

karina argueta
process book.



atypical storytelling EXHIBITION DESIGN

objective.

to create an exhibition that honors two modern film auteurs / two of my favorite filmmakers.

concept.

the exhibition's main purpose is to dive deeper into the characters created by Quentin Tarantino & Wes Anderson. Even though they both have very different styles, their unique style of storytelling is what puts them in the same category.

the exhibition consists of two walls filled up with large illustrations of their characters and a small T.V screen underneath showing the character in real life. Each side is designed differently to fit their unique characteristics.

Deliverables: exhibition walls, booklets (2), posters (2), stickers.

INTRODUCTION

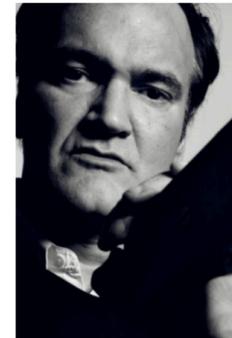
objective

the goal of studio one is for visual communicators to understand the designer's role in envisioning complex projects in various platforms by diving into professional design methods and strategies of problem solving - such as research, concepting, and design development while holding close the formal elements and basic principles of design for exploration of type, imagery, layout and composition, format and media to create well executed visual communication solutions,

description

designers will create an exhibition to homage their favorite artist | designer | social issue | object or topic | etc. at the SCAD Museum. To do so they must design the future content for, which will be proven successful by following an intricate process to better connect and understand the audience and tell a story that will resonate to them.

Research



Quentin Tarantino is from Tennessee. His father was an **actor** but left their family before Tarantino was born. He moved to **California** and developed a love for movies at an early age 4. Tarantino also loved **storytelling**, but he showed his creativity in unusual ways. "He wrote me sad Mother's Day stories. He'd always kill me and tell me how bad he felt about it," Connie once told Entertainment Weekly. "It was enough to bring a tear to a mother's eye." He despised school, so he spent most of his time reading **comics** and watching **movies**. The only subject that appealed to him was history. "History was cool and I did well there, because it was kind of like the movies," he told Entertainment Weekly. After dropping out of high school, Tarantino worked as an usher at a **adult film theater** for a time. He took acting classes. Tarantino eventually landed a job at Video Archives in Manhattan Beach, California

Wes Anderson is from Texas. His parents got divorced when he was 8 years old and became a bit **rebellious/misbehaved** at school to cope with the divorce. In time he turned his mischief energies into art and got sucked into reading, developing a **passion** for **novels** and a fascination for storytelling. His father was in **advertising** and public relations. He started directing and starring in short films with his brothers and became famous for his **complex** productions in college.

Though Anderson's films tend to include characters whom, he admitted to Interview, "could walk into another one of my movies and it would make sense," his brand of awkward and sometimes sad comedy remains remarkably unique.

word list

eccentric	gore	redemption	abrupt	aesthetic	nostalgia
dialogue	blood	mature	polite	art nouveau	stop motion
pledge	music	flat compositions	world	story	cinematography
depth	dramatic	symmetry	shoebox	storytelling	techniques
POV	chapters	center	setting	engaging	themes
trunk shot	episodes	subject	slow motion	torture	distinct
god's eye	real	distinct	characters	60's	unique
cult cinema	make-believe	odd	references	70's	
violence	revenge	disfunctional	immature	story book-ish	

Quentin Tarantino

Characters: **eccentric** characters. A lot of dialogue that is usually used to tell the viewers that something important and major is going to happen in the future, like fore-shadowing.

Also, lots of **dialogue** non related to the plot to give depth to the characters.

Cinematography: **POV** and God's eye and extreme closeup; lots of **foot shots** for some reason.

(The trunk shot)

Incorporate things from other movies. (references to **cult cinema**.)

Incorporate lots of violence.

His selection of **music** puts more emphasis on the tone and emotion of the song than how well it goes with the story or setting of the film. **Dramatic** music.

Chapters and Episodes. Two movie universes - a more **real** movie universe and a more **make-believe** one.

Main themes is movies: **revenge, redemption, deception.**

Wes Anderson

Characters: child-like adults and adult-like children | disfunctional families | characters that fall apart. Characters use distinct patterns of speech.

Cinematography: Distinctive camera motion. **Flat compositions:** Wes lines up everything in front of him - no awkward angles. **Slow motion for important moments.** His love of shooting from **directly above**, usually while filming knickknacks, props, and hands.

Wes likes to **center his subject perfectly** in the middle of his shot but uses the thirds to divide up all the information on either side. Once you find symmetry, you can create stylistic imbalance.

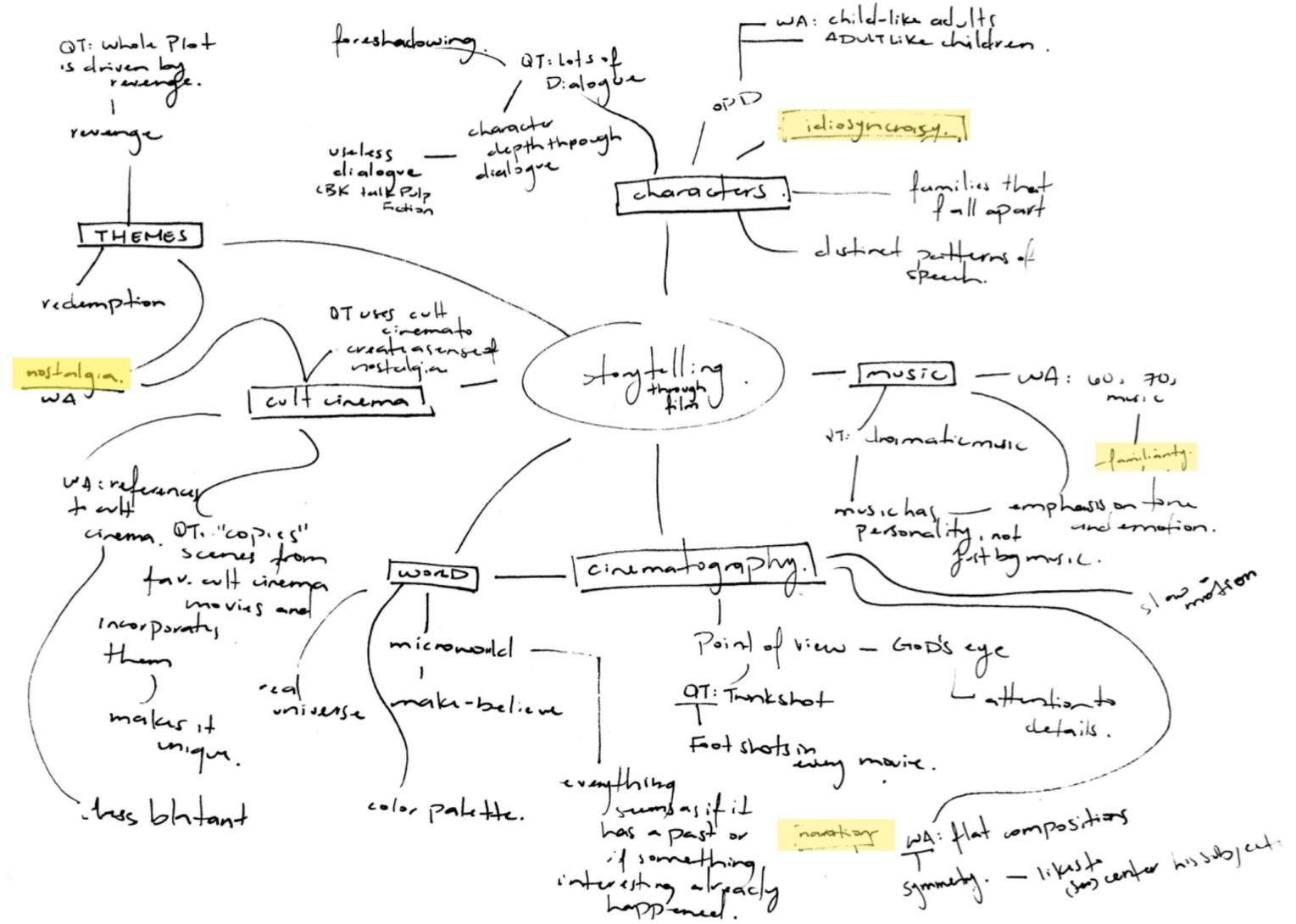
Regular troupe of actors and actresses who consistently appear in many of his projects.

Bright color palette | **Art nouveau** color palette.

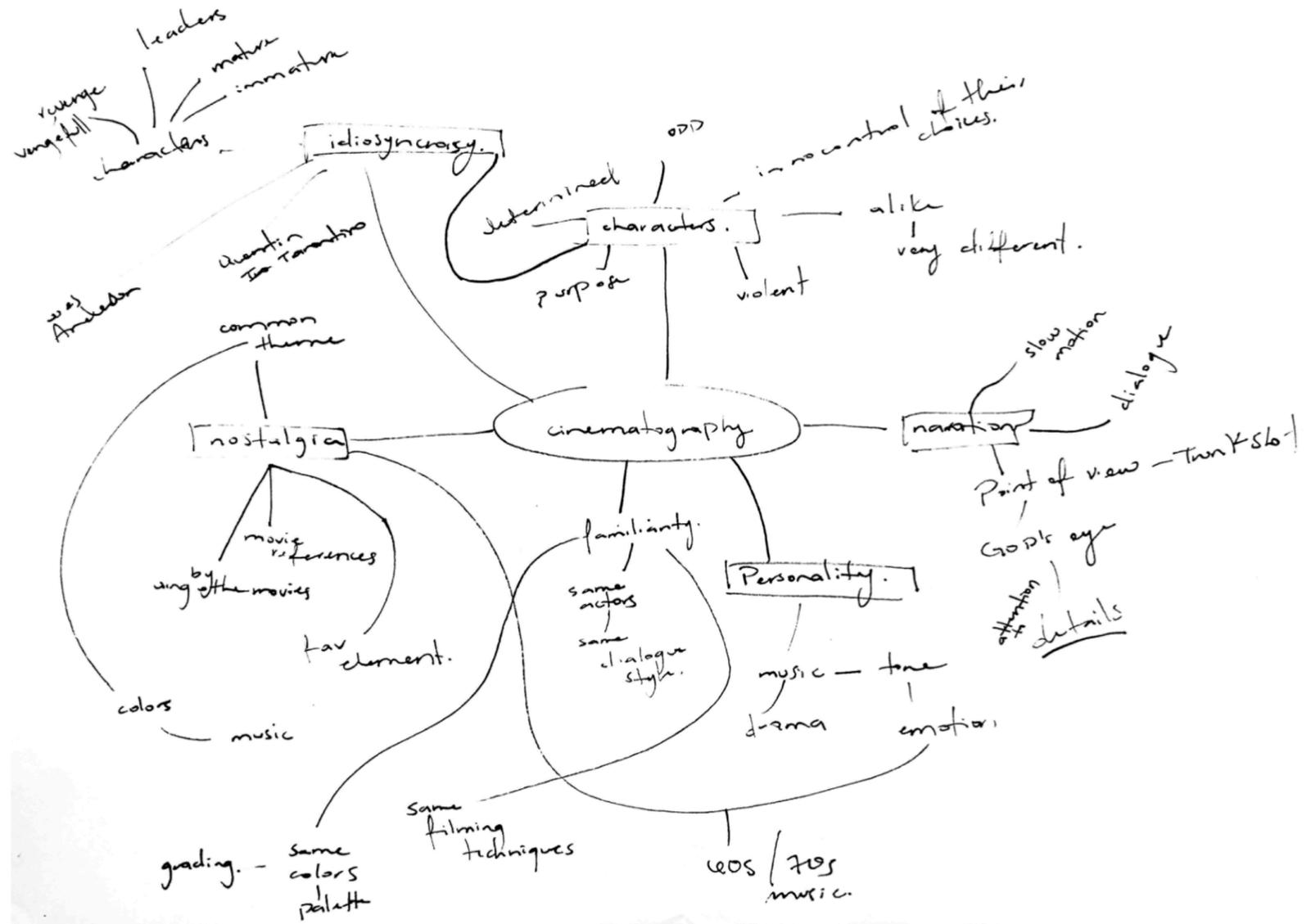
Chapter-like structure. \ **Microworlds.**

Abrupt violence. **60s & 70s music.**

Common theme: **Nostalgia.**



Narration



Narration

Nostalgia

Idiosyncratic

Embellish(ed)

Familiarity

logo sketching



atypical storytelling.

ATYPICAL STORYTELLING

ATYPICAL

ATYPICAL storytelling

logo digital exploration

atypical

Braisello Regular
Blumer Bf Regular

ATYPICAL

Blakely Light

ATYPICAL

Blakely Black

atypical

Bauhaus Medium

ATYPICAL

Narly OT Regular

ATYPICAL

Alphatier Pro Light

ATYPICAL

Century Gothic Pro Bold

ATYPICAL

Motion OT Regular

ATYPICAL
STORYTELLING

Blakely Light
FreightText Pro Book/Bold Italic

ATYPICAL

Chantal Light
Callisch Script Pro Regular

ATYPICAL

Nice Dream Come True Regular

ATYPICAL
STORYTELLING

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Storytelling by Wes Anderson and Quentin Tarantino

Avenir Black

Storytelling by Wes Anderson and Quentin Tarantino

Bauhaus Medium

Storytelling by Wes Anderson and Quentin Tarantino

Bickhead OT Darkside

STORYTELLING BY WES ANDERSON AND QUENTIN TARANTINO

Domus Tiling Light

Storytelling by Wes Anderson and Quentin Tarantino

Century Gothic Bold

STORYTELLING BY WES ANDERSON AND QUENTIN TARANTINO

Berhard Gothic URW Heavy

Storytelling By Wes Anderson and Quentin Tarantino

Futura Medium

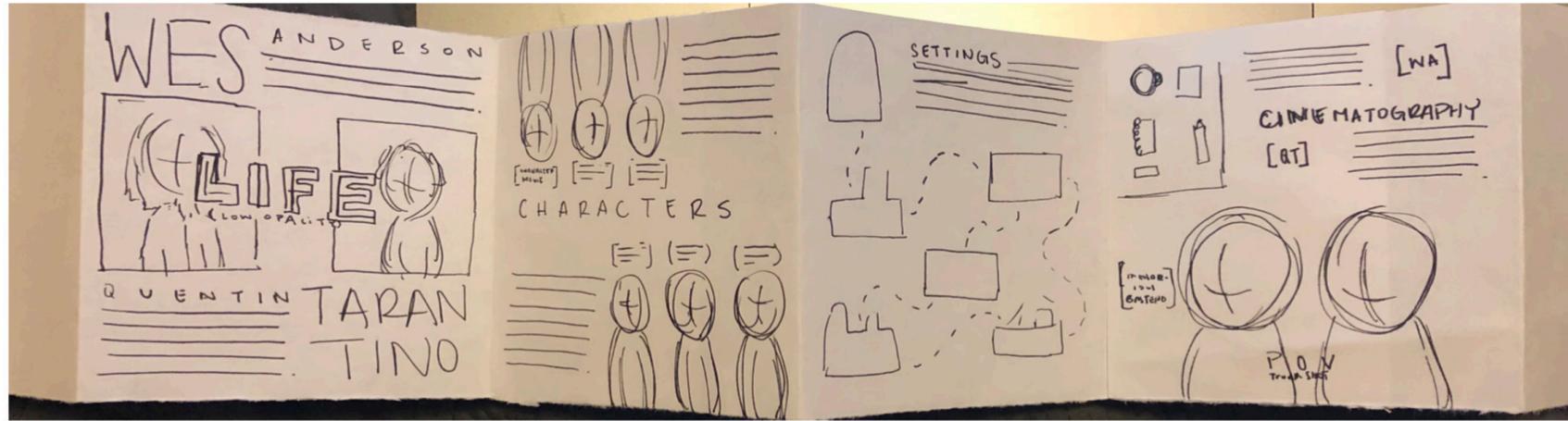
Storytelling by Wes Anderson and Quentin Tarantino

Paralucant Light

STORYTELLING BY WES ANDERSON AND QUENTIN TARANTINO

Ms Eaves Small Caps

booklet thumbnails



poster thumbnails



booklet computer roughs

SETTINGS

One of the ways he does that is with expansive wide shots – not surprising from a man who loves spaghetti westerns so much. His wide shots let you take in every detail of the world he's built for.

While his films often feature unusual adventures or quests that can give them a sense of a sprawling tale they are in fact confined to just a few key locations: a hotel, prison and train in *The Grand Budapest Hotel*, a boat and submarine in *The Life Aquatic With Steve Zissou*, a mansion in *The Royal Tenenbaums* and, now, the Trash Island of Isle of Dogs.

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WES ANDERSON

His parents got divorced when he was 8 years old and became a bit rebellious at school to cope with the divorce. In time he turned his mischief into art and got sucked into reading, developing a fascination for storytelling.

[LIFE]

QUENTIN TARANTINO

His father was an actor but left their family before Tarantino was born. He moved to California, and developed a love for movies at an early age. Tarantino also loved storytelling, but he showed his creativity in unusual ways. Landed a job at Video Archives in Manhattan Beach, California and worked there for a long time.

LI

QUENTIN WES ANDERSON TARANTINO

His parents got divorced when he was 8 years old and became a bit rebellious at school to cope with the divorce. In time he turned his mischief into art and got sucked into reading, developing a fascination for storytelling. He started directing and starring in short films with his brothers and became famous for his complex productions in college.

QT CINEMATOGRAPHY

The "trunk shot" tag came into being because QT likes to place the camera in the trunk of the car and have characters open it and peer down, as they look at something or somebody. QT has dismissed the "trunk shot" as a trademark, arguing there is nowhere else to put the camera.

From a style perspective, laying out inanimate objects on a table is quite simple; the real challenge is in the spacing, lighting, and selection. For many of Wes Anderson's overhead tableaux, even the table itself is an indication of time, place, and character.

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(CHARACTERS)

The characters have more depth than initially assumed. They each have an underlying story which Anderson weaves in throughout the movie. The depth of character creates a picture much larger than what is shown on screen. Many of his characters are just plain wacky. Yet audiences, while enjoying the strange humor, also get to peek into a vast underlying emotional base.

Within Pulp Fiction, Samuel L. Jackson's iconic portrayal of Jules Winnfield could be a mob hitman not out of place in any crime thriller, yet Tarantino wants to give his character something more. A moral dilemma, a sense of understanding which gives this persona a new level of depth; allowing the viewers to become unsure where the good and evil lines lie.

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poster computer roughs

QTYPICAL
STORYTELLING BY WES ANDERSON AND QUENTIN TARANTINO

SCAD
QTYPICAL
STORYTELLING BY WES ANDERSON AND QUENTIN TARANTINO

SCAD
atYPICAL
STORYTELLING BY WES ANDERSON AND QUENTIN TARANTINO

QTYPICAL
STORYTELLING BY WES ANDERSON AND QUENTIN TARANTINO

No one can tell a story like Wes Anderson and Quentin Tarantino. They are considered to be very odd in the way they present their vision through film thanks to the peculiar choices they make when applying the usual cinematographic techniques. Thanks to their odd style, they stand out among other filmmakers which makes it very interesting to see in and outside their choices, given the noticeable differences between their storytelling.

QTYPICAL
STORYTELLING BY WES ANDERSON AND QUENTIN TARANTINO

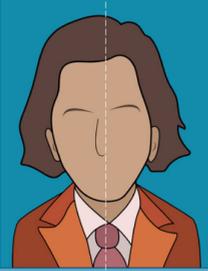
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WES ANDERSON

is a man who is known for his **heavy symmetric style and explosion of color** in his movies, but most importantly, his **craft storytelling**. His storytelling passion has a background to it: when his parents got divorced when he was 8 years old, he became rebellious to cope with it until finally reaching a point where he turned his mischievous into art and reading, developing a **passion for storytelling**.

(CHARACTERS)

Anderson's characters have more depth than initially assessed. They each have an underlying story which Anderson weaves in throughout the movie. The depth of character creates a picture much larger than what is shown on screen. Many of his characters are just plain wacky. Yet audiences, while enjoying the strange humor, also get to peek into a vast underlying emotional base.

For example, the lobby boy, a young orphan refugee from an unnamed, presumably Middle Eastern country.

[Steve Zissou, Life Aquatic by Steve Zissou]
[Richie Tenenbaum, The Royal Tenenbaums]
[Lobby Boy, The Grand Budapest Hotel]

EVERYTHING HAS TO BE



[The Grand Budapest Hotel]

What his films often feature unusual adventures or quests that can give them a sense of a sprawling tale they are in fact confined to just a few key locations: a hotel, prison and train in The Grand Budapest Hotel; a boat and submarine in the Life Aquatic with Steve Zissou; a mansion in The Royal Tenenbaums or even the Japanese future-focused megalopolis architecture of



[The Life Aquatic with Steve Zissou]

By limiting these settings, Anderson is able to indulge in their finer details, developing them as if fully-fledged characters complete with distinct PERSONALITIES AND MOODS.

(SETTINGS)



[Isle of Dogs]

SYMMETRICAL

For many of Wes Anderson's overhead tableaux,



(CINEMATOGRAPHY)
[Bird's Eye Point of View]

From a style perspective, laying out inanimate objects on a table is quite simple; the real challenge is in the spacing, timing, and selection.

The set design is articulated to match the scene.

and the spacing reveals a **distinct obsession to detail (to trail many of his characters' stories)**

even the table itself is an indication of time, place, and character.




QUENTIN TARANTINO

is a man that is known for his **aestheticization of violence**, his non-linear stories, and his extensive use of dialogue.

But most importantly,

L His father was an actor but left their family before Tarantino was born. He moved to California, developed a love for movies at an early age. Tarantino also loved storytelling, but he showed his creativity in unusual ways. He despised school, so he spent most of his time reading comics and watching movies.

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CHAPTER 1 [CHARACTERS]

Tarantino likes to give his characters personality and an explanation through his use of dialogue. Most of his dialogue is unrelated to the plot to give his characters an opportunity to show who they are. By giving them a moral dilemma, a sense of understanding which gives this persona a new level of depth, he allows the viewers to become unsure where the good and evil lines lie.

For example, Mia Wallace in Pulp Fiction. She starts off by only being Marcellus Wallace's wife. As the movie progresses, the viewer finds out that she's this fifty, wanna-be actress, she's got a little obsession for drugs and getting into trouble.

[Cubix Cunniff, Django Unchained]
[Mia Wallace, Pulp Fiction]
[Hans Landa, Inglourious Basterds]

[SETTING]

Tarantino's way of setting the scene is by the use of the **Le Gammur Cinema in Inglourious Basterds**. He lets the viewer take in every detail of a place and what is around it. Most of the times he does this to foreshadow. For example in **Le Gammur Cinema**. He includes a wide shot of the **Church** to make the viewer wonder what is going on inside of it. In this case, the massacre.

Or **Le Gammur Cinema in Inglourious Basterds**. Tarantino offers the viewers various wide shots of the Cinema, owned by the Jew that **Hans Landa** almost marries on the first scene. This gives the viewer a sense of nervousness and a sense of the grandeur of the event; a previously Nazi-free cinema now full of swastikas and Nazis.

Whether if it's somebody getting poisoned or shot (both which happened at

He also utilizes the wide shot to warn the viewers that something important is about to happen at that place — **soon probably**.

Travis, right?

[The Sanctuary Adventist Church, Kill Bill]
[Le Gammur Cinema, Inglourious Basterds]
[Minnie's Haberdashery, The Hatful Eight]

CHAPTER 3 [CINEMATOGRAPHY]

Tarantino's most famous cinematographical aspect is his **TRUNK SHOT**. The "trunk shot" tag came into being because Tarantino likes to place the camera in the trunk of the car and have characters open it and peer down, as they look at something or somebody.



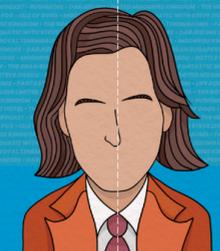
[Inglourious Basterds]

Tarantino has dismissed the "trunk shot" as a trademark, arguing there is nowhere else to put the camera. But that doesn't address the fact time and time again he writes scenes featuring car trunks.



after 2 years, I decided to remake the booklet by refining the typography, the layout and the illustrations.

[Atypical] [Storytelling]



(WES)LEY WALES (ANDERSON)

is a man that is known for his **quirky and humorous** films. He is an American film director from Texas who has created his own filmmaking style which has become very popular among filmmakers and film enthusiasts. Some of the most popular Wes Anderson trademarks include an **explosion of color**, **whimsical / odd characters**, **lengthy dialogues** between characters, **heavy symmetry** in the shots, the use of the **future font**, **microworlds**, etc.

With all of these trademarks, Wes Anderson has developed his cinematic language and style to such a degree that his work has become a signature in its own right, and **Wes Anderson's signature is one of the most recognizable.**

Most Popular Films

- Bottle Rocket (1996)
- Rushmore (1999)
- The Royal Tenenbaums (2009)
- Life Aquatic with Steve Zissou (2004)
- The Darjeeling Limited (2007)
- Fantastic Mr. Fox (2009)
- Moonrise Kingdom (2012)
- The Grand Budapest Hotel (2014)
- Isle of Dogs (2018)
- The French Dispatch (2021)

(CHARACTERS)

[Steve Zissou, Life Aquatic by Steve Zissou]

[Renee Tenenbaum, The Royal Tenenbaums]

[Lobby Boy, The Grand Budapest Hotel]

Wes Anderson's characters are all a bunch of oddballs at first glance. However, most of them usually have an underlying story which Anderson successfully weaves in through their dialogue and also the interactions they have with one another. Many of his characters, however, are just plain wacky. This allows to audience to enjoy the strange humor while also getting to peek into their vast underlying emotional base.

For example, the Lobby Boy, a young, unnamed, presumably Middle Eastern, Country.

EVERYTHING HAS TO BE



[The Grand Budapest Hotel]

[The Boatman, Life Aquatic by Steve Zissou]

[Isle of Dogs]

[Island to visit]

(SETTINGS)

Whilst Anderson's films often include unusual adventures and quests that give them that characteristic Wes Anderson vibe, these films usually take place in a limited amount of key locations. For example, a hotel, a prison, and a train in the Grand Budapest Hotel. A boat and a submarine within the Life Aquatic with Steve Zissou. The Tenenbaum mansion or even the Japanese future-focused architecture of **Moore's Kingdom**.

By **limiting these settings**, Anderson is able to expand and focus on the finer details of the characters, developing their personalities and letting the audience know all about their underlying background stories.

SYMMETRICAL



(CINEMATOGRAPHY)

Anderson's film cinematography has a personality of its own. It's his "own little oddball". Other than most of (if not all of) his work being "perfectly contrasted", he also likes to use what is known as the "God's Eye View shot" or overhead shot.

"The cinema of Wes Anderson is a cinema of objects" (Beyond The Frame)

[God's Eye Point of View]

The **elaborately organized composition** of these overhead shots allows the audience to really focus on the objects that are laid out, which is important because they are extremely important for the **development of the characters and the film itself**. Not only does he use these things to provide details about the characters, but he uses them to create emotion as well by including some sort of funny aspect that helps expand upon that underlying emotional base that is the center to every character.

[Atypical] [Storytelling]



(ATYPICAL STORYTELLING)



QUENTIN TARANTINO

is a man known for his unpredictable, violent films. Tarantino's love for cinema and its history comes through in the many different references he makes to older films in his movies. Not having the opportunity to go to university or even finish high-school, Tarantino learned about movies from working in a VHS rental store, where he was first introduced into the world of international films, from Italian westerns to Japanese films. And without a doubt, he takes inspiration from all of these old, international films. With his movies, it's easy to spot numerous trademarks that make his filmmaking style unique and very recognizable.

Some include: inserting himself in his movies doing cameos, his frequent collaborations (he casts the same actors time after time, and it works every time), the use of a non-linear structure, dividing the movie in chapters, utilizing female protagonists, his hangouts to older films, lengthy dialogues that are of no use to the plot, pure, professional criminals, etc.

Tarantino's 10 Film Reserve

- Reservoir Dogs (1992)
- Pulp Fiction (1994)
- Jackie Brown (1997)
- Kill Bill Vol. I (2003)
- Kill Bill Vol. II (2004)
- Death Proof (2007)
- Inglourious Basterds (2009)
- Django Unchained (2012)
- Once Upon A Time In Hollywood (2019)

CHAPTER 1 [CHARACTERS]

Tarantino has created some of the most memorable characters in the history of cinema. These characters are usually professional criminals, and are often presented as colleagues, having normal - even superficially mundane - chats, and being chosen to fail. This is a classic Tarantino trademark, since he loves to include dialogue that has absolutely nothing to contribute to the plot of the film. However, while random, it also makes his characters appear more real and approachable, since not every conversation in our daily lives is purpose-driven. He is also keen to using female characters as protagonists.

One of Tarantino's most memorable characters is Mia Wallace from Pulp Fiction. Not much is revealed about her other than being wife of the mobster Marcellus Wallace and the fact that she does a lot of drugs, but everything she does is memorable, from her dancing to the hotel's overbite and her death experience.

[SETTING]

Tarantino's way of setting the scene is by the use of **wide shots**.

His wide shots let you take in every detail of the world that he has successfully created. His wide shots also allow for the "no sense to work" character in relation to their surroundings and this way, show their desires. The wide shot of the Adventist Church in Kill Bill sets the viewer up for everything that will go down inside as well as the introduction of the protagonist, in this case the wedding massacre. The protagonist: the bride.

[The Sanctuary, Adventist Church, Kill Bill]

CHAPTER 2 [SETTING]

Another example of this is **Le Ganssar Cinema in Inglourious Basterds**. Tarantino offers various wide shots of the cinema, owned by Shoshanna, the Jewish girl that Hans Landa (the "Jew Hunter") almost murdered after murdering her entire family on the opening scene of the film. With the wide shots, Tarantino manages to show the cinema before and after its transformation from being completely anti-Nazi to becoming this well-working, post-Nazi premier spot to which even Adolf Hitler is invited. Why was it transformed?

Because Tarantino loves revenge and a good blood bath.

[Le Ganssar Cinema, Inglourious Basterds]

Tarantino's The Hatfield Eight was shot mostly in **one main set**, this was **Minnie's Haberdashery**. It is first introduced in a wide shot which shows a **deserted environment**: just Minnie's, an outdoor, and a barn, surrounded by a billboard and a lot of snow. The Haberdashery was strategically designed so that it was easy to see the characters at all times - since within the story the **trains are high and the track is faded**, the need for an open space yet small environment was crucial, especially since the characters would be trapped inside for most of the film because of the billboard.

[Minnie's Haberdashery, The Hatfield Eight]

CHAPTER 3 [CINEMATOGRAPHY]

Tarantino's cinematography is one worthy of all the admiration. One of his most famous trademarks is his **TRUNK SHOT**.

The "trunk shot" has come into being because Tarantino likes to place the camera in the trunk of the car and have characters open it and peer down, as they look at something, or usually, somebody.

[Donny Donowitz and Alita Renee, Inglourious Basterds]

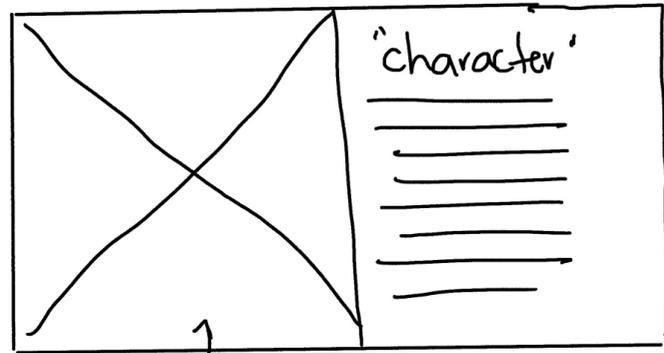
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(ATYPICAL STORYTELLING)



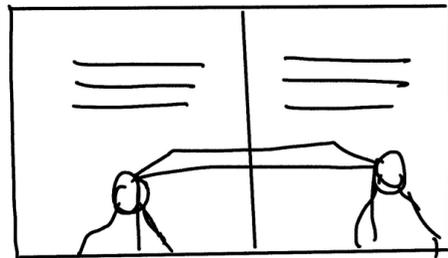
PROJECT REMAKE

The first half of this project never felt successful, only the booklet did. This is why I decided to remake the project entirely by turning the assets that I already had into an exhibition that honors the eccentric characters of these two filmmakers.

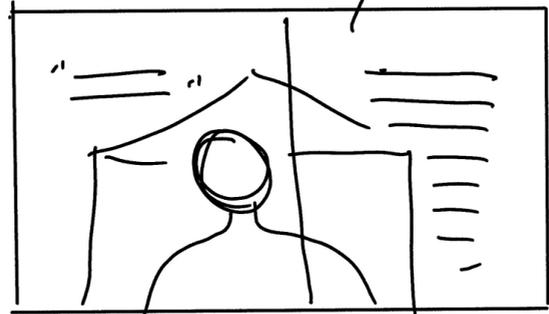


Booklet redesign:
 → normal saddle stitch, no accordion
 → illustration only
 → add texture?

illustration of characters



two characters per page?



more involved.

Booklet will accompany exhibition with information on characters presented.

was Anderson:

- The darjeeling limited → Francis
- Rushmore → Max Fisher
- The Grand Budapest Hotel → Gustave & lobby Boy.
- Isle of Dogs → little Pilot & Tracy
- The royal tenenbaums → Richie
- Fantastic Mr Fox → Mr. Fox & Ash.

Setting → The train (Darjeeling)

Library
TGB Hotel

Hobayashi mansion
Tenenbaum mansion

Tree
The church
Calvin Candie's mansion

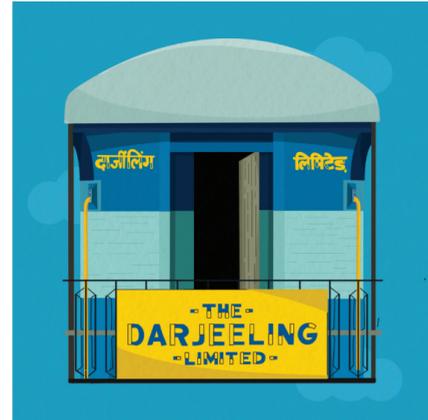
Minnie's Haberdashery.

The cinema

Mia Wallace's house.

QT.

- Kill Bill - The Bride
- Django Unchained → Django & Calvin Candie
- Inglorious Bastards → Shosanna, Hans Landau, Aldo Raine
- Hateful Eight → Major Marquis Warren
- Pulp Fiction → Mia Wallace & Vincent Vega.



FRANCIS from the Darjeeling Limited.

The Darjeeling Limited stars Francis, a guy who is physically and emotionally damaged from a recent motorcycle accident. That leads Francis to set up an intricate spiritual journey of self-discovery reuniting his two estranged brothers on a trip through India by railroad. His plan is to reunite all three brothers with their mother, who is living in India, but it's not a plan he shares at first with his brothers. Or even his mother.

HIS PERSONALITY

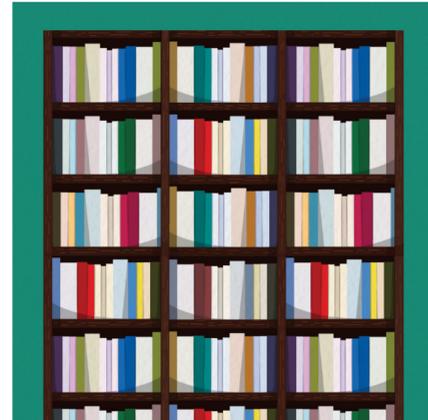
Francis is **controlling, mysterious,** and **'new-agey.'** He is **overbearing** during the trip, deciding everything for his two brothers from the itinerary to which menu items to order. His assistant Brendan is the only person who knows his true intentions with this trip, and Brendan isn't even related to him.



ATARI KOBAYASHI & TRACY PARKER from Isle of Dogs.

A year before the film, Atari was one of many victims in a train crash. He survived, but his parents didn't. Atari is sent to a hospital and is diagnosed with **memory loss.** During his stay he receives a dog communicator and meets his new bodyguard named Spots, whom he befriends. 6 months later, Atari had no choice but to give up Spots to Trash Island. He then begins his journey to find his dog.

Tracy Walker is a foreign exchange student from Ohio. She is on a student visa, and is a senior. She is also **pro-dog** and **supports Atari** and his mission (and has a crush on him). Despite being rather bossy, Tracy has been shown to be **kind-hearted** and **deadly**, yet still **compassionate.**



MAX FISCHER from Rushmore.

Rushmore stars Max Fischer. Max lives in a **modest house** with his father. He never brings any of his friends from his exclusive prep school there because he told everyone his Dad is a successful surgeon, when in reality Max's father is a barber. He is a **high school student** at Rushmore, with an amazing brain, yet **terrible GPA**, and every intention of getting into Oxford, or his safety school, Harvard. He has **founded** and now runs several clubs in his school, with a **passion for drama club** the most.

HIS PERSONALITY

He is **bold** and **optimistic.** Max wants to do everything in the world, and doesn't seem to acknowledge that this may not be possible. He has **a lot of dreams**, and goes after all of them. He can be a bit off over the place, but his enthusiasm is something to admire.



RICHIE TENENBAUM from the Royal Tenenbaums.

The Royal Tenenbaums it follows the lives of three gifted siblings, Chas, Margot, and **Richie**, who experience great success in youth, and even greater disappointment and failure in adulthood.

Richie is a **tennis expert** who is **secretly in love** with Margot. He ends his successful tennis career with a **nervous breakdown** on court in front of thousands of fans (most likely because of the marriage of Margot and Raleigh the day before). He has been living on an ocean liner for several months. He **drinks Bloody Marys with pepper** throughout the movie, so much so that he carries a capped pepper shaker in his jacket pocket. The character is **loosely based** on former champion **Björn Borg**, who shocked the tennis world by retiring at age 26, and wore the same style headband and trademark Fila polo.



GUSTAVE H. & LOBBY BOY from the Grand Budapest Hotel.

The Grand Budapest Hotel stars Gustave H, a **concierge** in the Grand Budapest Hotel. His every breath is for the Grand Budapest. Within its walls, as concierge, Gustave H oversees the staff as well as the needs of the guests. Romantically, Gustave has never settled down, but has instead made a name for himself by **'servicing many of the old rich women** who frequent the hotel. Gustave is **delicate**, **'discreet to a fault'**, **sophisticated**, and **calculating.** Gustave H can write romantic poetry with one hand while ordering around his lobby boy with another.

Zero Mustafas is the new lobby boy at the hotel. Zero says his father was murdered and the rest of his family were executed by firing squad. Survivors "were forced to flee." He is engaged to Agatha, a girl he fell in love with quite quick. Zero is **devoted, subservient, and clever.**



ASH & MR. FOX from Fantastic Mr. Fox.

Mr. Fox lives in a **foxhole.** Mr. Fox, his wife, Fidelity, and his sullen son, Ash, are **poor but happy.** Still, Mr. Fox is 7 years old in non-fox (i.e. human) years, and his dad died at age 7.5. He is **resourceful, dapper, and self-assured.** Mr. Fox is quite the **charming** rogue, and being known as such is important to his self-image. As he puts it, "I think I have this thing where I need everyone to believe that I'm the quote unquote 'Fantastic Mr. Fox,' and if they're not completely knocked out and dazed and intimidated by me then I don't feel good about myself."

Ash is a male red fox. For the majority of the film, Ash is **generally grumpy, cynical and ill-tempered.** He tries to excel in athletics to be like his father, but either fails or is denied the opportunity. His jealousy of his cousin overtakes his mood the majority of the film, but begins reconciling with him and finally manages to **prove himself** to his father towards the end.



THE BRIDE from Kill Bill Vol. 1 & Vol.

Beatrix Kiddo, also known as "The Bride" is the main protagonist of the Kill Bill series. She is the **daughter of Marc and Michelle Kiddo** and the **romantic partner** of Bill. Beatrix was once a member of the Deadly Viper Assassination Squad and her

code-name was **Black Mamba.** After her premature retirement from her assassination career upon becoming pregnant, Beatrix left the squad to escape the life of an assassin and start a new one for her unborn daughter. However, Beatrix's friends and her fiancé were **murdered** at the marriage rehearsal. But Beatrix herself was shot in the head and put into a **four-year coma**, during which B.B. Kiddo was delivered successfully. Once she woke up from her coma, Beatrix plotted her **deadly vengeance** against all members of the Deadly Viper Assassination Squad, including Bill himself, killing them all one-by-one and killing anyone who stood in her way. Beatrix is **single-minded and deadly**, yet still **compassionate.**



SHOSANNA, HANS LANDA & LT. ALDO RAINE from Inglorious Basterds.

Shosanna Dreyfus is a **French Jewish woman** whose **family was killed by Hans Landa.** She manages to escape and open Le Gamar Cinema. She catches the eye of a Nazi soldier,

which led to him promoting his movie at her Cinema. This is where she gets her **revenge.** Shosanna is **brave, resourceful, loyal** and **determined.**

Hans Landa is the main antagonist in the film. He is nicknamed **The Jew Hunter** due to his involvement in hunting down Jews in France during WWII. He killed Shosanna's family. He is **highly intelligent, cold-blooded, sarcastic, extremely persuasive, charismatic** and **courteous.**

1st Lieutenant Aldo "The Apache" Raine is an American lieutenant and the leader of "The Basterds". Aldo bears a large scar around his neck which is rumored to be from an attempt at lynchings, while fighting the KKK. He is **violent, brutal, apathetically cruel, intelligent,** and **patriotic.**



MAJOR MARQUIS WARREN from the Hateful Eight.

Major Marquis Warren is one of the main protagonists in Tarantino's film. He is a **ruthless bounty hunter** who gets involved in a complicated conspiracy. Warren was

likely a **slave** before the American Civil War, as he mentions growing up on a plantation and fleeing to the North. Warren is **talkative, sharp-eyed, and cold-hearted.** He carries with him a letter written by his pen pal, Abraham Lincoln. Yes, that Abraham Lincoln. It's important to him, but not as important as **revenge** is. In fact, in a tense room full of criminals and other shady characters, Warren tells a story of vengeance that proves he might be the most hateful. On his trip carrying three dead bodies across the American west, the winds kick up and the snow's too deep, which forces him to hitch a ride with another fellow bounty hunter and spend the night at **Minnie's Haberdashery**, a small inn with tense air.



CALVIN CANDIE & DJANGO from Django Unchained.

Calvin Candie is **self-proclaimed southern "gentleman"** who is anything but. He owns the fourth largest cotton plantation in Missouri, which he has dubbed "Candyland." Candie lives a life of ease, supplementing his already substantial

income by running a brothel and arranging "manding fights" - gladiatorial fights to the death between slaves. He is the **current owner of Django's wife, Broomhilda**, a fact that is destined to bring the two into conflict, and test Candie's belief that black people are "predisposed to slavery." He is **cruel, ignorant,** and **incredibly racist.**

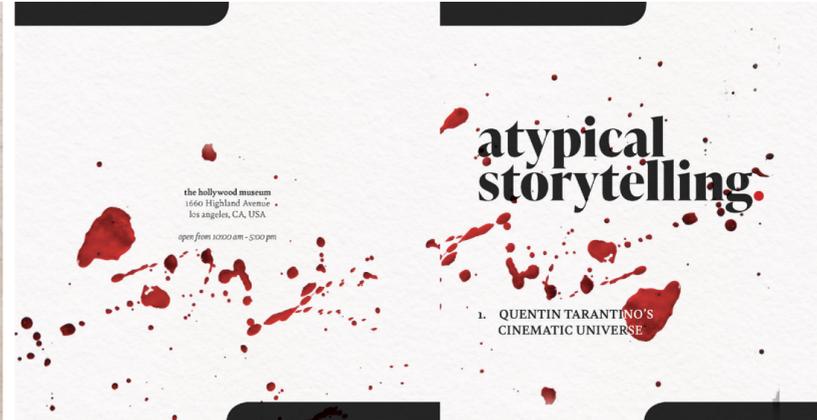
Django grew up a slave in the American South. He has endured **constant hardship** since the day he was born. He is now a **bounty hunter**, thanks to a German dentist/bounty hunter, Dr. King Schultz, who liberated him. His goal is to find his wife and free her, so they can be together again. Django is **loyal, lethal,** and **ruthless.**



MIA WALLACE & VINCENT VEGA from Pulp Fiction.

Mia Wallace is a major character in the film. She is the **new wife of Marsellus Wallace** who is a rather **mysterious** character, and very little is revealed about her. She likes to wear elegant, expensive clothing, smokes the fictitious brand of "Red Apple" cigarettes, enjoys music, and is **addicted to cocaine.** She is a world traveler, and goes to Amsterdam annually. She likes her

burgers and, and her **\$5 shakes vanilla flavored.** Mia is **fun-loving** and **direct.** She loves to let loose and do fun things, regardless of the consequences. She is **easily bored, chronically dissatisfied,** and **has trouble making genuine connections with anyone.** Vincent Vega is a **hitman.** Vincent was hired by his boss, Marsellus Wallace, a big shot gangster in the area. He and his new partner, Jules Winnfield carry out whatever tasks Marsellus gives them, whether it's threatening local punks or executing them on the spot. Vincent likes **heroin**, **bloody steaks**, cruising in his red Chevy Malibu, and a good suit. He is **cool, lackadaisical,** and **logical.** Vincent doesn't let his emotions get in the way of his work or his personal life. He's also a **control freak.**



exhibition planning

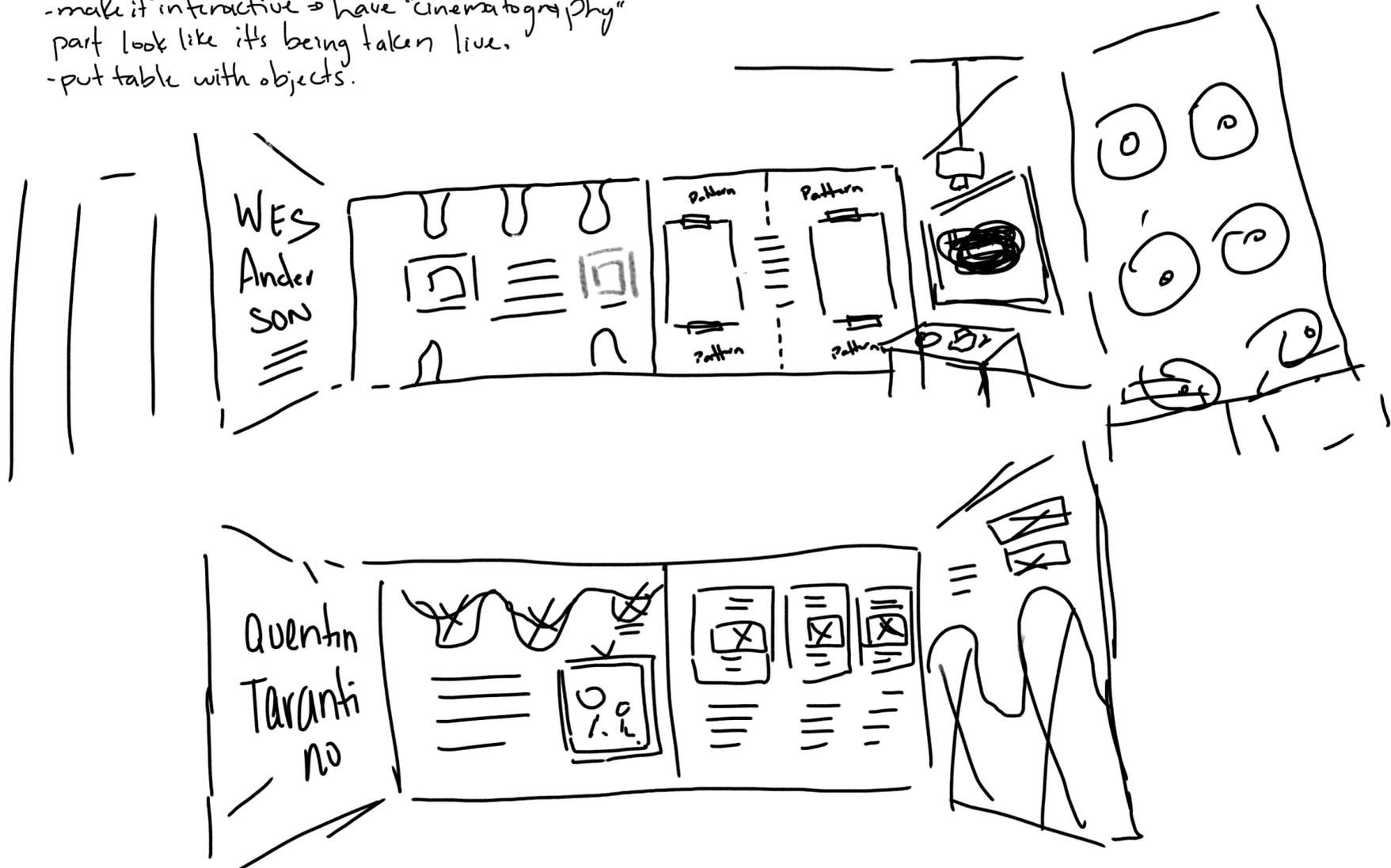
new exhibition design:

- turn booklet and turn it into exhibition.
initia

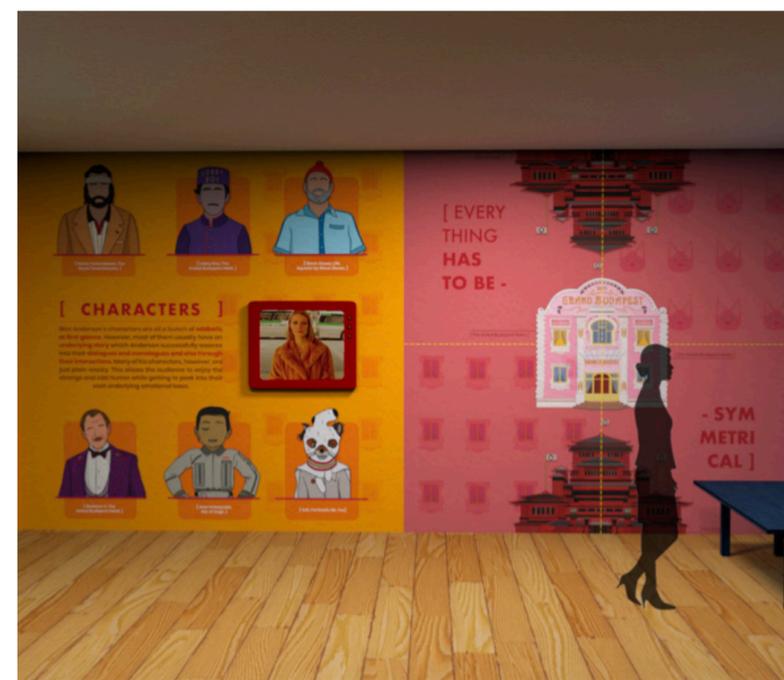
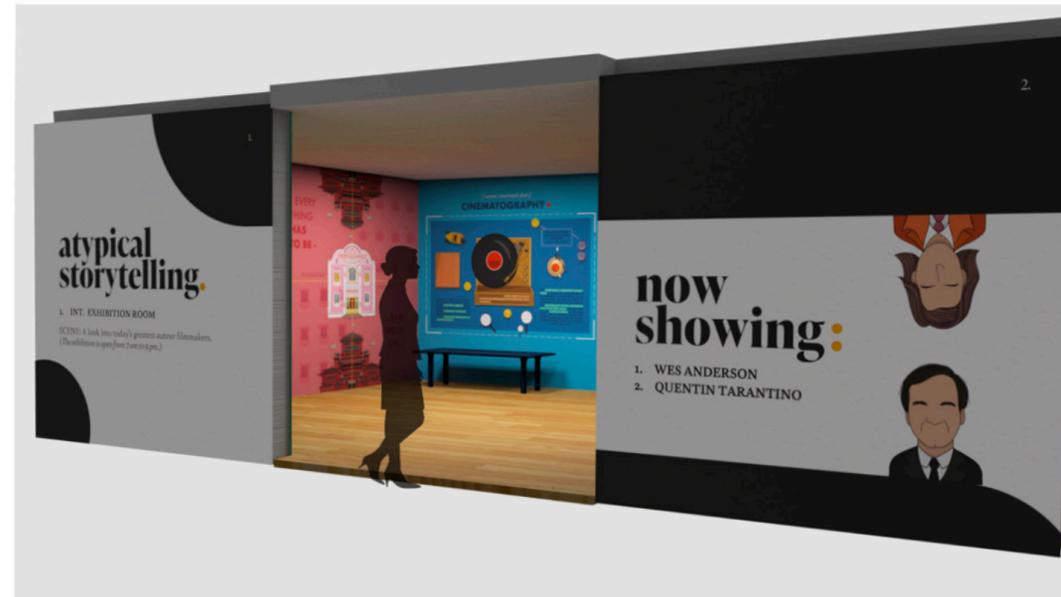
- merge pages into one single wall,
keep style, color, characteristics.

- make it interactive => have "cinematography"
part look like it's being taken live.

- put table with objects.



exhibition design exploration



final exhibition design



final poster design (souvenir)v

