

CONTEXT

FACTORS WE USE TO MANIPULATE CONTEXT:

- + TONE OF VOICE & VISUAL PRINCIPLES
- + FRAMING (WHAT CAN YOU SEE IN THE SHOT?)
- + SEQUENCE (IF THIS THEN THAT...ORDERING)
- + ANTICIPATION (THE BUILD UP)
- + PACING (FAST OR SLOW)
- + SYMBOLISM

FRAMING:

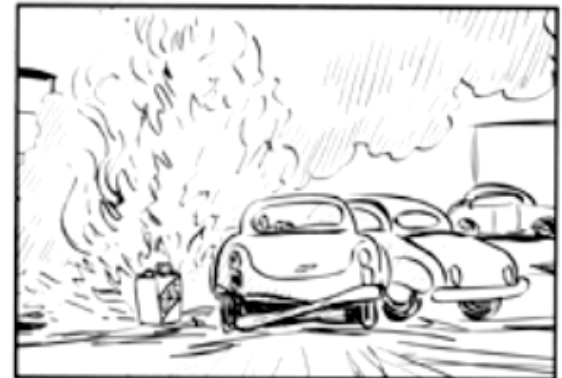
BE SELECTIVE IN WHAT
YOU CHOOSE TO SHOW
US,.. & WHAT YOU DON'T
SHOW US.

CLOSE



13.5A Single frame, close-up.

MEDIUM



13.5B Single frame, medium shot.

LONG



13.5C Single frame, long shot.

FRAMING:

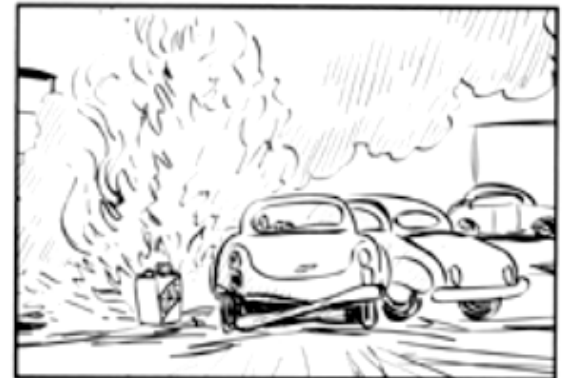
HOW ARE THESE
STORIES DIFFERENT &
HOW DOES FRAMING
DICTATE THAT?

CLOSE



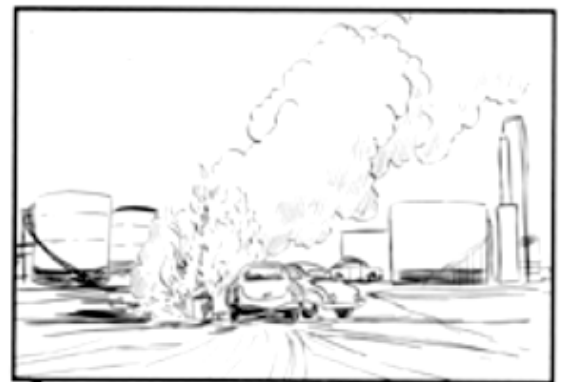
13.5A Single frame, close-up.

MEDIUM



13.5B Single frame, medium shot.

LONG



13.5C Single frame, long shot.

SEQUENCE

YOU CHOOSE AND DICTATE
THE ORDER OF EVENTS. THINK
ABOUT CAUSE & EFFECT
RELATIONSHIPS...HOW CAN WE
ACHIEVE THE UNEXPECTED?



13.36

Start
with a
door.



13.37



Add a figure.
Here, a woman
opens the door.

13.36 - 13.45 Keith Smith, Excerpt from
Structure of the Visual Book, 1995.



13.38



Here, the
door opens
and we meet
a woman.



13.39



Adding a
close-up
of a hand
creates a
confrontation, ...



13.40



... while
this order
creates a
sense of
anticipation.



Here, we
create a
mystery.

13.41



13.42



With the introduction of a knife,
a new meaning emerges. It is
now becoming threatening.



13.43



And now even more so. Our
imaginings provide a wide
range of horrors for panel 5.

SEQUENCE

CREATING ANTICIPATION...

EACH LAYER OF CONTEXT
CHANGES THE MEANING OF
THE STORY!



SYMBOLISM

MAKING CONNECTIONS...

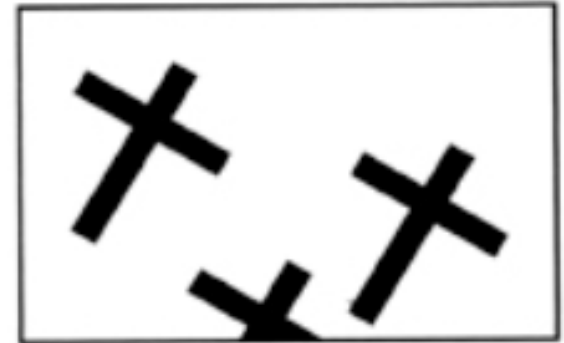
ONE THING CONNOTES ANOTHER... THESE SHAPES ARE SIMILAR,
BUT THE MEANINGS ARE ALL DRAMATICALLY DIFFERENT.



13.7A Doves symbolize peace.



13.7B Bombers symbolize war.



13.7C Crosses symbolize death.

CONCEPT

CONCEPT IS...

THE BRIGHT IDEA

THE UNEXPECTED

THE EMOTIONAL!

CONCEPT IS...

**SOMETHING WE
RELATE TO...**

SOMETHING
WE LAUGH
ABOUT...

**SOMETHING
WE LIVE
THROUGH.**

**SOMETHING
WE THINK
ABOUT...**

**SOMETHING
WE THINK
ABOUT...**

...FOR MORE THAN FIVE MINUTES

CONCEPT IS THE ONE THING YOU REMEMBER AT
THE END OF THE DAY AFTER YOU'VE FORGOTTEN
ABOUT EVERYTHING ELSE YOU'VE BEEN
EXPOSED TO.

CONCEPT IS THE **ONE THING YOU REMEMBER** AT
THE END OF THE DAY AFTER YOU'VE FORGOTTEN
ABOUT EVERYTHING ELSE YOU'VE BEEN
EXPOSED TO.

CONCEPT IS COMPLEXLY SIMPLE...

CONCEPT IS COMPLEXLY SIMPLE...

WHATCHU
TALKIN' BOUT
SON?



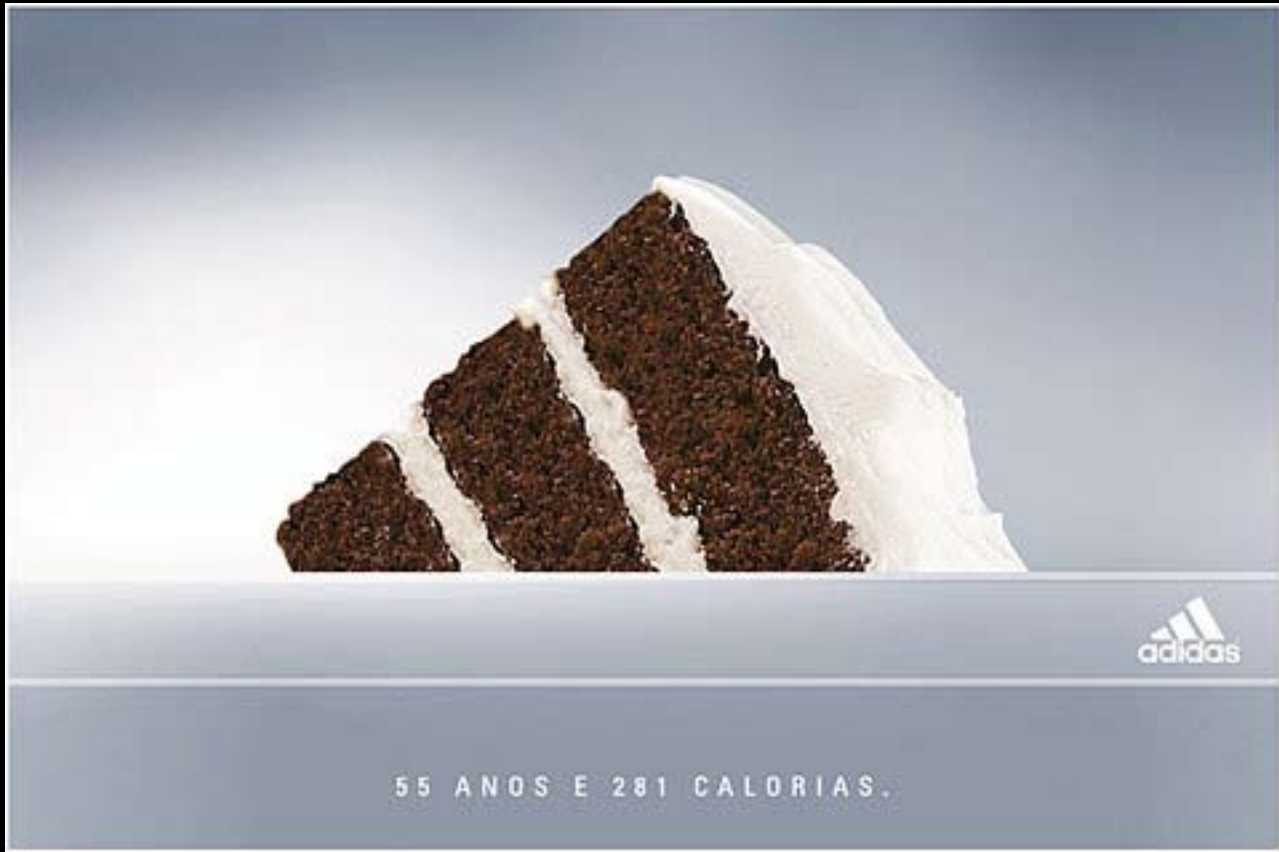
KAREN HSU



LEX DREWINSKY



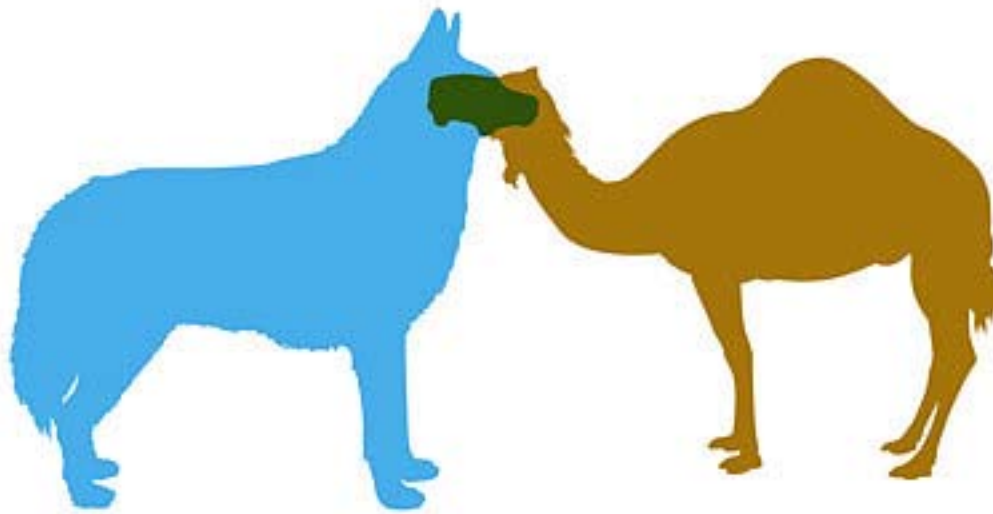
TRIBBLE AD AGENCY



55 ANOS E 281 CALORIAS.

ADDIDAS

Jeep



JEEP

SO CONCEPT REALLY IS COMPLEXLY SIMPLE...

HOW DO THEY
DO IT?

CONTEXT!

THESE ARTISTS UNDERSTAND THAT EVERY
IMAGE CARRIES SPECIFIC MEANING (OR
CONTEXT)...EVERY IMAGE CARRIES A CODE.

STRONG CONCEPT IS SIMPLY KNOWING WHICH
CONTEXTS TO PUT TOGETHER THAT WILL TELL
THE STORY, OR CONVEY YOUR IDEA.

**WHEN WE PULL IMAGES WITH DIFFERENT
CONTEXTS TOGETHER TO TELL A STORY WE
CALL IT RECONTEXTUALIZATION.**

**IN OTHER WORDS, WE KNOW THAT CAKE
UNHEALTHY, BUT WHEN IT IS COMBINED TO
MAKE THE ADDIDAS LOGO THE DRIVE TO
EXERCISE IS BORN...WE HAVE CHANGED THE
MEANING, OR RECONTEXTUALIZED THE CAKE.**

IMAGE
COMBINATIONS
ARE CODES OF
CONTEXT.

**IT IS OUR JOB
TO BECOME
PROFESSIONAL
DECODERS.**



TRIBBLE AD AGENCY

MESSAGE:



USE YOUR
IMAGINATION!





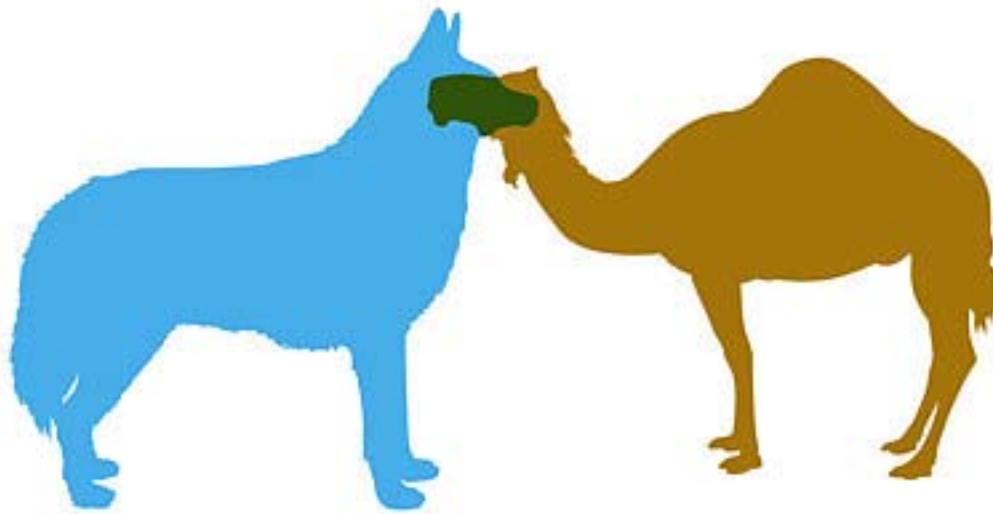
KAREN HSU

MESSAGE:

GEORGE BUSH
IS CLUELESS

KAREN HSU

Jeep



JEEP

MESSAGE:

Jeep



JEEP CAN TAKE
YOU ANYWHERE

JEEP

**THESE ARE
COMPLEX
MESSAGES
MADE SIMPLE.**

THESE CLEVER
MESSAGES ARE
THE RESULT OF
PUSHING AN
IDEA.

**WE START
OUT WITH A
GOAL, OR IDEA/
CONCEPT.**

WE RESEARCH...



"STUDY THIS RHYTHM, NOT THIS THING"

RHYTHM WOULD BE SIGNS COMING TOGETHER
THING ACCEPTED BY SIGNS RHYTHM REFERENCE TO STAGGERMENT
OF SIGNS

WE WRITE...

RHYTHM OF SCRAPING OFF PAINT

HOW DOES SCRAPING PAINT HELP HERE??

- I LIKE THE IDEA OF UNCOVERING THIS PUZZLE OF SCRAPS
- I LIKE IDEA OF SHAPINGS LEFT AS DOCUMENTATION
- JACOB'S IDEA TO STACK TOOLS ACCORDING TO AGE GROUP?
- COULD BE PUT ON TOOLS - COULD CODE THEM?

REPEITION OF QUOTE SYMBOLIZES PROCESS AND
STEPS IN BETWEEN

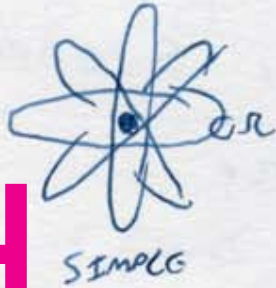
RHYTHM = STRONG PATTERN

REPEITION SYMBOLIZES OUR PATTERN OF THINKING

THINGS WE COULD USE TO ILLUSTRATE THIS

- YOU & ARE = VISUALIZE

WE SKETCH...



SIMPLE



COMPLEX

COMPLEX VS SIMPLE RELATIONSHIPS



ATOM



GLOBE MACRO

- LIKE CIRCULAR FORMS
RHYTHM



FOREST



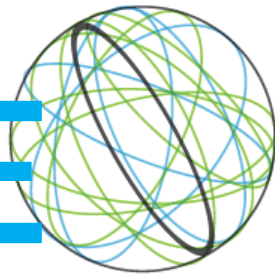
TREE

WE CAN'T SEE THE FOREST FOR THE TREES?

STUDY THIS RHYTHM NOT THIS THING



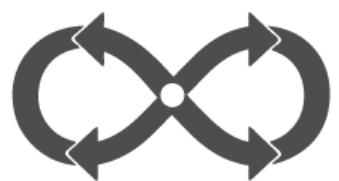
WE EXPERIMENT...



PERSPECTIVISION

DIVISION

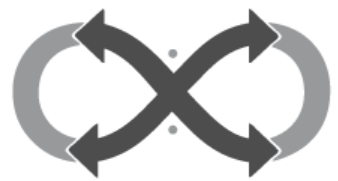
PERSPECTIVISION



THE A/THROUGH

D/VISION

D/VISION



NOISIDIV

2SECORD



THE A/THROUGH

PERSPECTIVISION

**WE REPEAT THE
PROCESS AND
LOOK FOR THE
UNEXPECTED!**

**WE PUSH
OURSELVES &
OUR IDEAS TO
THE POINT OF
INSANITY...**

**THEN WE PUSH
OURSELVES
BACK TO
REALITY.**

AND WE
PRODUCE A
CONCEPT.



DIVISION

QUOTE TIME:

QUOTE TIME:

“YOU START WITH A BLANK SHEET OF PAPER, BUT WHAT YOU WRITE IN THAT MOMENT COMES FROM ALL THAT YOU HAVE READ AND THOUGHT AND REVISED INTO YOUR OWN THOUGHT. **WHAT FLOWS THROUGH YOUR FINGERTIPS IS NOT THE WORK OF AN HOUR, BUT THE KNOWLEDGE OF A LIFETIME.**”

—RICHARD LANHAM
Economics of Attention

THE MORE YOU
LIVE, THE MORE
YOU LEARN, THE
SMARTER YOU
BECOME.