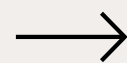

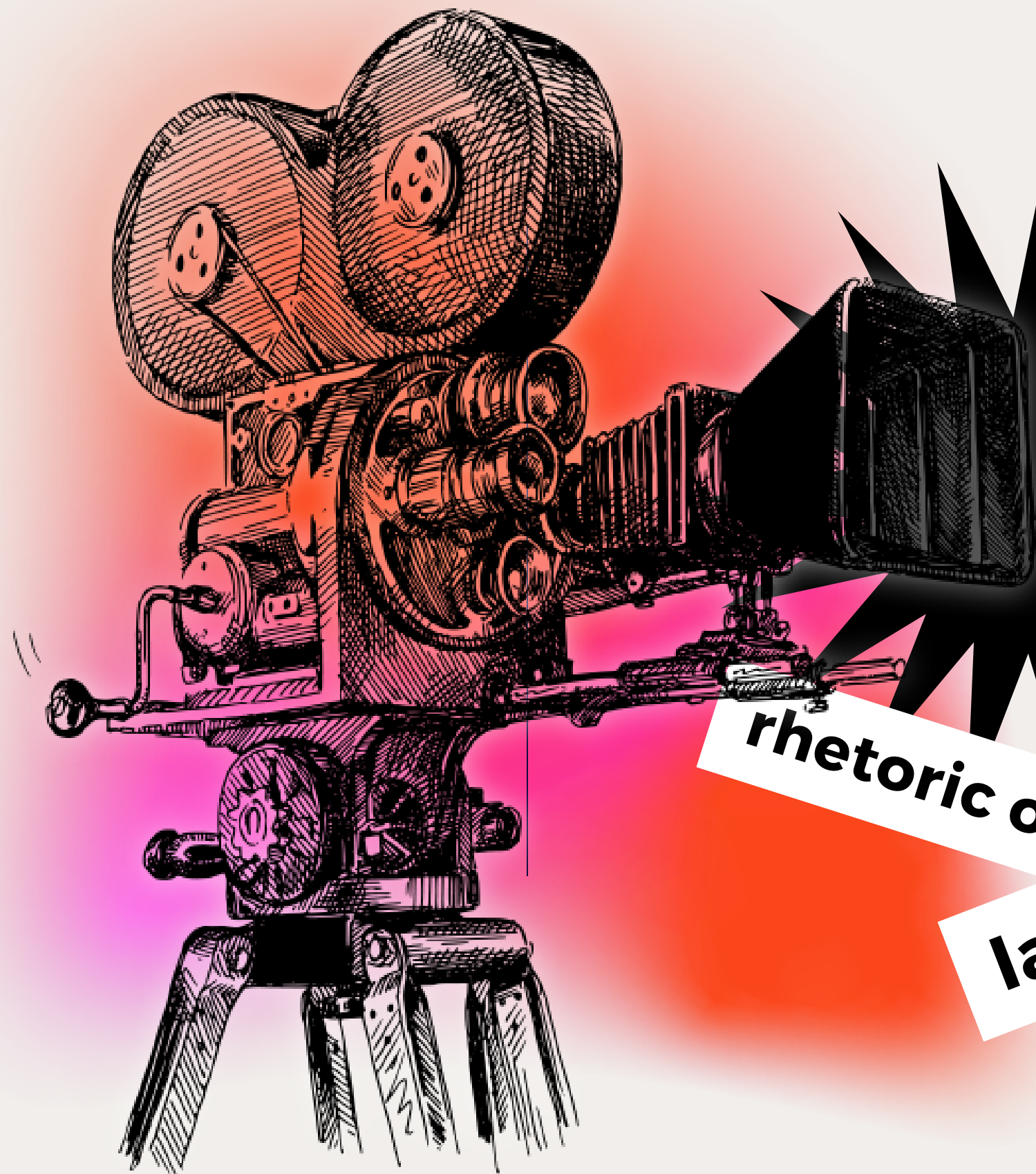




# Design in Film



BRENDA MORALES



**composition-space**

**lang-**

**of vision**

**image-symbolism**

**rhetoric of an image-**



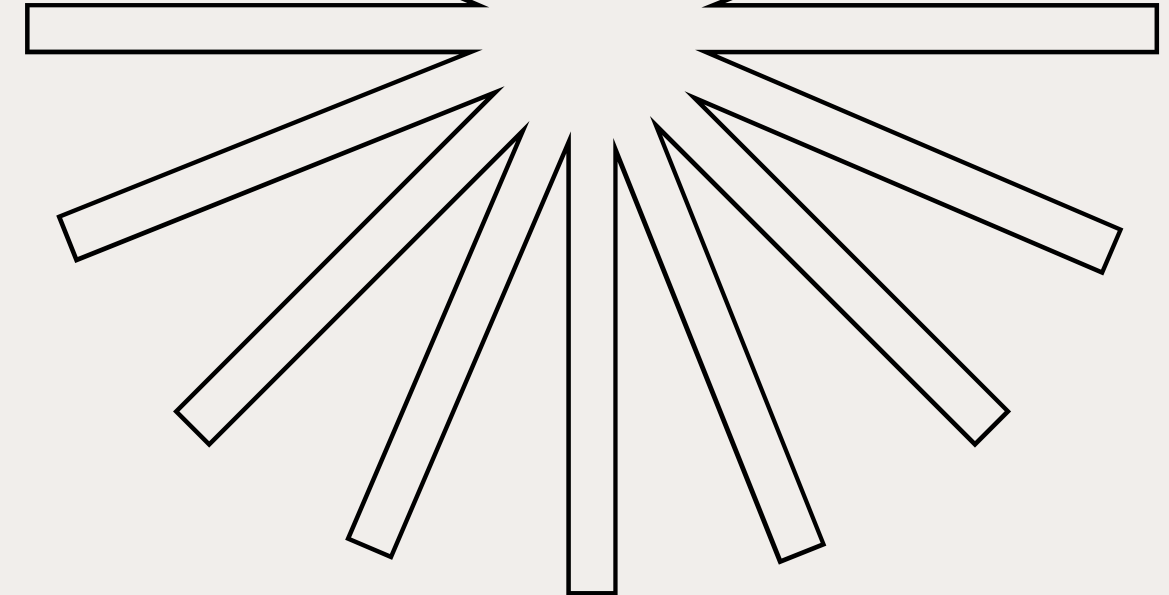
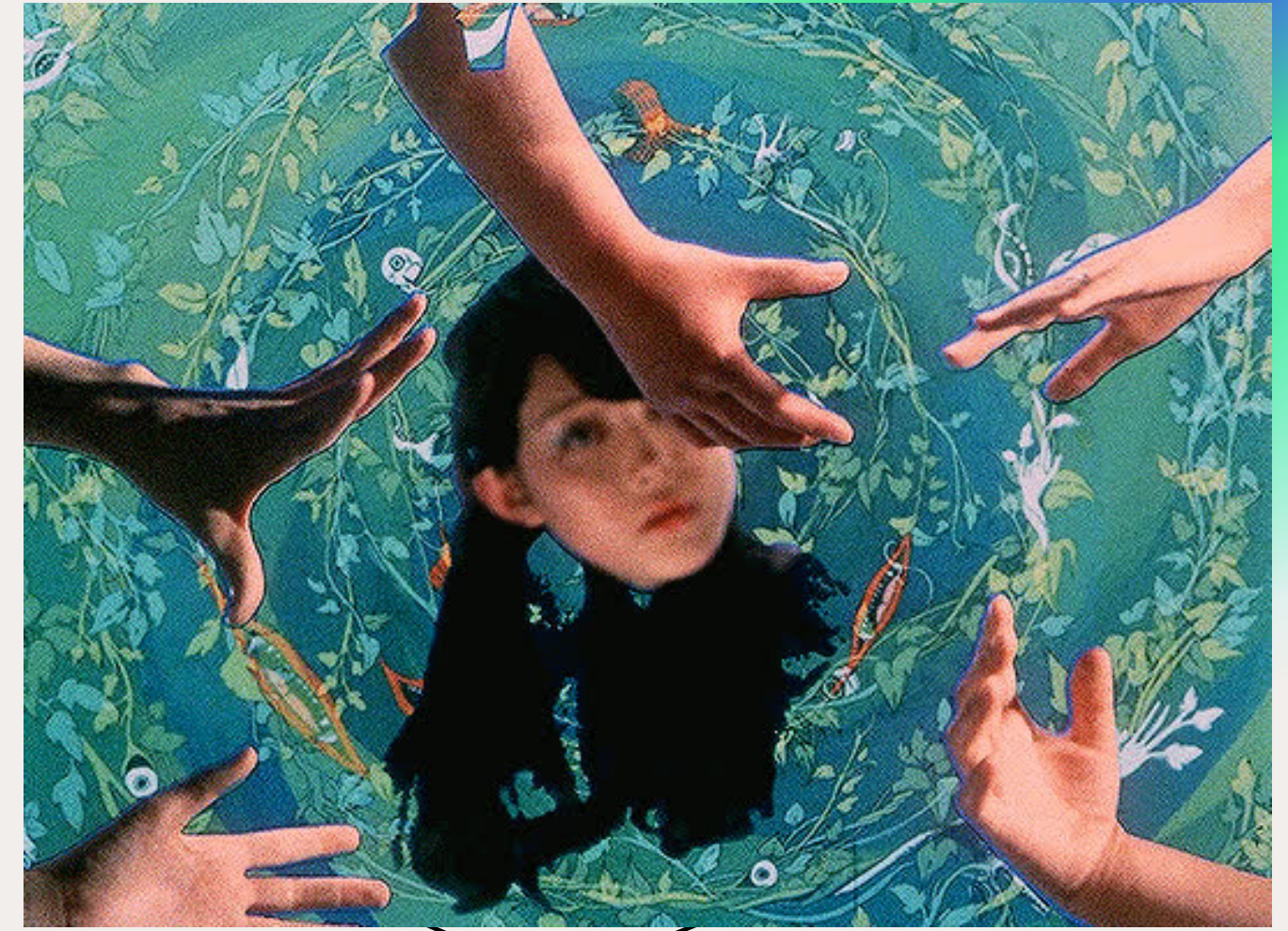
# Introduction

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## TODAY'S AGENDA

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Film follows many cues from design much like other visual media. Focusing on elements such as color, contrast, flow, and composition in order to deliver the creator's story or message. Once a creative in film establishes a 'brand' or style the audience expects more much like clients expect from designers.



# Getting Meaning Into Image

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THE EXPECTATIONS FOR FILM

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## **Connoted Image**

A symbolic message and/or imagery that most likely depends on its viewers for effectiveness. Symbols and even 'simple' choices in imagery and composition like camera movement and color can add a meaning to a scene, and even change a person's perception on the denoted messages

## **Denoted Image**

This sort of imagery is literal, there is no meaning to a denoted image and can be treated as a simple prop or transition. However depending on the creative working on the film, or when put together with the connoted image, this can affect the expectations and interpretation a viewer has on the symbolism.





## Concept and Definition

The Favourite uses natural lighting and wide lens to get wider perspectives. This was used to enhance the feeling and contrast of the people in the room and how they may affect the setting with their actions. This also adds to the feeling of isolation and tension due to not belonging, as well as the absurdity of their behavior



## Concept and Definition

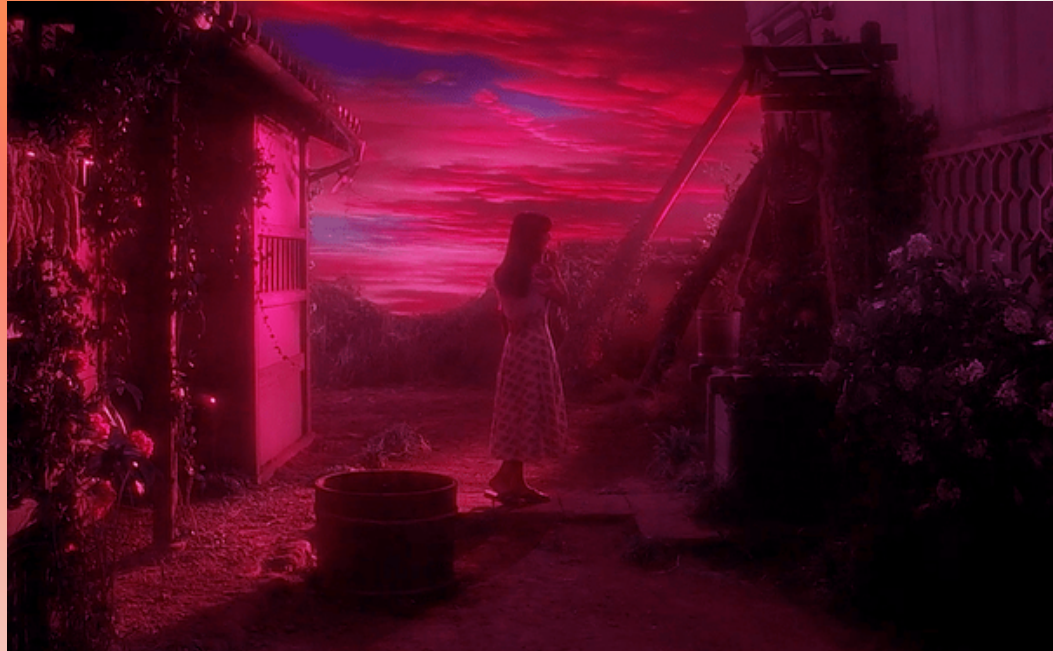
Wong Kar Wai and Christopher Doyle use lighting and framing to invoke nostalgia and emphasize yearning. The shadows and movement of the camera add to the tension of the scenes. All these elements combined with the narration by the characters adds to the feeling of loneliness often found in his films.



## Concept and Definition

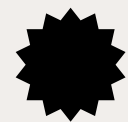
Barry Jenkins in collaboration with cinematographer James Laxton and colorist Alex Bickel wanted to display the tension the setting had for the protagonist, while also making it dreamlike. They also wanted to pull out rich colors of the actors skin-tones and lighting that was inspired by Wong Kar Wai.





## Concept and Definition

Nobuhiko Obayashi uses vibrant colors, animation and collage effects in order to capture the imagination of his ten year old daughter who he 'collaborated' with, asking her what she thought was scary. He also brings some effect practices from his work in commercials.



## Concept and Definition

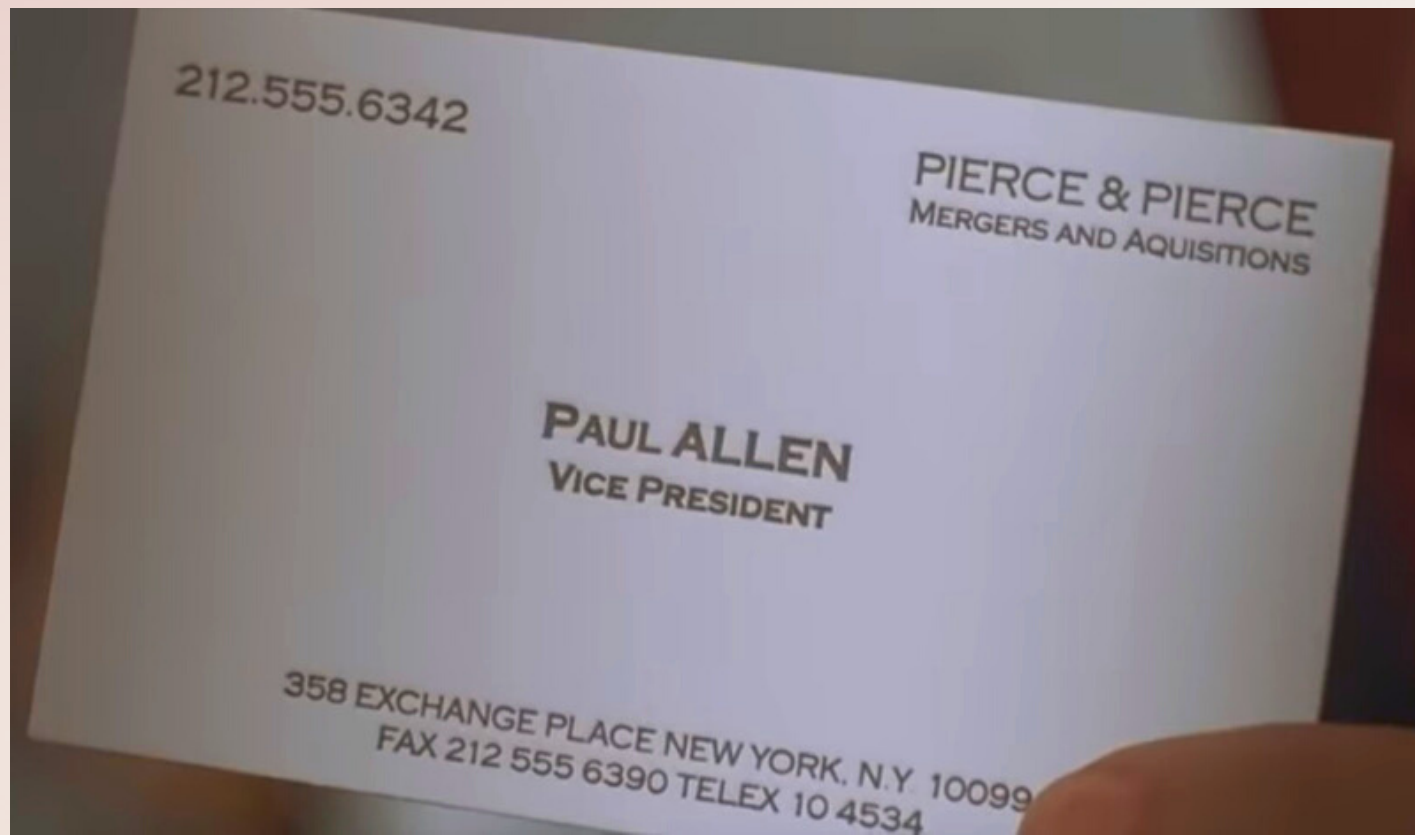
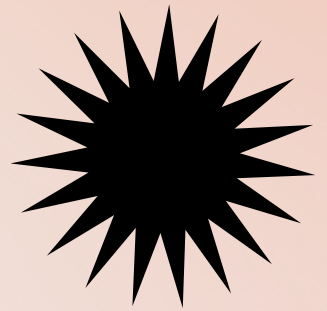
Robert Eggers and Jarin Blaschke wanted a small frame, several shots going up and down, and close up shots to make the viewers feel as claustrophobic as the leads. Throughout the film there is a tension and you're not sure what will be the cause of the snapping point due to the focus on several events and objects.



## Concept and Definition

Bong Joon Ho uses long pans, contrasts in light and dark to portray differences in class and lifestyle. He is both subtle and in your face with how he send messages. Bong Joon Ho has stated to have a strong need to create storyboards which are clear on movement and composition.





# Accessibility for the Audience

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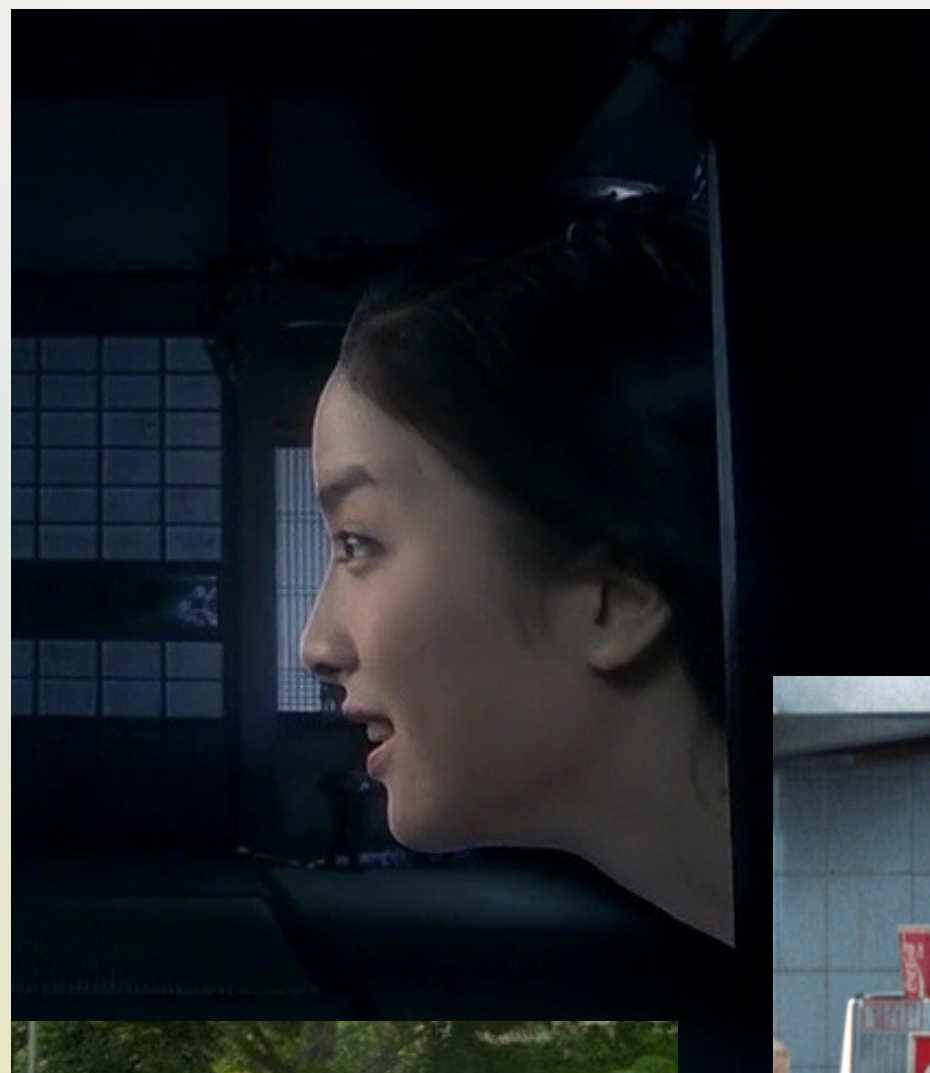


**"Even  
the Most Robust Visual Language is Useless Without the  
Ability to Engage it in  
Living Context"**

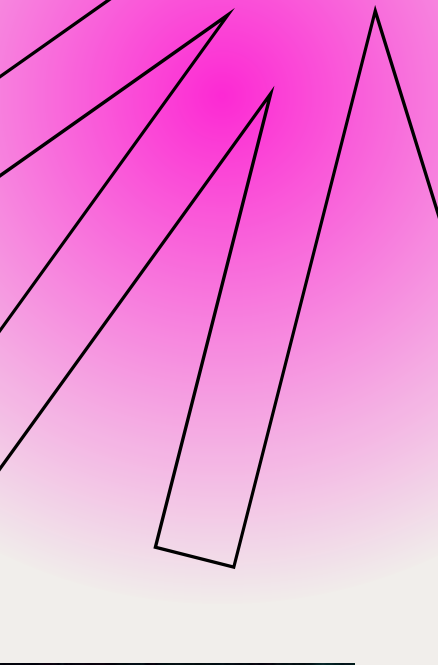




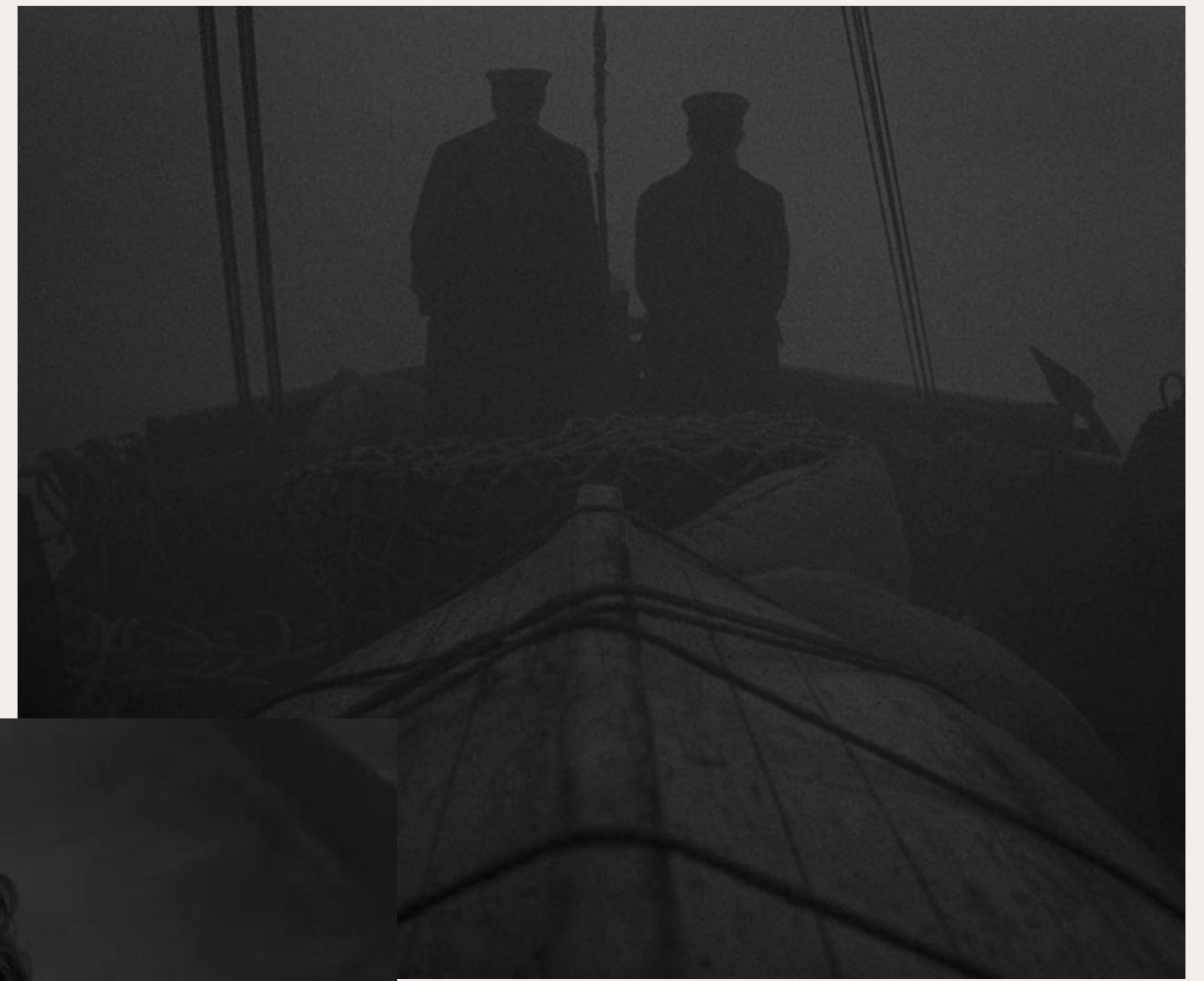
# Scaling and Separation



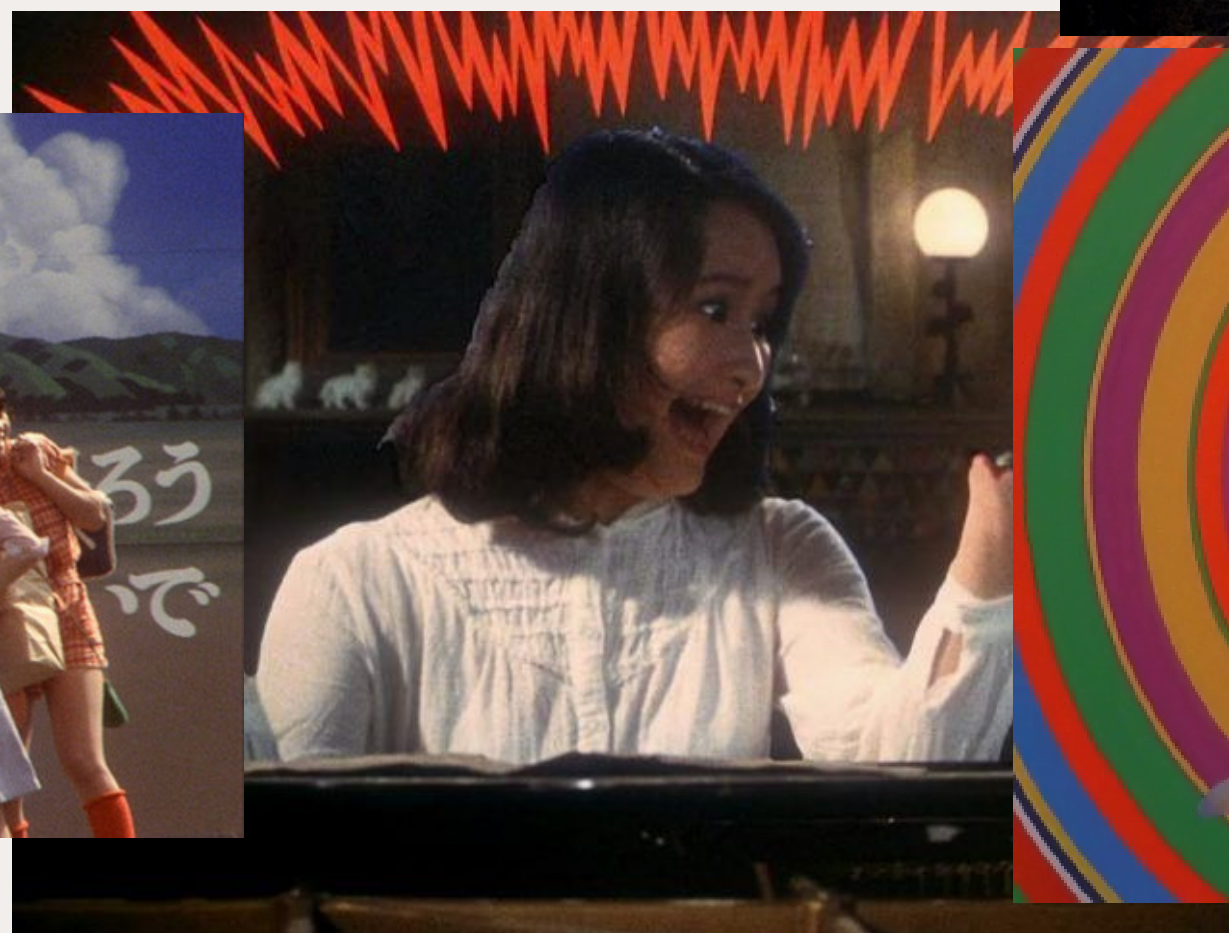
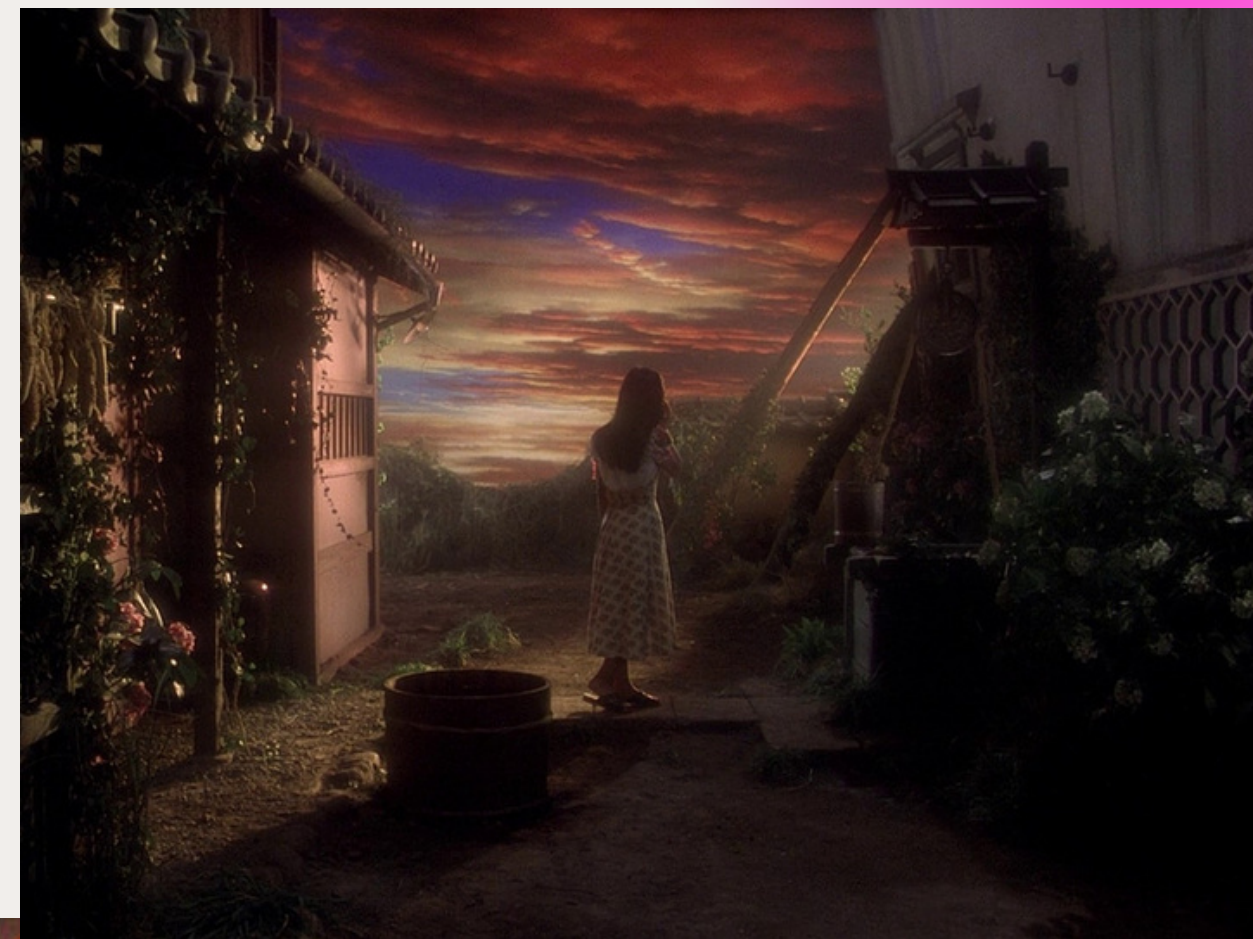


















*fin*