



Australian
Institute of
Architects



URBAN SCREENING 2017

Call for Expressions of Interest to contribute 1-4 minute videos for public screening at the Perth Cultural Centre.

Videos may be existing works, or original productions.

1/5 WHAT IS THE URBAN SCREENING?

A video exhibition in the Perth Cultural Centre. The Australian Institute of Architects invites expressions of interest for the 2017 Urban Screening video exhibition on the big outdoor screen at the Perth Cultural Centre during the month of November. This project is an opportunity to engage a wide public audience with architectural ideas; offering visions, observations and provocations in the medium of video.

ITEM	DAY	DATE	TIME	COMMENTS
EOI Submission	Fri	July 28	5.00pm*	<i>description, sample video</i>
invitations issued	Wed	Sept 06	-	<i>confirm intent to contribute</i>
delivery of video	Mon	Oct 02	5.00pm*	<i>submit correctly formatted video</i>
Urban Screening event	Wed-Thurs (30 days)	Nov 01-30	-	<i>screening times to be advised</i>

*times are Australian Western Standard Time (GMT +8).

2/5 CURATORIAL STATEMENT

The Role of Place in the Digitally Mediated City

We are all outside on teh [sic] balcony now. Standing on a platform made out of a tweet into corporate versions of public space. We are not stored in a cloud, opaque or translucent to whomever. We publish, we get read. ok. Private publishing does not exist, we now know we always get read (hi). To select what we want to have read, and by whom, is our greatest challenge rly. For now and teh [sic] future. If you tolerate this, your children will be normalized. Outside, on the street, status updates in the air, checking into another spatial analogy of information exchange. Sometimes hard to reach, through tutorials, encryptions and principles. It is generous to be outdoors, watched by a thousand eyes recording us for the future, our actions to be interpreted as an office job.

-Constant Dullart; 'Balconism'

In his (somewhat) satirical manifesto, the artist Constant Dullart describes the 21st century condition as a state of relentless, fearless, emancipatory, creative, subversive digital exposure, where every platform serves a role traditionally reserved for the architectural balcony - with anytime access and a permanent audience for the unfolding of our subjectivity.

For city-dwellers, the routines and rituals of urban life are increasingly split between physical spaces and these digital dialogues. Smart devices, social media, increased surveillance, urban screens and a range of emerging technologies are beginning to blur distinctions between cyberspace and the urban fabric. This digital milieu distributes our waking consciousness through experiences that bridge traditional delineations of locality and time, altering the ways that we understand and interact with the places we inhabit.

Cities are often understood in terms of their differences, however in order to appear whole they must develop continuity and character. In the face of global change brought about by technology how do contemporary urban places adapt while maintaining their own identity? This year's urban screening is interested in presenting works that reveal the increasingly diverse range of local and global dialogues that inform our shared understandings of the city.

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 opaque results of byzantine machinations. The Urban Screening provides a platform for local and international architects, artists, 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. In 2017 we are looking for the submission of projects that showcase the diversity and quality of practices that are concerned with design, urbanity, and place.

In the past, the Urban Screening has been able to reveal some of the excitement, hard work, and rich pluralistic ideas about architecture and the urban realm. In the last year the screening expanded from a local to a national event, having been presented in Perth, Adelaide, Brisbane, Canberra and Melbourne.

Examples of Relevant Topics

Architectural projects, built and unbuilt: private buildings, public buildings
Urban design and intervention
Speculative projects, research, and student projects
Landscape
Infrastructure
Public Art
Advocacy, policy development, activism, and protest

Examples of Video Types

Our intention is that the Urban Screening continues its links to practice, as well as more artistic and academic endeavour. This includes the more polished productions which can be produced by larger practices, as well as those which can be produced by smaller practices.

Site visit video
Studio process video
Time lapse
3D models
Fly-throughs
Physical model making
Data visualisations

Video material 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. Video may take the form of short documentary, computer generated imagery, or more abstract pieces. This is an urban installation - sound levels 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. Productions should not rely on the sound being audible.

3/5 EOI SUBMISSION REQUIREMENTS

Please include the following in your submission:

1. Name of Contributor/s

2. Brief CV of Contributor/s

3. A short description of the video 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 on-line (for example, upload a private video to YouTube, and provide link).

Proposals for the submission can include multiple videos from a series, and individual contributors can submit more than one video. Each video should, however, be viewable as a stand-alone piece within the 1-4min time frame.

Note: we will accept storyboards or similar as a response to the EOI, though as it is hard to assess the quality of a future production if no sample of video imagery is available.

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.

How to apply

email your EOI submission by Friday 28th July, 5.00pm to curator@urbanscreening.org

4/5 FINAL SUBMISSION:

Curatorial Requirements

Any branding watermarks, titles or logos removed. The exhibition is not a marketing event - all videos will be credited in a suitable manner by the curators.

All material (including music + images) must be cleared for this use with the copyright holder.

Guidance is available on the Australian Copyright Council website if you unsure of your obligations:

<http://www.copyright.org.au/> Libraries of music with Creative Commons licenses are available on-line (many of which allow a wide range of uses). There is also music available in the public domain.

Technical Requirements

To ensure that your content can be played on the Perth Cultural Centre screen, 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

Video file submissions may be made via USB Flashdrive//DVD delivered to:

The Australian Institute of Architects,
33 Broadway,
NEDLANDS WA
6009

or by emailing a link to a digital download (eg. Dropbox) to curator@urbanscreening.org

5/5 URBAN SCREENING CURATORS:

Mimi Cho, Frazer Macfarlane, and Robert Cameron;
on behalf of the Australian Institute of Architects

Mimi is an architect, immediate past-president of EmAGN Western Australia, and a sessional academic at Curtin University.

Frazer is a graduate of architecture, and occasional film maker, working for a small residential architecture practice near London.

Rob Cameron is a Ph.D candidate and studio co-ordinator at the University of Western Australia, and media artist.

revision history:

revision 01 - 18.06.2017

corrected EOI submission date under 'How to Apply' to 28th July.