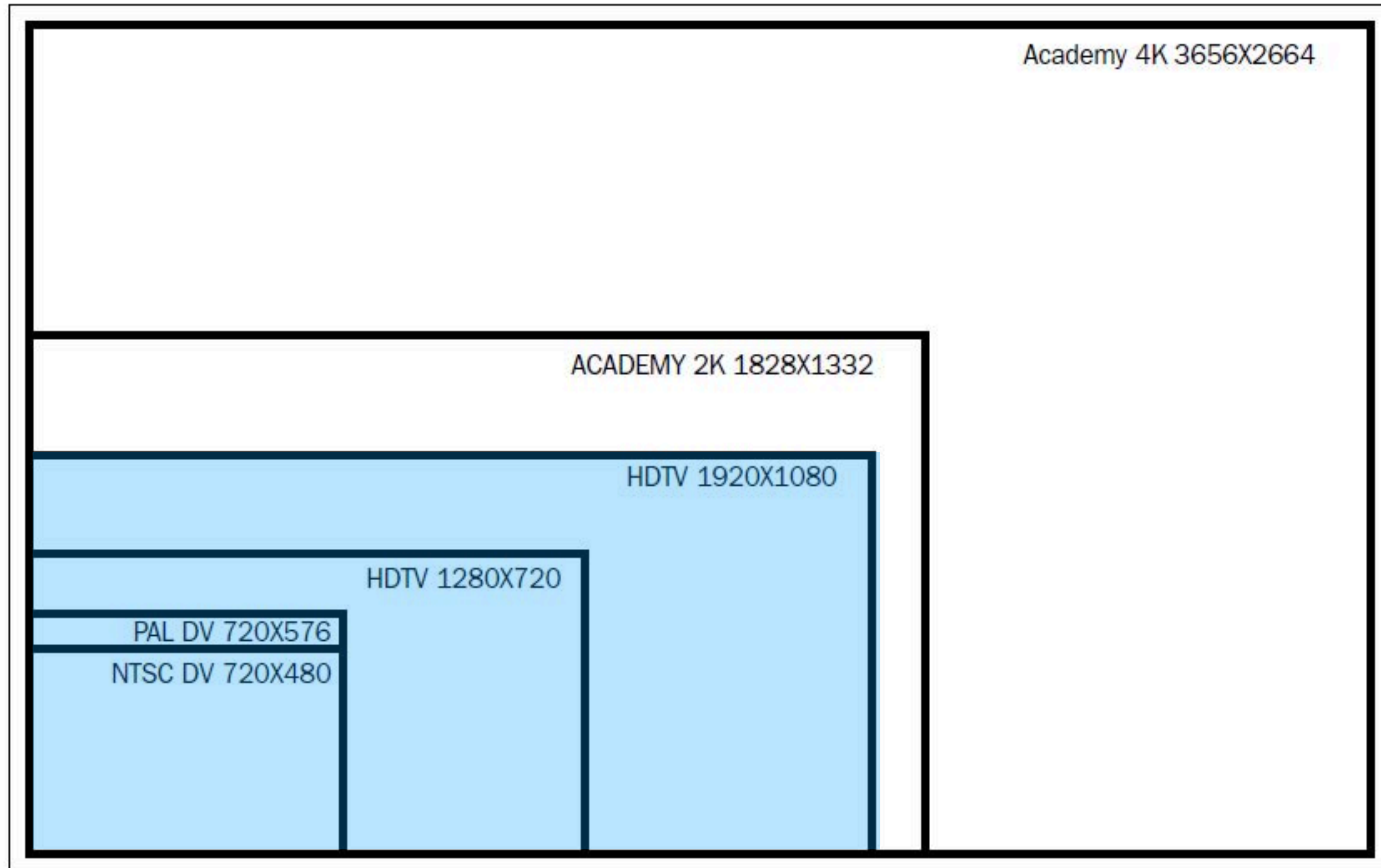


DfPI FILM ADVICE

Resolution?

DfPI Film Format 1920 x 1080 - in your video settings chose 1080p



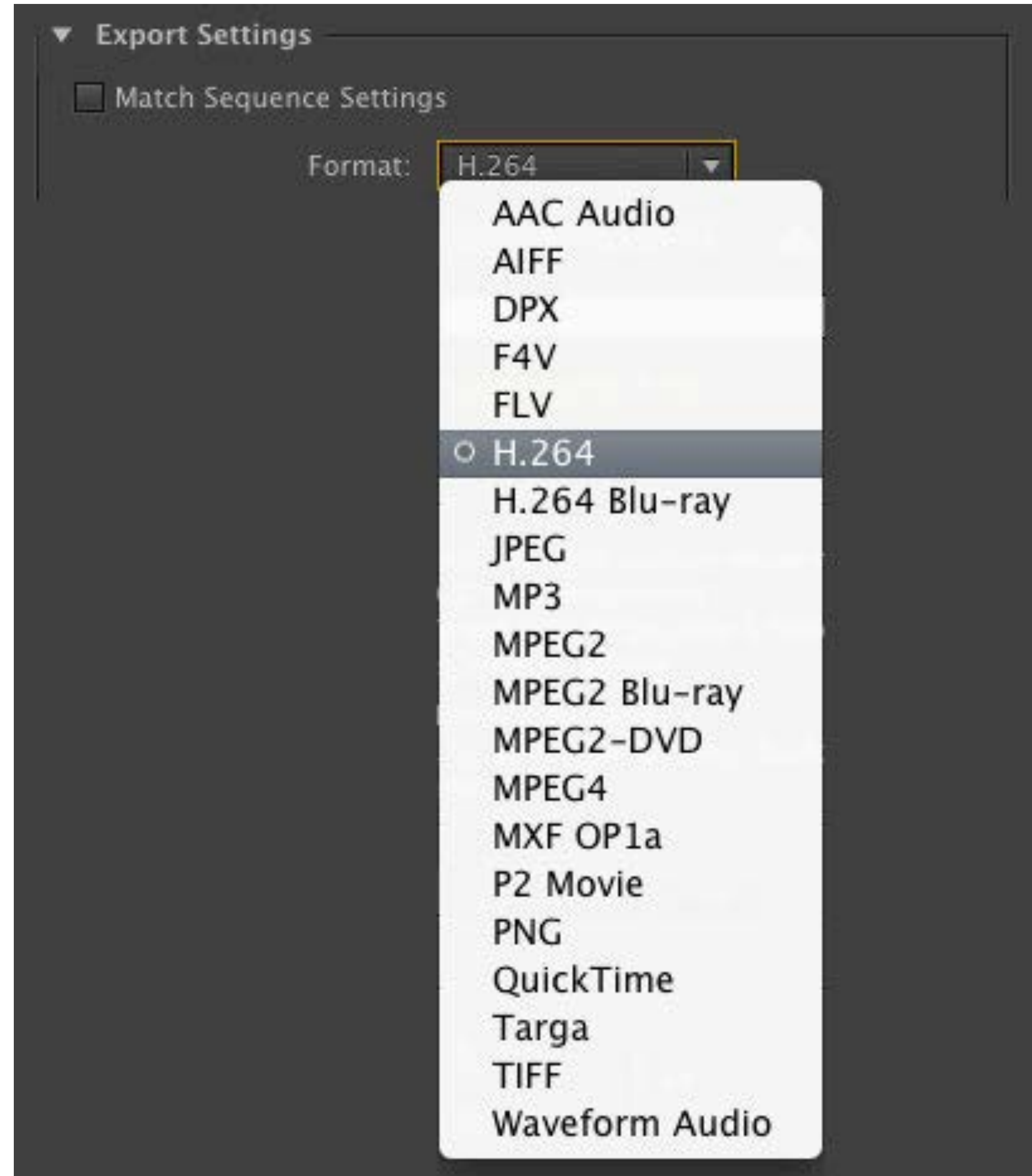
File Format?

DfPI Film Format in .mp4 or .mov



Export Settings?

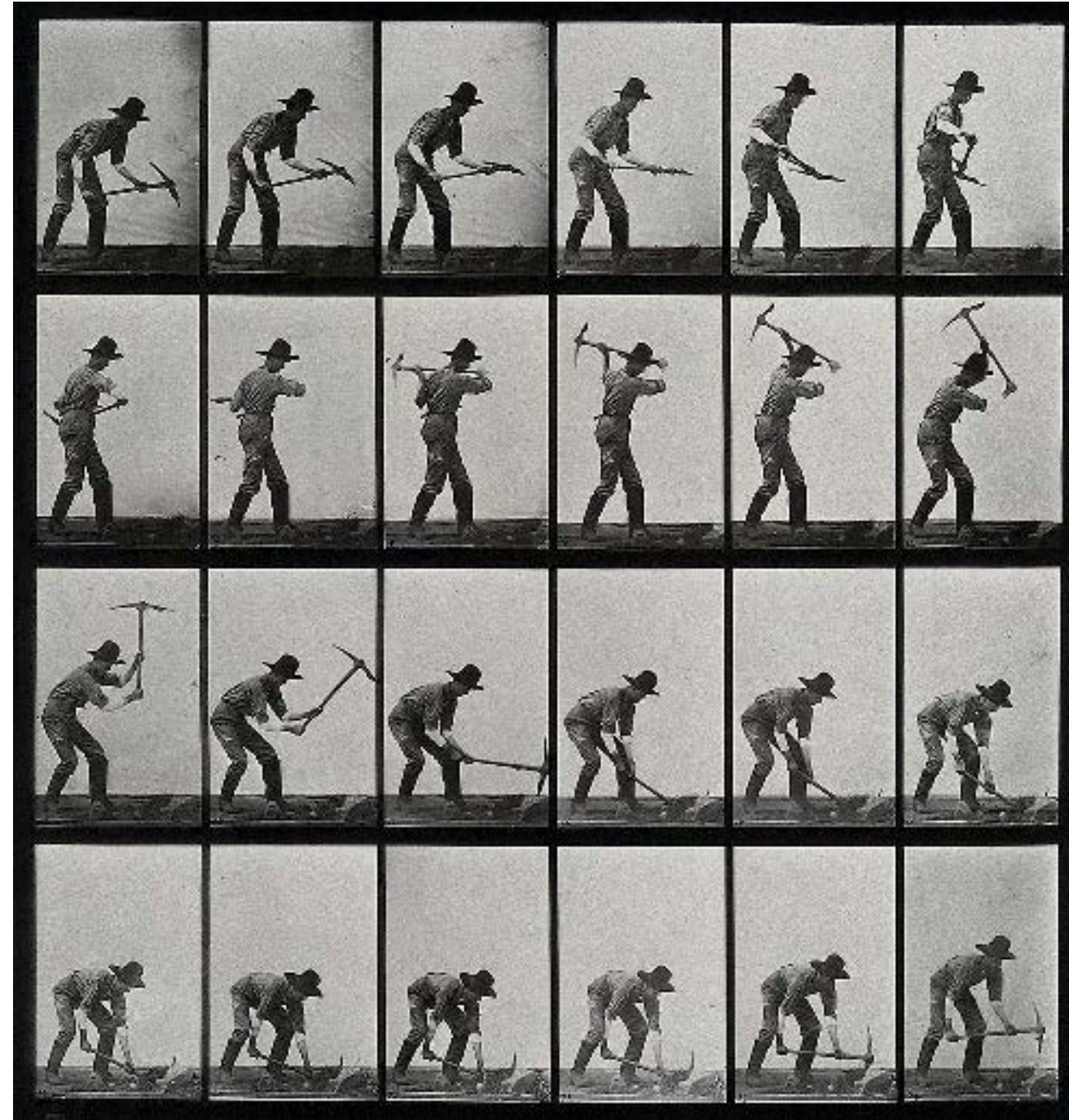
DfPI Film Compression H.264



Video Frame Rate?

Frame Rate

Motion pictures have had a standard frame rate of 24 frames per second since the 1920s, and “24p” remains a perfectly acceptable frame rate. There are higher frame rate options but every frame increases file size.



if your DSLR can shoot 60p (60 frames per second), this is a very effective way of acquiring slow-motion footage — anything shot at 60p can be played back at 40% speed in a 24p timeline for a flawless slow-motion effect, and can generally be slowed down further in your editing system.



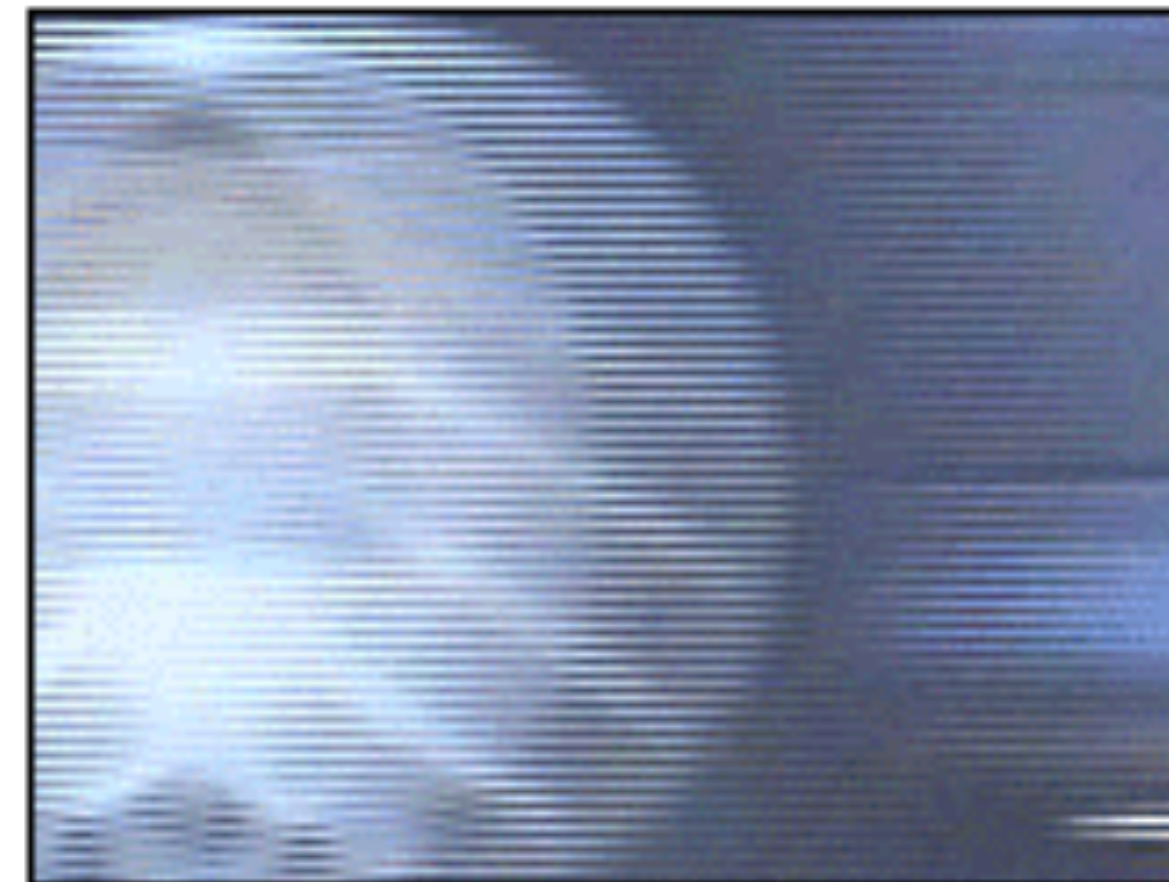
1080p or 1080i

Whats the difference?

Always select 1080p which means “Progressive” rather than i which means “Interlaced”. Always choose Progressive



progressive scan



interlace



Principles of Videography

Tripod

Shakey Film is distracting. Any Tripod is better than no tripod.



Dolly Tracking

For panning shots, a track can create smooth landscape shots. Some systems are motorised, while other are manual



Steadicam

For moving camera look at steadicam stabilising systems - there are affordable kits for <£50



Microphone

Audio is arguable more important than video for quality film making. Viewers will tolerate poorly shot images but rarely poorly shot sound. For highest quality sound use external microphone



On camera



Shotgun



Wearable

Wind Shield

Think carefully about your chose of Mic when you're working out doors.



Automatic Modes

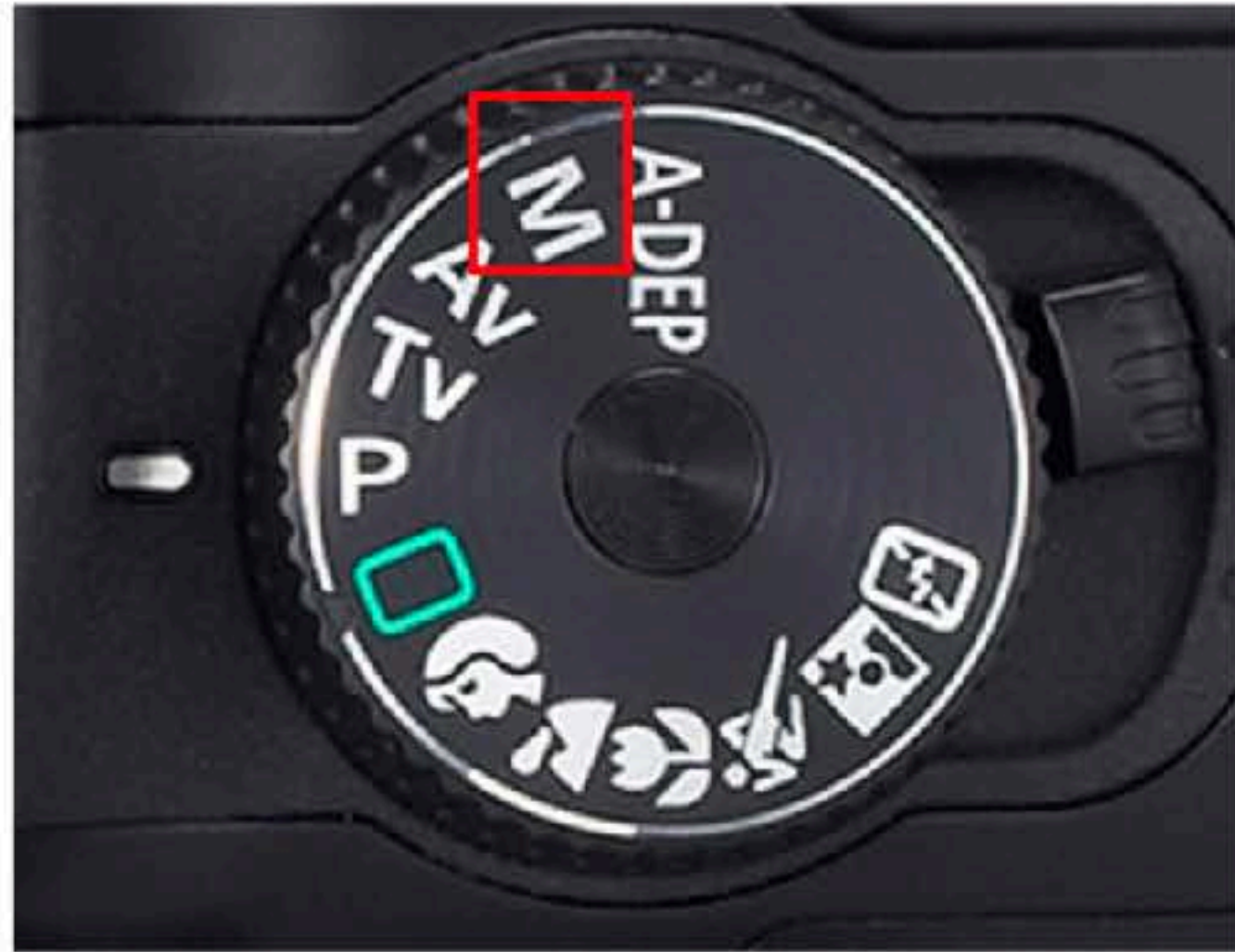
There are several modes available which offer a combination of automatic and manual controls

Auto, sometimes represented by an A, or simply a green square, is fully automatic functioning. True “point and shoot” where the camera decides all the settings for you



Manual Mode

Get your Camera Manual out and get to grips with the advanced features. It will give you much more control over your videography and ensure high quality footage especially when working in low light or bright environments

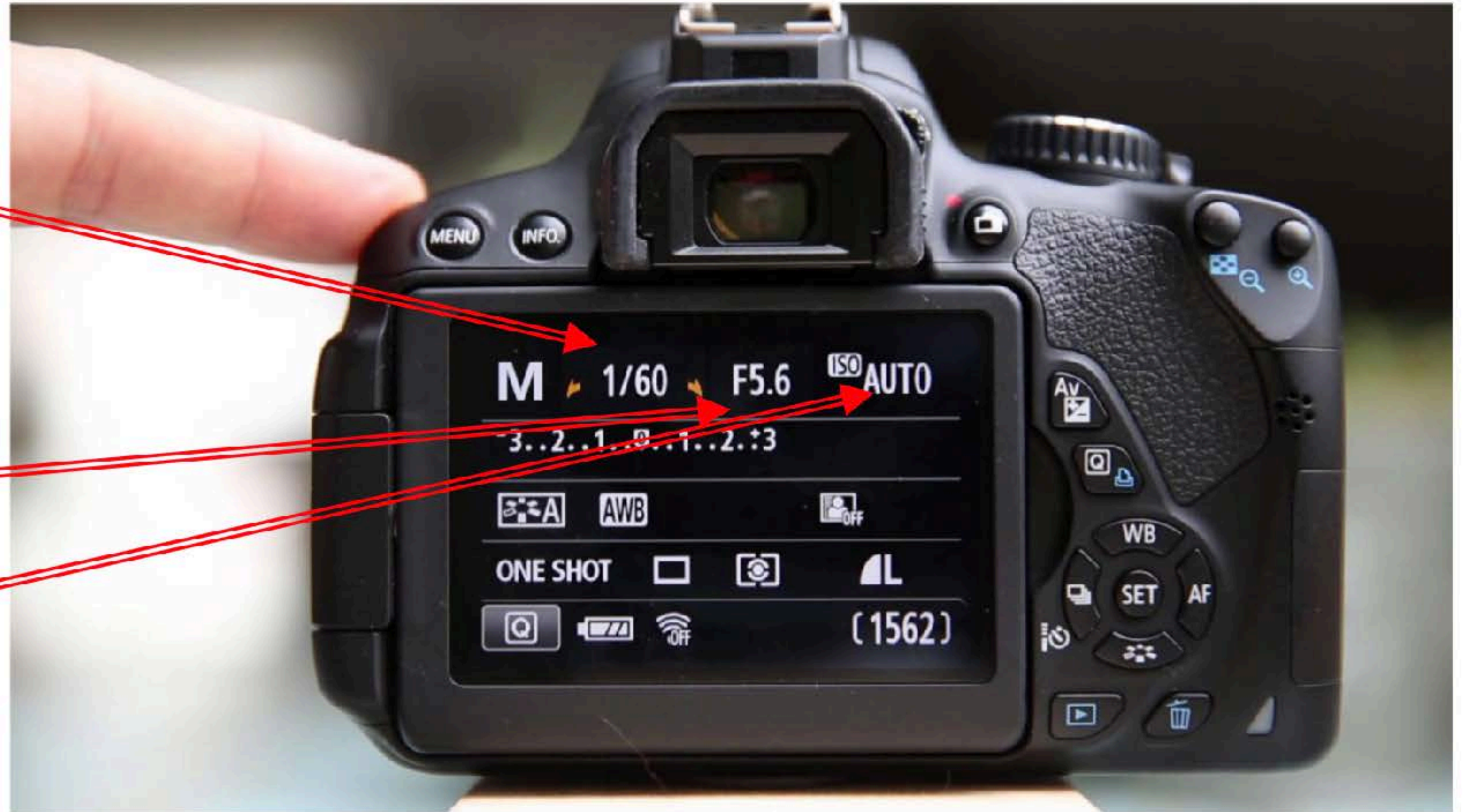


The 3 Pillars of Photography

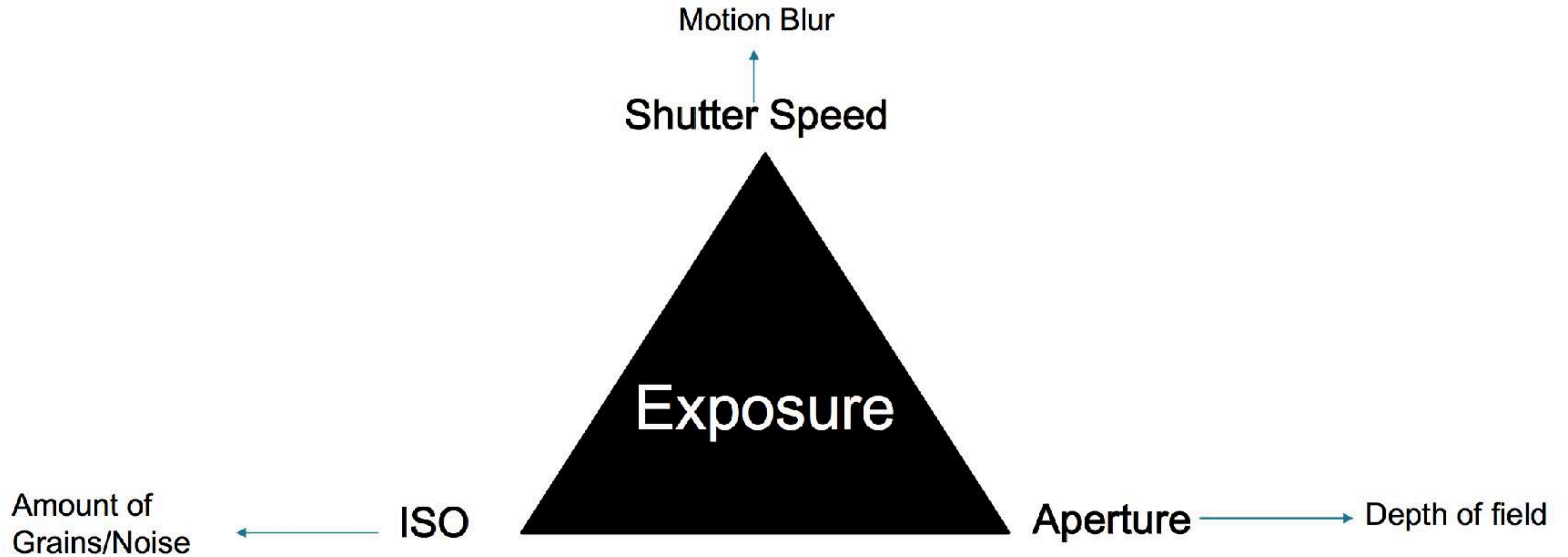
– Shutter Speed

– Aperture, f-stop

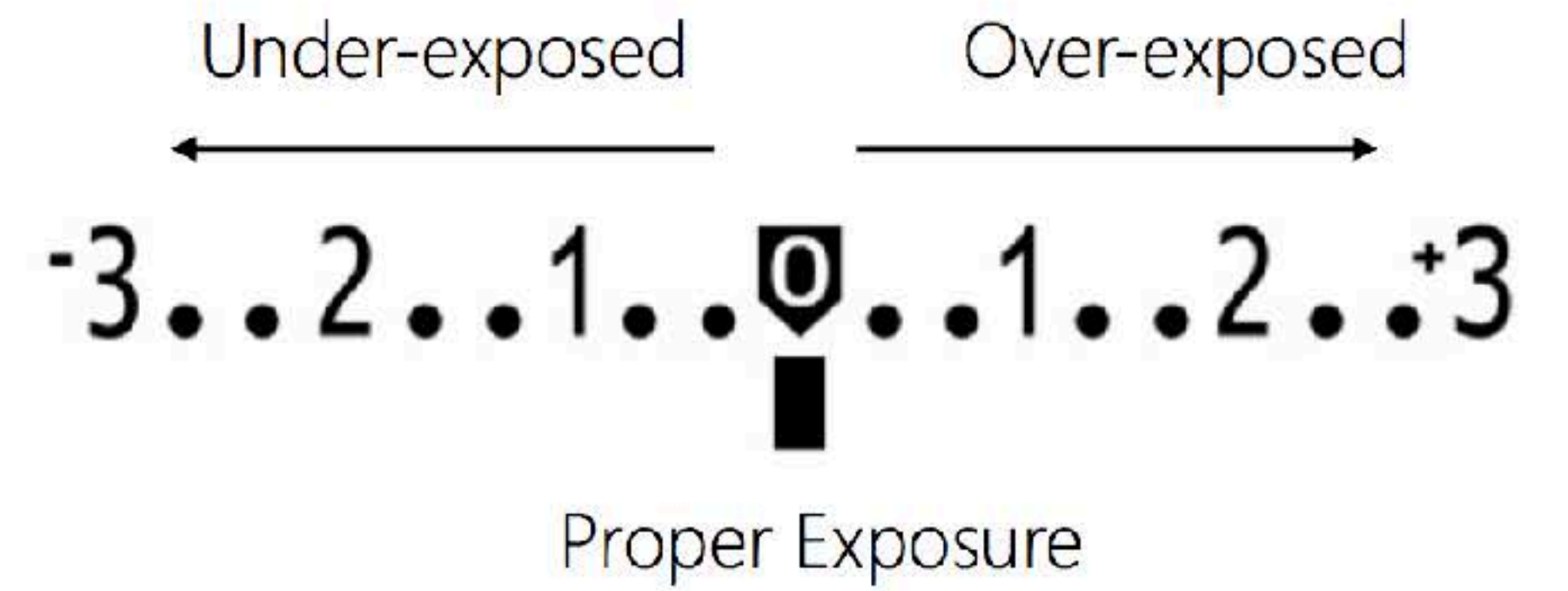
– ISO



Variables for the perfect shot

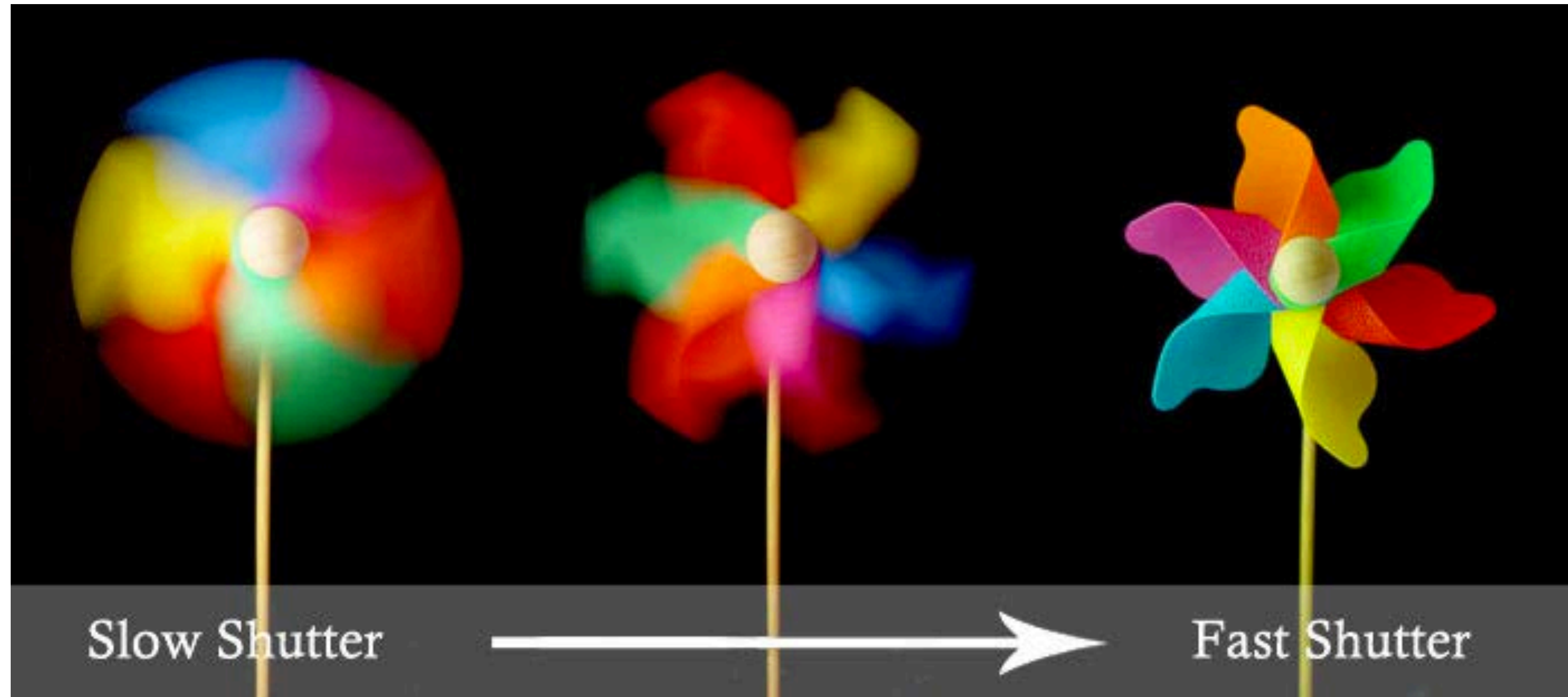


Light Levels



Shutter Speed

How long the shutter remains open, exposing the image sensor to light. How long the camera “sees” the picture



Measured in Seconds, from 30 sec to 1/8000 sec

30 sec... 10 sec.... 1 sec 1/2 sec1/5 sec 1/10 sec ... 1/25 sec ... 1/100 sec ...1/500 sec1/2000 sec 1/4000 sec etc.
As shutter opens and closes quicker less light is allowed to enter in the camera

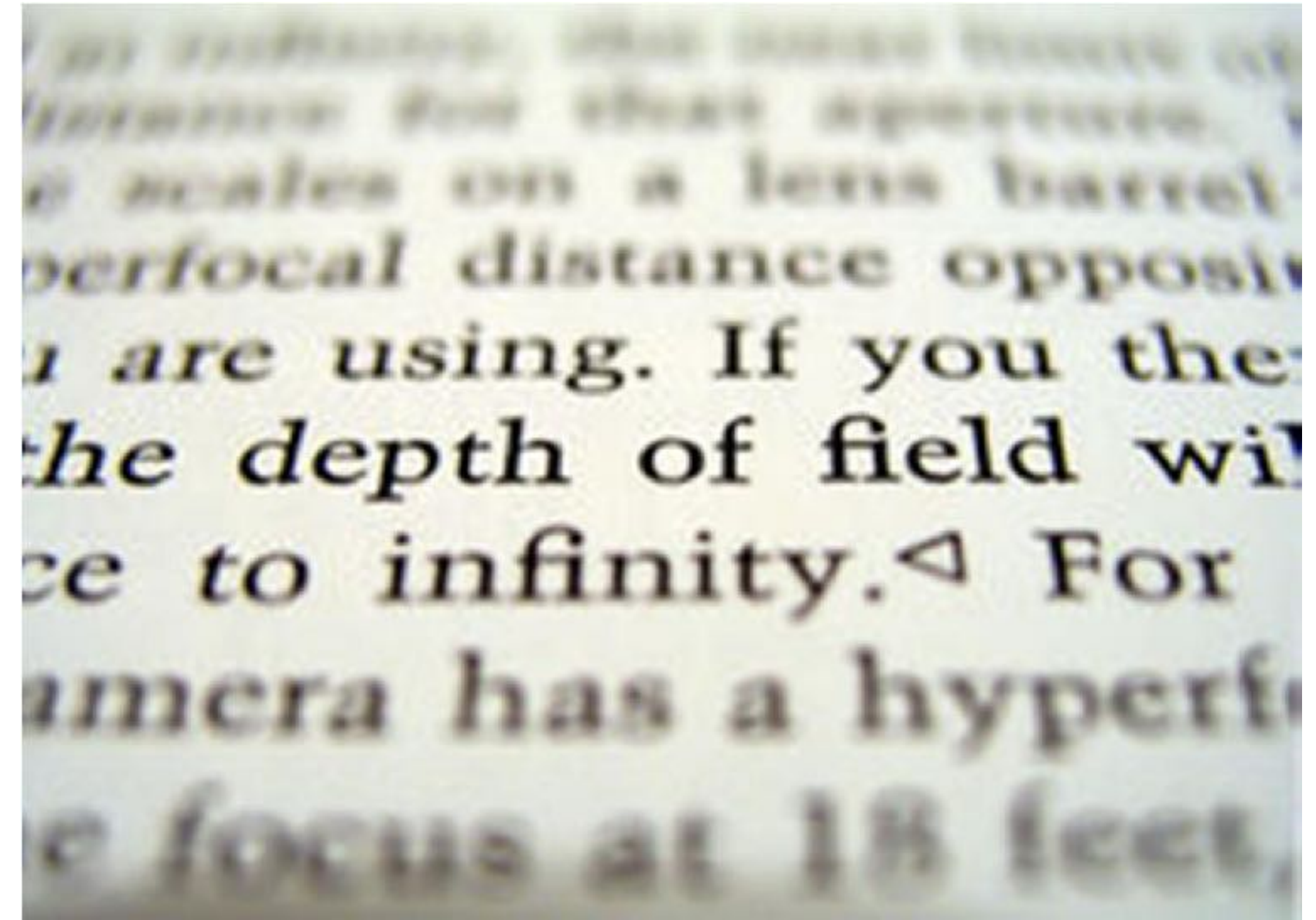
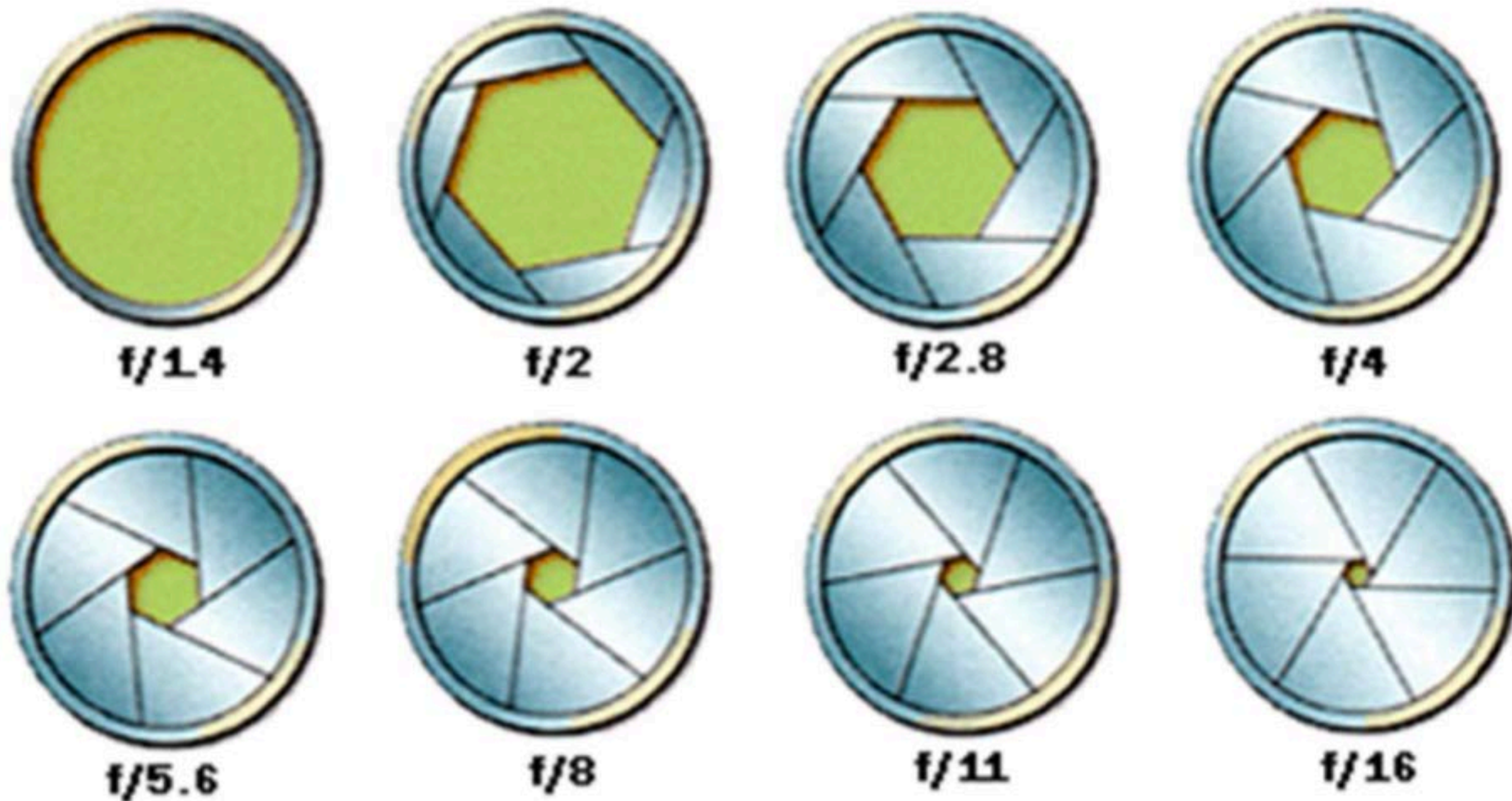
For 24p use 1/50th Shutter Speed
For 30p use 1/60th Shutter Speed

- The slower the shutter speed, the more motion blur will be visible in moving subjects.
- The higher the shutter speed, the less motion blur will be visible in moving subjects (making video appear choppy)

Video is easier to watch and is more smooth and natural when the right amount of motion blur in moving subjects is presented.

Aperture

- Size of the lens opening - Controls the brightness of light that reaches the film
- Each f/stop number can be thought of as the bottom part of a fraction
- The larger the f/stop number, the smaller the lens opening
- f/11 is a smaller opening than f/4
- Combine low Aperture with high F/Stop for Depth-of-field is increasing

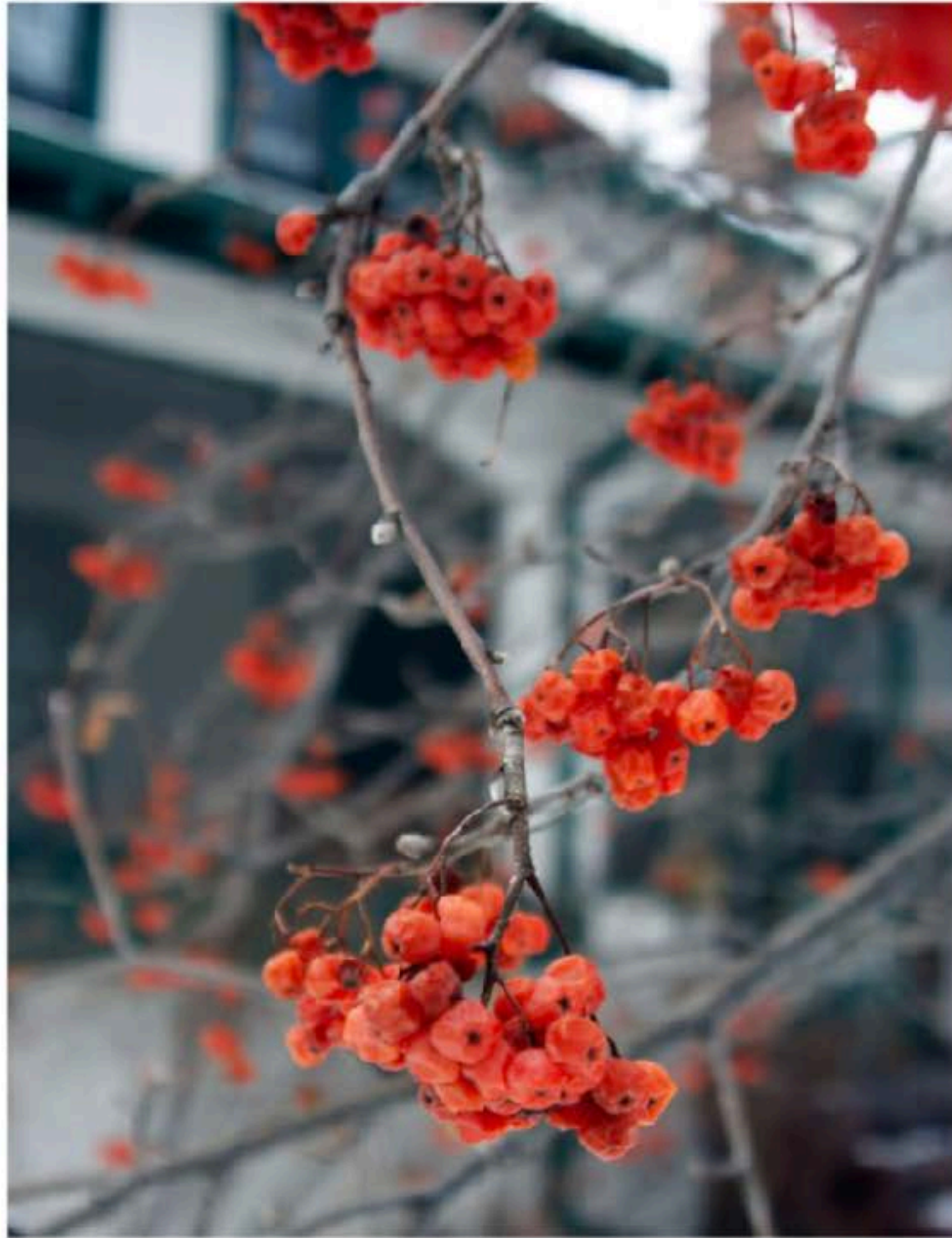


Use Depth of Field to focus viewers eye. Sometimes called “Bokeh” derived from the Japanese word “boke” which roughly translated, means “blur quality.”



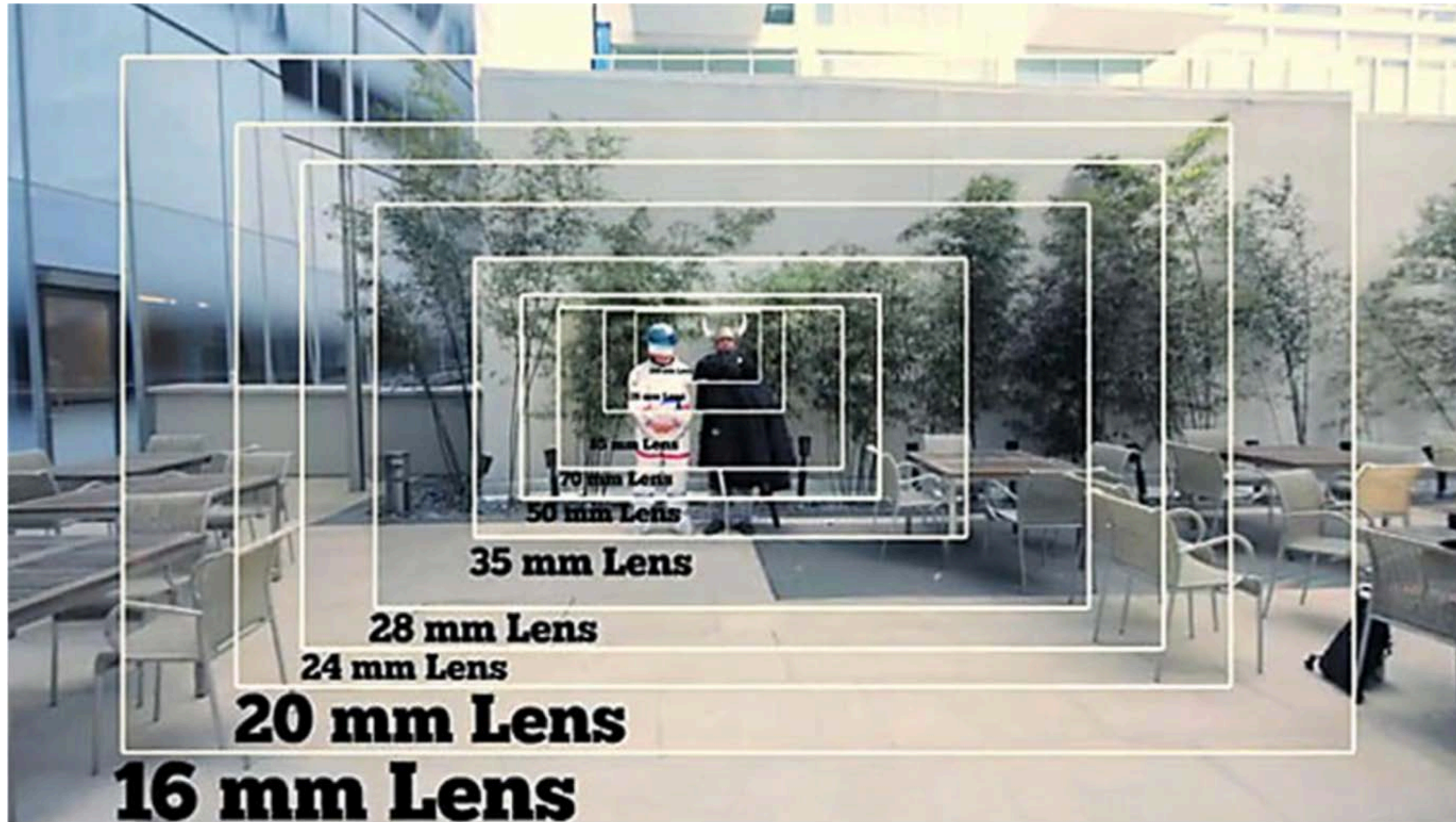
Depth of Field

Compare depth of field at f/3.5 and f/22.



Lens & Perspective

Here is a comparison of perspectives



Lens & Perspective

28mm (wide angle) and 105mm (telephoto). Note sign is about the same size.



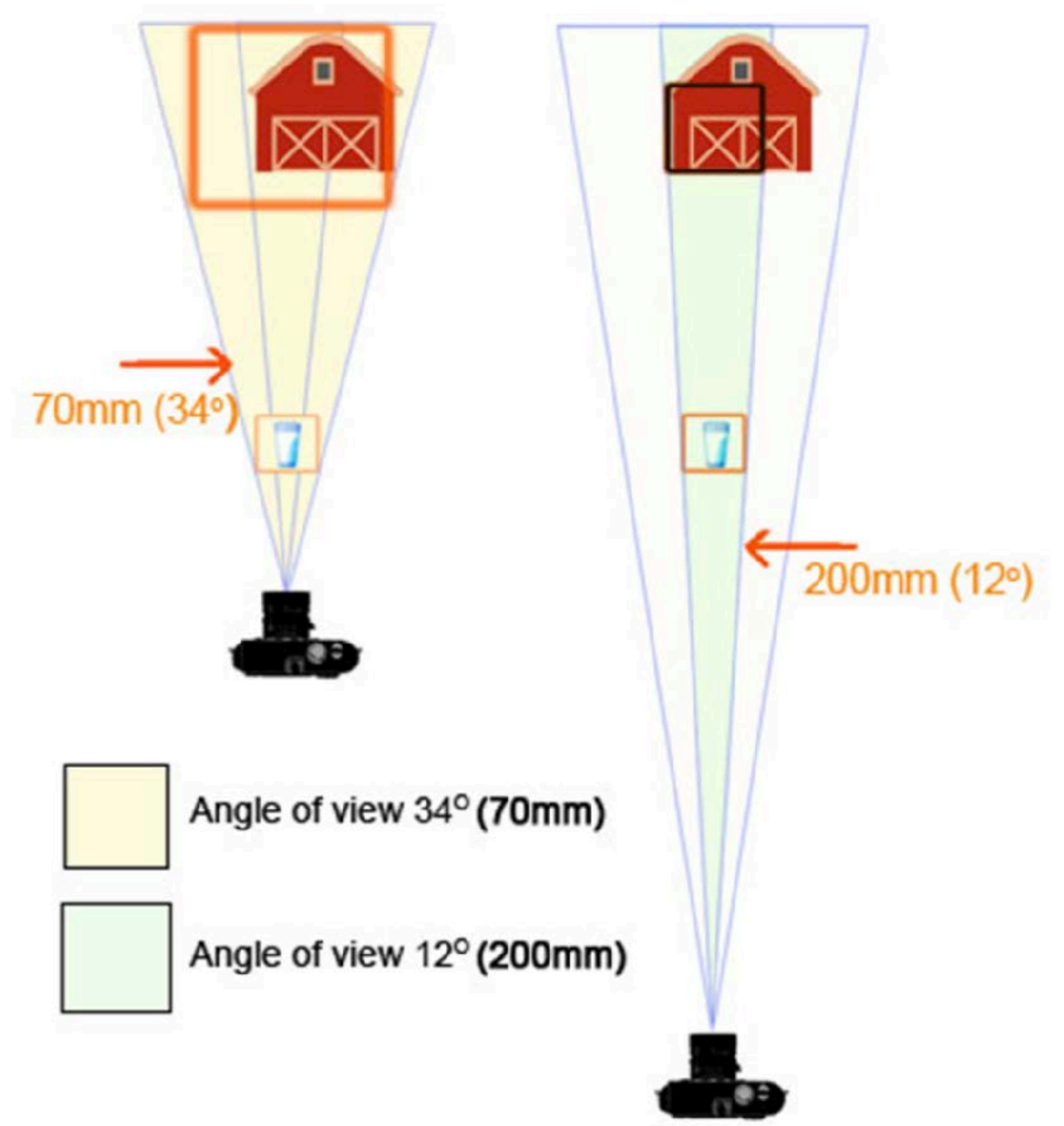
28mm (wide angle)



105mm (telephoto)

Lens & Perspective

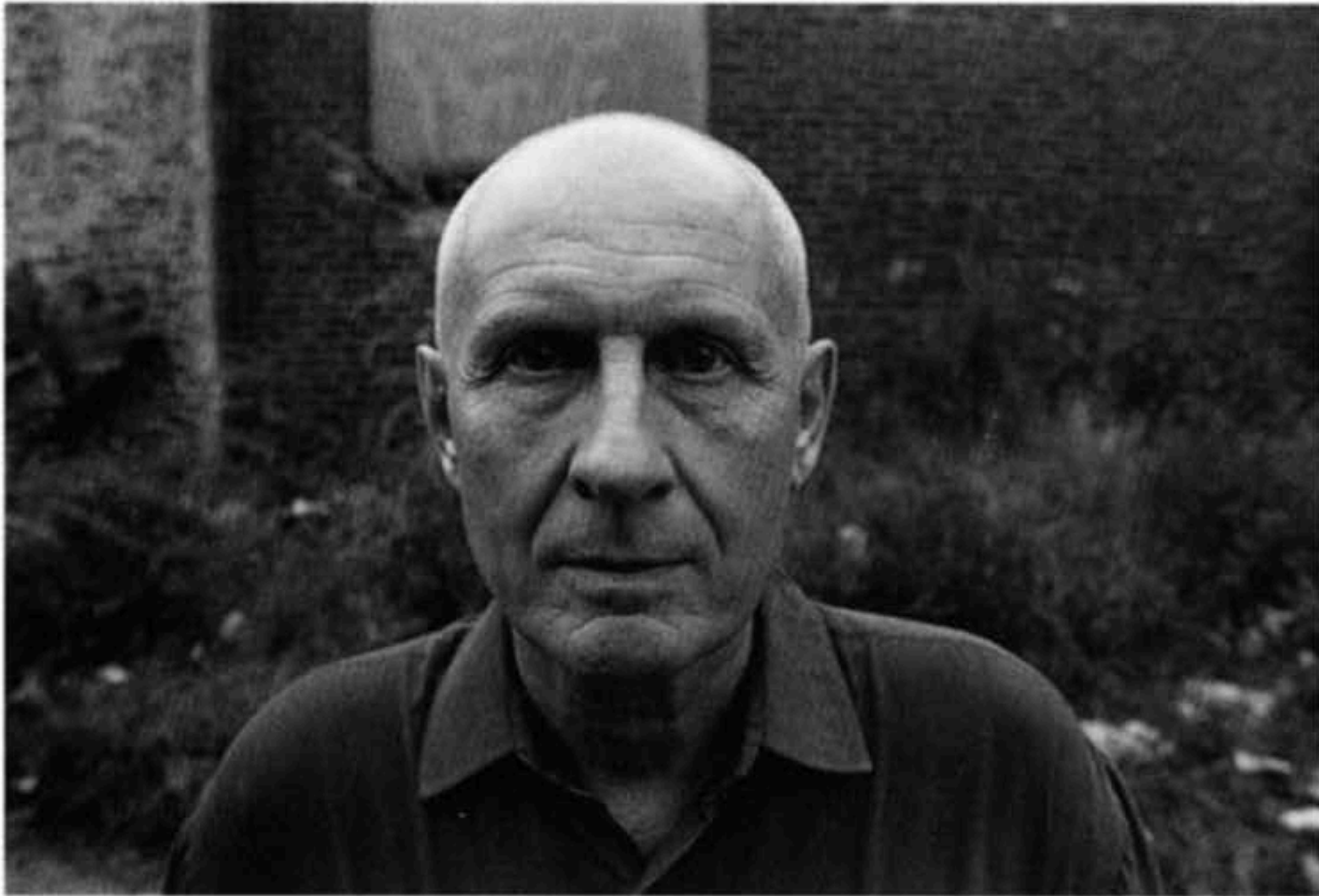
A telephoto, or long focal length, lens gives appearance that objects are closer together. You've probably seen this startling effect on photos of airplanes that seem to be landing right on the highway.



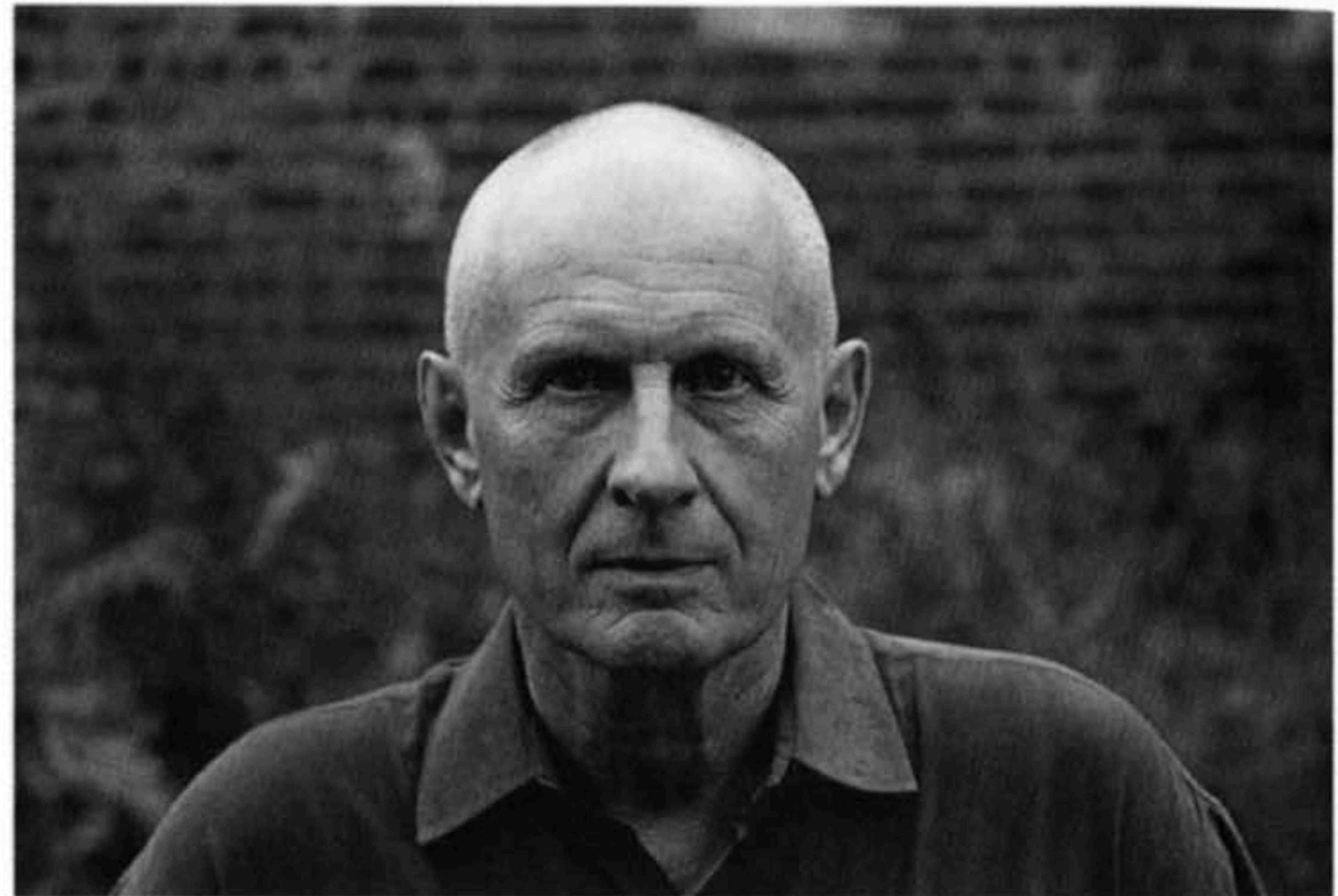
Focal Length

Depth of field is directly affected by three things:

- F/stop
- Focal length
- Camera-to-subject distance



28 mm Lens



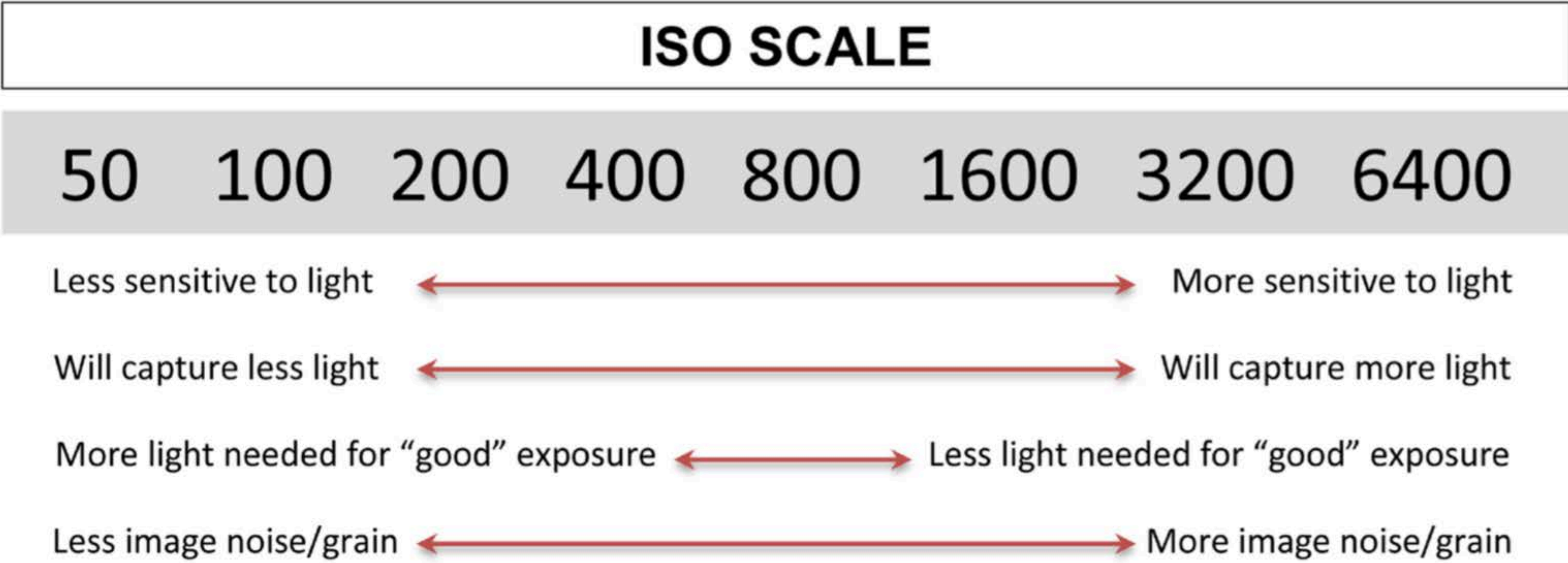
105 mm Lens

ISO

Use an ISO of 100 or 200 when taking photographs & film outside in sunny conditions.

If the sky is overcast or it is evening time, or in a darkened room, then use an ISO within the range of 400 to 800.

Night time or in cases of low light you might need to set your digital camera ISO to 1600. If not your photo will appear too dark, if at all.



Instrumentation Aesthetic



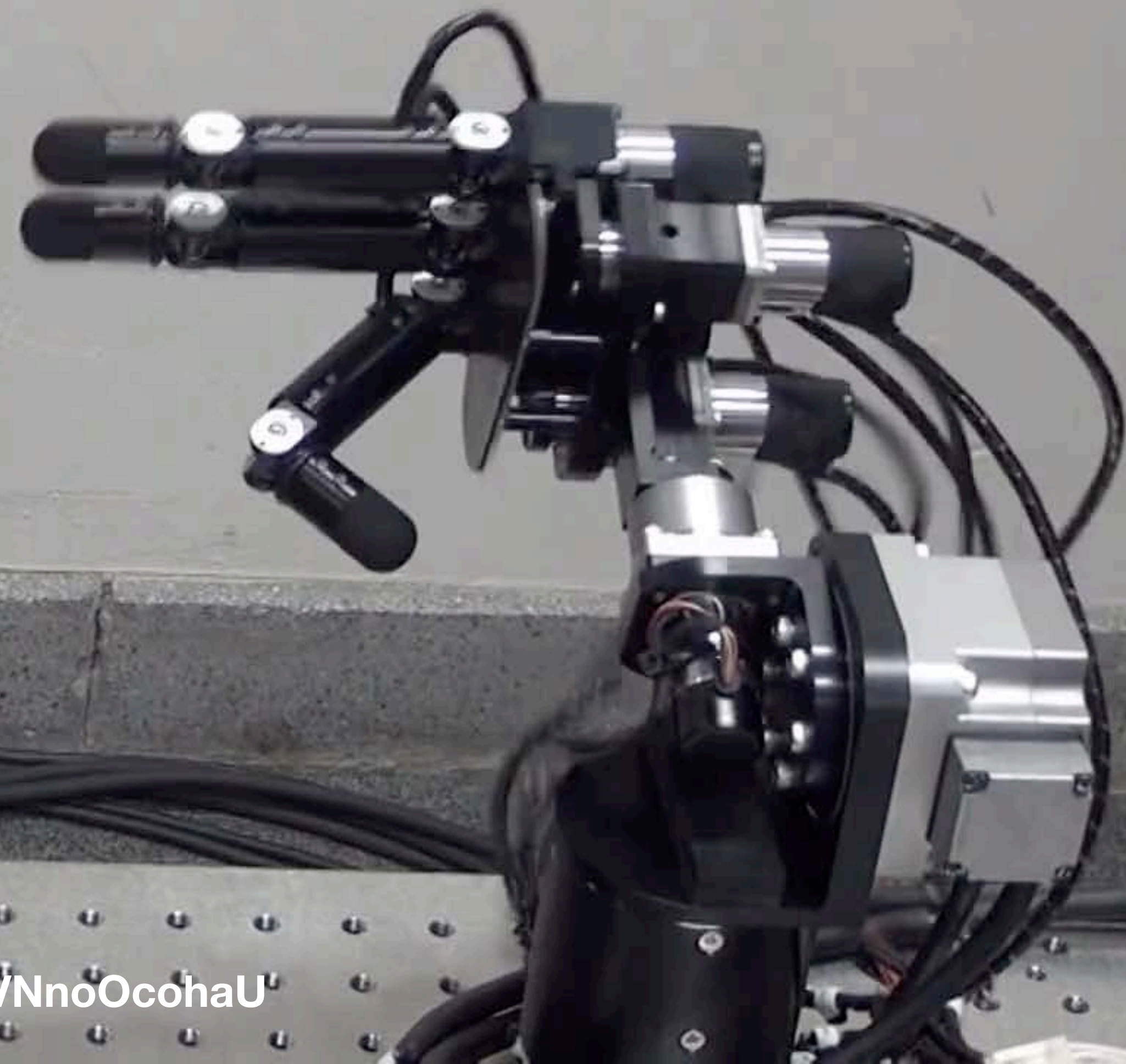
Apollo Missions: Hasselblad cameras were fitted with a device called a reseau plate. The reseau plate is a clear glass plate on which is etched small black crosshairs, called "fiducials" by some and "reticles" by others. A reseau grid is used in the science of photogrammetry to establish a geometrical basis for measuring objects in photographs. It can be used to correct for any misalignment of the film in the camera, or distortions in the image after development.

Bedroom Aesthetic



<https://www.youtube.com/watch?v=YxdIYFCp5Ic>

No Distracting Background



Multiple Cameras GOOD



Failure GOOD



Story Telling Good







A close-up, slightly angled shot of a wedge of bright yellow Swiss cheese. The cheese has several characteristic holes of varying sizes. The lighting is soft, highlighting the texture of the cheese. The background is a plain, light color.

No Cheesy Music

**Use IALab Titles Template
as follows...**

Title of Project

A Project by the Interactive Architecture Lab



Title of Project

Researchers: First Name Last Name, First Name Last Name

Supervisors: First Name Last Name, First Name Last Name



www.interactivearchitecture.org

Audio: Rubber Robot, Podington Bear



www.interactivearchitecture.org

Project developed on the M.Arch Design for Performance & Interaction
Masters programme at the Bartlett School, University College London

