

# The Day We Met - A Short Film Analysis

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**Abstract:** The paper follows a deep analysis on the short-film “The Day We Met”, directed by Rui Figueiredo, an MFA student at Seoul, Chung-Ang University. The short itself debates on themes like the lack of communication in our modern society and the new role that intimate relationships impersonate on an era where the lack of opportunities to speak up sincerely harshly affect our life decisions. This essay will also share some light on the production process of Chung-Ang’s student film system.

**Keywords:** Intercommunication, Modern Society, Relationship.

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## 1. Introduction

The current of paper focuses on the short film made by the author during his 1<sup>st</sup> semester of the academic year of 2015. Graduate School of Advanced Imaging and Science, Chung-Ang University, program englobes a self-funded short-film process that can lead up to the making of 4four short-films during the studying enrollment with the school. The projects are managed and supervised by the school’s professors and aiming to the self development and skill refinement of student’s film technique. This movie is the result of the idea lead by Rui Figueiredo during the class *영화제작실습*. During the full semester the movie was developed on all stages, starting from script-writing and continuing to pre-production, shooting and finally post-production.

## 2. Storyline / Plot Summary

A couple meets again for a weekend get-together in Seoul after being apart for some time due to pursuing their academic lives in different cities. Over lunch, it seems the differences between them, have grown bigger than they expected, as both are unable to understand the point where their relationship as reached to. Based on J.D. Salinger’s short-story “Franny”, this movie attempts a modern discussion about personal intercommunication and its problems. Both protagonists, during lunch, speak about their life’s while apart from each other trying to catch-up on what was lost during their months living apart in different cities, but soon they start to realize that even though they keep on speaking to each other, something seems to have been lost on the way - the ability to actually understand each other’s words and intentions.

## 3. Director's Statement

Born and raised in Lisbon, Portugal, my views on cinema and storytelling were always based on a western type of culture values. The book where I’ve based myself to develop this story was written in America during the 60s and already then reflected the problems that our fast developing society is facing. I too, am very interested in this theme, but my goal was to adapt this story to a molder world and as a student of film art currently living in one of the biggest Asian capitals, my approach and directing sense were inevitably influenced by a new perspective and learning experience with trying to adapt my culture and beliefs to another different one, like the Asian culture. In other words, how can we film and direct our ideas when surrounded and immersed in a totally different culture? Obviously that the choice to shoot in South Korea and to use Korean actors was all mine to begin with, but it was in this specific point that I thought that the story could gain a new fresh perspective and profit with it.

## 4. Narrative Structure

This movie was built in a linear type of narrative structure. The flow of time is real and progressive throughout the scenes. We can say that this short film start in “media-res”, we start from the moment where we follow our main actor that is waiting for someone at a train station. The challenge with this “slice of life” type of story was to make the audience think about these characters’ past experiences and predict what will be their future actions just by showing a little moment of their lives. The narrative is not a closed one, in fact, if we could say it, it’s as open as it can be. The intended intellectual exercise comes when, right after finishing watching this film, we have to try to connect the links of these characters’ past and future experiences and guess what really goes inside them.

## 5. Film Process

### A. *Mise-en-scène*

The movie is shot all with fix camera angles and low sized perspectives. The director's intent was not to influence the fictional world experience with camera techniques. In the movie, the framing is always made on the characters and their point of views. Something close to theatrical experience where the role of the camera is not one of influencing emotions but to simply witness and project a subjective point of view of our characters' lives. For the director, faces, emotions and bodies on frame are the most important aspect on trying to achieve a simplistic way of directing.

### B. *Lighting*

The movie was all shot on real world exteriors and on day time. No external or artificial light was used but there was a light manipulation process beginning with the train station scene where we took advantage of its glass structure to create a mystic light environment. The movie was shot and intended to be shown during the winter time so it was important for us to shoot a light set of a day mid period that would still reflect the coldness of winter on the image itself.

### C. *Cinematography*

The movie was shot with a SONY F5 camera set and a set of three lenses, a 16mm, a 24mm and a 50mm. As mentioned before, the camera was always fixed and trying to capture as much low angle as possible. The master shots, or establishing shots were always shot with a 16mm lens to frame always both characters inserted in the environment and trying to make them be part of it. The close up varied between the 24mm and the 50mm, the latter used when trying to achieve a specific facial expression.

### D. *Sound*

The sound process was most probably on elf the most difficult aspects of the movie. Always shooting on exterior and in such loud areas such as a train station and a restaurant it was important to try to vary between a boom type of recording and the usage to microphones in the actor. Regarding non-diegetic sound, three pieces were composed for the movie. All the pieces were made by Alvaro Herran using a combination of cello and piano to accentuate a melancholic aspect that the director intended for the movie.

### F. *Editing*

The editing of the movie, as well as the color correction process, was made by the director itself. Have just a two-day shoot, the directing was made to achieve a fix type of editing. The linear classical editing type was already defined from the beginning, the biggest challenge was the edit the restaurant scene with is the largest part of the

movie and that we had to assure its continuity of a fluent dialogue scene during lunch and its interactions (ordering food, eat, speaking, going to the bathroom). The whole movie was only shot with one camera so the actually 13 minutes restaurant scene had to be rehearse, divided into breakpoint and it took about seven hours to shoot.



Fig. 1. Poster of the movie "The Day We Met"

## 6. Production Process

The production process was led by James Shin and Gunho Kim, both professional producers working for BoaFilms and NuruFilms, respectively. The casting was made by James Shin and Rui Figueiredo and we assured the participated of the actress Oh Ha-Nee, which already had a vast experience not only in short-film but also in korean feature movies. The main character male role was entrusted to Kim Jae-Woon, a korean TV actor can easily can impersonate a naiveness and simple role which we aimed for. As for the friend that we see in the main station, the production wanted someone more energetic and funny looking to bring up a sense of comedy to the movie so the casting selected Ha Gyun-Tak for the role.

The location was scouting and legal process to obtain a shooting avail was the longest process of all pre-production. Gunho Kim had managed to secure Gwangmyeon Train Station after twomonths of negotiation and we had to shoot all the scenes during one morning having no more than four hours. The shooting of trains was forbidden so we had to fake and CG the train arrival and train interaction parts. The restaurant used for the shooting was Yomama's kitchen which is currently located near Gangnam, Seoul. This fine dining restaurant run on a two floor house where we had to rent the second floor during an afternoon to shoot the movie.

The shooting took two days filming only during the daytime. All the material was rented and managed by the Cinematography team and self-supported by the team.

The post-production of the film took approximately one month and half counting with all the editing process, the VFX process and ending with the color correction process.

## 7. Distribution and Reception

The reception of the movie was overall positive and satisfactory. The first screening of the movie was made in December 2015 in Chung-Ang university. Since then it has two public screenings in art venues in Seoul and one screening in an art center in Moscow, Russia. During 2016 and after completing some more VFX for the movie the movie now has been sent for consideration in various short film festivals and is awaiting its response.

## 8. Biography



Director Rui Figueiredo, born in Lisbon, Portugal, graduated from ESTC-University of Theatre and Cinema- in Lisbon and Master graduate from Chung-Ang University in Seoul, South Korea. He has worked in major film production and post-production companies such as Blackmaria Films (Portugal), Achtung 4K (Czech Republic) and BOA Films (South Korea). As an editor and VFX

supervisor has worked with various international brands for advertisement such as SKODA, VODAFONE, BILLA, STAROPRAMEN etc.. In film, has worked in productions such as "O Barao" (Edgar Pera, 2011 Portugal), "The Housemaker" (Jay Park, 2015 South Korea). His debut short film, "The Day We Met", produced in South Korea in 2016 under his own label Fading Vision® and starring korean actors Oh Ha-Nee and Kim Jae-Woon.