

Architecture in cinema

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ABSTRACT

Architecture and cinema are two distinctive worlds which are interlaced with each other in many ways. Their association is not only a physical establishment but also in a metaphoric sense. The vocabulary of film is found in architecture at numerous levels. Time and again, architecture manifests itself as the background of a scene, a setting for various actions or a way to convey the mood of a scene or an era. They work together like the mind and body to decipher the sensory aspects. This research will try to examine the role of architecture in cinema, to evoke the emotional response in the audience by creating a catalog of architectural elements and composition that enhance the frame to create a definite mood

Keywords: *Architectural elements, Cinematic elements, Composition, Mood*

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I. INTRODUCTION

Cinema is a finesse of expressions and narrative writing and on the other hand, Architecture is a conspicuous and an enduring identity which can articulate through built structures. Both have an established relationship that goes a long way and is both perspicacious and superficial. Architecture brings out the authenticity and plausible facets that are needed to make the film as close to the storyline and settings as possible.

Architecture and cinema are two discrete forms of art that are discerned by cumulative efforts of a crew. Both forms of art, put together, fabricate a masterpiece and take us through a fascinating journey into the world of cinema. Architecture for cinema is like teleportation. With no visuals or scenes to resemble or elaborate the storyline, cinema happens only in vacuum. Nobody will be able to understand what the writer wants to convey or express without the context and the surroundings. It becomes very important to construct a believable setting to weave the story around.

Cinema utilizes architecture as the environment in which a story unfolds as a medium to convey mood and interpret the meaning within a particular narrative. Architecture in cinema evokes and sustains specific mental states; the architecture of film is architecture of suspense, terror, anguish, melancholy, happiness or ecstasy, etc, depending

on the essence of the particular cinematic narrative and the director's intension. Space and architectural imagery are the amplifiers of specific emotions. Architecture can be regarded as an indispensable

Undoubtedly, architecture plays a hand in hand role and brings out the artistic side to come as does cinema by walking along and influencing the modern architecture and there is no limitation or an end to what extents these art forms can reach and bring out from each other.

Aim

To study the role of architecture in cinematic narrative.

Objective

To study the elements and principles of design in architecture and cinema and understand the inter-relationship between architecture and cinema. Cinematic frames of different genres are captured and analysed based on the architectural elements. The contribution of architecture to the storyline is studied.

Background and need for study

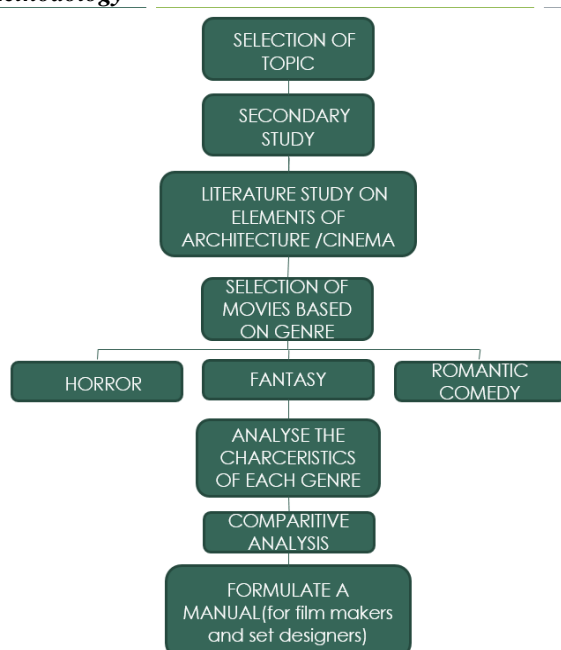
When we talk about the inter-relationship between architecture and cinema, we must consider all the pieces of their complex puzzles and all the elements of design that result in their end product. Each one of these considerations can be put together into a catalogue. This catalogue is meant

to explore more applicable ways of using elements of architecture in films and vice versa. The catalogue works as table of contents with an established set of types yet vulnerable to new discoveries.

Scope

Comparative analysis and description of architectural elements and design principles (such as scale, colour, texture, material, volume, etc.) of Indian movies from 2010 to 2020, based on the imdb ratings (more than 7/10).

Methodology



II. LITERATURE STUDY

The research paper, *Cinema in Architecture: a synergism* by Preetika.B, published in the year 2016 recommends that one can investigate and communicate the abstract thoughts of one's brain by grasping the chance of receiving another dialect of structural interpretation submitting general direction to the ones we find in the true to life field. The elements of a film is converged with the spatiality of design to make an advantageous interaction between two fields that attempts to change the method of interpretation of thought from brain to paper happens. An alternate relationship can be fashioned among Architecture and individuals dependent on tactile, social and fleeting characteristics of mental and physical space, as educated by films.

Exploration paper by profound Deep Shah named 'film and design' takes care of looking for the connection among cinema and architecture. As we

see film and architecture are both remembered for expressive arts, their motivation is simply not tasteful. Architecture and film have at any rate two associations, the first being the most imperative. Utilizing a persuasive technique, design and film is an ideal fantasy. Besides, film and architecture are procedures of design and structure. They depend on configuration, which means, want the drawing of preliminary representations. All works of expressions typified the biased perfect.

In the book 'if it's purple, someone is going to die', the author explores each film, describing how, why and where a colour influences emotions, both in the characters on screen and in the audience. For example, the author explains that films with a dominant red influence have themes and characters that are powerful, romantic, defiant, anxious, or angry and discusses specific films as examples.

In the article, 'the psychology, geography, and architecture of horror(2019): how places creep us out' Francis T. Mc Andrew, the author applies mc Andrew and Koehnke's theory of creepiness to explores the role played by architecture and other environmental qualities in the experience of creepiness and dread. The article stresses on emotional responses of a person to physical surroundings and understand why some settings can induce a sense of horror in humans. The cinematic portrayal of haunted houses has remained consistent across time. From a psychological point of view, a typical haunted house creep us out because they exploit evolved psychological mechanisms that warn us of potential danger and motivate us to proceed with caution. A prototypical haunted house is in a remote, isolated location, far from the rest of society. The house is large, dark, surrounded by overgrown vegetation, and full of surprising architectural features such as secret room closets under staircases, attics and basements. According to researcher Margee Kerr, large old buildings full of rotting wood, exposed ductwork, the darkness and confusing layout of the house and structural defects can produce infrasound and makes the space even spookier. Rivers, lakes, and ponds often provide the setting for horror stories. Deep water has always posed a hazard to humans and drowning is a common cause of human death, both accidental and intentional. Hence deep waters are frequently linked with paranormal experiences, as in the stories of haunted highways, ponds, wells, ships, and bridges.



fig 1 Prototype of a haunted house

Principles of design, as explained in the book *Form, Space and Order* by DK Ching (2014) describe fundamental ideas about the practice of visual design. The architecture of a space, structure or enclosure can be experienced through movement in space-time. There are some that may be readily apparent while others are more obscure to our intellect and senses. Some may dominate while the others play a secondary role in buildings organization. Some Elements and Principles of design may convey images and meaning while the others serve as qualifiers or modifier of these messages. Elements and Principles of design that are used widely in cinematic frames to explain the narrative are scale and proportion, positive and negative, volume, surface texture and colour as they work collectively in shaping the character and mood of a space or enclosure that are described in any narrative.

ELEMENTS AND PRINCIPLES OF ARCHITECTURE

Lines can channel certain ideas too. Straight ones can evoke order and neatness, wavy lines can create movement, and zig-zagged lines can imply tension or excitement. All pictorial forms begin with a point that sets itself in motion that gives rise to perspectives – one point, two point, three point (ant eye or aerial view) perspective .

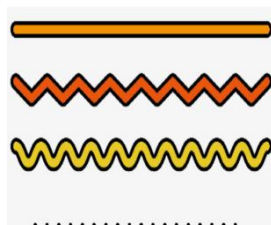


Fig 2 line

Scale is the deliberate sizing of individual elements. Scale creates emphasis, drama and aid hierarchy.

Scale is not technically based on realism as people's faces are generally the same size in real life, the dramatic scaling up and down of characters

in a frame helps viewers to get a quick grasp on each character's level of importance in the film. Intimate scale, monumental scale and visual scale are the types of scale used in a composition.

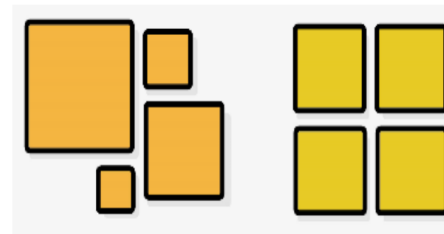


Fig 3 scale

Color is paramount. Color creates specific moods, atmospheres, channels emotions and each shade has certain specific connotations associated with it. The categories of color are : monochromatic , warm and cool colors.



Fig 4 Color.

Enclosure is an area surrounded by a barrier. Opacity refers to how 'see-through' an element is. The lower your opacity, the lighter and less noticeable your element is, and the higher it is, the more solid the element is.



Fig 5 Enclosure

Textures is the property, sensation and feel of the objects received through sense of touch and vision. Texture can add tactility, depth and can add some pretty interesting effects to a design. It should be used in moderation, as too much texture can quickly overwhelm any design. Texture maybe smooth, rough, natural and artificial, patterned, deteriorated or weathering, new or old.



Fig 6 Texture

Light and shadow - shadow is the creation where light cannot reach. It is shadow that helps us to define form.

ELEMENTS OF CINEMATIC COMPOSITION

Composition in cinema is the act of giving definition to the view, the arrangement and positioning of objects within the frame. It is the most creative aspect of film making and composition is what makes a film aesthetically appealing to the human eye. Composition has 5 key elements which are as follows:

Angle: To convey the emotion and intent in the frame, the angle of the camera in accordance with the object plays a very important role. If the camera is placed above the object, it gives the viewer a sense of superiority and likewise, if it is placed at a lower angle it gives them a sense of inferiority whereas if placed at eye level it establishes a connection with the viewers.

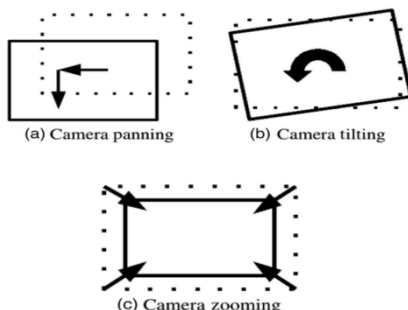


Fig 8 Camera angle

Scale: The proportion of an object in the frame to the size of its background is known as Scale. It is largely affected by the choice of lens used to shoot the frame. There are 2 primary lenses

that are used in film making, Wide-Angle lens and Telephoto lens.

Space: The space used in a frame in cinema is reconfigured from the visual cues as portrayed on the screen. Space is a concept generated in our minds and thus, it can very easily be molded to suit the cinematographer. Positioning the subject within the frame in a manner that depicts the mood/intent of the shot in an ideal manner is called Space.

Background/Foreground: Elements in a frame in the background are meant to only enhance the shot and storyline but not overpower the understanding of the frame that a viewer may have. While elements in the foreground are placed so as to add some realism to the shot to create a sense of connection with the main object.

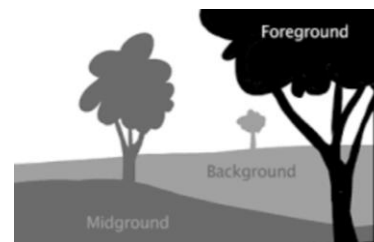




Fig 8 Background/foreground

Colour: Human beings have been conditioned over a large period of time to associate colors with emotions. It is these very colors that attract the human eye and engage the individual with the object and the mood portrayed in the frame. They are used to enhance the emotions in the shot and the experience of the viewer.

SIMILARITIES AND DISSIMILARITIES BETWEEN ARCHITECTURE AND CINEMA

Human perception of objects works in varied ways. While in the real environment, architecture is perceived in a detailed one-way form whereas, in cinema the entirety of an object is covered due to the possibility of wide-angle shots which then allow humans to perceive it along the lines of the context of the shot.

VISUALCOMPONENTS IN CINEMA AND ARCHITECTURE

Line		
		
	Utilization of lines in Libeskind's design which is	In the film of winter rest by Bilge







	the images of deconstruction and machine of his engineering.	Jeylan, in a few shots we see the lines of railroads which are the images of present day and customary turkey. Furthermore, they will never cut one another.
Colour	 <p>Use of red shading by Bernard Tschumi in Parc de la Villette, for delineating deconstruction images.</p>	 <p>Utilization of red shading by Steven Spielberg in Schindler's Rundown for pulling in crowd consideration</p>
Tone	 <p>Utilizing tone by Tadao Ando in chapel of the light.</p>	 <p>Utilizing tone in the film Manhattan by Woody Allen for featuring the characters.</p>
Rhythm	 <p>In Vann Molyvann's plans, when all is said in done, solid rhythm is constantly contained.</p>	 <p>Rhythm is one of the conspicuous parts of film in visual transmission.</p>

Table 1: Architectural v/s Cinematic visual components

- 1) There are some common visual components that are used in both architecture and cinema to transmit concepts and contents. These common components are space, line, tone, rhythm, texture, movement, shape and colour.
- 2) Although the two fields have many similarities in visual components, while texture is used in architecture to enhance it, cinema uses movement to add meaning to its experience.
- 3) Visual perception's most basic element used in cinema is motion and this element can also be used in architecture to attract the audience's attention quickly.
- 4) Visual attention is also influenced by audio and this element, although widely used in cinema, can be applied to architecture as well.

In conclusion, the two fields of architecture and cinema share many common components in visual

perception and working on expanding their connection will definitely lead to the development of new areas in both the fields.

LITERATURE CASE STUDY LEARNINGS

Following intense research, discussion and debate by multiple readings on this particular topic, many unknown connections between the two disciplines have been derived. Architecture and films go hand-in-hand as the very essence of providing dimension to a film comes from the place it is shot in, whether the buildings are shown or not. Architecture plays multiple roles in films, whether it is to define the setting and backdrop, magnify the mood and context or have the architectural marvels in the background pose as a metaphorical representation of the character's state of mind they do so much more than they intend to. . Although the fields of cinema and architecture lie

on different ends of the spectrum, they do possess some similarities. It is these similarities that have been used in this study in the form of elements (such as scale, colors, background, etc.) to show the relation between the two fields.

IDENTIFICATION OF PRIMARY CASE STUDY

The Frame Selection process of the study took into account multiple factors such as geographical proximity, rating, a timeline and genre of cinema.

This study selected Indian movies with an IMDb rating of 7 and more while also sticking to a time frame of a decade i.e. 2010 – 2020. These movies were further classified into 3 selected genres:

- 1) Horror
- 2) Fantasy
- 3) Romantic-comedy

These movies were selected from a large bank of story-centric films and not those that solely involved architecture.

GENRE	MOVIE	YEAR	LANGUAGE	IMDB RATING
Horror	Tumbbad	2019	Hindi	8.3
	Maya	2015	Tamil	7.7
Fantasy	Bahubali	2015, 2017	Telugu	8.1
	Yelamarivu	2011	Tamil	7
Romantic-comedy	Tamasha	2015	Hindi	7.3
	Zindiginamilegidobara	2011	Hindi	8.1

Table 2: Genre and movie selection

PRIMARY CASE STUDY

For the study, 9 elements in architectural design have been narrowed down that will play a crucial role in analyzing the frames that have been selected for the study. Each of these elements has been broken down into further classifications. The multiple selected frames, have been critically analyzed keeping in mind the elements of

architecture to understand how each of these elements plays a role in bringing out the storyline and moods in that particular frame. The study establishes the inter-relationship between two vast fields, cinema and architecture, and simultaneously highlights the architectural elements put together in a cinematic composition.

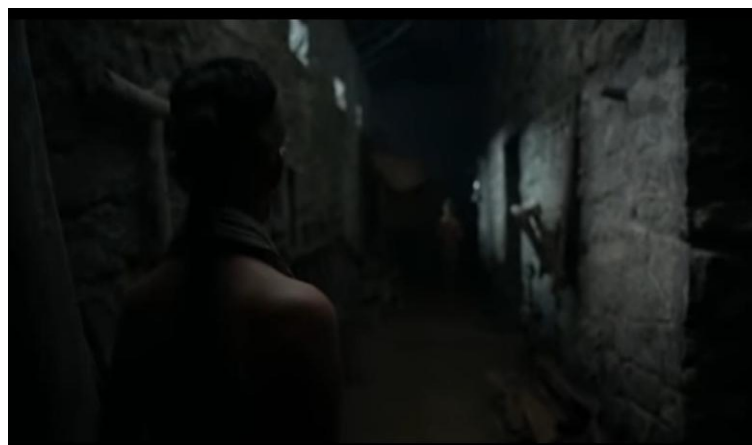


Fig. 9 Movie :Tumbbad(2018)

ELEMENTS OF DESIGN	TYPES				FRAME DESCRIPTION
SCALE	Monumental		Intimate		In this frame, the young boy Vinayak, who has an ulterior motive to claim the ancestral fortune is warned against attempting to attain it, lest he shall fall victim of the demon who guard it. Here, he tries to care for his great-grandmother, by cooking her food, who is a victim of the curse, a decrepit crone who must remain sated or her appetite might just claim them all. The intimate scale, closed space, congested volume and claustrophobia render that it was not used by many people. Dark places seem dangerous, perception of fear. The monochromatic and dark setting is to suit the context of the location (Tumbbad, Maharashtra), which has rainfall throughout the year. The small openings which are set above human eye level is way of hiding the reality from the outside world. But the light falling on the walls guides the path where he is headed to. The one-point perspective of the corridor portrays the curiosity of the boy in the frame.
TEXTURE	Smooth		Rough		
DETAILS	Ornamented		Minimalistic		
VOLUME	Congested		Massive		
LIGHT AND SHADOW	Bright		Dark		
ENCLOSURE	Closed space	Open space	Semi open space		
CAMERA ANGLE	Top angle	Eye level	Bottom angle		
COLOUR	Warm	Cool	Monochromatic		
MATERIAL	Natural	Artificial	New	Old	
PERSPECTIVES	One-point perspective	Two-point perspective	Three-point perspective	none	

Table 3: Fig.9 Analysis



Fig. 10 Movie:Tumbbad(2018)

ELEMENTS OF DESIGN	TYPES				FRAME DESCRIPTION
SCALE	Monumental		Intimate		When Vinayak's great-grandmother dies, he inherits the treasures. He discovers that they are not exactly what he expected, but instead an endless bounty protected by a vengeful and ravenous fallen god. This scene is set many years later where Vinayak has learned to manipulate the god so he can sneak out his boundless fortune one coin at a time. Treasure is housed inside the decaying estate. The monumental scale and massive volume of the structure with high fort walls marks protection for the treasure. The deteriorated material shows that it wasn't used for many years due to the stories that were told of the place. Even though Vinayak has mastered the art of manipulation, one wrong step and the curse would fall upon him. Therefore, the dark and monochrome tone again portray fear and danger. Vinayak's confidence is beautifully portrayed in the frame by standing against the massive fort. It also shows the danger is about to face.
TEXTURE	Smooth		Rough		
DETAILS	Ornamented		Minimalistic		
VOLUME	Congested		Massive		
LIGHT AND SHADOW	Bright		Dark		
ENCLOSURE	Closed space	Open space	Semi open space		
CAMERA ANGLE	Top angle	Eye level	Bottom angle		
COLOUR	Warm	Cool	Monochromatic		
MATERIAL	Natural	Artificial	New	Old	
PERSPECTIVES	One-point perspective	Two-point perspective	Three-point perspective	none	

Table 4: Fig.10 Analysis



Fig. 11 Movie : Maya(2015)

ELEMENTS OF DESIGN	TYPES				FRAME DESCRIPTION
SCALE	Monumental		Intimate		There was a secret asylum in the mysterious Mayavanum. When a film crew are shooting a film based on a real incident that happened in the forest, the ghost appears in the film sets on the wheel chair. The frame is shot in one point perspective and an intimate scale at the eye level to create a strong focus on the ghost. The entire settings is monochromatic and minimalistic to avoid distraction. There is light thrown only on the ghost sitting on the wheel chair to have an emphasis. This also symbolizes that the story of the ghost is coming to light as the ghost beginning to introduce herself. The rustic old door and chains tied to her hand shows the harsh environment that she has lived in.
TEXTURE	Smooth		Rough		
DETAILS	Ornamented		Minimalistic		
VOLUME	Congested		Massive		
LIGHT AND SHADOW	Bright		Dark		
ENCLOSURE	Closed space	Open space	Semi open space		
CAMERA ANGLE	Top angle	Bottom angle	Eye level		
COLOUR	Warm	Cool	Monochromatic		
MATERIAL	Natural	Artificial	New	Old	
PERSPECTIVES	One-point perspective	Two-point Perspective	Three-point perspective	none	

Table 5: Fig.11 Analysis



Fig. 12 Movie: Maya(2015)

ELEMENTS OF DESIGN	TYPES				FRAME DESCRIPTION
SCALE	Monumental		Intimate		This frame captures one of the orphaned and mentally sick patients who were used for illegal drug testing that are supposed to be performed only on other animals. The patient beating the window glass in the dark, old and closed environment portrays that they have been trapped, captivated and tortured by the side effects of the drug testing. Living in such environment has ill effects on the mental health of the patients. The visually disturbing patient is kept at the center and in contrast tone to its surrounding to have an emphasis on the patient.
TEXTURE	Smooth		Rough		
DETAILS	Ornamented		Minimalistic		
VOLUME	Congested		Massive		
LIGHT AND SHADOW	Bright		Dark		
ENCLOSURE	Closed space	Open space	Semi open space		
CAMERA ANGLE	Top angle	Bottom angle	Eye level		
COLOUR	Warm	Cool	Monochromatic		
MATERIAL	Natural	Artificial	New	Old	
PERSPECTIVES	One-point perspective	Two-point Perspective	Three-point perspective	none	

Table 6: Fig.12 Analysis



Fig 13 Movie :Bahubali 2(2017), Mahishmathi kingdom

ELEMENTS OF DESIGN	TYPES				FRAME DESCRIPTION
SCALE	Monumental		Intimate		The frame is captured in the perspective of a princess who is a captivated as a prisoner by the protagonist Bahubali. Following the orders of Matha. Sivagami Devi (the queen), her son brings the Princess who is accused of writing back to the queen in a disrespectful tone. The gigantic doors open to the grand court. The monumental scale and the grand set-up intimidate the people making the court superior. The brown color and the massive columns and sculptures show the power and wealth of the kingdom. The room is brightly light to make all the details in the room visible. One-point perspective of the settings brings in a strong focus on the throne and avoiding any distraction dispute having many details shown in the scene
TEXTURE	Smooth		Rough		
DETAILS	Ornamented		Minimalistic		
VOLUME	Congested		Massive		
LIGHT AND SHADOW	Bright		Dark		
ENCLOSURE	Closed space	Open space	Semi open space		
CAMERA ANGLE	Top angle	Eye level	Bottom angle		
COLOUR	Warm	Cool	Monochromatic		
MATERIAL	Natural	Artificial	New	Old	
PERSPECTIVES	One-point perspective	Two-point perspective	Three-point perspective	none	

Table 7: Fig.13 Analysis



Fig. 14 Movie :Bahubali 2(2017) , Kunthala kingdom

ELEMENTS OF DESIGN	TYPES				FRAME DESCRIPTION
SCALE	Monumental		Intimate		<p>The Kunthala kingdom is completely in contrast with the Mahishmati kingdom in terms of scale and power. Kunthala is a well flourished land, therefore the palace is filled with beautiful flowers, plants and lush green lawns. The palace stands out because of the landscape around it. It is made of white marble which depicts peace and harmony. This shows that though it's a small kingdom, the people there are happy and pleased with what they have. The design principle repose is seen by the use of colour white and water bodies. This depicts the pure heart of the princess who is seen in the scene. The colour of the flowers and the princess's dress color match, symbolizing the feminine character.</p>
TEXTURE	Smooth		Rough		
DETAILS	Ornamented		Minimalistic		
VOLUME	Congested		Massive		
LIGHT AND SHADOW	Bright		Dark		
ENCLOSURE	Closed space	Open space	Semi open space		
CAMERA ANGLE	Top angle	Eye level	Bottom angle		
COLOUR	Warm	Cool	Monochromatic		
MATERIAL	Natural	Artificial	New	Old	
PERSPECTIVES	One-point perspective	Two-point perspective	Three-point perspective	none	

Table 8: Fig.14 Analysis



Fig. 15 (a) & (b) Movie :YelamArivu(2011)

ELEMENTS OF DESIGN	TYPES				FRAME DESCRIPTION
SCALE	Monumental		Intimate		The narrative describes a scene of the past in China dating from the year 1600, when the Pallava Dynasty was ruling southern parts of India. This frame shows a group of villagers who are listening to the Chinese astrologer who has predicted great danger in the near future. The mood of curiosity and fear is seen very evidently in the scene. The scale of the scene is intimate scale and in a closed space as they are discussing about a very confidential matter in the astrologer's residence. They have used a rough texture to the table and the background as they are talking about the hardships that they are going to face. The wall behind the astrologer is ornamented using horned heads of dead animals that have been hunted. It was believed that a superior or a powerful person had the heads of the animals that he had hunted to show his bravery. The villagers along with the astrologer are sitting close to each other in a circle focusing on the circular table. The room is dark and light is thrown only on the astrologer and the prediction table. This building curiosity and allow the audience to focus on the astrologer and the monochromatic colors helps not to get distracted. The constitution materials used in the 17th century was dry grass, hay and bamboo. The concentric circles made by the rope on the table depicted that the danger was going to show up in stages and not at once.
TEXTURE	Smooth		Rough		
DETAILS	Ornamented		Minimalistic		
VOLUME	Congested		Massive		
LIGHT AND SHADOW	Bright		Dark		
ENCLOSURE	Closed space	Open space	Semi open space		
CAMERA ANGLE	Top angle		Eye level	Bottom angle	
COLOUR	Warm		Cool	Monochromatic	
MATERIAL	Natural	Artificial	New	Old	
PERSPECTIVES	One-point perspective	Two-point perspective	Three-point perspective	none	

Table 9:Fig. 15 (a) & (b) Analysis



Fig. 16 Movie : Tamasha(2015)

ELEMENTS OF DESIGN		TYPES			FRAME DESCRIPTION
SCALE	Monumental		Intimate		Ved and Tara meet while holidaying in the scenic, coastal town of Corsica. They choose to keep their identities hidden while in Corsica and make a verbal pact to not disclose their real selves or cities they come from in an attempt to not fall in love with the other. The song, Matargashti, is shot with bright colours filling the frame where the most used colours are shades of Yellow. An intentional choice of the using the colour Yellow seemed to denote an overall vibrant and happy environment, one that usually surrounds a person on vacation. Yellow, as a colour, is often associated with happiness and positivity, thus, implying that everything in Corsica was joyous. The open spaces used in the song also are a metaphor for Ved and Tara's personalities and the endless experiences and possibilities they were exposed to in Corsica.
TEXTURE	Smooth		Rough		
DETAILS	Ornamented		Minimalistic		
VOLUME	Congested		Massive		
LIGHT AND SHADOW	Bright		Dark		
ENCLOSURE	Closed space	Open space	Semi open space		
CAMERA ANGLE	Top angle	Eye level	Bottom angle		
COLOUR	Warm	Cool	Monochromatic		
MATERIAL	Natural	Artificial	New	Old	
PERSPECTIVES	One-point perspective	Two-point perspective	Three-point perspective	none	

Table 10: Fig.16 Analysis

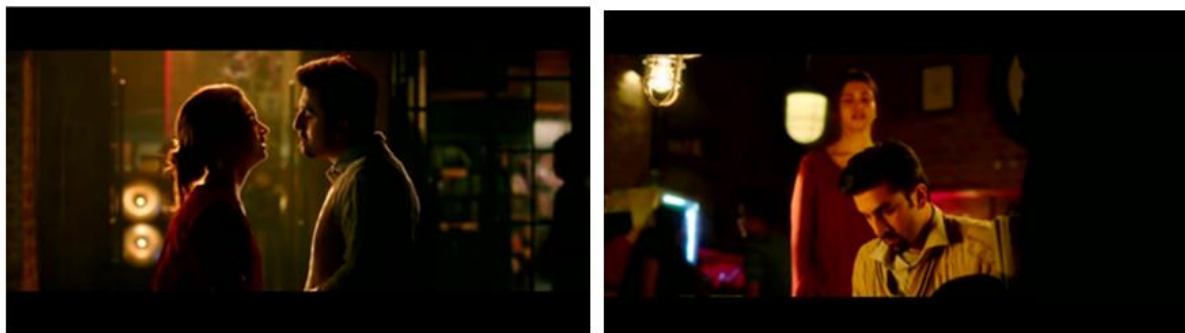


Fig. 17 (a) & (b) Movie : Tamasha(2015)

ELEMENTS OF DESIGN	TYPES				FRAME DESCRIPTION
SCALE	Monumental	Intimate			The song "Agar Tum Saath Ho" features a broken hearted Ved after Tara tells him that she can no longer be with him. The whole song is filmed with a brown, black and grey palette of colours to indicate the melancholic mood that both the lead characters are in. The dim lighting in the shots also denotes how things seem much duller and lifeless to them. The walls in the frames can be seen having exposed bricks. These elements have been used to enhance the rough times that they are going through. The song is also shot on a relatively low volume and in a cozy area of the cafe to show how it is an intimate act that has taken place and how their feelings are being suppressed.
TEXTURE	Smooth	Rough			
DETAILS	Ornamented	Minimalistic			
VOLUME	Congested	Massive			
LIGHT AND SHADOW	Bright	Dark			
ENCLOSURE	Closed space	Open space	Semi open space		
CAMERA ANGLE	Top angle	Eye level	Bottom angle		
COLOUR	Warm	Cool	Monochromatic		
MATERIAL	Natural	Artificial	New	Old	
PERSPECTIVES	One-point perspective	Two-point perspective	Three-point perspective	none	

Table 11: Fig. 17 (a) & (b)Analysis



Fig. 18 Movie :zindaginamilegidobara(2011)

ELEMENTS OF DESIGN		TYPES			FRAME DESCRIPTION
SCALE	Monumental		Intimate		Imraan, Kabir and Arjun (from left to right) , are childhood friends who initiate an adventurous road trip across Spain and try their hands on everything from deep-sea diving, to sky diving, to running with the bulls. This frame is taken from the scene where the protagonists participate in the traditional bull run which is a part of the annual festival of San Fermin. During this, six bulls are released into the open, cobblestone streets of Pamplona, Spain, to be corralled to the city's bullring. The participating runners demonstrate their bravery by trying to dodge the angry bulls en-route to their city center. The architecture seen in the frame is traditional European style and does not have any modern influence to suit the context of the old traditional practices. The protagonists confess their feelings and what they have not been able to do and promise each other to show courage and do it if they happen to finish the race. Warm colours usually associate with a feeling of comfort and happiness. Warm colours added to a bright, open space in the frame help propagate the feeling of immense joy and freedom of the characters.
TEXTURE	Smooth		Rough		
DETAILS	Ornamented		Minimalistic		
VOLUME	Congested		Massive		
LIGHT AND SHADOW	Bright		Dark		
ENCLOSURE	Closed space	Open space	Semi open space		
CAMERA ANGLE	Top angle	Eye level	Bottom angle		
COLOUR	Warm	Cool	Monochromatic		
MATERIAL	Natural	Artificial	New	Old	
PERSPECTIVES	One-point perspective	Two-point perspective	Three-point perspective	none	

Table 12: Fig.18 Analysis

CUMULATIVE ANALYSIS

In this table, each mood is connected to the elements of design that help to enhance it. For each mood, arrows of different colours are used to highlight the most important elements of design.

For example, by taking the mood of love into consideration, a specific scale is not required, whereas, in the case of power and wealth, scale is one of the most important factors.

ELEMENTS OF DESIGN	TYPES		MOOD
SCALE	Monumental		FEAR
	Intimate		
TEXTURE	Smooth		POWER AND WEALTH
	Rough		
DETAILS	Ornamented		PEACE AND HARMONY
	Minimalistic		
VOLUME	Congested		CURIOSITY
	Massive		
LIGHT AND SHADOW	Bright		SADNESS
	Dark		
ENCLOSURE	Closed space		JOY
	Open space		
CAMERA ANGLE	Top angle		EXCITEMENT
	Eye level		
	Bottom angle		
COLOUR	Warm		LOVE
	cool		
	Monochromatic		
MATERIAL	new		GUILT
	old		
PERSPECTIVES	One point perspective		INTIMIDATION
	Two point perspective		

Table 13: Table highlighting the important elements of design for each genre.

CATALOGUE PROPOSAL

The catalogue contains the elements of design and moods in the x and y axes, respectively

with possibilities and combinations of different elements of design that can be put together in a composition to enhance a certain mood.

	Scale	Texture	Camera angle	enclosure	Volume	Color	Details	Material	Perspective
Fear	Intimate	Rough	Eye level	Closed space	Congested	Monochrome	Minimalistic	Old	One point
Joy	Monumental	Smooth	Low angle	Open space	Massive	Warm colours	Ornamented	New	One point
	Intimate	Smooth	Eye level	Closed space	Massive	Warm colours	Minimalistic	New	Two point
Sadness	Intimate	Smooth	Eye level/ bottom/top angle	Closed space	Congested	Cool colours/ monochrome	Minimalistic	Old	One point
	Intimate	Rough		Closed space	Congested		Minimalistic	New	Two point
Power and Wealth	Intimate	Smooth	Eye level/ bottom/top angle	Closed space	Massive	Warm colours	Ornamented	New	One point
	Monumental	Rough		Open space	Massive	Warm colours	Ornamented	New	Two point
Peace and Harmony	Intimate	Smooth	Eye level/ bottom/top angle	Closed space	Massive	Cool colours	Minimalistic	New	One point
	Monumental	Smooth		Open space	Massive	Cool colours	Minimalistic	New	Two point
Curiosity	Intimate	Smooth	Eye level/ bottom/top angle	Closed space	Massive	Warm colours	Ornamented	Old	One point
	Intimate	Rough		Open space	Congested	Warm colours	Ornamented	New	One point

Excitement	Intimate	Smooth	Eye level/ bottom/top angle	Closed space	Massive	Warm colours	Ornamented	New	One point
	Intimate	Smooth		Open space	Congested	Warm colours	Ornamented	New	Two point
Love	Intimate	Smooth	Eye level	Closed space	Massive	Warm colours	Ornamented	New	One point
	Monumental	Smooth	Eye level	Open space	Congested	Warm colours	Minimalistic	New	Two point
Guilt	Intimate	Smooth	Eye level/ bottom/top angle	Closed space	Congested	Monochrome	Ornamented	Old	One point
	Intimate	Smooth		Closed space	Congested	Monochrome	Minimalistic	New	Two point
Intimidation	Intimate	Rough	Bottom angle	Closed space	Congested	Monochrome	Ornamented	Old	One point
	Monumental	Rough	Bottom angle	Open space	Congested	Monochrome	Minimalistic	New	Two point

Table 14: Catalogue for easy design

“Architecture arouses sentiments in man. The architect’s task therefore, is to make those sentiments more precise.” – Adolf Loos

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