Directed Study Summer 2017

School of Architecture Pilot Film Production Design

Premise & Purpose

This directed study will provide practical experience in filmmaking production design, process management and execution of components for a pilot film serving the curricular and promotional interests of the School of Architecture. We will work from a client approved schematic design for cinematic story and outline of narrative content. Production design, effective management of collaborative work with creative partners and coordination with outside resources are keys to an aesthetically complete realization of complex multi-media representation.

*This directed study will be an exercise in image-making and storytelling with the creative production intended to shape human experience.*

Like designing a space- the intended atmosphere/affect, message, and deliberate order must inform every decision of the creative process (including both storytelling and image presentation). The same design process that leads to the production of more typical Architectural work is being employed to first express a general vision or concept. Then, the latitude of potential design decisions will be explored through an iterative process to ultimately arrive at a refined story/image design that communicates the original concept in the most appropriate and efficacious way.

Primary Learning Goal & Objectives

Experiential Theme:

The directed study will focus particularly on professional practice, client interaction, and team collaboration. I will be engaging the architectural design process from a directorial perspective by reducing broad project concepts/objectives to operable design problems which are tailored to individuals within a collaborative group. The goal is to reduce a ‘more or less’ finished vision/direction into a series of smaller, open-ended, design problems that can be interpreted by group members – capitalizing on their individual aptitudes and potential contributions.

- *The practice of art direction as it relates to critical balance of constraints necessary to bridge between idealized conception and realized outcome.*

Learning Objectives:

The focus on professional practice, client interaction, and team collaboration will include the creation of what can be regarded as construction documents. In relation to film production design these construction documents will outline the schematic design of the School of Architecture Pilot Film. I will employ the same schematic design techniques used in my preceding BDA workshops to align individual design objectives with potential solutions, and ensure that the individual elements together form a cohesive whole. I will explore existing storyboarding techniques and develop my own to aid the communication with our client and collaborators. The development of these documents is a design exercise in itself and their use
is intended to be part of the team’s design discourse. The documents will assist in the creation of design parameters and help communicate the project’s objectives and constraints to our collaborators.

-Identify and characterize tools and methods especially useful to multimedia representation of architectural subject matter.

-Work collaboratively under unified creative direction.

-Examine the codependency of medium and message in the critical choice of production tools and methods as they relate to the aesthetic and communicative affect of the cinematic expression

-Practice with software tools of graphic, animation and cinematic design, e.g. Adobe Premier & After Effects, Apple Motion, Twixtor & etc.

Student Background & Coursework _

I share Christian’s interests in application of cinematic imaging and storytelling to practices of architecture. This study will expand from topics I was introduced to in Christian’s Cinematic Narrative of Architecture and The Camera In Your Pocket courses. Imaging technique, representation, media literacy and communication—foundational topics in the School of Architecture—were also significantly addressed in other courses of my record, e.g. Design Fundamentals 2, Scaling Time and Environmental Design in Socio-Cultural Context.

Modes of Inquiry, Research Methods & Resources _

-Precedent research, film study, and testing of visual/narrative devices (filming, recording, editing, discussing, etc.) with the aim of achieving a balance of discovery and invention in solutions to design problems in graphic, photographic, sound, music and narrative modes. This includes iterative development of the representation form and meaning through interplay between concept, realization and critical reflection.

-Story outline precedent research, drafting, and development of storyboards and construction documents necessary to direct production and encourage the development of ideas.

-Efficient delegation of interests and talents within a collaborative work group to integrate individual contributions toward progress of the project. This group is comprised of multidisciplinary talents and interests ranging from general architectural backgrounds to sociology, sound production, and scouting.

-Mediating consensus in collaboration toward effective art direction and client service.

-Mechanical engineering and location production logistic of cinematography and sound takes

-Acquisition and application of geospatial imagery

Deliverables & Evaluation

Interim check in will occur at the point of distribution of the production (construction)
documents to our production team. This will be a good point for evaluation from outside interested parties. Otherwise, regarding Christian and myself checking in—we have been, and will be, collaborating weekly.

Work product will include a final and portable storyboard representation of the film, production design documentation and a working edit of the film.

This includes a set of documents that clearly explain how the project will be made, and the meaning of the production. These documents will communicate complex ideas and concepts in a succinct and understandable way.

The performance and work product will be evaluated according to criteria of service to our client, Marc Swackhamer, representing The School of Architecture. Secondary evaluation will be given in dialog with professional peers and students representative of the primary audience to the pilot film.

Work Schedule

We will have weekly contact, June - August, exceeding the requirements for this 3 credit application (Minimum of 45 contact hours and 90 outside hours). The School of Architecture Pilot Film, a work in progress continuing through 2017, is being produced on speculation by Christian Korab with a currently evolving production schedule. The required work load for this study will be completely satisfied in focus on production design and management, with time spent in execution of production tasks to follow from the evolving project. Work time and itemized descriptions will be journaled to account for the professional creative service and to account for this contract.