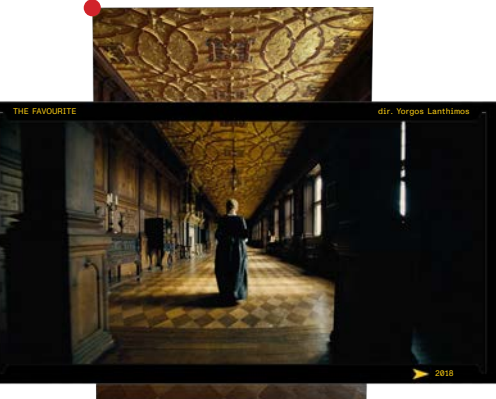
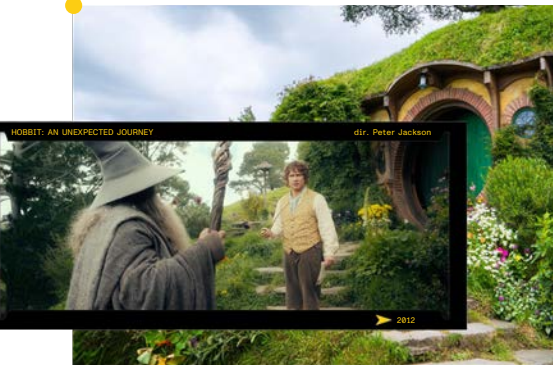
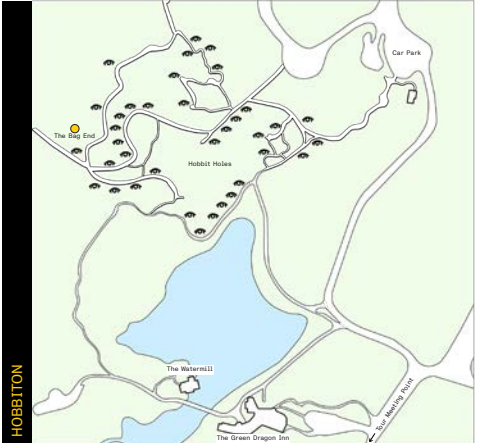
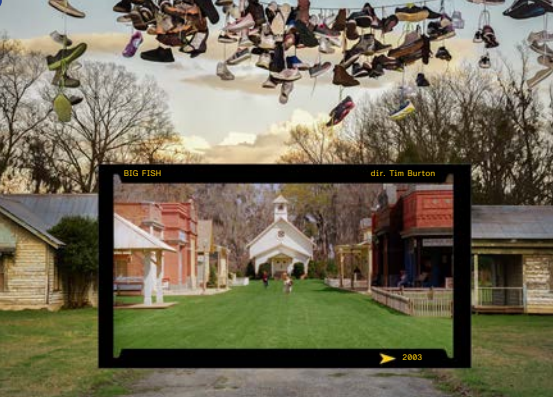
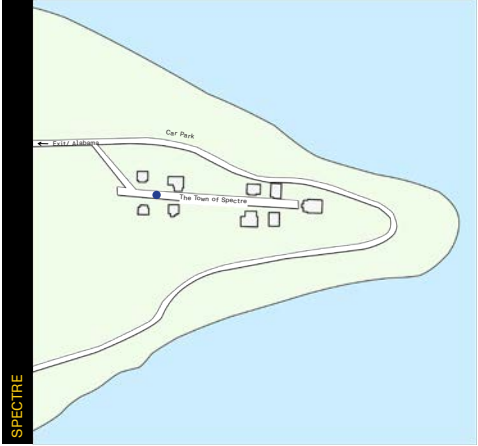
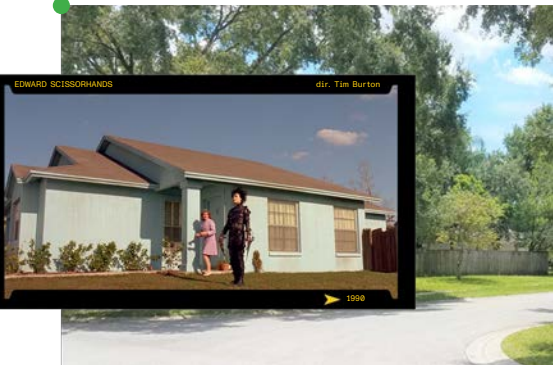
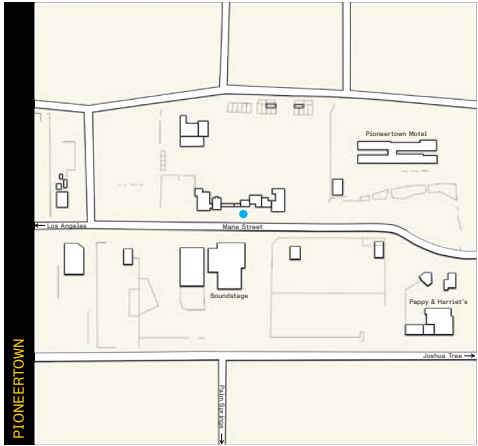


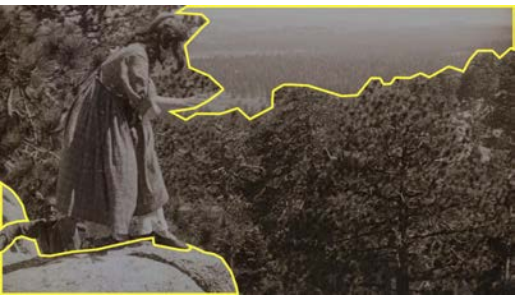
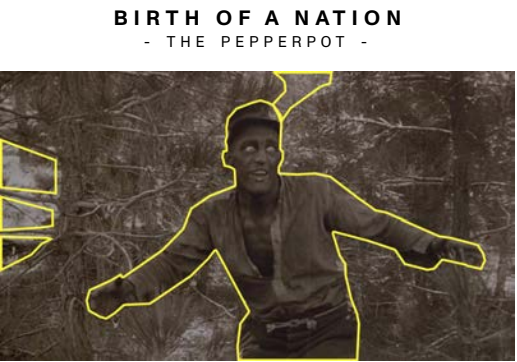
BEYOND THE FRAME

Beyond the Frame is an emerging programme that highlights authentic storytelling. It requires both the actors on-screen and the people working behind the camera to understand the experiences of the people whose stories they're telling. Films that embody the concept of authenticity, should resonate truthfully with human emotion and experience. Authenticity's other visual indices reside in the mise-en-scène: directing, costume, production design, locations, props and casting. Through the typology study of production lots, this exhibition creates an experience that gives equal opportunities for the underrepresented voices and focuses on the truth of storytelling. Queen's Park is filled with characters which allows people to be immersed in this truthful experience of filmmaking behind the camera. This creates a delicate balance of providing images that allow an audience to feel like they're watching a real experience. But presenting it in a way that's providing a larger lens to look through. Over the course of four weeks, everyone is invited to participate in a real-time production to turn inauthentic film into authentic. This also gives people a chance to try out filmmaking in order to express their voice.

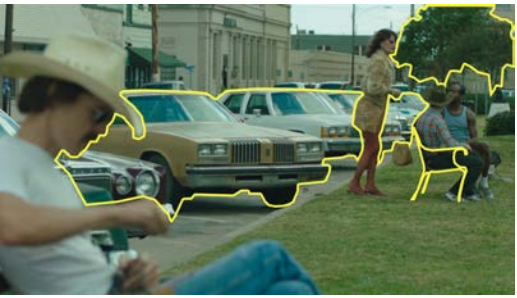
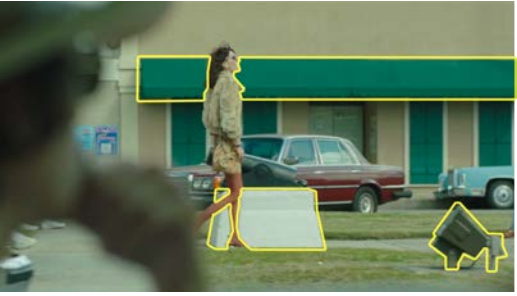


ISOLATING INAUTHENTIC SCENES

This is a series of still frames from the chosen inauthentic scenes from four films. Through identifying the components of each frames, this creates a design code when designing for the chosen architectural structures that ties in with these scenes. The components that were identified will incorporated on to the reimaged film set of these scenes together with the structures that it is paired with.



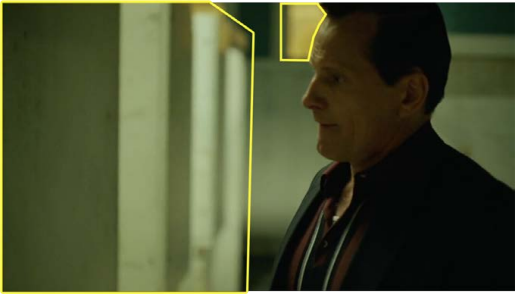
- Vantage Point
- Beautiful Scenery
- Greenery
- Rocks



- Greenery
- Cars
- Benches
- Canopy
- Mirror
- Concrete Block



- Mirror
- Sink
- Toilet
- Toilet Roll
- Plunger
- Window
- Shower Curtain
- Bathtub
- Shelf
- Fire
- Tiles



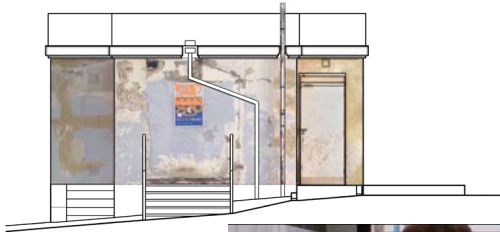
- Pillars
- Swimming Pool
- Cubicles
- Windows
- Exposed Pipes
- Marble Tiles
- Green Lighting



THE BIRTH OF A NATION
By
D.W. Griffith
Frank E. Wood
Thomas Dixon Jr.

This film features blackface characters throughout the film and it portrays black people as violent individuals.

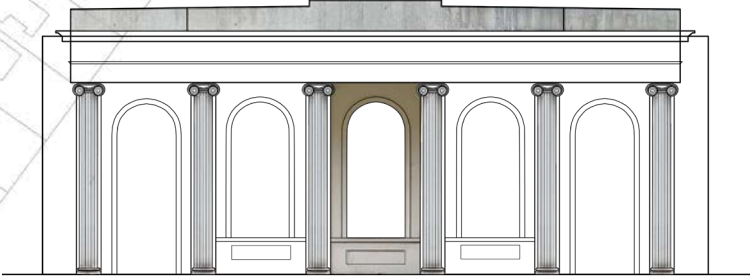
The Pepperpot is chosen due to its history. This structure was used to be a lookout tower which links back to the film which is set in 1960's American civil war.



ACE VENTURA: PET DETECTIVE
by
Jack Bernstein
Tom Shadyac
Jim Carrey

The film features a transphobic sequence of the protagonist regurgitating in the toilet of knowing he kissed a transwoman.

The toilet is chosen because it is site specific and links perfectly to the scene in the film.



DALLAS BUYERS CLUB
By
Craig Borten and Melissa Wallack

A trans character served as a form of tokenism in the film to support the protagonist's character arc.

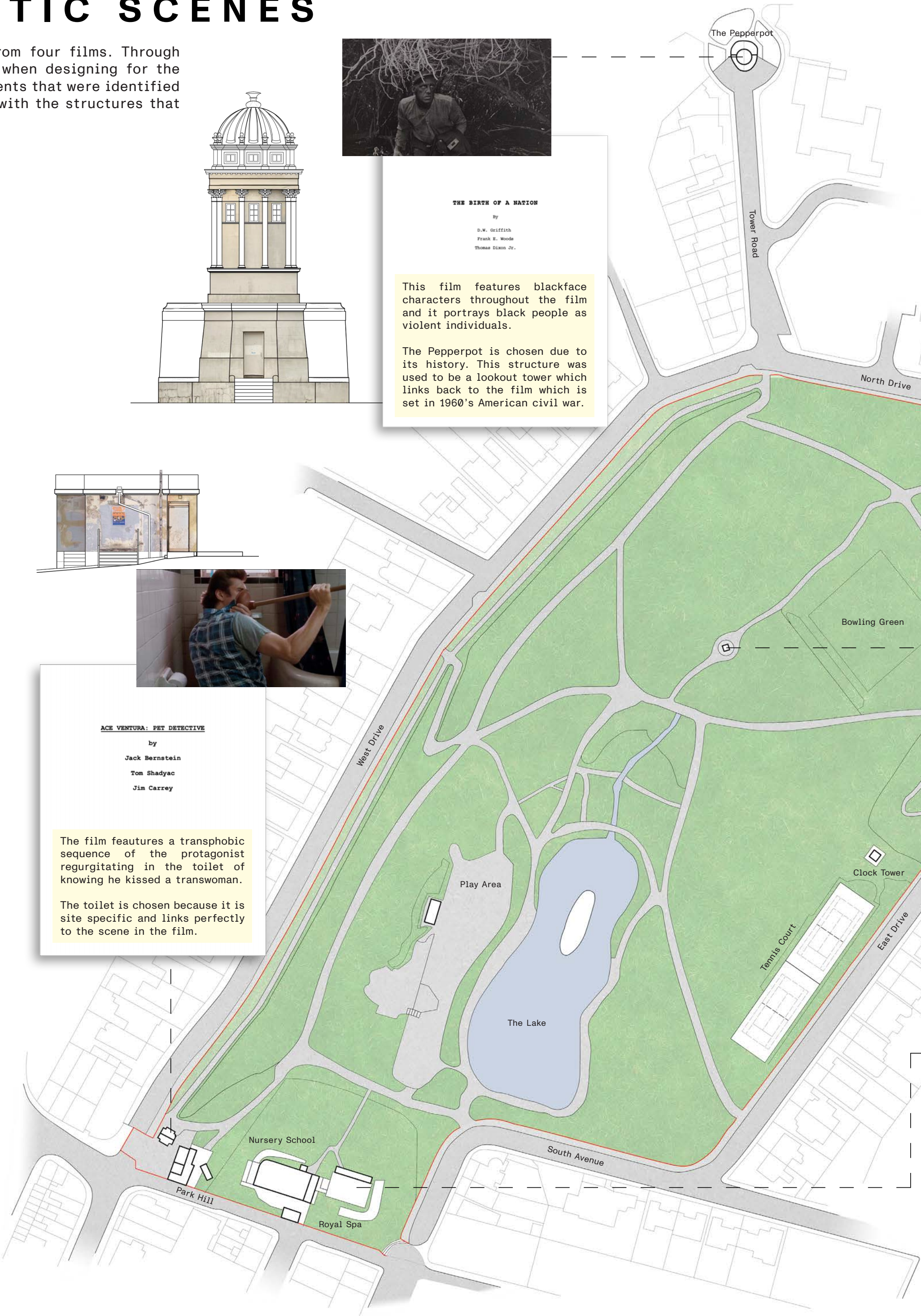
The drinking fountain was chosen because it was given as a **token** of appreciation to the Race Stand Trustess who donated the park to the people of Brighton.



GREEN BOOK
Written by
Nick Vallelonga & Brian Currie & Peter Farrelly

This film focuses more on the perspective of an Italian man considering the film is based on the travelling guide for black people. It also didn't explore Dr. Shirley's sexuality even further.

The Royal Spa is chosen because it has a similar setting to the film.



BEYOND THE FRAME: GREEN BOOK

This is a plan of the design proposal where the Royal Spa will act as a host of the reimagined film set of Green Book. The amended script was used to plan out where the actors should be standing within the space and where certain scenes will be filmed. The components that was identified in the chosen scene were incorporated on to the proposed design.



- 1 Projector
- 2 Cubicles
- 3 Pillars
- 4 Pool
- 5 Shower
- 6 Floating Slabs
- 7 Dolly Track

- Actors Mark:
- ✕ Tony Lip
 - ✕ Dr. Don Shirley
 - ✕ Policeman #1
 - ✕ Policeman #2
 - ✕ Caucasian Man

Green Book (2018)

Note: The film is set in 1957.

72.

INT. LIP'S HOTEL ROOM - NIGHT

Lip's in the BATHROOM washing his socks in the sink. WE HEAR ALFRED HITCHCOCK PRESENTS coming from the O.S. TELEVISION. THE THROE KINGS O.S.

Lip goes to the bed, passing the television. WE SEE black socks hanging on the rabbit ears antenna and some underwear drying on the vents of the TV. Lip answers the phone.

Yeah...

LIP

EXT. MACON TENA - NIGHT

Lip enters the TENA.

INT. MACON TENA - POOL AREA - NIGHT

Lip approaches POLICEMAN #1 standing beside a swimming pool.

LIP

I got a call about Dr. Shirley.

POLICEMAN #1

Come on...

Lip follows the Policeman.

INT. MACON TENA - LOCKER ROOM/STEAM ROOM - NIGHT

Policeman #1 enters the locker room followed by Lip.

Dr. Shirley, (BRUISED) is handcuffed, sitting on the floor, naked (also seen from the side). His skin still wet from the steam room and sweat. Next to him also naked and cuffed to the radiator, is a (WHITE MAN) -- unbranded, privileged, white, (Lip) Policeman #1 walks Lip over to POLICEMAN #2, African American -- white Policeman --

POLICEMAN #1

This is him.

LIP (to Shirley)

Can you give me my towel, for Christakes?

No one moves. Lip grabs a towel off a rack and throws it to Shirley, who covers himself as best he can.

POLICEMAN #2

You a lawyer?

(CONTINUED)

73.

CONTINUED:

No.

LIP

POLICEMAN #2

Well you should call one. We're taking your ass back in.

LIP

For what?

POLICEMAN #1

Manager caught him and the other guy...

The Cop motions to the Caucasian Man in cuffs.

Lip glances over at the dazed and humiliated Shirley.

LIP

Can't we get the cuffs off him, let him put his pants on?

POLICEMAN #1

Sure we can. But we ain't.

LIP

Look, we're out of here in the morning, you'll never see us again. There's gotta be a way to work this out.

(scrambling)

What if, uh, you let him go, and I give you something to thank you?

BEAT.

POLICEMAN #1

You bribing us?

LIP

No, no... a THANK YOU.

POLICEMAN #1

What kind of thank you?

LIP

Like... a donation to the police force. To your... whatever you want.

(thinks)

You like suits?

(MORE)

(CONTINUED)

74.

CONTINUED: (2)

LIP (CONT'D)

I was walking through your nice town today. I saw a store that was selling suits. Nice suits.

The cops glance at one another.

LIP (CONT'D)

How about, as a thank you--a donation--I buy you guys each a suit? You get dressed up nice, take your wives out to dinner. Guys like you, you deserve it.

The two Policemen glance at each other.

SMASH CUT TO

EXT. MACON TENA - NIGHT

Shirley trails Lip as they EXIT the TENA and walk toward the parking lot. No one speaks. Then...

DR. SHIRLEY

(subdued)

They were wrong for the way they treated me, and you rewarded them. We see that Shirley's eye is bruised, his lip slightly swollen.

LIP

I was hired to make sure you got from one show to the next. Now I do it shouldn't matter to you.

DR. SHIRLEY

I just wish you hadn't paid them off.

LIP

I did what I had to do. You know, if this got out it would kill your career.

DR. SHIRLEY

Okay, Tony, quit your phony altruism and concern for my career.

LIP

What the hell does that mean?

(CONTINUED)

75.

CONTINUED:

DR. SHIRLEY

You were only thinking about yourself back there, because you know if I miss a show, it comes out of YOUR pocket.

LIP

Of course I don't want you to miss a show, you ungrateful bastard! You think I'm doing this for my health? Tonight I saved your ass, so show a little appreciation. Besides, I told you NONE to go nowhere without me!

DR. SHIRLEY

(calmly)

I assumed you would want this to be the exception.

Lip gets in the car without opening Shirley's door. Shirley stands alone a moment, then opens his own door.

DR. SHIRLEY

(standing alone)

CUT TO:

EXT. HIGHWAY - NEXT DAY

The Cadillac drives past a WELCOME TO TENNESSEE sign.

CUT TO:

EXT. PEABODY HOTEL - MEMPHIS - FRONT ENTRANCE - DAY

Shirley's Cadillac pulls up. The windows are closed.

INT. CADILLAC - DAY - CONTINUOUS

Lip and Shirley sit for a moment. It's clear they haven't spoken for a while.

LIP

(re: bruise)

Should I try to find you some make-up or somethin' before the show?

DR. SHIRLEY

I'm fine.

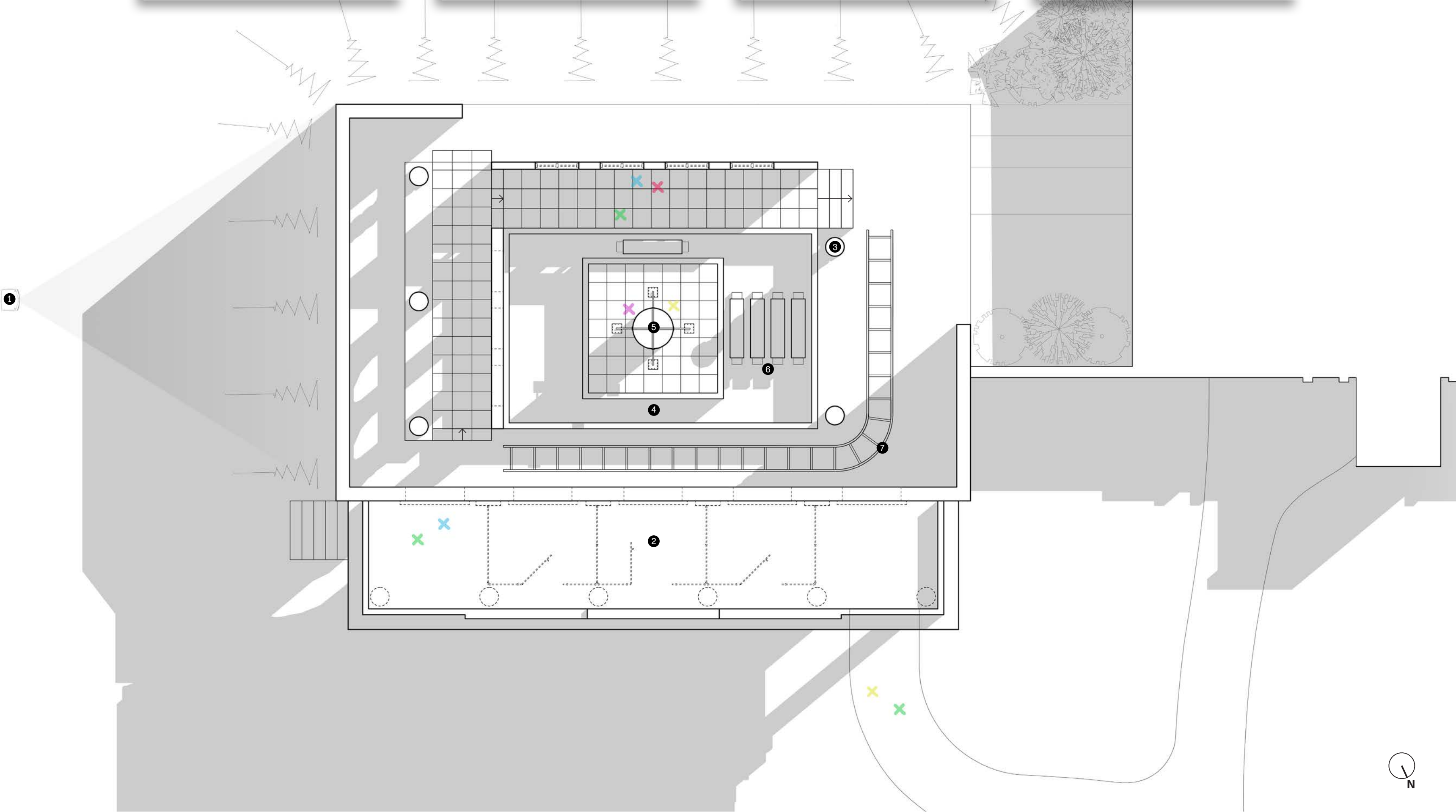
LIP

You sure?

DR. SHIRLEY

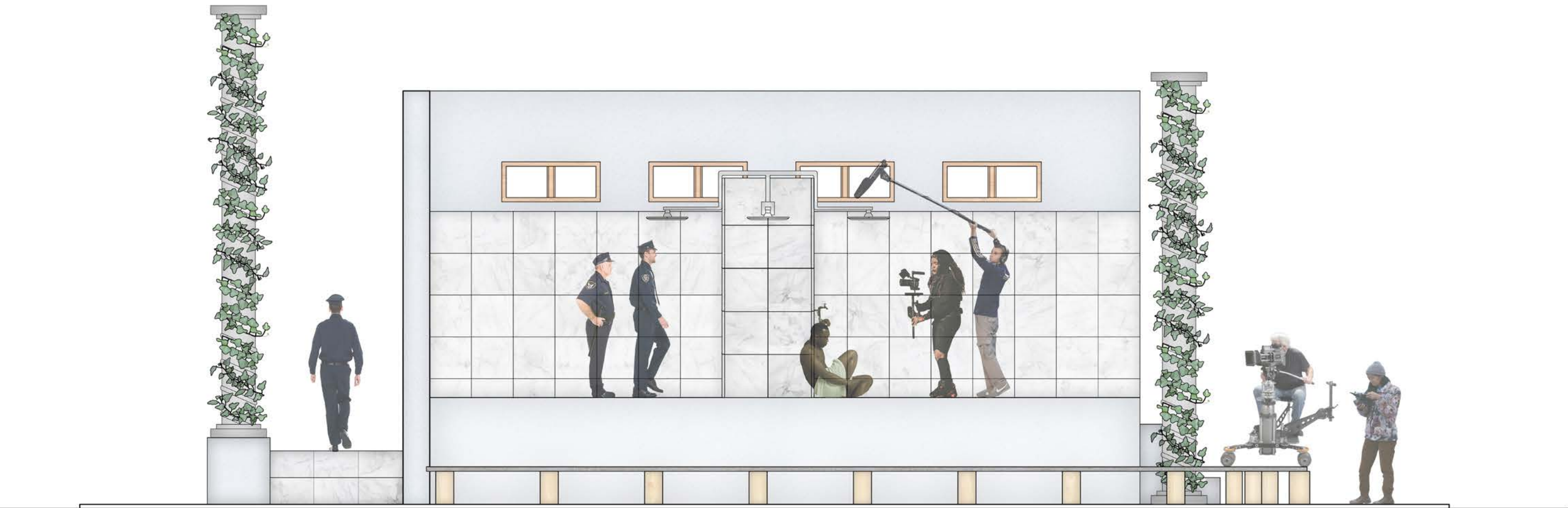
I said I'm fine.

(CONTINUED)



BEYOND THE FRAME: GREEN BOOK ELEVATIONS & MODEL

The Royal Spa will act as a host for the reimagined Green Book set due to its site specific setting from the film. The 1:25 model was used to show the inhabitation of the design and to test the scale of the film set on how they are able to move within the space.



BEYOND THE FRAME: GREEN BOOK FILM

[CLICK HERE](#) TO WATCH THE FILM
[CLICK HERE](#) TO BOOK



SCAN ME TO
WATCH THE
FILM



SCAN ME TO
BOOK

