

INVESTIGATING THE EFFECTIVENESS OF HOLDING INTERNATIONAL FILM FESTIVALS ON IMPROVING THE CULTURAL LEVEL AND INTERACTIONS BETWEEN COUNTRIES

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Abstract

During the past centuries, population density in urban areas has been associated with many problems; Problems that humanity is always involved in. One of these cases is the discussion of disease outbreaks and pandemics in the current century. According to this problem, an answer to this question should be raised. The main problem that arises for us is that Yand causes the closure of many public centers, including cinemas, which is under discussion. In fact, this cinema is a rendezvous for the interaction and encounter of people with different cultures and opinions in the majority of the best cinematographic products. The cinema cultural complex is the venue for holding this great cultural and social event, where national and international film festivals can be held in the best way using the appropriate model of green architecture. In fact, the researcher in this Peugeot is looking for a collection where all the main and side parts of an international film festival can be performed, as well as international cultural communication and promotion can be spread in it.

Key words: cinema architecture, film festival, space, time, design, international festivals

INTRODUCTION

Cinema is an art that has been so welcomed in the new era that it has become an industry and business, despite all the problems facing every art, cinema has continued on its progress. Cinema is an artistic and cultural phenomenon in a two-way relationship with society. It comes from the heart of the society and directly and indirectly affects the society. Art festivals are no longer just an art festival but have become a cultural phenomenon. Since cultural studies are related to every cultural phenomenon, the study of cinema can be included in this field of study. Cinema is derived from ideology and is managed under the supervision of power institutions. It has many critics who can satisfy the critical procedure of cultural studies. Cinema itself sometimes directly criticizes the institutions of power with the existing conditions in the society, the financial judicial system of the society (Faeze Tahanzadeh, 2023)

In today's age, with the emergence of energy crisis and loneliness and the issue of leisure time, cities must consider something beyond the design of buildings; One should look for spaces that are designed to teach social and human relations. One of the main platforms that are considered to be the basis of social interactions in cities is public urban spaces. Since the cinema as one of the public spaces of the city has a special attraction and can attract more audience, and on the other hand, we are facing a lack of public spaces in the cities for citizens to spend their free time (Syed Mohammad Mahdi Qureshi and Rahmani, Kasbah, 2022) A monogamous and organized person always needs a public place so that he can establish free relations between himself and others in the area, corner and next to him (Asadian and Kar Ahmadi, 2023).

The subject of architecture is actually a film where one scene comes after another. Believing in the importance of sterilized images has always made cinema fluctuate between architecture and painting. Arriving from the proportion of the elements to the proportion of the units of the cinematic image or the frame has more than anything a geometric and spatial nature. A person's practical

experience in the architectural space is very similar to the audience's perception of a certain sequence in a movie (Mehran) Niyabat Mohammadzadeh, 2023).

Architecture, as a technique and art that has a long history, has always had a prominent presence in human life. Art arises from society and culture and is closely related to them, and as it is connected to its sources, it also has an undeniable effect on them. Art reflects the thoughts and mental beliefs of a society and is formed based on the atmosphere that governs the society. Therefore, it can help us in understanding the society (Hashmi et al., 2022).

Cinema, as a branch of art, can be a vehicle for presenting and rereading, the life of people's behavior and character through a lens. A person's view in the last hundred years of the activity of this art and industry has witnessed its remarkable progress and its association with other arts. We have modern technology, so it is appropriate for such an art that deals directly and explicitly with its audience.

It is necessary to provide the necessary facilities and conditions, one of which is the creation of a center for holding festivals. It is a movie that aims to connect the arts with each other as much as possible.

In today's world, with the advancement of technology, man has moved further and further away from the natural environment around him at a very fast rate and is destroying his surrounding environment, so it is necessary to maintain his future life and not to destroy the energy sources for future generations to reconcile with nature and to. It should be noted that green architecture can be said to be one of the appropriate solutions for this problem. The main goal of green architecture is to reduce damage to the environment and energy resources.

Fakhr cinema cultural complex is a coherent cultural and artistic space that provides the connection between cinema and architecture - cinema and culture, architecture and culture - cinema and green architecture, which is a meeting place for interaction between different cultures. The necessity of this collection is determined by the fact that the lack of a coherent space with suitable functional capabilities for holding international film festivals, cultural and artistic spaces and the connection of arts with each other and the use of a suitable model of green architecture is felt. Therefore, in this research, we are looking for. We are creating a coherent and flexible space in the design of the cinema cultural complex.

The green process has an ancient history in the field of architecture, and its example is the realization of the cave dwellers to use the appropriate direction of the caves in terms of the ambient temperature, from the perspective of Petrobus, the architects of BC, examining the principles of architecture, strength and beauty as the general characteristics of architecture. The general goal of green architecture is to reduce damage to the environment and energy resources and nature, that is, a building that has the least incompatibility and contradiction with the natural environment around it and in a wider area with the region and the world. Therefore, green architecture is a combination of multiple values. has: beautiful. The study of social environment, politics, and in other words, designing and building in harmony with the environment (Fatemeh Shahroudi, 2019)

The concern of continuing the situation inconsistent with nature and excessive use of irreversible energy sources led to the model development should be followed in order to cause less damage to the environment and to have the ability to continue and continue, in this direction. We should seek to create conditions in harmony with the environment and create a sustainable environment. Therefore, in Willing to investigate the effectiveness of holding international film festivals on improving the cultural level and interactions between countries paid.

RESEARCH METHODOLOGY

Research Methodology This study was a survey and data collection was done by reading books and fieldwork.

DISCUSSION

Investigating the social and cultural functions of cinema

in this section, in short, to recognize the importance, missions and duties of mass communication tools and their effects, and the place of cinema as a mass communication tool, cinema populism, and

the language of cinema as an international and socially influential language - The culture of a nation, cinema and dreams were discussed.

The importance of social communication:

The lack of communication and its effects can be summarized in the following paragraphs:

Human communication is the origin of culture and a factor on the way to human advancement, and its absence means relative silence in human life and trying to achieve any kind of social excellence. In distinguishing social animals and social humans, it should be said that humans can analyze the information obtained

Expect from yourself and then start improving your ways and forget the past that you were not in and the future that you don't want to be in.

It was the embodiment of the collapse of social communication, which caused the non-emergence of language, the relative stagnation of social time, and the impossibility of transferring knowledge
- Makes a loss.

Deficiency in social communication causes psychological damage, which can manifest itself in many ways, such as suicide.

Expanding the radius of communication in the new society causes people to belong to the human family on the one hand and to consider events as a whole society

Humanity, on the other hand, has provided.

Missions and duties of mass communication tools

Every organization that appears in the context of society must have functions to serve the community and be organized in such a way that be able to offer its services to the society which is its origin and creator, like a generally coordinated body, communication organizations are not exempted from this rule and almost all researchers and practitioners of the issues and needs of the society, especially the experts in communication issues, have thought about it. The roles and duties of communication tools can be listed as follows.

(a) Recreational roles:

mass communication tools usually deal with people's free time, therefore, in some cases, they should provide temporary separation from reality and forgetting the difficult moments of life, many nerves and entertainment for people. So

A part of the function of communication tools is only to entertain and entertain people, so that they can become capable and creative beings for work

Ord, but this way of spending free time also has a moral aspect, because the means of communication should not and cannot cause harm at any cost

It provides fun and laughter, and also the cultural aspect, because the leisure that can be done with these devices. Passing time is with Use of cultural categories

(b)news roles:

Mass communication media are responsible for broadcasting news and information.

The events of our world are the reason why these devices have caused the shrinking of the planet and the neighborhood of its inhabitants. nothingAn incident in the era of mass communication does not only go to one geographical area, and what belongs to the locality of the news depends on the specificity of the newsOr the incident is read for a place or region, it is only dedicated to the historical past.

©The roles of homogenization:

the means of mass communication bring the closeness of tastes, desires and expectations of all the residents of a society to the exit of societies from the era of isolated and isolated boundaries. This is the process that Jean Cazeneuve and many others called Massification is known as this term, which has an obscene meaning, and an undesirable trend emerges from it. This means that with the introduction of mass communication tools into the society, special and separate cultures and cultures disappear and in a great way

Residents of a society accept similarities and enjoy the same patterns given to them by means of mass communication in the pursuit of life, interests and desires. Kazeno considers this process as the accumulation of all people in a geographical area with national borders. Cardind and Lincoln, with

the title of basic personality, provide the means of measuring the same process. Their basic characteristics are; The common characteristics of all the people who live in the same border and landscape are increasing in the age of communication. For the first time in history, the state easily crosses the borders of feudalism and the eras of monarchical monarchies, and it has a unique power in spreading the wishes and ideas of the people. He finds himself among all his people. In our opinion, the above-mentioned process appears in the first contact of the society with means of mass communication, but it is not the case in the later stages. The multiplicity of means of mass communication, radio, television, cinema, theater, books, newspapers, and each of them, and the multiplicity of newspapers and radios, on the one hand, caused these devices to become small and portable, and on the other hand, caused new branches. They provide between people.

(d) Informing:

Although this task of communication is close to the category of education on the one hand and the category of news delivery on the other hand, it is a special and distinct task from the two. And explain them too. Distinct and scattered events that occur in the world are apparently different, and it seems that they have no similarities, but in fact, with a deep look, you can find fundamental causes for them, which are mostly similar. Scientific analysis of news phenomena and making people aware of these causes provide the causes of change in people's worldview. Thus, it is not the only task of these media to broadcast news, but they should analyze the events, explain them and inform people about the necessities of life.

(e) Feeling of social belonging:

Means of mass communication, especially in new societies where we are faced with the relative annihilation of groups and congregations, with people

They feel that they live in an unprecedented loneliness in the vast crowd of the city or the lack of traditional relationships. voice now

Radio or TV image or newspaper article is a tool to feel social belonging by reading newspaper

Kalim We are also a link in the chain of society, we study this tool like thousands of people, so, a feeling of sharingWe will have mutual belonging and connection, the means of communication acts as a bridge between the members of the society, and they are separated from their belonging to one It informs the whole.

CINEMA AS A MEANS OF MASS COMMUNICATION:

This is about one of the prominent members of the communication family, a member that has been around for a century, has occupied millions of people for long hours, and still, cinema is an entertainment phenomenon for millions. Young and old all over the world, at the same time, cinema is a means of economic livelihood for thousands of people all over the world. Cinema is also a means of advertising, and therefore world politicians have paid much attention to it above all. Cinema plays a big role in the promotion of commercial goods, the interest of millions of people is taken advantage of in the way of conveying messages, which ultimately leads to the slavery of people against goods and materialistic and commercial civilization in general. Cinema, its historical ups and downs, is also a proof of the movement and technological advancement of man. Many consider it as an indicator of growth, but from our point of view, this tool, like all other means of communication, is not noble and authentic in itself, and its improper use will affect society's morals and leave adverse and even dangerous effects on the political life of society. We focus on the correct use of one of the most important means of communication in today's world. can be The invention and development of cinema, like many industrial tools in our world, originates from the ears of many scientists in different countries of the world. They usually place Mark Rahat English at the top of this pyramid. They announced with moving objects. He visualized the movement of images as bringing their subjects to life and showed that by moving images of each of the movements of a living being, the viewer's eye will be able to connect the movements in 1893. The invention of the kinoscope by Thomas Edison in 1895. which is a turning point in the history of cinema, the making of the first fictional film in 1896 by Rooz Melis and the emergence and the number of movie theaters since the beginning of the 20th century, 1900, have been important steps in the way of cinema. In 1927, the Warner brothers passed

the stage of the same films and opened the era of talking films. After speech and sound entered the world of film, it didn't take long for color to enter the world of cinema and gave a dignity to cinema. Now, this young means of communication was in such a position that it attracted not only directors and thinkers, but also capitalists. In fact, a new field had emerged both in the way of profit making and as a means of creativity. Another turning point in the history of cinema is the discovery of 3D movies. A person named Waller achieved a new phenomenon in the way of film development. He came to the conclusion that it is possible to provide depth, space and distance to humans, and the key to the work is the gesture that reaches the brain from the field of vision. So Waller built a camera composed of three cameras to cover a third of the entire scene or field of view in this direction, that is, contact control and recording of the field of view. In the cinema hall, three theaters showed these three types of images on a large curved screen, thus the audience also entered the stage and is considered the fourth dimension of the movie screening, the historical movement of three-dimensional films or the discovery of a new way in Sound recording was also included, so that by installing several speakers in the hall and six microphones in different parts of the stage, they could give the audience the feeling of being inside the stage.

With these few historical coats, cinema entered the realm of existence and became a member of the family of solid communication tools. In its short life, the cinema industry, like other branches of art, has gone through various schools. From symbolism to surrealism and then realism and many other schools, in the course of the historical development of cinema, we have witnessed the emergence of various types of it, the emergence of documentary, advertising and fiction films, each one a new page in the history of the flourishing of this It becomes a communication phenomenon. But this flourishing could not be possible without competition, conflict and coexistence with other members of the family of mass communication, among those competitions, the competition of two other members of theater and television with cinema should be mentioned.

CINEMA AND THEATER:

Despite some, the emergence of cinema was considered to mean the destruction of the art of reproduction, but in practice it did not happen, because on the one hand, the nature of these two communication phenomena was different despite their similarities, and on the other hand, we have seen a lot of each member of the family. Mass communication as a living and dynamic member stands against the danger of competition, resists and adapts to your conditions if necessary until its life is in danger of being destroyed, just as photography and painting were not destroyed with the invention of cinema, the theater was also destroyed with the invention of cinema. He did not watch, and after that, with the advent of television, cinema was not exposed to destruction. Now let's mention some special features of cinema and theater. The actor plays an essential role in theater work, professional art. He is the one who gives life to the play or the one who makes its content flourish, in other words, and in the theater, art is the basic profession, while it is not the case in the cinema. In the world of the cinema industry, the professional art is placed in very complex industrial-technical tools, and in many cases, these tools can replace him, as John Huston famously said, it is creativity that cannot exist without the actor, in cinema, situations and The space makes the movie and the movie actress works like objects to create this situation and space. This phenomenon can be called the human-centeredness of the theater against the technical atmosphere of the cinema.

b. In theater work, the artist is in direct contact with people and sees them and they also see him. In many cases, he is applauded by them, even their silence is meaningful for him from this point of view of theater work is alive. In many cases, the actor learns a lot from the reaction of the audience, improves his work, or He brings enthusiasm and is in a state of emotional exchange with people who come to the theater to see his art. have come. While this is not the case in the cinema the actor is in front of different projectors. Talk with iron and light. He says and imagines in the eyes of the people who will have to live in the future, maybe in the future, which will never be realized objectively. Compared to his art, the work of cinema is more isolated, more subjective and much more difficult.

C. In the work of the theater, as it was said, they play an essential role, while in the work of the cinema, the essential role is that of the director, he is the one who mixes tools and people and creates the effects called films. brought The final creativity belongs to him, and he is the one who, from the beginning, considers the whole that each of the actors and other factors create from it.

LANGUAGE:

The statistics taken in all countries of the world show that the majority of cinema audiences are young people. That is, the group of 14-24 years old is one of the reasons for the desire of young people to go to the cinema, the spirit of escaping from reality, accepting their imaginations and dreaming. This means that young people and children want to escape from the boredom and monotony of everyday life with the joy of being immersed in dreams with unusual, heroic and exciting stories, or they want to put themselves in the place of each of the heroes of the film and make their own movements. These types of films are films with amazing and exciting adventures, most of them speak to the imagination rather than the intellect. Another reason can be the popular desire for happiness. Popular cinema usually, except in a few cases, portrays the image of happiness for young people to imitate. happily presents to him. Due to the fact that young people form the main structure of a society and the future builders of the society, learning cinema in this segment has greatly increased the level of social impact. It is possible to interpret the concept of the material world and social events because the interpretation and dynamic internal relations that are the characteristics of contemporary advanced scientific knowledge are compatible with the modern means of visual communication of photography, cinema and television.

Image language today has more precise and even more important tasks. The understanding of an image involves the participation of the viewer in an organized process, because the experience of an image is a coherent creative act, that such an experience is made alive in a holistic way due to its ability to be embodied. Its essential characteristic is based on this fact that there is an order in organizing this experience From a structural point of view, order is of the highest importance in the chaos of our formless world. Physical arts are the best manifestations of visual language and therefore they are educational tools that are priceless.

CINEMA AS A SPECIAL SOCIO-CULTURAL LANGUAGE OF A NATION:

must be one of the expressive languages and expressions of a nation or a special socio-cultural group, along with the works of art. In such a way that this medium carries out the collective cultural communication between nations in an indirect way, cinema as a national medium can help to bring nations closer and reduce international punishment, and it can also manifest dreams and memories and revive the sensitivities of a people or The nation is in other tribes and nations.

EXAMINING DIFFERENT ASPECTS OF CINEMA

In short, to different aspects of cinema, including cinema and cinema narration as art, signs and implications in cinema. Cinema and movement, cinema and light, cinema and architecture, cinema and reality, cinema and industry, cinema and economy:

1. Cinema and narration:

The film system became a completely new tool for shaping the story and it is like an older narrative, it soon learned to gather and absorb its needs from other arts. The film is likened to a kind of canned reproduction. It is presented visually, in fact, the method of its artistic arrangement is one. The playwright is not bound by the physical limitations of the stage and, like the novelist, can draw our attention from the general to the most detailed at any moment. As the French critic Andre Bazin says: it is as if the last 20-year period in the history of world cinema has played a role in the history of literature. The outstanding stories of the 20th century are presented in the form of films. In addition, the film has had a direct effect on storytelling. Berson and Strog likened the camera to a pen and the construction of a film according to the grammar. The main difference between the two is that writers use abstract symbols and symbols, but the film includes images. Both solid and literature can freely use time in the narrative, as Andre Malrova says: in cinema storytelling, he

started his work more like a theater divided into consecutive and continuous parts, but with the cutting edge, he found the flexibility of a long story. But there is an eternal difference between cinema and literature. It is a more accurate and ready tool for the careful description of connections and links of time.

2. Cinema as an art:

The most ancient fields of art all owe their origin to the 9 ancient goddesses of poetry and fine arts, but cinema is a tool and invention. Therefore, since the very first days of cinema, a doubt has cast a shadow on it: Is cinema really art? This doubt is not only caused by the dubious relationship of cinema with a machine, but also in its social and artistic origin. It also has its roots, since the very beginning, cinema was busy recording real events, such as the two short films of the workers leaving the factory and the train entering the station by the Lumiere brothers) and creating and telling a story, such as the film *Gardener and Satan's Boy*, this is the second aspect of the work. Cinema, from an aesthetic point of view, was more progressive or, as it is known, more creative. The cinema was born in the market bazaar, the birth of the cinema was due to the will of the people, because at the same time that the cinema took root among the people, it was the end or it was brought to the arena that had the best and most extraordinary artists for art, and art is a source of pride for this. It was a century. Artists have never been so respected and close to each other, and art has never been such a source of pride. The elites of this time in Europe considered art to be a sign of the progress of human society and the best state of human evolution. From their point of view, it was the institution of all forms of contemporary art, and opera houses were considered temples at the end of the 19th century. Therefore, the emergence of cinema was nothing but meaningless in their eyes.

In fact, the emergence of cinema is proof of a fundamental turn in the culture of the century. Gutenberg's era was ending and we left behind the culture of words and vocabulary to step into the culture of image and sound and enter a new phase of culture. Open to the 20th century, in the chapter entitled "Peak" of thinking about the ability and possibilities of cinematography, he writes: "Therefore, the last mechanical invention that was in the service of expressing reality was also in the service of science, or so perfected its services to it has been proven that cinema, in addition to being a kind of fine art, due to its many capabilities and features, and such a special feature, not only includes all other arts, but also surpasses all of them, cinema suddenly becomes a tool, very precise and at the same time Poetic: mirror of creation, dreamer and creator of miracles.

And the job of cinema is not just to imitate the human eye, cinema can be a carrier of news and convey it in the most realistic way. He can be the narrator of stories and adventures and show the time in his own way much, much shorter than reality. It is precisely because of the enormous power of cinema that it is very difficult to have a deep understanding of the production and planning for its production and to fully embrace this technique. Cinema is still very young and it is very likely that it will gradually become one of the most important arts. Jean Caso writes in the book *A Gate Opened to the 20th Century*: "It was only cinema that could, despite its specific limitations and initial poverty, but very productive and useful, by means of silent gestures and emoticons and the quality of rhythm and movement, reach all classes of society. It made people laugh and everyone could enjoy it, whether they were just looking for a chance to laugh or people who wanted to satisfy their aesthetic sense. The innovation and heresy of cinema or the seventh art and its capabilities were well evident from the very first days of its creation. We must admit that the art of cinematography is considered a very important event, cinema is actually the most obvious and specific art form of the 20th century.

3. Signs and signification in cinema:

signs are all those things that can find meaning instead of something else. Language is a device of signs. Each of us chooses a set of signs in our personal use of language, that is, our speech. Every work of art, however, goes beyond speech or an individual speech and is not just a set of selected signs, but a set of new sign conventions. There are also new signs and symbols, semiotics as "Pierce used in his writings, is the study of all cultural phenomena that belong to semiotic systems, and according to Eco, it is the proof that "culture is based on communication. Este Patofsky considered the ratio of signs and signification to be the most important distinction between culture and nature: bees create and create, but not based on an intentional design of multiple meanings, but based on

the natural instinct of creating a design and image of human culture. Este Peirce believed that even the idea are also signs; That is, by discovering the meaning of something else, we move from nature to culture. Art is a range of signs. Signs are of 4 types:

Visual - profile - iconic - symbolic

Auditory 4 phonetic 5-verbal-6-musical

Cinema owes its aesthetic richness to the fact that it is capable of signs from all six dimensions. Roland Barthes emphasized that signs in cinema and television are not simple, but always exist in combination, and their main character is closeness. Unlike painting, we use not only visual signs, but also other semiotic systems. Understanding the relationship between visual signs and signs that are tied to different systems is an interesting and important point. Pleasure The creation of the image and its pleasure is the discovery of inner signs. In the field of computers, we are now rapidly moving towards the establishment of centers, "super media" bases that can accumulate not only text, graphics, sounds, and even speech and music signs, so that informatics depends on the combined system of signs. The day is not far when we will be able to benefit from this field of "transition from one press system to another" even to the extent of microcomputers.

4.Cinema and time:

The great pace that is in front of us and the dark atmosphere of the cinema embraces us, forcing us to sink into the heart of the film's story and we lose track of time. We lose ourselves in the character of the first person in order to share ourselves in his personal experience, and our Muharram Kalim faced the question of time from the very beginning of its creation. As far as we can see, a Raket movie completely recreates the material world from its material aspect. . We watch the same speed on the screen as we see in the real world, but these phenomena are very different. The seductiveness of the cinema image relies on the completeness of our senses, therefore, the reconstruction of movement in us is completely fake and artificial, and time In the cinema, it can be kept fixed or motionless, it can be brought back and slowed down or constructed. The importance of cinema is not that it can recreate the movement in time. Many devices before the cinema succeeded in achieving the task. The importance of the cinema is that it was able to write time on the film and install on the film a material on which different values of time can be recorded and different moments can be recorded. He looked at it separately from the others, so he collected it once again and worked on it to form new and new collections. Inside the scene, time on the screen is as constant and unchanging as natural time, but the time of time is free from one scene to another. It means that the time can be different in each view, depending on the relationship of one view with another view, it can be from any past or future time to any other time, the change can also be made to another dimension or world of time. It doesn't matter if the dialogues were filmed earlier or later than the other and they are shown on the screen with the same worldly order and order, but in their order and order, completely different points are desired, such as: rhythm - contrast and.....

The movement of the camera can be considered as the factor of compressing or limiting time and space. In the fastest possible movement of the camera, we reach the border of destruction and time. Time and space in cinema have no material aspect and are similar to time and space in thought and mind, until our lifetime, which appears It has a seductive material. Cinematic time is less continuous, more unpredictable, and more flexible than our real material time in the real world, and it is our state of mind that decides how or how time passes. In cinema, the exact opposite of this is true. It is the way time passes on the screen that decides about our state of mind and affects it. By accelerating the passage of time in different ways, the filmmaker can create different states of happiness, laughter, or excitement. By instilling fear and panic in the audience, and by slowing down the passage of time in different ways, it can create moods of poetry, happiness, and satisfaction, sadness and longing in the audience. In the end, it can be said that according to Le On Musinak, if cinema (as a visual art and as a result a spatial art, He got part of his beauty from the form of his images, it is also an art based on sequence and sequence. The interpretation of its beauty depends on the length of time and the connection of its images.

5. Cinema and Movement:

What do we do to understand the difference between an image and reality, for example, the difference between a perspective and a natural landscape? The most natural way is to change the point of view, move forward and backward with left and right. Isn't it the movement that increases the dimensions? From the movement of a point, a one-dimensional line is created from the movement of the (2) next plane line, from the next movement, and finally n-dimensional. Among the main characteristics of the present age are instability, transformation, speed and diversity. The era when the human ideal was stability, durability and continuity has passed, and adaptability to the fast-paced daily developments has turned from a requirement to a value. The determining factor is the current unstable age of movement. In such a situation, the value of movement over stillness, and consequently the preference of moving image over still image, becomes more clear. Movement was the main factor in the emergence of cinema, if the name itself owes the moving image to it, cinema itself is a fast-paced art and is always moving and a form of expression that is constantly being polished. Motion in the cinema has various aspects, from the motion of the continuous loop of the film to the movements within the image, the movement of the viewer's mind, and the movement of all components. Due to the reality of movement and the emergence of a transformed form, the cinematic image becomes real. In cinema, according to Christian Metz, time and space open the same old and familiar relationship with each other. Movement is the most important distinguishing element between the two images of photography and cinema in graphics. The cinematographic image, like the photographic image, does not say "I was here", but it says "I am here" Barthes, the cinematographic image is the opposite of the fleeting photo. The film is never in one place and in a complete way, neither in front of us nor in my imagination. Because it is limited and dependent on time. Cinema has made movement the determining age of the image. Henri Bergson: Movement is not a material existence, but something purely visual. Movement is presented as a form of time which, by emphasizing the structural elements of cinema and architecture, is the basis of the representation of different aspects of the film. The relationship between two-dimensional imaging and other dimensions, according to Bresson, cinema is between images and between images and sounds and between images and silence. The movement of the images in the film is also not real and it is a kind of vision error and it is due to the special way of working of the eye and the visual nerve system, which is called continuity in vision. This type of animation is really nothing but a series of still images, each one slightly different from the other. These images are changed at such a speed that before the effect of the previous image disappears from the visual nerve system, another image appears, as a result, the images are mixed together and it seems that the figures and images in those images are really moving. .

6. Cinema and Light:

Projection in the word means: 1- To reflect by being reflected - something that is reflected or comes out 3- Projection of something, especially in mapping, showing a flat boundary layer on the surface of the earth with atmospheric layers 04 Estimation or estimation based on information given by consideration and examination - the unconscious act with the stages of inculcating one's ideas or feelings to others, especially when they are unwilling - the stages of reflecting an image from a transparent slide. May page

In his book, Rabin, the researcher of the fourth dimension, defines the word projection as follows: a mathematical operation that transfers geometric shapes from one space to another, usually to a smaller space, the sunlight reflects a shadow from a pot on the projected floor, and projective geometry It means as follows: the mathematical generality of perspective. The result of this definition is that light and movement work in opposition and vice versa. The movement of any object (be it 1D, 2D, 3D, etc.) causes an increase in dimensions. It becomes and the light radiation on them reduces the opposite dimension. Manifestation is the appearance made possible by light. The passage of light from a transparent image on a two-dimensional surface is opaque, and if this light hits a non-transparent 3-dimensional object, a shadow is produced and the 3-dimensional object projects into a two-dimensional image. In August 1994, two architects from the Los Angeles School did a project called Equipment Transformation to his project, which seeks to discover the inverse and

complementary relationship between architectural space. In fact, one of the most important points about cinema is that the loss of all other art-treatises, there It is displayed, it is not made of material, it is "light".

7.Cinema and Architecture:

Architecture has always been the closest thing to cinema and in them it speaks of the same principles as aesthetics. The importance of sung images always places the cinema in the fluctuation between architecture and painter, that is, reaching the proportion of material elements to the proportion of volumes. The unit of cinematic images with the frame above all has a geometric and judicial nature in the film, apart from being directly present in the form of stage design. Integration with structural elements of cinema has become an inseparable part of cinema. In the initial stages of the production process of architecture and cinema is the same (building and script) production, producers and directors create their work in parallel stages. Many directors start their education from architecture. The spatial relationship between architecture and film emerged by architects, because architectural films present architecture to its visitors, a cinematic role that architects always have and experience. The combination of the film and the architecture of the spectators and the characteristics of the background and the mode and the result of the concept allows the expression of these architects which are ignored by the majority of visitors. The experience of the architectural space by the person inside it is very similar to the perception of the viewer. It has a special movie sequence Architects and filmmakers deal with the world and its presentation. The similarity of using space and time in architecture and film led to the emergence of a word called cineplastics. One of the reasons for architecture and filmmaking is to obtain new space connections. In the film, the distance between the viewer and what is seen was created by the camera. On the one hand, the camera moves away and on the other hand, it invites the viewer inside. Space is a place in architecture in such a way that with the movement of the viewer and over time from morning to evening, which causes different movements of light in the space and materials. The image and space can be changed. In the cinema, this is done without the need of the viewer's own movement, the chosen movements of the point or points of view are defined and the frame limits this movement, so the cinema also provides light specific to the point of view. The images are framed and the frame opens and closes. Jean Noel says: architecture like cinema exists in the dimension of time and movement. According to Christian de Proter Emporque, in the 1980s, he found direct inspiration from the images of the world of cinema with his architecture. And he mixed and combined the world of motion pictures and movies with the design of the real world.

8.Cinema and reality:

the most important characteristic of the cinematographic image is a relation (substantial and organic) that it establishes with the world (visual and visible). The first condition for the existence of this image is its authenticity, in this way, the cinematographer even when he wants to To talk about themes with "realistic" perspectives, he must first make these mentalities a "visible" board and then defer the secondary activity of understanding the image to the viewer's mental interpretation of the said perspective. A creative with the values of "plasticity is physical and the illustrator uses his efforts to make these mentalities visual." If the materialization of mental images in the show is an integral part of the essence of a performance, in the cinema this physical presence is replaced by the photographic effect. (The scattered light of the object shines on the celluloid strip and the re-display of these images, these embodied and organized lights of illusion, evokes the vision of the reality of objects in the mind. It is as if illusions come to life and the physical effect of objects becomes a visual effect (plastic). They become in the viewer's mind, that is, without being able to "touch" the cinematography image like stone figures, we believe in the "real" presence of the figure through its visual effect in our mind. It is such a privilege that makes the cinema with its magical mesmerizing power become a "mental belief" and guides the audience's mind in a semi-conscious state with the information issued by the screen. All of Cinema Tograph's works are a combination of the two great forces of the presence of "objective reality" and "representation and all of it on the cinema screen. The "reality" recorded in the cinematographic image is different from what we call "reality" in our everyday visual encounter. Because our brain always examines the objects and diagrams with the

accepted patterns in the memory, and we "judge" about them during the act of seeing, and for this reason, our attention is drawn from the totality of the images to a specific feature that is more favorable to us. And so to speak, we get mentally involved with the images, while the eye of the camera, like a neutral observer, transmits light rays onto the celluloid tape. It is like a memory of the reality that the cinema wanted to tell. On the one hand, it is not in line with the standards of objective reality and is similar to both, and on the other hand, it creates an effect on the viewer, similar to reality itself, wonderful and true. Sometimes this dream turns into a nightmare, sometimes it is a sweet dream. In both cases, the images are not "real" but "evoke an impression of reality in the mind." If a critic like Andre Bazin points to the close relationship of "cinematic reality" with continuity and continuity and the appearance of objects, then in fact not the principle of external reality. Rather, he paid attention to the "visual effect" of this fact in the cinematograph image, to the memorial that the appearance of the celluloid strip objects left behind. During the "movement" and "links", the cinematographic image inevitably departs from the "fixed form" of the external reality and becomes a tremendous movement that has no external example in objective nature and is essentially "unreality". Bazin, a prominent French filmologist, wrote reviews about the reality of Cinematography. It was to discuss the phenomena with people's beliefs. According to him, if the viewer of the film witnesses a continuous network of consecutive events without stopping the camera recording, he will have a more comprehensive idea of the external reality in his mind, and because in our normal life we are in a continuous experience of time and place in relation to the world. We believe the "reality" of objects and events in comparison with this temporal-spatial connection. The interpretation of what Bazin puts forward under the title of continuous and uninterrupted view in the art of cinematography, does not express "reality" itself, but rather a part of reality from the cinematographer's point of view, which is presented to the viewer through the lens of the camera. This piece of the mentioned reality is not consistent with our daily experience, but it is a "reminder" of the "appearance" that we made in normal life under the name of object reality. If we stare at this "appearance" for hours, as Bazin says, and the camera does nothing. If we don't make a definite entry in this way, we can't say that the reality of the object is clear to us. It should only be acknowledged that the everyday visual experience has been recreated in the cinema, and we have shown a "show" on the screen.

we have seen. The said image has only one facet and it cannot be checked from different angles. It is also difficult to recognize its general position in relation to objects and to recognize its manifestations. By choosing every angle, the cinematographer hides a part of reality from our eyes. If we are not able to see all the possible angles to the events in our daily viewing, at least we recognize our spatial position in terms of space and time, but such certainty does not exist when viewing the cinematograph image because the cinematographer chooses his chosen angles and we. It is based on this selection that "we get an image of the size, shape, and nature of the object, as well as the spatial location of the events. Derrida called cinema "science of ashbah." Comparing it with "science", "things" which is a combination of natural and physical sciences, which the cinematographer wanted to introduce us to the world around us, according to him, cinema knows the world many times better than these sciences, because the first principle of its apparently scientific proposal is that what we see is true, and passing this suggestion, as stated in phenomenology, is the initial condition of finding the way to things themselves. The magical nature of cinema is that it expresses things with its magical presence.

9 -cinema and industry:

Cinema is a product of industry, and finally, after passing through the long stages of its formation and invention, at the end of the 19th century, it emerged at the same time as the industrial revolution. Technology not only caused the emergence of cinema, but also became the intersection of all the arts of the 20th century, including architecture. Today, the industrial aspects of cinema have become much more comprehensive than its artistic aspects. And every day, with the help and advancement of technology in various fields, new facilities and fields are provided for the activities of cinematographers and bringing their ideas and thoughts to the field of existence.

10- Cinema and economy:

Cinema, more than any other art, needs to be accepted by the economic system and financially supported. It is much more expensive to produce a film than it is to write a book or draw a painting by composing a piece of music. For this reason, the economic system always has more influence and dominance on cinema than other arts. In America, 120 new movies have been released at the same time. The number of cinemas for each movie increases week by week. It was released in 22 theaters in America and was considered among the 60 best-selling films until then. Saving Soldier Ryan was released in 90 cinemas. However, its average sales reached 7-8 thousand dollars, which is four times the average sales of Saving Private Ryan, which was not more than 2 thousand dollars, so our cinema can also be a profitable non-oil movie. In Europe and America, it was bought by Mir Amax for 600 thousand dollars. The Iranian investor, Kanon, takes 40% of the ticket sales, which is about 1 million dollars in total. So, if one bit of it is right in our cinema, we can at least produce ten movies every year in the huge market of Akra, which will bring millions of dollars of currency to the country and capital to the cinema. Cinema should become a national event. And the whole system should look at cinema as a problem, while the American system is penetrating the world with this cinema

11- Cinema and politics:


Popularity and attractiveness have often been used for entertainment or artistic expression, but at the same time, it has also been used to govern and influence the masses. In 1922, Lenin called cinema the most important arts, and indeed in the 1930s, cinema became a political propaganda tool in the hands of totalitarian and autocratic regimes such as the Stalinist regime in Russia, the Nazi regime in Germany, and fascism in Italy and Spain. Of course, Victory of Will made by Leni Riefenstahl is one of the rare films of this period which, despite the outrageous glorification of Hitler, is still alive as a work of art. In response to these advertisements, Hollywood tried to portray the values of courage, determination and standing in democratic societies in their films.

CONCLUSION

Cinema is an art that has been so welcomed in the new age that it has become an industry and business, despite all the problems facing every art, cinema has continued its progress. Cinema is an artistic and cultural phenomenon in a two-way relationship with society. It comes from the heart of the society and directly and indirectly affects the society. Art festivals are no longer just an art festival but have become a cultural phenomenon. Since cultural studies is related to every cultural phenomenon, the study of cinema can be included in this field of study. Cinema is derived from ideology and is managed under the supervision of power institutions. It has many critics who can satisfy the critical procedure of cultural studies. It directly criticizes the institutions of power with the existing conditions in the society, the judicial system, the financial system of the society, in this regard, cinema creates many social changes. The purpose of this research is to investigate the effectiveness of holding international film festivals on the improvement of the cultural level and interactions between countries. In fact, this cinema is a rendezvous for the interaction and encounter of people with different cultures and ideas in the majority of the best cinema products. It was held in the best way. In fact, the researcher in this study seeks to find a collection in which all the main and side parts of an international film festival can be performed, and international cultural communication and promotion can be spread in it.

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