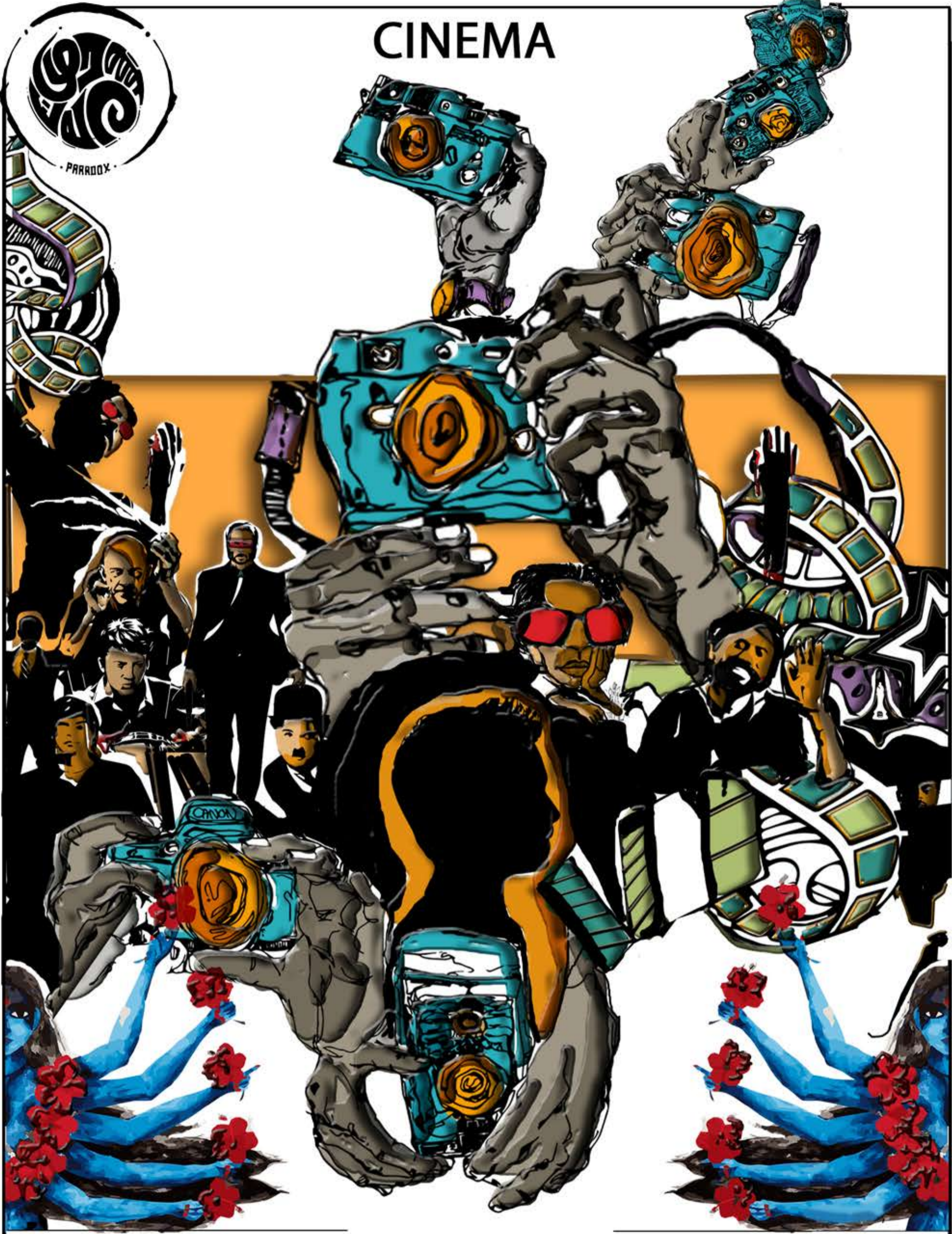




CINEMA



#ityuta_18
queries@acearch.in



ITYUTA 2018

AUG 31 & SEP 1

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Architecture is bound in the matrix of man, where we are in the environment that is constructed to stir emotions that will enhance the experience and perception of the space. We respond to the stimulus of the space in architecture and its function is also measured by the emotional experience we go through and how we connect to the space.

Cinematic space that we see and sense in movies is a reduced, limited representation of architectural space. Representation can be a reduction, an abstraction or transformation of the space in another medium. Cinema only can be experienced, not informed. It makes us experience the world and story in the limited time. Constructing the frame, composition and movement is how the emotion of the subject is conveyed. Even if it is a fictitious material, the experience is enhanced when the subject is given a direction or a routine which is contained in a space that can convince us of the events or sequences that follows.

**" As a realm in which a different approach to the art and practice of architecture can be realized."
- Dietrich Neumann (1999)**

Exploring and utilizing the space to comply will amplify the impact of the environment created around the subject. When a subject is set in motion it will unveil its nature and its depth. But when the subject stumbles upon something that is unusual it is driven to a dilemma. Any disruption imparted in the orbit of the subject can be perceived with the help of the space around it. It will rise a conflict between the beliefs of the subject and the reality, which will yield us a paradox upon interpreting and acknowledging the conflict as inconclusive.



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The brief demands you to capture these disruptions and how these disruptions will relate to the space. This disruption can take any form, like, verbal, visual or even something non-existent and can use any conceptual space to portray the disruption. To further enhance the experience of the space and the internal or external conflict use only point-of-view shot, from the view of the subject. The point-of-view shot will bring an intimacy with the subject and make it more of an experience than an observation which may put us in his shoes to experience his paradox.

The participants are asked to shoot the shortfilm only on POV shots either handheld or using a tripod. The participants are asked to explore the extent of POV shots for story telling. the short film duration should be minimum two minutes and a maximum of ten minutes.

Reference link: <https://www.youtube.com/watch?v=3m8EznhDZtY&feature=youtu.be>

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Films should be mailed before **25 August** to **submission@acearch.in**



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