The following paper aims to explore the capacity of architectural elements in sustaining a narrative within the medium of film. It can be understood that various forms of architectural manifestations have the quality of projecting unique impressions on those who experience it. The experience of architecture while existing as a static experience is transformed into a dynamic one when translated into the medium of moving imagery. It is this quality that propelled filmmakers to make use of architectural elements in conveying the various impressions of their narrative. The film under observation is titled Birdman or the unexpected virtue of ignorance (2014), directed by Alejandro González Iñárritu. The film while giving the impression of having been shot in a single take conceals its various cuts behind a string of architectural elements. The central element used to preserve the sense of continuity within the narrative of the film is the layout of spaces. Upon further exploration, it can be observed that the director had connected the spaces within his film in a seemingly unnatural way as to support the continuity of his narrative. Therefore to discover the influence of architectural layouts constructed in the film has been carefully documented to reveal their arrangements about each other. The conclusion leads to an understanding that the medium of film has a unique capacity not
only to be molded by architecture but that it can do the same to architecture itself, allowing architectural elements to stretch their experiential qualities beyond the limits of reality.

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Currently a 4th year student of architecture at Beaconhouse National University. Originally a resident of Rawalpindi, Hussain Ahmed moved to Lahore to pursue a bachelor's degree in architecture. He aims to specialize in the area of restoration and conservation due to his interest concerning the fictitious quality of historic monuments and how they build a narrative for the city that they inhabit.