Space is a beautiful illusion.
4 Basic Types of SPACE

- DEEP SPACE
- FLAT SPACE
- LIMITED SPACE
- AMBIGUOUS SPACE
Depth within the frame is an illusion
Achieving Depth

1. Occlusion - subject in foreground covers subject in background

2. Parallax - moving camera

3. Perspective - use those lines

4. Focus - Soft background and sharp foreground

5. Light and shadow - greater contrast more depth cue; softer contrast less depth cues.
Emphasis on two dimensionality in a 2-D medium.
Moonrise Kingdom (2012), Wes Anderson
Oldboy, 2005
Chan-wook Park
Limited Space = Surface Divisions
Flat & Deep Space & Surface Divisions

AMBIGUOUS SPACE

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

Contrasting Space

FLAT SPACE
Contrast and Affinity of Space

FLAT SPACE

DEEP SPACE
One-Point Perspective
Stanley Kubrick and One-Point Perspective
Limitless (2011) Neil Burger
TWO-POINT PERSPECTIVE
Two-Point Perspective
Three-Point Perspective
THREE-POINT PERSPECTIVE
QUENTIN TARANTINO
FROM BELOW
Tips to Control Deep Space

✓ Vanishing points increase depth
✓ More vanishing points create more depth
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.
Visual Space Assignment
Due Sept 10 @ 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)
UNDERSTANDING COMICS
THE INVISIBLE ART
SCOTT McCLOUD
"A REMARKABLE NEW BAEDERK OF THE TOONS"
GARRY TRUDEAU, NEW YORK TIMES BOOK REVIEW
Okay, how does this sound? Juxtaposed pictorial and other images in deliberate sequence.
SMILE!
Aagh! That flash is blinding, Uncle Henry!

Oh, Henry! Put that camera away, will you?

Aww, let him be, Mom. He's just having fun.

Well, if ol' Henry is gonna have much more fun, we may hafta lock up the wine cellar.

Check!

Hmmm...

Sure you want to move there, Jed?

Thump!
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.
IN A MEDIUM WHERE TIME AND SPACE MERGE--

--THE STORYTELLER HAS SOME UNUSUAL TOOLS AT HIS/HER DISPOSAL--

--SUCH AS THE POLYPTYCH, WHERE A MOVING FIGURE OR FIGURES--

--IS IMPOSED OVER A CONTINUOUS BACKGROUND.
NOW YOU DIE!!

NO!
NO!

EEYAA!!
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?