



SCHOOL OF ARCHITECTURE AND
 URBAN DESIGN
 THE UNIVERSITY OF KANSAS
 ARCH 301 Architectural Design IV
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 OFFICE HOURS:
 M/ W: 1.30-4.30

FORMING A MATERIAL WORLD FROM LIGHT?

"The first place any one looks to find the geometry in architecture is in the shape of the buildings, then perhaps in the shape of the drawings of buildings. These are locations where geometry has been, on the whole, stolid and dormant. But geometry has been active in the space between and the space at either end. What connects thinking to imagination, imagination to drawing, drawing to building, and building to our eyes is projection in one form or another, or processes that we have chosen to model on projection. All are zones of instability."

Robin Evans in "The projective Cast; Architecture and its Three Geometries"

In our shift from the previous project (experimentation and observation of light projections upon form) to an architectural project, we will continue to examine a primary conceptual interest: The notion that representations articulate incidents of convergence of our mental and physical worlds; this idea of converging double projections. The architectural project here can be seen as analogy to making a cinema: cinema attempts to make visible what we strive to depict from both our external and internal worlds in the same way that architectural "projects" (representations) do. The questions of the "real" and the "unreal" in this context can not be made simplistic. The two realms freely intermingle in a dialectic exchange. The imagined reality needs to be taken very seriously.

THE PROJECT:

This project is to be proposed as part of the impetus in the city's urban core to increase its vitality. Along with the already growing art/commerce and living initiatives in the Crossroads district, the activities of this project is anticipated to contribute to Kansas City's urbanism as well as the arts. The **KC Film Academy (KCFA)** is a hypothetical organization; It does not exist as such and it is a hybrid of NYFA and other film related organizations). The academy will be charged with the dual interest of education and training for aspiring film-artists on the one hand and the exposure and promotion of independent, experimental and alternate films on the other.

The following is the broad outline of the program. The areas are suggestive and not exact. Program should be further refined and elaborated by the studio through independent research of information.

LOBBY/SOCIAL SPACE:	1500 SF
GALLERY:	1500 SF
This space should allow for conventional exhibits as well as moving images (traditional film and digital)	
THEATERS:	
Main 250 capacity	4000 SF
Small 100 capacity	2500 SF
EDUCATIONAL:	
4 Class rooms:	2400 SF
(Should accommodate lecture and seminar formats and have audio/visual capabilities)	
Multimedia Library:	2000 SF
Computer lab:	1000 SF
STORAGE:	
A/V Technical equipment:	500 SF
Bulk storage:	350 SF
MECHANICAL:	2500 SF
(Can vary depending upon configuration of system)	
ADMINISTRATION:	
"Open office administrative assistants	300 SF
Director	200 SF
Chairman	200 SF
Assistant Director	
Office Service/ storage:	150 SF
TEACHING STAFF:	
8 offices:	1200 SF
EDITING ROOMS:	
3 Rooms @100 SF each	300 SF
ANIMATION STUDIO	500 SF
COFFEE SHOP/ RESTAURANT:	750 SF

REST ROOMS: as required/ to be estimated by the studio

CIRCULATION: Add +/- 15% to the program spaces

Some additional program should be suggested as speculative use that could generate revenue and/or create interaction with the urban neighbors of the site.

KANSAS CITY AND THE SITE:

Although The Disney corporations now is far from what the independent and alternative cinema cultures represent, it is noteworthy that Walt Disney began his career in Kansas City by establishing his first studio "Laugh-o-Gram" with a partner. There is an ongoing effort to renovate the now dilapidated building that his studio originally occupied into a museum (visit www.laughograms.com to get more information). However it is not this history that makes the plausibility of film culture to take significant roots in KC. It is rather the contemporary condition that favors the independent, regional and the alternate forms of expression over the formulaic, mass produced, main stream products that makes smaller independent organizations more viable now than in the past. In addition to this growing appetite and patronage, easier access to technology can also foster and support such local endeavors.

The site lies on the North-West corner of the intersection of Southwest Blvd. and Wyandotte streets. The profile of the site seems to map the interruption to the grid of the city that occurs here. The one-storey existing building on the site can be replaced by our new proposal. The site sits comfortably within what can be morphologically experienced as a "Cross Roads Arts District" and it can be reasonably anticipated that the activities of this center will be catalytic to the development of this area while at the same time be supported by the existing fabric of commerce, entertainment, living and the arts.

PROCESS AND RESEARCH:

Selected readings will be required to be completed and discussed in class. Additional readings will be suggested.

You are expected to get familiar with the immediate vicinity of the site in terms of its recent history and context both architectural and Urban. Site visits and documentation of observations through words, photos and videos will be expected to contribute toward making a thoughtful design proposal.

Search the web to get familiar with various types of small and large institutions related to this form of art and commerce.

REFERENCES:

Architecture+ Film I and II- AD (Wiley Publications/ available at the Hatch room)

"Lived Space in Architecture and Cinema" Essay By Juhanni Pallasmaa

"Architect's Studio Companion" By Edward Allen and Joseph Iano

Precedents in Architecture' By Roger H. Clark and Michael Pause

Web sites:

www.infozine.com

www.kcjubilee.org

www.nyfa.com

www.filmkc.org

www.filmkc.org

<http://www.filmkc.org/walt/walt.html>

<http://www.laughograms.com/>

Additional text and web references will be presented in class through the studio process.

EVALUATION:

The project is expected to be well resolved and well represented through drawings and models. The project will challenge you to vertically organize the activities in a logical and functional way, that respond to the spirit of such a place. The project is expected to have a conceptual grounding (For examples see Steven Holl's "Intertwining" and "Anchoring"). Presentation requirements will be announced on a separate handout. Final presentations can be analog or digital. However the design process must produce numerous physical study models and drawings.

Week one SCHEDULE:

01/26: Project introduction/ Begin work ON CONCEPTS through analysis/presentation of film strips and conceptual model

01/28: Desk and/ or pin up critiques+ Work on common site model

01/30: Pin up review of concepts

More information on schedule and presentation requirements will follow via future handouts and class announcements.