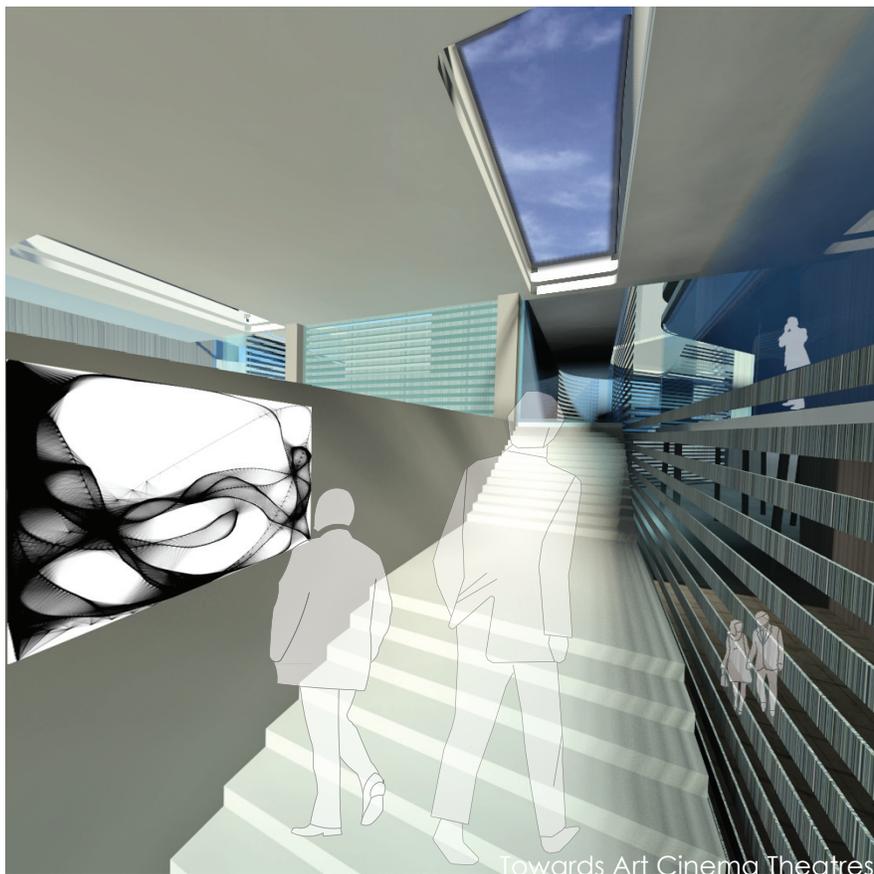
3 DIMENSIONAL VIEWS



Main Lobby

# art i F A C T

3 DIMENSIONAL VIEWS



Towards Art Cinema Theatres

# art i F A C T

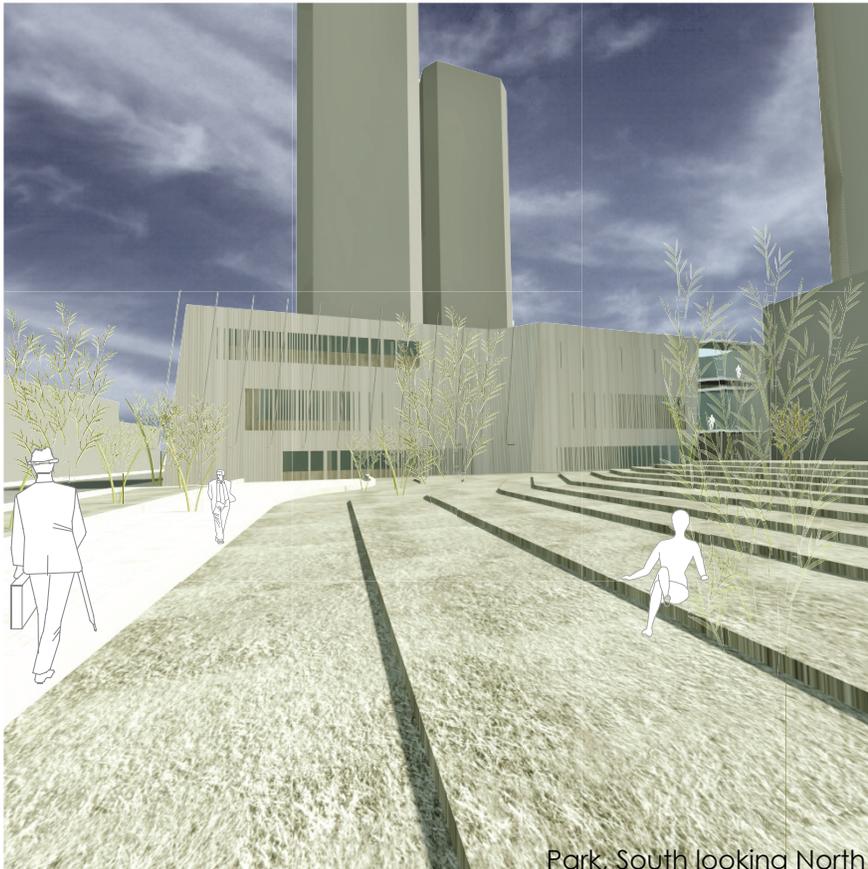
3 DIMENSIONAL VIEWS



Between the city and the Cinema

# art i F A C T

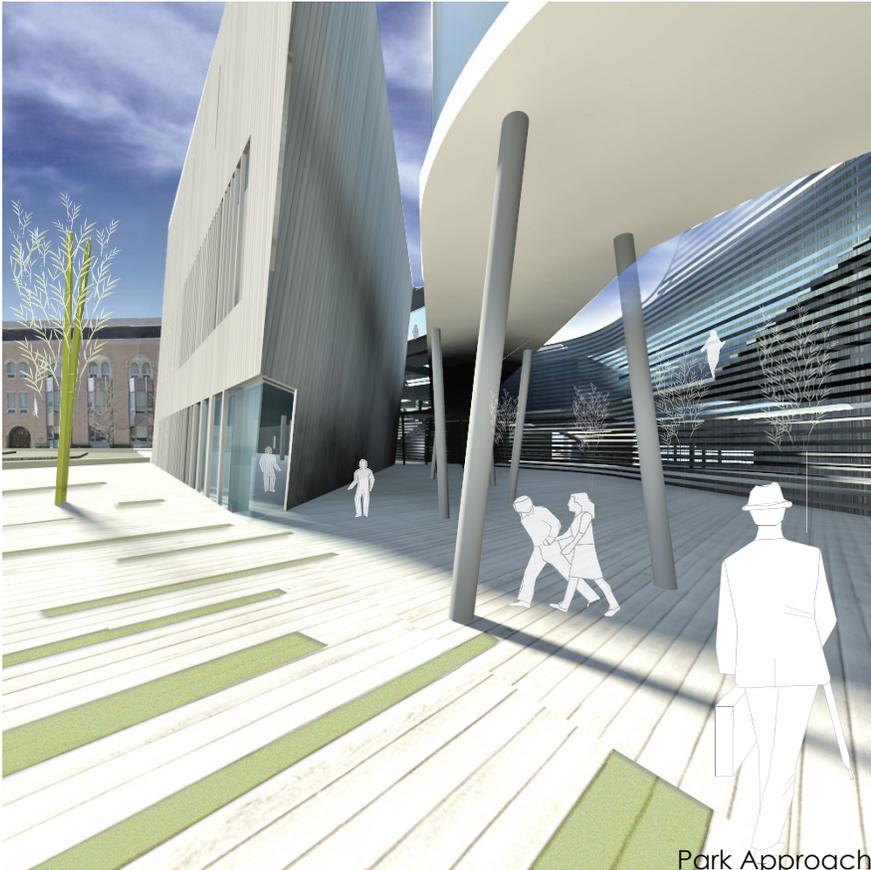
3 DIMENSIONAL VIEWS



Park, South looking North

# art i F A C T

3 DIMENSIONAL VIEWS



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