

kINetic  
eMOTION



BEYOND THE OBJECT

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DESIGN REPORT

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DEGREE OF MASTER OF ARCHITECTURE (PROFESSIONAL) IN THE  
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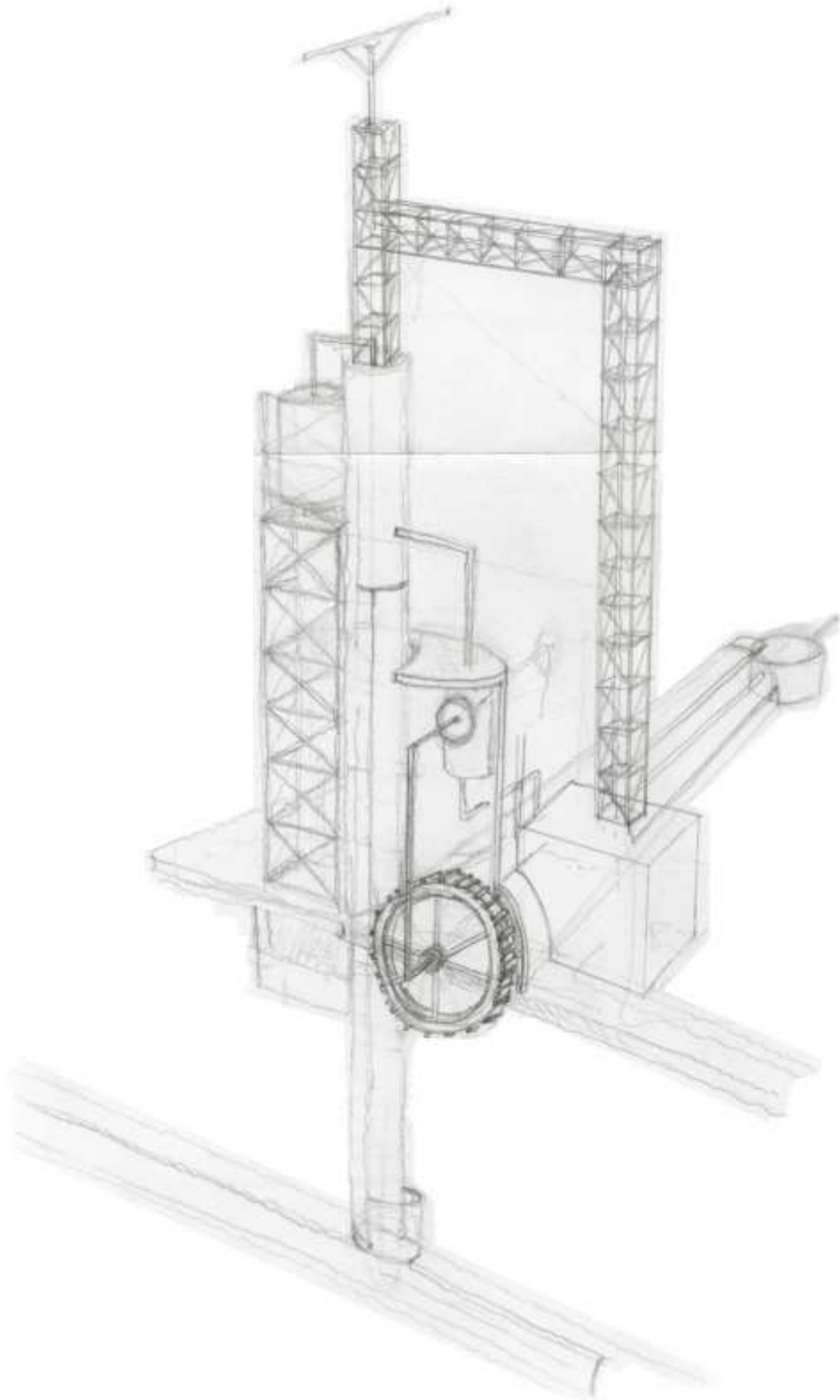
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## ABSTRACT

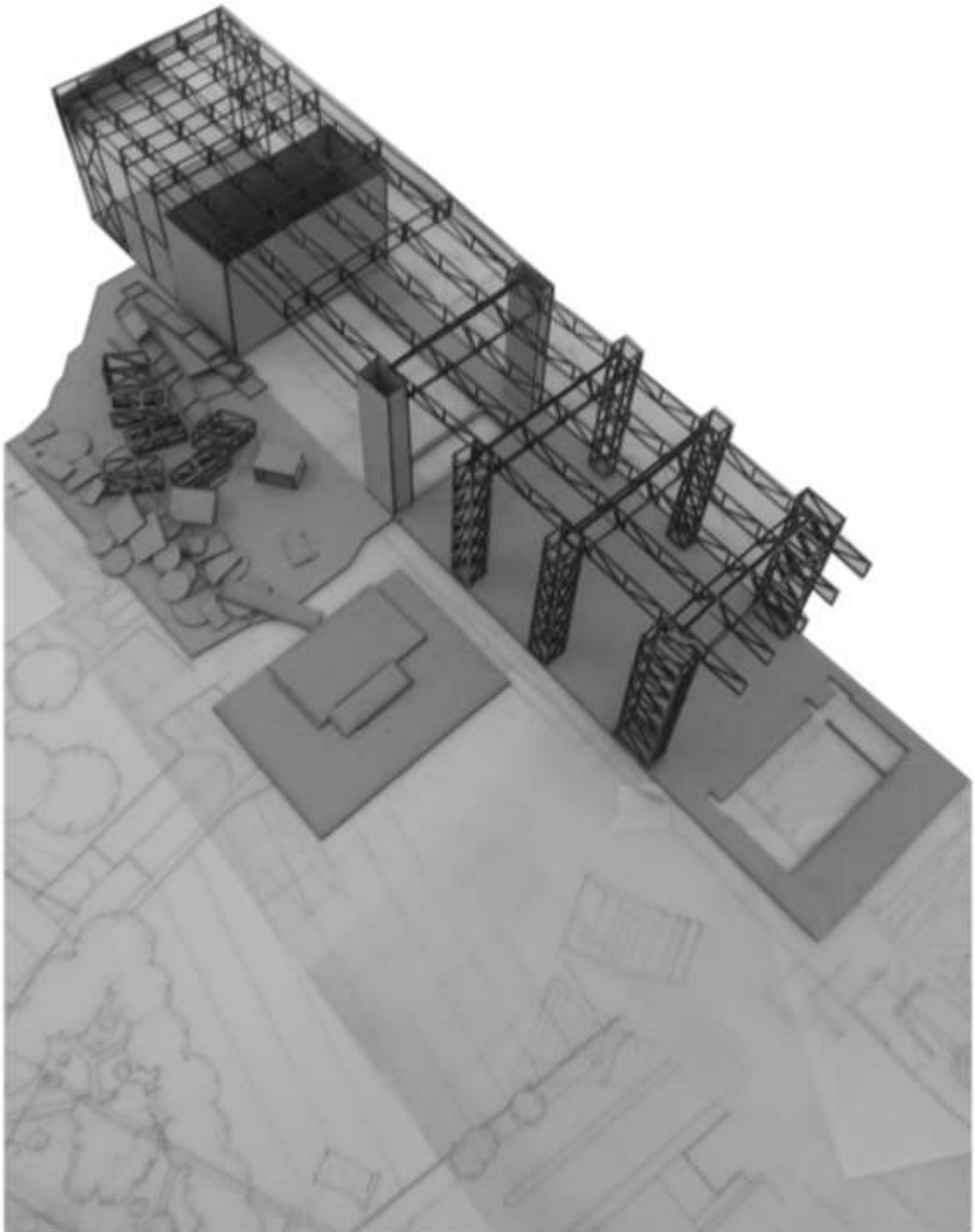
Challenging the idea of buildings being identified as objects that merely house human experience and inhabitation, this dissertation argues for a 'building machine' that adopts the notion of 'performative architecture'. Programmed as a Film School, kinetic architecture allows the building to be indeterminate whereby the flexibility to reconfigure itself enables a vast potential of spatial narratives. With the use of cinematic techniques the building machine in partnership with people creates multisensory spatial dimensions in what is seen as a continuous architectural carnival.

[LEFT] *Fig a[i]* Author's Sketch of a Machine



# CONTENTS PAGE

|   |           |
|---|-----------|
| Introduction  | 2         |
| <b>1. SITE + PLATFORM [setting the scene]</b>       | <b>4</b>  |
| Inspiration   | 6         |
| Stage Description                                   | 8         |
| Rust en Vreugd                                      | 11        |
| Boundaries and Contradictions                       | 13        |
| <b>2. THE MACHINE [kinetic programming]</b>         | <b>16</b> |
| <b>Uncovering Programme</b>                         | <b>17</b> |
| Kinetics - The performing Machine                   | 21        |
| The Kinetic Device Paradigm                         | 25        |
| Temporal Programme                                  | 27        |
| Mechanisms of Adaptability                          | 35        |
| <b>3. EMBODIED CINEMA AND TIME [evoked emotion]</b> | <b>40</b> |
| eMotion Captured                                    | 41        |
| eMotional Characters                                | 42        |
| The Chronological Cinematic Street                  | 48        |
| Pre-Production                                      | 50        |
| Production  | 51        |
| Post Production                                     | 52        |
| The Spectacle                                       | 53        |
| <b>4. kINetic eMOTION</b>                           | <b>54</b> |
| <b>Concept Drawings</b>                             | <b>54</b> |
| Site Plan   | 55        |
| Ground Plan   | 56        |
| Base Plan   | 57        |
| Sections and Elevations                             | 58        |
| <b>LIST OF FIGURES</b>                              | <b>59</b> |
| <b>BIBLIOGRAPHY</b>                                 | <b>63</b> |



*Fig a[ii]*. Conceptual Model by the Author Exploring Structure

(FADE IN)

## inTRODUCTION

The dissertation kINetic eMOTION saw its inception at the beginning of the year as a result of an interest in moving buildings and the potential for them to provide their presence as something that is more than just mere objects that sit, either quiet or (visually) loud where they are planted. The enquiry thus began with the question, "Can buildings be more than that?", leading to a search based on the pursuit of realizing architecture's ability as a host, to engage with its 'guests' through its physical and mechanical means of technology, stimulating the senses to reveal programme and intent. Ideally, this would be drawn through real time observation of a spectacle, as well as direct actions of physical engagement between guest (human), and host (architecture).

The dissertation is argued in 3 main parts:

- i- The Site
- ii- The Machine
- iii- Embodied Cinema [and time]

[i] SITE

The chosen site, located in the inner city on the periphery of the Cape Town CBD, was selected due to its unconventional placing, a space of contestation as well as a small degree of controversy. This complexity is what would be used in generating the approach to siting the intervention which incidentally is a Film school.

[ii] MACHINE

One of the main informants to the direction of the project, 'the machine' explores the idea of the building's identity in its physical action, its actual performance (informed by its intent) rather than its need to conform to a language characterized by form and fashion of its skin (façade). As architecture that is generated by the intent of the machine, this mechanical action of the structure allows a discovery of programme, as the structure itself embodies it's given programme through self-generation or modification. This argument for the machine responds to David Leatherbarrow's term of architecture as 'Borrowed

Existence' in *Architecture Oriented Otherwise*, as he discusses the potential of 'performative architecture' to bring a new identity to architecture (Leatherbarrow, 2009:43). This idea has been a key concern in the development of the project.

[iii] EMBODIED CINEMA [AND TIME]

The need to find a specific programme that could compliment the intent of the 'building machine' generated an attraction to the workings of cinema. The ability of film and motion picture to elicit emotional reactions from its audience speaks to its phenomenological strength, through engagement with multiple senses, as opposed to being exclusively visual - though being perceived to be the primary mode of connection. As Walter Benjamin notes, "Architecture and film are communicated primarily through the tactile realm, and although the situation of viewing a film turns the viewer into a body-less observer, the illusory cinematic space gives the viewer back his or her body, as the experiential haptic and motor space provides powerful kinesthetic experiences. A film is therefore viewed with the muscles and skin as much as by the eyes" (Pallasmaa, 2001:18). In this way, the kinesthetic experience of space through architecture and film implies that the images stored in our memories are both embodied and haptic images as much as they are retinal pictures. This is further supported by Maurice Merleau-Ponty, cited in Pallasmaa's *Eyes of the Skin*, where he likens the sense of touch "to being the unconscious of vision, and in this distinction our eyes stroke distant surfaces, contours and edges, the unconscious tactile sensation determining agreeableness or unpleasantness of the experience" (Pallasmaa, 2005:42). This multisensory response of the body as a result of the mind's full psychological immersion in cinematic presentation is what was sought to exploit through the programming of a Film School.

PART [01]

**SITE + PLATFORM**

[SETTING THE SCENE]



*Fig 1[i].* Author's sketch on the alienating landscape of buildings in the city



*Fig 1[ii].* Author's Sketch of a cyborg

## INSPIRATION

Having walked in the city centre in the earlier part of the year, with an idea of testing a theory regarding building machines, there was a realization that most of the inner city buildings being tall imposing structures seemed to be devoid of any relation to the people that they were meant to serve. Instead, being corporate statements, they brought to mind Pallasmaa's description of the commercial node of Brasilia, Brasil as the 'Modern City of Sensory Deprivation' (Pallasmaa, 2001:43). As the Digital Age continues to evolve with the increased use of a vast range of technologies, so has society's continued development of alienating, high-rise structures that have further increased the rate of a decorporealized existence (Diller, Scofidio & Teysstot, 1994:10), and it is this disembodied existence that lead to the CBD periphery as the choice of space for the idea of the building machine to be carried out.



Fig 1[iii]. Macro Context Map

## STAGE DESCRIPTION

Located on the city's CBD periphery where building density begins to grade down to lower heights, the site is on a precinct block in proximity to the Parliament of South Africa and the Company Gardens. As a block bordered by Glynn, Hope, Buitenkant and Roeland Streets, its location is within a sensitive context, placed under the City of Cape Town's Heritage Overlay Protection Zone. The immediate context is comprised of mixed use buildings that include light industry (furniture manufacturing), and the Western Cape Government Motor Transport Storages, which form part of the wider Government Garage Precinct, both of which are not positive urban structuring. Of significance, this chosen block also has the presence of the Iziko Museum, Rust en Vreugd.



Fig 1(iv) - Aerial Map of Parliament Precinct

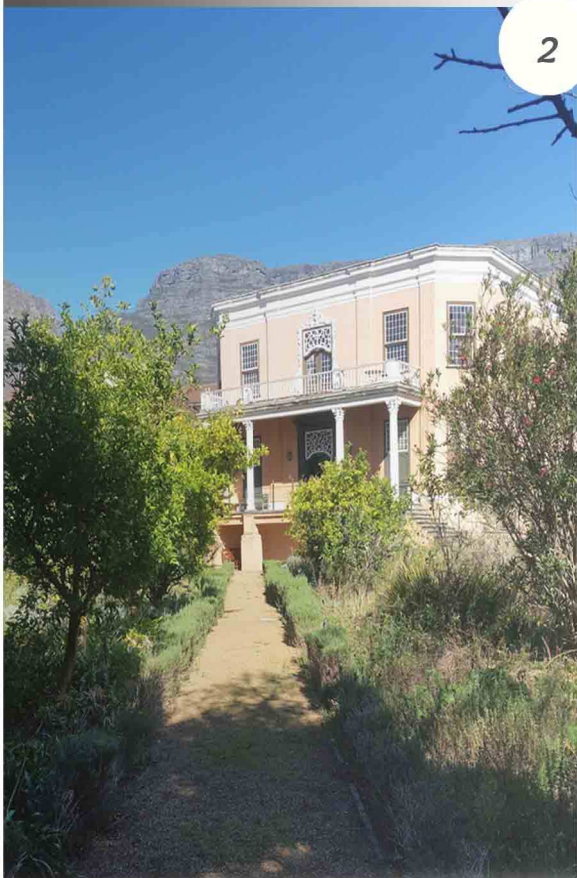
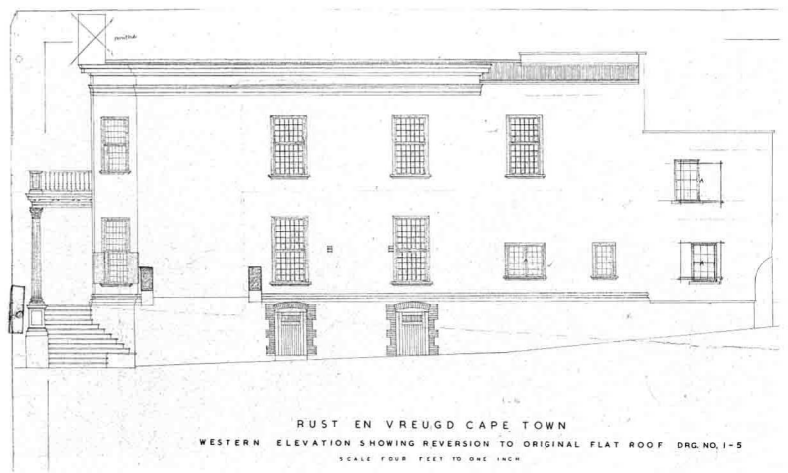
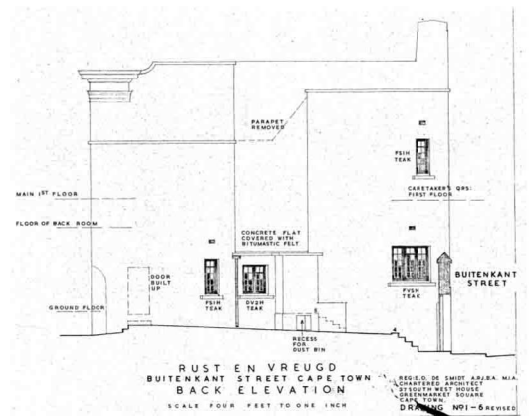
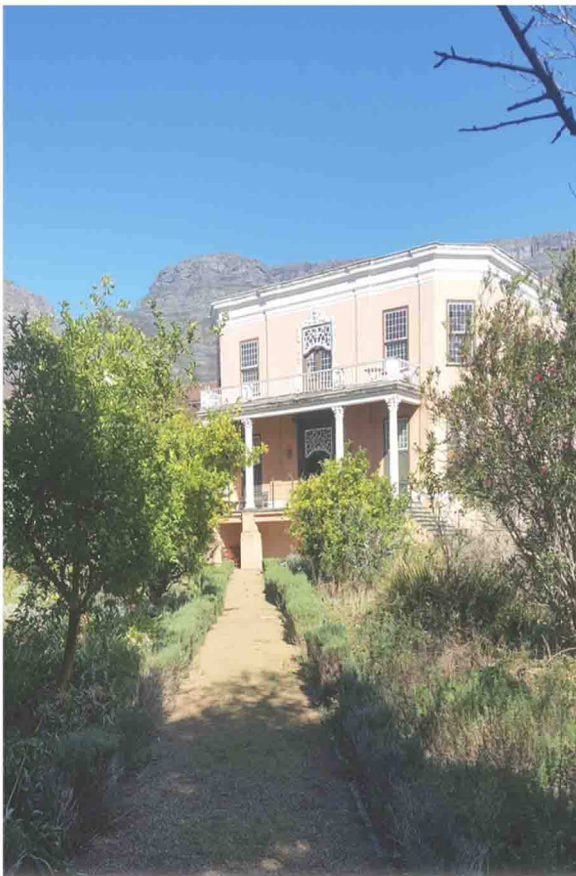
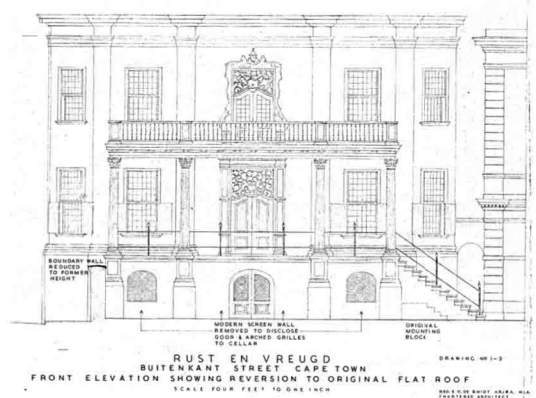
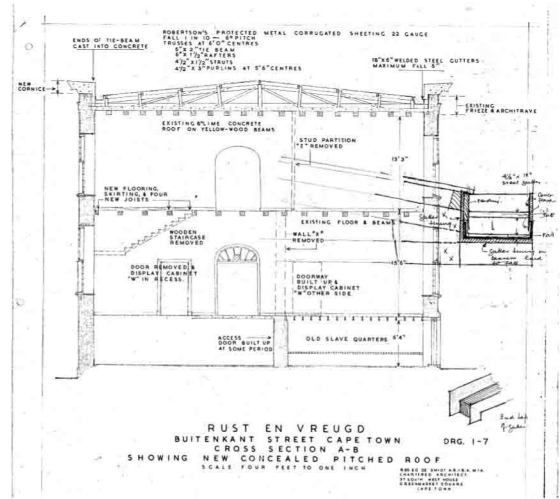


Fig 1 (v) - Site Contextual Photos

## RUST EN VREUGD

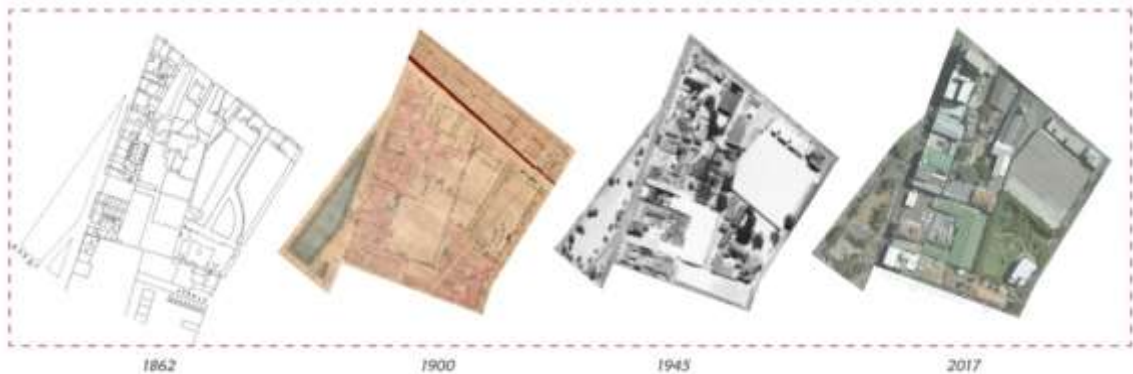
Now used to house the William Fehr Collection of Africana, the historical house and garden was built in 1777 as part of the Dutch VOC. Being 3 bays wide, it has 2 chamfered corners, believed to have been part in order to scale down its imposing look as a free standing double storey house. It was used as Normal Training College, and had a number of additional structures added to it from a period of 1885 to 1925, prior to becoming a part of Cape Town High School. Upon the demolition of the additional structures, it was restored by Revel Fox and has since been the museum we see today (Fransen, 2004:65).

*RIGHT Fig 1[vi].* Site Photos [Left Bottom & Top]. Restoration Drawings [right Top to Bottom] by Revel Fox & Partners



## BOUNDARIES AND CONTRADICTIONS

The aim of the project in respect of boundaries and extents is to challenge conventional boundaries or 'zones' that are currently placed. Historically, the site comprised of a dense population of housing, remnants of which can be found in surrounding blocks. What was characterised as a fairly open block with access routes and visual transparency to both east-west and north-south axes, has now become a closed off precinct cordoned off with high exclusionary walls. What is found is a contradiction where a garden exists (having previously stretched further than what is found today) for the public to enjoy yet it is completely closed off, on one hand by motor vehicle storage, and on the other side only getting its accessibility through the criterion of an entry fee. The implicit tension between natural landscape bound by structural enclosure, speaks of the contradictory nature of the site. Similarly, where the Western Cape Motor transport exists now, was once a public open court, exposing a lack of consistency with approach to site through the years.

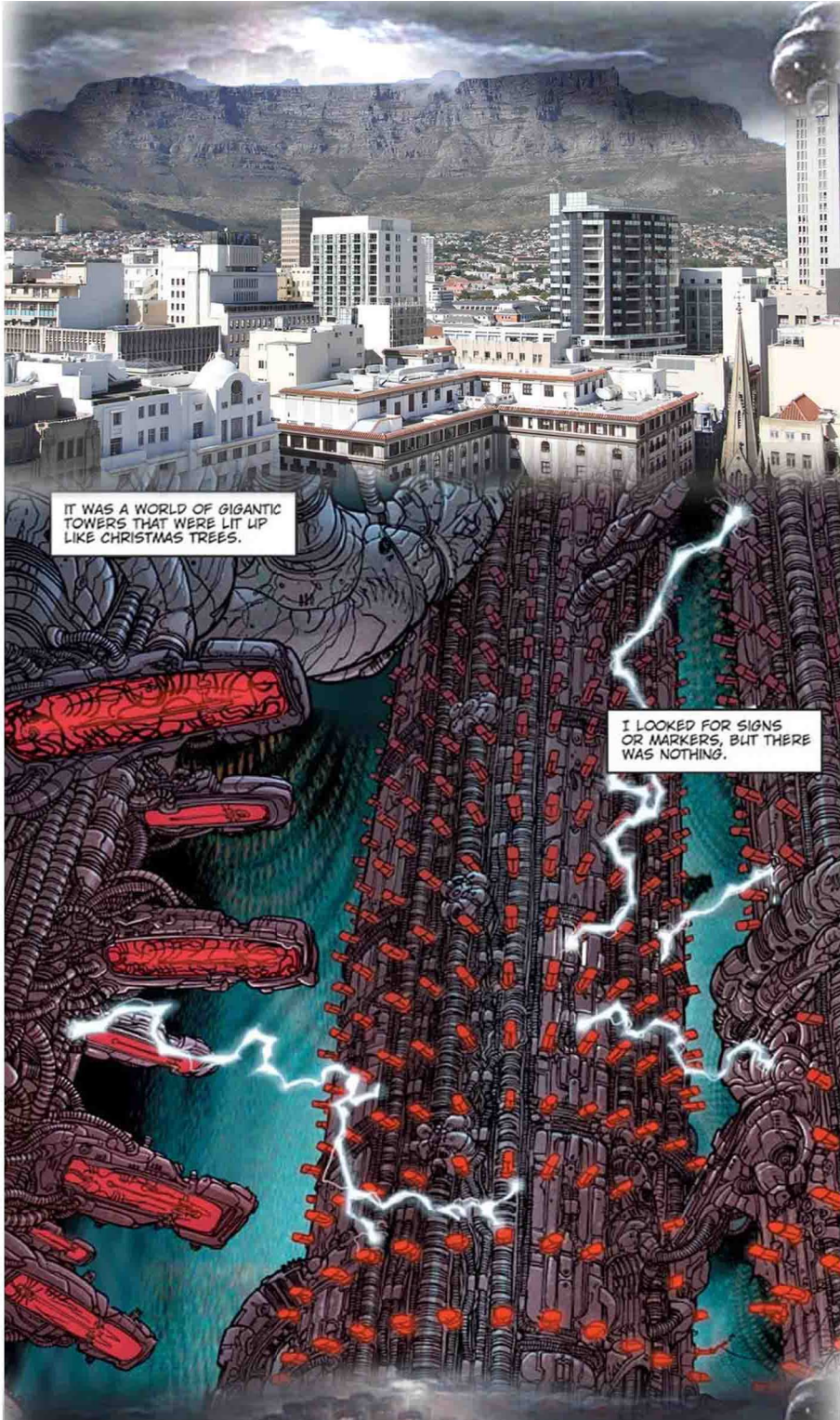


**RIGHT Fig 1[vii].** Historical Evolution of the Parliament Precinct Block

The project thus identifies these contradictions and spreads the site extent from Rust en Vreugd at Buitenkant Street to Hope Street and reintroducing the previously existent east-west axis relationship. The site thus stretches beyond conventional boundaries, rebelling in its own right and challenging the currently perceived reality of the man-made boundary of the site. These boundaries of

permanence are challenged by the site's own history of constant change and evolution. The new extent becomes a blank canvas, where a different medium posits a new use, reflective of the transitory nature of the site's uses over time. As a place of constant evolution, the insertion of a place of instruction, in this case a Film School, programmatically acknowledges both the idea of a site in transit where incoming students pass through for a while before they continue on their journey to further their careers, yet paradoxically, a mainstay in the precinct's nature as an area characterized as a place of education or instruction.

The Site therefore is a place of transit programmatically and in its approach, experience and discovery is meant to be addressed through constant motion and journey. The journey through the site reveals the essence of the site which is then achieved through the notion of a kinetic 'building machine'.



IT WAS A WORLD OF GIGANTIC TOWERS THAT WERE LIT UP LIKE CHRISTMAS TREES.

I LOOKED FOR SIGNS OR MARKERS, BUT THERE WAS NOTHING.



# PART [02]

## **THE MACHINE**

[kINetic PROGRAMMING]

*LEFT Fig 2[i].* Author's composition inspired by The Matrix showing an interpretation of the modern buildings as packaged objects

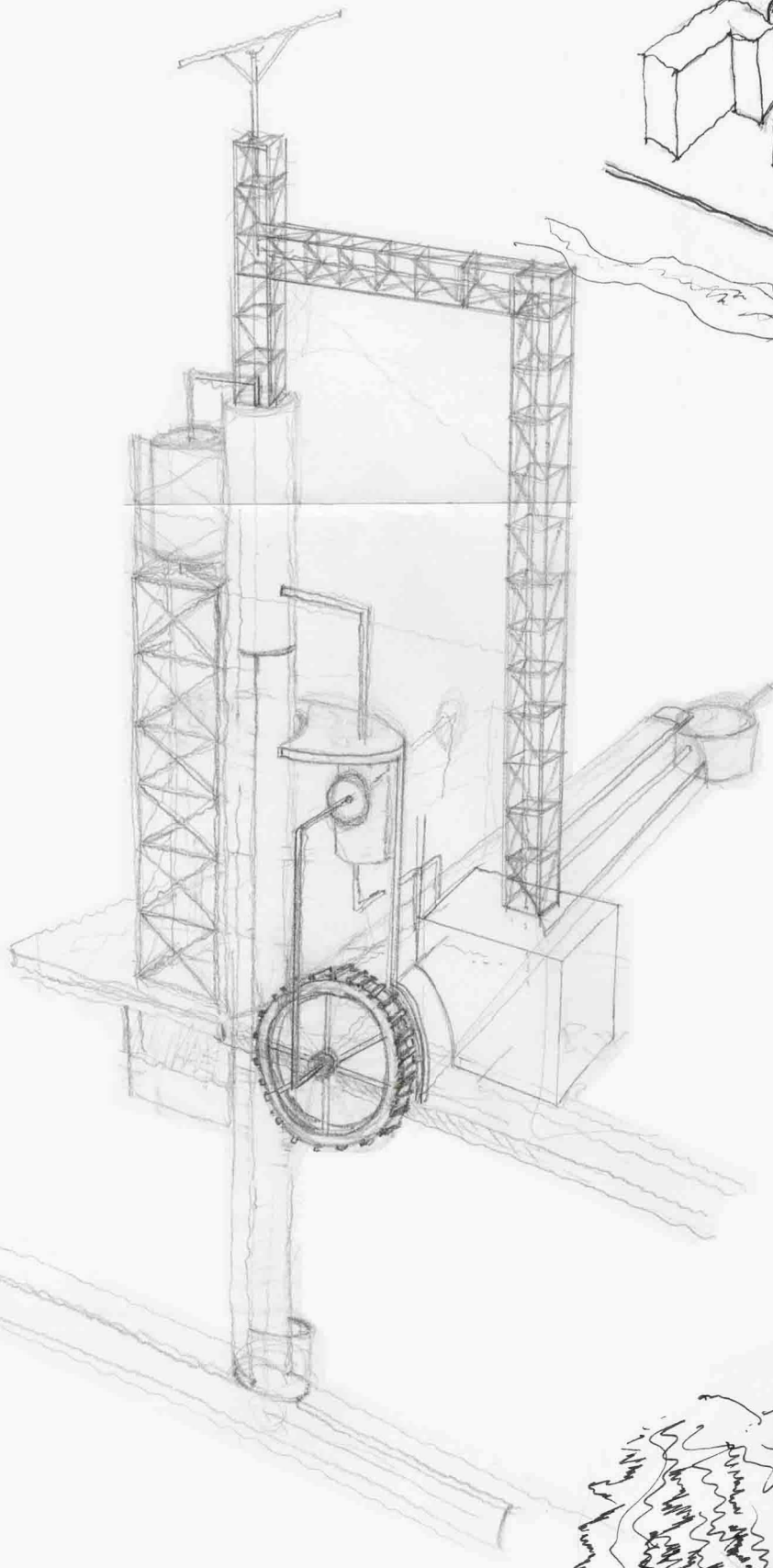
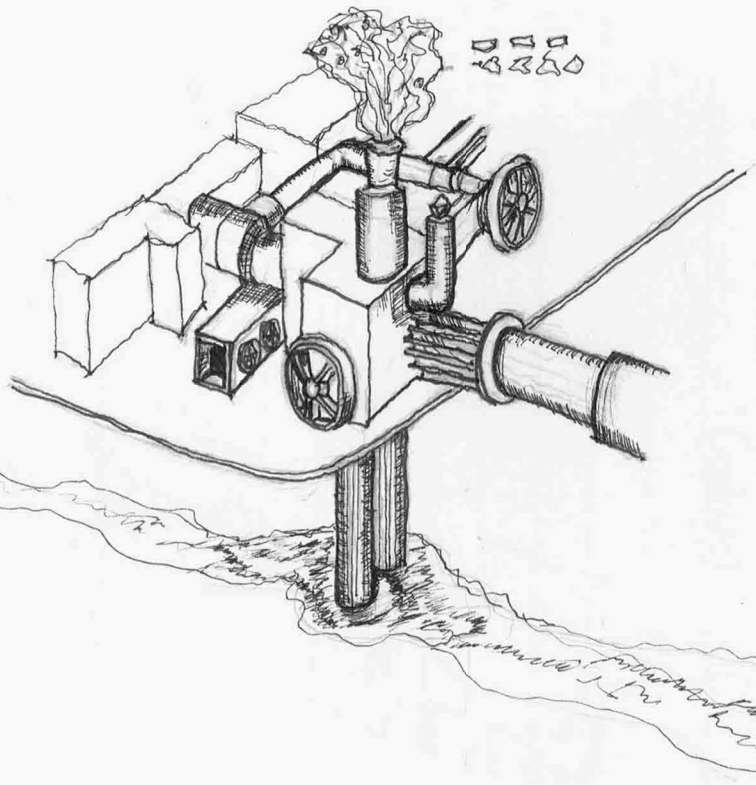
## 2.0 [UNCOVERING PROGRAMME]

Programming the Film School sees its departure through the notion of a machine. This approach is seen as an alternative to the conventional manner of spatial planning wherein activities and spaces are arranged in response to the inhabitant's demands, and sees those spaces 'packaged' in a skin or enclosure that reflects the trend of the times. Attempts to garner additional phenomenological conditions become an ad-hoc approach to dealing with these spaces and schemes.

This economically driven approach of technological thinking sees the life of the building ending up in what McCarter (1987:8) termed a 'ceaseless cyclical process' that results from economic and utilitarian determinism. Where the building is produced under the umbrella and illusion of 'progress' the nature of production confines it to a role of only being 'usable', denying it any continuity with the past nor building toward a future, but rather keeps it in an unending loop in the present, destined for rapid replacement as soon as a new trend comes along (McCarter, 1987:8).

Heidegger's view around technological thinking was based on the idea that man is characterized by the intention of controlling and dominating nature, and in this sense that same thinking also controls and dominates man, and in this way, efficiency, utility and economy become ends in themselves rather than means to some other end (McCarter, 1987:8). Being produced merely for consumption, what is apparent in these objects is their false surface - a superficial skin that hides the mechanisms inside rather than revealing what the workings inside consist of, particularly noticeable on the glazed facades of high rise buildings. This imagery predicated more as information rather than human experience, turns those actual movements of experience banal and attempts to 'style' them into what is then termed 'expressive', and in this same vein continues to mask the actual workings within.

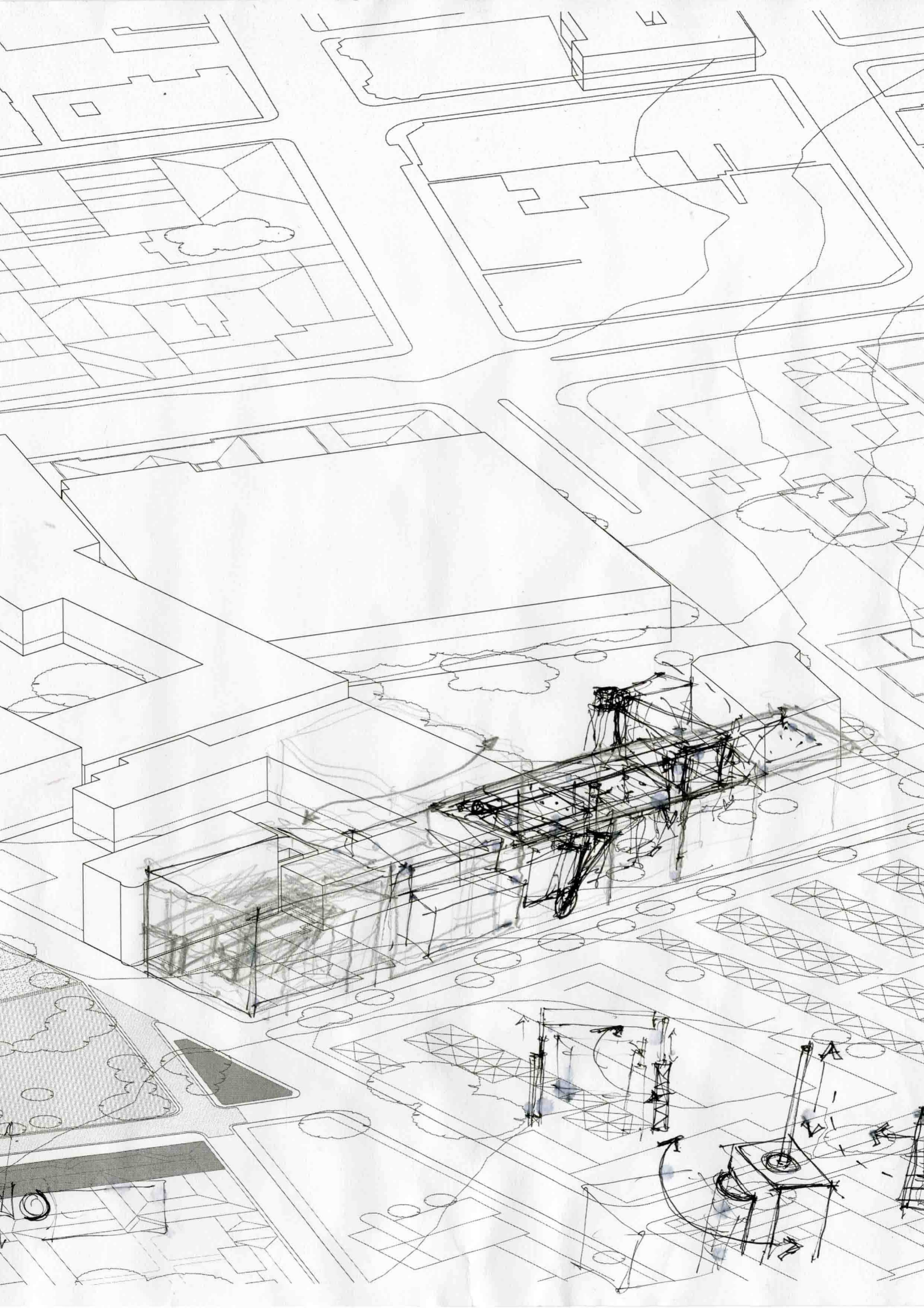
*RIGHT Fig 2[ii]. Author's abstract sketches of machine essence*



What the machine aims to do on the site is to rather construct programme through its intentions and operations. In this sense its being allows for the discovery and revelation of programme, whilst at the same time taking care to avoid what Adorno (1987:9) warns as 'pure functionality', where it loses human experience as its ultimate determinant and results in predetermined operations that are brutal and precise without deliberation. He argues that it results in people being 'processed' through doors, escalators and walkways as the simple acts of opening doors are rendered obsolete due to technological automation. The machine in this case works with the human as participant in its workings. The participation of the machine with the human imagination leads to a realisation of the unseen and in this case leads to the formation of several spatial and experiential possibilities. Through this the machine itself embodies its created programme as it modifies and reconfigures itself in participatory creation.

Contextually the experimental machine does not look to the historical buildings or the urban context for inspiration on materiality and scale, realizing how contextual architecture at times narrowly confirms the continuity of the present with the past, rarely extending into the future in a short-term way (Kemp & Fox, 2009:41). It thus challenges the idea of muting itself to forms and scale that may have been more valid in the past than in the present. It recognizes its transient site and adjusts itself accordingly, abandoning the idea of conveying an illusory symbolism of a machine aesthetic but rather looks to its own intention as the ultimate determinant of form and expression (Lobsinger, 2000:126). Although the need for historical remembrance is essential, the machine recognizes how history is never static but rather in this case has imperceptibly long times frames of change, and in this way chooses to acknowledge the reality of an ever changing urban environment where buildings are erected and demolished, with issues of scale being rearranged and set to fit what is 'acceptable' in its time. Therefore by leaning more toward contextual adaptability, it keeps ties with its past while transforming in its transient nature toward the future (Fox & Kemp, 2009:42)

*RIGHT Fig 2[iii]. Author's sketch of Machine on site*



### 2.1 [THE PERFORMING MACHINE]

"Present day concerns for static objects will be replaced by concern for relationships. Shelters will no longer be static but dynamic objects sheltering and enhancing human events. Accommodation will be responsive, ever changing and ever adjusting".

- Richard Rogers (2016:39)

The building machine sees an emphasis of its own identity based on its mechanical abilities. Speaking on a building's identity in *Architecture Oriented Otherwise*, David Leatherbarrow argues for a shift in theory and practice toward what a building does in its acts and performances as an alternative to what it is (Leatherbarrow, 2009:43). With a major focus on architecture's unscripted performances, 'performative architecture' sees the building being relieved of the human's imposition of any cultural or experiential expectations, shedding what was mentioned before as economic and utilitarian determined 'languages', these being of a scripted and temporal cyclical nature waiting for eventual replacement.

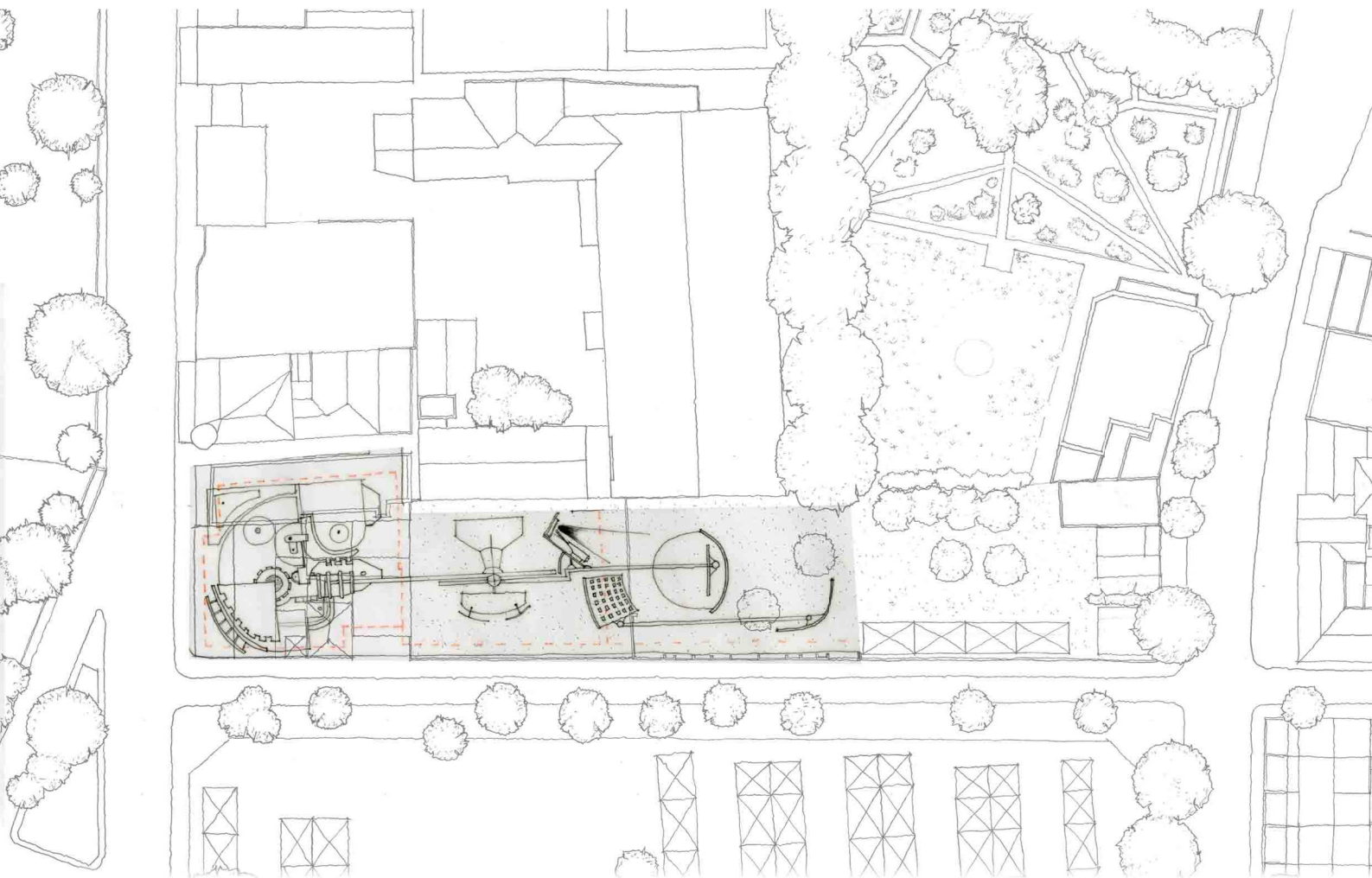
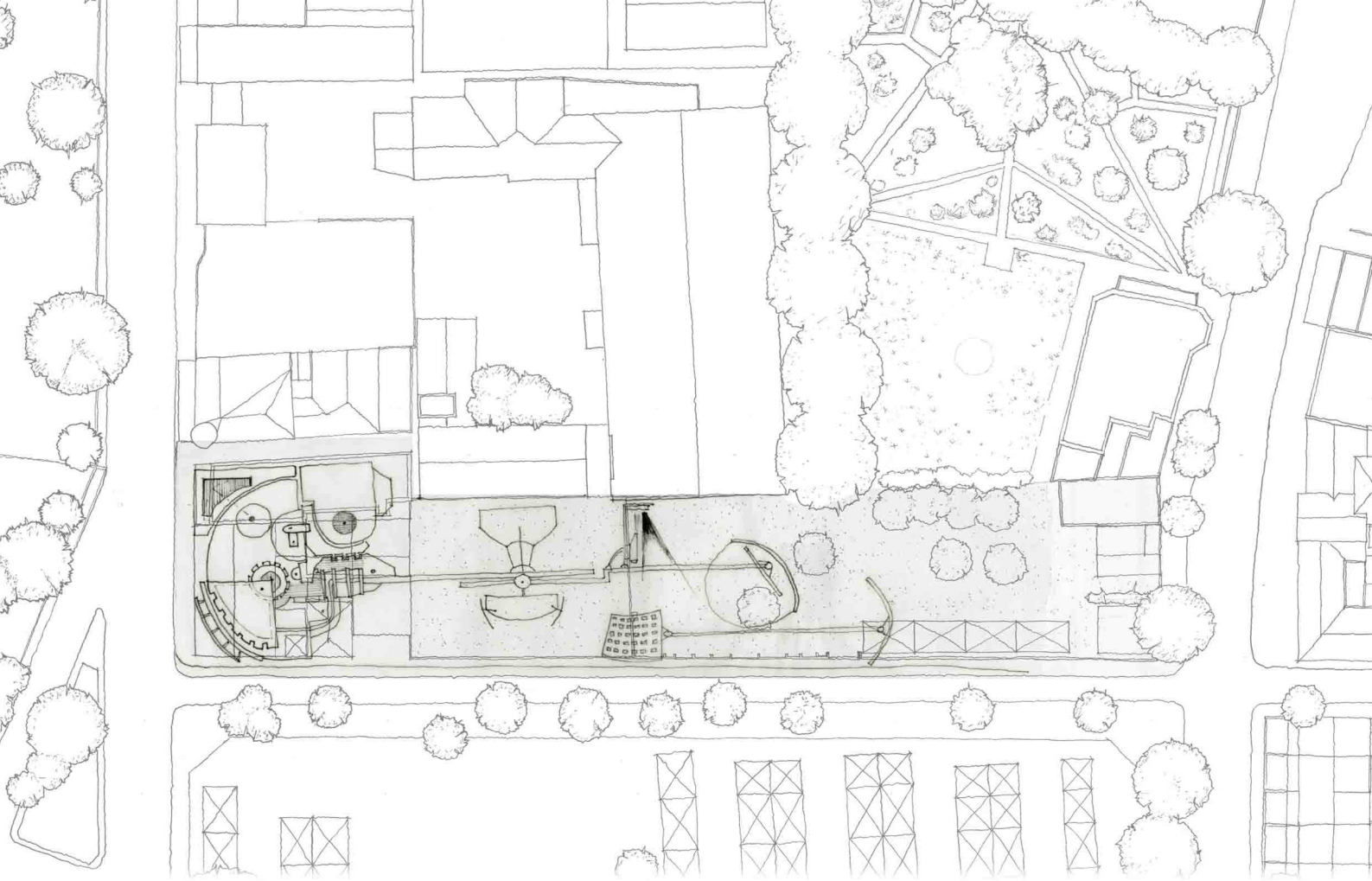
As a result of its workings, David Leatherbarrow (2009:53) groups Performative Architecture into

- i. **The Device Paradigm:** involves moving mechanisms in response to human and environmental conditions
- ii. **Economy of Performance:** inconspicuous mode of performance that is apparent in its ability to maintain structural, thermal and material stability in response to forces working against the building. Performance is therefore gauged on its ability in the prediction and anticipation of these forces in order to counteract and sustain equilibrium.
- iii. **The Topography Paradigm:** where the device paradigm bases movement on mechanical devices to different positions, the topography paradigm's movement is rather based on state. The ability to handle ambient conditions through cracking and eventual adjustment to this is described by Peter Zumthor as a

"suffering that leads to material enrichment as stains become traces of life that are sedimented on their (buildings) surfaces", (Leatherbarrow, 2006:58)

**iv. Topographies of Performance:** workings in this case are found in the context of both the built and the unbuilt environment. The performance in this case is sustained in the ability of the architecture to disclose previously latent potential in its site as it deals with contrasting and complimentary structures of its topography (Leatherbarrow, 2006:63).

*RIGHT Fig 2[iv].* Author's sketch of static vs kinetic machine on site

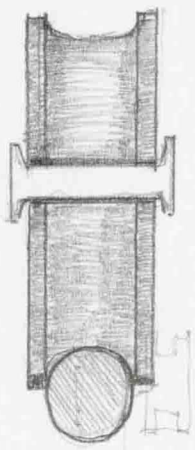
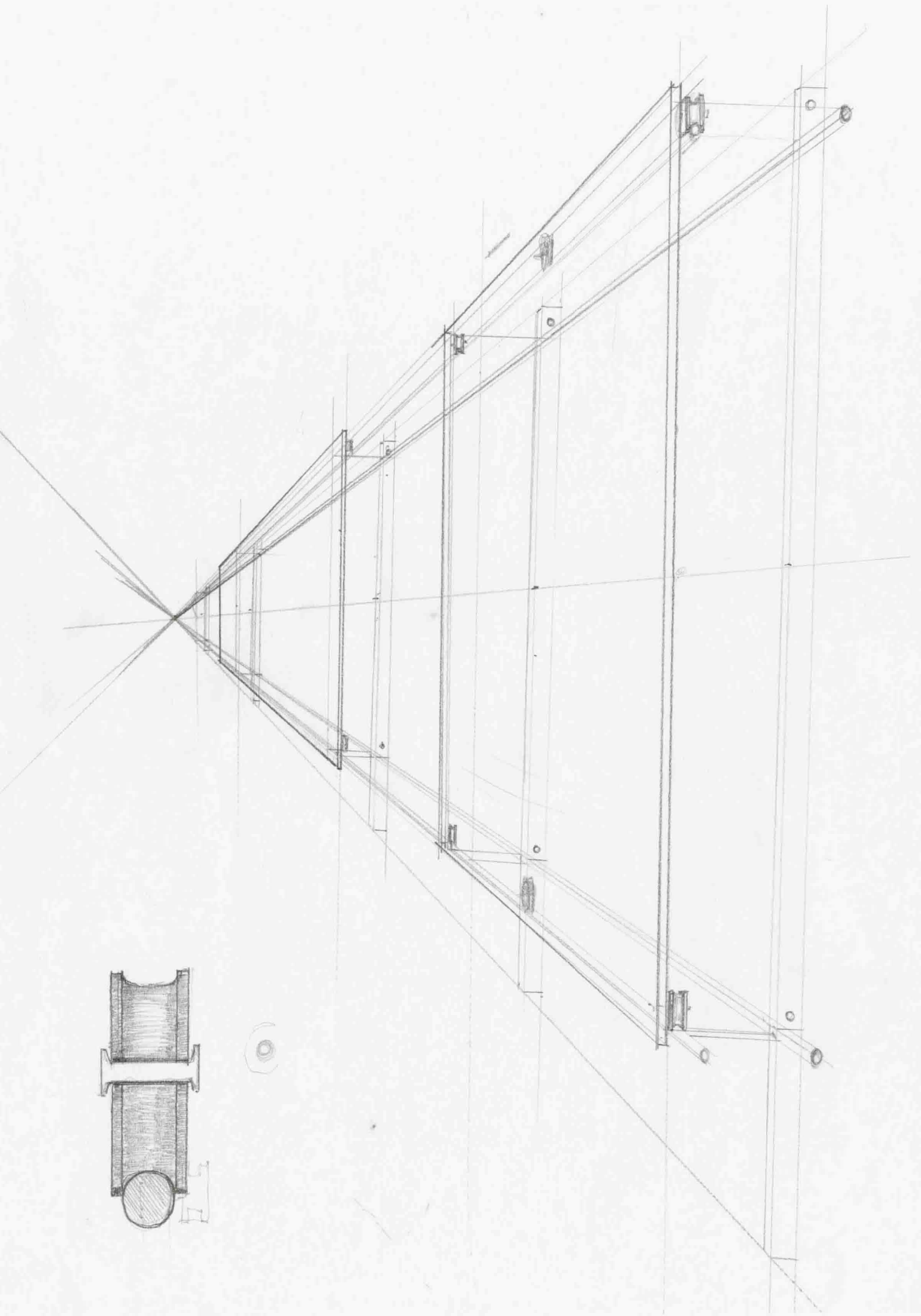


### 2.1.1 The Kinetic Device Paradigm

With the site having been recognized to be of a transitory nature, the building machine's need to embody a kinetic nature sees its focus on the Device Paradigm. The mechanical movements involved liberate the building from being bound in the role of 'habitat of human experiences' to being 'participant in the creation of human experiences'. The ability to adapt and change gives it the distinction of being indeterminate and flexible, responding to the needs and changes of users and climates, whilst simultaneously in its shifting, also inadvertently creates different interior and exterior climates. Similar to Cedric Price's conceptual idea for the Fun Palace, it takes on more of the role of an 'anticipatory architecture' (Fox & Kemp, 2009:15).

The machine however, does not solely find its unscripted nature solely in its own actions. Much like with most technological systems, the moveable components that work together with precision at times return to their predetermined relations, usually running in pre-arranged grids or code. This removes the aura of pure unpredictability and open ended-ness but where the unscripted nature comes from lies in its ability to use these 'rules' to participate in the configuration and reconfiguration of new realities through human input (Yiannoudes, 2016:43).

*RIGHT Fig 2[v].* Author's sketch exploring sliding door mechanisms on suspended rail



### 2.1.2 TEMPORAL PROGRAMME

"Technology is therefore no mere means. Technology is a way of revealing... Techné belongs to bringing forth, to poiesis; it is something poetic... Essential reflection upon technology and decisive confrontation with it must happen in a realm that is, on the one hand, akin to the essence of technology and, on the other hand, fundamentally different from it. The Greeks conceive of techné, producing, in terms of letting appear. Techné thus conceived has been concealed in the tectonics of architecture since ancient time"

- **Martin Heidegger (McCarter, 1987:12)**

The building finds itself with few instances of 'permanent' programme. Through the adaptability mentioned in the previous section the spatial programmes in the scheme are meant to constantly change, offering a space of temporal continuum. Spaces like meeting and gathering spaces are intended to become performing spaces, enclosed spaces are meant to be able to adapt to become open air spaces. Both man and machine are intended to have the ability to change present realities into new ones with their only limit being imagination. The building in its ability to change becomes an architectural show or experimental carnival where these changes are experienced and seen by both its own inhabitants or operators, or the greater public at large as an urban spectacle. Much like Neil Denari described his Monastery (1987:20), the building's ability to embody the essence of the machine allows it to engage the scale of the entire city, generating vibrations far beyond its own site parameters. In this way the building becomes an instrument for describing things (interior spatial experiences also extend to its façade), while expressing its own state (Denari, 1987:19).

The following is an understanding of different theatre formats in a bid to understand potential modifications for the machine.

i. Theatre Typologies

a. Opera House

This type houses Opera and Ballet performances. With a number of variations, they usually seat approximately 1800 and 2200. Typical configurations are a horseshoe form of auditorium facing an equipped stage with an orchestra pit (Strong, 2010:8).

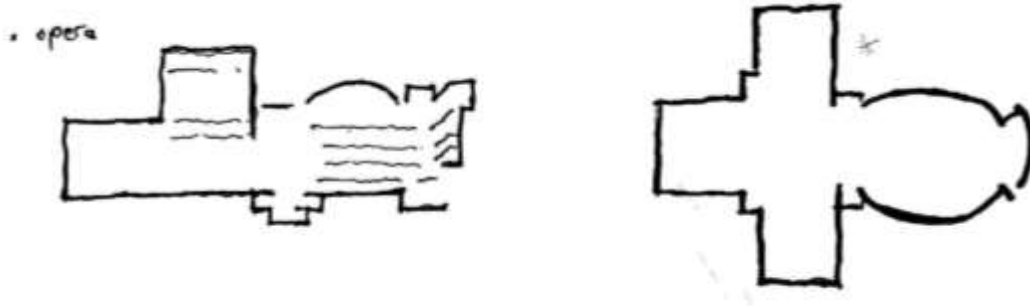


Fig 2(vi) - Opera House Layout Sketch

b. Concert Hall

Used for housing Classical Musical performances such as Symphonic Concerts, Chamber Music and Recitals. Concert halls usually house a wide variety of amplified and contemporary music. Seating audience capacities of 1500 and 2000 people, two approaches to their designs include a shoebox form and vineyard form (Strong, 2010:9).

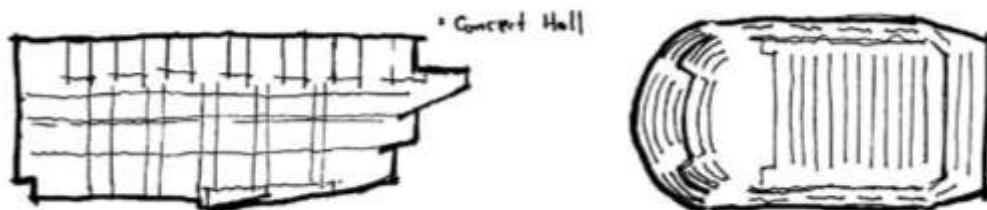


Fig 2(vii) - Concert Hall Layout Sketch

c. Recital Rooms

These are used for small scale classical music performances housing an audience capacity of about 200 to 600 people (Strong, 2010:9).

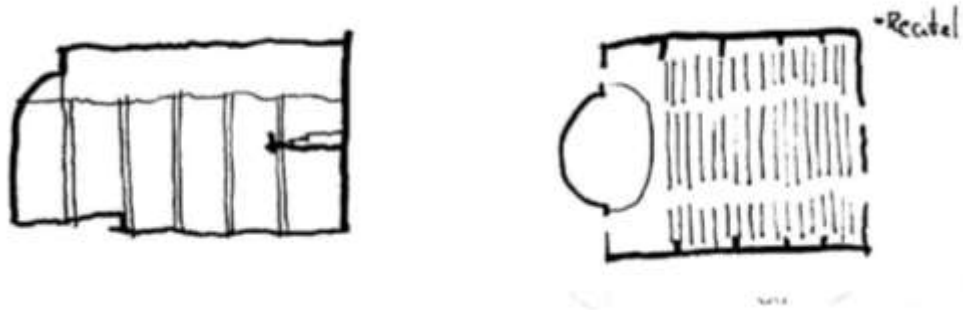


Fig 2(viii) - Recital Hall Layout Sketch

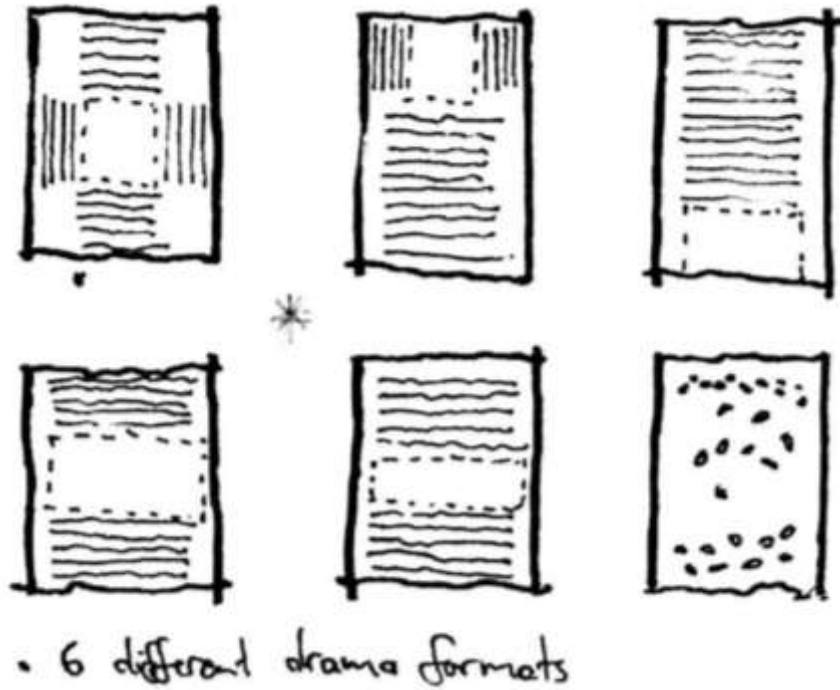
d. Dance Theatres

Not as common as other theatre forms, they are composed of generous stage space and sightlines focused on stage floor.



Fig 2(ix) - Dance Theatre layout Sketch

e. Drama Theatres



*Fig 2(x) - Drama Theatre Formats*

They have a wide variety of formats in which they can be configured. Audience capacity ranges from about 100 to 1200 for effective communication from actors to audience. Different configurations for drama theatres include 'in-the-round', thrust, end-stage, promenade, traverse, and an alternate traverse (Strong, 2010:10).

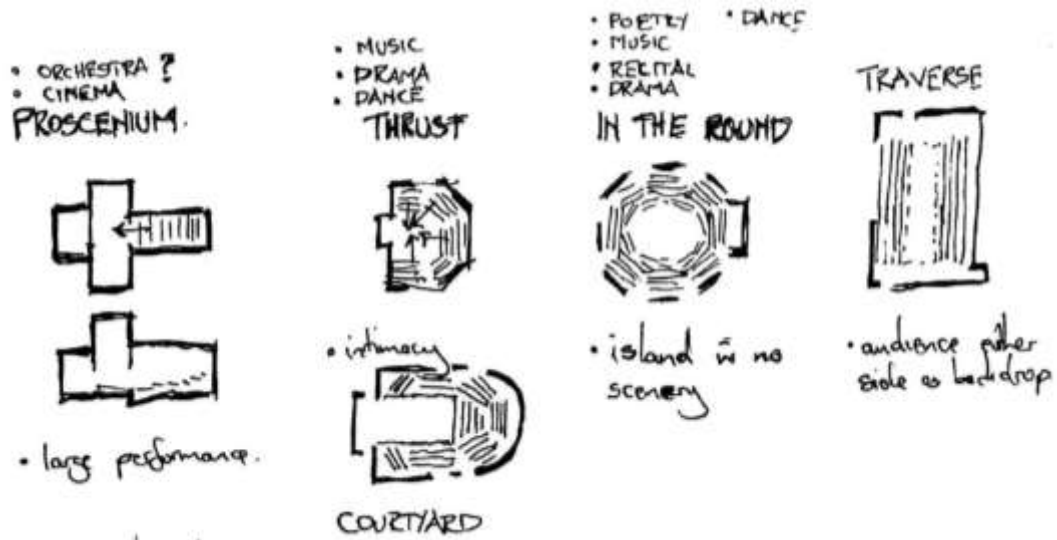


Fig 2(xi) - Theatre Configurations

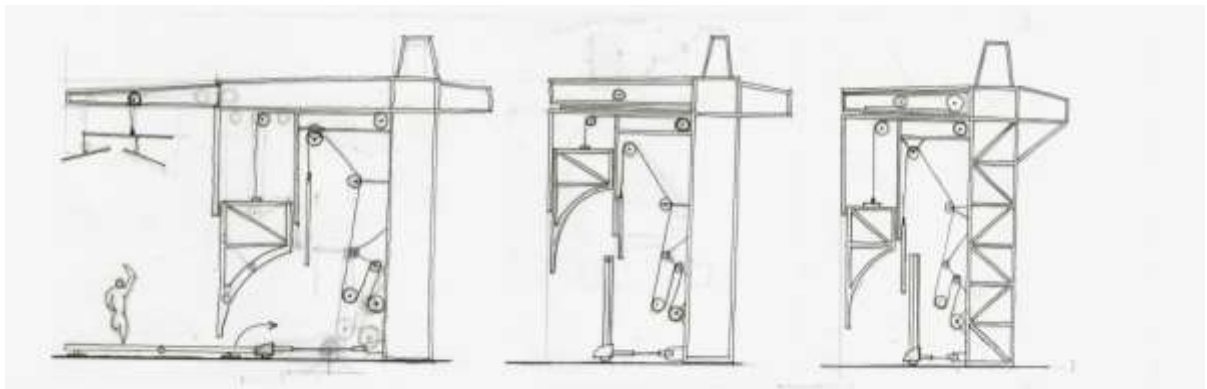
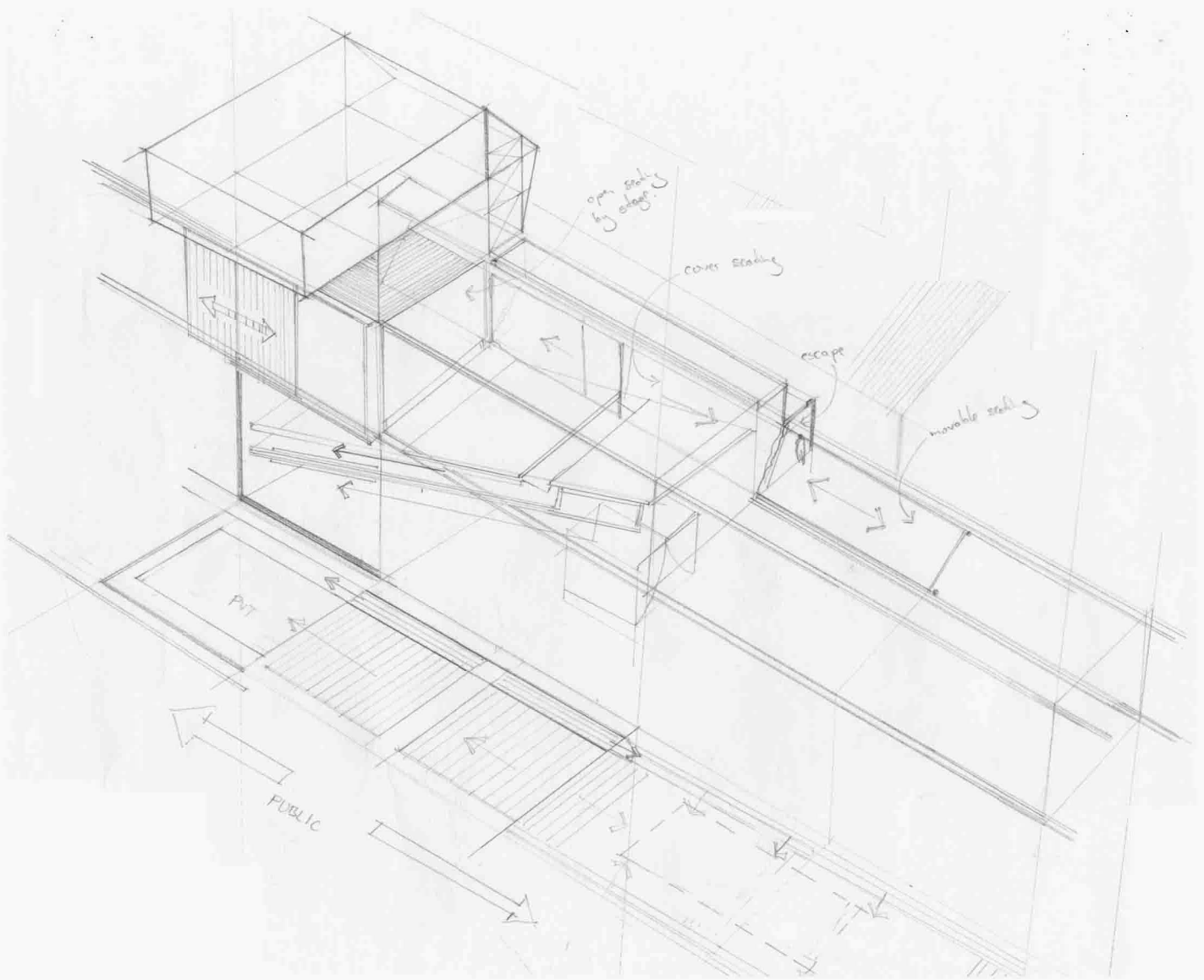
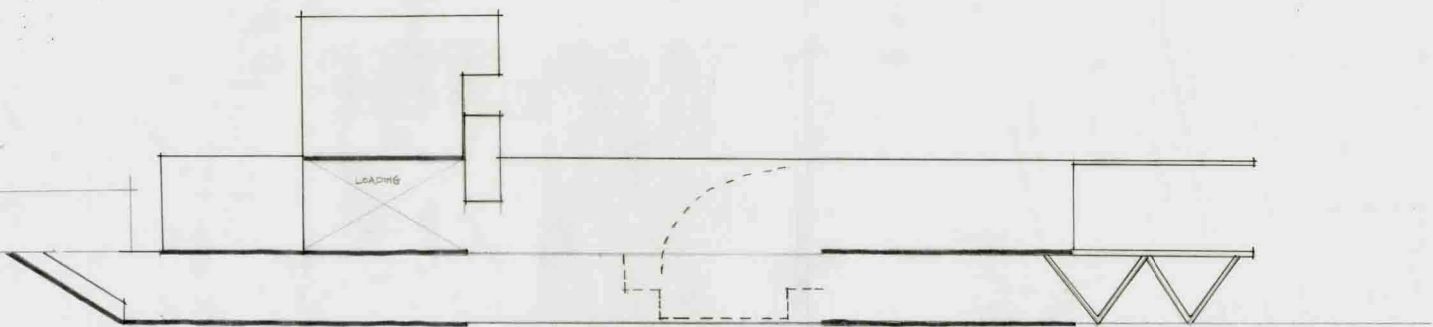
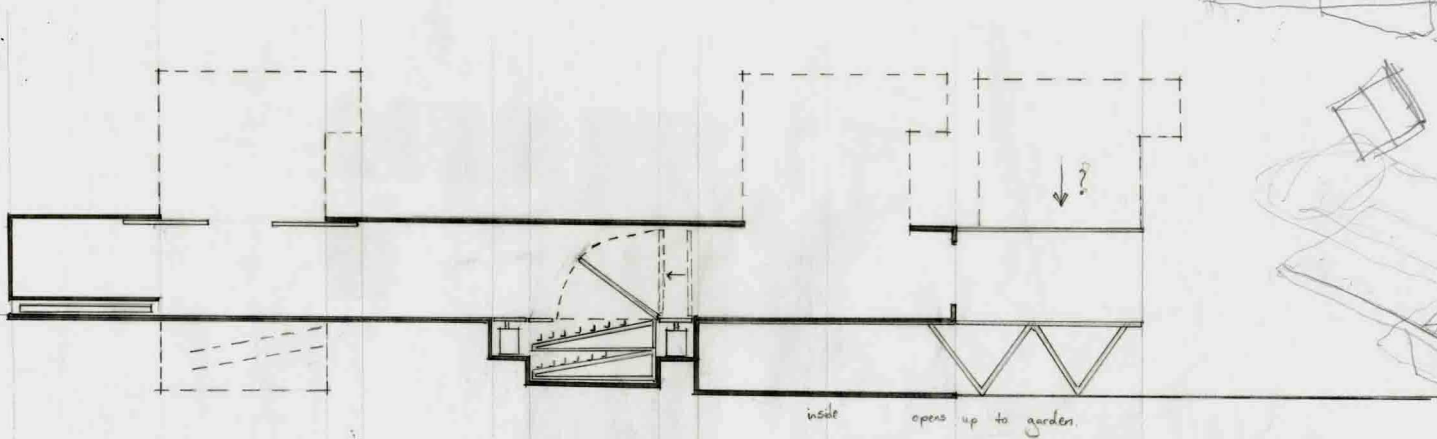
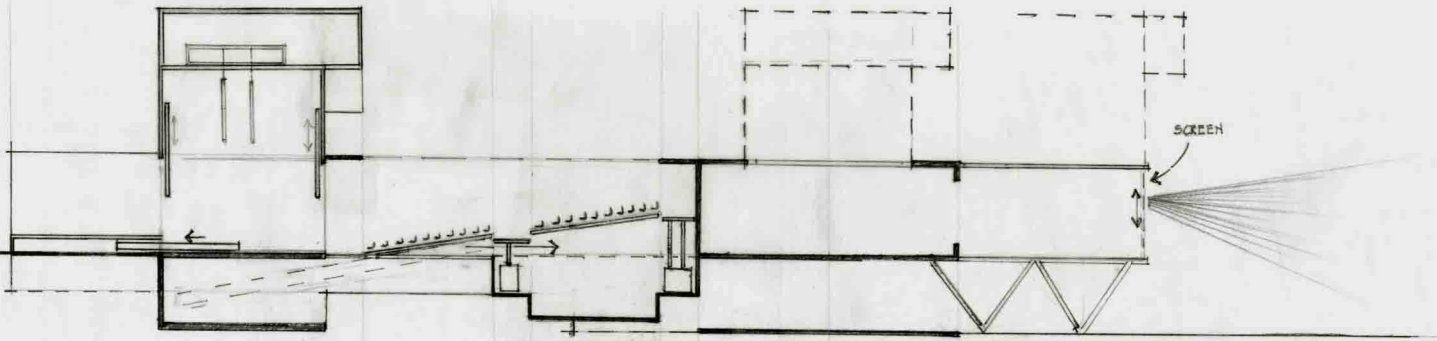


Fig 2(xii) - Theatre Self-Configurations inspired by Heath Robinson

[RIGHT] Fig 2(xiii) - Sketch of Theatre Components converting to allow for different spatial configurations

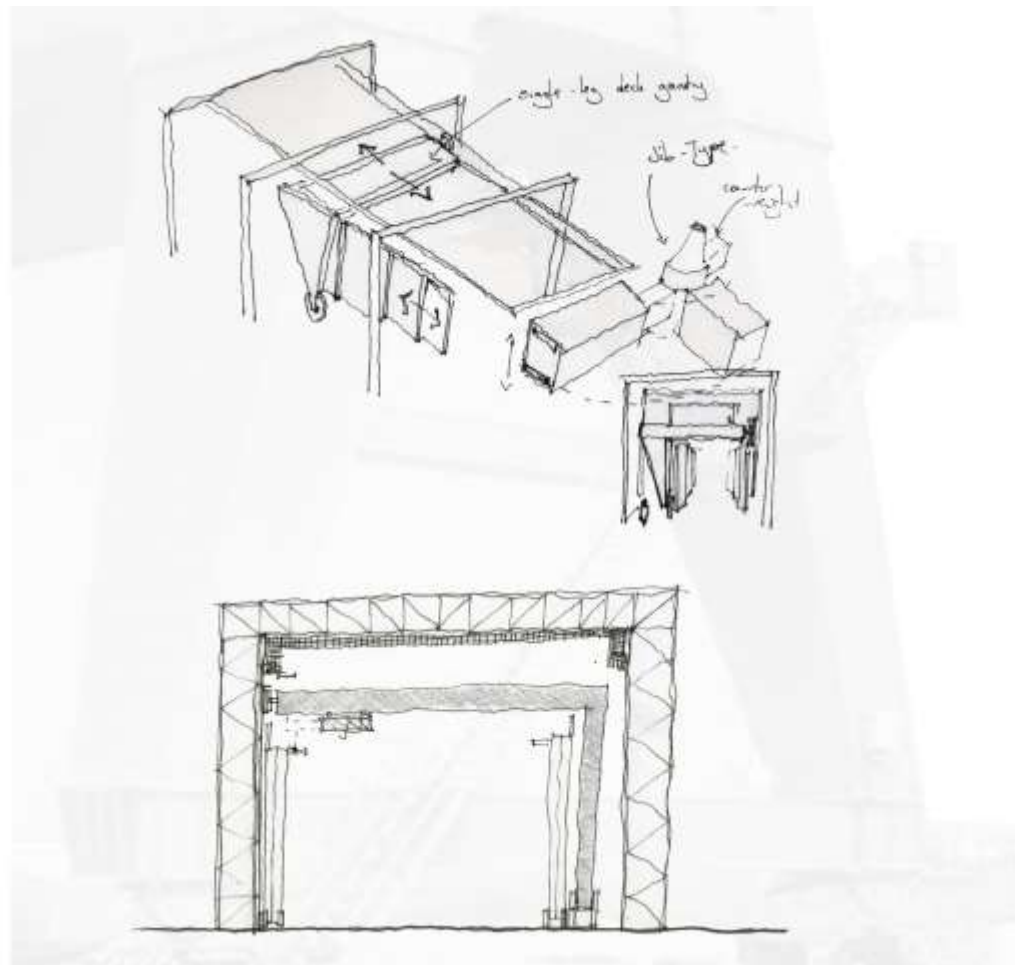


*[RIGHT]Fig 2(xiv)* - 3 Phase configuration of a theatre



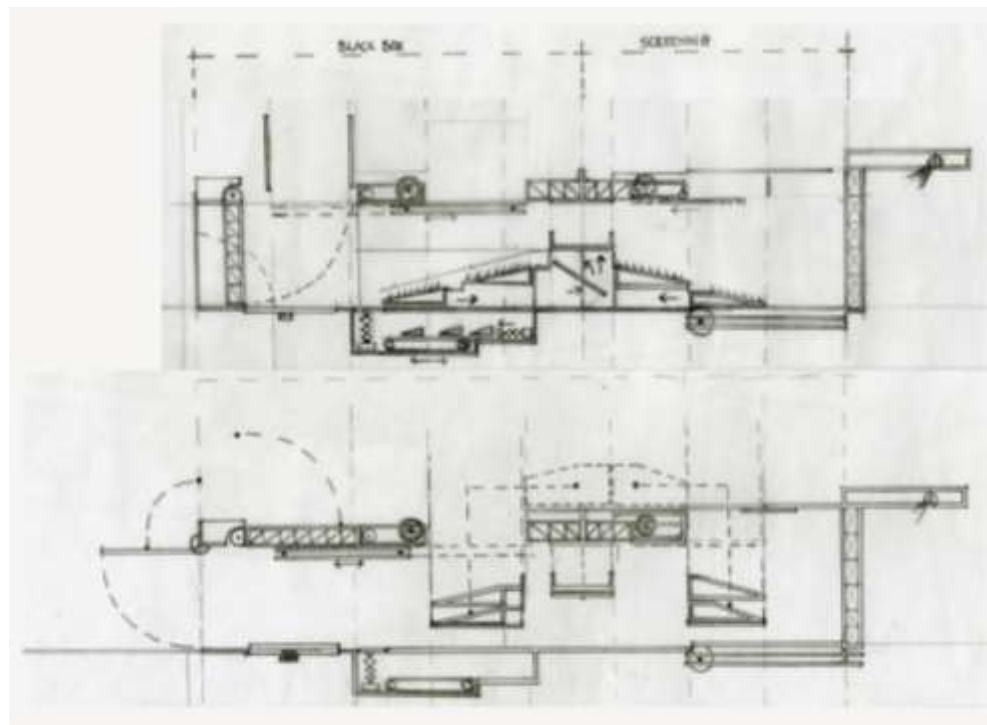
### 2.1.3 MECHANISMS OF ADAPTABILITY

- i. Mobility:* The adjustment and transportation of different objects across the building is achieved with cranes. As a tried and tested device, its durability is evident at harbours where it is subjected to harsh environmental conditions. The size and specification of the crane is realized according to the programmatic needs of the overall machine in transporting equipment and rearranging spaces. The horizontal movements of travel, whether linear (Gantry and Overhead Travel types) or rotational (Jib type) as well as the vertical movements of the hoist when picking and lowering objects embody its kinetic nature.

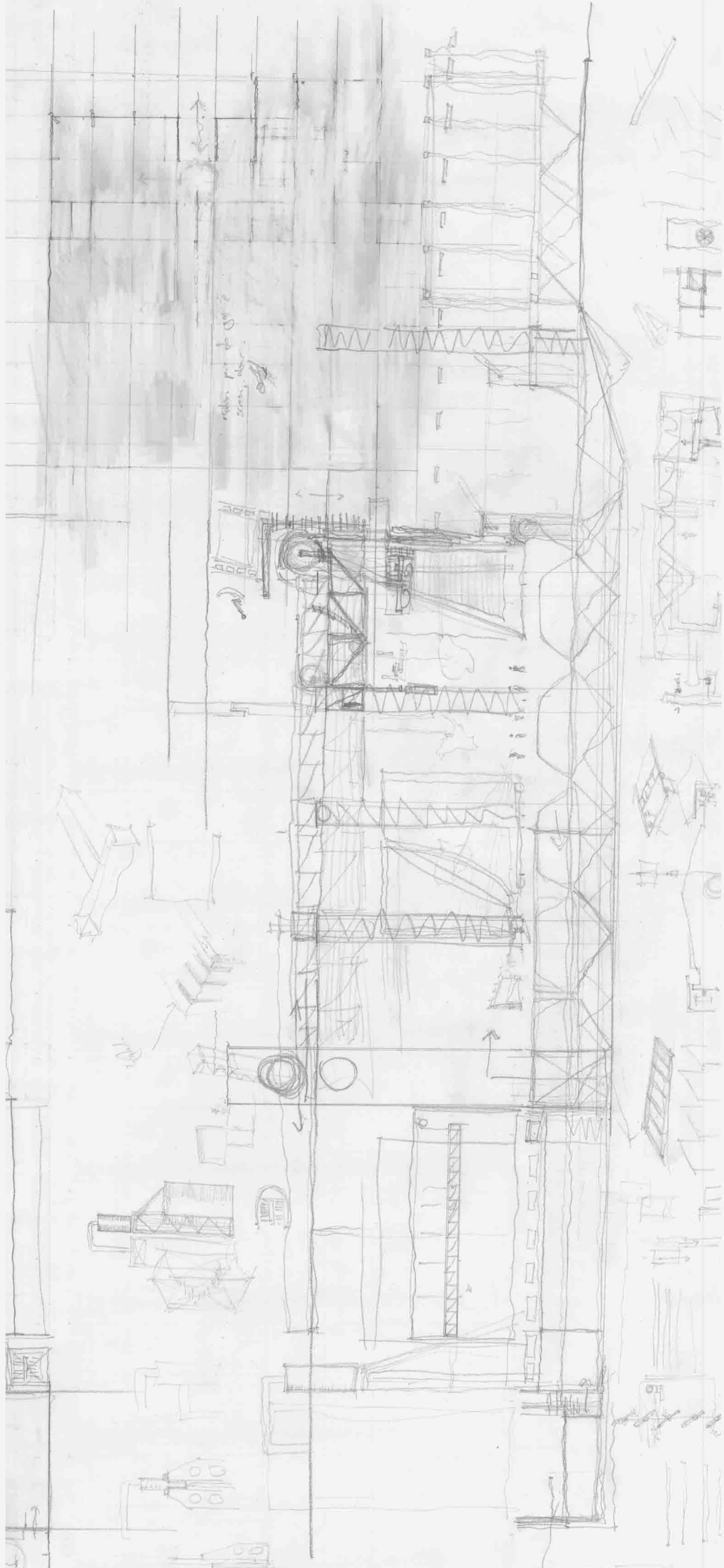


**Fig 2(xv)** - Sketches of Gantry Investigations

*ii. Gizmos:* The digital age has seen automation as a technological evolutionary stage where mechanical acts of motion have been replaced by easier mechanisms that do the work for the person. In this sense the opening and closing of an automatic sliding door or the motion censored lights have all but removed the very acts of doing that bring an awareness of a person's actions. Though having been made banal, the building looks to reintroduce some of these acts in a poeticised manner whereby the opening of a pivot door becomes an experience in itself where each act forces one to stop and be aware of their action - a prosthesis if you will, where mechanisms act as extensions of the human hand in getting certain parts of objects in motion. As Billie Tsien noted of Tom Kundig's work, as adults we spend so much time "accomplishing" tasks that we lose the ability to experience pleasure in the "doing". Tom's work takes your hand and says, "Stop for a moment and be aware of what you are doing and where you are ". This he notes as being accomplished through simple activities and reminds us how the small moments in life are precious (Ngo & Kundig, 2006:109).



*Fig 2(xvi) - Author's Gizmos*



eigenen Teil der Gasse  
Scheune, Natur

The building machine thus becomes a participatory instrument of discovery rather than an abstract carnival without human connection. The machinist intention of generating previously unseen spaces and programme embodies its ability to expose previously latent potentials on site.

*[LEFT] Fig 2(xvii) - Author's Concept Sketch of a Machine Building*



PART [03]  
**EMBODIED CINEMA AND TIME**  
[EVOKED eMOTION]

*[LEFT] Fig 3(i)* - Author's Sketch of a Cinematic Character

### 3.1 eMOTION CAPTURED

Cinematic expression is rarely portrayed without architecture in it. Architecture is used to set the stage for each scene, evoking the mood that the director wishes to project onto his or her audience. Pallasmaa (2001:17) notes how cinema constructs spaces in the mind which he terms 'mind-spaces', reflecting the inherent transient architecture of the human mind, thought and emotion. This mental exercise is comparable to the mental task of buildings and cities in the way in which they seek to structure our being in the world, articulating the surface of experiencing self and the world (Pallasmaa, 2001:17). As architecture structures space according to the rules of geometry, lived space, being experiential and felt transcends these rules and is filled with memory, dream and desire. The material (built architecture) and lived (felt) worlds are thus lived inseparably, being intertwined as experiential dimensions of one's reality. Mental images are transferred from the experiential realm of the architect to the mental realm of the observer, as the material building takes on the role of being a mediating object or image object (Pallasmaa, 2001:18). Similarly cinematic images are projected onto a screen (image object) as the director takes on the role of the architect, and as Italo Calvino (2001:18) points out, becomes identical to architecture as their mental experiences meander about independent of fixed boundaries. Both of the forms become ways of framing human experience, providing a platform of understanding the world.

"Although the situation of viewing a film turns the viewer into a body-less observer, the illusory cinematic space gives the viewer back his or her body, as the experiential haptic and motor space provides powerful kinaesthetic experiences. A film is viewed with the muscles and skin as much as by the eyes".

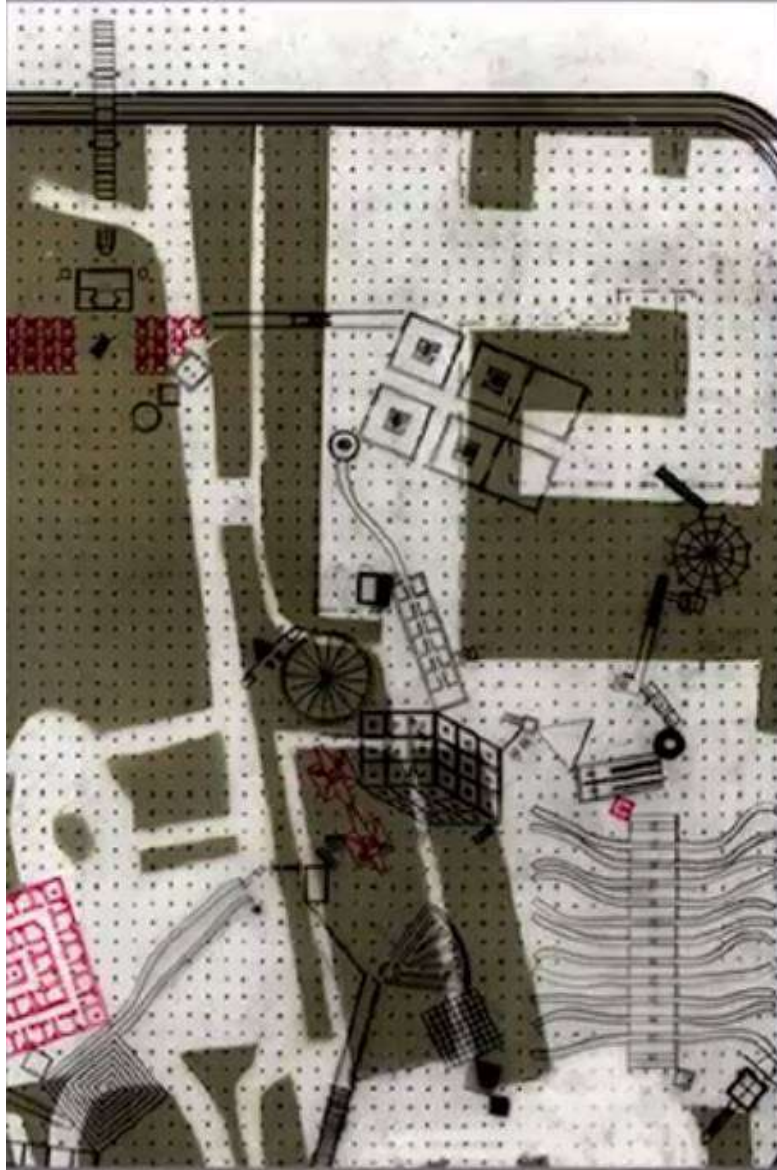
- Walter Benjamin  
(Pallasmaa, 2001:18)

Walter Benjamin's quote on the similarities of architecture and cinema underline how both are perceived to be primarily

visual, when in actuality they are also very much tactile arts. Citing René Spitz, Pallasmaa (2005:42) notes how perception begins in the oral cavity and in this way the eye touches, with the gaze implying an unconscious touch. As touch approaches and caresses distant spaces, vision reveals what touch already knows. Touch thus becomes the sensory mode which integrates our experience of the world and ourselves with even visual perceptions being united and integrated into the haptic continuity of self - our bodies remembering who we are and our place in the world (Pallasmaa, 2000:78). In this way the building through the integration of cinematic and architecture techniques intends to create a multisensory realm where multiple aspects of the human senses are stimulated.

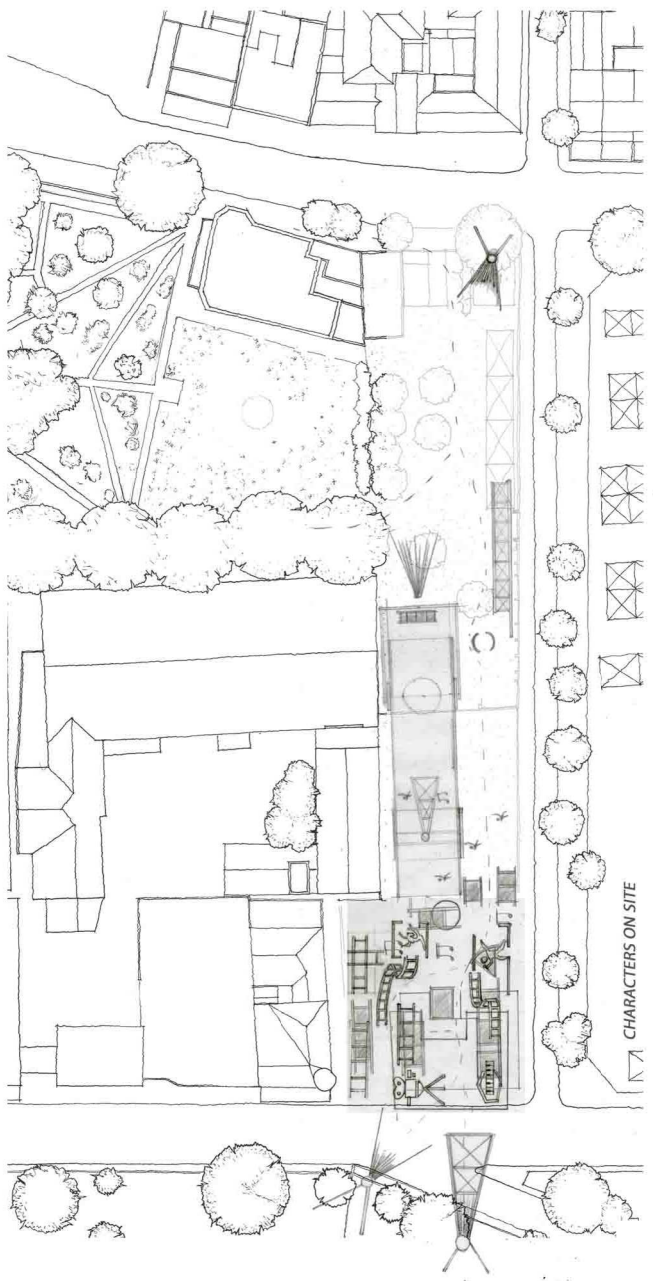
### **3.2 eMOTIONAl CHARACTERS**

The building's use of 'characters' conceives this idea from John Hejduk's 'Victims', an entry used for the Prinz-Albert-Palais competition for a memorial park in Berlin. Sited on a former Gestapo headquarters, the intention was for the project to grow incrementally. 67 structures were meant to occupy the site, and the incremental addition was to be seen as a 'construction of time', directed by the citizens of Berlin (Fabrizi, 2015). David Gersten noted of the structures that these 'victims' were overlaid in some cases over the plans of long gone buildings that used to inhabit the site (Gersten, D. 2017). In its own interpretation of 'victims' this dissertation projects characters onto the site. These being representative and the embodiment of the spatial needs and relationships of the film school become the departure point for the actual spatial planning and programme determinant on the site.



*Fig 3(ii) - John Hejduk's Victims*

[RIGHT] *Fig 3(iii) - Author's drawings of Characters on Parliament Precinct site*



CHARACTERS ON SITE



CRANE TECHNOLOGY FOR MOVEMENT



MODIFIED FACADES ARE TEMPORAL FACADES



ACTORS STUDIOS

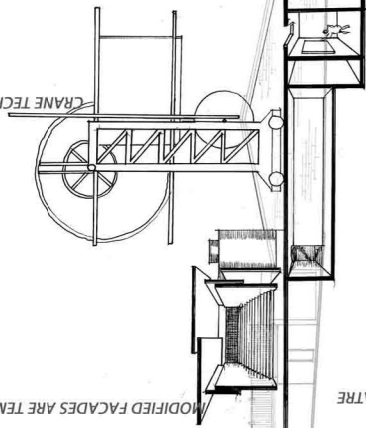


SCRIPTING AND NARRATIVE



MEDIA LOUNGE - FREE FILM WATCHING

SPECIAL EVENT THEATRICS  
(ARCHITECTURAL CARNIVAL)



ALTERNATIVE WAYS TO ADJUST THE MACHINE



ADJUSTABLE THEATRE

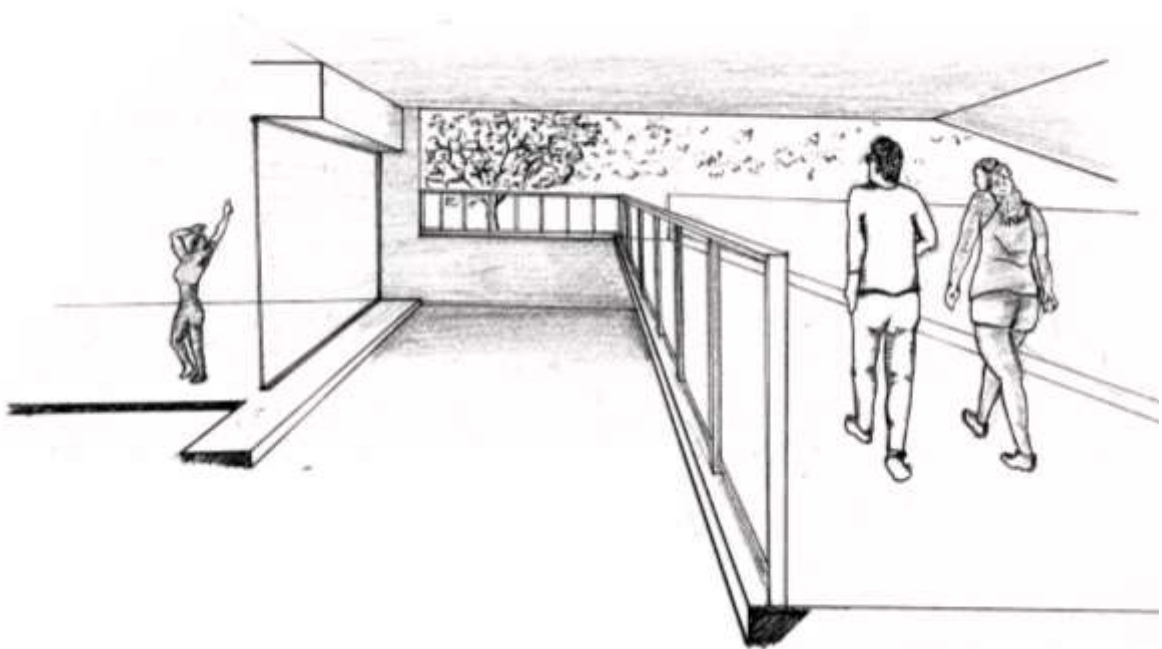
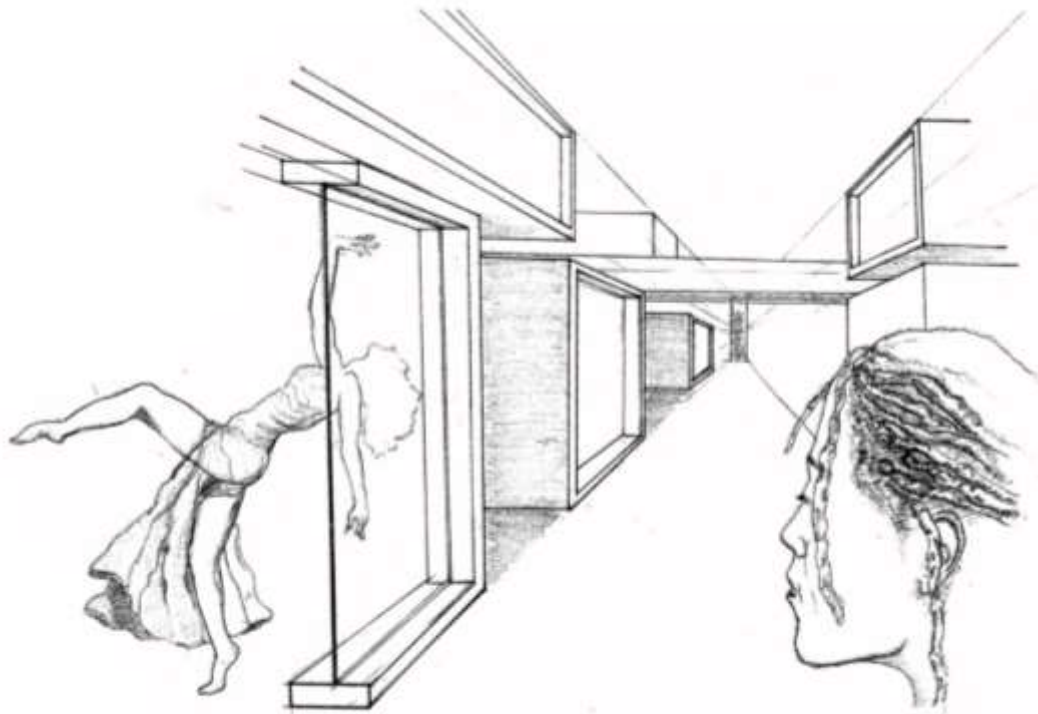




*Fig 3(iv)* - Neighbours as characters in Alfred Hitchcock's *Rear Window*

Alfred Hitchcock's movie *Rear Window* sets the stage of the all the scenes around framed characters that are seen from the Protagonist's Window (*Rear Window*, 1954).

[RIGHT] *Fig 3(v)* - Author's Sketches of 'characters' being watched in action by passers-by as they travel through the building



**The Spectacle/ The Performance**

**Production**



**Pre - Production**

**Post Production**

**Pre Production**

Initial Collaboration  
 Research and Writing  
 Screenplay drafts  
 Crew allocations  
 production scheduling  
 begin casting

**Spaces**

Administration spaces  
 Creative chambers and pods  
 conference and meeting spaces  
 Media library

**Production**

Complete casting  
 secured props equipment  
 rehearsal  
 shooting  
 editing

**Spaces**

Light and sound editing  
 edit suites  
 animation labs  
 costume  
 and make-up stores and suites  
 workshops  
 digital production

**Post - Production**

end shooting  
 sound editing and mixing  
 music composition (scores)  
 first and second cut  
 negative cutting  
 transfer to optical tracks  
 screening trials

**Spaces**

Recording Rooms  
 sound editing  
 screening room

**Spectacle**

Public viewing

**Spaces**

Film screening  
 Theatre

### 3.3 THE CHRONOLOGICAL CINEMATIC STREET

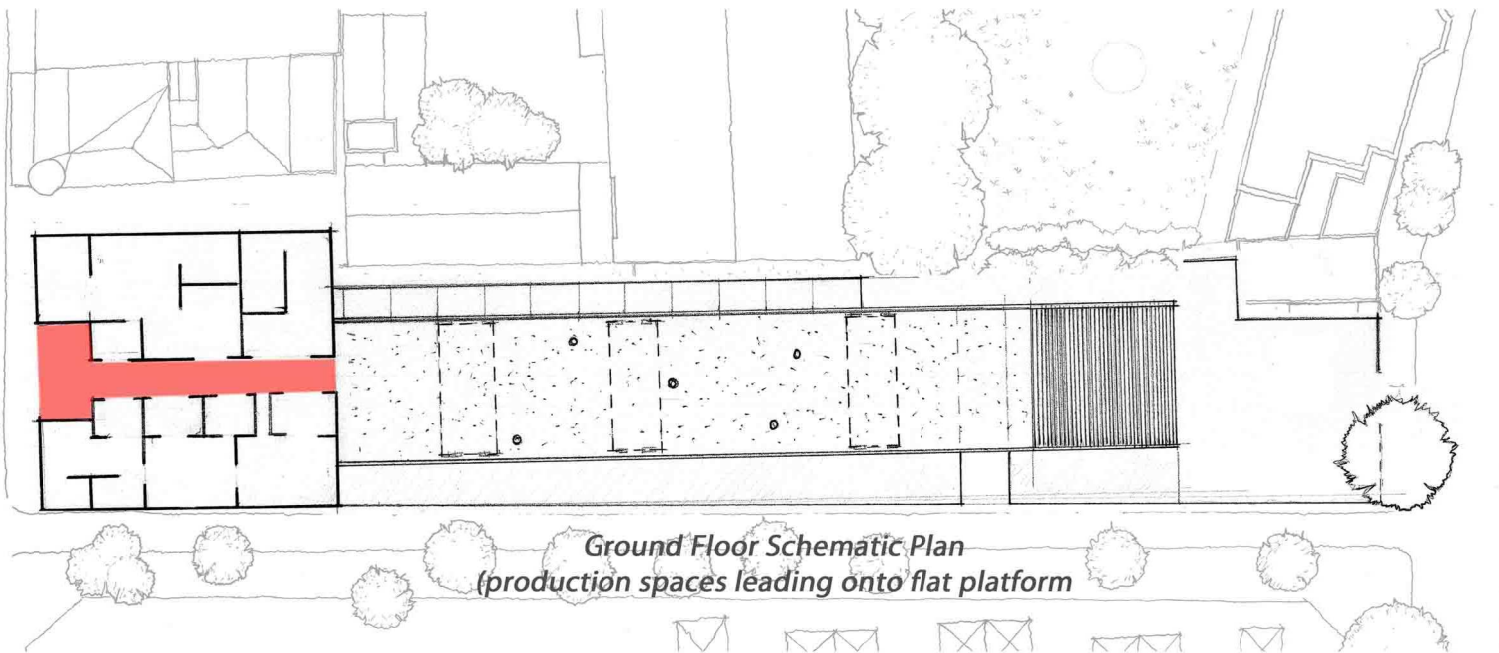
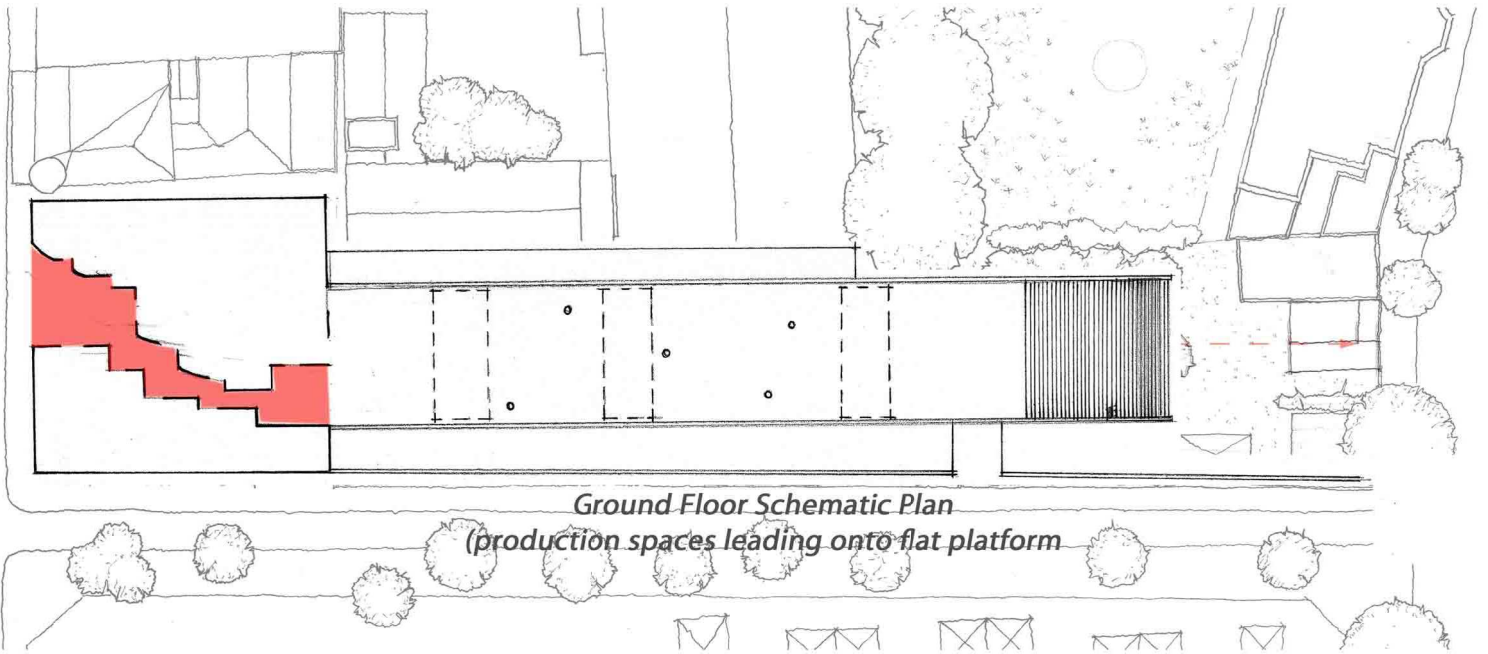
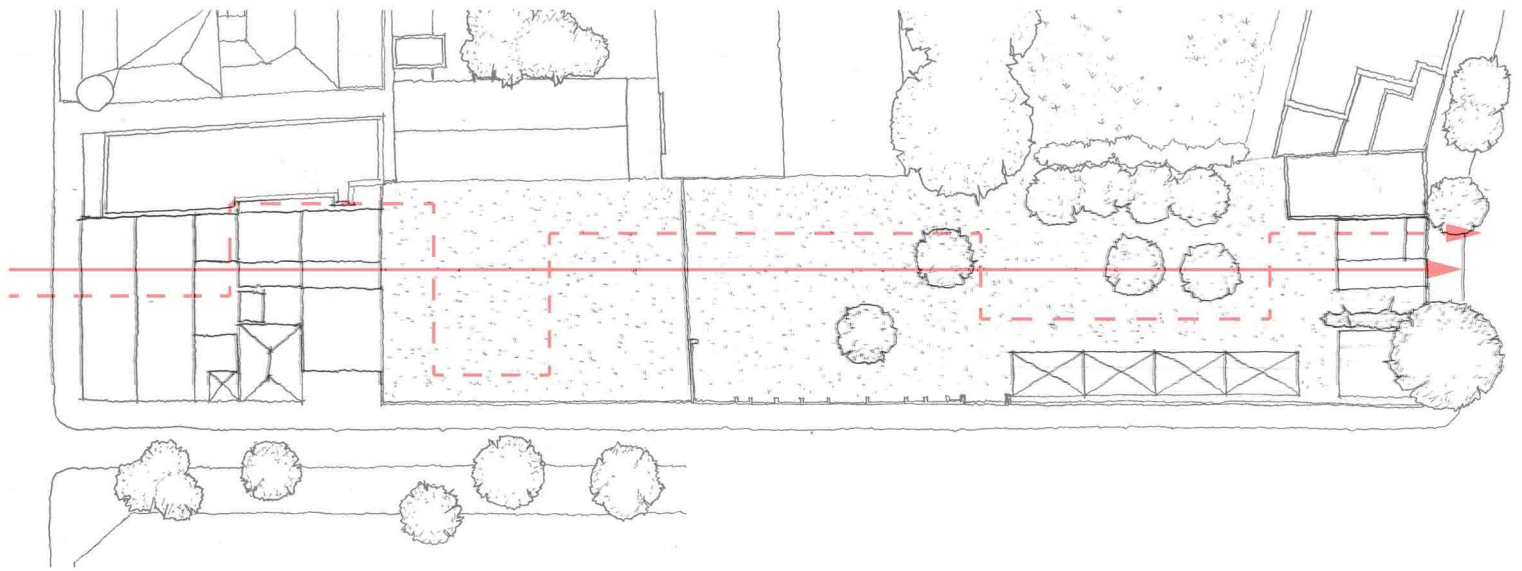
"Architecture exists, like cinema, in the dimension of time and movement. One conceives and reads a building in terms of sequences. To erect a building is to predict and seek effects of contrasts and linkage through which one passes... In the continuous shot/ sequence that a building is, the architect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

-Jean Nouvel (Pallasmaa, 2001:17)

Programmatic arrangement on site is conceived of as a thoroughfare, ordered in a manner that mimics film creation. The film is set in 4 different stages which are Pre-Production, Production, Post Production and the Spectacle. These are all connected by a 'cinematic street'. The street is meant to connect the interior spaces to each other whilst extending the experience to the greater urban scale (beyond the site). Compounding on Pallasmaa's depiction of film street, "A street in a film does not end at the edge of the screen: it expands all around the viewer as a network of streets, buildings and life situations" (Pallasmaa, 2001:21). In this way the 'greater outside' sees the characters traversing the streets as 'slow motion' shots. Similar to Richard Koeck's notes on the tectonics of film space (2013:35), these shots give us glimpses of the people crossing the street and coming out of the street.

*LEFT Fig 3 (vi) - Ordering through Film Making Chronology*

*NEXT PAGE [RIGHT] Fig 3 (vii) - Cinematic Street Access Strategy*



### 3.3.1 PRE-PRODUCTION

As the start of the spatial sequence, it is realised as spaces of the exchange and testing of ideas. Collaboration spaces and eating spaces are located in this zone, along with research and screenwriting pods to stimulate creativity. It attempts to be as open as possible, allowing penetration of light, in an open-ended creative hub. The zone also depicts the beginning of the 'characters' mentioned before and in this space, lines are blurred between the public and the creatives (students), allowing for un-biased dialogue and exchange.

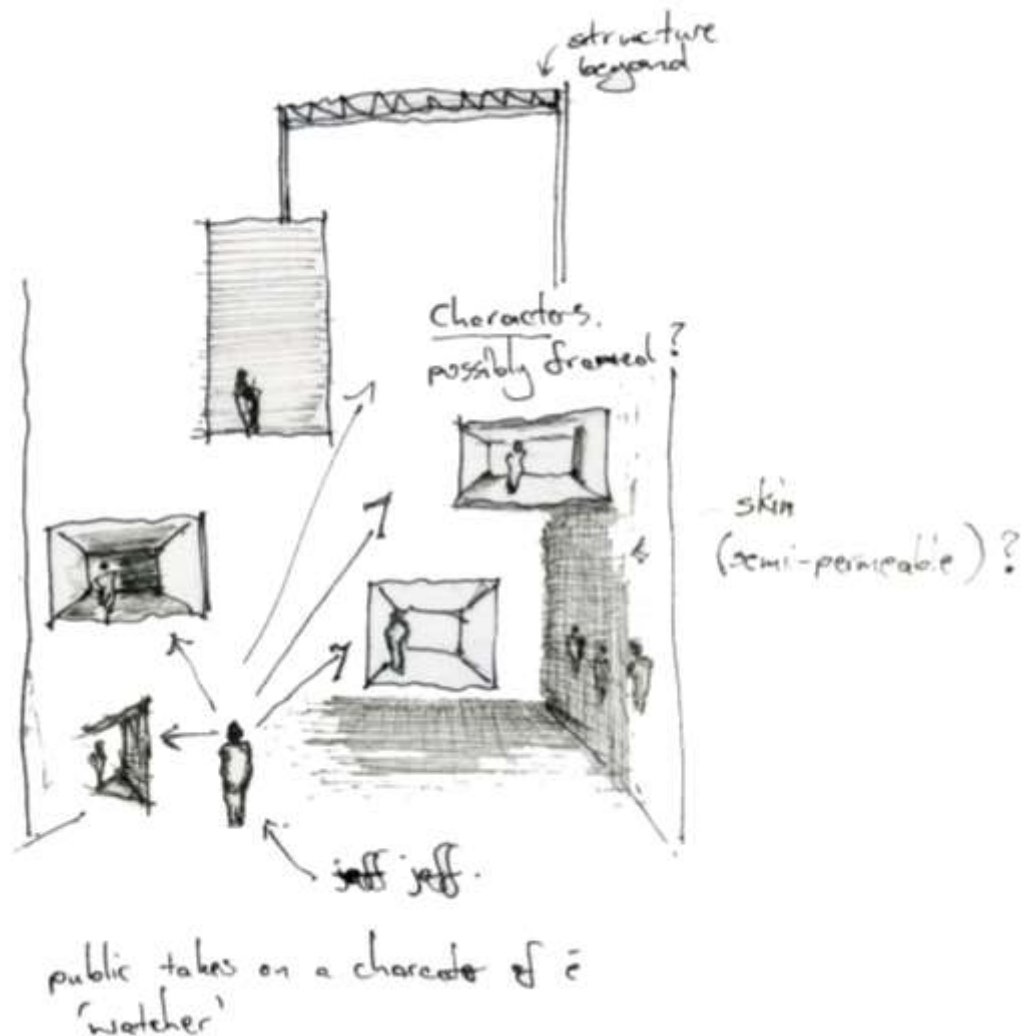


Fig 3 (viii) - Pre-Production Characters

### 3.3.2 PRODUCTION

Classified as the second zone in the street, the need to conceal the inner workings of production see its presence placed as a giant black box. The intention with this is to conceal and cover what happens behind the scenes. Spaces found here constitute learning and production spaces such as edit and animation suites along with sound production spaces connected to film production areas like soundstages, workshops and actors' black box rehearsal areas. Cancelled out from the distractions of the outside the black box intends to be a place for ultimate production and is identified with narrow corridors or streets that 'encourage' movement to working spaces.

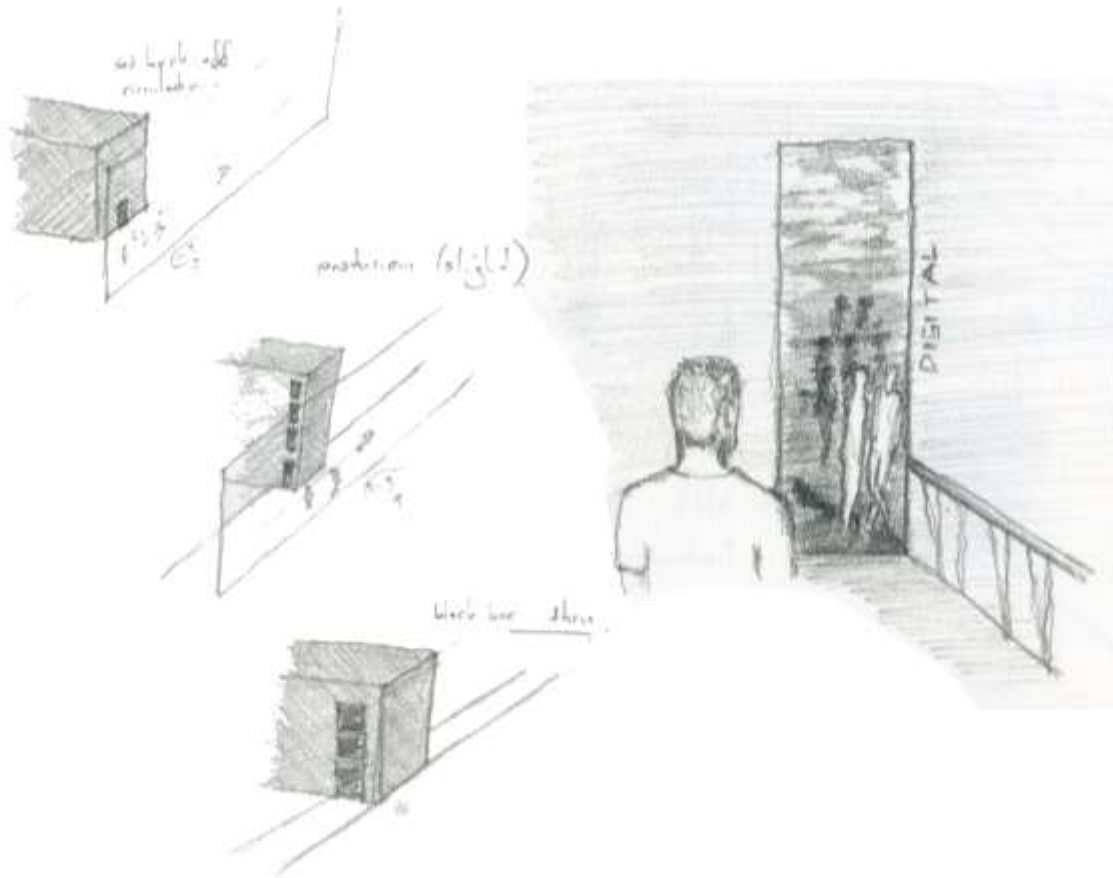


Fig 3 (ix) - The Black Box

### 3.3.2 POST-PRODUCTION

As final editing and critique spaces these are the last line of introspection prior to releasing the creations to the public. Characterised by dim lighting along with meeting spaces, these entail screening rooms where the final production and presentations are done before films are ready to be shown to the general public.

It is worth noting that the Production areas are not accessed directly off the cinematic street as they are intended to be kept away from the public. Not only as 'protection' but this is meant to stir curiosity, inducing excitement to see the final creation when it is finally released.



*Fig 3 (x) - Cinematic Street Atmosphere*

### 3.3.3 THE SPECTACLE

The supposed end of the strip (the idea is that the strip goes beyond the site - experiences in the building along the street see people pick up memories that they take with them beyond the site to the greater urban space) sees a meeting, much like with film of the Protagonists (Creators/Students) and the Antagonists (Audience/critics). Spaces here are modified in real time according to the needs of its inhabitants in that given moment. From Film Screening to Theatre to exhibitions these spaces are configured and reconfigured in full view of people by gantries and mechanical devices. Stairs act as entrance point for audience and then convert to become film viewing seating, giant hanger doors allow for open-air or enclosed film watching. Hoists pick up an entire black box and convert it from actor's rehearsal space to performing stage. Hydraulic floors act as stage prop elevators to raised stages for actors. Linear gantries pick up background scenery props from workshops to sound stages. Walls move and open up spaces to allow the additions of extra objects in different rooms. The building realises its technological essence through these intended acts whilst as an architectural spectacle become a live show where both machine and human are participants.

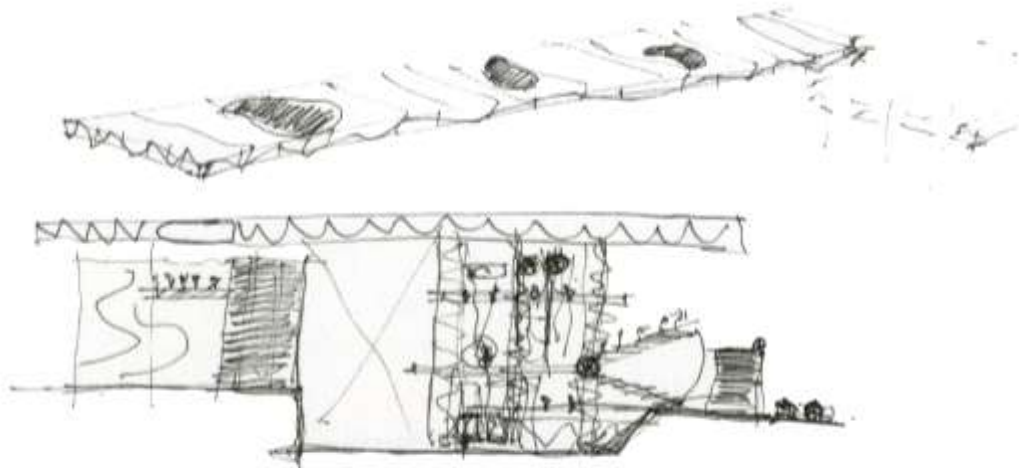
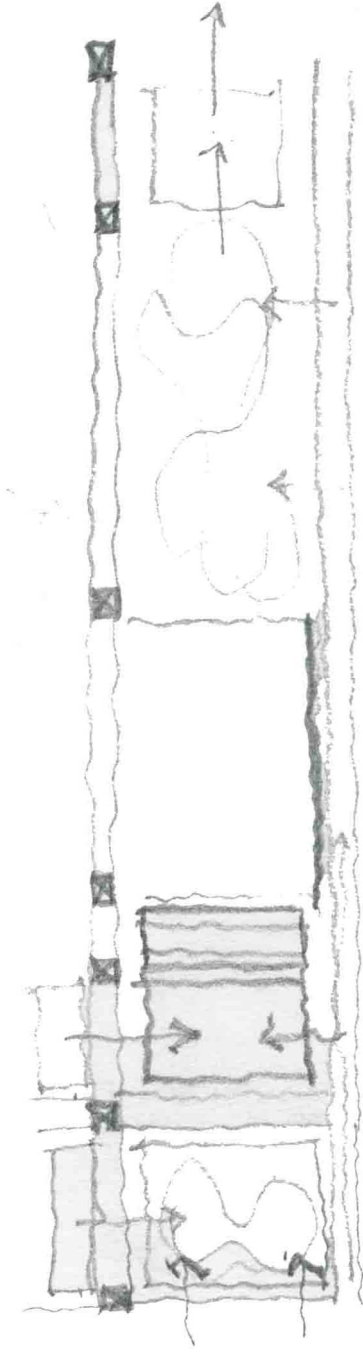
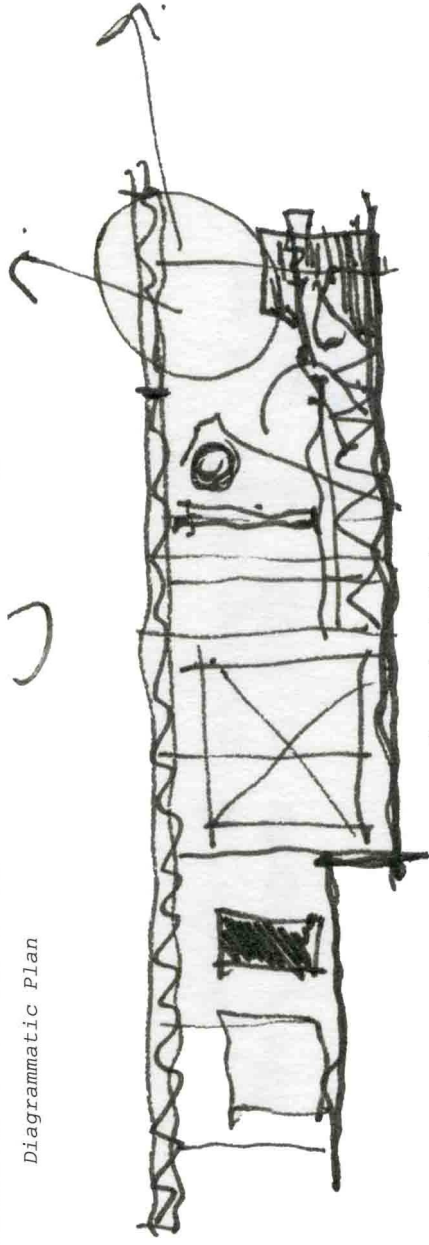


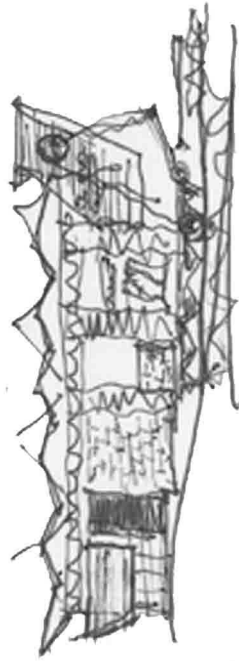
Fig 3 (xi) - Author's Film School Building Conceptual Sketch



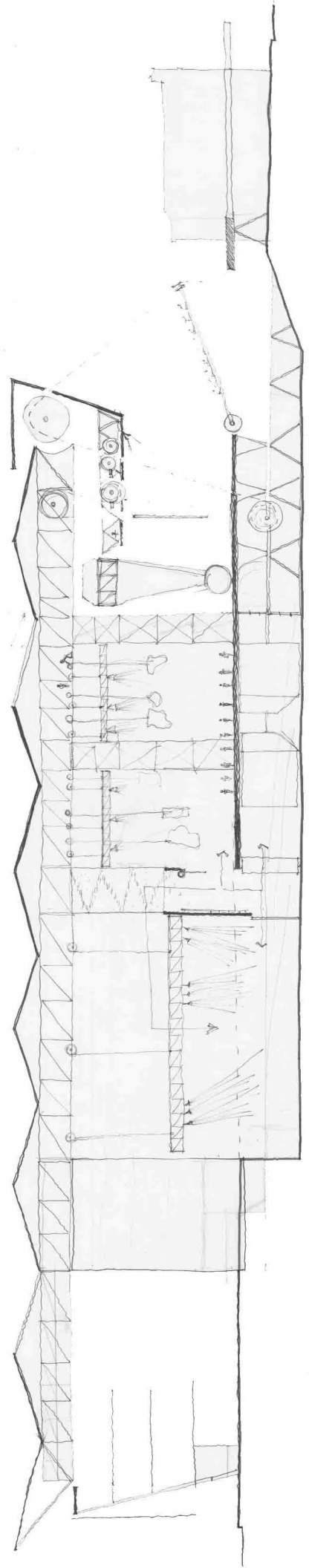
Diagrammatic Plan



Conceptual Section



Conceptual Section



Sectional Exploration

Fig 4 (i) - Conceptual Drawings

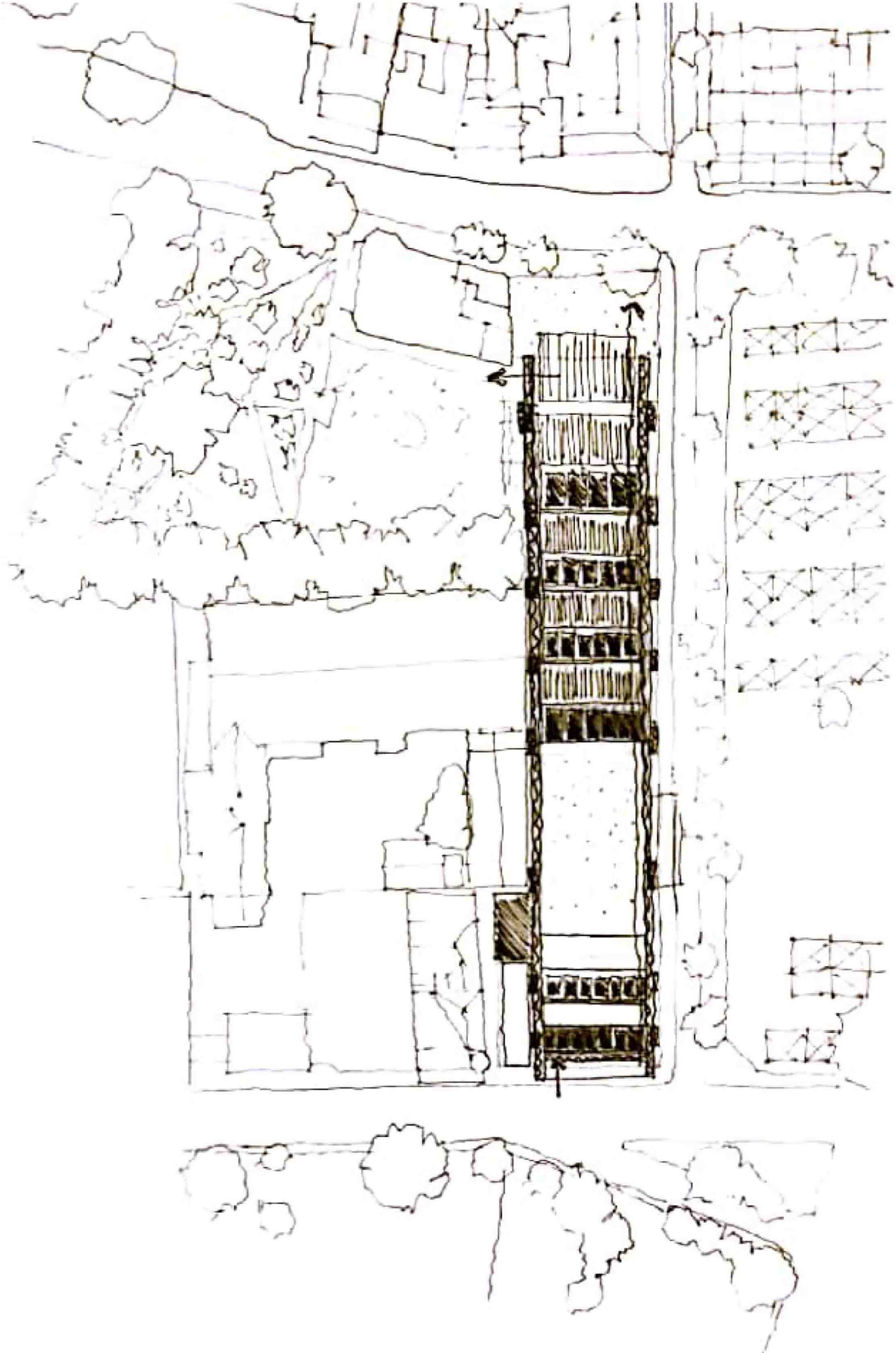


Fig 4 (ii) - Site Plan

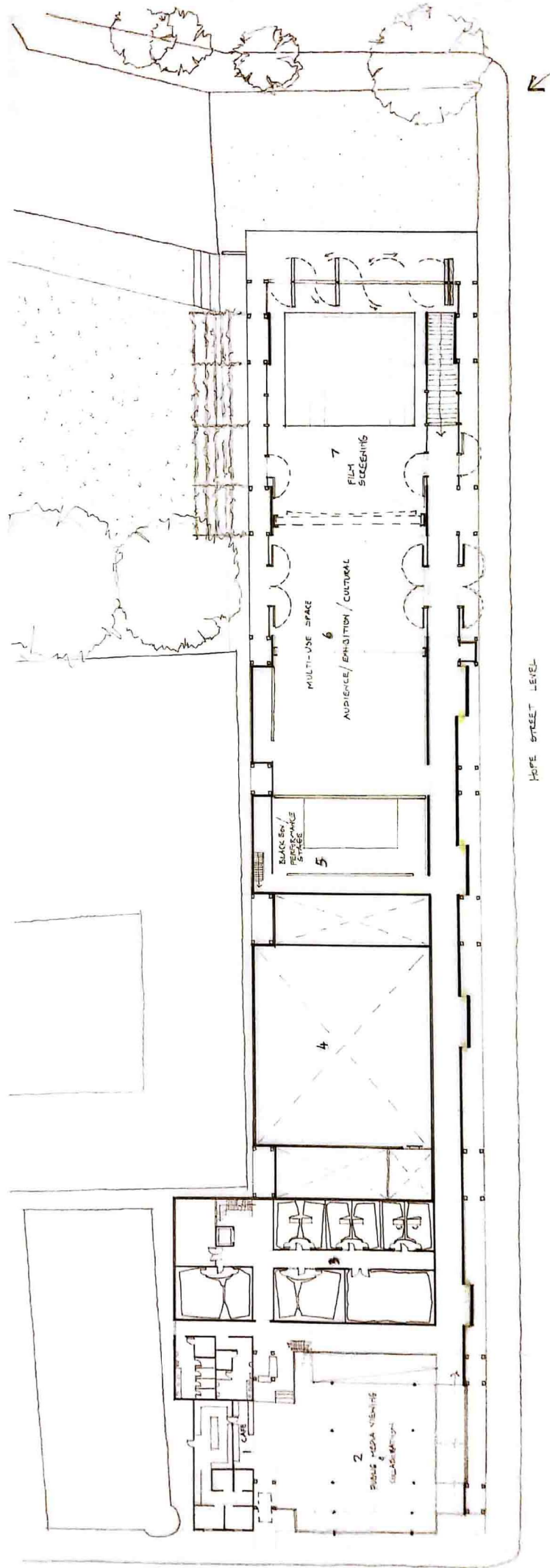
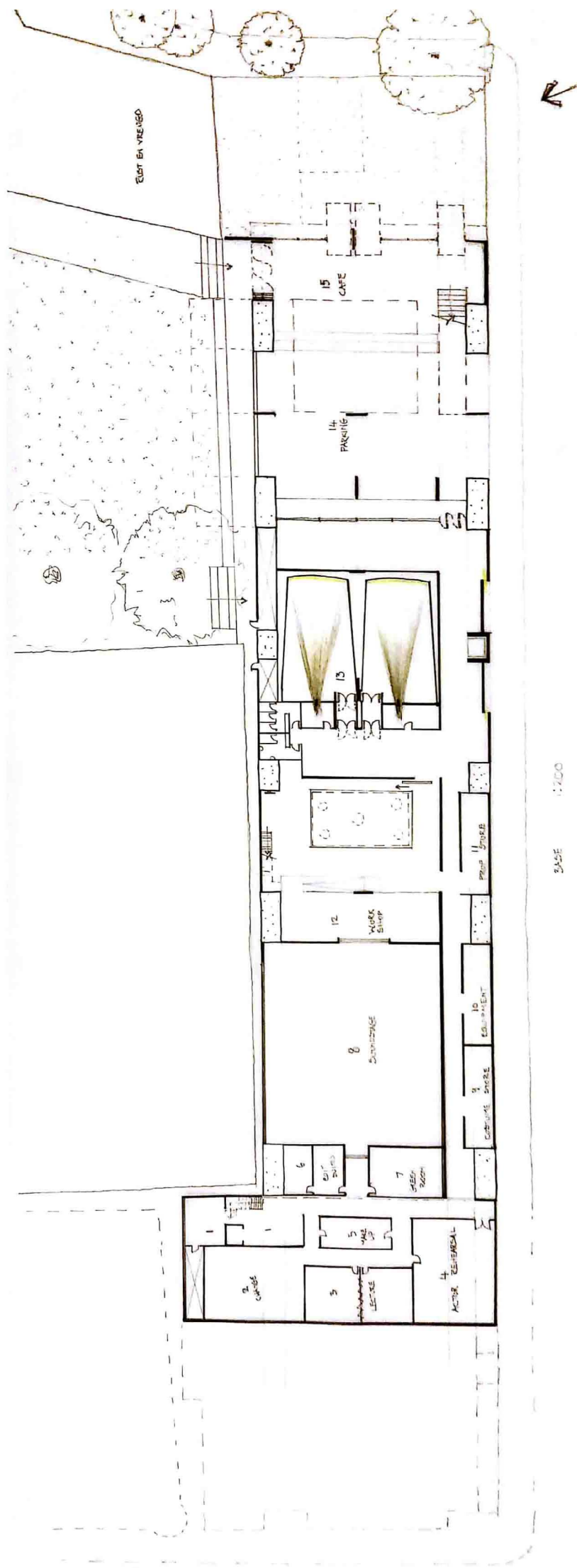


Fig 4 (iii) - Ground Plan



BASE 1:200

Fig 4 (iv) - Base Plan

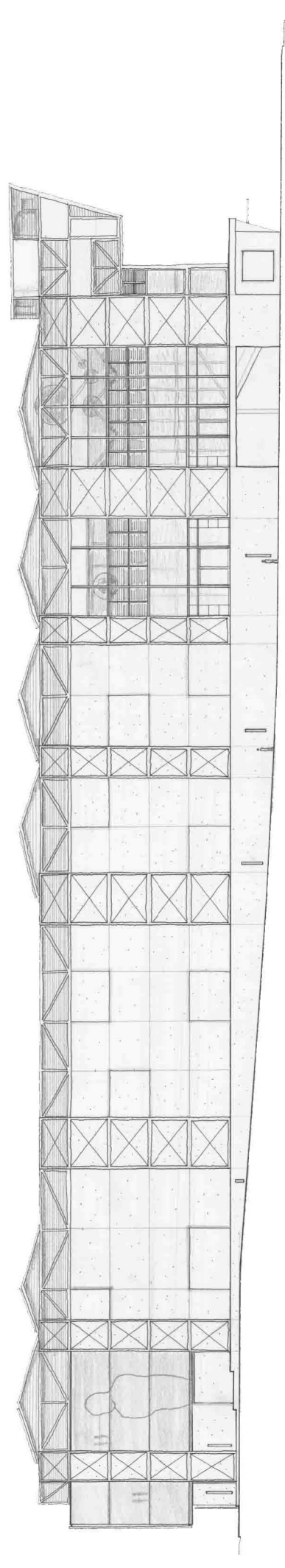
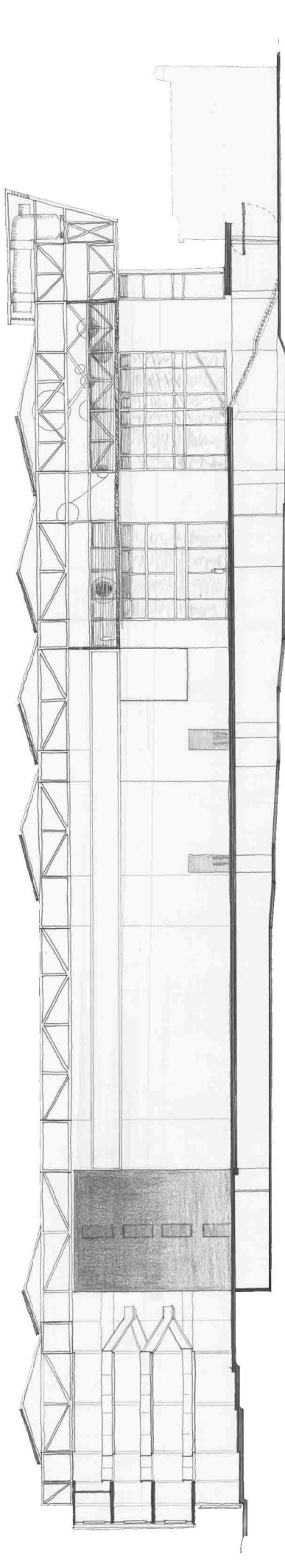
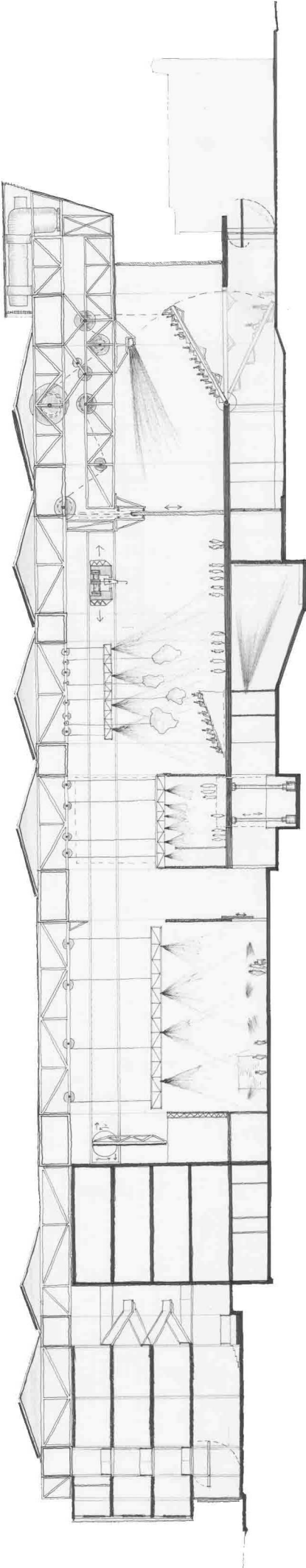


Fig 4 (v) - Sections and Elevations

**INTRO**

**Fig a[i]** Sketch of a Machine

- Sketch. Vinyu, A. 2017

**Fig a[ii]** Conceptual Model exploring Structure

- Concept Model. Vinyu, A. 2017

**PART 1**

**Fig 1[i]** Sketch of on the alienating landscape of buildings in the city

- Sketch. Vinyu, A. 2017

**Fig 1[ii]** Sketch of a cyborg

- Sketch. Vinyu, A. 2017

**Fig 1[iii]** Macro Context Map

- Adapted from: Google Maps. 2017. Cape Town. South Africa. Available: <https://www.google.co.za/maps/place/Cape+Town/@-33.9301723,18.4193305,161m/data=!3m1!1e3!4m5!3m4!1s0x1dcc500f8826eed7:0x687fe1fc2828aa87!8m2!3d-33.9248685!4d18.4240553>

**Fig 1[iv]** Aerial Map of Parliament Precinct

- Adapted from: Google Maps. 2017. Cape Town. South Africa. Available: <https://www.google.co.za/maps/place/Cape+Town/@-33.9301723,18.4193305,161m/data=!3m1!1e3!4m5!3m4!1s0x1dcc500f8826eed7:0x687fe1fc2828aa87!8m2!3d-33.9248685!4d18.4240553>

**Fig 1[v]** Site Contextual Photos

- Photographs by Vinyu, A. 2017. Photoshop Image

**Fig 1[vi]** Rust en Vreugd Site Photos & Restoration Drawings

- Photographs by Vinyu, A. 2017. Photoshop image
- Adapted from Construction drawings by Revel Fox & Partners.

**Fig 1[vii]** Historical Evolution of the Parliament Precinct Block

- Adapted from: Google Maps. 2017. Cape Town. South Africa. Available: <https://www.google.co.za/maps/place/Cape+Town/@-33.9301723,18.4193305,161m/data=!3m1!1e3!4m5!3m4!1s0x1dcc500f8826eed7:0x687fe1fc2828aa87!8m2!3d-33.9248685!4d18.4240553>

## **PART 2**

**Fig 2[i].** Author's composition inspired by The Matrix showing an interpretation of the modern buildings as packaged objects

- Adapted from The Matrix [DVD]. 1999. Produced by Joel Silver & Directed by The Wachowski Brothers. USA: Warner Bros

**Fig 2[ii].** Author's abstract sketch of machine parts - Essence

- Sketch. Vinyu, A. 2017

**Fig 2[iii].** Author's sketch of machine on site

- Sketch. Vinyu, A. 2017

**Fig 2[iv].** Author's sketch of static vs kinetic machine on site

- Sketch. Vinyu, A. 2017

**Fig 2[v].** Author's sketch of exploring sliding door mechanisms on suspended rail

- Sketch. Vinyu, A. 2017

**Fig 2(vi) -** Opera House Layout Sketch

- Sketch. Vinyu, A. 2017

**Fig 2(vii) -** Concert Hall Layout Sketch

- Sketch. Vinyu, A. 2017

**Fig 2(viii) -** Recital Hall Layout Sketch

- Sketch. Vinyu, A. 2017

**Fig 2(ix) -** Dance Theatre layout Sketch

- Sketch. Vinyu, A. 2017

**Fig 2(x) -** Drama Theatre Formats

- Sketch. Vinyu, A. 2017

**Fig 2(xi) -** Theatre Configurations

- Sketch. Vinyu, A. 2017

**Fig 2(xii) -** Theatre Self-Configurations inspired by Heath Robinson

- Sketch. Vinyu, A. 2017

**Fig 2(xiii) -** Sketch of Theatre Components converting to allow for different spatial configurations

- Sketch. Vinyu, A. 2017

**Fig 2(xiv) -** 3 Phase configuration of a theatre

- Sketch. Vinyu, A. 2017

**Fig 2(xv)** - Sketches of Gantry Investigations

- Sketch. Vinyu, A. 2017

**Fig 2(xvi)** - Author's Gizmos

- Sketch. Vinyu, A. 2017

**Fig 2(xvii)** - Author's Concept Sketch of a Machine Building

- Sketch. Vinyu, A. 2017

### **PART 3**

**Fig 3(i)** - Author's Sketch of a Cinematic Character

- Sketch. Vinyu, A. 2017

**Fig 3(ii)** - John Hejduk's Victims

- Sketch. Vinyu, A. 2017

**Fig 3(iii)** - Author's drawings of Characters on Parliament Precinct site

- Sketch collage. Vinyu, A. 2017

**Fig 3(iv)** - Neighbours as characters in Alfred Hitchcock's Rear Window

- Available:

<http://jmellorscinematography.blogspot.co.za/2012/12/rear-window-alfred-hitchcock-1954.html> (2017, August 10)

**Fig 3(v)** - Author's Sketches of 'characters' being watched in action by passers-by as they travel through the building

- Sketch. Vinyu, A. 2017

**Fig 3 (vi)** - Film Making Chronology Ordering on Site

- Photoshop. Vinyu, A. 2017

**Fig 3 (vii)** - Cinematic Street Access Strategy

- Sketch. Vinyu, A. 2017

**Fig 3 (viii) - Pre-Production Characters**

- Sketch. Vinyu, A. 2017

**Fig 3 (ix) - The Black Box**

- Sketch. Vinyu, A. 2017

**Fig 3 (x)** - Cinematic Street Atmosphere

- Sketch. Vinyu, A. 2017

**Fig 3 (xi)** - Overall Conceptual Sketch

- Sketch. Vinyu, A. 2017

**PART 4**

**Fig 4 (i)** - Concept Drawings and Diagrams

- Sketch. Vinyu, A. 2017

**Fig 4 (ii)** - Site Plan

- Sketch. Vinyu, A. 2017

**Fig 4 (iii)** - Ground Plan

- Sketch. Vinyu, A. 2017

**Fig 4 (iv)** - Base Plan

- Sketch. Vinyu, A. 2017

**Fig 4 (v)** - Sections and Elevations

- Sketch. Vinyu, A. 2017

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*Rear Window* [DVD]. 1954. Screenplay by John Michael Hayes & Directed by A. Hitchcock. New York, USA: Paramount Pictures

Yiannoudes, S. (2016). *Architecture and Adaptation: From Cybernetics to Tangible Computing*. New York: Routledge

## APPLICATION FORM

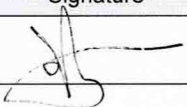
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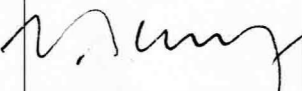

Any person planning to undertake research in the Faculty of Engineering and the Built Environment (EBE) at the University of Cape Town is required to complete this form **before** collecting or analysing data. The objective of submitting this application *prior* to embarking on research is to ensure that the highest ethical standards in research, conducted under the auspices of the EBE Faculty, are met. Please ensure that you have read, and understood the **EBE Ethics in Research Handbook** (available from the UCT EBE, Research Ethics website) prior to completing this application form: <http://www.ebe.uct.ac.za/usr/ebe/research/ethics.pdf>

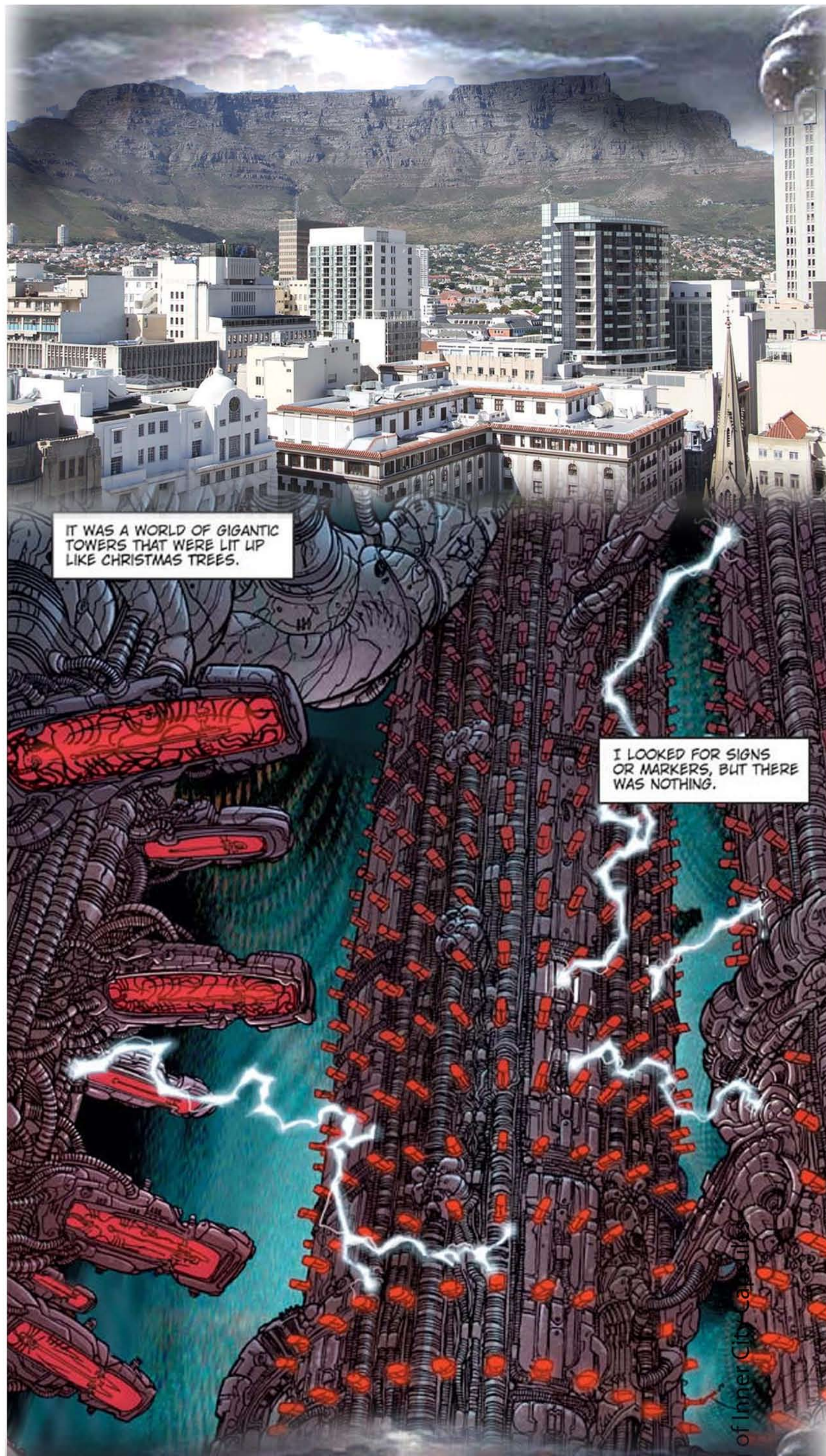
| APPLICANT'S DETAILS  |  |
|--|--|
| Name of principal researcher, student or external applicant                |  |
| Alfred Vinyu   |  |
| Department   |  |
| Architecture and Planning and Geomatics                                    |  |
| Preferred email address of applicant:                                      |  |
| Alfie_vinyu@yahoo.com  |  |
| If a Student   | Your Degree:<br>e.g., MSc, PhD, etc.,  |
|  | Masters in Architecture (Professional) |
|  | Name of Supervisor (if supervised):    |
|  | Nic Coetzer                            |
| If this is a research contract, indicate the source of funding/sponsorship |  |
| Click here to enter text.  |  |
| Project Title  |  |
| Kinetic eMotion  |  |

**I hereby undertake to carry out my research in such a way that:**

- there is no apparent legal objection to the nature or the method of research; and
- the research will not compromise staff or students or the other responsibilities of the University;
- the stated objective will be achieved, and the findings will have a high degree of validity;
- limitations and alternative interpretations will be considered;
- the findings could be subject to peer review and publicly available; and
- I will comply with the conventions of copyright and avoid any practice that would constitute plagiarism.

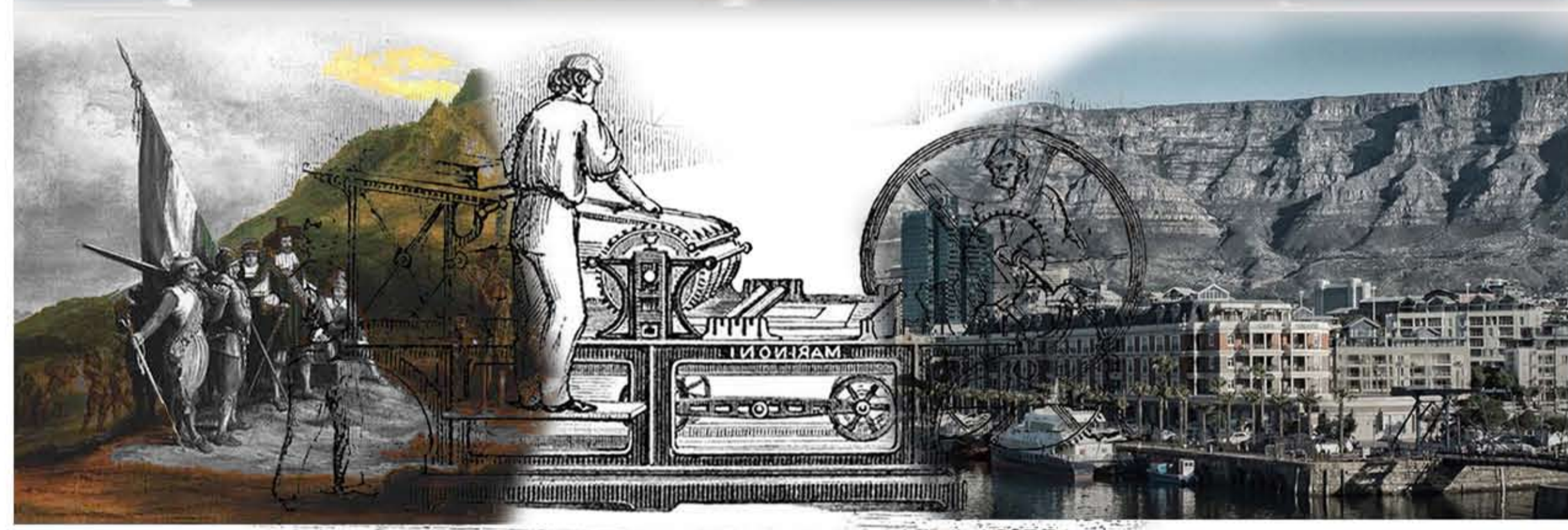
| SIGNED BY   | Full name    | Signature  | Date        |
|---|--------------|--|-------------|
| Principal Researcher/<br>Student/External applicant | Alfred Vinyu |  | 23 Jun 2017 |

| APPLICATION APPROVED BY  | Full name   | Signature  | Date        |
|--|-------------|--|-------------|
| Supervisor (where applicable)  | Nic Coetzer |  | 23 Jun 2017 |
| HOD (or delegated nominee)<br>Final authority for all applicants who have answered NO to all questions in Section 1; and for all Undergraduate research (Including Honours). | Iain Low    |  | 23 Jun 2017 |
| Chair : Faculty EIR Committee<br>For applicants other than undergraduate students who have answered YES to any of the above questions.                                       |             |  |             |



IT WAS A WORLD OF GIGANTIC TOWERS THAT WERE LIT UP LIKE CHRISTMAS TREES.

I LOOKED FOR SIGNS OR MARKERS, BUT THERE WAS NOTHING.



HISTORICAL MANUFACTURE OF MODERN DAY NARRATIVE

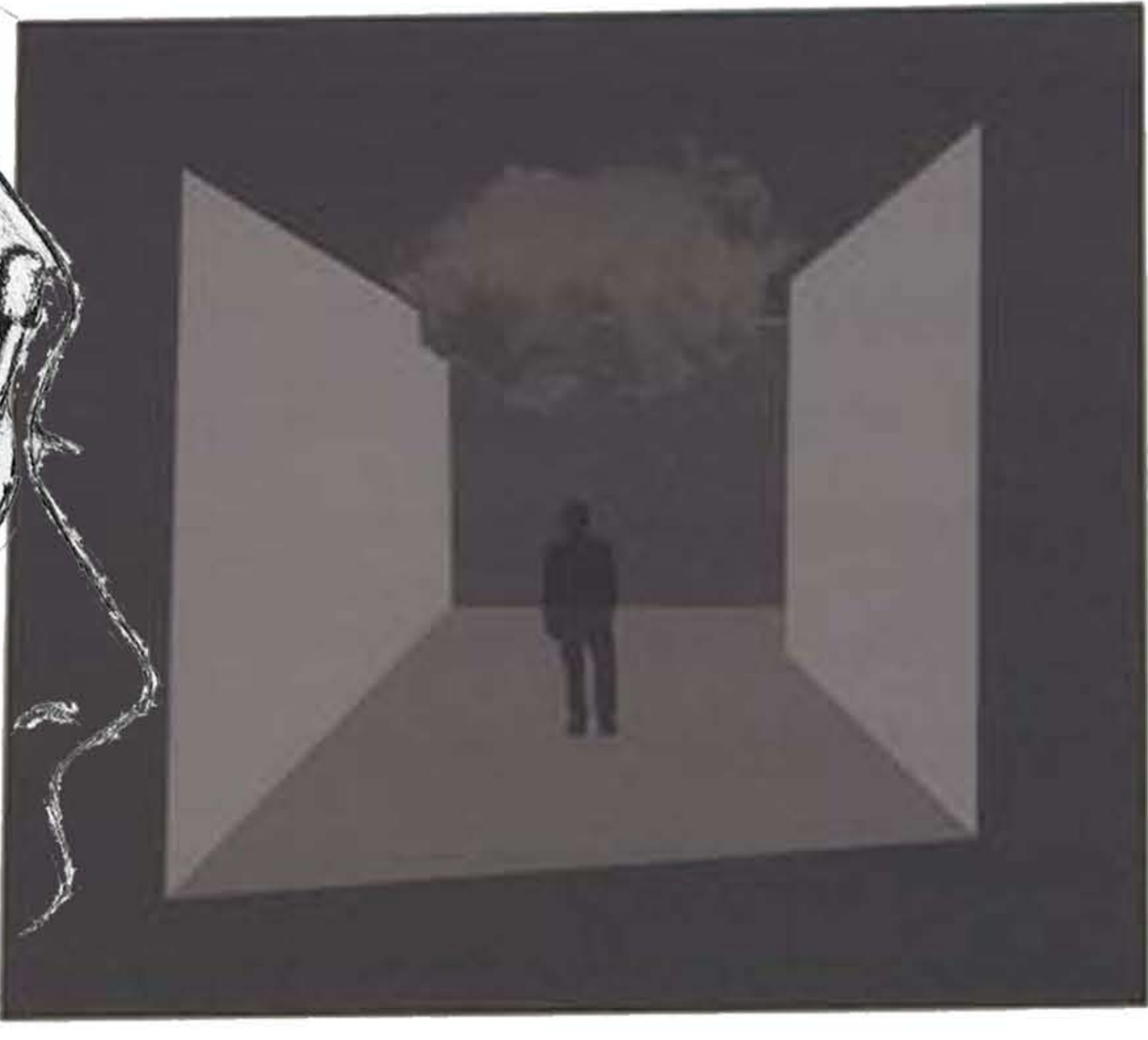
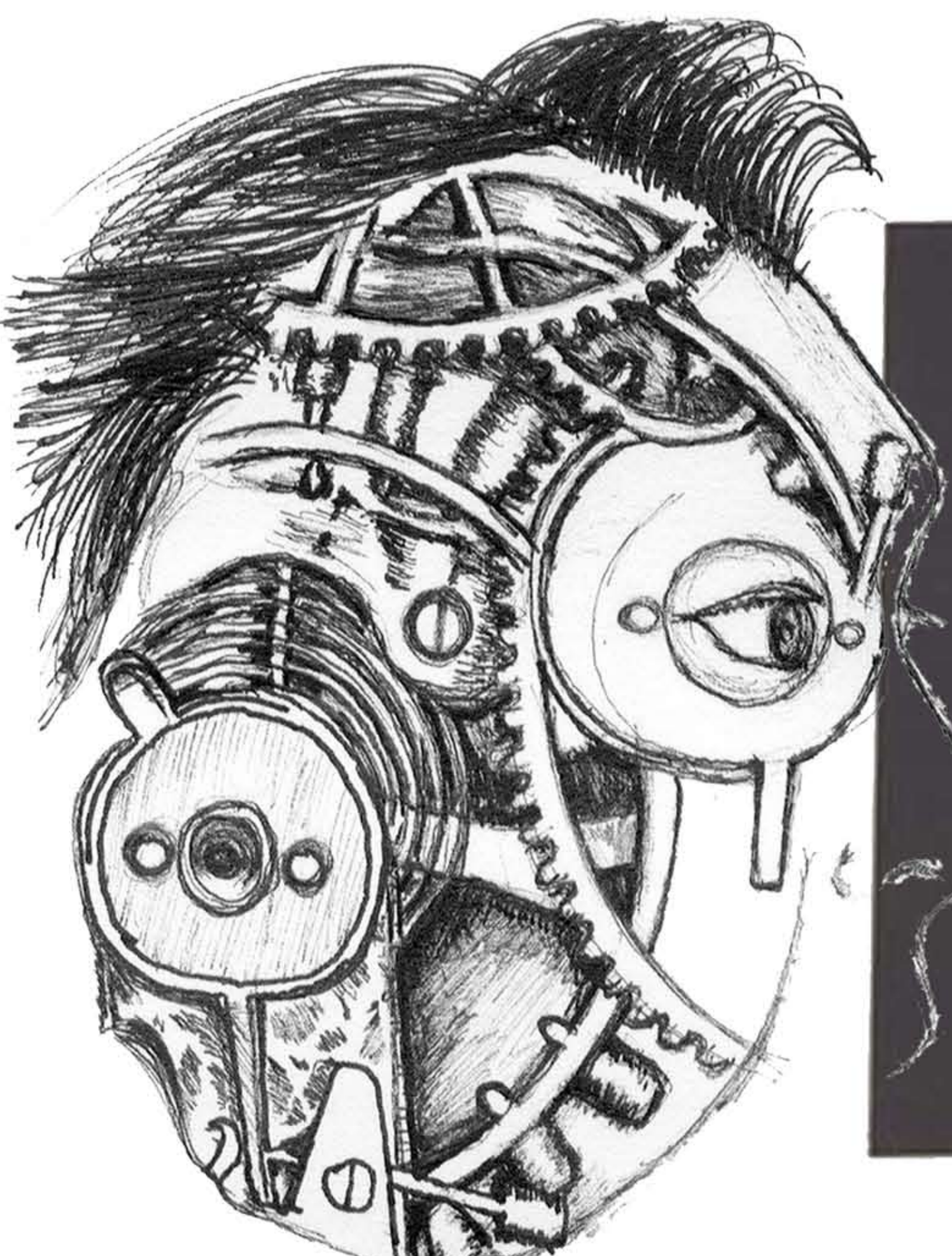
WITH THE INNER CITY DEVELOPMENT PRODUCING TALL ALIENATING POWER PLANTS, IS THERE ROOM TO LOOK AT A BUILDING AS MORE THAN AN OBJECT OR CAPSULE WHOSE PURPOSE IS TO HOUSE HUMAN CYBORGS THAT KEEP THE CAPITALIST WHEEL MOVING. THE DIGITAL AGE AND ADVANCEMENT OF TECHNOLOGY HAS YIELDED A SOCIETY THAT IS LESS ENGAGED WITH ITS ENVIRONMENT AND WITH EACH OTHER AS EVERYTHING IS AT THE TOUCH OF A BUTTON. OUR ABILITY TO GET CLOSER THROUGH TECHNOLOGY IS ALSO BECOMING THE VERY THING THAT SPREADS US FURTHER APART .



ALIENATING LANDSCAPE

"THE INDIVIDUAL NEVER CEASES PASSING FROM ONE CLOSED ENVIRONMENT TO ANOTHER, EACH HAVING ITS OWN LAWS: FIRST THE FAMILY; THEN THE SCHOOL (YOU ARE NO LONGER IN YOUR FAMILY); THEN THE BARRACKS (YOU ARE NO LONGER AT SCHOOL); THEN THE FACTORY; FROM TIME TO TIME THE HOSPITAL, POSSIBLY THE PRISON..."

- MICHEL FOUCAULT



BOXED IN CYBORGS

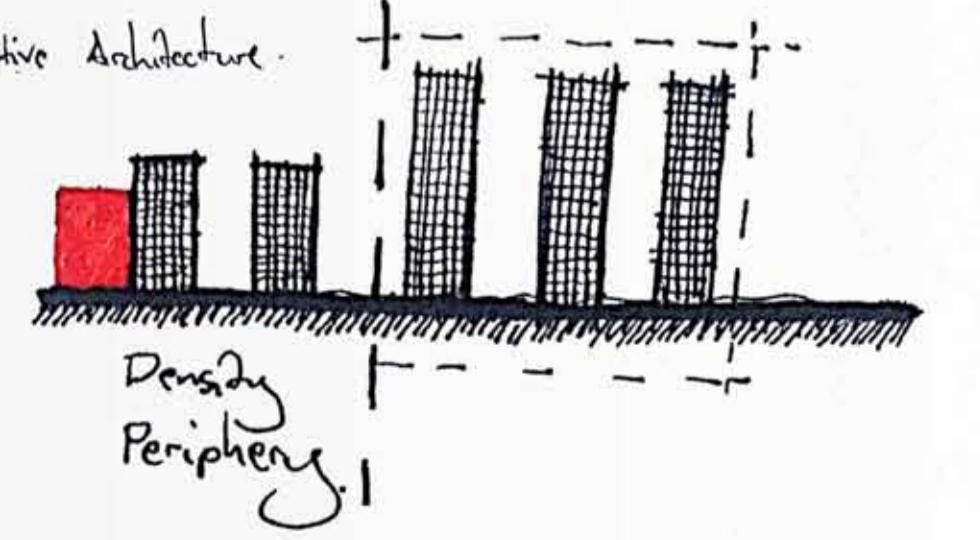
# SITE

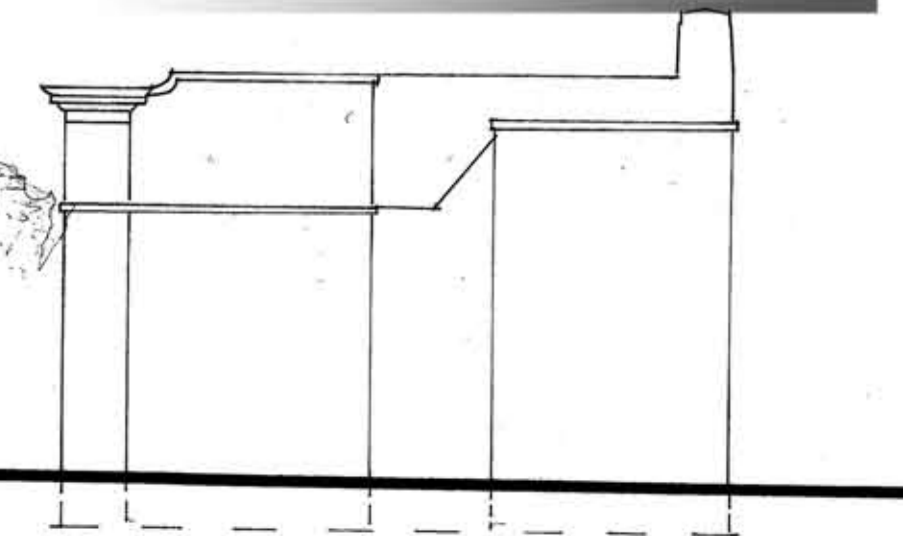
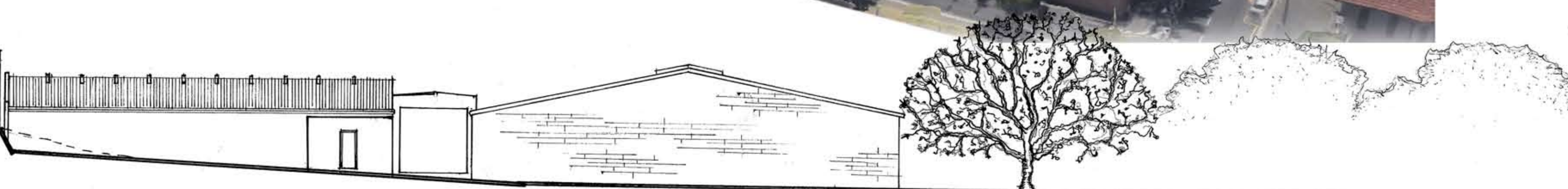
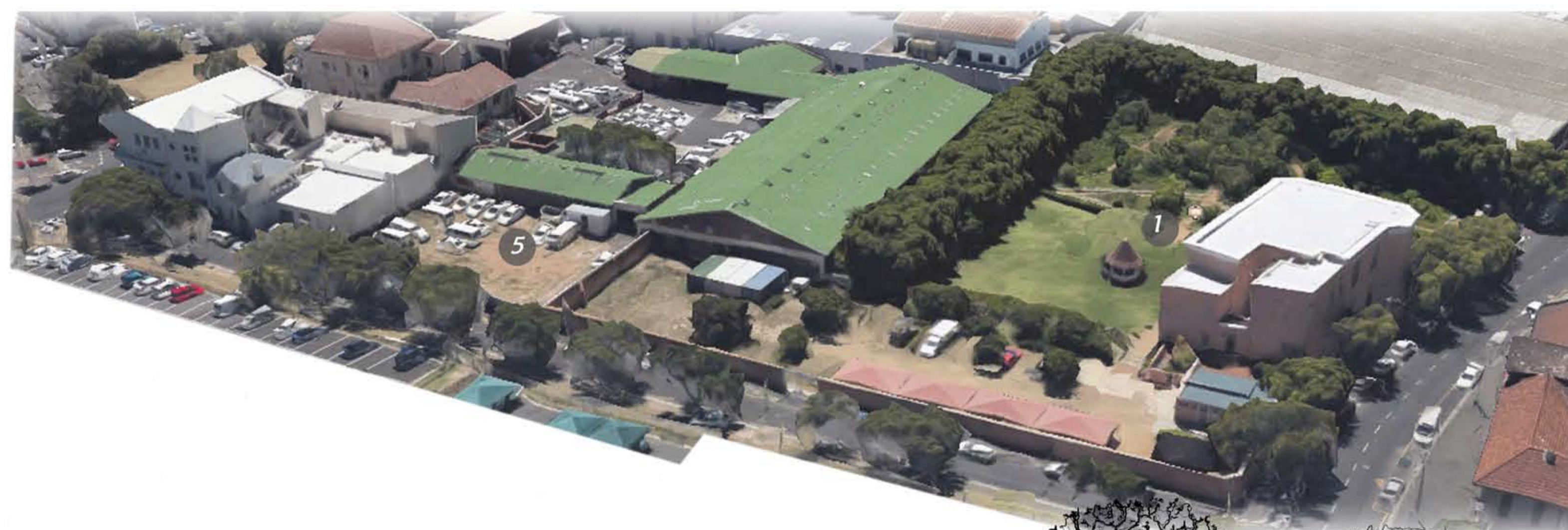
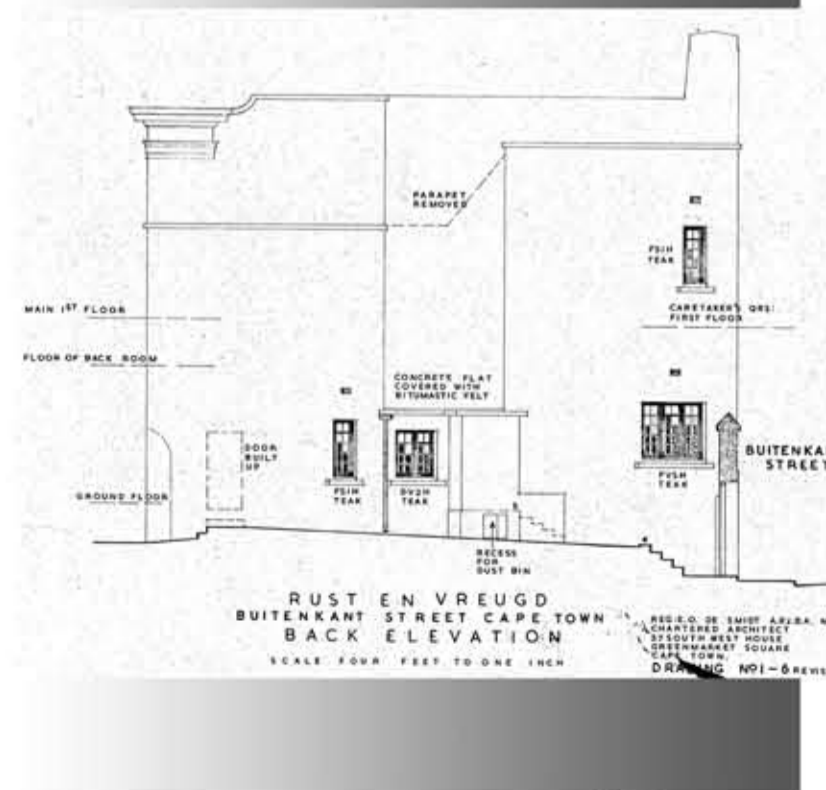
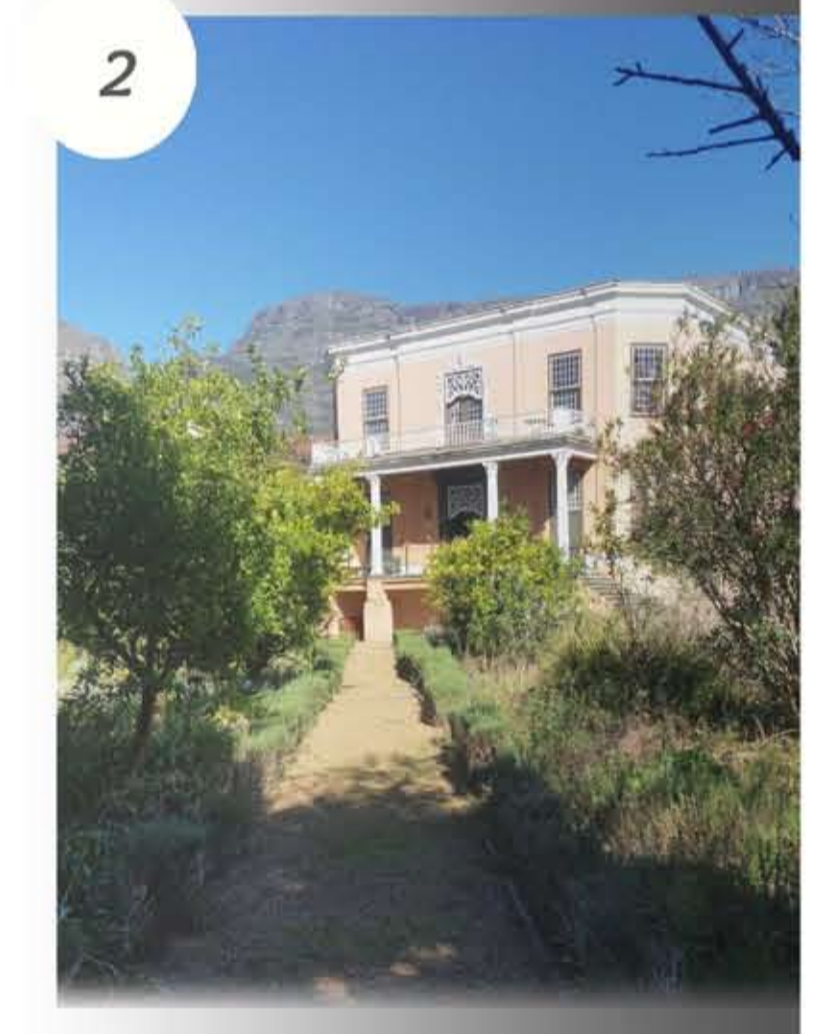
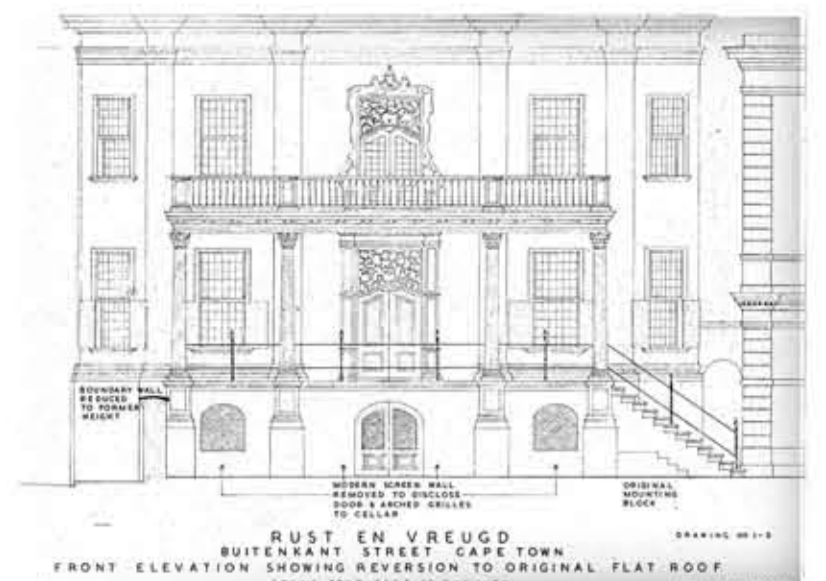


- 1 Rust En Vreugd
- 2 1 Hope Street
- 3 Western Cape Government Motor Transport
- 4 Fenced Park and Parking
- 5 The Salvation Army
- 6 St. Mary's Primary School
- 7 City Varsity College - Cape Town Campus
- 8 St. Mary's Cathedral
- 9 Parliament of South Africa
- 10 The Company's Garden
- 11 New Affordable Housing



Site - Holism  
 → respects the urban idea that doesn't cater to central/ forgotten spaces  
 → Performative Architecture.





Glynn Street Elevation

1862

1900

1945

2017



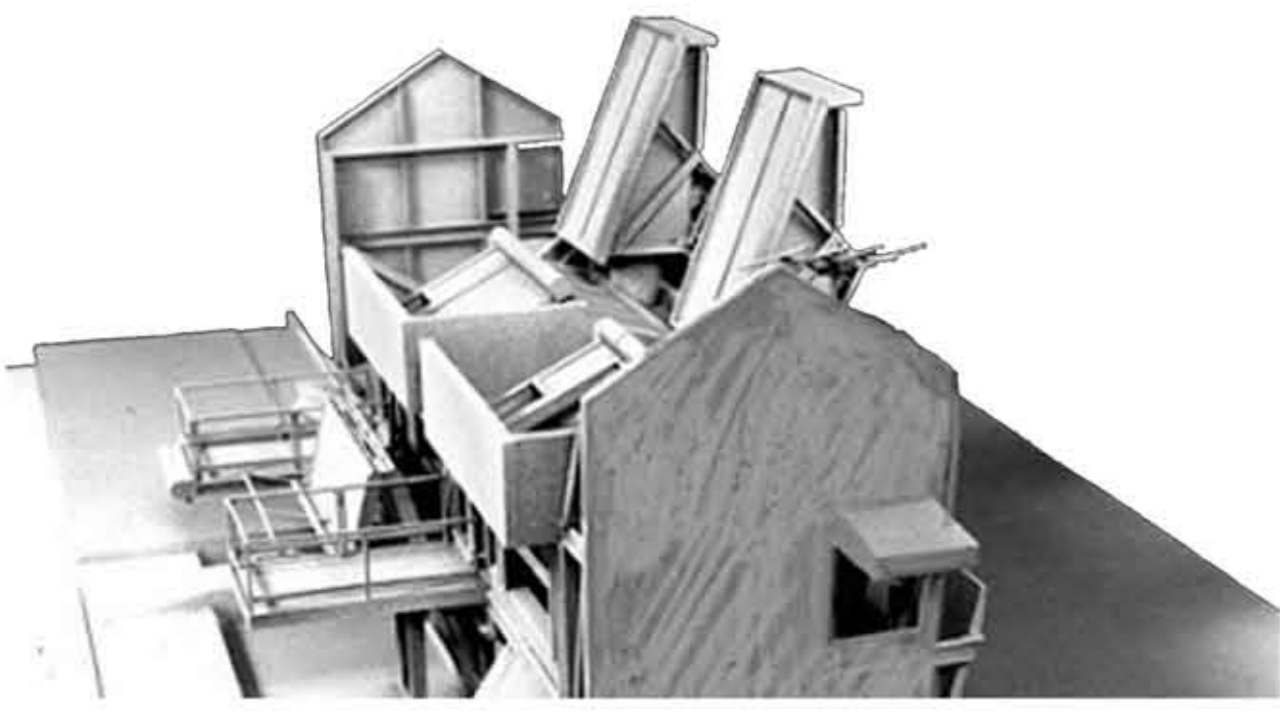
A SITE IN MOTION  
THE ILLUSION OF PERMANENCE

THE SITE AS A TRANSITORY SPACE ALBEIT THE NATURE OF CHANGE HAS HAPPENED ON A DIFFERENT 'TIME-SCALE'.

TIME IN DECADES REVEALS WHAT IS INVISIBLE TO INCREMENTAL 'HUMAN-TIME'

# MACHINE

A NEW IDENTITY



WES JONES - TRACT HOUSE



TOM KUNDIG  
WINDOW WALL PIVOT SYSTEM AT CHICKEN POINT CABIN

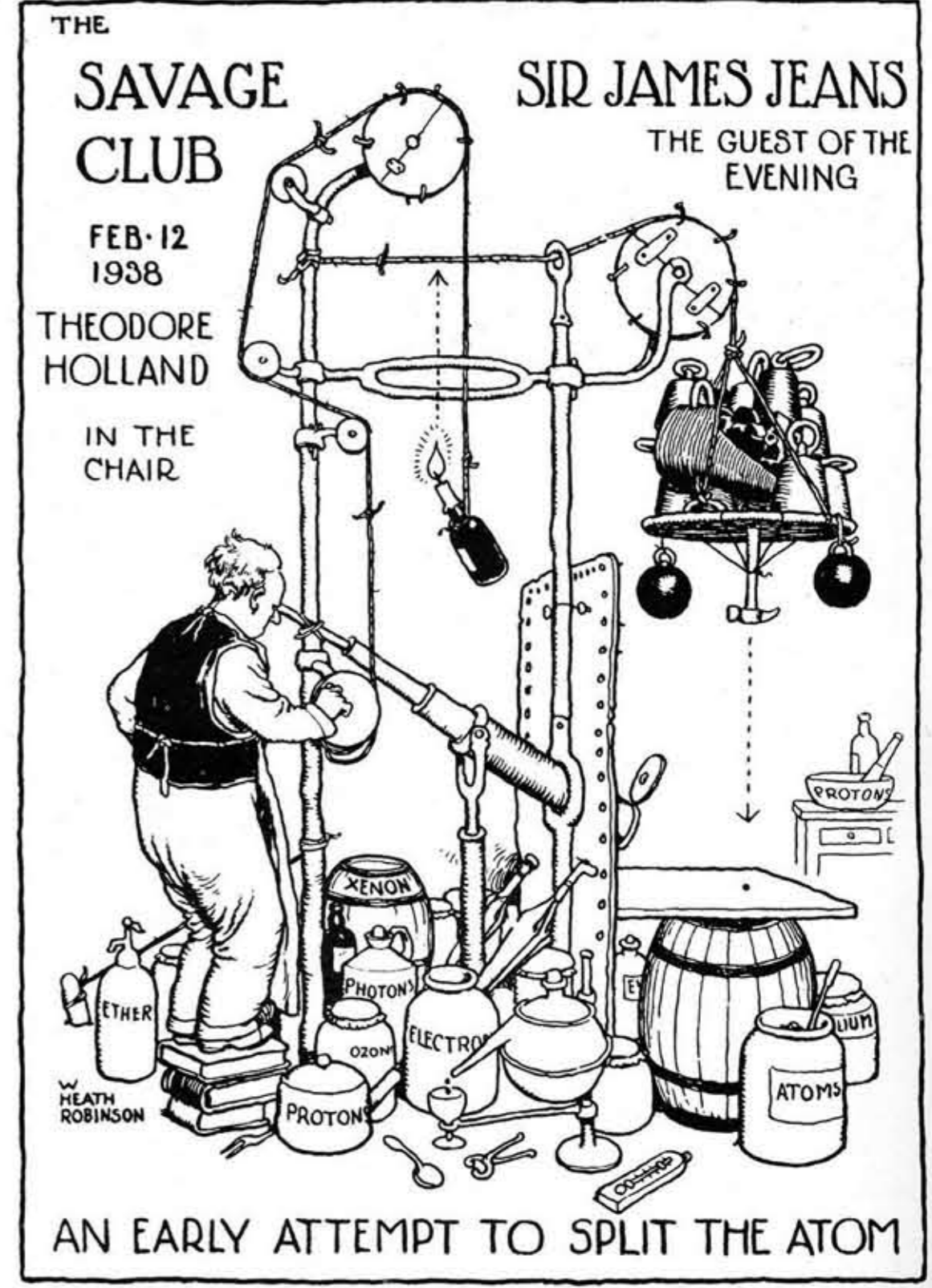
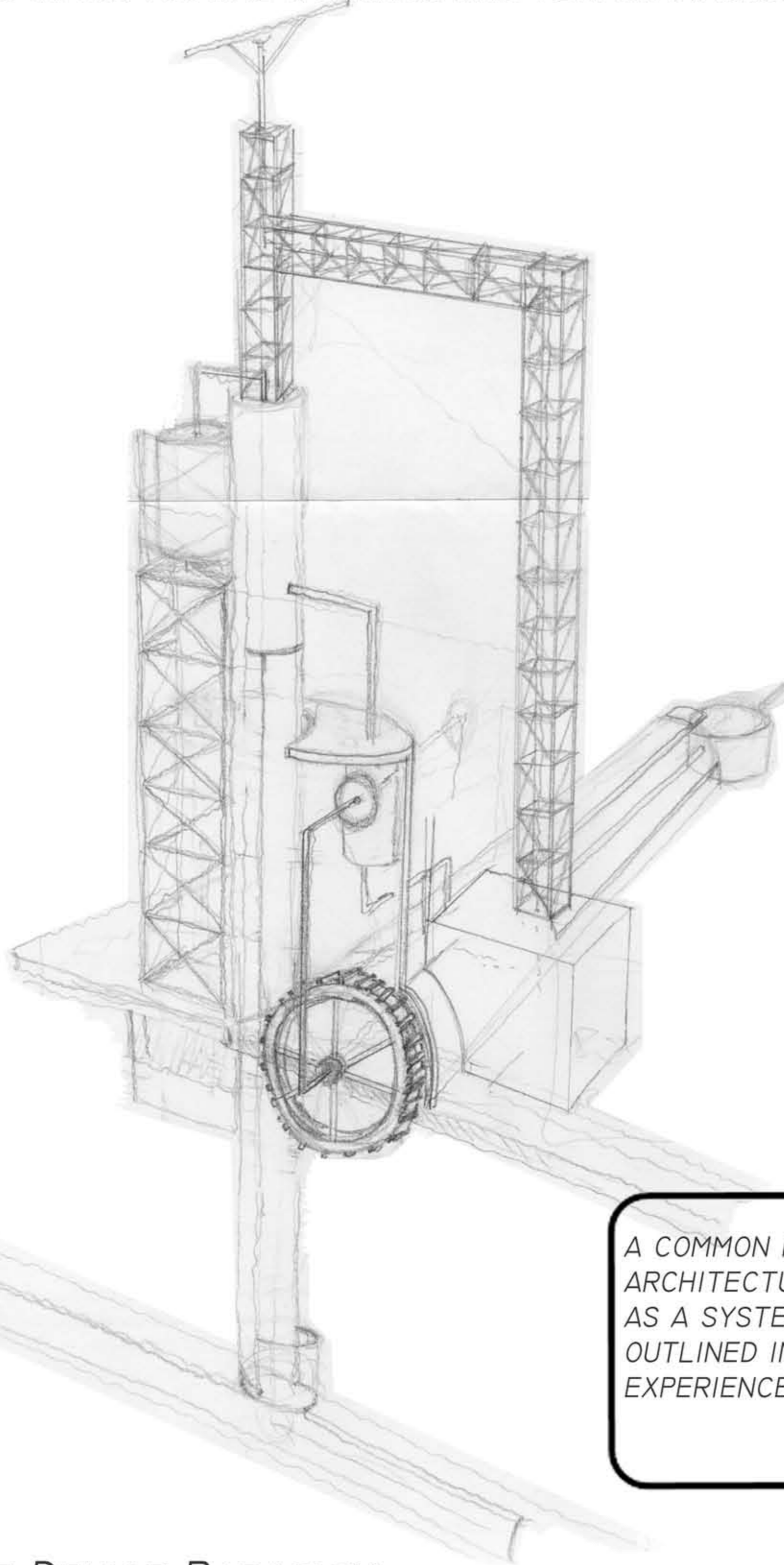


TOM KUNDIG- FALSE BAY WINTER'S CABIN



JEAN NOUVEL - L'INSTITUTE DU MONDE ARAB

PERFORMATIVE ARCHITECTURE -  
BUILDINGS BEYOND OBJECTS MERELY 'HOUSING' OUR ACTIVITIES  
BUT CREATING PROGRAMME AND POTENTIAL. IDENTITY IS  
ROOTED IN ITS ACTUAL WORKINGS AND PERFORMANCES.



WILLIAM HEATH ROBINSON

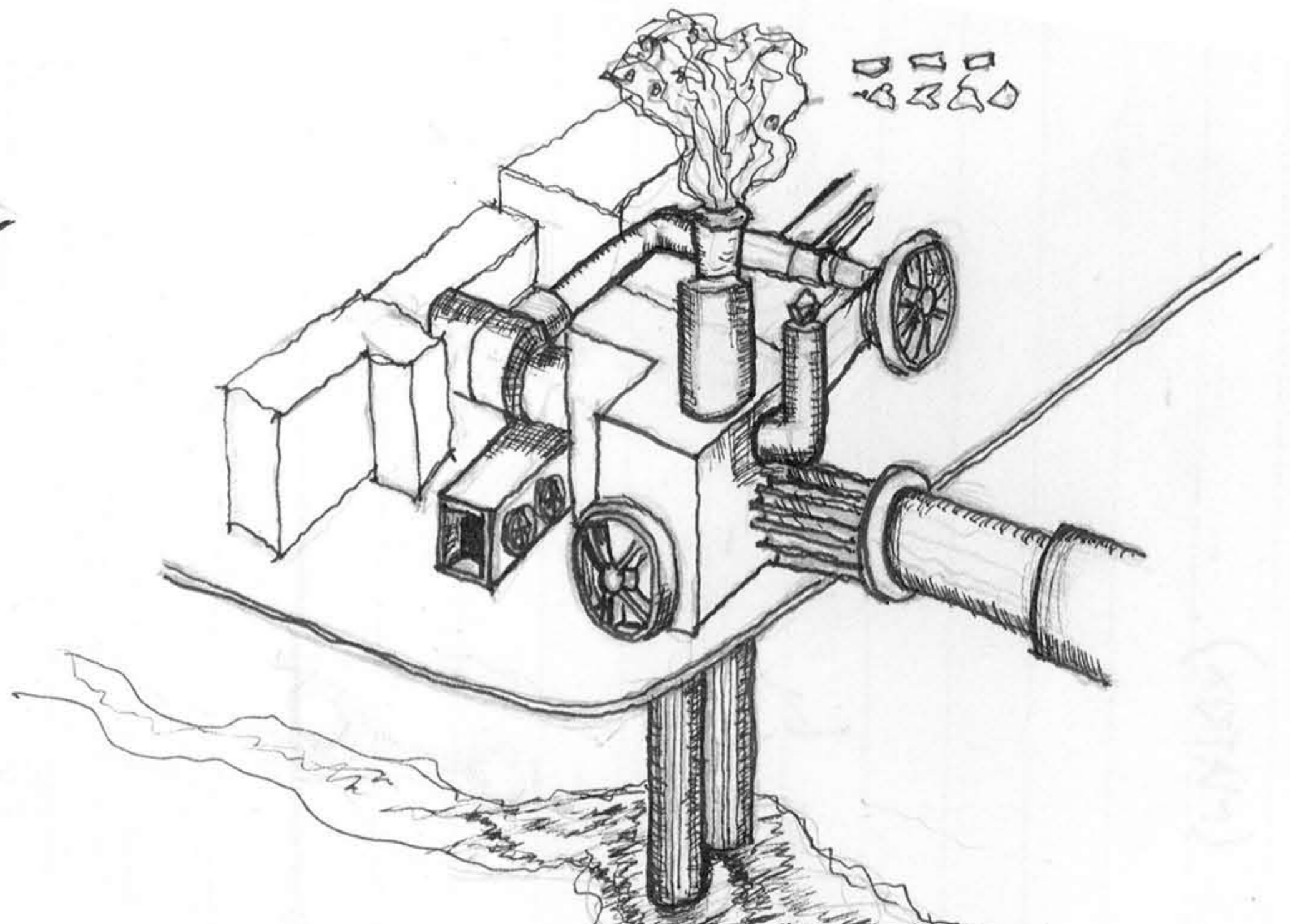
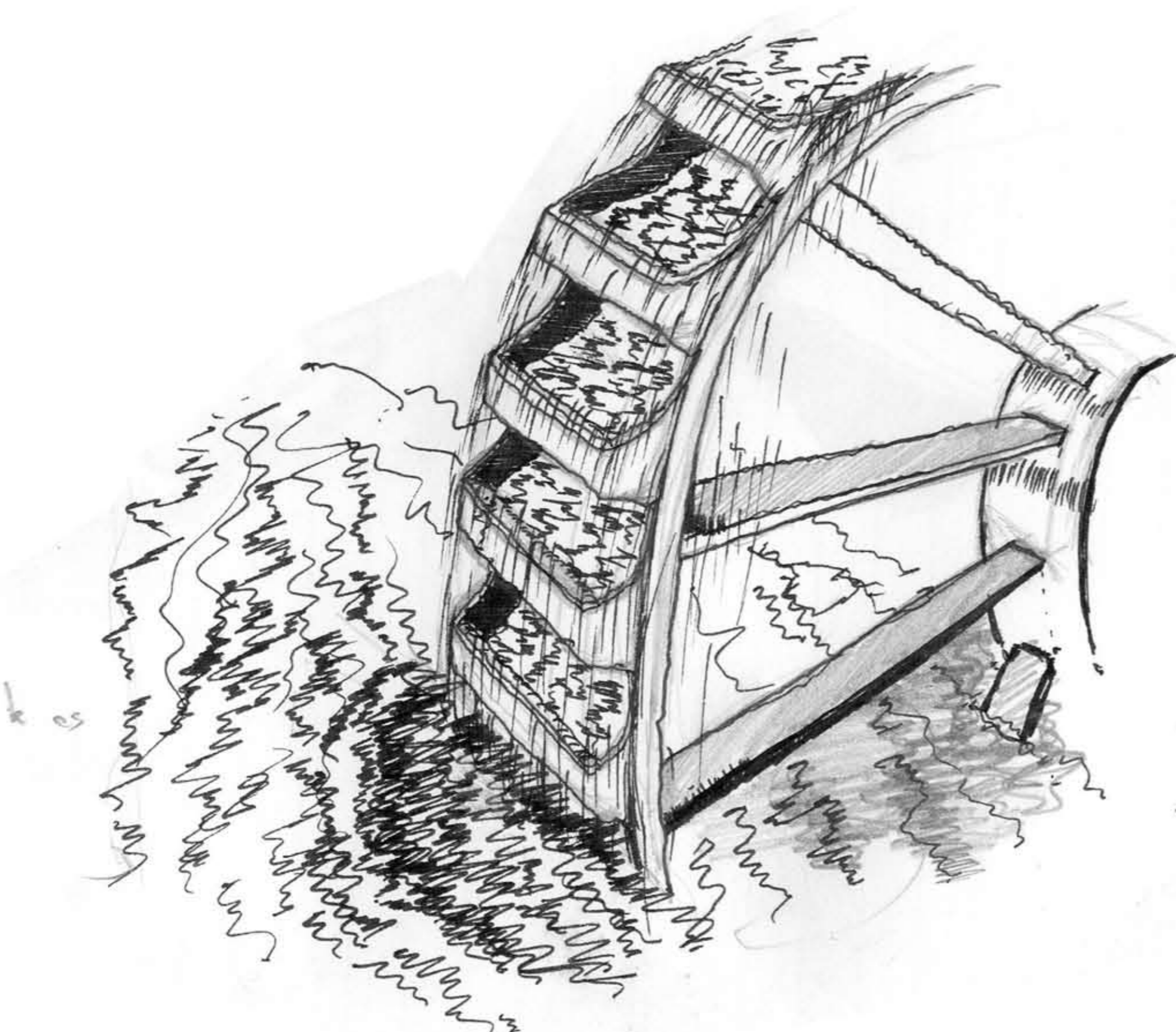


A COMMON MISCONCEPTION OF ARCHITECTURAL WORK IS TO VIEW IT AS A SYSTEM OF REPRESENTATIONS OUTLINED IN COMPOSITION AND EXPERIENCED IN PERCEPTION



THE DEVICE PARADIGM - UNSCRIPTED PERFORMANCE STAGED BY MOVING MECHANISMS WHICH ARE MANUAL AND MECHANICAL, ALLOWING THEMSELVES TO BE MOVED, ADJUSTING AND REGULATING TO DIFFERENT CONDITIONS, BE IT HUMAN OR ENVIRONMENTAL.

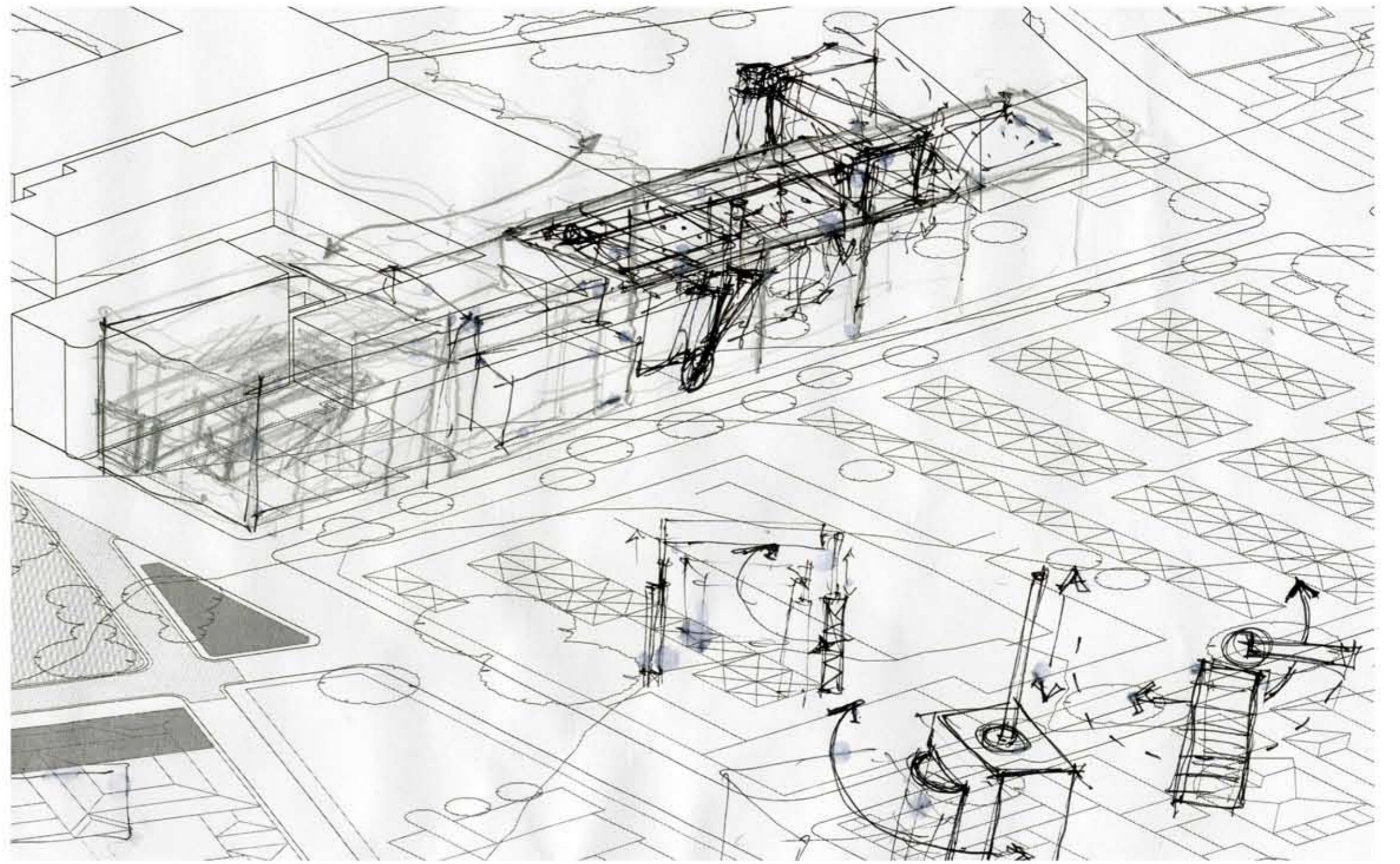
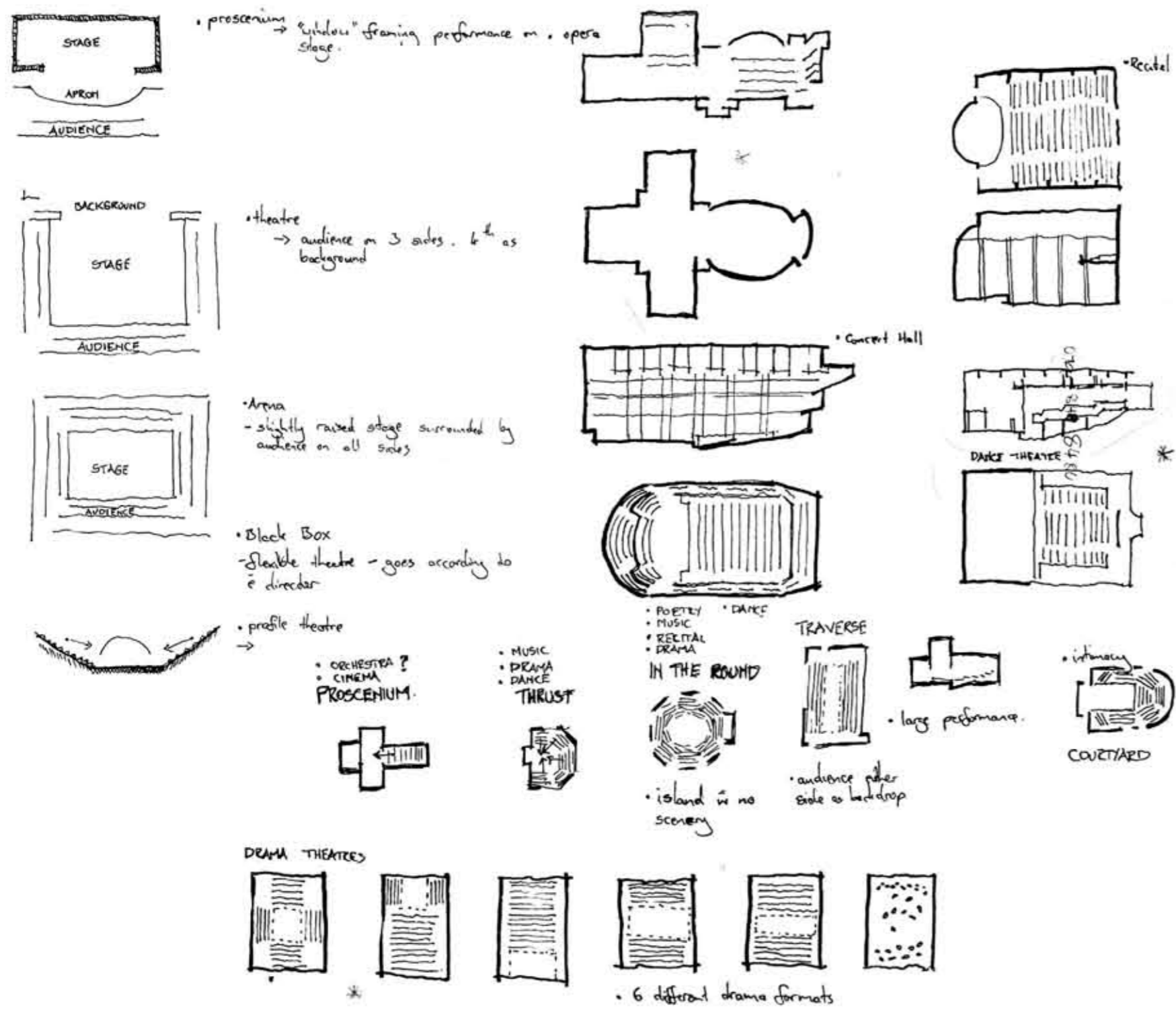
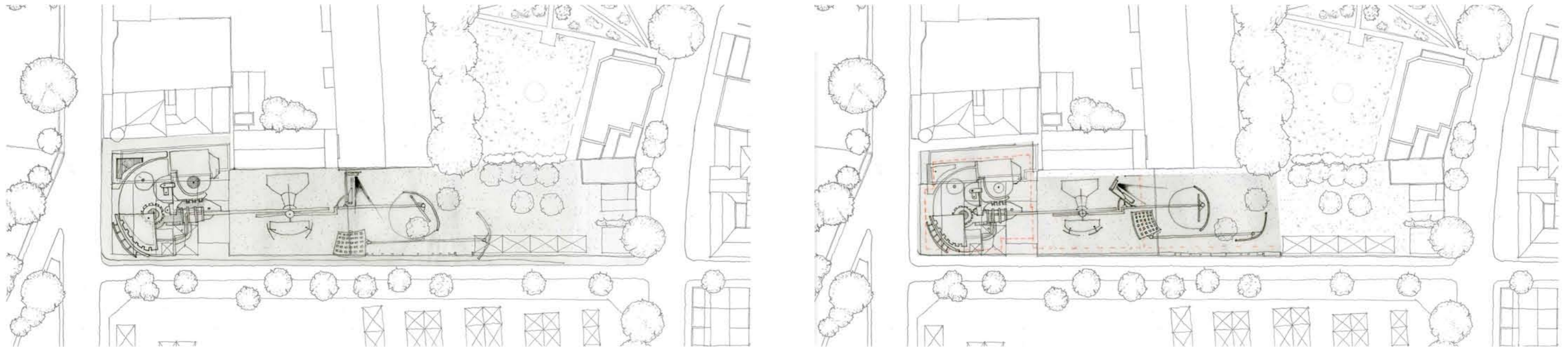
I ALLOW NATURE AND DIFFERENT ATMOSPHERES INTO MY BUILDINGS



ABSTRACT SKETCHES DEPICTING PARTS OF A MACHINE

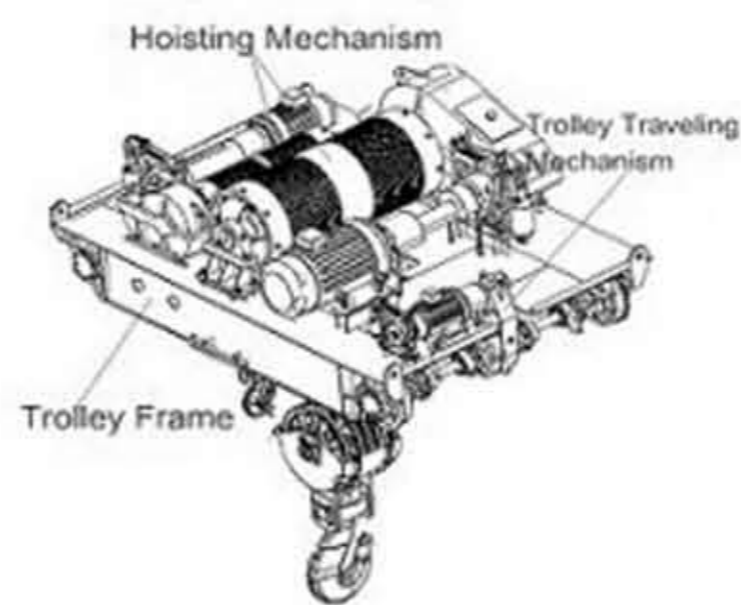
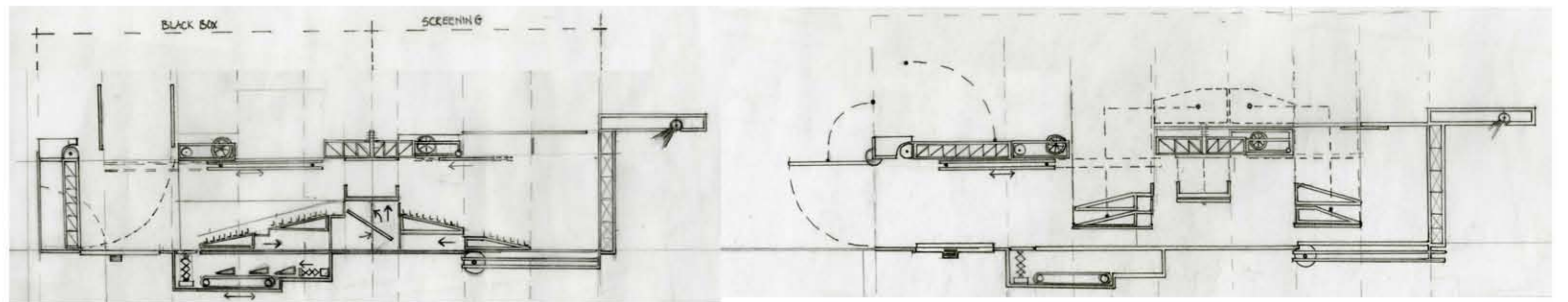
# KINETICS

## THE PERFORMING MACHINE



"PRESENT DAY CONCERNS FOR STATIC OBJECTS WILL BE REPLACED BY CONCERN FOR RELATIONSHIPS. SHELTERS WILL NO LONGER BE STATIC BUT DYNAMIC OBJECTS SHELTERING AND ENHANCING HUMAN EVENTS. ACCOMMODATION WILL BE RESPONSIVE, EVER CHANGING AND EVER ADJUSTING".

- RICHARD ROGERS



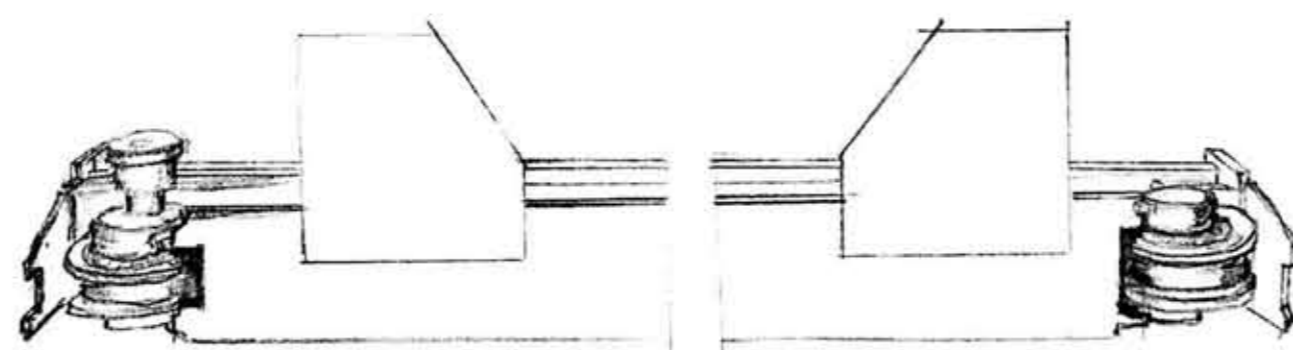
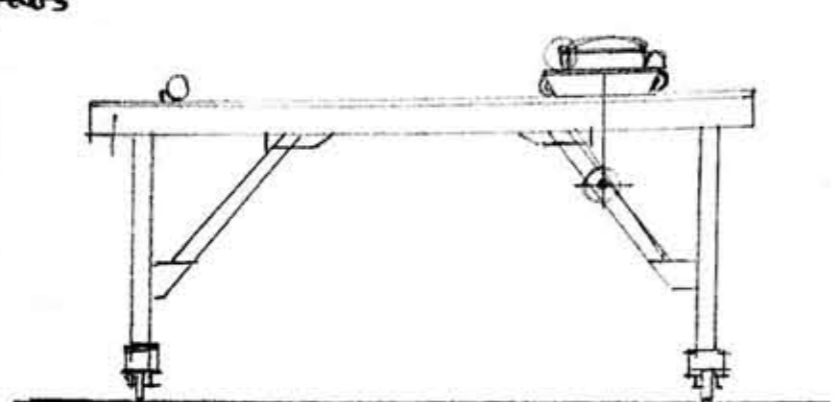
### GANTRY CRANE

- a girder/girders, connected to vertical members which are either fixed or move along tracks at the base of the vertical member. The hoisting equipment can usually traverse the bridge girder or girders

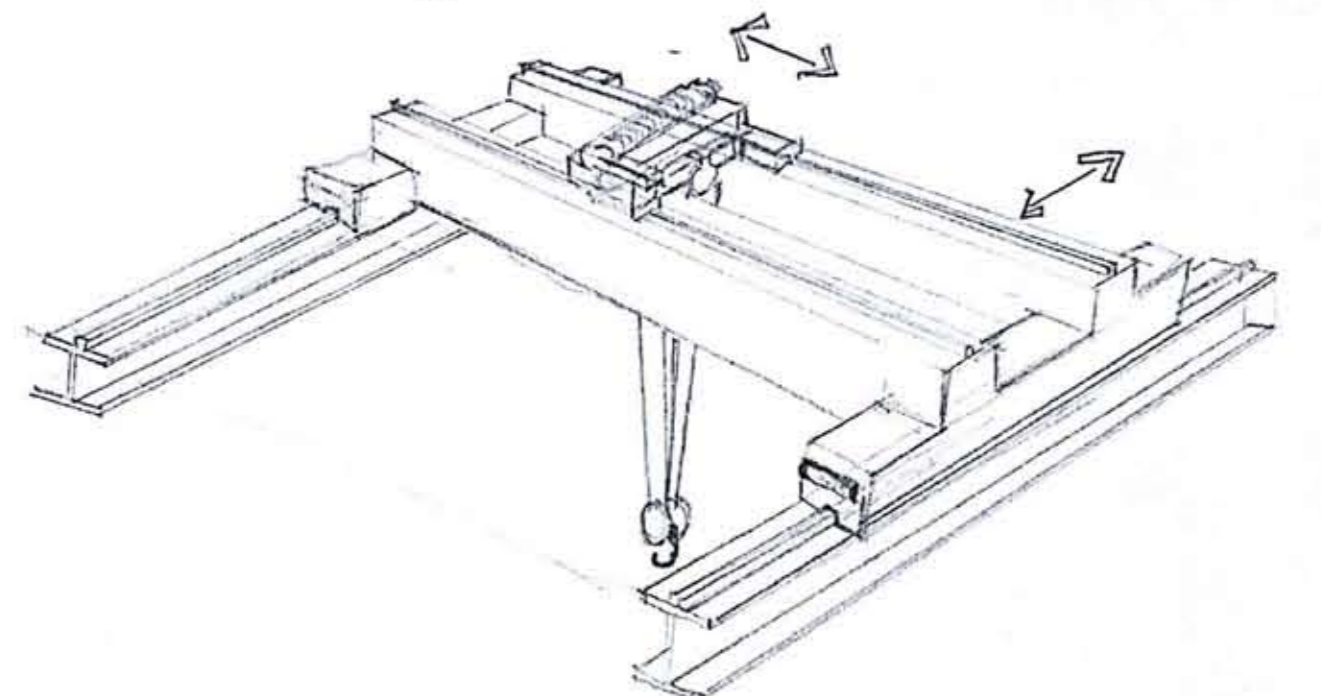


Types & how they work  
- mechanisms of driving  
- tech of durability  
- structure & support

ARCH & CRANE examples & concepts.



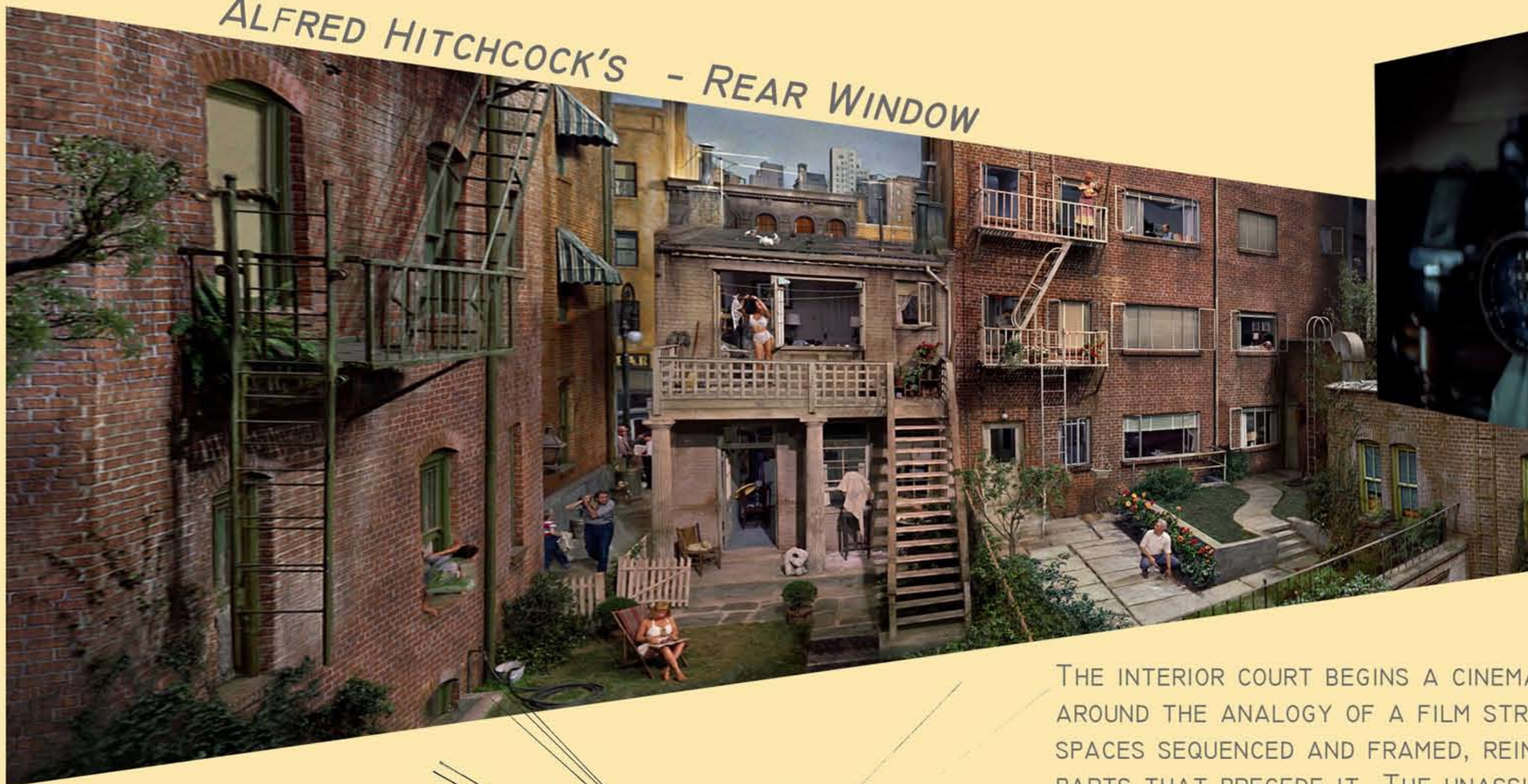
- fixed rails lying on one or two elevated girders with a trolley or crane bridge that traverses the length of the rails.



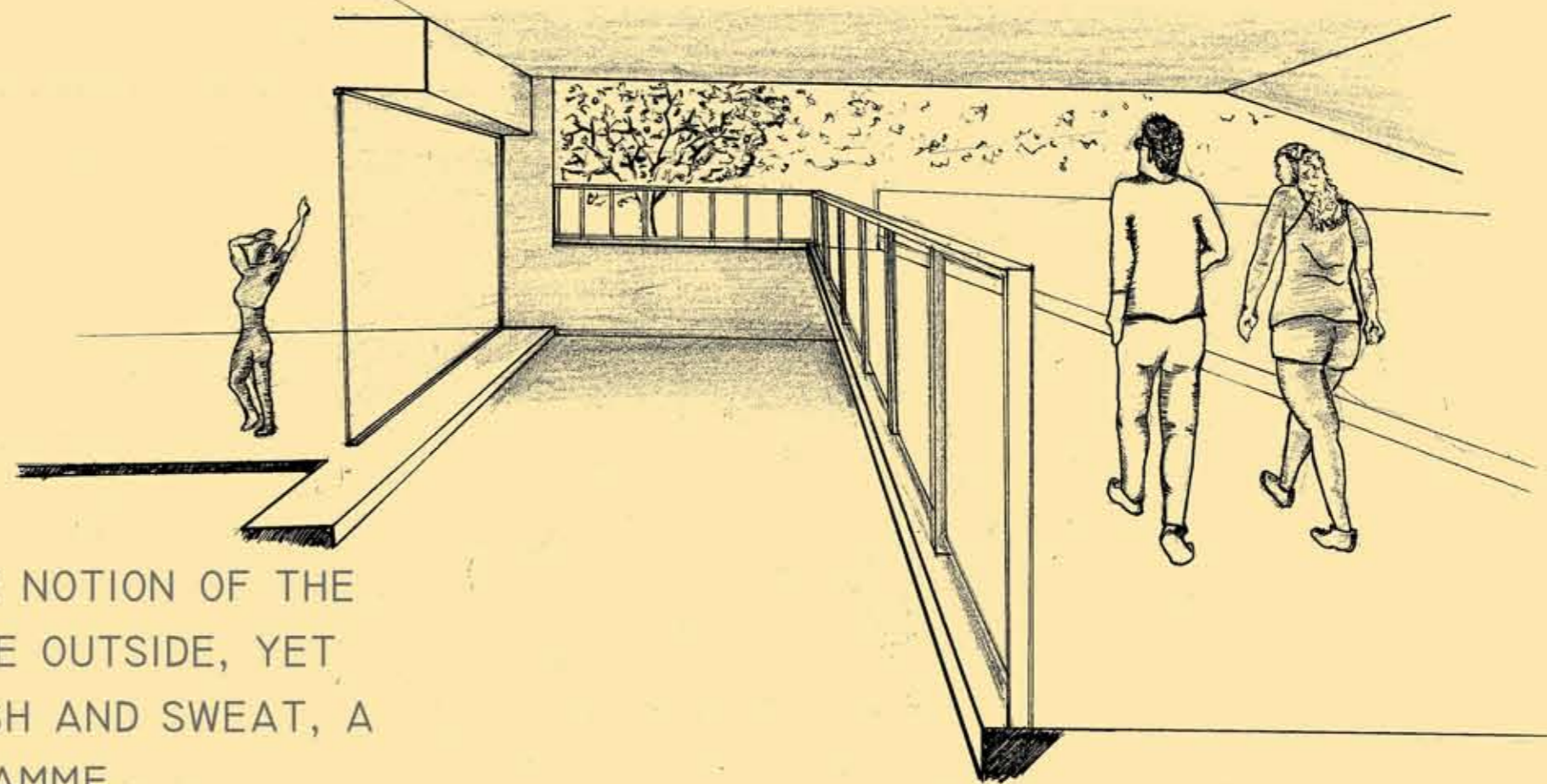
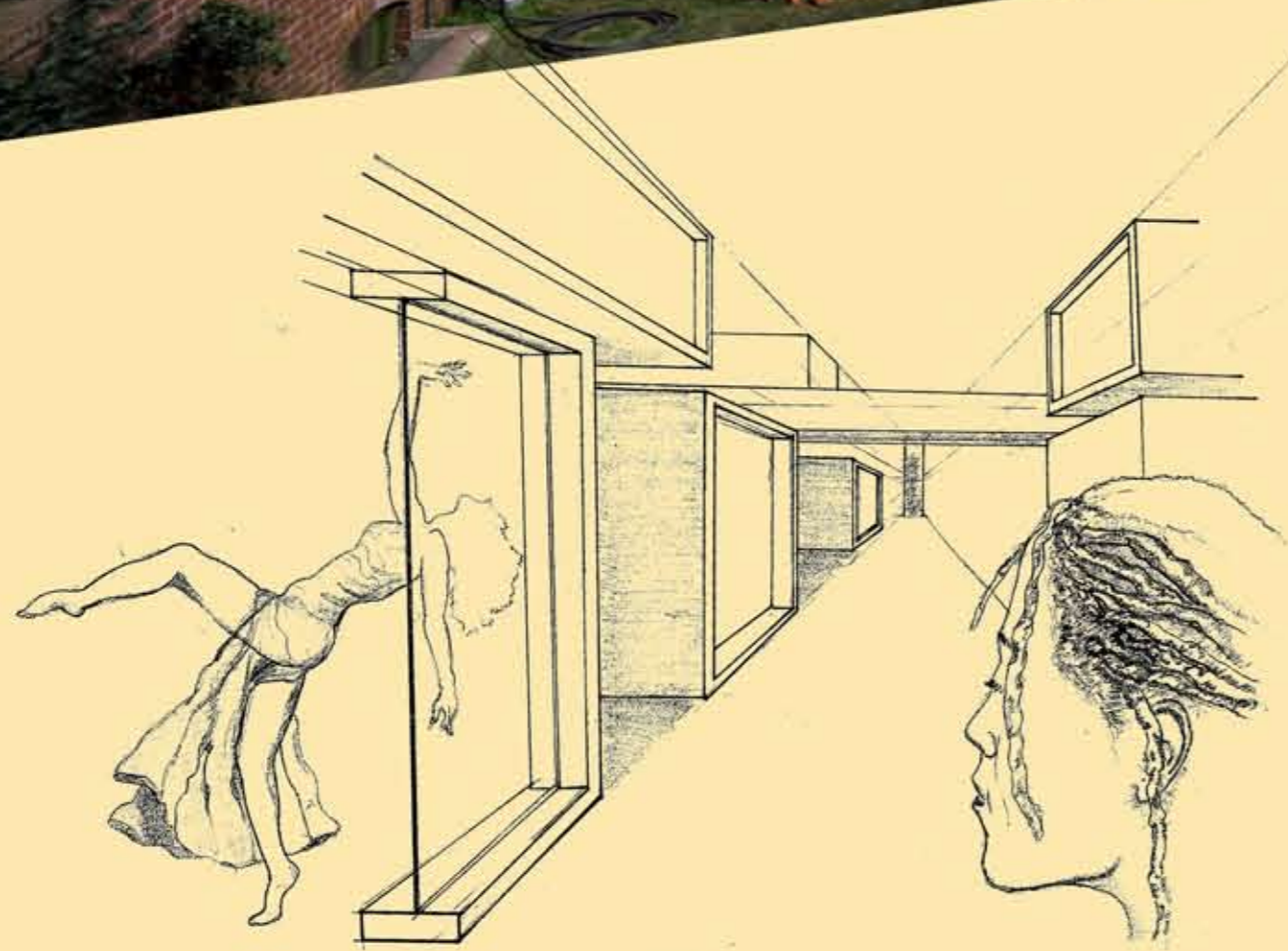
# CINEMA & TIME

EMOTION

## ALFRED HITCHCOCK'S - REAR WINDOW



THE INTERIOR COURT BEGINS A CINEMATIC WALKWAY, CONCEIVED AROUND THE ANALOGY OF A FILM STRIP, WITH DIFFERENT SPACES SEQUENCED AND FRAMED, REINFORCING OR ALTERING PARTS THAT PRECEDE IT. THE UNASSUMING VIEWER BECOMES PART OF THE ON-GOING NARRATIVE.

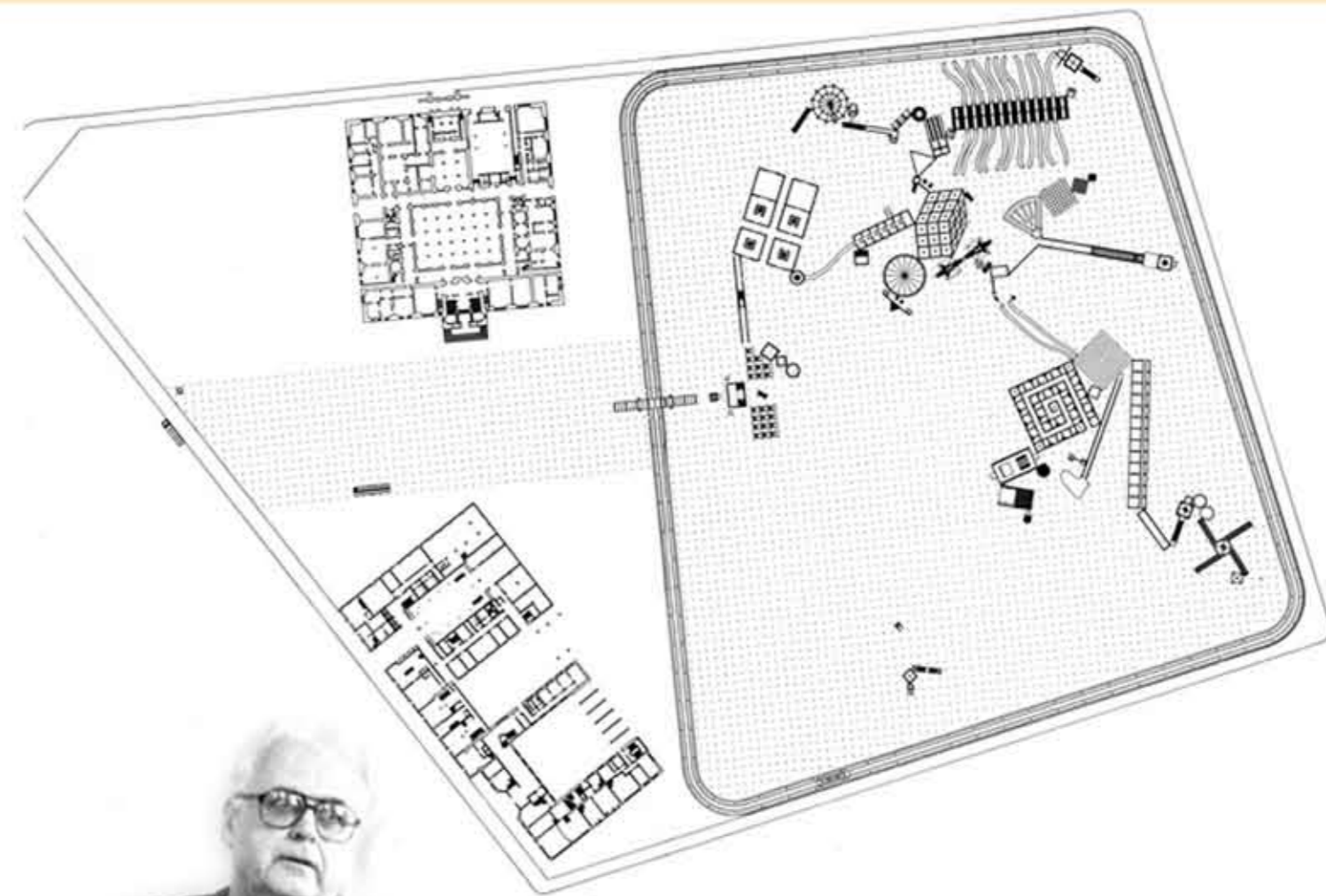
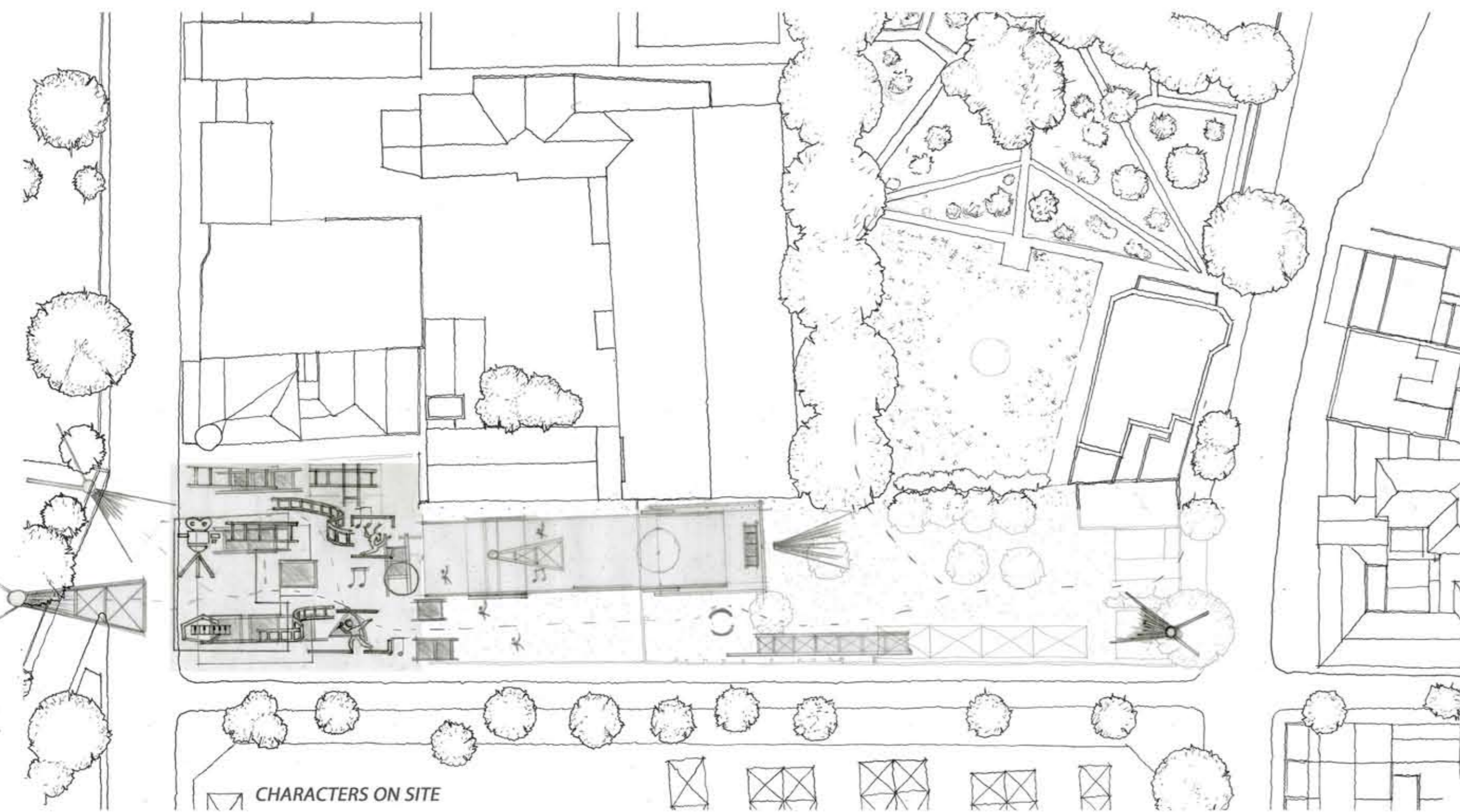


BORDERED VIEWS INSIDE ARE INVESTIGATED THROUGH THE NOTION OF THE SKIN - ON ONE HAND IT IS ARMOURS THE INSIDE FROM THE OUTSIDE, YET JUST AS ITS HUMAN COUNTERPART, YOU CAN SEE IT BLUSH AND SWEAT, A MEANS OF COMMUNICATION - IDENTIFYING 'HIDDEN' PROGRAMME.

- LIZ DILLER



## CHARACTERS



'VICTIMS' BY JOHN HEJDUK SAW CHARACTERS DRAWN AS VICTIMS. THE PROJECT LOOKS AT ERASURES AND ECLIPSING, WHERE ERASURES IMPLY A FORMER EXISTENCE.

- DAVID GERSTEN ON JOHN HEJDUK'S 'VICTIMS'

Free films

MEDIATEQUE - FREE FILM WATCHING

SCRIPTING AND NARRATIVE

ACTORS STUDIOS

MODIFIED FACADES ARE TEMPORAL FACADES

CRANE TECHNOLOGY FOR MOVEMENT

SPECIAL EVENT THEATRICS (ARCHITECTURAL CARNIVAL)

ALTERNATIVE WAYS TO ADJUST THE MACHINE

ADJUSTABLE THEATRE

Architecture is nothing but a SPECIAL EFFECTS machine that delights and disturbs the senses

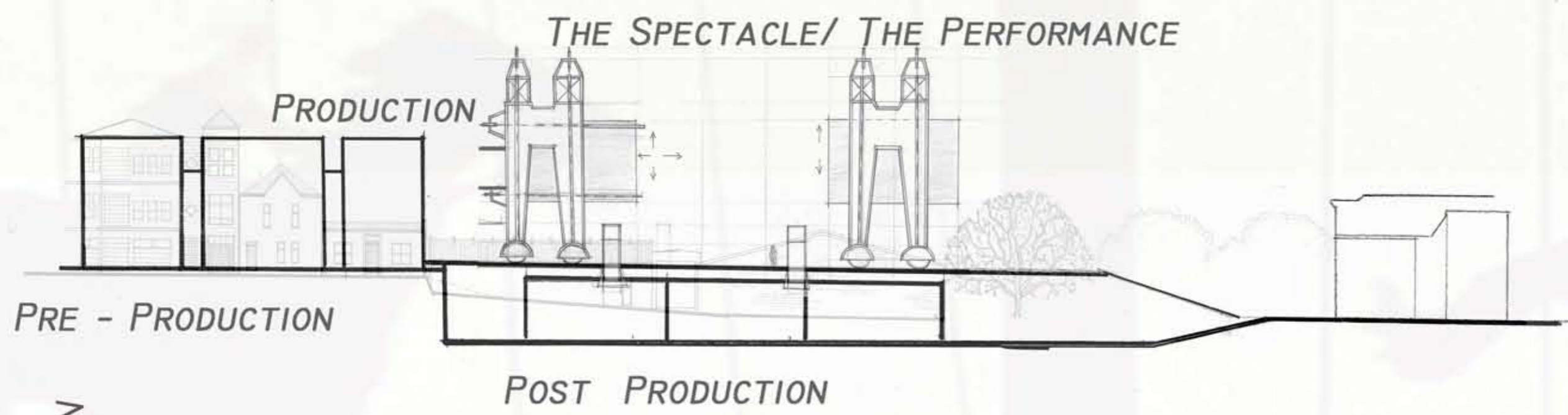
- Elizabeth Diller

"ALTHOUGH THE SITUATION OF VIEWING A FILM TURNS THE VIEWER INTO A BODYLESS OBSERVER, THE ILLUSORY CINEMATIC SPACE GIVES THE VIEWER BACK HIS OR HER BODY, AS THE EXPERIENTIAL HAPTIC AND MOTOR SPACE PROVIDES POWERFUL KINAESTHETIC EXPERIENCES. A FILM IS VIEWED WITH THE MUSCLES AND SKIN AS MUCH AS BY THE EYES".

- WALTER BENJAMIN

# FILM MAKING CHRONOLOGY

THE CINEMATIC WALKWAY OR STREET TAKES THE INHABITANT THROUGH AN ARRANGED PROGRAMMATIC EXPERIENCE OF PRE-PRODUCTION, PRODUCTION AND POST PRODUCTION PRIOR TO THE SPECTACLE



**PRE PRODUCTION**  
 INITIAL COLLABORATION  
 RESEARCH AND WRITING  
 SCREENPLAY DRAFTS  
 CREW ALLOCATIONS  
 PRODUCTION SCHEDULING  
 BEGIN CASTING

**SPACES**  
 ADMINISTRATION SPACES  
 CREATIVE CHAMBERS AND PODS  
 CONFERENCE AND MEETING SPACES  
 MEDIA LIBRARY

**PRODUCTION**  
 COMPLETE CASTING  
 SECURED PROPS EQUIPMENT  
 REHEARSAL  
 SHOOTING  
 EDITING

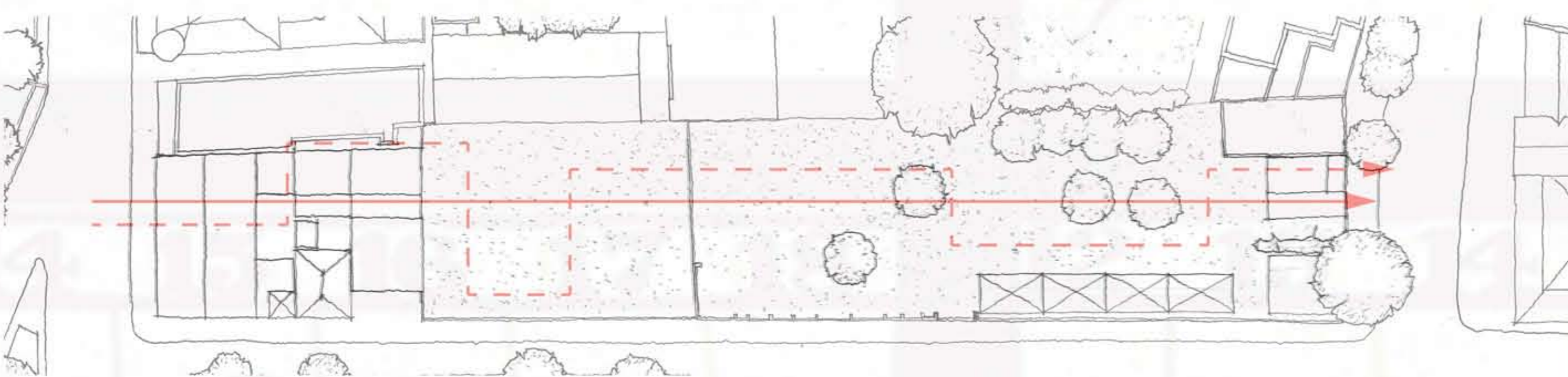
**SPACES**  
 LIGHT AND SOUND EDITING  
 EDIT SUITES  
 ANIMATION LABS  
 COSTUME  
 AND MAKE-UP STORES AND SUITES  
 WORKSHOPS  
 DIGITAL PRODUCTION

**POST PRODUCTION**  
 END SHOOTING  
 SOUND EDITING AND MIXING  
 MUSIC COMPOSITION (SCORES)  
 FIRST AND SECOND CUT  
 NEGATIVE CUTTING  
 TRANSFER TO OPTICAL  
 TRACKS  
 SCREENING TRIALS

**SPACES**  
 RECORDING ROOMS  
 SOUND EDITING  
 SCREENING ROOM

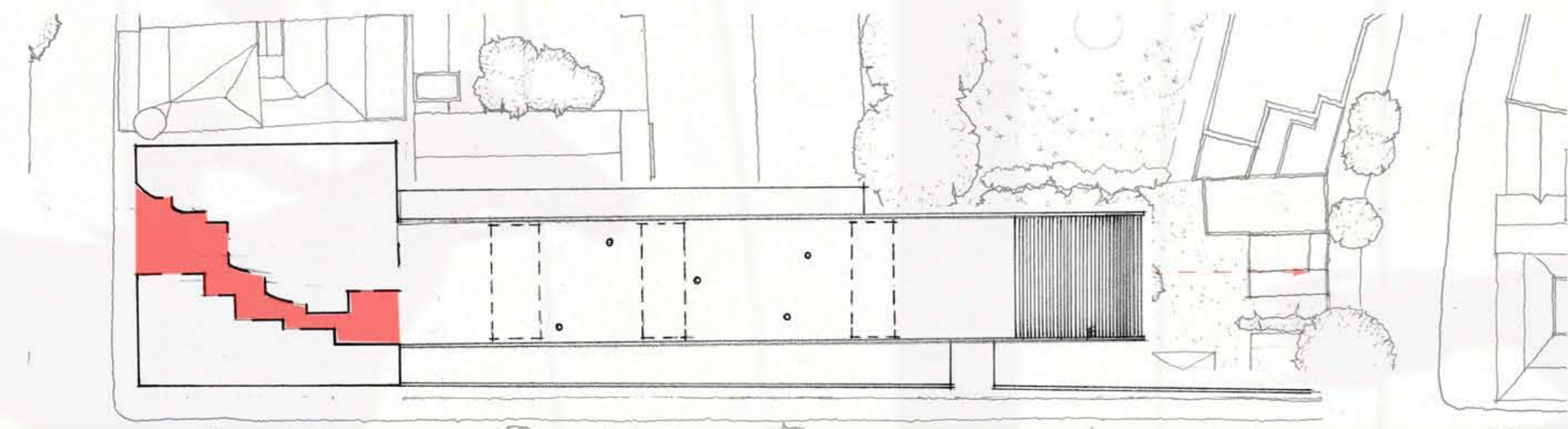
**SPECTACLE**  
 PUBLIC VIEWING

**SPACES**  
 FILM SCREENING  
 THEATRE

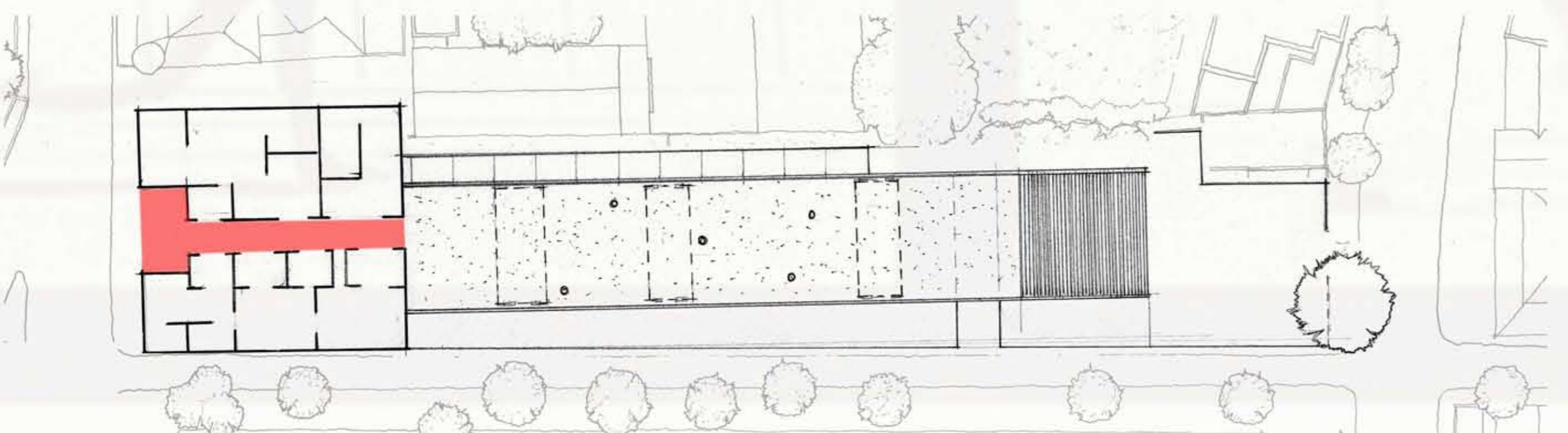


A STREET IN A FILM DOES NOT END AT THE EDGE OF THE SCREEN; IT EXPANDS ALL AROUND THE VIEWER AS A NETWORK OF STREETS BUILDINGS AND LIFE SITUATIONS.

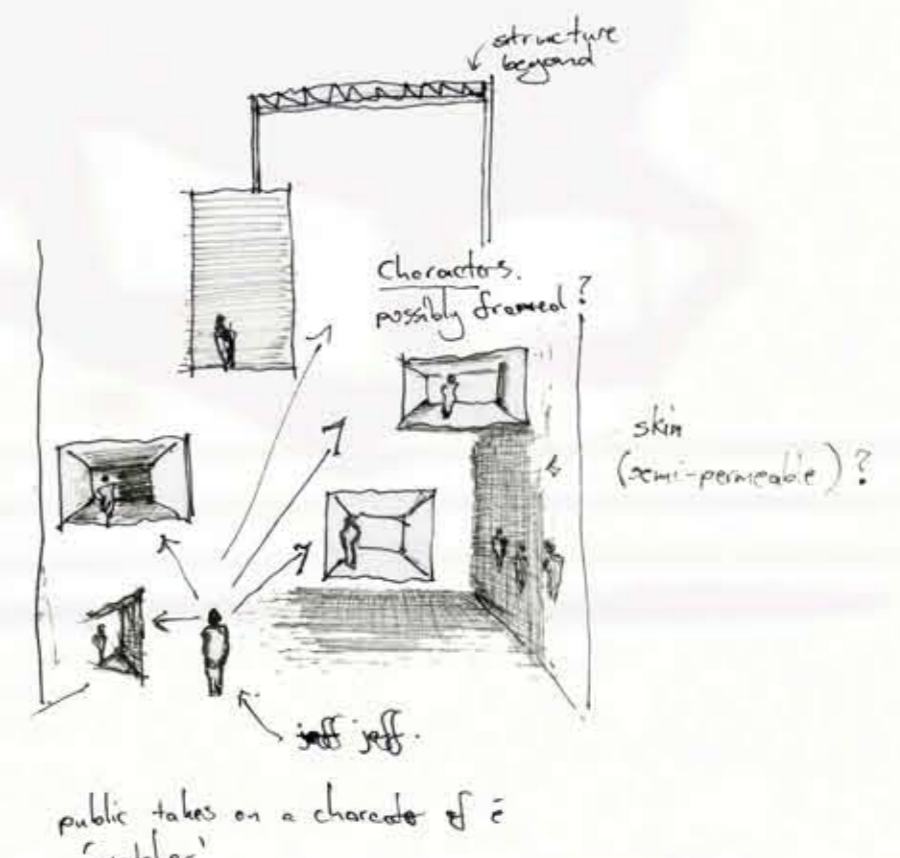
- JUHANI PALLASMAA



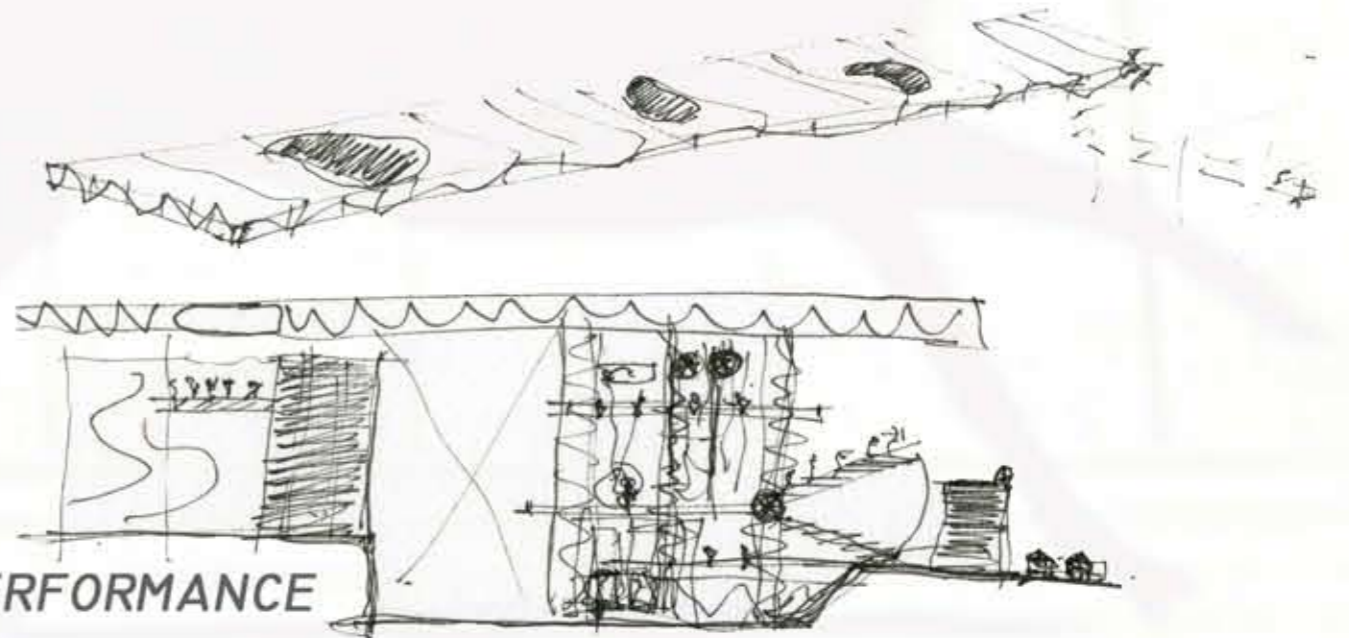
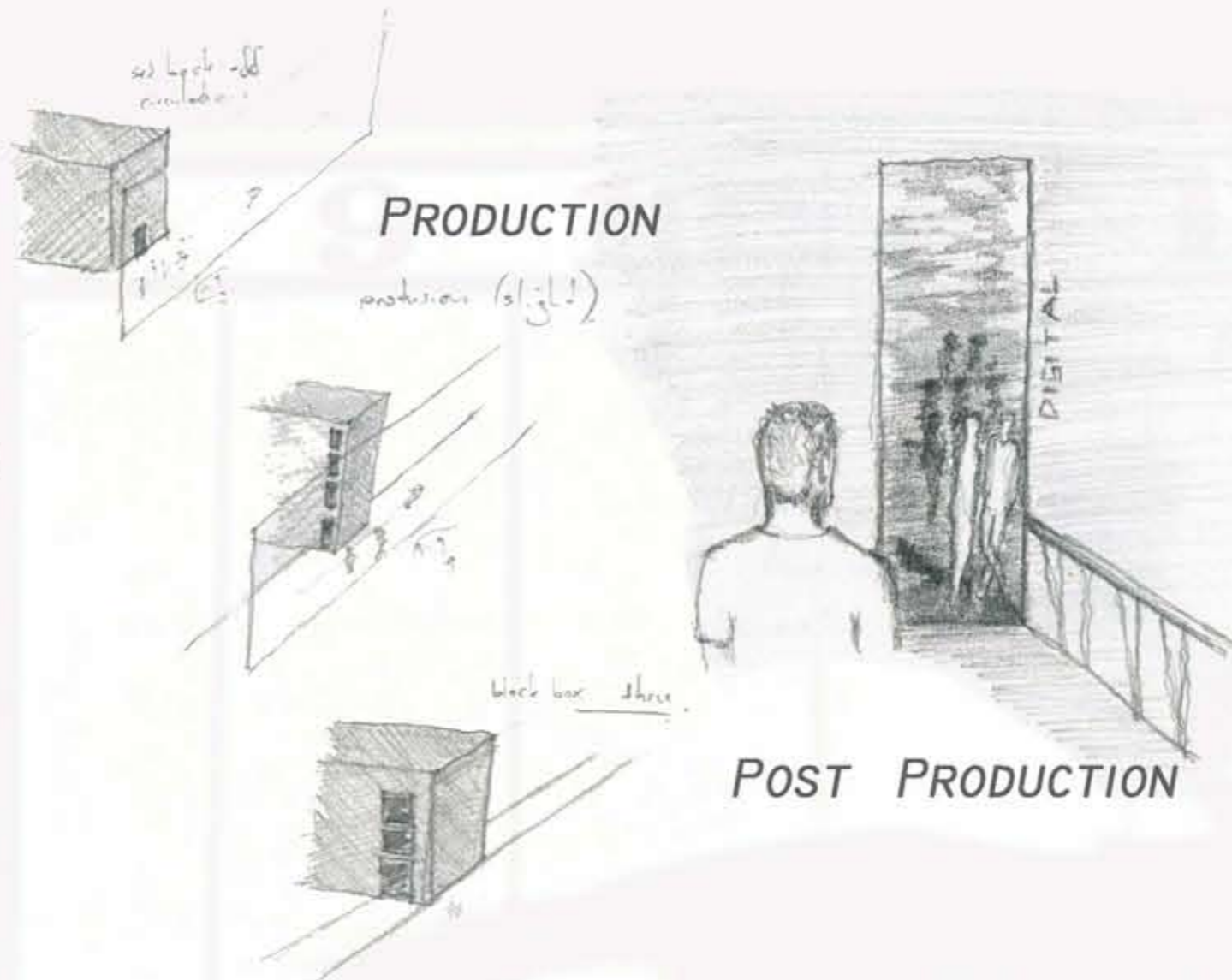
SITE ACCESS USING THE PRINCIPLE OF THE D+S SLOW HOUSE, INTRODUCING AN INITIALLY CURVED PATH



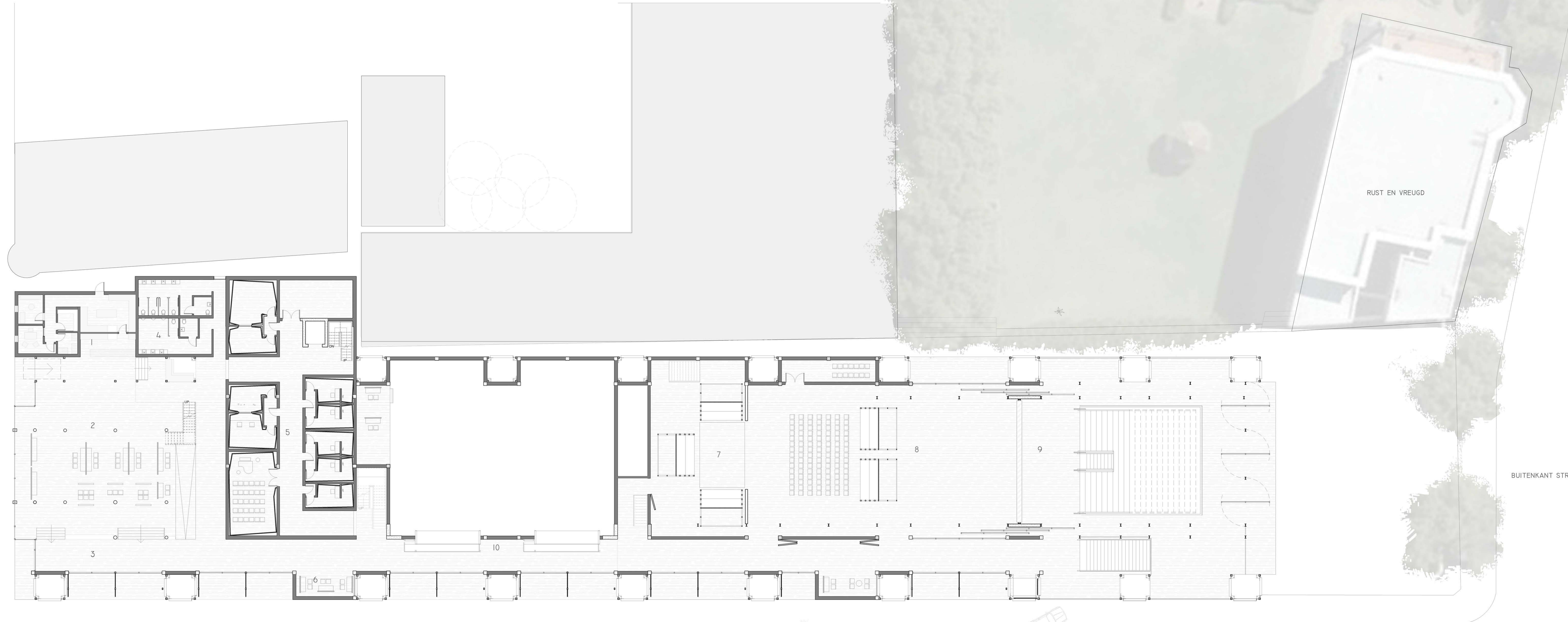
ACCESS THROUGH 'ARCHITECTURAL SURGERY' INDUCING DIRECT ACCESS, ALBEIT, SUGGESTIVE DISTRACTIONS ALONG THE WAY SLOW THE MOVEMENT



PRE - PRODUCTION

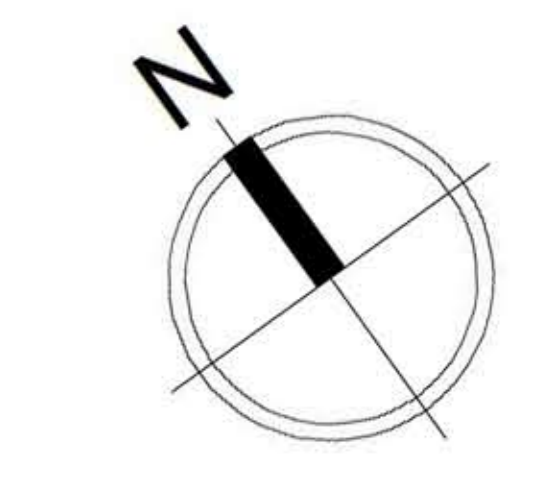


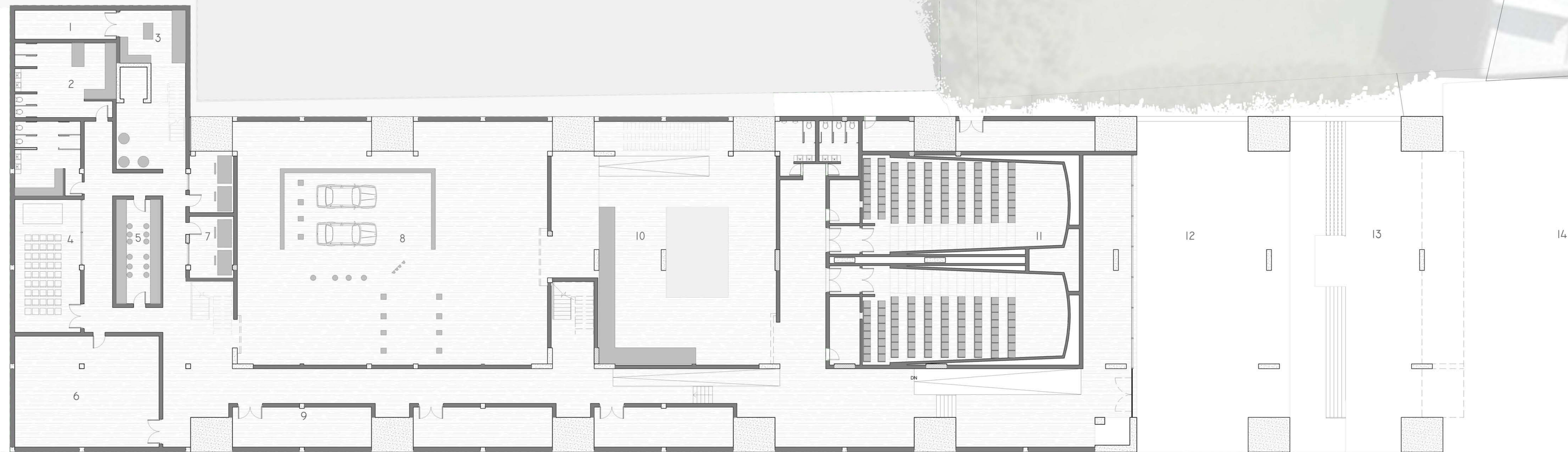
THE SPECTACLE/ THE PERFORMANCE



LEVEL 2 PLAN - HOPE STREET LEVEL  
1:100

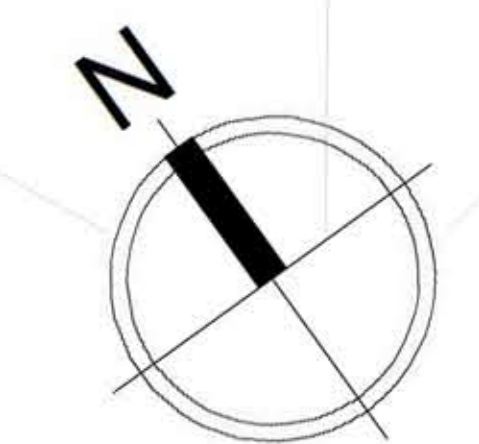
- 1. CAFE
- 2. PUBLIC FILM VIEWING COURT
- 3. CINEMATIC WALKWAY
- 4. WC
- 5. SOUN DEPARTMENT - SOUND SUITES
- 6. RECESS/ PAUSE AREAS
- 7. BLACK BOX/ THEATRE
- 8. CONFERENCE/ EXHIBITION SPACE
- 9. FILM SCREENING (OPEN AIR/ CLOSED)
- 10. PAINTING RIGS FOR SOUNDSTAGE

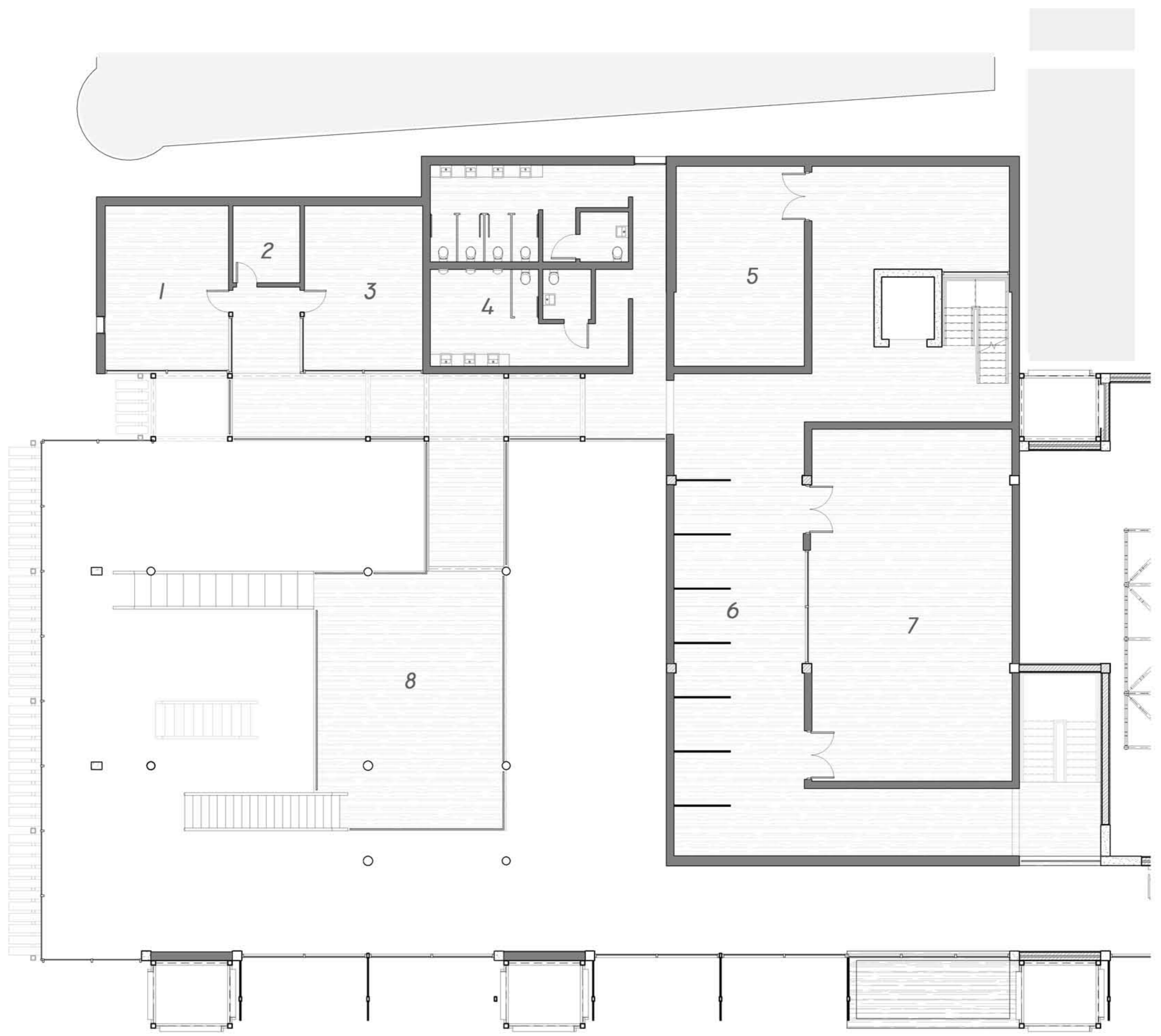




LEVEL I PLAN - BUITENKANT STREET LEVEL  
1:100

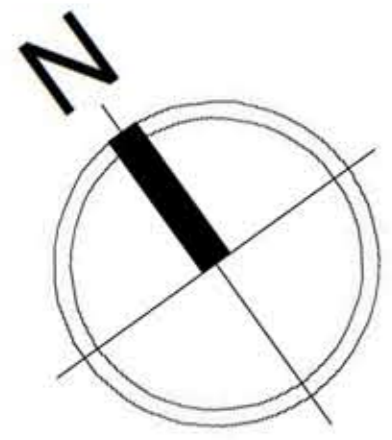
- 1. PLANT ROOM
- 2. WC AND CHANGE ROOM
- 3. FOOD PREP
- 4. SEMINAR ROOM
- 5. MAKE - UP
- 6. ACTORS' REHEARSAL
- 7. EDIT SUITES
- 8. SOUNDSTAGE
- 9. STORE
- 10. WORKSHOP
- 11. SCREENING ROOMS
- 12. PARKING
- 13. CAFE
- 14. OPEN PUBLIC COURT





LEVEL 4 PLAN  
1:100

- 1. SEMINAR/ SCREENWRITERS
- 2. STORE
- 3. SEMINAR/ SCREENWRITERS
- 4. WC
- 5. CONCEPT STUDIO AND DISPLAY
- 6. INTERACTIVE SMART DISPLAY
- 7. ANIMATION LAB
- 8. CREATIVE COMMON



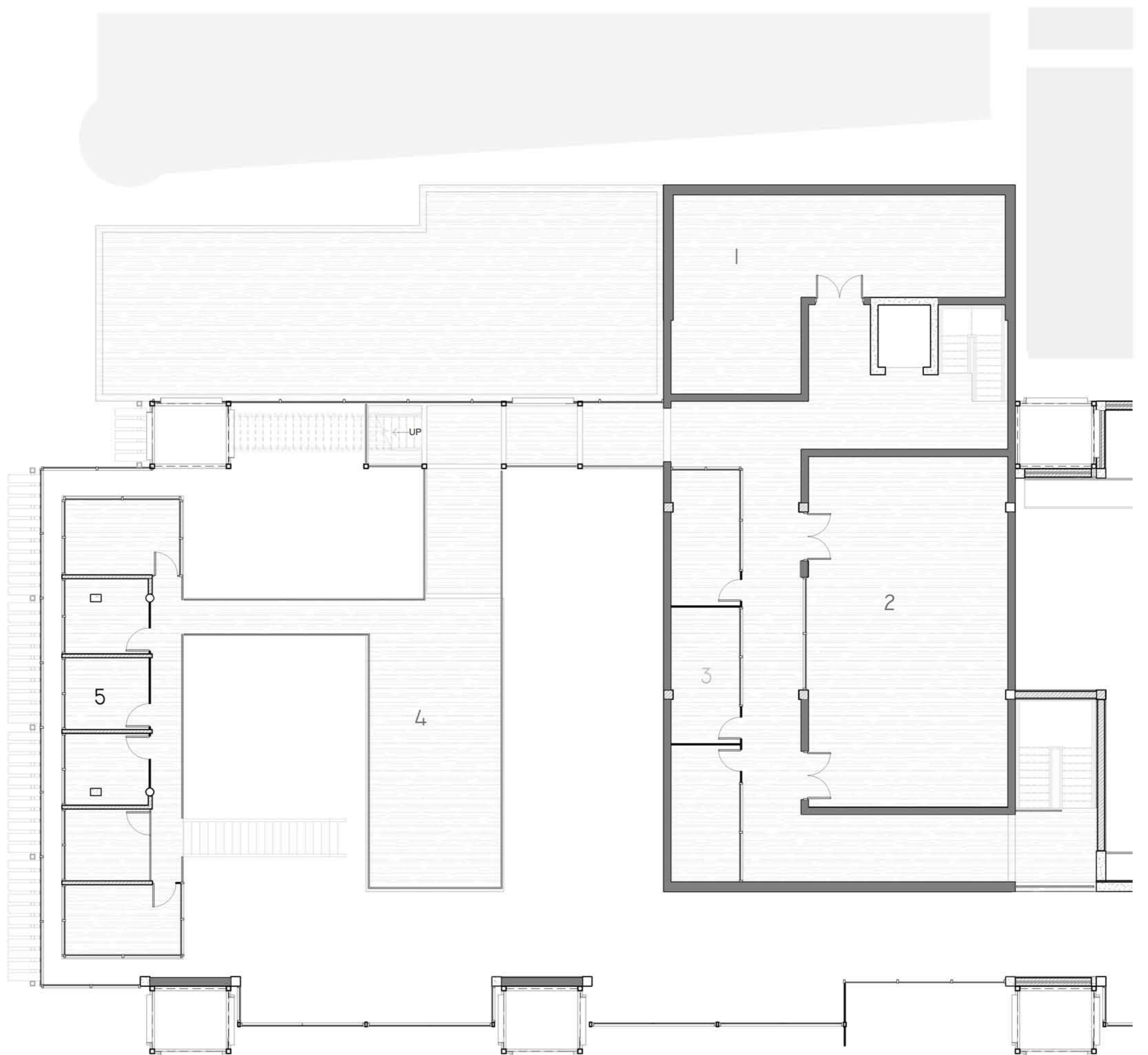
LEVEL 3 PLAN  
1:100

- 1. ADMIN
- 2. WC
- 3. FABRICATION LAB
- 4. COMPUTER LAB
- 5. MAKE - UP STUDIO DESIGN
- 6. VISUAL ART AND DESIGN
- 7. RESOURCE COMMON
- 8. CREATIVE COMMON



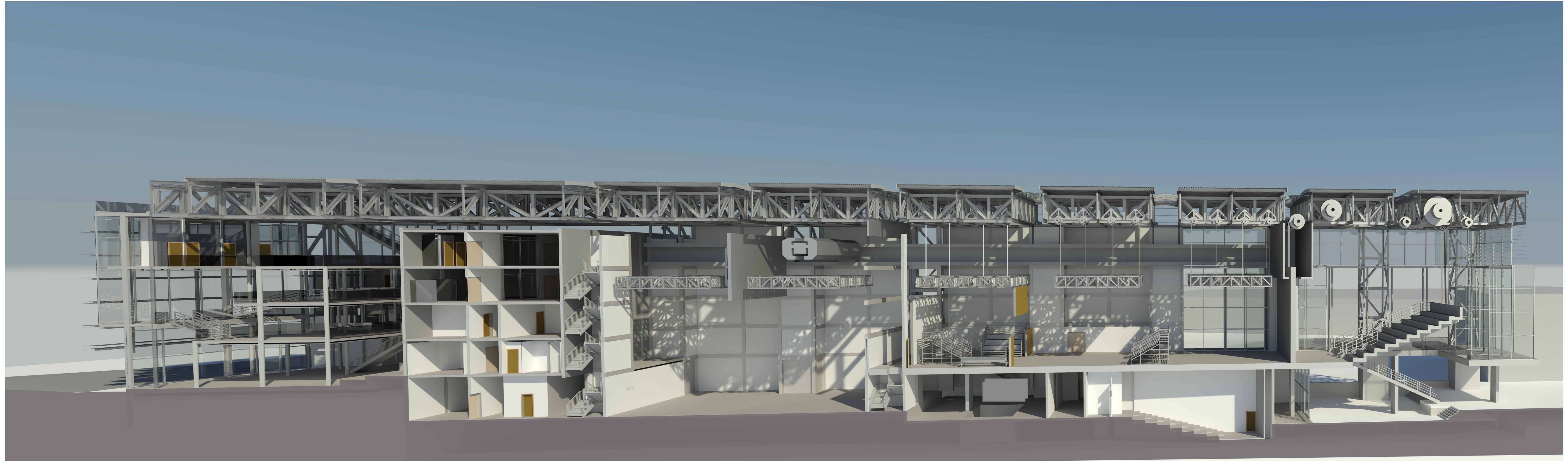
SITE PLAN  
1:500

- 1. HOPE STREET
- 2. GLYNN STREET
- 3. BUITENKANT STREET

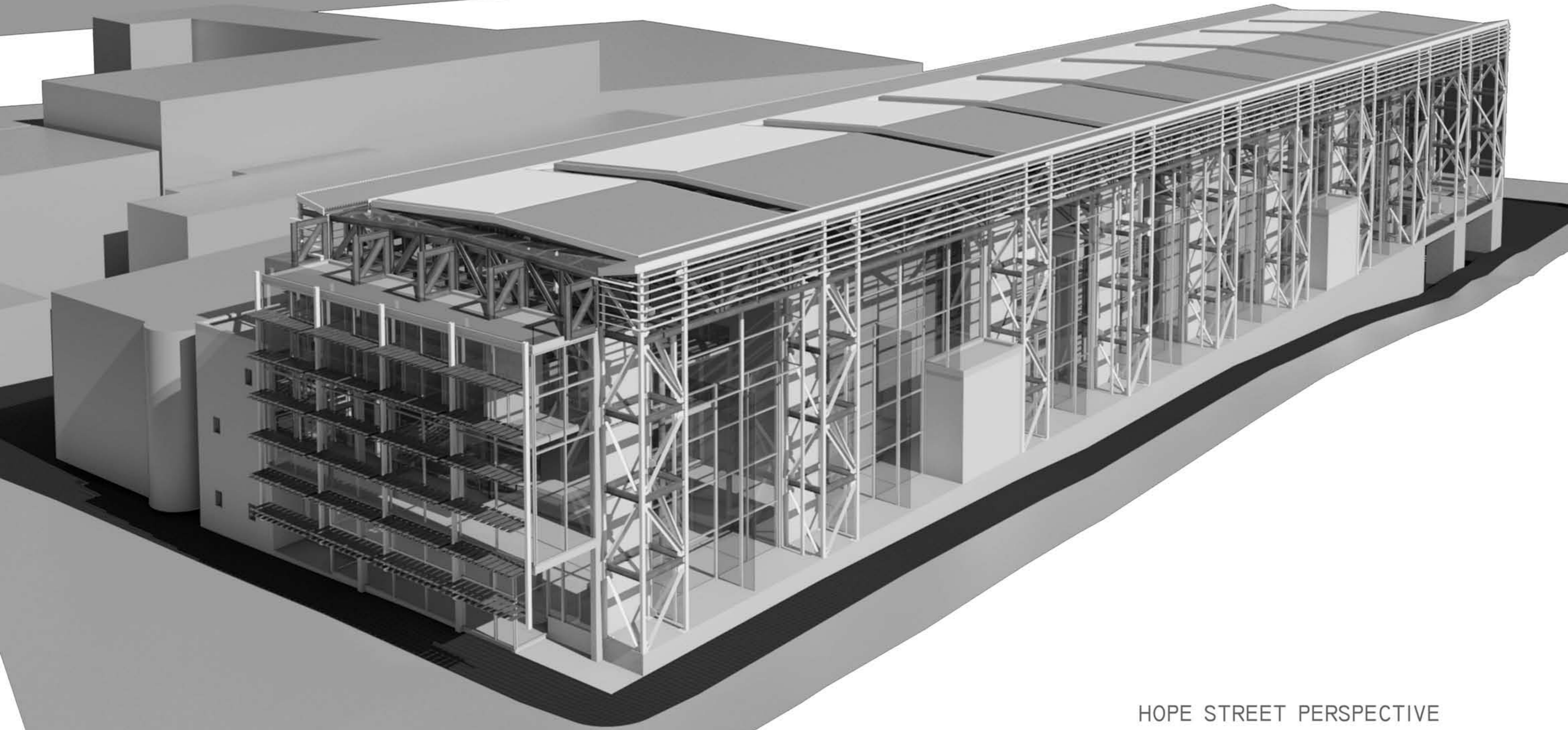


LEVEL 5 PLAN  
1:100

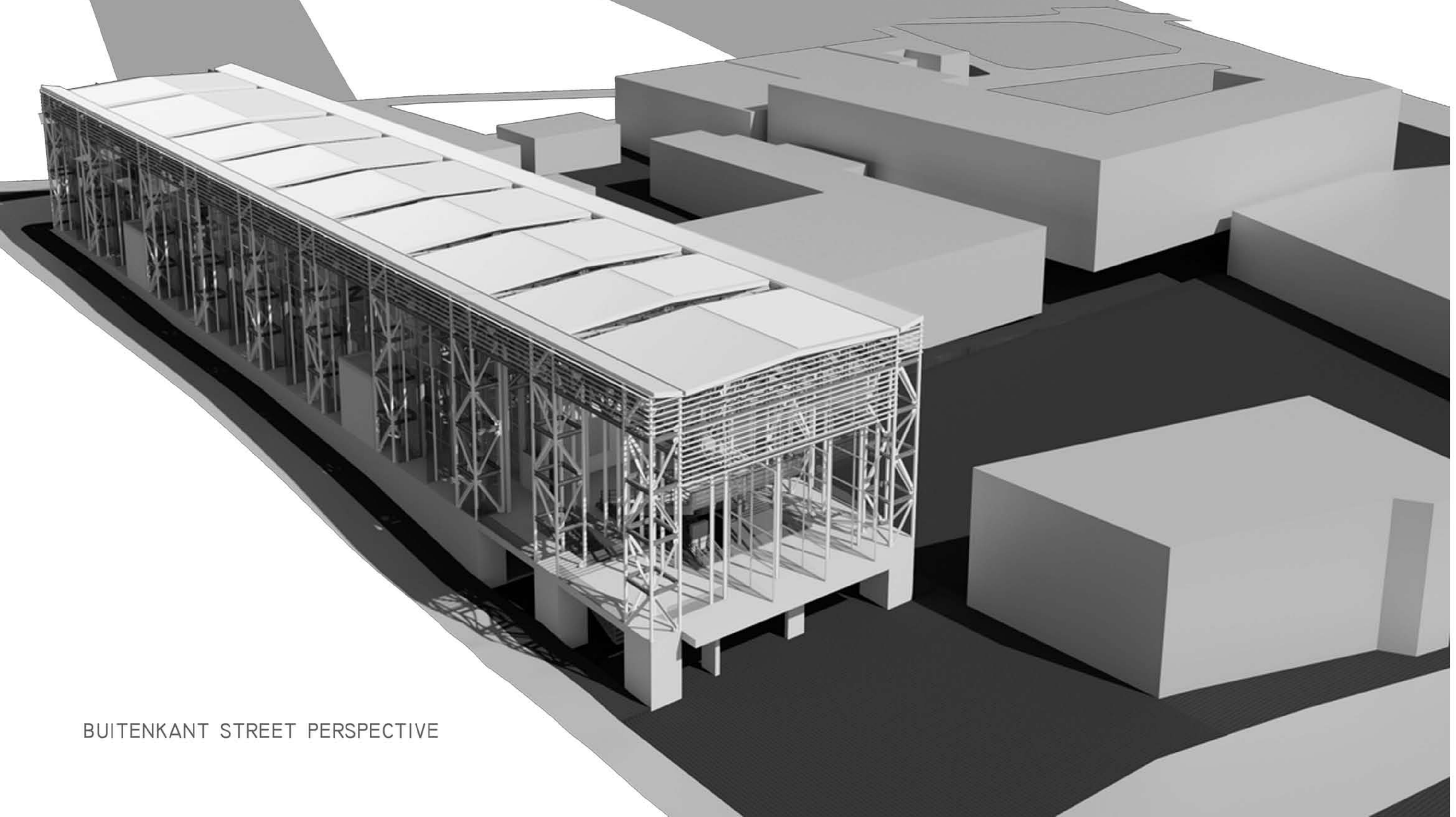
- 1. MOTION CAPTURE
- 2. DIGITAL DESIGN LAB
- 3. CONCEPT POD
- 4. COMMON
- 5. INSTRUCTOR'S PODS



SECTIONAL PERSPECTIVE



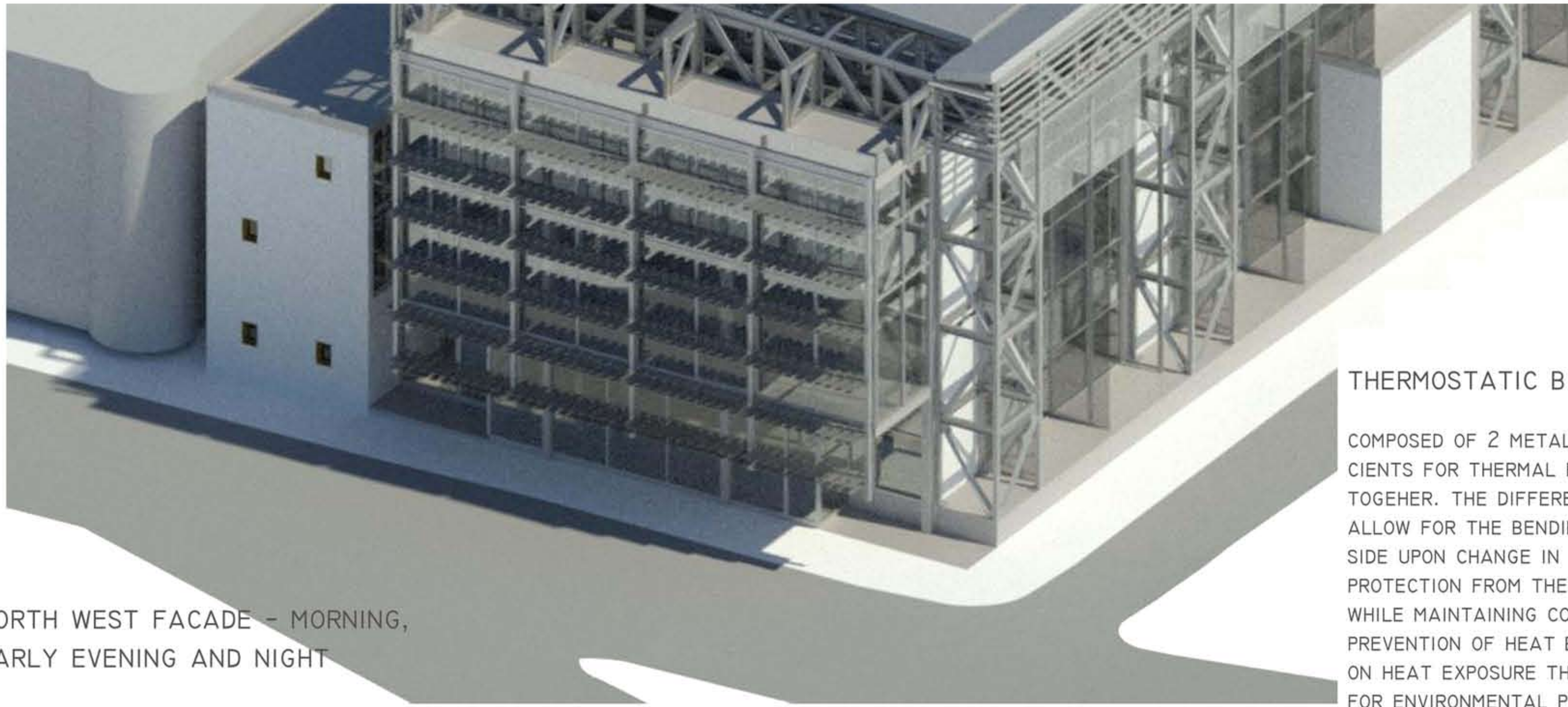
HOPE STREET PERSPECTIVE



BUITENKANT STREET PERSPECTIVE



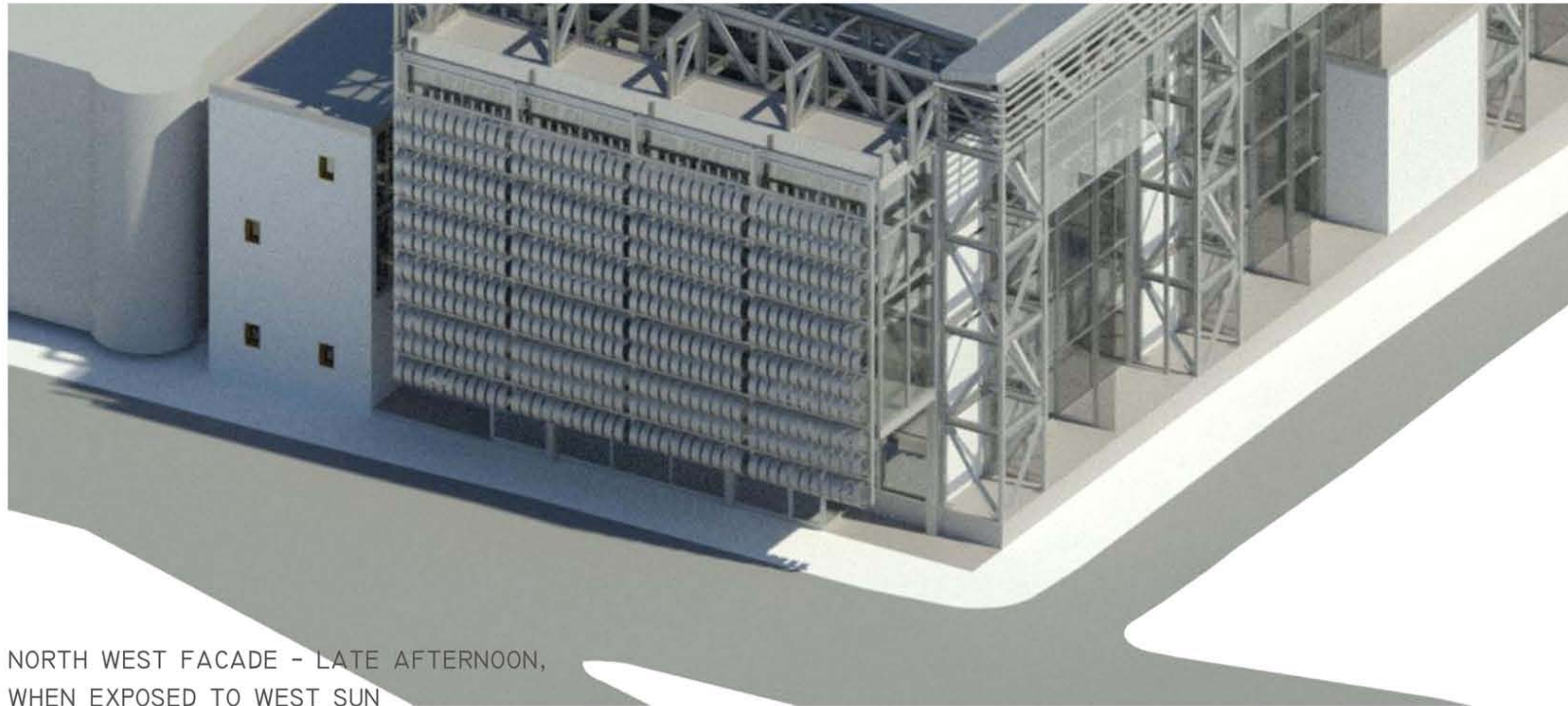
INTERIOR PERSPECTIVE AT BEGINNING OF CINEMATIC WALKWAY



NORTH WEST FACADE - MORNING,  
EARLY EVENING AND NIGHT

THERMOSTATIC BIMETALS

COMPOSED OF 2 METALS WITH DIFFERENT COEFFICIENTS FOR THERMAL EXPANSION THAT ARE BONDED TOGETHER. THE DIFFERENCE IN THESE CO-EFFICIENTS ALLOW FOR THE BENDING AND CURVATURE OF ONE SIDE UPON CHANGE IN TEMPERATURE. IT ALLOWS FOR PROTECTION FROM THE GLARE OF THE WEST SUN WHILE MAINTAINING COOL CONDITIONS THROUGH THE PREVENTION OF HEAT BUILD UP. THESE WORK PURELY ON HEAT EXPOSURE THUS NO ELECTRICITY IS USED FOR ENVIRONMENTAL PROTECTION.



NORTH WEST FACADE - LATE AFTERNOON,  
WHEN EXPOSED TO WEST SUN



BLOOM BY DORIS KIM SUNG