

It is not to be applied blindly, but must happen organically. Treatment on mere surface level will not be adequate, but underlying issues should be sorted out.

- Do you think directors are becoming obstacles to writer's freedom?

It is not something that requires compromise, but Judgements need to be rectified. If the aspect pointed out is valid, the writer must accept, otherwise it should be rejected blindly. What matters is the final outcome. The writer must have the quality of sponge to absorb water, but not that of a stone.

- Is it right that national/state award in anyway hinder the further freedom with regard to standards?

The person needs to leave the burden of the award, because it is past which must never affect the future. We need to work hard with passion and move forward with confidence.

- Why is the number of films on sex education less?

Even though the number is less there are movies in that regard. 'Saras' for instance is a movie that tells about the freedom of women to give birth to a child according to her wish. 'Avalude Ravukal' is a movie that must be viewed from the academic level. Women are no more in their pseudo shells, but more realistic.

Session 13- August 9- Introduction to Sound Design, Sri N Harikumar

KERALA STATE CHALACHITHRA ACADEMY
&
MES ASMABI COLLEGE
P. VEMBALLUR, KODUNGALLUR

TOPIC
INTRODUCTION TO SOUND DESIGN

SPEAKER
N. Harikumar
 Sound Editor, Designer & Mixing Engineer

DEEP focus
 SERIES-III
 WEBINAR SERIES ON
 FILM MAKING & FILM APPRECIATION

9 AUG 2021 | 4 PM - 6 PM

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‘Sound designing’ is a relatively new term according to sound editor and mixing engineer Sri N. Harikumar. He communicated at length on the nuances of sound in cinema and shed light on how sound contributes to give audience a perfect cinematic /visual experience. He traced the evolution and history of sound effects and mixing in Malayalam Cinema bringing into focus the efforts of Kerala State Film Development Corporation and Chitranjali studio in redefining the way sound was hitherto incorporated in movies. He added his experience of working with stalwarts like P. Devdas, in shaping the sound enthusiast in him. Tracing the gradual evolution, of sound design in cinema, Sri Harikumar brought to attention ‘Swayamvaram’ and ‘Elipathayam’ by Adoor Gopalakrishnan.

‘Swayamvaram’ employed sync sound and took sound designing and editing to new heights and it became a full circle with ‘Elipathayam’ (1981). Madras was the hub of

sound editing and mixing and ‘Elipathayam’ gave a strong foothold for filmmakers and sound engineers to recognise Kerala as a potential destination of sound editing and mixing. Adoor and P. Devdas, gave an organic unity to ‘Elipathayam’ through sound effects. Ace film makers Aravindan and K.G. George in due course of time embraced the technical potential of Chithranjali studio.

Assimilating the heterogeneous intricacies of cinema is quintessential to design sounds. A sound designer must be present at shooting site and mixing site and he must work in collaboration with the director, script writer and music director, for dialogues and background music are the building blocks of sound in Cinema. This collaboration will help the sound designer to plan sound effects for the movie through a well framed sound script. Themes and emotions thus penned by the script writer and conceived by the director gets its visual rhythm in the hands of the sound designer.

Reflecting on sound output in theatres, Sri Harikumar brought to attention the plight of early theatres that lacked adequate technical infrastructure to communicate a perfect cinematic experience.

The coming in age of digital technology, advancements in the recording and mixing of sounds, new age theatres with that is surrounded with sound technology, Oscar recognition to Resul Pokkuttu has heralded a new era for sound designing. Sound designers and their ingenious craft are getting acknowledged and this paradigm shift is indeed a landmark in the history of sound designing.