

# Today's agenda...



LINE...

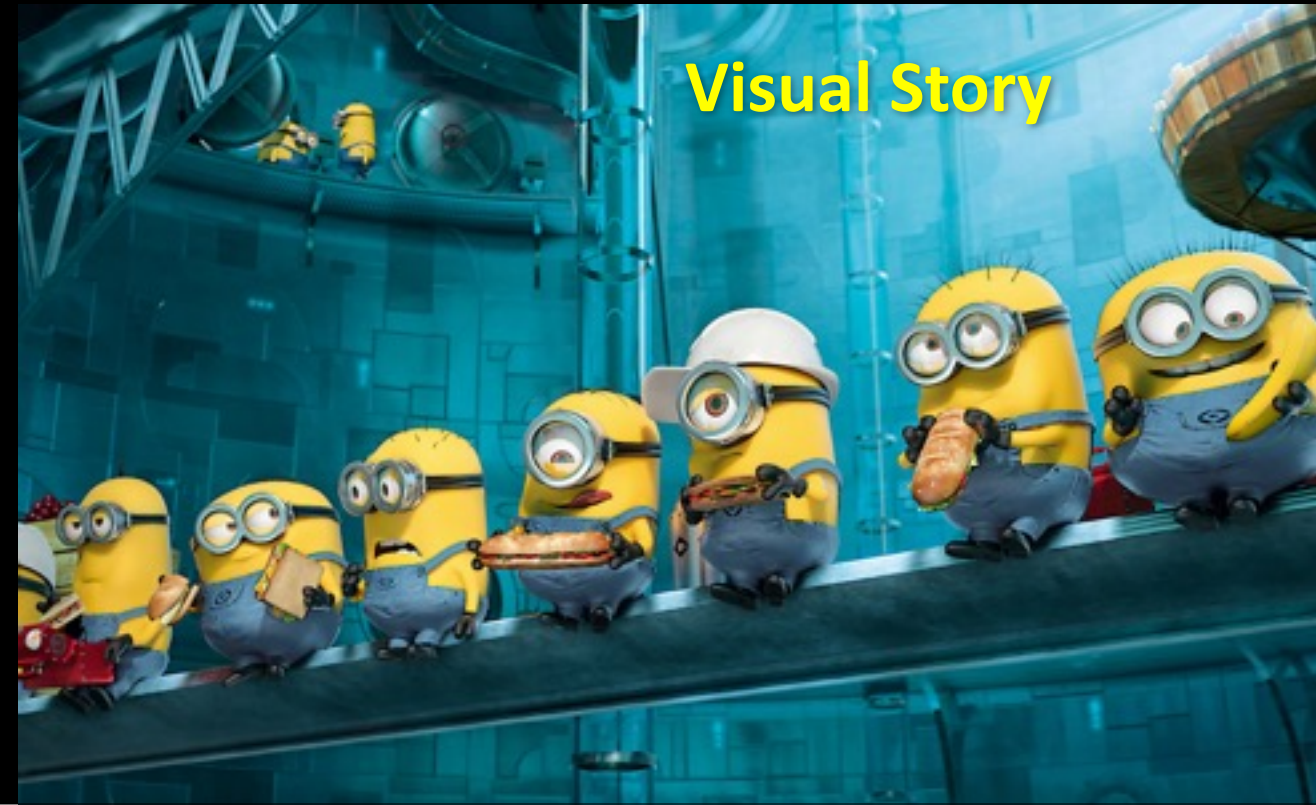


SHAPE...



MOVEMENT...

## Visual Story





BespokeWeddingPhotography.co.uk









Ambiguous





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.





## *Tops*

Charles & Ray Eames (1969)  
Music by Elmer Bernstein

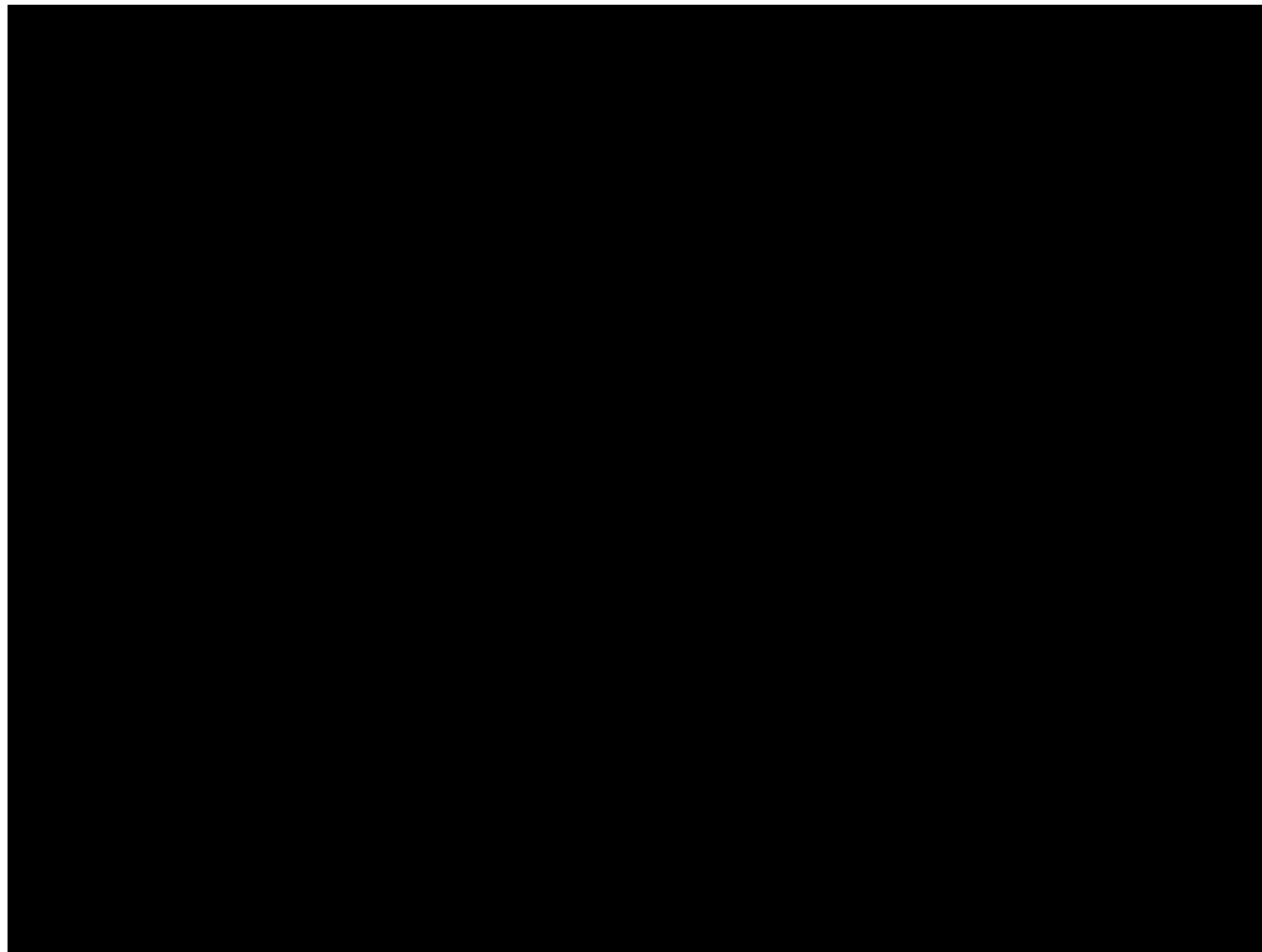
- Story structure?
- Point-of-view?
- Basic visual components?

Point of view - What the creative director wants you to feel

Tone... Contrast and affinity of tone

Space... what kind?

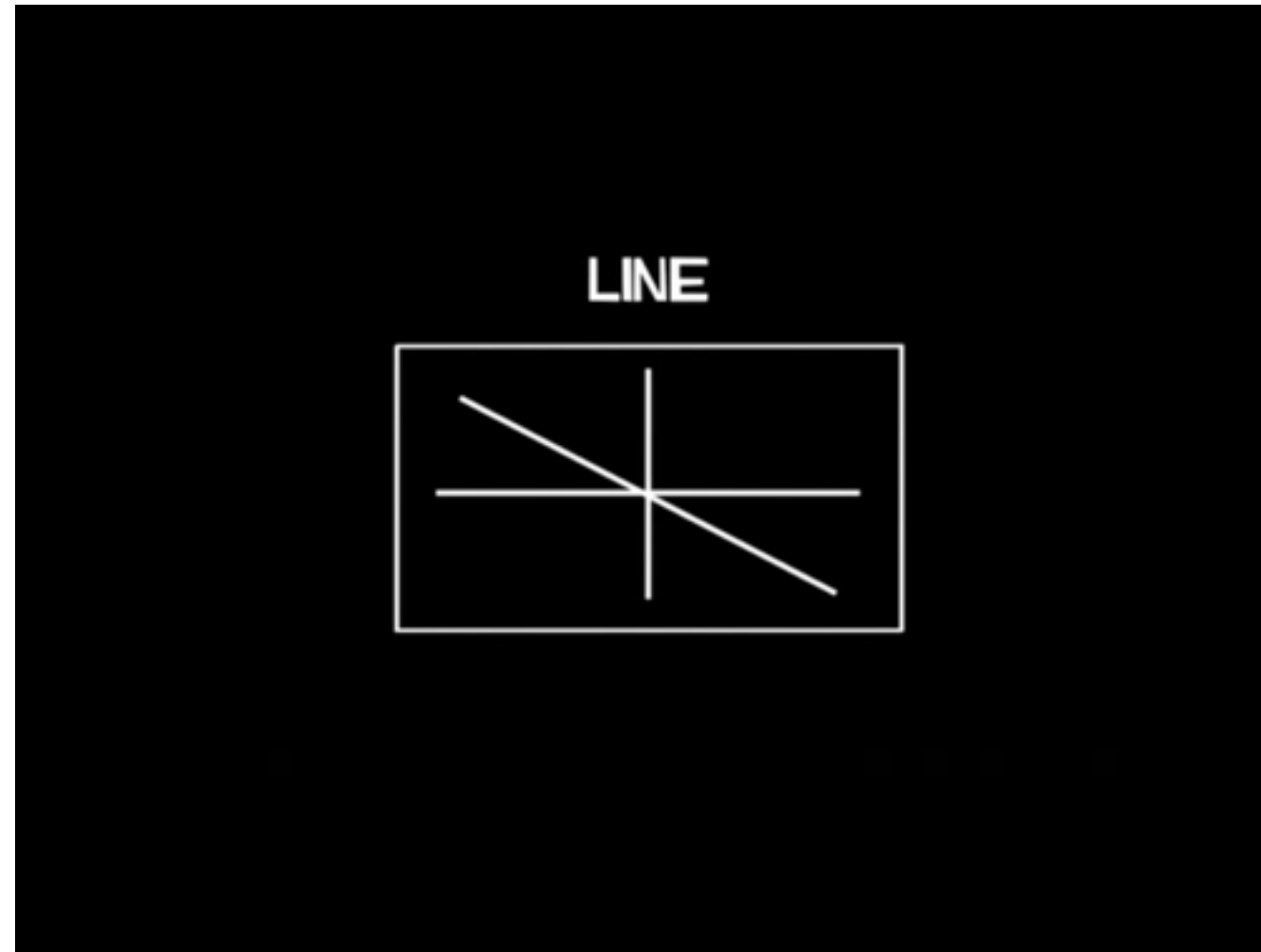
Shape & line..... Contrast and affinity of both space and shape and line



Charles and “Ray” Eames (1912–1988) were American designers who worked in and made major contributions to modern architecture and furniture. They also worked in the fields of industrial and graphic design, fine art and film.

# Tops

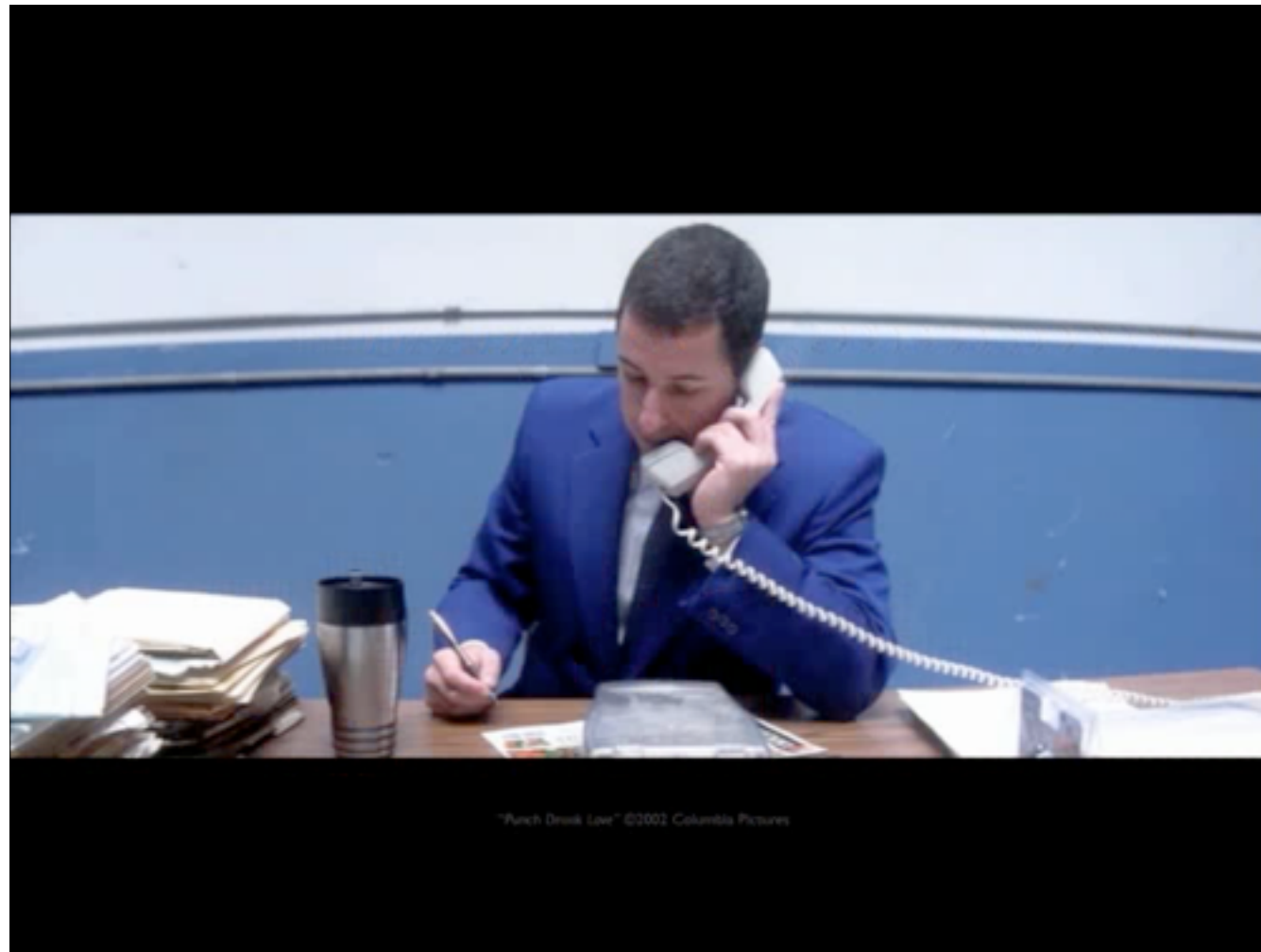
- Story structure?
- Point-of-view ?
- Visual components?



To understand how line works in the image process we need to understand the basic idea of a linear motif.

# LINEAR MOTIF

AN IMAGE REDUCED TO SIMPLE LINES / SHAPES



For example, in this shot from Punch Drunk Love (Paul Thomas Anderson) you will notice a very strong horizontal motif.  
In this shot from Sexy Beast (Jonathan Glazer 2000) you will notice a vertical motifs.  
And if you watch any Tarantino film you'll notice very strong diagonal motif.



## CASE STUDY IN LINEAR MOTIF:



A case study in Linear Motif. The idea is not just to add style for the sake of it.... Find ways to use these visual components as subtext to the greater narrative of the story.

IN Punch Drunk Love Adam Sandler plays a very emotionally unstable character. He feels trapped in this very rigid, stable, closed-in world. Knowing the narrative he wanted to serve, PT Anderson adopted a very smart visual plan entrapping the character within small framed spaces between horizontal lines and vertical lines. The whole movie you feel this dude is trapped within these lines and we're just waiting for this dude to explode.... And guess what... he does explode. When he does the space changes around him.... Into more diagonal lines. Let's look how he established a linear motif and he just keeps at it and is consistent. Movie begins with vertical strips and it's just a strong parade of verticals and horizontals. He's always being boxed in and trapped.

# LINES AND INTENSITY

It goes to the idea that can certain lines be more aggressive then other lines.

# LINES AND INTENSITY



HORIZONTALS

Horizontal lines are more relaxing... it's the horizon or it's the ocean... it implies a more peaceful sense.

# LINES AND INTENSITY



HORIZONTALS TEND TO BE THE LEAST INTENSE

Horizontal lines are more relaxing... it's the horizon or it's the ocean... it implies a more peaceful sense.

# LINES AND INTENSITY



HORIZONTALS TEND TO BE THE LEAST INTENSE



VERTICALS

Vertical lines tend to be a little more intense.

# LINES AND INTENSITY



HORIZONTALS TEND TO BE THE LEAST INTENSE



VERTICALS ARE MORE INTENSE

Vertical lines tend to be a little more intense.



# LINES AND INTENSITY



HORIZONTALS TEND TO BE THE LEAST INTENSE



VERTICALS ARE MORE INTENSE



DIAGONALS

Diagonal lines are the most intense.

# LINES AND INTENSITY



HORIZONTALS TEND TO BE THE LEAST INTENSE



VERTICALS ARE MORE INTENSE



DIAGONALS TEND TO BE THE MOST INTENSE

Diagonal lines are the most intense.



"Funny People" ©2009 Universal Pictures

This is from the movie 'Funny People' and Leslie Mann is having a very emotional scene with Adam Sandler and you cut back and forth between medium shots. It's a kind of romantic comedy so it's not over the top visual intensity nor would I expect it to be,... but there not doing anything at all with line to help tell the story.... In fact it's kinda a boring interaction.

# "FUNNY PEOPLE"



"Funny People" ©2009 Universal Pictures

Where are the lines in this shot... they are the vertical lines of the people. If you cut thses together you have a not very intense back and forth. Also the lines stay in the same place.... Which makes creates this idea of affinity as opposed to contrast.

## CASE STUDY: CONTRAST OF LINE



Let's look at how contrasting lines can be used to create tension..... *Enemies Of The State* directed by the late Tony Scott who was well known for using line in his movies to help tell the story.... To create great visual intensity by controlling the graphic composition of his shots.

This is a basic argument between a husband and wife... on the page it doesn't stand out so much but the beauty is in how it was visualized on the screen through the use of strong graphic lines.... Sort of a 'call-and-response' kinda thing.



Drawing lines from the clips we see how the shots work juxtaposed to each other.

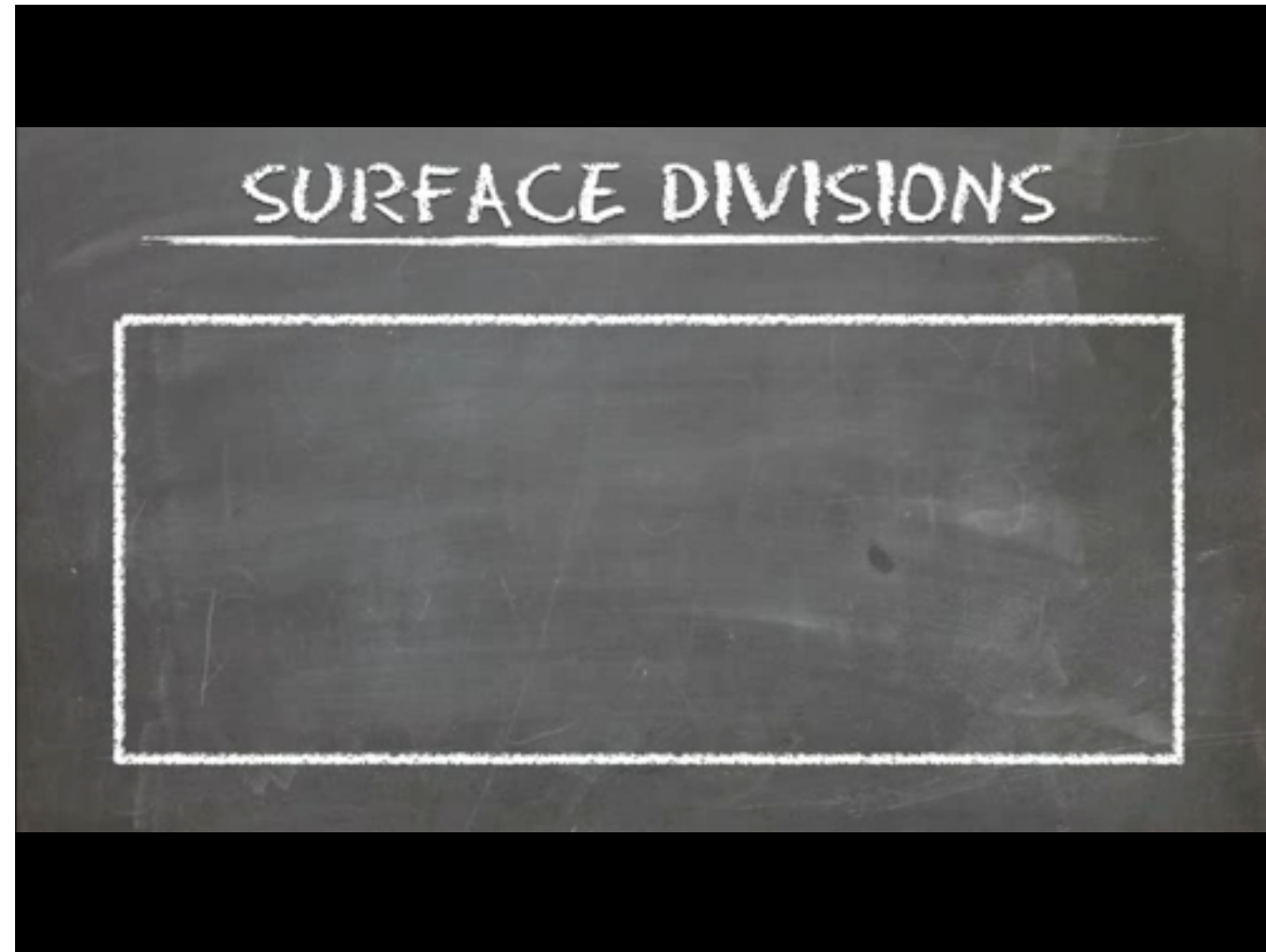
You start to see what he was doing why he was framing things that way....to give us this effect. Much more contrasty and much more dynamic cross-cutting back and forth. Using contrast of line you get something much more dynamic much more intense to tell the story visually.







Diagonal motifs



Surface divisions is basically creating a frame within a frame... right!.

Dividing the frame can be used to emphasize similarities and differences between characters or objects.

You can use it to direct the eye around the frame.

Or you can use it to comment on the story....

Traffic drug out daughter using door as surface division separated from her father speaking volumes about their relations hip right now.

Classic shot from Manhattan Woody Allen is clearly comparing himself to this Neanderthall in this shot.

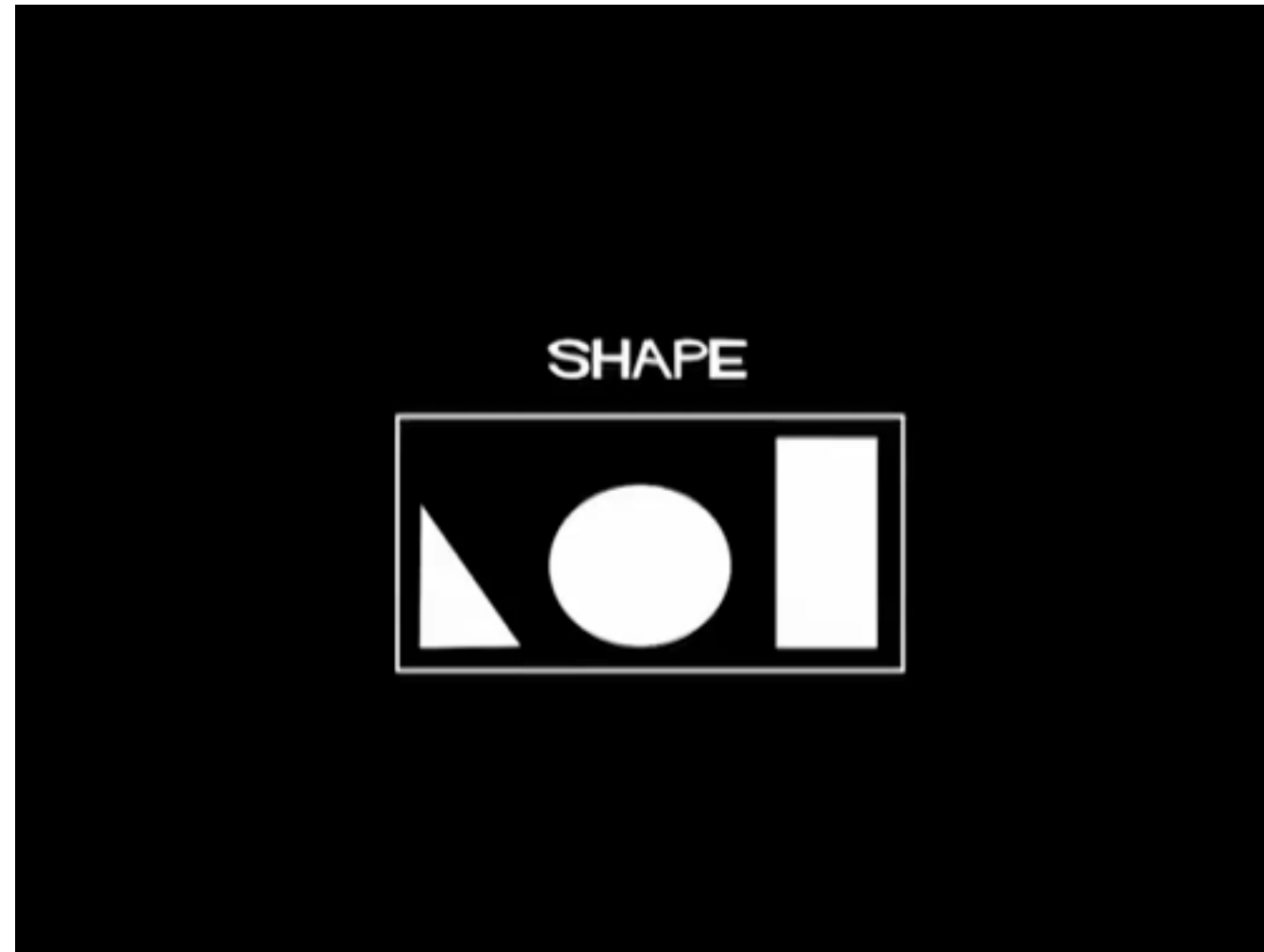
In this shot it's the guy who's creating the surface between these two arch rivals... clever use of surface division.

And this one is a incredibly strong surface division..... Children of Men... creating this strong statement on the Clive Owen character Theo visually showing his sense of hopelessness about a world with no children... contrasting with this very childlike image... it's a very sad scene and the surface division here adds a strong semiotic context to the scene.

American Beauty again is a movie that does such much with surface divisions and space ... Kevin Spacey another character who feels entrapped in this suburban life of his. Within these surface divisions... and asort of imprisonment motif

## Purpose of Surface Divisions

- Emphasize similarities/differences between people/objects.
- Direct eyes to specific areas *creative director* wants to emphasize.
- Alter a picture's fixed aspect ratio. Visual variety in a screen's proportions is more interesting.
- Representation/metaphor of a character and/or story world.



Along the same idea of line we have the concept of shapes.... Shapes tend to have a similar relationship with lines when it comes to intensity.

Speaks to the raw power of simple graphic shapes....

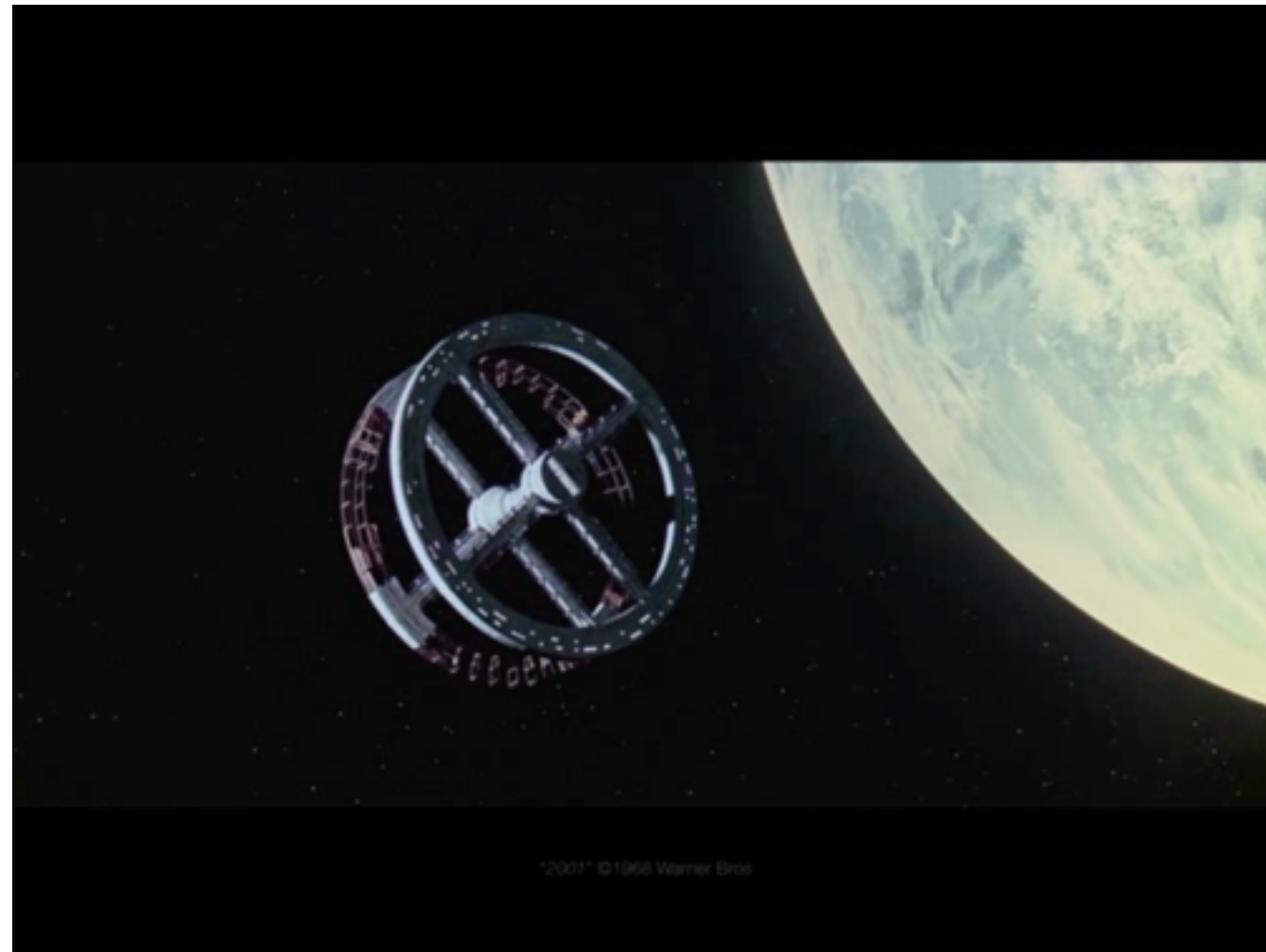






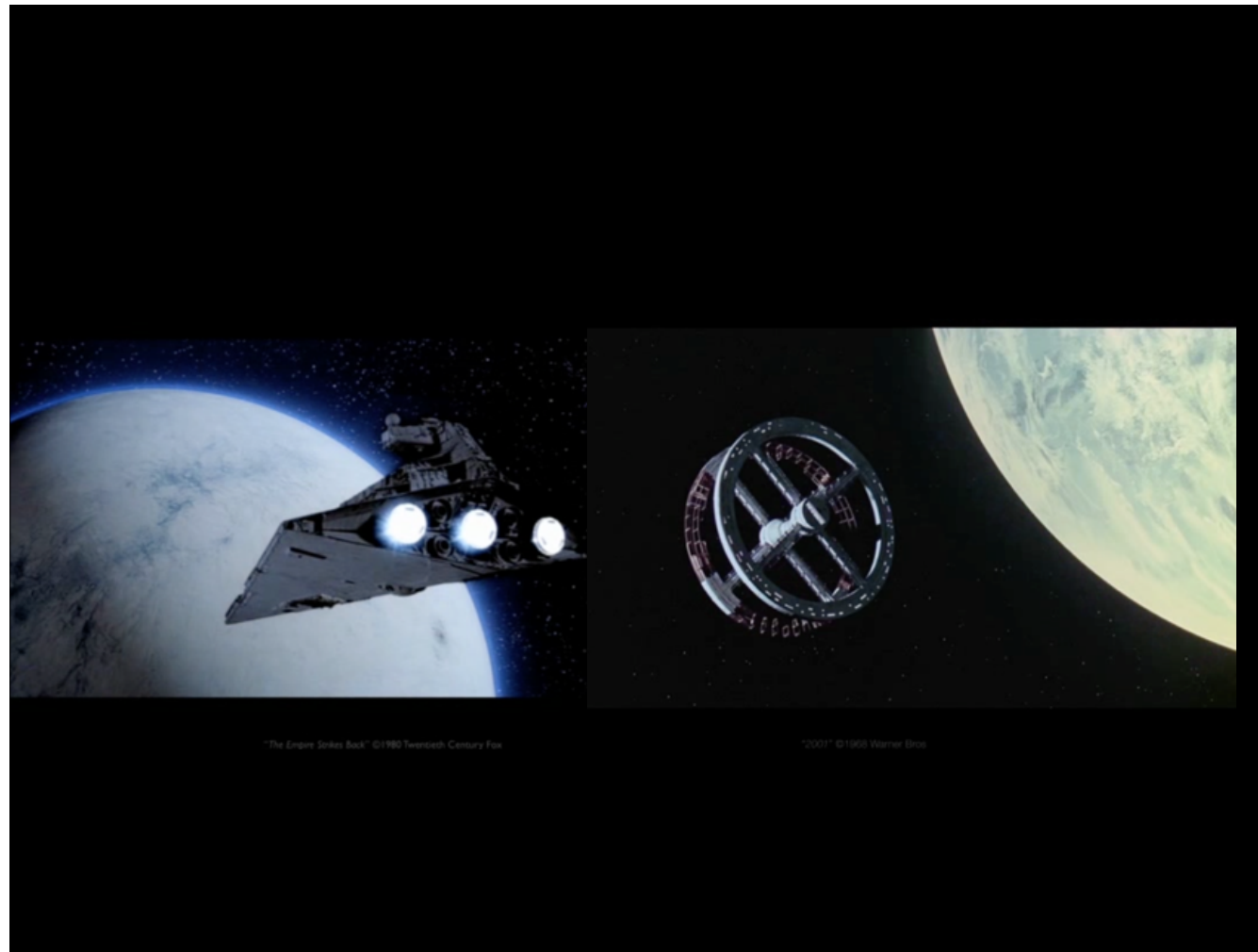


How best to show an invasion of a planet..... then to show a triangle invading a circle. It is a very strong graphic shape. This shot has great contrast and intensity. Next here's another planet and space ship shot that has far less graphic intensity. It tells of a different visual story.



This shot here is from 2001 Space Odyssey

And you tell me which shot implies the greater intensity... the greater contrast...? This scene is has much greater affiinity of shape.... It's not so intense.



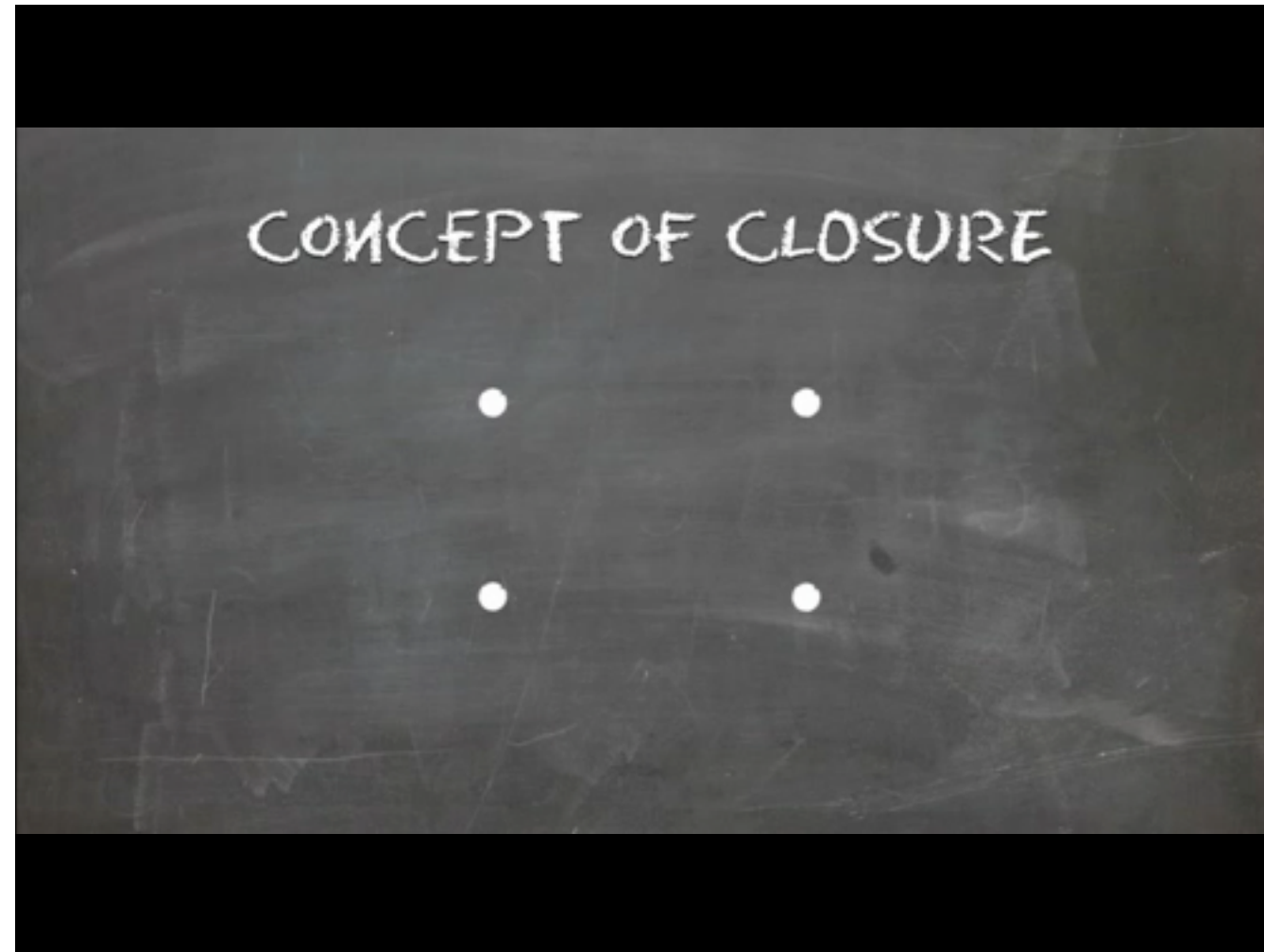
Triangle piercing circles... circles matching with circles...

One intense.... One not so intense at all.

Speaking of 2001 Space Odyssey, Kubrick needed to come up with a quintessential image that would represent a mysterious spark that would symbolize the evolution of humanity.... What simple but incredibly powerful graphic shape could he choose?????

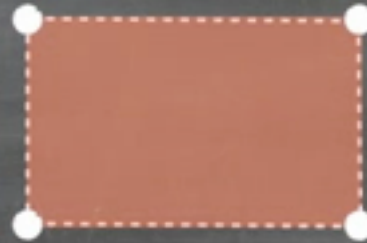


The simple and powerful shape of a black rectangle....  
And this of course became one of the most iconic film images in history...



Here's four dots on the screen and what shape do you make out of this....? You can't help it... We want to close the space..... here are some stills from Orson Welles movies who understood this idea of closing the space. The triangular closing of space was a style very particular to Orson Wells through all of his movies./

# CONCEPT OF CLOSURE



## CASE STUDY: CONTRAST OF LINE / SHAPE



So this is how the movie starts out.... A circle in a square.... After you see this circle in square the rest of the movie all you see is squares and rectangles  
The whole movie builds up to this graphic shape,, a circle



## CASE STUDY: CONTRAST OF LINE / SHAPE



In contrast to the Hudsucker proxy which is a feel-good whimsical type film Sexy Beast is a hard-core flick. The characters are rough and mean... not whimsical at all. Rectangles dominate in this film.....

All of a sudden this huge round force of nature boulder comes crashing down the mountain side missed Ray by a hair and crashes into his pool. This foreshadows another round force of nature that will come to threaten the main character. The other round force of nature is Ben Kingsley with his round bald head. As soon as Ben becomes a force in the picture it becomes a series of graphic contrasts between rounds shapes and rectangles. The movie uses a strong consistent design of round shapes and rectangles in contrast with each other.

Dir: Jonathan Glazer

FILMS TO WATCH FOR **LINE** & **SHAPE**

THE PARALLAX VIEW

KILL BILL

AMERICAN BEAUTY

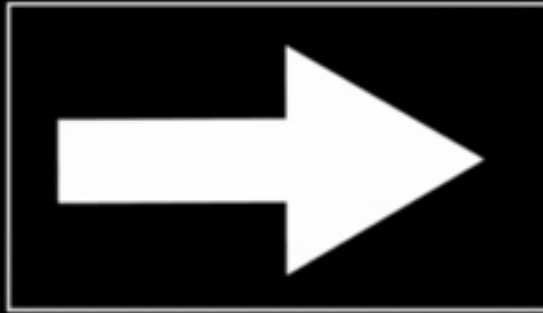
THE HUDSUCKER PROXY

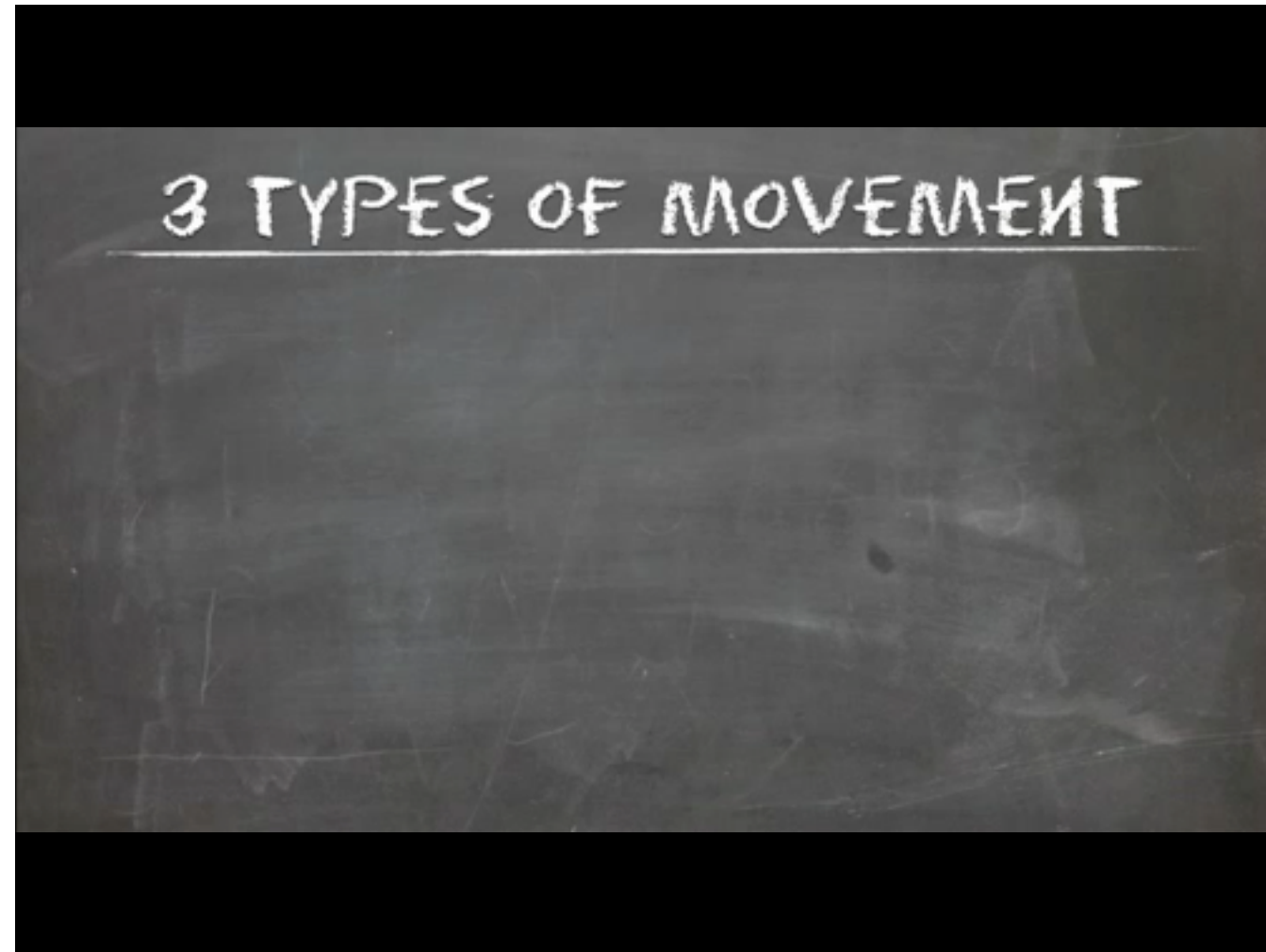
SEXY BEAST

PUNCH DRUNK LOVE

ENEMY OF THE STATE

MOVEMENT





Object movement Camera movement

Point of attention..... This is what I find the most fascinating. What neural brain researchers study..... What anybody creating time-based images should study and understand.

## 3 TYPES OF MOVEMENT

① OBJECT

② CAMERA

③ POINT OF ATTENTION

Movement across screen leaves a trail that we perceive after the image has past.

Affinity of movement

Contrast of movement

Object



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Affinity of movement

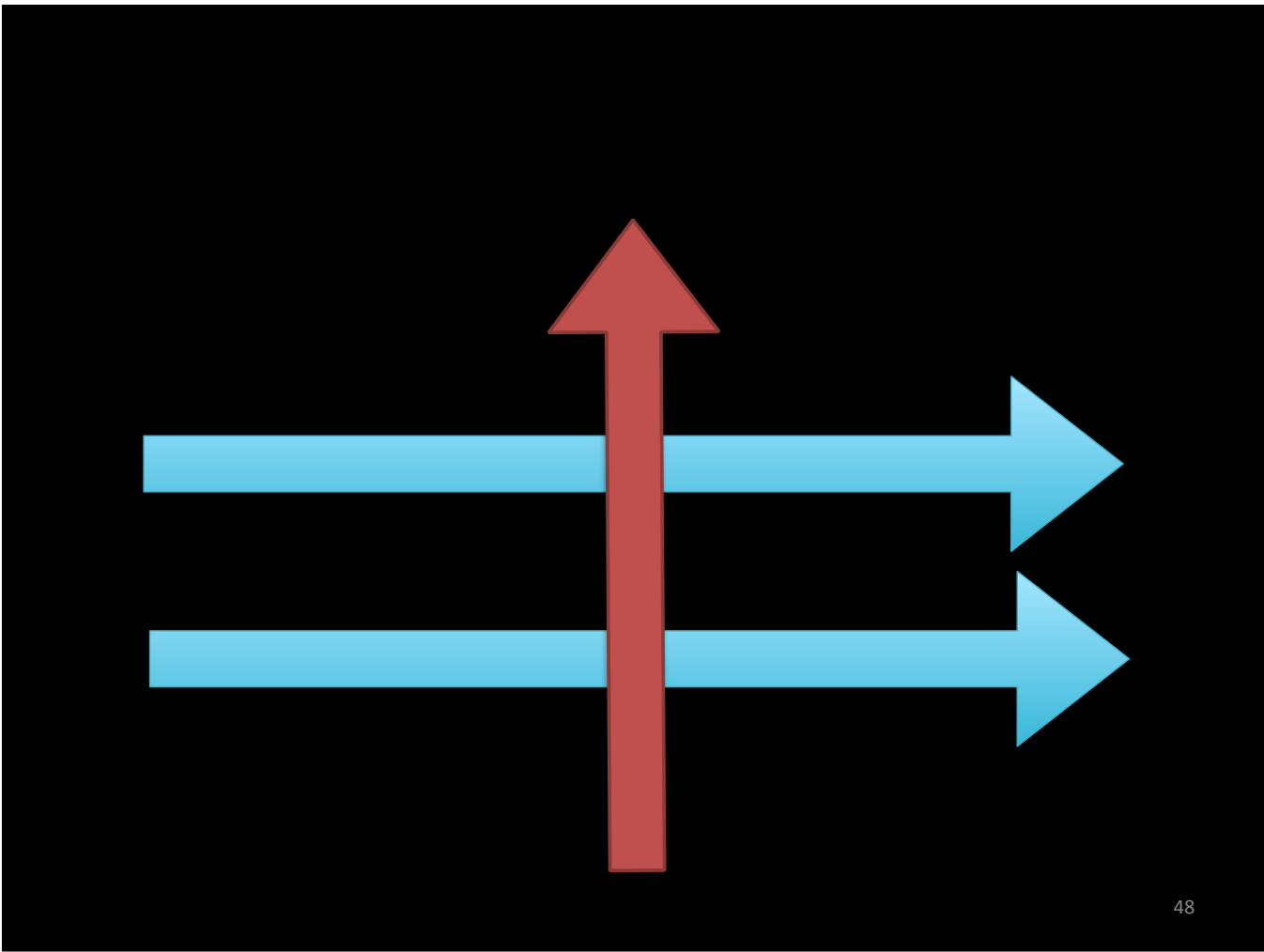
Object



*Affinity of Movement*

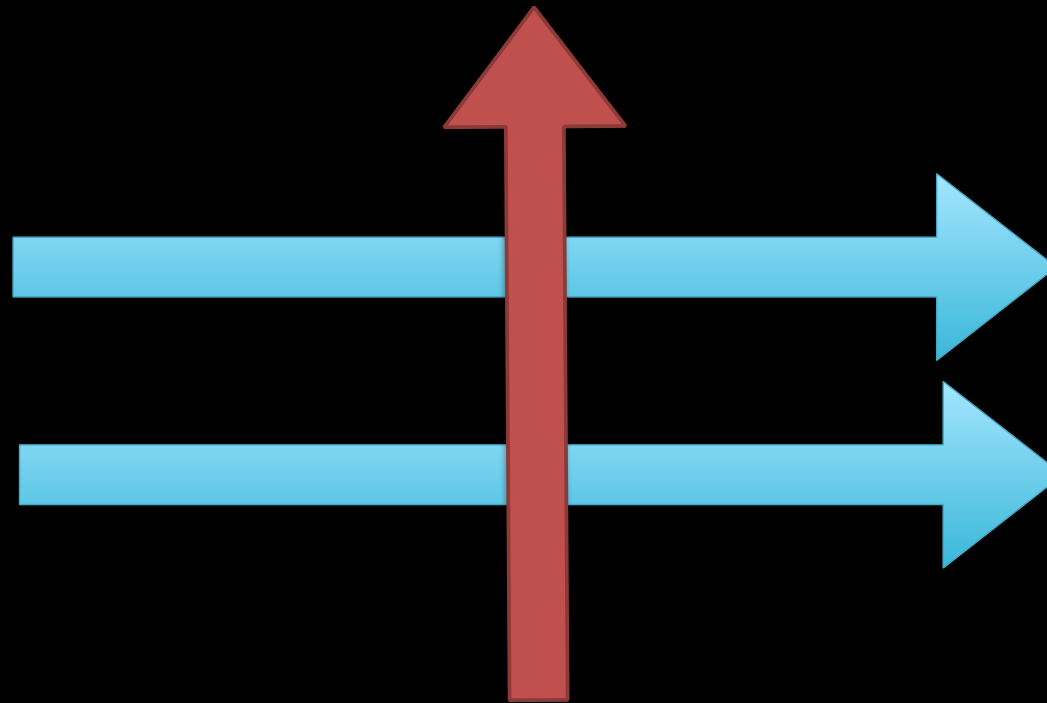
47

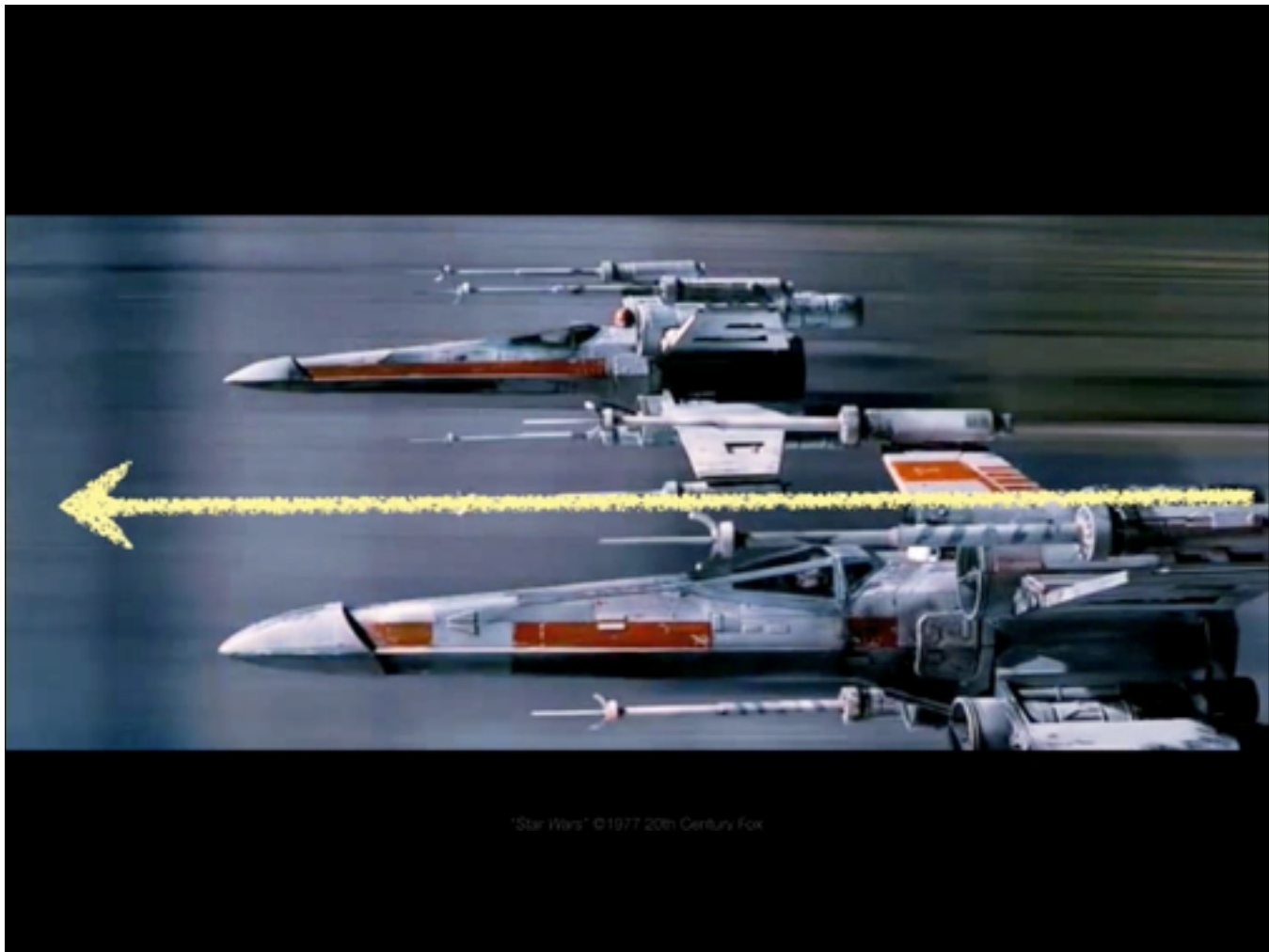
Affinity of movement



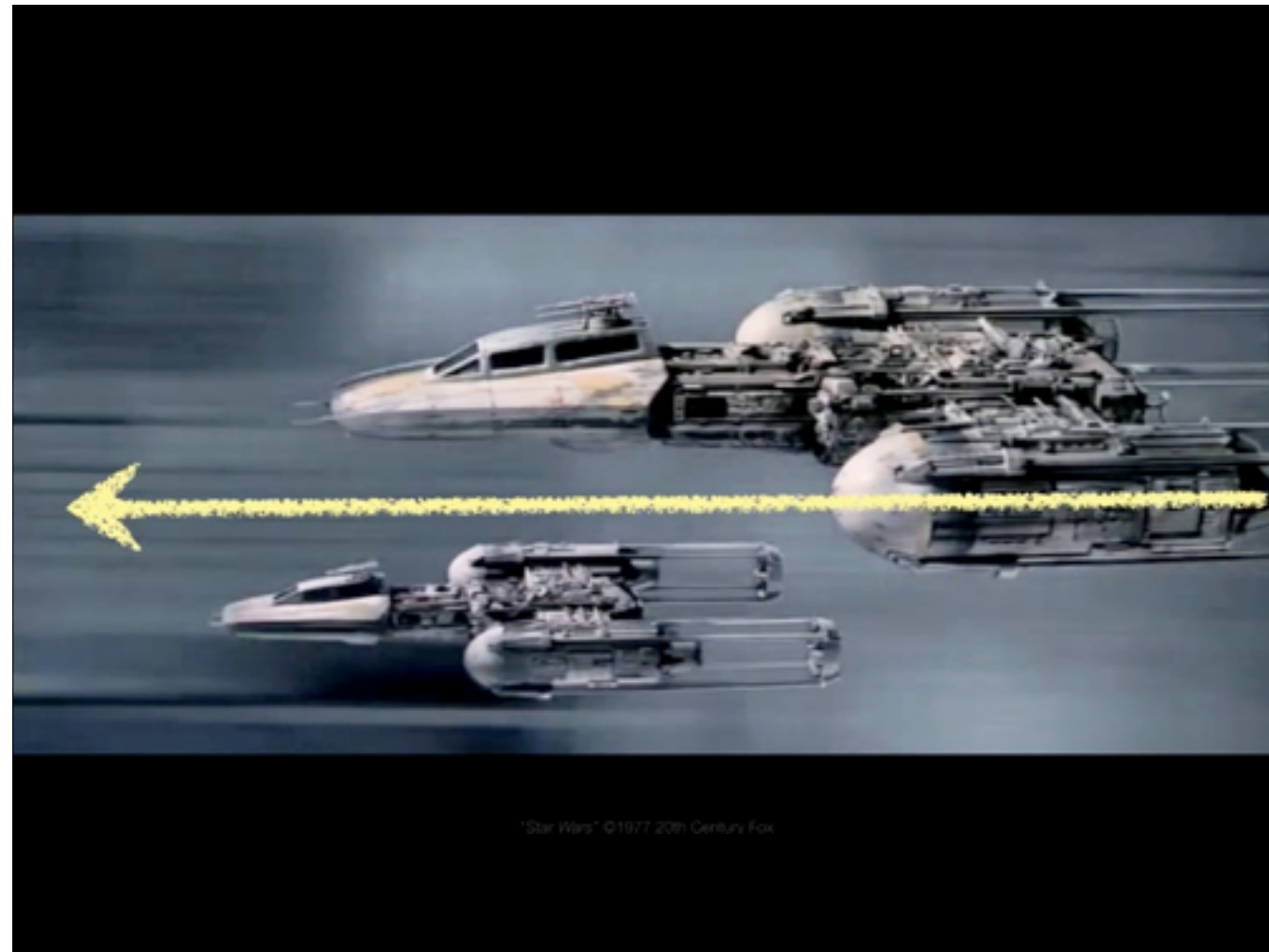


# Contrast of Movement

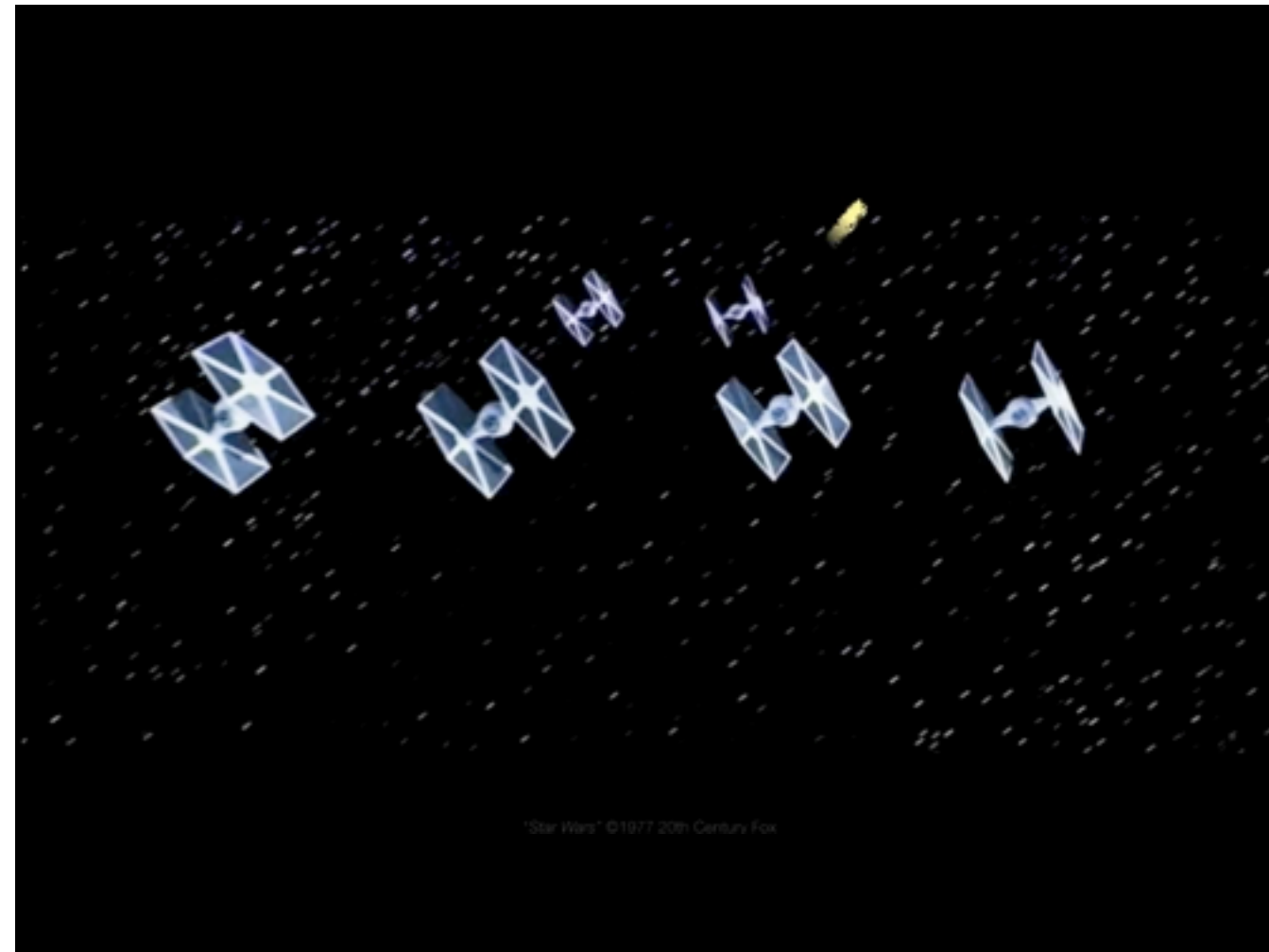




"Star Wars" © 1977 20th Century Fox



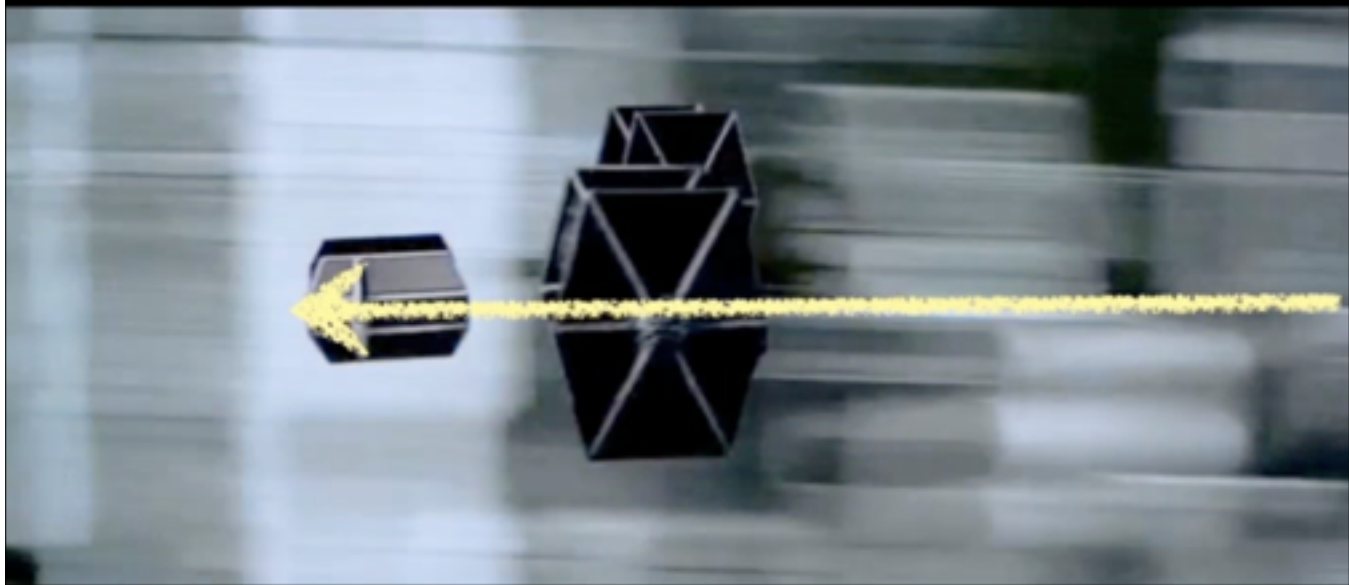
"Star Wars" ©1977 20th Century Fox



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"Star Wars" ©1977 20th Century Fox



"Star Wars" ©1977 20th Century Fox



"Star Wars" ©1977 20th Century Fox





## ② CAMERA MOVEMENT

STATIC SHOT = LEAST INTENSE

Static Least intense

Steadicam/Slider/Dolly --- more intense and visually interesting

Handheld 'SHAKY' cam – Very high intensity

### ③ POINT OF ATTENTION

WHERE IS THE AUDIENCE LOOKING?

How can you control where you want the audience the viewer to be looking.. Where do you want the point of attention to be in your world/game/etc...  
Movement.... Brightness.... And Focus....

## CASE STUDY:



## CONTRAST OF POINT OF ATTENTION

The Insider Dir: Michael Mann

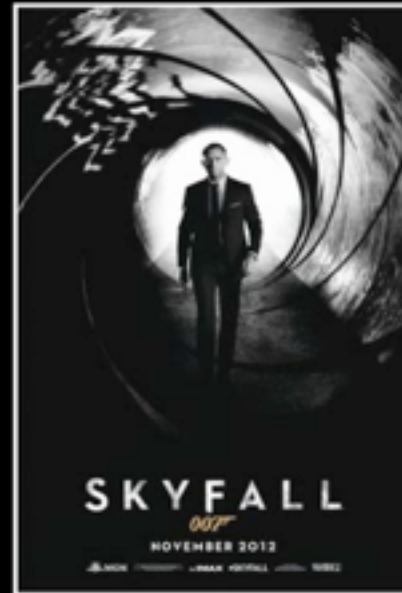
## CONTRAST OF ATTENTION



# AFFINITY OF ATTENTION



## CASE STUDY: Point of Attention



## Satoshi Kon









# Individual Assignment

- 10 (or more) slide PowerPoint
- Many video game critiques analyze game play and storytelling when reviewing games. Not many address the visual components and how they may or may not increase ones engagement, other then referring to them as great graphics.
- Pick a video game or film or animation and discuss the visual components. Show and analyze if they work or don't work as to whether they help tell the story or enhance the game play.
- Make distinctions between using visual imagery to tell the story versus simply pretty, high-quality graphics.
- Use the concepts of CONTRAST&AFFINITY, SPACE, LINE, SHAPE, MOVEMENT from in-class lectures to inform your observations.
- The deliverable is a PPT of 10 pic/screenshots and brief text to tell us what components they represent.
- We will randomly pick # of them to show in class.