

PROCESS

We Are Infinite

About how early love can shape people's sense of worth.

PROFESSOR

Stuart Fano

TERM

Fall 2025

FORMAT

Hand-bound
artist book

01 • DESIGN REQUEST

Show don't tell

Choose a film, pick the scenes that carry its emotional core, and translate them into an expressive typographic book, then extend it into a short motion piece.

I chose *The Perks of Being a Wallflower*. The purpose was to show that typography can carry feeling, not just words. Hesitation, repetition and memory had to be something you see and touch, not only something you read.

BACKGROUND

Director: Stephen Chbosky
Release: 2012
Studio: Summit Entertainment
Genre: Coming-of-age drama
Based on Chbosky's 1999 novel

KEYWORDS & TONE

Adolescence · Friendship · Trauma
· Identity · Self-discovery ·
Vulnerability · Mental health ·
Isolation

Tender · Sincere · Hopeful · Raw
Empathetic · Nostalgia



01 • RESEARCH • FILM & AUDIENCE

Synopsis

The film follows Charlie, an introverted 16-year-old navigating his first year of high school while coping with past trauma and social isolation. After becoming friends with two seniors, step-siblings Sam and Patrick, he starts to feel like he belongs again. Through their friendship Charlie explores his identity and the complexities of mental health, and as it deepens, he relives suppressed memories that force him to confront the grief and abuse he had been holding back. It's about adolescence and its fragility.

Audience

This movie primarily appeals to teens and young adults, specifically between the ages of 15 and 25, though people in their late 20s and early 30s might also find interest in it. Resonates with individuals of all genders, but mostly those who might find comfort in themes of self-discovery and belonging. Most are high school or college students that tend to be creatively inclined and socially aware.

THEME

About how early love
can shape people's
sense of worth.

About how early love can shape people's sense of worth.



Scene 1



Scene 2



Scene 3

01 • RESEARCH • SCENE SELECTION

Three scenes, one theme



SCENE 1 • 37:09

We accept the love we think we deserve

Charlie stays after class to ask his English teacher, Mr. Anderson, why people choose bad people to date. He wants to help Sam, who is in a bad relationship. Anderson answers, "We accept the love we think we deserve." The line works less as advice than as a diagnosis, because Charlie is also accepting the love he thinks he deserves.



SCENE 2 • 44:46

Charlie's first kiss

At Sam's Secret Santa party she gives Charlie a typewriter. They talk about memories, what they've done and what has been done to them. She tells him she was abused as a kid, then asks if anyone has ever kissed him. When he says no, she says, "I just want to make sure that the first person who kisses you, loves you." It's Charlie's first time feeling loved in a safe way: scared, but comforted.



SCENE 3 • 1:38:00

We are infinite

After confronting his trauma and finding peace in friendship, Charlie writes one final letter as he rides through the tunnel: "...and in this moment I swear, we are infinite." The scene is a resolution. The letter isn't an ending but a rewriting of his story and his understanding of love.

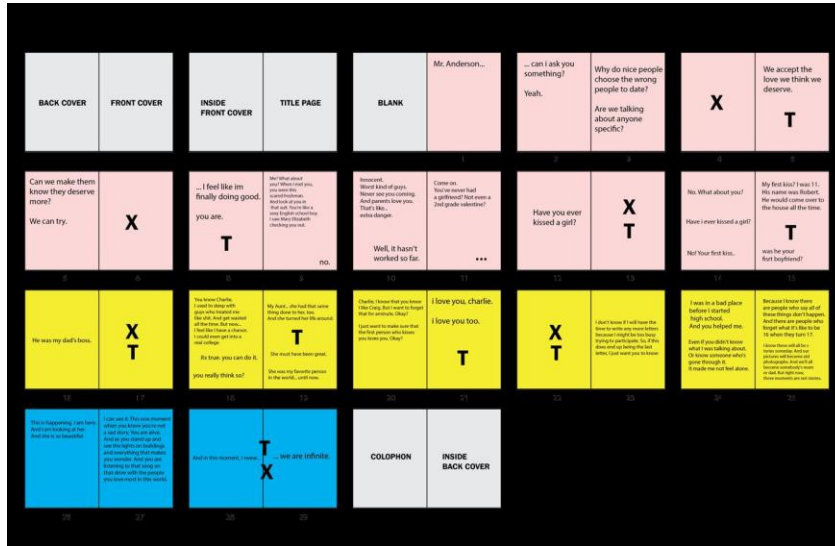
02 • WHAT IT ACCOMPLISHES

Why it works

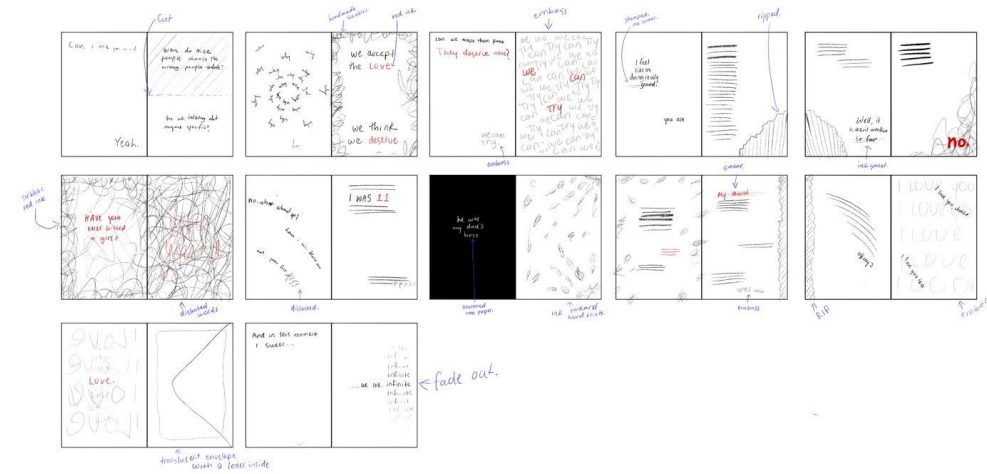
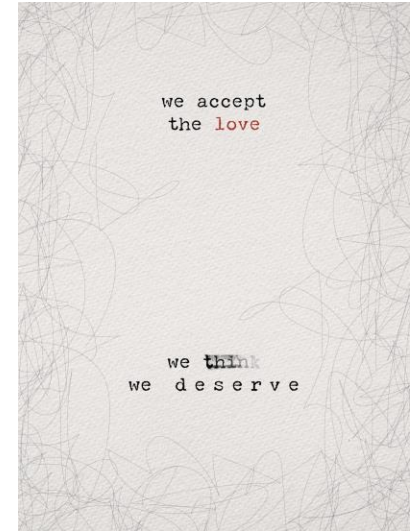
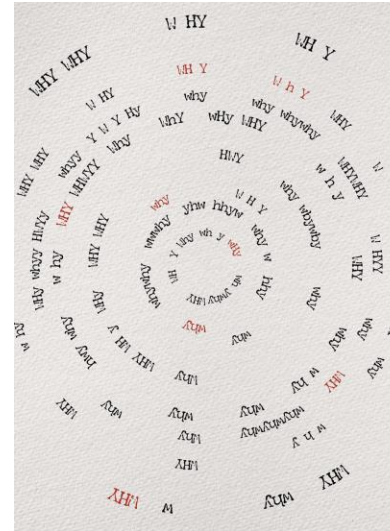
- **Materials.** The concept is built into the object: the overlapping thoughts over each other through the vellum, torn pages, and the “why” spiral creates the exact feeling of spiraling.
- **One clear line.** Three scenes and one line; “We accept the love we think we deserve”, and a quiet ending.
- **Restrained color.** Red appears only where love or harm happens.
- **Hand-made on purpose.** Stamped type, smudges and fingerprints give it the human touch and imperfections, like the letters Charlie writes.
- **Interaction.** An envelope, half pages and die-cuts make the reading experience more interactive. The reader opens Charlie's letter themselves.



03 · INITIAL LOOK · PLANNING & FIRST ROUGHS

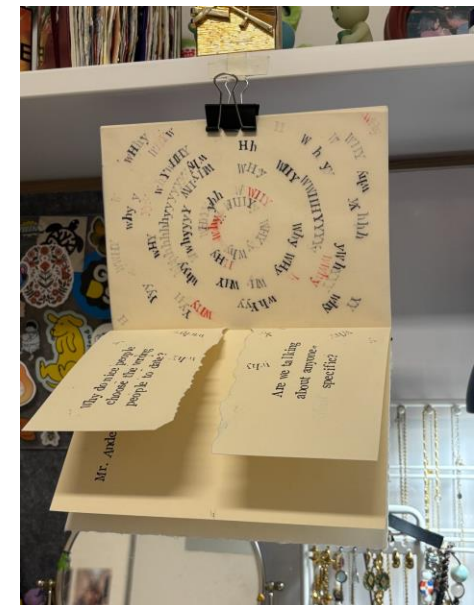
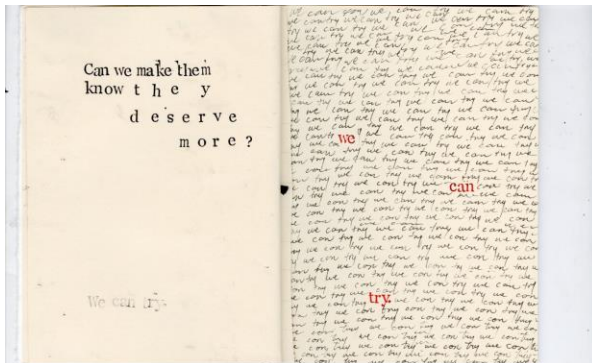
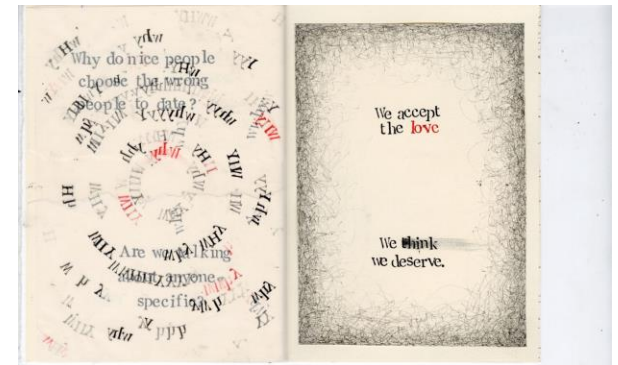
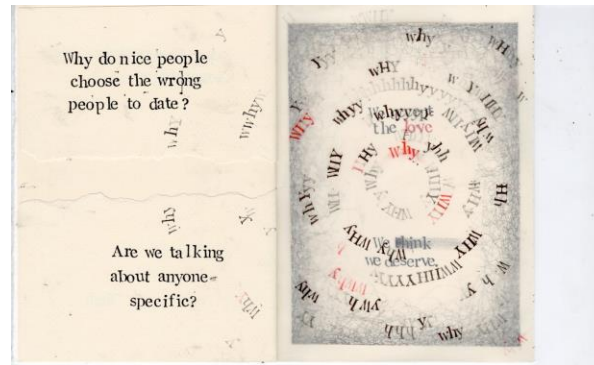
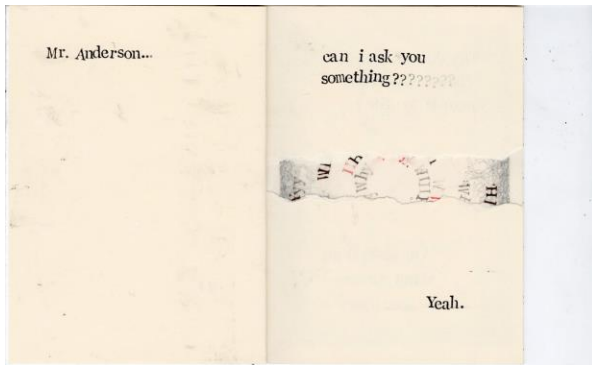


Pagination plan: every spread mapped by scene



Layout and treatment sketches

03 · INITIAL LOOK · FIRST BOOK DRAFT

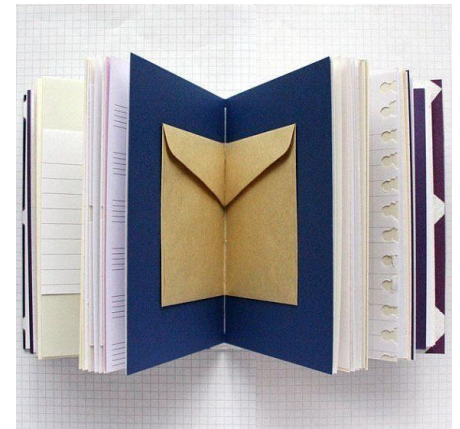


05 · OPTIONS · FINAL CONCEPT

Overlapping Thoughts

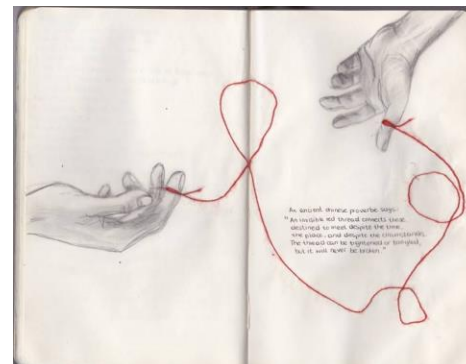
This concept turns the chaotic perception of distorted love into a physical archive: overlapping thoughts, conflicting emotions and unfinished lines that fade or get consumed by intrusive images, like what happens to Charlie again and again.

Binding	Japanese stab or French fold
Paper	Alternating opaque and translucent vellum
Special	Red ink, embossing and debossing, red thread, die-cut and half pages
Typography	Kepler + Neue Haas Grotesk



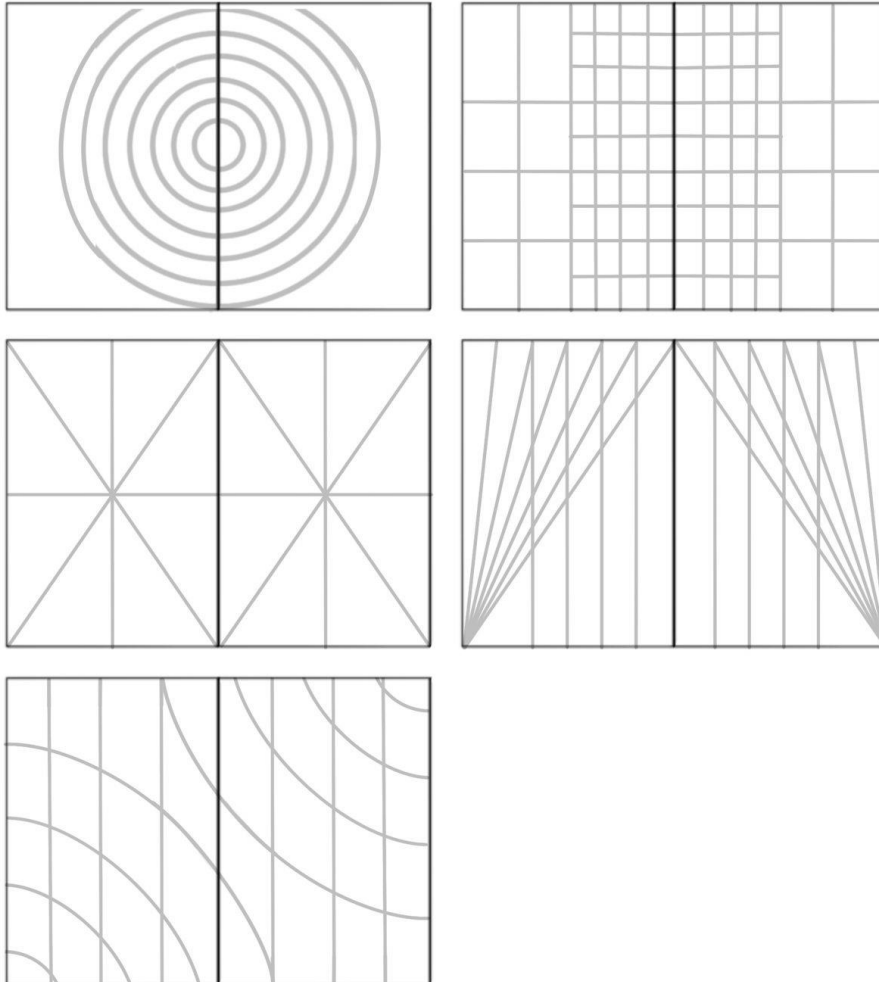
COLOR SYSTEM

C26 M85 Y79 K35	C19 M22 Y43 K2	C3 M3 Y6 K0	C71 M66 Y63 K69
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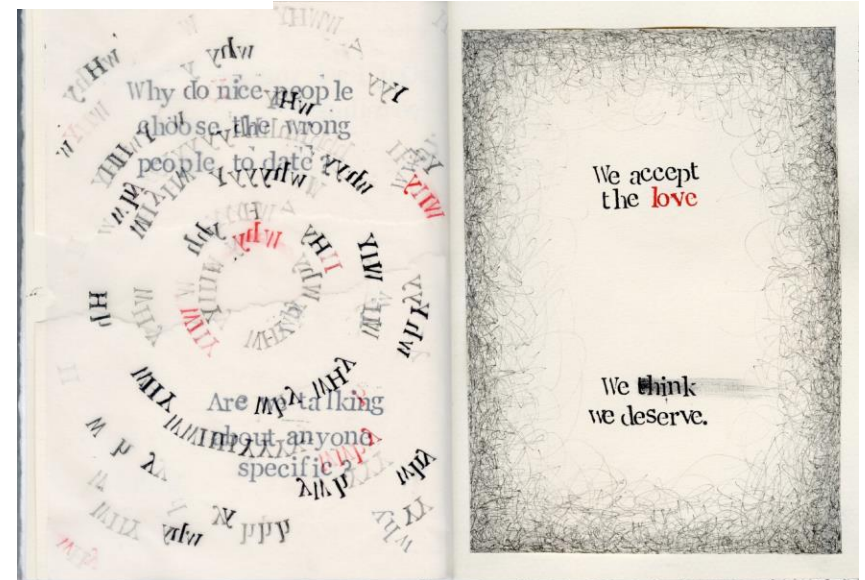


05 • OPTIONS • CONTAINER GRIDS

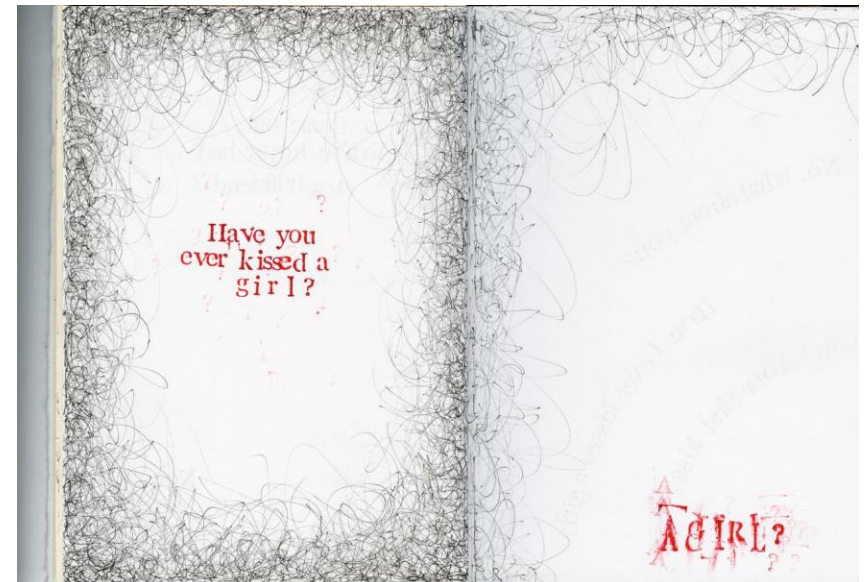
One grid per scene



Container spreads: radial, modular, diagonal, perspective and curved

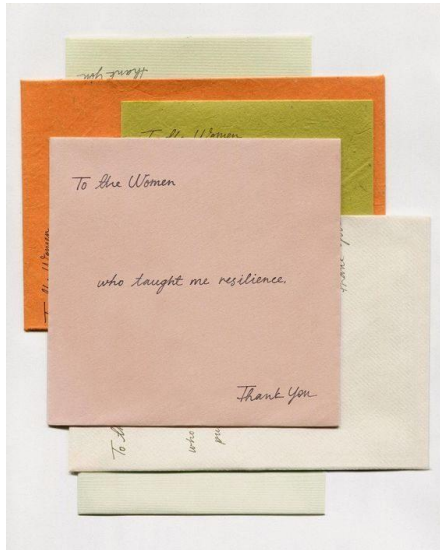


Radial grid in the final book

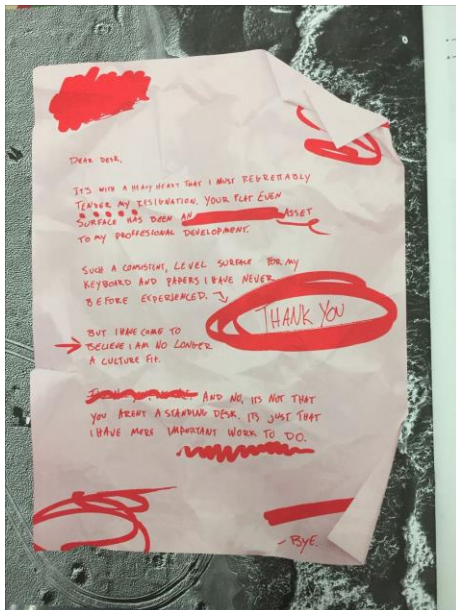


Diagonal grid in the final book

05 • OPTIONS • MOTION PIECE



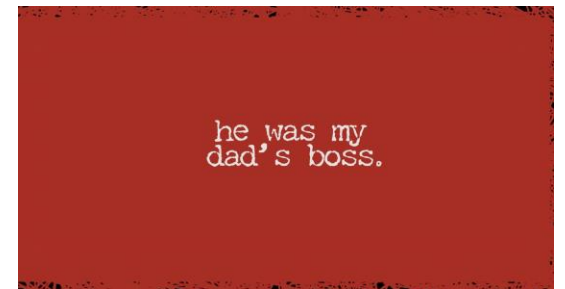
Moodboard



Storyboard

SCRIPT

Have you ever kissed a girl?
 No. What about you?
 Have I ever kissed a girl?
 No! Your first kiss...
 My first kiss? I was 11. His name was
 Robert. He would come over to the house
 all the time.
 Was he your first boyfriend?
 He was my dad's boss.



Style frames

