



Call for Submissions - Urban Screening 2021

We are currently seeking expressions of interest to contribute 1-5 minute short films for public screening at several locations in Perth including the Northbridge Piazza, Forrest Place, and the Perth Cultural Centre.

Submissions may be existing works or original productions.

What is the Urban Screening?

The Urban Screening is a bi-annual installation of short films and interactive artworks held at the Perth Cultural Centre and as part of Melbourne Design Week. The event began as an outlet for the Perth design and architecture community to communicate their work through film but has since expanded its brief to attract works from anyone (local, national, or international) interested with themes related to urban spaces and places.

Key Dates

	day	date	time	comments
EOI submission deadline	Fri	Aug 13	5pm (GMT+8)	Description and sample video
Invitations issued	Mon	Aug 30	-	Confirm intent to contribute
Delivery of video	Mon	Oct 4	5pm (GMT+8)	Submit correctly formatted video
Urban Screening	Mon-Sun	Nov 15 - Dec 15	TBA	Screening times to be advised

Curators

Dr Robert Cameron and Dr Vladimir Todorovic.

The Urban Screening is an independent project supported by the Australian Institute of Architects Emerging Architects and Graduates Network (EmAGN), the University of Western Australia, and the Australian Urban Design Research Centre (AUDRC).



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AUSTRALIA

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Australian Urban Design Research Centre

CONTRADICTIONS

2021 Curatorial Statement

The ways in which cities shape us, and how we shape them, are influenced by a variety of modalities that often have contradicting poles/ends. On one side of one modality that influences urban space we observe the built environments and urban infrastructures which are more or less defined, concrete, and given; and on the opposite end of this modality one can find elements that are softer, ethereal, fluid, unexpected, and not prescribed. This end relates to self-initiated activities of citizens, our intangible heritage, our memories, our stories, our aspirations and/or our conflicts. The inconsistencies and tensions between these two opposing ends allow us to wonder and speculate about the past, present and future of urban environments.

In the current digital and anthropocentric times, cities have become increasingly complex and contradictory as disciplinary spaces of enclosure give way to networked and distributed systems of control. As a result of rapid, mostly unconstrained growth, spaces have multiplied in scale, while simultaneously being broken down into incomprehensible multitudes of components. Increasingly quantified, controlled, and surveilled bodies are ranked against each other in order to determine their degrees of access to cities and their resources. In this modality, control and surveillance are opposing citizen driven actions, protests, and public art interventions.

We are now awash in a sea of images, ritually conditioned to be able to swipe from one contradictory idea to another as quickly and efficiently as possible. In contemporary cities our attention is increasingly commoditised and controlled in an algorithmically constructed public discourse which has normalised outrage and reduced debate to a form of recreation. While the excesses of contemporary cities have produced a spectacular array of personalised, overlapping experiences and interactions for those who have access to them, underlying social and material contradictions driven by corporate greed, and assisted by recommendation algorithms, present looming threats to the 'stability' of urban spaces.

The Urban Screening seeks opportunities to tease out the contradictions found in various modalities that influence urban spaces and our lives inside (or outside) them.

Hidden Processes Made Visible

Architectural processes and discourses are often invisible to those not directly involved in the profession, rendering the public grateful recipients/unwilling victims of 'done deals'. The Urban Screening also aims to increase the public awareness of some of these processes by providing a platform for local and international architects, artists, designers, futurists and researchers to communicate their practice to not just a wider audience, but to those who are directly influenced by the outcomes of their work. As our attention is drawn towards smartphones and computer monitors, film and animation have become valuable media for architects and designers to communicate issues and ideas that are relevant to our experience of the urban environment.

Topics, subjects, and themes

- | Architectural projects
- | Landscape architecture/design projects
- | Urban design and intervention
- | Infrastructures
- | Public Art
- | Unknown, marginalised and forgotten places
- | Control and surveillance
- | Corporatized spaces
- | Advocacy, policy development, activism, and protest
- | Speculative projects, research, and academic projects
- | Memory, Identity, and Space
- | Globalization and Capitalism
- | Interiority, domesticity and suburbia
- | Nostalgia
- | Utopia/Dystopia & Sci-Fi Urbanism
- | Post-Apocalyptic Ecologies
- | The Anthropocene
- | Non-human spaces
- | Noir Cityscapes
- | Terror
- | Postmodern Space and Humor
- | Social Justice
- | Race, Class, and Spatial Segregation
- | Gender Studies and Sexuality
- | Virtual Realities
- | Hybrid/mixed realities
- | Automation/ machines
- | Data (and) cities
- | Interdisciplinary Collaborations

Formats

- | Video art
- | Experimental films
- | Poetic documentaries
- | Animations
- | Data visualisations
- | Film/photo essays

Urban Context and Audience Engagement

Short films should be visually engaging, and accessible to a wide audience; an audience you should not be afraid to challenge with subtle, complex or radical ideas. As an urban installation, sound levels will vary to accommodate other activities nearby. The audience has a train to catch, a friend to meet - they may linger, they may not. Thus, submissions should have an immediacy, and brevity appropriate to a transitory audience (rather than extended exposition 'talking heads', etc). Short films should not rely on the sound being audible.

EOI Submission Requirements

Please include the following in your submission:

1. Name of Contributor/s
2. Brief CV of Contributor/s
3. A description of the short film to be submitted - please briefly describe:
 - concept
 - subject
 - photography/rendering quality (resolution, clarity)
 - sound quality (high quality recording/camera mic/no sound)
 - sound media (speech/music/effects)
4. Length of video (mins approx)
5. A URL where we can view a sample of the material online (for example, upload a private video to YouTube, and provide link).

Notes:

- Submissions can include multiple short films from a series, and contributors can submit more than one short film. Each short film should, however, be viewable as a stand-alone piece within the 1-4 minute time frame.
- Storyboards will be accepted as EOI submissions, however, it is recommended that sample video imagery be included with storyboard submissions as it is hard to assess the quality of a future production if no sample of video imagery is provided.
- If you wish to discuss or workshop an idea, please contact the curators as we would be happy to offer our thoughts during the EOI period for works which are in production or pre-production. Final selection will occur at the end of the EOI period (invitations will be sent to successful contributors Monday 30th August).

How to submit your EOI:

email your submission by 5.00pm (GMT+8) Friday 13th August to curator@urbanscreening.org

Final Submission Requirements

Curatorial Requirements:

- Any branding watermarks, titles or logos removed. The Urban Screening is not a marketing event. All short films will be credited in a suitable manner by the curators.
- All material (including music and images) must be cleared for use with the copyright holder. Guidance is available on the Australian Copyright Council website if you are unsure of your obligations <http://www.copyright.org.au/> (Libraries of music with Creative Commons licences are available online. There is also music available in the public domain.)

Technical Requirements:

It is important that the correct screen specifications are adhered to. These are based on 'Vimeo' formatting, which may be available as a preset in your editing or encoding software.

Length of video: within 1-4 minutes

Resolution: 1920 x 1080

Compression Codec: H264 MPEG-4

Interlacing: None

Frame Rate: 25 frames/sec

Pixel Ratio: Square

Bit Rate: 3Mb/s

Audio Codec: MPEG-4 AAC 48.000 kHz

Audio Levels: -6dB peak

How to submit your final short film:

Video file submissions may be made via

- USB Flash drive or DVD delivered to Level 2, 1002 Hay Street, Perth, WA 6000; or
- email a link to a digital download (eg. Dropbox) to **curator@urbanscreening.org**