DESIGN GUIDELINES FOR OUTDOOR SETS IN FILM CITIES

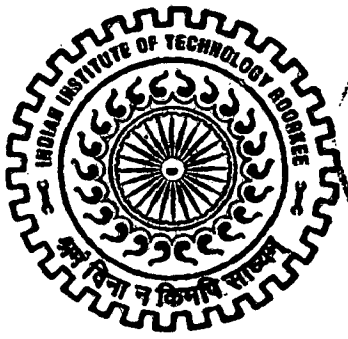
A DISSERTATION

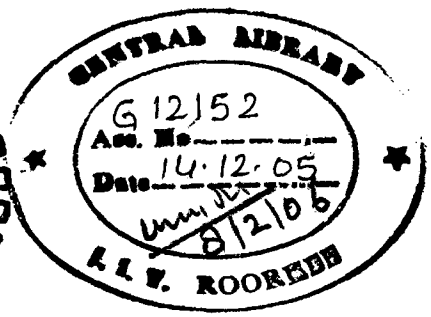
Submitted in partial fulfillment of the requirements for the award of the degree of

MASTER OF ARCHITECTURE

By

R.S.SANDEEP





DEPARTMENT OF ARCHITECTURE AND PLANNING
INDIAN INSTITUTE OF TECHNOLOGY ROORKEE
ROORKEE - 247 667 (INDIA)

JUNE, 2005

CANDIDATE'S DECLARATION

I hereby certify that the work which is being presented in the dissertation entitled **'DESIGN GUIDELINES FOR OUTDOOR SETS IN FILM CITIES'** in partial fulfillment of the requirement for the award of the degree of **MASTER OF ARCHITECTURE** submitted in the **Department of Architecture and Planning** of the Institute is an authentic record of my own work carried out during the period from Aug 2004 to May 2005 under the supervision of **Dr. Pushplata.**

The matter embodied in this dissertation has not been submitted by me for the award of any other degree.

Place: Roorkee

Dated: June , 2005

(R.S.SANDEEP)

This is to certify that the above statement made by the candidate R.S.SANDEEP is correct to the best of my knowledge.

23/06/05

Dated: June , 2005

Prof. (Dr) Pushplata

(Thesis Guide)

Deptt. Of Architecture & Planning

Indian Institute of technology

Roorkee - 247667

ACKNOWLEDGEMENT

It is difficult to put in words the gratitude I feel for the assistance rendered by many individuals and sources for the completion of this dissertation. However I take this opportunity to acknowledge and thank the following individuals and organizations:

I am thankful to my guide **Dr. Pushplata** for her support and co-ordination during my two years at Roorkee that she extended to my project too. My sincere thanks to all the professors especially **Prof.S.Y.Kulkarni** and **Prof. Sahu** for their criticism and suggestions which led to the proper shaping of this dissertation.

I am extremely grateful for the support and encouragement of **Mr. Nitish Roy** (Dada) and equally grateful to **Graphic Designer Mr. Ranjit Tapa** for their inputs and support.

The support given by people back home in Hyderabad is invaluable. Thanks to my parents and my brother Sunny.

The inputs given by a large array of people from the I.I.T Roorkee, community has also been instrumental. Thanks to my best friends, Aarti and M.P. Avinash for their encouragement and support.

R.S.Sandeep.

Abstract

Bollywood churns out over 900 films every year, all these films packed with those mandatory elements of song, dance, melodrama, violence and erotica that require outdoor & indoor set design. Film City sets in India are heavily booked around the year.

Bollywood films are now increasingly paying attention to set design. This wasn't always the case. Back in the seventies and eighties, directors often shot scenes in real houses or villages in order to save money. However in the nineties this all changed with producers realizing that the more lavish the sets, the greater the potential box office returns.

The present Film City in India offers nothing besides landscape. A filmmaker has to hire everything else. The film city has few shooting floors and they are scattered over the vast area.

Ramoji Film City, Hyderabad can be considered the best as on date because of its infrastructure and the facilities which they provide for the shootings, etc. no other film city in India is to that standard.

Outdoor sets in Indian Film Cities are not up to the International Standard like Walt Disney, etc.No set guidelines /standards are available for the Set Designers and the sets designed are some times over dressed or under dressed.

The feel of the natural streets is missing in present sets and only typical sets of towns are done without any emphasis on the Architectural character of the streets, as a result sets started appearing like fake ones.

This thesis aims at finding architectural solutions for the outdoor Sets in Film Cities so as to develop our existing and upcoming film cities to international standard.

Since outdoor sets are the replicas of the existing streetscapes, townscapes, landscapes, etc, the study of practical implication of urban design concepts will help in deriving design guidelines for the outdoor sets in film cities.

The scope of this thesis includes inferences / conclusions and formulation of design guidelines for outdoor sets in Film Cities. This thesis does not include post production facilities and indoor set design. This thesis is limited only for the formulation of architectural solutions for various outdoor sets. (Streetscapes only).Design guidelines will be taking into account the technical aspects of set design and will be based on practical implication of urban design and set design concepts.

CONTENTS

Chapter 3 – Literature Study

Chapter 4 – Case studies

Chapter 1: Introduction

1.1 Introduction - Cinematic Architecture

Le Corbusier developed a theory of cinema that both influenced the manner in which he envisioned architecture as well as affected the manner the spectator perceived this modern architecture. **The cinema was a medium that influenced both architectural construction and spectator reception.** Le Corbusier not only designed modern spaces --both architecture and the city-- cinematically, he wrote cinematically. **Rather than consider that architecture and cinema were two separate genres, he linked them using the difficult concept of 'ineffable space'.** Le Corbusier, also by 1930s, traveled with a movie camera.

Le Corbusier explored the correspondence between cinema and modern architecture thoroughly, yet his modernist understanding of the topic hardly informs the contemporary (or post-modern) observer. **For Le Corbusier, cinema and modern architecture construct a similar relationship between a viewing subject and a viewed object. While cinema marks a revolution in spatial representation, modern architecture marks a complementary revolution in spatial articulation.** Movies and modernist works of architecture both function as machines for modern seeing. Villa Savoye, for example, is an apparatus (like a cinema) that privileges the eye over the body, movement over stasis, and fragmentation over unity. Every window is a lens, a purely visual opening; circulation is a poetic event of movement, orchestrated by ramps and spiral stairways; the house acts as a dynamic and shifting catalyst to experience, not as a static and finite center of experience. The villas of Le Corbusier portray an unmistakably modern sensibility toward space, an attitude explicitly far more akin to motion pictures than to dramatic plays or academic paintings.

The film *L'Architecture d'aujour'Hui* (1929), which documents the villas of Le Corbusier, underscores the intent of the architect to imagine a fundamental relationship between cinema and modern architecture. That the architect doubles as a filmmaker in this case suggests that motion film is the perfect (if not the only) mode of representation suitable to the architecture of the modern era. In photographs, as Beatriz Colomina notes, the same villas are adorned with props, which lend a transitory essence to an otherwise static portrayal. One photograph of Villa Savoye exposes a coat on a table in the entrance hall; in another, a half-loaf of bread lies on a table in the kitchen, near an open door. These photographs reveal how Le Corbusier consciously interpreted modern space as a fleeting arena of movement and voyeurism--a space, like a cinema, based on passage and absence. In addition, as Colomina notes as well, drawings of Le Corbusier's villas often resemble motion picture storyboards; instead of plans and elevations, he offers a succession of perspectives discovered by a traveling eye.

Le Corbusier clearly sought to develop an architecture that would correspond to the spirit of the (or *his*) modern age: its transportation systems, its production systems and its representational systems. Yet, despite its brilliance, the cinematic work of Le Corbusier is too self-contained (or tightly sealed) to be satisfying. While the experience of Villa Savoye certainly parallels that of a motion picture, what about the rest of the built environment? The question remains as to how, if at all, cinema affects the world outside of the movie theater--outside of modernist architectural utopias. Le Corbusier addresses the relationship between cinema and architecture only in terms of an ideal, created by a master (himself). Like it or not, most of us do not live in a Corbusian universe. How does cinema relate to our imperfect, humanized environment? Undeniably, there is also a desire from both film-makers and architects to link the two practices, to see genuinely that architecture, commonly described as

the most public of all art forms, meets cinema, commonly described as the most popular of all art forms. Yet it is not by using 2D screens to create exciting, flexible, 3D backgrounds in our future domestic environment that the two art forms will use each other's potential

Film architecture is a discipline not yet precisely defined. It is a discipline in-between two disciplines. It deals with the pollution, the contamination of each discipline, film and architecture, by the other. It looks at the way architectural space and film space collide, inform and reconfigure one another.

"Films have played a major role in the development of modern architecture; they've helped pave the way for new ideas and popular acceptance of those ideas. In films, architects could do "pure" architecture, without worrying about things like weather-proofing, contract bidding, and building codes. It is an ideal fulfillment of what architecture can be about - and is always aspiring to -without being hampered by everyday constraints." says, Dietrich Neumann.

There are many **parallel themes between film and architecture** : both are experienced over time, both require vision and hearing, both involve the depiction of space with light, both can depict movement through space, both can convey narrative, both are episodic requiring memory for coherence, both require the use of symbols to convey meaning. There are other **parallels between the production of film and architecture**: both require large staffs, developed concepts, explicit directions. Yet the final relationship is indirect at best operating in the realm of metaphor rather than direct analogy.

The interaction of cinema and architecture

Architecture is a vast branch of science which has similarities with many art forms. Music has historically been regarded as the art form which is closest to architecture. Cinema is however, even closer to architecture than music because both architecture and cinema deal with spaces. Architecture deals with 'physical reality' and cinema depicts the same. There are hardly any films which do not include images of architecture. This statement holds true regardless of whether buildings are actually shown in the film or not, because already the framing of an image, implies the establishment of a distinct place. On the other hand, creating a place is the fundamental task of architecture. The structuring of place, space, situation, scale, seeps unavoidably into every cinematic expression.

Events at different places have different story depending on whether it takes place in a bed room, bathroom, library, elevator or gazebo. An event acquires its particular meaning through the time of the day, illumination, weather and soundscape. In addition every place has its history and symbolic meanings which merge into the incident. Presentation of a cinematic event is, thus, totally inseparable from the architecture of space, place and time and a film director is bound to create architecture, although often unknowingly.

The architecture of cinema does not posses an inherent value – the architecture gives the cinematic episode its ambience, and the meanings of the event are projected on architecture. The cinematic narrative defines the boundaries of lived reality. The realities of material and lived images are fuse.

Architecture creates mental impact, is clearly reflected in the cinematic architectures of two directors with opposite emotional aspirations. One director may show up a building as a haunted house and the same building can be shown by the other director as a beautiful villa.

Architecture gives meaning to the situations in films and acts as a resonator in making the scene look more natural.

Both forms of art, architecture and cinema define the dimensions and essence of existential space; they both create experimental scenes of life situations. Both architecture and cinema are art form brought about with the help of specialists, assistants and co-workers.

The thematized architecture produced by the Walt Disney Corporation during the past decade with the help of a host of international star architects, also reverts to the strategy of illusion and seduction familiar from film. But even artistically more serious architecture today often seeks its inspiration and visual strategy from the language of movies. Jean Nouvel, for instance, declares cinematic imagery and experience as a significant inspiration for his architectural work:

Architecture exists, like cinema, in the dimension of time and movement. One conceives and reads a building in terms of sequences. To erect a building is to predict and seek effects of contrast and linkage through which one passes (...). In the continuous shot/sequence that a building is, the architect works with cuts and edits, framings and openings (...). I like to work with a depth of field, reading space in terms of its thickness, hence the superimposition of different screens, planes legible from obligatory joints of passage which are to be found in all my buildings (...).

Perception / experiencing architecture and cinema

Perception

Perception means the act of perceiving i.e., to see or know through the senses or by mind, to observe, to understand. It is not only related to the physics of vision, the physiology of the

eye, but also a subject – object relationship in which subject being the perceiver and the object being anything with in or outside the subject, which holds his attention in a given time and space. Perception involves the gathering, organizing and making sense of information about the environment.

Cinema constructs spaces in the mind, creates mind-spaces, reflecting thus the architecture of human mind, thought and emotion. The mental task of buildings and cities is to structure our being in the world and to make the surface between the experiencing self and the world.

Live space is always a combination of external space and inner mental space, reality and mental projection. In experiencing live space, memory and dream, fear and desire, value and meaning, fuse with the actual perception-lived space is space that is inseparably integrated with the subject's concurrent life situation. We do not live separately in material and mental worlds, in which the experienced, remembered and imagined, as well as the past, present and future are inseparably intermixed. The modes of experiencing architecture and cinema become identical in this mental space, which meanders without fixed boundaries. Even in the art of architecture, a mental image is transferred from the experimental realm of the architect to the mental world of the observer, and the material building is a mere mediating object.

Images of architecture are materialized, whereas cinematic images are only an illusion projected on the screen. Both art forms define frames of life, situations of human interaction and horizons of understanding the world.

The two art forms, regardless of their apparent visuality, are in fact tactile arts. Architecture and film are communicated primarily through the tactile realm in opposite to the pure visuality of painting. The situation of viewing a film turns the viewer into a bodyless observer, the illusory cinematic space gives the viewer back his/her body, as the experimental

haptic and motor space provides powerful kinesthetic experiences. A film is viewed with the muscles and skin as much as by the eyes. Both architecture and cinema imply a kinesthetic way of experiencing space, and images stored in our memory are embodied and haptic images as much as retinal pictures.

Even buildings are devoid of emotion, a work of architecture obliges us- in the same way as literature and cinema- to lend our emotions and place them in it. Cinema and architecture, as all art, function as alluring projection screens for our emotions.

Architectural imagery and the articulation of space create the basic dramatic and choreographic rhythm of any film. Works of art in general are not composed of 'visual elements', they constitute lived images and fantasies underlying our recollections, and the parts always acquire their meaning through the whole.

The architecture of cinema is structured on the basis of experientially true themes, not through elements of composition detached from the experiential whole, or by any visual formalism of design. A film maker, consequently, often recognizes the mental ground of architectural impact more subtly than an architect. Even such an insignificant element of architecture as a cupboard, drawer or a key, can obtain an architectural and epic scope in cinema. The intimate contents of cupboards and drawers are familiar to us from numerous films.

Articulation of spaces

Even real architecture is an exchange of experiential feelings and meanings between the space constructed of matter and the mental space of the subject. It is evident that the art of cinema can sensitize the architectural profession itself for the subtleties of this interaction. The architecture of cinema utilizes the entire range of emotions, and the touching architecture of films, could encourage architects to expand the emotional contents of their spaces, designed to be actually dwelled and lived in.

Construction in our times has normalized emotions into the service of the social situations of life and has, at the same time censored the extremes of the scale of human emotions darkness and fear, dream and reality, etc.

A powerful experience of architecture turns our attention outside itself. The artistic value of great architecture is not in its material existence but the images and emotions that is evokes in the observer. A great building makes us experience gravity, time and ultimately ourselves, in a strengthened and meaningful way. A positive architectural experience is basically a strengthened experience of self which places one convincingly and comfortingly into the continuum of culture, enables one to understand the past and believe in the future.

1.2 Need for Study-Importance of Film City

- .Bollywood churns out over 900 films every year, all these films packed with those mandatory elements of song, dance, melodrama, violence and erotica that require outdoor & indoor set design. Film City sets in India are heavily booked around the year.
- Bollywood films are now increasingly paying attention to set design. This wasn't always the case. Back in the seventies and eighties, directors often shot scenes in real houses or villages in order to save money. However in the nineties this all changed with producers realizing that the more lavish the sets, the greater the potential box office returns.
- The new look of the sets not only had a lot of colour and class, it had authenticity that was earlier missing. The sets started representing the physical being of the characters rather than just being an added item of glamour.

- The new look has also got to do with the changing environment in which we are living. Over the last decade, ever since the economic reforms started the exposure of both the filmmakers as well as the audience has drastically increased. There are so many reference points for the audience like the cable television and the easy access to foreign films that it has become compulsive for the filmmakers to update themselves.
- Another simultaneous development which has a great bearing on the nature and the look of the films is the new flock of the filmmakers. These guys are young and are basically city kids who are most comfortable making city films. Films usually reflect the directors personality, these films based on teenage love and NRI pop culture reflect on the younger stock.
- As a result of the look of the film becoming important the art directors have gained in importance. Not only are the art directors doing well in comparative terms but even in reality they get much more respect and money then what they got a decade ago.
- Film city can be a unique and strong catalyst for the development of business and industry.
- A film city with well designed public spaces can exploit its tremendous popularity creating better potential for generating revenue. Great built-in infrastructure and the outdoor sets in film city , give films a reason not to fly a million miles away when they can get what they need here itself.
- Film city in addition to providing infrastructure spaces for film shooting also caters to purposes like amusement, recreation and are popular centers of tourist attraction.
- A right-sized, world-class one-stop film city project in an appropriate location that will entice year-round growth to cater for both the current and future needs of this dynamic and growing film industry segment in India.

1.3 Problems of outdoor sets in Film Cities in India (Mumbai, Chennai, Hyderabad, Noida)

- Huge tracts of land where shoots take place in the Film City are open and unused. **Thereby not making use of their full potential.**
- The **present Film City offers nothing besides landscape**. A filmmaker has to hire everything else.
- The film city has few shooting floors and they are scattered over the vast area.
- The **conditions are not producer-friendly, safety control measures are not adhered** to and facilities offered are by no means sufficient in addition to red-tapism.
- Sizes of film cities are insufficient to cater the large numbers of films at a time. As a result the producers have to go abroad for shooting.
- The present Film City (at Goregaon, Mumbai) has a temple and the jungles; even the **locations haven't been updated** as they are at studios abroad The Film City has plain floors and no additional infrastructure.
- The film city is **restricted for general public**, unlike in west where film cities are major tourist centers.example: Universal Studios.
- **Chennai & Mumbai film cities is not fully developed**. It is basically a forest area with dense vegetation.
- **Noida Film City has just indoor studio floors** and no outdoor sets are provided.
- The **concepts of visual illusions have been neglected** in some parts of film city.
- **Ramoji Film City, Hyderabad can be considered the best as on date because of its infrastructure and the facilities which they provide for the shootings, etc**. no other film city in India is to that standard.

- **Outdoor sets in Indian Film Cities are not upto the International Standard like Walt Disney, etc.**
- **No set guidelines /standards are available for the Set Designers and the sets designed are some times over dressed or under dressed.**
- **The feel of the natural streets is missing in present sets and only typical sets of towns are done without any emphasis on the Architectural character of the streets, as a result sets started appearing like fake ones.**

1.4 Aims:

- To study the State of Art Today in Film Cities, their aspirations and difficulties which can only be dealt / solved by the Architects.
- To study the difficulties faced and their architectural solutions for outdoor sets in Film city.
- To formulate design guidelines/ standards for the design of different types of outdoor sets in film city.

Objectives:

- Resolving the issues faced by the outdoor sets in Indian Film Cities and their architectural solutions.
- Since outdoor sets are the replicas of the existing streetscapes, townscapes, landscapes, etc, the study of practical implication of urban design concepts will help in deriving design guidelines for the outdoor sets in film cities.
- Design guidelines for the outdoor sets in film cities are for the development of existing and upcoming film cities in India.

- Design guidelines are for the aspiring architects including myself who wants to enter into set design.

1.5 Methodology

Understanding fundamentals of set design

- Studying cinematic interpretation of architectural space from Films.
- Studying the use of false or forced perspective, optical plays, illumination, and types of cameras used camera angles, landscape, etc in design of outdoor sets.
- Understanding of Cinematography techniques in highlighting the set design.
- Drawing information and suggestions from Art-Directors with respect to outdoor Set Design.

Understanding the principles of urban design

- Studying the fundamental urban design principles used in design of different types of streetscapes, townscapes, urban spaces, public places, landscapes, etc which can be utilized for the formulation of design guidelines for outdoor set design in film city.

Understanding the fundamentals of Landscape design

- Studying the fundamental landscape design principles used in design of different types of landscapes, gardens, streetscapes, townscapes, urban spaces, public spaces, etc. which can be utilized for the formulation of design guidelines for outdoor sets in film city.

Infrastructure for sets

- Studying the standard infrastructure techniques provided at different film cities. Infrastructure is the main part of film city as they are supposed to be retained and only the facades or skins are changed. So the knowledge of formwork and framing of structural support system are of utmost important for the architect / set designer to make standard permanent frames for the different types of sets in film city.

IMP

Literature case studies:

- Studying the major film cities / studios around the world so as to learn about the latest techniques adopted by these studios in making the films look more close to the natural life and try to incorporate those techniques in my design guidelines in order to develop our film cities to international standard.

Film case studies:

- Studying some of the selected Hollywood and Bollywood films so as to learn the techniques which are normally adopted to get the right tone for the film and to minimize the flaws with respect to set design. Right from visualizing space to having an eye for the camera angle.

Case Studies:

- Analytical study of select film cities in India and abroad, so as to resolve the issues faced by the outdoor sets in Indian Film Cities.
- Study of popular streetscapes, townscapes, etc in India and abroad so as to generate architectural solutions for the outdoor sets.
- Analytical study of select films, so as to understand the techniques adopted in achieving the desired effect to the films.
- Formulation of design guidelines for various types of outdoor sets based on literature and case studies.

1.6 Scope and Limitations:

- The scope of this thesis includes inferences / conclusions and formulation of design guidelines for outdoor sets in Film Cities.
- This thesis does not include post production facilities and indoor set design.
- This thesis is limited only for the formulation of architectural solutions for various outdoor sets.(streetscapes only).
- Design guidelines will be taking into account the technical aspects of set design and will be based on practical implication of urban design and set design concepts.

Chapter 2: Understanding Set Design

2.1 Scope of Architecture in set Design

- The knowledge of architecture helps in creating better sets, which are close to reality and can create a natural and more realistic effect for the sets.
- In films, architects could do "pure" architecture, without worrying about things like weather-proofing, contract bidding, and building codes.
- It is an ideal fulfillment of what architecture can be about - and is always aspiring to -without being hampered by everyday constraints.
- There are hardly any films which do not include images of architecture. This statement holds true regardless of whether buildings are actually shown in the film or not, because already the framing of an image, or the definition of scale or illumination, implies the establishment of a distinct place
- Architectural imagery and the articulation of space create the basic dramatic and choreographic rhythm of any film.
- Architecture gives the cinematic episode its ambience, and the meanings of the event are projected on architecture.

2.2 Parallel themes between film and architecture

- Both are experienced over time
- Both require vision and hearing,
- Both involve the depiction of space with light,
- Both can depict movement through space,
- Both can convey narrative,
- Both are episodic requiring memory for coherence,

- Both require the use of symbols to convey meaning.
- Both deal with a spatial quality of experience.
- Both are treatments of physical space with leanings toward immensity, or to the most physical affect.
- Both forms of art define the dimensions and essence of existential space;
- They both create experiential scenes of life situations.
- Both cinema and architecture rely upon the primacy of vision and the representation of ideas.

Other parallels between the production of film and Architecture:

- Both require large staffs,
- Developed concepts,
- Explicit directions.
- Apart from a fascination with the impact that new techniques - montage, slow motion, close-ups and innovative camera movements - would have on the **perception of architecture,** there is enormous interest in the potential **of film sets as a realm where visionary, historic or psychological space** could be developed. **This included an emphasis on the mystique of the city as the focus of modern life.**

2.3 Set Design Process:

- The design process will be developed from the initial breaking down of
- scripts/text,
- developing of concepts and visualizing,
- storyboarding,
- producing working models

- final construction drawings
- Material
- Color Composition
- Lighting
- Working with other Departments
- Flexibility in Sets & thoughts.
- Miscellaneous
- Estimation

Script & Story Board:

Despite all the advances in means of visual expression, most often the germ of an idea (no matter how visually oriented) is verbal. The task of the designer is often to make the bridge from verbal expression to visual realization, and the ability to draw visual clues from words is absolutely essential to this process. It is not enough simply to know how to render an idea or even to see it through to construction and installation in the studio: virtually always the overriding need is to pick up on verbal clues and use them to spark visual responses and to further refine and interpret visual expression.

The one element of the rendering process that inevitably goes through many stages of evolution (and thus is reworked most) is the story board.

There are two kinds of scripts: the writer's script and the directors (shooting) script. Depending on the stage at which the designer is called in, it may be either. The writer's script contains less visual information, making reference only to the most general shot information such as cuts, fades, dissolves, or special effects. The shooting script is very specific and represents a much more advanced stage in the evolution of the idea. This is the more useful

script for the designers because it gives very specific shot information, and thus indicates more explicitly what is in each shot.

Rendering and developing the idea

The development of the designs required for a given project is a process of evolution one of presentation, rejection, modification, and, finally, solution. The time frame for development of ideas (for the creative part of the process) is never generous and rarely adequate. Also, the ideas at the early stages tend to be vague and tend to demand a soft medium. For these reasons, many designers will work in media such as pencil, charcoal, or marker, all of which are fast and soft and permit rapid revision. Also, these media represent less of a commitment to the specific placement of line or bleed through of colors.

2.4 Knowledge required by a Set Designer:

- **Visual awareness**

Set Designer should be visually aware and must have a keen observation and imagination in using the objects in his design in most appropriate fashion.

The world around us is a feast of images: people, trees, houses, animals, buildings, clouds, and sunsets, all of which enhance our enjoyment of life as well as providing design ideas. When walking down the street, look at everything as design. Art directors should carry a pocket camera to record images like these.

- **Sketching**

Drawing is more than putting lines down on paper. It is a learning to see. , the ability to draw is helpful, if not essential. Their job is to communicate the designer's ideas visually in

sketches and illustrations. It's creatively helpful, economical, and quicker to be able to make your own sketches. Also, during the process of making a sketch, ideas present themselves and can be worked into your plan immediately, which saves a lot of time. If you can draw; you can capture it before it gets away.

- **Third dimension**

An understanding of three dimensional forms is an essential part of a Set Designer's skills. Camera shoots from many positions. The elements present can be seen from many different angles from setup to setup, when the actors are moving and reacting to each other. The elements within the set need to present a three- dimensional aspect.

- **Knowledge of Colors**

Set Designers need to know the physical theory of color and how it works. The human retina has 125 million receptors, called cones that are sensitive to light-dark values of light, which the lens focuses upon them. The retina also has 7 million rods that perceive red, green, and blue. Our brains mix these values into what we know as colors. This type of color mixing of light is additive mixing.

Paints, dyes and inks, however follow different rules. When white light falls on a yellow card, for example, the yellow pigment absorbs all colors except yellow, which is reflected, making our eyes perceive the color yellow. This system is called the subtractive system, as colors are absorbed.

The description of colors is a subjective process, so to provide an objective view; designer provides color chips and color sketches for scenic artists and set painters. **Set designers use color for psychological and stylistic effect by keying certain colors to characters, scenes,**

and sequences. Some designers work out the general color progression from scene to scene before they do any other, more specific, design scheme.

Drafting

Set Designer need ways to communicate visual ideas. Construction drawings provide detailed information on set construction. Film and television drafting differs from other types because it deals more with surfaces than with internal structure

Knowledge of Materials

To design a set, knowledge of materials is very essential. Sets are commonly built on sound stage, but building plays a major role in location work, too. **A building at a location may have the general qualities the production needs but may need alterations that must be designed and added to the structure**. To save time, sets that have no architectural relationship to the location buildings or landscape can be constructed within easy reach of the company while it is there at the location.

- ## Lighting

As part of the process of designing a set, knowledge of basics of lighting is essential. Without lighting, the set will not be visible to the camera, and as sets should be presented in the best possible way, the designer should produce designs that don't create major problems for the lighting director. Its enough to know a few basic requirements, such as the following an exterior backing should be hung about eight feet away from the window; large areas of shiny surface require extra time (money) and care to light; sets with ceiling can complicate the

lighting process. **Lighting can make your work look better than you had hoped, or it can destroy your many hours of hard work and enthusiasm.**

- **Collaborative/Team Work**

The Set Designer needs to know how to work effectively with the other members of the company. The Designers staff needs clear supervision so that the result will have a cohesive look. The designer should find the best solution to each problem in an innovative way. Every production has its own needs and requires a different set of solutions.

- **Flexibility is a plus**

Designing a show is like assembling a collage. The pieces are loose and may have to be put together quickly under a new set of rules. Changes will be made over which the Designer has no control. Be flexible.

- An awareness in the difference of designing for single/multiple cameras , and the importance of the design and construction of the set in relation to the type of production. studio or location.
- The Set designer is expected to have a strong and diverse understanding of design, history, architectural styles, and interior design.

Four main areas of Set Design:

-The Set

-Costume

-Lighting

-Sound

2.5 Factors affecting the Set Design:

- **Lines & Dots**

Motion picture film contains millions of grains of picture information in each frame. A clumsily attached doorknob plate will be about two inches wide on the face of an average television screen, but can be eight feet in diameter on a thirty-foot-wide motion picture screen.

- **Different Perceptions**

Generally, colors show up brighter and more saturated on camera than they look to the eye. A guiding rule is to choose paint tones that are a step down in saturation from the color you want perceived on the tube or screen.

- **Camera-working**

Light reflected from an object is focused by the camera lens onto the face of the picture tube. The picture tube translates the light, dark, and color variations into electronic information that is sent to the camera control equipment.

- **Behavior of illuminated objects**

When choosing colors, textures, and forms, chose the definite and direct, which tells its story at a glance.

- **The production Stage**

Stages come in many sizes, shapes, and locations, the choice of which depends on the production's need.

- **Acoustics**

The stage must be sound proof if sound recording is to be done.

- **Lighting Design**

Suspend platform above the sets and fasten the lighting instruments to the hanging platforms.

- **The Stage Floor**

The cyclorama is usually painted to match the floor, creating a horizon less effect.

- **Aspect Ratio-angle of vision**

Motion picture film formats take in a wider, more horizontal field of vision than video camera do. Wide-screen formats commonly use a 2.35:1 ratio.

- **Close-ups & wide shots**

Cameras make a scene look more spacious than it appears to the eye.

- **Camera Forces**

Camera forces us to look at a confined area we tend to examine that area with more focused interest.

Set Design Depends on:

- Location
- Co-ordination
- Selection of materials
- Props

Construction Sequence of Sets:

- Leveling of the site.
- Excavation for the foundation
- Basic frame work of columns & beams
- Base floor or plinth
- Walls, partitions & concealed wiring
- Plaster of Paris work.

- Painting & finishing work
- The props

Cinematography techniques

Cinematography is the art and the craft of the authorship of visual images for the cinema, extending from conception and preproduction through postproduction to the ultimate presentation of the images. All and any processes that may affect these images are the direct responsibility and interest of the Cinematographer.

Cinematography is not a subcategory of photography. Rather, photography is but one craft that the cinematographer uses in addition to other physical, organizational, managerial, interpretive and image-manipulating techniques to effect one coherent process.

Cinematography is a creative and interpretive process that culminates in the authorship of an original work rather than the simple recording of the physical event.The images that the Cinematographer brings to the screen come from the artistic vision, imagination and skill of the Cinematographer as he or she works within collaborative reltionship with fellow artists.

2.6 Camera Techniques: Distance and Angle

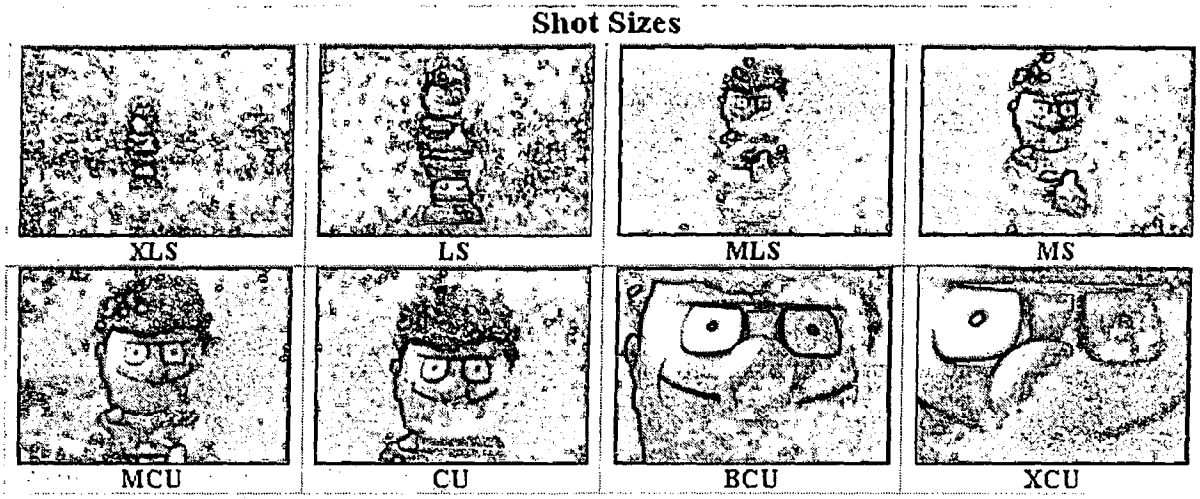


Fig 2.6 Camera techniques: distance and angle

Long shot (LS). Shot which shows all or most of a fairly large subject (for example, a person) and usually much of the surroundings. Extreme Long Shot (ELS) - see establishing shot: In this type of shot the camera is at its furthest distance from the subject, emphasising the background. Medium Long Shot (MLS): In the case of a standing actor, the lower frame line cuts off his feet and ankles. Some documentaries with social themes favour keeping people in the longer shots, keeping social circumstances rather than the individual as the focus of attention.

Establishing shot. Opening shot or sequence, frequently an exterior 'General View' as an Extreme Long Shot (ELS). Used to set the scene.

Medium shots. Medium Shot or Mid-Shot (MS). In such a shot the subject or actor and its setting occupy roughly equal areas in the frame. In the case of the standing actor, the lower frame passes through the waist. There is space for hand gestures to be seen. Medium Close Shot (MCS): The setting can still be seen. The lower frame line passes through the chest of

the actor. Medium shots are frequently used for the tight presentation of two actors (the two shot), or with dexterity three (the three shot).

Close-up (CU). A picture which shows a fairly small part of the scene, such as a character's face, in great detail so that it fills the screen. It abstracts the subject from a context. MCU (Medium Close-Up): head and shoulders. BCU (Big Close-Up): forehead to chin. Close-ups focus attention on a person's feelings or reactions, and are sometimes used in interviews to show people in a state of emotional excitement, grief or joy. In interviews, the use of BCUs may emphasise the interviewee's tension and suggest lying or guilt. BCUs are rarely used for important public figures; MCUs are preferred, the camera providing a sense of distance. Note that in western cultures the space within about 24 inches (60 cm) is generally felt to be private space, and BCUs may be invasive.

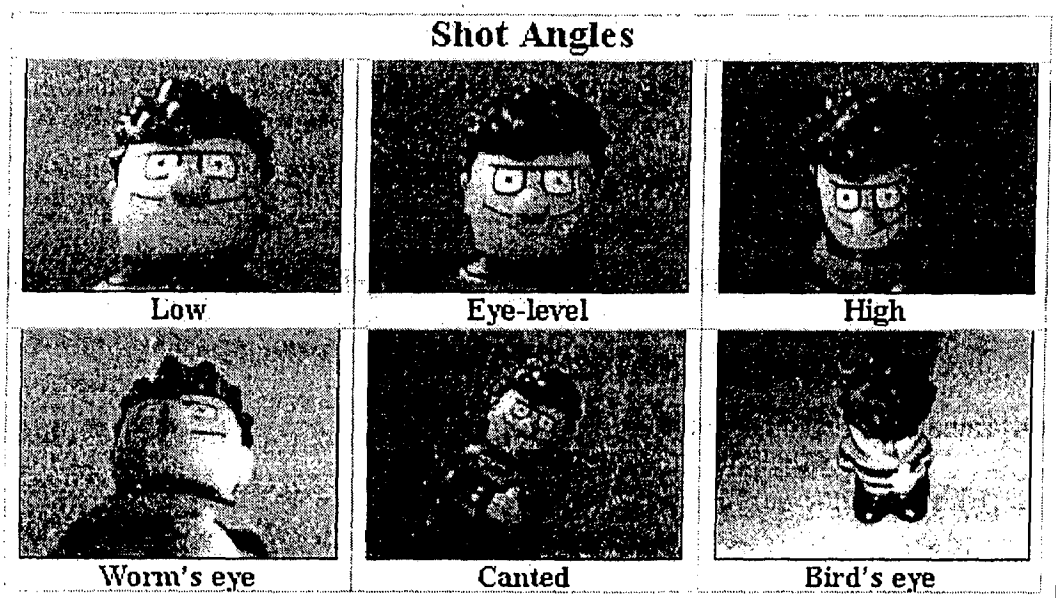


Fig 2.61 shot angle

Angle of shot. The direction and height from which the camera takes the scene. The convention is that in 'factual' programmes subjects should be shot from eye-level only. In a high angle the camera looks down at a character, making the viewer feel more powerful than

him or her, or suggesting an air of detachment. A low angle shot places camera below the character, exaggerating his or her importance. An overhead shot is one made from a position directly above the action.

Viewpoint. The apparent distance and angle from which the camera views and records the subject. Not to be confused with point-of-view shots or subjective camera shots.

Point-of-view shot (POV). A shot made from a camera position close to the line of sight of a performer who is to be watching the action shown in the point-of-view shot.

Two-shot. A shot of two people together.

Selective focus. Rendering only part of the action field in sharp focus through the use of a shallow depth of field. A shift of focus from foreground to background or vice versa is called rack focus.

Soft focus. An effect in which the sharpness of an image, or part of it, is reduced by the use of an optical device.

Wide-angle shot. A shot of a broad field of action taken with a wide-angle lens.

Tilted shot. When the camera is tilted on its axis so that normally vertical lines appear slanted to the left or right, ordinary expectations are frustrated. Such shots are often used in mystery and suspense films to create a sense of unease in the viewer.

Camera Techniques: Movement

Zoom. In zooming in the camera does not move; the lens is focussed down from a long-shot to a close-up whilst the picture is still being shown. The subject is magnified, and attention is concentrated on details previously invisible as the shot tightens (contrast tracking). It may be used to surprise the viewer. Zooming out reveals more of the scene (perhaps where a character is, or to whom he or she is speaking) as the shot widens. Zooming in rapidly brings not only the subject but also the background hurtling towards the viewer, which can be disconcerting. Zooming in and then out creates an ugly 'yo-yo' effect.

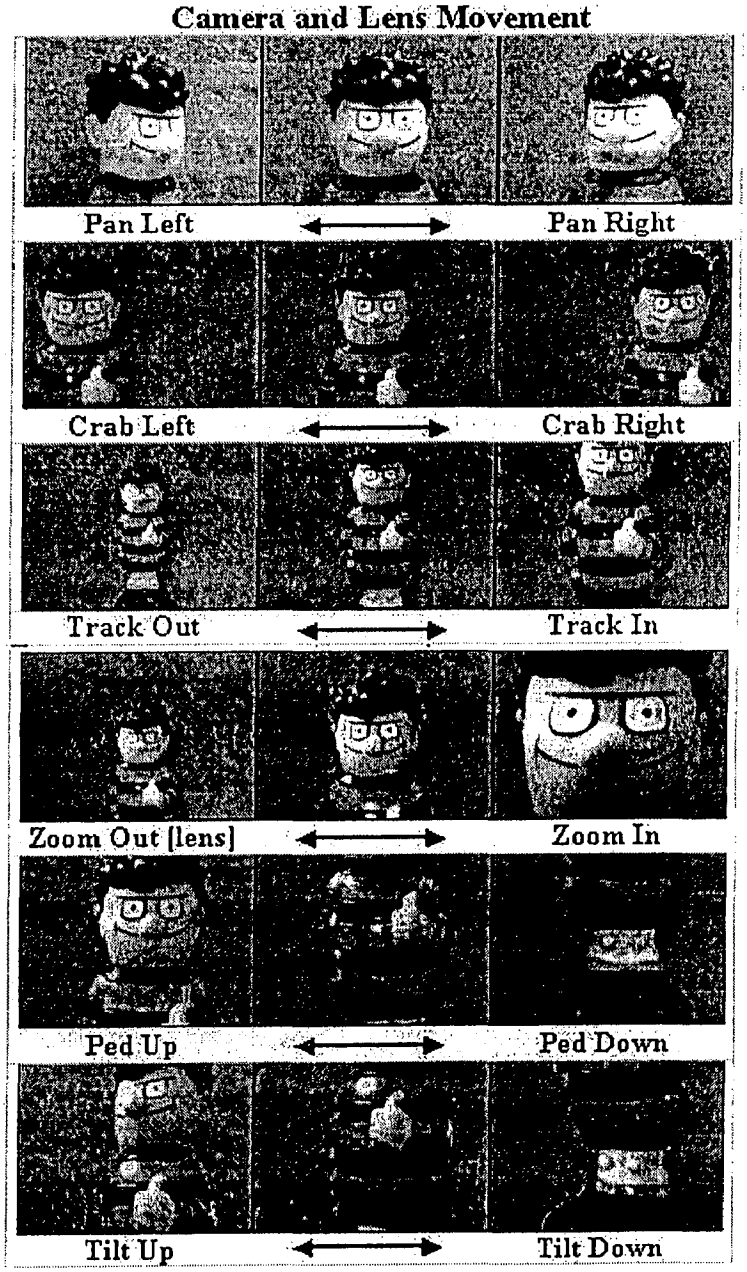


Fig 2.62 camera and lens movement

Following pan. The camera swivels (in the same base position) to follow a moving subject. A space is left in front of the subject: the pan 'leads' rather than 'trails'. A pan usually begins and ends with a few seconds of

still picture to give greater impact. The speed of a pan across a subject creates a particular mood as well as establishing the viewer's relationship with the subject. 'Hosepiping' is continually panning across from one person to another; it looks clumsy.

Surveying pan. The camera slowly searches the scene: may build to a climax or anticlimax.

Tilt. A vertical movement of the camera - up or down- while the camera mounting stays fixed.

Crab. The camera moves (crabs) right or left.

Tracking (dollying). Tracking involves the camera itself being moved smoothly towards or away from the subject (contrast with zooming). Tracking in (like zooming) draws the viewer into a closer, more intense relationship with the subject; moving away tends to create emotional distance. Tracking back tends to divert attention to the edges of the screen. The speed of tracking may affect the viewer's mood. Rapid tracking (especially tracking in) is exciting; tracking back relaxes interest. In a dramatic narrative we may sometimes be drawn forward towards a subject against our will. Camera movement parallel to a moving subject permits speed without drawing attention to the camera itself.

Hand-held camera. A hand-held camera can produce a jerky, bouncy, unsteady image which may create a sense of immediacy or chaos. Its use is a form of subjective treatment.

Process shot. A shot made of action in front of a rear projection screen having on it still or moving images as a background.

Editing Techniques

Cut. Sudden change of shot from one viewpoint or location to another. On television cuts occur on average about every 7 or 8 seconds. Cutting may:

- change the scene;
- compress time;
- vary the point of view; or
- build up an image or idea.

There is always a reason for a cut, and you should ask yourself what the reason is. Less abrupt transitions are achieved with the fade, dissolve, and wipe

Matched cut. In a 'matched cut' a familiar relationship between the shots may make the change seem smooth:

- continuity of direction;
- completed action;*
- a similar centre of attention in the frame;
- a one-step change of shot size (e.g. long to medium);
- a change of angle (conventionally at least 30 degrees).

*The cut is usually made on an action (for example, a person begins to turn towards a door in one shot; the next shot, taken from the doorway, catches him completing the turn). Because the viewer's eye is absorbed by the action he is unlikely to notice the movement of the cut itself.

Jump cut. Abrupt switch from one scene to another which may be used deliberately to make a dramatic point. Sometimes boldly used to begin or end action. Alternatively, it may be result of poor pictorial continuity, perhaps from deleting a section.

Motivated cut. Cut made just at the point where what has occurred makes the viewer immediately want to see something which is not currently visible (causing us, for instance, to accept compression of time). A typical feature is the shot/reverse shot technique (cuts coinciding with changes of speaker). Editing and camera work appear to be determined by the action. It is intimately associated with the 'privileged point of view' (see narrative style: objectivity).

Cutting rate. Frequent cuts may be used as deliberate interruptions to shock, surprise or emphasize.

Cutting rhythm. A cutting rhythm may be progressively shortened to increase tension. Cutting rhythm may create an exciting, lyrical or staccato effect in the viewer.

Cross-cut. A cut from one line of action to another. Also applied as an adjectuve to sequences which use such cuts.

Cutaway/cutaway shot (CA). A bridging, intercut shot between two shots of the same subject. It represents a secondary activity occurring at the same time as the main action. It may be preceded by a definite look or glance out of frame by a participant, or it may show something of which those in the preceding shot are unaware. (See narrative style: parallel development) It may be used to avoid the technical ugliness of a 'jump cut' where there would be uncomfortable jumps in time, place or viewpoint. It is often used to shortcut the passing of time.

Reaction shot. Any shot, usually a cutaway, in which a participant reacts to action which has just occurred.

Insert/insert shot. A bridging close-up shot inserted into the larger context, offering an essential detail of the scene (or a reshooting of the action with a different shot size or angle.)

Buffer shot (neutral shot). A bridging shot (normally taken with a separate camera) to separate two shots which would have reversed the continuity of direction.

Fade, dissolve (mix). Both fades and dissolves are gradual transitions between shots. In a fade the picture gradually appears from (fades in) or disappears to (fades out) a blank screen. A slow fade-in is a quiet introduction to a scene; a slow fade-out is a peaceful ending. Time lapses are often suggested by a slow fade-out and fade-in. A dissolve (or mix) involves fading out one picture while fading up another on top of it. The impression is of an image merging into and then becoming another. A slow mix usually suggests differences in time and place. Defocus or ripple dissolves are sometimes used to indicate flashbacks in time.

Superimpositions. Two of more images placed directly over each other (e.g. and eye and a camera lens to create a visual metaphor).

Wipe. An optical effect marking a transition between two shots. It appears to supplant an image by wiping it off the screen (as a line or in some complex pattern, such as by appearing to turn a page). The wipe is a technique which draws attention to itself and acts as a clear marker of change.

Inset. An inset is a special visual effect whereby a reduced shot is superimposed on the main shot. Often used to reveal a close-up detail of the main shot.

Split screen. The division of the screen into parts which can show the viewer several images at the same time (sometimes the same action from slightly different perspectives, sometimes similar actions at different times). This can convey the excitement and frenzy of certain activities, but it can also overload the viewer.

Stock shot. Footage already available and used for another purpose than the one for which it was originally filmed.

Invisible editing: See narrative style: continuity editing.

Manipulating Time

Screen time: a period of time represented by events within a film (e.g. a day, a week).

Subjective time. The time experienced or felt by a character in a film, as revealed through camera movement and editing (e.g. when a frightened person's flight from danger is prolonged).

Compressed time. The compression of time between sequences or scenes, and within scenes. This is the most frequent manipulation of time in films: it is achieved with cuts or dissolves. In a dramatic narative, if climbing a staircase is not a significant part of the plot, a shot of a character starting up the stairs may then cut to him entering a room. The logic of the situation and our past experience of medium tells us that the room is somewhere at the top of the stairs. Long journeys can be compressed into seconds. Time may also be compressed between cutaways in parallel editing. More subtle compression can occur after reaction shots or close-ups have intervened. The use of dissolves was once a cue for the passage of a relatively long period of time.

Long take. A single shot (or take, or run of the camera) which lasts for a relatively lengthy period of time. The long take has an 'authentic' feel since it is not inherently dramatic.

Simultaneous time. Events in different places can be presented as occurring at the same moment, by parallel editing or cross-cutting, by multiple images or split-screen. The conventional clue to indicate that events or shots are taking place at the same time is that there is no progression of shots: shots are either inserted into the main action or alternated with each other until the strands are somehow united.

Slow motion. Action which takes place on the screen at a slower rate than the rate at which the action took place before the camera. This is used: a) to make a fast action visible; b) to make a familiar action strange; c) to emphasise a dramatic moment. It can have a lyric and romantic quality or it can amplify violence.

Accelerated motion (undercranking) . This is used: a) to make a slow action visible; b) to make a familiar action funny; c) to increase the thrill of speed.

Reverse motion. Reproducing action backwards, for comic, magical or explanatory effect.

Replay. An action sequence repeated, often in slow motion, commonly featured in the filming of sport to review a significant event.

Freeze-frame. This gives the image the appearance of a still photograph. Clearly not a naturalistic device.

Flashback. A break in the chronology of a narrative in which events from the past are disclosed to the viewer. Formerly indicated conventionally with defocus or ripple dissolves.

Flashforward. Much less common than the flashback. Not normally associated with a particular character. Associated with objective treatments.

Extended or expanded time/overlapping action. The expansion of time can be accomplished by intercutting a series of shots, or by filming the action from different angles and editing them together. Part of an action may be repeated from another viewpoint, e.g. a character is shown from the inside of a building opening a door and the next shot, from the outside, shows him opening it again. Used nakedly this device disrupts the audience's sense of real time. The technique may be used unobtrusively to stretch time, perhaps to exaggerate, for dramatic effect, the time taken to walk down a corridor. Sometimes combined with slow motion.

Ambiguous time. Within the context of a well-defined time-scheme sequences may occur which are ambiguous in time. This is most frequently comunicated through dissolves and superimpositions.

Universal time. This is deliberately created to suggest universal relevance. Ideas rather than examples are emphasised. Context may be disrupted by frequent cuts and by the extensive use of close-ups and other shots which do not reveal a specific background.

Use of Sound

Direct sound. Live sound. This may have a sense of freshness, spontaneity and 'authentic' atmosphere, but it may not be acoustically ideal.

Studio sound. Sound recorded in the studio to improve the sound quality, eliminating unwanted background noise ('ambient sound'), e.g. dubbed dialogue. This may be then mixed with live environmental sound.

Selective sound. The removal of some sounds and the retention of others to make significant sounds more recognizable, or for dramatic effect - to create atmosphere, meaning and emotional nuance. Selective sound (and amplification) may make us aware of a watch or a bomb ticking. This can sometimes be a subjective device, leading us to identify with a character: to hear what he or she hears. Sound may be so selective that the lack of ambient sound can make it seem artificial or expressionistic.

Sound perspective/aural perspective. The impression of distance in sound, usually created through the use of selective sound. Note that even in live television a microphone is deliberately positioned, just as the camera is, and therefore may privilege certain participants.

Sound bridge. Adding to continuity through sound, by running sound (narration, dialogue or music) from one shot across a cut to another shot to make the action seem uninterrupted.

Dubbed dialogue. Post-recording the voice-track in the studio, the actors matching their words to the on-screen lip movements. Not confined to foreign-language dubbing.

Wildtrack (asynchronous sound). Sound which was self-evidently recorded separately from the visuals with which it is shown. For example, a studio voice-over added to a visual sequence later.

Parallel (synchronous) sound. Sound 'caused' by some event on screen, and which matches the action.

Commentary/voice-over narration. Commentary spoken off-screen over the shots shown. The voice-over can be used to:

- introduce particular parts of a programme;

- to add extra information not evident from the picture;
- to interpret the images for the audience from a particular point of view;
- to link parts of a sequence or programme together.

The commentary confers authority on a particular interpretation, particularly if the tone is moderate, assured and reasoned. In dramatic films, it may be the voice of one of the characters, unheard by the others.

Sound effects (SFX). Any sound from any source other than synchronised dialogue, narration or music. Dubbed-in sound effects can add to the illusion of reality: a stage- set door may gain from the addition of the sound of a heavy door slamming or creaking.

Music. Music helps to establish a sense of the pace of the accompanying scene. The rhythm of music usually dictates the rhythm of the cuts. The emotional colouring of the music also reinforces the mood of the scene. Background music is asynchronous music which accompanies a film. It is not normally intended to be noticeable. Conventionally, background music accelerates for a chase sequence, becomes louder to underscore a dramatically important action. Through repetition it can also link shots, scenes and sequences. Foreground music is often synchronous music which finds its source within the screen events (e.g. from a radio, TV, stereo or musicians in the scene). It may be a more credible and dramatically plausible way of bringing music into a programme than background music (a string orchestra sometimes seems bizarre in a Western).

Silence. The juxtaposition of an image and silence can frustrate expectations, provoke odd, self-conscious responses, intensify our attention, make us apprehensive, or make us feel dissociated from reality.

Lighting

Soft and harsh lighting. Soft and harsh lighting can manipulate a viewer's attitude towards a setting or a character. The way light is used can make objects, people and environments look beautiful or ugly, soft or harsh, artificial or real. Light may be used expressively or realitically.

Backlighting. A romantic heroine is often backlit to create a halo effect on her hair.

Graphics

Text. Titles appear at or near the start of the programme. Their style - typeface, size, colour, background and pace - (together with music) can establish expectations about the atmosphere and style of the programme. Credits listing the main actors, the director, and so on, are normally shown at or near the beginning, whilst those listing the rest of the actors and programme makers are normally shown at the end. Some American narrative series begin with a lengthy pre-credit sequence. Credits are frequently superimposed on action or stills, and may be shown as a sequence of frames or scrolled up the screen. Captions are commonly used in news and documentaries to identify speakers, in documentaries, documentary dramas and dramatic naratives to indicate dates or locations. Subtitles at the bottom of the screen are usually used for translation or for the benefit of the hearing-impaired.

Graphics. Maps, graphs and diagrams are associated primarily with news, documentary and educational programmes.

Animation. Creating an illusion of movement, by inter-cutting stills, using graphics with movable sections, using step-by-step changes, or control wire activation.

Narrative style

Subjective treatment. The camera treatment is called 'subjective' when the viewer is treated as a participant (e.g. when the camera is addressed directly or when it imitates the viewpoint or movement of a character). We may be shown not only what a character sees, but how he or she sees it. A temporary 'first-person' use of camera as the character can be effective in conveying unusual states of mind or powerful experiences, such as dreaming, remembering, or moving very fast. If overused, it can draw too much attention to the camera. Moving the camera (or zooming) is a subjective camera effect, especially if the movement is not gradual or smooth.

Objective treatment. The 'objective point of view' involves treating the viewer as an observer. A major example is the 'privileged point of view' which involves watching from omniscient vantage points. Keeping the camera still whilst the subject moves towards or away from it is an objective camera effect.

Parallel development/parallel editing/cross-cutting. An intercut sequence of shots in which the camera shifts back and forth between one scene and another. Two distinct but related events seem to be happening at approximately the same time. A chase is a good example. Each scene serves as a cutaway for the other. Adds tension and excitement to dramatic action.

'Invisible editing'. This is the omniscient style of the realist feature films developed in Hollywood. The vast majority of narrative films are now edited in this way. The cuts are intended to be unobtrusive except for special dramatic shots. It supports rather than dominates the narrative: the story and the behaviour of its characters are the centre of attention. The technique gives the impression that the edits are always required are motivated by the events

in the 'reality' that the camera is recording rather than the result of a desire to tell a story in a particular way. The 'seamlessness' convinces us of its 'realism', but its devices include:

- the use of matched cuts (rather than jump cuts);
- motivated cuts;
- changes of shot through camera movement;
- long takes;
- the use of the sound bridge;
- parallel development.

The editing isn't really 'invisible', but the conventions have become so familiar to visual literates that they no longer consciously notice them.

Mise-en-scene. (Contrast montage). 'Realistic' technique whereby meaning is conveyed through the relationship of things visible within a single shot (rather than, as with montage, the relationship between shots). An attempt is preserve space and time as much as possible; editing or fragmenting of scenes is minimised. Composition is therefore extremely important. The way people stand and move in relation to each other is important. Long shots and long takes are characteristic.

Montage/montage editing. In its broadest meaning, the process of cutting up film and editing it into the screened sequence. However, it may also be used to mean intellectual montage - the justaposition of short shots to represent action or ideas - or (especially in Hollywood), simply cutting between shots to condense a series of events. Intellectual montage is used to consciously convey subjective messages through the juxtaposition of shots which are related in composition or movement, through repetition of images, through cutting rhythm, detail or

metaphor. Montage editing, unlike invisible editing, uses conspicuous techniques which may include: use of close- ups, relatively frequent cuts, dissolves, superimposition, fades and jump cuts. Such editing should suggest a particular meaning.

Talk to camera. The sight of a person looking ('full face') and talking directly at the camera establishes their authority or 'expert' status with the audience. Only certain people are normally allowed to do this, such as announcers, presenters, newsreaders, weather forecasters, interviewers, anchor-persons, and, on special occasions (e.g. ministerial broadcasts), key public figures. The words of 'ordinary' people are normally mediated by an interviewer. In a play or film talking to camera clearly breaks out of naturalistic conventions (the speaker may seem like an obtrusive narrator). A short sequence of this kind in a 'factual' programme is called a 'piece to camera'.

Tone. The mood or atmosphere of a programme (e.g. ironic, comic, nostalgic, romantic).

Formats and other features

Shot. A single run of the camera or the piece of film resulting from such a run.

Scene. A dramatic unit composed of a single or several shots. A scene usually takes place in a continuous time period, in the same setting, and involves the same characters.

Sequence. A dramatic unit composed of several scenes, all linked together by their emotional and narrative momentum.

Genre. Broad category of television or film programme. Genres include: soap operas, documentaries, game shows, 'cop shows' (police dramas), news programmes, 'chat' shows, phone-ins and sitcoms (situation comedies).

Series. A succession of programmes with a standard format.

Serial. An ongoing story in which each episode takes up where the last one left off. Soap operas are serials.

Talking heads. In some science programmes extensive use is made of interviews with a succession of specialists/ experts (the interviewer's questions having been edited out). This derogatively referred to as 'talking heads'. Speakers are sometimes allowed to talk to camera. The various interviews are sometimes cut together as if it were a debate, although the speakers are rarely in direct conversation.

Vox pop. Short for 'vox populi', Latin for 'voice of the people'. The same question is put to a range of people to give a flavour of 'what ordinary people think' about some issue. Answers are selected and edited together to achieve a rapid-fire stream of opinions.

DESIGN RESPONSIBILITY

THE PRODUCER & DIRECTOR Usually, it is the 'Producer' that is responsible for all aspects of a professional stage production. The Director is usually engaged by the Producer. The Producer will usually impose restrictions on the Director, who must work with available time, budgets and resources.

THE DESIGNERS

The DESIGNERS (Set, Costume, Lighting and Sound) are generally selected by the Director, to provide a cohesive team able to work well together on a particular production. Sometime the designers may be selected by the Producer, however usually with the Directors' approval.

THE LIGHTING DESIGNER

The LIGHTING DESIGNER is responsible for the design of all production lighting (and usually, special effects). This designer will prepare a LIGHTING DESIGN, consisting of drawings and schedules and all information necessary for the lighting crews to fully install and connect all equipment. Further the lighting designer will supervise and direct all the artistic elements of the lighting design up until the opening of the production.

SCRIPT ANALYSIS: Read the script (score) several times, once for enjoyment and then again to determine; the times of day, seasons, type and direction of sources, moods and other intellectual and emotional stimulus.

SET & COSTUME DESIGN: Gather together and familiarize yourself with the set drawings, renderings, costume sketches and the model. If there is a model, take a 'Polaroid' photo of each scene, to help you during the design process.

PREPARE THE LIGHTING DESIGN: Form a verbal 'concept' for the lighting. Next form a visual image as to how you expect the production to look, moment by moment. Next produce the LIGHTING PLOT and all related paper work (including: the SHOP ORDER, HOOK-UP, INSTRUMENT, FOCUS and COLOR schedules).

Types of Sets:

- Indoor Sets (Studio Floors)
- Outdoor Sets (public spaces)

Outdoor Sets can be further classified as:

- Construction of new sets (different locations or public spaces)
- using of existing buildings as sets (Slight modifications or enriching the look)

2.7 Classification of Outdoor sets in Film City:

- Streetscapes
- Landscapes
- Public amenities
- Other miscellaneous sets

Landscape:

-Different types of gardens

-Fountains

-Water bodies

- Pedestrian bridges

-Gazebos / pavilions

-Sculptures

-Street furniture

-Outdoor lighting

-Plantations

Streetscapes:

-High rise streets

-village sets

-hillscape streets

-townscape sets

-Town squares / plazas

-Historic sets

-Futuristic sets

Public amenities:

-waiting areas

-Seating areas

-Food courts

- Restaurants

-Public Plazas

-Open-air-theatre

-Shopping

Other Miscellaneous sets:

-Airport Set

-Library set

-Railway Station set

-Central Jail set

-Multipurpose Sets

-Hospital set

-Bank set

-Temple set

Public amenities are also used as sets. Most of the times the public amenities are merged into sets.eg: shopping, O.A.T, etc.

2.8 Infrastructure for sets

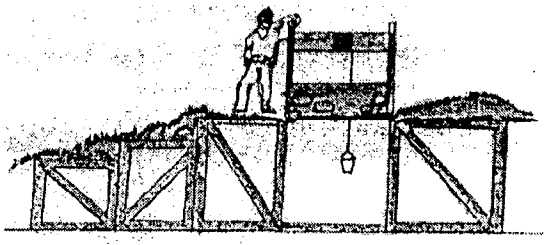
Infrastructure plays an important role in the economy of the set construction. The role of a set designer or art director is to work out the feasibility of the construction at the same time not to compromise on the total outlook of the set.

The techniques are adopted especially when there is lack of budget or space and even to cut down the unwanted cost of production.

Ultimately the set is seen on the screen only and no one is bothered about what lies beneath it or behind it. The main objective of the set designer is to make the set look realistic.

Various techniques are adopted in the making of the set and to create an illusion of reality. The following are some of the techniques involved in construction of sets (both indoor and outdoor sets).

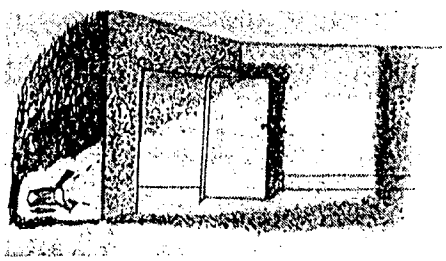
2.9 Techniques adopted in set design

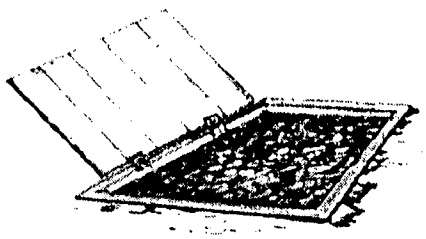


Built up back ground

Holes in the ground are created within platforms. The ground can be covered with painted tarpaulin, shell rocks, grass sandbag mounds, scatter, boards, etc.

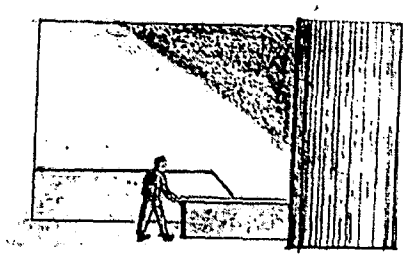
Fig 2.9 built-up back ground

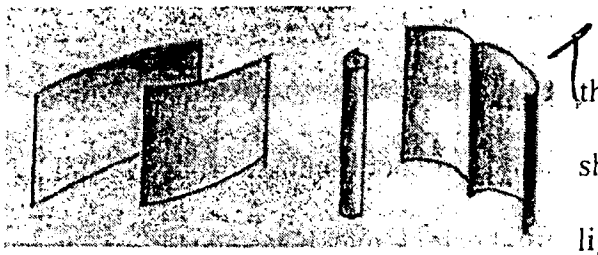




Simulated depth

It is simpler and often just as effective, to simulate audience imagination with hidden lamps and dummy exits.

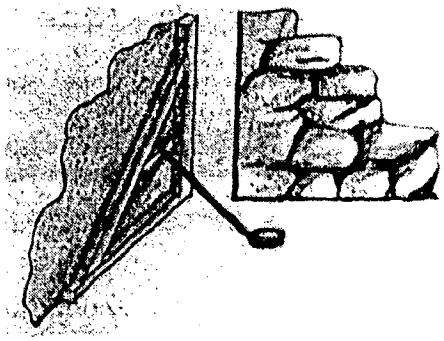




these can be used singly or combined in a variety of shapes decorated with stuck on motifs, ribbons or light patterns, lighting color- changes, etc. they offer flexibility at low cost.

Profiled flat

The board surface is cut around the edges to follow the features of the subject. The effect can be naturalistic at a distance, particularly for photo enlargement. Fig 2.91



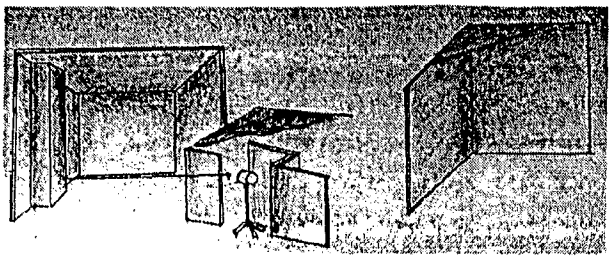
Matching camera height

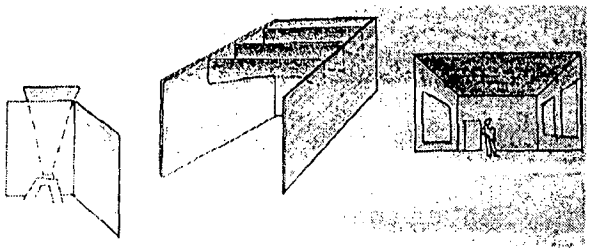
Ideally, the studio camera should match the viewpoint used to produce the background

otherwise and foreground will be incompatible. fig 2.92

Complete ceiling

Complete ceiling over a set are practicable, providing the action and camera treatment are compatible with lighting opportunities. Fig 2.93



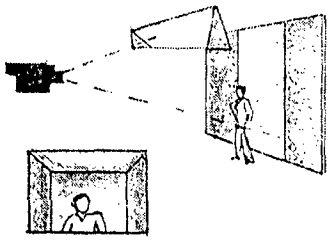


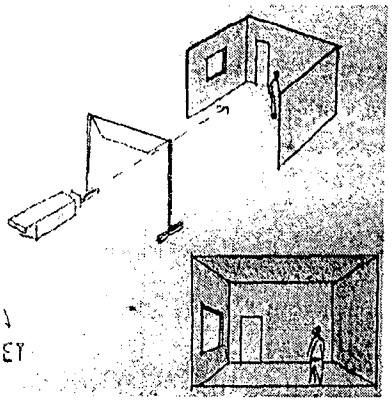
Local ceiling

To avoid over shoot in am isolated shot a small partial ceiling may be arranged.

Foreground matte

A painted horizontal flat showing a ceiling can be hung in the foreground and included in the shot. Fig 2.94

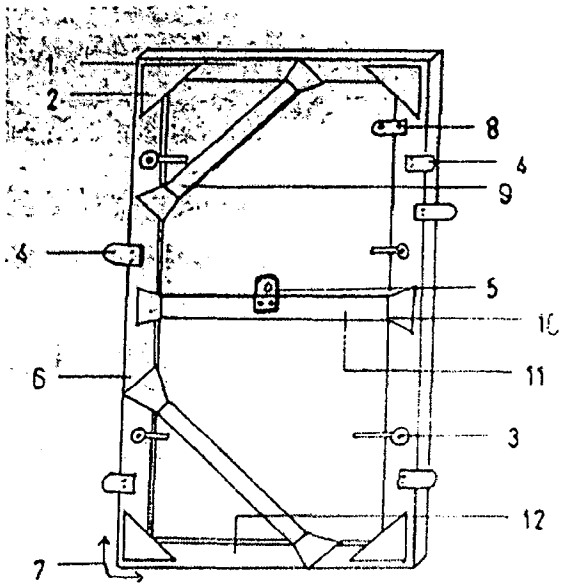




Camera matte

A clear glass or plastic sheet supported in front of the camera can show a ceiling which merges with the rest of the set in the shot

2.10 Types of flats used in set design



Flat construction

Most standard flats take the general form shown. although the number and position of toggles and braces will vary with size and shape. Fig 2.10

1. top rail
2. corner black
3. lash cleat
4. stop cleat
5. brace cleat
6. style
7. frame
8. lash eye
9. diagonal brace
10. key stone
11. toggle rail
12. bottom rail

Box flat

A simple board frame structure that may be bottom weighted or braced effective, but bulky, heavy and cumbersome.

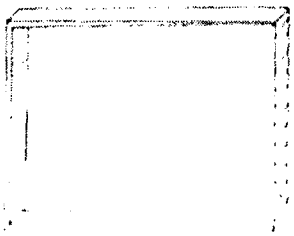
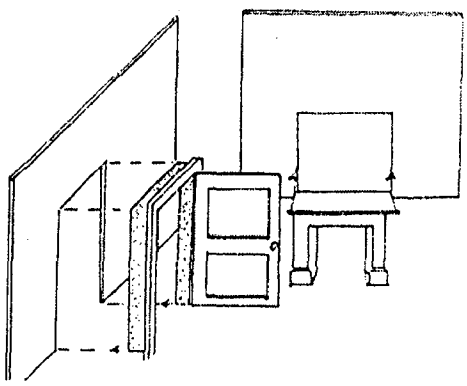
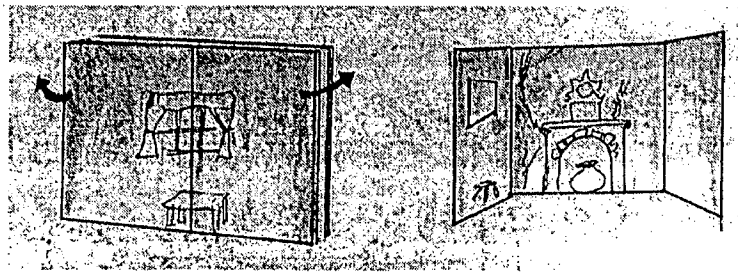


fig 2.11

Contoured flats / plugs





Contoured stock flats are shaped to allow a variety of door Window or Fire place units to be inserted as plugs.

Book wing flats

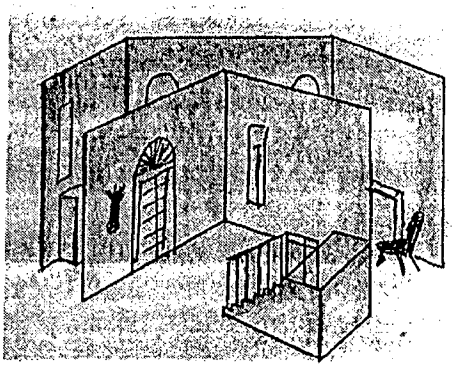
The painted flats are hinged open to show the next scene; a method adaptable to comedy and realistic situations.

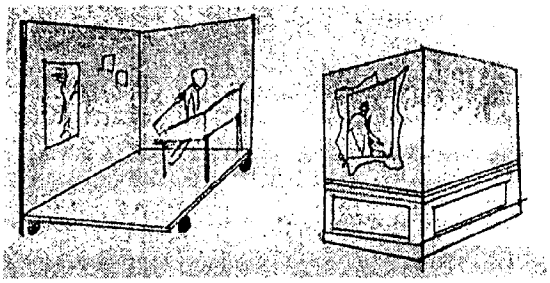
Fig 2.12

Nesting sets

Placed one within another, the inner set is struck to reveal the outer. Lighting may involve two separate rigs or use a common set of lamps.

Fig2.13





Reversible sets

This wagon shows the interiors of the Victorian police station but turns to become part of an elegant drawing room. Fig 2.14

Cyc

This is simply a suspended cloth hung from a straight or curved track to form a back ground allows two or more walls of the studio, to produce a spacious or panoramic effect.

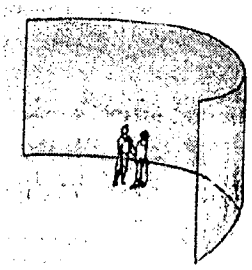


Fig 2.15

Concave cove

Formed from plywood, fiber glass or plastic sheet on a timber frame work. The merging cove provides a curved plane between the floor and the cyc background to prevent any abrupt joint being visible

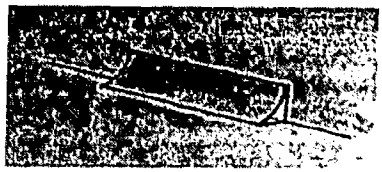
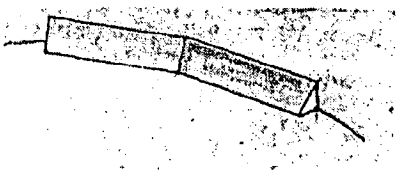


fig 2.23



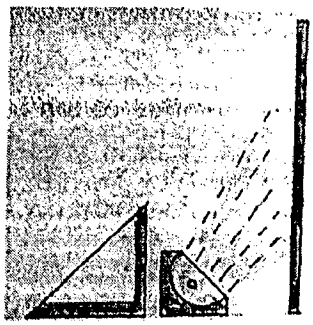
Straight cove

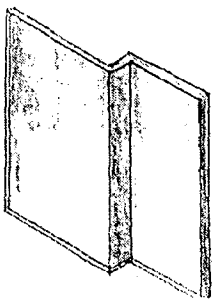
A similar simpler device, using a flat sloping plane less effective as it tends to be over bright reflecting suspended cyc lighting.

Fig2.24

Cyc lighting

A row of lamps may be hidden behind the cover to illuminate the cyc from below. Fig 2.25



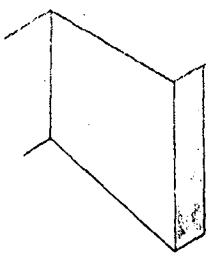


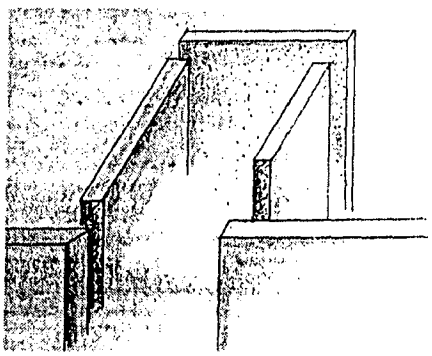
Returns

By introducing a return in the stretch of wall one can provide a more interesting effect and disguise joints between flats. Fig 2.26

Concealed joints

The prominence of joints between flats can be produced by the way in which they are positioned. Fig 2.27



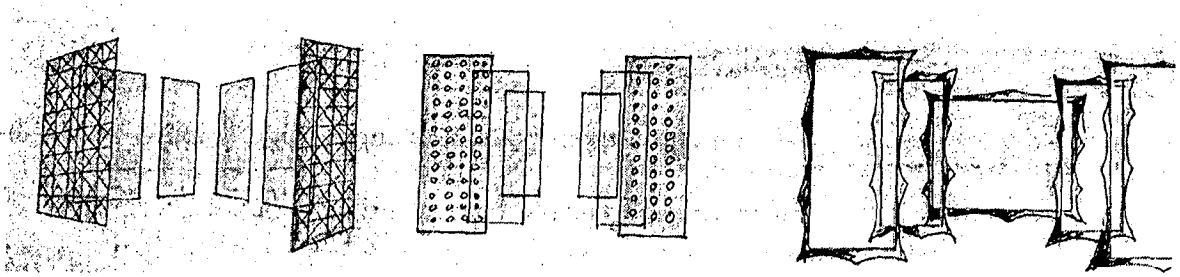


Wall thickness

The thickness of a wall can be implied by using narrow returns. Fig 2.28

Tracery

It relies on silhouetted line and detail for its effect, so it shown best against a light toned

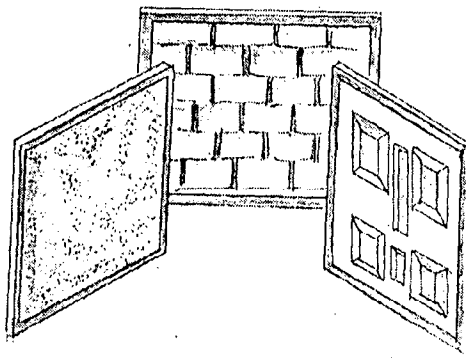


background. Forward shadows from back lighting can add to the visual impact.

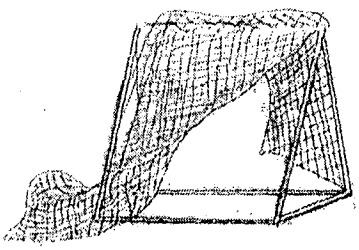
Textured panels

Edge lighting or top lighting can emphasize the texture and forms of panel that have strong surface contouring.

Fig 2.29

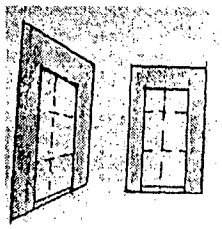


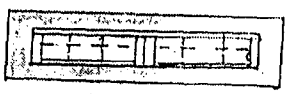
Nets and mesh

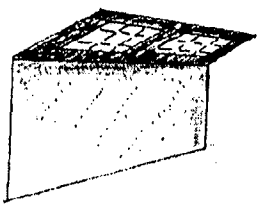


Flexible nets can provide both tracery and texture suspended or draped across scenic units. Wire mess can be formed into structural forms and combined with other units.

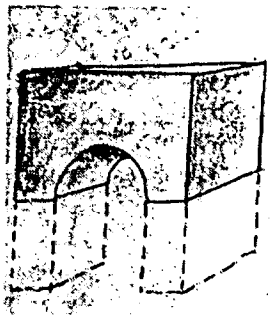
Fig 2.30

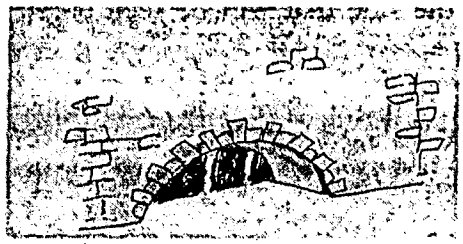


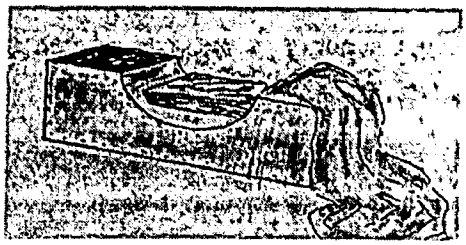




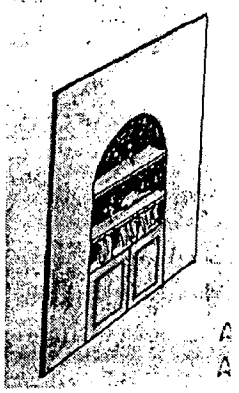
Individual scenic units can be used for many quite different purposes.

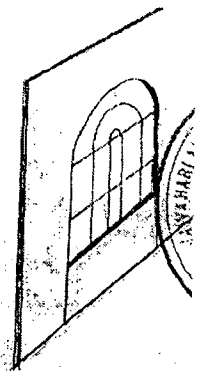






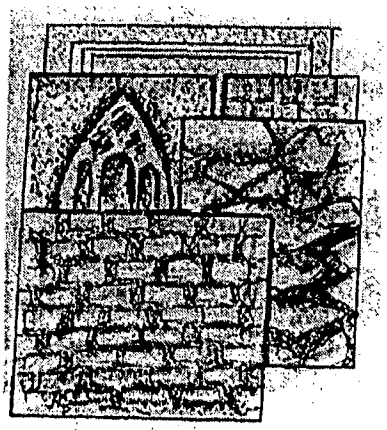
Arch head can be turned into a low window or even a throne





An arch can be filled in to become a bookcase or a window unit.

Shell moldings

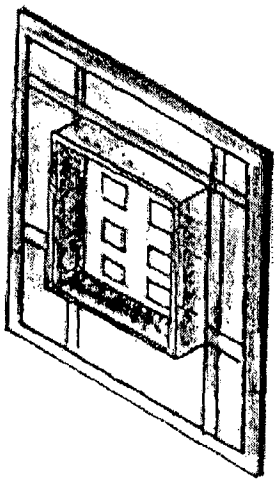


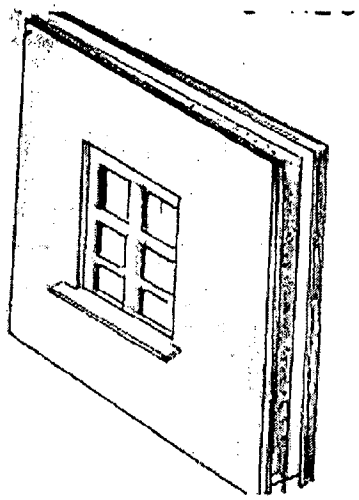
three dimensional shell moldings vacuum formed from thin plastic sheeting can be cut out, attached to flats, and decorated to suggest brick walls (new, worn), rock face. stone work, roof tiling, etc.

Fig 2.31

Single cladding

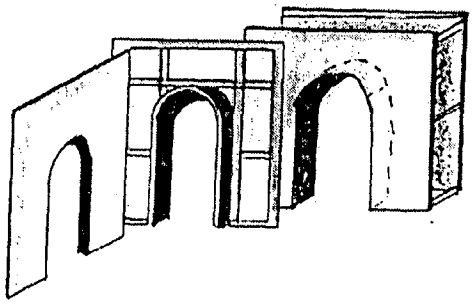
Most scenery is only decorated on the side that will be seen on camera. Depth is created with false reveal. Fig 2.32





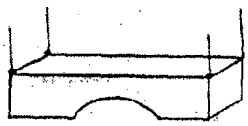
Double cladding

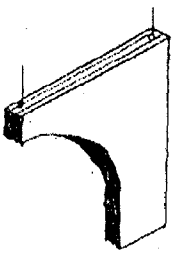
Wall may be given thickness by using back to back flats. Fig 2.33

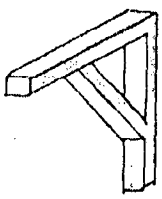


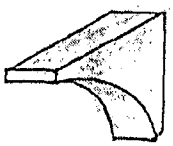
Arches

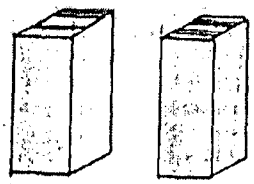
Single clad with thin board clad structure is heavy and bulky but very stable, as individual columns with separate arch head which rests on them and arched brace implies vaulting. Fig 2.34

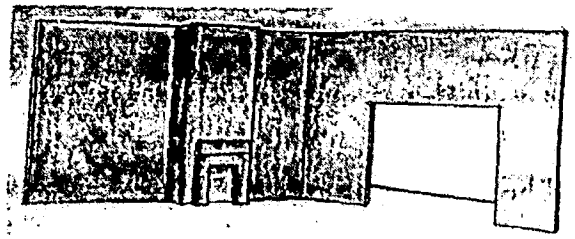




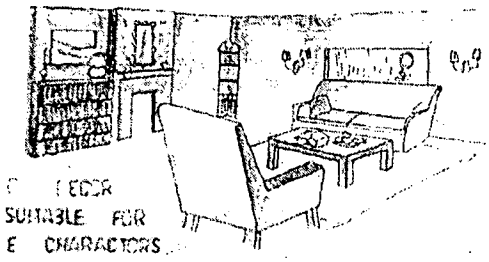




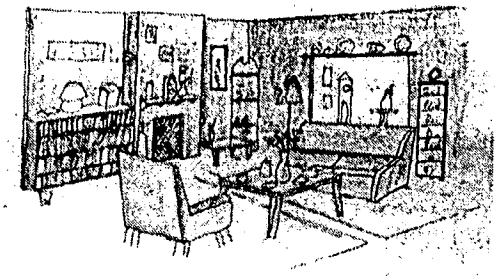




From the bare skeleton of the set – architecturally appropriate for the occasion.

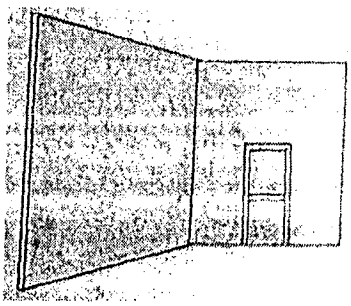


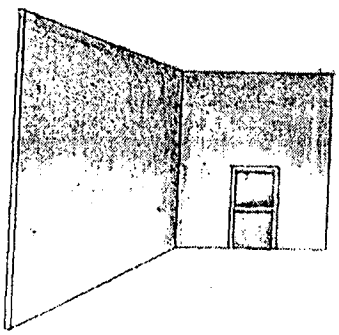
A personalized décor as developed, suitable for the period, the characters and the action carefully selected properties enhance the scene and give it conviction.



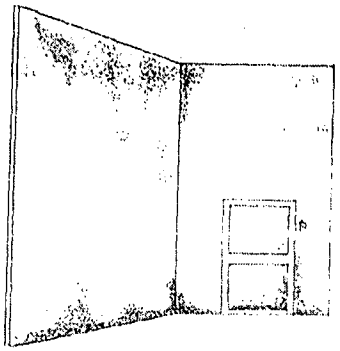
Excessive set dressing produces an over fussy affect, clogs the composition and may impede the cameras the locations become confused and cluttered.

The 'lineol-in' look. The raw finish freshly decorated scenery can have a new artificial appearance.





Subtle treatment, selective after treatment can give a setting a more authentic, lived in look. The set is lightly sprayed so that the flats are darker towards the top and corners. Slight shading on door panels around handles and switches.



Ageing

If after treatment is emphasized the result is a dingy slummy look.

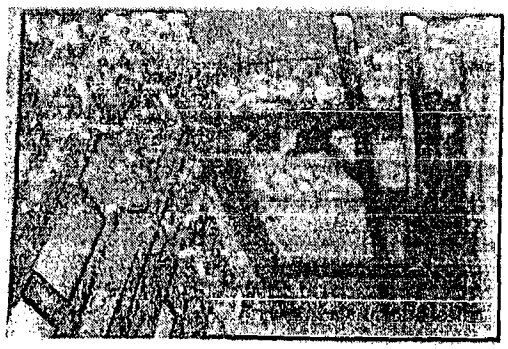
Fig 2.35

2.11- Structural Support Systems used in Ramoji Film City – Permanent Sets

In Ramoji Film City the studio floors are also used as a street set by creating dummy facades in front of the studio floors. Permanent infrastructure is created for this street sets. The sets can be changed from time to time depending upon the requirement.

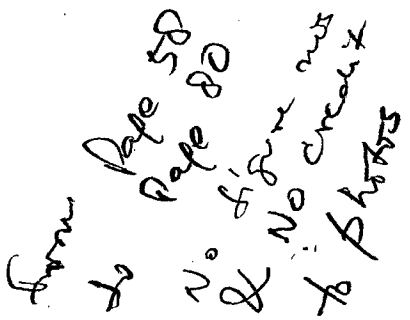
The main supports are of steel and the flexibility of sets is achieved by the introduction of plywood and wooden frames in between the steel form work.

The sets are prepared in a grid of 4' x6' panel and they can be replaced when ever depending upon the requirement of the director.



The following pictures shows how they are erected and how can they be modified.

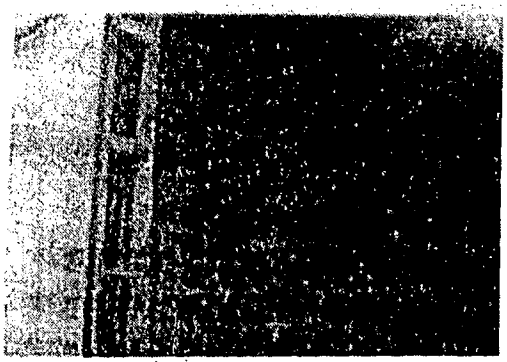
The facades are supported using steel and wooden frames and are fixed to the studio floors creating false elevation or façade. Intermediate floors are done with wooden panels.



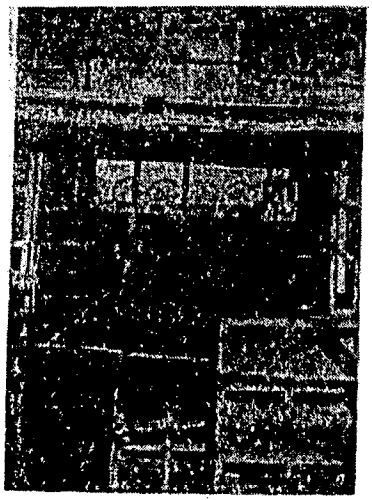
Enough space is left between the studio floors and the set façade for easy

installation and maintenance. Staircase and catwalks are provided for repairs.

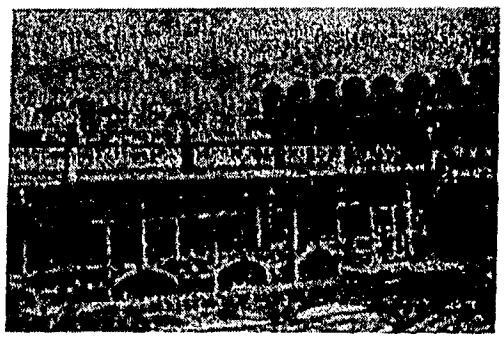
This picture shows how a set is erected using steel frames and its anchorage to the walls. The foundation is laid in concrete. Side drain facility should be provided for rain water.



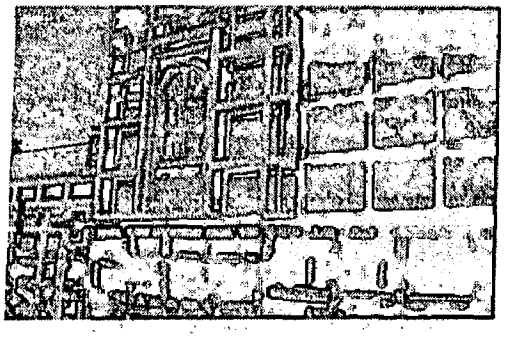
This picture shows the basic frame work done to the set using wooden frames and steel pipes. The set facades are fixed to the structural members



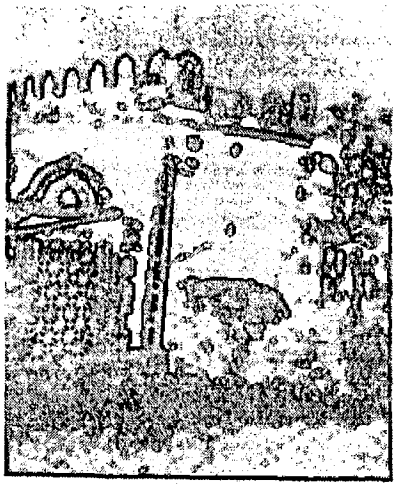
The basic structural materials used in sets are steel, wood, fibre glass, etc. the foundation used in this case is cement concrete.



Double frames are used to make a window look recess and also used as a catwalk during the erection of the set.



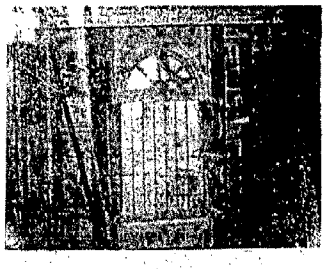
Only three sides of the set are done for easy casting and to save upon budget.



Just the outer walls are casted with hollow inside. These walls are either made of wood, plaster of paris, fibre glass, etc.

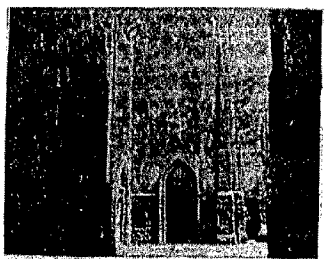
Domes are casted out of fibre glass with intermediate steel reinforcement which acts as support for the dome to maintain its position.

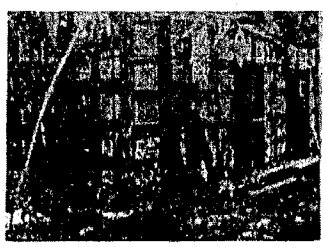
The walls are casted with gunny cloth and a texture of rough finish is obtained with plaster of paris.



The inside part of the walls is covered with paper to make it more opaque when lighting is done from inside.

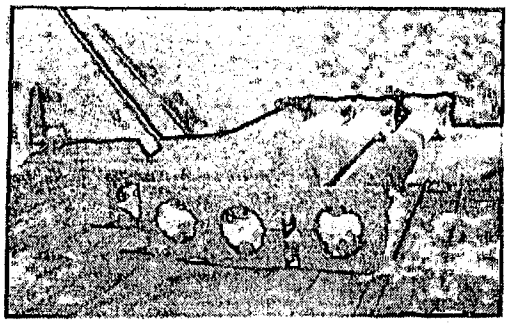
To get an effect of an old jail ageing has been done on the walls of the set. the rough stone effect of the piers and walls and the partly peeling of the cement is done with plaster of paris and painting has been done with varnish and dark patches has been created to get the effect of old jail.

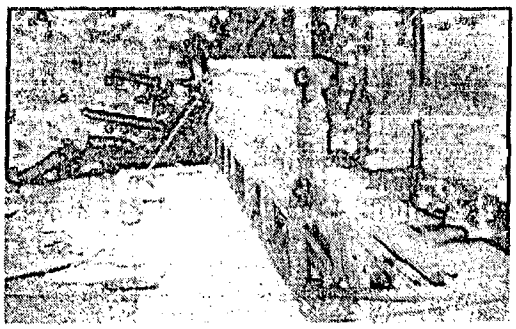




The internal side of the jail corridor has been done with wooden panels and recess windows are used to get the feel of depth to the wall.

Decorative columns are prepared using two wooden members surrounded with frames and gunny cloth and then plaster of paris is applied on the cloth.





For railing design the basic mould is prepared and casted with plaster of paris.

There are many techniques and methods by which a set can be casted. It's only the set designer's construction skills which can help him in simplifying the set construction and still make the set look real.

The above mentioned Set Designing techniques can be adopted for erection of different types of outdoor sets. For effective use of these techniques it is important to understand all the factors such as camera angles, lighting, sound, etc which can help in creating much more natural looking sets.

Urban Design concepts in Set Design

Urban Design can be defined as the physical pattern of the man made environment that affects our visual pleasure and governs our movement within a cultural setting (i.e. the City). The character of a City is usually a reflection of the design of its individual elements, including streetscapes, public and private buildings, and open space.

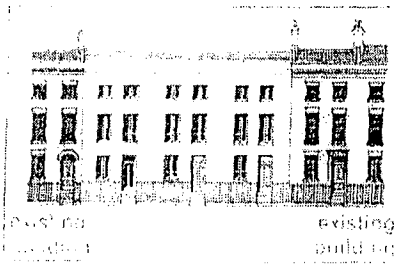
The following are the basic design considerations/design implication of urban design concepts in the design of outdoor sets in Film Cities (existing and new ones).

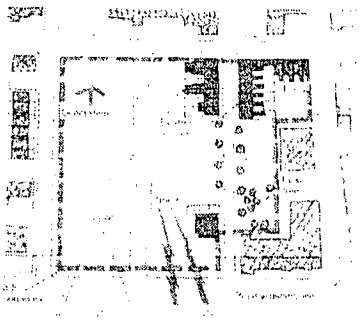
Considerations for improving the existing/ new upcoming Film Cities

-On site considerations

-off site considerations

3.1 On Site Considerations

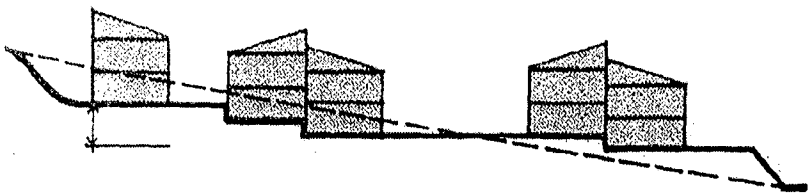




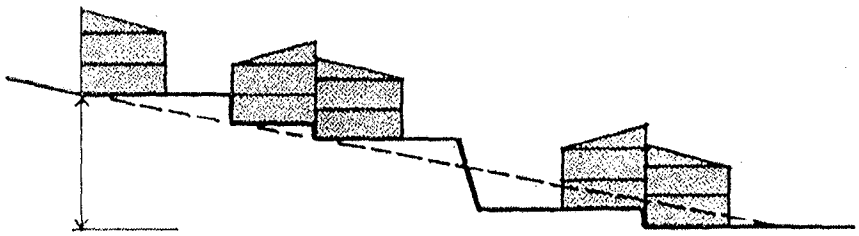
New Site

Existing mature shrubs and trees of the right species can enhance both the functional and aesthetic aspects of a set scheme.

Hill scape set-Integrating the building into a sloping site



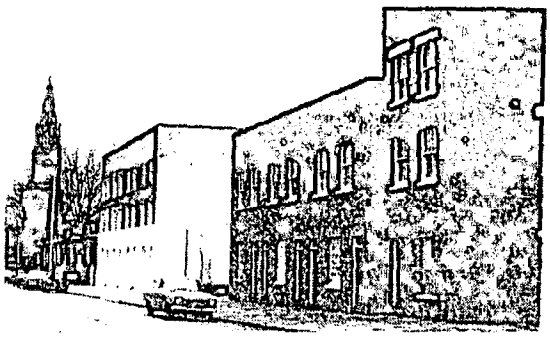
Fill at the top and cut at the bottom accentuates the slope of the site and adds interest, character and creates a more dramatic effect to the set.

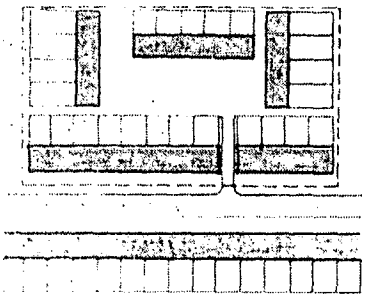


3.2 Off site considerations

A well integrated set is one which relates to the character, scale, and proportions of the immediate area. Site adjacent to terraces

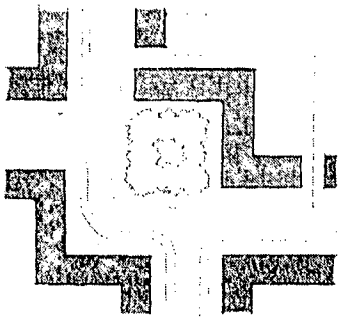
Proposed terrace sets reflect the scale and proportion of existing terrace sets.

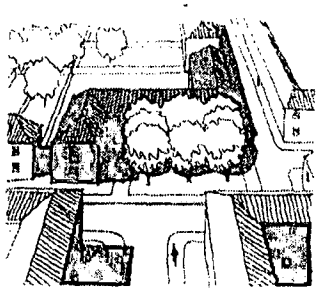




Reinforcing the spatial qualities of the existing sets development

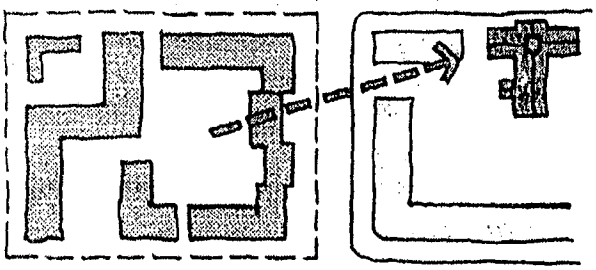
When existing building sets provide the potential for creating a new space, the new building sets can complete the enclosure.

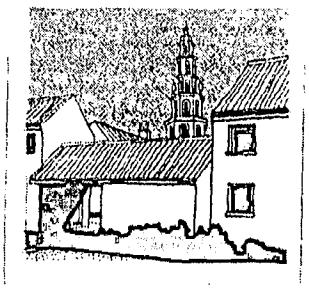




Preserving existing views, focal points, vistas etc

The positioning of building sets to frame and preserve existing views can relate the site to its surroundings visually and historically. It also provides a sense of orientation.

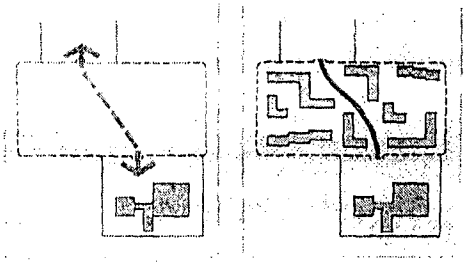




Pedestrian movement through the street sets.

The major footpath through a street set should be interestingly designed to avoid monotony.

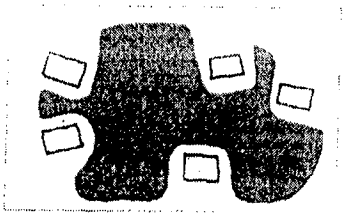
Straight roads should be avoided to make an illusion of great depth to the street sets.



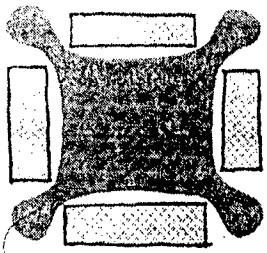
3.3 Organization of space

Degree of enclosure

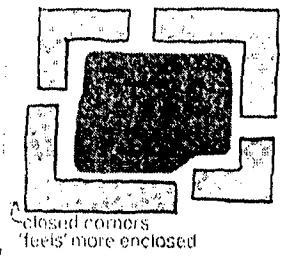
Spaces between sets can be defined in varying degrees depending on the feeling the designer is trying to create.



Sets designed with closed corners have a greater sense of enclosure.

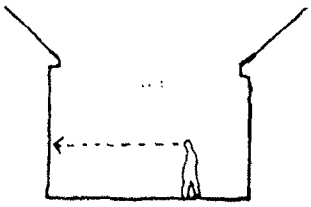


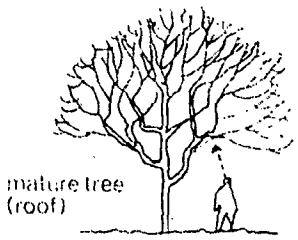
open corners



Closed corners"feels" more enclosed

3.4 Spatial enclosures



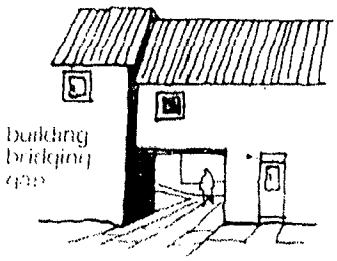


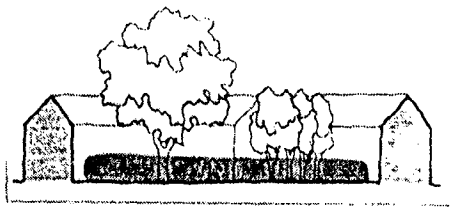
Primary space

Some major elements which. Can form the Framework Of the sets eg:trees, building walls,etc

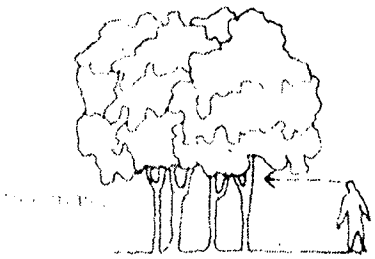
Secondary space

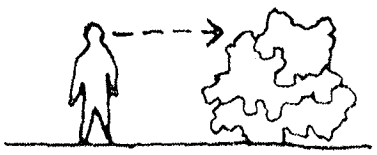
Some secondary elements which can scale Down and humanize as well as create a "sets within a set"





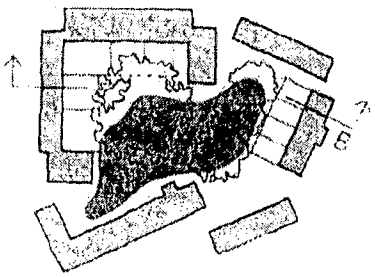
The primary space

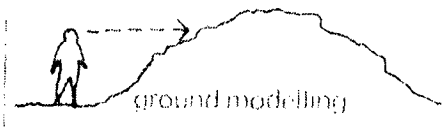




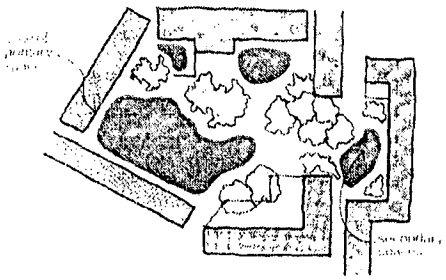
The set space one uses:

Normally human eye contact is at a height of 6 feet. So this area has to be properly designed

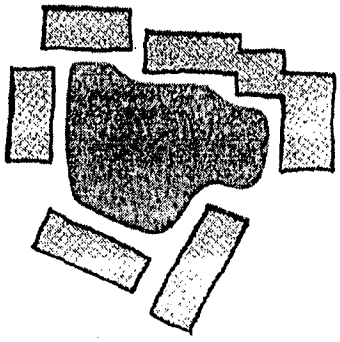




Within one primary set space divisions can be made to create several secondary set spaces.



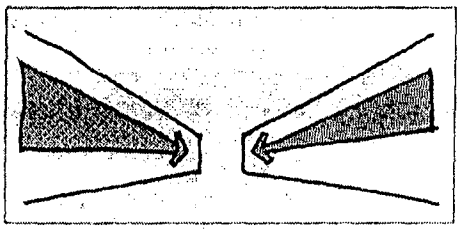
The enclosure created by these set elements only has meaning with reference to the activities they contain.



Shape promotes variety in Sets.

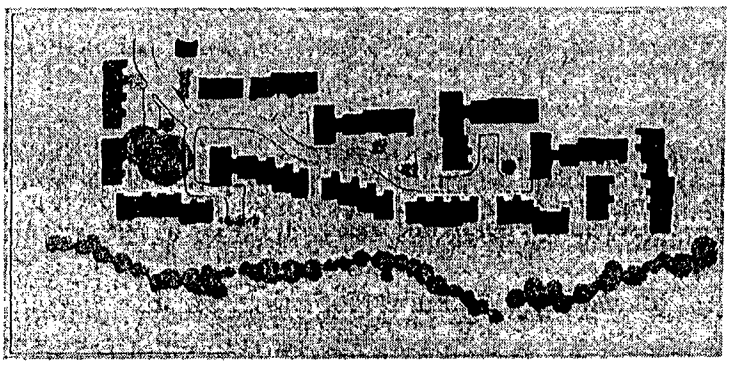
can create more interesting spaces in minimum area and still can create an illusion of very long street set.

The eye is constantly drawn along the set facades towards infinity.

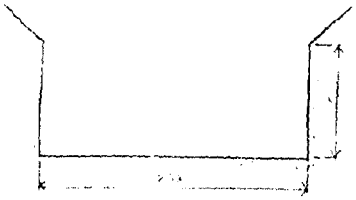


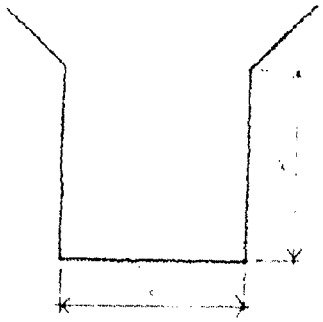
This becomes a series of. Interconnected spaces -like rooms connected by corridors or doorways. The view is always changing.

Each offset can have a different architectural character thus creating more varieties of sets in one street set.



3.5 Scale and Proportion





Suggested height/width ratios

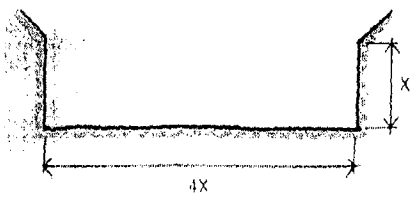
Min ratio (ht to width) 1:1 Max ratio (ht to width) 1:2.5

This is the minimum height and width ratio of street sets to get the most realistic look to the sets and for the easy working of the cranes and shooting crew.

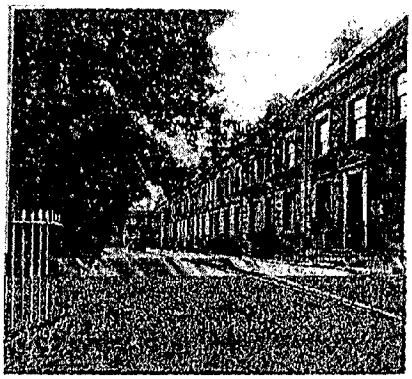
If the streets are made narrower then the sense of huge street is lost and can even create problem in shooting.

Historic courtyard

The

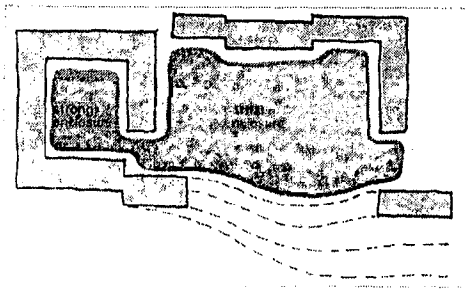


courtyard/square



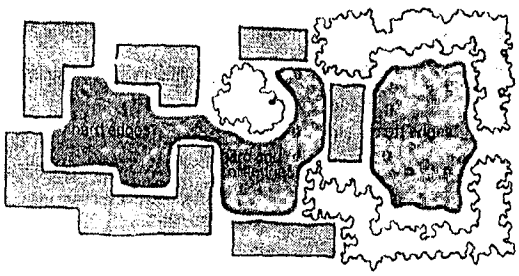
Medieval town

3 By changing the degree of enclosure

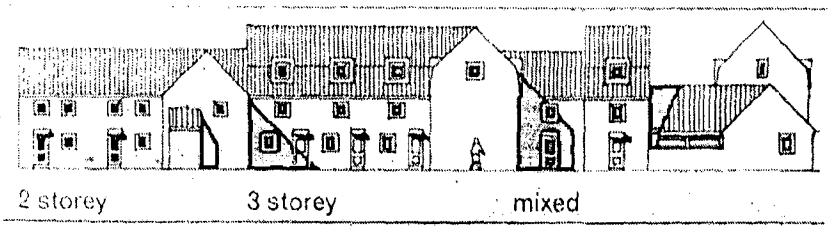


Other elements (such as a change in level) can be used to define the space without enclosing it

4 Changing the enclosing elements

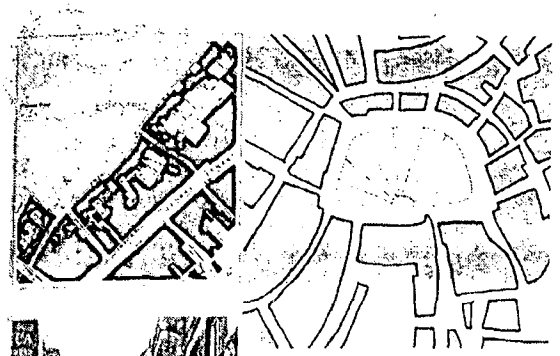


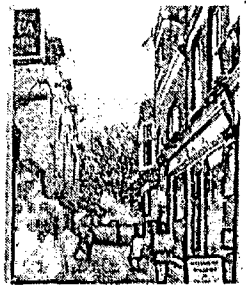
5 Changing the dwelling heights

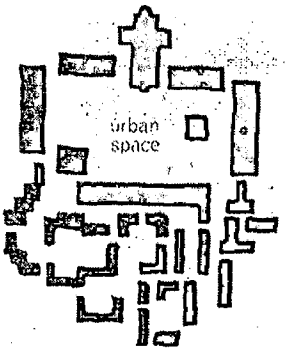


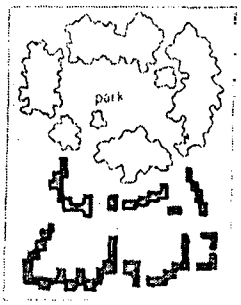
A space can have an irregular shape which can heighten the sense of mystery and interest within the viewer field of vision.

One of the distinctive features of street sets surrounded by tight, narrow, confined streets. The feeling of walking among the narrow streets is one of containment, confinement, restriction. Passing, unexpectedly, into a large piazza creates a profound contrast in spatial sensation- enough to evoke a feeling of exhilaration.



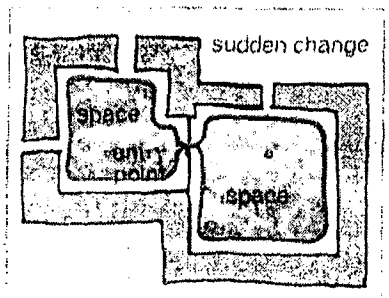


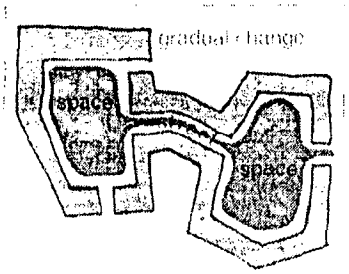




The small scale spaces of the sets layouts creates a powerful contrast with the large adjacent spaces This concept can be used on a street sets when it is located adjacent to a large park/public open space or a large urban space.

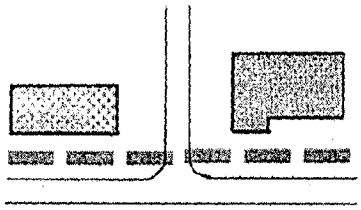
Two ways of connecting adjacent street sets

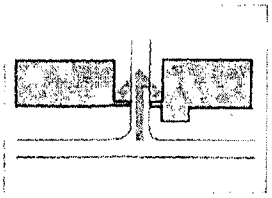




With a street or linear sets with a narrowing down between walls, perhaps with a gate

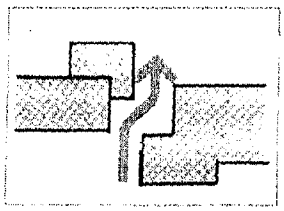
3.7 Territory

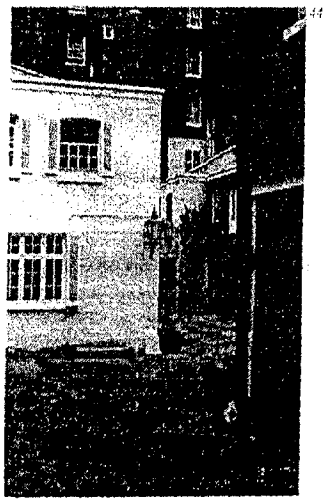




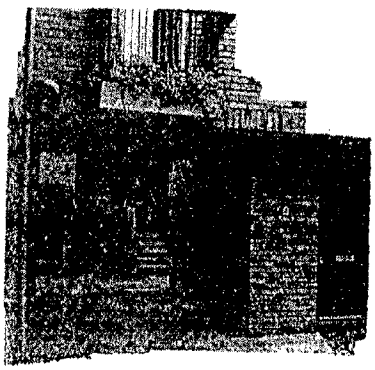
Walls (with gate)

A Street set boundary alone *does not* define a territory there must be physical (or symbolic), boundaries; Ways of defining the entrance to a street set include:

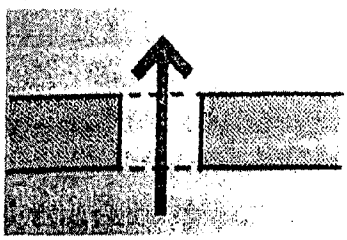




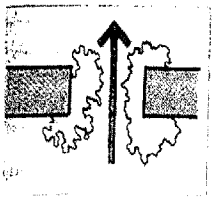
Staggering building sets create better or interesting spaces for the camera angle/shots.

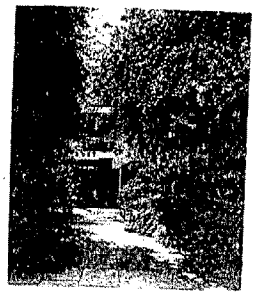


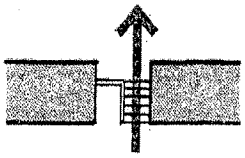
Building bridging gap over sets can be used as an entrance for the street sets or even as contrasting spaces by creating different sets on either sides of the bridge.

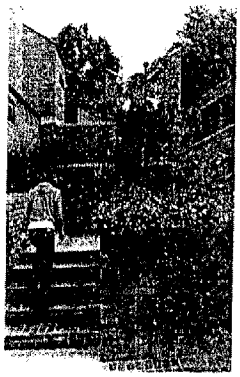


Vegetation can be used to cover the undetailed parts of the sets and can also be used as a part of set.

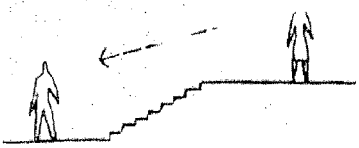






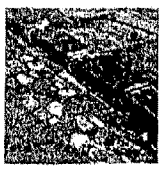


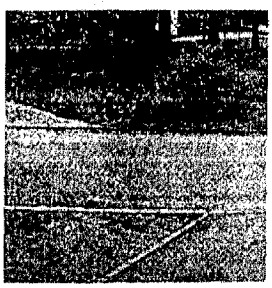
Change in level



Level difference in sets can be used to create interesting landscaping features and even gives a sense of huge space in the shot.

3.8 Edges





The kerb

The treatment of road edges is important for the integration of roads with the other parts of the landscape and street sets.

The road border

Narrow entrances, small turning radii, short straights, projecting corners, reduced visibility, and heavily textured ground plane all call for very interesting camera movement.

3.9 Serial Vision

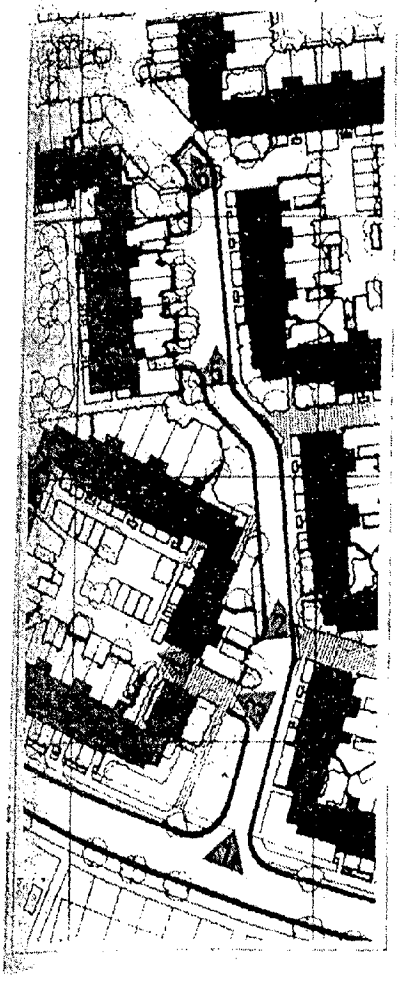
Visual variety, surprise and interest in sets can been created by:

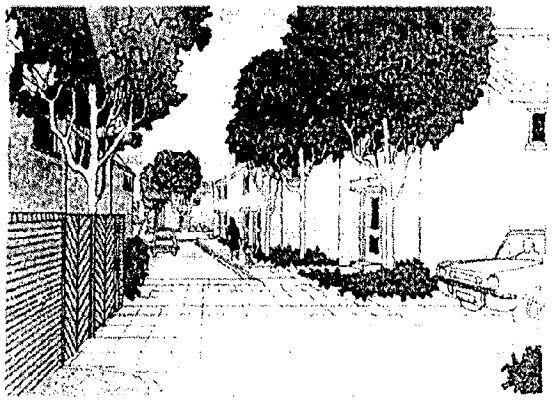
1 Varying the edge treatment -building, wall, trees, vegetation, parked cars.

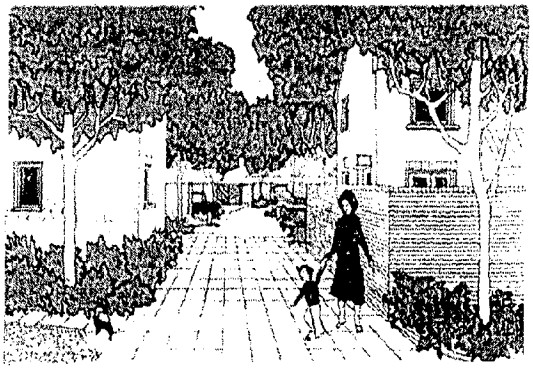
View 1

2 Curve of the road which changes the view and encloses linear spaces.

3 Variation of width and angles of buildings across the road,







3.10 Theory and philosophy of ornament and decoration

This part deals with one aspect of urban design: the role, function and form of ornament and decoration in the Film city.

Ornamentation and decoration, has three interrelated functions. They are: to go beyond the decoration of individual building sets and to enrich the decorative themes of a locality; to enhance the physical, social and spiritual qualities of location, that is, to strengthen the genius loci, and thirdly to develop the **'legibility'** and **'imageablity'** of the film city.

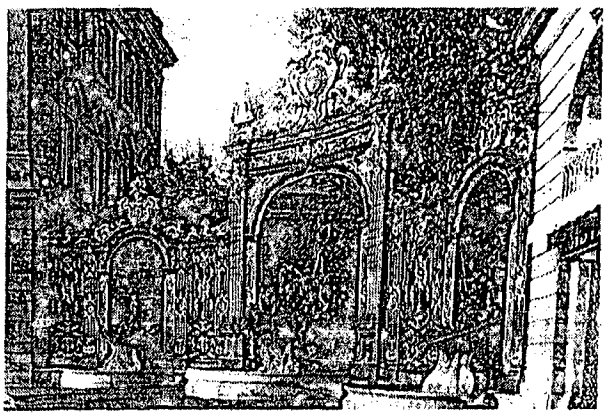


Fig 3.01 Decorative railing, Nancy

Decoration for aesthetic appeal

The most obvious and perhaps the most important, dimension of decoration is its contribution to formal qualities, such as visual order or unity, proportion, scale, contrast, balance and rhythm. **The aesthetic experience and visual appeal of decoration depends upon four factors.**

- **The first is the quality of the space which is both the setting for the decoration and which in turn is enhanced by it.**
- **The second is the physical form and the pattern of the decoration.**
- **The third is the circumstances under which the decoration is seen: for instance, weather conditions, particularly the quality of the light.**
- **The fourth factor relates to the perceptual framework of the observer, his or her mood, how he or she sees and what has been before.**

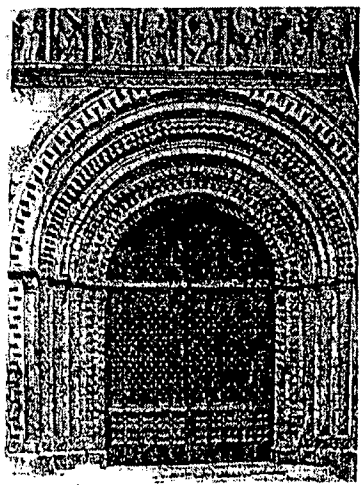
Physical variables of decoration

Unity

Set design aims therefore to express complete unity in its compositions. The study of human perception is important for the understanding of unity. Composition in set design is the art, first of all of creating visual unity out of a diversity of elements.

Proportion

An important characteristic of unity is the proportion of the parts or elements which make up a composition. Proportion is the method by which visual order is established, giving due weight to the compositional elements. Equally important for unity is the dominance of one decorative theme: the repetition of roof materials, pitch, skyline, ridge, verge and eaves details: the consistent use of floorscape materials and patterning: and the choice of street fittings of compatible form. The designer's task is to unify floor, walls and fittings in urban spaces which meet functional and symbolic requirements so that they are pleasing and attractive.



Scale

Scale depends upon the comparison of one set of dimensions with another set. Set design is concerned with human scale, that is, the relationship of building sets and urban space to the size of a human being. Decoration and ornament play an important part in

creating human scale in an area. This condition is achieved when the viewer is at a distance from the building of about twice its height. At this distance a line from the building to the viewer makes an angle of 27 Fig 3.02 South well Minister, South well degrees with the horizontal floor plane. According to Blumenfeld (1953), who followed this line of reasoning, the height of a building should be 9m (30 ft) if it is being seen at a distance of 22m (72ft). For more intimate conditions where recognition of one's neighbor's facial expressions is useful, then the horizontal distance is 12m (40ft) and the building height is two storeys. A street width of 21-24m (70-80 ft) for three storey facades and a street width of 12m (40ft) for two storey buildings, appear to coincide with the dictates of this commonsense definition of

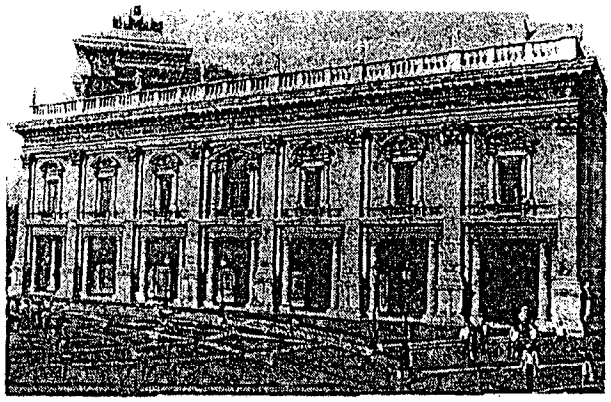


fig3.03 Palazzo del Museo Capitalino,Piazza Campidoglio,Rome

intimate human scale. At these scales and distances particularly on the ground and first floors, architectural ornament should have no decorative element with its smaller dimension less than 1-1.5cm. Beyond the third floor, a bolder treatment of ornament is necessary for it to impinge upon the senses. A wide overhanging cornice or highly modeled roofline is most effective at this viewing distance. At the extremes of human scales, sometimes referred to as monumental human scale, that is, at distances up to one mile, it is the roofline of the settlement which is appreciated and which can have a highly decorative profile.

Harmony

The module or measure used to achieve harmony through proportion was the radius of the column at its base which was divided into thirty parts. All elements of the structure were multiples of this module. The five orders of architecture each had their own system of proportion, for example, in the Tuscan order the column height was fourteen modules, in the ionic and Corinthian it was nineteen and in the composite twenty. All other parts of the orders varied in a similar manner. The purpose of such proportions is to establish harmony throughout the building set.

Balance and symmetry

A building set which achieves balances visually well adjusted, exhibiting a reasonable distribution of its component parts. Consequently the symmetrical building composition is best appreciated while the viewer is moving along its central axis. Formal symmetrical decoration is also often best viewed from the central axis.

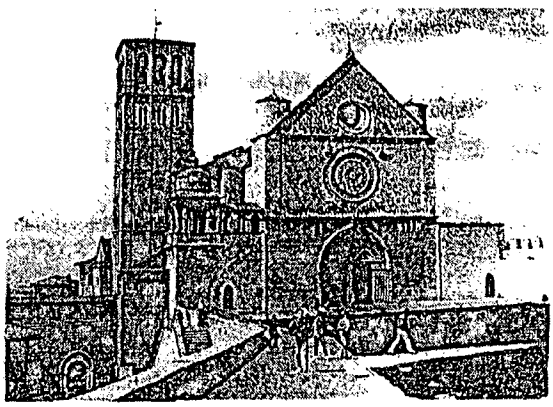


Fig3.04 Church of San Francisco, Assisi

Rhythm

Rhythm in architecture is the product of the grouping of elements; of emphasis, interval, accent and direction. It is the sense of movement achieved by the articulation of the members making up the composition.

Contrast

Good design, however, should avoid monotony and, therefore, it should have interest and accent. In architecture, much of the pleasure derives from similar contrasts. Generally contrasts have to be kept within proportion to avoid perceptual overload. The correct balance between complexity and repose in Set Design is the key to order.

Fig3.05 Palazzo Communale, Piazza del Campo, Siena.

Climatic backcloth for ornament and decoration of sets

The circumstances under which decoration is seen are important: indeed climatic conditions can affect the form of decoration. The clear bright skies may have stimulated the development of the crisply chiseled outlines of classical Greek architecture: the most subtle of profiles and the most complex moldings can be seen and appreciated in the fine light. The stained glass windows of the gothic cathedral make the most of every shaft of precious sunlight infusing the building with color and light, a contrast with the grey exteriors. The irregular and highly sculptural roofline makes a dramatic statement against grey or watery skies. Climate particularly lighting conditions is, however, one parameter for the study of decoration in film city.

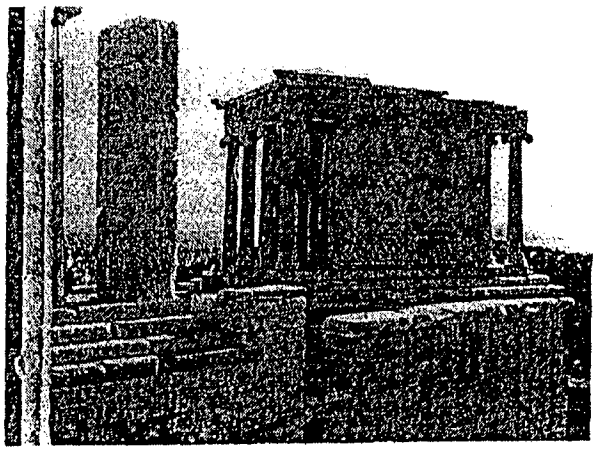
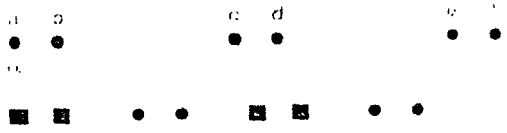


Fig 3.06Temple of Athena Nike, Athens

Perception

The retina of the human eye receives light on a two dimensional surface but we do not see simple mosaics of light and color. For those



with normal vision the world we see is organized into a three dimensional place. Incoming stimuli are organized and patterned in systematic and meaningful ways. There are a number of operations by which perceptual organization works. The eye, for example, tends to group together or classify stimuli that are physically close to each other, an operation called the proximity principle. The eye also tends to group together or classify stimuli that are similar to each other, an operation called the similarity principle. It is both of these tendencies which form the foundation of rhythm so apparent in the art of decoration.

It is therefore often confined to important elements- surrounds to doors or windows. Decoration is confined to the front of the building set, the rear remaining plain.

Other functions of decoration in the city relate more directly to functional necessity, such as providing shade, shelter, and areas of safety, comfort or information. This includes street planting, arcades, seating, lighting and signs.

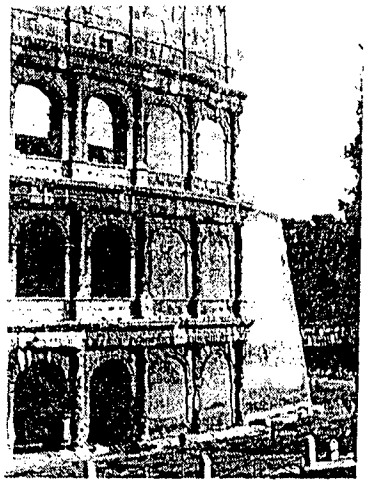
The design elements dealt with by the urbanist when analyzing city ornamentation include the floor plane and enclosed walls of street and square together with the three dimensional objects placed within them. of particular importance in

The analysis of these elements is, for example, the junction of floor and wall plane; the roof line; street corners; changes in pavement level; ownership boundaries and openings in the wall plane. In a city designed for the pedestrian the floor plane is of major importance for this is the part of the environment that impinges most upon the eye. Like the facades along the road, the pavement should be carefully detailed to enhance the qualities of street scene. The

pavements of many continental streets together with the facades bounding them to make the users experience a delight.

3.11 The Façade

The façade is analyzed in terms of formal, functional and symbolic qualities. For this analysis the **façade is considered to comprise three main formal horizontal divisions – the base, podium, or ground floor; the middle zone or main floors; and the roof or attic.**



Visual richness depends upon contrast; the contrast of elements such as window and wall; or the contrast of building materials, their color, tone and texture; or finally the contrast of light and shade on the highly modeled surface. **Visual richness also depends upon the number of elements in the viewer's field of vision.**

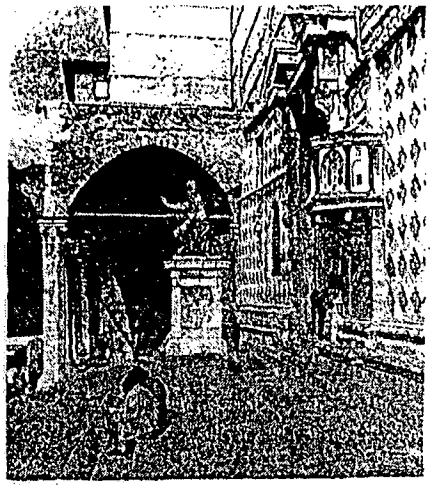
A composition containing more than nine elements may diminish in richness. A rich elevation is one where from any given distance, between five and nine elements are distinctly seen.

Fig3.07The colosseum, Rome

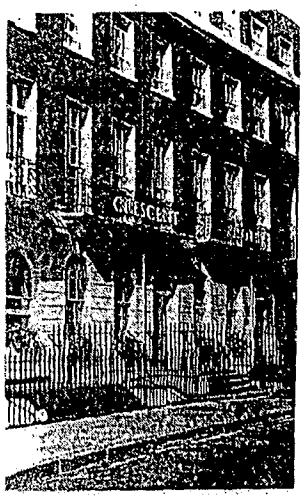
Three sections or zones of the building are common to both the classically and informally composed building. The relative weight given to each section in terms of decoration depends upon the position of the building in relation to the viewer, its height, mass and the location of its most important function.

The base connecting the building to the street pavement is probably the part of the façade most often noticed by the viewer. It is at this point, around the front door and parlour window that the residential street sets receives most attention to detail.

The most important zone for decoration in the shopping street set is the ground floor. The shop front is the element of the façade which people have greatest contrast with.



Perugia



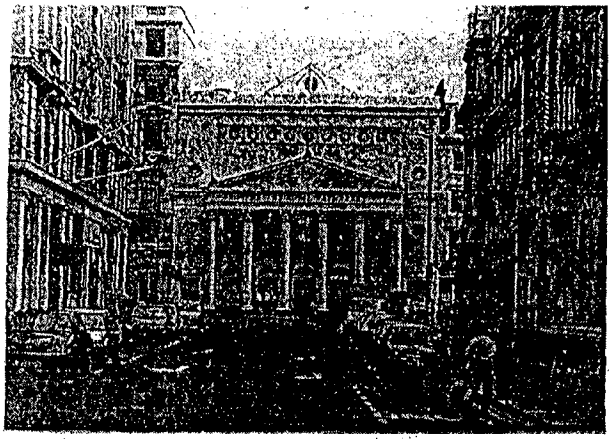
The shop front has three main horizontal divisions: the stall riser, the display window, and the fascia for advertising the retailer and his wares.

Typical London house with main elevation in brick and Stucco base

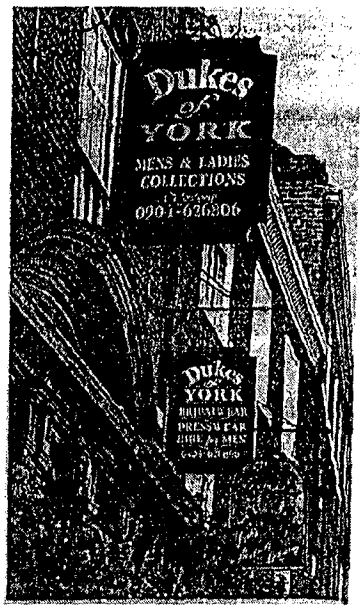
Other important considerations for the location of ornament are the distance of the viewer from the façade; the angle at which it is viewed: and the time the viewer has in which to look at the composition.

A prime location for architectural decoration is at the external corners of buildings, particularly if the corner is at the junction of several street sets.

The closing wall of a street 'T' junction offers similar opportunities for decoration. The termination of the vista may take the form of a tower or a projecting bay.



Haymarket Theatre terminating the vista from St James Square, London



The closer the viewer is to a building the greater the opportunity to see and appreciate intricate detailing. For those parts of the building seen at a distance of about twelve meters (40 ft). The first six meters (18 ft) of the building constitute the area seen most readily and are the place where detailed ornament should be concentrated.

Projections and details at heights above a three storey building if they are to impinge strongly on the viewer's perception need to be more robust than corresponding details at ground level.

In narrow streets where the façade is rarely seen as a frontal elevation large overhanging string courses, highly modeled cornices, projecting bays, undulating wall surfaces cantilevered signs, clocks and flower boxes are appropriate forms of street decoration.

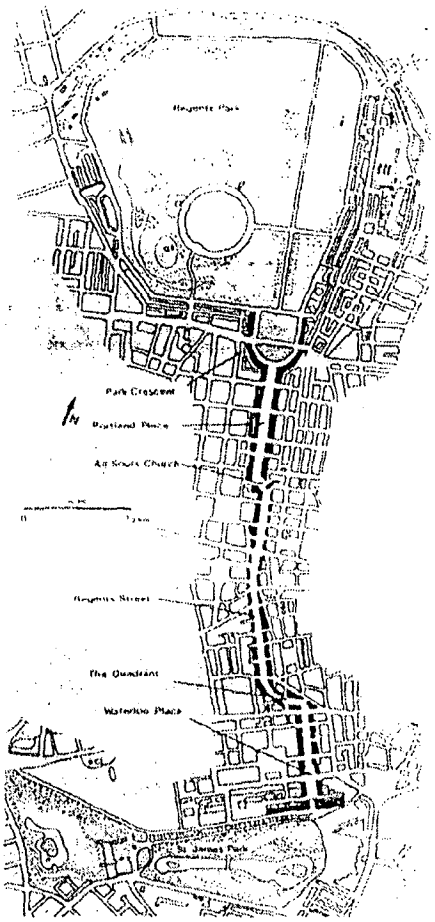
Commercial Streets

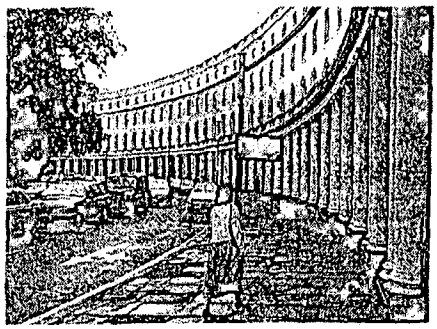
Commercial streets because of their function. Decorate the city: **these are the streets where the quality of design achieved by decoration contributes to business prosperity.**

The great pleasure that Regent Street gives the user and tourist lies in its graceful curves which, as one walks along it, present an ever changing and unfolding visual scene.

The visual unity of the original Regent Street was ensured by the consistent use of a classical style and its execution in painted stucco, a building material often regarded as inferior to stone.

Aesthetic quality of the street may be due to the superb handling of the changes in direction of the street by cylinders and flat domes of the bordering buildings.



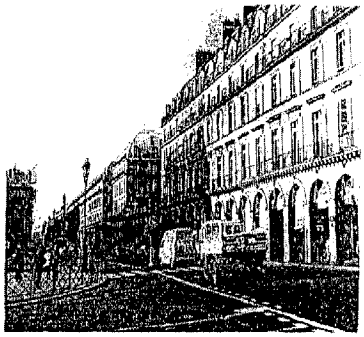


Regent's Park Crescent, Regent Street, London

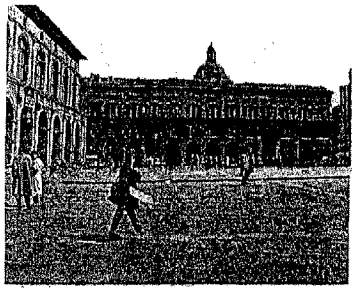
The Quadrant Regent Street, London

Fig3.08 Plan of Regent Street, London

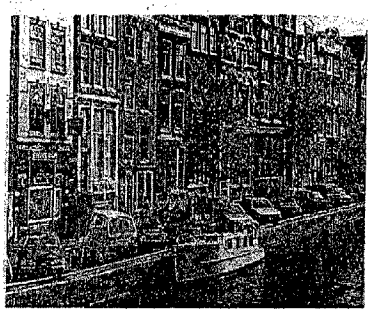
The ground level of the street accentuates horizontally with large glazed areas, facing and corners which both support and contrast with the verticality of the rest of the building façade.



Arcaded Parisian street

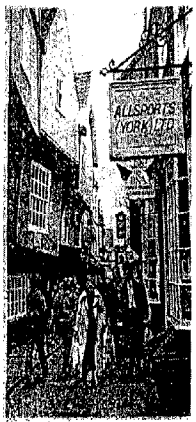


Colonnades and arcades are another way of decorating commercial areas. Typical example is Bologna. The central area is highly decorated by the extensive use of repetitive elements, rich detailing and the subtle use of color.Piazza Maggiore, Bologna



The narrow frontages along the canals in Amsterdam have resulted in a rich urban scene. The streets of narrow gabled fronts are reflected in the canals extending their apparent height and increasing the effect of verticality.

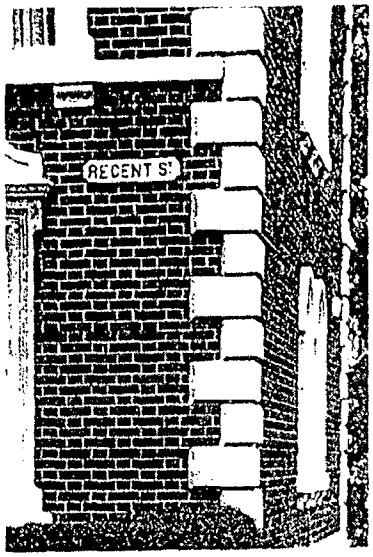
Canal scene, Amsterdam



The small scale of the architecture and the sense of tight enclosure maximize the decorative effect of shop window, signs, paving and half timbered structure.

The shambles, York

3.12 The Corner



The corner, because of its significance, has often been an important element on which to bestow formal ornament or more personalized decoration. The transition of planes at the corners of buildings simply with quoin details in materials which differed from those of the general façade.

The importance of the corner as a node of pedestrian activity is often reflected in residential areas by the location there of corner shops and public houses. Fig 3.09 Quoined corner, Regent Street, Nottingham

The corner of the building is formed by a typical column with symmetrical base, shaft and capital.Parthenon, Athens

The arcaded courtyard where arches meet at an internal corner can appear structurally or visually weak, or clumsy in the extreme.

The townscape setting gives the corner an added dimension and scope for imaginative treatment. The street corner when given emphasis with decorative treatment becomes memorable in the mind of the viewer.

A further function of the corner is its role in unifying two adjacent facades often as a vertical foil or contrasting element to the horizontality of the street scene.

Internal corner of the Palazzo Medici-Riccardi, Florence

The corner typology

There are two typologies of corners: one for street or external corners, the other for plaza or internal corners. The street corner can be categorized as: the negative corner: the angular corner: the curved corner and the towered corner.

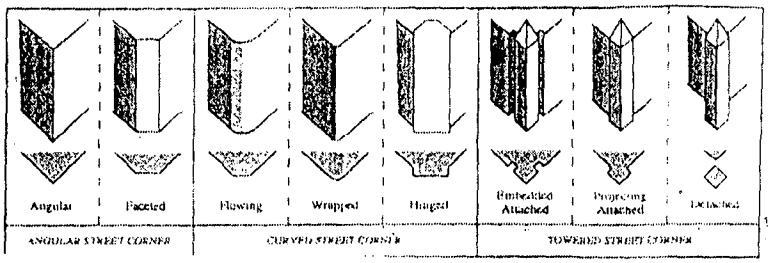


Fig 3.10Street corner typology

The last three categories can be further sub-divided: the angular corner can take the form of a simple angle corner, or be a faceted corner. Within the curved corner type it is possible to distinguish three sub-types: flowing, wrapped and hinged corners, while the towered type can be attached or detached. The piazza, that is, the space-enclosing corner, can be categorized as: the non-corner, the curved corner and the angular corner.

Each of these categories can be subdivided into further recognizable types. The non-corner occurs where the flanking buildings do not in fact meet to form a junction: such corners can take three main forms: open, arched or pavilion. The curved piazza corner can be either geometric or sinuous while the

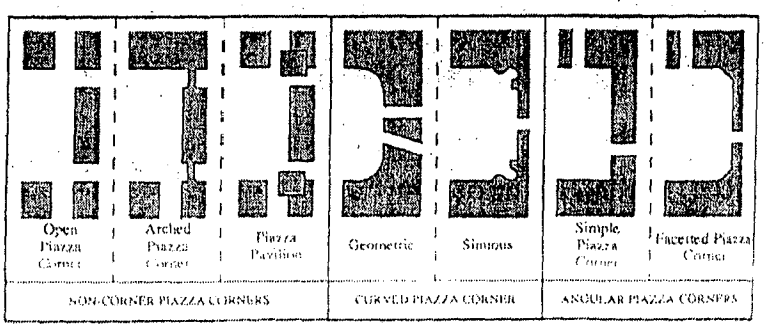
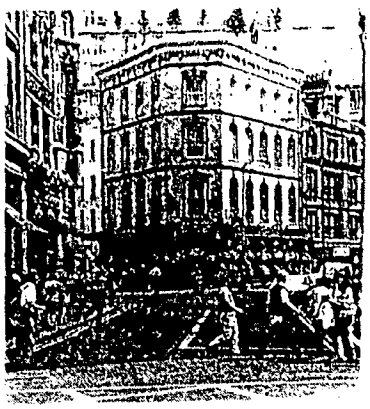
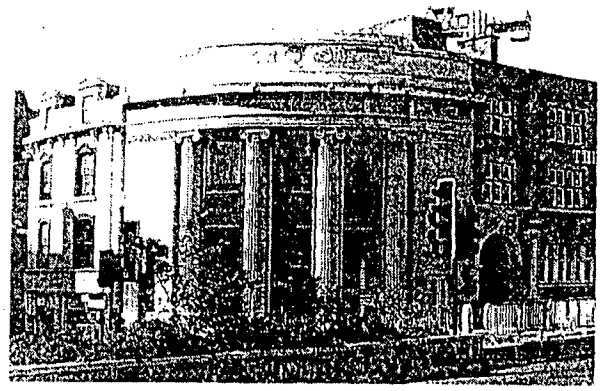


fig 3.11Piazza corner typology

angular piazza corner. Probably the most common corner for a public square may be a simple internal corner or a more complicated faceted corner.



The angle of corner in this is simply chamfered, which improves the sight lines for the traffic engineer and resolves the difficulty of arranging shop window and entrance on the corner.

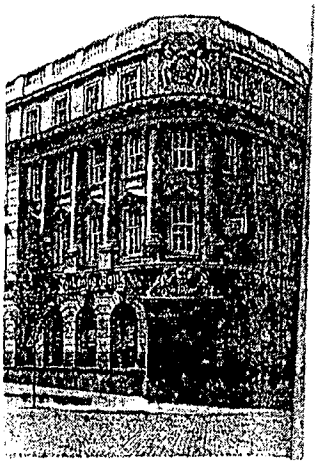


The faceted corner: Glasshouse Street, London

A flowing corner is one where the whole building frontage forms the corner. the curve is gentle, the corner is almost imperceptible, and can be emphasized using simple decorative features such as projecting eaves, string course or curving shop fascia.

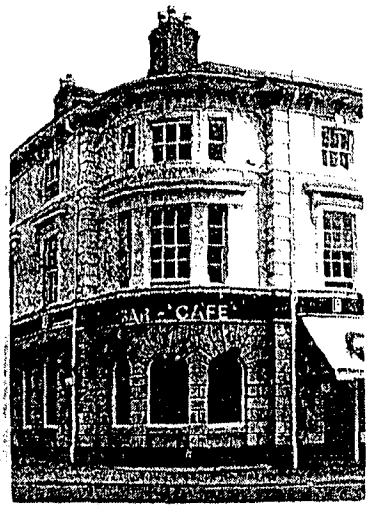
The flowing corner: Market Street, Nottingham

The wrapped corner type is most useful with deeply incised arcuated window forms where highly decorative and boldly modeled cornices and string courses subdivide the wall plane into flowing horizontal bands.



The wrapped corner: Long Row, Nottingham

The unified effect produced by these linking features however will be undetermined if they become so prominent that they conflict with the general verticality of the hinge.

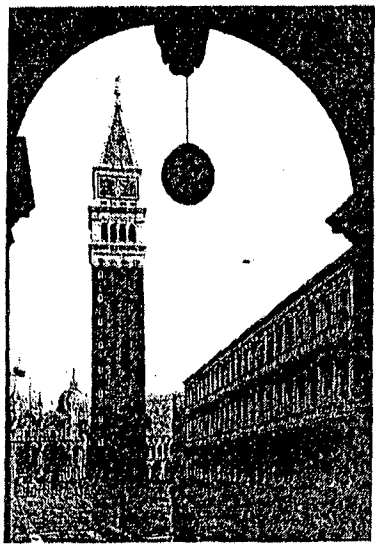


The hinged corner: Shakespeare Street, Nottingham

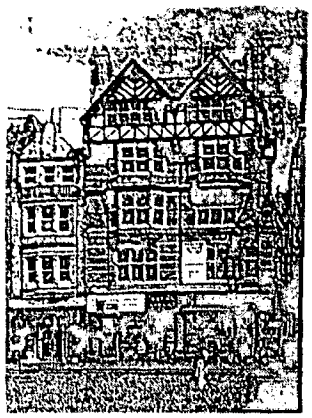
In this form the tower is more demonstrative and assertive of its context and should be reserved for those important landmarks that denote the nodes which structure the city. The decorative treatment of the projecting turret should be clearly vertical with appropriate towered finish above roof line.

The attached tower corner: King Street, Nottingham

The tower stands in complete isolation from the corner. It follows the model of the tower in St Mark's Venice, standing at the corner of Sansovino's library and acting as the visual fulcrum turning the corner between piazzetta and piazza. As an urban feature where land is at a premium the utility of a detached tower of this type is strictly limited.

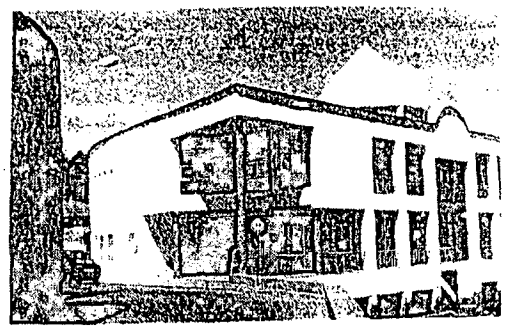


The detached tower: Piazza San Marco, Venice



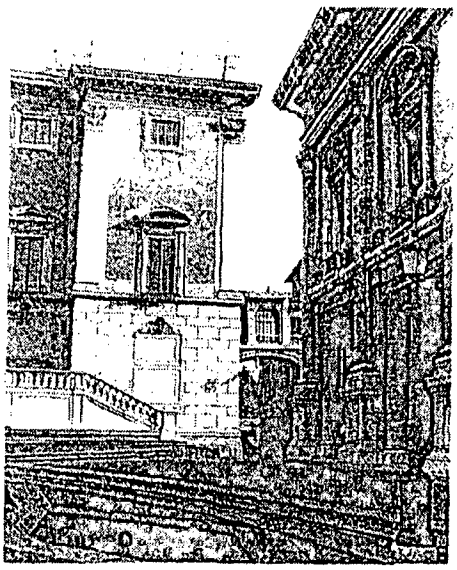
Market square is a simple angular corner type. Where the roofscape expresses the relative importance of the two street, but is also has the addition of a delightful stub projected tower element taking the form of a highly decorative oriel window.

Queens Chamber, Long Row, Nottingham



The treatment of the obtuse corner of the bus station in Tavira. Portugal deconstructs the corner element to such an extent that only a small proportion of the façades meet at roof level: the corner of the building being marked by a decorative column extending through two floors both main floors are deeply incised. In many other ways the building is far from radical and complements the traditional waterfront of the town.

Bus Station, Tavira, Portugal



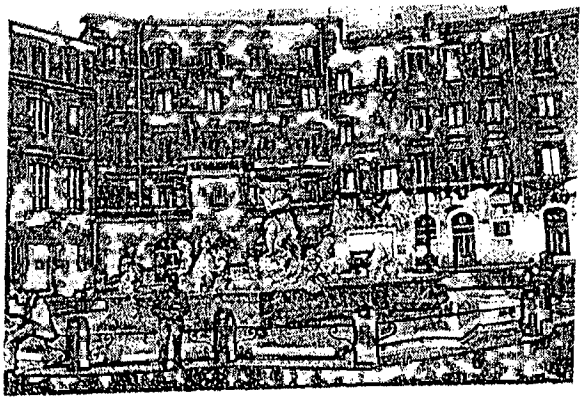
The piazza holds together as an urban space because of the strength and unity of Michelangelo's powerful architecture and secondly because of the insistent decorative floor patterning which concentrates eye and mind upon the equestrian statue of Marcus Aurelius.

The open piazza corner: piazza Campidoglio, Rome

Each villa has an external angle facing onto the square which has been emphasized as the main design feature of the villa and is the subject of many decorative features. The four identical villas complete the space in a most attractive manner.

The pavilion piazza corner, Villa Real de Saint Antonio Portugal

There are many notable examples where the corners of a public place do not exist as such the place becomes a form of amphitheatre



Curved piazza corners: piazza Navona, Rome

3.13 Skyline and roofscape

The city sky is a prime location for decoration. For the purpose of skyline analysis two contrasting landscape conditions will be studied: the flat site and the hilly or undulating site. There are also other landscape conditions, such as the extent of tree cover or the position size form and quality of waterways which are as important as topography for the consideration of city form and its decoration. As a general rule formal or regular layouts are usually associated with a level site and informal or irregular layouts are a feature of a sloping site.

A flat site of itself has no significance as a natural form any visual interest depends upon the objects placed upon it. The hillside, in contrast, has a curved shape silhouetted against the sky: this curve of the hill, because of its form, is interesting.

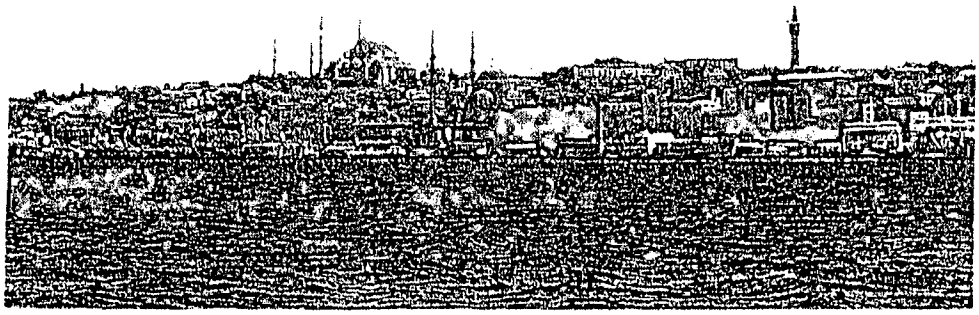
There seem to be two main ways in which hill side development can be successfully treated. The development can be placed at the base of the hill or on its lower slopes. In this case built form strengthens the base of the hill which rises above in an unbroken natural silhouette.

The second method of successfully dealing with a hilltop is to reinforce or strengthen the skyline by siting closely spaced buildings along the ride following the original shape of the silhouette.

When breaks do occur in this roofline they must be dramatic, such as a single spire or the grouped towers of San Gimignanao.

The skyline with its ascending turrets and pinnacles is capped by a delicate spire, a formidable model for those wishing to decorate the city with an ornamental roofline.

Rome and Istanbul are two of the finest traditional



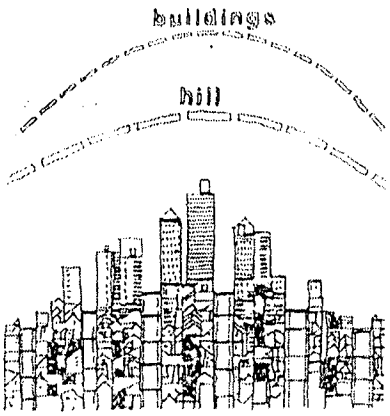
cities where the topography and the city serve to combine to enhance the skyline. This multilayered composition defines a rich and imposing skyline.

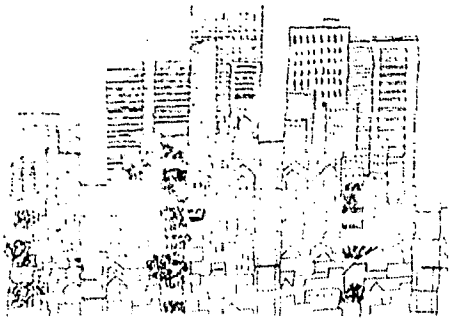
Hill and bowl effect pattern of buildings has two major advantages. First from a distance the natural modulations of the terrain are accentuated and second views of the city from the hills are left unobstructed.

Erecting low buildings on hill crests and tall ones in the valleys produces a uniform, horizontal skyline which obscures the topography of the site.

Placing tall buildings in the valleys also reduces the visual impact of the hills.

The preferred approach, the hill and bowl effect, where tall buildings exaggerate the height of the hills and assure views for more people.

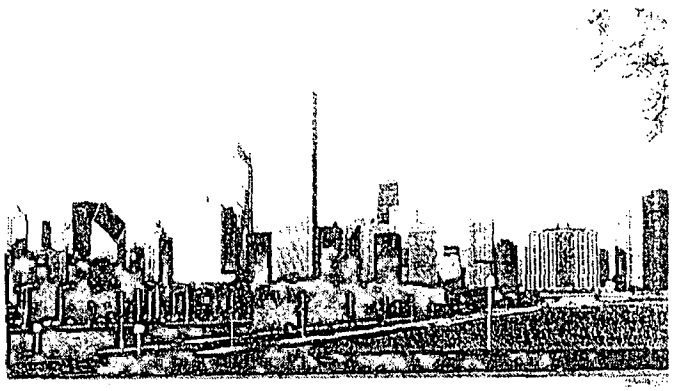




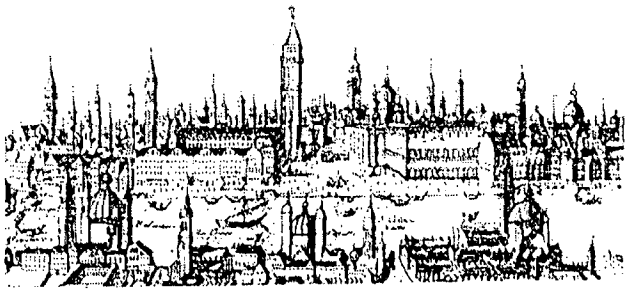
The point is made that if excessively bulky buildings are placed on hilltops. the hills are reduced to being just podiums for structures and no longer seem like hills.

The Chicago skyline, which accentuates the loop in contrast to the lower development of the rest of the city, is rich and dramatic with its cluster of skyscrapers.

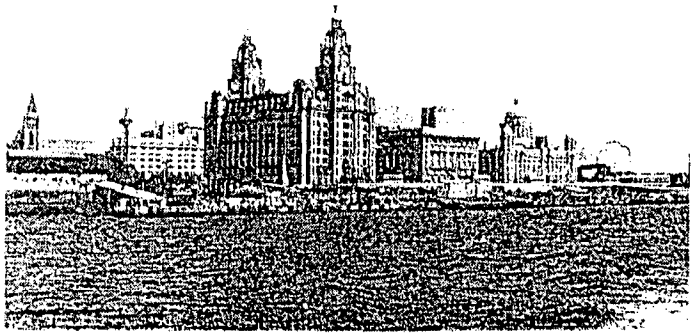
Chicago, Skyline



The many church towers and spires reflect and anticipate but never dominate the much greater and more important Campanile of St Mark's.



Medieval skyline, Venice



The three fine buildings that form the immediate waterfront are themselves dominated by the liver buildings with its rugged profile and gigantic liver birds. the symbol of Liverpool. One of the important decorative functions of the skyline is to facilitate orientation within a city. Tall structures of unique profile that

Pierhead, Liverpool

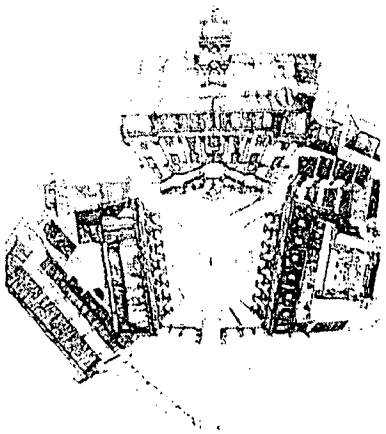
stand out from the rest of the skyline function as landmark. The skyline provides various kinds of information and in particular it provides information that aids in orientation.

The tall buildings as a decorative element

What is more important than usual shapes and forms, is the design of the attic and ground floor of tall buildings. It is these parts of tall buildings which are seen and experienced by people in the city. At its base the tower buildings forms part of the streetscape immediately apparent to the passer-by. The top of the tower block is only seen from afar and as the junction between the building and sky, it dominates the field of vision from a distant perspective.

Roofscape

High buildings permit the city to be seen in quite different ways and form an altogether different perspective.



It emphasis on roofscape promotes the idea that this element of a city's public realm can be seen from high vantage points and therefore has great potential as design feature.

Aronson's aerial perspective of the Piazza Campidoglio, Rome

Roofline

The roofline is that part of the skyline which is seen from the urban spaces within the city. Broadly speaking, there are four types of roofline. The first, which is the plain crisp edge found in many modernist buildings. The second is the product of the natural growth of towns in the middle ages and is made up from a series of gables facing onto the street or square. The third is a product of the renaissance, consisting of a horizontal ornamental edge to the building frontage. The fourth type is found in baroque building groups and advocated by the beaux arts movement. In this type, the roofline on both sides of the space steps up to the climax at the head of the plan.Visual interest was strengthened because of the organic growth of the street, the variety of bay sizes and the different heights of buildings along the length of the street.

Street scene, Rothenberg

The canal frontages of Amsterdam, with their variety of Dutch gabled properties, resent this type of skyline over a large area of a bustling city centre.

Canal scene, Amsterdam

In the nineteenth century this medieval style roofline was adopted for large scale office and warehouse blocks.

Fig 3.12Castle road, Nottingham

The renaissance roofline returned to its simplicity: its simplicity, however, was quite different from that adopted in this century by the modernists. Buildings such as palazzo Medici riccardi and palazzo strozzi terminate with a great overhanging cornice supported on ornamental brackets projecting from a decorative frieze.

Palazzo Strozzi, Florence

The insistent horizontal lines of the Uffizi buildings, terminating in deeply overhanging eaves, enclose the piazza degli Uffizi in a manner typical of this roofline style.

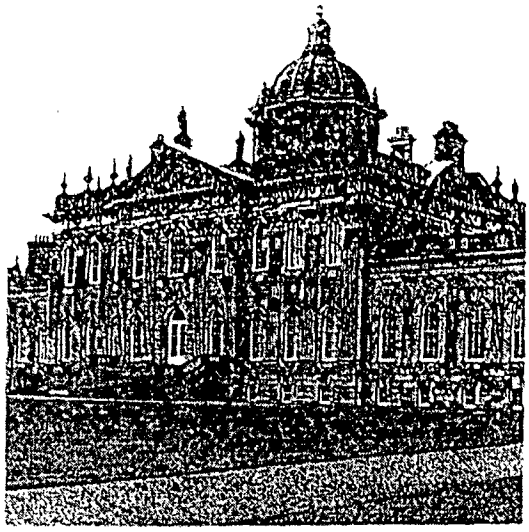


Fig 3.13Piazza degli Uffizi, Florence

Baroque rooflines emphasize movement. The regular line of the roof is broken with towers and chimneys and in the case of castle Howard with statues and large ornate vases.

Castle Howard, Yorkshire

Queen's House, Greenwich

The earlier placing of the small scale Queen's House at the head of the axis prevented Wren from placing there a structure dominant enough to act as a climax to the roofline of the hospital buildings with their twin does.

3.14 The city floor

The floor is the aspect of the city which is immediately apparent to the pedestrian. It is felt beneath the foot, seen at close quarters, from it the rain splashes and the heat rises to greet the users: its design is therefore of great importance. The choice of flooring must be appropriate for its use and fulfill the primary functions of comfort. Fortunately in fulfilling these functions flooring materials both hard and soft can present interesting and highly decorative patterning. Other aesthetic and symbolic functions enhance the range of decorative possibilities open to the designer in his or her attempt to ornament the city.

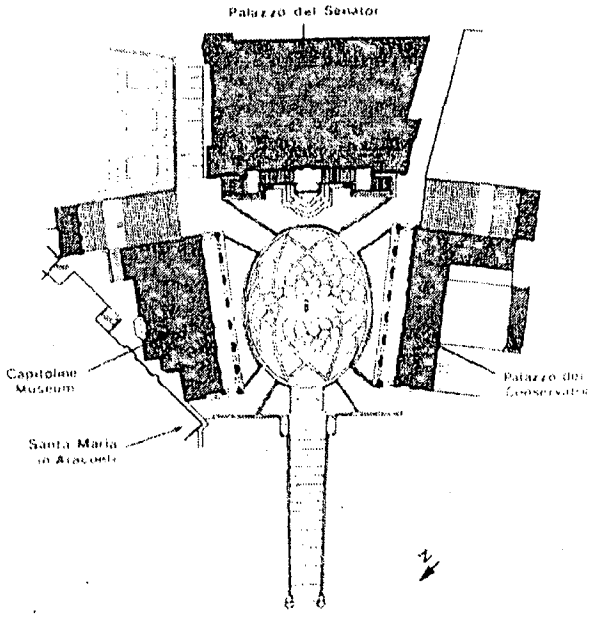
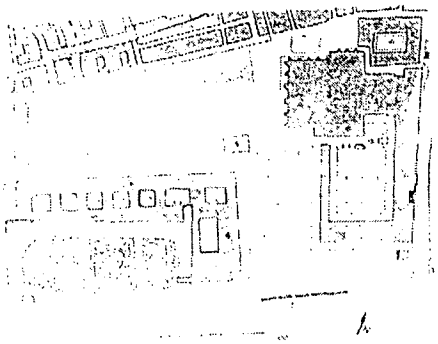


Fig 3.14 Plan of Campidoglio, Rome

The Campidoglio by Michelangelo has magnificent patterned pavement of cut travertine in a setting of small basaltic blocks. An expanding pattern of stars emanates from the base of the equestrian statue of Marcus Aurelius. As the pattern flows outwards the star shapes interweave and ebb away like ripples on an oval pool finally dissipating on three raised steps which form the sunken depression within the trapezium formed by Michelangelo's three great facades.

Walking the Campidoglio is a wonderful experience.

Campidoglio, Rome



Piazzetta, Piazza San Marco, Venice

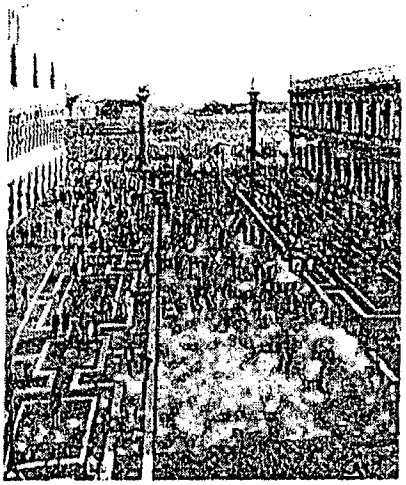
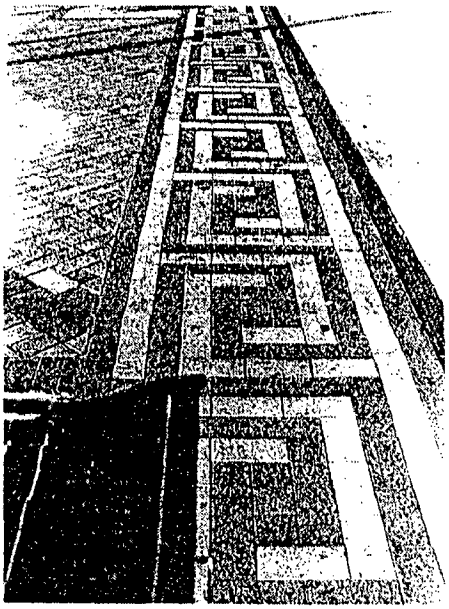


Fig 3.15 Plan of the piazza San Marco, Venice

The Squares associated with St Mark's in Venice combine to form an equally stimulating visual treat for the pedestrian. Important to that visual and tactile experience is the intricate knot-like pattern of the pavement made from white travertine and black basalt.

The pavement in the Campidoglio and at St Mark's while quite different in form and patterns have two qualities in common. Both patterns function as elements which unify space and give it scale. The lines of the floor pattern repeat the spatial theme and direct movement towards the Basilica.Michelangelo's pavement design for the Campidoglio links the centre of the space occupied by the equestrian statue of Marcus Aurelius to the enclosing walls. The sunken oval containing the pattern reinforces the centrality of the space while the expanding ripples of the central pattern emphasize movement to the edge and beyond to views of the city.

Nottingham have reintroduced pattern into pavements achieving an improvement in the appearance of the urban scene.



The function of the ground plane

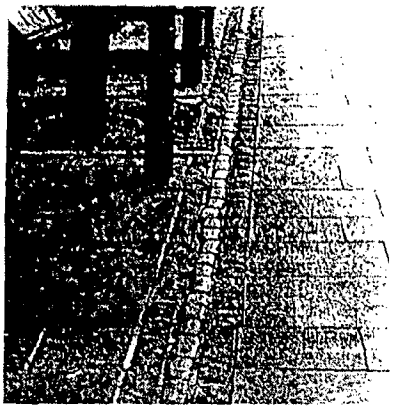
The main function of any paved area is to provide a hard surface. It is a safe rule, though it must occasionally be broken, never to change the material without a practical reason.

The paved surface

The main function of a paved area is to provide a hard dry, non-slippery surface which will carry the traffic load, both wheeled and pedestrian.

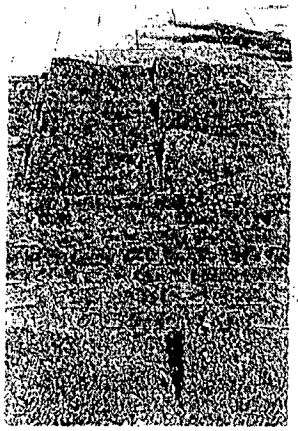
Decorative pattern in floor paving, Nottingham

A change of traffic may therefore require a change of flooring material and where an opportunity to create a decorative edge. The most common edge between vehicular and pedestrian traffic is the ubiquitous granite or concrete kerb with a drop in pavement level of ten to fifteen centimeters.



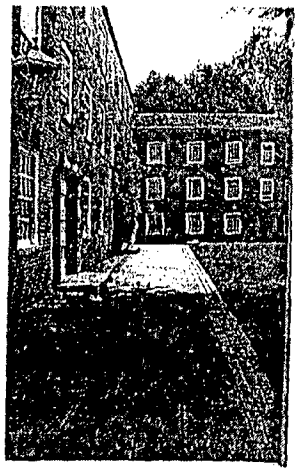
Grass verge New Earswick, York

If vehicular traffic is heavy then a double kerb may be an effective method of giving added pedestrian protection.



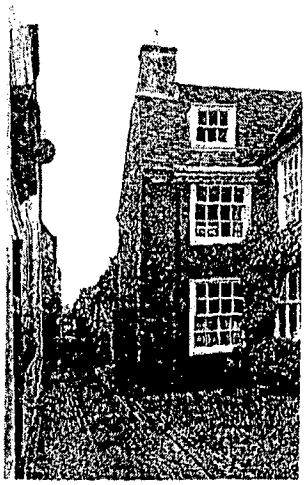
Obstruction warning by textured paving

Three practical functions of a pavement are to indicate ownership: to act as a hazard; or to give warning. The use of textured paving at road crossing points is essential to allow the blind and partially sighted to successfully negotiate dangerous points in the environment; in essence it is an extension of Braille.



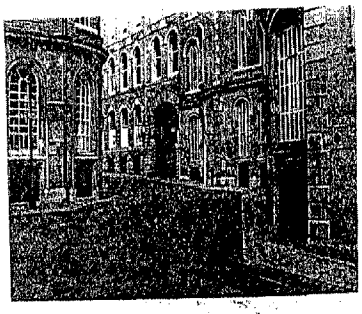
Paving can be designed to provide a sense of direction or to give a feeling of repose.

Hazard warning by textured paving



Stone slab may indicate the route for visitors or strangers to traverse a semiprivate courtyard

Edging to lawn



Directional paving, Boston, Lincolnshire

The result can look awkward and clumsy if the edging to the street paving follows a geometric form other than the insistent line of the street frontage.

The town squares, or the nodes where people meet, are often treated as areas of neutral, non-directional paving. Such paving has the effect of halting people. Equally effective are patterned floors which can give a place a focus of interest. The centre of interest may be the pattern itself or some feature such as, for example, the bandstand in the public garden in Tavira in the Algarve, Portugal, to which the gaze of the onlooker is directed by the insistent pattern of the pavement.

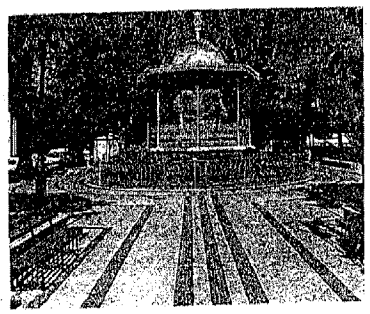
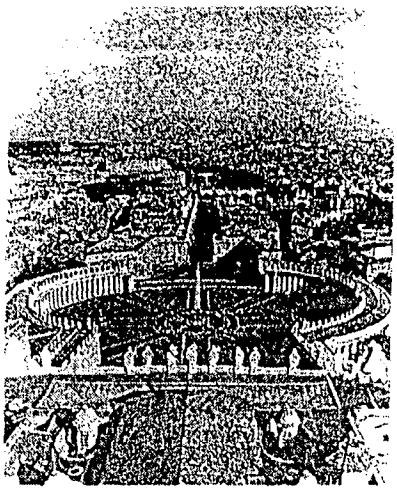


Fig 3.16 Public garden, Tavira, Portugal

The dish like pavement of the piazza del Campo in Siena holds together the great volume of the square repeating and reinforcing the color of the surrounding walls. The floor pattern is determined by the drainage channels which fan out from the Palazzo Communale towards the curving wall of the less imposing facades. Broadway, Lace Market, Nottingham

Paving, piazza del Campo, Siena

Many traditional parts of other cities also have an overall unity of which the pavement is but part. For example, the



Paved square, Delft

brick pavements of Dutch streets echo the material of surrounding facades in one unified and highly decorative townscape.

The sweeping dish is emphasized only by eight radical spokes centered on the obelisk; otherwise the vast area has only the pattern of slabs to give it scale.

Piazza Obliqua, St Peter's Rome

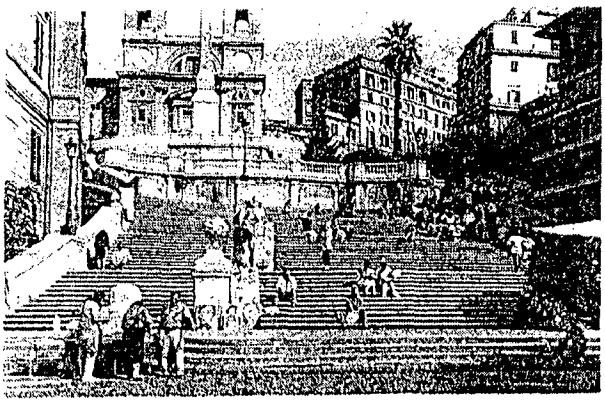
The division of large areas of car parks of great and faceless extent presents a problem of scale.

Floor patterning to edge feature, Portugal module of the car space s essential if they are to be humanized. Patterned paving accompanied by judicious tree planting can turn a desolate waste land into a pleasant environment.

When there is some clearly symbolic reason for the motif employed, then interpretation is simplified.

Fig 3.17 Figurative paving, Portugal

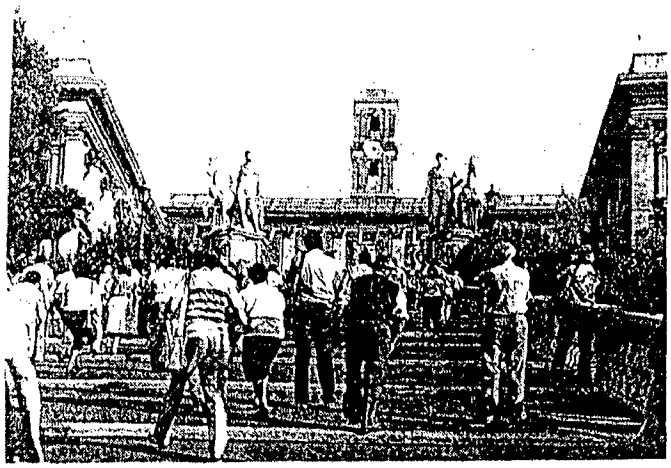
Changing level



The Spanish steps in Rome is a dramatic design for a staircase, an elegant solution to a change of level, transforming a necessity into a pleasurable experience

Fig 3.18 The Spanish steps, Rome

Steps, ramps, platforms and long sloping planes contrast with the horizontal plaza, the place for the rest, conversation and meditation. By that contrast the sense of drama is enhanced. Emphasizing the variation in level, using ornamental staircase and ramp, adds to the quality and grandeur of the urban scene.



The ramp, in addition to its utility, has great potential as an ornamental feature of the city. It establishes a quite different aesthetic experience from the stair: it gives a more insistent quality to continuous vertical movement. Unlike a staircase, the ramp does not offer the same opportunity

to stand rest and look about on platforms between flights of steps. The fluidity of the movement is beautifully expressed in the long curving ramps of the exedra connecting the Pincio gardens with the Piazza del Popolo, Rome.

The Campidoglio, Rome

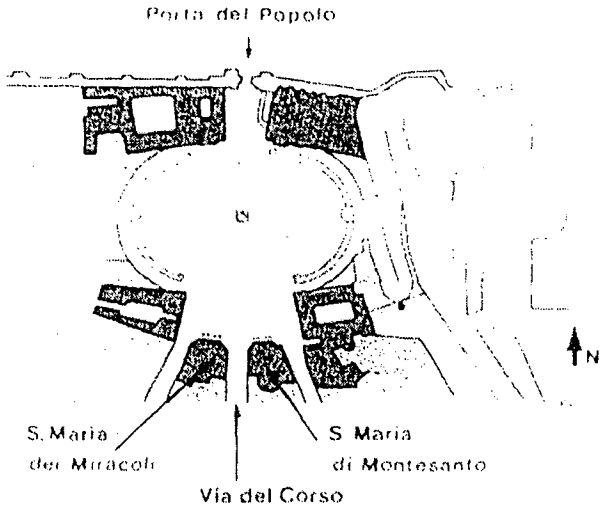


Fig 3.19 Plan of Piazza del Popolo, Rome

3.15 Landmarks, Sculptures and Furniture

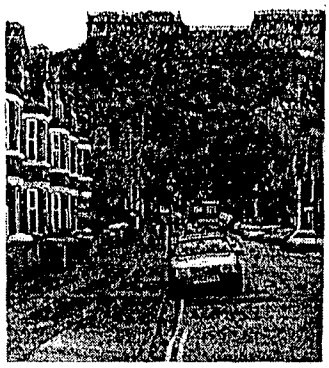
This part deals with the second aspect of city ornamentation: the design and use of three dimensional objects, buildings, major civic monuments and the more utilitarian elements of street furniture.

There are two types of landmarks. There is the purely local landmark which is visible from restricted locations. These are the points of reference by which we give directions to strangers in the locality. The second type of landmark has city-wide relevance: it is a major point of reference shared by a large population.

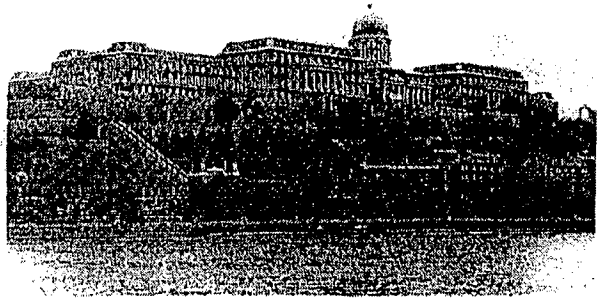
Typology of landmarks

In physical terms there are two broad categories of landmarks: those that are natural – trees, hills and cliffs – and those that are constructed as part of the built environment.

Nottingham is privileged to possess a massive rocky outcrop on which sits an architecturally uninspired castle.



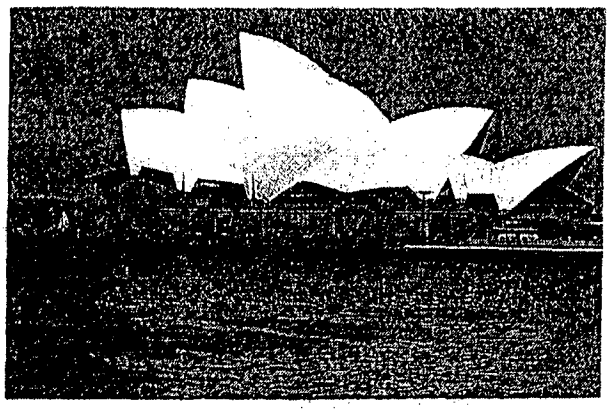
The Castle Rock, Nottingham



The Castle, Budapest

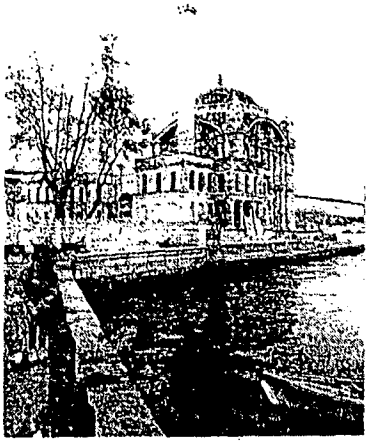
The same effect is attained in other cities, castles in Prague and Budapest being prime examples

Building as decorative element



The most usual type of landmark is a building or the upper part of a building such as dome or steeple. For the building to impress itself as a landmark upon the urban scene and therefore upon the eye of the beholder, it must dominate the surrounding built forms or contrast sharply with them. By virtue of their size and scale such landmarks are the principal decorative element of the city. Particular buildings often provide the memorable image by which some cities are recognized.

Fig 3.20 Sydney Opera House

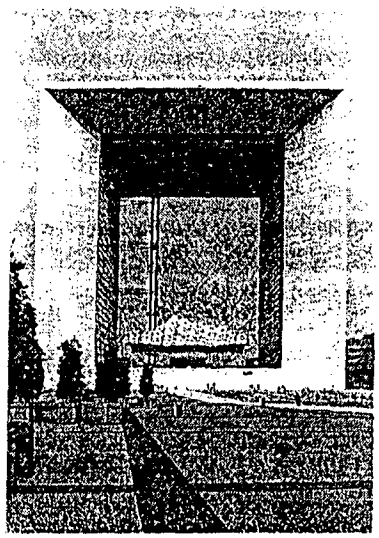


In Istanbul mosques not only decorate the skyline but also act as landmarks. The blue mosque with its six slender minerates encircling the dome which occupies a quarter of the space defined by them is an imposing monument occupying the centre of the Byzantine hippodrome. The same effect is achieved by the faith and suleymaniye mosques while the ortakoy mosque is a rococo gem on the water's edge.

Ortakoy Mosque, Istanbul

The geometric placement of civic monuments

There was a preoccupation with: symmetry of design elements to make a balanced composition about one or more axial lines; the closing of the vistas by the careful placement of the monumental buildings, obelisks or suitably imposing statues, at the ends of long, straight streets; and individual buildings integrated into a single, coherent, architectural ensemble, frequently through the repetition of a basic elevational design.

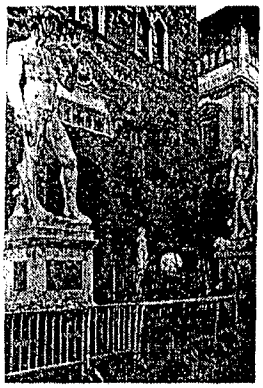


Formal monumental schemes, if they are to be human in scale, should not include axial vistas of more than 1500m. At this extreme distance the 'stopping of the axis' requires a monument of huge bulk.

The organic placement of civic monuments

Alongside the tradition where three dimensional decorative elements have been used to enrich the overall monumental city design, the organic or natural location of such elements has often been no less deliberate and subtle.

Sitte recommended that the location of fountains and other foci of interest should not be geometrically determined: they should be the result of an artistic activity guided by the the Grand Arch, Paris Invisible hand of creative sensibility.



Piazza Della Signoria, Florence

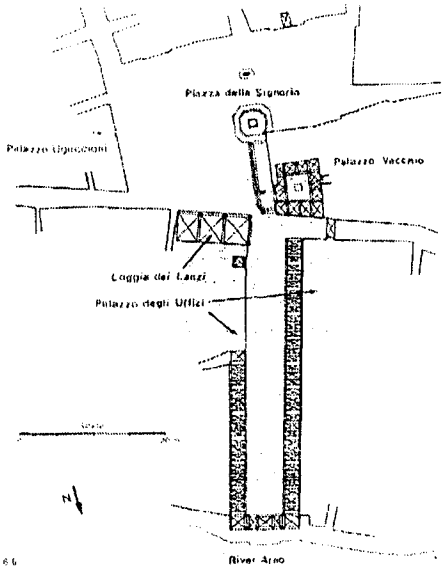
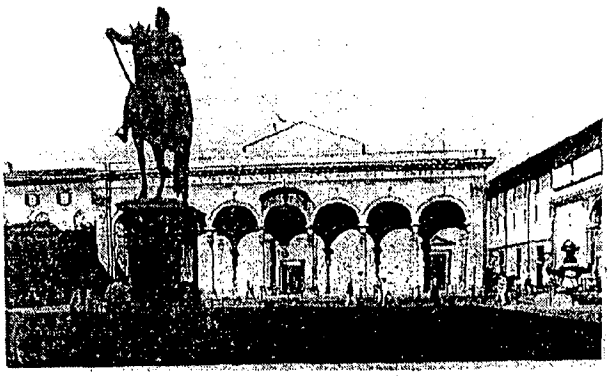


Fig 3.21 Plan of Piazza Della Signoria, Florence

The line of statue parallel to the east façade of the Palazzo Vecchio continues to the dome of the cathedral, while the subtle placing of the Neptune fountain, at forty five degrees to the corner of the palace acts as a fulcrum about which both spaces pivot.

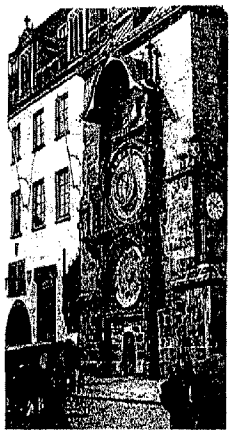


The general principles in sitting requirements of civic monuments are as follows: the first principle is the need for the neutral background for the monument. The second principle is that monuments should be placed in areas that do not conflict with traffic movement. The third principle, that the centre of the square should be kept free for activities associated with the square.Equestrian Statue, Piazza SS Annunziata, Florence

Civic monuments as decorative elements

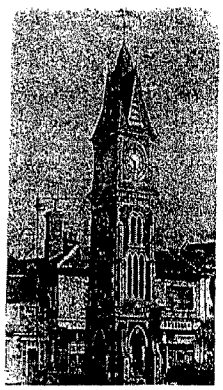
To see the decorative function of the portal fully developed in medieval times it is necessary to turn to the great Islamic cities where the portal announced the presence of the city, cemetery and mosque or as in Hyderabad, India identified the location of the city centre.

The Charminar, Hyderabad, India



Decorative clocks

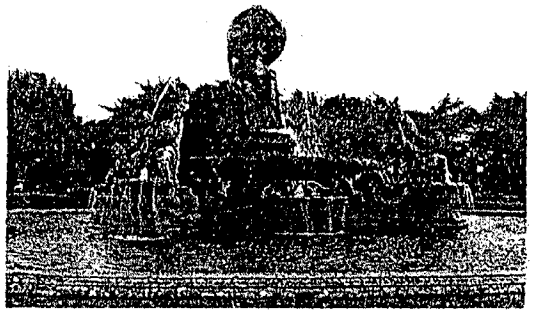
The town clock is an object with a propensity for registering a strong impression on the eye and the mind of the passer by. The clock, if carefully sited and with sensitivity designed setting, is a potential landmark with a strong visual image. Clock, Old Square, Prague



There are four types of decorative clock used to furnish the city: the tower clock, the bracket clock, the monumental clock, and the post mounted clock.Clock monument, new market

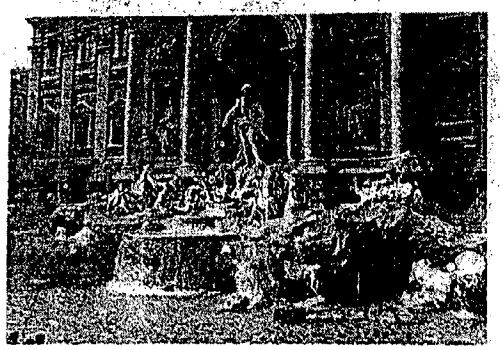
3.16 Water in the city

Water can be used in a city to convey a number of different moods and impressions. It can be used as still pools, waterfalls, jets, fountains, bowls or with sculptures.



Fountain, Castle Howard, Yorkshire

The quite Moghul parks of northern India are a world apart from the bustling activity of nearby Srinagar, Kashmir; the gardens descend the easy slope from reflecting pool to reflecting pool, separated by only small tumbling falls; the lovely garden structures surrounded by and reflected in the pools add to the charm and serenity.



Trevi Fountain, Rome

The distinctive architectural form of the trevi, has given to the fountain a reputation that rises its profile to one that symbolizes Rome, a compulsory sight for all visitors, a landmark of truly international significance.

Fountain, Piazza SS Annunziata, Florence

The fountain, as Sitte points out, should not take a central position; it should be to one side as in many medieval cities.

Fountain, Piazza Del Commune, Assisi

Urban Sculptures

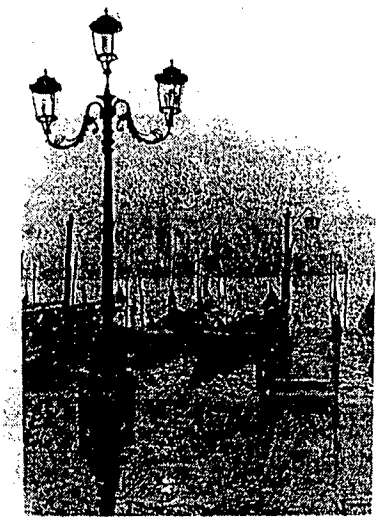
Sculpture, Broadgate, London

Despite this long history there are no infallible rules for the placing of statuary. There are three main traditional types of statuary: the single figure, the group and the equestrian statue. The informal placing of statuary suggested by Sitte and outlined earlier may be a useful guide for the placing of small scale sculptures.

Utilitarian Street Equipment

The street furnishings are necessary for the complete decoration of the city. It can also be argued that the bus shelter, street light and park bench, though functional, can be and should be well designed attractive street sculpture in purely formal terms.

A city can often be judged by its benches, their location, number and comfort. There are two basic types of park bench. One is the flat cubic mass without back, a sculptural shape, which is useful for some architectural compositions. The more comfortable bench follows the pattern of the Victorian park bench which supports the body properly, distributing weight evenly over the surface of the seat. The back of the sitter is supported well and the feet are able to rest on the ground comfortably.

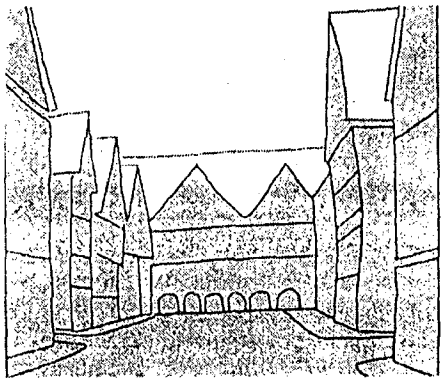


3.17 Colour in the city

Colour should be used to strengthen the image of the city by giving emphasis to features such as landmarks, by developing colour schemes which are associated with particular districts, streets or squares and by the colour coding of street furniture. There is great potential for polychromatic colour effects in the built environment. The quality of light varies from city to city, from season to season and from morning through to late evening.

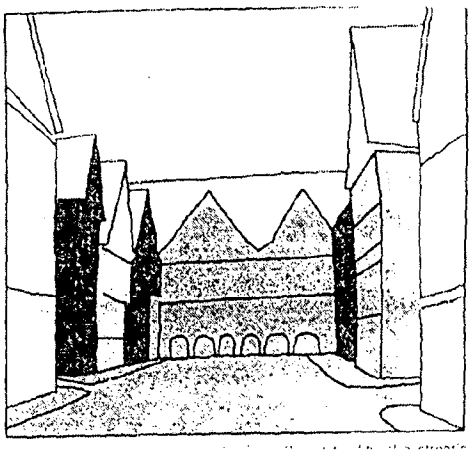
Colour is one of the most important aspects of city life: it is one of the main factors in our description of a city's decorative effect. To be fully effective for city decoration requires some strategic policy which sets a colour agenda for the city and its main elements, districts, paths, nodes, edges ad landmarks. The city image from the point of view of colour is often formed over a long history and also strongly affected by its environmental setting. Determination of colour image requires a sensitive response from the urban designer.

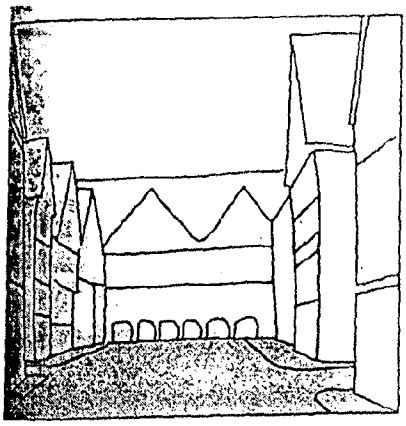
A response which should be based on a thorough survey of colour in the local environment. For the remainder of the city, colour can be used to highlight important buildings and landmarks. Colour code important paths and give individuality within the overall pattern for important squares and meeting places



Colour scheme emphasizing a street's volume

Colour scheme emphasizing a street's wall planes

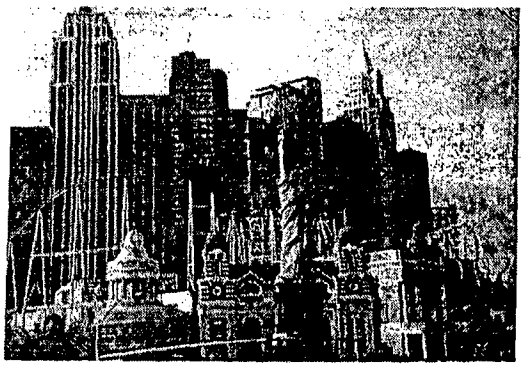


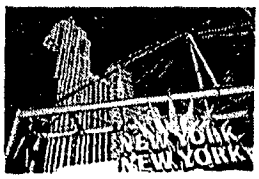


Colour scheme emphasizing the verticality of a street's facades.

The above mentioned urban design concepts can be used effectively in the design of outdoor sets. The knowledge of these concepts can help Architects and set designers in conceptualizing the streetscape sets in much more realistic way. Though these concepts are history but they are the good references for the designers to adapt to their own concepts.

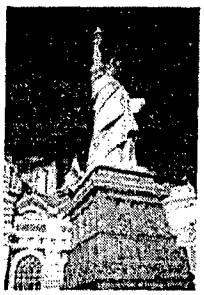
3.18 Streetscapes-examples from different cities





Las Vegas, New York
Architects: Gaskin & Bezanski in collaboration with Yates-Silverman

The architectural concept of reproducing, in a reduced scale, dozens of noted NYC landmarks and facades is staggering that this streetscape was reproduced on the front of the Arts and Leisure section of the auspicious New York Times.



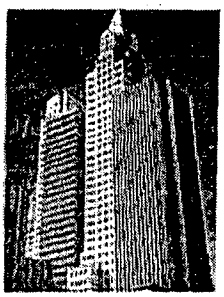


Fig 3.22 Las Vegas, New York

There are the famous sky scrapers- The Empire Estate building & The Chrysler Bldg.- Radio City Music Hall, Grand Central Station, Ellis Island, Grant's Tomb, Soho, Little Italy- Even at 300 ft replica of the Brooklyn Bridge. Towering up front is the scale down version of the Statue of Liberty. Roller costar of bright red that ties all these N.Y sights into a streetscape. **Scale down versions of famous monuments can create interest and attraction for the visitors.**

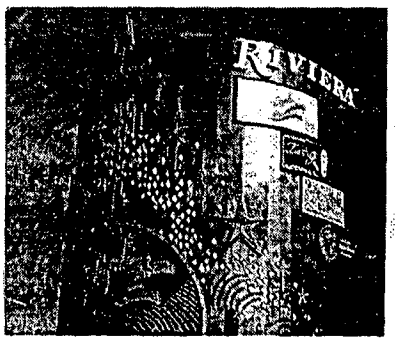
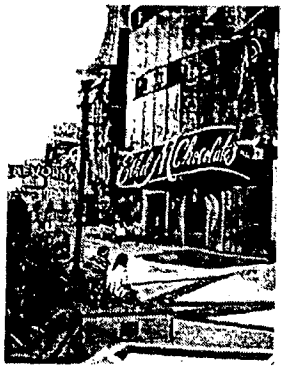


Fig 3.23Las Vegas BLVD

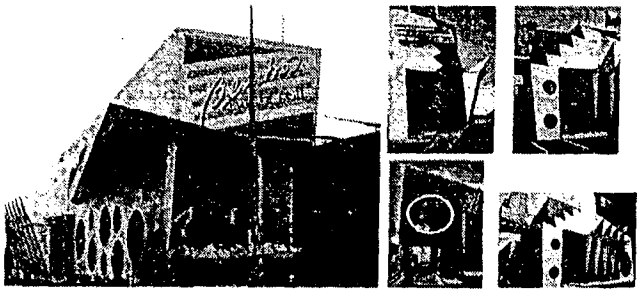
Use of bold forms with proper composition and color combination helps in creating interesting building facades.

Graphics and lighting explosion of the All Star Café's façade, further up the street the rising nose and periscope of the purple and yellow submarine.

The new M&M bldg., the four storey high Coco Cola bottle that stand few feet away from it.



Highly reflective mirror and glass faced facades add even more glitz, glimmer and shine to the already dazzling streetscape. **The street furniture with unique flooring patterns adds to the beauty of the place.**



Fast food outlets are readily recognized by the bright, primary color scheme and the highly original and exciting architecture. Using a vocabulary of simple geometric forms and shapes – accented with sharp diagonal fins or projecting canopies and the use of circles and arcs. Bembos red, yellow and blue coloration is demanding and distinctive.

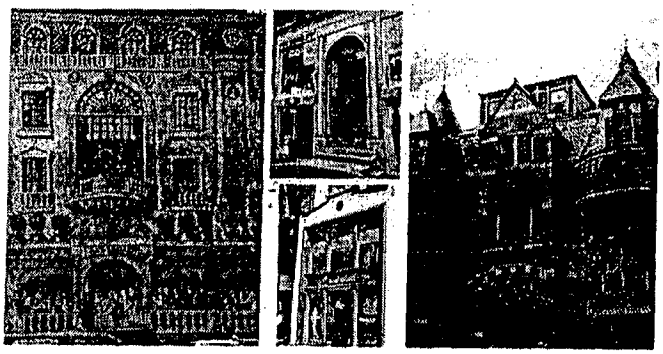
Fig 3.24 Bembo, Ohama, Lima, Peru

This area of uninspired architecture – has attracted the young in search of what is unconventional and non traditional. **Bright colors, painted facades, shocking images are scrambled together for fun and fashionable restaurants are inspired along with trend setting**

fashion houses, for a fresh and audacious streetscape. The use of color, graphics and dimensional signs helps in creating interesting look to the facades.

Color, graphics and dimensional signs add to the fun and folly that is fabulous Mel Rose Café.

fig 3.25 Mel Rose Ave, Los Angeles, CA

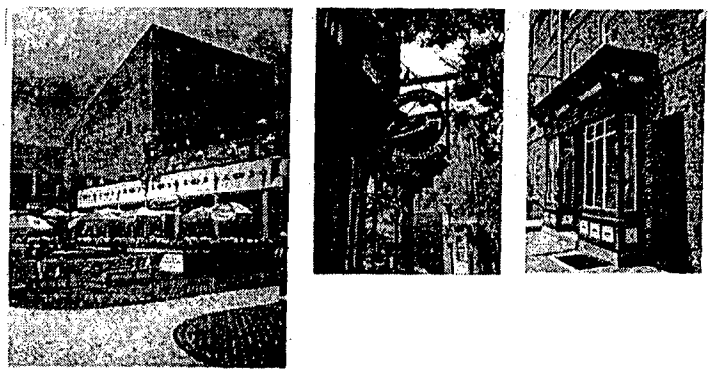


The use of color, graphics and dimensional signs helps in creating interesting look to the facades.

Gracious old bldgs. And elegant residences that have gone commercial gently coexist on New Berry and Boylston streets in the refined back bay area of old Boston. Shops some what sublimate their image for the overall look and character of the street.

Fig 3.26 New Berry and Boylston Sts, Boston, MA.

Old houses from several centuries are clustered together on small, cobble stone streets which are occasionally interrupted by a small tract of greenery.



Modern architectural elements are combined with the traditional elements to get this effect.

Fig 3.27 Fells Point, Baltimore, MD.

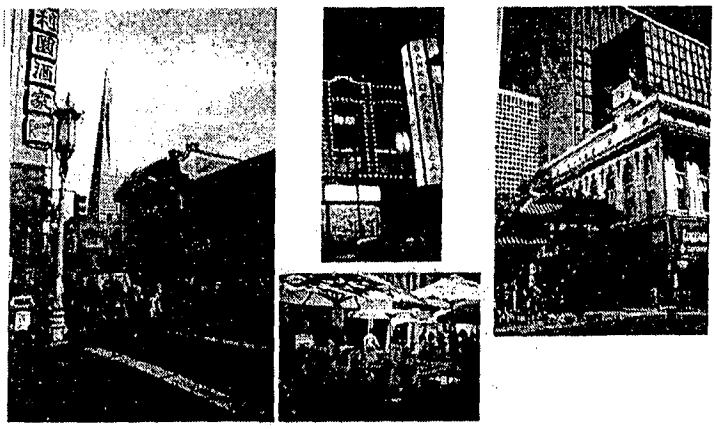
retail and restaurant business, bars and coffee shops – even theatres and places of entertainment are created in the old streets with their gas lit lamp posts have retained the fabric, the weathered and worn

texture and the personality of their streetscapes with shingles, shaded and worn bricks. marble stoops eroded by age and use, shutters and louvers and shop fronts that have defied the passing years.

The new buildings have tried to maintain the fabric of the existing old street.

China town in down town San Francisco is an enclave that encompasses 24 blocks of restaurants, souvenir, jewelry. and import stores, museums. hundreds of high rise, walk up buildings where people live – and shopping. All this located behind the colorful, dragon festooned archway at Grant & Bush streets. The arch serves as the official entrance to the China Town.

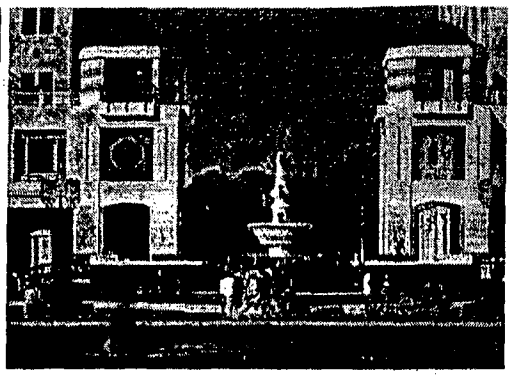
Signage, advertisements, architectural elements help in creating the architectural character to the street.



The cacophony of the busy trafficked streets is second only to the visual onslaught of **signage in a variety of languages and calligraphy** that bombards the visitors. They **add the color and spice to the already exotic and exciting venue.**

Fig 3.28 China Town, San Francisco, CA

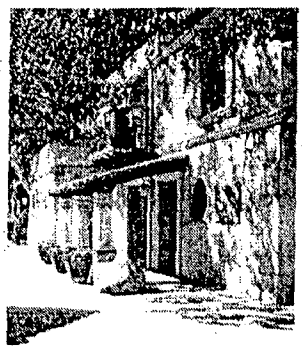
–evoking a contemporary "Main street" character. The mirror image, 11 storey fountain square bldg. as the beginning of a recognizable skyline for the project.



The profile of the tower and the individualized facades of the streets level shops echo the picturesque ness of the original Reston.

A variety of bldg. materials, an irregular massing scheme & full palate of texture & color to give a common identity yet a stimulating degree of variation in appearance .

Fig 3.29 Reston Town Centre, Reston, VA.

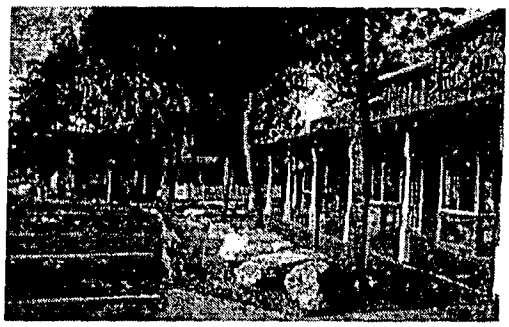


It is a tiled walkway lined with flowers, historic wrought iron gates and balcony railings, sun baked courtyards, gracious fountains, splendid archways and cobble stone drives. This is not just a streetscape but an entire village that has been fabricated and located in this tourist town as a shopping/ dining destination.

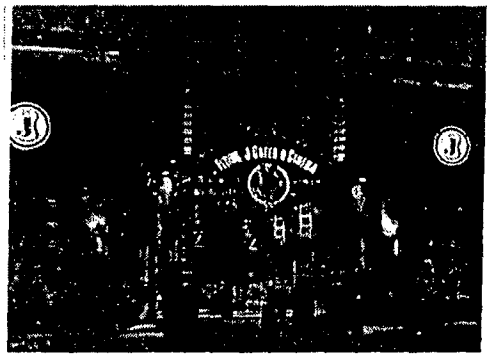
The streetscape here are complete with two – storey high buildings with balconies dripping foliage and flowers, a small intimate chapel, a central square just right for fiestas and carnivals and much more

Fig 3.30 Tlaquepaque, Sedono, AZ

It is collection of little houses and reproductions of retail establishments of the late 19th century in Arizona. In addition to the shops & houses there is an Opry House, rough planked walks with timber arcade. A lovely gazebo stands in the centre of the grassy square that is outlined with trees. Landscape can be made a part of street.Fig 3.31Trail Dust town, Scotts Dale, AZ.

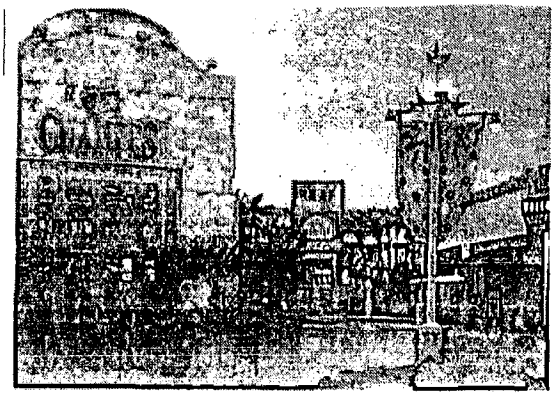


Whatever is "worn" or "faded" has been artificially produced by an artisan or craft people for the effect. The shop fronts are protected by the protecting wood canopy that also serves as a sun screen and a variety of cornices and roof tops add interest to the streetscape as they stick up above the unifying horizontal frieze.



Design inspiration is from a southern California's predominantly Spanish Mediterranean architecture while still maintaining a Mediterranean influence, they introduced some Moroccan overtones in design elements which speak to the simpler issues of mass, light, shadow and color.

Fig 3.32Irvine Spectrum, Irvine, CA



This bolder and stronger form helps to balance the intimate human scale environment of the entertainment/ retail/ restaurant areas.

Public spaces are kept large and open at the cinema end of the project but they gently transition into more - intimate, narrow and traditional medina – (like passage ways one envisions in a Moroccan village.) To further humanize graphic designs, subdued patterns, and clustered elements are used to outline gathering areas. The open – air plaza, the recurring dome element and the centrally situated gazebo are the complimented by bright graphics.

Understanding the principles of landscape

3.19 Landscape Character

Landscape is more than just a backdrop to our lives; it is a source of invaluable economic and spiritual resources, it provides us with a historic record of human activity and helps us define our sense of who we are.

Landscape Character is defined as 'a distinct, recognizable and consistent pattern of elements in the landscape that makes one landscape different from another, rather than better or worse'. Essentially, Landscape Character is that which makes an area unique.

Landscape streets

In landscape streets, buildings are generally located further back from the street and the landscape is the dominant element. While the foreground of buildings is generally grass, trees

and hedges, the buildings have a direct relationship to the street and provide a degree of enclosure to it.

Park setting

Park settings are where buildings are located in a park-like setting and have little relationship with the street. The emphasis of urban design in perimeter security for buildings in a park setting is to reinforce the scenic landscape qualities of the setting of the buildings.

Streetscapes

There is more to the experience along our streets than just the street alone. This section includes guidelines for the other elements that create the public realm known as the streetscape.

Included are: sidewalks and planter strips, street trees, bikeways, streetlights and street furniture.

GOALS

- To create a pleasing environment that encourages pedestrian activity along our street sets.
- To provide a buffer between pedestrian and vehicular traffic (parked cars or planter strip with trees).
- To provide spatial definition along streets by strategic building placement and planting an
- To use the largest appropriate street trees possible within the constraints of the available planter area.
- To develop a comprehensive pedestrian circulation system.
- To develop a comprehensive bicycle circulation system.
- To improve the visual quality of street furniture and enhance the pedestrian experience

along the streetscape.

With mature trees and parkway landscaping

encourages slower traffic providing a safe setting for cyclists and pedestrians.

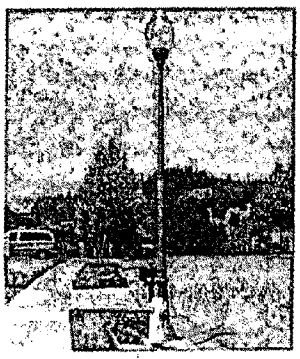
Mature street trees in planter strip.

3.20 Sidewalks & planter strips

Attention to the pedestrian environment is a key to strengthening streetscape sets. To this end, set design should begin with the layout of public spaces and the development of convenient pedestrian routes between important locations within a streetscape sets. Set designs should include provisions for pedestrian circulation that is convenient and, where applicable, integrated with the larger pedestrian network.

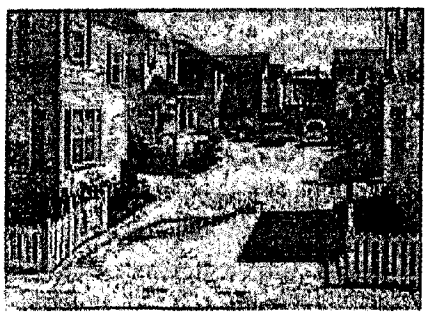
- As a general rule, locate a planter strip with street trees between the sidewalk and the street. When a planter strip dimension is called for, it shall be the net dimension from back of curb to back of sidewalk or curb. Separation of pedestrians from vehicular traffic must occur
- Sidewalks contiguous with the street may be appropriate in certain circumstances (such as in the Core Area and adjacent to commercial establishments when on-street parking is provided). When a contiguous sidewalk is used, place the street trees within a tree well (4' sq. min.) adjacent to the curb.

- On flag lots, very short cul-de-sacs, rural streets, hillside locations, and existing streets without sidewalks, placement of sidewalks on both sides of the street may not be necessary. This determination should be made on a case by case basis, as approved by the Planning Commission. As a general rule, up to five homes do not need a sidewalk, six to ten homes need sidewalk on at least one side, and sidewalks should be provided on both sides of the streets if serving more than ten homes.



Planter strips provide space for street trees and furniture, driveway aprons, and separate pedestrians from traffic.

This sidewalk Downtown places the street tress in tree wells with grates to protect the trees and bollards to protect pedestrians from vehicles.



Sidewalks are generally not needed to serve five or less homes.

3.21 Street trees

Street trees are the backbone of urban landscape heritage. Street trees are often the most visually dominant element of the streetscape. A canopy of large street trees paralleling streets can provide pleasant and protected pedestrian environments. As the dominant component of the streetscape, street trees can also serve as an important unifying urban design element and strengthen the vertical element of the street "structure". Street trees, as an urban design element, can provide important visual connections between diverse areas and help to distinguish particular districts or neighborhoods in the city. Streets are significant public open space corridors and should be landscaped in a manner to reinforce their continuity. The use of street trees also serves to separate pedestrians from auto traffic and slows vehicular speed by narrowing the perceived width of the street.

Coordinate design of drainage, subsurface utilities, hydrant, electrical equipment, utility boxes and vaults, and ancillary facilities at the preliminary and final design level with placement of street trees. Design and locate utilities to work around preferred tree locations where feasible.

Too often street trees are located in spaces left over after street lights, fire hydrants, catch basins and other utility boxes are placed. As a result, the effect of the street tree canopy is significantly diminished.

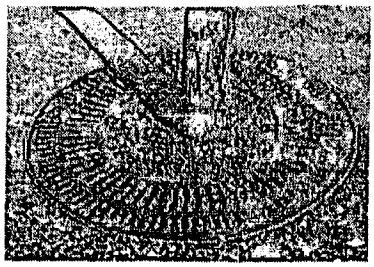
A double row of trees creates a canopy over the sidewalk

These large trees in planting islands and a median create a dramatic canopy over the street.

- Use street trees that create a bold and sustained effect on Regional and Transitional streets. On Local streets, the street trees should provide summer shade, vertical structure and pattern in the winter, and scale appropriate for the area. Adequate growing space must be provided to accommodate both the above and below grade characteristics of the specified tree.
- Place street trees to provide a canopy (leaves touching) at maturity. Actual tree spacing shall be based on tree species, but in no case shall be spaced more than 30 feet on center.
- As a general rule, tree selection should have a size relationship with the street landscape, i.e., the wider the street, the larger the trees. Design consideration should be focused on space requirements of the selected trees at all phases of their life cycle. Scale, soils, underground

  obstruction, overhead constraints, mature tree size, and shadow patterns are examples of design consideration.
- Use a minimum 15-gallon container size for street trees.

- Utilize proper staking techniques and provide appropriate soil conditioning to maximize the trees long term health.



Tree grate

3.22 Street lights and street furniture

There are many elements that together constitute the urban streetscape and, treated in an uncoordinated way, can often contribute to a sense of visual clutter. These elements fall into two areas of design and installation; public and private.

The public elements include such things as: street lights, hydrants, utility poles, signs, bus shelters and benches, traffic signals, traffic control boxes, parking meters, water system vaults and pumping stations.

The private elements include such things as: mailboxes, bike racks, news stands, cable TV boxes & vaults, electrical transformers, telephone boxes and vaults.

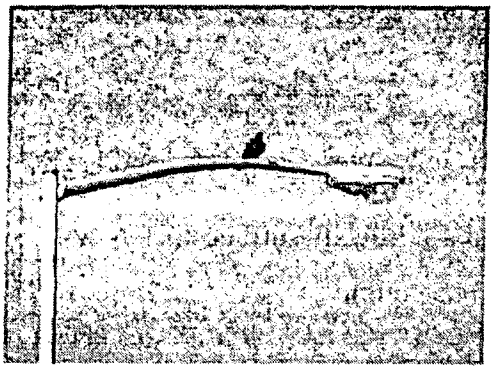
Careful attention to these elements can greatly improve the pedestrian environment and the quality of a neighborhood. Attention to coordination of design, color and location combined with appropriately placed street trees can enhance pedestrian scale and neighborhood livability. All of these elements, when coordinated, can add distinctiveness and identity to a project and to the public realm.

1. Private street furniture should be considered during the design phase and reviewed during the City approval process.

2. The City's preference is to place utility structures underground in vaults, when permitted or screening when underground placement is not allowed.

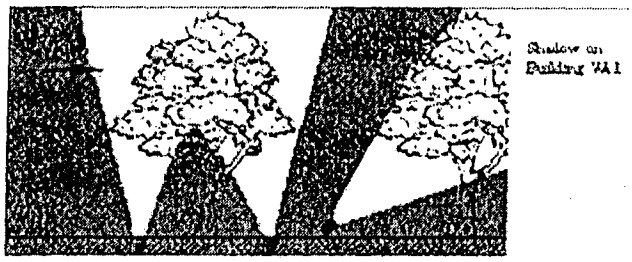
When placing utility structures, the overall visual quality of the streetscape needs to be considered along with ease of maintenance.

Standard lamp post



Standard lamp post

Tree lighting--Lighting can add aesthetically pleasing images to a building by backlighting trees with interesting branch formation or fore lighting trees and projecting their image onto the wall of a building. Other than strings of lights for holiday type decorations, lights or fixtures are not to be located directly on a tree. Lighting mechanisms should be located outside the tree, and can lights that are flush with the ground are preferred.



3.23 Streetscape Components

Streetscapes consist of hardscape components, landscape components, and furnishings: Each is described below, with details supplied in the accompanying images.

Hardscape Components

Paving: Permeable paving allows water to infiltrate.

Types include compacted crusher fines, crushed recycled concrete, clay/sand mix, and gravel mulch. Install permeable paving at a depth of four inches, and set it on approved weed barrier fabric when the paving is not associated with plantings. Do not use crushed recycled concrete when installing trees in paving. Consider that permeable paving requires somewhat higher levels of

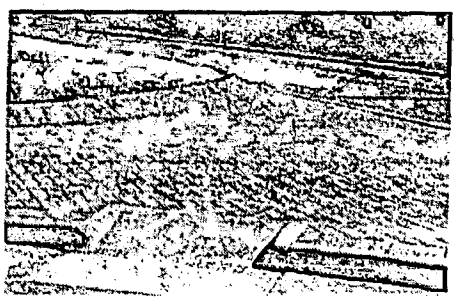
maintenance and weed control. Hard paving types include unit pavers, concrete, and asphalt. Concrete or brick unit pavers provide a high quality and fine detail surface that is able to support

pedestrian traffic. Install concrete pavers on a four inch depth concrete bed. Set access pavers at 'stepping distance' intervals on topsoil within medians to permit safe maintenance access. These are neutral colored concrete pavers approximately 15"x 8"x 2" (see 2.26, 4.05). Finish concrete in any number of ways, including exposed aggregate, coloring, and patterning; broom or rubbed

finishes, and varied scoring patterns. Install it at a four inch depth with a crowned twenty percent slope to shed water and sediment. Use default character zone colors, or develop a palette that supports the project or corridor design.

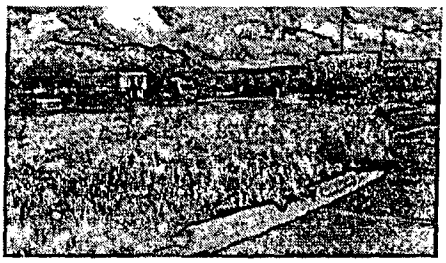
Plan for safe personnel and equipment access to streetscape facilities, including maintenance vehicle parking at regular intervals. Include access routes or ramps to facilitate mower access for turf medians.

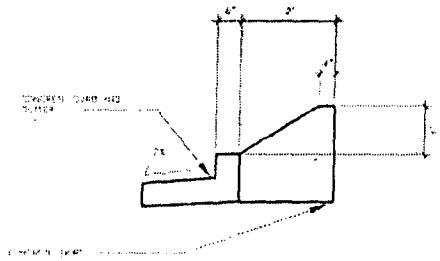
Turf areas require access routes for mowers. Ramps are particularly useful when skirts are included in the median.



In this diagrammatic median section, water moves through a slotted curb to a sunken landscape water quality area. This slotted curb in the parking lot allows water to move into the landscaped area where it infiltrates through the soil and supports vegetation simultaneously.

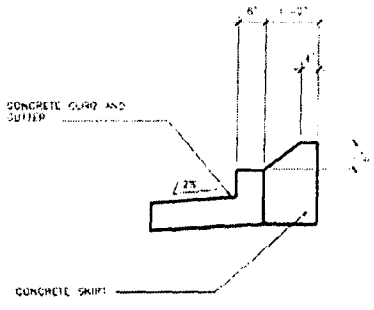
Curb and gutter: Curb and gutter standards are described in Boulder Design and Construction Standards.





Standard dimensions for a median skirt create a 2:1slope along the face.

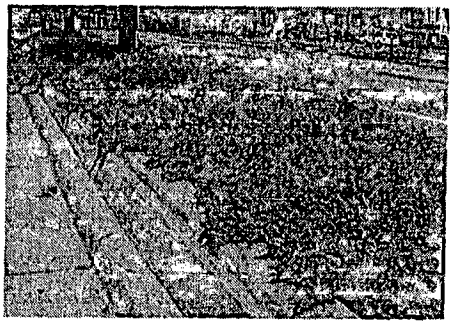
An alternate median skirt, 'mini-skirt' can be considered on streets where sediment and de-icer is not a persistent problem.

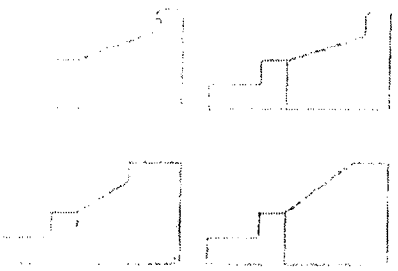


A median skirt before plantings are installed on 28th Street in Boulder.

Rock mulch creates a skirt that protects vegetation within this median at 55th and Baseline in Boulder.

'Mini-skirts' on Speer Blvd. in Denver are sufficient to protect the wide turf area within the median.





The profile and material of this median skirt on East Evansin Denver supports the character of the street

Some examples of median skirt profiles

Slotted curb and gutter allows water to move from the roadway into the landscape behind the curb as part of a water quality best management practices (BMPs) pro-gram. When appropriate, install slotted curb with a 'catch curb' condition, and set the landscape at or below the grade of the roadway.

Skirts: Median skirts protect landscape areas from sediment, car exhaust, and de-icer, as well as permit safe maintenance access and reduce head-on collisions. While typical dimensions

should remain consistent, the profile and reveal of the skirt may take on any number of forms, colors, or finishes.

Joints: Sealed joints minimize the opportunity for weed invasion in the concrete. Seal all concrete joints in medians with CDOT approved sealant. Use control joints, rather than expansion or construction joints, where possible. Dowel and seal expansion or construction joints.

Pedestrian crossings: Clearly delineated pedestrian crossing areas create a safe environment for people, cars, and landscape. Typically, crossings are at intersections. Where pedestrian volumes warrant a for-mal mid-block crossing, follow standard traffic practices including paving, signage, striping, sight lines, and lights. Where crossings are not warranted, but use is predictable, consider including an informal pedestrian refuge that allows people to stop within the median without trampling plantings.

Structural soils: Use structural soils below pavement to provide additional room for trees to grow below paving when sufficient rooting area is not available within the landscape area.

Drainage: Use sub-drain systems where planted areas do not adequately drain, as determined by a percolation test.

Tree grates: Use large volume tree pits with well supported tree grates to create healthy growing environments for trees in high pedestrian areas.

Furnishing Components

Many site furnishings including regulatory signage, railings, crash attenuators, and lighting, contribute to safety. Other possible elements include irrigation boxes and equipment, tree grates, benches, and public art such as neighborhood or street name indicators, boulders, and sculptures. As part of the design process, develop a concept for integrating furnishings in a specific way to ensure that they are coordinated with planting and irrigation design.

Furnishings can enhance the character of a median like this railing on Federal Boulevard in Denver.

Urban streets

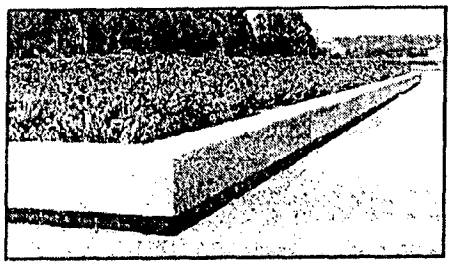
In urban streets, buildings are built close to street boundaries and generally frame the street. There is typically more pedestrian activity in urban streets and, consequently, verges contain broad paved footpaths.

ACT Magistrates Court is built to the edge of Knowles Place with a broad paved verge.

3.24 Landscape streets

In landscape streets, buildings are generally located further back from the street and the landscape is the dominant element. While the foreground of buildings is generally grass, trees and hedges, the buildings have a direct relationship to the street and provide a degree of enclosure to it. Kings Avenue, Barton – a landscape street

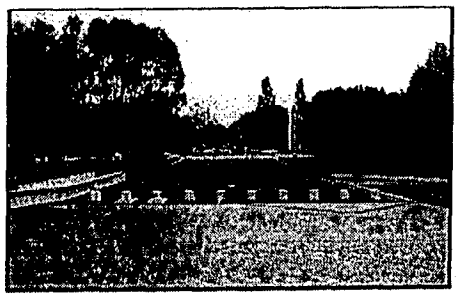
Some elements, such as bollards and raised planters, are suitable for use in all settings, whereas others are appropriate only in specific locations. Existing examples of some elements are shown. These can be used or adapted for a specific streetscape



Park settings

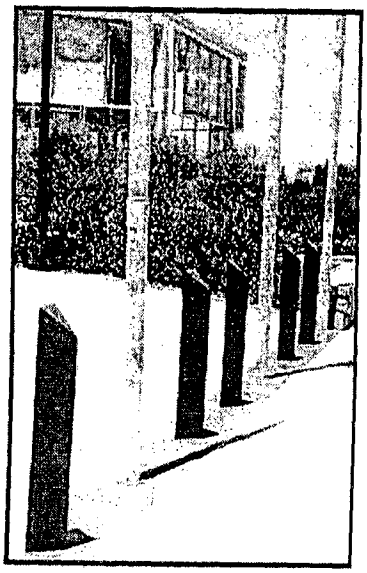
Raised Planter

This element is suitable in Urban, Landscape and



Stone Bollards

Suitable in Urban, Landscape and Park settings

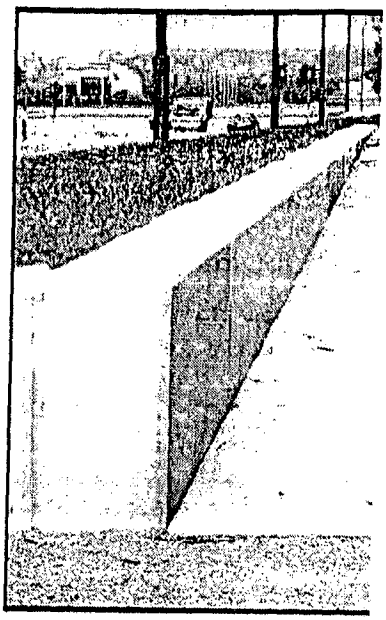


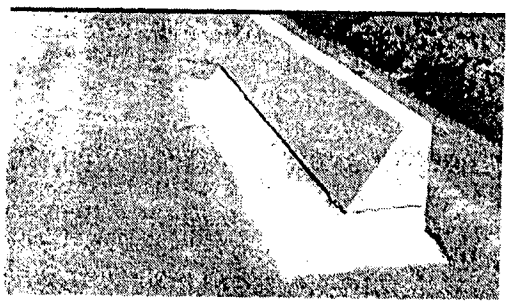
Bollards and Flagpole

Suitable in Urban,

Landscape and Park

settings





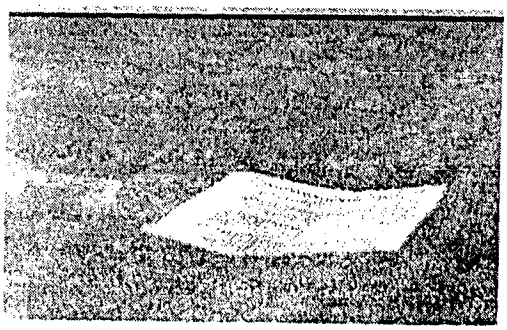
Plinth wall and ramp

Suitable in Urban, Landscape and Park settings

Chamfered low wall with street name

Suitable in Landscape and Park

Settings



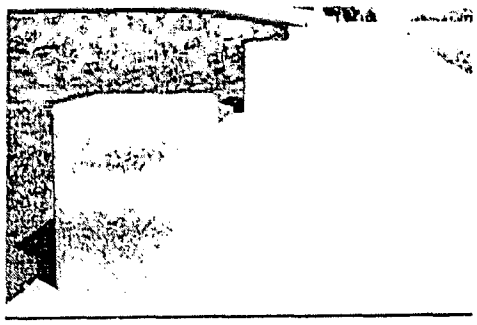
Drainage Depression

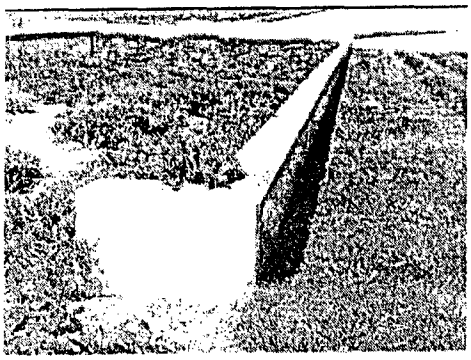
Suitable in Park settings

Massive bollards

Suitable in Urban, Landscape and

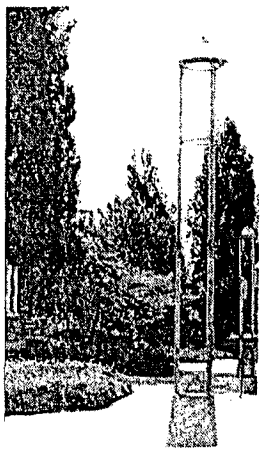
Park settings





Low Plinth Wall

Suitable in Urban, Landscape and



Streetlight with Concrete Base

Suitable in Urban, Landscape and

Park setting

passionate thoughts on celluloid. To help you capture your imagination on film with clarity and persuasive force. RFC's Camera Department offers top-end camera equipment (film and video) and accessories.

Production Crew

The Indian film industry is the largest in the world, producing more films per capita than any other centre. Some of the best technicians in India operate out of Mumbai, Chennai, Hyderabad and Cochin. The crème-de-la-crème of this prodigiously talented pool is associated with RFC.

Accommodation

Ramoji Film City has a variety of accommodation facilities to cater to your needs – from a super luxury hotel to fine economy-class properties

Maya - Set Design & Construction

At Maya, Ramoji Film City's vast and fully equipped set construction facility; supremely skilled artisans help filmmakers translate their design concepts –however grand or intricate – into vivid reality. The accomplished workforce of Maya consists of nearly 500 professionals with significant industry experience. Maya's artists, moulders, sculptors and carpenters have already created an inventory of 10000 objects such as pillars, cornices, brackets moulds, domes and dado designs. An immense range of statues, busts and curios are also available. All these objects represent the arts of diverse eras and styles

To ensure highest quality of settings, Maya employs professionals who have mastered various genres of relevant craftsmanship. So whether the material used is fibre-glass, clay, plaster of

Paris or wood, the results will radiate exquisite beauty. The unit can also design and execute miniatures of any setting for specialized filmmaking needs.

This dedicated facility functions 24 hours a day and our experts have been especially trained to deliver excellence within tight deadlines. So with Maya's resources and expertise, you can create – with speed and accuracy – the settings of your choice, whether it is a Masai village or a street in Switzerland.

Maya artists, artisans, and architects do more than just create physical structures. They are trained to work closely with your art director/production designer to translate your concept into a completely authentic evocation of a milieu or mood.

- PoP (Plaster of Paris)
- Fiber Moulding
- Sets
- Painting
- Carpentry
- Miniatures

Support Facilities

• Green Rooms (deluxe air-conditioned & economy) • Mobile Make-Up rooms • Dedicated Nationalised Bank • Travel Agency • Post office • Advanced Communication.

classification of Outdoor sets in Film City:

- Streetscapes
- Landscapes
- Public amenities
- Other miscellaneous sets

EUREKA-Public Amenities / Outdoor sets

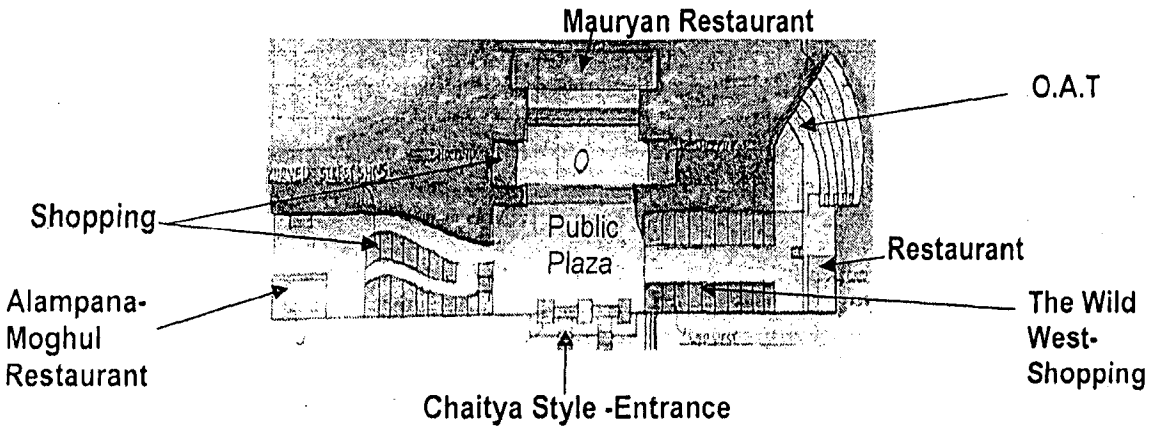


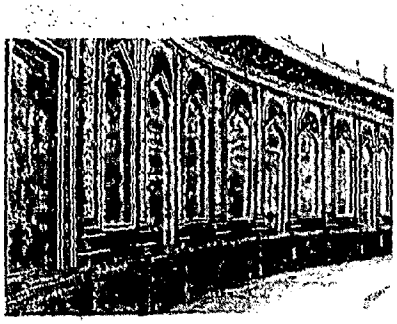
Fig 4.11 Eureka

Eureka server as a three different shooting locales and also as a Public Place for tourists with restaurants, shopping, O.A.T, etc.

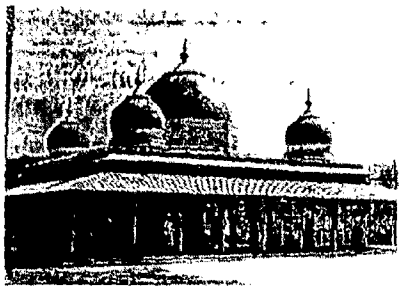
It is a combination of Indian & western styles of architectural sets.

Alampana –Moghul restaurant

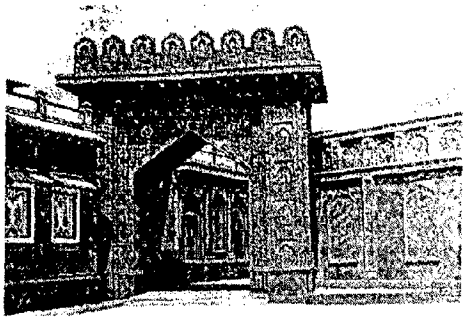
A typical Muslim Architectural character is maintained in this part of Eureka with paintings and arches which is used for shooting as well as for public entertainment.



Walls with paintings and arches

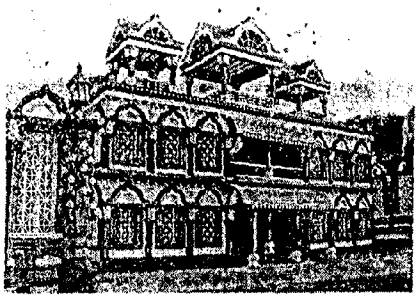


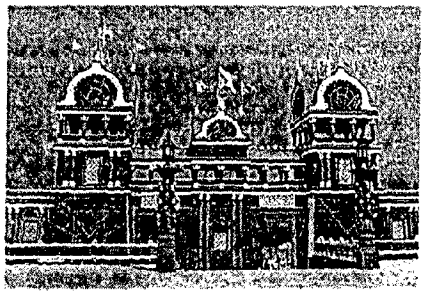
Moghul Restaurant

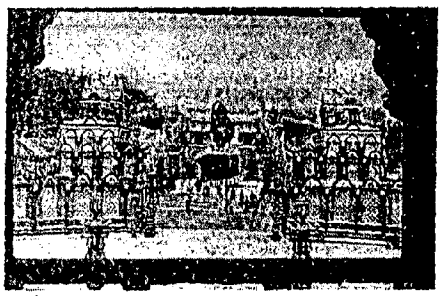


Eureka – Chaitya Style

The entrance to the Eureka is like a fort with Chaitya Style of Arches, leading to a huge open space with a sculpture in between; Alampana & Wild West are on Either Sides.

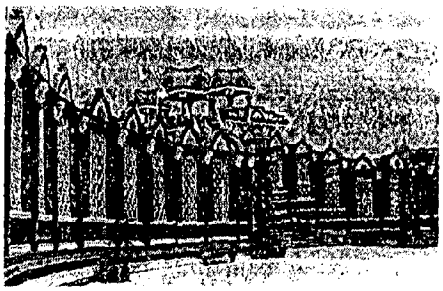






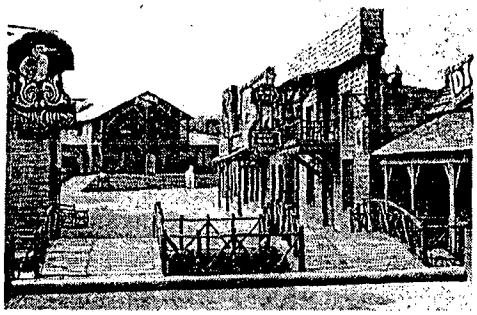
Main Entrance from inside

Main Entrance from outside

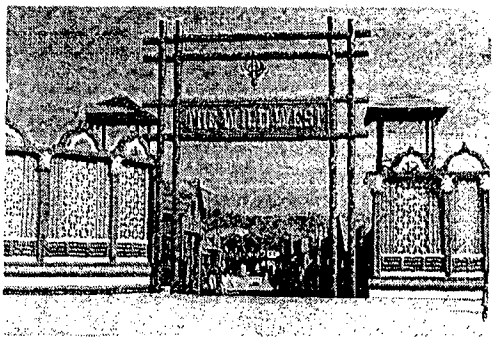


Wild West-American Style

A typical Cow –boy Set is done with wooden effect shopping & restaurants, bridges, sign boards maintaining the architectural character of the street.



Connecting places with wooden bridge to get a real look



Entrance to Wild West From Public Place

Signage depicting the place that has been created

Airport Set

This multipurpose set consists of four different kinds of facades that of an Airport, Bus Stand, Hospital and Library.Different Facades and interiors can be done in the same set.

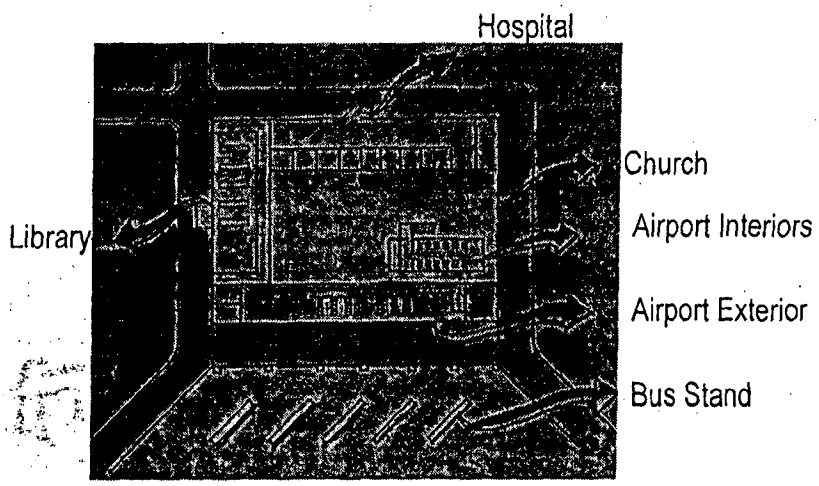
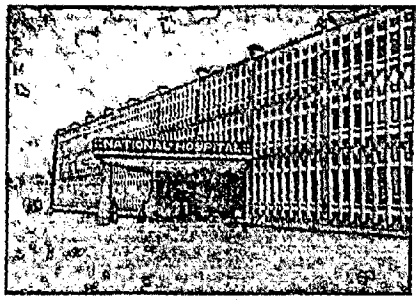
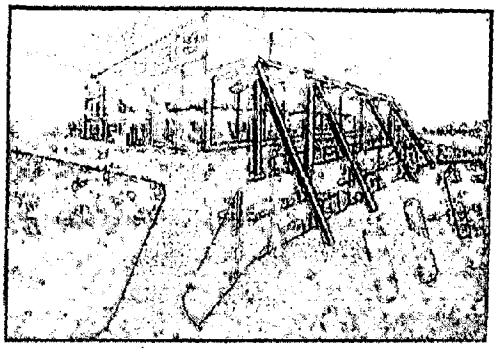


Fig 4.12 Airport Set

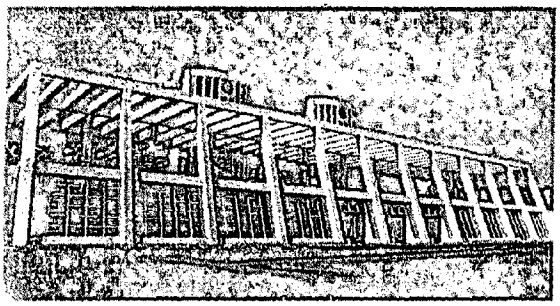
One set is used as four different sets with different facades and interiors.



Hospital facade

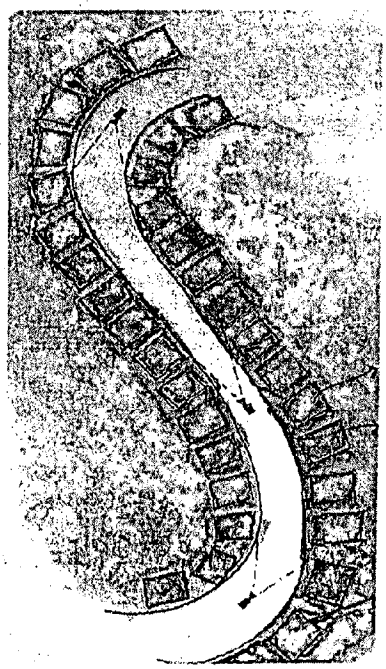


View showing library, Airport facades



Airport facade

Bank façade



Princess Street

More than 40 indoor studio floors are designed in an 'S' shaped street (on either sides) with a back door entry.

Three shoots can be taken at a time without interrupting other shooting units.

Facades are cladded with modern architectural elements depicting that of a typical housing neighborhood with fiber glass and wooden planks.

'S' shaped street consisting of indoor studio floors cladded with modern facade treatments which is used as a street set.

Lawns are provided in front of the facades and wide roads are provided for easy movement of shooting crew.

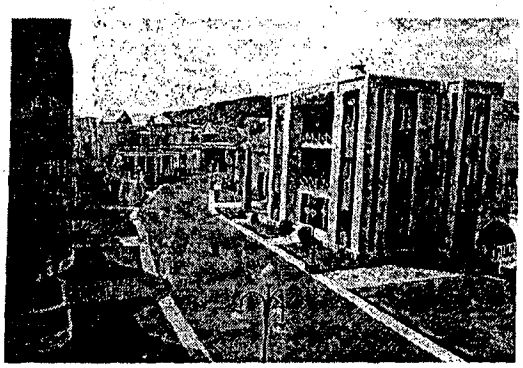
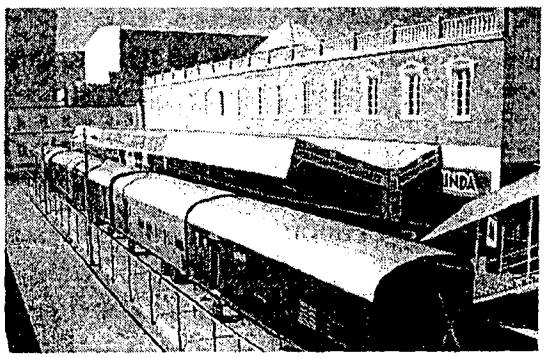


Fig 4.13 Princess street

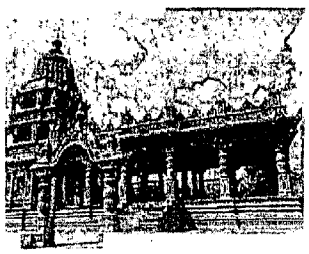
Railway Station

Railway station consisting of a foot over bridge, vendors, trains with a typical elevation



which can also be used as a haveli, court, etc by just replacing the signage boards.

Fig 4.14 railway station

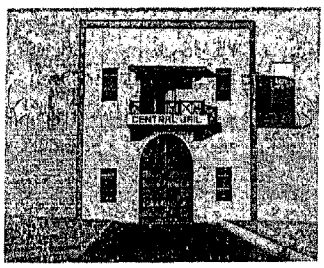


Temple Set

Temple set located on hill top, totally done in fiber glass with typical south Indian style of temple architecture with a replaceable idol.

Fig 4.15 Temple Set

The fiber glass elements can be replaced as per requirement and for maintenance purpose.

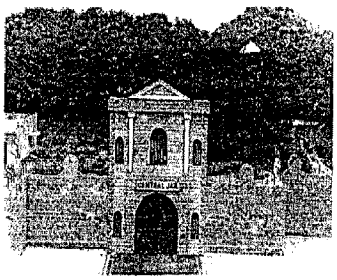


Central Jail Sets

Three different kinds of central jails are designed at the corner of the film city with high walls, water tank, cells, etc.

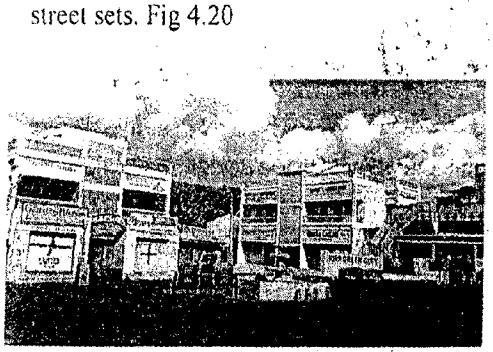
Combination of fiber glass and wooden planks are used to get the final look.

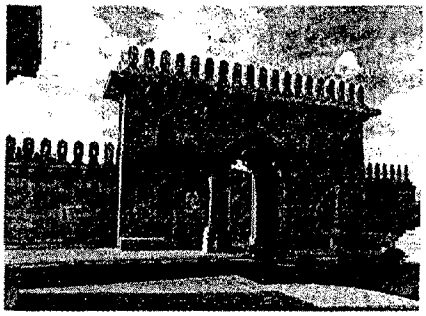
Fig 4.16 Central Jail Sets



Town Squares

Different types of town squares (modern+historic). Designed at the junction of street sets. Fig 4.20





Streetscapes

Different types of streetscapes done with variety of architectural elements (towns, villages, historic, etc)

Fig 4.21

Village Setting

Village sets are done with mud walls, thatched roofs and kutcha roads

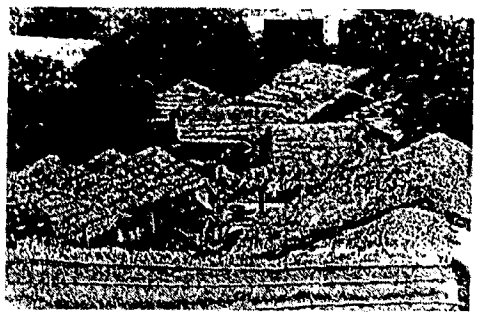
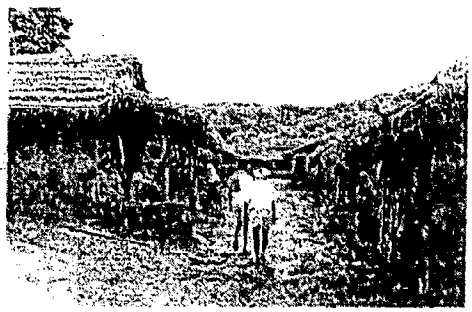


Fig 4.22



Slum Setting

Slums are done on the foot hill, just a street is designed.

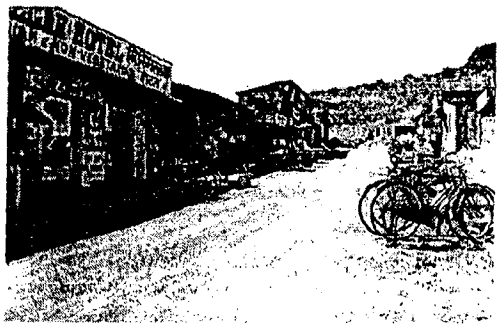
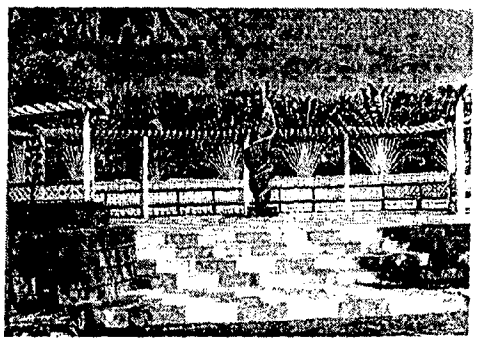


Fig 4.23

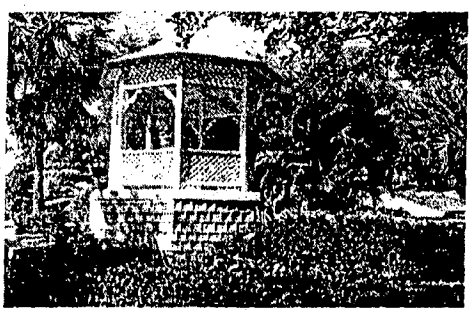
Seating Areas

Seating areas are provided at many different locations.



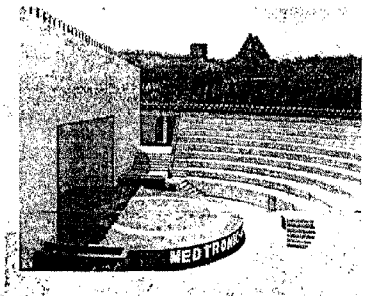
Which are used by the tourists and also for shooting.

Fig 4.24

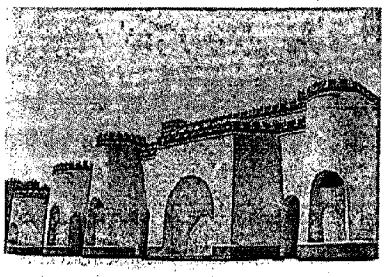


OPEN AIR THEATRES

Three to four types of open air theatres are designed to suit for different moods and types of films. (Historic, modern, etc). fig 4.25



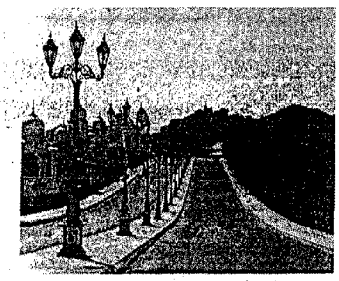
O.A.T for cultural & orchestra

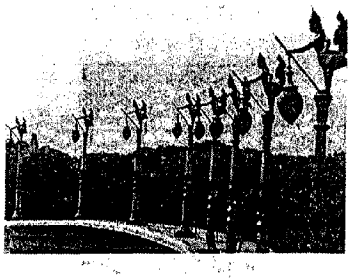


Typical fort as a background for O.A.T

Street Lighting

Different types of street lightings (fiber glass) are designed which can be replaced as per demand and requirement. Fig 4.26





Landscape

- ☐ Japanese Garden
- ☐ Moghul Garden
- ☐ Cactus Garden
- ☐ Topiary Garden
- ☐ Maze Garden
- ☐ Sculpture Garden
- ☐ Umbrella Garden
- ☐ Formal Garden
- ☐ Meadows
- ☐ Gazebos
- ☐ Hawa Mahal
- ☐ Plantations
- ☐ Fountains
- ☐ Sculptures
- ☐ Landscape Design

Japanese Garden

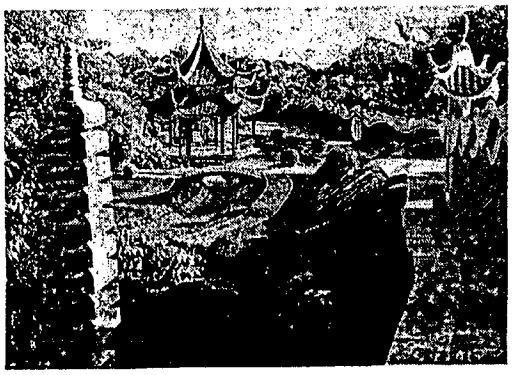
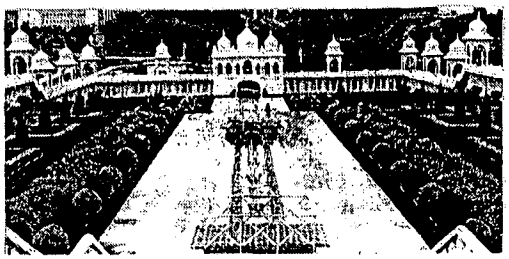


Fig 4.27

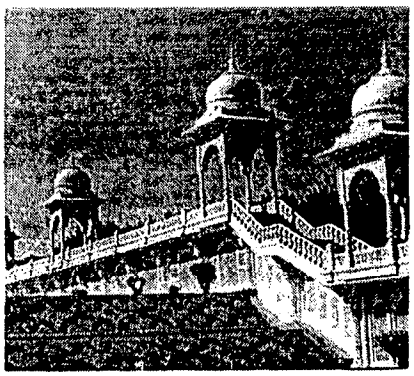
Japanese Garden well known for its thickets, bonsais and pagodas is a garden that stands apart.

The terrain determines the landscape and facilitates the flow of stream.

Moghul Garden



It recalls the grandeur of the moghul era. The pathway lined with bright golden flowers adds beauty with finely crafted minerates all round, jahapana gives the touch of an age old splendor to any script. Fig 4.28

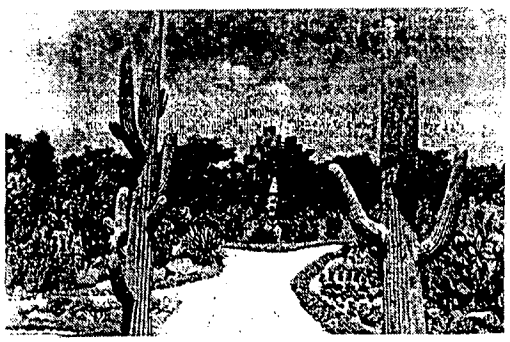


Topiary Garden

Topiary garden designed with almost all kinds of animals with the help of different types of plants.

Fig 4.28

Cactus Garden



Cactus garden designed with variety of plant species and the pathway are done to suit the ambience. Fig 4.29

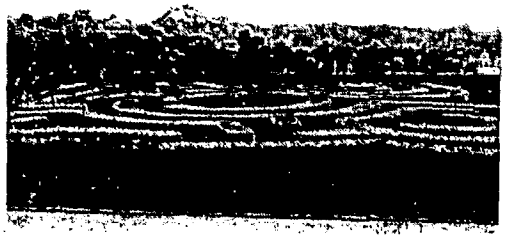


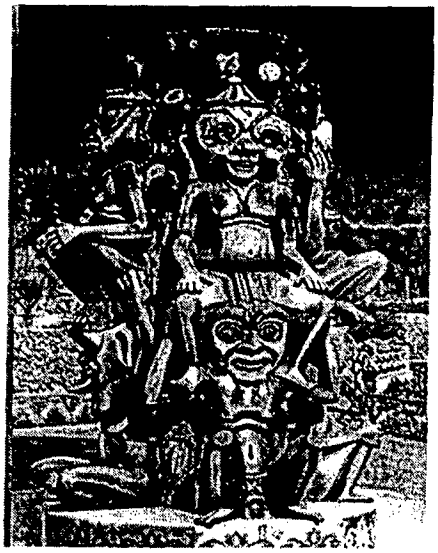
Fig 4.30

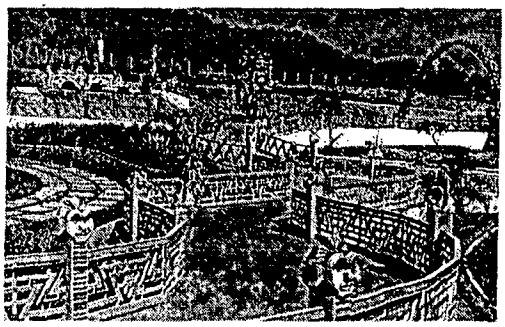
Maze Garden

Maze garden, hide out, etc are some of the designed locations apart from just landscape and flora.

Sculpture Garden

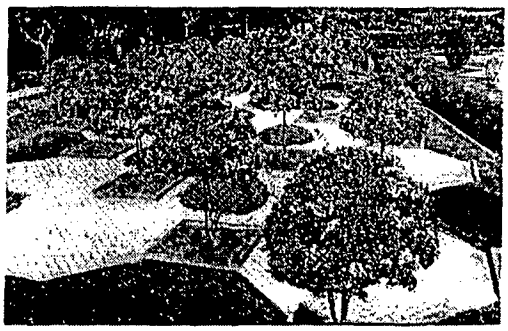
Motifs derived from the legendary 'red Indian totem poles' adorn the place totally at the arches, railings, fountains and bridges. Also striking are their bold color.

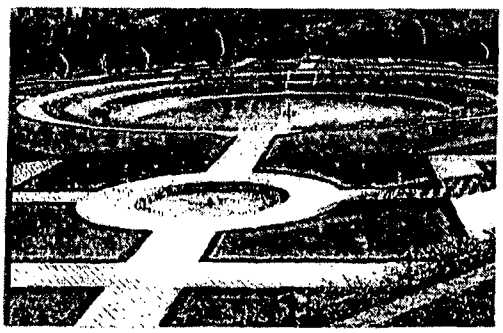




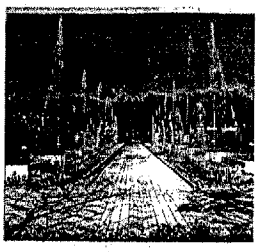
Umbrella Garden

Deriving its name from the shape of the trees that exist in the pavement, the umbrella garden stands along one of the roads while the trunk looks bare the top is endowed with white and colorful flowers.





FORMAL GARDEN

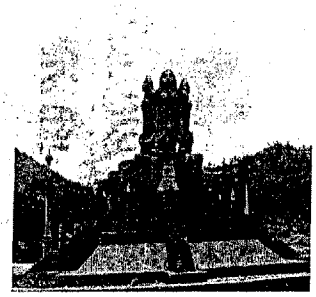


The largest of the formal garden. Majesty has a geometric layout of the pathways and fountains. The fountains rises to great heights while the sprinklers gush out, encircling it. Water bodies always seem complimenting the landscape. set amongst the lawns, the array of sprinklers and fountains, not only create music but are also a treat to the eyes, as one walks along the path midway.

Finely sculpted statues adorn these gardens. Creations inspired by the renaissance sculptures at the crossing.

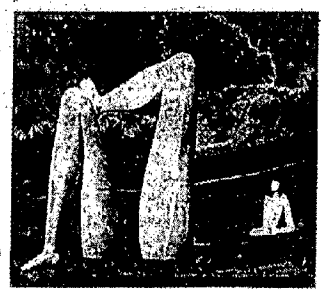
Sculptures

Different types of sculptures add beauty to the gardens is also an expression of public art.



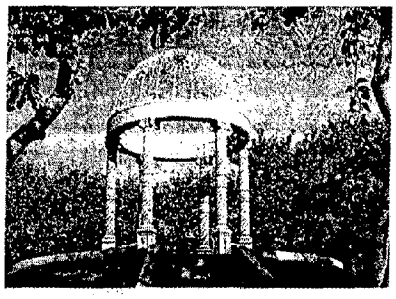
Meadows

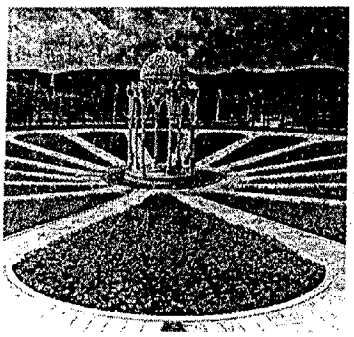
The sprawling lawns dominate the meadows, while the trees define its boundaries. Another striking feature of meadows is the sculpture with exaggerated anatomy of the legs.



Gazebos

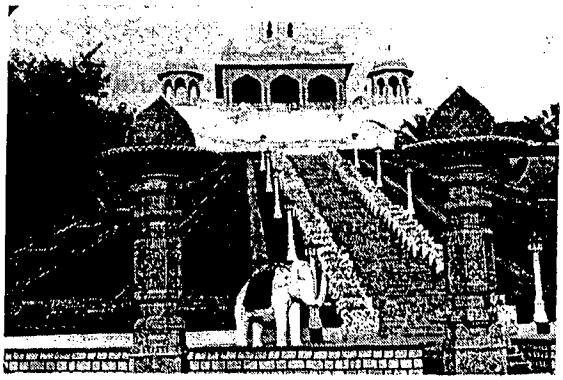
Different types of gazebos and pavilions are designed amidst gardens which compliment the landscape.





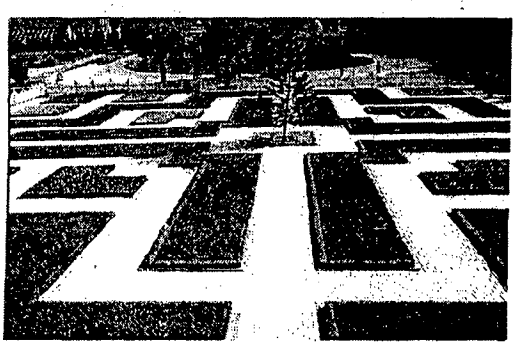
Hawa Mahal

Contours are properly utilized in achieving the desired effect to the landscape design.

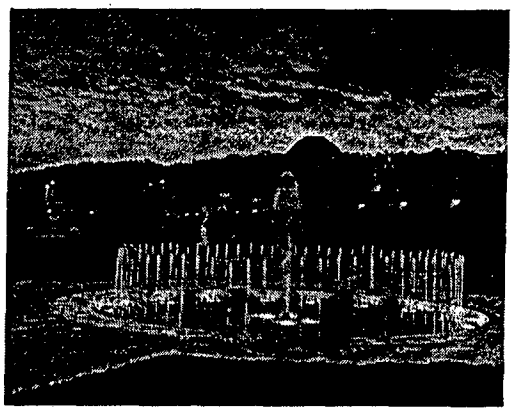


Plantations

Flowers in the shape of pink spots seem to break the monotony of greens. The tall trees encircle the rocks which blocks the view of what lies beyond and define a boundary to this all pervading flora. Large trees project out and make these presences felt.

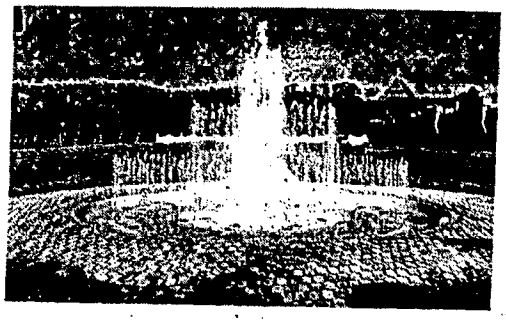


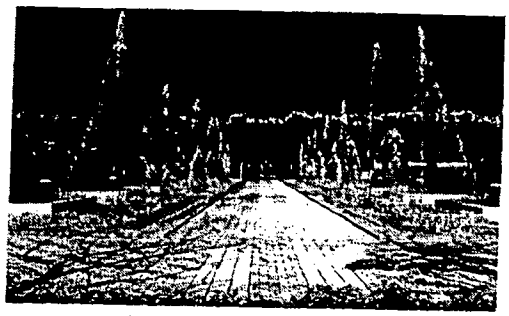
A mere combination of plantation beds and paved pathways the 'monsieur's' is eye catching for its openness and clear geometric pattern.

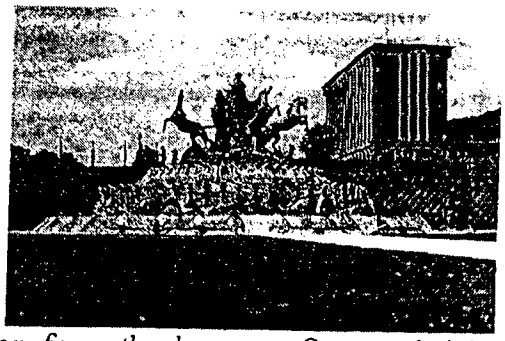


Fountains

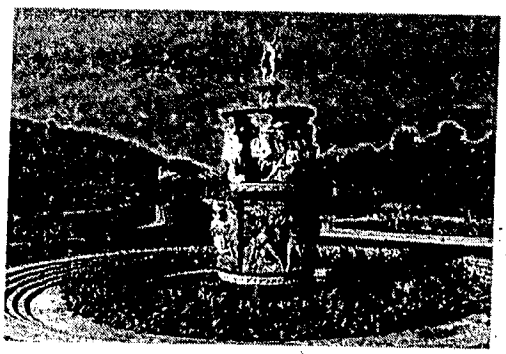
Different types of fountains with varied kind of lightings are done which can be used for shoots day and night.

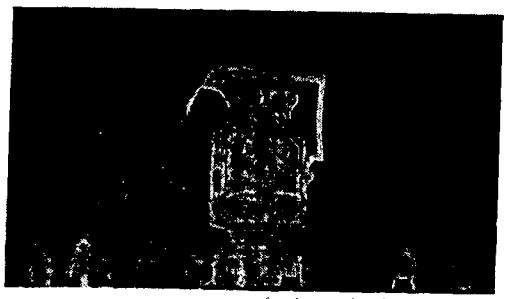






Sun Fountain Surrounded by big sectors of lawns, the fountain happens to be in the centre while the bottom has intricate mosaic inlay, the sculpture atop is an inspiration from the baroque. Surrounded by a huge wall painted with sandstone blocks, this encloses the area. Pathways cutting across the lawns meet at the fountain.



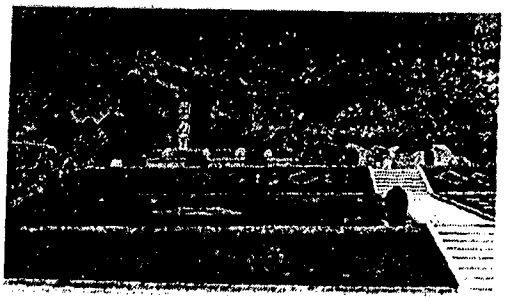


Angel fountain

Jug fountain

Landscape Design

Different types of landscape designs are done as per the site conditions.



4.12 Shilparamam, Handicraft village, Hyderabad – Case Study 2

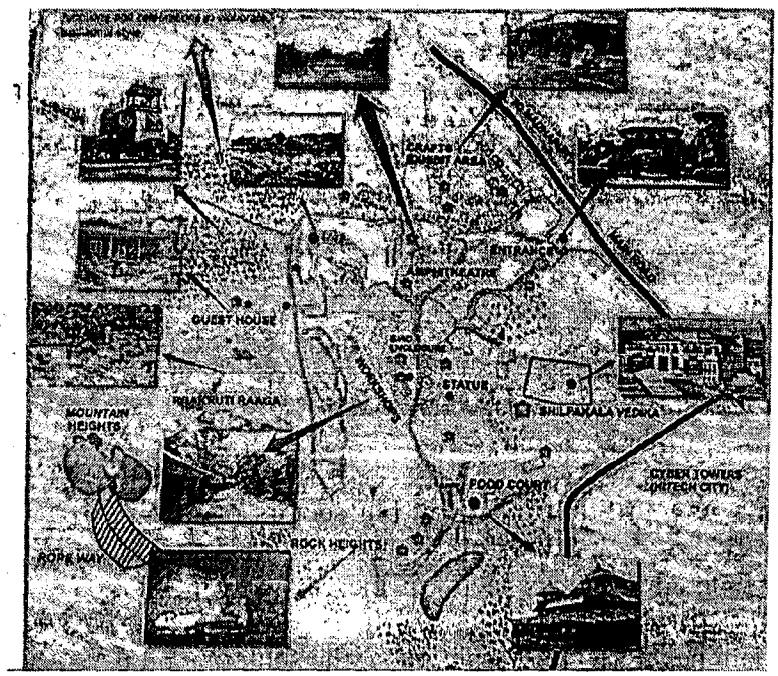
Site Area: 20 acres

Owner: A.P. Tourism

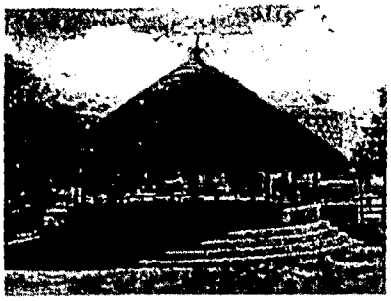
Architect: Shanker Narayan

Consists of:

- Main Entrance
- Crafts exhibit area
- Amphi theatre
- Lake
- Bird Enclosure
- Workshops
- Food courts
- Guest house
- Rock height



Vernacular style of architecture is adopted for the design of this handicraft village.

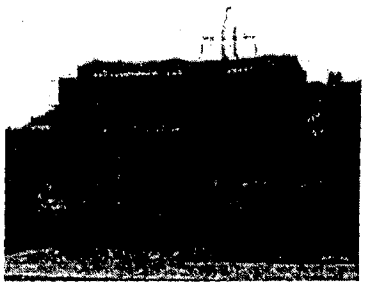


Pavilion

archway

Mud finish is given to all the public amenities to make it look like a typical south Indian village.

Food court

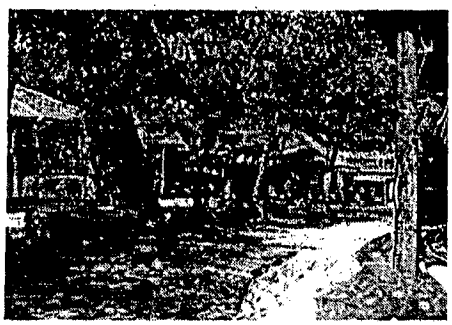


Toilet Block

Sales counter

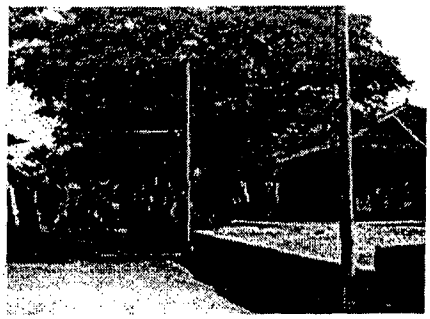
Drinking water

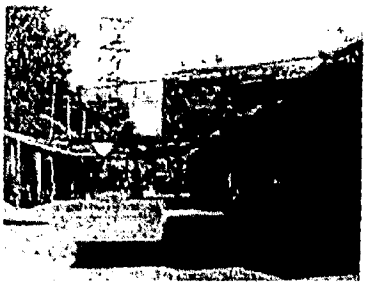
Achieving the right ambience through the use of landscape




The spaces between exhibition halls are segregated with planters, trees, shrubs, etc to get the village atmosphere in Hytec City.

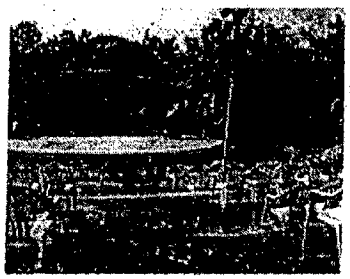
Level Difference

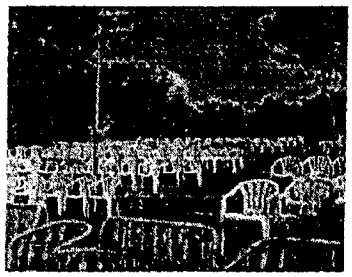


Level difference is used to segregate the shopping areas and plantations are done at the higher level to provide shade for the visitors. (On either side)

Low cost materials such as thatch, pots, mat, etc are used even for the entrances to get a village ambience.

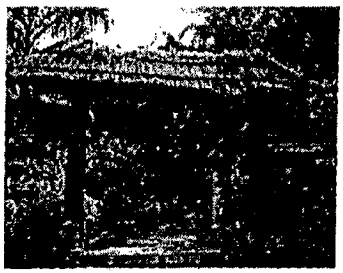


Open-Air-Theatre



Temporary seating

Entrance to Cottages



Entrance to food courts

Seating Areas

Different types of traditional furniture are used in gardens and at food courts.

Culture of the villages is represented with the help of architectural elements.

Pedestrian bridges-use of natural materials

The island has been properly landscaped and interconnected with wooden bridges.

4.13 Maal Road, Shimla – Case Study 3

- Streets are curved with shop fronts maintaining the curvature.
- Building heights are of same height maintaining the human scale and thus bringing the maximum view of the facades to the viewer's fields of vision.
- All streets are either concave or convex due to the contours.
- Shops above the retaining walls create a picturesque view to the viewer.
- Colonial style of architecture is followed by all the buildings thus maintaining the architectural character of the street.




- Plaza kind of open space is left at the end of the street with a church at one corner and pavilion on the other side of the street.
- Street lighting, railings, pavilions, and buildings give an exclusive character to the plaza.
- The silhouette of the hills and the church gives a contrasting effect to the viewer.
- Bus stands are designed with pitched roof and dark green color to match the setting.




Corners of the streets are treated properly where one can observe the concavity of one street (going up) and convexity of another street (going down) and this space is divided by the retaining wall. Due to the convex and concave effect an element of surprise is always there for the shoppers and the tourists.


Corner building is made round with a dome on top in red color becomes focus and thus direct people. Sense of 'set piece' is created by the buildings at the corner of the street when observed from the convex end.

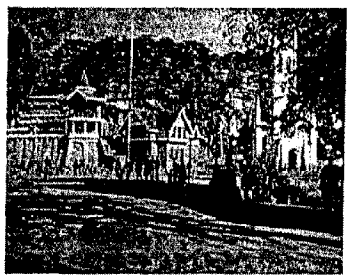
The set piece becomes the focus or attraction for the tourists and drives them to watch it through their journey in that street.

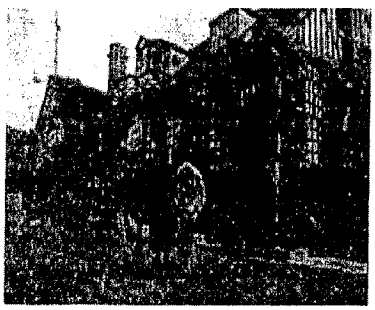
Perspective lines created by the shop facades give a sense of merging with the set piece.

Narrow streets with clear skyline and electric lines give a sense of direction.

Building on the contours gives ample scope for the tourists to appreciate their beauty because of its setting.

Streets are totally pedestrianised hence helping people to enjoy the drama created by the streets.

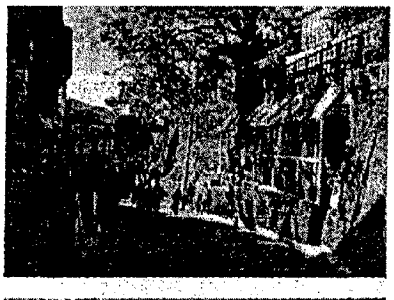


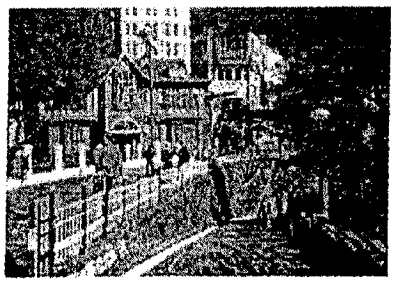


Materials used for the wall finishes and roof give an ambience of some foreign locale.

The intermediate spaces between the ramps and the next row of street are properly landscaped with flowering plants and tall trees.

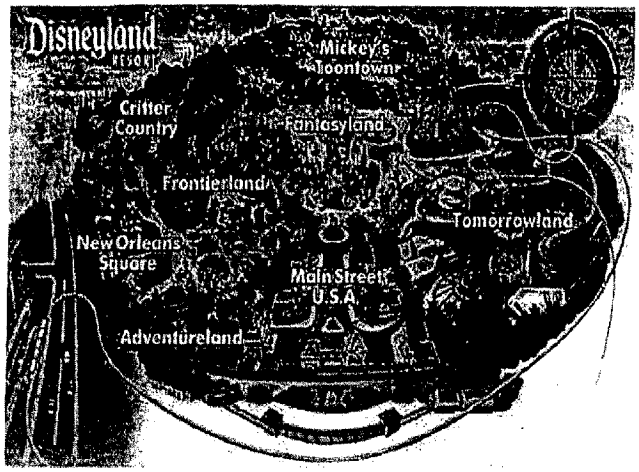
Shades and shadows are created by the buildings on the streets thus making the journey all the while more pleasurable.





4.2 Literature Case Study

4.21 Disneyland, California, U.S.A



Disneyland can be segregated into eight parts based on the purpose and the theme of the place

New York Street

Replica of New York streets are created with wide roads and skyscrapers.

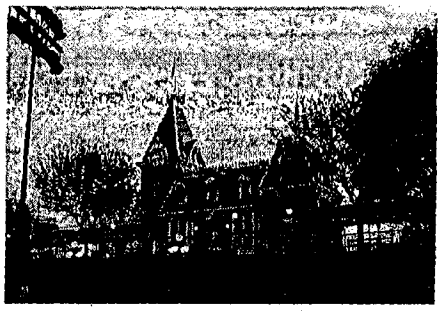
Skyscrapers are placed at the farther end to match the perspective line from the beginning of the street and to make it look much bigger than actual.

Use of forced perspective through design

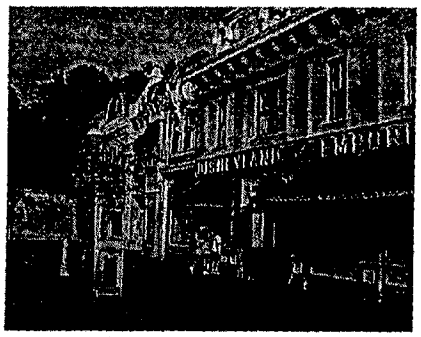
Main Street U.S.A

Use of canopies, trees, street lighting, litter bins, pavements, etc to make the set look more realistic.

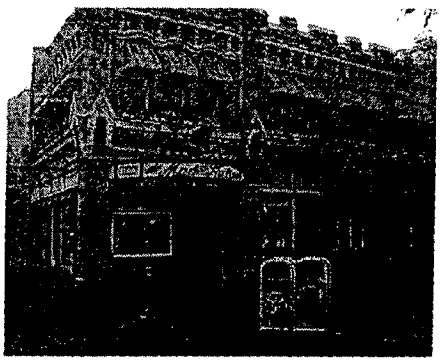
Castle



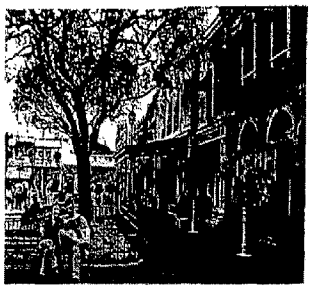
Railway Station



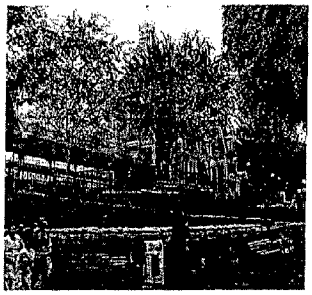
The corner of the streets are treated well with **angular,faceted,flowing,wrapped,hinged street corners** to make the urban scene look more natural.



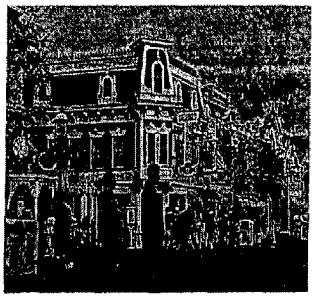
The corner of the streets is to be properly treated to get the feel of urban scene.

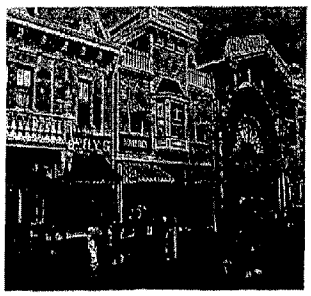


Landscape, street furniture, etc has been properly integrated with the street set to create public place.



Building heights are scaled down to increase the number of elements in the viewer's field of vision.





The spaces are architecturally modulated; buildings are arranged on either side of the route, in mutually reflecting projections or axially composed elevations.

Avoiding monotony is the first step in making a street set pleasurable.

Critter Country

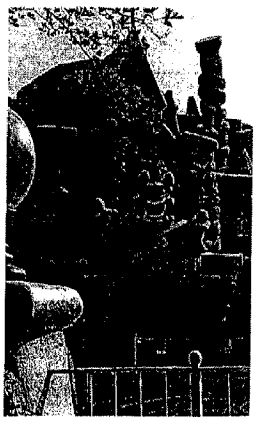
A combination of natural landscape with the fake or artificial landscape can create interesting environment.

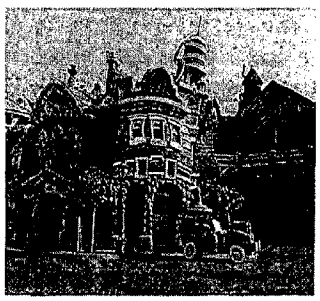
Natural landscape over artificial hills is done to get the desired effect to the set.

Artificial aging and rustic effect is created over the sets to get the feel of very old buildings.

Mickey's toon town

Designed as a cartoon town for children with exaggerated forms and facades which are normally seen in animation movies.

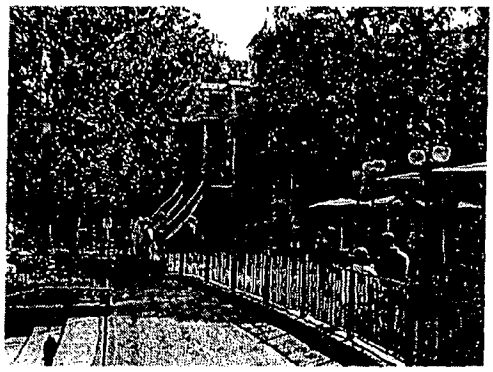




New Orleans Square

Intricate detailing like railings, material finishes gives the set a natural and interesting streetscape look.

Concepts of '**key holes**', '**picture frames**' can give a better effect to the townscape.



Nature adds an element of ambiguity to urban form. Incorporation of plants, trees, etc to existing set creates better urban form, which otherwise would look artificial.

The set skyline is a prime location for decoration.

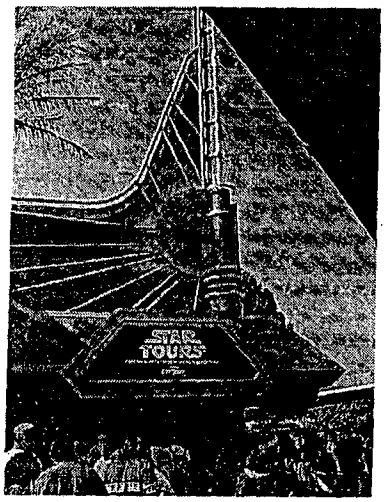
Concept of 'deflection' is used effectively to get the real feel of the street.

Tomorrow land

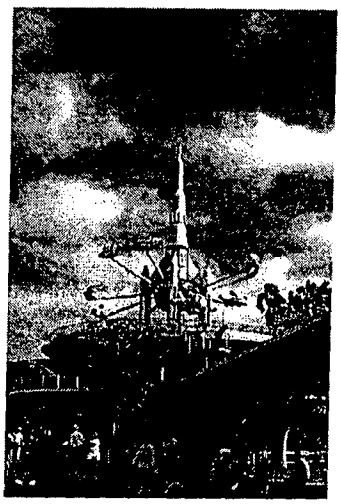
Attention is given to details-lighting, monorail and all the other elements to give the set a futuristic look.

Unconventional forms and interesting skyline is created to get a futuristic feel...

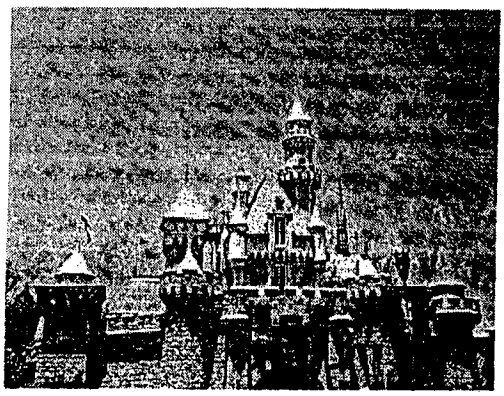
Public places are designed with fountains with unique designs which are used as playing areas for children.



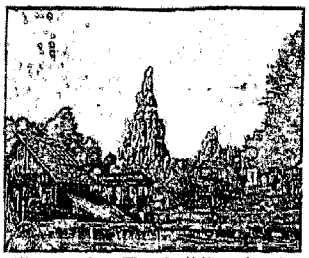
Variety of forms is created with unique color combination.



Props like rockets, antennas and other advanced technologies are made to look retro, by their usage as sculptures, amusement rides, ornaments, etc., against the futuristic looking architectural spaces.



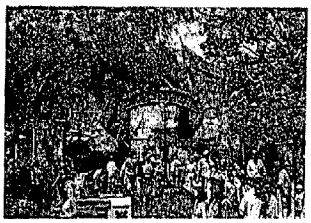
This treatment gives the space - futuristic character.



Fantasy Land

The materials give different effects: from different view points, as well as with difference in lighting.

Artificial hill and the structures around give the effect of a hilly terrain. The building in the lake with dense vegetation in the back drop gives the effect of a remote settlement.



Adventure Land

Built forms and vegetation are integrated to create an African/tribal environment.

Varieties of sets are created in the same vicinity, maintaining their individual architectural character.

4.22 Disney MGM Studios, U.S.A

Attractions

1 - The Great Movie Ride

2 - Sounds Dangerous - Starring Drew Carey

3 - Indiana Jones Epic Stunt Spectacular

4 - Star Tours

5 - Jim Henson's Muppet*Vision 3-D

6 - Honey I Shrunk the Kids Movie Set Adventure

7 - The Disney-MGM Studios Backlot Tour

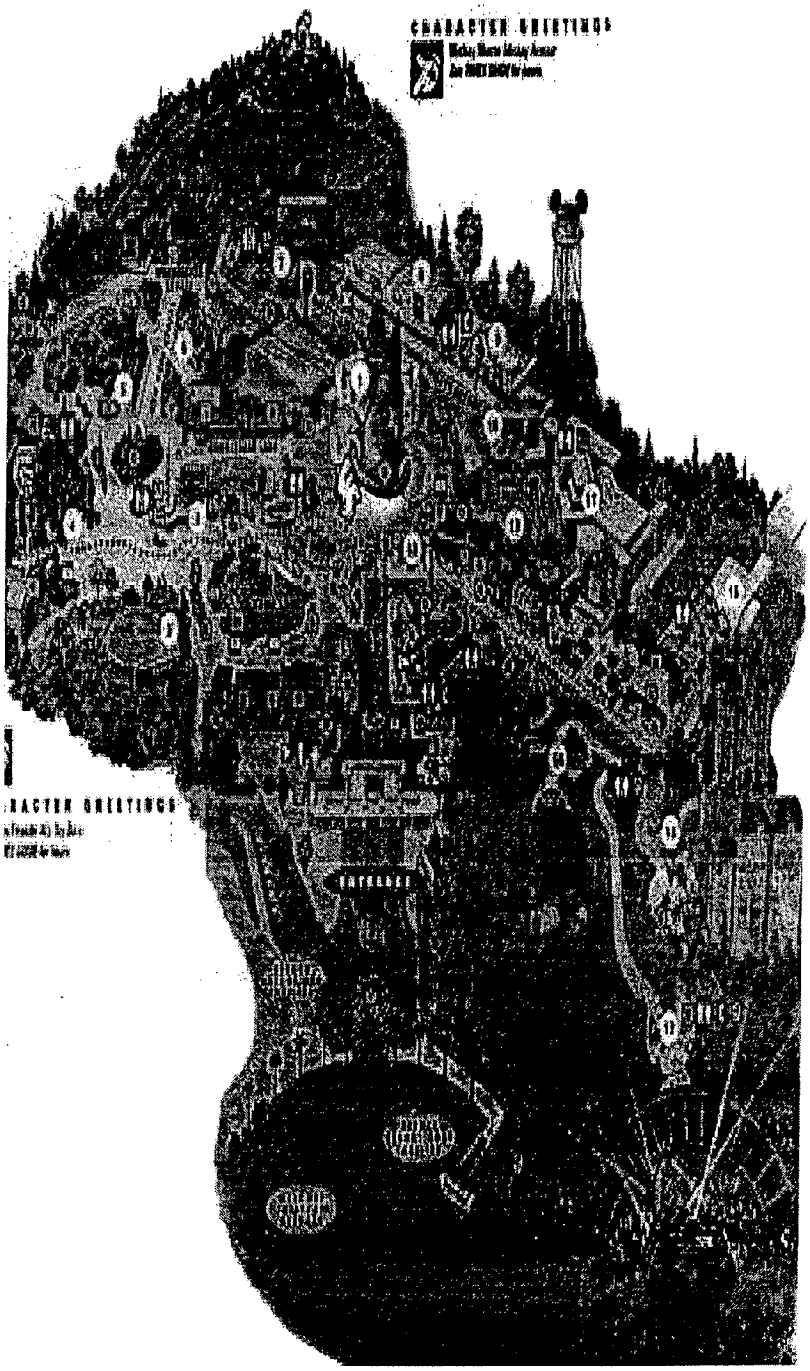
8 - Who Wants to be a Millionaire - Play It!

9 - Walt Disney - One Man's Dream

10 - Voyage of the Little Mermaid

11 - The Magic of Disney Animation

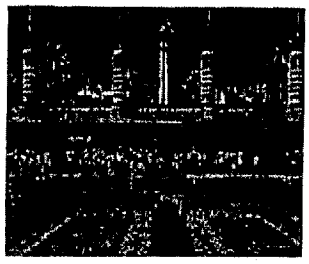
12 - Playhouse Disney - Live on Stage!



13 - Guest Information Board at Hollywood Junction

14 - Beauty and the Beast - Live on Stage

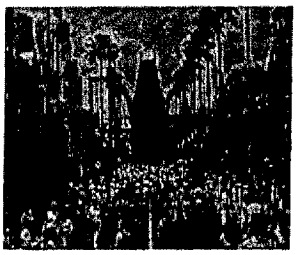
15 - Rock 'n' Roller Coaster Starring Aero smith



16 - The Twilight Zone Tower of Terror

17 - Fantasmic!

Main entrance of MGM studios with gardens in front and the avenue of trees seen at the back.

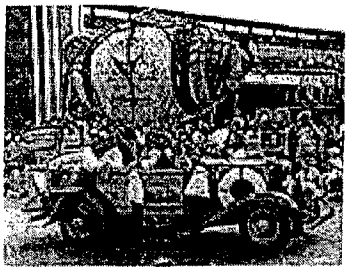


City scene created using tall buildings and to create an illusion of skyscrapers tall coconut trees are planted on either side.

Bold elements such as guitar, etc are used in the façade design of the buildings.

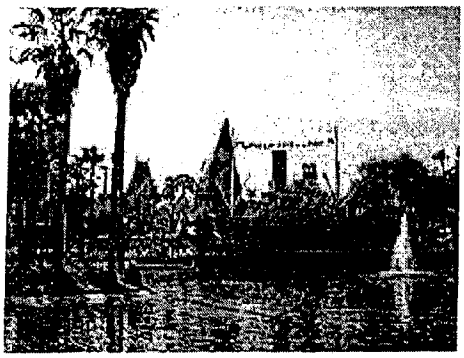
Many theme parks are done with varied concepts and themes to attract tourism and also act as shooting locales.

to

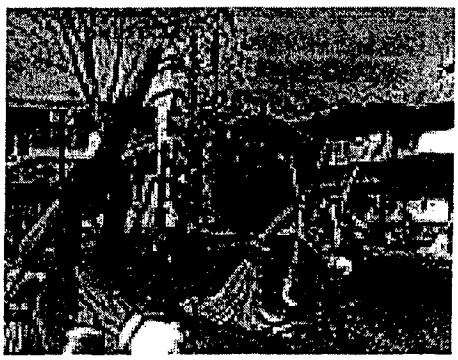


Antique cars, etc are used as elements for the decoration of this studio. Which are used shooting as well as for children entertainment.

New York street scene is created with the use of 'forced perspective' for tall buildings



Water bodies, swimming pools are created with a theme, such as dilapidated fort, ship, etc.



Many caricature features are used as landscape elements in most parts of MGM Studios.

Unique color combination and built form are created as sets for shooting purpose.

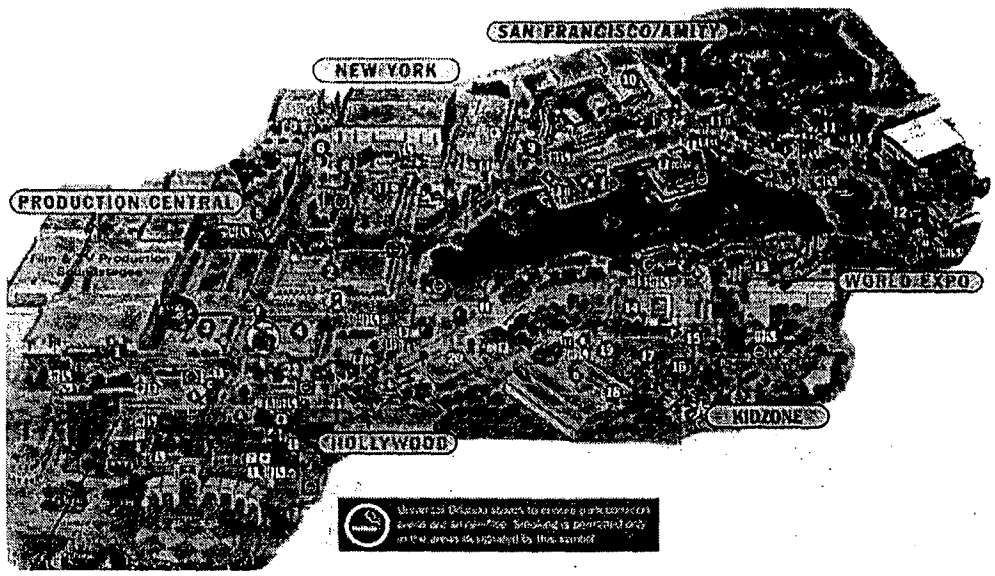
Two to three different styles of architecture are merged to get the final products.

Streetscapes are created with different architectural elements like flooring patterns, wall finishes, materials, etc.

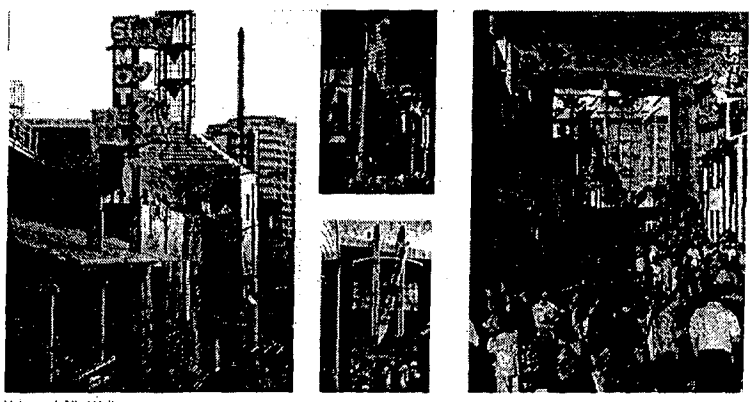
Old farm houses, cottages, garages, cattle sheds, etc are created in fiber glass with an effect as that of wood.

Different entertainment and shooting facilities have been provided inside the studio to cater the tourists and even the producers of the films.

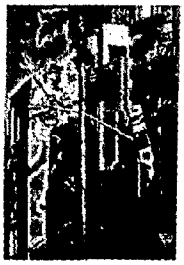
4.23 Universal Studios, Hollywood



The City Walk is entertainment driven by reality, which is a two-street stretch of upscale entertaining, reality suspended shops and dining experiences.



Totally unique architectural styles are created by using different elements.



The walkway connects the Universal Studio tour with the 6,000 seat-amphitheatre and the 18 screen movie complex.

Always surprising and amusing, carnival like streetscape, makes this city so Eclectic.

On this street, are, 1957 Chevy Hurtling though space, a space ship, 3D Pop Art murals, Giant tinker toys, eagle soaring, Heroic scaled crayons and colors. Neon runs rampant – lights flash and flicker – there is shimmer and shine and the electricity that lights up the street is nothing compared to the excitement that is generated by the people that become a part of the streetscape.

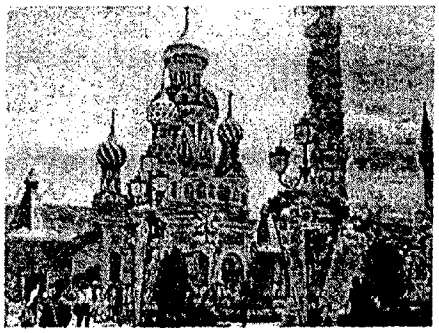
Lighting, art murals, colors, etc adds to the beauty of the streetscape.

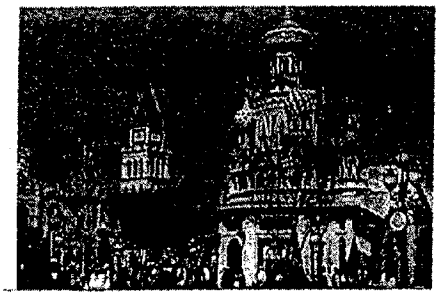
Most of the famous monuments are replicated with a combination of public places creating a better place for tourism and shooting.

Part of a giant complex that encompasses 3,700 acres is the festival world, the theme park area that creates a streetscape that encapsulates most of the world.

Replicas of famous monuments are created.

Festival world's main entrance street consists of bldg.s in architectural styles from many lands: from replicas, in scale, of the Taj Mahal and the Victorian Paris Exhibition pavilion of 1889 to a French gothic Château and pre-revolution Russian Churches.





Hollywood's most of the shootings take place in these studios, yet it is difficult for the audiences to identify whether the shot is taken in a studio or on the real city scene.

This makes the Hollywood studios avant-garde in their performance.

4.24 Forced Perspective –Design Techniques

This essay concerns the various design techniques which can be characterized as manipulative used at WDW and their potential application to "real-world" environments.

The architecture and design of Walt Disney World has been the subject of much discussion over the last twenty years. From those who criticize its postmodern qualities of detached experience to those who marvel at more recent architectural triumphs like the Dolphin and Swan hotels, many designers have found Walt Disney World to be worthy of considerable comment. Surprisingly, very little has been written about the theme parks' use of manipulative design techniques. By this I mean those techniques which are used to create illusions for the guests. It is surprising that this facet is understudied since so much of the design is oriented specifically towards creating these illusions. In its attempts to create a whole entertainment experience. **manipulative design is essential in creating and perpetuating the suspension of disbelief and blurring of disbelief** that will be discussed later. Basically, this **design can be examined in two categories. First, there are those illusionary designs which serve simply to create a feeling in the guests. Second, there are those techniques which are developed to move guests around the parks**. In most areas, these two cannot be considered discreet concepts as there is much overlap between them; however, they do provide an excellent basis for examining manipulative architecture. In addition, the possible use of these techniques in other areas will be examined. This essay is based primarily on observations within the theme parks and research on behavioral architecture and Walt Disney World in general. Statistics on building sizes that are not footnoted were received from David Michael, a Disney Guest Relations Cast Member and tour guide at EPCOT Center.

The Disney Theme Park Vision:

In order to better understand why manipulative design techniques were important to the building of Disney World, the history of the place should be examined. Two stories are told about the early reasons for the creation of Disneyland. First, the idea for the park supposedly came up on a 1938 trip to the Chicago Railroading Fair where Walt was able to drive a train. Afterwards, he built the model railroads around his house which forebear the Disneyland and Disneyworld Railroads which surround the parks today (Sorkin, p.206).

The second story is that the Disney family visited a conventional amusement park and Walt was horrified at its lack of entertainments available and its lack of cleanliness (Sorkin, p. 206).

So with a working knowledge of models, a disdain for the traditional amusement park, and years of movie experience, Walt went on to make Disneyland followed by Disney World.

In his second try, Disney World, he tried to correct the problems of lack of space he encountered at Anaheim. In the swamplands of Florida he secretly bought up 28,000 acres of land. More importantly, he procured the Reedy Creek Improvement District or RCID. **The RCID allowed the area to make its own laws and building codes and to be free of regulation by either of the counties the area was enclosed by. These building codes allowed huge fiberglass buildings like the Castle to be constructed that would not have been permitted by Orange County building codes**. Thus with the ability to build anything he wanted Walt once again **recruited John Hench, who designed much of Main Street and Disneyland and set to work designing the new theme park. With the overriding goal of creating a movie-like experience instead of a simple amusement park, the designs included**

many manipulative design techniques which were later carried through into the other Disney attractions.

Illusioneering:

Undoubtedly the most successful and most widespread of the Disney design techniques is the use of forced perspective within the theme parks. Forced perspective is the intentional changing of sizes to create changes in a guest's perspective. The result is that buildings can be made to look larger or smaller, closer or further away. Forced perspective is in use throughout all three WDW parks but is most visible on Main Street at the Magic Kingdom and in World Showcase at EPCOT Center. These techniques help to create various illusions which the theme park designers wished to build.

The single best example is found on Main Street and the two squares which surround it. Each building on Main Street is two stories high but is designed to look three stories high. All the lines and windows of three story buildings exist without the accompanying size. This is accomplished through changes in scale up the building. The first level is designed to 7/8 of full height, the second level to a little more then half and the third level to a little less then a third of full height (Pastier, p.27). The result is extraordinary. Without being very close to the building and looking for the size differences, the effect is unnoticeable. Yet, the effect of buildings that look large but feel small is important to the closeness Hench and Disney wanted to achieve on Main Street. Although WDW's Main Street is larger then Disneyland's because computer modeling indicated it would need to accommodate more people, it still achieves this closeness through the forced perspective. However, this is only one of many things that are going on design wise on Main Street. The building facades actually get smaller as they approach the square closest to Cinderella' Castle. This

accomplishes two things. First, Cinderella's castle looks further away and larger then it is because we view it in relation to the last buildings on Main Street. Second, approaching the train station which lies at the opposite end of Main Street near the entrance, the train station appears closer then it actually is. Per Walt and Hench's design, this was so the guests would feel closer to the exit at the end of the long day. Finally, the building facade I described above that create this perspective are indeed facades. Main Street appears to contain eleven storefronts but is actually made up of only four buildings. The desired effect is easily achieved: Main Street appears to be a bustling downtown mall but actually made up of only a few buildings in a small space. The path between the railway station and Cinderella's castle encompasses two city blocks, two squares, and two waterways, yet it is only 900 feet long. In addition, the street is narrow and door and window openings are smaller then normal to enhance the intimacy and create an effect especially important for children who find the size easy to comprehend.

It is important to keep in mind that to WDW designers, these effects were the most important things. The park was supposed to be an entire entertainment experience much like walking through a movie. Every vantage point should yield the same seamless vision the designers wished to convey. The effect created is one in which large seems small and the result is that guests feel more important (AIA7830). This has several possible psychological effects. For adults, it enhances the intimacy of a place they may have never been. For children, it makes the adult world seem smaller and less foreboding. It also supports a prevailing design theory known as undermanning. Undermanning, orinally presented by Robert Barker at the 1960 Nebraska symposium on motivation, concerns the importance of small areas towards creating comfort and achieving efficiency. While the theory originally applied only to working

environments, it has been expanded to include communities as well. Robert Bechtel of the Environmental research and Development Organization explain:

The undermanned environment, for all its present incompleteness in understanding, is an ideal environment that strives to achieve the maximum positive experiences for the greatest number of people, and it does so by deliberately structuring the number of people in the setting to be less than most people require. Nature has already done this in small towns...It is a cure for the problem of bigness, and this has some immediate consequences for design (p.161).

The conclusion that an area like Main Street that is small but feels big would be an incredible mix of both worlds cannot be far behind. **Main Street combines the psychologically uncrowded effects the forced perspective creates with the intimacy brought on by the relatively small area. The creation of quality public space that feels uncrowded but is intimate at the same time is an important result of the use of forced perspective. In terms of psychological-uncrowdedness, the use of a color very close to Miller-Baker pink throughout WDW cannot be ignored either. Miller-Baker pink is a color developed by two psychologists to relieve overcrowded conditions in prisons and jails. Thus, the juxtaposition of crowded and uncrowded conditions is an important development that will be discussed in the last section of this paper as well.**

Continuing down, at the end of Main Street is Cinderella's castle. Although the importance of the design of Cinderella's castle as a crowd-mover will be discussed later, it is also interesting to look at its use of forced perspective here. The building towers over the rest of the Magic Kingdom but it looks significantly larger then it is. **The building follows similar proportions to Main Street, declining in scale approximately 1/3 at each level.** However, the castle has a

few more tricks up its sleeve. **First the windows are even smaller then the scale would provide, starting at only twelve inches and becoming less then six inches at the top**. This would have been too obvious if guests had been able to look directly at the windows, thus, the windows don't begin until the third level. **Finally, at approximately the fourth level the perspective alters noticeably and becomes significantly smaller**. The reason for this is not evident until one tries to look at the castle from any of the other areas of the park. The fourth level is the lowest level that is visible from any other area of the park creating an incredible perspective of distance. At night especially, the castle can easily look a mile away. Even though, it is at maximum, a quarter mile away. **The use of turrets that end in points is also important to this effect as the perspective is even harder to judge when no flat roof is available to judge scale. The bricks that are visible also decrease in size on the way up the building proportional to the scale as do the turrets. Finally, looking back from the castle, the train station at 5/8 scale looks small against the backdrop of the seven seas lagoon to create the illusion of size beyond.** All these design techniques are visible in only the first few hundred feet of the Magic Kingdom. Yet, they continue throughout all the parks. Now that the general subject of the research has been established, a short journey into basic design psychology would seem in order.

Perception of Space and Size:

While most of the techniques described here grew out of Walt's film background and model railroading, they also have a firm basis in design psychology. In order to understand why these techniques work, several things should be noted. **First, human stereoscopic vision is unable to accurately determine the size of objects even at relatively close distance**. William Lam, an architectural consultant, notes that, "Perception of size is influenced more by context then by

optical size...(p.44)" He also notes that stereoscopic vision can only determine size faithfully at a range of under fifteen feet. This helps explain why the changes in perspective are not more noticeable within the parks. The "context" which, in this case is the surrounding buildings, is of the same scale as the focus. In addition, the upper levels are well beyond the minimum distance required for measurement. Finally, much of our perception is understood through the experience filter. The experience filter is part of the attributive stage of perception in which specific perceptions are classified into general groups. For instance, the initial response when viewing an unremarkable tree is that a tree has just been viewed. Unless something about that tree stands out uniquely, that tree will be recognized as a tree but not classified any further.

A similar situation presents itself for individuals experiencing well executed manipulative design. **Main Street is archetypal and easily recognizable so the decision to take care to examine its size is not made. Even if the buildings are examined for their style as they often are, the viewer will probably not notice the subtle changes in size. Finally, the sensory overload a visitor is probably experiencing on Main Street is such that the experience filter is more primed then normal to let things which can be easily classified pass. Thus perception plays an important role in the effectiveness of these design techniques.**

Forced Perspective at World Showcase:

Now that the psychological basis for forced perspective has been established, a quick tour of its use in World Showcase is in order. By far the most masterful and prolific examples of forced perspective are visible from across World Showcase. World Showcase is laid out in an oval around World Showcase lagoon. It contains eleven pavilions each representing a different

country and each and every one makes excellent use of forced perspective to create and maintain the illusions of scale and distance.

First, although the lagoon is only a half mile across, the buildings are constructed to look approximately three miles away. This excludes the American Adventure pavilion in the center which is built to look closer and larger then the other pavilions through the use of reverse forced perspective. This unusually powerful forced perspective ½ mile to 3 miles is achieved through the use of the water which makes distance judging extremely difficult. This goes back to the "no context" requirement for effective manipulative design. **The water provides very little context for determining space and size.** Starting counterclockwise around the lagoon, the Canada showcase is the first stop. Here a three story building is designed to look nine stories tall. By hiding the base of the building behind another building, both its size and distance are obscured. This technique is one which is used throughout world showcase to make the tallest landmarks seem further away. By obscuring their base on top of other buildings, they move out of reach in terms of both our ability to touch them and to judge their size. The use of this scale throughout World Showcase also helps to remove traditional contexts from the buildings which help to preserve the effectiveness of the design tricks. On the rocks to the right of the hotel, trees are trimmed to a scale commensurate with the diminishing size of the rocks. Finally, the buildings in the square are designed to the same scale as Main Street, two stories that look three stories high.

Throughout World Showcase these techniques are used to several ends. First, the feeling of intimacy described on Main Street is recreated here, but not as effectively. The choice to include buildings that were significantly higher then those on Main Street like the three story Hotel that looks nine, do not achieve, at least for me, that same sense of safety and place.

However, the taller buildings would have virtually been a design necessity, both to make the pavilions visible across the lagoon and to create at least one highly visible symbol of each country. In addition to these reasons requiring the use of forced perspective, the area of three acres for each pavilion also required its use to maintain some sense of size (pavilions in Future World average 8 acres with significantly more frontal exposure then their World Showcase counterparts). Finally, the Disney Corporation notes that **cost is a key reason for the use of forced perspective**. It allows then to construct nine story buildings that are only three stories high. A quick addition to the cost issue is that all of the buildings discussed are fully serviceable and are used. The facades apparently do not effect the interior space (except, presumably, that there are one and a half windows on some floors).

Without allowing this to become a laundry list of forced perspectives in World Showcase, a quick look across the rest of World Showcase is in order. From Canada, look across at the **tower in Morocco** and the **Eiffel Tower in France**. The Morocco tower uses a scale commensurate with Cinderella's Castle but in a smaller area. It does, however, make use of the third level rule for windows. The Eiffel tower is the best single example. Although it appears a forever ness away because it is built on top of another building, it is actually just a few feet from the street. In fact is a straight one-ninth scale reproduction at exactly one hundred feet in height. A pleasant factoid the Disney people like to point out is that a guest would have to be two inches tall to ride in the elevator.

From here, the **American Adventure** is the next stop, the only use of reverse forced perspective in WDW. Although it is two acres larger then the other pavilions, it is designed to look smaller. The three and a half story buildings are designed to look just two stories tall. This causes the buildings to appear small but the first level to appear monumental, a result that was

undoubtedly not lost on the imagineers. Here Patriotism is expressed in grandeur, both of size and scale. American Adventure is the center piece of World Showcase and thus must stand out. It is interesting that this is achieved through the reversing of techniques used on the other pavilions. Still, the seamless view collapses at American Adventure and is evident in the smaller number of people milling around the buildings. The sense of space is not nearly as effective as in the rest of the Showcase and it is reflected in the streetlife. This reverse forced perspective also makes the American Adventure appear closer to the entrance to World Showcase, a requirement dictated mostly by the original plans which called for placing American Adventure at the entrance to World Showcase Lagoon.

Two last effective uses of forced perspective are worthy of note. First, a **simulated city street in China** appears to curve around a corner through the use of false vanishing points. This means that the street appears to curve around when it actually ends right at the corner of the buildings. The street also looks larger then it is because it is on a relatively steep incline and diminishes in width towards the end, producing a visual image of a street that vanishes into the distance. One last use is to create an amazingly large interior space in the **Mexico pavilion.** Mexico is the only pavilion in which most of the attraction is indoors. The interior simulates a Mexican plaza at night. The buildings again are designed to look three stories tall but are only two. This in addition to ending the buildings before the roofline creates a reasonably good creation of a plaza at night in a very small area indoors.

Thus, there are multiple types of forced perspective used throughout World Showcase in Magic Kingdom. They are used both to create space and distance and to manipulate the landscape to produce illusions consistent with the Disney vision. Forced perspective is also used in Pleasure Island and Disney-MGM Studios. Of these it is only worthy of note that a

major attraction at MGM is the fake N.Y. City Street which is produced completely through forced perspective. Here, however, the forced perspective is acknowledged and is the attraction. This, though, does not appear to make guests notice it anywhere else.

Moving Guests around the Parks:

Walt Disney

The types of manipulative design that have been discussed thus far have all been oriented toward simply creating an illusion. This illusion, while integral to the Disney theme park experience, is an end itself. The other type of manipulative design is both more pervasive and more manipulative. **It is actually several techniques that are used to move guests around the parks without creating gridlock.**

The most powerful and visible of these techniques is the weenie, a term Walt used to describe the larger visible attractions which pull guests through the park. In fair language, these are the marquee attractions. Cinderella's Castle is the most prominent, pulling guests from the entrance towards Fantasyland. **Space Mountain draws guests from other areas towards Tommorowland while Splash Mountain and Thunder Mountain draw guests towards Adventureland.**

These larger attractions are an important orienting force in the parks as well as helping to move guests from place to place. Upon entering guests are drawn towards the castle which probably makes Fantasyland the first stop. Here the large attractions are less visible and smaller types of Weenies are used, specifically, the attractions themselves. Generally this is accomplished through limiting vantage points. Upon entering fantasyland a visitor is faced with several

attractions which compete for attention. This may be the only time (except when entering tommorowland) when there will be various attractions competing for attention. If Peter Pan's flight is chosen and taken, the exit will face the guest directly at the entrance to its A Small World. The exit from Small World points towards the entrance to Liberty Square which brings Splash Mountain into view. This sequence is ongoing and can be entered into from any point in the park. It goes along with Hench and Disney's vision of a movie like experience. The transition from area to area is controlled and seamless. And, from a logistical point of view, oriented towards the quick and even dispersion of guests. **The use of small zigzagging streets which open up into larger areas is also used throughout Magic Kingdom.** Here the small areas are for the relatively rapid movement of people while maintaining the intimacy Hench was striving for. In the larger areas (many of which were dictated by early computer modeling and are not replicated in Disneyland) attractions and shops are visible and space for more guests staying out is accounted for. **The intentionally meandering small streets which separate these plazas are wonderful for sometimes holding attractions in view and sometimes keeping them out thus heightening a sense of anticipation.** Overall, in what could be a pedestrian nightmare of thousands of people in a relatively tiny area, designers created a quickly moving pedestrian environment based on several well executed design techniques. EPCOT represents the ultimate synthesis of Disney's research on people movement but it lacks the intimacy of the Magic Kingdom. Stephen Fjellman notes

The layout of EPCOT center is based on extensive study of guests' behavior at Disneyland at Disney World and on computer modeling of decision-making and traffic flow. "This," says the Philadelphia Enquirer "is the most severely edited of environments. (p.203)"

Upon entering Future World, guests are faced with the massive Spaceship Earth which most guests move to right away. There are no real weenies available after exiting Spaceship earth but there are large pathways which open up onto small areas with two or three pavilions in sight. **Future World is arranged on a ring with a single set of crisscrossing pathways running through the center. From each pavilion only two or three other pavilions are in sight as well.** Basically, Traffic in Future World is always brisk owing partly to the lack of distractions along the pathways. Most of the time guests in Future World are waiting lines or inside attractions. Since so little is spent walking around compared to the Magic Kingdom, it is understandable that traffic moves so well. World Showcase is very controlled because there are only two choices in every case: the way you came from or the way you didn't. Here traffic is once again light, again owing to the large pathways and lack of choices. Yet, despite its superior people moving skills there is definitely a different feeling created by EPCOT design, intimacy and comforts are sacrificed for faster motion. **Finally MGM Studios is a rather nice mix between the two types, in some areas offering the larger pathways and in others offering the twisting streets and varied landscapes.** Finally, all three parks are laid out superbly for people moving but the Magic Kingdom is uniquely suited to it. Disney calls it, "the miracle of the hub. (Disney. p.26)" It refers to the hub-like layout of the park in which guests can access any area (except Frontier land) from the central hub at the base of Cinderella's castle. "That gives people a sense of orientation. They know where they are at all times, and it saves a lot of walking. (Disney, p.26)"

Application:

From the use of forced perspective to the "miracle of the hub," Disney employs a wide range of unusual design techniques. These techniques help to fashion the total entertainment experience

that Walt envisioned. The people moving technologies and other design techniques have brought praise from many individuals. James Rowe, as keynote speaker at the 1963 Urban Design Conference at Harvard University noted that:

I hold a view that may be somewhat shocking to an audience as sophisticated as this - that the **greatest piece of urban design in the U.S. today is Disneyland**. If you think about Disneyland and its performance in relation to its purpose, its meaning to people- more then that- it's meaning to the process of development - you will find it the outstanding piece of urban design in the U.S. (Geis, p.29)

Part of this urban design includes the seamless landscape presented to guests in Disney World as well as the intimacy and streetlife created partially through the use of forced perspective (Fjellerman, p.202). In terms of the overall vision created by the design, Hench notes:

Visual elements would be designed to complement one another (non threatening) rather then compete (threatening) as they often do in the outside world. Most urban environments are basically chaotic places, as architecture and graphics scream at the citizen for attention. This competition results in disharmonies and contradictions that serve to cancel each other. A journey down almost any street will quickly place the visitor into visual overload as all the competing messages merge into a kind of information gridlock (Geis, p.29).

Although the word seamless is an excellent way to describe Hench's utopian urban environment, the word antiseptic cannot be far behind. **Perhaps this type of sanitary architecture without contradiction or confrontation is for entertainment only and has no real place in urban environments.** Still, the appeal of Disney World as an urban environment

cannot be denied. Robert Venturi ventured, "**Disney is nearer to what people really want then anything architects have ever given them** (Fjellerman, p.200)." **The use of forced perspective is an undeniable part of this seamless version of urban space. The creation of safe enjoyable public space in Disney World is through the use of small intimate surroundings which are created through forced perspective. The theory of undermanning mentioned earlier provides a psychological basis for its effectiveness. The use of psychological methods to decrease perceived overcrowding is not new but its use in public spaces seems understudied.**

Interestingly, the area of all of WDW that most resembles the layout of a traditional city is Tommorowland. Not uncoincidentally, it also is the one with the least sense of public space and street life. Fjellerman continues:

The one exception...and the one that seems to jar the most people, is Tomorrowland. Here the Magic Kingdom theme of time as space breaks down into an inconsistency of vision. There is little feeling of intimacy in Tomorrowland...here pedestrianism breaks down. Here the cinematic structure of the magic Kingdom is badly edited (p.204)

While it may be hard to imagine a city using forced perspective or being as sanitized and similar as the Magic Kingdom it would not be hard to imagine a city based somewhat on the hub system and simulated to create a Mumforidian cityscape. While this may sound overly sanitized, if, in fact, as Venturi postulates, this is what people crave, it may be an adequate basis for an urban landscape.

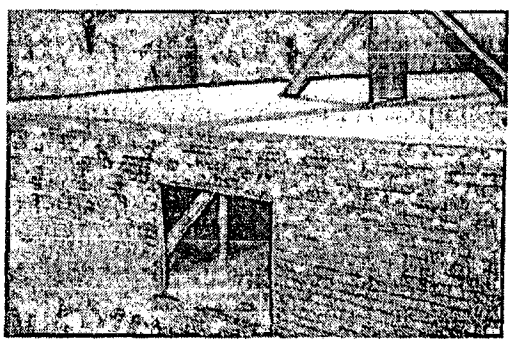
4.3 Film Case studies

4.31 Historic film: 'Shaheed Bhagat Singh'

Director: Mr.Guddu Danoa

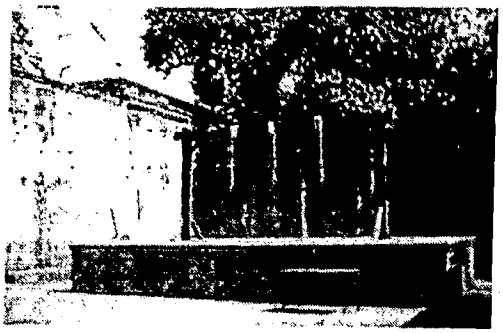
Art-Director: Mr. Nitish Roy

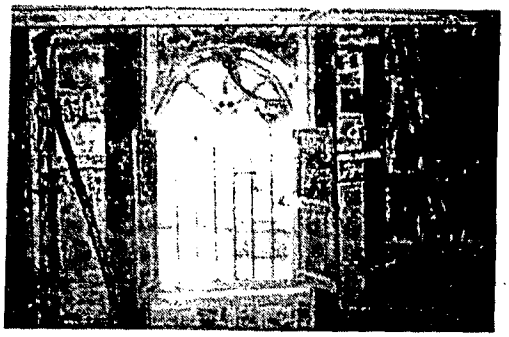
- Film is based on the life of Bhagat Singh, his struggle for freedom and his achievements.
- It is a period film and the task of the art director was to design and erect the sets which will depict the period effect.
- Case studies were conducted to study the architecture of Punjab, Lahore and Kolkata in early 20^{TH} century.
- The time duration for completion of the movie was less (less than 3 months), so the job of set designer was hectic and had to complete all the sets in stipulated time.
- Five studios were booked for this purpose and different sets were done in different studios for early completion.
- The materials used for these sets are plaster of Paris, wooden planks, fiber glass, scaffoldings, etc.



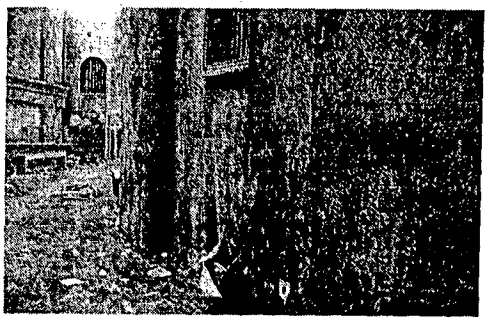
The set of hanging Bhagat Singh is done using plywood and plaster of Paris.

The color and texture of the set is done in a way to match the stone or tile effect.





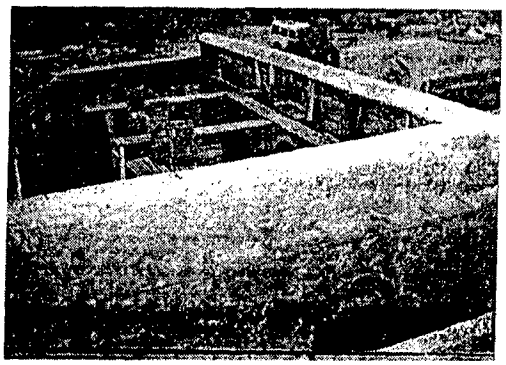
The interior of the set is pasted with paper to avoid transparency when lighting is done from inside.

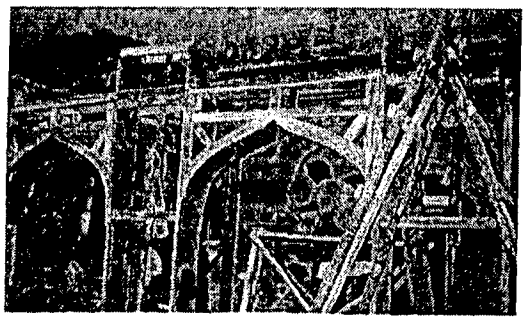


Material used in set construction

Torn part in the wall shows the material used in set construction i.e., pop over gunny cloth and spray painted over it.

Effect of mud construction is done through fibre glass.





Pictures showing the erection of set using plywood.

Aging effect to the set

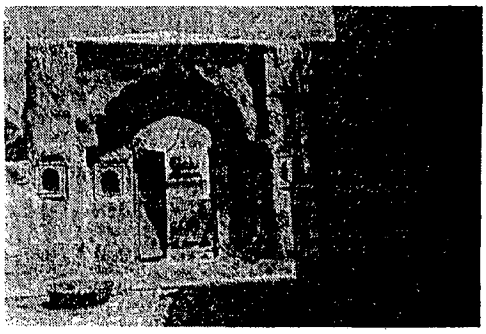
Pictures showing the peeling of walls and fading of colors to depict its age.

Aging effect through the use of paint.

Dark color is used in the corners and bottom to get this effect

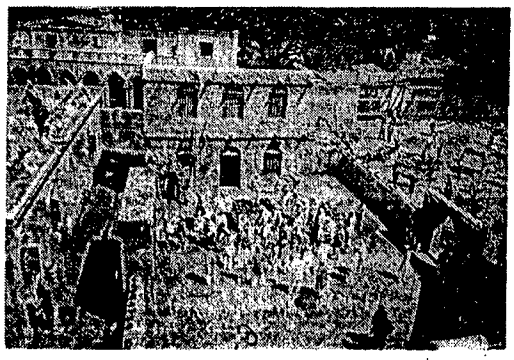
Materials used in set design -Interiors of haveli set & use of props

- Properties give meaning and effect to the sets. They help in justifying the period effect which the set designer is trying to achieve through the use of properties.
- Only three sides of the sets are done leaving the fourth side open. This helps the camera men and cranes to move easily and also to save upon the cost.

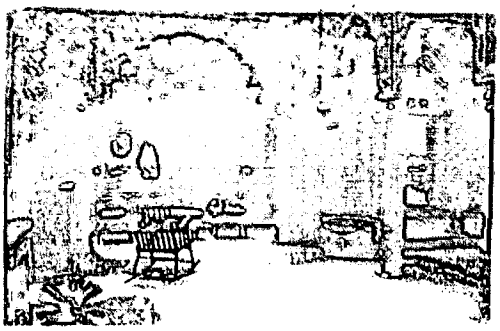


Pictures showing the entrance of the haveli.

Typical multifoil arched entrances in mud are done with the help of pop.



Picture showing the court yard of the haveli



Pictures showing the different properties used by the people in early 20TH century in Punjab.

4.32 Horror Film: 'Hawaa'

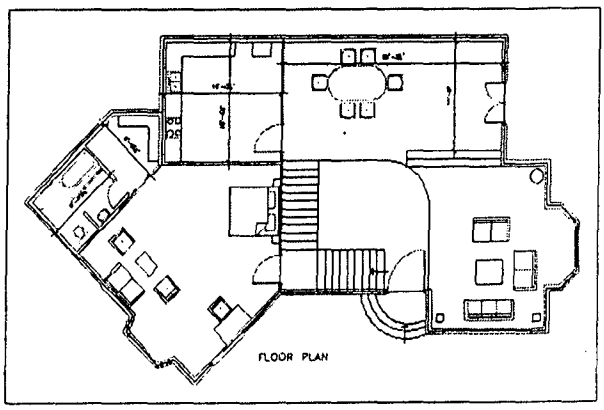
Director: Mr.Guddu Danoa

Art-Director: Mr.Nitish Roy

- Film is based on the haunted house. The story revolves round this house and this is the only set in this film. The task of art director was to give a horrified appearance to the set in the night times and at the same time must look like a beautiful villa in the day light.

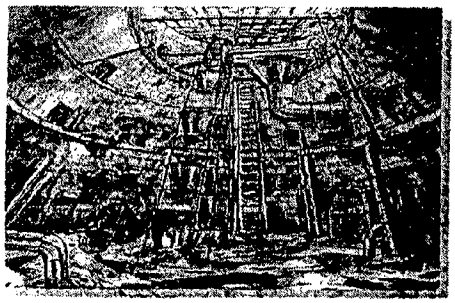
Conceptual Drawings

Set of haunted house created using plywood with sloping roofs

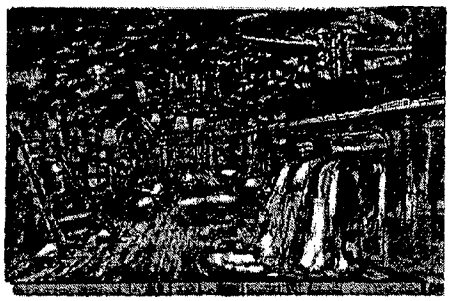


The concepts are visualized according to the script and storyline. Sketches help in finalizing the design.

According to the sketches plans are prepared and worked out to get the final desired effect for the set.

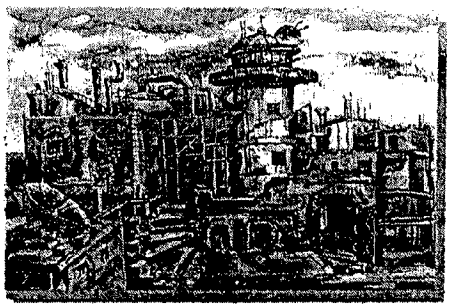


Artistic Impression of Escape Tunnel



Artistic impression of the Tunnel set with broken pipes and gushing water.

Dilapidated fort interiors after the exchange of fire.



Exterior look of the factory where scientific research is going on.

4.34 Futuristic film-'Blade Runner'

Director: Mr.Ridley Scott

- Film is based on the future of American cities. How will they look and what technologies could be possible by 2030 A.D.
- This film was shot in 1983 and the director is successful in showing the future outlook of American cities with the help of sets, graphics, etc.

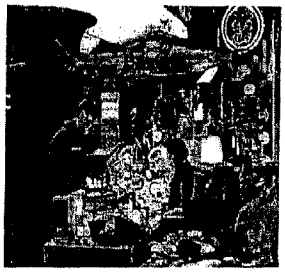
One of the crucial aspects in the making of any movie is setting the right scene.

Blade Runner set the scene so well, that people are still "being inspired" by it 20 years later.

Some places needed to be created on a studio back lot to get the intense detail demanded by Ridley Scott.

More the details are worked out for realistic look.

Animoid Row is a strange place where all sorts of replicant animals can be purchased, and perhaps repaired.

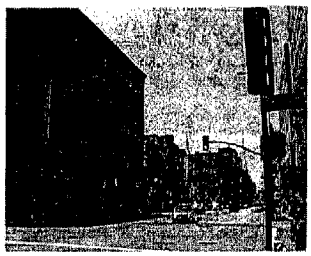


This scene is very reminiscent of the Akihabara market in Tokyo, (low-tech stalls selling high tech gear in close co-existence with "Electric City").

The set (on the Warner Bros. New York Street Backlot) cost $1 million to build - quite a big chunk of cash at that time!

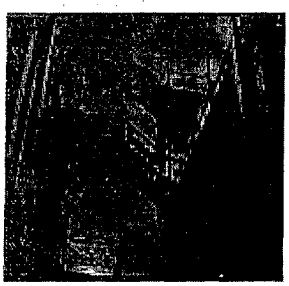
Using existing building for Set Design

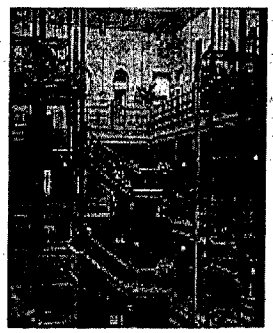
Bradbury Building as shown in the film & its present Photo.



Excellent lighting and camera angle created a futuristic look to the building

The street, two stories of the Bradbury and part of the second building are actually seen in the movie. The matte, some fancy lighting and filming and of course SFX added later (such as the model spinners you see flying down the street)





Existing interiors

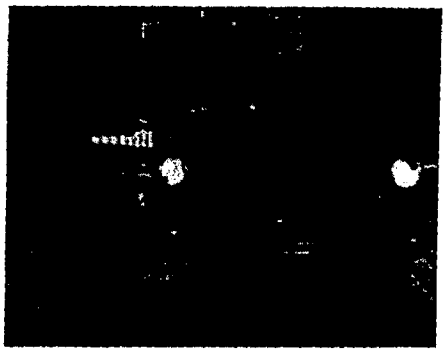
After transformation

The Bradbury Building - a wonderful building used in many movies and TV series, but Ridley Scott transformed it with light and filming technique into something quite amazing.

The interior lobby is transformed so as to be barely recognizable.

The Bradbury was designed by George H. Wyman and was built towards the end of the 19th century. It is an office building (in fact the oldest commercial building remaining in central LA)

The interior of Deckard's apartment (whose number is 9732, and was erected on Stage 24A of The Burbank Studios) was built to reflect both the idea of Deckard's bachelorhood and the enclosed, oppressive atmosphere of his manner of employment.



Deckard's apartment was designed by Syd Mead. The set representing that apartment was composed of an entry hall, bathroom, bedroom, living, and dining room. To help select the apartment's fixtures and furnishings, Lawrence Paull used an early 1980s book of futuristic illustrations, High Tech, as "an inspirational guide.

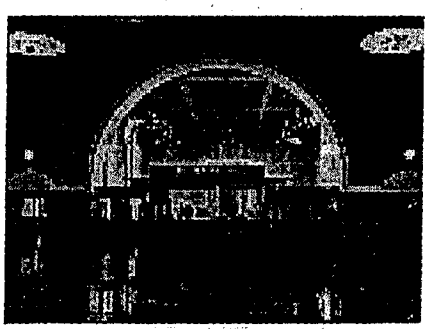
Ridley Scott wanted to get detail upon detail into Blade Runner. Realism is a fundamental of the movie's visual impact. excellent reality of creating Chew's lab in an actual storage freezer

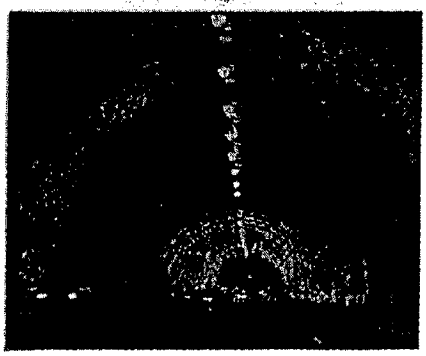
The temperature in the room was gradually reduced over a period of two weeks to 4 below zero, (dropping the temperature too quickly causes serious structural problems).

About 4 days before filming, the Chew Lab set was built in it, followed by the occasional spraying of water by the crew resulting in the ice coating and icicles you see.

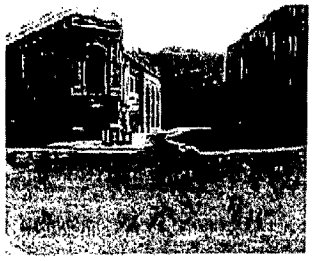
The police station was filmed at Union Station in downtown Los Angeles. Ridley liked it because of the **art deco and neo-Fascist architecture** and because of its immensity.

The Art Deco, tiles, etc. are part of what drew Ridley Scott to film in the Union Station





The tunnel, seen a couple of times in Blade Runner is the **2nd Street Tunnel (from Hill Street to Figueroa).**



The tunnel is almost half a mile long and was lit with coloured lights for the film.

Model – Making

Models are prepared for the bird's eye view shots. When the budget is low or when the top shots of the city are to be shown, models are prepared. Models help in cutting down the cost of the budget and also are easy to shoot.

Lighting of model is important. Miniature lights and web cameras are used in shooting of models. Sense of scale is very important in models. All the details should be in proportion with the other parts of the model to get the real look.

Using Scaled Models the top shot of city is taken.

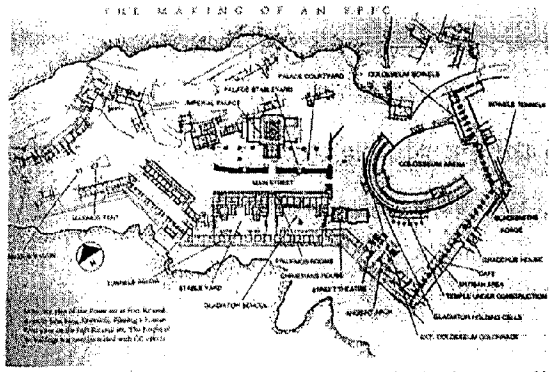
Darkness in the shot gives a more realistic appearance.

Lighting of the set plays a major role in highlighting and also in hiding the undetailed parts of the set.

4.35 Historic film-'Gladiator'

Director: Mr.Ridley Scott

Art-Director: Mr.Arthur Max

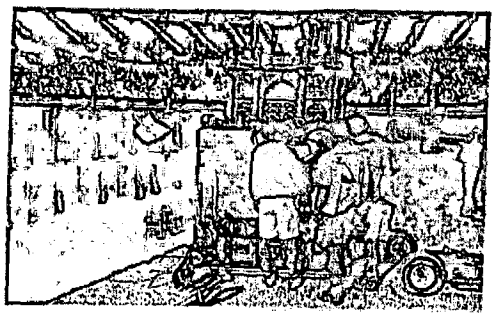


Gladiators are the slaves fighting for their lives in the bloody dust with short sword and dagger.

Once they began to study the period, they realized that the Arena was the perfect peephole into that world it was all about theater, about distraction away to control the populace.

What they did want was a totally convincing level of detail in the settings, breathtaking realism in the action scenes.

They knew that they would achieve it by a top-flight setting and action could be enhanced with the magic of digital effects.

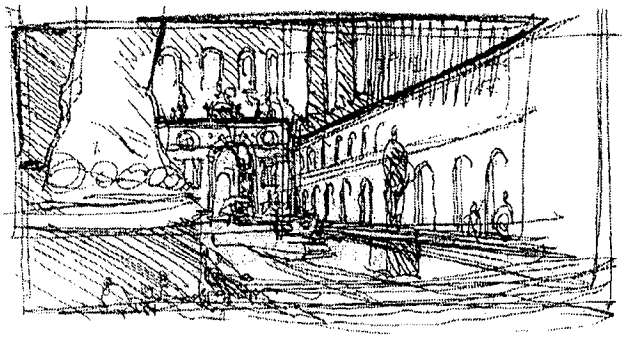


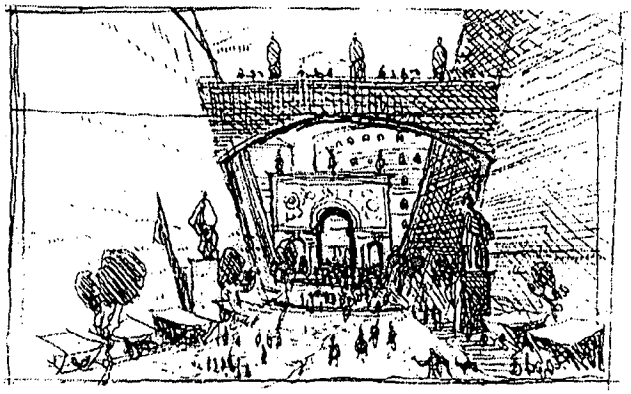
Story Board:

Despite all the advances in means of visual expression. most often the germ of an idea (no matter how visually oriented) is verbal.

The task of the designer is often to make the bridge from verbal expression to visual realization, and the ability to draw visual clues from words is absolutely essential to this process.

Virtually always the overriding need is to pick up on verbal clues and use them to spark visual responses and to further refine and interpret visual expression.





Sketches used to develop Sets

Chapter 5 – Inferences and Conclusions

The literature study presented in this thesis is partly set design and partly urban design. Urban design has been referred only to make relationship between set design and urban design and to learn more about the detailing part of townscapes which can be used in set design. The urban design concepts are used in framing the design guidelines for outdoor sets in Film City.

The ultimate effect or result of Film City sets are viewed on big screen. No matter how well the set was designed on site if it fails to create the right ambience and real environment on screen, the basic purpose of creating it is lost. Set Designer is a person who creates the entire environment according to the film director's conception without which any scene would have been filmed according to the original script. The knowledge of lighting, camera, sketching, color, tone, perception, etc is utmost important for the set designer. Apart from those technical skills, he has to be observant and must be having a very good architectural knowledge. Since outdoor set are the replicas of existing streetscapes, townscapes, etc the knowledge of urban design helps him in creating better and most accurate ambience for the film.

The knowledge of interior design, architectural history, building construction, etc helps the set designer in conceptualizing and executing his designs in most accurate manner. The concepts such as forced perspectives, visual illusions, etc can be used effectively with the set design to create better architectural views. The main feature of any film city is its proper utilization of space and its flexibility in reusing it innumerable number of times. **The urban design concepts of Townscapes help in deciding the use of spaces in proper coherence**

with visual illusions. These concepts of urban design and set design together can be use effectively to create picturesque and realistic sets.

Different types of streetscapes can be designed within the same space with some alterations, depending on the amount of detail expected of the set or the importance of that set in the movie. World Class Film Cities like Disney Land, MGM Studios, etc have incorporated the concepts of forced perspective, visual illusions and now they are the most popular themed parks of the world attracting tourists and film makers all over the world. The sizes of these theme parks are much larger than our film cities and are properly maintained. These film cities have scaled down replicas of world famous monuments like taj mahal, pyramids, etc.with proper public spaces and seating areas in between.

The case studies of different cities like Shimla, Venice, Hyderabad etc helps in deriving architectural clues in designing streetscape sets. The knowledge of architectural spaces becomes utmost important for any set designer to conceptualize a design. The detailing part of set can create an immense difference in the final output on the screen.

The ultimate realistic effect is got through the proper detailing of set pieces and properties. Properties should match the period of the film and should not look out of place. Proper care should be taken while designing historic sets as they depict the history and it is really difficult to make such sets look realistic. Therefore intricate details such as railings, ornamentation, etc are to be taken care off.

The theory and philosophy of ornamentation and decoration can be used extensively in set design. The façade, corner, skyline, roofline, landmarks, etc are the most important elements of streetscape sets as well as townscape. The effort which an urban designer takes to show a particular or group of buildings to look aesthetically pleasing may succeed if viewers

are observing from the designers point of view. But a set designer can force people to see what he wants to.

The following are some of the important conclusion made from literature and case studies:

- The concept of visual illusion can play a major role in cost effectiveness and also in bringing maximum elements in viewer's field of vision.
- **Set designers use color for psychological and stylistic effect by keying certain colors to characters, scenes, and sequences.**
- If a character's personality is villainous, the designer may use a lot of black, or if the character is a happy type, the color may be yellow or pink.
- A building at a location may have the general qualities the production needs but may need alterations that must be designed and added to the structure.
- Lighting can make your work look better than you had hoped, or it can destroy your many hours of hard work and enthusiasm.
- Generally, colors show up brighter and more saturated on camera than they look to the eye. A guiding rule is to choose paint tones that are a step down in saturation from the color you want perceived on the tube or screen.
- Motion picture film formats take in a wider, more horizontal field of vision than video camera do. Wide-screen formats commonly use a 2.35:1 ratio.
- Cameras make a scene look more spacious than it appears to the eye.

- **Extreme long shot** Can be taken from as much as a quarter of a mile away, and is generally used as a scene-setting, establishing shot. It normally shows an EXTERIOR, eg the outside of a building, or a landscape, and is often used to show scenes of thrilling action eg in a war film or disaster movie.
- **The Bird's-Eye view** This shows a scene from directly overhead, a very unnatural and strange angle. Familiar objects viewed from this angle might seem totally unrecognizable at first (umbrellas in a crowd, dancers' legs). This shot does, however, put the audience in a godlike position, looking down on the action. People can be made to look insignificant, ant-like, part of a wider scheme of things. Hitchcock (and his admirers, like Brian de Palma) is fond of this style of shot.
- **High Angle** Not so extreme as a bird's eye view. The camera is elevated above the action using a crane to give a general overview. High angles make the object photographed seem smaller, and less significant (or scary). The object or character often gets swallowed up by their setting - they become part of a wider picture.
- **Low Angle** These increase height (useful for short actors like Tom Cruise) and give a sense of speeded motion. Low angles help give a sense of confusion to a viewer, of powerlessness within the action of a scene. The background of a low angle shot will tend to be just sky or ceiling, the lack of detail about the setting adding to the disorientation of the viewer. The added height of the object may make it inspire fear and insecurity in the viewer, who is psychologically dominated by the figure on the screen.
- If all spaces on a particular set are designed with the same amount of enclosure and the same scale, proportions and detailing, the result can be monotonous.

- Careful consideration should be given to varying elements throughout a street sets to maintain visual interest and to accentuate the uniqueness of each part of the set.
- The narrowing down between Street Sets plus the uniqueness of each set emphasizes contrast.
- **Narrow entrances, small turning radii, short straights, projecting corners, reduced visibility, and heavily textured ground plane all call for very interesting camera movement.**
- An important characteristic of unity is the proportion of the parts or elements which make up a composition. Proportion is the method by which visual order is established, giving due weight to the compositional elements. Equally important for unity is the dominance of one decorative theme: the repetition of roof materials, pitch, skyline, ridge, verge and eaves details: the consistent use of floorscape materials and patterning: and the choice of street fittings of compatible form. The designer's task is to unify floor, walls and fittings in urban spaces which meet functional and symbolic requirements so that they are pleasing and attractive
- Scale depends upon the comparison of one set of dimensions with another set. Set design is concerned with human scale, that is, the relationship of building sets and urban space to the size of a human being.
- Decoration and ornament play an important part in creating human scale in an area. The perception of the unity or wholeness of a building according to the theory developed by classical writers assumed a static viewer who at a glance could take in the whole composition of the façade. This condition is achieved when the viewer is at a distance from the building of about twice its height.

- At this distance a line from the building to the viewer makes an angle of 27 degrees with the horizontal floor plane. According to Blumenfeld (1953), who followed this line of reasoning, the height of a building should be 9m (30 ft) if it is being seen at a distance of 22m (72ft). For more intimate conditions where recognition of one's neighbor's facial expressions is useful, then the horizontal distance is 12m (40ft) and the building height is two storeys.
- A street width of 21-24m (70-80 ft) for three storey facades and a street width of 12m (40ft) for two storey buildings, appear to coincide with the dictates of this commonsense definition of Palazzo del Museo Capitalino,Piazza Campidoglio,Rome intimate human scale.
- At these scales and distances particularly on the ground and first floors, architectural ornament should have no decorative element with its smaller dimension less than 1-1.5cm. Beyond the third floor, a bolder treatment of ornament is necessary for it to impinge upon the senses. A wide overhanging cornice or highly modeled roofline is most effective at this viewing distance. At the extremes of human scales, sometimes referred to as monumental human scale, that is, at distances up to one mile, it is the roofline of the settlement which is appreciated and which can have a highly decorative profile.
- **Façade is considered to comprise three main formal horizontal divisions – the base, podium, or ground floor; the middle zone or main floors; and the roof or attic.**

- **Visual richness depends upon contrast**; the contrast of elements such as window and wall; or the contrast of building materials, their color, tone and texture; or finally the contrast of light and shade on the highly modeled surface.
- **Visual richness also depends upon the number of elements in the viewer's field of vision.**
- A composition containing more than nine elements may diminish in richness. A rich elevation is one where from any given distance, between five and nine elements are distinctly seen.
- Three sections or zones of the building are common to both the classically and informally composed building. The relative weight given to each section in terms of decoration depends upon the position of the building in relation to the viewer, its height, mass and the location of its most important function.
- The base connecting the building to the street pavement is probably the part of the façade most often noticed by the viewer. It is at this point, around the front door and parlour window that the residential street sets receives most attention to detail.
- The most important zone for decoration in the shopping street set is the ground floor. The shop front is the element of the façade which people have greatest contrast with.
- The shop front has three main horizontal divisions: the stall riser, the display window, and the fascia for advertising the retailer and his wares.
- Other important considerations for the location of ornament are the distance of the viewer from the façade; the angle at which it is viewed: and the time the viewer has in which to look at the composition.

- A prime location for architectural decoration is at the external corners of buildings, particularly if the corner is at the junction of several street sets.
- **The closing wall of a street 'T' junction offers similar opportunities for decoration. The termination of the vista may take the form of a tower or a projecting bay.**
- **The closer the viewer is to a building the greater the opportunity to see and appreciate intricate detailing. For those parts of the building seen at a distance of about twelve meters (40 ft). The first six meters (18 ft) of the building constitute the area seen most readily and are the place where detailed ornament should be concentrated.**
- **Projections and details at heights above a three storey building if they are to impinge strongly on the viewer's perception need to be more robust than corresponding details at ground level.**
- **In narrow streets where the façade is rarely seen as a frontal elevation large overhanging string courses, highly modeled cornices, projecting bays, undulating wall surfaces cantilevered signs, clocks and flower boxes are appropriate forms of street decoration.**
- Aesthetic quality of the street may be due to the superb handling of the changes in direction of the street by cylinders and flat domes of the bordering buildings.
- **The ground level of the street accentuates horizontally with large glazed areas, facing and corners which both support and contrast with the verticality of the rest of the building façade.**

- Colonnades and arcades are another way of decorating commercial areas. The extensive use of repetitive elements, rich detailing and the subtle use of color.
- **The small scale of the architecture and the sense of tight enclosure maximize the decorative effect of shop window, signs, paving and half timbered structure.**
- The lower levels of the houses were hidden behind garden walls and shrubs, it made sense, therefore, to decorate the upper levels where the rich ornament could be appreciated by the passer-by.
- Avoiding monotony is the first step in making the street pleasurable.
- **The location where decoration should be avoided. Sculptures, fountains and other city ornaments should not be placed against highly decorative facades**. Such city ornaments are best seen against a neutral or plain ground.
- To emphasize, support and complete this static sense of repose the eaves line should be a constant or near constant height.
- The street corner when given emphasis with decorative treatment becomes memorable in the mind of the viewer.
- A further function of the corner is its role in unifying two adjacent facades often as a vertical foil or contrasting element to the horizontality of the street scene.
- The angle of corner, simply chamfered, improves the sight lines for the traffic engineer and resolves the difficulty of arranging shop window and entrance on the corner.
- **The corner** of the streets should be treated well with **angular, faceted, flowing, wrapped, hinged street corners** to make the urban scene look more natural.

- A flowing corner is one where the whole building frontage forms the corner. the curve is gentle, the corner is almost imperceptible, and can be emphasized using simple decorative features such as projecting eaves, string course or curving shop fascia.
- The wrapped corner type is most useful with deeply incised arcuated window forms where highly decorative and boldly modeled cornices and string courses subdivide the wall plane into flowing horizontal bands.
- **The city sky is a prime location for decoration.** For the purpose of skyline analysis two contrasting landscape conditions will be studied: the flat site and the hilly or undulating site. A flat site of itself has no significance as a natural form any visual interest depends upon the objects placed upon it. The hillside, in contrast, has a curved shape silhouetted against the sky: this curve of the hill, because of its form, is interesting.
- There seem to be two main ways in which hill side development can be successfully treated. The development can be placed at the base of the hill or on its lower slopes. In this case built form strengthens the base of the hill which rises above in an unbroken natural silhouette.
- The second method of successfully dealing with a hilltop is to reinforce or strengthen the skyline by siting closely spaced buildings along the ride following the original shape of the silhouette.
- When breaks do occur in this roofline they must be dramatic, such as a single spire or the grouped towers of San Gimignanao.

- Hill and bowl effect pattern of buildings has two major advantages. First from a distance the natural modulations of the terrain are accentuated and second views of the city from the hills are left unobstructed.
- Erecting low buildings on hill crests and tall ones in the valleys produces a uniform, horizontal skyline which obscures the topography of the site.
- Placing tall buildings in the valleys also reduces the visual impact of the hills.
- The preferred approach, the hill and bowl effect, where tall buildings exaggerate the height of the hills and assure views for more people.
- The three fine buildings that form the immediate waterfront are themselves dominated by the liver buildings with its rugged profile and gigantic liver birds, the symbol of Liverpool.
- One of the important decorative functions of the skyline is to facilitate orientation within a city. Tall structures of unique profile that stand out from the rest of the skyline function as landmark. The skyline provides various kinds of information and in particular it provides information that aids in orientation.
- What is more important than usual shapes and forms, is the design of the attic and ground floor of tall buildings. It is these parts of tall buildings which are seen and experienced by people in the city. At its base the tower buildings forms part of the streetscape immediately apparent to the passer-by. The top of the tower block is only seen from afar and as the junction between the building and sky, it dominates the field of vision from a distant perspective.
- High buildings permit the city to be seen in quite different ways and form an altogether different perspective.

- It emphasis on roofscape promotes the idea that this element of a city's public realm can be seen from high vantage points and therefore has great potential as design feature.
- The floor is the aspect of the city which is immediately apparent to the pedestrian.
- The choice of flooring must be appropriate for its use and fulfill the primary functions of comfort.

These are some of the important conclusions and inferences taken from literature and case studies.

The above mentioned inferences can be used as references in designing various replica sets of existing cities. The concepts adopted by various cities of the world in design of streetscapes can be adapted suitably when and where required. Apart from these references, individuals creativity should be punched together to get aesthetically pleasing and at the same time more realistic sets.

Chapter 6 – Design Guidelines

Design guidelines for outdoor sets in Film City

The following design guidelines are based on the practical implication of Set Design and urban design concepts.

Design guidelines are mainly focusing on the design of facades, corners, landscape, streetscape, townscapes, etc. with a view of aesthetics so as to make the film city much more useful and practical in terms of functionality and financial returns at the same time to make the set look more natural and real.

Composition of the set area is a key consideration and this involves an understanding of elements such as:

- **Space** - In which the set is supposed to be erected.
- **Time** - The (historic) period for which the set is erected.
- **Volume** – the height and width of the set.
- **Perspective** – whether the newly constructed set is matching the perspective line of the existing street set.
- **Line**- the number of horizontal and vertical lines should be proportionate.
- **Form** – the form of the set can be anything but with a restricted height (preferably not more than 30 feet)
- **Colour**- Depending upon the scheme and composition color can vary.
- **Tone**- tone for sets should be maintained through out the movie.

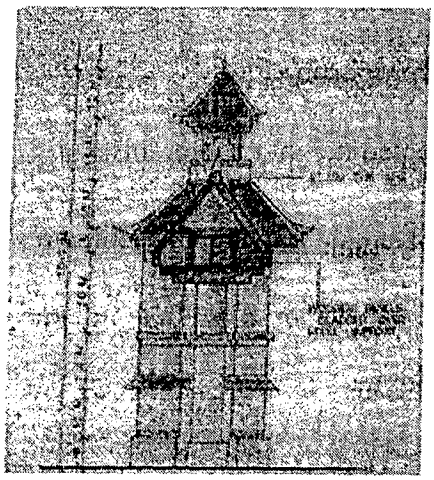
In Film Cities normally the street settings are constructed and kept. It is the producers and directors wish if they want to create their own sets or use the existing sets. Due to this the same sets are shown again and again in different films without any change and it spoils the whole feeling of the movie which the audience develops.

Flexibility in Set Design is the most important thing. The flexibility in Set Design can be achieved by considering the following design guidelines:

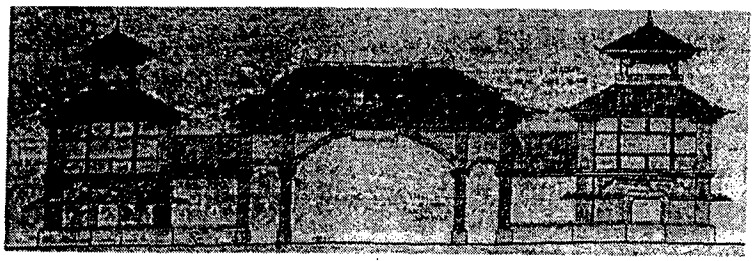
1. Structural support systems

The following section shows structural members used in erecting the form for the set.

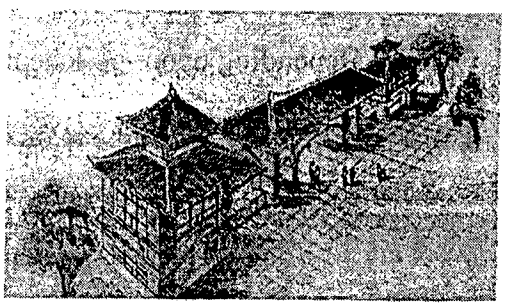
The additional members can be added to the basic form work and desired shape can be got. Steel I-sections are used to prepare the structure and wooden support is added to the set members to get the shape for the set. These wooden members can be replaced as per the requirement and the same structure can be used to create another set. E.g. in this case Japanese style of entrance set is done. This could be modified to create a south Indian style of entrance like 'thoranas'.



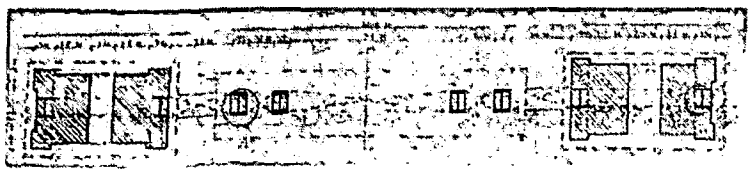
view of the set



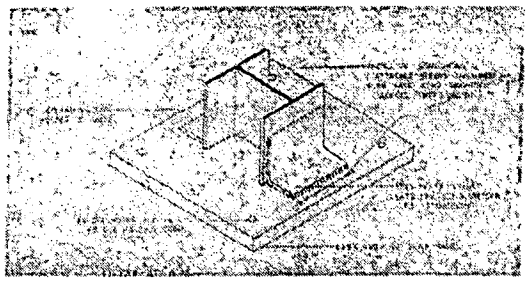
Section of the set



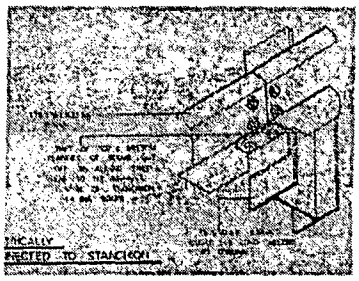
Plan and elevation and



The structural members can be varied as per the longevity required for the set. e.g. if the set is to be lasted for more than a year then steel is used or else wooden supports can be used for temporary sets. therefore depending on the requirement structural systems can be chosen to cater for the set design and this structural system can be used flexibly by addition or subtraction of certain elements to it like the one shown in this case.



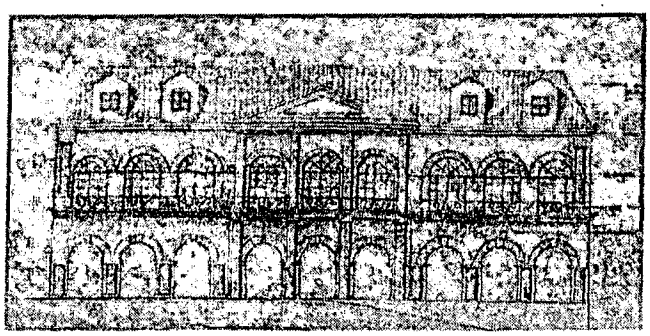
Details of structural members used in set construction

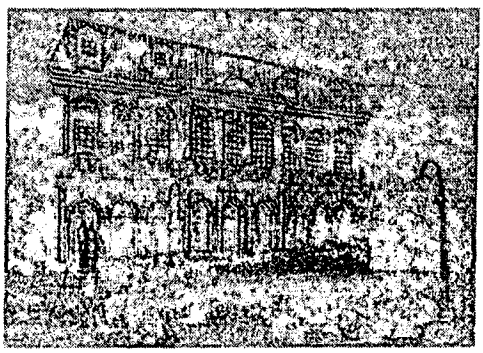


2.Color and texture

Through the use of color and texture the same set can be made to look unique depending upon the time of shoot and the color of the set.

The same set came be painted blue, red, yellow, etc depending on the situation for which the shooting is done. E.g. one building can be shown as a railway station with red color. The same building can also be shown as a hospital



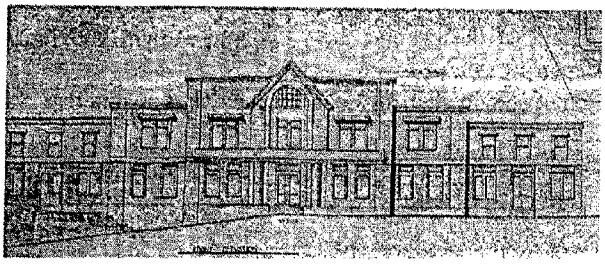


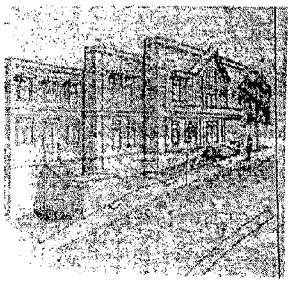
building by painting the façade white.

Elevation and view of railway station set which can be modified as hospital set just by changing the color of the set.

3. Camera angle

The same set can be shown from different angles like top shot, close up shot, long shot, aerial view, etc. this way a set can have innumerable number of view points which makes the audience to feel the same set as a different location.





Different views of the same set

4. Facades in Grids

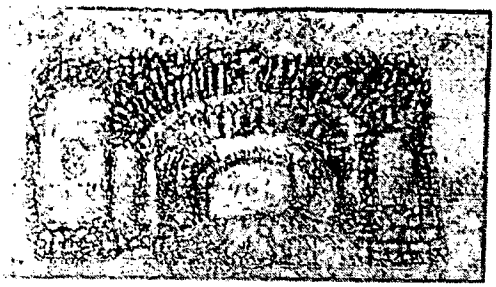
Facades should be designed in grids of 3'6" x 8'0" for easy installation and replacement.

The elements of facades such as windows, doors, ventilators, canopies, awnings, etc can be replaced and the same set can be modified according to the period of the film and as per the requirement of the director.

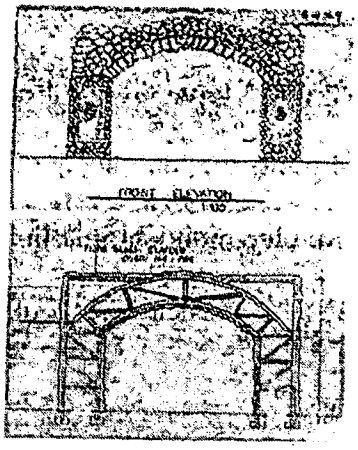
5. Cladding materials

The cladding materials can be changed as per the details required. E.g. in this picture the stone cladding can be replaced with brick cladding just by removing the fiber glass element or by changing the color of the cladding.

Plaster of Paris, fibre glass, wooden panels is commonly used cladding materials for the set.

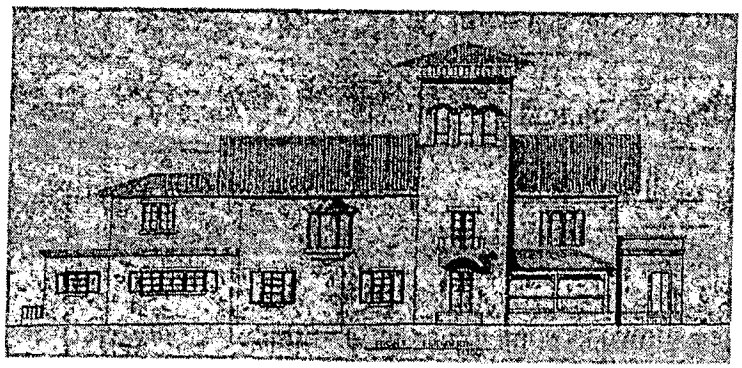


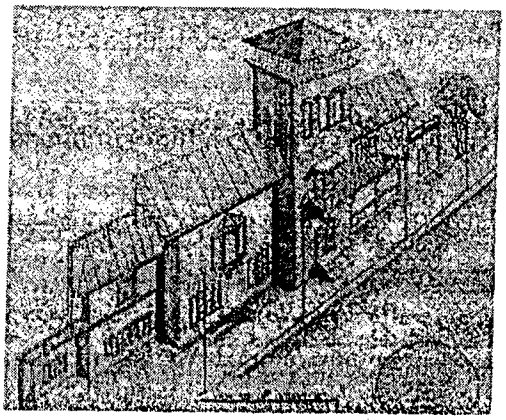
Images showing the structural support system and the cladding materials used to achieve the set design



6. Flexible elements of facades

The facades can be either replaced totally or partly depending on the directors' requirement. The elements of facades such as windows, doors, railings, roofs, offsets, cornices, etc can be replaced or removed totally when done with wood or fiber elements. Fiber glass is flexible, cost effective and easy to install and uninstall. A building at a location may have the general qualities the production needs but may need alterations that must be designed and added to the structure





Picture showing different element of facades

7. Lighting

Lighting plays a major role in projecting the sets onto the screen. With the use of different types of lights the tone for the film is created. Example: A building set which is shot at night time with blue monochrome light and the same set shot at day time with brown monochrome light can make the same set look different.

Lighting can make your work look better than you had hoped, or it can destroy your many hours of hard work and enthusiasm.

Generally, colors show up brighter and more saturated on camera than they look to the eye. A guiding rule is to choose paint tones that are a step down in saturation from the color you want perceived on the tube or screen.

8. Props

Addition or subtraction of properties makes the set either look rich or poor. These properties could be anything like furniture, lamp post awnings, etc. Properties also help in creating the right ambience for the set (period effect). Example: A set which is dressed too much (like color, ornaments, etc) can be used as a villa and the same set with ageing effect can be shown as a dilapidated house.

9. Signage

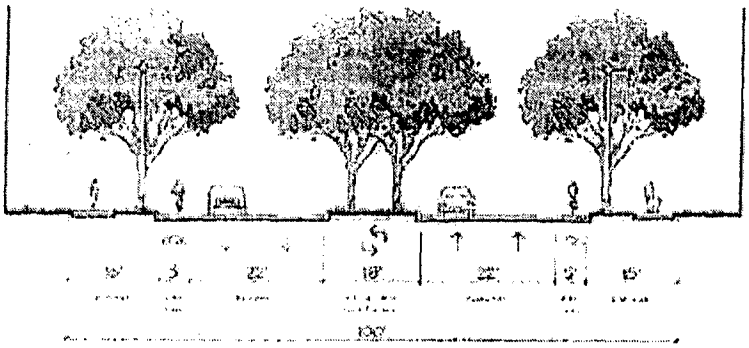
By changing signage boards the same set can be shown as some other set. Example: A railway Station can be shown as High Court by changing the signage boards.

Design guidelines for streetscape sets

The guidelines focus on the streetscape.

This is the space and elements that exist between the buildings on either side of a street. These elements include:

- Building frontages or facades
- Landscaping (trees, yards, bushes, plantings, etc.)
- Street paving
- Building Materials
- Street furniture (benches, kiosks, trash receptacles, fountains, etc)
- Signs
- Awnings
- Street lighting
- Sidewalks



Cross section of streetscape.

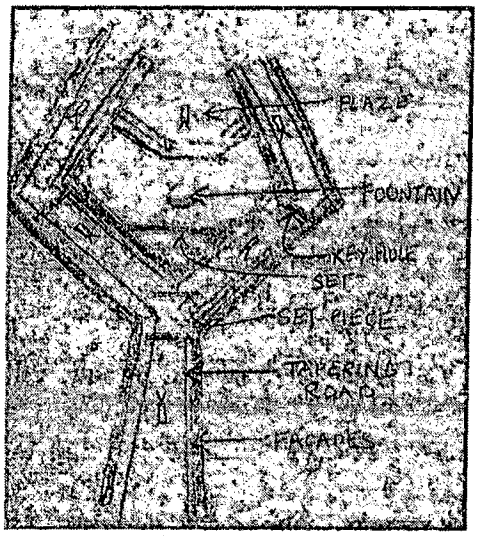
- The furniture of the street set are those elements that further create the special sense of place that every street provides. Landscaping, such as yard trees, bushes, and gardens soften the street. Street furniture such as benches, kiosks, trash receptacles and public art such as murals, statues, fountains are the elements used to make a set realistic.
- All of these elements come together to create a dynamic and lively street set.
- The streetscape can be made more comfortable by creating or maintaining a sense of human scale in the construction of commercial and residential building sets.
- In any urban environment, views are a highly prized and sought after amenity. Whether the views are of water, bushland, townscapes or other attractive landscape elements, they contribute significantly to a person's enjoyment of a place.
- By considering creative gestures that are associated with the road and the street, it becomes apparent that the character of a place can be affected by a large range of influences.

Preferred shapes for Streetscape Sets

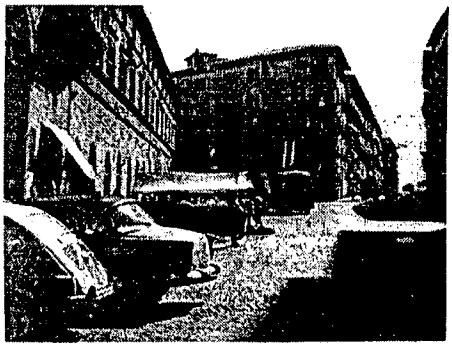
The shape of the street plays an utmost important role in creating interesting views. The following are some of the Design guidelines for shapes of streets which can be used effectively for different types of streetscape sets.

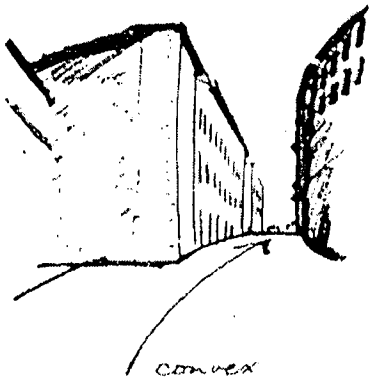
'S' Shape Street: This shape can be used for Streetscape Sets where the total length of the street is not more than 500 meters. Three shootings can be done at the same time without conflicting with each other. Set facades can be casted on either sides leaving ample scope for lawns in front.

Zig zag shape Street: This shape can be used to create four types of different sets in the same street. At every 90 degree turn the sets can be changed based on the themes. At every node point key hole or archways can be done to create an illusion of continuing street. Four shoots can be done at the same time without conflicting with each other. Set facades can be casted on either side of the street.



'Y' Shape Street: This shape can be used to create six types of different sets in the same location. The tail of 'Y' is tapering to create a sense of greater depth and the facades on either side should gradually reduce in height to match the perspective line. Set piece depicting continuing street or skyscrapers can be placed after the archway or key hole at the end of the tail street. The plaza created at the opposite end can be used as public entertainment zone as well as shooting zone. The facades on the opposite sides of the plaza can be casted as per design requirement. Six shoots can be done at the same time without interrupting each other.



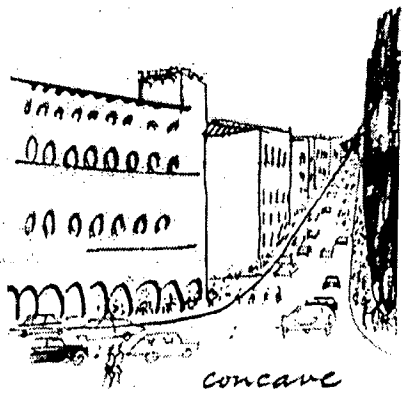


Convex Shape Street:

The convex street can create interesting scenes because of its curved surface. This type of effect can also be used in places where there is no sufficient space to create a long street set, but still has the potential to create an illusion of continuing street. Hill top is the preferred location for this type of street set.

Concave Shape street:

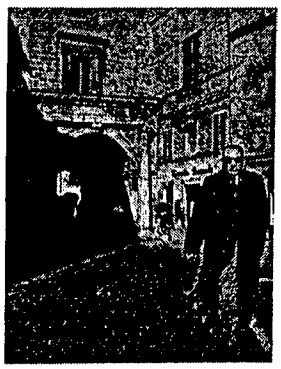
The picture gives the same hill the concave treatment.

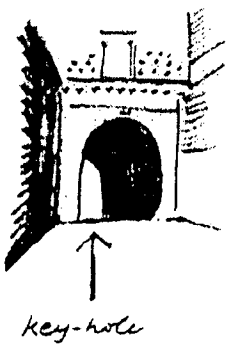


This effect can be created using concept of false perspective by gradually decreasing the heights of the building sets as it recedes away. This effect can also be created using set piece at the farther end matching with the perspective line of the street.

Key hole

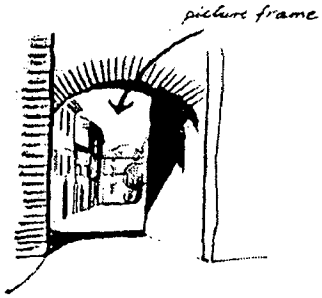
This type of key holes helps in creating an illusion of continuing street at dead ends. Key holes also help in breaking the monotony of the street and also help in



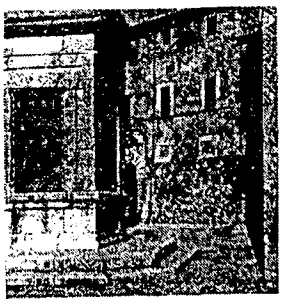


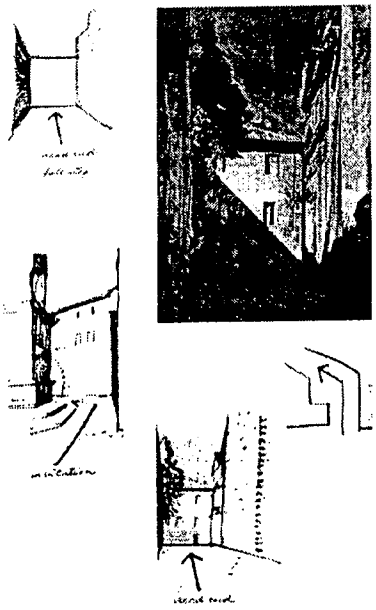
creating different architectural character on the other side of the street. It helps in hiding the faults or the set pieces when the detailing is not up to the mark.

Picture frame



This picture frame can be used at dead ends and places where the location has to be established for the movie. Helps in hiding the ceiling of the set and also creates interesting views. This can be used at certain nodes and intermediate points.

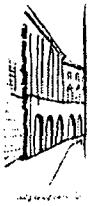




Dead end Street:

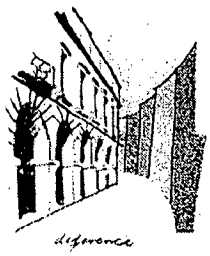
Dead end to the street sets should be avoided to make a set look more realistic. In case of directors requirement dead ends can be created by placing the set piece in between the street set.

Deflection in Street:



Deflection

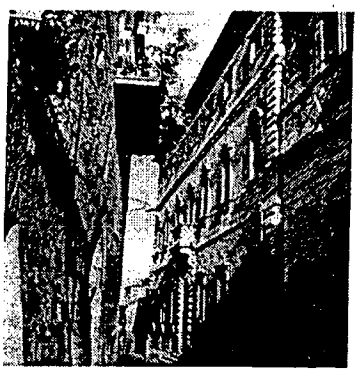
Deflections are used when there is less space or to create an illusion of continuing street set. This effect can also be created by lighting up only one façade at the turning of the street. This street can be used for chasing scenes and also to establish the location in the movie.

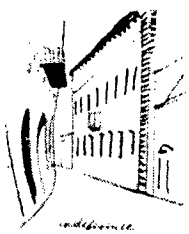


Difference in Street:

Eyes instead of following the lines of the roadway to infinity – is brought up all standing on the house frontages one side. Normally used to depict the age of the street and also to hide the other part of the street. This can be used effectively to create other style of sets on the other side of the street.

Indifference in Street:





This effect can be used to emphasize on the detailing of the façade and also to hide the undetailed parts of the set by shooting worms eye or low angle shots.

Narrow Street:

Another way of covering or creating illusion of continuing street when there is not enough space to have a long street set, is to narrow down the width of the street as it progresses.

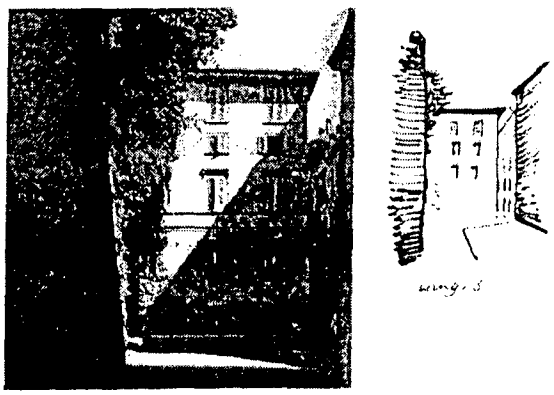
Wing in Street:

Wings are the offsets in the street sets to bring in more variety in the same set. There are different types of wings that can be used in Street sets they are as follows:

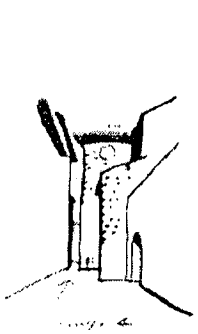
Wings 2

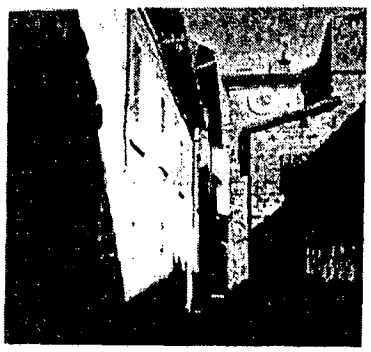
The way of bringing the changes on street width, or conversely creating small piazzas to create more variety in the same street set by creating protruding offsets on to the street.

Wings 3



Almost dead end. This effect can be used at the corner or end of the street set. The corner building becomes the focus. This is basically done when there is no matching architectural character for the remaining street set. These are very rare sets.



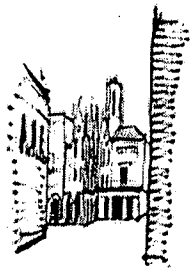


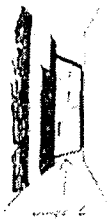
Wings 4

Stepped narrow, highly congested, with the delightful un-axial use of the tower to depict the old streets. This type of set can be used to create village sets and are also easy to construct as most part of the sets are hiding behind each other. only the visible parts of facades can be casted in this type of set.

Wings 5

Building occupying large area of Main Street. To break the monotony of the straight street set, protruding sets can be added to the existing street set. Normally used in sets which have become routine in most of the films.



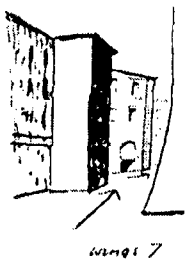


Wings 6

A chamfered street can also be used to avoid dead ends and also to restrict the length of the street as per director's requirement.

Wings 7

Creating illusion of continuing street with the help of projecting building sets. This type of sets can be used to save upon cost by just adding set

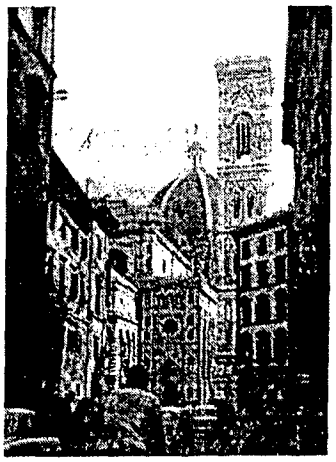


pieces in front of existing sets.

Wings 8

Rectangular projection in the foreground can be used to make a diversion for the street set. Projections can vary as per requirement depending upon the space which is available at the location.

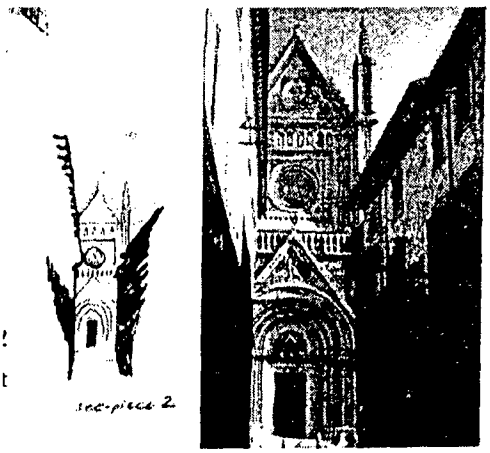
Set pieces in Street:



The transverse street, instead away, approaches the eye, springs on it from behind the back of a bastion.

This effect can be created by painting it on a flat and matching the height of the street to save upon cost of constructing the tombs and towers. This type of set pieces is used when there is a need to establish a backdrop for the movie as per script.

Set piece 2 in Street:



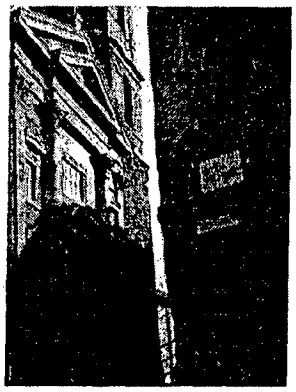
Interesting variation involving the main street

Just by lighting the corners of the street the effect of another street perpendicular to it can be done, though there might be no place for the construction of another street / lane.

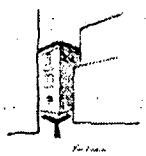
Entrances in Street:

Interesting variation arrives as an alley. Entrances should be at an angle for easy camera movement and to create better scope for lighting.

Side door in Street:



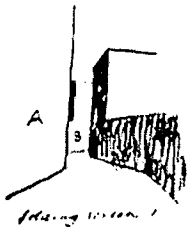
Side door entrance for building sets with proper ornamentation can enhance the look of the set. This type of sets can also save upon the cost of construction of new set. This effect can be created to the existing set.



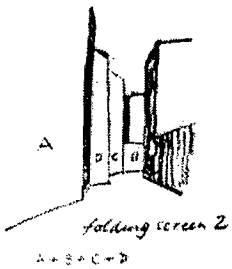
'Y' – Traps in Street:

Sets can be used to make interesting pathways by placing like y-traps. The corner sets can be emphasized properly as per design requirement. Locations such as y-traps, etc are some times directors requirement. Therefore ample amount of shapes have to be created in street sets.

Folding Screen 1 in Street:



The folding walls can be used to break the straight road and can be used in narrow street sets were the camera movement is restricted.

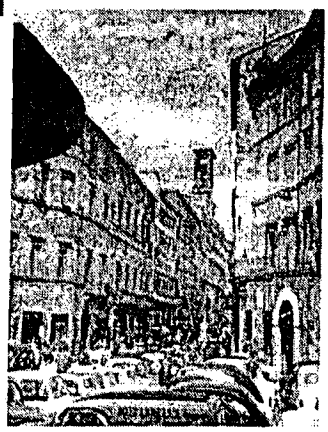


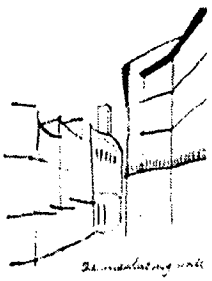
Folding Screen2 in Street:

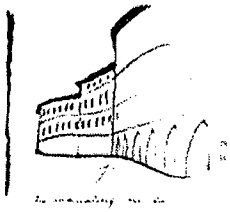
More the number of folding walls better would be the effect of street set.

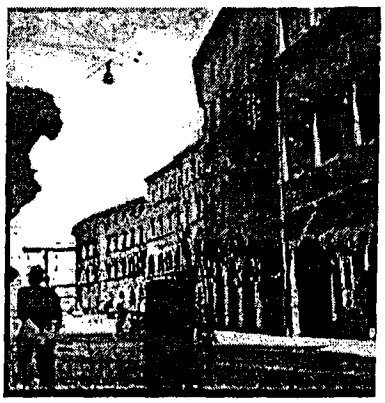
The undulating wall in Street:

Undulating walls helps in creating curved surfaces for the street sets, though the street might be straight this effect can create an illusion of Turning Street.









The undulating wall 2 in Street:

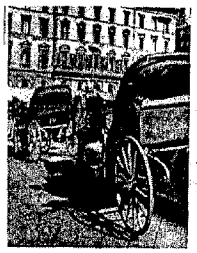
This type of undulating walls can be used to create shades and shadows ultimately to create depth for the street set.

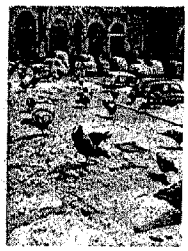
Street Arcades in Street:

The arcade has two compelling townscape virtues – its capacity to create multiple perspectives and colonnade structures for the set.

Humanizing elements

Humanizing elements in street sets can make the set look more natural and it can also emphasize symbolically on the place and period for which the set is created.





Street signage

Street signage gives a street set more of a real look and signage can be used to show which place it is.

Street furniture

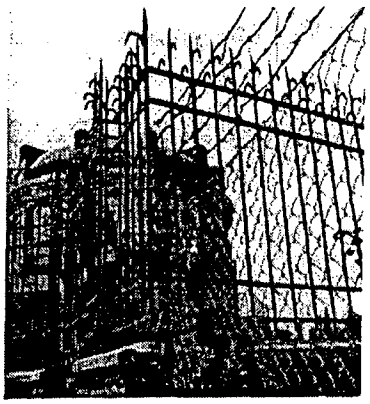
Street furniture can be used to depict the period of the film and also the architectural character of the replica street set which is created.

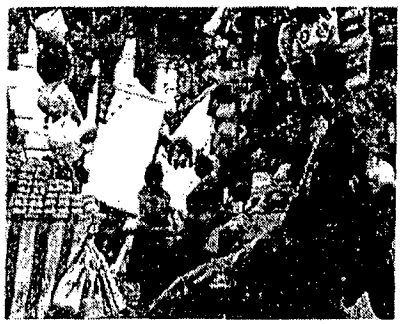
Street advertising

Street advertising can be used to make the set look more natural and it also indicates the place and its time period (history, present, or future)

Defensive Armor

Different types of barb wires and railing helps in creating a meaning to the walls e.g.: a jail wall, compound wall, etc.

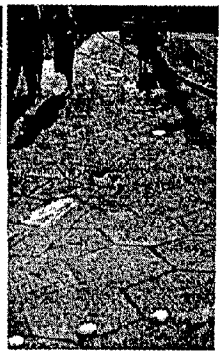




Unofficial ornaments

Road side shops add to the beauty of the streetscape and also create the periodic effect to the set.

of a natural look

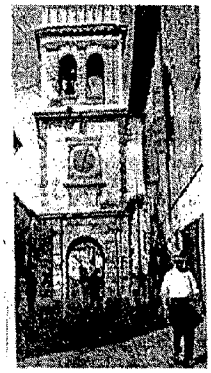


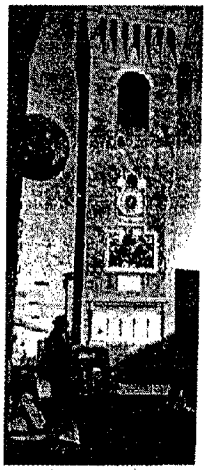
Floor patterns

Floor patterns can be used to segregate the type of transportation (pedestrian, vehicular).it creates more to the streetscape set.

Exploiting the sky as back drop

Minars, clock towers, etc can be used to exploit the sky as a back drop and can be an interesting element in townscape set.





Forced Perspective:

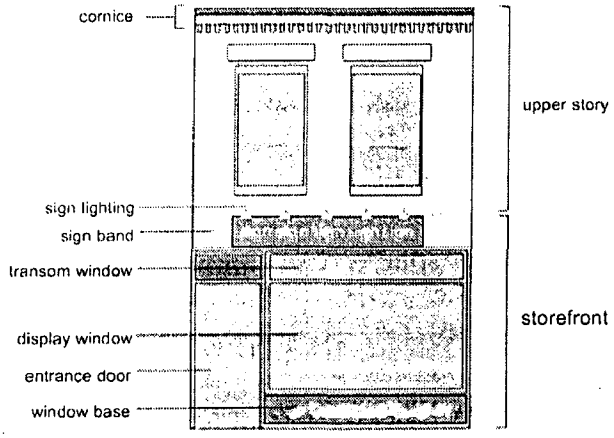
- The height of the building facades should be not more than 3o to 40 feet, as it is not economical and also it becomes too difficult for lighting and for crane movement.
- The elements of the facades should be proportionate and should be done to reduced height (all elements should be gradually reduced) to achieve the final set.

- Straight streets can be tapered as it moves farther; this can make an illusion of very Long Street though the street might be short.
- The street facades should follow the perspective line, this helps in creating a perspective effect for the street and this effect can also be made used to show a straight street curved by gradually reducing the building heights along the perspective line in a curved fashion.
- Painting can also be used as a continuing street, by placing the painting of street at the corner of the street.
- The use of color, material, texture, lighting, atmosphere can together add to complement a set.
- Careful consideration of all the above things can make a set look more natural and pleasing.
- Forced perspective can be used mainly to save upon the cost and to bring in the variety for the set without any major changes.

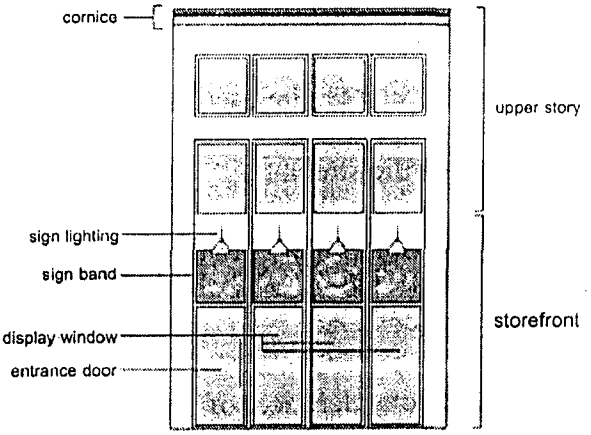
Elements of a Façade

Specific Building Façade Features which can enhance the look of the set

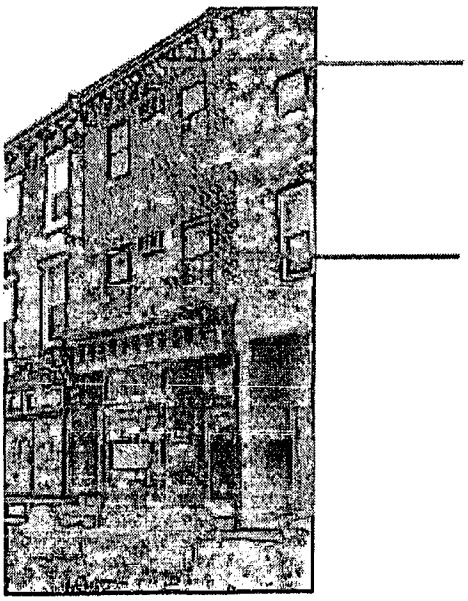
The next section provides guidelines for specific features of a building façade as well as specific features of a storefront. This section helps in designing the Streetscape sets in more realistic way.



Traditional Storefront



Contemporary Storefront



Upper Facade & Building Cornice

- Maintain existing architectural elements around the shop windows.
- Use lighting to accentuate the architectural features of the building set.

Things that are not-recommended

Covering any part of the building facade with aluminum, stucco, false-brick veneer, or any other sheet material that will obscure openings or detailing.

Upper story windows should not be boarded or covered up. This will make the facade look abandoned and make the commercial corridor unappealing.

False history, a detail that simulates a history that is not that of the original building, makes the building look awkward and detracts from the architectural character of the facade.

• Filling in windows or doors with any material.

• Creating windowless blank walls or destroying original architectural detail.

Upper story windows should not be boarded or covered up. This will make the facade look abandoned and make the set look artificial.

These doors allow passersby to see inside. They are inviting and add to the quality of the commercial corridor.

Entrances: Doors

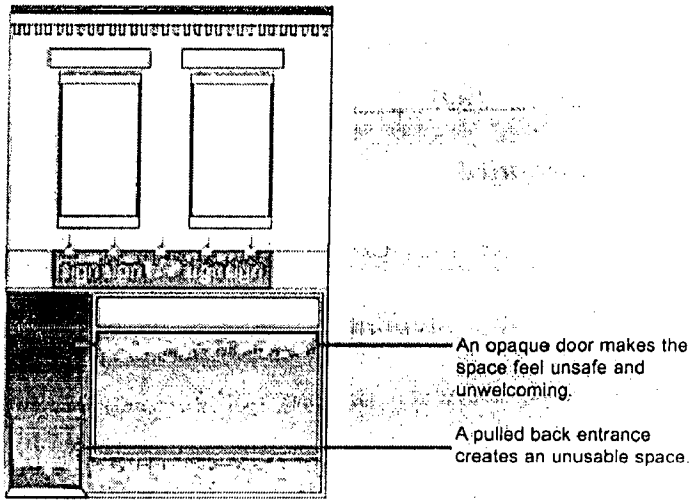
Objective: Make entrances obvious and welcoming.

• Use doors that contain a lot of glass.

• Choose a door that is compatible in scale, material and shape with the overall façade.

Transparent doors are much preferred.

Things that are not- recommended

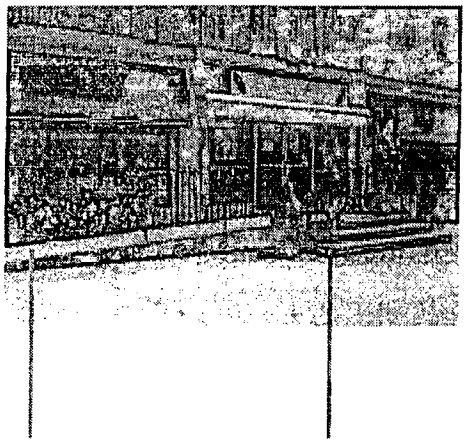


• Using doors that are opaque or that include no glass. Doors that are more suited to residential use should be avoided for commercial entrances.

• Pulling back the entrance from the building façade.

• Storing merchandise behind one door of a double door entrance.

• Closing a part of an entrance or making the entrance door smaller than the original door.



Plants are kept out of the way so that they don't impede access.

The stairs and ramp in this photo work together to create a pleasant entrance.

Entrances: Access Ramps

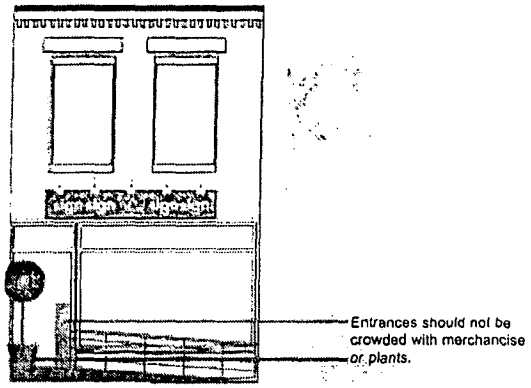
Objective: Incorporate access as an overall part of the entrance sequence.

Use ramps for easy movement of trolleys and cameras.

Things that are not- recommended

• Use of slippery materials on walking surfaces.

• Making entrances complicated or difficult to get through by crowding them with merchandise.



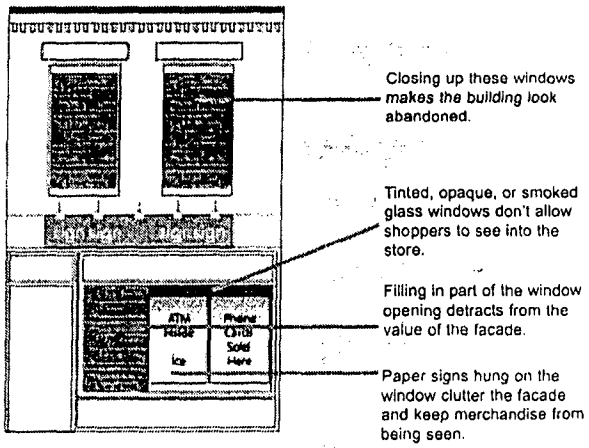
This simple window is clear and well maintained, adding to the attractiveness of the commercial corridor.

These windows allow for maximum view into the store.

Windows: Materials, Sizes, Maintenance

• Use large windows – provide the maximum amount of visibility into the store.

• Use clear glass for easy viewing into the store.



Things that are not- recommended

• Use of tinted, opaque or smoked glass.

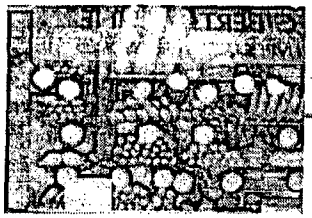
• Covering windows with too much signage or attaching paper signs on windows.

• Reducing window size to an area smaller than it's original.

• Boarding up or closing upper story windows in any fashion.

• Use of ground floor or upper floor window space for storage. Closing up these windows makes the building look abandoned.

As seen here, second story windows can be used to display merchandise.



A bakery successfully displays its bread and creatively displays the prices on hanging round tags.

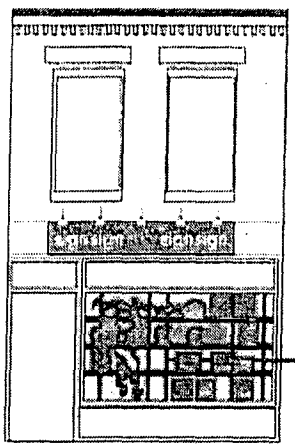
Windows: Displays

Objective: Stimulate interest in new products or services.

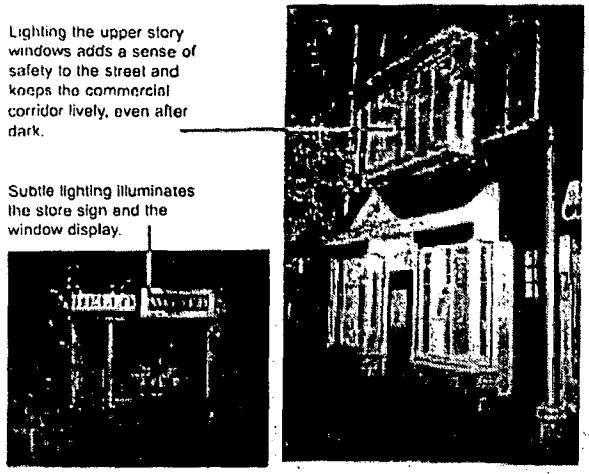
- Use windows to display merchandise by using the full extent of the glass.
- Make the display exciting, fun and original.
- Change the display often to keep the passerby interested and to continually draw in the potential customer.
- Display small merchandise at the front of the window or at eye level.
- Use the second and even third floor windows for displays.

Things that are not recommended

- Cluttering window displays with too much merchandise or disorganized displays that prevent customers and pedestrians from seeing inside the store.
- Use of window display space as storage.
- Keeping display windows empty.



A cluttered window makes the entire store seem disorganized and unattractive to shoppers.



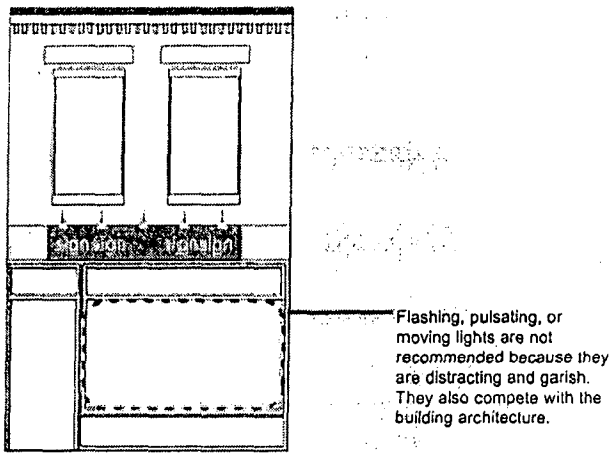
Windows: Lighting

Objective: Make the street feel lively, inviting and secure.

- Use lighting to draw attention to window displays, signs, store information and a building's architectural details.
- Use exterior fixtures that complement the entire façade.
- Keep window displays well lit.
- Direct lighting onto the display itself.
- Use a timer to turn lighting fixtures on at dusk and off at dawn.

Things that are not recommended

- Use of flashing, pulsating, or moving lights.
- Use of lighting that is overly bright for the surroundings or that produces glare onto sidewalks or adjacent properties.
- Framing the display window with neon tubing.

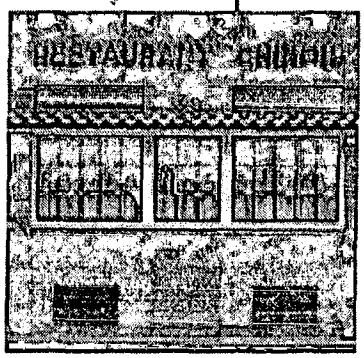


- Use of lighting fixtures that clash with the architectural style and character of the façade.

Signage

Even though this sign projects out from the facade, it does not destroy the architectural character of the building but gives identity to the corner.

Simple signage can be very effective and also beautiful.



Objective: Communicate the name of a store and add visual interest to the streetscape experience.

• Signage that is consistent in scale with other signs on the Corridor, and that complements a building's architecture.

• Pedestrian scaled signs.

• Type fonts and colors that are legible.

• Distinctive lettering styles that represent the store.

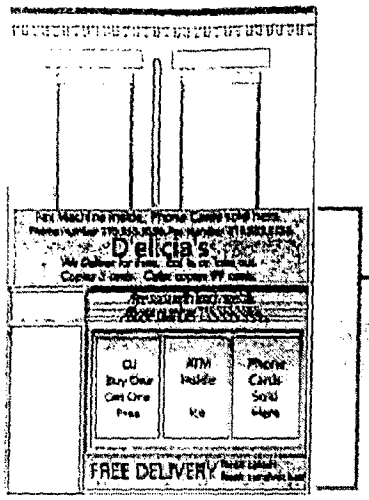
• Artwork, icons, logos and simple messages.

• Lettering on window glass itself- either by adhesive or etching.

• Professionally fabricated signage in metal, plastic, glass or some combination of these materials, as well as in stone or wood.

• Incorporating illumination of a sign at night as an integral part of the sign's design.

• Signs should be mounted no more than one story above the sidewalk level.



Too many signs with too much information result in visual clutter.

Things that are not recommended

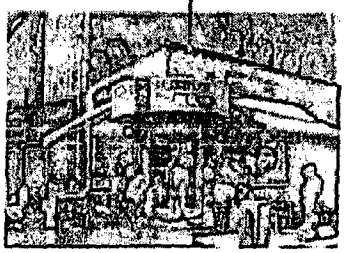
- Using many signs that are confusing to read - use one or two signs.
- Covering building elements such as windows and cornices with signs.
- Using long, complicated messages.
- Attaching paper signs to the windows
- Using large projecting signs that are secured onto a building by metal armatures.

Awnings

Objective: Add an exterior building element that serves a practical purpose and enhances a set appearance,

This simple awning complements the rest of the storefront and helps create a welcoming commercial corridor.

An example of an awning used as a sign.

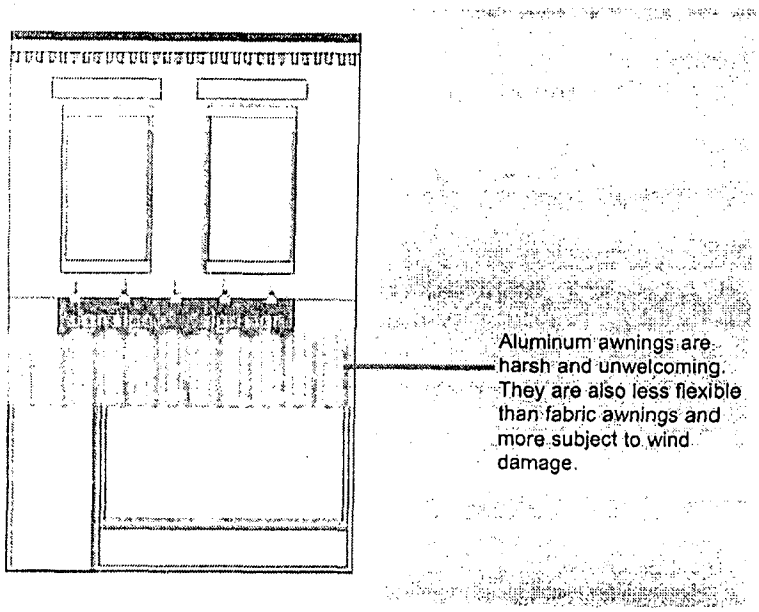


- The size of the awning must be scaled to the size of the building and its context in the commercial corridor.
- Use awnings that have a simple shape.
- Use fabric (real or synthetic) made of weather resistant material.
- Consider using retractable awnings because they are more flexible in changing weather.
- Use awnings to create pleasant shaded spaces in front of a building set.

• Use awnings to mask security grilles.

• Use awnings as signs.

• Use larger awnings for shading a store's interior or to provide a covered place for outdoor merchandise display and sales on the sidewalk.



Aluminum awnings are harsh and unwelcoming. They are also less flexible than fabric awnings and more subject to wind damage.

Things that are not recommended

• Use of back-lit or internally lit awnings.

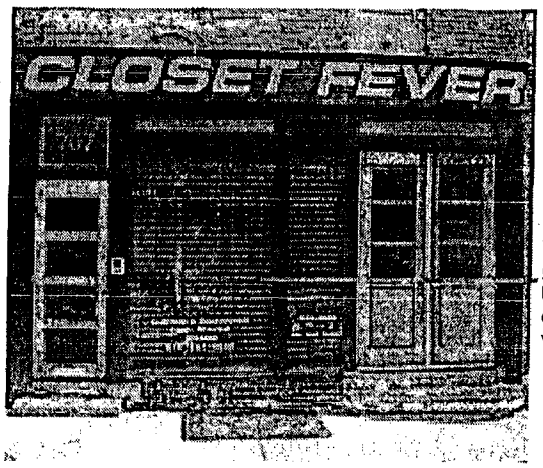
• Use of aluminum, vinyl, or other plastic materials.

• Covering architectural details with continuous awnings or oversized awnings.

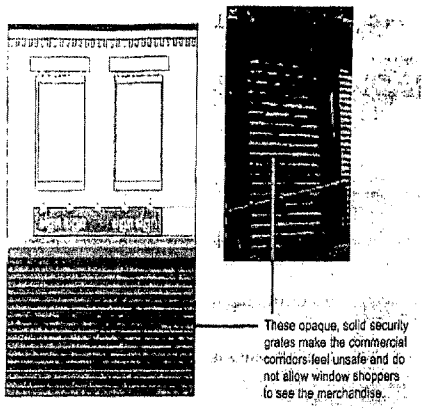
Security Grilles

• Use open grilles that allow lighted window displays to be seen at night.

• Conceal grille box or housing unit under awnings and signs.



The open security grille is installed behind the window in order to be less visible.



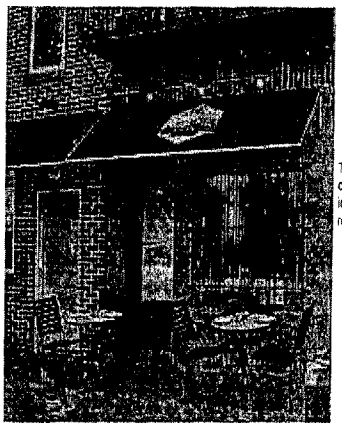
These opaque, solid security grates make the commercial corridors feel unsafe and do not allow window shoppers to see the merchandise.

Things that are not recommended

- Use of opaque, solid security grates.

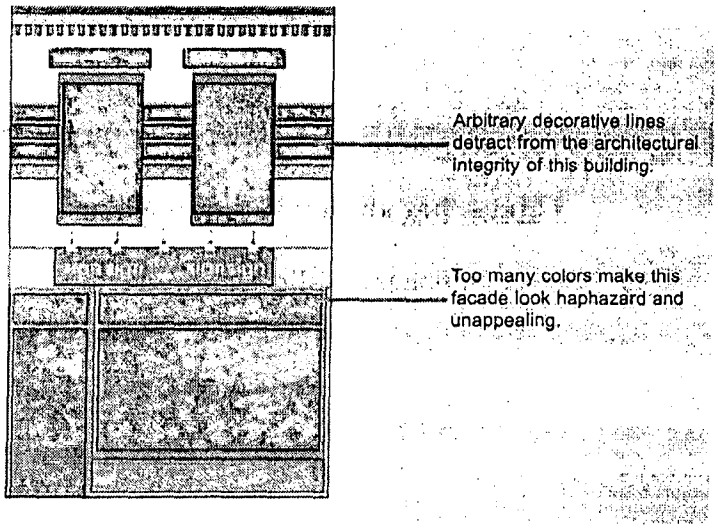
Building Color

Objective: Convey the identity and attitude of a store.



The use of bright colors give identity to this restaurant.

- Color should be considered in the context of the entire commercial corridor.
- When choosing color for your building façade, consider how sunlight strikes your building. This will determine how the color really appears to the eye.
- Color should be used to bring together the elements of the entire façade, from the cornice to the entrance door.
- Color should complement, respond to and enhance the architectural character and detailing of a building set.



Things that are not recommended

• Using more than 3 colors, because it will make your façade seem less coherent and less composed.

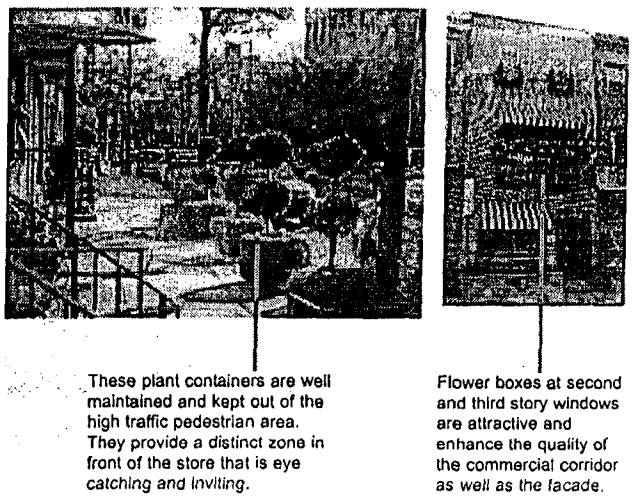
• Painting arbitrary decorative lines, bands or graphics directly on the facade if not related to building's character or detailing.

Landscaping/Planting

• Use landscaping to create shaded areas and reduce wind speed on commercial sets.

• Plant trees to reduce pollution and noise.

• Plant trees that have high, sparse canopies that will not cover storefront signage.



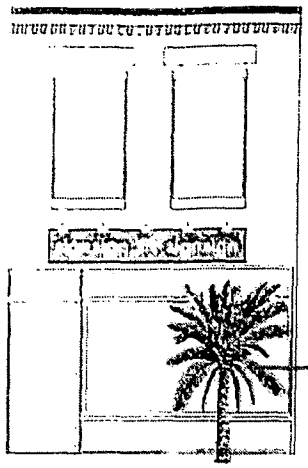
• Use plants and trees that are native to the area and easily maintained.

• Use flower boxes at windows and plant containers at entrances.

• Use plant containers that are sturdy and stable so they cannot be easily tipped or blown over.

• Keep plant containers free of litter and other debris.

• Keep plants suitably watered and pruned.



A tropical tree will not survive in Philadelphia's climate conditions. It will also look out of place and unnatural.

Things that are not recommended

• Use of exotic landscaping that will not survive the climate conditions.

• Breaking the continuity of the sidewalk by placing plant containers in high pedestrian traffic areas of a sidewalk. Catching and inviting.

Therefore the above said are some of the important Design guidelines which can help Architects and Set Designers in the design of outdoor sets in Film Cities. These guidelines are suggestion to create awareness among the Set designers / Architects as to how Architecture can help in creating realistic sets without compromising on the flexibility of the sets.

These architectural design guidelines help in making the Sets look more natural and can be used like a Standard in design of outdoor sets in film cities.

The concepts adopted by various cities of the world in design of streetscapes can be adapted suitably when and where required. Apart from these references, individuals creativity should be punched together to get aesthetically pleasing and at the same time more realistic sets.

Bibliography

1. Adams, Judith **The American Amusement Park Industry**

2. Alexander, Christopher (1987). **A New Theory of Urban Design.** New York: Oxford University Press.

3. Arijon, Daniel (1976): **Grammar of the Film Language**. London: Focal Press

4. Anderson, Stanford Owen, ed. (1978). **On Streets.** Cambridge, MA: MIT Press.

5. Bacon, Edmund N. (1967). **Design of Cities.** New York: Viking Press.

6. Bechtel, Robert. **Enclosing Behavior**; Dowden Press, Stroudsburg, PA. 1977

7. Berenson, **Aesthetics and History**. Pantheon, New York, 1948, pp. 66-70.

8. Bordwell, David & Kristin Thompson (1993): **Film Art: An Introduction.** New York: McGraw Hill

9. Broadbent, G. (1990) **Emerging Concepts in Urban Space Design**. London: Van Nostrand Reinhold.

10. Cliff Moughtin, Taner oc,&Steven Tiesdell,**Urban Design: ornament and decoration.**

11. Cullen, G. (1971) **The Concise Townscape**. London: Architectural Press

12. Curzio Malaparte, Fughe in prigione (Escape in prison), foreword to the 2nd edition, 1943

13. De Wolfe, I, **the Italian Townscapes.**

14. Disney: the First Decade. Walt Disney Publications; Anaheim, CA 1982

15. Donald Albrecht, **Designing Dreams.**

16. Donald Appleyard, **Livable Streets**. Berkeley, Cal., University of California Press, 1981

17. Fjellman, Stephen. Vinyl Leaves; Westview Press, Boulder, CO. 1992

18. Flower, Joe **Prince of the Magic Kingdom**

19. François Truffaut, Hitchcock, Paladin Grafton Books, London, 1986, p. 180.

20. Francisco Asensio Cerver, **redesigning city squares and plazas**

21. Geis, Darlene. **Disneyland**; Times Mirror Books, Japan. 1987

22. Geoffrey Broadbent, **Emerging concepts in urban space design.**

23. George Banz, **Elements of Urban Form.**

24. GLC study, **an introduction to housing layout**.

25. Gosling, D. and B. Maitland (1984) **Concepts of Urban Design**. London: Academy Editions.

26. Grand Millerson, **TV Scenic Design.**

27. Grover, Ron **The DIsney Touch**

28. Harper & Row, **New York Modern Architecture in the Movies**, , 1986, pp. 162-3

29. Hedman, R. (1985) **Fundamentals of Urban Design**. Chicago: American Planning Association Press.

30. Henry F.Arnold, **Trees in urban design.**

31. Italo Calvino, **Six Memos for the Next Millennium**, Vintage International, New York, 1993, p. 124.

32. Izod, John (1984): **Reading the Screen** (York Handbooks). Harlow: Longman

33. Karsten Harries, **'Building and the terror of time**,' Perspecta, The Yale Architectural Journal 19, New Haven, 1982, pp. 59-69

34. Kester Tauttenbury, **'Echo and Narcissus**,' Architectural Design, Architecture & Film, London, 1994, p. 35.

35. Lang etal **Designing for Human Behavior**

36. Lang, J. (1994) **Urban Design: The American Experience**. New York: Van Nostrand Reinhold.

37. Lam, William. **Perception and Lighting as Form givers for Architecture**; McGraw Hill, NY, NY. 1977

38. Lyn, Glenn **A psychology of Building**

39. Lynch, K. (1960) **The Image of the City.** Cambridge MASS: MIT Press.

40. Martin M. Pegler,**Streetscapes.**

41. Millerson, Gerald (1985): **The Technique of Television Production**. London: Focal Press

42. Moore. Charles **Dimensions:Space,Shape and Scale**

43. Monaco, James (1981): **How to Read a Film. New York:** Oxford University Press

44. Moughtin, C. (1992) **Urban Design: Street and Square**. Oxford: Butterworths

45. Owers, D. (1996) **Theory and Prcatice in Urban Design**. *Built Environment.* 22 (4): 253-257.

46. Pastier, J. "**Architecture of Escapism: Disney World and Las Vegas**"; AIA Journal, Dec. 1978

47. Relph, E. (1987) **The Modern Urban Landscape**. London: Croom Helm.

48. Robert Olson, **Art Direction for Film and Video.**

49. Rubenstein, H.M. (1992) **Pedestrian Malls, Streetscapes and Urban Spaces.** New York: John Wiley and Sons.

50. Sanoff, Henry **Visual Research Methods in Design**

51. Scott Palmer, **Stage management Lighting and Sound.**

52. Sibley, Brian **The Disney Studio Story**

53. Sorkin, Michael. **Variations on a Theme Park**; Hill and Wang, Ny, NY 1992

54. Terry Byrne, **Production Design for Television.**

55. Wilson, Alexander **The Culture of Nature:Disney to Valdez**

56. Zukin, Sharon **Landscapes of Power**

Movie Terminology Glossary

ANCHORING: the process of pinpointing one preferred meaning or interpretation from the many possible interpretations

BIAS/SLANT: a mental leaning or inclination; partiality; bent

CAMERA ANGLES: the various positions of the camera in relation to the subject

CANDID: free from prejudice or bias; unposed and informal photo

CONSTRUCTED: built, formed, or devised by fitting parts or elements together systematically

CONVENTIONS: the familiar and predictable forms and techniques used by the media to convey a desired impression. Codes include the special devices of an individual media, such as camera angles, lighting, special effects. Conventions are the typical plot elements including conflicts and resolutions of a particular medium.

CROP: to cut off or bite off the tops or ends of

DECONSTRUCT: to take apart, analyze, or break down a media text into its component parts in order to understand how and why it was created

EDIT: to make additions, deletions, or other changes; to prepare for publication, by selection, arrangement, and annotation

FORCED PERSPECTIVE: is a way to create an environment that appears larger than it truly is. The use of different sized objects and variations in distance between them gives the

illusion that things are in correct perspective. Many large companies use forced perspective for their movies scenes and action shots. Forced perspective is also used in models of cities, miniature train sets, and dioramas. In forced perspective, the image the photographer sets up is the only scene that the viewer can see.

GENRE: a kind, or type, as or works of literature, art, etc.

HIGH ANGLE: the camera looks down at the subject

HYPING/STUNTING: sudden eruption of flashy content in media

IDEOLOGY: the doctrines, opinions, or way of thinking of an individual, class, etc.; specifically, the body of ideas on which a particular political, economic, or social system is based; a set of beliefs about the world

INDIE: independent recording movement without involvement from major labels

LOW ANGLE: the camera looks up at the subject

MASS MEDIA: the methods of communication used to reach large numbers of people at the same time - TV, newspapers, radio, magazines, films, books, the internet

MEDIA TEXT: any form of reproduced communication, from a book, film, or CD, to an ad, a toy, or a T-shirt

NORMAL OR STRAIGHT ANGLE: the camera is on the same level as the subject

POSED: to put (a model, photographic subject, etc.) into a certain position or attitude

SCENE :A continuous block of storytelling either set in a single location or following a particular character. The end of a scene is typically marked by a change in location, style, or time.

SCREENPLAY: A script written to be produced as a movie.

SCRIPT: A general term for a written work detailing story, setting, and dialogue. A script may take the form of a screenplay, shooting script, lined script, continuity script, or a spec script.

SET: An environment used for filming. When used in contrast to location, it refers to one artifically constructed. A set typically is not a complete or accurate replica of the environment as defined by the script, but is carefully constructed to make filming easier but still appear natural when viewed from the camera angle.

SET DECORATOR: A person who has total charge of decorating the set with all furnishings, drapery, interior plants, and anything seen on indoor or outdoor sets. The set decorator has authority over a leadman.

SET DESIGNER: The person responsible for translating a production designer's vision of the movie's environment into a set which can be used for filming. The set designer reports to the art director.

SHOOTING SCRIPT: The script from which a movie is made. Usually contains numbered scenes and technical notes.

SHOT: continuous block of unedited footage from a single point of view.

SHOT COMPOSITION: The arrangement of key elements within the frame

SHOT/REVERSE SHOT: A sequence of three shots: 1) a person's face; 2) what that person is looking at; and 3) the person again, giving the audience a chance to process the person's reaction to what (or who) s/he is seeing.

SLOW MOTION: A shot in which time appears to move more slowly than normal. The process is commonly achieved by either repeating frames (see also freeze frame), or by overcranking.

SOUNDSTAGE: A large area (usually in a studio) where elaborate sets may be constructed. Soundstages allow filmmakers greater control over factors such as sound, lighting, temperature, spectators, and security

SOUND TRACK: Technically, this term refers to the audio component of a movie. Popularly, it refers to a collection of songs which are heard during the movie, often sold as an album.

SURROUND SOUND: A sound system which creates the illusion of multi-directional sound through speaker placement and signal processing.

SPEC SCRIPT::A script written before any agreement has been entered into ("on spec" or speculation), in hopes of selling the script to the highest bidder once it has been completed.

SPECIAL EFFECTS: An artificial effect used to create an illusion in a movie. Refers to effects produced on the set, as opposed to those created in post-production (visual effects).

STUDIO: A company that makes movies. Larger studios (such as the majors) have extensive in-house soundstages (also called "studio"s) where filming can be done.

STORY BOARD: A sequence of pictures created by a production illustrator to communicate the desired general visual appearance on camera of a scene or movie

TARGET AUDIENCE: the consumers of media products.