

ΟΠΤΙΚΟΑΚΟΥΣΤΙΚΕΣ ΑΝΑΠΑΡΑΣΤΑΣΕΙΣ ΤΗΣ ΠΟΛΗΣ

Διδάσκων: Γιώργος Παπακωνσταντίνου

ΠΑΡΑΔΕΙΓΜΑΤΑ ΠΡΟΤΑΣΕΩΝ ΓΙΑ ΤΗΝ ΥΛΟΠΟΙΗΣΗ ΕΝΟΣ ΝΤΟΚΥΜΑΝΤΕΡ

1^ο ΠΑΡΑΔΕΙΓΜΑ

ΑΝΑΚΑΙΝΗΣΗ ΚΤΗΡΙΩΝ ΓΙΑ ΧΡΗΣΗ ΩΣ ΚΤΗΡΙΑ ΦΙΛΟΞΕΝΙΑΣ
ΣΤΑ ΠΛΑΙΣΙΑ ΤΩΝ ΟΛΥΜΠΙΑΚΩΝ ΑΓΩΝΩΝ ΤΟΥ 2004
ΜΙΚΡΑ ΠΟΡΤΡΑΙΤΑ ΤΩΝ ΥΠΟ ΑΝΑΚΑΙΝΙΣΗ ΚΤΗΡΙΩΝ

Κάθε προτραίτο, με τη μορφή ντοκυμαντέρ μικρής διάρκειας 3 έως 5 λεπτών, θα παρουσιάσει την αναβάθμιση του κτηρίου μέσα από το πρόγραμμα ανακαίνισης με στόχο να χρησιμοποιηθεί κατά την διάρκεια των Ολυμπιακών Αγώνων του 2004. Εναλλακτικά θα μπορούσε να παραχθεί ένα ντοκυμαντέρ 45 έως 60 λεπτων που θα παρουσιάσει το συνολικό πρόγραμμα ανακαίνισης.

Κάθε πορτραίτο θα περιλαμβάνει 3 ενότητες:

- Την υπάρχουσα κατάσταση του κτηρίου, με αναφορά στην ιστορία του (αρχιτέκτονας, πιθανές διαφορετικές χρήσεις, κλπ) και έμφαση στις υπάρχουσες φθορές.
- Χαρακτηριστικά στάδια από την πορεία των εργασιών ανακαίνισης.
- Την ανακαινισμένη τελική μορφή του κτηρίου, όπως αυτό θα χρησιμοποιηθεί για τους Ολυμπιακούς Αγώνες.

Λήψεις και οπτικοακουστικό υλικό

Οι λήψεις στην πρώτη ενότητα (σημερινή κατάσταση κτηρίου) και στην τρίτη ενότητα (ανακαινισμένο κτήριο) θα περιλαμβάνουν

- Γενικές λήψεις του όγκου του κτηρίου μέσα στον περιβάλλοντα χώρο.
- Χαρακτηριστικές όψεις του κτηρίου
- Είσοδος και χώροι υποδοχής
- Κοινόχρηστοι χώροι και υπαίθριοι χώροι
- Δωμάτια

Θα υπάρξει πρόβλεψη αρκετές από τις λήψεις να γίνουν από την ίδια οπτική γωνία πριν και μετά την ανακαίνιση ώστε να τονισθεί το αποτέλεσμα της ανακαίνισης.

Στην τελική φάση θα μπορούσαν να περιληφθούν πλάνα και από την χρήση τους στη διάρκεια των αγώνων.

Στην δεύτερη ενότητα οι λήψεις θα παρουσιάζουν:

- χαρακτηριστικές φάσεις από την πρόοδο των εργασιών της ανακαίνισης.
- την προσθήκη νέων χώρων,
- την εξυπηρέτηση νέων λειτουργιών

- την προσθήκη νέου εξοπλισμού.

Στο υλικό των λήψεων μπορεί να προστεθεί υλικό:

- αρχειακό υλικό (αρχικά σχέδια, φωτογραφίες από την κατασκευή του κτηρίου και από την ιστορία του).
- Υλικό από τα σχέδια ανακαίνισης

2^ο ΠΑΡΑΔΕΙΓΜΑ

ΠΕΡΙΓΡΑΦΗ ΝΤΟΚΥΜΑΝΤΕΡ ΓΙΑ ΤΗΝ ΧΡΗΜΑΤΟΔΟΤΗΣΗ ΑΠΟ
ΕΥΡΩΠΑΙΚΟ ΠΡΟΓΡΑΜΜΑ (MEDIA)

NIKOS KESSANLIS, The Queue The Phantasmagoria of the identity

Documentary, Beta SP, Duration 46'

Developed with the support of the MEDIA Programme of the European Union

CREDITS

Script – Direction:	George Papaconstantinou
Photography:	Katerina Maragouthaki
Sound:	Yiannis Kourpathakis
Editing:	Marianna Gioka
Music:	Platon Andritsakis
Art consulting:	George Girgilakis
Direction of Production:	Kyriakos Hatzimichailidis
Production Coordinator:	Thanos Anastopoulos
Production:	Fantasia Ltd for ET-1

SYNOPSIS

Nikos Kessanlis is one of the protagonists of the “Mec-art” movement of the contemporary realism of the 60’s, well known outside Greece as Nikos. The originality of his approach consists in the re-structuring of the bi-dimensional image using industrial photo-mechanic procedures. Nikos refuses the passive and static perception of his works. The Phantasmagorias of the identity and the Anamorphoses in three dimensions imply the active participation of the spectator.

The documentary reveals to the spectator the creative procedure of the artist while he is preparing “The Queue”, a work that has been installed in the Omonia Station of Athens Metro. The work is a 20 meters long and 3 meters high freeze, composed by

10 images and presenting a series of silhouettes of human figures. This work has been created with a photo-mechanic procedure.

The artist himself, his wife Chryssa Romanos, an artist herself, and the French art critic Pierre Restany will speak about Nikos' work and his personal artistic quest.

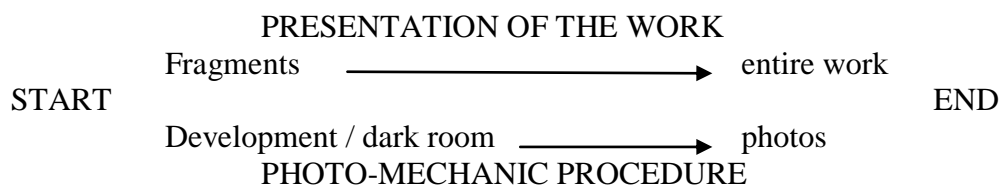
ARTISTIC APPROACH

Nikos Kessanlis' recent work "The Queue" is used as a point of departure for the presentation of his personal artistic idiom and especially his implication in the Mec-art movement of the 60s, a movement using the photo-mechanic techniques. The whole procedure of the creation of the work will be presented to the spectator: the lights, the curtain on which the shadows are projected, the photographing of the human silhouettes behind the curtain, the projection of the image on a canvas, covered with a photo-sensible emulsion and the development procedure in the dark room.

The structure of the documentary will be based on two parallel narration lines. The gradual revealing of the work and the presentation of the photo-mechanic procedure in the reverse order.

The spectator will gradually discover "The Queue". In the introduction of the documentary only fragments of the silhouettes will be shown and later on reflections of the work on the ground and distorted images through a glass ball. The work as a whole will be revealed only at the final part

On the other hand the procedure that has created the work will be presented in several sequences following the reverse order, starting from the final phase and finishing with the photos of the shadows.



Part of the interview of the Nikos Kessanlis will be filmed at a Green Box background to enable over-impression of his image on different background images (paintings, images from the metro station, etc).

Several techniques will be used to manipulate and deform the image in a way analog to the anamorphoses used by the artist himself:

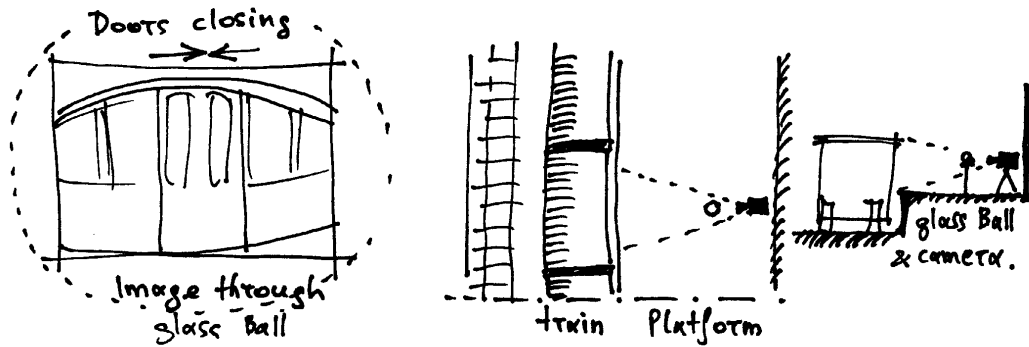
- Part of the shooting will be done through glass spheres deforming thus the image. Nikos Kessanlis is a collector of glass spheres.
- In the editing phase digital effects will be used to create image deformation

STORYBOAR

1st Sequence: Titles

Plans of a train departing shot through a glass ball. Details (a hand, a face, etc.) of the silhouettes represented in the work “The Queue” at the Omonia Station of the Athens’ Metro.

Sound: the characteristic sound warning the passengers that the train doors will close, followed by the sound of the departing train.



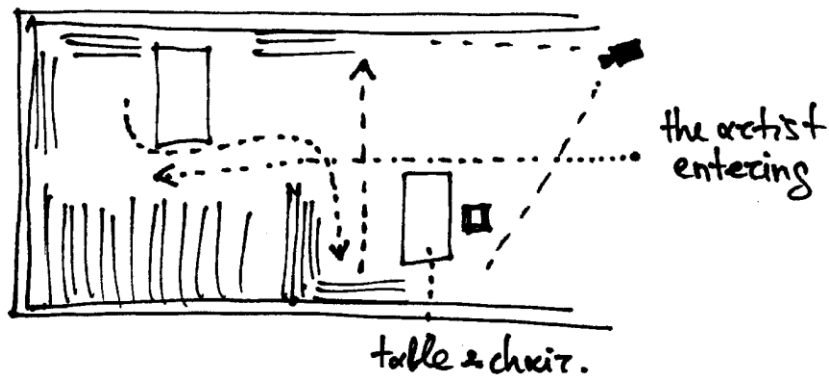
2nd Sequence: The artists' workshop

We are at the principal workshop space. The camera will be fix, filming a great part of the main workshop. A table and a chair in the foreground, the rest of the space is covered with a great number of works dating from different periods. Nikos Kessanlis enters the cadre following different trajectories. He walks around examining and arranging his paintings. In the editing phase two or three images of the painter will co-exist in the same time in the plan (multiple images).

Sound: voice off of the artist making an introduction about his work in the Athens metro.



The artist in his workshop



Plan of the workshop and position of the camera

3d Sequence: Painting using photography

The sequence starts with Nikos holding his photo camera and taking pictures. Follows a number of plans of works (details and close-up movements on the surface of the works) belonging to the first Mec-art period of 1960-62.

Sound: voice-off of the artist describing the approach of the Mec-art movement of the 60s, which reacting to the abstract art tried to represent the object in a different way to that of the 19th century realism. He also describes his "discovery" of the procedure of using light to project shadows on a curtain, a procedure the artist often used during his artistic career. The images are projected not painted on a cloth or a white surface, in a way similar to that of the Chinese Shadow Theater.

4th Sequence: In the Metro, Shadows and Reflections

The space of a platform in the Athens Metro.

First scene: Reflections of the work on the floor. Feet of passengers passing by.

Second scene: The camera is looking towards the opening of the tunnel. The left part of the cadre is covered by a glass ball. A train enters the station and after a while we see its reflection in the glass ball entering from the opposite direction.

Sound: the sound of train, passengers, etc.

