

BEYOND THE FRAME

by JOSHUA ALOQUIN



BRIGHTON BIENNALE 2022

Brighton Biennale 2022 will curate a variety of speculative designs from the Near Future Alliance students of Brighton University. Each emerging programme 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. In that respect, the students had the willingness to dream and wanting to immerse 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.

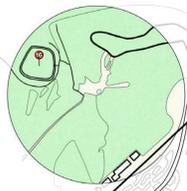
People visiting, will have the opportunity to freely roam around the festival. Through the Brighton Biennale Venue Map, explains each of the students' emerging programmes that will help visitors to navigate **21** venues around Brighton.

In the course of a year, the 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.

BRIGHTON BIENNALE 2022 MAP

1:15000 Venue Map

0 200 400 600 800 1000m



MOULSECOOMB

FALMER



1:2400 Queen's Park Plan

0 20 40 60m

JOURNEY THROUGH THE... 2

by Monicah Matereke | Gloucester Mews Car Park

The exhibition showcases the journey a homeless person will grow through from being outside/on the street to being a resident at our transitional housing to finding their feet and being able to contribute to society in ways they couldn't before. In terms of the location, I wanted it to be a location that would allow my exhibition to start outside and travel indoors. The Gloucester parking space area is a good outdoor area but there is also lots of buildings that I could use as the indoor spaces ill need for my exhibition.

LEVELLED ENCLOSURES 6

by Yasmine Bourne | Jubilee Square

This exhibition will balance the excitement/social interaction of an arcade with the arrangement of the programme replicating the form of a video game structure - an immersive and bewildering maze-like experience for those who visit. Much like a video game is divided into separate "levels" and "checkpoints" which mark points of new discovery/ findings, this programme will provide enclosures which are guided by walkways to present visitors with a new space to game with their family and friends, relax and escape from the outside world and the business of the surrounding laines.

OLD SCHOOL/NEW SCHOOL 10

by Zara Berrell | Jubilee Library

Jubilee library is seen as a hub of information and education in the center of the city. Unlike many educational settings, Jubilee library is bright, open and spacious. This makes for an inviting environment that brightens your mood and lifts your energy. My aim is to recreate this uplifting and motivating environment in a classroom setting. Alongside this new dose of natural light, I aim to create an interactive educational setting to reflect an evolved curriculum. In this exhibition you can fully immerse and interact with a new classroom environment centered around creative learning and giving students a choice on how they're educated in a way that is suited to individual learning styles to ensure each student has a fair educational outcome.

THE LABYRINTH OF LANGUAGE 14

by Noor Blaybel | Gloucester Mews Car Park

Currently around half of the world's population now speaks English as their primary language. Language is more than just a set of words; it is a living entity that connects a person to his or her family, identity, community, music, values, and wisdom. Learning more than one language helps us to embrace our language identity as well as other languages however, as we all know, most educational systems do not emphasize multilingual learning starting at a young age, and language schools are prohibitively costly. One of the most important problems we face today is the risk that some languages will become extinct as a result of English's superiority. Moreover, the majority of children do not speak their mother tongue. By the age of five, a child who learns another language is more likely to embrace and understand diversity and cultural differences. It allows people to adopt various lifestyles and learn about different cultures. By developing a space that promotes language diversity and introduces multiple languages through a high-tech experience, all age groups will be encouraged to participate and learn new languages through a virtual reality travel experience and language matching app. It will avoid language extinction and foster diversity by welcoming people of all ethnic backgrounds.

THE BECHDEL CULT 18

by Holly Upton | Lord Nelson Pub

This exhibition showcases the emerging programme of cults that worship female characters rather than male gods. People are becoming increasingly drawn to worshipping fictional characters who they resonate with, and although they are often far from perfect, something about them is relatable and comforting.

OBJECTS OF DESIRE 3

by Maria Papadopoulou | Rottingdean Windmill

The Rottingdean Windmill will host the exhibition of 'Objects of Desire' emphasizing on the unpredictable response of nature when combined with nature and vice versa by embodying the physically enhanced bodies and/or bodily devices that poetically focus on the vulnerability of movement. Transcending through spaces and conditions, the elements of power generated by the windmill performs in the surroundings by allowing for physical manifestations with purpose to communicate through a new language.

EXO APO THEATRIS 7

by Nicole Roper | Pelham Square

In the green land space within Pelham Square, you will experience an open air theatre ground that will house a travelling performance of a comedy show based on the events of the Coronavirus pandemic entitled 'What was that?'. 'What was that?' will allow you to reminisce, rejoice and remember the events of 2020 alongside your community and Exo Apo. As such, you will experience a sense of community spirit and hope post tragedy that will be reborn through the Exo Apo Theatre Company, bringing light and humour to a pandemic that has shaken our lives in a way we could never have predicted.

ON THE WAY 11

by Ling Xiao | Old Steine Gardens

A world made up of diverse cultures is more colourful. Different cultures are important parts of the inheritance of human history. We have a responsibility to understand other cultures, and there are some cultures under threat. The culture of Irish/Gypsy traveller has a unique significance. In this exhibition, visitors will be able to receive knowledges about the culture and heritage of the traveller. In fact, travellers take pride in their unique lifestyle and want to maintain good social relations with the settled community. Although there are more and more travellers from all over the world, the culture of the traditional travellers is not widespread enough. The exhibition will showcase the various customs of the traditional Irish traveller, and forecast for travelling community's future development.

EXCLUSIVELY FOR EVERYONE 15

by Harry Bell | Gloucester Mews Car Park

Moving into a world where advertising is in everything we do from watching movies with product placement to adverts on instagram where we all think our phones must be listening to us. My proposal for the Brighton Biennale foresees how the advertising techniques of fashion shows could develop by 2031. Fashion shows are renowned for being exclusive events and I believe that this exclusivity is an advertising scheme in its own right. My proposal looks to retain this exclusivity for the premier show and open up to the public for the remaining shows. Where previously fashion shows separate the viewer from the models and the set. This proposal aims to bring them together. The street is the runway and the viewers can walk with the dimensional holograms of models, bringing them closer than ever to the characters they admire. If you like the look of a t-shirt for example, you need only say and it will appear on the walls of the set and tell you exactly where to find it in the on site store. This idea eliminates the need for fast fashion and for companies to release copies before the original brand and allows you to become a part of your favourite designers show. This proposal will also look at bringing the men's and woman's shows together and how this show can be viewed from home.

MOUSE TRAPS AND TIN FOIL HATS 19

by Katherine Cory Wright | HSBC Bank

Smile, you haven't read the privacy policy
Smile, Your on the grid.
Luddish and Sluggish, a common internet
An experiential installation introducing the idea of a collective/ common internet while instilling a nervousness in Big tech and Big data.
A digital common, a physical internet

SEX IN ARCHITECTURE 4

by Maria Iban Baker | Gloucester Street

The installation will offer a chance to visit a brothel, introducing new design trends to have safe and intimate sex post covid, for all genders. Others clients will remain within their own home, making use of technology freely available. Sex workers are calling for a law reform within the UK to feel safe as is their human right. In the near future brothels will open again to sex workers to have a safe sex space. All genders across the board who want to pay for sex, will also feel safer in a controlled clean space after the pandemic.

THE PARTY THAT NEVER SLEEPS 8

by Jamie Prunas | Gloucester Mews Car Park

The exhibition programme aims to interactively demonstrate innovation that can tackle the climate problem we face which is heavily ignored in the night-life industry represented by 21st century super clubs. With the help of technology and a communal/connected design approach this exhibition will showcase a new possibility that will hopefully be incorporated into the future of dancing in super clubs, and further, to help reduce the energy wastage in these venues. Whilst being an interactive demonstration we aim to show how there can still be fun in tackling the climate crisis through a reinvention in the way party and move our bodies

THE FUTURE OF TOURISM IS... 12

by Vanel Bailey | Monsterrat Volcano Observatory

Exploring what tourism looks like once initiated by locals that know, and delve into the culture and islands ecosystem it takes place on a British overseas territory located on the inner arc of the Caribbean archipelago; an island rich in history, Montserrat. Nicknamed the Emerald Isle the island is rich in hidden treasures such as car racing culture and the buried city of the Caribbean after Mt Soufriere, first exploding in July, 1995. Traveling to Monsterrat (by air) the user will be in awe at what was once the music production city in the Caribbean, now sadly covered in ash and hardened lava. Visitors are welcomed to tour the buried city & observe Mt Soufriere, with supervision in the village of Salem. The trip to the observatory if hiked is an all day adventure filled with cave trips and rest stops such as Olveston House, once owned by 'The 5th Beatle' now a restaurant serving locals daily.

AMPHI/ANTO 16

by Rosa Isaacs | Hollingdean Fort Hills

The storytelling initiative will operate in a different capacity to the rest of the travelling biennale. It will be transported in the form of a manifesto, or building code, which will enforce parameters around construction, topology, and materials. The Amphis will be built on natural or man-made places of cultural significance and fortification. The building code will be sent ahead of time to ensure sufficient material testing and research can be completed. Post-biennale these Amphis will be left as a legacy for the community to participate in storytelling/ theatre, and the spatial trajectory will be organically defined by this interaction. The storytelling initiative is a passenger on the figurative train of the Biennale. It is essentially a way of disseminating material knowledge, spatial outcomes, and collective memory preservation. The flagship prototype will be constructed on Hollingbury castle/Fort Hill. This heritage site has a wealth of naturally occurring materials, as well as being a former place of fortification. In the beginning it will act as a story-telling bothy, a cultural campfire of sorts. Re-defining what storytelling means in the context of self, and the temporality and tangibility of our lives in relation to these stories. Once the Amphi structure has decayed- what stories remain/are imprinted on its structural fossils?

THE IMMACULATE EDUCATION 20

by Styliani Perry | The Spire

BEYOND THE FRAME 1

by Joshua Aloquin | Queen's Park

Films go through many transformations as they are transferred to video, but the most important visual aspects of a film are through its production. Films that embody the concept of authenticity, should resonate truthfully with human emotion and experience. Authenticity's other visual indices reside in the mise-en-scène: costume, production design and locations, props and casting. This exhibition creates an experience that gives equal opportunities for the underrepresented voices and focuses on the truth of storytelling. Queen's Park is filled with characters which allows people to be immersed in this truthful experience of filmmaking behind the camera. This creates a delicate balance of providing images that allow an audience to feel like they're watching a real experience. But presenting it in a way that's providing a larger lens to look through. Over the course of four weeks, everyone is invited to participate in a real-time production to turn inauthentic film into authentic. This also gives people a chance to try out filmmaking in order to express their voice.

THE SUPERSWEEP 5

by Mima Jupp | The Level Playground

What we know as the family is changing. Meaning our experiences as a family are evolving too. Without living under the same roof, parents and children find other ways to spend time together. Perhaps making an event out of the weekly food shop will be the way forward as the supermarket becomes a place to socialise, to spend time together as a family. With the help of the playground, SuperSweep will take you on a trip around the supermarket as it is revisited ... this time with the whole family in mind.

URBAN EUREKA 9

by Imogen Province | Valley Gardens

Eureka moments often happen outside of the classroom, formal learning spaces struggle to facilitate these experiences. The Assembly exhibition, debuting at the Brighton Biennale in 2022, is a learning and knowledge sharing experience that travels through the streets of Brighton before re-assembling in Valley Gardens. Beginning in the Grand Parade Garage on Trafalgar Street, a new way of thinking and different learning process will reveal itself along a journey through the city. Years of education were 'lost' during the pandemic with the traditional classroom thrown out the window we now have the opportunity to turn the city into our classroom, so we're going to take it!

HJEMMESLIG 13

by Isabelle Brobakke | Gloucester Mews Car Park

Many will wonder what a home in the future will feel like, people tend to imagine the future with cities and apartments in the skies, but imagine what kind of home you might live in 10 years. It might be difficult to imagine, but this project has dived into and played with the idea of our homes in the future. The future is fluid and we will never know exactly what it will be like, but this project test out one of the many outcomes that might happen, considering how less houses might not be owned but rented, and how the spaces might be inhabited differently to get the sense of home that people might desire. Welcome to this venue, to test out and explore a probable outcome of a home in the future, be amazed, disappointed or fascinated by your potential home, and explore the sense of what might be a beginning to the coming future of your very own home.

FRONTIER NOVA 17

by Jemma Gaisford | Black Rock

This monolithic installation appears shrouded in anonymity, representing the evolution of humanity and the film narratives that accompanies this advancement in both technology and understanding. Black Rock, situated near Brighton's Marina, blurs the boundaries between the urban landscape and the uncertainty of the natural world. A boundary between present and future. The uncertainty that surrounds monoliths and their emergence from the seemingly unknown manifests in this installation with a sculpture temporarily appearing during the festival. Experience making is favoured as highly as storytelling in this installation, moving the passive viewer into an experiential position, taking a front row seat in the next movement of film."

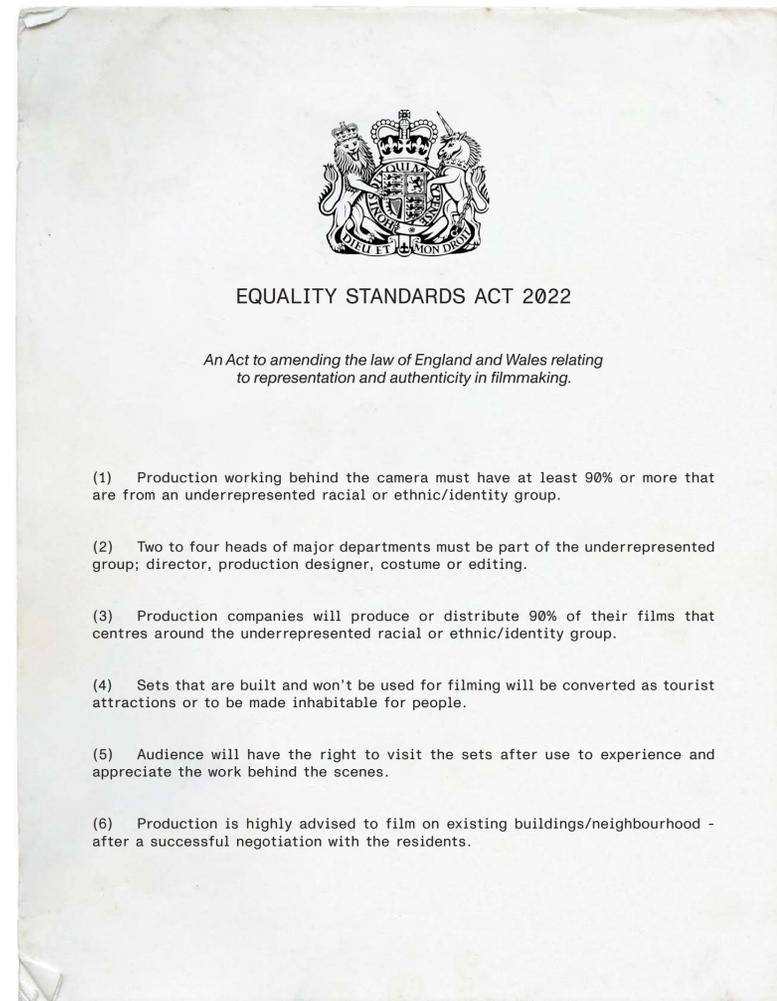
THE BEAUTIFUL LIFE 21

by Nahid Seif | Pelham Square

EMERGING PROGRAMME STATEMENT

Authentic storytelling 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.

Its 2022, [Beyond the Frame] is a new and emerging production company that champions specific perspectives and artistic collaborations with unique and traditionally under-represented voices working behind the camera. The Equality Standards Act 2022 has passed which is divided into five different sections of guidelines relating to representation in filmmaking. Through this Act, this will give minority group an opportunity to create a raw and powerful film narrative that go against false perspectives and mainly focus on authenticity. Audience will have the right to visit the sets after use, to experience and appreciate the work that was produced by the people working behind the camera.



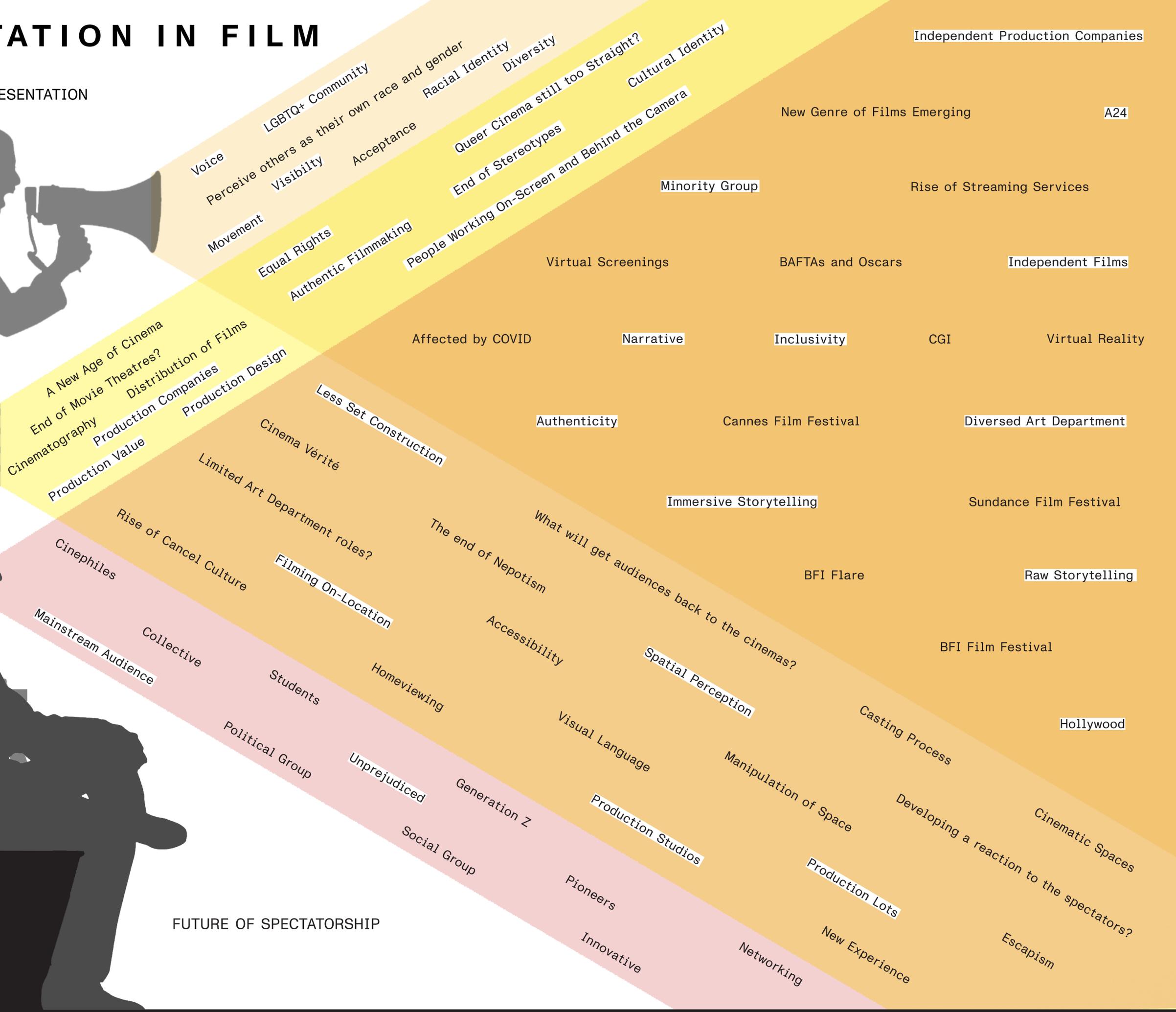
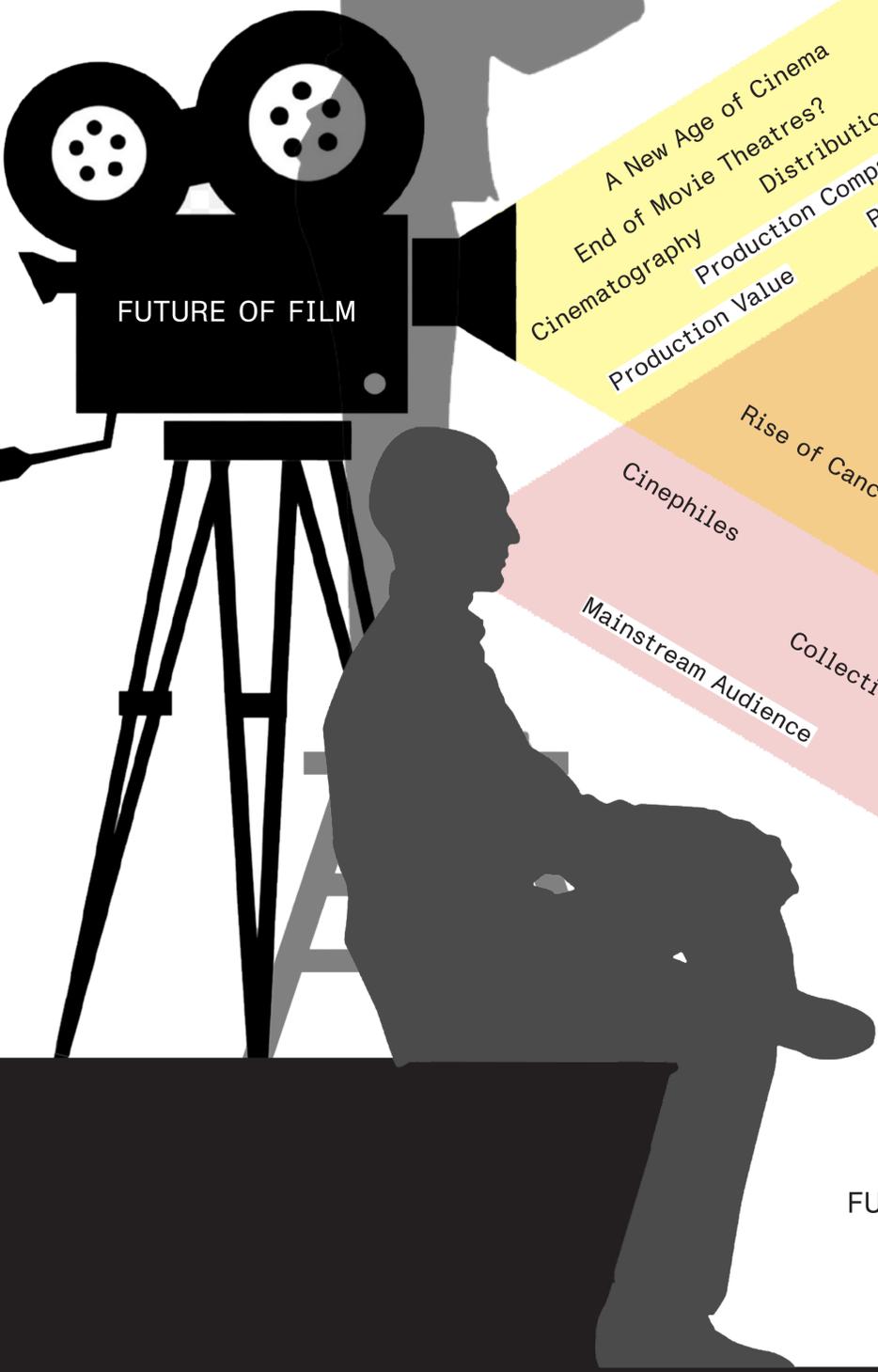
EQUALITY STANDARDS ACT 2022

An Act to amend the law of England and Wales relating to representation and authenticity in filmmaking.

- (1) Production working behind the camera must have at least 90% or more that are from an underrepresented racial or ethnic/identity group.
- (2) Two to four heads of major departments must be part of the underrepresented group; director, production designer, costume or editing.
- (3) Production companies will produce or distribute 90% of their films that centres around the underrepresented racial or ethnic/identity group.
- (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 use to experience and appreciate the work behind the scenes.
- (6) Production is highly advised to film on existing buildings/neighbourhood - after a successful negotiation with the residents.

REPRESENTATION IN FILM

FUTURE OF REPRESENTATION



FUTURE OF SPECTATORSHIP

← ON-SCREEN

BEHIND THE CAMERA →

🇺🇸🇧🇮 Birth of a Nation
Featured 'blackface' and depicts African American men as "subhuman," possessing "vicious bestiality" and "primitive sexuality."

1915



🇲🇦 Morocco
Featured one of cinema's first gay kiss.

1930



🇺🇸🇧🇮🇪 Hattie McDaniel
The first black woman to win an Oscar for Best Supporting Actress in Gone with the Wind.

1940



🇺🇸🇧🇮 'Queer Coding'
A process by which characters are given traits/characteristics to let audience know that the character is queer without explicitly saying it.

50's



🇺🇸🇧🇮 Underground films
Are early independent films made by artists like Jack Smith and Andy Warhol, that would eventually be replicated in mainstream commercial cinema.

50's



🇺🇸🇧🇮 The Boys in the Band
Came out a year after the Stonewall riots, it depicts homosexuality that the previous films could not.

1970



🇺🇸🇧🇮 "All Asians Know Martial Arts" trope
Popularised due to Bruce Lee's martial arts films in 70's and 80's.

70's



🇺🇸🇧🇮 Paris is Burning
The pillar of New Queer Cinema, it documented the black, Latino, transgender, and gay cultures' involvement in NYC's drag balls.

1990



🇺🇸🇧🇮 The Crying Game
Became very popular by the mainstream audiences. However, the 'unexpected gender reveal' trope was used to create a shocking plot device for the film.

1992



🇺🇸🇧🇮 Queer as Folk
Made history in the UK television, which centres the lives of three gay men living in Manchester.

1999



🇺🇸🇧🇮 Brokeback Mountain
One of the most successful queer cinema that was funded by a large studio but was criticised for "straight-acting".

2005



🇺🇸🇧🇮 Kathryn Bigelow
The first woman to win an Academy Award for Best Director, for her film The Hurt Locker.

2010



🇺🇸🇧🇮🇪🇵🇸🇧🇮 Moonlight
The first film with an all-black cast, the first LGBTQ-related film to win the Oscar for Best Picture.

2017



🇺🇸🇧🇮 Crazy Rich Asians
Became a box office hit with an all-Asian cast.

2018



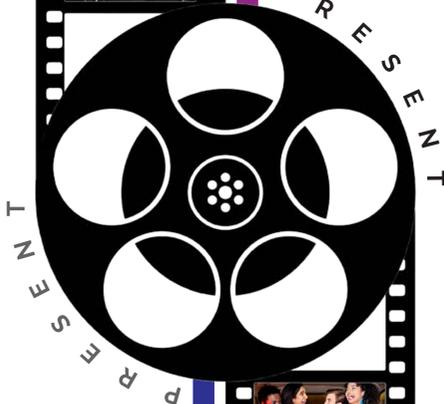
🇺🇸🇧🇮 Bombshell
Centres around the Fox News scandal that saw multiple women allege they had been sexually harassed by former Fox News CEO and Chairman Roger Ailes.

2019



🇺🇸🇧🇮 Parasite
Named Best Picture at the Oscars, becoming the first non-English language film to take the top prize.

2020



🇺🇸🇧🇮 It's A Sin
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.

2021



🇺🇸🇧🇮 Marvel Studios
The first same-sex couple will first appear in the upcoming Eternals that was directed by Chloe Zhao. Also, Marvel's first Pakistani superhero will be Ms. Marvel on Disney+.

2022



REPRESENTATION ON-SCREEN AND BEHIND THE CAMERA

- Key:
- FILM PRODUCTION
 - FILMS
 - MOVEMENTS/LAWS/EVENTS/TROPES
 - BLACK REPRESENTATION
 - WOMEN REPRESENTATION
 - ASIAN REPRESENTATION
 - LGBTQ+ REPRESENTATION

1910's - 1940's

1950's - 1960's

1970's

1980's

1990's

2000's

P R E S E N T

2021

2022

SPECULATION - 2022

'Sissy' Emerged in America and was used as a gay stock character to bring comic relief in films.

1913

Only 3% of women working behind the camera in UK film industry.

1930

The Hays Code Introduced in the U.S. which was the censorship of films.

1939

World War II

1945

Brighton Film Studios Was founded and has mostly produced gangster and thriller films.

1963

One Black Person Was permitted to work for each crew of the U.S. film industry.

1964

The Civil Rights Act (U.S.) Outlawed discrimination on the basis of race, colour, religion, sex, or national origin.

1967

The Sexual Offences Act 1967 Introduced in Britain which legalized homosexual acts at the age of 21.

1969

The Stonewall Riots Ignited after a police raid took place at the Stonewall Inn.

1970

The First Gay Pride happened in New York after the riots.

1970

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

1975

Sex Discrimination Act 1975 Promotes equality of opportunity between men and women.

1976

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

AIDS Crisis

1988

Section 28 Introduced by Margaret Thatcher which prohibits the promotion of homosexuality.

1992

"New Queer Cinema" Coined by B. Ruby Rich. This movement of independent, unapologetically LGBTQ-focused films blossomed in the early 90's.

1996

Lambent Productions A production company based in Brighton that is a true indie company with a passion for telling great stories.

2010

Equality Act 2010 Provides a legal framework to protect the rights of individuals and advance equality of opportunity for all.

2012

A24 A distribution and production company that provides a platform for films with a "distinctive point of view".

2015

#OscarsSoWhite Trended after the academy awarded all acting nominations to white actors for the first of two consecutive years.

2017

The #MeToo Movement Trended amidst Harvey Weinstein's allegations.

35% women working behind the camera in the UK film industry.

2018

18.2% of all major studio releases featured LGBTQ characters but most of them had less than three minutes of screen time.

2019

Hannah Beachler The first black Production Designer to win an Oscar for her work in Black Panther.

Netflix Creates U.K. Film and TV Production Hub at Shepperton Studios

2020

Mulan Criticised on how it was partly filmed in Xinjiang, where Uighurs live under repression and the lack of representation behind the camera with a non-Asian crew.

Creator of It's A Sin, Russell T. Davies Casted an entire gay cast for the show and said that it was the right thing to do.

Marvel Studios Pushes diversity into their superhero films. Their latest feature Shang-Chi and Legend of Ten Rings features an all-Asian cast and a predominantly Asian crew.

Viva Maude is a production company launched by Tessa Thompson To develop interesting and inclusive stories with inventive creators and to discover new voices and visionaries.

Women Directors Are praised for their works; Chloe Zhao on Nomadland, Regina King on One Night in Miami and Emerald Fennell on Promising Young Woman. For the first time in history, two women are nominated and Oscar for Best Director.

BRIGHTON BIENNALE

Production Companies
A small emerging indie production company that focuses on making authentic films. More independent films are made as it requires less production budget. Also, 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, the Equality Standards Act which gives equal opportunity for the minority group and added rules on filming films on-location.

Film Sets
Less set construction to stop contributing to landfills. Shooting films on-location will capture the authenticity of films. Sets after use will be converted into tourist attractions where audience can visit those sets - this will be part of the law.

BEHIND THE SCENES

Exploration of representation in film working behind the camera and extracting the similarities of the chosen production lots.



PRODUCTION CREW PROFILES

These are practicing creative's working behind the screen/on-screen that help create raw and powerful storytelling. Having a diverse group of people behind the screen makes a lot of difference when telling authentic stories because they have the responsibility to represent their own group.



CHLOE ZHAO

Job: Director

Sexual Orientation/Gender: Female

Ethnicity: Asian-American

Filmography:
Nomadland
The Rider
The Eternals



HANNAH BEACHLER

Job: Production Designer

Sexual Orientation/Gender: Female

Ethnicity: African-American

Filmography:
Black Panther
Moonlight
Fruitvale Station



TAIKA WAITITI

Job: Screenwriter

Sexual Orientation/Gender: Male

Ethnicity: Māori

Filmography:
Jojo Rabbit
Thor Ragnarok
What We Do In The Shadows



TIMOTHÉE CHALAMET

Job: Actor

Sexual Orientation/Gender: Male

Ethnicity: French-American

Filmography:
Call Me By Your Name
Lady Bird
Little Women



DAN LEVY

Job: Screenwriter

Sexual Orientation/Gender: Gay Male

Ethnicity: Canadian

Filmography:
Schitt's Creek
Happiest Season



ROGER DEAKINS

Job: Cinematographer

Sexual Orientation/Gender: Male

Ethnicity: British

Filmography:
Blade Runner 2049
1917
Prisoners



AVA DUVERNAY

Job: Producer

Sexual Orientation/Gender: Female

Ethnicity: African-American

Filmography:
Selma
The White Tiger
When They See Us



ISABEL SANDOVAL

Job: Editor

Sexual Orientation/Gender: Transwoman

Ethnicity: Filipino

Filmography:
Lingua Franca
Aparisyon
Señorita

FILMING EQUIPMENTS NEEDED

These are the list of equipments needed for Beyond the Frame. Each visitor has a key role during the film production and each one of them is incharge of these equipments on whichever they want to try ad learn to use during filming.



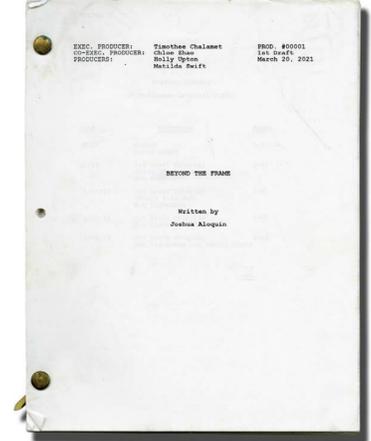
LIGHT REFLECTOR



MICROPHONE ON BOOM POLE



LENS



SCRIPT



DOLLY / RIG



STEADICAM



DRONE



WALKIE TALKIE



AUDIO RECORDER



JIB CRANE

DISSECTING PRODUCTION LOTS

1:2000 Production Lots Maps



Each map shows the urban planning of each production lots that was filmed in these locations - to fit the setting or plot of the film. This also shows the spatial/formal requirements needed to build sets on-site (e.g. an open space).

Films Filmed On-Location

This series of photographs shows the experiential/narrative aspects of each films filmed on-location within the frame. This also shows the user/character-based inhabiting the frames of the shot to fit the era and setting of the film.

Colour Palletes

This shows the visual/aesthetics of the films which affects the mood of the spectators.

Urban Props & Elevations Drawings

Series of drawings showing the different structures and urban props that were built on-site. Most of these structures were used during film production and some are added to give more character to the site.

Commonality

Longevity of the Production Lots

After production, **Pioneertown**, **Katz's Delicatessen**, **Hobbiton**, **Hatfield House** and **Spectre** took advantage of the existing sets and were able to get loads of money to get the business going, preserve and inhabit the sets.

Impact of Production Lots

Pioneertown and **Spectre** has been run down for years but it is now preserved by the private owners but people would only go there seasonally.

Urban Props

All five production lots have signage all around the site to provide people informations about the site and how it was used during filming.

Inhabitable Sets

Tinsmith Circle is inhabited by families **Pioneertown** has a Motel and has converted the sets into shops. **Hatfield House** is inhabited by the 7th Marquess and Marchioness of Salisbury.

Manipulation of the Existing Space

The production team changed the entire landscape of **Tinsmith Circle** by chopping down the trees and painting the houses to fit the setting of the film. Most of interiors of **Hatfield House** was converted into a livable set to fit the premise of the film.

Half-Finished Sets

Only the facades of **Hobbiton** and **Spectre** are built on site because it is only used for the exterior shots of the films. The interior shots of these films are filmed in a soundstage.

Open Space

Pioneertown, **Tinsmith Circle**, **Spectre**, **Hobbiton** and **Hatfield House** were used due to their spaciousness and universal accessibility of the production crew when filming.

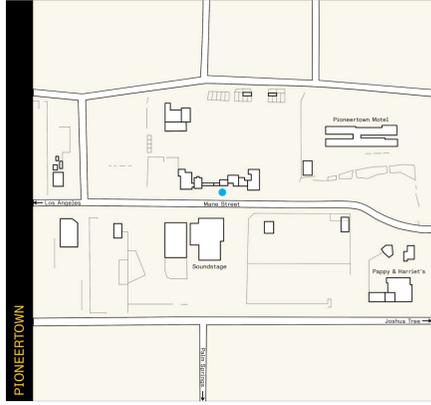
Filming Restrictions

Sets that are built on-location like **Pioneertown**, **Spectre** and **Hobbiton** made production easier to control the camera movement when filming without any restrictions.

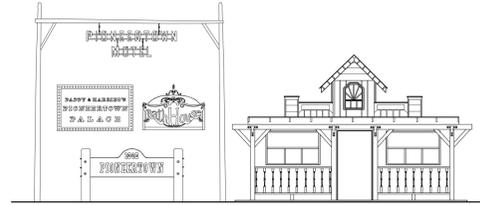
Cost Effective Materials

Sets of **Pioneertown**, **Spectre** and **Hobbiton** are mostly made out of plywood as they are cost-effective, economical and easy to assemble.

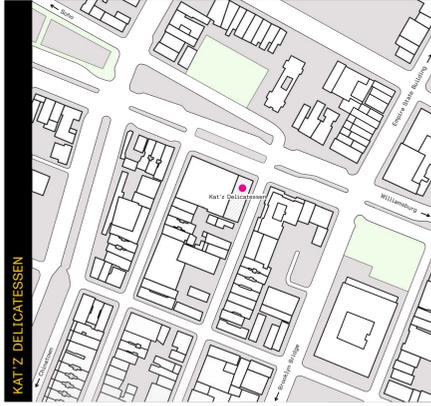
Setting: Desert



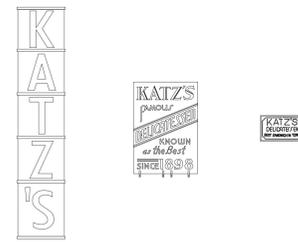
1:75 Signage and Elevation



Setting: City



1:50 Signage



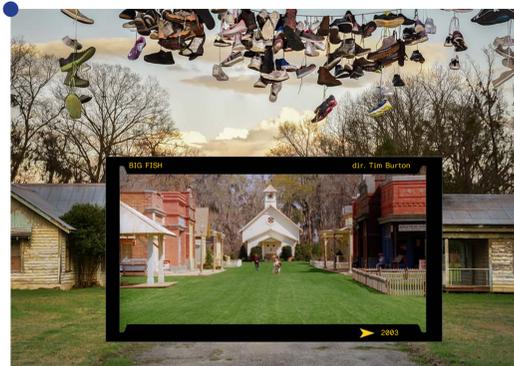
Setting: Suburban Neighbourhood



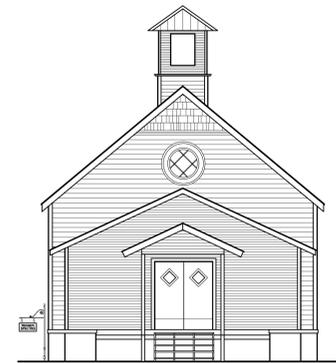
1:75 Tinsmith Circle House Elevation



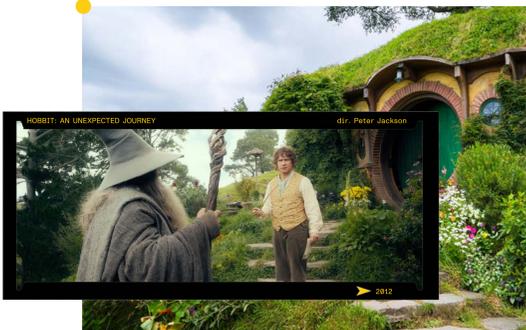
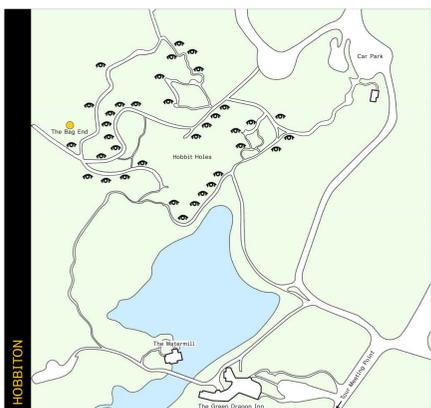
Setting: Private Island



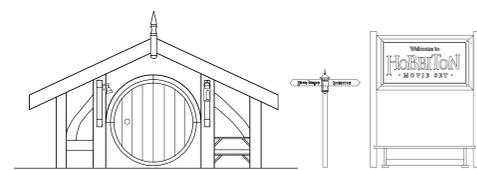
1:50 Signage & Chapel Elevation



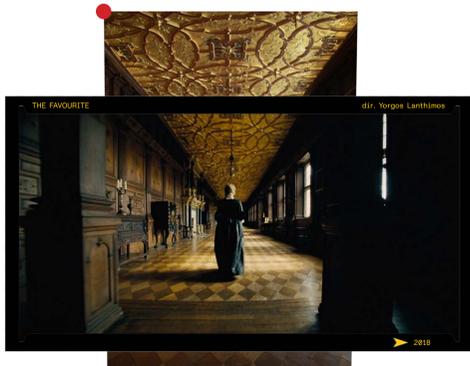
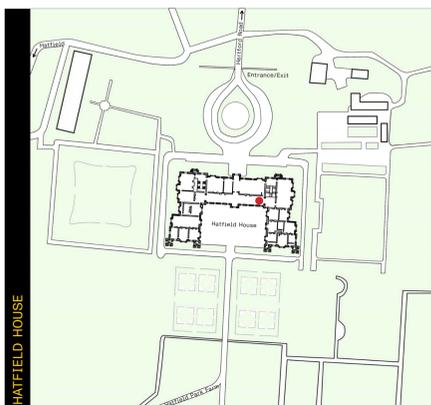
Setting: Hillside



1:75 Signage & Hobbit Hole



Setting: Countryside



1:40 Signage & Furnitures



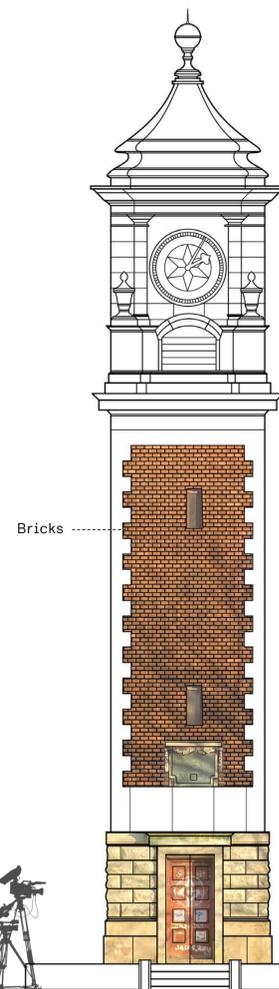
QUEEN'S PARK BUILDING MATERIALS

1:50 Monument Drawings

0 1 2 3 4 5m

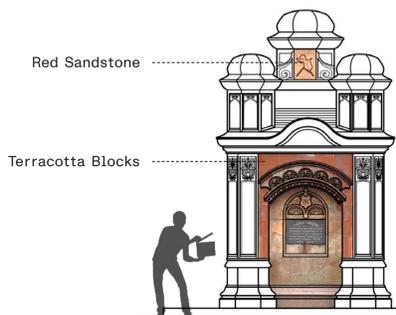


THE PEPPERPOT



Bricks

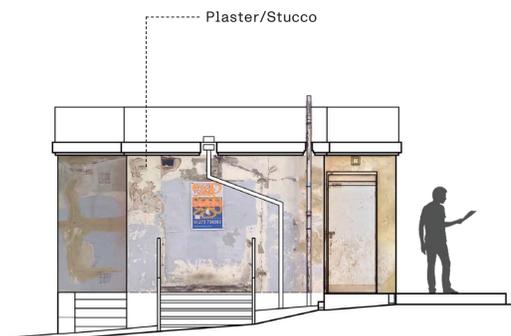
CLOCK TOWER



Red Sandstone

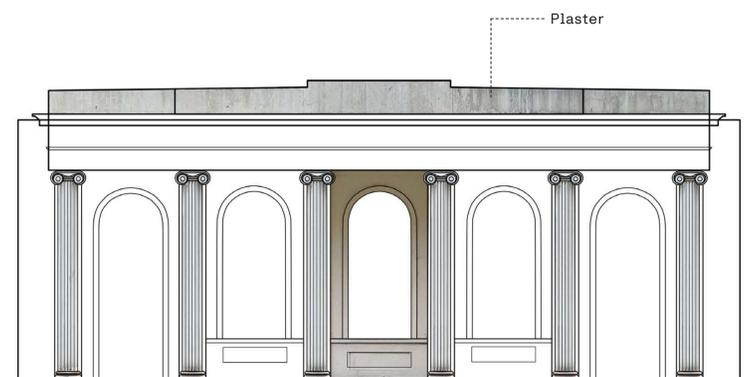
Terracotta Blocks

MEMORIAL DRINKING FOUNTAIN



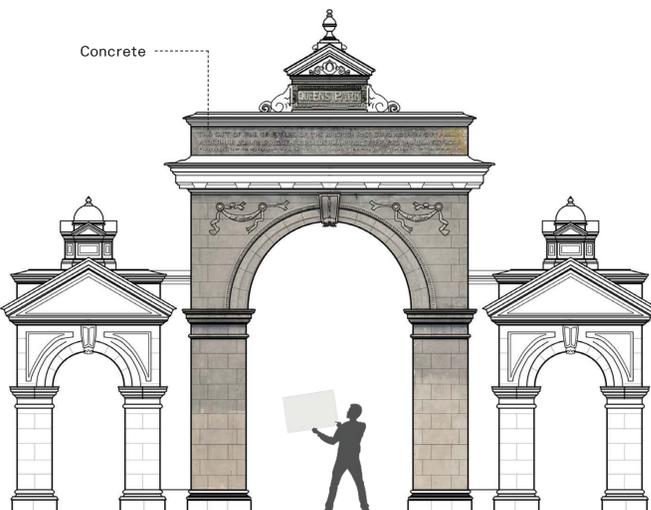
Plaster/Stucco

DERELICT TOILET



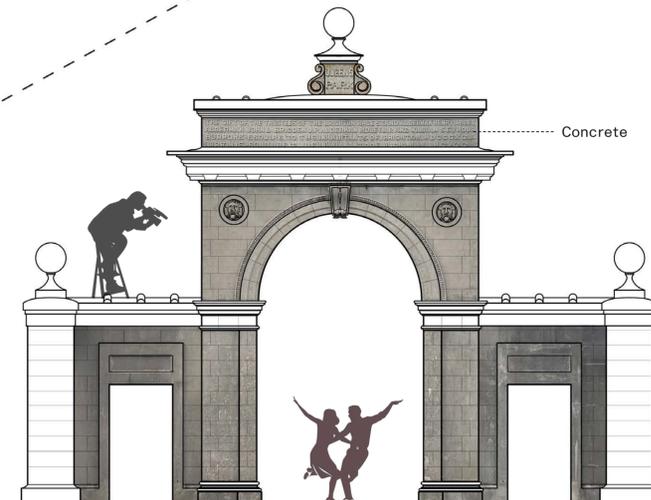
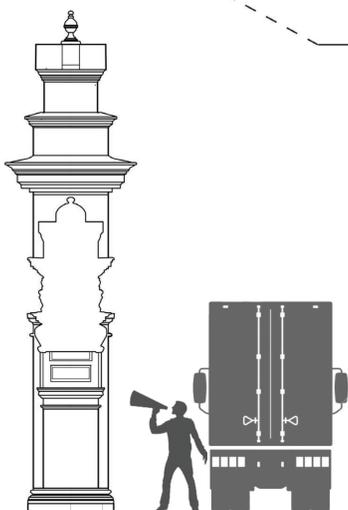
Plaster

THE ROYAL SPA



Concrete

EGERMOUNT GATE



Concrete

PARK GATE



DESIGN CODE

Exploring inauthentic scenes in films through isolating different components to create an authentic narrative. This also talks about the chosen venue and why it is suitable for Beyond the Frame.

GREEN BOOK

Written by

Nick Vallely & Brian Currie & Peter Farrelly



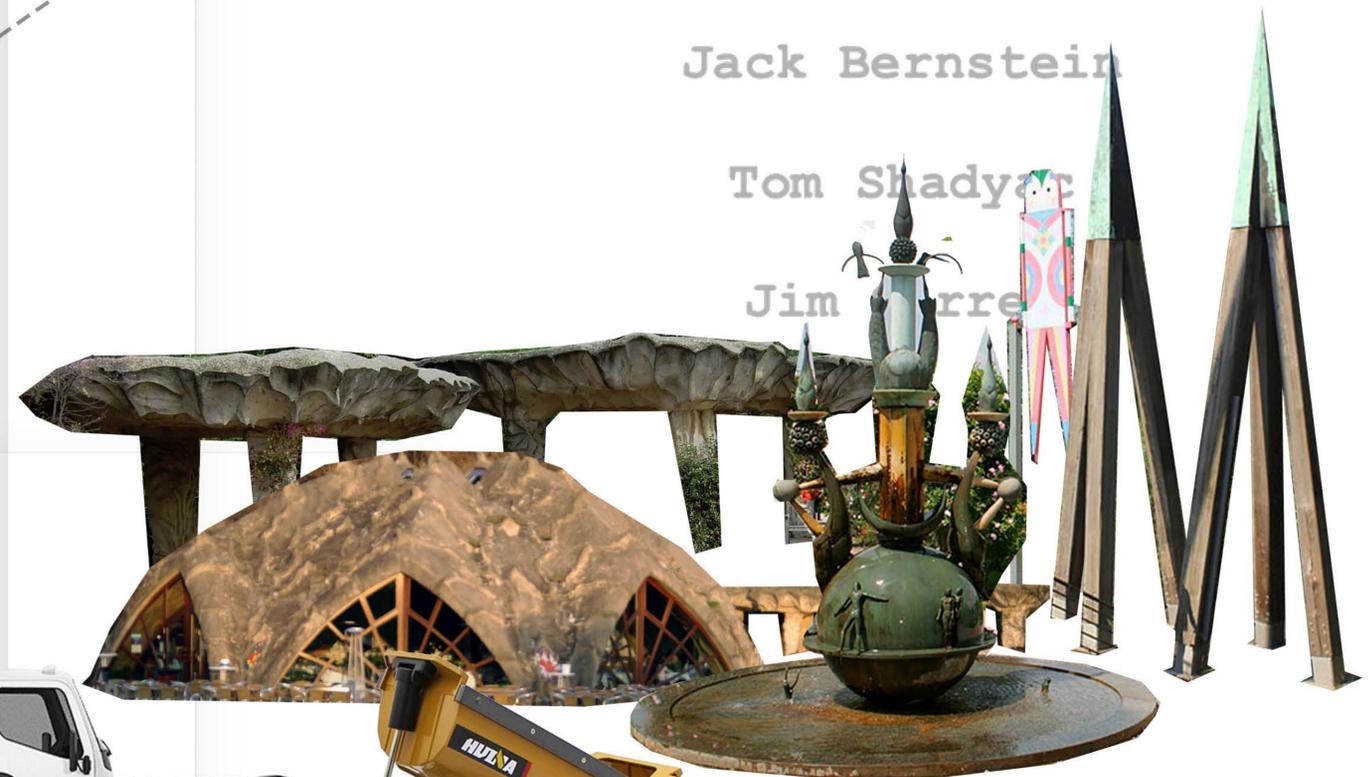
ACE VENTURA: PET DETECTIVE

by

Jack Bernstein

Tom Shadyac

Jim Carrey



DALLAS BUYERS CLUB

by

Craig Borten and Melisa Wallack



SCOUTING FOR LOCATIONS

1:800 Queen's Park Plan

0 10 20 30 40 50m



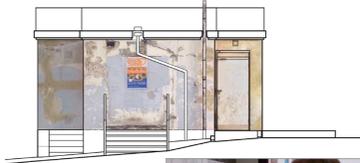
The chosen inauthentic scenes of the four different films were used as a starting point to scout the different architectural structures that perfectly links back to the chosen scenes. This will then be used as a backdrop or as a host when designing the production lots together with the amended scripts which contains the art direction.



THE BIRTH OF A NATION
By
D.W. Griffith
Frank E. Morda
Thomas Dixon Jr.

This film features blackface characters throughout the film and it portrays black people as violent individuals.

The Pepperpot is chosen due to its history. This structure was used to be a lookout tower which links back to the film which is set in 1960's American civil war.

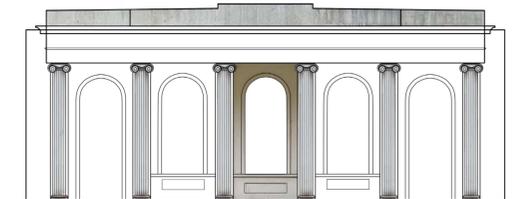


ACE VENTURA: PET DETECTIVE

by
Jack Bernstein
Tom Shadyac
Jim Carrey

The film features a transphobic sequence of the protagonist regurgitating in the toilet of knowing he kissed a transwoman.

The toilet is chosen because it is site specific and links perfectly to the scene in the film.



GREEN BOOK
Written by
Nick Vallelonga & Brian Currie & Peter Farrelly

This film focuses more on the perspective of an Italian man considering the film is based on the travelling guide for black people. It also didn't explore Dr. Shirley's sexuality even further.

The Royal Spa is chosen because it has a similar setting to the film.

DALLAS BUYERS CLUB
by
Craig Borten and Melissa Wallack

A trans character served as a form of tokenism in the film to support the protagonist's character arc.

The drinking fountain was chosen because it was given as a token of appreciation to the Race Stand Trustess who donated the park to the people of Brighton.



ISOLATING INAUTHENTIC SCENES

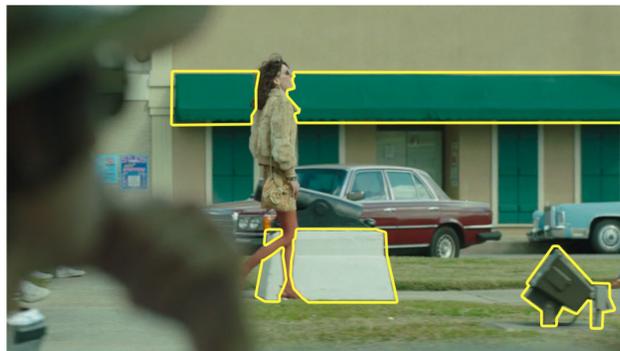
This shows different key frames from the inauthentic scenes that was chosen in the films. Through identifying the components of each frames, this will create a code when designing for the chosen architectural structures that ties in with the scenes.

BIRTH OF A NATION
- THE PEPPERPOT -



- Vantage Point
- Beautiful Scenery
- Greenery
- Rocks

DALLAS BUYERS CLUB
- DRINKING FOUNTAIN MEMORIAL -



- Greenery
- Cars
- Benches
- Canopy
- Mirror
- Concrete Block

ACE VENTURA: PET DETECTIVE
- DERELICT TOILET -



- Mirror
- Sink
- Toilet
- Toilet Roll
- Plunger
- Window
- Shower Curtain
- Bathtub
- Shelf
- Fire
- Tiles

GREEN BOOK
- THE ROYAL SPA -



- Pillars
- Swimming Pool
- Cubicles
- Windows
- Exposed Pipes
- Marble Tiles
- Green Lighting

BEYOND THE FRAME EXHIBITION

OPENING: 27th JULY 2022

[CLICK HERE](#) TO BOOK A SLOT

OPENING HOURS

MONDAY TO SATURDAY

8AM - 10PM

SUNDAY

10AM - 7PM

FILMING SCHEDULE

BIRTH OF A NATION | THE PEPPERPOT

MONDAY to SUNDAY
10AM - 4PM

DALLAS BUYERS CLUB | DRINKING FOUNTAIN MEMORIAL

MONDAY to SUNDAY
10AM - 5PM

ACE VENTURA: PET DETECTIVE | DERELICT TOILET

MONDAY to SUNDAY
10AM - 7PM

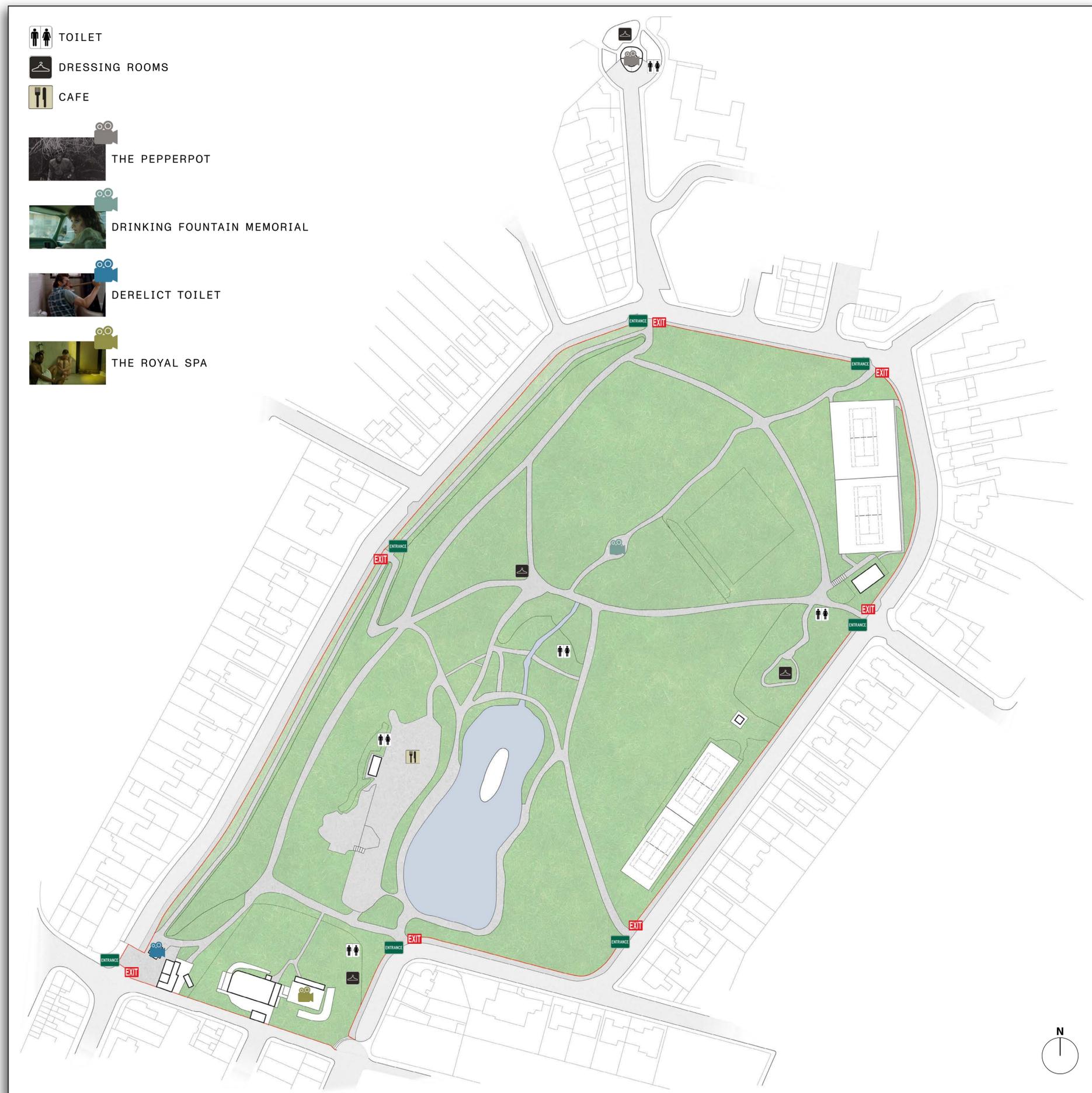
GREEN BOOK | THE ROYAL SPA

MONDAY to SATURDAY
6PM - 10PM

SUNDAY
5PM - 7PM

Note: Go straight to your chosen site and someone will be there to assist you. Please arrive 2 hours early to get all of the equipments ready and to get in to the costumes.

After 4 weeks, everyone is invited to join us and watch everyone's take on the films that they have chosen to film.



REVISED GREEN BOOK SCREENPLAY

This is a revised screenplay of the film Green Book which contains all of the amended dialogues and locations in order to fit the setting and to create an authentic feeling to the story. This screenplay will be handed to the visitors after booking for a slot for this film production.

Green Book (2018)
Note: The film is set in 1962. 72.

~~INT. LIP'S HOTEL ROOM - NIGHT~~
Lip's in the BATHROOM washing his socks in the sink. WE HEAR ALFRED HITCHCOCK PRESENTS coming from the O.S. TELEVISION. THE PHONE RINGS O.S.
Lip goes to the bed, passing the television. WE SEE black socks hanging on the rabbit ears antenna and some underwear drying on the vents of the TV. Lip answers the phone.
Yeah... LIP

~~EXT. MACON YMCA - NIGHT~~
Lip enters the YMCA.
~~EXT. THE ROYAL SPA - NIGHT~~
~~INT. MACON YMCA - POOL AREA - MOMENTS LATER~~
Lip approaches POLICEMAN #1 standing beside a swimming pool.
LIP
I got a call about Dr. Shirley.
POLICEMAN #1
Come on...

Lip follows the Policeman...
~~INT. MACON YMCA - LOCKER ROOM/STEAM ROOM - NIGHT~~
Policeman #1 enters the locker room followed by Lip.
Dr. Shirley, BRUISED, is handcuffed, sitting on the floor, naked (also seen from the side). His skin still wet from the steam room and sweat. Next to him also naked and cuffed to the radiator, is a [WHITE MAN] -- untouched, privileged.
Policeman #1 walks Lip over to POLICEMAN #2, African American -- white policeman --
POLICEMAN #1
This is him.
LIP these guys
Can you give the guy a towel, for Chrisakes?
No one moves. Lip grabs a towel off a rack and throws it to Shirley, who covers himself as best he can.
POLICEMAN #2
You a lawyer?

(CONTINUED)

CONTINUED: 73.

LIP
No.
POLICEMAN #2
Well you should call one. We're taking your Auntie in.
LIP
For what?
POLICEMAN #1
Manager caught him and the other guy...
The Cop motions to the Caucasian Man in cuffs.
Lip glances over at the dazed and humiliated Shirley.
LIP
Can't we get the cuffs off him, let him put his pants on?
POLICEMAN #1
Sure we can. But we ain't.
LIP
Look, we're out of here in the morning, you'll never see us again. There's gotta be a way to work this out.
(scrambling)
What if, uh, you let him go, and I give you something to thank you?
BEAT.
POLICEMAN #1
You bribing us?
LIP
No, no... a thank YOU.
POLICEMAN #1
What kind of thank you?
LIP
Like... a donation to the police force. To you guys. Whatever you want.
(thinks)
You like suits?
(MORE)

(CONTINUED)

CONTINUED: (2) 74.

LIP (CONT'D)
I was walking through your nice town today, I saw a store that was selling suits. Nice suits.
The cops glance at one another.
LIP (CONT'D)
How about, as a thank you--a donation--I buy you guys each a suit? You get dressed up nice, take your wives out to dinner. Guys like you, you deserve it.
The two Policemen glance at each other.
SMASH CUT TO

~~EXT. MACON YMCA - NIGHT~~
Shirley trails Lip as they EXIT the YMCA and walk toward the parking lot. No one speaks. Then...
DR. SHIRLEY
(subdued)
They were wrong for the way they treated me, and you rewarded them.
We see that Shirley's eye is bruised, his lip slightly swollen.
LIP
I was hired to make sure you get from one show to the next. How I do it shouldn't matter to you.
DR. SHIRLEY
I just wish you hadn't paid them off.
LIP
I did what I had to do. You know, if this got out it would kill your career.
DR. SHIRLEY
Okay, Tony, quit your phony altruism and concern for my career.
LIP
What the hell does that mean?

(CONTINUED)

CONTINUED: 75.

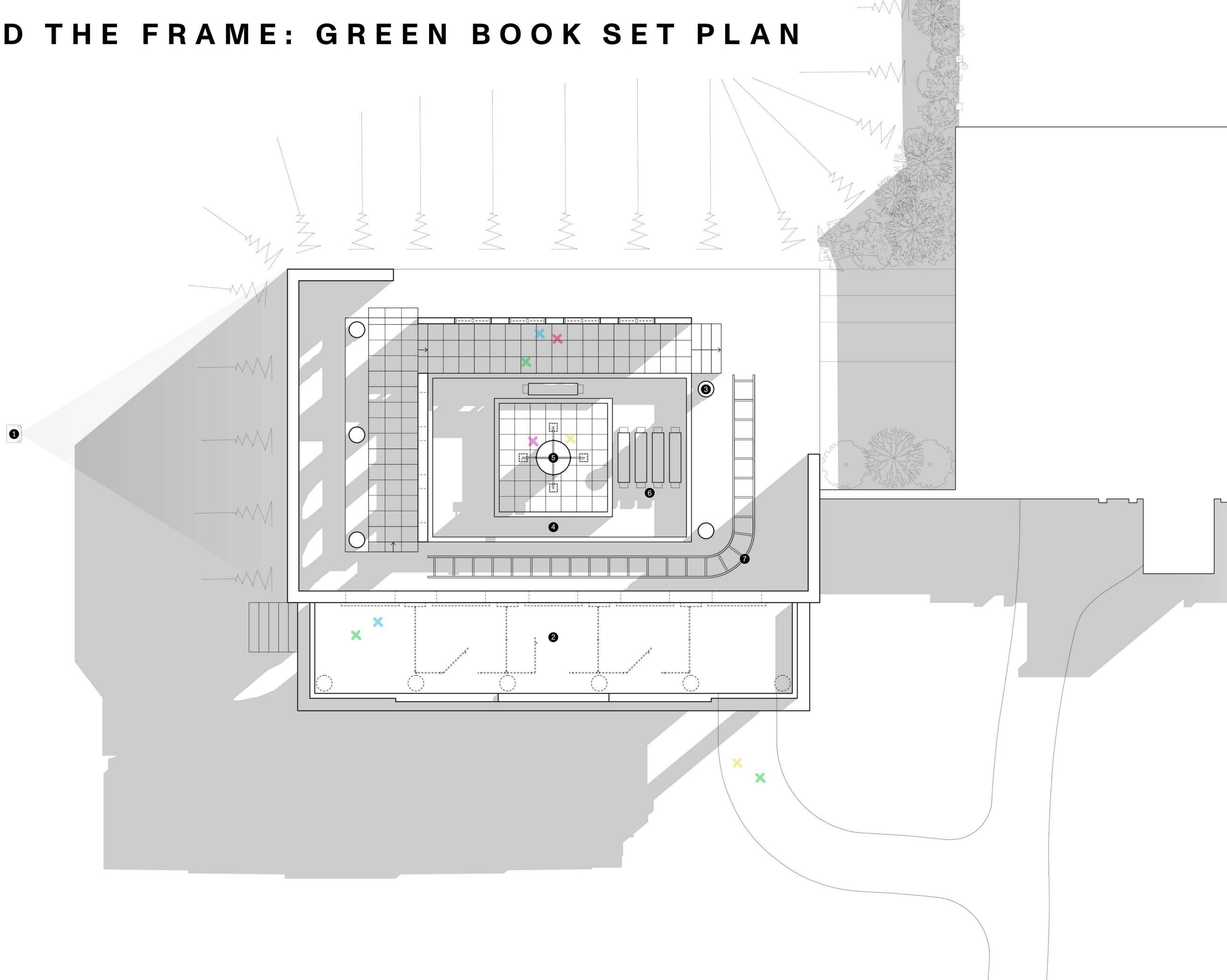
DR. SHIRLEY
You were only thinking about yourself back there, because you know if I miss a show, it comes out of YOUR pocket.
LIP
Of course I don't want you to miss a show, you ungrateful bastard! You think I'm doing this for my health?! Tonight I saved your ass, so show a little appreciation. Besides, I told you never to go nowhere without me!
DR. SHIRLEY
(calmly)
I assumed you would want this to be the exception.
Lip gets in the car without opening Shirley's door. Shirley stands alone a moment, then opens his own door, slowly follows Lip.
CUT TO:
EXT. HIGHWAY - NEXT DAY
The Cadillac drives past a WELCOME TO TENNESSEE sign.
CUT TO:
EXT. PEABODY HOTEL - MEMPHIS - FRONT ENTRANCE - DAY
Shirley's Cadillac pulls up. The windows are closed.
INT. CADILLAC - DAY - CONTINUOUS
Lip and Shirley sit for a moment. It's clear they haven't spoken for a while.
LIP
(re: bruises)
Should I try to find you some make-up or somethin' before the show?
DR. SHIRLEY
I'm fine.
LIP
You sure?
DR. SHIRLEY
I said I'm fine.

(CONTINUED)

BEYOND THE FRAME: GREEN BOOK SET PLAN

1:50 Green Book Film Set Plan

0 1 2 3 4 5m

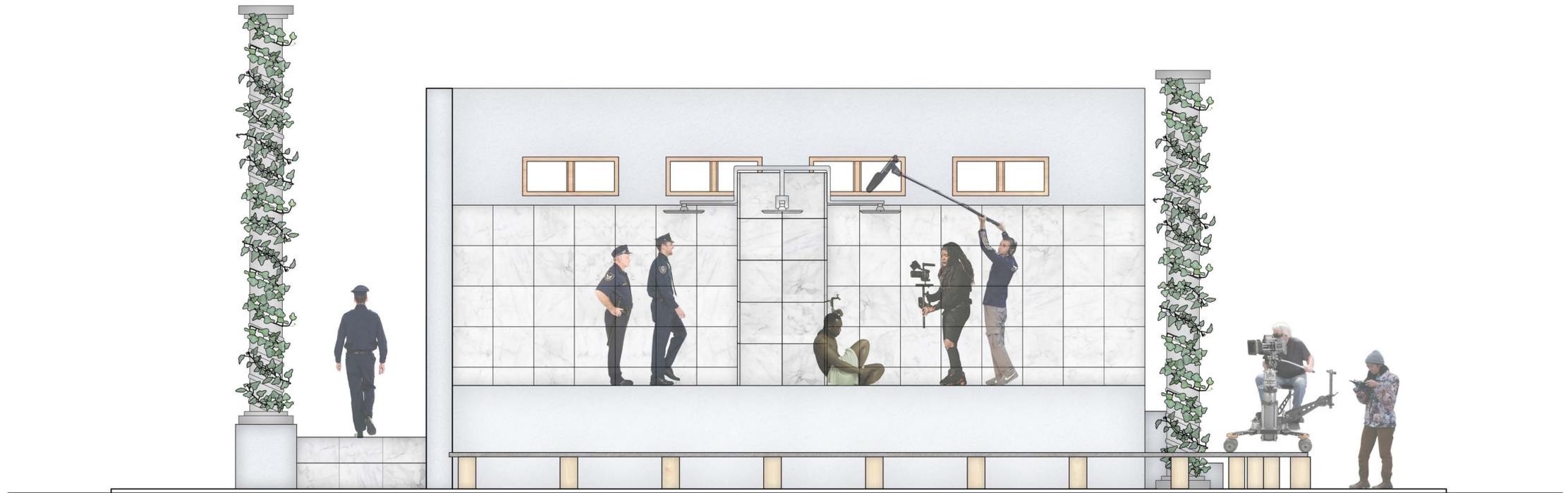


- ① Projector
- ② Cubicles
- ③ Pillars
- ④ Pool
- ⑤ Shower
- ⑥ Floating Slabs
- ⑦ Dolly Track

- Actors Mark:
- X Tony Lip
 - X Dr. Don Shirley
 - X Policeman #1
 - X Policeman #2
 - X Caucasian Man

BEYOND THE FRAME: GREEN BOOK SET ELEVATIONS

The Royal Spa will act as a host for the reimagined Green Book set due to its site specific setting from the film. The set will be inserted on to the spa and will consists all of the components that were identified in the film.



1:25 Green Book Film Set | Insertion Elevation

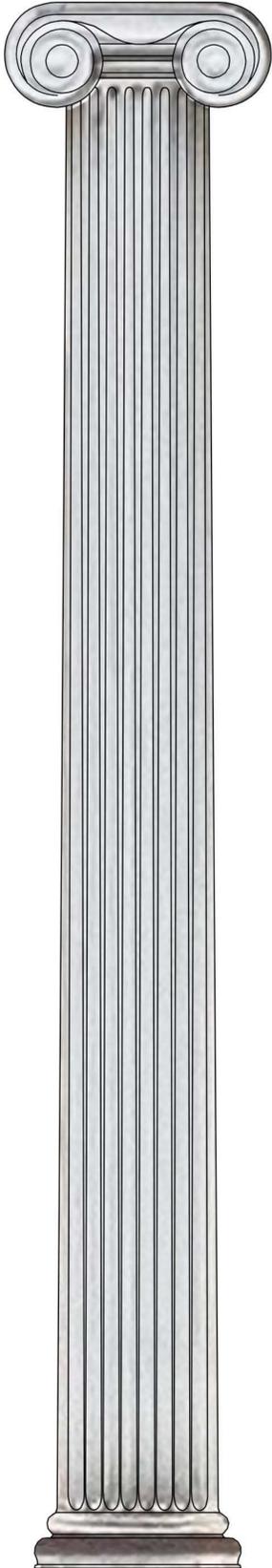


1:25 The Royal Spa with Green Book Film Set Elevation



1:10 PILLARS

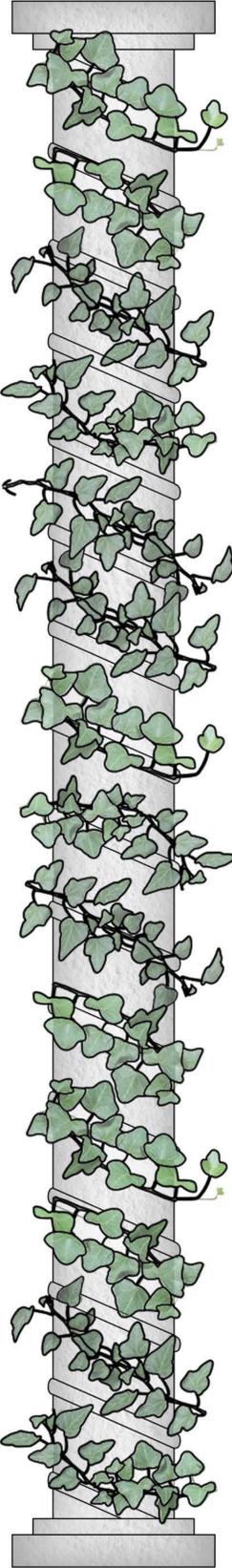
The first two pillars on the left are the existing pillars that are found in the The Royal Spa and the chosen scene in Green Book. The third pillar on the right is a proposed design only for Beyond the Frame. The use of greenery around the pillar adds to the surrounding of the proposed design that will be inserted on to the spa and to the film's narrative.



Existing Pillar On-Site



Existing Pillar in 'Green Book'

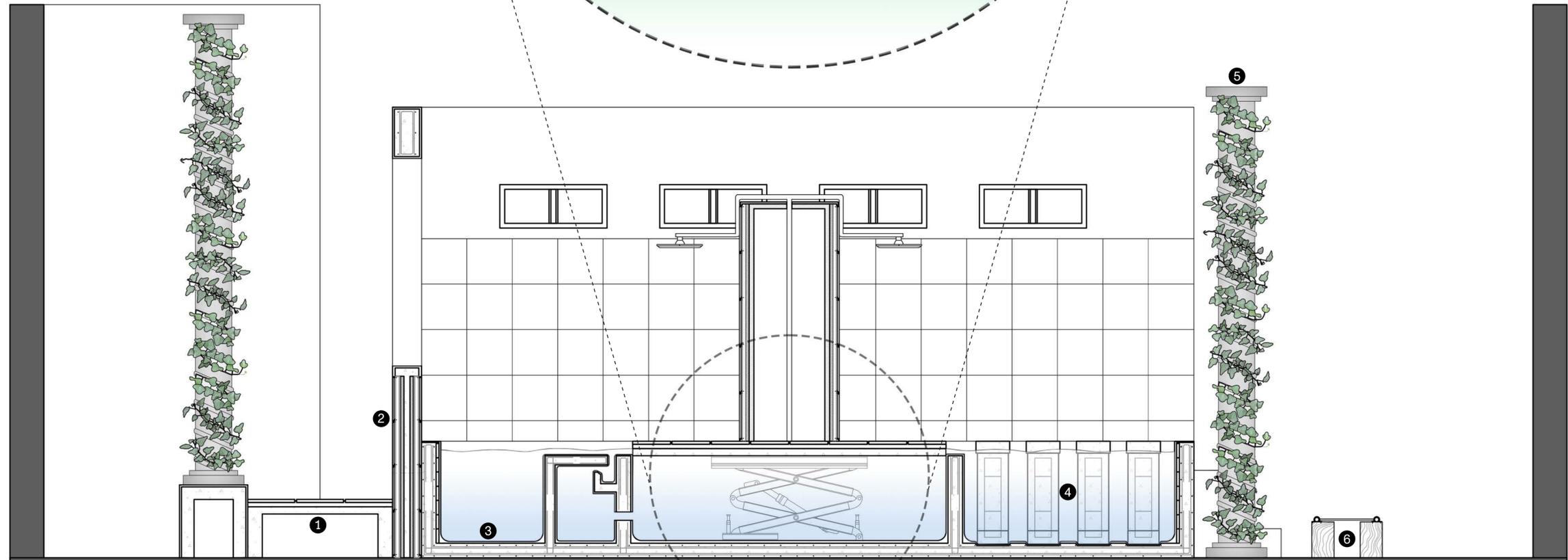
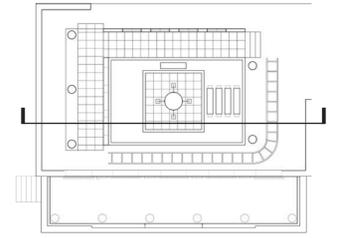
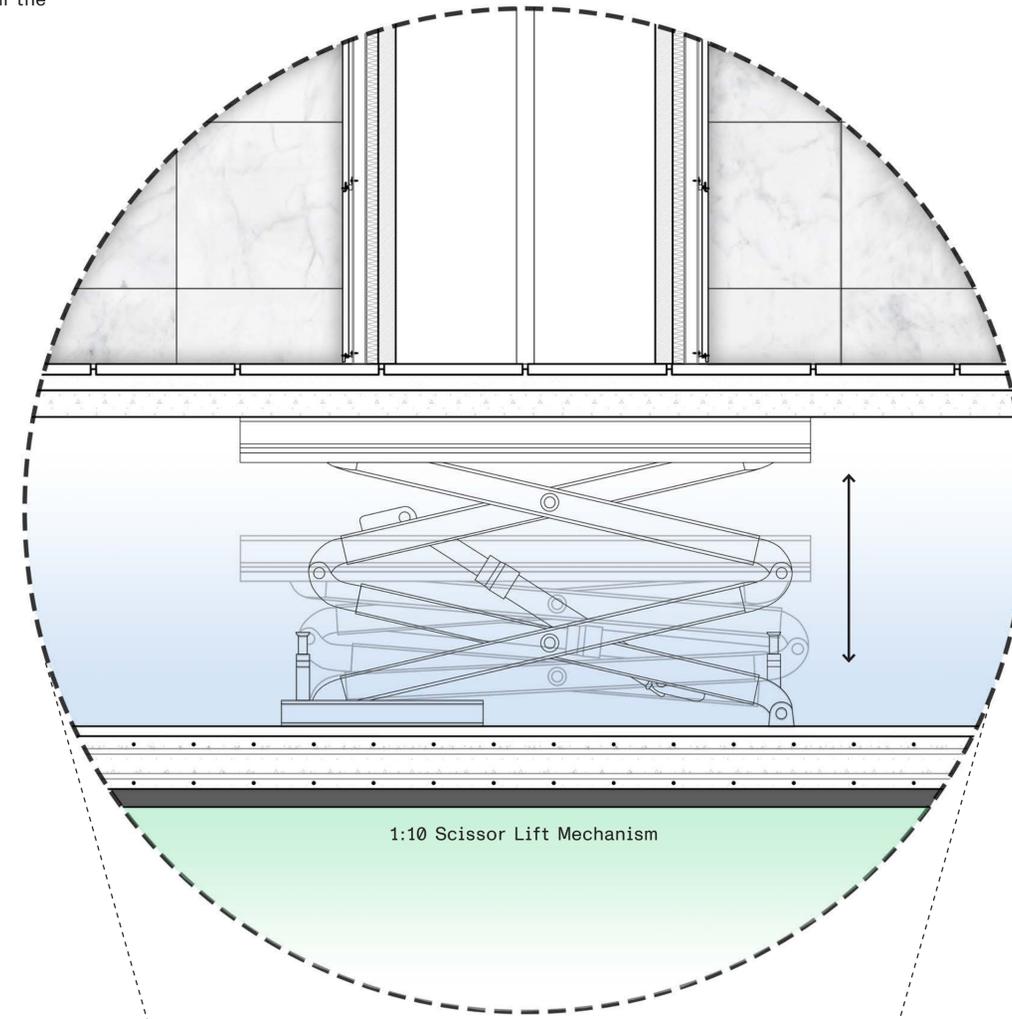


Proposed Design for Beyond the Frame

BEYOND THE FRAME: GREEN BOOK SET SECTION

This drawing shows the different materials that will be used to build the Green Book set. Water will play an imperative part of this set production because not only it was heavily highlighted from the scene in the film but also the royal spa's history.

- 1 Concrete
- 2 Tile Facade System
- 3 Plaster Finish
- 4 Rebar Cage
- 5 Expanded Polystyrene
- 6 Timber



1:25 Green Book Film Set | Insertion Elevation
0 1 2 3 4m



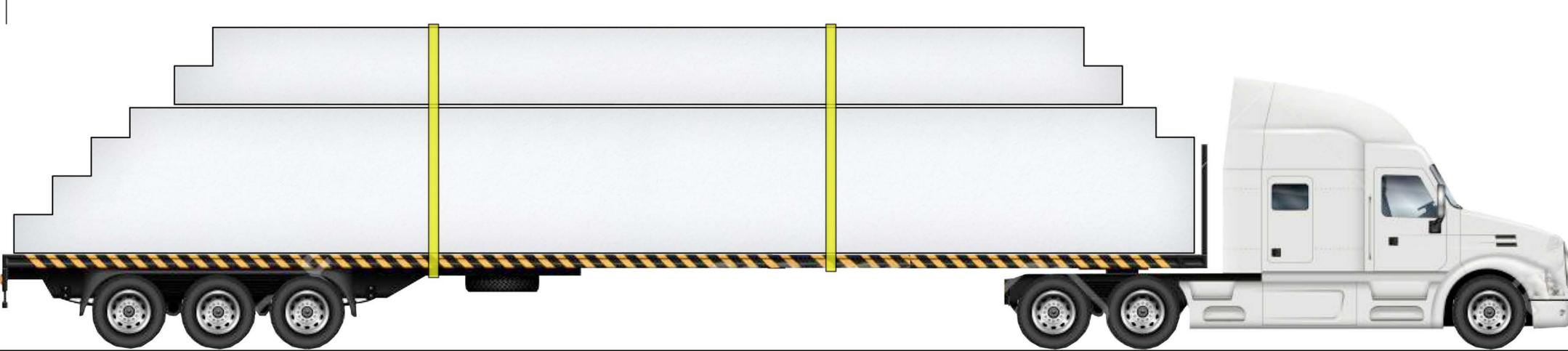
TRANSPORTING SET PIECES

This shows the different trucks that will be used to transport most of the set pieces that was used for Beyond the Frame to the next destination of the biennale.

9800mm



11000mm



REIMAGINING THE 'GREEN BOOK' FILM SET

This is a 1:25 model of the proposed design that will be inserted on to the Royal Spa. The model was used to show the inhabitation of the design and to test the scale of the film set on how they are able to move within the space.

These photographs shows how the space will be used by the vistors of the festival.

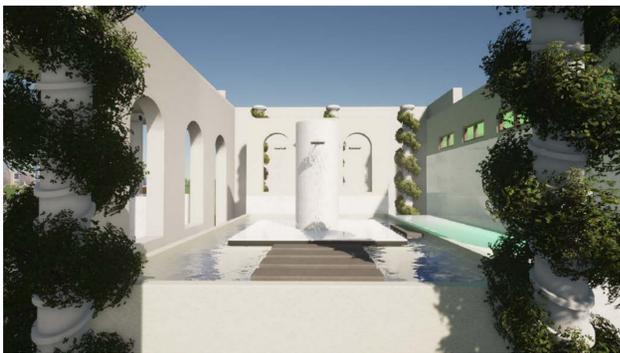


The film production of this set happens at night - the green lighting adds to the narrative to create an atmospheric surrounding for the actors.



BEYOND THE FRAME FILM

[Link to the film](#)





This last page shows a series of films that has made an impact not only to the audience but to the future of the film industry. Production companies will continue to grow and will prioritise on giving under-represented voices a platform. Shooting on-location will also create a huge impact when it comes to authentic filmmaking. Representation matters whether its from the actors on-screen or the people working behind the camera.