A PLACE FOR MOVEMENT...
A SPACE IN TIME...

Dan Wyckoff

An Experiment Into
The Motion Picture Medium

Project: A FILM SOCIETY
FOR DAYTON OHIO
Ball State University
College of Architecture & Planning
Muncie, Indiana 47306

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To the memory of Dallas & May Johnston
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1. APOLOGIA

The purpose of this investigation in design is to unlock and effectively communicate what I see and visualize as I design. It is an exploration of the importance of movement in architecture.

There appears to be a gap in communication of design ideas from one person to another that widens as the complexity of the idea increases. For simple objects a number of sketches, or drawings are usually produced showing the idea or object from different vantage points. The true perception of an object as a three dimensional entity however, does not occur until it is built as a model or in full scale splendor. By true perception I refer to the sensations and perceptions of hidden sides, light refraction and reflection, enclosure or the lack thereof, but predominantly the ability to change vantage point and focal points at will. It is the latter abilities that are referred to as the fourth and fifth dimensions, and they are the ingredients that help fill in the gap in communication.

The heart of the fourth and fifth dimension is movement, and to capture movement you need motion pictures. The motion picture screen becomes a window to a vicarious reality where time and space can be altered at will. For the camera is a born liar. The Architect/Director can weave diverse media into a new reality, and transport the viewer to another part of the real world, or even create a whole new one. Movement makes up a large portion of simulating real life or capturing pieces of it to communicate designed spaces.

Architecture has been described as "Frozen music", and when architecture is seen by the camera in movement, rooflines flow past like a river. The camera can tilt up rapidly and stairs appear to cascade downward. Colonades can be made to whiz by like rows of corn seen from a passing car. The motion picture "Defrosts" architecture.
But the motion picture's photographic quality and realism precludes music's abstract qualities and suggests a very literal realism. The camera has the power to dramatize architecture, and that is why I have included a video tape to document my project beyond what I can put on paper. To look at my drawings and read my words is only a small part of what I am able to communicate. I have tried to use the camera to present images, both real and imaginary, that bridge the gap between my thoughts and yours and show how important movement can be in designing.

Viewing a film is sometimes discredited as more of a dreamlike experience. For many, Architecture is a dream and to others, dreaming is Architecture. It would be a bold statement to say that all designers visualize their creations in the same manner, so therefore I can only correlate these concepts to my own dreams.
2. ARCHITECTURE AND MOTION

THE SCREEN IS FLAT, BUT BY PERMITTING MOVEMENT, IT IS ALSO SPACE... We possess the instruments and the technique and finally the science to attempt a plastic-kinetic... The animation of the plastic develops today... By the methodical employment of the CINEMATOGRAPHIC DOMAIN by the discipline of abstraction. We are the dawn of a great epoch. The era of plastic projections on screens, flat or in depth, in daylight or darkness, is beginning.

V. Vasarely
The Cinema

Mass entertainment, especially film, has consistently exploited the public's taste for escapism. Through kinesthetic empathy, film triggers our emotions in time with the actors on the screen and the world they live in. Old movie theaters were "Dream cathedrals", or "Fantasy Architecture". Few buildings constructed today stylistically resemble those theaters. But however exotic they may appear to us now, their achievement was real. These "Mansions for the masses" revolved around sophisticated planning formulas and enticing promotions to attract developers and an eager audience.

There are still many things that the modern theaters share with their predecessors. For in the motion picture theater the passions are always young, the common are beautiful, and beggars travel on horseback. Everyone can fly, all are captive witnesses, because the moving camera forces everyone to look at details of objects as well as expansive scenery from select, significant positions. The cinema's imitative fullness (photography, movement, sound) permits the creation of a self-sufficient world. It is with this idea as a nucleus that I argue that the cinema's closest relative is architecture.

At first it may appear contradictory to compare the photographic art of the cinema with its drama and visual fluidity, and the real, constructive medium of architecture that seems solid and static. In film, dramatic ugliness and tensions, and the traditional tragic endings occur with aesthetic distance. The characters may die, but the author and actors live on to be seen again in another situation and role. By enhancing our understanding of life, drama, like architecture, refines the world around us.

Architecture, in its own way, suggest drama. The interrelationships of mass and space create their own pressures and tensions. Its suspense lacks the implications of film, but exists just as intensely. As both Keats and Freud said, there is no beauty without melancholy, no thrill without anxiety, no elegance without the remembrance of pain. Though the screen is flat, the camera's embodiment of movements in space confer on the succession of images the quality of the three-dimensional space that is architecture. Even though the images are controlled and orchestrated, the basic architectural experiences: standing in a space, looking around, and walking, find their equivalents in stage directions. Archi-
The Camera

While the camera is able to assume the role of a person experiencing a space, it is also able to act as a disconnected entity. It is able to record the choreography of the occupants and even compress time without batting an eye. The camera (the viewer) in a sense becomes part of the building, calmly standing guard as the dancers go about their lives. The camera is able to show the advancement of light and shadow across the ground, and simultaneously let us listen to a stream of water gurgle over the edge of a fountain. Architecture then becomes a metaphor (light flowing over a building like water flows over rocks in a stream). The camera needs such visual metaphors. Architecture is a man-made landscape, a man-made environment, ready to show its similitude and its divergence with nature.

In many ways, the camera deprives architecture of its autonomy, and makes it a symbol whose meaning alters with context. A romantic notion? No, a very modern one. In Frank Lloyd Wright's struggle for an organic architecture and harmony with the landscape, he strove to find the proper forms to elicit emotions from the viewer. It was not photography which made the emotions so convincing, but the concrete accuracy of the supportive architectural metaphor. The camera simply has the power to accurately record and portray space and time from many points of view. But while it has the power to present architecture, the camera also has the power to dramatically distort it. To understand the difference is to realize it's potential for communication of space and movement.

"A time is just a point along a line that has no end."

Al Stewart—one stage before
3. CONSTRUCTS
To successfully design for movement one must first acknowledge that there are separate distinct types of movement. Second, they must understand that many different qualities can be applied to every type of movement. To skillfully apply both of these points three things must be considered:

1. GOAL- What is the desired response? Where?
2. SCALE- How much space does it encompass?
3. RATE- How fast does, or should it take place?

The following limited number of constructs could be inserted between the diagramatic phases and preliminary design to determine how spaces relate to one another and how people should move between them. Some of the constructs refer to types of movement while others refer to qualities. They are not meant to be rules, but rather definitions. Each is explained in the format shown at the right.
MOVEMENT
Rhythm

The introduction rate of varied "events" can control the rhythm of a procession.

A) A number below a required level produces boredom and generates the ability to continue at a faster pace.

B) A number above a required level slows the procession because of the longer time needed by the viewer to digest the events.

Each separate area should have a priority assigned to it. This scale would give the needed relationship between the sequence and the wanted attention from the viewer.

e.g. Entry sequence from the street to lobby- Events would want to increase to slow the procession.

Sequence from bijou to seat- Events would want to decrease to speed up the procession.
The less the level of free movement, the more private the space becomes.

The qualifier here is the level of movement. Seclusion is directly affected by accessibility. Therefore, a private space can be surrounded by less private spaces in some cases and kept private by limiting access.

Private spaces should be at the end of the chain of movement. The most private spaces should have only one direction of movement, out.

This would tend to drive the more private and personal spaces to the upper levels of the structure and away from the public, lower spaces.
The higher the freedom of movement, the more public the space becomes.

While this seems just the converse of the last statement, it deals with just the freedom of movement. Think of any well known public place and consider the level of unimpeded movement.

The more public spaces like the lobby and lounges should offer a greater amount of choices of movement than the auditorium, but less choices than the street and parking areas.
The greater the volume of movement changes from one space to another the greater the change of sensation of "place".

This takes the definition of place as a space with a high frequency and association with the community.

Imagine stepping from your bedroom into the lobby of a busy airport, not that any airport is a "place", but just think about the change in the way people move and the much larger numbers doing so. This sensation affects your perception of "place" whether you are going into a higher volume of movement or leaving it.

This level of priority called "place" should encompass the entire project. The acknowledgement of public spaces should be clear. The visual perception of people moving is important to give the patron a sense of community.
Repetition of identical "events" in a procession decreases the dynamics and subdues the excitement that results from the encountering of these events.

There is no one specific scale this applies to, rather, the crucial variable is the time between events. Obviously, identical events miles apart are not detrimental to the processions dynamics if the viewer is walking.

This boring procession could be used to an advantage. Just when the viewer can almost predict what is coming ahead, a special event could be interjected and surprise them.

Each separate function should be a complete statement in its own right and a unique sensory experience. Uniqueness should encompass: Refined shapes, Color, Movement patterns and perceived messages.
An object, or space is emphasized by centripetal movement.

Centripetal movement is one that as the viewer travels around in a circle the attraction is towards the center. This is not to say that there are no views outward, but rather the views inward are predominant.

The emphasis in the project is on the auditorium form as it is suspended in the midst of the structural grid. Therefore, to further highlight the form, movement should be totally around the form of the cinema in all directions if possible.
MOVEMENT
Direction, one

To produce a one-directional movement the desired goal should be perceived constantly and seen regularly throughout a procession.

Once again the scale is universal and can apply to the home or to urban landscapes. Notice the emphasis on perception and actually seeing the goal. This is because one can perceive a goal without actually seeing the goal, but seeing the goal regularly orients the viewer in time as they travel.

Important goals such as the main entry and the bijou should be seen and recognized from many different points and distances.
To produce multi-directional movement the viewer should have the ability or opportunity to change their desired goal as the procession advances.

This type of movement is best applied when the viewer is in a position to explore, or that is the desired mood. Notice that the use of a goal is always there to keep it from becoming a maze.

During the procession new goals (places, things of interest) should unfold and the viewer allowed to make a choice by comparing old and new goals. This can best be put to use in the nightclub where many levels open up to a common stage area.
MOVEMENT
Between levels

The sense of relationship between two different levels of space is determined by the abruptness of that change in level.

The relationship of one space to another is critical to movement if movement is wanted between those two spaces. Interdependence, or mutual sharing of the same space is not always possible and should not be relied upon to create the interrelationship necessary to spawn movement. The inner sensation associating two separate spaces on different levels is directly affected by the suddenness of the change.

The relationship between the lounges and the lobby is very close, but they cannot fit on the same level. Therefore, the slowest form of changing levels should connect these two levels. A ramp fulfills this requirement.
Truely free movement without barriers or any established patterns of movement gives a space a lower level of relationship to an immediately adjacent controlled space.

Free movement is rather rare, but here I refer to the opposite end of controlled movement. This condition is prevalent in the immediate areas around a building where the patron is entering and leaving.

If a relationship is needed, or wanted between a free area such as a sidewalk or parking lot and the area under more control, a transition space is needed. This transition should have a combination of both controlled and free movement.

Important areas that need to be considered are the spaces between the north wing and the main building that acts as plaza and entry court, and the area between the new facade and the old one to the south.
MOVEMENT
Rate and direction

The random combination of rate of motion and direction is the best approximation of free movement and creates a higher level of dynamism.

Rate and direction are the main, if not the only criteria for defining movement scientifically. The seemingly random combination of these two elements causes the patron to change state, position and emphasizes the change in rates hence a greater dynamic energy.

Consider the areas where dynamic motion could positively affect the patrons emotional level of anticipation, excitement and adventure. These areas could benefit from different rhythms and directions of movement. e.g. The progression from the bijou to the seat.
THE FILM SOCIETY
4. THE SITE

2/3
The District

I purposely dedicated the first half of the video presentation to showing both the character of the downtown area and some of its historic background. I also included a tour of the site I selected and the historic district it is a part of. Since this booklet is only somewhat of a supplement, I shall only try to augment that information here.

The site is a one-block area approximately 2/5 of a mile from the old courthouse in the center of downtown Dayton. (see map) It is located on East Fifth Street, which is the main thoroughfare in the historic Oregon District. This part of the district around the site is commonly acknowledged as the entertainment district for the downtown area, and is dotted by many fine restaurants and nightclubs. Two blocks to the west is the Dayton Convention and exposition Center with a hotel and a 1000 car parking garage. I chose this area not only because of its close proximity to the downtown and University areas, but because of the varied types of established businesses already around it.

Established as a historic district in 1972, the Oregon neighborhood was Dayton's first residential suburb in the early 1800's. According to 1980 census reports there are 1310 residents with a median age of 64.5 yrs. The high median age is probably because of a high-rise retirement complex nearby. The next highest concentration of residents are in the 25 to 34 age group. It is this group that is indicative of the surrounding areas also. These newer residents are professionals; attorneys and teachers, journalists and Air Force officers. The Oregon is essentially a middle and upper-middle class oasis, surrounded by a residentially barren downtown and the student population of the University of Dayton to the south and east.
The only barrier to the site is a long railroad trestle that runs from the station on the south end, across the south edge of the C.B.D. and off to the north-east. This two-story viaduct serves as a gateway to the approaching pedestrian and motorist coming from the downtown area. While it blocks some of the views to the west, it serves as a fine architectural marker and allows for a transition space between downtown and the historic district.

The block in study is presently dominated by parking in the site, and a large gap in the center of the street frontage. (see video and site analysis) The existing buildings are an old gymnasium, two three-story buildings one completely vacant and the other occupied on the ground floor by a tavern, and then a single story sandwich and coffee shop. The remaining structure is mostly vacated except for a small bookstore. (please refer to the video for more information on their conditions) It is the rear of the buildings that is by far the most chaotic area on the block. It seems that years of different shaped additions has taken its toll. While the main pedestrian pathway is through the gap in the buildings, (see site analysis) there is a simular tend-

ency by patrons of night spots to the west, to take the alley between the gym and the garage. Pedestrians coming and going to their cars are forced to walk down the alley and up against the disorderly buildings because of the perpendicular arrangement of the parking. On the other hand, the sidewalks on both sides of East Fifth Street are in excellent condition and have brick pavers along the curb and new benches and streetlights. The street itself was recently repaved with new cobblestones and the old trolley tracks removed.

To understand why this building is what it is, you must understand where it is.

D.W.
SPACE REQUIREMENTS

THEATER:
Large auditorium --------------- 7 600 square feet
Small auditorium --------------- 2 750

LIBRARY:
Projection booths --------------- 200
Vault(s) ----------------------- 600
Stacks -------------------------- 900

STUDIO:
Studio -------------------------- 900
Lab/Darkroom ------------------- 600
Editing room ------------------- 240

RESTAURANT:
Dining area --------------------- 3 000
Reception ----------------------- 400
Bar ----------------------------- 1 100
Cloakroom ----------------------- 110
Kitchen -------------------------- 1 500
Employee room ------------------ 250

Nightclub:
Performance area --------------- 500
Seating -------------------------- 1 000
Bar ----------------------------- 300
Dance floor & viewing area ------ 2 500
Delivery & storage -------------- 700
Lobby --------------------------- 700
Green room ---------------------- 600

Miscellaneous:
Lounge -------------------------- 1 300
Offices -------------------------- 200
Bijou ---------------------------- 100
Main projection ----------------- 300
Gallery --------------------------
Theater lobby ---------------------
Restrooms -----------------------

Total 28,360 square feet
5. THE BUILDING
Functional Objectives

A film society's objective should be to show art and prestige in the cinematographic realm. A film society should provide the key to the medium of the motion picture that allows the patron to reach his own goals of entertainment, education and artistic creation. It also provides a public and neighborhood attraction that acts as catalyst, showplace and a place for experimentation. It should incorporate the elements of delight, performance and fantasy which help remove the patron from his world and into another for the length of his stay.

While the first objective is obviously to attract the connoisseur of film, the market should also include other specific users. Since the business goal is to turn a profit, the promotion of a diversified complex would add a larger audience. The three areas of the cinema, a restaurant, and a nightclub could function separately, but offer the patron the potential of a complete entertainment package. In addition to being a source of entertainment, which is primarily an evening and weekend draw, this film society also functions as a library and museum.

A film society is run rather differently than a normal movie theater. A film society regularly shows short-run, rereleased films of known caliber. Normally, with first releases, a cinema must run the film for a long time to create a profit. This in turn requires the use of multiple auditorium complexes to provide the variety of choices to keep people attracted. The re-showing of previously released films cuts the expense of renting a film and gives the patron greater exposure to films not normally seen. With shorter runs, a series of films or film festivals are possible. A sequence, by a common director for example, could be shown over the span of a week, not months. Also, the wait for a new film is only a day and not weeks when a short run format is used.

The educational responsibilities towards film should also be part of a film society. The offering of memberships and classes could be run on a monthly, or yearly basis. A membership would guarantee seats at special showings, lower rates for studio time, labs and seminars and newsletters.
Design Objectives

The cinema, what was once an oasis for people wanting to get away from it all is now any dark room. In addition to darkness, motion pictures have become a complex world of illusion. For this reason it seems permissible to include illusive qualities in architecture for motion picture theaters.

There once was a time when you went to the cinema for almost no other reason but to see the opulent decor the comfort of the theater itself. Live shows, chorus lines and white-gloved ushers made you forget that the real world existed. The quality and the technology of film has improved so much in even the last ten years that viewers no longer care about the theater around them. The building now takes a back seat to the film itself. The theater is now a non-discript container for film.

Today, if the patron wants to see a film they can just as easily stay at home. The rise of cable television and video players are sad indicators showing the cinema buff has found it more satisfying to stay in a more hospitable atmosphere. Not only has this caused a recession in box office sales, but the apathy has removed the viewer from the social scene where they can enjoy the interaction of other offisionadoes.

To draw these viewers back to the theater it takes more than just the lure of a good movie. This cinema must emphasize the same experience of escape into the world of the screen as the old theaters did, only this time with realism not fantasy. The technical support has to be state-of-the-art, both visual and audio. The auditorium, the container, must reinforce these ideals of sight and sound and do it discreetly.
Development

Initial concepts suggested that any new facility on this site would be least likely to destroy the historic character if placed underground. This was dismissed after noting the gross misuse of the rear half of the lot compared to the underuse of the Wakeman building.

The Wakeman building housed the East Dayton Recreation Center from 1928 to 1968. The four story building has a structure of cast in place concrete that is very complex in nature. The building had two gyms. One was located on the second floor, the other on the fourth floor directly over the other. The fourth floor was supported by six beams running north-south that spanned approximately 85 feet. The roof was supported by bowstring trusses running east-west at a span of 110 feet. This arrangement meant that there were two 2 story, column-less spaces within the outside, weight bearing walls. The two bays behind the main facade supported varying levels of sloping balconies. There was a large freight elevator in the northwest corner and a stairtower to the northeast. Two more stair-towers flanked the main entry to the south.

From the very start the concept was to contrast the historic flavor with a more progressive and modern one. "A feeling for paradox allows seemingly dissimilar things to exist side by side, their very incongruity suggesting a kind of truth."1 while the majority of the facades would stay intact, this was not a historical restoration project. The structural grid would stay intact in plan, but would be drastically altered in section. The large beams on the fourth floor would be taken out and additional columns added around the perimeter of the resulting open shaft. What level floors that did exist would be used at least in part. Newer levels would replace the sloping balconies. With the center core demolished, the large open space would be free to allow a crane or lift to operate inside. Whatever materials that could not be handled from within, could be manipulated through the large window openings in the facades.
Designing From The Inside Out

"The external configuration is usually rather simple, but there is packed into the interior of an organism an amazing complexity of structures which have been the delight of anatomists.

The specific form of a plant or animal is determined not only by the genes in the organism and the cytoplasmic activities that these direct but by the interaction between genetic constitution and environment. A given gene does not control a specific trait, but a specific reaction to a specific environment." 2

And so it was with the design of the auditorium. There were two "genes" that arose from the conceptual and technical development. The first was that there was to be a distinct progression of spaces leading from the street to the seat, and also from the seat back to the street.

street-lobby-bijou-theater circ.-seat seat-theater circ.-lounge-lobby-street

The second gene was the requirement for both proper sight lines and the design of an acoustically dead space. With these in place the auditorium grew around them and amidst the rigid column grid. In some cases the auditorium would envelop a column, other times it would ignore one. The acoustical skin became a shell in which the seating area floated. The penetration of the skin would mark the transitions between the real world and the world of the screen.

Around the mass of the auditorium would be all the support functions of the lobby and lounges. But it was soon apparent that other functions such as the small auditorium would not fit, or be practical in the small column bays on the peripheral of the building. This resulted in the small addition to the rear of the structure. The addition also serves the three other requirements of providing a fourth point for vertical circulation, accommodating the more mechanically demanding functions of labs and vault, and enclosing the plaza at the rear entry.
WEST ELEVATION
SOUTH ELEVATION
Traffic

This diagram is used in conjunction with spaces, but amount space.

Diagram:

- Deliveries & Storage
- Kitchen
- Cloak Room
- Reception/Lobby
- Bar
- Main Theater
- Lobby/Gallery
- Library
- Small Theater
- Shop/Cafe
- Lobby/Exit
- B/W/OU
Designing From The Outside In

The pedestrian paths, both in the rear of the site and the front, were considered the beginning of the sequence to the interior spaces. What was the alley would become a collector spine lined with curving archways. Certain archways would be turned to recognize the pathways from the parking lot and the entry to the nightclub. This spine, along with a tree-lined path converge at the entrance plaza and drop off area. This plaza would be enclosed by the curving surfaces of the addition on the right and the form of the auditorium puncturing through the rear wall on the left. (see the ground floor plan) It is within these forms that enclosure begins and a transition is started from the outside to the inside.

But while the rear pathways had room to be manipulated, the front did not. The abrupt transition between sidewalk and entry meant that space had to be created. In the final design this resulted in complete vertical sections being removed between the facade and the first column line. In their place are balconies and walkways that jut out and recess in to leave some spaces open and enclose others. (see sections)

"Instead the transition must be articulated by means of defined inbetween places which induce simultaneous awareness of what is significant on either side. An inbetween space in this sense provides the common ground where conflicting polarities can again become twin phenomena. 3 The paradox in this case is again the modern and new facility enclosed by a historic container.

The container remains intact except for the west facade. Here, and more specifically at the northwest corner, the facade falls away, exposing the new internal building. This allows a connection point for the new addition so as to associate the addition with the internal building and not the historical fabric. The historic facade is punctured by part of the rampway between the first and second floor and also by a glass enclosed ledge. This is to make the patron aware of the wall. Instead of always looking through it, the patron is drawn to the fact that it holds back the interior.
"Designing from the outside in, as well as the inside out, creates necessary tensions, which help make architecture. Since the inside is different from the outside, the wall—the point of change—becomes an architectural event." It is also at this corner of the building that large panes of glass and balconies were placed. This was not only to give views of the downtown skyline, but also to emphasize the break in the plane and continue it out into space. "Architecture occurs at the meeting of interior and exterior forces of use and space. These interior and environmental forces are both general and particular, generic and circumstantial. Architecture as the wall between the inside and the outside becomes the spatial record of this resolution and its drama. And by recognizing the difference between the inside and the outside, architecture opens the door once again to an urbanistic of view."
6. PRÉCIS
I mentioned before the difference of dramatizing and presenting architecture and realizing the potential use of film in each. To simply present architecture by means of the motion picture is a waste of time. This is more easily accomplished by plan, section and elevation. Simulation is also a form of presentation, but communication in simulation of a real space is so complex (enclosure, kineesthetics, sound, light) that only a full scale model would suffice. On the other hand, dramatization focuses on specific concepts or qualities, conditions or environments, relationships or images. It is this type of communication that the cinema uses.

Since this thesis was an exploration of how well I could convey the dramatic qualities that I use to design, I felt it was necessary to use a design of my own. While using a more rational process of steps to arrive at preliminary design relationships, I relied heavily on emotional response to refine these relationships into mental images. These more emotional feelings are the unverifiable qualities that must be communicated. Since it is imperative to know and understand these qualities and how they link with the rational processes, it may be impossible to accurately
present a design not your own. If the space is already built, then its presentation also simply relies on interpretation.

Since this is a very technical process, there must be pros and cons weighed before making an endeavor into the medium. First is the choice of the medium itself. If the subject is already created and built, then I suggest using film for its ease in editing and duplication. If the subject is still being designed, then I suggest video tape for its realism and its ability for easy modification. Second, the time required must be weighed against the output of material. In the near future, computer simulation may become so simple and realistic that it could be difficult to tell the difference between a computer model and real life. Today, models that give even a vague impression of the quality of a space are time consuming and expensive. A model should only be considered if there are specific details to be shown or images to be created. Therefore, as an everyday design tool, the motion picture may have to wait. But that is not to insinuate that there is no use for film and tape today. Video tape is excellent for use in site inventory, especially in cases where it can save travel to and from a distant site. Also, client presentations could be done on tape so as to display a concise image of a project. Lectures and slides could be consolidated onto film for ease in transportation and presentation. And, of course, film is excellent in communicating movement and the drama in architecture.

Since successful design relies, heavily at times, on communication between client and architect, and between design team members, it is imperative that ideas and mental images not be lost in the transition between them. In many cases design is not a totally rational process and our values are determined by our emotions. It is in these cases that the motion picture can help most in our own refinement and communication of ideas to others.
FOOTNOTES,
BIBLIOGRAPHY,
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FOOTNOTES


5. Ibid.


BIBLIOGRAPHY


bibliography (cont.)


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