ARCHITECTURAL FILMMAKING: BEHIND THE FACADE

MARCH 9 - MARCH 13, 2015

INSTRUCTORS

Lead Guest Instructor: Ian Harris, Assoc. AIA, Filmmaker/Producer/Ex-Architectural Designer
Host Instructor: Andrea J. Johnson, AIA, Assistant Professor

COURSE DESCRIPTION

The focus of this course will be to explore the medium of film for the practice of understanding and communicating architecture. We will learn the core techniques of architectural cinematography along with editing software to create a film that uses local iconic architecture as our subject. The students will be tasked with investigating the facade and then deeper into the circulation and sectional qualities of the chosen buildings to develop a narrative storyline to communicate the essence and experiential qualities embedded within. We will explore and manipulate the variables of time, motion and light with the medium of digital video to illustrate the design qualities of our chosen sites. The course will culminate with the students premiering their videos.

We will view and discuss select renderings, photographs and film segments for historical and contemporary precedence to understand technique, composition and message. The image and communication of architecture has become an even more powerful tool in today’s age of instantaneous and ubiquitous media sharing. Architects are now empowered and quickly being required to learn how to use these tools to explain and showcase their work if they are to compete in the industry and continue to illustrate value to future clients and the general public.
TEACHING FORMAT
• Foundational lectures to introduce topics
• Workshops for skill-building
• Demo sessions for teaching of equipment
• Precedent film reviews and discussions
• Studio sessions
• Site visits to film
• Editing software tutorials
• Individual and group project critiques

TEACHER BACKGROUND
Ian is an architect-turned-filmmaker. He co-founded Arbuckle Industries, an award winning New York City based video production company focusing in architectural cinematography. Some of their notable subjects include President Bill Clinton, Musician David Byrne, and Pritzker Prize winners Thom Mayne, Zaha Hadid, Richard Meier and Shigeru Ban, along with many others. Their clients include such notable brands and companies as Architect Magazine, Friends of the High Line, the American Institute of Architects, Etsy, Regional Plan Association, Apartment Therapy, Center for Architecture Foundation, Yamaha and the Global Heritage Fund. At Arbuckle he directs the business side of the company while also producing/managing the projects they create. His love for the stories behind the built environment led him to leave the practice of architecture and decide to pick up the camera to bring these stories to light. Since founding Arbuckle in 2007 he has helped the company produce dozens of films while conducting over 200 interviews with leading artists, architects, designers, industry leaders and politicians. He has spoken at dozens of events ranging from national conferences, PR and marketing organizations, film festivals and design schools all over the country. When he is not in the Arbuckle office or on a shoot you may find him daylighting as a design education teacher at local art organizations or schools or camping in the nearby mountains.

COURSE OBJECTIVES
1. Learn basic filmmaking principles and techniques
2. Experiment with architectural cinematic techniques
3. Explore relationships between time, space and light
4. Develop strategies for architectural thinking through storytelling
5. Understand the value and power of storytelling for the architectural industry
6. Learn the process of online video distribution and the deep analytics available
7. Create a film focusing on a local iconic local building
8. Learn essential video editing software

COURSE STRUCTURE
The course will be focus on in-studio presentations, workshops and demos for the students to build the necessary skills to then produce their own video in groups of two. The week will begin with a focus on instruction and then transition into exercises/workshops for testing learned techniques before taking them into the field to shoot their own footage on a chosen site. The course will progress with more time spent in the field shooting and then analyzing what was shot, composing their final projects in the edit software with final culmination of their videos.

COURSE TOPICS
- Cinematography
- Framing
- Composition
- Depth of Field
- Camera Movements
- Light
- Time(lapse)
- Sound
- Editing
- Video Marketing
- Online Video Distribution

GUESTS
Guest Lecturer: Christian Korab (architectural cinematopher/ U of M professor)
Guest Lecturer: Ryan Siemers (architectural cinematographer)

ASSIGNMENTS
Assignments will be given out throughout the course to apply, test and review concepts presented and discussed. Each will need to be documented and post to the blog (instructions below) for credit and the skills learned will apply directly to the final project.
BLOG
Each student is required to post content to this blog throughout the week illustrating their process and documentation of work.
www.architecturalfilmmakingcourse.tumblr.com

PROJECT SITES (open for discussion)
Hennepin Public Library - Cesar Pelli
Lakewood Cemetery Garden Mausoleum - HGA
Guthrie Theater - Jean Nouvel
Swedish American Institute - HGA
Walker Art Center - Herzog & de Meuron
Christ Lutheran Church - Saarinen
IDS / Crystal Court - Philip Johnson
Toro Headquarters - Leo A Daly (farther distance)
White Bear Unitarian Universalist Church - Locus Architecture (farther distance)
Silos / Industrial Complexes / Mill Museum

FINAL PROJECT
Create a short video that explores abstracted interpretations of the facade, circulation and potentially the sectional qualities of the selected building site. Each final project is require to have:
• 2-5 minute video
• Titlecard/thumbnail
• Soundtrack mixing site audio and music
• Credits

EXHIBITION AND TECHNICAL REQUIREMENTS
Each student team is to screen their final film. The videos must be submitted as a H264 MP4 file with standard Youtube compression settings preferably at 1920x1080 or 1280x720.

DOCUMENTATION REQUIRED
Documentation of process and final project is required. All final files must be uploaded to the class Dropbox here by Monday, March 16th, within the folder structure provided. All images to be saved as 72 dpi JPG, minimum 3000 pixels wide, maximum 40 total images. Minimum requirements:
• Tagline (one sentence max)
- Written text summary of work (three paragraph max)
- Scanned images of storyboard (min. 5 images)
- Photos that fully document your production process (min. 10 images)
- Photos that document the editing process (min. 5 images)
- Thumbnail graphic that captures essence of your video
- Any research, readings, and supplemental files
- Final submitted video

**TUTORIALS**

Editing software - to be determined based upon students’ experience and preference
Audio editing software - to be determined based upon students’ experience and preference

**SCHEDULE**

03.09 MONDAY
8:30am Catalyst meet and greet
9:00am Catalyst-wide kickoff
9:30am Class introductions with individual previous video experience discussion
10:00am Course and project introduction outline
11:00am Grouping of students into teams of two
11:15am Documentation instructions and blog introduction
11:30am Site selection discussion
12:00pm Human-Machine Vision lecture: Jentery Sayers (Rapson 54)
1:00pm Lunch Break
2:00pm Class-wide provided equipment demo and discussion
3:00pm Team video exercise on Rapson
5:00pm Video exercise review and discussion
6:00pm Adaptation lecture: Omar Gandhi (Rapson 100)

03.10 TUESDAY
9:00am Video storyboarding workshop
9:30am Architectural cinematography techniques discussion
10:00pm Precedent video review and discussion
11:00am Guest Lecture: Christian Korab - architectural photography/filmmaking
12:00pm Architectural Filmmaking lecture: Ian Harris (Rapson 54) (**MANDATORY**)
1:00pm Lunch Break
2:00pm Production begins at selected building sites
5:00pm      Return to school and review teams’ footage and group discussion
6:00pm      Taming Smart Materials to Behave lecture: Doris Kim Sung (Rapson 100)

03.11  WEDNESDAY
9:00am      Class demo of Canon and Nikon DSLRs and lenses
9:30am      Production continues at selected building sites
12:00pm    Light, Open and Improvisational lecture: Diane Willow (Rapson 54)
1:00pm      Lunch Break
2:00pm      Guest Lecture: Ryan Siemers
3:00pm      Precedent video review and discussion
4:00pm      Editing workshop/tutorial
4:30pm      Post-Production and editing begins
6:00pm      Making Material Interactions lecture: Leah Buechley (Bell Museum Auditorium)

03.12  THURSDAY
9:00am      Sound capture workshop
9:30am      Return to building site for final round of production and sound recordings
12:00pm    Works I’ve Done keynote lecture: Hideyuki Nakayama (Rapson 54)
1:00pm      Lunch Break
2:00pm      Sound editing workshop/tutorial
2:30pm      Editing continues in studio
6:00pm      Possible Worlds lecture: John McMorrough with Panel (Rapson 100)

03.13  FRIDAY
9:00am      Final Show Set Up (students) / Architectural Tour (Ian)
1:00pm      Lunch Break
2:00pm      Final Show Exhibition and Presentations Commence

GENERAL MATERIALS
Additional materials, equipment, software and apps may be purchased by each student for
their final project beyond these required materials:
• Sketchbook, pencil, pen, etc.
• Camera enabled Smartphone
• Laptop with iMovie or Window Media Maker installed
SOFTWARE (MUST BE DOWNLOAD IN ADVANCE BY STUDENTS)

- Mac OS - iMovie
- PC - Windows Movie Maker

APPS (OPTIONAL)

Video Recording
- iOS - Filmic Pro $8
- Android - List of options

Timelapse
- iOS - Hyperlapse Free
- Android - Top 3 options

Sun Chart
- iOS - Sun Scout $10
- Android - Sun Seeker $7

Lens and Depth of Field Calculator
- iOS - Set My Cam Pro $6
- Android - DOF Calculator or DoF Calc Free

PROVIDED EQUIPMENT

- (6) Universal Phone Mount - Glide Gear Phone Holder Tripod Adapter
- (6) Video Tripods
- (1) Monopod
- (6) Phone Lens Clip Kit - Camkix Universal 3 in 1 Lens Kit
- (2) Phone Stabilizer - Revo ST-500
- (2) Mini Roller Dolly - Pico Dolly Skate
- (2) Jib Stick - Camkix 47” Telescopic Pole
- (2) Microphone - Smart Lav
- (1) Shotgun Microphone - Sennheiser MKE 400
- (1) Nikon D7100 DSLR
- (1) Nikon D7000 DSLR
- Nikon Lenses
  - 18-105mm
  - 24-120mm
  - 85mm 1.8
  - 35mm 1.8
  - 35-105mm 3.5
ADDITIONAL DEMO EQUIPMENT
Canon 5D MarkII with variety of fixed and zoom lenses
Nikon D800 and the 28mm 3.5 tilt shift lens

PRECEDENT FILMS
  http://www.archdaily.com/237385/films-architecture-metropolis/
  http://www.archdaily.com/333287/films-architecture-north-by-northwest/
  http://www.archdaily.com/395674/films-and-architecture-play-time/#more-395674
  http://www.archdaily.com/256652/films-architecture-koyaanisqatsi/
  http://www.archdaily.com/272042/films-architecture-brazil/
- Baichwal, Jennifer (Director). (2006). Manufactured Landscapes. Canada
  http://www.archdaily.com/260548/films-architecture-manufactured-landscapes/
  http://www.archdaily.com/322376/films-architecture-inception/

UNIVERSITY POLICIES

ATTENDANCE
Attendance is required M-TH from 9:00am–7:00pm, and Friday from 9:00am–4:00pm.
Students must work in the studio/workshop and present their work as scheduled. An absence must be discussed with the instructors ahead of time, and will be grounds for grade reduction or failure at the discretion of the instructors.

GRADING
The nature of studio work is highly dependent on evaluations that can only be done when the work is complete. The final grade will be based on the following:
Class Discussion Participation (20%)
Project Documentation (30%)
Final Project (50%)
Final grades will be based on the following University Grading Policy:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Points</th>
<th>Level of Work</th>
</tr>
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<tbody>
<tr>
<td>A</td>
<td>90-100</td>
<td>outstanding work</td>
</tr>
<tr>
<td>B</td>
<td>80-89</td>
<td>more than required</td>
</tr>
<tr>
<td>C</td>
<td>70-79</td>
<td>meets requirements</td>
</tr>
<tr>
<td>D</td>
<td>60-69</td>
<td>less than required</td>
</tr>
<tr>
<td>F</td>
<td>60 or below</td>
<td>failed, insufficient work</td>
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**LATE WORK**
No late work will be accepted.

**INCOMPLETE WORK**
Incomplete work will not be accepted without instructor’s prior approval and written agreement as to revised due dates and grading policy. The grade of incomplete can only be given if the work is substantially complete and the student has documentation of illness or extreme circumstances.

**SUBJECT TO CHANGE**
With the exception of the grade and attendance policies, parts of this syllabus are subject to change with advance notice, as deemed appropriate by the instructor.

**STUDENTS WITH DISABILITIES**
This syllabus can be made available in alternative formats upon request. Contact the School of Architecture 612.624.7866. Students with Disabilities that affect their ability to participate fully in class or meet all course requirements are encouraged to bring this to the attention of the instructor so that appropriate accommodations can be arranged. Reasonable effort will be made to accommodate students with disabilities. Please contact your instructor to initiate a discussion on how we can best support you to succeed in the course. Further information is available from Disability Services (16 Johnson Hall)

**SCHOLASTIC CONDUCT**
All students are responsible for conduct in conformance with the University of Minnesota Student Conduct Code which, among other provisions, broadly defines scholastic misconduct as “any act that violates the rights of another student in academic work or that involves misrepresentation of your own work.”
INTELLECTUAL PROPERTY
The College of Architecture and Landscape Architecture has the right to retain any student project whether it be for display, accreditation, archive, documentation or any other educational or legal purpose. In addition, the College reserves the right to reproduce and publish images of any such student work in collegiate publications, printed or electronic, for the purposes of research, scholarship, teaching, publicity and outreach, giving publication credit to the creator/student.

WORKLOAD
For graduate courses, one credit is defined as equivalent more than an average of three hours of learning effort per week (over a full semester) necessary for an average student to achieve an average grade in the course.

ACADEMIC POLICIES
Academic policies for this course (including but not limited to: accommodations for students with disabilities, statements on classroom conduct, and statements regarding sexual harassment, and academic integrity) can be found in the University’s website at http://www.oscai.umn.edu/index.html. Classroom misconduct, violation of academic integrity, sexual harassment and issues concerning students with disabilities should be reported to the Director of College of Design Student Services and to the Department Head.