

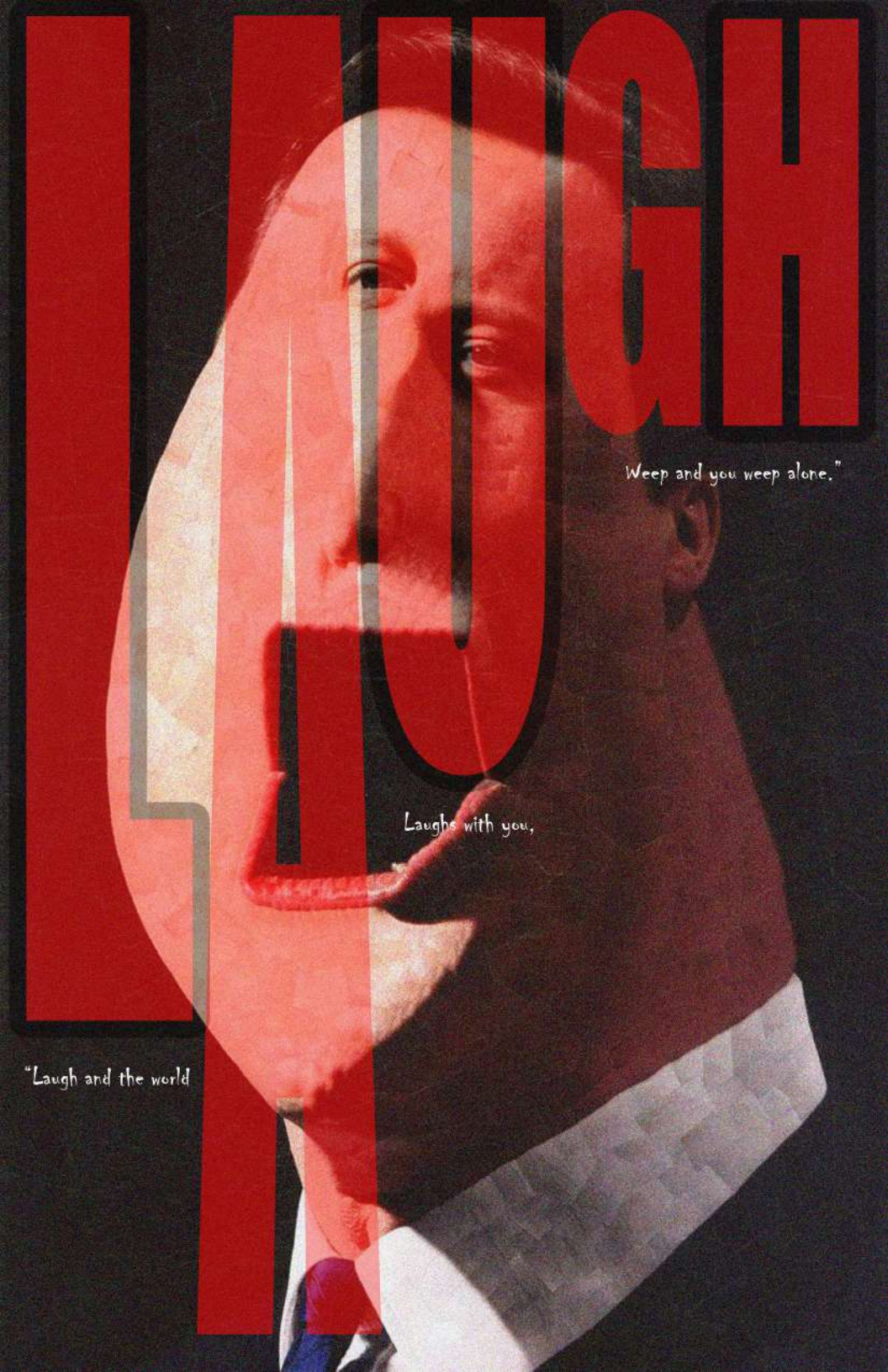
PERSPETIVE

PAR **ABDUL AZIZ**

ABDUL AZIZ ETÉRIUM



Interdit aux vivants 2025
Réservé aux damnés



Weep and you weep alone."

Laughs with you,

"Laugh and the world



ALL THE



WAYS

YOU



WISH

YOU



COULD

BE,



THAT'S ME.



LE ABDUL AZIZ

AART VOGUEY FAME

So this book is mainly based on the working of movies, like how movies influence me by the works done in them, and the set designing will be captured. It's my wish that I also don't use the set design explanation for some of the movies. I will post or attach any idea that I get when I'm writing this book. If I like the women in the movie, I'll judge the women and I'll objectify her. If I see a Quentin Tarantino movie, I will keep only the leg shots and I'll not add the architectural feature. If I watch movies like The Holy Mountain, I will capture the artistic features used in the movie. Certainly, I will be using movies as the elements to write this book—how movies will help you to get a conceptual idea for architecture and also for life. If you want to be the king of the jungle, you should be the head of the room. If you want to do bad for good people, there will be only less satisfaction; if you want to do bad for bad people, you will get more satisfaction. Told by Siddharth Abimanue: every movie is a masterpiece in its own way. Absorb the elements and make them useful for life. Life is very long for the one who doesn't watch movies for learning purposes. Make movies useful. This book teaches how many different styles of cinema are there.



Despite the enormous popularity and size of the movie industry, there has been very sparse bibliographic study of the magazines issued in conjunction with it. A recent perusal of internet search engines rather amazingly confirms that there is virtually no other comprehensive source, despite the fact that many of the actual early films have been lost and the only remaining documentation exists in printed form. Other than the chapter in my 1996 volume, the following is the only comprehensive visual and textual treatment of the subject, new and improved, emphasizing the pre-1940 era, with a few selected major titles afterwards. All illustrations are from the author's personal collection. The focus has been to obtain the first issue of a title, though when rarity (not infrequently) supervenes, type issues are employed.

Source material is very sparse.

International Film, Radio and Television Journals. Edited by Anthony Slide, Greenwood Press, 1985 and was expanded with exhaustive research as well as prospecting for new titles and information at antiquarian bookfairs, ephemera shows and on the internet (primarily Ebay). The latter has been most fruitful. This list has been twenty years in the making. It is now quite unusual to find something new, suggesting that it is getting fairly close to complete (being an avid collector, the author wholly realizes that there is always potentially something new in the next booth or listing, hence the fun of it all!). In nine years of intensive searching, only about ten new titles have been added. Many of these have only been seen once. Early Movie Magazines are very rare birds indeed; ephemeral in the true sense of the word, despite their relatively recent vintage.

Movie Periodicals can be roughly divided into five categories:

- 1) Fan Magazines intended for the general public as a vehicle to increase viewing interest
- 2) In-house Magazines issued by individual studios to promote their films to distributors
- 3) Exhibitor's or Trade Journals employed by movie distributors and exhibitors, containing much about the films themselves, especially new releases, often with graphic advertising.
- 4) Technical Journals designed for members of the industry for technical and creative information
- 5) Movie Pulp Magazines fiction magazines based on either movie screenplays or movie themes

The list is chronological, from the origin of the earliest title. Technical journals are excluded.

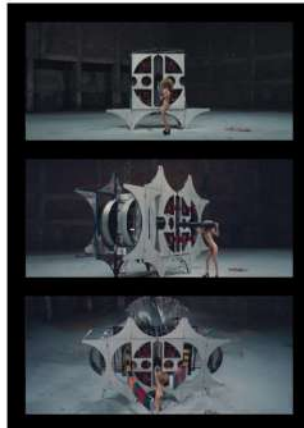


The Holy Mountain
Alejandro Jodorowsky
7.5 lakhs USD

"The 1973 film The Holy Mountain features the marvelous use of color, with perfect blends of soft and hard hues, and equally marvelous set designs".

When watching this film, those who are interested in learning more about interior color design—mostly those who work as interior designers—and set design with a preference for color palettes would find it useful. Although the film is unconventional, its plots are terrible, and its color schemes and design are unimaginable. I will give this film a 7 out of 10, and I will also give the cinematography a 7 out of 10. The design complements their set's overall work. With its flawless design and ultimate benefit to the designers, the film will receive an overall grade of 7.7/10.

WaTCh iT : noW OR NevER.





YOUNG ADULT MATTERS 2020

running time: 125 MINUTES
 directed by: LEE HWAN
 produced by: BEN KYUNG-KHAN

starring: LEE YOO-HO, AHN HEE-FEEN, LEE HWAN



BABYGIRL 2024

running time: 104 MINUTES
 directed by: HALINA REILIN
 produced by: DAVID HINGOLISA, JULIA OH, HALINA REILIN, CHRISTINE COSSIA GELB, ERICA HAMPSON, ZACHARY NAWIN

starring: NICOLE KEMAN, HARRIS DICKINSON, ANTONIO SANDRO



THE DECAMERON 1971

running time: 111 MINUTES
 directed by: PIER PAOLO PASOLINI
 produced by: ALBERTO GRIMALDI

starring: FRANCO CITTI, NINETTO DAVOLI, ANGELA LUCE, VINCENZO AMATO



BABYLON 2022

running time: 3h 10m
 directed by: Damien Chazelle
 produced by: Sidney Heigman

starring: Brad Pitt, Margot Robbie, Diego Calva



365 DNI 2020

genre: DRAMA, EROTIC FILM
 running time: 1 HOUR 54 MINUTES
 directed by: BARBARA BAZZANO, ROMANUS MARQUES
 produced by: TOMASZ MARCISZ, MAGDALA KANULOW, EWA LEWANDOWSKA
 starring: MICHELLE MCKENOTE, ANNA MARIA DUKLICKA, MAGDALENA LAMPRZAKA



EUPHORIA

genre: TELEVISION
 running time: 40-50 MINUTES
 created by: RANSOMER PHELPS, LARI LEVINSKY, ANNETTE BERENSON
 directed by: PIPPO DIODATI
 starring: ZENDEKA, JAMES CLAY, ALLEN BROWN, AMY LOREN, DANIEL FERNANDEZ, SCHWEN, COURTNEY COLETTI



BABY 2018

running time: 108 episodes
 directed by: ANGELO DI GIORA, STEFA LAMBERTI
 produced by: ANGELO DI GIORA, ANGELO DI GIORA, GIAN CARLO FOSCHINI
 starring: BENEDETTA PORCARI, ALICE FERRARI, GIORGIO ZUCCHETTI



JENNIFER'S BODY 2009

directed by: KARYN KUSTADIA
 produced by: DANIEL DUBROCKI, WAGNER NOVOCK, JASON REITMAN
 starring: MEGAN FOX, ARABIANE DEYTHRE, JOHNNY SIMMONS
 running time: 102 minutes

2009



KING OF GREED 2023

author: ANA HUANG
 pages: 352
 genre: ROMANCE
 starring: DOMINIC & ALESSANDRA

"No one will love you like I do. You're a no. You're a no. You're a no."



GRAND ARMY 2020

running time: 47-72 MINUTES
 directed by: KATH CAPPILLIO
 produced by: KATH CAPPILLIO, NICOLETTE BOWEN, ELIZABETH ALLEN

starring: OZESHA AZIZ, DALEY JEAN, AMIR BAKERA, AMALIA YES, DAVID KROHN

This is not just cinema an
 erotic blueprint.
 Hot like polished marble
 under sunlight.
 Minimalism draped in
 leather.



FIFTY SHADES OF GREY 2015

running time: 2H05
 directed by: SAM TAYLOR-JOHNSON
 produced by: MICHAEL DE LUCA, G.L. JAMES, DANA BRUNETTI
 starring: DAKOTA JOHNSON, JAMES DORNAN, RITA ORA, LUKE GRIMES, ELONK, ALUMFORD, MARCIA GAY HARDEN



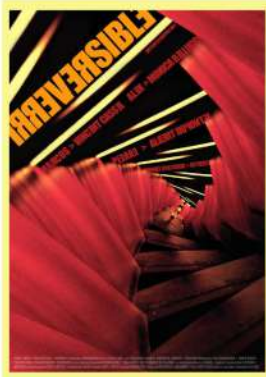
The movie is underrated in its own style; It is truly out of the box. I would rate this movie 10/10. It serves as the best example for people who want to create films that break conventions.

In the first 30 minutes, Bangalter used a low-frequency sound around 27 Hz (Infrasound). It's so low that most people don't consciously "hear" it, but instead feel it in their body.

This frequency is similar to what's used in riot-control devices or earthquake simulators.

It causes nausea, dizziness, anxiety, and unease. Combined with the camera's chaotic movements, it makes the opening nightclub and tunnel scenes almost unbearable.

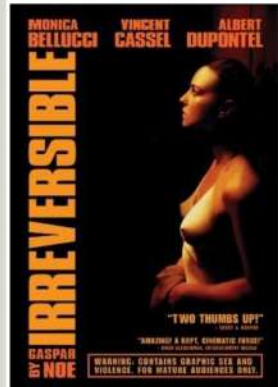
So, the "sound" is essentially infrasound manipulation a psycho-acoustic weapon disguised as cinema.

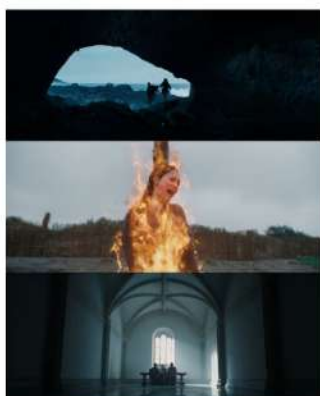


IRREVERSIBLE 2002

running time 97 MINUTES
directed by Gaspar Noé
produced by Christophe Ruggmann

starring MONICA BELLUCCI VINCENT CASSEL ALBERT DUPONTEL





The architecture shown is not ornamental but minimal, stripped-down yet powerful. It shows how absence of design can be just as strong as presence.

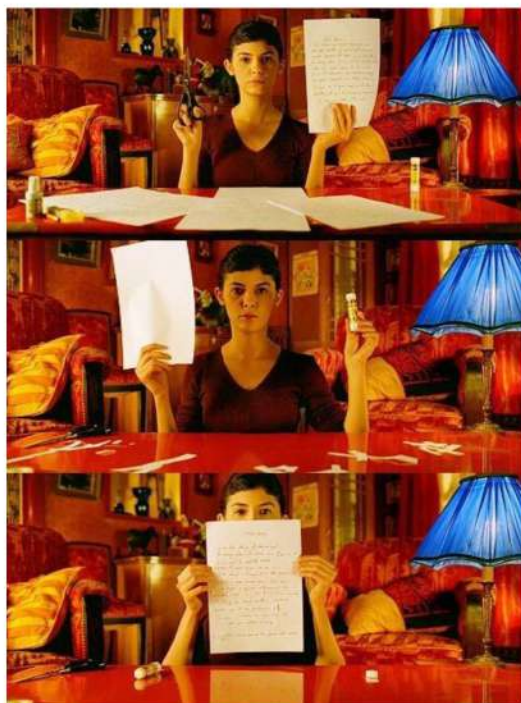


SILENCE 2016

running time: 2h 41m
directed by: MARTIN SCORSESE
produced by: MARTIN SCORSESE

starring: ANDREW GARFIELD ADAM DRIVER LIAM NEESON





AMÉLIE 2001

running time 129 minutes

directed by Jean-Pierre Jeunet

produced by Jean-Marc Deschamps

Claudie Ossard

starring Audrey Tautou Mathieu Kassovitz Serge Merlin

Jamel Debbouze Dominique Pinon Isabelle Nanty



The film's palette is dominated by reds, greens, and yellows, creating a surreal yet intimate feeling. For architects, this shows how color choices in interiors can influence emotion, memory, and storytelling. Architecture as a mirror of inner life.



நெஞ்சம் மரப்பதில்லை



லாபிரிந்தின் திட்டமிடல்

இடஞ்சார்ந்த அமைப்பு ஒரு பிரமை போன்றது. குழப்பமானது மற்றும் திசைதிருப்பக்கூடியது. கட்டிடக்கலை திட்டமிடல் எவ்வாறு பதட்டத்தையும் சஸ்பென்ஸையும் தூண்டுவதற்குப் பயன்படுத்தப்படலாம் என்பதை இது எடுத்துக்காட்டுகிறது. உரிந்து விழும் வண்ணப்பூச்சு, தூசி நிறைந்த உட்புறங்கள் மற்றும் பழைய அமைப்புகள் வீட்டிற்கு ஒரு சிதைந்த ஆளுமையைத் தருகின்றன.



கதாபாத்திரமாக கோதிக் மாளிகை

நெஞ்சம் மரப்பதில்லை (2021, செல்வராகவன்) கோதிக் பாணியிலான, விசித்திரமான மற்றும் நாடகத்தன்மை வாய்ந்தது. படத்தின் மைய மாளிகை அதன் தற்செயலான இருப்பு, தாழ்வாரங்கள் மற்றும் கனமான சுவர்களால் கதையில் ஆதிக்கம் செலுத்துகிறது. கட்டிடக்கலை எவ்வாறு மர்மம் மற்றும் அச்சத்தின் உயிருள்ள, சுவாசிக்கும் கதாபாத்திரமாக மாற முடியும் என்பதை இது காட்டுகிறது.

அலங்கரிக்கப்பட்ட தளபாடங்கள், கண்ணாடிகள் மற்றும் குப்பைகள் நிறைந்த அறைகள் கதாபாத்திரங்களின் மன நிலைகளைப் பிரதிபலிக்கின்றன. உட்புற வடிவமைப்பு உளவியல் ஆழத்தையும் மறைக்கப்பட்ட உண்மைகளையும் எவ்வாறு குறிக்க முடியும் என்பதை இது காட்டுகிறது.

உளவியல் தியேட்டராக கட்டிடக்கலை



இந்த மாளிகையின் மாறிவரும் மனநிலைகள், அடக்குமுறை, மர்மம் மற்றும் பேய் பிடித்தல் ஆகியவற்றுடன், கதாபாத்திரங்களின் உணர்ச்சி நிலைகளைப் பிரதிபலிக்கின்றன. உளவியல் நாடகத்திற்கான ஒரு மேடையாக கட்டிடக்கலை எவ்வாறு செயல்பட முடியும் என்பதை இது கற்பிக்கிறது.

இந்த படங்கள் தமிழ் சினிமாவில் பிரபலமான கதைசொல்லனின் மரபுகளை உடைக்கத் துணிந்த அரிய பரிசோதனைகளாக அவை நிற்கின்றன. அவை ஒவ்வொன்றும் புதிய ஒன்றை அறிமுகப்படுத்தின, அது வண்ண டோன்களின் பயன்பாடு, கதைகளின் அமைப்பு அல்லது நாடகத்திற்கு அருகில் உள்ள தரத்துடன் காட்சிகளை அரங்கேற்றுவதல் என எதுவாக இருந்தாலும் சரி. ஆனாலும், தமிழ்த் திரையுலகில் அவர்களுக்குக் கிடைக்க வேண்டிய கொண்டாட்டம் கிடைக்கவில்லை.



சூப்பர் டீலக்ஸ் யதார்த்தமான வண்ணங்களுடனும், உடைந்த கதைகளுடனும் நடித்தாலும், உத்தம வில்லன் நாடக மரபுகளை சினிமாவுடன் இணைத்தது, இரண்டாம் உலகம் தமிழ் படங்களில் அரிதாகவே முயற்சி செய்யப்படும் ஒரு லட்சிய உலகக் கட்டுமானத்தை முயற்சித்தது. பிசாசு திகில் படத்தை ஒரு கவிதை மற்றும் உணர்ச்சி அனுபவமாக மாற்றியது, அதே நேரத்தில் நட்சத்திரம் நகர்கிருது திரையுலகில் காதல் மற்றும் அடையாளத்தை மீண்டும் கற்பனை செய்ய வண்ணங்களின் கலவரத்தைப் பயன்படுத்தியது. ஒத்த செருப்பு சைஸ் 7 சினிமாவை அதன் குறைந்தபட்ச சாரமாக மாற்றியது, ஒரு நடிகர் மற்றும் ஒலி சார்ந்த கதைசொல்லனுடன்.





When the film is so epic in its scale that it almost bankrupted the production studio, it reflects the Egyptian belief that God lives in the details, as their works are known for intricate craftsmanship. This movie is all about Queen Cleopatra, her beauty, and her knowledge.





BABYLON 2022

runtime 189 MINUTES

directed by DAMIEN CHAZELLE

produced by OLIVIA HAMILTON MATTHEW PLOUFFE MARC PLATT

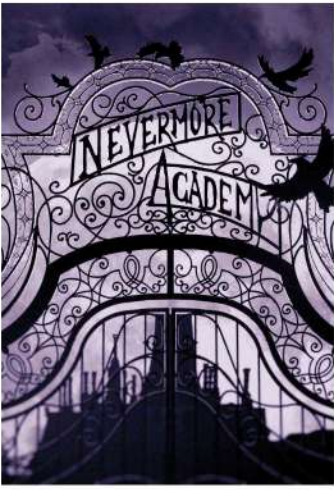
JEFFREY HARLACKER PADRAIC MURPHY TOBEY MAGUIRE

starring DIEGO CALVA MARGOT ROBBIE BRAD PITT



Damien Chazelle's *Babylon* constructs an architecture of cinema that is at once grand and chaotic, using space, design, and colour to mirror the excesses of early Hollywood. The sprawling sets resemble urban landscapes of indulgence, with monumental party halls and cavernous studios functioning like cathedrals of film-making, where ambition and collapse coexist. Interiors overflow with ornate furniture, drapery, and objects, their density reflecting both glamour and decay.

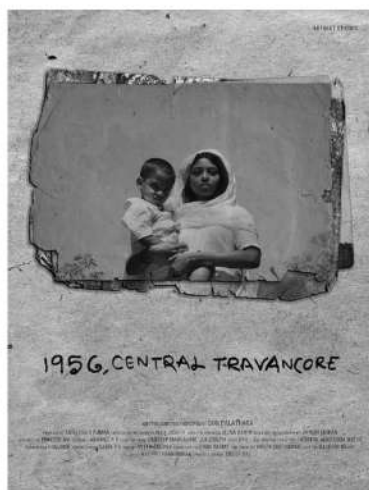
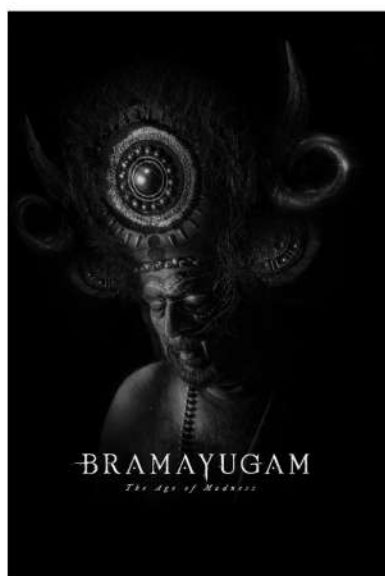




Wednesday follows neo-gothic architectural traditions symmetry, verticality, ornamentation, and dramatic interiors while using framing and lighting to make characters part of the building's design, as though they are extensions of architecture itself.

Characters are often placed in the geometric center of the frame. This creates symmetry, echoing architectural balance.





When form is timeless, color fades;
structure alone endures.

UN MAGAZINE
D'ABDUL AZIZ



DE L'ANNÉE
2025