



SPACE — — The most complex visual component It's an optical illusion....

# Visual Space Assignment

Due Sept 13 @ 11:59

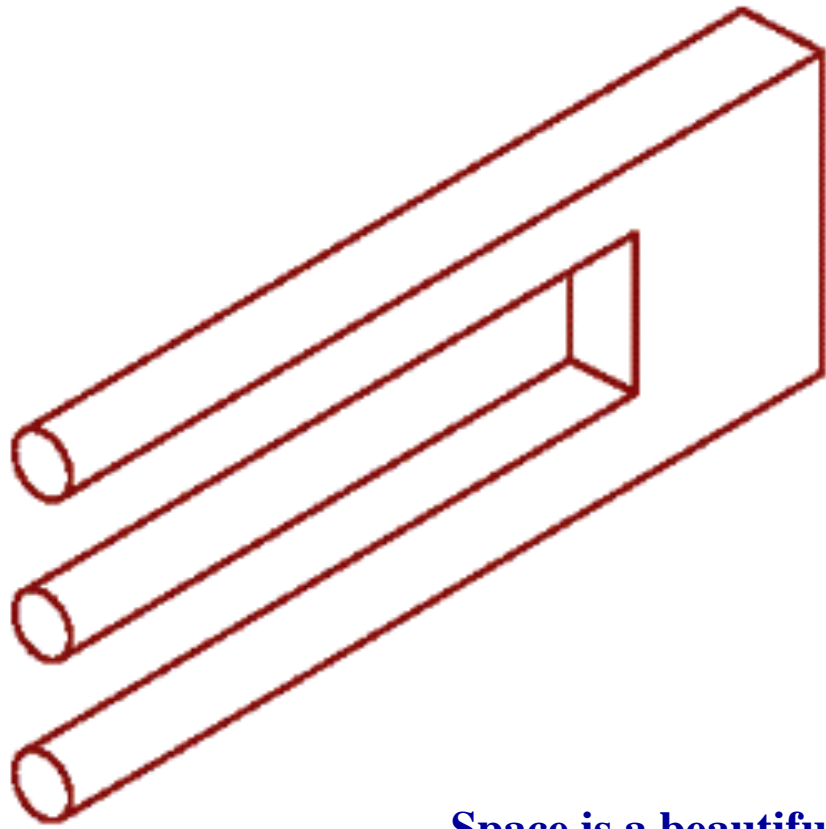
---

- Photograph three examples each of the following visual story components on space.
  - **Deep Space** (*At least two shots with a person*)
  - **Flat Space** (*At least two shots with a person*)
  - **Limited Space** (*Must use a person in all the shots*)
  - **Ambiguous Space** (Do NOT use a person)









**Space is a beautiful illusion**

Space  
The most complex visual component

Width and height are tangible.  
Depth is not.

## 4 Basic Types of SPACE

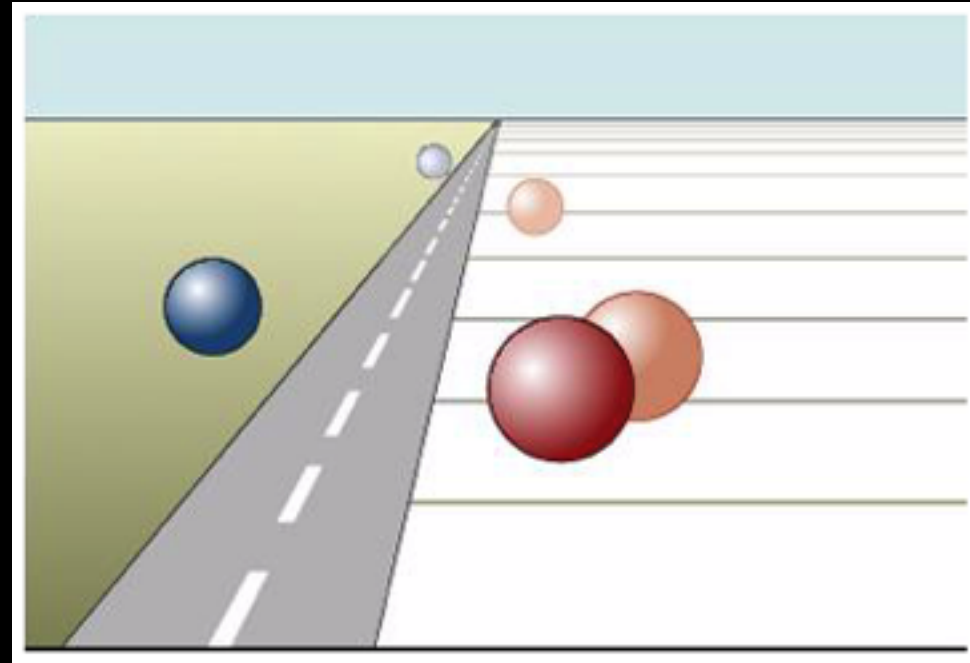
---

- DEEP SPACE
- FLAT SPACE
- LIMITED SPACE
- AMBIGUOUS SPACE



The illusion of a three-dimensional world on a two-dimensional surface.

# Depth within the frame is an illusion



Five major conventions of Depth Perception are:

Convergence(the road);

Relative Size(near and far balls);

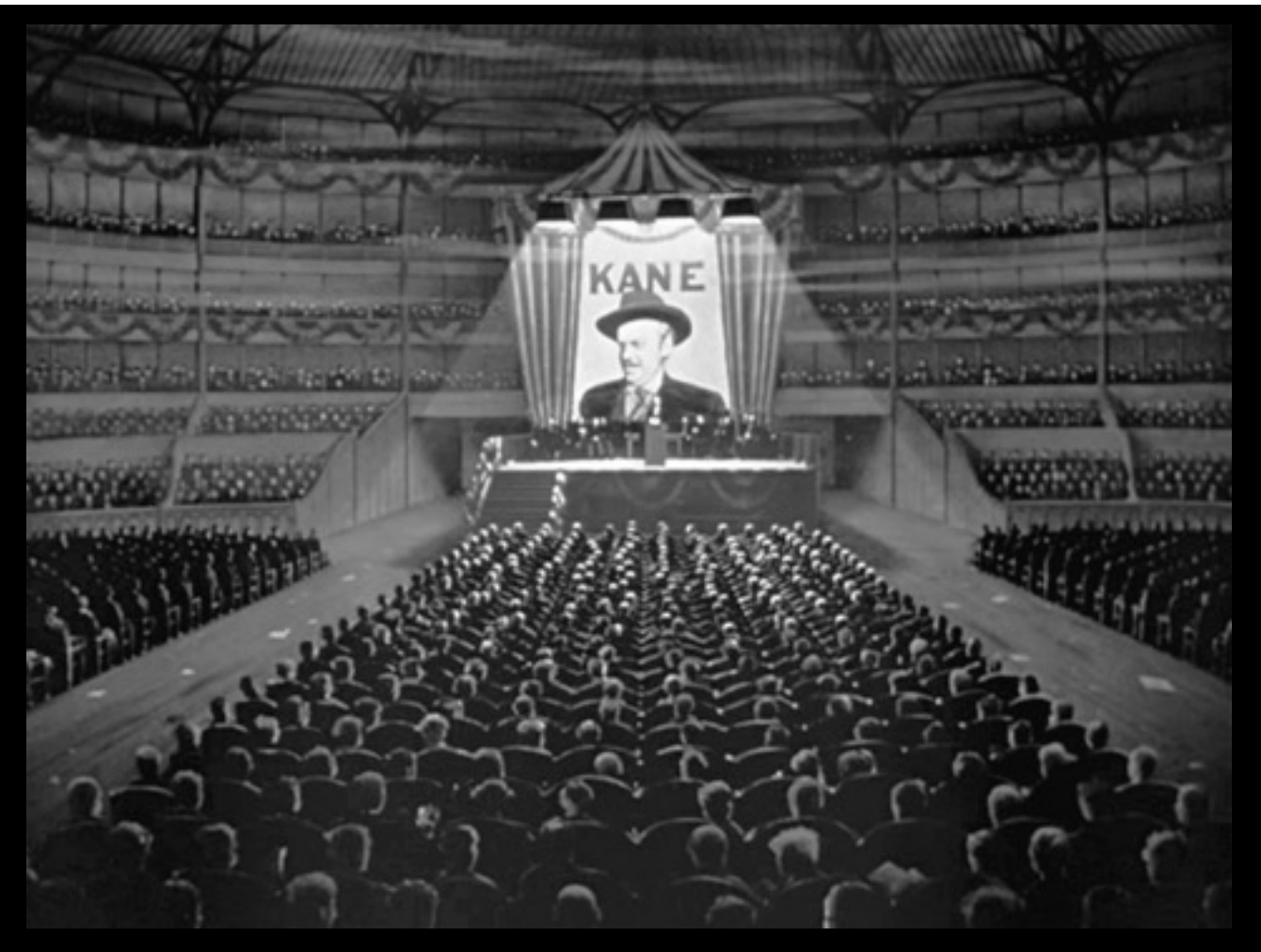
Density gradient (shade on left, lines on right);

Overlap;

Color









# FLAT SPACE



Emphasis on two dimensionality in a 2-D medium.

Emphasis on two dimensionality in a 2-D medium.



*"There We Stand" ©2001 Miramax Films*



"There Will Be Blood" ©2007 Miramax Films





Moonrise Kingdom (2012), Wes Anderson

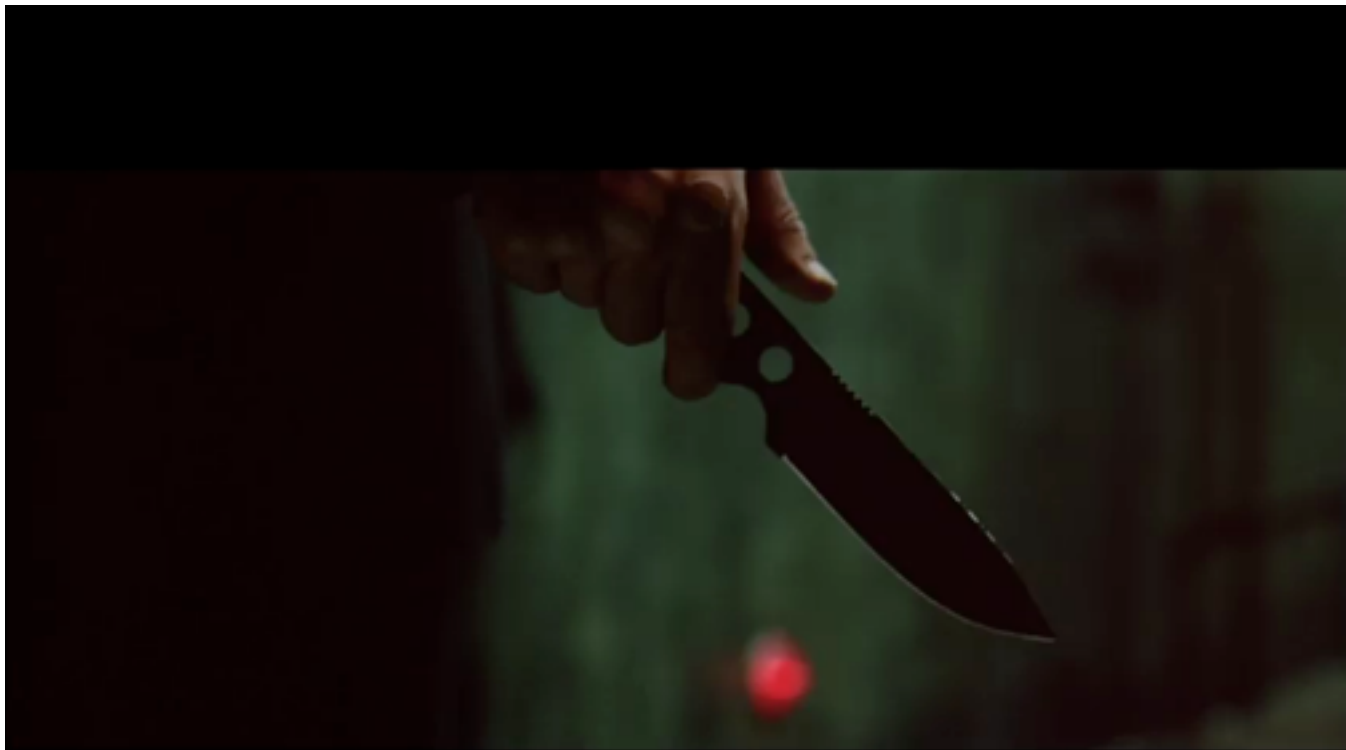












Oldboy, 2005  
Chan-wook Park



Limited Space is a specific combination of both deep and flat space cues.

The key to Limited Space is using surface divisions to separate the key objects we need to look at.

This is one of the hardest visual spatial components to follow.

Alfred Hitchcock and Ingmar Bergman were used it for many of their films..... Rear Window.... A tour-de-force of the use of limited space.











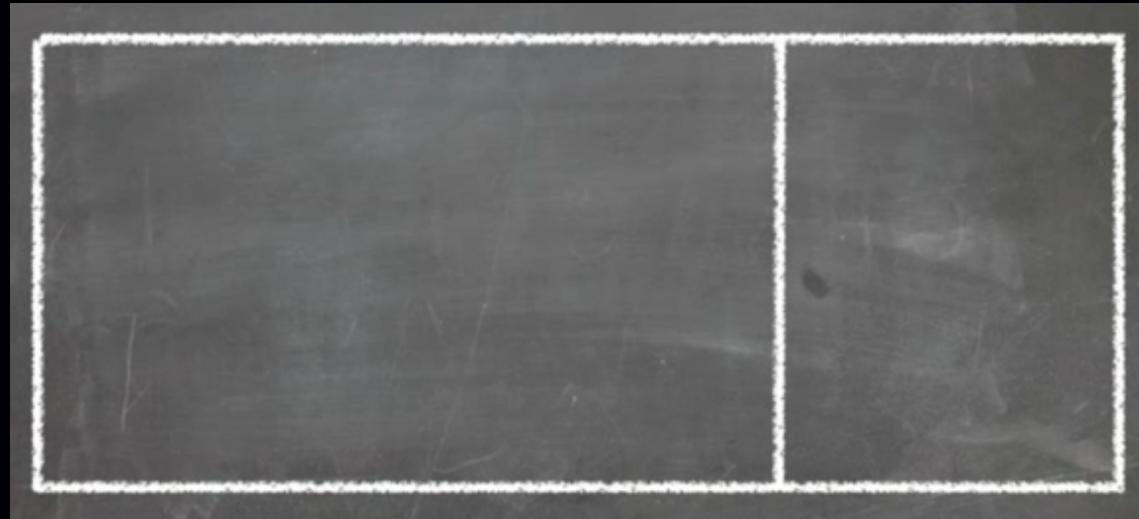








Limited Space = Surface Divisions



## Flat & Deep Space & Surface Divisions

“House of Flying Daggers” Yimou Zhang (2004)







Creates a state of confusion in the viewer

# AMBIGUOUS SPACE

---

- How to create ambiguous space:
  - Lack of movement
  - Unfamiliar shapes
  - Confusing tonal and textural patterns (camouflage)
  - Mirrors and reflections
  - Objects of unknown size
  - Disorienting camera angles



Ambiguous Space  
“*Fight Club*”, David Fincher, (1999)



## Contrasting Space

FLAT SPACE

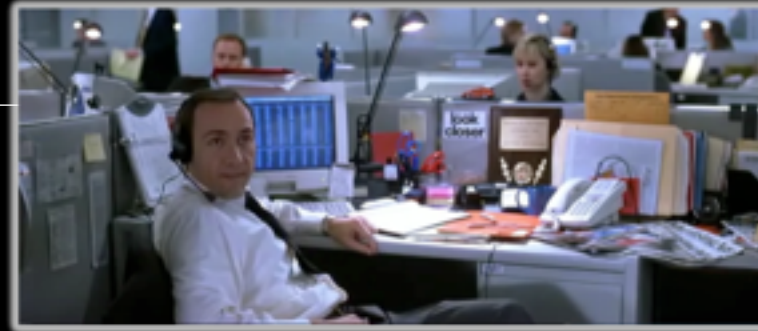
---



## Contrast and Affinity of Space

FLAT SPACE

---

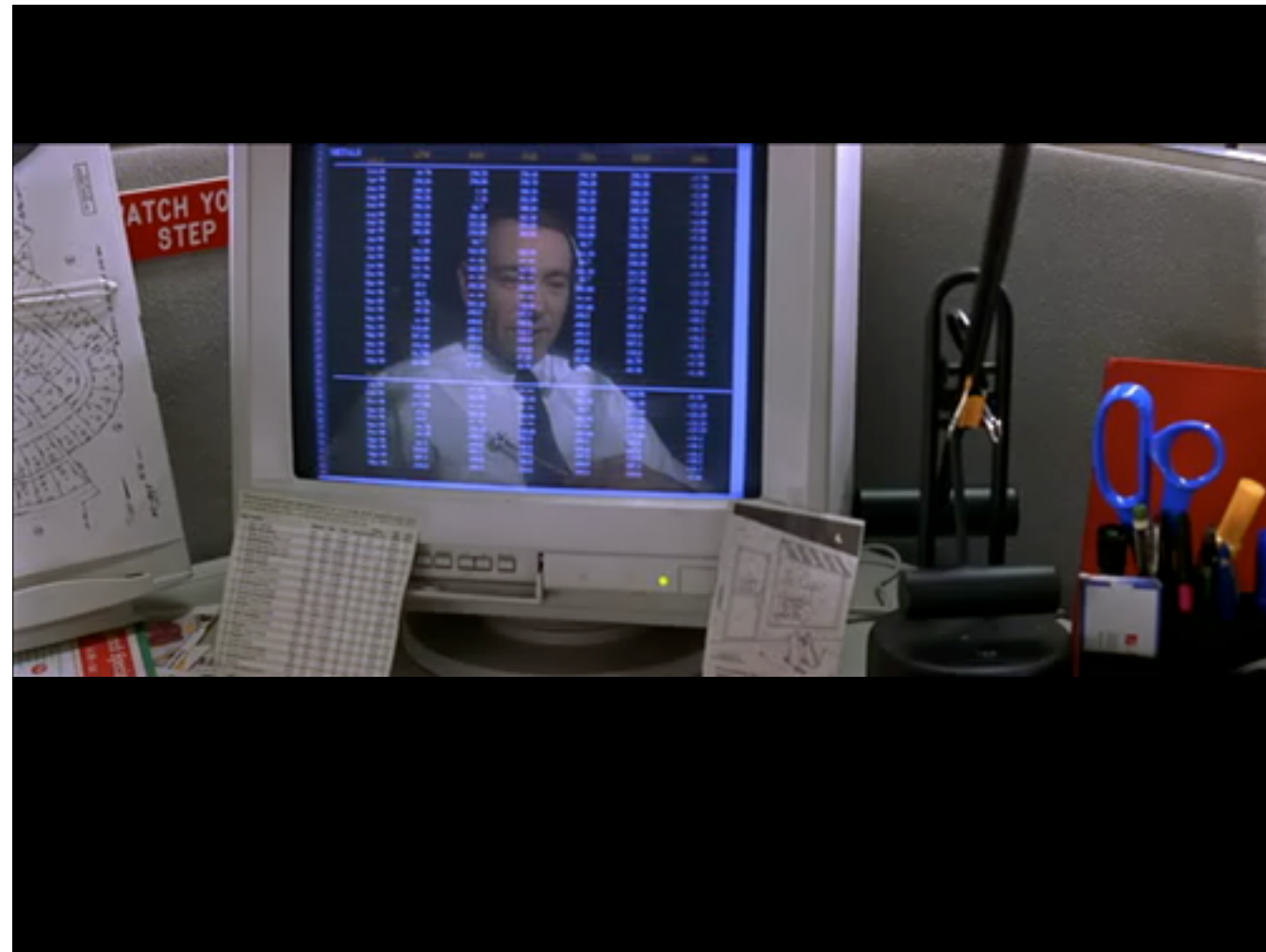


DEEP SPACE

---









---

# PERSPECTIVE



How to control SPACE:  
One-Point Perspective  
Two-Point Perspective  
Three-Point Perspective

# One-Point Perspective



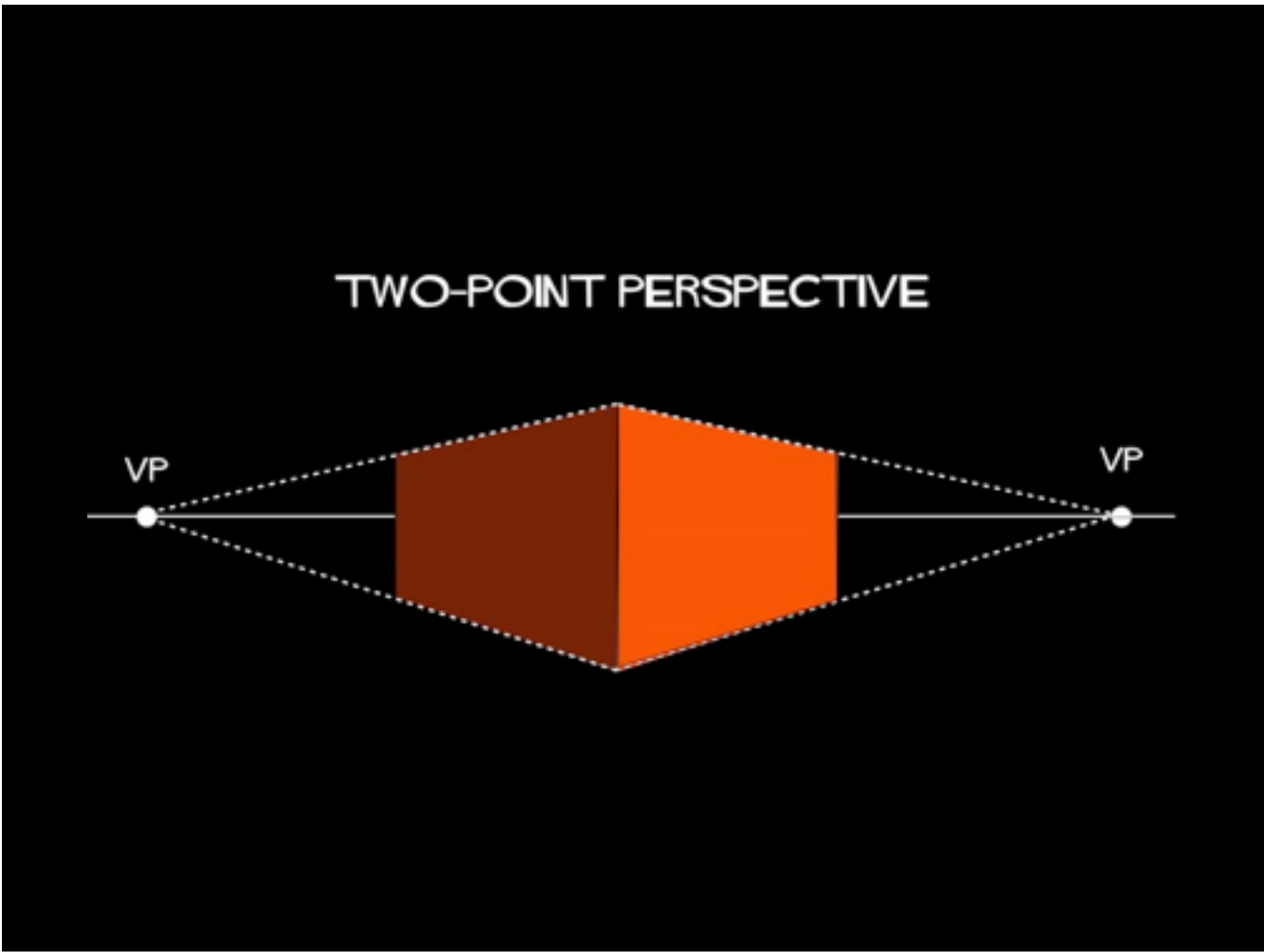
One vanishing point.... That's what that means.



## Stanley Kubrick and One-Point Perspective



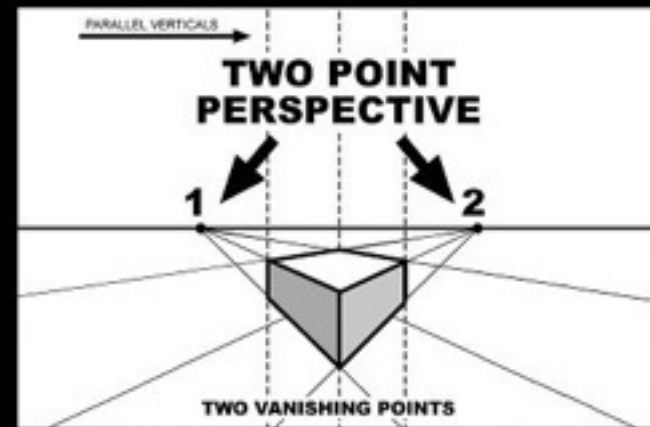
*Limitless* (2011) Neil Burger



Two vanishing point off into the horizon.

Outside corner of a building. Flip it around... now it's the Inside of a room

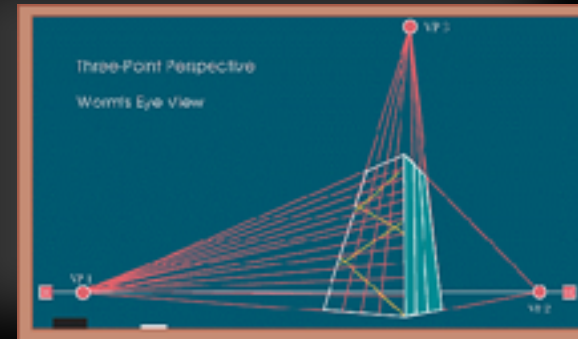
# Two-Point Perspective





# Three-Point Perspective

---



---

## THREE-POINT PERSPECTIVE





Here's an artist who LOVES three-point perspective.

Loves low angle shots. Low angel shots are a particular signature of his style of image making.

## Tips to Control Deep Space

---

- ✓ Vanishing points increase depth
- ✓ More vanishing points create more depth



"Full Metal Jacket" ©1987 Warner Bros.



"Full Metal Jacket" ©1987 Warner Bros.

## Using color to control Space

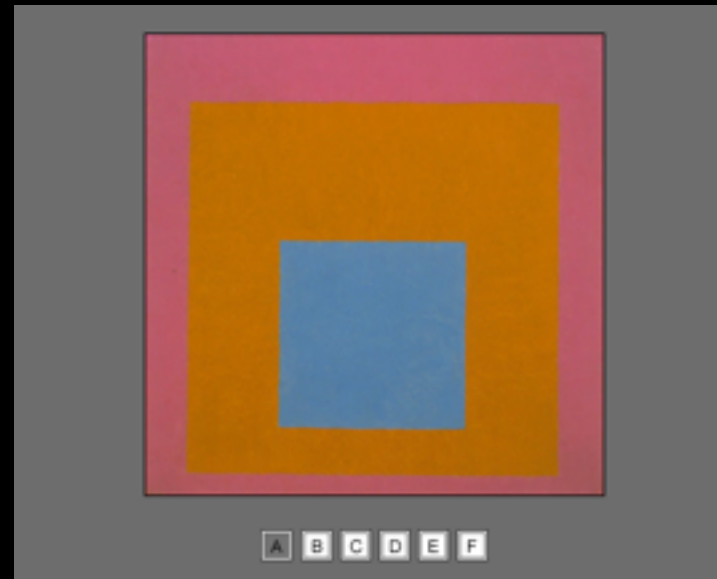
---

- Warm colors appear to advance
- Cool colors appear to recede



## Color Separation can create Space

Warm colors appear closer. Cool colors further away.



Cool colors recede  
Warm colors appear closer



Warm objects move forward,  
Cool objects recede









# Visual Space Assignment

Due Sept 13 @ 11:59

---

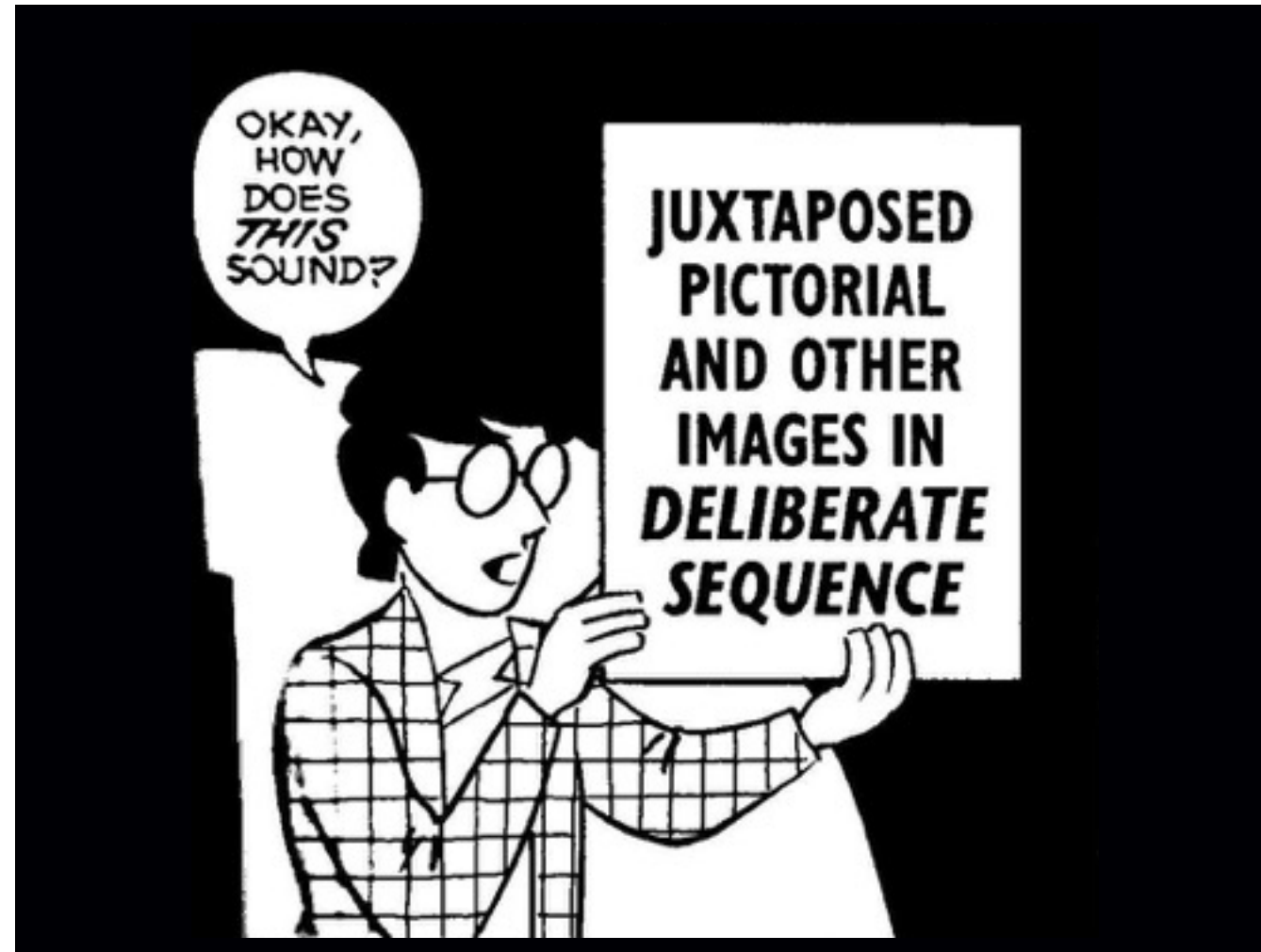
- Photograph three examples each of the following visual story components on space.
  - **Deep Space** (*At least two shots with a person*)
  - **Flat Space** (*At least two shots with a person*)
  - **Limited Space** (*Must use a person in all the shots*)
  - **Ambiguous Space** (Do NOT use a person)



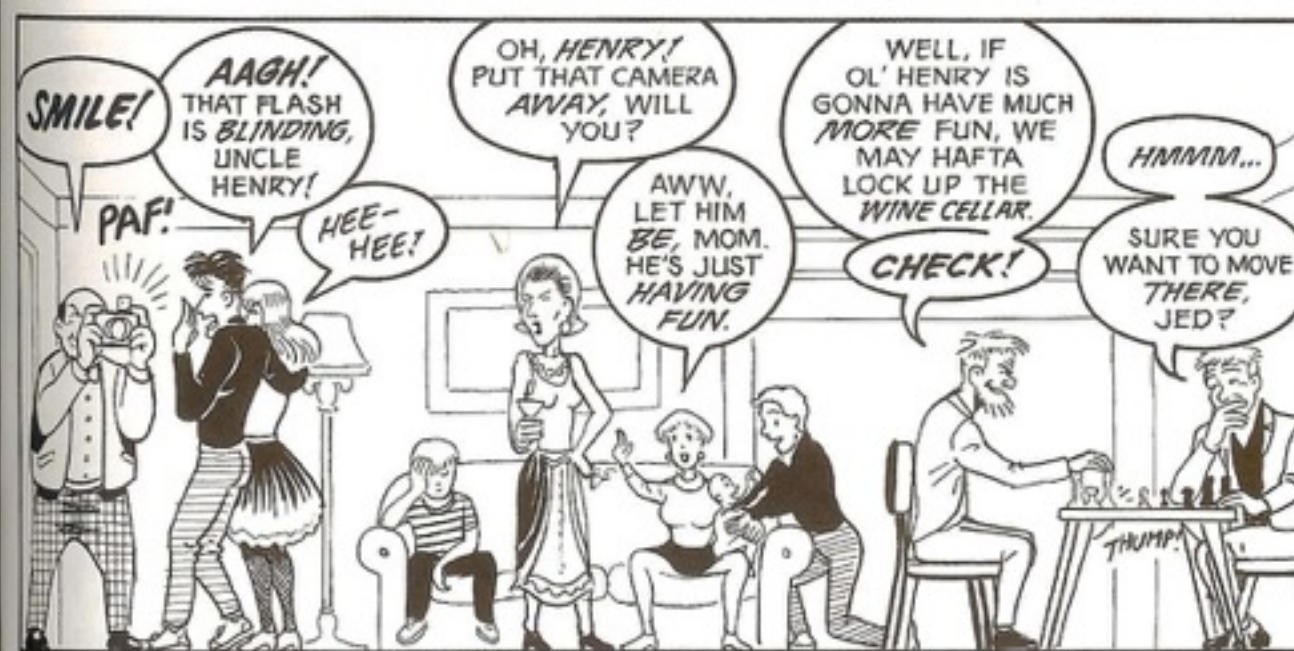


What about an art form like comics? How do comics deal with the issues of Movement Time Inference





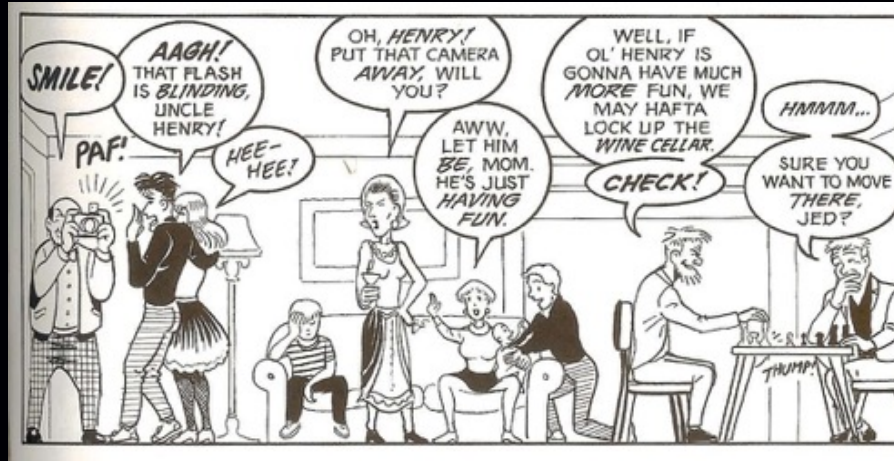
How do you define Comics?



IN SOME RESPECTS THIS PANEL BY ITSELF ACTUALLY *FITS* OUR DEFINITION OF COMICS! ALL IT NEEDS IS A FEW *GUTTERS* THROWN IN TO *CLARIFY THE SEQUENCE*.



*ONE* PANEL, OPERATING AS *SEVERAL* PANELS.



IN SOME RESPECTS THIS PANEL BY ITSELF ACTUALLY *FITS* OUR DEFINITION OF COMICS! ALL IT NEEDS IS A FEW *GUTTERS* THROWN IN TO *CLARIFY THE SEQUENCE*.



*ONE* PANEL, OPERATING AS *SEVERAL* PANELS.







<http://www.drewweing.com/puppages/13pup.html>

<http://graphicnovel-hybrid4.peugeot.com/start.html>

## big questions to think about...

- How do the properties of a medium, (video games/film/video/graphic novels), shape its form and meaning?
- What common properties do they share and what are their significant differences?





# TIME



We can alter time. Jump from one point of time to another, from the desert to an Arctic mountain range.  
We accept jumps in location as though turning the page of a book or as we do in our dreams.

