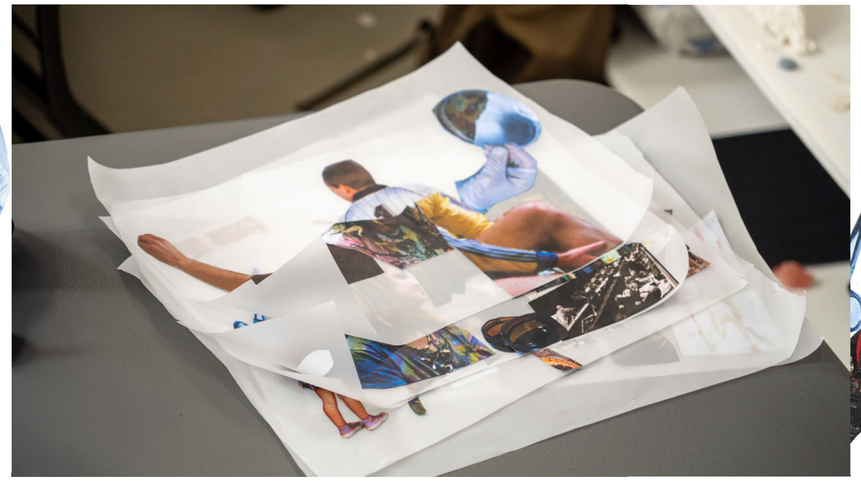
An Amateur Film Studio for Oxford

- Character Development
- User and Site Analysis
- Design Iteration
- Case Study
- Spatial Design
- Material Design
- Final Design

Character Development: Day in the Life of an artist.



Semester Two - Character Development

1. A Football Artist.

Football is depicted as an art form, the ball's footprints exhibited as lines, the footballer himself as an artist.

Semester Two - Character Development

2. Teena and Simon - A Tattooist

An personal documentary about a couple in London openly discussing the joys and difficulties of body piercing, being in contrast to the society as outsiders.







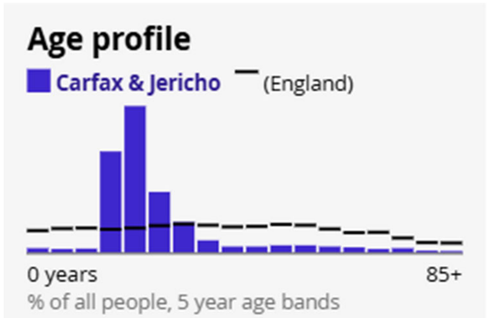


Semester Two - Character Development

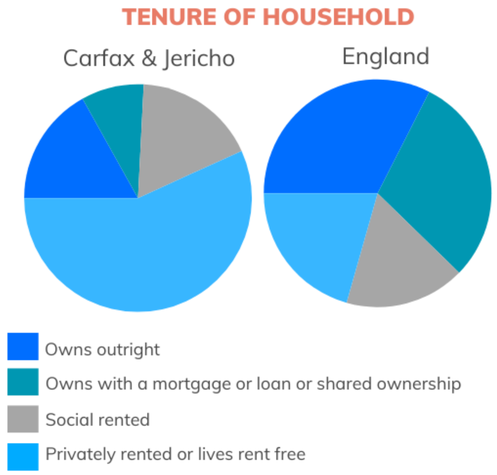
3. Raymond Piper - A Botanist

Raymond Piper takes Ulster Television into his studio to show his **most recent botanical drawings**

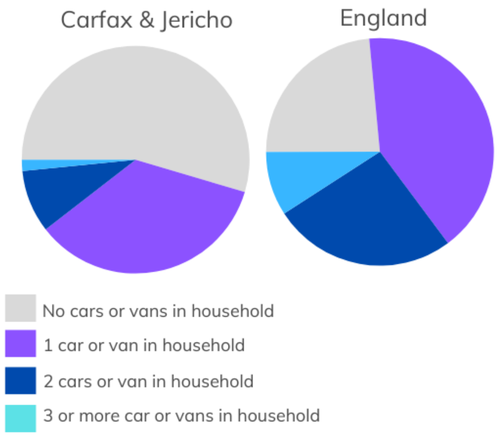
User profile : An amateur film enthusiast community.



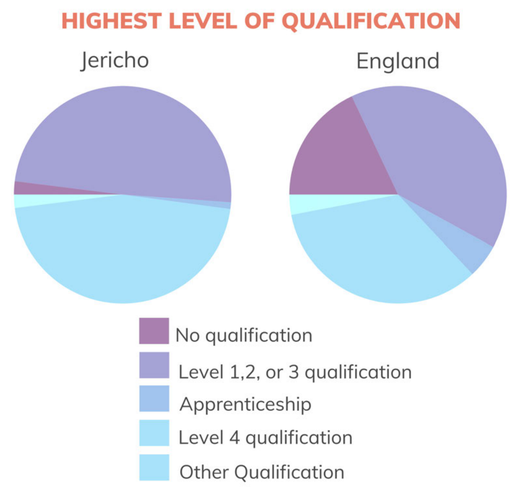
1. Jericho has a significant amount of young adults aged 20-34, higher than the England average, an age group that often exhibits a strong interest in creative pursuits.



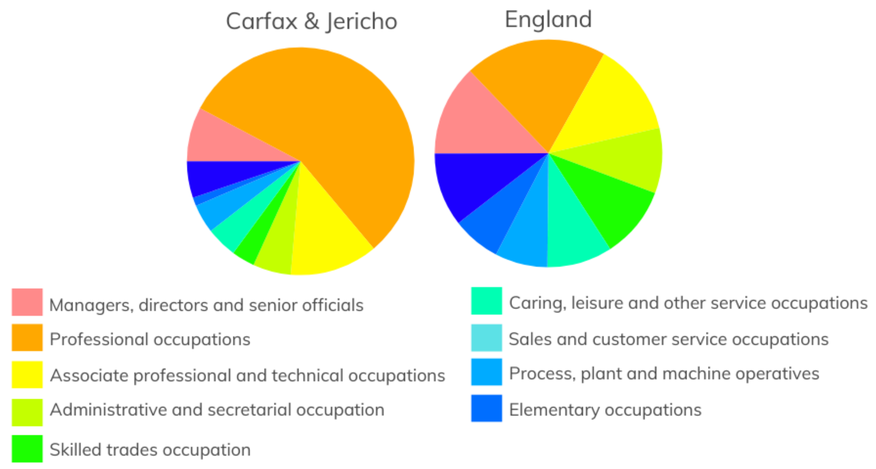
2. The majority of Jericho residents are renters, who might prefer shared resources over investing in personal equipment and dedicated spaces.



3. Lower rate of car ownership prioritizes the convenience of a facility in the neighbourhood.



4. The area suggests higher levels of education, desirable for leisure activities.



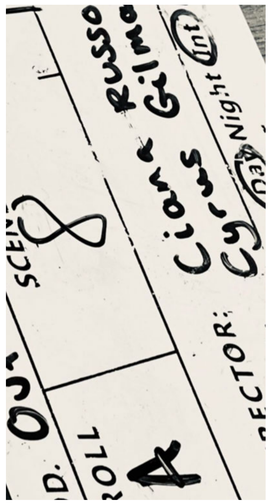
5. The area also suggests higher amounts of individuals in professional and managerial positions compared to England, who might possess disposable income and desire for leisure activities.

Reference

Census 2021 (2021). Build a custom area profile - Census 2021, ONS. [online] Ons.gov.uk. Available at: https://www.ons.gov.uk/visualisations/customprofiles/build/#E05013098 [Accessed 17 Mar. 2025].

Student and Alumni Film Enthusiasts

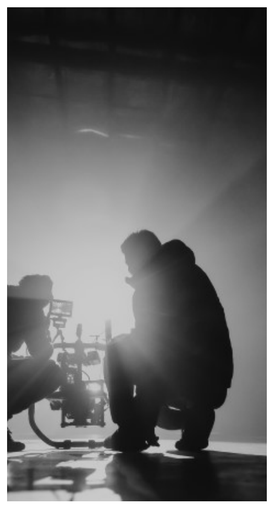
Oxford University Filmmaking Foundation (OUFF)

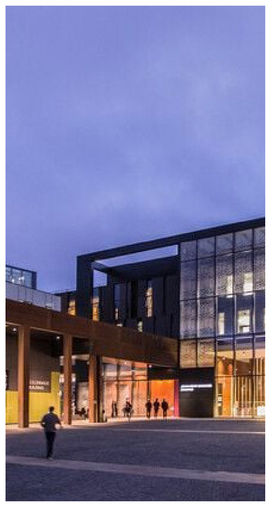


Shoots in progress

Privileged (1982), first film of OUFF

Oxford Brookes University





Workshops

Guest Speakers including filmmakers, critics, performers.

Two important universities in Oxford, Oxford University and Oxford Brookes University, presents a continuous flow of individuals interested in various aspects of film, from production to screening.

- Oxford university has an official Film Foundation (OUFF) that supports students filmmaking, and
- Oxford Brookes University offers degree programs in film.

Reference

Wikipedia Contributors (2025). Oxford University Film Foundation. [online] Wikipedia. Available at: https://en.wikipedia.org/wiki/Oxford_University_Film_Foundation.
Oxford Brookes (2021). Media Arts - Oxford Brookes University. [online] Oxford Brookes University. Available at: https://www.brookes.ac.uk/study/subject-areas/arts-design-and-media/media-arts [Accessed 17 Mar. 2025].
Wikipedia Contributors (2025b). Oxford University Film Foundation. [online] Wikipedia. Available at: https://en.wikipedia.org/wiki/Oxford_University_Film_Foundation.
Oxford (2025). OUFF | Oxford University Filmmaking Foundation. [online] OUFF | Oxford University Filmmaking Foundation. Available at: https://ouff.org.uk/ [Accessed 17 Mar. 2025].

Potential Users: Film-related communities.

“Talking Movies Oxford” Meetup Group

The “Talking Movies: Oxford” Meetup group with a huge membership of over 1,700 individuals indicates a need for socializing and discussing films.

Participants have a diverse cinematic taste, ranging from huge blockbusters to independent productions.

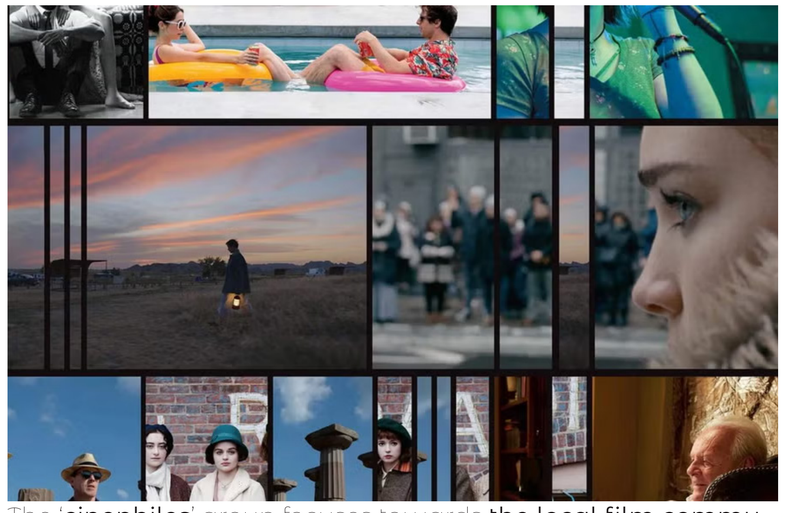
The Ultimate Picture Palace (UPP)

Oxford’s only independent cinema with a community ownership model offers independent, international and classic films, reflecting interests of the locals to support non-mainstream media

Magdalen Monday Movies

A free and publicly accessible film club at Magdalen College features themed screenings and guest speakers, providing curated film experiences

Oxford Indie and International Films Group



The ‘cinephiles’ group focuses towards the local film community production and independent cinema, and less towards mainstream media.

Reference

Meetup (2025). March Movie Drinks, Chat & Meet. [online] Meetup. Available at: https://www.meetup.com/talking-movies-oxford/ [Accessed 17 Mar. 2025].
Meetup (2025a). Film Screening: Soundtrack to a Coup d’Etat at the Ultimate Picture Palace. [online] Meetup. Available at: https://www.meetup.com/oxford-indie-films-group/ [Accessed 17 Mar. 2025].
UPP Cinema (2024). Blocked. [online] Uppcinema.com. Available at: https://uppcinema.com/your-visit/
Magdalen College (2024). Magdalen Monday Movies - Magdalen College. [online] Magdalen College. Available at: https://www.magd.ox.ac.uk/magdalen-monday-movies/ [Accessed 17 Mar. 2025].

Societies contributing Oxford's Film Culture

Film Oxford - Creative Arts Charity

iCreative Project

Training

Open Screen to showcase short films

"Our Jericho"(2019) Film by Film Oxford's inhouse filmmaker

Film Club participants at Creative Lights Forest Festival 2024

BFI FILM ACADEMY 2024-2025

Film Oxford, an established creative arts non-profit charity is a key player in supporting amateur filmmakers, offering a range of activities such as training courses in filmmaking, production support for the local community, and "open screen" events to showcase short films made by members.

Utilizing similar vision in the proposed studio could benefit an existing network of amateur filmmakers, supporting the local film ecosystem.

Reference

Film Oxford (2020). Our Jericho - Film Oxford. [online] Film Oxford. Available at: https://www.filmoxford.org/our-jericho/ [Accessed 17 Mar. 2025].
ScreenSkills (2019). Film Oxford - Providers. [online] ScreenSkills. Available at: https://www.screenskills.com/booking-providers/film-oxford/ [Accessed 17 Mar. 2025].

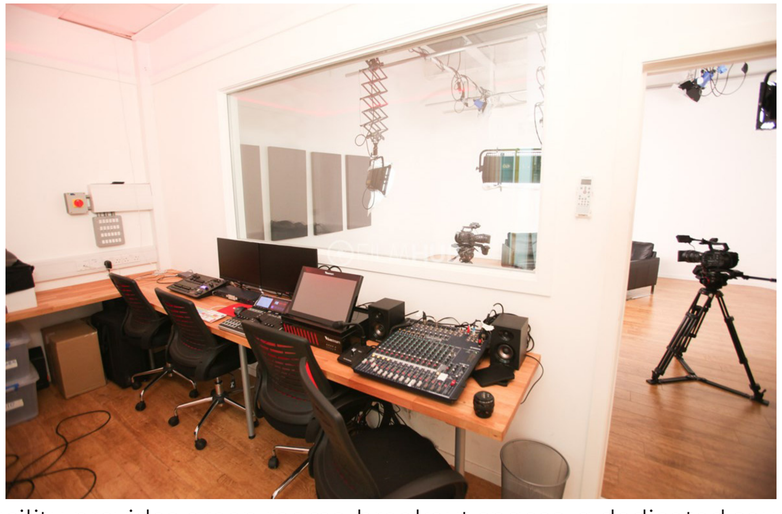
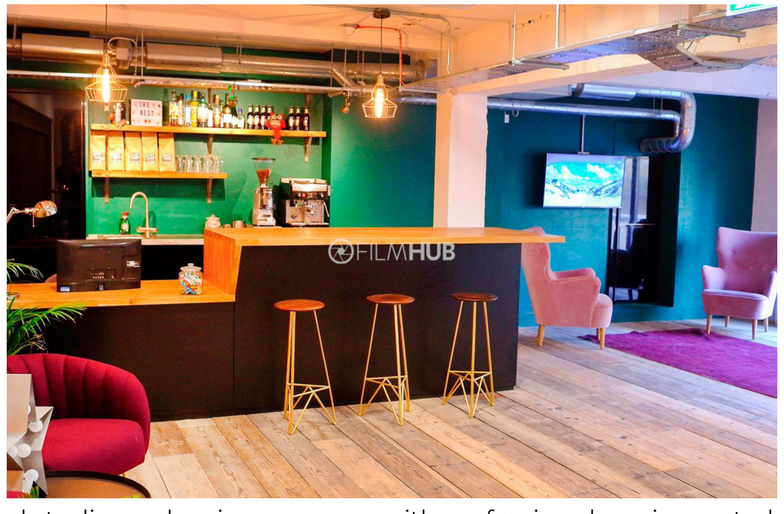
Similar Multi-Hub Models in the UK

Shinfield Studios



Shinfield Studios is a large commercial film and studio complex, consisting nearly 1 million sq ft of studio space. While operating on a huge scale, it exhibits a long term strategy between the studio and the community, sponsoring a community cinema in Shinfield.

Film Hub - A creative hub in Tower Hamlets

The facility provides green rooms, breakout spaces, a dedicated sound studio, and a cinema room with professional equipments, highlighting the need for integrated facilities from various stages of making the film post-production and screening.

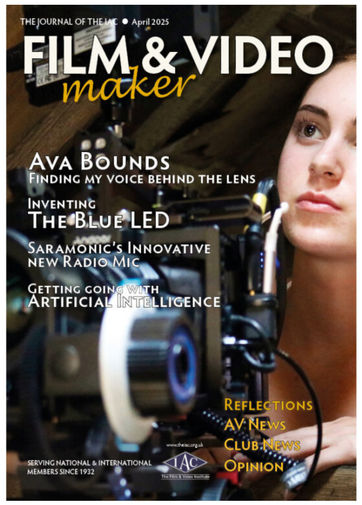
Reference

Film Hub (2018). Location | FilmHub. [online] Filmhub.co.uk. Available at: https://www.filmhub.co.uk/locations/regions/23086/multi-functional-film-studios [Accessed 17 Mar. 2025].
Shinfield Parish (2024). Shinfield Cinema - Shinfield Parish Council. [online] Shinfield Parish Council. Available at: https://shinfieldparish.gov.uk/shinfield-cinema/ [Accessed 17 Mar. 2025].
Shinfield Studios (2024). UK Film and TV Studio. [online] Shinfield Studios. Available at: https://shinfieldstudios.com/ [Accessed 17 Mar. 2025].

Societies contributing Film Culture

Film and Video Institute (IAC)

Chocolate Soldier 2024



In-house magazine (FVM)

IAC Summer Filmmaking Challenge

The Film and Video Institute (IAC) is an established society offering advice, support and networking opportunities for non-commercial filmmakers

Cinema For All

Volunteer led cinema

First UK Film Society (1925)

Community Cinema Conference 2024

Cinema For All serves as the national charity, dedicated to supporting and developing more than 1600 community cinemas and film societies, providing advice, resources community screening.

Reference

Film and Video Institute (IAC) (2025). Home - The Film and Video Institute. [online] The Film and Video Institute. Available at: https://theiac.co.uk/ [Accessed 17 Mar. 2025].
CInema For All (2025). Cinema For All. [online] Cinema For All. Available at: https://cinemaforall.org.uk/.

Semester Two - Site Analysis

Art Context for Jericho

Gallery

1. 95 Gloucester Green Multi-Purpose Creative Space
2. ArtStudio.Life Jericho Art and Studio
3. Gallery 1+5
4. 15 Second Art Ltd
5. Oxford Ceramics Gallery
6. Rona Painting Gallery
7. T(Art) Production

Artist Studio

8. Carey Blyth Gallery
9. Karisgonegonzo
10. Sophia Bennet

Museum

11. Ashmolean Museum
12. Pitt Rivers Museum

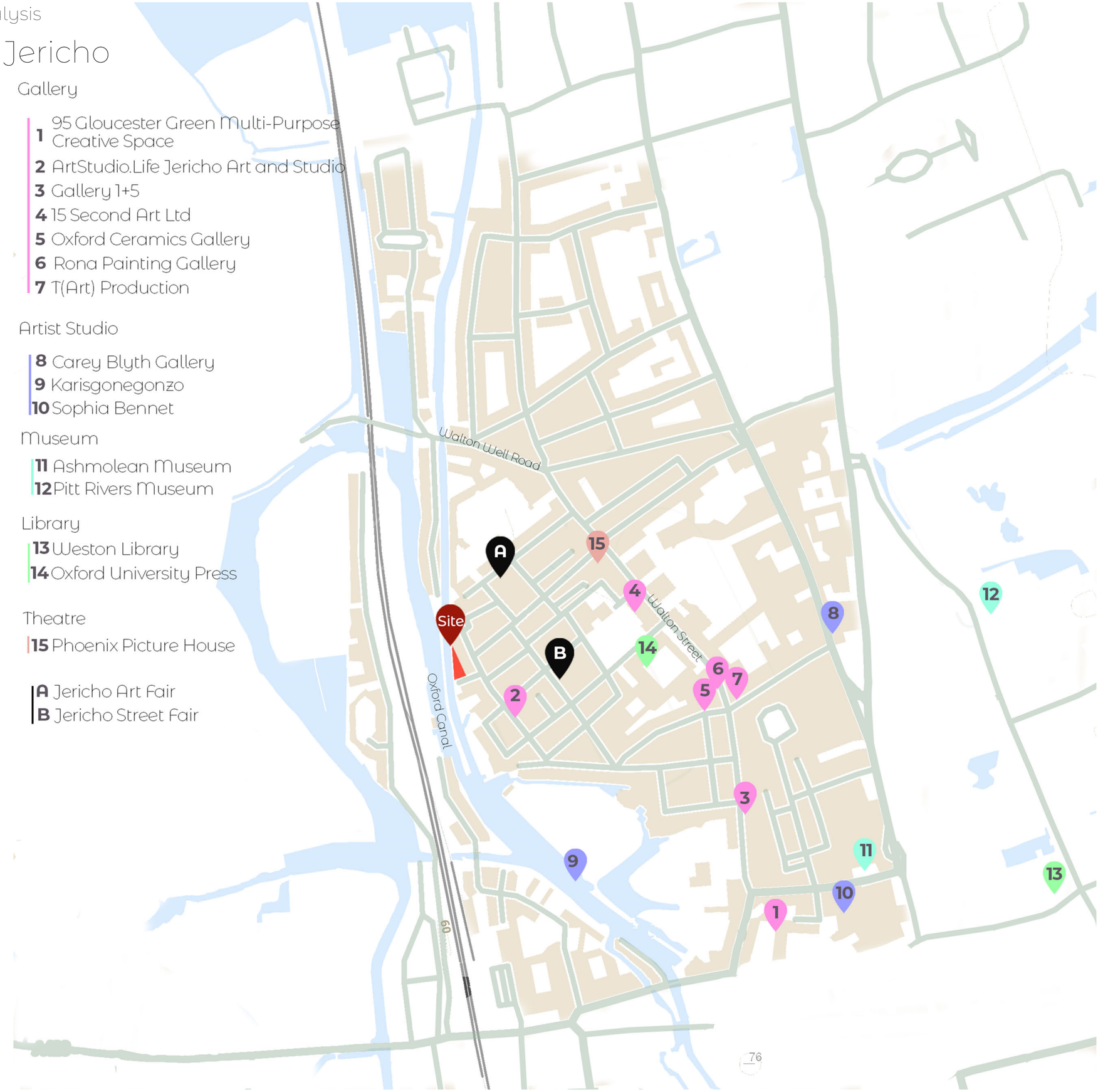
Library

13. Weston Library
14. Oxford University Press

Theatre

15. Phoenix Picture House

A. Jericho Art Fair
B. Jericho Street Fair



Semester Two - Site Analysis

Different Forms of Art in Jericho

1 95 Gloucester Green Multi-Purpose Creative Space

Served as a central hub in Oxford for creativity, fosteri
artistic expression and community engagement

2 ArtStudio.Life Jericho Art and Studio

Tattoo and art studio, hosting events and exhibitions to showcase local artists, alongside Jericho community centre

3 Gallery 1+5

Pop-up gallery, hosting temporary exhibitions at various times

5 Oxford Ceramics Gallery

Specialises in both contemporary and historical studio ceramics, featuring works of renowned ceramicists.

6 Rona Painting Gallery

Encompassing diverse mediums such as painting, drawing, and sculpture

Community Context for Art in Jericho

Jericho as Bohemia

Pullman describes Jericho as “the coastline Oxford shares with Bohemia, ” a place of creativity, history, and human-scale life.

Jericho Street Fair

Featured 40+ stalls, live music, and a community raffle, and Run Jericho, which raises £15,000+ for St Barnabas School this year.

The Dead of Jericho - 1987

The first series of Inspector Morse (John Thaw) who investigates murders whilst trying to pursue a love life

Home to tradesmen, artists, and academics, fostering a distinct local identity beyond the university walls

Opening the Heart of Jericho

Community storytelling and engagement project by Clare Cochrane - a tribute to the people who love and shape their neighborhood

Bonfire night 1965

Extensive collection of anthropological and archaeological artifacts from around the world.

Phoenix Picture House

Encompassing diverse mediums such as painting, drawing, and sculpture

Jericho's Community Engagement in Film.









The Jericho Community Association fosters a distinct community spirit through the annual Jericho Street Fair and the Jericho Community Centre. Moreover, Jericho Wharf Trust, along with the community, has made multiple redevelopment attempts on the canal-side area, the location of the proposed studio, into a community hub. This alignment with the local community's vision could enhance local support and potential partnership.

Reference

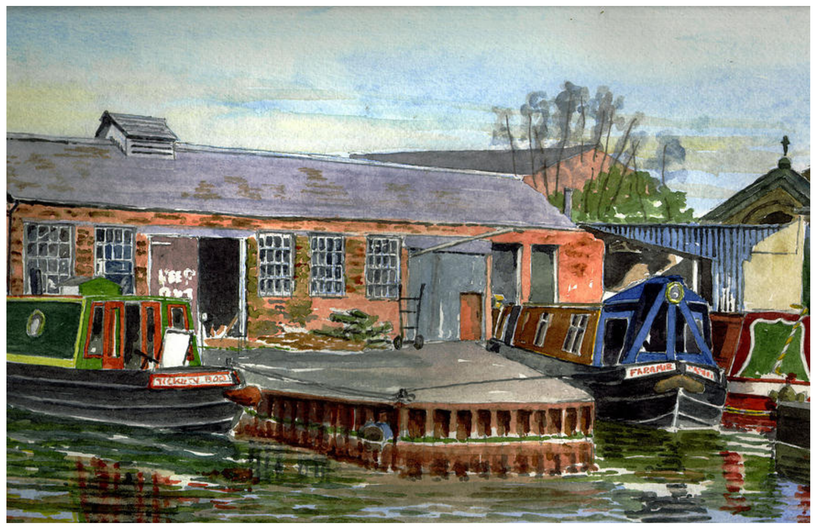
Wikipedia Contributors (2019). Jericho. [online] Wikipedia. Available at: https://en.wikipedia.org/wiki/Jericho.
Jericho Community Association (2019). Our Jericho. [online] YouTube. Available at: https://www.youtube.com/watch?v=0y7LZp86f9I [Accessed 17 Mar. 2025].

The Jericho Canal Side: A Landscape of History and Industry

Jericho in 1890, seen from OUP.

Eagle Ironworks, the first developments in Jericho

Oxford University Press



An artist's expression of the Castlemill Boatyard, Jericho

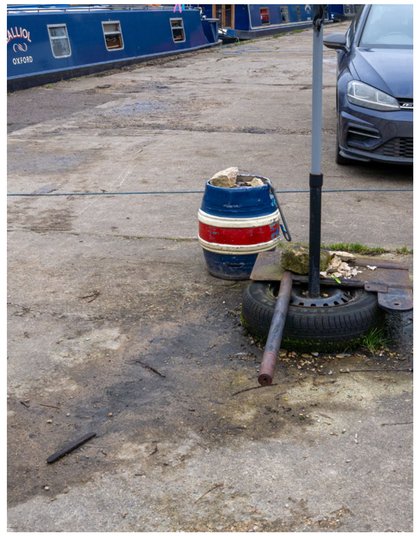
The arrival of the Oxford Canal in 1790 shaped the identity and growth of Jericho, a historic suburb of Oxford. Due to the proximity with the canal, Various industries were established, including Eagle Ironworks that started the electrical industry in town, and the Oxford University Press, defining the area's character

A key location along the canal is the Jericho Wharf, also known as the Castlemill Boatyard. Boats used to bring coal from the Midlands, and produce from rural Oxfordshire into the heart of the city. After World War II, there were several ownerships and uses, eventualy becoming a commercial boatyard.

Reference

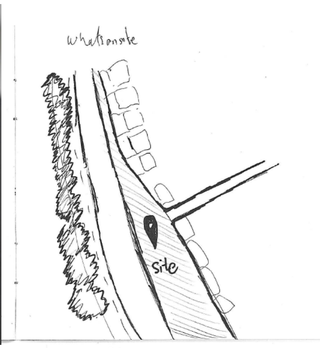
Architectuul. (2020). Teatro del Mondo: An Odyssey. [online] Available at: https://architectuul.com/digest/teatro-del-mondo-an-odyssey.
www.domusweb.it. (n.d.). Il Teatro del Mondo di Aldo Rossi e la prima Biennale di Architettura. [online] Available at: https://www.domusweb.it/it/dall-archivio/2023/05/02/il-teatro-del-mondo-di-aldo-rossi-a-venezia-.html.

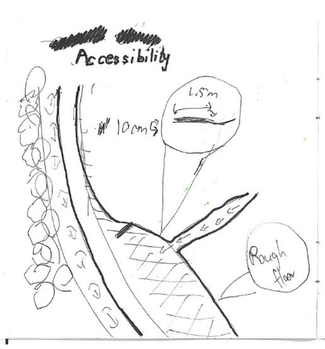
Jericho Wharf Site

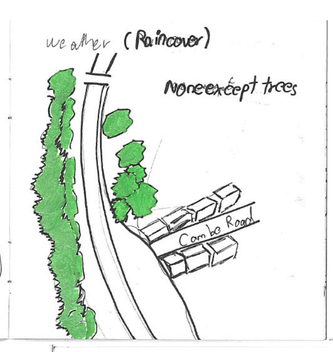


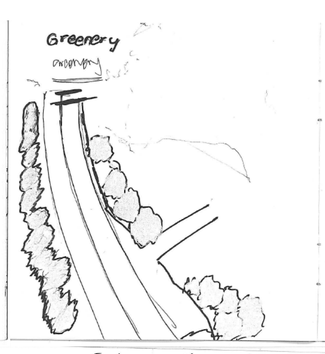
Jericho has evolved from **a working-class area**, housing those employed in the local industries, to a **diverse residential and cultural hub**. This particular site has been through **ongoing redevelopment attempts** and **community campaigns** to ensure its future aligns with the vision of the local residents and community.

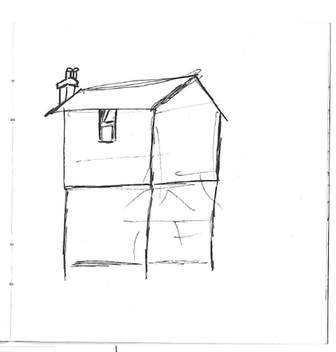
Jericho Wharf Site Sketches

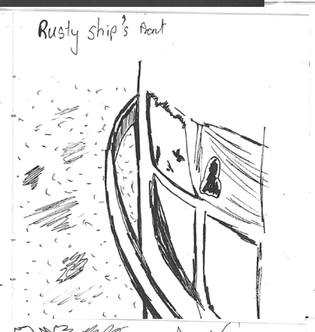


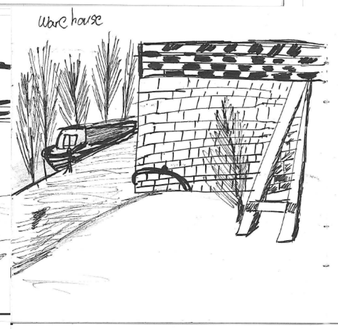


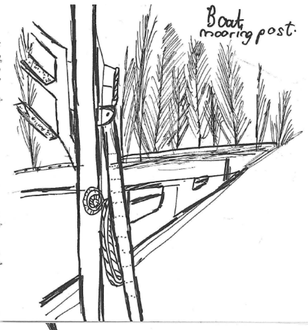


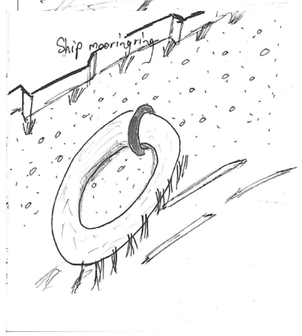


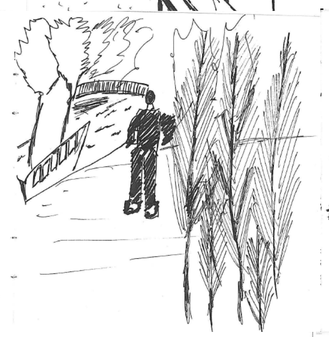


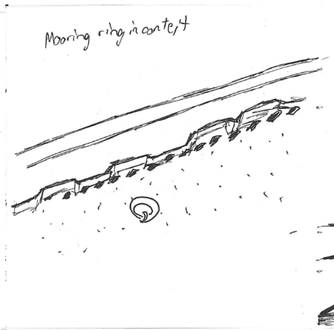


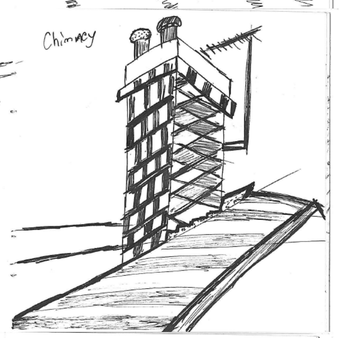


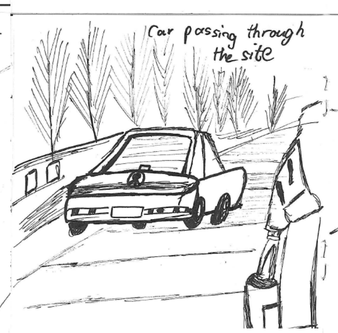


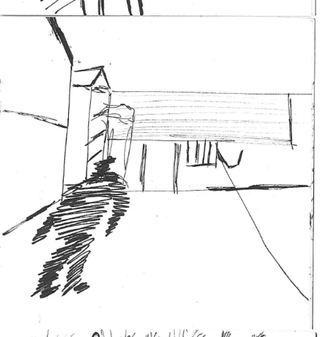


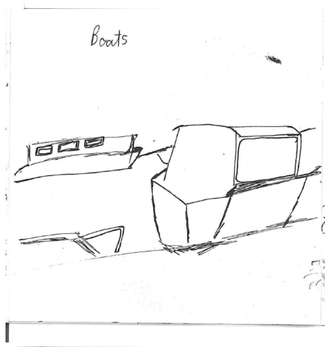


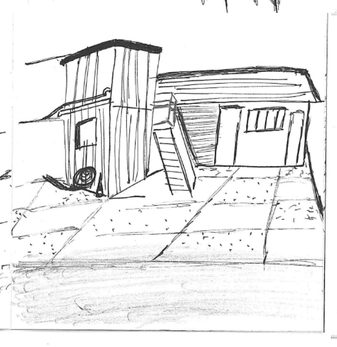


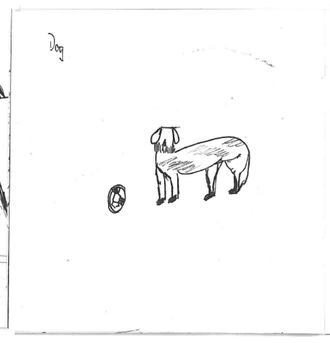


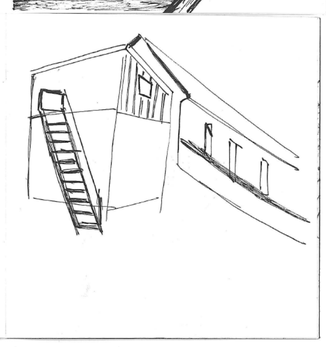


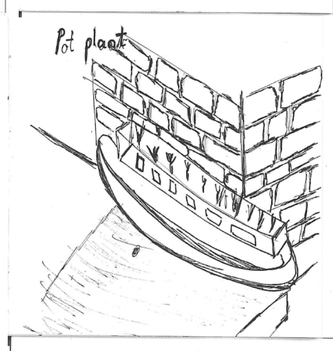


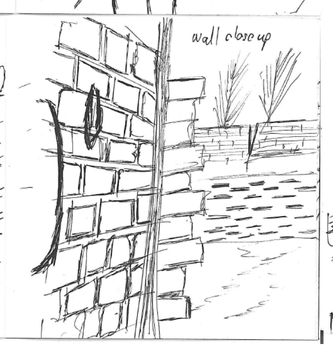


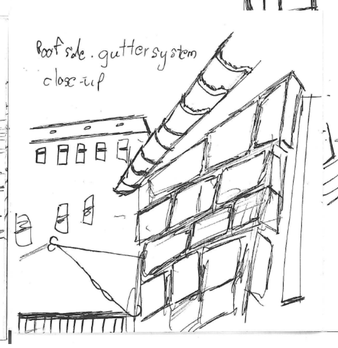


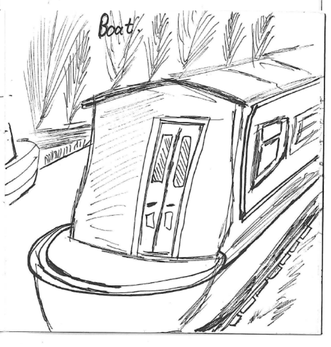


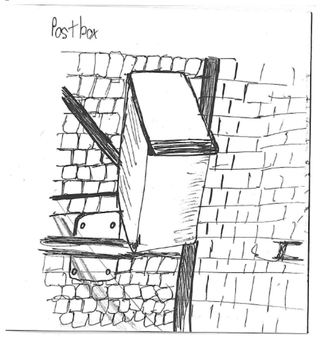


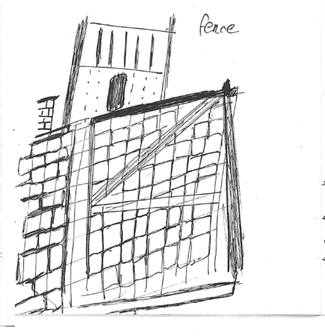


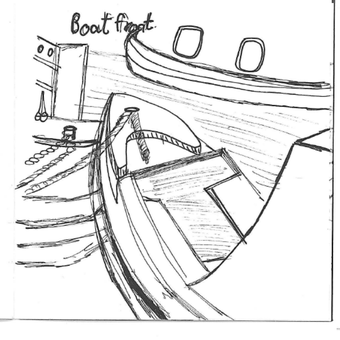


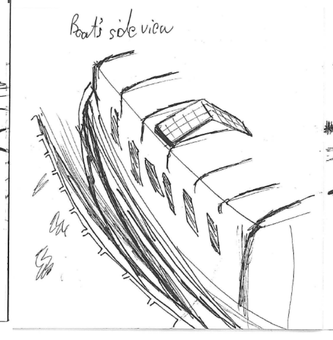


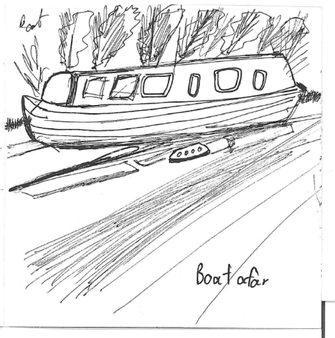


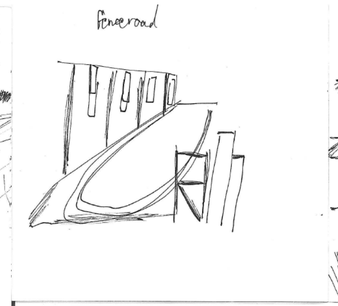




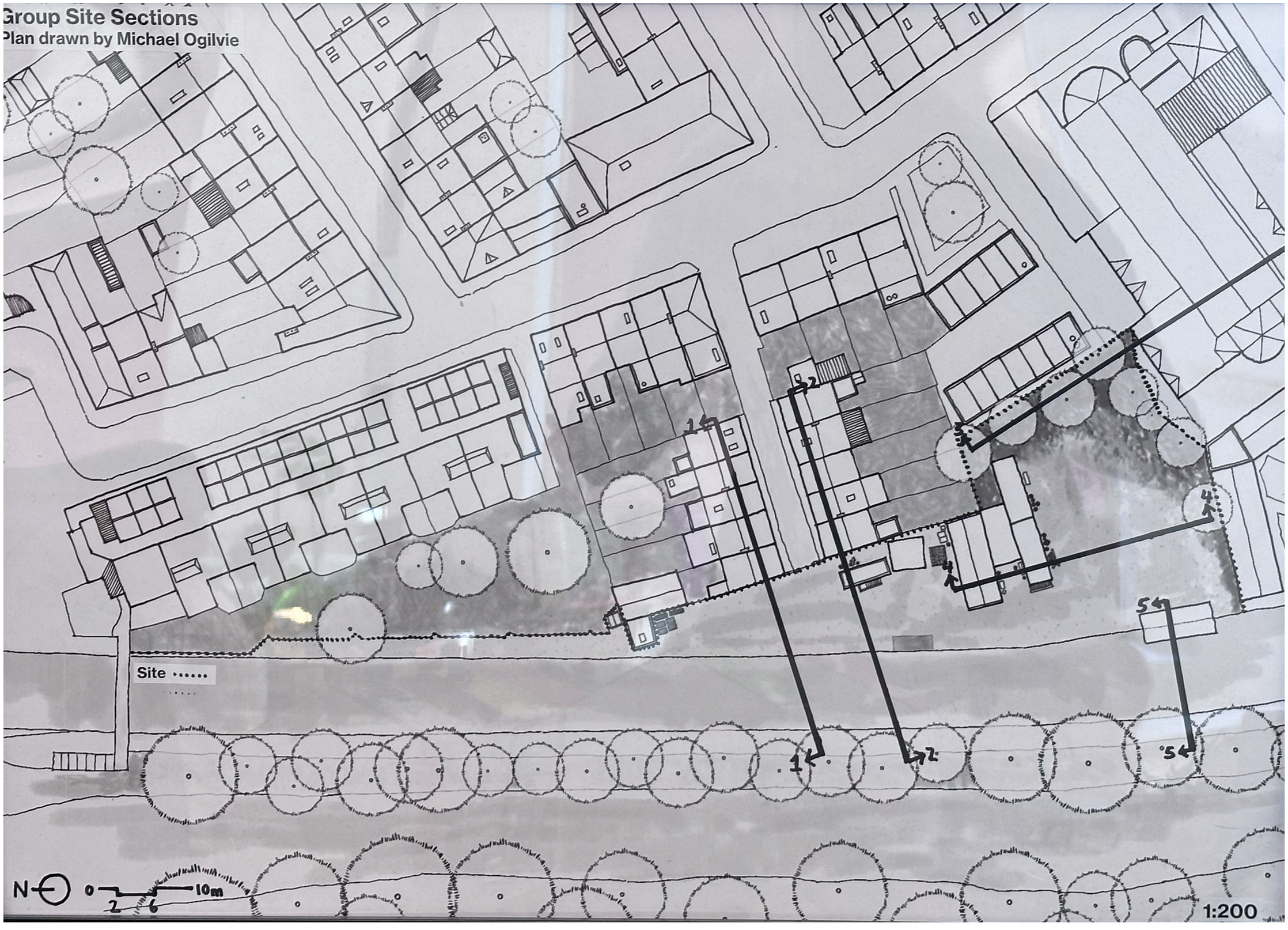




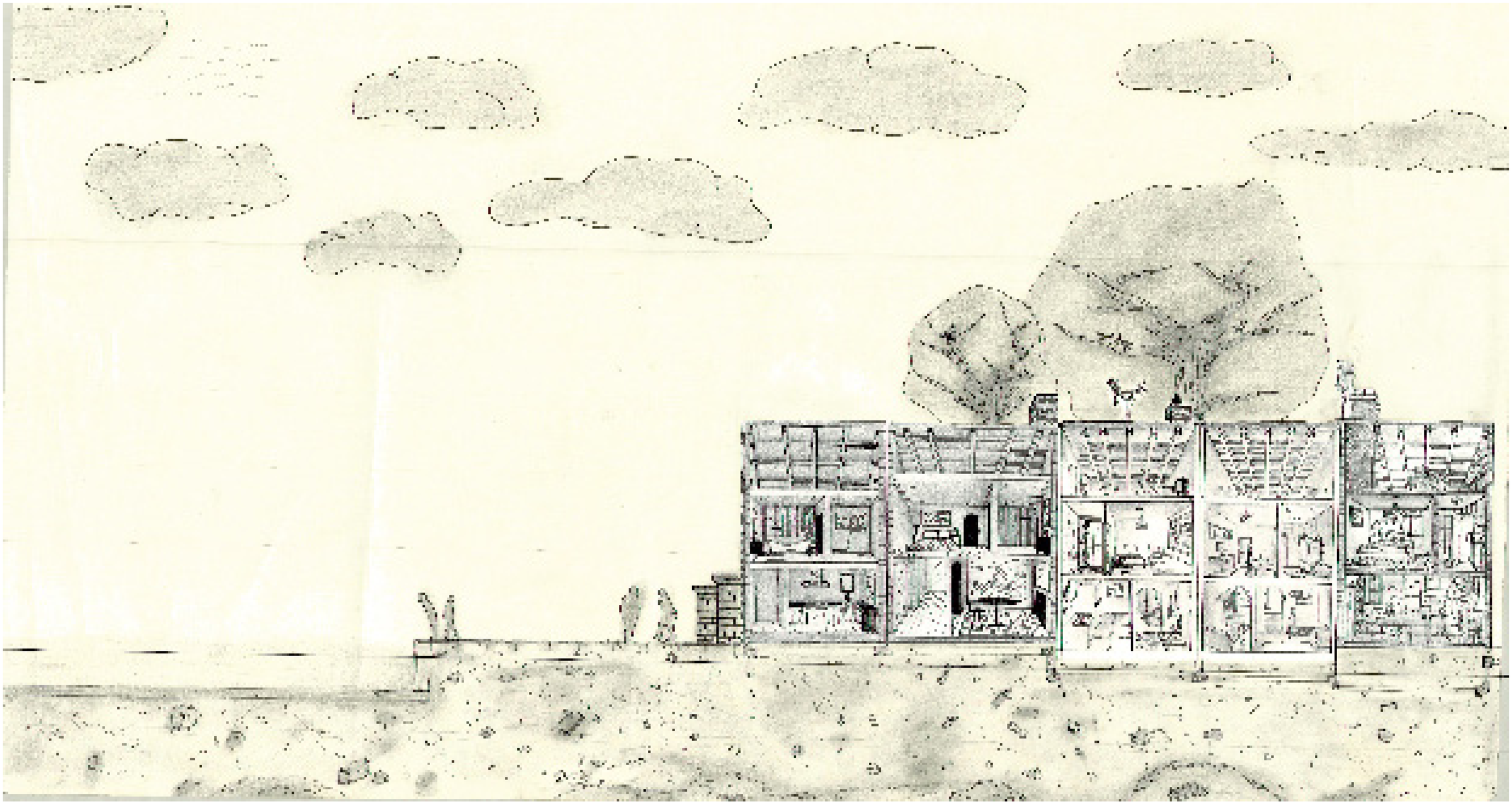




Group Site Section (Plan View)



Group Site Section (1)



Group Site Section (2)

Group Site Section (3)

Group Site Section (4)

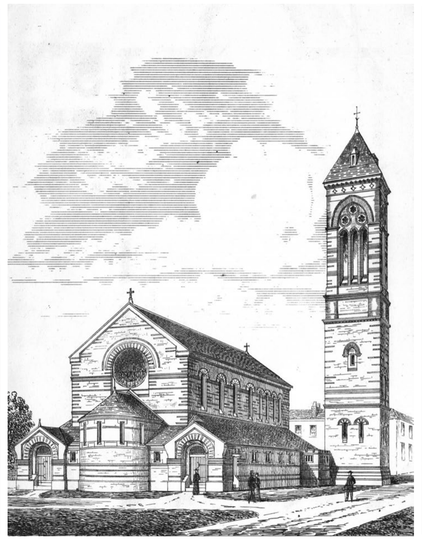
Semester Two - Site Analysis

Jericho Wharf Site Photos

Architecture amongst Jericho

St Barnabas Church

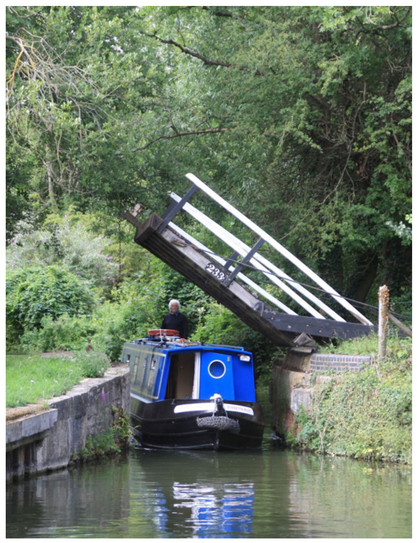





Designed by **Sir Arthur Blomfield**, the **Italianate Romanesque style** contrasts the Gothic style of church-building at the time (1869).

Oxford Canal

Semester Two - Site Analysis




Significant landmarks include St Barnabas Church and the Oxford Canal, a defining landscape feature, providing a t**heme to Jericho's atmosphere**. Being recognized as a **historical significance**, Jericho has been designated a **Conservation area.**

Any development should acknowledge the **low-rise "two-up, two-down" Victorian housing context.**

Reference

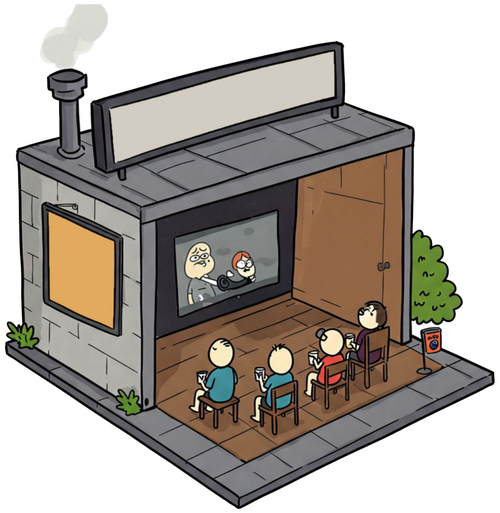
Architectuul. (2020). Teatro del Mondo: An Odyssey. [online] Available at: https://architectuul.com/digest/teatro-del-mondo-an-odyssey.
www.domusweb.it. (n.d.). Il Teatro del Mondo di Aldo Rossi e la prima Biennale di Architettura. [online] Available at: https://www.domusweb.it/it/dall-archivio/2023/05/02/il-teatro-del-mondo-di-aldo-rossi-a-venezia-.html.

Semester Two - Design Iteration

Identifying Opportunities for a Multi-Hub Studio

Although Oxford has a number of film-related organizations, a centralized hub that integrates screening, production, and workshop facilities is **absent**. While existing organizations like Film Oxford are based in East Oxford, and university-affiliated groups serve students primarily. Below are "Need of Amateur Film Enthusiasts" and "Potential Studio Offering"

Space to screen films

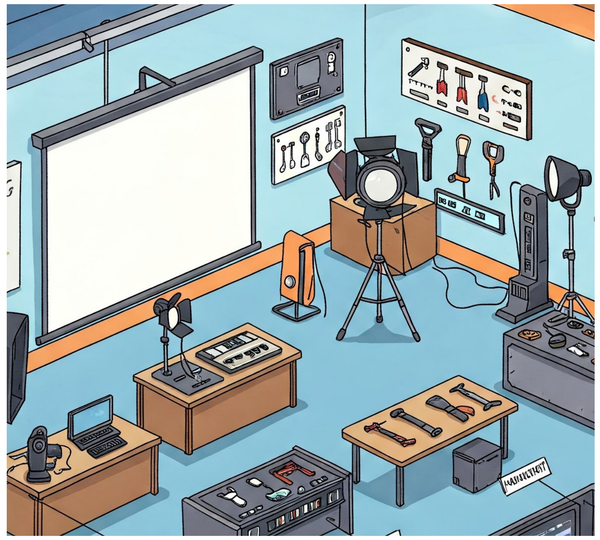


Dedicated Screening Room with feedback opportunities.

Community and social integration

Social events, partnerships with local entities, "Observe" and "be-observed" structure

Opportunities to learn filmmaking



Workshops, seminars, classes, equipment training in the Workshop place

Networking and collaboration

Regular meetings, co-working areas, open plans.

Affortable access to equipment

Equipment storage, rental programs.

Space to work

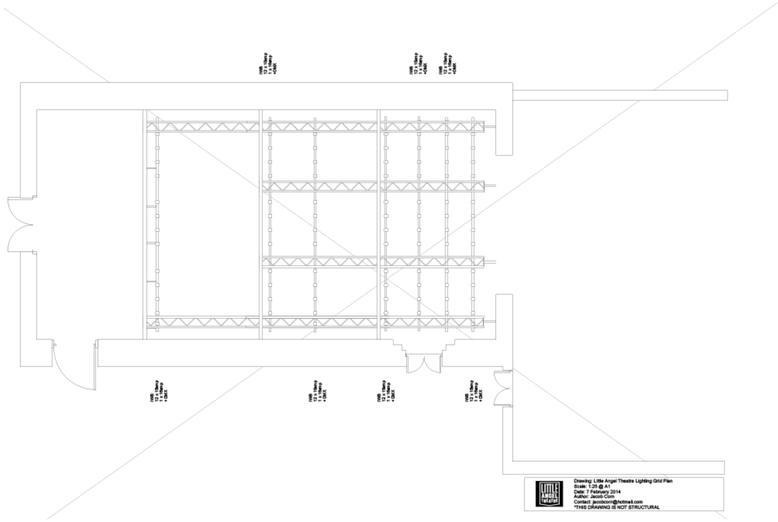
Creative studio with flexible setup, green screen, editing workstations

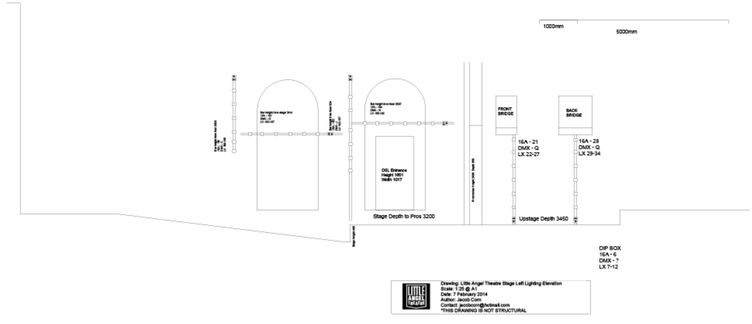
(Images are AI Generated for illustrative purposes)

Reference

Architectuul. (2020). Teatro del Mondo: An Odyssey. [online] Available at: https://architectuul.com/digest/teatro-del-mondo-an-odyssey.
www.domusweb.it. (n.d.). Il Teatro del Mondo di Aldo Rossi e la prima Biennale di Architettura. [online] Available at: https://www.domusweb.it/it/dall-archivio/2023/05/02/il-teatro-del-mondo-di-aldo-rossi-a-venezia-.html.

Design Precedent - Little Angel Theatre





Location: London, UK
Architect John and Lyndie Wright
Year: 1961

Description

Intergenerational building, focusing on children but appealing to audience of all ages.

Workshops and educational programs to engage audiences and educate the next generation of puppeteers.

Reference

Architectuul. (2020). Teatro del Mondo: An Odyssey. [online] Available at: https://architectuul.com/digest/teatro-del-mondo-an-odyssey.
www.domusweb.it. (n.d.). Il Teatro del Mondo di Aldo Rossi e la prima Biennale di Architettura. [online] Available at: https://www.domusweb.it/it/dall-archivio/2023/05/02/il-teatro-del-mondo-di-aldo-rossi-a-venezia-.html.

Cinema Precedent - Cine Real, London

Location:	Hackney, London. (Currently at the Castle Cinema, London)
Founders	Liam Saint-Pierre (Director, Curator). Ümit Mesut (Projectionist, Ümit & Son).
Year:	2011
Technology	16 mm film prints, film projectors and Super 8mm film prints.

Description

Unique Film Club dedicated to screening and preserving films exclusively on **16mm film.**

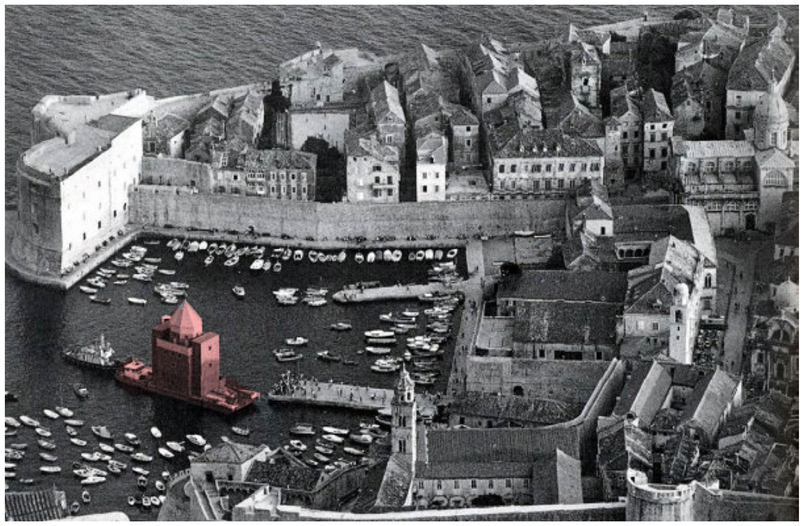
Intending towards a **communal viewing experience,** followed by **introductions, live projection demonstrations,** and interactive elements like **on-the-spot film repairs.**

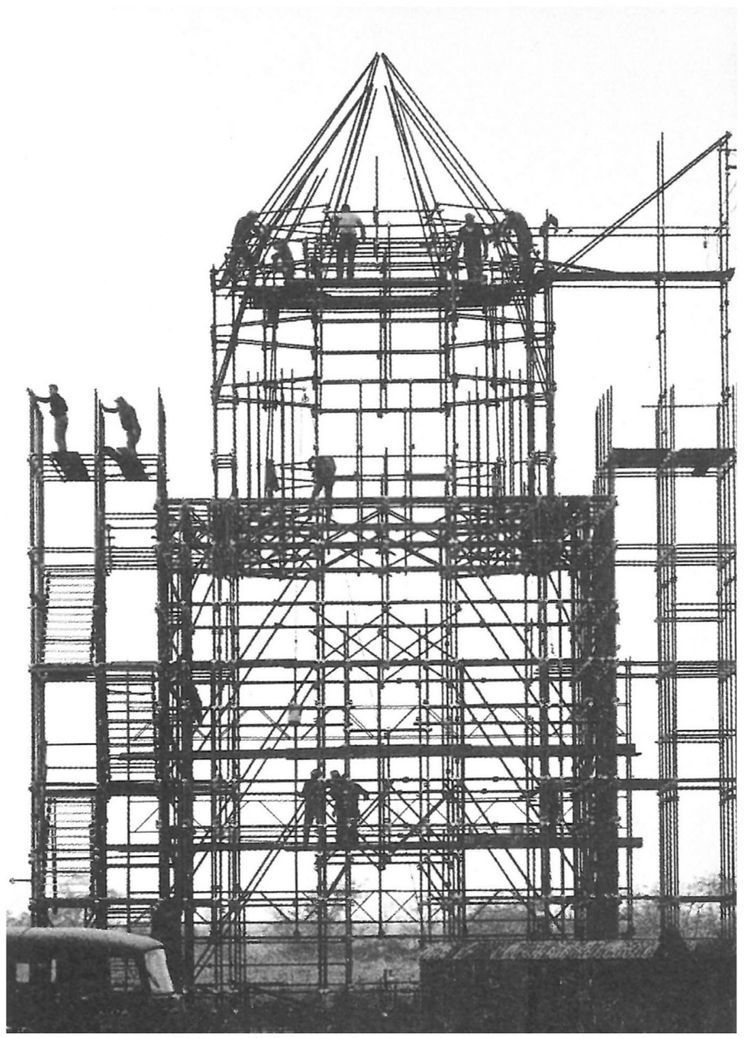
Moved from **pop up locations,** to a **permanent residency in a dedicated cinema.**

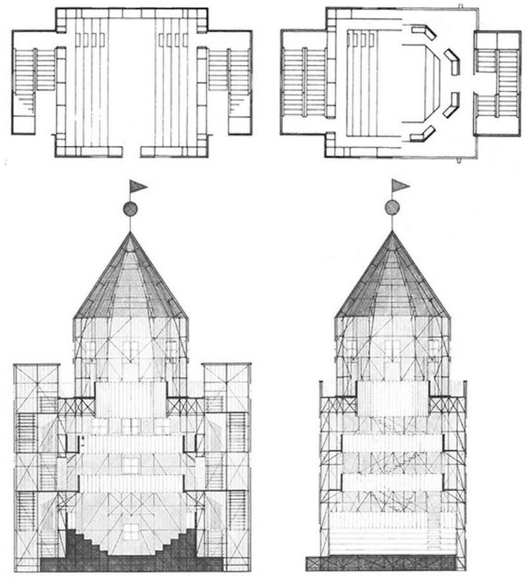
Reference

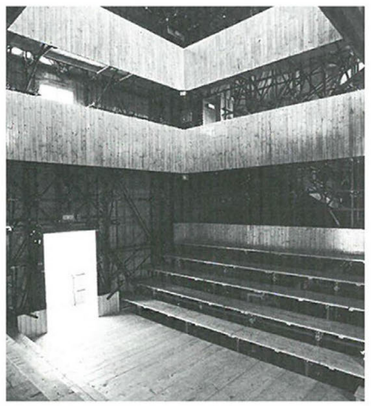
Cine Real (2025). About. [online] CINÉ REAL. Available at: https://www.cine-real.com/pages/about [Accessed 13 Mar. 2025].

Case Study - Teatro del Mondo by Aldo Rossi









Location:	First appeared in Venice, Italy
Architect	Aldo Rossi
Year:	1979-1980
Dimensions:	9.5m x 9.5m base, 25m total height, supporting an octagon 6m high.
Materials:	Tubular steel structure and wood panels.

Description

A **floating theatre** towed across to Venice by a tug boat, having views of the Giudecca in San Marco's.

It represents characteristics of **Venetian Architecture in the 18th century**, floating theatres and carnival structures, with a concept of **building-cum-barque**, in this case, a "**Building combined with a boat**"

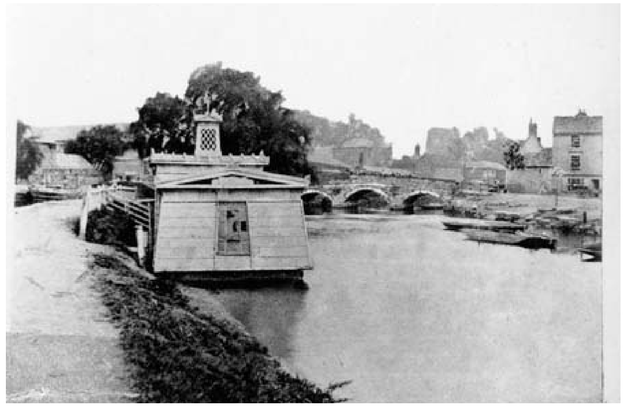
Reference

Architectuul. (2020). Teatro del Mondo: An Odyssey. [online] Available at: https://architectuul.com/digest/teatro-del-mondo-an-odyssey.
www.domusweb.it. (n.d.). Il Teatro del Mondo di Aldo Rossi e la prima Biennale di Architettura. [online] Available at: https://www.domusweb.it/it/dall-archivio/2023/05/02/il-teatro-del-mondo-di-aldo-rossi-a-venezia-.html.

Semester Two - Case Study

How is the context between Jericho and Venice similar?

Jericho




Venice




Jericho as a historic industrial area alongside Oxford Canal aligns to Venice's maritime history. Jericho's canal plays a crucial role in the industrial development of the area, much like the waterways of Venice to shaping its identity.

The continuous redevelopment efforts alongside the Jericho canal suggests a strong community willing to accept change only through architectural intervention respecting both the past and the present.

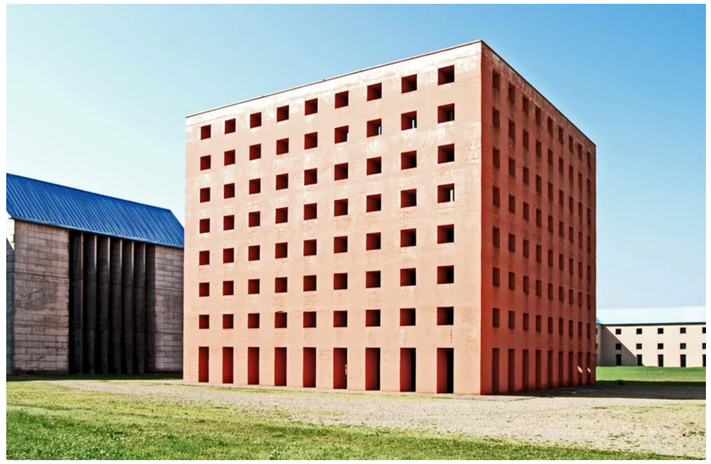
Introducing Aldo Rossi's Concept - "To Observe and Be Observed"

Fagnano Olona Elementary School, 1972-6

'Youth'

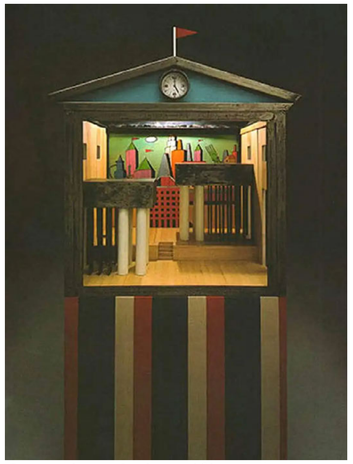
Teatro del Mondo, 1979

'Life'



San Cataldo Cemetery, 1971

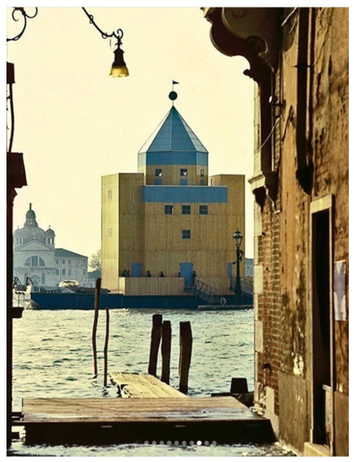
'Death'

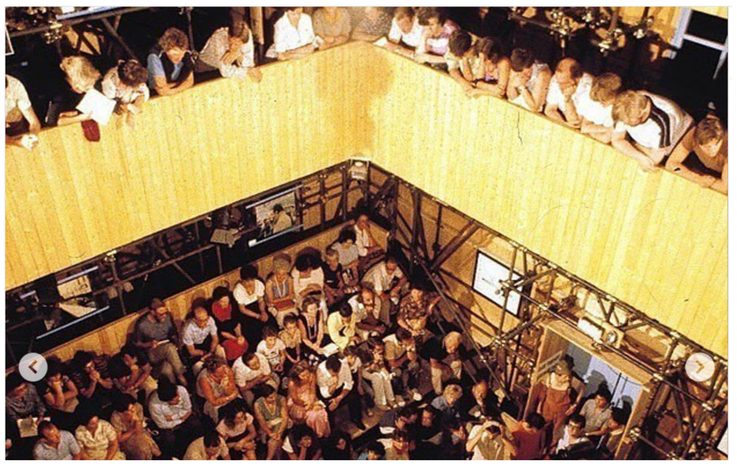


Teatrino Scientifico, the first theater by Rossi, 1978

Carnival in Venice, 1750

The Carnival, late 19th cenury





Aldo Rossi's design philosophy resides on making a "traveling form", reflecting the history of floating Venetian architecture, attempting to reconcile memories of the past.

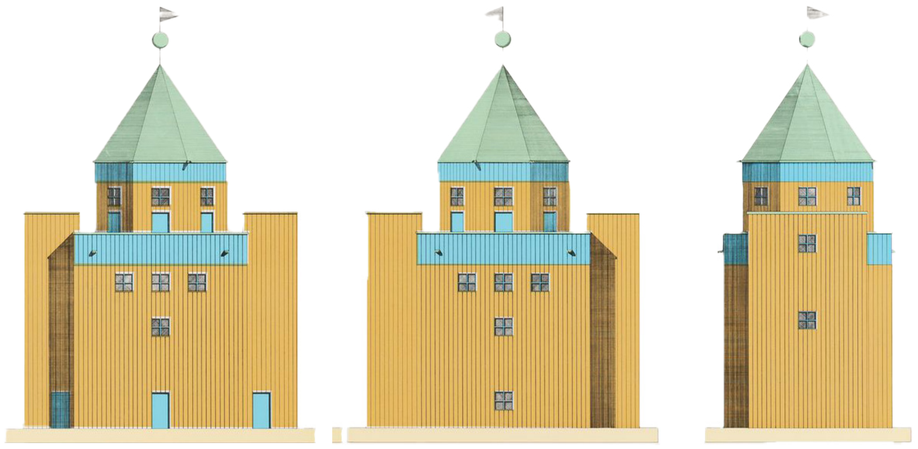
His theatre was not only to observe, but also to be observed.

Spectators on the upper balcony of the theatre visualise the rise and fall of the theatre on the water, whilst simultaneously becoming part of the theatre themselves.

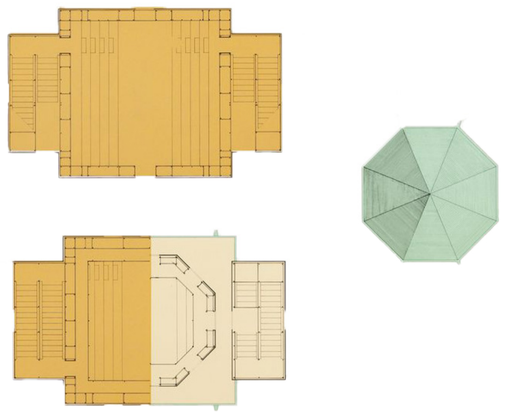
Reference

Tafuri, M. (2023). Aldo Rossi's Teatro del Mondo and the first Architecture Biennale. [online] www.domusweb.it. Available at: https://www.domusweb.it/en/from-the-archive/2023/05/02/aldo-rossis-teatro-del-mondo-in-venice.html.
The collector (2021). Who Was Aldo Rossi, The Architect of Teatro Del Mondo? [online] TheCollector. Available at: https://www.thecollector.com/aldo-rossi-architect-tendeza-teatro-del-mondo/.

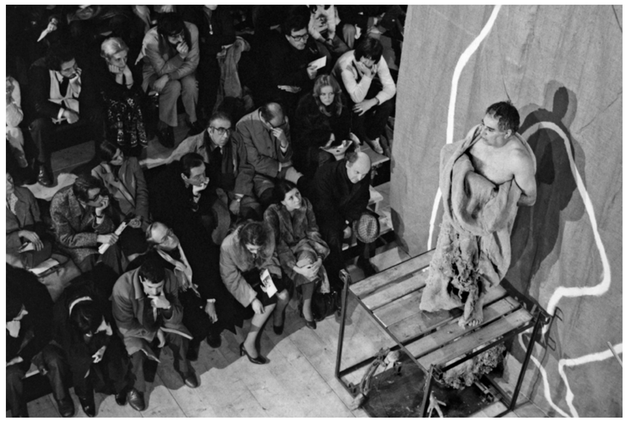
Deconstructing the Teatro del Mondo - Ephemeral and Archetypal Architecture

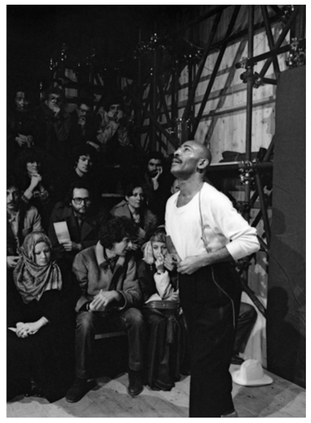


The design is simple, but fascinating geometric composition, exhibiting a **cubic base 9.5m x 9.5m x 11m tall**, topped by an **octagonal prism 6m high**.



It exhibits **symmetry along a single axis, and** a **cubical base** and octagonal upper section, possibly referencing **Palladio's Villa Capra.**





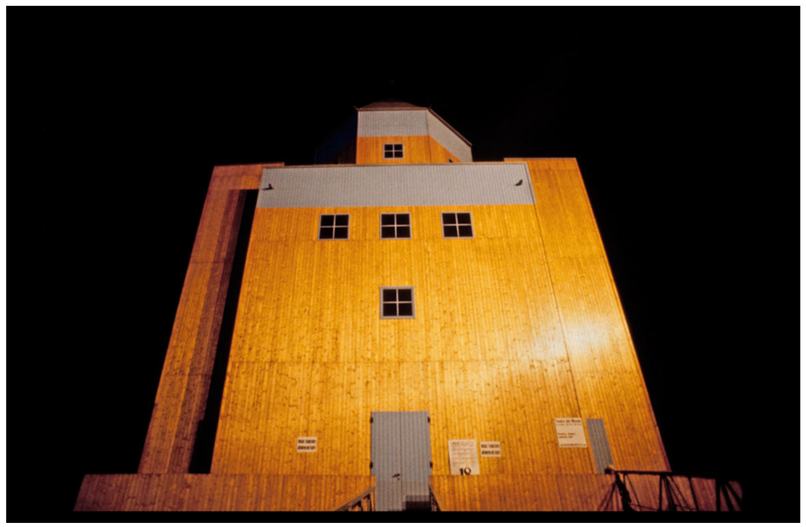
"Le Roman de Fauvel" by the **Clemencic Consort** at the Teatro del Mondo, part of the Carnevale del Teatro (Theater Carnival)

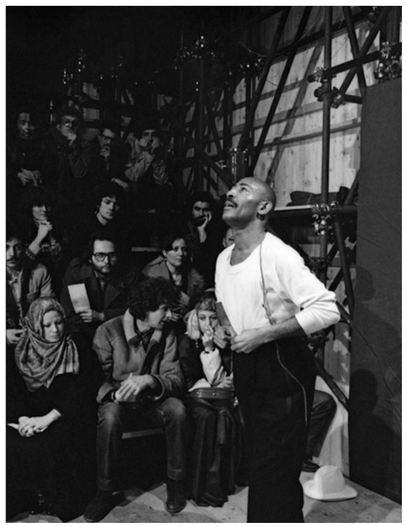
The theatre featured a **central empty space as a stage,** surrounded by **spectators** on **staircases and balconies around**, fostering '**observe**' and '**be observed**'

Reference

Molteni & Motta (2025). Aldo Rossi Teatro del Mondo «Molteni & Motta. [online] Moltenimotta.it. Available at: https://www.moltenimotta.it/teatro-del-mondo/ [Accessed 16 Mar. 2025].

Connecting Rossi to a film studio in Jericho, Oxford






Although it was referenced to the 16th century Theatrum Mundi, it stood in contrast to the Venetian landscape. The 'light house' drew attention as a space purely for seeing. It voyaged across the Adriatic Sea to the Croatian city of Dubrovnik, before being dissambled in 1981.

How do we make a building with alike conceptual ideas? Rossi's engagement with typology, memory and urban context was displayed in the use of primary colors and simple geometric forms, free from excessive ornamentation.

Reference

Tafuri, M. (2023). Aldo Rossi's Teatro del Mondo and the first Architecture Biennale. [online] www.domusweb.it. Available at: https://www.domusweb.it/en/from-the-archive/2023/05/02/aldo-rossis-teatro-del-mondo-in-venice.html.
The collector (2021). Who Was Aldo Rossi, The Architect of Teatro Del Mondo? [online] TheCollector. Available at: https://www.thecollector.com/aldo-rossi-architect-tendeza-teatro-del-mondo/.

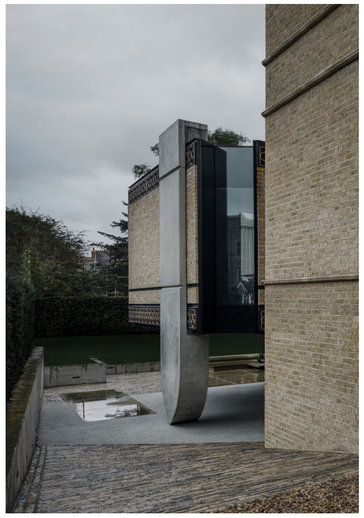
Semester Two - Case Study

Blending Old and New Architecture - Quatrefoil House, Oxford










Location: North Oxford Victorian Suburb Conservation Area, Oxford

Architects Hyde + Hyde Architects

Year: **2021**, Built upon an original 1870s structure.

Materials **Original Structure**: Brick and Gothic Architecture Details
Extension: Steel, concrete, glazed floor-to-ceiling windows, Bronze quatrefoil tectonic tiles.

Description

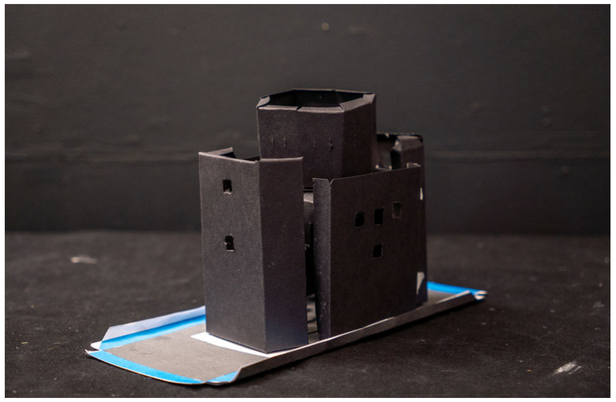
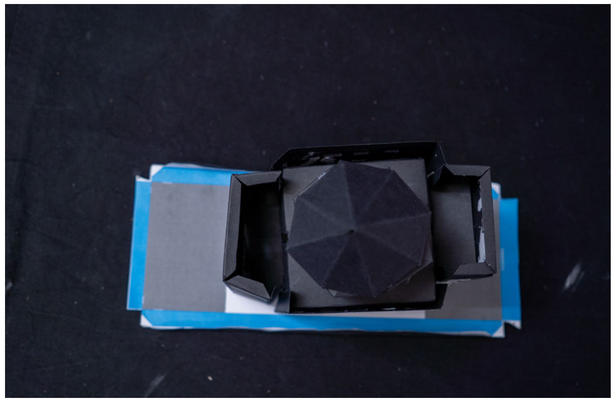
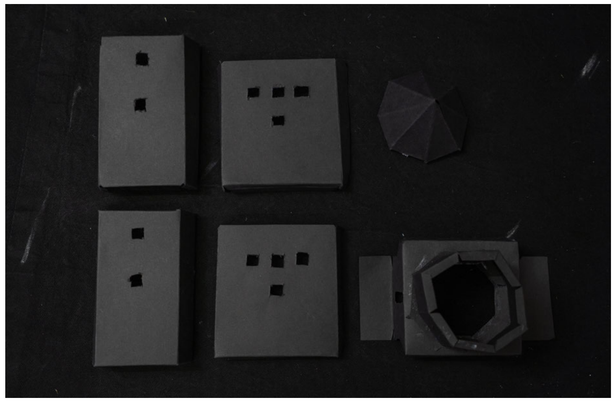
Located in a **conservation area**, the architects had to find a solution that satisfies both the **semi-detached Gothic Revival Structure** and modern day living requirements.

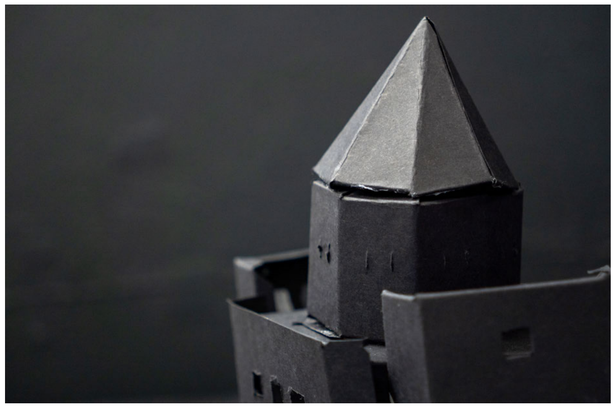
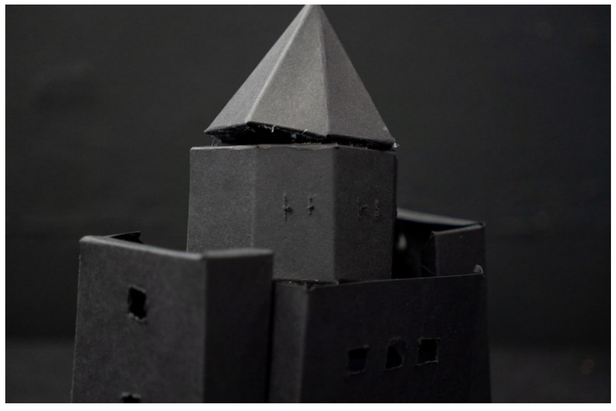
Reference

Astbury, J. (2023). Quatrefoil House extension by Hyde + Hyde is a 'celebration of ornament'. [online] Dezeen. Available at: https://www.dezeen.com/2023/01/19/quatrefoil-house-extension-refurbishment-hyde-and-hyde-oxford-uk/ [Accessed 15 Mar. 2025].
House, Q. (2024). Hyde + Hyde Architects. [online] Hyde + Hyde Architects. Available at: https://www.hydearchitects.com/quatrefoil-house [Accessed 15 Mar. 2025].

Semester Two - Case Study

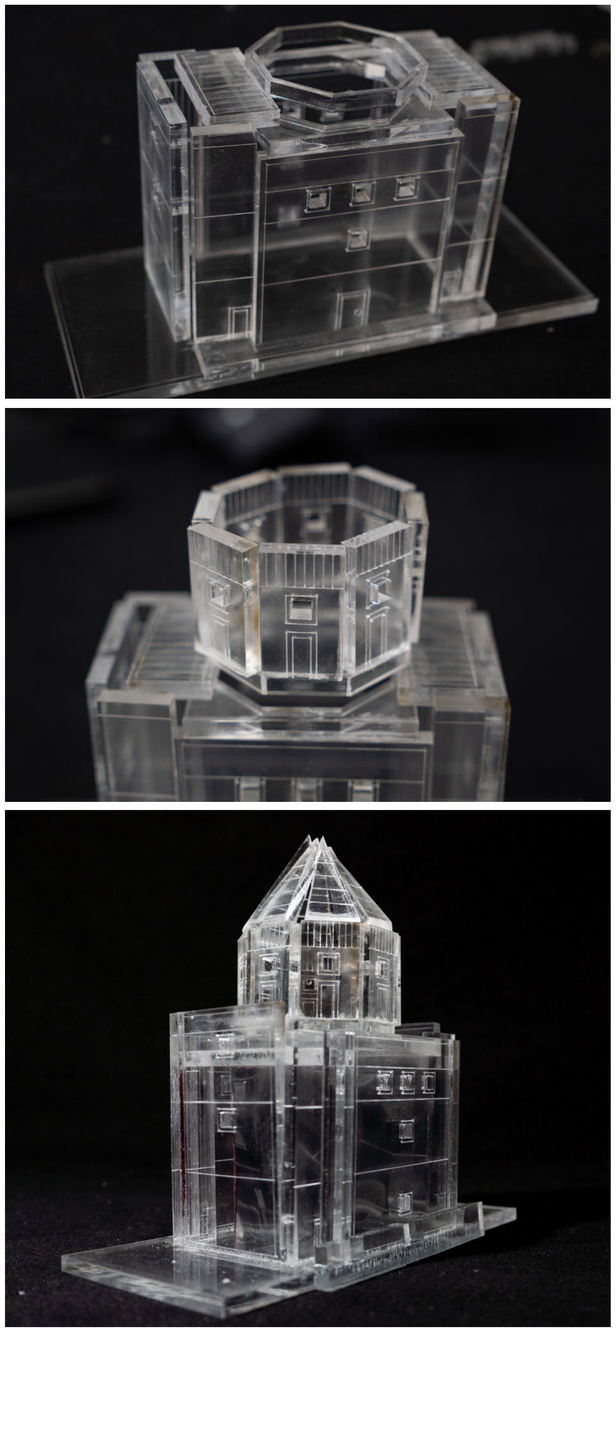
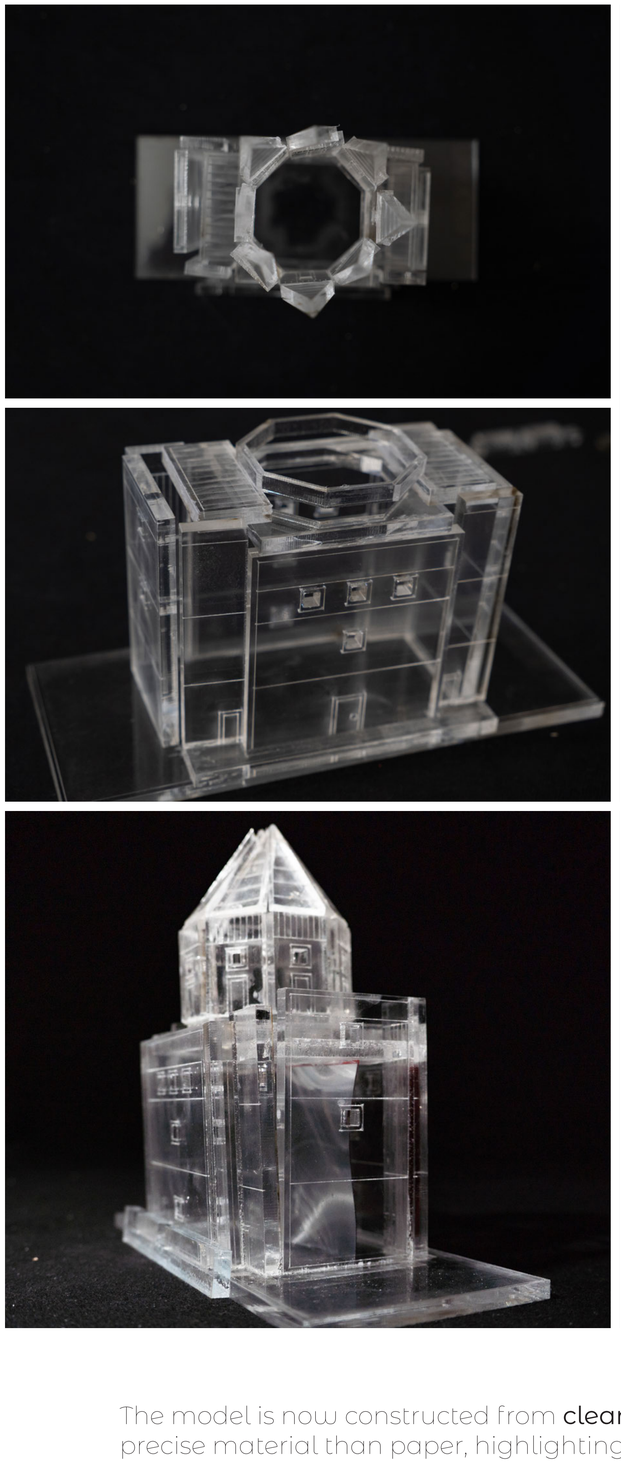
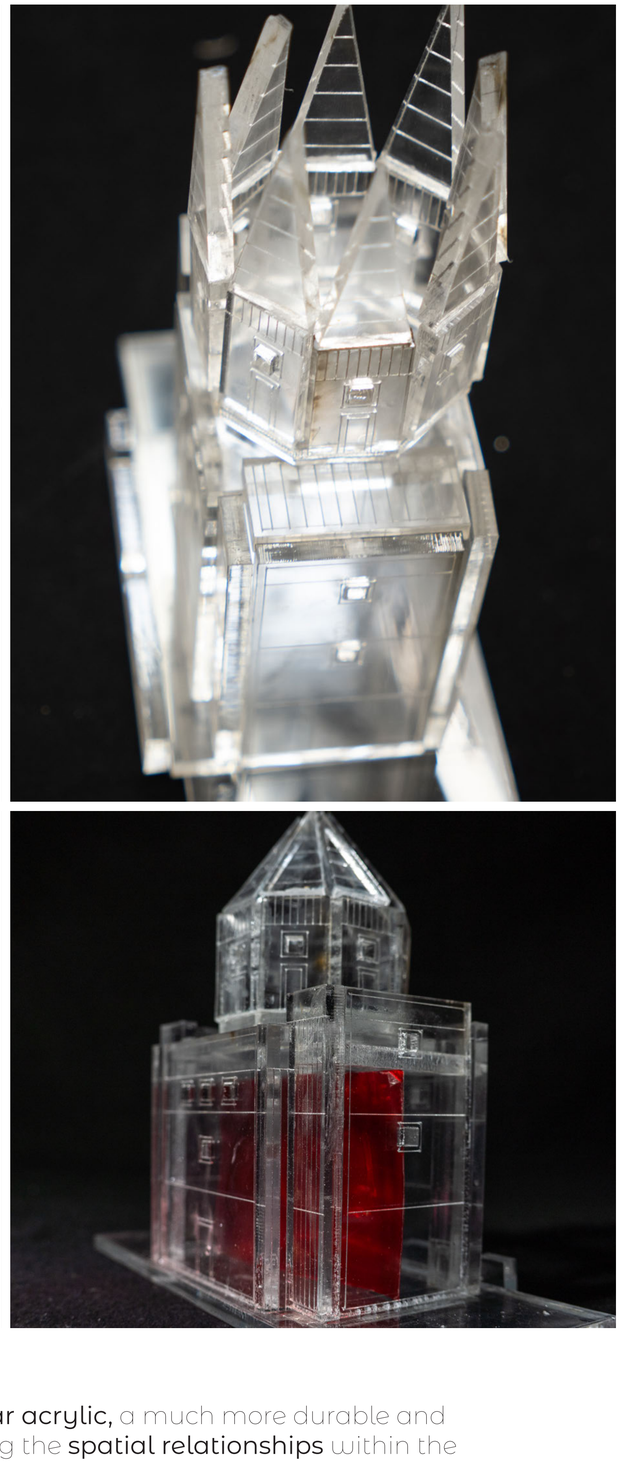
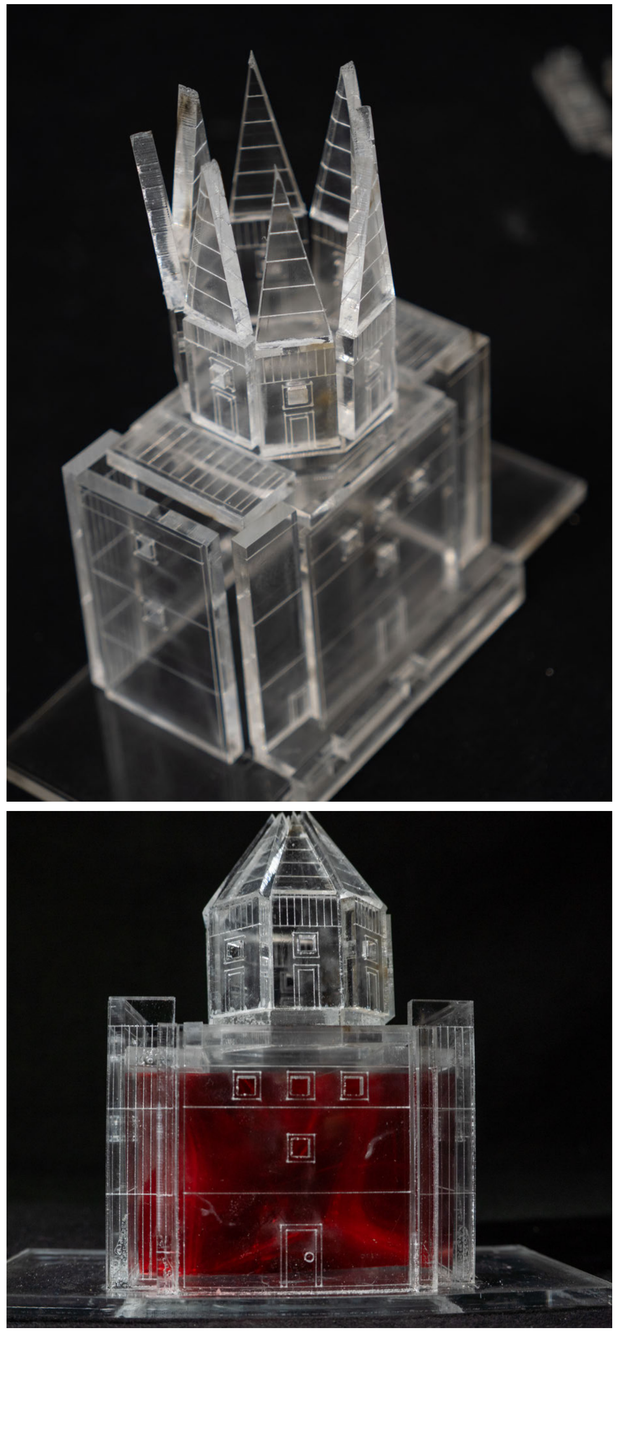
Paper Model of Teatro Del Mondo

A study in form and construction, focusing on the core architectural elements of the Teatro del Mondo in a simplified, paper medium.

Acrylic Model of Teatro Del Mondo

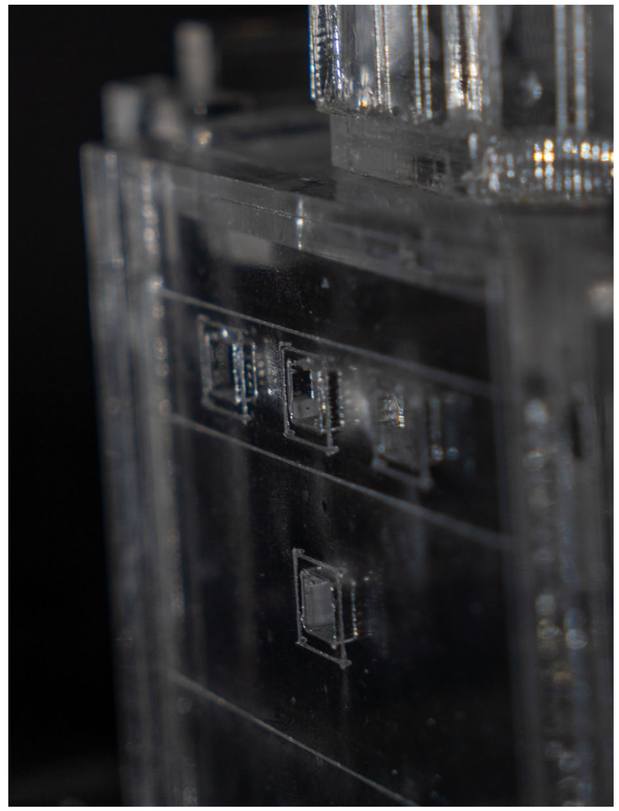
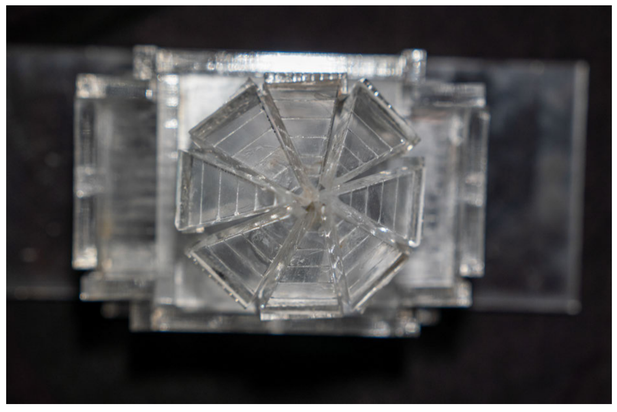
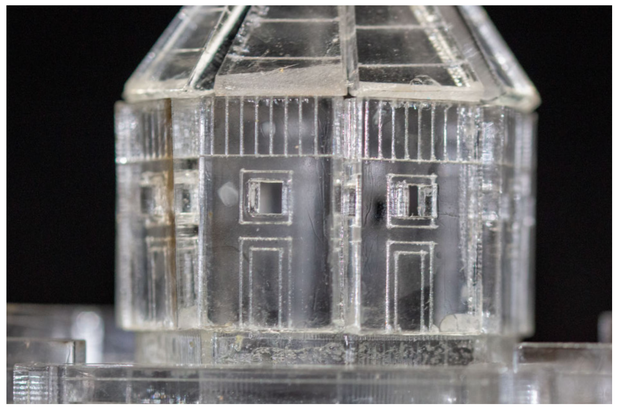
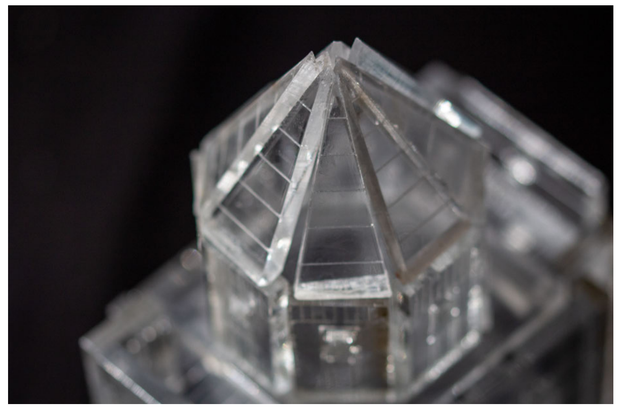
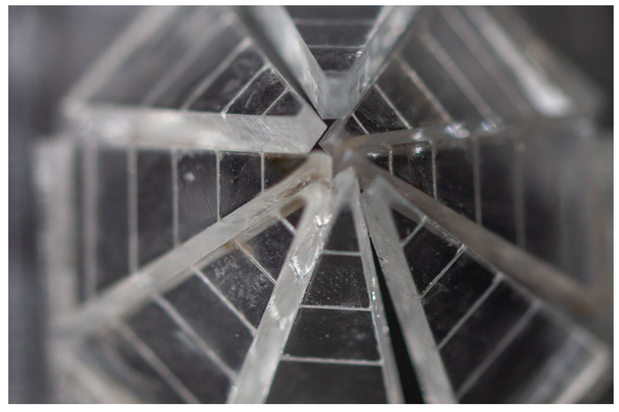





The model is now constructed from **clear acrylic,** a much more durable and precise material than paper, highlighting the **spatial relationships** within the Teatro del Mondo.

Semester Two - Case Study

Assembled Model of Teatro Del Mondo



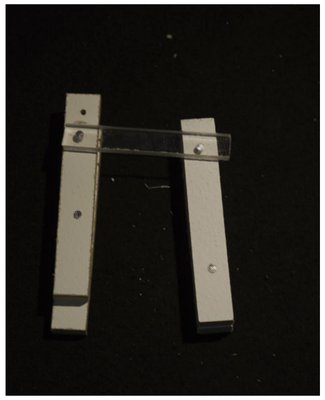







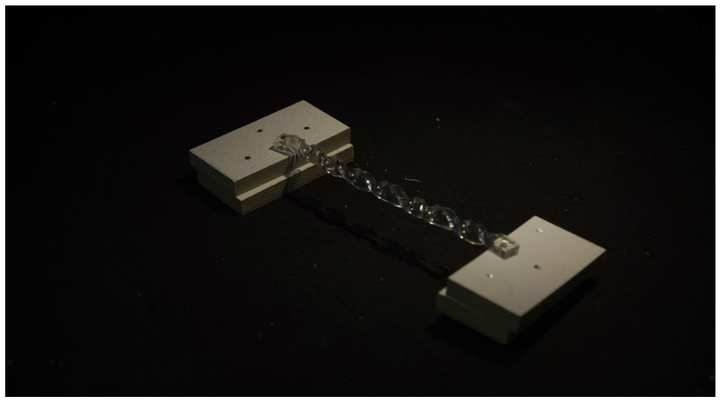
A study focusing on the **transparency** of the Teatro del Mondo.

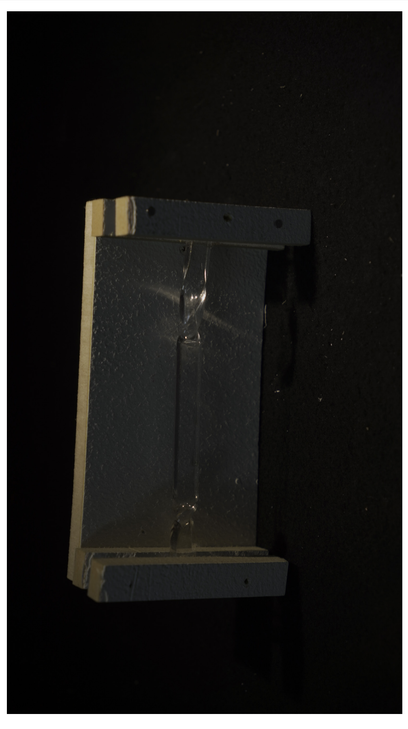
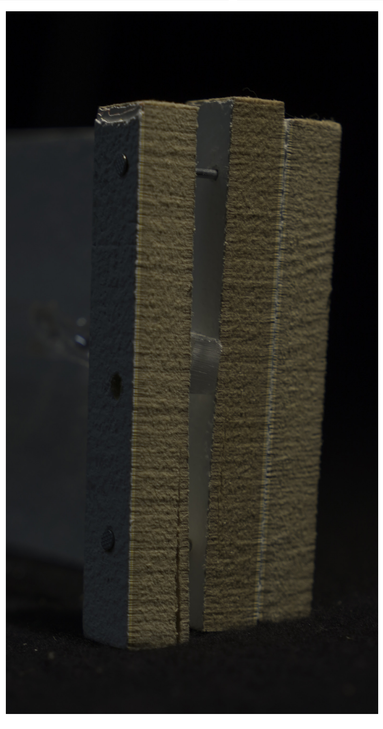
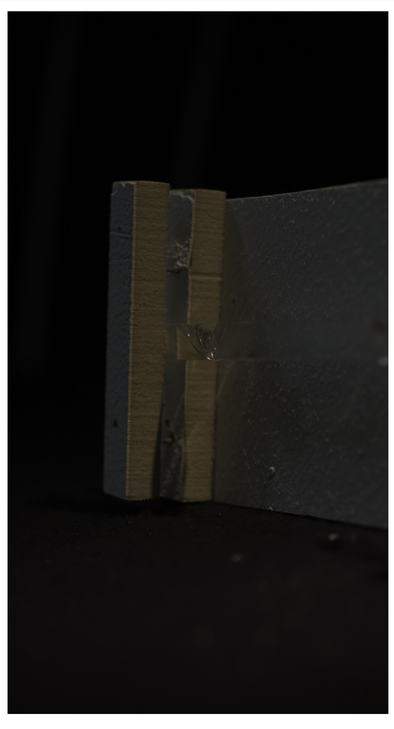
Semester Two - Project 3 A

Model Making





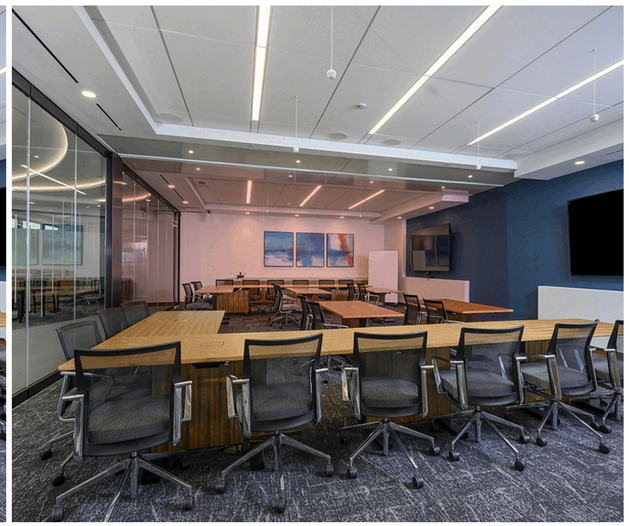
Semester Two - Spatial Design

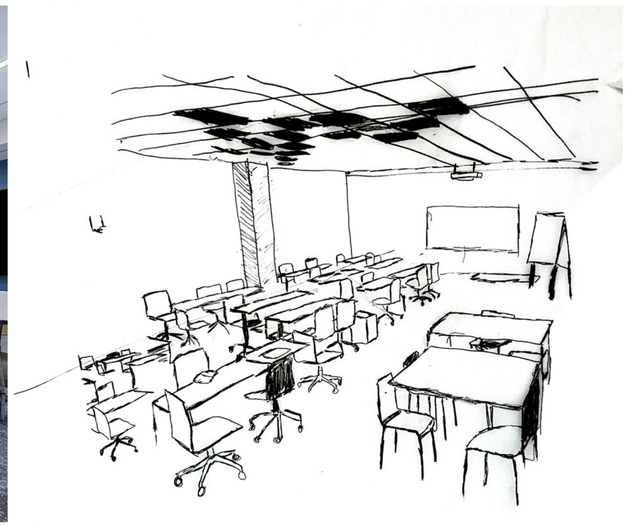
The Adaptable Workshop Space - For Learning and Educational Session

Movable Furniture

Modular Office by Brunner

Movable Partition for Temporary Defined Zones.





Ideation Layout

Required Spaces

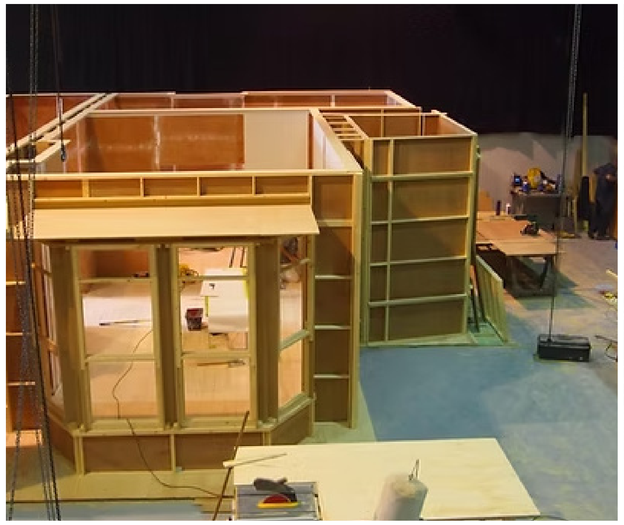
Flexible Seating Area - Tables, chairs, work surfaces in rows, clusters or open space.
Writable Surface Area: Whiteboards, interactive display for collaborative work
Audio-Visual Equipment Area: Projectors, screens, speakers, instructional technology.
(Typical learning spaces are designed with 2 - 2.5m² per user.)

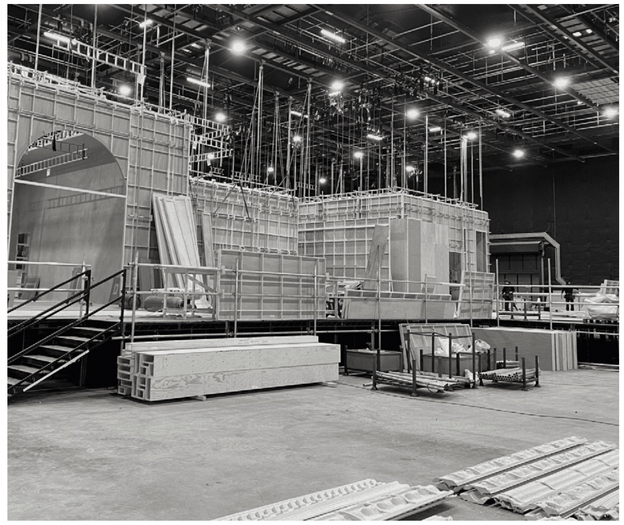
Reference

Arch Daily (2023). Stack, Hook In, Push: A New Modular System for Dynamic Offices. [online] ArchDaily. Available at: https://www.archdaily.com/995695/stack-hook-in-push-a-new-modular-system-for-dynamic-offices.
Arch Daily (2018). Moveable Walls : Transparency and Accessibility in 6 Works of Architecture. [online] ArchDaily. Available at: https://www.archdaily.com/908104/moveable-walls-transparency-and-accessibility-in-6-works-of-architecture.

Semester Two - Spatial Design

The Adaptable Workshop Space - For Production Design





Open Area

Constructing Large Sets

Movie prop making and storage

Set Construction

Spaces

Large Open Construction Area: Assembling large scale sets. (Est. 5m x 6m)

Equipments: Power Tools, Workbenches, machines, cranes.

Storage Solutions: Cabinets for props. tools, supplies, and materials such as fabric, paint, and wood. (Est. 4mx4m)

(Approximately 4 feet of clearance between workbenches and machines)

Things to consider

Access for Material Movement: How each materials will be transported in and out.

Lighting: Large windows for daylight, artificial lighting, blinds or curtains for blackout capabilities.

Ventilation: For removing dust and fumes

Acoustics: Sound absorption solutions for noise control.

Reference

Arch Daily (2023). Stack, Hook In, Push: A New Modular System for Dynamic Offices. [online] ArchDaily. Available at: https://www.archdaily.com/995695/stack-hook-in-push-a-new-modular-system-for-dynamic-offices.

Arch Daily (2018). Moveable Walls : Transparency and Accessibility in 6 Works of Architecture. [online] ArchDaily. Available at: https://www.archdaily.com/908104/moveable-walls-transparency-and-accessibility-in-6-works-of-architecture.

Semester Two - Spatial Design

The Flexible Studio Space

Filming area

Collaborative Area

Studio Area

Example layout

Required Spaces

Main Flexible Studio Floor Area: Open space for rehearsals, meetings, and filming. (Est. 10-15 pp)

Collaborative area - Equipped with computers, tables, whiteboards for meetings and discussions. (Est. 3m x 4m)

Rehearsal and Filming Area: Large unobstructed floor space for filming, practising, and setting equipments up. (Est. 5m x 5m)

Storage: For furnitures, backdrops, modular staging, and equipments not in use

Lighting: Controlled lighting environment for meetings, rehearsals, filming.

Acoustics: Soundproofing.

Reference

DGF (2025). Writing Rooms – Dramatists Guild Foundation. [online] Dgf.org. Available at: https://dgf.org/rehearsal-spaces/ [Accessed 19 Mar. 2025].

Semester Two - Spatial Design

The Comfortable Screening Room

Screening Area

Seating

Screening Area

Example Layout

Spaces

Screening room: Multi-purpose use, such as talk-shows and press conferences.
Screening Area: Blackout curtains, drop-down screens, acoustic panels
Seating: Modular seats in different layouts such as single rows, multiple rows, tiered seatings,. (Est. 20-30 pp)

Things to consider

Lighting: Blackout capabilities using blinds and curtains, dimmable lights, and accent lights.
Acoustics: Rectangular shaped rooms for better reverb, and soundproofing panels on walls and ceilings.

Reference

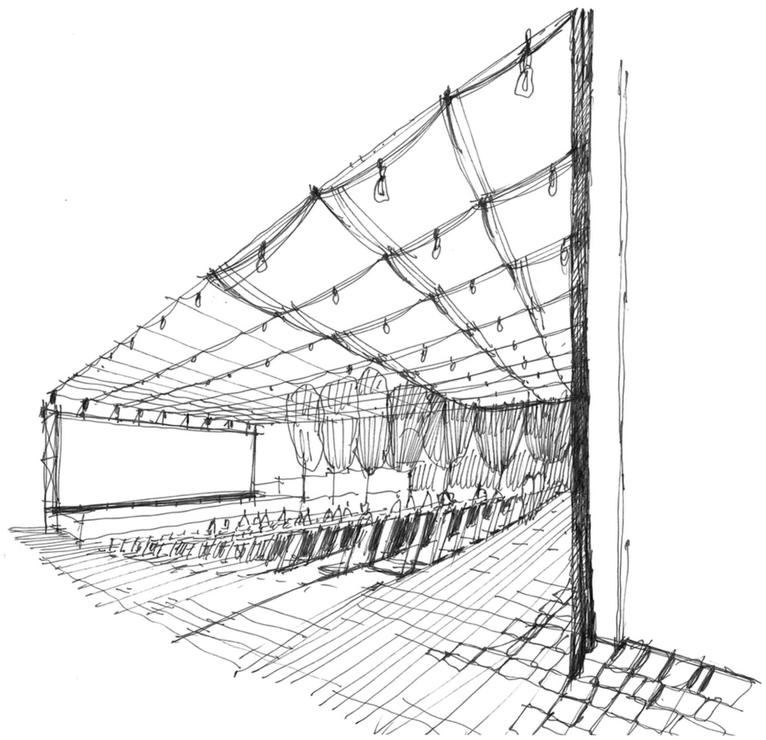
T, B. (2008). How to Plan Your Home Theater Layout: Room Size and Seating Considerations | Calculating Home Theater Dimensions. [online] TheaterSeatStore Blog. Available at: https://www.theaterseatstore.com/blog/how-to-measure.
Jorge (2021). Finding the Right Dimensions for Your Home Theater. [online] Whereto Buy. Available at: https://valenciatheaterseating.com/how-to-measure-the-perfect-home-theater-space/ [Accessed 19 Mar. 2025].

Outdoor Cinema Precedent - Open-air Cinema Prachatice - **Observe** and **be observed**









Location:	Prachatice, Czechia
Architects	Mimosa Architects
Year:	2023
Area:	218 m²
Material:	Steel: Roof construction (Corrugated steel sheets, subtle steel construction) Textile: Used for roofing of the stage. Tarp: Roof as a tarp stretched between the buildings.

Description

Inspired by the system of film reels in a projector, with the roof ropes controlled by ‘wheels’.

Textile roofing to increase the comfort of performers and the audience and acoustics

What if there can also be an outdoor cinema capability, the whole facade as a screen?

Reference

Nakam (2025). Optical Glass House | Hiroshi Nakamura & NAP | 中村拓志&NAP建築設計事務所. [online] Hiroshi Nakamura & NAP | 中村拓志&NAP建築設計事務所. Available at: https://www.nakam.info/jp/works/optical-glass-house/ [Accessed 15 Mar. 2025].
Dezeen (2013). Optical Glass House by Hiroshi Nakamura & NAP. [online] Dezeen. Available at: https://www.dezeen.com/2013/01/27/optical-glass-house-by-hiroshi-nakamura-nap/.
Oshima, K.T. (2012). Optical Glass House, Hiroshima, Japan. [online] Architectural Review. Available at: https://www.architectural-review.com/awards/ar-emerging/optical-glass-house-hiroshima-japan.

Glass Brick Precedent - Hermes, Amsterdam

Location:	PC Hooftstraat, Amsterdam, Netherlands
Architects	MVRDV (Winy Maas, Jacob van Rijs, Nathalie de Vries)
Year:	2016
Materials	Solid glass bricks, window frames, and architraves Original terracotta brickwork (for the upper storeys)

Description

MVRDV replaced the **traditional brick facade of a former town-house** with a **transparent replica made of glass,** combining with the traditional architectural style of Amsterdam.

Made using **high tech lasers, laboratory grade UV lamps and recyclable glass.**

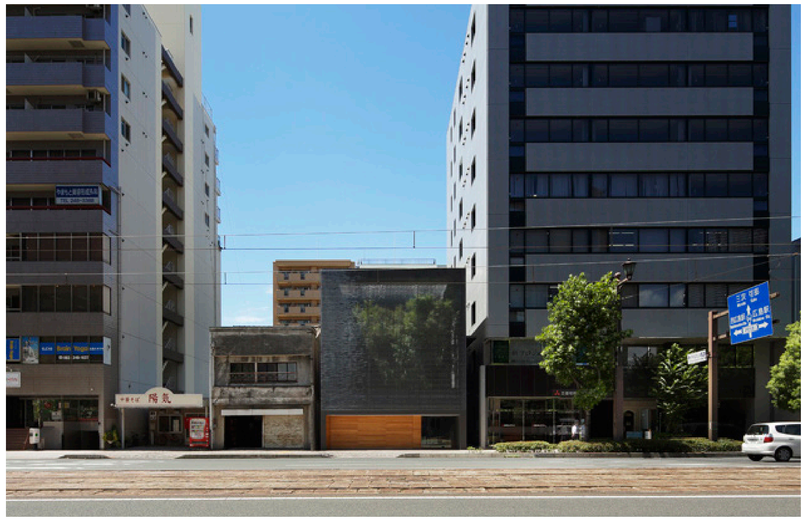
Aimed to **preserve local character** and offer a **solution to plain glass shopfronts in city centre**

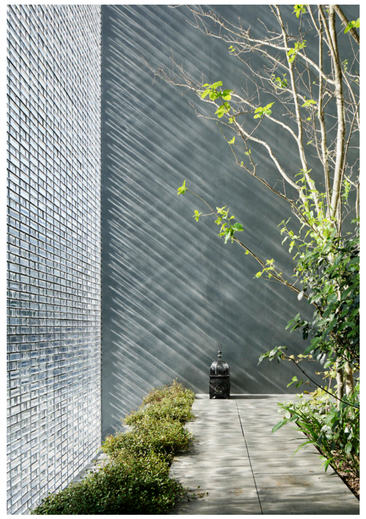
Reference

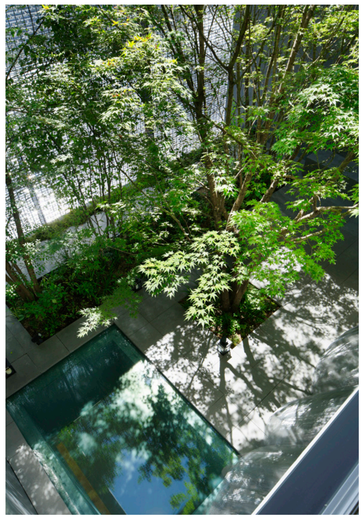
Dezeen (2019). Hermès takes over MVRDV's Crystal Houses in Amsterdam. [online] Dezeen. Available at: https://www.dezeen.com/2019/06/28/hermes-amsterdam-crystal-houses-mvrdv-shop-interiors/.
Frearson, A. (2016). MVRDV replaces Chanel store's traditional facade with glass bricks that are 'stronger than concrete'. [online] Dezeen. Available at: https://www.dezeen.com/2016/04/20/crystal-houses-amsterdam-chanel-store-mvrdv-glass-facade-technology/.

Semester Two - Material Design

Glass Brick Precedent - Optical Glass House, Japan.







Location:	Hiroshima, Japan
Architects	Hiroshi Nakamura & NAP
Year:	2012
Area:	244 m²
Material:	For the glass facade,

6,000 pure-glass blocks (50mm x 235mm x 50mm thick)
75 stainless steel bolts
40mm x 4mm flat bars at 10 centimeter intervals

Description

Located in a **conservation area**, the architects had to find a solution that satisfies both the **semi-detached Gothic Revival Structure** and modern day living requirements.

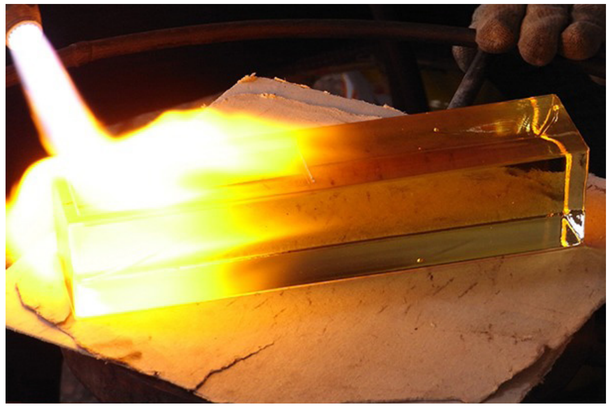
Reference

Nakam (2025). Optical Glass House | Hiroshi Nakamura & NAP | 中村拓志&NAP建築設計事務所. [online] Hiroshi Nakamura & NAP | 中村拓志&NAP建築設計事務所. Available at: https://www.nakam.info/jp/works/optical-glass-house/ [Accessed 15 Mar. 2025].
Dezeen (2013). Optical Glass House by Hiroshi Nakamura & NAP. [online] Dezeen. Available at: https://www.dezeen.com/2013/01/27/optical-glass-house-by-hiroshi-nakamura-nap/.
Oshima, K.T. (2012). Optical Glass House, Hiroshima, Japan. [online] Architectural Review. Available at: https://www.architectural-review.com/awards/ar-emerging/optical-glass-house-hiroshima-japan.

How the Glass Facade was made

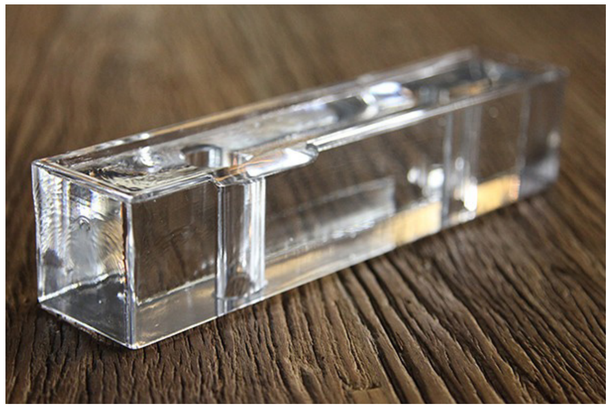
Borosilicate glass, crucial for its optical properties, begins as a molten material in the casting process.

The molten glass is poured within molds to create blocks.

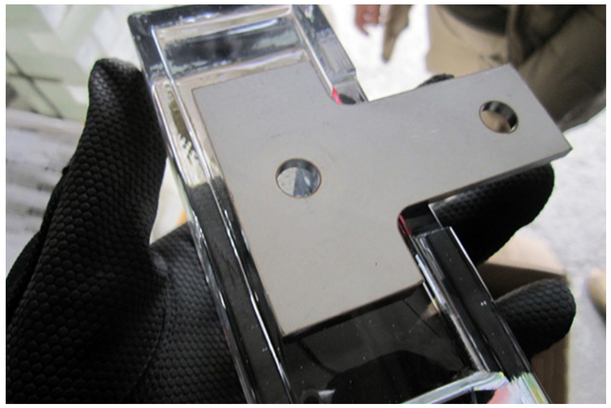


It undergoes a slow cooling process to remove internal stresses and ensure dimensional precision

Inspection.

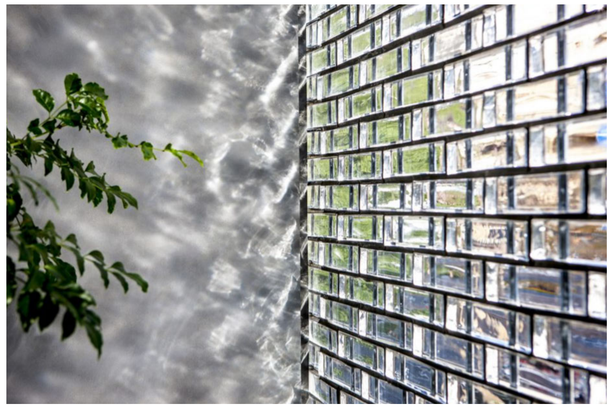


A completed Glass Block



Stainless steel components are integrated, preparing for assembly.

The blocks are assembled on-site, using stainless steel bolts and bars for structural integrity.



Completed optical glass facade, showcasing its ability to filter light, provide transparency, and create unique visual effects.

Reference

Nakam (2025). Optical Glass House | Hiroshi Nakamura & NAP | 中村拓志&NAP建築設計事務所. [online] Hiroshi Nakamura & NAP | 中村拓志&NAP建築設計事務所. Available at: https://www.nakam.info/jp/works/optical-glass-house/ [Accessed 15 Mar. 2025].

Semester Two - Design Iteration

Curzon Camden Cinema

Location:	Camden Town, United Kingdom
Architects	Takero Shimazaki Architects
Year:	2021
Area:	522 m²
Material:	Combines - inherited/modest materials (plywood, galvanized metal, structural steel) with - added elevating materials (stone, render).

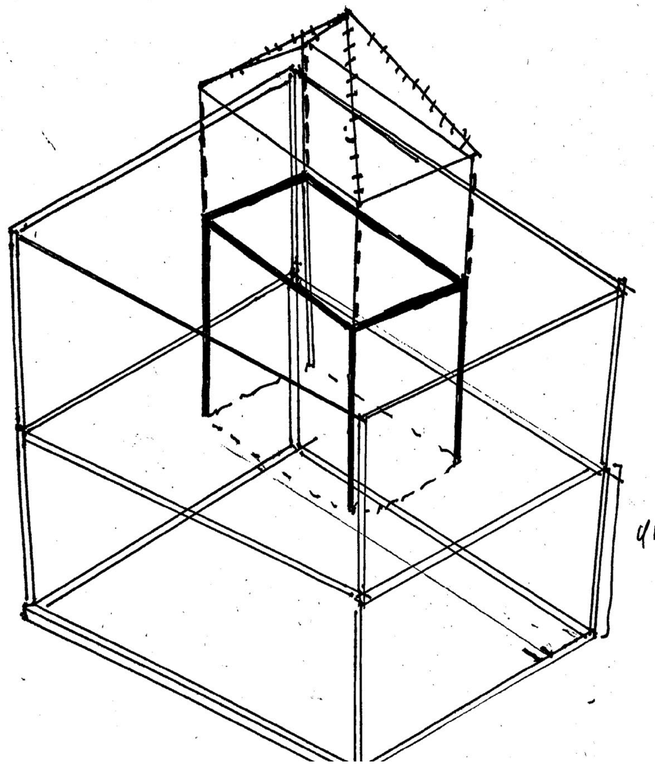
Description

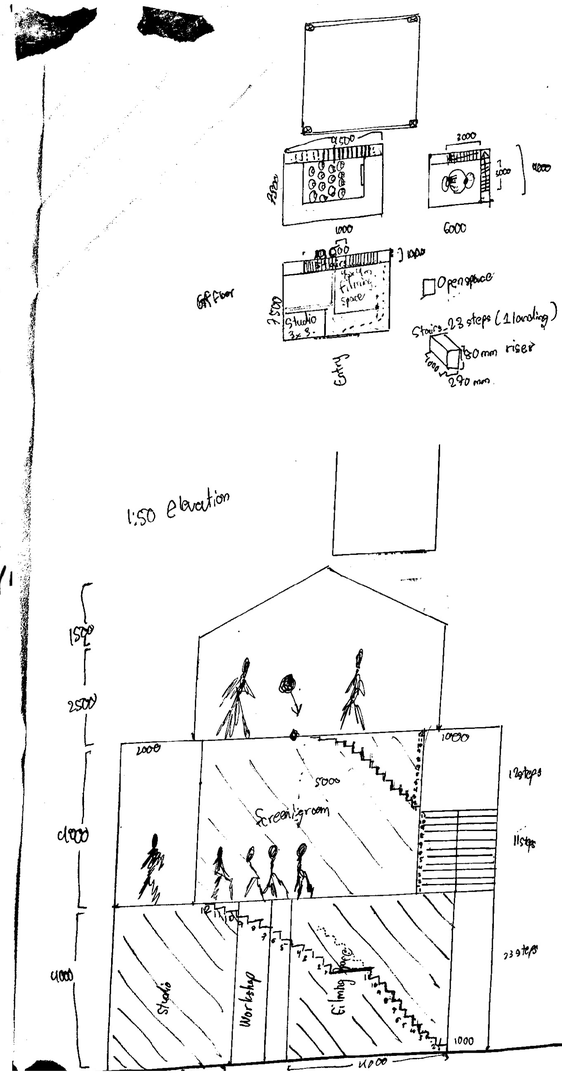
Explored lightness (new insertions, minimal material) vs. Weight (existing structure, expressive beams).
The auditoriums, café, and bars are connected, yet separate, having their own door to the streets

Reference

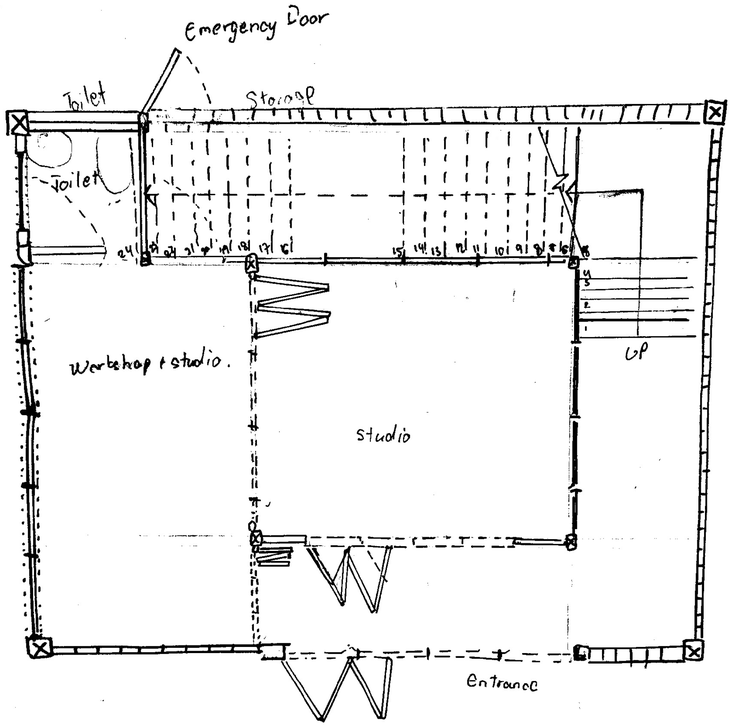
Arch Daily (2022). Curzon Camden Cinema / Takero Shimazaki Architects. [online] ArchDaily. Available at: https://www.archdaily.com/984331/curzon-camden-cinema-takero-shimazaki-architects [Accessed 25 Mar. 2025].

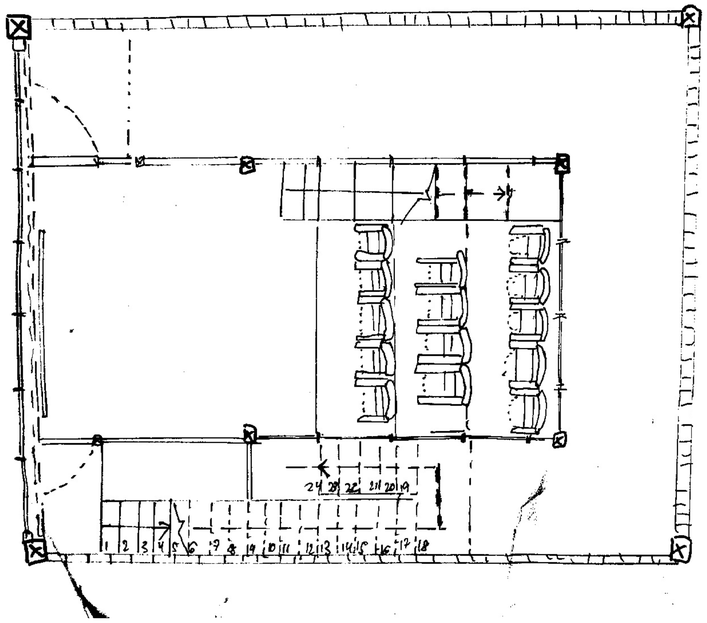
My Initial Sketch





My Final Plan





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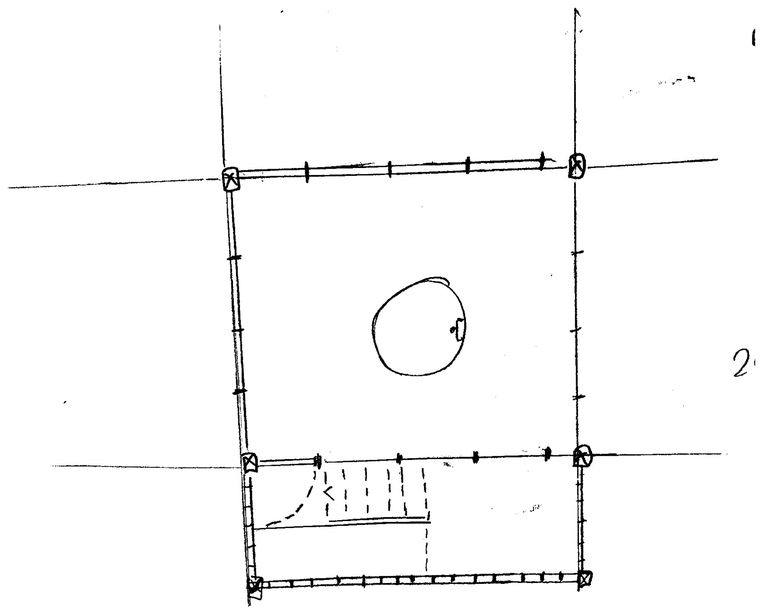


My sketches revolved around the bare minimum that will be required by each individual operating the space.

Semester Two - Design Iteration

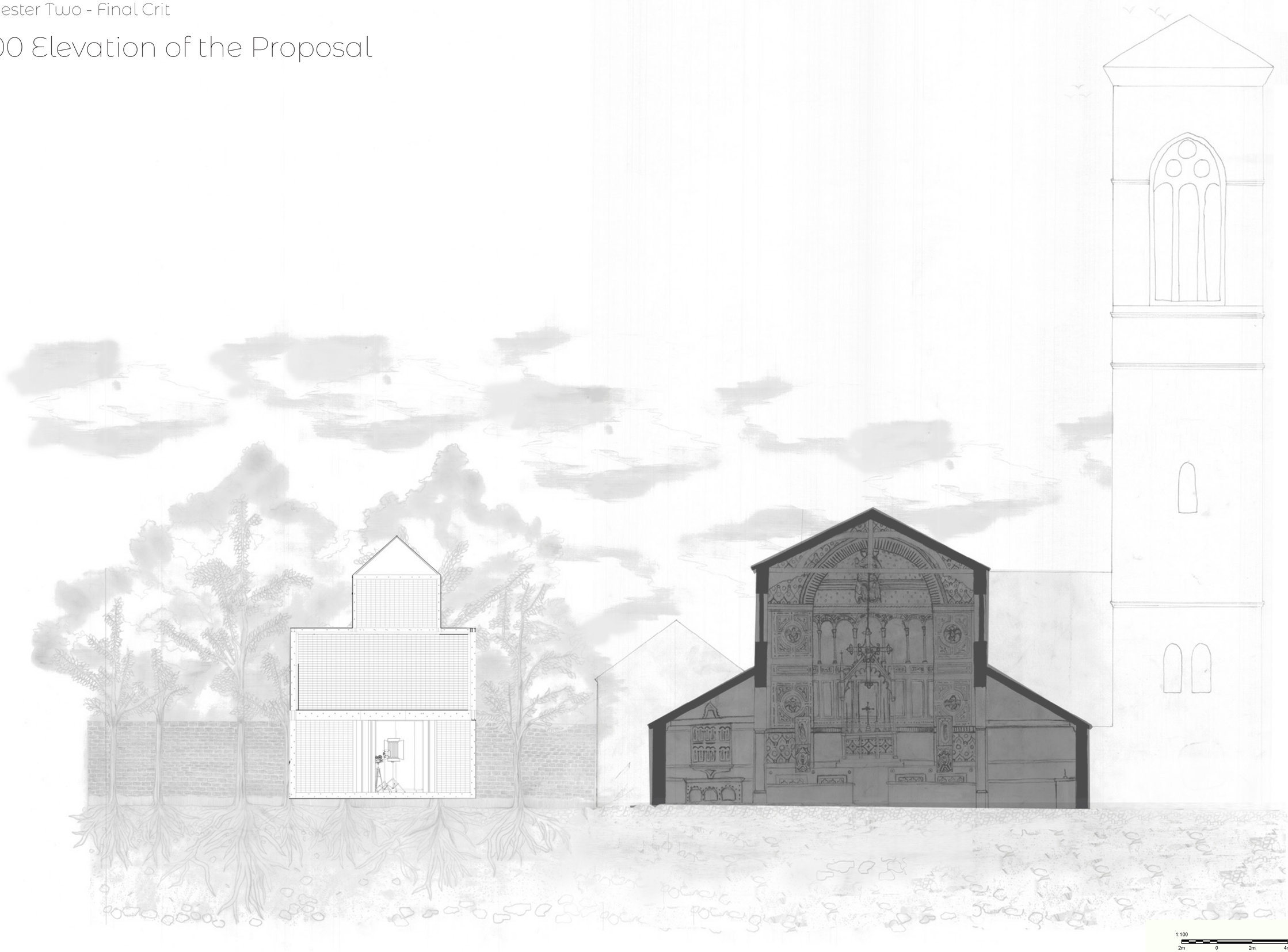
1:100 Section of the Proposal

1:100

2m 0 2m 4m 6m 8m 10m

Semester Two - Final Crit

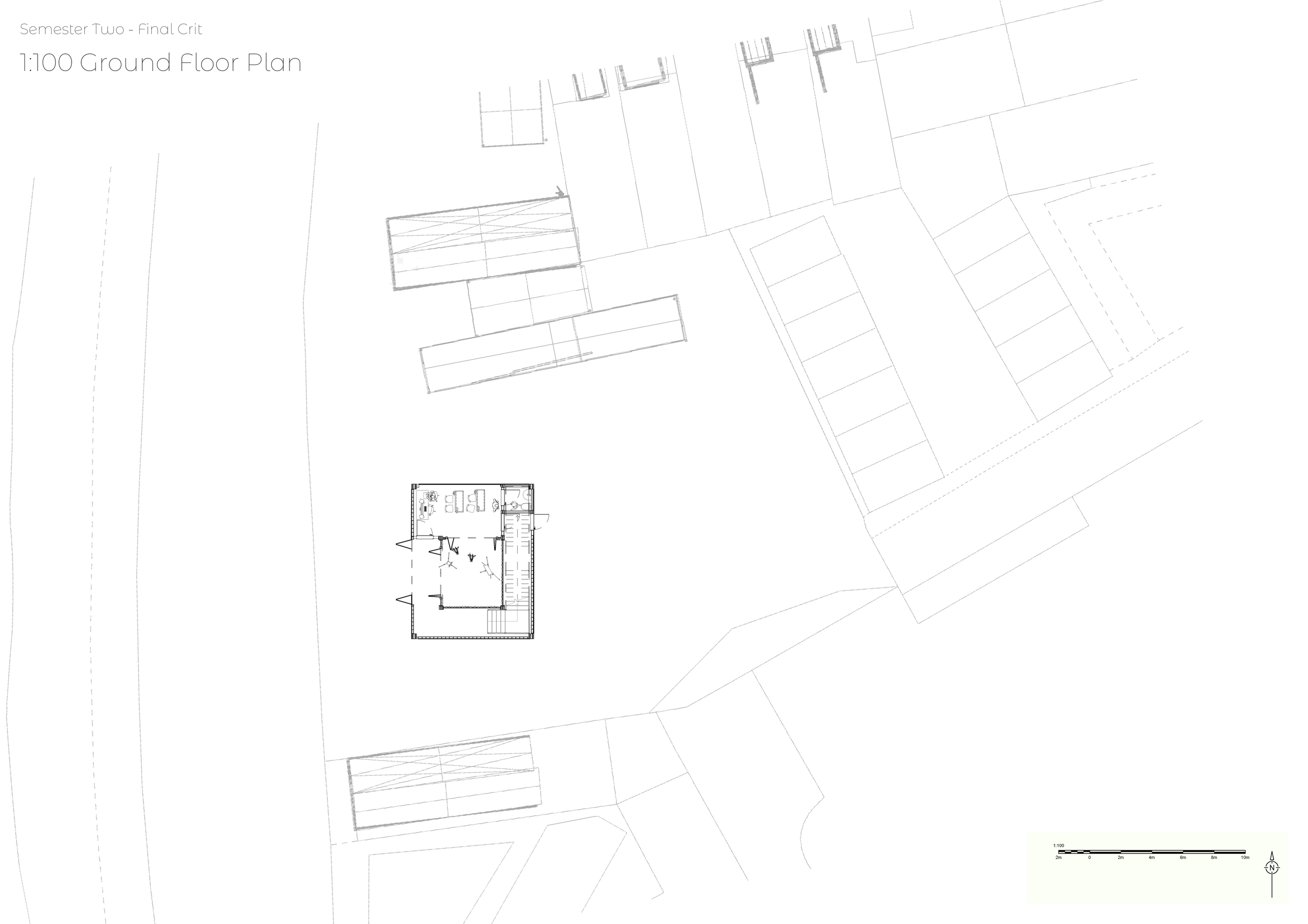
1:100 Elevation of the Proposal



1:100
2m 0 2m 4m 6m 8m 10m

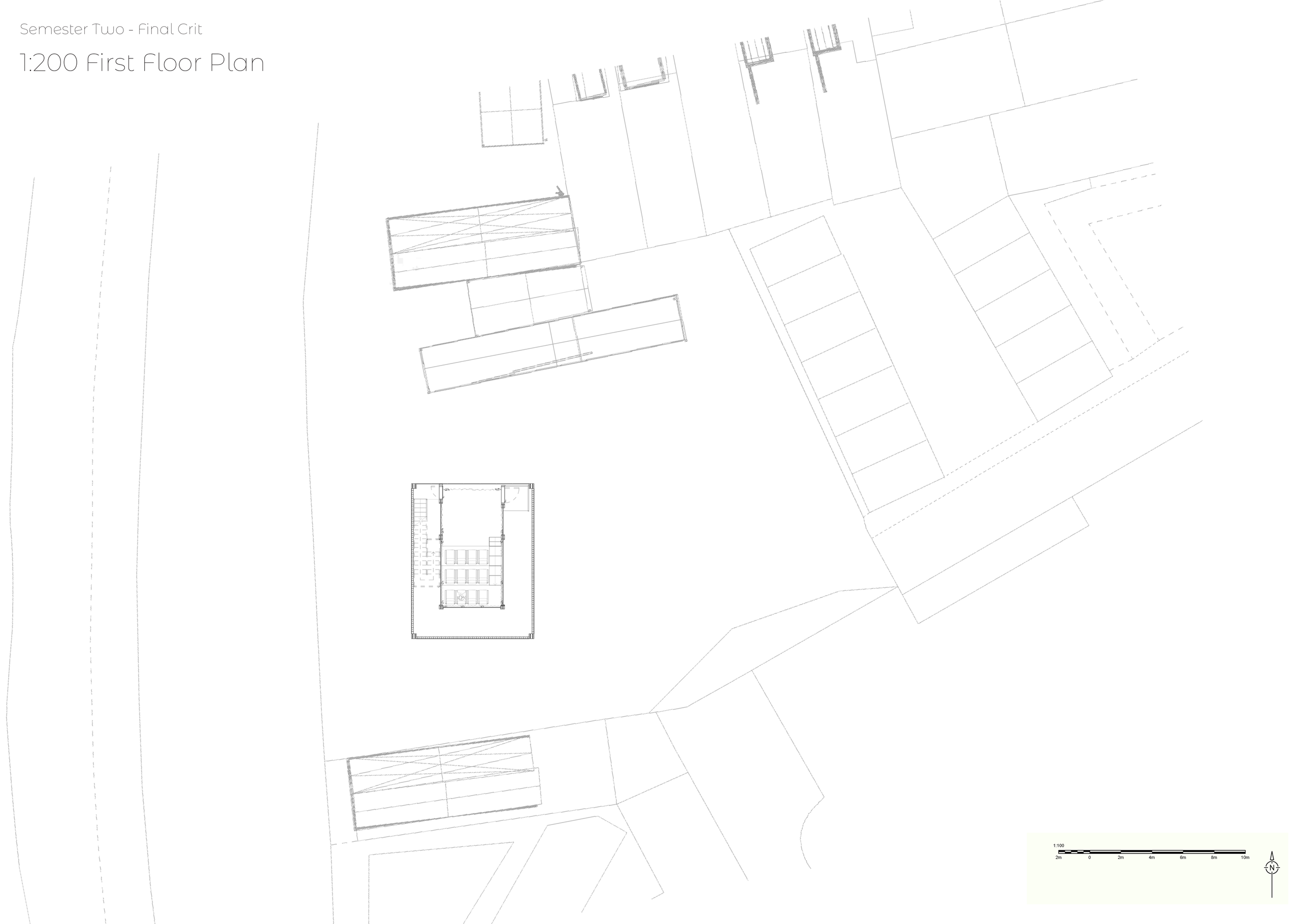
Semester Two - Final Crit

1:100 Ground Floor Plan



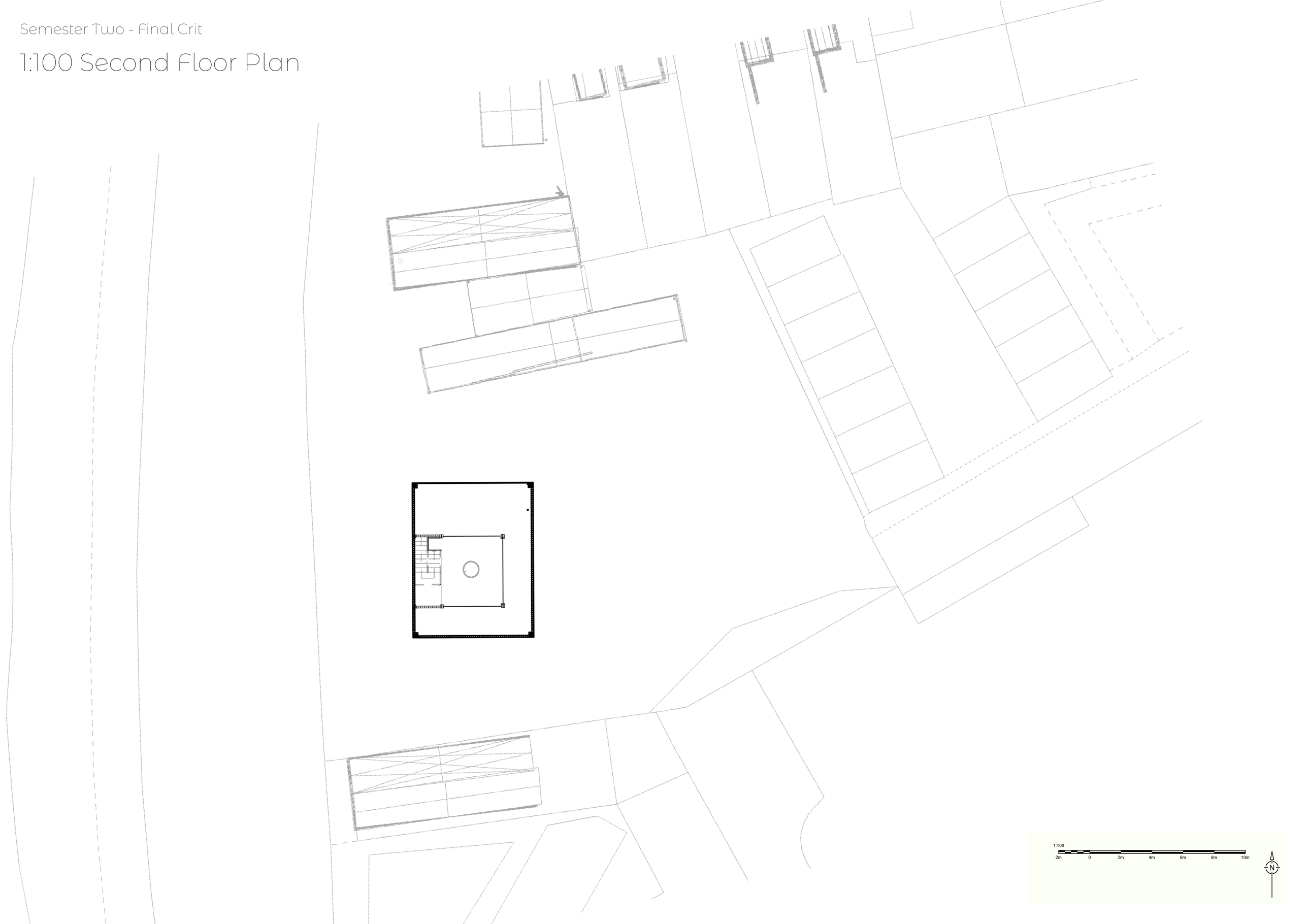
Semester Two - Final Crit

1:200 First Floor Plan



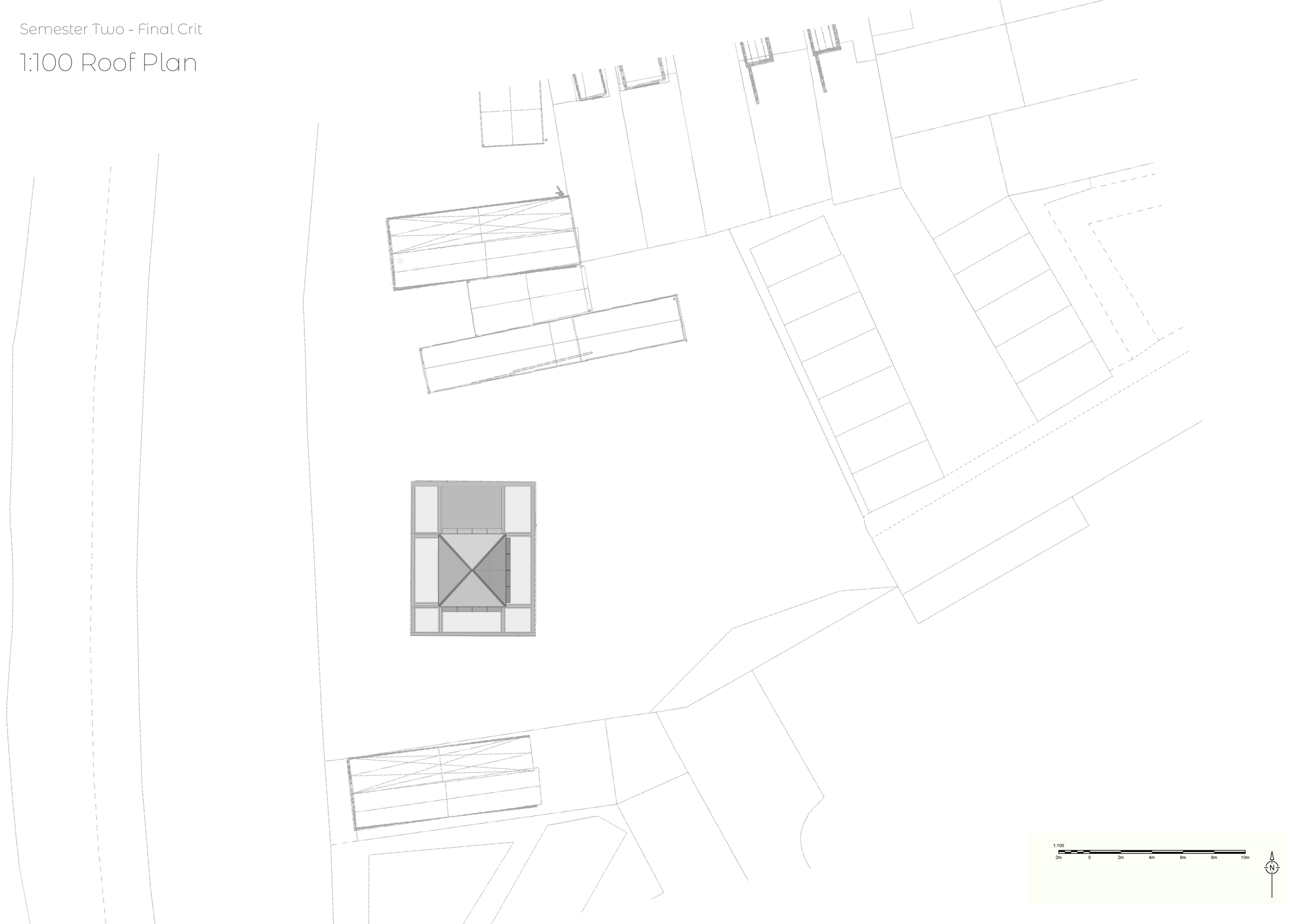
Semester Two - Final Crit

1:100 Second Floor Plan



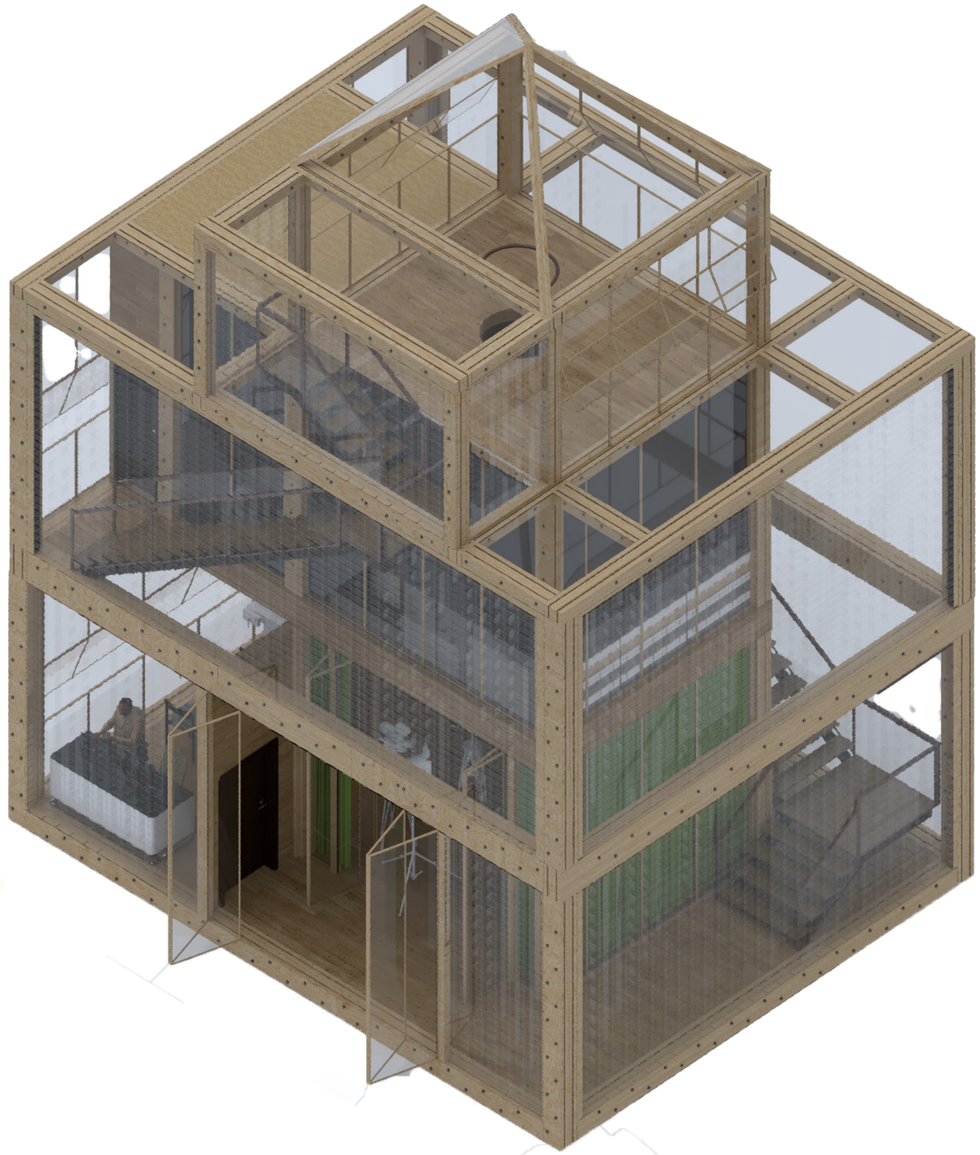
Semester Two - Final Crit

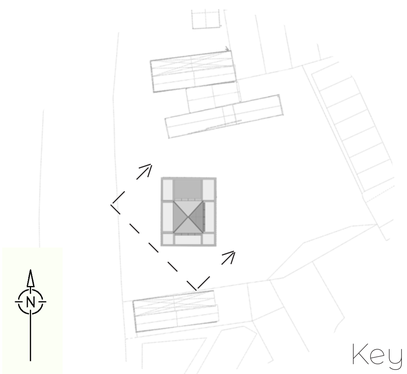
1:100 Roof Plan



Semester Two - Final Crit

3D representation of the main building.

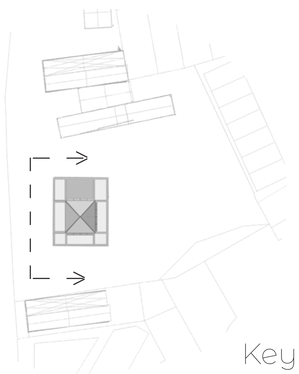




Key

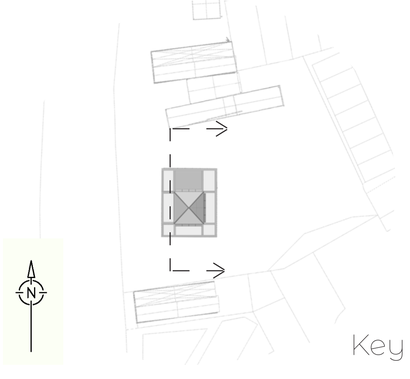
Semester Two - Final Crit

Rendered Elevation - East View



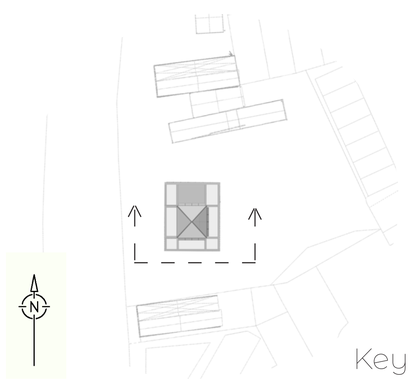
Key

Rendered Section - East View



Key

Rendered Elevation



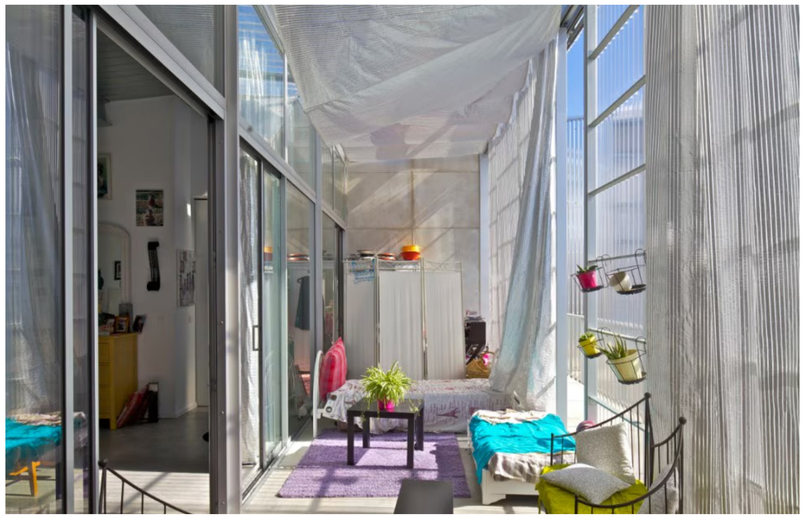
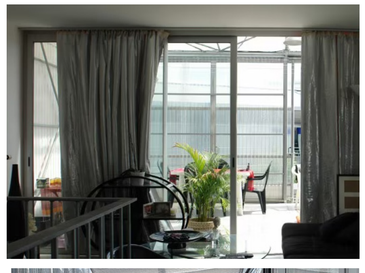
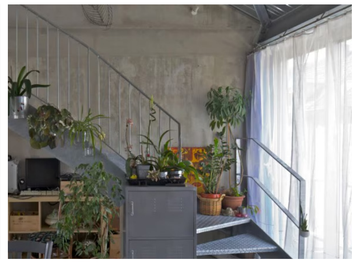
Key

Shaded Zone Precedent - Lacaton and Vassal Architectes








Projects by Lacaton and Vassal.

Fabric roof, other type of roofs, light with different fabrics, Spaces within buffer zones (See top to bottom)

1. Creating Buffer Zones

Their strategy comprises adding enclosed, but unheated spaces like winter gardens or enlarged balconies to the exterior of the buildings using framed polycarbonate or glass.

2. Using Fabric (Curtains/Blinds) within the Buffer Zone

Large, manually operable thermal curtains or blinds are added to manage the climate within the buffer zones and the adjacent interior spaces.

Functions

- Create inhabitable shaded zones.
- Provides additional thermal layers
- Simple, adjustable, user-controlled.

Reference

Faiferri, M. (2022) Six projects to understand Lacaton & Vassal's complex simplicity, www.domusweb.it. Available at: https://www.domusweb.it/en/architecture/2022/04/11/six-residential-projects-to-understand-the-complex-simplicity-of-lacaton-and-vassal.html (Accessed: 9 April 2025).

Semester Two - Design Iteration

Materials for Environmental Sustainability

Concrete (Piles, Precast Ground Beam, Dense Concrete Blocks, Sand/Cement Screed):

Impact: Generally High. Cement production is very energy-intensive and a major source of CO2 emissions. Concrete also uses finite resources like aggregates (sand/gravel).
Mitigation: Lower-carbon concrete mixes using cement replacements (like GGBS - Ground Granulated Blast-furnace Slag, or PFA - Pulverised Fuel Ash) can significantly reduce embodied carbon. Blocks can sometimes incorporate recycled aggregates. Lime-based screeds are an alternative to cement.
End-of-life: Can be crushed and recycled as aggregate (downcycling).

Steel (Implied Reinforcement in concrete, potential Flitch Plates/Columns):

Steel (Implied Reinforcement in concrete, potential Flitch Plates/Columns):

Impact: High embodied energy, though steel often contains significant recycled content (especially if produced via Electric Arc Furnace), which lowers its impact compared to primary production. It uses finite iron ore resources.
Positive: Highly durable and very recyclable without loss of quality at end-of-life.
Mitigation: Specify steel with high recycled content.

Timber ((Glulam Beam, CLT Panel):)

Impact: Generally Very Good (Low/Negative Embodied Carbon), provided it is sourced from sustainably managed forests (look for FSC or PEFC certification – this is crucial). Timber sequesters atmospheric CO2 as it grows. Processing requires energy, but typically less than steel/concrete.
Resource: Renewable.
End-of-life: Can be reused, recycled (e.g., into chipboard), or used for biomass energy
Verdict: A key sustainable choice in your list, significantly reducing the structure's carbon footprint compared to a full concrete/steel alternative, if certified.

.

PIR Insulation Boards (Example: Celotex/Kingspan):

Steel (Implied Reinforcement in concrete, potential Flitch Plates/Columns):

Impact: High embodied energy, though steel often contains significant recycled content (especially if produced via Electric Arc Furnace), which lowers its impact compared to primary production. It uses finite iron ore resources.
Positive: Highly durable and very recyclable without loss of quality at end-of-life.
Mitigation: Specify steel with high recycled content.

Polyethylene (DPC, VCL, Separating Layer):

Impact: Moderate. Derived from finite fossil fuels. Manufacturing requires energy.
Resource: Petrochemical based.
End-of-life: Can be recycled in some streams, but often landfilled or incinerated.
Verdict: Functional necessity, but reliant on fossil fuels. Recycled content options may exist for some membranes.

Mortar

Tiles/Adhesive (Example Finish)

Highly variable. Ceramic/porcelain tile production is energy-intensive (firing). Adhesives often petrochemical/cement based. Consider alternatives like certified timber flooring, linoleum (natural/renewable), cork, or reclaimed materials.

Air Bricks (Plastic/Terracotta):

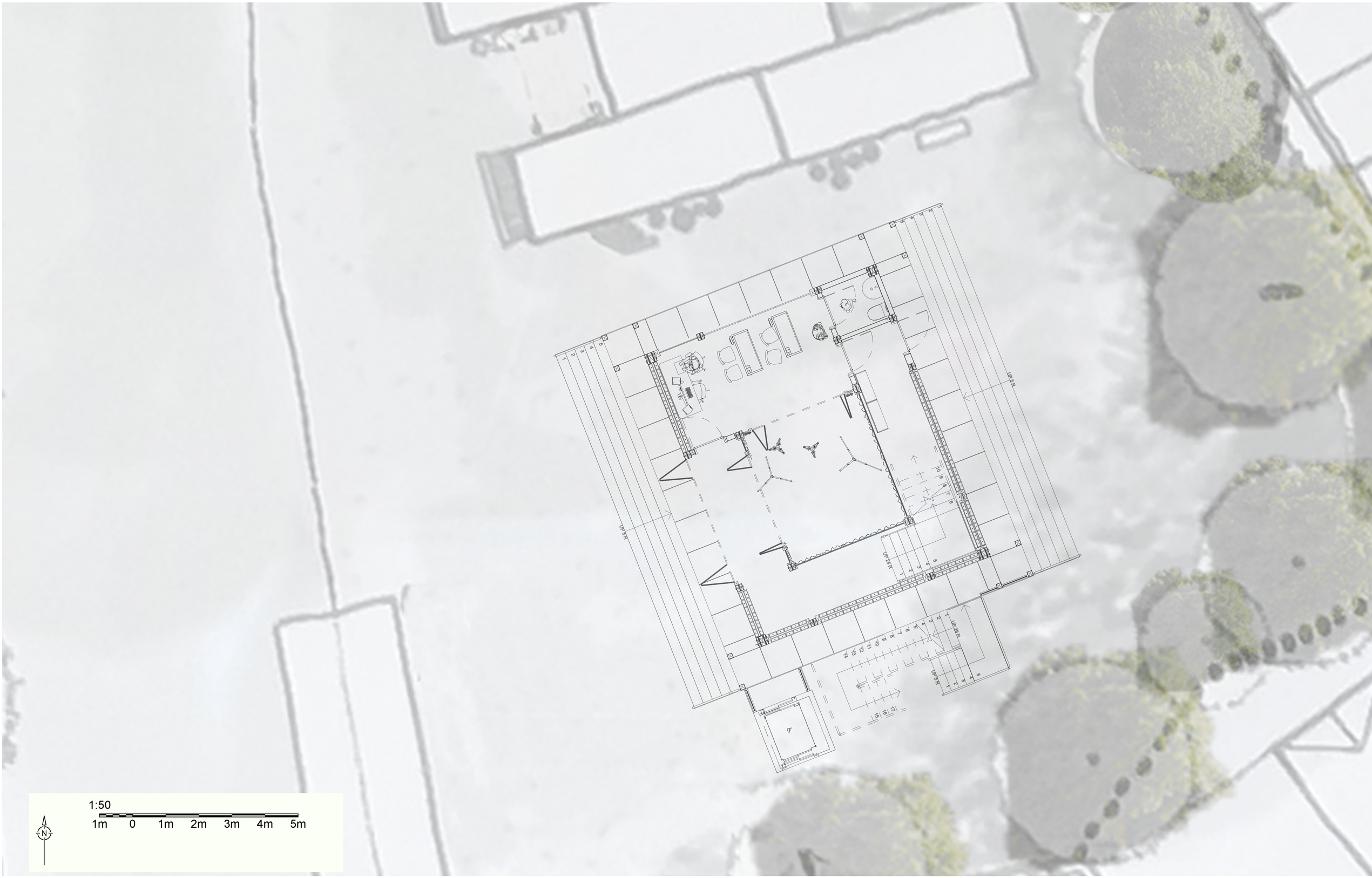
Relatively small components. Plastic relies on fossil fuels (recycled options?). Terracotta involves firing clay (energy)

Reference

Faiferri, M. (2022) Six projects to understand Lacaton & Vassal's complex simplicity, www.domusweb.it. Available at: https://www.domusweb.it/en/architecture/2022/04/11/six-residential-projects-to-understand-the-complex-simplicity-of-lacaton-and-vassal.html (Accessed: 9 April 2025).

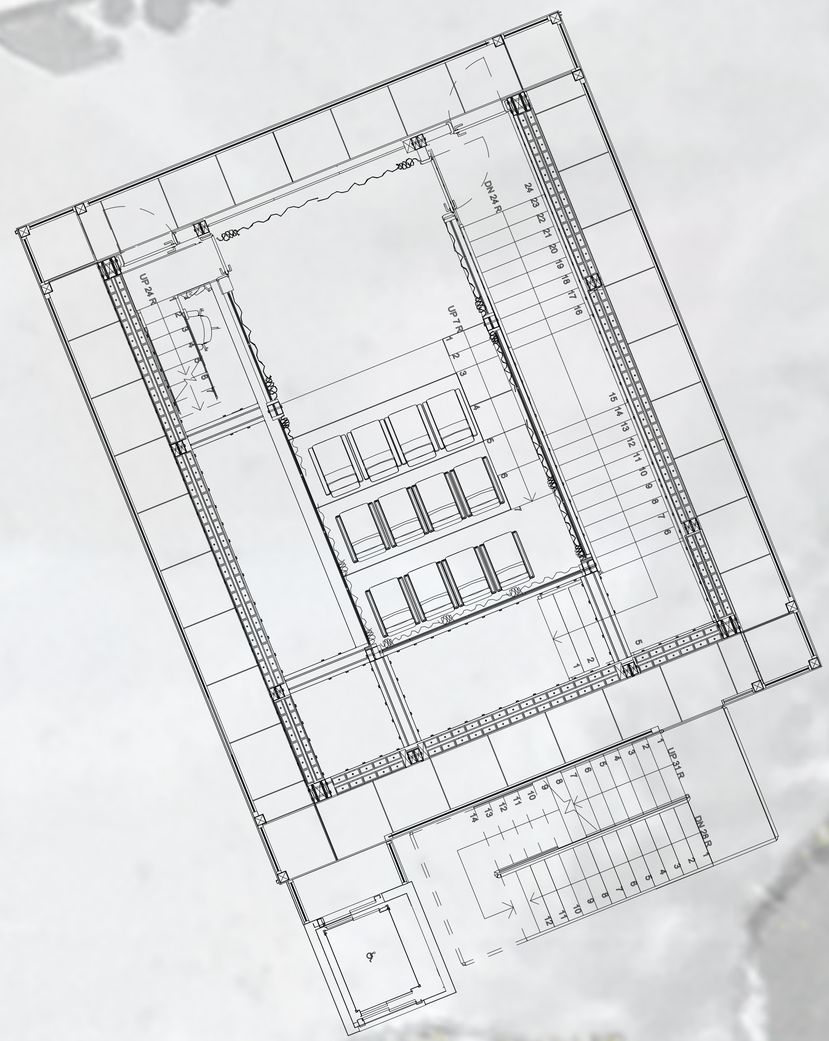
Semester Two - Final Design Iteration

1:50 Proposed Ground Floor Plan @A1



Semester Two - Final Design Iteration

1:50 Proposed First Floor Plan @A1



1:50

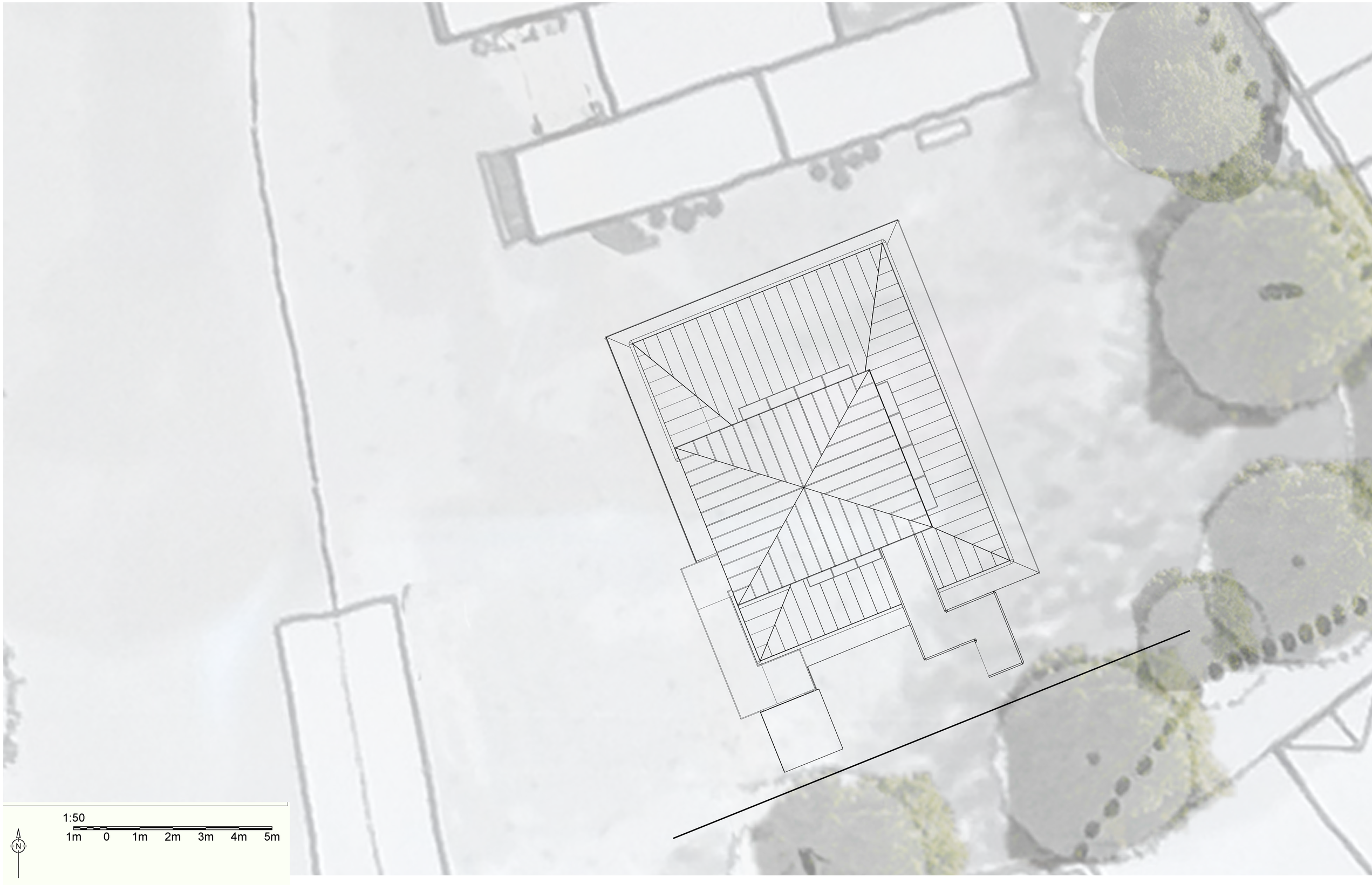
1m 0 1m 2m 3m 4m 5m

Semester Two - Final Design Iteration

1:50 Proposed Top Floor Plan @A1

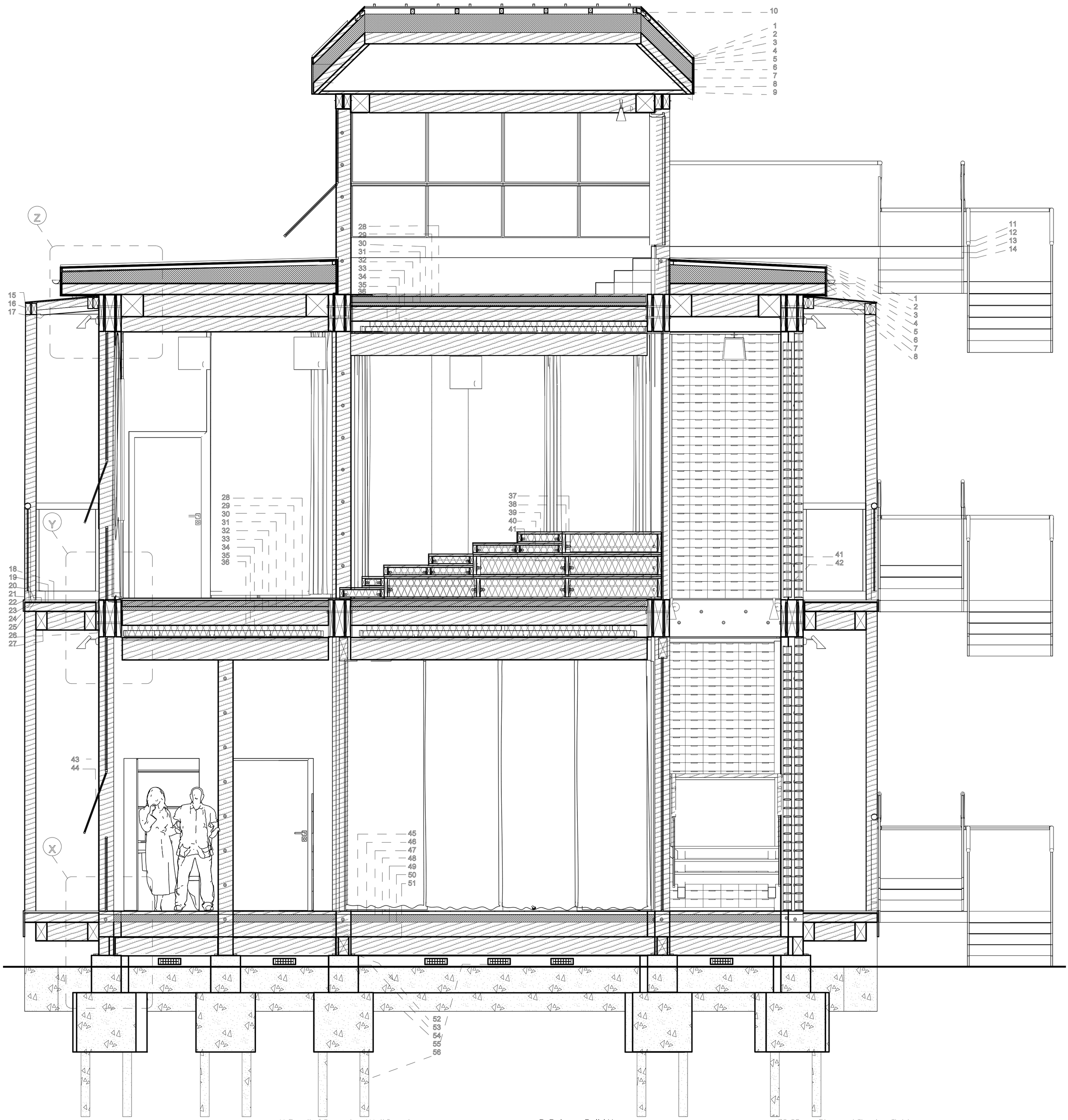
Semester Two - Final Design Iteration

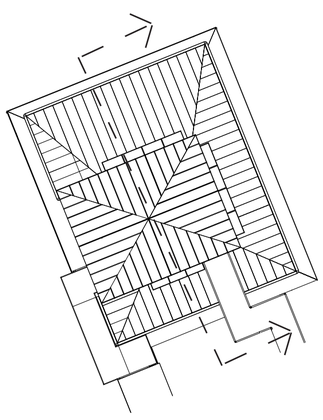
1:50 Roof Plan @A1



Semester Two - Final Design Iteration

1:25 Detail Section @A1





X: Detail of Ground-to-Wall Junction
Y: Detail of Floor-to-Wall Junction
Z: Detail of Roof-to-Wall Junction

A. Cold-Roofing

1. 0.7mm x 430mm wide Zinc Standing Seam Roofing
2. 1mm Separating Layer (Specific for zinc)
3. 18mm Exterior Plywood Timber Boarding Substrate
4. 38mm x 50mm Timber Counter Batten
5. 1mm Breather Membrane / Roofing Underlay
6. 250mm Rigid Insulation Board (PIR)
7. 1mm Vapour Control Layer (VCL)
8. 140mm CLT Panel Structural Deck
9. 50mm x 50mm Glulam hip-rafters supported by 250mm deep Glulam perimeter beam.
10.50mm Ventilation Gap created by counter battens.

B. Fire Safety Staircase.

11. 50mm diameter stainless steel handrail.
12. 5mm Resin Flooring
13. 160 mm Precast Reinforced Concrete
14. 20mm Exterior Stairway Wall made of composite.

C. Canopy Extension

15. 16mm Polycarbonate Multiwall Sheet Roof Deck
16. 150mm x 150mm Galvanized Steel Flitched Glulam Beam
17. 100mm x 50mm Secondary Purilins (Eg. Softwood Timber) spaced every 600mm.

D. Balcony Build Up.

18. 10mm Porcelain Tiles on Adhesive.
19. 1mm protection layer for drainage and 2mm Liquid Applied Polyurethane as waterproofing membrane
20. 1mm Separating Layer
21. 120mm CLT Floor Panel
22. 150mm x 150mm Glulam Edge Column
23. Aluminum Continuous Channel
24. 3mm EPDM Rubber Layer around the glass panels
25. 8mm x 2 Laminated Toughened Safety Glass Panel with 1.52 PVC Plastic Interlayer.
26. 40mm Drip Flash
27. 150mm x 250mm deep Glulam Edge Beam

E. Second Floor Flooring

28. 25mm Plywood Flooring
29. 75mm Floating Anhydrite Screed
30. 3mm Flanking Strip
31. 1mm Separation Layer
32. 50mm Resilient Layer
33. 200mm CLT Base.
34. 70mm thick Rockwool Acoustic Slabs suspended within acoustic hangars and primary and secondary MF channels.
35. 15mm Plasterboard
36. 300mm Glulam Perimeter Beam.

F. Cinema Flooring

37. 9mm Carpet
38. 25mm Plywood Flooring Finish.
39. 100mm - 235mm Rockwool Insulation
40. 50mm - 250mm Timber Joist
41. 3mm Galvanized Steel Brackets.

G. Exterior Wall

41. 100mm Silica Brick separated by 40mm air cavity for heat control.
42. 10mm steel rod for reinforcement.
43. 4mm glass/16mm cavity filled with argon/4mm double glazed glass
44. 20mm Timber Frame

H. Ground Floor Flooring.

45. 10mm Poised Taupe Porcelain Tiles
46. 40mm Sand-cement screed
47. 1mm Polyethylene Separating Layer
48. 100mm PIR Foam Insulation Board for Rigid Insulation
49. 1mm Polyethylene Sheeting for Vapour Control Layer
50. 200mm CLT Floor Panel (Eg. 5 Layer C24 Spruce)
51. 140mm wide x 250mm deep Glulam Ground Floor Beam (Eg. GL24h spruce on DPC)

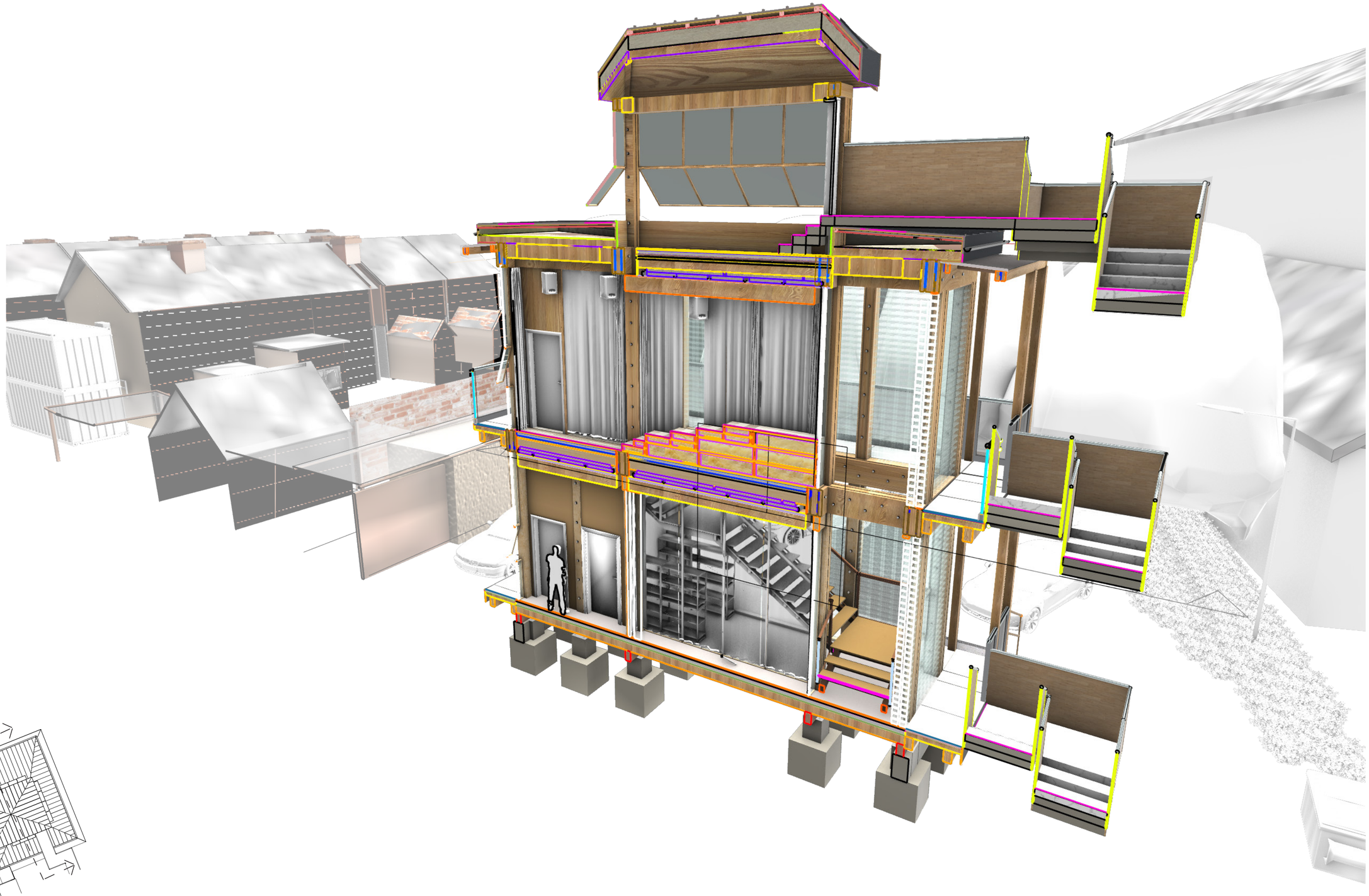
I. Foundation.

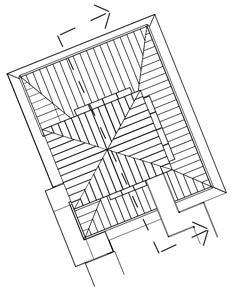
52. 10mm Galvanized Steel Fixing Plate with Bolts and anchors
53. 750mm x 750mm or 1000mm x 1000mm Concrete Pile Cap.
54. 500mm deep Precast Concrete Ground Beam.
55. 300mm x 75mm Stainless Steel Louvre Grille Air Brick
56. Piles

Key

Semester Two - Final Design Iteration

Section and Materiality

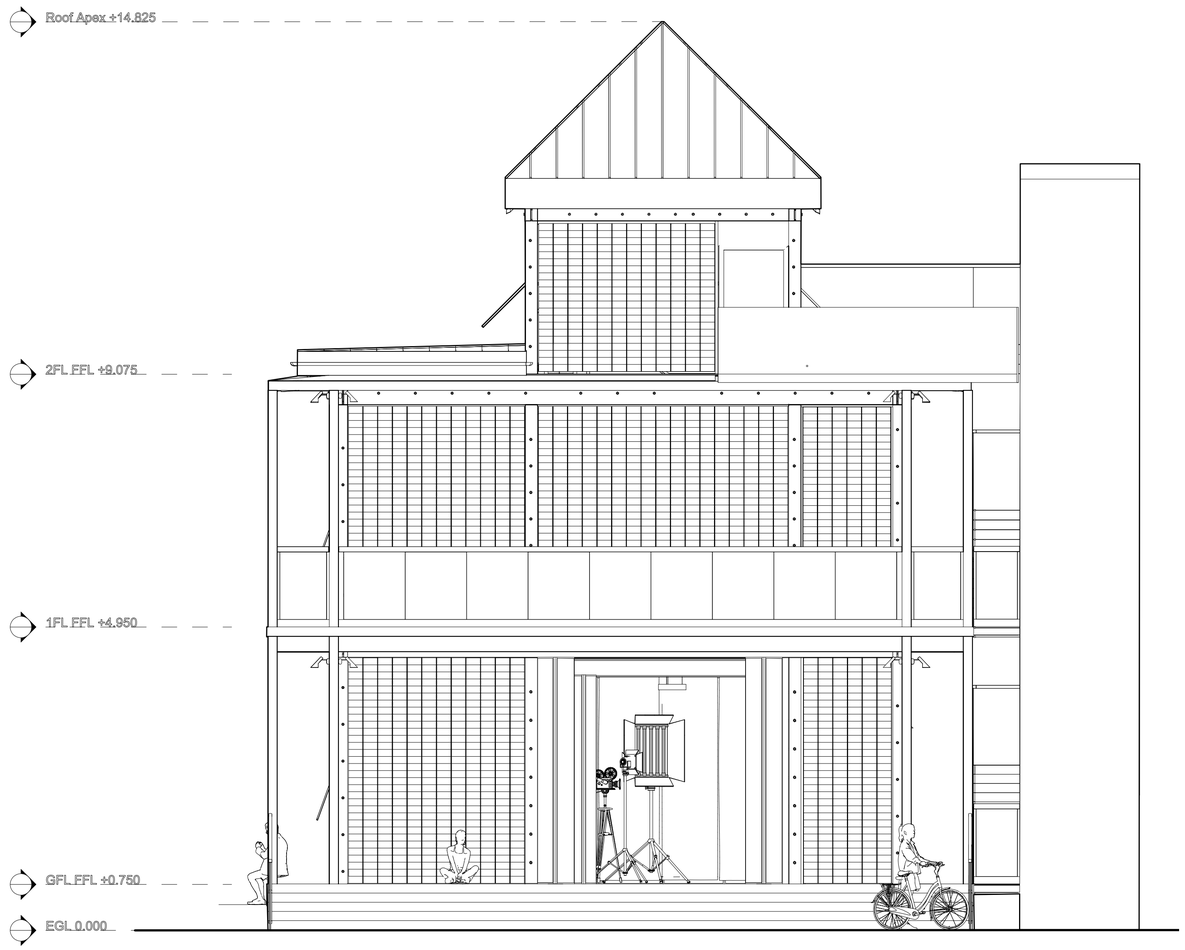


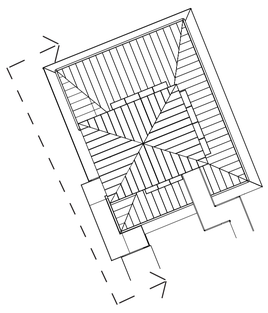


Key

Semester Two - Final Design Iteration

1:50 Front Elevation @A1





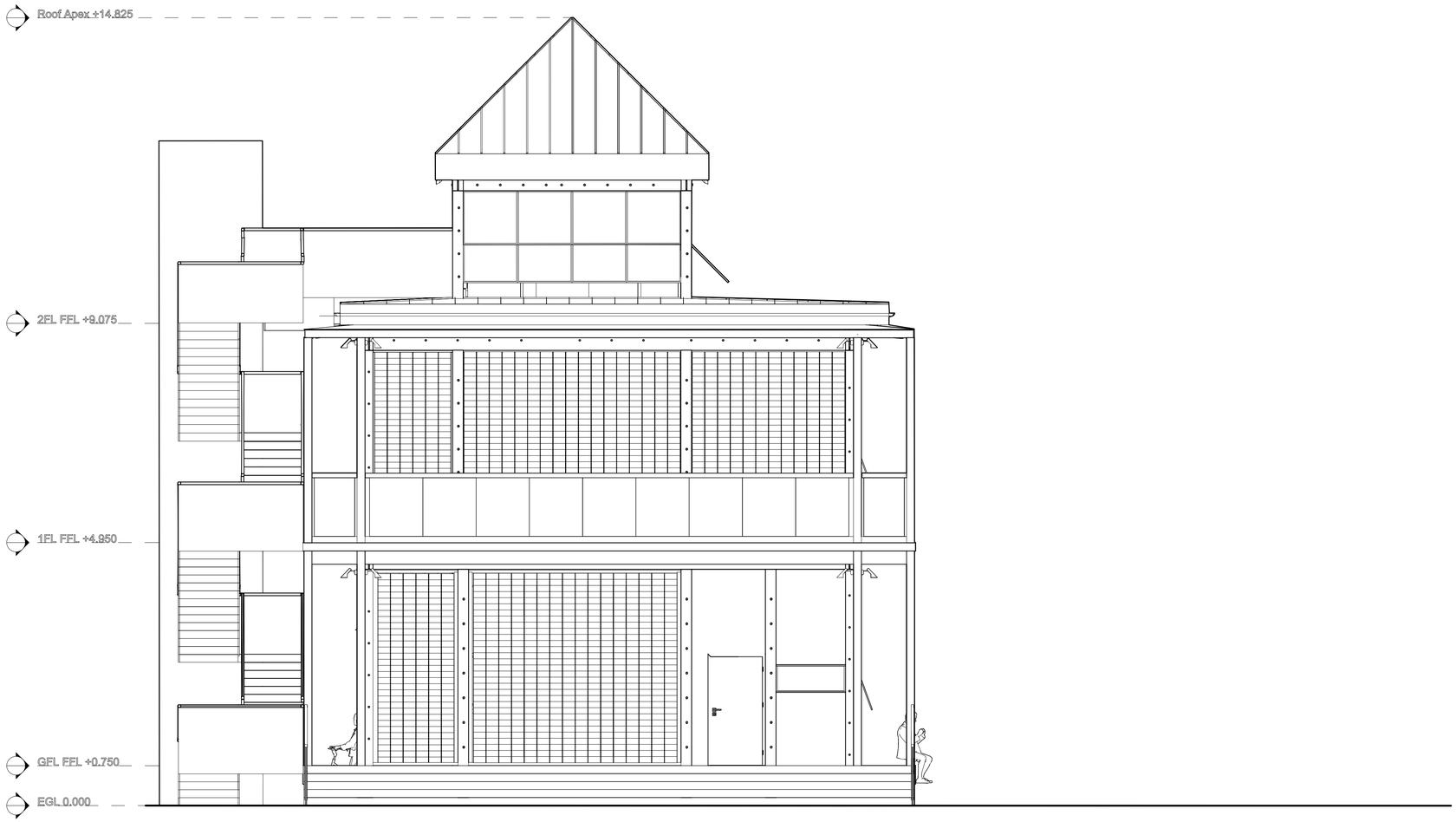
1:50

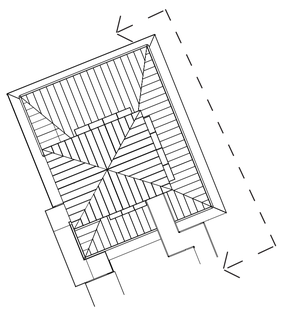
1m 0 1m 2m 3m 4m 5m

Key

Semester Two - Final Design Iteration

1:50 Back Elevation@A1





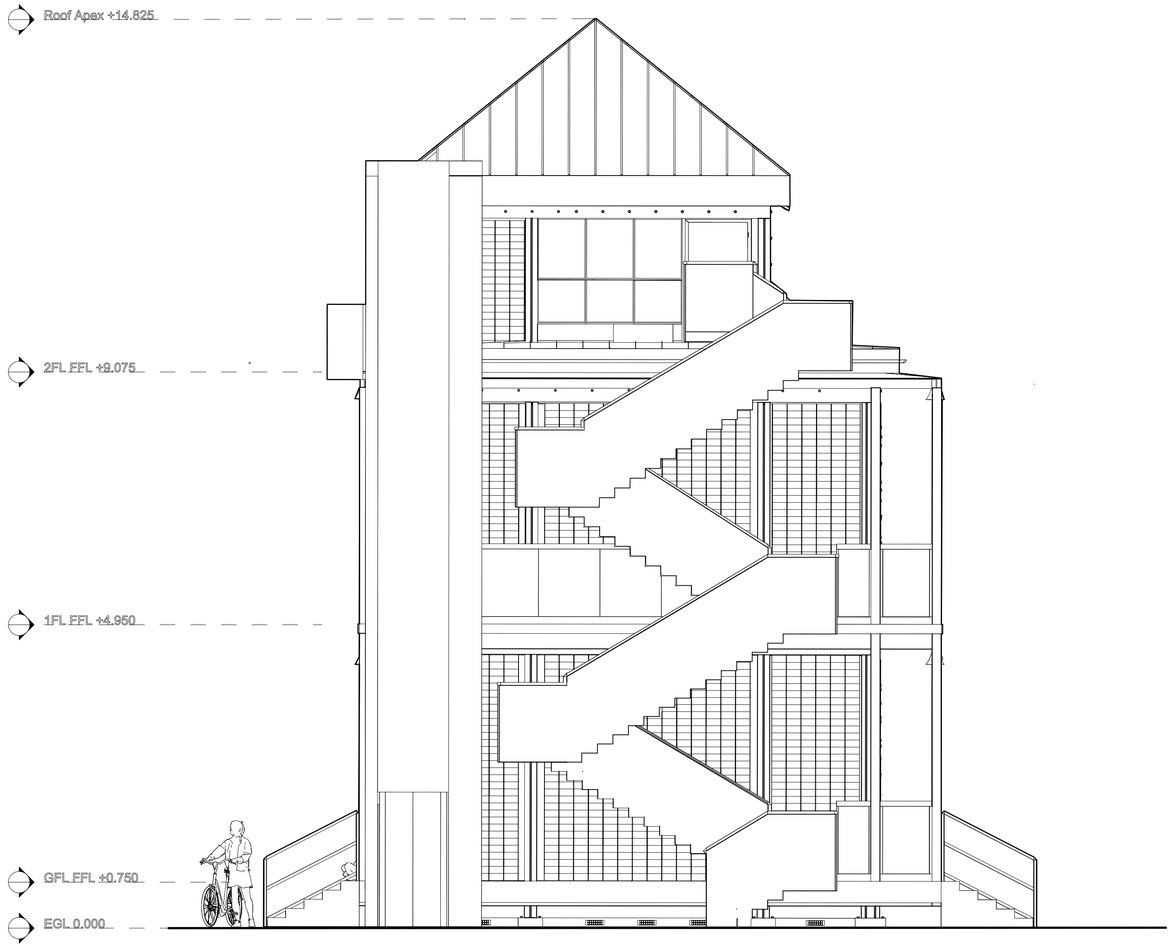
1:50

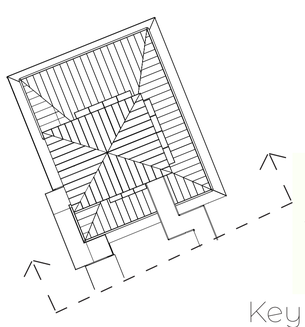
1m 0 1m 2m 3m 4m 5m

Key

Semester Two - Final Design Iteration

1:50 North West Elevation@A1





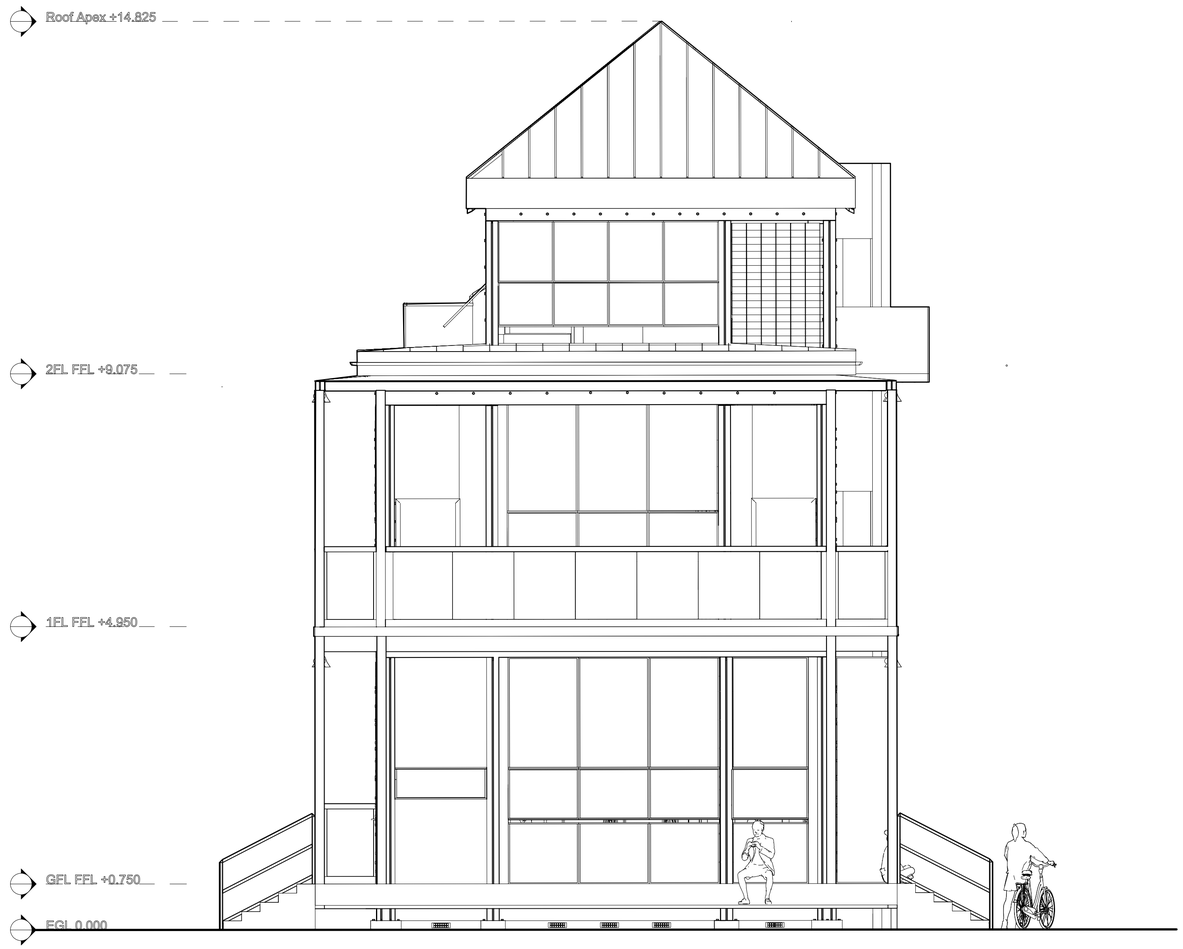
1:50

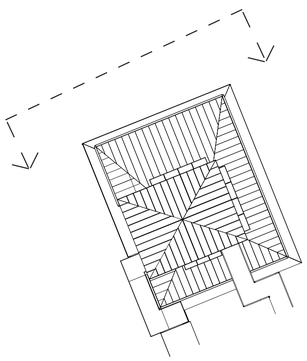
1m 0 1m 2m 3m 4m 5m

Key

Semester Two - Final Design Iteration

1:50 South East Elevation@A1





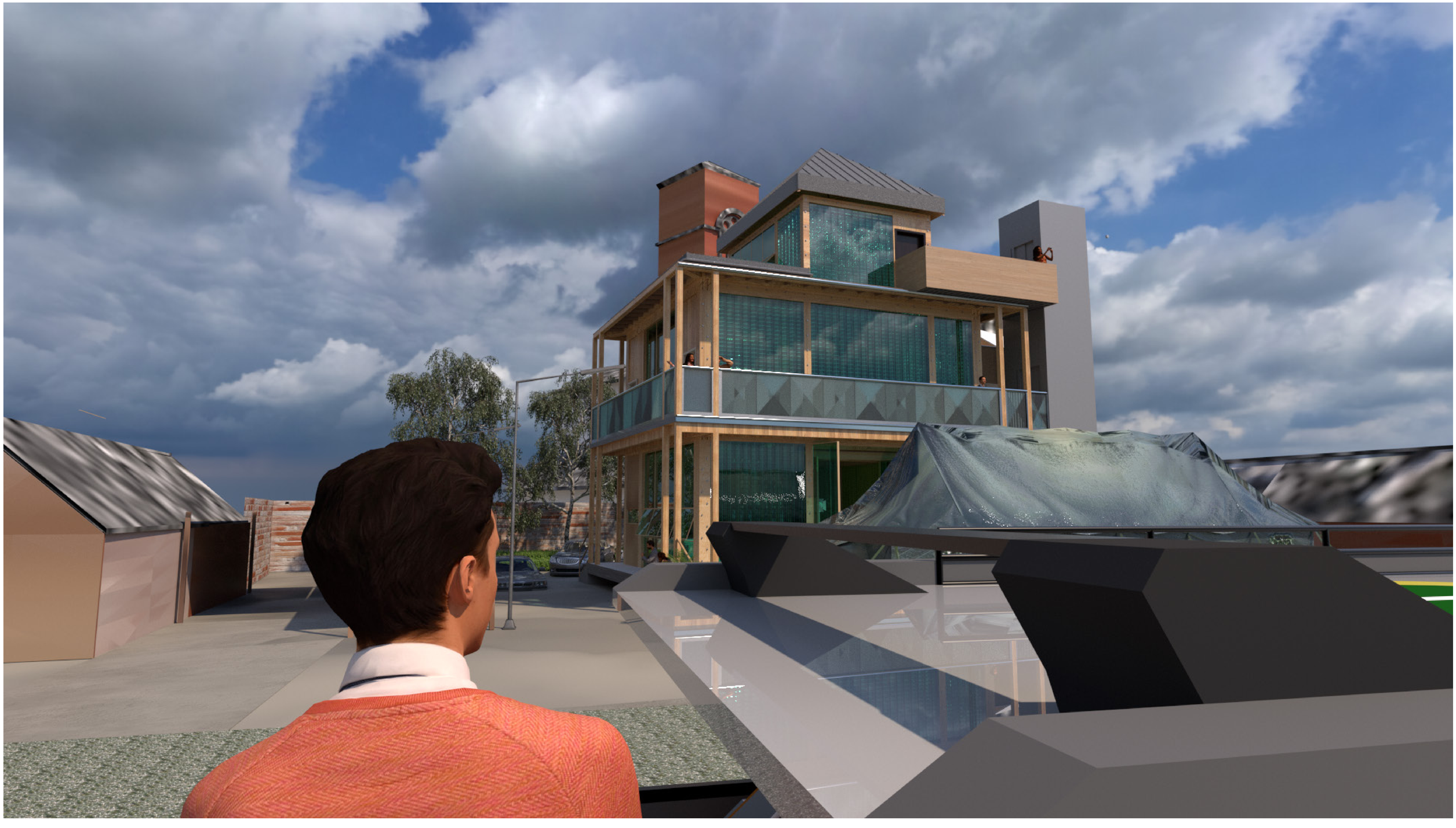
1:50

1m 0 1m 2m 3m 4m 5m

Key

Semester Two - Final Design Iteration

View from the canal.



Semester Two - Final Design Iteration

View from the other side of canal.

Semester Two - Final Design Iteration

Rendered Elevation View

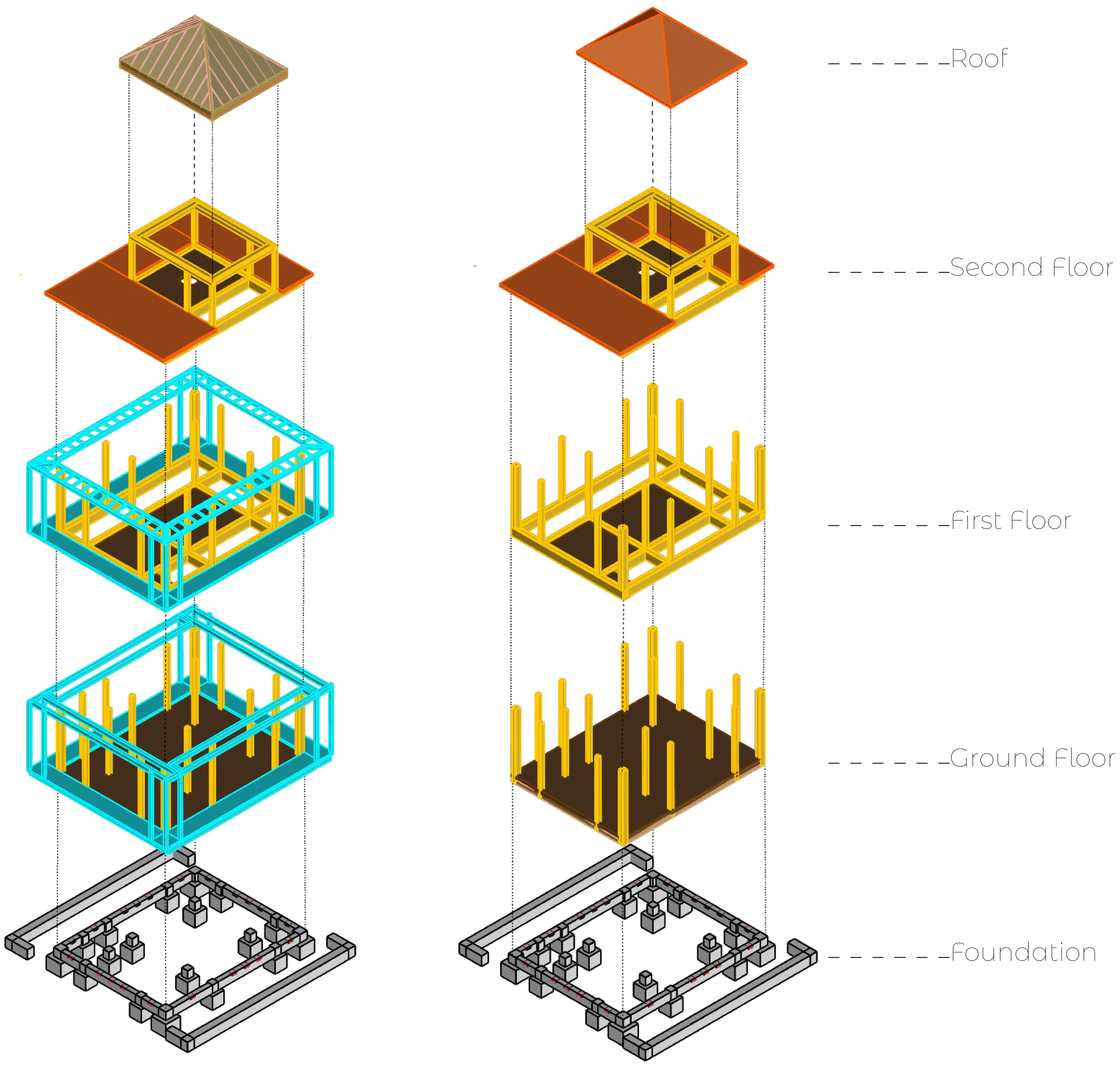
Semester Two - Final Design Iteration

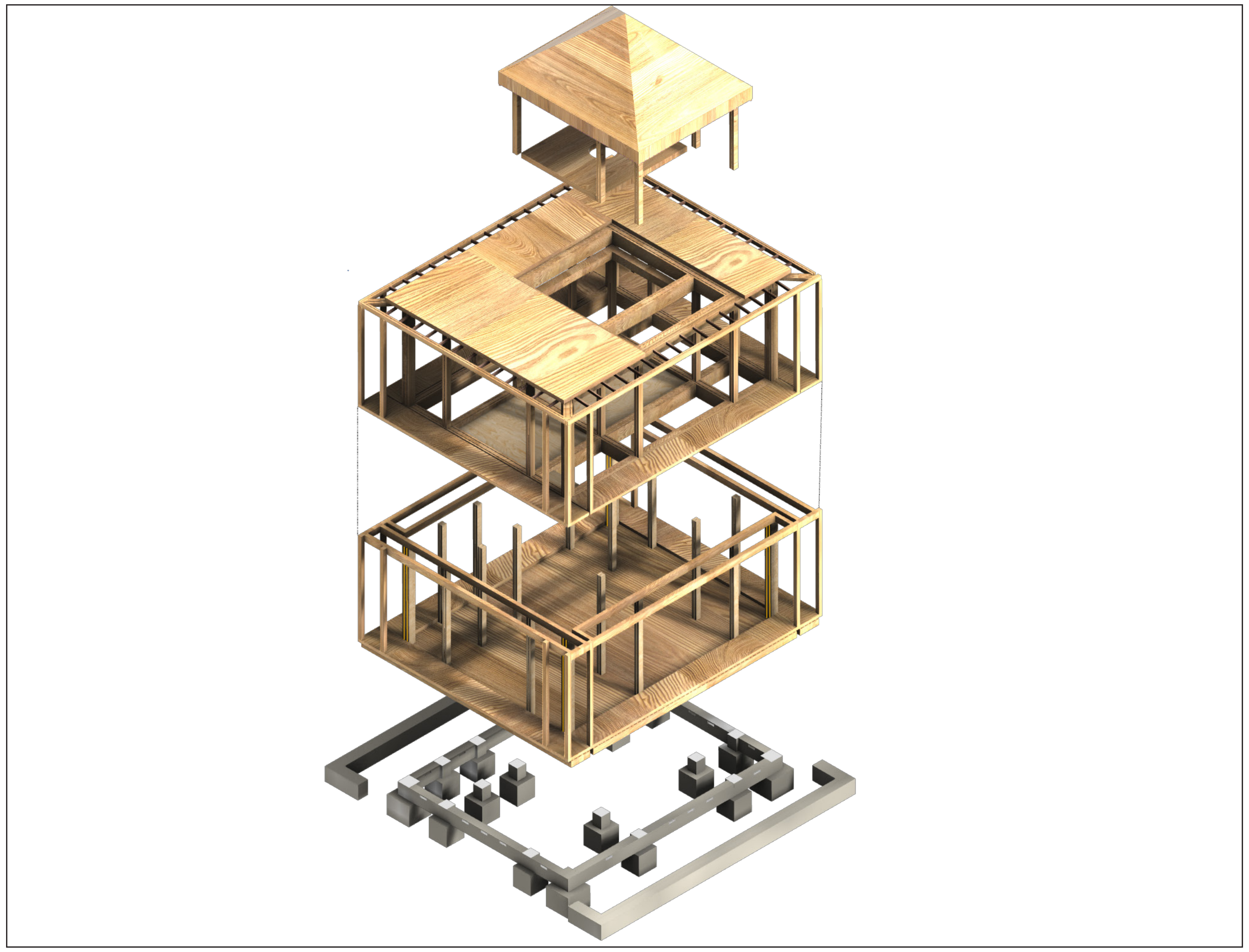
Rendered View from Above

Technological Details : 3D Structural Model

Both Primary and Secondary Structure

Primary Structure Only



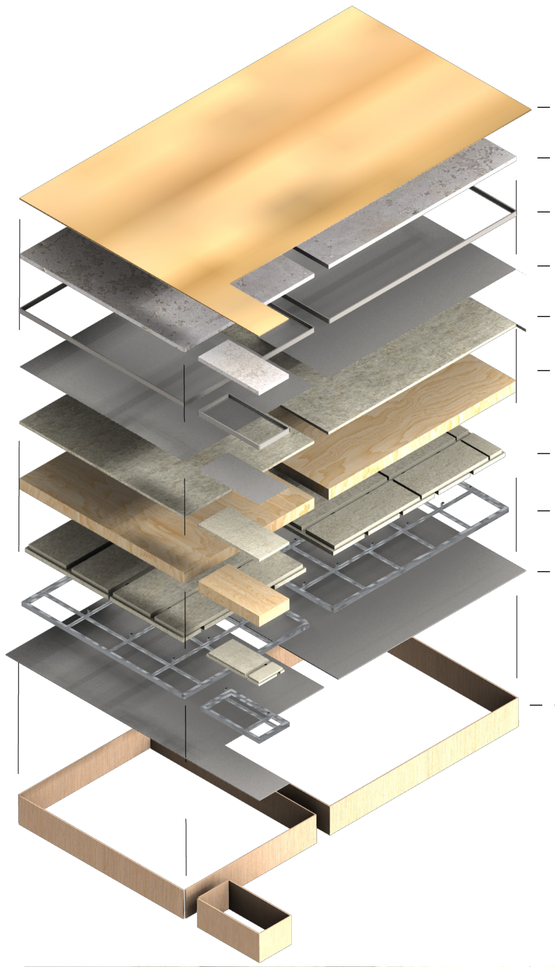


Legend

- Primary vertical and horizontal frame
- Primary Floor Deck
- Primary Roof Deck
- Foundation
- Secondary Structure (Balcony Columns/Beams/Deck, Roof Purlins/Sheathing)

Construction Components : Acoustic Flooring

First Floor Flooring



25mm Plywood Flooring

75mm Floating Anhydrite Screed

3mm Flanking Strip

1mm Seperation Layer

50mm Resilient Layer

200mm CLT Structural Base

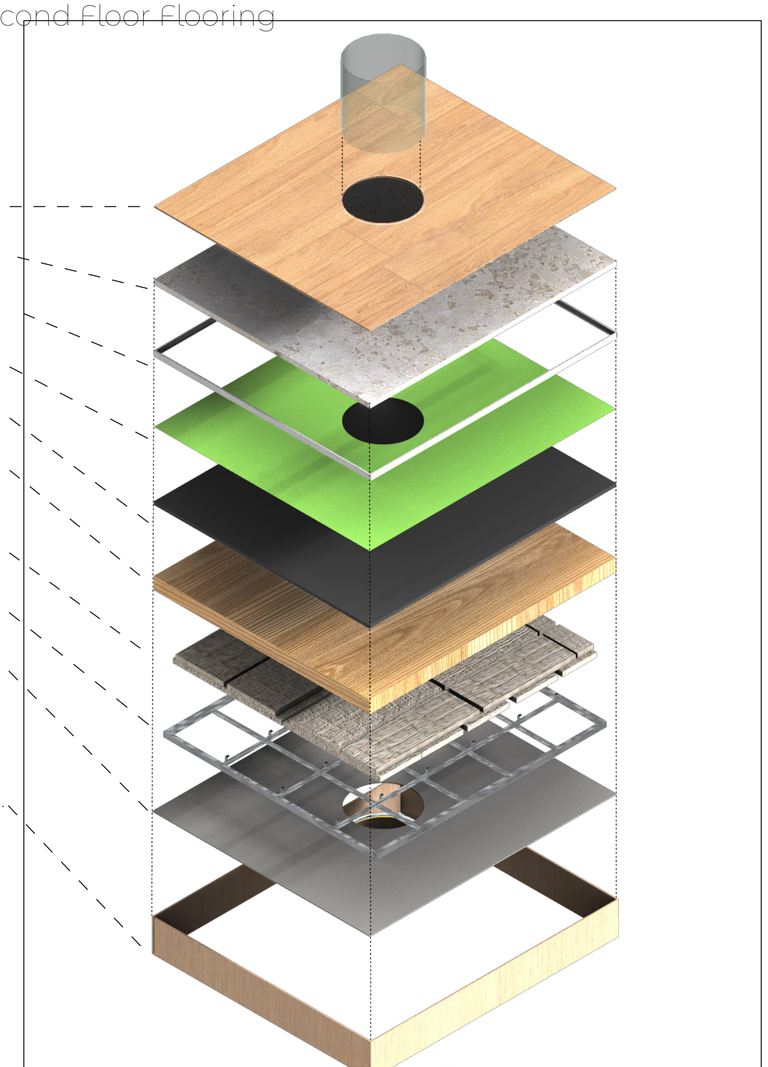
70mm Rockwool Acoustic Slabs

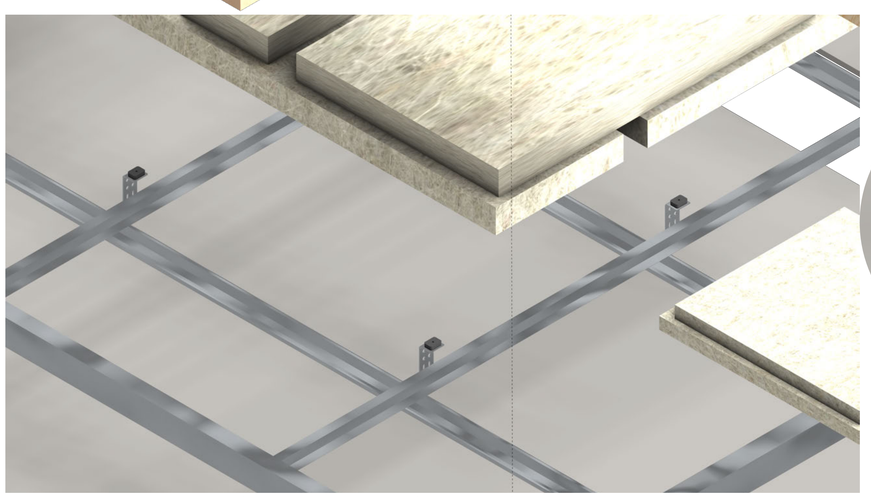
MF System and Acoustic Hangars.

15mm Plasterboard

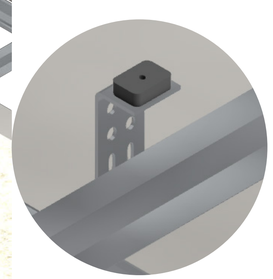
20mm Plywood Surface to cover exposed edges.

Second Floor Flooring

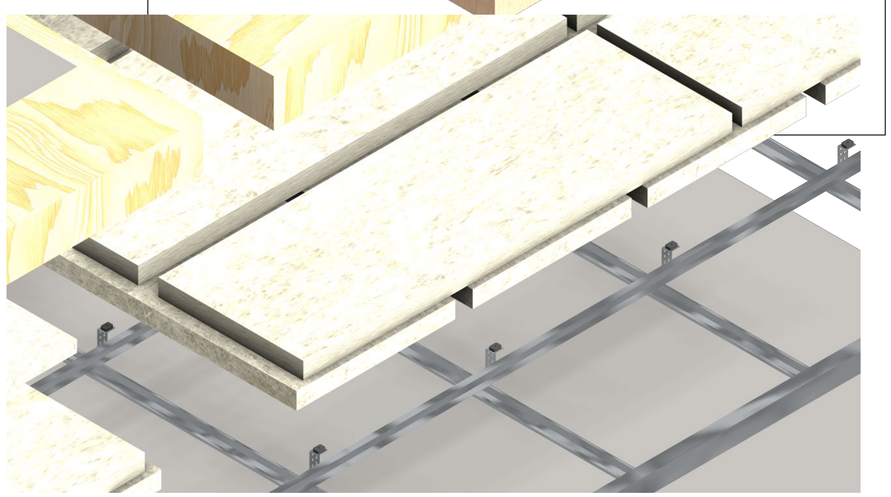




An MF System with primary and secondary channels



Acoustic Hanger



The edges of the slabs don't touch each other.

Semester Two - Final Design

Construction Components : Cinema Flooring

9mm Carpet

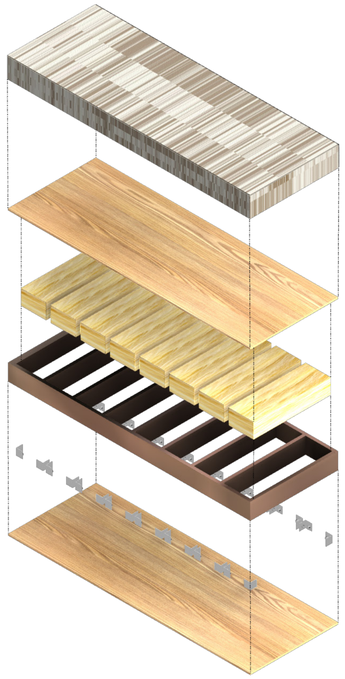
25mm Plywood Flooring Finish.

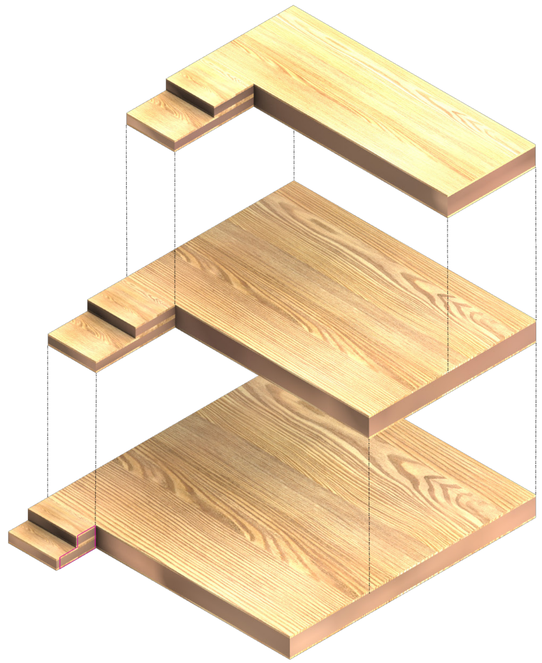
100mm - 235mm Rockwool Insulation

50mm - 250mm Timber Joist

3mm Galvanized Steel Brackets.

25mm Plywood Flooring Finish.





Semester Two - Final Design

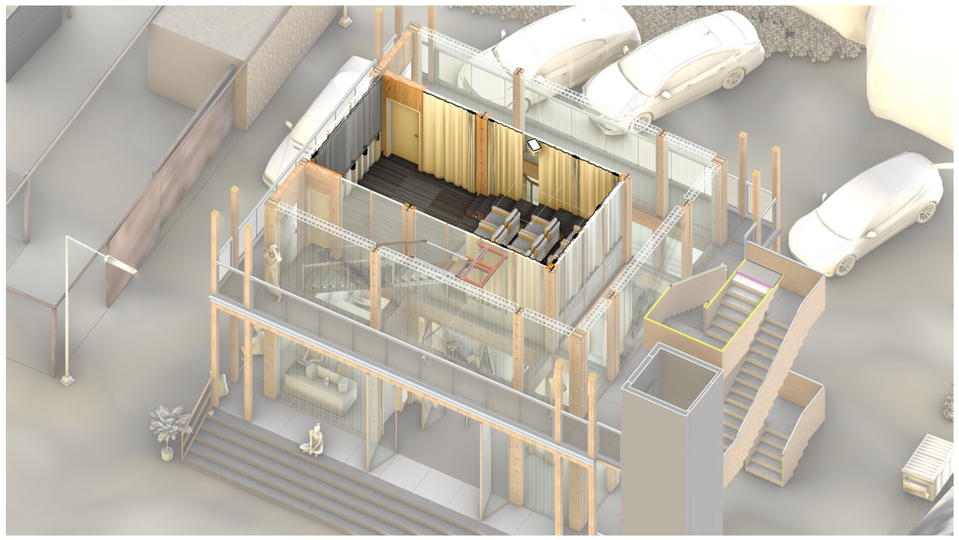
Introduction

Green Room

A flexible space designed for filming in a controlled environment, featuring adaptable furniture and acoustic considerations.

Studio/Workshop

A practical area equipped for hands-on tasks such as model making, cutting materials, and collaborative studio discussions.



Black-out cinema

An intimate cinema space designed for screenings and presentations, featuring tiered seating, acoustic treatment and controllable light for optimal viewing experience