

School of Built Environment
Department Of Architecture and Interior Architecture

Title

The Frames of Architecture :
Architectural Composition Through The Frames of Film and Photography

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Declaration

This Dissertation contains no material which has been accepted for the award of any other degree or diploma in any universty. To my best knowledge and belief, this Dissertation contains no material previously published by any other party except due acknowledgement has been made

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Abstract

Spatial perception through visual cognitive senses is a fundamental way of how we navigate our everyday interactions and narratives. It shapes how we traverse through space in regards to our other senses, generating what we call and came to know as an experience.

There is a quote by Frankl stating that, *“Once we have re-interpreted the optical image into a conception of space as it encloses our mass, we read its purpose from its spatial form”*. (Frankl, 1968)

The statement above is a brief description of the architectural significance in our everyday, where purpose plays a much bigger role as we indulge in the space we live in. Yet, in film and photography, they often successfully convey the otherwise. Purpose are not as much of a aspect in a film or a photography, but meaning and experience is what gives the media its impact. The ideas that they emanate allows their viewer to experience their story and meaning in an almost surreal form.

As sir William Holford had written in his criticisms in architectural photography, *“Architecture becomes, not a background to people, but a series of studio portraits. Ordinary folks have to look at these buildings through the lens and filter, instead of moving in and through them, and becoming conscious of them as it were, by absorption and use”* (Tawa 2010)

This thesis is an experiment into the notion of architectural composition in the realm of film and photography. This thesis would look upon the concepts of Picture, Frame and Perspective as its main constituents, with methodologies of time and filmic techniques to establish a way of translating these ideas into the final filmic composition. I collected data from a broad literary sampling, filmic case studies as well as filmic experimentation in Perth CBD using the methods developed to further understand the implications of filmic composition in architectural design.

This research aims to prompt an intensive engagement with temporal and narrative qualities of space and a fresh consideration of how architectural space is conceived and perceived. In addition, the investigation also aims to explore the methods of narrative composition in films and its relation to the practice of architecture.

Introduction

Film and photography has impacted our society in the way we record our daily lives as well as our experiences. The applications of film and photography have also revolutionized the way we design and perceive our environments. Modern day architecture shares the same traits as film and photography as they both exist in the realm of space creation. One author once said that pictures taken off actual built space is often seen as 'fakes', that architecture could not represent itself within the realm of the perfect setting, where the lights and the environments, fogs, textures that color the picture, would create a scene in which could deceive our sight (*De Mare, 1961 p18*)

Space in the realm of the picture is real enough to reproduce an emotional response from its viewers. If a photographer can capture a much deeper significance of built architectural space, then it must mean that the photograph can make a dull and dreary street look exciting and interesting in comparison to reality (*De Mare, 1961 p18*). Thus, this thesis is set up to situate architectural space design within an experimental study of visual frames namely film and photography. The research is carried out to understand, how architecture can achieve the state of experience that we live through the frames of film and photography.

The main theme discussed in this thesis are Picture, Frame and Perspective. Picture is defined as a composition of elements in which inhabits an idea, while Frame is the boundary where it creates a setting for these ideas to be explored and situated to create meaning. Perspective is the final element that ties motion within the two static themes discussed previously. These themes are studied to establish a new perception of space within the two dimensional media. This perception is subconsciously explored as we look into familiar elements within a film as well as photograph, as we sense emotion and meaning when looking through the frame imagined by the artist. The thesis would further explore these concepts in an experimental form to investigate how architecture can be designed in a way that inhabits such dynamism in space.

The study of the background themes will then redirect itself to a more tangible form of spatial study which involves breaking down specifically chosen film projects. The filmic case study involves three films of different eras and different filmic methods which aims to develop a way of understanding, filmic composition within the boundaries of the frame as well as part of the process of developing a list of filmic requirements and narrative plots for the final film. The study of the filmic case studies also helped me in developing a new method of filming architectural narrative in built space.

The experimental section of the research would start off with site selection in which involves various criteria of spatial construct. The first chapter of the experiment takes place in Curtin University. The experiment utilizes the concepts discussed earlier through the lens of film and photography and test them on site. This first step is also a catalyst to explore additional concepts, namely absence and temporality in space.

The next chapter of the experiment looks into spatial atmosphere and time which took place at the Fremantle Round house. The final experimental study took place at Forrest Place in Perth. In this final set, the experimental research looks into the realities of narrative and transition in architectural space. The experiments implied, uses different techniques of filming and editing to produce final diagrammatic pieces, detailed in the latter sections of this paper.

The final design is an experimental way of seeing in the eye of the manipulated frame, to bring new life to Forrest Place and its aspirations, not through reconstructing and rebuilding what's tangible, but an experience, an intangible way of viewing the existing through the lens of a recomposed scene of spatial construct and narrative within the frame of film and photography. The final set of the design is detailed in the final section of this paper.

Picture

A Picture is an idea which is created through the notion of composing information that is relevant to the original idea. The concept of the Picture has been around since ancient times and can be translated in many different ways. In ancient times, people signify the idea of the picture within art. Art serves like a picture, a way of recording as well as transmittance imbued with the notion of compositional imagination and recollection of an individual. As a viewer, the significance of meaning within art is translated within our minds that results in our emotional reaction. This notion is ignited with the recollection of familiar sensation that holds credit to our experiences in reality. This statement suggests that sensational recollection is subjective to each individual. Even the slightest indication of familiar events or people as well as spatial construct can create an experience within the still image as we dwell in it subconsciously; this is undoubtedly what the idea of the picture encompasses.

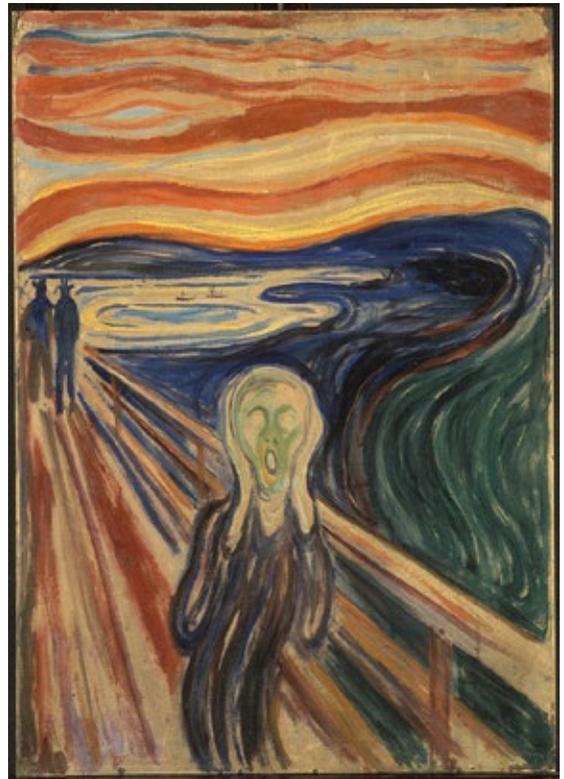
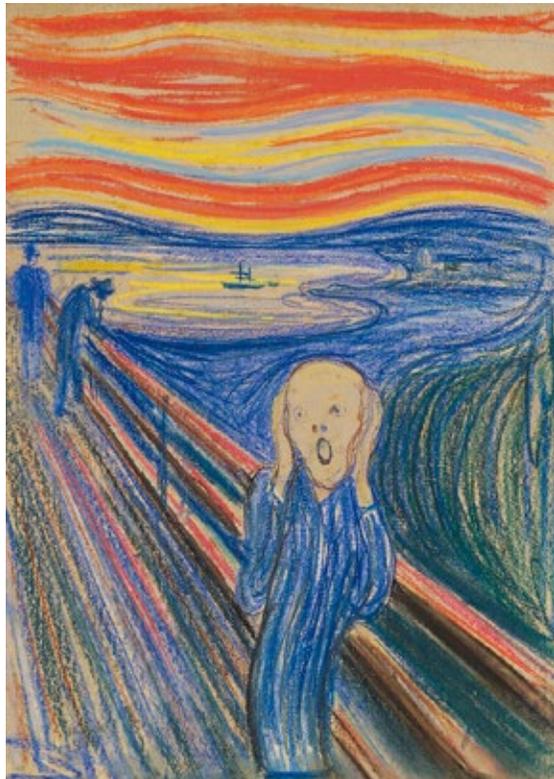
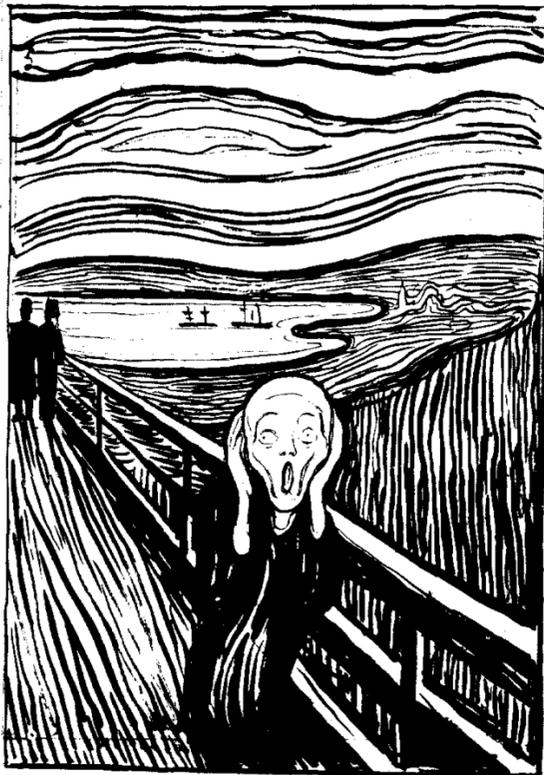
In architecture, Picture can be defined as an imaginative representation of a composed space with elements which are relevant to the idea of the designed space. A picture is commonly tied to an idea, much like architecture; it's specifically composed of the elements that are crucial to establish a sense of emotion. As one looks and indulges on a specific composition within the picture, one can also relate his experience spatially within the composition. This statement refers to the experience of pictorial space, which is evoked as we see familiar implications of the everyday within a particularly composed picture. This can be anything from a familiar hallway to a book or a figure of a person. The details within a picture, however small it may be, allow for a sub conscious relation to our spatial perception.

This phenomenon of is described by Etienne BD. Condillac as an activation of sensory perception. In addition, the theory of spatial perception is far more than a product of visual sensation alone, it can also be defined as a succession of feelings which is entrusted and defined by memory. This succession of feelings and memory are as mentioned earlier the result of perceiving familiar elements within a picture. For instance, space can be defined with the enclosure of four planes; perspective and depth can be perceived through the visualization of the horizon. This idea suggests that any elements composed to recreate spatial construct could serve as a notion of recollection and evoke a sensorial perception of space. As stated by De Mare, pictorial composition can recreate such sensation in the same way that all pictures can create a memorial collection of experiences (*De Mare, 1961, p18*).

In De mare's writing, he suggested that a picture is a notion of recording a frozen scene of the past, that time is not in motion. Thus, picture revolves within the same plane as time. With the exclusion of time in the concept of the picture, every element within the picture is at its full exposure as it is being observed by its viewer. Thus, every aspect within the still composition is defined as the entirety and does not change as time passes on. What is perceived within the still is the idea as a whole, regardless of its realism.

This statement is a conception of space is reminiscence to the concept we mentioned earlier, that space exists with the indications of events or people as well as implications of the familiar which includes anything that suggests an idea or space. The composition creates a meaning within pictorial space (*Bruno G., 2002 p17*). Like a picture, the existence of the human figure within art is the conception of memory as the artist tries to immortalize the event within the art. The understanding of the concept is crucial in the practice of architecture, as architecture today often serve no more than a background to the events of everyday, as opposed to the perceived space in a picture, in which gains its meaning not through its background, but its emphasis upon the subject and the event immortalized within it. Idea as a whole became the emphasis within pictorial composition with distinct delineation of foreground and background.

“A city does not present itself in the same way as a flower, ignorant to its own beauty. It has after all been composed by people, well defined group” (Henri Lefebvre, 2007)



The Scream By Edward Munch
figure 1

from left
Lithograph, Pastel, Painting

*The image above is an example of how
idea can be perceived in an artwork, and
how it relates to our spatial perception.
Thus, recreating an emotional feedback as
we indulge within the perceived pictorial
space.*

Frame

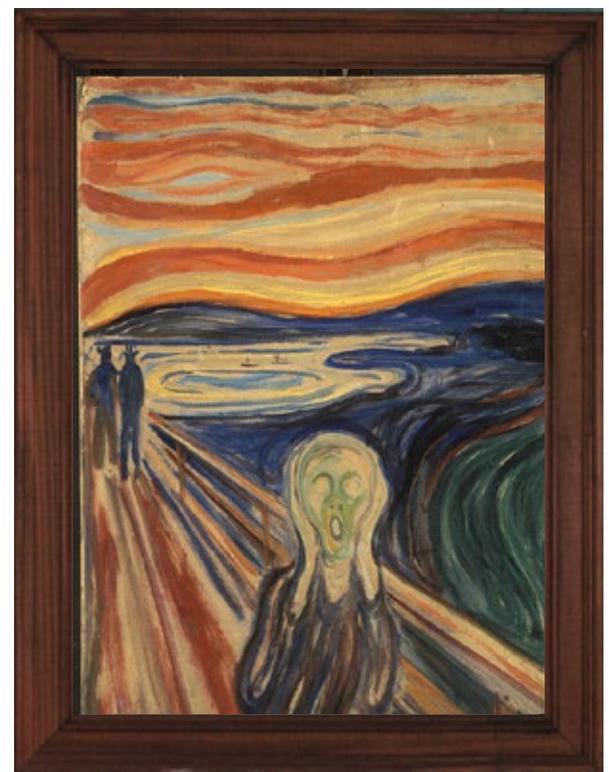
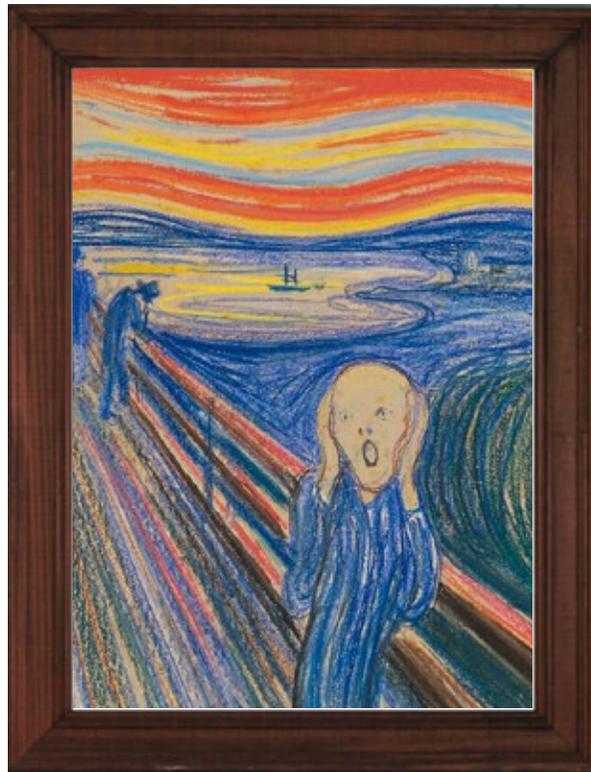
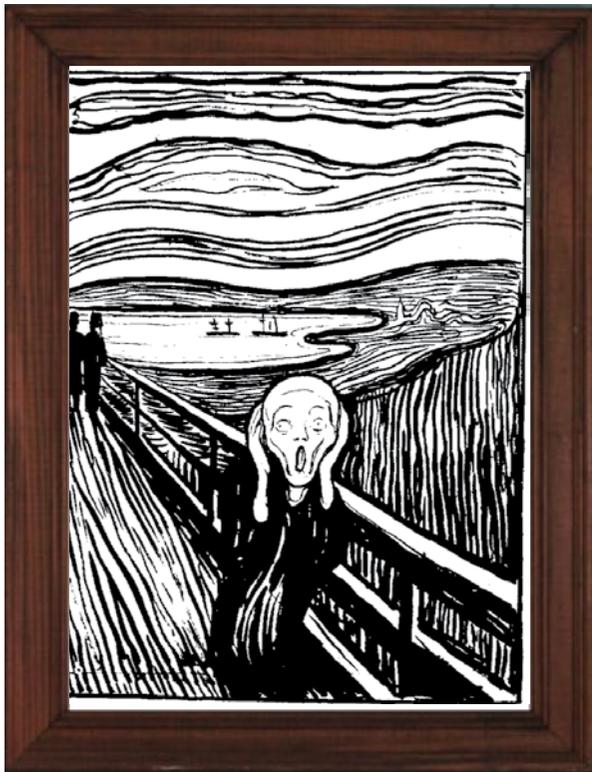
The frame is a sequential continuation of the concept 'Picture' which states the limits of a recording within the motionless aperture. The idea of the frame is also tied to the creation of context and setting, in which sets the boundary of perceived foreground and background in a particular scene. Architecture, film and photography have always been situated within a context of the frame and the picture due to the fact that humans perceive meaning only when something exist within a perceived boundary. Perceived boundary refers to the frame of a setting, picture or space (Tawa, 2010 p43). Meaning and setting had to take place within a perceivable frame to enable reality to exist as a perceivable experience. Thus, explains why we can perceive space within a picture. The pictorial space within a picture is bounded by a permanent frame that would give an impression that space continues within the picture. The human vision is unable to clarify those that it cannot see which enable our imagination of spatial continuation to exist beyond the frame.

Elements within the frame are subjective and governed by the artist or its creator. Composition is only applicable with the existence of the frame. This aspect of the frame allows it to separate the context of the actual with the idea of the composition. Thus, meaning within what exist in reality is not what is recorded within the frame. The new meaning captured within the frame is a compositional idea of what is to be perceived by the final viewer and not what is in actual reality. The aperture only records the object that come by which are relevant to the compositional whole and separates the rest of the picture beyond the boundary of sight. This technique of frame manipulation can create a series of sequential experience for the final viewer where the mind of the individual relates the remaining section of the narrative within the frame with something they took from their individual experiences. This also explains why space can be perceived when looking at a picture or a film that makes use of spatial familiarity or substances that resemble space in reality.

As discussed by Tawa, Idea which sits within the frame would always react to the substance that exists within the frame, which enhances its position. This makes the idea superior than its context in every aspect when they both exist within the same frame, as the context would serve no more than the background to its achievement (Tawa, 2010 p43).

The manipulation of the frame can create various different sensations of perception within a picture in which evokes a subliminal continuation of an idea that is depicted within it. As the picture evolves to include motion, the idea evolves with it as well. Therefore, film can be defined by the statement that refers to the motion of the compositional frame. As space in reality is static by default, Motion of the frame can create a sensation that space are in actual motion. Space became something that is dynamic in relation to the motion of the frame. This theory can be experienced within our daily lives as well. Space is never perceived to be static, that space is in constant motion in relation to the movements of our body and our cognitive senses. Thus, architecture is perceived dynamic but designed static. The concept of the frame allows for an added level of dynamism in pictorial space which allows for motion and time to be manipulated alongside the pictorial composition

The research looks into the concept of frame manipulation in relation to spatial design to provoke the traditional methods of spatial perception and spatial design within the field of architecture, to allow static and motion dimensions within architectural composition.



The Scream By Edward Munch
figure 2 (Framed)

from left
Lithograph, Pastel, Painting

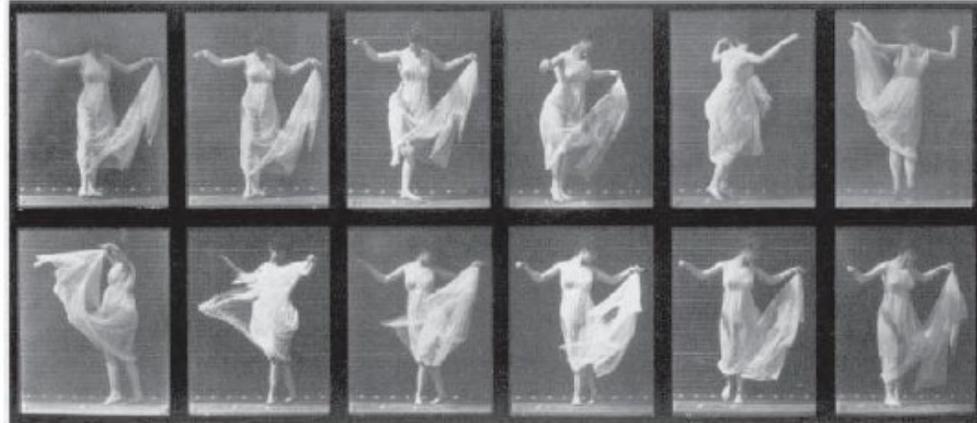
*The image above is an idea of how frame
would react to the pictorial space depicted
within the artwork. To provoke the picture
composition in relation to the frame.*

Perspective

Perspective is the sequential continuation of the mental image perceived within the picture and the frame. Perspective is defined as the representation of depth, of space and of the third dimension within the limits of the picture and the frame. Perspective can exist in the state of motion as well as static. The difference between motion and static perspective is the motion of the frame that captures it. The concept of the frame has always governed the stand taken by the perspective as a perspective cannot be perceived without a frame that encompasses its qualities.

In this thesis, perspective specifically refers to form and depth in spatial perception within pictorial space. Pictorial space has always been defined within the concept of the Renaissance linear perspective concept which states that the expression of depth and the perception of space through the linear line that vanishes as it approach its vanishing point (*Chrissie L. 2001*). This concept governs all spatial depth within a static frame where perceivable perspective is governed. This perception of spatial depth does not evoke a recollection unlike the picture; instead it replicates an artificial spatial experience within a 2 dimensional image – a visual sensation of space. This pictorial dimension may consist of built architectural perspective as well as composed elements of space which suggests a perspective within a frame. Like a picture, not all perspective is made to replicate realism, but suggestive elements of the visual truth (*Joseph Damelio p9 1992*).

Architecture has always been related to perspectives, in a sense that architectural spaces are envisioned much like a picture, a compositional entity that inhibits spatial function and depth. Yet, architecture is tangible and static. Perspective on the other hand is subjective, and can be manipulated. It can appear to be in motion, in tandem to the motion of the frame, as well as static in relation to the fundamental perception of a linear depth. The composition of angles of which perspective is recorded would create a dynamic representation of a static space. This idea is known as the notion of temporality and can be defined as the dynamic relation of the viewer with the composition within the frame. This concept can be observed in motion as well as static. In static situations, the movement of the subject would govern the dynamic perception of space by generating a disorientated sequence to space that obscures the familiar understanding of the reflected image within the frame (*Chrissie L. 2001*). This can be observed in Peter campus's work *Aen 1977* – where implications of slight change to the subject within the static perspective enables the picture to suggest gradual motion in the depicted pictorial space generating an experiential performance within static space.



Video Installation "Aen"
By Peter Campuws in 1977
figure 3

The image is an idea of temporality in static perspective. The motion of the subject in focus, obscures the understanding of the composition within the frame enabling the audience to perceive space within the perspective shown within the image.

In this case the perspective is not apparent as there are no indication of the spatial lines commonly which is commonly used to perceive a perspective. However, the motion of the subject enable us to perceive that exist because of her motion. Thus, enabling us to perceive the perspective within the picture.

When the concept is explored in motion, motion is not applied to the subject of focus but to the frame of which bounds the subject. The manipulation motion in the frame can recreate the same sensation of a dynamic spatial perception within a static space. Hence, perspective becomes a notion of perceiving spatial temporality within pictorial space. This effect of spatial change can be observed in scenes of Peter Greenaway's film 'the cook the thief his wife her lover' where the frame of the camera is in constant motion while capturing a space. This enables space to appear dynamic while being static in reality.



The Cook, The Thief, His Wife,
Her Lover
by Peter Greenaway
figure 4

This image is a representation of motion in perceived perspective in a scene of a film. This motion is generated by the movement of the frame, thus allow for an almost surreal representation of spatial existence.

This notion is further enhanced by the scenic lighting and color that presents 2 separate atmosphere as the perspective changes.

The study of perspective leads to the understanding of motion in space, which is explored in the latter section of the paper. The study takes place in film as well as in architectural space and detailed in the Filmic explorative section of this paper. The study include filmic techniques and narrative implementations in the realm of film and photography.

Motion aperture

Motion aperture is defined as the manipulation of the frame in relation to time. to enable the possibilities of continuity within the frame of the recording .This notion generate a sensation of filmic experience towards its viewers. To understand motion aperture, we have to understand the significance of time in space and how it affects the socio-temporal qualities within spatial perception. As mentioned earlier, the concept of temporality in spatial perception is relative to time, as time ties all factors of motion in space. Without the aspect of time, motion is not possible. Eventhough perspective can appear in static or in motion, the aspect of time would always play a part within its composition. The affect of time can be observed in many ways and recorded in different forms. The exploration of the methods implemented on recording this phenomenon in space can be observed in the experimental study section of this paper.

There are two aspects of temporality that are involved in a film; the time that is embodied within the images of a film and the time when the images are being viewed by the audience. (Wolf 2006 p169) The different stance between each faction enables the possibility of a variety in socio temporal compositions within the media. This in fact allow for time to be a variable in filmic composition. Thus, allow the possibility to encompass a fundamental aspect of spatial realism within the two dimensional media. The control of time allow for a direct control of motion that is perceived by the audience within the film and allow for extensive creativity in which subsequently allow the director to set plot derivatives that affects the atmosphere of which is perceived and experienced by the final viewer. Thus, enabling narrative to be composed within the frame of the motion aperture. This results in the creation of the motion picture in which takes into account all the aspects of the key themes which is Picture, Frame and Perspective imposed with the common denomination of time to create a continuous picture (*film*).

To explore the concept of Motion picture, a method known as Cinemosaic is implemented. Cinemosaic refers to the notion of disintegrating aspects of picture within filmic composition to each individual frames. This action draws out the entities of meaning within each frame and enables the investigation of each individual entity. This allows the understanding of the composition that creates such experiential sensation within each scene. The method is also implied to explore the ties of time within motion picture and how individual entities are montaged within the planes of time to replicate continuity perceived in films. Expression through motion picture is fundamentally different from its motionless counterpart because they inhibit the aspect of time in relation to its frame, while motionless pictures exhibit time in a frozen state. Through the study via the Cinemosaic method allows us to distinguish the impact of time and the temporality in space. In addition also allows the investigation of how narrative can be tied in relation to the other aspects of composition to create a meaningful whole.

The method is heavily experimented in the latter sections of this thesis research, which is included in the filmic case study section as well as filmic experimental section. This method also allow the possibility of understanding such boundaries that exist in architectural space depicted within motion picture and how it affects the spatial perception as it translates to its viewer. The boundary can then be provoked and tested to be reapplied in spatial composition in the field of architecture. This aspect is also be heavily discussed in the experimental section of this thesis paper.

As described by Bruno, motion picture can provide a sense of control over the elements in which it captures; manipulate the context and compositional elements as well as the placements of the subjects within its frame (Bruno G., 2002 p22). The study of this aspect of motion picture is in a sense, in conjunction with the expression of architectural composition in space. Motion picture became a means to express spatial experience with the inclusion of narrative through the constant barrage of still imagery towards our cognitive senses. This notion enables us to delineate from our common senses and indulge within the realm of the pictorial space. This is where experiential sensation of architecture can be felt as we indulge in the film. The concept of time and space within the motion picture create a sensation of realism within a fictional two dimensional realm.



The Sword Of Doom (1966)
 Kihachi Okamoto
 Figure 5

Cinemosaic Composition by Lou Romano

Cinemosaic, in short the exposition of a film in a scenic diagram in which slows down a film into individual frames where they can be analyzed and experienced within still time. This technique is essentially the other way round of creating a storyboard out of a motion picture. With this technique i can analyze the relation of motion and still, allowing further experimentation on the notion of temporality in pictorial space.

The Study of Filmic Techniques and Spatial Reading in Films

Introduction

This series of filmic studies is carried out to establish a relation between the concepts and ideas discussed previously in the background section, to the techniques and methodologies of filmic and pictorial composition. This study has specifically focused on three different films from different eras. The details of the films would be discussed in each individual section in this part of the paper. There are five major aspects that will be analyzed from the chosen films which is detailed below;

The technique of filming - This section includes an extensive analysis on the different filmic techniques such as the motion of the camera angles, manipulation of the frame in relation to the scene and so on. The result would be detailed and explained through a sequence of scene extracted from the films.

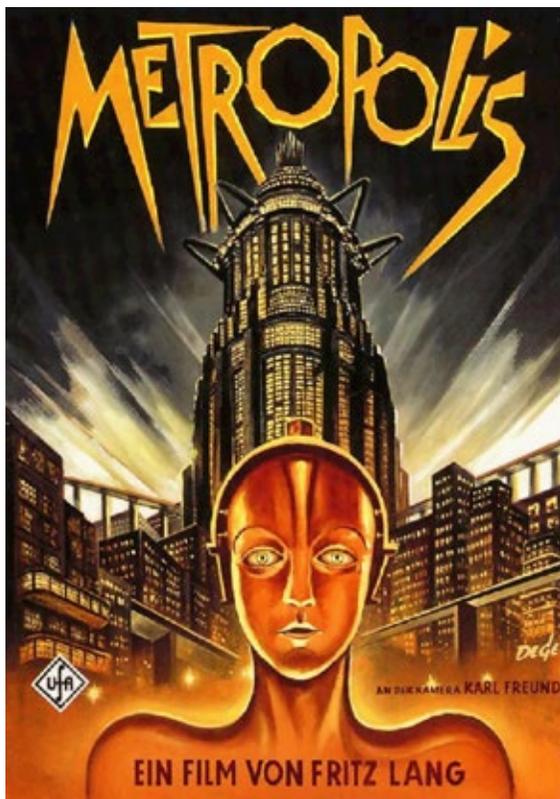
The concepts of composition in each scene - This section includes the elements which would affect the pictorial space such as the location of the recording, lighting, color, spatial constructs that affect the reading of the pictorial space and so on. Specific scenes that inhibit these concepts is pointed out in its subsequent sections.

The concept of time and narrative within the chosen scenes - This section discusses the implementation time in relation to the picture within the frame and how time related concepts such as transition, thresholds, shadows and so on would relate to the narrative of the scene.

The concept of continuity and editing techniques - This section would discuss the ideas of continuity within each of the study film by analyzing how scenes connect to each other in ways that allow space to flow continuously in tandem with time within the pictorial space. This aspect of study has little to do with the actual filmic technique but more of a post processing technique implemented on the films.

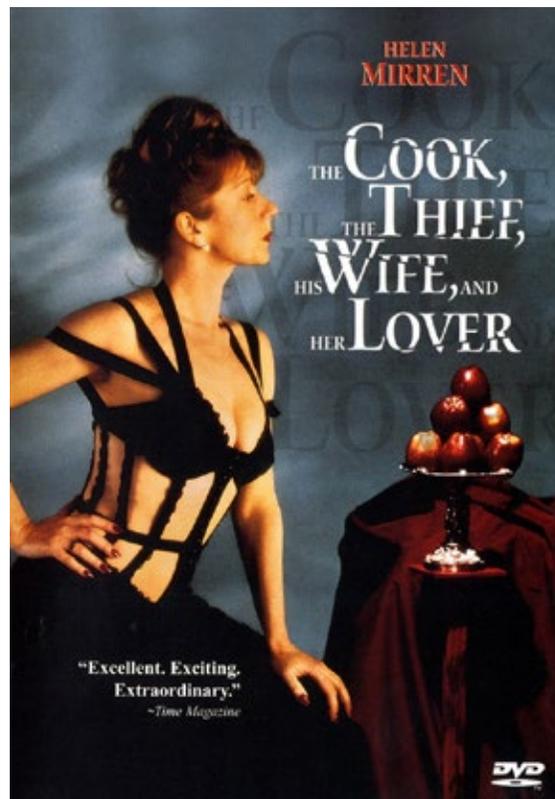
The concept of transition - In the transition study it looks into the ideas of how scene merges into another seamlessly. This concept is a sequential continuation of the study of continuity and mostly achieved through post editing process. The implementations will be explored in the subsequent section.

The result of these study would suggest a list of spaces as well as narratives which is explored in the filmic experimental study and is detailed in the latter parts of this paper.



Metropolis by Fritz Lang
figure 6

<http://michaelmay.us/12blog/09/0930-metropolis.jpg>



The Cook, The Thief, His
Wife, Her Lover
by Peter Greenaway
figure 7

[http://d.ratingmovies.com/servlet/Main/CoverDisplay/Cook__The_Thief__His_Wife_And_Her_Lover__The_\(1989\).jpg?film_rn=3441](http://d.ratingmovies.com/servlet/Main/CoverDisplay/Cook__The_Thief__His_Wife_And_Her_Lover__The_(1989).jpg?film_rn=3441)



La Notte by Michealangelo
Antonioni
figure 8

http://3.bp.blogspot.com/-mj4s-bXyo1AQ/Tgu8JyoCNQI/AAAAAAAAAEc/3Edat_1qj8w/s1600/LA+NOTTE.jpg

Metropolis by Fritz Lang 1927

- *A Brief background*

Metropolis is a dystopian silent film that depicts the issues of segregation and political constructs of a modern dystopian world set in a grim yet romanticized setting. The world imagined, is filled with massive structures that seem to carve the sky that in turn became the bitter with the condition and segregation of different societal classes which led to a variety of scenes portraying different settings and standards of living. The issues are portrayed within a grim setting through expressional changes of its protagonists and setting with little to no movement of the frame. Core narrative plots are conveyed through certain interpolation of text during specific scene change in which is accompanied by facial expressions of its main protagonists. The narrative plot of Metropolis centers on an overly powerful ruler which lives in a massive tower of Babel and the working class in which lives in an abysmal underground city which is only accessible by lifts and tunnels (Elsaesser T. 2000, p42).

The film also portrays the hard work of the people living underground; working day and night to support the upper city. In addition, the film also particularly emphasized emotions of people working underground. The scale of urban centers portrayed within the film is surreal and almost to the brink of being unreal, yet possess a sense of realism, when it portrays specific spaces such as rooms in the tower of Babel or hallways leading to underground power generators (Elsaesser T. 2000, p44). The film possessed all the qualities of the silent film era in which most of the motion or emotions portrayed by characters within the film are greatly exaggerated and intensified to an extent that creates a fairly tensed setting as the viewer. The film eventually comes to an end with the portrayal of the 2 main protagonists Freder and Maria, in which each exists in a different world come together to abolish the political system of the metropolis.

- *A Brief critique*

The film in an architectural sense is almost surreal and beautiful. Framing techniques and the imposition of narrative within static perspective creates motion in space while being static at the same time. Space is static, yet in motion as we experience them. Fritz Lang at the time of filming Metropolis has very little technology to create a continuous frame and is bounded by the ability of the camera and the set. Thus, the portrayal of different settings is meticulous crafted within the set and captured through specific angles to emphasize motion and atmosphere towards specific spaces. To emphasize narrative qualities of the frame, facial expression and exaggerated motion of the human body is also implied within each key frame.

To some extent, certain sequences of the film would seem to break the continuity of the spatial flow. This is most probably due to filmic location being in a film set rather than actual built space. Scenes have to be edited to fit in its context with very little way of reproducing the continuity due to the limits of the film set. This generates a cut sequence that is very apparent to its viewer as scenes suddenly appear and disappear. Fritz Lang is exceptional to make use of these sequence gaps to fill in details of its narrative using text plates. The result is creating a continuity without actual spatial continuity within the pictorial space. The narrative would allow the viewer to relate the experience with the subsequent scenes. This technique is variant of continuity editing that is commonly used in film to recreate this aspect of continuous narrative.

The details of these filmic techniques are documented in the section below and serves as a guide to create a new technique for the final film project.

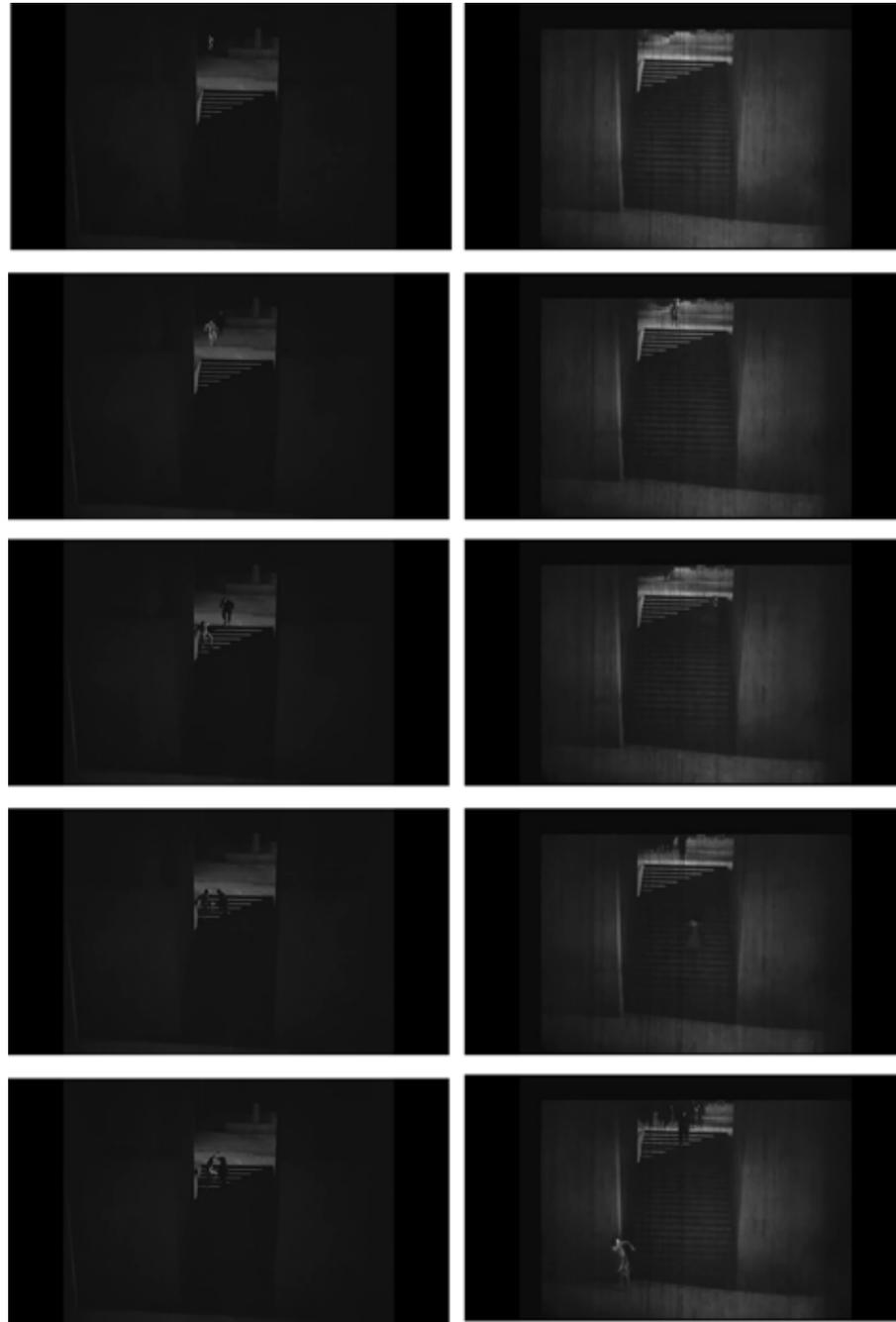


Metropolis by Fritz Lang
figure 10

from left
2:14:10 - 2:14:35
2:23:55 - 2:24:20
0:04:10 - 0:04:20

Static Perspective
Static Camera - static perspective - intent is conveyed through subtle subject movement through space in which evokes levels of emotions in the frame Cheerful - Victory - Solemn / Texture of architectural values remain the same throughout each scene

Single perspective vista at set depth
Spaces of interest - Walled Space - Courtyards - Squares - Amphitheatres



Metropolis by Fritz Lang
figure 11

2:15:00 - 2:15:20 - a
 2:13:35 - 2:13:45 - b

Lighting and contrast
 The narrative of the space is changed through the usage of image contrast and lighting. Thus, making it appear larger/smaller in regards of the narrative of the pictorial space

Variable lighting condition generates and distorts spatial atmosphere and narrative.

Scene a shows 2 character in the frame
 Scene b shows a crowd funnelling through the stairway



Metropolis by Fritz Lang
figure 12

00:05:35 - 00:05:45

Static and Motion perspective
The perspective changes within the scene indicating a perceived movement in physical space. This occurs through placing a camera in a way in which 2 spatial instances is recorded while maintaining a static position on the camera. This allows for 2 instances to appear within the picture. Composing the 2 together allows for a perception as if the background is in motion in tandem to the static space

Single perspective vista of varying depths
spaces of interest - lifts, tunnels

The Cook, The Thief, His wife, Her lover by Peter Greenaway 1989

- *A Brief Background*

The Cook, The Thief, His wife, Her lover is film depicting a secretive romance between a tyrant crime boss's wife and a gentle and loving bookseller. The duo met in a very precarious way in a restaurant they frequented. The cook in the restaurant is a gentle and somewhat strict man who values his customers as well as their privacy very much as he even lent the kitchen and several other spaces in the restaurant for the precarious duo to interact in their own explicit way within every encounter. The film encompasses several themes in which include atmosphere, gluttony, lust, agony and revenge. All the themes are composed to be fully explored within a set number of scenes. The film is filmed within a re-imagined set in which is continuous with one variation during the final few scenes in which the wife (Georgina) went into hiding with her lover (Richard) in his bookstore.

The technique of filming is unique with every transition of each scene; particularly crafted through the change of its lighting, as well as using camera dolly. A zoom frame is utilized when narrative and speeches by characters are particularly important. The technique of filming is also utilized when capturing peculiar things or motion, which adds to the atmosphere of the space. The utilization of such technique is extremely alluring that draws the attention of the viewer to the spatial experience within the film. Thus, recomposing such minor details actually redirects viewer's attention to the space within the film. Color is also plays a major role in defining meaning within the film. Scenes are lit with a prime color that would change the characters clothing as well as setting up a certain atmosphere as they interacted within the scene. The examples can be seen in the studies included in the section below.

- *A Brief Critique*

The film in an architectural sense is a little disorienting. It creates a scene in which space is surreal; an imaginative instance. Unlike 'Metropolis' in which is set in the future, This film is set in the present that is somewhat distorted and indecent. Space has been recomposed to transmit an emotionally packed drama within a set number of scenes while maintaining spatial variety. This spatial variety is achieved through filmic techniques, color and compositional props on a continuous set.

While this ultimately delineates the perspective of reality in the film, it also draws in much needed attention of the viewer by delineating manners of realism. The film requires a level of indulgence from the visual perception of its viewers. The film prepares such emotional indulgence with the usage of filmic elements of specific sequences of suspense and interval sequence which serves to set a specific tone to the scene rather than a plot.



The Cook, The Thief, His Wife,
Her Lover (1989)
Peter Greenaway
Figure 13

Cinemosaic Composition by TiuTC



The Cook, The Thief, His
Wife, Her Lover
by Peter Greenaway
figure 14

00:18:30 - 00:18:45

**Contrast // Colour
Scenic continuity**

The technique used in this scene distinguishes spatial narrative using colour and contrast in relation to the frame dolly to relate 2 separate sections of space in the picture. The frame blends in the middle creating a seemingly uncanny situation of continuity. The image above is a reinterpretation which enables the character within the picture to appear in 2 separate spatial instances.



**The Cook, The Thief, His
Wife, Her Lover**
by Peter Greenaway
figure 15

00:09:30 - 00:09:45

Scenic lighting to reveal spatial obscurity - thresholds
Lighting in scenes are implemented to reveal spaces that are not apparent within the current perspective plane creating an obscurity of planes in space creating thresholds within the frame. Thus, allow a sense of curiosity within the picture.

La Notte by Michealangelo Antonioni 1961

- *A Brief Background*

La Notte is a film that depicts a love story which evolves within the mundane setting of everyday life. The story unravels the lives of a couple, Giovanni and Lidia. Giovanni is a notable writer whom has lost his love for his wealthy wife Lidia. Throughout the whole film Giovanni is depicted as a person who finds excitement and amazement through flirtatious interaction with other women. His wife Lidia on the other hand appears as a solemn and nostalgic person throughout the film.

The film starts by introducing a good friend of Lidia, Tommaso in a hospital bed clinging to his last breath. This incident greatly governs the emotions of Lidia throughout the whole film which adds to her grief, her lost love Giovanni. Giovanni on the other hand does nothing to comfort his wife throughout most of the film and spends a lot of time gaining fame and attraction from other women. Rejection and sadness are 2 of the most commonly used themes in this film. The themes and concepts are often depicted using scenic atmospheres and environmental weather such as rain and mist. The story concludes with both sides opening up to each other and their feelings poured upon the center stage, where Lidia narrates a love letter that her husband wrote to her earlier in their marriage. The scene ends with Giovanni being a little emotional and tries to make love to his wife while realizing that he is no longer in love with her. The frame pans towards the ends of a horizon in a misty morning.

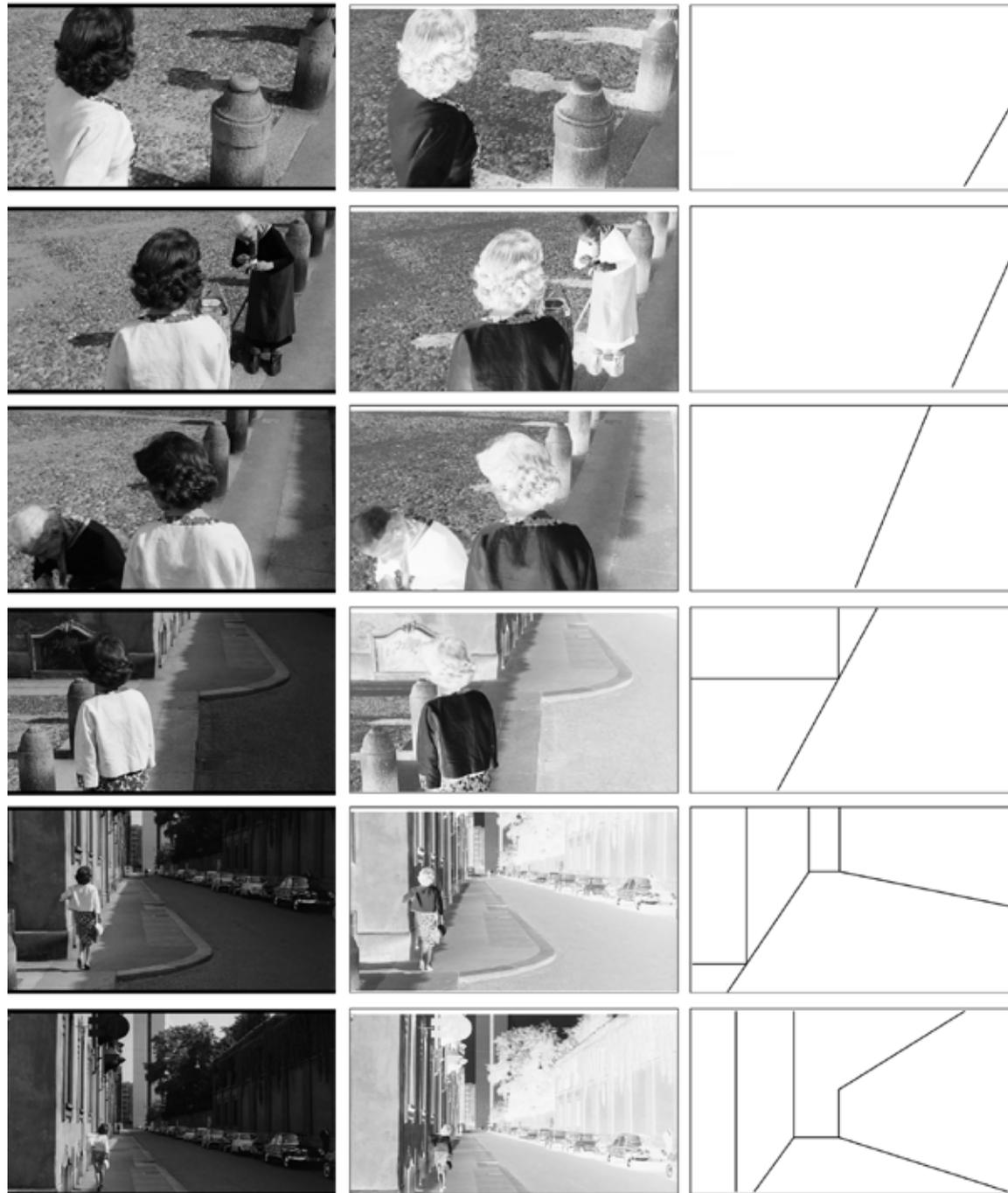
The film is depicted in an everyday setting with little to no addition of props or a prebuilt stage. To add to its atmosphere, the frame of the camera is usually scaled in before revealing substance of the background merging with the foreground. Usage of real built spaces created an undoubtful link to the conditions of reality and atmosphere is generally achieved by choosing the time of the day to capture specific atmosphere of reality. The detail of the technique can be examined on the section below.

- *A Brief Critique*

In this film, Antonioni undertook a sustained critique of the lives of affluent and middle class Italians which is explored in rich urban setting of the Italian cities in the 60s. To add to the setting of the critique, the urban spaces are envisioned to be the physical soul of modern humanity. Thus, unlike architectural films of the past, notably Metropolis discussed earlier, the architecture explored in Antonioni's films are real. This in some sense creates a much more believable setting for the viewer. In addition to that the scenes in this film are constantly expressed with atmosphere in which puts each scene in a sublime expression of emotion which enhances its character and plot. Architecture both contributes to the events taking place among the actors as well as acting independently with other objects as well as in motion.

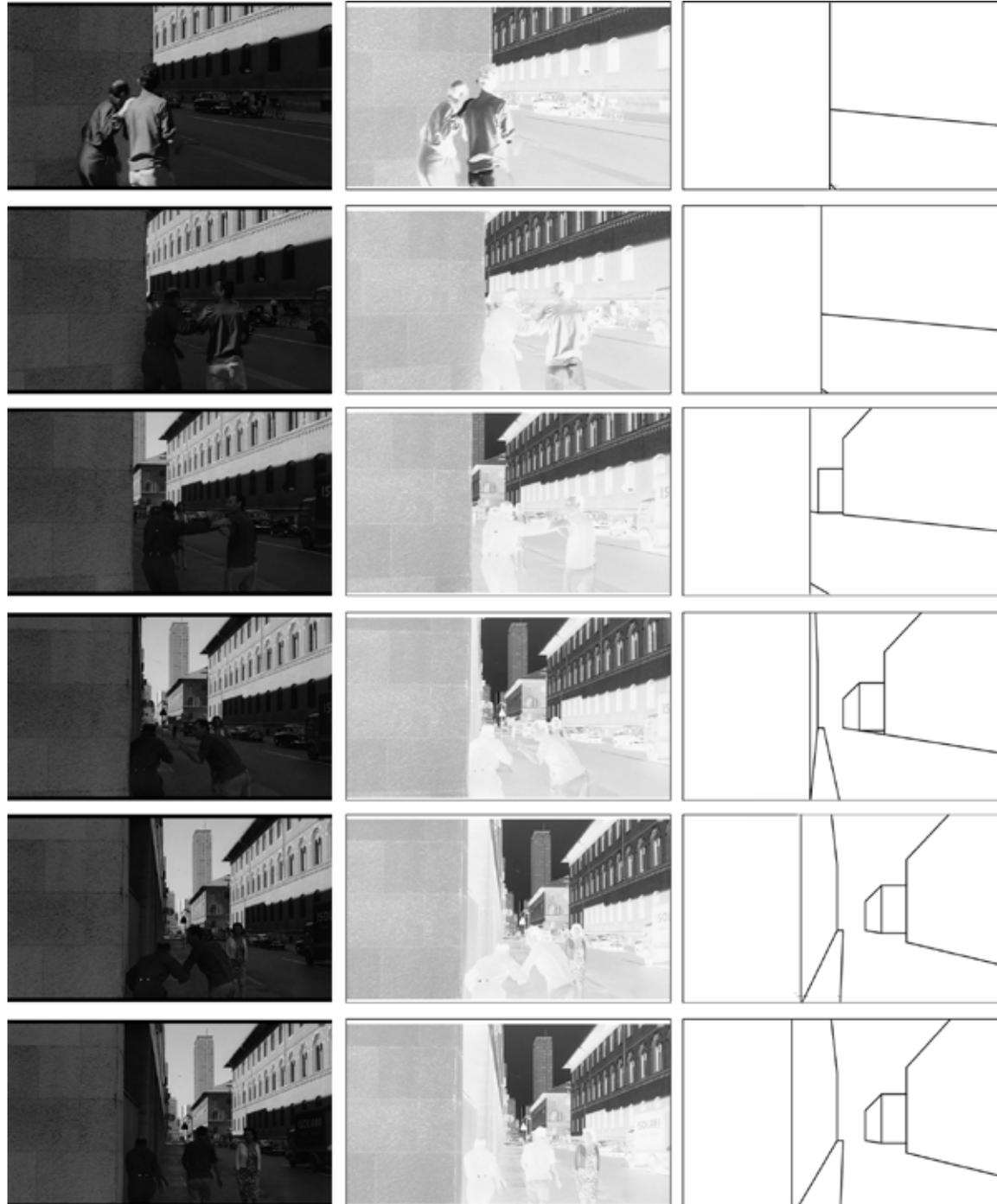
Architecture is a visual language with the power of its own as mentioned by (Schwarger M. 2000 p198).

The techniques implemented in the film are discussed on the section below. Most of the scenes in the film feature extensive relation to its architectural setting as well as weather. These are atmospheric thresholds, such as the misty morning, overcast noon, glaring sunlight and so on. These settings are the keys to unlock the emotional depictions of the plot of the film. The laconic aspects of modern architectural spaces are to accentuate the muteness of the modern individual and ideas are conveyed through razor edge corners of balconies of the implacable expanses of smooth walls in which creates a series of collages that confronts the disturbing affinities between the modern mind and the modern urbanized landscape (Schwarger M. 2000 p198).



**La Notte by Michealangelo
Antonioni**
figure 17
00:33:15 - 00:33:45

Scale and frame boundary
in this scene the frame is seen following
the protagonist as she traverse in space
of varying scales of focus. The scene looks
into the near before revealing its vista.
This technique reveals the spatial tech-
tonic quality within the frame at different
intervals of scale.

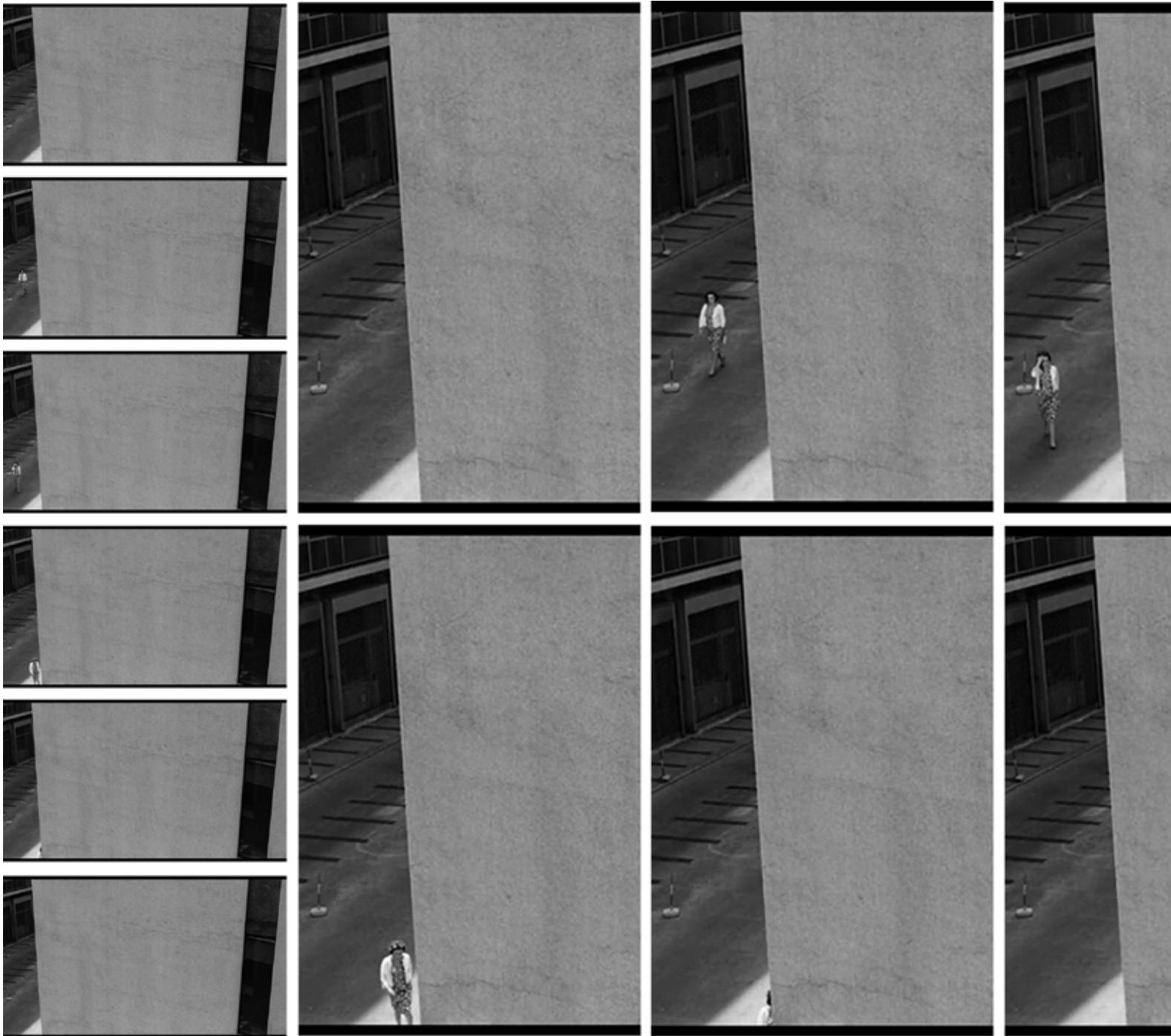


**La Notte by Michealangelo
Antonioni
figure 18**

00:27:45 - 00:28:00

Motion and Continuity
Motion of the aperture frame allow the space to appear in motion and generate a sensation of spatial continuity within the pictorial composition as such demonstrated within this scene. The perspective is obscured in the first frame and revealed at the end of the sequence. This technique is used specifically to investigate continuity in pictorial space.

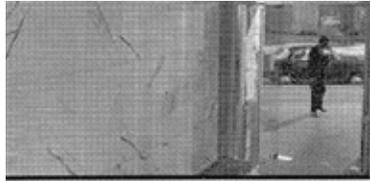
Spaces of interest - Corner thresholds - Urban edges - ambiguity



La Notte by Michealangelo
Antonioni
figure 19

00:32:15 - 00:32:35

Focus // Scale // Frame
Focus directs the angle of the aperture and composition can be manipulated with this technique. The focus of the aperture enable a varying scale within the frame - thus a sense of ambiguity within the pictorial space. Yet, the introduction of the subject allows for a rebalance of scale which enable the viewer to restructure thought and scale the pace accordingly based on human proportions in relation to the scene.



La Notte by Michealangelo
Antonioni
figure 20

00:29:30 - 00:30:00

Motion and Temporality

Composition

As in painting and graphic design, architectural composition refers to the arrangement of specific elements of space and forms within an artistic frame which is free and unstructured to its inhabitants, yet structured to serve purpose and function. The extent to which architecture is influenced by function can be seen as we remind ourselves of the uses of a building and how certain activities of our everyday are governed by it. Thus, function can be defined as the fundamental starting point of all architectural expression (Krier R. 1988 p11). To plan logical and rational becomes the face of all architectural expression.

Yet, the question remains, how architecture can be tailored to one man and his ideals, what does ideals become when the owner of the piece passes on. Architecture is not composed to be free, space is composed to a certain dimension with its boundaries and its vision reprimanded within its walls. Architects in the past have been trying to design free and unbounded spaces in which morphs according to its owners and their purpose. For example, Le Corbusier's Unite D'Habitation with its concepts of a free plan which gives greater flexibility to change as well as to allow multiplicity of function depending on usage needs in an urban environment. The problem lies, as space is no longer narrated by the architect but by the people living within it, Temporal and ever changing.

All built space at its initial stages are narrated and governed by design and its concepts. Architects often make the best possible decision by taking into consideration, aspects of human rhythm and behavior during the process of spatial design (Hegel GWF. 2:630). However, what is designed does not always reflect the result because space is free and unstructured, just like human behavior. The reality is that most modern structures are designed with purpose in mind that inhabits such free space which morphs towards its new residents that have caused most spaces to lose its existential meaning.

The concept of the 2 dimensional media of photography and film changes this way of perception. What we generally perceive as we gaze upon architectural photography is that spaces are real and beautiful, yet exist within pictorial space. However, what we do not perceive is the composition of the picture itself. As composition is specifically designed to maintain its dominance towards our cognitive senses which delineates our attention towards perceived space rather than the actual space. Spatial realism and aesthetics can only exist as far as how its creator envisioned it to be (Vidler A.1992 p123). Yet, why is it that they carry far deeper existential meaning when compared to actual space. For instance, the perception of space within a film can be very daunting, uncanny and almost surreal. But they all appear to be believable although what is perceived is very limited; in fact they only contain snippets of spatial constructs with scenes sometimes flying in and out, capturing very little context. Our minds can reconstruct such spatial experience just by looking at these bits and pieces of a contextual whole for it to understand and perceive space.

Actual space on the other hand is built and tangible; experienced as a whole and with it, comes a whole lot of other sensations which enhances the experience as it is. The main difference is that architectural spaces in reality cannot exist in a form which inhibits a sequential narrative, where each piece of space, contributes to different sections of narrative. However, it is undeniable that architecture is defined the same way as the picture, a choreographed piece of artwork where each sequence is designed specifically to intensify certain values of space. It is also true that architecture cannot predict dynamism of human motion and behaviour. Thus, resulting in sporadic spatial experience that is governed by purpose and function rather than the narrative of the space.

“There is a common urge, namely, to visualize a thing in the beginnings, because the beginning is the simplest mode in which the thing is to be seen... but the simple beginning is something so insignificant in itself, so far as its content goes, that for philosophical thinking it must appear as entirely accidental.” (Hegel GWF. 1975 p630)

The statement defines how the essence of architectural composition is expressed in its beginnings. Architectural composition is imagined and designed to encompass all aspects of required form and function in a plan. Through this method, what is pictured in the preliminary stage of the design, where actual space does not exist, is pictured the same way as how a film would relate its narrative to its audience. It exists at a stage that suggests a predicted future of a certain narrative which may or may not exist. The resulting aspect of the outcome in the final crafted space would not be as certain as what had been originally planned; sporadic, random and accidental. Space is free and perception of space is subjective. It suggests a fresh new look into how architects should approach in designing new space, that architectural composition should take into account all aspects of traditional two dimensional planning as well as incorporating much more intangible and sporadic aspect of spatial narrative which can be explored through the medium of film and photography.

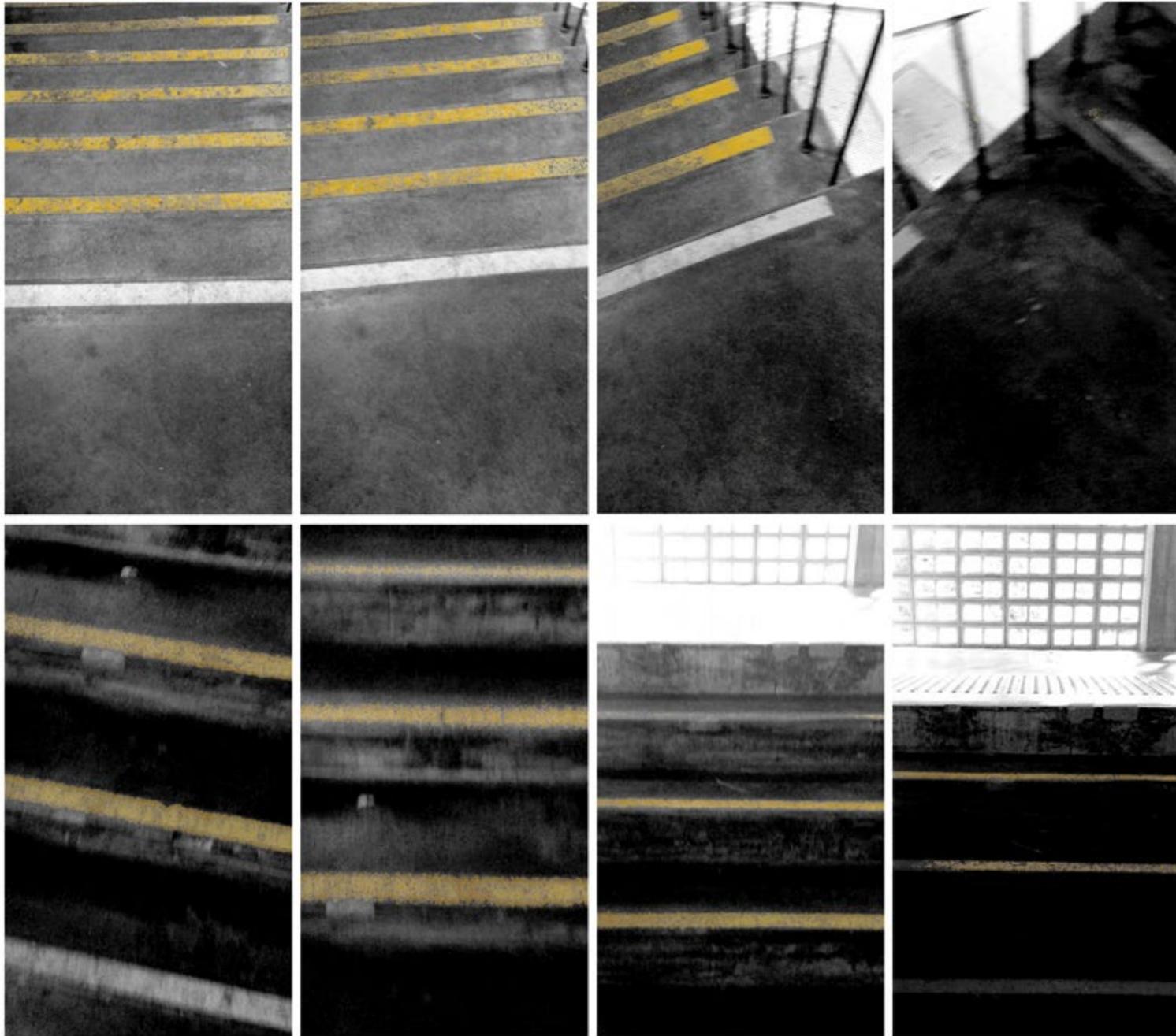
As we venture deeper into the concepts of architectural composition, we are also looking into the means of space perception which includes the perception of meaning, memory and emotions in space (*Bruno G. 2002 p42*). Filmic composition, as seen in the background section of this research, exhibit these aspects with relative ease as elements within the frame is in direct control of the artist who envisioned it. In architecture, these aspects are much more refined and restricted as architectural composition often disregard the narrative of space instead focusses on function and form. To achieve a level of spatial narrative in actual space, we have to look into what narrative is.

Narrative

Narrative is defined as an experience of a sequence of connected events in succession that provides us with a meaningful whole. As defined by Jean Nouvel stating *“To erect a building is to predict and seek effects of contrasts and linkage through which one passes; In a continuous sequence that a building is”* adding to that he stated that *“The architect works with cuts and edits, framing and openings; screens and planes legible from obligatory points of passage.”* The statement suggests that architects work in a tangible way of defining what narrative is and how it would perform in space. This concept tends to extend itself and manifests itself in preliminary process of design. However, it often does not follow through as it loses its manifestation of narrative in space in the final product. (Clarke A. 2012 p14)

Architecture is complex and exists in the dimension of time and motion, it becomes not as an object of art but as a project of inhabitation that has the means to shape human practices (Trova V. nd p1). Thus, narrative can also be defined as something that has no tangible footprint as it does not exhibit itself in actual realism. The journey of narrative in space is the manifestation of an individual's spatial perception as well as a personal experience. To achieve this concept of narrative in space, space had to be made intangible, in a way which enlightens the fundamental aspects of spatial perception but yet to achieve spatial realism. This atmosphere in narrative is commonly explored in films, where background settings of a fictional world are created to transmit narrative in conjunction with well defined plots portrayed by its protagonists and characters. The narrative in films are never questioned because they are never set in actual realism, thus narrative will exist indefinitely within the frames of a film. The other way round can be observed in architecture where designed narrative would often gradually dissolve in tandem with the motion of time.

To study this idea, I have explored architectural spaces in Perth, Fremantle as well in the Curtin campus. This research process is a experimental stage which uses the established a list of techniques explored previously to generate spatial narrative. A process of spatial casting is done to establish a list of required spatial constructs to design this narrative project. The details of the studies and preliminary spatial casting photography series is included here in this section of the paper. The series of photographic analysis in this section are done without the consideration of narrative sequences, thus, they do not exist sequentially but exists individually within each frame. There are no continuation of narrative outside of what has already been shown. As the first stage of this narrative experimentat, the confinement of the sequence allow me to dissect the essence of each picture as well as its composition and meaning.



Explorative Sequence 1
Curtin University Campus
 School of pharmacy Building 306
 Stairwell

Figure 21

the concept explored in this series of images are Focus // Scale // Frame - which looks into how the 3 concepts affect the perception of space within the frame. The image in this series does not express meaning in its individual state, they are made up of out of focus pixels that does not appear to relate to one another by themselves. However, meaning and space is perceived as a whole, read as a whole in constant motion within the composition. the narrative they generate is expressed through threshold and transition



Explorative Sequence 2a
Fremantle Roundhouse

Figure 22

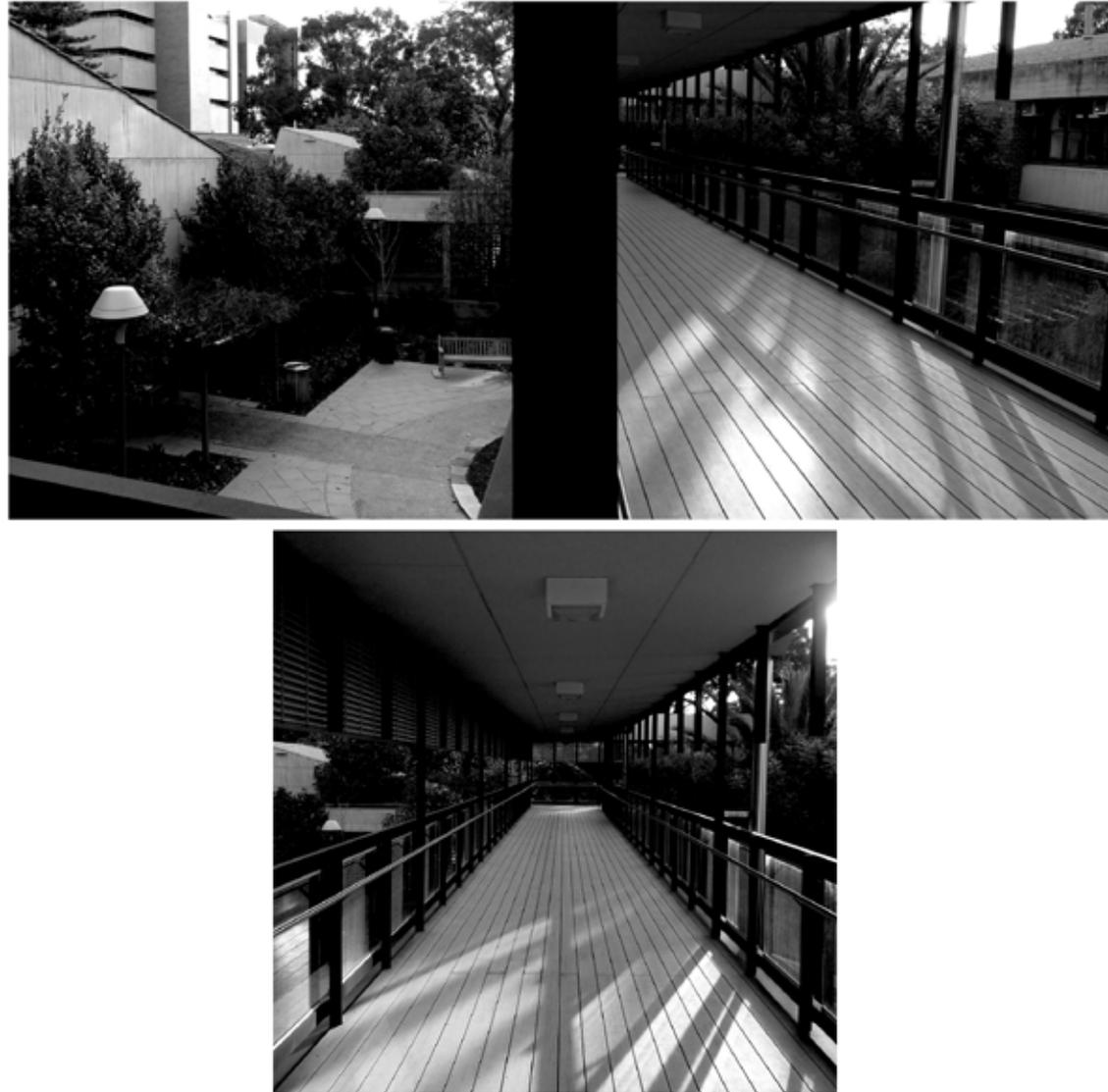
In this photographic series, the explored location is the Fremantle roundhouse. The series of images is taken from each of its corners on its perimeter wall. The image is to tease the idea of perceived spatial construct, to obscure the meaning of the wall and establish an almost identical setting in each of the images. If placed in a series would this replicate the idea of scenic motion without the actual motion of the frame but through the composition of an almost similar contents within the frame in a sequence.



Explorative Sequence 2b
Fremantle Roundhouse

Figure 23

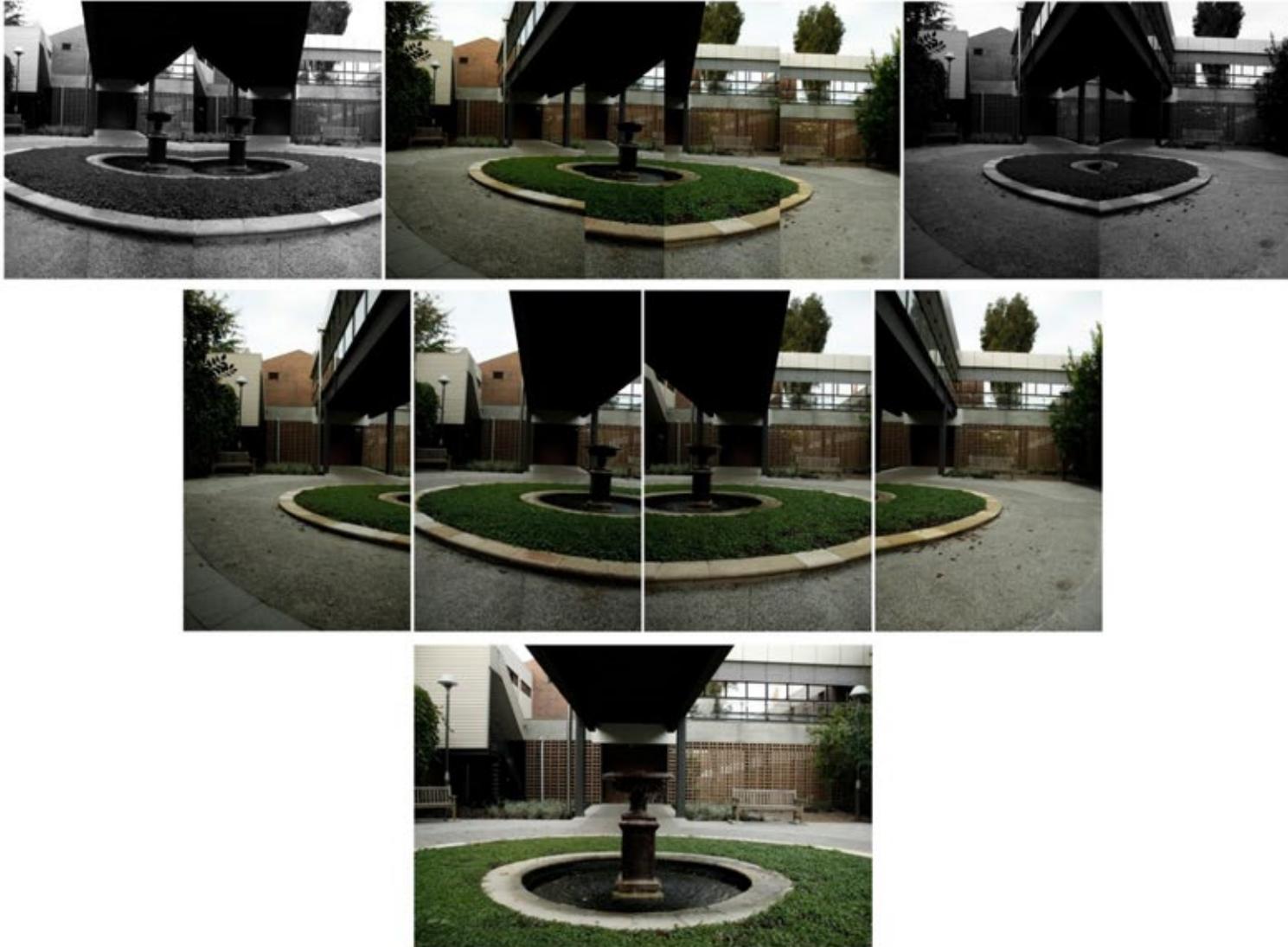
The explorative sequence is then re-edited to allow the play of atmosphere which further obscures spatial reading of the scene. Note that the space actually evolves as the contrast and color is dissociated with its context.



Explorative Sequence 3
Curtin University Campus
School of pharmacy Building 306
Overhead bridge

Figure 24

Spatial continuity through the technique of pan and dolly is explored in this sequence. the technique is used to capture a hallway bridge which has rows of columns along its sides. Through this technique it is possible to replicate a scenic change which appears to exist individually if separated to 2 different parts, yet exists on the same plane. This idea can be observed in the topmost image.



Explorative Sequence 3
Curtin University Campus
 School of pharmacy Building 306
 Fountain

Figure 25

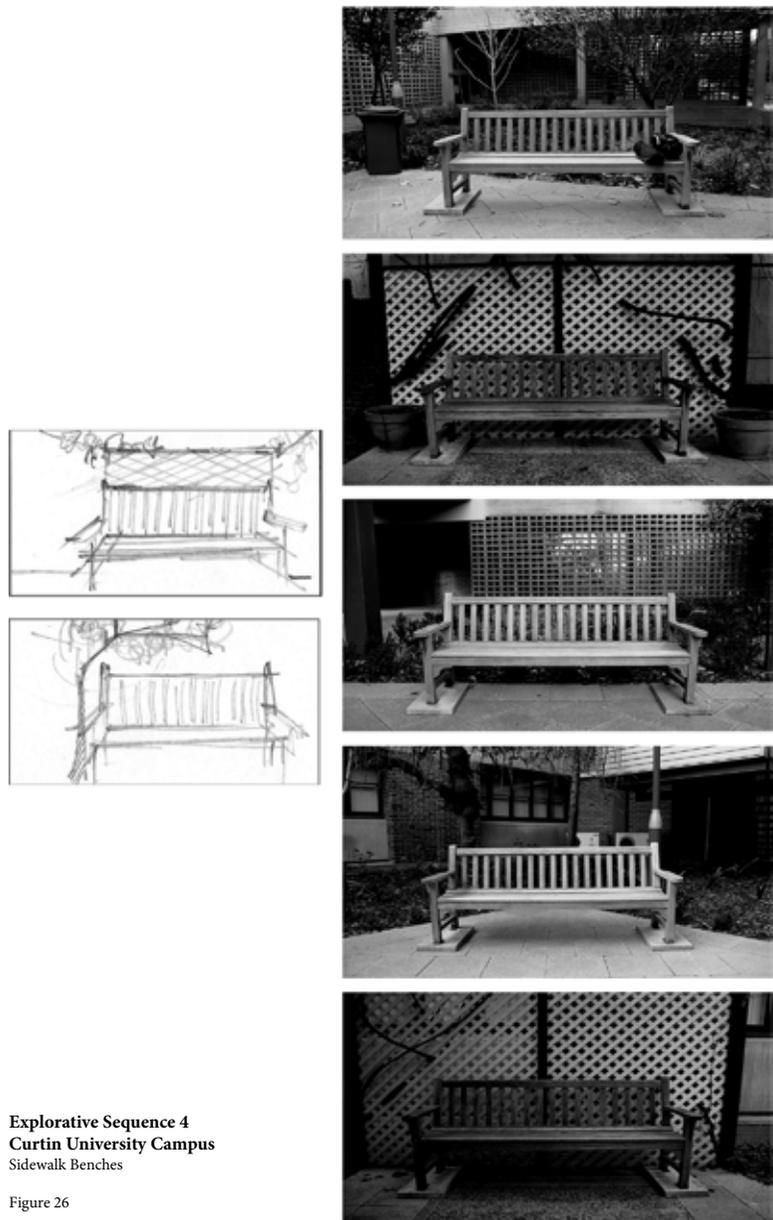
In this sequence im exploring motion in perspective, the sequence kites around a fountain which remains a static point in actual space. Images are then taken from a variety of angles and placement of the camera to establish a sequence of perspective shots. To explore motion the images are montages on the same scene to test out how space react within the frame as the perspective of each image changes in static form.

Experimental storyboarding to establish scenic narratives

To study narrative in a continuous composition, a previsualization technique known as storyboarding is implemented. Storyboarding is a technique commonly used in filmmaking to establish a strategy of filming a scenic continuity. In theory, this technique should include most aspects of filmic composition; from camera angles to dialogues and scenic lighting; essentially, a pre-visualization of what the final product will look like to enable a smooth filming process (*Mamer B. 2006 p60*). In this thesis, this method is implemented to understand spatial construct and its relation to the motion within space. This would allow a sense of control over the scenes that I'm trying to create, and testing them out before filming can begin. The storyboarding method also is used to understand narrative in a dictated and drawn form. It is important to note that the spaces which these study took place are not designed by me, but of actual built environment. Thus, with this process, it allows me to recompose narrative and spatial construct in actual built space without having to construct a stage or the use of props. The composition is solely explored through the methods of architectural perception and filming techniques which has been detailed in the filmic study section of this paper. This method is implemented to experiment on spatial composition within film to test spatial realism in perception of pictorial space.

In addition, it also allows me to impose the sense of continuity, which exists exclusively in films. This allow me to reimagine how actual built space can be narrated in continuous motion. This technique is experimented on the spaces that is narrowed down through the spatial casting process and implemented by hand sketching compositional thoughts in a sequence which are then transfered onto real world filming. The challenge in retrospect is to create a cohesive and believable narrative in space without having to move a single stone on the site. The image series is composed specifically to enhance the motion already perceived in space regardless of being actual or not. For example, the first series of pictures on the left shows identical benches sitting in different settings. The bench is static however spaces behind it is in motion. This makes it appear to have been to many different location while being static at the same time. This effect can be edited in film but not in reality which makes it a perceivable motion but not actual motion. The second set of images is a series of motion shots as the camera moves up a flight of staircase. As a continuous shot, the perceived motion is also an actual motion that depicts the movement of the frame/aperture in relation of the motion of space.

The rest of the experiments are detailed under each photographic series on the following pages in this section.

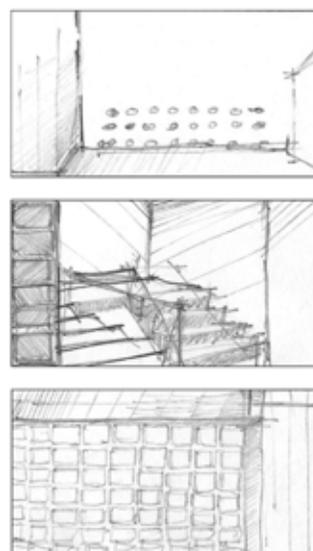


Explorative Sequence 4
Curtin University Campus
Sidewalk Benches

Figure 26

The image in this series is produced along with the storyboarding process. This particular scene depicts around an inanimate object which is the park bench and the setting of its location.

The concept is explores the familiarity of spatial object and its relation to the perception of space. For instance, in the series above, the intimate space where we would sit on appear to go through no changes at all whereas its location in general are in constant flux. This is an example of what filmic composition can achieve while being physically impossible in reality.



Explorative Sequence 5
Curtin University Campus
School of pharmacy Building 306
First Floor Hallway

Figure 27

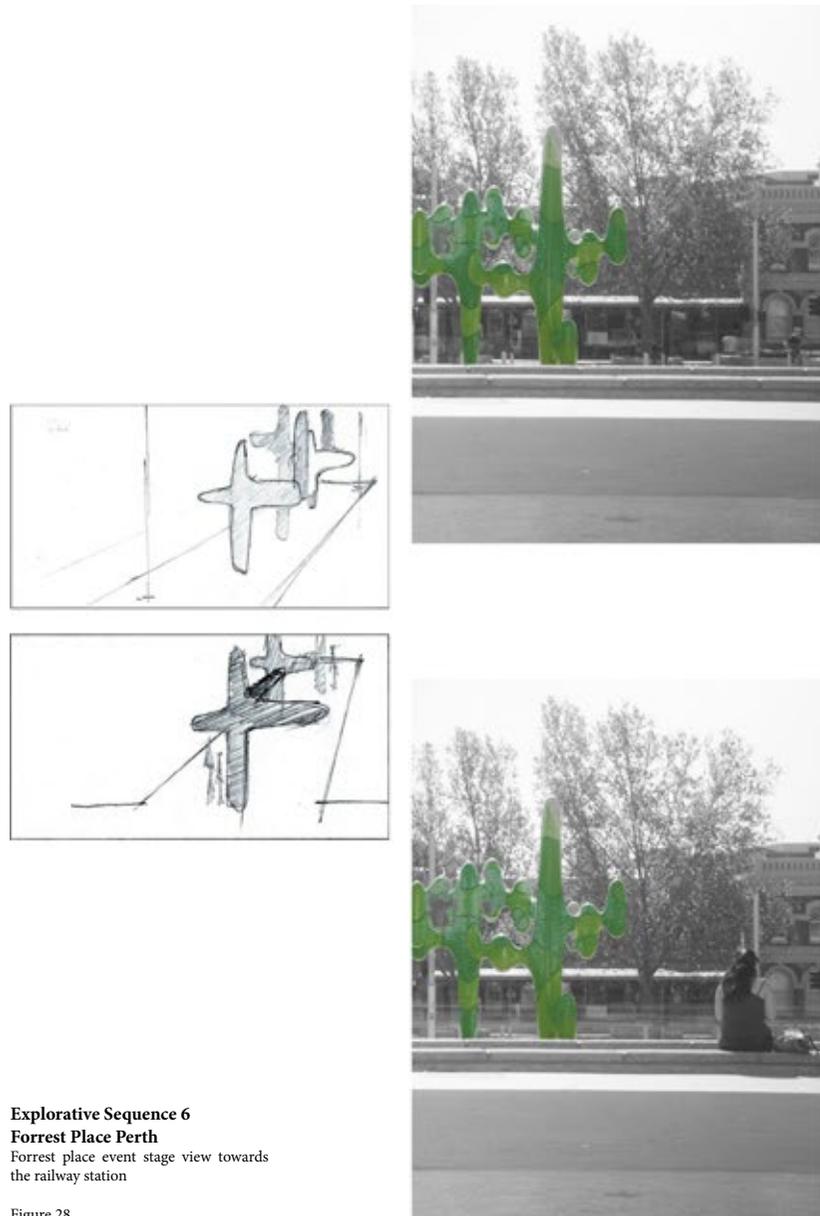


this series explores a more intimate tone of spatial perception that concerns everyday narrative of walking through a hallway. In this sequence, narrative is explored in 3 different scenes as depicted in the storyboard.

first - through scale - the camera pans to look at the floor or the side rail

second - through motion - the camera pans to reveal the area much like how people perceive and scans space before proceeding

third - perspective revelation - revealing space or in this instance a hallway as a conclusion of this scene.



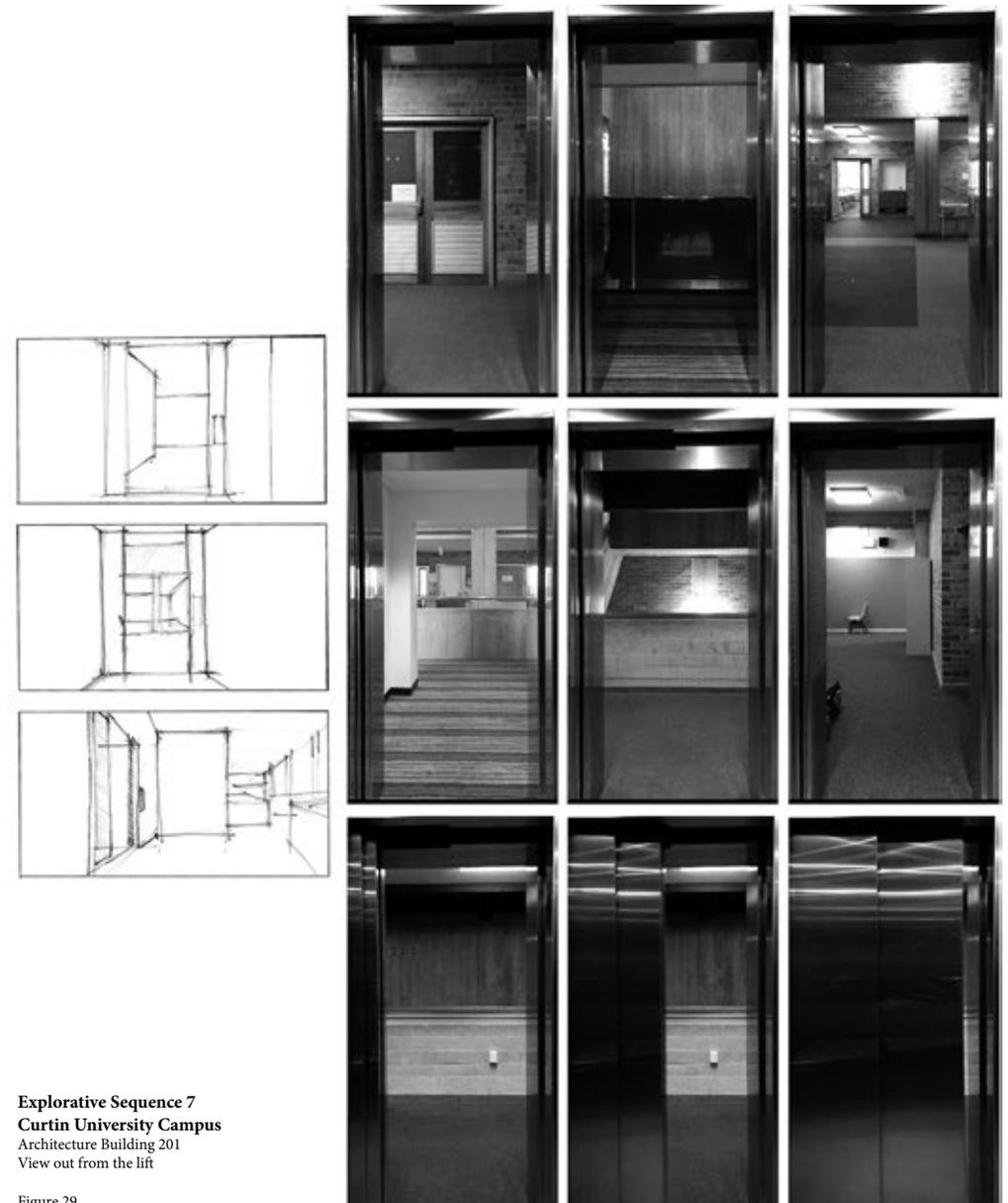
Explorative Sequence 6
Forrest Place Perth
 Forrest place event stage view towards
 the railway station

Figure 28

The concept explored in this sequence is temporal spaces. The sculpture on the northern end of the square create such a possibility because it changes its state as a catalyst of interaction to a transitory space as time revolves around it, making these spaces particularly interesting as they present an ambiguity in their existence.

in this sequence, the techniques explored is hyperlapse photography - with a static frame - this allow me to capture 2 instance of time within the same frame

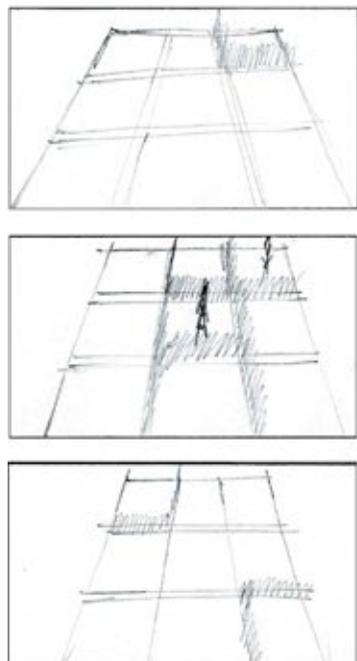
Notice the woman in the frame is static while the background is in motion as it blurs out.



Explorative Sequence 7
Curtin University Campus
 Architecture Building 201
 View out from the lift

Figure 29

In this sequence, im exploring the idea of thresholds and portals. The short clip of the view looking out of the lift is an explorative concept of how space can appear to be in motion yet space in the immediate vicinity is not. there are 2 perspective at play in this sequence. One appears in the fore ground where the camera stands and another in constant flux outside the lift. As the door closes, space disappears and reappears in another form. In reality the lift is in actual motion, however, when you frame this instance, the perception of space becomes ambiguous within the picture.



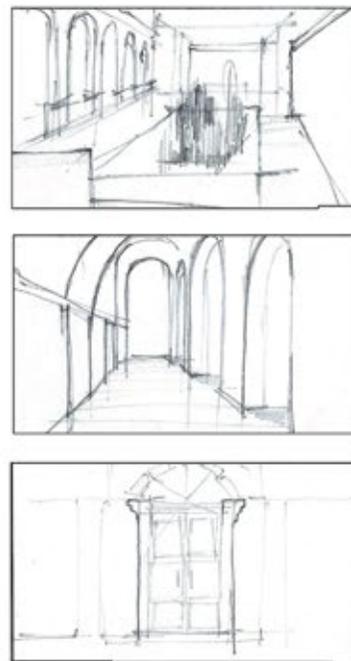
Explorative Sequence 8
Forrest Place Perth
 Dynamic fountain

Figure 30



The concept explored in this series looks at actual motion in space. The drafted storyboard expresses motion in the interaction that is enabled by the dynamic fountain in the center of the square. The fountain carves out a series of mazes that enables pedestrian traffic to interact with it generating a dynamic performance at an almost accidental pace. This demonstrates dynamism and accidental aspect of space in reality.

The purpose of this series is to allow an insight of the aspect of accidental encounters within space and relate it to the ideas of the filmic composition.



Explorative Sequence 9
Forrest Place
 The square and the GPO front cade walkway

Figure 31



the final series explores the liminal qualities of spatial constructs around Forrest Place. The storyboard expresses the idea of transition from one urban room to another. These spaces are interconnected in reality but act as separate entities in the frame.

The frame enables a dissection of spatial constructs allowing it to compose specific aspects leaving the rest out of its boundary. Through this study, I can relate spatial boundaries and recompose this condition to achieve different results in the final film.

The site of the final film project

Forrest place in Perth is chosen out of the three sites explored, for the final film location due to its variety of spatial constructs. There is a good mix of heritage and forgotten spaces tucked within the urban fabric as well as wide open squares appearing and disappearing at the turn or a corner. One of the key aspects of selecting Forrest place is due to its spatial familiarity. This idea is not to be mistaken as to assume all of my respected audience have personal experience with the square, but to address that the square exhibits most of the usual spatial constructs that can be experienced by an average person throughout his or her life. Thus, meaning that Forrest place is not specifically different in any way from any other place in the world, but being different in terms of its atmosphere, heritage, and color and so on. This concept of spatial familiarity can be defined as the relation with familiar asserts that one has increased knowledge concerning objects or locations in the environment relative to unfamiliar environments (*Thorndyke PW, Roth H. 1982 p560*). The unfamiliar element in this case being the experimental pictorial space explored in this thesis. Through the manipulation aspect, a certain realism of pictorial space can be achieved to heighten the impact of the final experimental film.

Forrest place is a landmark of Perth in which most of us can relate to. This aspect of familiarity is crucial to the development of the design film in which utilizes the idea of spatial perception and the notion of recollection to recreate and obscures perspective of experiencing a familiar space. To understand this story which inhabits the space the research looked into the past as well as the future of the square. This process is executed to a certain extent to understand the aspirations and the heritage of the space. This would underline the aspect of the film's atmosphere.

The Story of Forrest place

The heritage of Forrest place sets back over 100 years as a shopping arcade which were subsequently demolished to make way for a new road that connects Murray st. to the railway station. From the beginning of its existence, it features a road that connects the 2 streets (*Murray st - Wellington St*) before being redeveloped in the 80s to house a square in which cuts off vehicular movement and encouraged pedestrian traffic. (*Gregory J. 2003 p293*). Forrest place became a meeting place as well as a focal point for major political events as well as several clashes and protests over its lifetime. Today, the square served as an event space as well as a public square where it encourages stability and the mundane interactions of the everyday. Narrative is constantly changing as the events unfold through its lifetime. Yet, the GPO building has remained for a good part of its life.

A new redevelopment master plan was drawn and executed in 2007 which sets to point out its aspirations and ideas for its future with major changes done towards the northern end of the square where it is disconnected from the road as well as the railway station. A gradual slope is implemented to level the square and the road leading to the railway station. While, creating a link between the railway station and the square, it also disconnects the basement from pedestrian sight generating an almost hidden space beneath the square. A small spatial slit which exposes the spatial unknown can be seen between the Commonwealth bank Building and the GPO building while the other side is converted into an inner laneway known as Globe Lane. A new stage is built to replace the old stage in front of MYERS building with a sculpture situated behind the stage on the northern tip of the square.

The changes that are made to Forrest place is substantial, yet subtle in its own way. Much of the tradition and artpieces are relocated, yet still exist in its proximity; The square evolves while retaining its atmosphere. This gradual sense of evolution is reinterpreted in motion and experimented in the film design project detailed in the final section of this paper. The Final film would retain some aspects of the square as well as provoking some aspects of the spatial narrative.

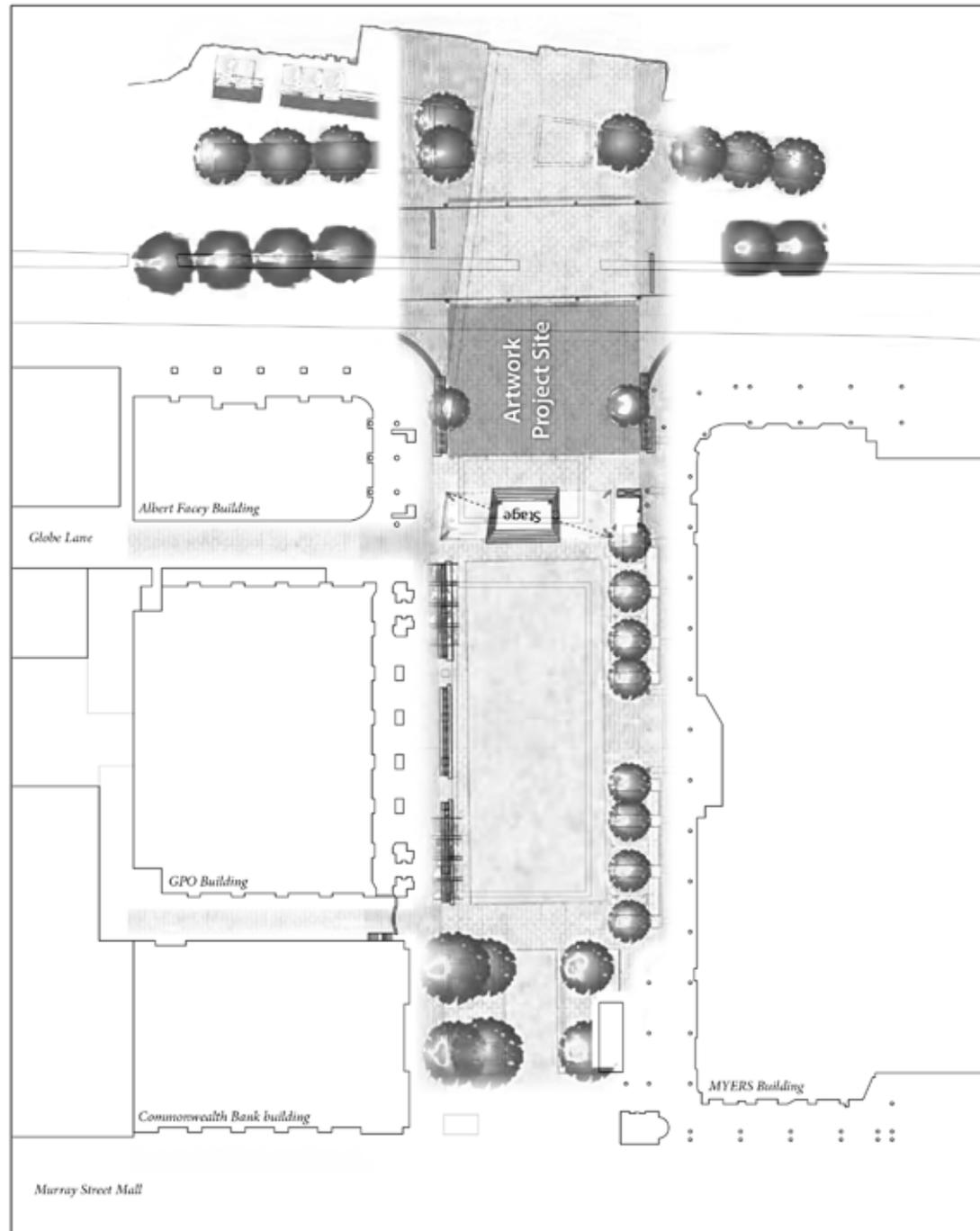


Forrest Place
Historic images

Figure 32

The series of images on the left are images of Forrest Place before it was redeveloped in the 80s where a street still exists. Notice that the GPO building is still around till this day while most other remnants of the street can no longer be seen.

The final film would address this idea of the evolution that is happening in Forrest Place and the GPO building and express them in motion. Obscuring the spatial perception of the square in its own context.



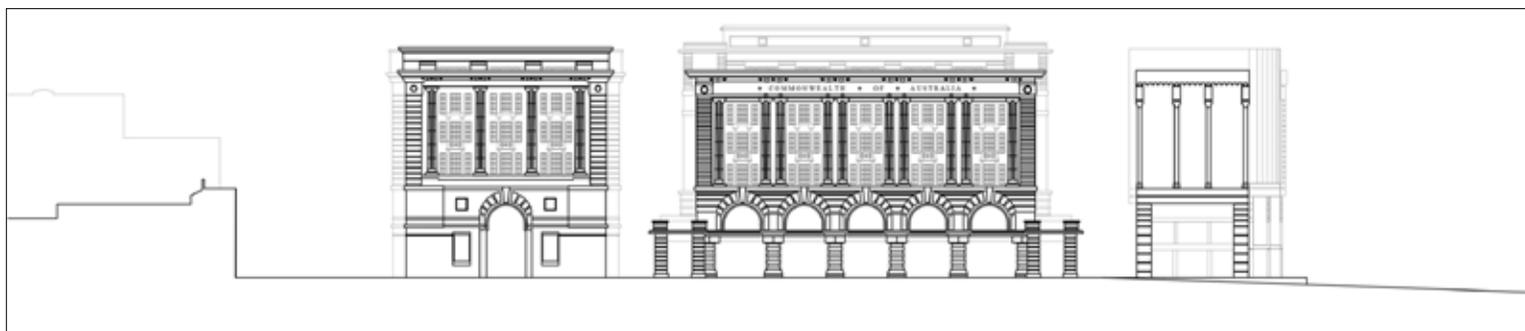
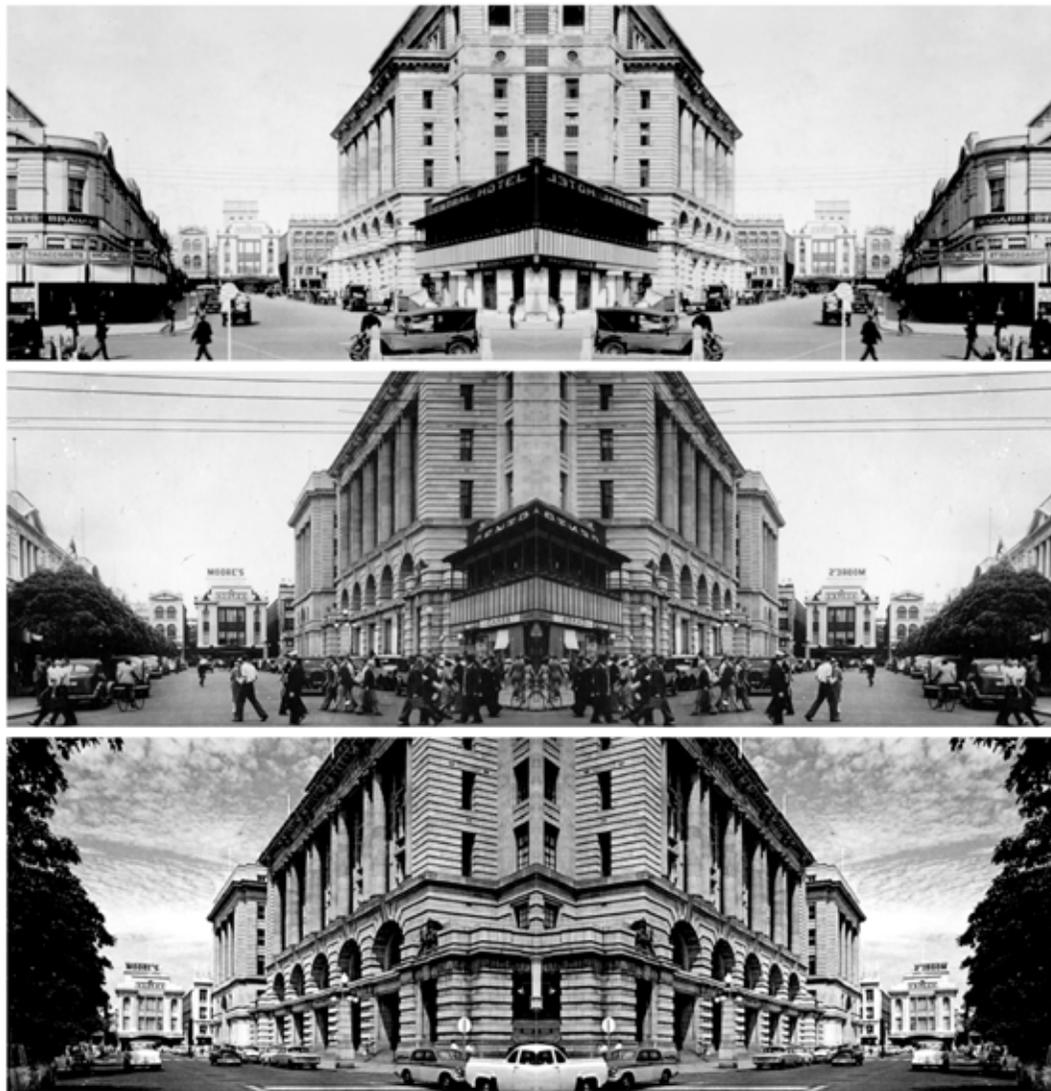
Forrest Place
Forrest Place Plan

Figure 33

The masterplan diagram above depicts the spatial constructs of the location of filming. The plan is important to coordinate the filmic process which will be detailed in the final design film. Understanding the scale and scope of the existing site allow for a detailed composition in the final film. Thus, allow for a detailed representation of space while provoking it at the same time.

Forrest Place
Recomposed historic images

Figure 34



Forrest Place
Forrest internal elevation
GPO Building

Figure 35

(figure 34)

The series of images is a provocation of how spaces can grow within a filmic composition. The technique explored here is flipping an original image horizontally to create an expanse that reads as a whole. The Human subjects within the picture becomes the catalyst of obscurity; an element of the uncanny while spatial existence is not questioned.

The image is a concept of the final film which explores these methods in detail.

(figure 35)

The elevation details the facade of the GPO building as well as its subsequent surrounding context.

The reason for drawing this diagram is to establish a sense of control over the aspect of spatial familiarity with the square, and to establish this, i have chosen a heritage facade in which is essential to the narrative of the site.

Filmic Experiment 1

The Filmic experiment is an ever changing process as the ideas explored in the final recording is in constant flux. The filmic experiment process is executed in two sections. One is a preliminary design film that focusses heavily on sequences of transition and continuity and the other is the final filmic design that evolves the concept of spatial design and perception. The concepts that is explored here is detailed in the subsequent page. The main concepts that ties the film together are transition, rythm, narrative and continuity. The list of these in detail is on the next page. Each of them are generated through the constant composition of spatial construct and motion tested out from the experimental study of forrest place. The techniques used in this final project are derived from the techniques used in the filmic studies and heavily modified to explore its possibilities while retaining its core ties to the three background aspects of the project. These are detailed below.

Timelapse photography - timelapse photography is technique that takes a sequence of frames at set intervals that records changes to each stage over a period of time. This technique is a variant of static motion This technique is heavily experimented to understand the concept of rythm and motion in static space.

Angled shots - Angled shots is defined by the technique of changing the angle of each shot. This allow the frame to include motion while recording the passage of time within the space. The tehnique combined with timelapse photography yeilds interesting result in allowing the perceivable space move in tandem with time as well as change along the passage of time.

Dolly - Dolly is a common technique commonly applied in the film industry which defines the motion of the frame in a specific direction of the shot. This allow space to flow in tandem with the direction of teh aperture frame. the technique is applied to explore the ideas of continuity as well as motion in spatial composition within the pictorial space.

Continuity Edit - This is a post processing technique applied to raw footage to allow for specific composition in the frame of the final film. through this technique a variety of shots depicting different spaces or scenes can be tied within a seamless composition making them appear to be continuous although it is physically impossible in actual reality. This technique allow me to study concept of continuity and relate the results to spatial design in architecure.

Crop and Flip Edit - this is also an editing technique used in this film design to achieve an experience of spatial expansion through a sequence repetition. The technique makes use of repeating frames to enhance and expand perceived space in the pictorial frame. They are merged specifically to generate spatial familiarity while achieving the uncanny aspects of obscured space.

Rotation Edit - This technique of editing is used to create spatial obscurity that hints the concept of familiarity while being uncarnny in its narrative. The implementation of this technique will be detailed in the latter section, during the showcase of the final design film.

Speed Edit - Speed edit is a technique that supports the idea of continuity where some scenes are specifically slowed or sped up to retain its continuous motion from one scene to another. Speed edit also allows the film to set a tone of expression such as climatic moments or dramatic moments. This technique is implemented to stimulate moments of spatial perception in the final design film.

Transition [*the day the night*] - the change in natural lighting as the day pass by that results in a scenic transition as natural lighting and colour changes spatial reading.

Transition [*the busy*] - the transition of the busy is the instance where spatial meaning is muddled, where purpose is represented and replaced with something else. In the city the rush hour sends space into a realm of the unknown where meaning no longer matters.

Transition [*the threshold*] - the threshold looks into a more macro scale of spatial narrative that relates very closely to our bodily contact and micro bodily movements for example the threshold through a door, a hallway, the spatial transition as we discover a hall.

Rythm [*Static motion*] - Rythm of motion and intervals of static in spatial reading creates a pattern in space which alters spatial movement as well as its reading

Rythm [*The actions*] - static space allows and encourages spatial interaction in which can be perceived in a rythmic manner almost melodic. the rythm encourages a spatial reading of the common and uninteresting.

Rythm [*the weather / time*] - as mentioned above transition can also be in a rythm in which recorded in time. Rythm of time is constant while spatial narrative isnt. Time pass at a constant pace while spatial narrative move in oblivious of time with its own pattern of reading.

Narrative [*the everyday*] - the everyday narrative looks into the routines of life and work in space. which delineates spatial meaning into spatial use. the mundane routine.

Narrative [*the excitement*] - curiosity, happiness, encouragement and how space affect these emotions of recollection. The frame is specific to film space of this instance thus recreating a sensation of spatial recollection using aperture motion.

Narrative [*the hidden*] - dark areas/corners - the underground workers - how space establish the narrative of the hidden through placement, colour that affects its atmosphere.

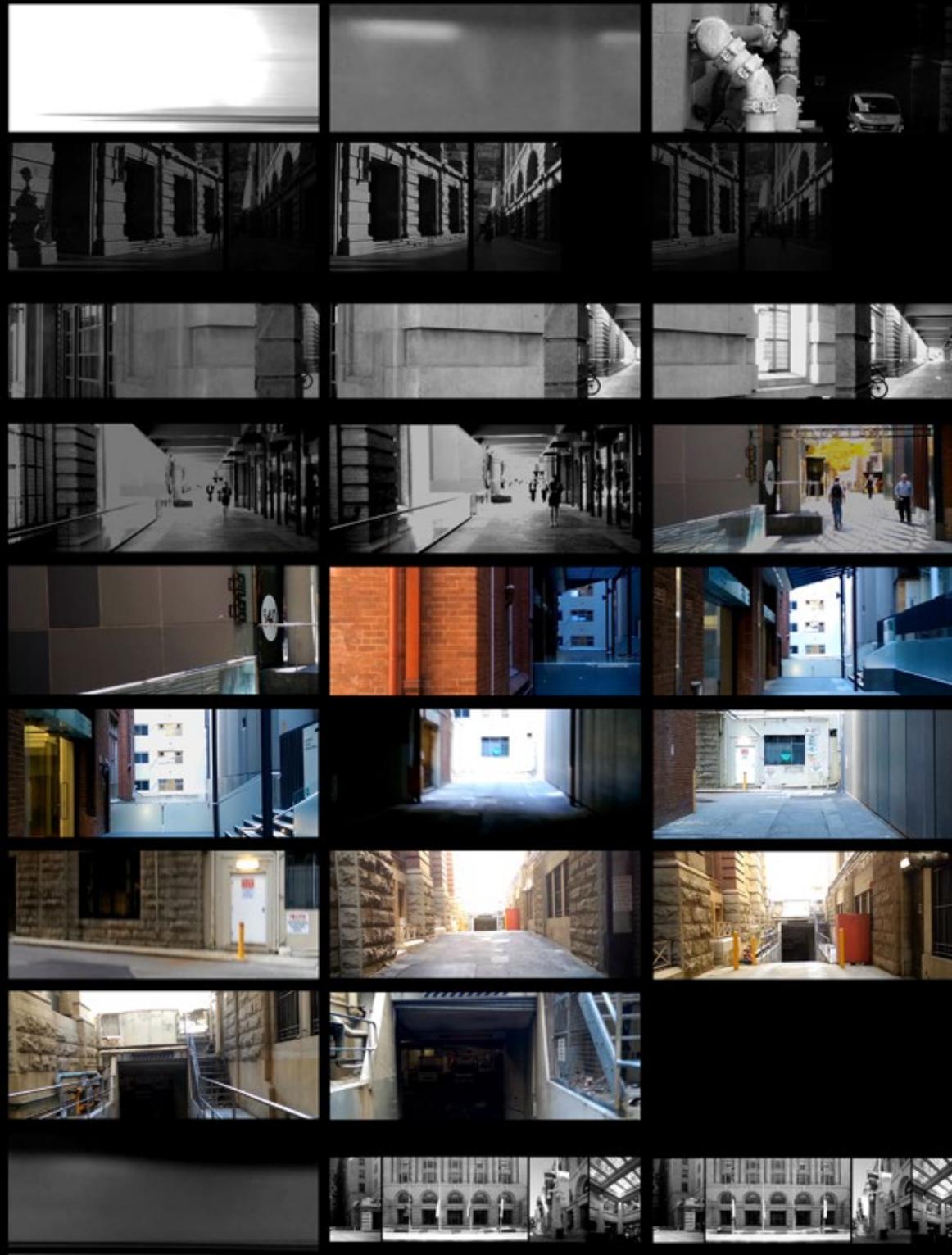
Narrative [*the comfort*] - developed small sealed space in which creates a sensation of comfort and balanced. to tease out closeness of space and its affects to spatial narrative.

Narrative [*the uncanny*] - uncompositional - unbalanced and out of place spaces and how these space affect spatial motion and human interaction.

Narrative [*the tension*] - instance where boundaries are in conflict which includes personal as well as public spatial boundaries. these conditions can be filmed to demonstrate tension in space.

Narrative [*The liminal*] - the liminal aspect of narrative is reflex interactions in space in which is the unplanned. Tension narrative is developed through the conflict of liminal interactions. Spatial construct that allows conflict and to film this instance to understand spatial construct of conflict narative that is normally dubious to human vision.

Continuity [*frame continuity*] - the exposition of forrest place in / out of frame in a continuous and unending cycle / rythm to suggest the infinite revolution of spatial motion

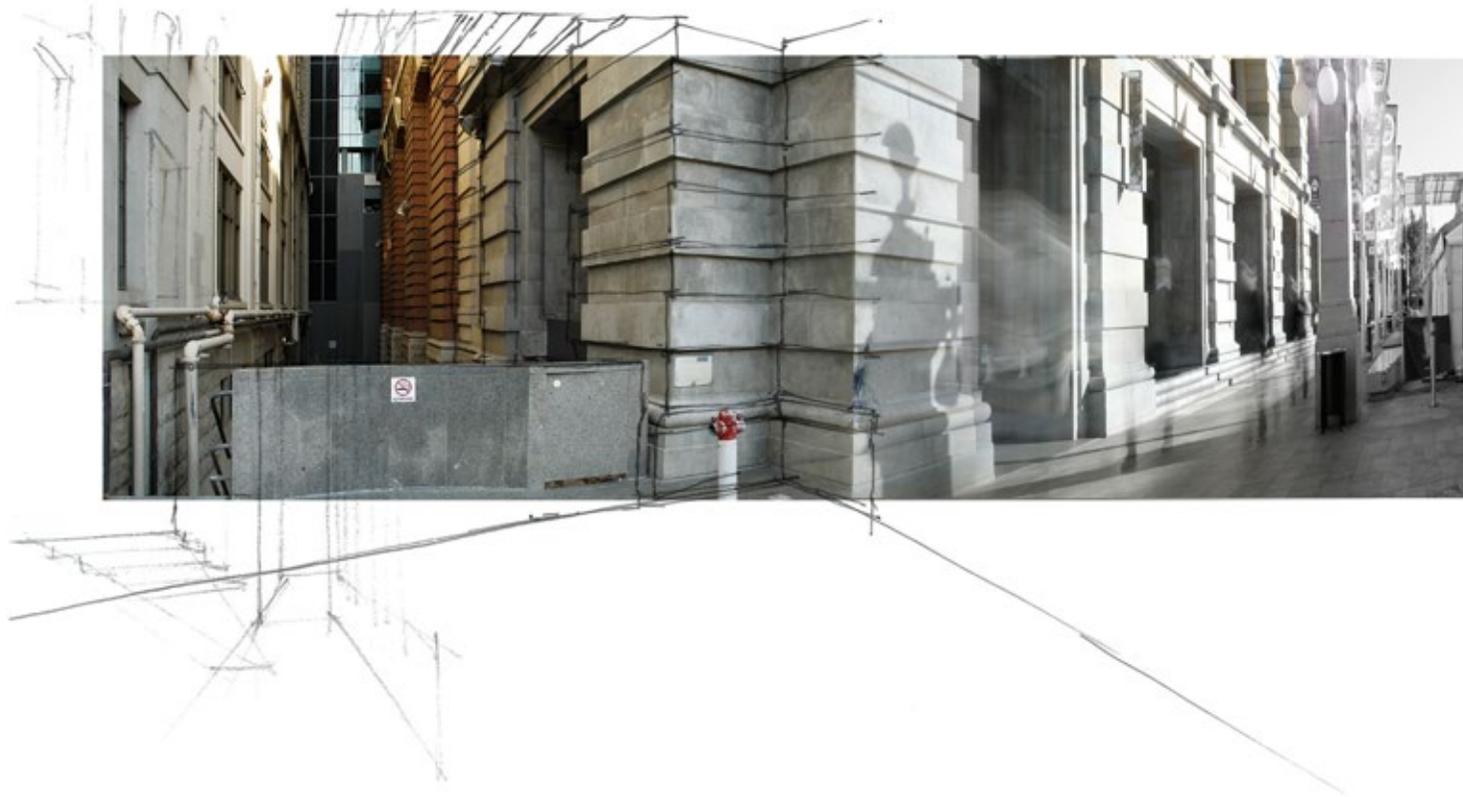


Preliminary Filmic Design
TiuTC
Figure 36

Cinemosaic Composition by TiuTC

This is a cinemosaic composition of the preliminary design film that experiments with spatial continuation. The techniques implemented in filming these sequence are exploring different narratives as well as time in space which affects the quality and atmosphere showcased in the pictorial space.

most of the scenes in this preliminary film is done to stimulate a perspective of a moving person. How the space revolves and tracks through thresholds of space in tandem with the motion of time.



Forrest Place
GPO Building // Forrest place
Recomposition

Figure 37

This pictorial recomposition is a montage of different timeline as well as spatial construct with human motion within a single plane. This still is a representation of spatial understanding that encompass the following aspects

Transition
[*the threshold*]

Narrative
[*the hidden*]

Rythm
[*Static Motion*]



Forrest Place
Forrest Place Plan

Figure 38

In this image two instance of the same spatial construct is composed within the same frame. Each exist in its owntimeline yet perceived as a whole. Time is obscured in this image to provoke spatial reading and its narrative. The aspects discussed in this composition is as follows

Transition
[the day the night]

Transition
[the busy]

Narrative
[the everyday]



Forrest Place
GPO Building // Albert facey -
Globe lane Recomposition

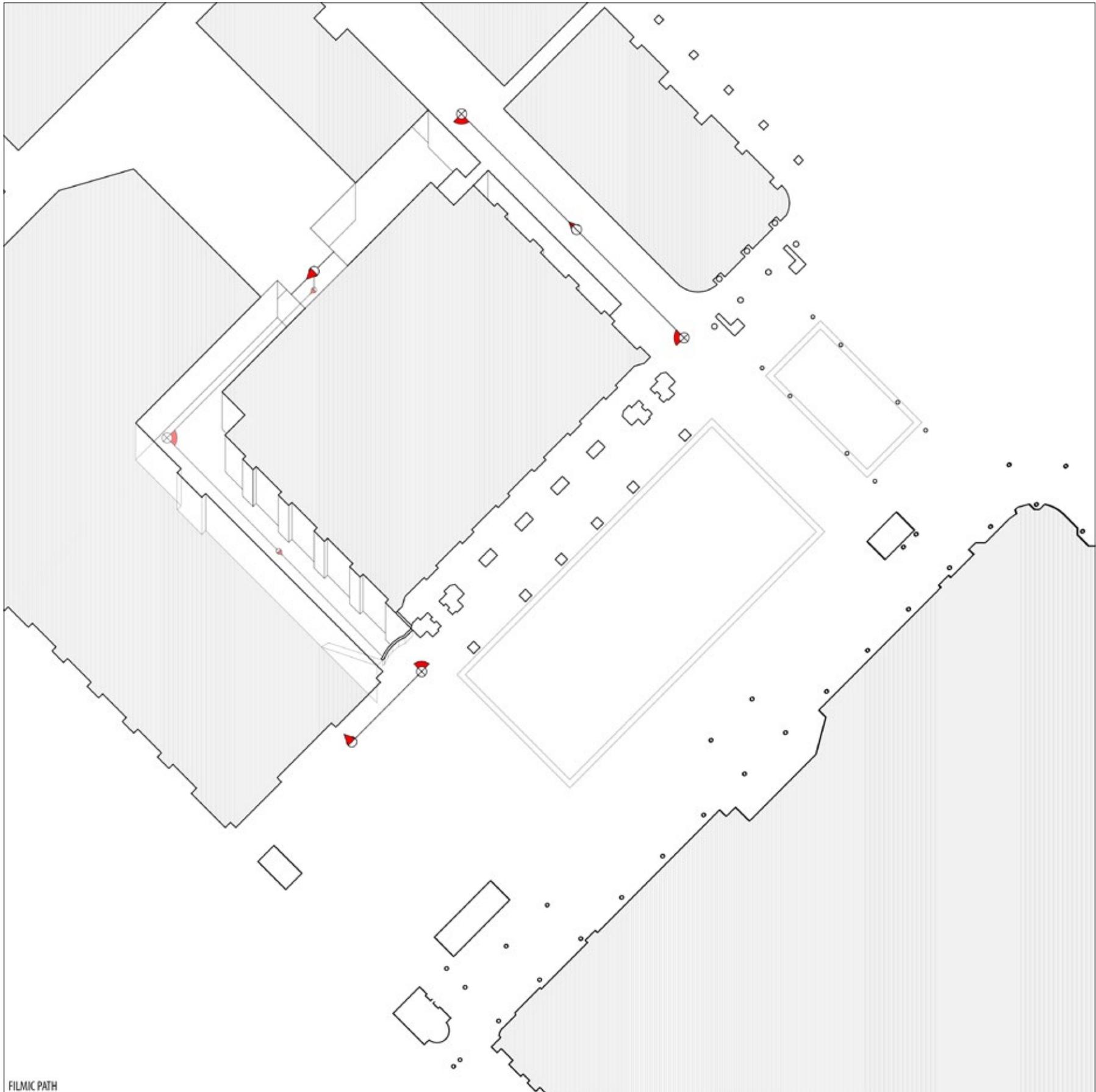
Figure 39

In this image the space depicted is not much of a composition but a panorama of the laneway at the edge of the GPO building and the Albert Facey building. This image serves as a connecting node as it generates node of continuity in the narrative of the space.

Narrative
[The liminal]

Narrative
[the tension]

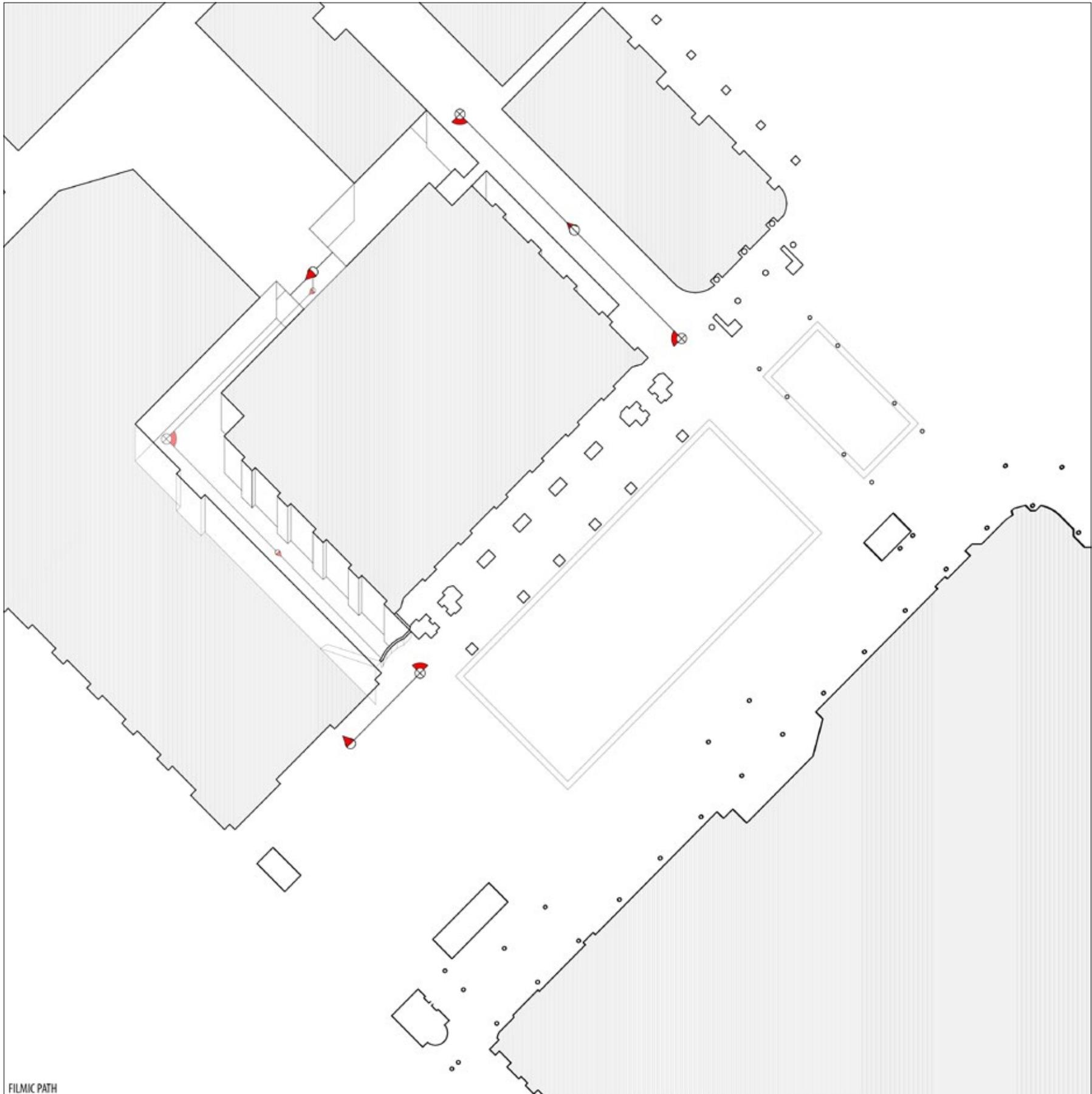
Continuity
[frame continuity]



Forrest Place

Filmic Path
Filmic design 1 (Concept Test)

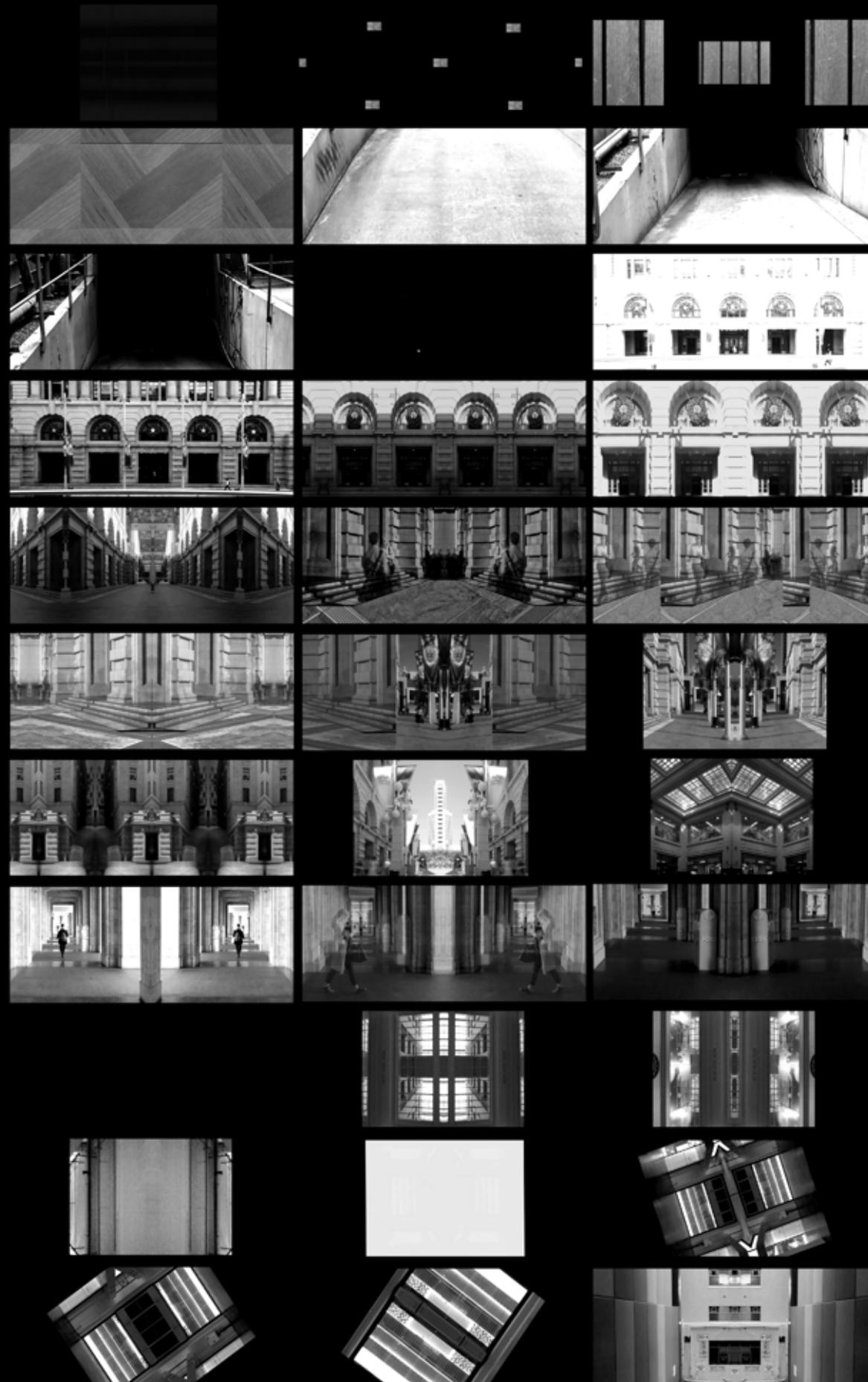
Figure 40



FILMIC PATH

Forrest Place
Perceived space within the film
Filmic design 1 (Concept Test)

Figure 41

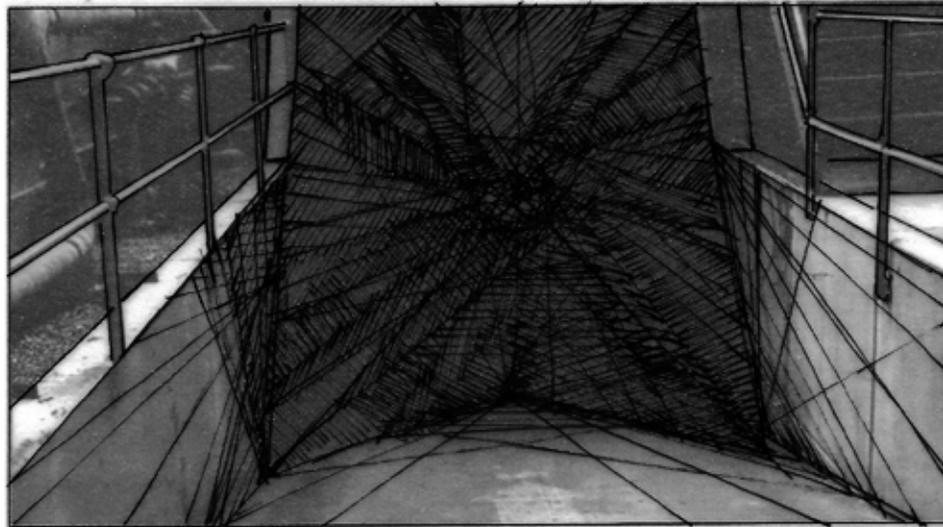
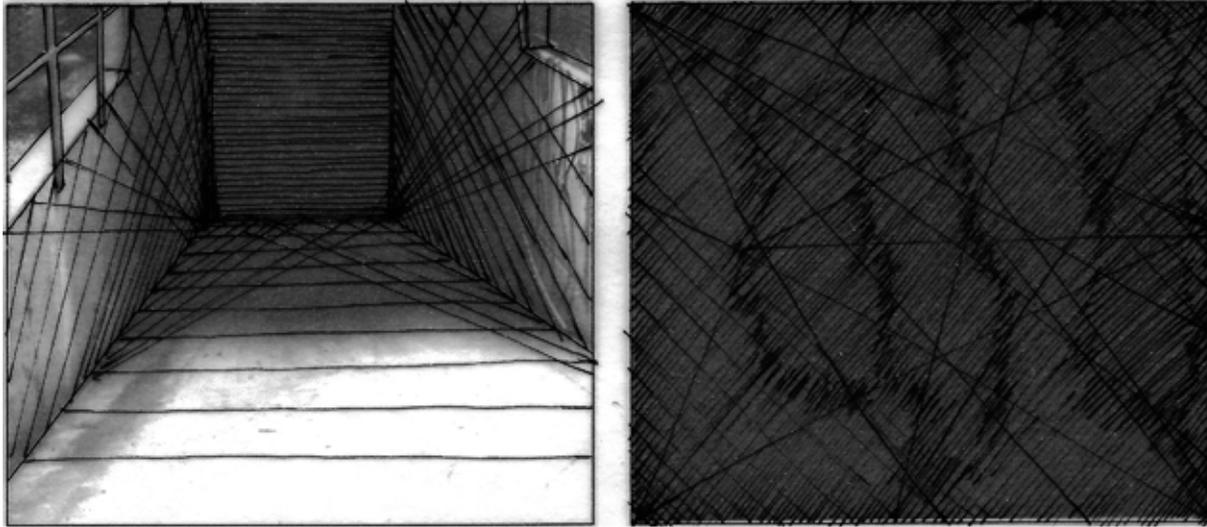


Final Design Film
TiuTC
Figure 42

Cinemosaic Composition by TiuTC

This cinemosaic diagram is composed off the final design film which sets out to obscure the familiar understanding of spatial perception and narrative in the field of architecture. The narrative of this film is subjective to each individual as it has no plot that drives how a person should perceive it. It acts as a mere provocation of the site that makes use of the aspects of spatial familiarity to create a setting that is uncanny and real that enables its viewer to perceive space within the motion picture. As mentioned in the research text, narrative and perception is accidental; as is, in the film.

the ideas and techniques that governs the composition is diagrammatically detailed on the next section. Awvlong with the concepts that is instilled within each scene.



Scene 1
Figure 43

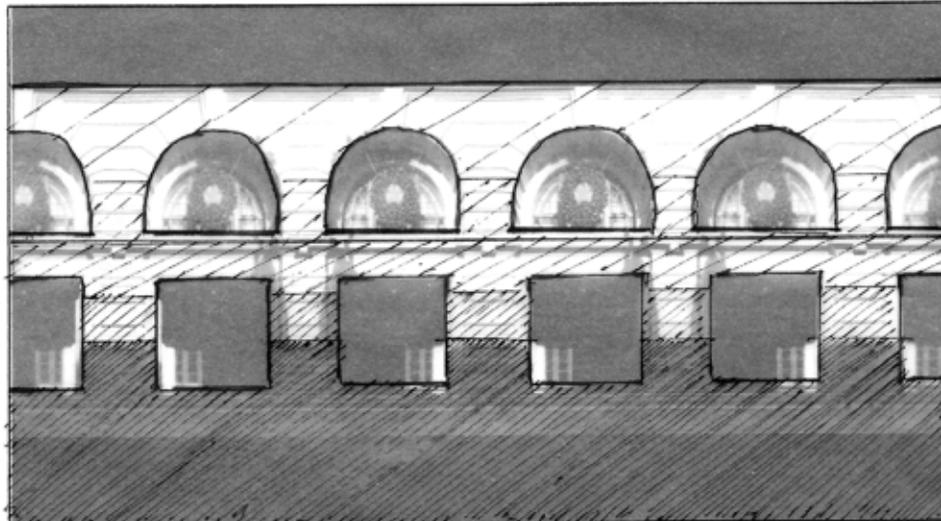
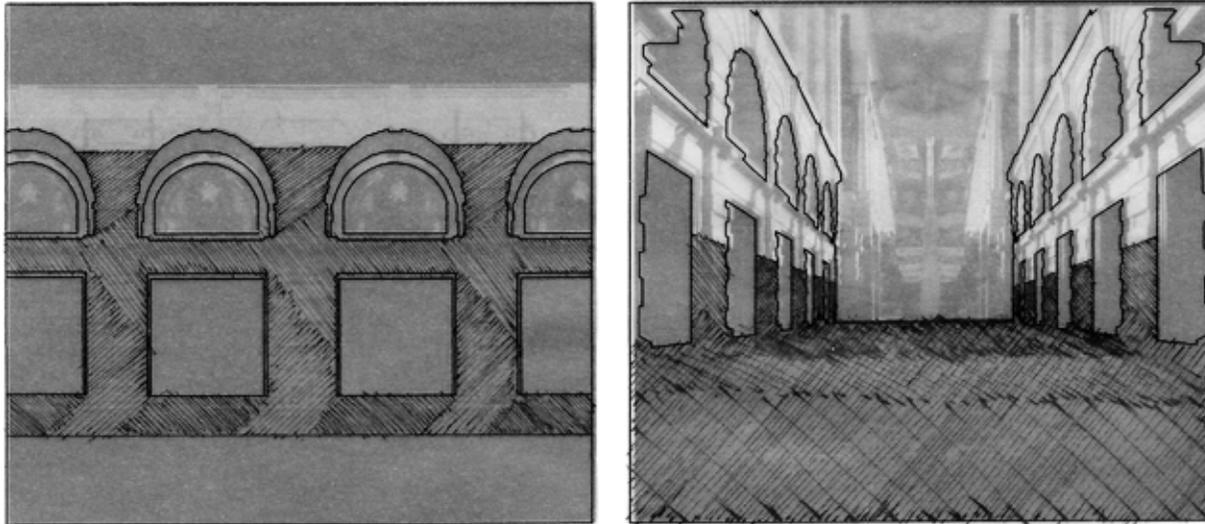
this first scene depicts the motion through a threshold that reveals a vista - as the starting point of film. This scene is to create a tension as well as an excitement as the audience perceive a new space out of the unknown.

Transition
[*the threshold*]

Narrative
[*the hidden*]

Narrative
[*the excitement*]

Narrative
[*the tension*]



Scene 2

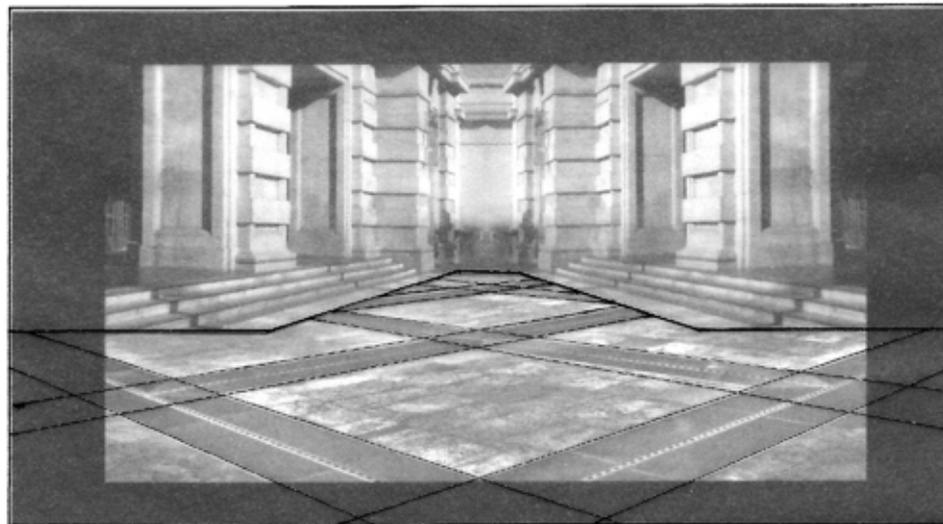
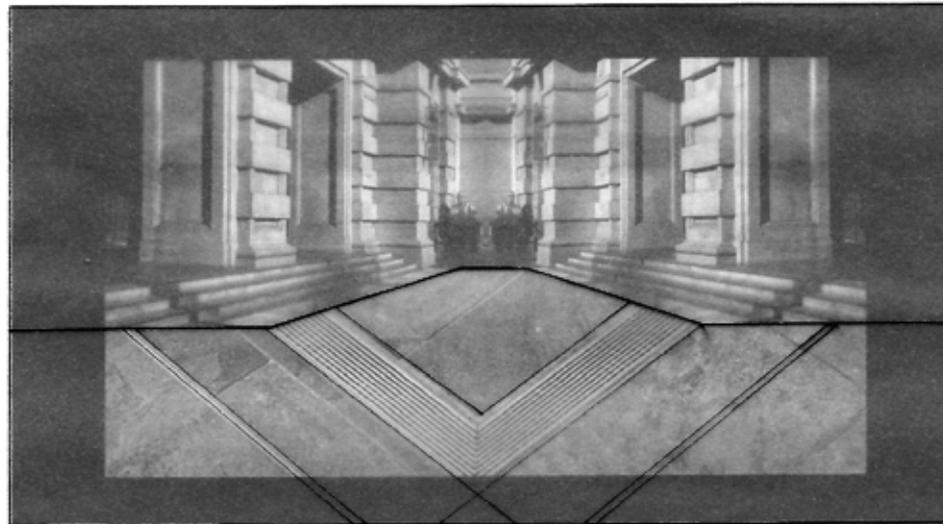
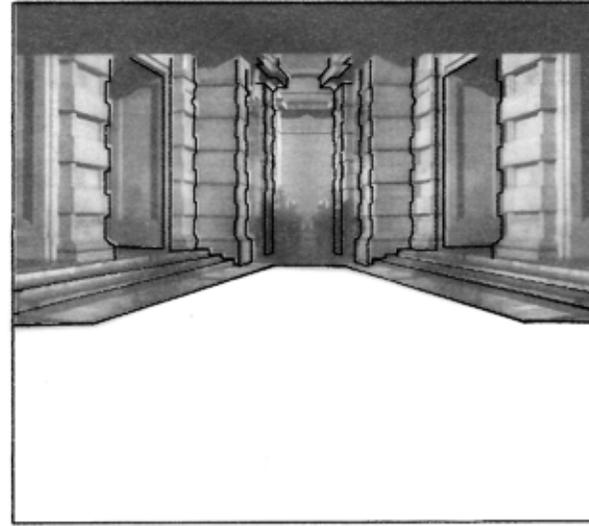
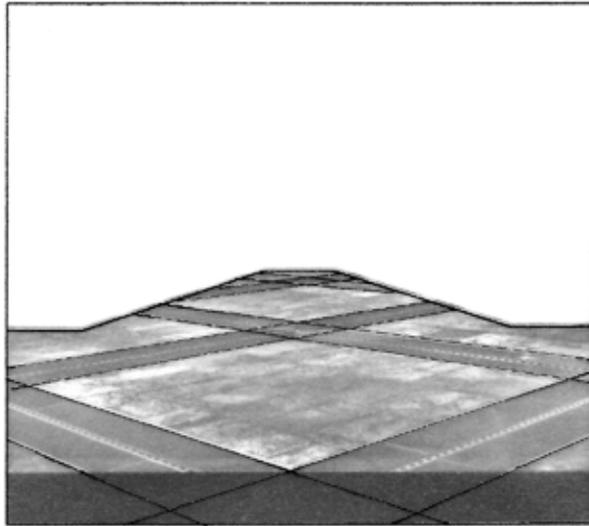
Figure 44

the second scene is a transition / an exploratory scene which shows off the facade of the GPO building in a composed and surreal way. The technique used in this scene includes crop and flip edits as well as timelapse photography

Transition
[*the day the night*]

Rhythm
[*the weather / time*]

Narrative
[*the everyday*]



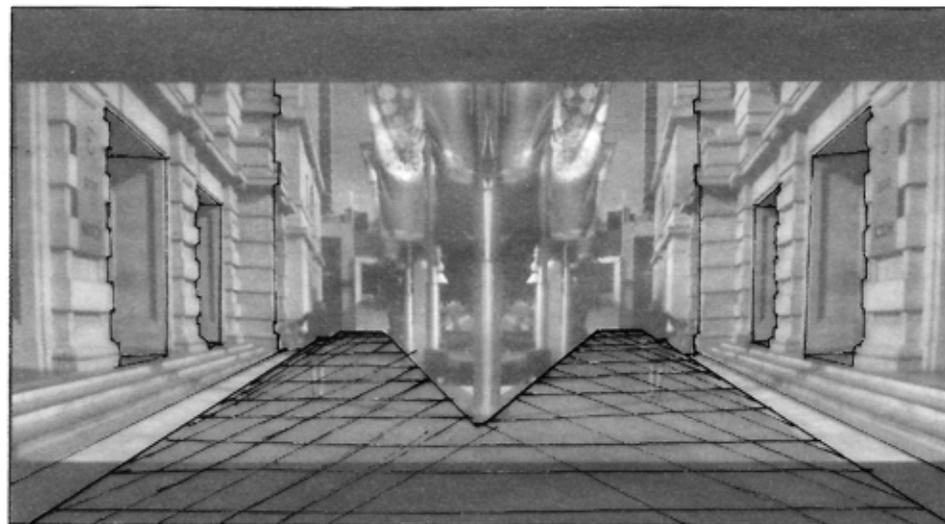
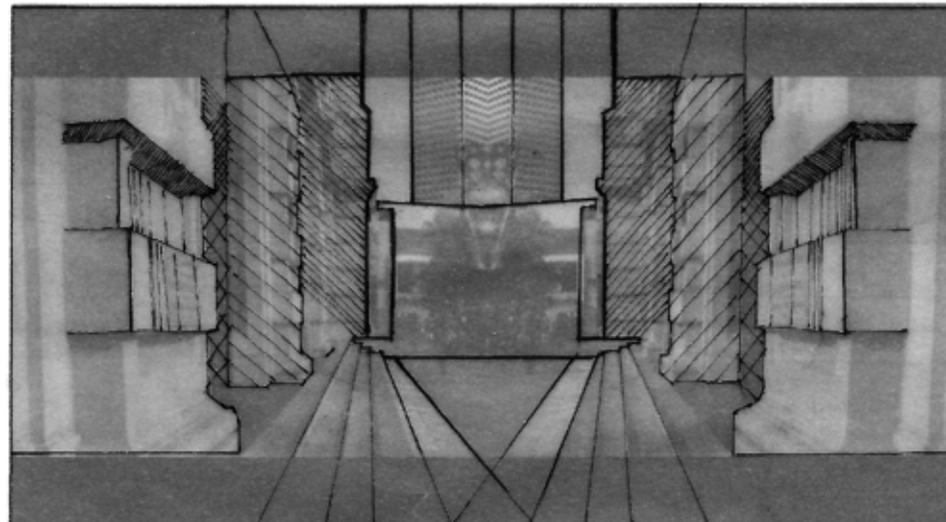
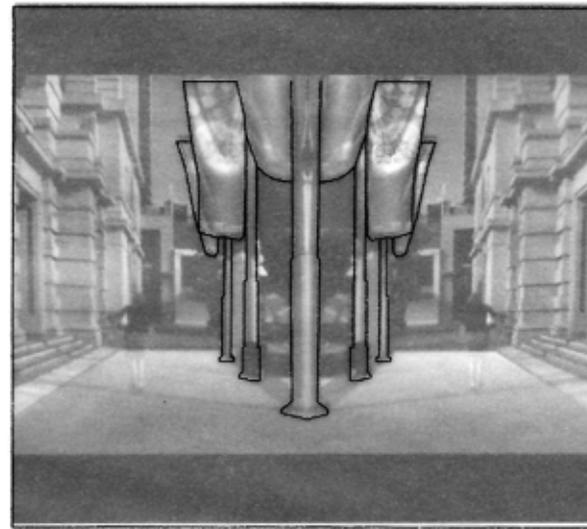
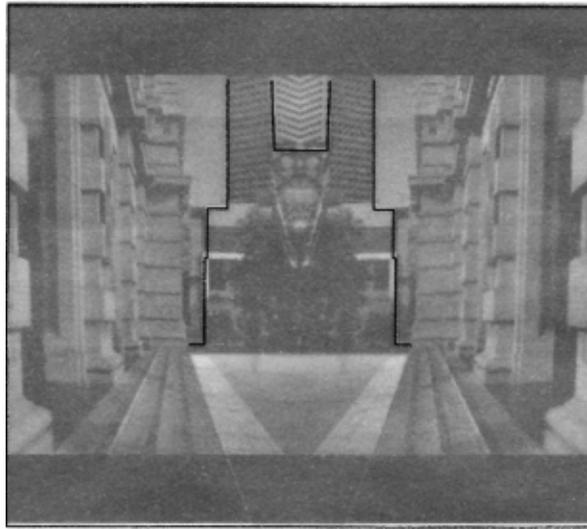
Scene 3
Figure 45

the third scene is a composition of motion with the static space. This scene is created with flip and crop edit as well as angled shots. 3 different shots is composed within a single frame to create the obscured idea of spatial perception that narrates motion.

Rythm
[*the actions*]

Narrative
[*the uncanny*]

Rythm
[*static motion*]



Scene 4

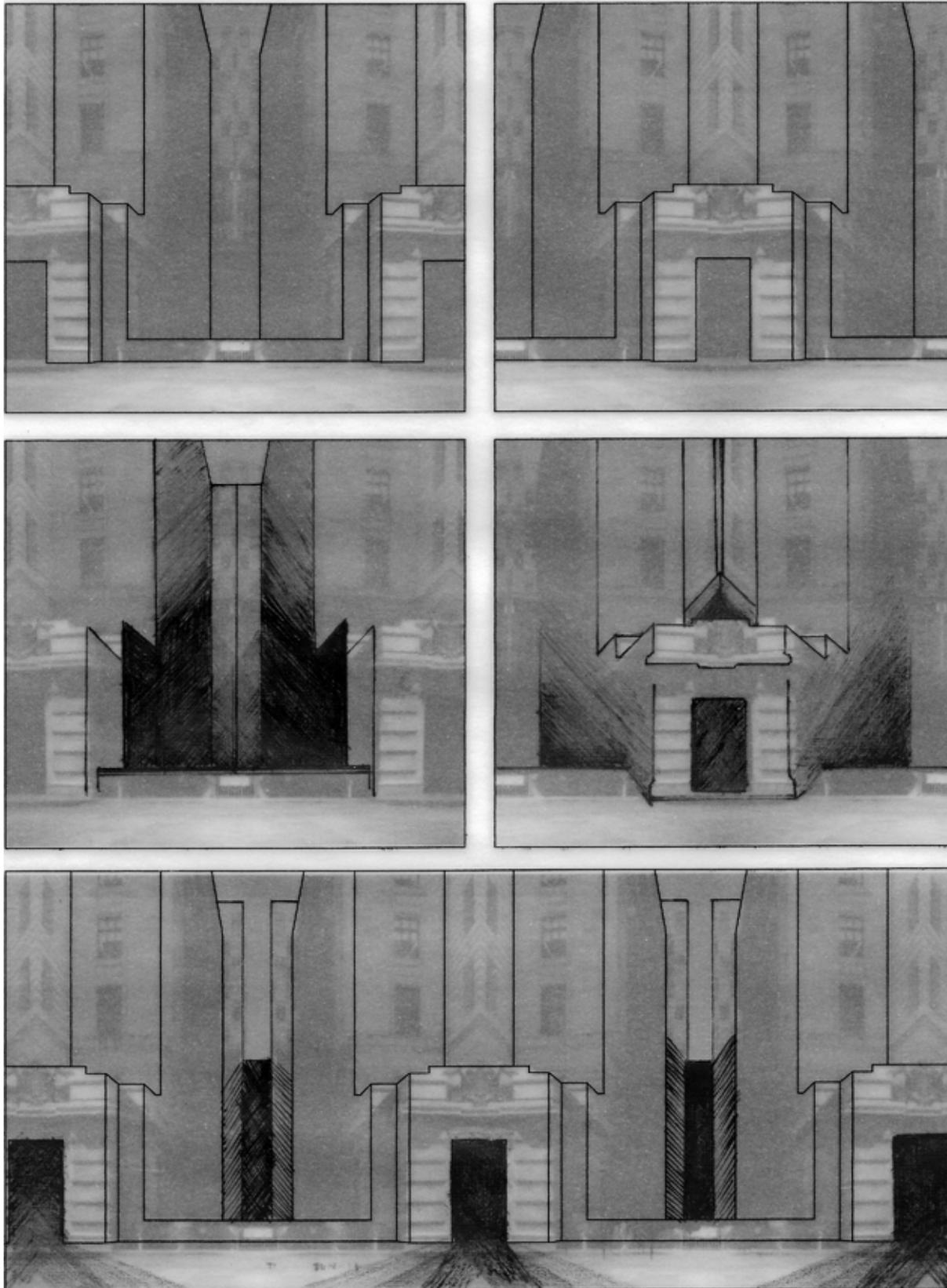
Figure 46

This scene is created with the flip and crop editing technique as well as hyperlapse photography - notice in this scene motion is not subtle but gravely exaggerated due to recomposition of time within the pictorial space. This allow the audience to experience spatial motion in its entirety as well as in a form of abstraction to how we perceive space in reality.

Rythm
[*static motion*]

Narrative
[*the uncanny*]

Narrative
[*the excitement*]



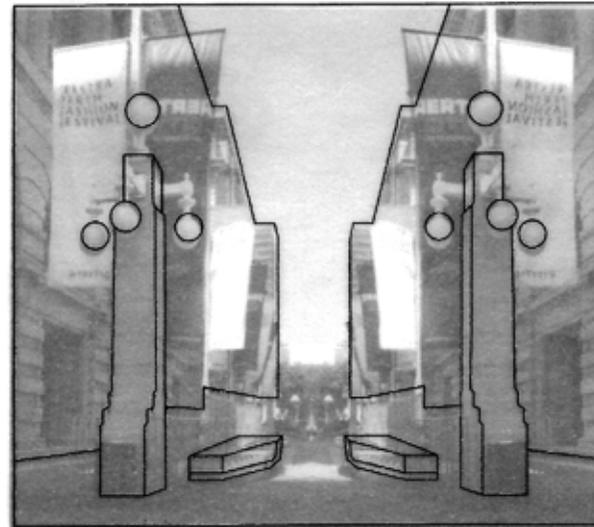
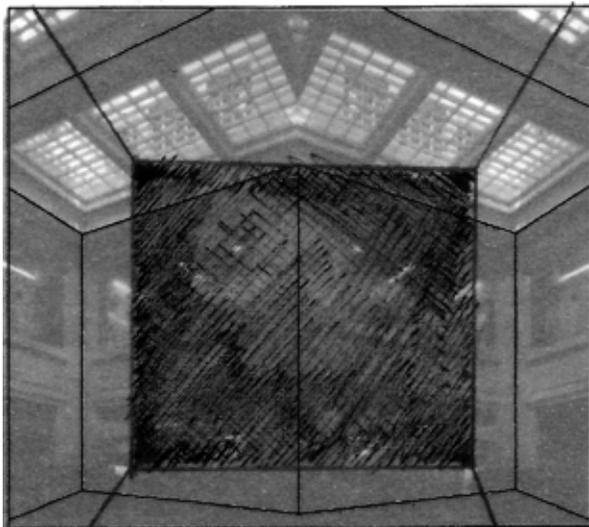
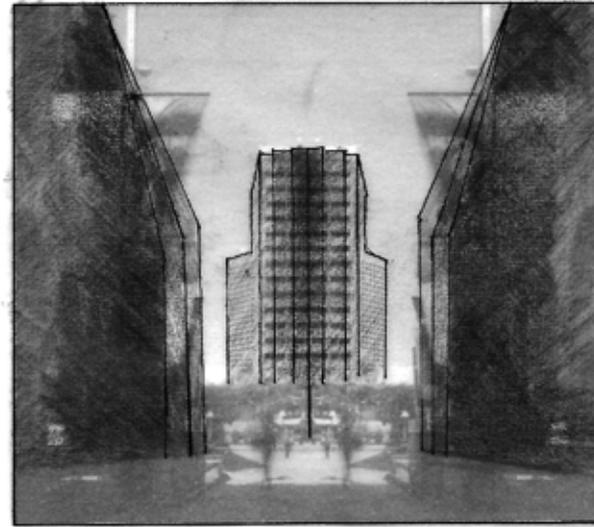
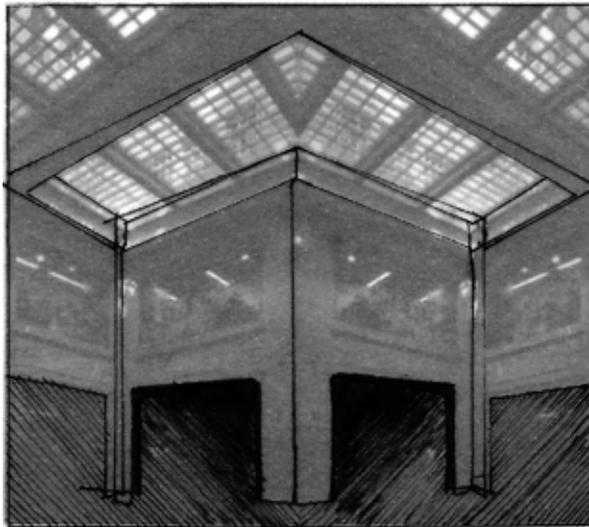
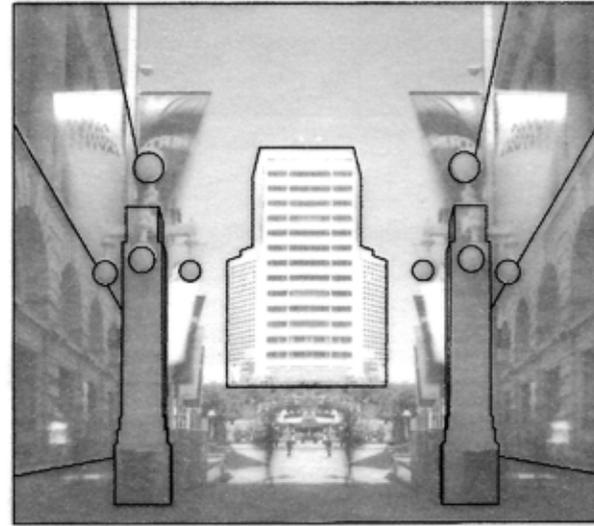
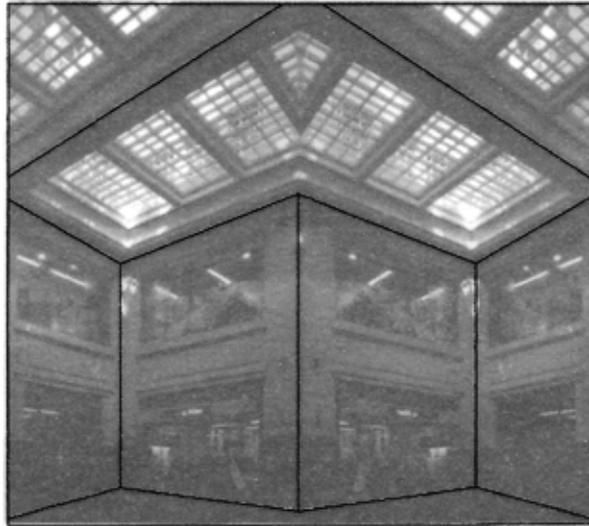
Scene 5
Figure 47

In this scene is the portrayal of spatial motion and is composed of a single short flip and replicated to generate a facade. Motion perspective can be observed in conjunction with the motion of people. Space, is redefined to express narrative rather than being a backdrop of a certain setting.

Narrative
[*the hidden*]

Narrative
[*the uncanny*]

Narrative
[*the excitement*]



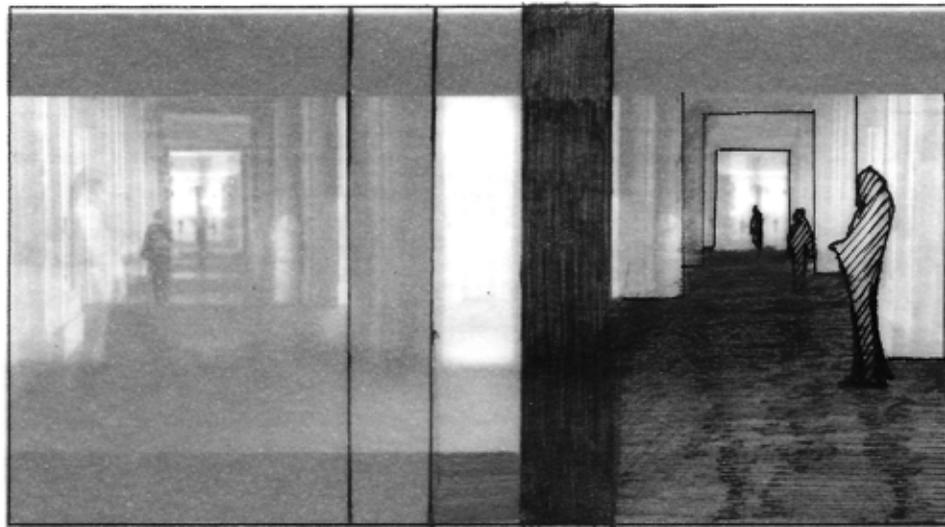
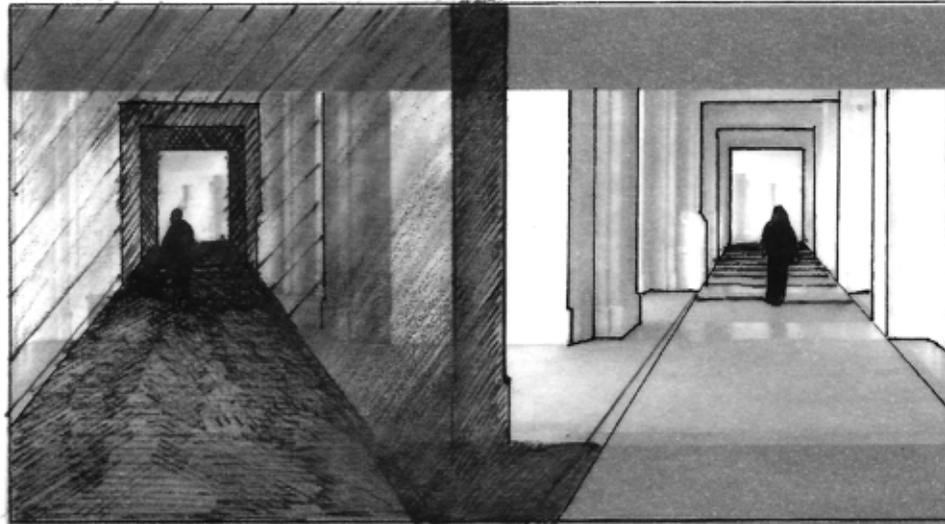
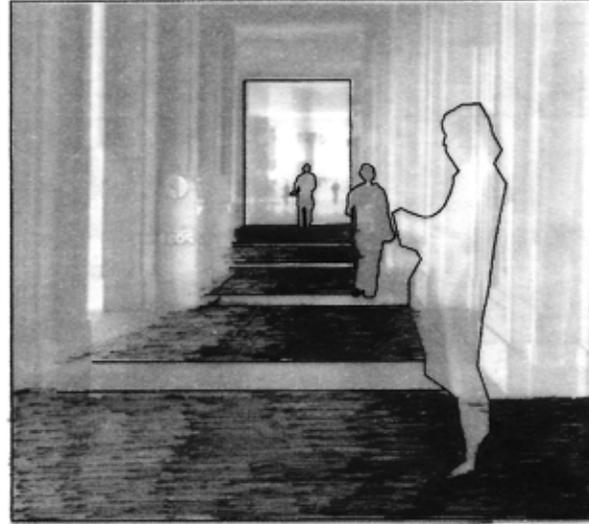
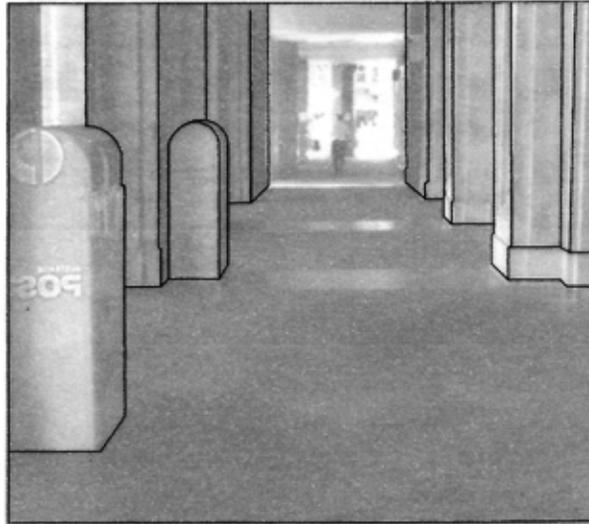
Scene 6
Figure 48

The two scenes shown in this series is created the same way as in scene 4, through recomposing and replicating scenes to create an illusion of spatial motion. In these scenes, spaces are revealed as the perspective in the pictorial space changes

Rythm
[static motion]

Narrative
[the uncanny]

Narrative
[the comfort]



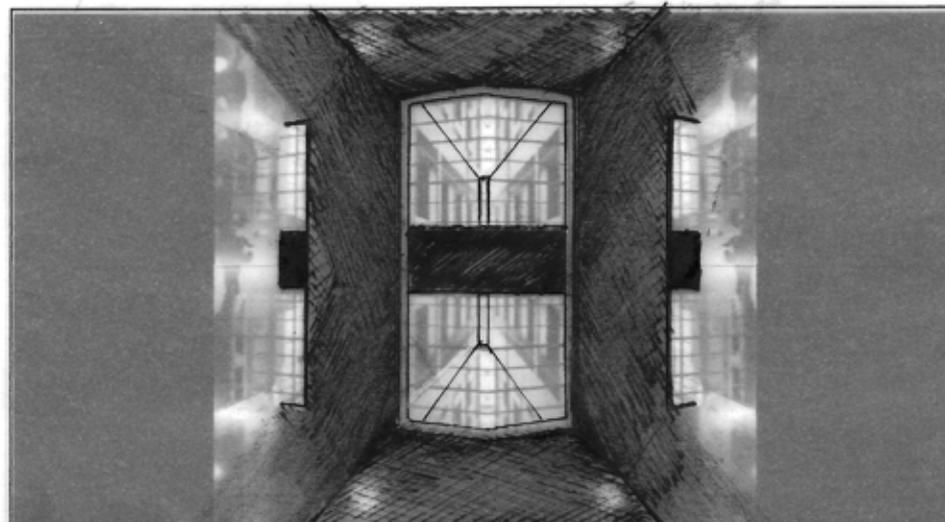
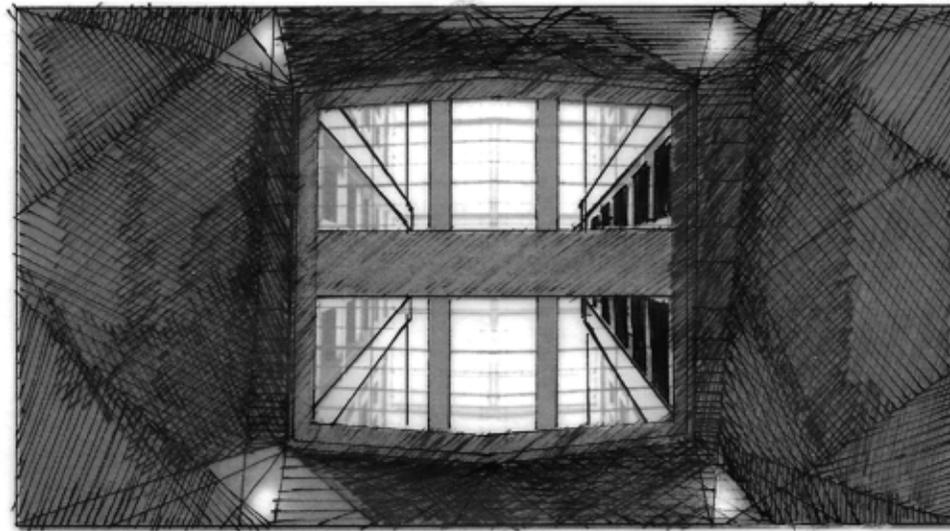
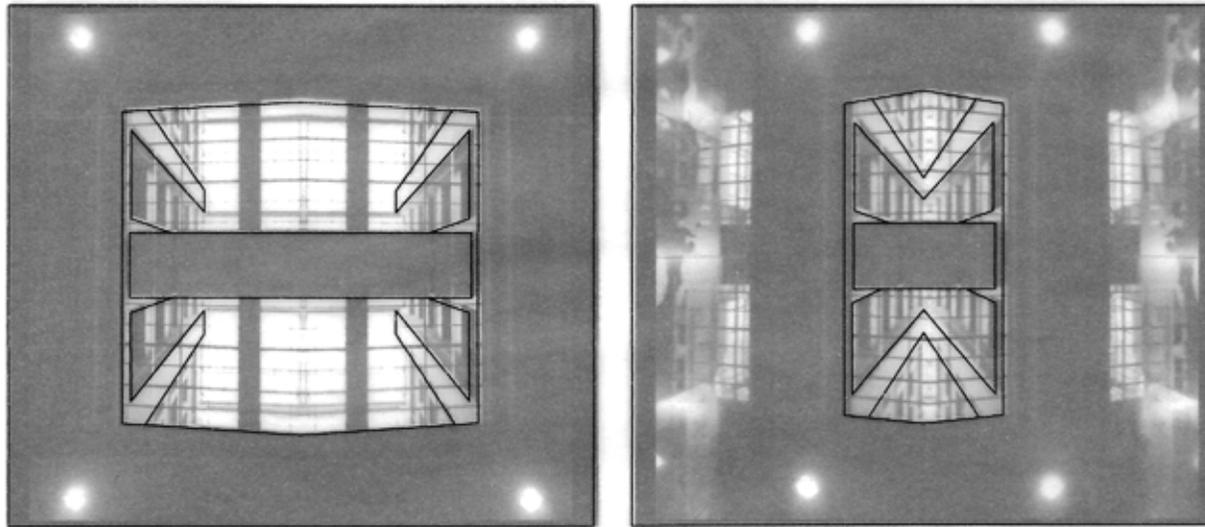
Scene 7
Figure 50

In this scene, motion is perceived in real time. The technique used is repositing 2 similar clip that is taken using the dolly technique of a hallway in front of the GPO building. This scene is then abruptly ended to create a sense of tension in space which would bleed on to the next scene. The idea is to create a transition in the pictorial frame by revealing an obscurity in the perception of familiar elements within the frame.

Rythm
[*the everyday*]

Transition
[*the threshold*]

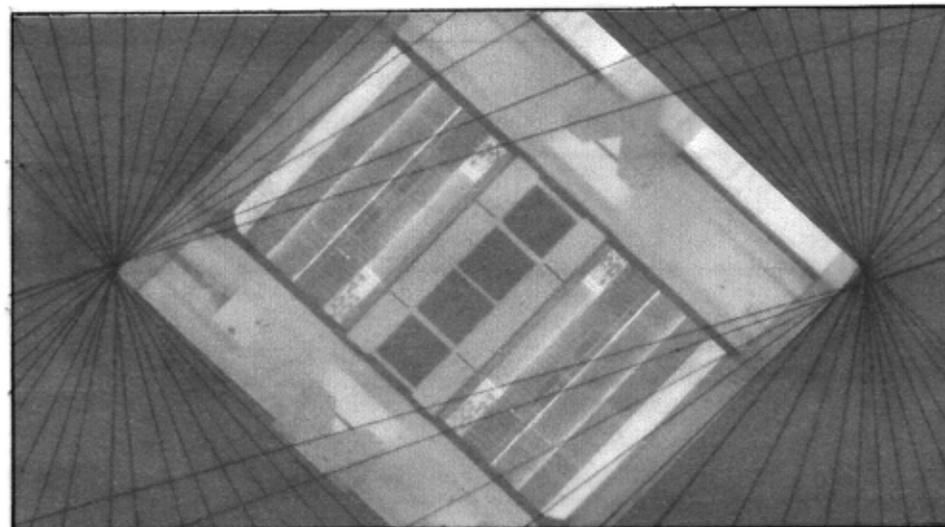
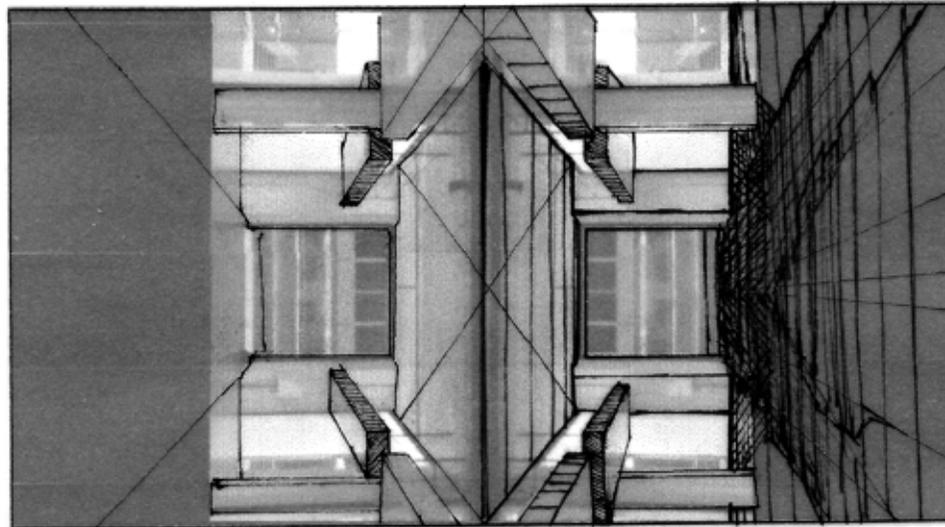
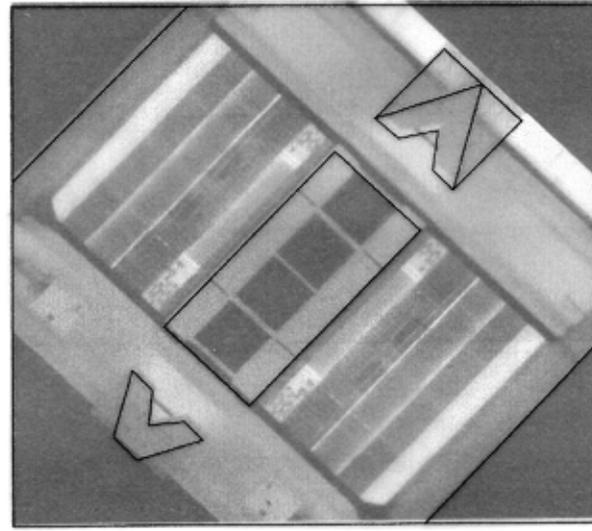
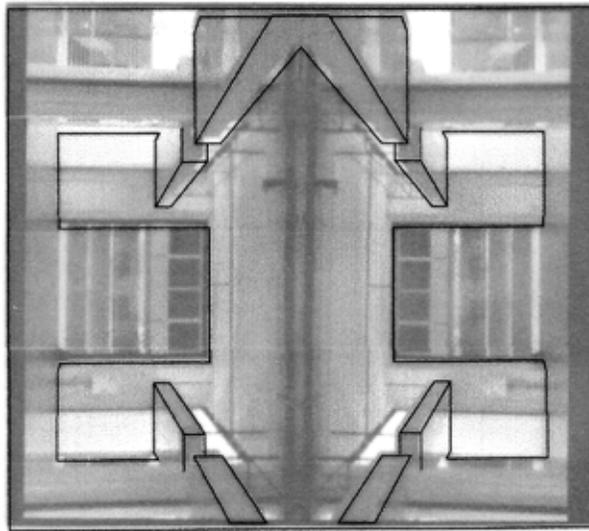
Narrative
[*the liminal*]



Scene 8
Figure 51

Scene 7 starts with a view towards the perspective of the ceiling in the main hall of GPO building. This scene introduces itself a vista and then collapsing it to heightened the sense of tension in the space. The technique implied in this scene is crop edit angled shot.

Narrative
[the tension]



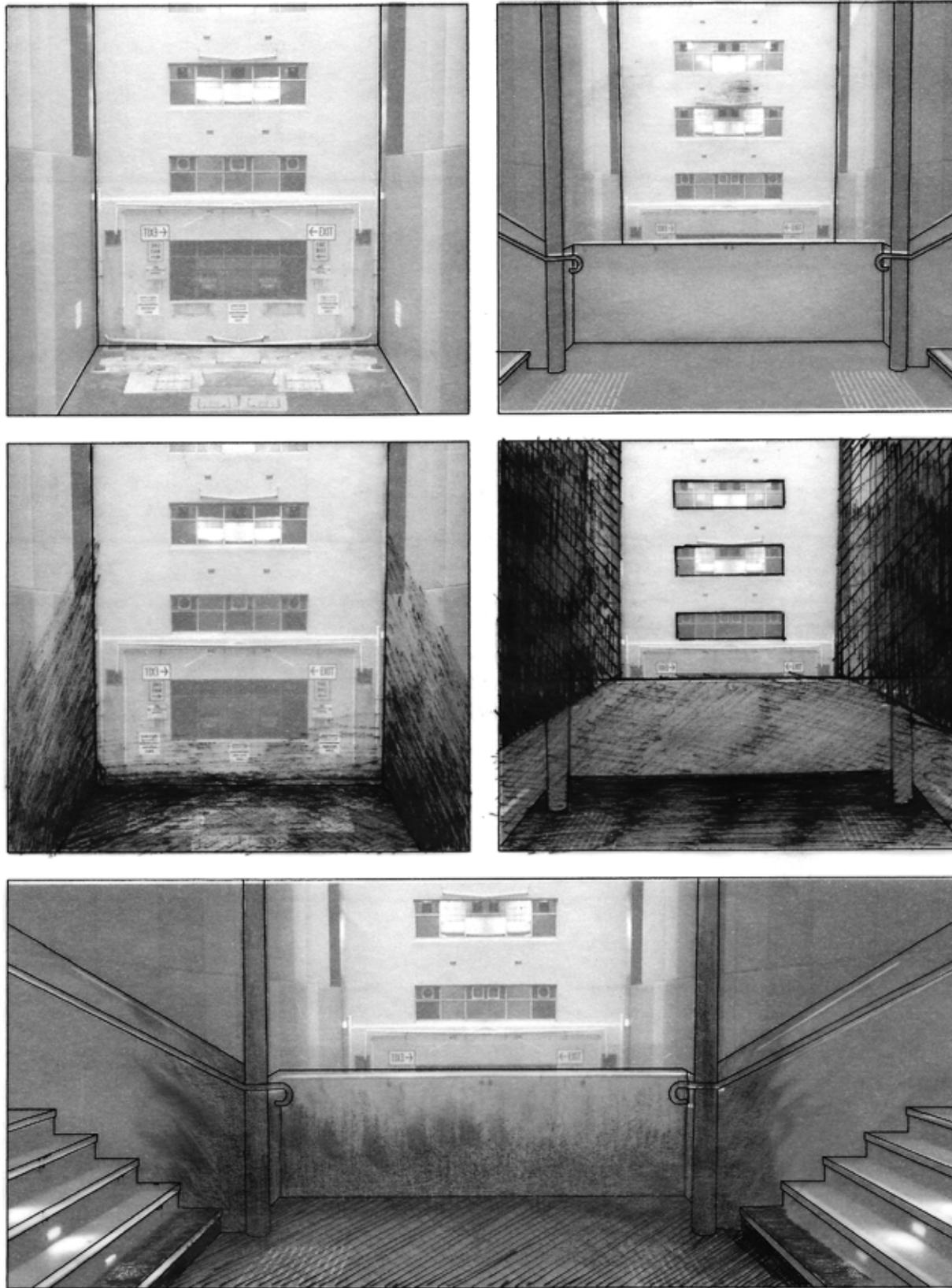
Scene 9
Figure 52

This scene is introduced with a continuity edit by placing an overexposed shot while gradually placed in a rotation cycle to reveal the natural horizon. as this happens space gradually becomes clear and perceivable. Just before it becomes clear the scene is ended. This is to provoke an emotional response from the audience in relation to the obscured spatial perception.

Narrative
[*the excitement*]

Transition
[*the threshold*]

Narrative
[*the uncanny*]



Scene 10
Figure 53

The final scene revolves through a platform which overlooks an urban room which has no beginnings nor an ending. Spatial uncanny

Narrative
[*the uncanny*]

Final Filmic Design Still
Composition Series

















This research sets out to understand how people perceive and read spaces within the realm of art, and then to film and photography; To use this aspect to inform dynamic and almost accidental stages of narrative within architecture. To an extent, this thesis has achieved much of its goals and aspirations while being completely uncertain some other areas as it cannot predict every individual's sense of spatial perception. Thus, most of the experiments undertaken revolves around an intricate yet general aspects of spatial perception such as the concept of familiarity and perspective. The result was an abstraction of spatial composition which is performed within a short film. The film accentuates the idea by provoking the usual way of understanding space in reality.

The research also points out the importance of perception and narrative consideration in architecture, not only in a static but dynamic forms as well. Although the final design film may never be realised as a built project in reality, the idea it accentuates leads to a belief that architectural design have so much more to achieve as it relates itself to the dynamism of perception and motion.

I realize that the research is still in its infancy at the end of this paper, but I believe that the idea it sets out to achieve may someday be of use to create a finalized design project, as it slowly seeps into the core of spatial creation and architecture.

figure 54
Daniel Lee 1993 [manimal series]



*' All traces of previous identities have
been seamlessly absorbed within the
portrait ; they exist simultaneously and
intergrally within one, cohesive organi-
zation '*

*' Free to assume different identities, architecture
become endless '*

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Figure 1 & 2

Edward Munch “The Scream”

lithograph (accessed on 11th November 2014)

http://arthistory.about.com/od/from_exhibitions/ig/becoming_edvard_munch/bem_aic_09_16.htm

pastel (accessed on 11th November 2014)

<http://wtfarthistory.com/post/22255297026/the-scream>

oil painting (accessed on 11th November 2014)

<http://arthistory.about.com/od/Edvard-Munch/ss/The-Scream-by-Edvard-Munch.htm>

Figure 3

Peter Campus’s Video Installation “Aen” (1977)

Extracted from book by Charles I. Into the Light

Figure 4, 13-15

Extracted from *The cook, The Thief, His Wife, Her Lover. 1989.*

Peter Greenaway(film).

Figure 5

The sword of doom (1966) by Kihachi Okamoto

Cinemoaic composition be Lou Romano

Extracted from <http://cinemoaic.blogspot.com.au/> on 27th May 2013

Figure 9-12

Extracted from *Metropolis 1927*

Fritz Lang (film).

Figure 16-20

Extracted from *La Notte 1961*

Michealangelo Antonioni (film).

Figure 54

Extracted from *[manimal Series] 1993*

Daniel Lee

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