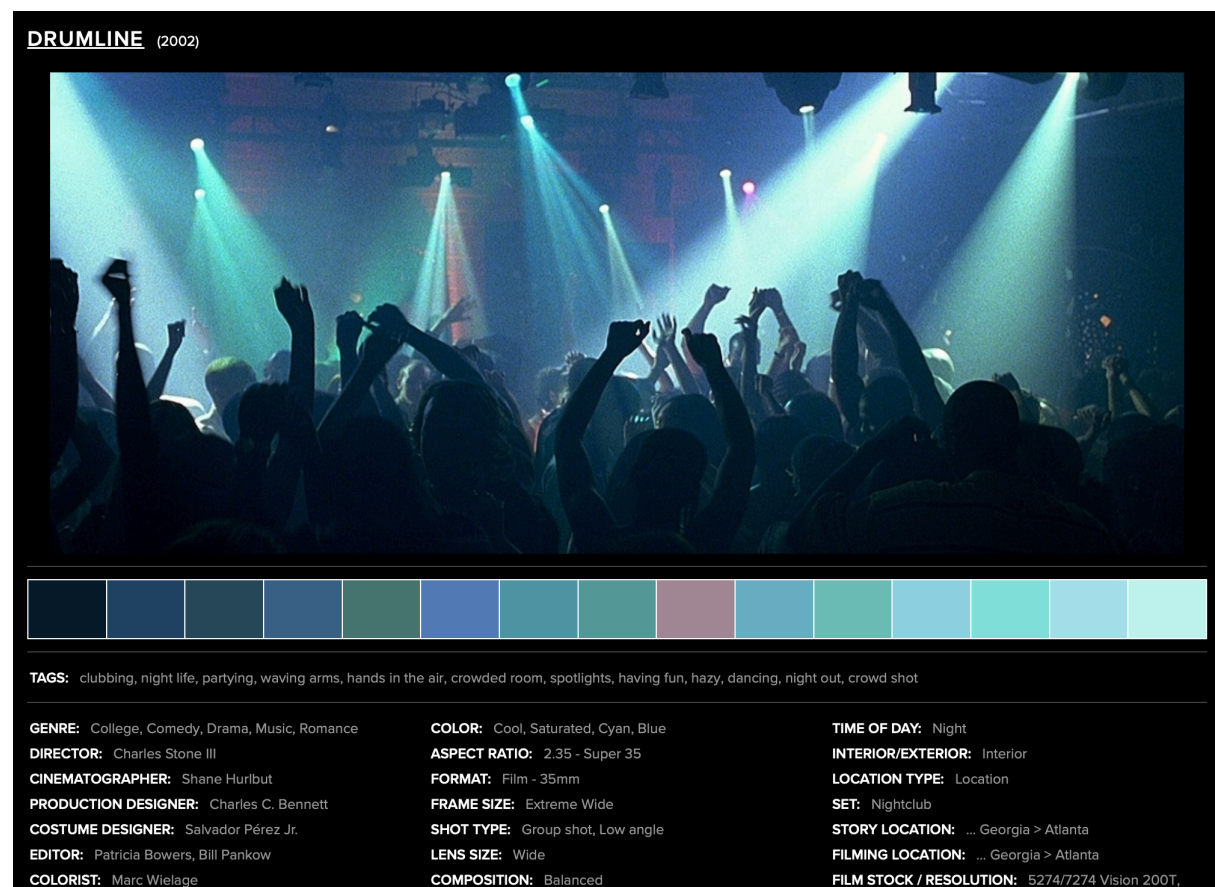


Visual References

Club Alegria

In capturing the essence of *Club Alegria*, the approach to filming must feel as organic and immersive as the event itself. The goal is to preserve the intimacy and energy of the space while ensuring that attendees never feel exposed or consciously aware of the camera's presence. By adopting a **non-intrusive** cinematographic style, we allow the event to remain authentic, ensuring that guests remain fully engaged in the moment rather than adjusting their behaviour due to the presence of a lens.



Drumline (2002) - A wide shot of dancing crowd from POV of someone further back from the stage. Giving the illusion of a large crowd while preserving the idea of anonymity where one can enjoy the experience free of judgement.

From a viewer's perspective, this approach serves a deeper purpose. By avoiding direct focus on faces and instead emphasising movement, atmosphere, and details, the energy of the dance floor, the flicker of lights, the rhythm of the music, the audience subconsciously understands that **privacy is respected**. This creates an unspoken assurance: just as those attending the event are not put on display, neither is the viewer. The experience becomes one of **immersion** rather than observation, reinforcing the idea that *Club Alegria* is a space where people can exist freely, without performance or pretence.

Visual References - 1. Extreme Wide



This Is Not Berlin (2019) - Another wide shot reinforcing this idea of a large crowd but the tightness of the walls and the people close together still creates an intimate atmosphere. Similar examples include:





2.Lo-Fi Close-ups

To further reinforce the feeling of **intimacy** and privacy at *Club Alegria*, we will adopt a lo-fi, handheld camcorder approach. This choice is deliberate, not only to blend seamlessly into the crowd but also to capture the raw energy of the event **without disrupting it**. The nature of handheld camcorders allows us to move fluidly through the space, mirroring the organic movement of the dancers and ensuring that the presence of the camera never feels intrusive or staged.



Cinematic References

Unknown - The **video** above demonstrates perfectly the use of handheld camcorders to capture the raw essence of the room without the need of high quality footage that leaves nothing to the imagination.

Beyond mobility, the distinct aesthetic of lo-fi camcorders plays a crucial role in shaping the visual language of the event. The lower resolution, natural grain, and occasional imperfections of these cameras leave more to the imagination, stripping away excess detail and instead focusing on the **pure essence** of the moment. This abstraction allows the viewer to *feel* the **atmosphere** rather than analyse it; shadows blending with flashing lights, **silhouettes** moving in **rhythm**, fleeting glimpses of motion that **tell a story** without over-exposing its subjects.



PINKFLAMINGOUSA's HOUSE TAPE (2019) - PINKFLAMINGOUSA, an anonymous videographer from the US prides himself in filming the underground car scene across the country alongside live events of A-list artists. This **video above** and his other work with camcorders perfectly encapsulates the art of atmospheric filmmaking.





This method of atmospheric filmmaking aligns perfectly with what *Club Alegria* represents: a space of uninhibited expression, where the experience itself is more important than any single face or individual. By utilising handheld camcorders, we create a visual representation of the event that is **immersive**, **nostalgic**, and deeply **personal**—preserving the magic of the night while maintaining the privacy and **authenticity** of those within it.

Francisco Cruz