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Research on Narrative "Montage" Technique from the Perspective of Service Design

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Abstract:
Montage is an artistic technique commonly found in painting and poster design. From the perspective of service design, this paper conducts an in-depth analysis of the narrative "montage" technique and the use of visual language in visual art design from the perspective of visual art design, and points out that contemporary poster design can draw more creative inspiration from painting works.

Keywords:
Narrative Montage, Poster Design, Mutual Reference, Misunderstood Effect

1. Introduction

Montage is an artistic expression widely used in film, literature, architecture and painting. It has a wide variety of types, but the mainstream saying generally divides montage into two categories: narrative montage and performance montage; while narrative montage is subdivided into narrative branches such as parallel montage, alternate montage and repeated montage, which are mainly based on the narrative structure, through long and short mirrors. The switching of the head can easily realise the conversion of space-time relations [1]. Performance montage can also be subdivided into contrasting montage, performance montage and metaphorical montage due to the insertion of conflicting or metaphorical narrative sections in narrative logic to strengthen the contradiction and drama of narrative. The purpose of expressing montage is not to narrate, but to convey an emotion and moral. Whether it is narrative montage or performance montage, montage is essentially a kind of 'editing' thinking similar to movies. The so-called "cut" is to intercept the required parts from many complete materials; then "compilation" is to rearrange and combine the lenses according to the narrative logic, and the subdivision of various montage functions is similar to various narrative methods as movies. Pdovkin once defined montage as such: "Use several shots to form a scene, use several scenes to form a paragraph, use several paragraphs to form a part, and finally use several paragraphs to form a whole, which is called montage" [2]. It can be said that Plovkin grasped the artistic characteristics of montage techniques very accurately.

In the history of Chinese and foreign painting, many classic works use narrative montage techniques. For traditional shelf painting, how to extend the virtual space through the painting structure in a limited foot, the narrative montage technique helps to break the conventional narrative means and break through the limitations of on-shelf painting, and the use of narrative montage techniques also provides more possibilities for artists to create. [3] So, in modern poster design, imitating and learning from the "narrative montage" art techniques in ancient and modern Chinese and foreign paintings will not only vigorously expand the expression methods and forms of modern poster design, but also open up the narrative space of modern poster design. [4] Therefore, this article will take the form of case classification to explore the possibility and ductility of conversion from painting narrative "Montage" to poster design narrative "Montage".

2. From the "Parallel Montage" of Painting to the "Parallel Montage" of Poster Design

The montage narrative method of "parallel time and space" is widely used in ancient and modern painting art at home and abroad. The parallel montage method, also known as juxtaposition montage, is to carry out two or more timelines (or not empty at the same time, off-site, or off-site) at the same time, so that two or more events occur at the same time, highlighting contradictions in the narrative, thus striking; this has the same "same The painting narrative means not based on fixed points or local moments in visual expression, but transcends time". [4] For example, during the Renaissance, the use of parallel montage techniques can be reflected in Massaccio's work Taxpay. Taxpay is a triptych. The centre of the picture is Christ and his disciples. They were stopped by the tax collector at the gate and asked for a silver coin to enter the city. Peter asked Christ what to do. Christ told Peter that you went to catch a fish by the river, and there would be silver coins in the mouth of the fish; on the left side of the picture was Peter fishing. In the middle of the picture, Peter is seeking Jesus' help, and on the right is Peter paying taxes with the money obtained from his mouth. It can be seen that Peter, the same character, appeared in the picture three times. At that time, the concept of montage was not put forward, but this technique can be called "heterogeneous drawing method", which is a common painting method in Western classical painting. In fact, parallel montage techniques are also common in ancient Chinese paintings. For example, the "Night Banquet Picture of Han Xizai", a famous figure painter in the Five Dynasties, was cleverly conceived and divided into five stories separated by a screen. The storyline plot of "Pipa Solo", "June 1 Solo Dance", "Banquet Rest", "Windle" and "Guest Party" successively, depicting Han Xizai as the core of the picture. The character, who shuttled through every independent clip, told the story of his indulgent actions to cover his escape from political crisis. Screen is an important part of this work, which plays the role of connecting the picture and plot, skilfully separating several stories from different time and space without destroying the artistic conception of the picture. The painting adopts the order of time. Gu Hongzhong, as the protagonist of the story, runs through the process in the middle of each scene, from the end of drumming to the bedroom rest, and from the bedroom to wind ensemble scene. Although it is a fragment switching narrative, we are coherent according to the screen, and even through the imagination of visual narrative. The story has been supplemented and extended. The narrative of this painting obviously shows the use of parallel montage techniques, and also enhances the artistic ornamental of the picture.

Inspired by the "parallel montage" of painting, this visual art thinking and technique can be applied to poster design, which is conducive to the continuous effect of the poster picture constructing space-time. On the one hand, several poster pictures are placed together in a row, so that the action or trajectory of a single advertising picture can finally be presented in the form of a composite image. [5] On the other hand, multiple combination pictures do not necessarily emphasise the realistic continuity of the work, but put pictures with different design concepts together to cause conflict, comparison and dialogue. For example, the poster design work "New York Slices" uses the "parallel montage" technique to skilfully place the landscapes of New York cities in different tenses in an advertising picture, showing the New York city landscape with different illusions over time. Another example is the poster work "Tudou", a famous German poster designer Gaunt Lanbao, known as a European "visual poet", cuts the daily experience of peeling potatoes into several coherent space blocks, each of which is organically connected with yellow, green, red, blue and other colours to form a national historical memory. In the narrative space, advertising pictures are transformed between existence and nothing, virtual and reality, near and far, quiet and moving, and colour, thus being given symbolic meaning.

3. From the "Alternate Montage" of Painting to the "Alternate Montage" of Poster Design

As an art of shaping static images in two-dimensional space, painting's modelling language is generally reflected in two-dimensional space, but the "alternate montage" of painting is to replace the image and space to form a variety of observation methods of objective things. [7] For example, Cubist paintings often focus on alternating the arrangement and combination of geometric shapes to produce a conventional perspective different from previous paintings, and put the results seen from different perspectives in the picture at the same time, forming the most significant "simultaneity" phenomenon, compressing various elements in a limited space, and making the space of painting. There has been a qualitative change. Unlike traditional painters, Western cereoist painters use fixed angles to observe painting objects. They hope to observe the painting object from a dynamic observation perspective, that is, to make the painting object move in order to observe its various angles, so as to avoid the "limitations" brought about by a single observation perspective in the past. For example, Picasso's Averton Girl is a very representative work in Cubist paintings. The picture of the work adopts dynamic, circular and other observational perspectives. The character image of the picture object is arbitrarily divided, there is no far and near perspective, and the proportion of the characters is lengthened. While the facial features are geometricised, even the front and side of the same character image appear on the same face. Picasso tried to pursue the absolute truth of the picture theme through the relativity of the dynamic perspective. For another example, the girl's shape in the work "Girl Playing the Mandolphon" has been decomposed into countless geometries such as triangles, squares, polygons, etc., and then rearranged into different parts of the girl's body after countless disassembly. In this way, it can be seen that Picasso abandoned the traditional painting method of fixing the viewpoint of the painting object in advance and adopted a continuous visual fragment combination of characters, just like montage's editing method, which created an alternating sense of motion through continuous projection of the picture, making time and space continuity. It can be displayed infinitely in his picture. This observation and expression method that breaks the limitation of time and space, such as countless

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memory flashbacks and close-ups in the film, allows the audience to understand an image or an event in an all-round and multi-angle way. This technique breaks the shackles of traditional Western paintings for thousands of years, which regards a single point of perspective as an entry point, and creates a pioneer in painting to understand objective reality from the inner subjective world.

In the field of modern poster design, there are also multi-view and sporty graphic creative expression forms borrowed from modern painting, which greatly expands the graphic creative form of poster design, and uses visual expression methods such as bottom relationship and graphic gradient very flexibly to realise the visual art effect of alternating montage. For example, the poster design of Mr. Fukuda, a modern advertising designer in Japan, skilfully uses graphic relationships to show a unique sense of rhythm, rhythm and humourous naughty, which is refreshing. For example, in 1975, in the poster he designed for Keio Department Store in Japan, he used the reverse visual effect of the bottom relationship to take men's legs and women's legs as design elements, represented by black and white respectively. The ingenious use of pictures and bottoms, one positive and one negative, up and down, positive and negative, and the combination of virtual and real, forming "non The alternating montage visual effect of black and white". In 1991, the poster he designed for Japan's IBN DOS/Power Forum also made full use of the bottom relationship.[8] The first half of the poster was designated as a side silhouette of two white men in the black background, and the lower white background was a figure of a black walking man. One black-to-white contrast echoed, so that The audience produces vague alternating montage visual effects. For another example, Gunter Lamborg's poster design work "Literary Messenger', the drama poster "Othello" and the poster designed for the magazine "Egoist" also clearly use alternating montage artistic techniques. In 1987, Gunter Lambert created the poster "Literary Messenger". The poster designed two cross-cutting books with red covers, combining them into a sense of authenticity and dislocation space similar to graphic photography. This "crossover" and "dislocation" conveys respect for the book and various objections related to books. Opinions reflect the tense political and cultural relations between socialist East Germany and GDR in the 1960s and 1970s. The drama poster "Othello" is a poster created by Gunter Lamborg in 1978. It takes advantage of the relationship between the iron fence, especially the huge broken old man's avatar behind the iron fence, the open and sad eyes, the peace dove next to the avatar, and the high-priced house and land behind the old man's avatar, which is obvious. It expressed Gunter Lamborg's strong opposition and indignation at the speculation of the merchants, exposed the atrocities of the government using the police to suppress the marchers by force at that time, and expressed sympathy for the ordinary people who were forced to march in the streets at that time. In addition to using realistic photographic images, advertising pictures also flexibly use the bottom relationship to form a strong narrative expression. If the poster "Literary Messenger" and the drama poster "Othello" only break a single graphic narrative in the form of drawing, crossover, dislocation, etc., and realise how to effectively expand the narrative semantics of graphic creative expression in two-dimensional plane space, then Gunter Lamborg designed the magazine Egoist. The poster gradually expands from the instantaneous static characteristics of the main characters of the advertising screen and continuously recreates the sports picture, which not only has the dynamic feeling of the continuous spread of ripples on the water, but also enhances the visual rhythm of music. This kind of advertising picture emphasises the theme ideas to be expressed by alternating montage techniques and poster pictures using repetitive and gradient compositions, which not only greatly

enriches and enhances the appeal of Egoist poster design works to the public, but also promotes the emergence of public psychology. A sporty fresh and strange feeling, which exists not only in the visualisation of poster design, but also in the psychological feelings of the public.

4. From "Repeated Montage" on Painting to "Repeated Montage" in Poster Design

"Repeat montage" originally refers to a lens or scene with a certain connotation in a film and television work, which appears repeatedly after careful arrangement, causing contrast, echoing and rendering effects, which is intended to complete its essential metamorphosis through the repeated form of things. [9] The "repeated montage" in the painting processes the painting image into the "flashback" editing effect like a movie, but in the painting, the artist often takes different scenes as each independent element in the picture and organically combines these elements to express the illusion in time and space, so as to achieve more than just description. Drawing the "world you see" can also describe the world "feeling". As Michelle pointed out when talking about this art of "repeated montage" illusion: "When displaying contradictions or completely different interpretations coexist in the same image, using clever arrangements to create visual paradoxes can greatly broaden the imagination of space and enrich the visual feeling." [10] When it comes to the "repeating montage" method of painting, Escher is a painter who cannot be ignored. He is a genius in the Dutch printmaking and illustration world. His research on spatial structure has been very early. He is not satisfied with the superposition and combination of plane scenes. Expressing three-dimensional structures in two-dimensional scenes does not satisfy him. On the one hand, in his paintings, he repeatedly converts the objects of two-dimensional space and three-dimensional space to form a very unique spatial scene. For example, in his work American Crocodile, the American crocodiles in the two-dimensional world slowly crawled out of the book to three-dimensional, and then crawled back to the book. This two-dimensional and three-dimensional transformation creatively built a rich visual fantasy space. In the work Mirror, Escher further sublimated the charm of montage. He used the mirror thinking to fuse the two worlds in the painting. The number of puppies with wings or crossed the mirror changing between two and three dimensions, or repeatedly refractions around the mirror through the mirror, and the number of black dogs and white dogs multiplied with each other. Interweaving gradually forms regular space filling in the trajectory of motion. The editing of this space and the guidance of illusion seem to gradually connect the two unrelated worlds of two-dimensional and three-dimensional in the painting, and the charm of montage and painting has also been sublimated in the interweaving. On the other hand, Escher also used visual illusions, geometric mosaics and physical paradox structures to form an "impossible" objective world, paradoxical contradictory spaces and structural scenes. For example, "Landscape Building" is one of Escher's masterpieces. At first glance, the picture is quiet and "harmonious", but when we look carefully, the second and third floors of the landscape building, the first floor is horizontal but vertical, and the stone pillars connecting the two floors are also intertwined. What's more interesting is the "toys" played by the boy below the picture. This cube is also a kind of "not-existent thing". For example, in Escher's work Waterfall, water flows straight down from a height and falls into the next layer of canal. When our eyes look up in the direction of water flow, we find that the water flows back to the starting point where it falls. Many of Escher's works are as

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changeable, contradictory and paradoxical like children's cartoons, and this unique "contradictory space" art style of Escher's painting is itself a unique way of existence that repeats montage, which frequently appears in his works.

In the field of poster design, poster works that are very similar to the "repeated montage" technique in Escher's paintings are common in spatially subversive visual techniques such as heterogeneous isomorphism and three-dimensional misvision. Let's take Shihio Fukuda as an example. In addition to using the design methods of bottom inversion and heterogeneous isomorphism, Fukuda's poster design is also particularly good at using the principle of visual perspective to form the miscontradictory space methods of two-dimensional space and three-dimensional space disorder. For example, in 1999, Yoshio Fukuda designed the poster of "Super Sense Museum" to commemorate the 130th anniversary of the establishment of Ginza Pine House. The middle of the work is a gray rectangle, with two black characters sitting on the edge of the rectangle, one sitting above the rectangle, with his feet outside the rectangle, and the other sitting on the rectangle. Below, the feet are placed inside the rectangle, inside and outside, interspersed up and down, showing a sense of dislocation of space, so that the audience can blur the misunderstood of space and gain infinitely extended spatial consciousness. For example, his poster design work "Look" uses a person who seems to squat down to watch Leonardo da Vinci's masterpiece "Monro Lisa", but the space is reversed. The portrait seems to be inverted in the air. Only one leather shoes and portrait shadow tell us the normal visual three-dimensional space, so that Fuyu Fukuda shows us "heavy", the most incredible paradoxical space world of "Refuge". In addition, in Fukuda's poster "Fukuda Shigeo Poster", several lines on the yellow background list different spaces, and the four black character silhouettes are placed in different perspectives, forming a spatial dislocation combination of four different observation perspectives, which simply plays "repeated montage" to a certain level and can charge. Using the bottom reversal relationship of graphics, the visual psychological effects formed by digging and observing different perspectives are vividly expressed. This situation has been fully expressed in the series of works such as AGI, 1984, Think Japan Exhibition, 1987 and Fukuda Shigeo Exhibition, 1994, forming a unique design style.

5. Conclusions

From the narrative "montage" of painting to the narrative "montage" of poster design, there are many commonalities. This article believes that first, in the use of parallel montage, the two use partition graphics (such as screens) in two-dimensional graphics, or combine the contents of different pictures continuously to form a flat. Linear continuous narrative graphic expression. [11] Second, in the application of alternating montage and repeated montage, the principle of visual illusion is adopted, using people's cognitive illusion between two-dimensional graphics and three-dimensional graphics to produce cognitive characteristics of ambiguity, distortion, contradiction and fiction. However, in alternate montage, whether it is painting or poster design. Both tend to obtain the possibility of alternating narrative expression between the visual deviation between the two-dimensional graphics and the three-dimensional spatial transformation of the size, angle, length, area, etc. of the graphics, while the repeated use of montage favours the spatial contradiction of cognition, that is, to fully grasp the limitations of part of the image image perceived by people's graphics. Sex, the spatial transfer of viewing angle and the fuzzy transition connection of two-dimensional and three-dimensional space lead to cognitive deviation of spatial

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judgement based on experience and thinking stereotypes. From this reason, this article tries to provide a summary of visual experience from the narrative "montage" of painting to the narrative "montage" of poster design through the analysis of parallel montage, alternating montage and repeated montage. It not only points out the "homology" of the creative thinking and creative methods of the two, but also refers to Out, we cannot ignore the important visual resources and creative inspiration provided by ancient and modern Chinese and foreign art paintings as contemporary poster design.

Conflicts of Interest

The author declares that there is no conflict of interest regarding the publication of this article.

Funding

This research received no specific grant from any funding agency in the public, commercial or not-for-profit sectors.

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