JIM MELAND

A DOUBLE THEATER FOR BOZEMAN

P378
.M485

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Montana State University
BOZEMAN

EVEN MORE IN '74 FROM UNIVERSAL

IN PREPARATION

2215 A.D. ...



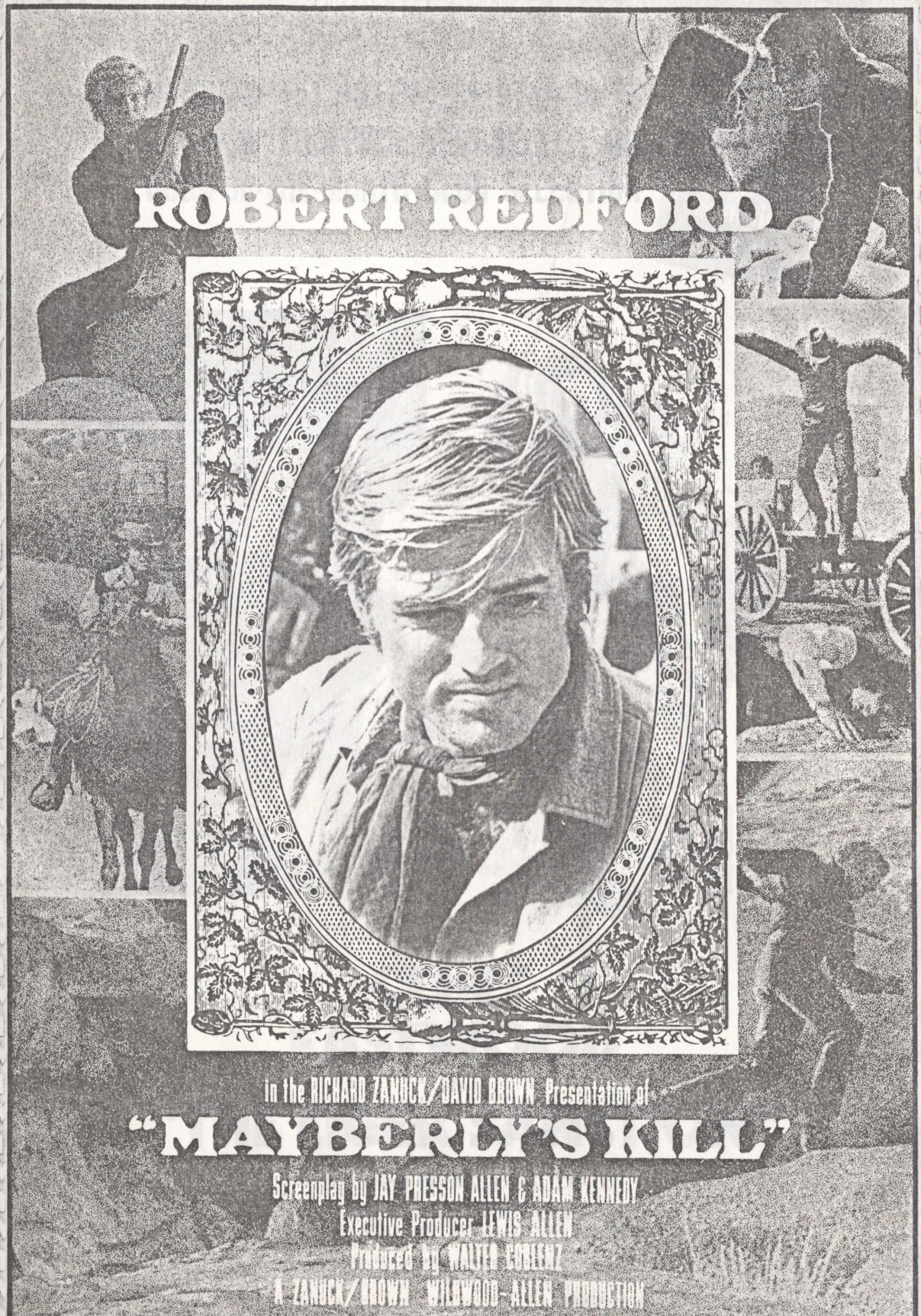
"CLEARWATER"

Written by
HAL BARWOOD & MATTHEW ROBBINS

Directed by
MATTHEW ROBBINS

Produced by HAL BARWOOD · A PLOTTO/UNIVERSAL PRODUCTION

IN PREPARATION

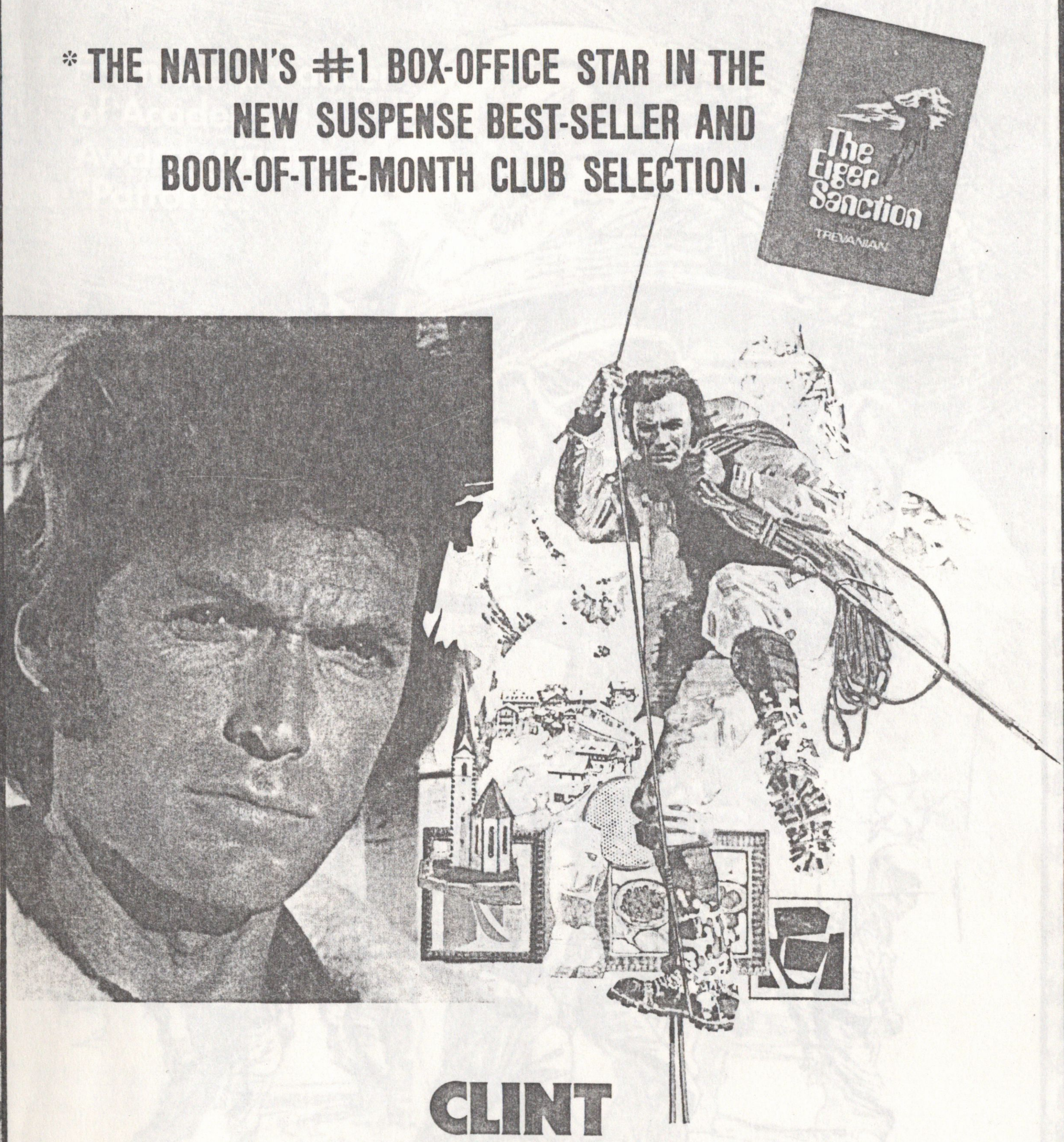


EVEN MORE IN '74 FROM UNIVERSAL • EVEN MORE IN '74 FROM UNIVERSAL • EVEN MORE IN '74 FROM UNIVERSAL • EVEN MORE IN '74 FROM UNIVERSAL • EVEN MORE IN '74 FROM UNIVERSAL

EVEN MORE IN '74 FROM UNIVERSAL

IN PREPARATION

* THE NATION'S #1 BOX-OFFICE STAR IN THE NEW SUSPENSE BEST-SELLER AND BOOK-OF-THE-MONTH CLUB SELECTION.



CLINT EASTWOOD

in

"THE EIGER SANCTION"

Produced by ROBERT DALEY

Executive Producers

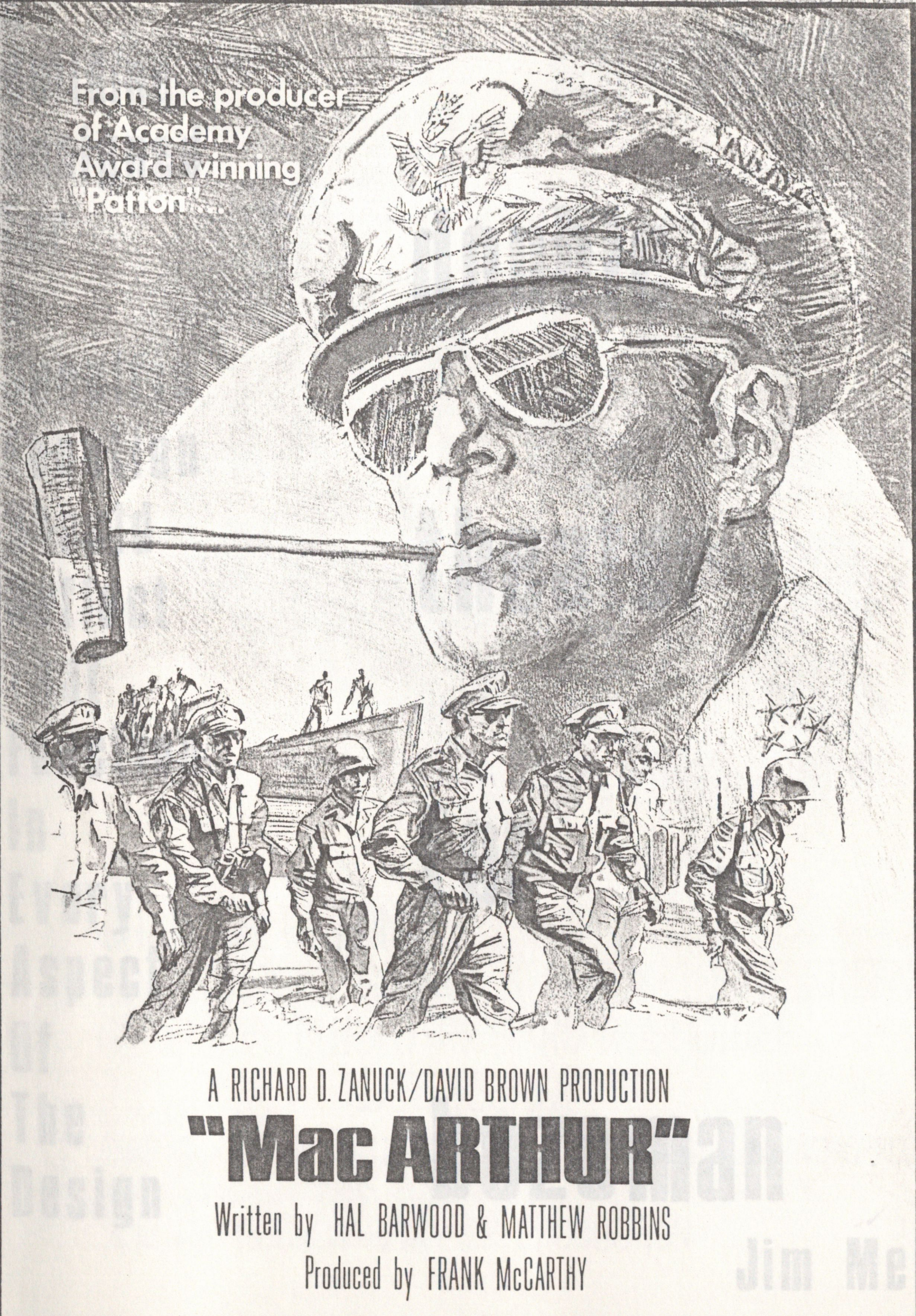
RICHARD D. ZANUCK and DAVID BROWN

A MALPASO COMPANY PRODUCTION

*Quigley Publications 42nd Annual Exhibitors Poll.

EVEN MORE IN '74 FROM UNIVERSAL

IN PREPARATION



A RICHARD D. ZANUCK/DAVID BROWN PRODUCTION

"Mac ARTHUR"

Written by HAL BARWOOD & MATTHEW ROBBINS

Produced by FRANK McCARTHY

Thesis:
A
Building
Designed
For
A
Specific
Function
Should
Reflect
That
Function
In
Every
Aspect
Of
The
Design

a double theater for bozeman

Jim Meland

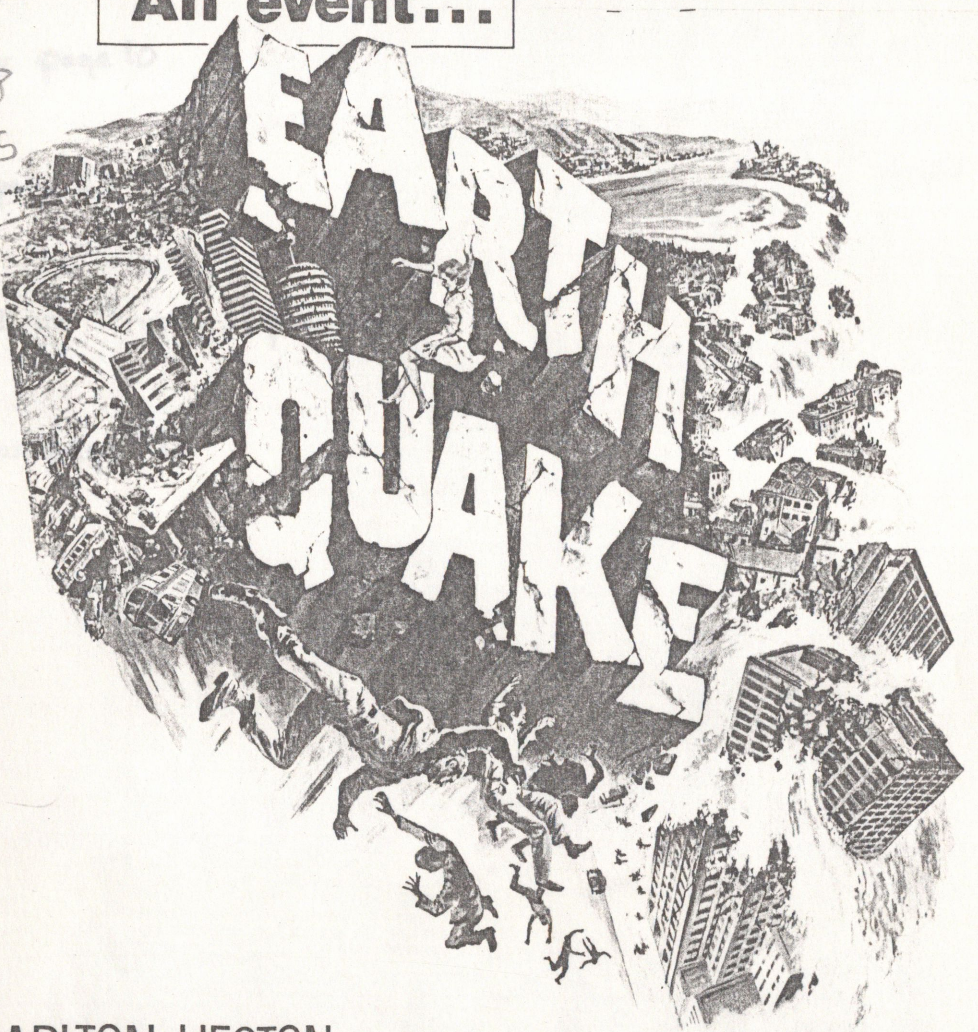
FROM UNIVERSAL • EVEN MORE IN '74 FROM UNIVERSAL • EVEN MORE IN '74 FROM UNIVERSAL

IN PRODUCTION

contents

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An event...



CHARLTON HESTON
AVA GARDNER • GEORGE KENNEDY • LORNE GREENE
GENEVIEVE BUJOLD • RICHARD ROUNDTREE in
"EARTHQUAKE"
co-starring
MARJOE • BARRY SULLIVAN Screenplay by GEORGE FOX Story by MARIO PUZO
Produced and Directed by MARK ROBSON Executive Producer JENNINGS LANG
A MARK ROBSON-FILMAKER PRODUCTION

preface page 1

history page 4

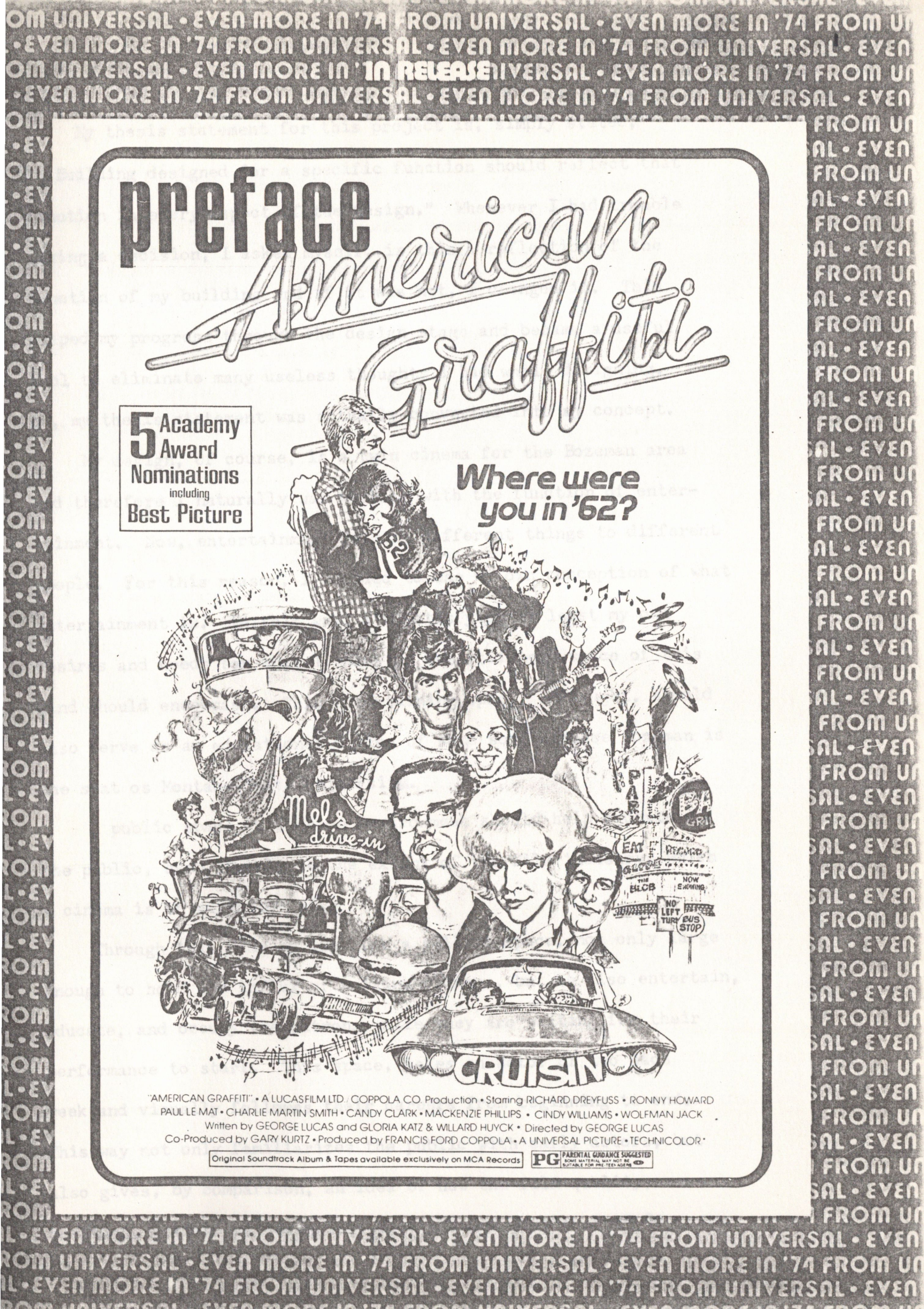
programing page 10

design page 83

mechanical and structural page 106

conclusions page 115

preface


EVEN MORE IN '74 FROM UNIVERSAL
IN RELEASE
American Graffiti
5 Academy Award Nominations including Best Picture
Where were you in '62?
Mels drive-in
CRUISIN
"AMERICAN GRAFFITI" • A LUCASFILM LTD. COPPOLA CO. Production • Starring RICHARD DREYFUSS • RONNY HOWARD
PAUL LE MAT • CHARLIE MARTIN SMITH • CANDY CLARK • MACKENZIE PHILLIPS • CINDY WILLIAMS • WOLFMAN JACK
Written by GEORGE LUCAS and GLORIA KATZ & WILLARD HUYCK • Directed by GEORGE LUCAS
Co-Produced by GARY KURTZ • Produced by FRANCIS FORD COPPOLA • A UNIVERSAL PICTURE • TECHNICOLOR
Original Soundtrack Album & Tapes available exclusively on MCA Records
PG PARENTAL GUIDANCE SUGGESTED

My thesis statement for this project is, simply stated, "A Building designed for a specific function should reflect that function in every aspect of the design." Whenever I had trouble making a decision, I asked myself, is this a reflection of the function of my building and if it was not, I changed it. This helped my progress through the design stage and became a useful tool to eliminate many useless thoughts I had while designing. So, my thesis statement was actually converted into my concept.

My design, of course, is a twin cinema for the Bozeman area and therefore I naturally was working with the function of entertainment. Now, entertainment is many different things to different people. For this reason, I decided to use my own conception of what entertainment is. In this way, I'm satisfying at least my own desires and needs for what I think an entertainment space of this kind should encompass. This entertaining space, I thought, should also serve as an educational device of some sort because Bozeman is the seat os Montana State University.

A public space in such an environment should help educate the public, even if only to the extent of the film industry, which a cinema is an extension of.

Through this came my idea for a gallery space, not only large enough to hold the influx of waiting patrons, but to also entertain, educate, and occupy the patrons while they are waiting for their performance to start. This space, takes an actor or two each week and visually followes their careers from beginning to end. This way not only familiarizes the public with early actors, but also gives, by comparison, an idea of how the film quality, composition, acting and technology have changed in the short 80 years

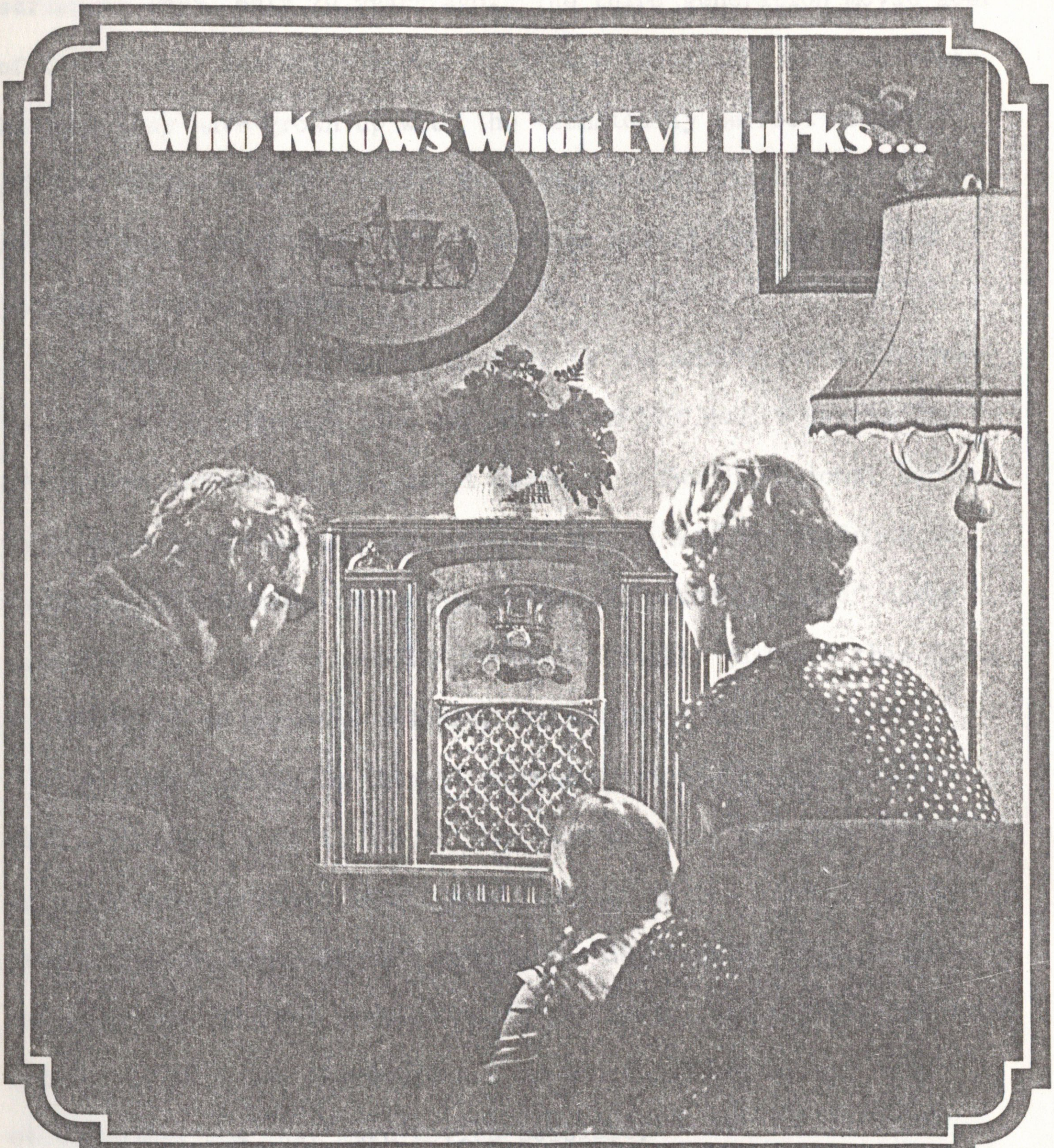
of moving pictures. It will show the third generation movie goers the advances and also the classic features of the movie industry over its short history. This is basic in understanding my design goals that have culminated in my thesis design.

The reason I chose this for my thesis design is the fact that I think many things were poorly designed or not designed in the existing cinemas in Bozeman and many other cities. I think the basic reason a person goes to the movies is to get away from the everyday. In my design, I believe I have accomplished the extra ordinary and overcome many of the problems existing in the cinemas today. I have made movie going an experience again and hopefully an entertaining experience.

EVEN MORE IN '74 FROM UNIVERSAL

IN PREPARATION

From the brilliant "AMERICAN GRAFFITI" creative team....



A LUCASFILM

"RADIOLAND MURDERS"

Screenplay by WILLARD HUYCK & GLORIA KATZ

Story by GEORGE LUCAS

Directed by GEORGE LUCAS   Produced by GARY KURTZ

history

The first audience watched a motion picture flicker on the screen in 1895, only 79 years ago. The third generation movie goer of today has very little knowledge of how the motion picture began, because they have grown up with the technically perfect motion picture of the last 30 years. The advancements played a great role in the popularity of movies and the quality of the stories portrayed on the screen.

The marvel of the motion picture is the ability of a director to move swiftly through time and space and yet keep a continuity of thought and create artificial space on a two dimensional screen. The reason is fixed, the projector is fixed, and the audience is fixed, but the motion on the screen is not bound to any of these restrictions. When the movie producers finally realized this fact, the screen show gained popularity and social value.

No other art is so tied to machines and technology than the movie industry. Look at all of the technological advances brought forth by the inventors that brought motion to the screen. Movie projectors, cameras, sound on film, the development of high speed panchromatic film for greater depth of field, research has improved sound recording and reproduction, cranes and dollies, and many other inventions that make movies possible.

Other technical problems were solved and new findings of physiological limitations helped to develope motion pictures. The first problem to be solved is how to make motion from still photographs. A peculiar toy that helped the inventors analize how a person sees, was the first step to motion pictures. This toy was a disc with a parrot on one side and a cage on the other. When the disc was spinned, the parrot appeared to be inside the

cage. This peculiar brought about the theory of persistance of vision.

When this persistance of vision was applied to the problem of seeing motion, inventors changed their tactics and began working with individual frames of a scene, each changing slightly and completely seperated by areas of non-picture or darkness. When the brain sees the flashing of a number of scenes, it blends all the different frames together to produce the illusion of continuous motion. This same idea explains why we are not concious of the many times each minute that we blink our eyes. The brain has a capacity to retain an image for longer than it is seen and after this was realized, continuous motion was no problem. This was first demonstrated in 1832 by a man named Plateau.[1]

Shortly after this, in 1834, Baron Franz von Uchatius combined this toy, the stroboscope, with the magic lantern. The magic lantern had been demonstrated in 1646, when drawings were projected by the use of light passing through a lens. Von Uchatius, using candle light, projected a sequence of images onto a screen and created the first animated cartoon.[2]

The first motion pictures were accomplished with drawings. This being a definate disadvantage, spurred inventors to develope the photograph to provide at least 16 frames per minute. In 1839 permanent images were first obtained on a silver copper plate with an exposure time of fifteen minutes. By 1841, theexposure time was cut to three minutes and by 1870, fractions of a second.[3] This work paved the way to the real motion picture.

1. A Short History Of The Movies, p(20), Geralid Mast, 1971, The Bobbs-Marrill Company Inc

2. Ibid.
3. Ibid. p(22)

In 1877 a man named Muybridges was hired to prove that a horses hoves all left the ground at the same time somewhere in its stride. Muybridges, by using a number of cameras stationed at regular intervals along the track with a string attached to the shutter of each and stretched across the track, proved this theory. When the horse galloped down the track, tripping each shutter as he passed, the multiple exposures achieved when flashed in sequence gave the motion illusion.[4]

In 1882, Etienne Jules Marey shot the first motion picture with a single camera. The camera looked like a shotgun and it is believed this is where the term shooting originated in motion picture photography.[5]

The next step in the advancement of the motion picture was in 1884, when George Eastman began his experiments with celluloid roll film which he intended to use in his Kodak still camera. A man named Dickerson, who worked for Thomas Edison, sent his first order to Eastman in 1889.[6] Edison wasn't too excited about the motion picture that Dickson showed him in October of 1889. Edison just thought of it as adding visual accompanyment to his phonograph. Fred Ott's Sneeze was the first cellulod close-up that Dickson shot. Edison went against the idea of projecting pictures to a large audience and decided to develop the Kinetoscope which allowed only one person to view a movie at one time.

4. Ibid. p(23)
5. Ibid. p(24)
6. The Movies, p(26) Richard Griffith and Arthur Mayer, Simon and Schuster, N.Y.

The Kinetoscope had distinct limitations. The movie was restricted to fifty feet which at 48 frames per minute only allowed 30 seconds of action. This limitation was to prove a huge mistake for Edison who had not bothered to extend his patents to Europe. For about three years the kinetoscope parlors were great attractions for the poor and the young.

In the middle of the 19th century,, Alexander Black combined the magic lantern slide, photography and narrative to produce a complete play. This was the first complete production of a story in this kind of media.

In 1895, the Lathams produced the Panoptikon which was an improvement over the Edison machine. They realized there were two difficulties with it. It needed a way to make the film run smoother and create a brighter picture. The picture ran smoother because it used a new technique of projection called intermittent motion. This permits the film to stop momentarily in the gate and then advance a frame. This provides more light and allows the tension to relax long enough to keep the film from breaking. However, it needed cooling to keep the film from burning.

In 1895, the Lumiere brothers shot their first film in France "Workers Leaving the Lumiere Factory." On December 28,1895, the first movie theater opened in the basement room of the Paris cafe. The Lumiere's machine used 35 mm film at 16 frames per second,. They called their invention the cinematographe, which is the origin of the word cinema.[7]

On April 23, 1896 at Koster and Bial's Music Hall on 34th street and Broadway in New York, using Edison's new invention the Vitascope, the first movie was shown in the United States.

7. A Short History Of The Movies, p(34), Gerald Mast, 1971 The Bobbs-Merrill Company Inc

In Los Angeles, Thomas L. Tally set up a movie show in the rear of his amusement parlor. Soon this became such an attraction that he turned his parlor into an auditorium and this became the first movie theater in the United States.[8]

Soon theaters were popping up all over and were generally owned, operated, and cleaned by a single family and located in a dark room. They generally consisted of a projector, a screen, and seats. They weren't much, but were profitable.

The early movies drew crowds of poor people and yougsters. They were generally held in poor regard by the upper class people and were only seen by them when they went slumming. Soon the theater owners realized to get the public to spend its dollars at the box office, the producer must give the public what it wants or make the public want what it gets. Since then the public has recieved some of both.

With the advent of sound on film and color film, the movies became ever more popular and turned into the thriving business they are today. In this way the cinema was born.

8. The Movies, p(9) Richard Griffith and Arthur Mayer, Simon and Schuster, N.Y.

"Sidecar Boys"

Written by
JON CLEARY

Directed by
EARL BELLAMY

Produced by
RICHARD IRVING

From the land down under . . .
somewhere the surf is always up -
the bikes are burning the track -
and there's always a girl or two



programing

FROM UNIVERSAL • EVEN MORE IN '74 FROM UNIVERSAL • EVEN MORE IN '74 FROM UNIVERSAL • EVEN

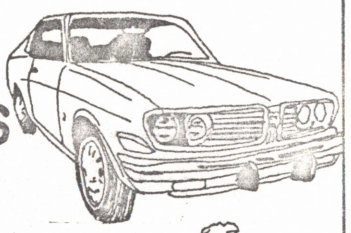
Probably the easiest way to explain my findings in the programing portion of my thesis is with duplicates of my presentation. It tells, in a simple way, how I chose my site, the site limitations, and the areas required for a building of this kind.

Since my programing presentation, I found many variences in the original spaces and requirements. The largest change being the total disregard for the economics of the problem. I had the original intension of making my theater economically feasable and with my limited knowledge of economics, I had this goal in sight.

However, during my programing presentation, I was told that this project had an unlimited budget and there was no reason to attempt to make this project feasable. So, since then, all of my economic controls have been forgotten and I tried to use the nicest materials that would do the job well. I tried to incorporate all of the new technology in theater equipment and control equipment which was applicable to the theater design.

selection and traffic

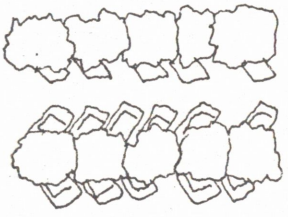
AUTOMOBILE ACCESS



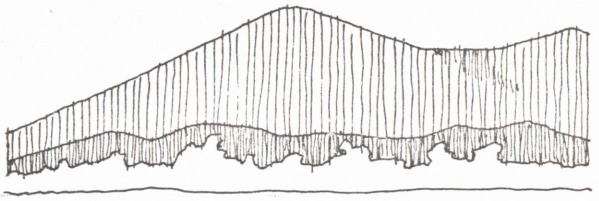
PEDESTRIAN ACCESS



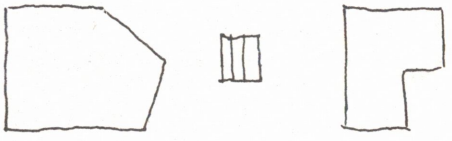
PARKING



SURROUND



SITE SIZE



ATTENTION



CHOICE

BELOW IS A MATRIX THAT USES AN ARBITRARY 1-10 SYSTEM TO COMPARE POSSIBLE SITES TO THE SAME CRITERIA.

SITE NUMBER	AUTOMOBILE ACCESS	PEDESTRIAN ACCESS	PARKING	SURROUND	SITE SIZE	ATTENTION	TOTAL
1	10	4	10	5	10	8	47
2	10	5	10	5	10	8	48
3	10	9	9	9	9	9	55
4	10	8	6	7	5	9	45
5	10	6	3	8	4	4	36

DESCRIPTIONS

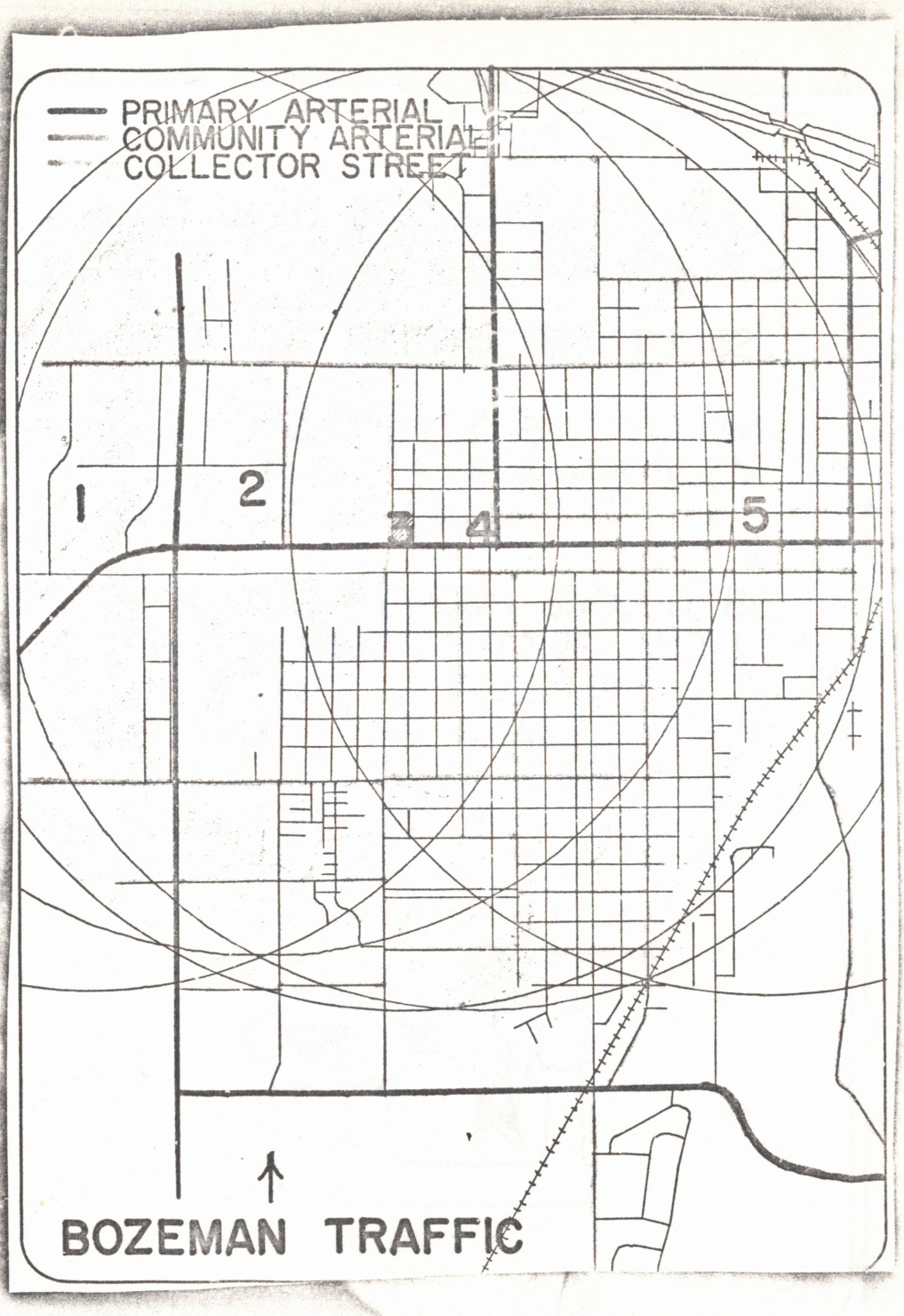
SITE 1: THIS IS THE SITE NEXT TO THE WEST MAIN IGA, IN THE GIBSON'S SHOPPING CENTER.

SITE 2: THIS IS THE SITE ON THE NORTH EAST CORNER OF THE BUTTREYS SHOPPING CENTER.

SITE 3: THIS SITE TOTALED THE BEST SCORE ON THE SITE COMPARSON AND FOR THIS REASON WAS SELECTED. IT IS LOCATED ON THE CORNER OF ELEVENTH AND MAIN.

SITE 4: THIS IS THE PRESENT SITE OF THE CINEMAS ON EIGHTH AND MAIN.

SITE 5: THIS SITE IS ON THE CORNER OF MENDENHALL AND ROUSE. I FOUND THE SITE FASCINATING BECAUSE OF THE LEVEL CHANGES AND THE CREEK ON THE SITE.


PRIMARY ARTERIAL
COMMUNITY ARTERIAL
COLLECTOR STREET
1
2
3
4
5
BOZEMAN TRAFFIC

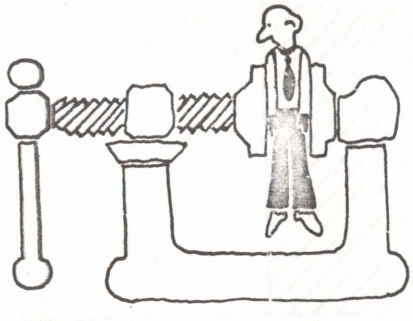
LIMITS

THEATERS IN BOZEMAN ARE RESTRICTED TO TWO ZONES, B-2 AND B-3.

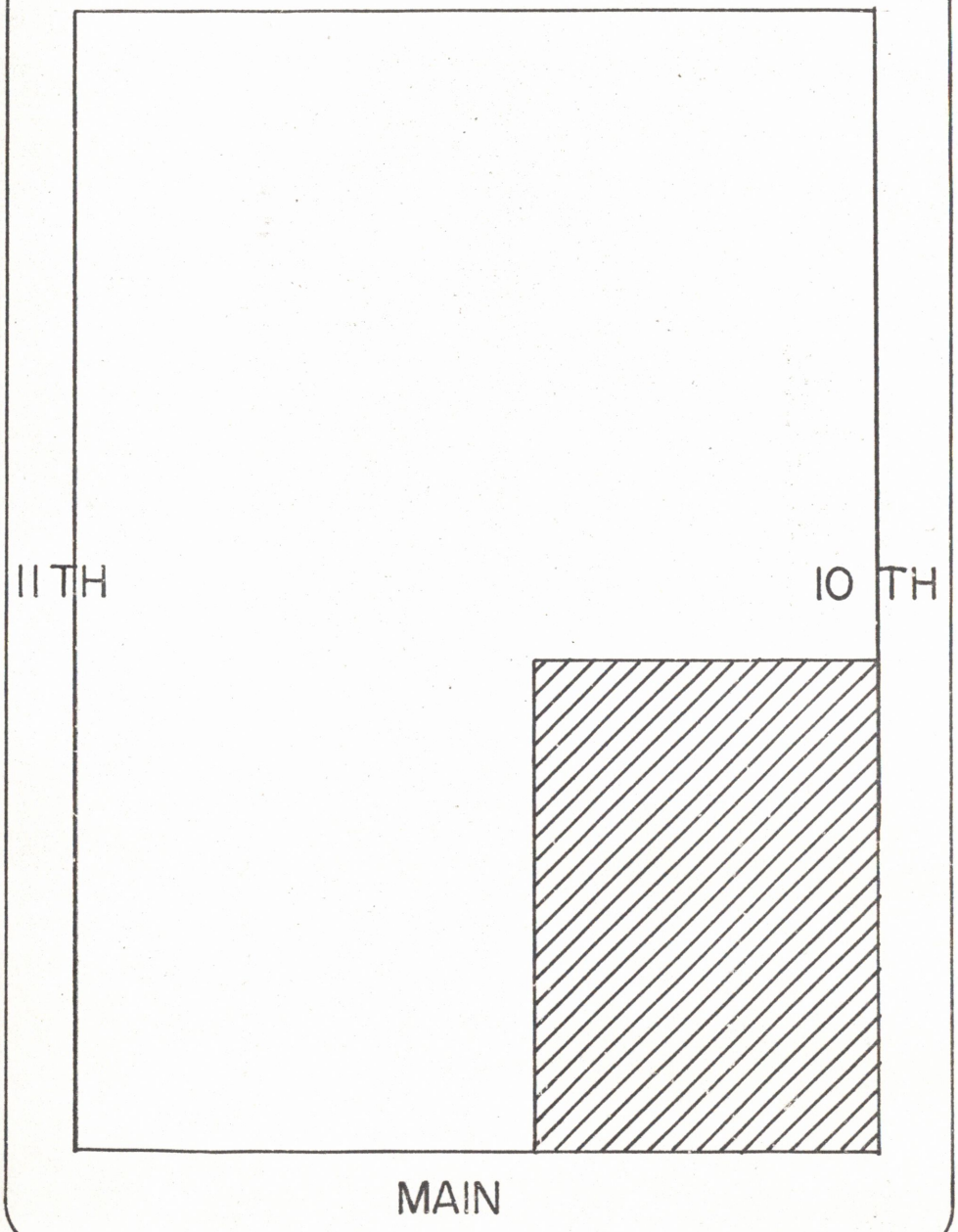
HEIGHTS ARE RESTRICTED TO 32'.

THE SITE IS LIMITED BY IT'S OWN SIZE AND PARKING IS A PROBLEM IN MOST OF BOZEMAN.

I THINK THE PATRONS SHOULD BE WITHIN WALKING DISTANCE AND I THINK A MILE IS PROBABLY A GOOD MAX. THE SHADED AREA TO THE LEFT INDICATES A MILE RADIUS FROM SITE 3.



SITE PLAN MENDENHALL



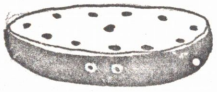
services, codes and land use

SERVICES KEY

WATER ———————



SEWER ———————

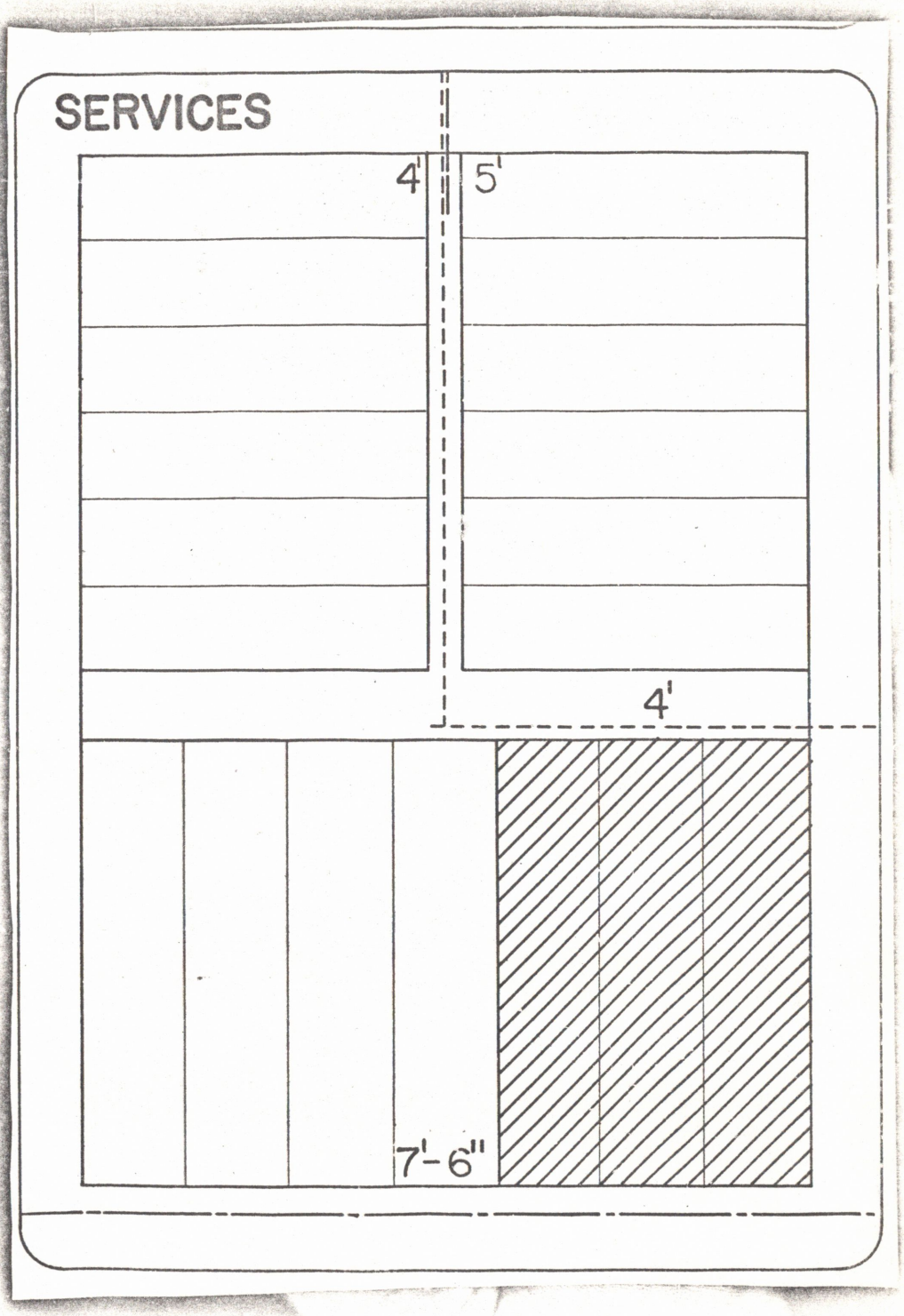


GAS ———————

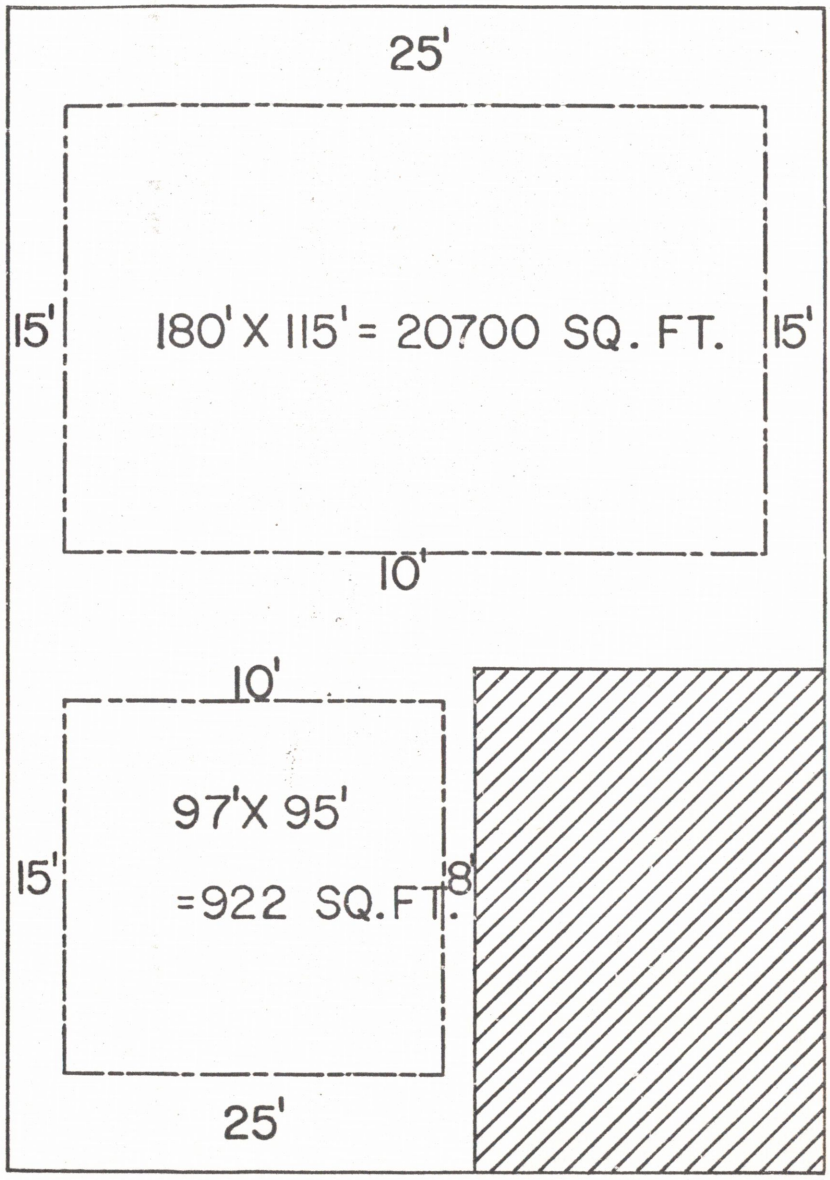


SETBACKS ———————




SERVICES
4'
5'
4'
7'-6"

SETBACKS



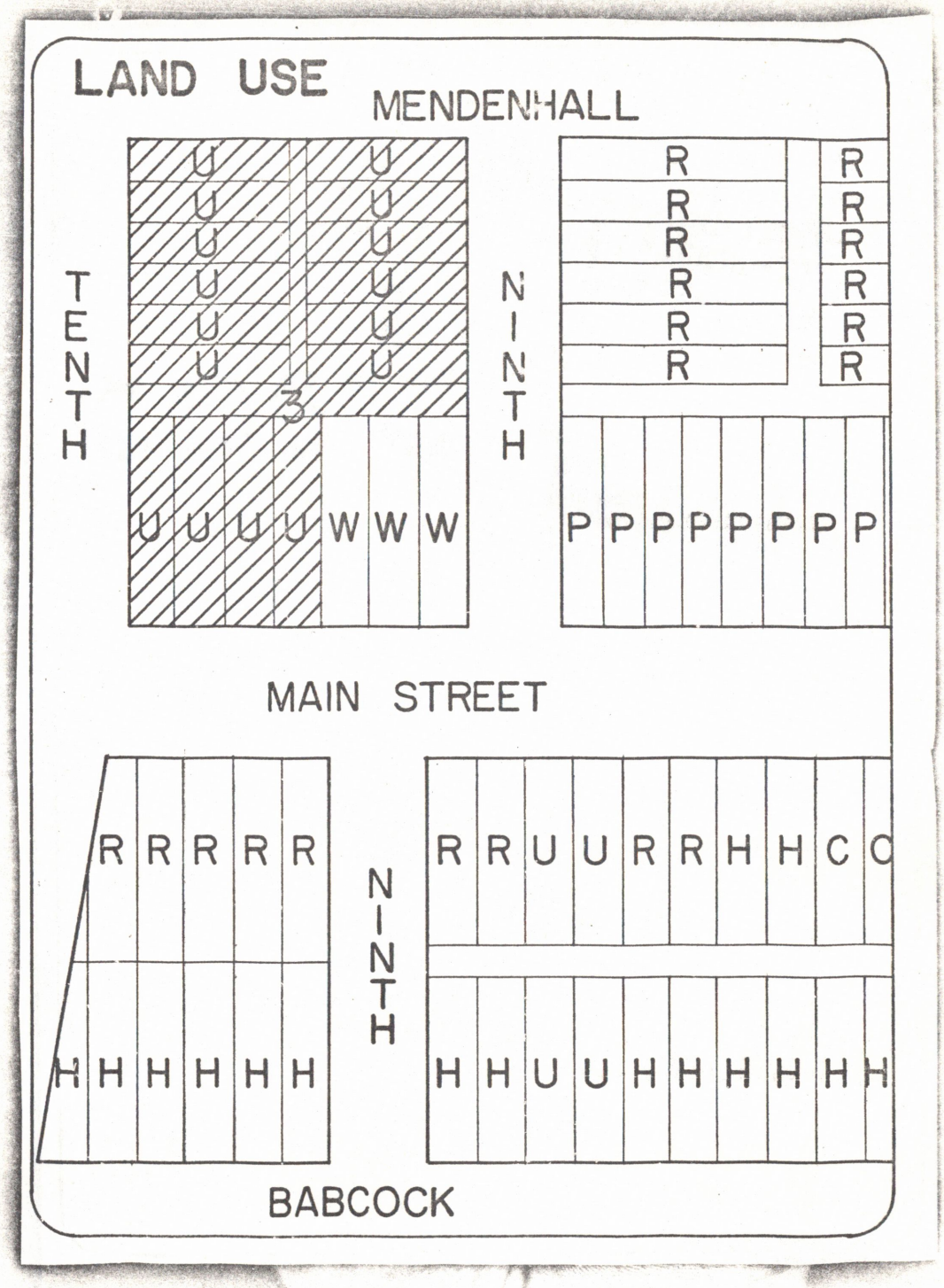
CODES

PARKING SPACES = 35X SQ. FT.
IN THOUSANDS

ALL ACCESS DOORS IN A THEATER
MUST HAVE PANIC HARDWARE

LAND USE KEY

U	UNDEVELOPED
R	RETAIL
P	PARKING
W	WHOLESALE
H	SINGLE FAMILY HOUSING
C	CHURCH
	CHOSEN SITE

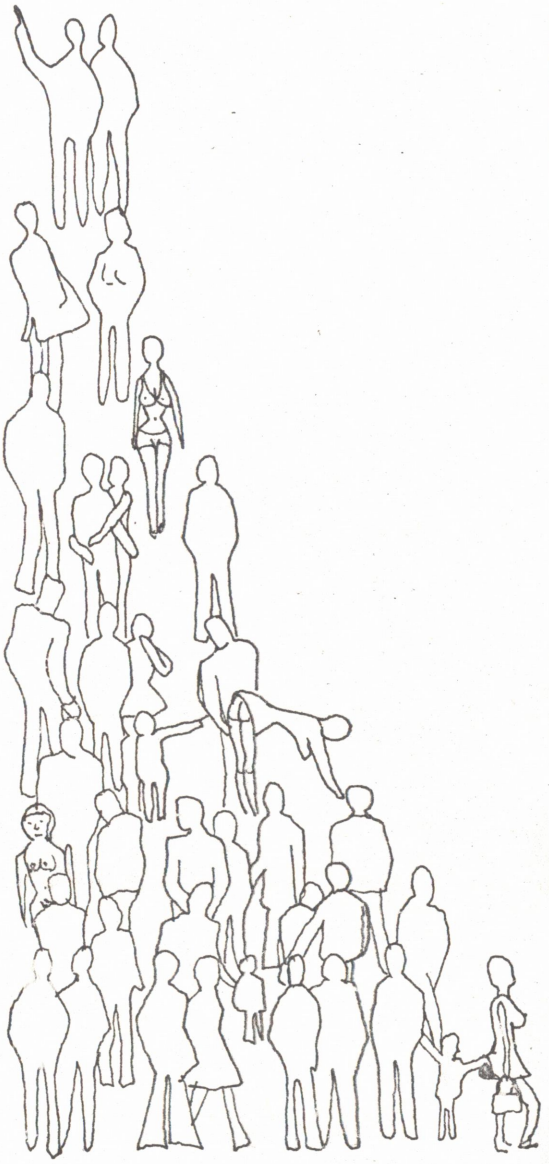

LAND USE
MENDENHALL
TENTH
NINTH
MAIN STREET
NINTH
BABCOCK

cost



POPULATION (PROJECTION)

1974- 21,082
1975- 21,685
1976 - 22,732
1977- 23,789
1978- 24,841
1979- 25,893
1980- 26,944
1981 - 27,944
1982- 28,944
1983- 29,945
1984- 30,945
1985- 31,945
1986- 32,946
1987- 33,946
1988- 34,947
1989- 35,947



CINEMAS NOW

SEATING CAPACITY

CINEMA ONE SEATS 340

CINEMA TWO SEATS 264

CINEMA ATTENDANCE LAST YEAR AVERAGED 2000 PATRONS / WEEK FOR A TOTAL OF 104,000.

THIS BROUGHT IN AN INCOME OF 250,000 DOLLARS FOR A PROFIT OF 20% OR 50,000 DOLLARS.

SQUARE FOOTAGE = 10,000 (APPROX.)

EACH BOZEMAN PERSON ATTENDS AN AVERAGE OF 5.575 MOVIES AT THE CINEMAS EACH YEAR OR 9.325% OF THE POPULATION EACH WEEK.

EACH PATRON SPENDS AN AVER-

AGE OF 2 DOLLARS AND 40
CENTS AT EACH PERFORMANCE.

PROPOSAL

SEATING CAPACITY

EACH AUDITORIUM IN THE PROPOSED THEATER WILL SEAT 450. WITH AN EXTRA 300 SEATS, THE MANAGER OF THE CINEMAS ESTIMATES, THERE WOULD BE 200 EXTRA TICKETS SOLD EACH WEEK. THIS ACCOMPANIED WITH THE POPULATION INCREASE OVER 15 YEARS WOULD GIVE A 15 YEAR PROFIT OF 1,080,000 DOLLARS. FIGURING AN INTEREST RATE OF 8% THIS ALLOWS AN INITIAL LOAN OF 342,000 DOLLARS.

parking

AS WAS ALREADY MENTIONED, 35 TIMES THE NUMBER OF SQUARE FEET IN THOUSANDS, DETERMINES THE NUMBER OF PARKING SPACES REQUIRED.

SNOW REMOVAL

DRIVEWAY WIDTHS

TURNING RADII

SPACE SIZES

LANDSCAPING

DESIGNING PAVEMENT AND WALKS

THE EXISTING CINEMAS HAVE A PARKING LOT WITH 83 SPACES. FOR A THEATER THIS SIZE THE CODES REQUIRE 350 SPACES. IN MY THEATER MY GOAL WILL BE TO TRY AND ALLEVIATE THIS PARKING SITUATION. I HAVE SITUATED MY CHOSEN SITE WHERE THERE ARE PLENTY OF PARKING OPTIONS. THE HIGH SCHOOL AND SAFEWAY LOTS ARE IN CLOSE PROXIMITY AND THERE ARE OTHER UNDEVELOPED LOTS AVAILABLE IN THE AREA.

THE AMOUNT OF PARKING SPACE I CAN PROVIDE IS LIMITED BY THE LAND AVAILABLE AND THE COST OF THIS LAND.

IF A PARKING GARADGE WAS USED IT WOULD BE LIMITED BY THE CODES AS TO HEIGHTS, CLEARANCES, DRIVEWAY WIDTHS AND STALL SIZES.

I BELIEVE THAT THE NUMBER OF CARS AND THEIR SIZES WILL BE LIMITED IN THE NEAR FUTURE AND PARKING REQUIREMENTS WILL CHANGE.

A PARKING GARADGE IS A POSSIBLE SOLUTION TO THE PROBLEM.

IT MIGHT BE FEASIBLE TO COVER THE LOT WITH A PARKING LOT AND BUILD THE THEATER OVER IT. THIS WOULD ELIMINATE THE SNOW REMOVAL PROBLEM AND PROVIDE COVERED ACCESS TO THE THEATER.

THE AESTHETICS OF A COVERED PARKING LOT SHOULD BE LESS OBJECTIONABLE THAN AN OPEN LOT.

I BELIEVE A PARKING LOT SHOULD BE BROKEN UP WITH SOME TYPE OF LANDSCAPING AND NOT BE AS OBTRUSIVE TO THE VIEWER AS THEY USUALLY ARE.

marquee

LETTERS EASILY CHANGED

READILY VISIBLE TO PUBLIC

ILLUMINATED AT NIGHT

PROTECTED FROM:

- WIND
- WEATHER
- VANDALISM

THE PURPOSE OF A MARQUEE IS TO CATCH THE ATTENTION OF PASSING PEDESTRIANS AND MOTORISTS. THE MARQUEE ON THE EXISTING CINEMAS IS NOT LEGIBLE IN FRONT OF THE THEATER FROM THE SIDEWALK. I THINK THE MARQUEE SHOULD BE VISIBLE FOR AS LONG AS POSSIBLE AND BE LOCATED IN A PROMINENT POSITION.

IT MIGHT BE POSSIBLE TO LOCATE THE MARQUEE ON A PEDESTRIAN OVERPASS ON MAIN. THIS WOULD ALLOW NOT ONLY MAXIMUM VISIBILITY BUT A CONVENIENT WAY FOR PEDESTRIANS TO CROSS THE STREET.

THE LETTERS SHOULD HAVE A POSITIVE MEANS OF ANCHORAGE DUE TO THE WINDS.

THE GRAPHICS SHOULD BE OF A SIMPLE NATURE FOR READABILITY.

tickets

ADEQUATE: LIGHTING, HEATING, AND VENTILATION.

PROVIDE MULTIPLE MEANS OF INGRESS.

CONSIDER INSTALLING ILLUMINATED PRICE LISTINGS.

CLOSE TO OFFICE

ADJACENT TO GALLERY

CASH REGISTER

CHANGE MAKER

TICKET VENDER

TURNSTYLES

TELEPHONE

BOOTH FOR ATTENDANT

I WANT TO PROVIDE AN EASY METHOD FOR PATRONS TO BUY THEIR TICKETS AND ENTER THE GALLERY. ONE OF THE BIGGEST PROBLEMS OF EXISTING BOZEMAN THEATERS IS TICKET SALES. THERE ARE LONG LINES OF PATRONS STANDING OUTSIDE WAITING TO BUY THEIR TICKETS. WHEN THEY GET THEM THEY ARE PUT INTO ANOTHER POOR SITUATION TO BE DISCUSSED LATER. I WILL ATTEMPT TO SOLVE THE TICKET LINE AND WAITING OUTSIDE PROBLEMS IN MY ENTRY DESIGN. ALSO TAKING TRANSITION INTO ACCOUNT.

THE ENTRY SHOULD BE LIMITED IN SIZE BUT SHOULD NOT BE LIMITED TO THE EXTENT THAT PEOPLE ARE CROWDED. THEREFORE, I THINK THE ENTRY SIZE SHOULD BE DETERMINED BY THE NUMBER OF TURNSTYLES THAT ARE USED TO ADMIT THE PATRONS. WITH MORE TURNSTYLES BEING USED, LESS WAITING SPACE IS REQUIRED AND VICE VERSA.

A FLOOR PLAN OF SEATING ARRANGEMENT SHOULD BE POSTED.

CURRENCY OR COINS MAY BE USED TO OPERATE THE TURNSTYLES AND CHANGE IS RETURNED.

PHONE IN ATTENDANTS BOOTH TO: START PERFORMANCE, ACT AS RECEPTIONIST AND FOR CONTACT WITH THE MANAGER.

A CALENDAR OF COMING ATTRACTIONS AND SPACE FOR OTHER POSTERS SHOULD BE PROVIDED.

ATTENDANT HAS A COMMANDING VIEW OF TURNSTYLE OPERATIONS AND IS CLOSE TO THE OFFICE.

THE SPACE SHOULD BE A NICE TRANSITION FROM OUTSIDE TO INSIDE AND SHOULD BE LIGHT AND AIRY. TO KEEP WITH THE CONCEPT IT SHOULD BE ENTERTAINING TO A CERTAIN DEGREE.

gallery

ALLOW SPACE FOR TELEPHONES

PROVIDE DRINKING FOUNTAINS

LIGHT AND SOUND TRAPS BETWEEN GALLERY AND AUDITORIUMS

ALLOW SOME SEATING

GROWIES

METHODS OF DISPLAY:

- PEDISTAL
- WALL
- PARTITION (PORTABLE)
- HUNG PARTITION OR PEDISTAL
- SHOW CASE
- BACK PROJECTED SLIDES
- NICKELODEONS
- SPECIAL LIGHTING

THE BASIC IDEA BEHIND THIS GALLERY IS TO OCCUPY THE PATRONS WHILE THEY ARE WAITING FOR A PERFORMANCE TO START OR FOR THE PREVIOUS PERFORMANCE TO END. I INTEND TO PROVIDE ADEQUATE SPACE SO THE GALLERY (LOBBY) IS NOT TOO CROWDED TO PERMIT THE PATRONS TO ENJOY THE SPACE AT THEIR LEISURE.

THIS SOUNDS LIKE AN AWFULLY LARGE SPACE. HOWEVER, IT IS LIMITED BY THE AVERAGE NUMBER OF POSTERS AND PROPS THAT ARE ANTICIPATED TO BE DISPLAYED. PEOPLE NOT PARTICIPATING IN THE ACTIVITIES SHOULD HAVE ROOM TO SIT OR STAND.

THE GALLERY SPACE IS ALSO LIMITED TO A SIZE THAT RE-FLECTS AUDIENCE SIZES AND THE SPACE THIS NUMBER WOULD NEED TO WAIT COMFORTABLY.

AREA WHERE POSTERS OF ACTORS OF THE WEEK CAN BE DISPLAYED. MAYBE PROPS OR COSTUMES OF THE ACTOR CAN BE DISLAYED TOO. SECURITY MEASURES FOR THE DISPLAYED ITEMS SHOULD BE TAKEN. NICKELODEONS FEATURE FILM CLIPS FROM MOVIES OF THE ACTOR OF THE WEEK.

CONCESSIONS SHOULD PROVIDE A MEDIAN BETWEEN GALLERY AND AUDITORIUMS SO PATRONS IN EITHER AREA CAN USE THE FACILITY.

conces-
sions and
storage

CONCESSIONS:

POPCORN DISPLAY AND STORAGE

CANDY DISPLAY AND STORAGE

STORAGE FOR ADDITIONAL ITEMS

BEVERAGE MACHINES AND CUP DISPENSER

CASH REGISTERS

PRICE DISPLAY

CENTRALLY LOCATED BETWEEN GALLERY AND AUDITORIUM

CLOSE TO OFFICE

STORAGE:

POPCORN MACHINE, POPCORN AND SUPPLIES

CO2 AND SYRUP BOTTLES

SHELVES

TICKETS

I WANT TO PROVIDE A CONCES-
SIONS OPERATION THAT WILL BE
QUICK AND EFFICIENT FOR THE
PATRONS WHETHER THEY ARE
IN THE GALLERY OR THE AUDITOR-
IUMNS.

DUE TO THE SIZE OF THE POP-
CORN MACHINE THE POPCORN IS
MADE IN THE STORAGE ROOM.
THE CONCESSIONS STAND IS LIMIT-
ED IN SIZE BY THE SPACE NEEDED
TO OPERATE THE SALE AND PRO-
VIDE THE SPACE REQUIRED FOR
THE EQUIPMENT NEEDED.

CONCESSIONS SHOULD SERVE THE GALLERY AND AUDITORIUMS. STORAGE TANKS FOR CO2 AND SYRUP FOR BEVERAGES SHOULD BE KEPT IN THE STORAGE ROOM WITH ACCESS TO THE DISTRIBUTORS OF SUCH ARTICLES FOR EASY MAINTAINANCE AND SUPPLY. TANKS SHOULD BE WELL MARKED.

THE CONCESSIONS STAND SHOULD HAVE ENOUGH AREA AROUND IT TO PROVIDE WAITING SPACE FOR PATRONS.

office

CLOSE TO GALLERY AND ATTENDANT

DESK AND THREE CHAIRS

TWO STANDARD FILING CABINETS

WORK DESK (DRAFTING TABLE) FOR ADDS

VISUAL AND AUDIO CONTACT WITH AUDITORIUM AND GALLERY.

PHONE

SAFE

I WANT TO PROVIDE A PLEASANT ATMOSPHERE FOR THE THEATER MANAGER TO CARRY ON HIS WORK WITH A MINEMAL AMOUNT OF EFFORT. PREFERABLY I WOULD LIKE TO MAKE MOST OF HIS JOB LOCALIZED. THIS MEANS HE WOULD HAVE FULL VISUAL COG-NIZANCE OF THE AUDITORIUM AND GALLERY AREAS.

THE OFFICE IS LIMITED IN ITS LOCATION IN THE RESPECT THAT IT HAS COMMON WALLS WITH BOTH AUDITORIUMS AND THE GALLERY.

I THINK THE MANAGERS OFFICE SHOULD OVERLOOK THE AUDITORIUMS, GALLERY SPACE AND OTHER MAJOR FUNCTIONS OF THE THEATER SO THEY ARE UNDER HIS DIRECT VISUAL CONTROL.

IT SHOULD HAVE CURTAINS OR SOME MEANS TO COVER THE VISUAL ACCESS TO THE OTHER AREAS.

CONVENIENT CONTROLS FOR LIGHT AND SOUND.

THE OFFICE SHOULD BE CONVERT-
IBLE FROM PRIVATE TO PUBLIC
SPACE.

custodian, mech. and rest rms

CUSTODIAN:

SLOP SINK
BUCKET
BROOMS
MOPS
DUST PAN
VACUUMS

SHELVES FOR:

TOILET TISSUE
FEMININE NAPKINS
DETERGENT
HAND TOWELS
BRUSHES

MECHANICAL:

BOILER
ELECTRICAL PANELS
RESILIENT CONSTRUCTION (SOUND AND VIBRATION CONTROL)

REST ROOMS:

MENS-2 LAVATORIES, 2 URINALS, 2 WATER CLOSETS, DISPENSORS: HAND TOWEL, 4 TOILET TISSUE, AND A WASTE BASKET.
WOMEN-4 LAVS, 4 W.C., 4 FEM. NAP. DISPENSORS: 4 T.P., 2 HAND T., 4 FEM. NAP., WASTE BASKET.

MY GOALS ARE TO PROVIDE ADEQUATE SPACE FOR THE CUSTODIAN TO STORE EQUIPMENT AND SUPPLIES AND DETAIL THE STRUCTURE FOR CLEANABILITY THIS IS AN IMPORTANT ITEM IN A PUBLIC FACILITY. I WILL ATTEMPT TO PROVIDE ADEQUATE VENTILATION AND HEATING WHICH ARE SO CRUCIAL WHERE THE COMFORT OF A NUMBER OF PEOPLE IS CONCERNED.

THE REST ROOMS IN A PUBLIC PLACE SHOULD BE CLEANER THAN THOSE IN THE HOME. FOR THIS REASON I WILL GIVE SPECIAL ATTENTION TO DETAILING THESE AREAS.

THE ELECTRICAL PANEL SHOULD BE KEPT IN A COOLER PLACE THAN THE REST OF THE MECHANICAL ROOM.

FLOOR MATERIAL SHOULD BE UNTEXTURED VINYL IN THE REST ROOMS FOR CLEANING.

ALL URINALS, LAVITORIES, PARTITIONS, AND WATER CLOSETS SHOULD BE WALL HUNG FOR CONVENIENT FLOOR CARE.

A REST ROOM TO A WOMAN IS A VERY IMPORTANT AND EVEN SOCIAL ATMOSPHERE. FOR A WOMAN IN A PUBLIC PLACE THE REST ROOM SHOULD BE RELAXING AND AETHETIC.

TO A MAN, A REST ROOM IS A PLACE TO USE ONLY WHEN NECESSARY AND IN MANY CASES IS USED FOR GRAFFITI AND IS SOMETIMES SUBJECT TO VANDALISM, THEREFORE THE MENS ROOM SHOULD BE VANDAL PROOF AND VERY EASILY CLEANED.

projec-
tion

FOCUSING SCOPE
SOUND & LIGHT CONTROLS (LIGHTED)
SOUND & LIGHT PROOF
ADEQUATE WIRING
CLEAR VIEW OF SCREEN
REWIND EQUIPMENT
4 PROJECTORS
FILM STORAGE
FILM SAFE
WATER CLOSET AND LAVATORY
SEPERATE VENTILATION
CHEMICAL EXTINGUISHERS & SAND
TWO DOORS
SIGNAL SYSTEM
PHONE
TRANSFORMERS

A PROJECTION ROOM NEEDS TO BE DESIGNED FOR A SMOOTH OPERATION AND REQUIRES AN UNOBSTRUCTED VIEW OF THE SCREEN FOR THE PROJECTIONIST NO MATTER WHAT HE IS DOING. I WANT TO ACCOMPLISH AT LEAST THESE, IN MY DESIGN.

BOOTH LOCATED IN THE REAR OF THE AUDITORIUMS

MUST BE ACCESSIBLE BY A REGULAR STAIRWAY IF NEEDED

THE VENTILATION MUST BE SEPARATE FROM THE REST OF THE THEATER

THE ROOM SHOULD HAVE TWO DOORS.

SOUND ABSORPTIVE MATERIALS

WELL LIGHTED CONTROLS

6-10 AIR CHANGES PER MINUTE

FILM STORAGE NEAR REWIND

THE PROJECTION ROOM IS A FUNCTIONAL SPACE AND A PLACE OF CONTROL AND SHOULD BE DESIGNED AS SUCH.

auditori-

um

SEATS: COMFORT, BODY SUPPORT, UPHOLSTERED

LOUVERED AISLE LIGHTS

AISLE AND EXIT LIGHTS ON EMERGENCY.

SEALED BEAM LIGHTS FOR CLEANING.

DUPLEX OUTLETS FOR EQUIPMENT

SOUND PROOF ENTRANCES

SOUND PROOF VENTILATION

CARPETING (TRAFFIC AREAS)

SPEAKERS

PANIC HARDWARE (ALL DOORS)

CURVED PROJECTION SCREEN (1.25 TIMES PROJECTION DISTANCE)

38" BETWEEN ROWS

I WANT TO DESIGN AN AUDITORIUM WITH TOTAL PICTURE DOMINANCE. THE REASON FOR THIS IS T. V. HAS TAKEN MUCH OF AUDIENCES AWAY FROM THE MOTION PICTURES. TO GET THESE PEOPLE BACK THE DESIGNER HAS TO PROVIDE PATRONS WITH A NEW EXPERIENCE ALIEN TO WATCHING T. V. AND FAR MORE DRAMATIC.

SEAT SPACING IS IMPORTANT
SEATS UPHOLSTERED FOR ACCOUST-
ICAL PURPOSES.
ONLY SILENTLY OPERATING SEATS
20" O.C. MINIMUM CHAIR SPACING
SEATS SHOULD NOT INTERFEAR
WITH CLEANING
AISLE WIDTH IS IMPORTANT
IF STEPS ARE USED THE RISERS
SHOULD BE REFLECTIVE AND OF
EQUAL HEIGHT.
NO UNBROKEN PARALLEL SIDE WALLS
STRAIGHT OR SEGMENTED REAR "
REAR WALL OF MINIMUM HEIGHT
SOUND ABSORPTIVE MATERIALS ARE
CHOSEN FOR PAINTABILITY, DURABIL-
ITY, AND EASE OF CLEANING.

I BELIEVE THE LAST (REAR) ROW OF SEATS SHOULD BE SECTIONED OFF BY A GLASS PARTITION TO SERVE AS A SMOKING LOUNGE. WITH ASH TRAYS AND SPECIAL VENTILATION.

THE FIRST FIVE ROWS OF SEATS SHOULD BE RECLINING WITH HEAD RESTS AND COUNTERBALANCED TO RECLINE WHEN NOT OCCUPIED. THIS FEATURE TO ALLOW PATRONS TO SIT CLOSER TO THE SCREEN WITHOUT GETTING NECK FATIGUE.

THE SCREEN SHOULD BE EXTRA LARGE TO CREATE PICTURE DOMINANCE.

INTERIOR SHOULD BE AESTHETIC TO OCCUPY THE PATRONS WHILE THEY WAIT FOR THE PERFORMANCE TO START. AFTER THE PERFORMANCE BEGINS THE PICTURE SHOULD BE TOTALLY DOMINANT.

The marquee is another important part of the theater which I originally intended to make very prominent by spanning main street with it. Of course, I would have actually spanned the street with a pedestrian walk and just put the marquee on the side of the walkway. In my final design, I decided to use a computerized marquee of the type on the First National Bank. In this way making the message very easily changed and also provide the possibility of doing more than just printing a message. Possibly pictures could be used to enhance the writing and also make it more noticable.

My marquee would also be used to help screen the parking lot I provide from main street. In this way making the passers by less cognisant of the parking lot and also shielding the lot from some wind.

It was a time of heroes....of daredevils
and dames....and Waldo.

Robert Redford

IN

A GEORGE ROY HILL FILM

"The Great Waldo Pepper"



co-starring

design

...ODER and SUSAN SARANDON • Screenplay by WILLIAM GOLDMAN

...ROY HILL • Produced and Directed by GEORGE ROY HILL

...UNIVERSAL PICTURE•TECHNICOLOR® PANAVISION®

When I started designing the theater, I first took the site and two scaled figures of my theater auditoriums and tried to fit them onto the site. My original idea was making the theaters at an angle to each other, with the projection and office areas between them, providing visual access with the theaters for the office space. This would have provided an interesting space but the auditoriums didn't fit onto the site in this fashion.

I then took the scaled figure of the auditoriums and arranged them in as many different ways on the site as possible. After this process, I chose the arrangements that functioned the best and started working out the details for each case. I finally narrowed it down to two possibilities on the function alone, then I developed these even further. One was a side by side arrangement, much like the existing cinemas, and the other was the plan I finally decided on. This final plan being more aesthetically pleasing to me and also following my thesis statement more closely. The general form I decided on was chosen because it gave a nice varied gallery space and made my auditoriums read as such from the exterior. This visual break, seen from outside the theater, was how I thought the public could distinquish that it was a twin cinema. To make the split even more distinct, I decided that the space, or gallery, between these elements, should make the seperation even more evident.

Retreating for a moment and looking at the function of the gallery space, which was much more than just a gallery space, including: concessions, rest rooms, storage, etc., I decided that the commonly used elements should be as close to the theater seperation as possible, knowing this area would be my auditorium ingress.

I knew the entrances would be located here, due to the auditorium

design which had been designed previosly to meet sight lines and acoustical requirements. Several auditoriums designs had been completed including: continental seating, side aisles and a central aisle. I finally decided on side aisles, because the number of exits required in the continental seating plan caused a control problem and the central aisle used the most valuable seating for the wrong purpose.

The balcony came into my auditorium design based on two factors. To make the public think of movie going as an experience different from watching T.V., I decided on making the auditoriums picture dominant. This called for a screen 36x25 feet which made the interior 31 feet tall at the screen wall. This height made it possible to add the balcony without raising the roof height. The other determining factor had to do with the auditorium length. Without the balcony area, the auditorium, to seat 450, would have to be over 120 feet long. When working with a shape of this length on the site, I could see at a glance that it would be impossible to work with this shape.

When I was finished with the auditorium design, I noticed that the projection room would have to be located at a great height above the gallery space. This provided a space beneath the projection, high enough for two levels of other spaces. The size of the projection booth and the shape tur-ned out to be compatible with other functions that had to be incorporated into the gallery. These functions being: rest rooms, dressing room, office, storage for concessions and mechanical space. Working with all of these functions at the same time, I came up with a solution that satisfactorily combined these elements.

Working then with the gallery space, which is the only space of real determinable proportions, I tried to make this area a distinctive place to be entertained. My initial idea on how the gallery would function came long before my decision to make it a gallery. I tried to think of a place that would occupy the patrons during their use of the facility. I thought of having a snack bar or a cafeteria that would give the patrons a place to do something besides just wait.

This first idea didn't really appeal to me or answer the question of how to entertain the users , so I decided to try something else.

This something else turned out to be my idea of a gallery which seemed to meet the criteria for the kind of area I was planning. The next idea that came to me was the following of motion picture development with the use of an actor of the week program. This second inspiration generated all kinds of ideas to entertain the public. The use of kinetoscopes as a retreat to the past, but filled with clips from new as well as old movies, was a definite link between this theater and the or-iginal nickelodeons. The use of back projected slides in the gallery area seemed like a good way to present applicable pictures of the actor of the week in his development.. Feature walls in the gallery are for a large display or large posters of the actor of the week and could also be used for other types of display. The display would be easily changed and vandal proof.

Another addition to the gallery area are the fountains which break up the space and add a background noise level to keep the noise from the gallery out of the auditoriums, also for this purpose, the gallery is to be fully carpeted.

To make this gallery seem like an unreal world, the use of bright colors on the interior walls to color code the theaters would be reasonable. The material would be the new press on vynal that is applied directly to the concrete block as finished product. This surface is textured, brightly colored and suppose to be acoustical and easily cleaned.

The entrance system into the gallery would be of the type used in the BART terminals in San Francisco. You buy your ticket at a machine. The ticket is color coded as to your age group so the proctor can identify your group by looking at you and the color of your ticket. The tickets we coded so they will only let you into one performance of one cinema. With this system, the control would only take one proctor.

The stairway and secondary levels are designed to make the patron feel somewhat uncomfortable when he is in the main traffic area. In this way, the public would be moved to one side of the gallery or the other, keeping the traffic area clear for the patrons using the stairs or the concession stand.

A system of modular chairs were introduced within the fountain structure so people can wait for their friends or relax while watching the slides..

The use of automated entry was designed to cut down on waiting outside in large lines although the overhangs of the roof are sufficient to protect the patron in the immeadiate area of the theater.. A bench is provided outside to allow room for the early comer to sit and wait.

The interior space is evident of two massive open web trusses that support the roof loads located below them. This truss system

also makes the patron more cognizant of the building's structure while also adding an element of interior design, not found in Bozeman. One truss is even visable from the exterior and helps orient the indevidual to the inside before he really gets there..

The only windows at ground level are the two that fringe the main entrance. This is used to attract people to the entrance and also give a slight transition into the space.. The other walls are void of windows to cut down on heat loss and to also help create an artificial environment. The huge window in the truss on the third level is located to allow lig ht from the sunset, at certain times of the year, to enter the space and create effects that change with each season and day.

The sloped roofs are made of standing seam core 10 steel. This provides some detailing problems due to the bleeding and staining problems associated with this product. The two foot trough running around the facia drip is located to catch most of this staining run off. Most of the water is troughed into the storm sewer but the staining problem only occurs when the water slowly drips from the facias. Hopefully, the two foot ground trough will handle this drip staining and confine it to the trough area..

As far as the projection system is concerned, I was side tracked by old codes and methods of projection in my programing stage. These old systems were very complex and were designed to protect the projectionest and patrons fr om the fire hazard of the old methods.

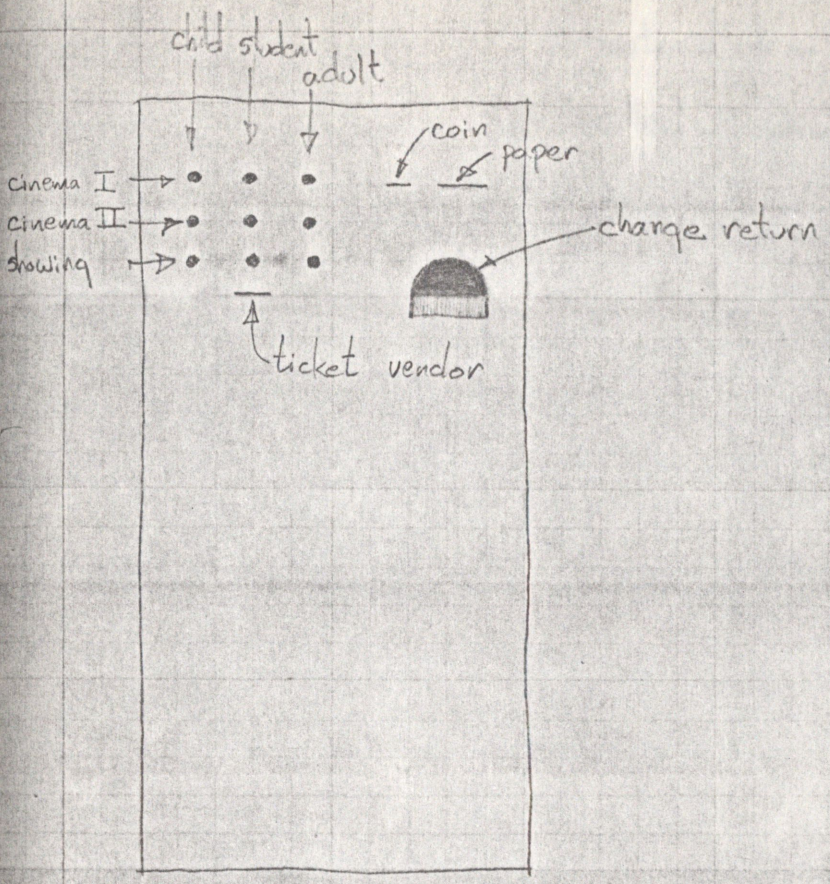
Talking with Steve Moser, general manager of the T.O.I. theaters in Bozeman, finally got me on the right track.. Using the new tray type pr ojection system,, each film is spliced together

in a continuous loop and it rewinds itself while it is projecting. A sensing device at the beginning of the film, automatically dims the house lights, turns the background music off, and lights the arc in the projector. When the film ends, the lights and music come on and the projector is extinguished. At this point, the film is ready to restart with the push of a button.

Acoustical consideration were a major determiner of material selection. The materials were also chowen for durability and cleaning. The materials in the auditoriums on the side walls are: fuzz treatment with a sound transparent actrrn, with vertical battens every six inches; On the floor-carpet throug hout; on the back wall, a more durable deep echo treatment: fuzz treatment with open brickwork to protect the fuzz. All of these materials are color coded to coincide with the theater entrance. The ceiling in the acreen area is a hard wood cloud to add a second sound source. The remaining ceiling is a sand finished plaster for a semiabsorbent surface. This combination would create the type of environment suitable for motion picture viewing.

The framing of the picture is achieved by tapering all of the walls to the screen to provide an angled surface that a picture will not project on. In this way removing the need for a procineum arch.

Using this type of system, it would be very easy to provide a closed circuit T.V. system to the office which could act as master control. The films could be spliced and put on trays in the afternoon and at showtime, a button could be pushed from the office and a movie started. This system monitors the projection rooms, auditoriums, and gallery space too. The manager is then able to run the operation from the privacy of his own office and do a more complete job.



ticket

color coded ticket matches theater goers age group

cinema designation II

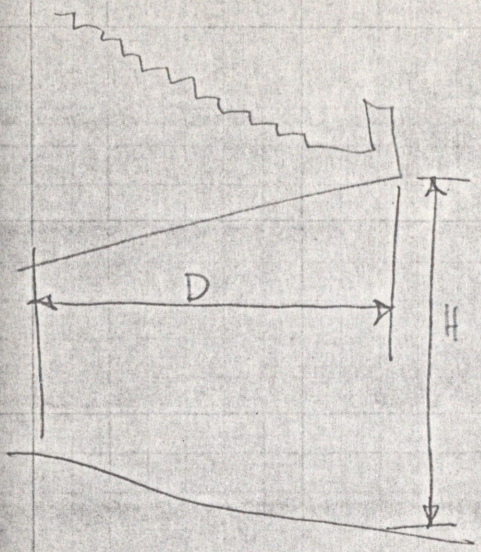
price designation $2.00

← this side up

notice: keep this ticket to admit yourself to auditorium.

← line appears after ticket is run through entrance gate.

material from the next five pages was collected from "Acoustical considerations in Architecture."



motion picture theater

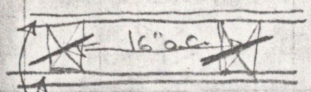
$D <= 3H$

but $D <= 2H$ prefered



STC = 52 in most all spaces

Construction

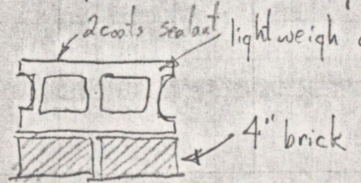


⅞" sanded gypsum plaster 3 coats — stc = 37

slotted studs — stc + 8

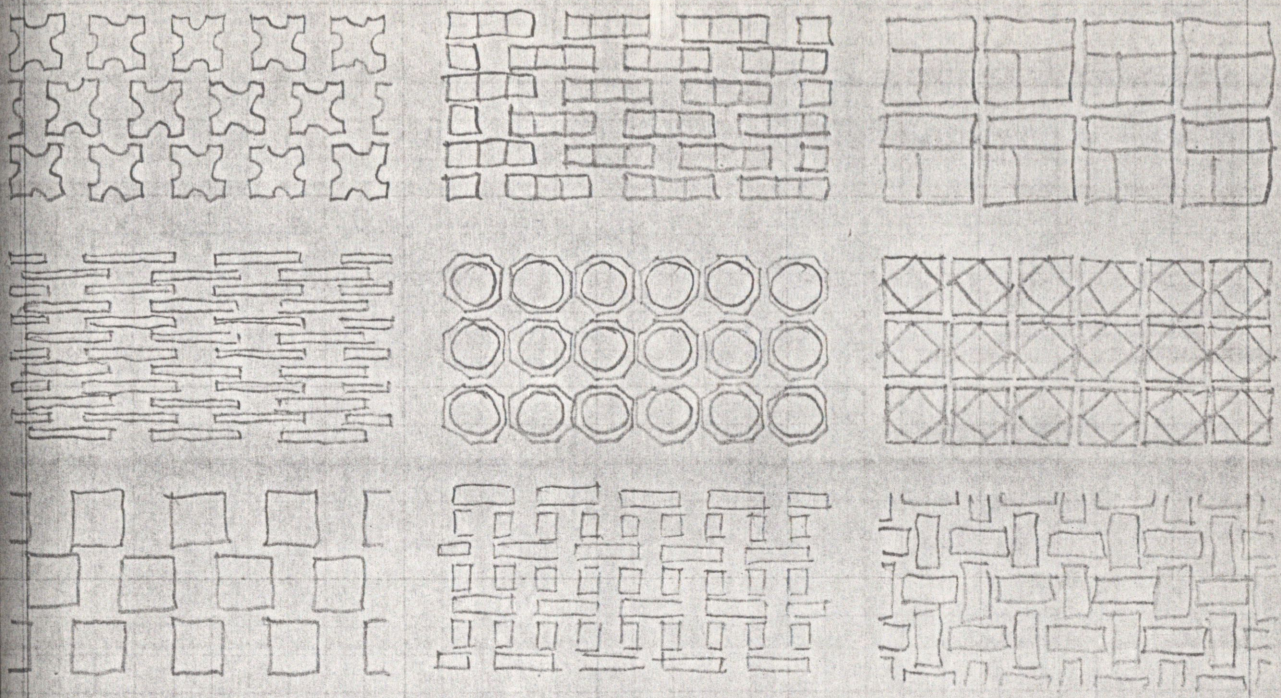
absorption in cavity — stc + 5

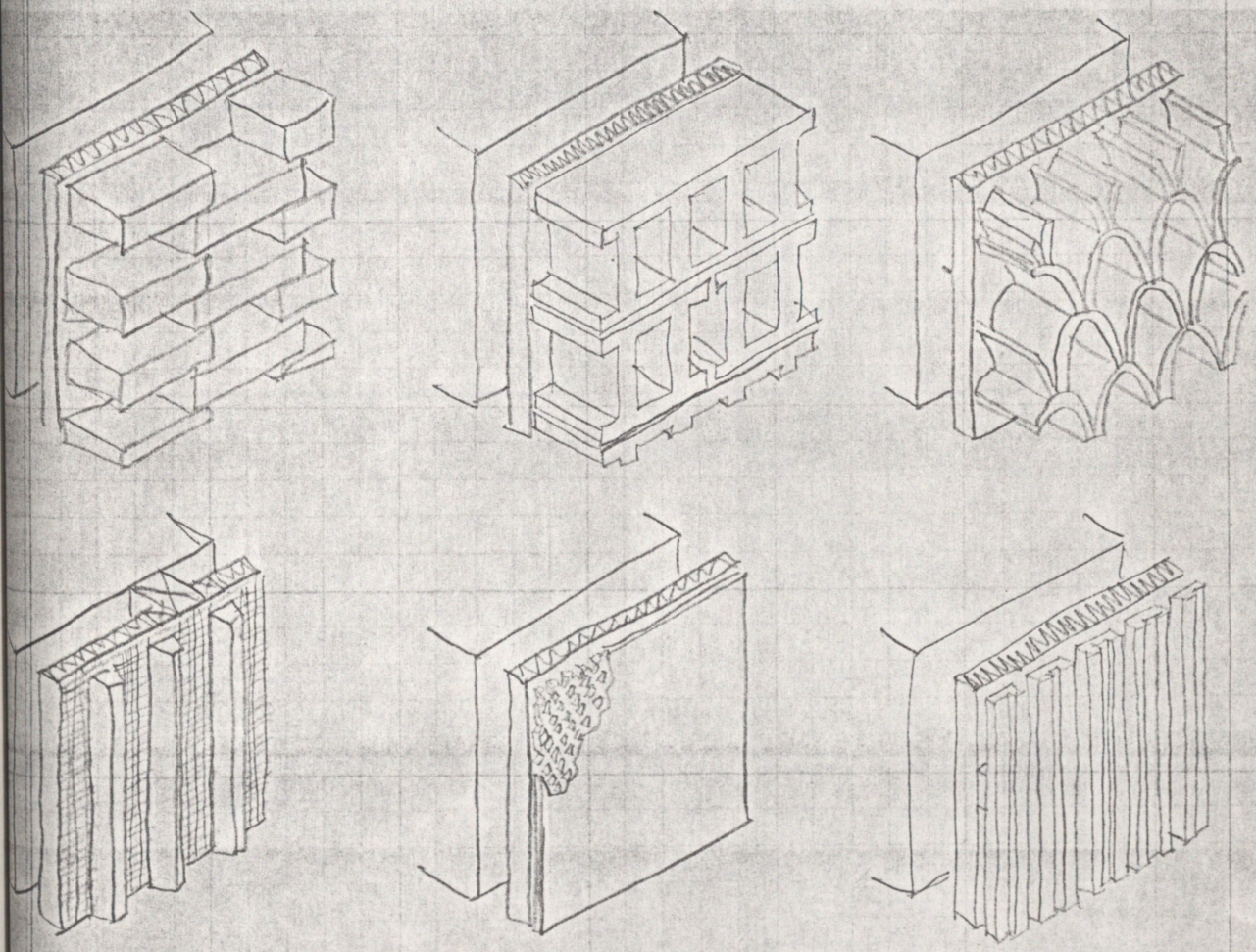
stc = 50



block stc = 46
brick stc = 41
87 - total stc probably less
but certainly more than 52

open facings to protect 'Fuzz' wall treatment



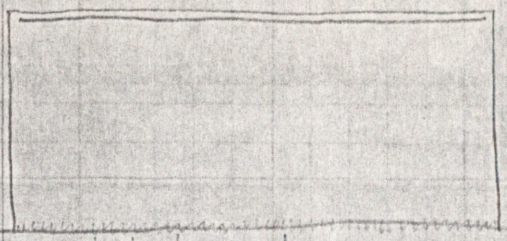


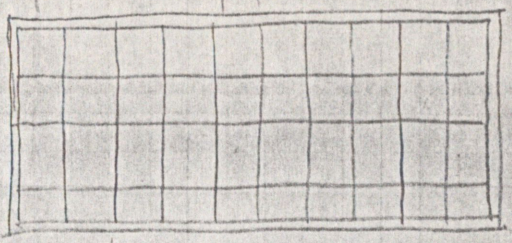
Sound-absorbing ceiling arrangements

room section

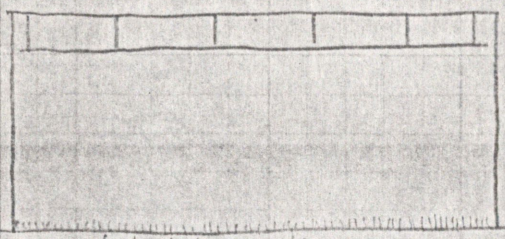
reflected ceiling plan

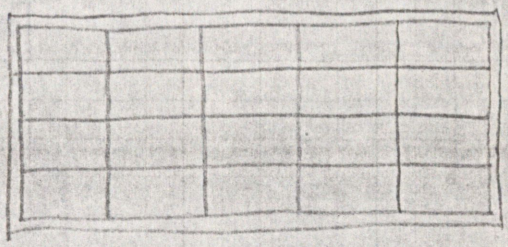
good



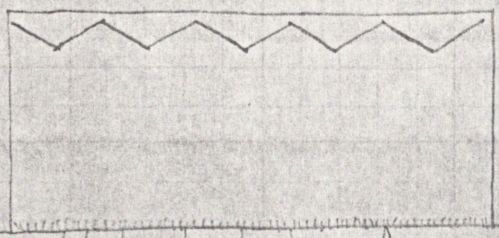


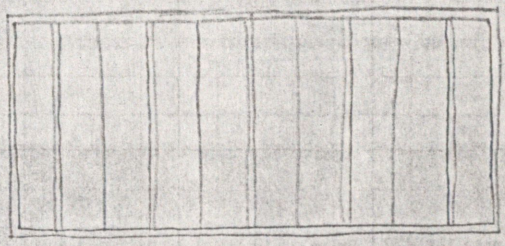
cemented to ceiling



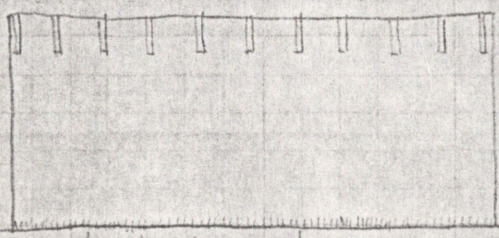


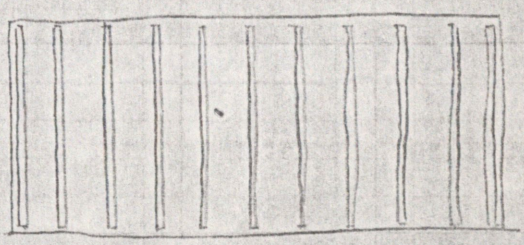
suspended tile ceiling



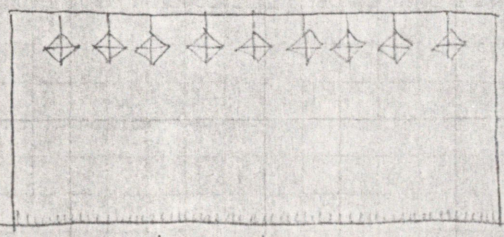


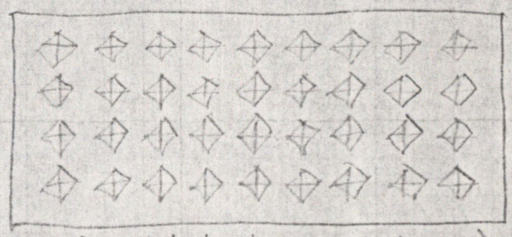
modeled absorbent surface



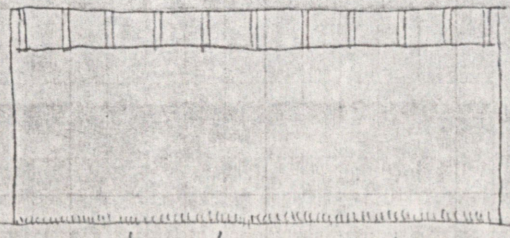


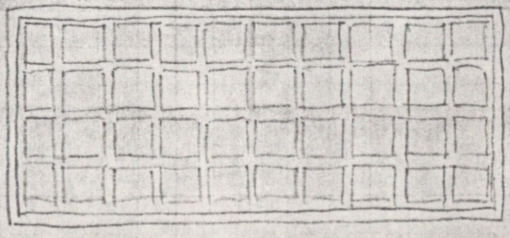
sound absorbing louvers





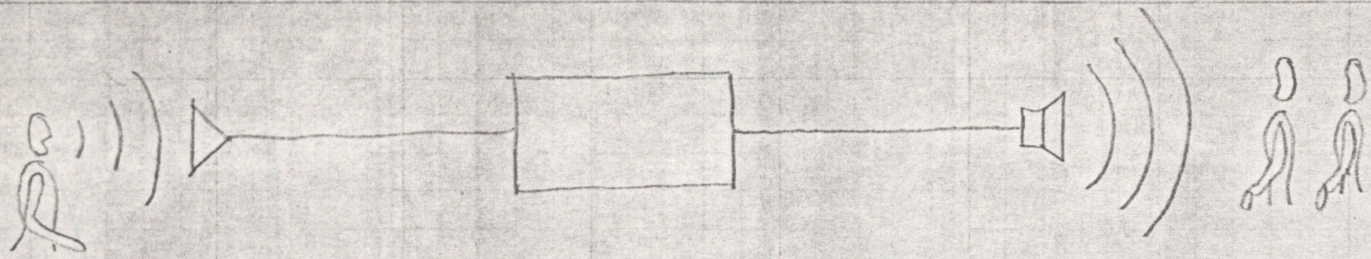
suspended sound-absorbing units (suspended 'fuzz' tetrahedron shown)



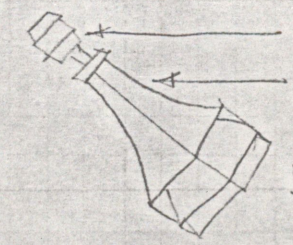


egg-crate w/ sound-absorbing treatment on both sides

better

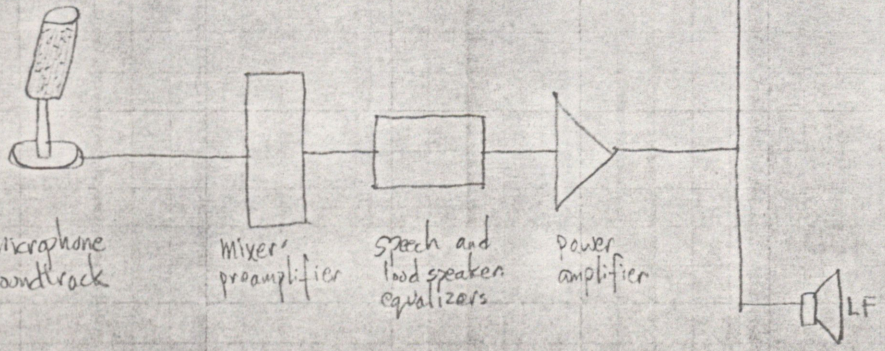


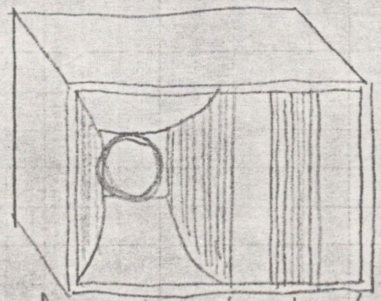
• Loudspeaker



high frequency horn loudspeaker (tweeter)

central loudspeaker system funtional diagram

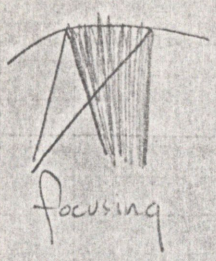




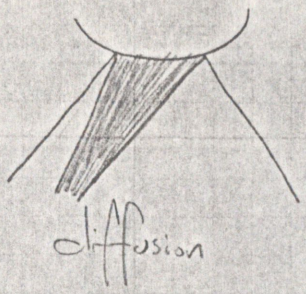
low frequency loudspeaker enclosure (woofer)

acoustics

optimum reverberation time for cinemas = .8 - 1.2 seconds



focusing

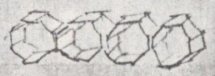


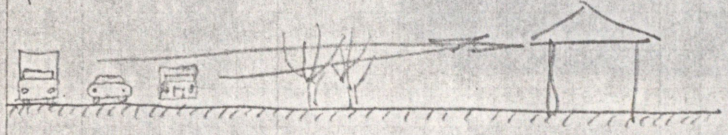
diffusion

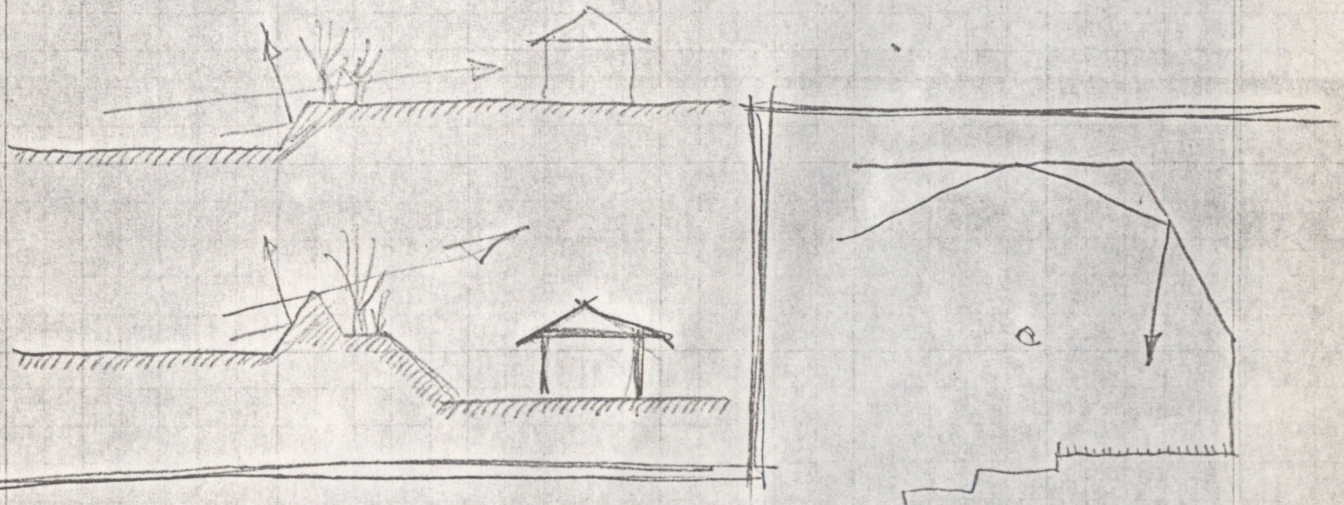
angle of incidence = angle of reflection

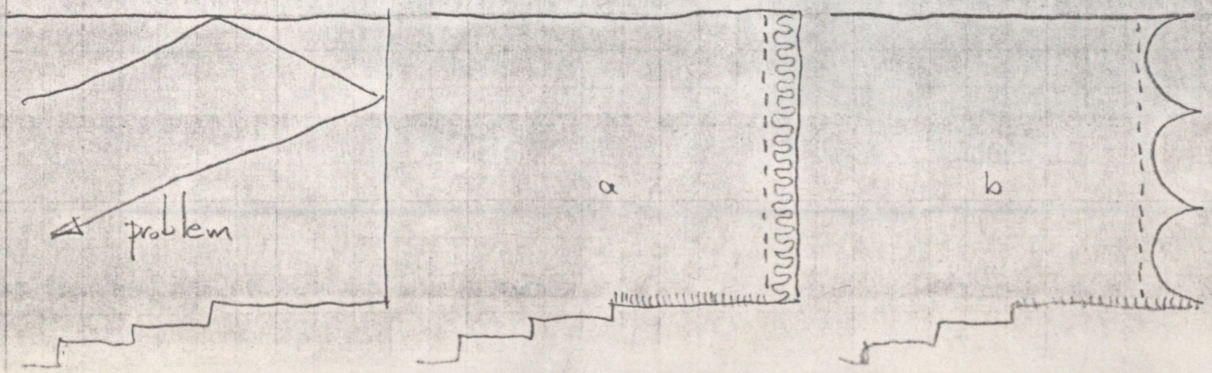
pg 984 mech + elec equip.

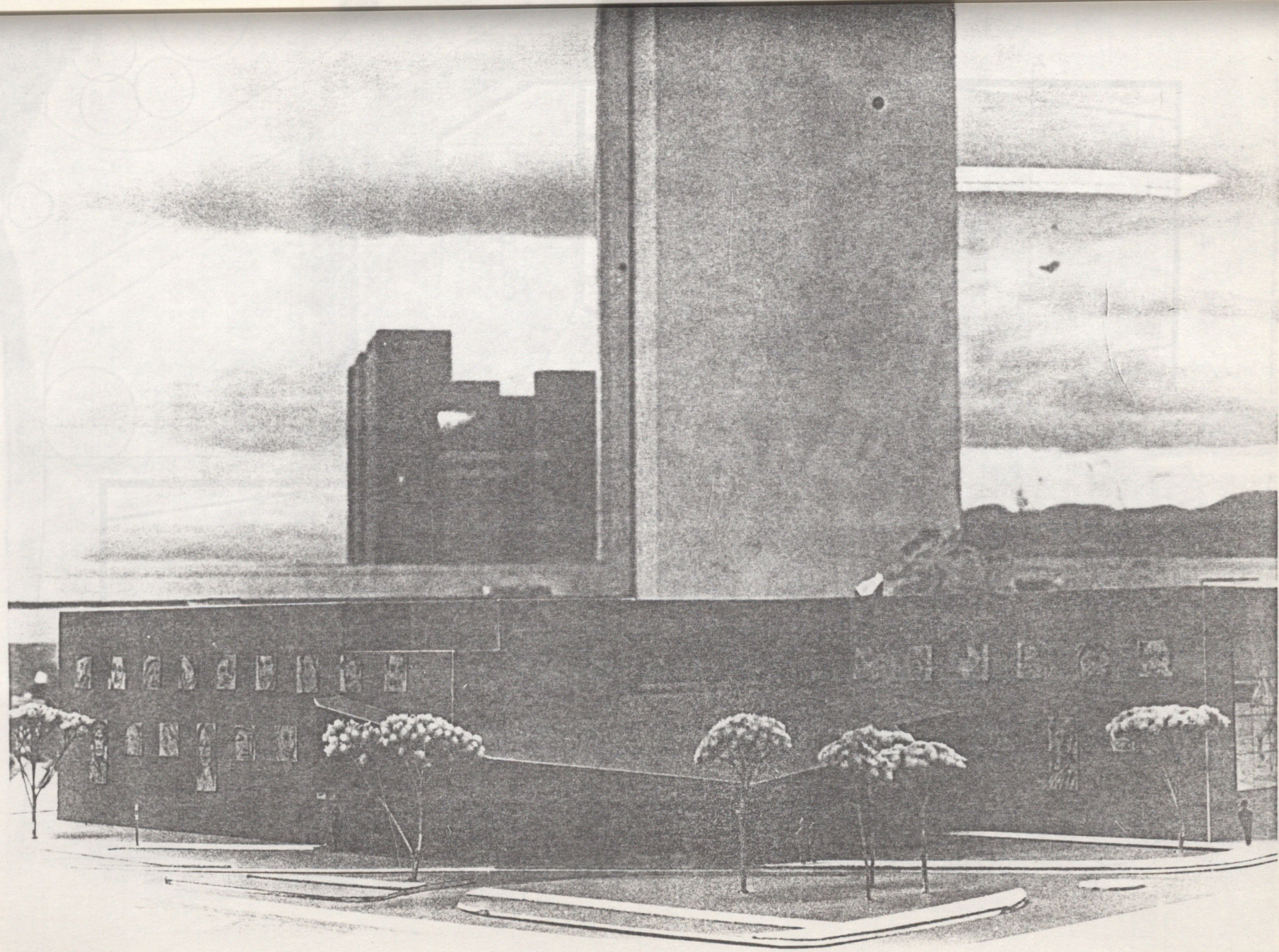
graphic standards p 502 - 516

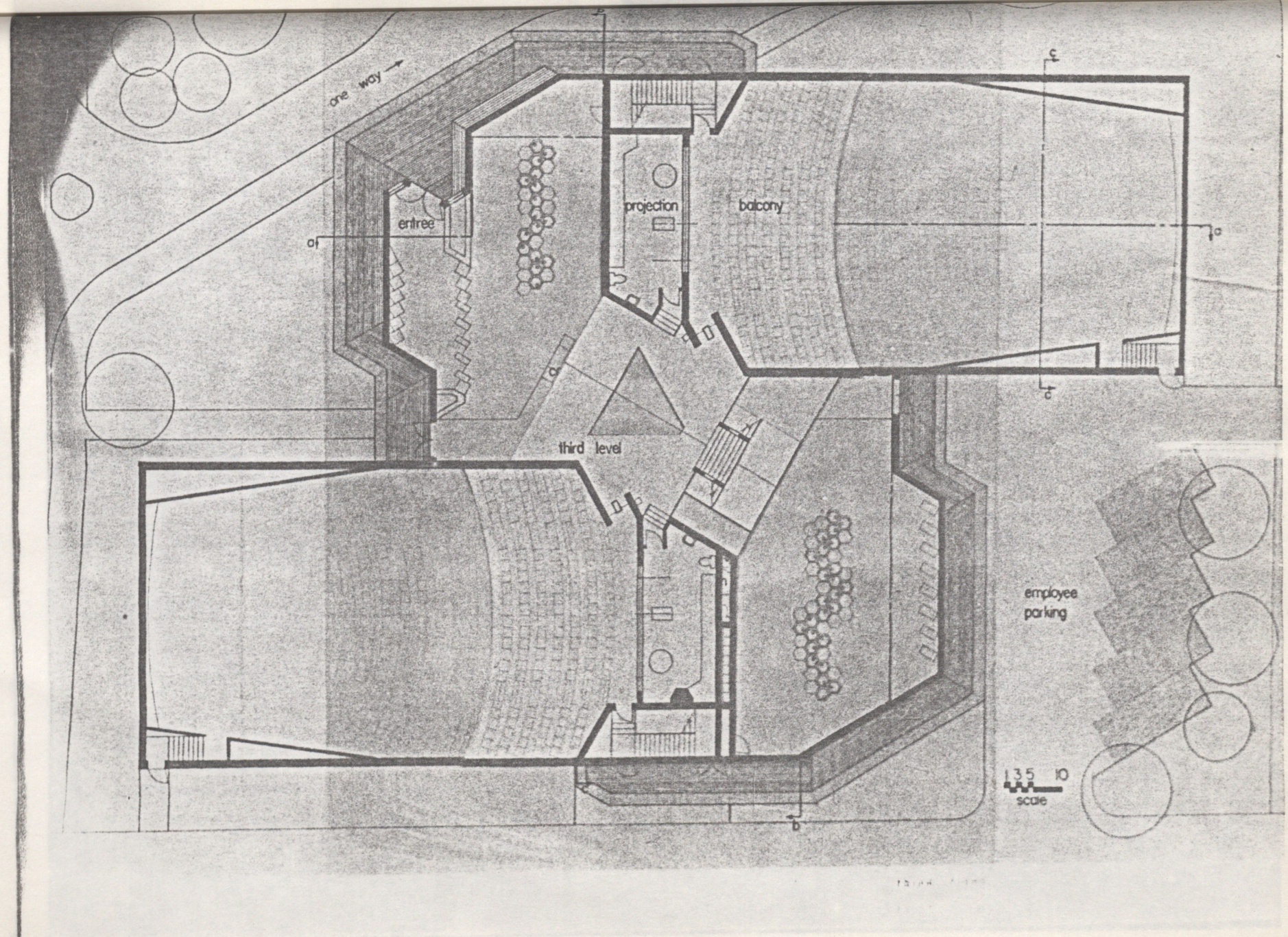
fuzz wall treatment needs protection 

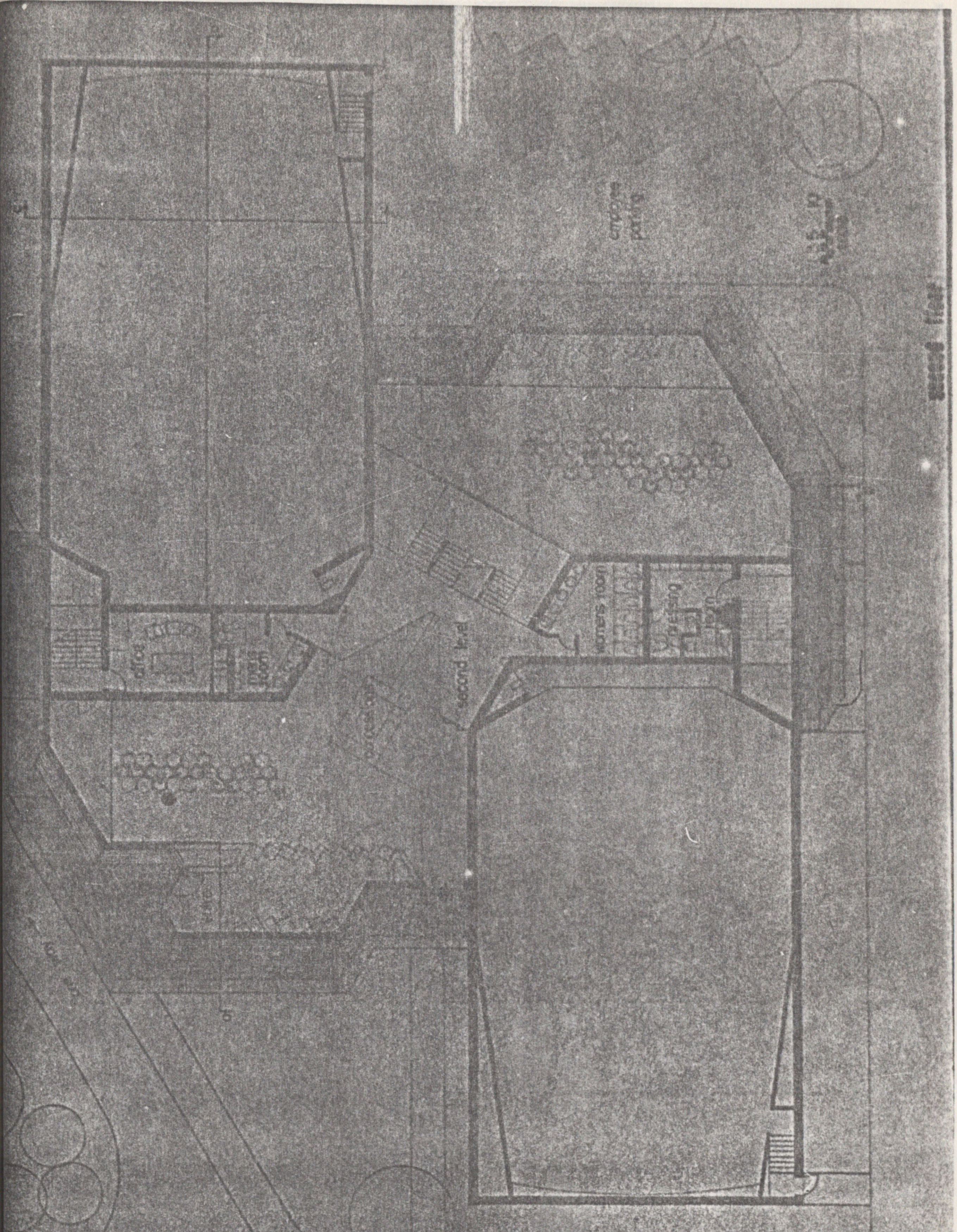


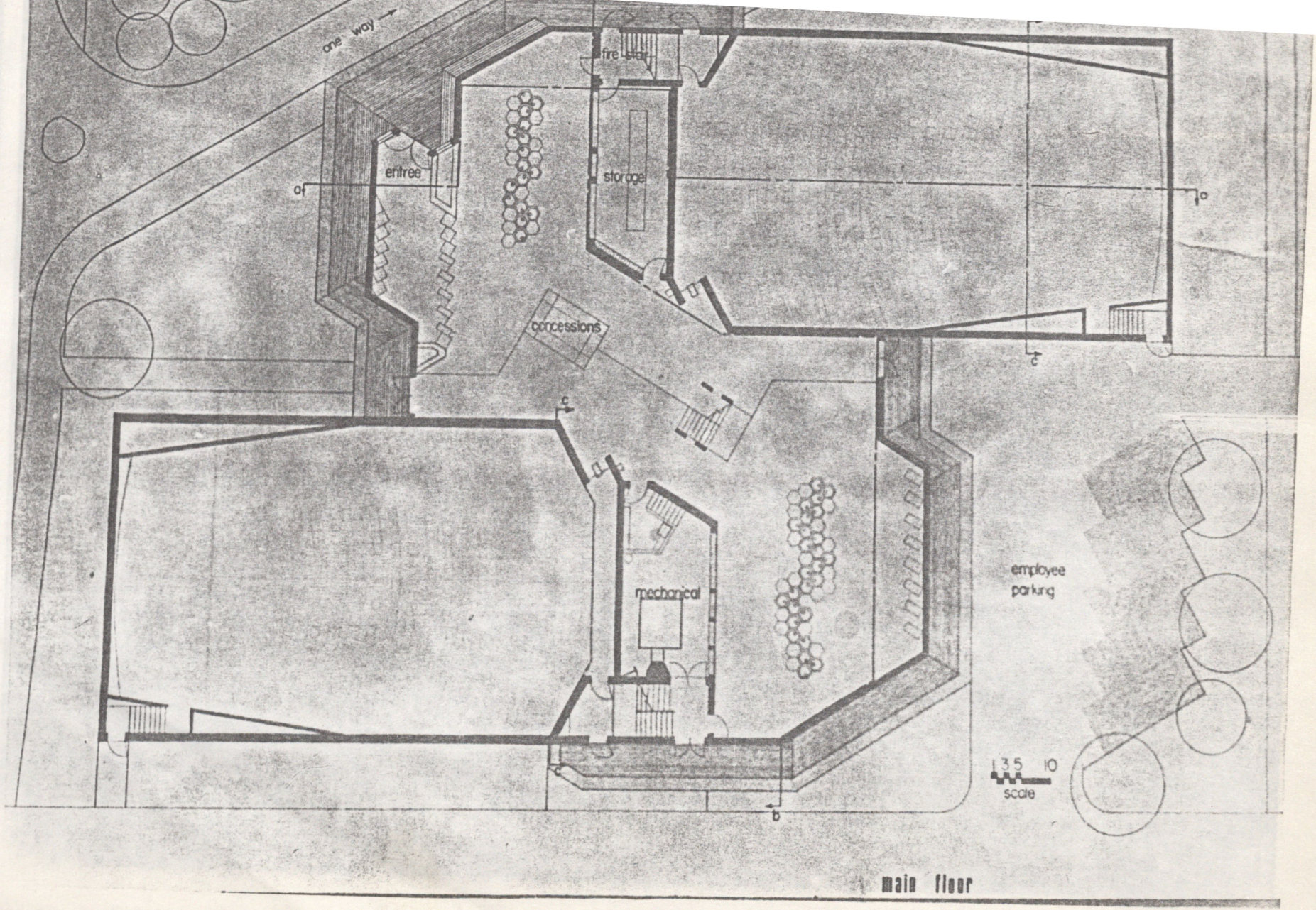




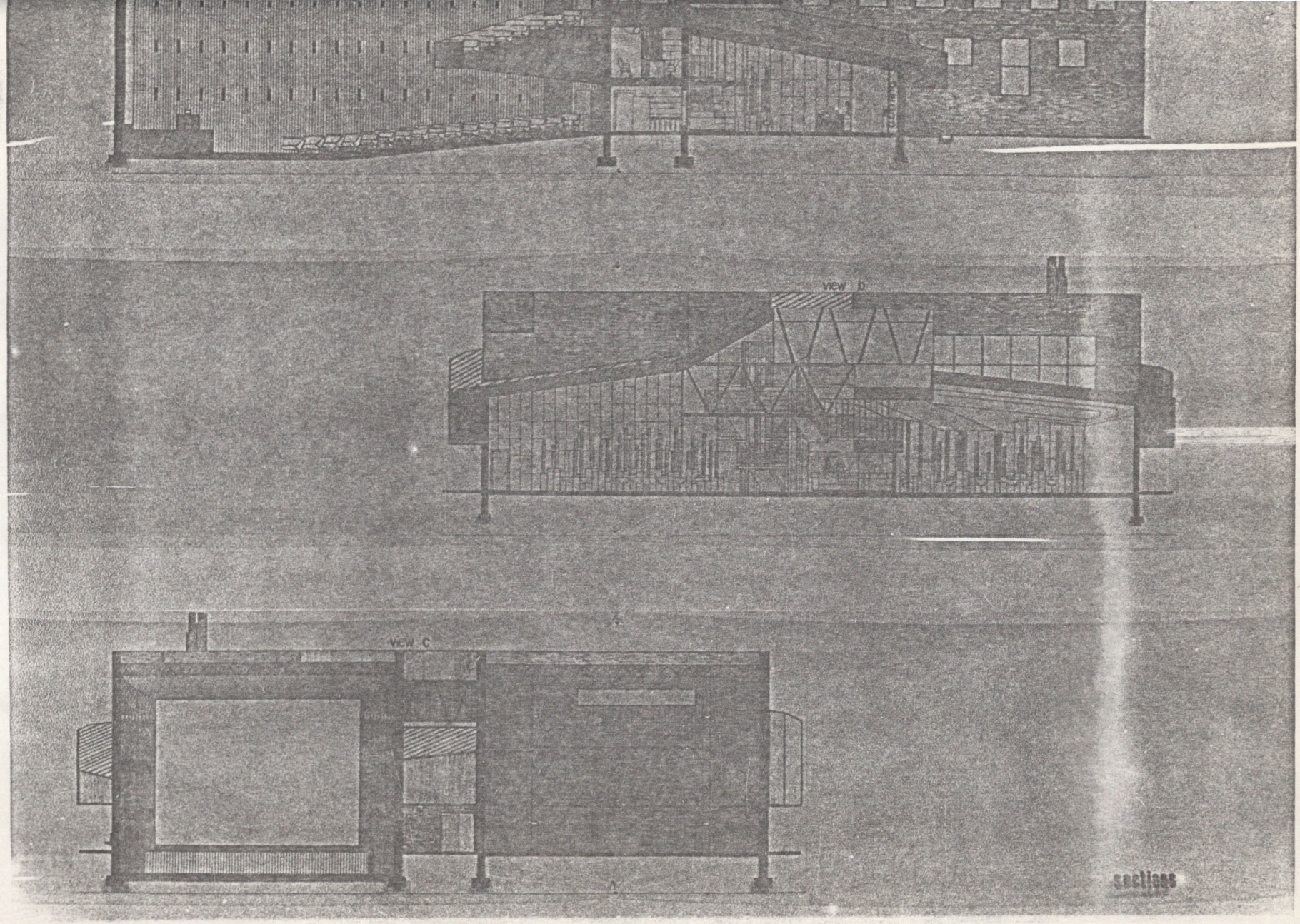


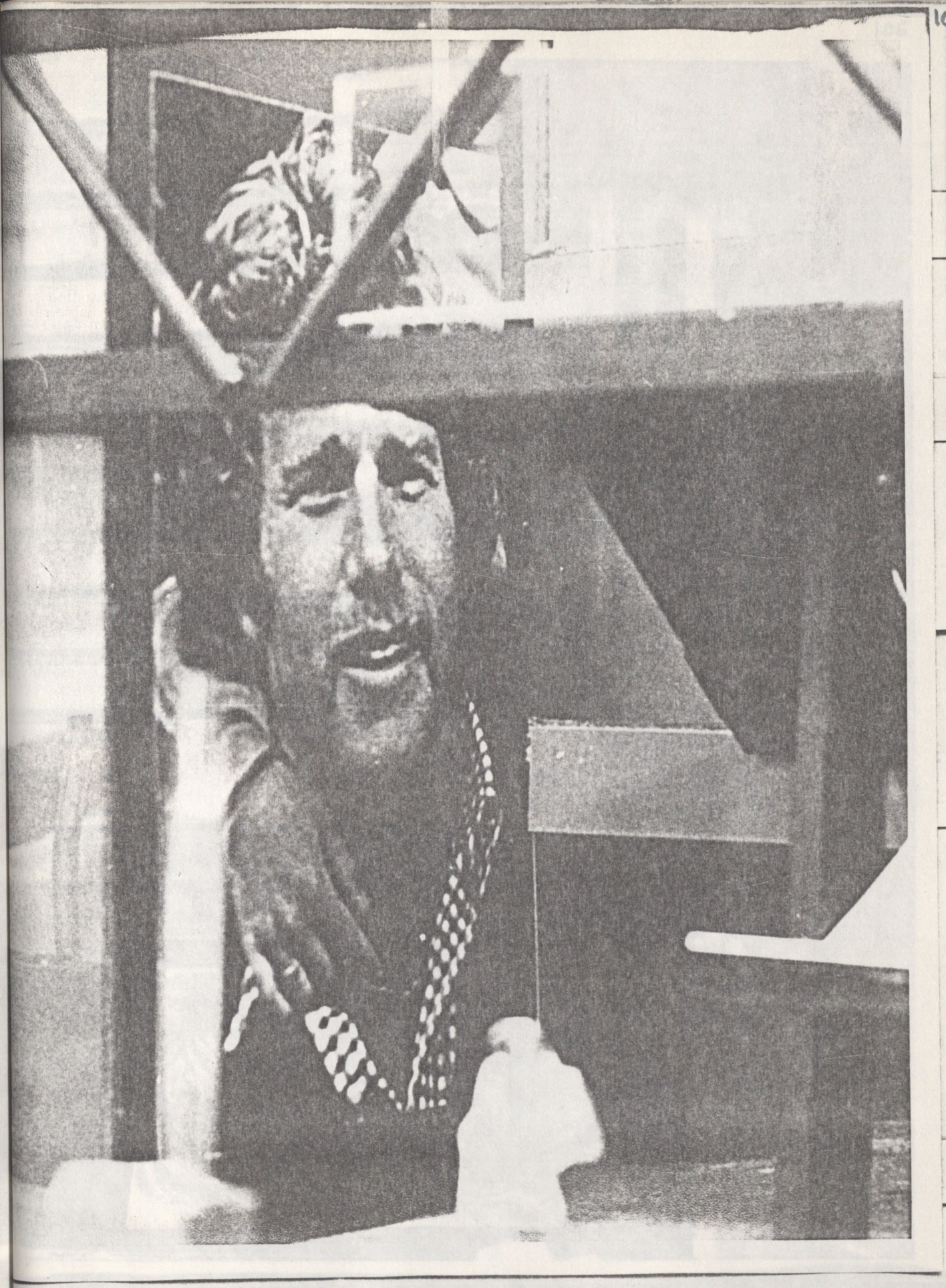

one way
entree
projection
balcony
third level
employee
parking
1 3 5 10
scale




one way
fire stair
entree
storage
concessions
mechanical
employee
parking
1 3 5 10
scale

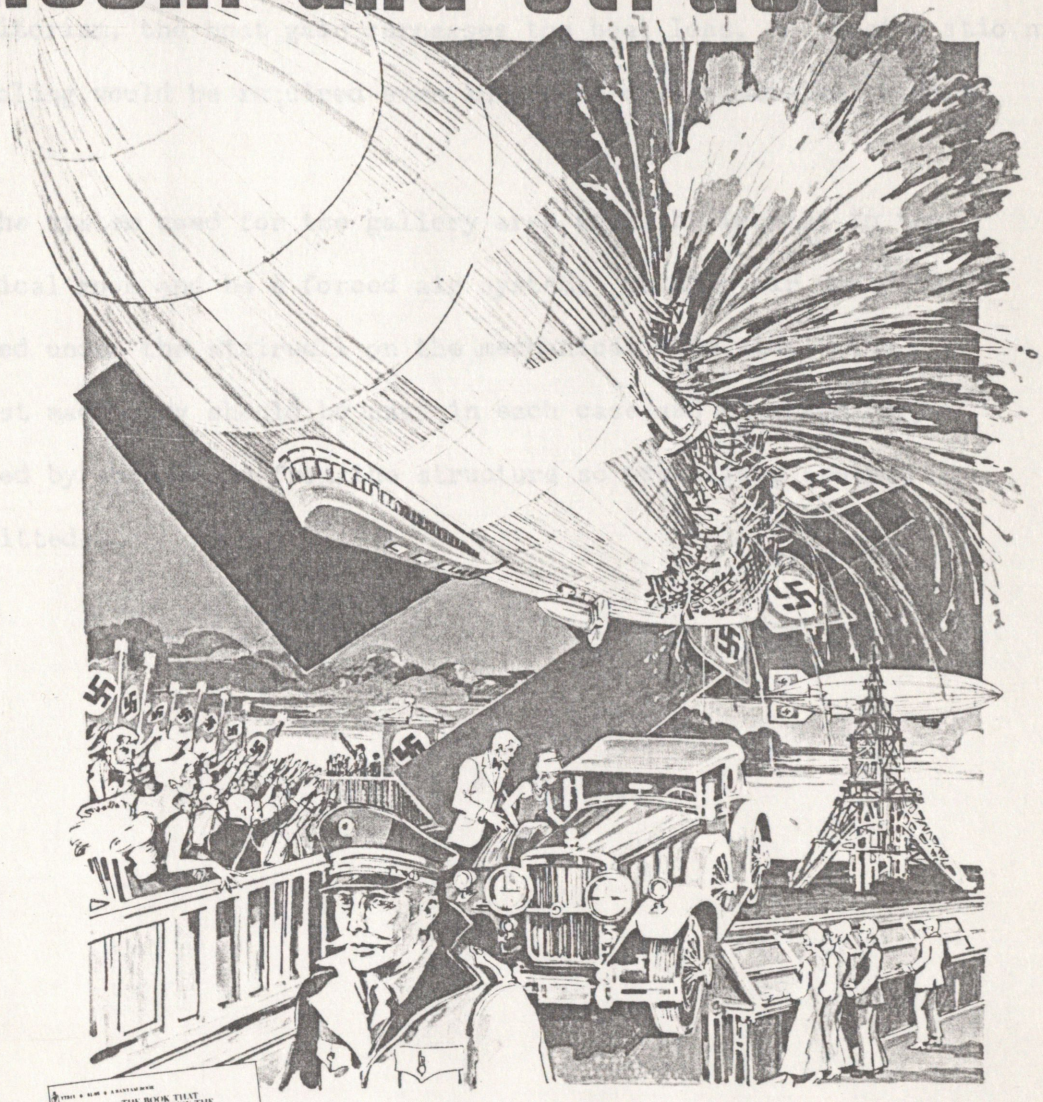
main floor

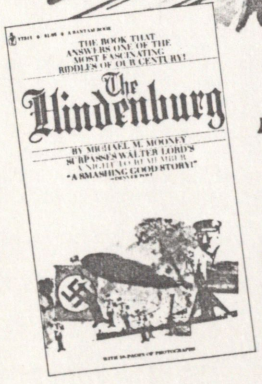

view B
view C
sections



IN PREPARATION

mech. and struct.





A ROBERT WISE Production

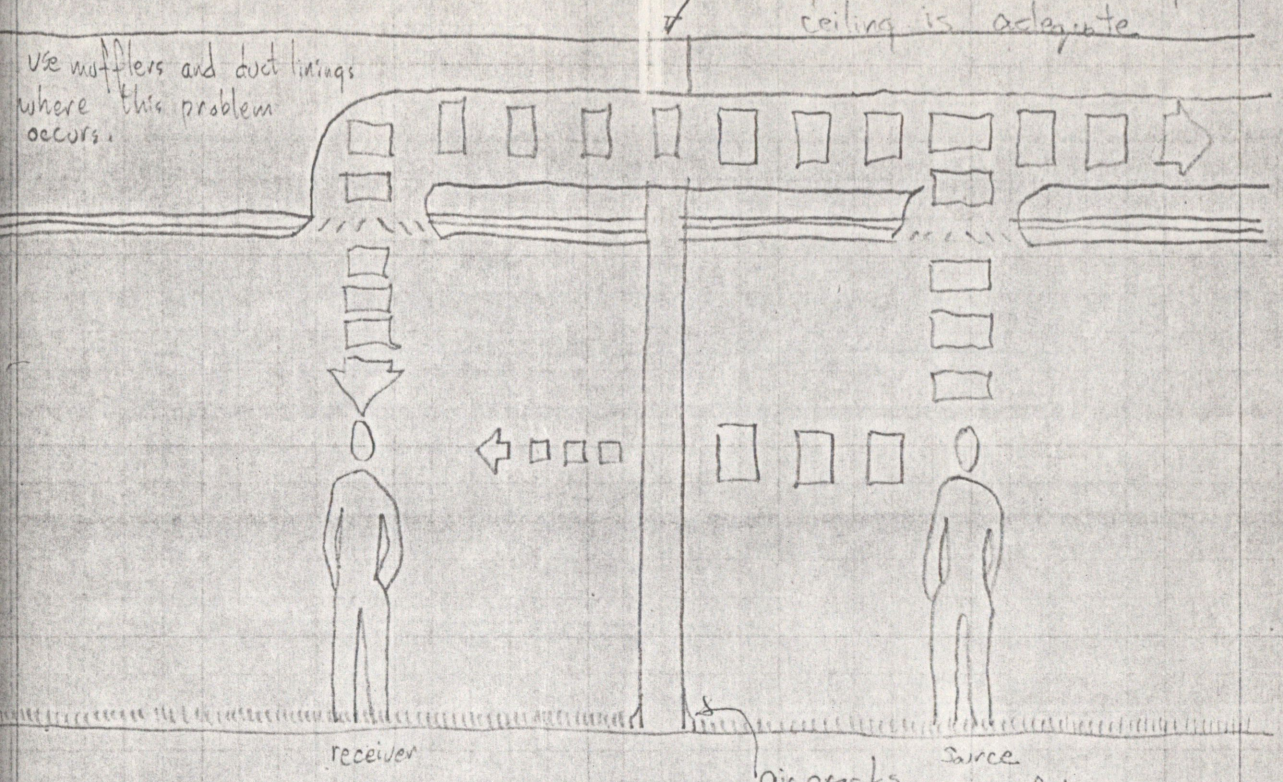
The Hindenburg

Screenplay by NELSON GIDDING
Based upon the Best Selling Book by
MICHAEL MACDONALD MOONEY
Produced and Directed by ROBERT WISE
From The FILMAKERS GROUP

The mechanical system, that would be used for the auditorium spaces, would be roof mounted units. These units need more of a coolong capacity than a heating capacity. With a full house in an auditorium, the heat gain surpasses the heat loss, in my situ atio n, and cooling would be required even in a zero degree outside temperature.

The system used for the gallery area would be located in the mechanical room and be a forced air system. Outside air would be admitted under the stairwell on the mechanical room side. The quietest machinery should be used in each case and the machinery isolated by some means from the structure so vibrations are not transmitted.

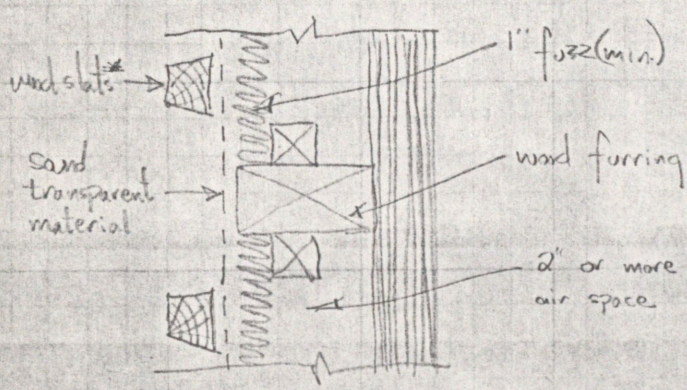
Cross talks



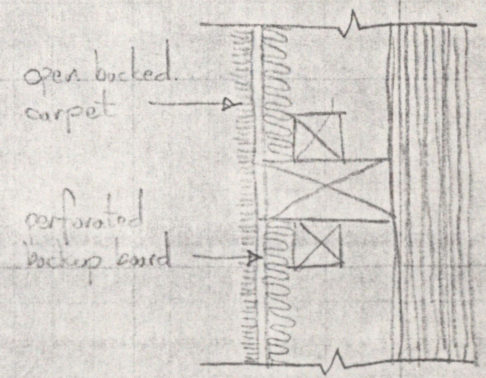
ductwork should not be ridgidly connected to partitions

supply register 425-500 fpm ; return register 510 to 600 fpm

NC-30 for a theater - air speed at room registers (assuming internal glass - fiber duct linings and at least ½" wide register slots

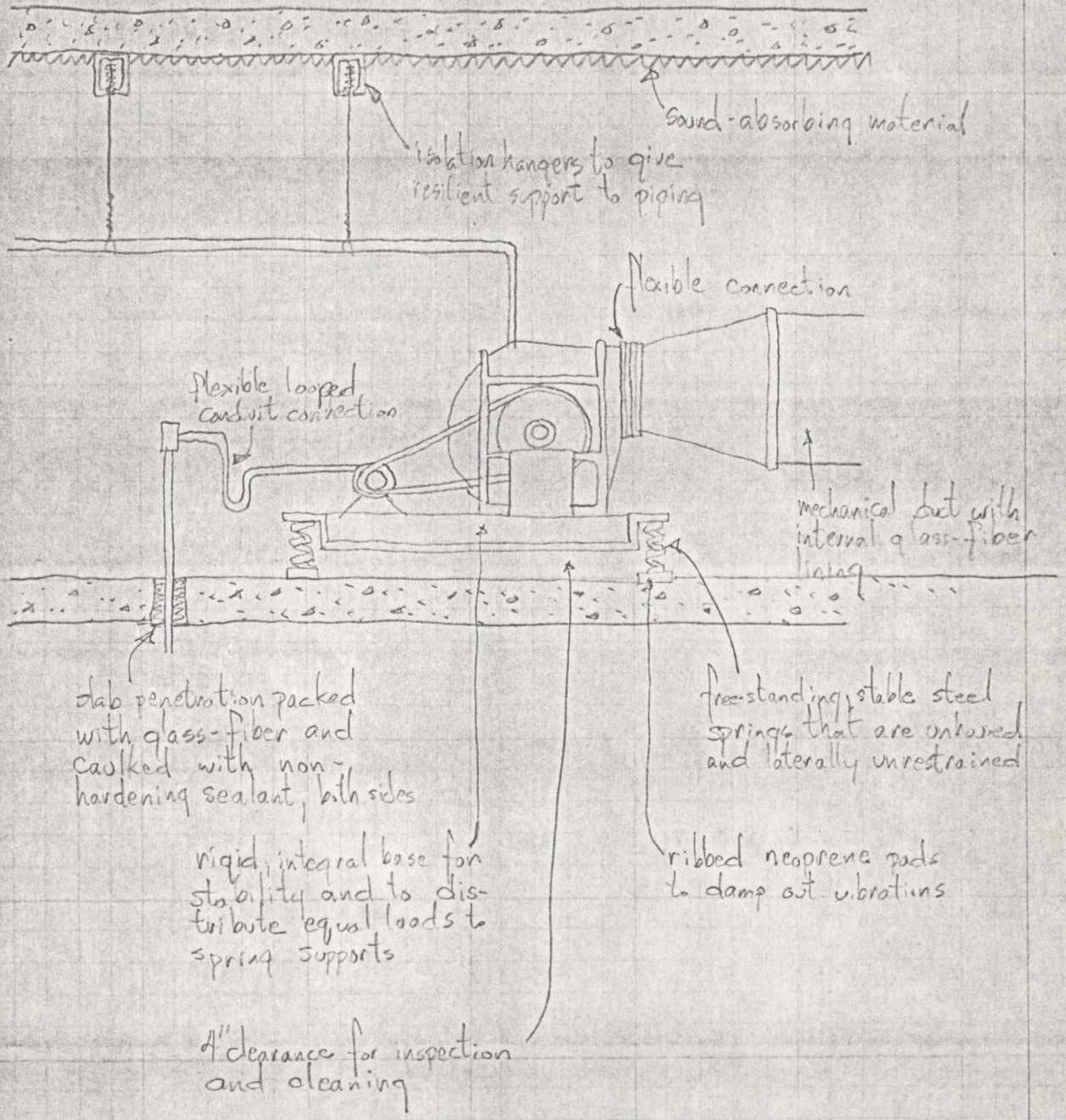


* at least 40% open



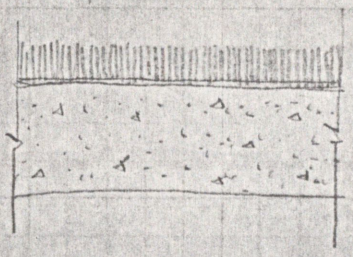
deep echo treatments

is cooling needed?



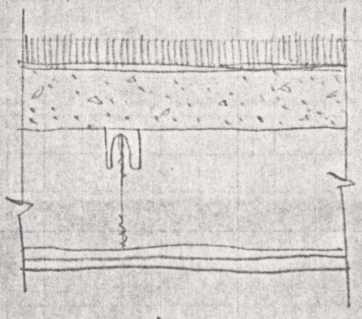
impact isolation

carpet on concrete

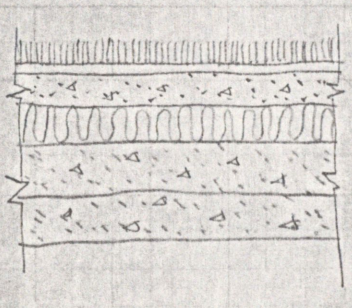


good

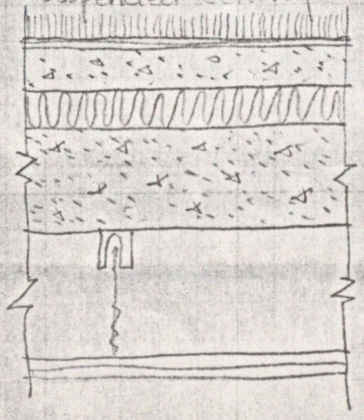
carpet on concrete with suspended ceiling



carpet on floating
Concrete slab



floated slab plus
Suspended ceiling



best

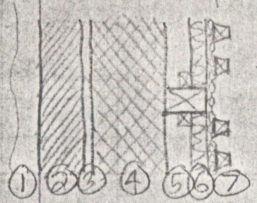
Heat gain per person:

degree of activity	building type	Total heat Btu/hr	Total heat adj. Btu/hr	Heat: Sensible Btu/hr	Heat: Latent Btu/hr
seated at rest:	theater - matinee	390	330	225	105
	theater - evening	390	350	245	105
standing, light work or walking slowly:		550	450	250	200

each auditorium $450 \times 350 = 157{,}500$ btu/hr

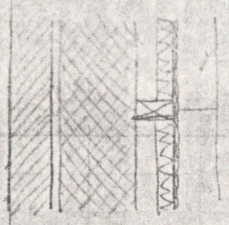
auditoriums

-30 design temperature



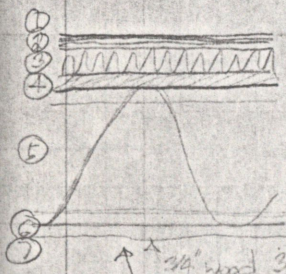
auditorium sidewall construction

	R
1. outside surface (15mph wind)	.17
2. face brick (4in)	.39
3. cement mortar (½ in.)	.10
4. concrete block (8in.)	1.72
5. air space	.97
6. glass fiber board (1in)	5.09
7. inside surface	.68
	9.12
1/9.12 = U	.1096



auditorium rear wall construction

no wooden battens no adjustment .1096



auditorium roof construction

1. outside surface (15 mph)	.17
2. built up roof 3/8"	.33
3. rigid insulation 2.5"	6.67
4. plywood decking 1"	1.25
5. air space	.85
6. hardwood 3/4"	1.47
7. inside surface	.61
Total =	11.35

50X30 + 50X30 + 85X30 = 5550 ft² wall

85X50 = 4250 ft² roof

4250X100X.088 = 37400

5550X100X.1096 = 60828

98228 Btu/h X 2 = 196456

27,772.64

5,490.00

229,718.64

675.00
673.75
609.50
575.75

90X100X.61 = 5490

2534X100X.1096 = 27772.64

4459.5X100X.089 = 39689.55

940X100X.089 = 8366

35X11X100X.61 = 1921.5

49977.05

49,977.05
229,718.64
279695.69

280,000 Btu/h

outside	.17
steel	0
insul 3"	8.33
plywood	1.25
air space	.85
ac. tile	
inside	.61
	11.21

U = .089

Lennox - direct multizone systems Sweets 15J/Le p. 3

DMSR2-275 cooling 22 tons

heating 153,500 - 358,000 Btu/h

max. Cfm 11,500

dim H-58", W92", L-58"
4.83', 7.7', 4.83'

The structural system used throughout the building is open webbed steel joists resting on bearing walls in most cases. The exterior walls of the auditoriums are constructed of four inch facing brick, eight inch reinforced concrete block, and with three inches of grout between these. This provides a 15 inch wall to meet the slenderness ratio without pillasters.

The large trusses located in the gallery space support open web steel joists spanning perpendicularly from them to the outside wall. These joists are supported on the top chord of the interior truss and the bottom chord of the truss that can be seen from outside.

IN RELEASE

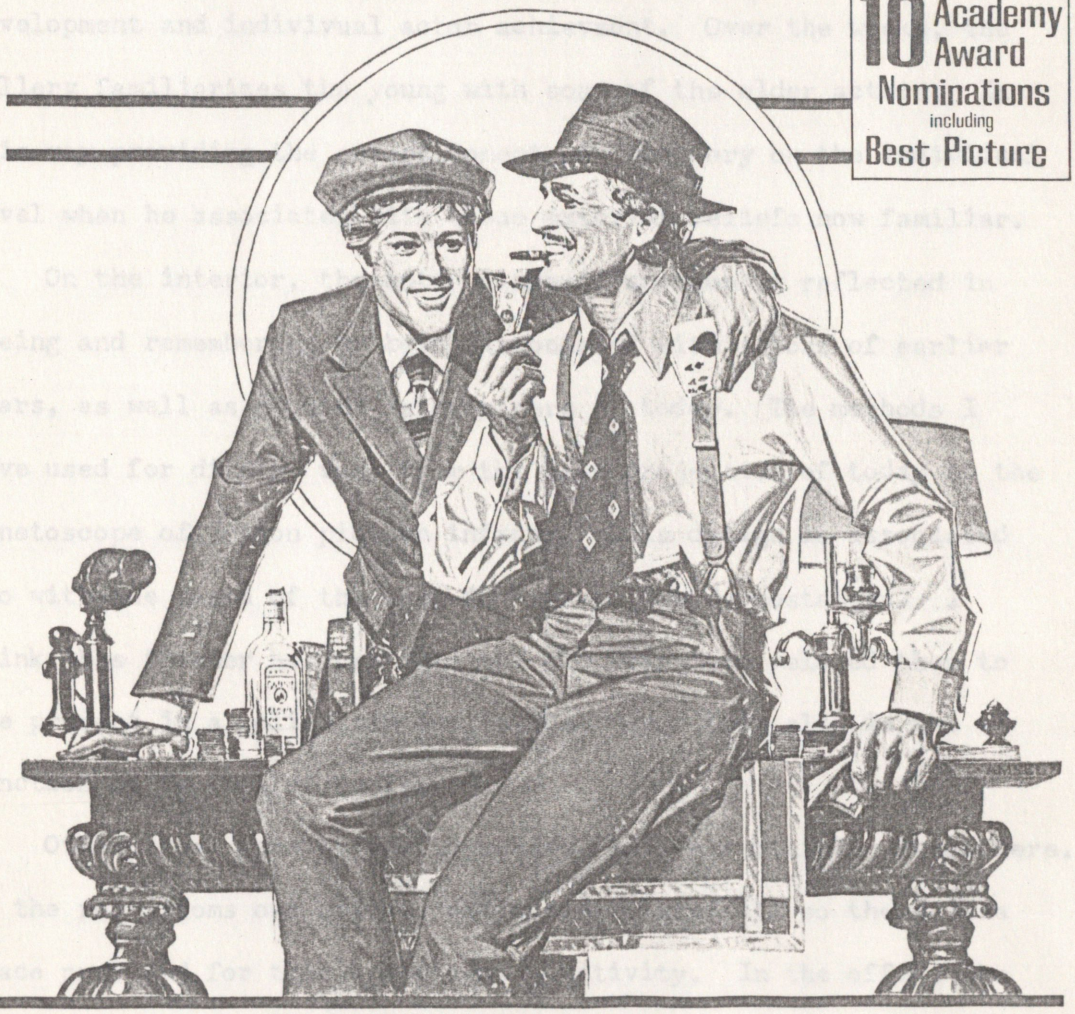
PAUL NEWMAN · ROBERT REDFORD
ROBERT SHAW

IN A BILL/PHILLIPS PRODUCTION OF
A GEORGE ROY HILL FILM

THE STING

A RICHARD D. ZANUCK/DAVID BROWN PRESENTATION

10 Academy Award Nominations including Best Picture



...all it takes is a little Confidence.

conclusions

Produced by
DAVID S. WARD · GEORGE ROY HILL · TONY BILL, MICHAEL and JULIA PHILLIPS

Music Adapted by MARVIN HAMLISCH · A UNIVERSAL PICTURE · TECHNICOLOR®

ORIGINAL SOUNDTRACK AVAILABLE EXCLUSIVELY ON MCA RECORDS AND TAPES

PG PARENTAL GUIDANCE SUGGESTED

When looking back on the project I just completed, I realize that my thesis statement has been proved in my own mind, as to the scope of this problem. The function of my building being enterainment, I think, is reflected in the exterior with an entertaining play of geometry. Also on the exterior, entertainors, some which may be familiar, some which may not. The function of the gallery is to entertain and educate the patron in the history of film development and indivivual actor achievment. Over the weeks, the gallery familiarizes the young with some of the older actors. In this way providing the entertainment of discovery on the individual level when he associates with these exterior reliefs now familiar.

On the interior, the entertainment function is reflected in seeing and remembering or being associated with actors of earlier years, as well as popular entertainers of today. The methods I have used for display vary from the back projection of today to the kinetoscope of motion picture infancy. This design is associated too with the trend of the last few years towards nostalgia. I think this theater has captured the old years and related them to the present in a believable and logical way. This also is the function of my theater design.

Other areas were harder to achieve this entertaining atmosphere. In the reat rooms one wall is dedicated to graffiti so there is a place provided for this entertaining activity. In the office the feeling of this being master control, has an entertaining value to the manager. The projection room, with this system, has the function of projection and should therefore reflect this function rather than entertainment.. Also included in this type of rationale are the storage, mechanical and dressing rooms. Each have a function other

than entertainment and therefore reflect their own functions. This is what my thesis statement actually says.

However, I could possible see where some types of structures typically tend toward the econemical. One of these types if the average theater. Using the materials and methods I have described in my theater design, the building is too expensive to achieve. Of course there are other materials and methods of construction that could possibly produce this same kind of end product, but a study of materials and costs would have to be conducted to determine the most econamical route.

There are some buildings produced for economical reasons that are totally indescript from the exterior but work rather well functionally and reflect this function internally. Buildings like factory structures, for instance, often do resemble and reflect their interior function. A typical example of this being pre-stressed concrete factorys, usually built with pre-stressed members and having a batch plant penetrating the roof somewhere. This type of architecture is generally an aesthetic detriment to the site rather than an appealing structure. Of course another reason for this appearance is the use of rough, unfinished members.

In other situations, it may be pushing the idea a little if a pizza place looked like a pizza being eaten. In this case I think a sign could do just as effectively the job the building would have to accomplish in my statement. Of course I would try to make the sign or graphics with a little more taste than the average pizza sign.

So, in conclusion I think that architecture should be given a style where people can possibly relate to the function of the

building, in certain cases more than others. A place of entertainment, like I have designed, can entertain the public in a new way not generally associated with the movie theater. Since I have been wor king with this idea, I found that 20th Century Fox is working with a theater concept of this type. This reinforces my ideas and makes me wonder what their architects will finally come up with and how their conclusions will parallel mine. It will be interesting to watch this plan develope from the commercialistic point of view. Hopefully they will find the limitations of many theaters today and correct these problems, as I have tried to do, in this new concept.

As for my thesis statement, I think it is valid only where economics and a public appeal would be a selling point to their product. A lot of times the fuction is suggested more symbolically than with actual form. A good example of this is bank buildings, which try to give a statement of economic security and firmness. It is too bad that this character more often resembles economic stupidity and flamboyance.

I guess what my statement is really trying to say is"A building designed for a specific function should have a character associated with this function." This, I think, is a more universal statement and easier to achieve in architecture, while putting approximately the same standards on a design decision which any statement attempts to do. I believe my theater also accomplishes this statement as well.

COMPLETED

His son's kidnappers gave him just 7 days to pay a price that could not be paid.... Tarrant decided not to wait....

MICHAEL CAINE IN



A SIEGEL FILM

"DRABBLE" (Tentative Title)

co-starring

DONALD PLEASENCE DELPHINE SEYRIG CLIVE REVILL and JANET SUZMAN

A ZANUCK/BROWN PRODUCTION

Screenplay by LEIGH VANCE Based on the Novel 'Seven Days to A Killing' by CLIVE EGLETON Produced and Directed by DON SIEGEL

Executive Producers RICHARD D. ZANUCK and DAVID BROWN A UNIVERSAL RELEASE TECHNICOLOR® PANAVISION®

EVEN MORE IN '74 FROM UNIVERSAL

IN PREPARATION

Harry's home on furlough.... his biggest battle's about to begin.



A SIEGEL FILM

"Paradise Mountain"

Screenplay by TOM WEITZNER
Produced and Directed by DON SIEGEL

FROM UNIVERSAL • EVEN MORE IN '74

IN PRODUCTION



A movie to move the entire family! The true story of Jill Kinmont.... The teenage skiing champion who refused to let the spill that paralyzed her body paralyze her life.

"THE OTHER SIDE OF THE MOUNTAIN"

Written by DAVID SELTZER
Directed by LARRY PEERCE
Produced by EDWARD FELDMAN

COMPLETED



"My Name Is Nobody"

Terence Hill Henry Fonda
Jean Martin Piero Lulli

A Sergio Leone Presentation for Rafran Cinematografica
in coproduction with Les Film Jacques Leitienne,
La Societe Imp. Ex. Ci., La Societe Alcinter and
Rialto Film and KG Co.

Written by ERNESTO GASTALDI
From an idea by Sergio Leone
Directed by TONINO VALERII
Produced by FULVIO MORSELLA

FROM UNIVERSAL • EVEN MORE IN '74

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