A silent dialogue between architecture and film space.

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This paper aims to extract multiple layers of information that exists within the moving imagery of film space; amalgamated in a particular language, that explains how it invokes different psychological states of the viewer and complements the film narrative with the use of architecture. Beginning from the theatrical performance of ‘Greek tragedy’ to the depiction of human settlement on ‘Mars’. In this pursuit from wooden stages to virtual reality, Architecture unequivocally has been one of the fundamental elements in performing arts. Filmmakers have paid remarkable attention to the symbiotic relationship between Film and Architecture, through sometimes tangible/intangible qualities that enhance or complete the experience of film.
To ground this research, the film understudy is Andrew Niccol’s ‘Gattaca’ (1997). This film projects a glimpse of future, portrayed and characterized by existing Architecture. The study explores the functional aspects of recording and reproduction in terms of reality to depict the future. Stationary images with the help of motion picture and montage holds tremendous amount of information regarding the narrative. In this paper, the structure of the film and its sets are observed frame by frame to understand the symbolic language of architectural elements and the nonlinearity of space which is created by the medium of film. How narrative is supported by the aspect of nonlinearity which further generates an abstract concept of space, time and place. This language of nonlinearity and symbolism are generated by a silent on-screen performer which is architecture. This relationship of film and architecture works as a catalyst to the narrative of film, amplifying the role of actors in the present static architecture. It is essential for architects to be aware of this language and to be able to formulate it. Conclusively, architectural space and film space have a silent dialogue with one another, and this dialogue has a particular language, that becomes the language of film.

- Author(s) Biography (200 words each):

Muhammad Dayyem khan has been studding architecture since 2014 in Beaconhouse National University and has indulged in the field of arts since 2011. Dayyem belongs to Lahore Pakistan at an early age practiced painting, sculpting, photography and videography as amateur and later on studied fine arts in A Levels from Lahore College of Arts and Sciences. Interdisciplinary studies have always intrigued him and have been a part of it since 2011. He aims to complete his degree by 2019 and go for masters