WAYS OF VISUAL STORYTELLING IN FICTION FILMS
and their reflection on the book

MA Thesis Project
Ourania Makrygianni
ESAD Matosinhos
Year 2018
MA Communication Design
Coordinator: Ana Raposo
Co-coordinator: João Martino
“It’s not about the story, it’s about the storytelling.”
Ways of visual storytelling in fiction films and their reflection on the book

Master Thesis Project
Ourania Makrygianni
ESAD Matosinhos
Year 2018
MA Communication Design
Coordinator: Ana Raposo
Co-coordinator: João Martino
WAYS OF VISUAL STORYTELLING IN FICTION FILMS

and their reflection on the book
“Books and movies are like apples and oranges. They both are fruit, but taste completely different.”

– Stephen King

This project presents a reflection of fiction films on a different medium, the book. The inter-disciplinary research focuses on the fields of cinema and film, visual narrative and storytelling with editorial design. Through a series of experimentations on the printed medium the book emerges as a reflection of the complex visual narrative of a film, chosen for this purpose, namely *The Grand Budapest Hotel*, by Wes Anderson.

By examining the fundamentals of graphic design and cinema both separately and as a whole, and applying them to the printed medium the project aims to explore the representation of narrative within different media. The resulting publication focuses on mirroring as liberally as possible, the bond between visual storytelling in cinema and the book.
Este projeto apresenta uma reflexão de filmes de ficção num meio diferente, o livro. A pesquisa interdisciplinar foca-se nas áreas do filme e do cinema, da narrativa visual e da narração com desenho editorial. Através de uma série de experiências no meio impresso, o livro emerge como um reflexo da complexa narrativa visual de um filme, escolhido para este fim, especificamente, The Grand Budapest Hotel de Wes Anderson.

Ao examinar os fundamentos do design gráfico e do cinema, tanto em separado como em conjunto, e ao aplicá-los ao meio impresso, o projeto pretende explorar a representação da narrativa em diferentes meios de comunicação. A publicação resultante concentra-se em espelhar tão liberalmente quanto possível o vínculo entre a narrativa visual no cinema e o livro.
I would like to thank with all my heart all the people that contributed to this project, each one in his/her own way, for their help and support during a really interesting journey.

First of all, I would like to thank my parents and my sister very deeply for their endless support and belief in me since always.

I would like to express my very special gratitude to the ESAD teacher and professional João Martino, for offering his time, knowledge and positive energy - without him this project would not had been so interesting and beneficial for me.

I would also like to acknowledge all the teachers (and guest-teachers) of the Communication Design Master’s courses, for the academic, artistic and practical knowledge they shared with me and my colleagues.

I would like to thank all of my friends and my favourite people that with their ideas, help and presence were next to me regardless the (geographical) distance with some of them.

Special thanks to Antigoni Geronta, Sara Gonçalves, Natalie Mavrota, Matina Nikolaidou, Vassilis Gouveros, Jenny Spanidies, my uncle Yiorgos Skoumpis, the communication design studio Non-Verbal Club and the collective of creatives We Came From Space.
## II. Interpretation of the Ways of Visual Storytelling

### 1. Ways of Visual Storytelling in Cinema
- 1.1. Narrative Techniques Analysis 108
- 1.2. Time and Speed in Visual Storytelling 110
- 1.3. Atmosphere in Visual Storytelling 110

### 2. Graphic Design Elements
- 2.1. Color & Composition 115

### 3. Film Direction Tools

### 4. Ways of Visual Storytelling on the Book
- 4.1. The use of typography, image and composition 158

### 5. Ways to Reflect Storytelling from Cinema to the Book
- 5.1. Connotations and special meanings 157
- 5.2. Human interaction & interpretation 174

### 6. Process
- 6.1. Step 1: Research on Other Similar Work & Critical Inquiry 185
- 6.2. Step 2: Analysis of the Complex Narrative Films 192
- 6.3. Step 3: First Experiments 205
- 6.4. Step 4: Book Design 210

### 7. Methodology
- 7.1. The Narrative Manipulation 234
- 7.2. Time and Space 241
- 7.3. The Narrator and the Narrative 243
- 7.4. The Story Reflected on the Book 246
- 7.5. Design Principles that were Useful for the Project 252
- 7.6. Cinema Principles Through the Editorial Point of View 259
- 7.7. The Film Narrative 264

### Final Thoughts 276
- Conclusion
- Bibliography 284
- Filmography 293

### Appendix 298
- The Grand Budapest Hotel 299
- Small Trivia 303

### Bibliography 284

### Filmography 293
- The Grand Budapest Hotel 299
- Small Trivia 303
1.1 Thesis methodology and structure

The objective of this thesis is to analyze and then make it a real action, by developing a project on how the complex visual narratives in cinema can be reflected on a printed object, with a more static nature like the book. The focus was mostly centered on complex narratives, as they tend to be more interesting in these kinds of analysis. The methodology that was pursued after the necessary research, was the analysis of the narrative structures of films that adopt a different kind of complex narratives each, and then the development of the final project which is a book based on the film “The Grand Budapest Hotel” of Wes Anderson. The point was not to necessarily choose a film with a very complex narrative, but a film that with its narration and its complexity could give out an interesting result, structurally as well as meaningfully. The book is mostly experimental, which means that it breaks some rules of a novel text or of a common book that would be made about a film. Its aim is to allow the viewer the freedom to understand a story that would emerge from the expression of the film in the printed medium and not necessarily the actual story with every precise detail. We could say that the reader can be free to make his own variations of the story in his mind. The structure of the thesis begins with the historical context that is based on books, essays, articles and other thesis and related to the fields of cinema, graphic design and storytelling. It goes on with the analysis of the practice of those theoretical features in the most contemporary environment and ends with the description of the development of the project.

1.2 Cinema and graphic design

There is a deep connection between cinema and graphic design. As mentioned by Ellen Lupton, “film is a visual art” (Lupton, 2008, p.215) and the people who are involved in it or in arts that are relevant with motion, have to develop a multitasking way of thinking, related to design. Because of the proximity of those two types of art, their vocabulary many times is the same. (Holifield, 2016) That does not mean that their definitions are identical, because each one of those arts has its own point of view. This thesis is focused on the visual narratives that can be expressed by both graphic design and cinema and how this change of medium can be achieved but still, keep its expressive freedom.

1.3 The book as an object

Even if cinema is something really impressive, the book is a real object that can be touched, smelled, kept in our hands or libraries. Lupton claims that the printed book is available for a deep connection with the reader, much more than its digital relatives. (Lupton, 2011) And to be more precise, no-one can open an e-book at a random page like he/she would do with a common book. (Casonato, 2012) "It is the warmth of materials and textures and smells that make books the human object we are all familiar with, an object which we cherish and preserve jealously in our houses. It is undeniably their “cruel manuality” that distinguishes paper books from their technological siblings, and ultimately the very last reason why, despite all their financial, spacial and even ecological inefficiencies, we keep buying them.” (Casonato, 2012, p.12)
Cinema is the most beautiful fraud in the world.

- Jean-Luc Godard

1.4 About storytelling

As Chatman (1978) describes narratives, they can still be in a book or in a film, so the narrative is somehow a living entity. This makes easier the change of medium for a story because it can be adapted in almost any medium. There are the strict metaphors, the more “liberal” ones, the remakes and the stories based on another story. Each one of them can be translated in the receiver’s mind in its own different way, which finally makes them have a lot more in common and a very strong bond, the human mind. Their beginning and ending point after all. As George Bernard Shaw said once:

“Imagination is the beginning of creation. You imagine what you desire, you will what you imagined at last, you create what you will.” (2007, p.125)

1.5 Relationship of cinema and books

We could say that the basic relationship of books and films are that they both tell a story. We could also say that the different modes of narration (Herman, 2009) they use is the other important connection between them. So, somehow their differences connect them. A novel that becomes a film is the most common way to captivate a story in a book to the big screen. The different way round is not commonly seen. It would be indeed a good question: “Why a film never becomes a book?” In a way, sometimes it does. In the form of an album, or a graphic novel, a comic, or even a children’s book, most of the times to satisfy the merchandising needs of a film. So, somehow, the relationship of books and films, even though is interesting, remains a little complicated. In this thesis, this relationship is being explored.
“Cinematography is a writing with images in movement and with sounds.”

—Robert Bresson

Notes on the Cinematographer
I. Defining the Context / Theoretical Approach

First of all, it is important to understand that cinema, movies and film are three different things. (Monaco, 2000) According to the theory of “diegesis”, that the Greek philosopher Aristotle developed, art is an “imitation of reality”, “a type of mimesis”. “The more mimetic an art is, then, the less abstract it is.” (Aristotle, Poetics, 4th cent.B.C.) Art needs a “medium” and a “mode” (the manner that someone uses the medium).

Cinema is an art totally qualified to reflect reality. Film can cover many aspects of narrative elements and expression. “Film is strongly pictorial”, (Monaco, 2000 p.29) that is why it uses a lot visual tools (that are also used in graphic design).

It is strongly related to the environment and atmosphere, where dramatical elements merge with pictorial and narrative. (Monaco, 2000, p.29) There are some directors that know very well how to do that, like Wes Anderson, Quentin Tarantino and Jean Pierre Jeunet.

“In still photography, by contrast (to the cinema), what is represented is a point in time that has been frozen”. (Metz, 1974, p.19)

“The cinema
“Before cinema there was photography”
(Christian Metz)

“Most people find it difficult to understand purely verbal concepts. They suspect the ear; they don’t trust it. In general we feel more secure when things are visible, when we can “see for ourselves.” We admonish children, for instance, to “believe only half of what they see, and nothing of what they hear.” All kinds of “shorthand” systems of notation have been developed to help us see what we hear. We employ visual and spatial metaphors for a great many everyday expressions. We insist on employing visual metaphors even when we refer to purely psychological states, such as tendency and duration. For instance, we say thereafter when we really mean thereafter, always when we mean at all times. We are so visually biased that we call our wisest men visionaries, or seers!”

(Marshall MacLuhan, 1967, p. 217)

1. The Cinema

“In still photography, by contrast (to the cinema), what is represented is a point in time that has been frozen”, (Metz, 1974, p.19)

In this sense, movies simply fulfill the destiny of painting.”
(Monaco, 2000, p.44)

1 Claude Monet (1840-1926) was a famous French painter whose work gave a name to the art movement Impressionism, which was concerned with capturing light and natural forms.” (“Claude Monet Biography”, 2017)

2 Cubism uses three dimensional perspectives and film also.
(Monaco, 2000)
important personalities that contributed in the development of cinema were: Thomas Edison in the US, Louis and Auguste Lumière, Georges Méliès, and Charles Pathé in France. Walt Disney in 1950 created Buena Vista, where Michael Eisner joined in 1984. Paramount pictures and Warner Brothers were two very important studios also. Francois Truffaut, Jean-Luc Godard, Eric Rohmer, were writing for Cahiers du cinema and were influenced by André Bazin. Godard did a renovative approach: the immediate contact with the viewer. Alain Resnais explored the function of time and memory in narrative. The sixties were a point of transformation in American cinema, with Stanley Kubrick to take his first steps before heading to England. (Monaco, 2000)

"As a medium of communication" film gained a lot of celebrity. (Monaco, 2000, p.228)

The fiction film

The fiction or narrative film is related to the kind of film that narrates a story. Using the word “fiction” does not mean that all the stories are based totally in fictional incidents. Sometimes they are a mix of real stories and fiction. Those stories most of the times are created in order for the viewer to identify with the heroes and be fascinated more easily. The anatomy of fiction film is based on the "3-act structure" and "character arc" of Greek drama that is being explained later in the thesis. (Elements of cinema.com (n.d) Narrative Cinema.)
“Story” can be defined as, a series of events. “Storytelling” can be defined as, relating a series of events. “Story” and “narrative” mean the same thing. “Narrative” is simply a more academic term than “story”.  

(Miller, 2011, p.1)
When other means came with the growth of technology, storytelling was used in more than one forms and methods of creation and new ways to tell stories, with printing, telegraph, radio, movies and computer and it is still this same art of storytelling just with different means. (Keim, 2006) According to Anne Pellowksi, storytelling:

"Stemmed from the desire to record the actions or qualities of one’s ancestors, in the hope that this would give them a kind of immortality." (Structure of visual storytelling and graphic design, Didon Danisworo, based on The World of Storytelling, 1993 by Anne Pellowksi)

In the book “How to Write a Story-Any Story: The Art of Storytelling-A Directed Approach to Writing Great Fiction”, Michael Druxman defines a story structure as a three-act structure. He argues that the three-act structure gives a story a dramatic form, lucidity and balance. There are six basic components to the three-act structure:

1. The set-up: The purpose of the set-up is to give information. It acquaints the reader or viewer with the mood, setting and main characters of a narrative, and also gives an idea as to what the direction of the story might be.  
2. The catalyst: The catalyst is the point that ignites the story. It is the first event that changes the status of the story.  
3. The first turning point: This is the event where the plot intensifies and complication arises. This part of the story gives the dramatic action fresh momentum and sends the story in a new direction.  
4. The climax: This is the part of the story that is produced. It is a point where events have developed to such a degree and drawing toward the resolution of the issues that occurred in the story. The action is pace tends to accelerate and prompt the characters to act.  
5. The final confrontation: The final confrontation is the event that is caused by the climax or the effect of the climax.  
6. Resolution: The final resolution is the final outcome of the story. “(Danisworo, 2001, p.3)

2.1.1. History of storytelling

People had always the need to tell stories, as a way of communication but also as a need to preserve their cultures and civilisations. Storytelling has consistently been a special value for the human existence, (Dujmovic, 2006) as it plays a basic and important role in the development of our cultural heritage. (Mendoza, 2015) It is the objective truth that humans have; needing to leave their marks on earth and throughout their creatures. Depending on their experiences, the various ancient civilizations left different kinds of marks that represented their world. (Vanden-Eynden, 2015)

They have been doing this in various ways, by using initially materials found in nature, such as wood, trees, carved on stones (petroglyphs), (McIver, 2016) and afterwards, as technology was being developing, they started using more treated materials, like clay, (Melissa Mendoza, 2015) paper, cloth, until our recent eras, where even more technologically developed materials are used like synthetic paper, plastic or film and digital platforms.

Later, printing, and writing came up and the pictographic form of storytelling gave its place to typography, as this way offered a lot more detailed stories. (Vanden-Eynden, 2015) There are several kinds of stories. Traditional tales, myths, legends, fairytales, history, religious history etc. Travelling also helped the transmission of stories, as people used to share their stories around the fire. (Barthes, 1966)

Oral traditions were the first “complete” narratives to be developed, after the symbolic narratives of early civilizations. Myths, legends and traditional tales are the most common narratives to be ever told and they have been spread from mouth to mouth. (Mendoza, 2015)

What is the interesting part about storytelling

"Stories:
- give meaning to life, express values, teach the young, and convey culture.
- connect elements in one’s own self, experience, and life.
- connect one to one’s (individual and group) past, and to other cultures.
- give one a sense of wholeness, that the pieces of one’s life fit together and add up to something.” (Miller, PhD, 2011)

While living in the actual world, facing the reality every day, people have the desire to imagine that other realities may exist and that they can have the chance to escape to them sometimes. Travelling through imagination is what storytelling helps people do. People have the will to imagine the world somehow differently, to see it through another perspective than the one that they are used to. Stories have something different to suggest about life. The stories that circulate throughout our societies are far more powerful in their formation, than we ever imagined. Rob Parkinson (2001) claims that “It’s no accident that the founders of religions have been storytellers.” (Welch & Bednar, 2013, p.9)

A phrase with deep social and humanistic interest.

Eric Miller (2011) claims that there are three kinds of stories:
- Personal Experience stories
- Traditional stories Urban and Contemporary (Anderson, 2010)
- Folktales, Legend, Epic Myth
- Created stories. (Urban Legend, Personal Narrative, Organizational Stories, Digital Stories) (Anderson, 2010)
- The latter usually involves elements from personal experience stories and traditional stories.

2.1.2. Narrative tools

Personification

An essential tool in storytelling is to give the way to the listener to identify with the character. Personification does this by projecting human aspects (thoughts, sentiments, desires and human voice) onto beings that are not real humans, such as animals, nature elements, objects or even ideas. (Miller, 2011)

There are different types of theorystelling but the most important for this thesis are:
- Aristotle’s theory of Catharsis.
- Carl Jung’s theory of Psychological Integration-Individuation.
- The theory of the ‘well made play’ that took place especially in USA and England between 1920 and 1950 - the Golden Age of Modern Western Drama. (Miller, 2011)
In the first one, Aristotle (384–322 BC), the ancient Greek philosopher, and literary and drama critic expressed a theory that follows the Catharsis theory: the recipient feels firstly, astonishment by following the actions of a person, watching him falling for his fate, mirroring themselves on him/her and, finally, by feeling relieved with the resolution of the entanglement of the story, in the end. (This motif was mostly referred to the tragedy in ancient Greece).

In the second one there are two stages: at the first stage the elements of the narrative are separated and in the second one they are unified. The main mechanism of this approach is related to a point of view where the characteristics of being are perceived as Male and Female components and that the conjunction of the two and their harmony in the stories depict and boost the linking of the listener's and the teller's psychologies.

In the third one, a sequence of actions related to a conflict is followed:

a) Exposition (situation background).
b) Conflict development.
c) Crisis.
d) Resolution.

It was used also in other types of story expression, like screenplays and novels. (Miller, 2011)

### 2.3. VISUAL STORYTELLING

*Visual is called something that is perceived by vision, (Danisworo, 2002) something that can be seen, like images, colors, light. Another definition also could be:*

*Narration of a sequence of events essentially using a visual medium composed of images. Primarily relied on description and narration on images, arranged in a way to ‘imitating or exaggerating reality’, this kind of storytelling is less dependent on words and sounds that, nevertheless, they could help to enhance the experience of the recipient.’ (Danisworo, 2002, p. 2)*

Visual storytelling counts its existence longer ago than verbal storytelling and writing. It exists since the first human beings. Since the prehistoric era with cave paintings, the ancient Egyptian hieroglyphs and the Chinese culture with the ideograms, people had a great need to communicate and the first intuitive gesture was to do it with images. (Mclver, 2016). Stories have existed since humanity’s first times, as Barthes claims, therefore, visual arts do so too. (Gillian Mclver, 2016) The first stories told were with visual means, and then they turned to oral traditions (Mendoza 2015). The art historian Ernst Gombrich used to say that greek stories Iliad and Odysey contributed importantly to the evolution of visual arts.

At first glance, the primary definition needed is the term ‘visual’. Visual, according to the New Merriam-Webster Dictionary is anything that is related to:

*‘Sight, images, graphics, texts, eyes, light, perception, something that appeals to the sight and is used for illustration, demonstration or promotion, relating to, or used in sight or perceived by vision’ (Danisworo, 2002, p. 2)*

As our culture is mostly visual and established by image - images are all around us, since we are born - the easiest way to communicate is to use those images, that somehow control our perception and imagination. (Karaman, 2012)

There are several types of visual storytelling, such as informational (infographics, photojournalism, documentary film) or entertainment (films, television, graphic novels, comic books).

#### 2.3.1. The artist as a storyteller

As soon as the artist creates a visual story he also becomes a storyteller using ‘visual means of expression’. We can say that the artist is the storyteller and the storyteller the artist. The roles cannot be easily divided in this case. ("A Brief History of Storytelling", n.d.)

---

![Image: How storytelling affects the brain infographic](https://blog.culturaldetective.com/2015/03/03/how-storytelling-affects-the-brain/)
2.3.2. History of visual storytelling (art)

The first roots of visual storytelling are found in religious subjects, like the stories of gods and goddesses, for example in ancient Egypt. Also in Mesopotamia a very significant piece of visual storytelling are the mural drawings of King Ashurbanipal of Assyria (668-627 BC). (McIver, 2016) Some paradigms of visual storytelling from ancient cultures are the Rosetta stone6 and papyrus manuscripts. The first signs of how civilizations used to communicate were indicated by stories on cave and other habitat surfaces. While cultures kept on expanding, so did the archetypal type of their storytelling. For example, the colorful knotted strands of Peruvian culture 7 provided essential cultural information throughout the community. There are antiquities, like Rosetta Stone that is one of the visual examples that bury the evidence of multilingual translations on stonemade material that were designed with specific codes of an era. (Hurlburt, 2011)

“Ironically, we’re not much different today, except our walls are more likely to be on Facebook than deep inside canyons or dark caves.” (G. F. Hurlburt, 2011)

6 “The Rosetta Stone is a stone with writing on it in two languages (Egyptian and Greek), using three scripts (hieroglyphic, demotic and Greek)” (The Rosetta Stone [n.d])

7 Some civilizations, like the Peruvians, used colorful knotted fibers to communicate. (Storytelling: From Cave Art to Digital MediaGeorge F. Hurlburt, Change Index Jeffrey Voas, US National Institute of Standards and Technology, http://ieeexplore.ieee.org/document/6028553/)

8 Homer. Iliad and Odyssey books

10 Storytelling around the world

11 Homer's statue. (800-700 BC)
Defining the context

According to Webster’s dictionary, a narrative is:

“A discourse, or an example of it, designed to connect a succession of happenings.” *(Merriam-Webster, 1966, p. 230)*

Academics and social scientists have strived for an appropriate definition for narrative. Many of them use Aristotle’s (theory of Catharsis) description of:

“A good tragedy having a beginning, a middle and an end” *(Aristotle 1968, 1450b, as described in Matti Hyvriinen, 2007).*

Matti Hyvriinen refers to Barbara Herrnstein Smith’s definition, claiming that is quite effective:

“Someone telling someone else that something happened”. *(Herrnstein Smith, 1981, p.228)*

The Elements of Narrative are:

- Setting: All stories or narratives have a setting, which is usually made clear early on.
- Atmosphere: the general feeling that is developed throughout the story
- Character: the hero of the story
- Theme: what the story is about
- Point of view: the feelings that the story transmits according to the subjective element view of the author.
- Literary devices
  *(‘Narrative elements’, 2011)*

Difference between a story and a narrative

According to Hawthorn, a story is a “sequence of events” and narrative is mostly how this story is being told and the attention that is focused on it, that is related to the experience that the ones being told the story have throughout this telling. *(Hawthorn, 1985)*

Narrative has a goal; to captivate the ‘cognitive thread’ of the recipient. To take it further, by saying ‘cognitive thread’ we are trying to describe the chain of active

---

"We construct a narrative for ourselves, and that’s the thread that we follow from one day to the next. People who disintegrate as personalities are the ones who lose that thread.”

*Paul Auster, Sunday Times*[^2]

Basic elements of narrative by David Herman (2009):

- "Situatedness"
- "Event sequencing"
- "Worldmaking/world disruption"
- "What’s it like?"

A story is a sequence of incidents, following each other, constructing the story raising the tension and reaching a climax where the recipient strives for the resolution. Jerome Bruner claims that people perceive the world through a "narrative mode" of thought which helps them to be connected with their goals, wants and needs. Also stories help to entertain, set up our thoughts, offer emotional moments, or help us in our everyday life and actions, make us feel better or need. Also stories help to entertain, set up our thoughts, offer emotional moments, or help us in our everyday life and actions, make us feel better or need.

More specifically, approaching the narrative from a more psychological view, Eric Miller claims that the mechanism that works in the mind is "projection, imitation, empathy and imagination." The listener makes a projection of himself by identifying with the hero, feeling closer to him/her and this happens with the help of imagination. (Miller, 2011).

2.4.1. The Language of Narrative

The narrative is a discourse, and as every discourse it has its own 'alphabet'. And as every alphabet, it is parted in its own elements and regulations. (Barthes, 1966, p.240) The dialect of the narrative is examined under the sphere of the 'linguistics of discourse'.

The narrative situation

"A narrative cannot take place without a narrator and a listener or reader" (Barthes, 1966, p.260)

The real world begins where the narration ends. The connotations of narration are related and applied to the universe that is created into it and are totally connected with it and are functional only for it. Outside the narrative's world lie a different environment made of different 'materials' (political, social etc) (Barthes, 1966, p.264).

We have to consider that:

- The one who speaks in the narrative is not the one who writes (in real life) and the one who writes is not the one who is'. (Barthes, 1966, p.261)
- The second is a narrator that is being characterized by wisdom and he has the role of 'all-seeing' point of view, that reminds one of God. This perception makes the narrator stand at the same time in the outer space of the characters but simultaneously in their internal world, as he doesn’t blend with any personality of the characters but on the other hand he knows everything that happens to them. He is more neutral and powerful.
- The third one is that the story reveals the elements that the characters know and that each one of them plays the role of a 'complementary narrator'. (Barthes, 1966, p.261)

There are three perceptions related to the 'giver' of the narrative:

- The first one comes out of the 'author' who is outside of it and tells the story being characterized by an independency related to it.
- The second is a narrator that is being characterized by wisdom and he has the role of 'all-seeing' point of view, that reminds one of God. This perception makes the narrator stand at the same time in the outer space of the characters but simultaneously in their internal world, as he doesn’t blend with any personality of the characters but on the other hand he knows everything that happens to them. He is more neutral and powerful.

"People are storytellers - they tell narratives about their experiences and the meanings that these experiences have for their lives." (Chaitin, 2003)

Herman in his essay, "Narrative Ways of Worldmaking", talks about "Worldmaking", which is the one that interests more this thesis, will be analyzed later.

Another very important element that adds depth to the narrative is "interiority". (Kole, 2017, for further reading: https://kidlit.com/2017/10/23/what-is-interiority-is-and-why-it-matters/)

"If you change the narrative to an image, you change the meaning of the image, at least the perceived meaning. This is why narrative issues are so important." (Cycleback, 2014). For further reading visit: https://cycleback.wordpress.com/2014/08/20/narrative-and-the-perception-of-still-information/)

"Narrative is present at all times, in all places, in all societies; indeed narrative starts with the very history of mankind; there is not, there has never been anywhere, any people without narrative; all classes, all human groups, have their stories, and very often those stories are enjoyed by men of different and even I. Like life itself, it is there, international, transhistorical, transcultural." (Barthes, 1966, p.237)

If you change the narrative to an image, you change the meaning of the image, at least the perceived meaning. This is why narrative issues are so important." (Cycleback, 2014). For further reading visit: https://cycleback.wordpress.com/2014/08/20/narrative-and-the-perception-of-still-information/)

"The one who speaks (in the narrative) is not the one who writes (in real life) and the one who writes is not the one who is'. (Barthes, 1966, p.261)"
2.4.2. The system of a narrative

"It is known that the "author" is not the one who invents the most beautiful stories, but the one who achieves the greatest mastery over the code he shares with his audience." (Barthes, 1966, p. 264)

Narrative time

The narrative is separated in two different kinds of 'time': 'Discourse time' is the time that the recipient needs to read or hear the narrative and 'story-time' is the time that the narrative needs to unravel following the events attributed to it. (Herrnstein Smith, 1980)

Modes of narration

It is the type of narration that uses only one mode of communication to transmit the narrative information. Multimodal narration is the narration that uses more than one narrative communication types (image, text, gestures, voice, sound).12 David Herman (2009) describes a graphic novel as multimodal storytelling because it uses both visual and verbal cues to create the narrative. (David Herman) What is really interesting here is that a monomodal narration can be translated into a multimodal with the help of different means of narrative communication. For example face to face storytelling can be transmitted to a print visual means and with the use of images and text turn itself into a multimodal narrative.

"When a print narrative is adapted as a movie; in that case, single-channel, monomodal narration is translated into multimodal Storytelling" (David Herman, 2009, p. xiii)

But the reverse can also happen. According to Kress and van Leeuwen (2001) and Jewitt (2006) 'modes are semiotic channels (or environments)': (David Herman, 2009, p. xiii)

Seymour Chatman brings the example of Cinderella, that can be demonstrated:

"as verbal tale, as ballet, as film, as comic strip, as pantomime, and so on" (Chatman, 1980, p. 436, found in Herrnstein Smith, 1980, p. 214)

And, in Story and Discourse, he elaborates Claude Bremond's claim:

"This transposability of the story," remarks Chatman, "is the strongest reason for arguing that narratives are indeed structures independent of any medium" (Chatman, 1978, p. 20).

2.4.3. Worldmaking

"Worlds often exist to support the stories set in them," (Herman, 1980, p. 29)

Worldmaking (or world-building) can take place in different media. For example, Star Wars in cinema and The Lord of the Rings (Tolkien) are two of the most famous imaginary worlds on the screen and in books. Worldmaking allows the change of medium. A book can turn into a movie or the contrary. Many times they have similarities with our world, like Wes Anderson's films.13

The function of those worlds is dependent on the imagination of the viewer and the way they are built. They don't need narratives to exist, but they can just be observed and imaginatively explored. They are a combination of dreams, intimacy or non-intimacy and other existential facts that sometimes comparatively with our world, they make us see more clear. Sometimes they hide inside them secondary worlds that depend on the primary world. Sometimes the creator needs to study other fields, like zoology, biology or to gain some technological knowledge. This happens in order to achieve consistency.

"Consistency is the degree to which world details are plausible, feasible, and without contradiction. This requires a careful integration of details and attention to the way everything is connected together. Consistency is necessary for a world to be taken seriously" (J.P.Wolf, 2012, p.43)

That can be:

- In earth
- In different historical periods
- In imaginery time periods
- In the future
- In imaginary continents, countries, cities, settlements, towns, another planet
- Isolated or not (J.P.Wolf, 2012)

"Moving down from the large end of the scale, we find multiverses or parallel universes that contain or are somehow connected to our own; entire galaxies that are separate from our own but still in the same universe"15 (J.P.Wolf, 2012, p.26)

"World-building is often something that occurs as a background activity" (J.P.Wolf, 2012, p.50)

12 Cinema uses multimodal narration and books that use text images also, as 'word-image combination' is a way of multimodal narrative. In cinema we can find more than one different semiotic channels (image-sound).

13 Wes Anderson builds imaginary worlds that have clues from our world but their own rules and aesthetics.

14 Even some stories that considered to have happen in our world need to invent historical events or geographical places that are fantastic. (J.P.Wolf, 2012)

15 In the Star Wars galaxy is in a different universe but still, connected to our own with the values, the beliefs and similar lives that resemble to ours.
Defining the context
Ways of visual storytelling

15

Wordmaking in the book: Codex Seraphinianus
by Luigi Serafini, 1983

16

Wordmaking in cinema: Star Wars, George Lucas
Planet Tatouine
**2.5. VISUAL NARRATIVE**

_What means ‘visual’_

Visual storytelling is an aspect that is essential for every society. A narrative that uses visual techniques to tell the story is called “visual narrative”. Visual is called anything that can be caught by the sense of sight. (Pimenta & Poovaiah, 2010)

A visual narrative can be anything that we can see and it unravels a story. The visual narrative has the ‘gift’ to feed the recipient’s imagination, leading him to a world where he can interpret on his own based on his experience, feelings and thoughts. The visual narrative uses hints related to the story that can be used by the recipient in a primitive way and follow the narrative. The story unravels in a specific time, which is a very crucial element for the visual narrative. Also, the time that each action needs in the visual narrative is decided beforehand. (Pimenta & Poovaiah, 2010)

In some cases, visual narratives have been categorized as ‘dynamic’ and ‘static’ ones. As dynamic, are named the ones that change the visual material but the physical means remains unchanged. Another characteristic of the dynamic visual narrative is that the story unravels through time and the recipient can understand the visual without knowing the story beforehand. (Pimenta & Poovaiah, 2010)

### 2.5.1. Visual printed narratives

Books that contain visual narratives

A visual book can have images and text but it’s based mostly on the visual narrative. Almost all of the books contain some kind of narrative. From the time that their ideas are exhibited by following a sequence, the narrative is there. Not only films, but also books are objects that are based on time relatively to the reader. The creator manipulates rhythm, perception, visual connections, apprehension, through various approaches. Images can follow one another, each item can have different visual symbols, there may be repetition, clues may be partially revealed or the text may be used differently than the usual. Those kinds of books may be: Artists’ Visual books, Hybrid novels, Periodical publications, Photo-books, Artists exhibition catalogues but the most essential types for this thesis of print visual storytelling are the following:

Comics/graphic novels/sequential art

Comics are a type of graphic storytelling where both pictures and text are combined to communicate the story. The result is that the reader trains both his verbal and visual analytical skills. The technique of comics has some specific styles. In this case the creator is at the same time the author and artist. The visual language of comics is based on a background that is familiar to the author.

_The term ‘Visual Narrative’ is a generic sense to describe anything, from news, or an illustrated story-book to motion pictures. Short-ly, any kind of a story, told visually, is a visual narrative._ (Pimenta & Poovaiah, 2010)
“Comics communicate in a ‘language’ that relies on a visual experience common to both creator and audience” (Eisner, 1985, p.7)

The picture book began from Randolph Caldecott, as it is commonly said, who made this blending with pictures and text that the one speaks for the other. (Salisbury & Styles, 2012)

For the most people, graphic novel means:

“A long comic narrative for a mature audience, published in hardback or paperback and sold in bookstores, with serious literary themes and sophisticated artwork.” (Murray, 2010; 2017)

Graphic novels are close to comics but they also have some specific details that differentiate them from comics. For example a graphic novel can be shaped only by images, creating the narrative in this way. The definition of the graphic novel:

“Graphic novel is a type of text combining words and images - essentially a comic, although the term most commonly refers to a complete story presented as a book rather than a periodical.” (Murray, 2010; 2017)

Graphic novels sometimes use different formats, better kind of paper, and they use those as an alibi for the division between the two. For this reason, it can be considered that this term has helped to upgrade the comics as a visual form. Moreover, some specialists claim that the term ‘graphic novel’ is mostly used to express the need for distinction from the infantile perception that has been established on comics. The graphic novels of the 20th century had a great impact on the film industry and vice versa. (Murray, 2010; 2017)

Picture books / Illustrated stories

Picture books16 are mostly known as ‘children’s picture books’. They can be ‘wordless’, created only with pictures. Nevertheless, they do not refer only to children. Illustrated books also have words. This ‘rhythmic syncopation’, is described by Martin Salisbury with Morag Styles in Children’s Picturebooks. The art of visual storytelling was an innovation related to the types of relevant items that prevailed until then. The relationship between visual and verbal elements is both conceptual and optical and it is like they are completing each other’s (text and image) missing elements. Most of the times, the designer is also the author17 and the making of the picture book lead them to develop typography and drawing. Later, the words were eliminated as a capability for the page being ‘a multimodal visual stage’ (Salisbury & Styles, 2012). What a picture does for sure is that it strengthens the curiosity and imagination of both children and adults. A picturebook can be perceived as a piece of art, leading us back to the times of handmade books.

‘The very best picturebooks become timeless mini art galleries for the home’ (Salisbury & Styles, 2012, p.50). In relation to the visual communication of the picturebook, it can convey meanings and messages that can be explained according to each person’s personal experiences. This ‘visual literacy’ in the multimodal way which has combined with the many different ways to perceive the reading of the image, can be defined as “...the history of thinking about what images and objects mean, how they are put together, how we respond to or interpret them, how they might function as modes of thought, and how they are seated within the societies that gave rise to them...” (Salisbury & Styles, 2012, p.77)

In wordless books and graphic novels what happens in the reader’s mind is that he is trying to generate the text and this helps the mind to think more intensively, combined with the practical use of space. (Salisbury & Styles, 2012)

Time and space in print narrative

“A comic becomes ‘real’ when time and timing is factored into the creation.” (Eisner, 1985, p.26)

Sequential art is essentially based on the ‘time’ value. This means that duration or ‘timing’, both play an important role in the narrative life. In the human perception time is also combined with ‘space’ where our actions take place and they connect with each other. Trying to understand the relationship of those dimensions, we should consider it in the print narrative where the space is the page and everything that exists on it and time is set by the reader and also the creator. In comics, for example, framing speech helps define time by setting the order of the speech, in books the setting of the pages. That also can happen with any other sequential art, like cinema.

Graphic novels sometimes use different formats, better kind of paper, and they use those as an alibi for the division between the two. For this reason, it can be considered that this term has helped to upgrade the comics as a visual form. Moreover, some specialists claim that the term ‘graphic novel’ is mostly used to express the need for distinction from the infantile perception that has been established on comics. The graphic novels of the 20th century had a great impact on the film industry and vice versa. (Murray, 2010; 2017)

Picture books / Illustrated stories

Picture books16 are mostly known as ‘children’s picture books’. They can be ‘wordless’, created only with pictures. Nevertheless, they do not refer only to children. Illustrated books also have words. This ‘rhythmic syncopation’, is described by Martin Salisbury with Morag Styles in Children’s Picturebooks. The art of visual storytelling was an innovation related to the types of relevant items that prevailed until then. The relationship between visual and verbal elements is both conceptual and optical and it is like they are completing each other’s (text and image) missing elements. Most of the times, the designer is also the author17 and the making of the picture book lead them to develop typography and drawing. Later, the words were eliminated as a capability for the page being ‘a multimodal visual stage’ (Salisbury & Styles, 2012). What a picture does for sure is that it strengthens the curiosity and imagination of both children and adults. A picturebook can be perceived as a piece of art, leading us back to the times of handmade books.

‘The very best picturebooks become timeless mini art galleries for the home’ (Salisbury & Styles, 2012, p.50). In relation to the visual communication of the picturebook, it can convey meanings and messages that can be explained according to each person’s personal experiences. This ‘visual literacy’ in the multimodal way which has combined with the many different ways to perceive the reading of the image, can be defined as “...the history of thinking about what images and objects mean, how they are put together, how we respond to or interpret them, how they might function as modes of thought, and how they are seated within the societies that gave rise to them...” (Salisbury & Styles, 2012, p.77)

In wordless books and graphic novels what happens in the reader’s mind is that he is trying to generate the text and this helps the mind to think more intensively, combined with the practical use of space. (Salisbury & Styles, 2012)

Time and space in print narrative

“A comic becomes ‘real’ when time and timing is factored into the creation.” (Eisner, 1985, p.26)

Sequential art is essentially based on the ‘time’ value. This means that duration or ‘timing’, both play an important role in the narrative life. In the human perception time is also combined with ‘space’ where our actions take place and they connect with each other. Trying to understand the relationship of those dimensions, we should consider it in the print narrative where the space is the page and everything that exists on it and time is set by the reader and also the creator. In comics, for example, framing speech helps define time by setting the order of the speech, in books the setting of the pages. That also can happen with any other sequential art, like cinema.

Graphic novels sometimes use different formats, better kind of paper, and they use those as an alibi for the division between the two. For this reason, it can be considered that this term has helped to upgrade the comics as a visual form. Moreover, some specialists claim that the term ‘graphic novel’ is mostly used to express the need for distinction from the infantile perception that has been established on comics. The graphic novels of the 20th century had a great impact on the film industry and vice versa. (Murray, 2010; 2017)

Picture books / Illustrated stories

Picture books16 are mostly known as ‘children’s picture books’. They can be ‘wordless’, created only with pictures. Nevertheless, they do not refer only to children. Illustrated books also have words. This ‘rhythmic syncopation’, is described by Martin Salisbury with Morag Styles in Children’s Picturebooks. The art of visual storytelling was an innovation related to the types of relevant items that prevailed until then. The relationship between visual and verbal elements is both conceptual and optical and it is like they are completing each other’s (text and image) missing elements. Most of the times, the designer is also the author17 and the making of the picture book lead them to develop typography and drawing. Later, the words were eliminated as a capability for the page being ‘a multimodal visual stage’ (Salisbury & Styles, 2012). What a picture does for sure is that it strengthens the curiosity and imagination of both children and adults. A picturebook can be perceived as a piece of art, leading us back to the times of handmade books.

‘The very best picturebooks become timeless mini art galleries for the home’ (Salisbury & Styles, 2012, p.50). In relation to the visual communication of the picturebook, it can convey meanings and messages that can be explained according to each person’s personal experiences. This ‘visual literacy’ in the multimodal way which has combined with the many different ways to perceive the reading of the image, can be defined as “...the history of thinking about what images and objects mean, how they are put together, how we respond to or interpret them, how they might function as modes of thought, and how they are seated within the societies that gave rise to them...” (Salisbury & Styles, 2012, p.77)

In wordless books and graphic novels what happens in the reader’s mind is that he is trying to generate the text and this helps the mind to think more intensively, combined with the practical use of space. (Salisbury & Styles, 2012)

Time and space in print narrative

“A comic becomes ‘real’ when time and timing is factored into the creation.” (Eisner, 1985, p.26)

Sequential art is essentially based on the ‘time’ value. This means that duration or ‘timing’, both play an important role in the narrative life. In the human perception time is also combined with ‘space’ where our actions take place and they connect with each other. Trying to understand the relationship of those dimensions, we should consider it in the print narrative where the space is the page and everything that exists on it and time is set by the reader and also the creator. In comics, for example, framing speech helps define time by setting the order of the speech, in books the setting of the pages. That also can happen with any other sequential art, like cinema.
Defining the context

Ways of visual storytelling

19
“I Know a Lot of Things” by Paul Rand

20
Illustration detail from
“I Know a Lot of Things” by Paul Rand
3. THROUGH THE POINT OF VIEW OF GRAPHIC DESIGN

Another perspective

“Creative design is in something of a golden age. Never before have the opportunities and outlets been so broad as society continues to become visually richer and more adventurous...”

(Ambrose & Harris, 2011)

3.1. GRAPHIC DESIGN PRINCIPLES

Or Fundamentals of Graphic Design

“Elements are the “what” of a graphic designer’s visual language, and principles are the “how.” (Poulin, 2011, p. 10)

Design has various principles that form the visual language. They have been established during the years from significant theorists and designers. In the deeper level of what we look at, is the meaning of visual literacy17 and of those fundamentals.

3.1.1. The principles

The design principles, as mentioned and analyzed by Richard Poulin and Ellen Lupton (2008) are the following:

Point, Line, Shape, Form, Light, Color, Texture, Scale, Movement, Space, Balance, Symmetry-asymmetry, Tension, Closure, Expression, Tone, Contrast, Figure-ground, Frame, Proportion, Image, Pattern, Typography, Grid, Transparency, Modularity, Hierarchy, Pattern

Only some of them are essential for this thesis, so they are the ones chosen for further analysis.

Form is what adds volume to the shapes in a composition. It is the way to create the perception that the objects are three-dimensional. More specifically, spatial depth, that can be accomplished by two shapes covering each other in order for perspective to be formed. Tone and shading (shades on surfaces provoked by one object to another) are two ways to create forms.

Light in general is what makes us witness with our eyes the world around us. This, with color may be considered as the most essential. Light helps also to create forms, to perceive the depth of an image and to create atmosphere. It plays a crucial role on the aesthetics of a composition and it can also be the tool to reveal the differences through the color range.

Space18 is a special element in a composition, as it can’t be defined like the other elements. It has a controversial relationship with them, as it has been identified as the area that exists between them. “Negative space” or “white space” are the two terms we use to describe the empty but still functional surface between elements. It can also work as a tool for the creation of depth in the composi-
Defining the context

Ways of visual storytelling

Symmetry

The types of symmetry are: reflective (it is accomplished with the mirror effect) and rotative (mandala patterns, flowers) and that is divided in horizontal and vertical, is accomplished with the mirror effect.

The weight of the elements is balanced equally in a composition relatively to its central axis. Elements that maintain a symmetry are stronger and they catch our attention more easily, as they are always perceived as figures and not backgrounds. Of course there are other ways apart from symmetry that can achieve balance. (Lupton, 2008)

Tone

Tone is highly connected with color. Apart from its meaning of how much light exists on an object and its external sides, it is also the corresponding extent of the amount of light or shade in a color. It is one of the most crucial principles, as it helps to distinguish the shape, size, form and position of an element analogous to the direction and composition. Tone has characteristics, like depth, tone and movement and it can create a visually strong impression. Value, shading (or toning).

Contrast is the element that helps the objects stand out one from the other, it is either about foreground and background, two colors or tones, or even hot and cold. (Lupton, 2008)

Contrast can have direct attention, create a mood or emotion and create hierarchy and emphasis in complex information in any visual message. (Poind, 2011, p. 190)

Contrast is said to be the element that can make comparisons between light and dark or other kinds of contrast. Contrast can also help to provoke visual thrill and emotion and to impress or lead the eye to a point of focus. Lack of contrast can make things complicated. Tone, color and shape are the most usual tools for contrast. The frame in graphic design, is not as strict in meaning as the frame in cinema.

"For example, a serpentine curve appears more curvilinear when it is close to an extremely orthogonal and straight element. A color such as red will always appear redder when it is adjacent too surrounded by its complementary color-green." (Poind, 2011, p. 190)

Contrast is said to be the element that can make comparisons between light and dark or other kinds of contrast. Contrast can also help to provoke visual thrill and emotion and to impress or lead the eye to a point of focus. Lack of contrast can make things complicated. Tone, color and shape are the most usual tools for contrast. The frame in graphic design, is not as strict in meaning as the frame in cinema.

"For example, a serpentine curve appears more curvilinear when it is close to an extremely orthogonal and straight element. A color such as red will always appear redder when it is adjacent too surrounded by its complementary color-green." (Poind, 2011, p. 190)

Color

Contrast is said to be the element that can make comparisons between light and dark or other kinds of contrast. Contrast can also help to provoke visual thrill and emotion and to impress or lead the eye to a point of focus. Lack of contrast can make things complicated. Tone, color and shape are the most usual tools for contrast. The frame in graphic design, is not as strict in meaning as the frame in cinema.

Hierarchy

Hierarchy is the distribution of the objects in a composition, mainly, according to their meaning or communication priority. Hierarchy is a very important tool in editorial design but also in other fields, like poster design. We can achieve visual hierarchy by maintaining differences in color, scale, value and other parameters. (Lupton, 2008)

Typeographic hierarchy: This is more useful for editorial projects. Its use is the same as functional and as aesthetic. Leading, alignment, indents and type sizes are some of the tools that allow a descent hierarchy. Hierarchy also can be achieved with the use of contrast and transparency, using the vertical or horizontal axis. (Cullen, 2012)

3.1.2. Historical context

The graphic design history starts maybe from the first attempts to mix art with typography in Toulouse Lautrec’s posters, or from the printing type of Gutenberg. What interests us most for this thesis is the later years, mostly the school of Bauhaus and later, where the pioneers of modern graphic design were being set.

The modernist era somehow was established with Frank Lloyd Wright and the Glasgow School. (Meggs, 1983, 1992) During the years when rules started to be set, many significant artists and theorists appeared that contributed to graphic design. The art movements offered great influence and innovation to design and they contributed deeply to its evolution. The impact of modern art on design developed mostly with cubism, futurism, Dada, Surrealism and the modern movement of photography.

Here, the frame can be made by objects, lines, by anything. Its basic functions are to:

"separate, organize, unify, contain and distinguish, as well as increase visibility and immediacy in any visual message..." (Poind, 2011, p. 209)

A frame can be clearly seen or it may be hidden in a way, or be perceived in a lot different ways. Their purpose is mostly to highlight a subject in a composition. “Cropping” an image, that means changing its frame can lead to huge changes in its connotations and to the viewer’s impression. This happens, because when we change the shape of a frame, the focus changes automatically but on the other side it can still remain an element of aesthetics. (Lupton, 2008)

As Jaques Derrida, the well-known philosopher said, the frame is something that can exist as existent and nonexistent at the same time. A very essential tool that sets the basis and is inescapable in setting a composition without it.

"Frames are part of the fundamental architecture of graphic design" (Lupton, 2008, p. 207)

Color is analyzed in more detail in the following chapter. It is one of the most important fundamentals of graphic design and the one that is so directly connected with perception and sight.

Hierarchy is the distribution of the objects in a composition, mainly, according to their meaning or communication priority. Hierarchy is a very important tool in editorial design but also in other fields, like poster design. We can achieve visual hierarchy by maintaining differences in color, scale, value and other parameters. (Lupton, 2008)

Typeographic hierarchy: This is more useful for editorial projects. Its use is the same as functional and as aesthetic. Leading, alignment, indents and type sizes are some of the tools that allow a descent hierarchy. Hierarchy also can be achieved with the use of contrast and transparency, using the vertical or horizontal axis. (Cullen, 2012)

Hierarchy based on the scale and on the importance of the elements.

The birth of modernism and modern art can be traced back to the Industrial Revolution, a period that lasted from the 18th to the 19th century, in which rapid changes in manufacturing, transportation, and technology profoundly affected the social, economic, and cultural conditions of life in Western Europe, North America, and eventually the world... During the 19th century, many artists started to make art about people, places, or ideas that interested them, and of which they had direct experience." (MOMA Learning, What is modern Art? (n.d) retrieved from https://www.moma.org/learn/moma_learning/about)

Some of them were: Pablo Picasso, Andre Breton, Giorgio de Chirico, Rene Magritte, Henri Matisse, Joan Miro, Piet Mondrian and Claude Monet.
Defining the context
Ways of visual storytelling

Pictorial modernism (Europe)

Afterwards, the Plakatstil\(^{22}\) appeared, the flat-color design school that used symbolic pictures on posters and flat color shapes. Around 1920, Russia influenced the world of art and culture a lot. It was Mayakovsky’s era that inspired the evolution of Russian avant-garde\(^{23}\), it was the era of the “Russian Suprematism and Constructivism”. Artists who contributed in this era were: Kasimir Malevich, Wassily Kandinsky, who considered art as a more ‘social’ activity and:

“They rejected a social or political role, believing the sole aim of art to be realizing perceptions of the world by inventing forms in space and time” (Meggs, 1983;1992,p.271).

El (Lazar Markovich) Lissitzky (1890-1941) was also a leading figure at that time. He was asked by Chagall to join the faculty in Vitebsk, where Malevich was teaching and who, later became Lissitzky’s strongest influence. He had many typographic ideas and he influenced a wide audience through editorial and design works.

The Bauhaus

The Bauhaus was a design school that started by Walter Gropius in Weimar in 1919. It was an open world on exploration that established the most basic rules of contemporary design. Its philosophy was to strive for “a new spiritual society” (Meggs, 1983;1992,p.288) and it managed to influence all the fields of applied arts, to create its own style that was contemporary and visual education and theory gained a lot. Some of the personalities that played a significant role were Klee, Mondrian, Moholy-Nagy-who also passed from the position of the director. Jan Tschichold also (1902-1974) was a designer that promoted the Bauhaus philosophy and fundamentals and contributed essentially in new typography and modern type.

The New York School

The New York School\(^{25}\) also presented great designers, like Paul Rand who introduced a more playful way of seeing design and he was open in non experimented fields until then while he maintained a treatment of common visual language as devices to convert concepts into communication. (Meggs, 1983;1992) Alvin Lustig, Bradbury Thompson and Saul Bass, who led the film titles a step forward were also very important personalities. During 1940 a revolution in editorial design arose. Magazines started to have better design and more conceptual approaches were established.
This promotional poster series for Baltimore’s Theatre Project illustrates an effective use of formal compositional balance. Formal balance, or symmetry, is used to organize each typographic grouping consistently from poster to poster, while still achieving harmony and balance with the varied illustrations and photographic images used to ultimately communicate the theme, character, and message of each play.” (Poulin, 2011, p. 116)

Poster design based on the “frame” for Thessaloniki International Film Festival, 2017
In this thesis what interests us the most is editorial design for the book. More or less, the rules that applied are global.

### 3.2.1. Composition and layout

Layout has to do with the arrangement of the visual entities throughout the composition of a page and the space that it occupies, according to the general aesthetic line. Its purpose is to present them to the reader in a clear and fluent way. The basic tools to achieve harmony in layout are the arrangement, hierarchy, justification.

Factors:

- **Repetition and flow:** the grid helps to the maintenance of flow, keeping at the same time a repetitive aesthetics but also variety in layout, which creates a harmonious feeling.
- **Tension:** The form of objects, connections between them and their placement work together here. It keeps the reader's interest. For example, a bleeding picture can be a powerful visual object.
- **Experimenting with scale:** It makes the publication more interesting and eager and helps hierarchy.
- **Contrast:** The most usual is contrast in high level in editorial works, especially magazines.
- **Balance:** It is essential for a good design and it can be achieved either symmetrically or with asymmetry.
- **Depth:** It can be created by properly using the color, the arrangement, the form and typography and build a deception of profoundness between the visual objects which can be really impressive. (Caldwell&Zappatera, 2014, p.177)
- **Format:** It affects the impression of the information that the recipient acquires. (Ambrose, Harris, 2005)
- **Choice of paper:** The choice of paper should be done while considering every parameter, like coating, brightness, thickness. (Caldwell&Zappatera, 2014)
- **The golden ratio:** It is a basic design tool and one of the oldest. It is commonly known as the golden ratio rule. (Ambrose, Harris, 2005)
Type & Grid


Type design is a very basic element for editorial design. It can add character and communicate directly the whole mood and purpose of an object. Sans-serif are more informal than serif typefaces and they convey a feeling of relaxation. Curved letterforms have a softer feeling, unlike the ones with strong corners. (Caldwell&Zappatera, 2014)

In some cases, type is used to express what images would, but they cannot be there. In case that no images can be used, type can be more expressive, like typeface juxtaposition or playing with contrast, shape or scale. (Caldwell&Zappatera, 2014) It also helps informational and visual hierarchy to be maintained.

Templates (or grid26) are essential for editorial design because they allow an overall visual unity to the page and they make the communication simpler and organize the content.

The grid is the “skeleton” of the page for the placement of the objects in editorial design. A grid needs also space, apart from its guidelines. The purpose of the grid is to arrange and organize.

3.2.2. Movement, rhythm & time

Movement can exist in any kind of art. Movement is also important because it is related to the cinema and moving image.

Creating rhythm

We can compare the sense that a visual object transmits us to the feeling of dancing. It is an advantage, for a visual object to carry a sense of movement, especially for an editorial project. This requires sometimes to repeat or modify the elements in a composition, give them space, or help them “take breaks” the one from the other. For example, in a book, this would be some white space or pages without text.

The types of visual rhythm26 are the following:

Regular: when similarity exists in the visual elements and the interruption that occurs between them

Flowing: this type of rhythm is closer to “the visual choreography” that occurs with the right distribution of the objects on a printed or digital material. It carries and transmits the impression of motion.

Progressive: it develops with a progressive pace, through visual points that give boost to achieve this.

Rhythm and pacing are very essential for the visual result of any object.

“Rhythm gives character to movement in a composition” (Poulin, 2011, p.100)

Especially the ones that use numerous pictures or pages, like books, magazines, films, videos and websites. They are able, while keeping the main aesthetic unity, to give a special flow of variation in tones, scales and textures. Movement and rhythm maintain a character of transparency. They are mostly perceived as a whole and more general feeling and they can be observed through the distribution of the objects in the composition and the overall image of the visual object, with variations in size, form, texture, color, shape. (Poulin, 2011)

Rhythm is mostly found in music. But it can be found in visual entities too.26 The repetition of images for example, white space, the continuity of a similar aesthetics are tools that help in keeping a rhythm in the printed object but with variations, in order to keep the interest of the reader. Based on a grid and by arranging the materials through the pages (images, type, rules, colors) a general consistency is accomplished followed by a feeling of progression. (Lupton, 2008, p.36) Time is directly related with the principle of motion.

“Any word or image that moves, functions both spatially and temporally.” (Lupton, 2008, p.235)

A photograph can show a movement that happened in a significant moment in time. Sequential time28 is the time that uses the sequential relationship between images we make them work like the words in a sentence. It is the most common way to place images in a row in order to tell a story. With this type of time the connection of time and space is achieved. (Dingemans, 2011)
Defining the context
Ways of visual storytelling

3.2.4. The book

From the beginning of printed moveable type, from the Gutenberg’s era, in the fifteenth century, the book has been the open field for various creators, especially designers, writers and typographers. The designer’s role is to make the narrative complete and easier for the reader to follow.

Historical context

The history of the book begins a lot before Gutenberg with the start of the first elements of typography, but the most significant point is after that. In 1908 the edition of Nietzsche’s, Ecce Homo, was remade by architect and designer Henry van de Velde who altered the composition that was quite obsolete with Art Nouveau adornment. At that point publishers started to realize that they should merge image with text in the publications. Since the 20th century, design started to be considered as an important aspect of the content. Some of the artists and designers that contributed were Filippo Marinetti (an Italian futurist), who used variations in type, its scale and weight and designer El Lissitzky who collaborated with the poet Vladimir Mayakovsky and used pictograms to lead the reader to a certain path. Also Frederic Goudy’s 1918 The Alphabet that used the central axis was an innovation for the era. (Heller & Vienne, 2012)

The book as object

During the 20th century some steps forward were made by creators like Bruce Mau, Jonathan Barnbrook and Rem Koolhaas who decided to push the boundaries of normal publications, as they had existed until then and the experimental type of books came out. This established the “book as an object”. Like this, the creator gains additional roles, like the ones of the shape and content provider. As Martina Casonato indicates in her thesis:

“What is a book? In the Kindle era, it seems pretty obvious. There is an implicit argument in the act of digitizing a book and removing it from the shelf: a book is its text. A book is a unique string of words, as good as its bits. But printed books are also objects, manufactured objects, owned objects, objects that have been marked by pencils and time and coffee cups and the oils from our skin. “A book is more than a bag of words,” the project’s founder, University of Virginia’s Andrew Stauffer, told me. “These books as objects have a lot to tell us.”

(Madrigal, 2014)
L’Heure du Cocktail for Corps Reviver by Studio Spin, 2017
The first edition was in 1927
4. THE BLENDING WITH CINEMA
One of the most recent manifestations of human desire to tell stories.

In this chapter, an attempt of combining the three elements is made, by analysing them together: graphic design, cinema and storytelling and the identification of the aspects they have in common, the ones that support each other’s functions and those that create links between them.

4.1. STORYTELLING IN CINEMA
Universes consist of galaxies

“Films are stories, filmmaking is storytelling. Storytelling is one of the oldest human activities. In the era of human history, before written language human storytelling was represented visually. From the cave paintings of Europe to the rock carvings of South America, visual narratives that tell stories proliferated.” (McIver, 2016)

4.1.1. The narrative in cinema
Narratives in cinema can be described in the same way as they are described in every other case. The tools used are different, and so are some approaches. The film theorist Christian Metz (1974) explains the different perspectives that characterize a narrative. The first approach is that:

‘A narrative has a beginning and an ending, a fact that simultaneously distinguishes it from the rest of the world and opposes it to the “real” world.’ (Metz, 1974, p.17)

Of course there are types of narratives that remain ‘open’ with the viewer to try to find out an answer about ‘What could have happened?’ This kind of narrative is the exception to this rule. A second approach is that the narrative is:

“An ordered sequence, a temporal sequence: Every narrative is, therefore, a discourse (the converse is not true; many discourses are not narratives—the lyric poem, the educational film, etc.).”
(Metz, 1974, p.20)

That means that the narrative is an arrangement of incidents that follow one another. The narrative has to have a creator and the narratives with no authorship strive to have the culture as an author, but no narrative has no narrator. For the viewer of the film there is the impression that ‘someone is speaking’ that is based on the idea of the viewer that something/someone is responsible for the creation of the film.

So Bordwell’s (2008) claims that there are two systems of narrative accepted by ‘the narrator’s code’: personal and apersonal. There are some narratives that really blend those two types, and even if the narrative is told in the third person it is in fact narrated by the central hero. Signs of ‘apersonality’ can be found in different acts in the narrative and the ‘apersonal mode’ is mostly used to fade out ‘the present of the person who is speaking’ (Barthes, 1966, p.262) Those two modes can change at a very fast rhythm.

32 According to semiotics, signifier is the object and significate the meaning that it carries.

33 Branigan claims that Bordwell is an atheistic narratologist because he doesn’t consider the existence of a god-like narrator that supervises the series of events. (Branigan, 2009, p.7)
Focalization

"Viewers comprehend characters as agents who exist on the level of narrative; the character is therefore an agent who directly experiences narrative events and who acts and is acted upon in the narrative world. A character whose experiences of the narrative world are then conveyed to viewers become focalizers." (Buckland, 2009, p.8)

Branigan (2009) distinguishes two kinds of focalization: internal and external. Narrators don’t have a place inside the narrative and that, gives them the power to control the narrative and its way. The plot or synchret is related to the appearance of the happenings during the time that unfolds. Those happenings are repositioned in the viewer’s mind by constantly creating a story. (Buckland, 2009)

Those elements of narrative can help us better with the cinema aspect:

Eleven Elements of Story

1) Characters (decisions and follow-through).
2) Place.
3) Time (continuous, or jumps, flashbacks)
4) Storyline (also known as plot).
5) Sensory Elements: Smells, Flavours, Colours, Textures, etc.
6) Objects. Such as: Clothing, a costume, a piece of fabric.
7) Characters’ physical gestures, and attitudes.
8) Emotions in the story (for the characters, the teller, and the listeners).
9) Narrator’s Point of View (Who is telling the story? Is the story being told by a character in the story? Is it clear whom the intended audience might be?)
10) Narrator’s Tone of Voice, Attitude, Style (casual/formal/other).
11) Theme (Meaning, moral, message, idea).

(Miller, 2011, p.3)

Complex narratives or non linear storytelling

These films blur the boundaries between different levels of reality, are riddled with gaps, deception, labyrinthine structures, ambiguity, and overt coincidences. (Buckland, 2009)

The order of the narration of the events can change, independently from the time they happened. (Smith, 1986)

Homer with his Odyssey (Gombrich-Mclver, 2016) had created a whole world of tales one in the other. We can say he was the first to introduce complex narratives into storytelling.

‘Puzzle plots get further from ‘Aristotle’s definition of the complex plot’.

Complex Forms of Narration in Contemporary Feature Films

What we come across in contemporary cinema are: different forms of narrative unreliability (Singer’s The Usual Suspects, 1995), sudden final twists (Shyamalan’s The Sixth Sense, 1999), creative use of genre conventions, (Tarantino’s Pulp Fiction, 1994); and/or intertwined film-in-film and narrative-in-narrative structures (Almodóvar’s La mala educación, 2004), etc. Encapsulated and fast-changing processes of focalization are used to build puzzle and mystery structures (Mackis’ 11:14, 2003). Parallel stories in cinema can help the perception of similarities and differences and their comparison in like in “The Godfather”, director Francis Ford Coppola and writer Mario Puzo constructed the story this way to contrast the similarities and differences between Vito and Michael. (Cannistraci, 2016)

Some directors like to use subjectivity creatively, like Jeunet’s Le fabuleux destin d’Amélie Poulain (the micro-structure) (2001) or Nolan’s Inception (2010) (macro-structure)

According to Poetics of the cinema, there are different trends in film narrative. One of them is the ‘action centered’, where particular factors find their way through time. A very essential element in this kind of narrative is ‘change’. What Aristotle discussed about ‘peripeteiae’ – ‘changes of fortune from bad to good or good to bad’. (Bordwell, 2007, p.4)

‘The shape of things’ is whatever sets the mood for the film, even secondary element, ‘Narration goes all the way down’ that means that the narrator/narration with its way reveals certain information while others remain hidden. Through time this continues to happen until the net of the narrative has light in most of its parts. ‘Who’s calling’ is another narrative technique where the agents talk on the phone and the director decides whether to reveal information and what it may be, or weather to keep the mystery. (Bordwell, 2007)

‘Narrative logic’, ‘time’ and ‘space’ are the three fundamentals that connect the two principles. Narrative logic uses more tools, like its phenomena (events) and parallelism (a way to compare incidents and relations within the film). Sometimes the syncret keeps up with information that are presented later in the fabula for example, a flashback (Bordwell, 1986).

‘The syncret can also flatten or suppress gaps in the fabula’ (Bordwell, 1986, p.12)

That means that it can pay more attention where the viewer needs to know more information or cross over the places where the information is not so useful. Repetition is also a tool of the syncret. This repetition is called ‘redun-dancy’ and is achieved in three different levels:

At the level of the fabula, of the syuzhet and of the relations between syuzhet and fabula’ (Bordwell, 1985, p.16)

The depth and ‘degrees of subjectivity and objectivity’ is related to the knowledge that exists in the narration. Also, self-consciousness is the way that the narration gives directions to the perceiver. This can be achieved with narration and direction tools and it depends also on the genre of the film. (Bordwell, 1985) Communicativeness is another aspect, that considers how much information the narration reveals. (Bordwell, 1985)

As categories of information transmission, knowledageability, selfconsciousness, and communicativeness all bear on how film style and syuzhet construction manipulate time, space, and narrative logic to enable the viewer to construct a particular unfolding fabula. (Bordwell, 1985, p.22)

In cinema there are two different approaches (Kuhn Schmidt, 2013:2014) that...
'Aspects of the mise en scène are also part of the act of narration. Camera parameters as well as parameters of the montage mediate the narrative events and the mise en scène.' (Kuhn & Schmidt, 2013;2014, p.9)

are related to the research of narratology. The one that focuses on the medium and the other that does not take the medium in serious consideration. Many events, such as movements of characters within space or even highly eventful incidents like a murder, can be represented within one shot. Complex camera movements can show many connected or episodic actions within one single shot. (Kuhn & Schmidt, 2013;2014, p.10) Branigan and Bordwell believe that the narration is ‘in the activity of the narration itself’, not as a ‘voice’ or an independent narrator. (Kuhn & Schmidt, 2013;2014, p.10)

Point of View

Fulton (2005) claims that:

"Multiple focalisation is realised by different camera angles, which position us to see the action from a number of different viewpoints." (p.114)

Yet there are many more focusing strategies which select and control our perception as well as our emotional involvement such as deep-focus, the length and scale of a shot, specific lighting, etc. (Kuhn & Schmidt, 2013;2014)

Time and space in film narrative

Professor Le Poidevin (1997) indicates that:

"Pictures represent more than they depict": In particular, they may represent aspects of time that they are unable to depict." (P.185)

Sometimes, some features of time are not possible to be portrayed. For example in a comic strip, pictures that resemble each other but also have slight differences, want to express the time flow, by changing the pictorial representation of events from left to right. Time works in the same way in the film narrative. (Le Poidevin, 1997)

The space is the frame, that works in relation to time. The actions in each frame change according to the field of time they represent. In non-linear narratives, this relationship changes. Framing is also used in comics, for the division of episodes." The frames, set one after the other, create an ‘illusion of time’ that are signified by the frame itself. (Eisner, 1985) The viewer is the one that sets the pace of reading the images. This provides the freedom of pauses in the time decided. (Pimenta & Poovaiah, 2010)

In some cases there are fundamentals that stand for both types of narratives. The aspect of time plays a crucial role in the storytelling and its attempts to approach and reproduce reality, but as Metz (1974) implies, realism is not reality. Something that happens in non-linear narratives.

"Temporal order is non-depictively represented by spatial order. Film, in contrast, typically depicts temporal order: the temporal order of the images resembles the temporal order of events represented." (Eisner, 1985, p.28)

The narrator

The narrator may have a face, be a ‘character-narrator’ or noncharacter (to be a specific person), may be personified or non-personified. He/she may be part of the story world or not. The theorist Wayne Booth speaks about the ‘implied author’ who is the ‘invisible puppeteer’. (Bordwell, 1983)
Defining the context

Ways of visual storytelling

Unreliability of Film Narration

“Narration may also use a narrator, some specific agent who purports to be telling us the story. The narrator may be a character in the story.” (Bordwell & Thompson, 2008, p.92)

“However, nowadays one can also find forms of unreliable narration that contain “lying pictures” such as those used by Hitchcock in Stage Fright but that are embedded in more complex narrative structures, such as the multi-level flashback structure of The Usual Suspects that creates a tension between what Kuhn (2011) calls “intradiegetic, homodiegetic verbal and extradiegetic, heterodiegetic visual narration.” (Kuhn & Schmidt, 2013, p.12) Sometimes the director wants to trick the viewer and a narrator appears that may be “an external commentator” and we do not really know who that narrator is. (Bordwell & Thompson, 2008)

Objective and subjective narration

“Most films insert subjective moments into an overall framework of objectivity.” (Bordwell & Thompson, 2008, p.91)

The “point-of-view-shot” can show us the way that the character sees the incidents from his side, contrary to the external narration that sees things more globally and with more objectivity. “Mental subjectivity” for a character also can be achieved by showing his/her inner fantasies or dreams. This can serve various purposes, such as increasing the feeling of sympathy towards a character or giving a glimpse into what is going to happen later. Finally, flashbacks with subjective motives can make connections between the characters. (Bordwell & Thompson, 2008)

The lyricism in film

As discussed, Homer was a fundamental personality in storytelling and poetry. What he did, was by being a poet Storyteller he helped the story maintain a rhythm, which helped both the story and the storyteller. The story to be more fluid and easy to be told and the storyteller to remember it. In the text that follows we can see what McLuhan says about the origins of narrative poetry:

“Homer’s “Iliad” was the cultural encyclopedia of pre-literate Greece, the didactic vehicle that provided men with guidance for the management of their spiritual, ethical, and social lives. All the persuasive skills of the poetic and the dramatic idiom were marshaled to insure the faithful transmission of the tradition from generation to generation. These Bardic songs were rhythmically organized with great formal mastery into metrical patterns which insured that everyone was psychologically attuned to memorization and to easy recall. Listeners could memorize with greater ease what was sung than what was said. What the Greeks meant by “poetry” was radically different from what we mean by poetry. Their “poetic” expression was a product of a collective psyche and mind. The mimetic form, a technique that exploited rhythm, meter, and music, achieved the desired psychological response in the listener.” (McLuhan, 1967, p.115)

Unreliability of Film Narration

“Narration may also use a narrator, some specific agent who purports to be telling us the story. The narrator may be a character in the story.” (Bordwell & Thompson, 2008, p.92)

“However, nowadays one can also find forms of unreliable narration that contain “lying pictures” such as those used by Hitchcock in Stage Fright but that are embedded in more complex narrative structures, such as the multi-level flashback structure of The Usual Suspects that creates a tension between what Kuhn (2011) calls “intradiegetic, homodiegetic verbal and extradiegetic, heterodiegetic visual narration.” (Kuhn & Schmidt, 2013, p.12) Sometimes the director wants to trick the viewer and a narrator appears that may be “an external commentator” and we do not really know who that narrator is. (Bordwell & Thompson, 2008)

Objective and subjective narration

“Most films insert subjective moments into an overall framework of objectivity.” (Bordwell & Thompson, 2008, p.91)

The “point-of-view-shot” can show us the way that the character sees the incidents from his side, contrary to the external narration that sees things more globally and with more objectivity. “Mental subjectivity” for a character also can be achieved by showing his/her inner fantasies or dreams. This can serve various purposes, such as increasing the feeling of sympathy towards a character or giving a glimpse into what is going to happen later. Finally, flashbacks with subjective motives can make connections between the characters. (Bordwell & Thompson, 2008)

The lyricism in film

As discussed, Homer was a fundamental personality in storytelling and poetry. What he did, was by being a poet Storyteller he helped the story maintain a rhythm, which helped both the story and the storyteller. The story to be more fluid and easy to be told and the storyteller to remember it. In the text that follows we can see what McLuhan says about the origins of narrative poetry:

“Homer’s “Iliad” was the cultural encyclopedia of pre-literate Greece, the didactic vehicle that provided men with guidance for the management of their spiritual, ethical, and social lives. All the persuasive skills of the poetic and the dramatic idiom were marshaled to insure the faithful transmission of the tradition from generation to generation. These Bardic songs were rhythmically organized with great formal mastery into metrical patterns which insured that everyone was psychologically attuned to memorization and to easy recall. Listeners could memorize with greater ease what was sung than what was said. What the Greeks meant by “poetry” was radically different from what we mean by poetry. Their “poetic” expression was a product of a collective psyche and mind. The mimetic form, a technique that exploited rhythm, meter, and music, achieved the desired psychological response in the listener.” (McLuhan, 1967, p.115)
The lyrical element in film works like that. It keeps the rhythm, making the story more interesting and the screenplay more rhythmical, by leading the viewer to find interest continuously as time passes. The storyteller can later remember the film by those small spots of poetry introduced in different time spots. (Branigan & Buckland, 2015, p.368)
In the film *The Mystery Train* of Jim Jarmusch, three different stories are taking place at the same motel. Complex narrative films use the place as a common reference point in some cases.

*A Space Odyssey*, by Stanley Kubrick makes a very accurate use of the narrative space through the treatment of the frames.

David Fincher’s *Gone Girl* is a significant example of unreliability of the narrator.
Image systems

“An image system is a collection of images, which repeats throughout your story or script. Each new image acts as an echo of a previous instance, reinforcing the main concerns and themes of your story. These images chiefly function in two ways—they are part of the actual “physical” world of your story, but they are also reflections, or symbols of your story’s interior concerns—the inner landscape.” (Halvatzis Ph.D., 2012, retrieved from http://stavroshalvat-zis.com/story-design/how-to-manage-image-systems-in-your-story) Image systems in Big Fish (Tim Burton, 2003)

Films that use complex narratives:
- Unusual Suspects (top)
- La mal educacion (middle right)
- Pulp Fiction (middle left)
- The sixth sense (bottom)

The cut (from top to bottom):
- Hard cut
- Jump cut
- Cut on the action
Hitchcock’s *Rear Window* plays with multiple narratives, as each window represents a different story. (Fandor, 2017) On the same time, the viewer watches the film through the point of view of the hero.

The contrast of the different points of view is obvious in Wes Anderson’s *The Royal Tenenbaums*, through the members of a family. Anderson uses color details to spot those differences, but also he creates a more general feeling when he demonstrates each one’s life.

*The Eternal Sunshine of the Spotless Mind*, by Michel Gondry plays with time, by introducing each different time period as a part in time that the girl has different color in her hair. (TheFilmSpectrum, 2011) Also we watch the story from both points of view.

*The Curious Case of Benjamin Button* by David Fincher complicates the two meanings of time; the more general one and the time of each one’s life and forms two opposite directions with them by going backwards while time passes.
4.2. DESIGN PRINCIPLES IN CINÉMA

A visual vocabulary

4.2.1. Framing.

“In cinema, the frame is important because it actively defines the image for us.” (Bordwell & Thompson, 2008, p.182)

Cinematographers are concerned a lot about framing. Framing is the technique that cinematographers and other creators like comic artists use to control the viewer’s attention. The way that the cinematographer arranges the transitions from frame to frame leads the viewer’s attention not to miss the central object of focus. The detailed way that they do it can be either by following the objects, putting them in a central place in the frame, or by having great focus in one of them. (Ware, 2008)

Background and depth of focus is also a tool to achieve control of the viewer’s attention. The human eye can keep track only of one object at a time but the brain can keep track of several objects in the visual field. (Ware, 2008, p.140) At the most basic level the main task of the author of visual narrative is to capture and control what the audience is looking at, and hence attending to, from moment to moment. Part of this is done by framing each shot and by designing the transitions between shots so that the object becomes inescapable. Cinematographers know how to do that with great precision. (Ware, 2008)

Also, there is the off-screen space that exists in the world of the film. The frame lets many things outside, so Noël Burch indicated six types of “off-screen-space”:

- “the space beyond each of the four edges of the frame, the space behind the set, and the space behind the camera.” (Bordwell & Thompson, 2008, p.187)

A very important parameter is the point of view that the frame indicates. This is dependent on the way that the object of interest is positioned inside the frame. There are some tools that help in this procedure:

The **angle** is the position that the director places the viewer through the frame. There are three kinds of angles: The “straight-on”, the “high” and the “low”. The level is related to the horizontal level of the frame. There is also the “canted frame” which means that the frame doesn’t follow the parallel axis of the horizon. The height, although it is related to the angle, can be a tool on its own, as the feeling of how high the viewer is and him watching the incidents is something different. For example, a camera can be set on the floor and still have a straight angle or very high with plane takes. (Bordwell & Thompson, 2008)

The distance implies how far or close we are from the mise-en-scene of the shot. There are many kinds in this category: the extreme long shot, the long shot, the medium close-up, the close-up, the extreme close-up.

The meanings that the above tools help a film to carry sometimes are predictable, like a low angle expresses power or a high vulnerability. Nevertheless, it is not always the same. We first have to examine the content and then move...
The mobile frame is when the frame changes and so, everything described above changes with it. Sometimes the spectator sees himself moving along with the frame. Technically, this part doesn't interest this thesis, but the perception of it is important. When this happens, the viewer accepts more information related to the space of the picture and sometimes the perspective changes continually. Sometimes, zoom-ins do that and change the whole frame. It is different from the move of the camera, where the spectator is able to feel the movement himself. All this movement affects our sense of space. For example, the most common reframing is when the camera follows the movement of the character. Some other times the frame changes separately of the figures, to expose an element important for the narrative. Also, "our sense of duration and rhythm is affected by the mobile frame." Moreover, the velocity can adapt to the narrative needs. Like this, "narrative parallels" can be created. There are supportive narrative functions in the mobile frame, like creating connections or when the focal length changes, we perceive spatial relations in a different way, or when zooming, more and more space is put off-screen.

Camera frame

The pictures that a camera takes are automatically a unique frame. The camera isolates frames from the optical field. Sometimes, margins are needed to circulate the frame or bleed to empower the impact of an image. Those techniques are mostly used in editorial design. Borders have quite the same purpose, marking the end of the image and the beginning of the background. Sometimes they are used to connect the image with the context. The Rules of Balance in the camera frame are: "rule of thirds, headroom, level horizons, looking room." (Bordwell & Thompson, 2008, p.198)

Contrast: If the character stands out or not you have to check the colors of the image.

Perspective has an immediate connection with framing. How the objects are placed relatively to their size in the frame has each time a different connotation. In simple words, when an object is closer to the camera it looks larger and when it is further it looks smaller. The perspective in a frame shows different significance for the objects of the scene and the relationship between them. The change of perspective is also a tool that is used to convey meanings and impressions to the viewer's eye. Usually, it is combined with the focal length.

4.2.2. Color

Color is directly connected with light and carries a unique power related to design and communication of meanings. It can provoke feelings, help to organize the elements of a composition, categorize and make things more interesting visually. It is also connected with elements and connotations, like red with fire. The fundamental properties of color are hue, value and saturation:

- **Color**: It describes which color is. (Samara, 2014, see chpt.2 p.88)
- **Temperature**: How “warm” or “cold” a color is. (Sherin, 2012, p.90)
- **Saturation**: How intense the color is
- **Shade**: The darkness and lightness of a color and it changes by adding tint or shade to the color that is the amount of white or black it has been added to that color.
- **Hue (the “identity of color”)**: This identity is the result of how we perceive light being reflected from objects at particular frequencies. (Sherin, 2012, p.90)

Superimposition in Alfred Hitchcock's "The Wrong Man" (1956).
There are some cultural conventions related to color, especially for genres and subcultures, like pink for girls. With the right use of this overall communication tool, more precise messages can be transferred.

Visual Hierarchy

The comparison of colors can create spatial relationships. If we imagine that in a picture there are different levels of depth, then different color characteristics can reveal those levels. For example, the use of warm colors to get in front of cool, as the same happens with colors of darker value or stronger intensity. It also gives a special significance to the objects of a composition. (Aaris, Sherin, 2012, p.14) Moreover, comparable values that belong to complementary hues but with different saturations can lead to an interesting experience for the eye. (Samara, 2014, p.103)

The perception of color

How we perceive color around us is related to our cultures, tendencies, age and personal desires. For example white in the western culture is related to happy moments like a wedding but in Japan it is a color related to funerals. It has been noticed that color has subconscious impact in addition to the context we are in. Color is able to provoke feelings, and establish the mental and emotional mood of our creations, so it can be used as a device for the communication of various feelings. Color is a really effective visual impulse that, sent through light to the eye and the brain, which perceive it in their own unique way that is based on one’s experiences and culture. It can also provoke indefinite emotions and awaken the mind. (Samara, 2014)
The psychology of color

Colors are all around us, so in the world of our existence they are deeply linked with our experiences and instinct. They affect the nervous system through which we perceive each color in conscious and subconscious ways. The Swiss psychiatrist and founder of analytic psychology, Carl Jung, and Sigmund Freud were interested in how color affects the mind and unconscious. (Sherin, 2012)

For example, warm colors have long wavelengths, in order to require more energy from our eyes and brain to be perceived. The cooler colors are able to provoke calm and reassuring feelings, as they don’t need so much energy and they lower our metabolic speed. When we change a color of an object or a word in the same context, (through) in a composition, it can take different meanings. (Lupton, 2008)

The interpretation of color

It is true that the psychological effect of color is immense relatively to its impact to the film-viewer relationship. Color can be divided in associative and transitional, depending on their use to convey messages. (Raup, 2015)

Defining a palette

Color is a very effective tool for organizing information and coding. So, it is a very common way to organize and classify conceptual links in a hierarchy. Also, the meaning a color will take, is related to the connections that have been made between it and objects and environments. Color palettes in print can help the relationships between different volumes of a publication to be categorized, or information to be divided. (Samara, 2014)

Color palettes in cinema are made to “set the mood” or to encode the different parts of a narrative. Limited color palettes can be equally as effective as the normal ones. Here, value and saturation are the main tools for their creation.
Color palettes categorized
Culture plays a big part on how we perceive colors and their combinations. (Samara, 2014)

Color relations
The use of complementary or analogous colors has an essential impact on the composition. It can influence the temper and the “visual energy”. Selective emphasis: Using analogous, complementary or near complementary proximity in colors we can achieve to boost some colors and to diminish others in a composition. (Lupton, 2008, p.72)

Colors can develop relationship between them relatively to their hue, saturation and volume. In the color wheel, the colors that appear to be closer are have closer visual features. The opposite gives them more contrast. (Lupton, 2008, p.72)

Gestalt’s rules of similarity, continuity, closure and proximity used in Design Literacy, as described in Noble & Bestley (2005, p.29) who mention that “principles like Gestalt are the heart of graphic design.”
### Types of Framing

<table>
<thead>
<tr>
<th>First column</th>
<th>Second column</th>
</tr>
</thead>
<tbody>
<tr>
<td>Extreme close up</td>
<td>Close up</td>
</tr>
<tr>
<td>Medium close up</td>
<td>Medium close up</td>
</tr>
<tr>
<td>Wide shot</td>
<td>Medium shot</td>
</tr>
<tr>
<td>Full shot</td>
<td>Full shot</td>
</tr>
<tr>
<td>Full close up</td>
<td>Macro close up</td>
</tr>
</tbody>
</table>

### Shot Types
- **Height of the camera**: looking up makes someone seem quite heroic, looking down makes him seem quite vulnerable.
- **Space shows emptiness in the life of the character**
- **Distance**: it can show the emotional distance between the heroes.

---

"Rear Projection (back projection) refers to the technique of standing the actors in front of a huge screen which projects a moving scene behind them." (Movie-Tom.Com, Action scenes, retrieved from https://movietom.wordpress.com/action-scenes/)

Front projection in *Mary Poppins*, by Robert Stevenson
"A POET IS SOMEONE WHO CAN USE A SINGLE IMAGE TO SEND A UNIVERSAL MESSAGE."

ANDREI TARKOVSKY: INTERVIEWS*

Defining the context

Ways of visual storytelling

The world around us

There are different kinds of images. Pictorial or nonpictorial, and they are divided in: literal, concrete, iconic, diagrammatic, connotative, symbolic, starting from the ones that are closer to reality to the ones that are more abstract. (Samara, 2014, p.188-191) According to the theorist Rudolf Arnheim the three types of images are: picture-symbol-sign. (Arnheim, 1969)

When we think about the “image” a picture of two dimensions comes to mind, either a piece of art, an illustration or a photograph. The image conveys a visual message, we could say it is the medium that connects the viewer to the meaning. It can provoke emotions, thoughts, memories. The image contributes to a narrative by itself or along with other images. In this thesis the type of image that is the most important is the cinema still, taken from the cinematic frame. An image can be two or three-dimensional, it can be taken by camera or just with the human eye. The types of image are the volatile, that is any image that exists for a significant amount of time, the fixed image that is any kind of print, the still, that is taken from a moving image and the moving image itself.

“Combining image and narrative form is challenging for any graphic designer” (Poulin, 2011, p.233)

The power of the image extends in various ways. For example, a photograph has more immediate impact to the viewer’s mind because he perceives this image as something that is closer to his/her world. (Lupton, 2008 p.106) They can represent different things, communicate feelings, change the meaning of words, enhance the imagination, create narratives.

5.1. The perception of the image

Images used to be called “memories of previous sensations” (Hochberg, 2007, p.55)

Compositional interpretation

The composition of an image consists of:

Content: it is about the subject and the objects of the image.

Colour (hue, saturation, value): One of the most important elements. It can “stress” certain elements, achieve harmony and lead the eye to a specific point.

Spatial organization: Volumes of the object, perspective and focus are the main problematics of this part. Kress and van Leeuwen (1996: 119-158) claim that

"Colour can also work to suggest an effect of distance in a painting, especially in landscape paintings. In that genre, the hues used often become more bluish as a means of suggesting the way a landscape recedes. This is known as atmospheric perspective.” (Kress, 2001 p.40)

79 A scene from Big Fish by Tim Burton. The light with mainly blue tones create a visual harmony.


47

5. THE İIMAGE

The power of non-verbal communication

"An image is a potentially powerful element in visual communication because it is one of the few forms that can represent an emotional experience and be immediately understood and embraced by the viewer."

(Poulin, 2011, p.231)
height, distance and angle between the image and the spectator play a crucial role. “Thus the spatial organization of an image is not innocent. It has effects. It produces a specific relation between image and spectator.” (Rose, 2001 p.45) Light affects colors, as it is directly connected to the element of color. Expression content: Taylor (1957, p.43-44) describes an image’s expression content as “the combined effect of subject matter and visual form.” The truth is that the characteristics of an image alone cannot describe the deeper sense of the image. (Rose, 2001)

Compositional interpretation of the moving image

The difference here is that the language used is the same but it is combined with the elements of the cinema. Edward Branigan’s cognitive model supports the six means of sender-receiver in a film “– in fact several senders and receivers, including narrators, characters, and focalizers” (Buckland, 2009, p.8). The sequence and its elements: screen ratio, screen frame, screen planes, focus, angle, point of view: Also, zoom, pan, tilt, roll, tracking, crane montage: (editing, continuity editing, cut) (Rose, 2001)

“In other narratives the image is the vehicle; this is the case with the film narrative.” (Metc, 1974, p.26)

Narrative perception

If we place pictures in a row, the mind in an automatic manner, will try to make a story out of them. Even if they are visually and meaningly unrelated. Their semantic power is strengthened because the pictures have an impact on one another and finally to the viewer’s mind. What is perceived differently from what the image shows it is named “the semantic gap” (Samara, 2014, p.244) This happens because the mind has the tendency to try to complete the narratives that has began to set up. That is why it considers that the persons shown on the pictures are the same. The meaning of an image can be altered many times when words are placed with it. Visual metaphors also can be achieved by involving some narrative where the image and the viewer have to think together things to which they refer, are still signs: they carry meaning and thus have to be interpreted.” (Hall, 1997, p.9)

“Visual signs and images, even when they bear a close resemblance to the things to which they refer, are still signs: they carry meaning and thus have to be interpreted.” (Hall, 1997, p.9)

5.1.1. Thinking with pictures

Kate Raney in 1998 wrote her doctoral thesis on visual literacy. (Kate Raney, ‘Visual Literacy: Issues and Debates’, Middlesex University School of Education, 1998.)

Kate Raney, claims that Visual literacy is: “... the history of thinking about what images and objects mean, how they are put together, how we respond to or interpret them, how they might function as modes of thought...” (found in Salisbury & Styles, 2012, p.77)
“It’s still visual storytelling... The two mediums don’t have to be separate mediums. They can be one and the same.”

— Robert Rodriguez

Director of *Sin City* film (Radish, 2014)
II. Interpretation of the Ways of Visual Storytelling

In this chapter applications of visual tools of storytelling are displayed. The description of the methodology and the process of the project follows.

1. Ways of Visual Storytelling in Cinema

Observations through films

A book is a whole universe and a film too. They may be somewhat different, but in depth they have many similarities. Whoever sees the meeting point in those two is the one that can tell the real differences between them. Looking at a film image as a two-dimensional picture helps us appreciate the artistry of filmmakers. (Bordwell, 2008, p.145) This is what the book allow us to do. Observing the picture through the pages of the book is a new perspective for the film also and the cinematographic image. (From the chapter mise in scene)

The medium transition often gives some opportunities that in the other medium do not exist. Even though narratives, as it was discussed in the first part (p.17), according to Chatman, "are independent of any medium" (Chatman, 1978, p.20) the change of the medium gives opportunities of a different observation on the same narrative. Also, we can perceive the story in a different way, or spot details that had been missed in the other medium. Whatever it takes, it is a different way to see a world and just for that, is worth it. Specifically, in the book, there is the sense of touch that adds extra value to it. In Martina Casonato’s thesis (2012, p.7) there is a phrase of Jim Stoddart:

"A book is a complete object that people interact with and keep, and how it looks and feels is a big part of that." - Jim Stoddart (Casonato, 2012, p.7)

A more direct communication with the medium, a physical one, gives the opportunity to create a stronger psychological link between the medium and the recipient.

As film itself is a “visual art”, the creator of a film must think in a parallel, multi-modal way of thinking, using his designer, artist and filmmaker thought. Colors, illustrative elements, typefaces, composition make the creator need more than one of his abilities, apart from being just a filmmaker. For the reason that the project is based on the visual part of storytelling we are going to focus on the tools that are related to this.

Storytelling in cinema and book can have many similarities but also tools can be used in one that cannot be used in the other. In this thesis, we are going to focus more on things that can be revealed from the transfer of a film to a book. A way to tell a story in cinema is through colors, time, speed, sequence, series of events, sound, composition. In this thesis we are going to focus mostly on non-linear (or complex) narratives.

"Twenty-first century filmmakers continue the trend of taking inspiration from traditional visual arts. Evidence of graphic inspiration in the modern age is becoming more and more prevalent. One of the most popular directors of the past decade is Wes Anderson. Anderson combines a classical approach to filmmaking with that of graphic sensibility evidenced in all of his works. Anderson’s films are characterized by their color palettes, compositional symmetry and clarity in design—meaning he does not clutter the frame with unimportant objects that distract from the central narrative." (Holifield, 2016, p.14)
1.1. Narrative techniques analysis

Memory in visual storytelling

Image systems play with the viewer’s memory, as they invite him/her to recall images that had been shown in a different time during the film with the same visual codes. (Holifield, 2016)

"Filmmakers use what is called an image system to organize the narrative of the film." (Holifield, 2016, p.12)

Color is a good way to keep track on the stories in a complex narrative. For example, in Memento the memories are in black and white, or in the *Eternal Sunshine of the Spotless Mind* the color of the girl’s hair changes in every different time period. (Mills, 2015)

The frame ratio: In *The Grand Budapest Hotel*, the frame ratio changes every time that a different time period is on screen. (Northrup, 2017)

On the other hand there are some things in the book that help the reader to recall images and other things. The reader can wander through the pages as long as he wants, he can go back and forth or stare at a picture for a long time. In the book there are also more natural ways that help. For example, the resemblance of the images, the use of the same paper, the printing techniques, the use of similar colors that awaken the memory.

It is important to consider that the reader, except for the story that already exists, can make a story in his mind with the material he already has. Alberto Hernandez with his hybrid novels targeted to the tension of the mind to create stories and he added graphic elements to the book in order to create a more creative and dynamic experience with storytelling. (Noble & Bestley, 2005, p. 141)

3 An image system is a collection of images, which repeats throughout your story or script. Each new image acts as an echo of a previous instance, reinforcing the main concerns and themes of your story. These images chiefly function in two ways—they are part of the actual “physical” world of your story, but they are also reflections, or symbols of your story’s interior concerns—the inner landscape. (retrieved from http://stavroshalvatzis.com/story-design/how-to-manage-image-systems-in-your-story)

83 *The Eternal Sunshine of the Spotless Mind* talks about memory loss and on the same time plays with the memory of the viewer.

84 Image systems are a tool to control the memory of the viewer. They are used in film but they can be used also in the book. Up: Boyhood, down: The Grand Budapest Hotel.

85 The change in aspect ratio in *The Grand Budapest Hotel*. (Harris, 2014)
1.2. Time and speed in visual storytelling

As it has been discussed in the first part, story time and screen time are two different things (see p.44). It is up to the director’s will to use them and increase or decrease their proportional relationship. Non linear narratives use time in a very specific and essential way. For example, reversed time is used in films like *Memento* (2000) and *Irreversible* (2002). Films that use time as a basic narrative tool are also *Pulp fiction* (1994), *Forrest Gump* (1994), *The eternal sunshine of a spotless mind* (2004). The speed of narrative in films is manipulated by the frame sequence and the story time and screen time. The speed can be a fast pace narrative (*Run Lola Run*, 1998) or a fast narrated story that in reality takes a long time. (*Forrest Gump* 1994). The rhythm of narrative is quite different. A narrative can have slow rhythm but fast narrative speed, or the contrary. (Bordwell&Thompson, 2008). In the book time depends on the reader but the creator can also control the speed, for example by adding pages, sometimes blank or putting images, one after the other taking big parts of the book.

1.3 Atmosphere in visual storytelling

The atmosphere helps us to keep information in mind and maintain the ‘feeling’ of what the creator wants to provoke. The directors can use the atmosphere as a narrative tool. For example in *The Grand Budapest Hotel*, every story has a different atmosphere (colors, feelings, aesthetics); the bright years of the establishment have a different atmosphere than the years of the fall (the atmosphere is darker). *Mise-en-scene* (p.100), color and light help in that.

3 *Irreversible* (2002) starts the narration from the past and goes backwards.

4 For example Theo Angelopoulos film *The weeping meadow* (2004) has slow rhythm but fast narrative story time.

5 Atmosphere is a characteristic of storytelling not so “solid”. Maybe for this reason it is not a usual object of discussion. Cinematographers know that it is a whole of an amount of smaller pieces.

87 *Pulp fiction* explained visually (Retrieved from http://www.scribble-live.com/blog/2013/08/26/16-movie-timeline-infographics/)

88 *Memento* (Christopher Nolan) non-linear narrative is a very complex memory game.

89 Scene from *The Weeping Meadow* By Theo Angelopoulos
2. Graphic Design Elements
And its applications in films

2.1. Color & Composition

Color sets the psychological tone of what one is trying to create, where color follows form. (Opara&Cantwell, 2013, p.90)

As it has been discussed in the first part, color and composition are two very important fundamentals that apply in film with the same importance as in graphic design. They have to do with the image itself.

Color in the film works in various ways: to set the mood and create atmosphere, to maintain a visual hierarchy (p.90), as a memory tool, to create impression, to be an element of image systems or to communicate diverse feelings. (Opara&Cantwell, 2013) In Star Wars film (1980) it is used to disting good and evil (Criswell, 2015) In the whole film of TGBH dominates a rose shade, that gives a romantic tone in the film. Bellantoni, 2005) But also other colors are dominant, depending on the point of time and the scene, like red, blue, orange and purple. Kandinski believed that color can have “emotional and physical effect on us”. (Mills,2015)

Composition is highly related to the frame. As it has been discussed, a variety of elements contribute into a composition. (see p.55-57 & 113) like balance, symmetry, space, contrast, hierarchy, form and light.

“Much like a designer works, Wes Anderson makes design choices that will be used throughout his films. He creates a color palette and framing techniques based around symmetry. He extensively storyboards each scene prior to shooting in order to speed up the filming process.” (Holifield, 2016, p.14)

Wes anderson in The Grand Budapest Hotel plays with rich saturated colors and symmetry.
One of the other composition techniques Wes Anderson employs is the use of strong horizontal lines. Pastel colors and "monochromatic look".

*Life of Pi* (Ang Lee, 2012) composition
Moody lighting in *The Grand Budapest Hotel*

(right page)
The lighting in *The Grand Budapest Hotel* resembles the paintings of Renaissance.
Godard uses color in a very distinctive way. In *Pierrot le Fou*, he focuses on the basics: yellow, red, blue. Their roles in the narrative are important. *Pierrot le Fou* uses complex narratives and the colors define the time through the narrative. Blue and red kind of reveal different story explanations.
We can observe that Wes Anderson uses mostly pastel colors but in *The Grand Budapest Hotel* (right page) he chose a stronger palette.

Wes Anderson's Color Palettes

We can observe that Wes Anderson uses mostly pastel colors but in *The Grand Budapest Hotel* (right page) he chose a stronger palette.
The use of red color distinctively, in *The Red Balloon*, by Albert Lamorisse.

Color is also used to reveal different worlds, like in *Pan’s Labyrinth* by Guillermo Del Toro. (Mills, 2015)
Aspect ratio difference

The frame itself can be considered as a design element. The film aspect ratio is used in films but the dimensions of the frame have their origins on the two-dimensional picture. Here the same aspect ratio can be resized on paper creating various combinations. (Aspect ratio: 2:3:1)
Sometimes color carries the meaning of “bringing things to life”, like in film Pleasureville (Mills, 2015).
Godard in the New Wave used innovative typography. (The one of the fonts used in this book is a reference to his typefaces).

[Jarrett, 2014]
Anderson uses typography distinctively in his films, especially in *The Grand Budapest Hotel*. “On the one hand he’s a perfectionist; on the other hand he doesn’t want anything to look machine-made, or digitally produced in any way.” (Atkins for Anderson, retrieved from http://www.typeroom.eu/article/why-grand-budapest-hotel-a-typography-star-movie)

Distinct typography is observed, not only in everyday objects and papers, but within the whole film *The Grand Budapest Hotel*. 
3. Film Direction Tools

and their application

As it has been discussed in the first part, direction tools like camera angle, camera movement, lighting, shot types and the cut play a crucial role in the evolution of the narrative. There are also other elements, like the screenplay, that they also lead the narrative line without being so directly connected with the visual elements of the film.

The camera angle (see p.87) can add a lot of narrative value. Some examples are shown underneath.

6 There are many types of cut:
- The cut on action, hard cut and jump cut (in the same shot and shows time passing), which are the most common, have been discussed in the first chapter.
- The cut away (showing a completely different scene, away from the first)
- The cross cut (used mostly in phone conversations, it is back and forth between the scenes)
- The smash cut ("from quiet to intense" and the contrary)
- The invisible cut (the director tricks the eye and the cut is not obvious and "gives the impression of a single take") (Scoma, 2016)
- The J cut (when the sound of the next scene starts before the action) (for further information watch the video "Cuts & Transitions": https://www.youtube.com/watch?v=OAH0MoAv2CI)

106 Lighting from above (according to Giannetti show spirituality (Amélie, 2004) This happens once in the film. In addition, Arronofski uses the same technique through the whole film "The fountain" focusing on the spiritual element. Shooting her from a low angle he makes her seem divine, contrary to the blind man in Amélie that his mortal nature is emphasized.

107 Picture from "Wim wenders' polaroids" at the photographers gallery, London, 2017. Exhibition from the director Wim Wenders. Another way of how the tools of direction can be applied on a printed object. (retrieved from https://www.filmsnotdead.com/instant-stories-wim-wenders-polaroids-the-photographers-gallery/)
The close up
Jean Pierre Jeunet in Amelie, uses a lot of close ups, (mostly medium close-ups) to depicts the emotion conditions of the protagonist. (see p.50)

Camera and connotative meanings in complex narratives
From top to bottom: In Adaptation film eye-level camera angle is used to show that the two stories are in the same narrative level. Wide angles are used in Forrest Gump to show the loneliness of the hero. In Big Fish, in the imaginary story wide angles are used to show that the hero is alone in this world. In The Dress, close shots work as a comparative technique to the women that wear the dress in every different story.
Direction tools in *The Grand Budapest Hotel*

Wes Anderson starts each chapter with wide angles and ends to medium shots and close-ups. We could say that he does that to emphasize the sequence of the events in the narrative. Mostly in the first and second layers, he uses eye-level camera that emphasizes more the narration of a story.

The cut in complex narratives

The cut in film adaptation
The cut in complex narratives

Match cut in Forrest Gump

Match cut is similar to jump cut but the action or the composition are equivalent and they lead from one place to another.

The cut in The Grand Budapest Hotel

TGBH uses a lot of panning (pic: 3&4) and tilt (see chpt. 3 & pic:4-5) but it also uses invisible cut (picture 1&2), match cut and jump cut with a change of frame ratio.
Dolly-in, dolly-out in *The Grand Budapest Hotel*
and how it can be represented on paper
Space shows emptiness in the life of the character. Distance: it can show the emotional distance between the heroes.
Height of the camera: looking up makes someone seem quite heroic, looking down makes him seem quite vulnerable.
Another use of the frame aspect ratio resize, combined with white space on the page. (1.85:1)

Previous page: Experimentation with aspect frame ratio. How many aspect ratios we can fit together in a page A3 without resizing them? The answer is: 1.85:1, 1.75:1, 1.35:1, 1.40:1, 1.50:1, 2.35:1, 2.20:1, 2.00:1 and 1.33:1. I did this experiment to familiarize a little with the concept of the unsizable film standard values and the hypothetical mandatory application on the paper. I realized that when lacking the freedom of resizing things are getting harder.
4. WAYS OF VISUAL STORYTELLING ON THE BOOK

Research on a different medium

4.1. The use of typography, image and composition

As we discussed those basic elements in the first part, now we will examine some visual examples found after research and how they contribute to the narrative of a book. Except for images and typography, there are also other ways that narratives can be reflected, like illustration, but they were not used in this project.

“Type is a beautiful group of letters, not a group of beautiful letters.”
— Matthew Carter
(retrieved from https://www.goodreads.com/quotes/tag/typography)

Those three elements interact the one with the other and create a visual result on the paper. All this mixture is called “Editorial design”. (see p. 53)


The cocktail hour is a redesign of an older book, very innovative for its era, (1925). It was made by two journalists, Marcel Requien and Lucien Farnoux-Reynaud. In 2017 Spin studio with 34 new illustrations by Tony Brookan decided to redesign it under the Corps reviver Editions. The visual language is simple and strong. This is a very interesting example how simple elements can be used but on the same time maintain an intense visual vocabulary in a book that its content is totally unrelated to design or arts. (For further information visit: https://corpsreviver.com/products/lheure-du-cocktail-the-cocktail-hour)
Left page:
Visual storytelling related to the moon. The layout is based on photos taken on the moon and photos of the moon itself. (retrieved from http://theartistandhis-model.com/)

Illustration for a children's book that uses mixed media technique: (collage and colors). (Retrieved from Pinterest)

Editorial project with monochromatic illustrations on colored paper. (Retrieved from Behance)
Except for illustration, other techniques, like cutting can be used to convey messages.
The medium transition

For the final project, all this information should be gathered. How can the transition be made, by keeping the same narrative but exploiting at the same time what each medium can offer? In the following pages there are some visual examples of how the elements of the first medium (cinema) can be reflected on the other (the book) as Holifield (2016) says in her thesis:

“The first film cannot use a grid in the same form as graphic design, there are elements of filmmaking that serve the same purpose to organize the movie as a whole.” (p.11)

Considering that, we could start from the more technical elements, like the frame, composition and color. If we consider every two-pages as a frame we can experiment on the composition by using the horizontal lines (see p. 161) that are used in Wes Anderson’s cinematography, making visual comparisons and exploiting the symmetry of the frames. Moreover, directional tools like the close ups and the type of shots, the cuts, tilts and pans (see chpt. 3 & p.144-145) can be used, too. The rhythm of the narrative, the story and screen time are not so easy to be depicted but still, not impossible. Also, the image systems used in film (p.108) use the compositional rules of graphic design. By thinking that according to Gestalt theory (Hampton-Smith, 2017) the eye needs closure, continuation, proximity and similarity (see p. 95), all the above should be considered in parallel with that.

5.1 Connotations and special meanings

The film has a lot of connotations through the narrative, about the human nature, love, friendship, the war, hate, hope, memories, nostalgia, dreamers, the Through the pictures all those meanings are depicted on the screen and on the book. The Nazis (symbolized with ZZ—the opposite of “SS” or maybe because of zubrowka) carry a connotation of the fall of Mr. Gustave’s dreams about “civilized society”. And like this, Anderson created a melancholic micro-world of contemporary society. (Sneed, 2014)

Anderson also, hides small details that reveal elements for the narrative in the future (like “The Boy and the Apple” in the beginning of the story)
Picture placement from films to books.
The rule of thirds (kogonada, 2014) could be considered as a type of grid for the cinematic picture. Here we can see it in Wes Anderson’s film The Royal Tenenbaums. On p.44 there is a reference on the similarities of frame and editorial.
The rule of thirds: Zero with his purple suit in a yellow environment is right in the upper left corner of the grid. The director uses color contrast to achieve that.
The rule of thirds in a close-up
("Le fabuleux destin d’Amélie Poulain, 2001")
Symmetry, camera angle from above
(The Grand Budapest Hotel, 2014)
The dynamics of the page change accordingly to the position, the framing and the size of the picture. All the pictures above use framing, white space and zoom differently.
The position of the picture differentiates the perception and thus, the meaning that every picture carries each time.
5.2. Human interaction & interpretation

All of those elements have to be interpreted and reflected on the pages of the book in various ways through experiments with image and typography. Human interaction on the book is much more direct as the reader can touch the paper, keep the rhythm and interact with the pages. With the help of typography the viewer can see the screenplay written, in a way that will be easier for him/her to follow. One of the benefits of the book is that we can make visual comparisons, placing the pictures the one close to the other, or use different frames of the film on the same or opposite pages, or experiment with colors.

Comparison of the narrative techniques

A Story within story on the screen can be reflected with the same temporal order as on the book. In the onion narrative this is quite easy, as the stories do not interact a lot the one with the other: The first layer first, follows the second etc. In case that the stories run in different temporal order, we can chose either to follow that order in the book, either to follow the story time (and not the screen time) either to work without following time at all, which will be more confusing for the reader but it gives more freedom to the creator.

“But aside from an inheritance battle, a jail escape, a love story and meditation on storytelling, driving “The Grand Budapest Hotel” is M. Gustave’s personal revelation that the world he knows and loves and made him who he is, is coming to an end. His hotel, as is shown in the narrative’s leaps across decades, falls into disrepair and is sparsely populated, a victim of international conflict, communist subjugation and a modernity with which it could not keep up.”

(Sneed, 2014)
The book in Anderson's films
The book has a special meaning in his films, as he makes special books only for this reason. In a video this is very well shown. The protagonists, like the girl in the beginning of the film often carry a book in their hands. (Luk, 2015) The viewer can identify himself (see “personification in narration”, p. 35) with the girl as the reader of the book. Anderson has created a series of fake publications for each one of the family members of The Royal Tenenbaums.

"In Anderson's world, physical books offer solace, and more importantly, keep a record of people and places past." (Ferri, 2015)

The relationship of The Grand Budapest Hotel with the book is even deeper, as it is dedicated in Stefan Zweig’s memory, inspired by his books and the characters of Mr. Gustave and the author are inspired by him.
"A book is a complete object that people interact with and keep, and how it looks and feels is a big part of that."

— Jim Stoddart

(Casonato, 2012, p.7)
“To design is much more than simply to assemble, to order, or even to edit: it is to add value and meaning, to illuminate, to simplify, to clarify, to modify, to dignify, to dramatize, to persuade, and perhaps even to amuse. To design is to transform prose into poetry.”

–Paul Rand

(Helfand, 2001, p.142)

6. PROCESS
And visual experimentation

6.1. Step 1: Research on other similar work & critical inquiry

While making visual research I gathered many examples of projects that are related to the cinema and graphic design or narratives. All of them are editorial projects with a focus on directors and films. Although I did not find something with exactly the same topic as my project, all of them were useful for it.

“Alice in the cities” A book made for the film of Wim Wenders, by Manon Delaporte, 2013
The use of typography

In these two pages there projects I found in libraries. On this page I focus more on the use of typography.
Relevant projects I encountered on the Internet databases.
Different ways to place pictures.

From projects found online.

Here, except for the pictures, additional elements are used, like pictures in a different size, white space or typography.
Useful Thesis and dissertations

Although some other thesis I encountered were an aid for the theoretical part of the thesis, the practical projects I came up with helped to understand better the relationship of cinema and the study of it through the “eyes” of graphic design. The theoretical thesis were:

- Graphic Design and the Cinema: An Application of Graphic Design to the Art of Filmmaking, by Kacey B. Holifield, 2016
- Visual storytelling & Journeying, by Theresa Grieben, 2014
- A cor como veículo de comunicação: o design gráfico como ferramenta de visualização da cor na filmografia de Pedro Almodôvar by Helena Da Costa Morais Soares, 2017
- Early Film Semiotics And The Cinematic Sign By John Philip Hewak, B.a., 1991
- Color Theory and Social Structure in the Films of Wes Anderson by A. Vaughn Vreeland, 2015
- Structure of visual storytelling and graphic design by Didon Danisworo, 2002 (from where I borrowed many useful information about the cinema and the graphic design elements found in it).

- [This is not] If on a Winter’s Night a Traveler, Martina Casonato, 2012 (Thesis and editorial project). Casonato in this thesis explored experimental publishing, hybrid novels and the book as an object and its form.14

In addition, some useful sources were:

- The Integrity And Marginalization Of Visual Storytelling In Children’s Picture-books by Stella East, 2008
- Memory: Beauty, fragmentation and image, by Anastasia Jo Whited, 2011

---

*“You are about to begin reading Italo Calvino’s new novel, If on a winter’s night a traveler. Relax. Concentrate. Dispel every other thought. Let the world around you fade.”*

— Italo Calvino
(retrieved from Casonato, 2012, p.85)
6.2. Step 2: Analysis of the complex narrative films

A way to understand how complex narrative films work was to analyze their characters, stories and the tools they use. So I made diagrams that are trying to deconstruct the story. For example, in the film "The fountain" the story is divided into three different stories with the same characters or the films Adaptation and Forrest Gump (1994) follow the same way of the narrative structure: from the past (with memories) to the present, or others, like The Fountain and Nocturnal animals (2017) create heroes from real life and they put them in parallel narratives.

"A story has no beginning or end; arbitrarily one chooses that moment of experience from which to look back or from which to look ahead." - Graham Greene, novelist (Baldridge, 2000, p. 80)

The Fountain

Three stories - from the past, present and future - about a man in search of immortality with whom love is looking for a niche in this new earth. His wife is writing a book where she is the queen and he is the fighter who is looking for the tree of life. A traveler in a parallel universe from the future is travelling with an aged tree encapsulated within a bubble, moves towards a dying star that's wrapped in a nebula; he seeks eternity with his love.

Mr. Nobody's narrative has three levels that each of them deepens with more levels underneath.

"A story has no beginning or end; arbitrarily one chooses that moment of experience from which to look back or from which to look ahead." - Graham Greene, novelist (Baldridge, 2000, p. 80)
The Fall
A stuntman befriends a little girl in the hospital and he tells her a story where the characters are inspired from their lives.

**story 1 (main story)**
Real-Present
Colors: Green and earth colors

**story 2**
Imaginary-Past
Inspired by Roy
Colors: Bright, vivid, red, green, blue

**the heroes’ stories**

Connection between the stories
Close-ups with similar composition

frame composition
metaphoric shapes

similar visual language

Adaptation
A scriptwriter struggles to adapt a book on a screenplay for a film. Here, the two stories, the basic one and the one that is written on the book, but had happened in the past. Somehow, they become one later in the narrative, and the first story gives an end to the second.

**story 1 (main story)**
Real-Present
Colors: Mostly dark

**story 2**
Real-Past
Written by Suzan
Colors: Mostly green and light

**combination of story 1&2**
Real-Present
Colors: Mostly dark

Connection between the stories
The three stories run in different time during the film (the two run in parallel narration but in different time)
Pulp Fiction

Three different stories of groups of criminals that somehow are connected with each other and get involved in each other's story.

**Reflection on the book**

**Ways of visual storytelling**

**Pulp Fiction**

**story 1**

Real-Present
Colors: Bright red on the details

**story 2**

Real-Present
Colors: Bright red on the details

**combination of story 1&2**

Real-Present
Colors: Bright red on the details

**Connection between the stories**

The three stories flow on the same time but are narrated in different time during the film.

**The Dress**

A dress is travelling from hand to hand telling the stories of the people involved while some of them are found in more than one of those stories.

**Story 1**

Real-Present
Colors: Blue, red, orange

**The Dress' stories**

**Connection between the stories**

The stories have a temporal storyline as the dress goes hand by hand.

**The dress as a visual object**

Frame composition: metaphoric shapes

**Similar visual language with colors**
Forrest Gump
A man narrates his life story that is very special, by dividing it into separate adventures.

**story 1 (main narration)**

```
Real-Present
Colors: bright
```

**Adventures**

```
Running to the next frame
```

**Connection between the stories** The stories emerge in sequence

```
Physical activity / motion transition

Image systems

Television as a helping object to the narration
```

Big Fish
A father narrates his story to his son through a number of fairy tale adventures that insist that happened to him.

**story 1 (main story)**

```
Real-Present
Colors: Dark, blue
```

**story 2 (consists of many smaller)**

```
Imaginary-Past
Colors: Vivid, red
Light tones
Two narrators
```

**connection between the stories** The stories have a temporal storyline as the father narrates its life and they go back and forth until they meet in the end

```
physical objects transitions

Image systems

Light
```

A door closes in one story and another opens in the other
Mr. Nobody

The confusing aspect of the story of a man as he narrates his life to a journalist and thinks of the alternate life paths, that happen with the flick of a decision in some significant time spots.

Connection between the stories  The three stories run are narrated in parallel time during the film

Nocturnal Animals

A woman receives a book from his ex-husband and while reading she is imagining the story as being the main character.

Connection between the stories  The three stories run on different time but are narrated in parallel time during the film
The Royal Tenenbaums
Different stories that occur through the everyday life of a strange family and its members.

story 1

Connection between the stories They are connected, as they narrate the life of the family members
Some of them contain smaller booklets, while some others contain many booklets of the same size. The different colors on the papers helped a lot to distinguish the one from the other, while thinking of how those stories can be expressed on paper.

Film: The fall
For example, here, there are 5 different colors-5 different stories. The four of them are inside the main story and they are being blended with each other.
This was the most enjoyable part of the initial process. Furthermore, it was the moment which I realised how complex the non-linear narratives can be on a printed object.

Films:
(from the left to the right column)
Mr. Nobody
The Fountain
Pulp Fiction

The second phase of this experiment was to create booklets with stills from the films that represent a different story and then place them in a way that the blending of the pages would remind the blending of the stories in the films.
The goal here was to understand how the pictures can be used to express a complex narrative on paper.
When I started designing the first layouts for the book I had divided the content into two or three parts. Then I decided that this division should be made with the use of expressive tools (typography, layout, hierarchy). The making of this book happened while I was watching the film, because I did not want to lose the feeling, the atmosphere and the rhythm of it. Based mostly on typography and picture placement, I did some experiments, which I placed in the following pages.

“Designers also trade in storytelling. The elements we must master are not the content narratives but the devices of the telling: typography, line, form, color, contrast, scale, weight, etc. We speak through our assignment, literally between the lines.” (Casomato, 2012, p. 37)

The Grand Budapest Hotel has a very interesting color palette and color coding. (see p.153)

First layout samples with images and typography. The type changed, and also the layout. The full-bleed pictures remained in many parts.
In Memory of our National Treasure

Experimental drafts for the placement of the pictures and the typography combination (left page)
The power of the frame and its combinations with type
In the following pages there are some pictures of small experiments I did with random pictures and (random) text combining pictures and typography to see how different typography and framing works with picture. I used black and white pictures because I didn’t want to put the color of the picture as an extra element. I preferred to focus on all the above.

I place five different experiments: black and white picture with a coloured layer, black and white typography with black and white picture, coloured font and black and white picture, the same black and white picture reframed and two different pictures with size contrast.
“What is a book? In the Kindle era, it seems pretty obvious. There is an implicit argument in the act of digitizing a book and removing it from the shelf: a book is its text. A book is a unique string of words, as good as its bits. But printed books are also objects, manufactured objects, owned objects, objects that have been marked by pencils and time and coffee cups...
This name will, no doubt, be familiar to the more seasoned persons among you. Mr. Zero Moustafa was, at one time, the richest man in Zubrowka; and was still, indeed, the owner of the Grand Budapest.
However, this premature intermission in the story of the curious, old man had left me, as the expression goes, gespannt wie ein Fliegenbogen, that is, on the edge of my seat—where I remained throughout the next morning until, in what I have found to be its mysterious and utterly reliable fashion:

fate, once again, intervened on my behalf.

The first layout didn’t really work for the fluidity of the narration, as the reader had to follow more than one text element. So I decided to simplify it.

First approaches for the book design
I started experimenting with the stills of the film. Top left & previous page: a two-page spread that consists of two different frames of the film. Symmetry (middle left) Bottom left: Connotation of continuity (see p. 95)
In first place I wanted to include the whole screenplay in the book. Even though, this was not possible, with this solution I managed not to exclude a lot of things. Like with the movie stills, I had to decide which ones I should keep and which ones I had to leave out.

For the final design of the project, I kept the main text of the screenplay and some smaller ones, only for the points that I considered necessary. In the smaller blocks there are points of the screenplay that according to my judgement, are secondary for the narration. Either they explain movement in the space, or they refer to actions that describe another action and even sometimes contain a sequence of the main narration, but not so indespensable for the meaning, but still, essential (for whoever wants to read them).

Final design

Finally, a rollback. Peace. The door opens again, itting, content in its stocking feet. He doll's hair. He takes out a lurcher, hands down and covers the fine fingers off the ground, weep path up, slip them into his pocket, and walks away down the alley. The next morning, Herr Becker received a peculiar, last-minute-notice from the office of Deputy Knappe: preparing their scheduled meeting in perpetuity.

In first place I wanted to include the whole screenplay in the book. Even though, this was not possible, with this solution I managed not to exclude a lot of things. Like with the movie stills, I had to decide which ones I should keep and which ones I had to leave out.

For the final design of the project, I kept the main text of the screenplay and some smaller ones, only for the points that I considered necessary. In the smaller blocks there are points of the screenplay that according to my judgement, are secondary for the narration. Either they explain movement in the space, or they refer to actions that describe another action and even sometimes contain a sequence of the main narration, but not so indespensable for the meaning, but still, essential (for whoever wants to read them).

Final design

For the final design of the project, I kept the main text of the screenplay and some smaller ones, only for the points that I considered necessary. In the smaller blocks there are points of the screenplay that according to my judgement, are secondary for the narration. Either they explain movement in the space, or they refer to actions that describe another action and even sometimes contain a sequence of the main narration, but not so indespensable for the meaning, but still, essential (for whoever wants to read them).

Final design

For the final design of the project, I kept the main text of the screenplay and some smaller ones, only for the points that I considered necessary. In the smaller blocks there are points of the screenplay that according to my judgement, are secondary for the narration. Either they explain movement in the space, or they refer to actions that describe another action and even sometimes contain a sequence of the main narration, but not so indespensable for the meaning, but still, essential (for whoever wants to read them).
7. METHODOLOGY

And visual experimentation

According to Andrew Haslam (Haslam, 2006, p.6), there are different stages of the process of designing a book (see also p.65):

Documentation, Analysis, Expression, Content

The documentation for this book was the screenplay of the film “The Grand Budapest Hotel” of Wes Anderson and stills from the film. The final choice was made with pictures that depict the most important things that happen and portray the story either by sequence, or separately. The analysis was mostly based on that, to find which pictures serve the narrative better and which parts of the text, which was much harder, because by leaving parts out the connection is broken quite easily. Expression has been achieved with the design of the final layout use of typography (typeface, sizes, grid, placing, style), placing of images (different sizes, sequence, white space), the choice of colors and paper. Sometimes there is a conflict between the demand for distinction of the ideas of the designer and the author. As already discussed, some designers prefer to be the authors in some of their work, as that gives them the opportunity to manage the general design of the book. (Haslam, 2006).

The concept of the book is to tell the whole story of the film, using the expressive methods and the material mentioned before but not in a completely strict way—the reader can make stories with his imagination, by turning the pages. Sequence and continuity are the basic methods for this to be achieved by playing with the memory of the reader. Visual comparisons, tricks and layout arrangement are the tools that support all the above.

“Designing Books: Practice and Theory” (Hochuli & Kinross, 1996)

The book designer is concerned with the following particular matters: format, extent, typography (these three partly determine each other); material (papers, binding materials); reproduction; printing; finishing.” (Hochuli & Kinross, 1996, p.32)
7.1. The narrative manipulation

In a way, what had to be done in this project was the inter-disciplinary change of medium and through this change to find which way is best to give directions to the reader through the narrative, but not manipulate his imagination completely. Based on Seymour Chatman’s diagram, (Chatman, 1978) the real Author is the director (Wes Anderson), the Impied Author is the author in the film, the Narrator is Zero Mustafa, the implied reader is the girl that reads the book that represents all the potential readers and the real reader is the reader of the book. Like this, the story begins from the outside world and then it ends there again. (see p. 266–onion narrative).

As discussed (p. 18) the discourse time in the book depends mostly on the reader but the story time (Herrnstein Smith, 1980) on the creator. The reader chooses how much time he/she will need, so I decided to give some time to the reader to first imagine the story by dividing the sections of pictures and texts. The section of the pictures in every chapter comes first, before the texts with the screenplay start. There is always a full-bleed picture before the beginning of the text section and a specific style of typography on the right page.

This division of the two parts gives the choice to the reader to perceive the story the way he/she wants, and then read the screenplay, if he/she wants.

“Narrative is more than a kind of thing; it seems to involve distinct activities as well.” (Bordwell, 2007, p.2)

As discussed (p. 18) the discourse time in the book depends mostly on the reader but the story time (Herrnstein Smith, 1980) on the creator. The reader chooses how much time he/she will need, so I decided to give some time to the reader to first imagine the story by dividing the sections of pictures and texts. The section of the pictures in every chapter comes first, before the texts with the screenplay start. There is always a full-bleed picture before the beginning of the text section and a specific style of typography on the right page.

This division of the two parts gives the choice to the reader to perceive the story the way he/she wants, and then read the screenplay, if he/she wants.

The different styles of picture placement add depth and interiority to the narrative, that means that the reader can see the narrative in different ways through the different forms of the pictures and have a more “complete” impression of the story. (see p.42)
236 237

Top left: Visual comparison of two events that look equivalent.

Top right: A sudden event that is very important for the narrative (left page).
The reader’s eye goes directly to the right page, so the chronological order can change from page to page.

Bottom: A way to place pictures that helps when attempting to keep a temporal order.

236 237

“Who’s this interesting, old fellow,” I inquired of M. Jean. To my surprise, he was distinctly taken aback.
“Don’t you know?” he asked.
“Don’t you recognize him?” He did look familiar. “That’s Mr. Moussaia himself! He arrived early this morning.”

Finally, a wallop. Pause. The door opens again. Koyan comes out in his stocking feet. He puts on his boots. He takes out a handkerchief, unfolds it, and collects the four fliers off the ground, wraps them up, slips them into his pocket, and walks away down the alley.
The next morning, Herr Becker received a peculiar last-minute notice from the office of Deputy Kvarz: postponing their scheduled meeting in perpetuity.

Eight a.m. Zero, substituting at the concierge desk again, looks up to the high window across the room. Herr Becker waits alone in the storage pantry with the ledger book under his arm. He checks his watch.
Type manipulation

This kind of manipulation of type makes the reader pay attention to some parts that are essential for the story and makes the narration less dull and monotonous. The relationship between the two modes is complementary to each other. Also, by keeping a section of pictures without text, I wanted to do what wordless books and graphic novel do, according to Salisbury & Styles (2012). They help the mind to think more intensively by pushing it to generate the text on its own.

The main style of typography is 18 pt. with 21 pt. leading. That keeps a clear image on the page, because the nature of the book is mostly visual and not literature-wise

Bold typography; when very important things are said.

Italics are used in special cases. One is Zero’s and M. Gustave’s dialogues, the other is Agatha’s and Zero’s dialogues and the other is poetic interventions. This happens to emphasise the most important relationships and to distinguish the lyrical element.

This multimodal visual narrative book uses also type to express different narrative situations. For example, big and strong type is used in cases of a chase or a big adventurous moment.

Padre. All the officers open fire at once, shooting, apparently at random, in both directions. Henckels appears suddenly at the top of the stairs with his own firearm drawn. M. Chuck hurries behind him. Henckels ducks down low and screams:


And so, my life began. Junior Lobby Boy, Grand Budapest Hotel, under the strict command of M. Gustave H. I became his pupil, and he was to be my counselor and guardian.

“The visual narrative has a ‘universe’ of its own.” (Pimenta & Poovaiah, 2010, p. 30)

This universe is what I tried to recreate from the world that Wes Anderson creates with his films. So I had to pass from a dynamic visual narrative to a static one, according to Pimenta & Poovaiah (2010). As they explain, a static narrative doesn’t mean that it hasn’t its own “dynamism”, but in a different way. (Pimenta & Poovaiah, 2010) The characterization “dynamism” is used to describe mostly the technical part of the narrative but not its core. This dynamism is expressed by our imagination and perception. (Pimenta & Poovaiah, 2010)

As discussed before in the text (see p.63-65), the creator of the book manipulates the rhythm, tension, perception, visual connections. I tried to keep a rhythm that would somehow have a connection to the film’s rhythm. But I wanted to maintain a relevant freedom related to the perception of the narrative, as mentioned before. I tried to make visual connections between pictures, and place them accordingly to the events of the narrative, in order to somehow maintain a connection with the ir importance, the narrative and the action depicted on them.
7.2. Time and space

I wanted to use the space of the page as the visual space of the film. Like Eisner said (p.26), space is mostly perceived visually, in addition to time that is more “illusionary” (Eisner, 1985, p.25). So, even if in the beginning I felt like using the whole page for placing the picture, later, I realized that this was not functioning very well with the book, like on the screen. So, I decided to give some space to the pictures. In that way they are more expressive and they do not tire the reader. Moreover, different options to be placed come out, using the space of the page accordingly that eventually match better with the narrative. In a way, the placement of pictures can also manipulate time (Monaco, 2000, p.41), which is the most fluid element of the narrative. For example, in some pages I put many small images from the same event in the narrative. Here, the reader will have to concentrate on a bigger number of images, so he/she will need more time. Another technique to give time to the reader is to add blank or coloured pages or pages with elements that are secondary for the narration (but still interesting). In this way the reader takes a break from the intense rhythm of the main narration and he/she is given some time needed.

“To begin, it is clear that the art of storytelling places the narrative “in” time. The art of storytelling is not so much a way of reflecting on time as a way of taking it for granted.” (Ricoeur, 1980)
7.3. The narrator and the narrative

The basic narrator is Zero Mustafa, but he does not appear many times in the book. The times he appears though are important so I try to make it obvious by placing his pictures in a way that this could be shown (make them bigger in double page for example). As discussed on p. 18 the narration is mostly personal according to Barthe’s distinction (Bordwell, 2008) by both narrators. (Barthes, 1966)

This is not an easy thing to express in the book, as the reader is interested in mostly knowing the story, rather than who is telling it. There are some pages though, where I tried to show who is beginning the narration by speaking and with the accompaniment of the text this can be obvious.

“A narrative is not a sequence of closed events but a closed sequence of events.” (Metz, 1974, p.24)

This phrase by Metz can set the basis of the form of every chapter. Each one can be considered as a closed sequence of events, narrated by pictures and text.

---

Zero Mustafa, when he starts narrating his story to the author (to our narrator). Basically, the whole narration is based on a narrator listening to another narrator telling his story about his life, placing another person as the main hero of his story while narrating the story to us, the audience of the film (or the book in this case).
Moments of the author with Mr. Mustafa. Orange color is a key feature of the frame. While trying to keep the proportions of the current aspect ratio of this layer I kept large rectangular-shaped pictures.

The author in the beginning of the film. Blending the layers of the author with the next and the previous layer we can maintain a visual continuity and observe how the characteristics of the image (color, composition) interact with each other.

The ending of the film in this layer is rather dark. The lighting (see p.89, 100, 102) is a principal aspect for the establishment of the atmosphere.
7.4. The story reflected on the book

According to “Eleven Elements of Story”, (see p. 72) in TGBH we have Mr. Gustave and Zero as the main characters, late 60’s in an imaginary place named Zubrowka. Mr. Gustave’s favourite perfume, “Air de Panache” and the sweets of Mendl’s are the most important sensory elements. The color pink also sets a melancholic mood throughout the film. “The Boy with the apple” is a significant object that plays crucial part in the plot. Mr. Gustave and his manners make his attitude the main interest in the film. Love and friendship are the strongest emotions. There is a melancholy in the narrators’ voice and his point of view is nostalgic. In the end, it seems that the only thing that can last is the feelings that we have of the people and our memories of them in this life. All those elements create the world of TGBH. I tried to express this “Magical realism” (Storr, 2013) – ‘magical’ or unreal events presented in a way that they could be reality – (Bowers, 2004) as representatively as possible.
“Sensory elements” (See p. 72) by Miller (2011, p. 3) The boy with the Apple as an object helps the plot unravel, making itself really indispensable.

Bordwell talked about “fabula and suzhet” (p. 30). The most difficult was somehow, to show, which the “suzhet” is. Bordwell says that the suzhet is the way that film elements are organized and set for the narration. This in the book could be shown by the way the pictures are organized and the events that they depict. The pictures are not in a strict order because I wanted to create new links between the events and make some visual comparisons that in the film are impossible to be made but are essential for the reader in order to think about the connection of some events within the plot.

The dialogues are not placed “line-under-line” because the most important is the flow of the plot and not who is the one talking each time. Also, as we know, Zero and M. Gustave are like brothers. So, it’s quite the same when they speak, as the most of the dialogues are between them.

“...suzhet” is. Bordwell says that the suzhet is the way that film elements are organized and set for the narration. This in the book could be shown by the way the pictures are organized and the events that they depict. The pictures are not in a strict order because I wanted to create new links between the events and make some visual comparisons that in the film are impossible to be made but are essential for the reader in order to think about the connection of some events within the plot.

The dialogues are not placed “line-under-line” because the most important is the flow of the plot and not who is the one talking each time. Also, as we know, Zero and M. Gustave are like brothers. So, it’s quite the same when they speak, as the most of the dialogues are between them.

“The reader only has direct access to the sujet, but from that knowledge he or she reconstructs the fabula.” (Torrence, 2015)
All this lyricism (see p.33) that exists in this film tries to be explained by the rhythm of the images and text and is connected to the rhythm of the book itself. (see editorial design, p.63).

I wanted to use the poetic rhythm that the film has for the creation of the book’s rhythm. Except for the poetry of Mr. Gustave, the film has this rhythm that makes it flow smoothly from the beginning to the end. This rhythm can be kept by the placement of the pictures and the text. After a number of pages with various ways of placing the pictures and keeping white space, in some points I add full bleed pages for “a break” and to differentiate the visual experience of the reader. In the same way, in the pages with the text I add big typography in continuous pages.

193
Top: Poetry in the film has a very special place. The director tries to maintain a lyricism by using also poetry elements which helps to keep a very lyrical flow and rhythm.
Bottom: This poetry can be translated in simple gestures like the Mendl’s box in the prison or the gentle wild-looking prisoner. All over the film there is a poetic essence which “wandrocks” around Mr. Gustave’s figure. In those pages it is shown in different ways.

194
Keeping a flow with different typographic styles.
7.5. Design principles that were useful for the project

As it has been discussed in previous chapters, (see p.55) design principles are really useful for the design of cinematic pictures. rst of all, the frame, whose role is the same and as crucial in graphic design as in cinema, is something that plays a leading role in this book’s design. As I did not feel like reframing all of the pictures, I tried to keep some with the same proportions as in the film in order to show their relationships and to support what the director does with the change of frame aspect ratio and the narrative (the frame was discussed in p.87).

Symmetry

Symmetry is something that Anderson uses a lot and in a very precise way (even when he turns to another frame) and helps to use it in the book also. It makes easier to emphasize some events, some characters and some images. I tried to create balanced compositions on the page (connected with symmetry, as discussed in p.56). Sometimes the central axis is the page and sometimes the middle of the two pages.

Hierarchical typographic hierarchy

Moreover, the way I used hierarchy to show which was the most important event was to make a picture bigger than the others, or put it alone in one page, regardless of its size. For example I may put three pictures in one page and one alone in the other, in a moment that is crucial for the plot (a sudden moment, or a thrilling one) which sometimes it is evident on the picture, in order to put priority. Contrast is a way to “create hierarchy and emphasis”, too. (Poulain, 2011, p.190) I try to use the contrast of the pictures to compare events or visually create a contradiction that may lead the reader to think or “to provoke visual thrill and emotion and to impress or lead the eye to a point of focus” as described in p.58. and help some pictures “stand out”, therefore, and the events that those pictures may show.

Typographic hierarchy is more useful for editorial projects. Its use is the same as functional as aesthetic. Leading, alignment, indents and type sizes are some of the tools that allow a descent result. (Lupton, 2008)

Hierarchy with typography, as discussed in p.56, is not an easy part but still, I tried to emphasize the texts by using big typography and put phrases on a page on their own to give priority to them and show the importance of the words and of the narrative itself. I put some smaller texts that are inserted in the main text. They are less important and they are parts of the screenplay that describe actions or the situation of the moment.

"With the release of The Grand Budapest Hotel, several bloggers have pointed to recurring compositional features, most obviously bilateral symmetry. I’d just add that such symmetry is often used by practitioners of the planimetric approach", with results that sometimes exceed Anderson’s.” (Bordwell, 2014)

A director who also used the planimetric approach was Theo Angelopoulos in The Weeping Meadow.

“How to characterize it? The camera stands perpendicular to a rear surface, usually a wall. The characters are strung across the frame like clothes on a line. Sometimes they’re facing us, so the image looks like people in a police lineup. Sometimes the figures are in profile, usually for the sake of conversation, but just as often they talk while facing front. Sometimes the shots are taken from fairly close, at other times the characters are dwarfed by the surroundings. In either case, this sort of framing avoids lining them up along receding diagonals. When there is a vanishing point, it tends to be in the center. If the characters are set up in depth, they tend to escape parallel rows.” (Bordwell, 2014, for further reading visit: http://www. davidbordwell.net/blog/2007/01/16/ shot-consciousness/)
Narrative typography

Type can be used in different ways, to highlight phrases and convey messages. The way the letters are organized is important. The visual forms they take lead the eye of the viewer. (Wroblewski, 2003)

Narrative typography is mostly seen in motion pictures trying to convey narrative messages.

“Narrative typography, is the manifestation of graphic design integrated to a movie’s plot.” (Fernando Lau-Casus, 2006, p.15)

It is the participation of the storyteller to the plot of the film and in a way the design interprets it like this. Following this philosophy, the typography in the project gets more expressive and participates in the narrative by manipulating different styles. Like Gestalt theory, (see p.95) Wroblewski (2003) speaks about perception tools, like proximity and similarity. Especially, what was essential here was to create visual contrast with the different size styles of type. This helps to keep the visual hierarchy by enhancing the visual relationships and putting the visual weight to the preferable page each time. (Wroblewski, 2003)

In his article Wroblewski describes the rules that are based on the “principles of perception” (Wroblewski, 2003)

Finally, a wallop. Pause. The door opens again, jolting comes out in his stocking feet. He puts on his boots. He takes out a handkerchief, leans down and collects the four fingers off the ground, wraps them up, slips them into his pocket, and walks away down the alley. The next morning, Herr Becker received a peculiar, last-minute-notice from the office of Deputy Kovacs: postponing their scheduled meeting in perpetuity.

Eight a.m. Zero, substituting at the concierge desk again, looks up to the high window across the room. Herr Becker waits alone in the storage pantry with the ledger book under his arm. He checks his watch.

In this double page, two different scenes are taking place. So the typographic style is different from one to the other.

In the end of the book different typography is used to divide the different layers of the story. Also this typographic style (upper picture) achieves a connection with the style that was used to reproduce in the book the writing of the statue sign in the beginning of the film, that belongs to the same layer.
Narrative continuity and connection

This style of picture placement shows continuity of events. It is used for the depiction of one event that has a certain duration, like the escape from prison. On the right page the picture is from an intense moment that plays a crucial role in the plot and in the narrative evolution. Gestalt’s rule of continuity helps those connections (see p.42). This way of placing the pictures serves more “intense” visual narratives (rhythmically and emotionally). In this style the pictures are not reframed. Frame size has special meaning (p.57). In the film, so I wanted to keep one of those styles with the original frame proportions.

This picture except for visual comparison, shows a connection between the two heroes. This moment of the film is when the two people are shown on the same time to read the same poem. So there is also a time connection: a moment in the past with one in the present.

Here the continuity goes further from the page. This style reminds us a little of the form of the film tape and it gives the impression that continues to the next page. It is used for events that need more pages to be revealed. The spaces between pictures differ from one style to another. According to Gestalt’s rule of proximity, (see Noble & Bestley, 2005, p.29) when they are closer, the impression that they belong together is stronger. With that I wanted to emphasize continuity and time passing. So the spaces we can say that can depict time, in a way. On the right page the time gaps between the events on the images are shorter and a more “static” impression is created on the left page, in addition to the right. (see p.44) This scheme also creates expectation to the reader and can lead him/her to follow the pictures to see what happens next.

There is a connection between the previous and the next images on the pages by images that have a “link” role.
7.6. Cinema principles through the editorial point of view

First of all, the cut, the technique that is used to change frames in cinema and discussed in p.137 is highly connected with the frame and the same could be considered to be in the case of the book. Whenever a picture changes to another picture this could be equal with the cinematographic cut. Wes Anderson uses color palettes in every one of his films. In this one he uses intense pink and blue. The psychology of color (p.92) creates an atmosphere and provokes feelings. I tried to use color by placing many pictures with the same color intensity\(^2\) whenever I wanted to create an atmosphere on the page. Color helps the chapters to be divided. Also I used color on some pages where I wanted to emphasize or to divide. Color is also a way of “coding” information, and the pictures of the film use that a lot. Also it helps to make connections between events and characters and in hierarchy. I tried to make the divisions with green pages (the opposite of pink) and the emphasis with an orange of the color palette. Again the frame is the most important in those principles. Image systems (p.82, 108 & 109) also make a great visual comparison and help the reader connect things in the narration with his memory.

\[^2\]Intensity should never be confused with color value. In p.90, we discuss about the characteristics of color. (see p.55-57)

“The highly saturated hues of Jean-Luc Godard find brightness and emotion contrasted against the neutral mundanity of urban life. Beige walls, grey streets, and hazy skies let his primary colors pop in the New Wave. His colors aren’t just eye-catching, they’re inherently imbued with meaning because of their separation from their surroundings.” (Oller, 2017)
Blue color palettes for the chapter where Mr. Gustave was in prison. (left page-top)
Color comparison: intense pink for the early days of the hotel and dull yellow, brown and orange for the late days. We have to refer that this image is made from two different aspect ratio frames. (see p.109) (left page-bottom)

Image systems: the window
The window here makes a visual connection through the story and in the book’s pictures. The most probable is that the director keeps a special connotation for it. (image systems, p.82, 108-109) As Horton (2016) describes, Anderson has a special cinematographic attraction to windows.

Pink for the exterior of the hotel and orange for the interior.
Editorial tools

Some of the editorial tools that helped me were: repetition (repetition of the way I was placing the pictures, to make connections and keep the rhythm) and flow (I tried to make the book flow like the flow there is in the film); tension and contrast (pictures and typography) and keep a balance over all those in order to mix harmonically (see p.55). In those pages, I display some picture samples.
7.7. The film narrative

The method & shape of the narrative

“Story within story”

“The Grand Budapest Hotel” is actually a story within a story within a story.” (Sneed, 2014)

Each film follows a different method in the narrative. We are going to discuss some films with complex narratives—story within story technique. Each one was analyzed according to how each story interacts with the others in the same narrative.

In The Grand Budapest Hotel the shape that the narrative follows is the onion narrative. It begins with the girl that reads the book, and the author follows, who unfolds the story that is written in the book. It is like a circle and an “onion” that someone peels. Also times goes backwards. The girl is in the present, the author in the past and the story in the past years of the author’s life. (1968) And finally the early years of the narrator, Zero Mustafa, starting from his early years in the Hotel (1922). So we have here two narrators, the one in the other’s story. The one narrator is the secondary hero and the main hero is in the last layer of the narrative. (The Collective diva, 2015). Anderson introduces us to the very special world of his hero (Mr. Gustave). (Film Storytelling - The character’s world). There is a very important agent (see p.41-44) in the story, Agatha.

A director that was one of the first to use non linear narratives with the jump cut (see p.141) was Jean-Luc Godard. Godard was using narrative structures very effectively and in some films he did not use a plot at all. (For further reading visit: http://thecinematheque.ca/education/wp-content/uploads/2012/02/LanguageofFilms.pdf)

For further reading about framing devices see: https://www.tor.com/2013/12/04/story-worlds-frame-stones/

"Framing devices can be very simple, or very complex, as we’ll see in a moment. In every case, the framing device is a gateway that sets the stage for a deeper journey into story." (Kane, 2013)
The “narrative onion” in the book

The past of the author is tangled with the life of the narrator. The main story happened in the early years of the narrator (Zero). According to Bordwell and his Poetics of cinema (p.29) the film could be considered as ‘action centered’. In some cases this is obvious by the image placement (many images together) or that the story is divided into chapters that something different is happening and in the book I tried to make this division of the chapters clear enough.

216 Narrative layer blending made visual
For further reading about the “narrative onion” see: https://acollectivemind.com/2015/02/20/narrative-layers-and-the-art-of-storytelling-an-analysis-of-the-grand-budapest-hotel/

217 Graphic that tries to explain the story flow and complexity of TGBH and the change of aspect ratio. (found in http://www.indiewire.com/2014/03/from-dallas-to-zubrowka-the-imagined-worlds-of-wes-anderson-88072/)

218 This is a graphic I made, where I try to divide the onion narrative in the pages of the book, by separating them with different colors on each group of pages.

220 A diagram I designed trying to explain the interaction of different narrative layers. The outer circle and the inner connect to each other through the story in the book with their medium, the book. But there is a problem with this shape. That the parts that occupy the narrative are contrary. So we should redo it changing the sequence of the stories. So, we are in the core of those circles.

221 In the project, the chapters that have two or three layers are the ones that are not part of the main story that the author narrates. As one can see, in the index page they are divided within the book, in different parts of the story.

“ In the case of The Grand Budapest Hotel, there are not one, not two, but three separate narrators.” (Ferri, 2015)
A very intense moment in the film, maybe one of the very few times that the love of Agatha and Zero is expressed. A picture is missing from the middle, that makes the composition on the left page powerful and unpowerful at the same time. A zoom in Agatha’s face on the next page and the special lighting shows how important this moment is. We could assume that this may be a portrait of love with its darkest and lightest view, so the composition gets more fragile without the pictures in the middle, like this depiction.

The repetition of the pictures gives time to the reader to think about the scene and that this event may be somehow important for the narrative.

The full-bleed pictures are a reference to the image of cinema and the space it occupies.
The picture placement here maintains a kind of “motion”, which happens in the film in this scene. It can be associated with the carousel’s motion, where Agatha and Zero are shown to be at that specific moment.

In p. 72 of part 1 multiple focalization is explained. This cinematographic tool could be useful in placing the images produced on the same page and make visual comparison or create a new narrative from pictures taken at the same moment. In this case the value of time stops existing in a way. This happens in the scene of Agatha and Zero at the carousel.

"Anatomy of the page"

The change of typography we could say plays the role of the cut in the film, which means that the cut in the book is not only depicted with pictures. Even though it may not change in every scene that there is a real cut, it cuts the narrative in parts that can be perceived in different ways, makes connections throughout the book and keeps a rhythm, just like the cut in film does.

The camera zooms-in slowly toward the crinkled wrapper of the Courtesan au chocolat as the five inmates all stare at it together.
226

Cover ideas

The cover will be bound with textile and a printed paper as a half-cover.
(The format of the book is 18x25 cm)
“The more I think about it, the more I realize that The Grand Budapest Hotel just might be one of my favourite movies of all time. Director Wes Anderson’s attention to detail and the incredible amount of thought and care he put into every frame of this movie creates an experience you just don’t see with many movies anymore.”

(Northrup, 2017)
When I started thinking about my final project, it had not come into my mind that it could be something about cinema, as it is not a segment of graphic design. By starting to think about their connections, though, I realized that there are a greater amount of things that connect these fields than those I initially imagined. Connections that could be analyzed and become a project examining this idea.

Most people think about book adaptations but what happens the other way round? What about the use of the cinematic frame and the composition adapted on the page of a book? As Bordwell (2008) said, it would be useful for the appreciation of cinematographers’ work, for the viewer to be able to look at the cinematic frame as a picture of two dimensions. What if we tried to find the links between two different mediums and two different worlds throughout the same narrative? So, the main goal of this thesis was to explore how visual storytelling can take different forms from one medium to the other and what the main changes on the visual languages are when the nature of the medium changes. Moreover, to discover the links between those two different languages, by basing them on the same narrative. Specifically, this research was focused on the transition from the fictional film to the book. Taking a specific narrative as a constant, we can change medium and adapt it each time to the needs required, as a narrative is a living entity (Chatman, 1978). The interesting part is how those needs are being set and what the changes and the elements are that remain the same. What parallelisms we could make (for example, the horizontal orientation of the frame with the screen of the cinema).

The methodology that was followed was basically based on the theoretical context of the following particular fields: cinema, books, graphic design, narratives and visual storytelling. Nevertheless, sometimes it was necessary to integrate some knowledge from other academic fields.

The process of research was focused on films and books. The purpose was not only to watch all the films I thought would help me, but also to make observations on their narrative ways and understand how they presented the story and the atmosphere they choose to communicate and how they really do that. I focused mostly on complex narrative films because I thought they would be more interesting to explore and to try to mirror on the book, but I did not want the research to be exclusively about them. Even though, the final project is about a complex narrative film, the thesis investigates a whole mapping of thinking about finding the way to the different medium. For this reason, at the same time the observation of books with intense visual elements took place, and elements of editorial design were examined, as well as the ways they manipulated the narratives and their rhythm. Not only the internet da-
tabases, but libraries of design studios and schools were a great source for this phase. After researching different films and their way of storytelling, I started working on experimentations with paper and images, different formats for the representation of different narratives within the same story and analyzing the structures of complex narratives.

Very soon I realized this kind of exploration is not a usual focus of work. Eventually, I found out that it is not so profoundly and systematically examined on an academic basis and it was from one point difficult for me to find relevant or a great variety of bibliography. But this led me to be more creative and merge information from different fields that I believed could aid, like Gestalt theory that belongs to the field of cognitive psychology, or Semiotics. Therefore, these kind of reflective paths led me to the consideration of cognitive subjects, like memory and perception; even though they belong to a field that goes further from the elements needed for the development of the project, I thought they were still, very useful for some understandings to be achieved. The theoretical knowledge I got was unexpectedly interesting, mostly about cinema, because I obtained a lot of new hints, but also the technical knowledge concerning editorial design, which is something that I believe will be additionally useful for me from now on.

I wanted to create a piece of work that could be at the same time pleasant for the reader but on the other side, interesting to be explored. Specifically, to consider how anything he/she sees printed is reflected, on the other hand, on the screen, or to think how something shown on the screen could be reflected on print. Also to experience this transition and the different way he/she perceives the same narrative on a different medium. Of course, it would not be something that someone could do consciously. But I wanted this project to have a special purpose, not to direct the reader, but to let him/her free to decide, something he cannot do with the film. It was not so easy because in a way directions are given. For example, I had to choose which part of the material of the film (screenshots, screenplay) I should leave out, because it was not possible to keep everything. Still, I tried to use the less directional tools possible.

Some further investigation related to this work could be a deeper research of the cognitive factors that take part during those medium changes, focusing on the perception of the recipient, in order for the understanding of the narrative to be easier and more interesting, using the visual tools and the fundamentals of graphic design and visual literacy. Another perspective could be more experimental, with the development of more artistic and “over-the-limits” projects. Also, one third aspect, is the one that allows professionals from the field of cinema to understand and use the fundamentals of visual communication and their function on the book, the links that exist between them and how they can take a narrative further, by trying to discover new expressive tools to achieve a medium transition. The most important factor though, is for the project itself to manage to awaken the interest of the recipient for further thinking about the way he perceives a narrative and think about what the narrative finally is: a living entity (Chatman, 1978) wandering in his/her mind asking to be free, being able to make a passage through all kinds of mediums, or a story that, depending on its medium of communication manipulates its features?

Finally, after all those problematics and considerations, this journey reached a permanent or temporary end. Though sometimes difficult, it was certainly entertaining and definitely beneficial and creative.

“As you set out for Ithaka hope the voyage is a long one, full of adventure, full of discovery.” (C.P. Kavafy)
“The purpose of a storyteller is not to tell you how to think, but to give you questions to think upon.”

—Brandon Sanderson

fantasy and science fiction writer
(retrieved from: https://www.goodreads.com/quotes/306111-the-purpose-of-a-storyteller-is-not-to-tell-you)


N


N


Nonireddits. (2017). Films that pull the “story within a story” - the framed narrative. [reddit thread] retrieved from https://www.reddit.com/r/TrueFilm/comments/4m34xv/films_that_pull_the_story_within_a_story_the/


magitography-in-grand-budapest-hotel/

helps-a-movie-tell-its-story/

Typography is the real star in Jean-Luc Godard’s cine-
typeroom.eu/article/typography-real-star-jean-luc-god-
ard-s-cinematography

Top 10 Non-Linear Narratives in Movies. (2015, August 1). Retrieved from https://www.youtube.com/watch?v=-OpV-
G6U35c

The Girl at the Beginning and End from The Grand Bud-
pest Hotel (2016) [Reddit thread]. Retrieved from https://

www.reddit.com/r/TrueFilm/comments/2zu5df/the_girl_at_the_beginning_and_end_from_the_grand/

Tondreau, B. (2009). Layout Essentials: 100 Design Princi-

Humphries Publishers.

---

**W**

Penrose: Massachusetts


SA

York: Allworth Press.

White, W. Alexander (2011). The elements of graphic de-


boxsandarrows.com/visible-narratives-understand-

ing-visual-organization/

Wynne, E. (1984). Storytelling To change our lives, we must 
change our stories. (Originally published in Spring 1984 
on page 34) Retrieved from https://www.context.org/iclib/
ioc05/wynne/

---

**X**

Xiaofei, H. (2014). Film Language Interpretation of the Im-
age of the City (Dissertation). Fachbereich Erziehungswis-
senschaft und Psychologie der Freien Universität Berlin.

---

**Y**

Yacavone, D. (2015). Film Worlds: A Philosophical Aesthet-

---

**Filmography**

Almodóvar, A. (Producer & Director), Almodóvar, P., 
García, E. (Producers). La Mala Educación [Motion Picture]. 

Anderson, W. (Producer & Director), & Dawson, J., Rales, 
[Motion Picture]. United States, Germany, United King-
dom: Fox Searchlight Pictures.

Anderson, W. (Producer & Director), & Mendel, B., Rudin, 
S. (Producers). (2001). The Royal Tenenbaums [Motion 
Picture]. United States: Buena Vista Pictures.

Anderson, W. (Producer & Director), & Mendel, B., Rudin, 
S. (Producers). (2004). The Life Aquatic With Steve Zissou 
[Motion Picture]. United States: Buena Vista Pictures.

Anderson, W. (Producer & Director), & Rudin, S., Coppola, 
United States: Fox Searchlight Pictures.

Arndt, S., Hill, G., Tylker, T., Wachowski, L. (Producers) 
& Wachowski, L., Tylker, T., Wachowski, A. (Directors). 

Lola Run [Motion Picture]. Germany: Prokino Filmverleih.

Baumbach, N. (Producer & Director), & Rudin, S., Yacoub, 
States: IFC Films.

Bender, L. (Producer), & Tarantino, Q. (Director). (1994). 
Pulp Fiction [Motion Picture]. United States: Miramax.

(2004). The Eternal Sunshine Of The Spotless Mind [Motion 
Picture]. United States: Focus Features.

Capra, F. (Producer & Director). It’s A Wonderful Life [Mo-

Dauman, A., Guest, D. (Producers), & Wenders, W. (Direc-
20th Century Fox

Del Tordo, G. (Producer & Director), & Navarro, B., Cuarrón, 
Labyrinth. Spain: Warner Bros. Pictures, United States: 
Picturehouse.

Demme, J., Landay, D., Saxon, E. (Producers), & Jonze. S. 
(Director). (2002). Adaptation [Motion Picture]. United 
States: Columbia Pictures.

Deschamps, J.M., Ossard, C. (Producers), & Jeanet, J.P. 
(Director). (2000). Le Fabuleux Destin D’Amélie Poulain 
[Motion Picture]. France & Germany: Canal+, France 3 
Cinéma, UGC & UGC Fox Distribution.

Disney, W., Walsh, B. (Producers), Stevenson, R. (Direc-
Buena Vista Distribution.

Ellison, M., Jonze. S., Landay, V. (Producers) & Jonze. S. (Di-
Brothers.

Finerman, W., Tisch, S., & Starkey, S. (Producers), & 
Zemeckis, R. (Director). Forrest Gump [Motion Picture]. 

Ford, T., Salerno, R. (Producers), & Ford, T. (Director). 
(2016). Nocturnal Animals [Motion Picture]. United States:
Focus Features.

[Motion Picture]. France: Société Nouvelle de Cinémato-
graphie (SNC).

Mr. Niboby [Motion Picture]. Belgium, Canada, France & 
Germany: Wild Bunch


“That’s the kind of movie that I like to make, where there is an invented reality and the audience is going to go someplace where hopefully they’ve never been before. The details, that’s what the world is made of.”

– Wes Anderson.

In this book I tried to represent a whole world. The book by itself is a whole world but blended with another world it has a spellbinding feeling.

For the project, the film that is chosen is Wes Anderson’s ‘The Grand Budapest Hotel’1. The reasons it was chosen were not only by personal preference, but because it carries visual meanings, great aesthetic, complex narratives, deepens in problematics in ways that not all films can, like friendship and love, society and humanity and, creates a world, like the most films of Wes Anderson.2

The film is about a young boy named Zero, who works as a lobby boy in the Hotel and his friendship with Mr. Gustave, the Head executive of the Hotel (in an Imaginary place, named Lutz, in a city named Zubrowka3). His love with a young girl named Agatha, takes a secondary part in the narrative but only in the story time, not meaningfully. This love is a very important element for the story even if it is almost “hidden”. Maybe the directors is trying to say that small details can be very important sometimes.

The Grand Budapest Hotel and the Bauhaus

During all the story, the Grand Budapest Hotel resembles a lot to the story of Bauhaus, not only as a story but also in its aesthetics.

Both Mr. Gustave and the founder of Bauhaus (1st chapter-historical context of graphic design) Walter Gropius have very strong ideologies, ideals and belief in the excellence of their establishments. In the end both of them are inhabited of Nazis (or the equivalent Nazi figures in the film), failing to maintain their initial glow, even if it did not fade completely.

"Both the school and the director speak of a broken world, full of darkness and of dreamers looking for perfection in the details." (Gosnell, 2014)

Aesthetically, first, the symmetry that Wes Anderson keeps in his frames can be compared with the passion of the Bauhaus for the grid, the Futura font that was designed by Paul Renner, 1927 and inspired by Bauhaus that Anderson uses in all his previous films, except for Moonrise Kingdom and their idiosyncratic use of color. (Gosnell, 2014) The film is characterised by a great amount of nostalgia, like the story of Bauhaus.

M.Gustave (though he could just as easily be speaking of Walter Gropius):
"He sustained the illusion with a marvelous grace."
(Gosnell, 2014)
Ways of visual storytelling

Symbols of the story that aid the narrative unveil:

“The boy with the Apple”

“In 1968, it symbolizes the lack of appreciation for art and culture of the past as then it has ended up to a decorate a wall in the Hotel. Back in the golden years of the hotel, it’s value symbolizes the Hotel’s value. For madame D., who sees a resemblance with Mr. Gustave is the feeling of feeling young again.

Checkpoint 19

“Checkpoint 19 is the antithesis of the Grand Budapest Hotel.” The atmosphere is cold and grey but Mr. Gustave is the same person, that reminds as how a “lovable human” being he is. Also, the uniforms remind of those in the concentration camps. There is an approach that the characters symbolize three groups assassinated there:

TGBH has, a special relationship with storytelling itself:

“Perhaps one of the more inspired and moving elements of “The Grand Budapest Hotel”—given how nostalgic it is for periods in history that no longer exist (or in the case of Anderson’s world, never actually properly existed)—is how it’s all filtered through a melancholy prism of memory, and passed on like the tradition of storytelling.” (Schmidlin, 2014)*

“http://www.indiewire.com/2014/03/from-dallas-to-zubrowka-the-imagined-worlds-of-wes-anderson-88072/)

Mendl’s

“Mendl’s is in many ways a symbol of deception.” Like Mendl’s, that may be fancy but tasty, Mr. Gustave seems arrogant and empty but he has a deep soul. Agatha, that works there could be like Mendl’s also, an innocent face that can steal and hide weapons.

L’Air de Panache

“Gustave’s favorite perfume is, above all, a symbol of his reputation.” People smell it before and after his presence (something that happens with reputation also). It works as an agent to the narrative when Zero forgets to bring it in the escape scene and finally their bonding, when he shares it with Zero.

“Each poem is, essentially, an exaggeration of the art of poetry.” All of them are made up using outdated loungage and they are all the time interrupted. “These poems are clearly a mockery of poetry: they suggest that poetry is a useless way of speaking in a modern world.” Only Agatha’s poem tries to reach its ending. Maybe it is because Zubrowka was in war and the feeling of culture threat leads to a reconsideration of poetry that in the fast pacing pre-war era had no so much space.

“The Grand Budapest Hotel’s characters are a warm tribute to the three main populations targeted by the Nazis. M. Gustave (Ralph Fiennes), the hero of the film and the head concierge of the Grand Budapest Hotel, is openly bisexual (thousands of men arrested after being condemned as homosexuals were estimated to have died in concentration camps). His sidekick, the young lobby boy, Zero (Tony Revolori), is a refugee whose family was slaughtered in their village, standing in for the Roma and other “non-Aryan” ethnic minorities the Holocaust also targeted. The two men are aided throughout by a Jewish lawyer, Deputy Kovacs (Jeff Goldblum).

Society of the crossed keys

“While questing once in noble wood of gray medieval pine, I came upon a tomb, rain-slicked, rubbed cool, ethereal; its inscription long vanished, yet still within its melancholy fissures—”

“Wes Anderson doesn’t pull back from satirizing the idiocy of war even as he condemns its insanity.” When Zero holds a newspaper that has the war as first title, he pulls down his eyes on Madame D’s death. “This shows us the initial reaction to the war: The characters are trying their hardest to drown out the noise of the oncoming bloodbath and focus instead on the smaller matters at hand.”

(found in https://www.shmoop.com/grand-budapest-hotel/symbols-tropes.html)
Ways of visual storytelling

228

TGBH hotel sketched characters by Juman Malouf

- Wes Anderson inspired the character of Mr. Gustave during a trip with his friend and screenwriter, Hugo Guinness, from a mutual friend of theirs that his manners and behaviour looked a lot like theirs.

- The film was based on Stefan Zweig’s books, an Austrian author that was nostalgic about the old glorious Europe, as he wrote about it in his book “The world of yesterday”, from where Anderson was mostly inspired. (Duncan, 2015, retrieved from http://www.zimbio.com/BeyonddetheBoxOffice/articles/OkiOfLL-4574/7+DeepThoughtsGrandBudapestHotel) Wes Anderson inspired the character of Mr. Gustave during a trip with his friend and screenwriter, Hugo Guinness, from a mutual friend of theirs that his manners and behaviour looked a lot like theirs. (Sartin, 2014, retrieved from https://www.rogerebert.com/interviews/wes-anderson-grand-budapest-hotel-ralph-finnemores-tilda-swintons-jeff-goldblums)


- The location of the hotel was an abandoned department store, Görlitzer Warenhaus Department Store in Germany. (Le, 2014, http://www.locationshub.com/blog/2014/9/30/the-magnificent-locations-of-the-grand-budapest-hotel)

- Many of the scenery is based on models. (Murphy, 2014, https://www.nytimes.com/2014/03/02/movies/the-miniature-model-behind-the-grand-budapest-hotel.html)

- Most of the book covers in The Moonrise Kingdom and all the sketches in TGBH are made from his wife who is an artist, Juman Malouf. (Mehta, 2015, https://www.bustle.com/articles/65386-who-is-wes-andersons-girlfriend-juman-malouf-shes-a-talented-artist-herself)

- The film was based on Stefan Zweig’s books, an Austrian author that was nostalgic about the old glorious Europe, as he wrote about it in his book “The world of yesterday”, from where Anderson was mostly inspired. (Duncan, 2015, retrieved from http://www.zimbio.com/BeyonddetheBoxOffice/articles/OkiOfLL-4574/7+DeepThoughtsGrandBudapestHotel)
In this table cited in the article “Visual Narratives: Rules, Strategies” the rhetorical strategies of film composition are described. They are based mostly on the handling of camera angle. As Giannetti claims, low angles signify dominance, movement and power and the high ones fragility and indifference (Giannetti, 1982, p.6)

A diagram about the making of a film: If we consider the opposite way, a book can be created, starting from a film.
**APPROPRIATION**

*Appropriation* is either:

1. The use of pre-existing objects/images within a design or art with marginal amounts of transformation applies to them. Yet there is an understanding that this act of appropriation will introduce new context to the existing work.


The history of the “art of the copy”

The type of borrowing today called appropriation began with the ready-mades of Marcel Duchamp. (Mix, 2015)

The ready-mades of Marcel Duchamp (1887-1968) were the first items of appropriation that he presented them as examples of “anti-art” or an “anti-aesthetics.” (Duchamp’s Bottle Rack is a framework to dry bottles that was used in a different context). He and other artists’ collective of the Dada movement believed in the art of the mistake than the academic studying that led to perfection. Pop Art and Fluxus were linked later with those ready-mades.

How technology aided copying: with photocopying, photography, new software like Photoshop, the idea of copying changed, in relation to the “original” item. Also, cultural appropriation refers to borrowing cultural “property” from people and cultures not related with ours. (Mix, 2015)

Double point of view

“We can see appropriation as a double meaning case. The first is creating new contexts and ideas from pre-existing works of art without alternating those images. The second perspective is when someone uses cultural pieces with a significant meaning introducing them into a new context. (“Appropriation and Design: A Tale of Two Concepts”, n.d.) In the case of this thesis, the first approach was used. The images of the film were taken unaltered and were put in a new design, which was the book. Considering the case of appropriation, I kept on thinking about the fact of the copyright, by thinking how I should act if this work was destined for publication. Of course, all the necessary rights should have been requested from the creators. In my case, I didn’t use somebody else’s work to attach a different meaning to it, but I kept the message and I changed the medium. So, I’m not quite sure if “appropriation” as a term suits properly for my project.

4 Andy Warhol who was one of the most famous appropriators of art, lost a case against photographers that objected against the use of their work, but won the case of the Campbell’s soup. (2018, April, retrieved from https://www.interaction-design.org/literature/article/appropriation-and-design-a-tale-of-two-concepts)

3 Aberdeen, Andrew W....
Appendix

Ways of visual storytelling

Initiatives in Design

As a subject that came up during my research, I would like to place here some information about it.

*The author = authority.*

“What difference does it make who designed it?” (Rock, 1996)

Creatives and authors

Steven McCarthy gave a description of “the designer as author” in 1996 that follows the concept that the designer is recognized as an essential existence between his works, as he/she is an individual that plays an important part in the creative process but also in the communication of messages. The personal views of the designer are integrated in his self-authored works and so on, he/she has to balance many aspects, like emotion, political statements, his/her point of view.

“The content, the subject, the message” may come from personal experience, inspection, study. Self-authored work also employs the designer as writer and gives him the opportunity to integrate his/her identity more strongly and accomplish greater identification with the content that “also comes with increased visibility and responsibility.” (McCarthy, 1995)

Creator vs Author - What’s the difference?

First of all, approaching creation in a more “authoritarian” way, gives the opportunity to a field, like the one of graphic designers, to expand their range into practices that are related more with the conception of the message, than its communication.

We usually use the word “creator” to describe a person that approaches his/her works in a way that is not necessary to show his/her background but things like inspiration, approach or aesthetics matter the most.

Barthes introduced some ideas related to the critical thought and Foucault from the other side spoke about more practical issues of the author like origination and norms of authorship.

The truth is that the presence of the author in the creative process indicates a dominance over it. The rhetoric of the authorship in general includes any self-motivated work, but artists should be careful when they express as activists, as activist work should be clearly portrayed throughout their attempt.

A wide range of designers, like Josef Müller-Brockmann and Rudy VanderLans, Paul Rand and Eric Spiekermann, William Morris and Neville Brody, Robin Kinross and Ellen Lupton have worked as graphic authors; they have...
written and published work about design. The innovative process of making your voice being heard requires also a methodical work. For example the division of the activities into editing, writing and designing helped in maintaining an order in everything and came out as completely necessary. Some of them may have a double role in their career and not being only related directly to design.

Moreover, the design community neglects the illustrated book, that is considered as part of the generation of creative narrative. Children’s books have been one of the most favourable medium for the author/artist, as many illustrators have used the book in entirely imaginative ways and generated significant pieces. (Rock, 1996)

“Designers also trade in storytelling. The elements we must master are not the content narratives but the devices of the telling: typography, line, form, color, contrast, scale, weight. We speak through our assignment, literally between the line.” (Rock, 2009)

Conclusive questions

In the end, do designers receive the appreciation they deserve as an important part of the creative team? As Michael Rock described in his article “Designer as Author” in 1996, designers started to enter the authorship in order to gain fame and recognition. In another article he published later “Fuck Content”, he tried to explain that the content also is important and not everyone should be an author. (Casonato, 2012)

Ellen Lupton, in 2004 spoke about seeing the designer “as a producer” that has a wider range from seeing him/her just like an author. She makes a reference to Walter Benjamin’s ideas and she explains that authorship makes the designer rethink his/her role by mentioning also Benjamin’s sociopolitical orientation. (Lupton, 2004)

Bibliography

A screenshot from the grid I used to make the final project. My grid has many columns in order to be more flexible with the use of different sizes of text and image and their arrangement in the space of the page. I realized that making the grid was one of the hardest parts of the creative process, as I changed my mind a lot of times and I had to come up with one solution to apply it everywhere in the book. I made several calculations for the rows and the columns and I ended up with a solution that is not symmetrical with the margins of the page in the vertical axis but it is in the horizontal.
It’s not about the story. It’s about the storytelling.

A grave yard in the city center of a great Eastern European capital. Frost covers the ground among the stones and between rows of leafless trees. A gnarled old man in a beret and trench coat, with a weathered, dog-eared novel called The Grand Budapest Hotel tucked inside, stands facing a sarcophagus, a slate slab, a weathered old man. A bronze plaque below reads, in large letters, Author. There is a block of smaller text at the bottom which states simply:

"1985"

Twenty years ago

"It is an extremely common mistake: people think the writer’s imagination is always at work, that he is constantly inventing an endless supply of incidents and episodes, that he simply dreams up his stories out of thin air."

"The incidents that follow were described to me exactly as I present them here, and in a wholly unexpected way."

318 319
The late afternoon. A warming light from a sunny, terraced terrace suspended over a deep crevasse, green and lush, alongside a high cascading waterfall. The author continues in voice-over as the camera glides along a cracked path through a plot of untamed edibles and buttresses. A memory of years ago, while suffering from a mild case of "serbises fever" (a form of neurasthenia common among the intelligentsia of that time), I had decided to spend the month of August in the spa town of Neuchatel below the Alpine Jaeger-waltz and had taken up rooms in the Grand Hotel Europa, a picturesque, elaborate, and once widely-celebrated establishment. I expected some of you will know it. It was fashionable and, by that time, distinctly out-of-fashion; and it had already begun its descent into shabbiness and eventual demolition.

“Who’s this interesting old fellow?” I inquired of M. Jean. To my surprise, he was distinctly taken aback. “Don’t you know?” he asked. “Don’t you recognize him? He did look familiar. That’s M. Moustafa himself! He arrived early this morning.”

The author looks to M. Moustafa again. Mr. Moustafa is now staring directly at the author. The author suddenly looks up and examines a detail in the woodwork on the ceiling. This scene will be double, he explains, to the more interested persons among you. Mr. César Moustafa was, at one time, the right-hand man to Zuckmayer and, was still, indeed, the mentor of the Great Rodinique. He often comes and departs on trains, always without a word, at least, not in the presence of Mr. Jean, whom we have heard of so many times. "I’ll tell you a secret. He never talks unless spoken to. He rises early, a single-bed drapery over his head, he does his exercises, and takes a walk in the park. Then he goes up to his room on the top floor and it’s darker than the secret dungeon."
LET IT BE KNOWN

The Bearer of this Document shall be Permitted
FREE AND UNMOLESTED TRAVEL
Throughout the Zhubrowkian High- and Low-lands
On the Personal Authority and Decree of

A.J. Henckels
Signature

INSPECTOR A.J. HENCKELS

LUTZ POLICE MILITIA
The camera zooms in slowly toward the crinkled wrapper of the Courtesan au chocolat, as the five inmates all stare at it together.

Günter whisked the toothbrush knife out of his pocket and jumps down into the hole. The table shutters and creaks and clinks in every direction. There's a flurry of punching, scraping, and grunting. The others converge excitedly around the hole like a nucleus at a cocktail. Günter kicks out guard on the teeth, slashes another across the neck, and stabs the third, blasting the lantern into bits in the process. M. Gustave, Pinky, and Wolf cheer at a low decibel, whispering advice and encouragement simultaneously down into the darkness while Ludwig quickly searches for a match. He lights it and holds it over the hole. Two of the guards are now sprawled—out on their backs in a spreading pool of blood. Günter and the remaining guard twist and check on the floor, grappling in violent headlocks, while they simultaneously stab each other repeatedly with the toothbrush knife. They both fall silent and stop moving. M. Gustave says quietly, 'I suppose you'd call that a draw'.
The girl in the trench-coat and beret sits on a bench near the statue of the author. She is just finishing the final chapter of:
“I must say, I find that utterly delightful. For as a habit, enormous birds are drawn on the back of Mexico. You can see them easily if you have a half-hour face, sweating the hours away in that sweltering kitchen, while Mendl grins, though he is looser over her like a hulking gorilla—yet without question, without fail, always, and invariably, she is exceedingly lovely. Why? Because of her purity.”

M. Gustave H.

CHAPTER FOUR
The Horror
of the Great Keys

Remember:
I'm always with you.

[Text continues with description of events and characters involving M. Gustave and his activities, with a focus on the visual storytelling aspects and the dynamic between the characters and their environment.]
“Ideas are fuel for the imagination; they are the unique response to a meaningful question.”

– Paul Rand

From Lascaux to Brooklyn, 1996, Yale University Press