

Role of Intangible Elements of Architecture in Set Design of Fiction films

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Abstract: Film is one of the 21st century's most pervasive and open media types. The film has the power to ask convincingly, "what if? The set design in films and television are never neutral additions to the audience experience. Set designs, from periodic to contemporary to futuristic, hold more messaging than is probably initially perceived. The messaging aims to translate the audience's emotional reactions, which vary from anxiety to happiness and the theme's approval. When it comes to architects and designers, they perceive films very differently from the nominal audience, especially when it comes to the fantasy genre featuring castles, buildings, cities, or urban landscapes. The set design uses the setting in which a story unfolds as a tool for conveying mood and interpreting the context within a particular plot, much as architecture uses constructed form to create the tone and reflect concepts of identity and place. The study uses sub-genres of fantasy genre fiction films to do the comparative analysis based on visual analysis concerning set designing elements (intangible elements) like lines, mass, composition, space, texture, and colour are done to reach certain conclusions.

Keywords - Fiction films, Set designing, Set designing tools, fantasy genre, applications of tools, comparative study.

I. INTRODUCTION

Architects and designers view films a bit differently from the vast audience, particularly when it comes to their sets and constructing them; they see the structures in the background (or in some cases in the foreground) and begin to consider how these sets are constructed, what the films want to communicate, and what the audience has seen through them. The time available for the entire story to be shared and the settings and character cast is limited. Thus, the set design can become an important aspect that needs to be taken into account in setting the plot's initial perception. The set will establish the storyline's first and foremost significant impression.

In any of the films, set design plays a vital role and is the largest department involved, with many staff and supplies, in making the film. Set builders put the sets that the camera records to life. To explain the realistic shots, they may create miniature models. They can spend hours making the outdoor set look right or using a selection of materials and other set design elements to re-create it thoroughly to bring an outdoor scene inside.

Elements in space establish a relationship and communicate the idea behind it. The design unites many disciplines that can overlap and share ideas. Architecture and set designing examine spatial relationships and create new relationships based on a design's concepts. In both architecture and set design, space is a representation of ideas. Both the fields are very prominent and elicit a sense of freedom while working in a limited capacity. However, there are some intriguing overlaps between the two areas. Architects have a rich sense of space, but they vary widely in their sophistication concerning the craft of architectural film and set designing. On the other hand, filmmakers and set designers bring their professional sensibilities to architectural space representation. We expect that comparing these two groups in designing will help us understand the factors and parameters where they overlap and where they differ.

Comparing the two closely related but yet separate fields, the process of designing both areas seems hugely important. Their design method is taught individually worldwide, but the comparison between the two needs to be explored. It might be unconventional to compare them, the more common themes to analyze sets concerning architecture, or choose a specific architectural theory and apply it to set design.

II. AIM & OBJECTIVE

The study aims to understand and conceptualize the relevance of set design in fiction films and do a comparative study where architecture and set design crossover. The overall intent is to study the tools and components used in set design and analyze whether tools exist in architecture by analyzing certain sets of fiction films concerning architecture.

III. SET DESIGNING AND IT'S ELEMENTS IN FICTION FILMS

Set designing is an essential part of the concept in many productions. The set's overall look makes the audience know what the director and set designer want to convey, the idea behind it, and creates a new home for the model to interact with. Architects nowadays are pursuing set designing, and in many ways, set designers are like conventional architects (Design et al., n.d.). The data has been broadly categorized into various parameters, including the information related to what kind of fiction is studied and what part of the film is studied, and how it is related to architecture. As a result, it aims to frame the methodology that needs to be carried out during fundamental research.

3.1 Set Design

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3.2 Components of Set Design

The tools for set designing are divided into two categories. The aesthetic elements (intangible) of visual composition are similar to those of other visual artists: lines, mass, composition, space, texture, and colour. The other tools are the practical objects (tangible) used to create film set environments: Flats, Cutouts, Platform, Wagons, Turntable, Drops, Scrims, Cyclorama, and Projections. Simultaneously, almost anything can be put into a stage setting; in practical terms, the same basic structures are used repeatedly (Miss Saigon Syndrome.Pdf, 2021).

3.3 The Role of Set Designer

A set designer designs and creates the sets that we see in films, television programs, and theatre. They work and communicate with directors, producers, costume designers, and other staff members (Gardez, 2015). In film production, the set designer creates an immediate visual environment. Five primary goals reflect the set designer's balance of aesthetic and practical considerations: creates a design concept, set the style and tone of the production, gives the first information on time and location, presents unique practical problems which a designer must solve, and costumes, lighting, sounds, performers, staging needs, and special effects should all be planned and incorporated with the scenery (Miss Saigon Syndrome.Pdf, 2021).

IV. APPLICATIONS OF ARCHITECTURE IN SET DESIGNING

Film and architecture are distant arts, dynamic and static, whose complex interactions give each other life. The developers of these two terms understand that one will always support the other, sharing a shared appreciation for the parallel processes involved in creating their works. Architecture gives the film its believability, setting the mood, character, time, and place for the action. The film offers architecture a voice to realize dreams that will never be achieved and to entice encounters that will never happen. Architects can create 'pure' architecture in the film without thinking about weatherproofing, contract bidding, or building codes. Cinemarchitecture is, thus, an ideal fulfilment of what architecture can be about. Just as architecture employs built form to establish the tone and represent notions of identity and place, the set design utilizes the environment in which a story unfolds as a medium to convey mood and interpret the meaning within a particular narrative.

Architect Juhani Pallasmaa stresses that both are realized as a result of collaborative efforts to construct these two distinct "art forms" with the assistance of a team of specialists and assistants. However, another aspect arises: both are the poet's art, the fruit of a writer, an individual artist. To this and other moments of action in these arts, let us shift our attention. Set construction is undoubtedly one of these intersectional moments. It allows excellent control over built-in closed studios' shooting conditions to allow the possibility of getting rid of atmosphere, lighting, and inevitable setbacks that could occur in "real" environments while shooting.

Significant buildings often direct our consciousness back to the earth. Just as Juhani Pallasmaa said, our sense of self-noteworthy architecture allows us to perceive ourselves as entirely embodied and spiritual beings, absorbed into the world's flesh. The architecture of Pallasmaa: the way spaces feel, the sound and smell of specific places, has the same weight as the way things look. Acoustics, scents, or tactility can be very hard to photograph, but it is impossible to ignore the specific things we hear, smell, and touch. The senses provide us with everything to recall.

"Good and thoughtful design can not only awaken our senses but reconnect us to place and ourselves." -David Darling
The set design is very prominent, much like architecture, evoking a clear sense of the place while operating within a limited capacity. The two fields both operate under the same constraints: budget, program specifications, and site-specificity, and just as acting is a brief portrayal of real life, a snippet of architecture and built environments is portrayed in film sets.

V. RESEARCH METHODOLOGY

- Firstly, set design has been studied followed by the tools that are used to design the sets and the set designers use them and what role they play.
- Secondly, categorizations of tools are done out of which only intangible tools will be studied which are: lines, mass, composition, space, texture and colour.
- Selection of fantasy genre is preferred over other genre and case studies are selected by using sub-genres of fantasy genre that are: high fantasy, dark fantasy, fairy tales, superhero fiction and magical realism.
- Inferences from case studies are drawn by analyzing intangible elements in fiction films and comparing them all.
- Comparative study has been done on how these tools are used in set designing and architectural designing to reach certain conclusions.

VI. CASE STUDIES

6.1 HOGWARTS OF HARRY POTTER SERIES (2002): HIGH FANTASY

The Harry Potter series creator, J. K. Rowling, introduces the Hogwarts School of Witchcraft and Wizardry with magic and its history as a traditional, great British Victorian public school (Cindioğlu, 2018).

Hogwarts Castle was a massive, magically-supported, seven-story high building with a hundred and forty-two staircases in its many turrets and towers and intense dungeons. When we see Hogwarts, the eye is drawn up and down the picture. The verticality of Hogwarts represents strength, height, grandeur, growth, and expansiveness. Its massive structure is an architectural wonder, even though it was never built, except in scaled-down models and theme parks. Its size in scenery is relatively more than the actor's body's size, making the castle dominates the set.

The composition of scenic elements of the castle along the x-axis is symmetrical and balanced. Along the y-axis, the castle is unsymmetrical and unbalanced. Along the z-axis that is the elevations of the whole castle are not symmetrical. However, they are balanced as each tower and part of it is symmetrical as it is of enormous scale. In scenes of Harry Potter movie where whole Hogwarts is shown relative to the actors, Hogwarts castle dominates the scenery due to its massive size and scale, which offers plenty of positive dwarfs, i.e., negative space.

Influenced by the gothic period and Middle Ages and even some scenes were shot in Durham Cathedral, Alnwick Castle, Edinburgh Castle, materials like stone, wood, glass, and earth. Due to the same material used in the whole castle, the colour is monochrome, and the pattern is similar throughout as similar elements are used in the castle. The tactile property of Hogwarts castle can be described as rough and gritty due to its material and colour. It's initially more warm colours when we look at the Hogwarts castle (great hall), but as the film gets older, the colours shift to cool colours that reflect movies get intense. As the films' scenes progress gets darker, this is a way of predicting that the eventual war between Harry Potter and Lord Voldemort is coming closer.



Figure 2: warm colours used in the hall
(Source: author)



Figure 3: cool colours used in the hall
(Source: author)



Figure 1: verticality of
Hogwarts
(Source: author)

6.2 TORENHOF CASTLE OF MISS PEREGRINE'S HOME FOR PECULIAR CHILDREN (2016): DARK FANTASY

Tim Burton who is known for his fantastical worlds in his films in his release of Miss Peregrine's Home for Peculiar Children, which is about a boy of a teenager when he came to know about the truth behind his grandfather's bedtime stories and becomes drawn into the world and time of the peculiars, young people with extraordinary abilities (Real, 2021).

Torenhof castle is inspired by eclectic architecture, incorporating elements from previous historical styles to create something new and original. Since the production designer wants it to look like a home and not like a castle, the composition's dominant lines balance horizontal and vertical lines that lead the viewer into the picture and give a sense of enclosure. As the castle is described as a peculiar home, its elements are in proportion to a typical house representing all the scenes, exterior or interior, and scale with the actor's body.

When we look at the Torenhof castle along the given direction that is z-axis (relative to previous studies), we see that castle is unsymmetrical due to difference in the height of one side of the tower. However, the castle looks balanced due to the same material, colour, and other scenic elements like how it is shown between the trees. Perceiving the castle and the other scenic objects (positive space) concerning the actor's body (negative space), we observe the balance of positive and negative space does not make the actor's body dwarf.

The castle has exposed brickwork with no variation in material, colour, and pattern. The three-dimensional texture that is tactile property of castle is rough and gritty. The colour arch's primary aim was to distinguish between the two temporal spaces between which the story is divided. The idea of evoking a picture-postcard summer in 1940's Britain inspired Miss Peregrine's home's artistic vision. These scenes are transformed into a dream-like, wet, and happy feeling by rich greens, transparent bright blue sky, and blushing bubble-gum pink. There is a dark-blue silver colour that reminds us that we are in a world where darkness lurks and makes it difficult for the whole look to become sweet or nostalgic.



Figure 4: balance of horizontal and vertical
lines
(Source: author)

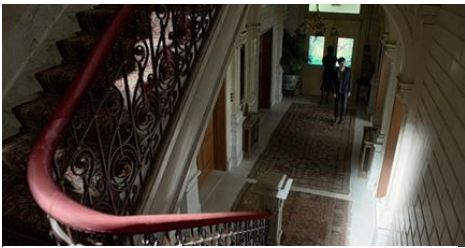


Figure 5: scenic arrangement of positive and negative space
(Source: author)



Figure 5: Torenhof castle in 2016
(Source: author)



Figure 7: Torenhof castle in 1943
(Source: author)

6.3 CASTLES OF WONDERLAND IN ALICE IN WONDERLAND (2010): FAIRY TALES

Alice in Wonderland is a Tim Burton-directed 2010 fantasy adventure film. Alice's Adventures in Wonderland by Charles Lutwidge Dodgson is a nonsensical children's experience. It tells the story of a young girl called Alice who follows a White Rabbit down a rabbit hole, bored on a summer's day, into a fantasy world populated by anthropomorphic creatures where logic is reversed and absurdity prevails. (Bridesmaids, 2012)

Tim Burton follows a typical Burton film formula often referred to as 'Burtonesque,' similar to German expressionism, which reveals buildings of sharp angles, great heights, and crowded environments. When we look at Alice's castle in Wonderland, the composition's dominant lines represent verticality, which is also a prominent gothic architecture feature. The size of castle elements in a frame other than the actor's body means that mass relative to the actor's body is essential, and the scenery dominates the other characters.

Looking at these castles (red queen castle and white queen castle) along the given direction that is z-axis (relative to previous studies), we observe that both the castles are unsymmetrical. However, both the castles are balanced due to the arrangement of other scenic elements like mountains in the first scene and trees in the second scene give it a balanced composition. Perceiving both the castles and the other scenic objects (positive space) concerning the actor's body (negative space), we observe that the positive area dwarfs the actor's body because of its massive size scale the arrangement of other scenic objects.

The materials used to make the red queen castle is stone with no variation in colour, pattern, and material; the tactile property of this material is rough and gritty, which represents this castle belongs to the evil queen, whereas the material used in the white queen castle is marble with no variation in colour, pattern, and material; the tactile property of this material is silky and smooth which represents this castle belongs to good queen. Red Queen's Castle, the same colour scheme as the Queen of Hearts card, is made of stone with prominent red heart accents. There are many hedges in the form of heart, gardens with many red roses and borders cut in the shape of the Red Queen herself (Red, 2021). The Castle of the White Queen is a gigantic building that stands in the Underland area of Marmoreal. Chess game pieces and boards influence its architecture, and it seems to be made entirely of marble. It has a predominantly white colour that suits the name and appearance of its ruler (White, 2021).



Figure 10: red queen castle relative to characters
(Source: author)



Figure 11: white queen castle relative to characters
(Source: author)



Figure 12: red queen castle colour
(Source: author)



Figure 13: white colour of castle
(Source: author)

6.4 WAKANDA CITY OF BLACK PANTHER (2018): SUPERHERO FICTION

Black Panther is based on the character from Marvel comics of the same name. Walt Disney Motion Pictures distributes the eighteenth film in the Marvel Studios". The story is based in a fictional African nation called Wakanda, which is primarily developed by the native tribes. It is a highly technologically advanced civilization owing to the most potent fictional mineral on earth called vibranium. (Panther, 2021)

Wakanda's cityscape is filled with futuristic glass and steel towers reaching into and above the clouds. The city is inspired by the traditional rondavel huts that attribute conical thatched roofs are the references from southern African architecture combined with Zaha-style curves, which can be seen in the skyscrapers of Wakanda city (Panther & Hadid, 2021). Since the city contains many skyscrapers formed by the repeated use of circles, the dominant lines of composition are vertical and curved. The verticality represents strength, height, expansiveness, and grandeur. However, the use of curves represents calmness and a mood of relaxation. Beachler explained: "It also represents this continual journey that we're on – this life cycle of birth, life and death that has many representations on the continent. I thought it was essential to put that in the film." (Yalcinkaya, 2018) Urbanism



Figure 6: Skyscrapers of wakanda city
(Source: author)

in the city can be seen at all scales as tall towers, midrise towers, and human-scale urbanism. The size relative to the actor's body seems important as mostly tall towers are seen, and the scenery showing these towers and other scenic objects dominate an actor.

Wakanda city's scenic objects' arrangement seems unsymmetrical as the whole city contains buildings of different heights, forms, and shapes. However, the composition looks balanced due to the same tones and materials in all kinds of buildings. When we look at the throne room of the Black Panther's palace, we observe that the positive space dwarfs the negative space due to its massive size and scale, which can be seen in the bird's eye view where scenic objects like vertical columns, door, and walls making the actor's dwarf.

Beachler said, "You always feel intimate in a large space because you understand the texture. You connect with it more than if it were just a glass wall." (Yalcinkaya, 2018) As the Zaha style inspires the city, the city has undulating aluminium surfaces that resemble flowing water, and the curvature of the walls isn't drywall. Instead, they are plastered or metal or wooden. No variation in colour, material, and pattern is shown by the use of earth tones and natural materials, and the tactile property of the city represents smooth and silky texture. The film also arrives at a point in time where the phenomenon known as "Chocolate City"—a city where African Americans make up the majority of the population and are the political and economic leaders—might be approaching its end. It is also known as "The Golden City" because it is hidden deep within the mountains. Wakanda has created the ultimate Chocolate City, or Chocolate Land, where black people can thrive while living free of racial humiliation and exploitation. The most idealistic conceptions of what a Chocolate City entails tend to stress the benefits of self-determination over isolationism threats and caveats.



Figure 7: scenic objects like mountains and waterfall dominating actor's body (Source: author)



Figure 8: black Panther's palace throne room (Source: author)

6.5 EDWARD'S HOUSE IN EDWARD SCISSORHANDS (1990); MAGICAL REALISM

Edward Scissorhands is an imaginary story about Edward, the unfinished invention of an inventor, who was left to live alone in a gloomy, industrial castle with hand-scissors. Her heart goes out to this lonely creature as the local Avon lady makes her rounds around town. She convinces Edward to come to her house, overlooked by his mansion in the over-stylized suburban neighbourhood. This incredible sense of suburbia works as a bright contrast to the cold, mysterious origins of Edward (Scissorhands, 2021).

The castle of Edward is inspired by gothic architectural style, and so are its elements. Due to its tall and pointed towers and placement of that castle on a cliff, the dominant lines of composition comes out to be vertical, meaning the height, strength, and expansiveness as the court belongs to the inventor who creates many things, thus providing a powerful incentive for the eye to follow them. Edward's house in scenery is relatively more than the actor's body's size, making the castle dominate the scenery, thus marking its importance.



Figure 9: Edward's house with relative to actor's body (Source: author)

When we look at Edward's house's composition and the arrangement of other scenic elements, we perceive that the composition is unsymmetrical but balanced due to the other features, like in a scene where trees and animal statues balance the height of the castle. Edward's house and other scenic objects (positive space) concerning the actor's body (negative space) perceive that the positive space dwarfs the actor's body because of its massive size and scale monochromatic colour palette.

Edward's house's two-dimensional property represents no variation in material, colour, and pattern as the monochromatic palette of grey made up of stone. The three-dimensional texture that the tactile property of castle is rough and gritty represents the loneliness and pain that Edward has gone through all these years. The contrast in colours between the suburban community and Edward's mansion instantly points to the vast disparities between the two colliding worlds: the solitary and reclusive life of Edward vs the gossip-filled, flamboyant and extroverted environment of suburbia. The suburban neighbourhood was depicted with vibrant colours to achieve this contrast on a symbolic level: the lawn was a dark green, and the houses were bright pastels. Even the weather seemed to be vibrant in this area. This symbolized the somehow "ideal" and happy life supposedly found in this kind of society. In comparison, Edward's mansion was depicted in light shades of grey, and Edward's mysterious and lonely life was expressed in his dirty, cobweb-filled style. The camera shots further dramatized this contrast: the house was always shown on a hill far away, while the small town was far closer.



Figure 11: positive space in concern with negative space
(Source: author)




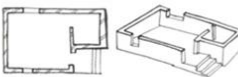

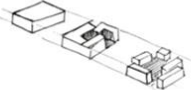
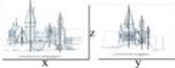
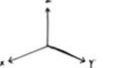






Figure 10: contrast created by the colours
(Source: author)

VII. INFERENCES FROM CASE STUDIES

1. The dominant **lines** of composition are generally vertical, depicting the medieval universe set showing strength, height, grandeur, growth, and expansiveness. These buildings are the only ones in the whole universe, as seen in high fantasy, dark fantasy, superhero fiction, and fairy tales. The dominant lines balance horizontal and vertical lines that lead the viewer into the picture and give a sense of enclosure generally used to depict a typical house existing in the everyday world as seen in magical realism and dark fantasy.
2. The scenery generally dominates the actor as the **mass** (which is the buildings) relative to the actor's or characters body is of the vast size, which shows that the owner of the building is quite powerful and owns or rules the place as seen in high fantasy, dark fantasy, superhero fiction, and fairy tales but where the mass is in scale with the actor's or characters body which can be depicted as mostly the interior part are shown of mass.
3. The set's **composition** seems balanced and symmetrical in high fantasy, unsymmetrical and balanced in dark fantasy and fairy tales, unsymmetrical as the whole city but symmetrical and balanced as individual buildings in superhero fiction, unsymmetrical from the exterior and symmetrical and balanced from interiors in magical realism.
4. The positive **space** covers a large part of the frame concerning negative space depicting that the positive space is of massive size and scale, which make the actors look dwarf giving the sense of power and authority, but where there is the balance of positive and negative space depicting that the positive space is of nominal size and scale giving a sense of everyday life in the real world.
5. The two-dimensional **texture** generally used in fantasy genre sets has no colour, material, and pattern variation. The three-dimensional texture that is the set's tactile property can be rough and gritty, depicting pain, loneliness, darkness, evilness, or emerging from nature or can be smooth and silky, expressing calm, sootiness, positivity, ornamentation, and royalty.
6. The fantasy genre is all about good vs evil, man vs nature, individual vs society, tradition vs change, and the heroic (or villainous) quest for power and knowledge. Dull or cool **colours** (grey, black, or blue) show darkness, negativity, evilness, solitary and reclusive life. In contrast, bright or warm colours (gold, yellow, or green) are used to show positivity, royalty, self-determination, welcoming nature, flamboyant and extrovert life.

VIII. CROSSOVER OF SET DESIGN AND ARCHITECTURE

Table 1: Comparative study of architecture and set design based on visual aesthetic tools of set designing:

| VISUAL AESTHETICS TOOL OF SET DESIGNING | IN SET DESIGNING (intangible) | IN ARCHITECTURE (tangible) |
|---|---|--|
| LINES | Dominates the composition - the visual path that enables the eye to move within the piece or only define the masses and edges  | Creates the drawing and defines the whole mass  |
| MASS | the size of the elements on the set  | the physical bulk of a building  |
| COMPOSITION | Arrangement along x, y, and z-direction (viewed in 2d only)  | Arrangement along x, y, and z-direction (viewed in 3d)  |
| SPACE | The dominance of positive (space covered by scenic objects) or negative space (space covered by humans)  | encompasses the volume of a structure and negative space is not used by the humans  |
| TEXTURE | Tactile texture also becomes implied texture  | Tactile and implied texture acts differently  |
| COLOUR | Represents the mood and qualities of characters  | Colours influence how the people using it will feel  |

The set designs get inspired by the architectural style, and the tools that are considered intangible for set designs may become tangible for architectural design. Although architectural components tend to have a certain thickness and solidity, mere surfaces tend to be set architecture components. Although all architecture components have a surface, they have a touch that differs from the package's flats.

So why the thin surface in the design of the set? Due to construction, is it? This may be valid in specific ways since the components of the set need to support their weight, while all the elements above them need to be supported by building components and managing wind and shear forces. The set is an interior design, even though it portrays an exterior scene, and it doesn't have to protect us the same way the architecture does from the elements.

The audience is stationary in the set design and can only view the scene from certain pre-defined angles. It ensures that only certain surfaces that they will be able to see are necessary. To define the enclosed space on a level, surfaces are enough. Thickness (where necessary) is falsified, and no-one will ever go up on set to experience the "brick" wall's tactility. You quickly discover the false thickness of a hollow wall or plastic moulds designed to look like concrete when going around in architecture.

The surface treatment is considered extremely necessary, although others criticize this fascination with the façade. We see one contributor to the fascination with the façade surface if we perceive the theatre's stationary audience as the primary factor in the room on set being enveloped not by objects but surfaces. Most architecture is commonly circulated through magazines and videos, mostly external images showing the façade. The spectator becomes stationary in the same way as in the theatre, unable to move through the room in question.

However, the manner of treating the surface varies widely between architecture and set design. In architecture, the treatment is abstract and tactile, while the set's surface also attempts to replicate something else. Even very pictorial architecture is always frank about inserting the picture; it can be very

stylized and does not trick you. On the other hand, we cherish imitation in the theatre, and we like the suggestion that anything is what it is not. To complete the story and its alternate universe, we use our imagination in set design. The discussion of authenticity in architecture has never been difficult.

When it comes to the design process and space construction, the approach is very much the same for architects and set designers. Maybe that's not very strange; it's both about creating space and spaces, and when Robert Venturi said, "Architecture is above all an art in the context for us." For set design as well, it could not have been more accurate. Even so, there is little difference. These differences tend to vary, not in how the designer works but rather in the projects' specific parameters. The most apparent difference could be that of the set's theatricality and drama. You only experience these intense environments for a short while when going to the theatre. On the other hand, architecture is something in which we live our ordinary, flamboyant lives most of the time. It exists on a different time scale and requires a finish that is more toned down.

IX. CONCLUSION

Knowing the distinction between the two, a trend began to come together, and discrepancies and similarities, their underlying causes and effects, appeared. Due to the various natures of the disciplines, some of the performance differs, whether it is construction materials, the design as such, or the communicative tools. With various external variables to consider and the same internal procedures, the final result can vary. The variations tend to vary more from designer to designer when it comes to approaching than within the disciplines themselves.

X. IMPLICATIONS OF FUTURE RESEARCH

It was possible to research almost any point where the disciplines overlap extensively. I expect that research in this area will be carried out to a greater degree than what has been done so far. I feel like I have acquired a lot of understanding and experience to practice as an architect. It would be useful for several designers with more studies in the interdisciplinary area of set design and architecture.

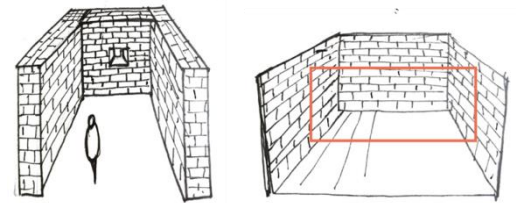


Figure 20: thickness and solidity in architectural components while mere surfaces used in set architectural components (Source: author)

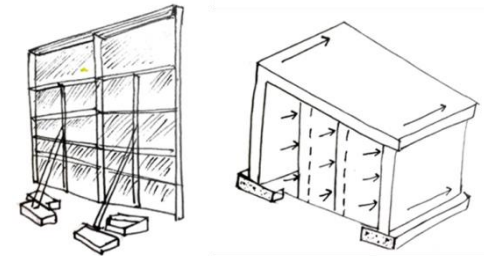


Figure 21: components of set support their own weight while elements supported by building components and managing wind and shear forces (Source: author)

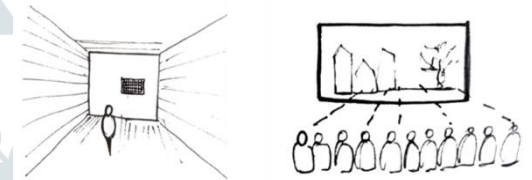


Figure 12: user experience the building through all senses while audience is stationary in films and only visual and hearing sense is active (Source: author)

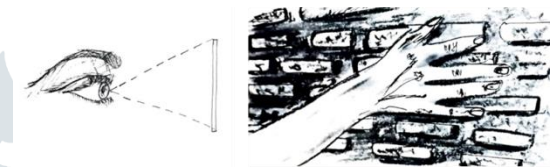


Figure 23: tactility is implied in set designing while in architecture: implied and tactility acts differently (Source: author)

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