design approach

UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

building programme

The vision of the proposed school is to teach movie making, film production, film theory and screen writing. Students develop the required skills under the guidance of professional instructors. After production, students are allowed to showcase their work in film festivals. Through an analysis of various international and local film schools a brief was formulated. The school will house approximately 300 students.

Accommodation list
A. Film facilities
    • Pre-production

        – Producer's laboratory (8 cubicles):   20m²
           Equipped with production cubicles, the space provides high speed internet connectivity and cutting edge budgeting and scheduling software.
        – Meeting room: 40m²
           A student conference space, primarily for screenwriting activities.
        – Production design studio: 100m²
           Primarily an artist's studio for the production of storyboards, the space contains drafting tables, white boards and pin-up boards.
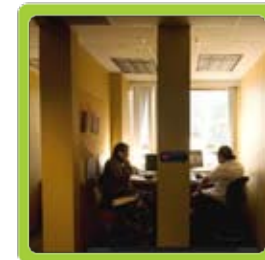   – Make-up and costume design studio: 35m²
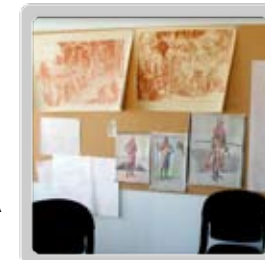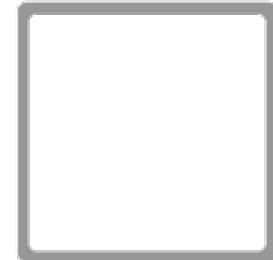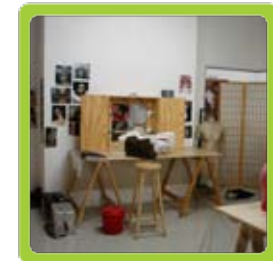
Figure 91: Producer's lab, LA Film School.

Figure 92: Production design studio, LA Film School.

Figure 93: Make-up and costume, Newtown City Varsity.

- Production

  - Sound stages (min height 7m):

    A single acoustically isolated space with the necessary technical infrastructure for the filming of 35mm film, 16mm film and digital video productions. A full lighting grid is suspended form the ceiling for the placement and manipulation of lights.

    - Multi-camera studio: 350m²
    - Special effects studio: 120m²
  - Model or set building studio: 250m²

- Post-production

  - Video editing laboratory (9 computers):   40m²

    The computer lab contains all the latest editing software.

  - Sound recording or mixing studio:

    - Large: 25m² + 30m² (voice booth)
    - Small: 20m² + 10m² (voice booth)
  - Audio editing suites (x2):   20m²
  - Dubbing stage: 40m²

    An acoustically isolated space containing a mixing console and screen for final sound and film editing.

- Other

  - Server room: 20m²
  - Equipment store: 85m²

    The store provides the necessary consumables required by students to complete production assignments.

Figure 94: Sound stage, WITS, LA Film School.

Figure 95: Special effects studio, LA Film School, AFDA.
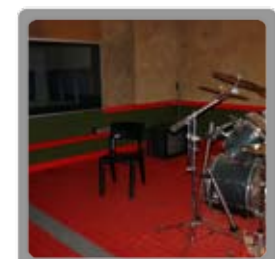

Figure 96: Set building studio, WITS, LA Film School.

Figure 97: Editing lab, Newtown City Varsity, The Video Lab.

Figure 98: Sound recording and voice booth, AFDA.

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B. School facilities

- Offices

    - Management (x2):   40m²
    - Staff (x18):   180m²
    - Tea room and lounge: 30m²
    - Meeting room: 20m²

- Lecture rooms (180 people):   180m²

    Lecture rooms are equipped with roof-mounted projectors, display screens and loudspeakers. Students film classes as part of their training. Sound is recorded with microphones to allow access to international lecturers through videoconferencing.

- Library: 100m²

    Sufficient library space is provided for the relevant books and DVD's (Digital Video Disks). Computer labs are equipped with a digital library, with catalogues containing follies, stock footage, sound effects and music.
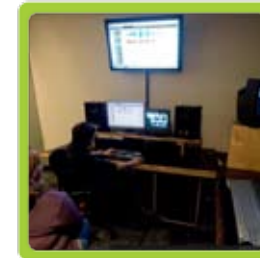
- Ablutions

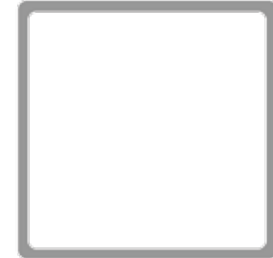Figure 99: Audio editing, LA Film School.

Figure 100: Dubbing stage, LA Film School.

Figure 101: Server room and equipment store, The Video Lab, LA Film School.
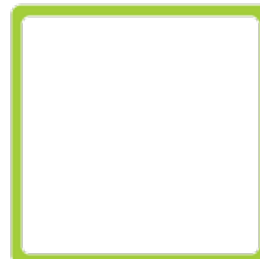

Figure 102: Lecture room, AFDA.

Figure 103: Screening theatre, LA Film School.

C. Public facilities

- Reception and lobby: 150m²

    – Exhibition spaces:
    Facilities for digital displays and interactive projections are located in auditorium lobbies and walkways. These enable previews of film footage.

- Informal lecture room (80 people):   100m²

    The open auditorium allows informal screenings of student films to be viewed by students and the public throughout the day. Informal school lectures and departmental events can be accommodated here.

- Large auditorium (200 people):   300m²

    The cinema is used as the primary public space for film festivals and special events. Educational functions include film study screenings and the revision of student work. The auditorium is furnished with appropriate equipment and finishes for the screening of motion pictures.

- Kiosk and ticket office   15m²

- Waiting lobby

    – Courtyard seating
    – Internet facilities

- Ablutions

Course breakdown

1. Bachelor of Arts in Motion Picture Production: 3 years
   - Producing
   - Scriptwriting
   - Directing
   - Cinematography
   - Production design
   - Costume, make-up and styling
   - Video editing
   - Visual effects
   - Sound design
   - Multi-camera production
   - Film study
   - Film history

1. Bachelor of Arts in Motion Picture Production Honours: 1 year
   - Multi-camera production
   - Documentary production
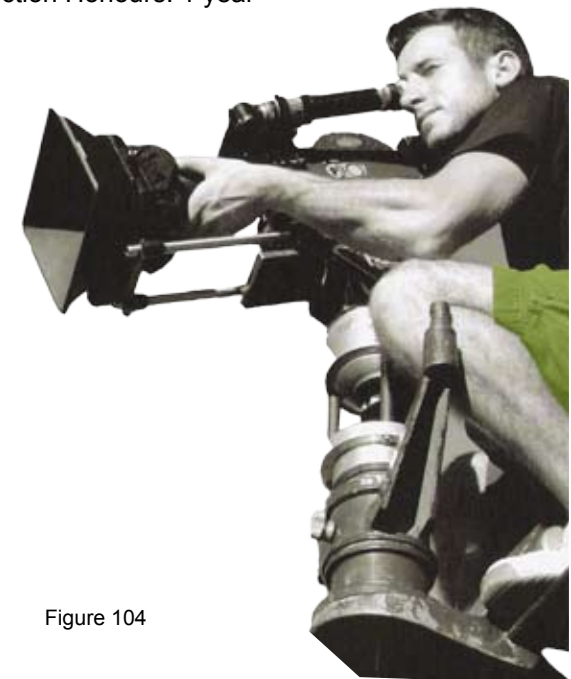   - Music video production
   - Commercial production

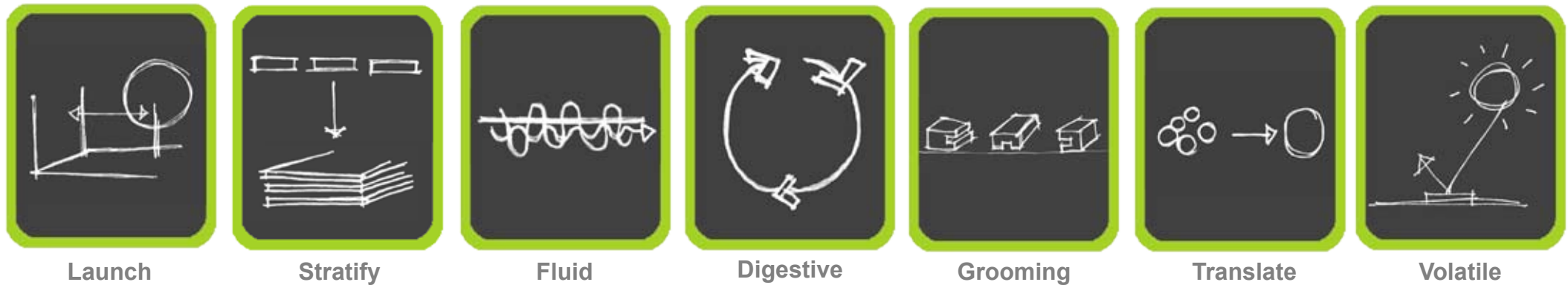Figure 104

proposed campus design guidelines

After studying a variety of urban design principles and various case studies on campus design, a series of guidelines for campus design were formulated.

– Group a **variety** of activities together, including non-academic activities. The clustering of activities creates a dynamic place which attracts many different types of people at different times of the day.

– Encourage maximum **impromptu encounters**.

– Improve the **edges** of the campus to create a better quality interface where the campus and town edges meet. Revitalize the public streets around these edges.

– Redesign campus **security**. Alan Hatman, the architect of the Capitol in Washington, stated "we put in security components but made sure they did not look like a fortress. You have to invite people into a place. Letting them know they are welcome to walk there, to sit down on a bench…" (Walljasper, 2008:2).

– Enhance **legibility** on campus. Simplify and clarify access and enhance the campus arrival experience by designing a threshold.

– Promote **alternative** modes of **transport**. Encourage bicycling (the University of New Hampshire offers free bike rentals), car pools (the University of Washington lets these vehicles park for free) and public mass transit (the University of Colorado subsidizes students' bus fees). Parking systems should be integrated into the campus fabric.

– Consciously design for **permeability**.

Figure 105: Diagrams of campus design guidelines.

Variety	Impromptu encounters	Edges	Security	Legibility	Alternative transport	Permeability

Figure 106: Diagrams of site principles.

Launch   **Stratify**   **Fluid**   **Digestive**   **Grooming**   **Translate**   **Volatile**

site principles

Vision for the South Campus
Ecology and technology form the basis of all educational programmes on the South Campus, enabling the site to become a living laboratory.
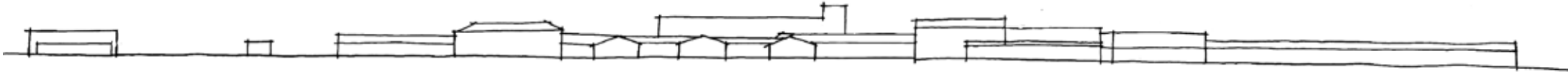
Site principles
In conjunction with landscape architecture student Elmie Erasmus, several principles were developed to improve the current conditions on the South Campus in order to achieve the proposed vision for the site.

1. **Launch** highlights a synthesis between landscape and architecture. Vertical landscapes are investigated, including green façades, hanging gardens and fire escape ecosystems. Launch indicates a range of support structures that reinforce and guide the growth of plants. The structures can be temporary or permanent.

2. **Stratify** redefines the ground as a three-dimensional profile and ignores the conventional separation between paving, surfaces and soil. A seamless transition between softscape and hardscape is attempted. For example,

a paving system gains a dual function: as a surface to travel on and as infrastructure which distributes water for the irrigation of surrounding plants.

3. **Fluid** focuses on landscape structures designed to accommodate the seasonal fluctuation of water flow in terms of volume, frequency and velocity.

4. **Digestive** explores the landscape, including buildings, as a metabolic system. All materials and processes are inputs and outputs within a cycle. Digestive includes in situ strategies for a zero waste approach.

5. **Grooming** defines maintenance as a continuum of actions. The scope of maintenance is broadened beyond post-construction management.

6. **Translate** introduces the conversion of technology into different on-site displays and the adaptation of energy forces (wind, solar, etc.) for new mechanical uses.

7. **Volatile** conceives weather dynamics as a tectonic landscape experience. Technology is used to recreate artificial weather events. The site becomes active and functions as a living laboratory for students to study.

Figure 107: North elevation along Lynnwood Road.

proposed building guidelines

– **Respect the existing** silhouette of buildings and landscapes.

– **Prevent scale anomalies** of masses. Maintain the existing heights of the surrounding structures; therefore the building should have a maximum height of 10m.

– **Complement materials** or match the materials of surrounding buildings. Use the red brick of the existing building as the predominant material.

– **Respect the existing rhythms** of façades and spatial elements.

– **The building entrance** should encourage interaction and act as a threshold or introduction to the function of the building.

– **Incorporate an interactive building façade.**

– Provide **transparency of function**, where the building function and the academic activities become visible to the passer-by.

– **Create a sequence of events.**

– **Stimulate experiences.**

– **Frame views** towards the outside.

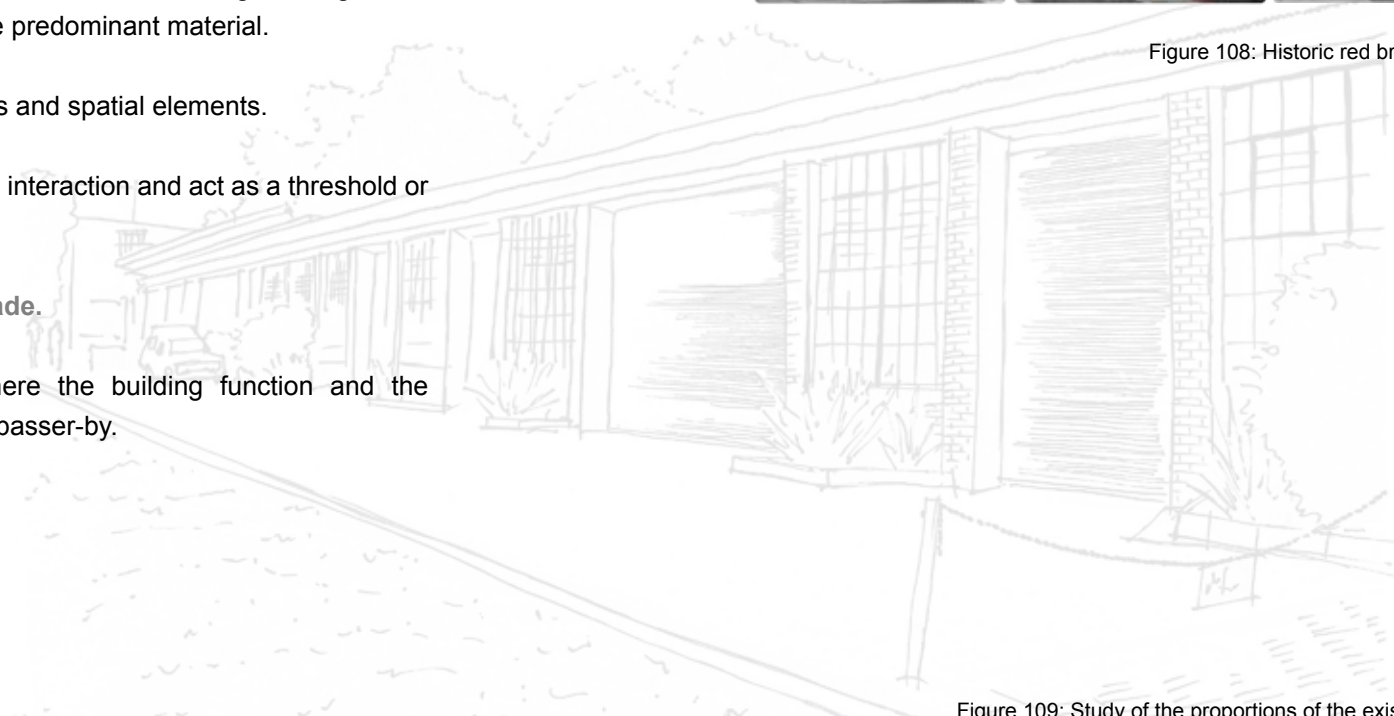Figure 108: Historic red brick buildings.

Figure 109: Study of the proportions of the existing building.

"Look! The moonlight shows us for what we really are! We are not among the living so we cannot die, but neither are we dead! For too long I've been parched of thirst and unable to quench it. Too long I've been starving to death and haven't died. I feel nothing. Not the wind on my face nor the spray of the sea, nor the warmth of a woman's flesh. You best start believing in ghost stories, Miss Turner. You're in one!"

"Pirates of the Caribbean: Curse of the Black Pearl", 2003.

Figure 110

Figure 111: Computer Generated face of Davy Jones, *Pirates of the Caribbean: Dead Man's Chest,* 2006 .

programmatic influences

Saucier + Perotte… for innovative programme and responsive public interface

Cinematheque Quebecoise

Montreal_ Canada

1997

This urban cinema centre, which includes a film school, was built between two existing structures to incorporate a brick school building. Glass and steel layers allow glimpses of the past by exposing fragments of the concrete structure of the existing school.

The movement patterns of the city were considered in the design of the building's public interface. A gridded glass screen spans the main elevation across the restored stone and brick façades of the old school. Moving images are projected onto a translucent portion of the screen that is visible from the street. An internal walkway, located between the projector and the screen, adds silhouettes of movement within the building to the series of projections. This combination of transparency and opacity stimulates the curiosity of onlookers.

The notion of the cinema as an enclosed space, confined by rigid walls, is deliberately questioned. Suspended above the entrance is a canopy of seating facing a suspended projection screen. By placing the screen and seating in mid-air the cinema ceases to be private and enclosed and becomes an activity node that forms part of the public realm (Heathcote, 2001:187).

"The building creates and frames a series of glimpses, combining activity and artefact, old and new architecture, actors and audiences, street and room. These are images that are projected into the life and spaces of the city" (Saucier & Perotte, n.d.).

Figure 112: Cinematheque Quebecoise.

Figure 113: Section.
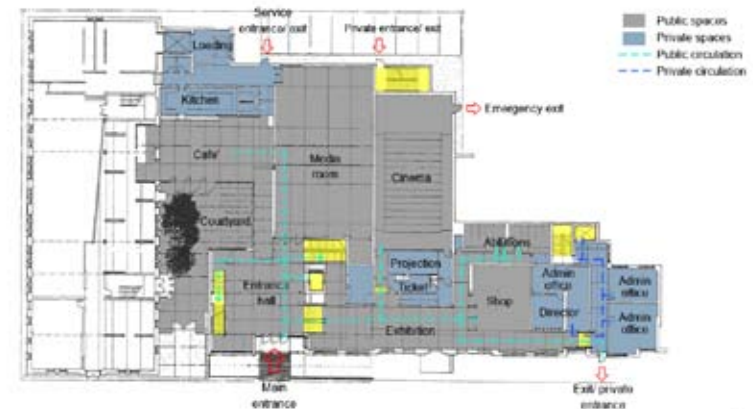

Figure 114: Ground floor plan.

Figure 115: First floor plan.

AFDA Film School… for comprehensive programme

Braamfontein_ Johannesburg

AFDA, the South African School of Motion Picture, Media and Performance, is an independent tertiary institution. The school is the most comprehensive film school in South Africa and the winner of the 2006 Oscar in the Honorary Foreign Film category of the Student Academy Awards (AFDA, 2008). The relocation of film school facilities in existing industrial buildings prevented optimal spatial organization. The buildings were not initially designed for the purpose of a film school and therefore the precedent can not be studied for circulation and layout. Programmatically, however, AFDA contains a wide range of facilities necessary for education in film production.
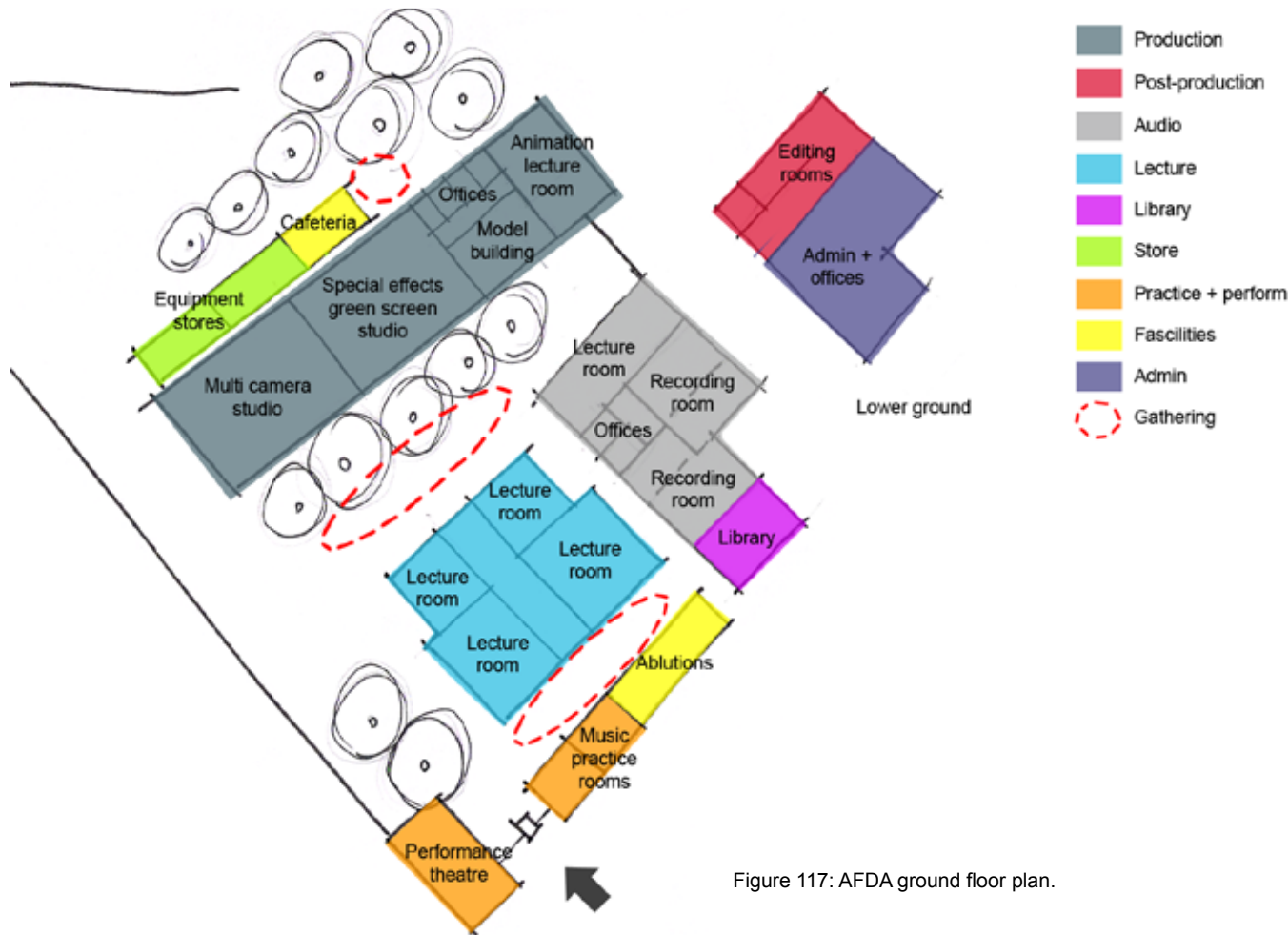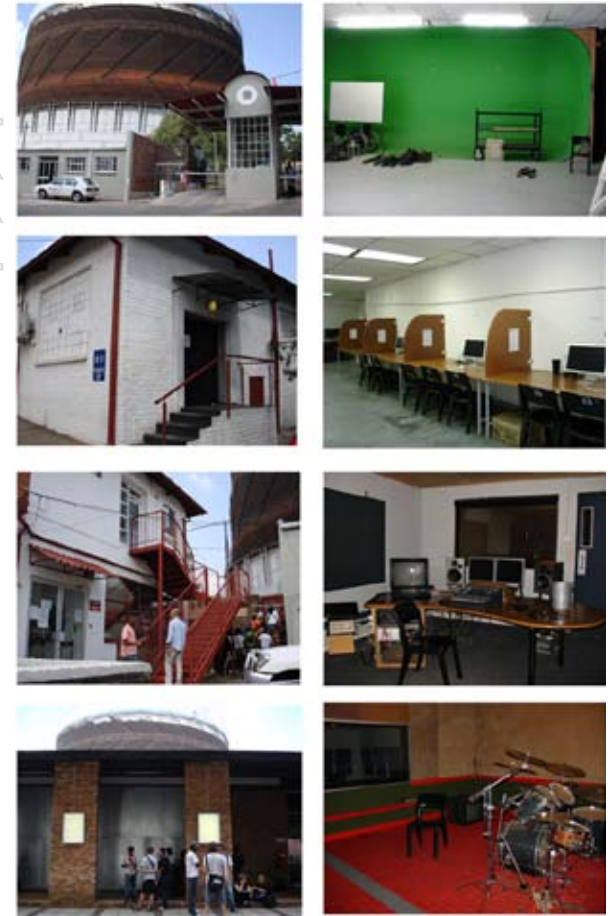
precedent study

Figure 116: AFDA photographs.

Figure 117: AFDA ground floor plan.