



Photo: Remotelands



# NAGART<sup>F</sup>

SHORT FILM COMPETITION

CCF CHARLES  
CORREA  
FOUNDATION





# ABOUT NAGARI

The Nagari Short Film Competition is an annual competition designed to guide and develop films that focus on urban issues, specifically in Indian cities. Nagari is a bioscope for the city, and through this lens, we explore diverse urban conditions and focus our attention on them.

Brought together by film, Nagari aims to be a collaborative process between like-minded individuals from different walks of life. The competition follows a unique format of a guided exercise that is supported by Mentors. Nagari encourages filmmakers, architects, planners, social scientists or simply any interested individuals to engage with the issues around them, channel these ideas towards film and create a greater understanding of the urban realm.

See <https://charlescorreafoundation.org/portfolio/nagari/>





# NAGARI 2025

## Public Realm in Urban India

Nagari 2025 aims to capture the essence of public space in Indian cities. Public space is defined as places that are open and accessible to everyone - this usually includes maidans, gardens, waterfronts, etc. The Indian city broadens this definition of public space by including streets, footpaths, markets, alleyways, transport infrastructure among others. Our public spaces are layered by use, scale and activity, varying across days, seasons, groups, and movement. This is the **public realm**. It is “where a city’s culture is expressed most freely and openly, and it is where the city is at its most democratic, honest, and energetic” (Martin, 2017).





# THEME

Keeping public space as the central focus, Nagari will examine the complex interactions between people from different castes, classes, age, and gender, as well as address an important question - What are the layers that constitute the public realm in urban India?

Nagari 2025 attempts to address:

## How are public spaces used?

- Livelihoods in public spaces
- Informal use in public spaces
- Making the public, private
- Civic engagements in public spaces

## When are public spaces used?

- Public spaces at night
- Transient public spaces

## Who has access to public spaces?

- Barrier free public space
- Gendering in public space
- Social accessibility in public space





# LIVELIHOODS IN PUBLIC SPACES

As per the Ministry of Urban Development and Poverty Alleviation, 10 million vendors in India contribute 50% of the country's savings, and 63% of the country's GDP. As our cities continue to urbanize, public spaces become necessary avenues for livelihood for most people.





# MAKING THE PUBLIC, PRIVATE.

During the day the pavements are crowded with hawkers, as evening falls hawkers are replaced by people unfolding their beddings for a night's rest, the problem is that they have to do so under unhygienic conditions, with the public walking right over them (Correa, 1968). In India, more than 1.8 million people are considered to be homeless, dwelling in the vacant sweepings of the





# INFORMAL USE IN PUBLIC SPACES

When dealing with informality, it should be acknowledged that informal economy is the people's spontaneous and creative response to the state's incapacity to satisfy the basic needs of the impoverished masses (Soto, 1998).







# CIVIC ENGAGEMENTS IN PUBLIC SPACES

Article 19(1)(b) ensures the right to individuals the freedom of speech, expression, assembly, association, gatherings, etc. Public spaces thus become important spaces for political dialogues between the citizens and the governance.



# PUBLIC SPACES AT NIGHT

With a bustling night economy, the multifaceted uses of India's public spaces are most evident. With increasing urbanisation of cities and promoting its 'nightlife' it begs the question - are our public spaces designed for the night? With the rising cases of night crime, safety both physical and social, has become an important factor for determining the well-being of its people.





# TRANSIENT PUBLIC SPACES

Public spaces in India are ever transforming in nature, it is a continuous creation, assertion, and co-existence of dualities of many worlds (Mehrotra, 2021). Everyday festivals, processions, rallies, make the visual culture of our public spaces. Depending on 'when', the use of space expands to include formally unimagined uses.







# BARRIER FREE PUBLIC SPACES

In India, the Rights of Persons with Disabilities (RPWD) Act, 2016 mandates accessibility in public and private spaces, but are they?



# GENDERING IN PUBLIC SPACE

Public spaces are critical zones where socio-economic and political life unfolds. Despite this, these spaces are still largely male-dominated, reinforcing a form of social exclusion that restricts individuals with marginalized gender identities access to function-driven activities. According to a survey, only 54% of Indian women could visit markets alone, highlighting how gender continues to limit safe and independent participation in public life.

Survey by Ministry of Health and Family  
Welfare Government of India)





# SOCIAL ACCESSIBILITY IN PUBLIC SPACES

The purpose of public spaces is to promote social interaction, recreation, and sense of place for all regardless of their caste, class, gender, or age. When public spaces are only friendly and accessible to certain people, it is no longer just an issue of accessibility, but a challenge in social justice and equity (Wolch, 2014).

Image: Sabarmati Riverfront (2006): The feasibility report had stated that nearly 10,000 families lived on the Sabarmati banks but only around 4,400 were eligible for rehabilitation under the Sabarmati Riverfront Development Project.





# HOW TO PARTICIPATE

## REGISTRATION + OUTLINE

### STEP 1

The registration for the Nagari Short Film Competition will be online, you can [fill the form here](#). The competition is open to everyone. Each team should consist of a film-maker, an architect/urbanist and a social scientist.

#### The registration requires three deliverables:

1. Curriculum Vitae (CV) of all participating members, in order to understand the background and professional experience of the team.
2. A brief outline or abstract of the film script, up to 500 words.
3. A brief note on the audio-visual treatment and 3-4 accompanying visuals.

The deadline for submission of the outline is **12:00 noon IST on Sunday, 25 May 2024**

You will be required to upload the above deliverables as a part of the registration form, so please keep them ready before attempting to fill the form.

#### Interviews:

Selected submissions will be interviewed by CCF and may potentially be selected for the Nagari Shortlist.

## SHORTLISTING + SHOOTING

### STEP 2

#### Selection:

CCF will select 12 teams. The teams involved in the shortlisted entries will be given 15 days to detail and edit their scripts guided by the Mentors and Subject Experts.

12 teams selected will be awarded an honorarium of **₹75,000** each. The funds will be dispersed in 3 installments, linked to stages of the film's progress.

Films must adhere to the following specifications:

1. Time: up to **7 minutes** in length.
2. Context: Public Realm in Urban India
3. The film must be shot in 16:9 frame and submitted in HD (1080p).
4. The film can be in any language. The final film will have to be submitted with a separate subtitle track in English.
5. Films should be Nonfiction documentary films.

## REVIEW + SHARING

### STEP 3

#### Final review:

Selected participants will create their films under the guidance of the Mentors (each Mentor is responsible for 2 teams). These 12 films will be reviewed by an independent Jury in November.

There will be 3 categories for the Awards

1. The Jury shall confer the Nagari Golden Bioscope and the Nagari Silver Bioscope.
2. The Jury may award a Special Jury Prize.
3. Additionally, the film with the most public engagement will be awarded the People's Choice Award.

CCF may also recognise a member of the film making team who has shown exceptional talent.

All participants must send, as a downloadable file, their final videos to **[nagari@charlescorreafoundation.org](mailto:nagari@charlescorreafoundation.org)**

All videos will be uploaded on the CCF YouTube channel, 'NagariTV'.





# SCHEDULE 2025

## REGISTRATION

MAY - JUNE

### 05 May

Registrations open

### 25 May

Registrations close

Teams intending to participate will have to submit the registration form, along with an abstract and outline of the proposed film, and a brief note on the profile of the team members.

### 06 June

Shortlisting of 12 teams.

## SELECTION

JUNE - SEPTEMBER

### 06 - 18 June

Interaction of the 12 teams with Mentors and subject experts.

### 18 June

Submission of detailed scripts.

### 24 June

Feedback to 12 teams.

### July - September

Shooting + Editing + Post-production

Shortlisted teams will produce their films under the guidance of the Mentors.

## COMPETITION

OCTOBER-DECEMBER

### 05 October

Submission of all the 12 shortlisted films

All shortlisted films will be uploaded on the CCF YouTube channel 'NagariTV'

### October - November

Jury + Polling

A window for the Jury to review the films and the teams to spread the word and gather support for the People's Choice Award.

### December

Award Ceremony + Nagari Film Festival

*Dates are tentative and are  
subject to change*





# MENTORSHIP



**DEEPA DHANRAJ**

Writer, Filmmaker  
Bengaluru

Deepa's documentaries and writing that span a period of forty years, engage with questions related to women's status, political participation and resistance. Her films have been screened and awarded at national and international film festivals, and she has also served on the Jury at National and International film festivals.



**PANKAJ RISHI KUMAR**

Filmmaker, Educator  
Mumbai

After graduating from FTII Pune, India, in 1992, with a specialisation in Film Editing, Pankaj was assistant editor on Sekhar Kapur's 'Bandit Queen'. He made his first film 'Kumar Talkies' in 1998. Pankaj has become a one-man crew- producing, directing, shooting and editing his own films under the banner of Kumar Talkies. His films have been screened at film festivals all over the world. Pankaj also curates and teaches.



**JABEEN MERCHANT**

Film Editor, Teacher, Script Consultant  
Mumbai

Jabeen Merchant is a film editor trained at the FTII Pune, with a wide experience in the mainstream industry as well as independent, art house cinema. She also teaches filmmaking and consults on scripts. Her work, which includes fiction features, documentaries, web series and short films, has been seen in countries across the world, in festivals and movie halls.



**BINA PAUL**

Filmmaker, Artistic Director  
Kochi

Bina works mainly in Malayalam-language films. She has over fifty editing credits. Bina won her first National Film Award for Revathi's '*Mitr, My Friend*', which had an all-woman crew. She has been the artistic director of the International Film Festival of Kerala and in 2017 she was appointed as one of the heads of "Women Collective in Cinema".



**SOURAV SARANGI**

Filmmaker, Geologist  
Kanthi

Sourav Sarangi is an award-winning film maker from India. He put down his geologist's hammer to pick up a camera and tell stories. Sourav has been working in television since 1988. His journey began from Kanthi, a small town in South Bengal, to become a fellow of the Film Independent, LA, in collaboration with The U.S. Department of State's Bureau of Educational and Cultural Affairs.



**RAJULA SHAH**

Poet, Filmmaker  
Bhopal

Rajula completed her diploma in Film Direction from FTII, Pune. She holds a masters degree in English Literature. She has been producing/ directing short films since 2000; has worked extensively in film and video, exploring the boundaries of fiction/ non-fiction, photography, video essay, & New Media Practice.



# AWARDS



**NAGARI GOLDEN BIOSCOPE**

₹ 1,50,000



**NAGARI SILVER BIOSCOPE**

₹ 75,000



**SPECIAL JURY PRIZE**

₹ 25,000



**PEOPLE'S CHOICE AWARD**





# CHARLES CORREA AND FILMS

Charles Correa loved films! He often said that films and toy-trains led him to become an architect and an urbanist. While a graduate student at MIT, Correa directed, wrote and animated a 10-minute film, 'You and Your Neighbourhood' (1955). This was the first film submitted as a thesis at MIT!

Two decades later, the Films Division, Government of India asked him to make a film on his buildings, but he instead wrote and directed 'City on the Water' (1975). The film was on the planning of New Bombay (later Navi Mumbai) – an idea he had co-authored as a response to the already overcrowded the city of Bombay. The film looks at solutions developed by urban planners for less congested living options for the constantly moving workforce of the city.

In 1986, Correa curated the landmark exhibition 'VISTARA: The Architecture of India' in collaboration with the Government of India. For this, he also wrote a 9-projector audio-visual (directed by Imtiaz Dharker) which was screened during the exhibition.

Correa's last foray into creating film was a short video, "The Blessings of the Sky" (1995) which he wrote and directed. Aside from these four films, Correa engaged deeply with other filmmakers who used his buildings, his advocacy and his life as a subject of their own films.

## FILMOGRAPHY

**1955** Director, Scriptwriter, Animator, and Photographer for 'You & Your Neighbourhood', Masters Thesis, MIT

**1975** Director and Scriptwriter for documentary 'City on the Water', Films Division, Government of India

**1986** Scriptwriter for Audio-Visual 'VISTARA: The Architecture of India'

**1995** Scriptwriter and Director for Video 'The Blessings of the Sky'

Still from 'City on the Water' Films Division of India.



# THE CHARLES CORREA FOUNDATION

The Charles Correa Foundation (CCF) is an initiative of internationally renowned architect and urban planner Charles Correa. CCF acts as a catalyst for architectural, urban design, planning, and community-based projects that improve the condition of human settlements in India.

Our work follows an organic process that originates with identifying an issue or concern that has the potential to use a design intervention.

Sharing walls with heritage houses in the precinct of Fontainhas, the Foundation studio occupies a small footprint in this historic area. Our office is part of the neighbourhood fabric and the Fontainhas community. Located at street level, CCF always has its doors open to anyone interested in engaging in our work.

All work undertaken by CCF is on a non-profit basis. The Charles Correa Foundation is constituted as a duly registered not-for-profit public charitable trust and has been exempted u/s 80G of the Income Tax Act.

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[www.charlescorreafoundation.org](http://www.charlescorreafoundation.org)



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