



Chrduation project programming (Cine-Time) cinema complex

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Eng Bama Ba hoirtih**

Introduction

A collage of cinema-related items including popcorn, movie tickets, and a film reel. The background is dark, and the items are scattered across the page. There is a large pile of popcorn on the left, a blue movie ticket at the top, a red movie ticket at the top right, a red movie ticket at the bottom left, and a yellow movie ticket at the bottom. A film reel is visible at the bottom right.

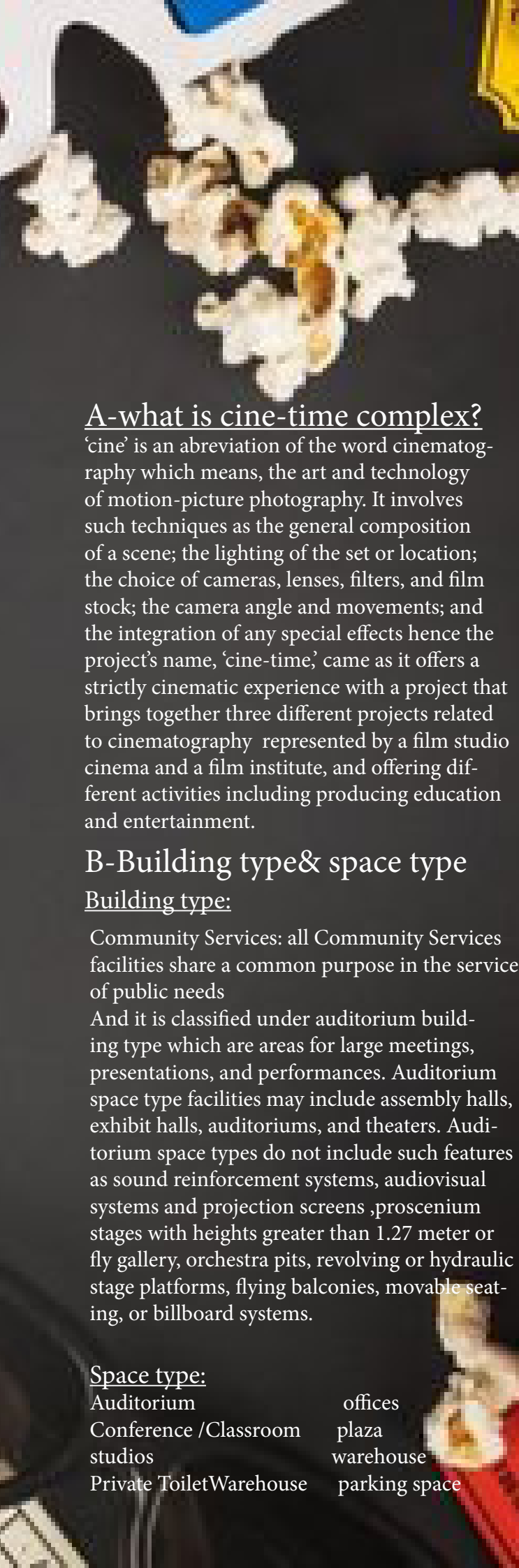
Brief:

Cinema is significant kind of art because it is the only art form that enables you to experience life through/in the eyes/head of another human. In our minds, we can construct realities that are otherwise unavailable or difficult to comprehend. Its many genres and styles offer society an infinite number of different subcultures, as well as an even greater number of ways to produce nuanced, insightful content, and emotional messages regarding the human experience. Thus, I choosed my project to be a cinema complex that represents different forms of cinema art.

and as an introduction i will be representing in this chapter different topics including:

- A. Why i choosed the name of the project
- B. Building type& space type.
- C. Goals and objectives
- D.History of world wide and yemeni cinema

- E. SWOT analysis



A-what is cine-time complex?

'cine' is an abbreviation of the word cinematography which means, the art and technology of motion-picture photography. It involves such techniques as the general composition of a scene; the lighting of the set or location; the choice of cameras, lenses, filters, and film stock; the camera angle and movements; and the integration of any special effects hence the project's name, 'cine-time,' came as it offers a strictly cinematic experience with a project that brings together three different projects related to cinematography represented by a film studio cinema and a film institute, and offering different activities including producing education and entertainment.

B-Building type& space type

Building type:

Community Services: all Community Services facilities share a common purpose in the service of public needs

And it is classified under auditorium building type which are areas for large meetings, presentations, and performances. Auditorium space type facilities may include assembly halls, exhibit halls, auditoriums, and theaters. Auditorium space types do not include such features as sound reinforcement systems, audiovisual systems and projection screens ,proscenium stages with heights greater than 1.27 meter or fly gallery, orchestra pits, revolving or hydraulic stage platforms, flying balconies, movable seating, or billboard systems.

Space type:

Auditorium	offices
Conference /Classroom	plaza
studios	warehouse
Private Toilet Warehouse	parking space

C-Goals and objectives:

Design Goals:

Form and image goals: .

- It should be in a central location in the city so that it can interact with and influence the surrounding buildings
- It should reflect the historical monuments of Aden, as it was the first Yemeni city to incubate cinema
- The design should affect many of people powerfully

.Functional Goals:

- The design should affect many of people powerfully because the combined impact of images, music, dialogue lighting, sound and special effects in cinema that can elicit deep feelings and help people reflect on their lives

Economic Goals:

Project costs should be divided into two major categories construction cost and owner's cost the construction cost can be estimated by applying a cost per square meter to the estimated area of the purposed building
Owner cost fall into three big categories the cost of acquiring land the cost of fixtures and equipment and development costs.

As for the building quality standards: It is obligated to conform to a standard of care in developing the building design this means advocating for the ease and economy of operation in the finished building

Design objectives:

ACCESSIBLE:

Pertains to building elements, heights and clearances implemented to address the specific needs of disabled people.

AESTHETICS:

Pertains to the physical appearance and image of building elements and spaces as well as the integrated design process.

COST-EFFECTIVE:

Pertains to selecting building elements on the basis of life-cycle costs as well as basic cost estimating and budget control.

FUNCTIONAL / OPERATIONAL:

Pertains to functional programming—spatial needs and requirements, system performance

PRODUCTIVE:

Pertains to occupants' well-being—physical and psychological comfort

SECURE / SAFE:

Pertains to the physical protection of occupants and assets from man-made and natural hazards.

SUSTAINABLE:

Pertains to environmental performance of building elements and strategies.

Introduction

D-HISTORY OF CINEMA

cinematography is the illusion of movement created by the recording and subsequent rapid projection of several still photographic images on a screen. Cinema, which began as a result of 19th-century scientific endeavor, has evolved into a mass entertainment and communication medium that has grown into a multi-billion-pound industry.

Who invented Cinema?

-Cinema was not created by a single individual. The Edison Company, on the other hand, successfully demonstrated a prototype of the Kinetoscope in 1891, which allowed one person to display moving pictures at a time.

-In 1893, the first public Kinetoscope demonstration was held. The Kinetoscope had become a commercial sensation by 1894, with public parlors springing up all over the world.

-The Lumière brothers were the first to display projected moving pictures to a paying audience in December 1895 in Paris, France. They used a device they invented called the Cinématographe, which was a camera, projector, and film printer all in one device.

WHAT WERE EARLY FILMS LIKE?

Films used to be very brief, often just a few minutes long. They were seen at fairgrounds, concert halls, and every other location where a screen and a darkened space might be set up. Local scenes and activities, views of foreign lands, short comedies, and current affairs were among the topics covered. Lectures, songs, and a lot of audience participation accompanied the films. Despite the fact that they lacked synchro dialogue, they were not 'silent' as they are sometimes described.

ADDING COLOUR

Hand painting, tinting, toning, and stenciling were the first ways to apply color to black-and-white films.

The British Kinemacolor process, first shown to the public in 1909, used color separation principles to create so-called "natural color" moving images by 1906.

ADDING SOUNDS:

Phonographic cylinders or discs were used in the first attempts to add synchronized sound to projected images.

This method proved inefficient, so it was quickly replaced by an optical, variable density soundtrack shot photographically along the film's edge, which was originally designed for newsreels like Movietone.

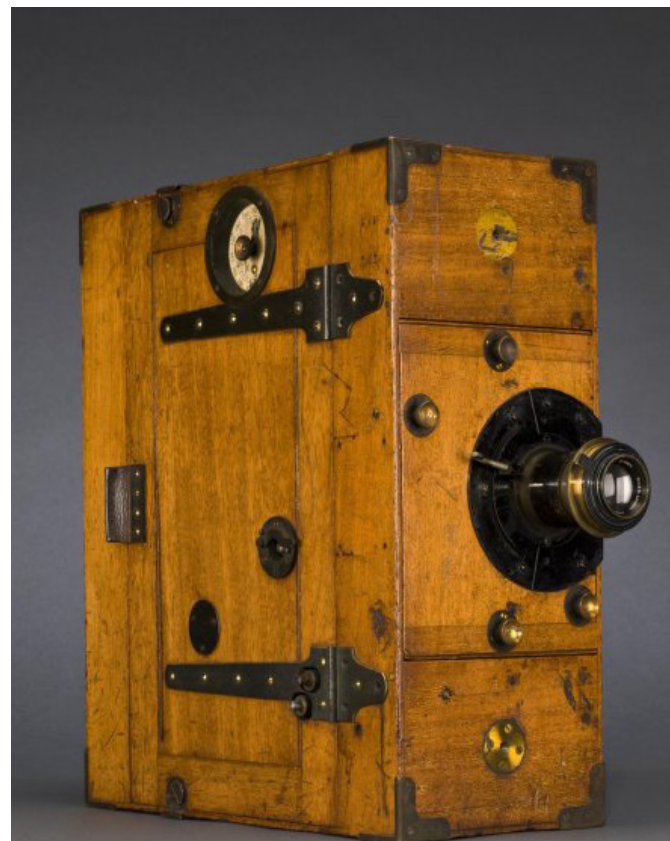
CINEMA'S GOLDEN AGE

-By the early 1930s, almost all feature-length films had synchronized sound, and some were also in full color by the mid-1930s. The introduction of sound solidified the American industry's dominance and ushered in the so-called "Golden Age of Hollywood."

-During the 1930s and 1940s, movies were the most common type of entertainment, with people going to the movies twice a week. Ornate 'super' cinemas or 'picture palaces' appeared in towns and cities, with additional amenities such as cafés and ballrooms; many of them could seat over 3,000 people in a single auditorium.

-Although cinemas had some success in countering television, they never recovered the role and popularity they had in the 1930s and 1940s, and audiences dwindled over the next 30 years. By 1984, the number of people going to the movies in the United Kingdom had dropped to one million a week.

However, by the late 2000s, the amount had tripled. The first multiplex in the United Kingdom was installed in Milton Keynes in 1985.





-In the United Kingdom, the highest attendance was in 1946, when over 31 million people went to the movies per week.

WHAT'S NEXT?

The effect of rapidly improving digital technologies has significantly altered film production over the last 20 years. The majority of mainstream films are now filmed on digital platforms, with post-production tasks including editing and special effects performed on computers.

Digital projection facilities have been installed in cinemas, allowing them to produce screen images that rival the sharpness, detail, and brightness of conventional film projection. Just a handful of the more advanced cinemas have maintained their projection equipment.

The availability of digital media has sparked a resurgence of interest in 3D features in recent years. It remains to be seen if this would be more than a passing fad (as previous attempts at 3D in the 1950s and 1980s were), though the trend toward 3D development has seen increased investment and industry.

Today, most people see films on television, whether terrestrial, satellite or subscription video on demand (SVOD) services. Streaming film content on computers, tablets and mobile phones is becoming more common as it proves to be more convenient for modern audiences and lifestyles.

Although America still appears to be the most influential film industry, the reality is more complex. Many films are produced internationally—either made in various countries or financed by multinational companies that have interests across a range of media.

Introduction

The Hurricane Cinema, pictured in 2013. Courtesy of Mr. Lutfi Hamood & Joe Sheffer

E-History of cinema in Yeman

Mohammed Hamood Al-Hashimi is credited with introducing cinema to Yemen for the first time. In 1910, he started a business hosting silent film screenings on the move throughout the Tawahi district. Later, his son Taha Hamood – known to most as Master Hamood – opened the Hurricane, Aden’s first actual cinema. Hamood went on to open three more cinemas: Radio Cinema, al-Sharqiqiyah, and al-Sharqiqiyah. From this point forward, cinemas began to spring up all over Yemen, in both the south and north. By the 1950s, the area had nearly 50 cinemas, and going to the movies was a common family activity.

Cinemas were booming in the 1960s, due in part to a government-led campaign to support the arts. The National Association for Cinema was founded, and the majority of cinemas were nationalized. The Association’s function was to import new films and distribute them to theaters at a low cost, enabling cinemas to screen famous films from around the world. After the revolution and unification of North and South Yemen in the 1990s, things started to shift. Some of the nationalized cinemas were returned to their owners at this time, while others remained under government control. The Organization was also dissolved, and arts

promotion was discontinued in order to reallocate funds elsewhere. Furthermore, previous years’ conflicts emboldened a conservative element that considered the arts, especially film, to be haram (sinful). Threats started to be made against movie theater operators, who pleaded with the government for safety or help, but their appeals fell on deaf ears. Most of the country’s 49 cinemas had closed their doors or converted their space by the mid-1990s.

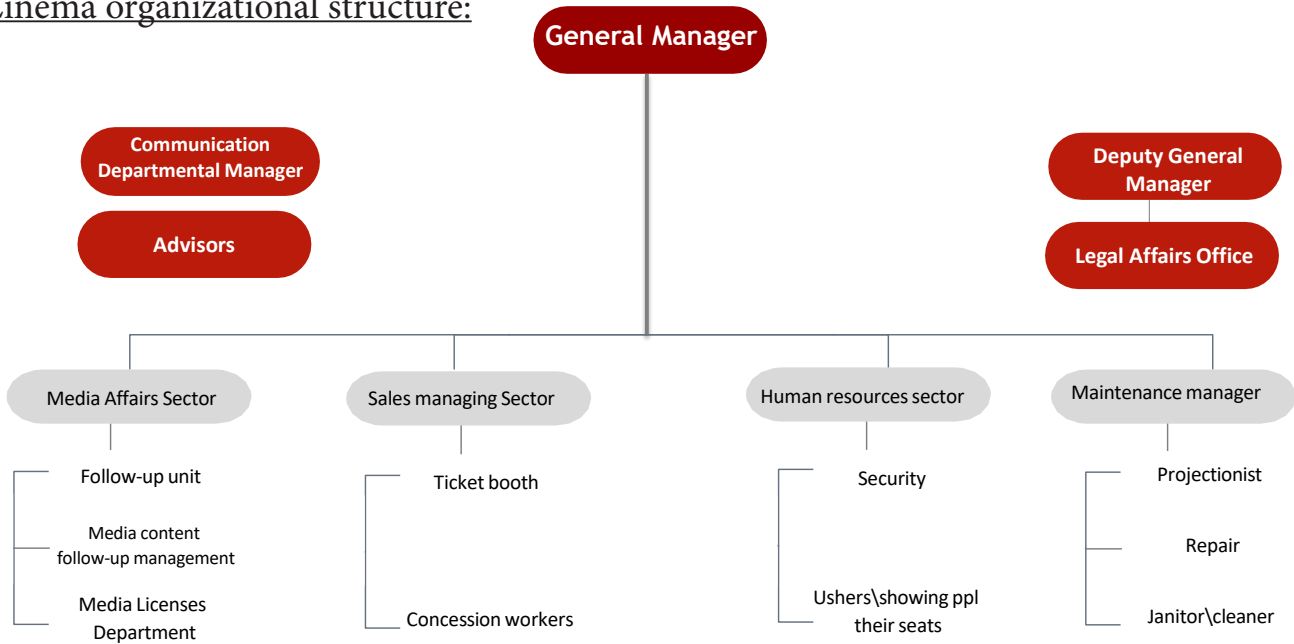
Yemen has a long history of film appreciation, but there is a distinct lack of filmmaking in the region. This may be due to a variety of factors. The area has also seen a lot of tension and upheaval. It’s also possible that such works aren’t well-known or documented. There are currently only a few well-known Yemeni films and filmmakers.



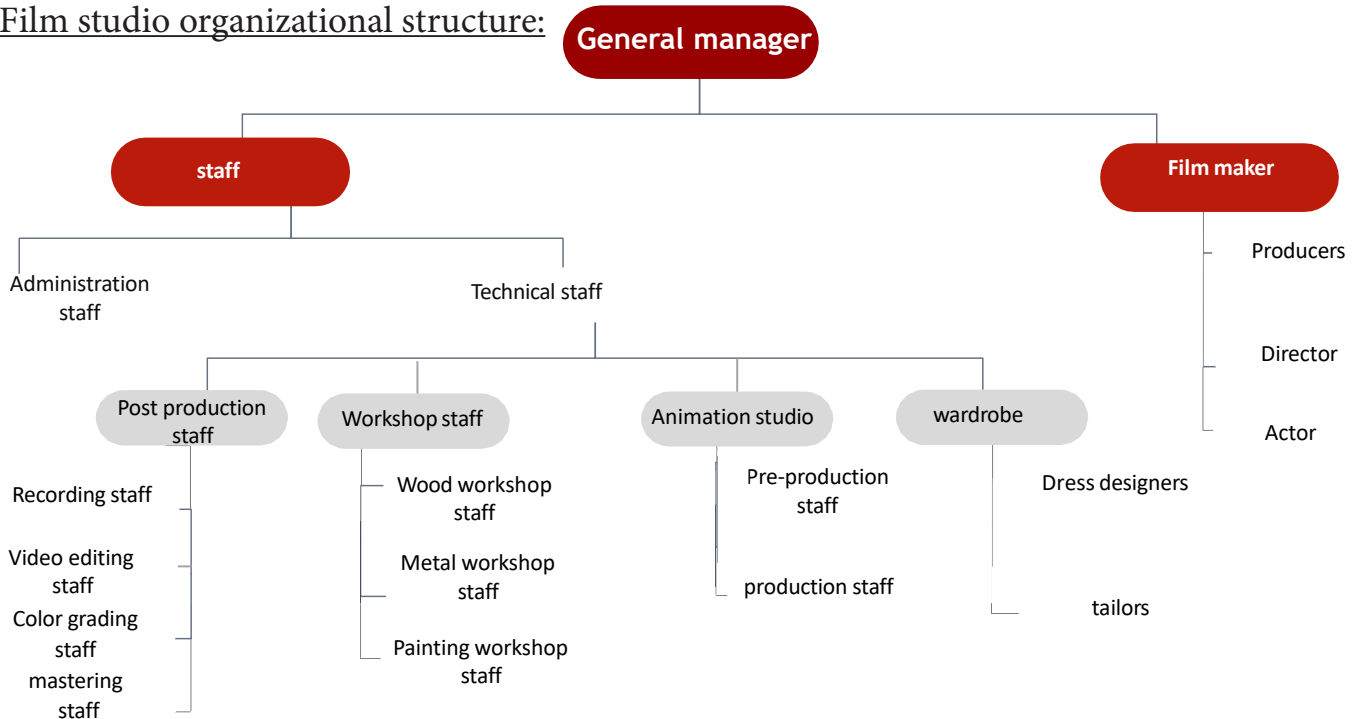
The Hurricane Cinema, pictured in the 1950’s. Courtesy of Mr. Lutfi Hamood & Joe Sheffer

F-Cine-time Organizational Structure:

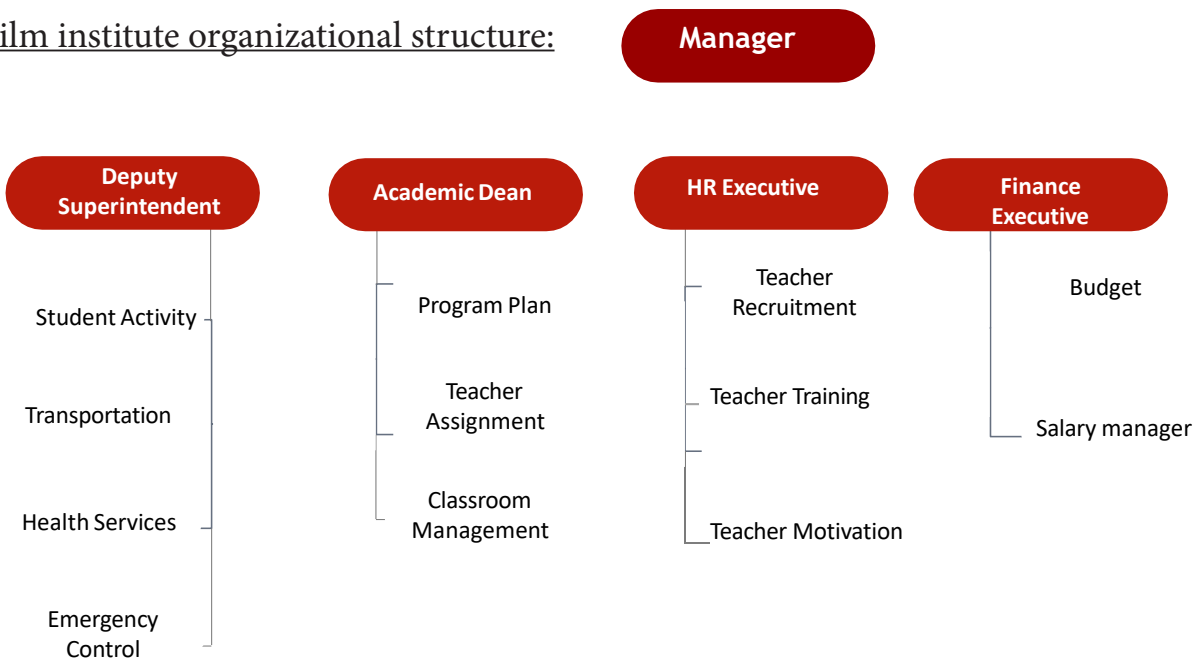
Cinema organizational structure:



Film studio organizational structure:



Film institute organizational structure:



Introduction

G-SWOT analysis:

Strength

1. Entertainment is always in demand
2. A cheaper option for families
3. A large customer base
4. It helps at improving economy of the country
5. The site of the project in Aden as it is the economic capital of Yemen
6. A project that brings together all those interested in film activities of production, education and fun
7. high revenue resource
8. Represents an interface that reflects the culture of the country

Weakness

1. Low interest in low socio-economic class
2. high structure price
3. New technologies of Netflix and online movies is disrupting the work of cinemas
4. Lack of filming and cinema infrastructure.

Opportunity

1. Global industry
2. Growing popularity at educational entertainment
3. offers major job's opportunities for interested people
4. unsaturated market
5. opportunity for film makers to show their abilities
6. the bad internet service in Yemen may encourage people more to visit cinema

Threats

1. other forms of entertainment
2. lack of quality content
3. some religious believes that thinks that cinema is HARAM.
4. The bad economic and political situation of the country.
5. Movie piracy.

Chapter 01:

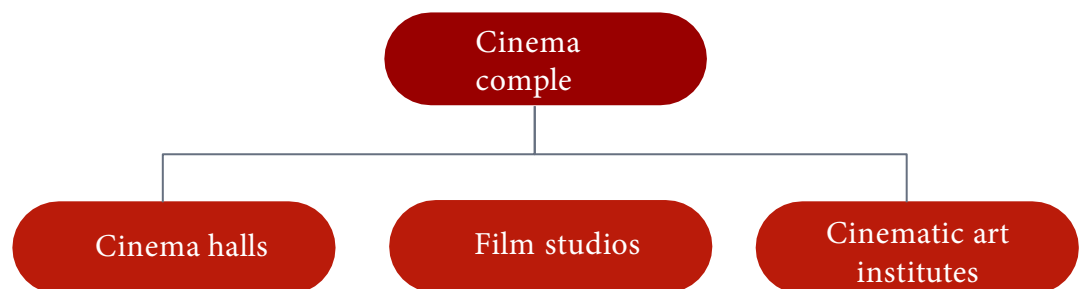
Case study

Content:

1.1 About this chapter	1.6 AJMN Studio Building	1.9 Eye film institute
1.2 Zoetrope Cinema	1.6.1 General information	• 1.9.1 General information
1.2.1 General information	1.6.2 Spaces analysis	• 1.9.2 Spaces analysis
• 1.2.2 Spaces analysis	1.7 Big Fish & Begonia Film Studio	1.10 Columbia College media Center
1.3 Cinema de Riom	• 1.7.1 General information	1.10.1 General information
• 1.3.1 General information	• 1.7.2 Spaces analysis	1.10.2 Spaces analysis
• 1.3.2 Spaces analysis	1.8 School of arts in canterbury	1.10 Spaces comparision
1.4 Étoile Lilas Cinema	1.8.1 General information	1.11 Summary
• 1.4.1 General information	1.8.2 Spaces analysis	
• 1.4.2 Spaces analysis	1.9 Eye film institute	
1.5 Kelly park film studio	• 1.9.1 General information	
1.5.1 General information	• 1.9.2 Spaces analysis	
1.5.2 Spaces analysis		

Hello!

As a cinema complex there will be 3 main components in this project which are :



Therefore, in this chapter I will be mentioning 9 examples; 3 for each part.

Those examples were chosen for many reasons including;

- To study their data and their space and match them with my project's data.
- Each one of them has full plans and data that can be studied.
- Their data matches my vision of my project.

1.1.1 : Zoetrope Cinema- General Information



Concept of the project:

The project is a tribute to the technical history of cinema, to its first mechanical steps, as a nod to the architecture of the nearby citadel. It is based on the figure of the zoetrope, a machine developed in the 19th century consisting of a cylinder image carrier rotating on an axis.

The geometry of the reception hall, built from this singular and emblematic shape, highlights the equipment located at the entrance to the City Center.

The two projection rooms, with 280 and 120 seats, are accessible from an access gallery with a view of the citadel. Their sheet metal facades stage, through a subtle play of perforations, subjects photographed by Muybridge in the first movie time

 Architecture: ADH

 Area: 1182 SQM

 Year: 2013

 Site: Blaye, France

Budget: 2,1 m€

Total Floors area: 2058 SQM

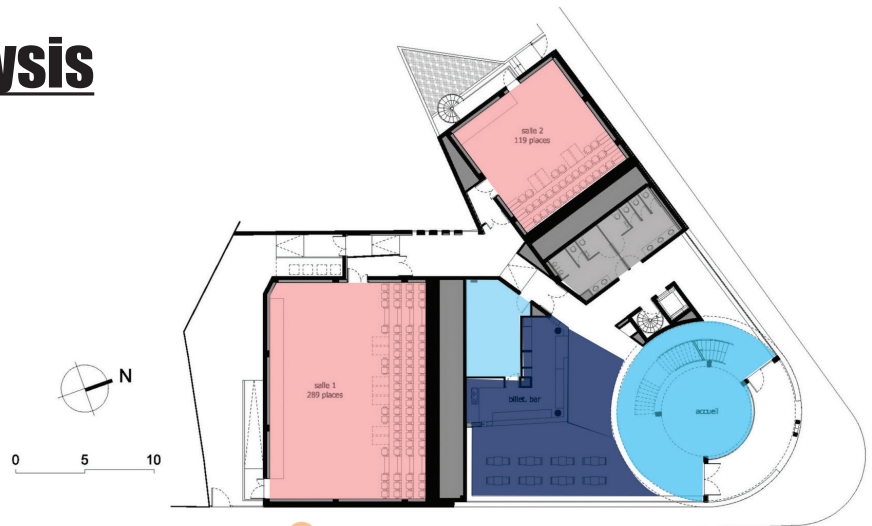
1.1.2 : Spaces analysis

GSM: 1182

ASM: 468.15

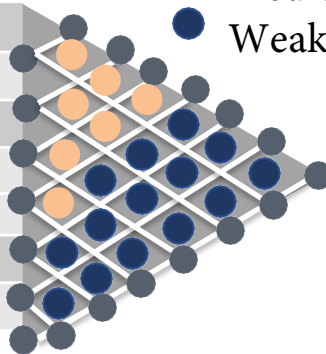
NSM: 679.3

Circulation Ratio: 26%



Color	Name	Area Sqm
Light Blue	Lobby	62.19
Red	300 seat Screening room	174.85
Pink	150 seat Screening room	78.95
Dark Blue	Bar, Cafe	87.98
Light Blue	Kitchen	31.72
Grey	Male WC	16.23
Grey	Female WC	16.23

● Strong
● Medium
● Weak

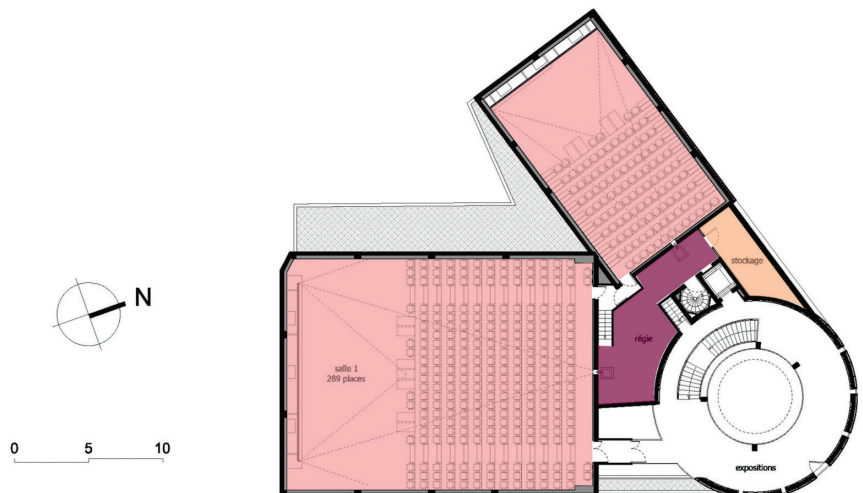


GSM: 876.1 SQM

ASM: 528.35 SQM

NSM: 649.38 SQM

Circulation Ratio: 25.4%



Color	Name	Area Sqm
Purple	Projection room	42.01
Red	300 seat Screening room	331.08
Pink	150 seat Screening room	139.35
Orange	storage	15.91

● Strong
● Medium
● Weak



1.2.1 : Etoile Lilas Cinema- General Information



Concept of the project:

The Etoile Lilas is built like a city cinema: vertically, physically and visually connected to its surroundings. The structure is divided into two parts (cinema and shops). The square's public space is thus divided between these two uses, making it easier to move between them. While the building is divided along a North-South axis, the four facades are uniform. There is no angle that casts the building in a more or less favorable light from a visual standpoint. The facades open up, exposing both the Paris side (on the square) and the Lilas side (on the Avenue du Docteur Gley), which has a clear view. In accordance with its programming requests, the cinema counts seven screens and 1499 seats. Screens 5, 6 and 7 are sat on top of the shopping volume. Screen 3 is dug into the entrance hall. Screens 1, 2 and 4 are superimposed on the hall, lending the building a monumental quality

Architecture: Hardel et Le Bihan Architectes

Area:2320 SQM

Year: 2012

Site: Paris, France

Total Floors area: 6378 SQM

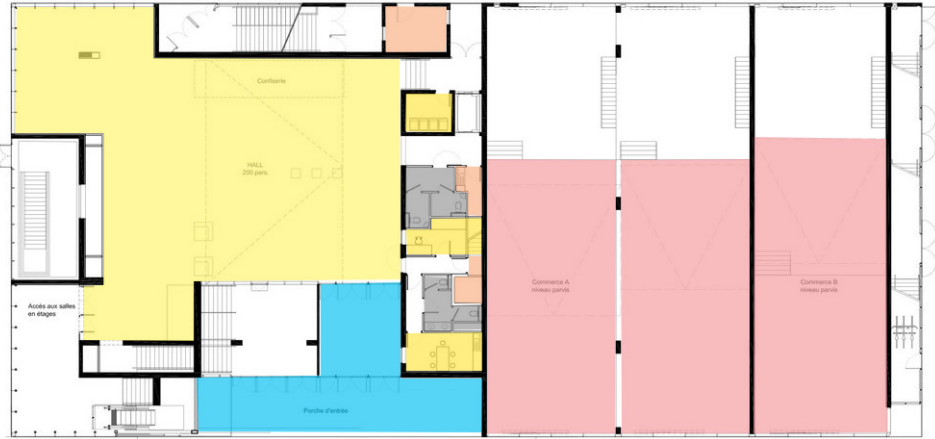
1.2.2 : Spaces analysis

GSM:2312 SQM

ASM:1228 SQM

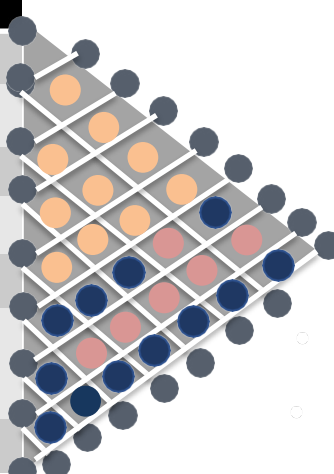
NSM:1838 SQM

Circulation Ratio: 23%



Ground floor plan

Color	Name	Area Sqm
	lobby	120.17
	Gallery	427.85
	Film theater 1	192.34
	Film theater 2	192.34
	Film theater 3	211.47
	3 storages	25.3
	3 Admin offices	34.02
	2 WC	24.54



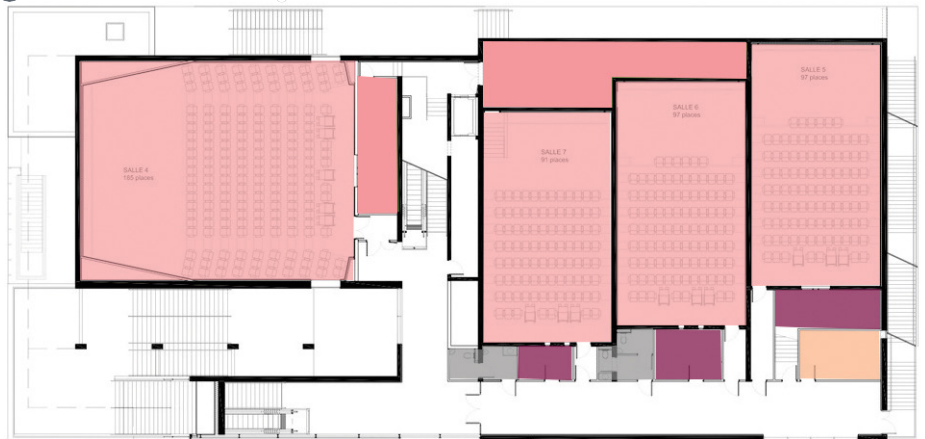
- Strong
- Medium
- Weak

GSM:2312 SQM

ASM:1134 SQM

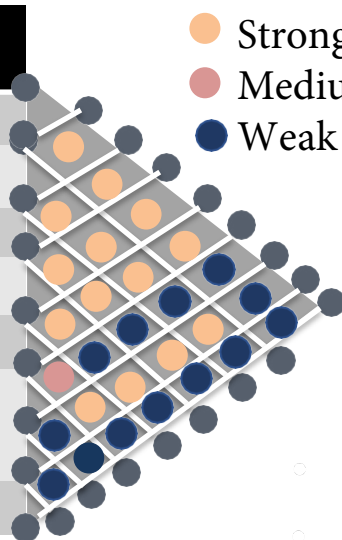
NSM 2209 SQM

Circulation Ratio: 25.9%



1st floor plan

Color	Name	Area Sqm
	3 Projection room	54.1
	Film theater 1	364.23
	Film theater 2	177.21
	Film theater 3	188.10
	Film theater 4	190.89
	storage	23.9
	Back stage	110.9
	2 WC	25.17



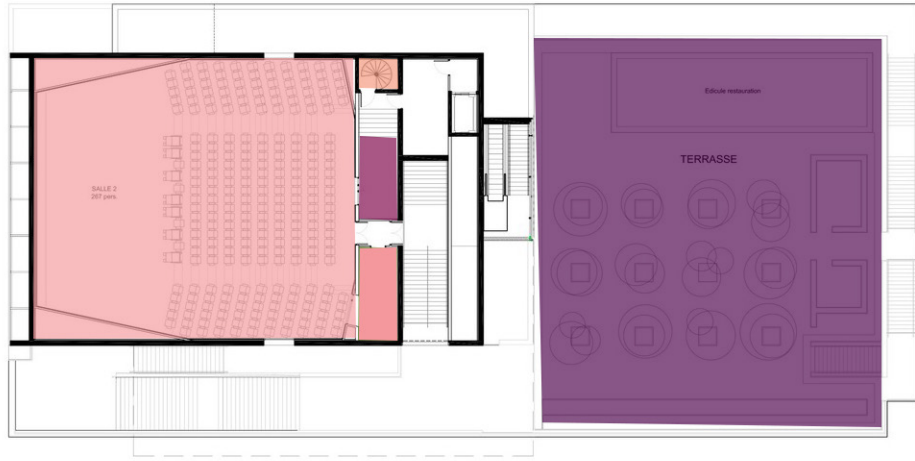
- Strong
- Medium
- Weak

GSM:877.2

ASM:599.5

NSM: 768.1

Circulation Ratio:
26%



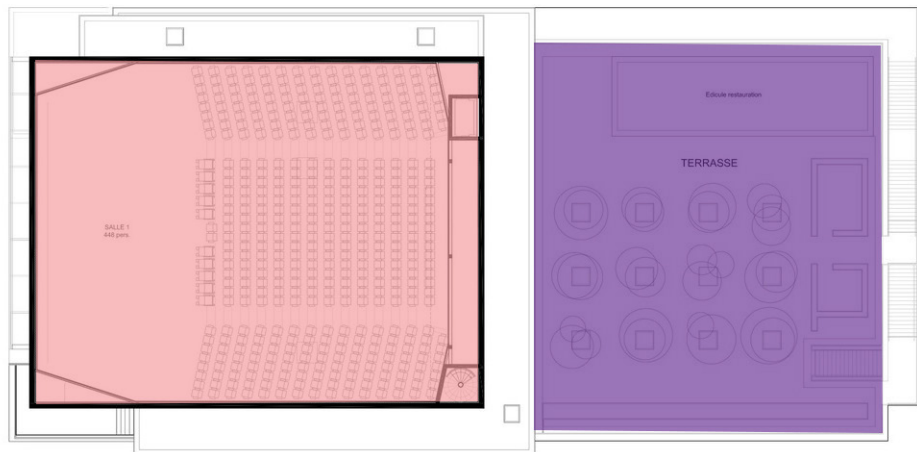
3ed floor plan

Color	Name	Area Sqm
Dark Purple	Projection room	28.4
Light Pink	Film theater 1	542.82
Red	Back stage	21.39
Orange	storage	6.9
Dark Purple	Terrace	728



- Strong
- Medium
- Weak

m²
m²



4th floor plan

Color	Name	Area Sqm
Light Pink	Film theater 1	807.46
Dark Purple	Terrace	728

1.3.1 : Cinema de Riom - General Information



Concept of the project:

The new multi-cinema project is taking place at the location of the Jardin de la Culture, near the historic center of Riom. The “Redemptoristine convent’s garden” was once this cultural enclosure. Today, this new program offers: a multimedia library project, a music school (re-conversion of the old convent) and a cinema project.

 Architecture: Tracks

 Area:1830 SQM

 Year: 2018

 Site: Riom, France

Total Floors area: 1830SQM



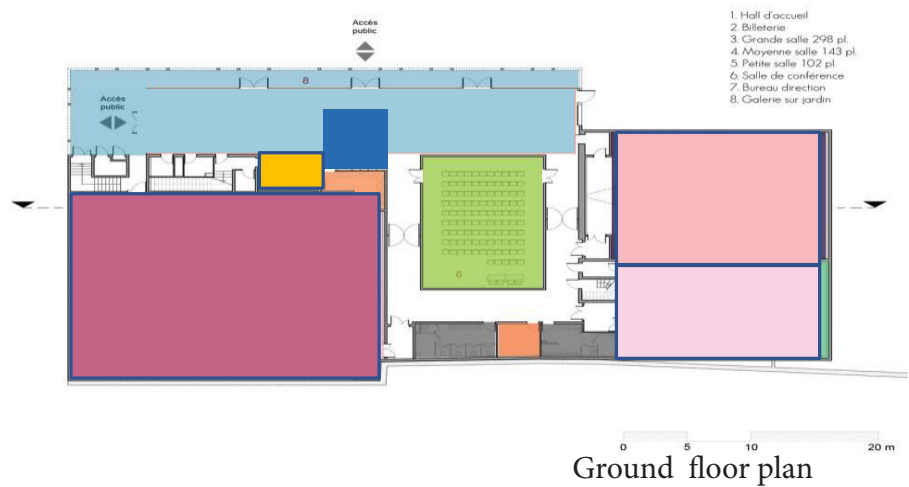
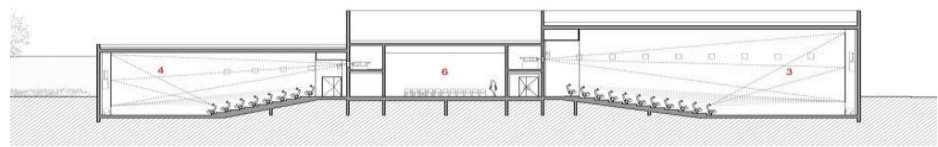
1.3.2 : Spaces analysis

GSM: 1830 SQM

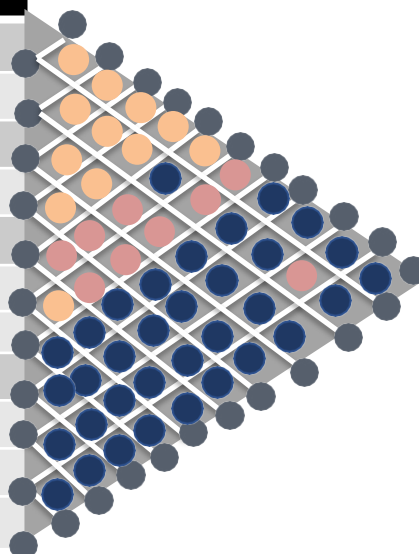
ASM: 1367.9 SQM

NSM: 1546.3 SQM

Circulation Ratio: 26%



Color	Name	Area Sqm
	Lobby	242.64
	Box office	17.30
	300 seat Screening room	466.92
	150 seat Screening room	254.13
	100 seat Screening room	169.52
	Conference room	131.60
	Admin office	17.58
	Male WC	23.68
	Female WC	23.68
	Storage 1	8.40
	Storage 2	12.52



Film studio Examples:

1.4.1 :Big Fish & Begonia Film Studio - General Information



Concept of the project:

The new office of Bi An Tian is relocated in the C3 area of the Ji Li International Art Zone, Chaoyang district of Beijing, whose animation film “big fish and begonia” won the best animation at the 15th Budapest international animation festival in 2017.

The new office space was selected in an old 9-m- storey structure.

Although the original walled framework of the factory building was preserved, new foundations were provided to guarantee stability.

Without interrupting the overall industrial atmosphere, the interior

or new steel structure is added to articulate the new functions. As the district is full of grey plants, the new façade is painted in white and extended to the indoor space to provide the wood texture collocation to deliver the new façade

 Architecture: Hypersity Architecture

 Area: 1100 SQM

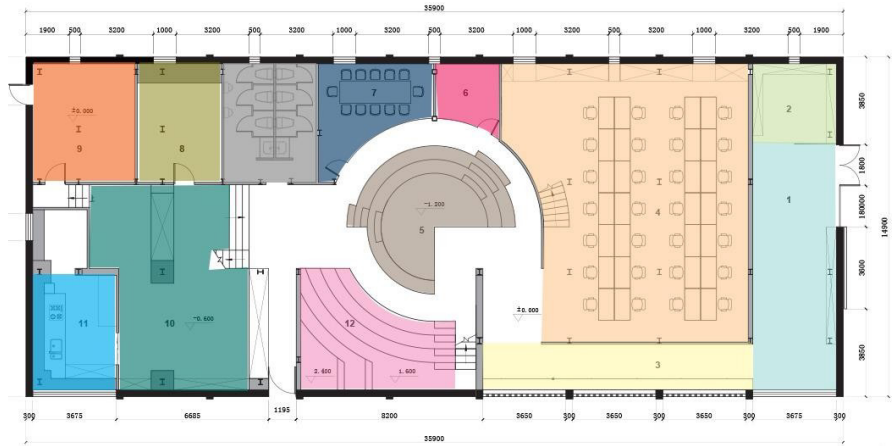
 Year: 2017

 Site: Beijing shi, China

Total Floors area: 3279 SQM



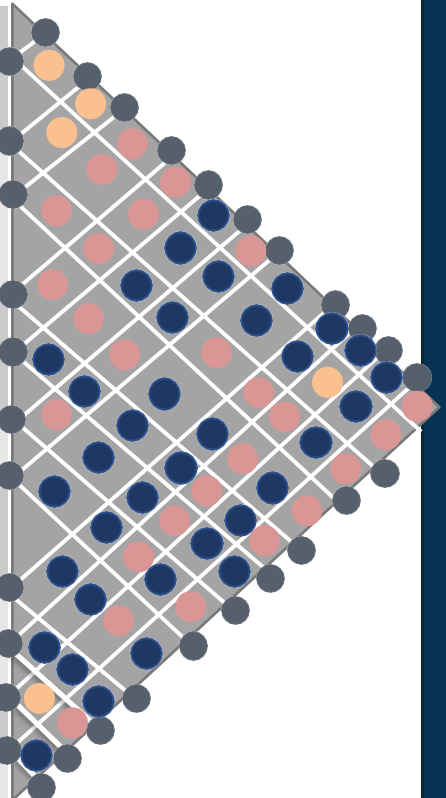
GSM: 1093.30 SQM
ASM: 937.70 SQM
 Circulation Ratio:14.5%



Ground floor plan



Color	Name	Area Sqm
	lobby	79.05
	Waiting room	23.40
	Gallery	47.32
	Mid stage production group	250.38
	Sunken plaza	194.89
	Financial room	14.79
	Meeting room	34.43
	MEP (Mechanical, Electrical & plumbing)	38.48
	Storage	46.44
	Canteen	112
	Kitchen	37.19
	Amphitheater	56.80

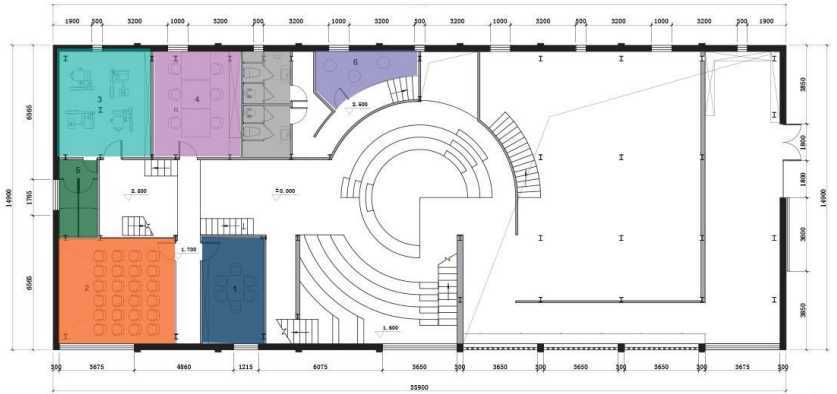


1.4.2 : Spaces analysis

GSM: 1093 SQM

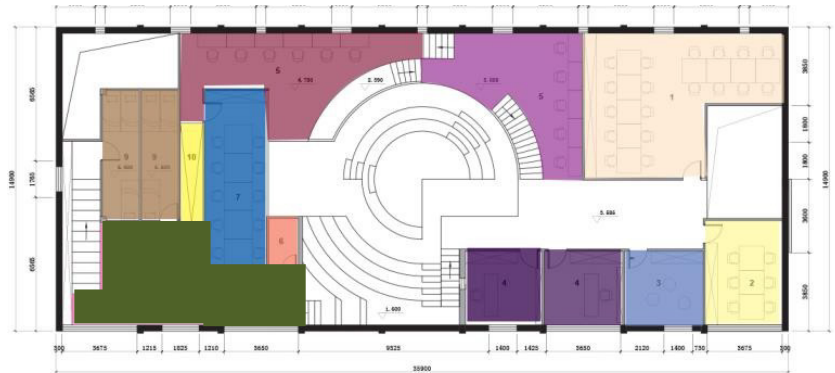
ASM: 842.67 SQM

Circulation Ratio:23%



1st floor plan

Color	Name	Area Sqm
	Meeting room	28.61
	screening room	51.51
	GYM	42.17
	Post production group	41.18
	Shower	9.13
	Discussion room	18.23
	Lounge	400.15
	Sunken plaza	194.89
	Amphitheater	56.80



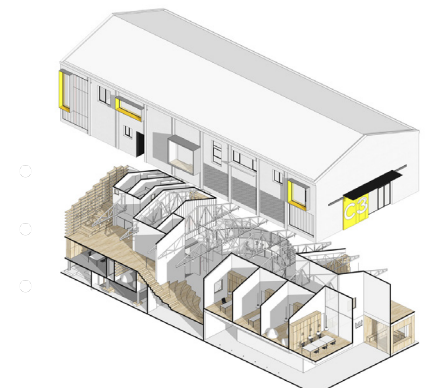
2nd floor plan

Color	Name	Area Sqm
	Mid stage production group	108.34
	pre stage production group	36.37
	Discussion room	27.48
	Partner room	27.48*2
	Open working space	136.41
	archive	7.14
	Post production room	53.55
	library	73.65
	Sleeping room	22.87*2
	Gallery	10.20
	Sunken plaza	194.89
	Amphitheater	56.80

GSM: 1093.30 SQM

ASM: 805.53 SQM

Circulation Ratio:27%



1.5.1 :Kelly Park Film Studio- General Information



Concept of the project:

The studio is a massive 4,538m² (48,846sqft) .45 hectare, 1.1 acre clear span construction without internal walls or columns in the 3, 3894.73 m² internal studio area (40,924sqft). There are numerous offices/meeting rooms within the studio space, some of which have dual internal and external access over the full 87m (285f) length of the pre-production area. There are ample work spaces. For the preparation of food and refreshments, a kitchen/canteen is open.

Supporting services are provided, such as toilets and showers



Architecture:



Area:4,538m²



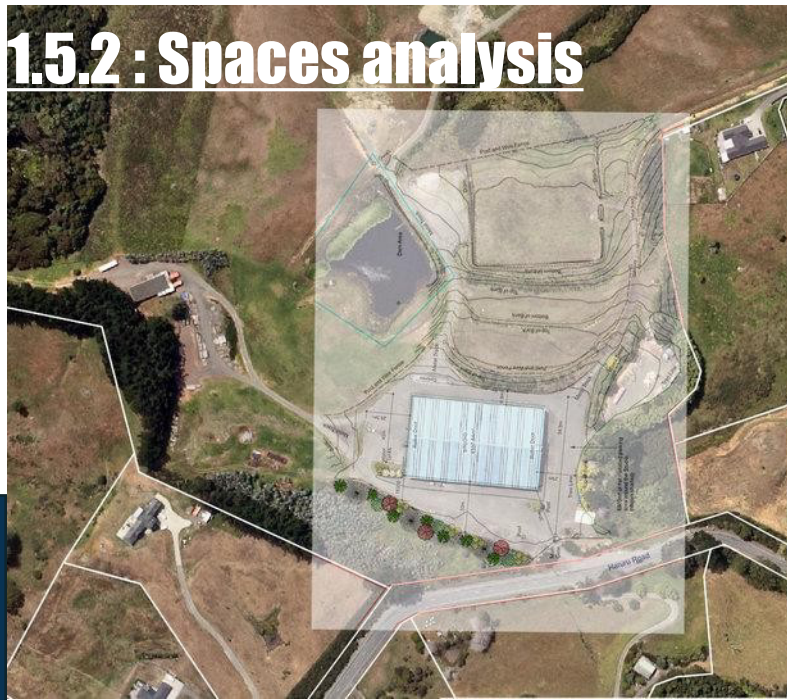
Site area: 61272m²



Site: Wainui, New Zealand

Total working Floors area: 3,894m²

1.5.2 : Spaces analysis

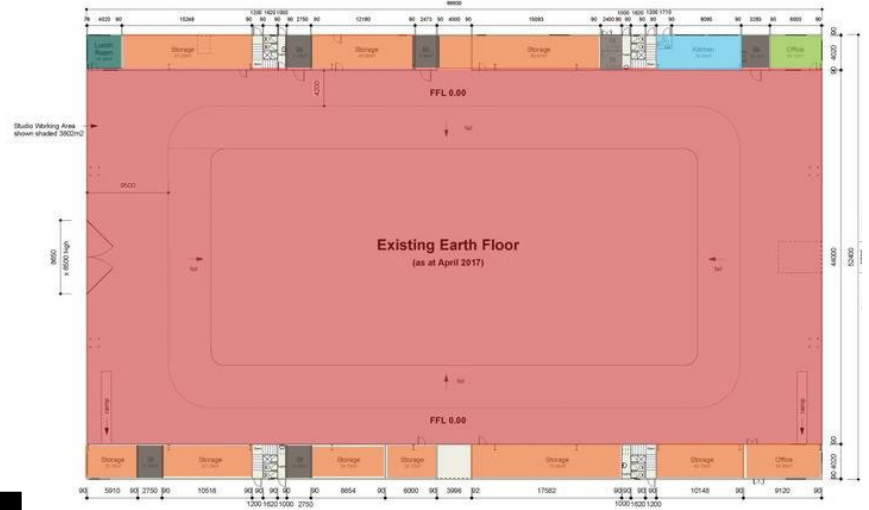


- Site plan
- Parking area 8800m²
- Grassed area
- Studio
- Temporary buildings

GSM: 4538.30 SQM

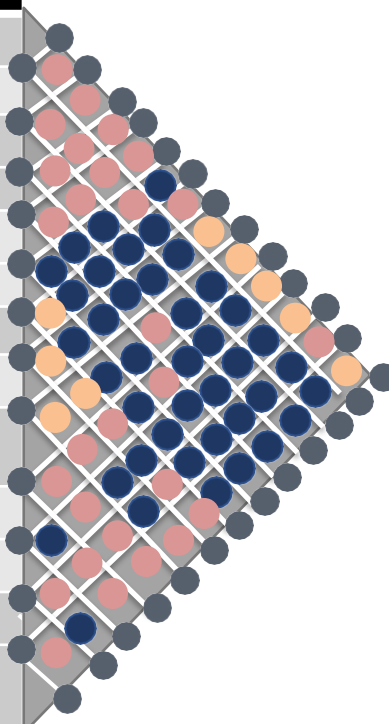
ASM: 4367.18 SQM

Circulation Ratio: 4%



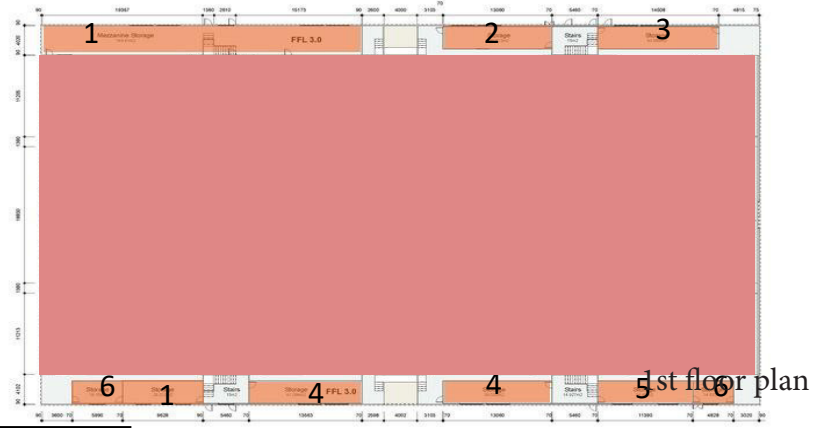
Ground floor plan

Color	Name	Area Sqm
	studio	3894.73
	Storage 1	21.62
	Storage 2	38.90
	Storage 3	55.87
	Storage 4	72.63
	Kitchen	37.63
	Canteen	14.29
	Meeting room	32.19
	Production control room	33.93
	Audio Control room	36.60
	Green room	22.11
	Work space	84.77
	Post production room	21.67

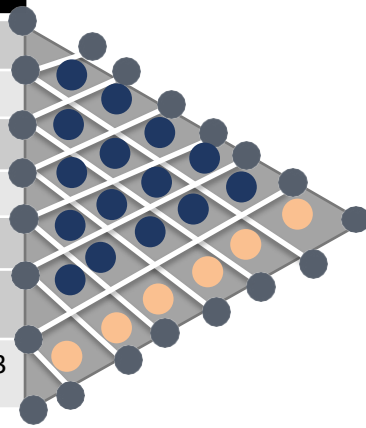


1.4.2 : Spaces analysis

GSM: 4538.30 SQM
 ASM: 4273.18 SQM
 Circulation Ratio:6%



Color	Name	Area Sqm
Orange	Storage 1	173.46
Orange	Storage 2	45.35
Orange	Storage 3	50.72
Orange	Storage 4	47.77
Orange	Storage 5	40.19
Orange	Storage 6	20.60
Red	studio	3894.73



1.6.1 :AJMN Studio Building- General Information



Concept of the project:

The new architecture of AJMN Building VXXV was devised

as a flagship construction annexed to the preexisting headquarters of the old studio.

The latest construction comprises 1,650m² of studio space and service areas, to be realized in 2018 with 7,450m² of landscaped public space. Shaded by a 36m diagonal structural support by a free-standing canopy cantilevering, the open-plan architecture excludes doors, partitions and columns to provide uninterrupted views across the studios and public areas.



Architecture: Veech* Veech



Area:1560m²



Year : 2016m²



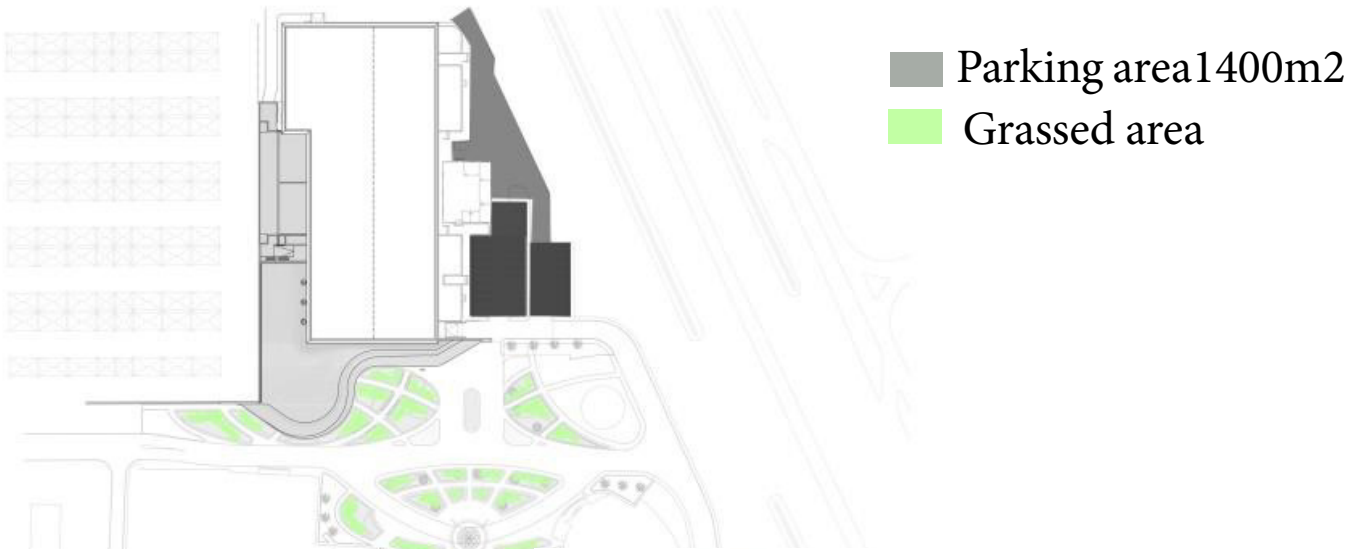
Site: Doha, Qatar

Site area:7450 m²



1.6.2 : Spaces analysis

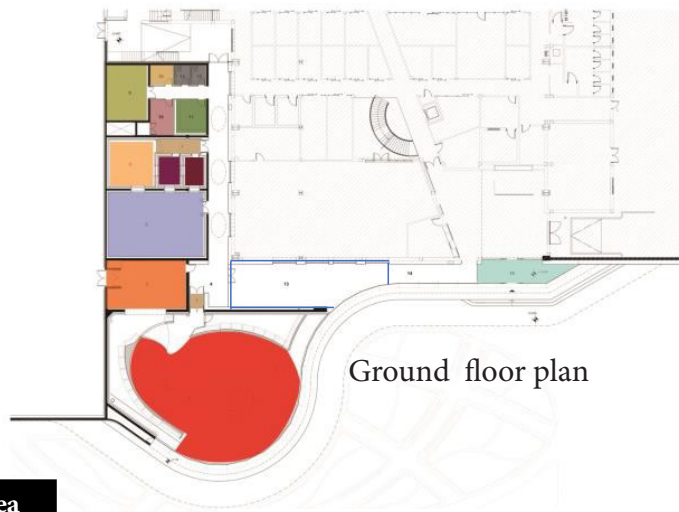
Site plan



GSM: 1556.81 SQM

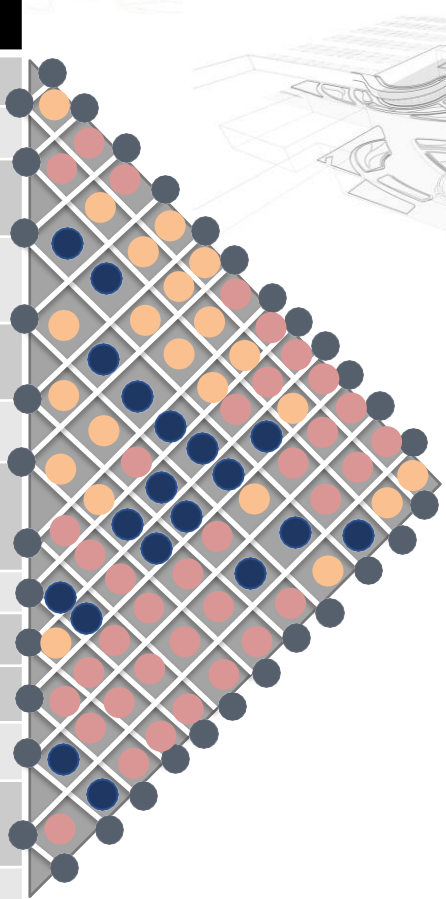
ASM: 1006.07 SQM

Circulation Ratio: 36 %



- 1 Network Studio
- 2 Sound & light lock
- 3 Storage
- 4 Studio circulation
- 5 PCP - Production Control Room
- 6 PCP - Audio Control Room
- 7 Phono\ Phone room
- 8 VOB Trans. R.
- 9 Electrical room
- 10 Wardrobe
- 11 Make-up
- 12 Restrooms
- 13 Lounge space

Color	Name	Area Sqm
	Lobby	43.19
	studio	380.91
	Sound and light lock1	17.32
	Sound and light lock 2	10.9
	Production control room	147.88
	Audio Control room	45.16
	VOB (video object trans room)	12,52
	MEP	53.76
	Wardrobe	18,89
	Green room	26,86
	Storage	93.15
	Phono\ Phone room	14.76
	Lounge space	141.27



Cinema school Examples:

1.7.1 :School Of Arts In Canterbury - General Information



Concept of the project:

The Canterbury School of Architectural (CSA), which was established in 1952 and is a department of the University for the Creative Arts in England, is a leading architecture school in the United Kingdom. It has been ranked as one of the top five architectural schools in the UK. 1st The CSA offers undergraduate, postgraduate, and research degree programs, and in 2013


Multistory, the school's guest lecture series, allows students to interact with industry experts and practitioners in the architectural field.

The intricately arranged internal spaces are beguiled by the building's simple yet bold square plan. Individually catering for the distinct and separate environments appropriate to each of the departments are box-like rooms, often double-height.

 Architecture: Hawking\Brown

 Area: 2500 SQM

 Year: 2009

 Site: Canterbury, United kingdom

Total Floors area: 4380 SQM



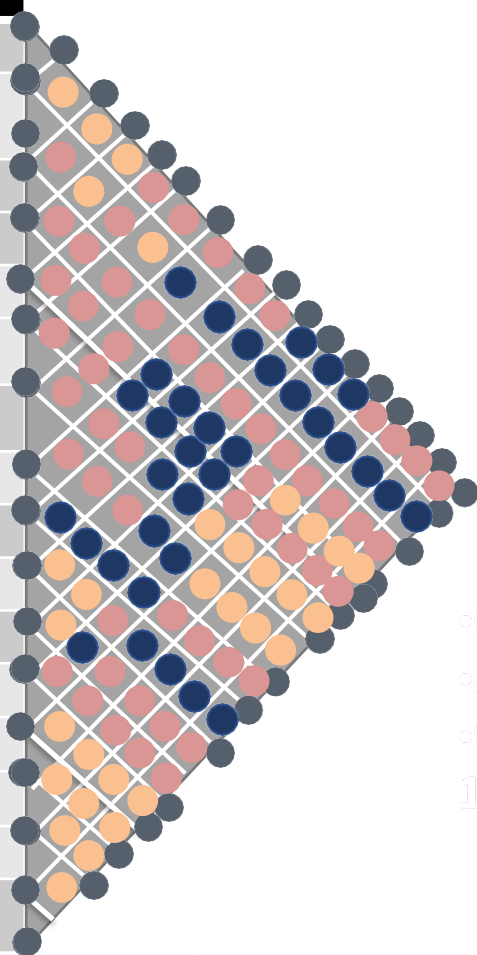
1.7.2 : Spaces analysis

GSM2500SQM
ASM: 1698 SQM
 Circulation Ratio:28 %

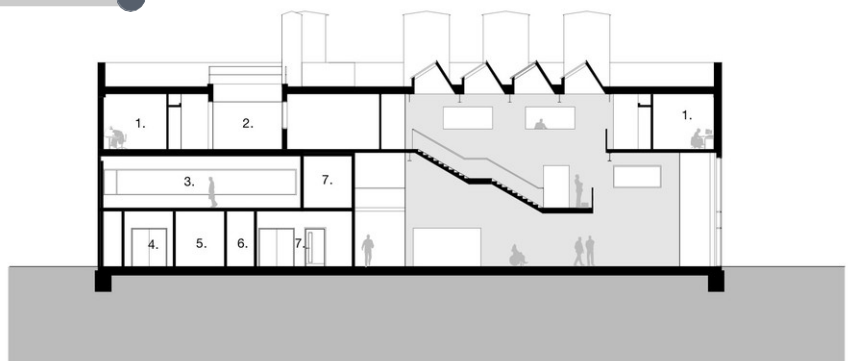


Ground floor plan

Color	Name	Area Sqm
	Drama studio	294.17
	Storage 1	57.46
	cleanser Storage 2	15.26
	Practice studio	189.25
	design studio	303.38
	Low voltage room	17.62
	Technician office	56.68
	Photocopier room	21.72
	Secretary office	28.71
	Entrance lobby	88.06
	Social space	129.51
	Boiler room	45.15
	Sound studio	56.93
	Edit suite	24.50*2
	Film suite	96.62
	Sound control studio	22.60*2



•GSF: 25
 •ASF: 169
 •Circulat
 1-1698.1

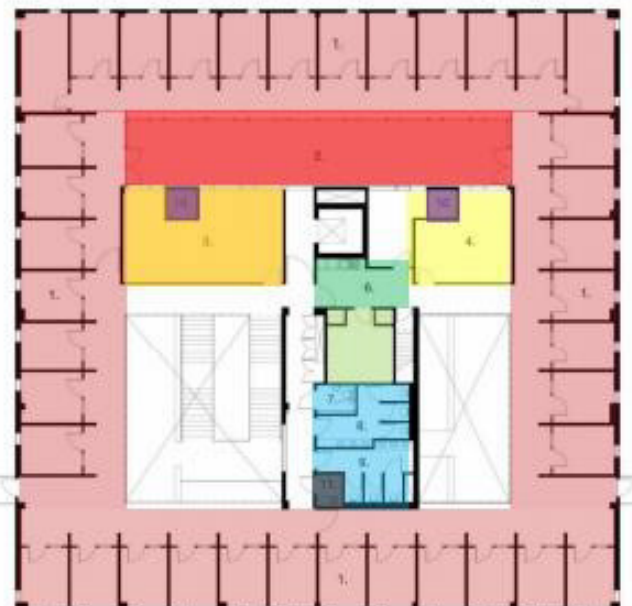
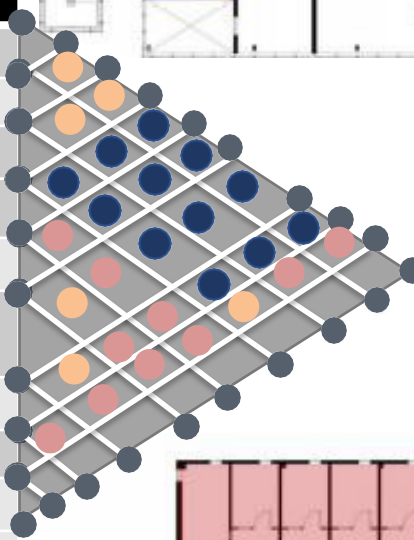


1.7.2 : Spaces analysis

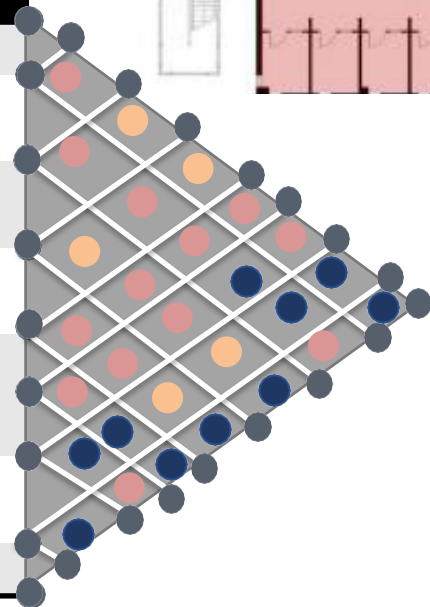
GSM2500SQM
ASM: 1256 SQM
 Circulation Ratio:33 %



Color	Name	Area Sqm
	Drama studio cont	45.32
	PAR Studio cont	45.32
	Digital studio	73.06
	Post graduate study area	70.09
	Specialist teaching	85.25
	Film production teaching	73.47
	Quite work space	69.55
	Edited suite	119.80
	Drama studio	294.17
	Practice studio	189.25
	design studio	303.38
	Film suite	96.62



Color	Name	Area Sqm
	Academic office	981.88
	Roof terrace	163.94
	Administrator office	99.56
	Part time teachers office	51.47
	IT server room	33.10
	Staff room	24.33
	Ventilation chimney	5.29
	Cleanser store	5.61



GSM2500SQM
ASM: 1617.18 SQM
 Circulation Ratio:36 %

1.8.1:Columbia College Chicago Media Production Center - General Information



Concept of the project:

To use the building as a teaching tool, the project makes behind-the-scenes elements of the filmmaking process visible. It also shows technical proficiency and long-term viability.

Innovative educational program solutions: The design allows students to peer into classrooms and learn about all aspects of film production. Inside these usually small back-of-house spaces, the production program is sized to allow full class participation.

Light is used to give “deep focus” and to animate movement across, through, and within the framed views, similar to how film uses spatial layering and oblique compositional lines to create depths of field. As one walks through the building, light and perspective are manipulated to create spaces that look like they belong in a great movie.

 Architecture: Studio Gang

 Area:4380 SQM

 Site area: 5400 SQM

 Site: Chicago, United states

Total Floors area: 4380 SQM

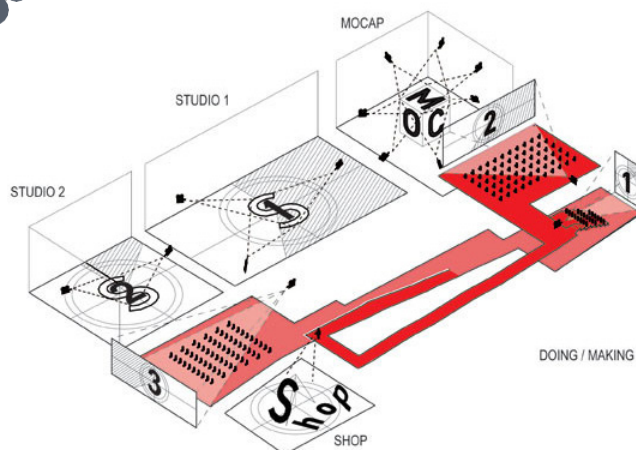
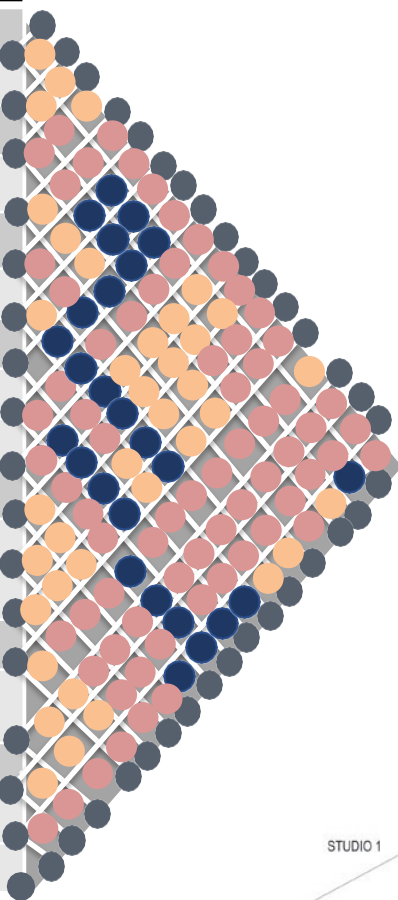
1.8.2 : Spaces analysis

GSM: 4380 SQM
ASM: 3166.98 SQM
 Circulation Ratio:28 %



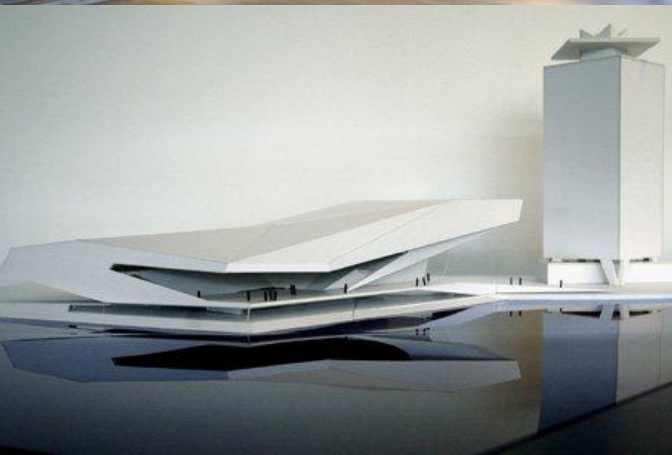
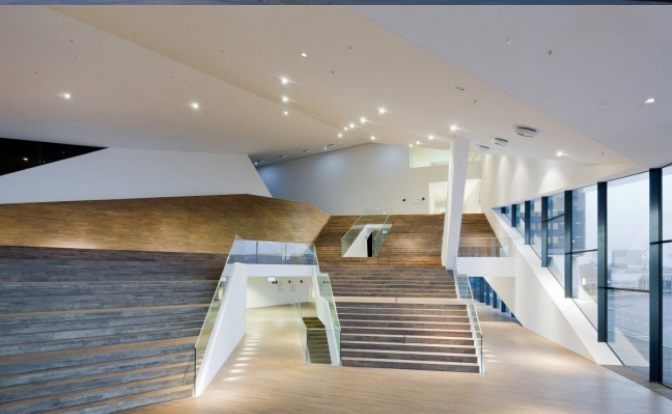
Ground floor plan

Color	Name	Area Sqm
	lobby	206.33
	Animation lab	66,54*2
	Motion capture studio	264.20
	Main studio	891.06
	Lighting studio	266.90
	Prep Studio	135.57
	Green room	84.22
	Back lot	252.62
	shop	234.44
	Class room	116.10
	Production office	41.52
	Production office 2	42.74
	Directing studio	127.19
	Equipment checkout	34.43
	Equipment storage	194.54
	Prop storage	88.79
	wardrobe	53.21



DOING / MAKING / VIEWING

1.9.1 :Eye Film institute- General Information



Concept of the project:

The 'EYE film institute' in Amsterdam, the Netherlands, has recently been completed. This structure builds on these parameters to create a spatial experience with human motion, derived from the notion of film as an illusion of light, space, and movement that becomes a reality through projection.

The exterior's various layers of folding create a transition across the water, separating the site from the historic urban center and central station, which is located adjacent to the IJ river. The cultural center serves as a gathering place, and the structure becomes a landmark within the city's new noord quarter, which is currently made up of apartments, office buildings, and a tower that connects the city's old and vibrant districts.

 Architecture: elugan Meissl Associated Architects

 Area: 5180 SQM

 Year: 2009 - 2012

 Site: Amsterdam, Holland

Total Floors area: 6300 SQM

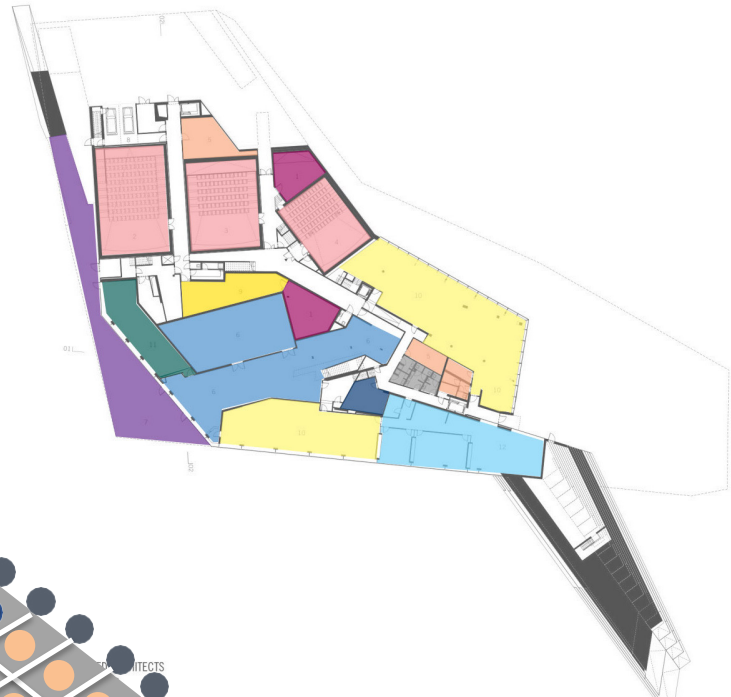
Site area: 8.700 SQM

1.9.2 : Spaces analysis

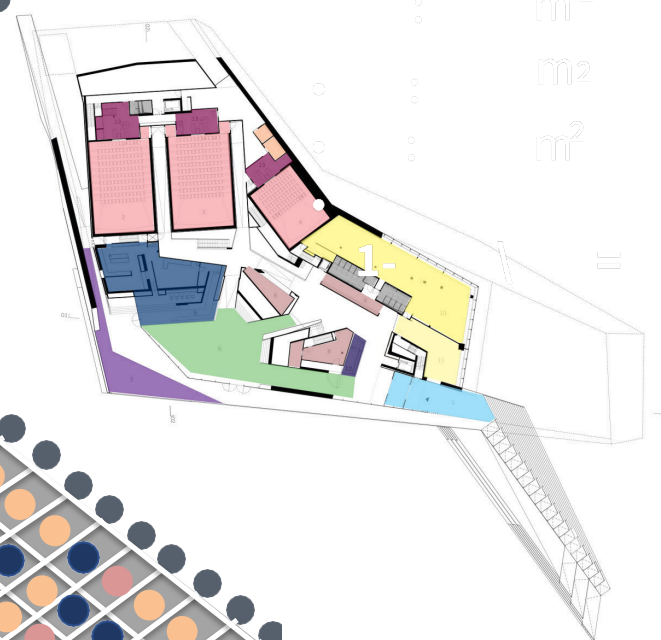
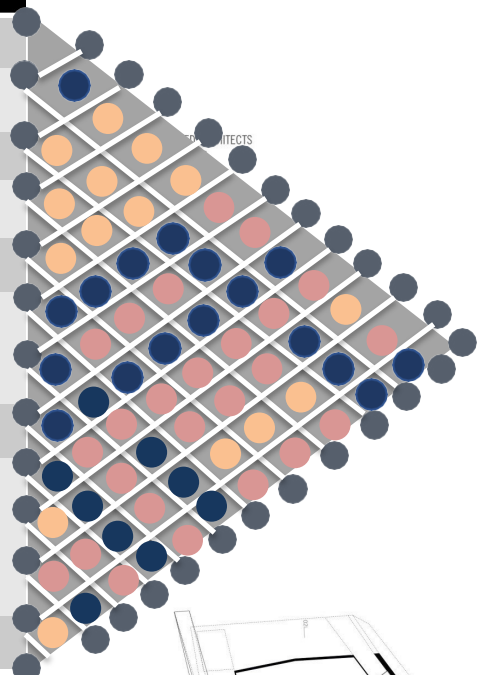
GSM: 5180 SQM

ASM: 1480 SQM

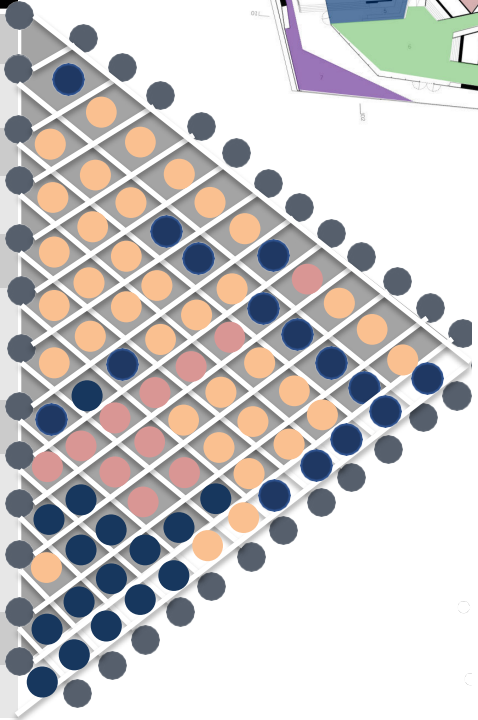
Circulation Ratio:27 %



Color	Name	Area Sqm
	lobby	175.47
	Projection room	41.78
	Film theater (450 seat)	184.43
	Film theater (300 seat)	151.11
	Film theater (150 seat)	109.2
	storage	76.64
	Admin office	70.05
	WC	34.65
	Film lab	420
	Film museum	492.25
	Canteen	100.57
	Terrace	244



Color	Name	Area Sqm
	Entrance	90
	3 Projection rooms	91.5
	Film theater 1	172.2
	Film theater 2	172.2
	Film theater 3	104.13
	Bar, cafe	152.85
	restaurant	187.36
	Clock room, locker	78
	2 WC	24
	Museum shop	68.14
	Film museum	218.70
	Box office	11.07
	Terrace	78.31



GSM: 5180 SQM

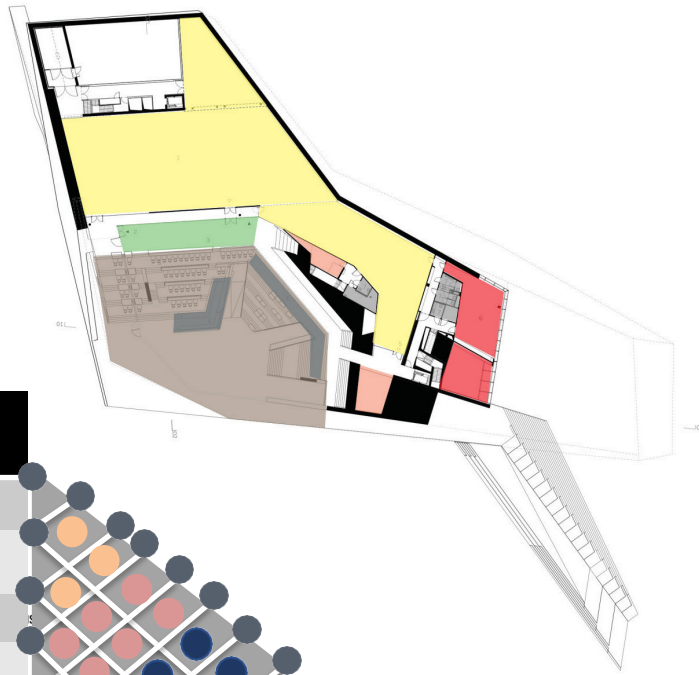
ASM: 1870 SQM

Circulation Ratio:26 %

GSM: 5180 SQM

including sturcture space

ASM: 1008 SQM
Circulation Ratio: 25.9 %



Color	Name	Area Sqm
Yellow	Exhibition space	175.47
Green	restaurant	41.78
Blue	Bar, Coffee	184.43
Red	Educational room	151.11
Brown	Arena	109.2
Orange	storage	76.64
Grey	WC	70.05

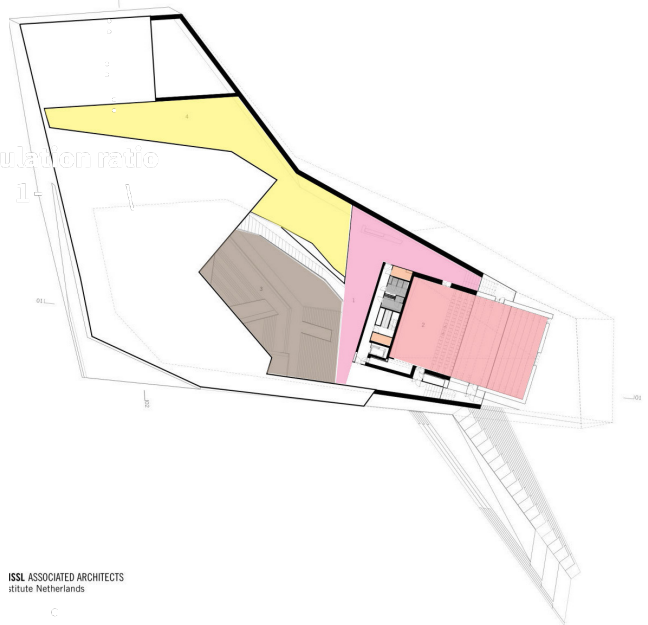
GSM: 4180 SQM

including sturcture space

ASM: 1555.94 SQM
Circulation Ratio: 37 %

Color	Name	Area Sqm
Pink	Foyer theater	203.94
Red	theater	383.22
Brown	Arena	467.29
Yellow	Exhibition space	485.34
Grey	WC	17.54

Circulation ratio

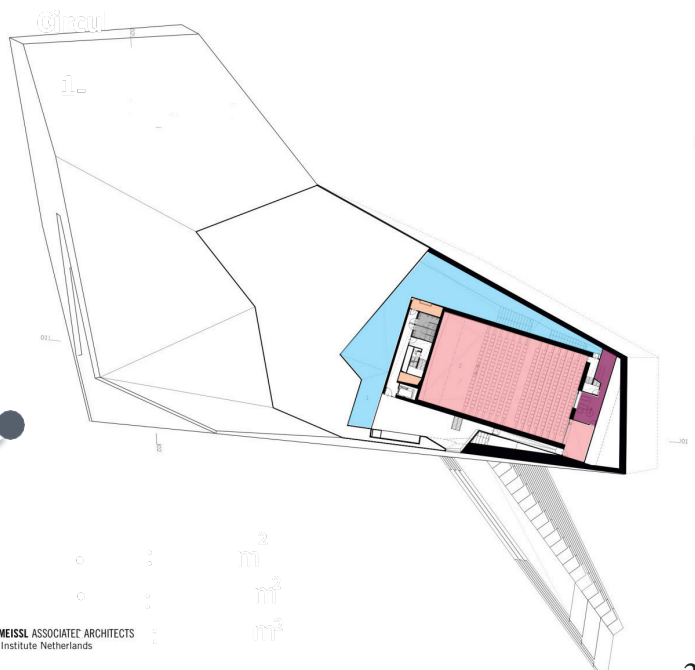


ISSL ASSOCIATED ARCHITECTS
titute Netherlands

GSM: 3800 SQM

ASM: 808.89 SQM

Color	Name	Area Sqm
Light Blue	Reception	149.16
Red	theater	413.96
Purple	Projection room	34.66
Orange	storage	16
Grey	WC	13.89



DELOGAN MEISSL ASSOCIATEE ARCHITECTS
EYE Film Institute Netherlands
Floor 04/1

Circulation ratio: 1- NASI-1 GS7=

	Big fish film studio	Kelly park film studio	AJMN studio	School of arts	Eye Film institute	Columbia college media center	Étoile Lilas Cinema	Cinema de Riome	Zoetrope Cinema	Cine time
Lobby	79.05	-----	43.19	88.06	175.74	206.33	120.17	282.92	62.19	
Waiting room	23.40	-----	-----	-----	-----	-----	-----	-----	-----	
Gallery	47.32	-----	-----	-----	175.47	-----	-----	-----	-----	
Mid stage production group	250.38	-----	-----	-----	-----	-----	-----	-----	-----	
Sunken plaza	194.89	-----	-----	-----	-----	-----	-----	-----	-----	
Financial room	14.79	-----	-----	-----	-----	-----	-----	-----	-----	
Meeting room	34.43	32.19	-----	-----	-----	-----	-----	-----	-----	

	Big fish film studio	Kelly park film studio	AJMN studio	School of arts	Eye Film institute	Columbia college media center	Étoile Lilas Cinema	Cinema de Riom	Zoetra opo Cinema	Cine time
Film suite	-----	-----	-----	96.62	-----	-----	-----	-----	-----	-----
Drama studio cont	-----	-----	-----	45.32	-----	-----	-----	-----	-----	-----
PAR Studio cont	-----	-----	-----	45.32	-----	-----	-----	-----	-----	-----
Digital studio	-----	-----	-----	73.06	-----	-----	-----	-----	-----	-----
Post graduate study area	-----	-----	-----	70.09	-----	-----	-----	-----	-----	-----
Specialist teaching	-----	-----	-----	85.25	-----	-----	-----	-----	-----	-----
Film production teaching	-----	-----	-----	73.47	-----	-----	-----	-----	-----	-----

	Big fish film studio	Kelly park film studio	AJMN studio	School of arts	Eye film institute	Columbia college media center	Etoile Lilas Cinema	Cinema de Riom	Zoetrope cinema	Cine time
Practice studio	-----	-----	-----	189.25	-----	-----	-----	-----	-----	189.25
design studio	-----	-----	-----	303.38	-----	-----	-----	-----	-----	303.38
Low voltage room	-----	-----	-----	17.62	-----	-----	-----	-----	-----	17.62
Technician office	-----	-----	-----	56.68	-----	-----	-----	-----	-----	56.68
Photocopier room	-----	-----	-----	21.72	-----	-----	-----	-----	-----	21.72
Secretary office	-----	-----	-----	28.71	-----	-----	-----	-----	-----	28.71
Sound studio	-----	-----	-----	56.93	-----	-----	-----	-----	-----	56.93
Edit suite	-----	-----	-----	24.502	-----	-----	-----	-----	-----	24.502

	Big fish film studio	Kelly park film studio	AJMN studio	School of arts	Eye film institute	Columbia college media center	Etoile Lila Cinema	Cinema de Riom	Zoetrope cinema	Cinetime
Administrative office	-----	-----	-----	99.56	-----	-----	-----	-----	-----	99.56
Part time teachers office	-----	-----	-----	51.47	-----	-----	-----	-----	-----	51.47
IT server room	-----	-----	-----	33.10	-----	-----	-----	-----	-----	33.10
Staffroom	-----	-----	-----	24.33	-----	-----	-----	-----	-----	24.33
Animation lab	-----	-----	-----	-----	-----	66,54*2	-----	-----	-----	66,54*2
Motion capture studio	-----	-----	45.16	-22.60*2- -----	-----	264.20	-----	-----	-----	264.20
Audio Control room	14.79	-----	-----	-----	-----	-----	-----	-----	-----	27.33

	Big fish film studio	Kelly park film studio	AJMN studio	School of arts	Eye Film institute	Columbia college media center	Étoile Lilas Cinema	Cinema de Riom	Zoetrope Cinema	Cine time
Wardrobe			18,89			53.21				
Green room			26,86			84.22				
Storage	46.44	504	93.15	72.16	6 storages 92.14	194.54		18,32		
Phono\ Phone room		14.76								
Lounge space	400.15	141.27								
Social space		129.51								
Boiler room		45.15								

	Big fish film studio 0	Kelly park film studio	AJMN studio	School of arts	Eye film institute	Columbia college media center	Etoile Lilas Cinema	Cinema de Riom	Zoetrope cinema	Cine time
Prep Studio	-----	-----	-----	-----	-----	135.57	-----	-----	-----	135.57
shop	-----	-----	-----	-----	68.14		-----	-----	-----	135.57
	-----	-----	-----	-----	-----	127.19	-----	-----	-----	127.19
Box office	-----	-----	-----	-----	11.07	-----	157.55	23.63	36	72.39
Cafe	-----	-----	-----	-----	152	-----	-----	105.29	-----	105.29
	-----	-----	-----	-----	187	-----	208.82	244.70	-----	226.76
Conference room	-----	-----	-----	-----	-----	-----	-----	100.83	-----	100.83

	Big fish film studio	Kelly park film studio	AJMN studio	School of arts	Eye film institute	Columbia college media center	Etoile Lilas Cinema	Cinema de Riom	Zoetrope cinema	Cine time
Quite work space	-----	-----	-----	69.55	-----	-----	-----	-----	-----	69.55
Edited suite	-----	-----	-----	119.80	-----	-----	-----	-----	-----	119.80
Academic office	-----	-----	-----		-----	-----	-----	-----	-----	574.32
Film theater 1	-----	-----	-----	-----	184	-----	466	574.32	331	307.23
Film theater 2	-----	-----	-----	-----	151	-----	254	307.23	174	990
Film theater 3	-----	-----	-----	-----	109	-----	192	990	139	160.82
Film theater 4	-----	-----	-----	-----	-----	-----	169	160.82	78	

	Big fish film studio	Kelly park film studio	AJMN studio	School of arts	Eye film institute	Columbia college media center	Etoile Lilas Cinema	Cinema de Riom	Zoetrope cinema	Cine time
Film lab	-----	-----	-----		420	-----	-----	-----	-----	99.56
Film museum	-----	-----	-----		218	-----	-----	-----	-----	51.47
Projection room	-----	-----	-----		6 projection rooms 130	-----	82	-----	42	33.10

1.11 :Summary

In this chapter I studied 9 different projects according to their facilities and area and analyzed their data those projects were divided into three parts which are :

- Cinema Halls
- Film studios
- Film institutes

And I concluded that my project will contain in general :

1. 6 cinema halls
2. Café& restaurant
3. Drama & film studio
4. Sound & lighting studios
5. Directing studios
6. Production offices
7. Animation and graphic motion labs
8. Class rooms\ lecture rooms

And I have taken their areas according to the most near value in some of the spaces and the Arithmetic average In others and concluded that the required site area will be 17000m² While the built in area will be almost 15000 m² with 5 floors

Chapter 02:

Location study

Content:

About this chapter

2.1 Site planning standards

2.1.1 planning standard

- 2.1.2 land use of Aden

2.2 Location Description:

2.2.1 Aden general info

- 2.2.2 Why Aden

2.3 Alternatives analysis

2.4 Selected Site Analysis

2.4.1 General information

2.4.2 access and movement

2.4.3 environmental studies

2.4.4 Urban context

2.5 Architectural character

Brief:

One of the first and most critical phases in the design of buildings is location studies, since it decides the suitability of the land for the project, its advantages and how to use it, and its bad sides, and how to find solutions for them.

In this chapter, site planning criteria will be addressed, as well as a summary of the country, 3 alternatives from which the most suitable will be selected, and finally the architectural character of the city of the chosen property.

So the topics that would be mentioned in this chapter are:

- Planning Standard
- Location Description
- Alternatives analysis
- Selected Site Analysis
- Architecture character

. 2.1.1 Site planning standards (1):

• Location: Convey a public image, So it should have a relationship to a local landmark that gives special meaning to the site selection	20%
• Area: The area of the site must be sufficient for all the various activities of the project, including the creation of parking spaces to accommodate the large number of visitors' cars.	20%
• Accessibility: Easy access to the project entrance	15%
• Future expansion: Possibility to indoor and outdoor expansion	15%
• View: Presence of views that are already present or necessary to build nice eye areas	10%
• Soil Land and Topography: at one level or with a slight topography	10%
• architectural character: Taking into account the architectural character of the neighborhood to suit the nature of the project and to harmonize with the architectural character of the city	10%
Total Percentage %	100%

. 2.1.2 Site planning standards:

Master plan :

The master plan of Aden city specified 4 main uses for lands in addition to other uses which are:

- **Residential areas:**

The plan specified unused lands - spaces - inside the city to be residential areas without specifying the use of the land in a preferential manner, which provided the opportunity for any personal efforts. The plan also suggested developing new residential areas outside the city in Al-Arish.

- **Tourist areas:**

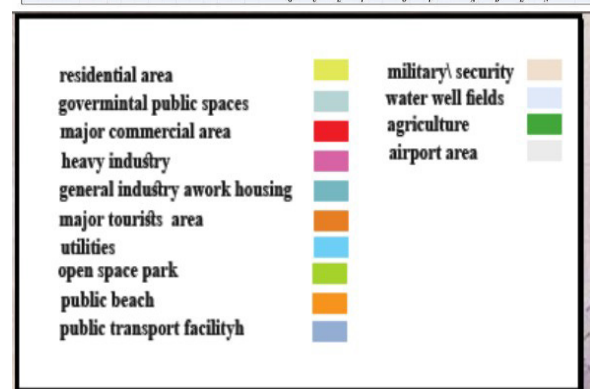
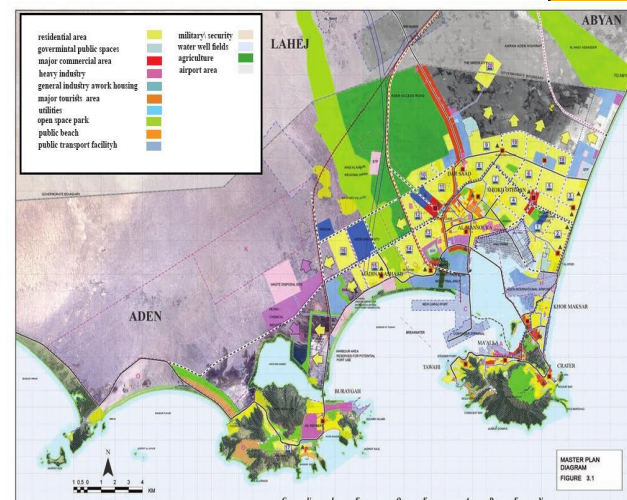
It has been identified in the lands near the coasts and beaches as tourist areas that include tourism products, hotels, chalets, restaurants, and clubs in Gildmour in Tawahi, Amran and Aden Al Saghir.

- **Industrial areas:** -

Light industries, such as workshops and factories, were identified in Dar Saad areas, as for heavy and medium industries, and within the lands located between the city of Al-Shaab and the small city of Aden, the core of the industrial city.

- **Commercial areas:** -

The old areas identified Crater as a major center for trade, and secondary commercial centers identified all the scattered areas of Aden, as well as the urban expansion areas in Arish.



2.2 LOCATION DESCRIPTION:



- **Aden**, Arabic 'Adan, city of Yemen. It is situated along the north coast of the Gulf of Aden and lies on a peninsula enclosing the eastern side of Al-Tawāhī Harbour. The peninsula enclosing the western side of the harbour is called Little Aden.



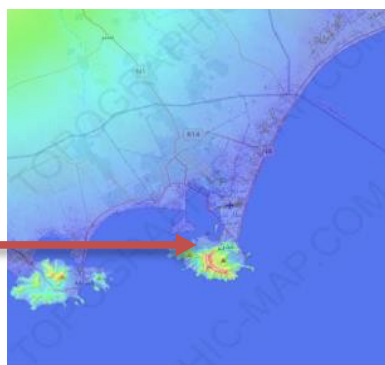
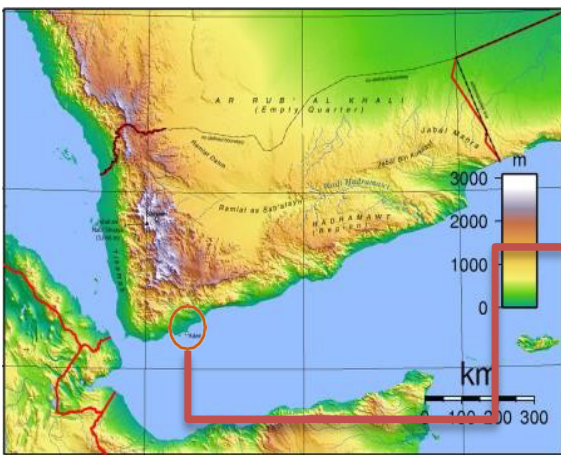
- **Latitude:** 12°48'N, **Longitude:** 45°02'E. **Population** is between 500 and 800 thousand inhabitants.



- **Area:** Total 760 km² (290 sq mi)



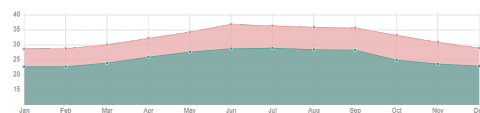
Topography:



- **Minimum elevation:** -4.2672 m
- **Maximum elevation:** 523.0368 m
- **Average elevation:** 17.0688 m

Climate

- Aden has a subtropical desert / low-latitude arid hot climate (Köppen-Geiger classification: BWh)
- The average temperature is 29.2 degrees Celsius (84.5 degrees Fahrenheit). See the temperatures page for a monthly breakdown and the fixed scale graph.
- Average monthly temperatures vary by 7 °C (12.6°F). This indicates that the continentality type is hyperoceanic, subtype barely hyperoceanic.



Aden climate graph

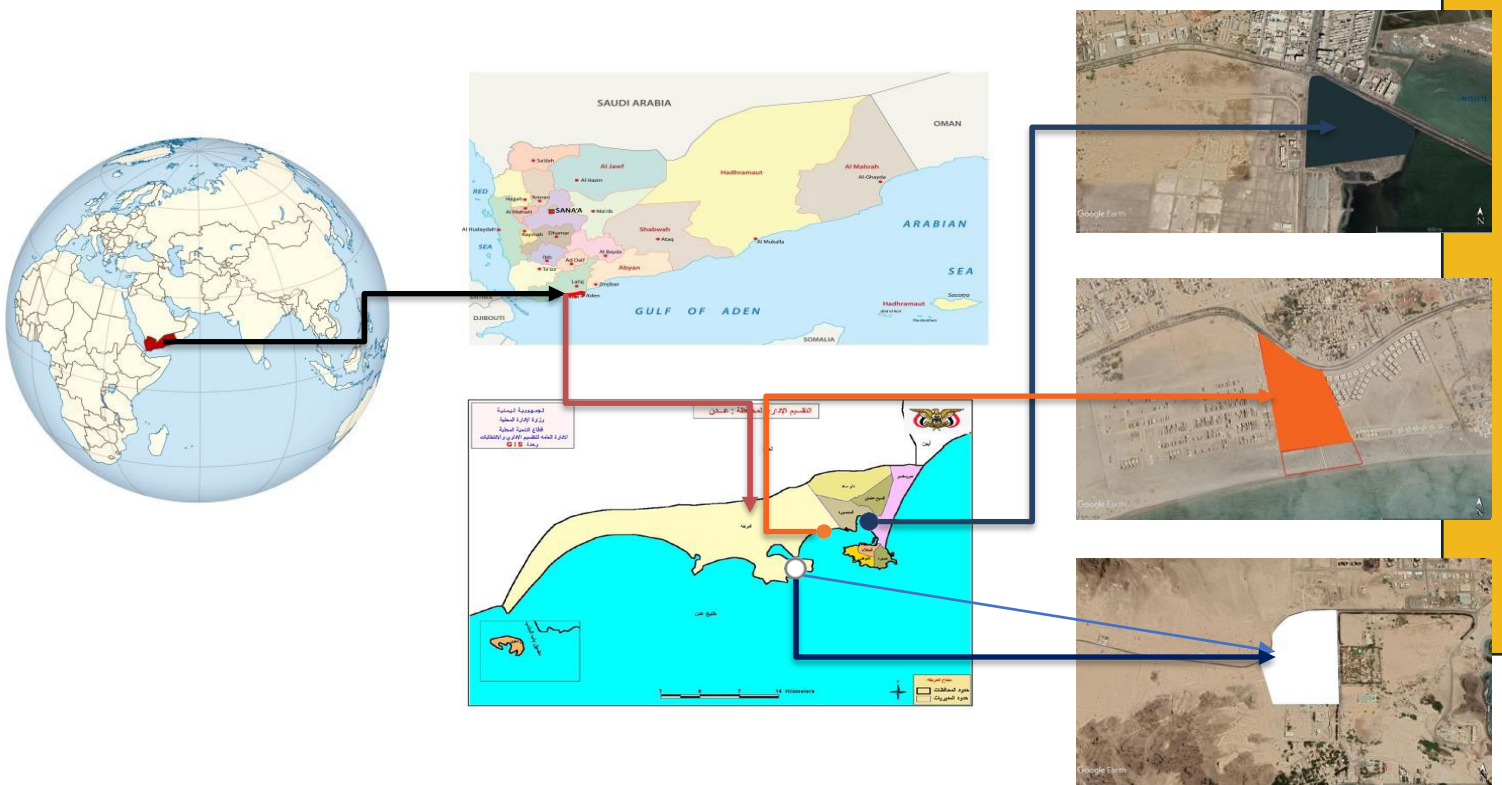
- **Why Aden:**
- Aden is considered as the commercial capital of Yemen
- Its location to the sea makes it more open to outer world.
- Tourist city
- It is famous of its history at arts and cinemas



- **History of cinema in Aden:**

Cinema is credited with first coming to Yemen through a man named Mohammed Hamood Al-Hashimi in Aden. In 1910, he launched a venture to host mobile screenings of silent films around the district of Tawahi. Three more cinemas opened later: the Radio Cinema, al-Sharqiqiyah and al-Jadidah. Cinemas are beginning to show up in Aden from this point forward. There were nearly 50 cinemas in the area by the 1950s and going to the movies was a commonly loved family pastime. Cinemas, due in part to a state-led campaign in the 1960s to support the arts, were flourishing. A General Cinema Association was formed and the majority of the cinemas were nationalized. The task of the Association was to import and distribute new films to theaters at a low cost, making it possible for the cinemas to offer popular films from around the world. But then things changed and people started considering cinema as a sinful place

.2.3 Alternatives analysis:



			
	<p>Aden, Almansora, near the Caltex Tour of the Sea Line</p>	<p>Aden, AL-boriqa, next to Al-Haswa Reserve and between the cities of Al-Saleh and Madinat Aden</p>	<p>Aden, AL-boriqa, In the Al-Ghadeer beach</p>
	<p>Area:20300 SQM</p>	<p>Area:18000 SQM</p>	<p>Area:20900 SQM</p>
			
	<ul style="list-style-type: none"> • at an intersection of roads connecting several areas • in the middle of the city as a whole and is easily accessible from different areas. • Excellent sea view 	<ul style="list-style-type: none"> • It is located near the University of Aden and thus university students will have easier access to it • in a central area “the heart of the city” with easy access from different areas • It overlooks a nature reserve and the sea 	<ul style="list-style-type: none"> • Far from noises • overlooks one of the most beautiful Yemeni coasts (Al Ghadeer Coast) • The terrain is suitable as the nature of the land is coastal • provides suitable and sufficient land for the establishment of the project
	<ul style="list-style-type: none"> • exposed to tidal factors, so it must be treated in a special way when implementing. • far from the city center (Greater Aden) 	<ul style="list-style-type: none"> • The possibility of the emergence of the thermoelectric station towers in the western façade • Its location between two residential cities limits the vitality and activity of the center. 	<ul style="list-style-type: none"> • far from the city center (Greater Aden) • Pollution of the area as it is near the Aden oil refineries and on the northeastern winds side.

Comparison Factors				Weight of Factors
Location	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	20%
Area	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	20%
Accessibility	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	15%
Future expansion	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	15%
View	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	10%
Soil Land and Topography	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	10%
Architectural character	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	10%
	95%	60%	85%	100%



2.4 Selected Site Analysis:

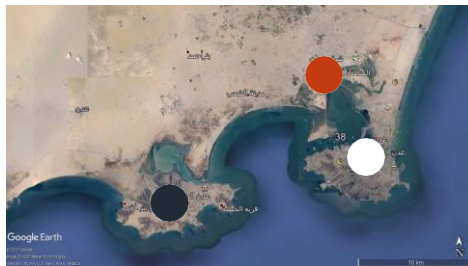
2.4.1 General information:



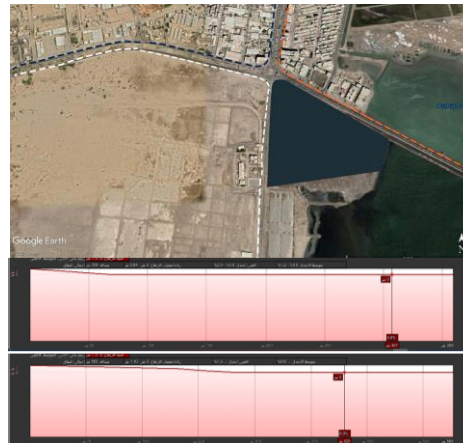
Trapezoidal shape



- An old picture of site



- The site is located on Aden, Almansora, near the Caltex Tour of the Sea Line
- The site is adjacent to the sea road that connects the new city of Aden to the old city on the eastern sides
- It overlooks the sea from the southeast and the free zone from the southwest

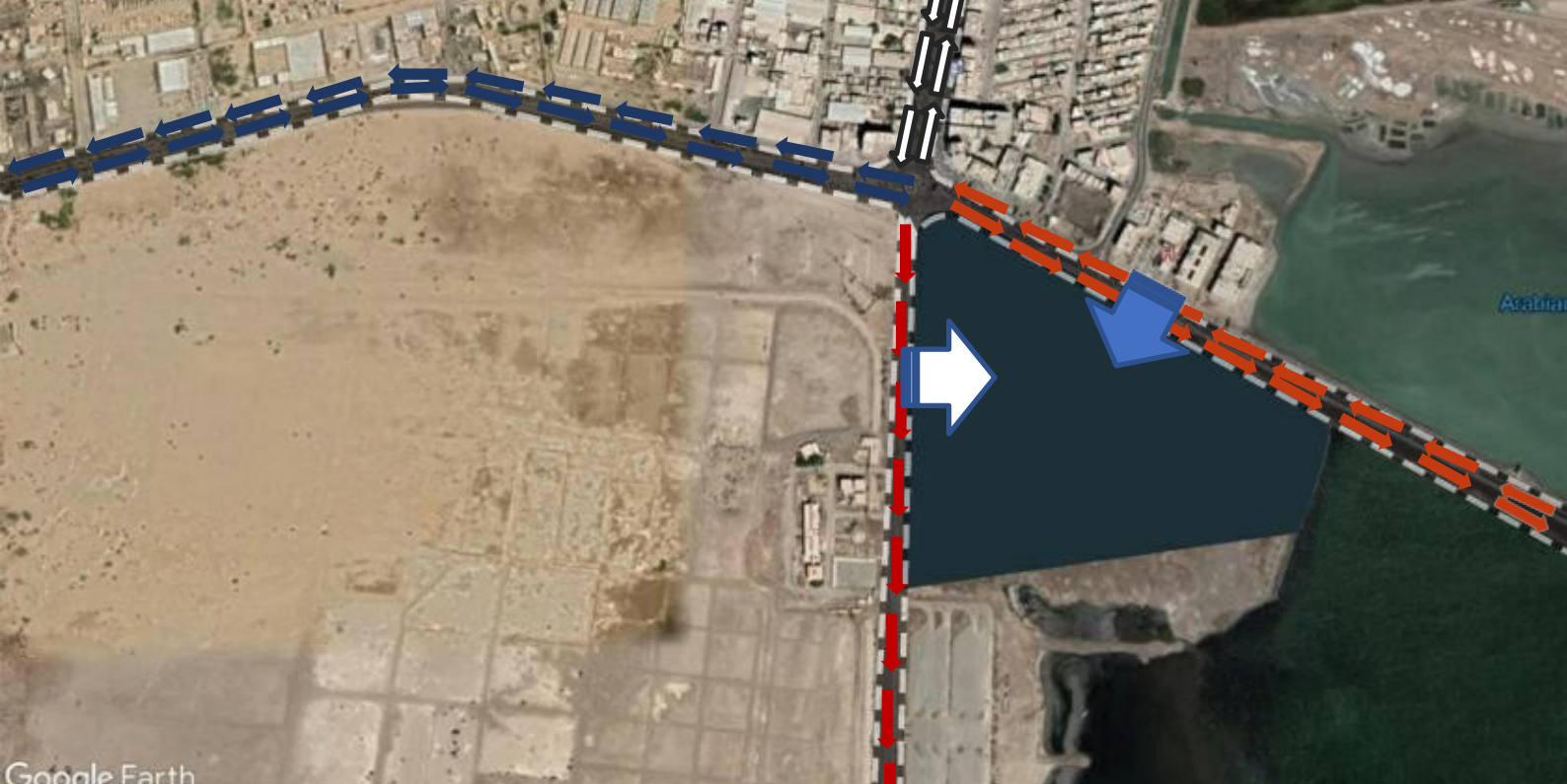


- The site is approximately 10 km from the Greater Aden City – Crater
- It is 0.5 km from the free zone
- It is 17 km away from the little city of Aden - Buraiqah.












- The land of the project is almost a flat land with highest level raising about 2 meter

Area:20300 SQM

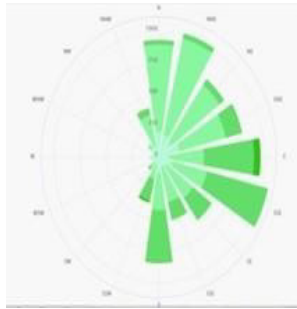
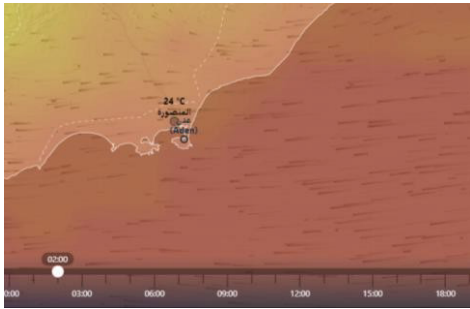


2.4.2 access and movement:

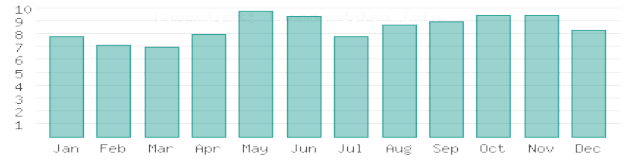
- 
 - A street leading to the entrance to the project and the free zone, and leading to the container port, there is little movement there, especially for the free zone and its services.
-  Main entrance to the site

 Secondary entrance to the site
- 
 - The sea road is located on the eastern side of the project.
 - it is main road linking the greater city of Aden with the northern and southern regions of the region (Mansoura - Buraiqah - Little Aden).
- 
 - The movement is dense and fast.
- 
 - Mansoura Street is located on the northern side
 - it is a main street
- 
 - dense traffic. movement there is intense, especially at the peak time
- 
 - Buraiqah Road is a main road that connects the smaller city of Aden with the major traffic.
 - It is rather dense and fast. It overlooks it in the northern parts of it. 498995.27
- 
 - 12.84629 44.98913

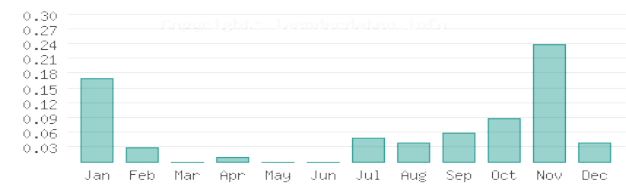
2.4.3 environmental studies: winds studies(3) (4):



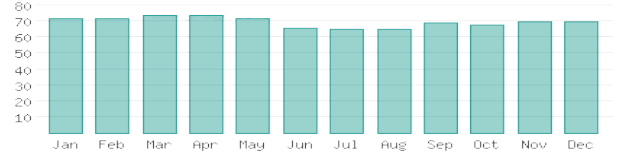
Hours of sunshine per day(5):



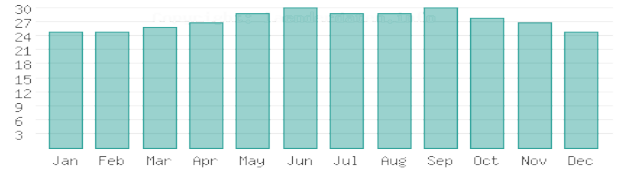
Precipitation in mm/day(5):



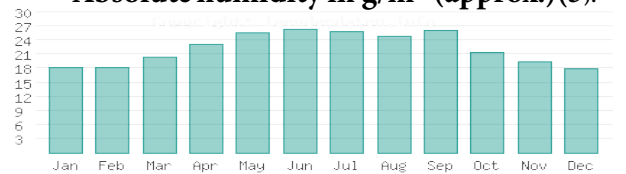
Relative humidity in %(5):



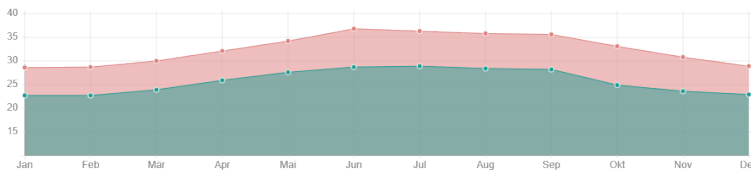
Water temperature(5):



Absolute humidity in g/m³ (approx.)(5):



- The southeast winds move from the Indian Ocean and after passing the equator, it turns right and becomes southwest. The rains fall on all of southern Sudan, the Abyssinian plateau and southern of Yemen
- Average daytime and nighttime temperatures(5):



2.4.4 Urban context:



Natural features:



- The land is overlooking the sea

Man-made features:



- Buildings heights 1-2 Minimum
3-8 Maximum
- Buildings conditions :Good
- Buildings character: Mostly Modern

- Commercial building
- Free zone which is set as commercial area

2.5 Architectural character :

Old style:



- Adeni architecture is the product of the interaction between the Adeni human being and his culture and the natural environment surrounding him. Its architectural style touches of openness to the outside world, so we can find a mixture between the Islamic and English Victorian style in the buildings
- It is spread in the neighborhoods of Crater, the “Old City,” and some neighborhoods of Al-Tawahi, Al-Mualla and Sheikh Othman.
- Main building materials that is used are, the Shamsani stone, the Pomis mixture, and woods for windows and ceiling (6)



new style:



- In modern day of Aden, the two primary building materials used are The concrete block and stone, allowing a shift in the design Structures and spaces from conventional structures.
- The transition in architectural design due to the use of concrete blocks was followed by improvements in exterior decoration and interior spaces that made it possible to use more spaces. It would be so useful at the same time to use such content, particularly for employers with limited incomes.



Chapter 03:

Design Standard



Content:

About this chapter

3.1 Main facilities of project

3.2 3W FACILITY USERS AND ACTIVITIES

3.3 4.3. Adjacency Matrix

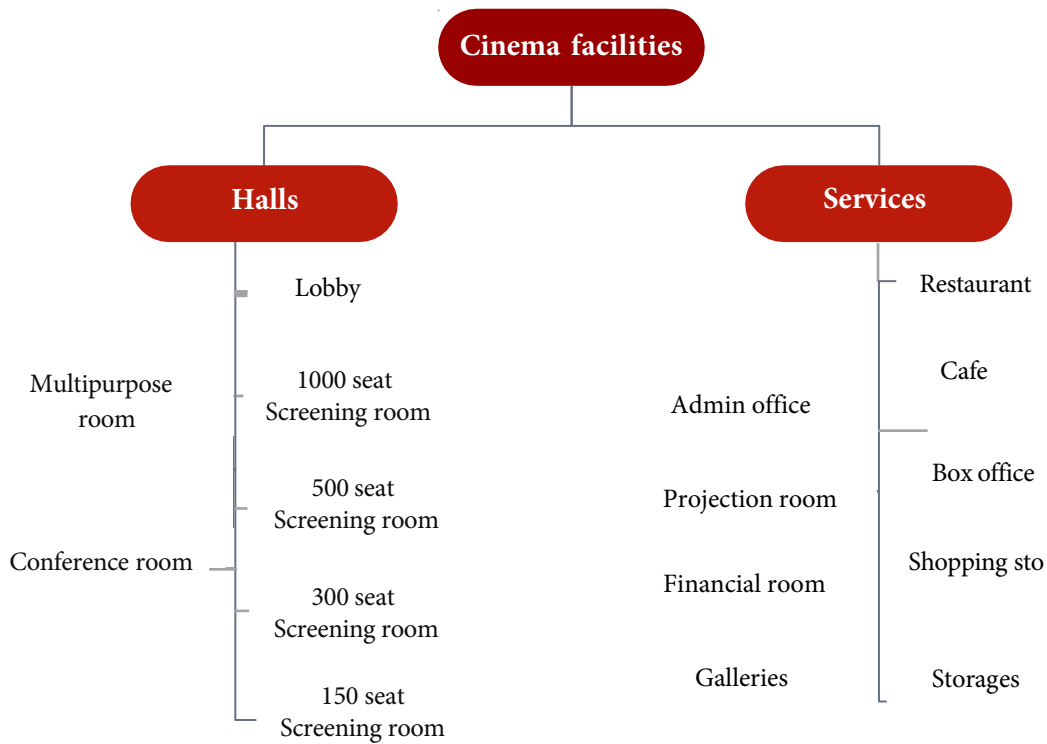
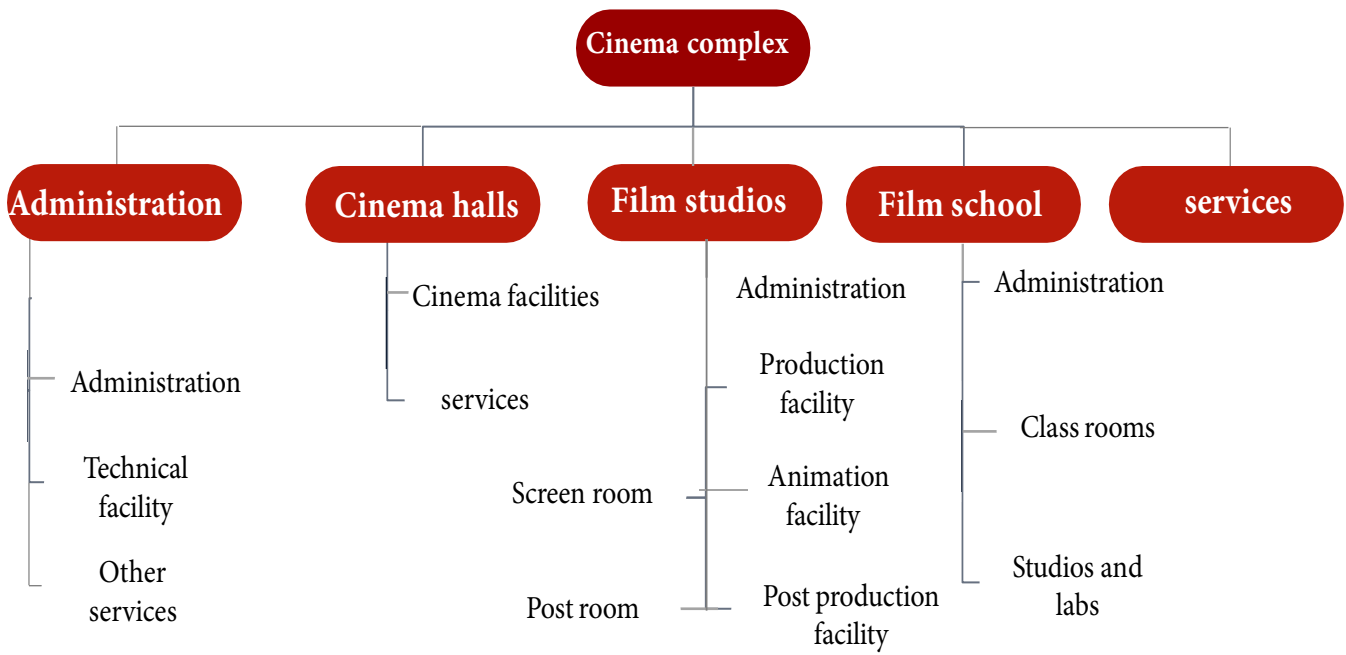
- 4.3.1 General information
- 4.3.2 Special consideration

3.4 Space programming

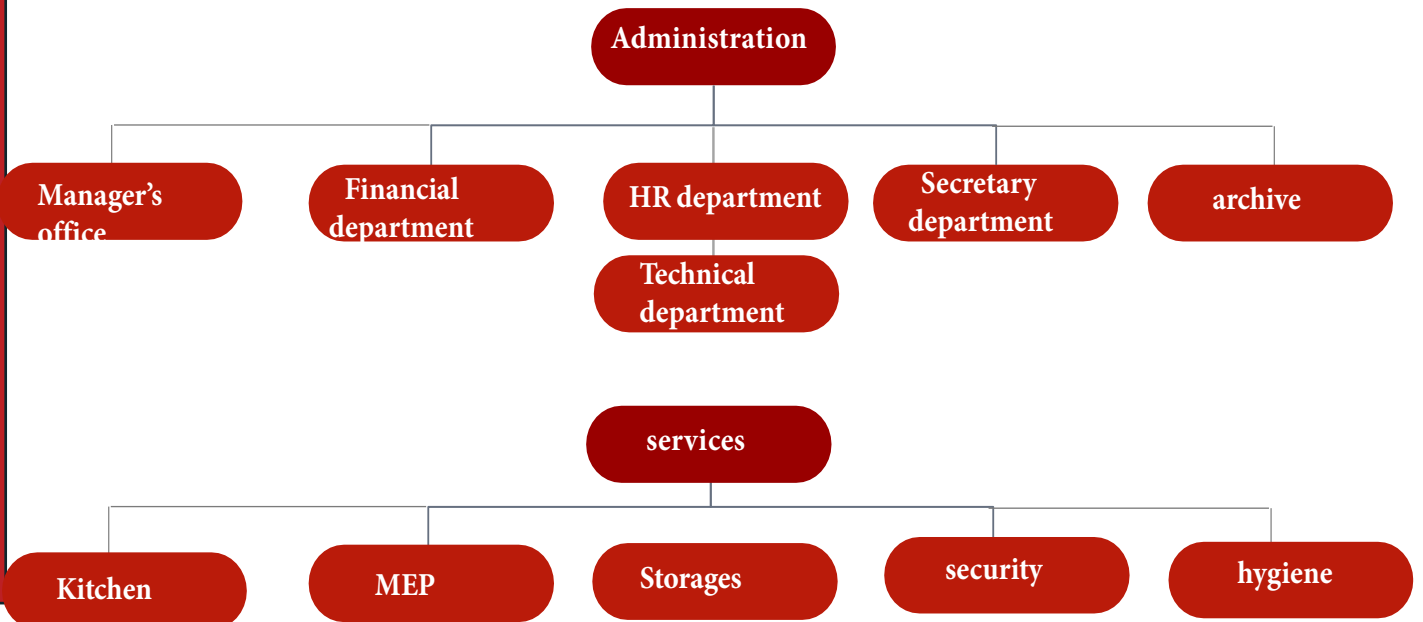
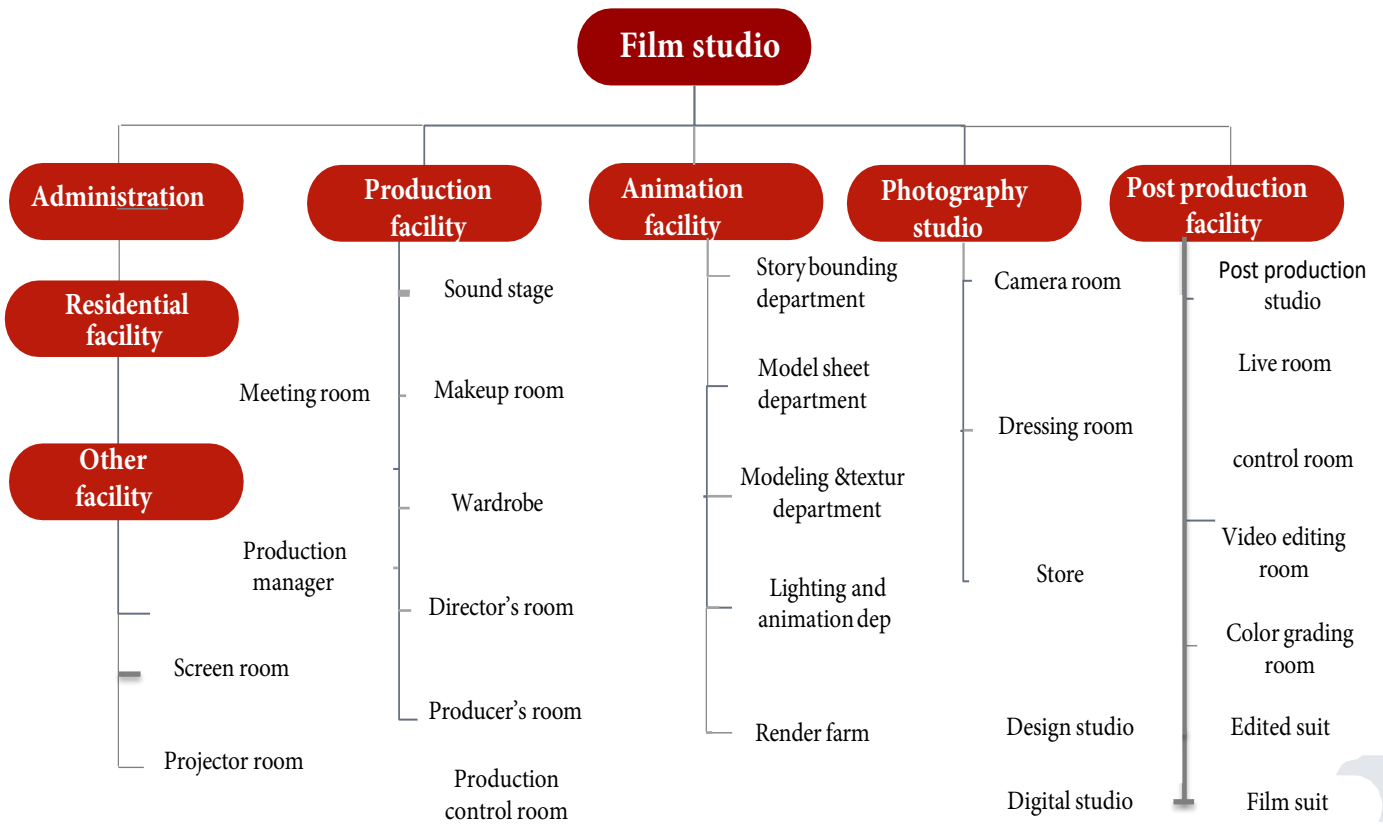
Hello!

After the Site Selection Process and its standards, It makes sense to proceed to the next design level, which is the design phase. Process for standards, which will include working on:

- 3Ws (Who/When/Where)-Users of the facility and operations.
- An Adjacency Matrix analysis that describes the functions.
- The relationships and ultimately the programming of space.



4.1 Main facilities of project:






-4.2 3W FACILITY USERS AND ACTIVITIES:

Entertainment

	watching	eating	festivals	rest	shopping
	Cinema galleries	Canteen restaurant	Multi-purpose room, conference room	Waiting area Rest rooms Restaurant canteen	Shopping store, box office
	Visitors, students, film producers, movie production companies	Visitors Film producers, students and employers	Visitors, actors, directors, filmmakers, film production companies	Visitors staffs	Visitors, students
	Everyday 9:00am-10pm	9:00am-10:00pm	9:00am-8:00pm	9:00am-10:00pm	9:00am-8:00pm




Education:

	lectures	training	Attending conferences
	Classes, workstation And studio labs	Classes, workstation And studio labs	Multi-purpose room, conference room
	students	Film producers, students and employers	Visitors, actors, directors, filmmakers, film production companies
	Everyday 8:00am-4:00pm	Everyday 8:00am-4:00pm	Everyday 8:00am-4:00pm




- 4.2 3W FACILITY USERS AND ACTIVITIES:Film studio:

	Pre-visualizing	planning	recording	shooting	editing	designing	animating
	Pre- production studios	Meeting room, discussion room and workshop space	studios	Studios, open workspaces	Studios, post production rooms	Studios, post production rooms	Motion Studios, post production rooms
	Producers, directors and technical staff	Producers, directors and technical staff	Producers, directors and technical staff actors	Producers, directors and technical staff actors	Producers, directors and technical staff	Producers, directors and technical staff	Producers and technical staff
	Everyday 9:00am-8:00pm	9:00am-8:00pm	9:00am-8:00pm	9:00am-8:00pm	9:00am-8:00pm	9:00am-8:00pm	9:00am-8:00pm

Administration

	Managing	Secondary help/typing/meetings scheduling	Work meeting	Training	Archiving	Security
	Offices	Offices	Meeting rooms and conference hall	Workshop room, conference hall	Archives	Guard station
	Manager	Secretary	Managers, staff and clients	New staff	staffs	Security staff
	Everyday 9:00am-8:00pm	9:00am-8:00pm	9:00am-8:00pm	9:00am-8:00pm	9:00am-8:00pm	24 hours

Services:

	Selling	Storing	cooking	maintaining	shopping
	Restaurants, canteens, box office and shopping store	storage	Restaurants, canteens	MEP(mechanical, electrical, plumbing room)	Shopping store, box office
	Sale assistance	Technical staff	chefs	Technical staff	Visitors, students, film makers, movie production companies
	Everyday 9:00am-10pm	9:00am-10:00pm	9:00am-8:00pm	24 hours	9:00am-8:00pm

4.3. Adjacency Matrix

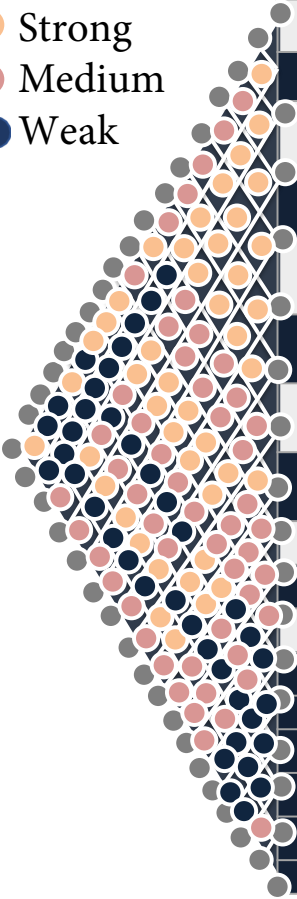
4.3.1 General zoning

Y Yes
M Maybe
N No

H High
M Medium
L Low

Cinema Halls

- Strong
- Medium
- Weak



	Quantity	SQM Area	Adjacency	Pub access	Privacy	Day light	Plumbing	Special EQ	cosedratio
1-Lobby	1		2,8,10,11,12,14,17	H	N	Y	N	N	Y
2-Box office	1		1,3,4,5,6,7	H	N	M	N	N	N
3-1000 seat Screening room	1		2,4,5,6,7,11	H	Y	N	N	Y	Y
4-500 seat Screening room	1		2,3,5,6,7,11,15	H	Y	N	N	Y	Y
5-300 seat Screening room	2		2,3,4,6,7,11, 15	H	Y	N	N	Y	Y
6-150 seat Screening room	2		2,3,4,5,7,11,15	H	Y	N	N	Y	Y
7-100 seat Screening room	1		2,3,4,5,7,11,15	M	Y	Y	N	M	N
8-Multi purpose room	6		1,8,9,13,14,17	L	Y	Y	N	N	N
9-Admin office	1		8,13,14,16	H	N	Y	Y	N	N
10-Restaurant	1		1,8,14	H	N	Y	Y	N	N
11-Cafe	5		1,2,3,4,5,6,7	H	N	M	N	N	N
12-Shopping stores	6		1,17	H	N	Y	N	N	N
13-Storages	5		9,15	L	Y	N	N	N	N
14-conference hall	1		1,8,9,10	H	Y	Y	N	N	N
15- projection room	6		2,3,4,5,6,7	N	Y	Y	N	Y	Y
16-financial room	1		9	H	N	Y	Y	N	N
17-gallery	1		1,8	L	N	Y	N	N	N

Adminstration:

- Strong
- Medium
- Weak



	Quantity	SQM Area	Adjacency	Pub access	Privacy	Day light	Plumbing		
1-Manager's office	1	36	2,3,5	H	N	Y	N	N	N
2-Financial department	1	8	1,3,5	H	N	Y	N	N	N
3-HR department	1	20	1,2,5	H	M	Y	N	N	N
4-Technical department	1	36	7,9	H	N	M	N	N	N
5-Secretary department	1	36	1,2,3,6	H	Y	Y	N	N	N
6-Archive	1	20	5	H	N	N	N	N	N
7-MEP (Mechanic, Electric, Plumbing)	3	60	4,9	H	N	N	Y	N	N
8-Security	3	20		H	N	N	N	N	N
9-Hygiene	3	36	4,7	H	N	N	Y	N	N

Y Yes
M Maybe
N No

H High
M Medium
L Low

- 4.2 3W FACILITY USERS AND ACTIVITIES:

Film School

- Strong
- Medium
- Weak

	Quantity	SQM Area	Adjacency	Pub access	Privacy	Day light	Plumbing	Special EQ	Special Con
1-lobby	1	307.6	9,10,11,13	H	N	Y	N	N	N
2-Production offices	1	120	3,4,5,6,7,8	L	Y	M	N	Y	N
3-sound stage	1	200	2,4	L	N	N	N	Y	Y
4-wardrop	1	30	2,3,8	L	Y	N	N	N	N
5-light studio	1	144	6,8,2	L	Y	N	N	Y	Y
6-animation studio	2	66	2,7,8,15	L	Y	Y	N	Y	Y
7-Motion capture studio	2	66	6,2,8,15	L	Y	Y	N	Y	Y
8-Directing studio	1	66	6,7,2,5,15,19,20	L	Y	Y	N	Y	N
9-class room	10	30	1,10,16,18	M	Y	Y	N	Y	N
10- lectures room	4	120	1,11,6,12,18	M	Y	Y	N	Y	N
11-conference hall	1	180	1,10,12	L	Y	Y	N	Y	N
12-teachers offices	3	30	3,4,5,6,7,11	L	Y	Y	N	Y	N
13-workshop space	1	36	1,12,14,15	H	N	Y	N	Y	N
14-screening room	1	210	13,15	L	M	N	N	Y	Y
15-post production room	2	30	2,8,19,20	L	Y	Y	N	Y	N
16-Library	1	420	17,9,10	H	N	Y	N	N	N
17-Café	1	50	16	H	Y	Y	Y	N	N
18-Student's activity office	1	36	9,10	L	Y	Y	N	Y	N
19-Practice studio	1	120	15,8	L	Y	Y	N	Y	N
20-Control room	1	200	8,15	L	Y	Y	N	Y	N

- Y Yes
M Maybe
N No
- H High
M Medium
L Low

Film School

- Strong
- Medium
- Weak

	Quantity	SQM Area	Adjacency	Pub access	Privacy	Day light	Plumbing		
1-Administration	1	180	2	L	Y	Y	N	N	Y
2-Production offices	1	120	1,6,7,10,11,15	L	Y	M	N	Y	Y
3-sound stage	1	210	4,5,7,12	L	N	N	N	Y	Y
4-wardrop	1	10	5,3,7,12	L	Y	N	N	N	Y
5-rest rooms	5	12	3,4,7,12	L	Y	Y	N	N	Y
6-animation studio facility	2	500	2,10,11,12	L	Y	N	N	Y	Y
7-Photography studio	2	53	2,3,4,5,12	L	Y	Y	N	Y	Y
8-Live room	2	10	9,11	L	Y	Y	N	Y	Y
9-control room	2	30	8,10,11,12	L	Y	Y	N	Y	Y
10-video editing room	2	18	11,6,12	L	Y	Y	N	Y	Y
11-color grading room	2	30	1,6,8,10,12	L	Y	M	N	Y	Y
12-mastering room	2	30	3,4,5,6,7,10,11,13	L	Y	Y	N	Y	Y
13-screening room	2	802	12,14,15	H	N	N	N	Y	Y
14-projector room	2	18	13,15	L	M	N	N	Y	Y
15-post production studio	2	30	13,2	L	Y	Y	N	Y	Y
16-restaurant	1	100	17	H	N	Y	Y	N	N
17-Deluxe room	10	50	16	L	Y	Y	N	N	N

- Y Yes
M Maybe
N No
- H High
M Medium
L Low

Special Cons

General cinema complex Adjacency:

● Strong
● Medium
● Weak

	Quantity	SQ meter area	Adjacencies	Privacy	Public access	Daylight view	Plumbing	Special equipment's
1- Cinema auditorium	1		4,5	M	Y	N	Y	Y
2-Film studios	1		3,4,5	H	N	M	Y	Y
3-Film school	1		2,4	H	M	Y	Y	Y
4- Administration	1		1,2,3	H	N	M	Y	N
5-Services	1		1,2	M	N	N	Y	N

Y Yes
 M Maybe
 N No

 H High
 M Medium
 L Low

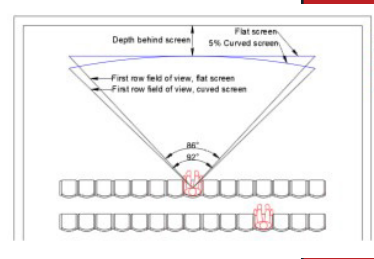
.4.3.2 Special Requirements:

1. Cinema Auditorium:

• SCREENS:

Curved or flat screen:

- Standard projection lenses are designed to give best focus and geometry on flat screens.
- The picture geometry will look better on a flat screen when viewed from seats with a large angle to the screen center.
- If the depth behind the screen is limited in the center, the edges must be pushed out closer to the front rows, where the field of view will be larger. Because of limitations in terms of maximum field of view, it may require removing the first row
- A flat screen can have a matte, white surface. It may require a more powerful projector to achieve correct luminance on the screen, but it will give the best picture quality for all seats.
 A curved screen must have a gained screen (see screen surfaces chapter later in the book), which prevents reflection from one side of the screen to the opposite side, reducing the contrast (black level) on the sides.
 A gained screen should be curved, to even out the luminance across the screen and keep the hotspot (area with higher luminance) closer to the center of the screen when observed from the sides of the auditorium.
- A curved screen may give the auditorium a more "classical" look and enhance the sense of immersion, like in the days of 70mm film, Cinerama format, etc.
- DO NOT use deep curved screens. 5% curve is a good compromise, meaning that the chord depth (sagitta) is equal to 5% of the chord length (the straight line between the screen edges).



1. Cinema Auditorium:

• SCREENS:

Size:

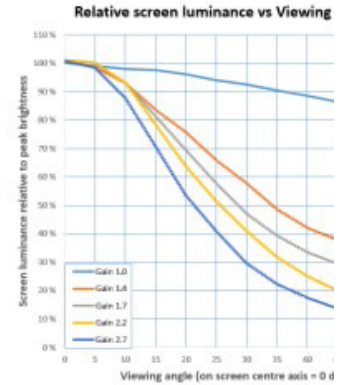
A good, modern cinema auditorium for big films should have a large screen. The larger the better (usually), but larger screens demand a larger distance from the first row to the screen and will allow less seats, so the screen size will usually have to be a compromise.

Not all films look best on huge screens, therefore in some cases a moderate screen size might be better.

SCREEN SURFACES:

Choosing the right type of screen and coating is important and has consequences for the auditorium design. The screen gain tells us how much of the incoming, projected light is reflected on the center axis. The gain is measured in a lab, on the screen axis, relative to a reference surface with 1.0 gain. A high gain screen will reflect more light on its axis, but the luminance will decrease with increasing viewing angle, as shown in the graph below.

- Matte white screens will give a nice and even reflection to all seats in the auditorium. However, there will also be larger loss because more of the light will be reflected to areas outside the seating area
- White gained screens are mainly used for 2D and for 3D with active glasses or colour separation (WMT/InfoTech/Dolby) systems
- Silver screens are mainly used with polarised 3D systems. Silver screens used to have very high gain, but in recent years new types have been developed with lower gain and more even light reflection.



1. Cinema Auditorium:

• PROJECTION:

Projection room:

With digital cinema projection systems there is no need for a traditional projection room, like in the old days with 35mm film projectors. However, a separate projection room still has some advantages:

- Access to the equipment is easy and can take place during the show, avoiding cancellations.
- Easy access for service and maintenance.
- Storage for spare parts like lamps, filters, etc.
- Fuse box for each auditorium, easily available and accessible.
- Space for processors, servers, amplifiers, light controls, etc.
- Possibilities for manual operation in case of errors, or if the auditorium will be used for special screenings, events, conferences, etc.

Projector cabinet:

The projector can be installed in a cabinet behind the auditorium, above the ceiling in the corridor behind the auditorium or on the rear wall inside the auditorium. The cabinet must be designed for access to the projector, the quick fix of problems during a show as well as repairs and maintenance. It must meet requirements for sound isolation and temperature control inside, as well as necessary cooling. Fire regulations may also apply.

1. Cinema Auditorium:

• PROJECTION:

PROJECTION ANGLE:

the center of the screen, and the perpendicular to the screen. This can be seen in the illustration for the screen tilt chapter above. The projection angle has a vertical and a horizontal component.

Usually the projection lens is located higher than the center of the screen so the distance from the lens to the top of the image is shorter than to the bottom. The result is a picture that is wider towards the bottom, called vertical keystone. If the projection lens is located off the center of the screen line sideways, the image will be higher on the opposite side.

• ACOUSTICS:

SOUND ISOLATION:

The sound reduction index (Dw) is used to describe how well a cinema auditorium is acoustically isolated from its surroundings. Dw is an on-site measurement in decibels (dB), using a weighting curve close to dBA. If the noise level in the surroundings are low, Dw values of 65dB or higher can be acceptable. If there are two adjacent auditoriums with shared walls, or other surroundings with high noise level, the Dw value must be higher and 70-75dB is often required. If there is a demand for low noise in the surrounding rooms or other parts of the building, like apartments, offices etc., the Dw value should be 70-75dB or higher. Many elements, like doors, wall systems etc. are part of the auditorium's sound isolation. Such elements are lab tested before installation to measure their sound proofing effectiveness, given as the Weighted Sound Reduction Index, Rw, measured in dB.

2. Film studio

Animation studio:

- it should accommodate a drawing table of the size A for layout process
- it should accommodate a file cabinet
- Workstation with computer should be offered
- A good A\C system should be provided for rendering

Sound Stage:

- The stage should be designed around the principles of sound acoustic and light proof
 - Minimum ceiling height should be 0.5 meter
 - For visual connection between control room and sound recording room there should be a glass
 - All doors in the stage obtain double glass with a gap between them
 - The walls should be double leaf
 - Floors should be from carpet to be sound proofed
- Video editing mastering and colour

grading studios:

- A seal light proof room should be used for video editing
- For ventilation and to throw the heat coming from equipment's a proper design for air conditioner should be done
- this room should have racks in which in to arrange unused films or films being edited can be placed

4.4 space programming

Film Studio

	No of users	Area of 1 User m2	Quantity	Total area
1-Administration	36	1	5	180
2-Production offices	15	0.9	5	120
3-sound stage	200	0.9	1	210
4-wardrop	10	0.9	1	10
5-rest rooms	----	----	----	12
6-animation studio facility	500	0.9	1	500
7-Photography studio	50	0.9	2	53
8-Live room	1	0.9	2	10
9-control room	2	0.9	2	30
10-video editing room	2	0.9	2	18
11-color grading room	2	0.9	2	30
12-mastering room	2	0.9	2	30
13-screening room	100	0.9	2	802
14-projector room	2	0.9	2	18
15-post production studio	5	0.9	2	30
16-restaurat	50	1.2	1	100
17-Deluxe room	100	0.5	10	50

Cinema Hall:

Cinema hall	No of users	Area of 1 user	quantity	Total area
1-Lobby	300	1.2	1	360
2-Box office	----	----	1	23
3-1000 Screening room	1000	0.7	1	700
4-500 seat Screening room	500	0.7	1	350
5-300 seat Screening room	300	0.7	2	210
6-150 seat Screening room	150	0.7	2	105
7-100 seat Screening room	100	0.7	2	70
7-Multi purpose room	150	1.2	1	180
8-Admin office	1	0.45	6	21
9-Restaurant	100	1	1	100
10-Cafe	100	0.3	1	60
11-Shopping stores	10	0.45	5	20
12-Storages	1	-----	6	10

Film School:

Film school	No of users	Area of 1 user	Quantity	Total area
1-lobby	300		1	307.6
2-Production offices	15	1.6	1	120
3-sound stage	30	-----	1	200
4-wardrop		-----	1	30
5-light studio		-----	1	144
6-animation studio	4	1.5	2	66
7-Motion capture studio	4	8.3	2	66
8-Directing studio	2	33	1	66
9-class room	100	1.2	10	30
10- lectures room	100	1,2	4	120
11-conference hall	300	1.2	1	180
12-teachers offices	25	1.2	3	30
13-workshop space	30	1.2	1	36
14-screening room	300	4.01	2	210
15-post production room	2	7.5	2	30
16-Library	350	1.2	1	420
17-Cafe	50	1	1	50

21

Administration

Administration	No of users	Area of 1 user	quantity	Total area
1-Manager's office	---	---	-----	36
2-Financial department	4	2	1	8
3-HR department	10	2	1	20
4-Technical department	---	---	---	36
5-Secretary department	2	0.5	1	36
6-Archive	---	---	---	20
7-MEP	---	---	---	60
8-Security	2	---	3	20
9-Hygiene	2	---	3	20




1-Cinema auditorium	3179
2-Film studios	2611
3-Film school	2650
4-Administration & Services	664
Total	9111
Movement and vertical connection 25%	2277

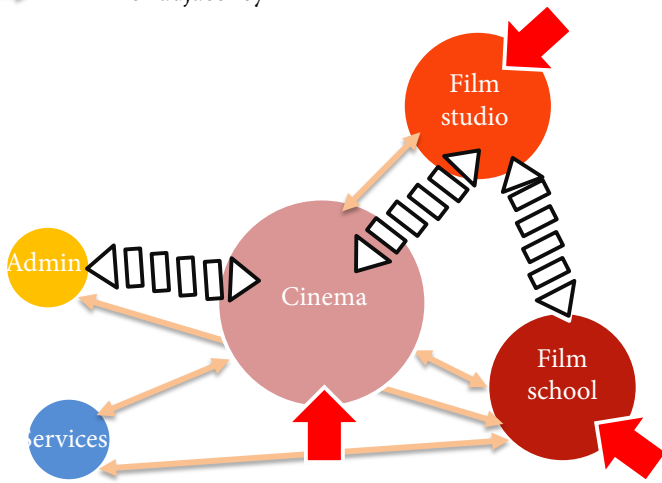


Chapter 04:

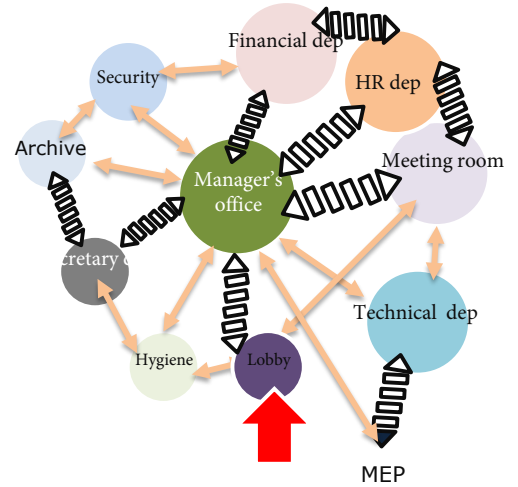
IDENTIFY STRATEGIES

4.1 Bubble diagram




-  Entrance
-  Major adjacency
-  Minor adjacency

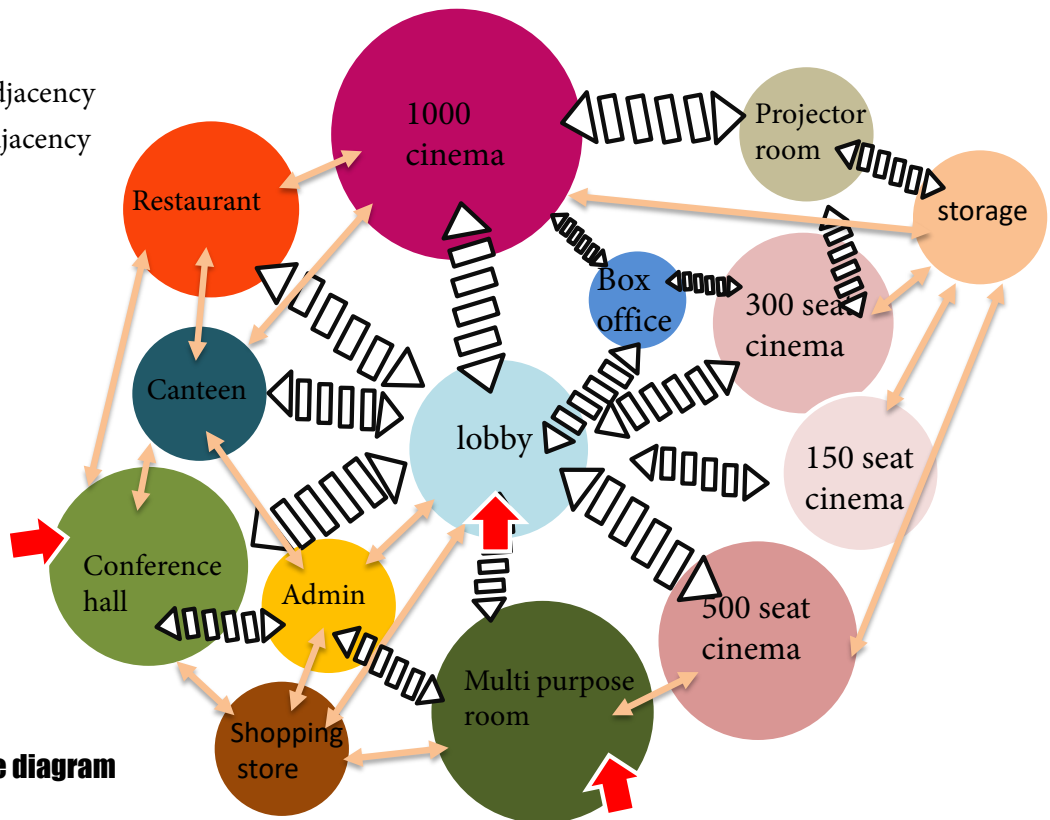


Whole project bubble diagram

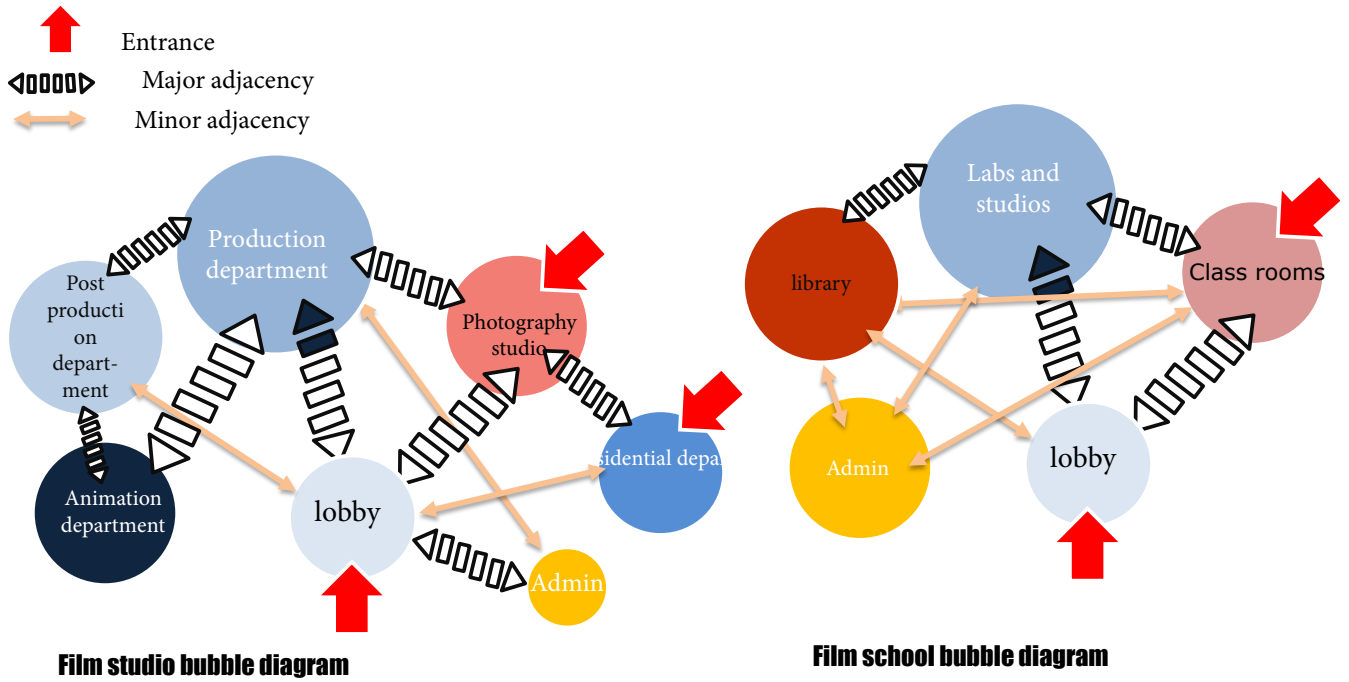


Administration bubble diagram

-  Entrance
-  Major adjacency
-  Minor adjacency

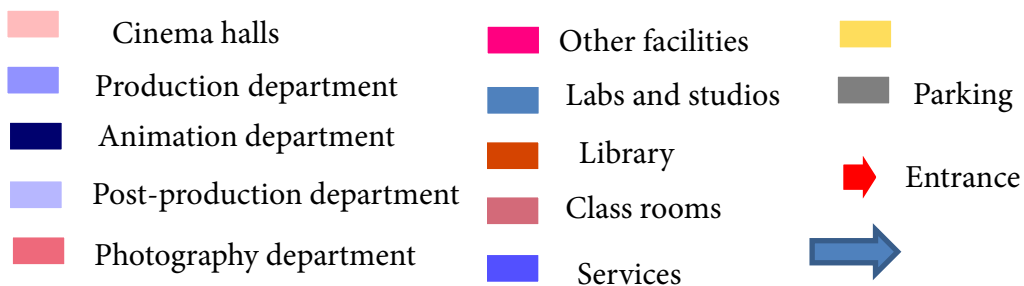
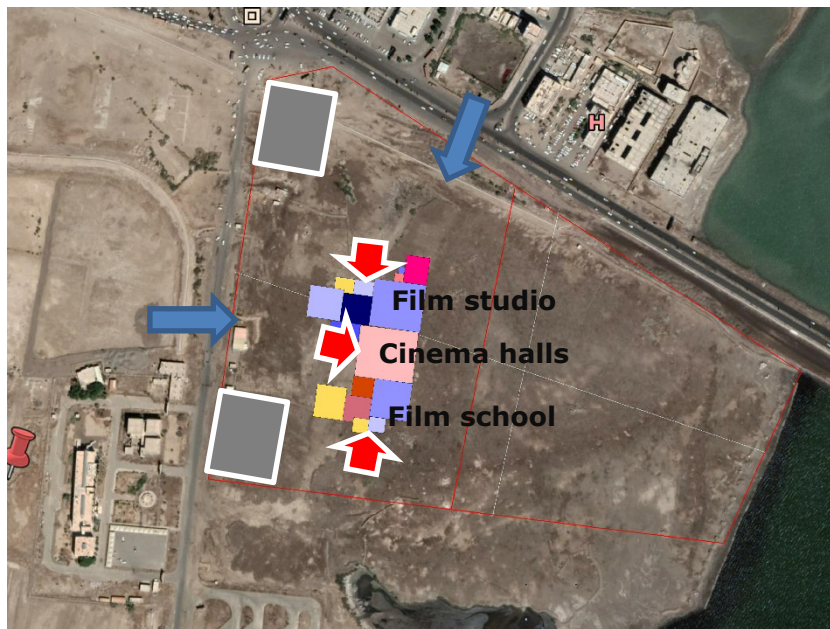


Cinema bubble diagram

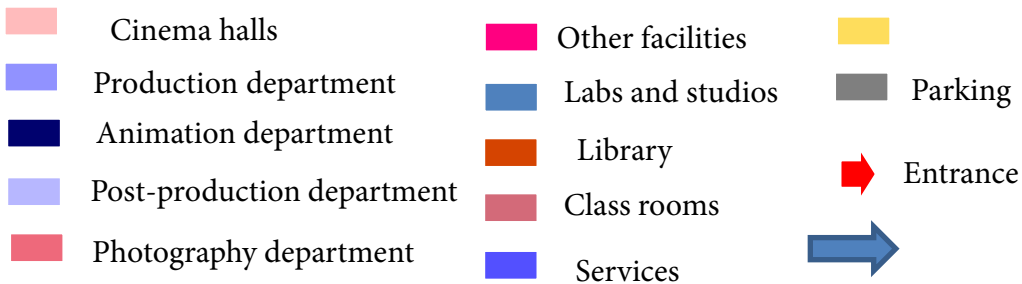
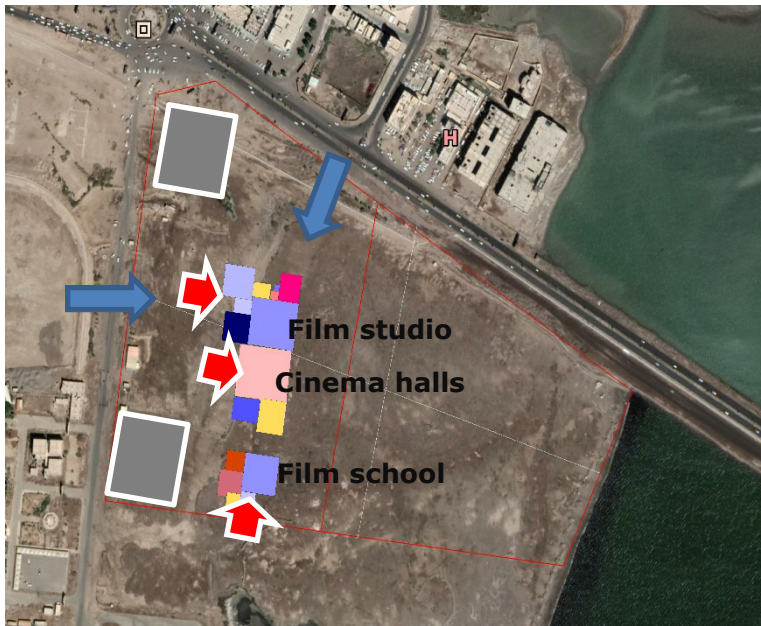


4.2. LOGIC DESIGN - DIAGRAM

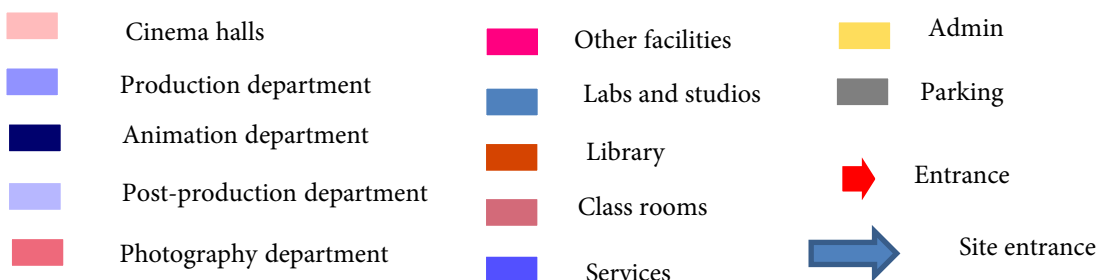
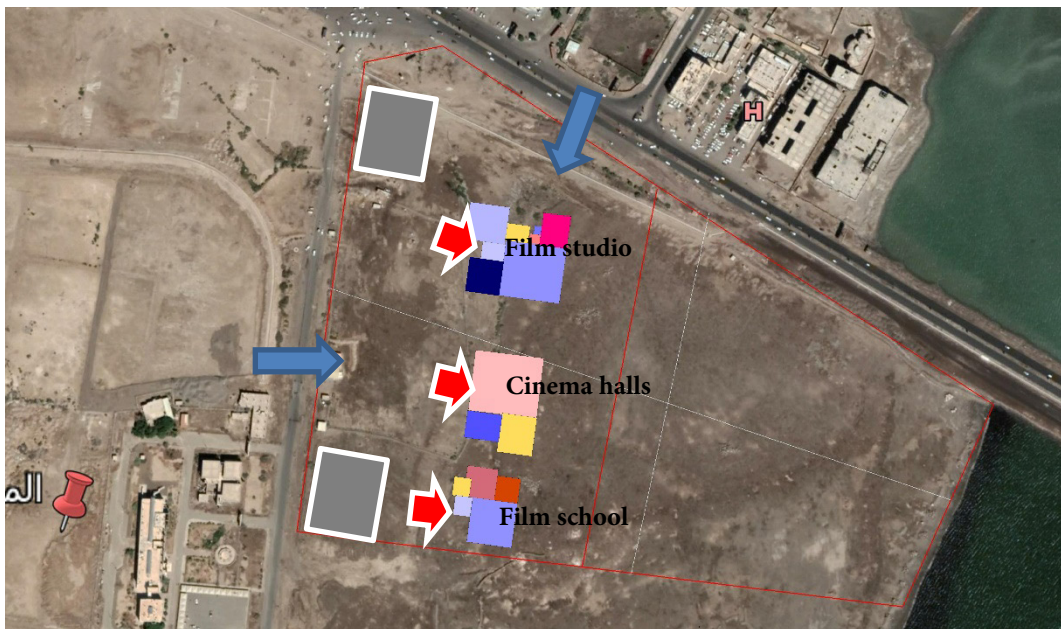
1st zoning alternative



2nd zoning alternative



3^{ed} zoning alternative



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Content

Chapter 01: Case study

- 1.1 About this chapter
- 1.2 Zoetrope Cinema
 - 1.2.1 General information
 - 1.2.2 Spaces analysis
- 1.3 Cinema de Riom
 - 1.3.1 General information
 - 1.3.2 Spaces analysis
- 1.4 Étoile Lilas Cinema
 - 1.4.1 General information
 - 1.4.2 Spaces analysis
- 1.5 Kelly park film studio
 - 1.5.1 General information
 - 1.5.2 Spaces analysis
- 1.6 AJMN Studio Building
 - 1.6.1 General information
 - 1.6.2 Spaces analysis
- 1.7 Big Fish & Begonia Film Studio
 - 1.7.1 General information
 - 1.7.2 Spaces analysis
- 1.8 School of arts in canterbury
 - 1.8.1 General information
 - 1.8.2 Spaces analysis
- 1.9 Eye film institute
 - 1.9.1 General information
 - 1.9.2 Spaces analysis
- 1.10 Columbia College media Center
 - 1.10.1 General information
 - 1.10.2 Spaces analysis
 - 1.10 Spaces comparision
 - 1.11 Summary

Chapter 02: Location study

- About this chapter
- 2.1 Site planning standards
 - 2.1.1 planning standard
 - 2.1.2 land use of Aden
- 2.2 Location Description:
 - 2.2.1 Aden general info
 - 2.2.2 Why Aden
- 2.3 Alternatives analysis
- 2.4 Selected Site Analysis
 - 2.4.1 General information
 - 2.4.2 access and movement
 - 2.4.3 environmental studies
 - 2.4.4 Urban context
- 2.5 Architectural character

Chapter 03: Design standard

- About this chapter
- 3.1 Main facilities of project
- 3.2 3W FACILITY USERS AND ACTIVITIES
- 3.3 4.3. Adjacency Matrix
 - 4.3.1 General information
 - 4.3.2 Special consideration
- 3.4 Space programming

Chapter 04: Identifiy stratigies

- 4.1 Bubble diagram
- 4.2 LOGIC DESIGN - DIARGAM

