



CULT XX

HOLLY UPTON

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A woman with long dark hair, wearing a sleeveless floral dress and blue high-heeled sandals, stands in a hallway. She is looking down at a smartphone in her hands. The hallway has a grey carpet and white walls with a door in the background. The word "INTRODUCTION" is overlaid in a bold, red, italicized font across the center of the image.

INTRODUCTION



Exhibiting:

- | | |
|---|---|
| <ol style="list-style-type: none"> 1. The Future of Tourism is... 2. AMPHI/ANTO 3. On the Way 4. Exo Apo Theatre Company 5. Journey Through the ... 6. 2031 the new way of advertising clothes. 7. 'Objects of Desire' 8. The Immaculate Education 9. On the Way 10. 'The Assembly' | <ol style="list-style-type: none"> 11. Frontier Nova 12. ReSchooled 13. Sex in Architecture 14. Mouse traps and tin foil hats 15. The SuperSweep: an event for the whole family 16. Levelled Enclosures 17. Future Of Language 18. Pagiging Tunay (translation: Authenticity) 19. Party That Never Sleeps 20. Hjemmeslig 21. Cult XX |
|---|---|

BRIGHTON BIENALLE 2022 EMERGING PROGRAMMES EXHIBITION

Brighton Biennale 2022 will feature several exhibitions showcasing speculative **future emerging programmes**, and will then be exhibited around the world.

Cult XX will be one of the showcased exhibitions. (This name refers to the female chromosomes, XX.)

This exhibition reveals the emerging programme of people coming together to celebrate their **passion for female characters from films made by women**.

Films made by women have been largely overlooked and under-appreciated, especially considering the important themes they often discuss, including the hardships women face, toxic masculinity, racism and homophobia. Due to today's technology, such as streaming services and the ease of discovering a wide array of content, it is speculated that many female- directed films will make a resurgence, and consequently become cult classics.

The design strategy for the exhibition will be informed through analysis of the spaces in films by women (some which are already cult films), and comparing them to **cult films** by men.

The **venue of the travelling exhibition will be pubs and bars**, as women have historically been unwelcome in these spaces. A selection of bars and pubs around the world will be dissected to find the common conditions and create a design code.



CONTINUING WITH A THEME FEMALE GAZE

Inspired by **last semesters project**, focusing on the female gaze and body confidence, the purpose of this project is to look further into how **women are perceived through film**. For centuries women have been viewed through the eyes of men and this creates a stereotype that women are purely sexual objects with limited character depth.

The female gaze is the opposite of the male gaze- seeing the world through the eyes of a woman.

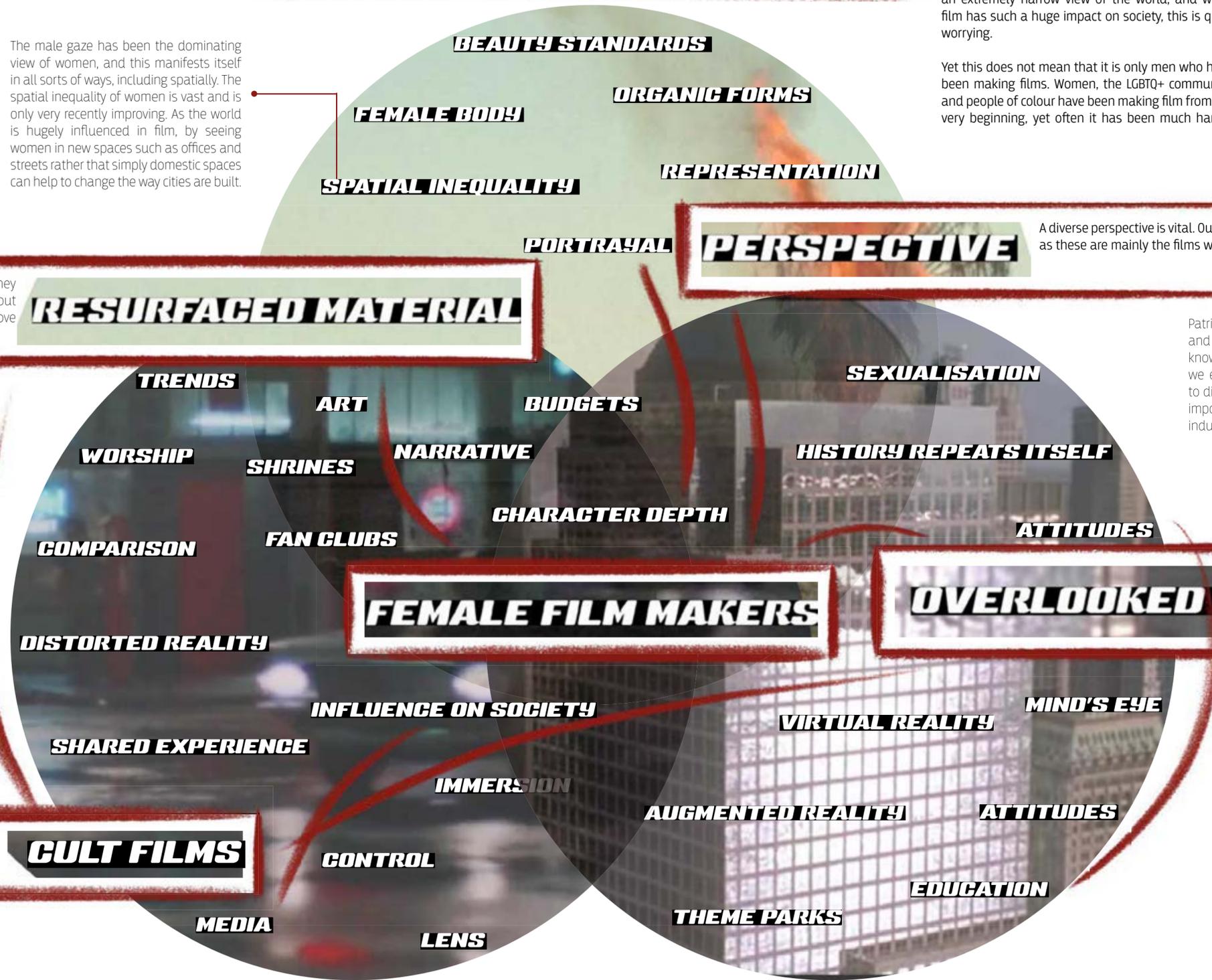
FUTURE OF FEMALE GAZE

An example of a failed film was 'Ishtar' by Elaine May. At first extremely criticised and only making \$14m from a \$51m budget, the film became popular for its weirdness and fans loved it for reasons that were not intended. 1

Re-releasing films draws attention to the films in a way that they were not paid attention to before. These old films can be accessed through streaming compared to in the past when people would have to go out to watch them at the cinema, so they are much more accessible and affordable.

1 Bramesco, C. (2017). Ishtar at 30: is it really the worst movie ever made?. the Guardian.

The male gaze has been the dominating view of women, and this manifests itself in all sorts of ways, including spatially. The spatial inequality of women is vast and is only very recently improving. As the world is hugely influenced in film, by seeing women in new spaces such as offices and streets rather than simply domestic spaces can help to change the way cities are built.



When films did not gain the recognition they deserved, they sometimes make a come back if the public finds something about the film that they love

RESURFACED MATERIAL

PERSPECTIVE

A diverse perspective is vital. Our perspectives are skewed to the Western norms, as these are mainly the films we watch.

Patriarchal societies are all many of us know, and this gives us an extremely limited scope of knowledge and way of thinking. It is vital that we expand our minds and become more open to different ways of living, and this is why it is so important for women to have a voice in the film industry.

OVERLOOKED FILMS

Hundred of films made by women were overlooked and did not gain the praise or recognition that they deserved.

The BFI released a list of 100 films made by women which were overlooked, and many of these films covered extremely important themes which are still relevant today, such as racism, sexism, and toxic masculinity. If people in the past did not have the patience to consider the importance of these films when they were released, there is still time for them to gain the recognition they deserve.

Some films used to go straight to VHS after commercial failure, and would occasionally would become successful as a VHS, as people could share them physically and cheaply. This led to films becoming successful after failing, and cult films were born.

Usually, people would find something about the film that they love which the original viewers did not see or realise. They might relate to a character, find a hidden message, or simply love the style of the film and disregard the story.

VHS cassettes helped to start creating cult films. were the precursor when people viewed films at home with their own cassette player.

FUTURE OF FILM

The film industry has largely remained the same through history, and now that different groups of people are gaining voices, the film industry will be changed forever, with new messages and new forms.

FUTURE OF ENTERTAINMENT

Entertainment is becoming less passive and much more interactive, therefore there are many opportunities for future forms of entertainment which really allows the viewer to empathise and experience.

In order to discover the focus of this project, this constellation map brings together different ideas to discover a common theme.

Three foci will drive the project; the future of film, the future of the female gaze, and future methods of entertainment.

Film has remained relatively the same throughout its history- dictated by straight white men. This gives an extremely narrow view of the world, and when film has such a huge impact on society, this is quite worrying.

Yet this does not mean that it is only men who have been making films. Women, the LGBTQ+ community, and people of colour have been making film from the very beginning, yet often it has been much harder

for them to be acknowledged and taken seriously. Only now are we beginning to see changes with more films being recognised by the academy and increasing numbers of women, people of colour and the LGBTQ+ community being nominated for awards. Throughout this almanac, statistics about this will be interspersed.

With the industry seeing changes to who is in charge, there are also changes in methods of film and entertainment. Technology is allowing for more interactive and immersive experiences, and viewers can feel as though they are being transported and put into the shoes of a character whose perspective they would never have otherwise seen. This can have huge implications on society as film has the power to adapt the mind set of a vast amount of people.

CHAPTER 1

REDISCOVERING THE FEMALE GAZE



This photo of Elaine May was taken in 1970 when she was directing and acting in the film 'A New Leaf'. She faced multiple sexist barriers such as only being paid \$50,000 to direct, and no more to also act in the film.¹

¹ A New Leaf (film) - Wikipedia. En.wikipedia.org. (2021). Retrieved 2 May 2021, from [https://en.wikipedia.org/wiki/A_New_Leaf_\(film\)](https://en.wikipedia.org/wiki/A_New_Leaf_(film)).

Inspired by last term's installation, entitled 'Morpheminity', the research for this project will continue to follow the theme of the **female gaze and the female narrative**.

With men being behind the camera for the majority of film history, women have been portrayed in the same, very specific light- sexualised and with one storyline.

The idea of **history repeating itself**, in terms of fashion, beauty standards, and the sexualisation of women has some interesting ideas which will be explored. This leads to the idea that often things **resurface**.

THE FEMALE GAZE A DIFFERENT PERSPECTIVE

This might be **stories told by women**, such as their stories of sexual assault with Harvey Weinstein, and how long it took for them to tell the world their side of the story, or for their stories to be heard and acknowledged.

Other stories by women that resurface are **films made by women**. It has taken a long time for women to be accepted into every industry, including the film industry, and there are thousands of films that have been overlooked.



CULT FILMS THE DEFINITION

The term derives from the word 'cult':

cult noun

1. a system of religious veneration and devotion directed towards a particular figure or object.
"the cult of St Olaf"

2. a person or thing that is popular or fashionable among a particular group or section of society.

"the series has become a bit of a cult in the UK"

Similar: craze, fashion, fad, vogue, thing³

The term 'cult classic' cannot be applied to any film- it must fill the following criteria:

- Be initially badly received and/or a box office failure and/ or difficult to access
- A small group of dedicated fans increase the popularity of the film and often take part in conventions and dressing up as characters from the film
- Makes a resurgence

Danny Peary supposedly first made the term more popular in his 1980 book 'Cult Movies'.

Jane Giles, author of Scala Cinema from 1978 until 1993, referred to the use of the word 'cult classic' as an 'American thing' "American thing", and she claimed that a true cult movie was 'one that had to be discovered and that would appeal to the Scala's criss-crossing rainbow tribes of gay people, punks, rockabillys and goths.'²

The important aspect of the films being cult is that they were initially unsuccessful, but made a resurgence due to the fans finding something about the film that they love.

This means that cult classics are the people's films.

Fans will be devoted to a character, and almost worship them like a religious figure.

With an increasing decline in people following a religion, more often people will turn to following a celebrity or made up character.

In the future, fictitious characters from films will be the main role models that people look to for guidance.

Fight Club is an example of this, and many people began setting up their own versions of 'fight clubs' around the world.

Cult films bring people together and this creates a community, giving them ownership over the film.

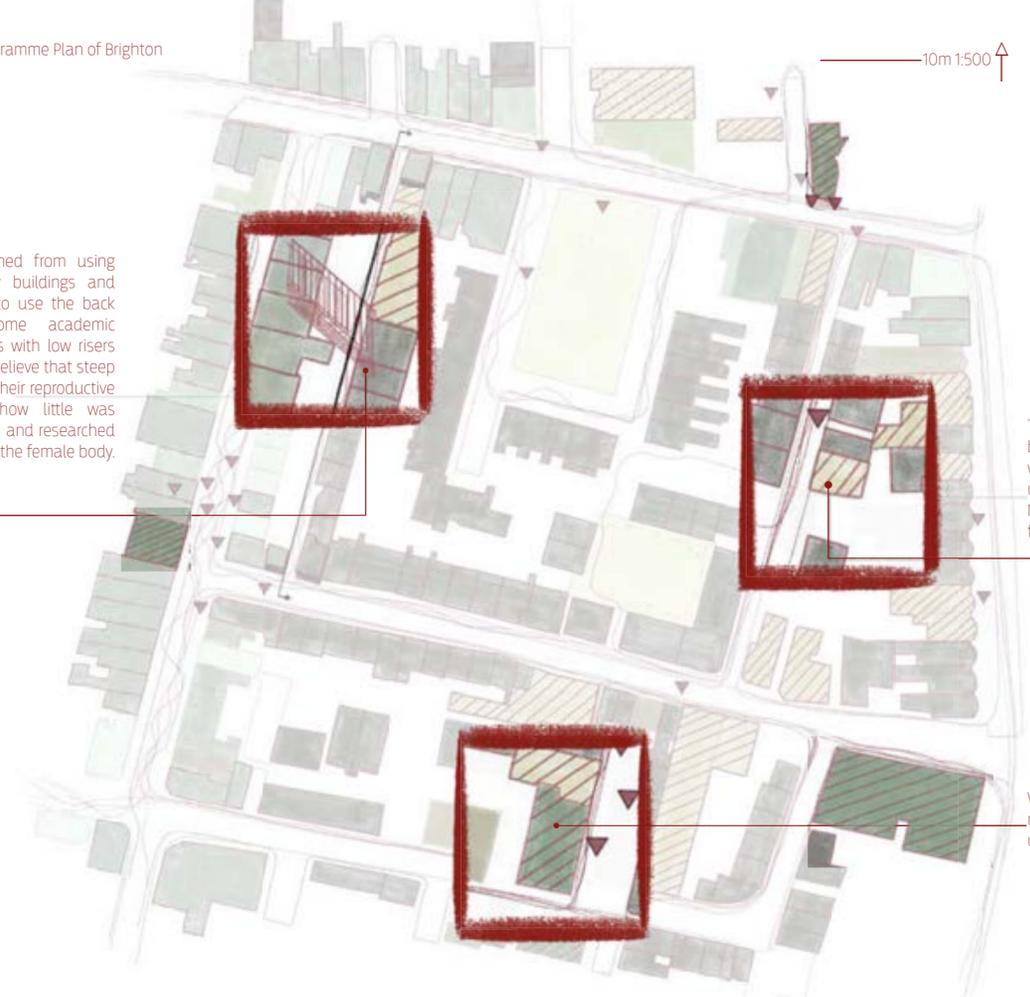
³ CULT | Definition of CULT by Oxford Dictionary on Lexico.com also meaning of CULT. Lexico Dictionaries | English. Retrieved 2 May 2021, from <https://www.lexico.com/definition/cult>.

¹ Ivan-Zadeh, L. 2020
² Ivan-Zadeh, L. 2020



This photograph was taken in 1982 when solicitor Tess Gill and journalist Anna Coote succeeded in changing the law to allow women to be served in bars, and immediately returned to the bar they had been banned from - "El Vino". One bartender commented "there are more women at the bar than men- it's chaos." (Biddlecombe, S. 2018)

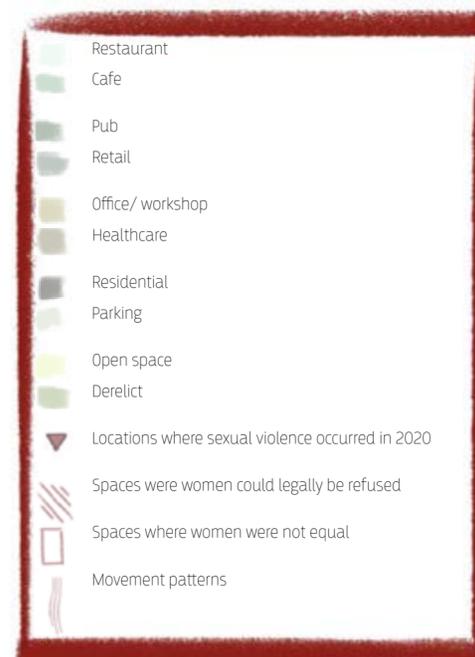
Women were banned from using elevators in many buildings and were often made to use the back staircases. Also, some academic buildings had stairs with low risers as people used to believe that steep stairs would strain their reproductive organs, showing how little was scientifically known and researched about the female body.



These law firms were buildings where women were legally refused jobs until 1919 when Helena Normanton became the first female lawyer.

Women could legally be refused service at pubs until 1982.

MAPPING SPATIAL INEQUALITY WOMEN'S RESTRICTIONS IN SPACES



This map is from the previous semester. It marks out the spaces where women were not considered equal in a small area of Brighton. This shows that in only a very small area, women were not equal in the majority of the buildings. They would be banned from using lifts, not allowed to open bank accounts without permission of their husbands, and refused service at pubs. Offices could refuse to hire a women for no reason other than her gender. Women would be refused an education simply for her gender. Without a bank account, women could not even go to a shop without a man. In the home, women could legally be raped by their husbands, so even here they were treated as inferior. Yet on the streets, it has always been extremely unsafe for women to walk alone, with sexual violence still being at an extremely high rate even today. Therefore, the inequality of women can be mapped out and represented spatially.

Restrictions made by men onto women not only affects them socially but also spatially. By mapping out the spaces where women would have been banned or not considered equal to men, there is a clear view that boundaries are set on women's rights and almost every space has been historically unacceptable for women.¹

Women could legally be refused service at pubs until 1982.² These spaces are traditionally where men would gather around a bar and discuss ideas. It is hugely influential on what occurs in the rest of the country and the world politically. Even when women were allowed into pubs, there were often areas that were men only.

¹ Kern, L. 2020
² Biddlecombe, S. 2018



Janet Gaynor with Academy president Douglas Fairbanks (9).

It is almost a point in itself that significant dates for women in film can be shown so succinctly, as there are nowhere nearly enough awards for women in film, and too many events of women repeatedly trying to be given the recognition they deserve.

There are six events in which women were the first women to achieve something that men have been achieving for centuries.

The #MeToo movement had make a reappearance when women were still coming out with more stories about sexual harassment in Hollywood.

Despite more women being recognised by the industry, there are still years that no women are recognised.

It is constantly a battle and journey to have an equal opportunity as straight white men if you are not one, and history is constantly repeating itself, with men always remaining ahead and in charge of women's success.

This is why many women are no longer bothering to listen to the 'academy', and are now making their own rules.



Julia Phillips with the 1973 Oscar for Best Picture alongside collaborators Michael Phillips and Tony Bill (8)

FEMALE FILM MAKERS KEY EVENTS

Although women have been making films since the very beginning, they have hardly been acknowledged and it has been made much more difficult for women compared to men. This is due to prejudices, stereotypes, and uneven laws regarding film.

Alice Guy- Balché was the first woman to direct a film. In 1896, she directed her first of thousands of films 'La Fée aux Choux (The Cabbage Fairy)', a 60 second film.¹ The first woman to direct a full length feature film was Lois Weber in 1914 when she directed the Merchant of Venice.

The first woman to win an Oscar was Janet Gaynor for Best Actress on May 16th, 1929.

The first woman to win Best Picture at the Oscars: Julia Phillips for The Sting (1973). The first woman nominated for Best Director at the Oscars was Lina Wertmüller for Seven Beauties in 1976.

The first and only female winner of Oscar's Best Director was Kathryn Bigelow for The Hurt Locker on March 7th, 2010.

In 2019, there were no women nominated for the Oscar's Best Director or the 86th time in their ninety-one-year history.²

Hollywood could be a dangerous place for women, and therefore the Hollywood Studio Club was created. It was a chaperoned dormitory for young women involved in the motion picture business from 1916 to 1975.³

1 Tangcay, J. (2020).
2 Sperling, N. (2019).
3 Hollywood Studio Club - Wikipedia. En.wikipedia.org. (2021).

In 2006, Tarana Burke founded the #MeToo movement after a thirteen year old girl told her how she had been sexually abused by her boyfriend's mother in 1997. At the time, she recalled wanting to say to the girl 'me too'.⁴

From 1920s until 1982, Universal Studios did not credit a female director. Amy Heckerling was the first director from Universal to receive credit after that period for Fast Times at Ridgemont High.(1982)⁵

From 1934 to 1968, the Motion Picture Production Code by Will H. Hays set out rules about what was appropriate to show in film, for example nudity, childbirth and seduction was not allowed. This made it more difficult to have female actors featured in films as they did not want to accidentally break the rules and therefore there was a decrease in roles for women.⁶

Since 2007, the ratio of male to female directors has been 20:1, and is even greater when comparing white male directors to female POC directors at 92:1.⁷

4 Hu, J. 18 Female Role Models Every Man Should Know | The GentleManual, 2021
5 Reeve, L. (2020).
6 Reeve, L. (2020)
7 Reeve, L. (2020)
8 The Jon Mullich Site.
9 Bettmann Archive



THE BECHDEL TEST RULES MADE BY WOMEN

In her 1929 essay *A Room of One's Own*, Virginia Woolf wrote about the literature that was being written at the time, and this observation is similar to what the Bechdel test is now examining:

'All these relationships between women, I thought, rapidly recalling the splendid gallery of fictitious women, are too simple. ... And I tried to remember any case in the course of my reading where two women are represented as friends. ... They are now and then mothers and daughters. But almost without exception they are shown in their relation to men. It was strange to think that all the great women of fiction were, until Jane Austen's day, not only seen by the other sex, but seen only in relation to the other sex.'

The Bechdel test first appeared Alison Bechdel's comic strip 'Dykes to Watch Out For' in 1985, written as a dialogue between two women (see image on left).

- For a film to pass The Bechdel Test, the movie must have the following:
- 1: It must have at least two female characters
 - 2: They must both have names
 - 3: They must talk to each other about something other than a man

Although this doesn't seem like a lot to ask, in 2016 only half of the 25 top grossing movies passed which is too low.

Women have started making their own rules
The Bechdel test was designed to highlight the how male- dominated the film industry is.

So often in film, everything is centred around a man, even conversations between women. This makes women a device for adding more of the male character's storylines into the film, rather than developing the female's storyline which keeps them as simply objects.

If more women were behind the camera, more women would be shown in front of the camera as real people rather than objects.

Although the test is not a complete test to really judge how feminist a film is, it is significant as it made people think twice about how women are represented in film.

Further questions can now be asked about films, such as whether a female character's script is simply written through the eyes of a man and does not represent a woman's views.

¹ Bechdel test - Wikipedia. En.wikipedia.org. (2021)
² About | Bechdel Test Fest.



Mikey and Nicky- Elaine May 1976

'Mikey and Nicky – another film plagued by bad reviews and production problems – is also a vastly underrated work. Long shaky camera sequences follow these actors through their intense dark night of the soul, resulting in a searing experience that now feels influential on everything from Quentin Tarantino's talking hit men in Pulp Fiction (1994) to Jon Favreau's small-timers arguing in Made (2001).'

— **Kim Morgan (1)**

1 The female gaze: 100 overlooked films by women. BFI. (2020).



Welcome II the Terrordome- Ngozi Onwurah 1995

Born in Nigeria to a white British mother and a Nigerian father, Ngozi Onwurah moved to England at a young age, where she and her brother – her future producer Simon – faced intense racism. Onwurah parlayed this experience into raw, personal shorts (1988's Coffee Coloured Children, 1990's The Body Beautiful) before making her feature debut with the gruelling Welcome II The Terrordome. It opens with a prologue set in North Carolina in 1652, in which members of an Ibo family drown themselves rather than succumbing to slavery. It subsequently leaps into the near-future to submerge the viewer in a rancid, neon-streaked inner-city slum – the Terrordome – where racism, drugs and crime are as rife as the violence visited upon the majority black inhabitants by the police.

Precious slivers of compassion puncture the choleric fug, but this is one bad trip, remarkable for the white-hot intensity of its rage. Its lack of restraint may have in part accounted for the negative reviews it received on release, but its trenchant commentary on police brutality is hyper-relevant today. (3)

— **Ashley Clark**

3 The female gaze: 100 overlooked films by women. BFI. (2020).

4 WELCOME II THE TERRORDOME, Dir. Ngozi Onwurah, 1995.



Desert Hearts- Donna Deitch 1985

'Although it has become a cult classic due to its explicit lesbian sex, Desert Hearts is a wonderfully well-made film with a host of appealing attributes. Steeped in moody, classic country and western music, it conveys romantic longing and confusion with bittersweet intensity.'

— **Camille Paglia (7)**

8 The female gaze: 100 overlooked films by women. BFI. (2020)

9 Deitch, D., Desert Hearts, (1985)



Queen of Diamonds- Nina Menkes 1991

'Nina Menkes holds a distinctive but overlooked position in American independent cinema. Her provocative and visually arresting art films hover between experimental and narrative, fearlessly exploring the alienated feminine, the subconscious and violent patriarchal outer realities. "For me, cinema is sorcery, a creative way to interact with the world in order to rearrange perception and expand consciousness, both the viewers and my own."

Menkes's aesthetic combines Baudrillard's notion of the hyperreal with Akerman's fierce feminist social critique.'

— **Selina Robertson**

10 The female gaze: 100 overlooked films by women. BFI. (2020)

11 Menkes, N., Queen of Diamonds, (1991)

OVERLOOKED FILMS BY WOMEN

Wanda- Barbara Loden 1970

'I first saw Barbara Loden's film many years ago, though it was long after its original release; despite support from Marguerite Duras, it had become more or less invisible, and was almost completely forgotten. But when I saw it, I was so



full of admiration for it that we ended up restoring the film and releasing it first theatrically and eventually on DVD; indeed, we've just released it again, since the negative has now been restored by Martin Scorsese's Film Foundation.

It is such an extraordinary movie. Loden, who wrote, directed and took the lead role in it, was an actress, and the wife of Elia Kazan. The film – which is quite unusual in various ways and which centres on a woman who has left her husband and ends up going around with a guy who's basically a crook – was based on a true story Loden had read about, and she developed a whole fiction around that. What's so interesting is that this very realistic, very simple story is told in such a way that you can also read it as something more metaphorical – to do, perhaps, with Loden's own relationship both to the cinema and to a man, Kazan, whom she may have felt was stealing from her. And because it can be read in that way, the film becomes more conceptual and more universal in its relevance.

'And of course Wanda is not some romanticised positive role model, but a real person. As a character I find her very moving. I feel as if I identify with Wanda, in that she's both fragile and strong at the same time; she may be alone, but deep down there is a real resistance in her. I find that very touching. I can't imagine such a film ever having been made by a man. But Loden did make it, and she did everything. — **Isabelle Huppert, speaking to Geoff Andrew'**

The budget for this film was \$115, 000, and the cumulative worldwide gross box office earnings were \$108, 522 (6) - meaning that despite a low budget, the film did not break even as people did not appreciate it.

5 The female gaze: 100 overlooked films by women. BFI. (2020)

6 Wanda (1970) - IMDb.

7 Loden, B., Wanda, (1970)

The BFI published a list of 100 overlooked films by women, that women in the film industry have chosen. This is due to the many films made since film began that did not receive the attention they deserve.

These films often touch on issues that are still very prominent today, such as Ngozi Onwurah's 'Welcome II the Terredome' which shows police brutality and racism.

For many, these characters are much more relatable to women as they have deeper, realer storylines and struggles.

Films have such a huge influence on society.

This is why it is vital that people with different backgrounds are given the time and attention that they deserve to show their message.

These films are sure to make a resurgence when they become more accessible and people realise the importance of their messages. They very often tell the story of characters facing very real challenges.



CULT FILMS BY WOMEN A RESURGENCE

Films made by women have been overlooked for centuries. Often it is made harder for women to make films because they won't be given as large a budget as men are, or rights are taken away, or people simply do not want to hear the messages that women are trying to convey through their films. However, rarely, a film will break through the criticism and backlash, and *American Psycho* (2000) by Mary Harron is the perfect example of this. Like many films made by women, it tackles important themes, including toxic masculinity. When small groups of dedicated fans of the film resonate with the characters or find something about the film that they love which no one else saw before, the popularity of the films increases.

It is becoming increasingly clear how many films made by women have been overlooked, lost and forgotten about. Occasionally magazine and newspapers will publish lists of films that have been unearthed, such as S&S's 'Hidden Gems' issue and the BFI's 'List of 100 Overlooked Films Made by Women' in which women in the industry named their favourite films by women.

Films that have resurfaced include 'Girlfriends' (1978) by Claudia Weill, 'Wanda' (1970) by Barbara Loden and 'The Gold Diggers' (1983) by Sally Potter.

The BFI said that many of the films by women are feature films as in the world of avant-garde short films, by contrast, women have faced men on more equal terms, and have enjoyed more success and critical esteem.¹

It is often the budgets that hold women back from making films, and hold studios back from hiring women to work behind the camera. In 2018, women only accounted for 2% of producers, 11 percent of writers, 11% of directors, and in the hundred highest grossing films only 24% of protagonists. In 2008 the President of Production at a major studio announced that he would no longer hire female leads, as they supposedly generated smaller box office grosses. This was investigated by *Women @ the Box Office* who found that the sex of film-makers does not determine box office grosses, and that the differences in box office grosses are caused not by the sex of the protagonist but by the size of the budget - films with male protagonists are given bigger budgets at \$77.9 million compared to female protagonists at \$45.0 million. Films made by at least one woman (director/ writer)

are more likely to feature female protagonists, and these films generate the same box office grosses as films made by men with male protagonists if given the same budget.²

People are becoming more drawn to worshipping fictional characters who resonate with them, and although they are often far from perfect, something about them is relatable and comforting.

¹ The female gaze: 100 overlooked films by women. BFI. (2020)

² Lauzen, M., 2008.
³ Harron, M., *American Psycho*, (2000)



(2) Cher Horowitz and her friends in Clueless, 1995

FEMALE ROLE MODEL CREATED BY WOMEN

Scarlett O'Hara, from 'Gone With the Wind' (1939), was portrayed Vivien Leigh and created by by Margaret Mitchell.

Cher Horowitz, from Clueless (1995), was portrayed by Alicia Silverstone and created by Amy Heckerling.

Katniss Everdeen, from The Hunger Games (2012), was portrayed by Jennifer Lawrence and created by Suzanne Collins.

Female roles models have been created by men throughout history- women who other women aspire to be like and emulate.

When these role models are created be men, the elements about the role model that are desirable are often purely surface level.

Beautiful, sexualised women such as Princess Leia are also how men begin to think women should always look.

Therefore the women that we see on screen have a huge impact on society and how we perceive women in general whether it's as an object or a real person.

When women create female protagonists, they will often be more relatable to women watching the film, facing real-life issues, and with more in-depth storyline.

Currently, there are few female role models created by women on screen, mostly due to the fact that there are much less female directors and writers in the industry.

In the future, the female protagonists that were created by women will re-emerge as people begin to realise their value in society and the impact they can have as role models.



(3) Carrie Fisher in Star Wars, 1983

FEMALE ROLE MODEL CREATED BY MEN

Holly Golightly, from Breakfast at Tiffany's (1961), was portrayed by Audrey Hepburn and created by Truman Capote.

Princess Leia, from Star Wars (1977), was portrayed by Carrie Fisher and created by George Lucas.

Dorothy Gale, from 'The Wizard of Oz' (1939), was portrayed by Judy Garland and created by L. Frank Baum.

Beatrix "The Bride" Kiddo, from Kill Bill (2003), was portrayed by Uma Thurman and created by Quentin Tarentino.

Sarah Connor, from The Terminator (1984), is played by Linda Hamilton and was created by James Cameron.

Ripley, from Alien (1979), was portrayed by Sigourney Weaver and created by Dan O'Bannon and Ronald Shusett.

Clarice M. Starling, from Silence of the Lambs (1988) and Hannibal (1999), was portrayed by Jodie Foster and created by Thomas Harris.

These women are all portrayed as perfect, desirable women. However, this can feel very unattainable and unrealistic.

Holly Golightly, Princess Leia and Dorothy Gale are all poised, elegant, and women.

The Bride and Sarah Connor are extremely physically strong and sexualised at the same time.

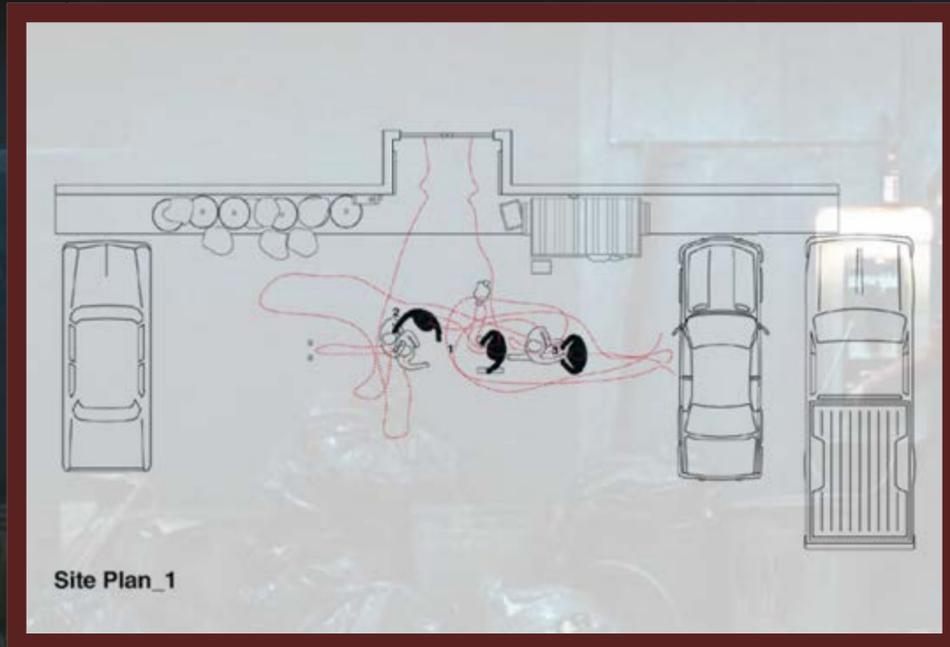
Fisher decided to make a feminist statement about the gold bikini that she was made to wear without her consent, and said that she would tell her children that 'a giant slug captured me and forced me to wear that stupid outfit, and then I killed him because I didn't like it. And then I took it off. Backstage.'

These characters are made through the eyes of a man, for other men to enjoy, rather than for women to feel that they are worthy and acceptable.

1 Statz, A. (2016).
2 PARAMOUNT PICTURES/PHOTOFEST
3 Statz, A. (2016)

World's Largest Jackpot
**ONE MILLION
DOLLARS**

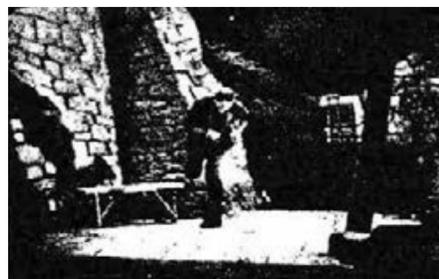
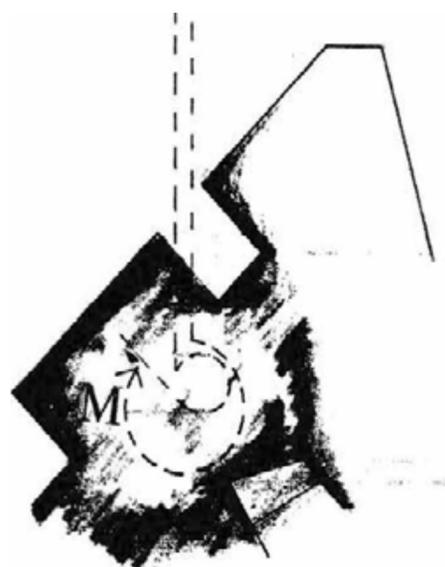
CHAPTER 2
DISSECTING SPACES



(3) Fight Club scene with Interior Journal's site plan

A METHODOLOGY DRAWING FILM SPACES

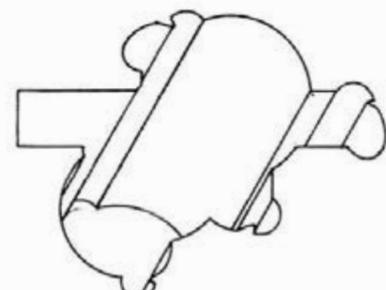
Bernard Tschumi's movement diagrams



Bernard Tschumi drew movement diagrams to show a user moving throughout a space, with the light and shadows also adding experiential qualities to the drawing which allows the viewer to have greater insight into how it feels to be in the space.

He then turned the plans into much more simplified diagrams which help to dissect the formal conditions of the space.⁴

⁴ Tschumi, B. (2000). Event-cities 2 (pp. 18-29). MIT Press.



This image above is a plan drawn by Interiors Journal (Mehruss Jon Ahi and Armen Karaoghlanian, 2014). It shows the movement of the two characters in Fight Club by David Fincher. The lines on the diagram show where the characters move throughout the set and interact with props such as the doors and cars.

By knowing the standard sizes of features such as the double doors, cars, as well as the standard height of a person, they were able to work out the scale to map out the space.¹

¹ Fight Club (1999) — Interiors : An Online Publication about Architecture and Film. Interiors. (2014). Retrieved 2 May 2021, from <https://www.intjournal.com/0114/fight-club>.

These methodologies will be used in order to draw floor plans for the main spaces in a selection of films and bars- scenes and photographs will be pieced together with clues such as props and people to help configure the layout of these spaces.

Tschumi wrote 'the ceremonies, or rather these rituals [...] determine a set of spaces. They regulate these spaces.' This means that the activities that happen in the formal space carve out a space within the space.

Employing the same techniques that Bernard Tschumi used, these movement diagrams are useful to de-construct the spatial conditions from cult films and bars. The thresholds which are crossed, and the visual and physical interactions can then be marked out and taken out of context to discover a formal language. The drawings above show how space can be carved out according to how the characters and users move around the space.

¹ Tschumi, B. (2000). Event-cities 2 (pp. 18-29). MIT Press.
³ Fight Club (1999) — Interiors : An Online Publication about Architecture and Film. Interiors. (2014). Retrieved 2 May 2021, from <https://www.intjournal.com/0114/fight-club>.

***FILMS WITH MALE PROTAGONISTS
ARE GIVEN BIGGER BUDGETS AT
\$77.9 MILLION COMPARED TO FEMALE
PROTAGONISTS AT \$45.0 MILLION'***

1 Lauzen, M., 2008



To discover the physical and experiential conditions of the spaces in cult films by men and overlooked films and existing cult films by women.

The statistics about budget, box office earnings and gender will be shown for each film (when possible). These numbers will help to discover whether women really are given smaller budgets than men and how this affects the economic success of the film.

(4) Elaine May directing Mikey and Nicky



(2) Elaine May directing Mikey and Nicky



(3) Elaine May directing in NYC



MIKEY AND NICKY BY ELAINE MAY

DIRECTOR GENDER: FEMALE
PROTAGONIST GENDER: MALE
BUDGET: \$4.3 MILLION
BOX OFFICE EARNINGS: ?

Mikey and Nicky was written and directed by Elaine May in 1976. The film features shaky film camera scenes through the grubby and dark Los Angeles streets which has been copied by other directors since such as Quentin Tarentino. At one point, the camera can be seen in the reflection of the mirror in the hotel room.

'May forces us to witness the full extent of allowing men to get away with disrespectful behaviour'. Sexual harassment occurs multiple times throughout the film. Written by a female about two men, simplified this film reveals the destruction of toxic masculinity.

May faced numerous obstacles when making the film. There are five cinematographers credited, as they reported finding May difficult to work with. She then had to hide two of the most important reels of film in her friend's garage so Paramount couldn't have final cut privilege but eventually they found them and realised the film with many continuity errors which were highly criticised. Eventually May was able to approve a new version of the film which as shown in the MET. Both of these scenarios are unlikely to occur with male directors.

Although many will not have heard of Mikey and Nicky, its importance will increasingly be recognised. It shows how important it is to have women's voices given a platform to shine a light on social issues, such as toxic masculinity, as well as how different the process of making a film is for a women compared to a man.

For these reasons, Mikey and Nicky is likely to become a cult film in the future, when it becomes easier to access and the importance is recognised.

- 1 Brehas, I. (2019).
- 2 Morgan, K.
- 3 Alina Rancier. (2020).
- 4 Alves, C. (2020).



(1) The hotel where gangster, Nicky, is hiding from a hitman



(1) Mikey and his friend, Nicky, risk leaving the hotel down the stairs



MIKEY AND NICKY STRUCTURAL/ MATERIAL

The film begins with a run down hotel where Mikey, a criminal, is hiding out from a hit man.

Structurally the hotel where Mikey is staying has large, grand, stone pillars, which contrasts with the run-down looking entrance.

This makes the hotel look as though it has seen better days, and is becoming less prosperous than it used to be. This reflects the character, Mikey who although previously did quite well as a criminal, is now running from a hit man.

The stair core runs through the centre of the building, and changes styles from top to bottom. On the ground floor the grandness of the original building carries on with marble walls, and the banister looks as though it is an original feature, during an era when it was designed to impress. However, further up the staircase it becomes more cheaply made with simple wooden stairs and bannisters, which shows where the hotel was willing too cut corners to save money.

¹ May, E. (1976). Mikey and Nicky [Film]. USA: Paramount Pictures.



- 1 Mikey enters Nicky's hotel room
- 2 Mikey runs down the hotel corridor back to the room
- 3 Nicky runs out of the hotel
- 4 Nicky runs down the stairs
- 5 Nicky runs out of the hotel
- 6 Plan view of Mikey entering Nicky's hotel room
- 7 Carving out the space where the characters move

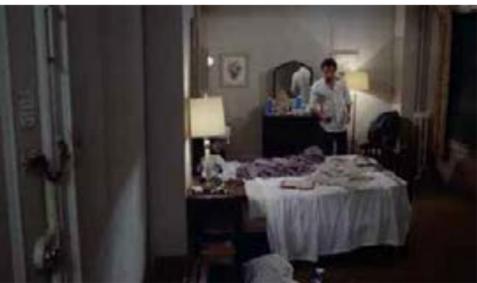
The spatial layout of the hotel has barriers and openings which becomes a common theme throughout the film the thresholds hold distinctive moments Mikey prevents Nicky from entering his room at the start of the film and this becomes a foreshadowing for the end of the film both characters run around the hotel chaotically.

These drawings map out the movement of the characters around the hotel from my keys hotel room to the downstairs stair case and outside the hotel.

The plan view shows my key allowing Nikki into the room and then physically interacting as well as visually interacting these interactions are shown with the light blue visual scope and the dark blue circle for physical interaction.

The narrow and winding corridors of the hotel are disorientating and this is something that causes disruption and delay throughout the film. It also causes annoyance and makes the viewer feel more agitated as they watch both characters navigating the corridors and streets throughout the night that the film is based.

The hotel room where Nicky is staying is at the end of the hotel corridor on approximately the third floor. A small en-suite with a window, bath, shower and toilet is connected to the bedroom, with the sink in the bedroom. At the end of the corridor, a door leads to the elevator and staircase, and on the ground floor another door leads to the lobby, where a revolving door leads to the street.



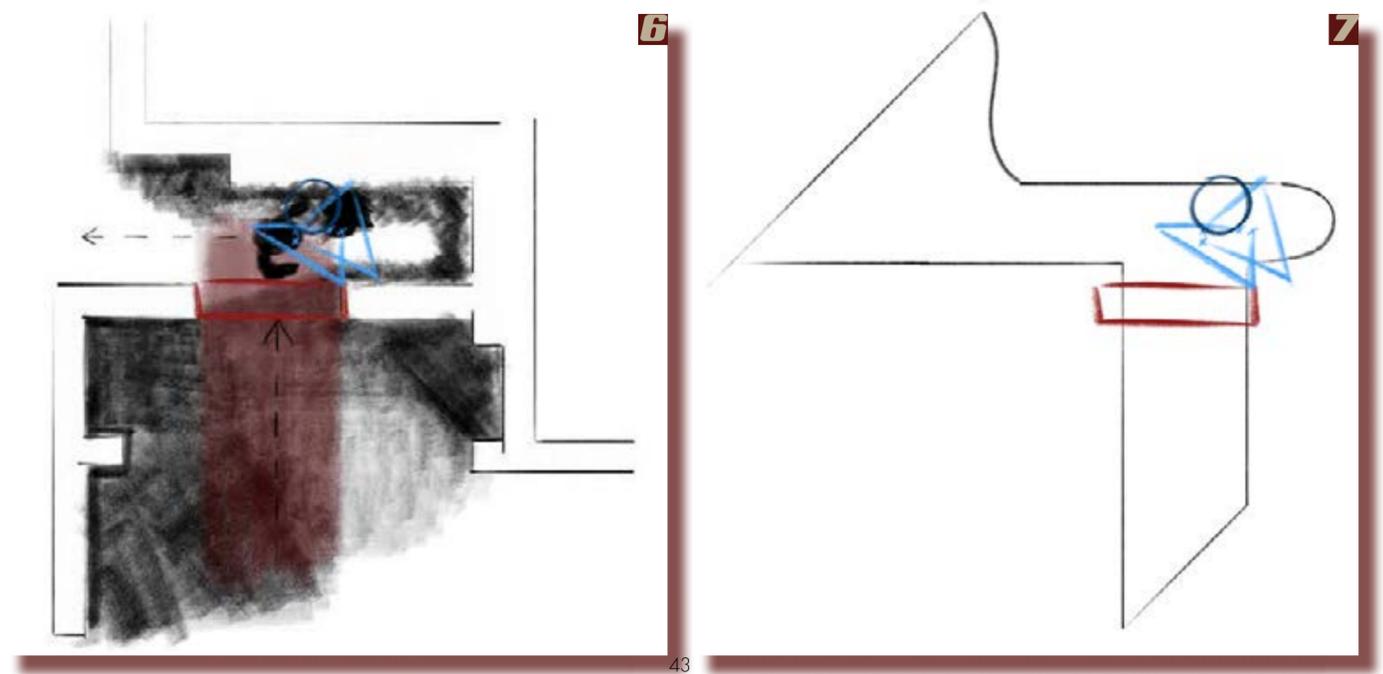
"The film is filled with physical barriers: doors, walls, windows and tables perpetually divide its eponymous leads from one another, and from the world around them." At the start of the film, Nicky is not letting Mikey into his hotel room whereas at the end Mikey does not let Nicky into his house which leads to his fatal ending.

1 Brehas, I. (2019).
2 THE FOLLOWING IMAGES WILL BE CITED AS: May, E. (1976). Mikey and Nicky [Film]. USA; Paramount Pictures.



MIKEY AND NICKY SPATIAL/ FORMAL

- Barriers women had to cross
- Visual Interaction
- Physical Interaction
- Threshold





MIKEY AND NICKY ENVIRONMENTAL/ CONTEXTUAL



Environmental and contextual elements are neon lights damp and dirty floors of the streets and dark shadows. Bar restaurant and shop windows are misty and dirty hiding the activities occurring inside.

The film looks mainly lit by artificial lighting from real urban props and interior harsh lights, such as neon signs, car lights and street lamps. This is because it was shot entirely at night. The night time setting is significant as this allows Mikey to walk through the streets holding a pistol without being seen, and because he is running from hit men, they are less likely to spot him as night.



MIKEY AND NICKY VISUAL/ AETHETIC



The colour palette remains typically masculine with grimy primary colours such as blue red and yellow with occasional greens and browns. However when entering spaces and by women the reds and yellows become brighter and whites become purer to create a more typically female environment and aesthetic.

Woman's house has flowers everywhere, even lampshade is a flower, with cleaner brighter primary colours. This stereotype is a purposeful choice to make a point about the stereotypes of women.



MIKEY AND NICKY EXPERIENTIAL/ NARRATIVE

Lighting is used a lot in this film to describe the feeling of the situation. One of many examples is when the two men go to visit a woman in her apartment. It is the most bright and welcoming interior in the film, and starts with clean, white and crisp colours. The contrast of the lighting in the women's apartment is stark as previously all lighting has been harsh and cyan whereas here it is warmer and crisper. The scene begins to turn dark both literally and metaphorically when Nicky forces himself onto the woman whilst she repeatedly tells him not to. After he has essentially sexually assaulted her, the lights come back on, but are much darker than before and feel more sinister.

This use of lighting is really effective to tell a narrative which is unspoken and convey an emotion, in this case it is the emotion of the woman who has been assaulted.



MIKEY AND NICKY USER/ CHARACTER- BASED



The characters in the film consist mainly of two men, who are the main characters known as Mikey and Nicky. Three leading women feature in the film but only as wives or girlfriends and remain in their houses without going outside unlike Mikey and Nicky, or other men in the film- the depth of character is limited.

Three leading women feature in the film but only as wives or girlfriends and remain in their houses without going outside unlike Mikey and Nikki or other men in the film the depth of character is limited and these women remain as typical props for which the two men can develop their own storylines further. This was likely a purposeful move by Elaine May as it reinforces the stereotype and makes a point of it.

Another contrast in the film is between the dirty, messy hotel room where Nicky is staying and first of all doesn't let Mikey into, and the tidy, middle class house where Mikey goes to see his wife and where the film ends with Nicky being prevented from entering.

The cleaner, flowery, middle class spaces are when the main women of the film reside, and they never leave these walls, whereas the men move from one grubby location to another throughout the night.

***IN 2008 THE PRESIDENT OF
PRODUCTION AT A MAJOR STUDIO
ANNOUNCED THAT HE WOULD
NO LONGER HIRE FEMALE LEADS,
WRONGLY ASSUMING THEY
GENERATED SMALLER BOX OFFICE
GROSSES!***

1 Lauzen, M., 2008



AMERICAN PSYCHO BY MARY HARRON

DIRECTOR GENDER: Female
PROTAGONIST GENDER: Female
BUDGET: \$7 million
BOX OFFICE EARNINGS: \$34.3 million

American psycho was directed by Mary Harron and is a perfect example of a cult film by a woman which was too shocking as it blatantly pointed out the issue of toxic masculinity, exaggerated through murder.

The lead role of Patrick Bateman is a overly masculine character who cares a lot about his image and spends a lot of time working out and doing skincare routines in order to present himself. The lead role of Patrick Bateman is a overly masculine character who cares a lot about his image and spends a lot of time working out and doing skincare routines in order to present himself as a perfect man.

He has one side of him which is the working man going to the office looking perfectly planned versus the psychopathic murderer.

The exterior of the building is where Patrick spent his time are shiny and masculine forms. Sharp angled square tower buildings with shiny windows.

The triangular stair core running through the centre of Patrick's apartment building is a route for which the women cannot escape Patrick Bateman and the frustration of the viewer as the women try to run down the stairs to escape his chainsaw almost acts as a metaphor for the straight and fast route that men can take to get to their goal compared to women's route, winding down the seemingly never ending journey to the end destination, whether that is escaping Patrick Bateman's building or succeeding in the film industry or any industry.



AMERICAN PSYCHO USER/ CHARACTER- BASED



Patrick Bateman is always exerting control over his surroundings, as well as his body. He has control to manipulate other people as well, putting himself at the center of his world.. His polished appearance is reflected in his apartment, where there is a certain surface level appearance compared to the mess underneath.

Everything is so orderly, and he even used a raincoat and a cover for his furniture when killing someone to prevent blood splattering on anything 'important'

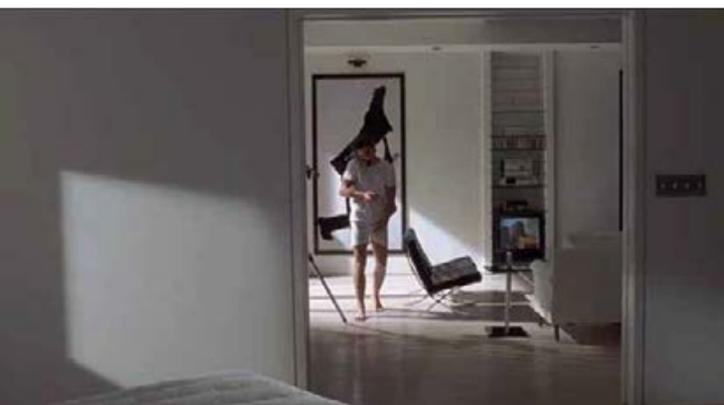


AMERICAN PSYCHO STRUCTURAL/ MATERIAL



The buildings have a very shiny surface, but are lacking in character. The rigid and shiny buildings reflect, preventing the viewer to see what's on the inside- a metaphor for Patrick Bateman. He is hard to understand, which makes it much easier to manipulate people and make them believe what he wants.

The angular stair core is harsh- looking, and the impact of this environment on Bateman's female victim is extremely great. Her absolute terror is heightened even more when she is being chased by a chainsaw, as there is nowhere to escape from Bateman's site.

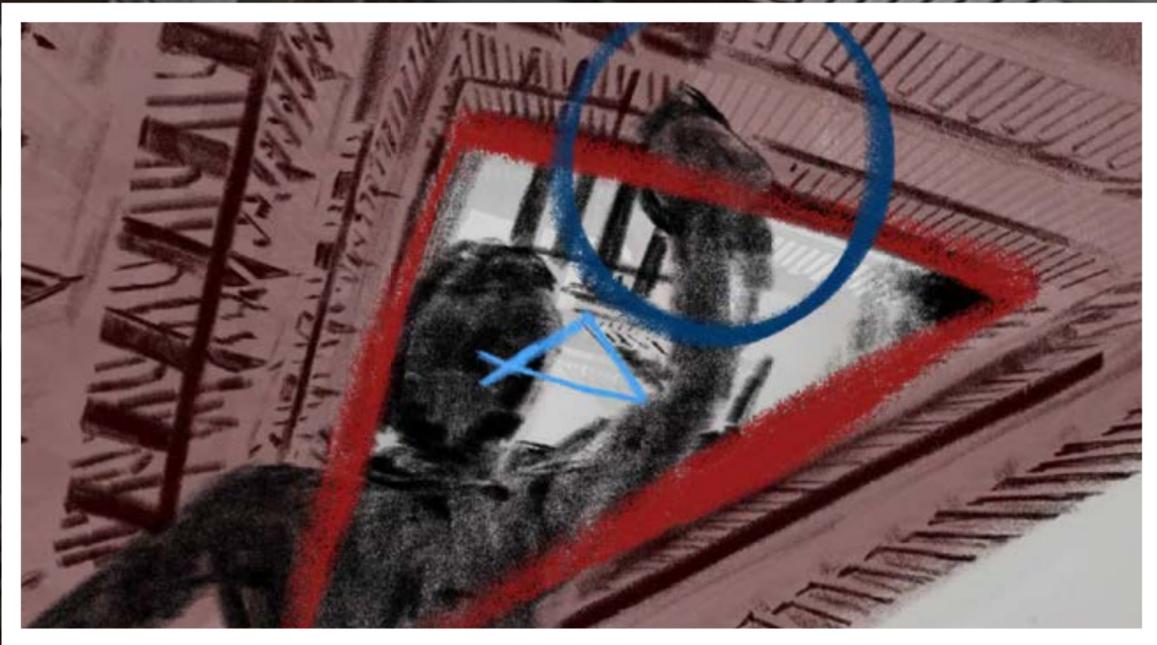


AMERICAN PSYCHO SPATIAL/ FORMAL

Patrick Bateman lives in a black and white, masculine, polished apartment in New York.

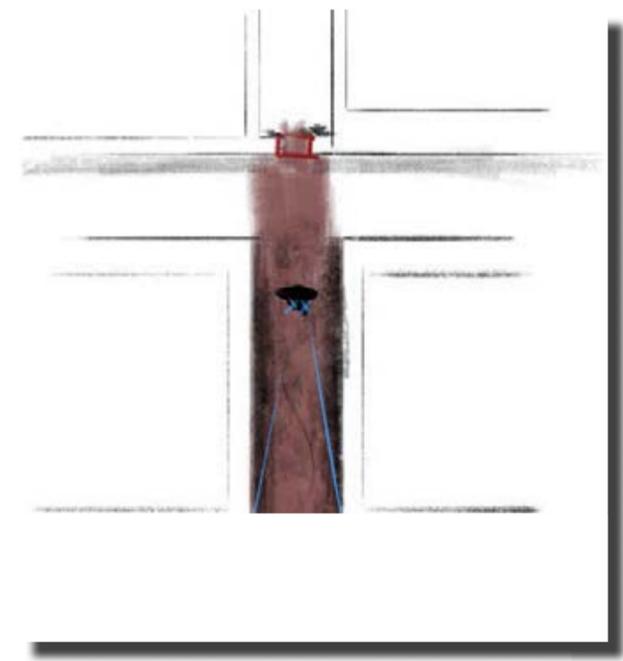
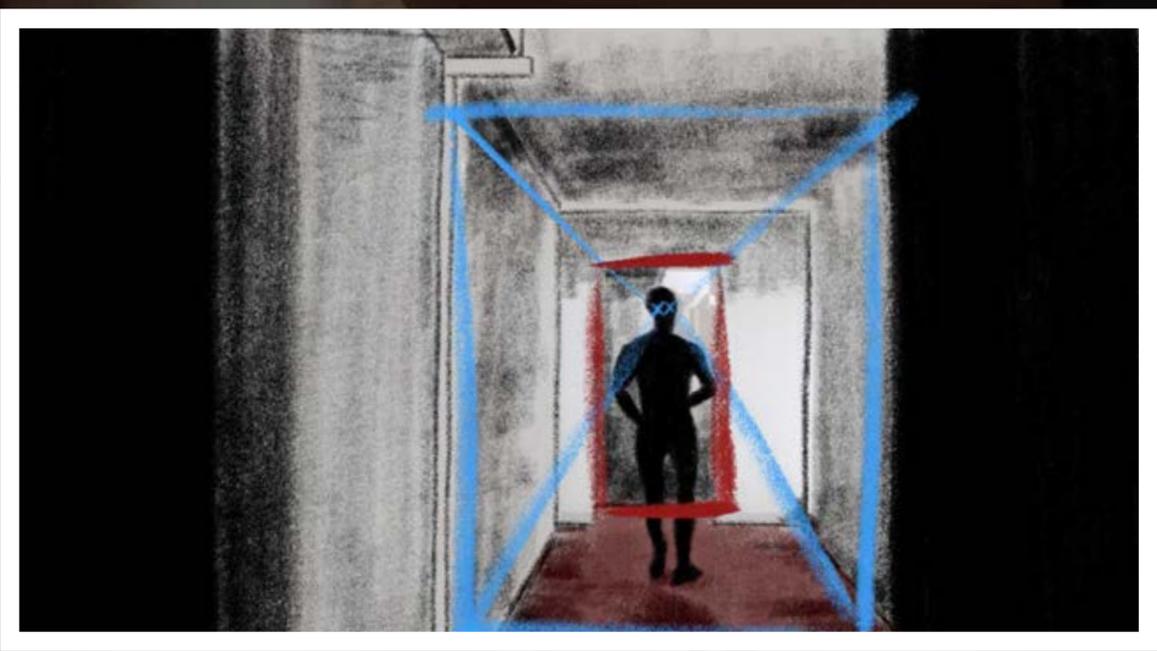
The open plan living- kitchen area is the set for the protagonist's murders. He moves around the space playfully, teasing his victims behind their backs with various murder weapons. His confidence in his abilities means that he does not need to hide behind corners in order to catch his victims by surprise.

The space where the lighting falls through the windows onto the walls and floors makes a difference to the atmosphere of the apartment spaces.



AMERICAN PSYCHO SPATIAL/ FORMAL

-  Barriers women had to cross
-  Visual Interaction
-  Physical Interaction
-  Threshold



The staircase is a significant barrier that women has to face historically, as often they were made to take the back stairs when men were allowed to take the wider, grander stairs or the elevator. Here, Bateman is using the staircase to terrorize his victim even more, as she has to run all the way down to escape Bateman, who can watch her the whole time without losing sights, and eventually drops his chainsaw into her when she finally reaches the bottom and her inevitable doom.

The long corridor that Bateman runs down with the chainsaw has a long visual interaction with his victim, and although he cannot reach her, the visual interaction and length of the space has a significant impact on his victim's death.



AMERICAN PSYCHO ENVIRONMENTAL/ CONTEXTUAL



These images are contrasting, representing the division of class in the city.

Ground level is grubby, with dark, smoky alleyways, whereas above ground, the shiny, masculine buildings represent capitalism and the men who keep the rich rich.



AMERICAN PSYCHO VISUAL/ AESTHETIC



The colour palette is minimal and typically 'masculine', mostly black and white with reds and browns being accents, which represent the protagonist's thirst for blood and flesh.



AMERICAN PSYCHO EXPERIENTIAL/ NARRATIVE



The film mainly consists of masculine typical aesthetics which show where the men dominate, however occasionally there are contrasting spaces with floral decorations to further emphasise the masculine world and the masculine ratio compared to where women have the most power which is in the stereotypical spaces such as restaurants and kitchens. This emphasise the stereotypical placement of women in spaces and the limited number of spaces that they are ever shown to inhabit. This is similar to Mikey and Nikki where women reside in the home and men in urban areas.

***IN 2018, IN THE HUNDRED HIGHEST
GROSSING FILMS ONLY 24% OF
PROTAGONISTS WERE FEMALE!***

1 Forster, 2018.



Queen of Diamonds is another film that is likely to become a cult film in the future.

This film is a very feminist and anti-capitalist one, without many lines at all. The beautifully composed still shots which comprise the majority of the film, are unpretentious and powerful, simply show the ordinary', with nothing glamorized.

Any men in the film have story lines that go nowhere, such as the uncle who dies, the husband who's missing, or the man who regularly assaults women in her building.

The significance of the message of Queen of Diamonds is only going to increase, and would definitely form a cult following as more people view and discuss this film. Additionally, the film is not easily available to watch, only purchasable as a DVD or on the video website Vimeo, which adds more to the criteria of this film being cult.

Menkes has evocatively described the casino set piece as "a vision of hell in which the main character is trapped."

'Inside this windowless interior, nothing ever really changes. In the garish artificial light, even diurnal cycles are cancelled; it is never too late or too early, just a perpetual neon evening of endless work, cloaked in lurid colour.'²

1 Kenny, G. (2019).
2 Kenny, G. (2019).

DIRECTOR GENDER: FEMALE
PROTAGONIST GENDER: FEMALE
BUDGET: \$50,000
BOX OFFICE EARNINGS: ?

Nina Menkes' cinematography is striking, and tells the story of Firdaus, which means Paradise, a blackjack dealer in Las Vegas. As a woman, she is simply a cog in the machine built by men for men.

Firdaus acts as the monarch of the City of Sin. However, she is alienated and 'to be a queen is to be forever secondary, trumped by the power of invisible kings.'

In an interview with Menkes, she said that 'by tuning into a real felt experience and allowing that to be expressed, via shooting or editing, you end up with a very individual form. And an individual woman's expression is going to run counter to master patriarchal constructions — which are pre-formed and fossilized...Women are generally relegated to the object position, they are not individuals with complex, detailed historical, political and emotional experience, but are primarily seen as existing for the gratification of others.'²

1 Balsom, E.
2 Biller, A. (2019).
5 FOLLOWING IMAGES WILL BE CITED AS: Menkes, N. (1991). Queen of Diamonds [Film]. Las Vegas.

QUEEN OF DIAMONDS BY NINA MENKES

A still from Nina Menkes' film, Queen of Diamonds. This shot shows the way in which Menkes did not try to shoot her female protagonist as women are usually shown on screen—perfectly positioned and elegant, but instead realistically.



QUEEN OF DIAMONDS USER/ CHARACTER- BASED

The main protagonist a woman named Firdaus is shown as the Monarch of the City of Sin, where she stands with lights behind her, a gambling man in front of her, and a with a bar separating them.

The comparison between the apparent glamour versus her home life where she cares for her ill uncle is shown through her body language as when she is behind the bar or casino table she stands very straight and mannequin- like with little emotion, compared to at her apartment where she lays down or sits slumped, or bending over caring manner she gives towards her uncle.

The character is given depth in this narrative- she not only acts as the woman behind the bar but her struggles are shown. This is apparent when we realise that she is the only character with a storyline and any man who feature in the film has little to no storyline. They are simply either a missing husband, dying uncle or an abusive neighbour.

With a female director, Nina Minkers, time has been taken to understand the struggles women face and many women can relate to this protagonist. She faces isolation and her life is dictated by men.



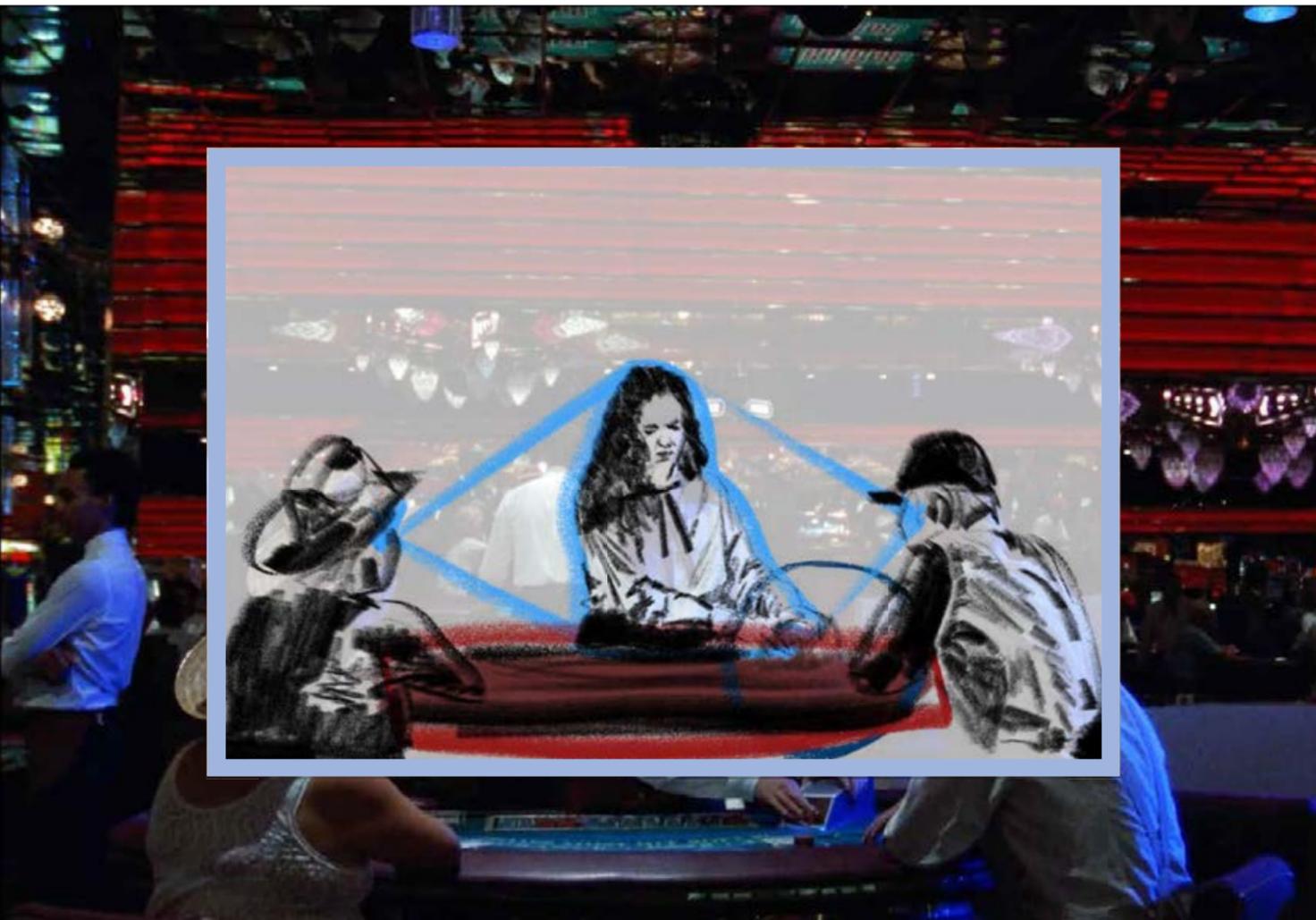
QUEEN OF DIAMONDS STRUCTURAL/ MATERIAL



The apartment building that the protagonist lives in has a simple structure.

The motel rooms are stacked like a deck of cards. The uniform, lifeless building lacks any personality, and this could be a metaphor for the way that women are represented in film, as a piece of the home with nothing else to give the character depth.

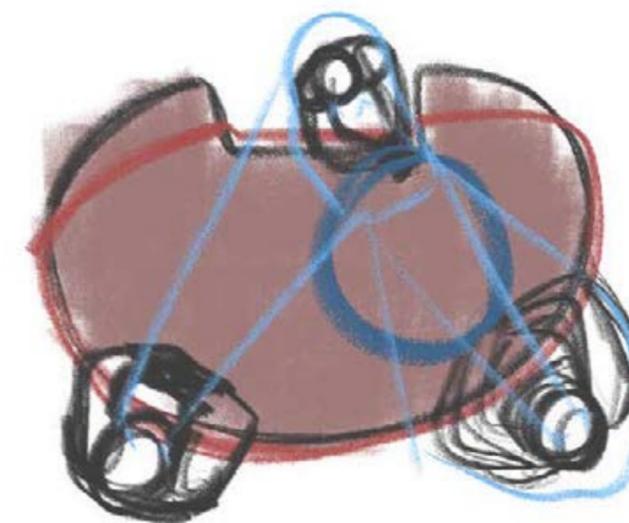
The skeletal staircase on the exterior of the building offers less privacy and means that there is a communal area, adding to the desolate lifestyle. The only access to the rooms is from the outside, there is little security, and it is a cheaper way to build as there space outside the building is very used rather than using up space for a stairwell on the inside.



QUEEN OF DIAMONDS SPATIAL/ FORMAL

Left: Drawing showing thresholds, barriers for women and visual/ physical interaction

Below: Plan to show movement, thresholds and interaction



With film mainly consisting of still shots, it is difficult to create a floor plan for any of the spaces.

The main spaces are the apartment that Firdaus lives in is a very simple basic motel space layout with one sofa one table one window one door one bed.

The casino where she works is disorientating and alienating. Firdaus remains behind the bar with gamblers in front of the bar and the separation lead to mainly visual interaction with many eyes landing on the person behind the bar.

Physical interaction is limited to reaching with cards, money and tokens. The space behind the bar is a stage where she performs, but is trapped. The bar is a threshold over which interactions are physical and visual, and passing over it is a barrier that women have faced, with the person in front of the bar having the most power despite the person behind the bar appearing to be the one in control.

-  Barriers women had to cross
-  Visual Interaction
-  Physical Interaction
-  Threshold



QUEEN OF DIAMONDS ENVIRONMENTAL/ CONTEXTUAL



Las Vegas is a place that people will often think of as a temporary place to go and stay for a few nights and enjoy themselves- it is not a natural place to love, in the middle of the desert with no natural water source. People are always coming and going through this city, whether they are customers, workers, or entertainers. However, Firdaus lives here, and therefore faces isolation, living in a motel which evokes this transient environment.

Outside of the casino and apartment building, the desert is dusty and derelict, with run-down houses contrasting with the flashing lights of the casino and the open space contrasting with the small motel room.

Often still shots show Firdaus gazing into the horizon almost as if she is longing for more and is kept in the city where she is restricted by the money and men.

This new settlement is like the wild west of modern times, people are coming to make and lose money through the huge gambling scene.

Beyond the city there is a whole other natural environment, which Firdaus admires.

In the city, she is crowded out by buildings, so she looks out beyond the buildings to something much more authentic.



QUEEN OF DIAMONDS VISUAL/ AESTHETIC



The colour palette of the film consists of subdued blues and greens contrasting with fiery oranges and reds in the casino the deep red lights and bright yellow lights create blue shadow on the painted white face of the protagonist.

This contrasts with her uncle's artificially lit apartment with plain white and browns which coordinate with her simple uniform.

The plain colours of the motel reflect the low end of the budget compared to the shiny buildings that are usually shown.



QUEEN OF DIAMONDS EXPERIENTIAL/ NARRATIVE



Experiential conditions consist of the dark windowless interior of the casino with deep reds and greens and people talking incomprehensibly compared to the two-person apartment with simple furniture, smaller spaces and plainer colours.

***IN 2018, WOMEN ONLY ACCOUNTED
FOR 2% OF PRODUCERS, 11 PERCENT
OF WRITERS, 11% OF DIRECTORS'***

1 Forster, 2018



In order to fully understand the films made by women we can compare cult films made by men. Alien is an example of the cult film made by a man, Ridley-Scott, which failed at first despite the large budget and collaboration within order to fully understand the films made by women we can compare cult films made by men. Alien is an example of the cult film made by a man, Ridley-Scott, which failed at first despite the large budget and collaboration with iconic artist HR Geiger. However hard-core fans brought this film into the mainstream and is now a classic. The film features a extremely detailed spaceship with a corridors with low ceilings leading to different parts of the spaceship and famously designed chair. Corridors with low ceilings leading to different parts of the spaceship and famously designed chair.

DIRECTOR GENDER: Male
PROTAGONIST GENDER: Female
BUDGET: \$11 million
BOX OFFICE EARNINGS: \$104.93 million¹

1 - Alien (1979) - IMDb: IMDb.
2 - Caron, N. (2015). Ridley Scott reveals how Star Wars was responsible for the birth of Alien. SYFY WIRE. Retrieved 2 May 2021, from <https://www.syfy.com/syfywire/ridley-scott-reveals-how-star-wars-was-responsible-birth-alien>.

ALIEN BY RIDLEY SCOTT



ALIEN USER/ CHARACTER- BASED



The main protagonist is a woman, Ripley, who works as a scientist on the spaceship. She is represented without a huge dialogue and in her underwear by the end of the film. She appears to be strong with no emotions, almost as if she is being masculinised.

The name 'Ripley' is a masculine sounding name, and the character is given no first name. This is slightly dehumanising and gives the character less depth.

1 THE FOLLOWING IMAGES ARE CITED AS: Scott, R. (1979). Alien [Film]. UK.



ALIEN STRUCTURAL/ MATERIAL

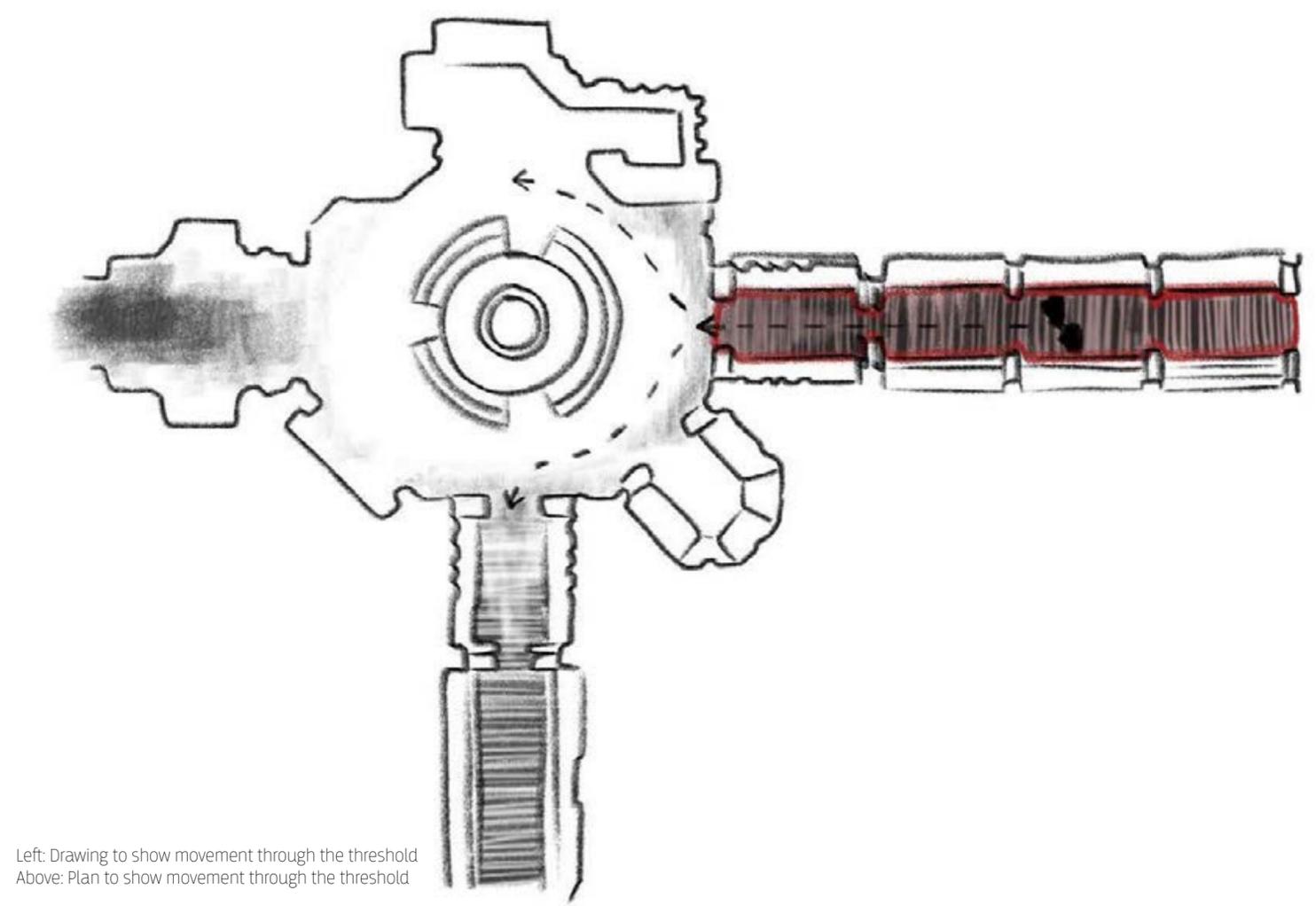
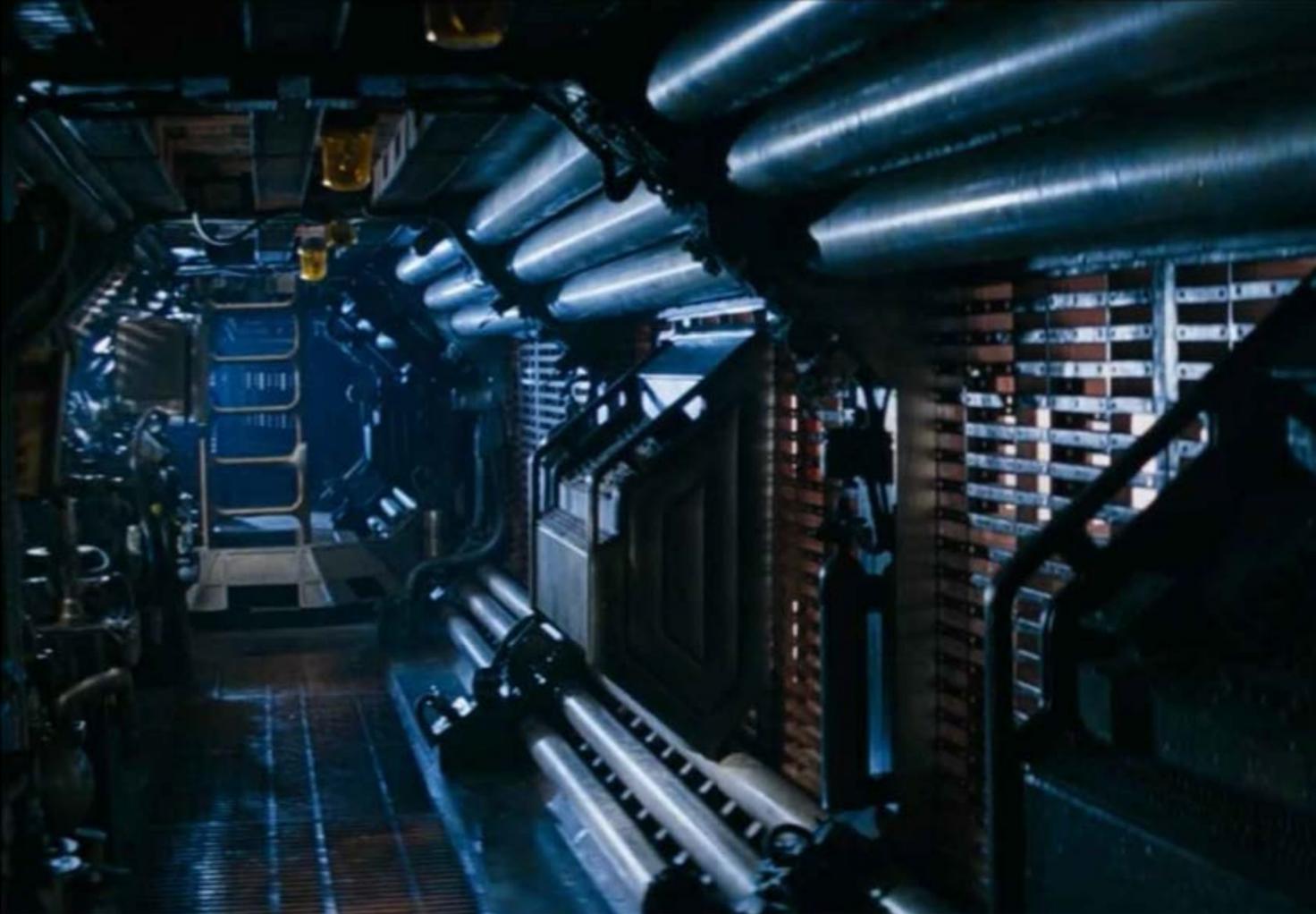


The spaceship is made of a metal which is rigid and dark and detailed. This is inspired by HR Geiger painting 'Alien.'

Pipes line the walls with various technical materials.

The users of the spaceship would rarely see what it looks like from the outside, but the inside does differ greatly to the outside- it is very functional and harsh, and the shapes show the uses of the space from the outside.

¹ https://en.wikipedia.org/wiki/H._R._Geiger



Left: Drawing to show movement through the threshold
 Above: Plan to show movement through the threshold

ALIEN SPATIAL/ FORMAL



-  Barriers women had to cross
-  Threshold

The spaceship feels extremely cramped, with the ceiling only just tall enough for the users inhabiting it without having to duck. The corridors are also very narrow, only just wide enough for two people to walk side by side.

The spaces in the film are rigid with different corridors leading to different parts of the ship. Ladders lead to unknown areas and the ship is almost maze like, which is unsettling as it is easy to hide around corners with little visibility, such as at the end of the film when Ripley is cannot see where the Alien is.

By looking at films scenes and piecing them together as well as looking at cult film fans designs, a floor plan can be drawn.

The movement around the spaceship can be shown, and these spaces can be used as a metaphor for the length it has taken for women to be accepted into male- dominated spaces.

The large budget for the film allowed for this extravagant ship to be built, something a women would rarely have been given the d-budget for as women have been shown to have a lower budget than men in film.



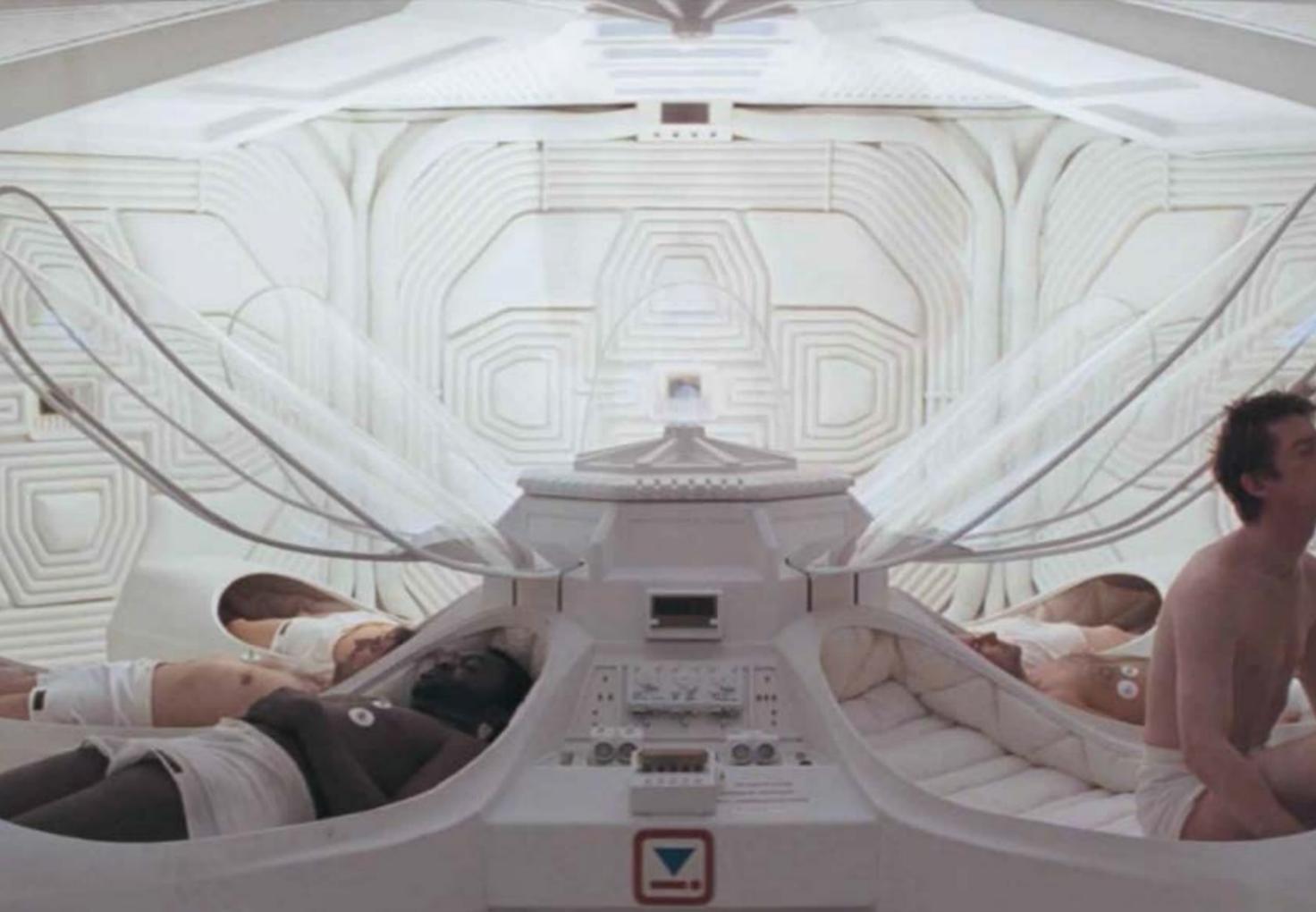
ALIEN ENVIRONMENTAL/ CONTEXTUAL



The external conditions are pitch black space and dusty derelict planets where smoke disguises and hides everything, creating a hard, mysterious landscape.

The outside is limited by the amount of light from space, and to give the impression of being in space, the surfaces are barely lit by outside sources. The dark objects are set against a dark background- lit slightly to only make the metallic surfaces shine.

This indistinctness means that the Alien is rarely seen, but when it is, there are only a few lines of reflection meaning that it is unclear how the Alien actually looks and we hardly see it until it is killed.



ALIEN VISUAL/ AETHETIC



The film begins with a bright stark white and flesh- coloured room with futuristic sleep chambers. This contrasts with the exterior which is pitch black, blue and green. The the colour palette is mainly minimal.

The initial white room is a more humanistic environment, compared to the alien environment of the outside and the rest of the ship where it is much darker. However, this raises the question of who the real aliens are, as the humans are not in their own world. They are seeing this world through human eyes which prevents them seeing the universe as it really is.

The spaceship is a no-man's land- a world between worlds.

'The look of the Nostromo's corridors was designed to evoke the feeling of a World War II submarine'¹ and 'The Mother interface room [above] was designed to mimic a niche in a cathedral, with the myriad of blinking lights representing candles.'²

¹ John Hurt, Dan O'Bannon, Ronald Shusett, David Giler, Sigourney Weaver. The Alien Saga (2002), Prometheus Entertainment [DVD].

² Ridley Scott, Dan O'Bannon, Ronald Shusett, H. R. Giger, Ivor Powell. The Alien Legacy (1999), Sharpline Arts [DVD].



ALIEN EXPERIENTIAL/ NARRATIVE



The experiential conditions are adapted mostly through lighting. In the spaceship this is artificial, harsh lighting, and this is altered to being either more white and dim during tense moments, and warmer and brighter at happier moments. Outside the spaceship the lighting is much darker and greener.

DIRECTOR GENDER: MALE
PROTAGONIST GENDER: MALE
BUDGET: \$63 million
BOX OFFICE EARNINGS: \$11 million ²

FIGHT CLUB BY DAVID FINCHER

Fight club is another film that displays the issue of toxic masculinity, but this time through the eyes of a man rather than a woman. This means that in a way, it was shown to be more 'cool', and people all over the world began emulating the film, creating their own fight clubs and committing crimes, so the film caused more problems than solving any, which is often what films try to do, especially films by women.¹

¹ Sharf, Z. (2021).
² Fight Club (1999) - IMDb.
Image: Mikulec, S.



(1)



FIGHT CLUB USER/ CHARACTER- BASED

The main characters are two men, who form a fight club where they can freely fight without any consequences. There is also a female character- a love interest, and she is displayed as being extremely unstable and has little to no back story other than that she attends Alcoholics Anonymous.

The rest of the cast is predominantly male, and they are partaking in the fight club.

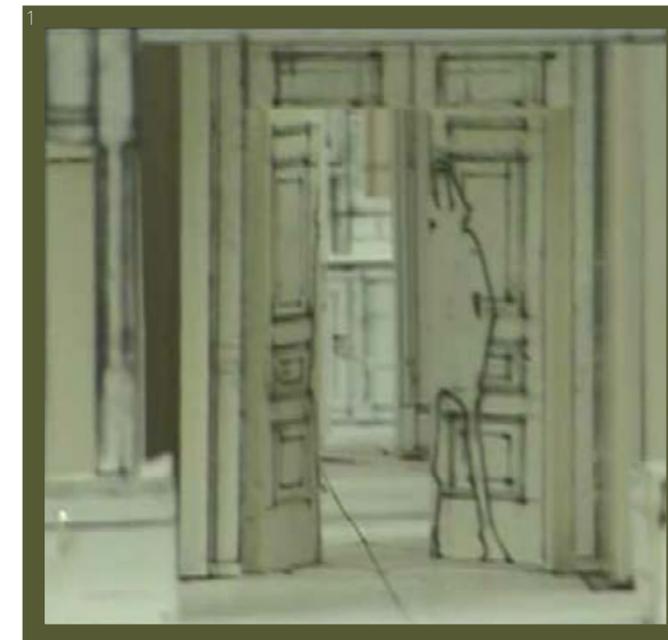
1 THE FOLLOWING IMAGES WILL BE CITED AS: Fincher, D. (1999). Fight Club [Film]. USA.



FIGHT CLUB STRUCTURAL/ MATERIAL



Small scale set model for the Paper Street house in Fight Club



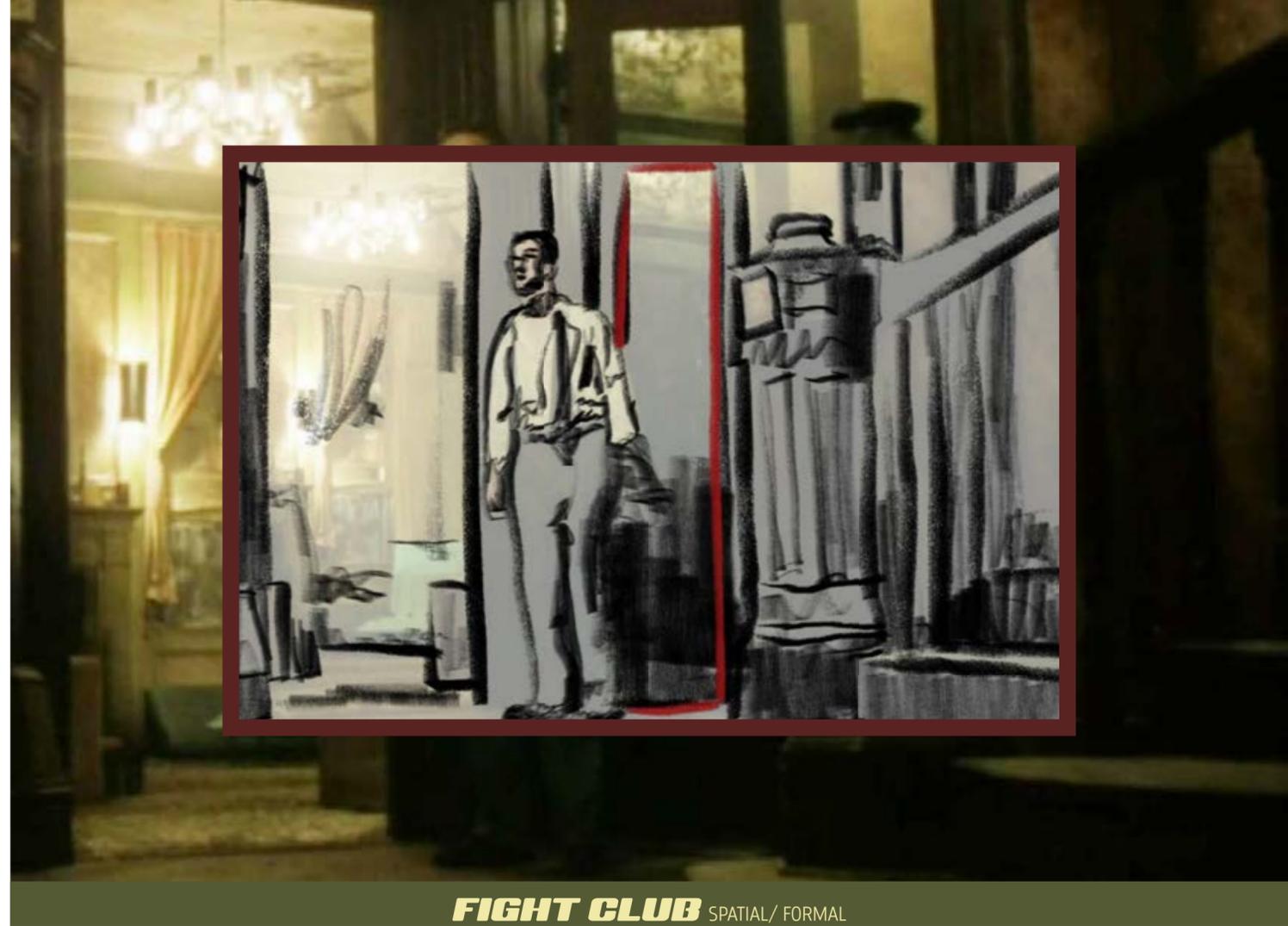
The house where the two leading protagonists stay is an old derelict house, with a front porch supported by wobbly, broken wooden columns.

Inside, a sturdy steel column sits in the centre of the hallway, connected to arches. The wide, damaged wooden staircase leads up to the front door.

This characters are squatting here, and this is similar to the film Mikey and Nicky, where the neglected space (the hotel in Mikey and Nicky) is a hideout for these sketchy characters. Since both of these films touch on the theme of toxic masculinity, showing that the space that men inhabit represents the men who inhabit it.

A model (1) was made to get a feel for the interior of this house and to build the set. This simple model is made of card with pen to show the detail, and is an effective method for getting a feel for a set.

¹ Kordecki, A. (2013).



FIGHT CLUB SPATIAL/ FORMAL



Threshold

The ground floor of the house is laid out with a central hallway space with different rooms leading off at different angles.

The card model made by the production design for Fight Club, Alex McDowell, shows all the spaces in the house effectively and simply.¹

This house is very irregular, and spaces stick out from the main interior for extra uses such as a conservatory which is linked to the kitchen.

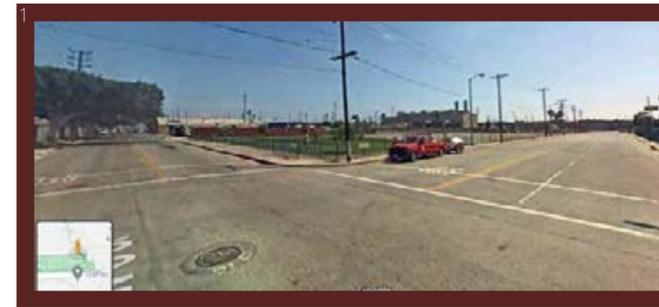
This sketch shows the central space adjacent to the entrance, where the staircase sits to the left.

The images to the left can be pieced together to draw a floor plan of the space, using the previously shown methodology (see portfolio).

¹ Kordecki, A. (2013).



Small scale set model for the Paper Street house in Fight Club 1



Outside, the streets are dark and dirty, rarely seeing daylight.

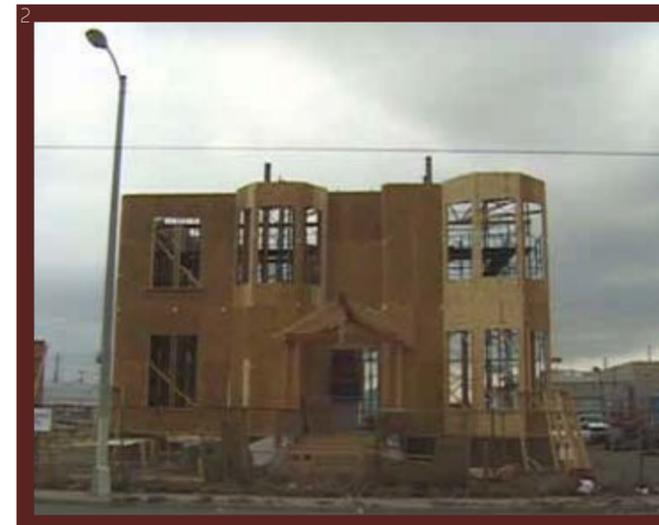
The house was made in Los Angeles from scratch, in order to design it exactly how the production designer, Alex McDowell wanted. This surrounding space is very empty with barbed fences. This allows space for the house to sit and to create a dirty looking environment.

- 1 Google Maps, 2009. Wilmington, LA. Google Maps [online] [Accessed 02 May 2021].
- 2 Kordecki, A. (2013).

FIGHT CLUB ENVIRONMENTAL/ CONTEXTUAL



Photograph of the Paper Street house being built in Los Angeles.





FIGHT CLUB VISUAL/ AESTHETIC



The house aesthetic is described as a "remarkable combination of industrial layers and faded glamour." Director, David Fincher, wanted the style to be Art Deco, and the production designer, Alex McDowell said that he balanced this with an 'industrial Detroit influence'.¹ McDowell also said that the film is a "nuanced exploration into the subtle degrees of colourless vapid corporate architecture that nevertheless provided an aesthetic beautifully lit contrast to the texture of the Paper Street house, Lou's Tavern and the richness of Tyler's world."²

"This isn't a place you can feel comfortable in, the peeling walls and dark stains give the impression that the entire building is damp, soft and about to fall down. This sense of a flimsy, temporary living space is very different from the apartment the narrator begins the film in, which is closer to a catalogue than a home, even down to the floating descriptions of his furniture.... Mossy greens, earthy browns and soft blues make up most of the palate."³

- 1 Jon Ahi, M., & Karaoghlanian, A. (2014).
- 2 Jon Ahi, M., & Karaoghlanian, A. (2014).
- 3 Kordecki, A. (2013).

The house has peeling green, dirty wallpaper. The bathroom is covered in grubby white tiles and lit by candles. Everything in this house is broken and left to decompose.

These aesthetic choices made by the director and production designer set the tone for the entire film and add depth to the narrative.

The influences from Detroit and industrialisation paired with the glamour of art Deco give the house a rich history and information about the surrounding area that it is located.

It also reflects the characters themselves, showing their mental states and the way that they are obviously unaware of their surroundings and much more focused on what is happening in their own world inside their heads.



FIGHT CLUB EXPERIENTIAL/ NARRATIVE



'we stretched the contrast to make it kind of ugly, a little bit of underexposure, a little bit resilvering' (Smith, G. 1999).¹

¹ Kordecki, A. (2013).

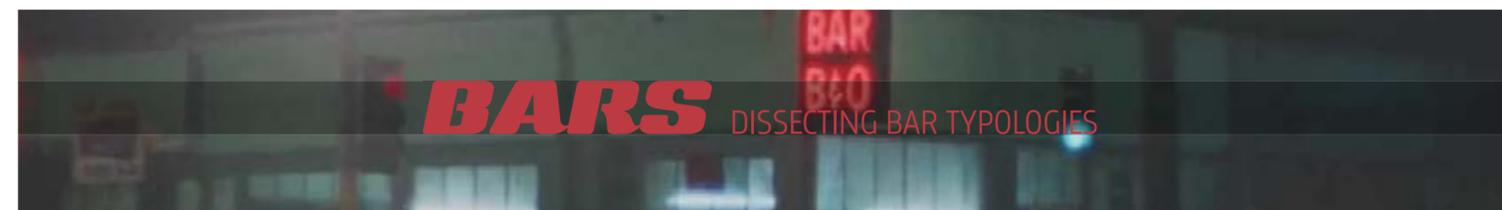
Throughout the film the colours and lighting remains putrid, sweaty and grubby. This does not change much from space to space or scene to scene.

The subdued, low lighting creates an unhealthy feeling, reflecting the character's mental and possibly physical health- in a way a pathetic fallacy.

Only people who are so focused on the inner world of their minds could live in such a place where their surroundings are so decayed.

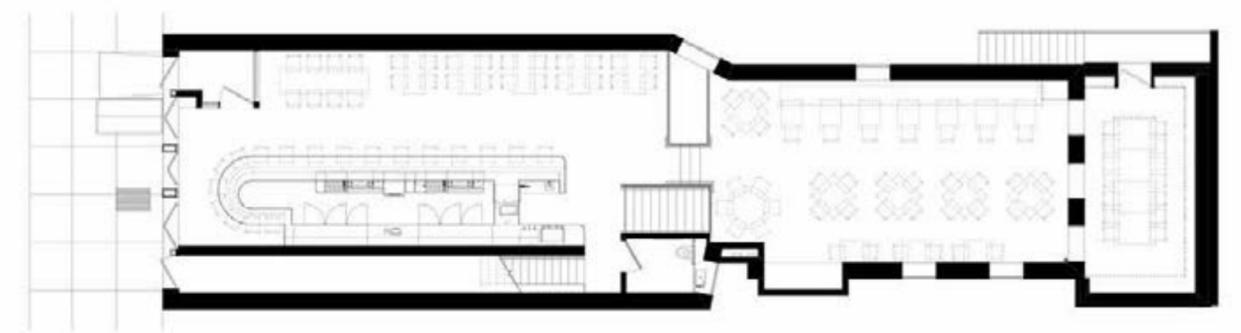
CONCLUSION CULT FILM SPACES

When comparing the cult film spaces of films directed by men versus films directed by women, it is clear to see the scale that men are able to build their worlds to, with the large budgets they are given by the studios. Women are most often given lower budgets, and this means that they have to cut more corners, and use more existing sites, such as in *Mikey and Nicky* and *Queen of Diamonds* compared to *Alien* and *Fight Club* where they were able to build a spaceship and a house with the large budgets and create them exactly how they imagine.



As the venue chosen to hold the exhibition will always be a bar or pub, the spatial, visual and user conditions of bars and pubs from around the world will be analysed to find a pattern and similarities between different spaces with the same typological use.

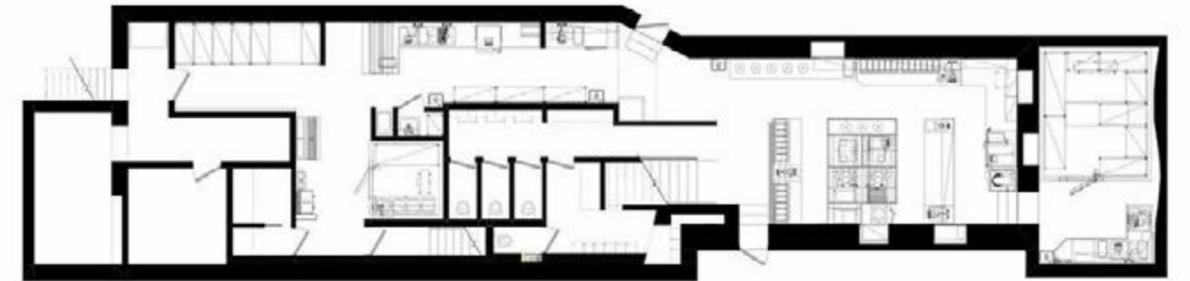
Pubs have traditionally been a place for men, where they gather around the table and discuss ideas. Women were legally allowed to be refused service at a pub until 1982, and therefore this is the ideal place for an exhibition where women come together to meet and discuss their favourite female protagonist created by a female film maker.



GROUND LEVEL PLAN

- | | |
|--------------------|------------------|
| 1. ENTRY VESTIBULE | 6. BATHROOM |
| 2. CAFE | 7. STAIR |
| 3. BAR | 8. OPEN TO BELOW |
| 4. DINING | 9. SIDEWALK |
| 5. TERRACE | 10. APT. ENTRY |

0 2 4 6 10



CELLAR LEVEL PLAN

- | | |
|--------------|---------------|
| 1. KITCHEN | 5. STAFF AREA |
| 2. PREP AREA | 6. OFFICE |
| 3. BATHROOM | 7. MECH. |
| 4. LOUNGE | 8. STAIR |

0 2 4 6 10



FOLLOWING PHOTOGRAPHS TAKEN BY: Eric Laignel AND CITED AS: Tessa / Bates Masi Architects. ArchDaily.

TESSA NEW YORK

LOCATION: NEW YORK, US
 ARCHITECT: Bates Masi Architects
 YEAR OF COMPLETION: 2014
 AREA: 302 m²
 KEY MATERIALS: Blackened steel, raw brick, wooden floors¹

Tessa, a bar in New York, is a very standard formed bar, with the entrance visible from the bar, a long almost catwalk-like walk along the bar for more seating, and lights above the bar to highlight the bartender and drinks.

There is something very theatrical about bars, almost like going to an event where you are going out to experience something different than your home, and watching your drinks be made by someone else.

This is a type of ritual- ordering a drink, paying for it, being offered something out of the ordinary, and the performance of serving the drink. This related what what Bernard Tschumi was referring to, how the ritual dictates the space, and a bar is the perfect example of this- Tessa has been planned out in order to cater to this ritual.

¹ Tessa / Bates Masi Architects. ArchDaily.



Upon entering, **the user entering becomes the object** of view and visual interaction. The viewer is the person behind the bar. The thresholds are the spaces which separate the viewer from the object.

Small lights are dotted throughout the space to create a warm atmosphere throughout the largely wooden furnished space. The significant conditions of this typology are the warm wooden furnishings on the floor and the bar which are lit by dim lights interspersed throughout the space.

The thresholds of the entrance and the bar act as a stage over which visual and physical interaction occurs.

These conditions have been carefully thought through. The entrance needs to be inviting so warm, **dim lights welcome visitors** in as well as the wooden floors which seem homely. The bar is the first thing that visitors see which invites them to buy drinks and spend money. Often and especially in films there is a **female behind the bar**- this is another tactic to urge people to spend money as men try to talk to the barmaid and have a physical and visual interaction. However the person entering the bar is also an object of visual interaction as the bar person behind the bar needs to be able to see who is entering for safety reasons, but they also becomes an object of attraction especially, when a female enters the space.

Physical interaction mainly occurs over the threshold of the bar where drinks and money are exchanged.

Similar to overhead lighting is above the bar. This puts the person behind the bar in a spotlight as if they were on a stage. However at Tessa this lighting is warm and subtle compared to the bright red and blue lighting in the casino in the Queen of diamonds.

The bar is also a central place that users move around and focus their experience around.

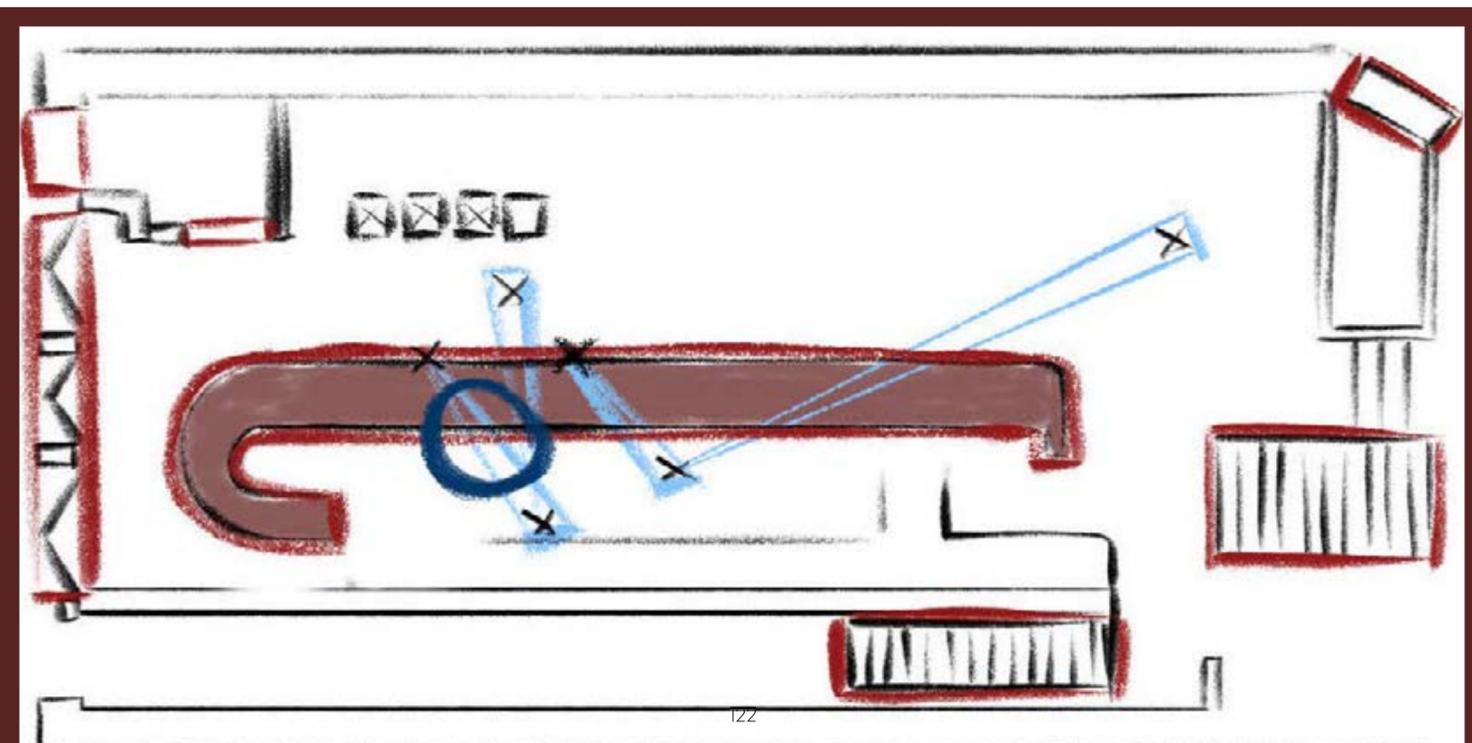
Looking back at the Queen of Diamonds, it can be alienating for the woman behind the bar. Even when women were not allowed in pubs they were still working behind the bar- this makes the bar a significant feature, as it is a barrier that the women could not cross, as well as the front door as a barrier that women could not cross.

At Tessa the bar is straight with a curved edges, trapping the person behind the bar and preventing the people in front of the bar from entering.

The extremely long bar creates an atmosphere that continues throughout the length of the bar, which would be lacking if it did not run through. This atmosphere is largely created because of the visual and physical interaction occurring over the threshold of the bar.

The various staircases in this venue lead to different atmospheres and experiential conditions. The staircase leading down to the basement is narrower and longer and leads to a quieter experiential condition, where the wider, shorter staircase leads to more low seating which is inviting and more relaxed.

TESSA NEW YORK



-  Barriers women had to cross
-  Visual Interaction
-  Physical Interaction
-  Threshold

These two props and thresholds have great significance for the journey for women becoming equal to men. Whilst now women can simply step over the threshold of the entrance door, this short space does not represent the long journey it took for women to be accepted in the space.

In order to break the stereotype, it would be interesting to place the viewer in both positions- the position of the person entering the bar and versus behind the bar, with visual interaction being exaggerated, could be interesting beginning for the design.

When women began sitting in front of the bar it changed the way we view them. Women became allowed to be served in pubs without being refused in 1982- the female solicitor and journalist returned to the pub that they had been banned from and one bartender commented "there are more women at the Ben became allowed to be served in pubs without being refused in 1982 the solicitors test girl and journalist and a coat returned to the pub that they had been banned from and one bartender commented "there are more women at the bar than men-it's chaos"! This was a hugely significant moment in history when women could no longer be refused service in pubs.

The position of the female user in the pub change from behind the bar to in front of the bar as a interactive user rather than an object or for service.

***WOMEN COULD LEGALLY BE REFUSED
SERVICE AT A PUB UNTIL 1982¹***

¹ Biddlecombe, 2019



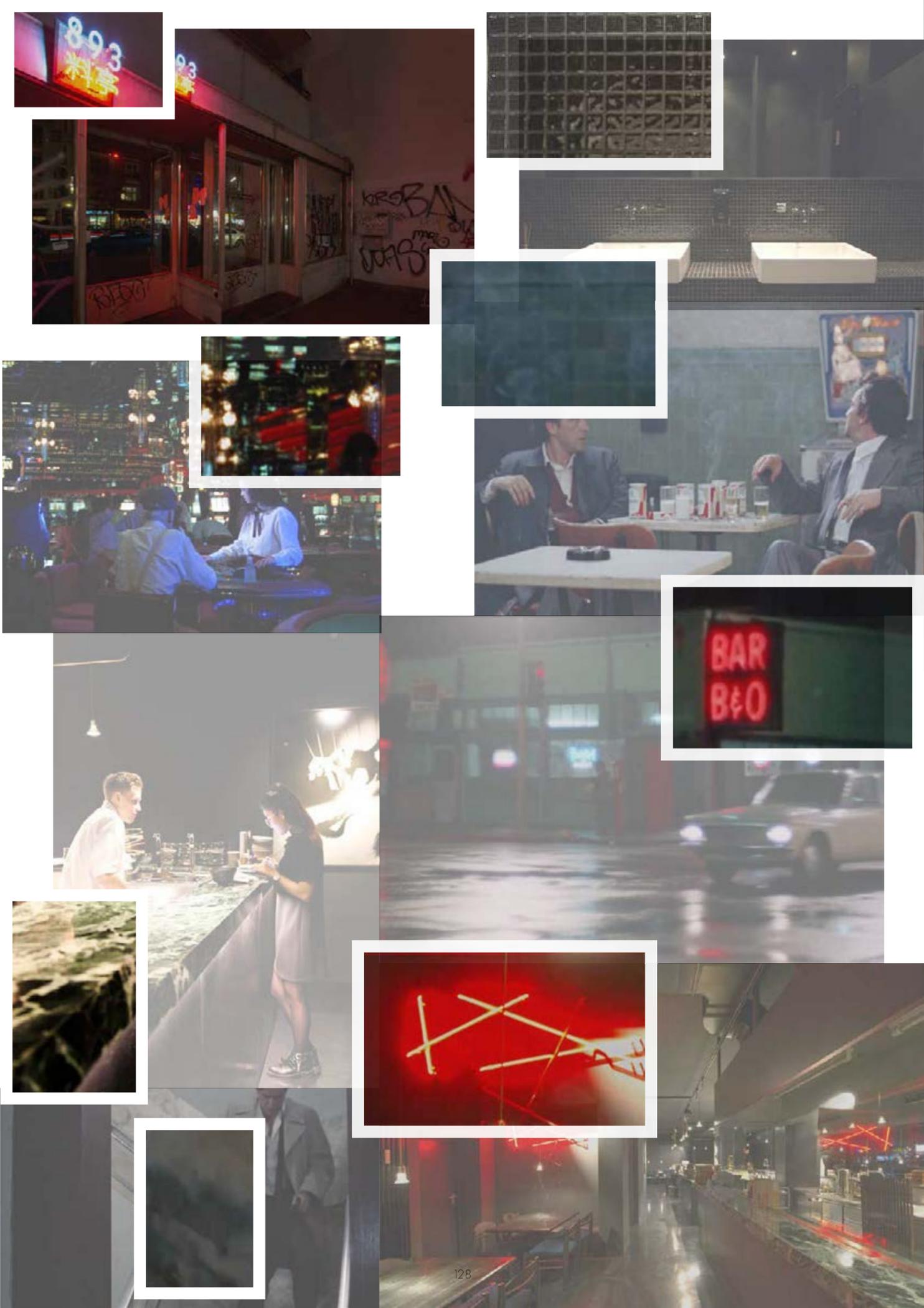
893 Ryotei Bar BERLIN

LOCATION: Berlin
ARCHITECT: Allenkaufmann Studio
YEAR OF COMPLETION: 2017
AREA: 200 m²
KEY MATERIALS: Metal, Graffiti, Marble 2

This bar in Berlin has a grubby exterior with graffiti covering the facade. This reflects back to the grubby dirty streets in Mikey and Nikki. A similar red neon logo sits on the facade. Both the bar in Berlin and the restaurant in Mikey and Nikki have shiny tiles which is a feature often present in drinking venues. The marble on the ball and the stairs in my car Nikki is a symbol of wealth and glamour yet sometimes can be dated. The lighting here is stuck with more lighting above the bar as seen before at Tessa and queen of diamonds casino.

The entrance into this bar is off to the side meaning that the person behind the bar cannot see the person entering immediately and the entranceway is prolonged. The walk down to the bar is almost like a catwalk and the elongated entrance emphasises the users entrance and presence in the space.

- 1 893 RYOTEI. Allenkaufmann.de.
- 2 893 Ryotei Bar / Allenkaufmann Studio.



893 Ryotei Bar SPATIAL/ FORMAL/ VISUAL/ AESTHETIC

-  Barriers women had to cross
-  Visual Interaction
-  Physical Interaction
-  Threshold

This Japanese sushi bar is another type of bar with features that parallel to the film *Mikey and Nicky*, and the casino in *Queen of Diamonds*.

The red lights are an apparent feature in both films and are a significant visual condition of bars and it is attention grabbing.

The tiles and marble are another common aesthetic- they give a feeling of grandeur, and are an interacting contrast to the less polished features such as the exterior graffiti on the outside of the bar, or the cheap plastic signs on the outside of the hotel in *Mikey and Nicky*.

Spatially the bar is similar to *Tessa*, with the long bar providing a catwalk experiences for users entering the space.

Physical and visual interaction occurs over the threshold often bar.

Left: comparing the features of the bar to scene in *Mikey and Nicky*



Scott Schiller/Flickr/CC BY NC 2.0

HOUSE OF SHIELDS SAN FRANCISCO

The House of Shields bar in San Francisco is a very traditional, old bar. The warm wooden floors and panelling are welcoming and comfortable, allowing for an elongated stay in the venue.

Similar to the other bar precedents, the entrance doorway is off to the side but still with a visibility from behind the bar.

Rather than tiles on the walls, here mosaic tiles are on the floor which displays the originality and history of the building and has a deep back story.

The bar top here is also extremely old and therefore there is no way for bartenders to exit from behind the bar so they have to duck under it. This further emphasises the alienation of the bartender behind the bar, and the separation over the threshold.

There is also a lack of clocks in this bar, and this relates to the disorientating atmosphere in Queen of Diamonds, where voices can be heard but not comprehended.

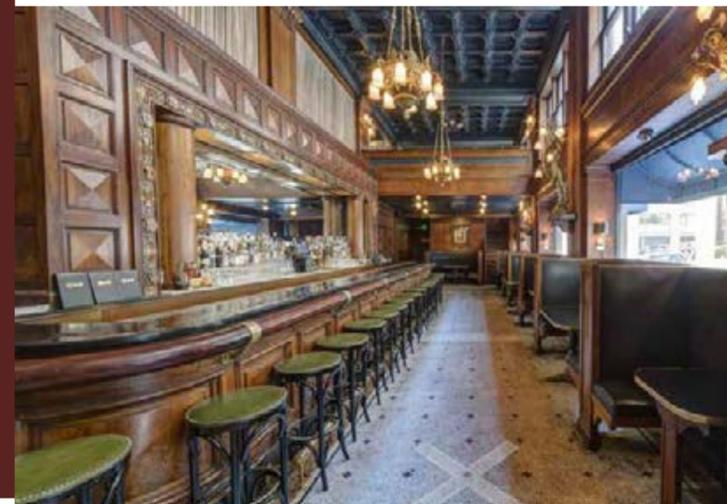
In 1951 a man named McCabe wrote "it is a place for career drinkers the drinks are liberal women are not encouraged and ambience is an analgesic dark brown." This man is claiming that the colour of the bars and solutions were representative and metaphorical of the drugs that they were consuming in the spaces and that this atmosphere is just as addictive as the substances themselves.

This space was definitely not welcoming to women, and in the article by SF gate this is mentioned numerous times, most likely emphasised due to the author of the article being a woman. Another quotation from owner of the bar in this article states that Women "had to drink upstairs so they weren't privy to the men's conversations.". This shows the fear of men having women who are in their conversations as the spread of ideas was powerful and they wanted to keep them out of the know.

This is why bars are such a well-known space for the spread of information and discussion of ideas, and have great impact on society just as much as films do.

"You'll run into businessmen making deals in the mezzanine"¹

¹ Pereira, A. (2019).



HOUSE OF SHIELDS SPATIAL/ FORMAL/ VISUAL/ AESTHETIC

-  Barriers women had to cross
-  Visual Interaction
-  Physical Interaction
-  Threshold

Using these images from the inside of the bar, a floor plan can be pieced together using the methodology previously mentioned.

As seen before the interactions, thresholds over which they occur, and barrier for women are marked on a drawing.

Left: comparing the features of the bar to scene in Mikey and Nicky



CONCLUSION BAR SPACES

The pubs all have certain elements in common- neon lights, wooden floors, and most importantly, the actual bar area.

These will be carried forward to find a suitable venue to host the exhibition, and will be enhanced in the design.

CHAPTER 3

REFLECTING SCENES ONTO VENUE

In order to design the exhibition which will showcase an emerging programme, the design code will be created to highlight the most important elements required.

The venue and precedent studies will be used to create the design code. This will inform the speculative collages (see portfolio), which will be used to develop the design of the exhibition.



THE FOURTH WALL DEVICES FOR BREAKING IT

The fourth wall is the camera, and breaking it means speaking to the viewer.

When a character breaks the fourth wall it reveals more about themselves and what they are thinking which otherwise would need to be either guessed or ignored.

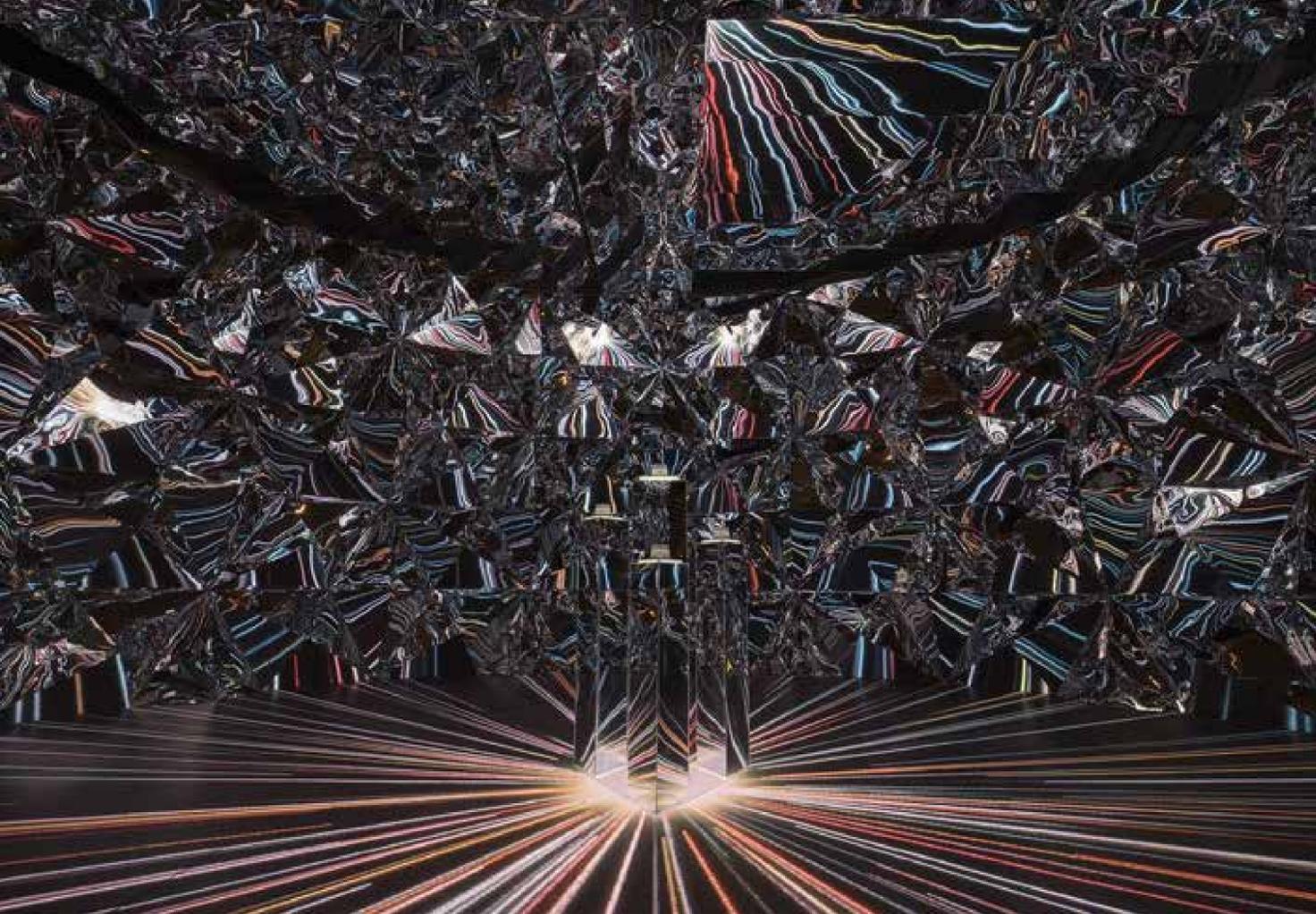
This is why historically the fourth wall has been broken by men in film and television, when the female characters do not get to speak about their feelings or opinions or give further insight into their backstory.

However, recently the fourth wall has been broken by Zoë Kravitz in *High Fidelity* and Phoebe Waller Bridge in *Fleabag*¹. Both of these women speak on their past and present relationships, which is hardly dealt with in most films with the woman being in charge.

When breaking the fourth wall in real life experiences, companies such as SHUNT and Punchdrunk do this by bringing the audience into the scene and taking them through an immersive experience.

One project by Shunt had guests taken into a conference room and when the everything supposedly 'didn't go through as planned' the audience were rushed into a room with an apparent reflection of themselves which was in fact actors playing the audience. This was extremely disorientating and creates a feeling of discomfort and confusion.

¹ O'Keefe, M. (2020).



3 Prismverse by Honhim and XEX



4

Through her work, artist Pipilotti Rist, aims to 'conjure up positive energies, to create sensuousness, to reconcile reason and instinct, to research possibilities and to destroy clichés and prejudices.'¹

This installation, with audio and visual sensory elements, engages the viewer into the experience and they become part of the art. The atmosphere that is created is completely original every time due to the user being completely immersed and part of the work.

1 fARTiculate. (2010).
 3 Pipilotti Rist, A Liberty Statue for Lóndón (monolith version), 2005/2008 Audio-video installation Installation view, Art Unlimited, Basel, 2008 Photo: A. Burger

PROJECTION AND MIRRORS BREAKING THE FOURTH WALL

Putting the viewer right in the centre of the visual elements means making them a user of the space, and creating an interactive experience which immerses them in the scene from the film and gives them a new perspective.

Mirrors and projection can both be used to achieve this.

Artist Chris Cheung, known as honhim, and his team, XEX build a room made out of glass prisms¹ which reflected the image on the floor in the centre of the room. This filled the room with moving shapes and colour.²

1 NM Channel. (2013).
 2 PRISMVERSE | XCEPT. XCEPT.
 4 Williamson, C. (2017).

This resembles the casino scene in *The Queen of Diamonds*- full of bright lights which is disorientation.

By using these methods taken from Rist and honhim, a completely immersive and individual experience can be created to put the viewer in the shoes of the protagonist of *The Queen of Diamonds*.

Several different atmospheres can be created which can literally and metaphorically refer to the film, and to society in general.

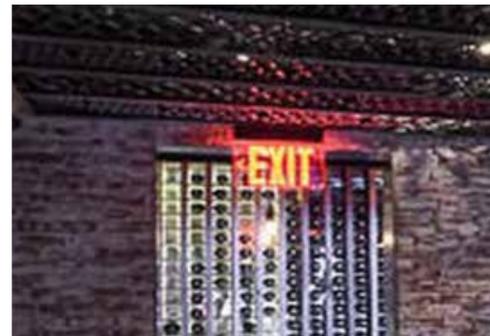
Projection and mirrors can also completely transform the pub, and create a new sense of space which is disorientating and distorted.



Located in an artistic city



Typical pub/ bar features



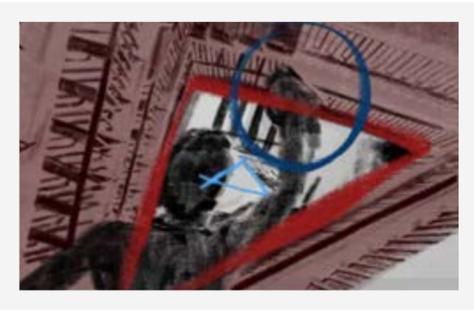
Threshold for crossing



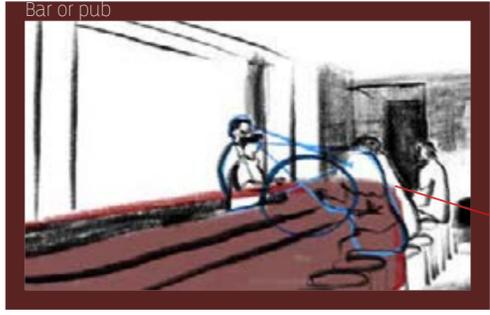
Space for an elongated entrance



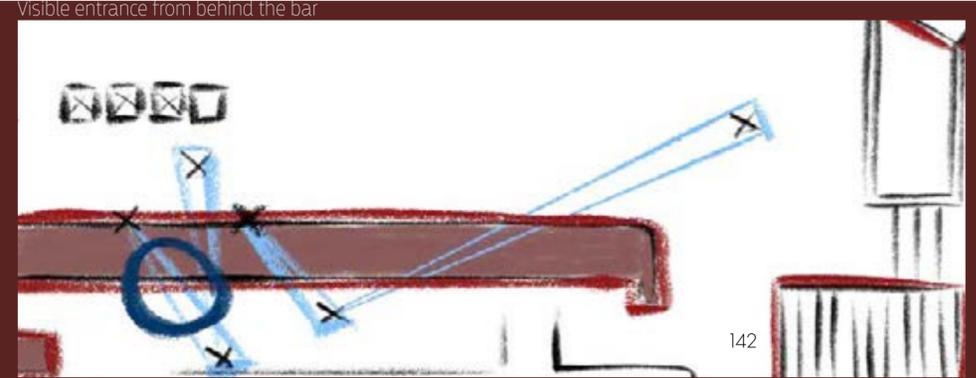
Interaction over a bar



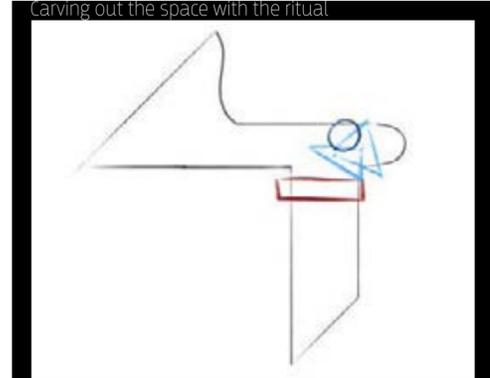
Chance for experiencing a new perspective



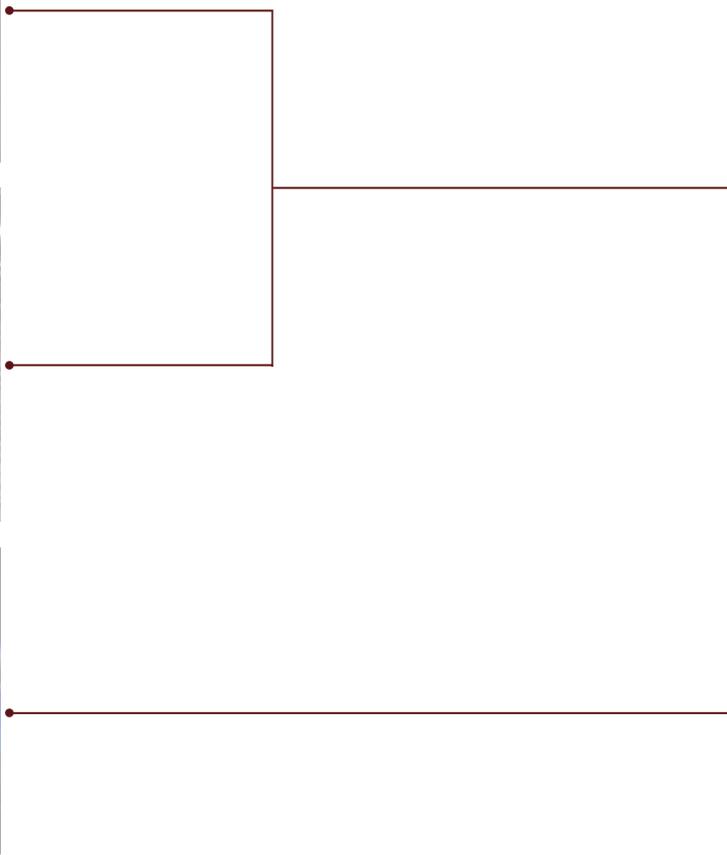
Bar or pub



Visible entrance from behind the bar



Carving out the space with the ritual



Bright, neon lights will be part of the design, as this is a recurring feature in cult films as well as pubs and bars. This draws people in, becomes a signature statement and is something extremely recognisable which they can use to represent a film or bar they love.

The wooden bar will be a feature common in every venue that the exhibition will be shown in. This feature is a statement about the visual and physical interaction that occurs over this threshold. The symbolism for women and their place in society is important here.

VENUE REQUIREMENTS DESIGN CODES

As well as the features stated above, the following elements will be essential for every venue that the exhibition will be shown in:

- Bar or pub
- Located in an artistic city
- Visible entrance from behind the bar
- Typical pub/ bar features (neon lights/ wooden bar/ wooden floors/ tiles)
- On a busy street
- Space for an elongated entrance

This is because of the **symbolism** surrounding the placement of women in films spatially.

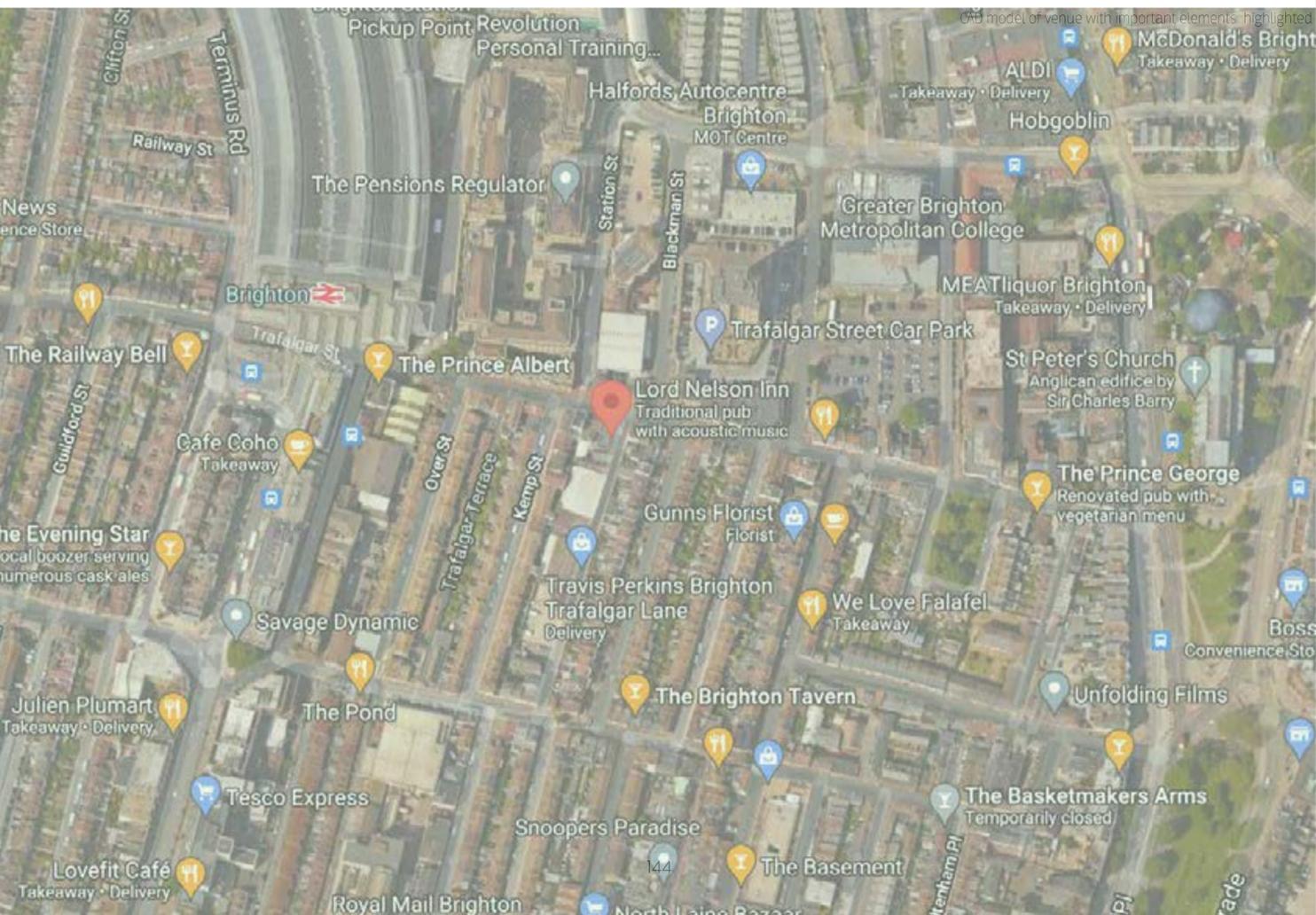
This **visual interaction** between the person behind the bar and the user entering will be a main feature of the exhibition.

The comparison between the interior space, which is quiet and peaceful, versus the busy street behind, will represent a scene in *The Queen of Diamonds*, where the bright lights of **Las Vegas** are seen through the plain window of Firdaus' apartment.



Photograph of venue with important elements highlighted

Map of The Lord Nelson Inn, Brighton (not to scale) 50m



THE LORD NELSON INN EXHIBITION VENUE

-  Barriers women had to cross
-  Threshold

The first most obvious element about this venue is the name 'The Lord Nelson Inn', named after a man- making it even less inviting for women than it already was historically.

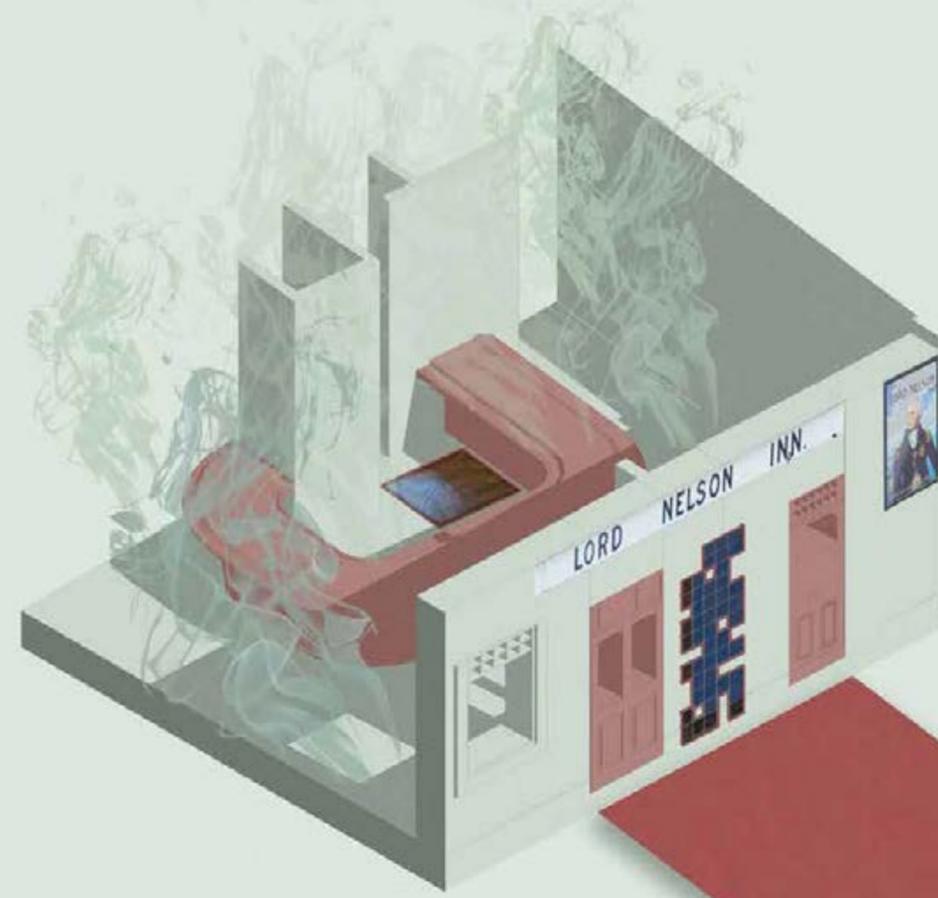
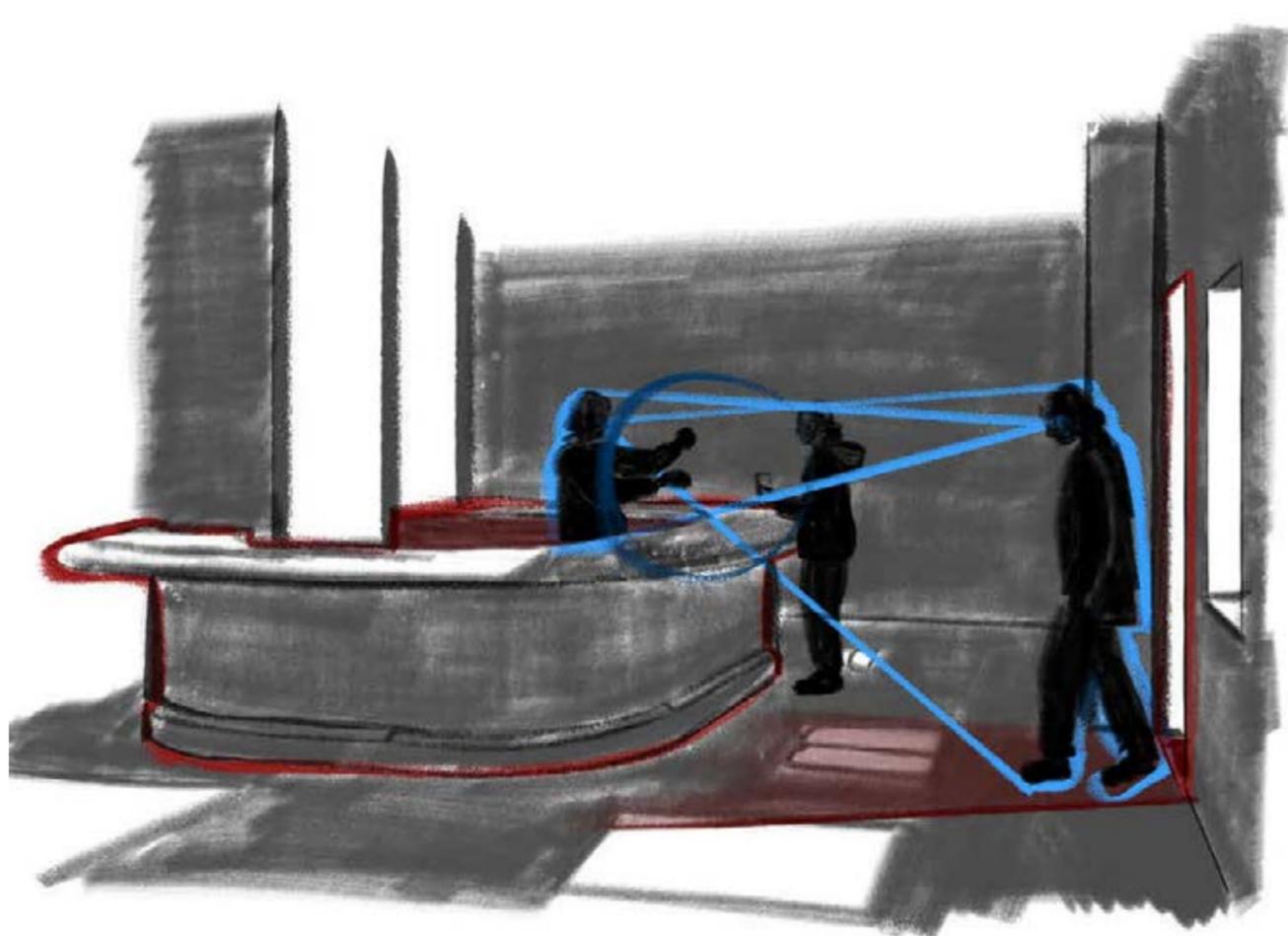
These features will be used to make the second speculative collage highlighting the venue and typology.

The road is highlighted as the street are often places where women are not shown in films, as they are kept in domestic spaces.

The narrow double doors open directly in front of the bar and the line of vision of the user entering the bar to the person behind the bar is straight and direct. This short threshold does not accurately represent the journey it took for women to be allowed into bars.

The exterior has blue tiles are a typical material used in bars and pubs, similar to the Japanese bar in Berlin and the restaurant in Mikey and Nicky.

The large writing of the name and the image of the man named pub are very bold and dominating features.



THE LORD NELSON INN MOVEMENT AND TYPOLOGY

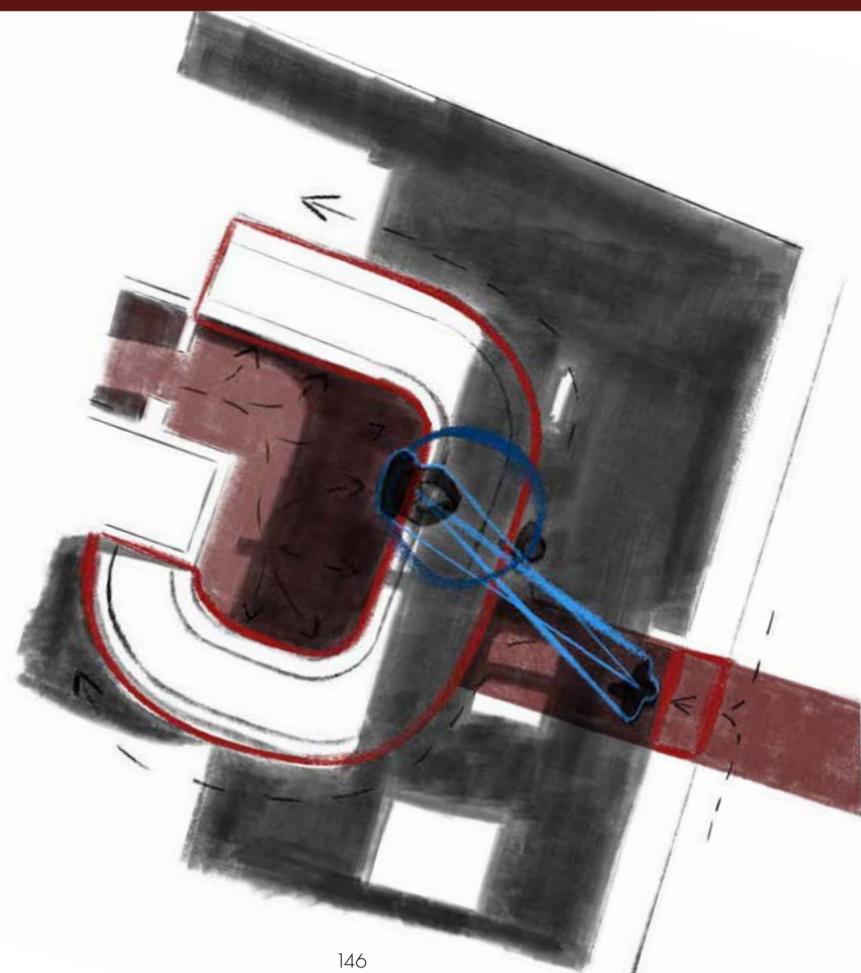
-  Barriers women had to cross
-  Visual Interaction
-  Physical Interaction
-  Threshold

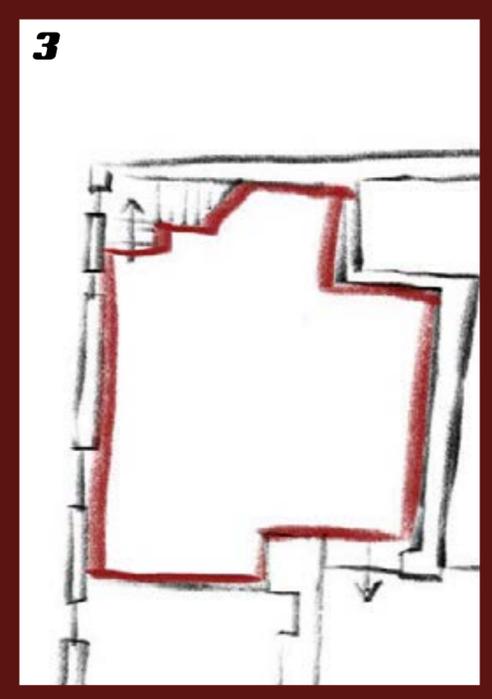
The space between the bar and the door was historically been void of any female users, therefore the space behind the bar and in front of the front door are significant.

The space before the threshold is never shown as a space for women either as they are always kept in domestic spaces, whereas the men are showing more often to be in urban areas, public spaces (such as pubs and offices) and on the streets.

Additionally, the space behind the bar is often the only place where a women would be seen in a film, working as a barmaid, if not being chatted up by a man in front of the bar. This puts women into a spotlight and is almost used as another reason for men to enter the pub.

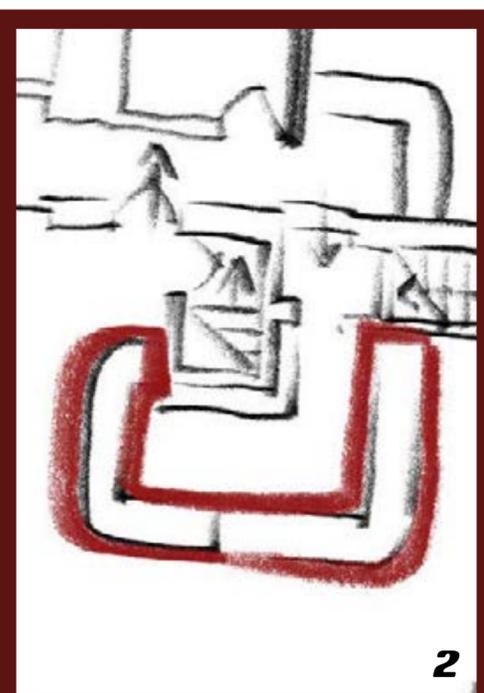
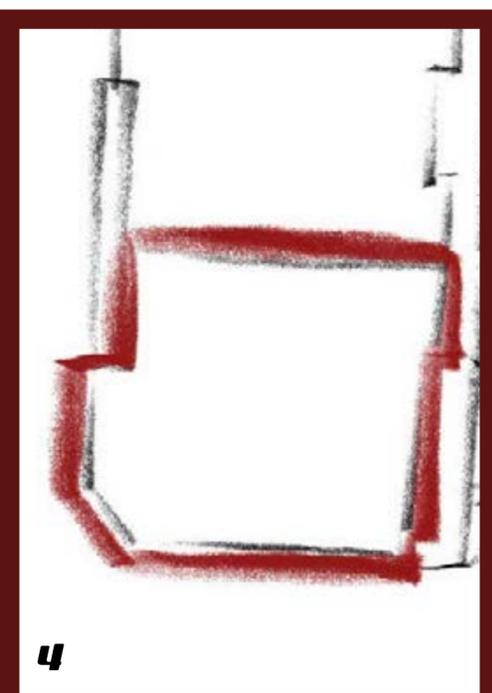
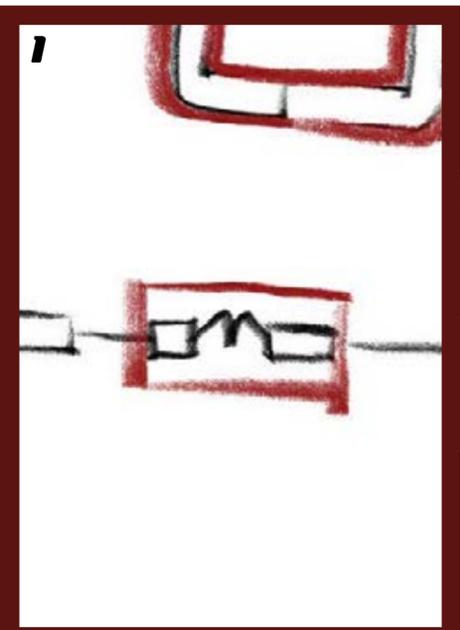
This architectural and spatial stereotype is one that needs to be broken, and film is where this should begin, as it has such a huge influence on the way people think and create tropes.





Plan of The Lord Nelson Inn (not to scale)

THE LORD NELSON INN REFLECTING QUEEN OF DIAMONDS



In order to give people the experience of being in the film 'The Queen of Diamonds' and live as the protagonist, the spaces most suitable for five chosen scenes from the film are shown with the reason why they reflect this particular moment.

- 1** Pub entrance with visibility from the bar

The long entrance for women into film and bars
- 2** Area behind the bar with visibility from the entrance

The experience of working behind a bar with everyone watching
- 3** A quiet back room with windows onto street

Trapped space with busy street visible/ A space for discussion
- 4** Room with large glass windows to play with reflections

A multi- faceted character with real problems and more to her than surface level appearance
- 5** Exterior area with possibility for exit

Exposed, unwanted catwalk- eyes on the user without their permission



1 Locally sourced and recycled building materials



2 Lightweight equipment transported to each venue



3



7



6

TRANSPORTATION EQUIPMENT NEEDED



4



5 Chris Heinoen

In order to transport the exhibition around the world, **lightweight** and easily transportable and taken apart materials will need to be used.

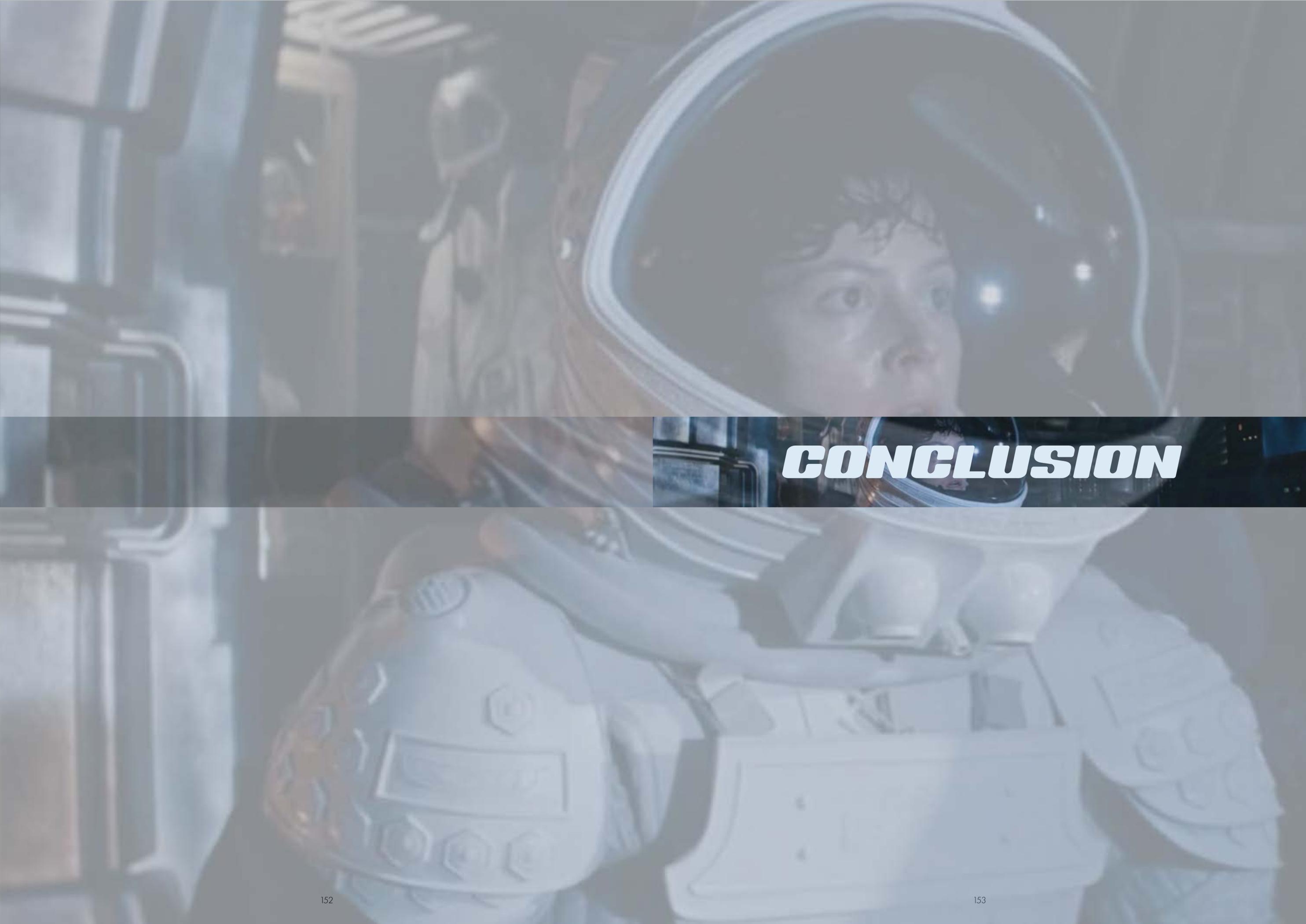
These materials will include **reflective** surfaces such as glass, **projectors**, lightweight **fabric** such as nylon, and neon **lights**.

The materials will all be **reused** from old building sites or old exhibitions.

Whenever it is ecologically and economically efficient, materials will be **sourced locally** in the city that the exhibition is being held.

For equipment such as the projectors and neon lights, these will most likely need to be transported by plane or truck, and will therefore need to be lightweight in order to limit the carbon footprint.

- 1 Nix- Walkup, J. Photo by Joanna Nix-Walkup on Unsplash.. aec trucks - Bing, Bing.com.
- 2 Vintage. Exyuaviation.com. Retrieved 2 May 2021.
- 3 Hartingtonheath.com. Retrieved 2 May 2021.
- 4 The Best Projectors. Wirecutter: Reviews for the Real World.
- 5 MARINE GRADE 316 Stainless Steel Tube Mirror Polished Custom Cut | eBay, eBay.
- 6 Recycled Building Materials Stock Photos, Pictures & Royalty-Free Images - iStock. Istockphoto.com.



CONCLUSION

Begin with the theme of the **female gaze**, and continuing this as well as combining it with the concept of **film**, the importance of women's influence in the film industry became very prominent.

Women have been trying to have their **voices heard** since the beginning of film making, yet they have been given lower budgets, faced barriers and had their messages dismissed.

Now with the technology of today such as streaming which makes films more accessible, old films made by female directors which were previously overlooked and can be **resurfaced** and become cult classics when people realise how important their messages were and how these themes are still relevant today, such as **toxic masculinity, sexism, and racism**.

The **next steps** that will be taken to develop the design exhibition will be taking **scenes from Queen of Diamonds** by Nina Menkes, and relating these to particular spaces in the Lord Nelson Inn. The metaphor of the **long entrance** for women into film and being accepted into pubs will be incorporated into the design, and the use of reflections and light will be used to create feelings of disorientation and isolation, representing the **real problems** that women face.



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