

Allison Maldonado 10/5/24

THE GRAND BUDAPEST HOTEL



In this shot, Wes Anderson places the now lonely 0 to the left of the frame with leaving a bunch of empty space on the right to show is now adopted loneliness without his wife Agatha and the concierge. He uses a high angle to show the young writer at the top of the stairs and also to show how strange his appearances in the empty room. The use of orange in this shot is used to show an attempt at comforting himself and his older years. The orange adds a sense of warmth. And comfort reminiscent of the 70s. The costume design of 0 is used to blend in to his environment to be unsuspecting and to just blend in back with society he also uses sunglasses indoors to hide his identity.



In this frame we can see the angle of the camera is slightly low since quite a bit of their shoulders is visible. We see the use of complementary colors through the purple of the hotel uniform in both characters while also getting the yellow warm light from inside the kitchen where the chefs are cooking. Frame not a single space is misused or left empty, and the shot of the chef cooking in the background is used to add emphasis to the chaotic and scrambling nature of the scene. The lens focal length is fairly short since we can see a flattening of the characters into the wall behind them and we get a very little distortion of their faces.

Wes Anderson uses a tunnel lens effect to focus a circular framing around Jopling, literally like drawing a circle around him showing his importance and threat to the plot. He uses a normal 40-50mm lens to show all his facial features with very little distortion, he needs to be



memorable to the audience. His brass knuckles are clearly visible in the framing of the circle as well to show his defensive nature. The use of his black leather jacket is used to show his menacing yet cool and collected nature.

This is a crowd shot, with the primary character in focus at a medium shot. He spends time in prison, which is a crucial aspect of the narrative so far, so putting the convicts and cops in the frame helps the spectator understand his



condition. The shot is taken at eye level, not only to convey a message with

another character, as well as to allow viewers to see the character's emotions directly during this conversation. The framing of the shot is very parallel to the way the character acted when he was a concierge he's still trying to maintain a sense of control and get people to listen to him he's not used to not having that sense of power and even in bleak situations he man which is to maintain it. The scene is positioned so that the inmates and officers cram him in the center, as his confinement is central to the story.

Wes uses a low angle shot with a lower f stop as we can see more of the



character's noses and less of the sides of their faces. He uses this angle along with a medium close up shot framing to show their facial expressions clearly as the concierge comes to a realization of disdain for the hotel before he is suddenly snapped back into reality by realizing the hotel is in danger. He uses this framing to also show zero listening intently to the concierge as he is usually in agreement with him since he looks up to him.

In this shot we add emphasis to the mixture of mixture of and comfort that 0 feels at the hotel without his friends. The shot reads left to right



in a very blunt assuming way as the character is seated on the left side of the shot. There is a slight vignette around the bottom corners and top corners of the frame which adds emphasis to the darkness of the empty hotel as it shuts down for the night. Anderson uses a high angle and a wide shot to show 0 in his environment and the way it consumes him. The use of the warm colors mixed with brown and showing very little to no cool toned colors adds emphasis to his emotions of searching for comfort and warmth.

Wes Anderson utilizes a single frame, wide shot with a high angle to



express that she is the only one in the frame, and while we see her entire body, we also see the world she is in, and she ends up alone to demonstrate the bittersweet finish. She is center stage, and there is no motion, resulting in a peaceful or odd scene at the end of the film, no music, no dialogue, just embrace the scene and it's ending. Wes uses a 300mm or higher lens, and there is no change in aperture to get an overview of the scene to show that she has become the one we are focused on. This shot adds more emphasis as we realize that it's a parallel shot as it ties the story in a bow connecting the beginning of the movie all the way to the ending.