THE APARTMENT : *BILLY WILDER'S PAINTED LENS*

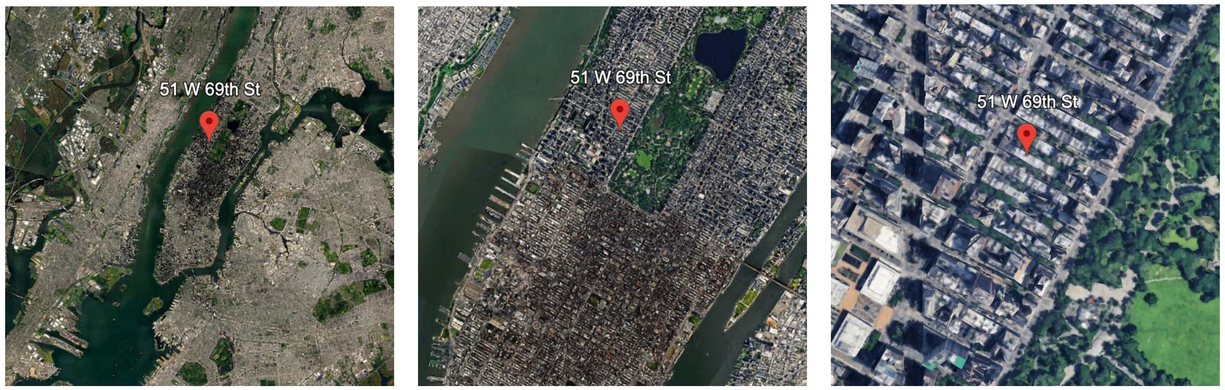
IMAGINING TRAUNER'S CONCEPT PAINTING AS CINEMATIC SPACE - Oscar Lakatos - UG3



When Billy Wilder first set eyes on Alexandre Trauner's conceptual painting of Baxter's apartment, he was confronted with a distorted reflection of his own imagination. My interest lies in capturing the spatial crossover between the painted and cinematic worlds within Wilder's mind at that moment. This project investigates how a filmmaker obsessed with modern art might read, inhabit and mentally extend a painted image before it becomes a physical film set.

By reconstructing Trauner's painting in 3D and layering it with accurate geometries of the eventual set, I examine how painted and cinematic logics can be hybridised. Translating the artworks inside Baxter's apartment into three-dimensional rooms reveals how Wilder's love for painting might be threaded into the set's initial imagined identity. While the final plans and sections offer a way to read this hybrid space, they emerge incidentally from the modelling and research. My work ultimately maps a speculative architecture formed at the intersection of painting and cinema within Wilder's mind.

THE APARTMENT : CINEMATIC AND URBAN CONTEXT



APARTMENT LOCATION



2024 APARTMENT

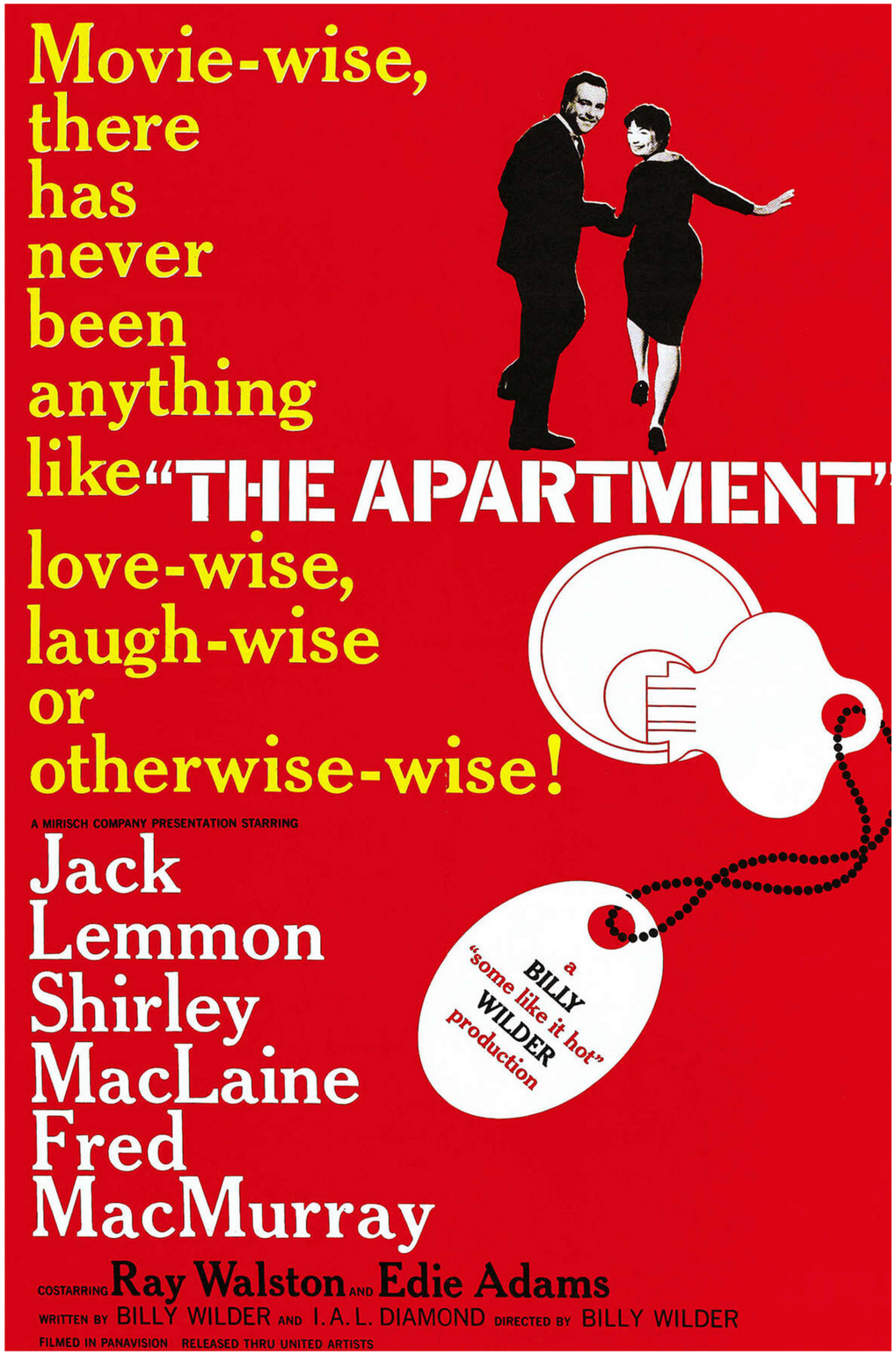


1960 APARTMENT

C C Baxter, a clerk in an insurance company, lends out his apartment to executives for extramarital affairs. However, complications arise when he gets into a romance of his own.

The Apartment was initially filmed on location in New York City, until later moving to Hollywood for the second half of production.

I was intrigued by how Billy Wilder uses the setting of an apartment as a recurring backdrop for many of his best screenplays.



'THE APARTMENT' POSTER

TRANSLATING ETHICS INTO ARCHITECTURAL QUESTIONS



1. POWER DYNAMICS



2. BLENDING WORK VS HOME



3. FACILITATING DECEPTION

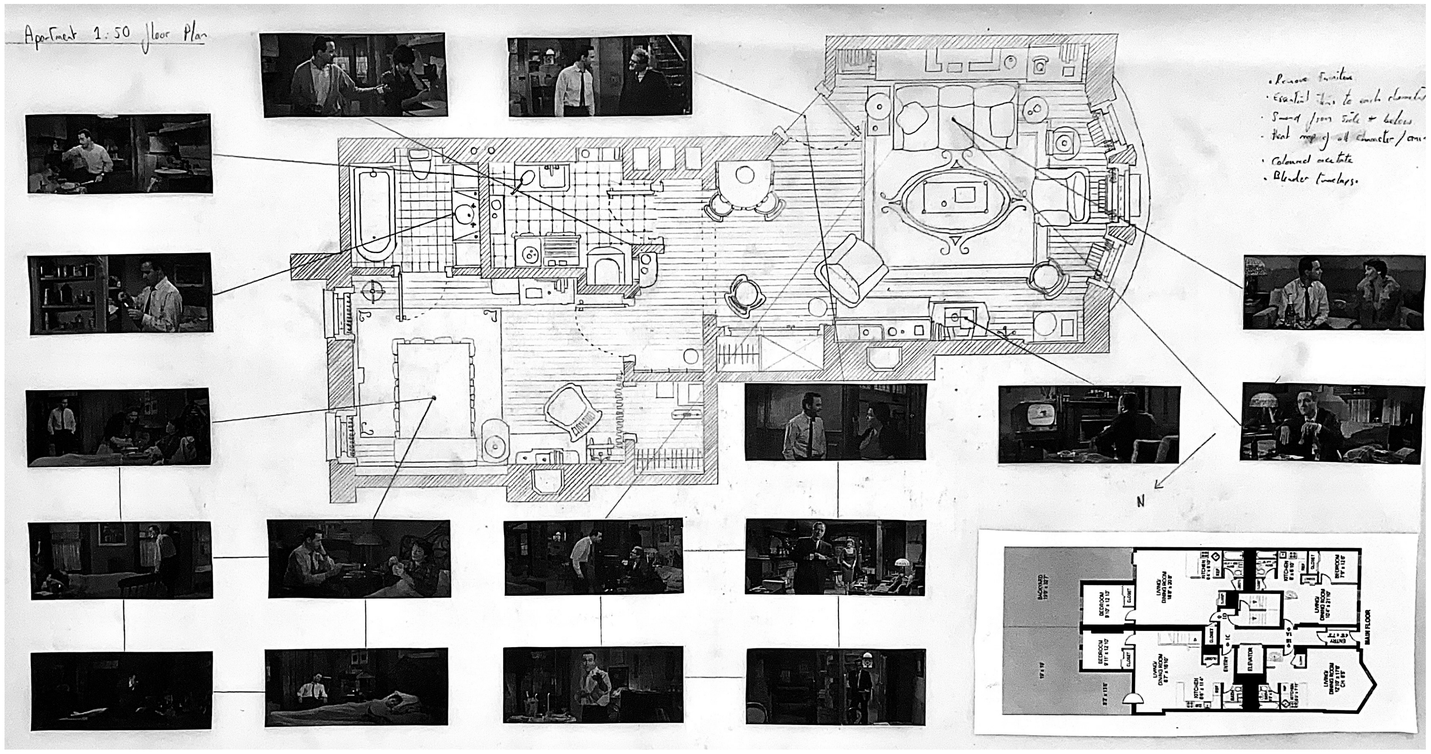


4. MANAGING ETHICS AND INTIMACY

The main reason I chose this film is because is because of the intense layering of character dynamics and ethics all taking place in what seems to be a relatively mundane and unremarkable architectural setting.

This presented the opportunity to work into a variety of everyday thresholds very familiar to myself.

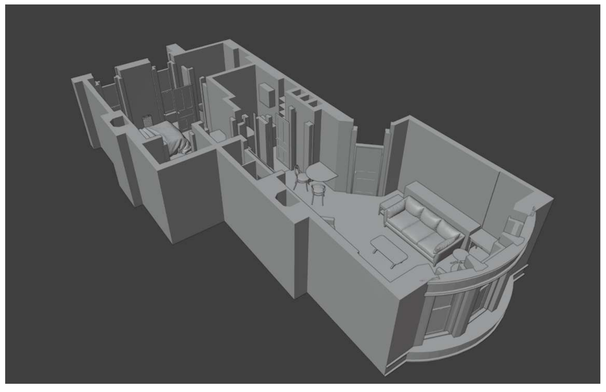
I also liked the idea of helping characters and designing into the apartment so that it accommodates for all character motives whilst remaining ethically sound.



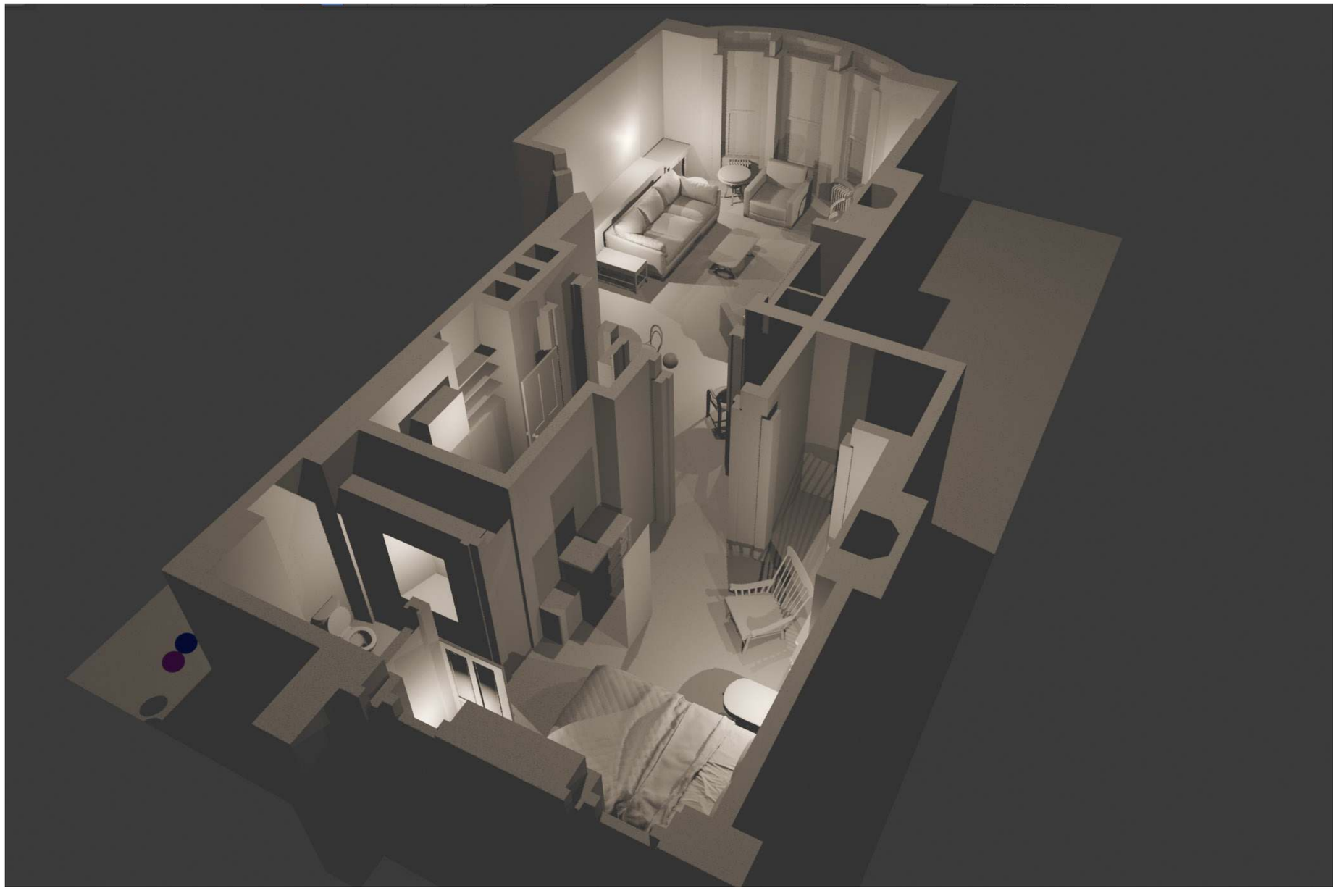
MAPPING THE APARTMENT

RECONSTRUCTING BAXTER'S APARTMENT SET

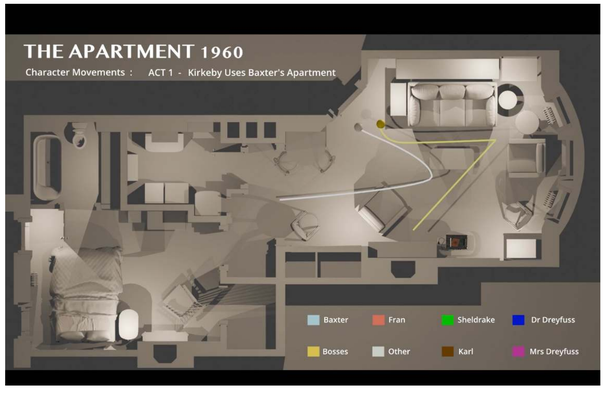




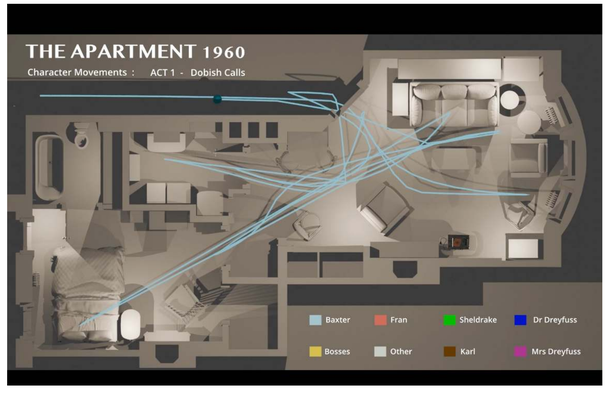




MAPPING / ANIMATING CHARACTER CHOREOGRAPHY

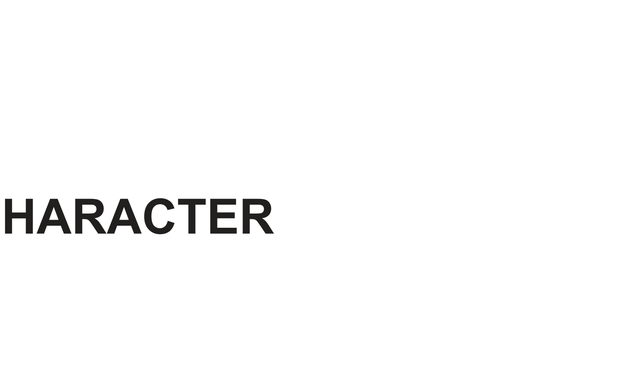


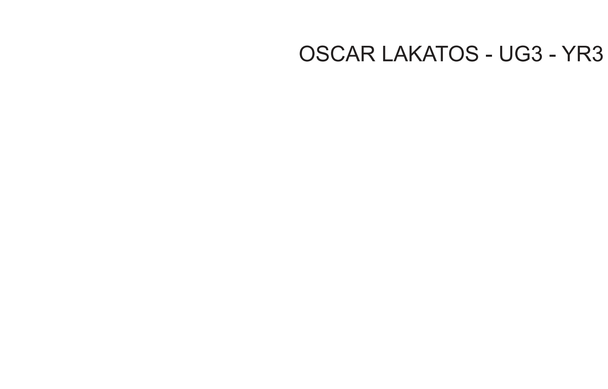


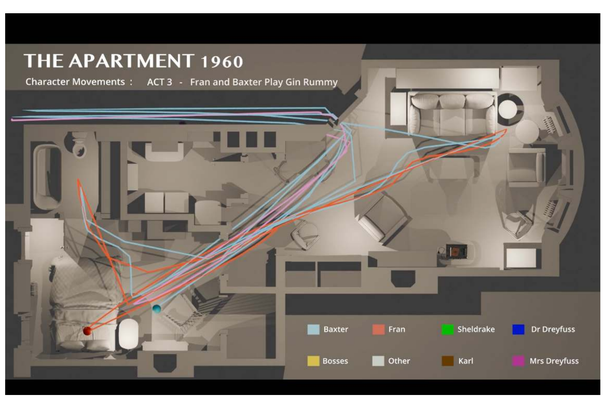


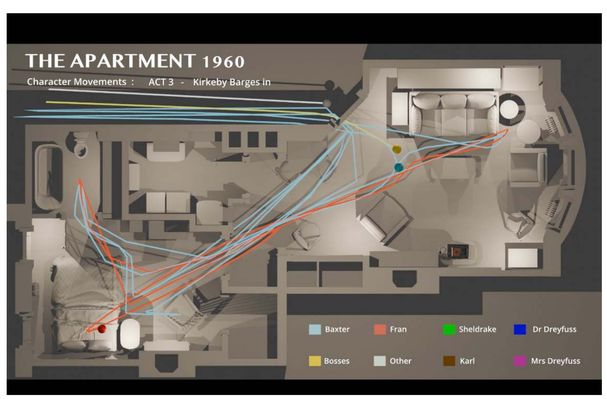


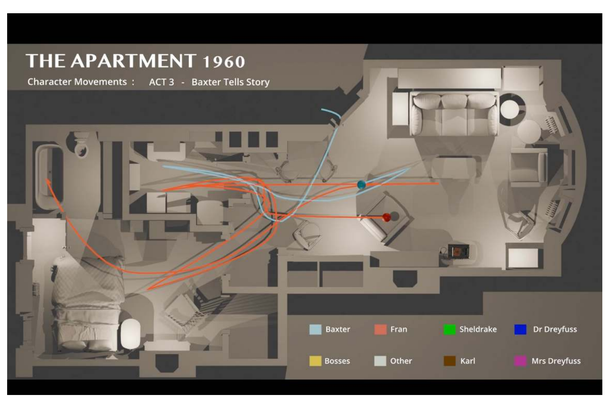


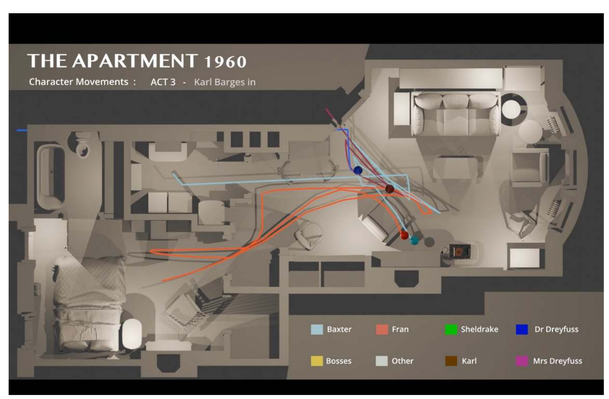












TRANSFORMABLE DOMESTIC THRESHOLDS



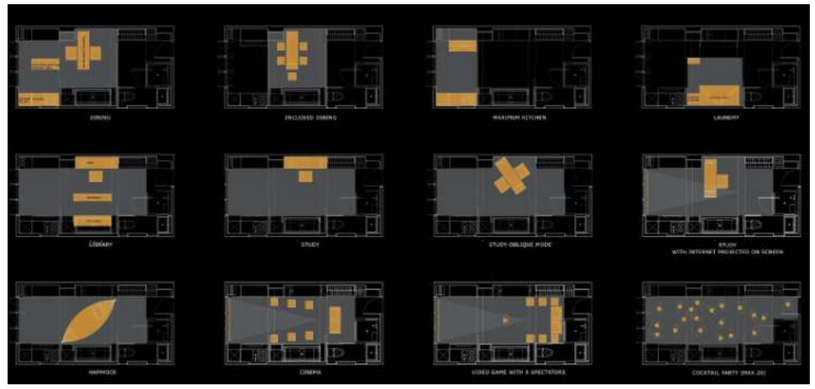


CURTAIN WALL HOUSE, SHIGERU BAN



SHARIFI HA HOUSE, TAGHABONI

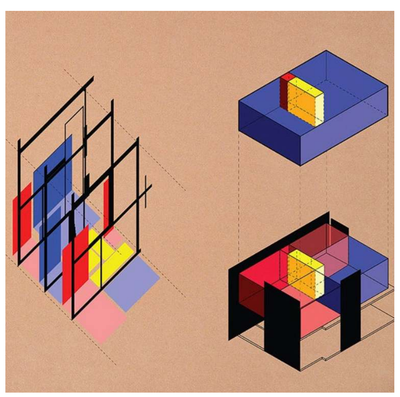




DOMESTIC TRANSFORMER, GARY CHANG

Here are a few examples of domestic spaces that accommodate shifting thresholds in order to adapt to the comfort of those living in them. They achieve this through, rotation, extension and transformation. When looking at Baxter's apartment, I thought it might be interesting to adopt some of these methods in order to help him retain domestic comfort whilst still allowing others to enter his personal space. Ultimately introducing the goal to design for both Baxter's corporate and personal benefit.

RIETVELD SCHRODER HOUSE, GERRIT RIETVELD





BILLY WILDER'S MODERN ART ENTHUSIASM







C. C. BAXTER'S APARTMENT

Billy Wilder was an avid art collector, keeping the majority of his art in his apartment in Wilshire Boulevard. From images inside Wilder's apartment, it is clear that his taste in art was reflected on the walls of Baxter's rooms. Some speculate that Wilder deliberately chose these pieces of art in the film in order to foreshadow and reflect the films events. This is one example of Wilder injecting his personal interests within his imagined film world.

In 1989 Wilder sold his collection for $32.6 million in a private Christie's auction.

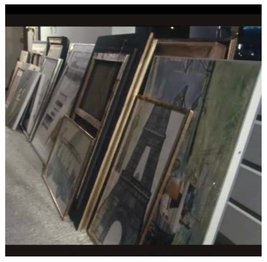


BILLY WILDER'S APARTMENT



REFERENCING WILDER’S PERSONAL APARTMENT



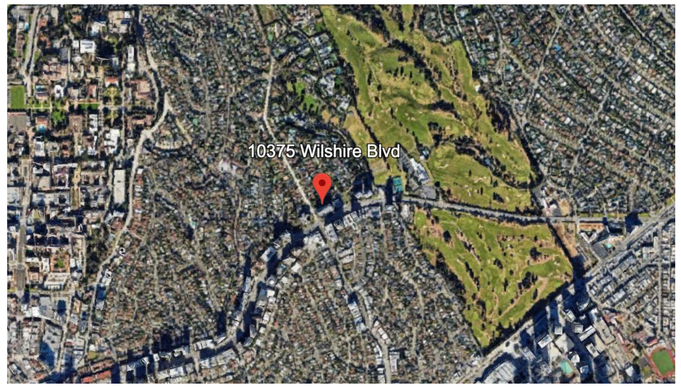


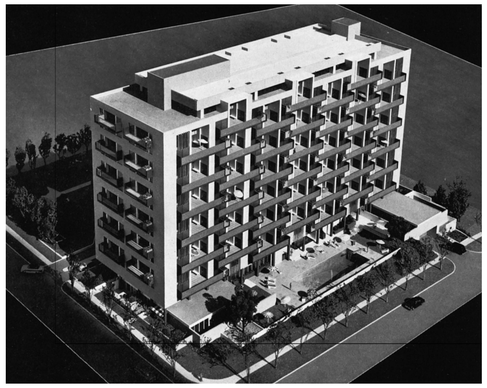



INTERIORS FROM ‘PORTRAIT OF A 60% PERFECT MAN’ (1982)

Due to this connection in artistic taste between Wilder and his main character, I decided to take a close look at where Wilder lived . He moved into apartment 12F in Wilshire Terrace just 2 years before he began writing “The Apartment”, making me think that his condo lifestyle might have influenced his screenplay. He moved out in the early 1990s shortly after his flat was affected by a fire in 1989.

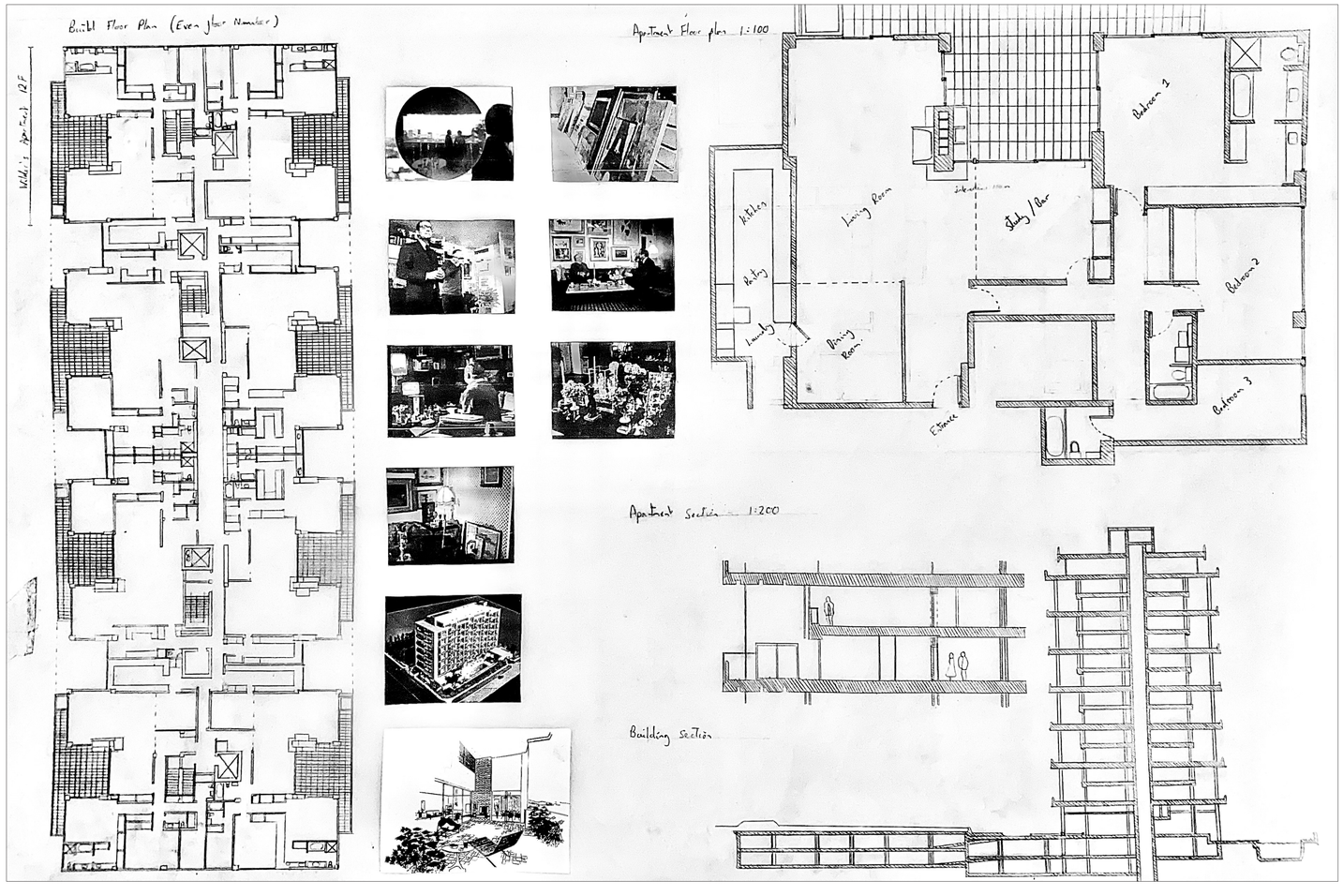
I watched a 1982 documentary/interview in order to try and get a closer look at the interior of his apartment, hoping to model this in the future.





WILDER’S APARTMENT BLOCK - WILSHIRE BLVD

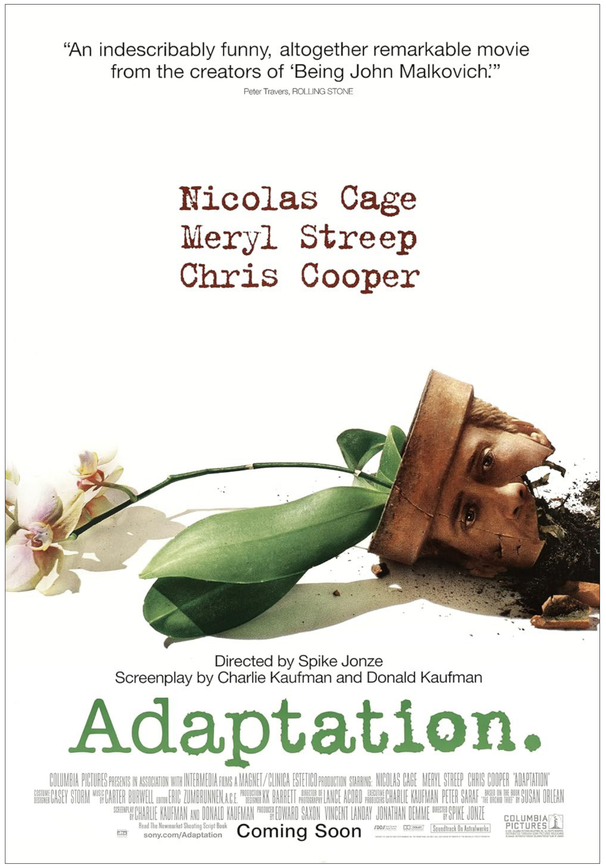
A2 CONTEXT SHEET



CINEMATIC REFERENCES FOR SPATIAL CONCEPTS

ADAPTATION
LIVING IN YOUR OWN SCREENPLAY





TWIN PEAKS, FIRE WALK WITH ME
FRAMED THRESHOLDS









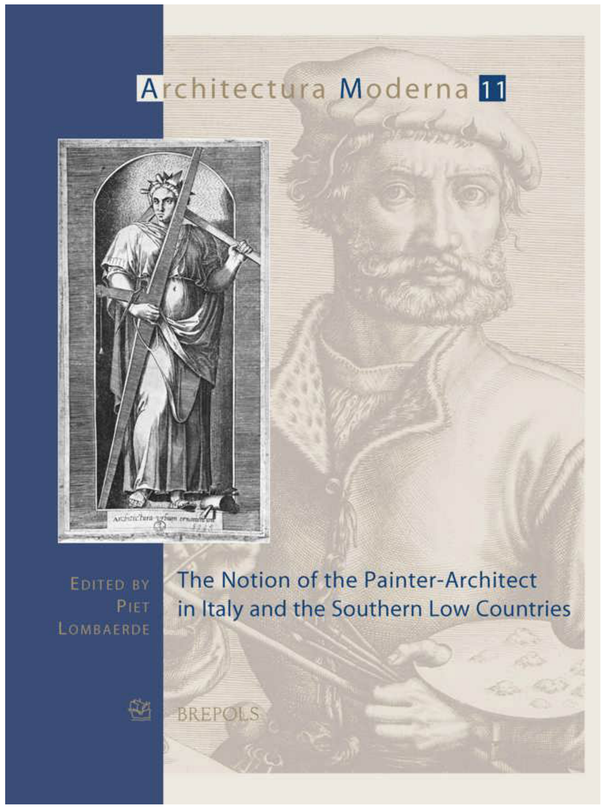
THE HUMAN VOICE
LIVING IN A FILM SET







LAS MENINAS AND THE PAINTER-ARCHITECT



Velázquez's painting was very influential going forward as it introduced me to the idea of how composition in painting can be manipulated so that it generates deception and brings a paradoxical nature to what initially seems to be a coherent architectural space. This example of 'breaking the fourth wall' also stood out to me as it is something Wilder uses extremely effectively in his own work.

When combining this painting with Brepol's book about how the painter-architect takes an entirely nuanced approach to designing space, suddenly I was completely intrigued by the idea of extending Velásquez's compositional qualities into the world of 'The Apartment".



LAS MENINAS, VELÁZQUEZ

TRAUNER'S PAINTING AS A THRESHOLD



PERSPECTIVE 1



PERSPECTIVE 2



ALEXANDRE TRAUNER

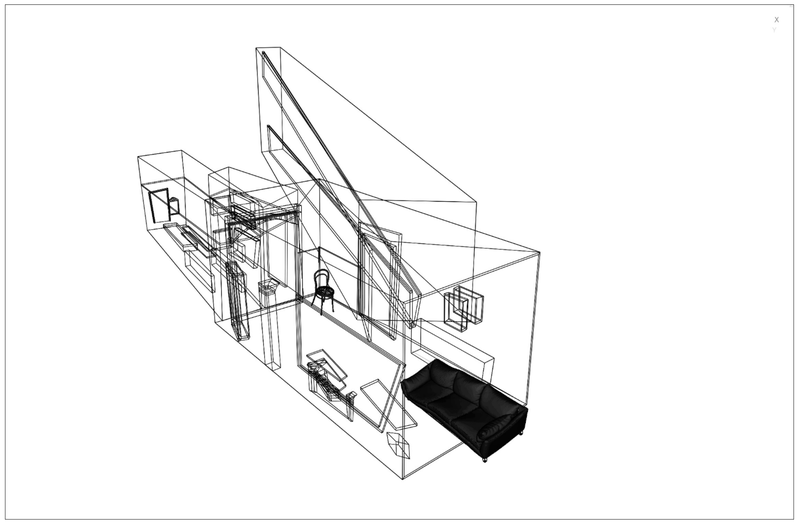
Inspired by these conceptual references, I wanted to explore the idea of using art and paintings as a threshold within The Apartment. I managed to find one of Alexandre Trauner's (Wilder's production designer) first concept paintings of Baxter's apartment.

Subsequently I discovered that Trauner uses two perspective points in order to get a wider range of view within the apartment. Intrigued by the way this distorts the room I decided to map out these two perspectives using blender, hoping to get an abstracted spatial reading of the room and to learn more about painting in a spatial context.

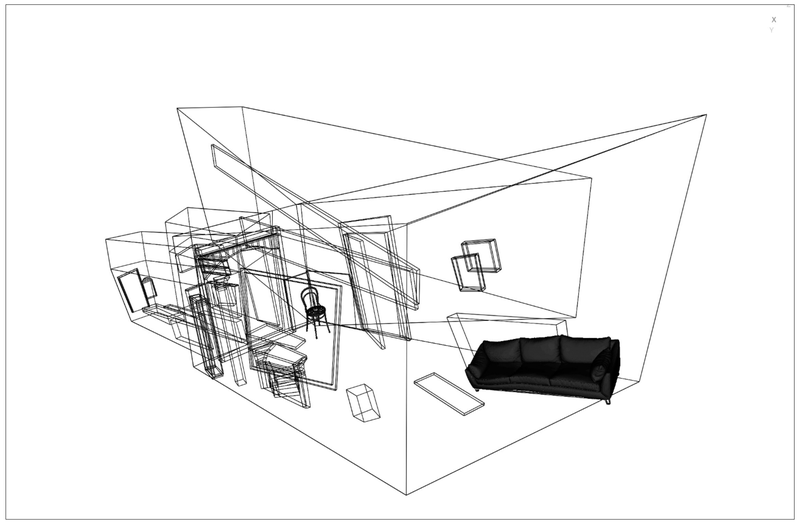
TRAUNER'S PAINTING OF HIS IMAGINED APARTMENT



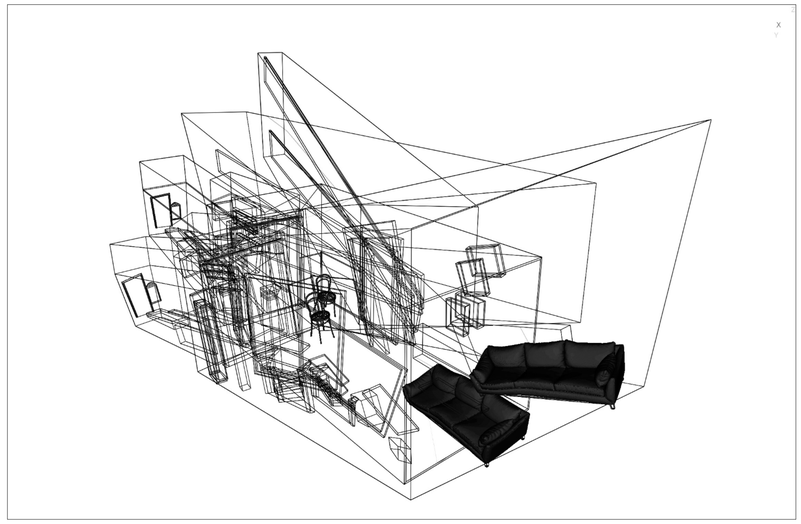
TRANSLATING TRAUNER'S PERSPECTIVES IN 3D



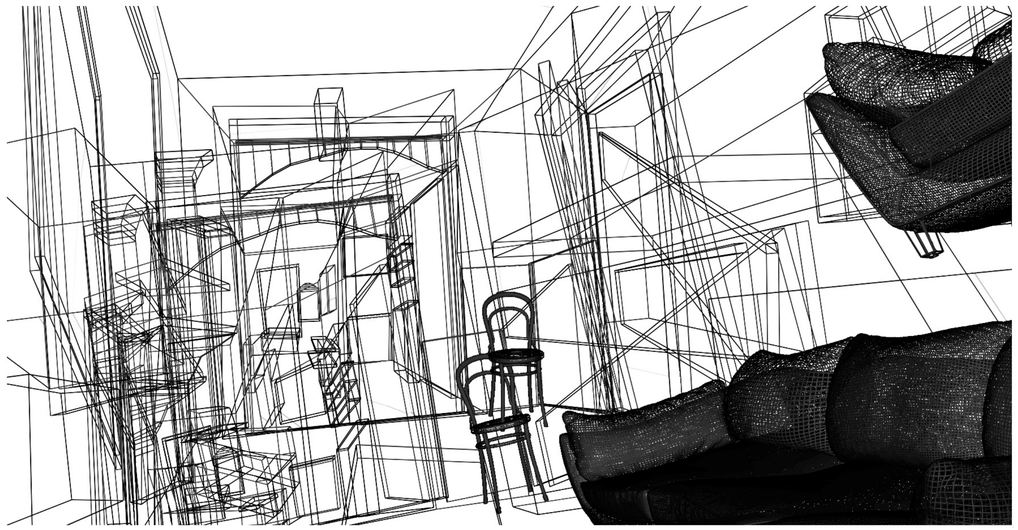
PERSPECTIVE 1



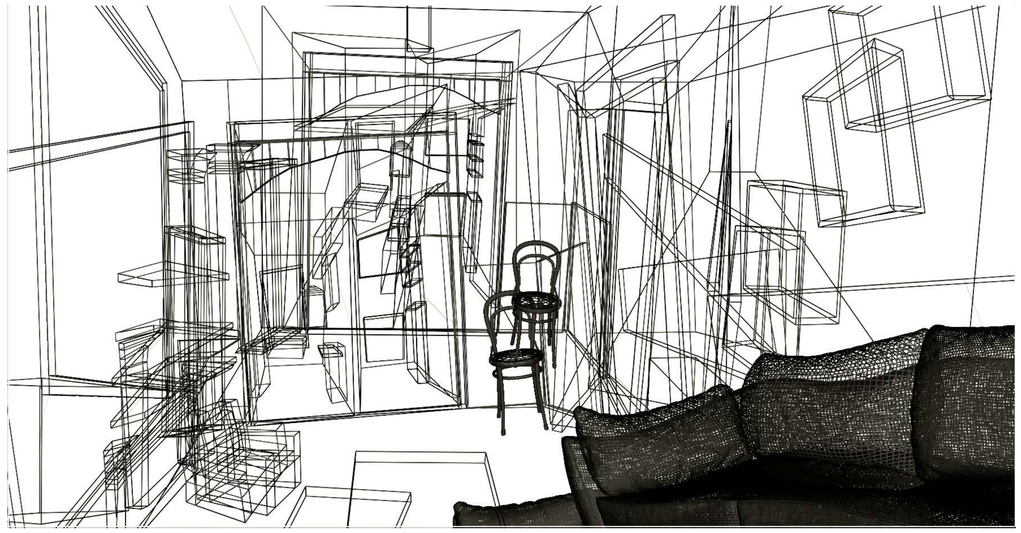
PERSPECTIVE 2



COMBINED PERSPECTIVES



COMBINED PERSPECTIVES - INTERIOR



ANALYSING TRAUNER'S GEOMETRY

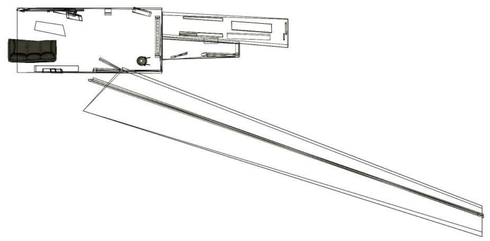
OSCAR LAKATOS - UG3 - YR3

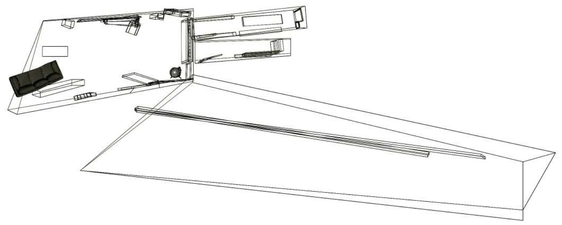
PERSPECTIVE 1

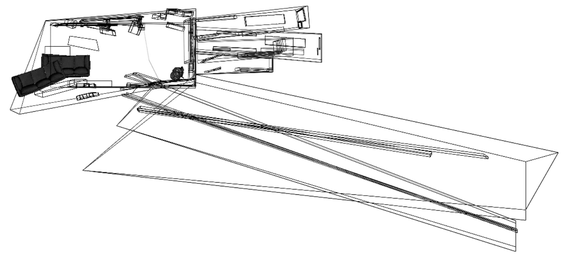
PERSPECTIVE 2

COMBINED PERSPECTIVES

TOP VIEW

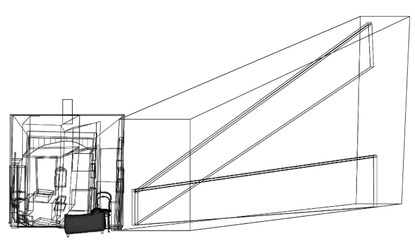


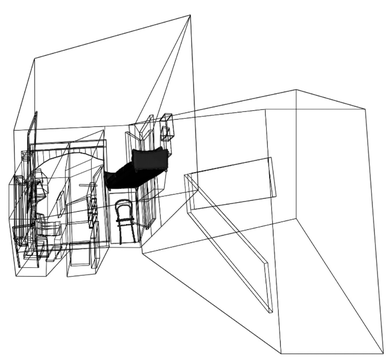


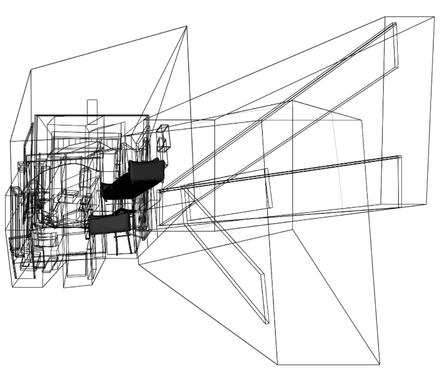


SIDE VIEW

FRONT VIEW







MAPPING ARTWORKS WITHIN BAXTER'S APARTMENT SET



The Sleeping Gypsy, Henri Rousseau





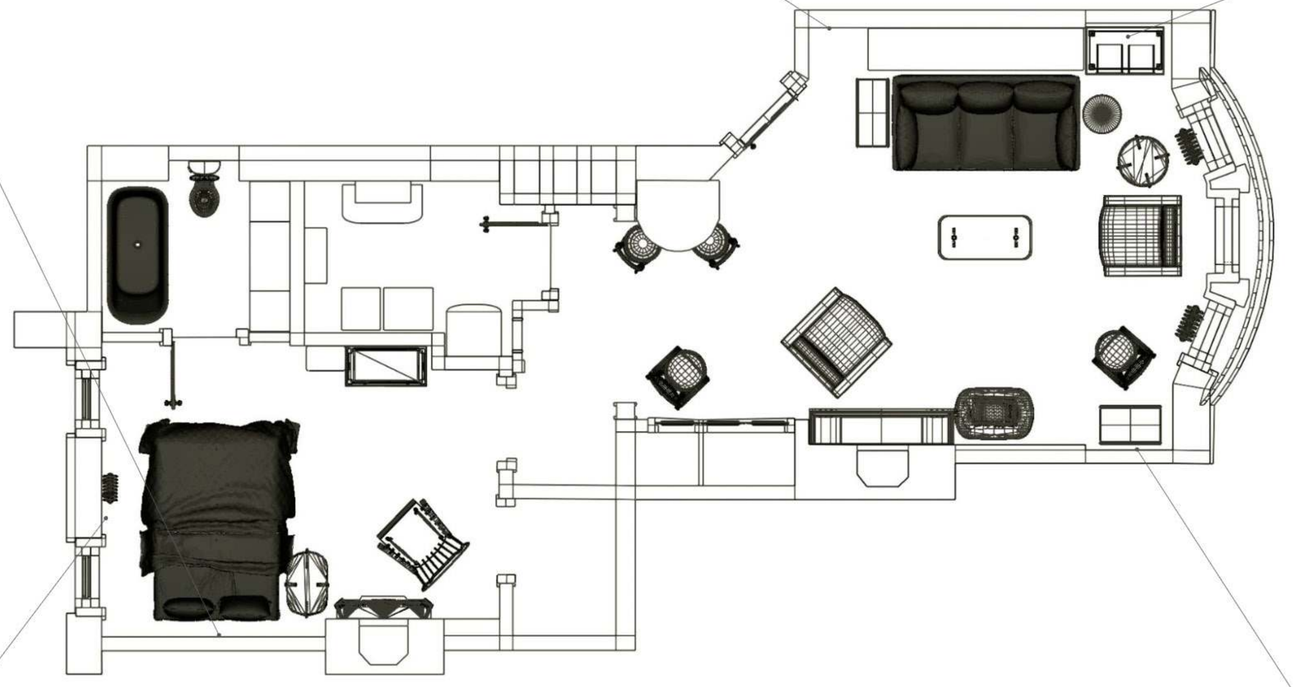
The Studio, Pablo Picasso

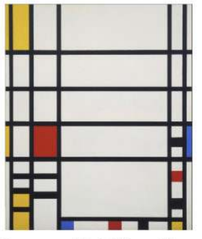






I and the Village, Marc Chagall





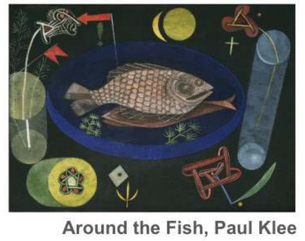
Trafalgar Square, Piet Mondrian





Three Musicians, Pablo Picasso



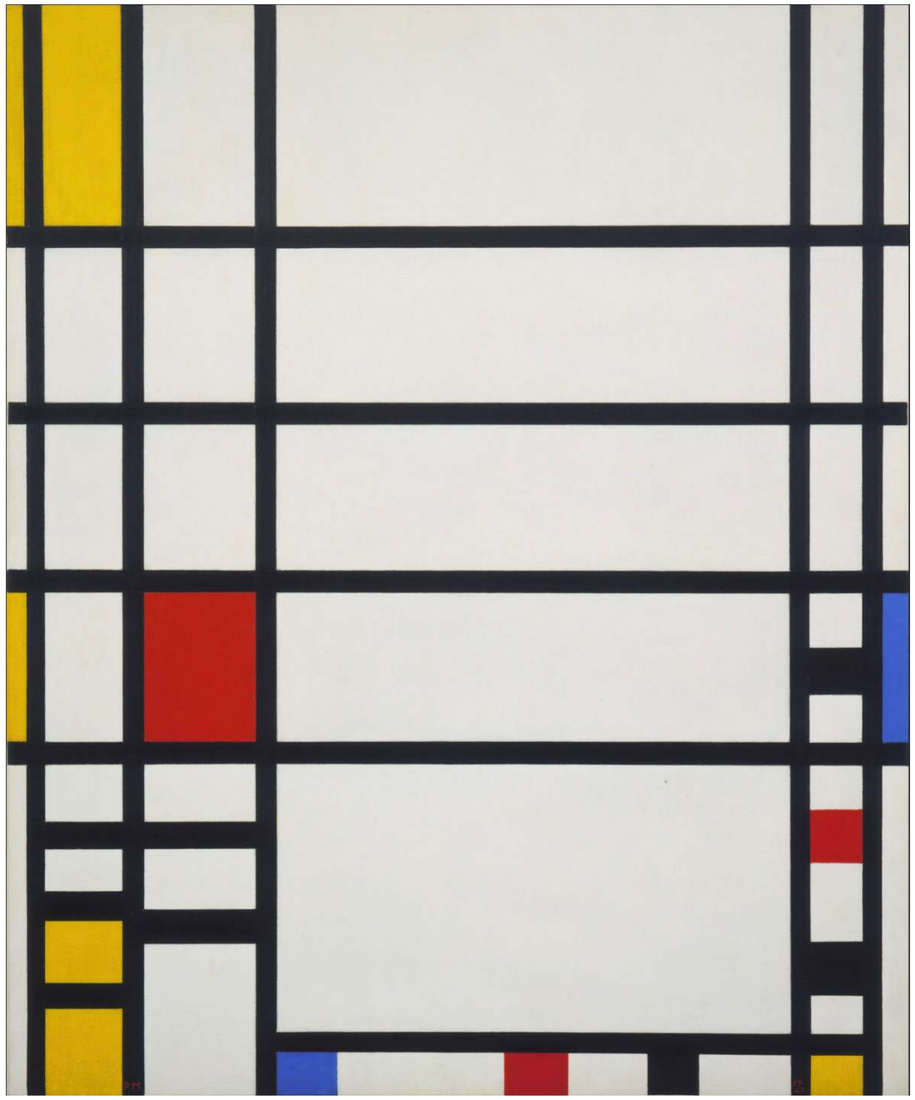


Around the Fish, Paul Klee

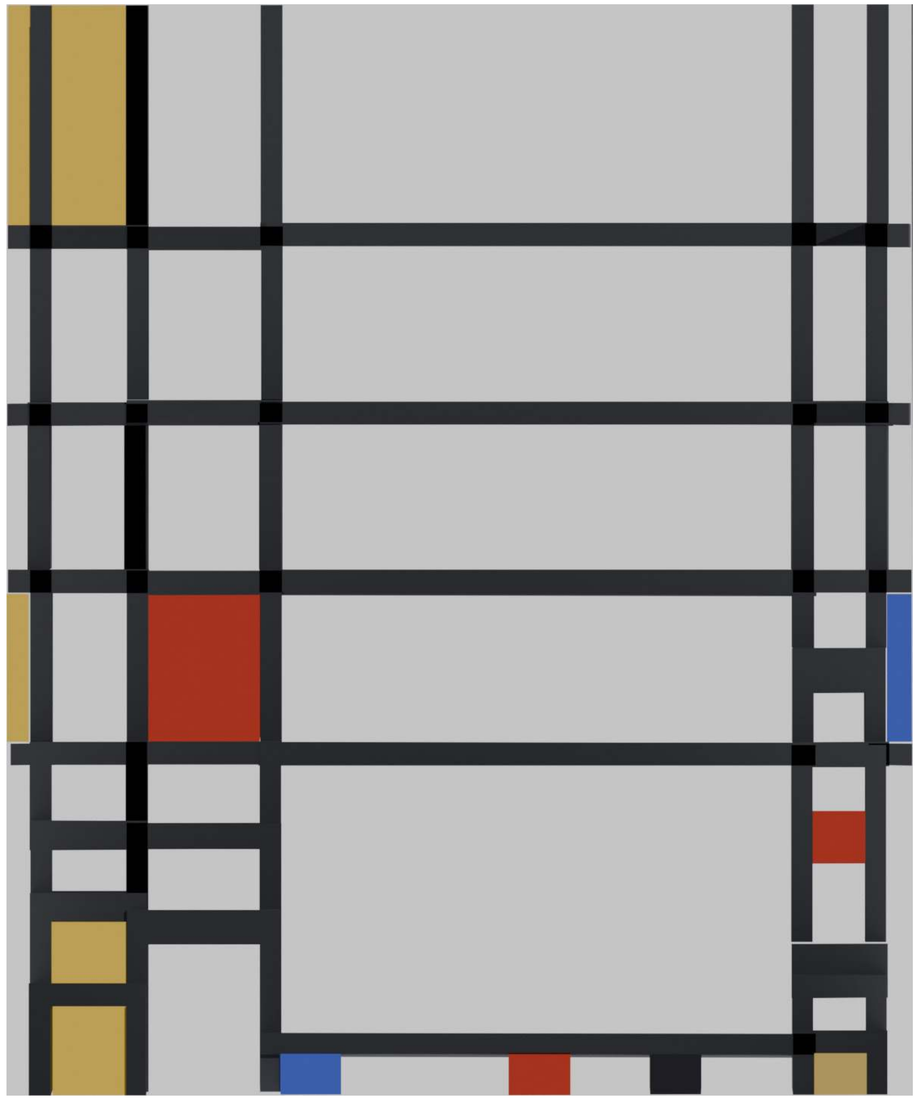
TRAFALGAR SQUARE, *PIET MONDRIAN*

"He is talking about the crowded metropolis that is NYC. This painting by Mondrian (though depicting a square in London) also sets out to depict the calculated, pattern-filled world of the city. Mondrian's vision is devoid of people, instead focusing on straight lines and blocks of colour. "The Apartment" focuses on a small portion (perhaps one of the blocks of colour) and develops the relationships in just one apartment in the vastness of New York City."

NICOLAS ESCOBAR

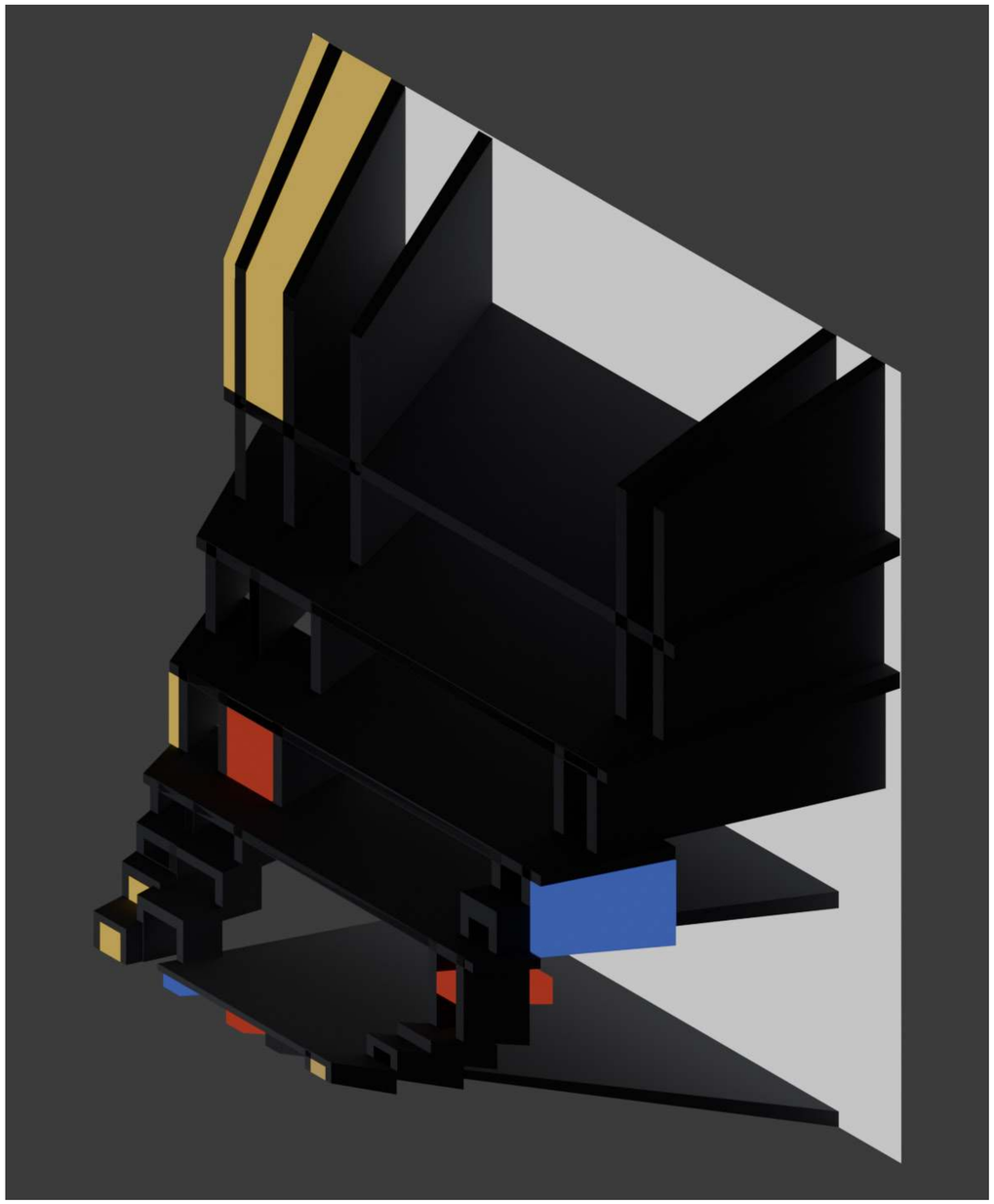


MONDRIAN'S PAINTING

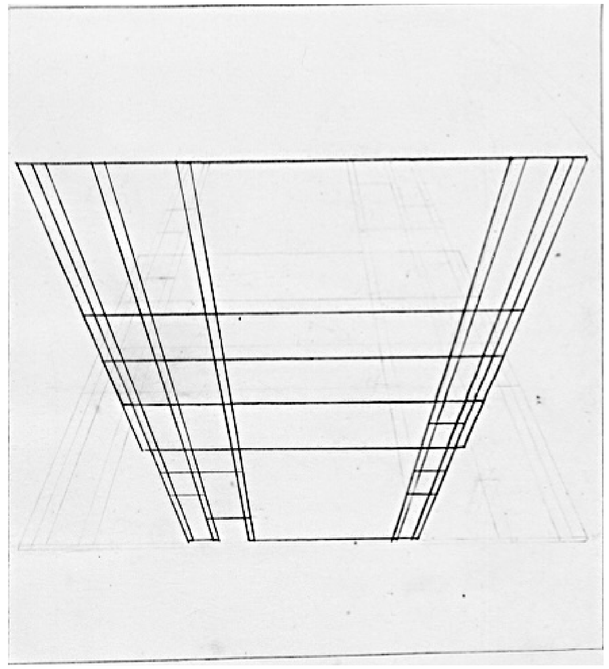


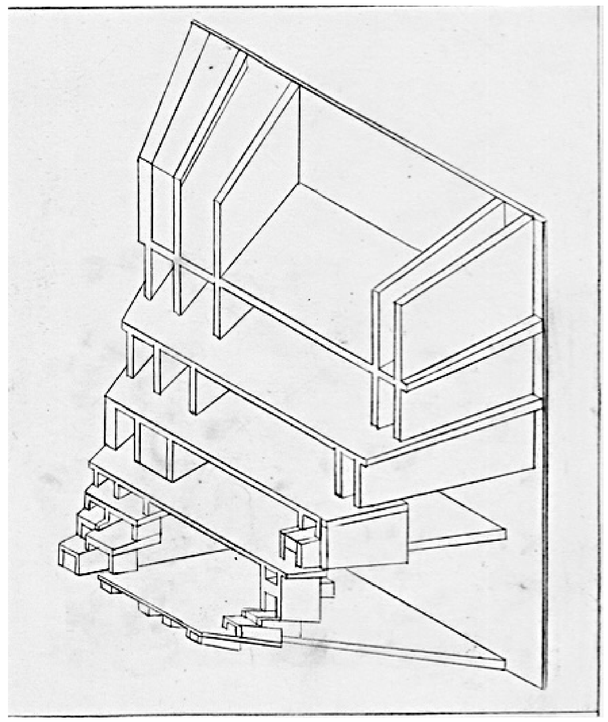
BLENDER RECREATION

PIET MONDRIAN - ADDING A DIMENSION



ISOMETRIC VIEW





DRAWING PROCESS

AROUND THE FISH, *PAUL KLEE*

"The fish represents Baxter, laid out on a platter for all of his colleagues to take advantage of him. For most of the film he is beholden to his superiors in the hopes of getting promotion (and in fear of getting fired if he doesn't allow them to use his apartment). He is essentially this fish, in a dizzying dark space, unable to move and with no hope of getting out of this never-ending cycle."

NICOLAS ESCOBAR

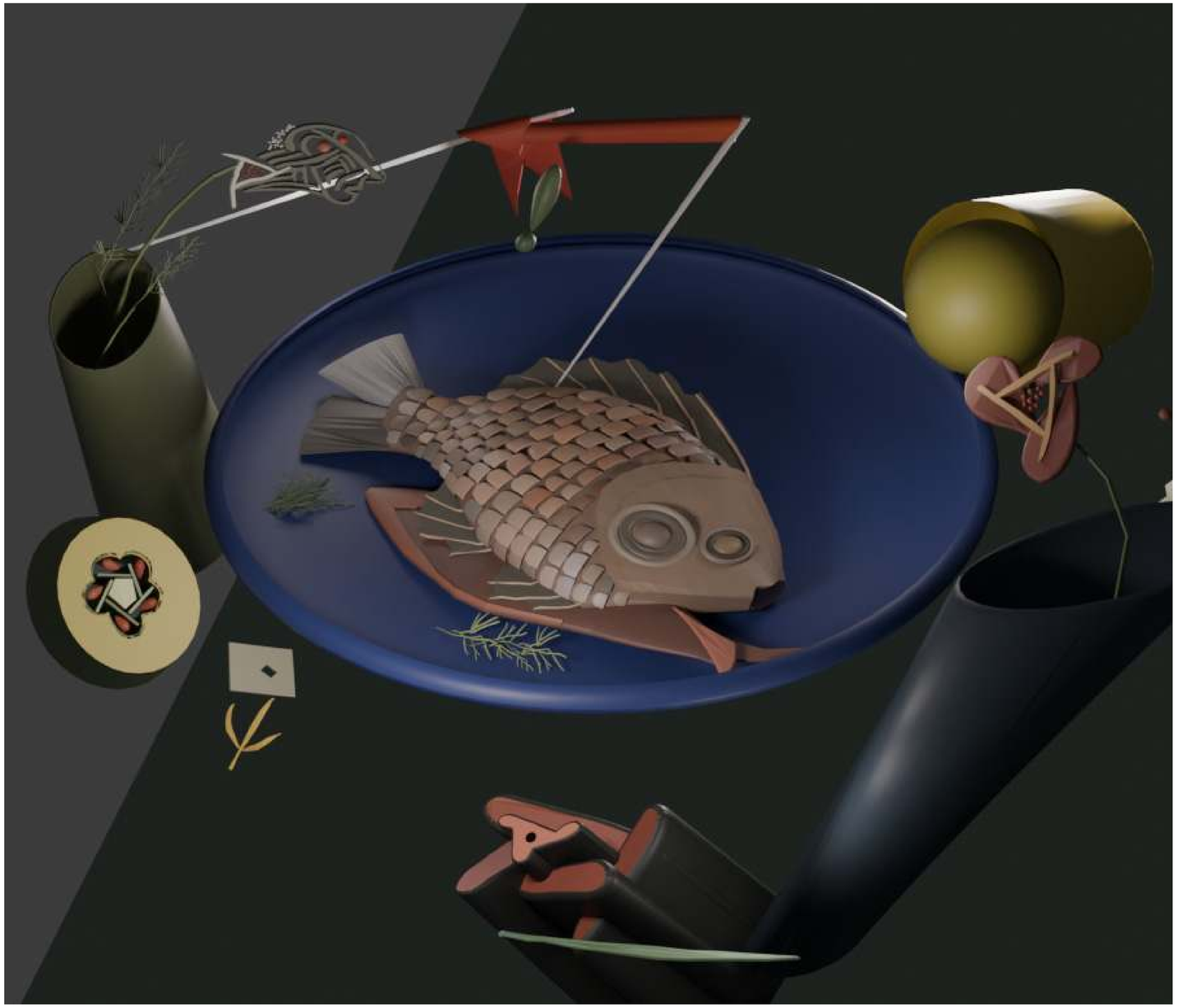


KLEE''S PAINTING

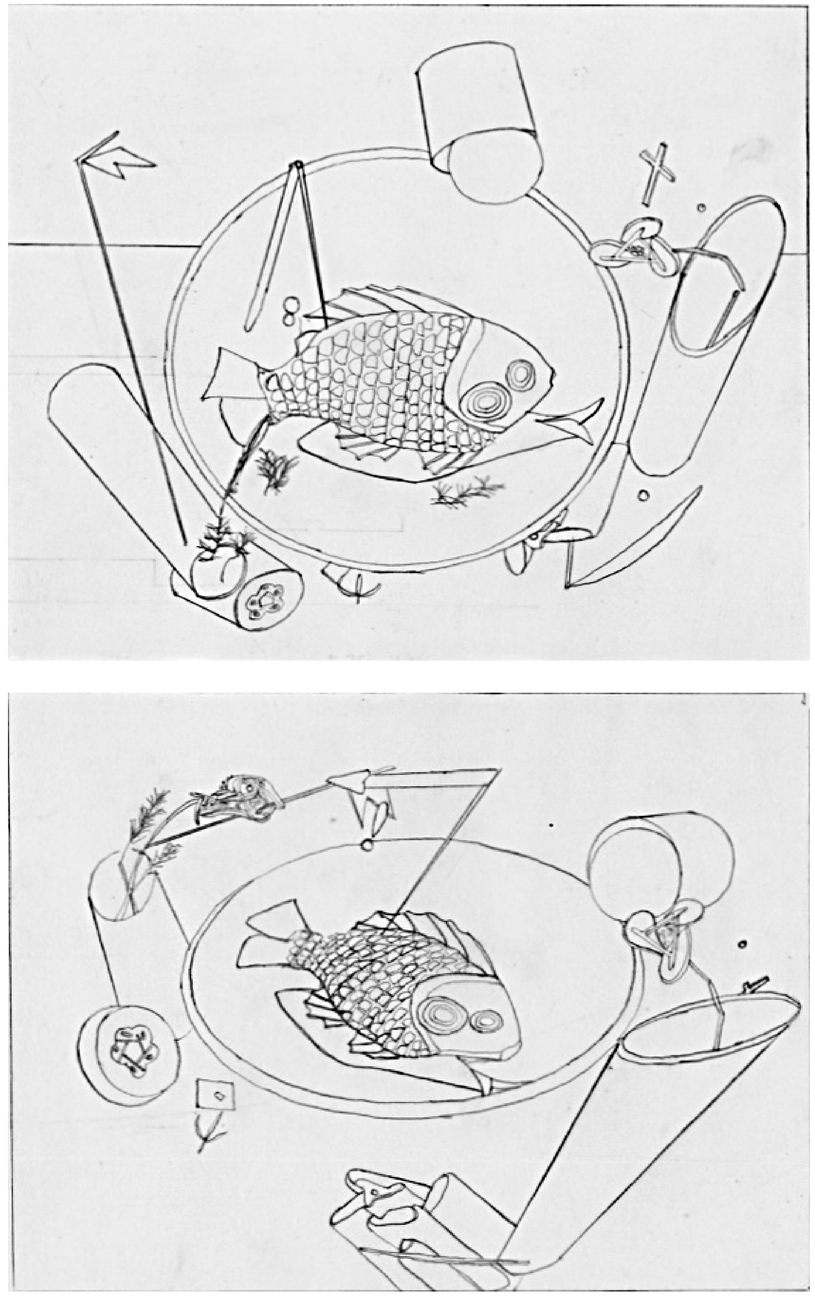


BLENDER RECREATION

AROUND THE FISH - ADDING A DIMENSION



ISOMETRIC VIEW



DRAWING PROCESS

THE STUDIO, *PABLO PICASSO*

"This abstract image of two figures in a studio evokes the shot at the end of the film with Baxter and Kubelik playing rummy. The canvases in the background appear almost as blank spots on the wall, similar to the empty rectangles of past artworks as Baxter prepares to move. Also significant is that this room, though abstracted, is the clearest representation of a room in all of these paintings. We see the door, we see a table and table cloth, we see multiple walls and even some perspective. I feel like this painting points to Baxter and Kubelik's future together. Just the two of them, existing in their own space (and probably playing rummy at the table)."

Baxter places this poster right on your left as you enter the apartment. It is only clearly visible a view times during the film."

NICOLAS ESCOBAR

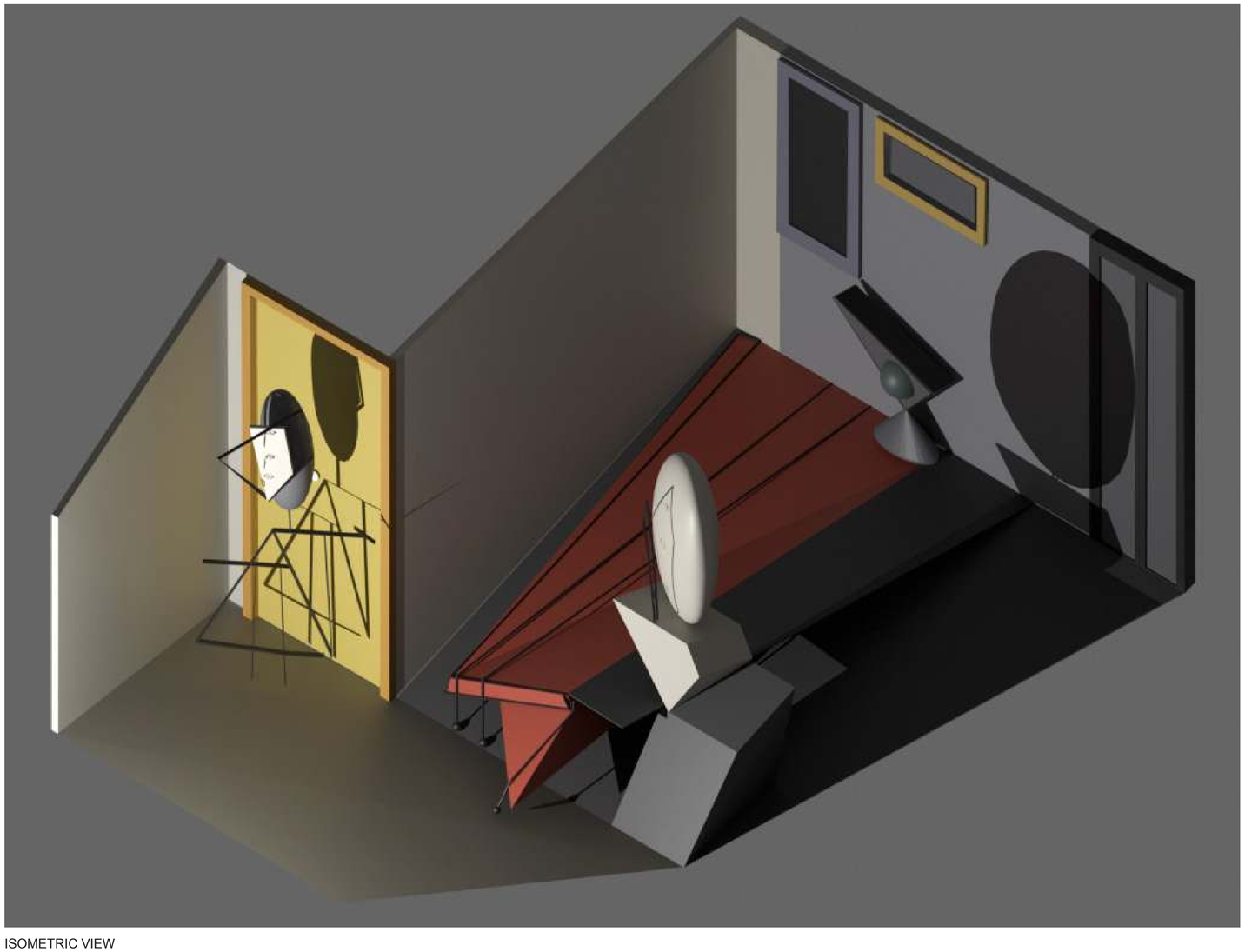


PICASSO'S PAINTING

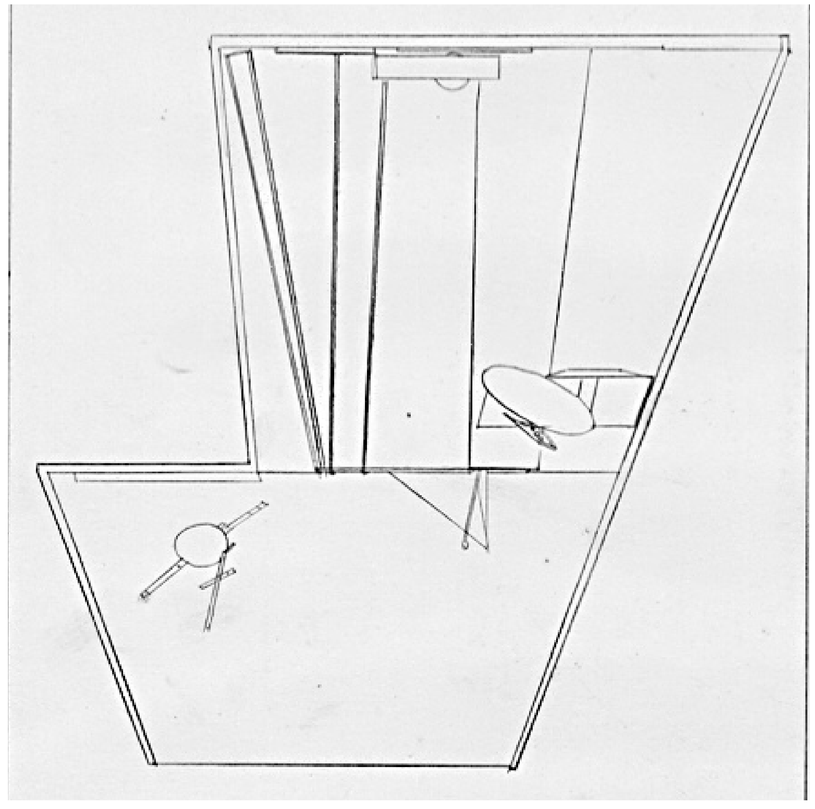


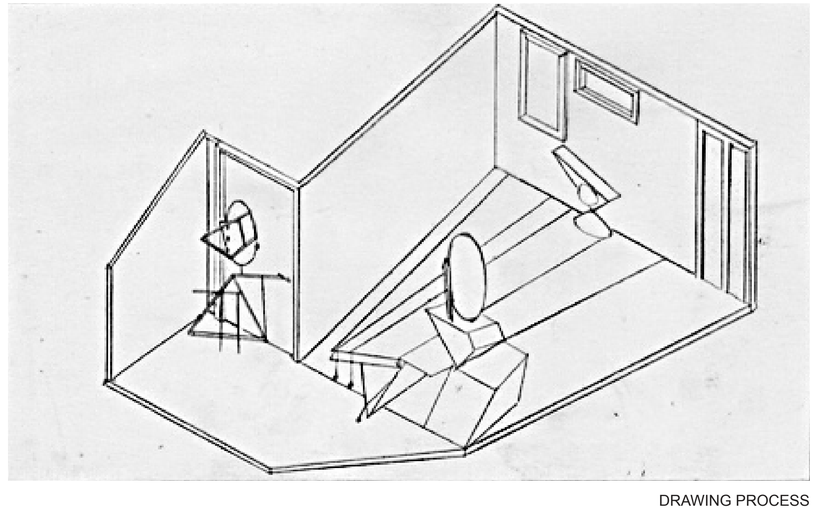
BLENDER RECREATION

THE STUDIO - ADDING A DIMENSION



ISOMETRIC VIEW





DRAWING PROCESS

THREE MUSICIANS, *PABLO PICASSO*

"This work is situated in the bedroom to the right of the bed, tacked up on the wall. It features a trio of musicians: one playing the clarinet, another a guitar and the third holding sheet music.

My immediate instinct is to connect the painting with the trio of Baxter, Fran Kubelik and Fred MacMurray's Jeff Sheldrake. They are the central three characters in the story and also a dramatic love triangle. I would say that Kubelik is the monk who is singing with the sheet music, serenaded by Baxter and Sheldrake (who both seek to woo her). Though Kubelik appears to be in a position of power, I would argue that she is still beholden to the sheet music and to her fellow musicians. Just like in the film where she seems incapable of escaping the grip of Sheldrake."

NICOLAS ESCOBAR

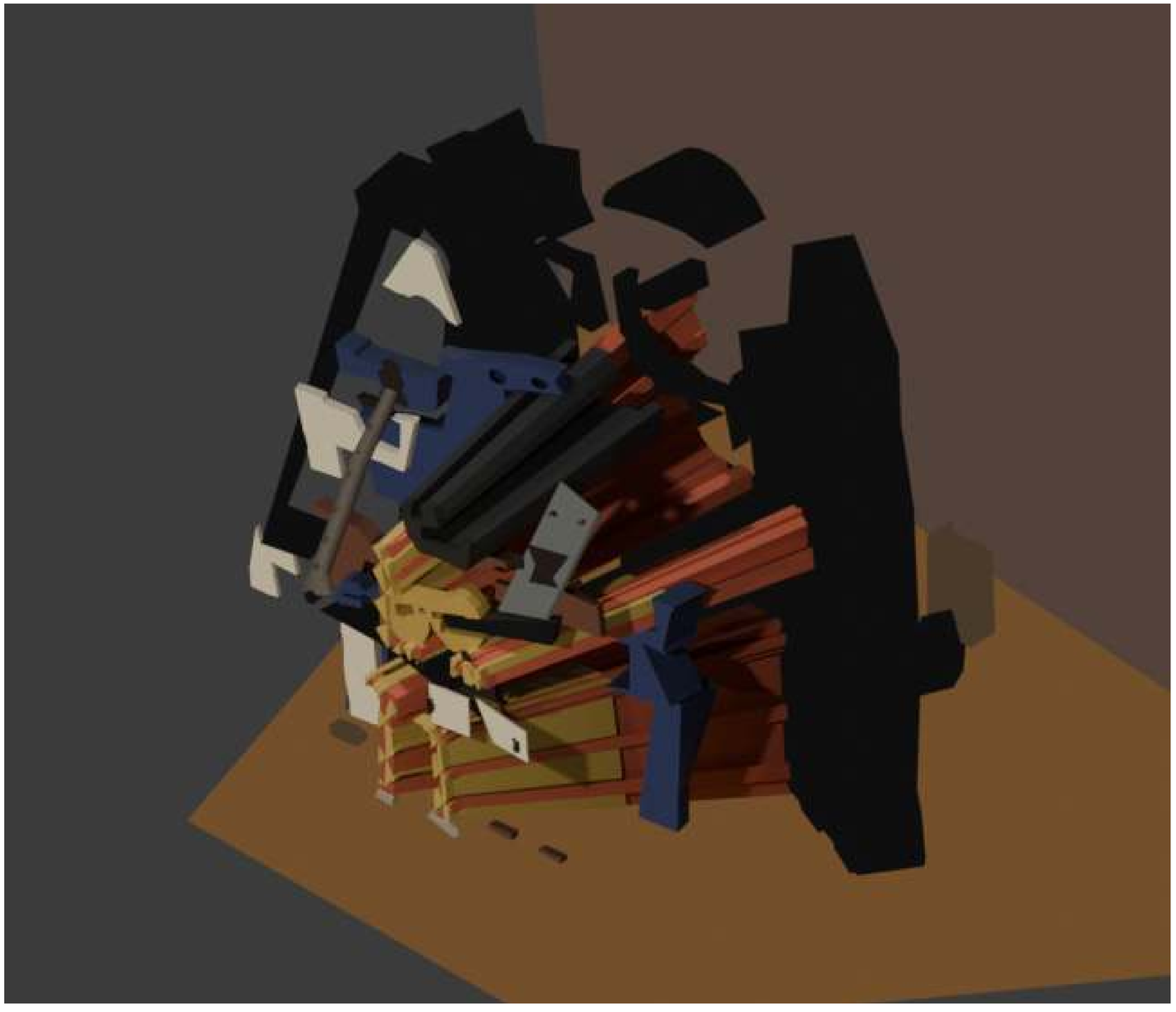


PICASSO'S PAINTING

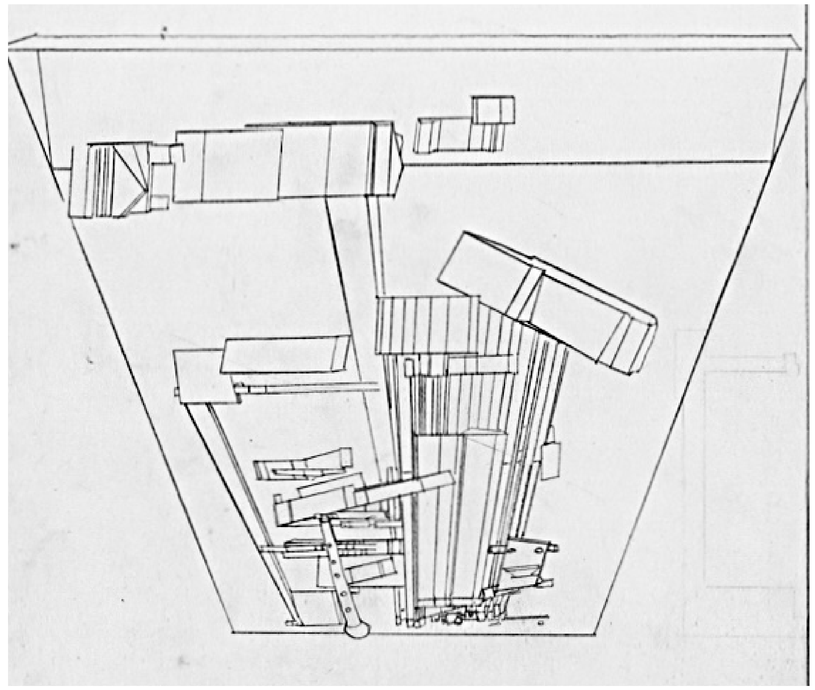


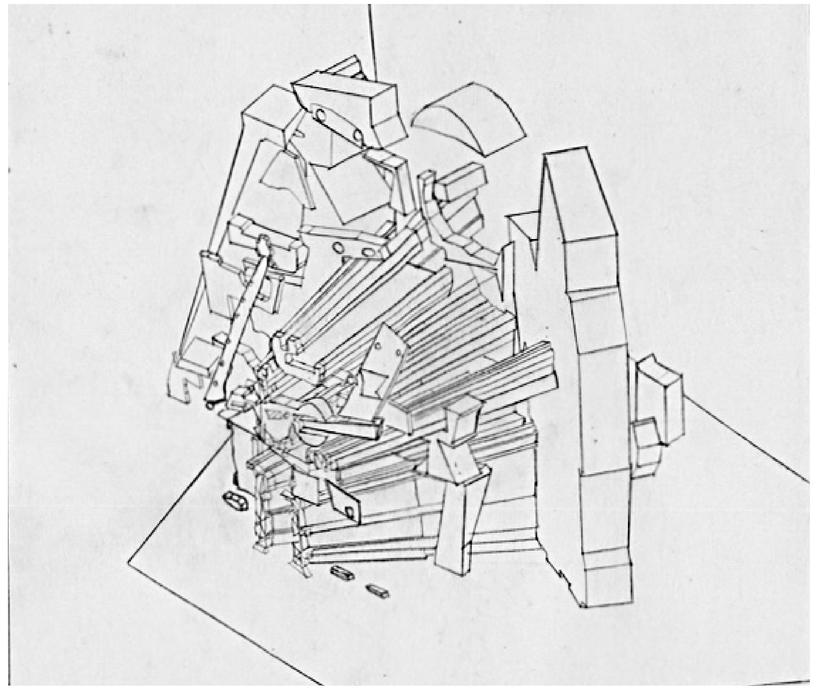
BLENDER RECREATION

THREE MUSICIANS - ADDING A DIMENSION



ISOMETRIC VIEW





DRAWING PROCESS

THE SLEEPING GYPSY, *HENRI ROUSSEAU*

"A dreamy, surreal landscape with a lion and a sleeping figure of a woman. It clearly is meant to evoke the image of Kubelik lying conscious on the bed following an attempted suicide by overdose. In that case, the lion would then be evoking Baxter, watching over and caring for her and she recovers."

NICOLAS ESCOBAR

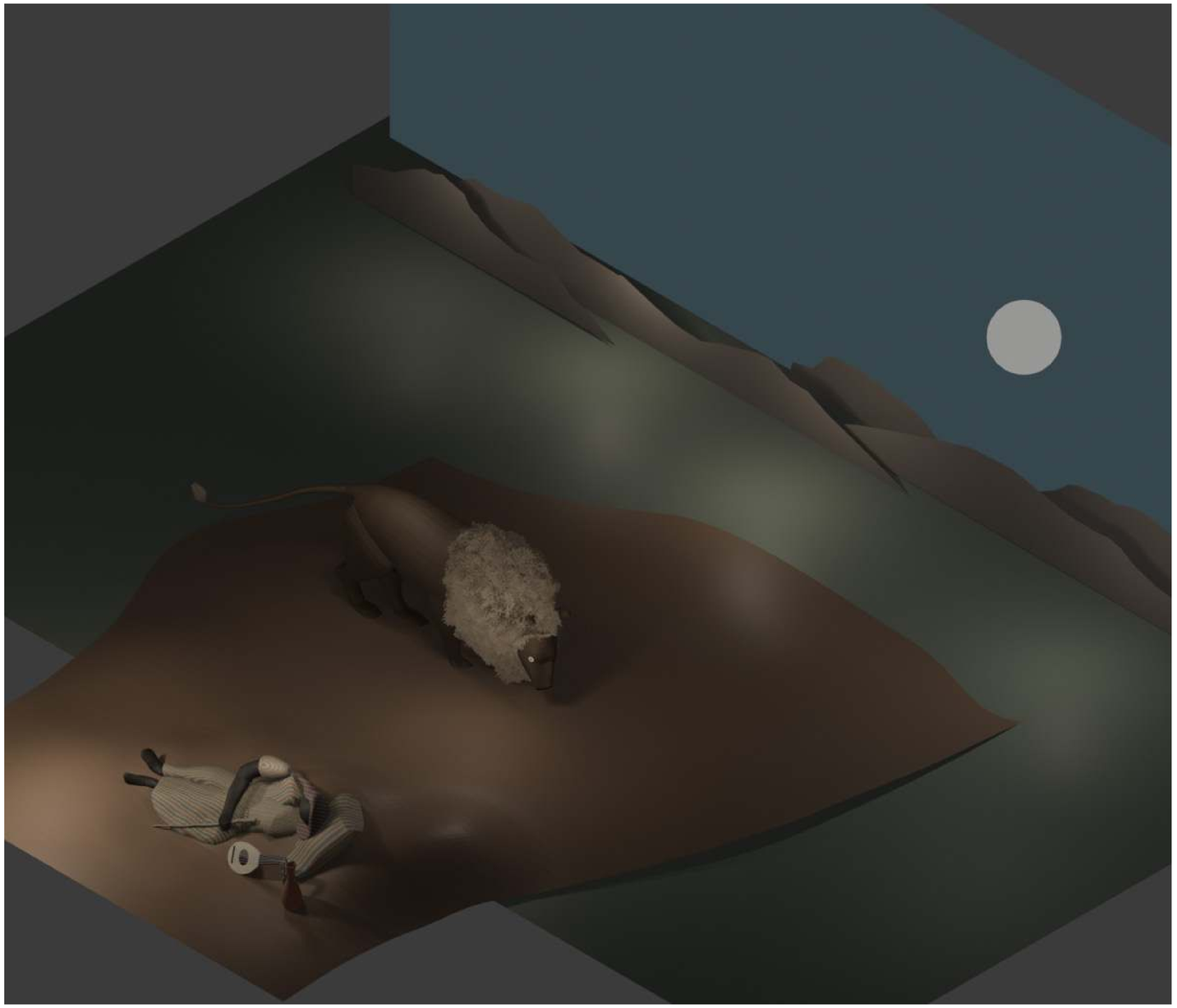


ROUSSEAU'S PAINTING

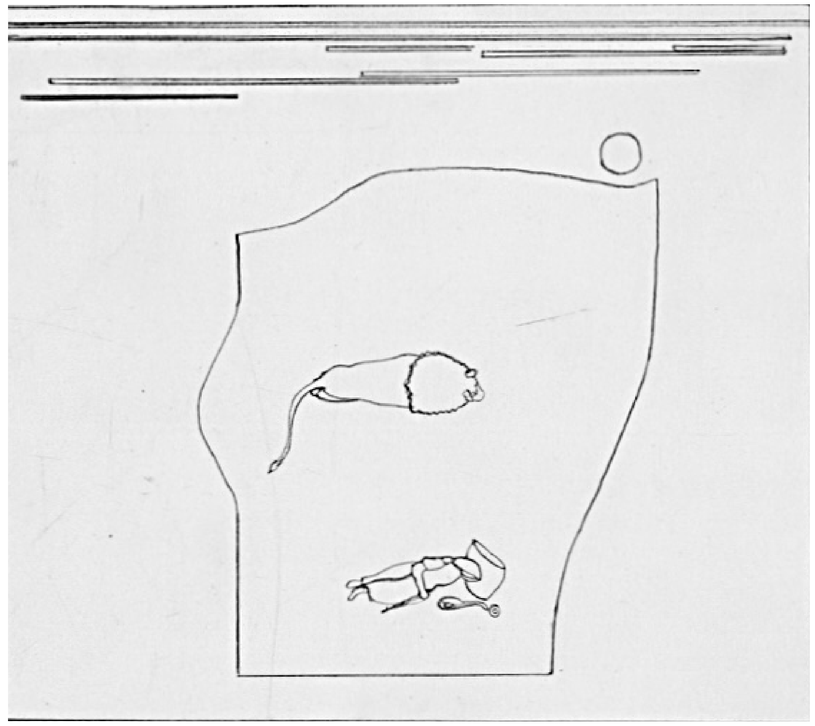


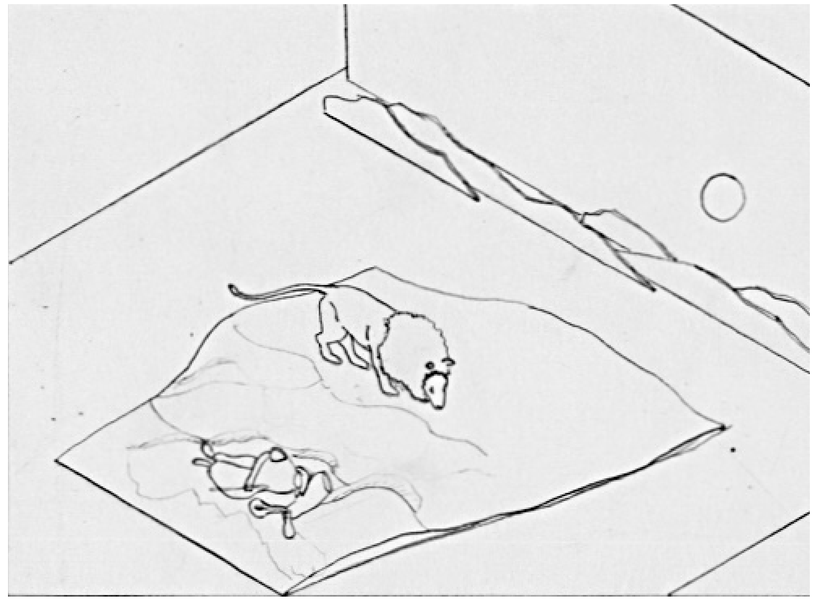
BLENDER RECREATION

THE SLEEPING GYPSY - ADDING A DIMENSION



ISOMETRIC VIEW





DRAWING PROCESS

I AND THE VILLAGE, *MARC CHAGALL*

"Located in Baxter's sitting room above his record playing and vinyl collection. I would say that the figure on the right is Baxter giving the keys to his apartment to one of his colleagues at work (the cow). The title suggests that the human figure is the center of their village, and Baxter represents that role in his apartment. He oversees the use of it for affairs, whether he wants to or not."

NICOLAS ESCOBAR

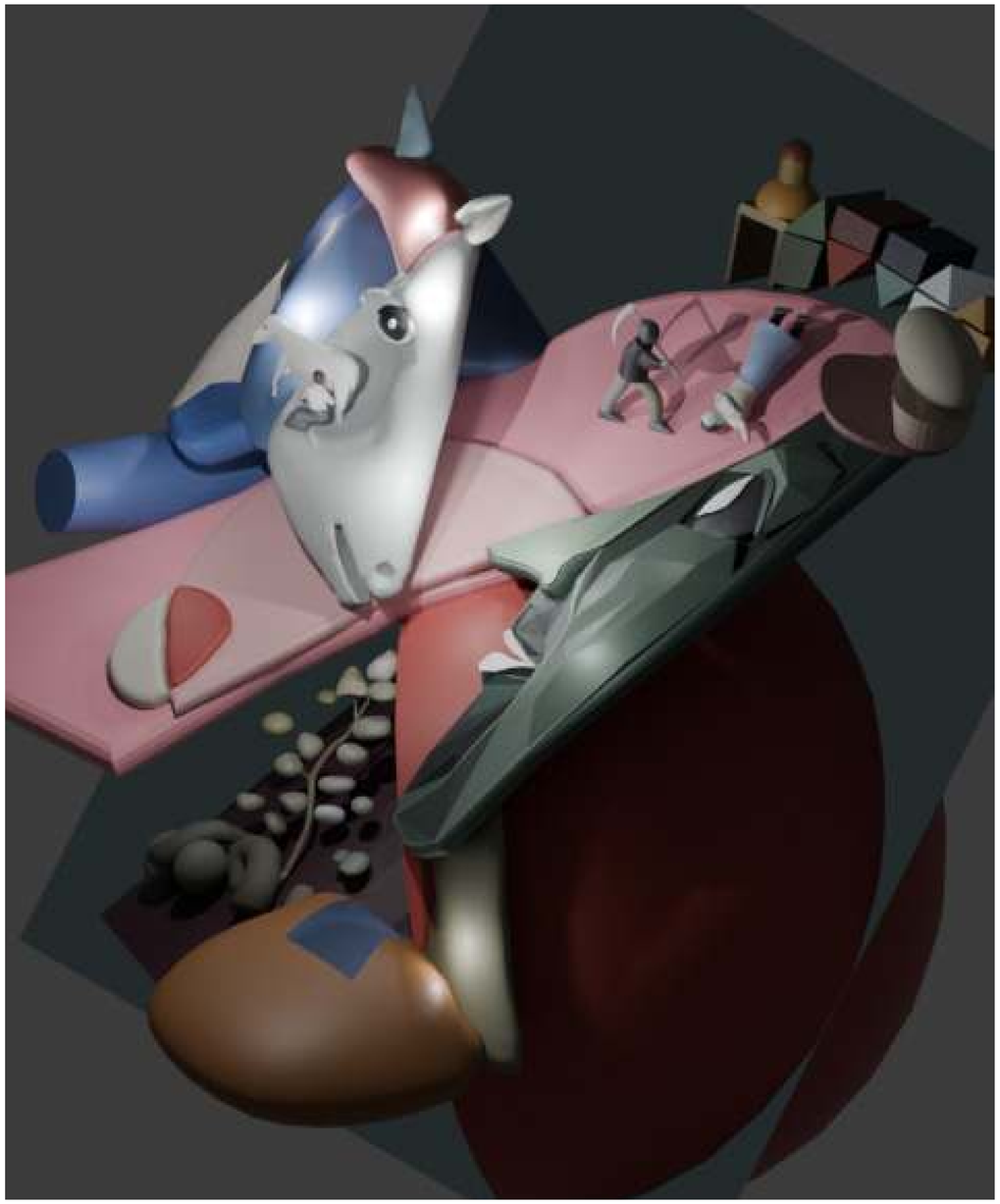


CHAGALL'S PAINTING

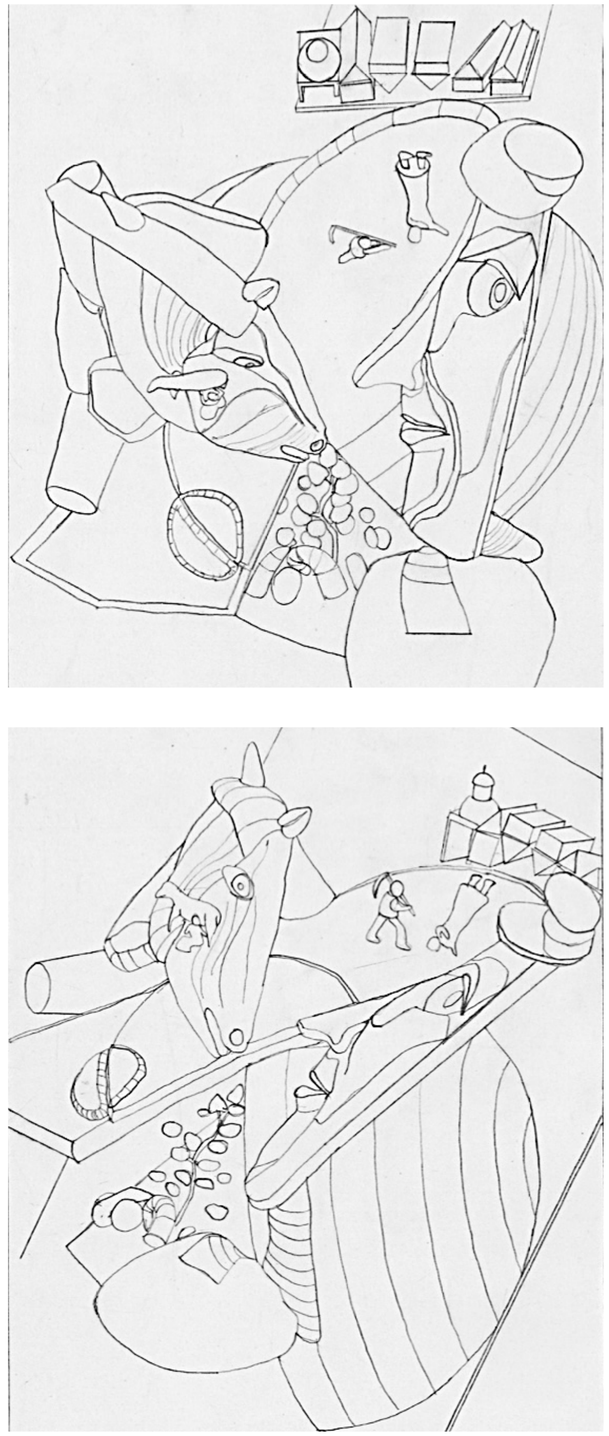


BLENDER RECREATION

I AND THE VILLAGE - ADDING A DIMENSION



ISOMETRIC VIEW



DRAWING PROCESS

THE APARTMENT, *ALEXANDRE TRAUNER*



TRAUNER'S PAINTING

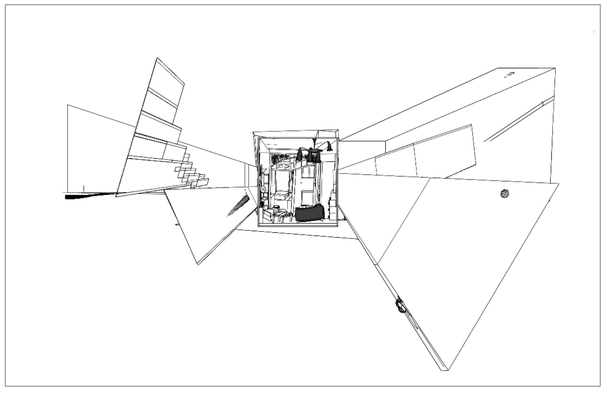
I decided to use Trauner's painting as a vessel to contain all of Baxter's art, Essentially allowing a threshold into an artistic world to contain a further series of similar thresholds. The goal was to add layers to these imagined spaces, not only converting two dimensions into three but also attempting to weave them into one coherent, flowing space.

This doesn't only act as a translation of how Wilder would've imagined the film set prior to its construction (when presented with Trauner's painting), but simultaneously provides the a visual setting for Baxter's imaginary means of escape.

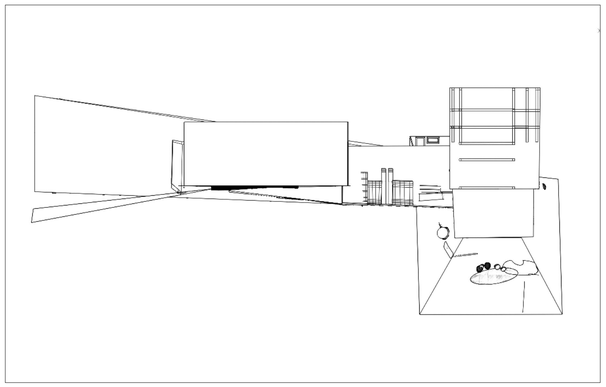


BLENDER RECREATION

MERGING THE PAINTED WORLDS



FRONT VIEW

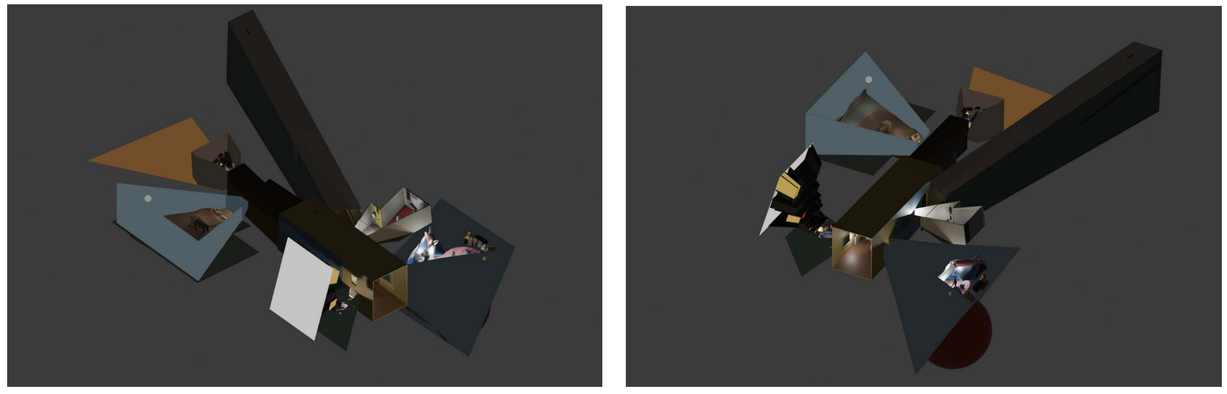


SIDE VIEW

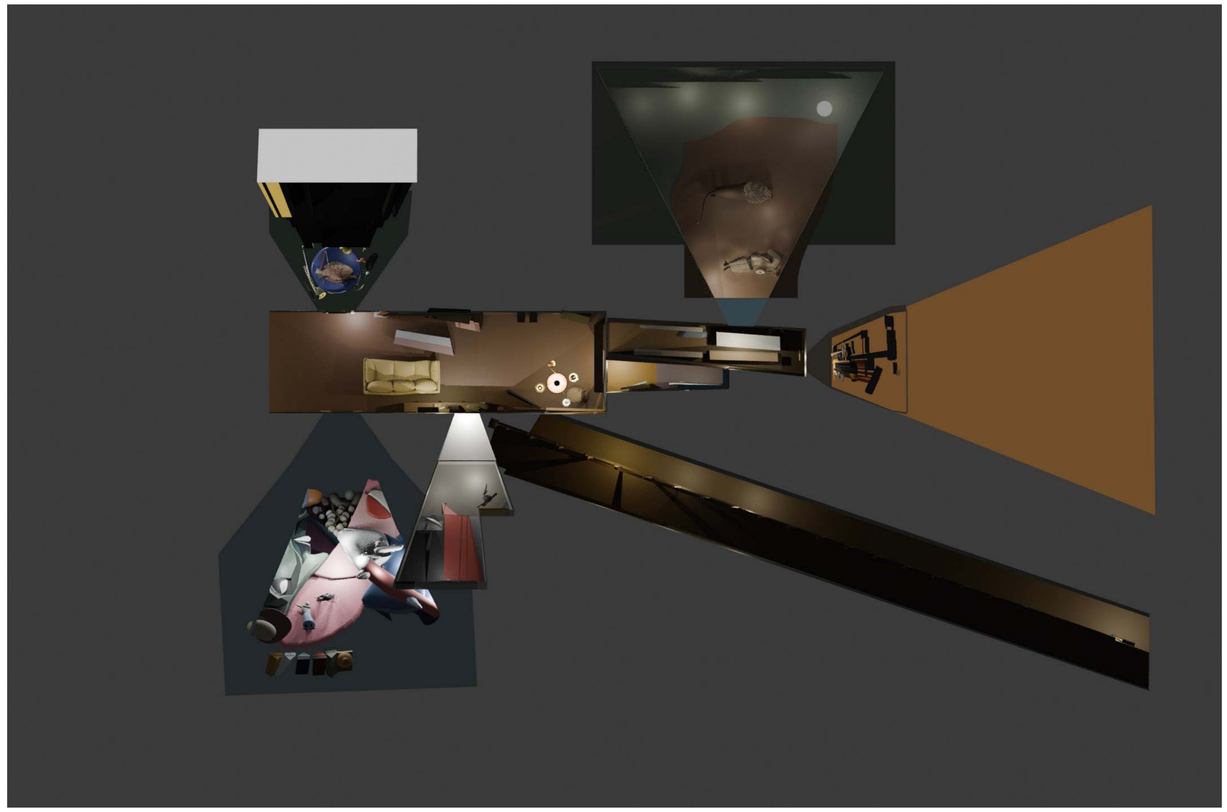
I think this concept provides a really interesting crossover between both Wilder and Baxter's imagination. It directly captures a writer's relation to his character at one specific moment in time.

Moving forward I though it might be really interesting to add a further layer to this space and develop it into a fully functioning film set (like 'The Human Voice'). Allowing it display not only Wilder and Baxter's conceptual imagination but also how they might be thinking practically.

Another option moving forward was to blend and contrast these painted spaces with cinematic extracts from the film itself, giving an idea of Wilder's pre production head space.

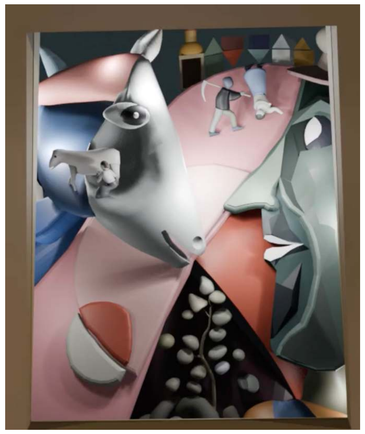
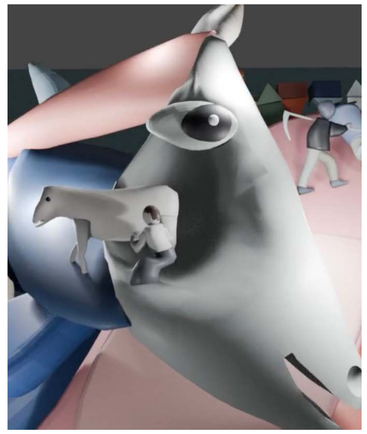


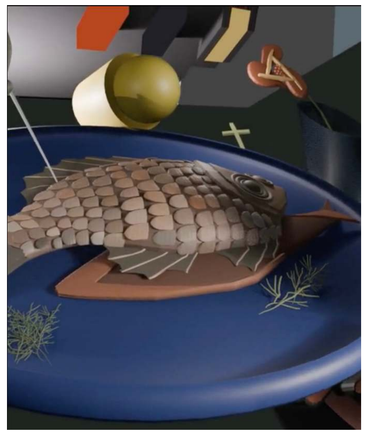
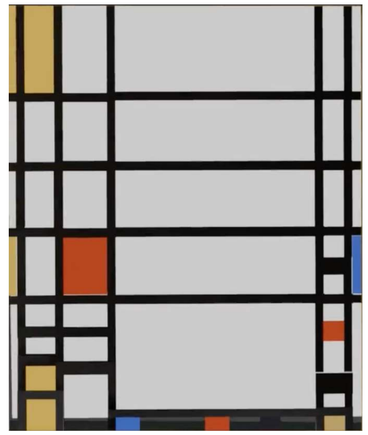
ORTHOGRAPHIC RENDERED VIEWS



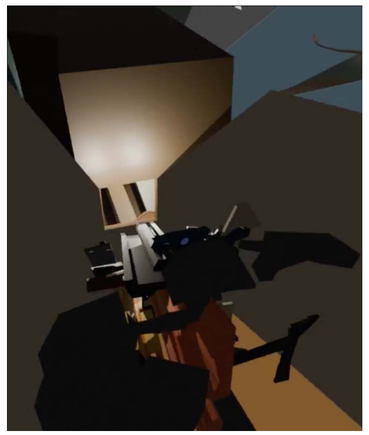
PLAN RENDERED VIEW

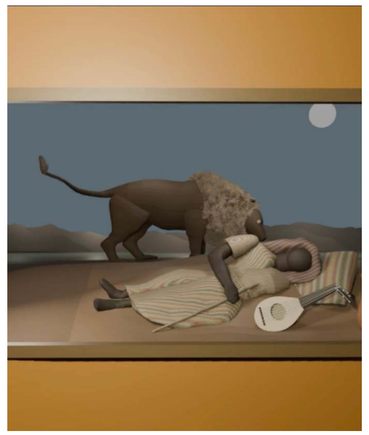
FIRST FLY-THROUGH ANIMATION



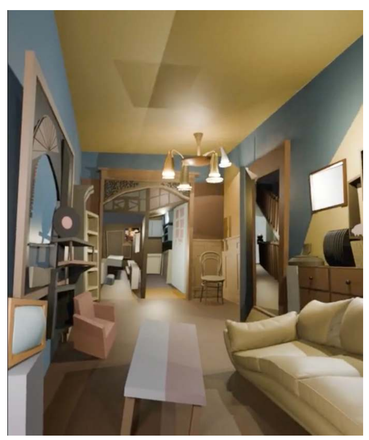
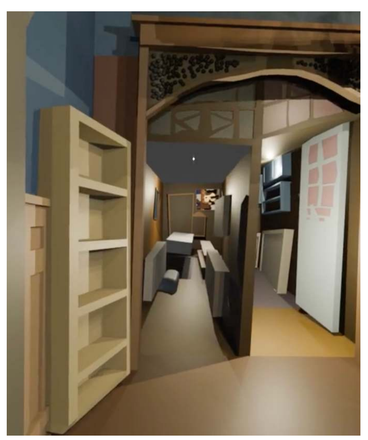
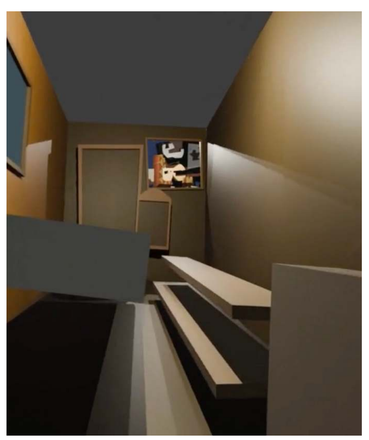





In order to better convey this interaction of 3 dimensional paintscapes I decided to make a short fly-through animation. The goal of this was to demonstrate how these paintings appear flat from certain framed perspectives and how the process of moving through them can completely upturn the initial assumptions we make about these art pieces.

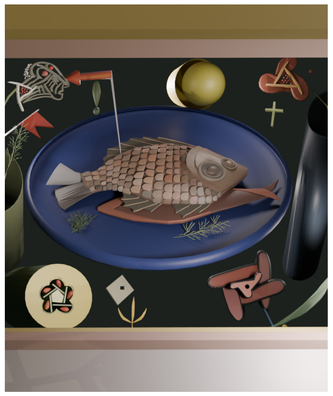
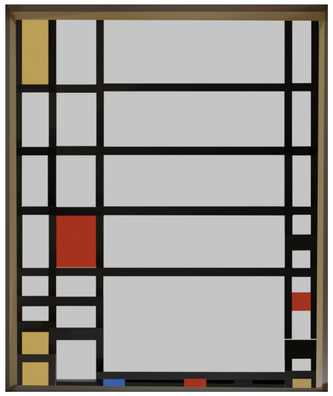
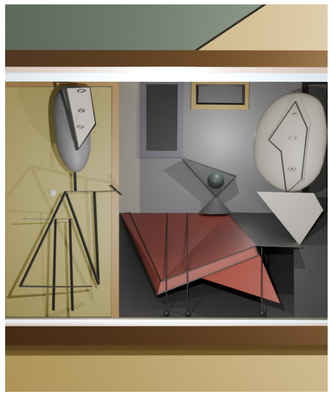
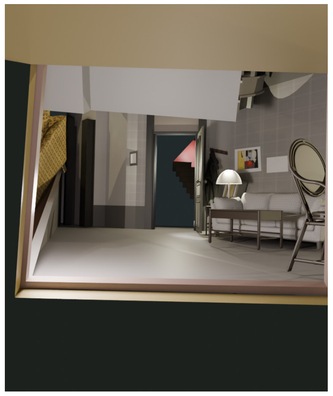
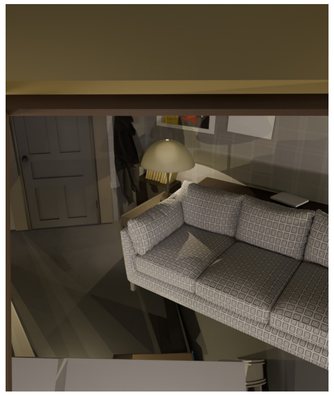
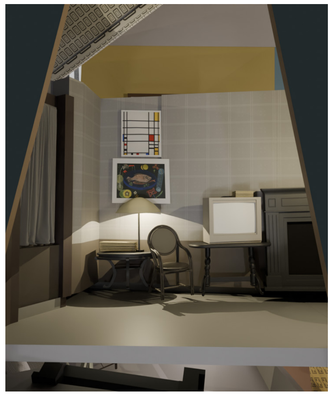
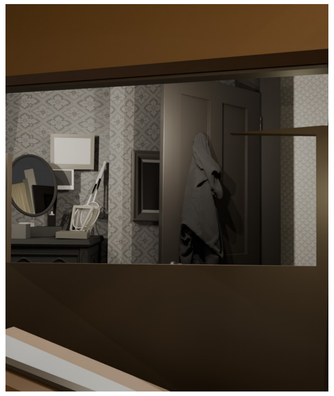
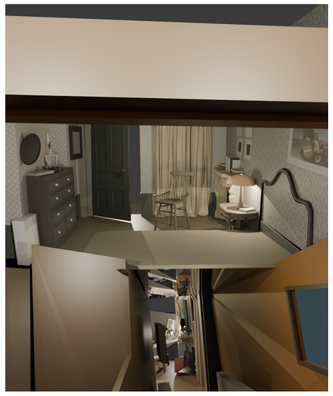
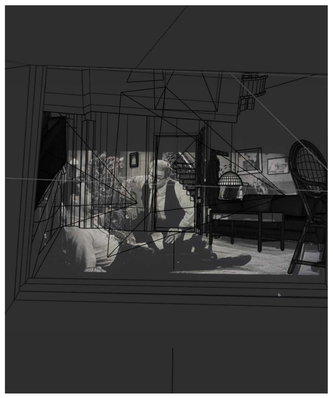
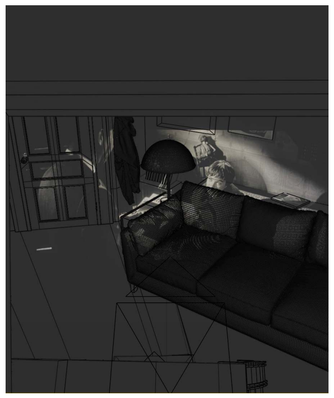
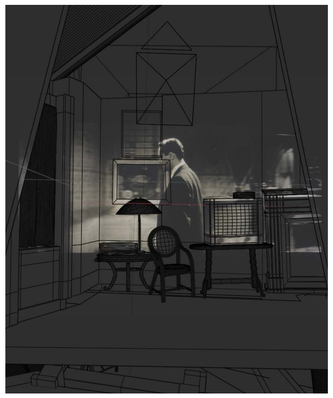
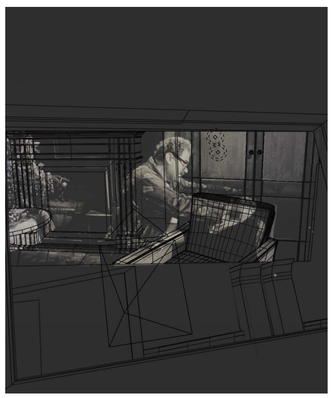
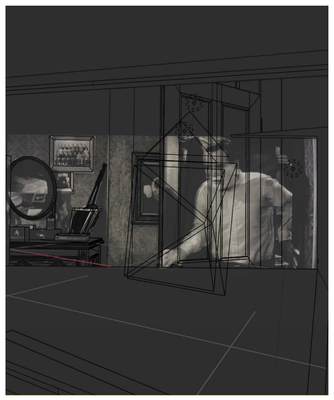
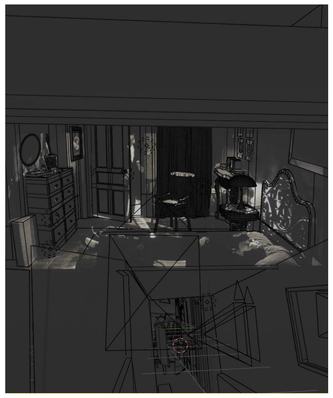
There are a million different ways that each one of these paintings could be translated into 3 dimensions, therefore I set myself loose design constraints. I aimed to maximise depth whilst generating spaces of rough human proportions (which character's like Baxter could imagine themselves walking through). This was due to the fact I was playing with the idea of maybe later converting this space into a coherent film set.

Adding motion to the camera also reintroduces the essential cinematic driving forces behind this project.

OSCAR LAKATOS - UG3 - YR3

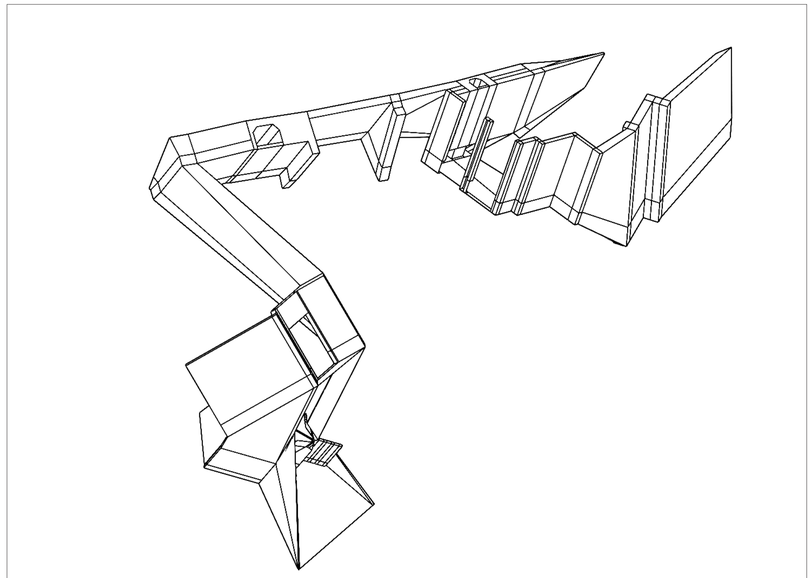
THE APARTMENT VIEWED FROM INSIDE ITS PAINTINGS

	AROUND THE FISH	*I AND THE VILLAGE*	*TRAFALGAR SQUARE*	*THE STUDIO*	*THE SLEEPING GYPSY*	*THREE MUSICIANS*
PAINTING VIEW						
INVERSE VIEW						
APARTMENT STILLS						

As a result of converting the paintings into coherent 3 dimensional rooms, I though it would only be natural to construct a viewpoint looking back into Baxter's apartment.

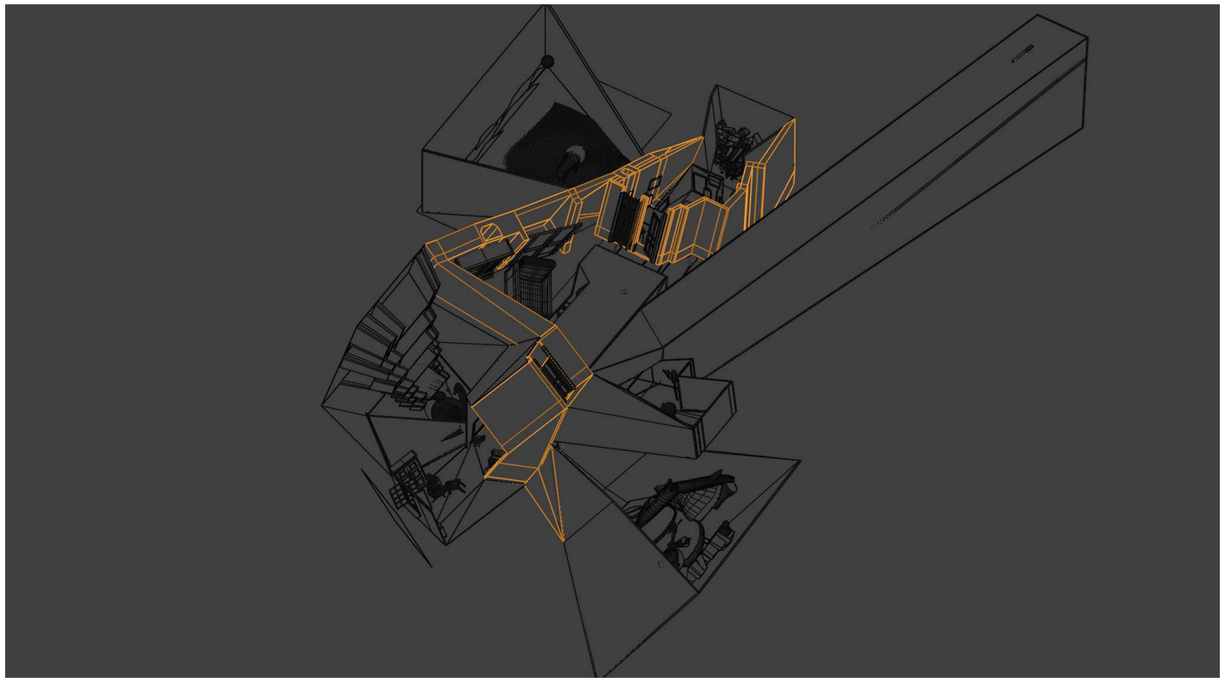
This led me to the idea off watching certain scenes of the film from within each painting. I collected film footage corresponding to where each painting faces e.g. 'The Sleeping Gypsy' overlooks Baxter's bedroom. I then modelled these shots from the perspective inside each painting (as if the art is now looking into the apartment).

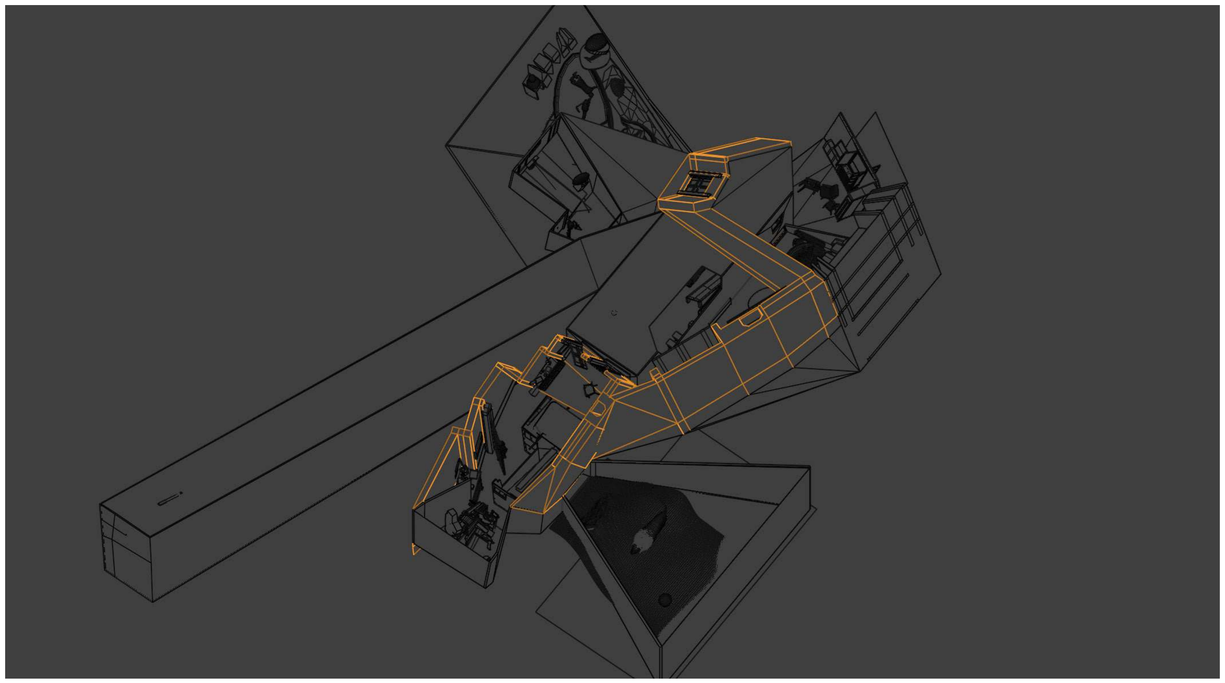
OVERLAYING ACCURATE SET GEOMETRY



This time the apartment geometry is taken directly from my accurate model of the film set (not Trauner's painting), giving a nice juxtaposition between painted and cinematic proportions.

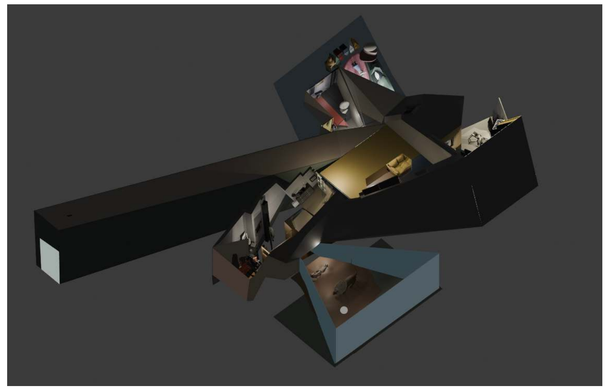
Interestingly, combining these cinematic apartment extracts and subsequently wrapping them around Trauner's painted model added to the abstracted elements of my 3d spaces rather than grounding them.

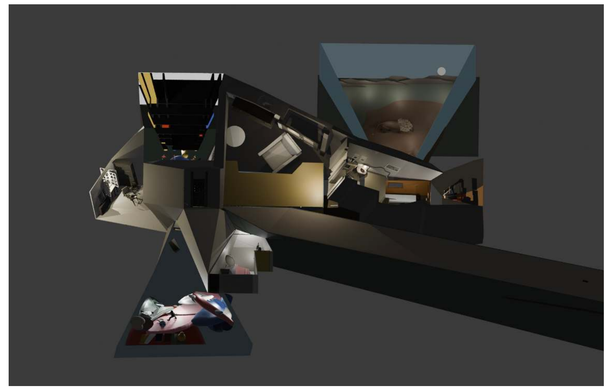




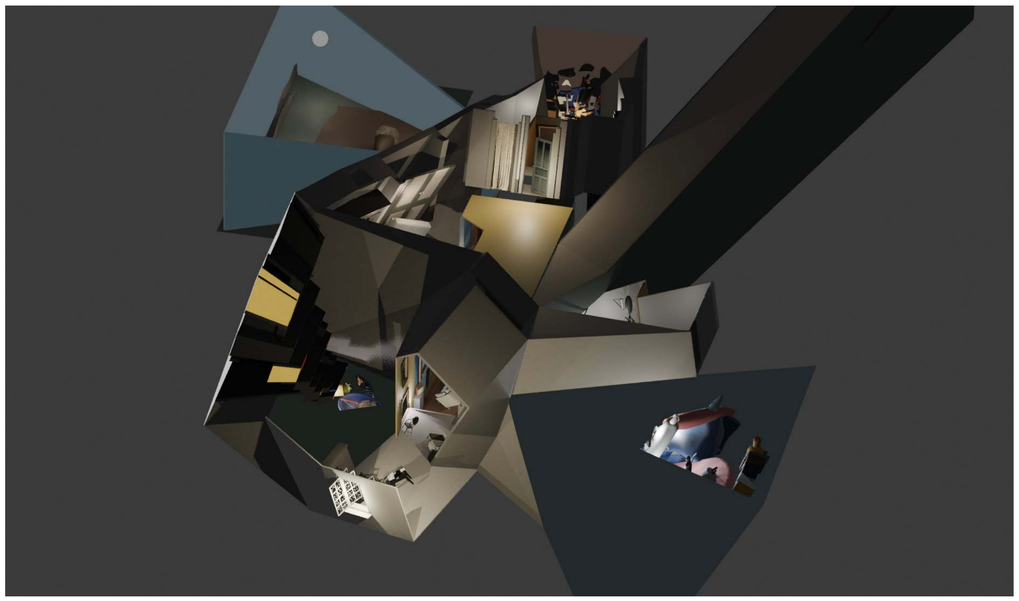
ORTHOGRAPHIC WIRE FRAMED VIEWS

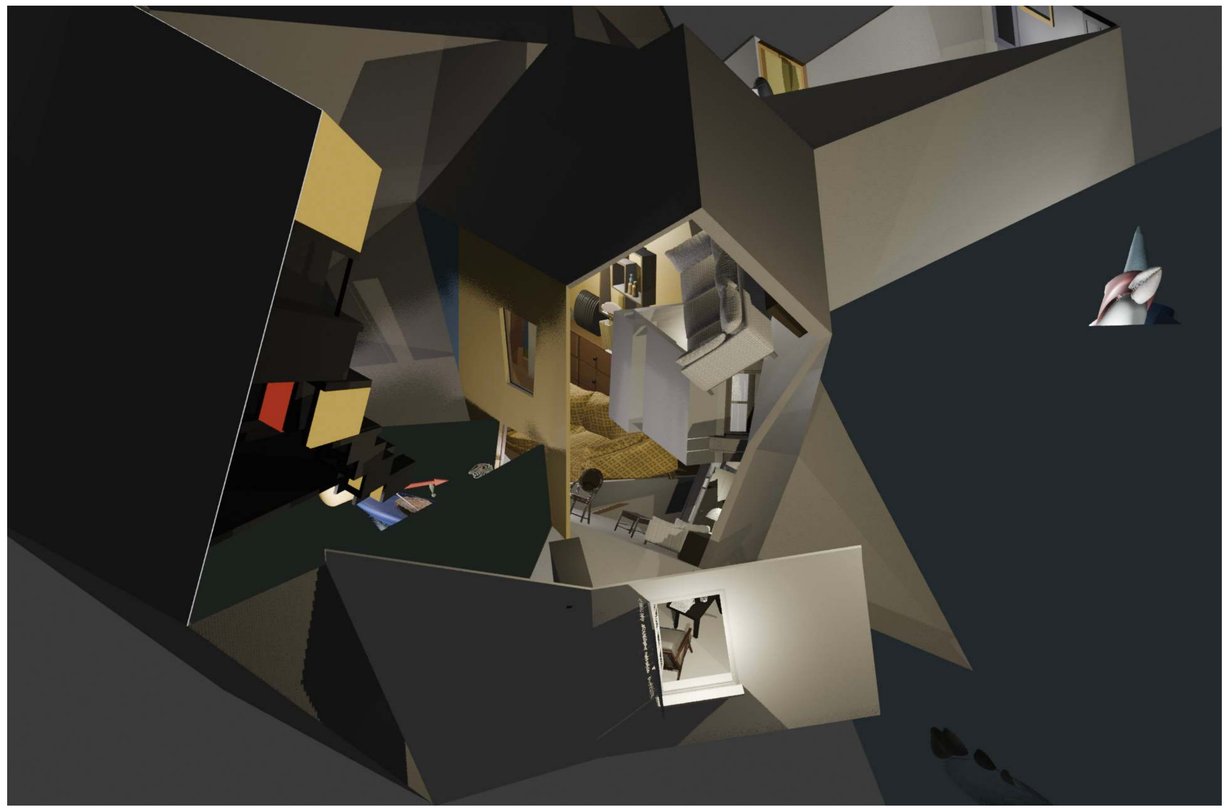
ORTHOGRAPHIC EXTERIOR VIEWS





ORTHOGRAPHIC RENDERED VIEWS





This idea of juxtaposing cinematic and painted viewpoints within a single 3d space resulted in a rather surreal and warped spatial aesthetic, something that I thing very nicely contrasts with Baxter's mundane living conditions.

These renders alone provide a believable insight to Wilder and Baxter's converged imagination.

INSERTING WILDER INTO HIS OWN IMAGINATION

BREAKING THE FOURTH WALL - VELÁZQUEZ STYLE

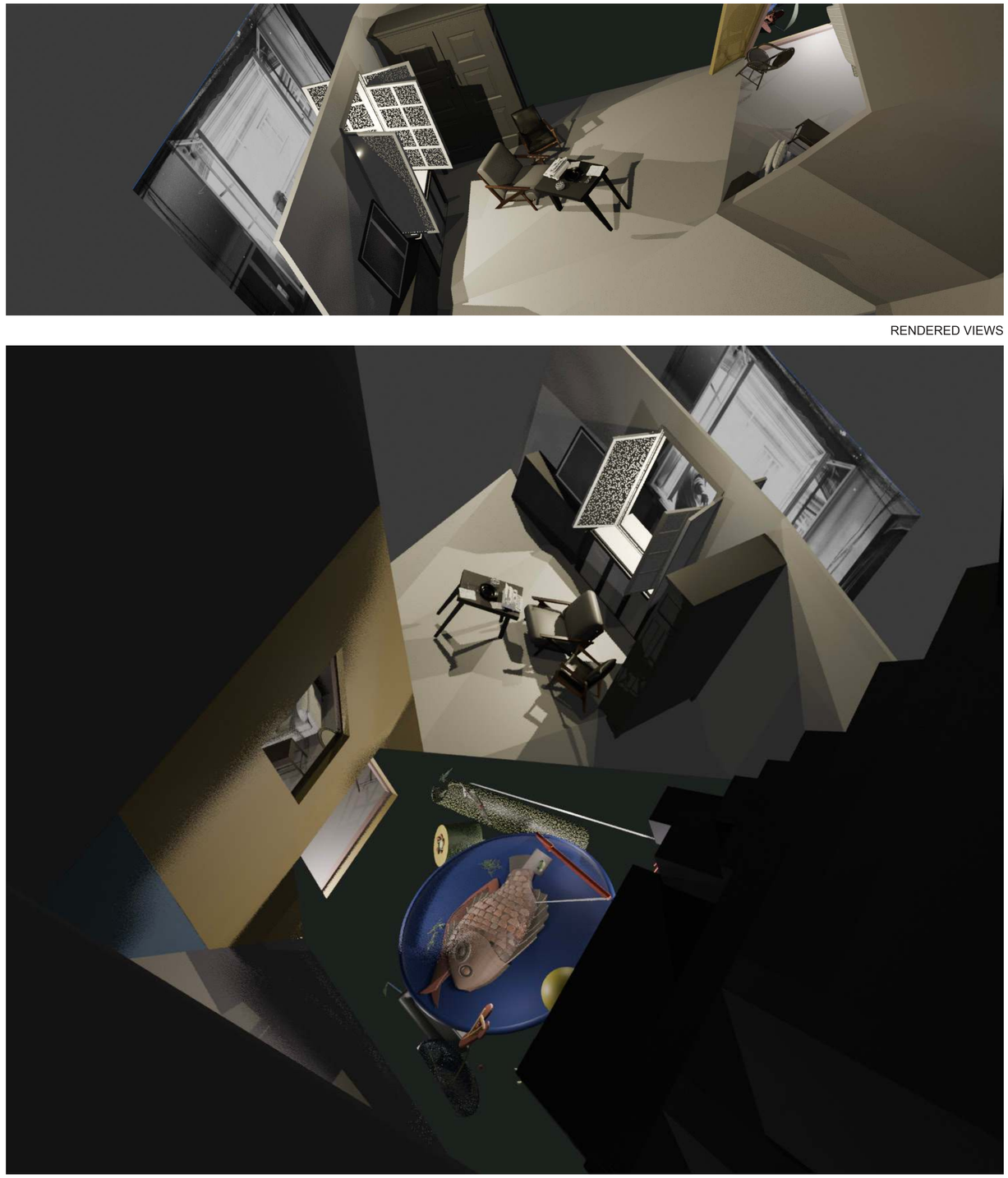


WILDER AND I.A.L DIAMOND WRITING ROOM

Drawing back to one of my earlier references I thought it would be very interesting to break the fourth wall of Trauner's painting and introduce Wilder himself within the environment of his own mind.

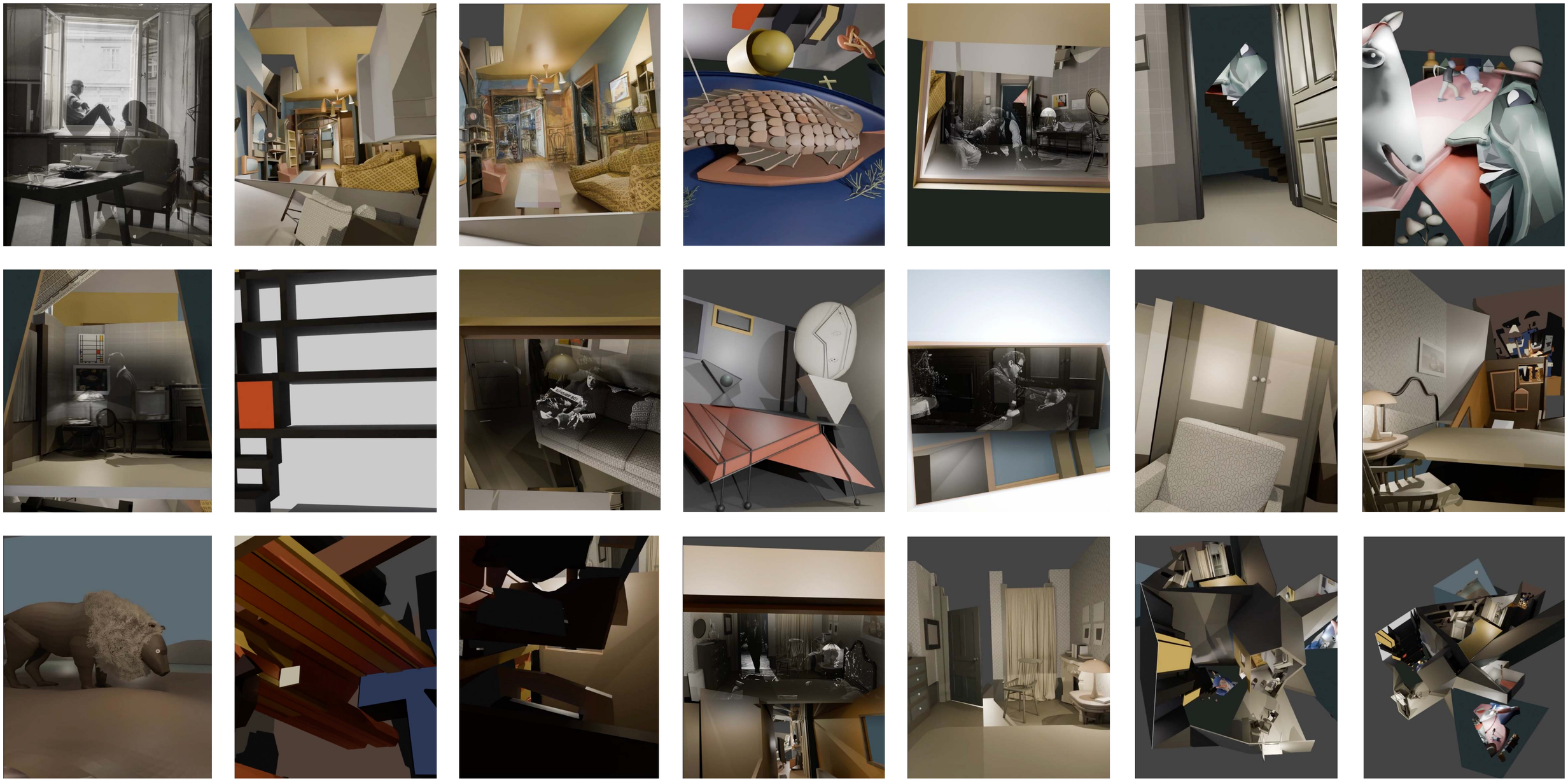
Adding a further surreal layer to my project I liked the idea of Wilder pointing towards Trauner's painting while writing the script of 'The Apartment' with his co-writer I.A.L Diamond. A bit like Velásquez's 'Las Meninas' this draws attention to the observer of the painting forcing the mind beyond the 4th wall.

In order to achieve this I modelled a photograph of Wilder and Diamond writing in their office and placed this model directly opposite my 3d translation of Trauner's painting (as if Wilder is pointing to within his own imagination).



RENDERED VIEWS

2ND FLY-THROUGH ANIMATION



FLY-THROUGH STILLS

The layered surreal elements to this project are difficult to describe with words and images alone. Therefore I decided to make a short animation which (when watched next to my previous fly-through) clearly describes the progression of my thoughts and the development of my design process.

SAMPLING ORIGINAL BRUSH STROKES



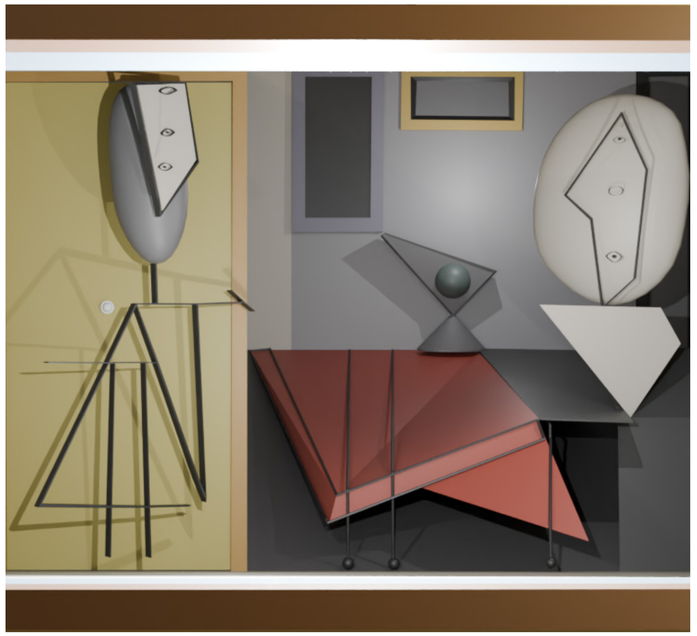
CHAGALL BEFORE



CHAGALL AFTER

The next stage of my design process was very subtle, but I think really helps to add the overall immersion of my project. I decided to sample an extensive variety of painted textures directly from the original artworks that I have recreated. I then applied each one of these textures to the corresponding colours in each of my models. This gives a more accurate flattened perspective of each of my model's, but also distinguishes them from one another.

With these added textures the models are granted with more uniqueness and artistic character, reflecting each artist's style and drawing attention to the quality of their brush strokes. This adds depth and removes the risk of repetition for my next fly-through animation.



THE STUDIO BEFORE



THE STUDIO AFTER



THREE MUSICIANS BEFORE



THREE MUSICIANS AFTER

AROUND THE FISH

SURFACE MAPPING AND TEXTURING



BEFORE APPLIED TEXTURES



AFTER APPLIED TEXTURES

TRAUNER'S APARTMENT

SURFACE MAPPING AND TEXTURING

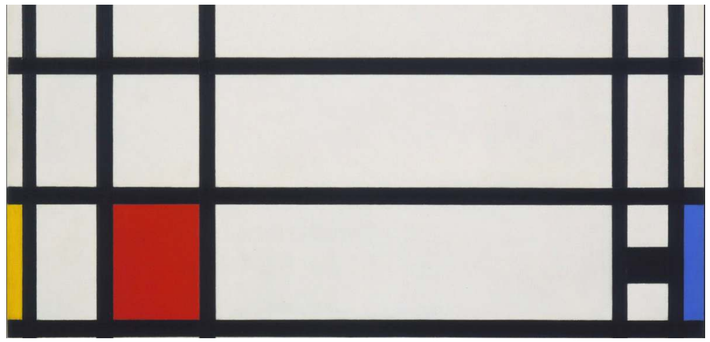


BEFORE APPLIED TEXTURES



AFTER APPLIED TEXTURES

REFLECTING THE PAINTED WORLD ONTO CINEMATIC GEOMETRY



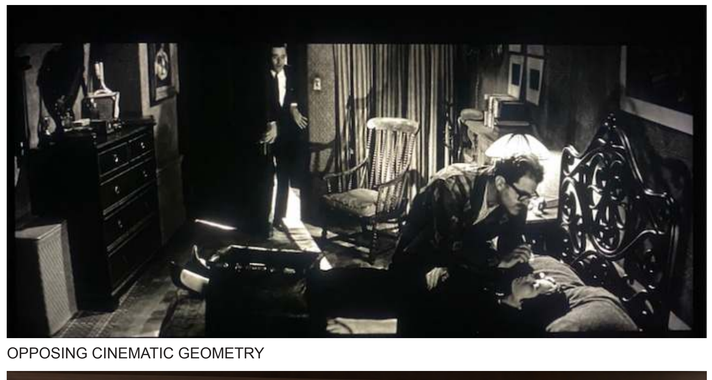
MONDRIAN'S PAINTING



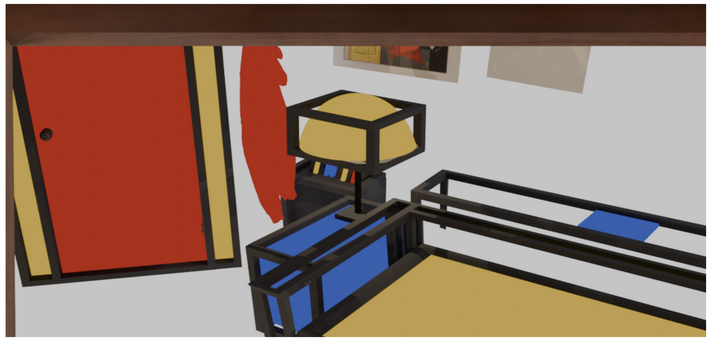
PICASSO'S PAINTING



OPPOSING CINEMATIC GEOMETRY



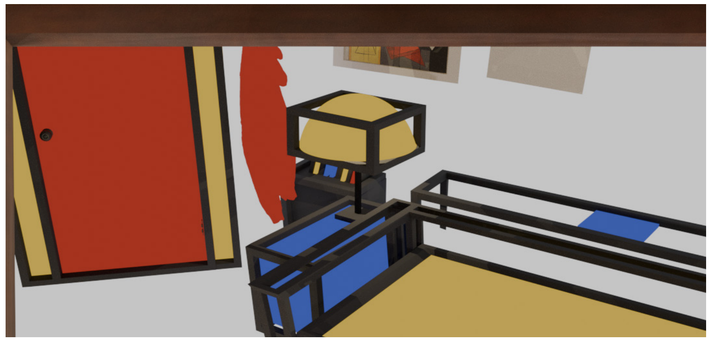
OPPOSING CINEMATIC GEOMETRY



REFLECTED VIEW



REFLECTED VIEW



MERGED WORLDS



MERGED WORLDS

I then extended the artistic flare to within the cinematic views from each painting. I added painted textures and stylised the cinematic geometry corresponding to each artwork it faces. This adds a further layer to the crossover of cinematic and painted worlds, adding a certain subconscious fluidity to this reconstruction Billy Wilder's imagination.

AROUND THE FISH

THROUGH THE PAINTED LENS



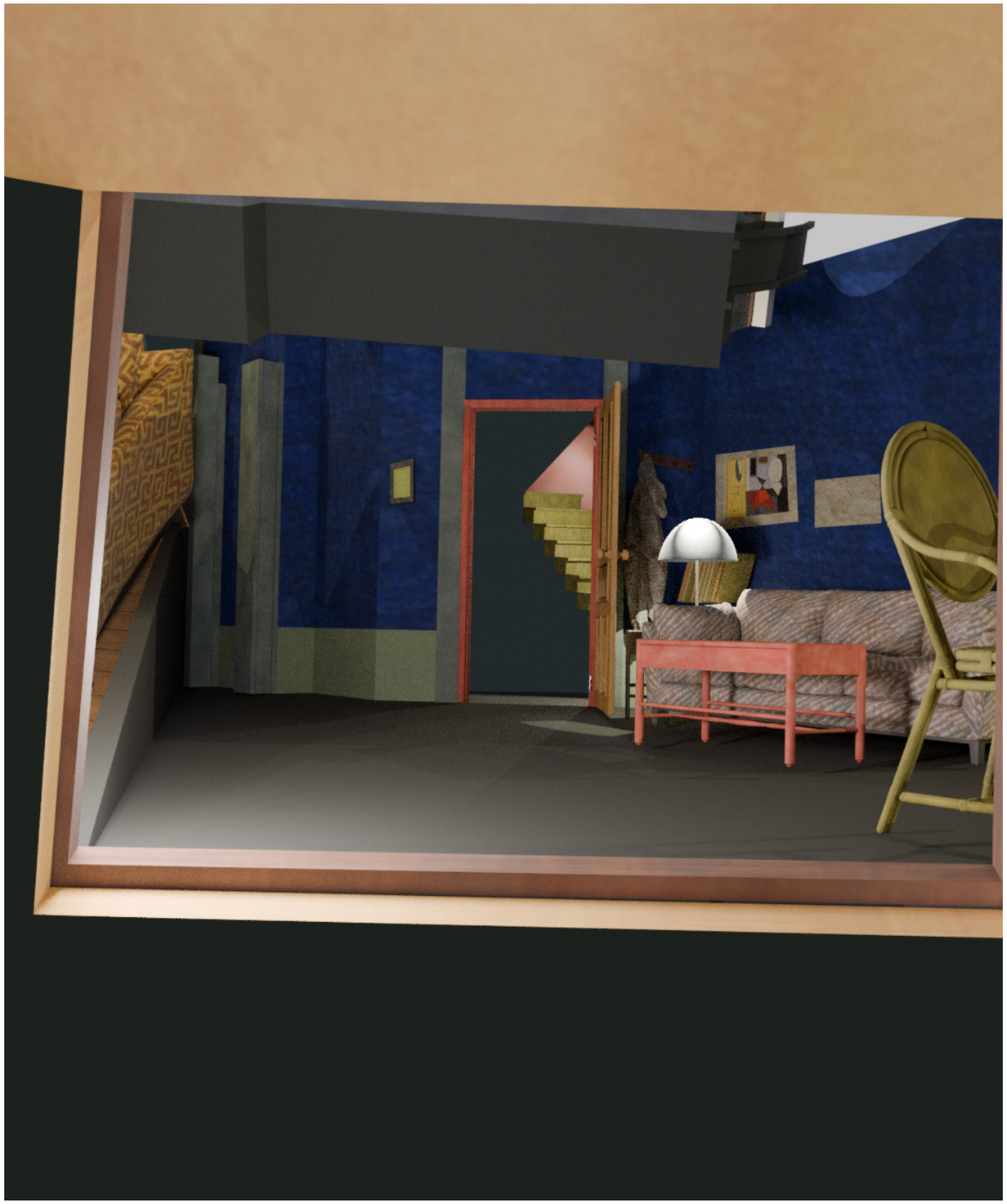
KLEE'S PAINTING



OPPOSING CINEMATIC GEOMETRY



REFLECTED VIEW



MERGED WORLDS

I AND THE VILLAGE

THROUGH THE PAINTED LENS



CHAGALL'S PAINTING



OPPOSING CINEMATIC GEOMETRY



REFLECTED VIEW



MERGED WORLDS

THE STUDIO

THROUGH THE PAINTED LENS



PICASSO'S PAINTING



OPPOSING CINEMATIC GEOMETRY



REFLECTED VIEW



MERGED WORLDS

THE SLEEPING GYPSY

THROUGH THE PAINTED LENS



ROUSSEAU'S PAINTING



OPPOSING CINEMATIC GEOMETRY



REFLECTED VIEW



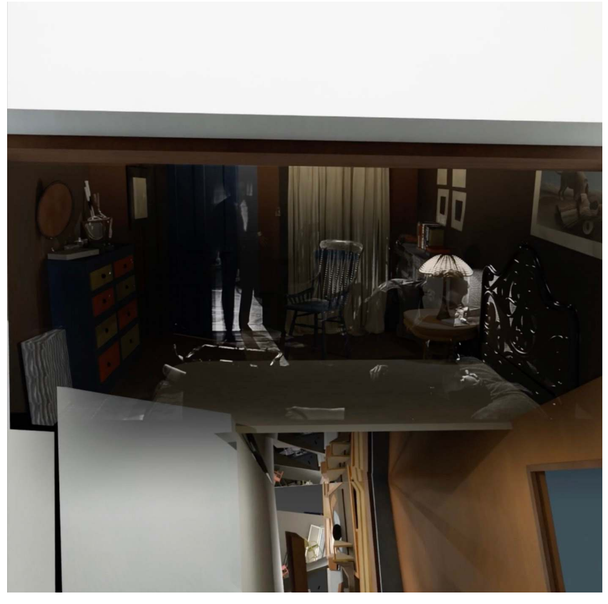
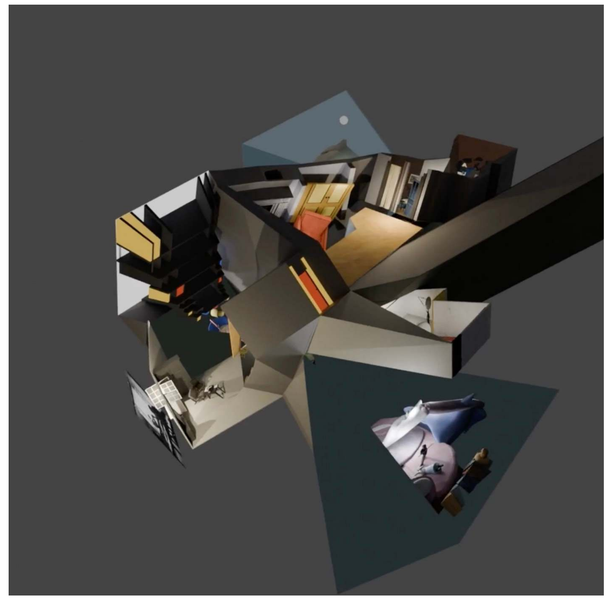
MERGED WORLDS

FINAL FLY-THROUGH ANIMATION



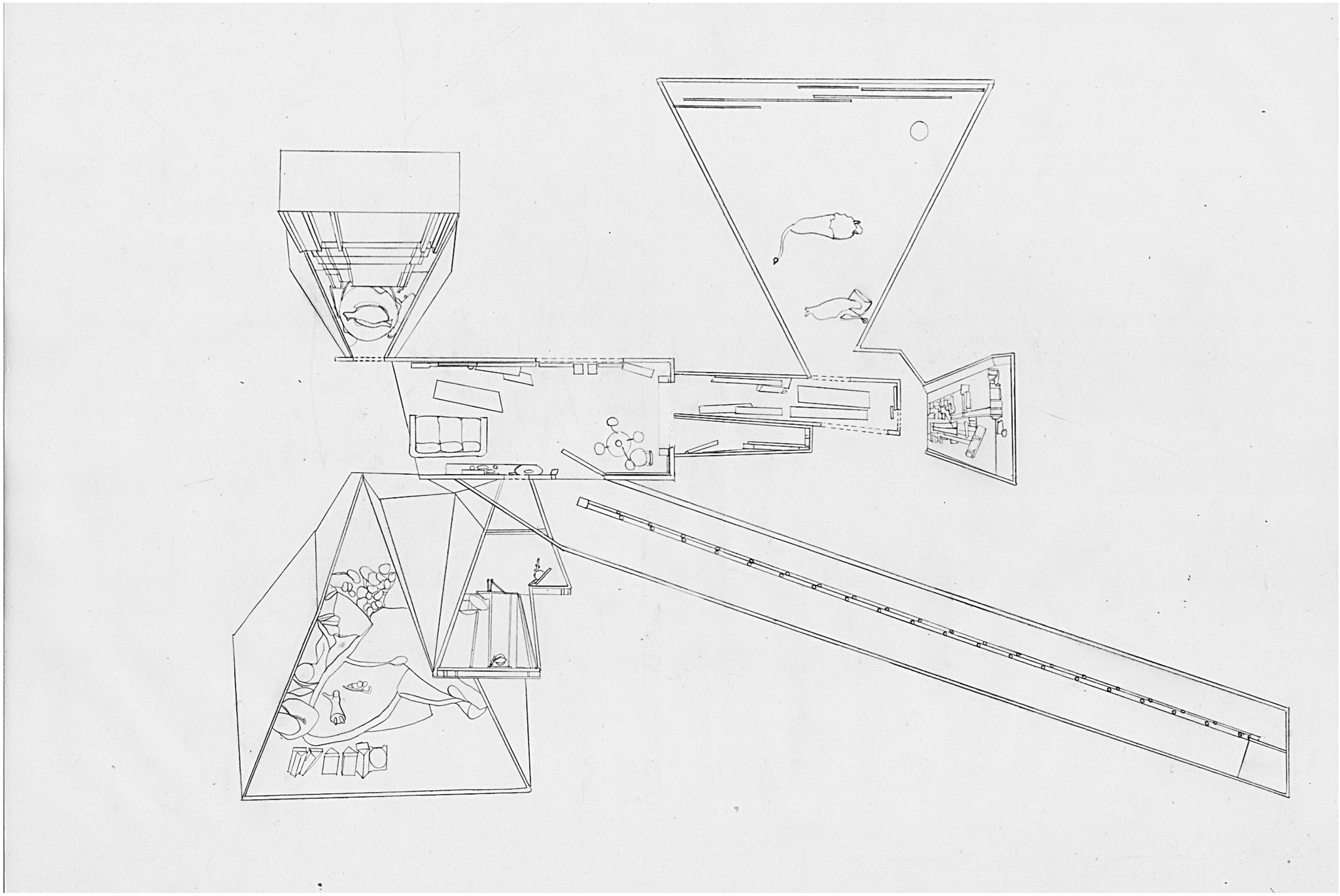




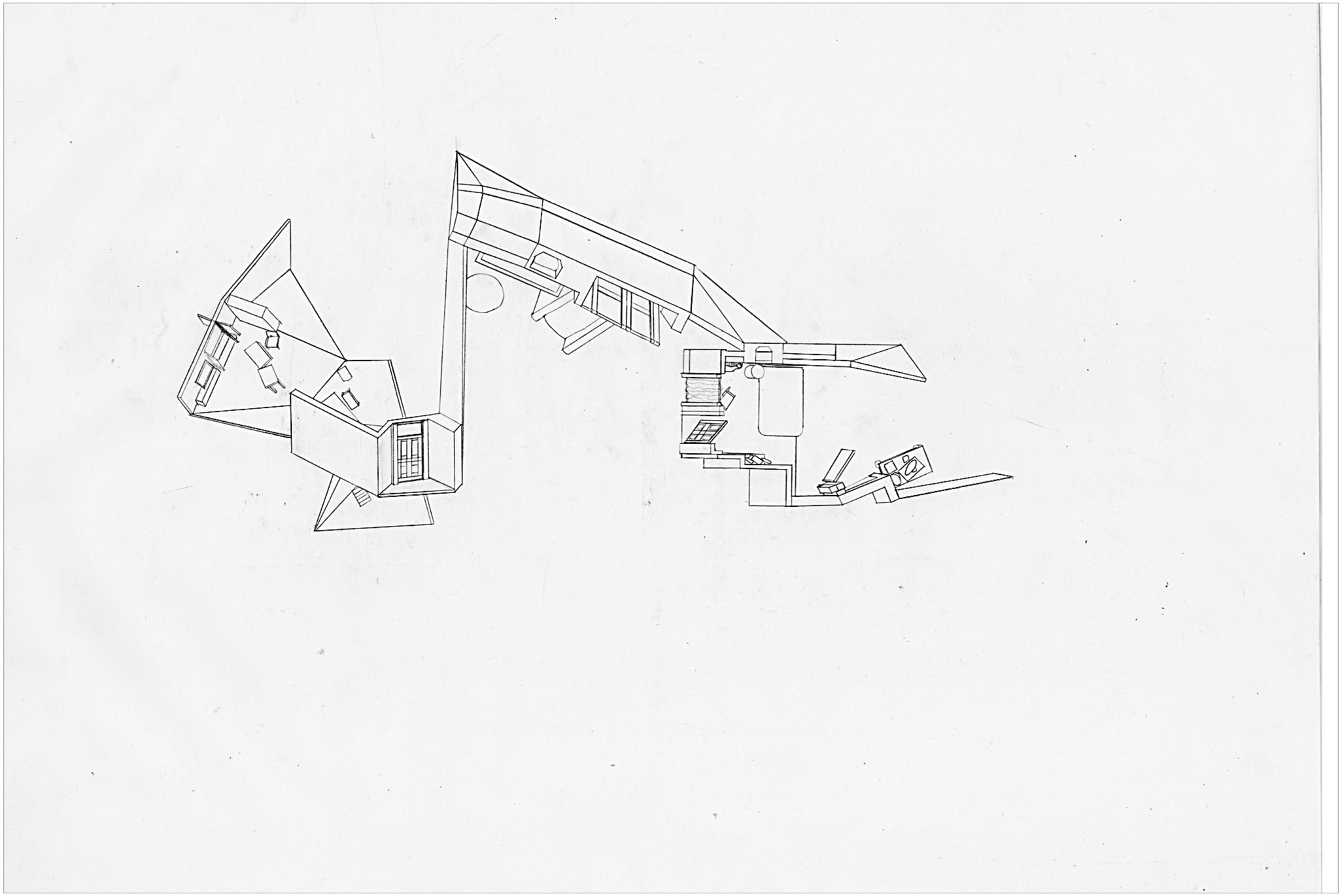




My final animation exhibits all of the refinements of my project. Rendered at a higher quality the painted textures and colours come to life. Subtle film projector sounds also add to the immersion and remind the viewer of the project's cinematic origin. Finally overlaying the footage with Adolph Deutsch's original score from 'The Apartment' reflects Wilder's charm and completes my homage to his work.

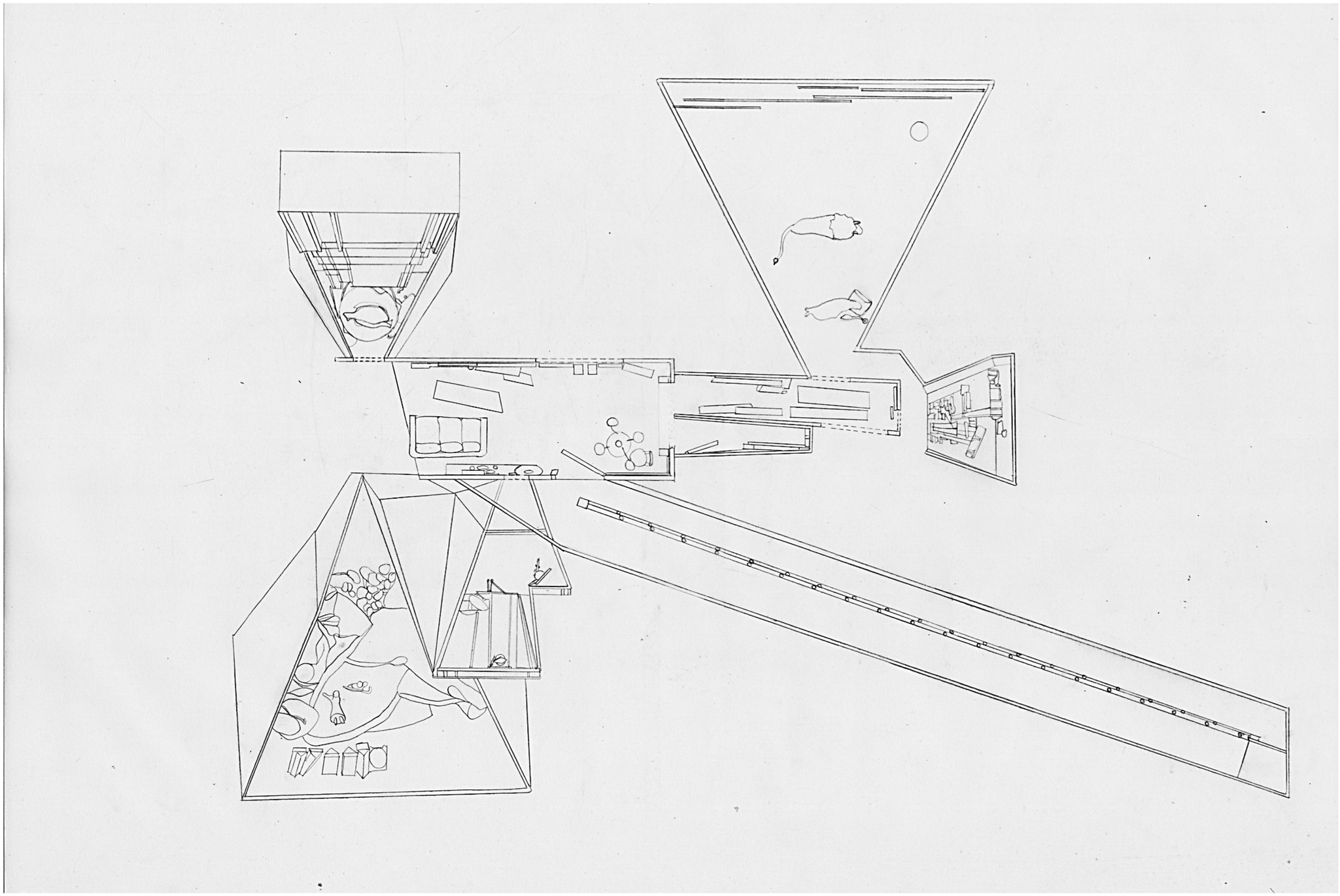
PLAN OF PAINTED GEOMETRY



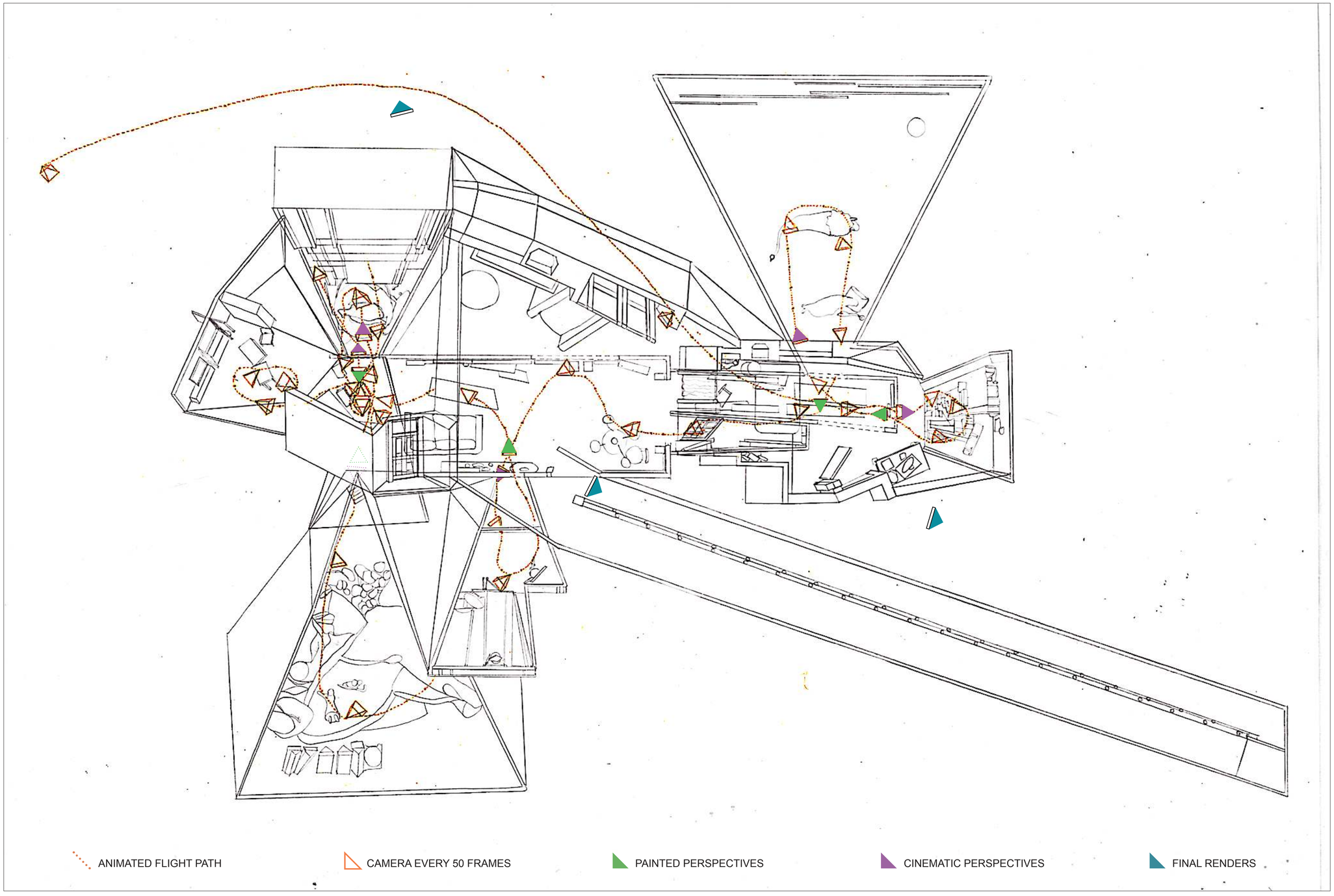
PLAN OF CINEMATIC GEOMETRY



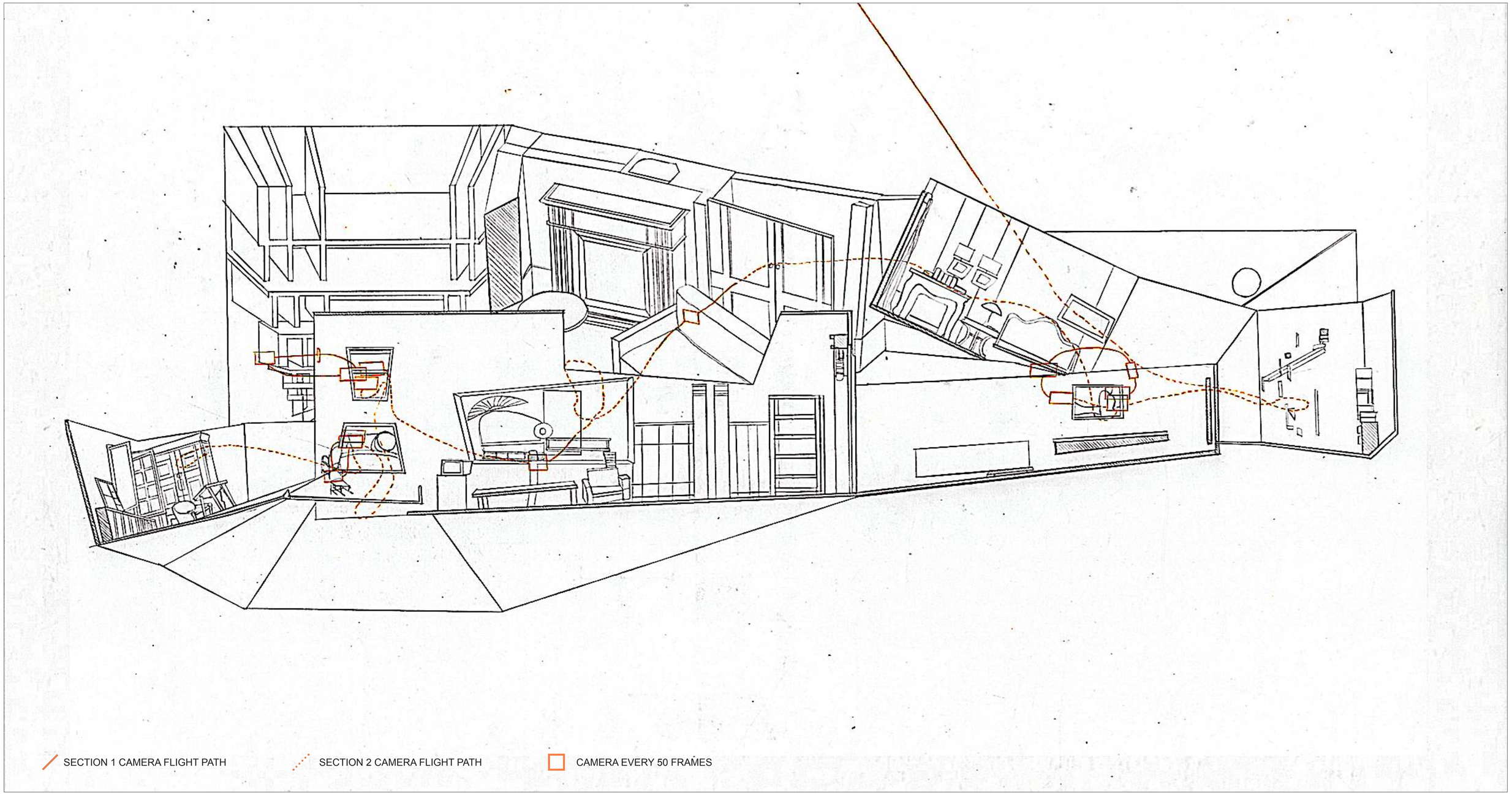
PLAN OF SUPERIMPOSED GEOMETRIES



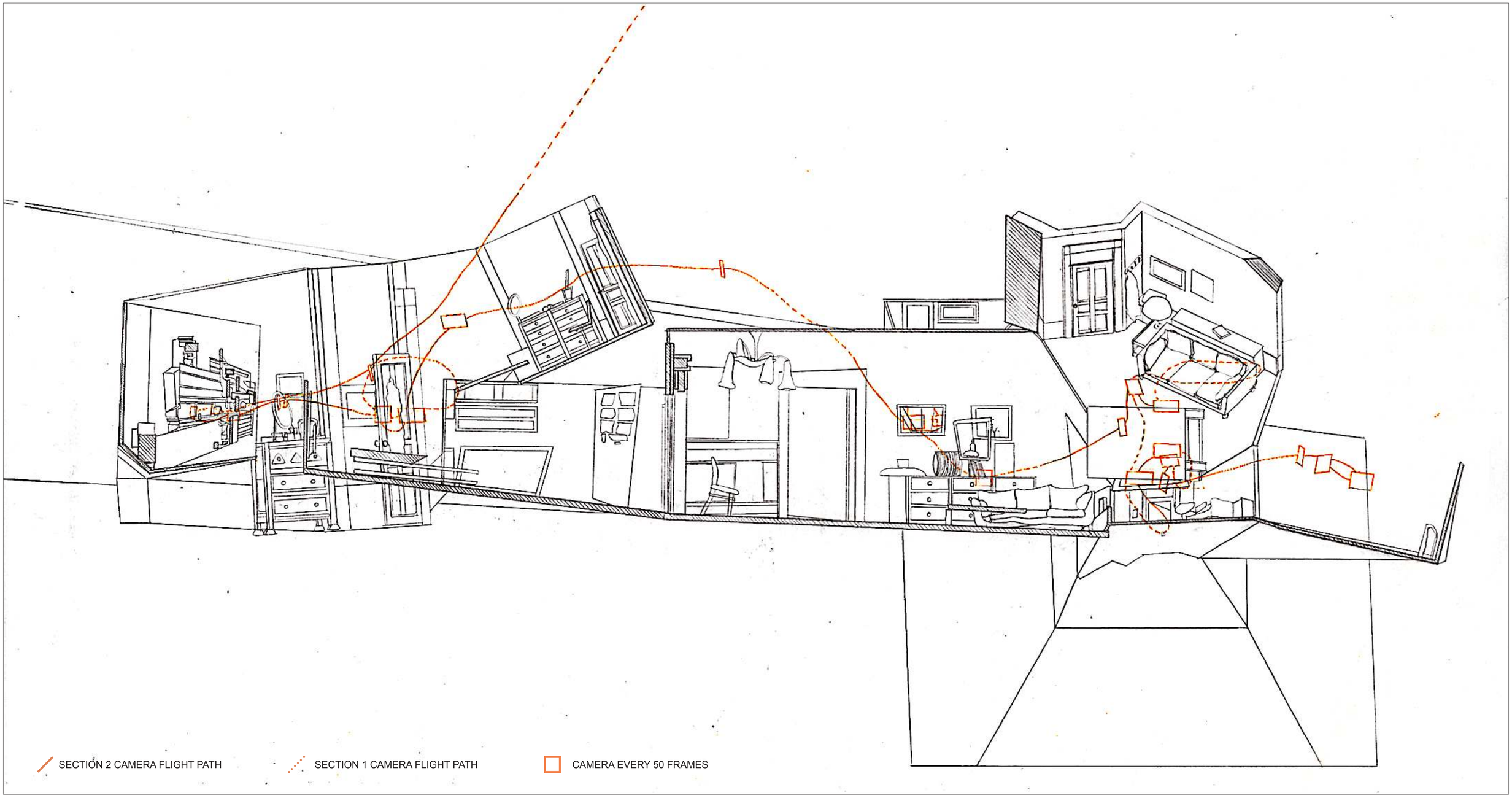
PLAN WITH CAMERA FLIGHT PATH



SECTION 1 WITH CAMERA FLIGHT PATH

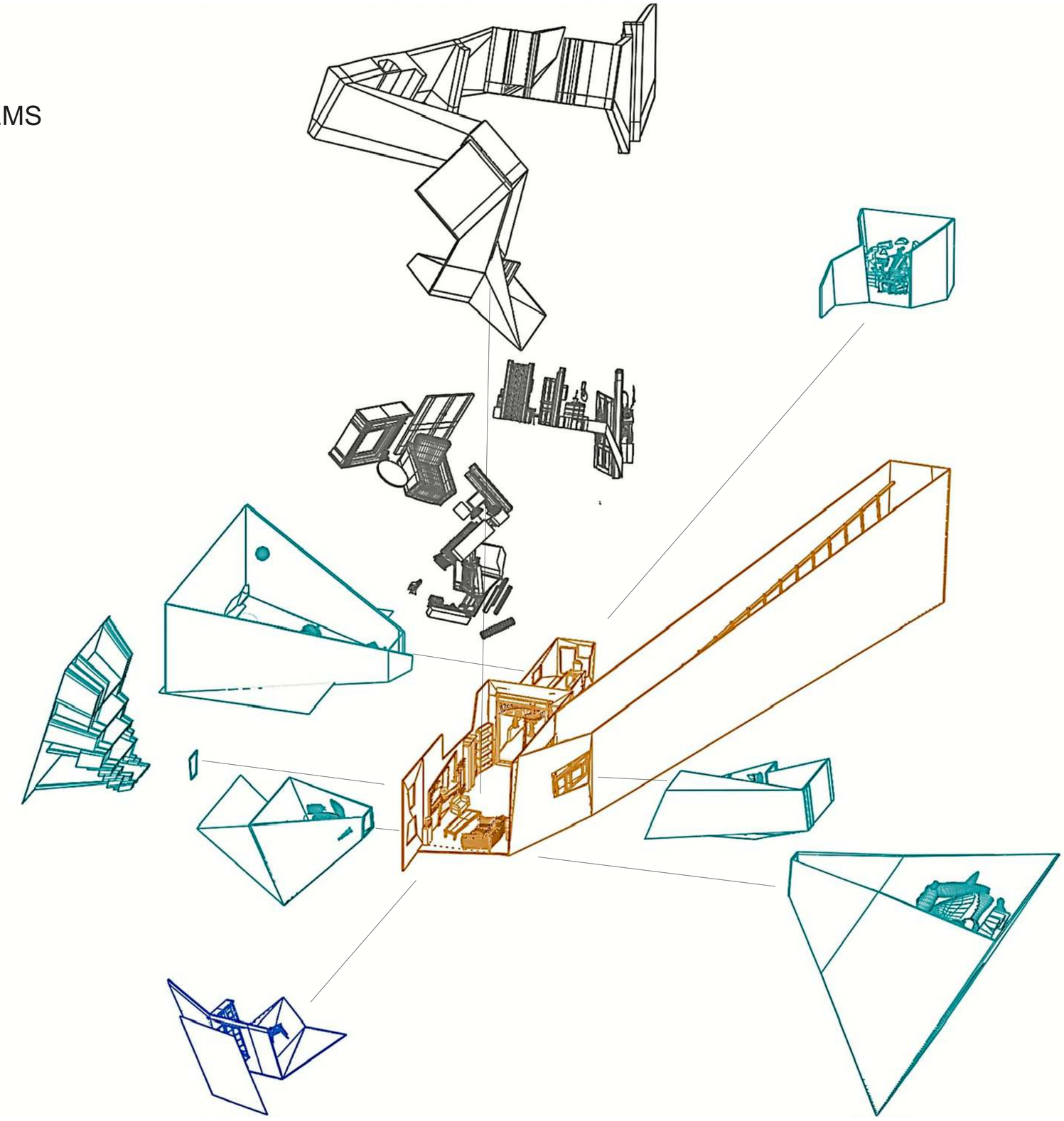


SECTION 2 WITH CAMERA FLIGHT PATH



EXPLODED AXONOMETRIC

SHOWCASING INTERLOCKING SYSTEMS



PAINTED GEOMETRY

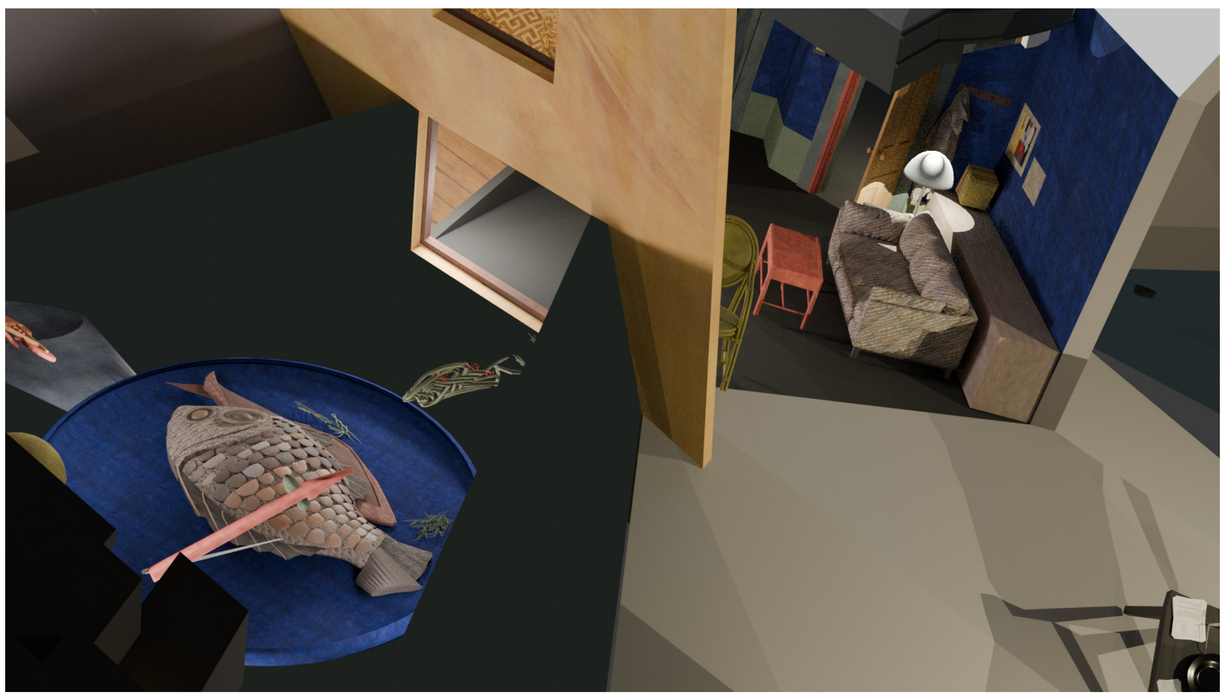
PHOTOGRAPHED GEOMETRY

TRAUNER'S GEOMETRY

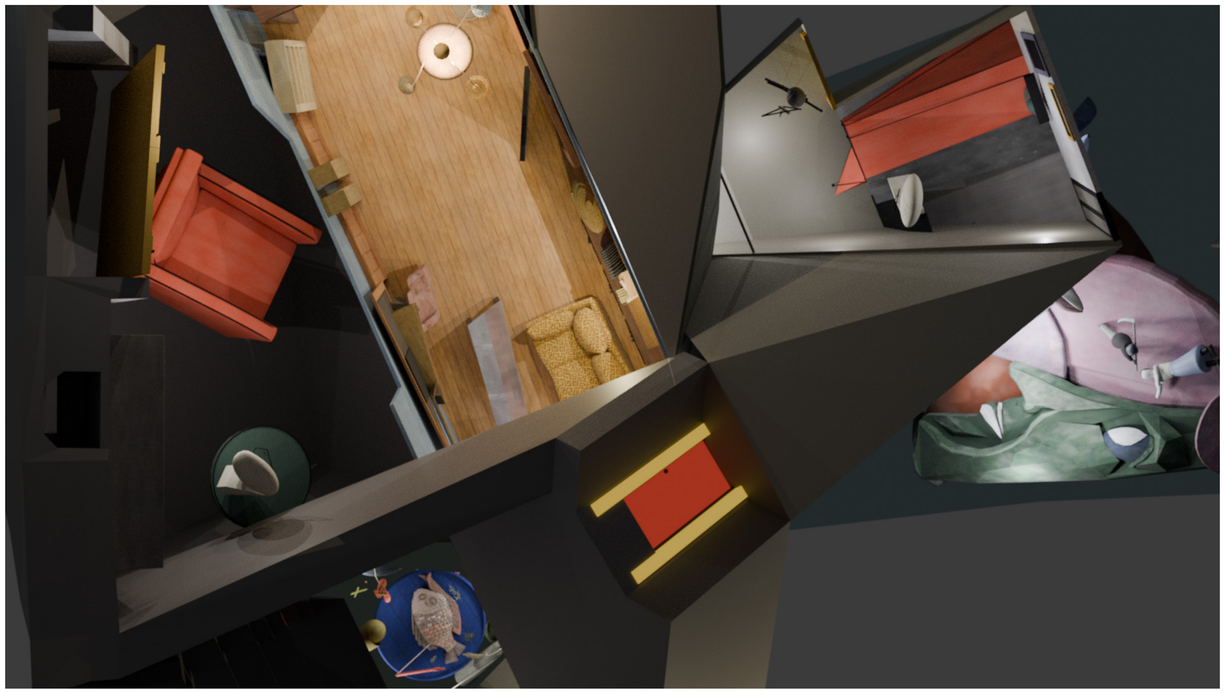
CINEMATIC GEOMETRY

UNSEEN ARCHITECTURE

VIEWS LOST FROM THE ANIMATION





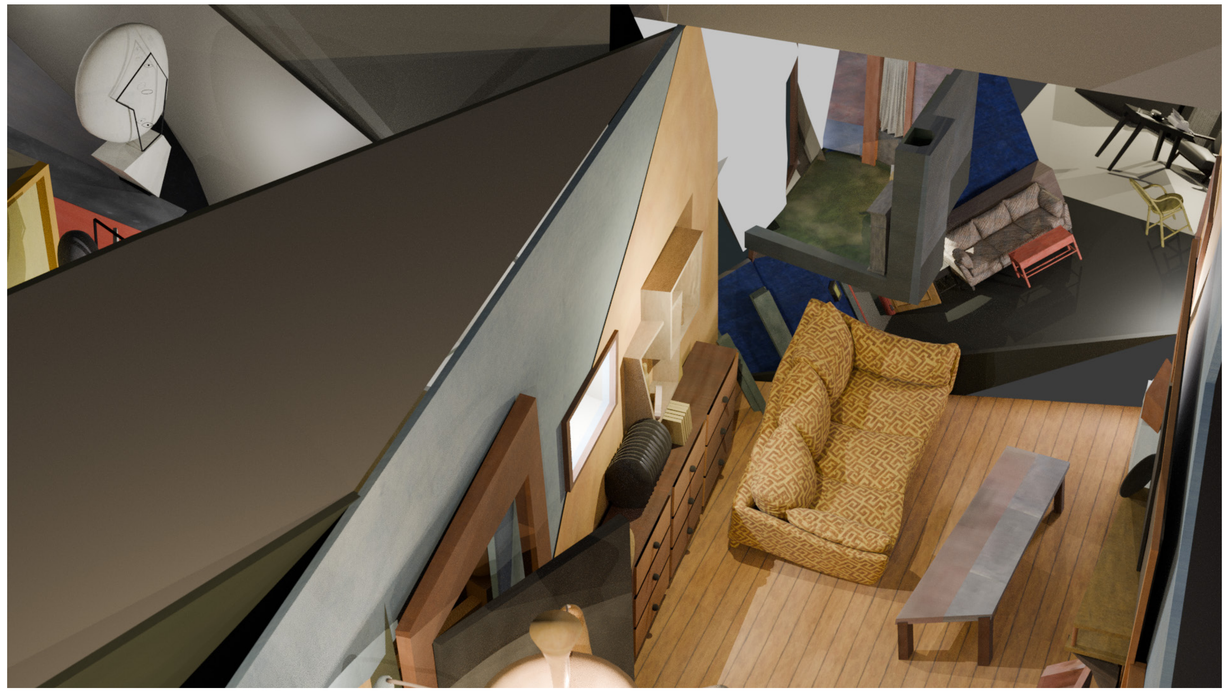




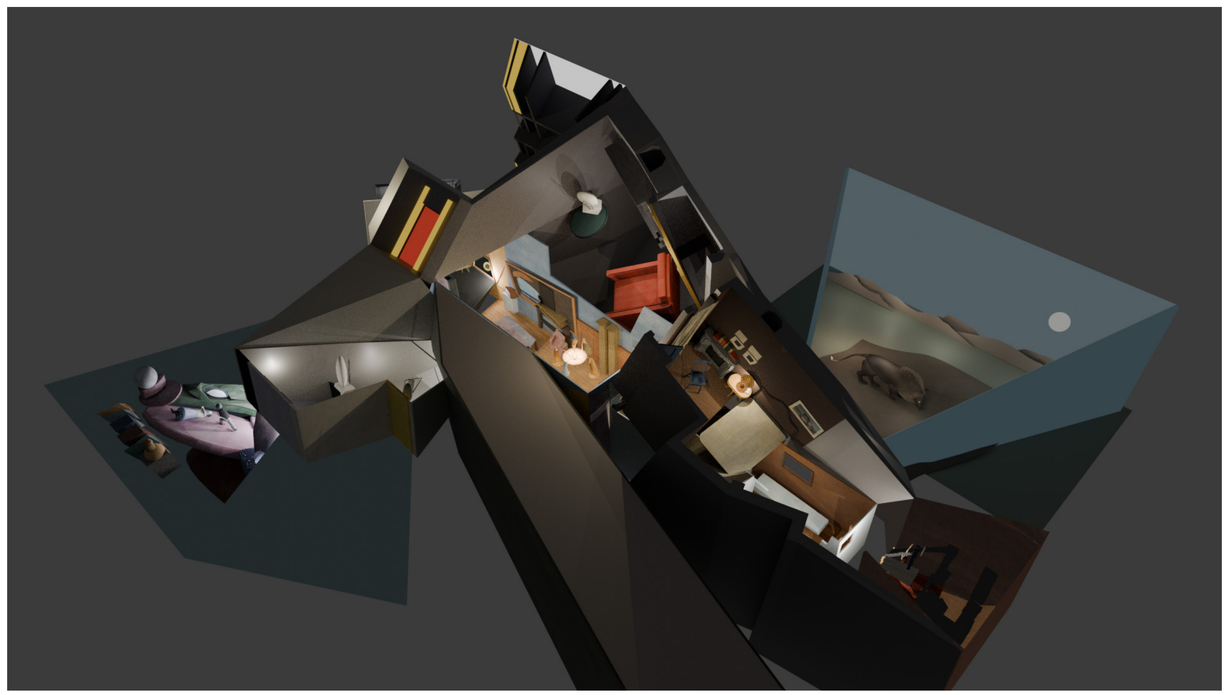
UNSEEN ARCHITECTURE

VIEWS LOST FROM THE ANIMATION



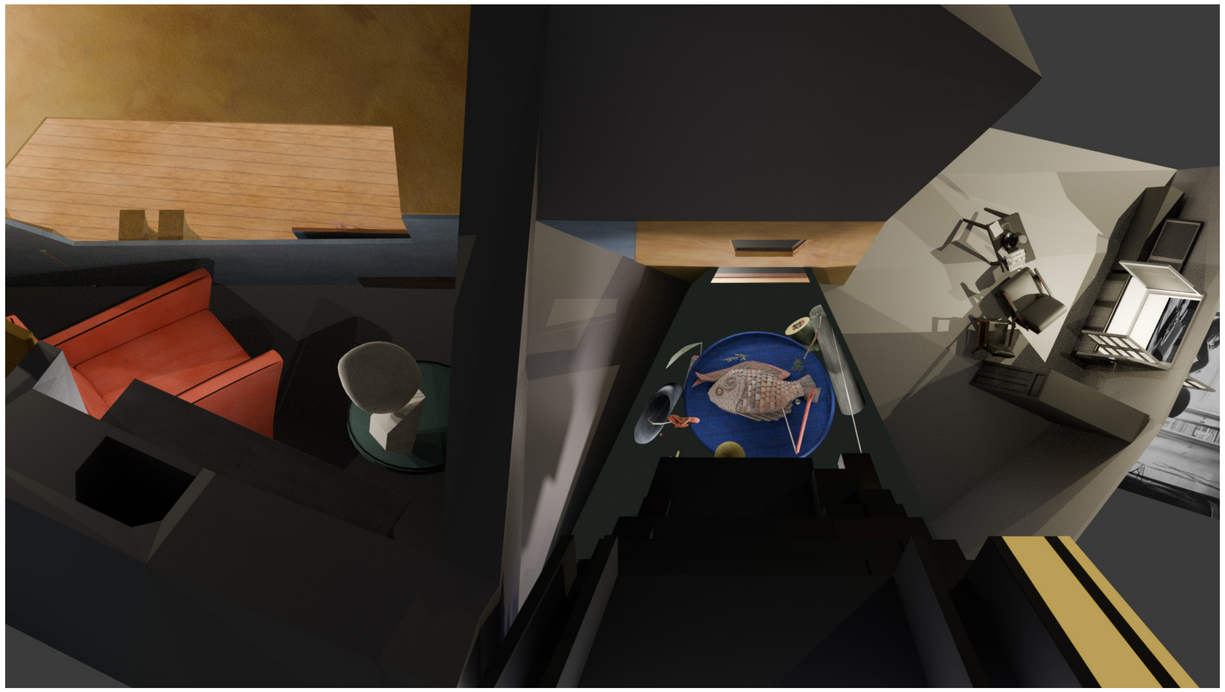




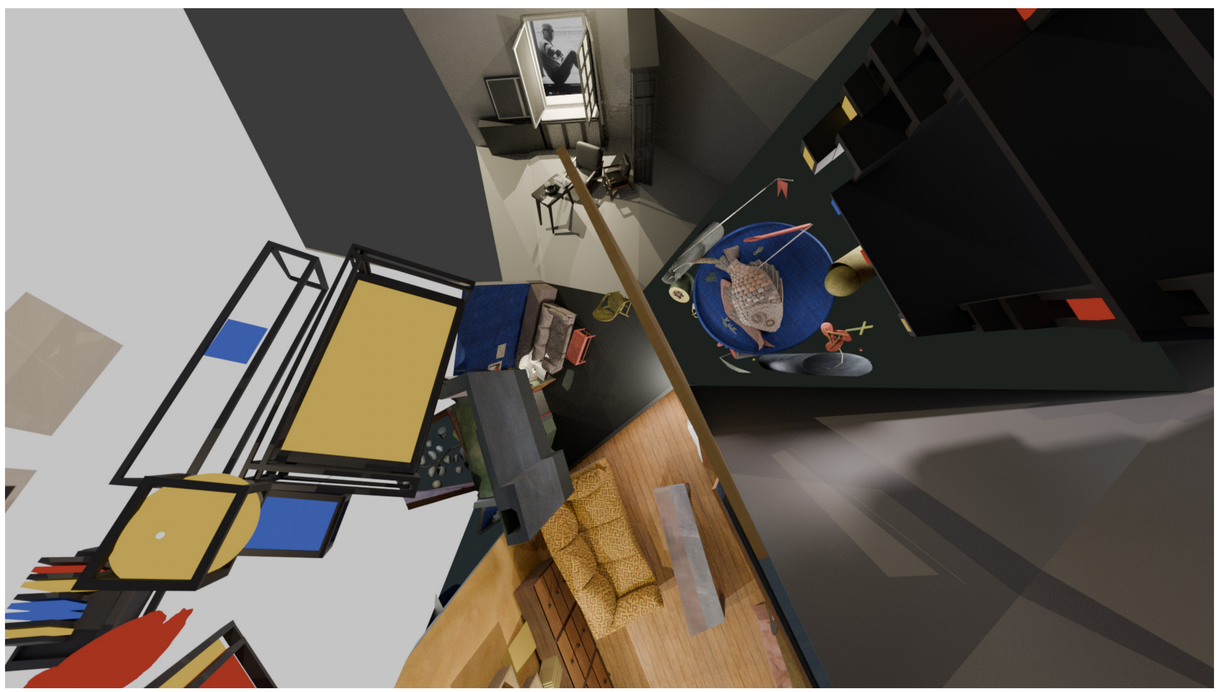


UNSEEN ARCHITECTURE

VIEWS LOST FROM THE ANIMATION









FRAMING WILDER'S IMAGINATION

ADDING FINAL PAINTED TEXTURES



WATCHING A FILM MAKER'S MIND

ADDING FINAL PAINTED TEXTURES



WILDER SEARCHING HIS THOUGHTS

ADDING FINAL PAINTED TEXTURES

