Captain America: The Winter Soldier

Director:

Anthony and Joe Russo

Year:

2014

Production:

Marvel Studios

distributed by Walt Disney Studios

FUI sudio:

Cantina Creative

Cantina Creative

PROJECT LIST

CAPTAIN MARVEL / AQUAMAN / BUMBLEBEE

HOTEL ARTEMIS / AVENGERS: INFINITY WAR

BLACK PANTHER / BLADE RUNNER 2049

SPIDER-MAN HOMECOMING / FATE OF THE FURIOUS

CAPTAIN AMERICA: CIVIL WAR

CENTRAL INTELLIGENCE / THE HUNGER GAMES

PIXELS / AVENGERS: AGE OF ULTRON

FURIOUS 7 / GUARDIANS OF THE GALAXY

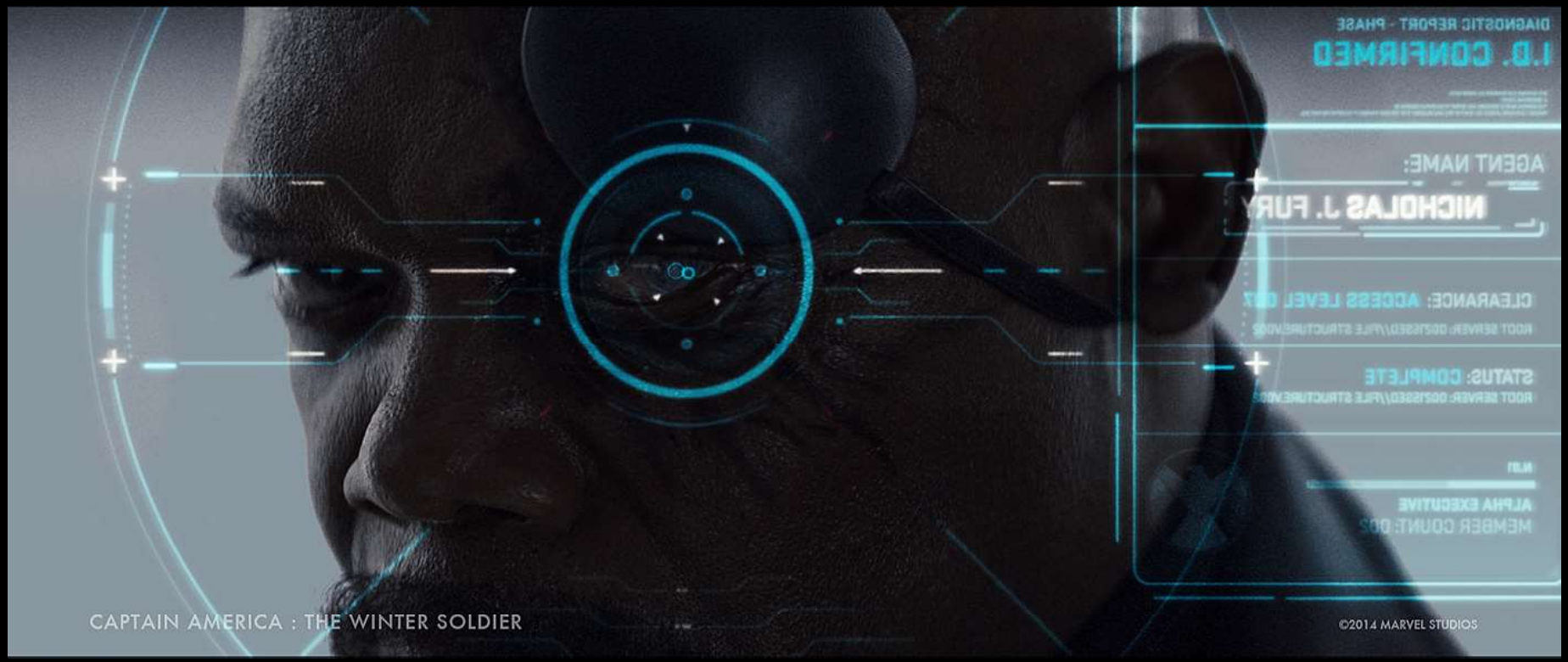
CAPTAIN AMERICA: THE WINTER SOLDIER

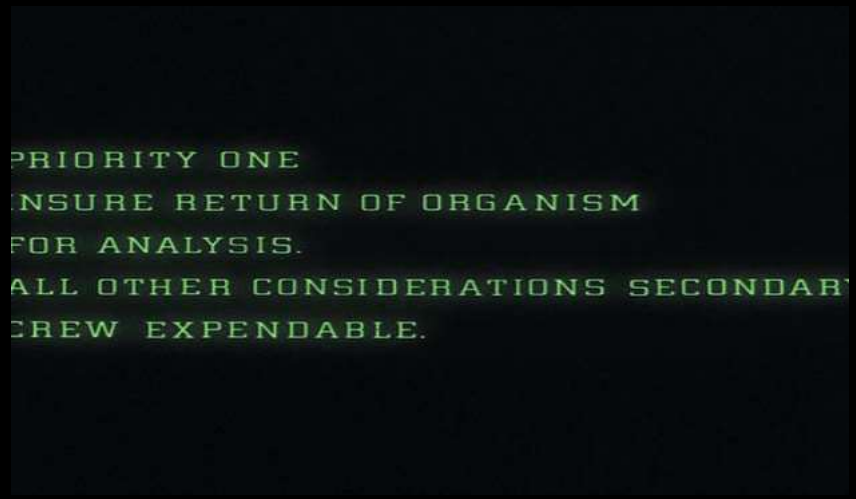
NEED FOR SPEED / IRON MAN 3 / MIB 3

THE AVENGERS / ACT OF VALOR / REAL STEEL

Storyboard

Analyse 1: The Hierarchy





Why uppercase?

Beginning in the 1950s, the typography of command-line interfaces was bitmapped and almost always fixed-width capital letters. Although as of the early 1960s ASCII encoding included lowercase letters, many implementations on popular platforms of the time, like CDC (Control Data Corporation) and DEC (Digital Equipment Corporation), didn't allow for the use of lowercase characters. These screens resembled the output of cheap typewriters with a stuck shift key more than the professional typesetting used in publishing at the time.

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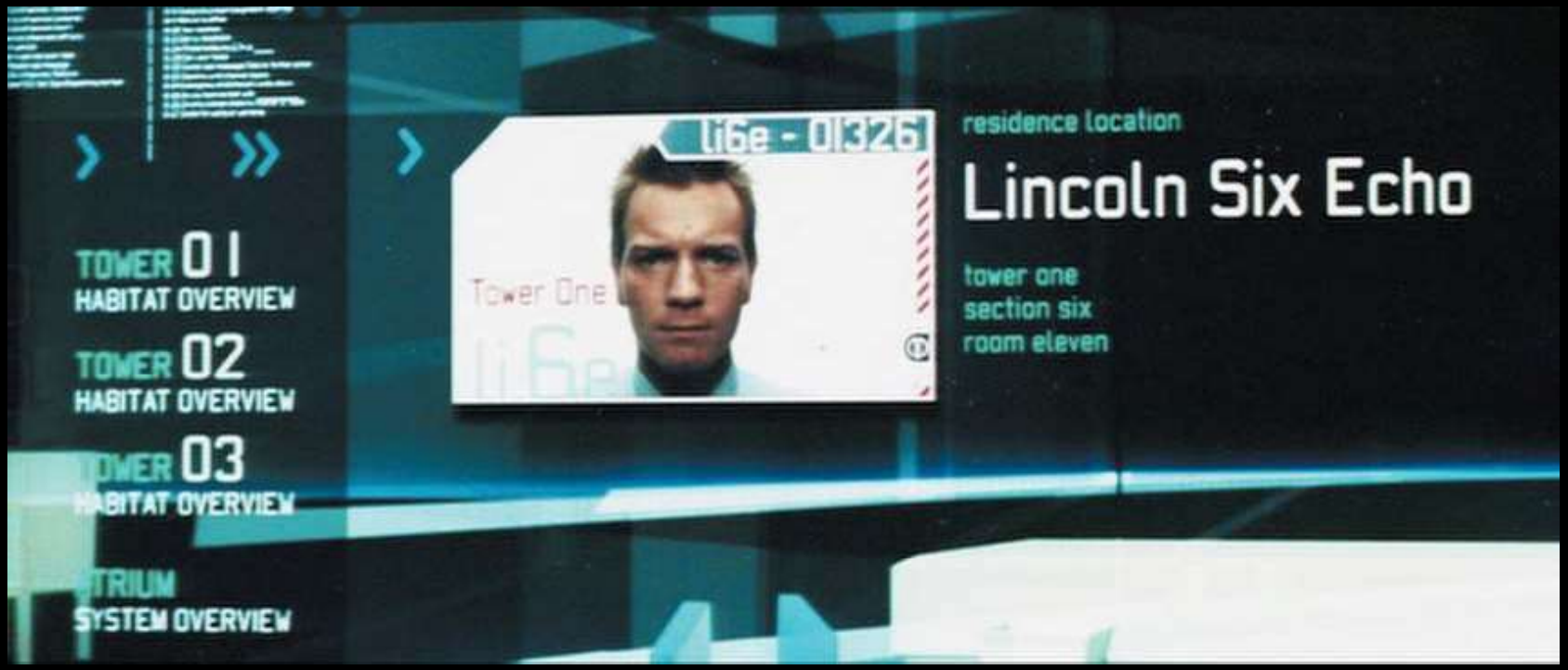


The Island (2005).

first-read information is larger and uses both upper and lowercase letters. Repetitive, second-read, and less important information uses only uppercase letters and smaller sizes. Third-read information is colored to have less contrast so that it stands out less, and fourth-read data—the least important—is very small. Sci-fi designers were maximizing the screen technology available to them and reminding us how far display technology has come.

Analyse 2 : The Typography

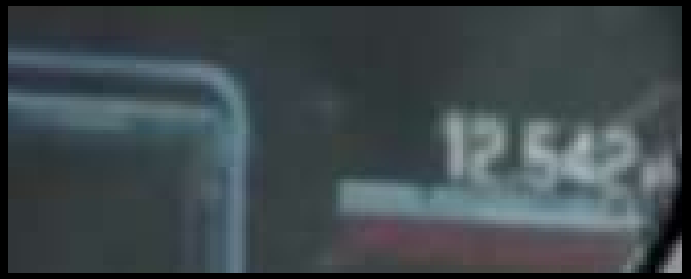
Sans serif
-choice of the future

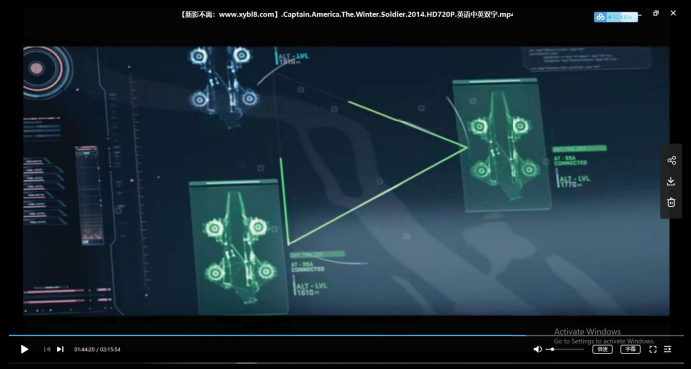
The majority of Type typefaces in science fiction movies were either Helvetica(32%) (or a derivative like Arial) or modular typefaces like Eurostile (28%) or Microgramma.

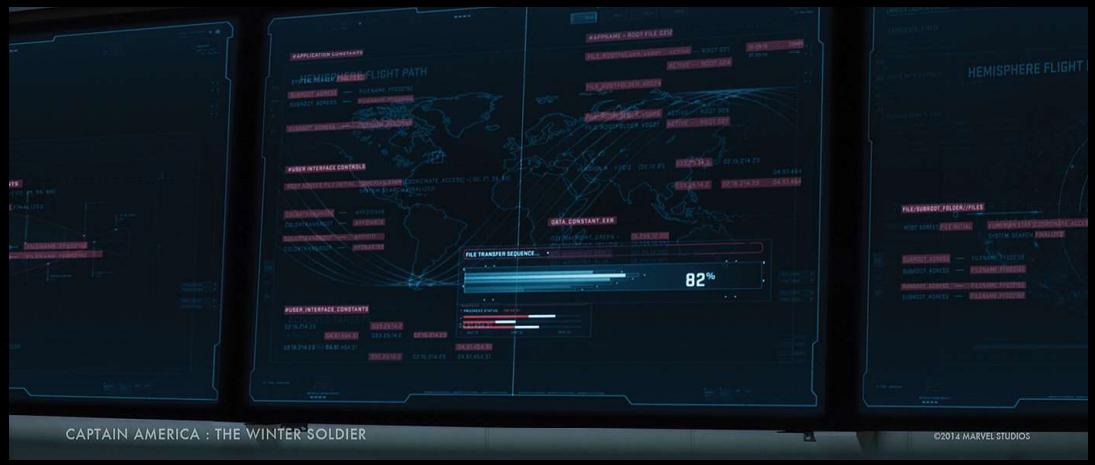
Why?

They have a futuristic feel
They can be read by audiences much more quickly than their real-world equivalents

Analyse 3 : The Color







Mostly Blue, Red, Green

Tungsten lights are the most common ones used on sets, and they're very warm in color. As filmmakers compensate for this in post-processing, blue colors are affected the least. Even if blue colors shift across this process, it's hard to notice because the human eye is least sensitive to the blue-yellow color

red is common as an alert to danger, errors, or failure—including death. This reflects the largely consistent use of red in Western countries for stop signs and warnings of all types, so it's best not to attempt to counter this learned association and try to communicate danger in other ways.

Green is the third most common interface color in the survey. It is the color of hackers who work in command-line "green screens," directly reflecting the two decades that monochrome cathode ray tube (CRT) displays were the main ways to interact with computers. Wireframe 3D shapes and radar are almost always shown in green. Occasionally green is a contrast to red to clearly distinguish safe and dangerous states section. The interface still looks technological but also slightly less typical than it would if it used blue.

Why they glow?

The most prominent visual aspect of speculative technology is that it glows. From lightsabers to blasters, holograms to teleporters, most sci-fi technology emits light.

-To push the technological aspects of the interface, to enhance the contrast. This effect includes on-screen elements as well. Type and other graphic elements, like lines in a map or diagram, are often a bright color on a dark background. Frequently a blur around these elements is added to enhance the glow effect. To push the technological aspects of the interface, diagrams and images are often rendered as wireframes instead of solid or patterned fills, creating more opportunities for high-contrast glowing

-natural rules: things of power and living things glow
Things of power in the natural world glow: lightning, the sun, and fire. Other heavenly bodies glow as well—stars, planets, and the moon (especially against a black background)—and have been long associated with the otherworldly. Additionally, living things that glow captivate us: fireflies, glowworms, mushrooms, and fish in the deep seas. It's worth noting that while most of real-world technology glows, a lot of it doesn't, so its ubiquity in sci-fi

Analyse 4 : The Display

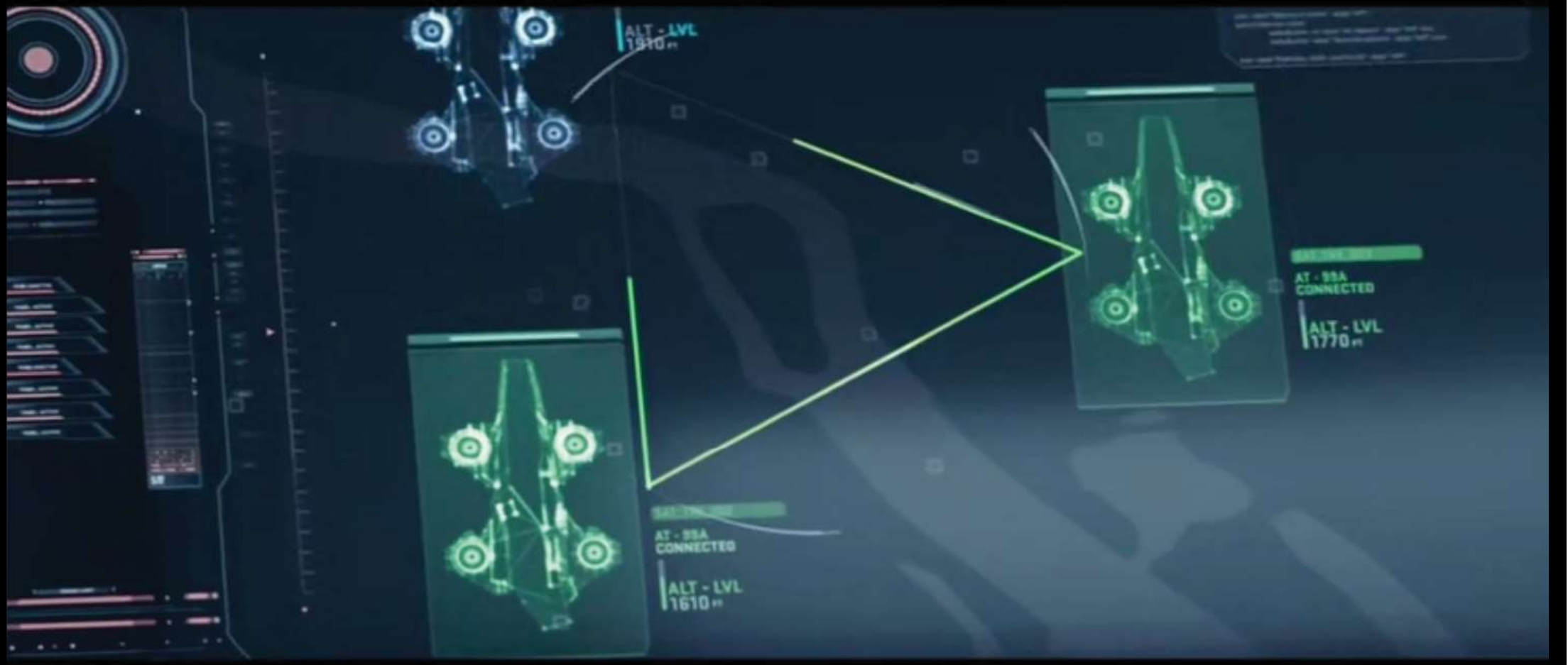
Transparent Displays

-For shooting actors
it allows directors and cinematographers to shoot actors through the screens, creating an interesting layered look that shows the actor's face and what they're looking at, simultaneously.

-For heads-up displays
in this content on translucent displays is independent of the background behind it, where heads-up displays are intended to augment content behind it.

-For Interface Layers
We also see examples of interfaces that use data transparency to layer multiple levels of information on the screen, often for the purpose of conveying complexity and sophistication.

Analyse 5 : The Motion Graphics



Motion Graphics

Motion graphics are more eye-catching and novel than static
screens. Though they can add a sense of modernity, they can
do more. They can add another layer of information: Whether
the system is working or not