

Kantana Film Institute | Vera Maurina Press | Video, Tapestry, & Ceramic Mosaic Proposal | March 2014. Wachira Leangtanom, Saul Appelbaum, Shuoan Fay Zhou



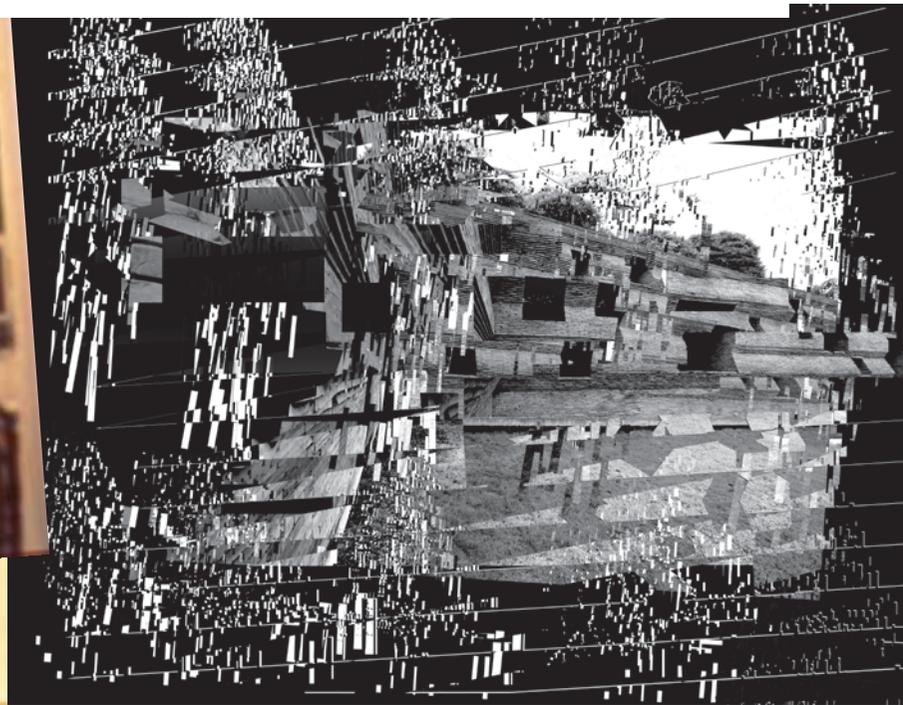
*Une femme est une femme* (1961), directed by Jean-Luc Godard

For Angela's (Anna Karina) apartment in *Une femme est une femme*, Godard creates an n-dimensional form by moving characters around a basic circulation system. The characters glide in and out of the camera frame. Doorways act as a frame within a frame. One hears a voice emanating from a room, but does not see the speaker (an invisible script). A character begins speaking, unseen, and then a voice emerges

through the door simultaneous to their image, and vice versa. A couple's quarrel spins around a column. The camera follows the action. It counteracts the action. A basic apartment plan becomes something other than what it is, a vibrant ground in several dimensions (x-y-z dimensions of a building, x-y-z dimensions of the camera, the time-period, the time-period, the camera-time, and character timing).

Although, the film is much more than the basic circulation system. It is an n-dimensional form.

How can students at the Kantana Film Institute become cognizant of the experience of architectural form in Godard-like n-dimensional fields of the moving picture? The answer is simple. Conduct an architectural moving picture workshop. The students would learn a lot from



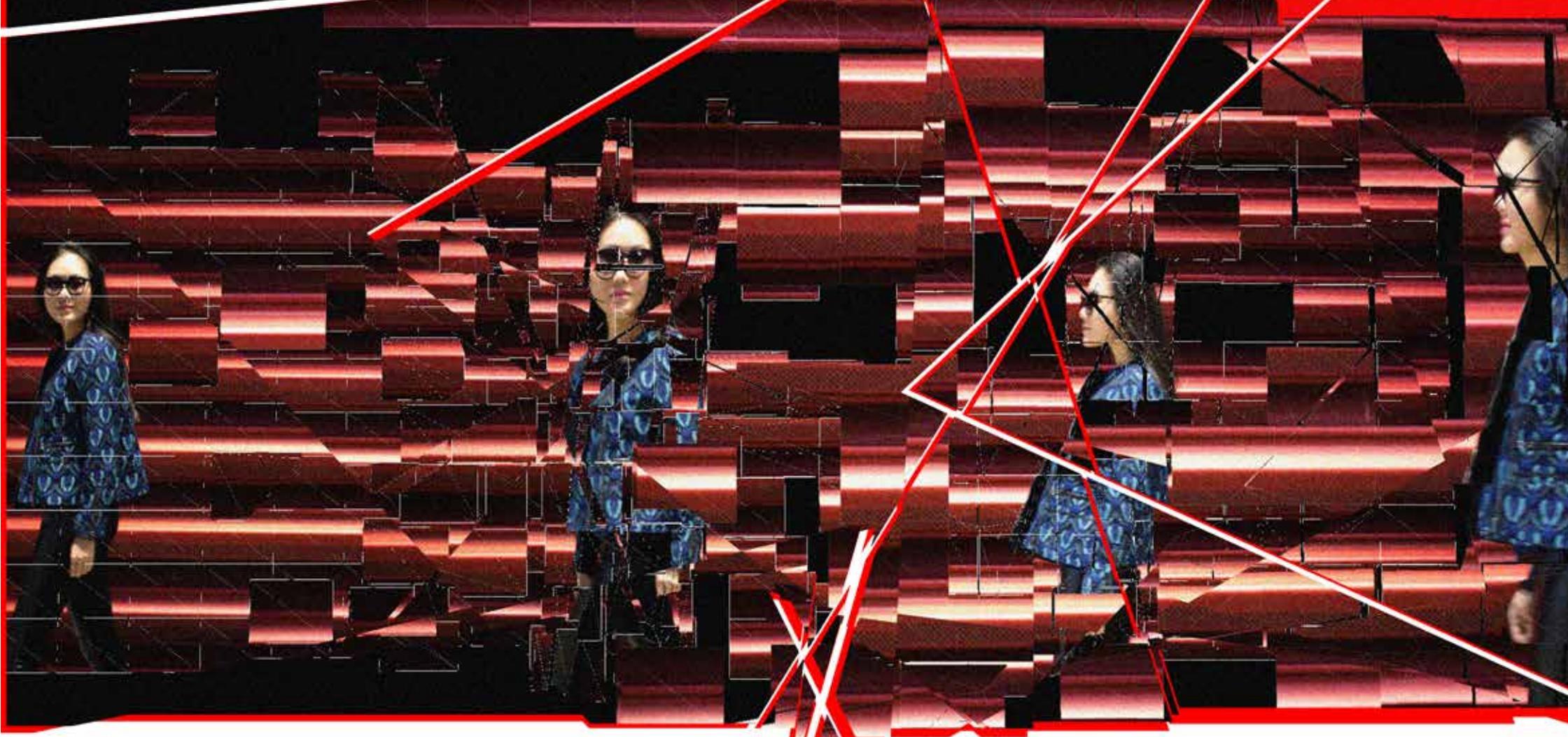
Vera Maurina Press, Kantana Film Institute Study, variable dimension, 2013

working with a basic building, but in a thoughtful building like the Kantana Film Institute the potential expands immensely.

At core, the Kantana Institute building offers a paradox in monumental brick. It forms light and airy frames of reference for the filmic movement of people, sound, cameras, natural and artificial light. When entering the main circulation system, sound

from outside significantly mutates a breeze. The building frames relative silences, one the silencing sound, and the other silencing chaos outside. Peering close, a micro-pattern of brick counts the concrete planes in the facade. These patterns lock in a three-voice composition of moving in and out of one's space.

At the crossroads of the main



Vera Maurina Press, Kantana Film Institute Photography and Animation Study, variable dimension, 2013

into from outside significantly mutes into a breeze. The building frames two relative silences, one the silencing of sound, and the other silencing visual chaos outside. Peering closer, the micro-pattern of brick counterpoints the concrete planes in the footpath. These patterns lock into a three-voice composition when moving in and out of one's stride.

At the crossroads of the main circulation, one experiences intense parallax, if paying attention. The end edge of one wall (a repeated rhombus pattern) merges visually with another rhombus wall end in the distance. As one moves past, the wall ends flicker in and out of depth perception, while the negative-space-shape-patterns change according to the angle of view. The openings in the walls not only allow animal and human inhab-

itation (in the words of the architect), but they also provide another frame of reference, that of the building's relationship to the land. If walls in the main circulation (without openings) gauge the continuous movement of the sun and the time of day with horizontal shadow striations, then the wall openings gauge the horizon with rhythmic measure (open - closed - open - closed - open). Shadows project inward from

the thick wall as a reminder of time, a time framed by a wall and horizon.

If filming these movements and dimensions against the stride of several people, against the stride and/or continuous movement of a camera on a track, then one moves into a veritable filmic architecture. Compound this with the distribution of painterly fabrics, ceramic mosaic patterns, and video projection from

yet another n-dimensional world (digital frames), then this becomes a wonderful experimental field for students to form a solid architectural foundation and frame that eventually melts into air.

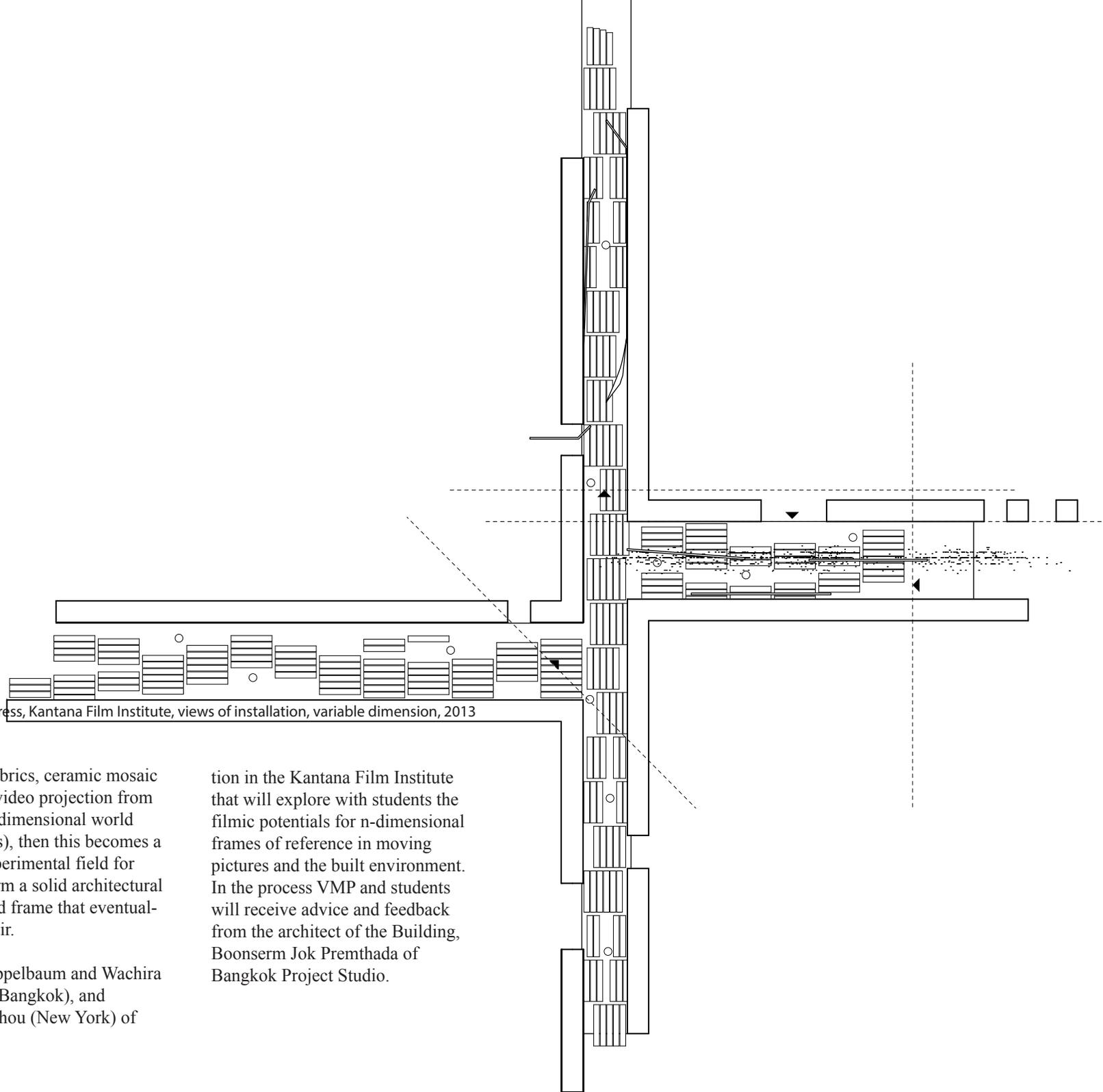
Saul Aaron Appelbaum and W Leangtanom (Bangkok), and Shuoan Fay Zhou (New York) Vera Maurina Press (VMP) project a fabric, mosaic, and video ins

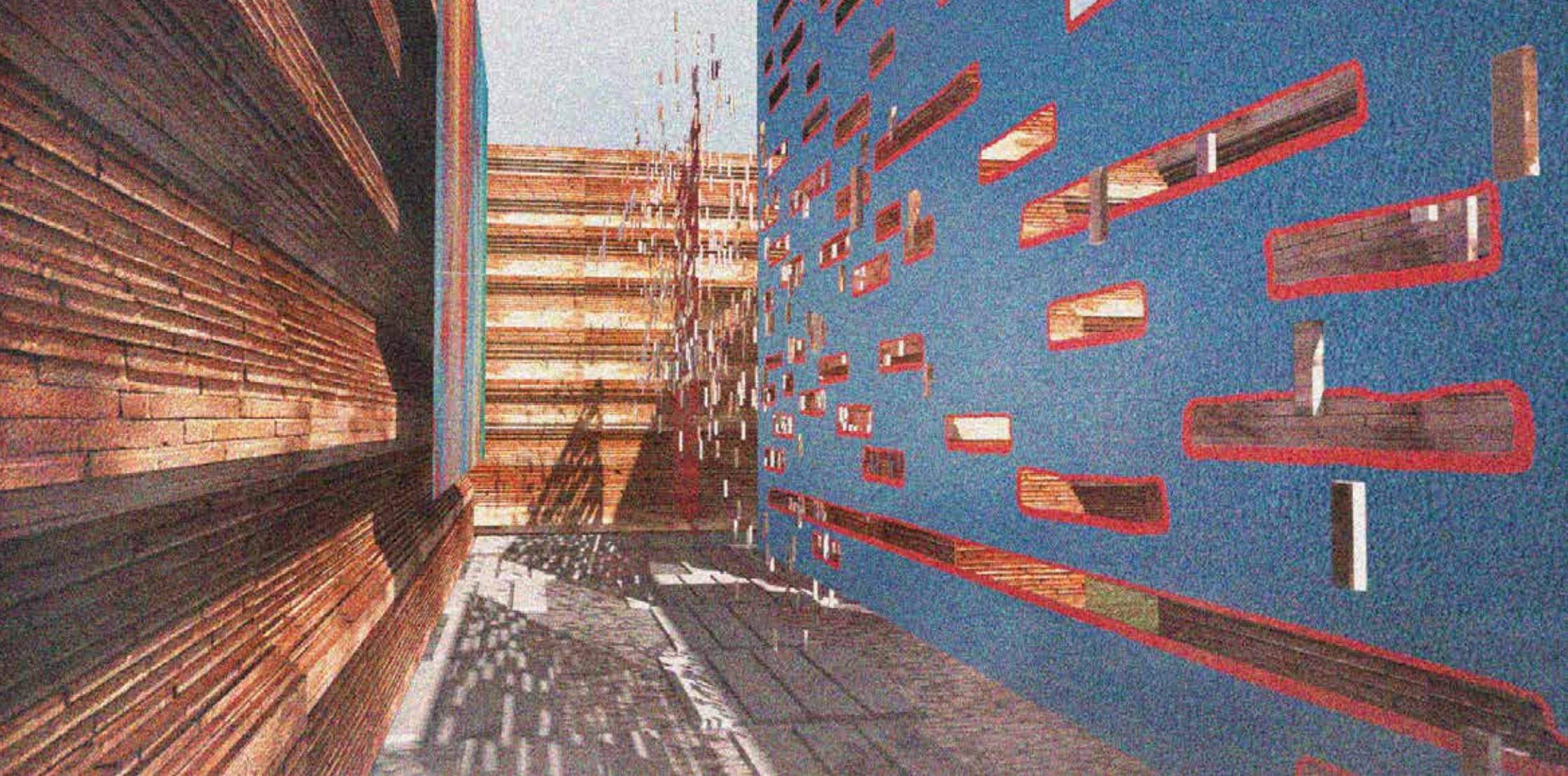
Vera Maurina Press, Kantana Film Institute, views of installation, variable dimension, 2013

of painterly fabrics, ceramic mosaic patterns, and video projection from yet another n-dimensional world (digital frames), then this becomes a wonderful experimental field for students to form a solid architectural foundation and frame that eventually melts into air.

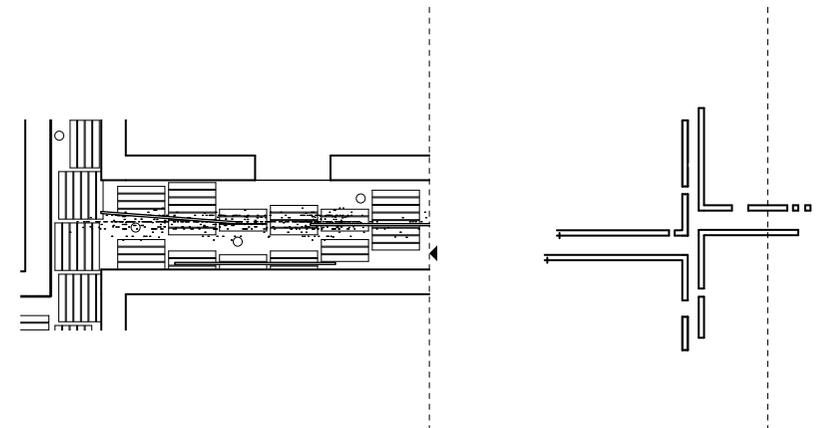
Saul Aaron Appelbaum and Wachira Leangtanom (Bangkok), and Shuoan Fay Zhou (New York) of

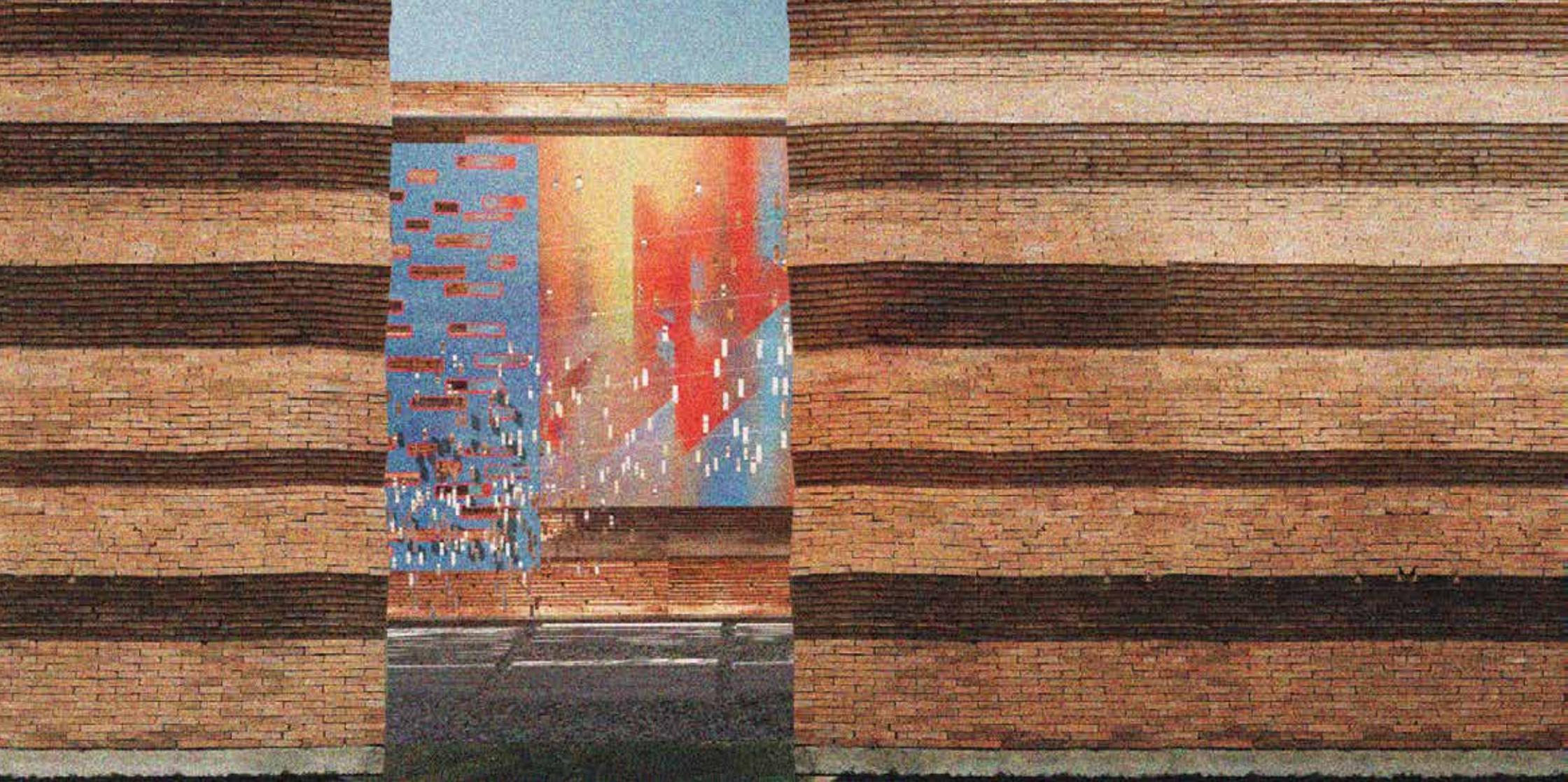
tion in the Kantana Film Institute that will explore with students the filmic potentials for n-dimensional frames of reference in moving pictures and the built environment. In the process VMP and students will receive advice and feedback from the architect of the Building, Boonserm Jok Premthada of Bangkok Project Studio.



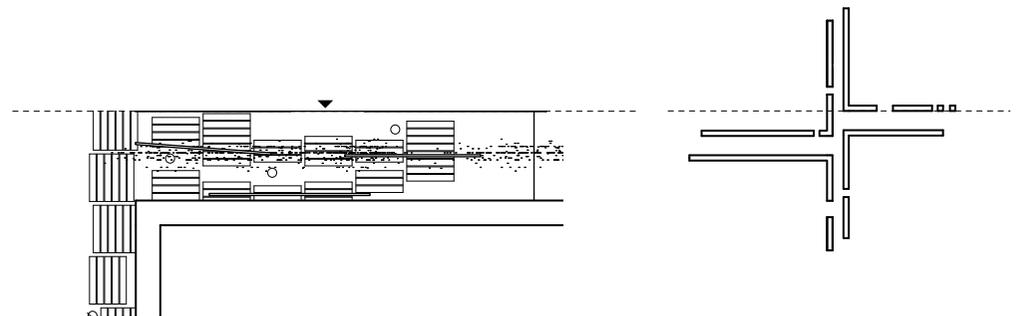


Vera Maurina Press, Kantana Film Institute Tapestry, Mosaic, and Animation Study, variable dimension, 2013



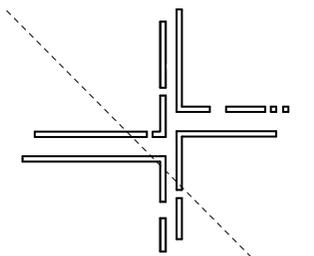
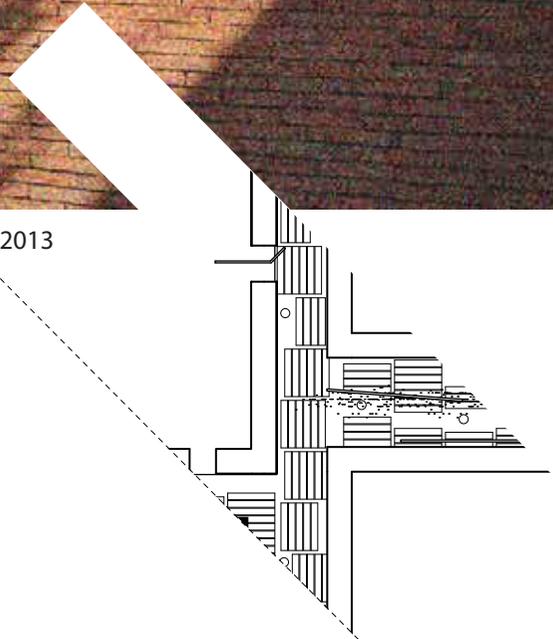


Vera Maurina Press, Kantana Film Institute Tapestry, Mosaic, and Animation Study, variable dimension, 2013





Vera Maurina Press, Kantana Film Institute Tapestry, Mosaic, and Animation Study, variable dimension, 2013





Vera Maurina Press, Kantana Film Institute Tapestry, Mosaic, and Animation Study, variable dimension, 2013

