

MAGNIFICENT PLAY

A CINEMATEQUE AND ARCHIVE
FOR BLACK AND WHITE FILM



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Nathan Fay

Keywords: archive, light, memory, cinema, drawing

Thesis submitted to the faculty of Virginia Polytechnic Institute and State University in partial fulfillment for the degree of:

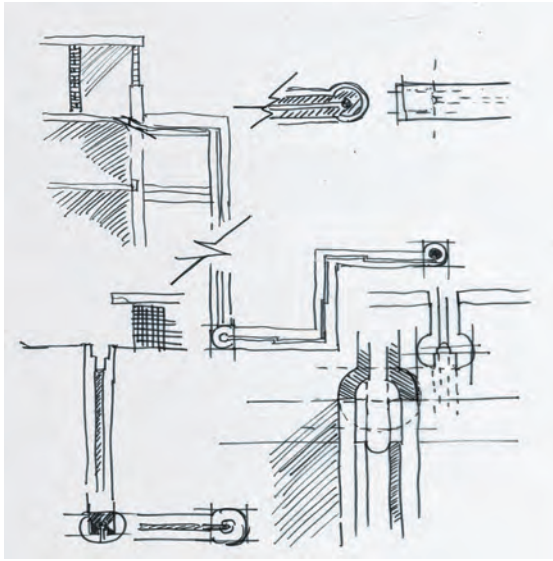
MASTER OF ARCHITECTURE IN ARCHITECTURE

Jaan Holt

Paul Emmons

Marcia F. Feuerstein

October 3, 2014
Alexandria, VA.



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ABSTRACT

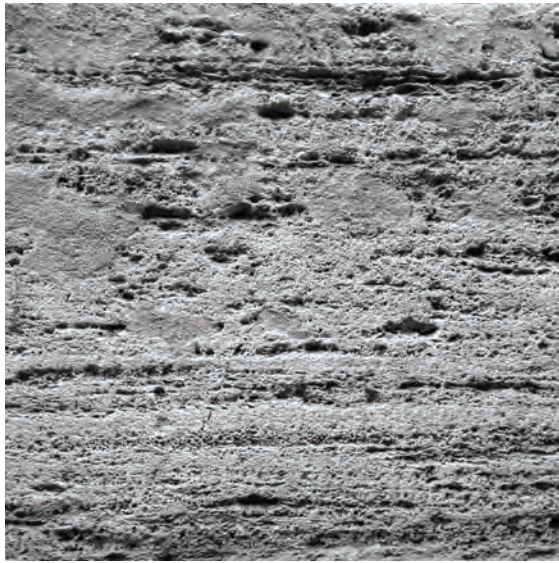
This thesis seeks to understand the relationship in architecture between the physical and the intellectual.

Drawings and models are the primary mediums used in this project to bring forms into a play of light and shadow.

The building's program is dedicated to the preservation, care and presentation of black and white film: an expressive medium that exists, primarily, as a cultural artifact in the collective memory.

“Architecture is the masterly, correct and magnificent play of masses brought together in light”

- Le Corbusier



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ACKNOWLEDGEMENTS

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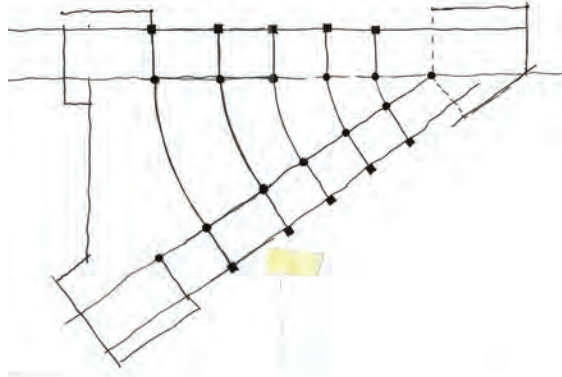
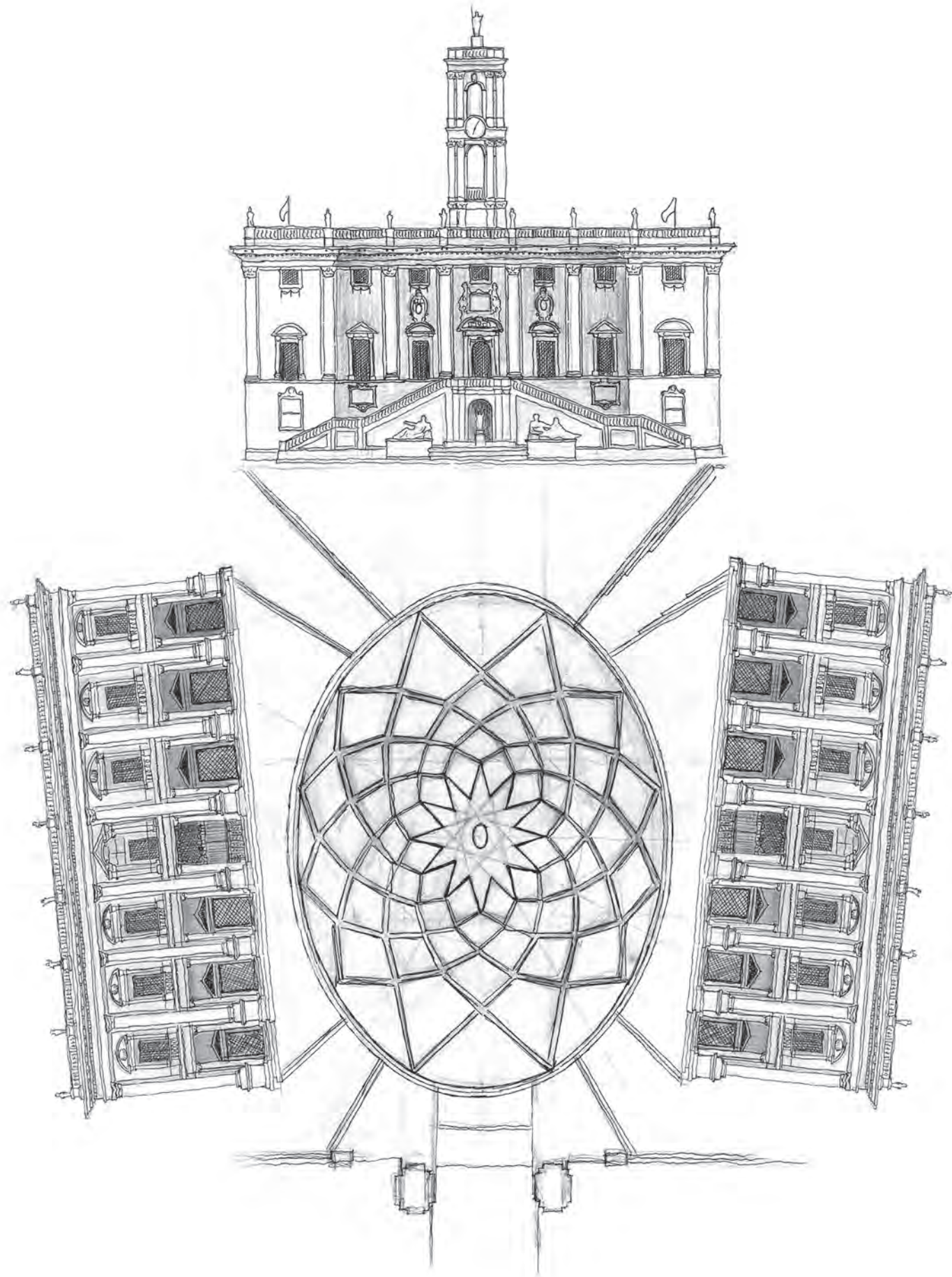


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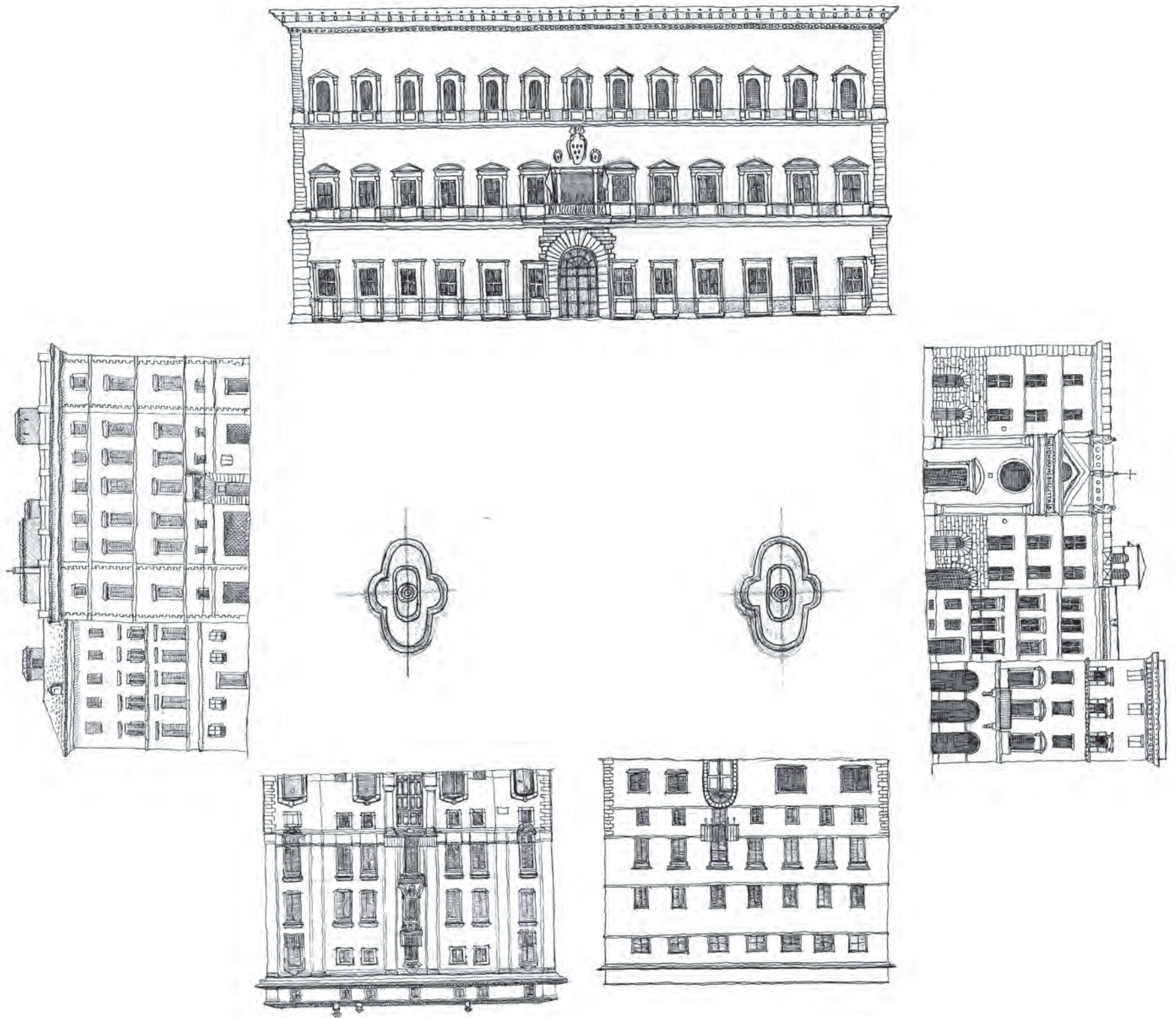
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RESEARCH

This thesis began abroad during a semester of study in Riva San Vitale, Switzerland where a rigorous study of Italian piazzas helped to inform the site selection.



4 PIAZZA CAMPIDOGLIO, ROME, ITALY



5 PIAZZA FARNESE, ROME, ITALY

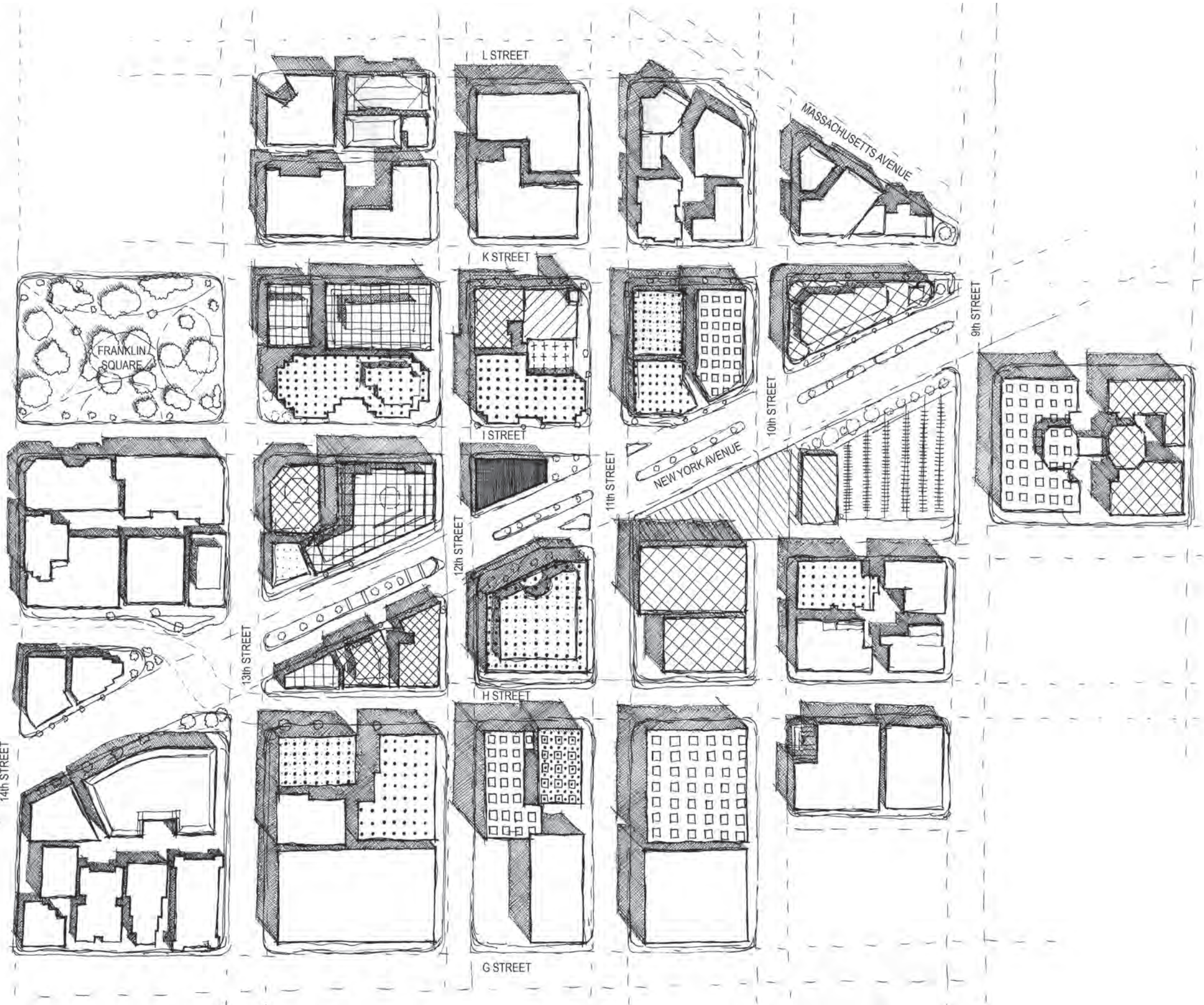
SITE

A piazza is akin to an outdoor room. It is a room with walls made of facades and a ceiling made of sky. These pockets of the city are stages for the perpetual urban play. Perhaps a building can be conceived with this in mind. A building that is analogous to the piazza.



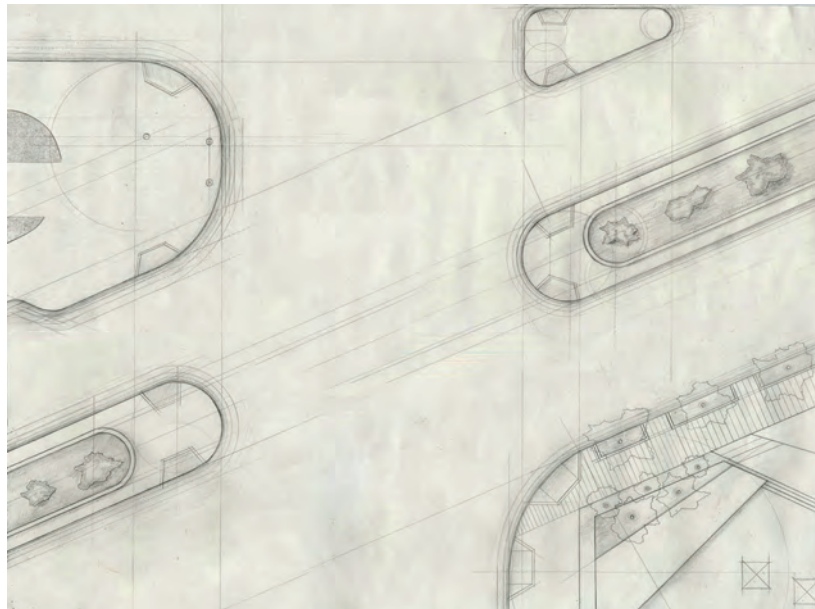
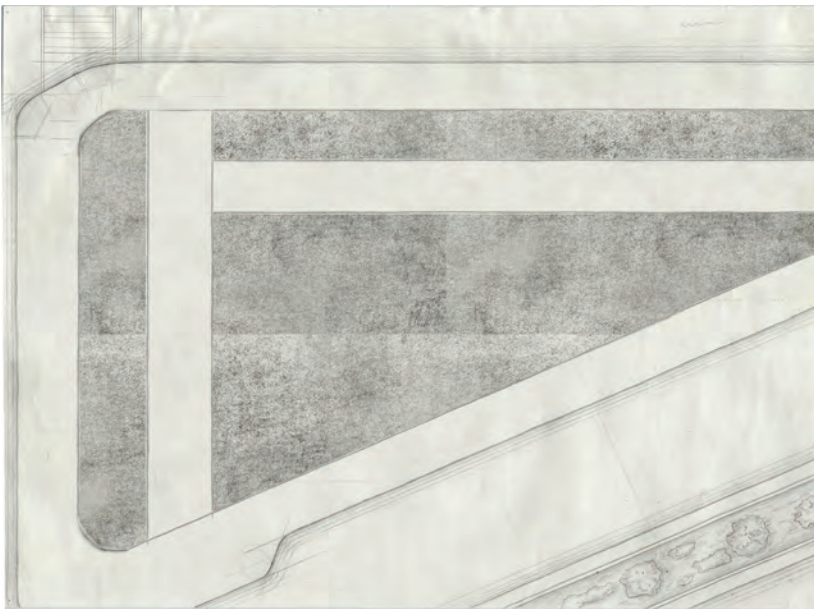
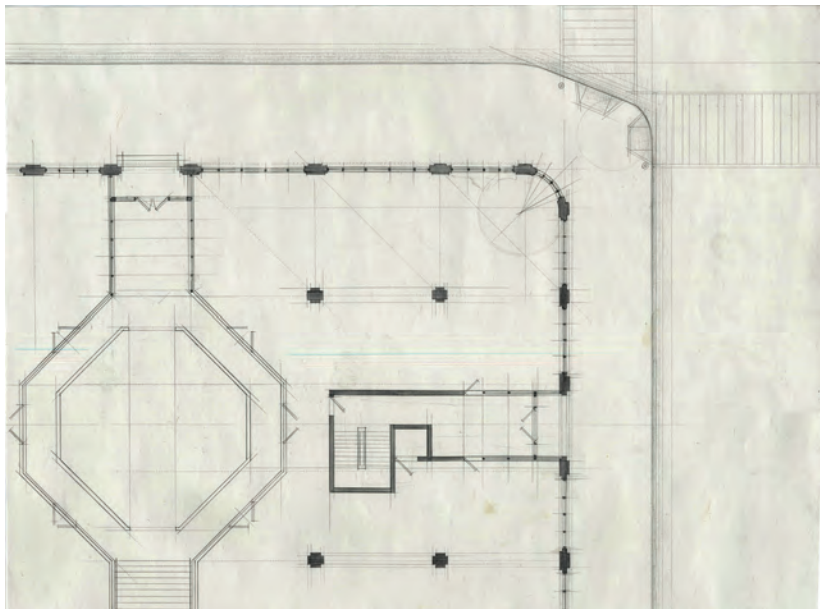
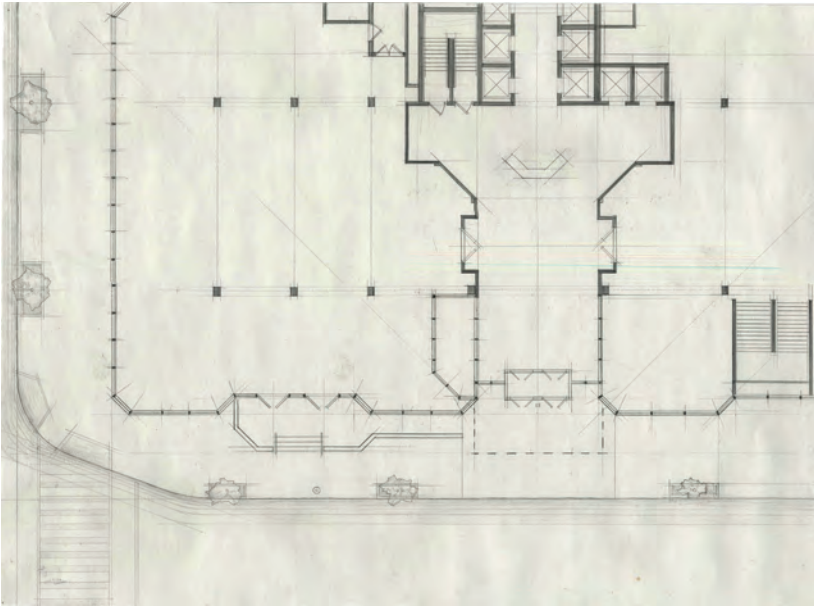
7 INTERSECTION OF NEW YORK AVENUE AND 12TH STREET, WASHINGTON, DC

- SITE
- ▨ ACTIVE CONSTRUCTION
- ▩ GOVERNMENT
- ▧ OFFICES
- ▦ MIXED USE
- ▥ RETAIL & COMMERCIAL
- ▤ RELIGIOUS
- ▣ HEALTHCARE
- ▢ HOTEL

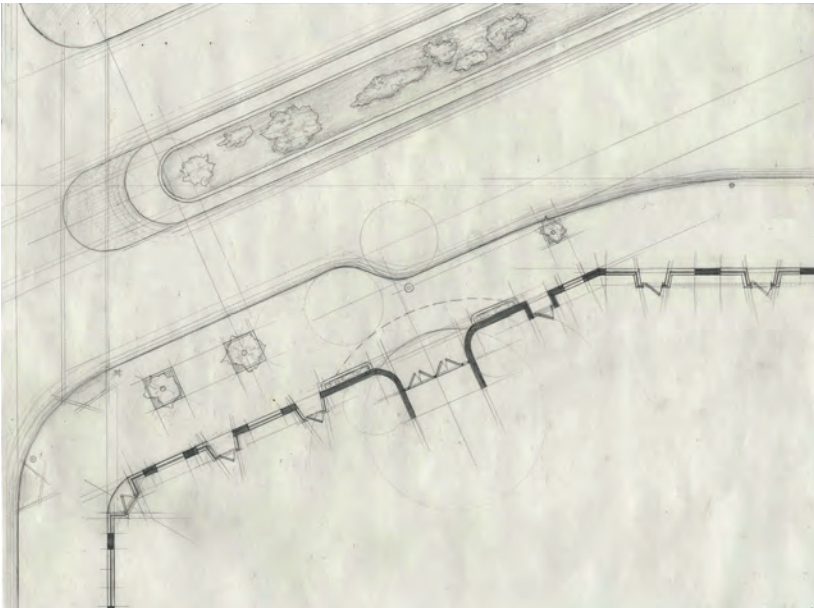


8 SITE PLAN SKETCH





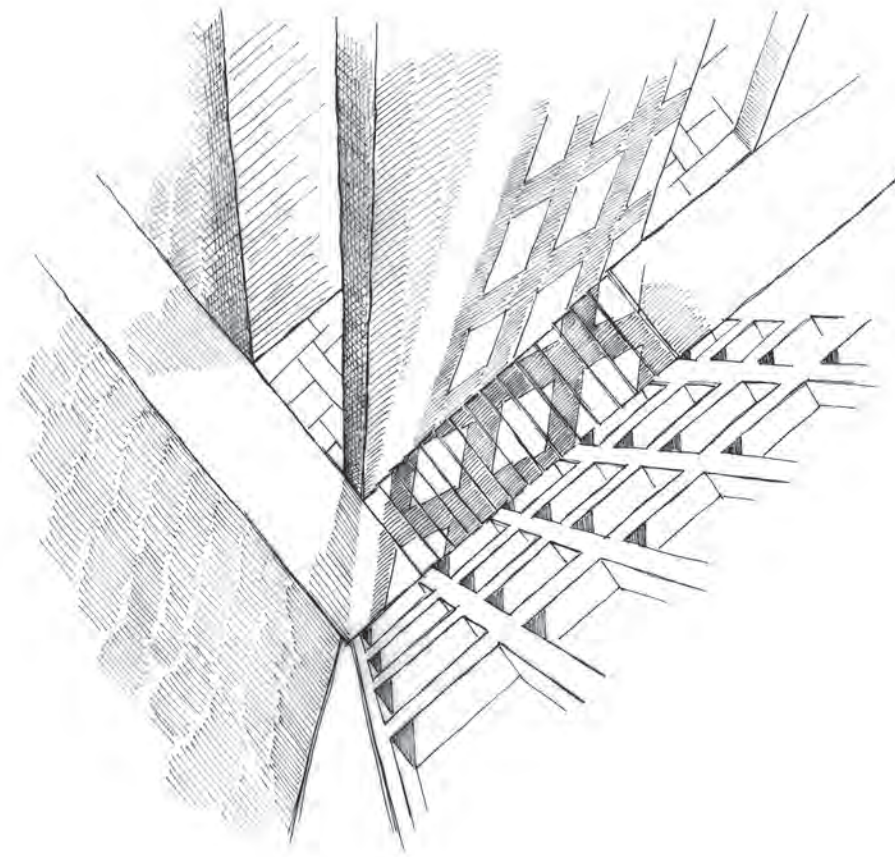
9 EXISTING SITE PLAN



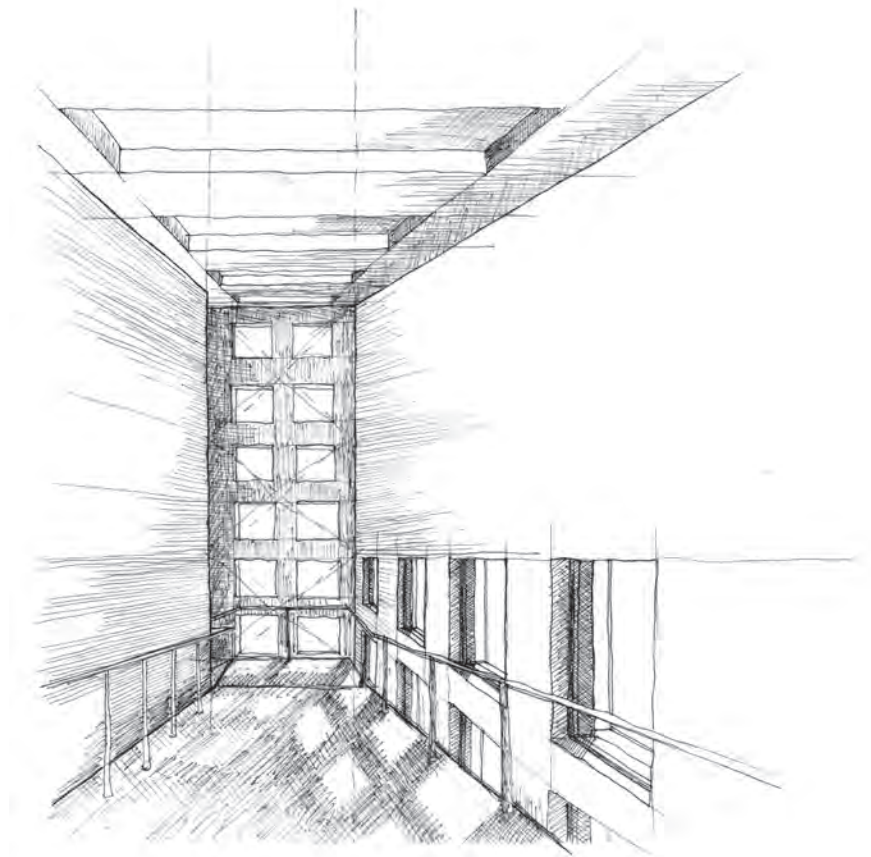
SKETCHES

“And so it has come to be that the beauty of a Japanese room depends on the variation of shadows, heavy shadows against light shadows—it has nothing else. Westerners are amazed at the simplicity of Japanese rooms, perceiving in them no more than ashen walls bereft of ornament. Their reaction is understandable, but it betrays a failure to comprehend the mystery of shadows. Out beyond the sitting room, which the rays of the sun at best can but barely reach, we extend the eaves or build a veranda, putting the sunlight at still greater a remove. The light from the garden steals in but dimly through paper-paneled doors, and it is precisely this indirect light that makes for us the charm of the room. We do our walls in neutral colors so that the sad, fragile, dying rays can sink into absolute repose. The storehouse, kitchen, hallways, and such may have a glossy finish, but the walls of the sitting room will almost always be of clay textured with fine sand. A luster here would destroy the soft fragile beauty of the feeble light. We delight in the mere sight of the delicate glow of fading rays clinging to the surface of a dusky wall, there to live out what little life remains to them. We never tire of the sight, for to us this pale glow and these dim shadows far surpass any ornament...”

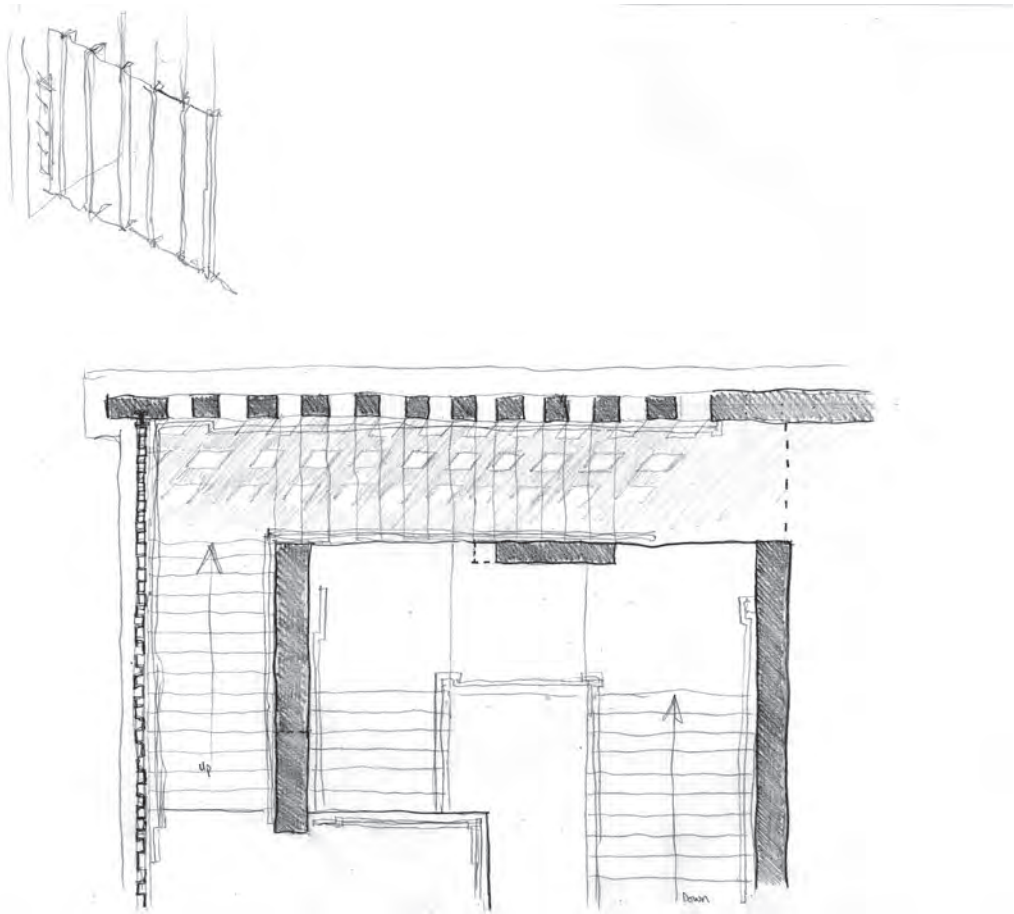
-Jun'ichiro Tanazaki



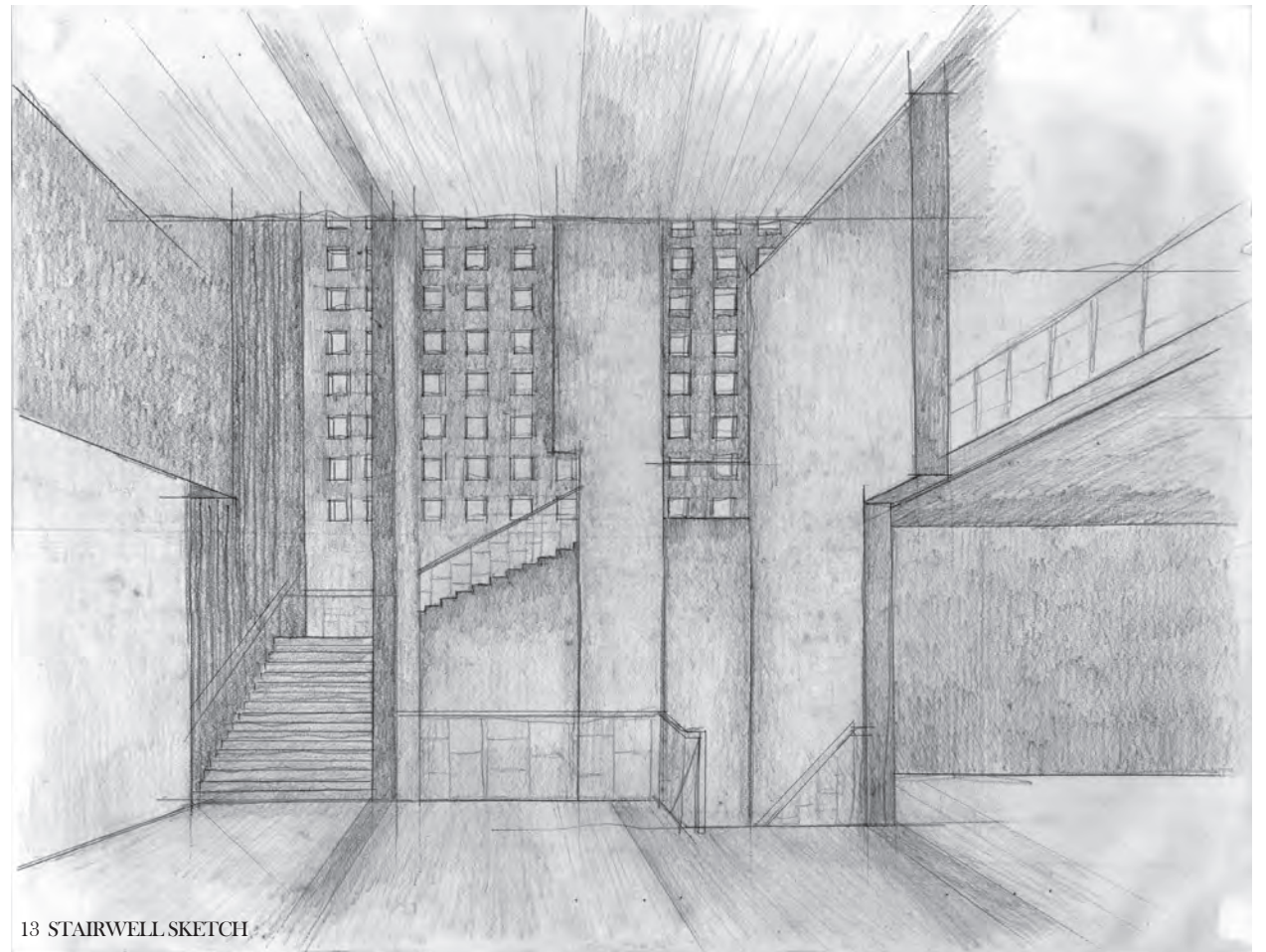
10 CORNER SKETCH



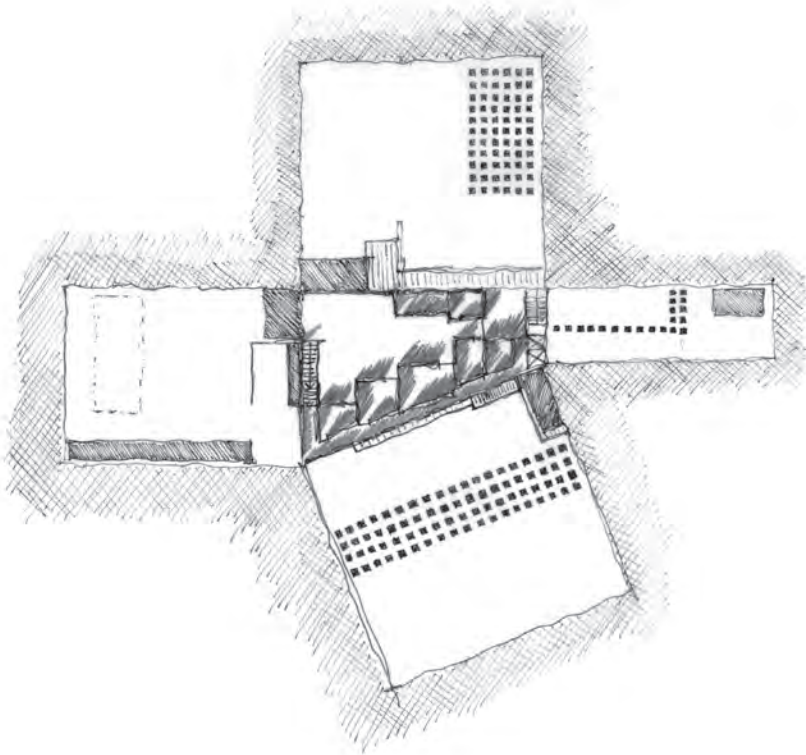
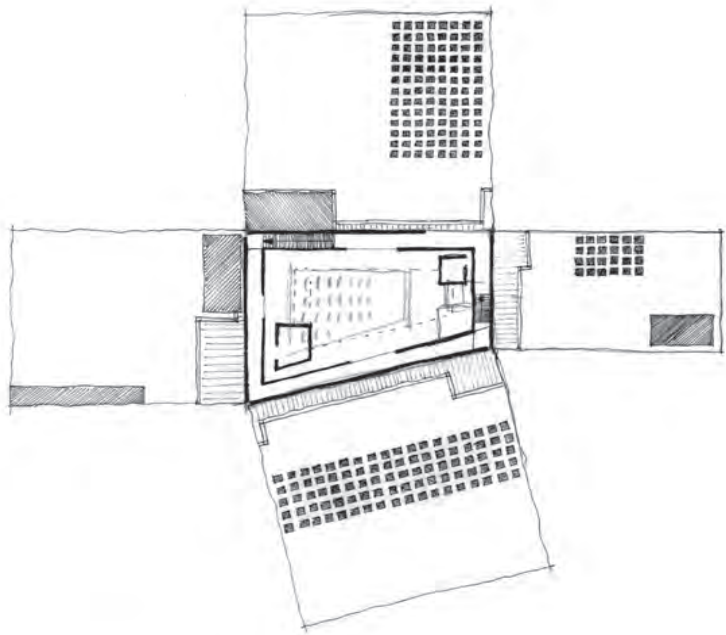
11 HALLWAY SKETCH



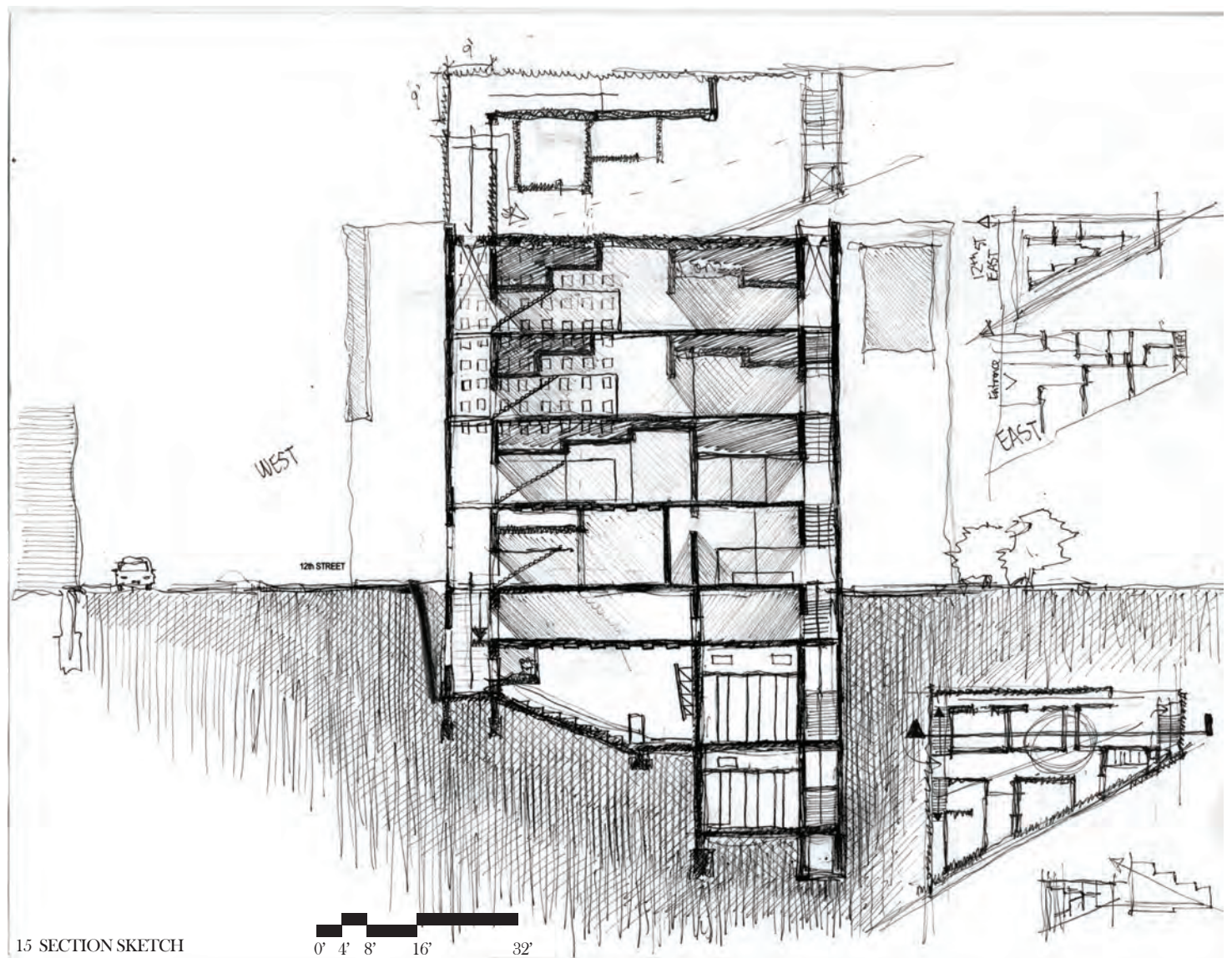
12 STAIRWELL PLAN SKETCH



13 STAIRWELL SKETCH

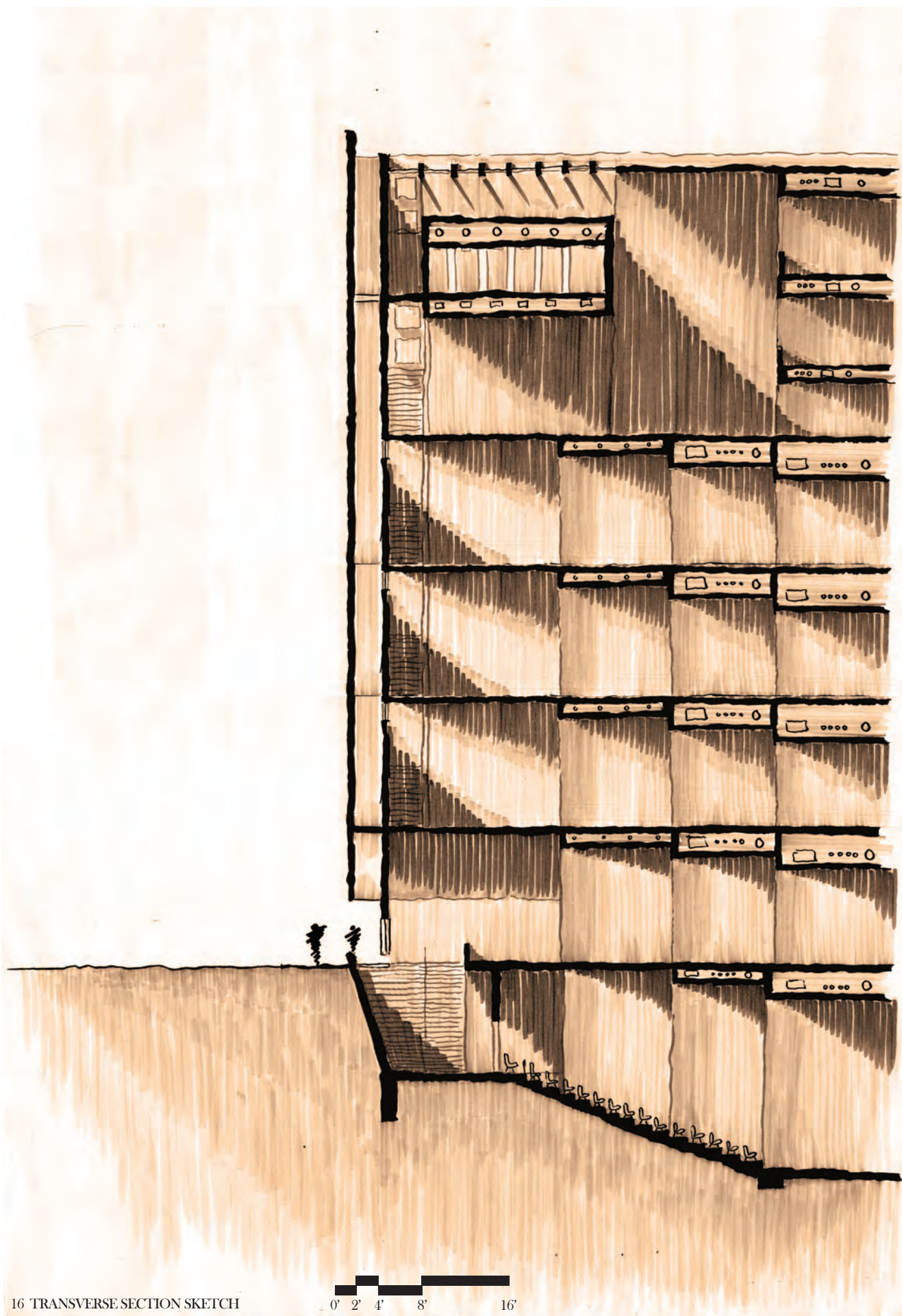


14 PLAN AND ELEVATION SKETCHES



15 SECTION SKETCH

0' 4' 8' 16' 32'



16 TRANSVERSE SECTION SKETCH

0' 2' 4' 8' 16'

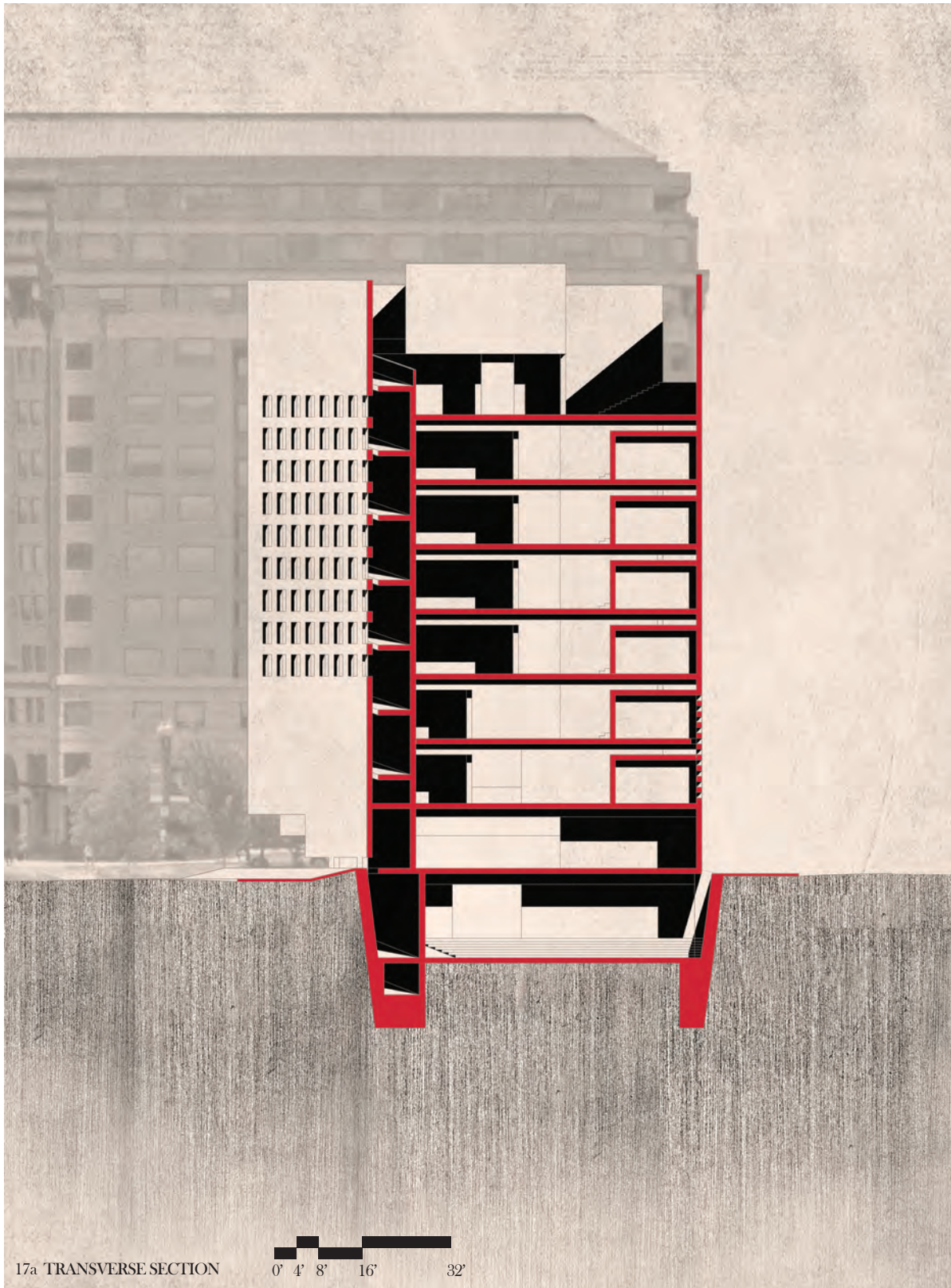
“When I start studying light and shadow, the light and shadow of the moon, the light and shadow of the sun, the light and the shadows produced by the lamp in my living room, I acquire a sense of scale and dimension.

Darkness lives in the earth.

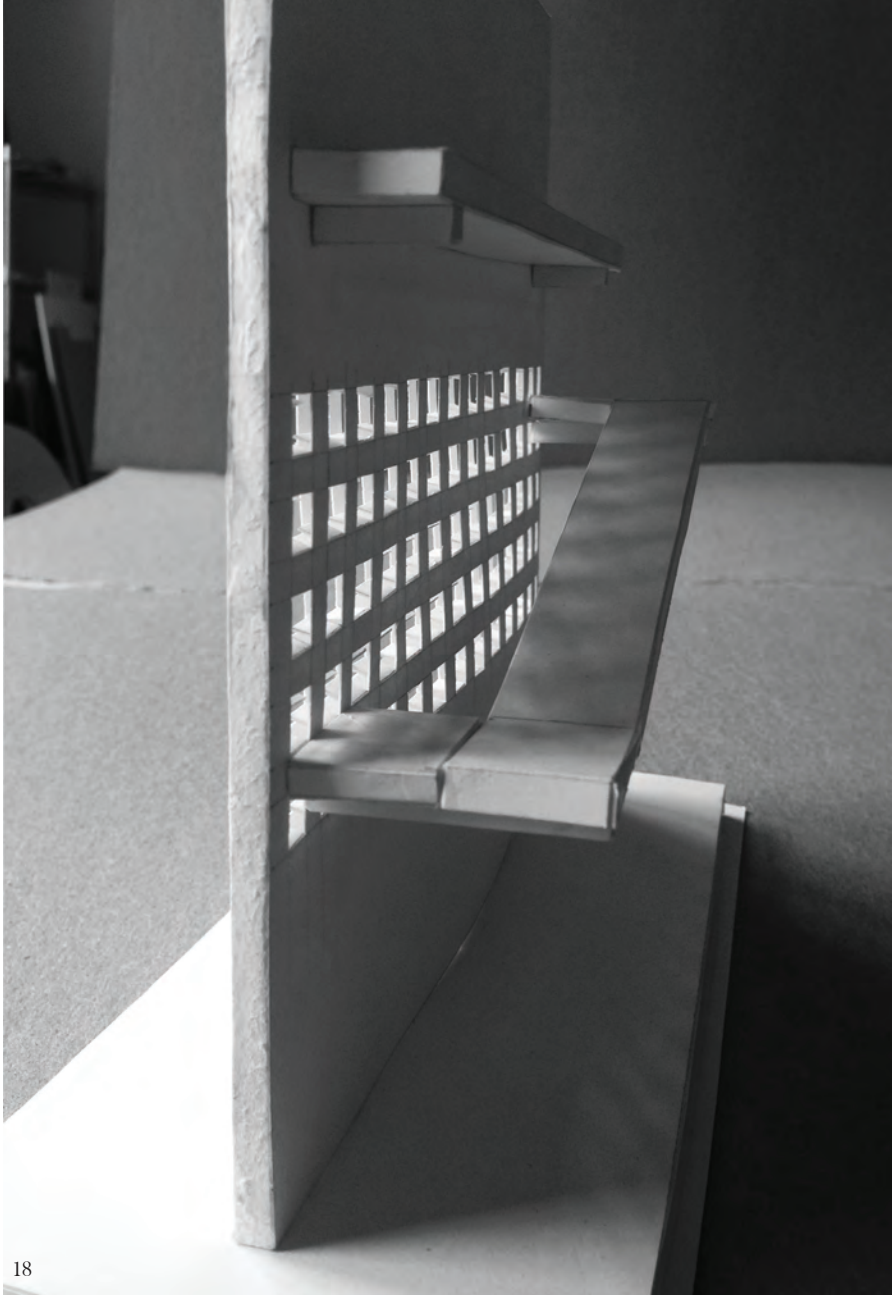
Between sunset and sunrise, we furnish ourselves with illumination of our own making, lights that we can switch on at will. These lights cannot be compared to daylight; they are too weak and too breathless with their flickering intensities and swiftly spreading shadows.

But when I do not think of these lights that we make ourselves as an attempt to eliminate darkness, when I think of them as night-time lights, as accentuated night, as intimate illuminated clearings that we carve out of the darkness, then they can become beautiful, then they can have a magic all their own.”

- Peter Zumthor

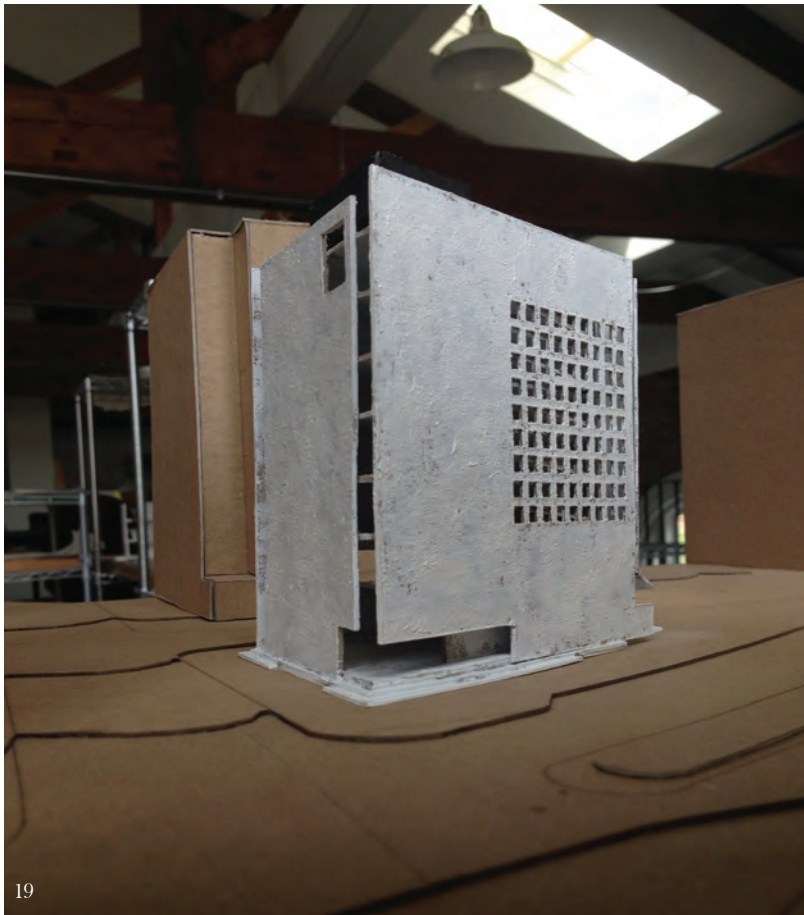


SKETCH MODELS

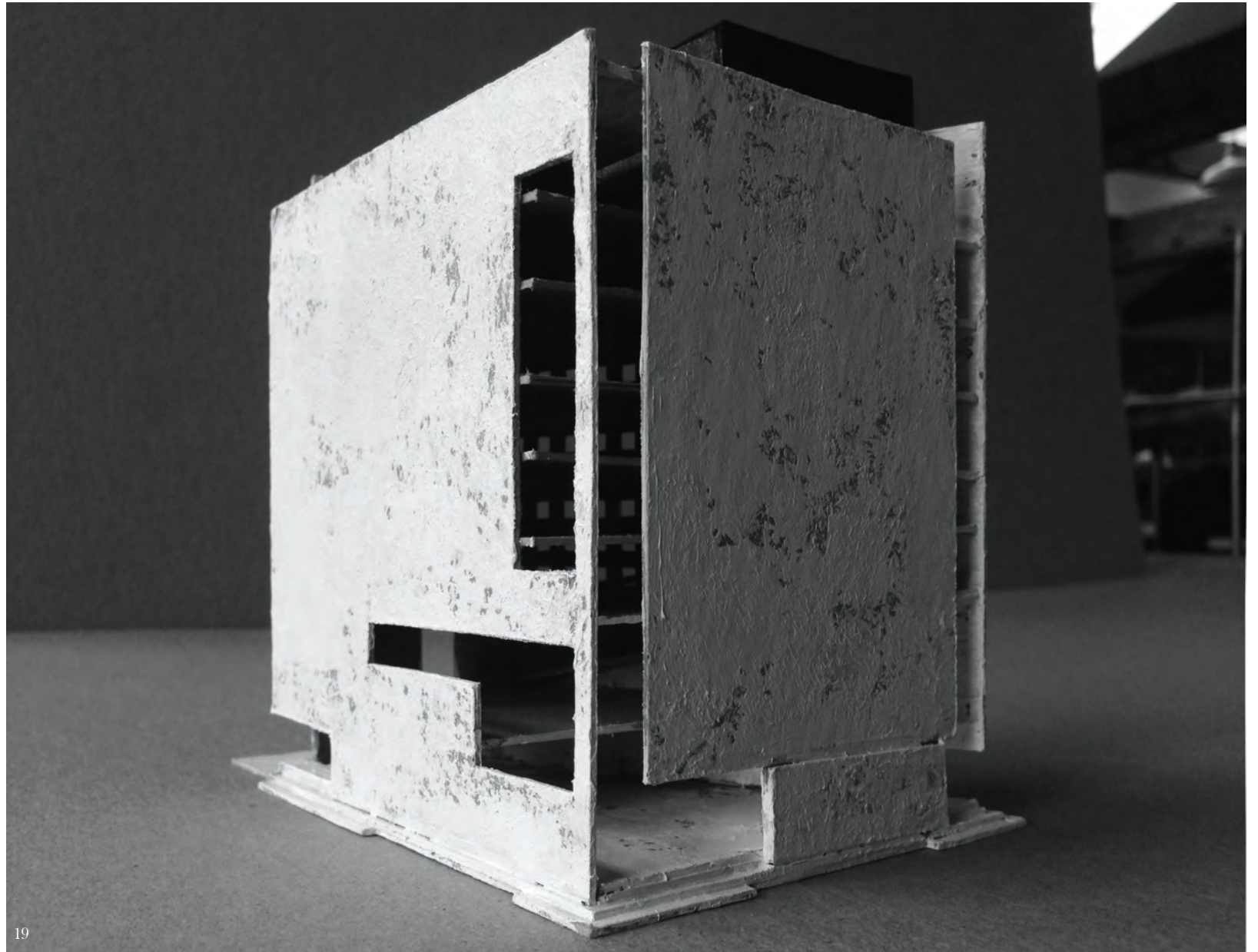




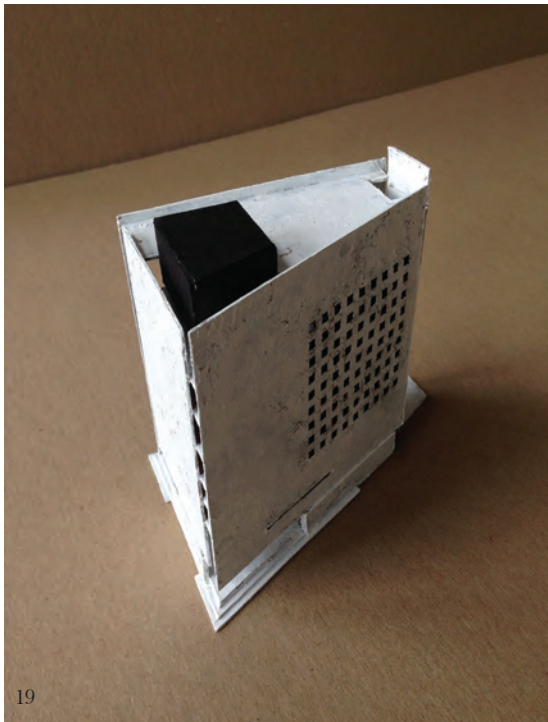
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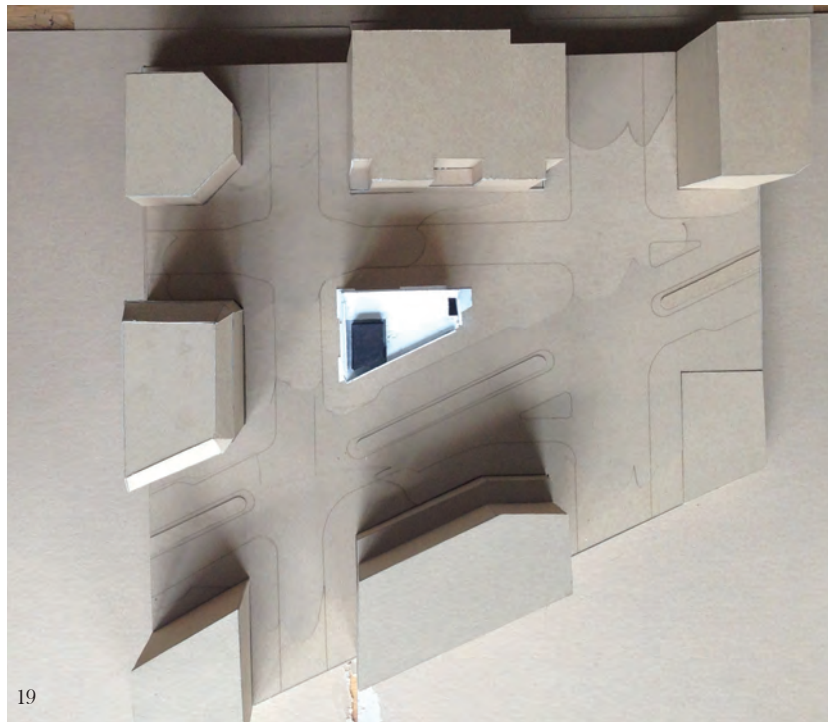
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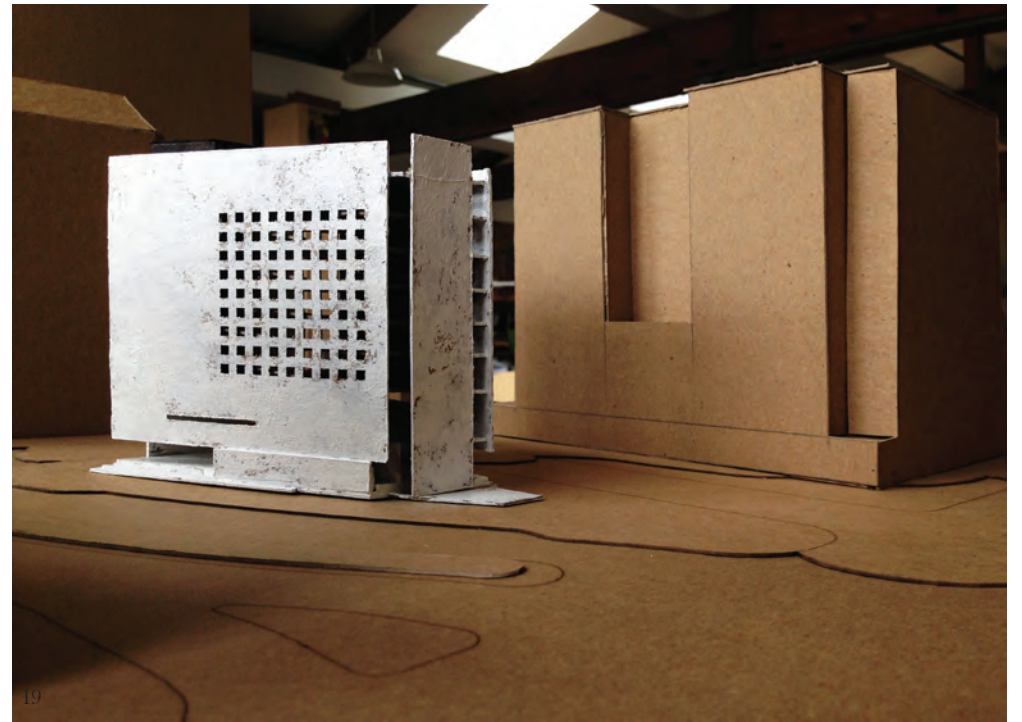
19



19

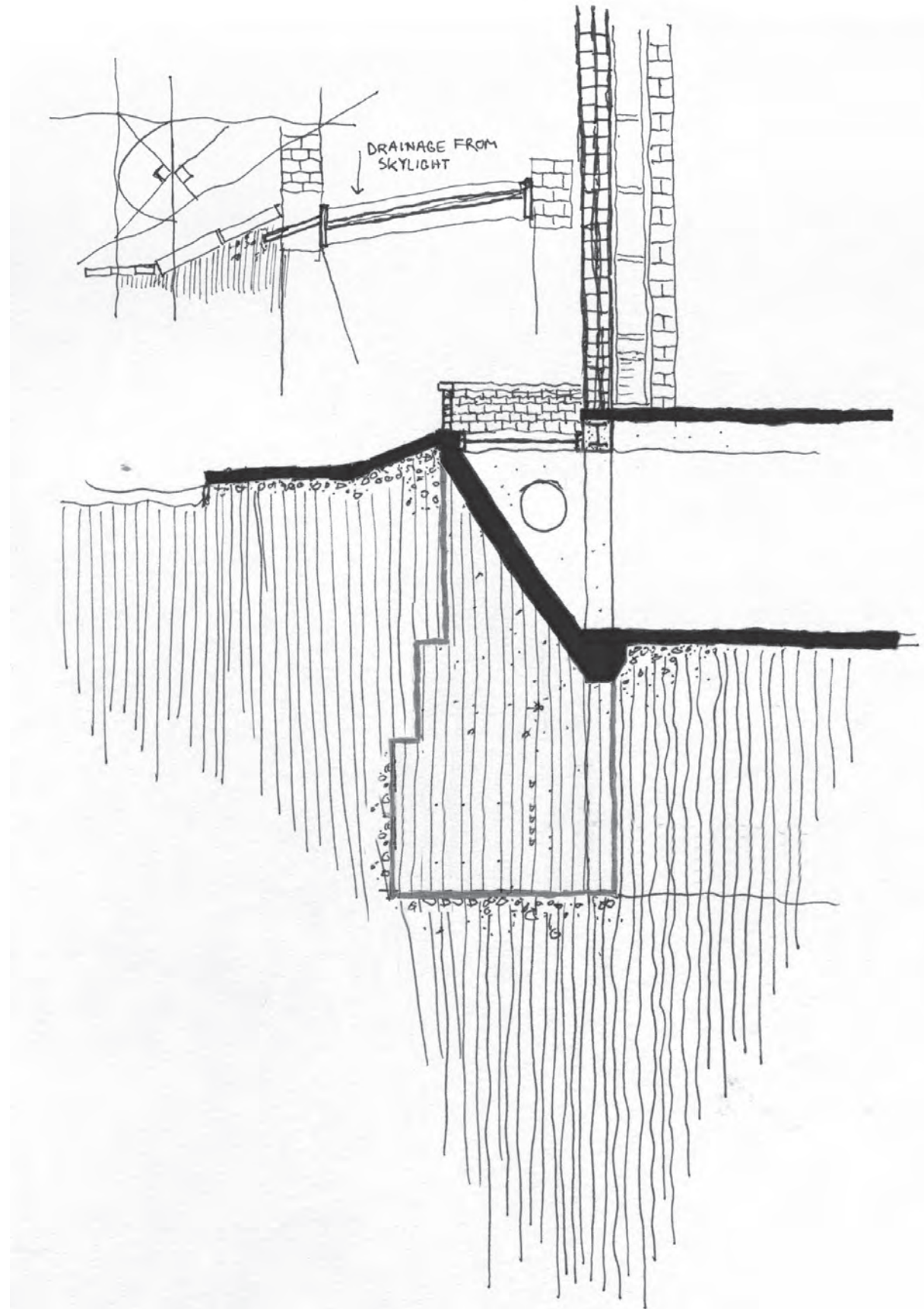


19



19

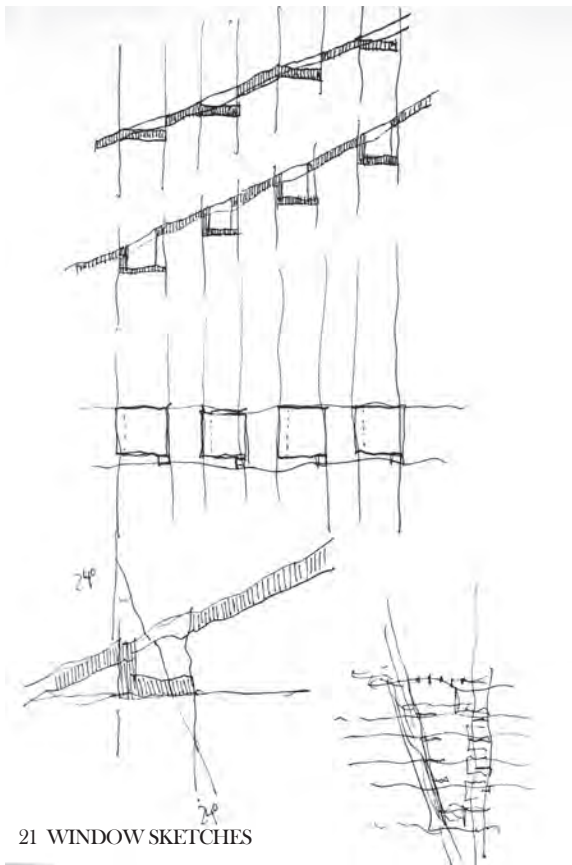
DEVELOPMENT



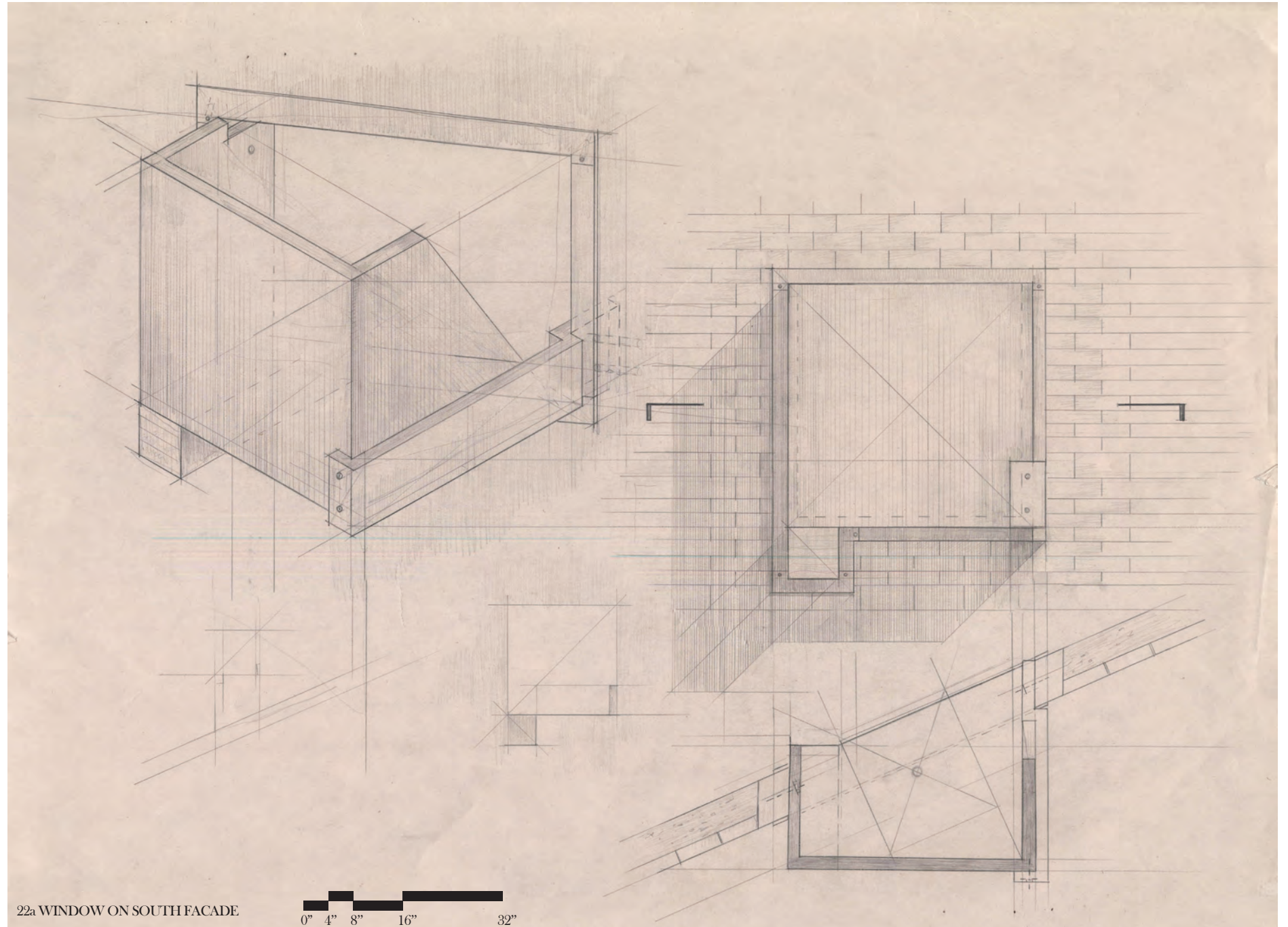
20 LIGHT SPACE SKETCH



a device that lets light in but restricts the view

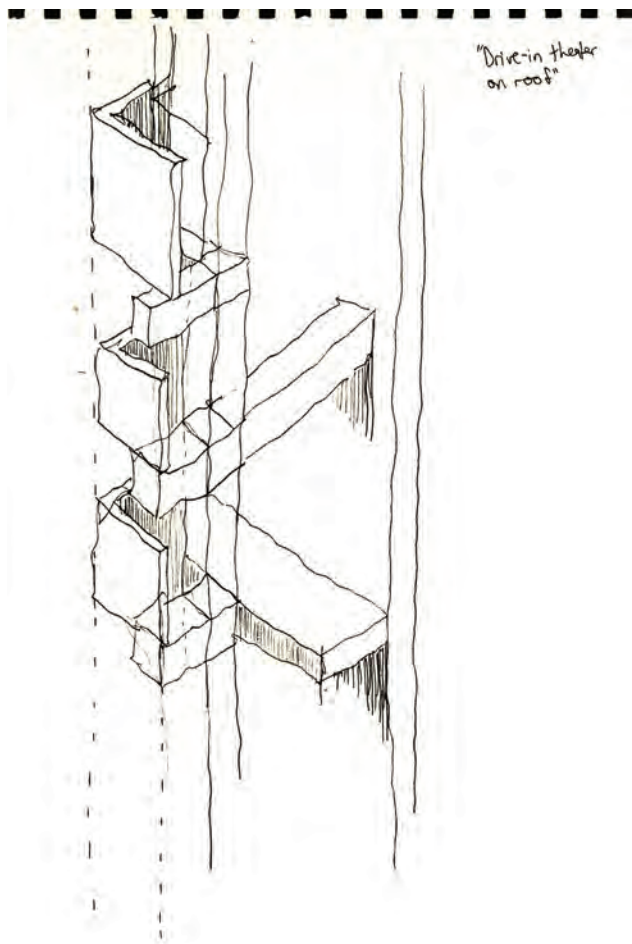


21 WINDOW SKETCHES

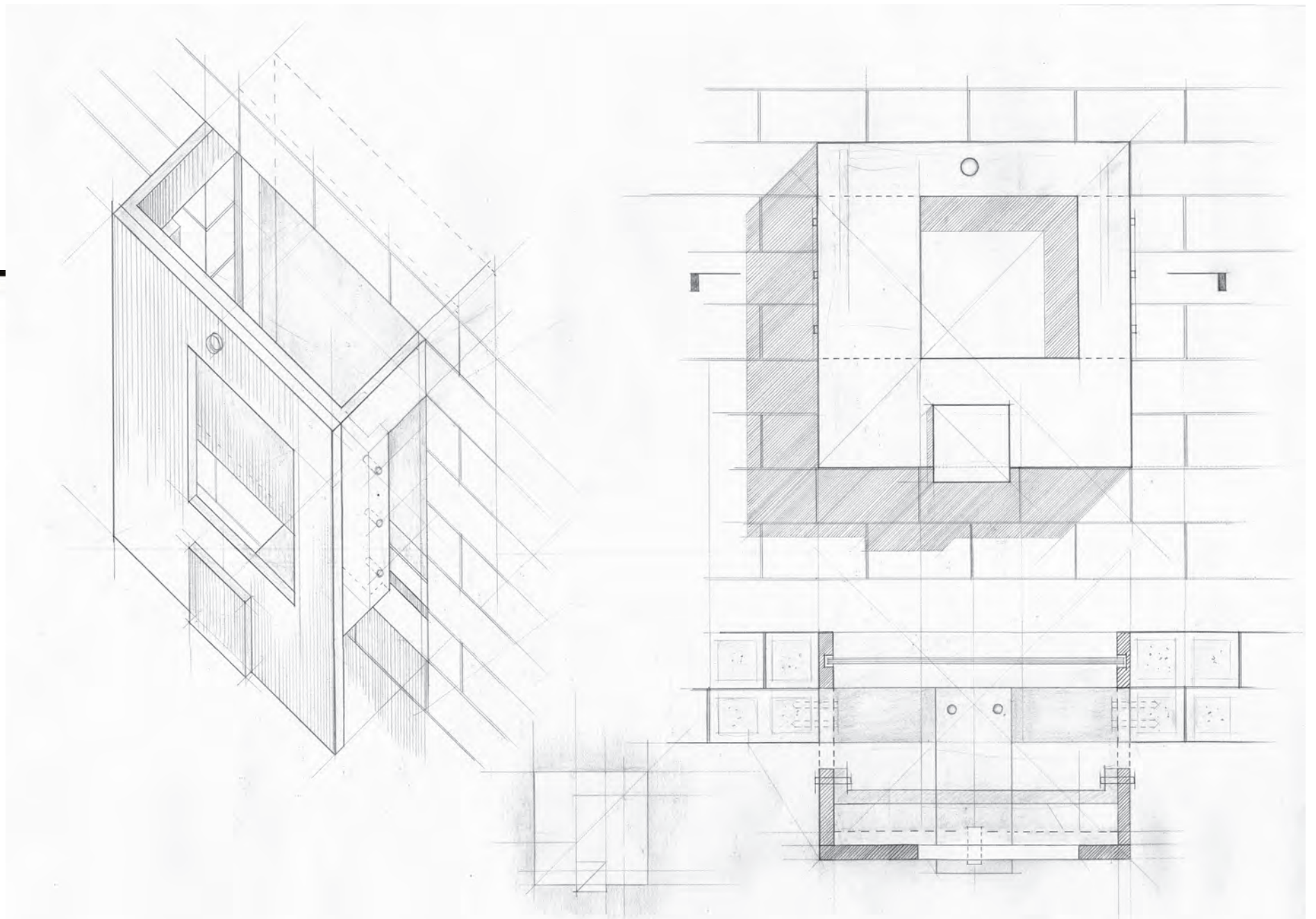


22a WINDOW ON SOUTH FACADE

0" 4" 8" 16" 32"



21 WINDOW SKETCH

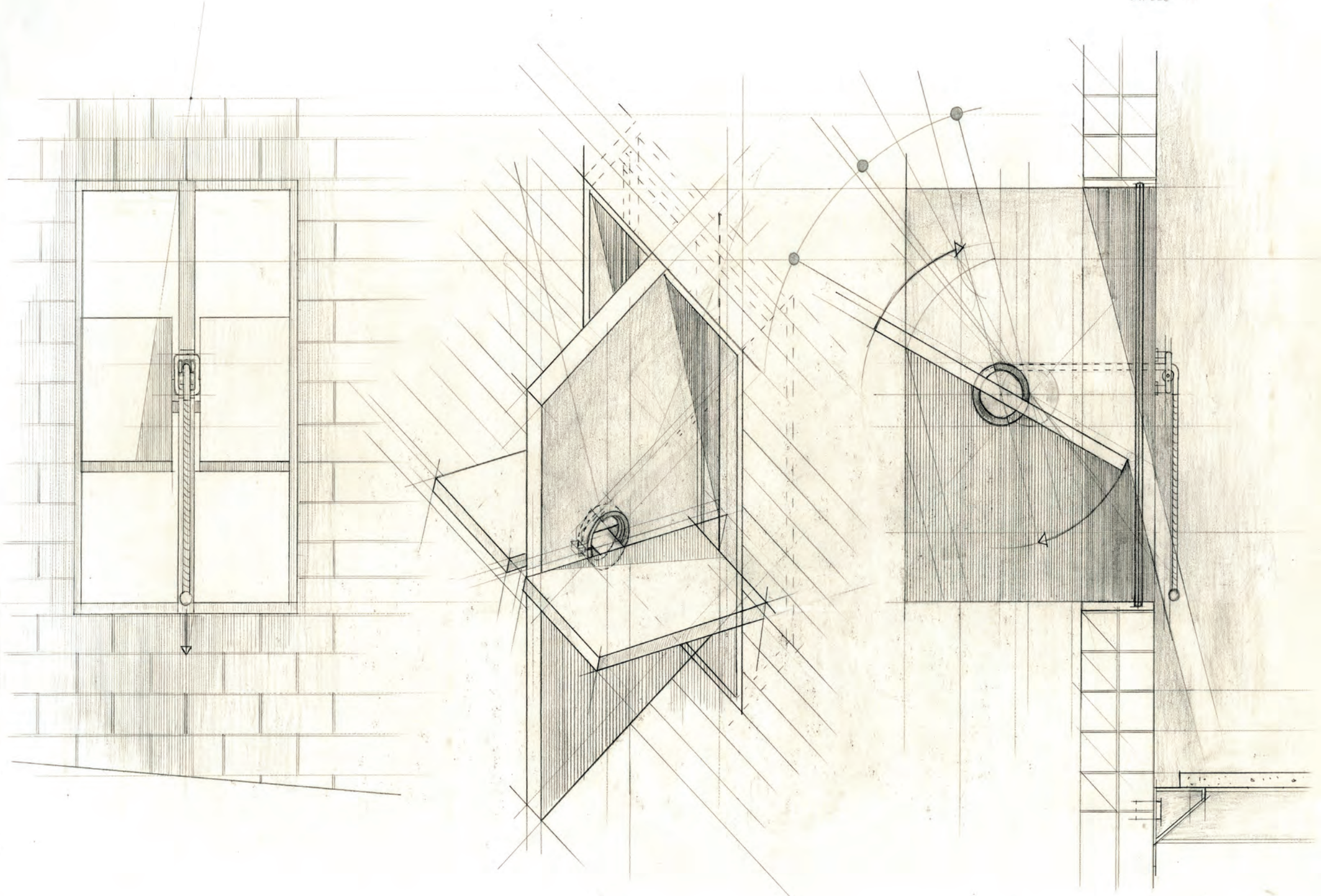


22b WINDOW ON SOUTH FACADE



Dec 22 - 28°
Equinox - 51°
June 22 - 74°

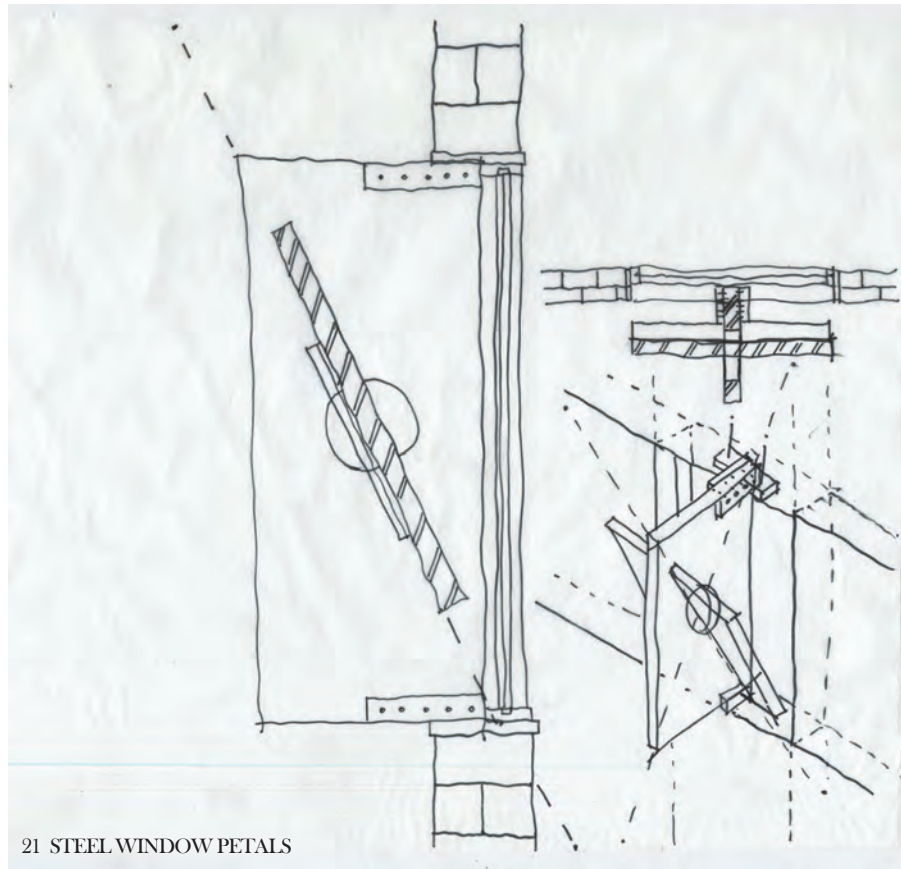
23.5°/23.5°



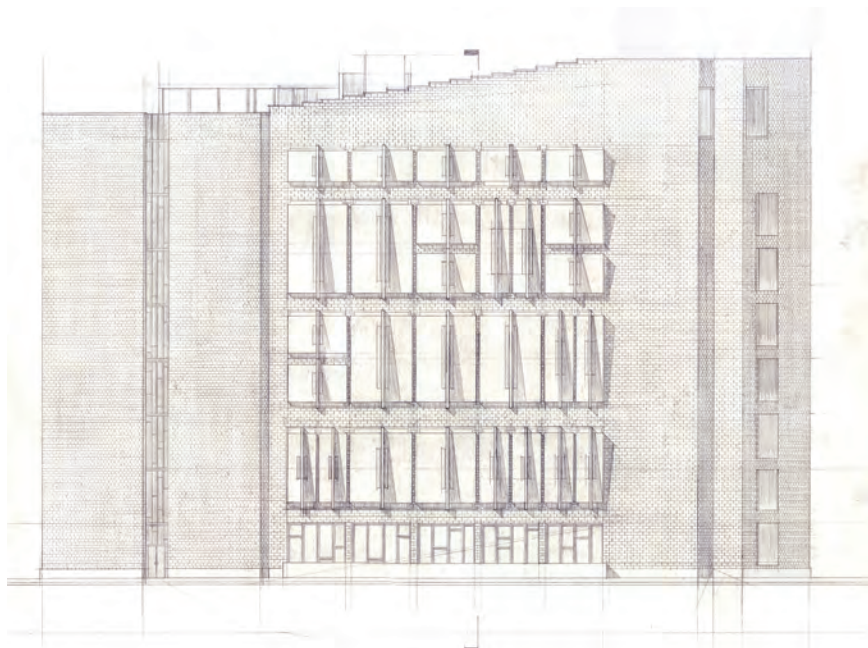
10 x 10 min = 100 me
90 out min

22 STEEL PETALS UNFOLD TO ABSORB LIGHT ON THE SOUTHERN FACADE

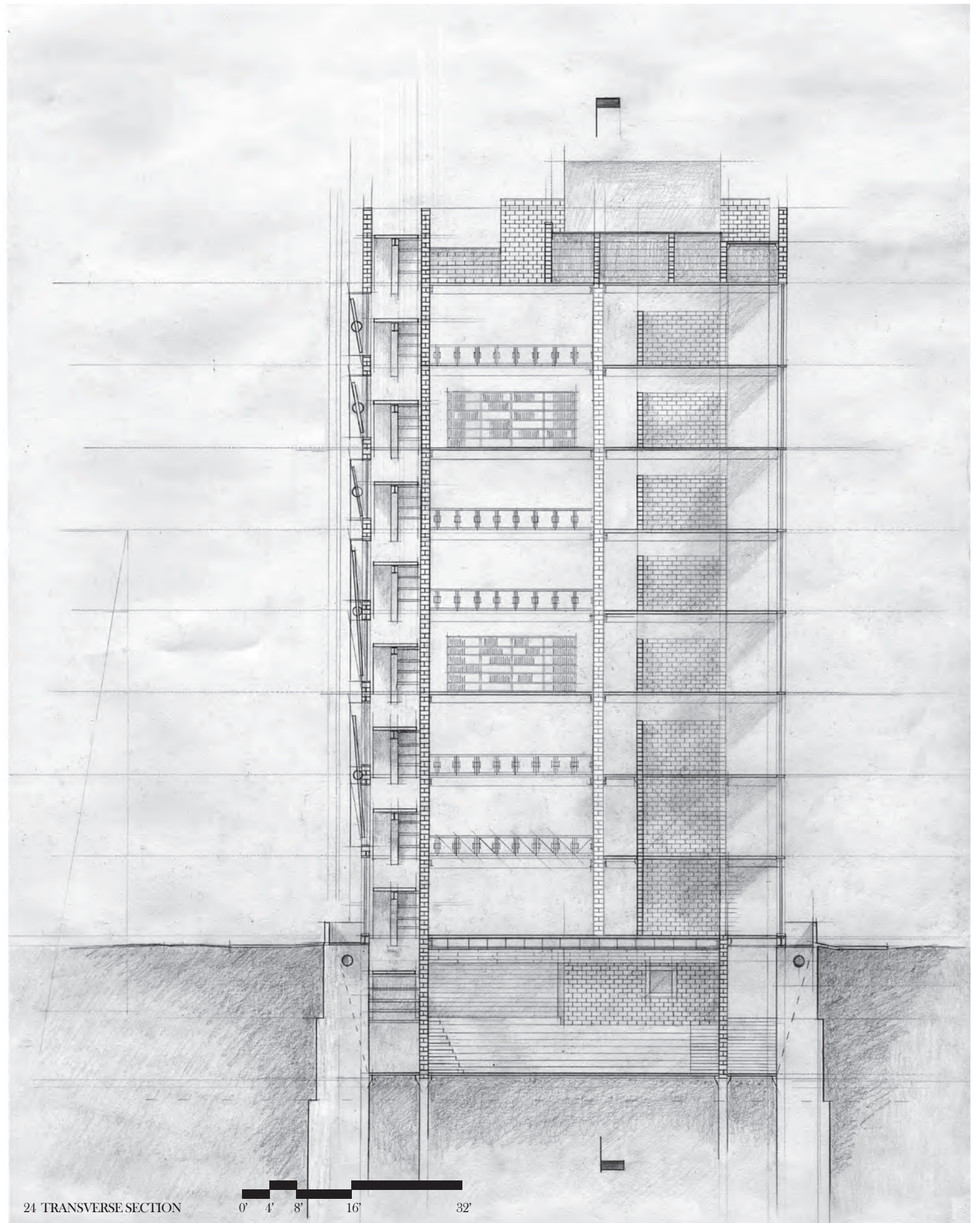




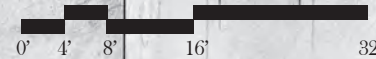
21 STEEL WINDOW PETALS

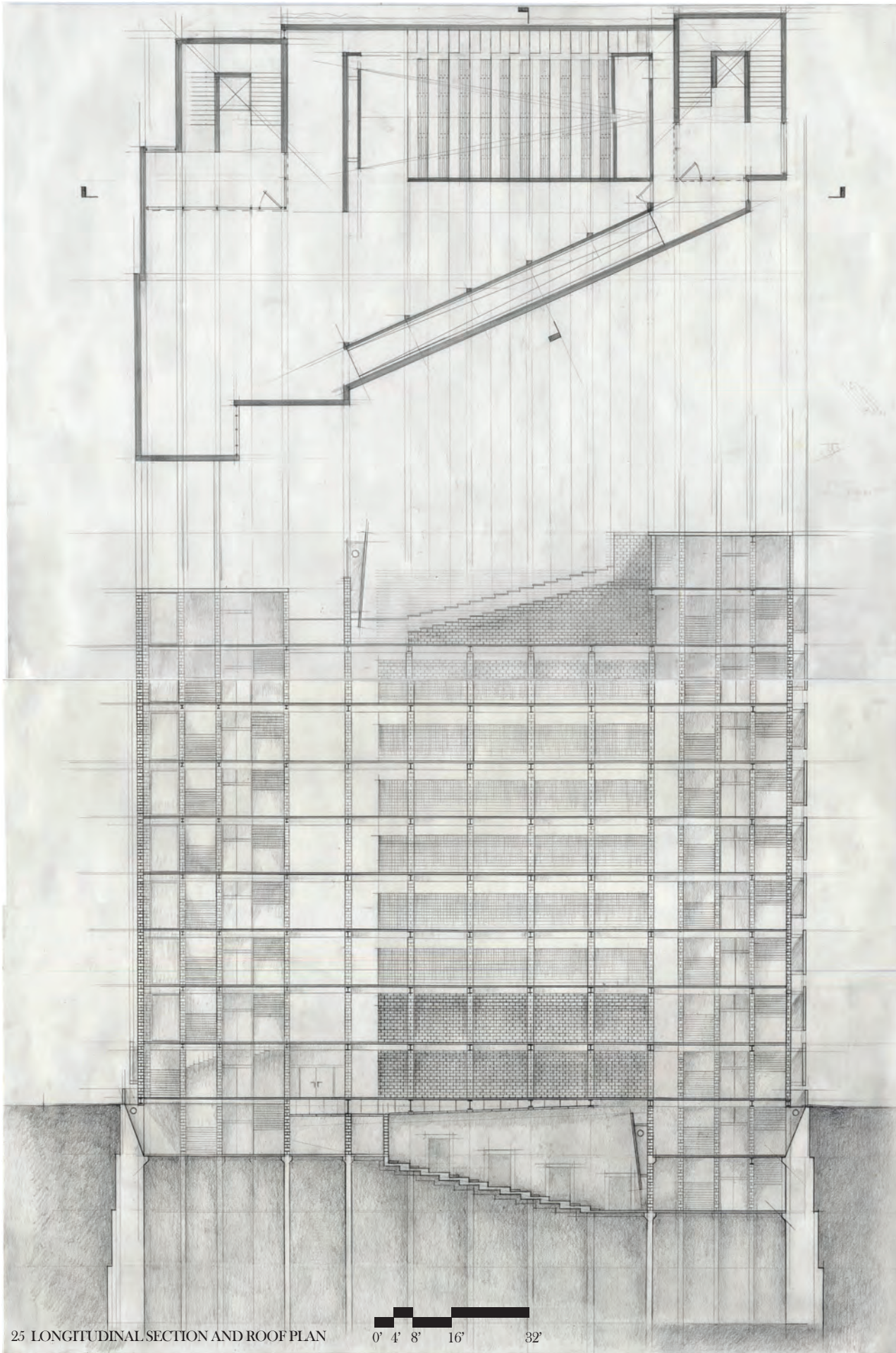


23 SOUTHELEVATION



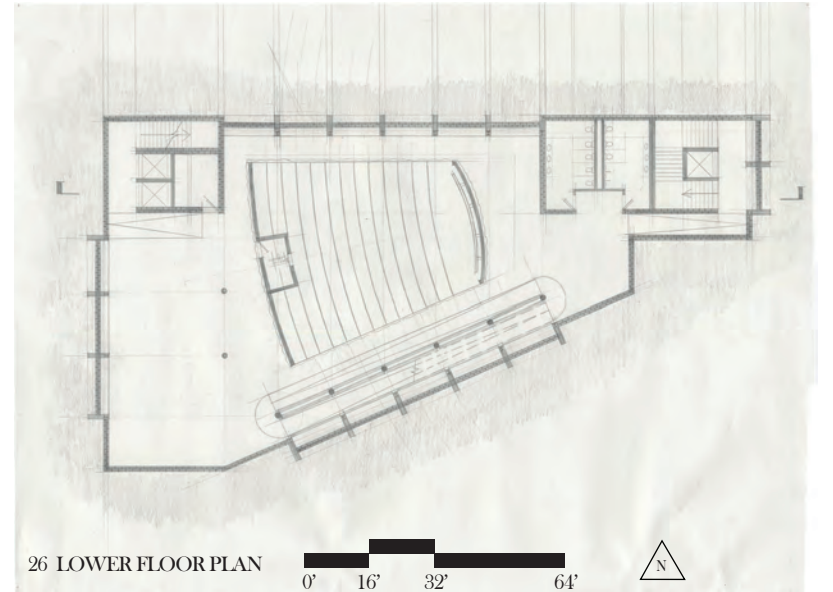
24 TRANSVERSE SECTION





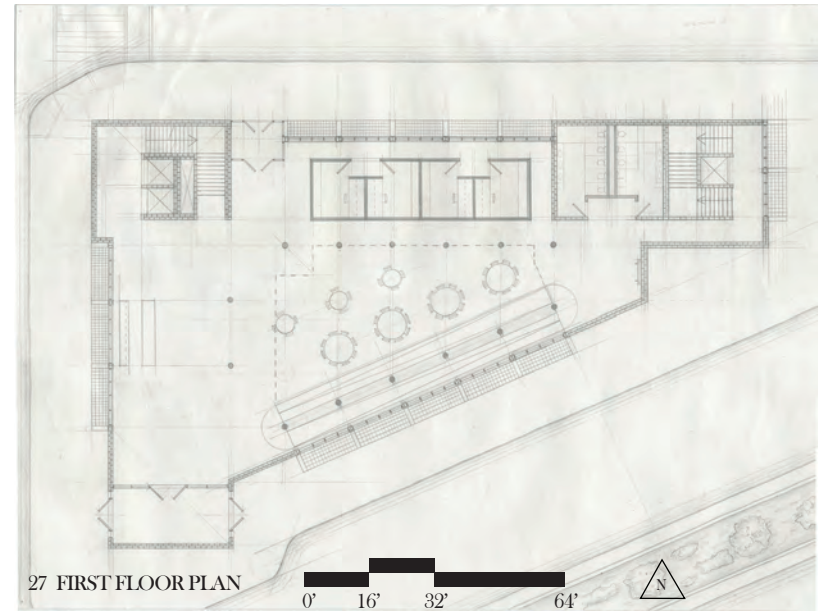
25 LONGITUDINAL SECTION AND ROOF PLAN

0' 4' 8' 16' 32'



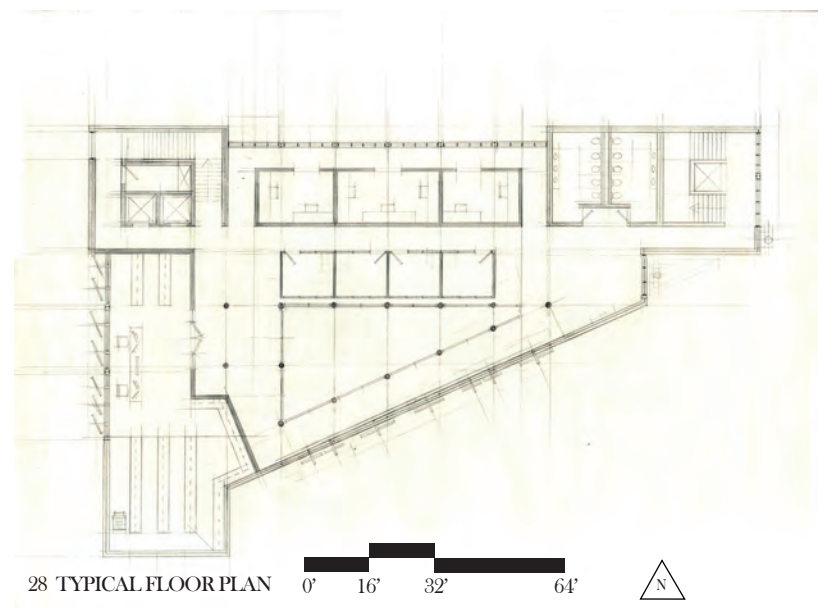
26 LOWER FLOOR PLAN

0' 16' 32' 64'



27 FIRST FLOOR PLAN

0' 16' 32' 64'

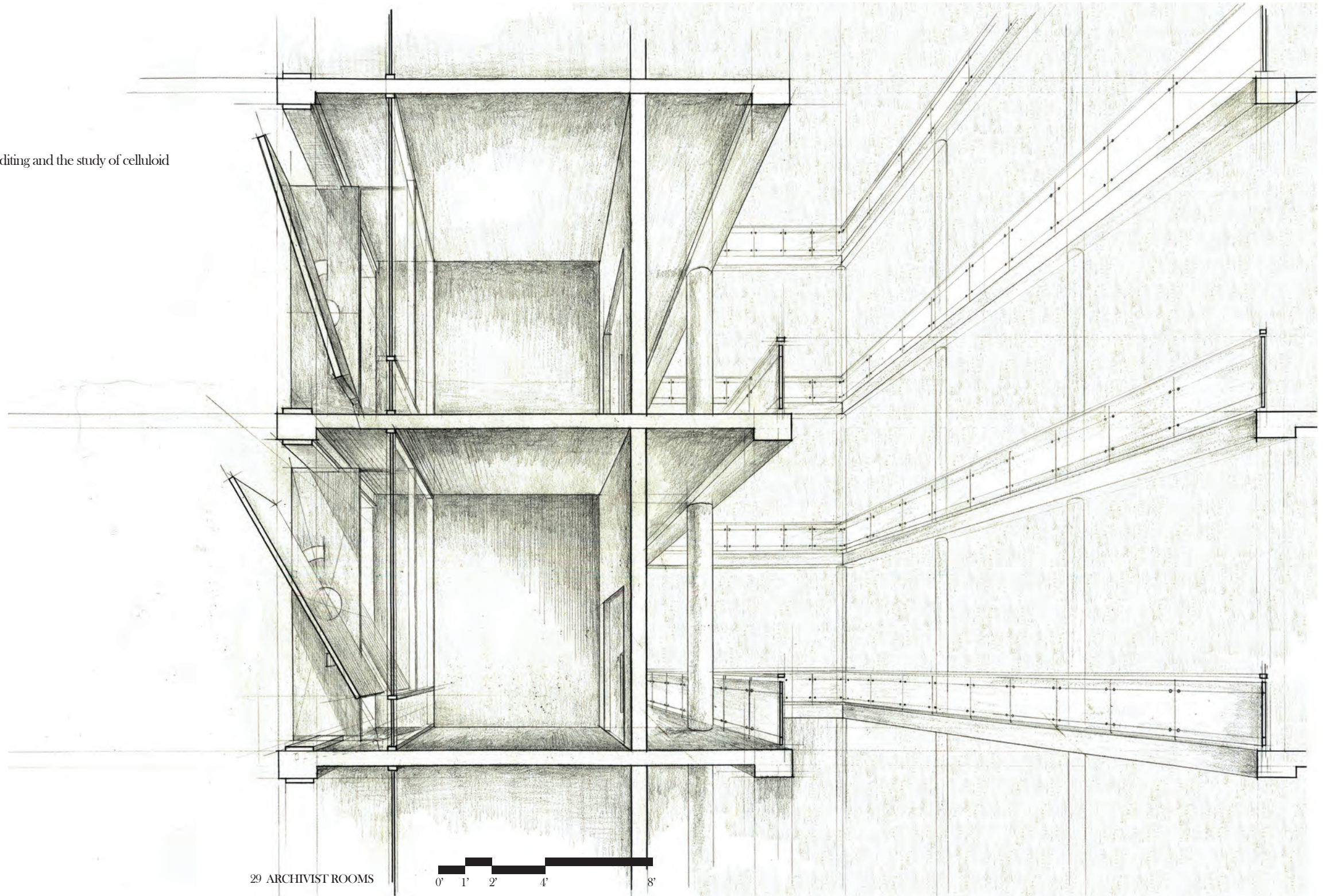


28 TYPICAL FLOOR PLAN

0' 16' 32' 64'



places for restoring, editing and the study of celluloid film



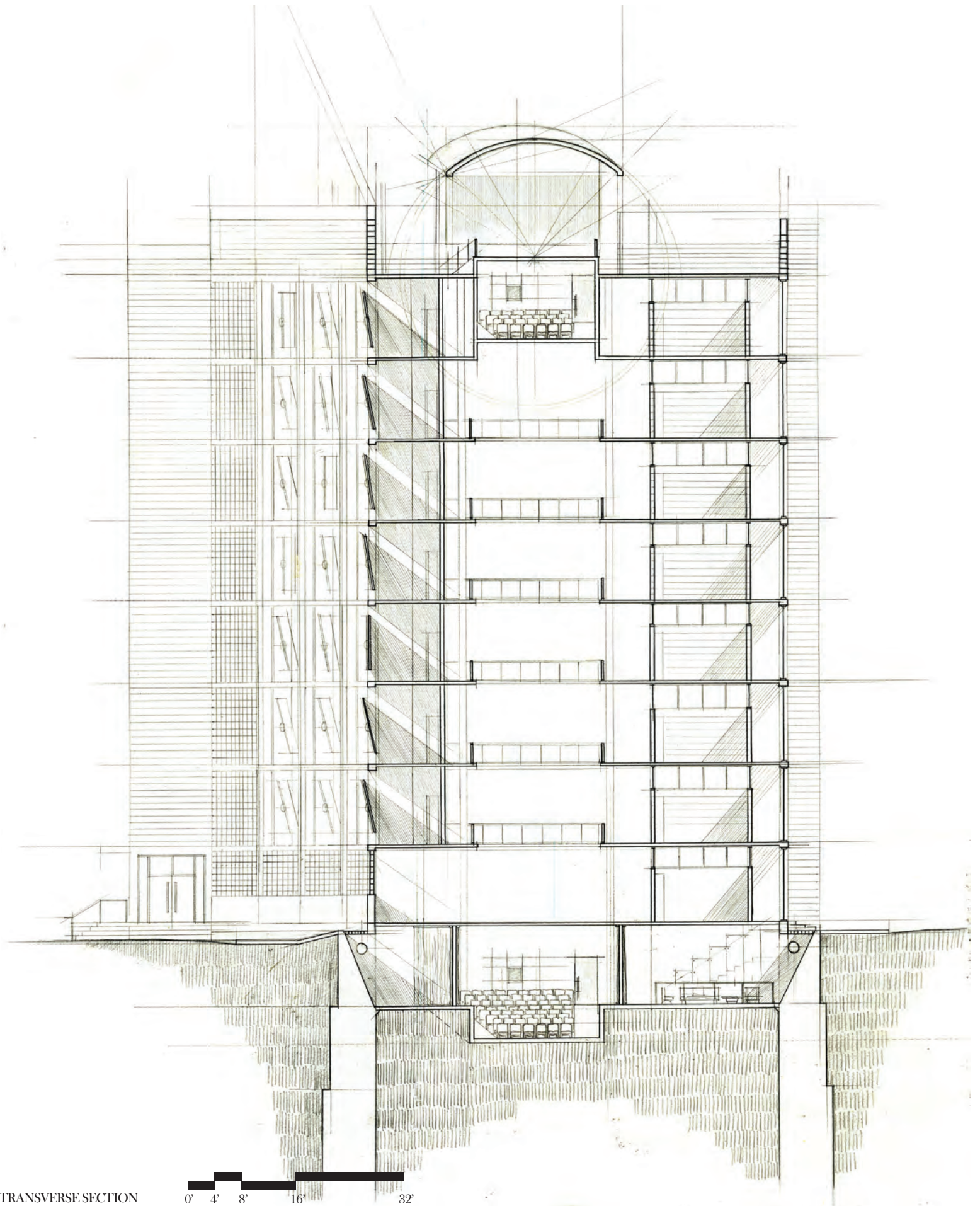
29 ARCHIVIST ROOMS

0' 1' 2' 4' 8'

“The haptic city is the city of interiority and nearness.

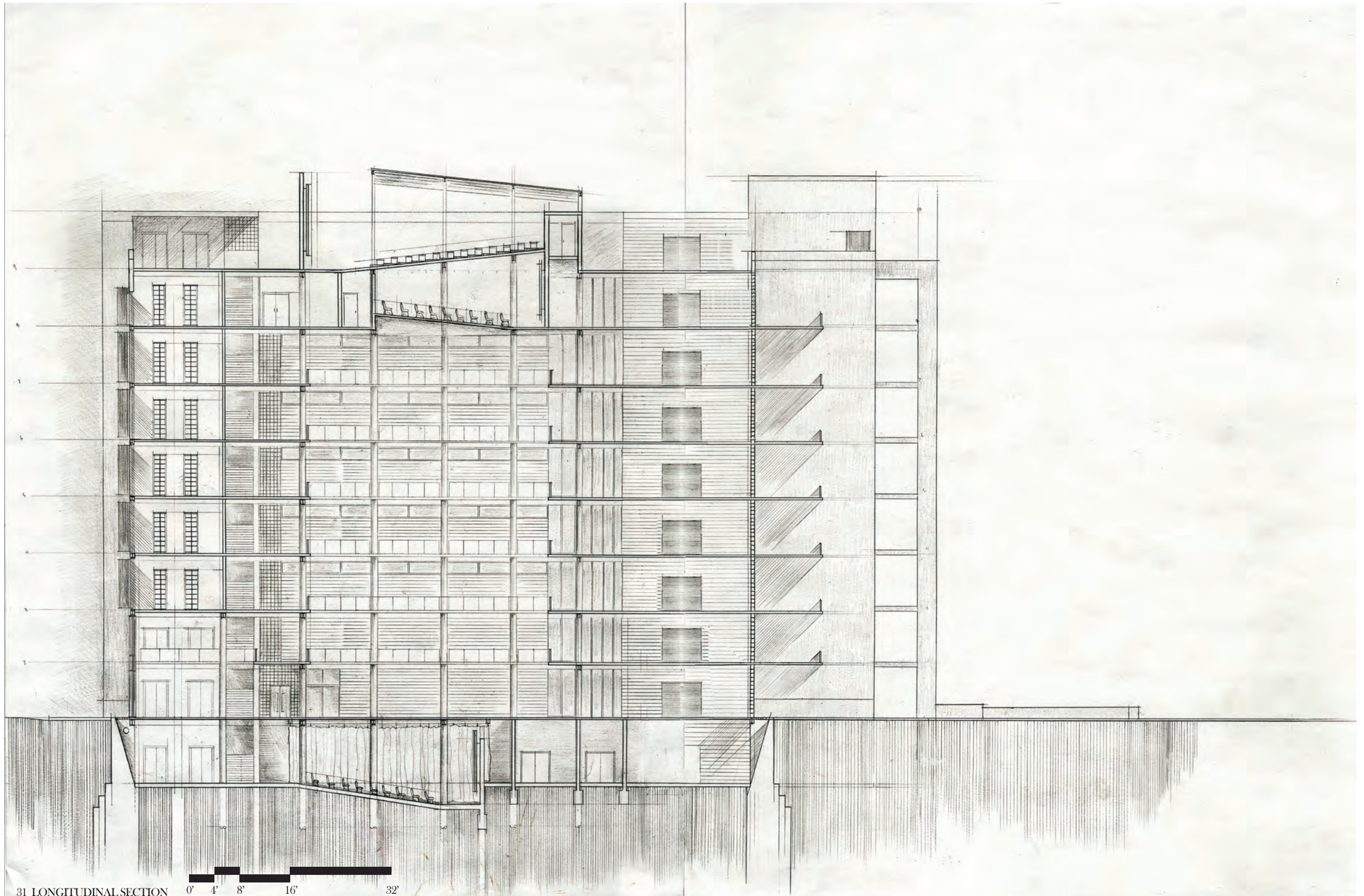
I confront the city with my body; my gaze unconsciously projects my body onto the facade of the cathedral, where it roams over the mouldings and contours, sensing the size of recesses and projections; my body weight meets the mass of the cathedral door, and my hand grasps the door pull as I enter the dark void behind.”

-Juhani Pallasmaa



30 TRANSVERSE SECTION

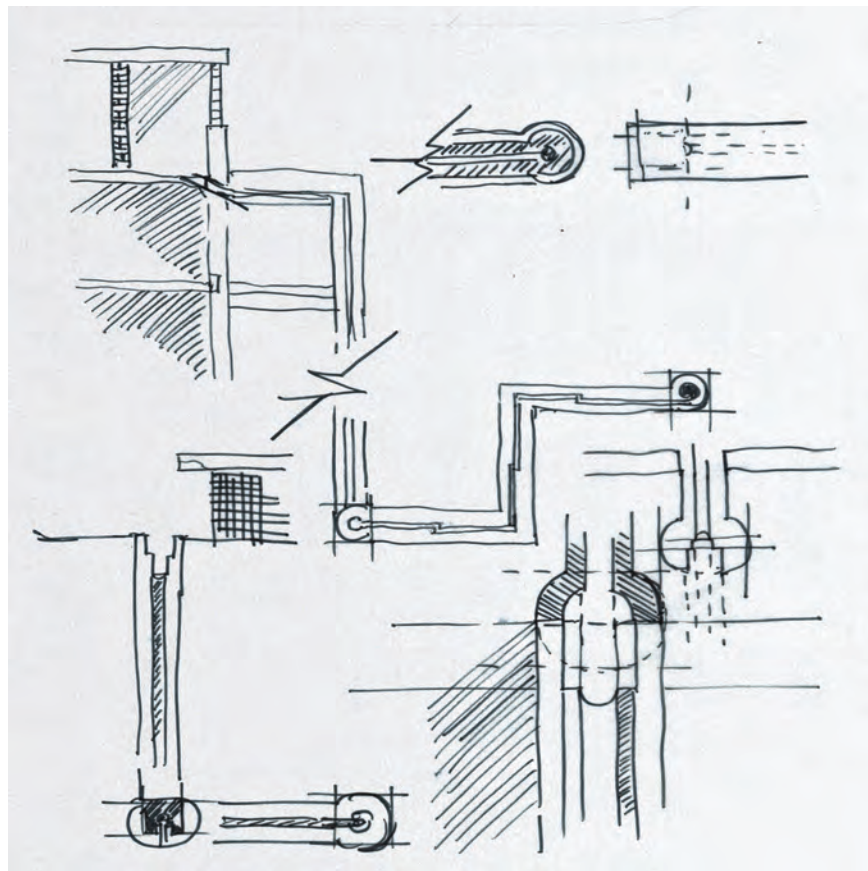




31 LONGITUDINAL SECTION

0' 4' 8' 16'

32'

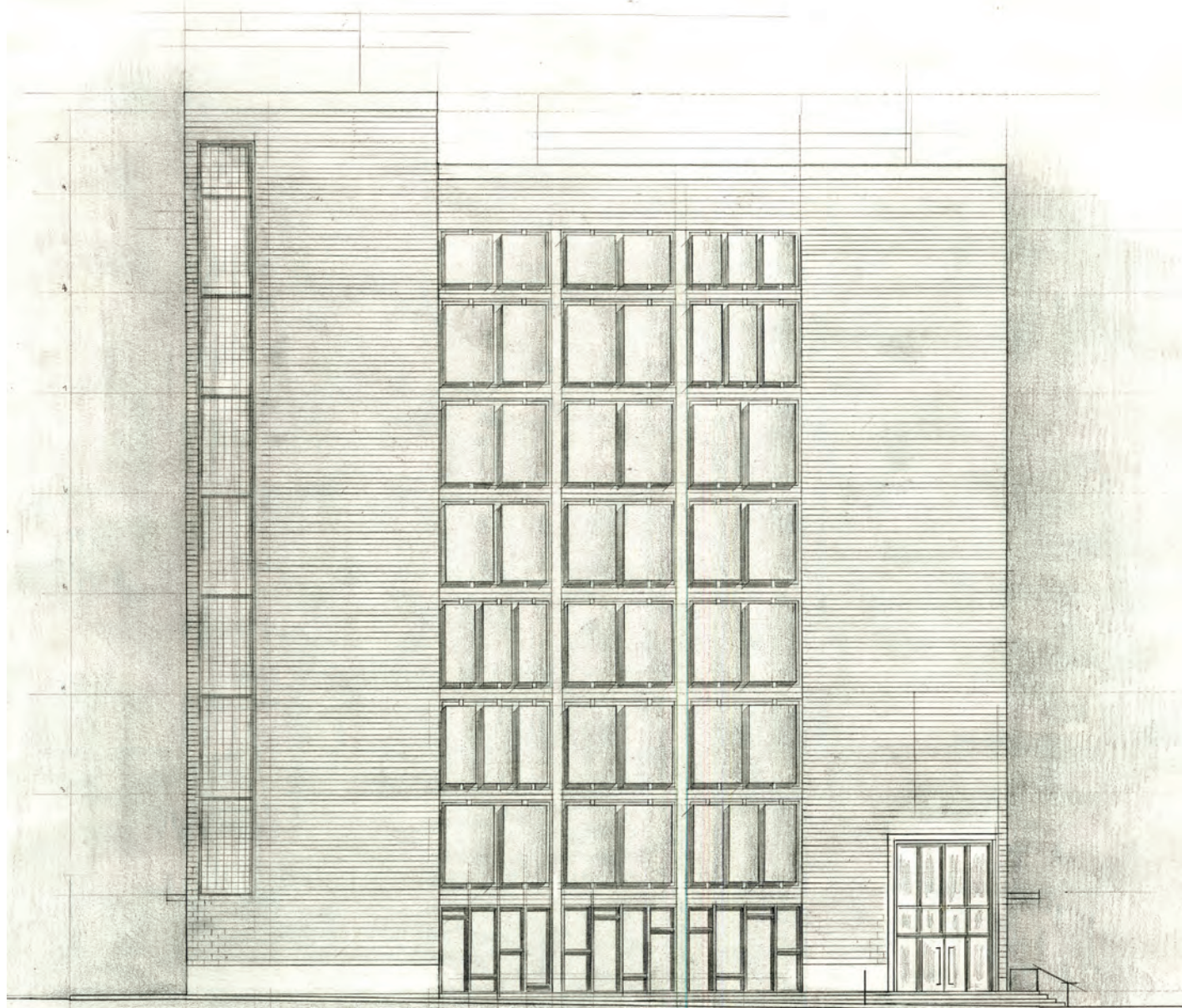


3 STUDIES OF A WATER TOWER FOR REMOVING WATER FROM THE ROOF



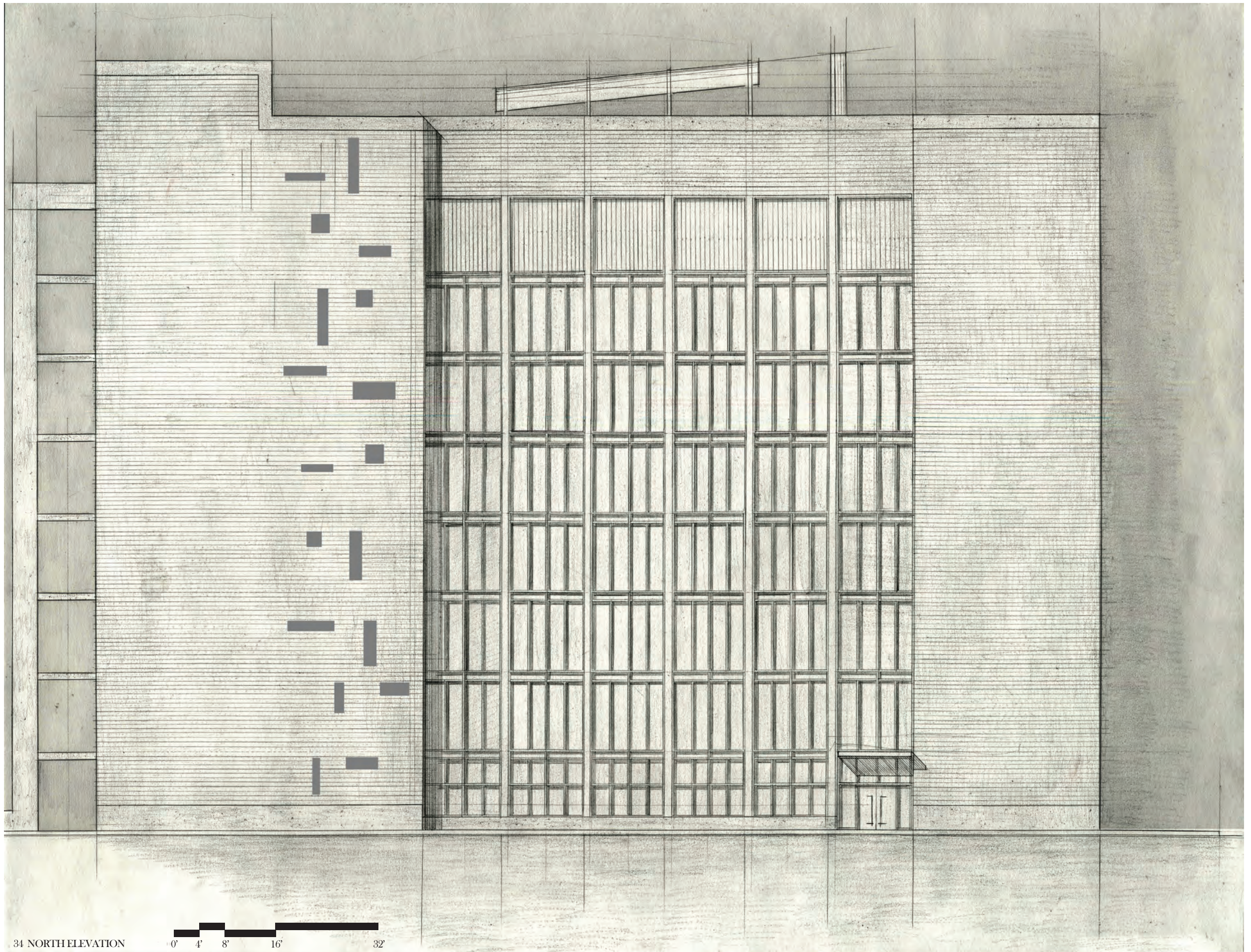
32 EAST ELEVATION

0' 4' 8' 16' 32'

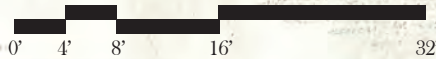


33 WESTELEVATION

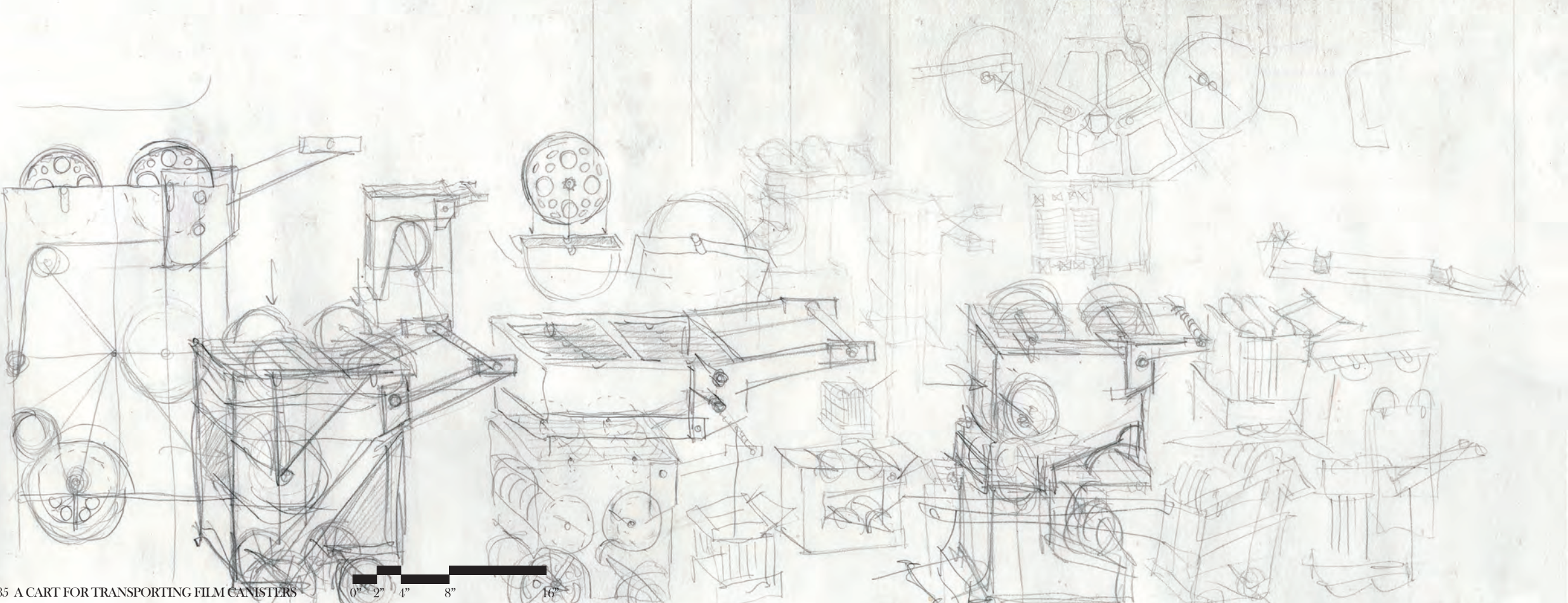
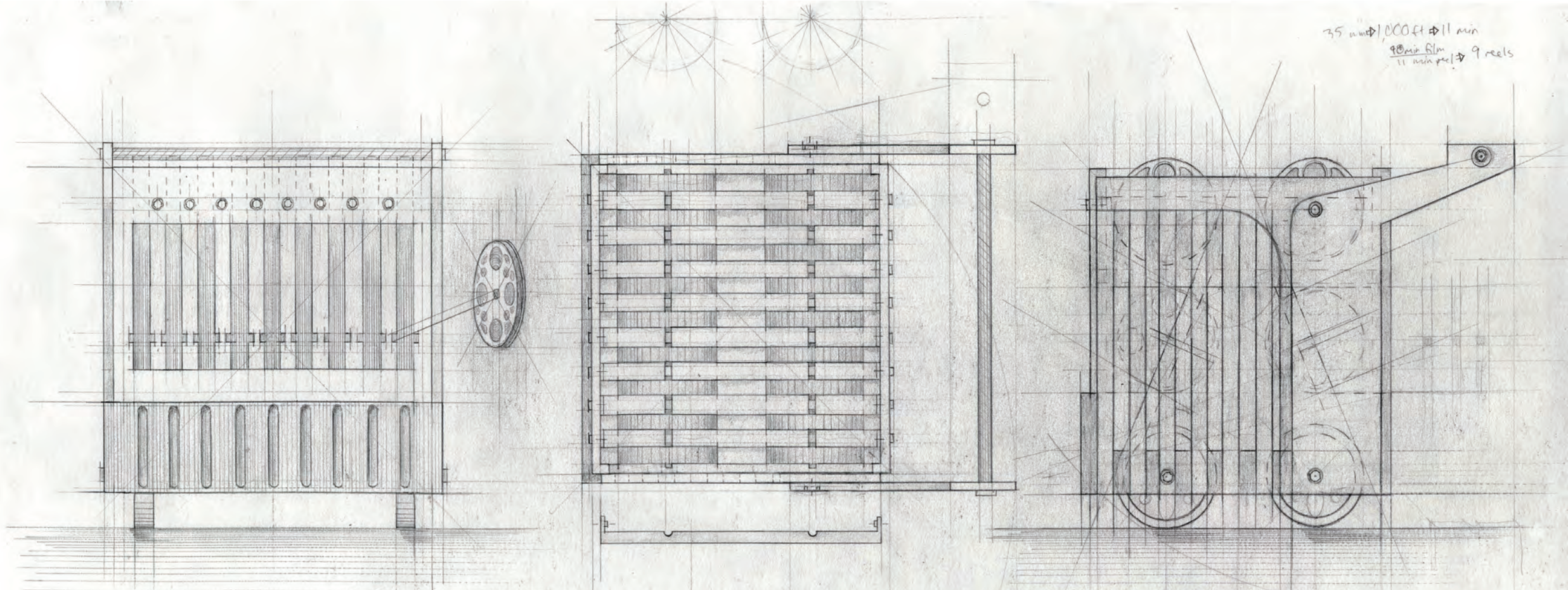




34 NORTHELEVATION



35 mm / 100 ft / 11 min
90 min film
11 reels / 9 reels



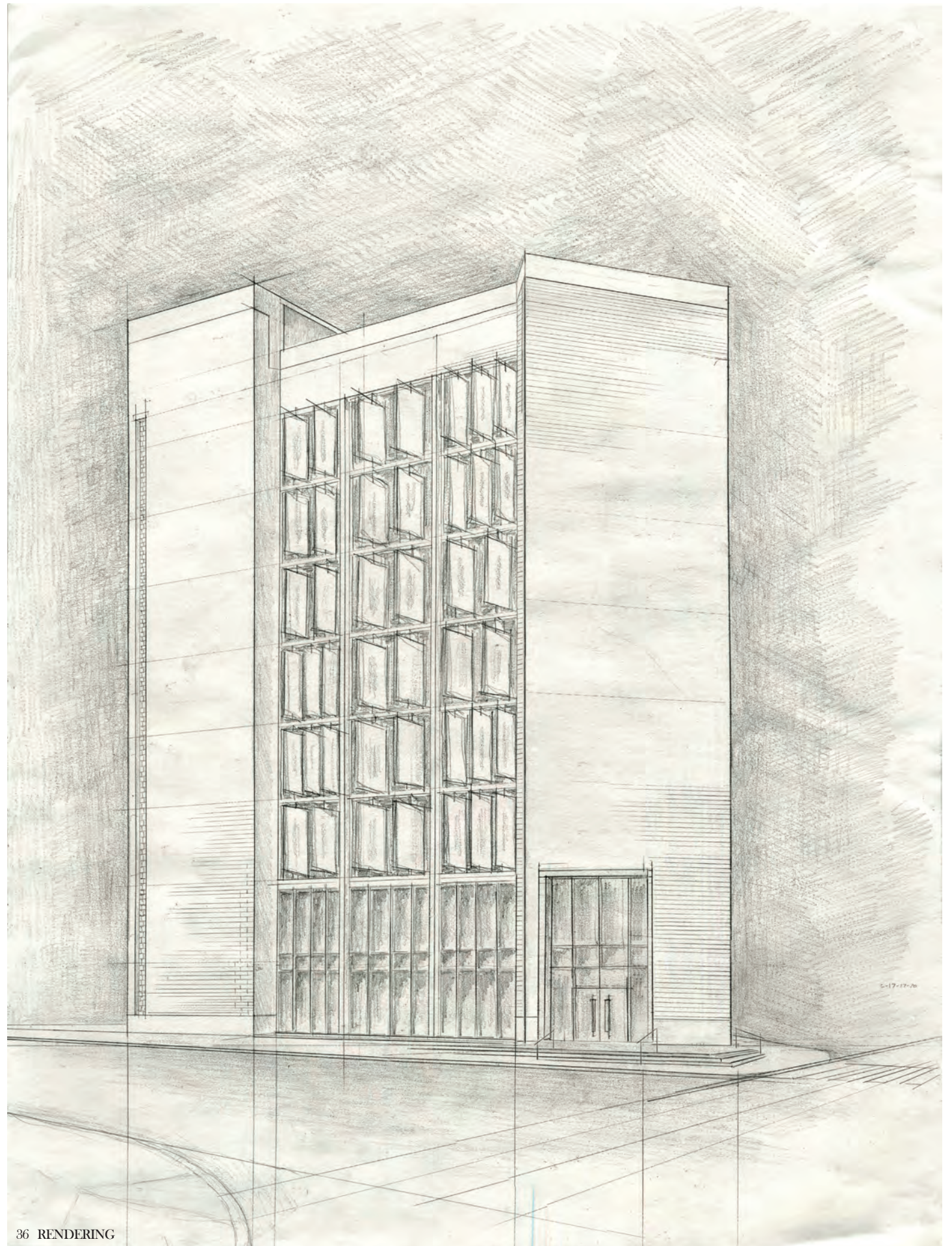
35 A CART FOR TRANSPORTING FILM CANISTERS

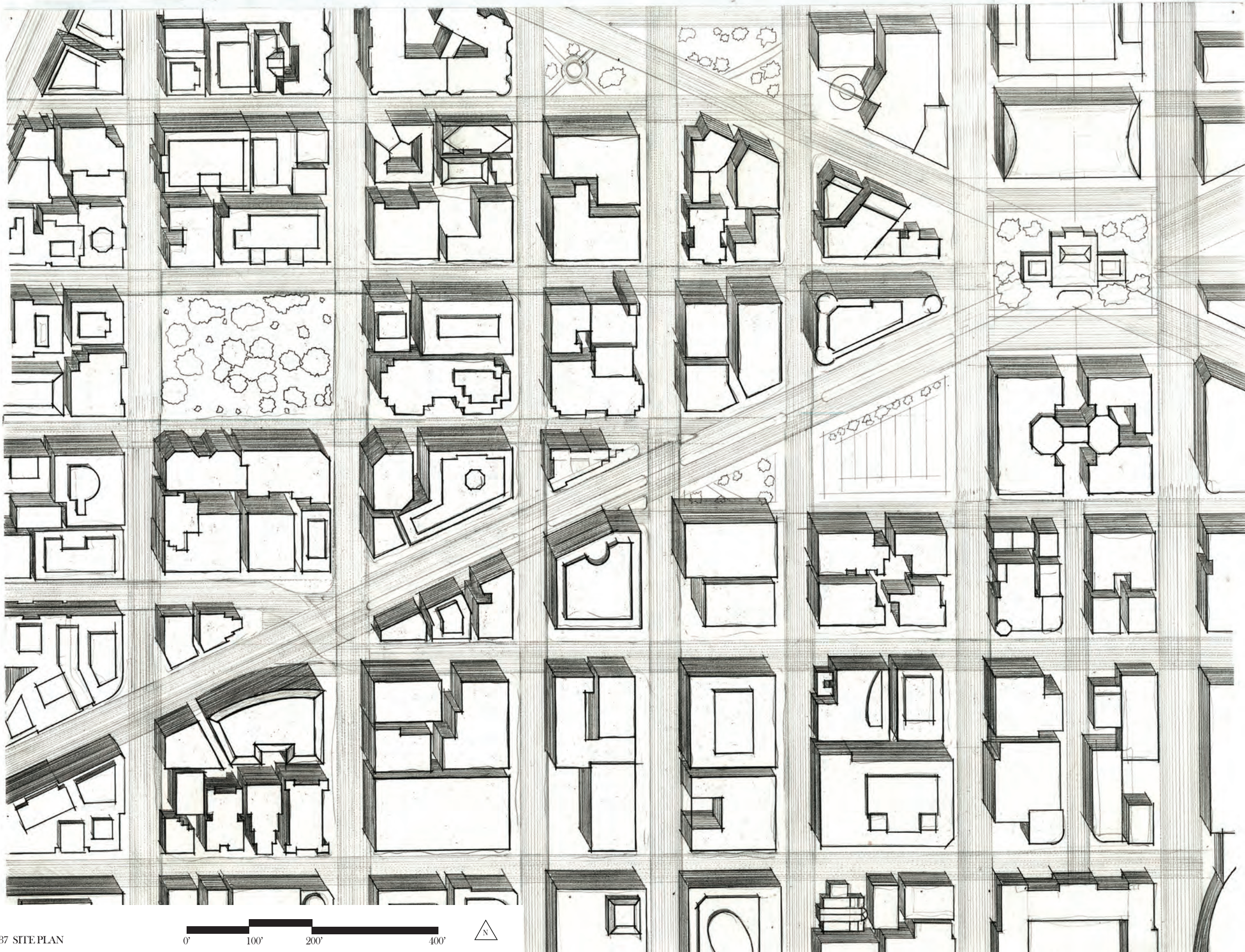


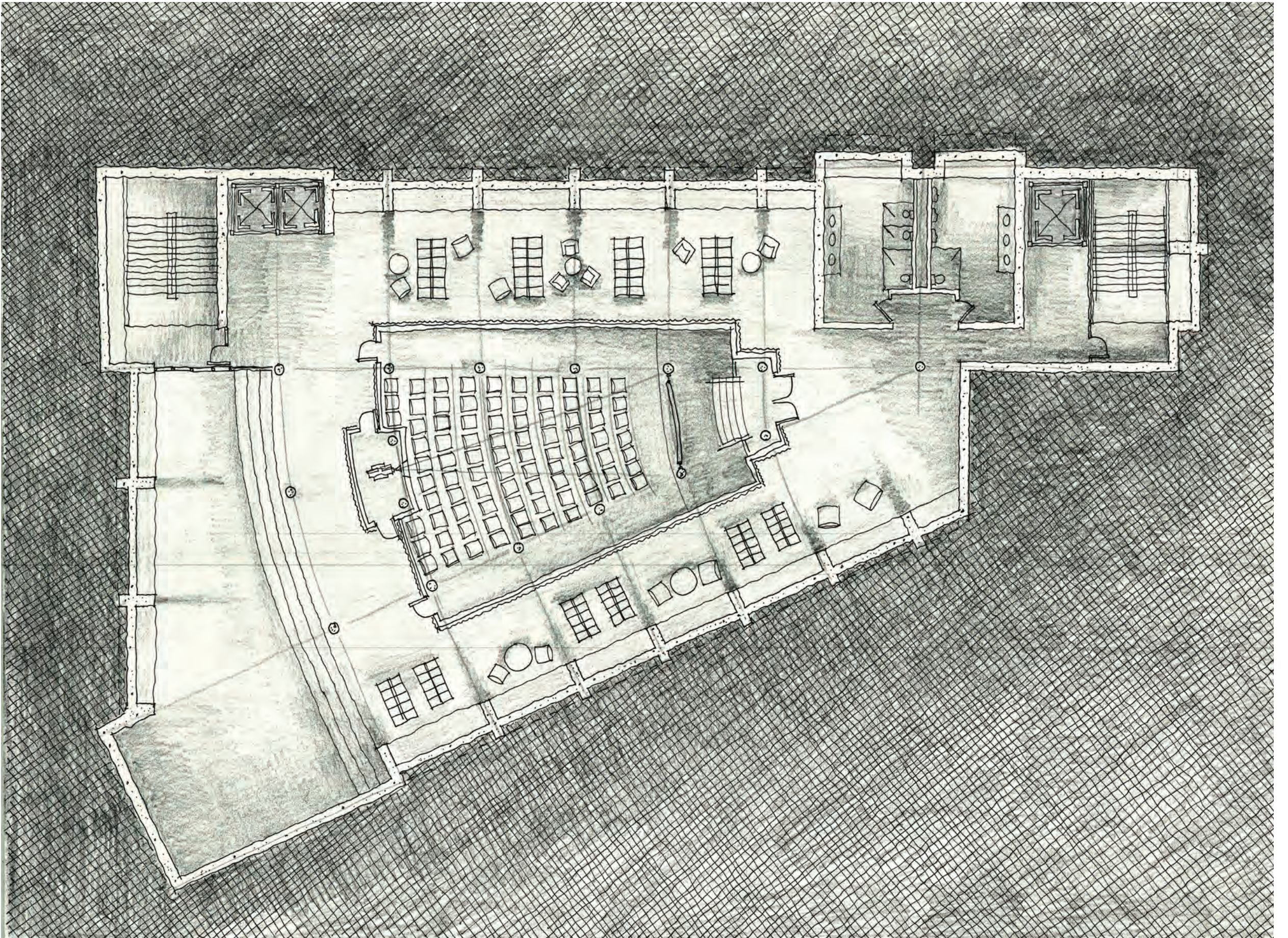
FINAL DRAWINGS

“The threshold between architecture and idea is the drawn sign. From this moment on a process of inventions, of forms found and verified begins, which follows an autonomous logic and technique. In this process functional checks, formal research, and color are the technical legacy necessary for the effective advancement of the project. A perfect knowledge of the instruments and techniques of the instruments and techniques of representation is therefore fundamental. They are the basis for an efficient analysis of the forms on the ground and in space.”

- Massimo Scolari

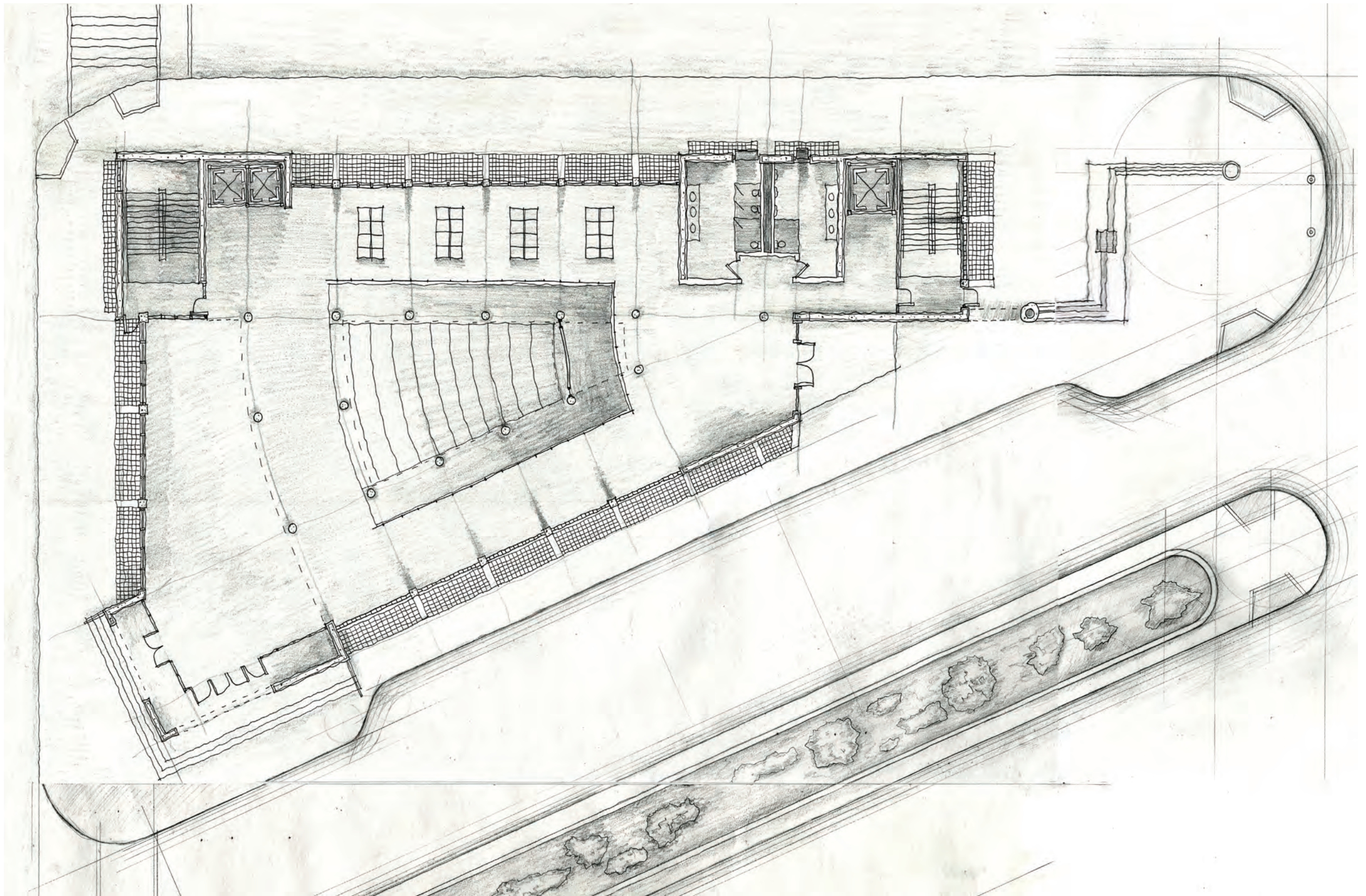


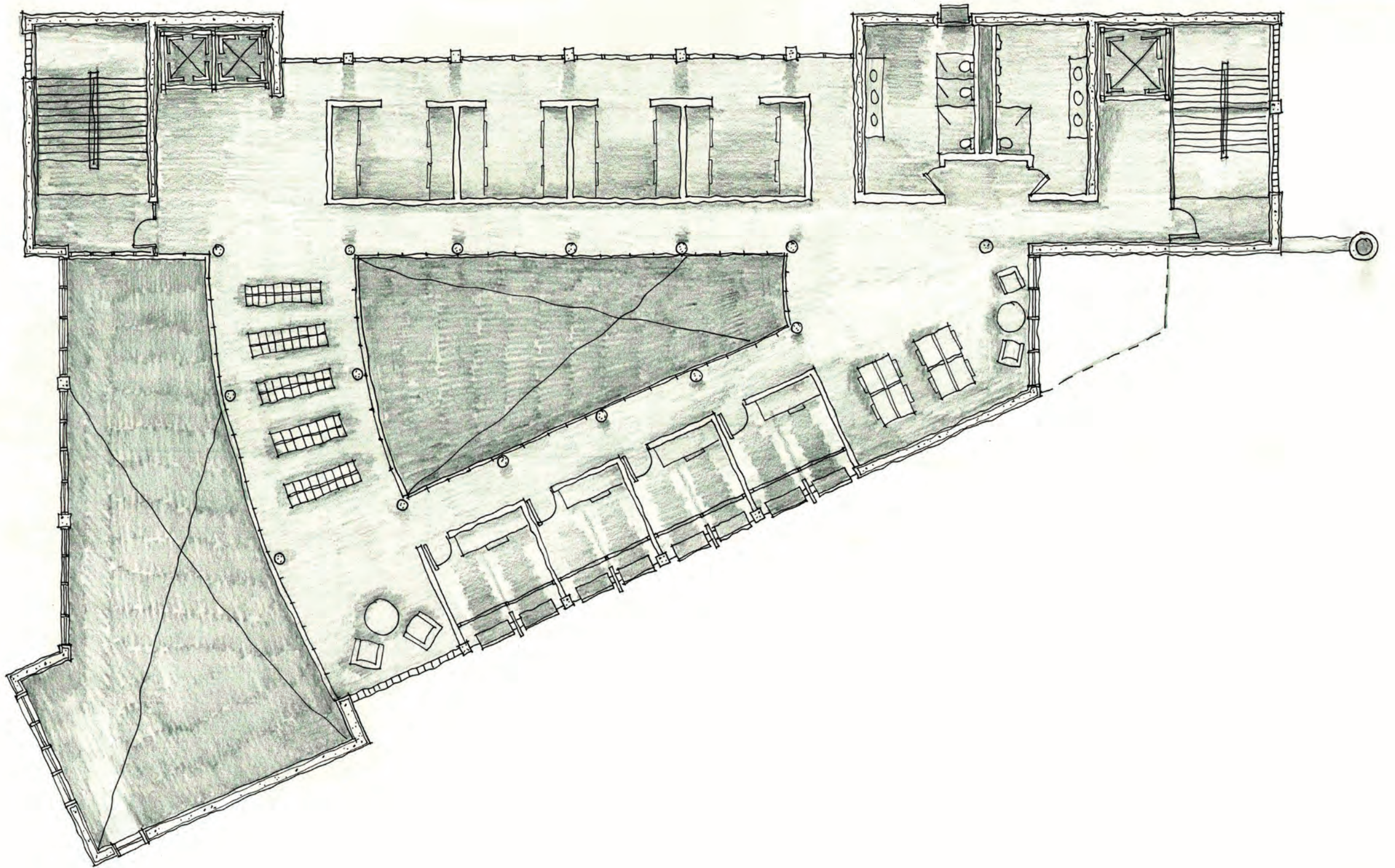




38 LOWER FLOOR PLAN

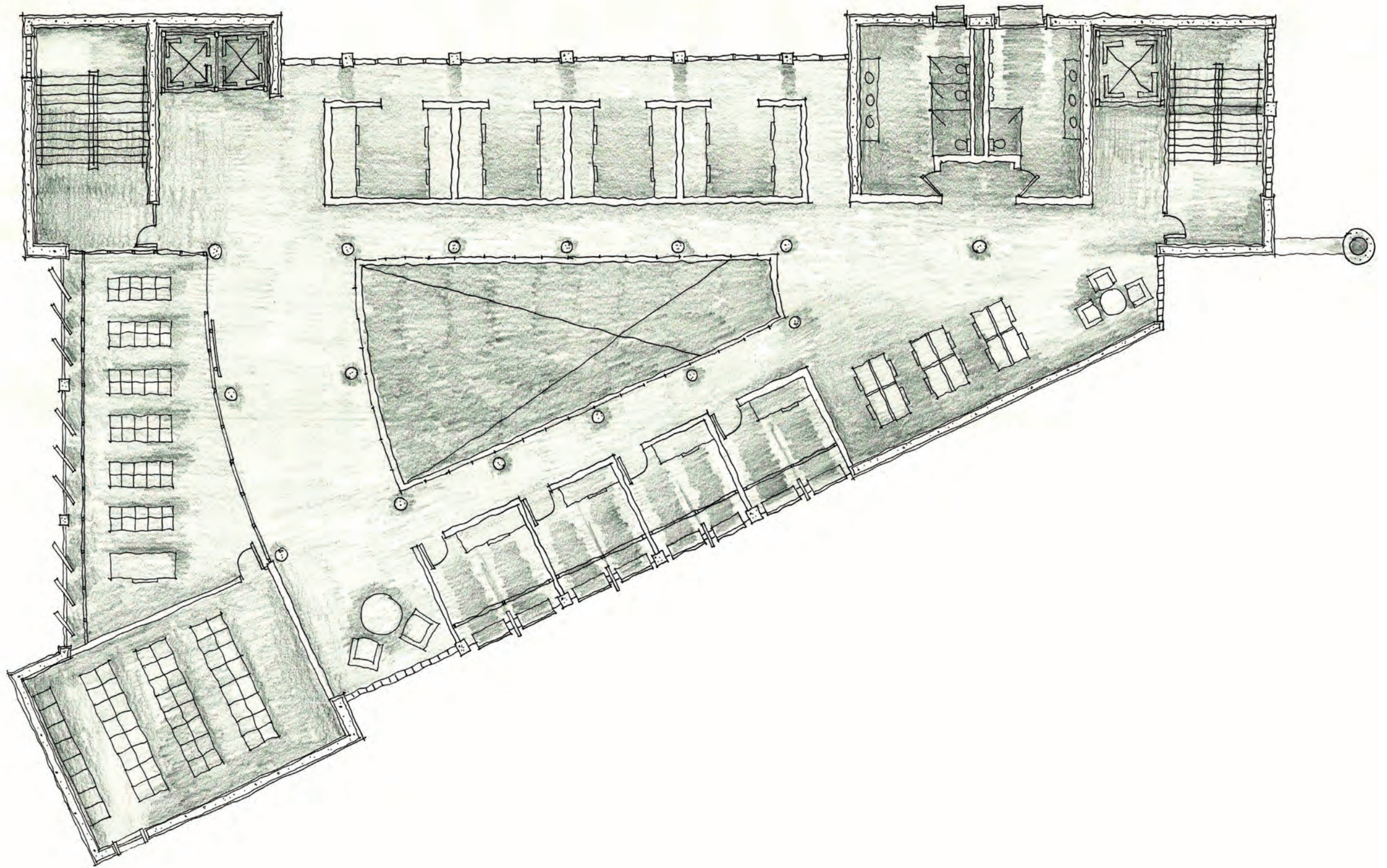


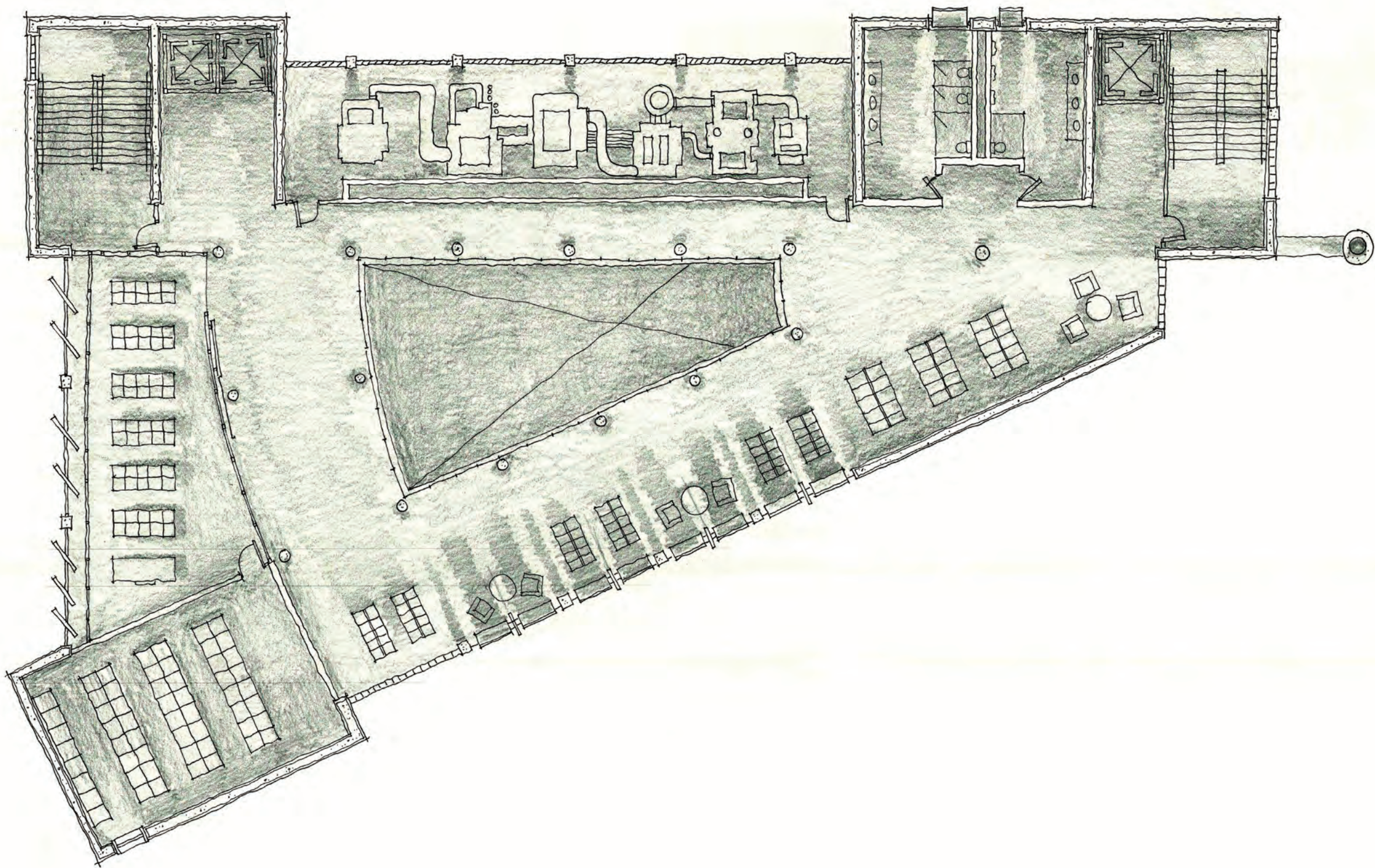


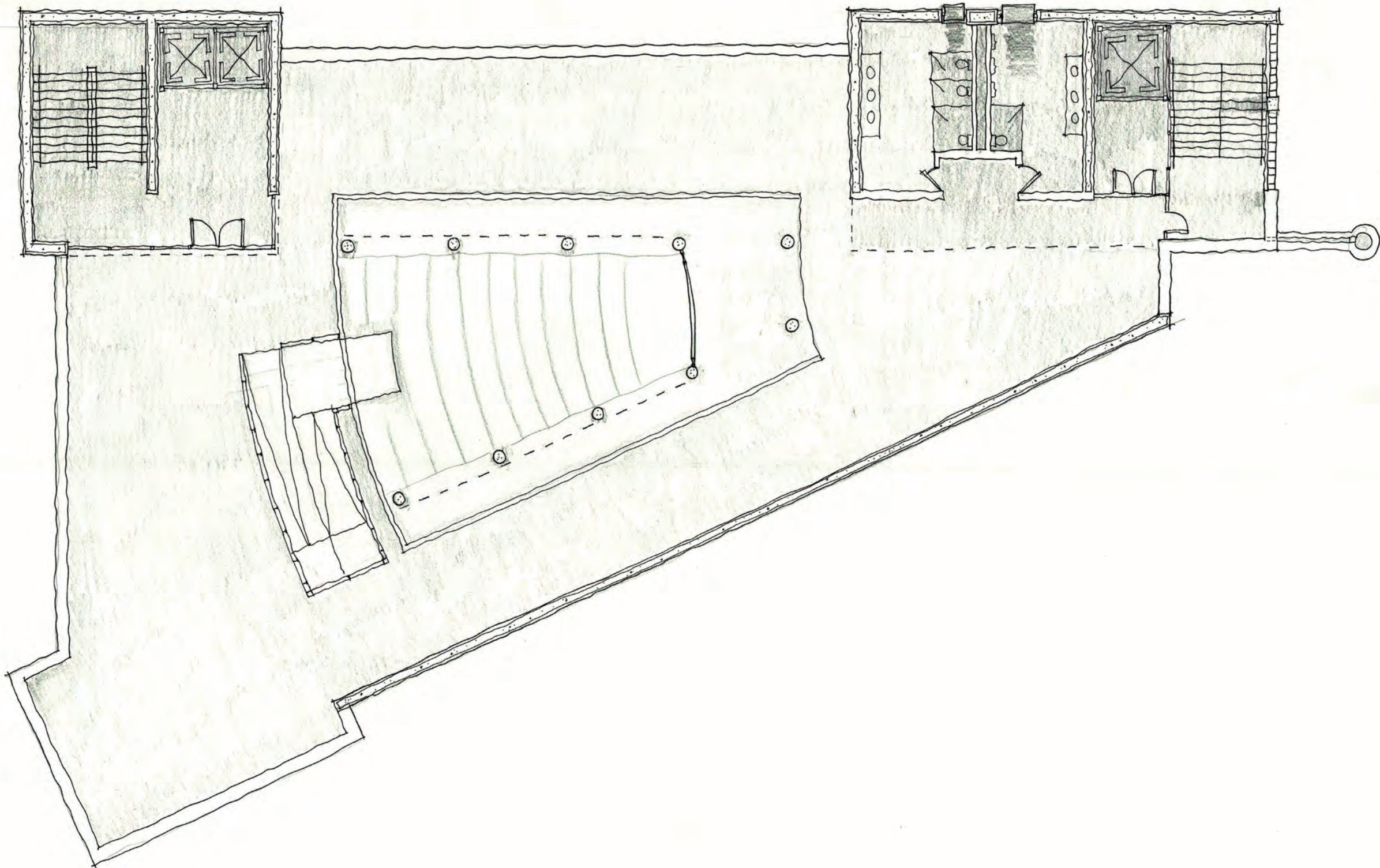


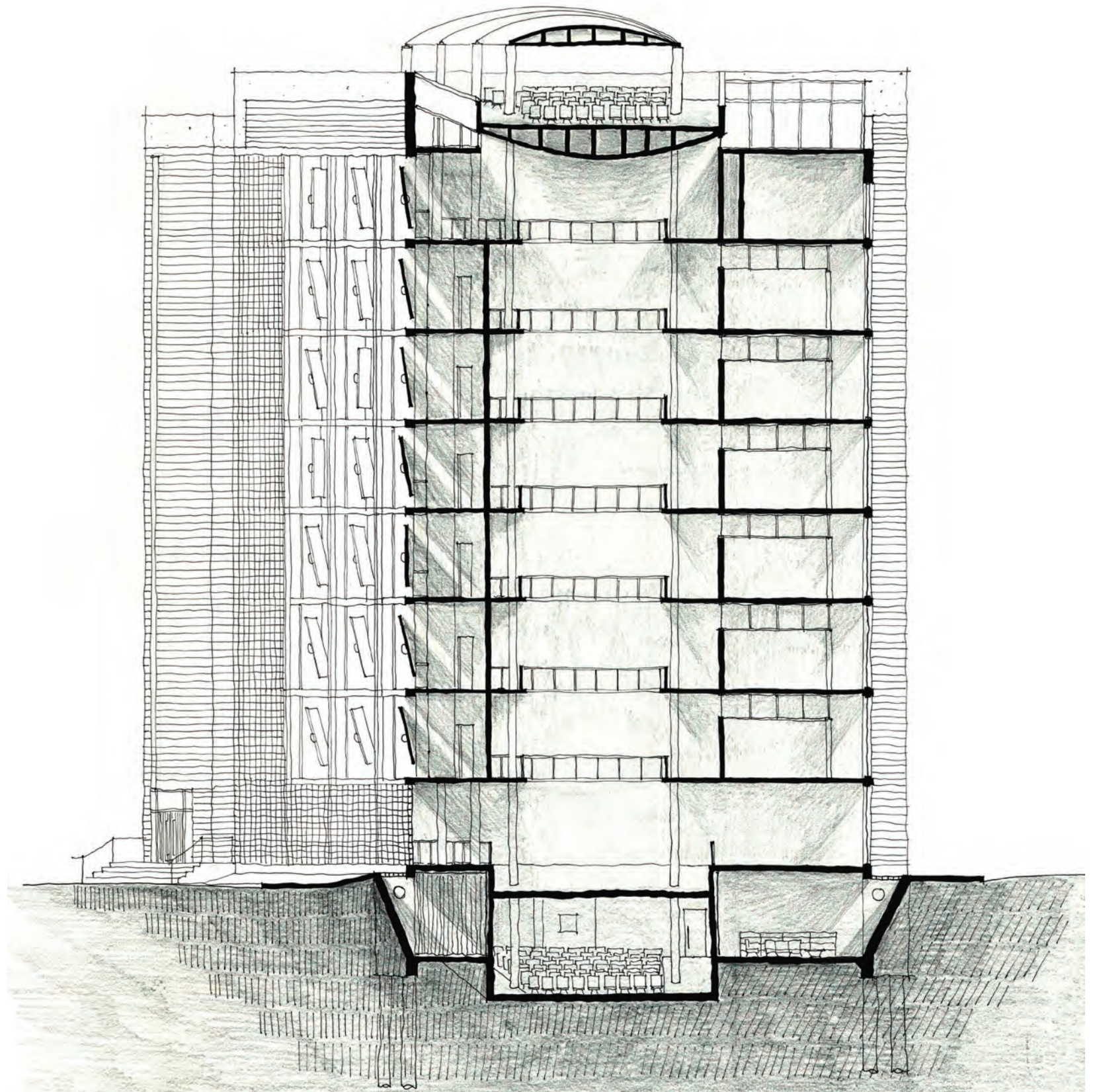
40 SECOND FLOOR PLAN





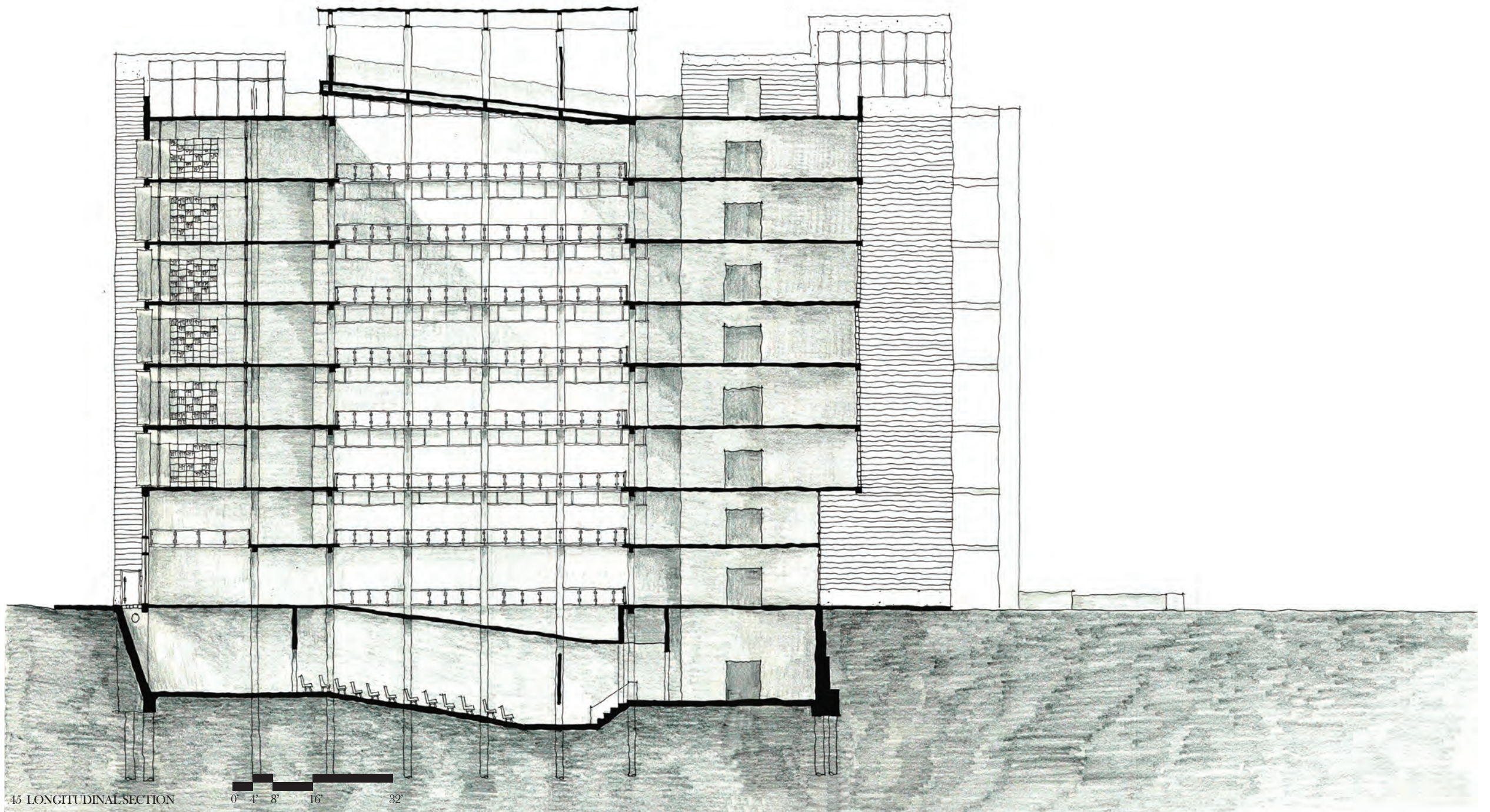






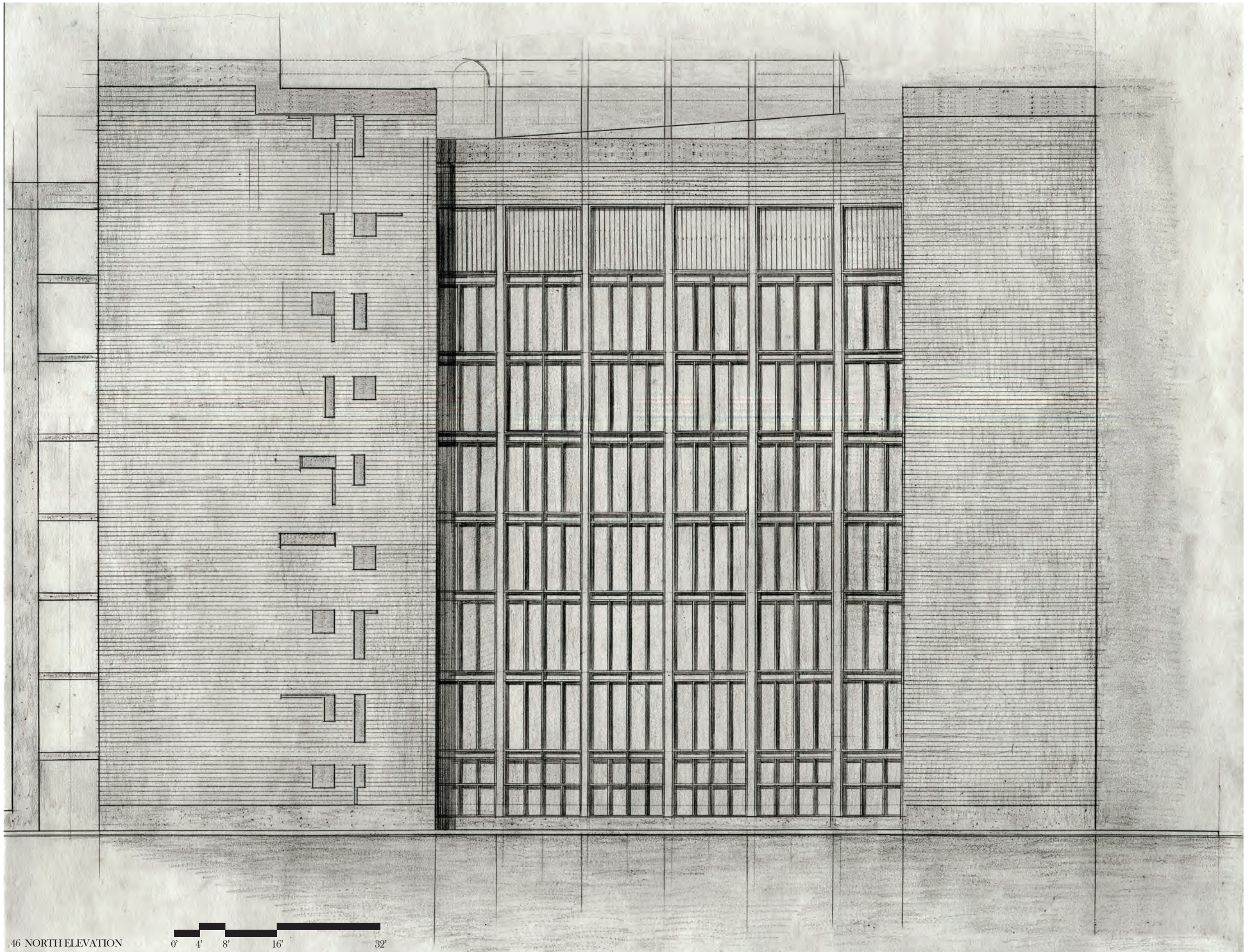
44 TRANSVERSE SECTION



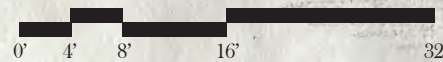


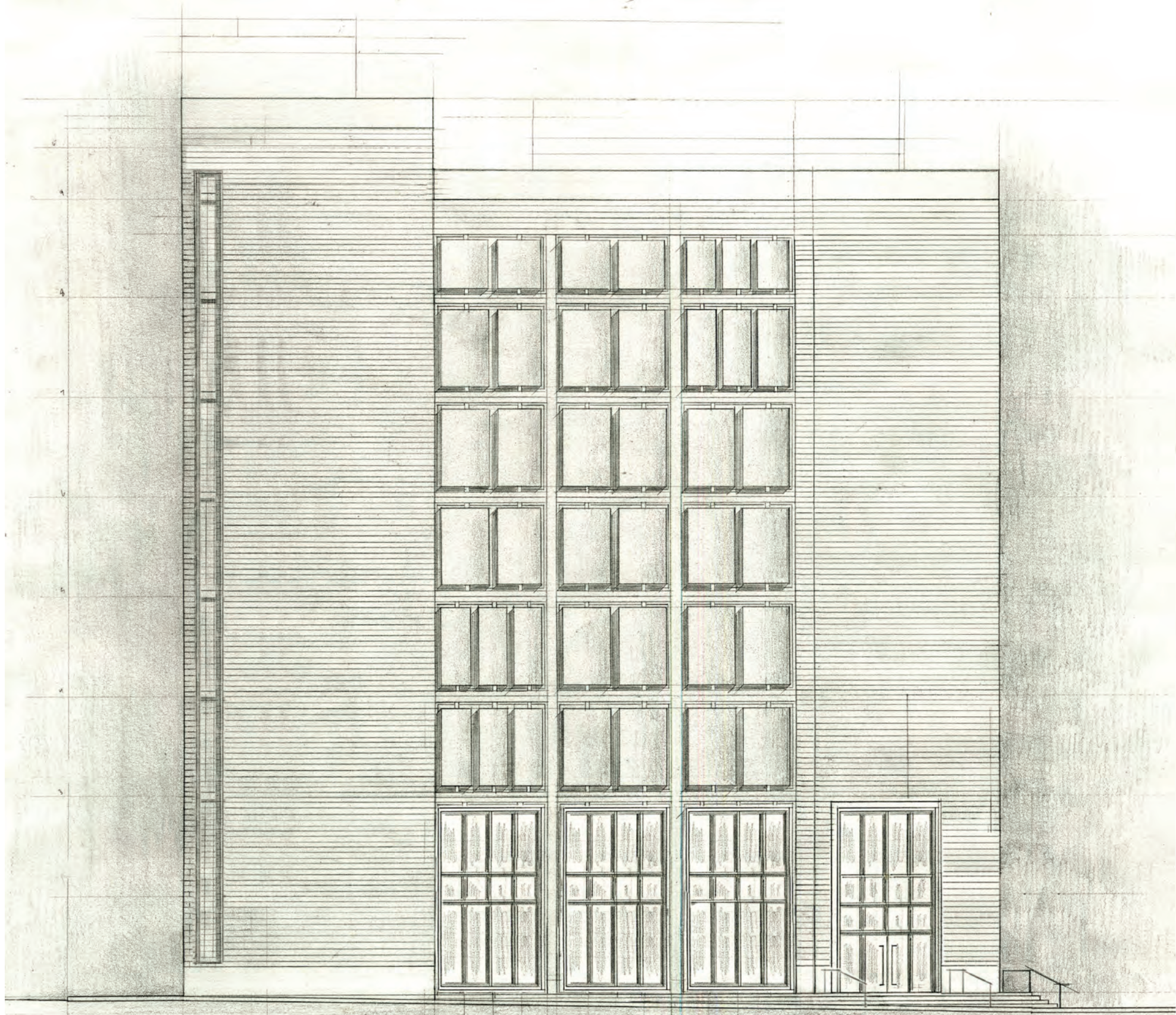
45 LONGITUDINAL SECTION

0' 4' 8' 16' 32'



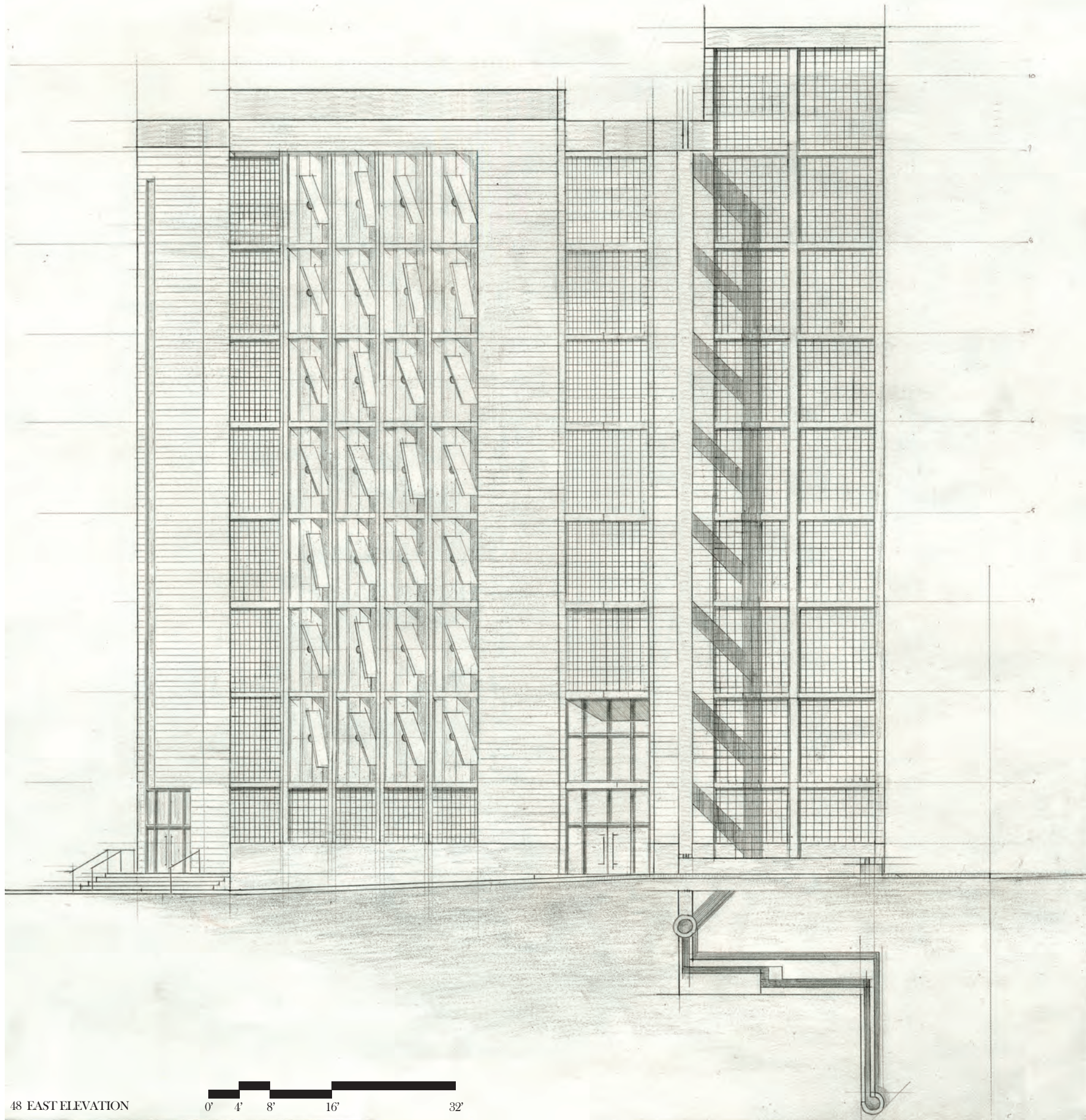
46 NORTHELEVATION





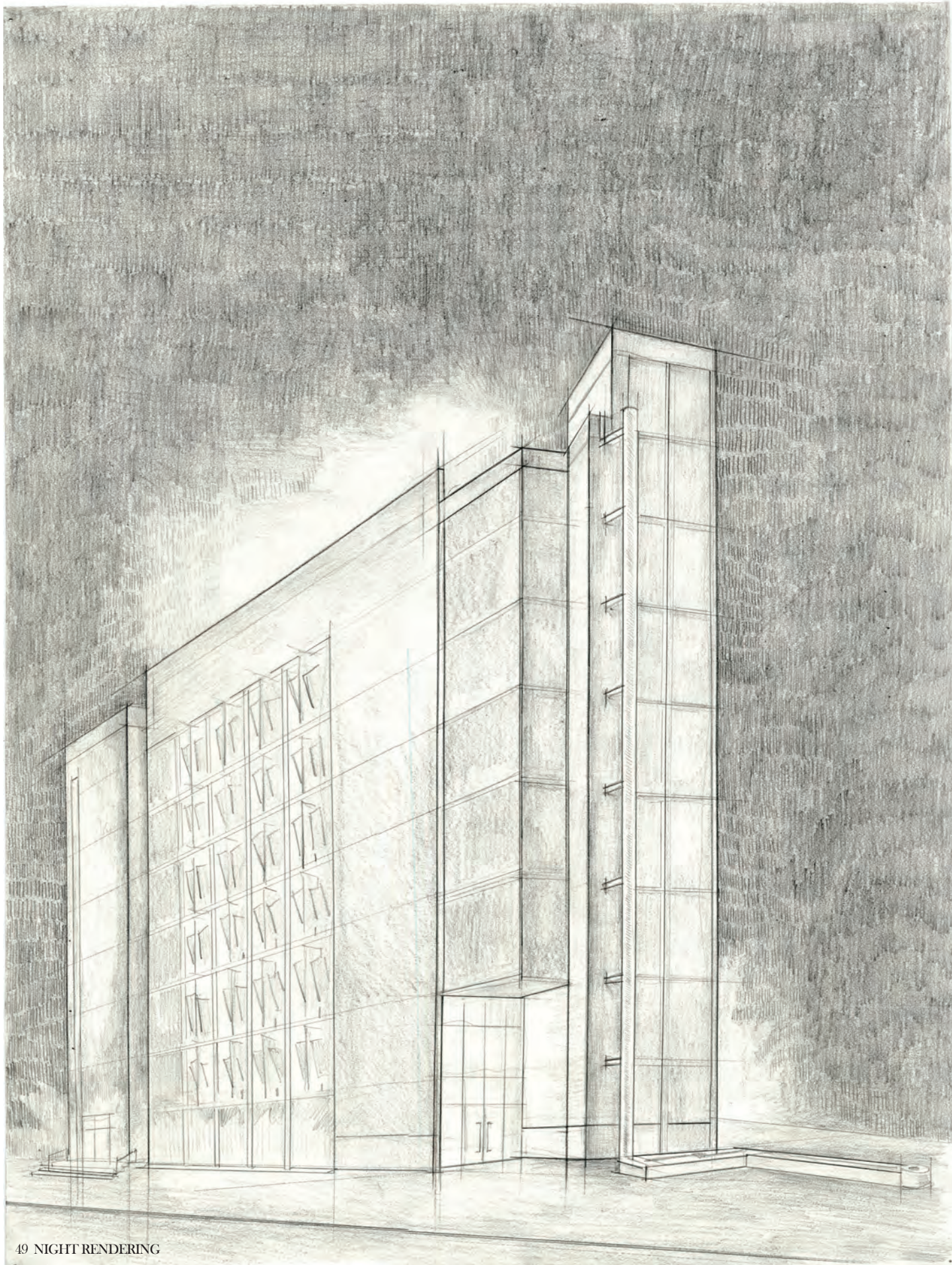
47 WEST ELEVATION



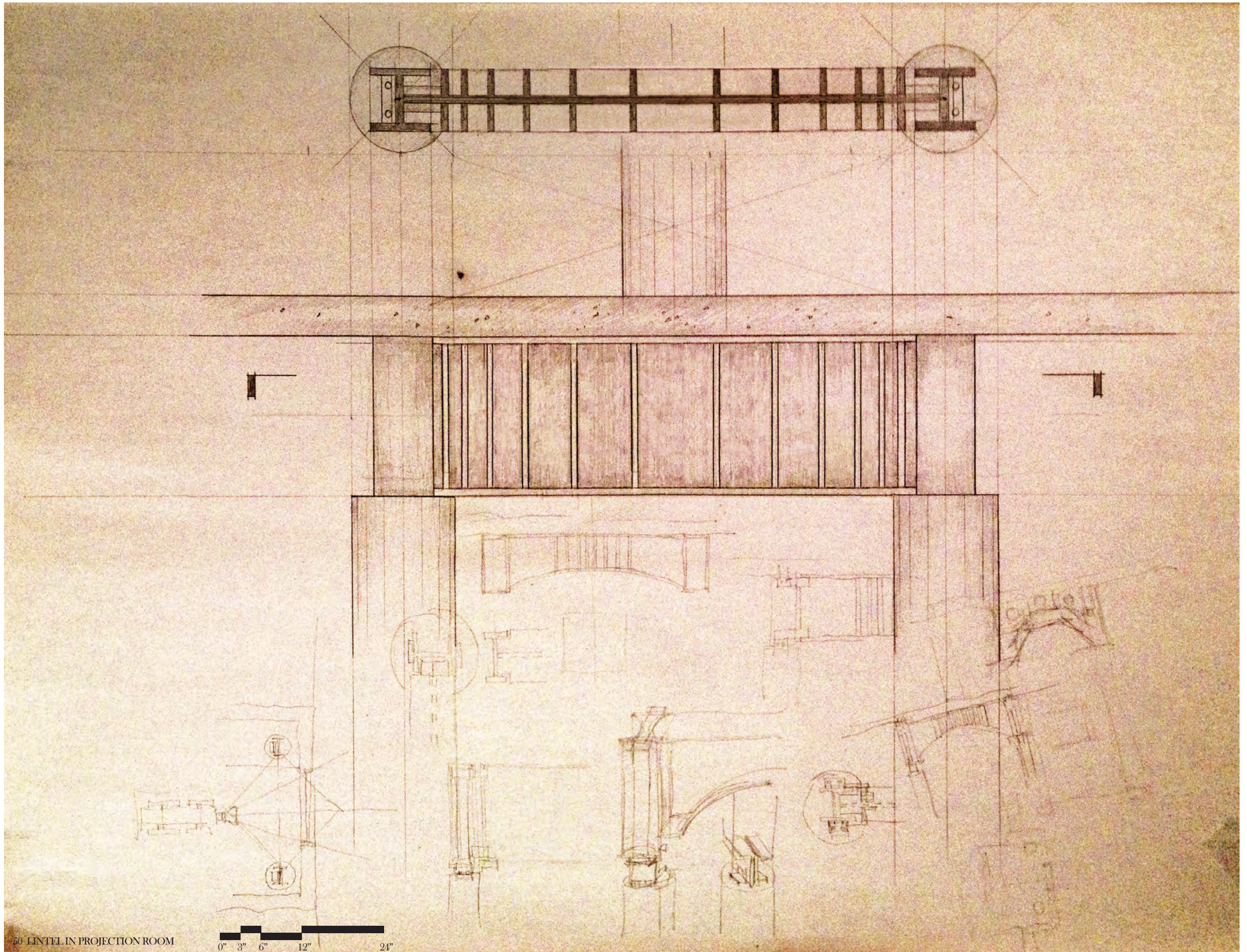


48 EAST ELEVATION

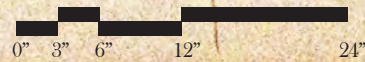
0' 4' 8' 16' 32'

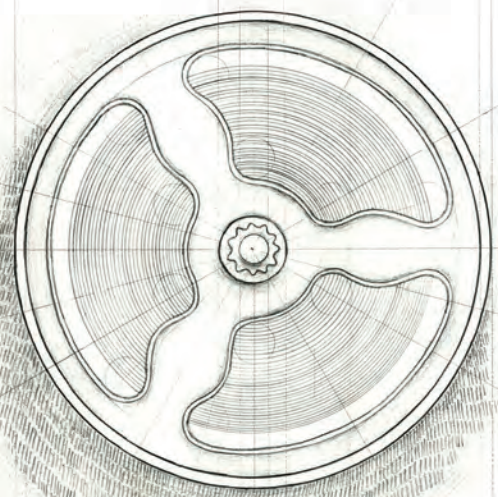
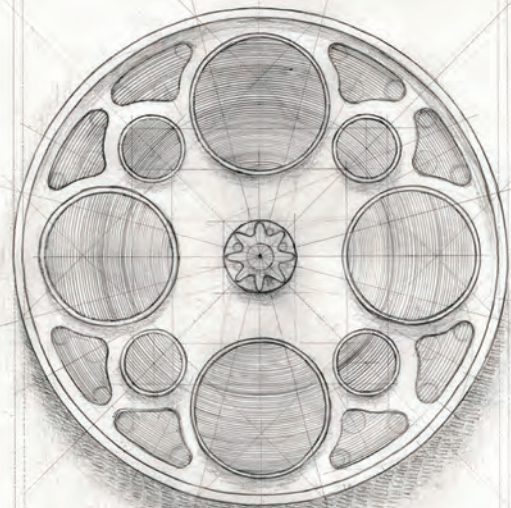
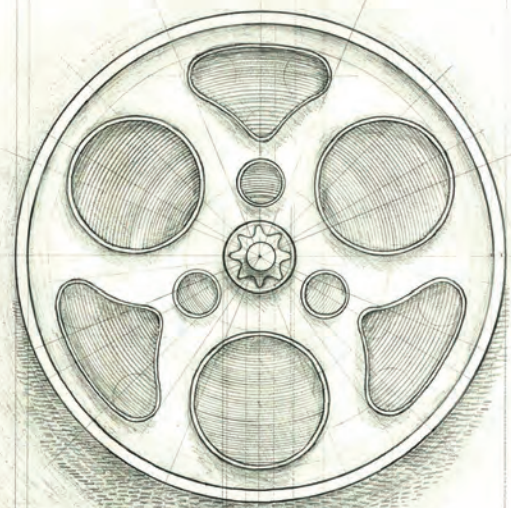


49 NIGHT RENDERING



50 LINTEL IN PROJECTION ROOM



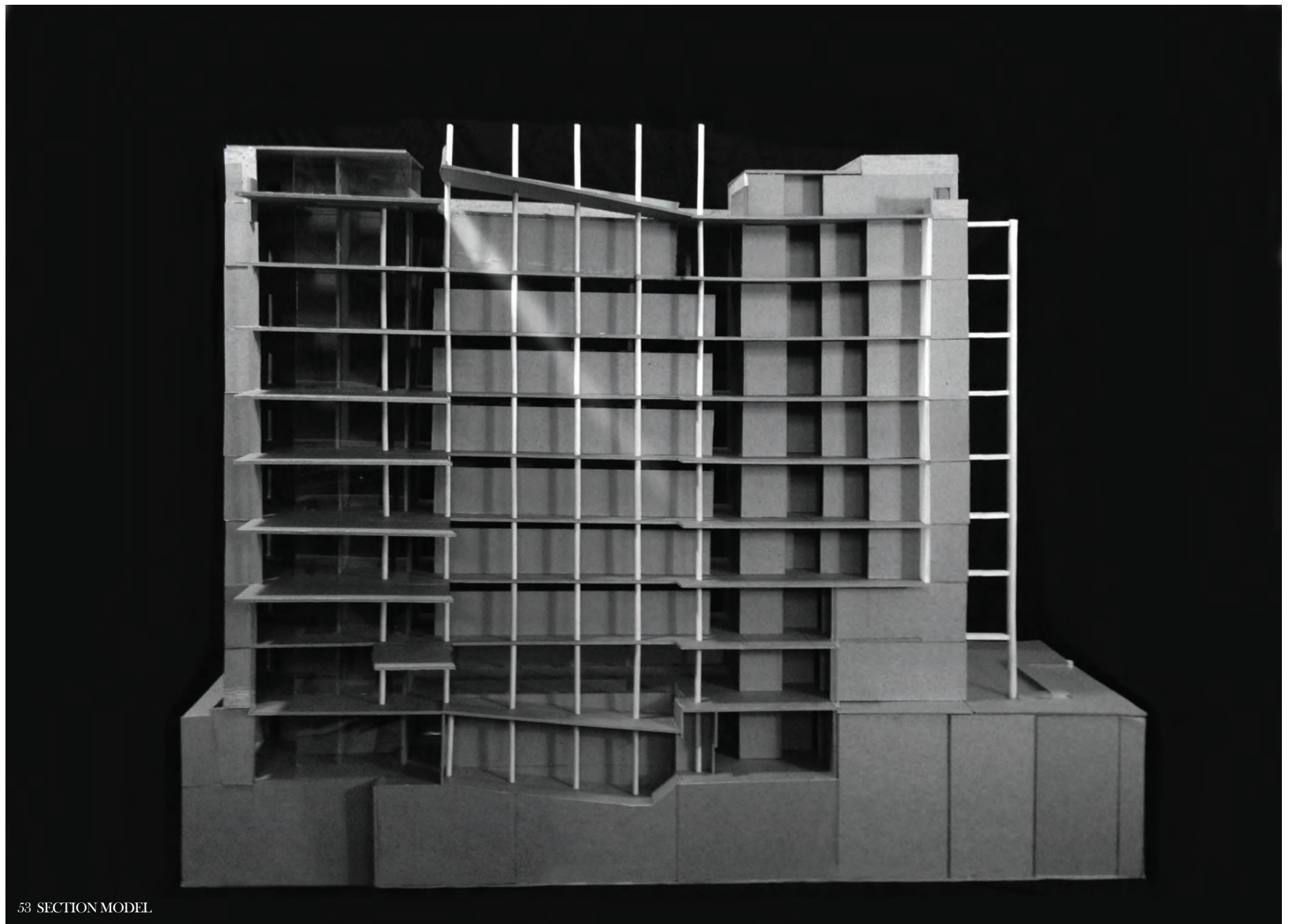


51 FILM CANISTERS

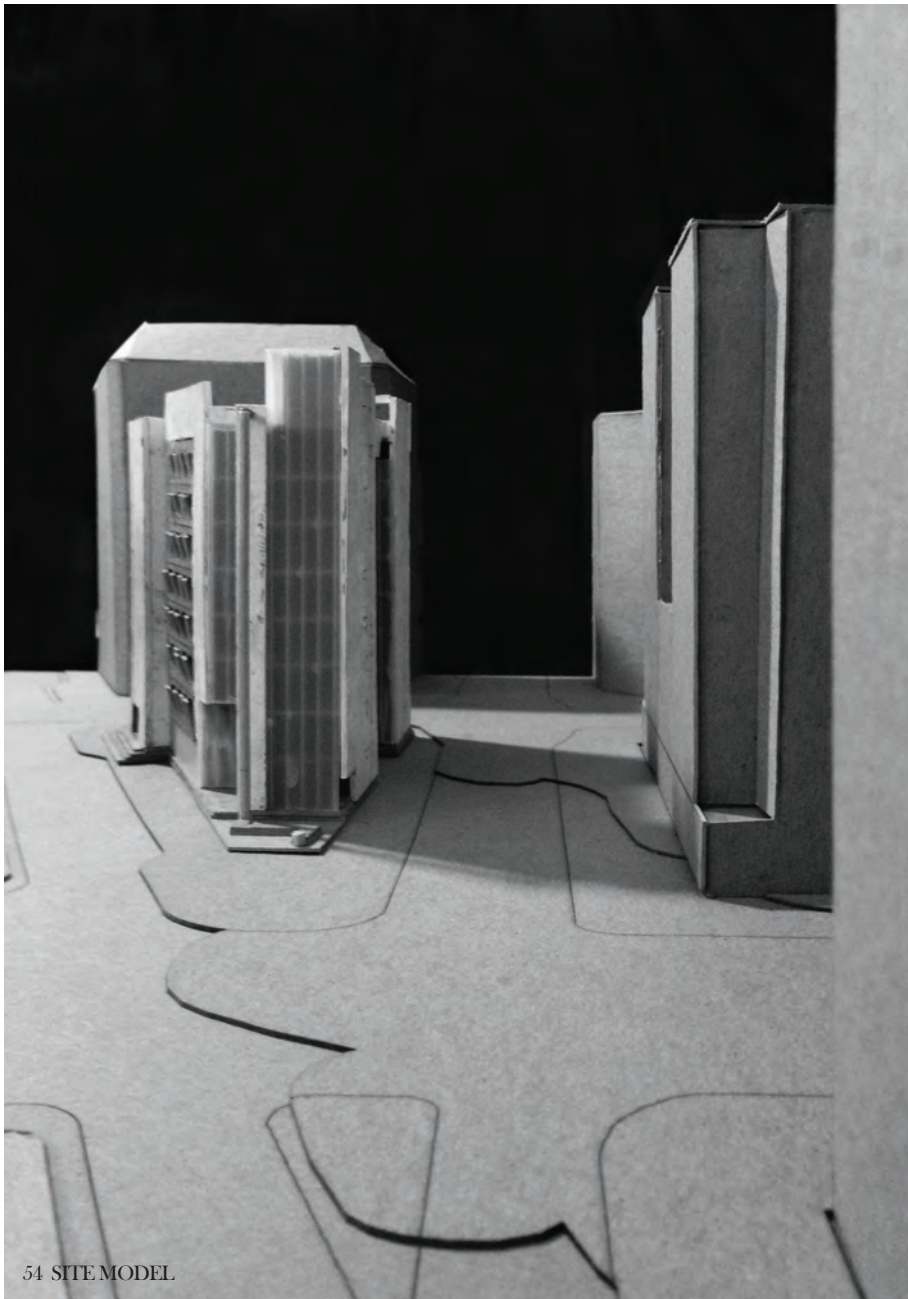


MODELS

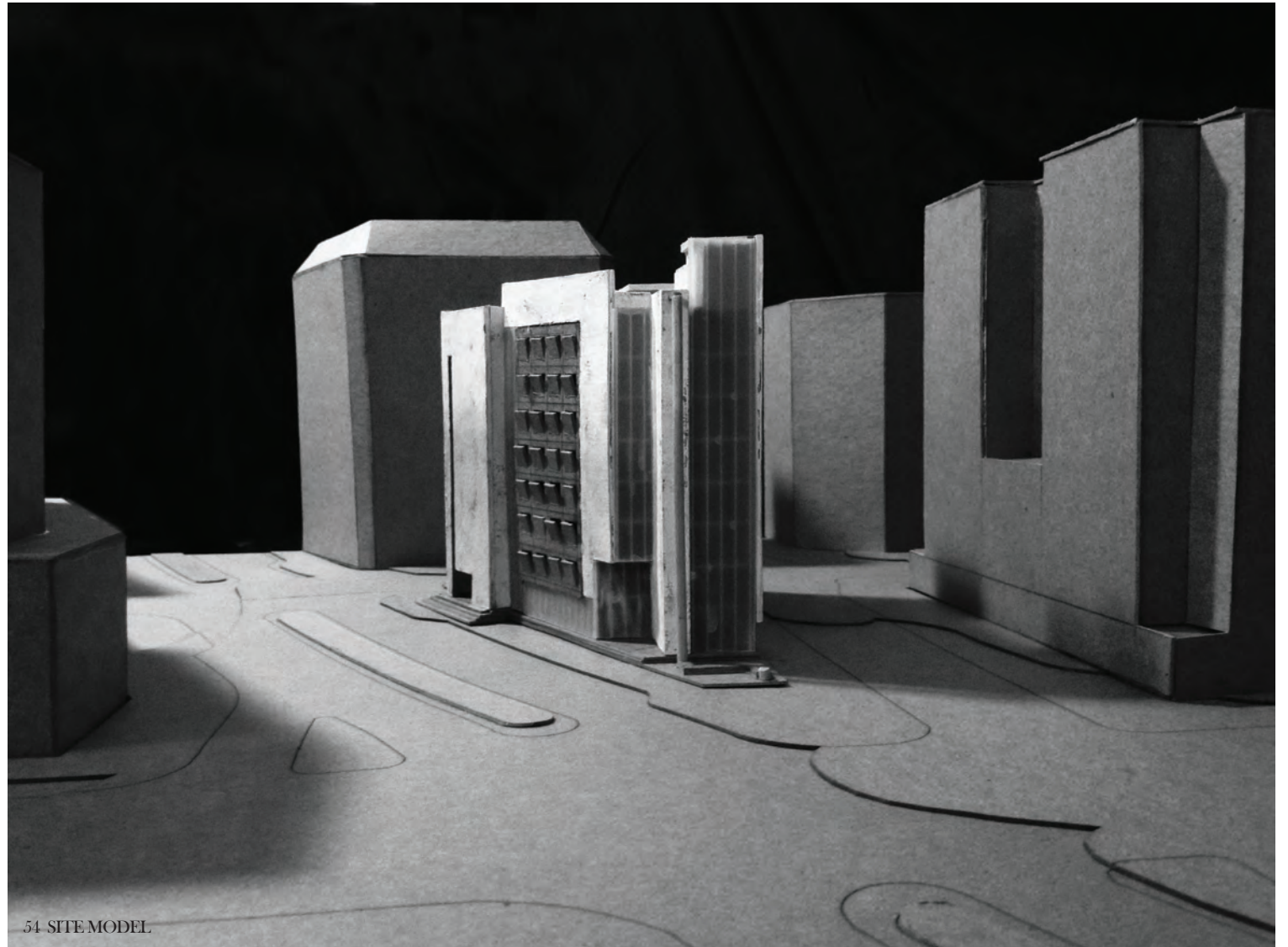




53 SECTION MODEL



54 SITE MODEL



54 SITE MODEL

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