

EXPERIENCE AND SYSTEMS

BEYOND THE FRAME

by JOSHUA ALOQUIN

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INTRODUCTION

What is this almanac all about? In essence, this almanac contains various informations of representation in film; on-screen and behind the camera. However, I will be focusing more on what's happening behind the scenes and exploring what authenticity filmmaking is as these research will guide me in designing my emerging programme, Beyond the Frame.

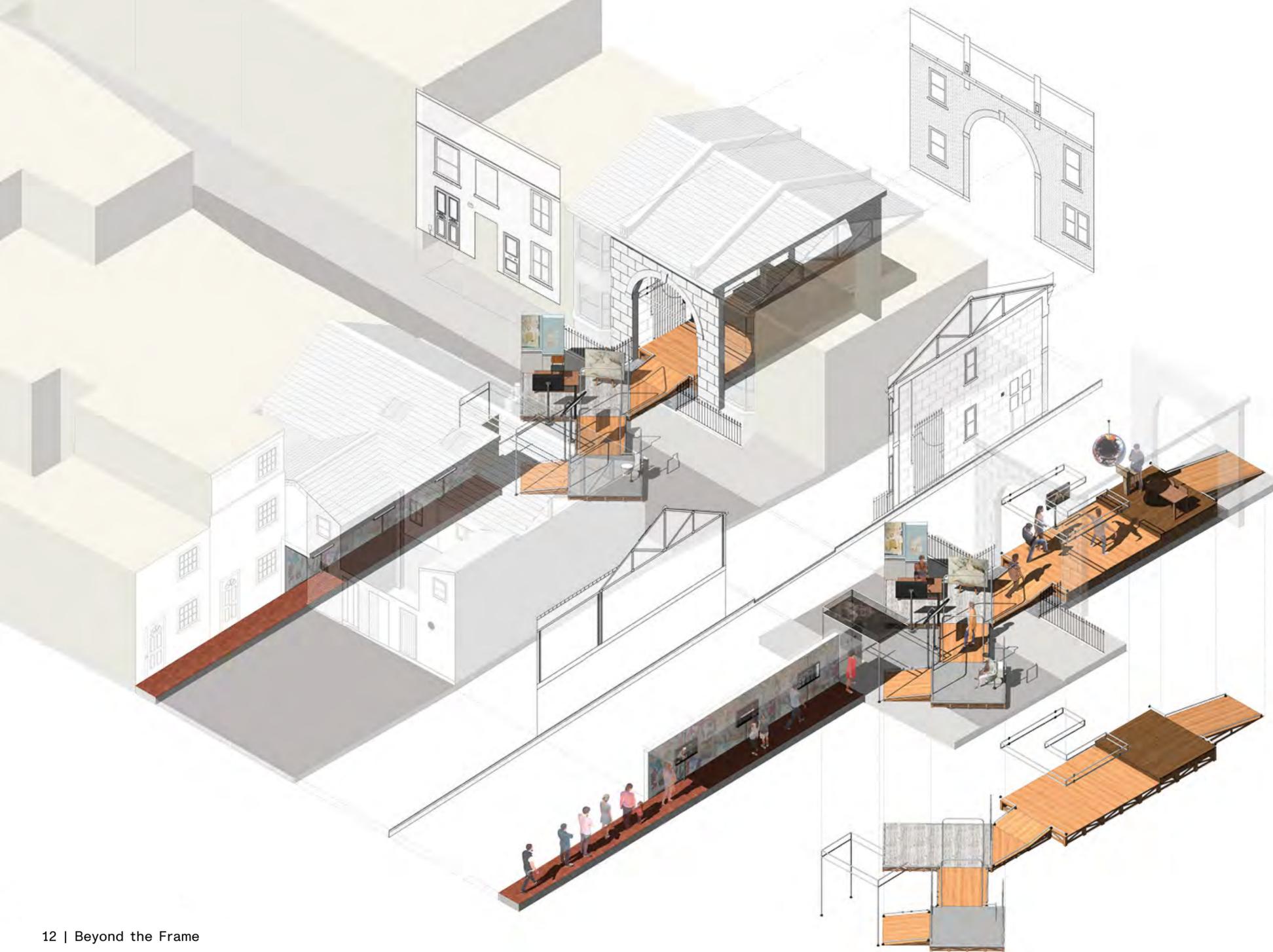
The emerging programme will be part of the Brighton Biennale 2022 which speculates on near future scenarios.

This almanac is divided into three chapters;

Chapter one is the starting point of this project, where I will be discovering facts on the history of the mis/representations in the film industry throughout history. This also explores more on what in/authentic filmmaking is and an introduction to the Brighton Biennale 2022.

Chapter two delves into typologies where I will be extracting six chosen production lots that were used for on-location filming. These findings will then be used for the inventory drawings that will be helpful when designing.

Lastly, chapter three talks about the chosen venue that is suitable for Beyond the Frame in Brighton Biennale 2022. This will cover informations on why this venue was chosen for my programme and how it will be used for the exhibition.



TRANSMEDIA

SEMESTER ONE PROJECT

For my semester one project, My installation uses clips from the Netflix Documentary Disclosure, which addresses the injustice of trans people on how they are inaccurately portrayed in the media. This centres around trans experience throughout the history of the media. These voices came directly from the trans community which adds a different perspective on these films and how it has affected individuals and the community.

This installation exhibits set pieces and clips from films: The Silence of the Lambs, Ace Ventura Pet Detective, The Danish Girl and Pose which are all mentioned in the documentary. These components represent different stages of trans portrayal within popular media, in particular Hollywood – they were largely depicted as a joke and deviants, often ‘played’ by cisgender actors. Now the spotlight is on the reality of the experiences of those who are transgender.

Through this installation, this would create a background for both trans and non-trans people on how trans representation in the media has evolved throughout the history. This also foregrounds that visibility, is not the end goal but a means to an end. Now, for this semester I will be focusing more on representation of the people working behind the camera as they are just as important as the actors on-screen.



BRIGHTON BIENNALE 2022

THE EMERGINNG PROGRAMME

Brighton Biennale 2022 will curate a variety of speculative designs from the Near Future Alliance students of Brighton University. Each emerging programmes explores a series of future studies in a crusade for policy change that allowed the students to create different immersive future scenarios - a look on a 'new' viewing experience on production of films, family, education, sex, social gathering, dance, culture and many more.

The festival "maintains its material, spatial, and cultural specificity that architecture inspires the ways we live together."¹ In that respect, the students had the willingness to dream and wanting to immersed themselves in imagined worlds that allows them to bring all three key interests together: human behaviour, spatial design and speculative design. As time passes, these future speculations of studies that were once plausible, will start to become probable.

In the course of a year, all 21 venues of the Brighton Biennale will tour around England and will expedite to different countries from around the world; Austria, Germany, France, Spain, Philippines, U.S.A. and many more. This exhibition will expose a new group of people with open mind, that will inspire them to want to make a change in society.

¹ WA Contents. 2019. Hashim Sarkis Announces Theme For Venice Architecture Biennale 2020 As "How Will We Live Together?". Website: <https://worldarchitecture.org/architecture-news/ecfn/hashim-sarkis-announces-theme-for-venice-architecture-biennale-2020-as-how-will-we-live-together-.html>. [Accessed 2 May 2021]

What is an emerging programme?

An emerging programme is a speculation of near future activities that will be presented for the Brighton Biennale 2022.

For my emerging programme, it is called Beyond the Frame where it focuses on authentic storytelling because it requires both the actors on-screen and the people working behind the camera to understand the experiences of the people whose stories they're telling. Having a diverse group of people working behind the camera allows themselves to express their true selves in crafting a genuine and innovative storytelling. This allows filmmakers to commit on producing ground-breaking storytelling, visionary world- building and the unpacking of contemporary social issues.

This will be the main focus of the following chapters of this almanac.

CHAPTER 1

AUTHENTIC AND INAUTHENTIC STORYTELLING

What is this chapter all about?

This chapter is a critical record of the research conducted in order to complete the constellation mapping and the programme timeline/statement.

The following sections of this chapter will take you on a journey of the keywords that were mentioned on the constellation map. These keywords will be explored further in the next following pages and pick out some aspects on what is authentic filmmaking?

Furthermore, the programme timeline is a research about the representation of both the people on-screen and the people working behind the camera. From those research, I have compiled inauthentic scenes from films and speculated some future possibilities on representation behind the camera that would be very useful when designing Beyond the Frame.

AUTHENTIC FILMMAKING

CAPTURING THE AUTHENTICITY OF STORYTELLING

What is authentic filmmaking?

Authenticity in Filmmaking creates a very powerful experience that takes audience in a series of events that captures a realistic perspective on life.

A film projected on-screen allows people all over the world to share in the lives of the characters in the film. Sharing their suffering and sadness helps people understand each other. That is a special role that films play.

The main goal of any kind of art is to find a personal means of expression, a language with which to express what's inside us.

DIRECTING



Making of Once Upon a Time in Hollywood |
dir. Quentin Tarantino

Each film directors has their own vision, own voice when creating a film and each new film is their own conversation. He/She collaborates with the art department and works closely with the production designer and cinematographer. Production designers fills in the gaps on what the directors' vision is and the cinematographer contributes on which suitable lenses would best capture the film.

One of the best things a film director could do is by sitting right behind the camera in order to produce an authentic style of filmmaking together with the crew and the actors. Good directors know what they want visually, but great directors more-so know what they don't want.

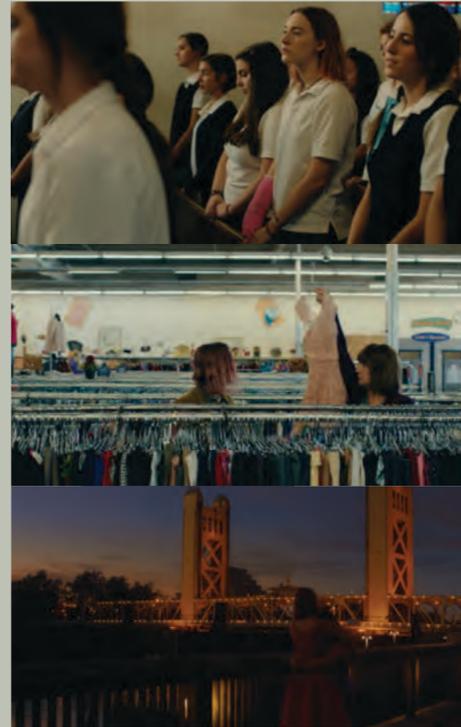
Having a director who has a first-hand experience on the subject of the film allows them to produce a story that people can relate to when watching it.

ROMA



ode to Mexican women/culture

LADY BIRD



mother and daughter relationship

BLACKKKLANSMAN



infiltrating white supremacy

NOMADLAND



nomadic experience

BOY



Māori storytelling

LINGUA FRANCA



undocumented Filipino trans carer

ALFONSO CUARÓN



GRETA GERWIG



SPIKE LEE



CHLOÉ ZHAO



TAIKA WAITITI



ISABEL SANDOVAL



These are directors that have created some of the most exceptional films in history. These directors made their name through telling stories that resonate with them. As a result, their work got recognised and it resonated with the audience as well.

Recognising these directors represents such a wide range of backgrounds, perspectives and experience. This is what it means to be authentic as it reflects to the stories that they chose to tell on-screen. Allowing themselves to connect with the audience through the screen can create this bond with the personal stories they're sharing.

Films can help relate to the audience. It enables us to identify ourselves and to be seen. These directors and also the other departments working behind the camera help shape us in order to find our true selves.

COLOUR



The Grand Budapest Hotel | dir. Wes Anderson

The usage of colours in films evokes certain emotions to the audience and sets the tone of the film. It gives a sense of atmosphere from the actors inhabiting that space. Films have been using colours in an effective way to show the intentions of the characters within the frame. Filmmakers usually use colour to associate a character as an identifying mark.

Colour can draw an unwanted or unintended attention but sometimes it is not suitable for films that are set in an immoral or secret world. It is also used to show different acts of the film. Taking advantage of colour as a narrative device will not only elicits emotion on a psychological level but also draws attention to the characters.

In addition to that, colours are used as a narrative device in films which supports the overall visual look of the film and elevates its aesthetics.



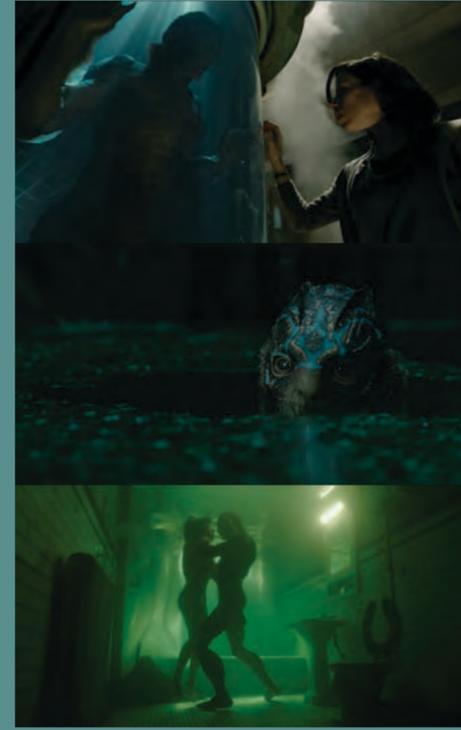
KILL BILL
dir. Quentin Tarantino

Yellow is a recurring colour in this film and it is worn by the protagonist, The Bride. This suggests that she is has an important role in the film, thereby building an emotional reaction to the colour. This jumpsuit was a reference to Bruce Lee which shows their similarity on their great strength.



CALL ME BY YOUR NAME
dir. Luca Guadagnino

The colour green is present throughout this film which presents nature and tranquillity. This creates a seductive atmosphere between the two actors within the frame. This also creates a comfortability experience as a viewer which leave us mesmerized by the realism of storytelling.



THE SHAPE OF WATER
dir. Guillermo del Toro

The use of green hues is used in the film to suggest calmness, which is often found in nature. Throughout the film, the green tint used to the world that the protagonist inhabits is representative to traditional values that conflicts with her as a character, as well as the other characters in the film.



THE GRAND BUDAPEST HOTEL
dir. Wes Anderson

Pink is associated with the pastry shop, Mendl's where Saoirse Ronan's character Agatha works at. This colour is representative to her innocence and sweetness throughout the film. With this innocence coated over the colour pink, it is also used to deceived intricate schemes as the story progresses.



IN THE MOOD FOR LOVE
dir. Wong Kar-wai

Red is present in almost every shot of the film. The colour is used to represent passion and love between the two protagonist. However, this colour could also be shifted to suggest anger, anxiousness or a feeling of general discomfort because the protagonists are aware that their partners are cheating on them.

Colour is used as a narrative device in film to create a smooth flow of storytelling projected on-screen. This allows audience to be engaged when watching everything unfold in-front of them and get more invested with the characters.

Most filmmakers use colour as an expression in their films which will allow them to tell effective stories.

Through this understanding of colour schemes/palettes, this will be useful when picking out the different scenic places that has a lot of characteristics that would be suitable for the emerging programme. A continuous use of colour palette for the emerging programme will create a cinematic experience for the audience.

CINEMATOGRAPHY



Moonlight | dir. Barry Jenkins

Creating great cinematography requires a combination of many different techniques like lighting, camera movement, lens choice and framing. Camera movements helps simulate and enhance the emotion of a scene. The use of practical lighting helps illuminate a scene or a character.

The rapid developments of camera technologies nowadays will result on films relying on VFX and would avoid filming on-location. However, some cinematographers working in Hollywood sometimes avoid the use of VFX and prefers to shoot in the real world in order to capture the authentic feeling. This will allow them to be surrounded by natural elements that they could use to set the scene of a film or to use the architecture as backdrops of the film to immerse the audience when watching the film.



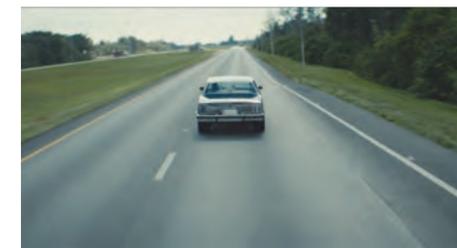
Act I



Act II



Act III



James Laxton, the cinematographer of Moonlight collaborated with director Barry Jenkins and production designer Hannah Beachler in creating this masterpiece. James was able to use different lens to represent different acts in the film which creates this dynamic to the story.

According to TIME, the cinematographer's technique is the "process of keeping the audience aware of the maker's hand and of the actors playing. It's an intentional move away from the aloof style and perfection of most big budget films today that attempt at realism."¹ This kind of authentic filmmaking will be essential for Beyond the Frame because it allows audience to relate to the character's lives that is being presented on-screen.

¹ Moakley, P. TIME. 2016. Inside the Cinematography of Moonlight. Website: <https://time.com/behind-the-visuals-of-moonlight/>. [Accessed 8 April 2021]

JIMMY'S EASTSIDE DINER FLOOR PLAN

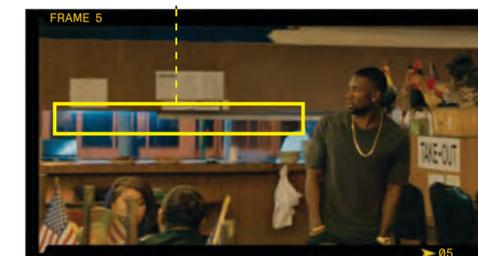
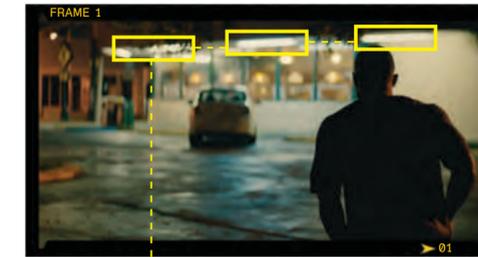
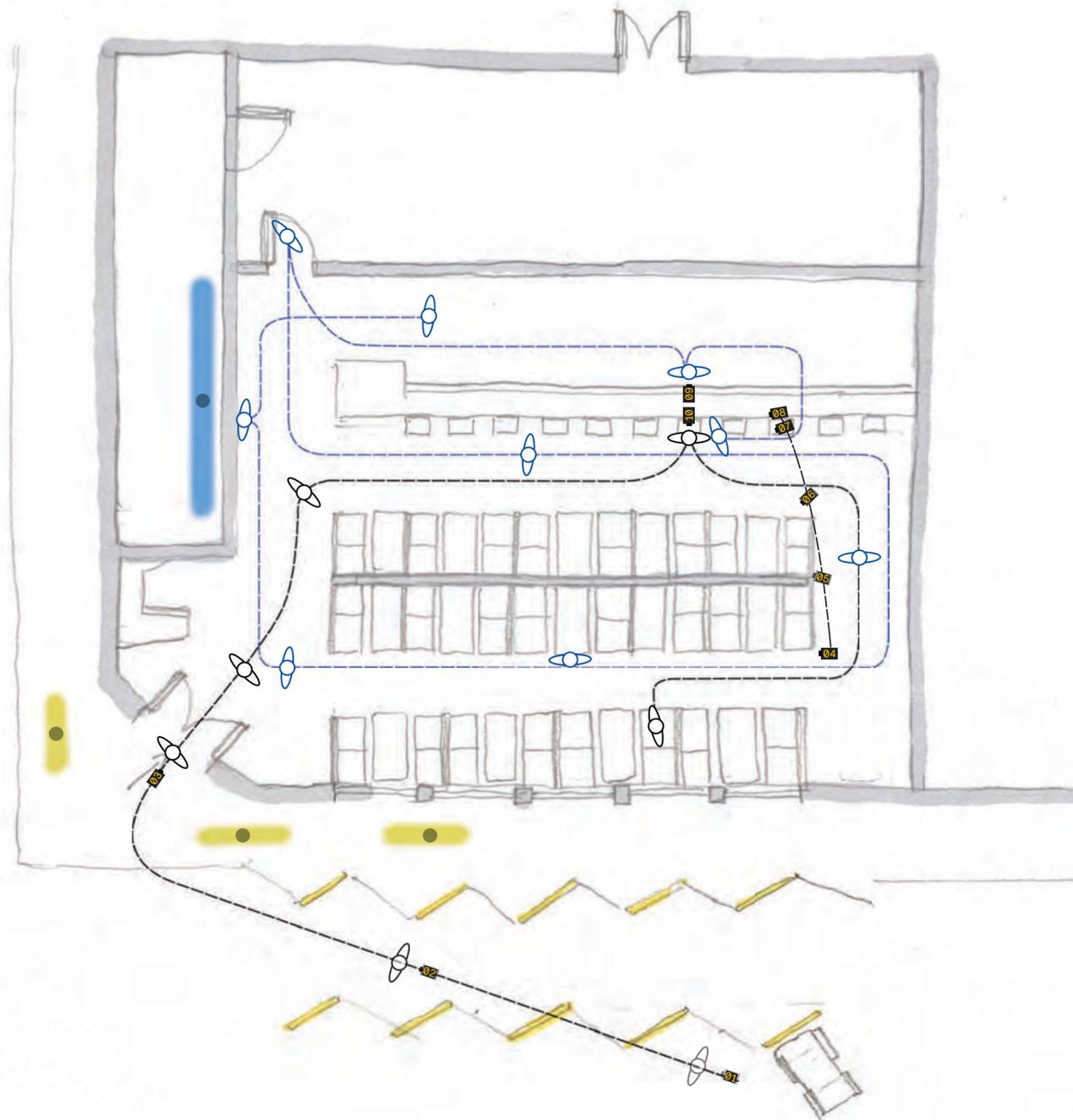
Note: Not on scale

This is a sketch of Jimmy's Eastside Diner in Miami where a scene from Moonlight was filmed. This shows how the space was utilised by the cinematographer James Laxton when filming this scene. He has captured these scenes through his bold camera-work in order to resonate with the audience.

This kind of camera-work could be used for the emerging programme because it has captured an experience that allowed audience to be drawn in to the film.

Key:

-  Chiron
-  Kevin
-  Camera
-  Natural Lighting



This scene happens in Act III of Moonlight. In an interview from TIFF Originals, James Laxton said that "they changed the light bulbs in order to get a blue tone as it was much more greener in real life"¹ (Frames 1-3). Most of the lighting inside the diner are naturally lit (Frames 4-10) which created this amber atmosphere. The colour gradation shows this softness and low profile feeling that speaks to the audience.

The sketch on page _ shows the camera movement from Frames 1-3 follows Chiron to the diner from his back and breaks this continuous shot when he's inside the diner. Then, James was able to do a tracking shot in one motion at the far right of the diner to get a sense of space.

The close-up shots in Frames 8 and 9 gives this deep and emotional impact on the audience that allows us to connect and relate to the characters within the frame. This also adds to the narrative between these two characters that haven't seen each other for years.

¹ Tiff Originals. 2017. The Cinematography of Moonlight with Cinematographer James Laxton. Youtube: <https://www.youtube.com/watch?v=kr6aYjtT288> [Accessed 8 April 2021]

PRODUCTION DESIGN



The House from Parasite | dir. Bong Joon Ho

Production design is the entire visual look of the film. The production designer is the head of the art department in pre-production. He/she is in-charge of visualising the look of the film through the script, scouting for locations, costumes, lightings and working closely with the director and cinematographer.

Placing stories in authentic worlds and surrounding the characters with raw, gritty and realistic imagery or environments will allow audiences to be drawn in to the film and to be able to relate with the characters presented on-screen.

Real apartments, real restaurants, real villages. Through on-location shootings, there is no sci-fi, no fantasy. This grounds the filmmakers narratives in our own world and create these cinematic spaces.

SCREENWRITING



The Farewell | dir. Lulu Wang

Screenwriters design stories in order to engage the audience and for the audience to relate to the characters that they have created. When writing a script, a screenwriter usually conceptualise different scenarios to improve the story-lines of the characters. However, some use their pure intuitive instinct when writing, this allows them to create authentic stories that creates a sense of truth or real-life scenario that people can relate to and that they have experienced in their everyday lives.

When writing authentic stories, the only way to approach this is to hire a screenwriter that has a first-hand experience from that specific place or culture to tell it. This creates an accurate view from their perspectives that will make the community feel that they are represented accurately. Without a good script, filmmakers can't make a good film.

DISSECTING THE FAREWELL'S SCREENPLAY



Lulu Wang's *The Farewell* is an excellent example of a good script. This story is based around her life and is completely personal to her. Being able to tell this story with an all-Asian cast, created this authentic feeling of raw storytelling that perfectly captures grief and love with a family lie.

This film was mostly shot in Changchun, China which also adds to this authentic storytelling which creates this real life scenario happening in front of our screens. Lulu Wang also wrote the script in Chinese and English to cater to the actors. She spoke to translators and her mother to translate certain language in order to get the best screenplay she could produce.

This kind of authentic scriptwriting is imminent when approaching this emerging programme because this will prevent inauthenticity storytelling that would add to the problem in the industry.

THE FAREWELL
by
Lulu Wang

62.

1 EXT. NATIONAL PEACE CEMETERY - DAY **2** **3**

4 A funeral procession is led by a melodramatic CRIER. Nothing specifically indicates whether she's professional or amateur.

Nearby, the Wang family (including Gu Gu and Bao) gather around YE YE'S GRAVE. The tomb bears a PHOTO OF YE YE.

5 They quickly set out fruit, eggs, bao zi (dumplings), bamboo-wrapped sticky rice, and other offerings. Everyone talks over each other in a lively manner.

Despite being in a graveyard, the setting is full of life. Nai Nai hands Hao Hao a bag of food.

NAI NAI
[Here, put these out.]

She hands Billi some bananas.

6 style="text-align: center;">NAI NAI (CONT'D)
[Give Ye Ye some bananas. He loved to eat bananas.]

Haiyan opens a bottle of Chinese baijiu. He pours it over Ye Ye's grave, then takes a drink himself.

x HAIYAN
[Dad, I'm toasting to you.]

Aiko and Hao Hao converse in Japanese over some tangerines.

NAI NAI
[Hurry up and set those out!]

They put them on the grave.

GU GU
[You have to peel them!]

7 Hao Hao picks the tangerines back up.

LITTLE NAI NAI
[Do they need to be peeled? I don't think they need to be peeled.]

NAI NAI
[Yes, yes. Peel them! Otherwise Ye Ye can't eat them!]

Haiyan hands Billi the bottle of baijiu. She takes a swig.

8 style="text-align: center;">HAIYAN
Hey, what are you doing? Pour it there!

This scene in the film captured what it's like in every cemetery gathering in some Asian countries. As a viewer, a lot of people could relate to this scene especially the Asian community due to their traditional culture of celebration.

Scene Headings:

- 1** Setting; INT. - Interior, EXT. - Exterior
- 2** Location
- 3** Time of day; Day, Night



INAUTHENTIC FILMMAKING

EXPLORATION OF MISREPRESENTATION IN FILMS



BIRTH OF A NATION

dir. D.W. Griffith

This film has always been thought to students in film courses due to its editing style of filmmaking. However, it featured a lot of black-face characters throughout the film which is very problematic in today's society.

Birth of Nation is highly praised by the film industry because it started the birth of the feature film that it set the standards of Hollywood filmmaking and Hollywood's storytelling in the future.

In that time, this film was still acceptable and seen as normal by the audience. The only accomplishment that the director was able to do was to capture every hideous facet of white supremacist ideology on film.

However, is it irresponsible for us to recognise films for their technique in spite of the negative representation being portrayed? Having to praise a film with its cinematic innovation but without discussing the social impact it has on today's society. This film is chosen for this section because this could be a good start when designing for Beyond the Frame.





GREEN BOOK

dir. Peter Farrelly

Green Book is a crowd pleasing film but it is another film about white saviour. One of Don Shirley's relatives Carol said that "Once again, a depiction of a white man's version of a black man's life... To depict him (Don) and take away from him and make a story about a hero of a white man for this incredibly accomplished black man is insulting."¹

With that quote in mind, the film won Best Picture at the Oscars for attempting so little on the subject on racism rather than focusing on systemic injustice. This film tries to sell to the audience that racial harmony is by getting to know each other and acknowledging flaws on both sides rather than acknowledging the disproportionate power of society.

This film could've focused more on Don Shirley instead of the white saviour narrative. The portrayal of Don Shirley story was very inaccurate because the people working behind the camera didn't contact Don's relatives. This could possibly be part of the programme and re-imagine its inauthentic storytelling.

¹ Shadow and Act. 2018. 'Green Book' Is 'Full of Lies': Dr. Don Shirley's Family Speaks Out. Website: <https://shadowandact.com/green-book-is-full-of-lies-dr-don-shirleys-family-speaks-out> [Accessed 13 April 2021]





ALOHA

dir. Cameron Crowe

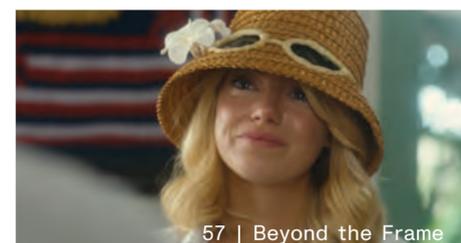
Another problem that the film industry continues to do is the whitewashing of Asian characters. This film is a good example of whitewashing. The film is set in Hawaii but majority of the cast are played by white actors. This caused a lot of controversy at that time because Hollywood used Hawaii for the backdrop of the film but excluded real Hawaiian people. There were Hawaiians in the film but one of the main characters was half-Chinese and half-Hawaiian and was played by a white American actress, Emma Stone.

Casting decisions play a huge part in pre-production because the actors are the ones portraying the characters from the script. In the early days of Hollywood, Asians were made invisible at best, and at worst, the butt of a cruel joke. Directors want to hire big names to attract producers and funding but when they want to do stories about Asian culture and won't cast Asian actors, they should know that the blow-back against that has been building for the better part of a century.

This will be part of the exhibition where it will showcase inauthentic films and convert them to be more authentic that highlights good representation on-screen and behind the camera.

Informations can be found here:

- Yellowface is a bad look, Hollywood. 2016. Vox. Website: <https://www.youtube.com/watch?v=zB01rSebyng>. [Accessed 2 May 2021]





DALLAS BUYERS CLUB

dir. Jean-Marc Vallée

This film is a great example of tokenism in film because the trans character (Rayon) that was played by Jared Leto (straight heterosexual male) is a fictional character in a film that is based on real story.

Just by casting Jared Leto instead of a trans actress was already a bad idea. This solidifies the audience views on a trans person that they are just men wanting to dress up as a woman. This would've been a great way for the casting director (or Hollywood) to cast a new and up and coming trans actress to the mainstream audience and trans representation.

Rayon's character is a plot device that was only there to change Ron Woodroof's (based on a real person) views on the LGBTQ community. Rayon was misgendered the entirety of the film and didn't once correct them. This also reflects back to the writers of the film when she said the term "transgendered people" which shows that they are incapable of telling these stories accurately.

This could possibly be a part of the exhibition to point out the difficulties of trans representation behind the camera.

Website:

- Academy Conversations: Dallas Buyers Club. 2013. Oscars. Website: <https://www.youtube.com/watch?v=wQmsWYv65Z4>. [Accessed 13 April 2021]





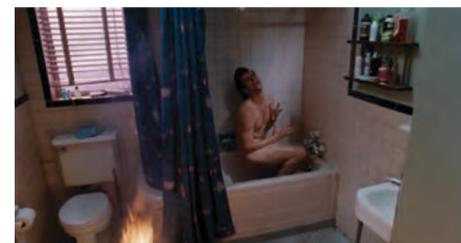
ACE VENTURA: PET DETECTIVE

dir. Tom Shadyac

This film is another example of bad trans representation in the media. It implies that trans women are mentally ill individuals. In a scene when Ace finds out that Einhorn was "a man" he then started to react disgustingly by vomiting, aggressively brushing his teeth, putting a plunger up his mouth and burning his clothes.

This kind of trend continues the trans coded and gender non-conforming villains in media by framing a transwoman is inherently a bad thing. This film is a comedy film that targets families which embeds in a child's mind, not knowing the effects it'll have on society. This kinds of storytelling is manifested through the people working behind the camera. They are the ones who wrote this and used this kind of situation as a narrative plot twist device which could cause harm to the trans community.

This film could be a part of the exhibition which could be space to elevate and improve trans representation. Representation in media matters whether its the actors or the people working behind the camera because it helps us figure out who we are. Good representation of marginalised voices and communities, can send a mass message to the media.



HISTORIC EVENTS/LAWS

REPRESENTATION ON-SCREEN AND BEHIND THE CAMERA

1910's - 1940's



The term 'sissy' emerged in America and was used as a gay stock character to bring humour in films.



'Birth of a Nation' featured a 'blackface' character and portrayed African American people as violent individuals.



The Hays Code was introduced in the U.S. which was the censorship of films that follows a series of guideline for film producers. (e.g., banned nudity, suggestive dancing, lustful kissing, and of course, depictions of "homosexuality" on screen)



Marlene Dietrich starred in Morocco and it featured one of cinema's first lesbian kiss.



Hattie McDaniel became the first black woman to win an Oscar for Best Supporting Actress in Gone with the Wind. However, upon entering the vicinity she was denied to enter because the Oscar's was held in a strict no-blacks policy.



A film studio in Brighton called the Brighton Film Studios was founded, where most films in the UK are filmed. This studio mostly produced gangster and thriller films.

1950's - 1960's



The term 'Queer Coding' was used throughout American history due to the Hays Code. This refers to a process by which characters are given traits/characteristics to let audience know that the character is queer without explicitly saying it. To this day, queer coding is still used as a device in storytelling.



Jack Smith, Warren Sonbert, and Andy Warhol, were among the most prominent creators of "underground films." Their works were very influential in establishing an iconography of homo-eroticism that would eventually be replicated in mainstream commercial cinema.



The "Mighty Whitey, Mellow Yellow" trope dynamic portrays a powerful white character with a submissive Asian love interest.



The Civil Rights Act (U.S.) outlawed discrimination on the basis of race, colour, religion, sex, or national origin, required equal access to public places and employment, and enforced desegregation of schools and the right to vote.



The Sexual Offences Act 1967 was introduced in Britain which legalized homosexual acts, on the condition that they were consensual, in private and between two men who had attained the age of 21.



The Stonewall Riots ignited after a police raid took place at the Stonewall Inn. The tension from ongoing harassment galvanized the LGBTQ community to riot for six days.

1970's



The popularity of Bruce Lee and martial arts films in general led to the entrenchment of the "All Asians Know Martial Arts" trope.



The film The Boys in the Band came out, a year after the Stonewall riots which depicts homosexuality that the previous films could not.



The Equal Pay Act 1970 prohibited any less favourable treatment between men and women in terms of pay and conditions of employment.



The Sex Discrimination Act 1975 renders the elimination of discrimination and promoting equality of opportunity between men and women.



Race Relations Act 1976 makes fresh provision with respect to discrimination on racial grounds and relations between people of different racial groups.

1980's

1990's

2000's



The AIDS crisis is a significant moment in LGBTQ history. Filmmakers of New Queer Cinema used this for inspiration, as a topic, and reference point in their films.



ACT UP was founded in New York City in 1987 as a political action group in response to the AIDS crisis.



Section 28 was introduced by the former Prime Minister Margaret Thatcher in the U.K. which prohibits the promotion of homosexuality.



Paris is Burning was released which was a pillar of New Queer Cinema, it documented the black, Latino, transgender, and gay cultures' involvement in New York City's drag balls.



My Own Private Idaho, a film directed by Gus Van Sant which is about Shakespeare's Henry IV that was translated into a tale of hustlers and queer desire in the Pacific Northwest.



Films like 'The Crying Game' and Oscar winning film 'Silence of the Lambs' became very popular by the mainstream audiences. However, the trans portrayals in these films were presented as dangerous, violent and perverts. Unexpected gender reveal tropes were used to create a shocking plot device for the film.



"New Queer Cinema" was coined by B. Ruby Rich which was the start of a cinematic movement. It is the blossoming movement of independent, unapologetically LGBTQ focused films blossoming in the early 90's.



The Watermelon Woman explores queer narratives through the lens of a woman of colour, interrogating the 'mammy' stereotype in which black actresses were often typecast during Hollywood's classic period.



Queer as Folk made history in the UK when it first aired on Channel 4, where it centres the lives of three gay men living in Manchester. This miniseries was highly praised by not only the LGBTQ community but also to the mainstream press.



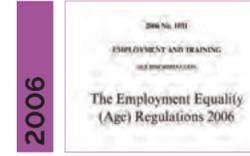
The Employment Equality (Religion or Belief & Sexual Orientation) Regulations 2003 unlawful to discriminate against workers because of their religion or similar belief/ outlaw discrimination in employment and vocational training on grounds of sexual orientation.



Brokeback Mountain became one of the most successful queer cinema that was funded by a large studio. However, the film received mixed reactions from the queer community on the grounds that a movie about "straight-acting".



U.S. launched Logo TV which was originally dedicated to lifestyle and entertainment programming targeting LGBT audiences. RuPaul's Drag Race premiered in 2009 and it has become a worldwide phenomenon by the mainstream audience.



The Employment Equality (Age) Regulations 2006 prohibits employers unreasonably discriminating against employees on grounds of age.



The MeToo Movement was founded by survivor and activist Tarana Burke which spreads awareness and understanding about sexual assault in underprivileged communities of colour.



Kathryn Bigelow became the first woman to win an Academy Award for Best Director, in her film The Hurt Locker.



Equality Act 2010 came into force at Oct 1 2010 which provides a legal framework to protect the rights of individuals and advance equality of opportunity for all; age, disability, gender reassignment, race, sex, sexual orientation, religion or belief.

Laws that were merged in to this legislation:

- The Equal Pay Act 1970
- Sex Discrimination Act 1975
- The Race Relations Act 1976
- Disability Discrimination Act 1995
- The Employment Equality (Religion or Belief) Regulations 2003
- The Employment Equality (Sexual Orientation) Regulations 2003
- The Employment Equality (Age) Regulations 2006



A24 was founded and is a distribution and production company that provides a platform for films with a “distinctive point of view”. They distributed films like The Farewell, Minari, Moonlight and many more.



Laverne Cox, the star of Orange is the New Black became the first trans person to be featured on the cover of TIMES Magazine.



#OscarsSoWhite rewrote the narrative in an industry with entrenched disparities. The academy awarded all 20 acting nominations to white actors for the first of two consecutive years which caused a lot of commotions behind the scenes.



After La La Land was mistakenly given the Oscar for Best Picture, Moonlight became the first film with an all-black cast and the first LGBTQ-related film to win the Oscar for Best Picture.



Viola Davis became the first black woman to win the triple crown of acting - Tony, Emmy and an Oscar over the course of her career.



The #MeToo Movement resurfaced and trended amidst the Harvey Weinstein allegations.



The romantic comedy Crazy Rich Asians became a huge box office hit with an all-Asian cast in America but when was criticised for the stereotypical portrayals of the Asian community.



Greta Gerwig became the second woman in history to be nominated an Oscar for Best Director in her debut film, Lady Bird.



Black Panther made a ground-breaking celebration of black culture and was nominated for Best Picture at the Oscars 2019.



Scarlett Johansson received a lot of backlash for accepting a role to portray a transgender character who is based on a real person. She dropped out in the end.



The film The Farewell, stars an all-Asian cast that has a majority of Asian crew working behind the camera. It was also distributed by A24 and it received a lot of praise during film festivals.



Hannah Beachler became the first black woman to win an Oscar for Production Design for her work in Black Panther. She also worked on Fruitvale Station, Moonlight, Creed and Beyonce’s Lemonade.



BlacKkKlansman became one of the most important films that came out this year as it tackles the white supremacist movement and makes America rethinks on race and identity.



Green Book took home the Best Picture at the Oscars but was criticised because of its portrayal of doing the bare minimum to fix racism, making liberal white audiences feel good about themselves. Considering that Alfonso Cuarón’s ‘Roma’ and Spike Lee’s confrontational ‘BlacKkKlansman’ were there.



The film Bombshell is based on the true events of the Fox News scandal that saw multiple women allege they had been sexually harassed by former Fox News CEO and Chairman Roger Ailes.



Netflix will have their own Film and TV Production Hub (e.g. soundstage, workspaces and office space) in the U.K. located at Shepperton Studios.



Taika Waititi won his first Oscar for Best Screenplay in Jojo Rabbit. He became the first indigenous decent to win an Oscar for this category.



The Supreme Court ruled that a landmark civil rights law protects workers from workplace discrimination, handing the movement for LGBTQ equality a long-sought and unexpected victory. (U.S.)in prison for rape and sexual assault.



Disney's remake of *Mulan* was criticised on how it was partly filmed in Xinjiang, where Uighurs live under repression. It has also faced backlash on lack of representation behind the camera with a non-Asian crew; director, costume and etc.



Disclosure is a documentary on Netflix that looks at transgender depictions in film and television throughout the history of Hollywood.



Harvey Weinstein was sentenced to 23 years in prison for rape and sexual misconduct.



Parasite won Best Picture at the Oscars, becoming the first non-English language (from South Korea) film to win the top prize.

This timeline shows events that happened and affected the film industry in different era's. Most of these informations were not difficult to find because the film industry has been criticised for many years on all of the misrepresentations that were shown on-screen and behind the screens. Hollywood was mostly ran by predominantly white male and didn't give any opportunities for the minority group to have their own platform, which created a domino effect for decades. It created negative connotations on race, gender and identity and has started tropes/stereotypes that was used throughout the years.

There were laws introduced in the UK and US that prohibits discrimination in the workplace. However, this didn't affect anything in the film industry's workplace. Higher people in the industry likes to control and abuse their power to get what they want. For example, Harvey Weinstein was kicked out by his own company and is sentenced for 23 years for rape and sexual assault to the women in the workplace.

Now, the film industry is slowly changing their ethics behind the camera. We see under-represented voices in films that we don't usually see on-screen and getting the recognition that they deserved. However, there are also films receiving backlash for not having enough representation behind the screen because of the inauthentic stories that they are telling for the screen. This is why people working behind the camera are important in terms of telling stories.

Note: Refer to page 231 of the Bibliography for the informations of this timeline.

PRESENT EVENTS/LAWS

REPRESENTATION ON-SCREEN AND BEHIND THE CAMERA

2021



Women directors are being praised by their works and are being nominated in prestigious awards; Chloe Zhao on Nomadland, Regina King on One Night in Miami and Emerald Fennell on Promising Young Woman.



Chloe Zhao became the first Asian American woman to win a Golden Globe in Best Director for her work in Nomadland.



Asian-American film-makers expressed their dismay that the American film, Minari, will compete for the Golden Globes only in the foreign language category, instead of the higher-profile best drama field. Considering the dialogue is 50% in English.



Marvel Studios is pushing diversity into their superhero films. The first same-sex couple will first appear in the upcoming Eternals directed by Chloe Zhao. The first Pakistani superhero will have her own Disney+ show Ms. Marvel. Also, Marvel's latest film Shang-Chi will feature an all-Asian cast and crew.



For the first time in history, two women are nominated for an Oscar in Best Director; Chloe Zhao for Nomadland and Emerald Fennell for Promising Young Woman.



Disney releases their first Southeast Asian animated film Raya and The Last Dragon where the world-building is based and inspired from countries like The Philippines, Cambodia, Thailand, Indonesia, Vietnam and many more.



Tessa Thompson launched her own production company Viva Maude, which is currently working with two book adaptations, Who Fears Death and The Secret Lives of Church Ladies with HBO and HBO Max.

“Together we are committed to developing interesting and inclusive stories with inventive creators and to discover new voices and visionaries.” – Tessa Thompson



It's A Sin, Russel T. Davies's new project depicts queer culture in the shadow of the HIV/AIDS pandemic of the 1980's, it's also a celebration of life and love as much as it is about loss.

This year, with the on-going pandemic. The film industry has been delaying most of the films and were pushed back for a couple of months. However, TV shows and independent films have been consistent with the films that was released this year.

It's A Sin became a phenomenal hit for Channel 4, with an all-LGBTQ+ cast which received tons of praise by the mass audience. This was because of the creator, Russell T. Davies who wanted specifically the LGBTQ community to play the part. This is because of the running conversation that's been talked about on straight actors should not play gay characters as it takes away the authenticity of the film's purpose.

Three women were recently nominated for a Golden Globe for Best Director and one of them ended up winning the prize, who is an Asian-American individual. This will be a huge step in award shows in the future, with the upcoming Oscar nominations.

These informations are relevant for this project because they are the effects on what the past events/laws has done. It has created these different possibilities that the film industry can evolve on. Audience are now accepting to see LGBTQ contents and different diversities on-screen. Representation behind the camera is very important when it comes to storytelling as they are the ones that create the story that we see on-screen. The film industry is slowly breaking that mould but it needs to be consistent in the future to create different platforms for the next generation.

Note: Refer to page 231 of the Bibliography for the informations of this timeline.

SPECULATING EVENTS/LAWS

REPRESENTATION ON-SCREEN AND BEHIND THE CAMERA

2022 - 2030

Production Lots/Film Sets

Less set construction to stop contributing to landfills. Shooting films on-location will capture the authenticity of films. Film sets that are built on-location will be used for tourist attractions to get the audience experience the behind the scenes.

Films that were shot on-location:

- **Hatfield House** - The Favourite, The Great, Paddington, The Crown
- **The Town of Spectre** - Big Fish
- Henry River Mill Village - Hunger Games
- The Hook and Ladder 8 Fire Station - Ghostbusters
- Tataouine - Star Wars
- Port Royale - Pirate's of the Caribbean
- **Hobbiton** - Lord of The Rings, Hobbit Trilogy
- **Kat'z Delicatessen** - When Harry Met Sally, Enchanted
- **Pioneertown** - Jeopardy, Purple Hills, The Cisco Kid
- **Tinsmith Circle** - Edward Scissorhands
- Cypress Gardens - The Notebook, The Patriot
- Café des Deux Moulins - Amelie
- Villa Abergoni - Call Me By Your Name
- The Virgil - A Star Is Born
- Jimmy's Eastside Diner - Moonlight
- Tabernas Desert - The Good, The Bad and The Ugly

Production Companies

Small emerging indie production studios that mainly focuses on making authentic films. More independent films are made as it requires less production budget and hiring people who are under-represented behind the camera.

New Laws/Legislations

There are barely laws in the film industry because films are seen as an art form. However, there will be a new law which gives equal opportunity for the minority group and spatial regulations that allows audiences to visit/inhabit the built sets.

For Brighton Biennale 2022, there will be a new and emerging production company that focuses on creating authentic films and pushes representation working behind the camera. A new law/legislation will pass which will end the culture of nepotism and would spotlight under-represented voices. This will enable them to go against false perspectives in order to produce and create ground-breaking storytelling.

Authentic storytelling will be the main keywords when going forward with this project. This will create a new approach to filmmaking that would focus on being 'authentic'. This will allow people to appreciate the works of the people working behind the camera as they have been ignored by the audience whenever they watch a film. These stories will spotlight the marginalised communities and will be given the opportunity in creating genuine stories.

By creating a new law, this will set up new spatial regulations when approaching to authentic filmmaking. Production lots are built to fit the setting of the film. This is already declared from reading the script. Filming on-location captures the authenticity of the film's narrative. This creates a more atmospheric surrounding and a much more spacious space when filming. After the lot's been used for filming, audience will be able to visit the site and experience the behind the scenes of the film first-hand.

PRODUCTION LOTS

What happens to the film sets after production? When the director calls wrap and moves on to shoot another scene? Where will all these well built sets end up?

Sadly, film sets contribute to the overflowing of landfills which causes environmental impacts. Building film set is unlike any other construction. Sets will always be safely built but they are only temporary. They are designed for film purposes such as backdrops, exterior shots and aesthetics. World-building is a huge part in the film industry because it creates these fantasy-like structures to fit the setting of the film and allows unobstructed camera movement.

However, some films shoot on-location and build sets from scratch in order to add a sense of realism. After filming, some productions leave the sets untouched for future film franchise, or private owners demand, or production not wanting to pay for demolition. These sets have a life of their own in the long haul because tourists flock to these production lots to experience what it's like walking to a film set where everything was filmed. This could be the future of film where on-location sets are re-purposed after its use.

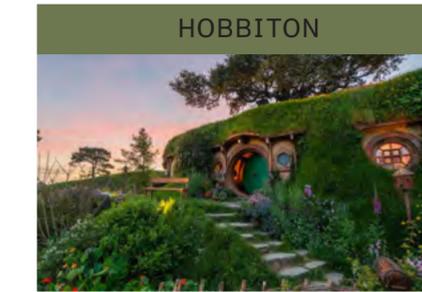
The next page shows different film sets that are still intact and can still be visited to this day.



PIONEERTOWN



SPECTRE



HOBBITON



CAFE DES DEUX MOULINS



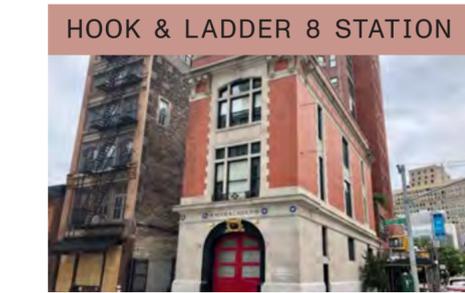
HATFIELD HOUSE



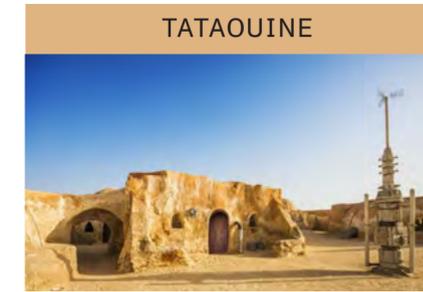
TINSMITH CIRCLE



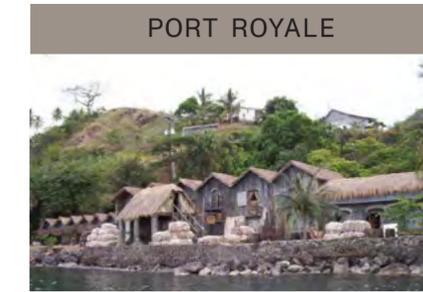
HENRY RIVER MILL VILLAGE



HOOK & LADDER 8 STATION



TATAOUINE



PORT ROYALE



CYPRESS GARDENS



KATZ'S DELICATESSEN



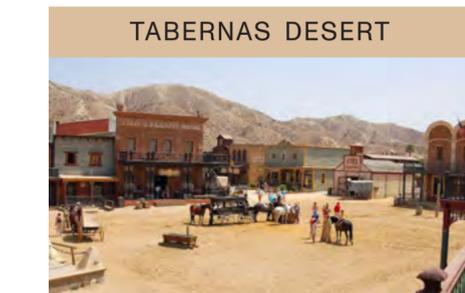
VILLA ABERGONI



THE VIRGIL



JIMMY'S EASTSIDE DINER



TABERNAS DESERT

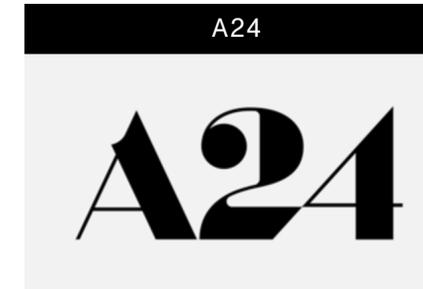
PRODUCTION COMPANIES

A lot of production companies are emerging right now and their main purpose is to break the mould of Hollywood when it comes to representation. Some companies have successfully started this and has created some phenomenal films but a lot more has to be done.

Most production companies produces independent films because these requires less production budget to film and it mostly tells authentic storytelling and it does not rely on CGI. Production often uses on-location shooting because it is cost-effective and it captures this realism in its storytelling.

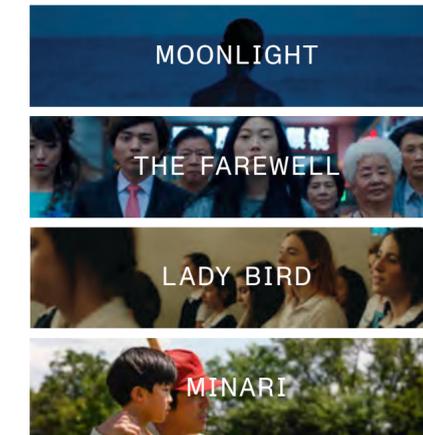
People working behind the camera are just as important as to the actors on-screen as they are the one's creating this film and they are the one's that hired the actors. If everything is done right behind the camera then it would translate well on-screen.

On the next page, I will be listing some of the production companies that have been producing great storytelling that people can relate to or feel that they were represented accurately on-screen.



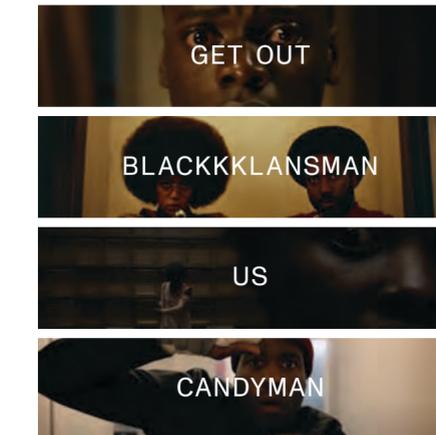
A24 is an independent company that has made its name through distributing and producing phenomenal films that the film industry usually ignores.

Filmography:



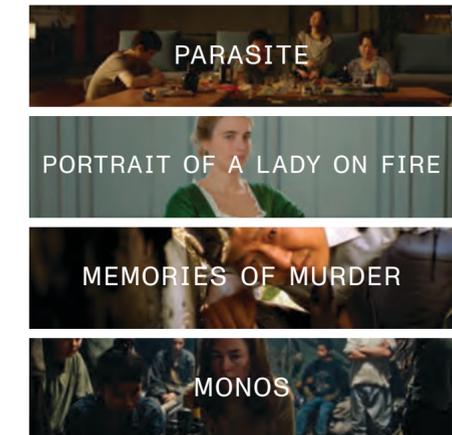
Monkeypaw Productions is founded by Jordan Peele. This company champions black filmmakers behind the camera and actors on-screen.

Filmography:



NEON is a production company that funds and distributes films globally. They have supported films from marginalised communities.

Filmography:



EQUALITY STANDARDS ACT 2022

This is an act that focuses on creating more authentic storytelling. This foregrounds that making a change of representation behind the camera in film, is not an end goal but a means to an end.

PRODUCTION CREW REGULATIONS

- 1** Production working behind the camera must have at least 90% or more that are from an under-represented racial or ethnic/identity group.
- 2** Five to six heads of major departments must be part of the under-represented group; director, production designer, costume, cinematographer or editing.
- 3** Production companies will produce or distribute 90% of their films that centres around the under-represented racial or ethnic/identity group.

SPATIAL REGULATIONS

- 4** Sets that are built and won't be used for filming will be converted as tourist attractions or to be made inhabitable for people.
- 5** Audience will have the right to visit the sets after production has finished, to experience and appreciate the work being put behind the camera.
- 6** Productions are highly advised to film on existing buildings/structures - after having a successful negotiation with the residents/private landlords.

PRODUCTION CREW REGULATIONS

Having a diverse group people working behind the camera is just as important as having minority actors on-screen. Some Hollywood films nowadays forces diversity into their films by giving them supporting roles but not bringing anything to the narrative. Having this tokenism can create this inauthentic storytelling in film that does not reflect in our society.

Film is part of media and media is reflective on society. When it comes to racism, homophobia and transphobia, it's rooted in this ignorance and stereotypes that Hollywood has presented for years.

Through these regulations created, each individuals will have their own platforms behind the camera to share their stories. Each person has their own creative vision, influenced by their own lives which is why representation matters.



SPATIAL REGULATIONS

These regulations are created in response to the continuing contributions of film sets in landfills. Film sets are manufactured with chemicals (e.g painted, varnished) that by the end of production some of the materials can't be recycled and all end up in landfills.

Shooting films on-location helps reduce waste and makes it is more sustainable. These regulations, highly advises film companies to film on-location because it is cost-effective and it requires production to convert production lots after filming into a permanent structure for people to visit.

Through these regulations, production lots will have a life on its own after production has finished. These lots can be converted as an inhabitable space for people or it can be used for studio tours where people can roam around freely.



WHAT HAVE I LEARNED FROM THIS CHAPTER?

In this chapter, I learnt about some of the many different aspects of authentic filmmaking and dissecting each of those aspects on what makes it authentic; How directors envision their film to capture authenticity, how colour is used as a narrative device to heighten the film's narrative, how cinematographer and production designers help together to capture a raw and powerful visual look of a film and lastly, how a screenwriter should either carefully research on what they are writing or having a first hand experience of the subject in order to produce good storytelling.

Not all films are authentic, some are inauthentic because either the people behind the camera didn't do enough research on that subject or there is just a lack of representation working on the film. It is important to balance the people working behind the camera so that they'll be able to manifest good storytelling on-screen. This is evident in the timeline where Hollywood has a long history of under-representation of films being shown on-screen because they don't give minority group a platform to share their vision.

From that, I speculated on what will happen with production lots and companies and created a new law/regulations because the film industry doesn't have any laws because it is seen as an art form. Hopefully, this would make a change in the future.

CHAPTER 2

BUILDING TYPOLOGIES

What is this chapter all about?

This chapter is a critical record of the research conducted in order to complete the spatial studies that will lead to the creation of the inventory drawings.

The following sections of this chapter will be talking about two building typologies - production lots and studio lots. Production lots will be the main building typology as it was mentioned in Chapter 1. It will be discussed throughout this chapter and talk about the six conditions;

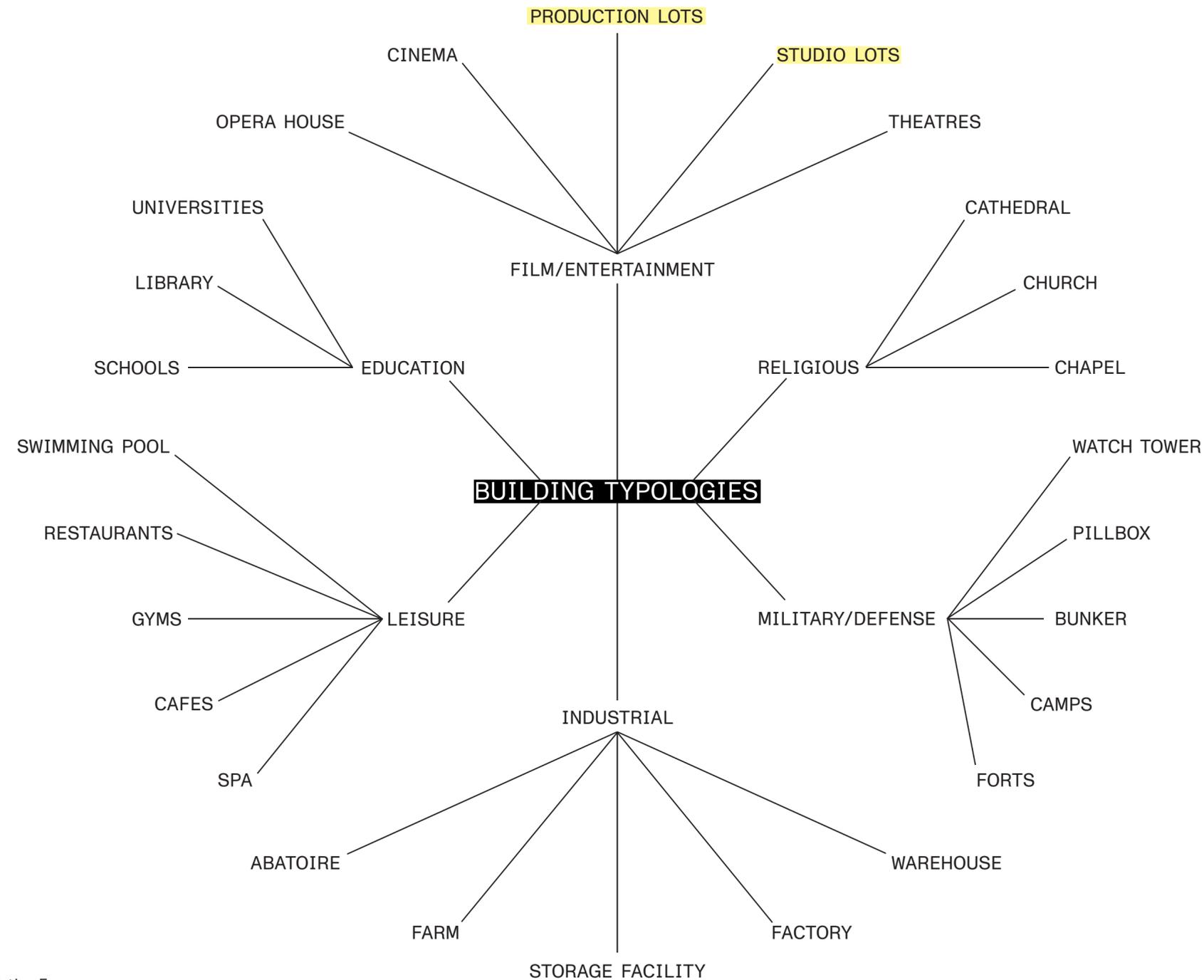
Experiential Conditions:

- Visual/Aesthetic
- Experiential/Narrative
- User/ Character-based

Physical Conditions:

- Structural/Material
- Spatial/Formal
- Environmental/Contextual

Whilst studio lots will focus more on the amenities and backlots that are available on site.



BUILDING TYPOLOGY

What is a building typology?

A building typology refers to the study and documentation of a set of buildings which have similarities in their type of function or form.

The mind map on the left shows the different building typologies that could possibly be the typology that I will be exploring/researching more for the emerging programme.

The building typologies that are being highlighted will be the chosen typologies. These typologies will be explored and dissected in the following sections of this chapter where it will cover all six conditions (experiential and physical).

PRODUCTION LOTS

TPOLOGY

What is a production lot?

In this section, I will be looking at production lots as my typologies. In the following pages, there will be six different locations that were used for on-location filming. These locations are either inhabited or abandoned by production after filming.

Production lots are chosen as a building typology because shooting on-location creates this feeling of realism within a frame that allows the actors and production team to be engaged when making the film. This also allows them to produce authentic storytelling to the audience.

Through these research, this will help me in creating the inventory needed for designing Beyond the Frame.



PIONEERTOWN

CALIFORNIA, UNITED STATES



Pioneertown is a Wild West Town located in the middle of the desert in California. This town was built in used as film location in the 1940's for Western films such as A Woman in Jeopardy, The Cisco Kid, The Valiant Hombre and etc. However, as genre of films and technologies start to evolve, there was a decline on Western films. Production studios started to adapt and filming stopped in Pioneertown and crews started to leave and abandoned the site. In the 1880's, a handful of people stayed there to live.

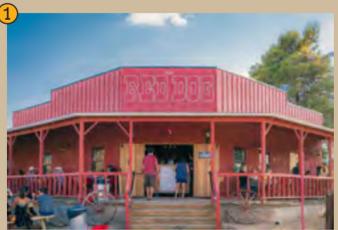
Now, this off-scale set is now an actual town with residents residing in it. It also has a working motel, restaurant and a club called Pappy and Harriet's which attracted many tourists and locals. This town is sometimes used to film travel guides, short films and music videos. In 2016, Paul McCartney performed at Pappy and Harriet's which attracted 300 people and put Pioneertown back on the map.

This was chosen as a precedent as this concept of turning used sets after filming into a place where people can reside in it and it could be reused for other film studios to film future motion pictures. This will be part of the Equality Standards Act 2021 to reduce the contribution of landfills.

MAP OF PIONEERTOWN

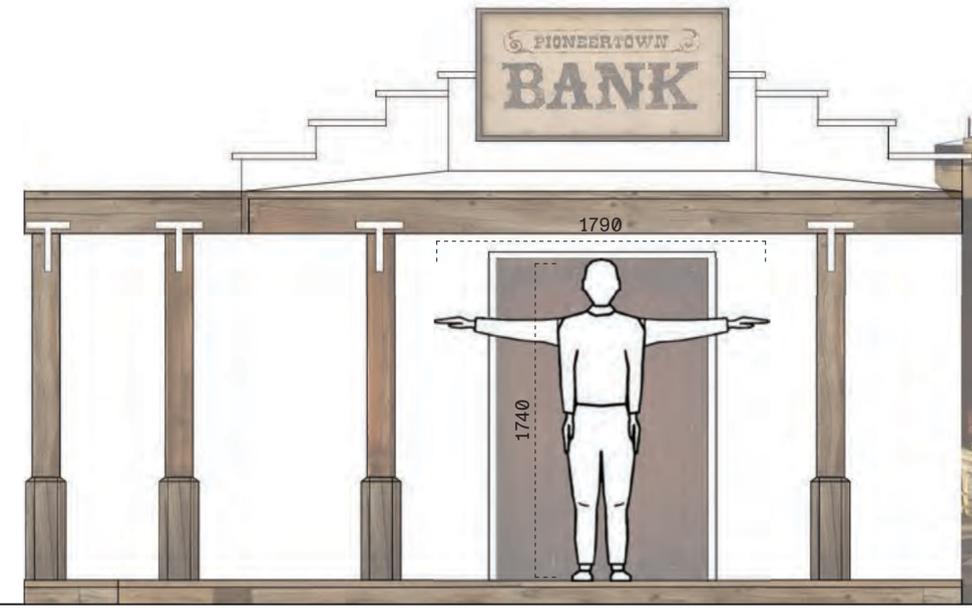


Film production requires an open space to provide a place for not only for the structures but for the production crews as well. Having the requirements on where the placements of the filming will happen and where the crews will stay is essential. This will allow the production process easier when shooting films. Therefore, eliminating the other structures not needed. Most of the films that were filmed in Pioneertown were mostly filmed on Mane Street because the buildings were out of scale.



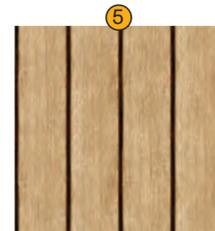
The buildings built on Mane Street are mostly off-scale so that film productions are able to manipulate the buildings when filming. The structures were used effectively when filming the exterior shots of the surroundings. They were able to fit the structures in every frame which adds to the context of the film's narrative.

The picture down below shows two of the buildings on Mane Street. It shows the dimensions of an average person within the buildings. It is evident that the buildings are inhabitable and they are only built for film production. Pioneertown gets tourists seasonally, they get a lot of visitors during Spring and Autumn because of the temperature.



1:25 Mane Street | Bank and Bath House

DISSECTING GENERAL MERCANTILE



Most of the buildings that were built in Pioneertown are off-scaled in order to create an illusion for the viewers when watching a film and it would be much easier for production to capture the entire exterior when filming. Unlike other production lots, Pioneertown is built to be habitable because of its interiors that were used in filming.

In addition to that, the structures were made out of timber that was built to endure. This place outlasted the entirety of the Wild West production that it was intended to. Hipsters, musicians, artists, and photographers all flock to this place due to its aesthetics and the quirkiness it offers. However, people would only go visit Pioneertown seasonally as it gets too hot due to its location - which is in a desert.

With its western set, the interiors of some of the buildings are modernised to cater the visitors which does not fit the aesthetics of the exteriors. This makes the town more unique and more accessible to the people visiting and residing in Pioneertown.



BEYOND THE PURPLE HILLS

dir. John English

Of all the films that were filmed in Pioneertown, this was the only film that is easily accessible (found in Dailymotion) because most of the films are only available for subscriptions in Mubi. Also, some of the films are lost in the archives because they are mostly forgotten by the film industry and the general audience.

This film was shot entirely in Pioneertown and features most of the structures that was built on site. It featured the exteriors of the buildings on Mane Street and the interiors of the jail and saloon. (which can be seen in the visual/aesthetic section of this film)

The following sections on the following pages will explore on the experiential conditions of Pioneertown. It talks about how it was used effectively as a backdrop in this Western film and how the actors in costumes are able to blend in with the setting of the film and how it helps support the film's narrative.

VISUAL/AESTHETIC

Plot:

"In a typical western (movie) town (possibly described as 'hick' by someone who possibly hasn't seen the film) Gene Autry and his friend Jack Beaumont are present when the bank is robbed and Sheriff Whiteside is killed. Judge Beaumont, Jack's father, appoints Gene the new sheriff. When Jack learns that his father is making a new will in his disfavor, they quarrel and Jack leaves under suspicious circumstances. Rocky Morgan who has been swindling the judge murders him and Gene has to jail his friend, who thinks Gene is double crossing him. But Gene has a plan to clear Jack."¹

The films that were filmed in Pioneertown were mostly filmed in black and white because technicolour was not yet in the film industry and it was hard to produce colour on to films in that era (30s to 50s).

When watching this film, it is impossible for people to not be able to distinguish that this film is set in a Western setting. The film stills on the left features all of the structures that we see in Western films; jail, saloon, ranch, desert, mountains, wide open towns. We also see brawling inside the saloon in this film which is very common in Western films.

This kind of production is paramount for Beyond the Frame because it captured what it feels like to be in the Western. Also, having to film it on-location and using real backdrops creates this realism that keeps the audience drawn in to the film.

¹ Beyond the Purple Hills Plot. Letterboxd. Website: <https://letterboxd.com/film/beyond-the-purple-hills/>. [Accessed 18 April 2021]

FRAME 1



➤ 01

FRAME 2



➤ 02

FRAME 3



➤ 03

FRAME 4



➤ 04

FRAME 5



➤ 05

FRAME 6



➤ 06

FRAME 7



➤ 07

FRAME 8



➤ 08

COLOUR PALLETE #1



EXPERIENTIAL/NARRATIVE

In the past, Hollywood produces majority of their films in black and white because of the difficulty of producing films in colour. The colour palette on the left shows the narrative of this film. The black and white scheme this creates this experience of a nostalgic feeling on what Hollywood was like before.

Colour is very important in film because of its ability to control and influence the audience's emotion, consciously and subliminally. However, when it comes to this film, black and white serves to emphasize the textures in place of colour. These elements form a mise-en-scene that creates this Western setting that further deepens the narrative of the film.

Furthermore, the black and white captured every detail of the rustic and disintegrated texture of the buildings of Pioneertown which creates an atmospheric surrounding for the actors.

The black and white effect would be a good narrative device or technique if used cleverly for the emerging programme because it creates this raw and authentic feeling of storytelling.

CHARACTERS IN THE FILM

Costumes are very important in a Western film because it sets the era on when or where the film is set. People in Western films are very distinguishable because everybody knows what people would look like in that setting; cowboy hats, boots, guns, bandanas, dresses, lassos and etc.

Actors have to get in character and have to act like how people would act in that setting; gun-playing, horse riding. There are also common types of characters that is always present in Western films like the sheriffs, cowboys, gunmen, outlaws and etc. Representation in Hollywood at that time hasn't been that good. Most of their films were mostly white actors.

Having a venue to only cater to one genre is not the pathway for Beyond the Frame because this exhibition focuses on representation. However, these informations could be very useful when planning out the design code for the emerging programme.



GENE AUTRY
as SHERIFF GENE



HUGH O'BRIAN
as JACK BEAUMONT



JAMES MILLICAN
as ROCKY MORGAN



JO-CARROLL DENNISON
as MOLLIE RAYBURN



DON BEDDOE
as AMOS RAYBURN

SPECTRE

ALABAMA, UNITED STATES



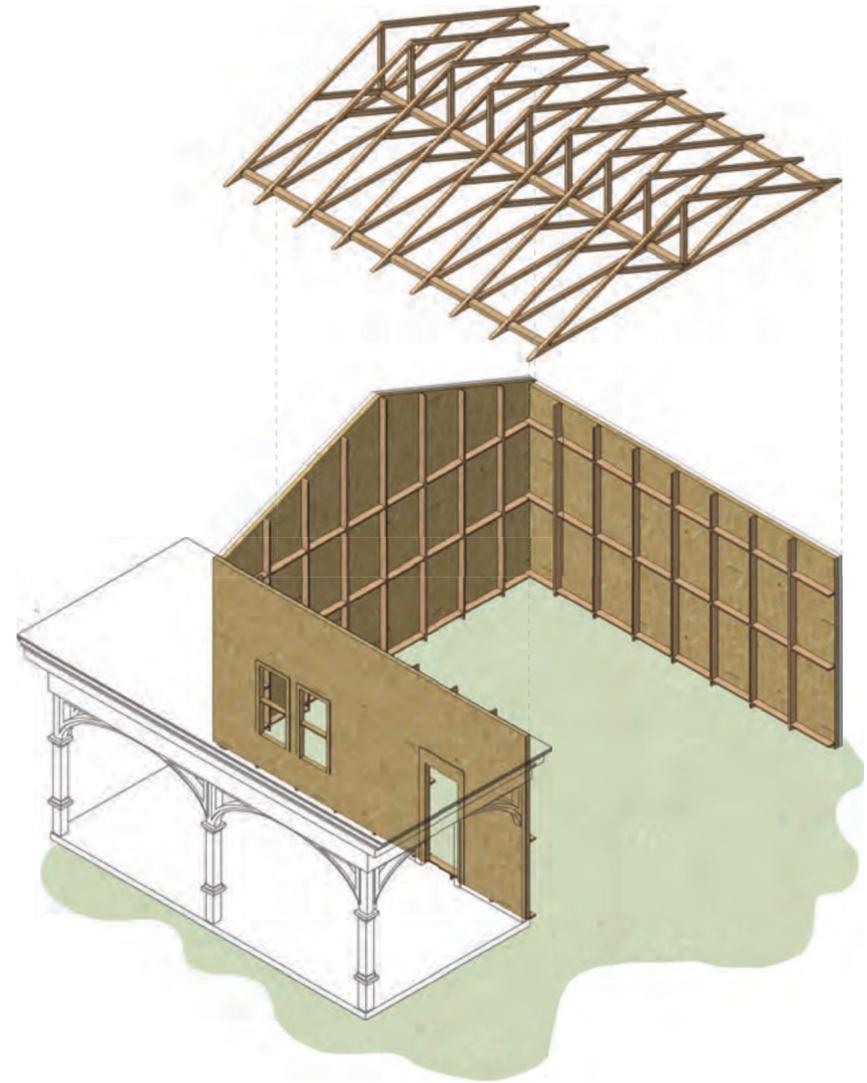
A private island in Alabama called the Jackson Lake Island where a custom built “town” of Spectre sits, which is an abandoned film set from Tim Burton’s film, Big Fish. After the production ended in 2003, the private owner didn’t want the team to demolish the building. Fifteen years later, some of the set buildings are still there, to this day.

Some buildings that were at the edge of the island were destroyed due to flooding. However, the private owners still continue to operate the island as a recreational spot for locals and tourists where they are allowed to go fishing, camping, kayaking, and gatherings. They are doing their best to keep the place intact as possible because these sets were built with plywood and is inhabitable. Over the years, visitors of the set have the tradition of throwing their shoes on the wire. This was seen in the film and was used as a metaphor for freedom.

I have chosen this precedent because of its possibility of creating this as a site of the emerging production company as this set is located in a private island which is suitable for building a studio lot but preserving the town of Spectre where visitors are still able to visit.



SPECTRE HOUSE



Unlike Pioneertown, the Town of Spectre is built in 1:1 scale. This fictional town is only built for Tim Burton's film, *Big Fish* in a private island of Alabama. Most of the buildings on this site are unfinished which means that production only built the exteriors of the buildings for the exterior shots of the film. However, production built the interior of one of the houses in this town which will be further discussed on the next page.

According to Walter Arnold Photography, the buildings "were made for the set, most were built with plywood, without interiors, and were unfinished on the back. These houses and buildings were never meant to be inhabited, or even last longer than was needed for filming, which makes it all the more incredible that they are still here over 13 years later."¹ Which can be seen on the drawing on the left side which shows the exterior of the building built.

Being able to build a 1:1 scaled town creates this realistic surrounding for the actors. This allowed production to leave the place as it is after production and now it is flocked by tourists and photographers.

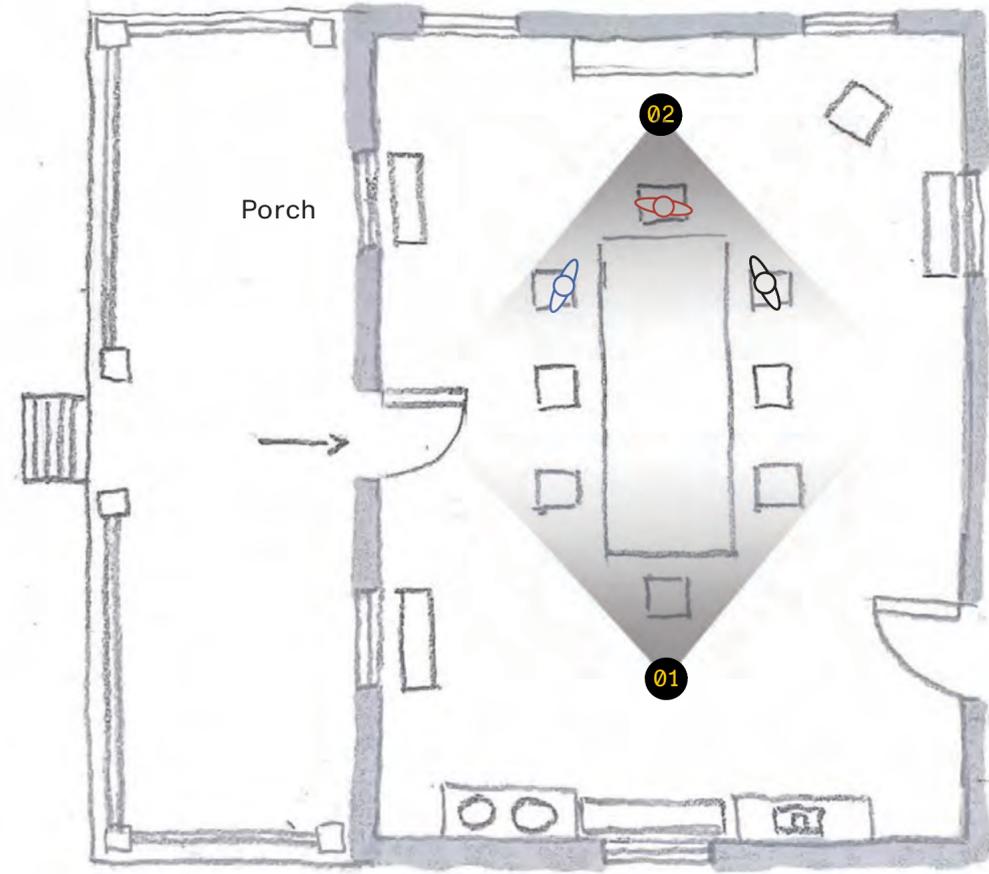
¹ Arnold, Walter. Spectre - Tim Burton's "Big Fish" Movie Set. Website: <https://thedigitalmirage.tumblr.com/post/160766101526/spectre-tim-burtons-big-fish-movie-set>. [Accessed 24 April 2021]

MAYOR'S HOUSE FLOOR PLAN

Note: Floor Plan is not on-scale.



This floor plan shows the spatial arrangements of the furnitures inside the Mayor's House (#5 on the Map of Spectre on page 113) and how it's being utilised in the film Big Fish.



Filming inside the Mayor's House



The Mayor's House after production



The diagram and pictures on the left shows how the production was able to use the Mayor's House effectively during filming. This is the only house in the Town of Spectre that has a finished interior that was used during production. People can still enter the house and still see the fireplace that was featured in the film.

The floor plan is a speculation on what the house looks like and it is evident in the film that it is inhabitable because the house does not have any bedrooms and toilets. The house only has a long dining table in the middle of the room, a fireplace and a small kitchen. Building on an existing site could be very useful when designing Beyond the Frame because having an existing facade could tie in to scenes from films.

Having to leave a production lot untouched after production could possibly be the kind of legacy I want Beyond the Frame to have after transporting the exhibition to another location. This will allow visitors to relive their existing when visiting the venue again.



BIG FISH

dir. Tim Burton

The reason why this film is chosen is because this production lot is only catered to this film. This private island was chosen because the director Tim Burton " was looking for a location for the fictional town in his movie, it was already on an Alabama Film Commission's list of sites, and they reached an agreement to lease his production company the island for the duration of the movie shoot."¹

Some of the buildings and props are still on-site, especially the shoe line that was heavily featured in the film. This legacy is carried on outside the film where visitors would throw their shoes on to it as part of a tradition. Just like in the film, this symbolises freedom and as it is thrown over the wire it signifies the highlight of their lives.

This kind of interaction by the visitors could play out in the emerging programme in order to leave their legacy behind and come back another time to reminisce their experience.

¹ Alabama Living Magazine. 2016. Spectre. Website: <https://alabamaliving.coop/articles/spectre/>. [Accessed 18 April 2021]

Film Stills from Big Fish | dir. Tim Burton



Aspect Ratio: 1.37 : 1

VISUAL/AESTHETIC

Plot:

"Throughout his life Edward Bloom has always been a man of big appetites, enormous passions and tall tales. In his later years, he remains a huge mystery to his son, William. Now, to get to know the real man, Will begins piecing together a true picture of his father from flashbacks of his amazing adventures."¹

The cinematography is used effectively in this film through the use of framing and camera angles. The extreme use of symmetrical wide shots were displayed throughout the film, especially the establishing shots of the Town of Spectre.

The town of Spectre plays a huge part of the film because that is where Edward Bloom spend most of his time in his past life. According to Grade Saver, "Spectre, where time seems to stop and the scope of experience doesn't extend far beyond the perimeter of the town centre. While it is a beautiful and pristine community, there is something uncanny about it. Edward sees that it in its preserved-ness, it is suspended from the world around it, and it exists in a place out of time or context. The greatest poet in the town can barely write, and people cannot think of much to talk about. Spectre is an unusual, completely white South, a pleasant place, but one that lacks diversity on many fronts."²

Aesthetics like these could create a cinematic experience for Beyond the Frame and also for the visitors. This could also be very useful when choosing the suitable venue for this programme within Brighton.

¹ Big Fish Plot. Letterboxd. Website: <https://letterboxd.com/film/big-fish/>. [Accessed 18 April 2021]

² Grade Saver. Big Fish (Film) Summary and Analysis of Part 2: Spectre. Website: <https://www.gradesaver.com/big-fish/study-guide/summary-part-2-spectre>. [Accessed 18 April 2021]

COLOUR PALLETE #1



EXPERIENTIAL/NARRATIVE

Mise-en-scene becomes vastly apparent in the small town of Spectre as when Edward first visited the town. The setting views the town as a warm, picturesque, even dreamlike that seems almost too good to be true (Colour Palette #1). This is done through the colour palette that the film has established in the film. Through the vibrant green, soft looking grass, the pastel houses that seem to be in line with one another and the clear blue sunny sky.

As the film progresses, Edward comes back to Spectre and finds a run down town (Colour Palette #2). The colour palette changes from a warm and welcoming town to an uninviting and bleak atmosphere. The mise-en-scene that was used in the Town of Spectre was to give the overall illusion and symbolism of a heaven or an after-life.

Colour affects the audience psychologically, without being aware of it. This transitional colour from the well-kept surroundings to the run down town of Spectre shows the shift of tone of the narrative of the film.

This kind of colour scheme could build an experience for the people visiting Beyond the Frame. The transitional colour technique could be used for the legacy of the programme once it travels to another location.

COLOUR PALLETE #2



CHARACTERS IN THE FILM

These are the townspeople that lived in The Town of Spectre (except for Edward Bloom). The costumes are also part of the mise-en-scene which creates this harmony between the characters fitting in with the setting of the narrative of the film.

In addition to that, the pastel colours of the town are incorporated onto the townspeople's costumes which also adds to this dreamlike town of Spectre. The hair and makeup on the women of this film seem to be not too tight or polished but more loose, carefree and perhaps even childlike (Mildred and Jenny).

The characters within the emerging programme should blend in with the environment that surrounds them. This could be the choice of materials of the costumes or the colours associated with the characters. Also, representation matters for both on-screen and behind the camera.



EWAN MCGREGOR
as EDWARD BLOOM



ALISON LOHMAN
as SANDRA BLOOM



STEVE BUSCEMI
as NORTHER WINSLOW



HELENA BOHAM CARTER
as JENNY (YOUNG)



MISSI PYLE
as MILDRED

HOBBITON

MATAMATA, NEW ZEALAND



Hobbiton is located on the hills of Matamata, New Zealand where The Shire was built in 1999 for the filming of Lord of the Rings. According to the Hobbiton website, “after an initial attempt at demolition, 17 bare plywood façades remained. The shells would served as the catalyst that propelled Hobbiton forward into the public eye, with guided tours commenced in 2002.”¹ In 2009, the crew came back to film the Hobbit Trilogy and reconstructed Hobbit holes for the film and left it permanently after filming. Today, the site has been used for tours for tourists and fans of the films.

Hobbiton has changed throughout the years after the Hobbit Trilogy. It has become a staple of tourist attractions in New Zealand where visitors are able to tour the movie set but are not allowed to go in to the Hobbit holes as they are just façades.

This precedent was chosen because of its after-use of the film set. To avoid the contribution of the landfills, the film set wasn't demolished but instead it has been converted in to a studio tour. Also, this real-life sets can be used for filming again if New Line Cinema (production company) will have plans to revisit the lore of Lord of the Rings. This concept could be part of the new and emerging programme.

¹ Hobbiton Movie Set. Our Story. Website: <https://www.hobbitontours.com/en/our-story/>. [Accessed 24 April 2021]

N
MAP OF HOBBITON



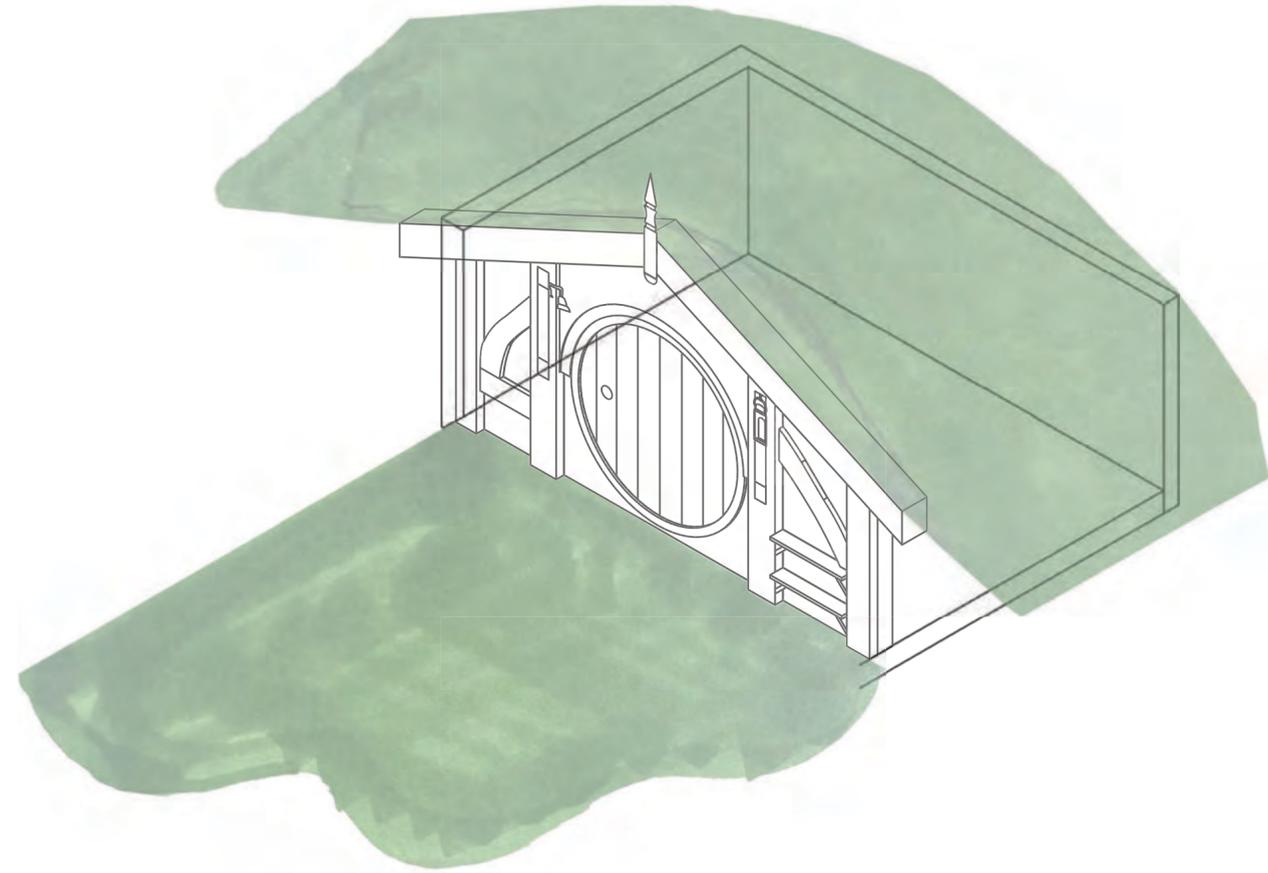
The map on the left shows how huge Hobbiton is, it occupies 4.8 hectares of land which was used as a landscape during the production of both Lord of the Rings and the Hobbit.

Before Hobbiton was converted into a film set tour, it was used as a film set for the Lord of the Rings Trilogy back in 2001. Peter Jackson and his production crew came back to reuse the space to film the Hobbit Trilogy in 2009 and was able to expand on the existing Hobbit holes. Similar to the Town of Spectre, the buildings are only built for exterior shots and both lots are open for tourists to visit after production ended.

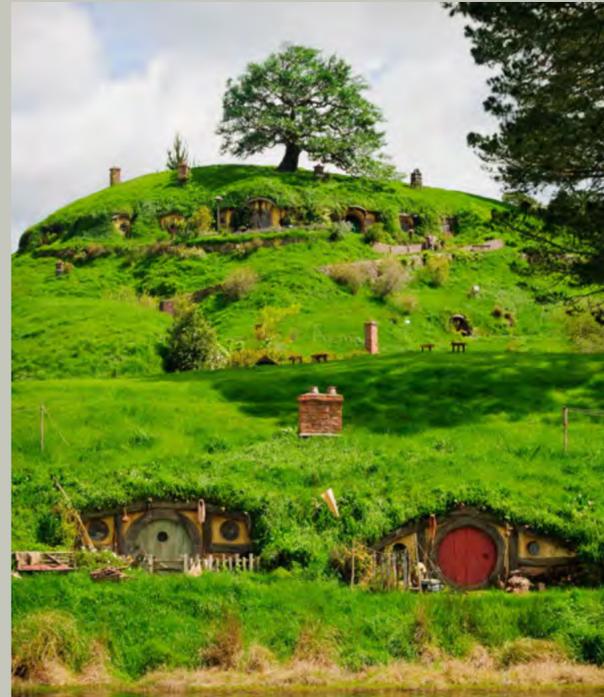
This film was chosen because of how the set was reused to film the next trilogy. It featured The Shire that we all knew and loved from the previous trilogy but with the newly reconstructed Hobbit holes. The Bag-End was still used for this film and created this nostalgia for Lord of the Rings fans. The film was able to manipulate the audiences eyes with the off-scale structures all over Hobbiton and was able to create this realistic world-building on-location.

HOBBIT HOLES

This axonometric drawing of a hobbit hole shows that only the exterior of the structure is only built which was intended for both Lord of the Rings and Hobbit films. This allows production to film the interiors on a soundstage.



This is what Hobbiton looks like after the filming of Lord of the Rings Trilogy and before The Hobbit Trilogy started filming.



Production used permanent materials when building the hobbit holes when The Hobbit came around so that fans of the franchise will be able to experience The Shire.

The pictures on the left shows the before and after of the hobbit holes. According to USA Today, " The original Shire, constructed of polystyrene and plywood, was torn down after the completion of The Lord of the Rings trilogy. It was never meant to be a permanent set. But when they began rebuilding Hobbiton for The Hobbit movies in 2010, they decided to make the homes more permanent. Using concrete, wood and bricks, it took 70 set builders to complete."¹ In the long-haul, not only is this place for the fans of the franchise but it is also for future projects for the production company to explore more on the Middle-Earth lore.

Having an open green space allows production to create a production lot to fit the film's narrative and being able to capture scenic views. This will be a good requirement when picking a good venue for Beyond the Frame.

The following pages talks about this film's experiential conditions that would help in creating the inventory drawings. The film will be dissected through its experiential/narrative, visual/aesthetics and the user/characters within the film.

¹ Palmisano, Kae Lani. 2017. 10 fascinating facts about Hobbiton (that you never knew). Website: <https://www.10best.com/interests/explore/10-fascinating-facts-about-hobbiton-that-you-never-knew/>. [Accessed 19 April 2021]



HOBBIT: AN UNEXPECTED JOURNEY

dir. Peter Jackson

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Film Stills from Hobbit: An Unexpected Journey | dir. Peter Jackson



Aspect Ratio: 2.39 : 1

VISUAL/AESTHETIC

Plot:

"Bilbo Baggins, a hobbit enjoying his quiet life, is swept into an epic quest by Gandalf the Grey and thirteen dwarves who seek to reclaim their mountain home from Smaug, the dragon."¹

New Zealand is the home of Middle-Earth, a fictional world created by J.R.R Tolkien. The Shire (Hobbiton) is heavily featured in the first-half of the film which sets the atmosphere of the film.

According to USA Today, "In 1998, a team of location scouts working for Sir Peter Jackson took an aerial tour of New Zealand. They were searching for a tall tree near a pond that would be similar to the Party Tree described in The Lord of the Rings books. The rolling hills made for perfect hobbit holes, and the whimsical trees of The Alexander Farm near the farming community of Matamata matched the aesthetic they were looking for."²

When filming The Hobbit, production was able to film aerial shots of Hobbiton which wasn't done in Lord of the Rings. Shooting these scenes in this fictional world of Hobbiton creates this realistic world that they have produced.

Production made it possible to build a fantasy-like structures on-location and have it feel like an actual place. This kind of experience should be the experience that the visitors are having when visiting Beyond the Frame.

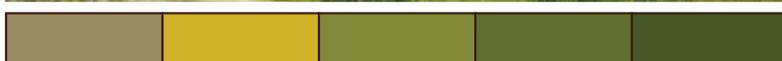
¹ The Hobbit: An Unexpected Journey. Letterboxd. Website: <https://letterboxd.com/film/the-hobbit-an-unexpected-journey/>. [Accessed 19 April 2021]

² Palmisano, Kae Lani. 2017. 10 fascinating facts about Hobbiton (that you never knew). Website: <https://www.10best.com/interests/explore/10-fascinating-facts-about-hobbiton-that-you-never-knew/>. [Accessed 19 April 2021]

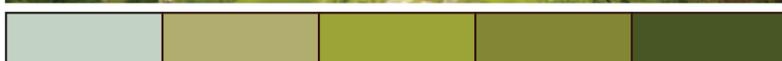
COLOUR PALLETE #1



COLOUR PALLETE #2



COLOUR PALLETE #3



EXPERIENTIAL/NARRATIVE

Colours elicit emotions, and have a psychological effect on people. The Shire has a green colour palette (Colour Palettes #1-#3) which signifies this calming quality to it, and is typically associated with nature since it's so prevalent in nature. The use of green is also used to show the peaceful, luscious green field, of the rolling grassy hill of The Shire.

Furthermore, The Hobbits surrounds themselves with greenery all around them creates this homely and cosy feeling of what a real home feels like. This is the type of feeling that draws audience in to the film and allows them to get engage with the story.

This kind of world-building is how the emerging programme should look like - having an open space where visitors can walk freely and interact with the props around them. Having this design code will be very useful for both inventory drawing and picking the right venue for Beyond the Frame.

CHARACTERS IN THE FILM

These are some of the many fictional characters in the film. Bilbo Baggins lives in the The Shire, right on top of the hill (Frame 3). He is then visited by Gandalf and the dwarves (Thorin, Fili and Kili) for an unexpected adventure.

The contrasts between Bilbo and the dwarves are very different. Bilbo's costume fits very well with the aesthetics of The Shire, clean and well-tailored while the dwarves costume is made out of leather and fur which suggests that they came from a far away land.

Gandalf on the other hand, is a wizard and he is wearing a huge cloak, a pointy hat and carries a staff. These character designs fits perfectly in the world of Middle Earth because of its otherworldly costumes.

Having a great character design is essential for Beyond the Frame because it makes the film narrative more cohesive because without good character design, the film would not make sense.



MARTIN FREEMAN
as BILBO BAGGINS



IAN MCKELLAN
as GANDALF



AIDAN TURNER
as KILI



RICHARD ARMITAGE
as THORIN



DEAN O'GORMAN
as FILI

KATZ'S DELICATESSEN

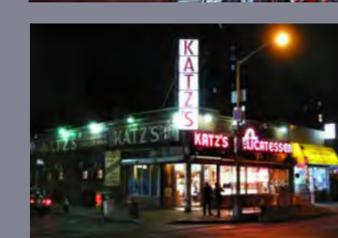
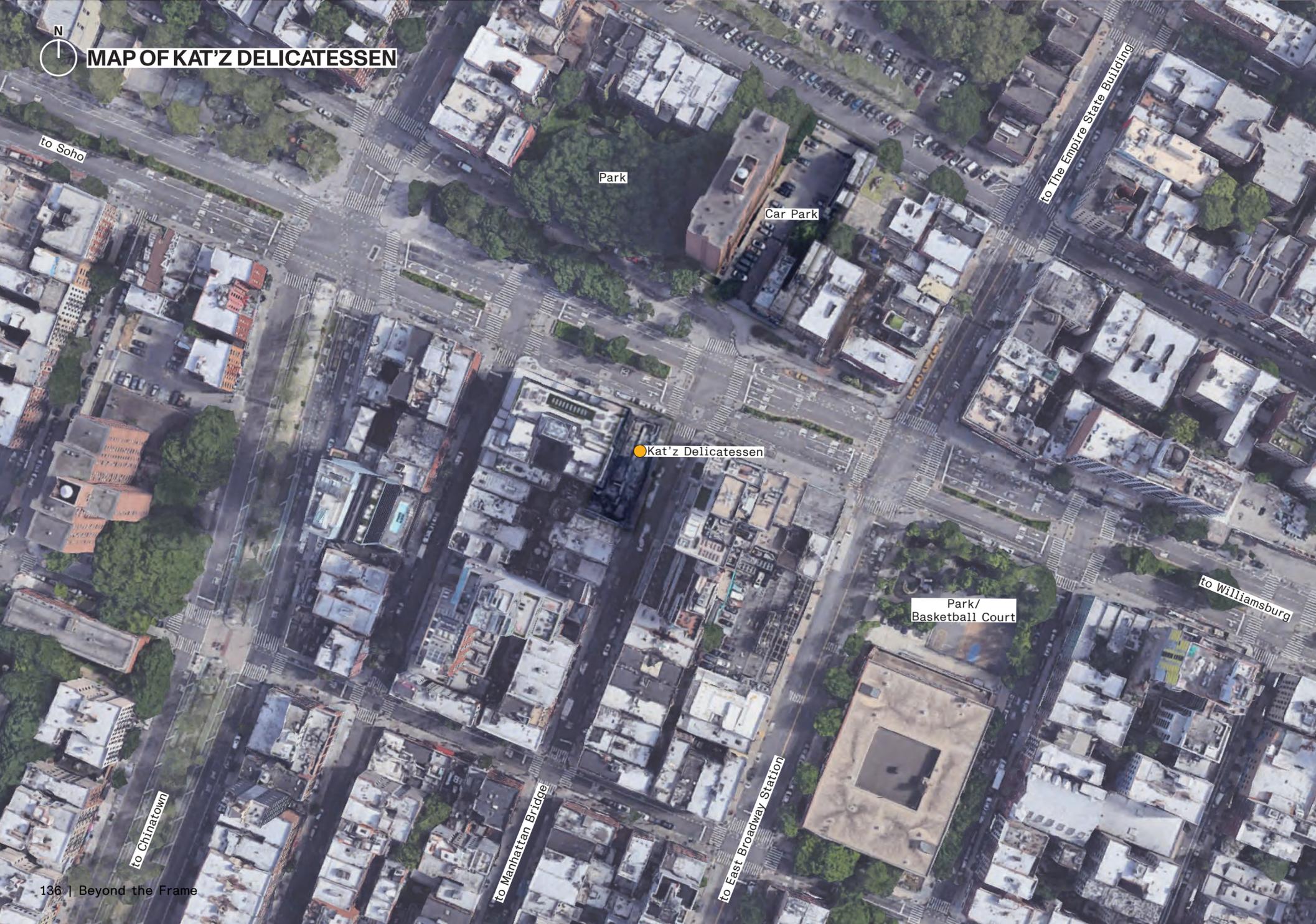
NEW YORK, UNITED STATES



Kat'z Delicatessen is located in the heart of New York City. This Jewish deli has been operating since 1888, where they brought traditional Eastern European cuisine to New Yorkers and it has been very popular ever since.

Throughout the years, Hollywood used this deli as a backdrop for their films. Films like *Enchanted*, *Donnie Brasco*, *Across the Universe* and *When Harry Met Sally* - one of the most popular films that was shot from there. The deli has a sign on one of their tables where Harry and Sally sat and it has become a tourist attraction for the people who have watched the film.

This was chosen as a precedent because of it's use as an on-set location by Hollywood. They were able to use this deli to capture the authenticity of real life structures in New York, by not manipulating audiences on fake sets and to be drawn in to the spatial narrative of the film.



Film productions usually shoot their films on a soundstage because shooting on-location, especially in a city requires a lot of blocking when filming. The reason for this is because it costs a lot of money and bystanders on the side spectating while production is happening. However, a real-time filmmaking is an aspect for Beyond the Frame. Visitors of the emerging programme will be able to interact during filming when they're at the exhibition.

Films that were filmed in Kat'z Delicatessen were only used for interior shots because of its accessibility. It is also easier for the filming crew to film because the building is very enclosed. It also has a lot of characters to it due to its retro neon signs inside and at the front of the diner.

In addition to that, of all the diners around New York, Kat'z Delicatessen perfectly encapsulates what New York is like. It is located in a busy environment where huge infrastructures can be found. Also, tourists flock to this place because of all of the films that were filmed in the diner.



WHEN HARRY MET SALLY

dir. Rob Reiner

Of all the films that was filmed in Kat'z Delicatessen, I chose the film When Harry Met Sally where a small portion of the film was filmed in this diner. Writer Nora Ephron and director Rob Reiner recreated their conversation with each other and translated it on-screen which makes the story more realistic.

As a result, this scene became one of the most iconic scenes in the film. This made the diner even more popular than before and the owner of the shop placed a sign on where Harry and Sally sat. Tourists and locals flock to this diner to recreate the moaning scene.

The longevity of this diner has lived throughout the years because of the impact of the films that were filmed in the diner, especially this film.

The following sections will explore the visual/aesthetics of the scene on when the film was set, the use of colour palettes to show the experiential/narrative of the story and the characters that were cast in the film.

Interview between Nora Ephron and Rob Reiner.¹

¹ FilMagicians. 2017. When Harry Met Sally Discussion with Nora Ephron & Rob Reiner. Webiste: <https://www.youtube.com/watch?v=q5-j7K8Mbzk&t=1033s> [Accessed 21 April 2021]

Film Still in When Harry Met Sally | dir. Rob Reiner



Aspect Ratio: 1.85 : 1

VISUAL/AESTHETIC

Plot:

"During their travel from Chicago to New York, Harry and Sally debate whether or not sex ruins a friendship between a man and a woman. Eleven years later, and they're still no closer to finding the answer."¹

When Harry Met Sally is set in the 80's because of its visual look such as the clothes, hairstyles and the environment around the actors - neon light signs (Frame 3).

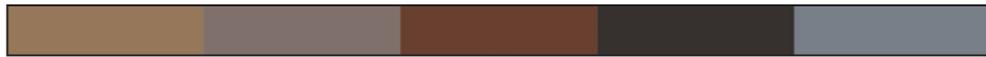
Director Rob Reiner was able to capture how Kat's Delicatessen operates every single day in New York- crowded, cramped and busy. He does this by the use of tracking shot in Frames 1 and 2. It shows the arrangement of the table and chairs in the diner and the people occupying it. While the two main characters interact with each other within the frame, we also see the people in the background interacting which makes the scene more realistic.

This diner was only used for a small portion of the film but it featured one of the most iconic scenes in the film because of the fake orgasm scene. It only shows the kitchen counter and some of the table and chairs within the space but we as the audience know that they are in a diner.

Creating this atmosphere that surrounds the actors for the emerging programme will create this effective storytelling that will affect the audience mood.

¹ When Harry Met Sally Plot. Letterboxd. Website: <https://letterboxd.com/film/when-harry-met-sally/>. [Accessed 19 April 2021]

COLOUR PALLETE #1



COLOUR PALLETE #2



EXPERIENTIAL/NARRATIVE

In the film, we follow two main characters that keeps bumping in to each other seasonally. The colour palettes in this film adds depth to the narrative of the story. The use of autumnal colour scheme in these colour palettes shown on the left sets the tone and the setting of the film. It tells us that this part of the film now takes place in Autumn and the choice of colours of the clothes also adds to that time of the season.

The visual/aesthetic aspect also plays in to this section because setting this scene in a crowded and noisy space creates this atmospheric surrounding of the public space that the two main characters are in.

We see in the film that all of the extras in the background were very silent when they heard Sally's fake orgasm in the diner which gives us the sense of space of the enclosed Kat'z Delicatessen.

Being able to associate colours for different seasons could be very useful when planning out the different colour schemes for the emerging programme as the biennale moves from different locations.

CHARACTERS IN THE FILM

We follow Harry and Sally majority of the film, hence the title. We also get to see Marie and Jess because they are Harry and Sally's friends.

Meg Ryan and Billy Crystal were two unknown actors when filming this film but they never knew it would be a classic. During the filming of the fake orgasm scene, Meg and Billy helped added some lines on to the script to make it much funnier and realistic. One of the most famous quotes that was suggested by Billy was the "I'll have what she's having" and director Rob Reiner got her mother to say that line which became the most quoted line of all time.

The characters in this film are dressed accurately and portrays how a New Yorker would dress up in the 80's. This kind of costume design would play a huge part in the exhibition because it would create authentic storytelling. Also, being able to hire extras is also something to think about when planning out the different aspects of the production in Beyond the Frame.



MEG RYAN
as SALLY ALBRIGHT



BILLY CRYSTAL
as HARRY BURNS



BRUNO KIRBY
as JESS



CARRIE FISHER
as MARIE

HATFIELD HOUSE

HERTFORDSHIRE, UNITED KINGDOM



Hatfield House is located in Hatfield, Hertfordshire where it has appeared in countless of films and shows throughout the years. According to the Architectural Digest, this estate is “a 223-room Jacobean estate built by the first Earl of Salisbury, Robert Cecil, in 1611.”¹

Hatfield House is located near Pinewood Studios which is an easy access to this English estate. Films and shows like *The Favourite*, *Paddington 2*, *Wonder Woman*, *The Great*, *The Crown* and many more were filmed in this vicinity. This House has many different layers of spatial characters which creates this picturesque settings for films.

This was chosen as a precedent because this privately owned estate was already built and it is easily accessible for film studios to film a motion picture due to its features. Crew members are able move the furnitures around the House because it is part of the Britain’s National Trust.

¹ Wallace, Rachel. 2020. This English Estate Appears in Countless Movies—Here's Why. Website: <https://www.architecturaldigest.com/story/hatfield-house-movie-filming-location>. [Accessed 22 April 2021]



INTERIOR

EAST GARDEN



OLD PALACE GARDEN



SUNDIAL GARDEN



WOODLAND GARDEN



EXTERIOR

LIBRARY



LONG GALLERY



KING JAMES'S DRAWING ROOM



WINTER DINING ROOM

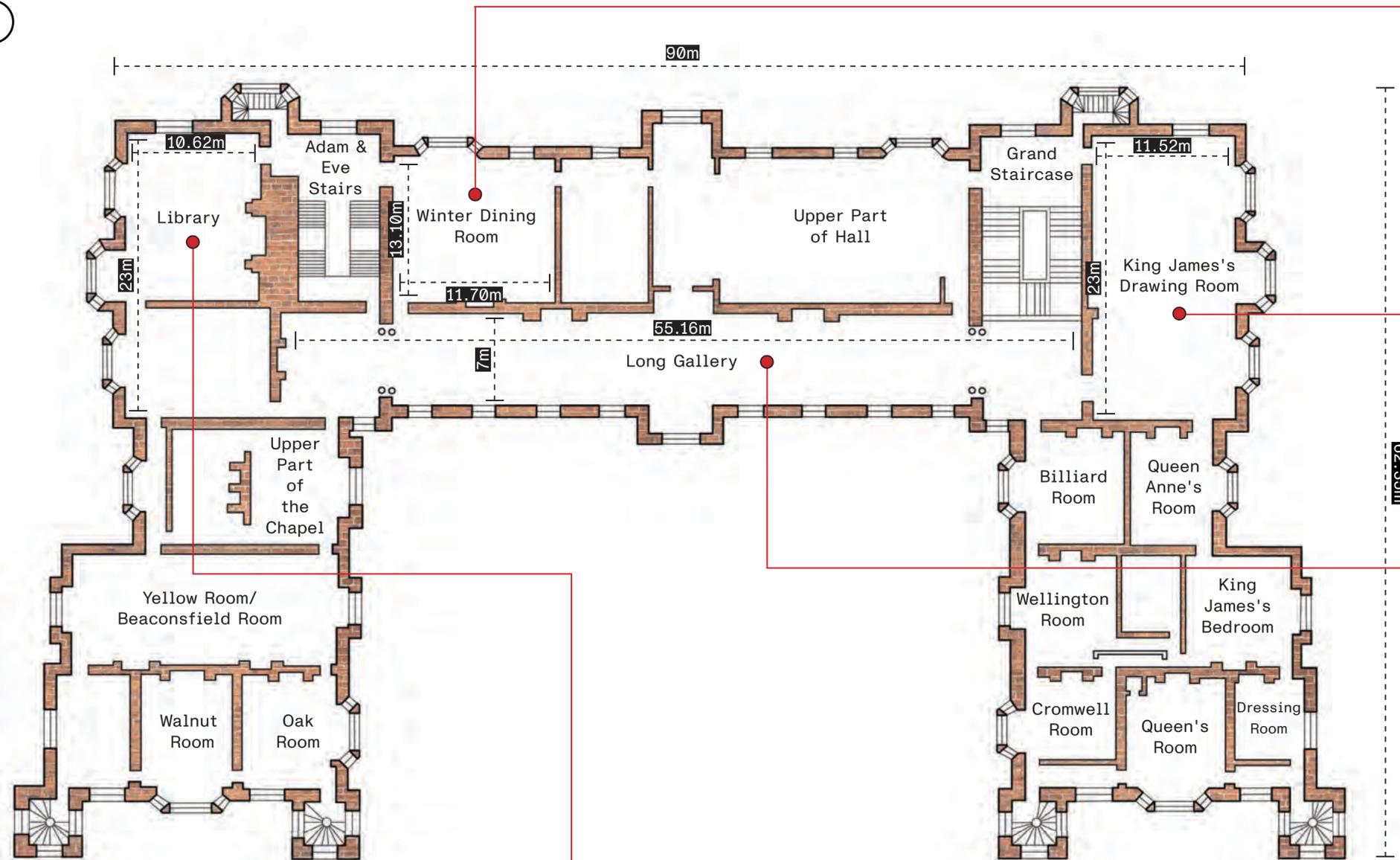


The Hatfield House is surrounded with greenery and is universally accessible by production studios to film motion pictures as it is within M25. The estate is filled with 16th-18th century furnitures which are available to use for production in their historical and period films. The exterior and interior design of Hatfield House is used as backdrops in most of the films due to its grand design and sophisticated structures.

The estate has a lot of architectural characters that production designers can use to translate their visual language of the film. Each floor and rooms inside the vicinity have different colour palettes and materials that the production designers can choose from on where to film specific scenes. For example, the marble hall was once used for banquets but we see it now used in films like Orlando, The Favourite and Enola Holmes and is converted to fit the film's aesthetics.

During production, the team didn't have to break down walls due to the negative space available for camera-work. They are able to get a wide angle shot on different rooms in the estate. There are also different gardens available for production to choose from that surrounds the estate.

1:300 HATFIELD HOUSE FIRST FLOOR PLAN



The main materials used to build in Hatfield House are bricks and stone dressings which was the common materials used in Jacobean architecture. The stained glass windows are placed symmetrically all around the structure which allows natural lighting inside the premise.

The floor plan on the left shows the first floor of Hatfield House. The film *The Favourite* was able to use some of the spaces inside for the interior shots of the film, which can be also seen on the left. Production did some makeovers in those spaces through the help from production designer Fiona Crombie and set decorator Alice Felton; the library, long gallery, winter dining room and King James's drawing room. Within those rooms are furnitures dated back in the 16-18th century and some were used for the filming of the film. The crew also used candles to provide lighting alongside natural lighting to create an atmosphere.

Production weren't allowed to break down walls because it is a privately owned building so they have to use the tapestries and move things around to cater the shots for the film. They reused the Winter Dining Room throughout the film but rearranged some furnitures to feel like the story takes place in another part of the building.



THE FAVOURITE

dir. Yorgos Lanthimos

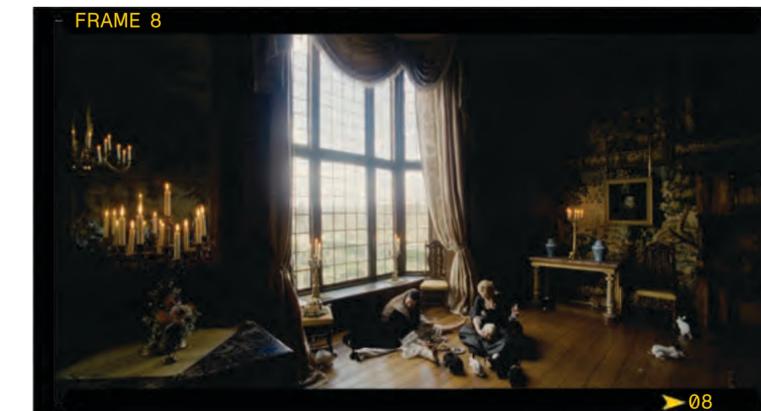
This film is chosen because this was filmed on-location in Hatfield House. Another reason is that this film is a good example of using existing locations effectively during production. The crew was able to use the interior and exterior of the structure to take us back to the Victorian era.

According to Welwyn Hatfield Times, "about 85 per cent of The Favourite was filmed at Hatfield House. Furniture, carpets and paintings were removed from some rooms, and doorways and hidden passages added to the historic mansion, which was originally built in 1611."¹ This is evident in the film on how the rooms are being altered to fit the setting of the film - which has been discussed in the previous pages.

The following sections will dissect this film on how it is being filmed through its visual/aesthetic, experiential/narrative and the characters within the film. Together with the rest of the production lots, this will be very useful when creating the inventory drawing.

¹ Davies, Alan. 2018. Behind the scenes of filming The Favourite movie at Hatfield House. Website: <https://www.whtimes.co.uk/things-to-do/the-favourite-movie-filming-locations-at-hatfield-house-5619012>. [Accessed 21 April 2021]

Film Stills from The Favourite | dir. Yorgos Lanthimos



Aspect Ratio: 1.85 : 1

VISUAL/AESTHETIC

Plot:

"England, early 18th century. The close relationship between Queen Anne and Sarah Churchill is threatened by the arrival of Sarah's cousin, Abigail Hill, resulting in a bitter rivalry between the two cousins to be the Queen's favourite."¹

This film is filmed in a Jacobean architecture and we are being transported back to the 18th century during Queen Anne's reign. The film is filled with madness, jealousy, betrayal, grief, loneliness, obsessiveness and power.

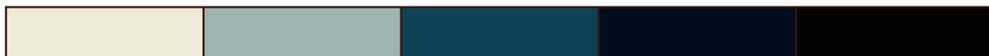
Cinematographer Robbie Ryan used a 6 millimetre fish-eye lens which allows us the audience see the characters in their space. Yorgos Lanthimos stated that "from the beginning, I had this image of these lonely characters in huge spaces"². The visuals express the loneliness, isolation and the fear of these characters at the top of society.

The claustrophobic effect of seeing the whole room at once makes us feel imprisoned by this space. Constant camera movement is also central to the visual approach. Lanthimos wanted the camera to always be fluidly moving, almost like a character itself. The ultra-wide shots also visually support the comedy of the film by making the space strange, altered and absurd.

¹ The Favourite Plot. 2018. Website: <https://letterboxd.com/film/the-favourite/>. [Accessed 18 April 2021]

² Smith, Shona. 2018. Yorgos Lanthimos's Venice Film Festival crowd pleaser The Favourite filmed almost exclusively at Hatfield House, Hertfordshire. Website: <https://www.thelocationguide.com/2018/09/yorgos-lanthimos-venice-film-festival-crowd-pleaser-the-favourite-filmed-almost-exclusively-at-hatfield-house-hertfordshire/>. [Accessed 18 April 2021]

COLOUR PALLETE #1



EXPERIENTIAL/NARRATIVE

The colour palette of this film was inspired by the Marble Room of Hatfield House (Colour Palette #1) and was incorporated onto the costumes of the characters in the film (refer to the next page). The black and white colour scheme makes the characters stand out in a space. It also suggests the hierarchical power within the society.

Another colour scheme that is present throughout the film is the yellow/gold tone (Colour Palette #2) on either the natural light that shines to the characters face or the props or the structures that surrounds them. This colour suggests on the madness that is lurking in every space within the castle.

This kind of technique of using colour palettes in conveying certain mood/tone will be applied to the emerging programme. Through this method of storytelling, this will create an atmosphere that the actors will inhabit both within the space and frame.

CHARACTERS IN THE FILM

An aspect of The Favourite that is playfully revisionist history - its gender dynamics. We're generally used to seeing females done up in extensive makeup and hairstyling, here the males are the ones with the over the top makeup and wigs.

This film portrays woman with a natural, raw look while the men are the background decorations. These women are portrayed as human beings because of the prevalent male gaze in cinema, whilst women are portrayed as housewives, prostitutes and girlfriends.

Costumes are very important for Beyond the Frame because it sets the scene of the inauthentic films that is being reproduced to make it more accurate and authentic.

COLOUR PALLETE #2



OLIVIA COLMAN
as QUEEN ANNE



EMMA STONE
as ABIGAIL



RACHEL WEISZ
as LADY SARAH



JOE ALWYN
as LORD MASHAM



NICHOLAS HOULT
as LORD HARLEY

TINSMITH CIRCLE

FLORIDA, UNITED STATES



Tinsmith Circle is a suburban neighbourhood located in Carpenter's Run, Florida. This location is well-known for Tim Burton's film *Edward Scissorhands*. Most of the film's exterior was filmed in this neighbourhood where they painted some of the houses exteriors with pastel colours and new landscaping to fit the director's vision. However, the Boggs House interiors were mostly filmed in a soundstage.

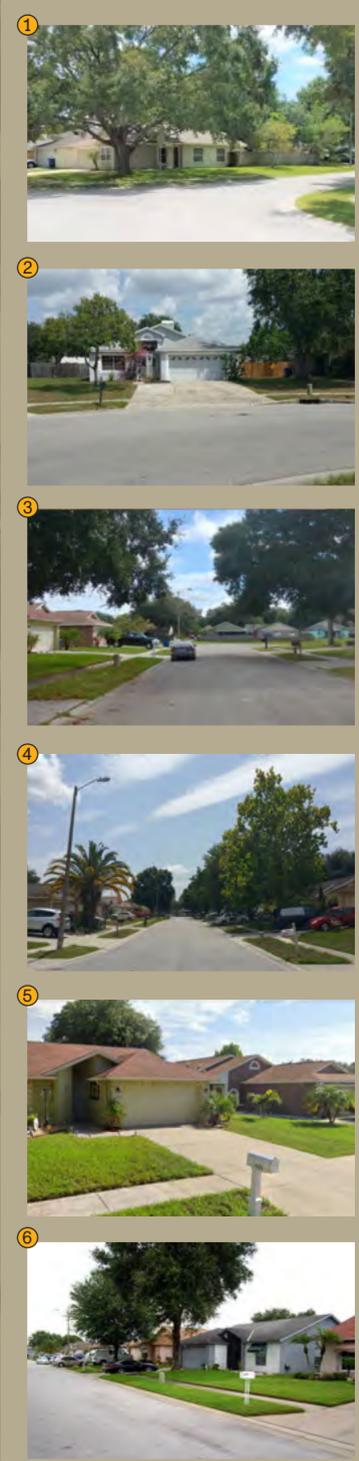
Today, the neighbourhood is still there but it's filled with trees and houses that are inhabited by families. The exterior of the houses are unrecognisable because the house were repainted after production. The Boggs House is still there and it's still being listed by property management. Also, locals and tourists still visit the house to take pictures.

This was chosen as a precedent because the production of *Edward Scissorhands* transformed an existing suburban neighbourhood into a fantasy-like suburbs. Shooting on-location can be very challenging due to unpredictable weather but it is cost-effective as it doesn't require a lot of set construction.

N
MAP OF TINSMITH CIRCLE



When scouting for location, Tim Burton chose to film in Florida because of its big puffy clouds and blue sky. This was evident in the film where the sky is highlighted in most of the shots. Production found this suburban subdivision and decided to film here. They had problems when negotiating with the residents because of the proposal in changing the entire look of the neighbourhood to fit the setting of the film. This didn't sit right with the residents but at the end, it all worked out fine.



SHOT #1

● Eliminated greenery and urban props



Film Still



SHOT #2

● Eliminated greenery and urban props



Film Still



How far will production go in transforming an existing location? The pictures above shows the before and after of Tinsmith Circle. Production took down trees and eliminated some urban props and transformed the whole lot for this fantasy tale. Most of the houses were painted in pastel colours which made the tale otherworldly.

When it was ready for filming, the neighbourhood became spacious. It made production much easier to control the set because they are able to take wide shot frame of the houses without any obstructions.



EDWARD SCISSORHANDS

dir. Tim Burton

The same with Tim Burton's *Big Fish*, this film is also chosen because of Burton's imaginative vision of turning Tinsmith Circle into a production lot that is catered to this film only.

According to *The Vintage News*, "The production crew found, in the words of the production designer Bo Welch, "a kind of generic, plain-wrap suburb, which we made even more characterless by painting all the houses in faded pastels, and reducing the window sizes to make it look a little more paranoid."The key element to unify the look of the neighbourhood was Welch's decision to repaint each of the houses in one of four colours, which he described as "sea-foam green, dirty flesh, butter, and dirty blue"¹. This kind of production will be applied for *Beyond the Frame* because this will add to the film's narrative.

Having to film on-location will create this authentic storytelling that will allow audiences to relate to the characters. This will also allow them to visit that location after production.

¹ Smith, Ian. 2016. 25 years later: This is how the suburban 'Edward Scissorhands' neighborhood looks like today!. Website: <https://www.thevintagenews.com/2016/02/15/56552/>. [Accessed April 21 2021]

Film Stills from Edward Scissorhands | dir. Tim Burton



Aspect Ratio: 1.33 : 1

VISUAL/AESTHETIC

Plot:

"A small suburban town receives a visit from a castaway unfinished science experiment named Edward."¹

This film is set in 1960's suburbia where the houses are all painted in pastel colours and freshly mowed lawns makes this bright and atmospheric surrounding.

Tim Burton is an imaginative director who has created this fantasy-like set. Production made a huge change to this whole subdivision in order to create this otherworldly suburban neighbourhood. They perfectly captured the exterior shots of the neighbourhood and didn't waste the budget that was used to transform Tinsmith Circle.

As the film progresses, production added large animal and figures topiaries around town which is made by Edward using his scissors in the film. The purpose of this is because in the film, Edward surrounds himself with these greenery as his adoptive family.

How much will production change an existing location to get the right visual/aesthetic that they want? This is something to think in going forward for inventory drawing and also when designing Beyond the Frame.

¹ Edward Scissorhands Plot. Letterboxd. Website: <https://letterboxd.com/film/edward-scissorhands/> [Accessed 21 April 2021]

COLOUR PALLETE #1



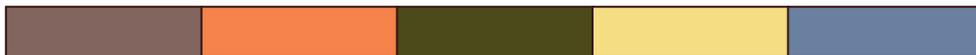
EXPERIENTIAL/NARRATIVE

Throughout the film, the pastel colours painted onto the houses is used to represent the 1960's suburbia. The pastel colours create a friendly and non-threatening tone to the film which portrays the population of the little suburbia in Florida as joyful and bright.

However, the colour also depicts how unnatural and overdone the whole suburbia which outlines the full nature of the residents. Later on in the film, the whole neighbourhood becomes less accepting of Edward. This shows that they may look gentle on the outside but on the inside, they are ruthless and judgemental.

This kind of colour palette could be incorporated onto the emerging programme and use it as a narrative device to create this authentic storytelling for the visitors to experience.

COLOUR PALLETE #2



CHARACTERS IN THE FILM

Aside from Edward, these are the people living in the suburban neighbourhood. Pastel colours are associated to the residents living in the neighbourhood whilst Edward is always associated with dark colours. This suggests that with Edward trying to fit in with the community, he just does not fit the mould on what the community expects him to be and he's being judged constantly by his appearance (except for the Boggs family).

Tim Burton has been criticised for having all-white actors on his films. It is important to cast the right actors for Beyond the Frame and to push representation behind the camera to create authentic storytelling for the audience to relate to the characters that are presented on-screen.



JOHNNY DEPP
as EDWARD



WINONA RYDER
as KIM BOGGS



DIANNE WIEST
as PEG BOGGS



ANTHONY MICHAEL HALL
as JIM



KATHY BAKER
as JOYCE

STUDIO LOTS

ADDITIONAL TYPOLOGY

SHEPPERTON STUDIOS

SHEPPERTON, UNITED KINGDOM



Shepperton Studios is the one of the most well-known film studios in the UK and has produced some of the most beloved films such as *Alien*, *2001: A Space Odyssey*, *Blade Runner* and many more. This studio is “built around an exquisite manor house, its 14 stages, 10 acres of backlot and thousands of square feet of workshop space, continue to attract the most inspirational content creators. Production support services, a media hub and access to award-winning talent, make Shepperton an ideal base for all types of production.”¹

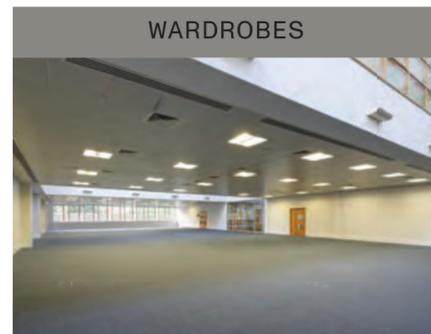
In addition to that, Shepperton Studios also provides production services on the lot. They have meeting rooms, cinemas, coffee shop, mail-room, supplies, security, and a backlot.

This studio is chosen as a precedent in order to figure out the layout of a film studio and to use it as a starting point in creating an emerging programme. This will be a guideline on what are the amenities and services needed in terms of creating the programme.

¹ Shepperton Studios: Destination for Award-Winning Talent. Pinewood Group. Website: <https://pinewoodgroup.com/studios/shepperton-studios>. [Accessed 2 May 2021]

AMENITIES

IN SHEPPERTON STUDIOS



On the left shows most of the amenities that Shepperton Studios provides for the productions happening on-site. These amenities will help production much easier when they're filming. Shepperton has 14 sound-stages that ranges from 3000 to 30000 square feet.

Shepperton Studios also has a 10 acres backlot that would accommodate companies to film tv shows/blockbuster films. However, this emerging programme will not have that much space as this will be transported to different locations.

These different amenities will be very helpful when it comes to the design code for Beyond the Frame. Some of the important amenities needed for Beyond the Frame are:

- Cafe - where people can unwind and have a break.
- Wardrobes - for people to pick up their costumes and dress-up (This could be clothing racks around the venue)

However, not all of the amenities will be present in the emerging programme.

UNIVERSAL STUDIOS

FLORIDA, UNITED STATES



The Universal Studios Lot is one of the most prestigious film studio in the film industry and has produced majority of the films in Hollywood such as Jaws, E.T., Jurassic Park Back to the Future, Scarface and etc. This studio has grown throughout the decades and also has become one of the largest production facilities in the industry.

Now, the studio “is made up of 400 acres, which includes more than 30 sound stages and 165 separate structures.” It has a backlot filled with sets and locations that were used for filming and visitors are able to go on a studio tour to experience behind the scenes of the different set pieces of their favourite films.

Both Universal and Shepperton studios are used as precedents in order to compare both amenities and services that they offer and use those informations when designing the emerging programme.

BACKLOTS

IN UNIVERSAL STUDIOS



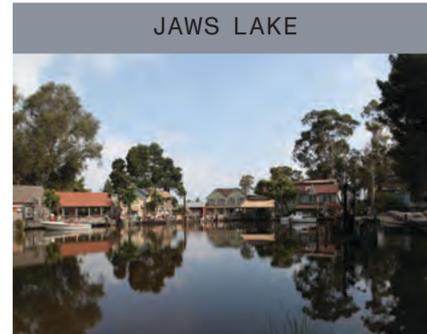
BATES MOTEL



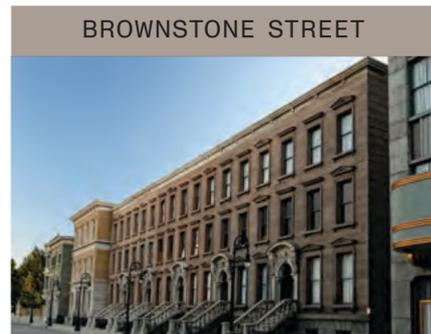
ELM STREET



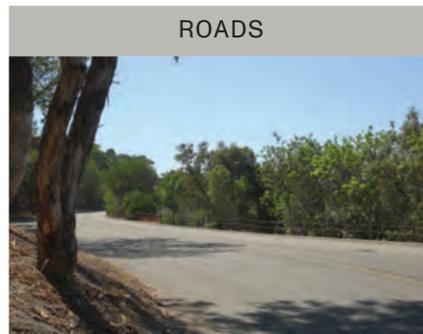
CENTRAL PARK



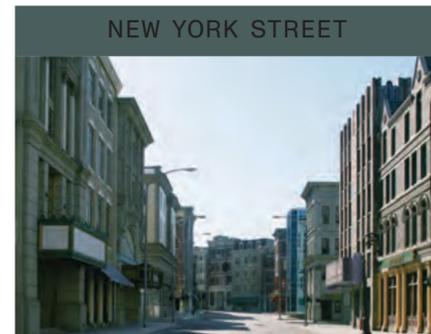
JAWS LAKE



BROWNSTONE STREET



ROADS



NEW YORK STREET



EUROPEAN STREET



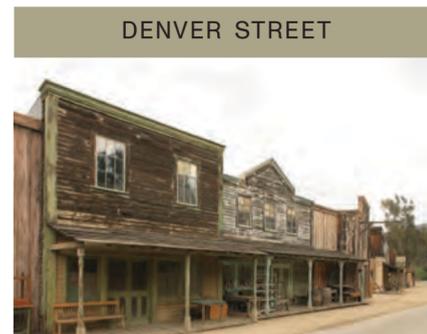
MEDITERRANEAN SQUARE



LOG CABIN



COURTHOUSE SQUARE



DENVER STREET

Unlike Shepperton Studios, Universal Studios has a studio tour backlot that would allow visitors to visit the buildings that were used for film production. These buildings are only made for film productions and are being reused constantly for filming so that they don't have to film on-location. However, when filming on a backlot, it loses the grip of reality and sometimes films won't be able to recreate the real thing.

This is why filmmakers tend to film on-location in order to capture a realistic perspective onto their films. Directors collaborate with people with different backgrounds behind the camera to create a raw and powerful storytelling. This creates a connection between the audience and the film's narrative.

The reason why I chose backlots to talk about for this section is because this is the kind of experience I want for Beyond the Frame but without losing a sense of realism during production. The legacy of Beyond the Frame could be a backlot where people can visit the venue anytime to relive the experience.

WHAT HAVE I LEARNED FROM THIS CHAPTER?

In this chapter, I learnt about building typologies where I explored on production lots and studio lots. I focused more on production lots in this chapter where I chose six production lots where production used it for on-location filming - built on-location and existing location.

Some of the aspects from Chapter 1 linked with some of the six conditions that would help me create the inventory drawings for the portfolio. Colour was heavily used for the experiential/narrative condition because it sets the mood and tone of the surroundings in the film. Cinematography in the visual/aesthetics condition because it suggests a prominent arc to the story.

Furthermore, I learnt a lot with the structures on some of the production lots that are built on-location. Some of them are half-built such as Spectre and Hobbiton where production only built the exterior of the structures because it will only be used for exterior shots and the interior shots will be shot on a soundstage. Also, some lots are built off-scale like Pioneertown so that production will be able to manipulate the audience perception of the sets that surrounds the actors.

Lastly, I did some additional research on well known studio lots such as Shepperton Studios and Universal Studios where I looked up their amenities (SS) and backlots (US) which could be useful for the design code/principles in the following chapter.

CHAPTER 3

IMMERSIVE EXPERIENCE

What is this chapter all about?

This chapter is a critical record of the research conducted in order to complete the venue research, case studies and the speculative collages.

The following sections will be separated into three chapters; real-time filmmaking, possible venues, and the chosen venue. Each of these chapters will be in response to the decision making on what or where will Beyond the Frame reside during the Brighton Biennale.

Through the findings from Chapter 1 and Chapter 2, this chapter will give me the design codes/principles needed when choosing the right venue for the emerging programme and the speculative collages.

REAL TIME FILMMAKING

IMMERSIVE INTERACTION FROM THE GENERAL AUDIENCE

BLAST THEORY

BRIGHTON, UNITED KINGDOM



Who are they?

"Blast Theory creates interactive art to explore social and political questions, placing audience members at the centre of our work. The group creates interactive art drawing on popular culture, performance, technology and games, the work often blurs the boundaries between the real and the fictional. In virtual and physical spaces from pubs, canals and abandoned warehouses to libraries, museums and apps – we go to unexpected places to make our work accessible to everyone."¹

This kind of interaction is what my goal is when designing for Beyond the Frame. Having visitors re-film inauthentic scenes from the 'inauthentic storytelling' section could possibly become be the main attraction when attending the exhibition. This allows them to participate in creating authentic scenes all around the venue.

Other bystanders will also be able to participate in Beyond the Frame in acting by hiring the right actors for the role; by their gender, ethnicity, culture, background and etc. This will allow stories to be more authentic and so that people will be more engaged during filming.

¹ Blast Theory. Who We Are. Website: <https://www.blasttheory.co.uk/about-us/?from=header>. [Accessed 24 April 2021]

CENTRAL CASTING

USA



Ever wonder what it's like being part of a film or TV show? Do you notice people in the background in films and wonder if they are real bystanders or are they paid extras?

Central casting is a LA based company that helps cast background actors for different shows, movies, commercials and etc. This allows people to make money and also get started in to acting. They have a database software that looks up all of the people that registered in central casting and each of them are being categorised for how they look. They are categorised by their gender, height, ethnicity, eye colour, will you be able to do some nudity, drag and etc.

This kind of stereotypical casting allows Hollywood to create more authentic storytelling. In doing so, casting directors play toward expectations about how we think what the whole world looks and sometimes they end up perpetuating those expectations. They keep trying to strike a balance between authenticity and expectations which is why they constantly look at the real world and try to depict those in films.

These kind of interaction with audience will allow them to be seen no matter what ethnicity he/she might be. This is a pathway to Hollywood that is not about nepotism. This will be a good idea in getting actors to act out scenes for Beyond the Frame as this kind of casting allows people from different backgrounds to get a chance to be on-screen or to participate in authentic filmmaking.

EQUIPMENT NEEDED

FOR BEYOND THE FRAME

1

The movie clapper is always essential when filming because it keeps tracks of every scenes that was being filmed. It has informations during the editing process.

2

A boom pole with a shotgun microphone is important during filming in order to get a clear audio/ dialogue from the actors without picking up any background noise

3

The light reflectors are helpful during filming because it controls the light when filming. It also illuminates actors faces, providing a softer light source.

4

Walkie talkies are paramount during production because these makes communication much easier during filming. This is also useful when it comes to an open space production.

5

Without the camera, there is no film and without a film there is no production. The camera captures everything for the film. That is where all the visuals go and is translated onto the screen.

These equipments are very important when it comes to film productions. Each equipment has its purpose in contributing to capture a perfectly made film.

These equipments could potentially be used for the emerging programme that will be used to create raw and authentic storytelling.

The measurements will be very helpful when it comes to choosing the right venue for the emerging programme. For example, when deciding where the caravan should be placed that has a huge space for it.

6

*Caravans are not an equipment but it is needed for the actors after the production where they can stay in the caravan. This could also be used to make a set realistic and to make the visitors feel like they're in a real set production.

7

A steadicam allows the cameraman to take tracking shots when filming. Unlike the dolly, this allows the cameraman to follow the actors wherever they go without any restrictions.

8

A drone is used to take a bird's eye view in films. This could be used to show the environment in one take without having to walk around the space. This is also used on areas that are hard to reach.

9

The dolly allows the camera and the rib crane to take a smooth horizontal movement in film which creates a new perspective on-screen. This could be a great way in revealing small details of a location when using this technique of filmmaking.

10

Different focal length lenses are essential when it comes to filming. It impacts the visual look of the film and its tone/ mood. Lenses shows different perspective of a film which changes the experience for the audience.



REQUIREMENTS FOR VENUE

PLOTTING OUT VENUES

What are the main requirements needed for the venue?

These are the main requirements for Beyond the Frame:

- **Open Space** - this creates a cinematic experience for the visitors of the exhibition.
- **Universally Accessible** - visitors will have access to the exhibition in any entryway.
- **Space for Parking Area** - this space will be used for the caravans or a place for leisure.
- Green Space - nature
- **Characters/Urban Props** - architecture within the venue is essential. This could be used as backdrops when filming.
- **Different Terrain Levels** - This allows production to capture different shots (e.g panning, tracking).

BRITZER GARTEN

BERLIN, GERMANY



This is a 90 hectares park located in the outskirts of Berlin. This is an oasis of green space which is one of the most visited parks in Germany. The park is filled with activities which gives this park a lot of characters.

The park has;

- A 10-acre lake between hills and meadows
- Themed Gardens - Rose Garden, Perennial Garden, Geological Garden and Witch's Garden
- Flower Groves - the park hosts flower shows in every season from Spring to Autumn
- Art Installations
- Restaurants - Britzer Seeterrassen
- Playgrounds
- Animal Enclosures
- Bridge
- Kalendarplatz - a huge sundial
- Blitzer Mill
- Grottos

If the biennale travels to another location, this park in Berlin is suitable for Beyond the Frame because it can offer visitors an ample amount of space for that cinematic experience. The park has a lot of structures that could be used as backdrops for the programme and the landscape offers beautiful views which could be good for tracking shots. The programme could be easily integrated to this park because it has very similar attributes to the parks in Brighton.

All of these informations can be found in:

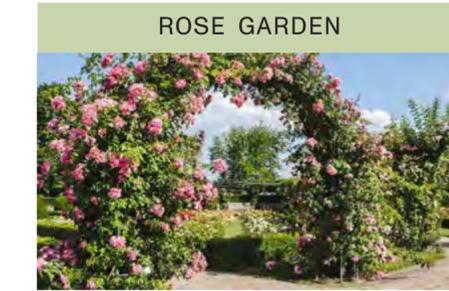
- Britzergarten. 2021. Britzer Garden. Website: <https://www.britzergarten.de/en/> [Accessed 11 April 2021].



FLOWER GROVE



WITCH'S GARDEN



ROSE GARDEN



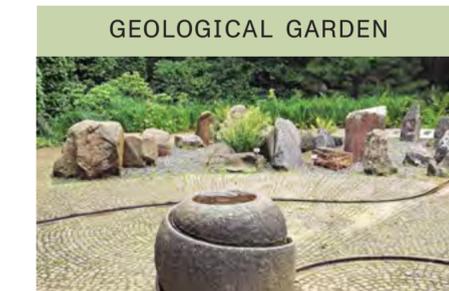
RHIZOMATIC BRIDGE



PERENNIAL GARDEN



KALENDARPLATZ



GEOLOGICAL GARDEN



BLITZER MILL

PARKS IN BRIGHTON

A short-list of parks around Brighton which could be a potential venue for the emerging programme, BEYOND THE FRAME.

PRESTON PARK



Preston Park is the largest urban park in Brighton that is open everyday. This could be a potential venue for Beyond the Frame due to its landscape and huge space that'll accommodate the emerging programme.

The park has a lot of characters that could be used for the programme: two cafés, tennis court, playground, basketball court, clocktower and etc.

However, with all of these good urban props and structures that could be used it was very hard to get access to any drawings of the structures on the park.

OLD STEINE GARDENS



Old Steine Gardens is one of the most accessible parks in Brighton because it doesn't have any gates around the park and it is located at the centre of Brighton near the The Brighton Pier and the beach.

It has a huge water fountain in the middle and a bus shelter that was converted into a cafe. It also has the Brighton War Memorial and other monuments on-site.

This park was also used as one of the venues for the Brighton Fringe Festival. However, even though it's suitable for the programme I needed more space for the exhibition.

THE LEVEL



The Level is one of the most busiest parks in Brighton. People flock to this park because of its open space and its accessibility. It is the closest park to go to in the heart of Brighton.

The park is known for its skate park where a lot of skaters are. It also has fountains which is turned on seasonally, a playground, chess, petanque, table tennis, toilets, a bridge and a cafe.

This park has a lot of history and has been used for music festivals, protests, circuses, boot-camps, fairs, picnics, bonfires and many more.

QUEEN'S PARK



Queen's Park is a public park in Brighton but it's overlooked by many people due to its location. People that visit this park are mostly families because it is surrounded by residential buildings.

The park is easily accessible and it has different levels of terrain that allows people to look at scenic views which is good for film production. It also has tons of characters that could potentially be a part of the emerging programme such as the pepperpot, clocktower, tennis court, the royal spa, derelict toilet, pond, scented garden, cafe and two grand entrances.



BRIGHTON VENUE

QUEEN'S PARK

QUEEN'S PARK

BRIGHTON, UNITED KINGDOM



Queen's Park is an excellent venue for Beyond the Frame because it has different levels of terrain is complemented by Brighton's coastal landscape. This could be used as an advantage in using different techniques when filming (e.g tracking shots, panning shots). The park is open to the public and it provides a passive and active amenity for the Edwardian residential buildings surrounding the park which could also be used as a narrative device for the emerging programme.

However, the park is overshadowed by other parks in Brighton because that's where majority of the people are and they are easily accessible by the public (e.g. Preston Park, The Level and many more). With that in mind, it would be a good idea to use this park for Beyond the Frame to put this park in people's radar.

The park has a lot of different listed buildings that could potentially be a part of the exhibition. These architectural could serve as the backdrops of the production lots when designing for the emerging programme - this will be explored further in the following pages.

HISTORY OF QUEEN'S PARK

1825-1830

Thomas Attree acquired the park after a disappointing start and wanted to develop an estate of villas around the park. Charles Barry was appointed as an architect and managed to design the two entrances (Egremont Gate and Park Gate).

1846

The park was renamed to 'Queen's Park' in honour of Queen Adelaide.

1875

The park was still private at this year but the archery club was turned into a skating rink. The park got put back into auction after Duddell's (owner after Attree) death.

1892

The Race Stand Trustees acquired the park in 1890 after negotiations with Mrs. Duddell and the park was opened publicly for the people in Brighton.

1939

The park was affected during World War II where raid shelters were built on-site. The lake was affected more during the war which caused a leakage.

1960s

The park was neglected and was overrun by wild dogs and people didn't feel safe to go to the park at night.

1990s

The park continued to flourish after the storm in 1987 where the council spent £100,000 on repairing the leakage and refurbishing the playground.

1995

A scented garden was added onto the park for the elderly, disabled and partially sighted people. This also encourages wildlife in to the park.

21st Century

The biggest problem that the park is having is that the people were getting attacked by seagulls and the lack of toilet facilities.

Present

Now, the park feels safe and is full of people in Brighton visiting everyday for leisure. It is one of the most interesting and accessible park in Brighton.

The informations on the left shows a brief history of Queen's Park which will be an useful background research when deciding the design codes/principles when designing for Beyond the Frame.

For example, the park was used during World War II which could be associated with the film Birth of Nation, which was a war film in 1960s of America. This type of aspect will be applied when designing for Beyond the Frame and make use of the existing site's history in order to tell authentic storytelling.

The next following sections will talk more about the architectural structures all over Queen's Park. Each structure has their own different uses and history which gives the park a bit more character. The structures could possible be the hosts for the activities of Beyond the Frame.

All of these informations can be found here:

- "Queen's Park". My Brighton and Hove. Website: <https://www.mybrightonandhove.org.uk/category/places/placepark/queens-park-2> [Accessed 2 May 2021]

QUEEN'S PARK PLAN

Note: Not on scale



Mapping out the different architectural structures around Queen's Park. These structures will possibly be used as backdrops for Beyond the Frame and tie it in with the films that are inauthentic.

○ Entrance/Exit - Mapping out the different accessibilities to the park.



These are the different architectural structures found in Queen's Park. These structures is made out of different materials and could either be a good backdrops for the real-time filmmaking or use the interior space of the structures. Recreating a set from the chosen inauthentic scenes will allow visitors of Beyond the Frame to recreate that specific scene through the help of the new script (with art direction).

These are some of structures that will be possibly used for...

Exterior shots:

- Egermount Gate
- Park Gate
- Drinking Fountain
- The Clocktower
- Cafe

Interior shots:

- The Pepperpot
- Toilet/Derelict Toilet
- Pavilion
- The Royal Spa

To help visitors in creating their authentic storytelling with the films presented on Beyond the Frame, they will be given a revised script of that specific scene and have their freedom to express their vision.

ARCHITECTURAL STRUCTURES

These are some of the architectural structures that I have chosen in moving forward when designing for Beyond the Frame and will mostly be used for the typology/venue speculative collage. These structures could possibly tie-in with the inauthentic scenes of the films that I have chosen and act as a host for the exhibition.



The Drinking Fountain is built on the park as a memorial for the Race Stand Trustees who donated and opened the park for the people of Brighton.

Materials/Components:

- Grey granite - base
- Pink granite
- Terracotta blocks
- Sandstone dressings



The Royal Spa is built in 1825 to cater to the people in Brighton. Spas was very popular at the time because it was highly fashionable. It had many customers due to its healing effects.

Materials/Components:

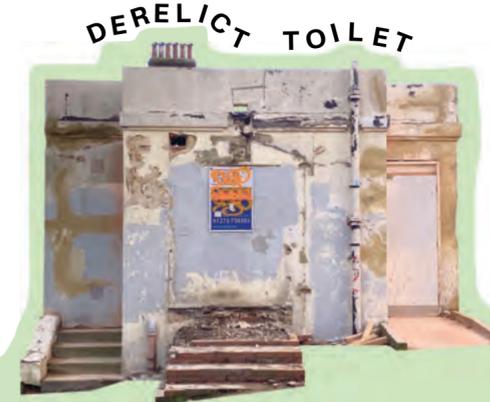
- Stone Bricks
- Fluted ionic columns
- Stucco



The Pepperpot was built in 1830 where it was used for printing and publishing. Used to house the villa's pump and water tank, and also was used as an observation tower during World War II.

Materials/Components:

- Cement
- Plinth



The derelict toilet is located next to the Egremont Gate and is completely been run down and disused for almost 10 years. Now, it is now being converted into a cafe/bakery.

Materials/Components:

- Concrete
- Bricks



The Clocktower was built in 1915 because of children asking William Godleye the time constantly. However, the clock does not tell time correctly because it's either too fast or slow.

Materials/Components:

- Stone
- Bricks



The Egremont Gate together with the Park Gate were built in 1890. The names etched on top of both gates were the names of the Race Stand Trustees that donated the park to the Brightoners.

Materials/Components:

- Stone
- Spandrels
- Scrollwork

MATERIALS

The research from the previous touched upon the materials of each structures. These the are swatches that shows the existing materials and some of the components of the architectural structures in Queen's Park. Through these series of materials, this would help in designing Beyond the Frame in complementing each other's materiality.

THE PEPPERPOT (interior)



DERELICT TOILET



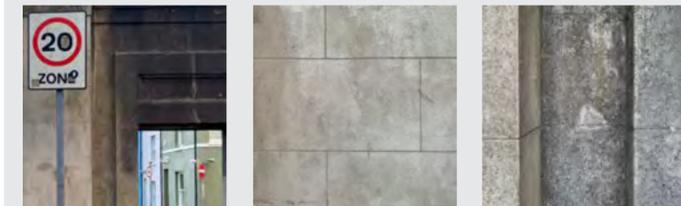
THE CLOCKTOWER



DRINKING FOUNTAIN



EGREMONT GATE



PLYWOOD



- Lightweight
- Easily assembled
- Most production lots use this material to save money

GABIONS



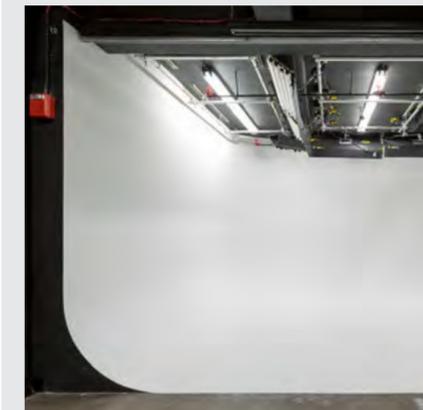
- Can be easily transported
- Penetrable to water
- Creates good lighting (for cinematic purposes)
- Easily assembled

MIRROR



- Lightweight
- Manipulates the viewers perception (create an illusion)
- Reflective

CYCLORAMA



- Can be easily transported
- Diffuses light reflection (stage lighting)
- Enhances the illusion of space

Through the research taken from the dissection of production lots, the swatches from the existing structures and the components found in some of the inauthentic films, these are some of the materials that would be suitable for Beyond the Frame. These materials could possibly be used for the design principles of the speculative collage.

TYING IN FILMS

WITH THE INAUTHENTIC SCENES OF THE CHOSEN FILMS



DERELICT TOILET
&
ACE VENTURA: PET DETECTIVE

The toilet perfectly links to the film in Ace Ventura. The most infamous scene in the film is when Ace Ventura had an over-the-top meltdown in the toilet on knowing that he had kissed a transwoman. The film didn't age well due to the transphobic jokes in the film.



THE PEPPERPOT
&
BIRTH OF A NATION

The Pepperpot ties in with this film because of its history. The Pepperpot was used as a lookout tower during World War II which links back to Birth of a Nation which was set in America's civil war in the 1860's. However, the film was very controversial due to blackface and the portrayal of black people.



DRINKING FOUNTAIN
&
DALLAS BUYERS CLUB

This scene is tied in with the Drinking Fountain because of its history. It is a memorial for the people who donated the park to the Brightoners. This links back to Rayon which was a token character in the film and was only used as a narrative device for the protagonist.



THE ROYAL SPA
&
GREEN BOOK

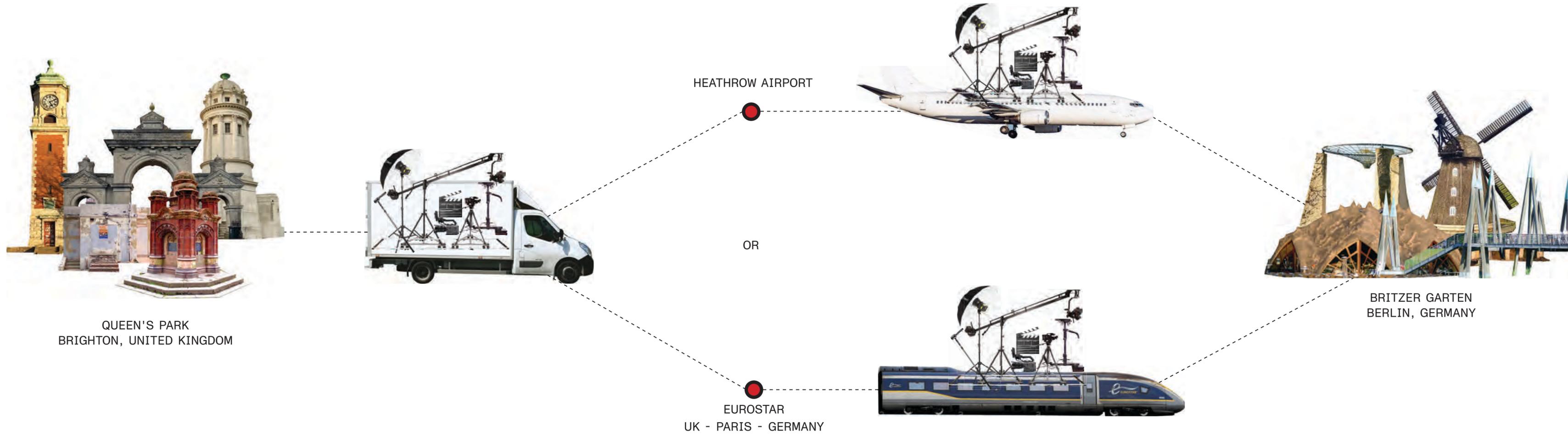
A scene from Green Book occurred in a sauna which ties in to The Royal Spa. The scene was only used to touch upon Dr. Shirley's sexuality but never once mentioned after that scenes. This scene also became a 'white saviour' scenario that has been very common in Hollywood.

The informations on the left shows the chosen inauthentic scenes from the film and tied it in with the architectural structures in Queen's Park. Tying in the structures with the films was either based off the history of the structures or through its similar setting in the film.

By re-imagining the existing sets of the film and carefully dissecting components of the shots, this will become the base when designing for Beyond the Frame. This is where the real-time filmmaking experience happens where visitors of biennale will have the opportunity to try out filmmaking through recreating these inauthentic scenes and turning it into an authentic storytelling.

The sets don't have to be an exact replica of the sets in the film but to think about how a director envisions their film and how to manipulate the space to capture a scene through panning shots and blocking but still keeping the authenticity of storytelling raw and unfiltered.

MODE OF TRANSPORTATION



This diagram shows the different transportations that the biennale could take when moving to another location (Britzer Garten in Germany). Having these different routes would be very convenient when transporting Beyond the Frame due to the materials that are being used.

This is something to think about on what materials should be used for Beyond the Frame. Will it be like a flat-pack furniture? Will it get disassembled when transported? and then assembling it again when it arrives to the next destination?

In addition to that, this diagram will be reiterated for the design principles speculative collage for portfolio. This would convey a message on how the emerging programme will get transported to other locations.

WHAT HAVE I LEARNED FROM THIS CHAPTER?

In this chapter, I learnt more about my emerging programme Beyond the Frame. This chapter helped me create a design code/principles where I was able to research more on real-time filmmaking. This gave me more knowledge on how to let the visitors of the biennale get involved in filming. I also researched on central casting where they would be able to cast the right actor through the software which would be very useful for the programme.

Through the research from Chapter 2, this helped me create a requirements in order to find the right venue for Beyond the Frame. I ended up looking through different parks in Brighton because I realised that I needed an open space to create a production lot where visitors could get a immersive experience of filmmaking.

I then figured out what to do with the inauthentic scenes that I have chosen and tied it in with the architectural objects in Queen's Park and based it off of its similar settings in the film and its history. I also looked up materials that can be easily transported to other location and its suitability for Beyond the Frame.

Overall, this chapter helped me in creating my speculative collage and figuring out the design process on what the activity will be in Beyond the Frame.

CONCLUSION STATEMENT

The amount of research that I've done for this almanac are ingredients in creating a great programme for Beyond the Frame. It has helped me create an informative portfolio (constellation map, speculative collage, programme timeline, inventory drawing, venue map, venue study and etc.) filled with useful informations that would further support my project.

In addition to these backgrounds of research from Chapter 1-3, this gave me a good knowledge on what to do with the programme moving forward.

I had a good head-start for my design because I started researching on inauthentic films from Chapter 1 and now I wanted to tie-in those films to the structures found around Queen's Park. Through that, I will be focusing on one architectural structure (The Royal Spa) from the park where I will be re-imagining the set from the film (Green Book) onto that structure. The rest of the structures will be mapped out onto a plan that is accompanied by the scenes that represents them.

This will also allow me to decide the materials that I would be using in making test models (mount board) to figure out different perspectives within the structure. From that I will be creating a detailed model of the site for the final page of the portfolio where it will show all six conditions.

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