FADE TO BLUE : PALERMO AQUATIC FILM SCHOOL

DESIGN PROJECT 2 & 3

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PART 1
RECREATING THE SHOT



The first part of my portfolio addresses my first architectural cliché, ‘Framing the View’. It will follow the subsequent developments of this cliché based on **the framing of cinematic shots**.

In response to my site’s coastal location, a library of clichéd cinematic stills set around the sea becomes the driving force for my design development. Categorising these clichés via the creation of various collages provides the necessary stepping stones for my design iterations.

As we progress through ‘Part One’ it should become clear how each collage rendition influenced my approach to designing in and around the sea, all while prioritising cinematic recreations and viewpoints.

SITE : PALERMO



Site Satellite view



Site Photographs



Site Google Earth Views



When choosing my site, as I am very passionate about the sea, I wanted it to have a direct **interaction with water**. Therefore I went out of town and started to walk across the coast. Eventually I found a derelict warehouse next to a series of unused boat slips. I thought this gave plenty of opportunity for my building to interact with the mediterranean, as well as the **interesting local geology**. My site is located in between Palermo and Mondello on the Northwestern coast of Sicily.

CLICHÉ 1

PRINCIPLE CLICHÉ : FRAMING THE VIEW → **MY RESPONSE :** RECREATING THE SHOT

Framing a good view is something that almost all buildings try to do and hence a **'building with a view'** has become a clichéd term. The references I have shown are examples of when this is done extremely successfully, and in a coastal environment.

Their use of sharp edges to create a crisp viewpoint is something that fascinated me and I couldn't help but think of the **cinematic possibilities** when developing this cliché.



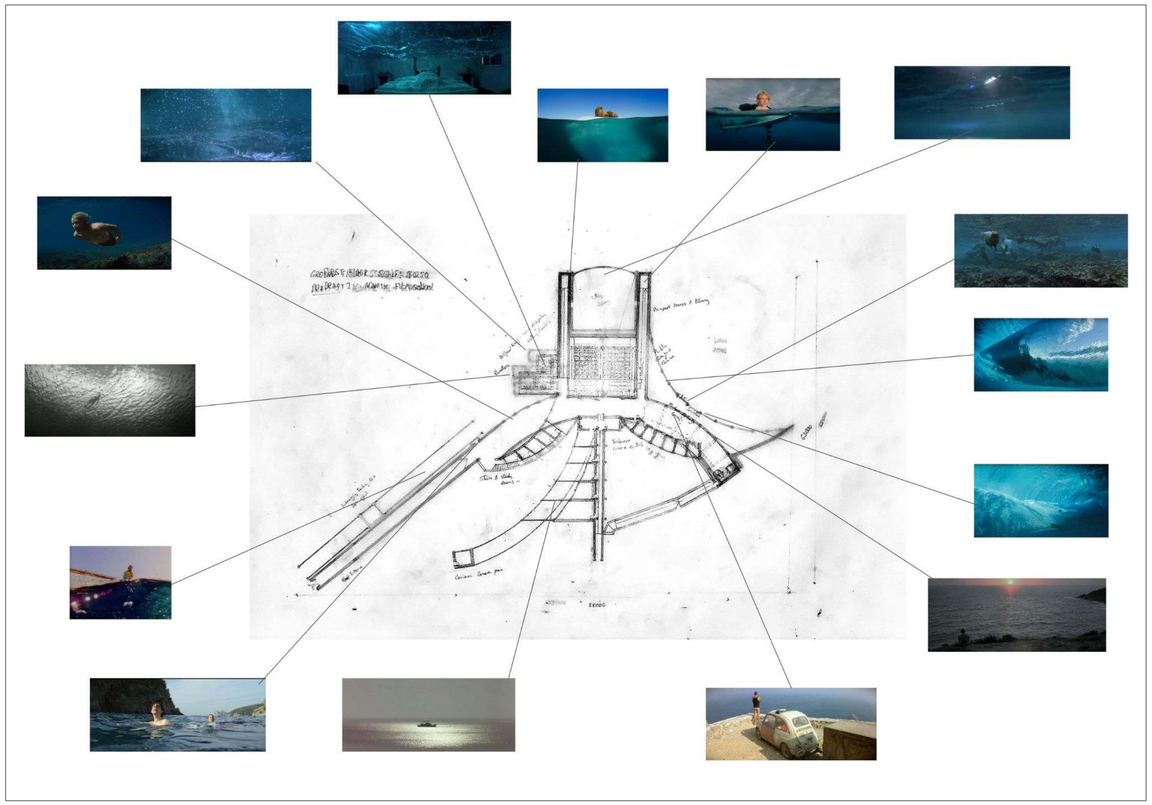
Louis Kahn - Salk Institute - Framing the Sea



John Pawson - Mallorca Houses - Framing the Sea



James Turrell - Skyspaces - Architectural Framing



Cinematic viewpoints over draft plan



P1 Psycho Render

Tailoring this idea of framed viewpoints to within my film school was an extremely interesting prospect and an exciting one when thinking from a cinematic perspective.

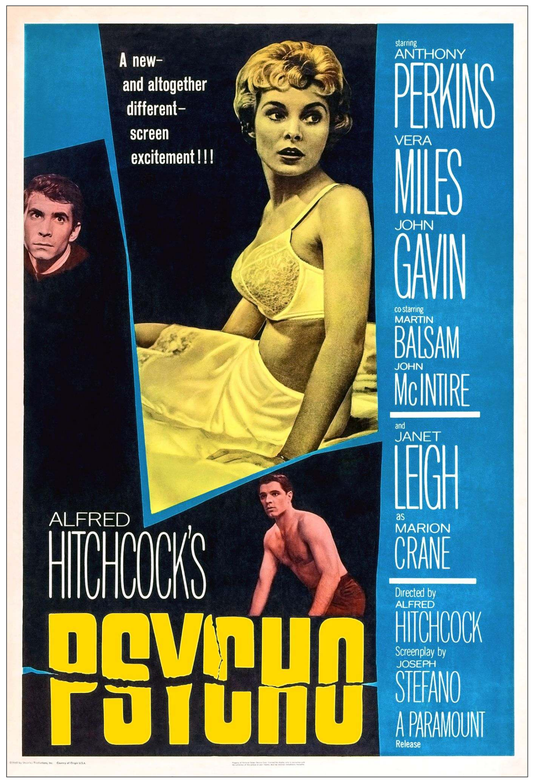
My aim was to recreate elements from clichéd movie stills, essentially mimicking these shots through architectural frames.

This recreation of aquatic composition will be framed across various viewpoints in my building. This would utilise architectural inspiration to provide users with **cinematic visions** as they walk through my building. In order to do this, first, I had to watch some movies.



TO CATCH A THIEF



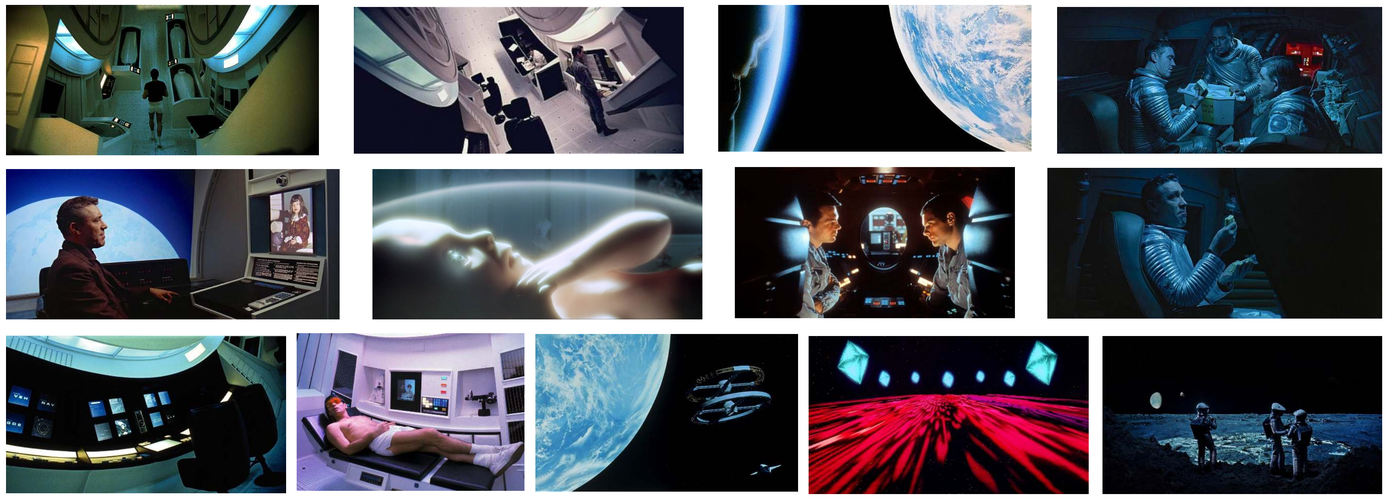


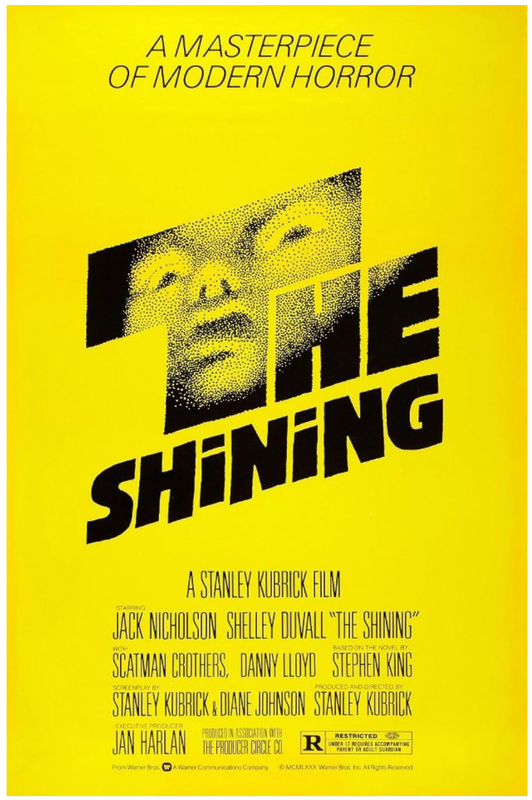
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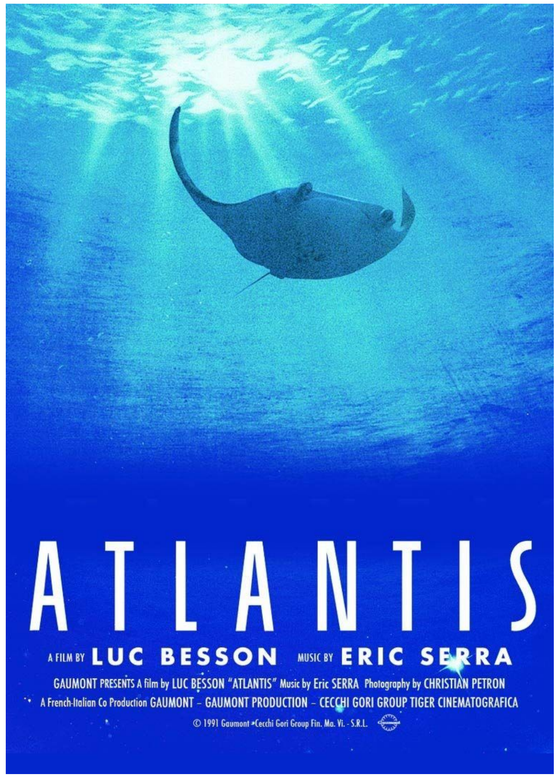
2001: A SPACE ODYSSEY





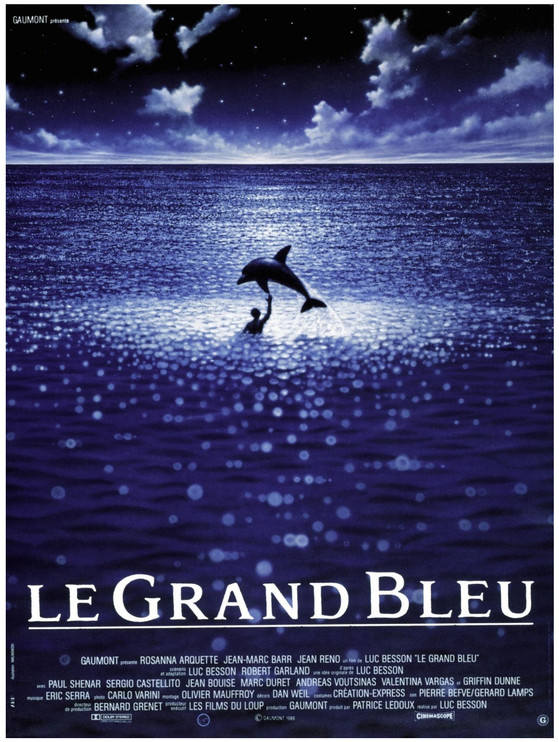
THE SHINING





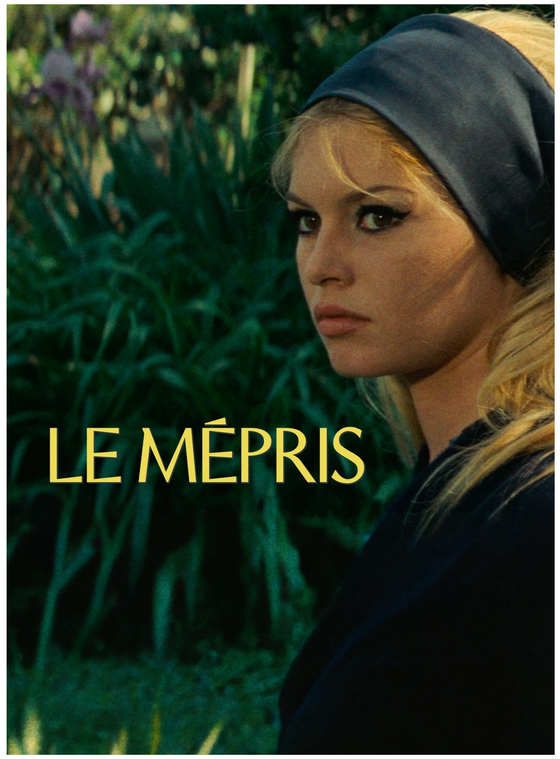
ATLANTIS





THE BIG BLUE





CONTEMPT







CRAZY PETE



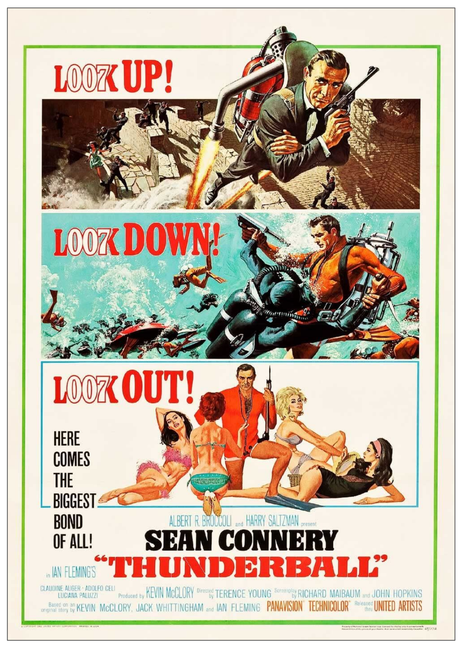












CONNERY BOND





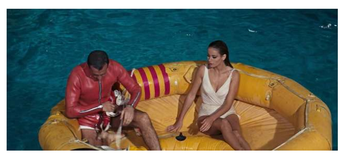




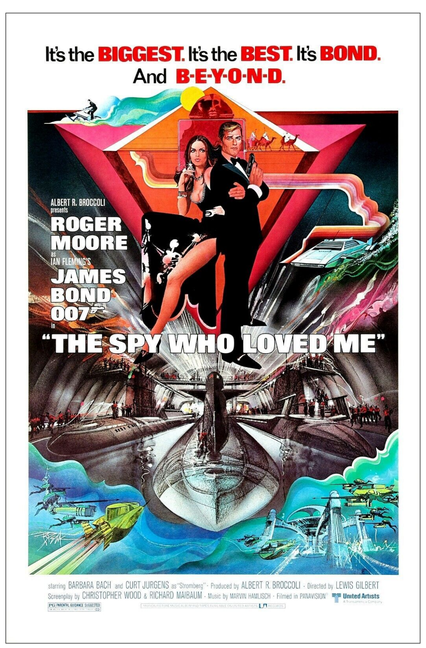












MOORE BOND



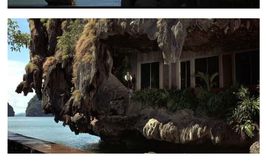


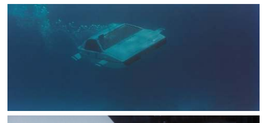


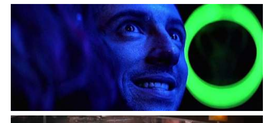




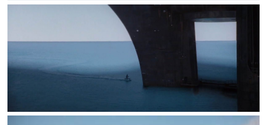


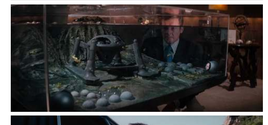












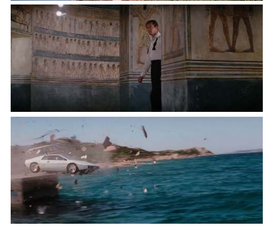


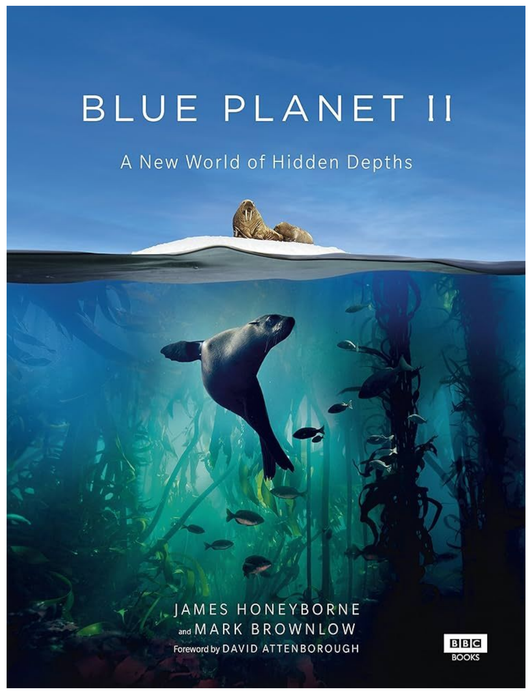




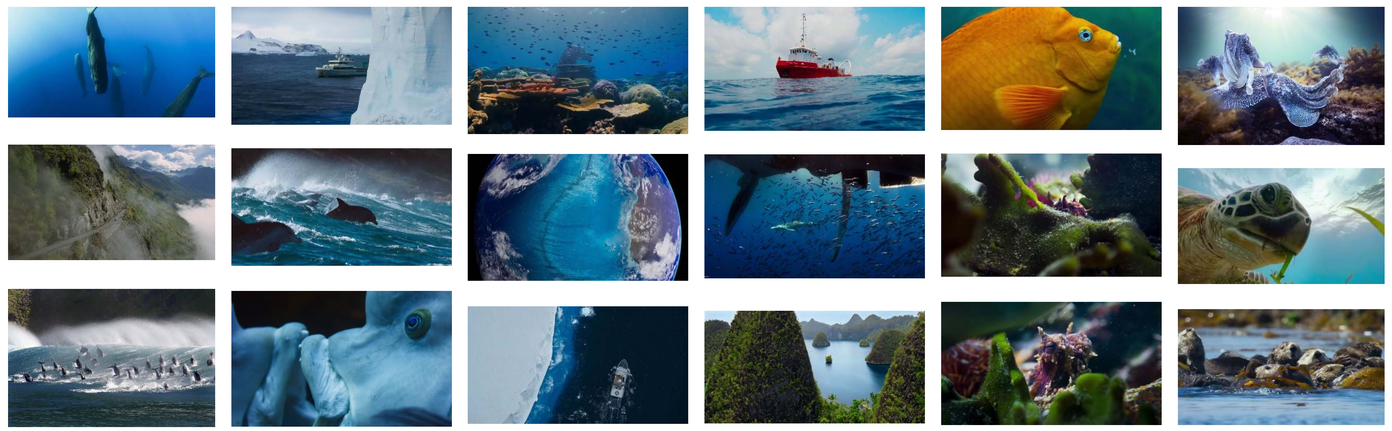


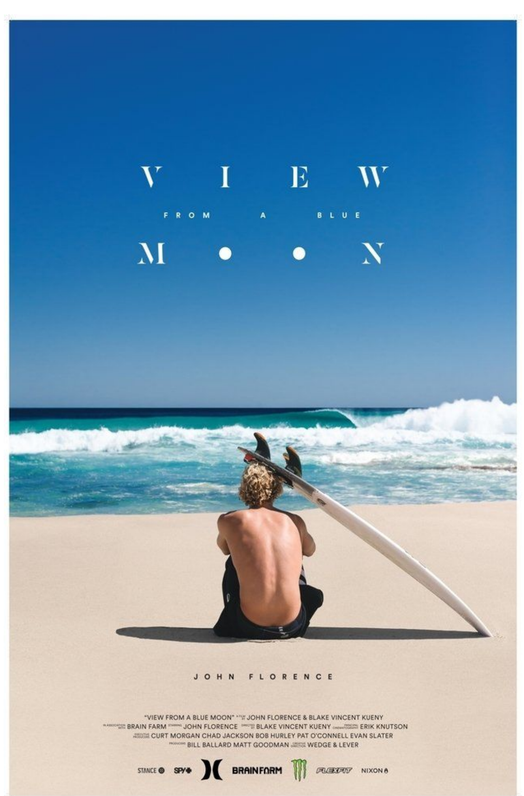




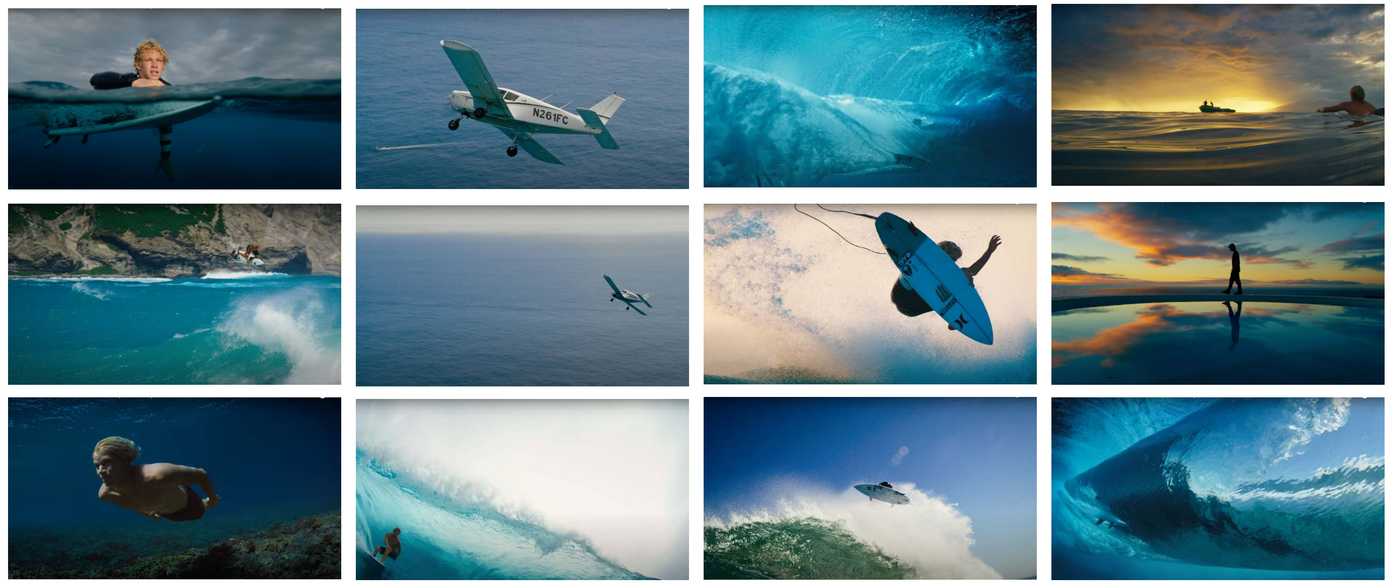


BLUE PLANET 2





VIEW FROM A BLUE MOON

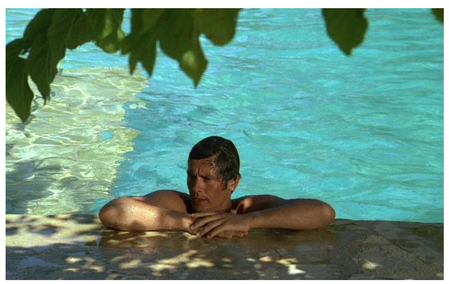


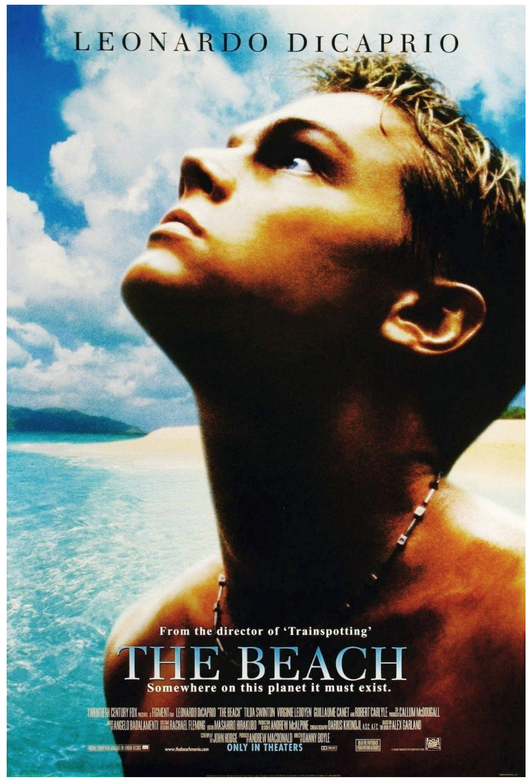


THE SWIMMING POOL







THE BEACH

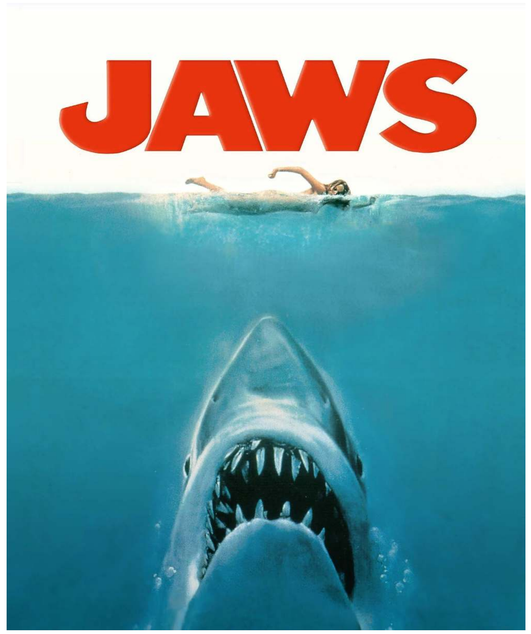




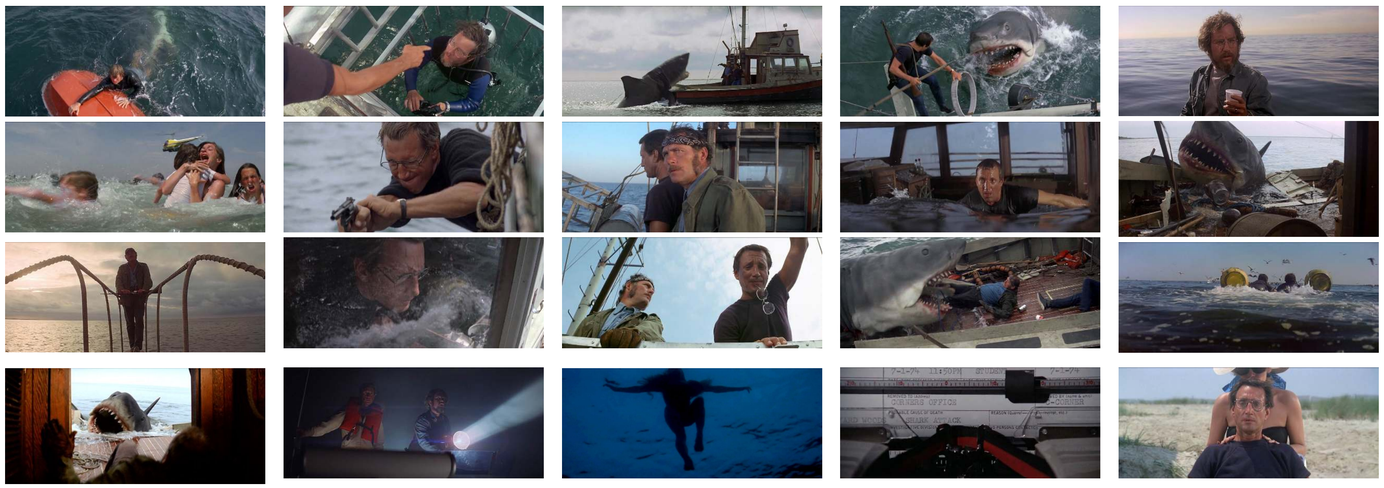






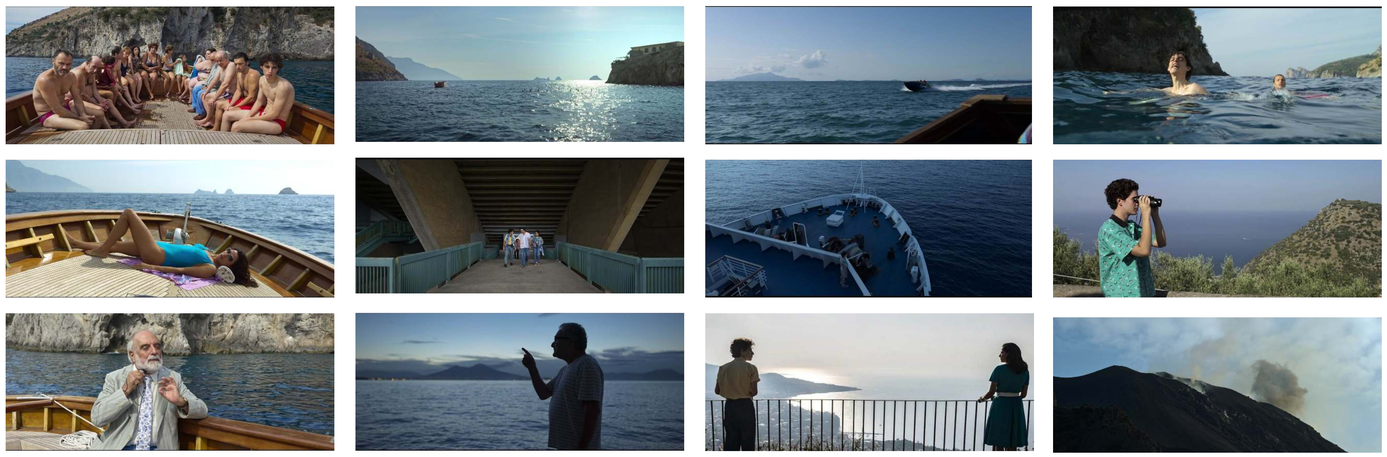


JAWS



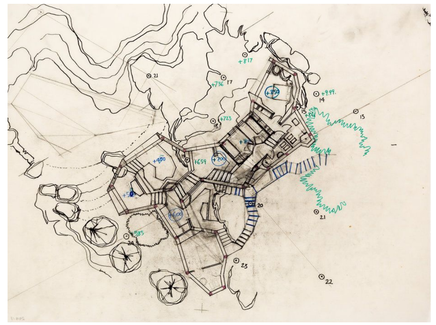


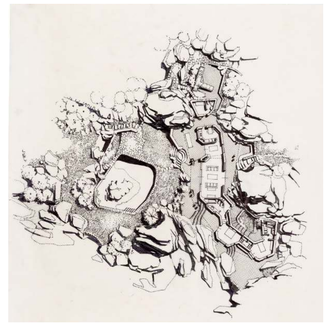
THE HAND OF GOD



CINEMATIC CLICHÉ 1 : THE COASTAL LANDSCAPE







Alberto Ponis Drawings



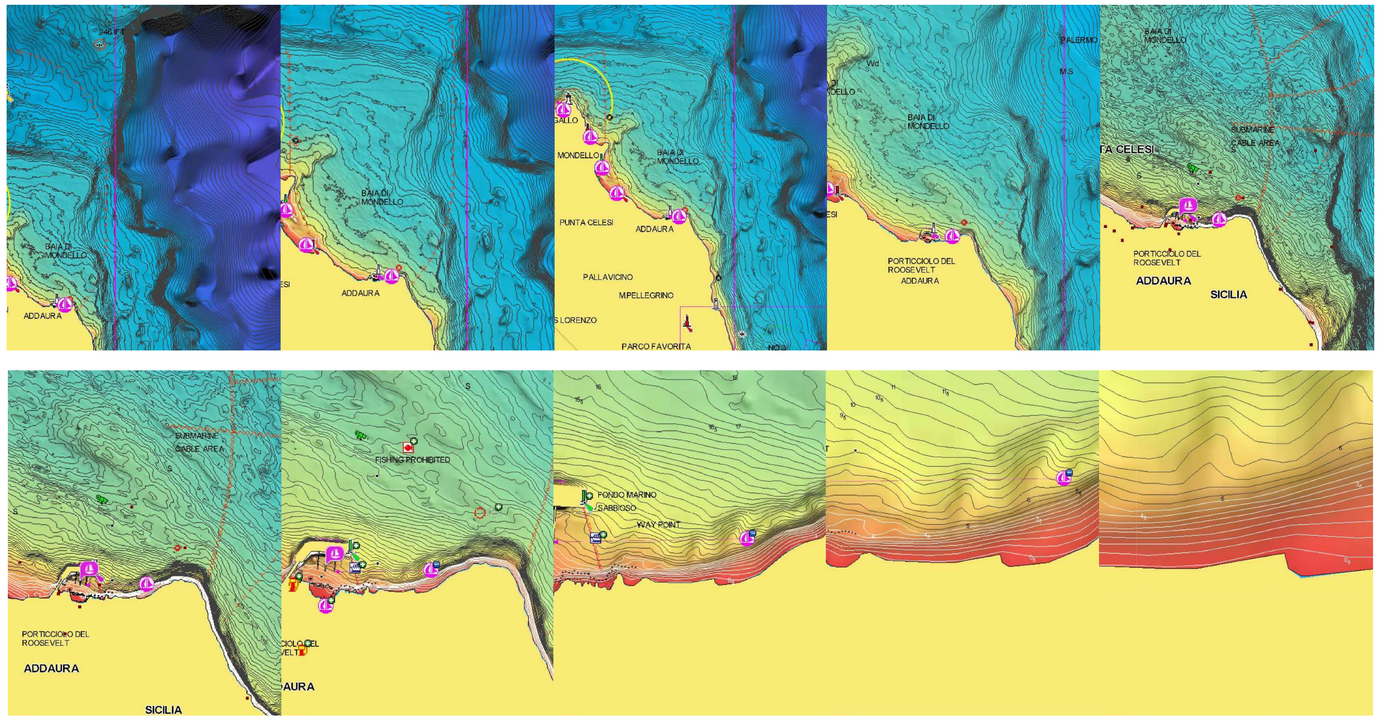
Drawing of Site

Among the **library of collected shots**, the first repeated cliché I recognised was the way in which various directors framed a coastal landscape. They often place an individual subject (either a character or and object) at the center of a vast oceanic backdrop, drawing attention to landforms and seaside towns.

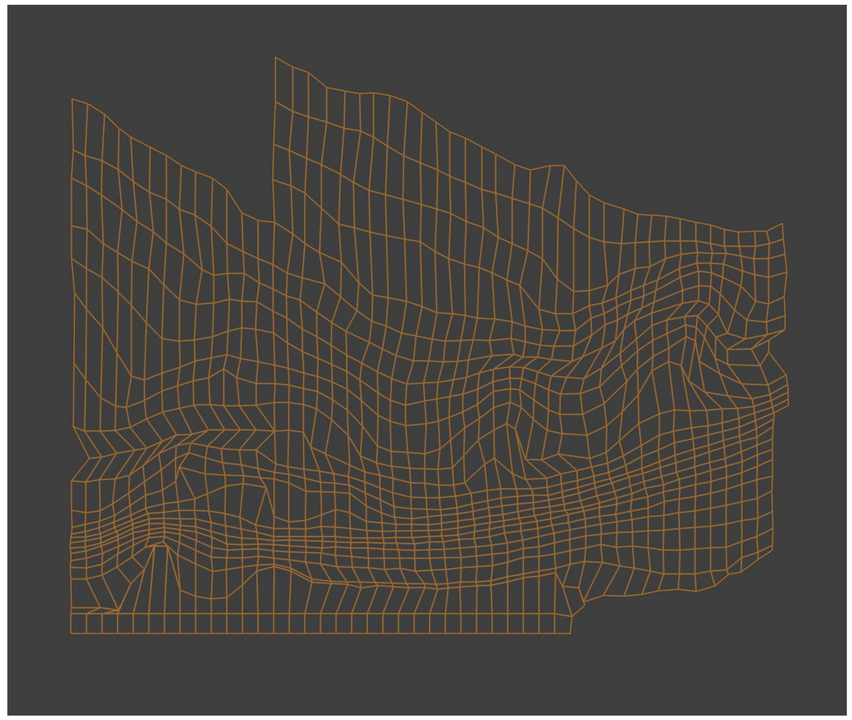
Therefore I developed two collages implementing and merging shots of this nature to enhance this identified trope.

The work of **Alberto Ponis** helped me to extend these collages into an architectural plane. Helping me to map the coastal landscape concerning my site.

SITE LANDSCAPE

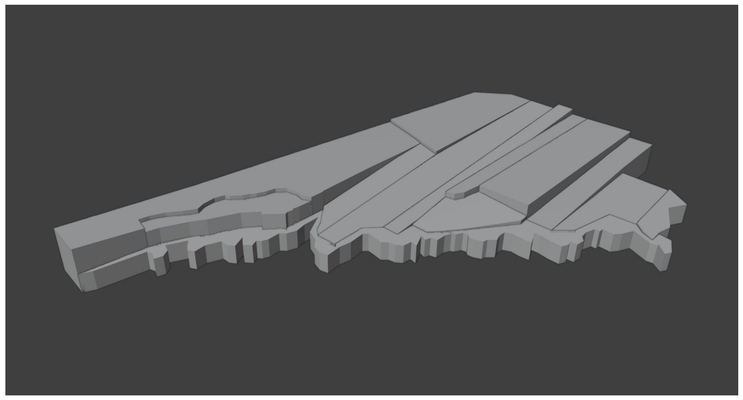


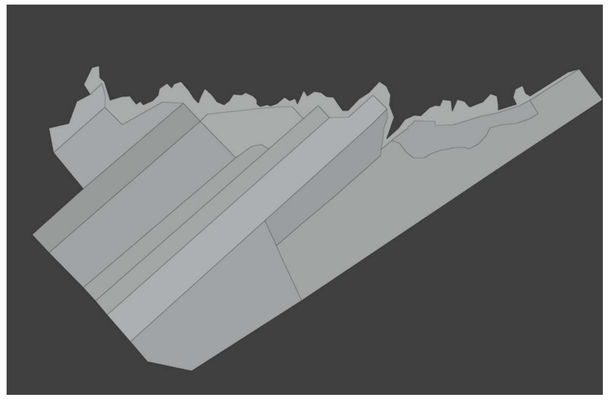
Sea Floor Mapping

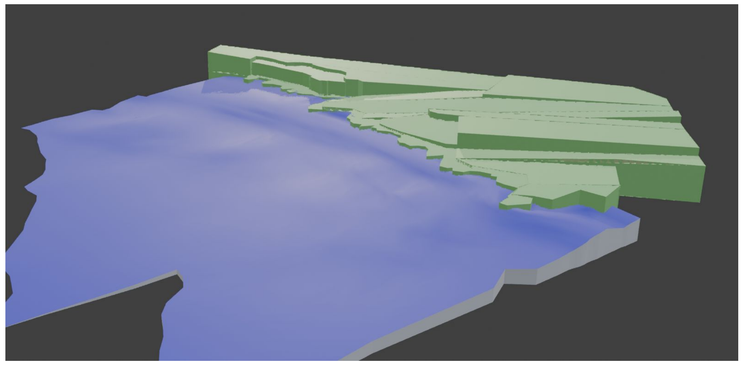


Sea Floor Contours





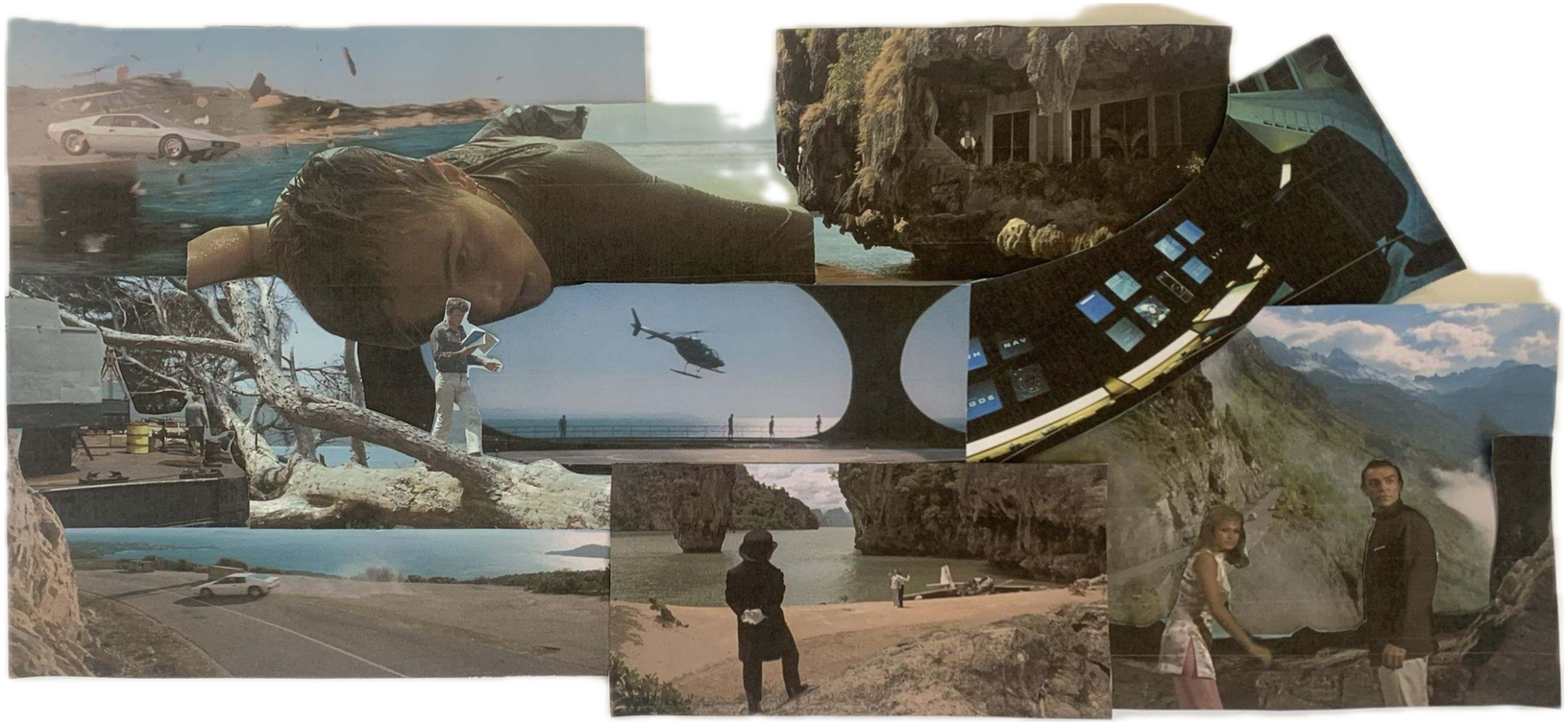




Site Topography

In order to create an architectural response to these collages, I had to better understand the land within my site. With help from my Ponis style drawing, I started by measuring the site on google earth, and dividing these measurements into definitive sections to make an initial massing.

I then used maritime data to map the seafloor contours surrounding my site, with each horizontal line representing 0.5m. I extruded these lines in blender and combined them to the geological massing I had created. This combination left me with my first site model.





Alvaro Siza - Tea House





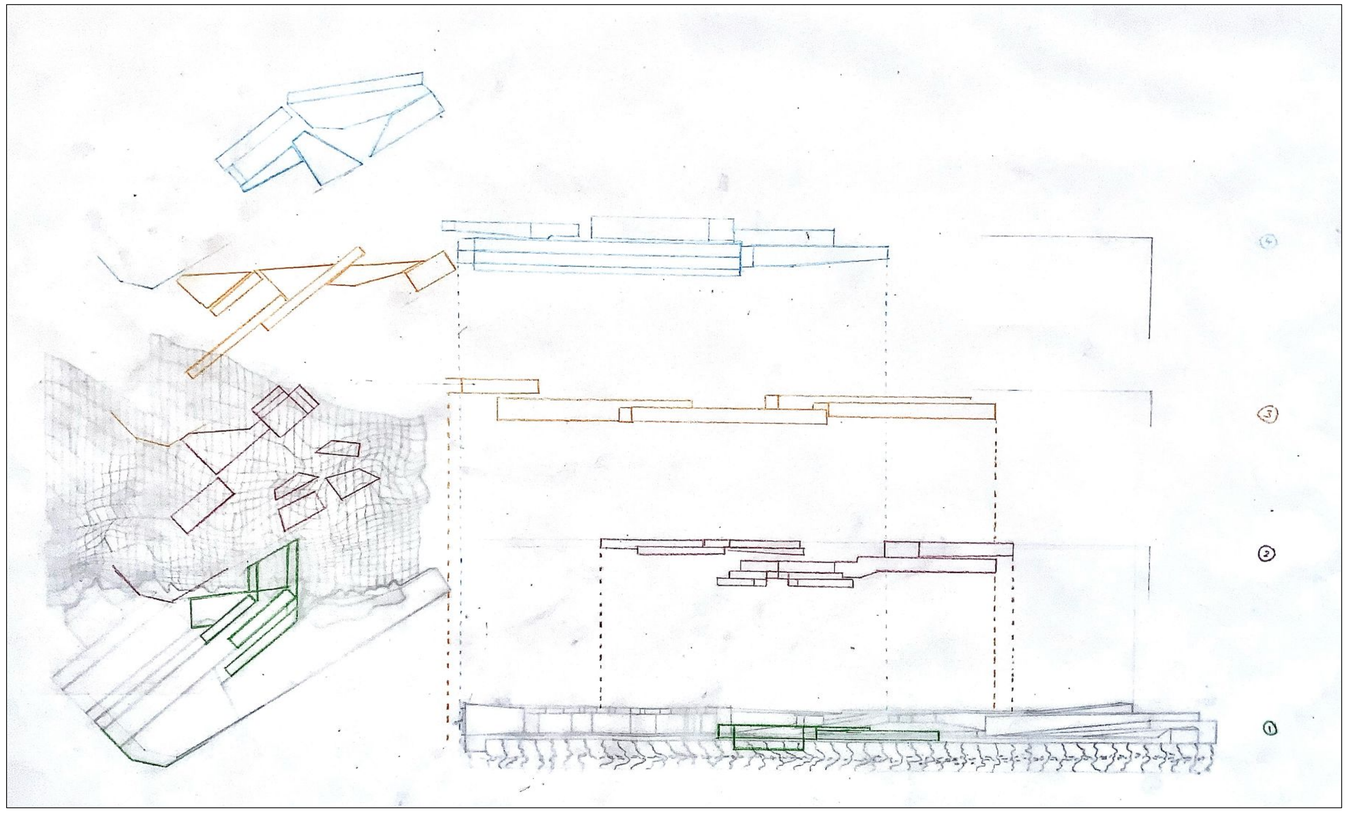
Alvaro Siza - Swimming Pool

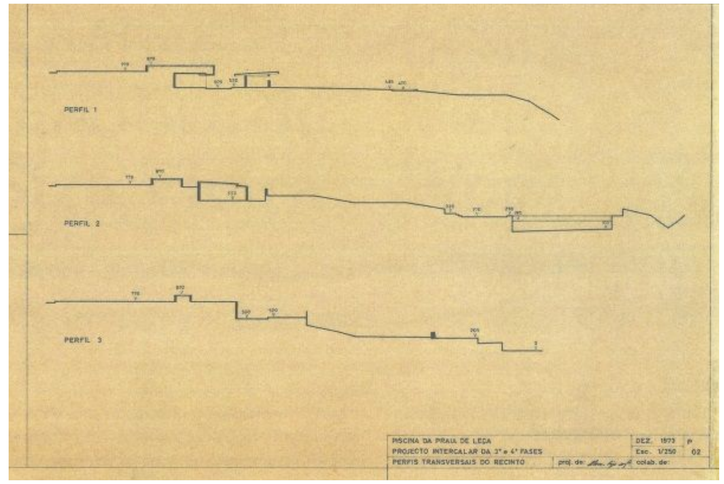


The second cinematic cliché identified was the emphasis on contrast between land and water. Many of the shots I explored exhibit a strict compositional division between the sea and land. This is often use to help frame characters. In many Bond films this divergence between land and sea often prompts the anticipation for action. My collages aim to exaggerate this effect, demonstrating the **cinematic potential for where water meets land.**

When shifting this into an architectural development, Alvaro Siza's work was essential. The swimming pool is particularly interesting, as it deals with very similar topography to my site, and perfectly exemplifies this cinematic trope from an architectural perspective.

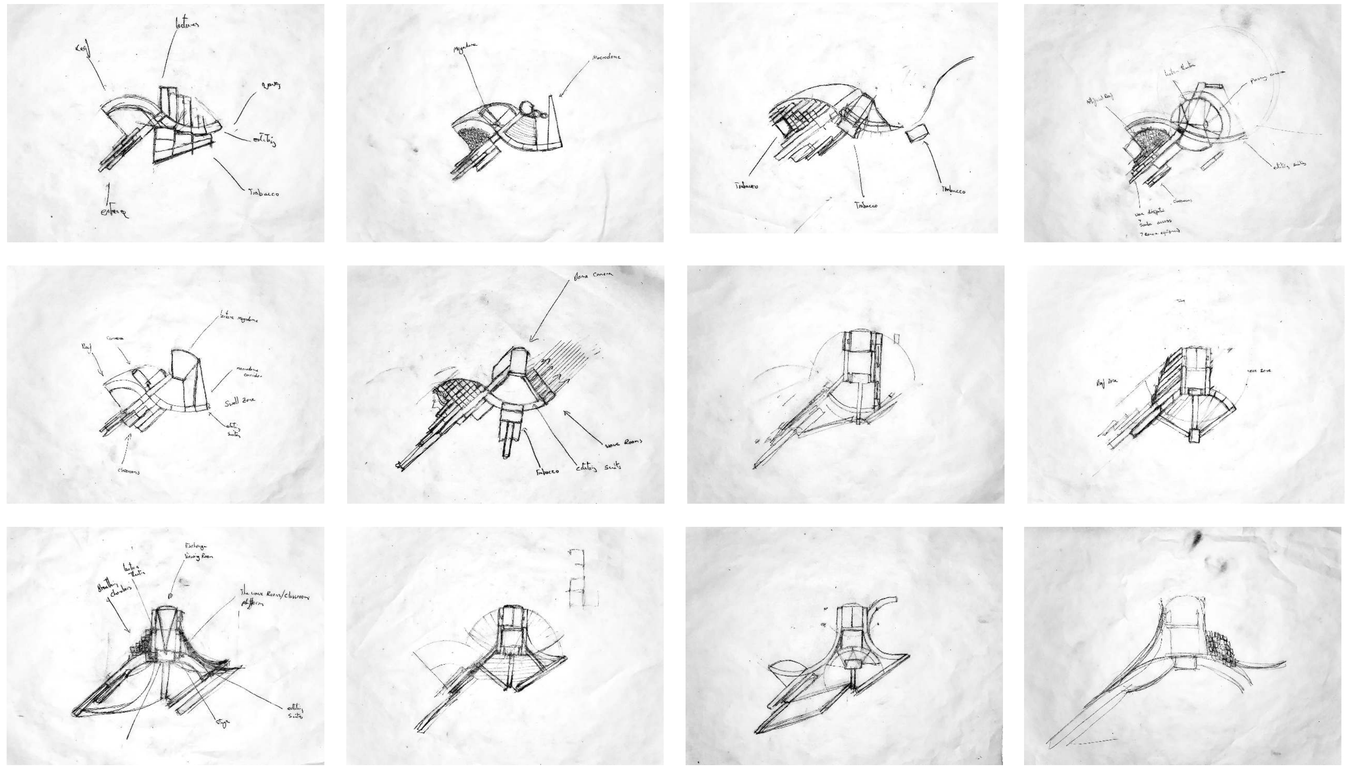
FIRST ITERATIONS







Alvaro Siza Drawings



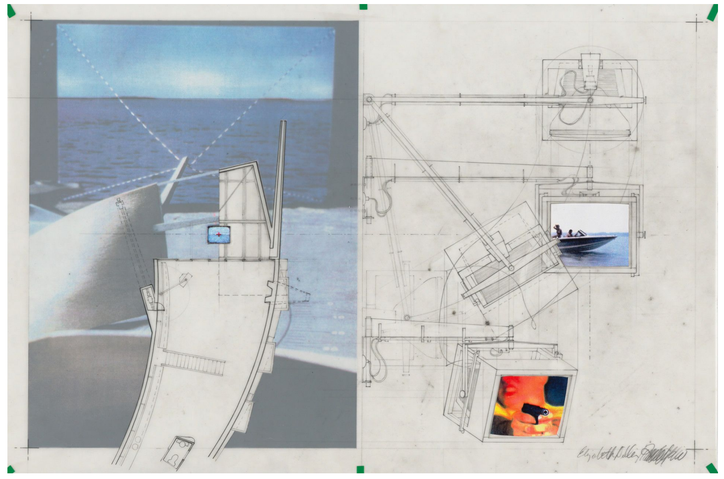
Initial Plan Iterations

The way Siza translates his understanding of this coastal geography onto paper was also very clear and direct and provided lots of inspiration for my development.

My first iterations build around the coastal landscape, orienting spaces to allow the building to capture the essence of my previous collages. These plan massings were developed with tracing paper over my topographical drawing, **prioritising the blend around geology** (similar to Siza and Ponis).







Diller Scofidio - Slow House - Framing the Sea

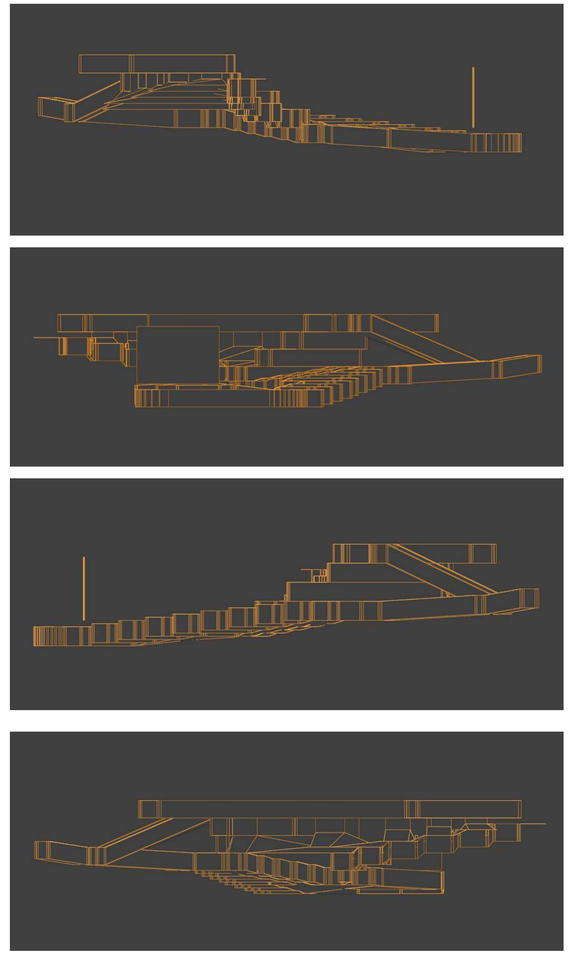
The next cinematic clicé I identified within my library of shots was the way in which the camera showed a character's view of the sea. In films like 'To Catch Thief" **Hitchcock achieves these views using the famous 'Kuleshov Effect'** to gauge character reactions. This effect is now widely used in films with a great example being the family boat scene in Sorrentino's 'The Hand of God", which can be seen in the bottom collage,

This cliché can be paralleled in the world of architecture, with the shape of Diller Scofidio's 'Slow House" almost mimicking a camera pan to slowly reveal the ocean to users.

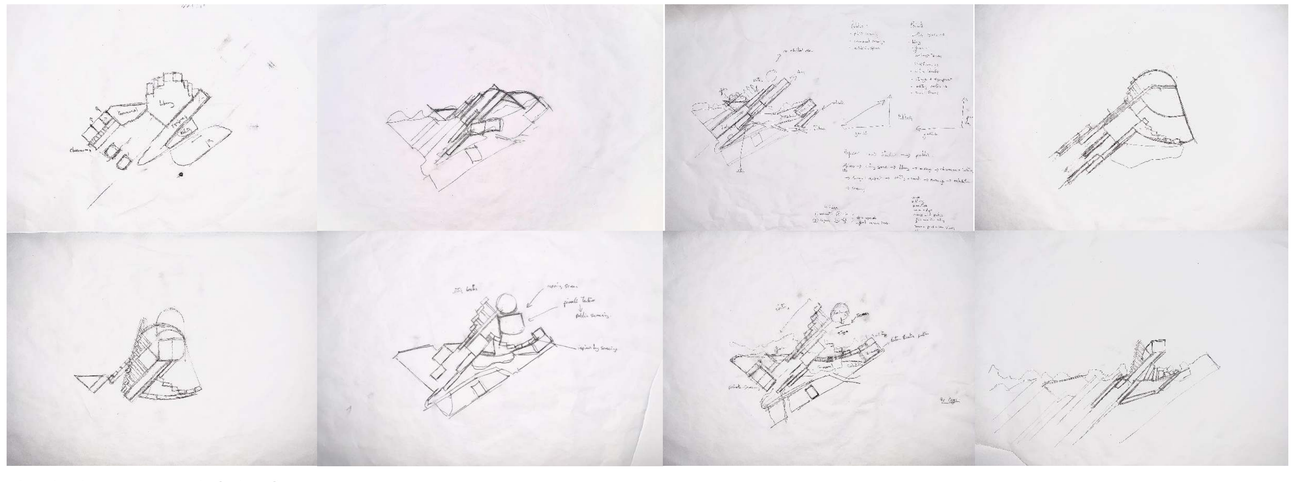
DRAFT 1 : PLAN AND ELEVATIONS



Plan showing film school spaces

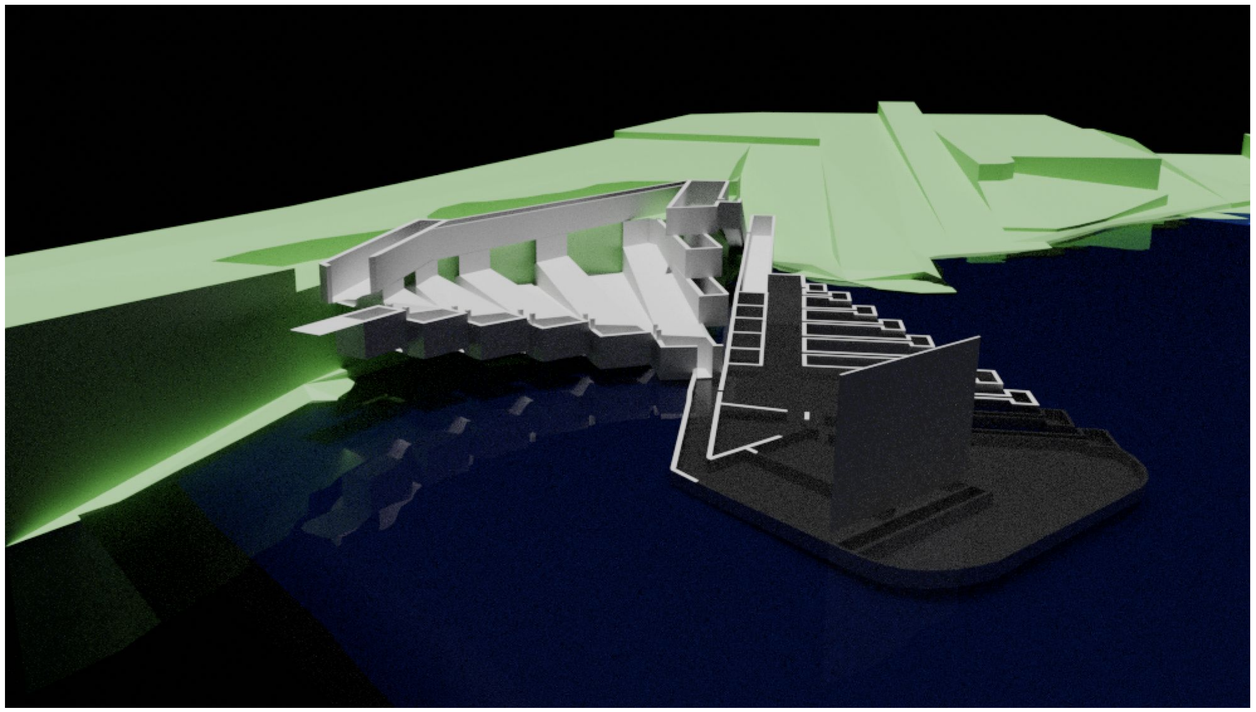


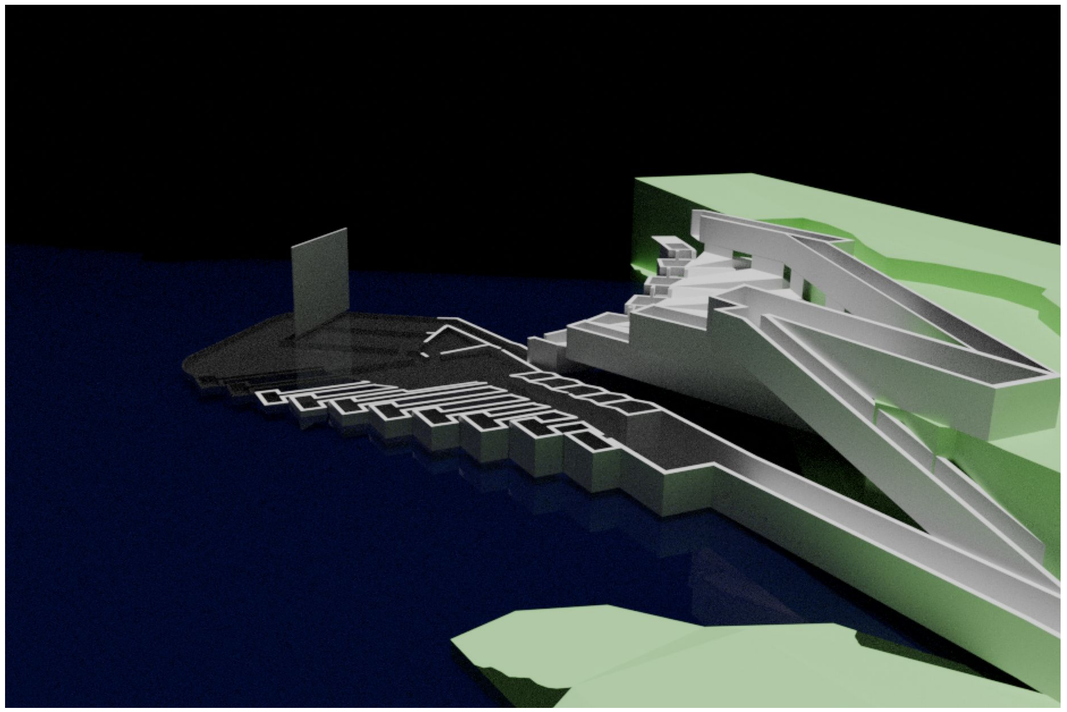
Elevations

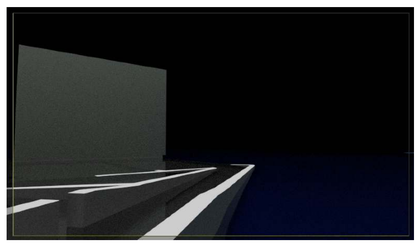


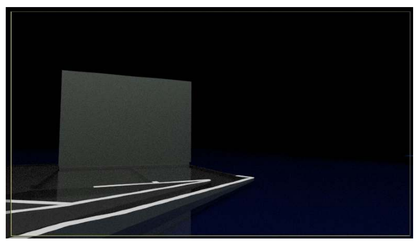
Plan iterations leading up to first draft

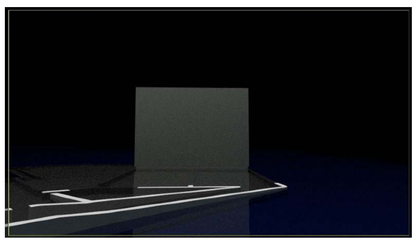
The first three cinematic clichés were pivotal in the development of my building's first draft. The form of building and organisation of spaces are primarily designed around details in the coastline, with a Mediterranean view in mind.

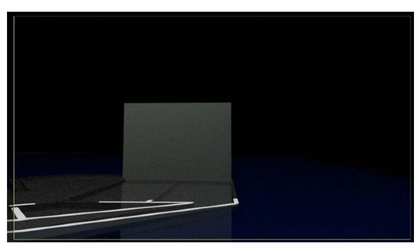


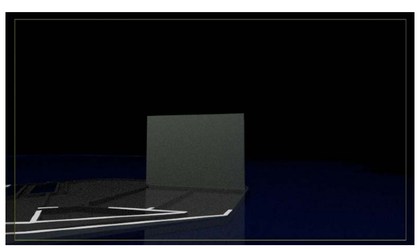


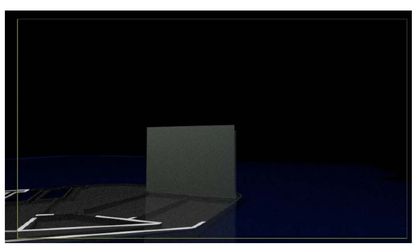








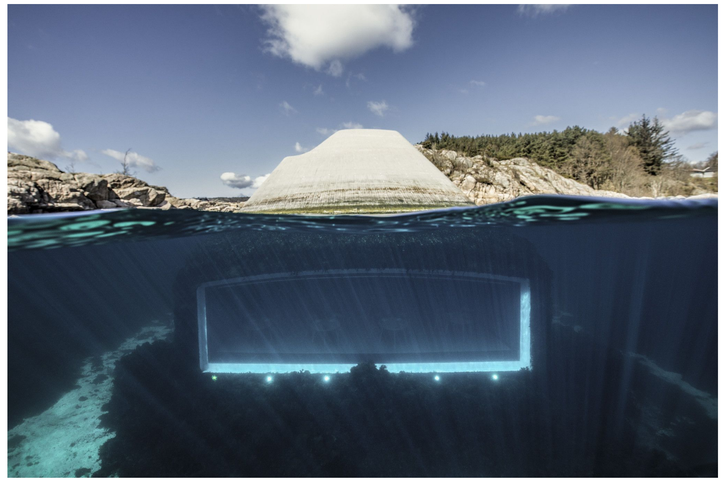




From these 3d massings of my first draft you can sea how the building hugs my site's coastal cliff, trying to blend in the the geology. Here, I also introduce the idea of the **'sea becoming the stage',** with a public cinema space looking out over the water and **panning around the sea as if it were a cinematic shot.**





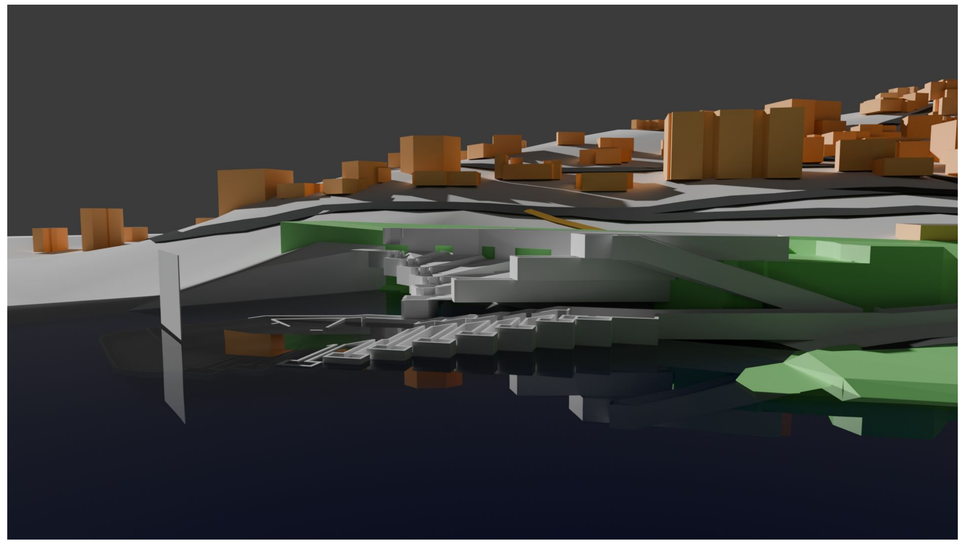


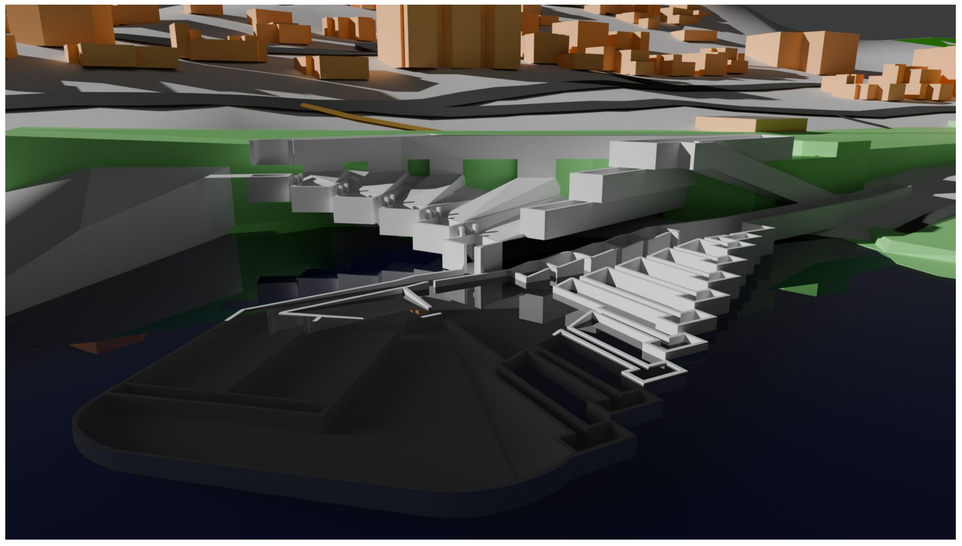
Snohetta - Underwater Restaurant

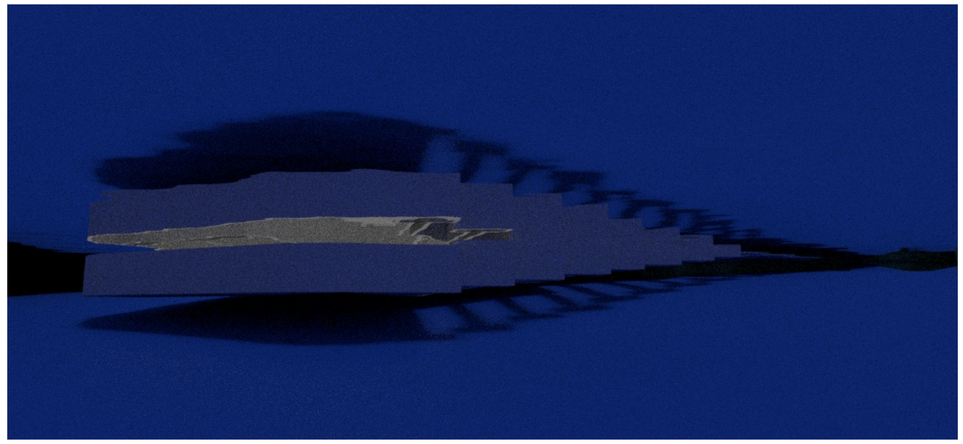
Moving forward, I identified another cliché within my filmic library. The was the way in which underwater motion and activity is often shot to parallel scenes in outer space. When watching films such as ‘The Big Blue” this has a profound effect on me, as **the ocean environment is presented as otherworldly,** even comparable to science fiction films like ‘2001 : a Space Odyssey”. In these collages I have tried to illustrate this **blend between these weightless worlds.**

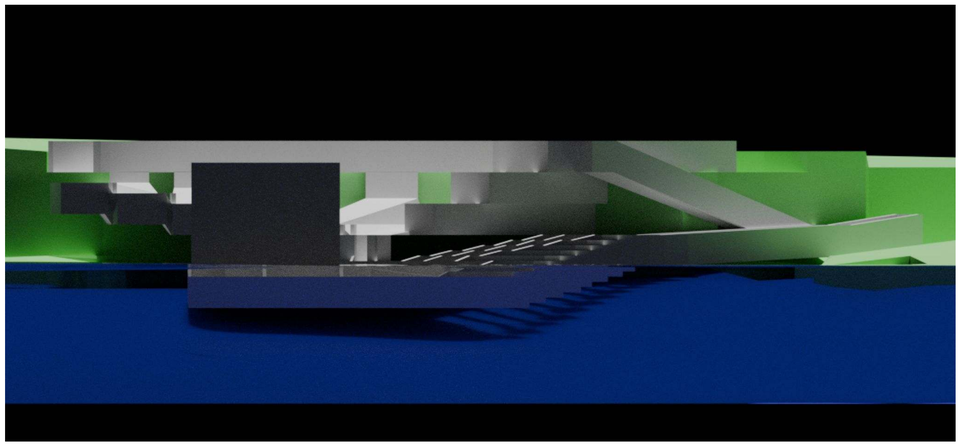
Snohetta’s Underwater restaurant is an example of when architecture achieves this atmosphere, in a unique and innovative sense relating to both my architectural cliché of framing a view, and this cinematic cliché of underwater world building.

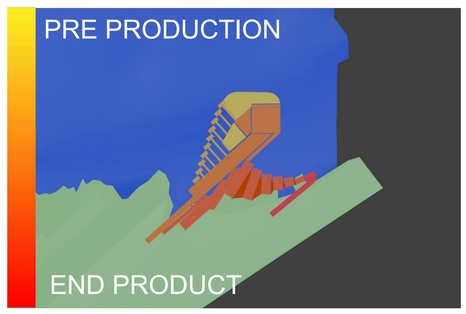
DRAFT 1 : UNDER THE SEA

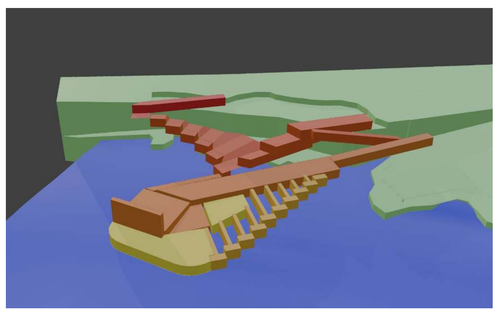


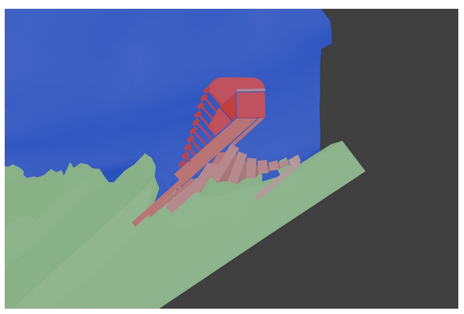


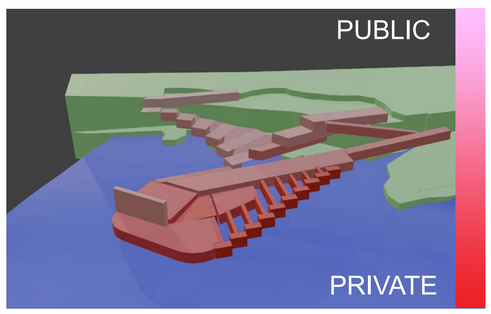












Film production process along the school

Public vs Private Regions

In response to these collages, I designed a large part of my building to extend below the water's surface. To enhance the effect of an underwater environment, I organised spaces so that the increases in privacy as the building submerged.

My intention was to create underwater isolation for users, attempting to immerse them in the 'other world' identified in my previous collages.

CINEMATIC CLICHÉ 5 : FORCED PERSPECTIVE

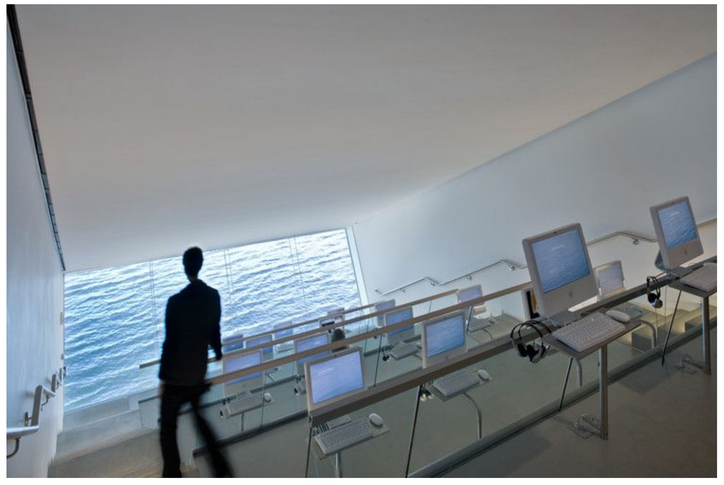




Dani Karavan -Homage to Walter Benjamin



Hiroshi Sugimoto - Enoura Observatory

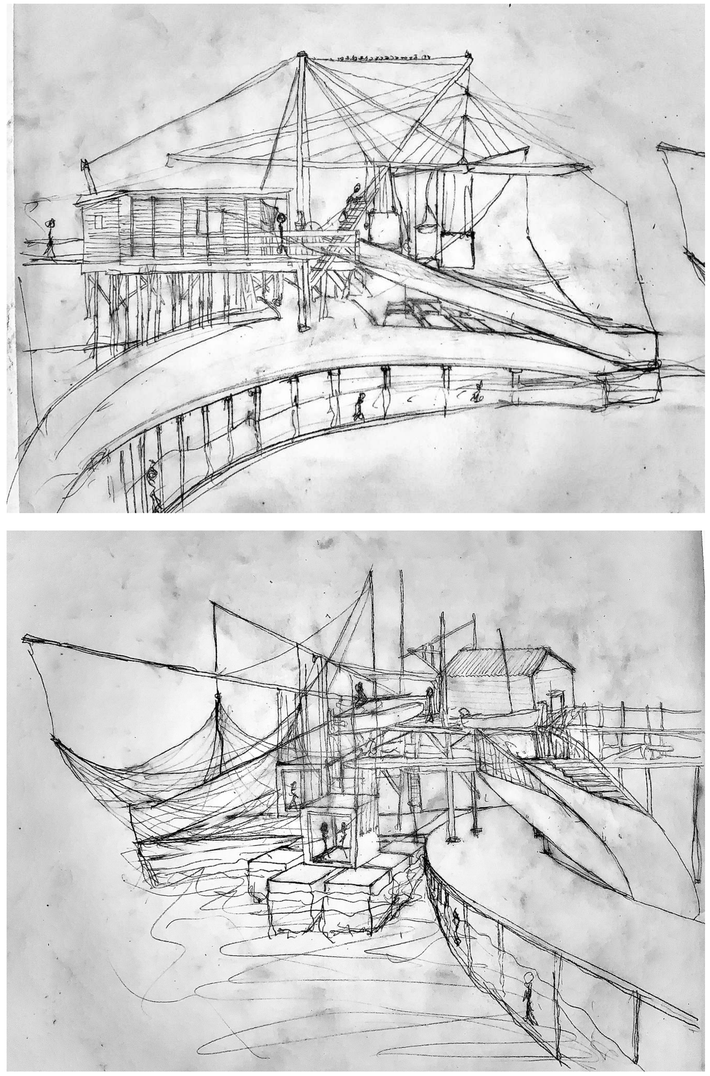


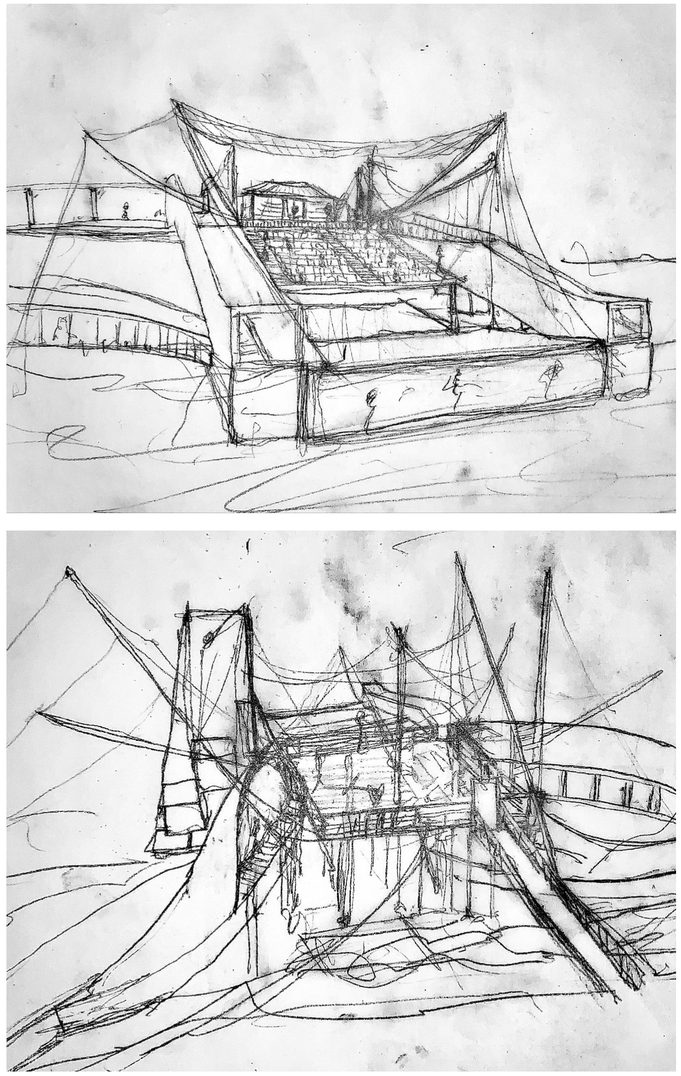
Diller Scofidio - Institute of Contemporary Art

The fifth trope recognised within my library was when a shot forced the audience's perspective towards a subject in order to add dramatic effect. Perhaps the most famous example of this is **Spielberg's dolly zoom in 'Jaws'** when the character Brody notices a boy getting attacked by the shark. These two colleges aim to use perspective within these shots to direct the viewer's eye to a subject, exaggerating this cliché

Examples of when architecture demonstrates a forced perspective of the sea include Diller Scofidio's institute of Contemporary Art, Hiroshi Sugimoto's Enoura Observatory as well as Dani Karavan's Homage to Walter Benjamin.

ITERATIVE SKETCHES





Trabucco Sketches







Traditional Italian Trabucco

From these collages I tried to think about how I could **implement vernacular influences into my design** in order to **attract the local population** into my building.

Given the large fisherman community in Mondello and Palermo I thought it would be appropriate to look at traditional Italian fishing huts. The ‘Trabucco’ is an example of vernacular italian architecture that caught my eye. Crucially trabuccos extend out over the sea’s surface, held up by a series of timber piles. The outreaching natural of this architecture also provides **opportunity for cinematic forced perspective points** within my building.

I sketched ways in which this architecture could be implemented into my design.

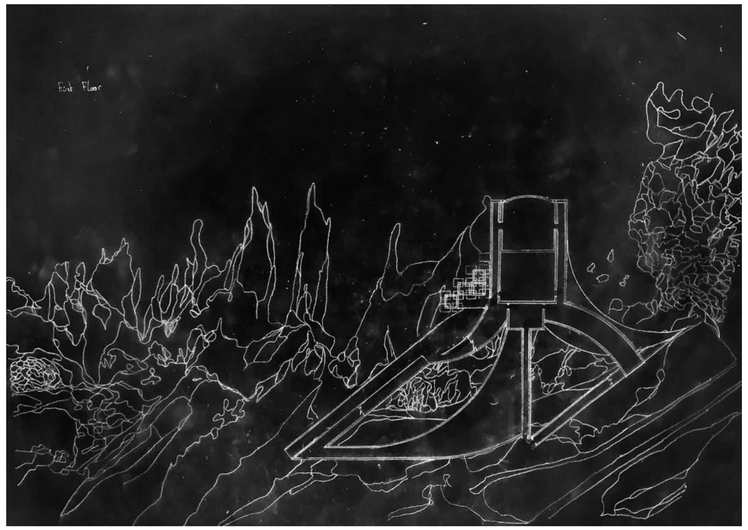
CINEMATIC CLICHÉ 6 : SURREALISM



The sixth and final cinematic cliché I found in my library was the **surreal atmosphere** directors create in and around the sea. This is particularly evident in Besson's work underwater. Ironically his documentary, "Atlantis" uses **distortions in orientation** to create completely alien environments from honest real world footage of marine life.

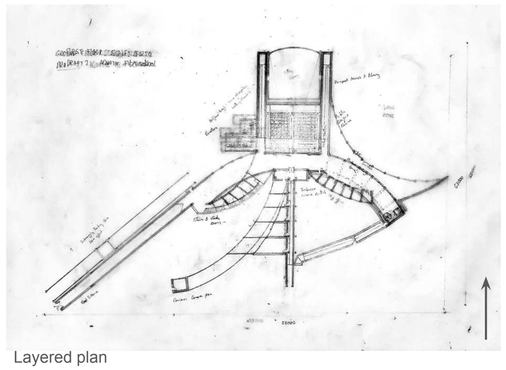
I also encountered this effect in other documentary work such as 'A View from a Blue Moon", where **unique access to underwater viewpoints** creates an of world experience. These collages aim to encapsulate this feeling.

The recreation of this cinematic effect was a primary force in driving the development of my architectural design.

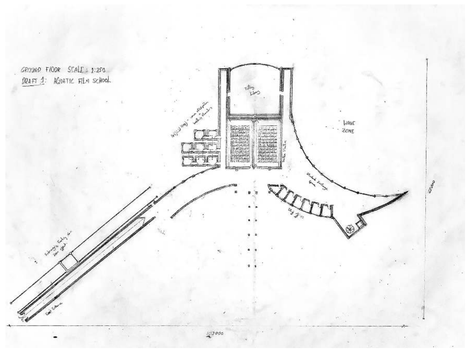




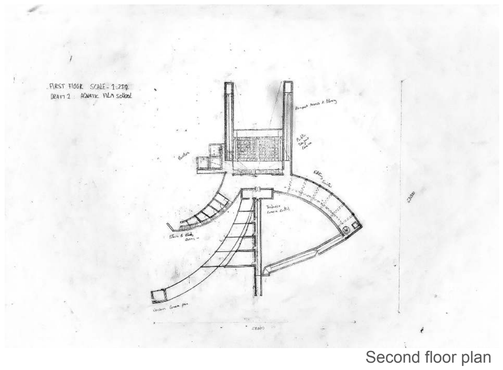
Topographical plans



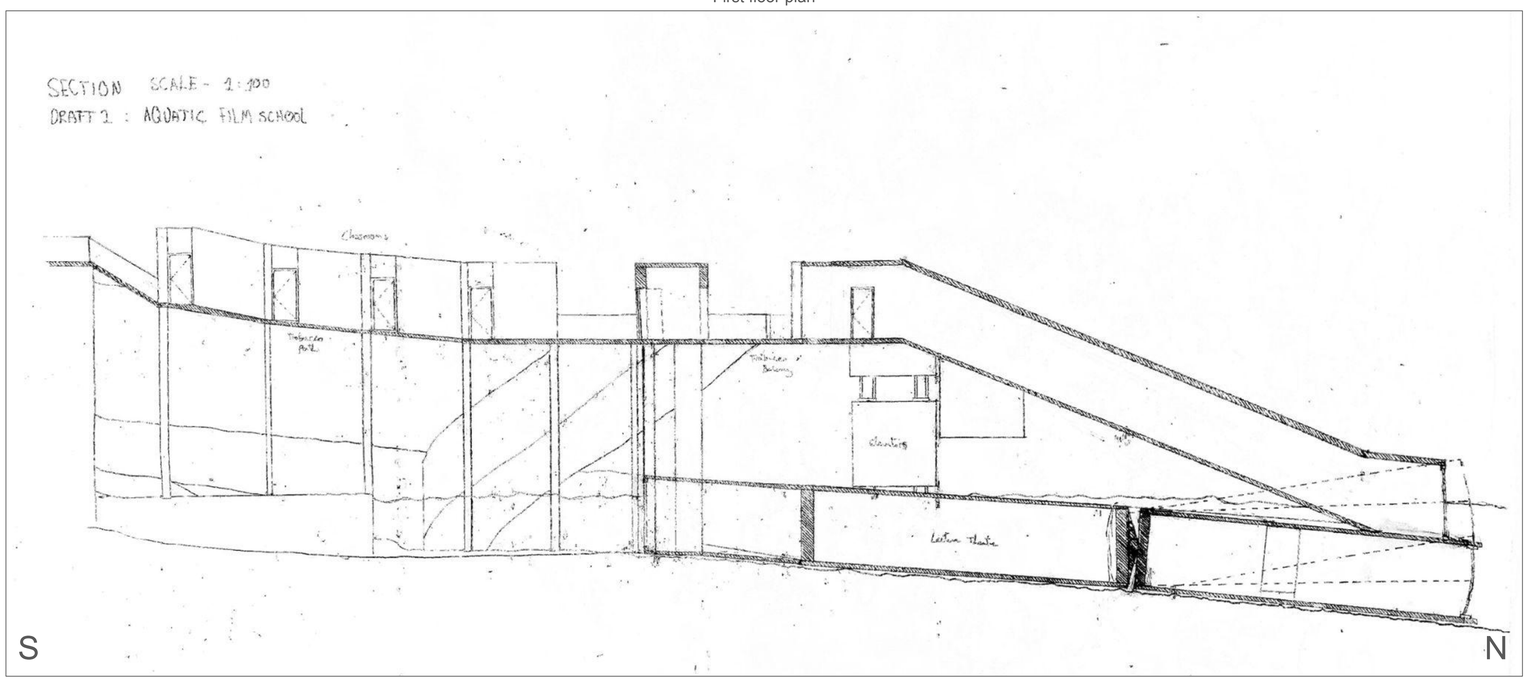
Layered plan



First floor plan



Second floor plan

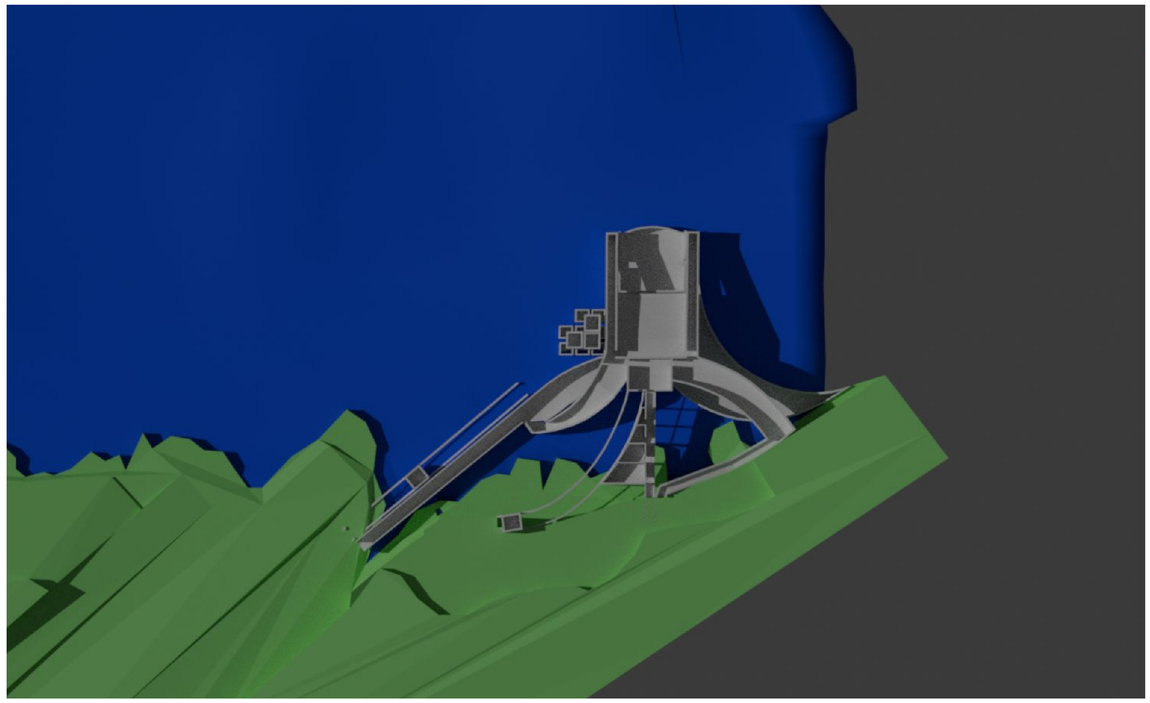


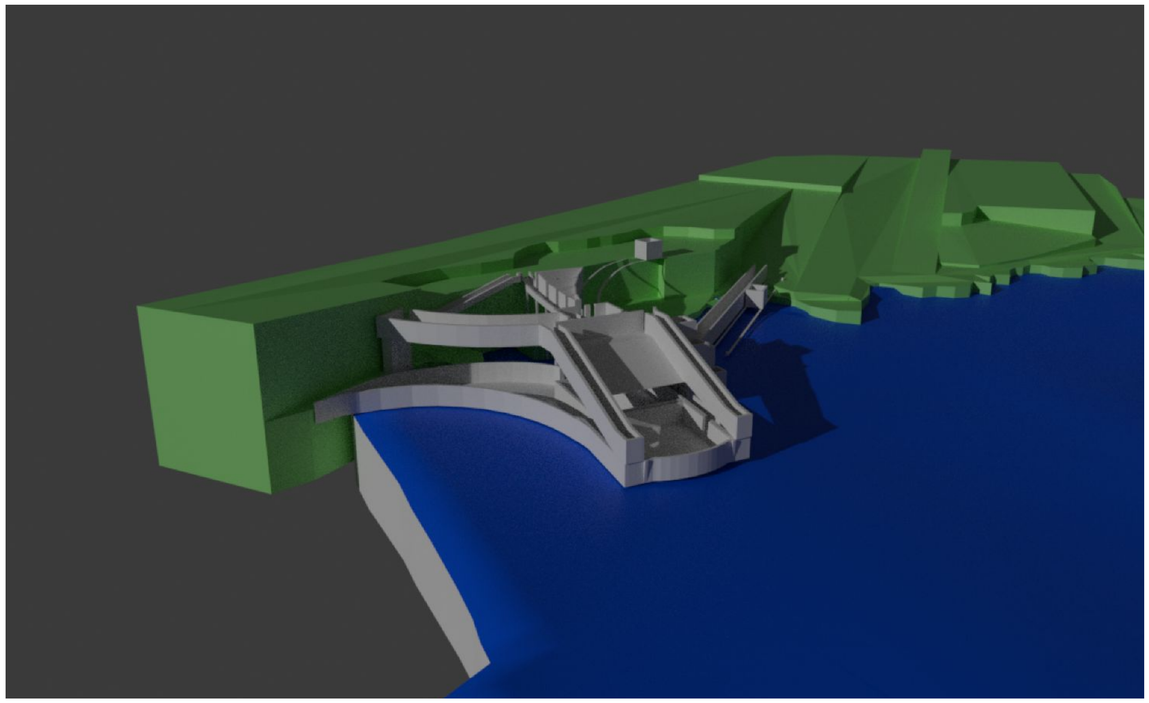
North - South Section

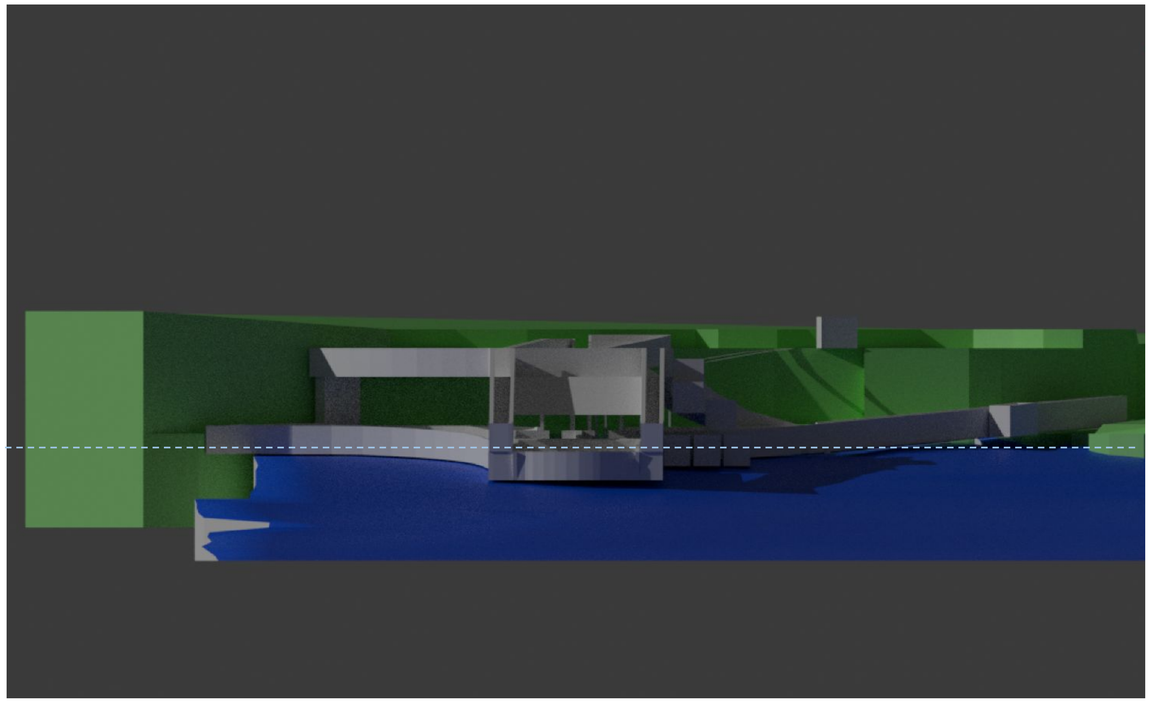
With all of these clichés in mind, I developed my second design draft, maintaining this blend with the surrounding geology, whilst attempted to create spaces of forced cinematic perspective with a slightly surreal touch. From the plan views you can me trying to get **more fluidity within the spaces**, with large flowing ramps becoming pivotal to the building circulation. I also introduces the idea of moving rooms to allow the building to further **mimic the function of a camera** and better recreate this cinematic effects I have mentioned.

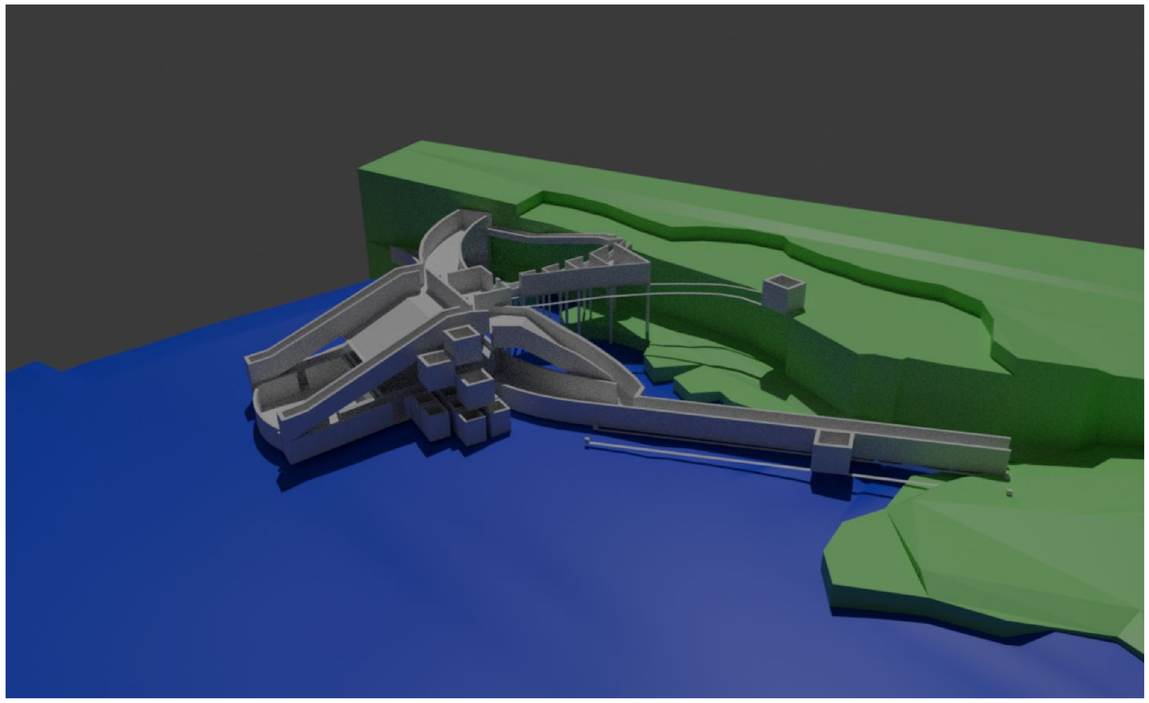
During this development process, I also started to extract and identify some of the **spatial qualities that my collages were creating.**

2ND DRAFT : MASSINGS

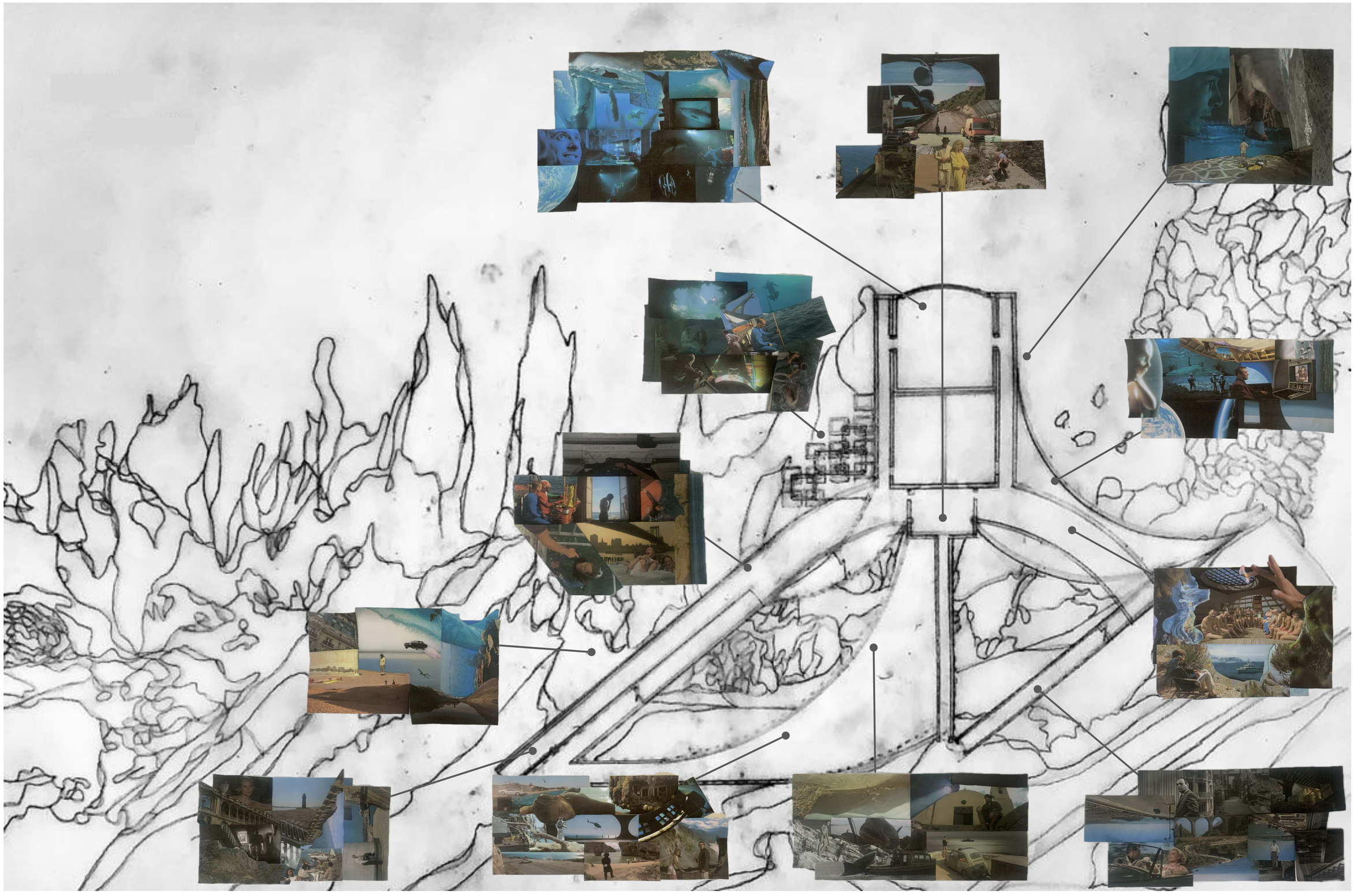








RESPONSE TO CINEMATIC CLICHÉS



PART 2

PROGRAMME : FILM SCHOOL ⟶ A PLACE THAT TEACHES



Part 2 of my portfolio brings attention to the programme of my building. From early in the design process I knew that my programme was to relate to film and the sea as I'm personally interested about how these subjects relate. I thought that the programme of an **'Aquatic Film School'** would best align my personal interests with architectural curiosity.

The regions surrounding my site also have an increasingly **ageing population**. I thought that this programme would present plenty of opportunity for interesting **demographic mixing**, providing me with even further potential for innovative design.

My film school will respond to my second architectural cliché, 'a place for learning'. I aim to take this cliché a step further, allowing the architecture of my school to teach those who walk through it about filmmaking. This would allow my building to invert the cliché and become a '**place that teaches'**.

The next section of this portfolio will reveal all 10 lessons which I have designed my building to 'teach', each accompanied by a quote from pioneers in the industry. **Some lessons take very clear and active approaches whilst others have a more metaphorical and subconscious method, all of them aim to further immerse students in the world of cinema.**

CLICHÉ 2

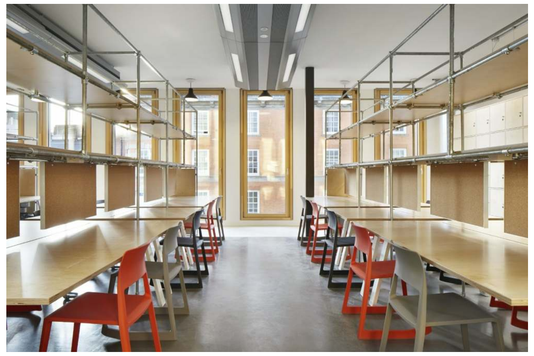
PRINCIPLE CLICHÉ : A PLACE FOR LEARNING

The next architectural cliché related more directly to my building programme. The idea of architecture providing space for learning is exhibited in classrooms and lecture theatres all across the globe. 22 Gordon Street is a space we are all familiar with that accommodates specialised learning extremely well.

However I didn't want my school to just accommodate the study of filmmaking, **I wanted it to simultaneously assist the creative process in various ways.**



The Bartlett - Here East



The Bartlett - 22 Gordon Street



22 Gordon Street

MY RESPONSE : A PLACE THAT TEACHES



Red Sea Institute of Cinematic Arts - Symbiosis Designs LTD





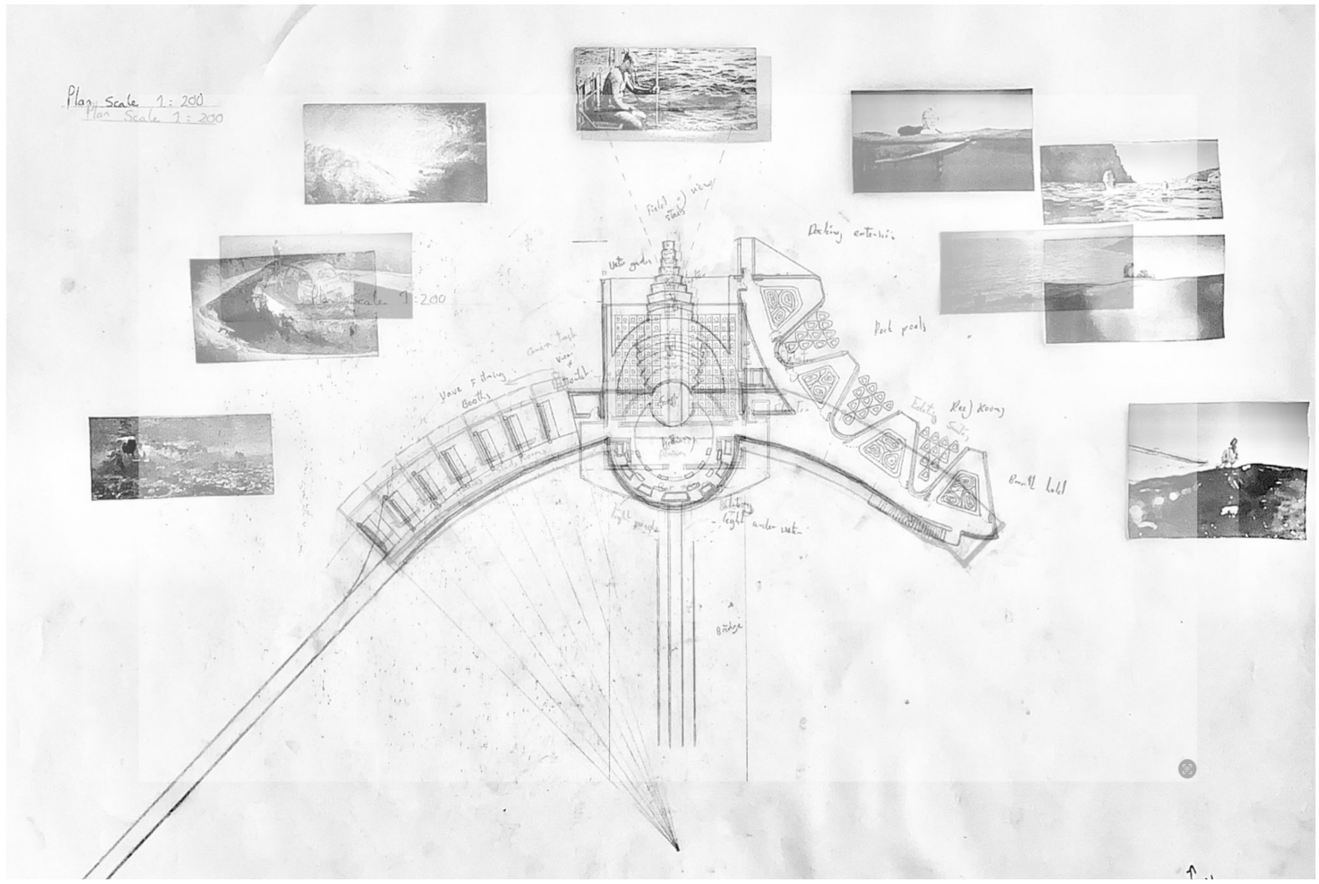


The Red Sea Institute of Cinematic Arts is an example of a space that pushes and inverts this architectural cliché by allowing the space itself to teach students.The building exhibits shadows and light as matter, film like layering, as well as dynamic motion to allow students to explore scenography.

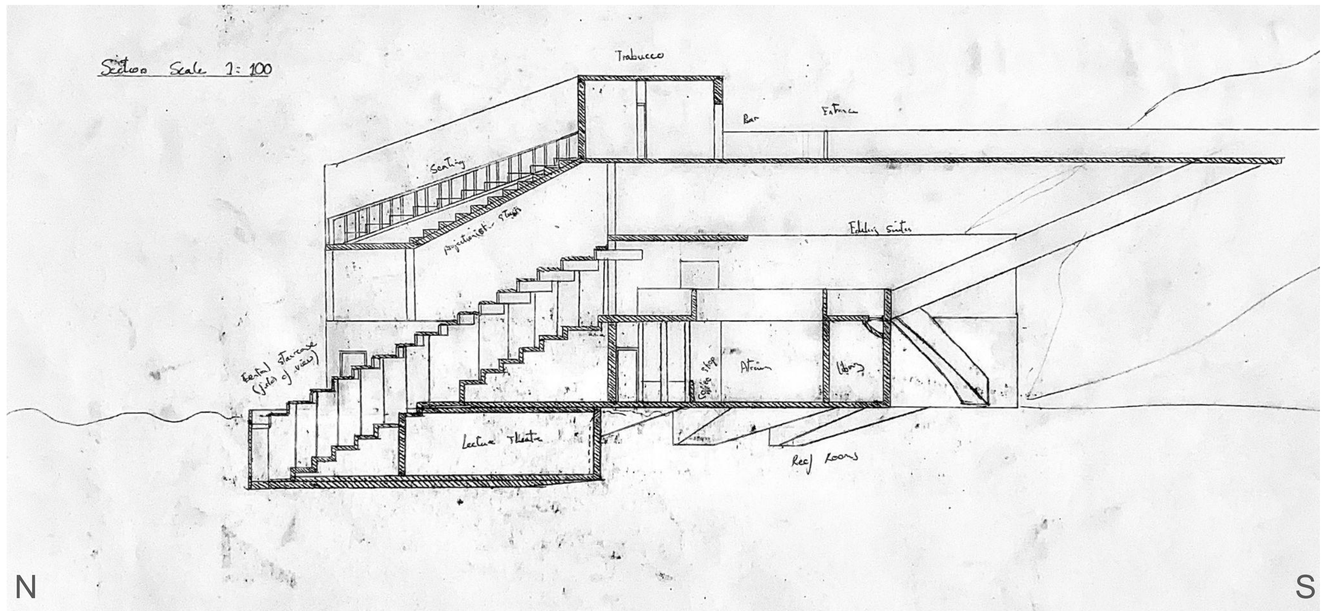
For me, the most interesting aspect of this buildings is its spatial order with, “building facilities that entail preparatory and technical works in the pre-production, production and post-production chronology laid out in plan in a clear sequence.”

This is a idea that had a large influence on the spatial organisation and circulation of my final building

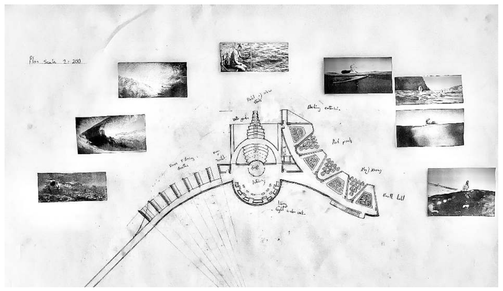
DRAFT 3 : DRAWINGS



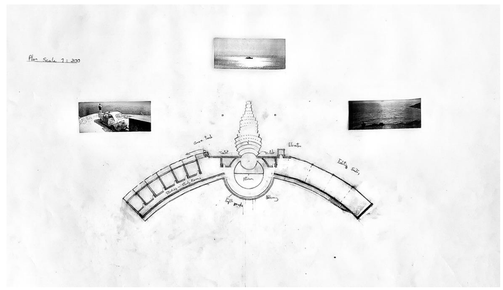
Layered Plan



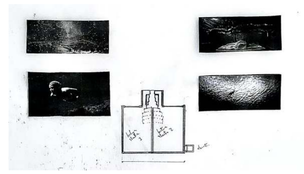
North - South Section



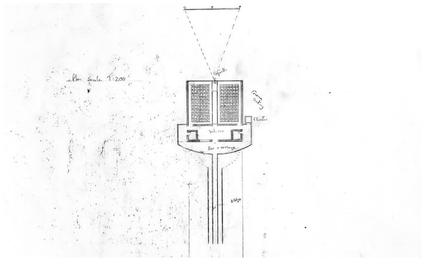
Floor 1



Floor 2



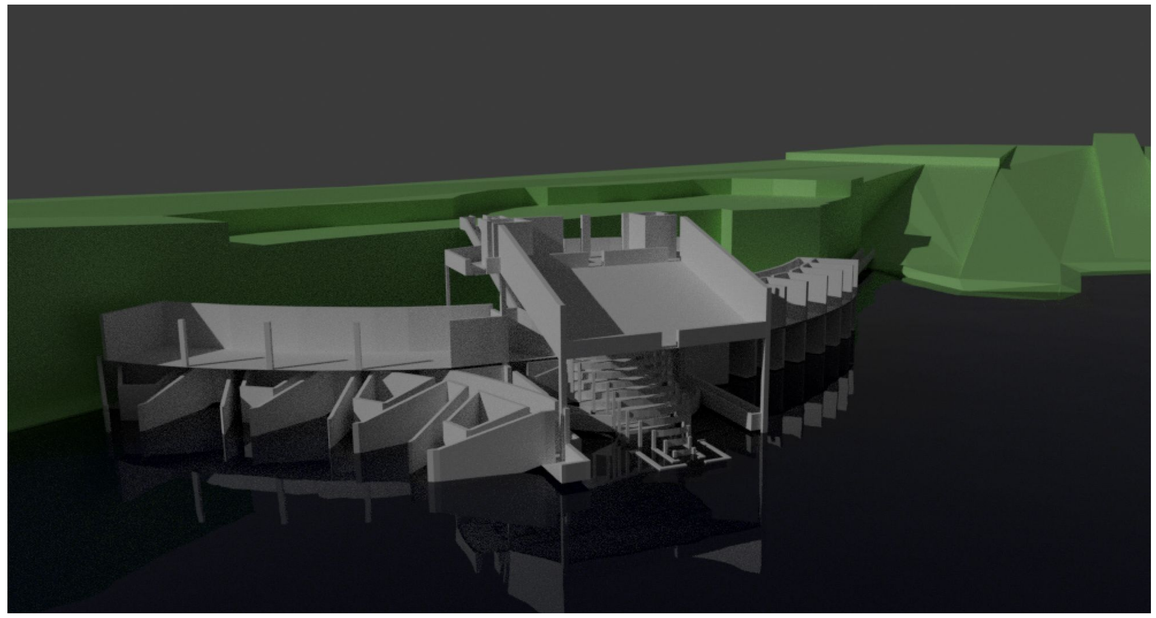
Floor 0

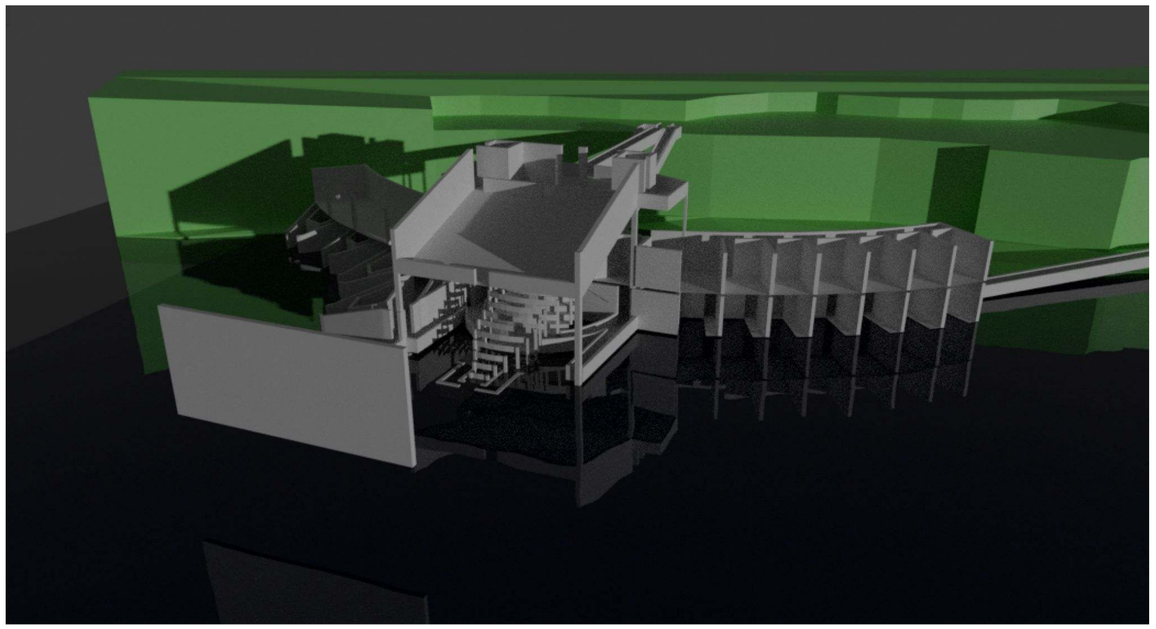


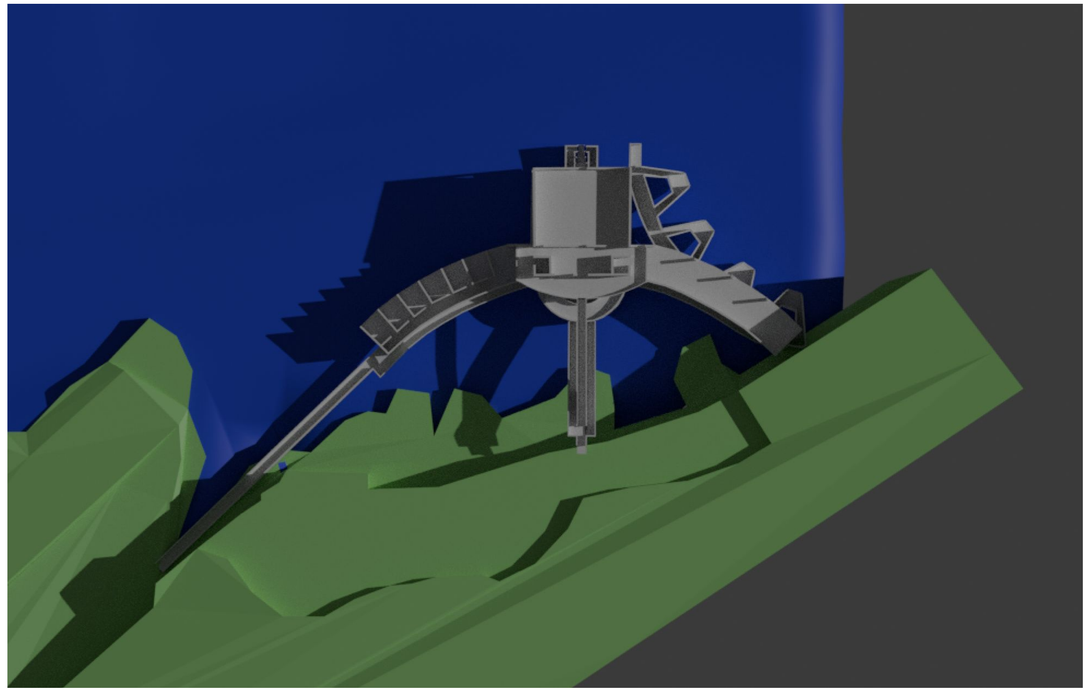
Floor 3

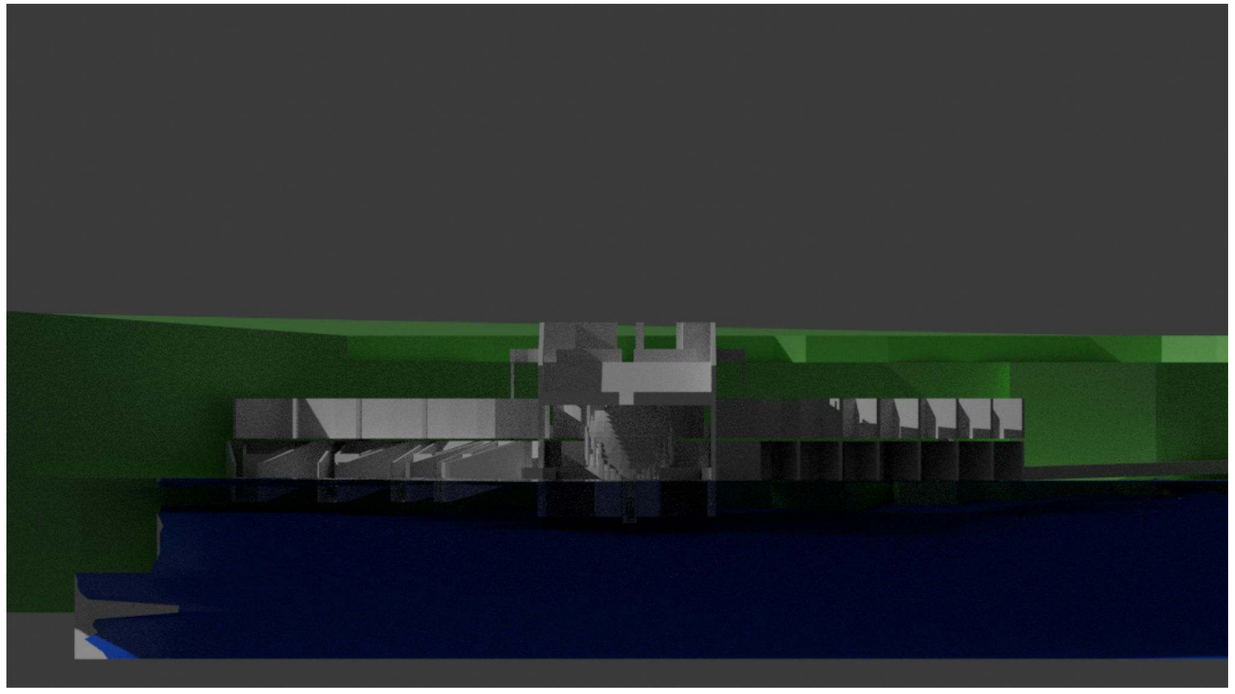
Combining these architectural clichés into a single design left me with a 3rd draft of my film school. This design is very close to my final building, with the organisation of spaces set in stone. It consists of 4 floors and like the Red sea Institute, **I designed for the spaces unfold in tandem with a filmmaking sequence**. I made sure that each primary space within the school addresses **at least one of the clichés mentioned in previous pages.**

DRAFT 3 : MASSING





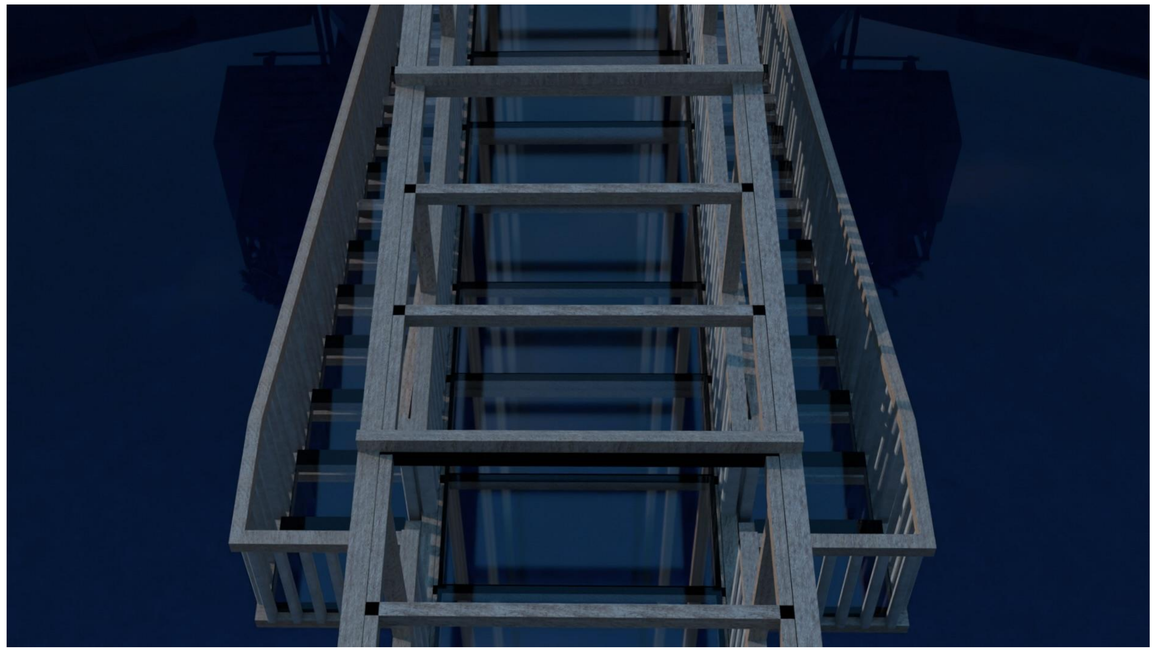


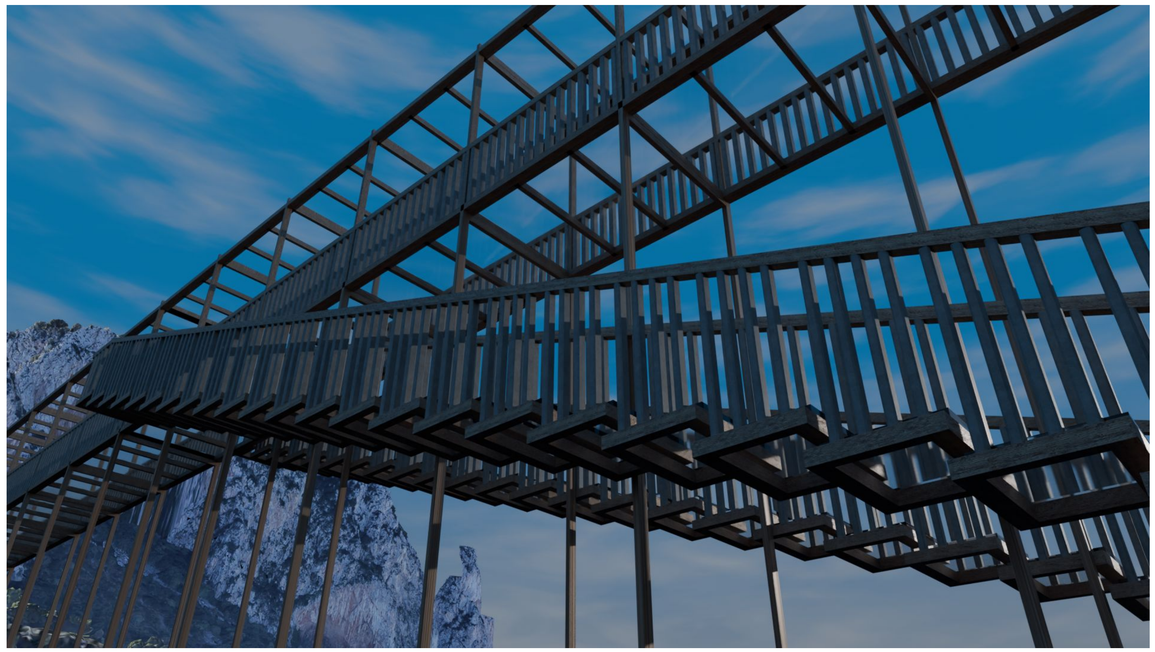


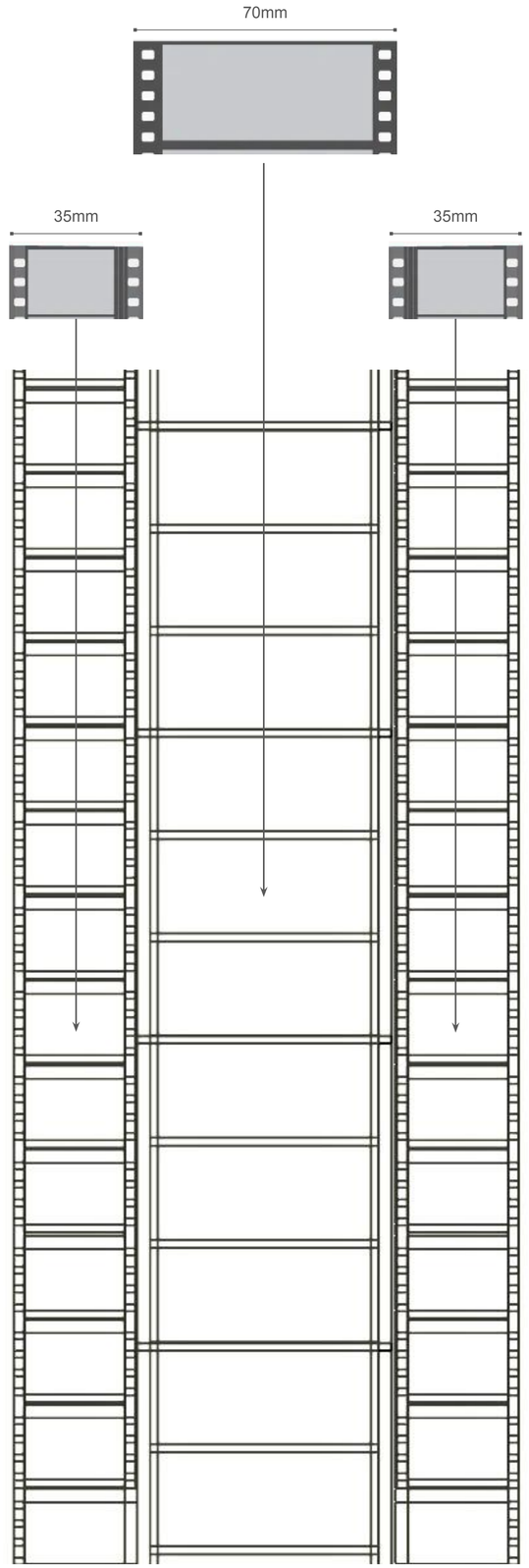
LESSON 1 : STILLS IN SEQUENCE

"The magic of movies is connected to 35mm … you're just taking a series of still pictures, there's no movement in movies at all … 24 frames per second creates the illusion of movement… that illusion is connected to the magic of movies."

\- QUENTIN TARANTINO







Plan View of Southern Walkway

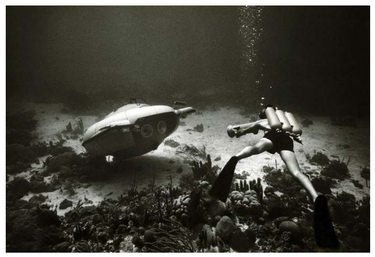
The design for my walkway entrances was extruded from a top down view of both 70mm and 35mm film reels. The primary, grander entrances from the south and the west extrude from the 70mm, whilst the secondary, more private student entrance from the south corresponding to the 35mm format. The materiality consists of glass, mimicking the transparency of film, along with timber framing and concrete handrails to merge into the aesthetic of the school.
I like the idea of students walking along a traditional reel of film prior to indulging in the digital future of filmmaking, **reminding them of the history behind their artform**, and, as Tarantino states, the recognition that all film is just a series of stills. **The act of walking becomes a lesson in the origin of cinematic illusion.**

"Cinema is a matter of what's in the frame and what's out. But it's also a lie that tells the truth."

\- MARTIN SCORSESE





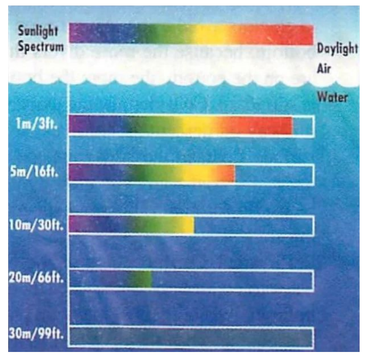




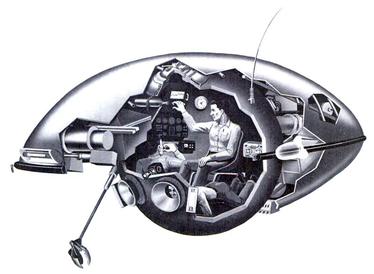


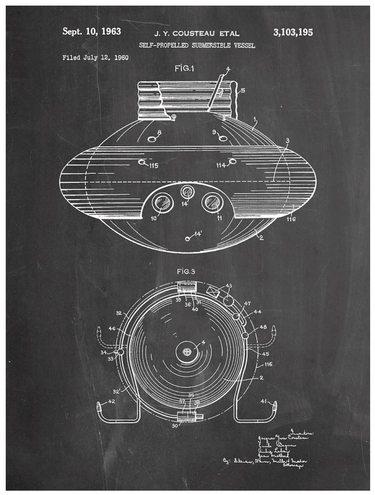


Hans Hass

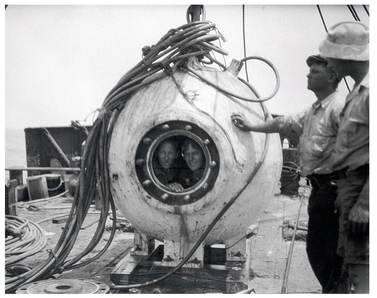


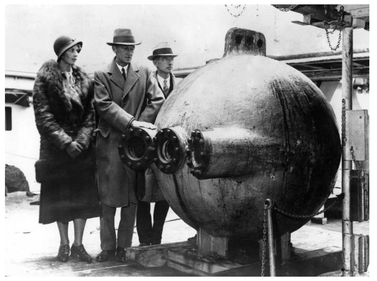
Light and Colour in Water





SP-350 Denise Blueprints





The Bathysphere

As students wait for lectures beneath the water's surface, they are presented with an underwater horizon. Inspired by the work of pioneers such as Hass and Cousteau, I aimed to let these spaces **capture the same allure that drove these men to persist in ocean exploration.**

Implementing red filtered windows looking out into the blue horizon brings colour to the lost light from the surface. Cinematographers use similar filters over camera lenses when filming below depths of 1 meter.

This architectural choice teaches students that even **true views are curated, and therefore the act of framing is always a form of a fiction.**

LESSON 3 : IDEAS ARE FLUID

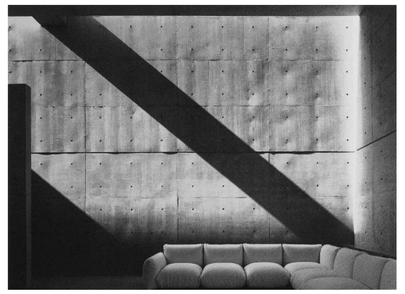
"Ideas are like fish. If you want to catch little fish, you can stay in the shallow water. But if you want to catch the big fish, you've got to go deeper. Down deep, the fish are more powerful and more pure."

\- DAVID LYNCH





Tadao Ando - University of Concrete





Ando - Koshino House - Concrete textures

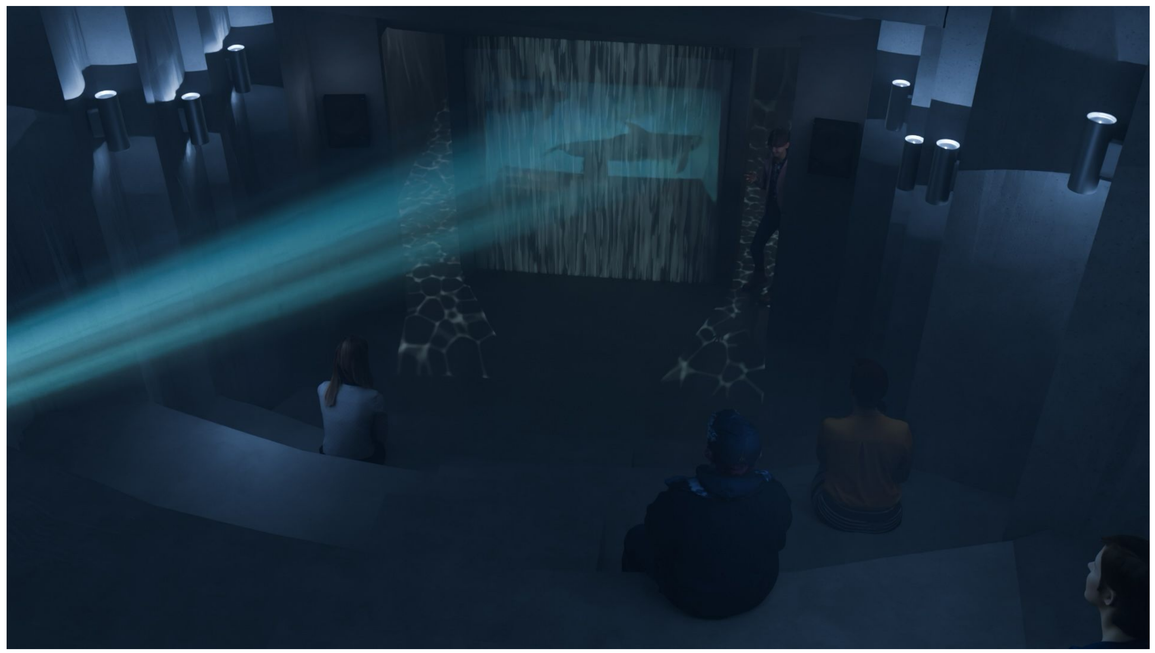






DGT Architects - Light in Water, Paris

DGT Architects - Light in Water, Milan



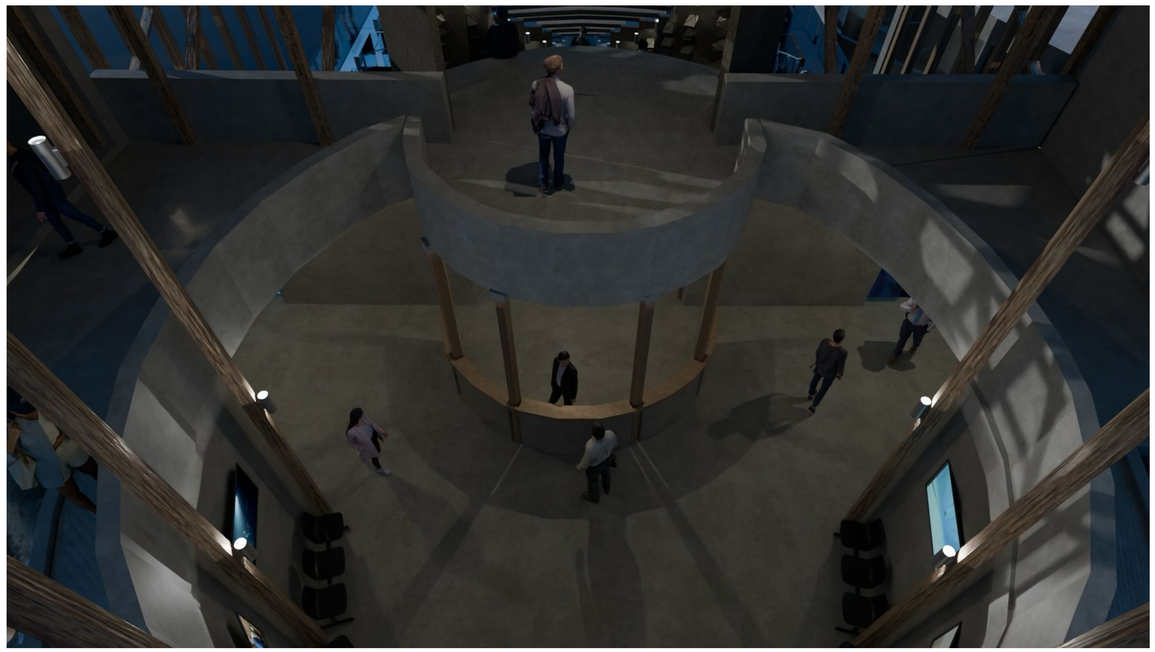
The next lesson that my building teaches is more metaphorical, despite occurring in a physical 'teaching space'. The immersion of my lecture theatre becomes the primary factor to generate ideas for the creative process. The submerged nature of the room as well as projecting imagery onto falling water (similar to DGT architects) adds to the immersive environment below the surface, strengthening the student's connection with the ocean. **It serves as both a metaphorical and literal reflection of aquatic and cinematic knowledge.**

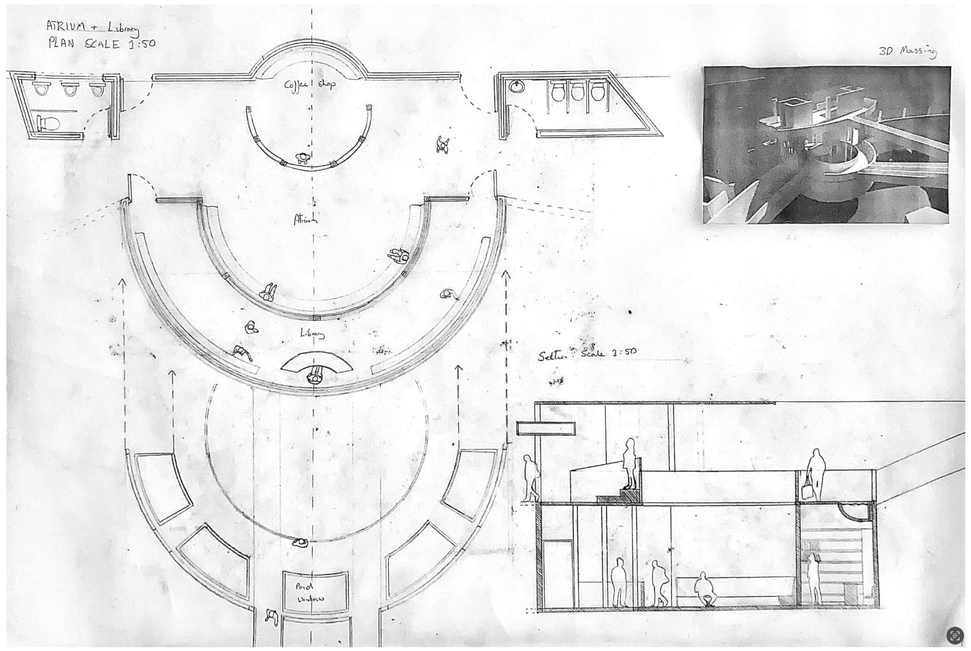
Tadao Ando's concrete forms above inspired my design. The lecture theatre is almost entirely concrete in order to withstand pressures. Andos work allowed me to alter this solid material so that it **reflects the fluid concepts being taught.**

“Cinema is a collaborative art, and every frame is touched by many minds.”

\- GUILLERMO DEL TORO







Drawings of Atrium Space

The circular design of my atrium **encourages the informal convergence of students, and sets the stage for unplanned collaboration.**

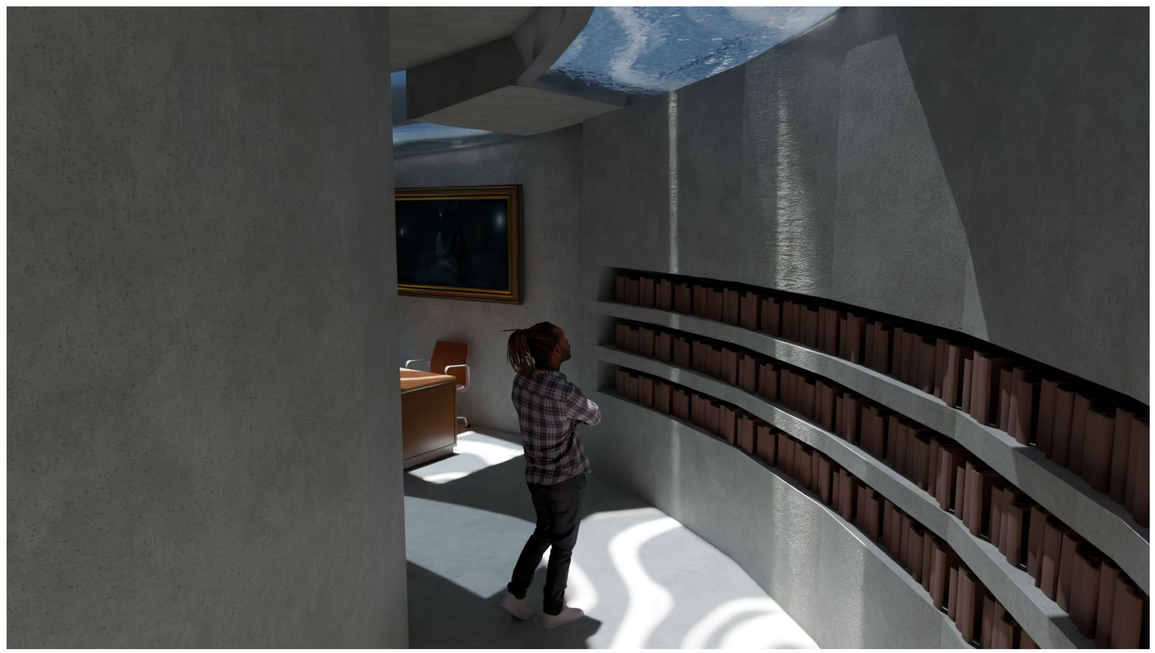
The architecture is very deliberate in **preventing isolation and motivating students to interact with one another and share ideas.** This is a space where individuals can seek help from peers for the shoot of their upcoming projects.

It acts as both the **spatial core of the building as well as the metaphorical heart of the filmmaking process**.

“I use light to sculpt emotion.”

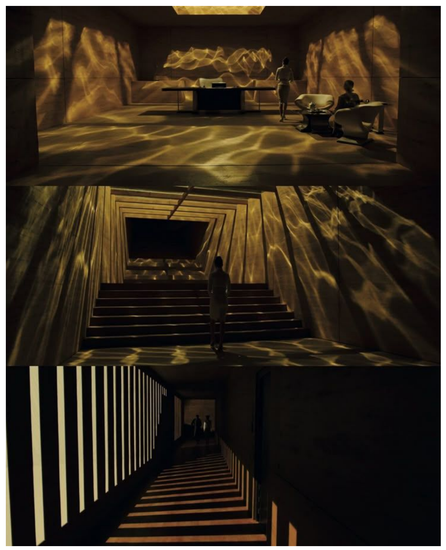
\- ROGER DEAKINS







My study of Light and the Sea



Roger Deakins - Blade Runner 2049

Above the library is a total of 6 **aquatic skylights**, each containing water from depths of 0.1-1m. The aim is for these ponds to display a variation of underwater lighting through the curved library.

Walking through this space, students will be exposed to **how natural light interacts with various shallow water depths**, and in turn subconsciously gain knowledge on the subject.

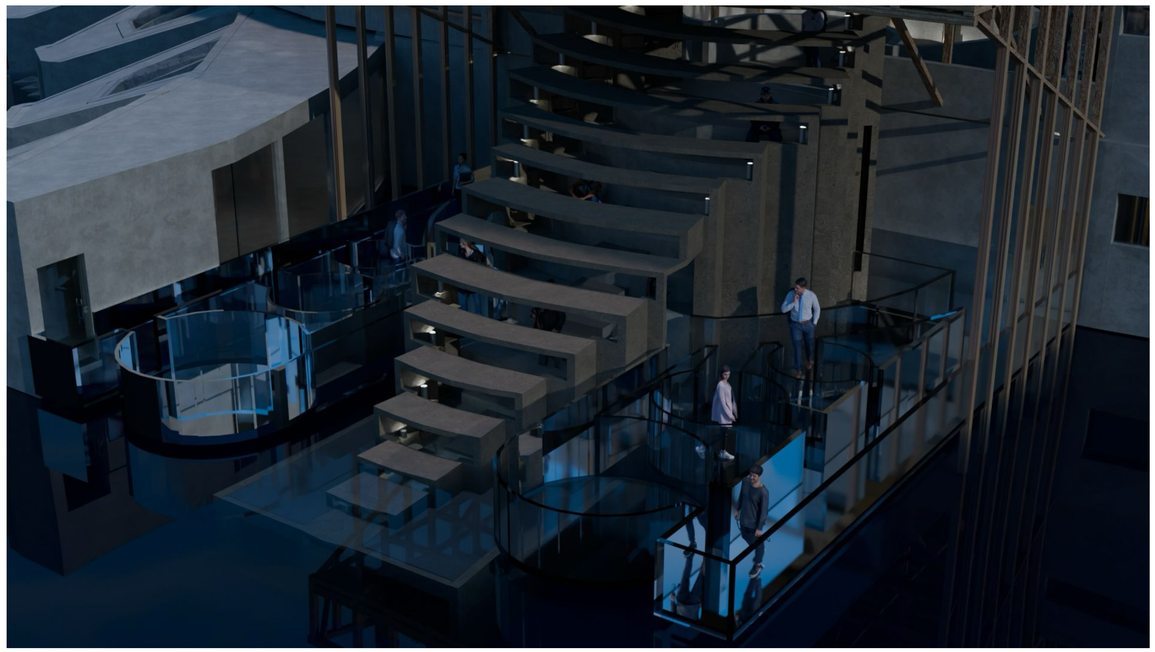
I gathered my own footage of subsurface lighting in order to better understand the subject before implementing it into my design.

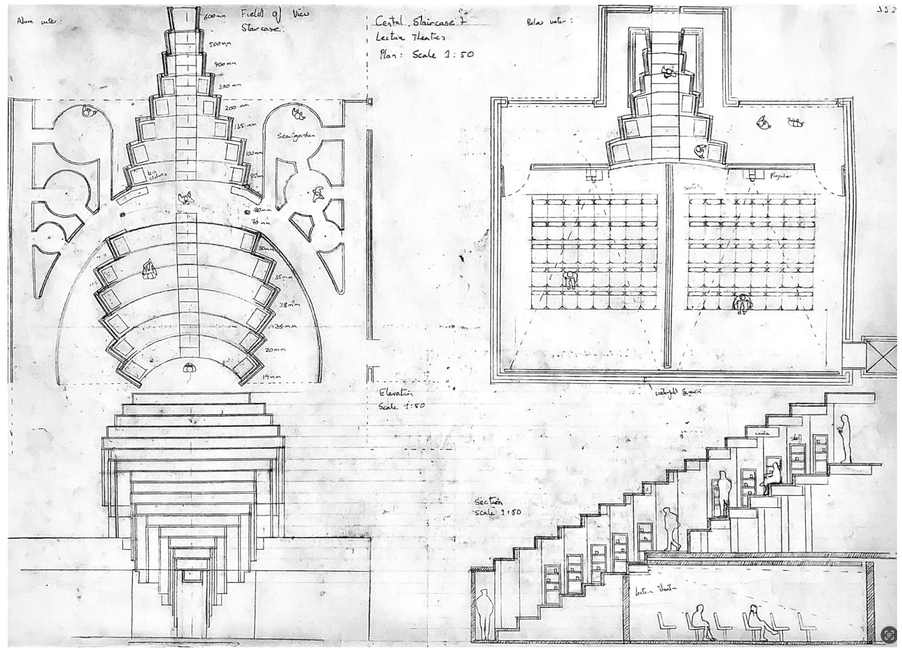
LESSON 6 : STEPS THROUGH A LENS

“A wide shot tells you where. A close-up tells you who.”

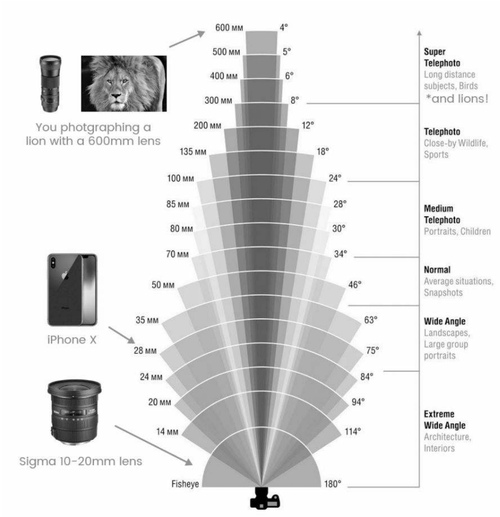
\- ALFONSO CUARÓN







Drawings of Central Staircase



Camera Lens Field of View Diagram

This lesson teaches students about lens variability. I extruded the shape of a camera FOV diagram and angled it appropriately to serve as a staircase through the center of my school. **Each step provides an uninterrupted view of the Mediterranean, framing it as if seen from a different camera lens.**

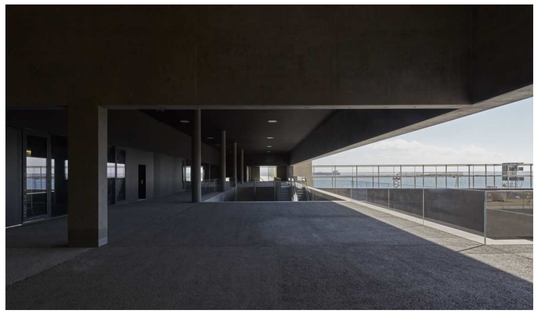
As students walk down these steps, the framing should give them an idea for which focal length they would like to use when shooting a particular shot. Shelving units containing the respective lenses will be found at the corner of each step, meaning that once a student realises their vision they are able to access the necessary equipment to take action as soon as possible.

“Location is the first character you cast.”

\- WERNER HERZOG

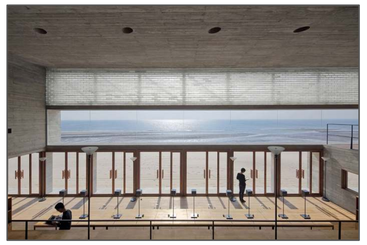


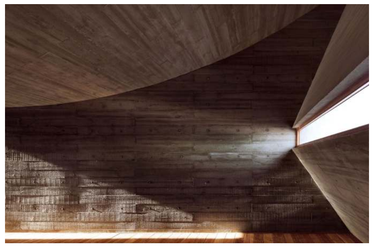




João Luís Carrilho da Graça - Cruise Terminal







Vector Architects - Seashore Library





Barozzi Veiga - Musée Cantonal

Influenced by forms found in Barozzi Veiga’s architecture as well as João Luís Carrilho da Graça and Vector Architects, I designed the boat rooms on the eastern wing of my building to frame the sea as a live set.

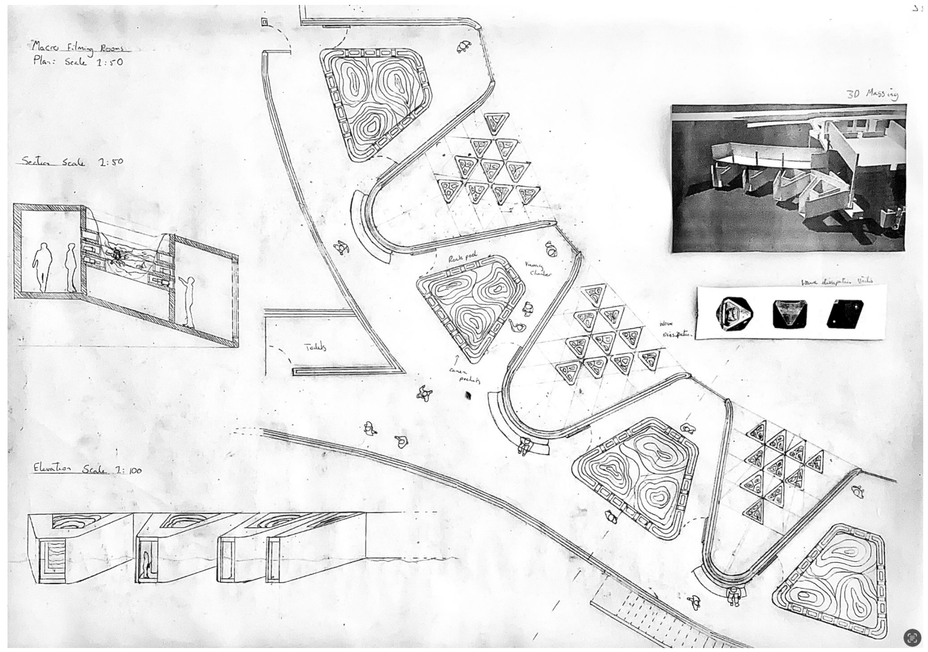
I attempted for the concrete & timber material choice to fade into the surrounding environment with an open face. My main goal here was to **encourage exploration, and provide students with excitement for off site filming.**

The lesson learned it that the ideal location rarely exists, and exploration is the only way to accommodate for this in filmmaking.

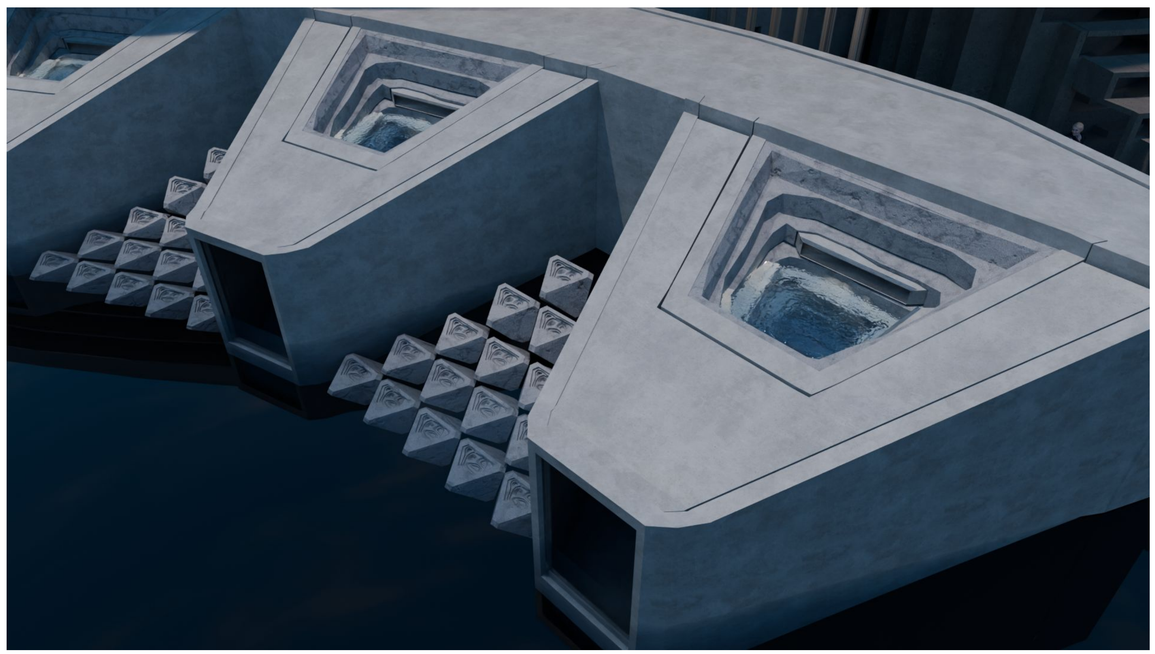
"All film is fiction … even documentary. The moment you frame something, you're telling a story."

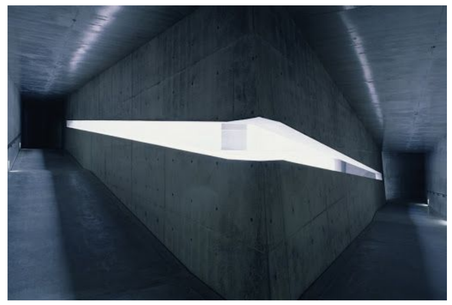
\- AGNES VARDA

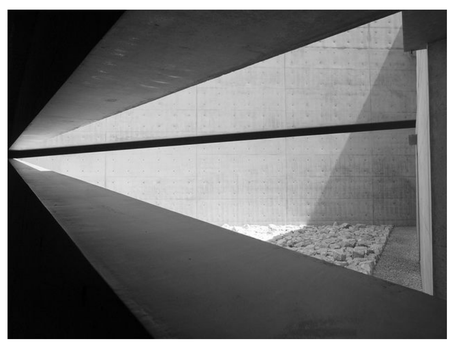




Drawings of Macro Filming Booths







Tadao Ando - Chichu Art Museum

Each Macro filming booth consists of a hollow center dropping below sea level. This space is encased by textured concrete designed to **encourage the growth of a rockpool ecosystem**. During high tide, sea water will collect within this hollow and form the pool. This will provide the perfect subject for students to practice their macro documentary filming. The booth interior will consist of eight viewing slits. Students will be able to film through these slits and gather footage of marine wildlife at their will. The interior aesthetic of my concrete slits is very similar to those of Tadao Ando's Chichu Art Museum. **The booths reconstruct natural ecosystems inside artificial tanks**. **Every plant, current and shaft of light within these tank spaces is essentially staged, yet scientifically true.**

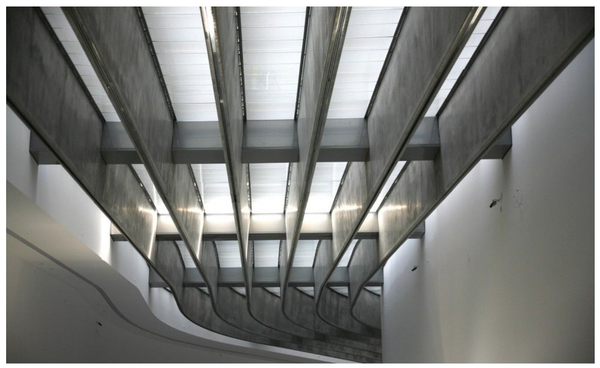
The lesson taught is that **fabrication in the world of film can often reveal more honesty than literal documentation.** With wildlife documentary often artificially creating ideal scientific conditions for filming.

LESSON 9 : GRADING THOUGHT

"Cinema is emotion. If it's just showing what's there, it's boring. You must twist it, bend it, amplify it."

\- LUC BESSON







MAXXI Museum Ceiling Slits





Caustic Window Effect

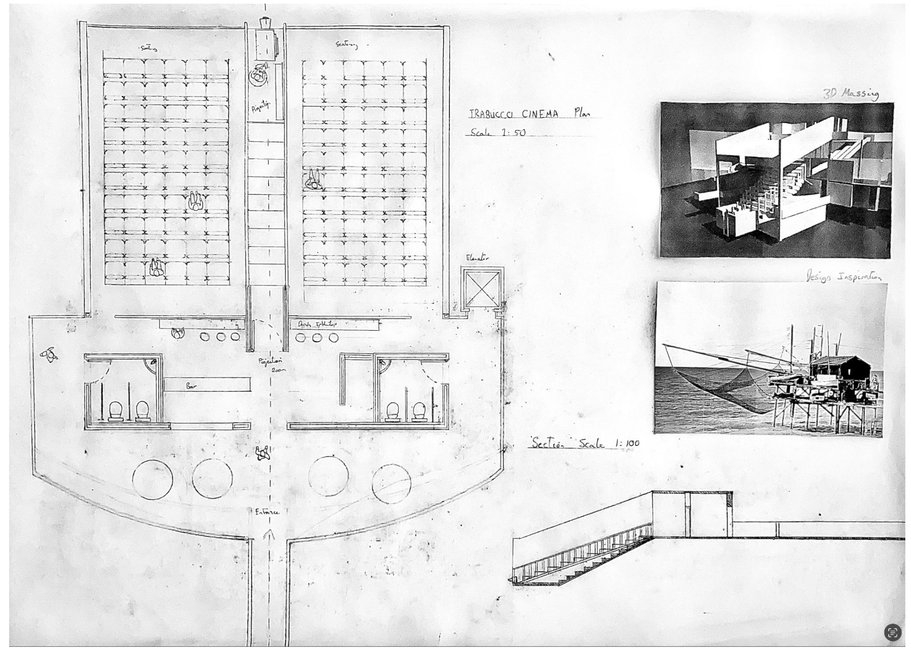
In my study rooms, each window division (inspired by ceiling slits in the MAXXI museum) will exhibit varying light filters **adding a level of distortion to the students ocean view**. This is part of my attempt to allow the architecture to teach students, exposing them to ways in which the lighting of a shot can change in post production.

One room demonstrates a **progression in ND filtering** which usually comes in the form of a sun blocking lens cap, once again allowing the building to **mimic the function of a camera**. Another room filters light through curved glass showing students how the **caustic effect created by water can be enhanced**. Colour filters in other window divisions will also demonstrate the potential for colour grading in post production, enhancing the concept of subconscious learning.

“A film is never finished until someone sees it.”

\- CHRISTOPHER NOLAN





Drawings of ‘Trabucco’ Cinema





Diller Scofidio - Blur Building

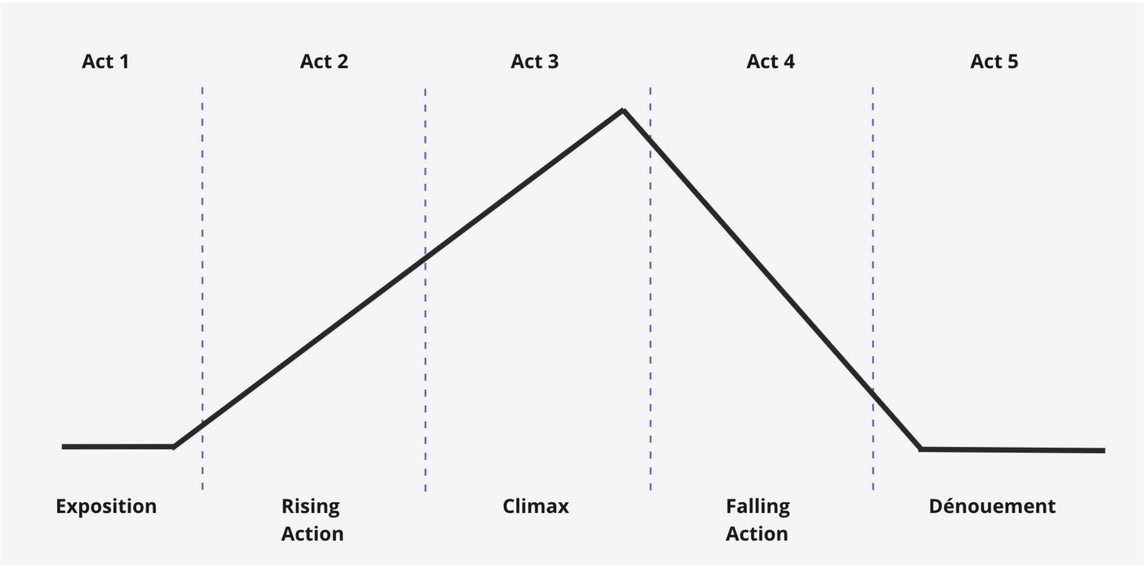
A key element of my cinema is allowing the **sea to become the stage**, ultimately maintaining an aquatic environment throughout my building, and **preserving the exposure to a fluid world**. Therefore I decided to project the films onto a dense mist screen which would emerge from the sea surface. This idea was inspired by a combination of DGT’s light and water projections as well as Diller Scofidio’s Blur Building, from which I saw plenty of opportunity with the medium of mist. I also thought it would be interesting to venture away from water in a pure liquid form and expose all viewers to the sheer **versatility of waters interaction with cinema**.

This space acts as a key lesson that **all storytelling is primarily at the expense of the audience, only becoming completed once it has been shared.**

PART 3

BECOMING THE PRODUCTION





Responding to my 3rd and final architectural cliché, 'housing the production', I have combined my two previous clichés so that my building design inverts this and in itself '**becomes the production**'. This is primarily achieved by allowing my **spaces to unfold in a consecutive filmmaking production sequence**, whilst demonstrating frames views (cliché 1) and teaching students (cliché 2) along the way.

This part of the portfolio will be divided into key stages, giving a sequential tour from the base to the top of the building. **As we progress up the building, the filmmaking process I intend for a student to use will be revealed.**

Starting in the submerged lecture theatre and ending in the elevated cinema, I will present these spaces in a cinematic sense, **describing each stage as an 'act' in the building's overall function.**

I intend for **a student's journey through my architectural design to mirror the 5 act narrative structure of films such as 'Pulp Fiction' or 'The Godfather'**. Instead of creating a narrative around my building I have documented the '5 acts' of the filmmaking process for which my building accommodates. This journey of a student will consist of the initial idea (exposition), development of this idea (rising action), the shoot (climax), post production (falling action) and the final showing of the film (resolution).

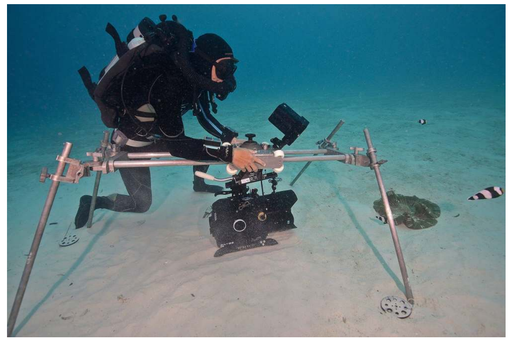
I hope for the reader of this portfolio to experience a student's journey through the building as one might experience watching a film or documentary in the cinema. I have written small screenplay fragments to add to this effect.

CLICHÉ 3

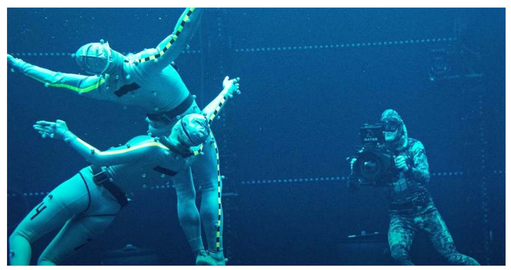
PRINCIPLE CLICHÉ : HOUSING THE PRODUCTION → **MY RESPONSE :** BECOMING THE PRODUCTION

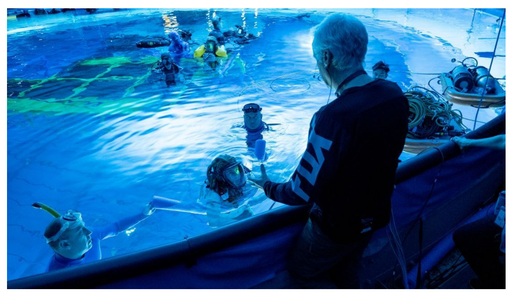
The third architectural cliché is the idea of providing space to house the camera. Almost every film school holds access to traditional studio spaces, allowing students to film in perfect conditions. Even films such as 'Avatar' use large scale underwater sets to house scenes, rather than filming in open water.

Interestingly wildlife documentaries occasionally film in artificial environments in order to get a clearer view of microorganisms and plants. Ironically this creation of a fictional environment enhances the realism for the viewer. An example of this is David Attenborough's "The Green Planet' episode 2, 'Water Worlds', where 50% Pantonal Water Lily footage was filmed in a shed in Devon, with imported Lily's from Kew Gardens.



Blue Planet 2 Underwater Setup

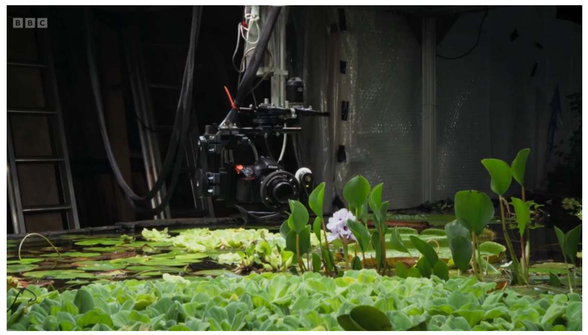




Avatar 2 Behind the Scenes



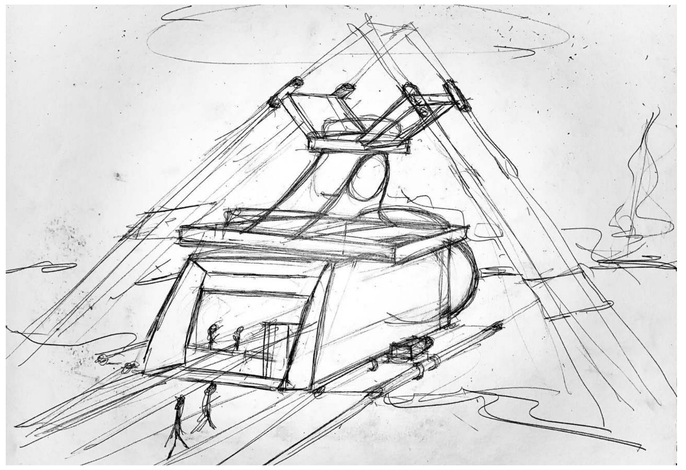


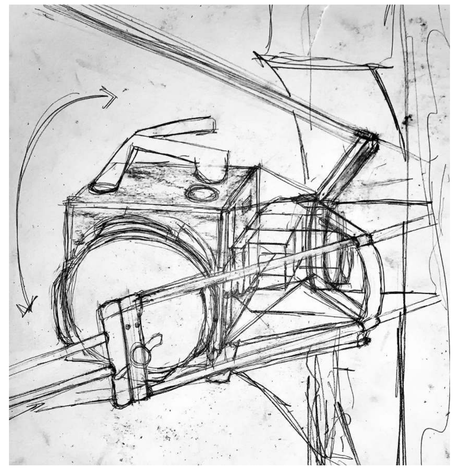


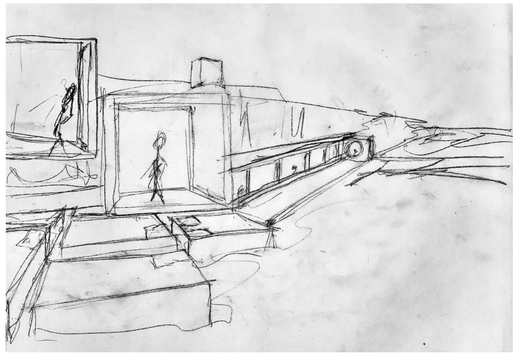
The Green Planet Behind the Scenes

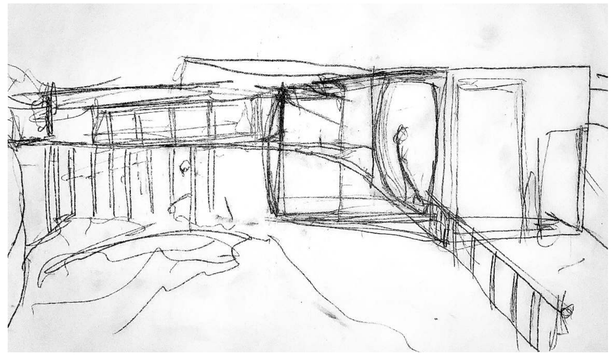


Lucy Besson filming Atlantis himself on Location

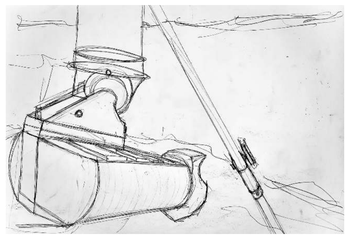


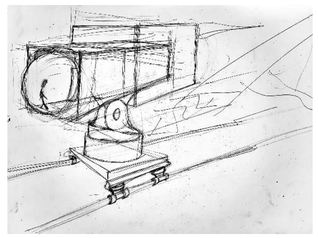


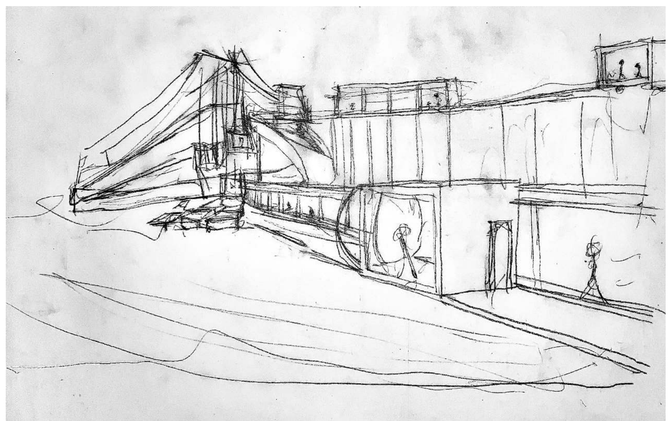




Sketches of Architecture 'becoming the camera'







Responding to this cliché I intended for my film school to encourage students to make full use of the Mediterranean and shoot mostly in the marine surroundings of the building. I liked the idea of inverting this cliché and allowing both the **building's form and conceptual design mimic a film production**.

These sketches took a very literal translation of converting the camera into the building. This also links back to cliché 1, inevitably making me think of how the building frames the sea.

In order to successfully transfer the building to become the production, I had to combine my design concepts from my two previous clichés. **This allowed my building to simultaneously frame, teach an unfold in a cinematic sense.**

ACT 1 - SUBMERSION

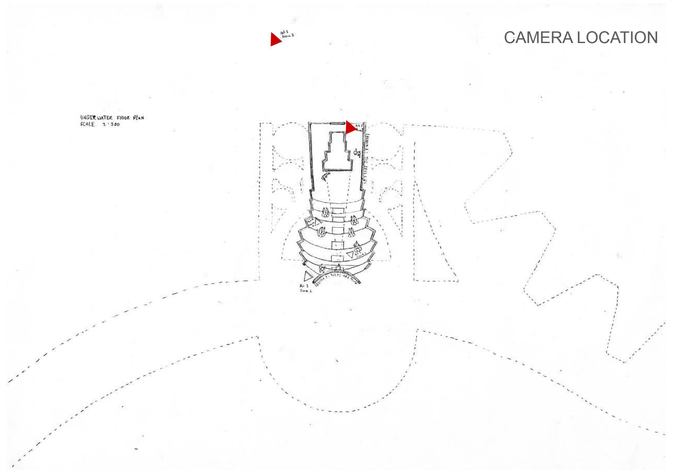
SCENE 1 : DAYDREAM IN BLUE

INT. WAITING ROOM - DAY

A STUDENT stands holding a notebook and pen. They look out through a window into a seemingly endless blue expanse.

The student then opens the notebook and pen and begins to scribble in it. A dark shadow crosses their face. They look up.

Through the window seaweed can be seen slowly waving back and forth in the tide. The student watches as a large fish viciously darts in and out of a smaller shoal.



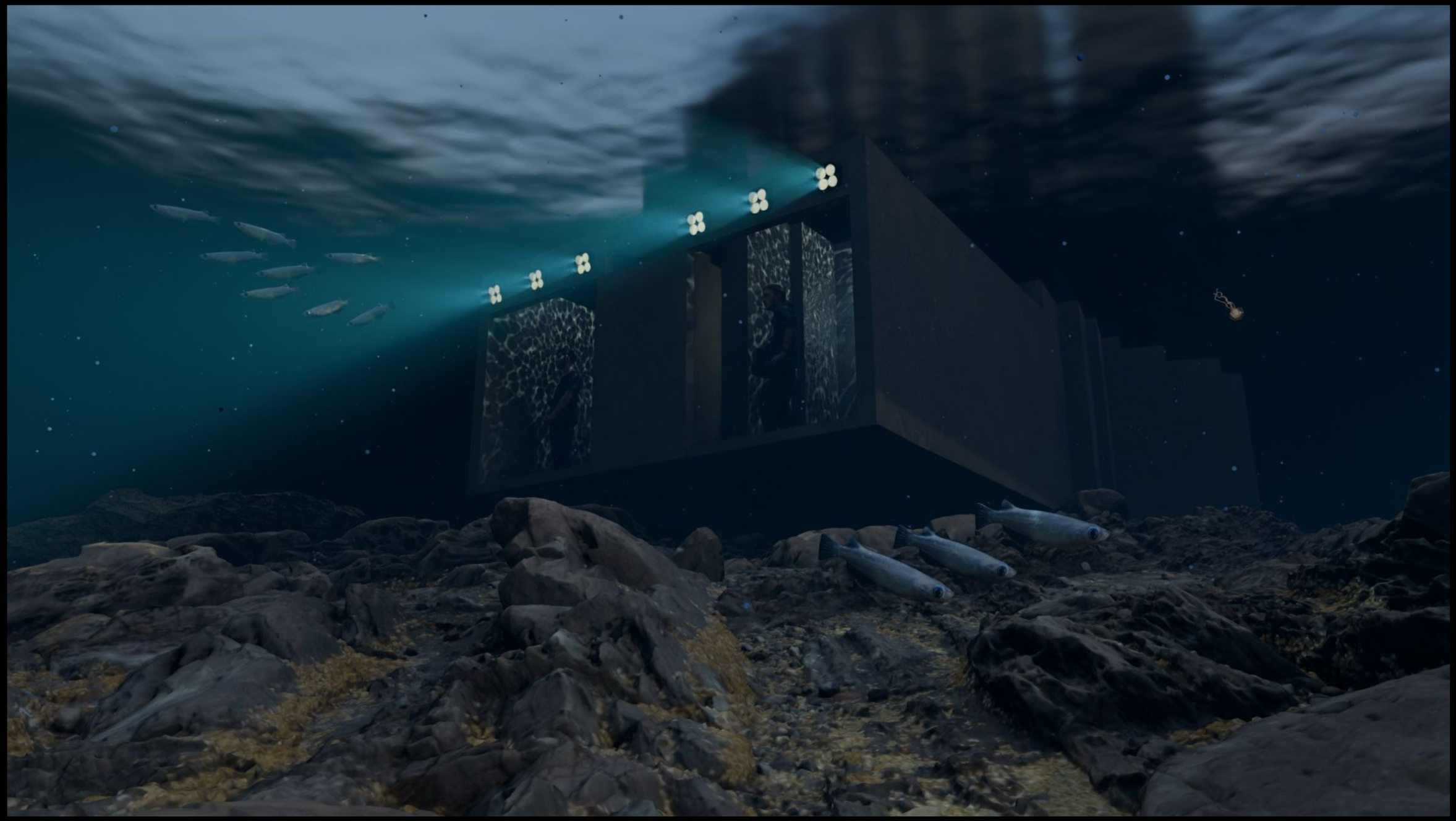


The first act of my film school takes place at the base of the building, and **serves as the start of the filmmaking process.** It immerses students below the water's surface, with the intent of **emphasizing the aquatic surroundings in order to generate ideas to kickstart the creative process.**

This is a nice translation of David Lynch's comparisson between ideas to fish, with the physical deep dive of my building serving as **a direct metaphor to the emotional depths students must reach in order to generate profound thoughts and plans for their respective films.**

The waiting rooms are below water and are situated just in front of the lecture theatre. They are a prime example of **my building becoming the camera** (cliché number 3). They consist of large windows granting a view to a deep blue horizon. These windows have a slight red filter in order to enhance the underwater view. This is due to red light being lost only a few meters below sea level. This space **teaches a lesson on the inevitable fiction that comes with framing.** It also touches on my 1st major cliché as I aim to **recreate some of the cinematic shots ocean pioneers such as Jacques Cousteau and Hans Hass would have taken.**

ACT 1, SCENE 1
DAYDREAM IN BLUE



ACT 1 - SUBMERSION

SCENE 2 : SUBMERGED VISIONS

INT. SUBMERGED LECTURE THEATRE - DAY

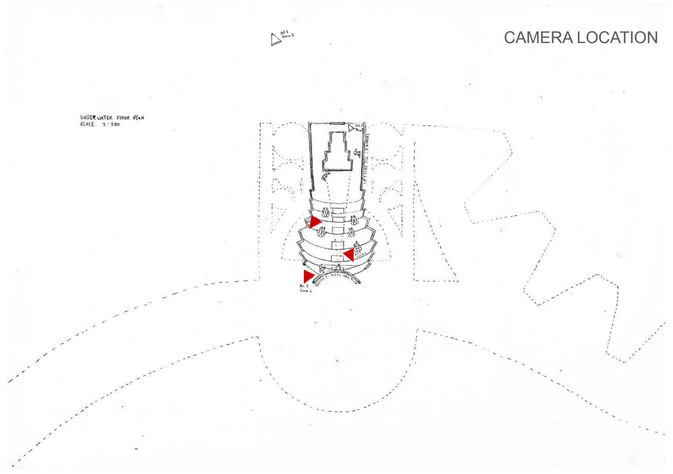
The student's face is illuminated by a white flickering light. A LECTURER can be heard talking above the sound of rushing water.

LECTURER (OFF SCREEN)
Remember, ideas are like fish...

He flicks thorugh a series of slides as he speaks, the student watches on intently.

As the lecturer finishes speaking, his slides appear to be washed away with the cascade of water.

The student writes in his notebook as applause erupts.





Lecture Theatre - Render 2

The lecture theatre is the primary room located beneath the surface. It's key feature is the projection of imagery onto a thin sheet of falling water. The aim is to layer the knowledge gained from lectures with a thin sheet of distorted vision. **Acting as a literal reflection of the fluidity and undefined nature of ideas.**

The shape of this lecture theatre is **a direct infection of the central staircase above, with each step being mirrored as if it was reflected on the water's surface.** This allows the Mediterranean to act as a physical threshold between the first and second act of my building's narrative structure, with **student's movement between the threshold representing a progression in the filmmaking process.**

ACT 1, SCENE 2
SUBMERGED VISIONS



ACT 1, SCENE 2
SUBMERGED VISIONS



ACT 2 - EXPOSURE

SCENE 1 : DIALOGUE SEQUENCE

INT. ATRIUM - DAY

The student walks around a busy room, loud with discussion.

CLASSMATE (OFF SCREEN)
How's the project coming along?

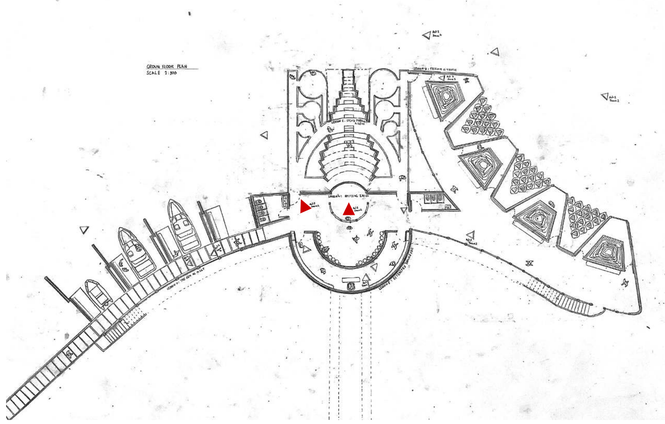
The student turns, gesturing to his notebook as he speaks.

STUDENT
Still in its early stages.

CLASSMATE
I'm heading to the library if you want to join.

The student and the classmate talk exitedly as they walk around the curved walls towards the library.

CAMERA LOCATION





As we move up to the next floor of my building and past the threshold of the sea surface, the next ‘act’ of my building’s structure begins. The spaces featured in this act all **serve to prompt the development of the ideas generated underwater in act 1.**

Each space aims to subconsciously **provide students with further knowledge about filming the sea, and the encouragement and excitement to begin shooting the film they have in mind.**

The atrium is the first room accessible from the southern entrance of the building. It is a key space for the **encouragement of collaboration between students** - an essential aspect in the creation of a successful film. From the center of the room the room captures the sky in a wide frame, a callback to my first cliché.

ACT 2, SCENE 1
DIALOGUE SEQUENCE



ACT 2, SCENE 1
DIALOGUE SEQUENCE



ACT 2 - EXPOSURE

SCENE 2 : LIGHT EXPOSITION

INT. LIBRARY - CONTINUOUS

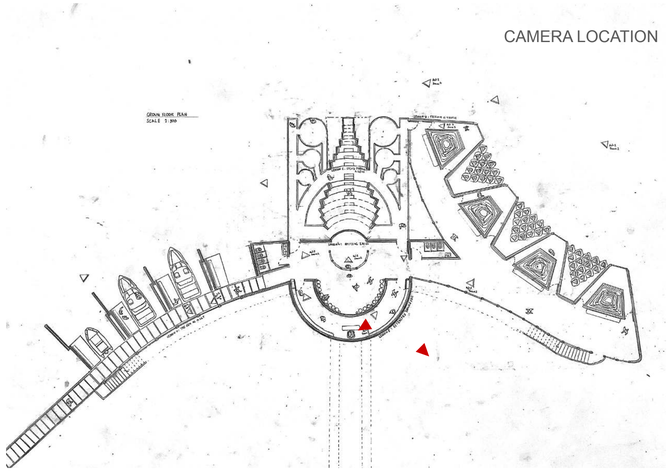
The sound from the atrium fades, blue light and rippled shadows cross their faces as they enter the room. They spend a few moments browsing the collection of books.

CLASSMATE
Psst...look at this.

The student walks over. The classmate points towards a line in a book.

STUDENT
(reading from the book)
I use light to sculpt emotions.
Roger Deakins.

They both look up, locating the source of this rippled light. A curved window holding a thin sheet of water is revealed.

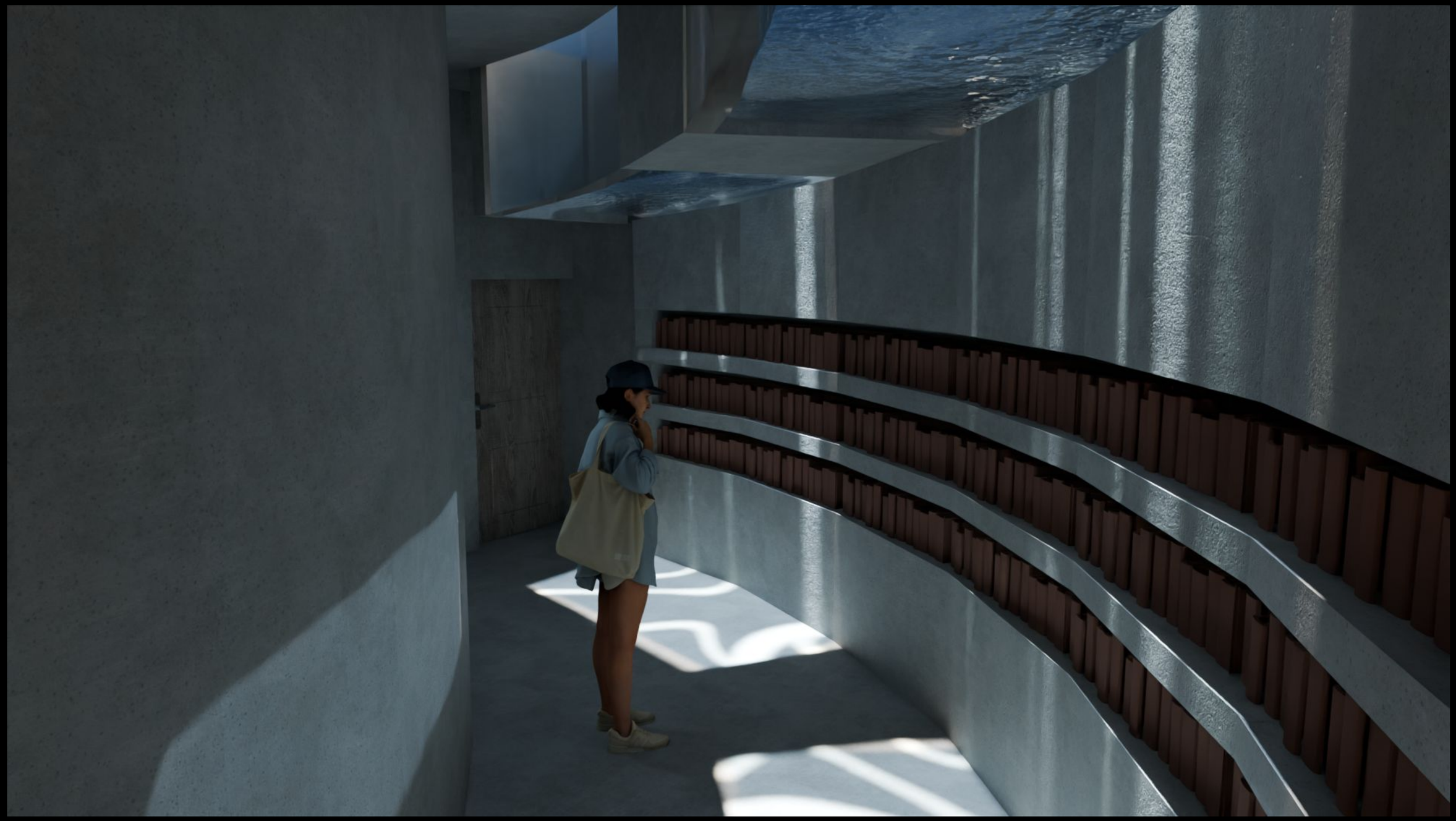




The library curves around the south end of the atrium. It consists of three extended book shelves running through the form, as well as a series of aquatic skylights from the balcony above. Bringing a submerged atmosphere above ground is also a metaphorical extension of the second act of my building, with the space literally **elevating subaquatic ideas above the water.** Once again I am prompting students to take action, this time in the form of research.

Using slits in the concrete walls to act as bookshelves is another extension of the architectural frame. This time I have designed for **the architecture to frame physical knowledge in the form of books, rather than viewpoints.** This is in some sense a continuation of my goal to teach students through architecture.

ACT 2, SCENE 2
LIGHT EXPOSITION



ACT 2 - EXPOSURE

SCENE 3 : FOCAL STEPS

INT. FOV CENTRAL STAIRCASE - DAY

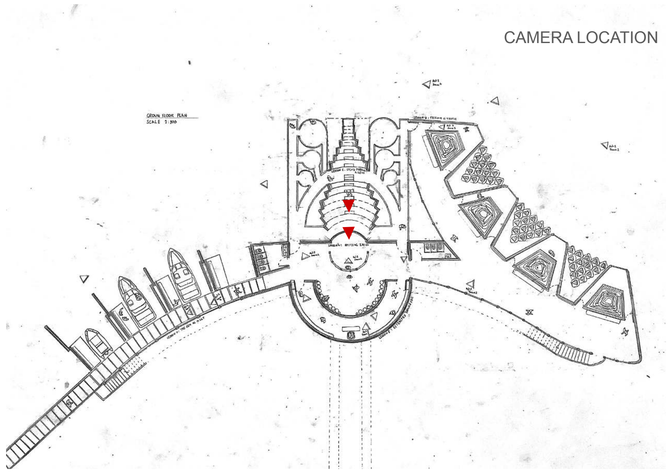
The student and the classmate walk down a concrete staircase.
The student has a book tucked under their arm.

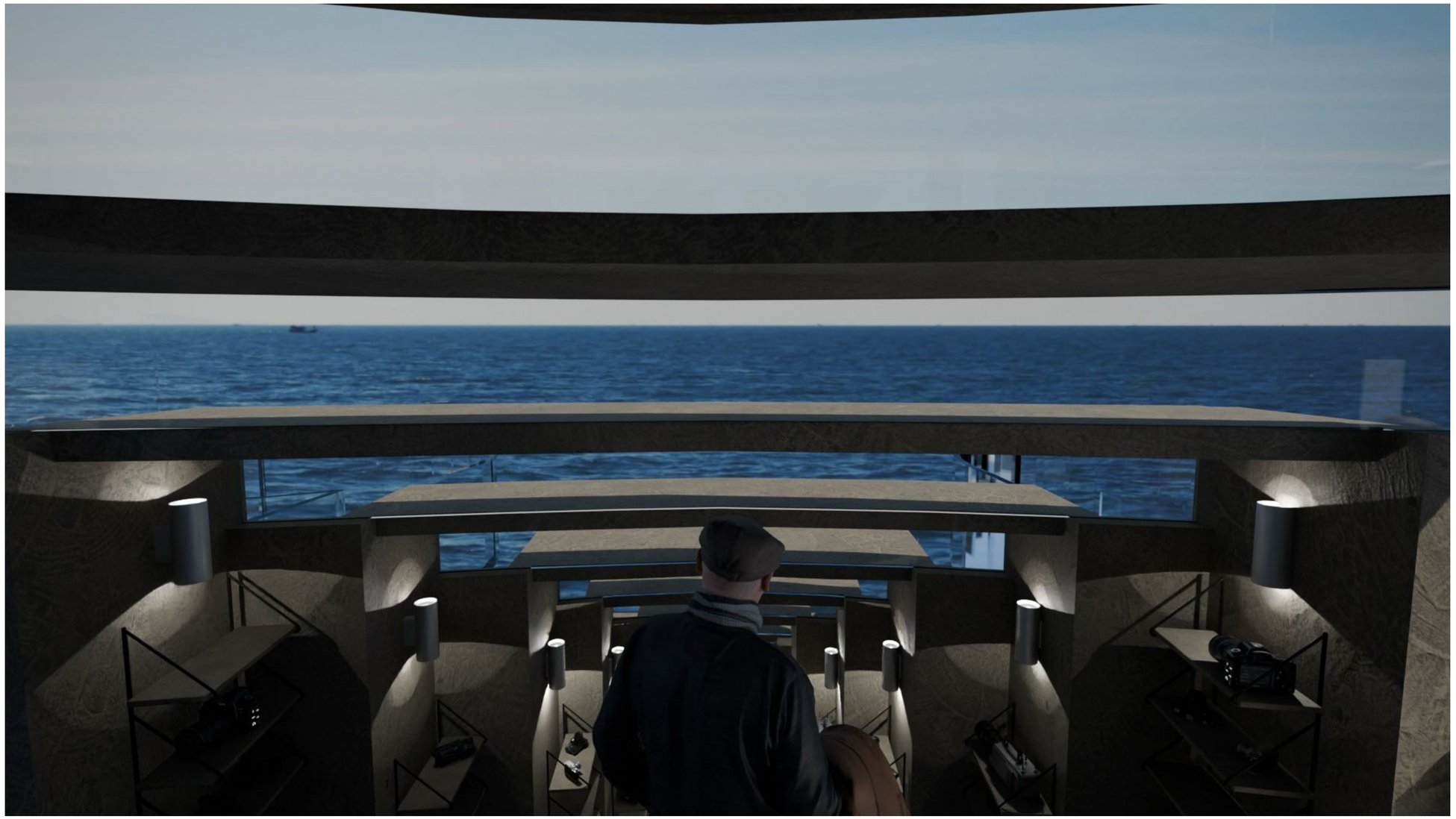
They stop to look through a series of windows, each framing the Mediterranean's surface with different field of view.

The lecturer emerges behind them holding two camera lenses.

LECTURER
A little tip before you begin shooting, a wide shot tells you where, a close-up tells you who.

He hands over the lenses to the student and classmate.

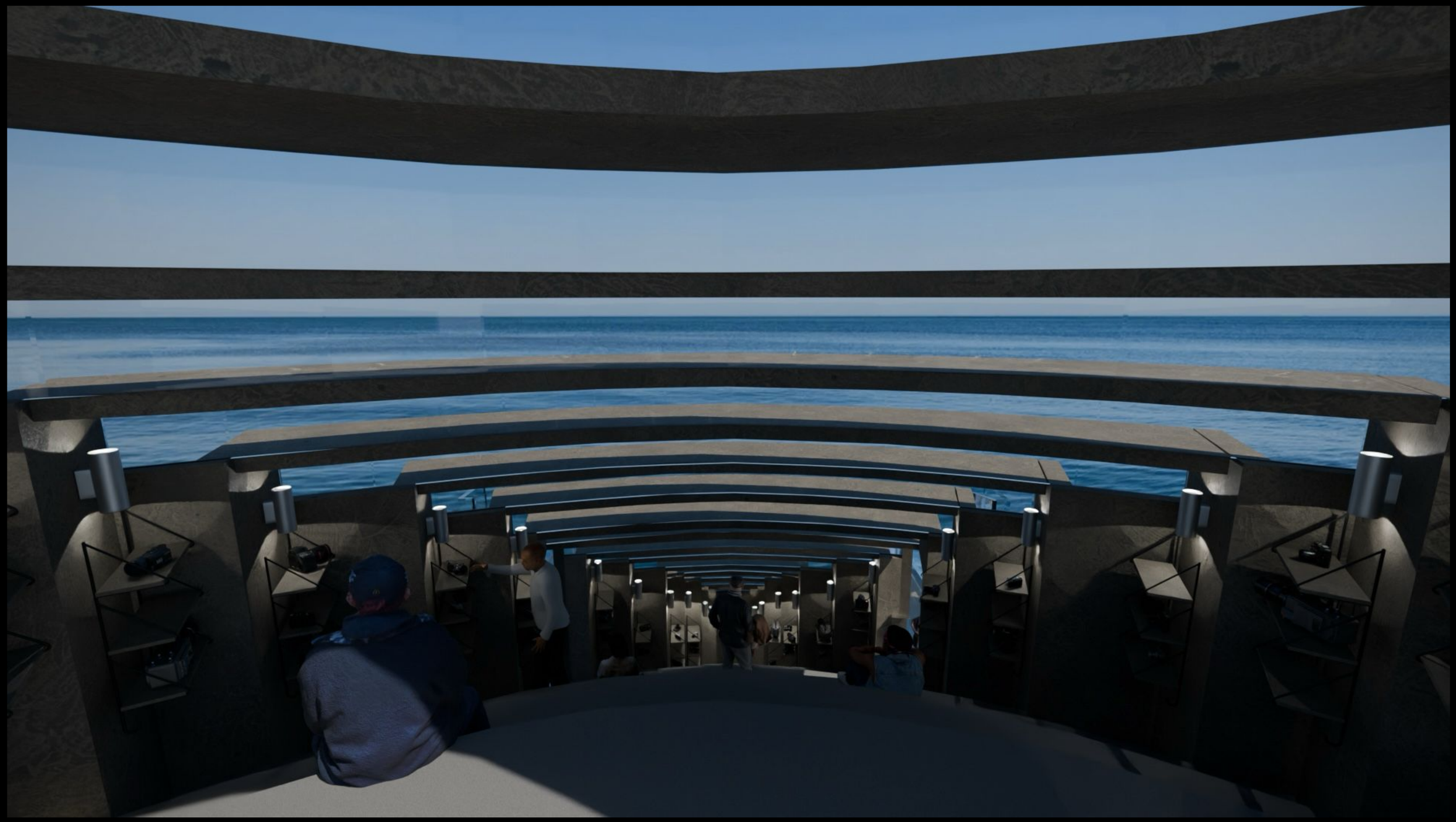




The central staircase connects acts 1-4 of my buildings. It is designed to help students visualise how the sea would be framed by various camera lenses. This space addresses all three clichés, as **here the building is becoming the camera, as well as teaching the students about different ways they can frame the sea.**

This is a key space for the transition between initial ideas for filmmaking and taking the next step in planning specific shots. A very direct example of my use of architecture to provide knowledge of filmmaking.

ACT 2, SCENE 3
FOCAL STEPS



ACT 2 - EXPOSURE

SCENE 4 : THE UNFRAMED SEA

EXT. THE WATER GARDEN - MOMENTS LATER

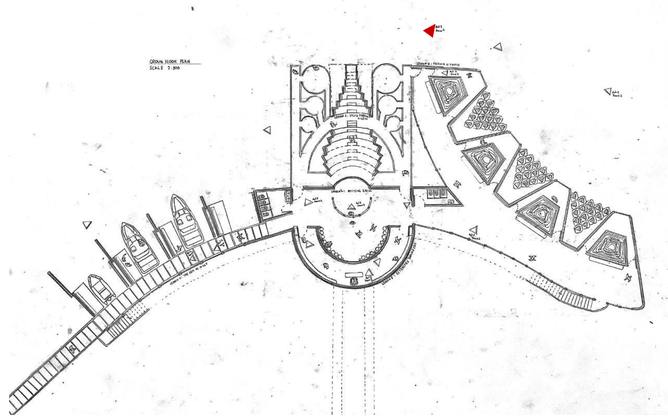
The student and the classmate walk out of a door holding the two camera lenses.

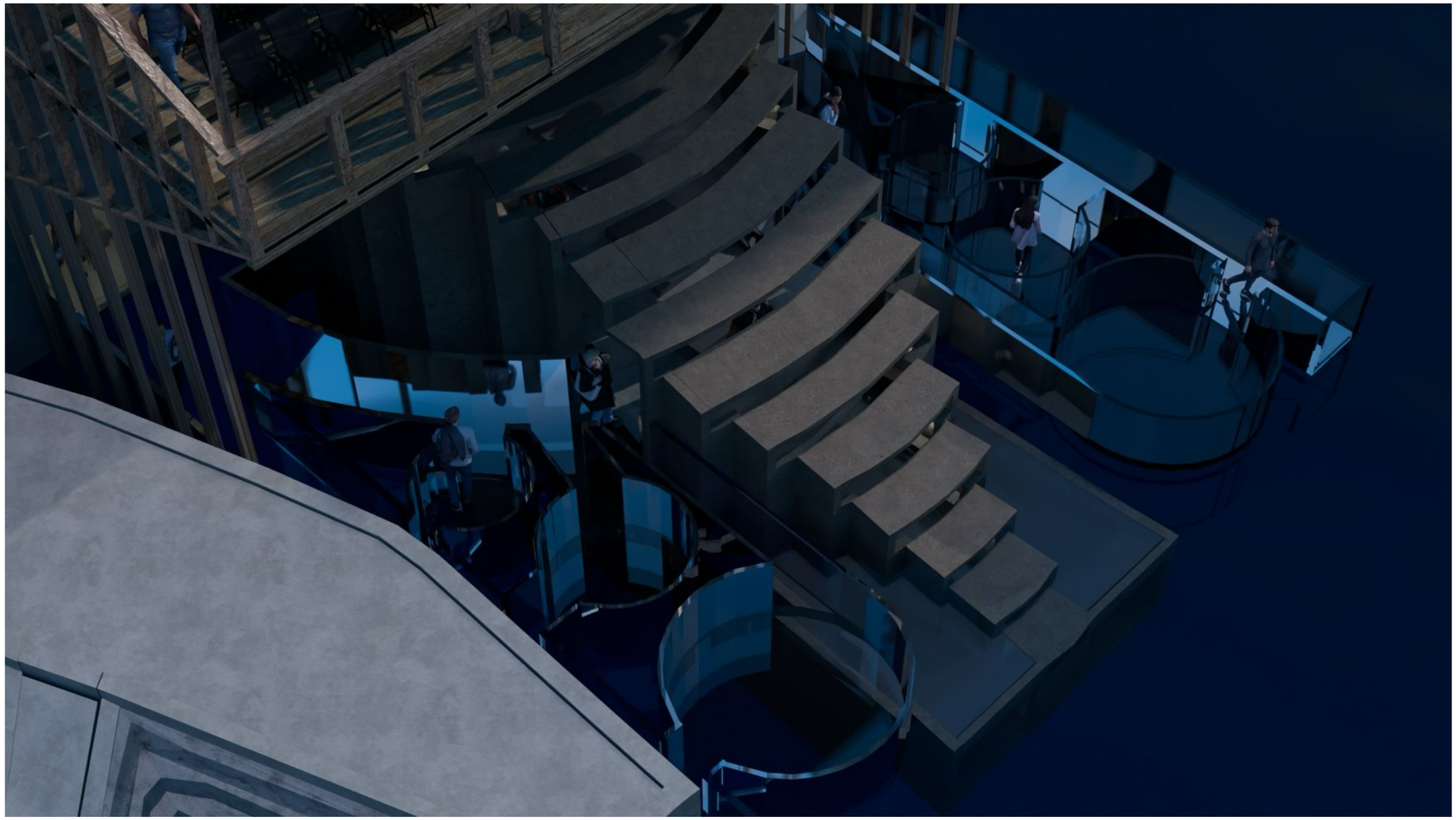
They traverse onto a walkway made completely out of glass,

The student looks down at their feet. Below them, a shoal of fish swim quickly past a rock structure.

CLASSMATE
I see what Werner Herzog meant when he said, 'location is the first character you cast'.

CAMERA LOCATION





The water garden is found just above the submerged lecture theatre, and just in front of the atrium. The glass design attempts to generate a c**uriosity amongst students about the marine unknown.** I wanted to recreating a fear of what lies below, similar to films such as Jaws and The Abyss. Simultaneously its grand view is intended to expose the raw expanse of the Mediterranean to students. **The expansive view is a reflection of the endless oceanic set the students have available to them.**

This open space is also a direct contrast to the framed viewpoints within the building. As students move from the controlled view of the central staircase, to the adjacent water garden I aim to **ignite an urge for action and an excitement to film.**

ACT 3 - CAPTURE

SCENE 1 : OPEN WATER

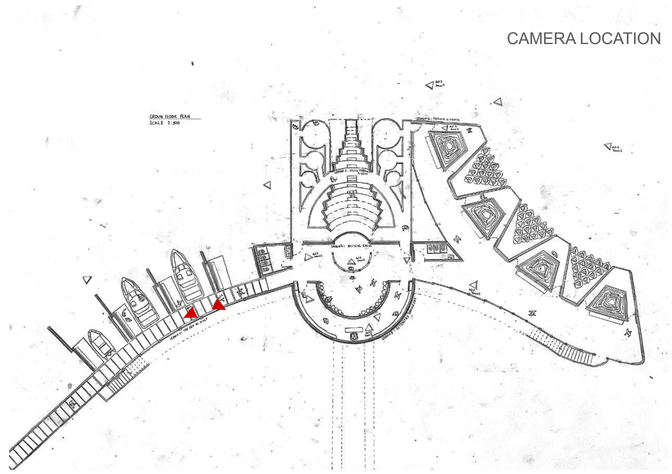
INT./EXT. BOAT ROOM - DAY

The student and classmate walk onto a platform hovering over the sea. The student is carrying two wetsuits and pairs of fins. The classmate is carrying a large camera in underwater housing.

They walk towards a small motorboat sitting on the water and facing the sea and begin to load the equipment onto it.

CLASSMATE
First day of shooting.

STUDENT
Out we go, across the endless desert that is the sea.





With the architectural encouragement and subconscious learning generated in the previous act, students will now be ready to advance to ‘act 3’ of my film school, which consists of spaces purely **designed to accommodate for shooting films and collecting footage.**

When approaching these parts of the building I have predominantly focussed on the logistics of filming both on and off site, with one space bringing the action to the students, whilst the other encourages exploration of the Mediterranean beyond the school grounds.

The boat roms serve as a docking system within the school. They connect to the western footpath which extends within the building, past the boat rooms and into the atrium. It acts as a separate structure to the concrete docks but collaborates with the forms **to create a functioning docking system**. Each room has a semi exposed concrete landing to provide stability for the docking boats.

The convex plan of these rooms opens up views to the surrounding sea, elevating the excitement for off site exploration and filming. **These rooms are the source of action**, where licensed students can grab scuba gear and capture footage at various points down the coast.

ACT 3, SCENE 1
OPEN WATER



ACT 3 - CAPTURE

SCENE 2 : FICTION IN FOCUS

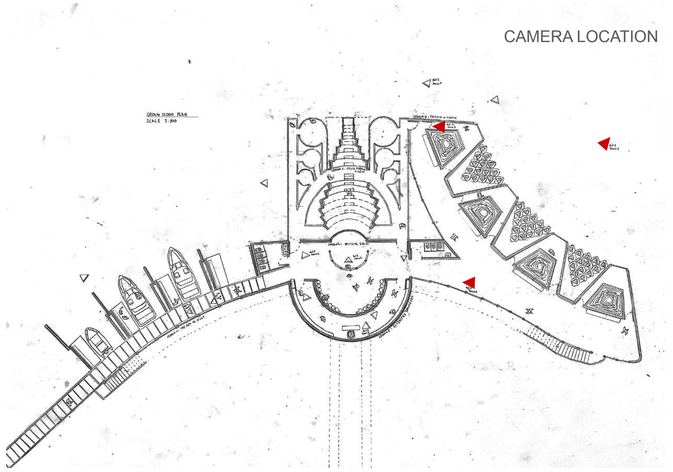
INT./EXT. MACRO FILMING BOOTHS - DAY

A small shoal of tiny fish swim very close to the water's surface. Ripples above the water reflect their movement. A hermit crab crawls underneath the fish, between two anemones.

It is revealed that the student and the classmate are peering through a small window, half-submerged by the water of a rockpool.

The student takes out a camera and points it towards the underwater scene in the rockpool.

From outside, the small rockpool blends into the concrete facade of a much larger building.





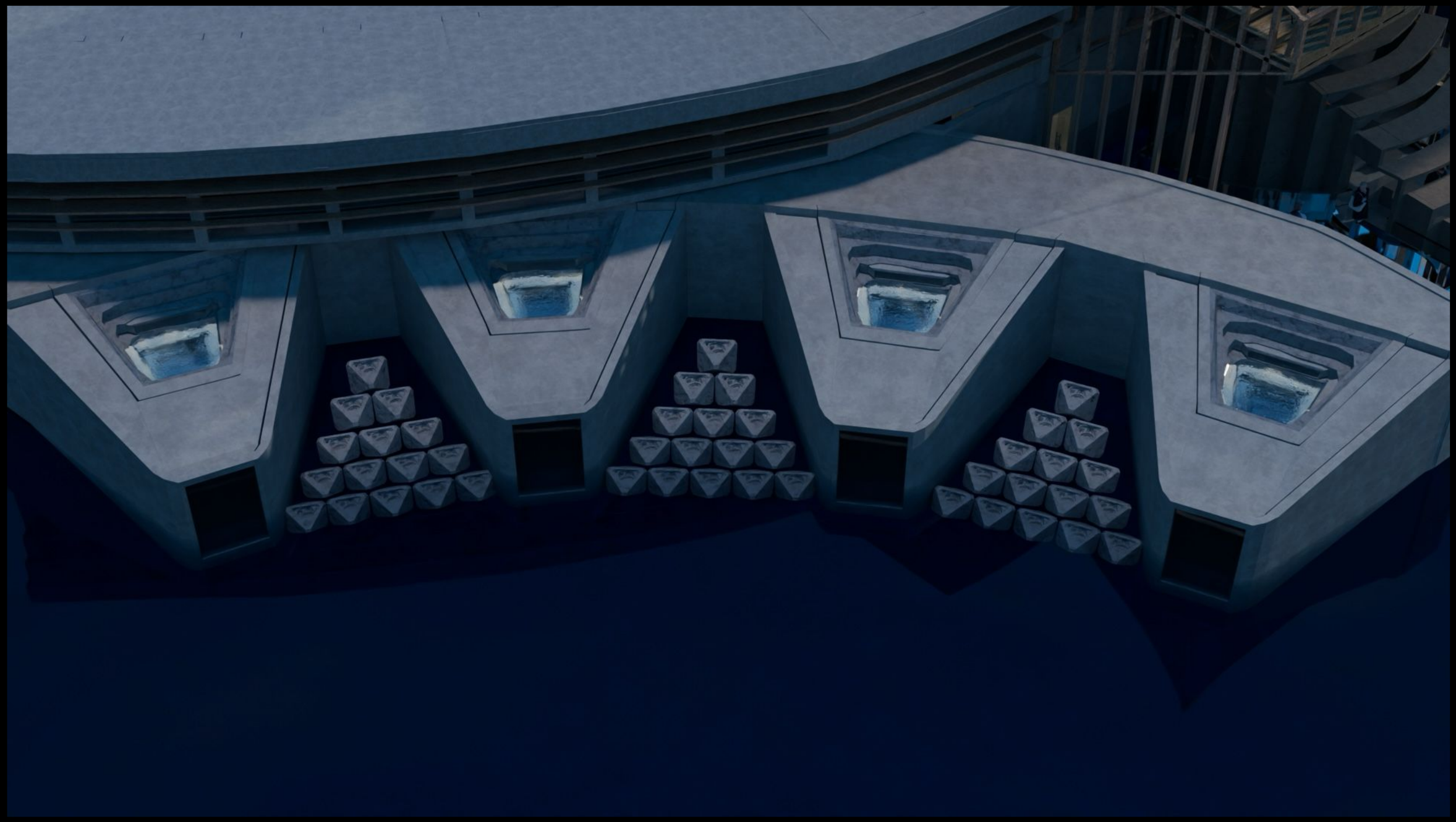
The macro filming booths are another example of the **architecture becoming the camera**. There are four booths, each extending out of the eastern side of the school and tapering at an angle so that they become semi submerged at a depth of 1.5m. At the extremity of each room lies a large window, providing students with a **viewpoint displaying activity immediately above and below the water's surface**.

The form of the booths is inspired by the Econcrete blocks which are integrated within the design, lying between each room. The blocks assist my building's wave dissipation (defending against an easterly swell), whilst simultaneously providing a habitat for marine wildlife to grow within. **The concave, inward plan of these rooms reflects the macro filming they accommodate.**

ACT 3, SCENE 2
FICTION IN FOCUS



ACT 3, SCENE 2
FICTION IN FOCUS



ACT 4 - THE EDIT

SCENE 1 : REFRAMING REALITY

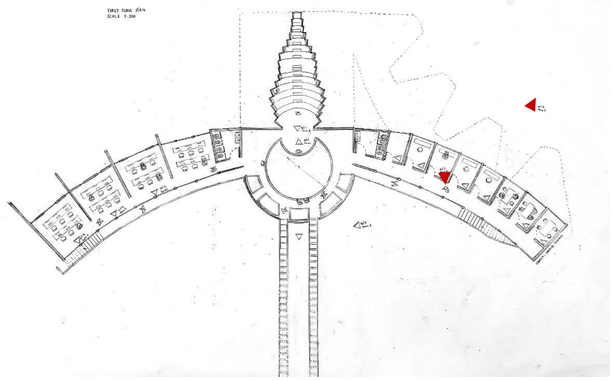
INT. STUDY ROOM - DAY

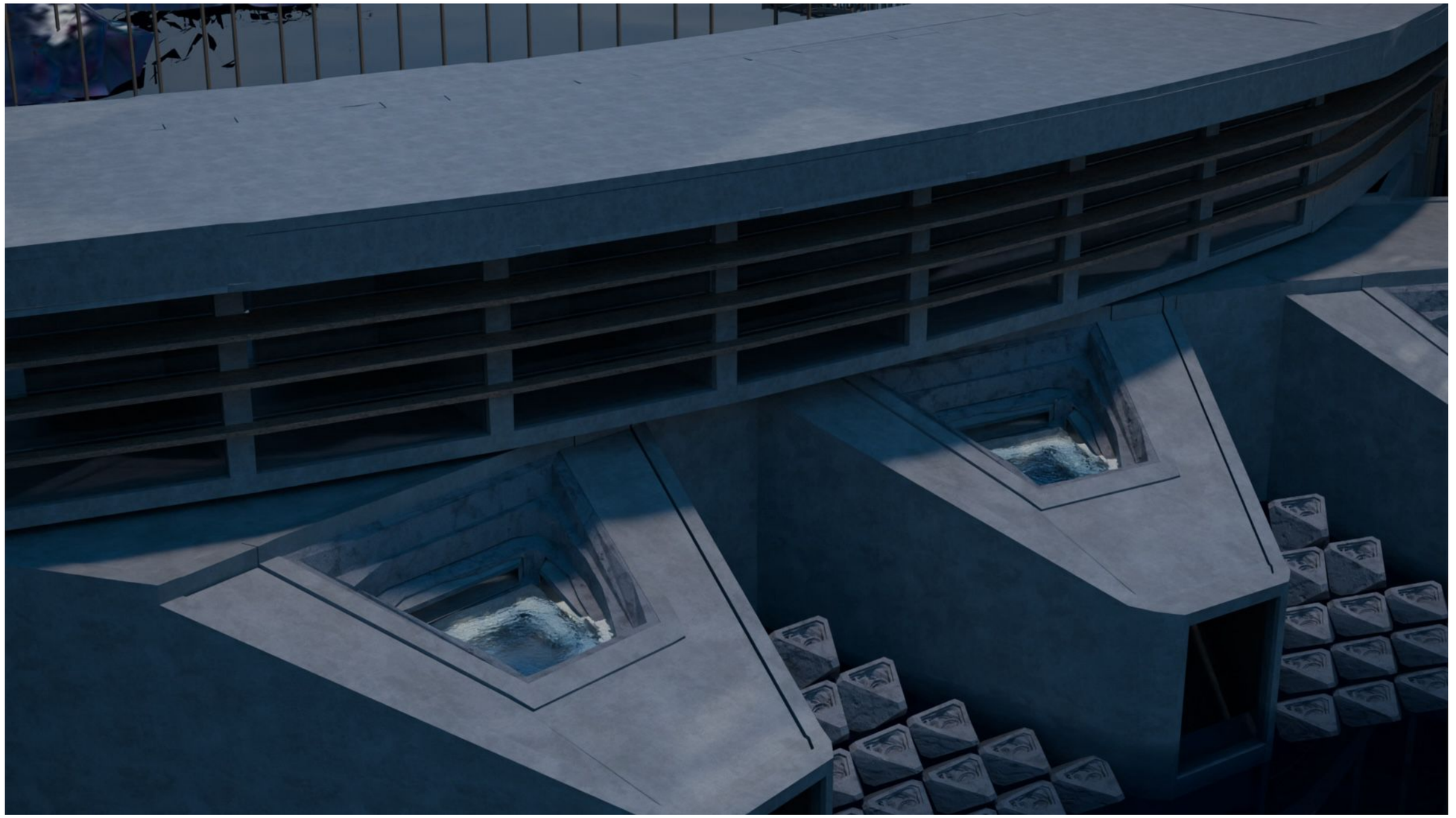
Opposite the student and classmate, the lecturer's silhouette blocks a large a window split into four horizontal sections, each of a different colour (blue, yellow, red and green).

The lecturer turns his desktop computer so they can all see it. It displays footage from their shared project.

LECTURER
Cinema is emotion. If it just shows what's there. It's boring.
(turns and points towards window panels)
You must twist it...blend it...amplify it.

CAMERA LOCATION





As we move up a floor, we reach the '4th act' of the filmmaking process. Having gathered footage either off site via the boat rooms, in the macro booths, or by other methods, students will progress up to the post production parts of the building. From the exterior, this looks like two wings reaching out from the central atrium.

These rooms will have the primary focus on making students aware of the changes that can still be made to footage after it has been shot. I aim for the architecture to **bring attention to the composition, colour and lighting of the aquatic footage that students will have gathered.**

The eastern wing of act 4 will consist of a series of study rooms and offices. These will have a practical use, providing space for tutors as well as quiet rooms for students to work in. But more importantly these rooms will address all 3 major clichés mentioned in my portfolio. Each room will have a large window divided into four sections by continuous timber strips. These divisions will address my first cliché and allow for **the architecture to recreate cinematic shots. The curved facade of these rooms also mimics the motion of a camera pan**, allowing the architecture to become the camera and subsequently part of the production. Finally the window filters mentioned in lesson 9 will grant students valuable insights in post production colour grading and footage alteration.

ACT 4, SCENE 1
REFRAMING REALITY



ACT 4 - THE EDIT

SCENE 2 : RENDERED IN BLUE

INT. EDITING ROOM - EVENING

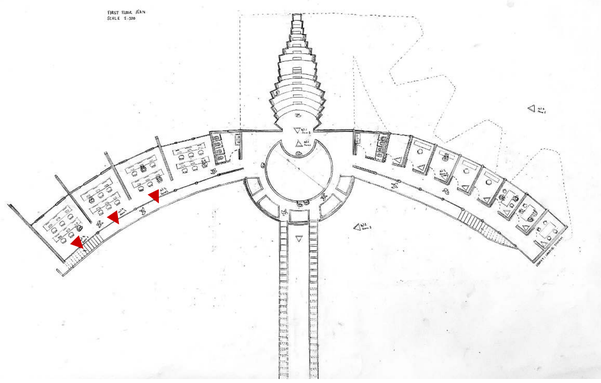
The student and classmate are sitting at a desk debating. In front of the desk is a square window overlooking the sea. Their project's footage is emitted from a large LED screen in the centre of the window.

The lecturer is also watching the big screen with his chin cupped in his hand.

LECTURER
Remember, cinema is a matter of what's in the frame and what's out...But it's also a lie that tells the truth.

The students stop talking and look up at the lecturer.

CAMERA LOCATION





The editing suites also mimic a camera pan, spanning to the west from the atrium. They exhibit a series of uniform windows which frame the ocean with a sharp edge. With the architectural orientation directed towards the water's surface and the cinematic goal to teach students about editing, I decided to mix the two elements within the interior of these rooms. I filmed footage of seawater below the surface and edited the orientation, and colour of the film. I then mixed these water facades into the interior through a series of LED screens. My aim was for this **footage to blend with the screens of the student's computers whilst creating an aquatic environment within the room itself.**

I believe the contrast between sharp concrete framing an the fluid disorientation of my footage this adds a further dimension to the room, revealing the possibilities of post production. **The architecture itself reflects the editing process, cutting between realtime and altered imagery of the sea's surface.**

ACT 4, SCENE 2
RENDERED IN BLUE



ACT 4, SCENE 2
RENDERED IN BLUE



ACT 5 - PROJECTION

SCENE 1 : FINAL FRAME

EXT. CINEMA - NIGHT

The student and classmate sit down on the front row of an outdoor cinema. The lecturer sits in the row behind them. Other students and local fishermen filter into the space.

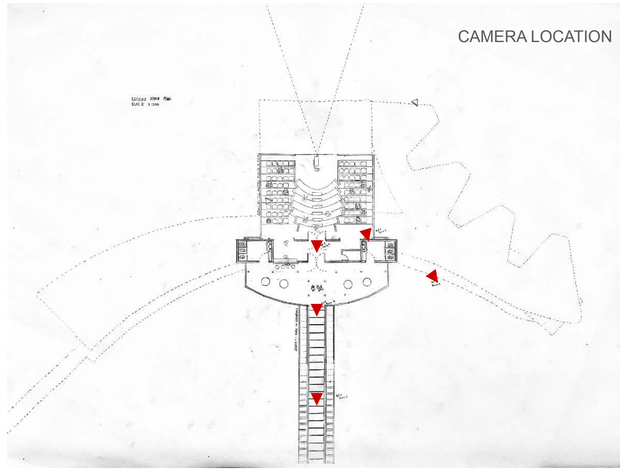
STUDENT
I'm so glad we finished the film in time.

The lecturer catches their attention with a subtle cough.

LECTURER
A film is never finished until someone sees it.

He nods towards the sea. The lights fade and audience hush.

Suddenly, the sound of spraying water is heard and the audience's faces are illuminated with white light. A screen of mist emerges from the sea surface and, on it, the opening of the student's film is being projected.





At the top of my building we reach the 5th and final act of the filmmaking process. This is a space where students will be able to show their films to the wider public audience. In order to accommodate this social mixing, I created a cinema, **setting the Mediterranean as the stage for student work to be revealed.**

This is a very important space as one of the key reasons I chose this programme was in order to mix youth with the surrounding elderly population of Mondello. **It was essential for me to maintain the privacy of a working environment, but also provide a public space for wider appreciation of both film and architectural creativity.** The general form of this cinema was inspired by local Italian fishing huts called Trabucco, aimed to attract local fishermen with extensive maritime knowledge.

ACT 5, SCENE 1
FINAL FRAME





The form of this cinema consists of a cuboid concrete entrance combiens with a mixed, north facing concrete and timber seating area looking out to the sea. **The concrete seating is an inverted reflection of the central staircase below. This creates a three way water like reflection of the cinema, staircase and submerged lecture theatre. All of these spaces are at the core both both my building as well as the 5 act narrative structure, providing a spine for both the architecture and filmmaking process to rest on.**

I intended for this space to conclude the 5 act structure of my building. However I did not want this ending to be an abrupt and final. Instead **I wanted it to encourage further creativity and curiosity about the marine world.**

The public-student mixing is very deliberate so that students can gather new thoughts and ideas for their next projects through social interaction. **This allows my buildings narrative to come full circle, with students gathering new ideas from interesting local insights, right at the end of their filmmaking process**.

Subsequently I hope for the students, as Lynch so wonderfully stated, **to go deeper, back below the water's surface (act 1) and to indulge in these new thoughts and ideas.**

ACT 5, SCENE 1
FINAL FRAME

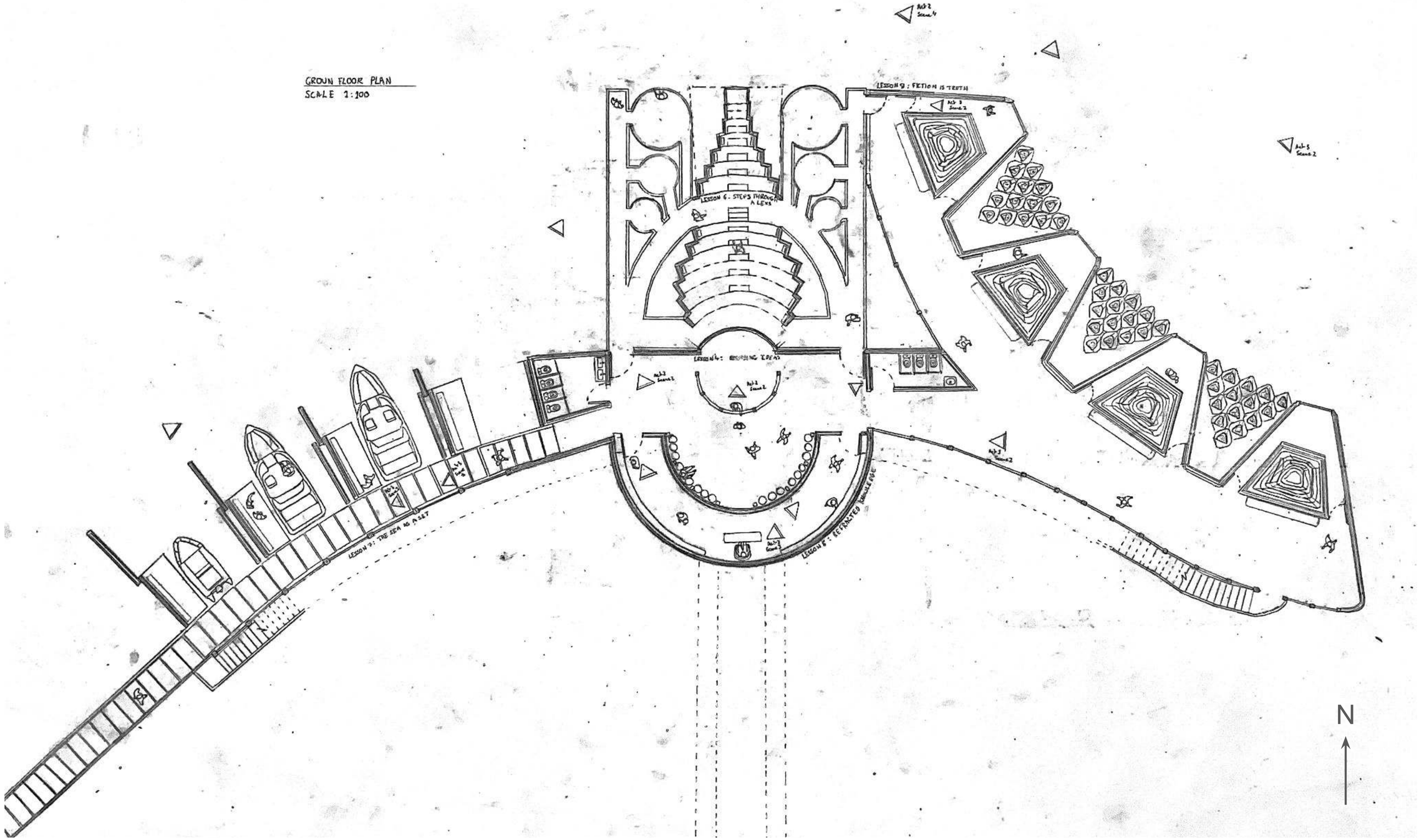


ACT 5, SCENE 1
FINAL FRAME

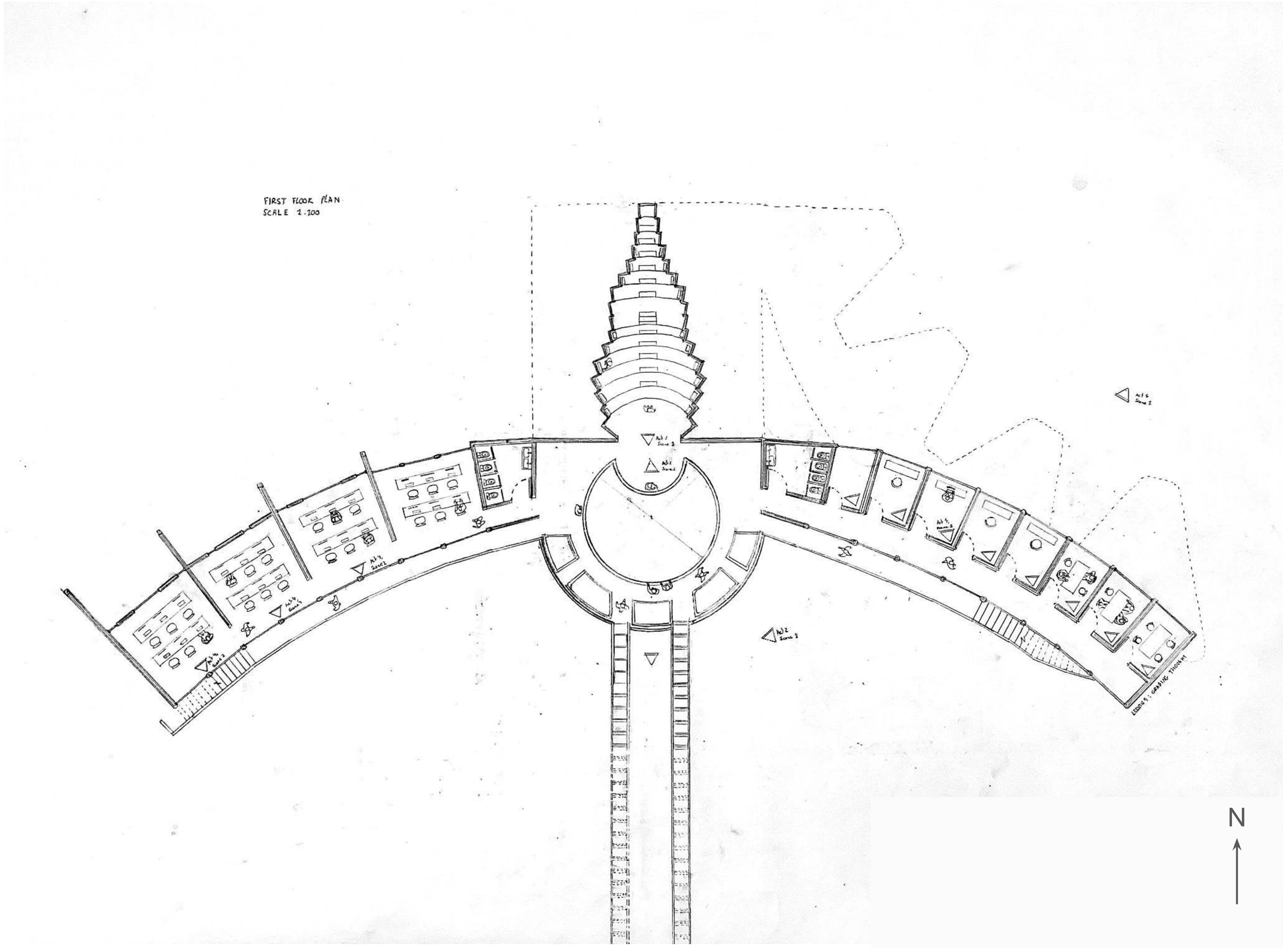


FINAL FILM SCHOOL
GROUND FLOOR PLAN

OSCAR LAKATOS - UG5 - YR2

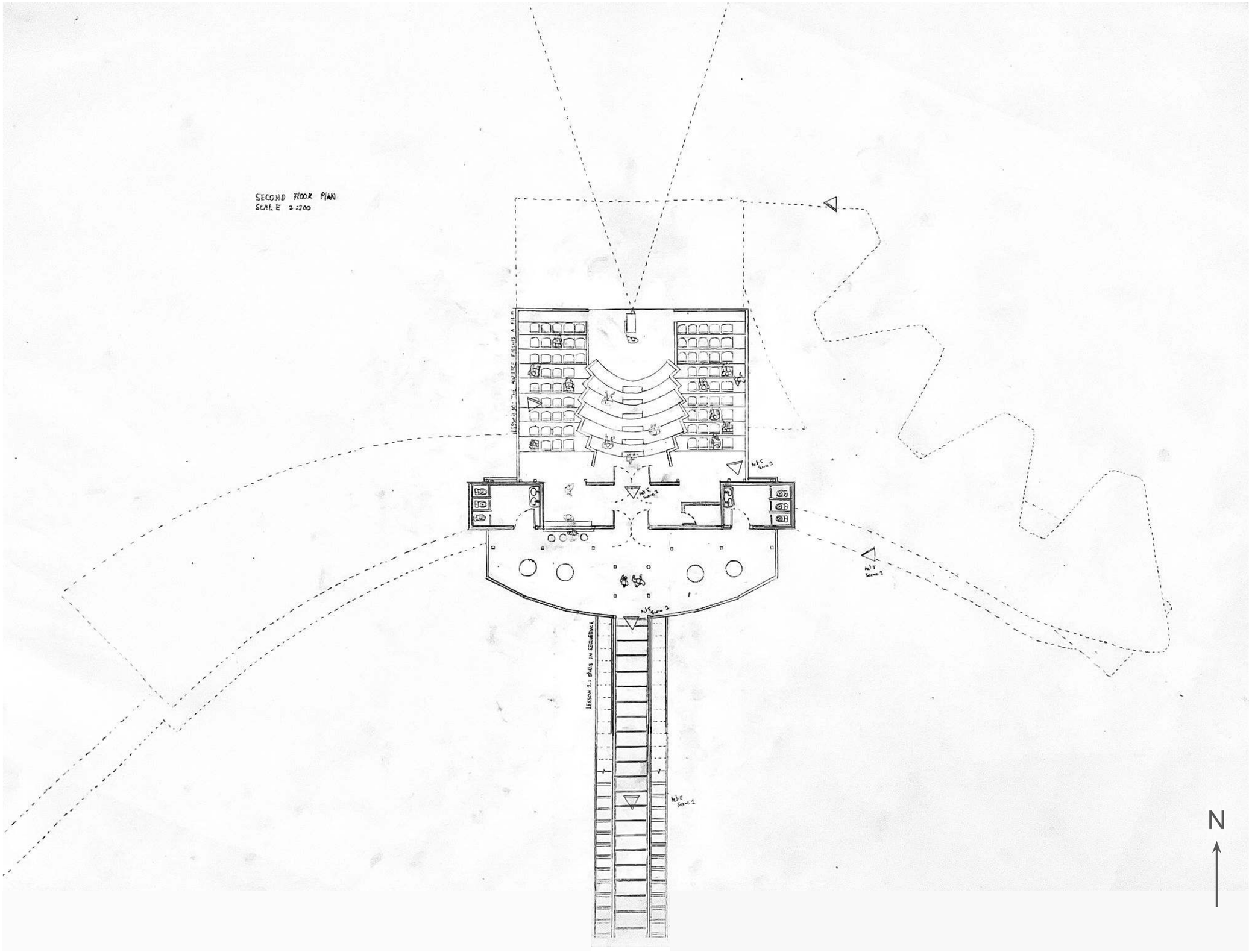


FINAL FILM SCHOOL
FIRST FLOOR PLAN



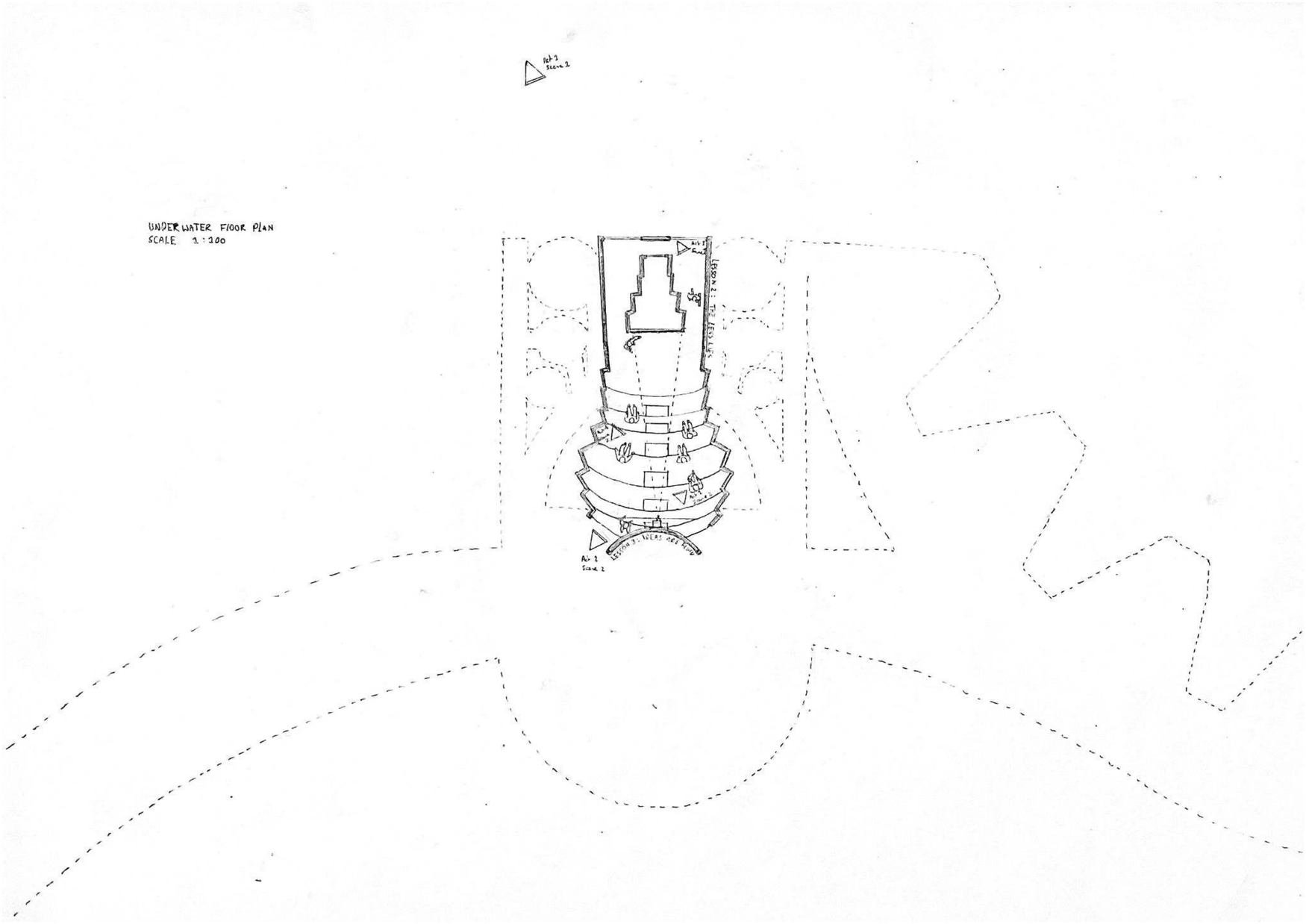
FINAL FILM SCHOOL
SECOND FLOOR PLAN

OSCAR LAKATOS - UG5 - YR2



FINAL FILM SCHOOL
UNDERWATER FLOOR PLAN

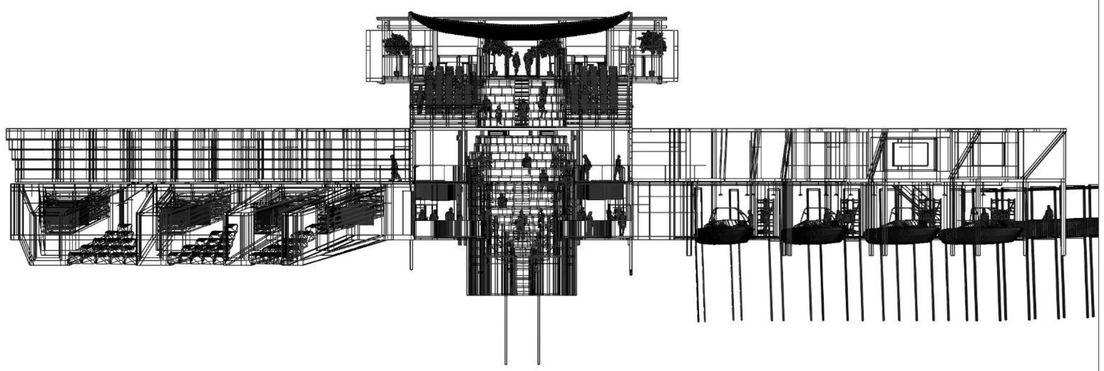
OSCAR LAKATOS - UG5 - YR2



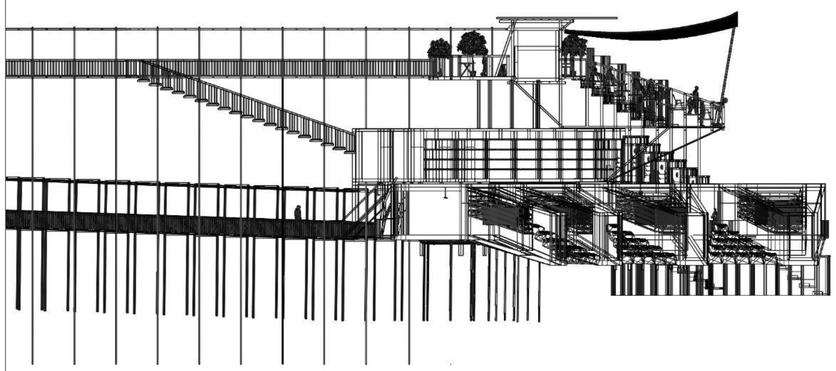
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FINAL FILM SCHOOL
ELEVATIONS

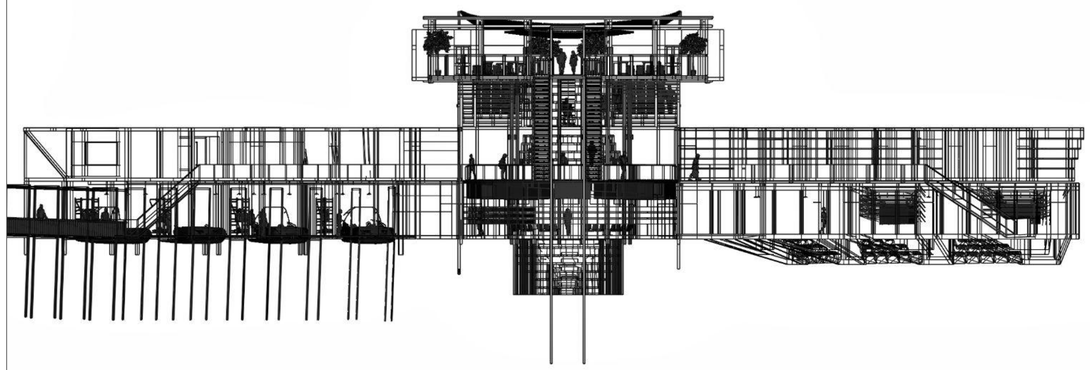
NORTH



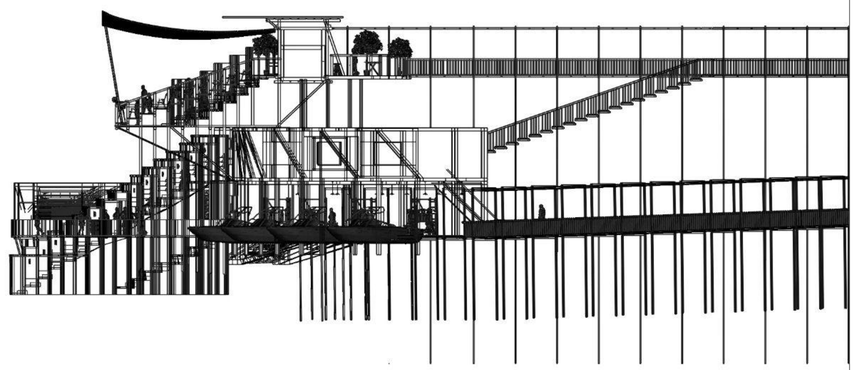
EAST



SOUTH

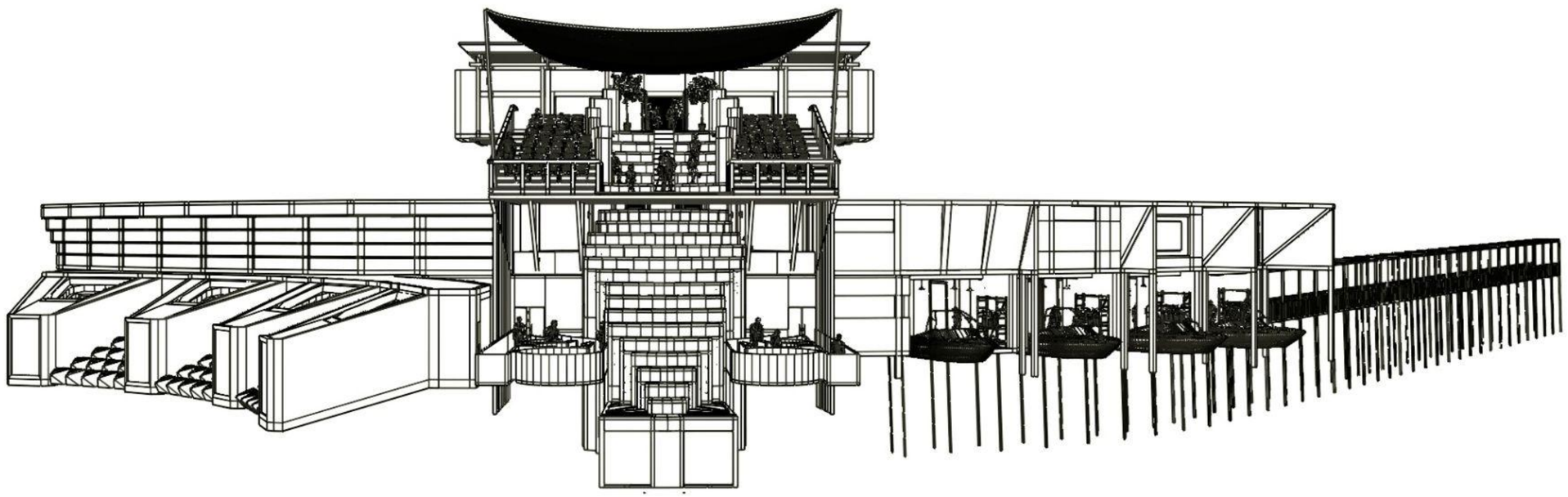


WEST

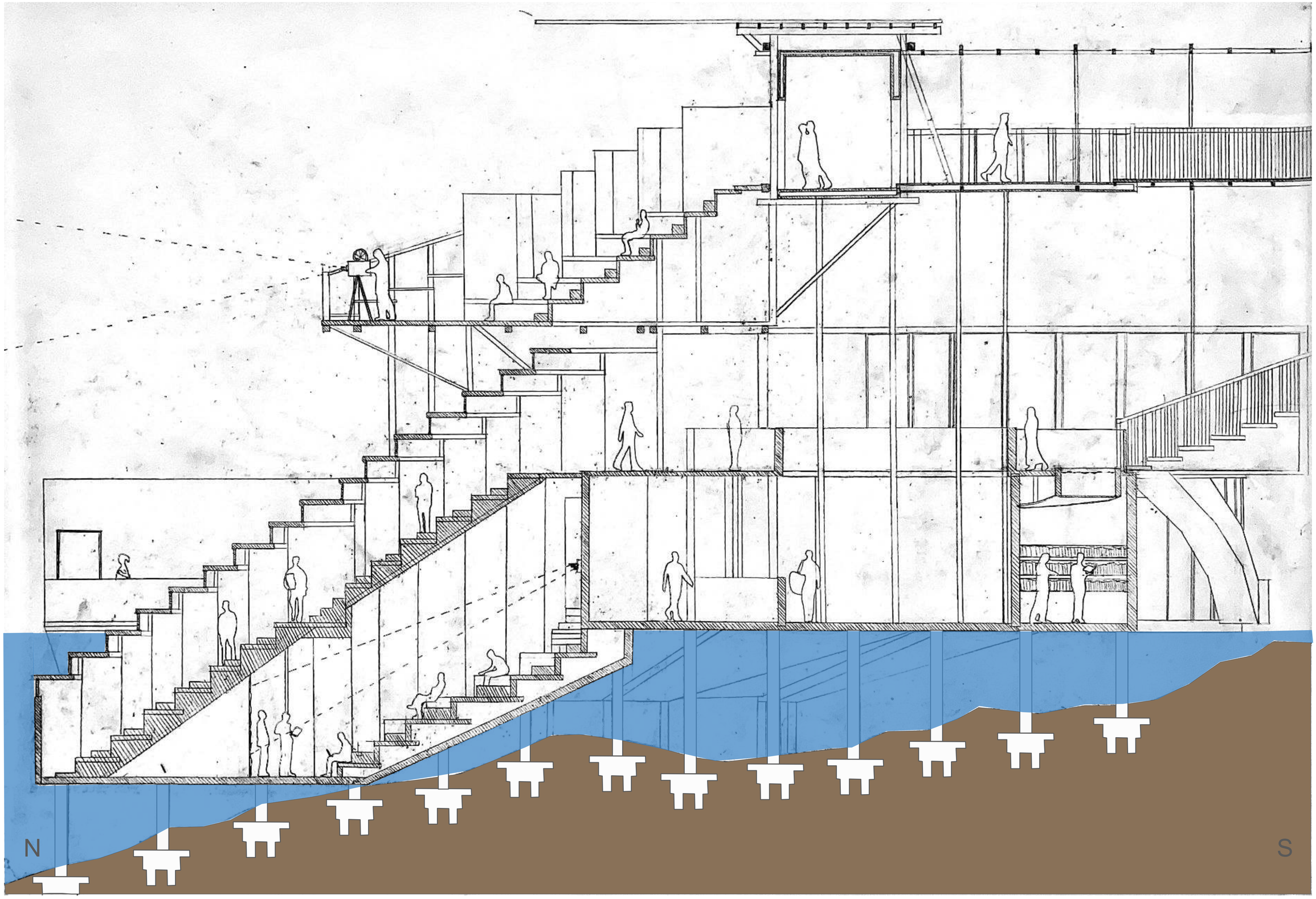


FINAL FILM SCHOOL
ELEVATIONS

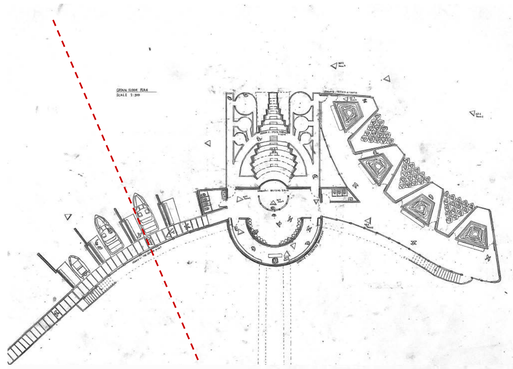
NORTH - PERSPECTIVE

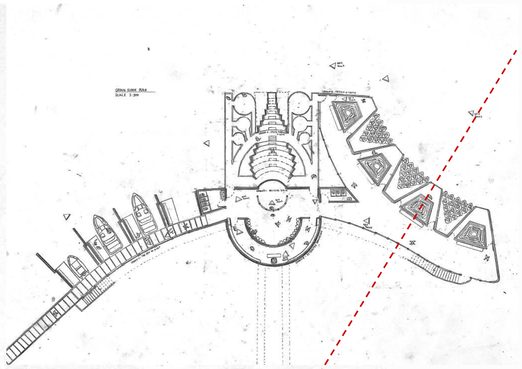


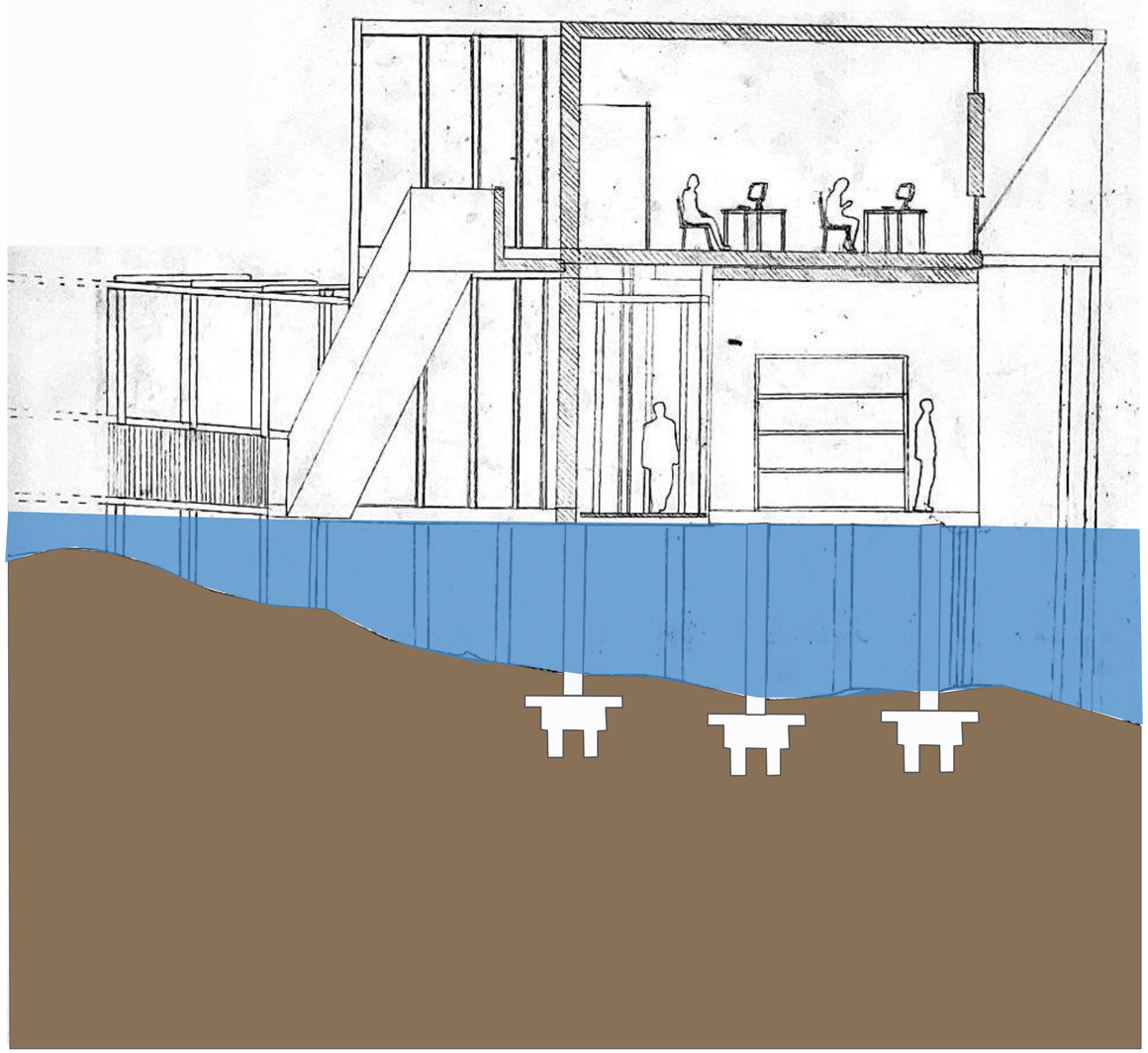
FINAL FILM SCHOOL
NORTH - SOUTH SECTION

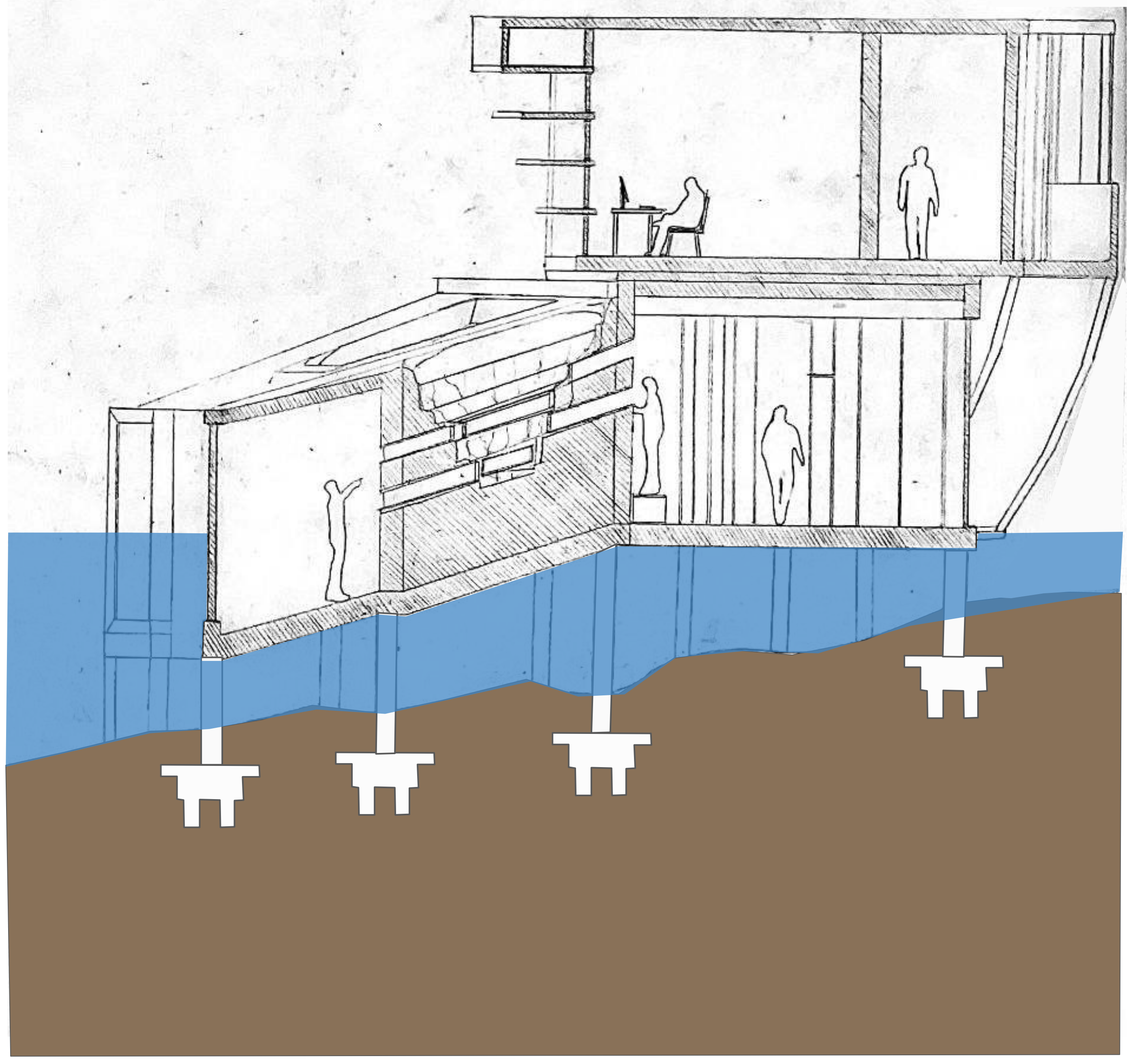


FINAL FILM SCHOOL
OTHER SECTIONS













EXTERIOR : NORTH SIDE





Wright Architects - Stamp House



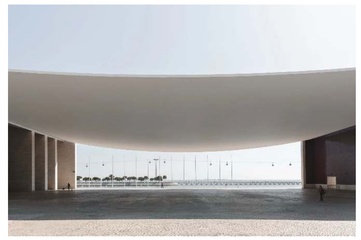


Tadao Ando - Toto Seminar House



Ayelen Peressini and Inês Teles - Walk the Curve







Alvaro Siza - Portuguese Pavilion

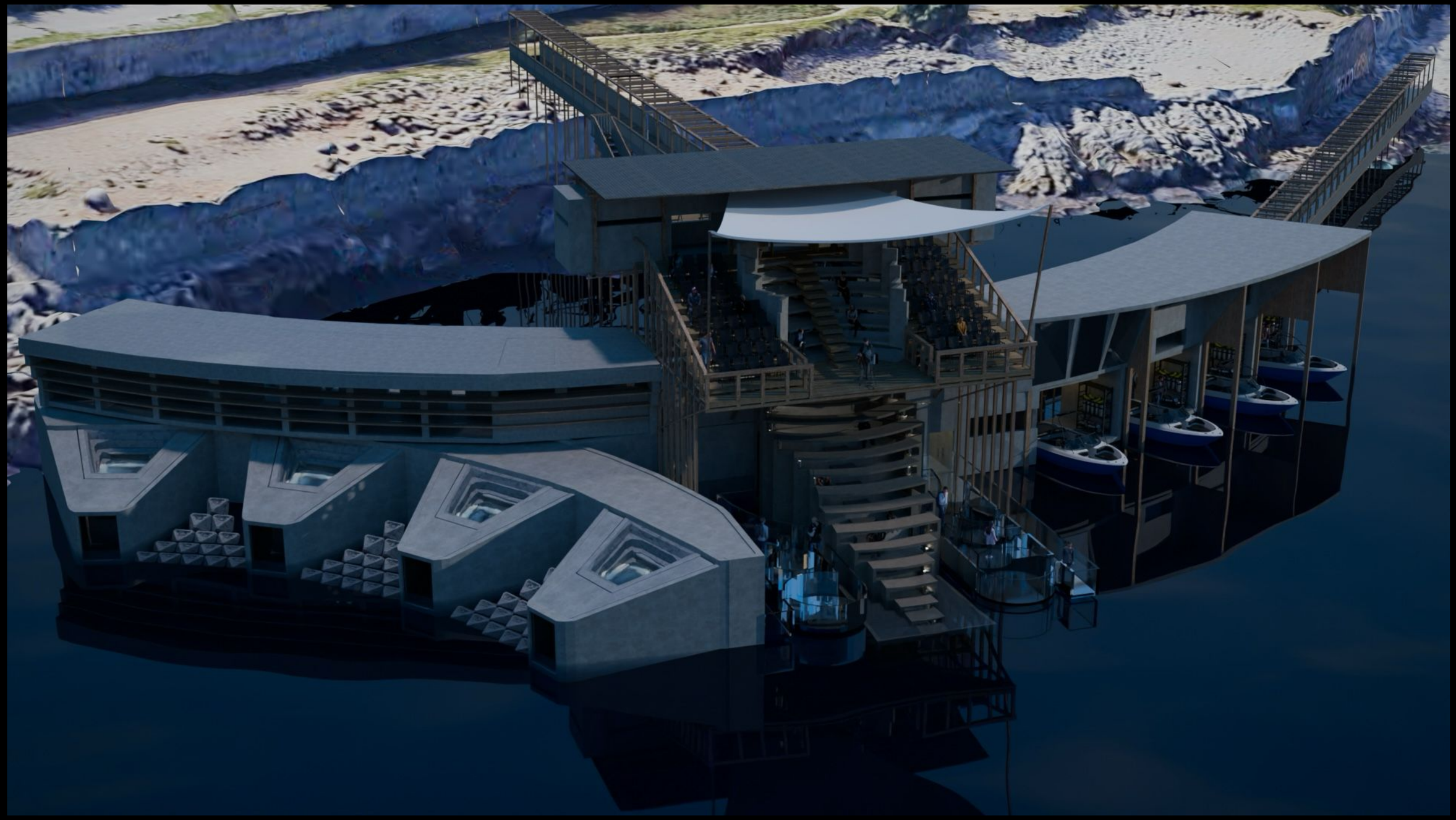
The north side of my building looks out towards the Mediterranean sea. It has a curved face and is designed specifically to enhance the buildings relationship with the water. The concrete aesthetic I have gone for is similar to Stamp House, designed by Wright architects. This also lies directly above a body of water, with the materiality giving it a more grounded and even organic aesthetic.

Alvaro Siza's Portuguese Pavilion inspired the concrete shading which lies above the cinema. I used the material to mimic the form of traditional fishing nets. Whilst providing a new function.

Tadao Ando's Toto seminar house inspired my orientation towards the sea. Similar to his building, I wanted to personify my facade's fascination with the water in front of it.

Peressini and Teles's Walk the Curve inspired the design for my my building's walkways which will be shown in greater detail later in the portfolio.

EXTERIOR : NORTH SIDE



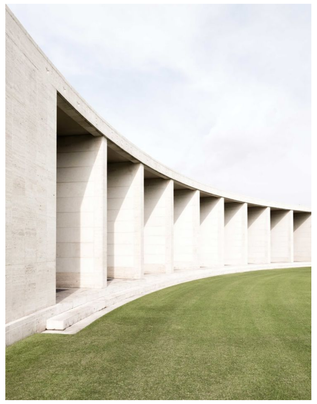
EXTERIOR : NORTH SIDE



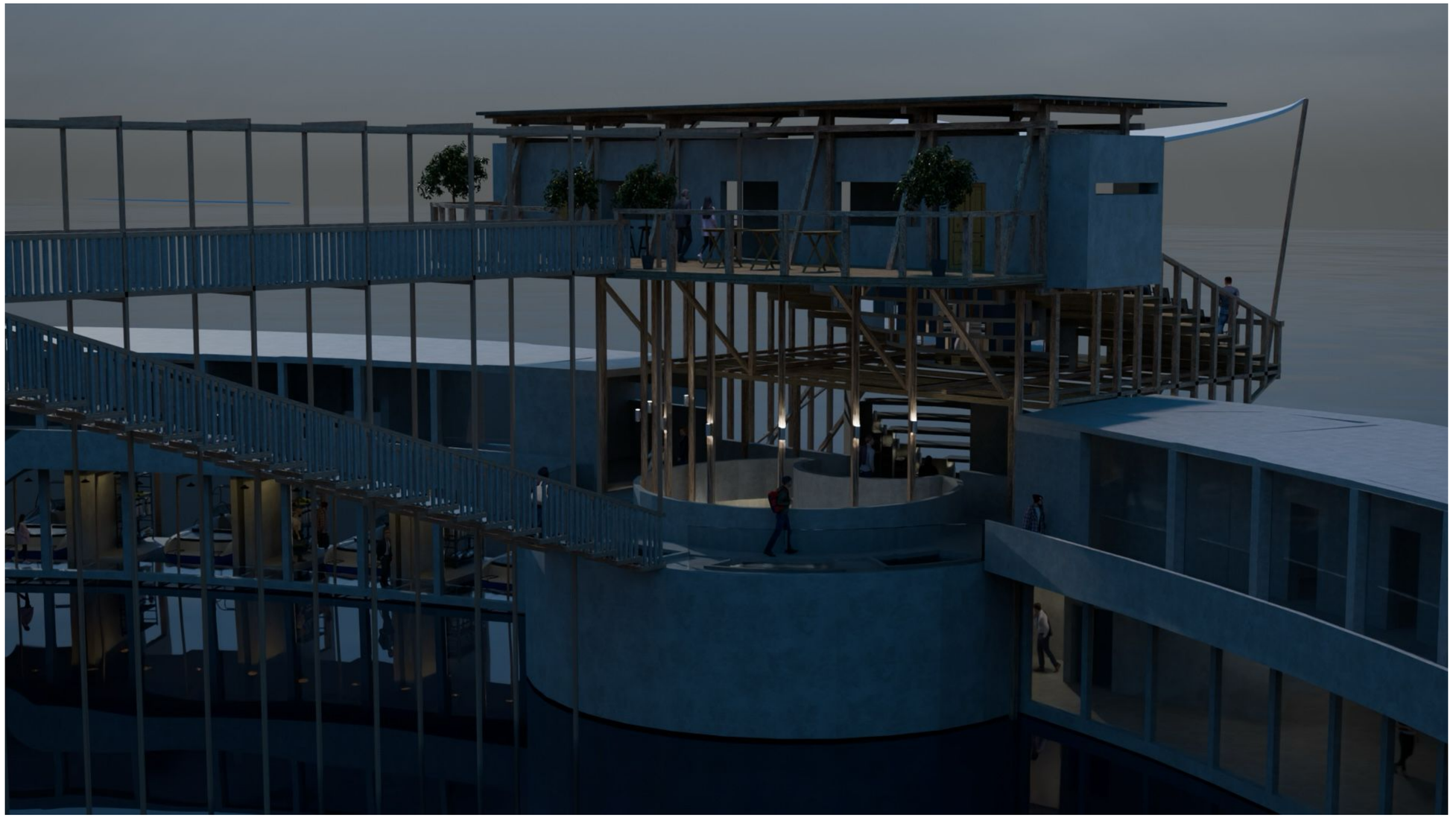




Alvaro Siza - Building on the Water



Manila American War Memorial







Itami Jun - Water Museum

The south side of my building also has an immediate interaction with the mediterranean's surface. A key inspiration for the rear facade of my school was Itami Jun's Water museum, which also exhibits concrete materiality as well as long curved faces.
Alvaro Siza's building on the water demonstrates how southern water space might be used behind my building. Calmer waters due to wave dissipation techniques on the northern facade mean that students will be able to use the rear of the building for leisure activities such as swimming.
The Manila American War memorial also inspired concrete form finding for the southern face of my school.





Peter Zumthor Timber Work





James Beardall - Healey's Shelter

Peter Zumthor's work with timber was a great inspiration for the form of my cinema, and I really tok to the aesthetic of an exterior timber frame encasing a more solid material. This is particularly visible in his Norway Tourist trail. James Beardall achieves a similar aesthetic.

EXTERIOR : SOUTH SIDE



EXTERIOR : SOUTHERN ENTRANCE



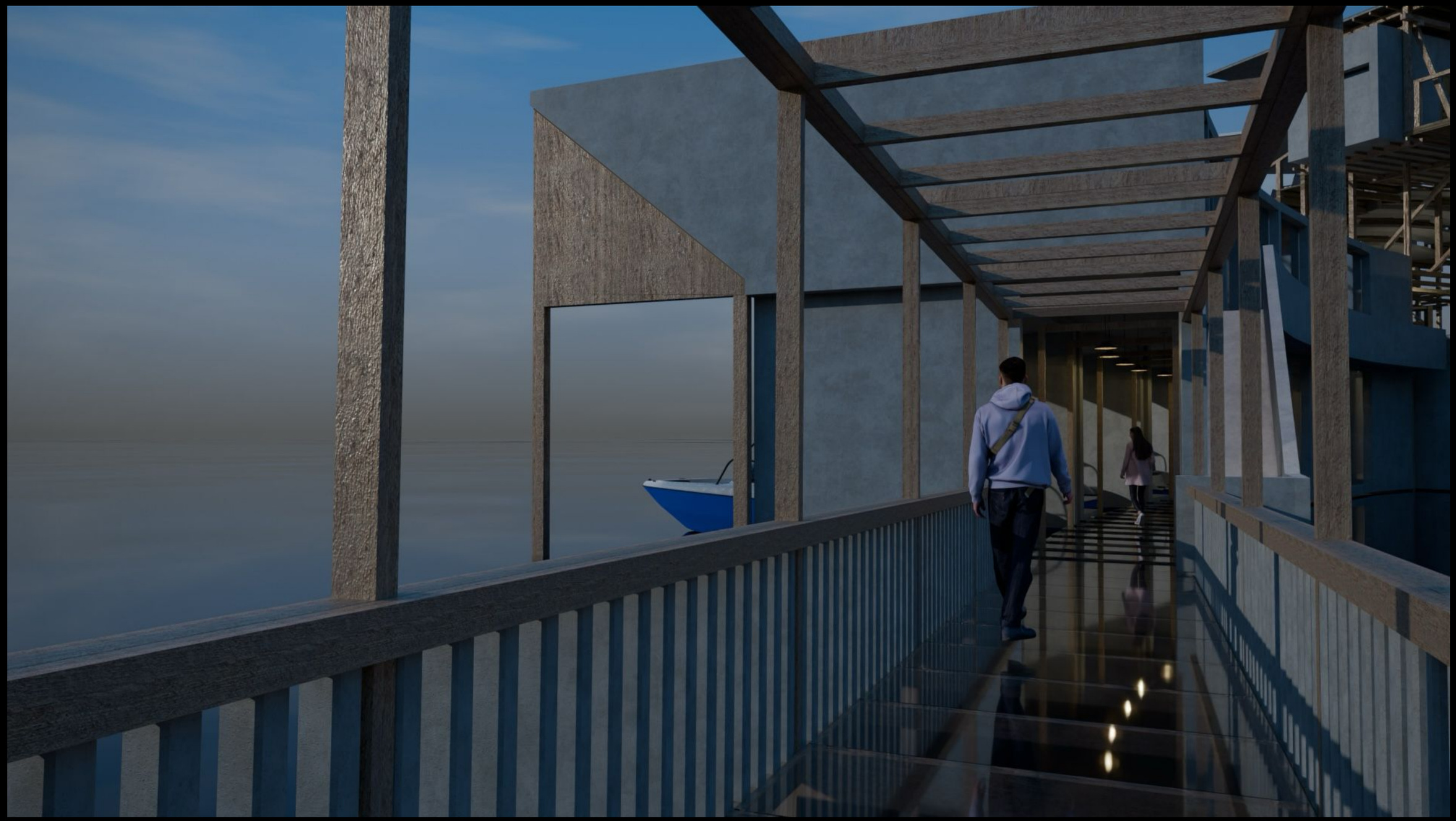
EXTERIOR : SOUTHERN ENTRANCE

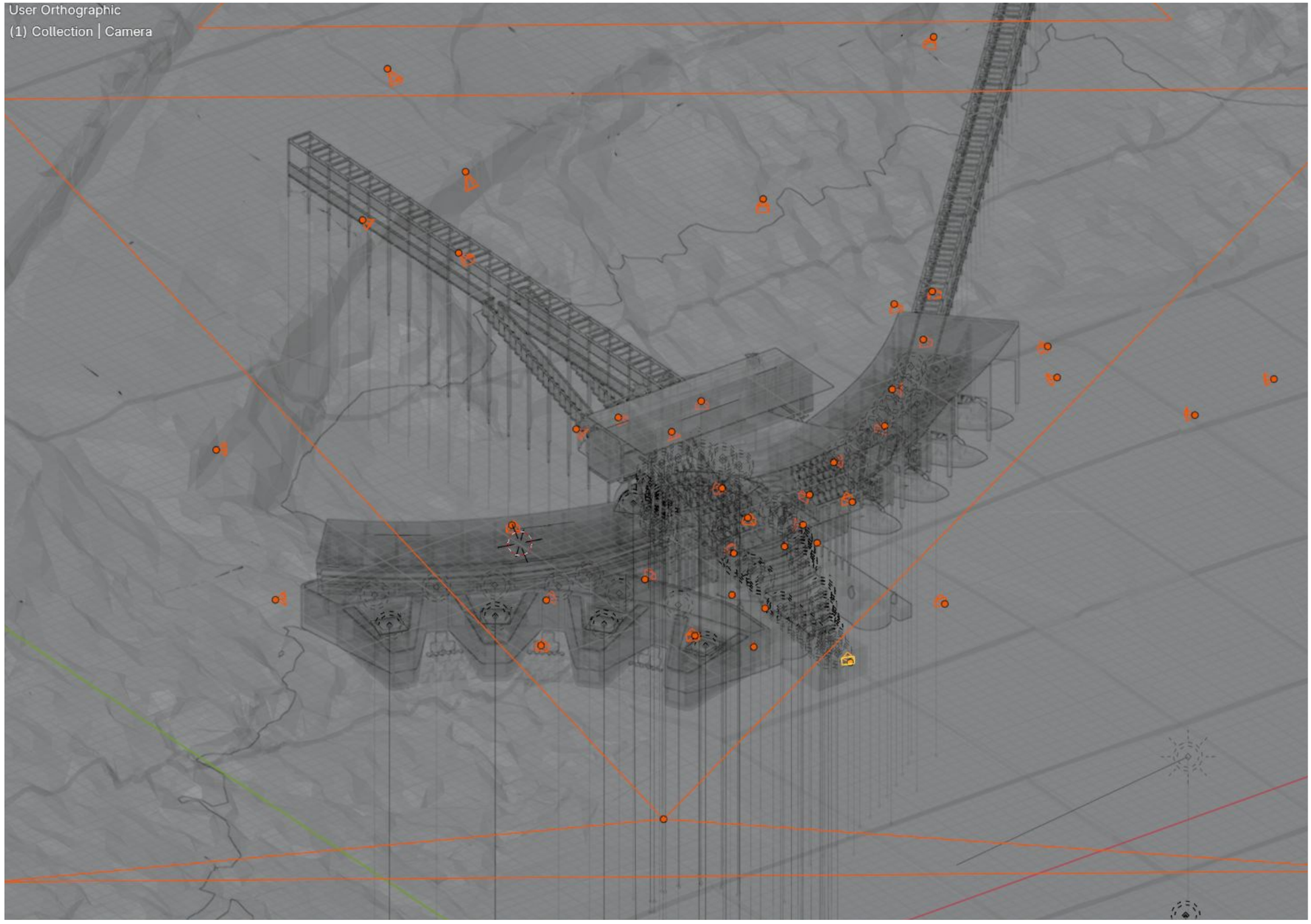


EXTERIOR : SOUTHERN ENTRANCE

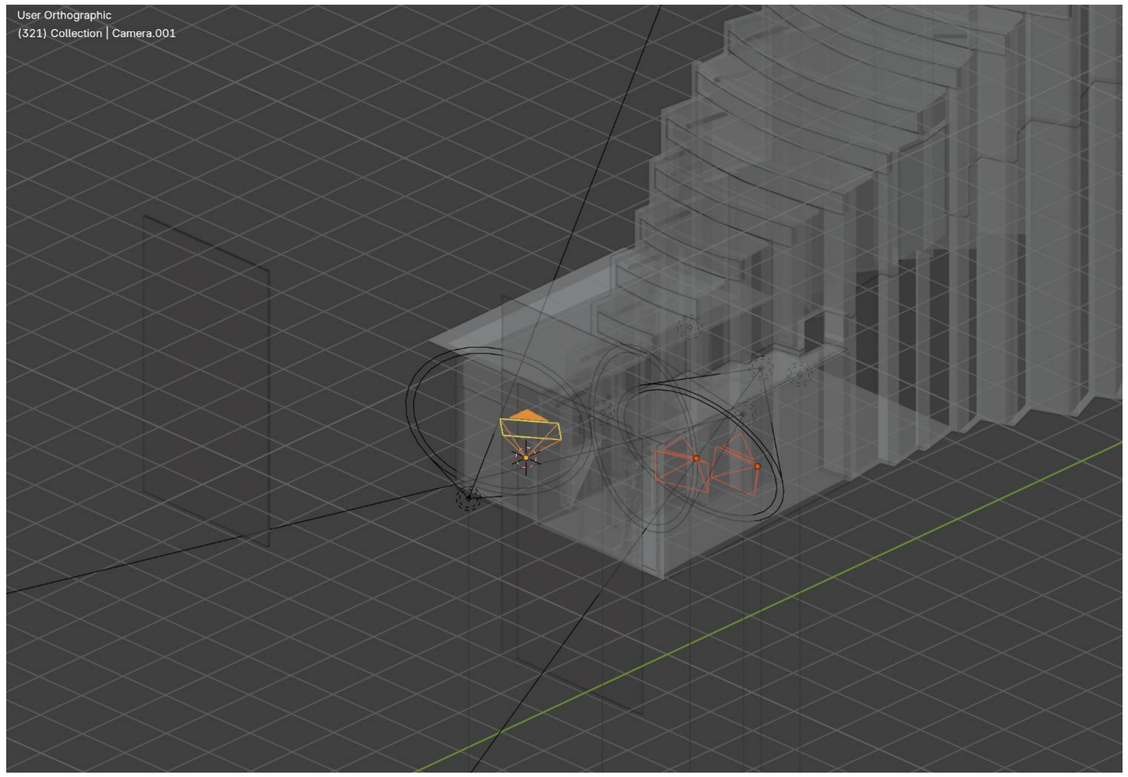


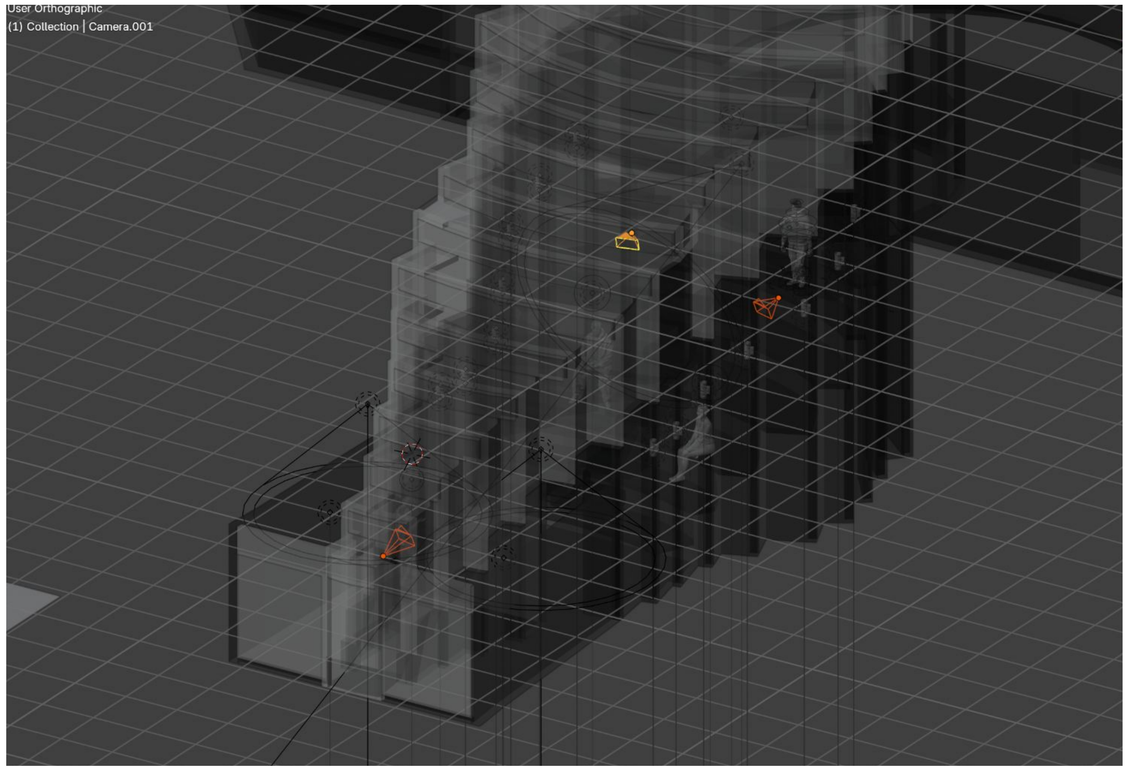
EXTERIOR : WESTERN ENTRANCE

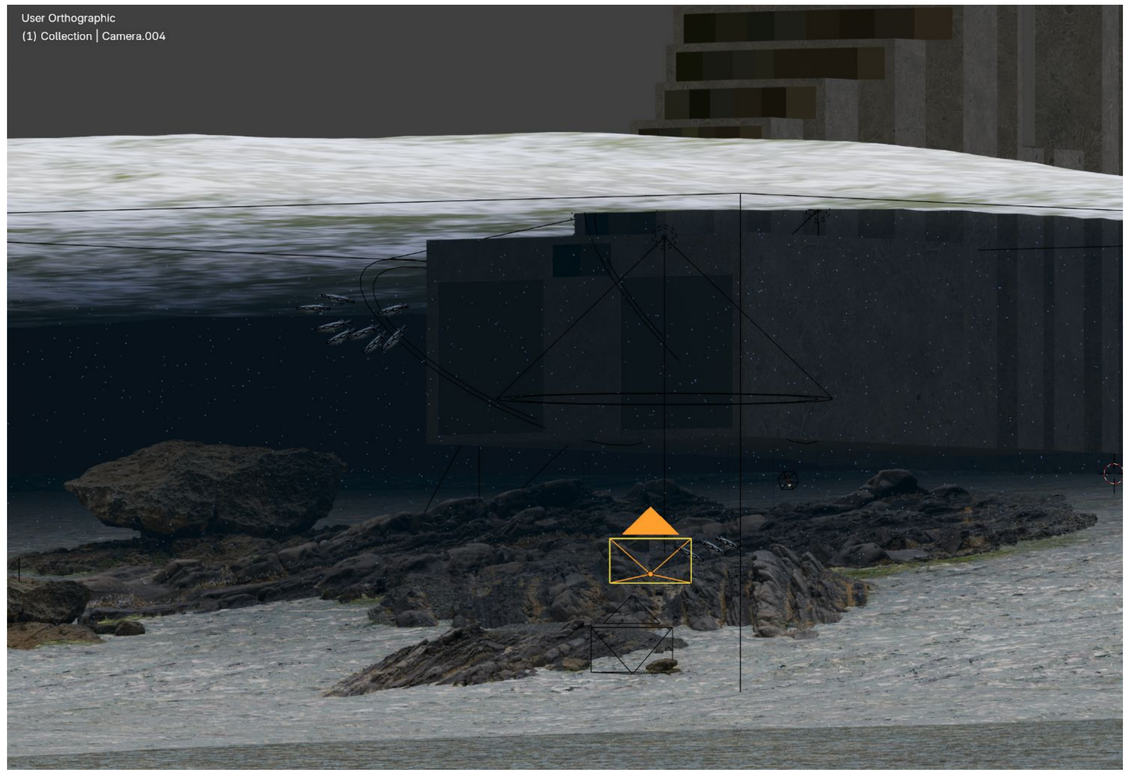


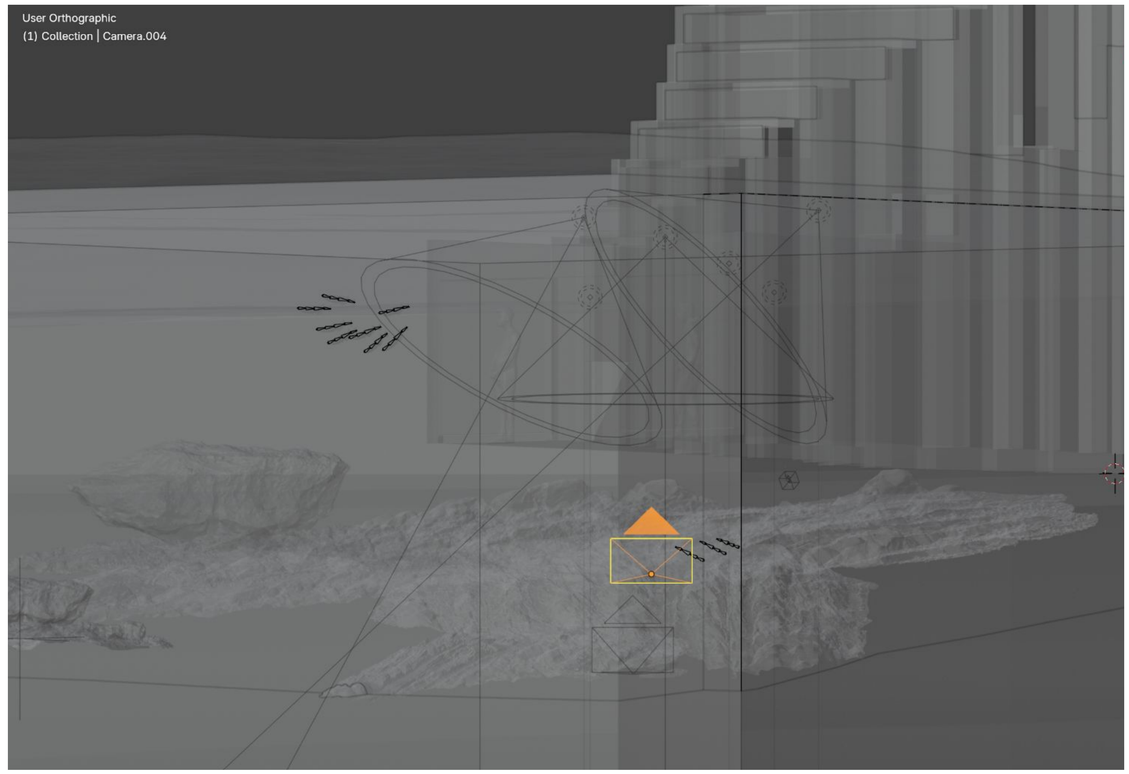


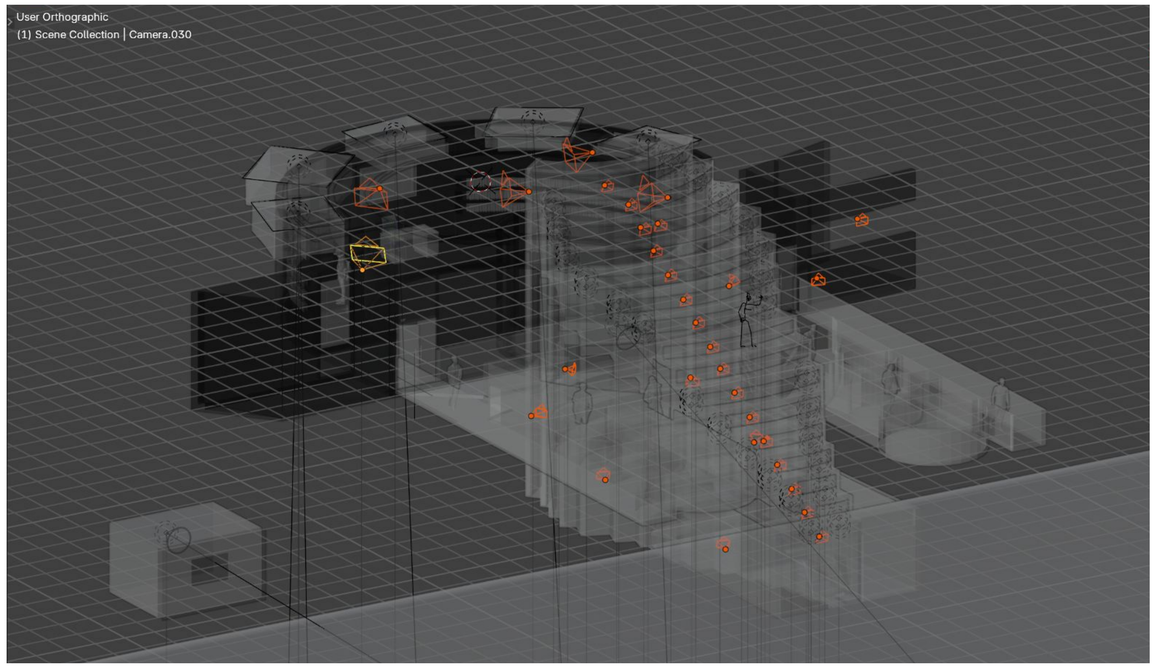
These diagrams give an insight into the cameras (highlighted in orange) set up around my building. Each of one of these correspond to rendered image I have shown. These have been organised so that the subsequent imagery is as cinematic as possible. In order to achieve I drew inspiration from my favourite films, some of which have been mentioned earlier in this portfolio.

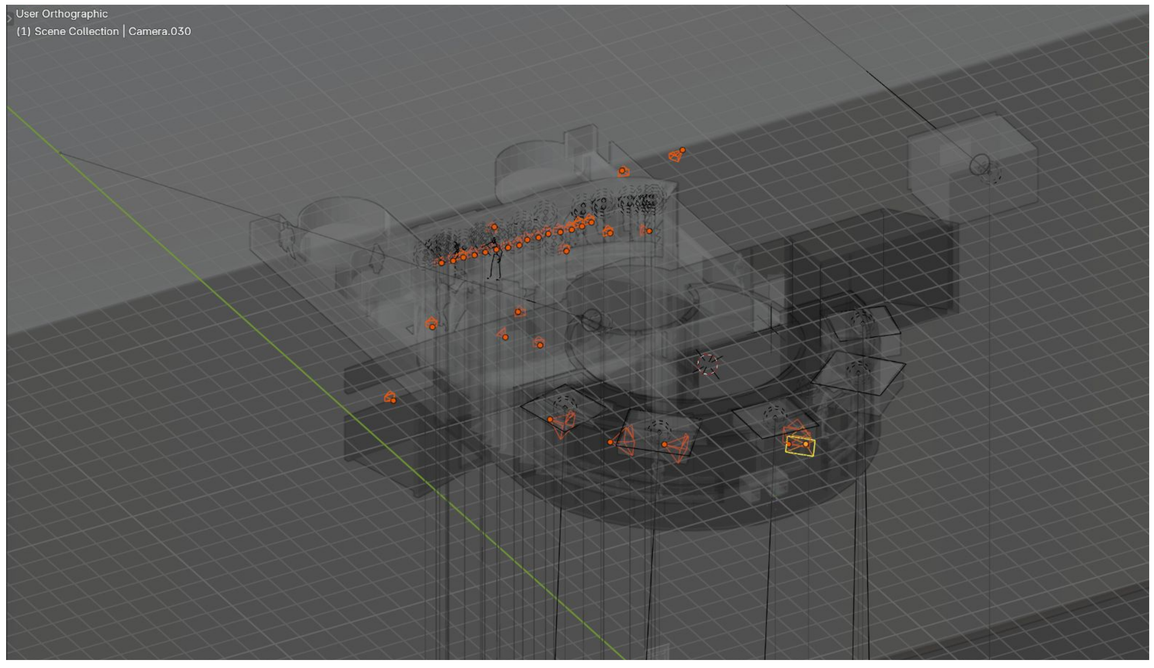

User Orthographic
(321) Collection | Camera.001

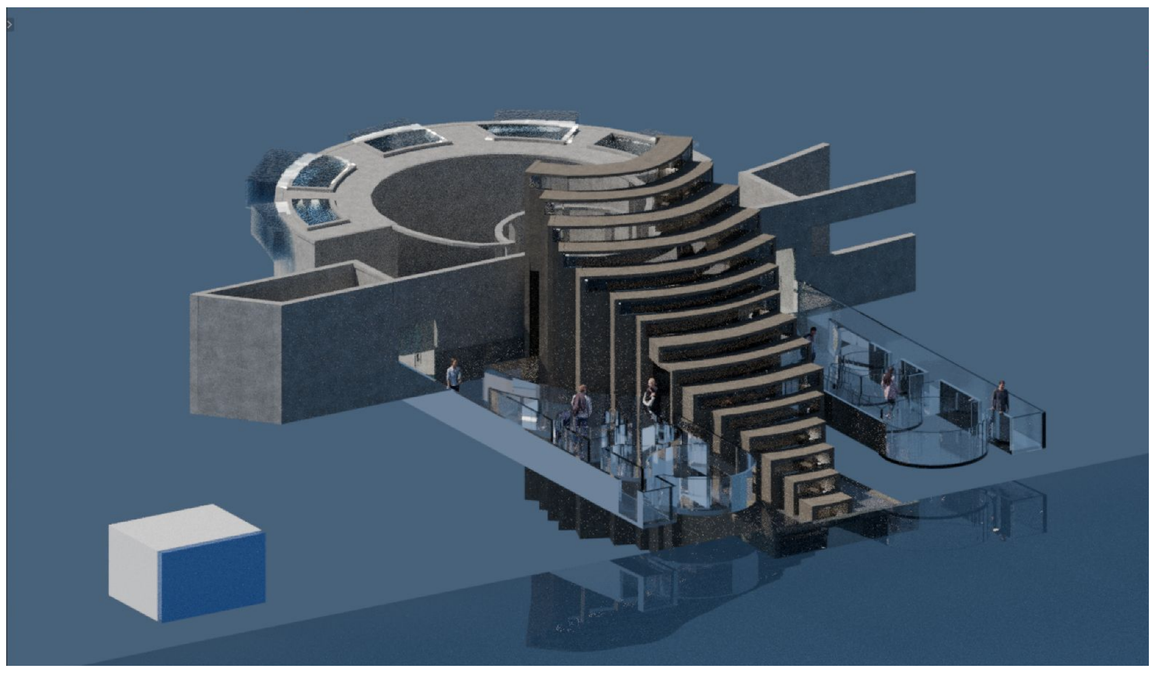

User Orthographic
(1) Collection | Camera.001

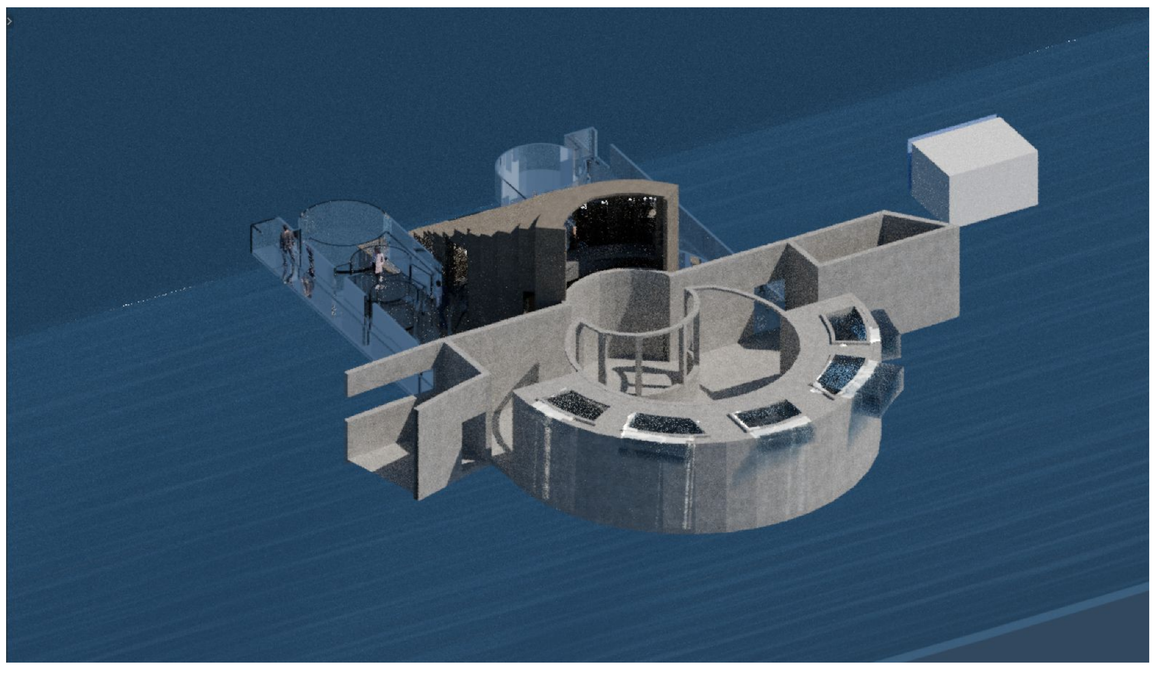

User Orthographic
(1) Collection | Camera.004

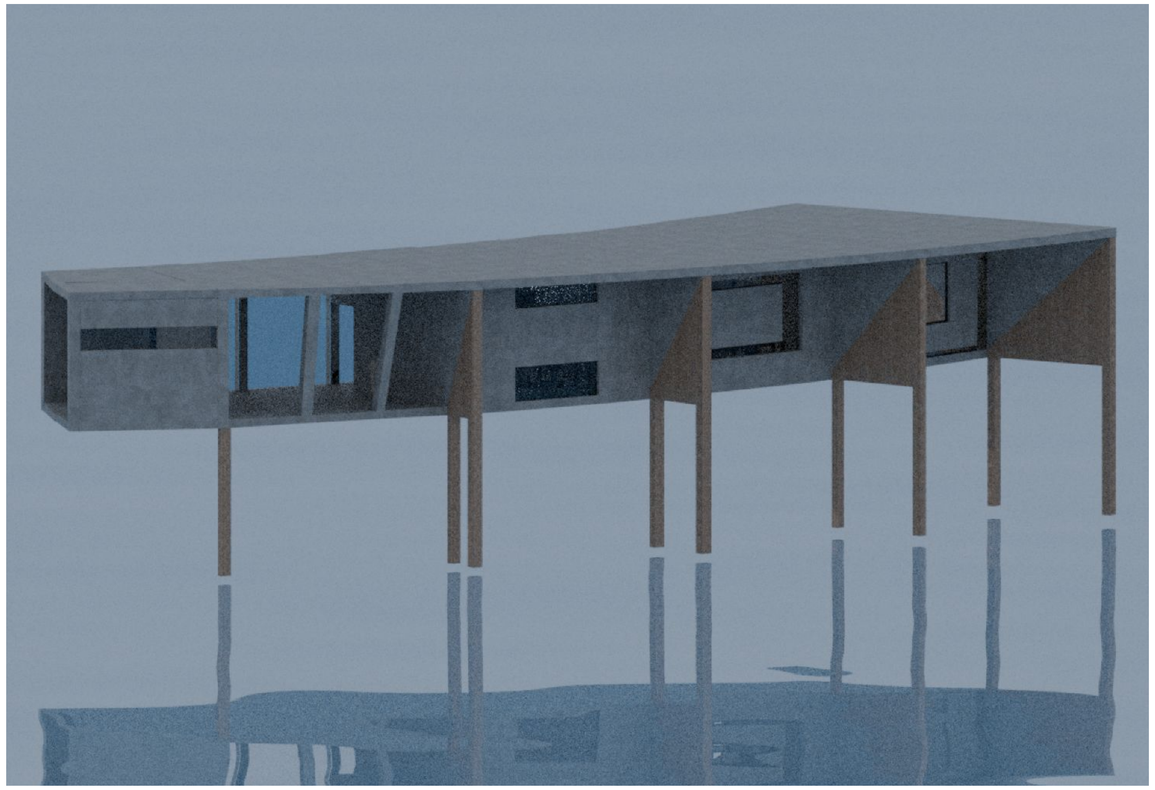

User Orthographic
(1) Collection | Camera.004

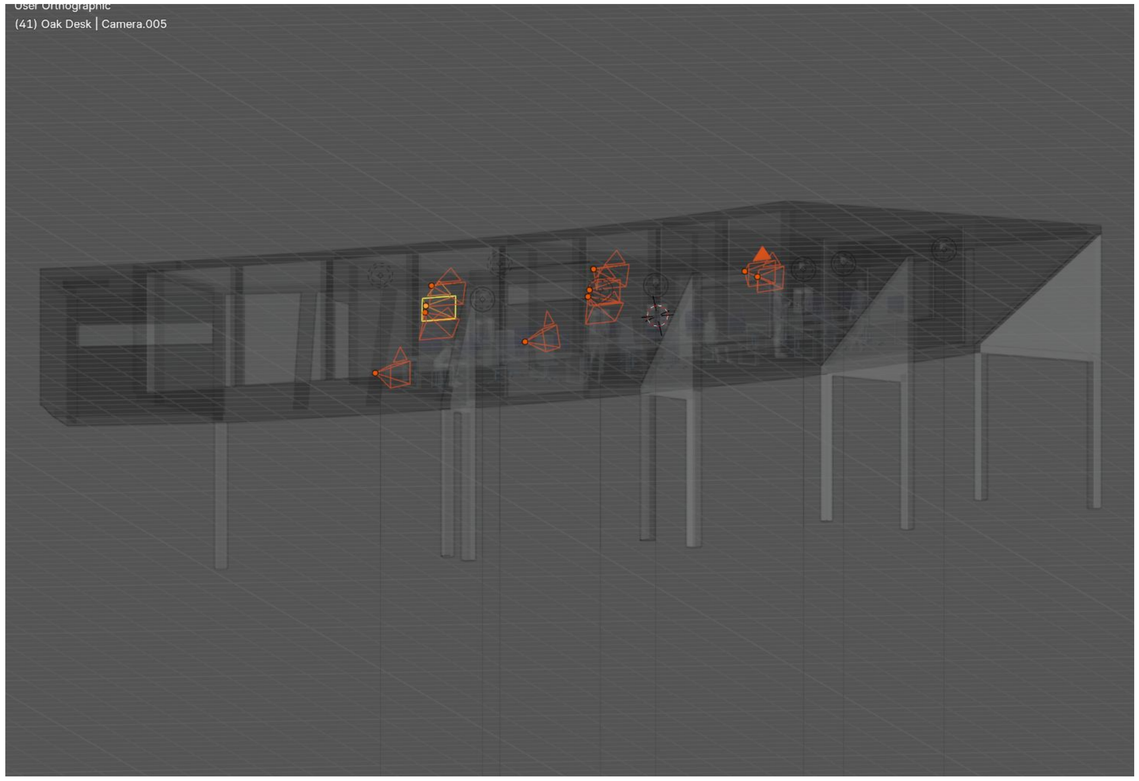

User Orthographic
(1) Scene Collection | Camera.030

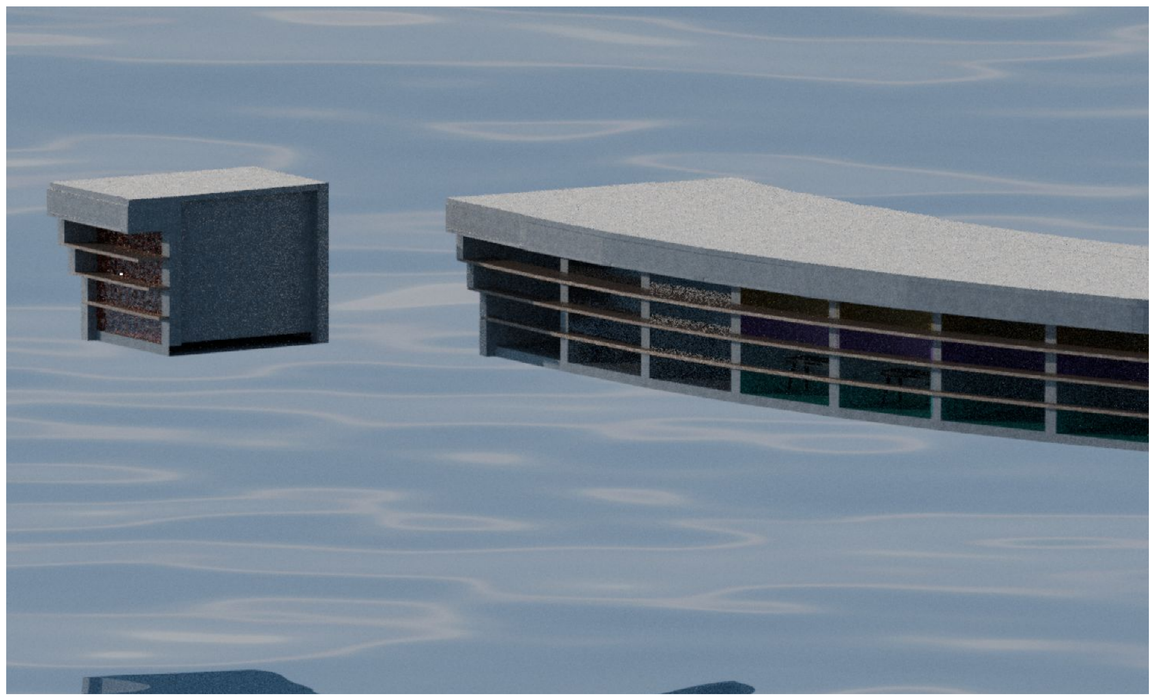

User Orthographic
(1) Scene Collection | Camera.030

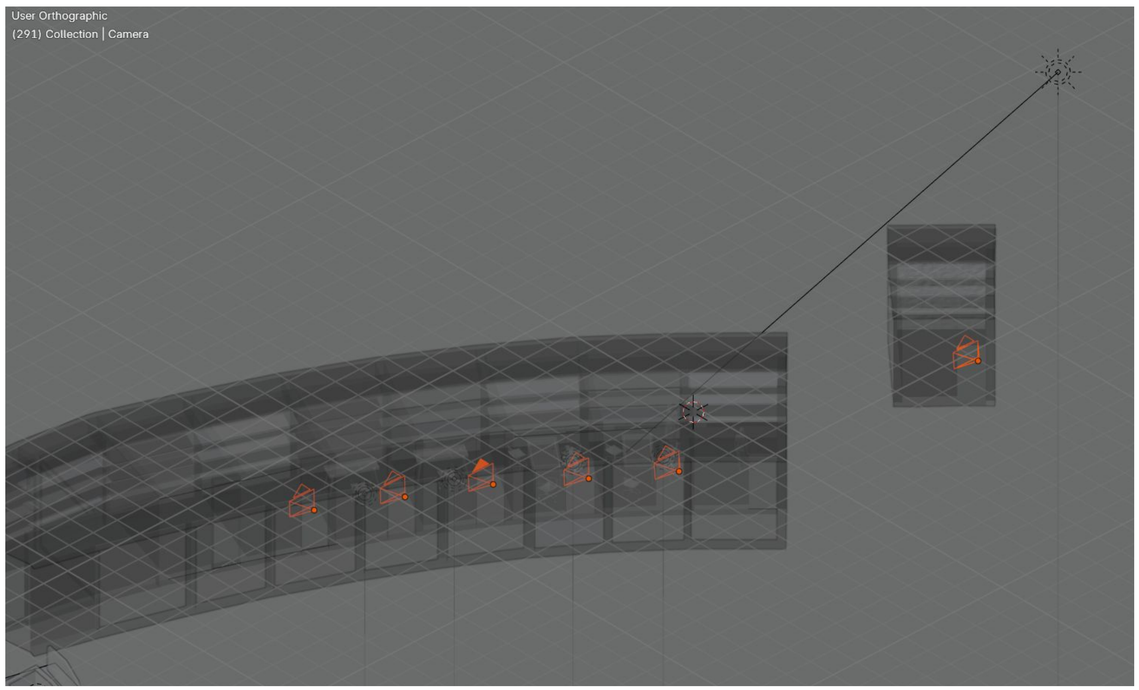


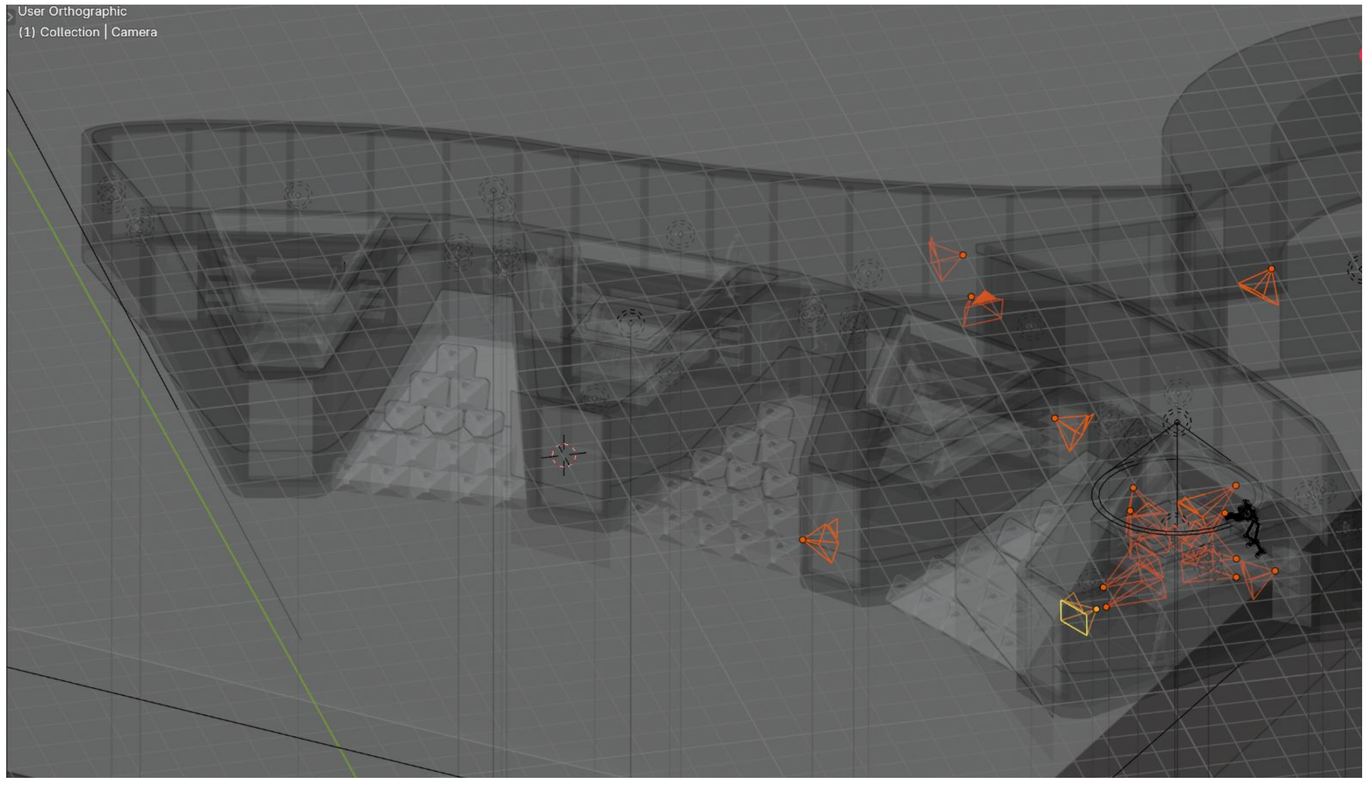


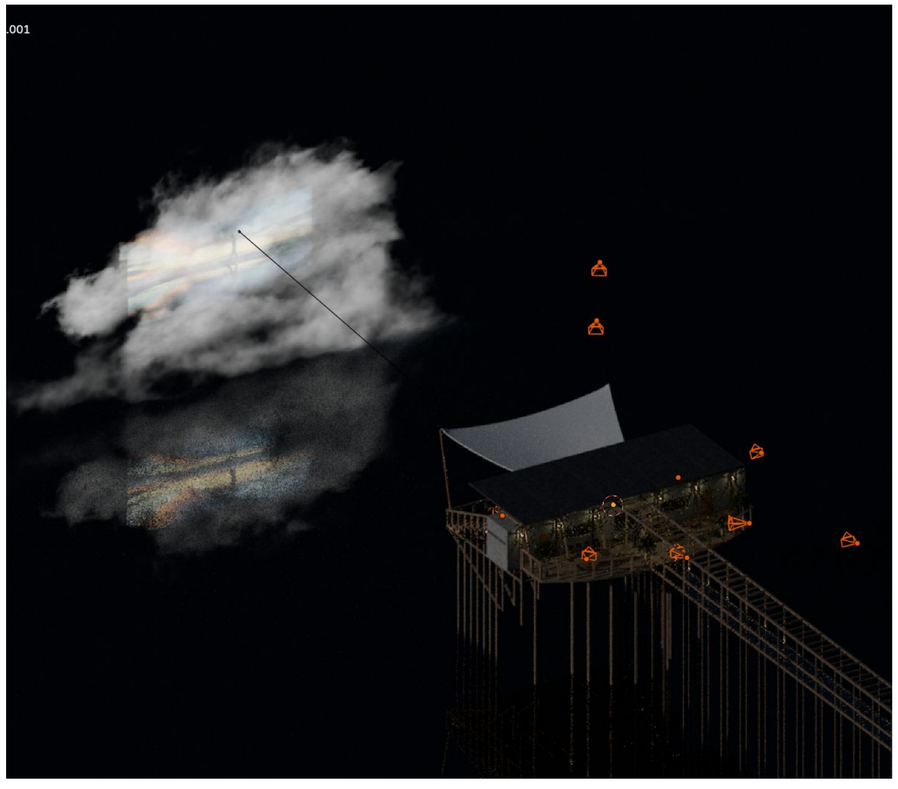


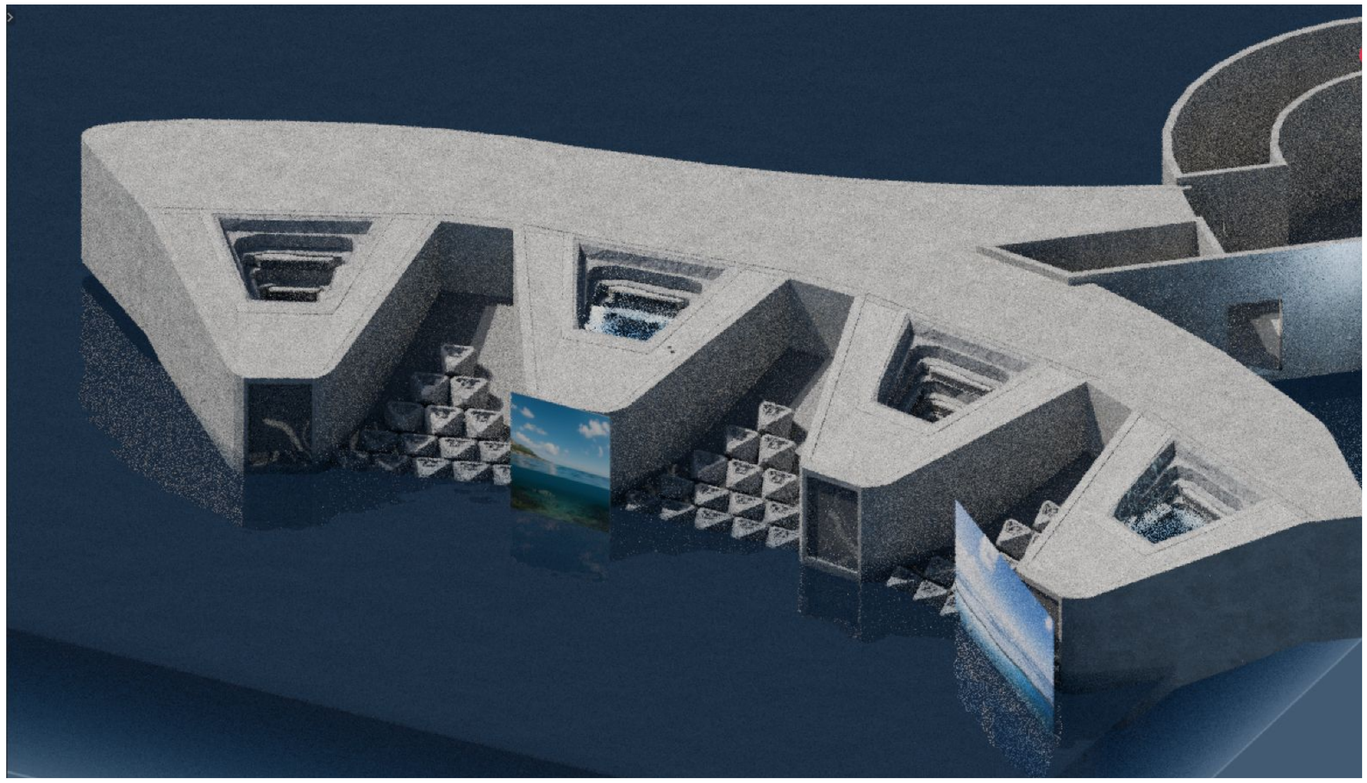

User Orthographic
(41) Oak Desk | Camera.005

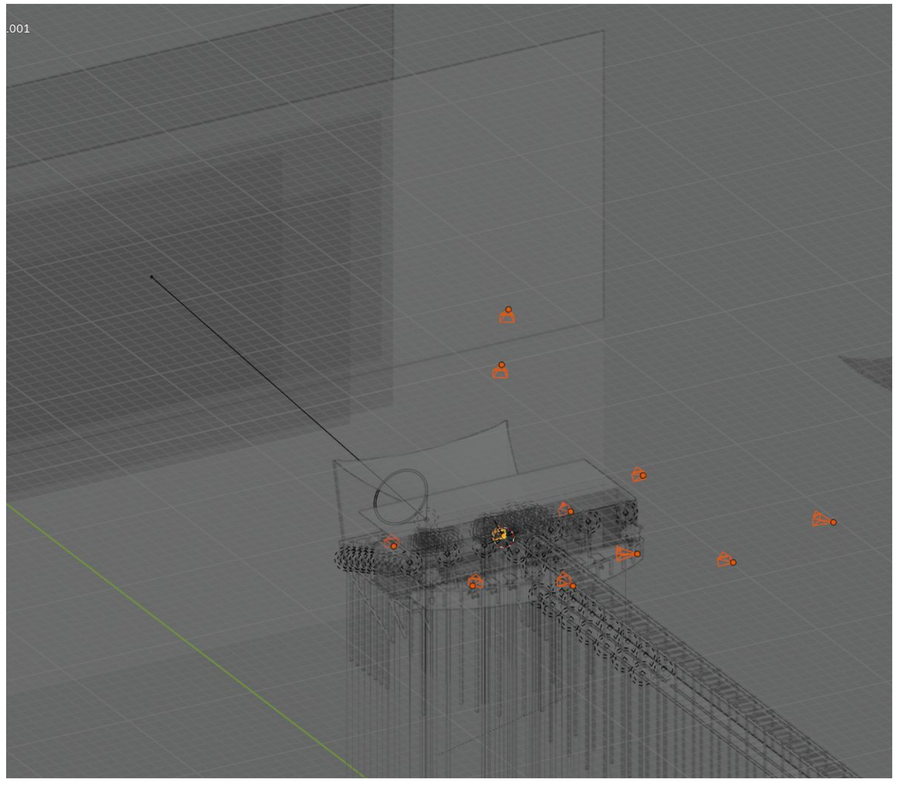



User Orthographic
(291) Collection | Camera

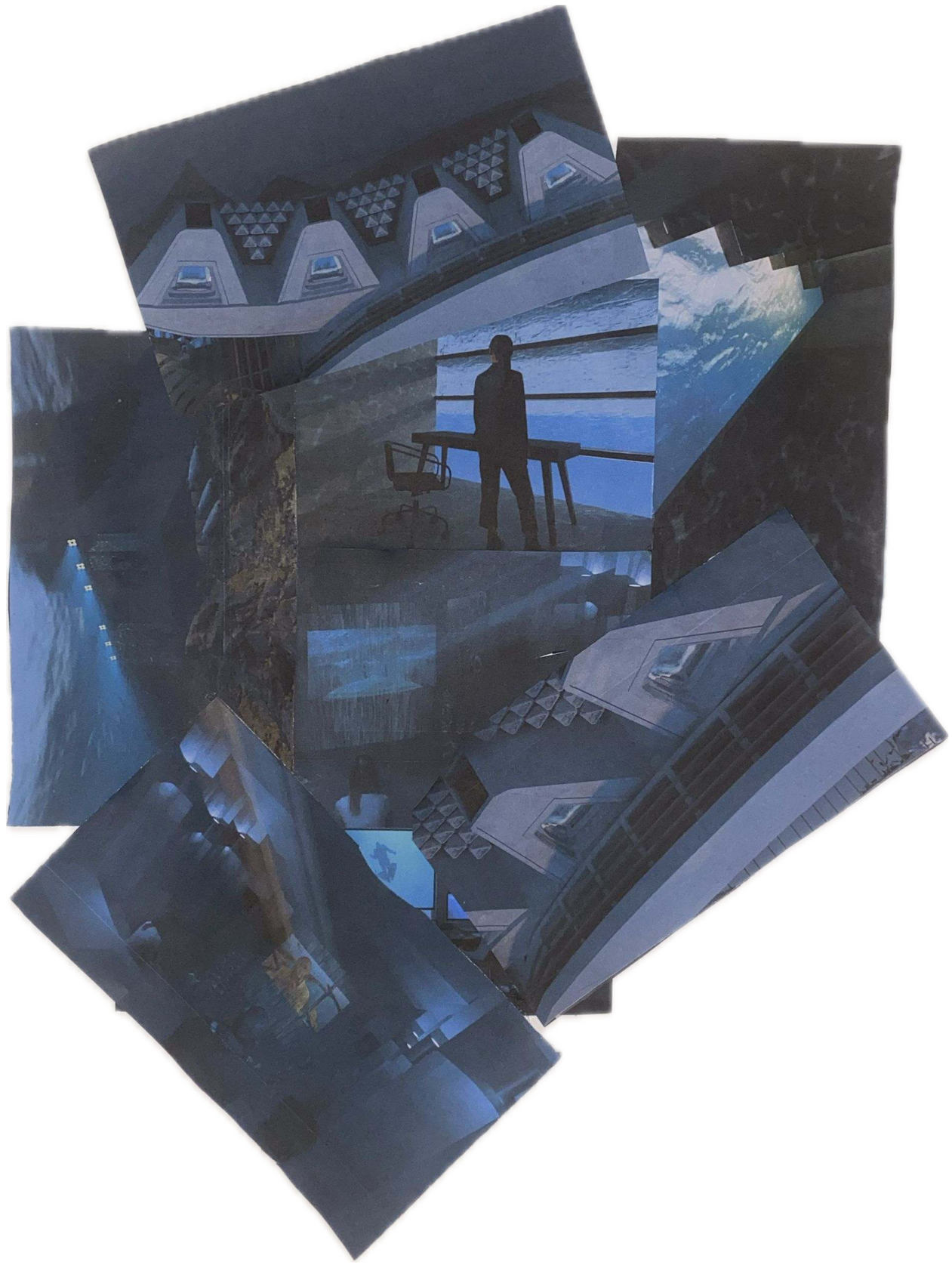

User Orthographic
(1) Collection | Camera


.001




.001

FINAL COLLAGES

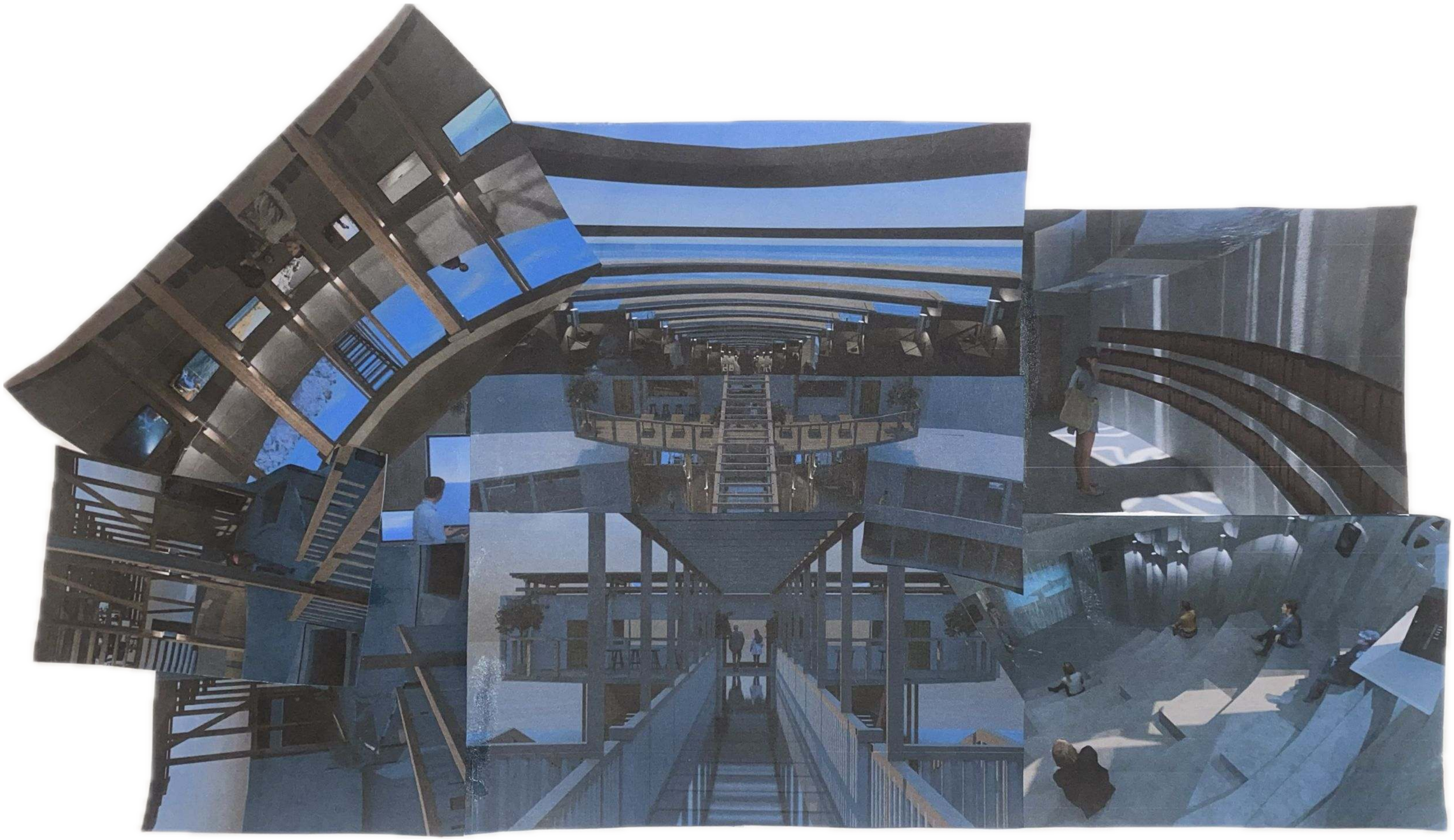


Similar to films such as Lynch's 'Lost HIghway' and Tarantino's 'Pulp Fiction' **I** decided to **give my portfolio a circular narrative**, going full circle and ending my architecture where **I** started - with a series of collages.

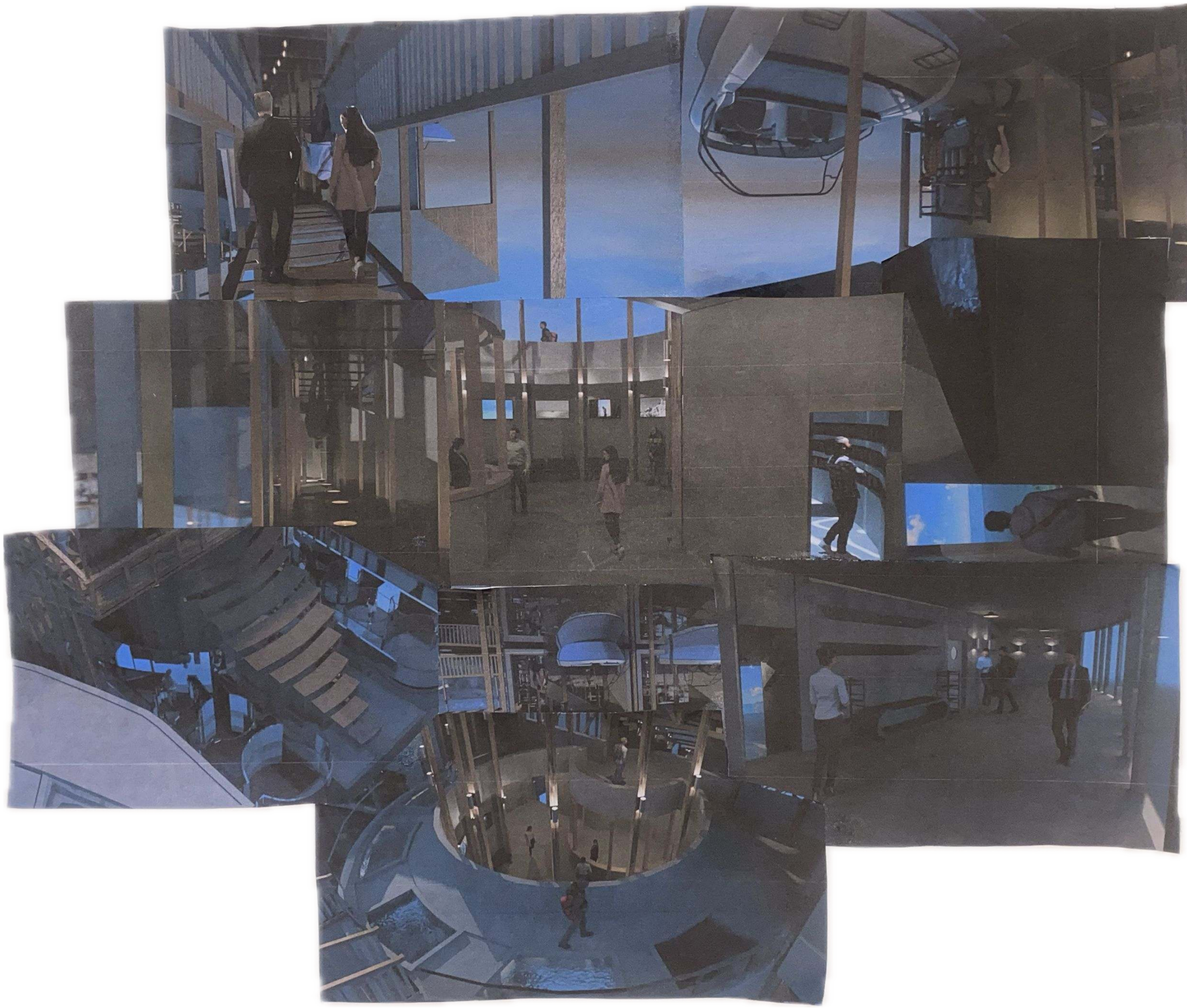
This time **I**'m trying to **capture the same cinematic clichés, but with my own building renders.**

My aim is for this to display my building's success at fr**aming cinematic stills within its architectural design.**

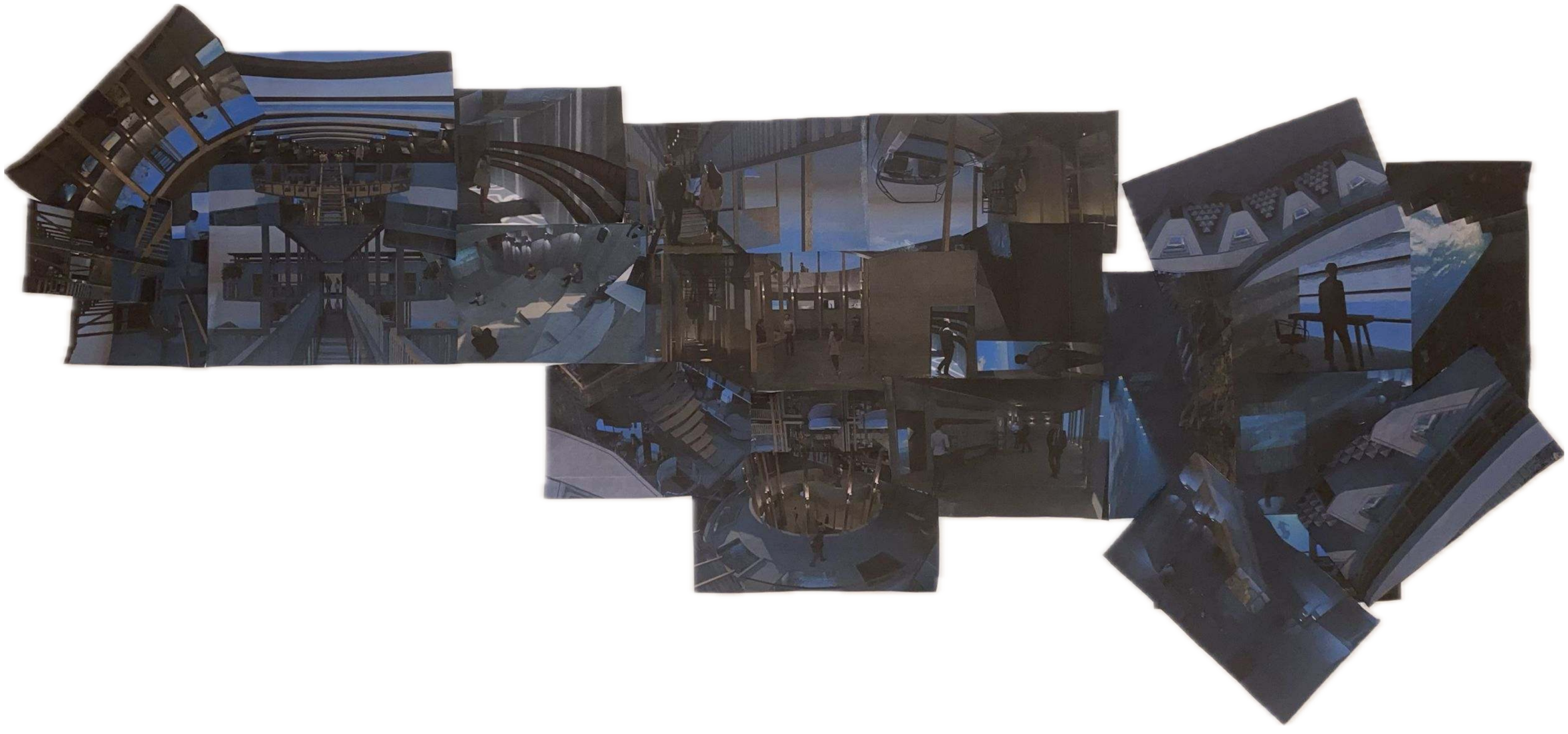
FINAL COLLAGES



FINAL COLLAGES



FINAL COLLAGES



FINAL COLLAGES

