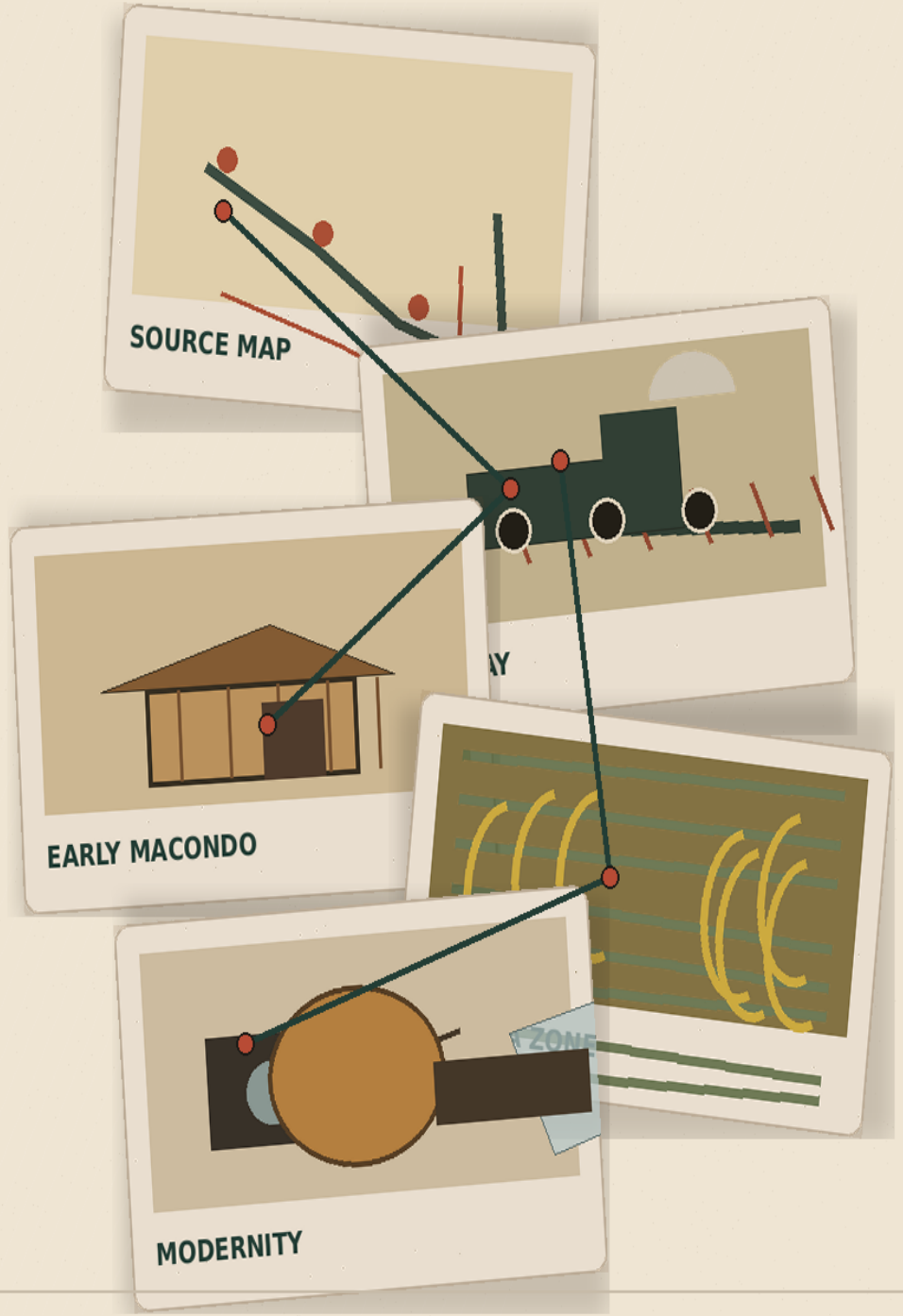
VISUAL RESEARCH DECK

Building a Fictional World

Case Study - One Hundred Years of Solitude

A moodboard-led production research sample: how historical, cultural and archival evidence can shape a believable screen world.

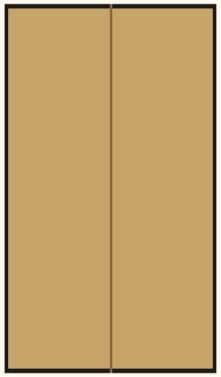
Independent portfolio case. Not commissioned by Netflix, the Gabriel Garcia Marquez estate, or any production company.



THE BRIEF

From text to world

How do you transform an iconic fictional universe into a screen environment a team can build?



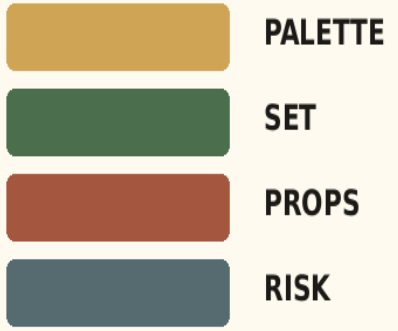
Macondo is not a location
It is a system of climate,
memory, arrival and myth

FICTIONAL UNIVERSE

Narrative clues, time shifts, tone, recurring objects.



Places, infrastructure, visual culture, disputed records.



CREATIVE DECISIONS

Art, costume, props, atmosphere, and what must stay magical.

Heat, vegetation, distance

Not “accurate Colombia” as a literal reconstruction. A world that feels humid, isolated, handmade and porous.

PALM SHADOW

SUN-BAKED WOOD

RED DUST

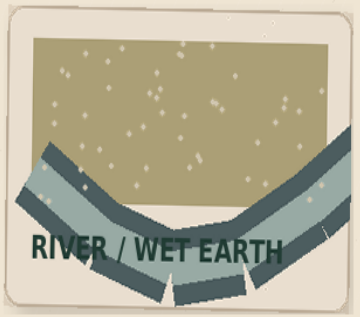
RIVER AIR

DRY LIGHT

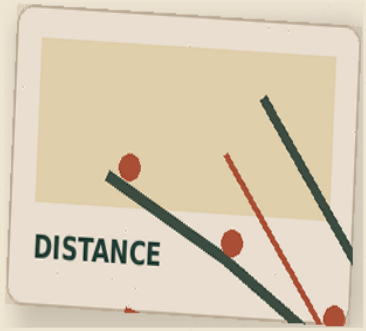
PRODUCTION IMPLICATION

Texture before plot: open doors, porous interiors, damp air, hand-built surfaces, intense shade.















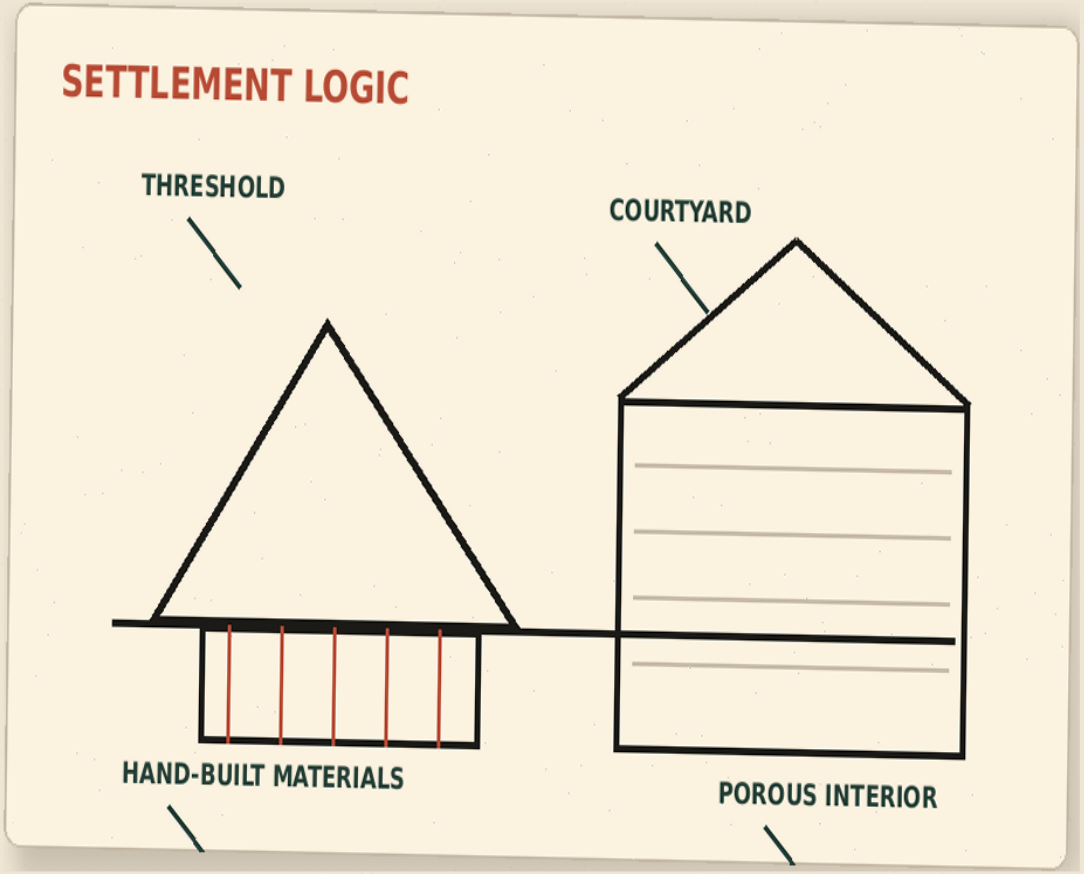




ARCHITECTURE / SETTLEMENT

A house before a town

Question: what should a Buendia home communicate before Macondo becomes connected to institutions, commerce and outside movement?



MATERIALS

palm, wood, clay, cane/bahareque, lime, woven surfaces

BEHAVIOUR

doors open, people move between rooms and exterior spaces

RISK

avoid generic “tropical village” imagery

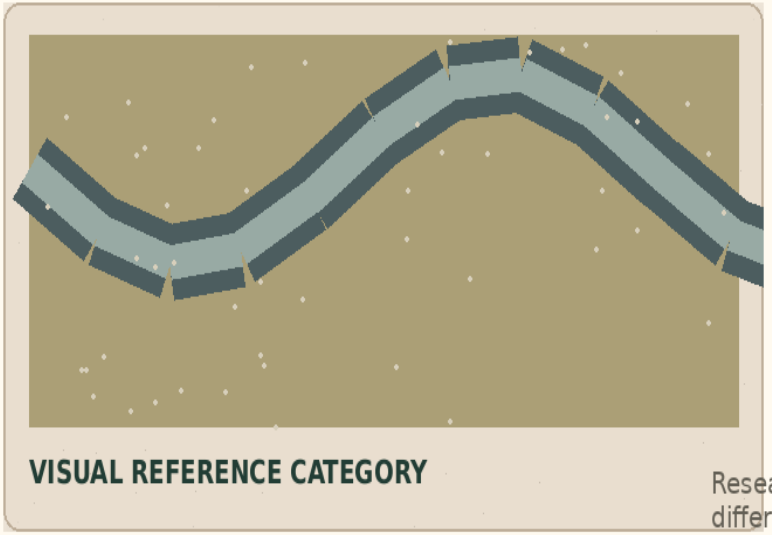
NEED

source-local visual references before final art direction

The outside world arrives

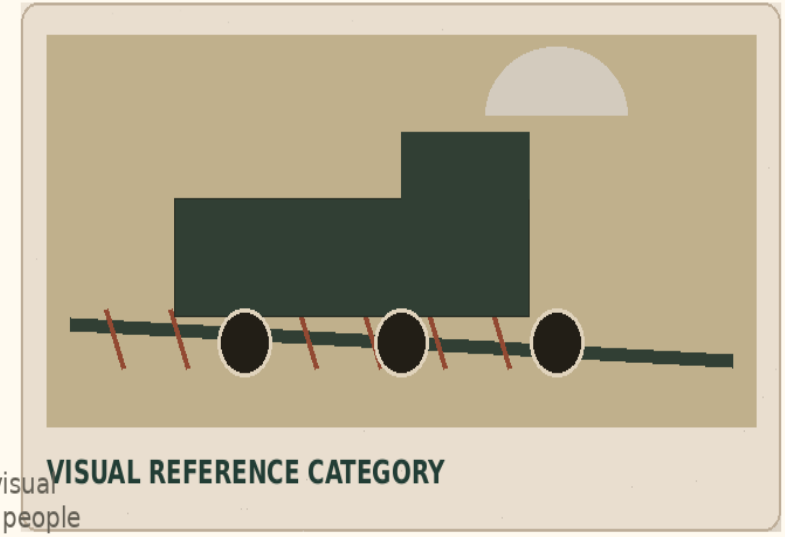
Rail is a visual rupture: movement, clocks, goods, workers, station space and a new scale of noise.

BEFORE: isolation / river logic



VISUAL REFERENCE CATEGORY

AFTER: tracks / circulation



VISUAL REFERENCE CATEGORY

Research handoff: map the visual difference between “a place people reach by rumor” and “a place inserted into schedules, cargo and commerce.”

Archive with a point of view

Company photographs can be visually useful and ethically incomplete. Show the reference and the bias at the same time.

SOURCE BIAS NOTE

Corporate imagery tends to show order, scale and infrastructure. It may hide fatigue, violence, labour conflict and daily life outside the company view.

Use the archive, but do not let the archive decide the whole world.



SOURCE CONFLICT

When history, memory and fiction collide

The Banana Workers Massacre is not a single “fact card”. It is a source-verification problem.



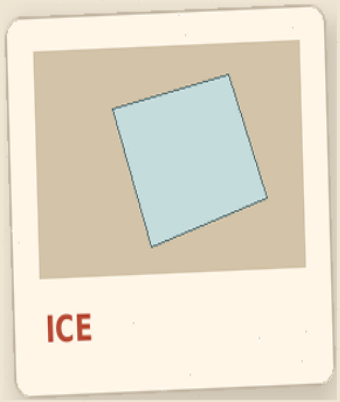
CONFLICT MATRIX

CLAIM	What is stated?
SOURCE	Who says it? When?
CONFLICT	Who contradicts it?
CONFIDENCE	Documented / contested / inferred
STORY RISK	What must not be oversimplified?

Wonder before normality

In Macondo, technologies should not merely be period-correct. They should change attention: peopl gather, stare, misunderstand, repeat, mythologise.

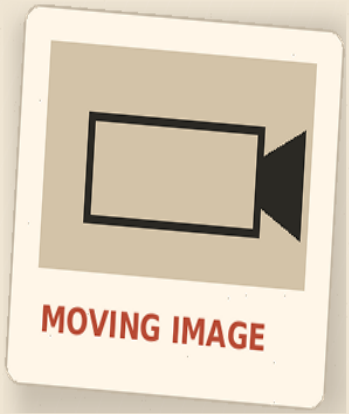






Research task: date the object, then research the feeling around the object. A camera is not only a prop; it changes memory, proof and performance.







VISUAL LANGUAGE

Palette, texture, temperature

A research deck should give art direction a language to test, not only a list of facts.

RIPE LIGHT

BANANA SHADOW

RED EARTH

RIVER BLUE

PALM WOOD

PAPER HEAT

DEEP SHADE

WASHED PLASTER

MATERIALS

palm, cane, raw timber, clay, limewash, woven fibres

WEATHER

humidity, insects, dust, storm, rot, shade

CAMERA FEELING

dense foregrounds, porous interiors, layered thresholds

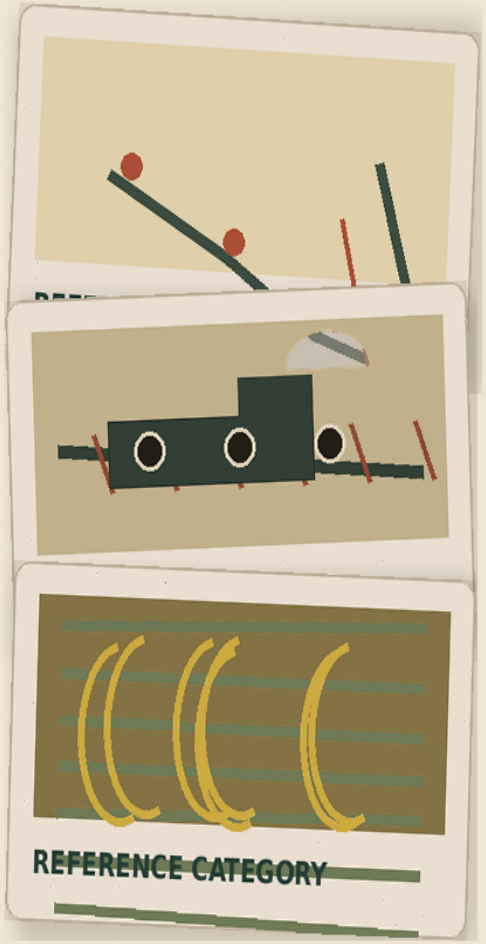
AVOID

generic magical-realism tropes without source logic

SOURCE TRAIL

Every image needs a reason

The deck is visual, but it is not decorative. Each reference category should connect to a production question and a confidence level.



01 PRODUCTION QUESTION
What changes when the railway arrives?

02 FINDING
Railway infrastructure changes movement, commerce and public space.

03 VISUAL SOURCE TYPE
railway / station / cargo / worker references

04 CONFIDENCE
High for infrastructure; medium for everyday lived detail

05 PRODUCTION IMPLICATION
show circulation and imported goods, not just a train passing through

RESEARCH HANDOFF

What the team receives

Not answers to every question. A usable visual and source structure for the next production decision.

01 MOODBOARD SETS

Visual boards by world layer: early settlement, railway, banana company, modernity.

02 SOURCE LOG

Archive, source type, link/location, rights/clearance status, confidence note.

03 CONFLICT MATRIX

Claims that need careful handling: massacre, dates, numbers, voices, archive bias.

04 PROPS & OBJECTS BOARD

Technologies, domestic objects, imported goods and symbolic items.

05 PALETTE / TEXTURE GUIDE

Materials, colours, surface logic, weather and light references.

06 RESEARCH GAPS

What needs expert review, location research, rights clearance or primary access.

WHAT THIS DEMONSTRATES

Visual research with evidence underneath

A compact sample showing how to transform a complex cultural universe into visual references, source trails and creative implications.

WORLD-BUILDING RESEARCH

VISUAL RESEARCH

SOURCE & ARCHIVAL RESEARCH

HISTORICAL RESEARCH

STORY RESEARCH

SOURCE VERIFICATION

CREATIVE SYNTHESIS

STARTER SOURCE MAP

- Harry Ransom Center - Gabriel Garcia Marquez Papers and One Hundred Years of Solitude materials.
- Biblioteca Nacional de Colombia - Gabo exhibitions and archive materials.
- Harvard Business School - United Fruit Company Photograph Collection.
- Library of Congress / institutional image collections - United Fruit and railway-related visual material.
- Banco de la Republica - Ferrocarril de Santa Marta and Colombian railway materials.
- UNESCO Tentative List - United Fruit Company Infrastructure.
- SciELO and academic sources - 1928 Magdalena Zona Bananera massacre and source conflict.
- Colombian architecture/material culture references - palm house, bahareque, Caribbean vernacular materials.

Note: visual motifs in this deck are original illustrative placeholders for portfolio presentation. A live production deck would replace them with rights-clearable sourced references and full image credits.