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# WEEK ONE || MARCH 6TH || RESEARCH + PECHA KUCHA

Over assessment week, I worked on my Pecha Kucha presentation [10 slides + bibliography regarding my proposal, initial ideas, research and future intentions.] This helped me thoroughly understand the amount of research that was crucial for me to look into for the following weeks and mentally prepare myself for the workload.

After presenting my Pecha Kucha, my main piece of feedback was to continuously note back to ethics when looking into the psychology of children and experiments around children for my secondary research. In addition to being open to what my final piece could look like as I was adamant for a finished animated short video.

Overall, I will heavily take this feedback into consideration and ensure that my work is ethical throughout the project.

Link to my Pecha Kucha site. ->

<https://erta.my.canva.site/pecha-kucha>

## PECHA KUCHA [01] CONTEXT

### PECHA KUCHA

In this presentation, I will demonstrate my project proposal, initial ideas and concepts, research I have and will conduct throughout the project and my weekly plan for the next eight weeks that I've scheduled in my timetable.

My aim for this project is a short animated video in the style of a trailer or concept pilot episode, where I focus on themes of childhood purity that unveil underlying issues of existentialism, communication and human condition.

### PECHA KUCHA [PROJECT PROPOSAL]

2-3 Minute final 2D animation revolving around a plot that I've developed independently. Creating a possible trailer that encapsulates a hypothetical animated film or series. Can be cut down to 1 minute in order to have a satisfactory rendered video rather than a long WIP/animatic.


Premise: A boy, who is angered by the corruption that adults have supposedly done to the world, is given an opportunity to make his own utopia, a separate world from his own. He is punished and cursed to live in his world, acknowledging his flaws in his 'Utopia'. The story follows the protagonist who enters the world, clueless, and has a mission to return back to Earth.

#### THEMES TO EXAMINE

- Innocence / purity
- Existentialism
- Communication
- Corruption / inner conflict
- Human condition

### PECHA KUCHA [PRIOR WORK AND INITIAL IDEAS]

At age 10/11 was the beginning of this initial plot, where I diverted my love for writing into art. I've never truly developed my ideas further besides visual works like world building in a 3D, interactive space and character design. I want to use my original concepts to fuel themes of childhood innocence & naivety, focusing on the poignant nature of escapism.



### PECHA KUCHA [ARTIST RESEARCH]

**Jackie Droujko:** Another animator who publishes interesting art that incorporates their independent work on YouTube. My main source of inspiration as she creates an overall idea that can be further developed. Publishing short videos that delve into different concepts and characters.

**Victoria Vincent (veww):** Also publishes her disproporportionate backgrounds and simple character design draws the viewer in and allows her to focus on plot and character development through narrative storytelling throughout her animations.

**Yes-Ni-Hello:** Also publishes their independently led work, most of which are WIPs or animatics. This allows insight to how they tackle animation, comparing drafts to their fully rendered work. They have built an intricate fantasy world that has gained an audience who are determined to create theories and figure out the plots and recurring characters.

### PECHA KUCHA [PRIMARY RESEARCH // GATHERING]


I will continue focusing on primary research as it is crucial to look back on my own personal experience in order to reflect and create an authentic child protagonist and characters that can be seen as relatable and alienate our audiences to also reflect on their own childhood mannerisms.

I will gather photos and film of myself during that age, especially on Christmas or birthdays in order to gain an understanding of my desires at that time. Noting the fact that I would prefer entertainment over necessities in my gifts.

I will also gather items or toys that I deemed as valuable and has strong sentimental attachment to further analyse the memories behind them and as to why I grew fond over specific objects.

One example being that I have a small box of clutter that I've collected at 10-12yrs old that have strong value and urge to possess.

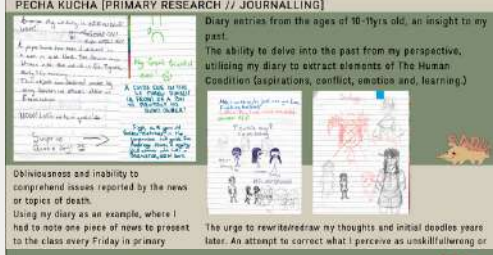
I will also take into consideration objects that I collected for my amusement such as receipts, empty gift cards and rocks. As well as any hobbies that I had some interest in such as gardening, swimming, writing and art.



### PECHA KUCHA [PRIMARY RESEARCH // JOURNALLING]

Diary entries from the ages of 10-11yrs old, an insight to my past.

The ability to delve into the past from my perspective, utilizing my diary to extract elements of The Human Condition (aspirations, conflict, emotion and learning.)



Obviousness and inability to comprehend issues reported by the news or topics of death.

Using my diary as an example, where I had to note one piece of news to present to the class every Friday in primary.

The urge to rewrite/redraw my thoughts and initial doodles years later. An attempt to correct what I perceive as unskillful/aging or

### PECHA KUCHA [SECONDARY RESEARCH // PSYCHOLOGY]

In order to create an authentic cast of characters that are predominantly children, it is crucial to extract from outside sources besides personal experience.

Thus I will research psychology revolving the development of children, as they begin to comprehend large scale issues such as war, death and corruption and their inability to fully digest these issues in comparison to their own perspective.

Additionally, my world will be set around childhood nostalgia and memories and therefore I will study memories in children, how it ignites a strong sentimental value to certain areas such as their home or a local cafe.

As well as how easy it is to alter memories in response to trust - through an experiment that reported how subjects believed vividly that an event happened to them when they were younger, due to their gaudier or close ones telling them so. Thus creating strong evidence regarding a false memory.

In relation to memory, I will also conduct research on liminal space and how that is formed with strong relations of nostalgia to certain areas and its aesthetic.

#### AREAS OF RESEARCH

- Development in children's brains
- Liminal space
- Memory (how easy it is to alter)
- Child experiments for behaviour and attitude to situations.

### PECHA KUCHA [SECONDARY RESEARCH // PHILOSOPHY]

In addition to psychology, I will also conduct research into philosophy regarding Existentialism, Absurdism and Human Condition. This will be significant for the character that creates this alternative world that is seen as his 'Utopia', however as he continues to live in this world he begins to notice his flaws in his creation.

I want to further expand on these ideas of how he approaches his initial requests for a flawless world, and how he tackles the underlying problems he faces later on.

#### AREAS OF RESEARCH


- Existentialism / escapism
- Absurd point of view
- Why does suffering exist? why do good people suffer?
- The Human Condition

### PECHA KUCHA [FINAL MEDIUM / OUTCOME]

As I specialise in animation, for my final outcome I will mainly focus on 2D frame-by-frame animation. By using a medium that I am comfortable with, I will spend more time animating and working rather than researching and wasting time on how to use new techniques.

Prior to FMP, I worked with several softwares including Clip Studio Paint, FireAlpaca and Toon Boom Harmony. I've slowly gained confidence in using Adobe Animate and Adobe Photoshop however for this project I may tend to use CPS for small gif animations and Toon Boom Harmony for longer scenes. Due to the large variety of brushes and features that both programs offer.

Additionally, if I run out of time and am unable to create a finished final piece I will focus more on final animation rather than colour and final touches. Example of what my final animation could look like on the right.



### PECHA KUCHA [8 WEEK TIMETABLE, WEEKLY PLAN]

I've assembled a schedule for the next few weeks, with the aim to be the most productive that I can be in order to gain a satisfactory outcome. By using my spring break to gain more time and effort spent on my project, I will ensure that I can have a developed final piece.

My feedback when reviewing my timetable was that I was leaning into visuals too rapidly and not focusing on research in-depth and to my best ability.

Thus, I will aim to research a range of topics every week that corresponds to my scheduled task for the following dates. For example, I will be researching memories and liminal spaces for my worldbuilding in week 2- as it heavily relates to the initial plot concept I've been forming and developing.

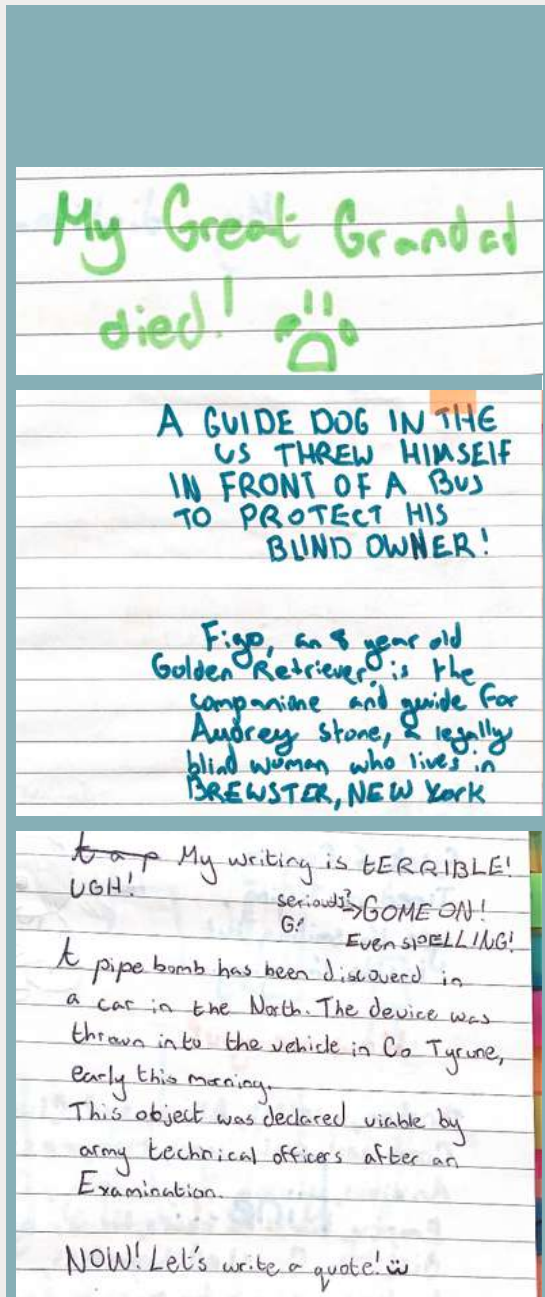
Week	Task	Notes
1	March 06	Research - Primary and Secondary Pecha Kucha assembly
2	March 13	Worldbuilding - Finalised and colour plates
3	March 20	Character design - Complete the world's background
4	March 27	Character animation - Look for emotion
5	April 03	Final background
6	April 10	Key poses and expressions - Animation
7	April 17	Character animation - Complete design
8	April 24	Final animation - Complete design

Part of my primary research was to read and analyse my diary I had from when I was 10-11yrs old, particularly noting elements of the Human Condition and psychology.

The most significant factor that came up in my journal consistently was how oblivious I was to outside issues reported by the news and the inability to put myself in other people's perspectives. This can be found in extracts where I noted down a piece of news I wrote for my Friday classes in primary school to present, this activity was to encourage my class to become more aware of the outside world and underlying problems one faces.

I was unaware of any consequences or impact of the victims when writing down the first piece of news I found online, and could not relate myself to the situation or comprehend that it was set in reality and not fiction. This can also be found where I stated that my great grandfather had died, the lack of context or other written work on that day suggests how I was unsure how to word or express my feelings.

The juxtaposition of these serious messages I had written down naively in my work to the bold coloured markers and quickly changing the topic promptly after. Demonstrating my lack of maturity and understanding of other points of view and perspective outside of my own sphere.



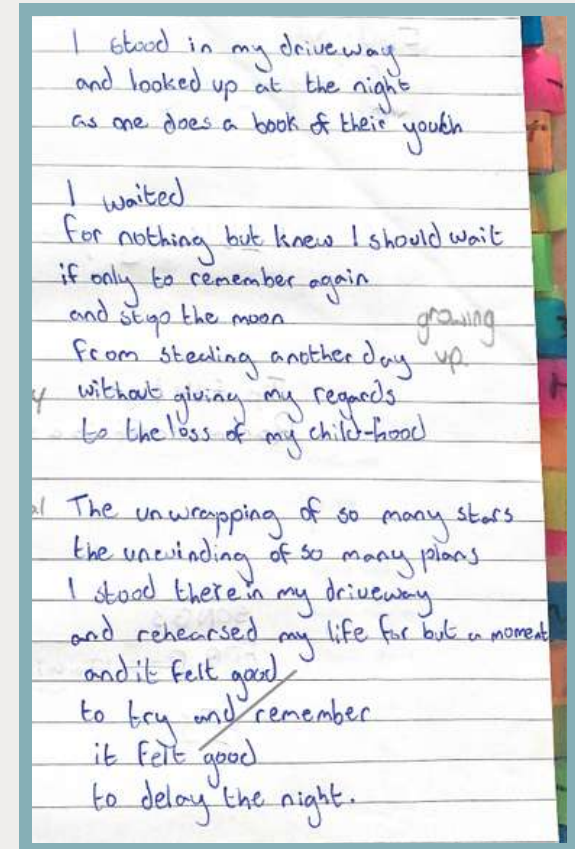
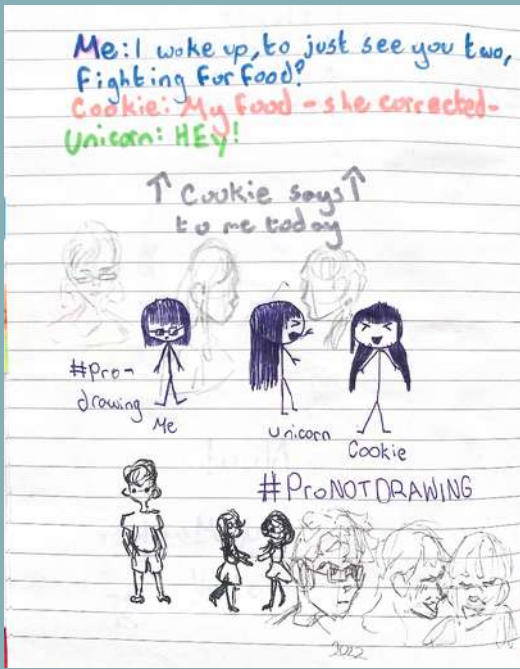
Another element I found in my journals was the urge to 'correct' and 'perfect' my previous drawings and scribbles from when I was younger over the years.

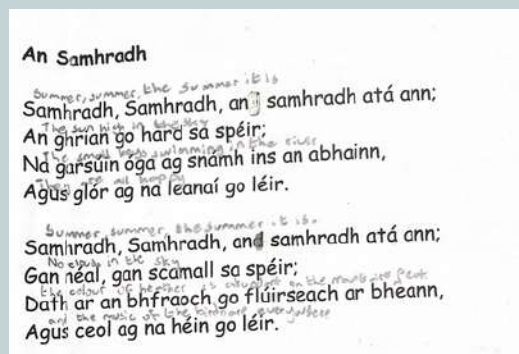
The overlapping drawings of my improvement over the years can relate to the character in my story premise as there was a strong link to attempting to fix my childish behaviours rather than embracing my old sketches that I initially drew without any thought or ambition for it to be realistic or idealistic.

Although I lacked maturity, I was immensely aware of my future presence and my rapid development into adolescence.

Examples that can be found is my introduction pages in my diary, where I spoke intentionally to my future self about my interests, ambitions and giving me a questionnaire to fill out in the future.

Additionally, I inserted a poem I found in my diary. Reading it years later feels bittersweet and poignant, as I now can reflect back on it- completely aware and understanding of the context that initially I was oblivious to.





There's a common feature of items stuck into my diary such as tickets, receipts and others that were relevant to that day. By including niche paper items into my diary, I am embracing the outside world steadily and adding it into my personal thoughts- a stage of development where I'm finally beginning to find and see myself in a place inside reality.

I am more able to vividly remember events written down in my diary through these items, remembering the texture and feel when I first received them. This involvement of physical objects into my inner sphere shows an interesting feature of my development and can be further used in my research for character design- focusing on objects in relation to different characters and objects and how I can link it to their personalities and interests.

I can use my personal experience in order to convey realistic childhood experiences by drawing from my own perspective.

In order to create personality and realistic, relatable characters, I wanted to look at objects that strongly linked to when I was younger and at the age range I want my characters to be. I have a small sunglasses box where I stored my most sentimental things inside from when I was 10-12yrs old. Containing items such as gifts from my friend in primary school; a bracelet and pen that no longer works. More sentimental valuables such as a rubber that my uncle bought me and feared ruining and a popsicle stick with my name on it from when my teacher picked on me in class.

Looking through this small stash of items, I can see value in these invaluable objects and how there is a strong memory for each one. I want to associate objects and things to my characters in order for there to be a strong link between their setting and personality. There is a childish aspect of collecting useless items for the sake or interest in it.



I want to include positive aspects of childhood and innocence such as curiosity and the thrill of adventures that I found myself in literature or with friends at that age.

Going through old photos and film of me 9-10yrs old, I'm able to see my interests, behaviours and friends at the time. There is a lack of care and insecurity I see in the films, as I was confident in myself- an example such as wearing full scuba diving gear and flippers to the swimming pool, not caring that I appeared silly or ridiculous. There was a carefree nature of curiosity with insects and nature, trying to catch butterflies, lizards and other bugs. With interests in gaming on my Nintendo 3DS, lego and puzzle games that required logic and strategy.

Revisiting these old videos and photos allows me to have a further visual insight to my life at a young age to then produce authentic characters for my story and begin expanding how to create realistic personalities and a variety of different events for each character.

I'm unable to photograph the objects I've collected and used often at this age as its stored in Ireland, but the main items I remember using and collecting was empty giftcards, tennis racket, plastic coin wallet and equipment for GAA, Gaelic Football.



Overall, I wanted to go in-depth into primary research as a source to convey authentic characters for my narrative storytelling and plotline I aim to further develop in the following weeks.

By drawing from my own personal experience and making myself aware of my behaviours, attitudes and ambitions at that age allows me to create realistic reactions to events in my story. Additionally, being able to create similiar scenarios and childhood events that have happened to me to make the characters in my plot more humane and relatable to the audience.

I also want to draw inspiration from the physical objects that I was attached to when I was younger in order to strenghten the bond between the characters and the environment. Especially for the character who creates this 'Utopia' as the world is created from his memories, interests and longings- therefore relating his environment to his interests such as including a tennis court if one of his daily activities was playing the sport prior to creation.

Rather than telling the audience all of his desires upfront, I am able to immerse the viewer into his perspective through the environments and places set in the story. As I do not intend to tell the viewer until the end about the context of the setting and environment and the relation to the boy, therefore by hinting the strong bond between the two through objects will help immensely to have a greater resolution to the reveal.



Both documentaries demonstrate children's behaviours and attitudes when unsupervised, and notably separate the study into two by gender. Separating the children into their sex and comparing the differences between the two studies, one can see how these children react to true liberation and freedom without parental or guardian supervision.

In both studies, 10 children are left unsupervised in a house for 5 days, all children were given a cooking lesson a week prior and attend therapy sessions during the study. Besides the camera man and adults nearby in case of emergency, the children are not disrupted throughout the documentary.

These two documentaries are crucial, as it demonstrates how children react to ultimate power and freedom of choice- and how chaos increases dramatically in the first few days before responsibility establishes later on. As I want to set the world where there is an absence of guardians, I must reflect on how children may react and arguments that would ensue because of it. I must also acknowledge ethics within my project, as kids in this study faced bullying from their peers to the point of leaving the program before finishing and want to ensure that I am not glorifying any actions that my characters could partake in due to an excess amount of power.

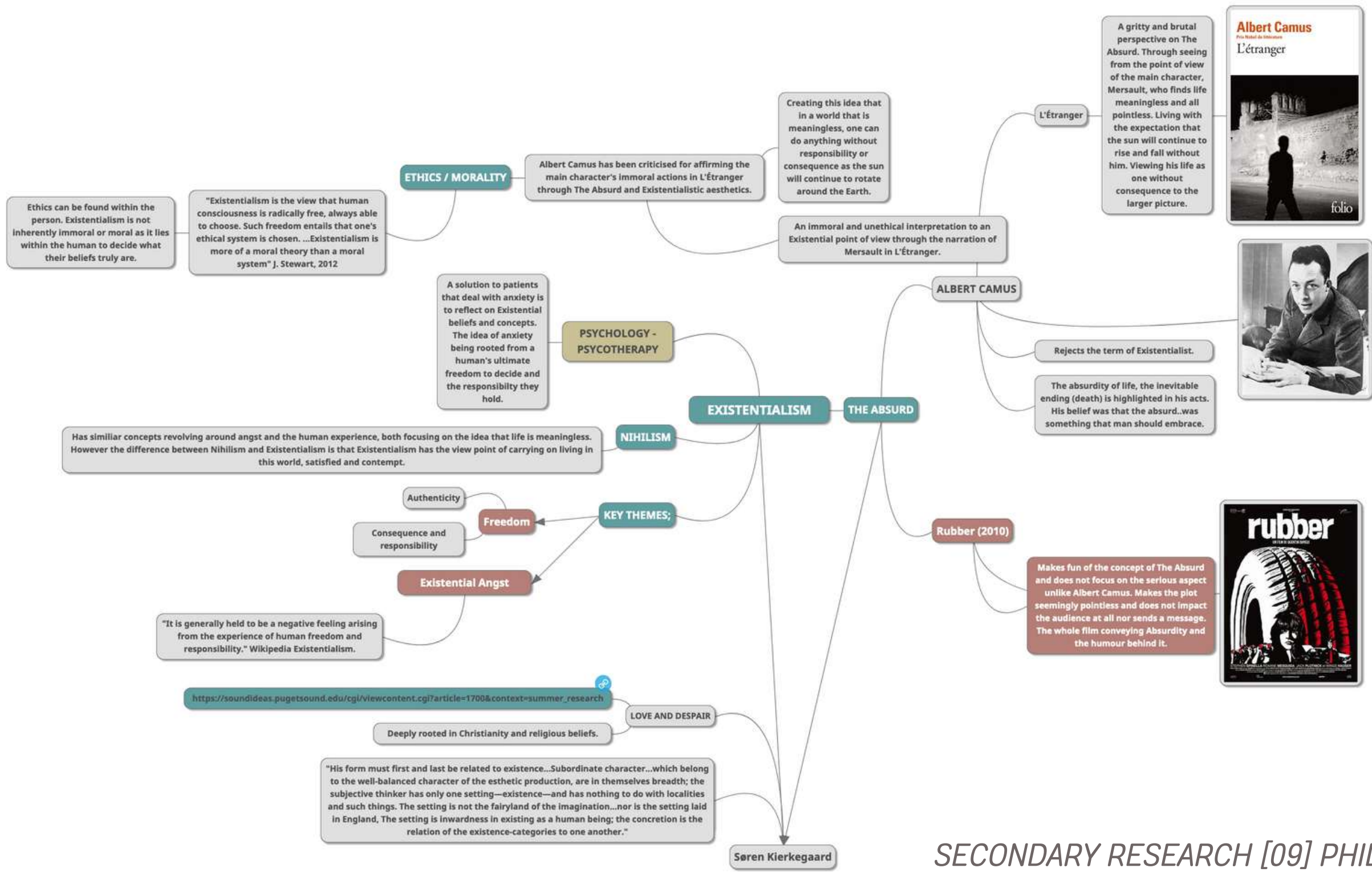


Additionally, when reviewing both documentaries, it is important to understand that the interactions between children and their behaviours are mainly sourced by what they've seen from their parents and close peers prior to the study. There is a clear variety of parenting techniques or negligence regarding the children as some are more responsible and aware of their behaviours than others, as others are more reckless and careless with their actions and cause negative harm towards other children.

Throughout the study, parents had access to see what their children were up to during this process and had to acknowledge the awful attitudes and interactions that arose, using it as a learning lesson of what kind of character their kids truly were.

Children in these studies, girls and boys, both had absorbed toxic traits from their environment and displayed them outwardly through interactions and activities. The girls hosted a fashion competition which increased a competitive nature around them and later on hosted a dance/singing competition where a group of three girls created a vulgar song about how attractive they were- although 10 years old. One girl could be labelled as the leader of the group as her nasty behaviour of belittling other girls in order to appear superior and popular was especially concerning.

Whereas the boys faced the issue of becoming overly hostile and violent with one another, this negative and masculine environment particularly harmed one boy who aimed to be neutral and responsible for chores was constantly picked at. Although he had the option to leave, he felt as though he was unable to due to this environment and lasted the whole study while miserable, unlike the other study where two girls left.

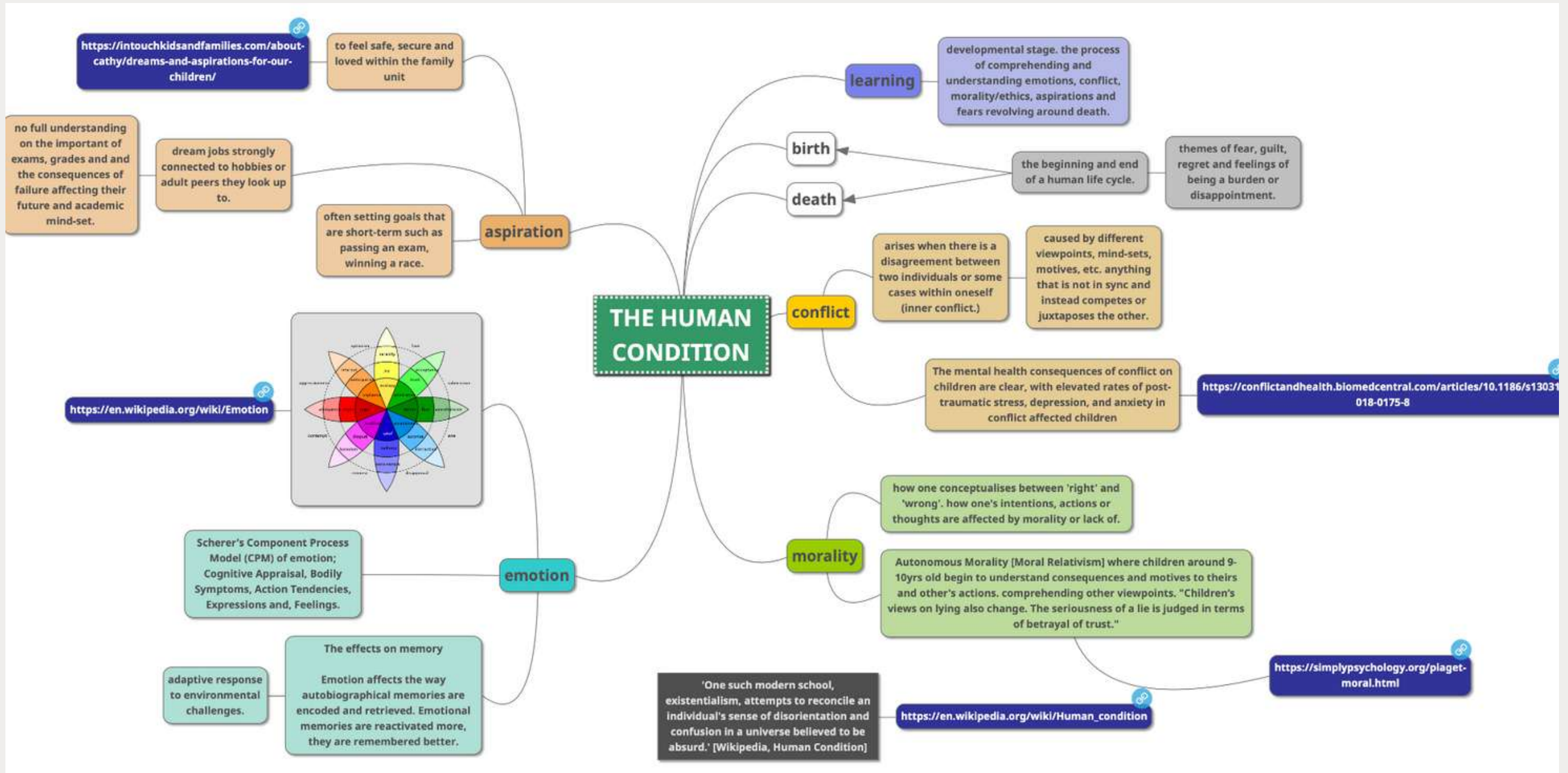


Existentialism will be the main driving influence for context on how the world is developed and the relations to the character who is responsible for its creation. Focusing on Existential Angst and the consequence to true liberation, using Albert Camus' *L'Étranger* and Søren Kierkegaard's work that focuses on Love and Despair within Existentialism. *Rubber* (2010) will be a source of influence for worldbuilding, with the notion that everything is pointless and adding humour to this concept and belief through absurd settings and creatures.

I will consider ethics and morality when including Existential themes and The Absurd in my work, as I do not want to affirm or glorify immoral actions caused by these notions of true liberation and a world that is pointless. As Albert Camus uses Absurdity to create a docile yet extremely negligent main character, Mersault, who negatively impacts many characters throughout the book due to his Absurd point of view.

Thus, I will ensure that my characters and world setting will reflect an overall Existential aesthetic that is morally and ethically correct- as I especially want to focus on the anxiety over responsibility and consequences to ultimate freedom of choice within the character who creates his own 'Utopia'. Highlighting the inner turmoil that caused his desires for a 'Utopia', in addition to the dread and despair when coming to the realisation that his world is no more perfect than Earth and that escapism is not the solution.

Mind-map of my research regarding the human condition and key information that I can draw to for inspiration in the near future for character designs. Splitting into the main factors of the Human Condition and analysing them closely.



Majority of the books I've read such as 'The Miseducation of Cameron Post' (Emily M. Danforth), 'Tokyo Ghoul' (Sui Ishida) and 'The Goldfinch' (Donna Tartt) all share a common theme of suffering for the main character. Arising the question of "Why do good people suffer?" and further expand whether or not the main characters truly are 'good' despite their flaws and negative impacts to others intentionally or not.

I want to further develop and expand this idea to later create context and authenticity into the character who creates this 'Utopia', as I want to highlight struggles and his attitudes to events in his life and create a character who is relatable and good-hearted in nature despite the negative consequences due to his actions later on.

Donna Tartt, in 'The Goldfinch' creates the notion that bad actions can lead to something good, and vice versa. This can be found in the main character who steals a painting, and when it is finally returned to the government- it is found with dozens of other stolen art. By stealing, he unintentionally helps and is rewarded for discovering unfound paintings that would have never been seen if he had not stolen initially. From this example in her book, I want to carry forth this idea through the development of my character and the world setting in which the plot is a learning lesson to gain trust and communicate with peers rather than fall into the wishful desire to escape within Existential and Absurd beliefs.

Another example that can be found is in 'The Miseducation of Cameron Post' (Emily M. Danforth) is the miscommunication between the main character and her religious, Christian guardians due to her sexuality. She is forced to endure a summer in a religious conversion camp to not disappoint her guardians, and often reflects on her past and wonders if her parents would have accepted her. Her suffering is related to the loss of her parents, but as well as the inner conflict she battles where she irrationally believes that kissing another girl resulted in her parent's death.

## WEEK TWO || MARCH 13TH || WORLDBUILDING + STORYBOARD

In terms of worldbuilding and creating an environment for my characters, I want to research into memories and liminality as I intend to create an atmosphere based on one's memories and internal emotions into a physical space.

Personally, I have reoccurring dreams set in one world that expands everytime I dream inside it- I have a mental map of where each location is despite never visiting it physically. My aim is to create a similiar world, where some locations have strong memories attached to them or places that feel oddly familiar although never seeing it before through the visuals of liminal space aesthetics.

Memories are a key role that play into my worldbuilding concepts, and I want to understand why some memories are more significant. From research, I've found that memory is categorised into different types and decided to focus on episodic memory and sensory memory as these two main focused on recalling on the past long-term.

Encoding of episodic memories is influenced by how one processes the event. This means that heightened emotions during/after the event is taken into consideration, where there are lingering emotions. This can relate to liminal spaces, as the feelings and sensations that overcome the viewer can trigger an episodic memory from their own personal experience- despite never truly living the same perspective as the photographer.

Sensory memory, which is vivid in detail, rapidly fades after a sensory trigger. This is significant as an emotion can be sparked promptly and leave just as quickly as it has arrived. I want to utilise this to further expand on why each environment/memory is important. Rather than creating an expansive world based on aesthetics from liminality, I want to analyse and come back to the purpose and intention with each setting and

*SECONDARY RESEARCH [01] MEMORIES*

location. I want to create personality and dimension to ultimately make an immersive atmosphere that the viewer can relate to and potentially link the environment to the character.

False memories are an interesting phenomenon, ever since I looked into Elizabeth Loftus and Jim Coan's studies into fakery and false memories, I've wondered on how it impacts others through recollections of events that never took place.

One study that stands out to me the most is 'Last in the mall technique' where 24 participants were given a series of events that happened in their childhood and were told to expand on it from their memory, noting that less words and descriptions were given for the fake event of being lost in a mall. Afterwards, they were told one of the 5 events were fake and to state which one it was, 25% of the adults failed to identify the fake event. This interested me as these adults spoke in detail about emotions they expressed and reactions when being lost, despite never experiencing that event. The detailed imagery behind this false memory and percentage of people believing it was more concrete once relatives were involved and confirmed that these memories were true- by taking advantage of trust, participants were more likely to believe their relatives and identify the fake memory as true.

I find this study incredibly intriguing as it focuses not only on memory errors, but also trust between children and adults and how it can be taken advantage of through the power of suggestion. This idea of remembering or recalling a fake event unknowingly creates an unsettling environment for the participant and I want to further expand on that through adding fictional events into my worldbuilding creation to add depth and dimension to both the world atmosphere and the character in relation to it. Perhaps suggesting a realisation and discovery of an error memory, and seeing it transform into a different true memory over time.

*SECONDARY RESEARCH [02] MEMORIES*



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I want to further expand on the idea of using memories to create an idealistic world, through the lense of liminal spaces. There are two variations of liminal spaces; physical and psychological, where both define a transitional point between two stages or lingering in a region or state that would usually be passed without a second's thought.

Examples for physical spaces may include; a passage way such as stairs, hallway or bridge, or areas that are normally overpopulated now are absent of people- creating an atmosphere for reflection and thought.

Whereas psychological liminality occurs around events such as; moving out, career change, divorce and graduation. Mental health is relevant in terms of psychological spaces as these events are often associated with stress, anxiety and overall heightened emotions. Liminal spaces mentally involve the idea of desire, where one wishes to stay in their comfort zone but no longer fits and is forced to transform their mindset and move to their next safe space: the idea of growing up and no longer being able to express joy over childish things such as toys or cartoons in fear of not appearing mature and normal to the rest of society.

Thus it is crucial to analyse and understand the purpose of using liminal space, and acknowledge the differences between physical and psychological liminality.

Physical liminality in the media is often linked to nostalgia, dread and remorse as one reflects on their past or witnesses the surreal setting of being alone in a usually populated environment. The idea of physical spaces being interchangeable with how it is envisioned mentally.



What is fascinating about physical liminal spaces is how although there is no true shared experience, majority mutually agree to the mood and nostalgia that occurs within liminality.

The aesthetics and visuals behind liminal spaces can be dissected into a few key elements into why an image can be associated with liminality, nostalgia and a sense of longing:

- Low quality, fuzzy photography - causes the image to feel like a faded memory, creating a sense of nostalgia.
- The absence of life - creates a surreal event where one can reflect on the purpose that the setting once held and how it no longer serves its purpose in the photo.
- Unclearity - also linked to memories, where one is unsure what they are looking at and hard to comprehend at first.
- Monochrome - using a single significant colour which distorts the perception of the image being set in reality.

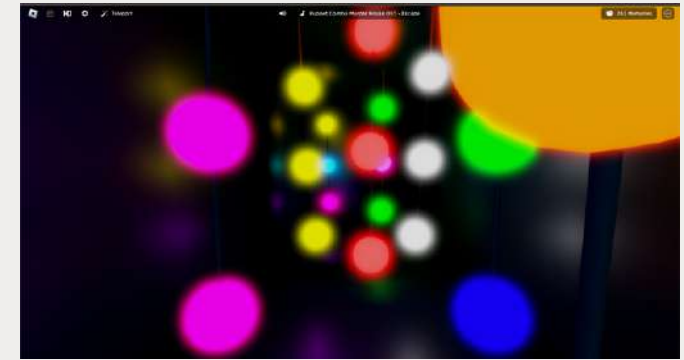
I want to use liminal space photography as a reference point for the setting and atmosphere for my worldbuilding and the environments to be expanded on in my animation.

These imageries of liminality can be discovered and explored in games such as Anemoiapolis and NaissanceE, where it is an immersive experience with the intentions to either create tension and fear within the player or to create an environment to be curious and explore.

I particularly was fascinated by 'recollection', by HOMOGENESIS, 'an extensive exploration' game on Roblox with the aim to explore unique, surreal environments influenced by liminal spaces. What I found most idiosyncratic was the absurd pointlessness, as this game served no purpose but to look around curiously. This game draws the player in through this interesting feature of the unknown, as every door leads to a completely new atmosphere and surprises the player each time. An example being: starting in a shopping centre, going through a leafy passageway and behind the door is a house on the hill, walking inside the house reveals a large empty room besides a ballpit and a few chairs. The player is exposed to new settings constantly and creates curiosity and the thrill of discovering a new area to only receive an abundance of startling emotions.

Alongside music that is dreamy and weary, mainly from Windows 96's albums, the music unchanging despite the environment constantly evolving and transforming, creates an unsettling yet pleasant atmosphere for the player.

I specifically enjoy the immersive nature in 'recollection' and aim to create similar surreal qualities found in this game, most notably the thrill and dread one faces behind each door.



## What do your memories look like? [textbox]

Question excerpt: "Welcome, this is more of a survey on what your memories look like. I'll show a few liminal space ima"

Created 2 hours ago - 9 Questions

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Published - Personality Quiz



14



What do your memories look like? [textbox]

I hosted a survey/quiz for stranger online to respond to in order to collect a general overview of significant memories in people's personal experiences and what memories were shared in common with other participants.

In my quiz, I gave a selection of liminal space photography and art to gather a memory response an emotion and the results were majority conclusive 'nostalgia', the participants tended to view the images as positive/neutral rather than negative. Only two participants out of 14 stated that they felt unsettled by the imagery.

The common personal experiences that the participants shared when seeing a group of photos for each question were;

- Celebrations / events hosted to gather close relatives together.
- Events involving serious issues such as death and divorce.
- Moving from one place to another by car or moving house.
- A sensory focus on weather, temperature and seasons.
- Detailed descriptions or statements of emotions felt at the time.



The variety of the outcomes, seemingly do not appear to be related or have shared experiences with other participants however it is clear to see that the common interest to talk about emotions or sensory elements when recollecting their memories. Through liminal space photography and art, I triggered an episodic memory in most of the participants (two of which skipped all the prompted questions), and allowed me to see how they recalled their memories and express them verbally.

I was surprised to see how there was more than one instance of talking about divorce, where both participants felt helpless and lost- uncertain about their future. Through physical liminal spaces, it triggers psychological liminality within the participants as certain environments remind them of their thought pattern and actions at the time when facing high stress and anxiety inducing situations.

Majority reflected on their childhood, or did not mention an age-frame, however one participant detailed the year and month for some of their recollections, speaking in vivid detail about the heat they endured during the summer or their the texture of their hair at the time.

Overall, this survey was crucial for me to understand the link between physical and psychological spaces and how it deeply affects the viewer due to triggering certain memories that they may not have wanted to resurface.

Potentially, I will include a trigger warning for those who face anxiety over liminal spaces, as I may want to continue on this topic to discover how certain characters may react to being in a physical liminal space in my animation and the consequence of using memories to create an idealistic world.





2 colour liminal

12 Pins



monochrome liminal

17 Pins



kyrgyzstan rural

3 Pins



kyrgyzstan city

10 Pins



turkey - nature

4 Pins



turkish villas

4 Pins



lanzarote villas

8 Pins



rural japanese countryside

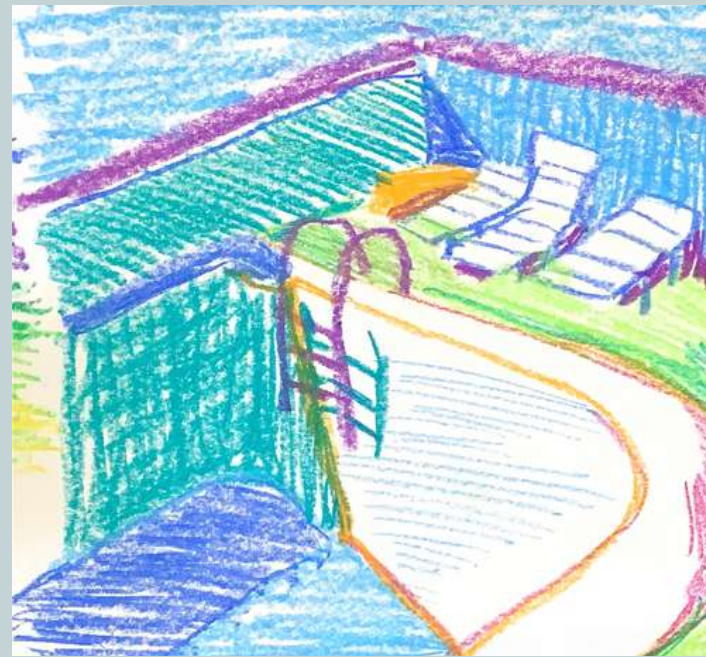
12 Pins

I found reference images for what I envisioned architecture wise, and found liminal space photography that used colour as a large role to create emotion and setting. The strong colour palettes through monochrome or using two significant colours reminded me of 'Bee and Puppocat' by Natasha Allegri who also uses vastly different colour palettes for each world the main characters explore in every episode.

I'm beginning to think of how I could incorporate a series of clips and animations that had strong and varied colour palettes, such as using bold line-art colours instead of black and using a limited colour palette for environments and backdrops.

Later into the project, when I start my creation process towards my final piece, I aim to analyse how 'Bee and Puppocat' draws in the viewer through colour and how I can include that in my work to make it more immersive.





Click to view image full size on Pinterest.

*What did you test with today and how has it impacted your process in your FMP?*

I looked through the photos I've gathered that could be seen as liminal due to the absence of humans and are set in the main countries I wanted to prioritise and used oil pastels to draw them.

The first two drawings were warm-ups, where I used the colours available to create minimalistic sketches of the reference images, loosening my style. Whereas my last drawing used a limited monochromatic colour palette, as the liminal space photography that most interests me is these strong, significant colours and their tones. I want to further use monochrome in my work or a limited colour palette to draw the viewer and feel other-worldly.



*DEVELOPMENT [03] TESTING*



Before commencing storyboard concepts, it's important for me to acknowledge the message and my intentions behind my plot. My research was extremely useful, as I knew exactly that I wanted to focus on the idea of Existentialism through the visuals of liminal space and the emotions that come from it.

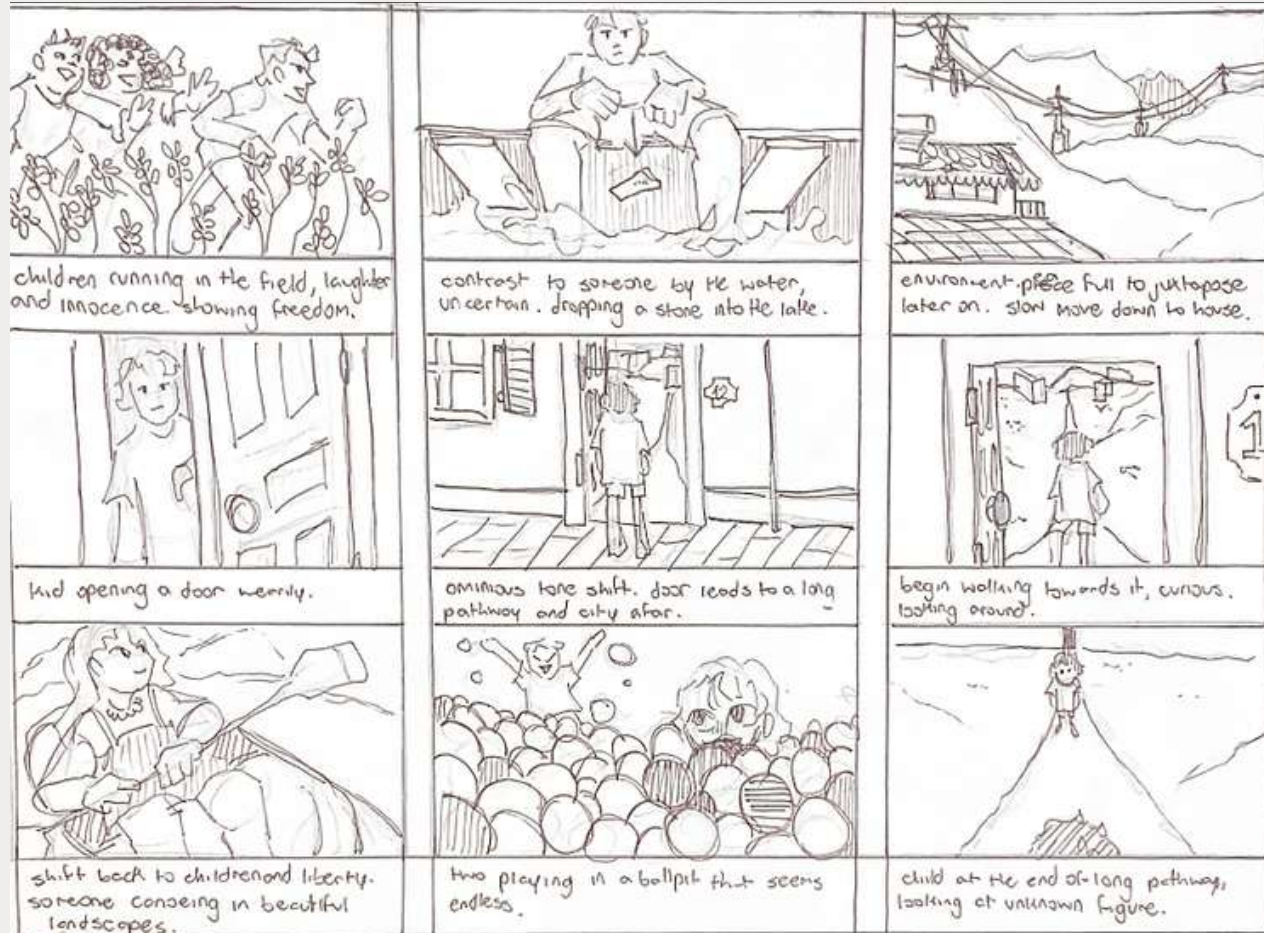
As an exercise, I was told to create a few varied plots that fell into the same theme that I intended on exploring for the next few weeks to generate ideas for potential storyboards.

*Several iterations that follow the same message of the story I'm developing;*

- Author becomes detached from the world through writing stories of his ideal life in his room, stubborn to not leave his room as reality disappoints him.
- Neglected teenagers left to their own devices, uses drugs as an escape from school and troubled home life and runs away- unsure how to get back home.
- Goldfish decides to jump out of the bowl, likes the dizzy feeling and colourful bursts in its vision until its owner plops the fish back in the tank.
- Anteater decides that it no longer wants to be defined by its name and tries to live off other bugs, realising that it can not digest as easily and must face the reality of its sole purpose.
- Primary school children manage to ducttape the teacher and put her in the closet, have an hour of freedom before authority arrives.
- Mirror sick of vanity/narcissism and no longer works around the world, population realises its worthless and throws it away, tries eagerly to work again.
- Drawing comes to life and feels overwhelmed by the 3D world.

Three story board examples, playing around with characters interacting with their new found environment and their relationships with other characters. Trying to include absurd and liminal qualities to draw the viewer in and create more depth to the atmosphere and setting.

I need to further develop my ideas on how to structure my timeline within the short animated video I want, not wanting to make it too broad and confusing for the viewers, but also try to hint and include character developments throughout the video. I also need to balance environment shots and character animations.



I revised my last storyboard concept digitally, thinking about the actions leading to entering the new world. My initial idea was horror related with creatures dragging them into mirrors (vanity), and forcefully taking the children into the world spontaneously. However, children could be chosen and selected based on their internal thoughts and attitudes towards topics regarding corruption, hatred or distain towards adults.

I will continue exploring the idea on how children will arrive and why they are taken in the first place in order to ensure that I'm certain on my plot and how it relates to my intentions/message.

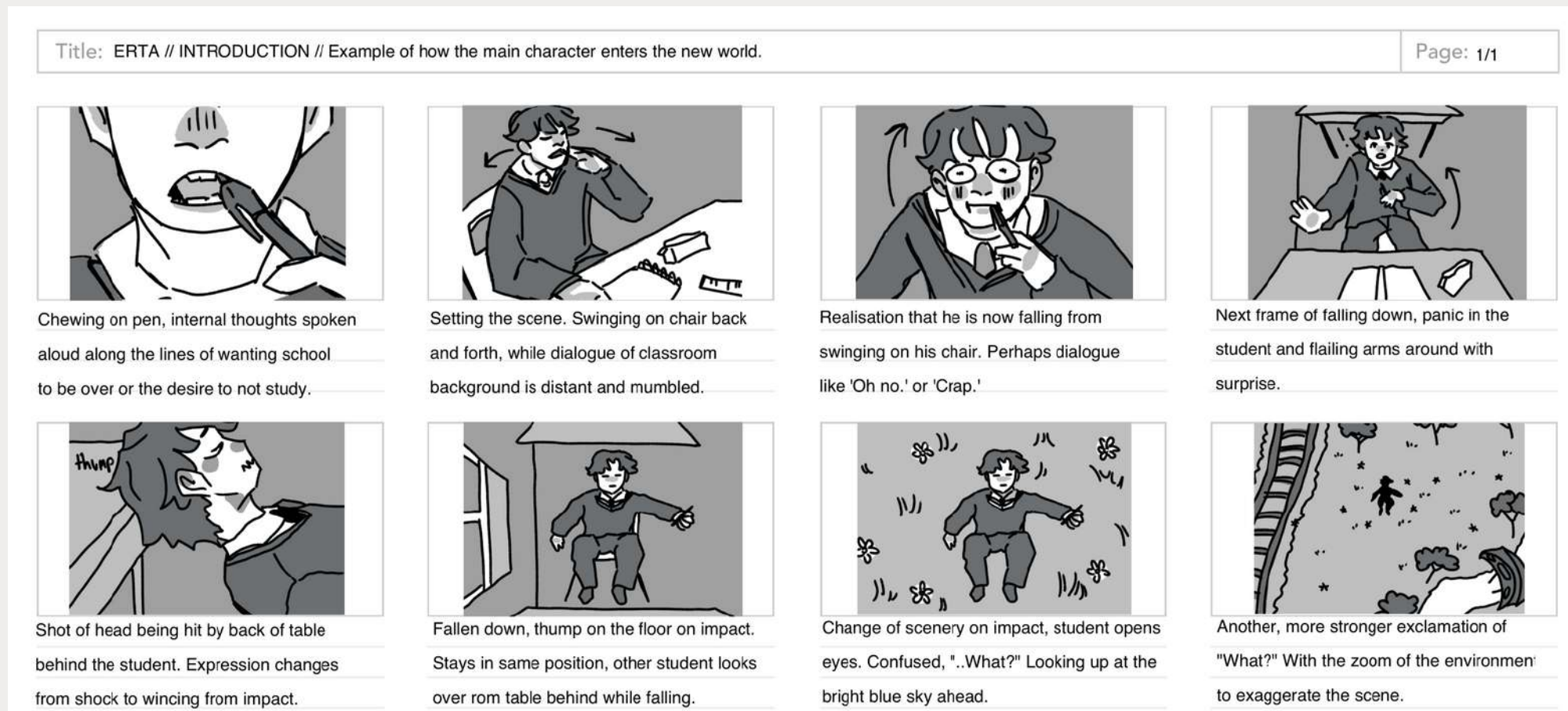
In this storyboard, it hints on the idea of the world being fictional and never existing in reality- as each child is unconscious or in a

dream-like state and is snapped back into the current moment at the end of the plot.

However I feel that is too cliché with the overall conclusion and plot-twist of 'and it was all a dream'.

Therefore, I need to re-evaluate my concept and perhaps explore the idea

further of children erratically being chosen into this world.



How will you [or have you already] problem solve[d] any issues either from testing, idea generation, or even self doubt for your FMP?

Before commencing my project, I asked for advice on how my proposal and schedule could be adjusted for the time frame we are given. I was told that I jumped straight into visuals, and that it was necessary to allocate more time into research, and that I should strive for four weeks of research. However, in order to obtain my goal of a final animated video, I decided to make compromises by shortening the final into possibly 1-2 minutes rather than the three minutes I had envisioned initially. Therefore allowing me to focus more time on researching and developing my ideas from sources I've gathered online, and spreading the following research by dispersing it throughout the weeks now rather than the first four weeks. This gives me a break from reading sources and literature, and give me freedom to be creative and expressive before returning back into research, where I can reflect on how these two methods will work in unison.

Some problems that have shown up more recently has been how characters arrive into this created world/dimension and how to structure my animated short to be comprehensive and showcase my overall message and idea without spoilers. I need to do more testing and research, such as how artists create trailers for their animations and how they make their work easily digestible.

In order to make my work less linear by using my initial ideas to create my final piece, I must re-evaluate my concepts and aim to transform and develop them further to make my project more interesting and unique. I hope to combat the issue by researching intensely on the many pathways and themes that arise in my project and storyboards and how to include them into my character development and environment in worldbuilding.

With no time or budget limit, I could present my final piece in a completely new format such as claymation or stop-motion figurines of my characters with miniature sets. I could take more artistic liberty to explore new mediums and create a mixed-medium final film to entice and immerse the reader through texture. Additionally, I could entirely subvert my plot into one of the iterations I had made up on the spot as each one follows the same initial message and research I've already gathered.

However, I want to purely focus on 2D frame-by-frame animation, as this project allows me to focus and work efficiently for eight weeks to ensure that I have a final short film that I can distribute online, add to my portfolio or showcase my talents in an area of art I want to specialise into a career.

I will attempt to include texture through other means, such as creating traditional backdrops and potentially altering them digitally to sync well with the characters - allowing characters and settings to not clash but blend with one another.

Overall, I hope to make an interesting final piece that was draw in the viewer and understand the key message.



**Being part of  
an ecosystem**

The new metaphor labelled in red can be represented through the windsock, as it is a visual representation of the wind. Something that is normally unseen and unthought of, is now being shown and demonstrated through a bright windsock. By attracting attention to the viewer, one can feel immersed and '[a]part of an ecosystem', as they can reflect on parts of nature that are not generally thought of.

From this idea, it is possible to create a very short 30second to 1minute film where one feels calm and refreshed by seeing the windsock, watching it from afar.

Or how their emotions are reflective of the windsock, where nature is synced up to the mood of the subject- the stronger the wind, the more intense the emotion and expressions,

It is interesting how pilots and airforce rely on windsocks in order to understand the wind direction before flying an aircraft.

Despite the rapid evolution of technology and enhancements with the digital world, humans still rely on nature in order to thrive and explore in the world.

Within my project, themes and concepts can be further explored through this new metaphor as the imagery of liminal spaces I intend to use for backdrops and environmental settings can coincide with ecosystems. The whole idea of the world being made from memory and imagination creates a strong bond between character and setting, reinforcing a strong idea of being apart of the ecosystem that he has created.

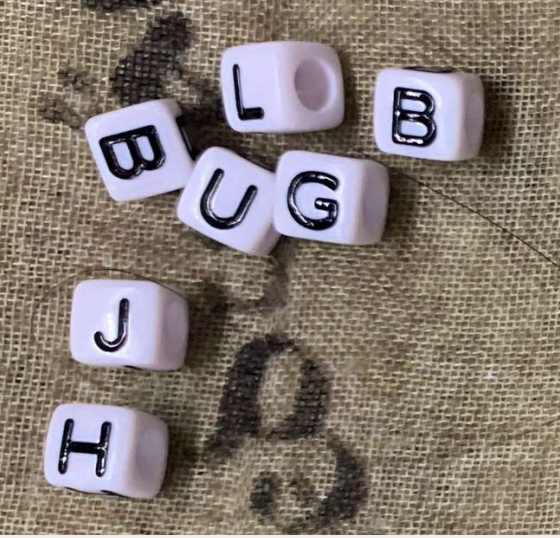
By including sensory techniques, such as a shot of hands touching grass, different fabrics, etc.

**Being part of  
an ecosystem**

The whole world as a concept is ultimately its own ecosystem, as children must use their environment to adapt and overcome struggles to continue living in these new conditions. Where it is all being spectated by the audience, as if it was a jarred ecosystem with woodlice and mulch.

In my previous world that I've built, I included powerlines, satellites and water towers to create realism through man-made objects we often see but do not think of. By doing so, the viewers feel involved with the plot and story narrative through imagery that they often see in reality, creating this link between story and viewer.

Characters need to build a relationship with their world, their reactions to their environment and how it enforces belonging and identity within this new world.



Taking a dozen of letter beads from a box, I chucked it on to the table and unscrambled the letters I had.

Out of the possible combinations, I was left with the words; Bulb, Bug, Jug, Hug, Dry and, Cry.

This exercise worked in my favour as I remembered my very early concepts for my project where I included childish imagination aspects to worldbuilding.



In these imaginative features in my original concepts, I included large leeches that could be used as transportation for kids to hop on and take them to their destination in return for blood. With other bugs being able to be large and rideable with the idea of the original child who created the world was infatuated with bugs and had hobbies around collecting resin bugs and books around insect species. Another word that also works with this idea is 'DRY' where I had this idea of crocodiles and fish being able to roam on land and outside of water, where fish used their fins to fly and crocodiles were pets with tall, human-like hind legs to walk.

Other words such as 'JUG', 'BULB', 'CRY' and 'HUG' can be put into my animation video and create more human qualities through emotions or found objects that are often used on the daily basis.



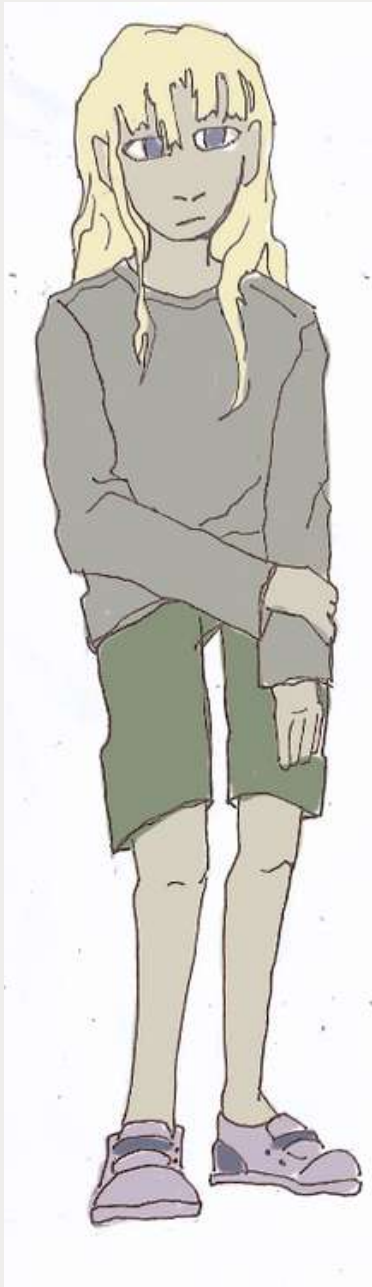
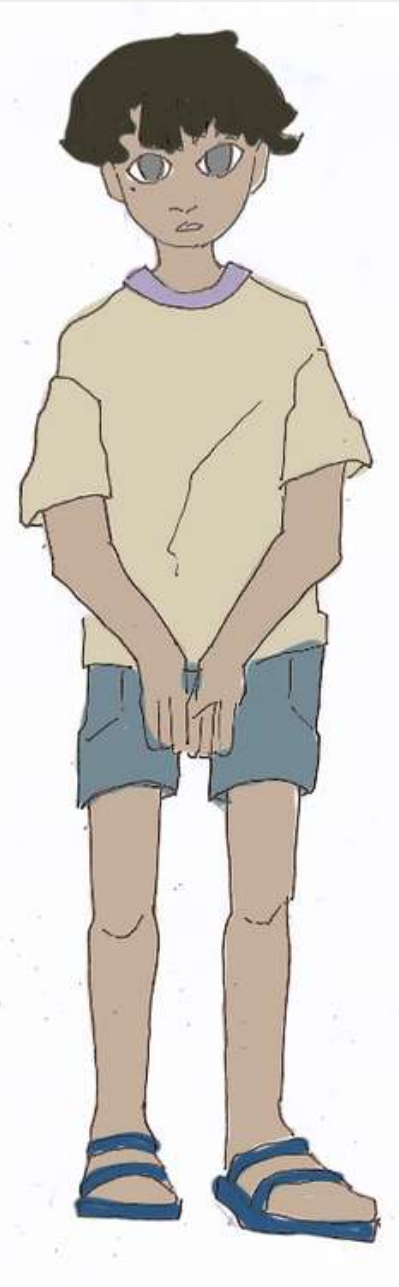
In conclusion, the exercises of idea generation and alternative ideas planning has given me more confidence and clarity on my project, as I was beginning to feel lost and unsure on what to do to make my work less linear. By making iterations regarding the same theme and message, I am more sure on what is necessary to include to demonstrate to the audience—rather than visuals of backgrounds that serve no purpose besides the idea of 'exploration' and lack of animation. I will be more purposeful with my work and ensure that every frame is meaningful and necessary.

Additionally, alternative ideas planning allowed me to see how I could alter my narrative to focus on themes such as being a part of an ecosystem or including bugs into my work. Thus re-evaluating what I could change or transform to create a rich setting for my characters to interact with.

For my worldbuilding, I still need to look at more visuals and how to make spaces feel eerie yet nostalgic to reflect on my research of liminality and memories. I will look more into including the creatures I had and perhaps adjust them to be included more in the background rather than the centerpiece, as a visual to emphasise that the world is not real and it is just a figment of the character's imagination.

I will work on traditional mediums to create backdrops later on for my animations, which will ultimately create more texture in my final piece and not cause the video to be flat or not immersive.

# WEEK THREE || MARCH 20TH || CHARACTER DESIGN/TURNAROUNDS/POSES



I drew the main three characters who have a different storyline and arc throughout the narrative story that I intend to hint at throughout the animated video hopefully. Prior to the project, I already had a vague visual idea of what the trio would look like. However, I hadn't gone into their personality and attitudes yet. I drew the main attributes I most identify themselves with; hair, eyes, skintone and height. However, I feel as though my characters appear too similar with body proportions and therefore want to expand further on their features and exaggerate them, as well as what clothes they would wear.

I also want their clothes to correspond to daily wear/summer wear in their original country prior to arriving at the new world, giving more depth into their character's backgrounds.

I gave neutral poses for the three boys, however in my final character reference sheets I will try to make their poses more expressive and easy to understand their personality.

*DEVELOPMENT/CONCEPT [01] CHARACTER DESIGN*

CHARACTER PROFILE SHEET - ALEK KOT			
Full name :	Alek Kot	Russian name and Bulgarian surname.	
Nickname[s] :	Kotenok	Reason :	His surname is similar to cat in Russian
Birth date :	06/07/2001	Birth place :	Kara-Balta, Kyrgyzstan
PHYSICAL APPEARANCE & CHARACTERISTICS			
Eye colour :	Brown	Glasses? :	N/A
Hair colour :	Black	Hair style :	Slightly overgrown, ruffled
Height / build :	135cm, average	Notable features :	Freckles all over his body
Nationality / skin tone :	Kyrgyz/Dungan	Star sign / blood type :	Cancer / type A
MANNERISMS			
Quirks :	Biting nails, picking eyebrow hair	Accent / languages :	Kyrgyz, Russian 45%, Turkish, Spanish
Positive traits :	Empathetic, active	Talent :	Thinks before acting, resilient and independent.
Negative traits :	Stubborn, judgemental	Flaws :	Thinks he can resolve every problem himself. Feels superior to his 'immature' classmates.
Ambition / drive :	To finish school quickly and study biology or ecology, to remove all issues globally.		
BACKGROUND			
Hometown :	Kara-Balta	Type of childhood :	Strict parenting, however with constant changing environments- very good bond with family.
Worst memory :	His older sister got lost for 2.5days before being found and returned.		
Best memory :	Getting his first book about insects with bug diagrams and facts. Putting it on the shelf.		
Where is the character living currently?	Lanzarote, Arrecife. Travelled a lot due to dad's work. Lives with an ocean view in a villa nearby the local town. The weather and wind felt abnormal from the time he lived in Kyrgyzstan.		
Traditions :	Family not strictly religious but practises some Muslim traditions lightly out of respect.		
FAMILY / PEERS			
Mother :	Keres Kot	Relationship :	Respectful and endearing bond
Father :	Adilet Kot	Relationship :	Slight tension, understandably loving
Sibling[s] :	Anka Kot [sister] Serge Kot [brother]	Relationship :	Not too many arguments, able to talk to Anka as a source of reliability and knowledge.
Friends/relatives :	Very close with grandparents, calling them every-so-often. Only has one main friend.		
Pets:	N/A		
PREFERENCES			
Food :	Borsok	Drink :	Kvass
Colour :	Grey	Place :	Bishkek
Animal :	Leeches	Person :	Older sister

For each character, I've created a timeline of events and memories, as well as a character profile sheet. This was necessary to go indepth with my character design and understand their personality, which would then reflect their future actions and thinking process. By creating a huge source of data on their lives, I've made these characters as realistic as possible, as if they were human beings in our current day with fake events and memories they've experienced.

**TIMELINE OF ALEK KOT**

[alekkot.webflow.io](http://alekkot.webflow.io)

**OSCAR CECIL**

[oscarcecil.webflow.io](http://oscarcecil.webflow.io)

**SASCHA PROVOT**

[saschaprovot.webflow.io](http://saschaprovot.webflow.io)

Above is the link to the site, where you can find the timeline of all the main characters.

The timeline features significant events such as moving and death, to smaller memories that hold sentiment to the character.

This process helped me immensely to understand each protagonist clearly and was a necessary approach before commencing designs and character poses to reflect their internal character.

*DEVELOPMENT/CONCEPT [02] CHARACTER DESIGN*

CHARACTER PROFILE SHEET - OSCAR CECIL			
Full name :	Oscar Cecil	Welsh surname, common first name.	
Nickname[s] :	Ossie	Reason :	Term of endearment from his parents.
Birth date :	14/12/2002	Birth place :	Nauru
PHYSICAL APPEARANCE & CHARACTERISTICS			
Eye colour :	Dark grey	Glasses? :	N/A
Hair colour :	Dark brown/black	Hair style :	Short, similar to a bowl cut
Height / build :	140cm, average	Notable features :	Freckle/mole below right eye. A faint scar below his knee.
Nationality / skin tone :	Nauruan	Star sign / blood type :	Scorpio / type B
MANNERISMS			
Quirks :	Bouncing his leg, fiddling with items	Accent / languages :	English, barely remembers Nauru language from when he was 1-4yrs.
Positive traits :	Independent, thoughtful	Talent :	Looks out for others, uses humour to remove sadness and is loyal.
Negative traits :	Impulsive, gullible.	Flaws :	Procrastinates, avoids conflict and unforgiving.
Ambition / drive :	Unsure, feels overwhelmed by the necessity to determine his future or interests.		
BACKGROUND			
Hometown :	Denigomodu	Type of childhood :	Adventurous and free, however more restraining with academics as he grows older.
Worst memory :	Crying from shock when breaking a glass cup and needing stitches below his knee.		
Best memory :	Meeting his dog for the first time, a major surprise- a week before his birthday.		
Where is the character living currently?	Outer city of Melbourne, Australia.		
Traditions :	No religious traditions besides Christmas. Family visits annually.		
FAMILY / PEERS			
Mother :	Claire Cecil	Relationship :	Average relationship overall, they are very caring and hope for the best for their son. Bonding every Friday with watching a movie on their TV.
Father :	Henry Cecil	Relationship :	
Sibling[s] :	N/A	Relationship :	N/A
Friends/relatives :	Friends since primary school and feels pressured to not make more friends.		
Pets:	Maira - Newfoundland, 3yrs old		
PREFERENCES			
Food :	Chicken Parmigiana	Drink :	Passiona
Colour :	Amber	Place :	Nauru
Animal :	Crocodile	Person :	Maira [pet Newfoundland]

CHARACTER PROFILE SHEET - SASCHA PROVOT			
Full name :	Sascha Provot	Russian links + FR Canadian surname	
Nickname[s] :	Saschka / Ourson	Reason :	Given by mother, 'Ourson' is baby bear in French
Birth date :	04/02/2004	Birth place :	New Brunswick, Canada
PHYSICAL APPEARANCE & CHARACTERISTICS			
Eye colour :	Light grey/blue	Glasses? :	Metallic frames, small prescription
Hair colour :	Blond	Hair style :	Fringe, hair down to upper back
Height / build :	143cm, skinny	Notable features :	Left-handed, androgynous/girly than other boys
Nationality / skin tone :	Canadian	Star sign / blood type :	Aquarius / type O
MANNERISMS			
Quirks :	Superstitious, very cautious	Accent / languages :	English, French, Russian Canadian dialect of New Brunswick
Positive traits :	Open minded, not assuming.	Talent :	The mediator. Does not take things personally and apathetic until the situation is resolved.
Negative traits :	Beating himself down, guilt.	Flaws :	Fearful and forgetful, spends the majority of his time thinking about his mother than enjoying life.
Ambition / drive :	To become wealthy for his mother, making sure to not assume people's lives.		
BACKGROUND			
Hometown :	Moncton	Type of childhood :	Sweet, nurturing, slow-paced. However a lot of anxiety over worrying about parents.
Worst memory :	Not celebrating Easter with his mother, who was at the hospital for a few months.		
Best memory :	Learning how to bake with his uncle and talking for hours with mama.		
Where is the character living currently?	Moncton, New Brunswick, Canada. Has rarely travelled outside of his hometown besides meeting family in France, Toulouse.		
Traditions :	Orthodox Easter and Christmas, traditional food and festive practices.		
FAMILY / PEERS			
Mother :	Maya Alarie-Provot	Relationship :	Very dear, close connection
Father :	Christophe Provot	Relationship :	A stable adult to look up to, lovingly bond
Sibling[s] :	N/A	Relationship :	N/A
Friends/relatives :	Close humorous connection with uncle, distant with cousins as he grew older.		
Pets:	N/A		
PREFERENCES			
Food :	olivye salati	Drink :	Jasmine green tea
Colour :	Sage	Place :	France, Toulouse
Animal :	Polar bear	Person :	Mother

All my characters are somewhat related to me in order to not create a diverse character that could be represented wrongfully due to lack of time and research on my end.

I've done extended research on the origins of each character and their names, however want to ensure that their nationality is supposed to be the least interesting factor in the overall plot. By focusing my attention more on memories and upbringing.

*DEVELOPMENT/CONCEPT*  
*[03] CHARACTER DESIGN*

## KEY TAKE AWAYS FROM EACH CHARACTER

### ALEK KOT

- PHYSICAL APPEARANCE: KYRGYZ/DUNGAN. SHORT. BROWN EYES. BLACK HAIR.
- POSITIVE TRAITS: INDEPENDENT. EMPATHETIC. THINKER.
- NEGATIVE TRAITS: STUBBORN. IRRITATED. ARROGANT
- DRIVE / AMBITION: CURE THE WORLD FROM ALL CORRUPT HUMAN[ADULT]-LED PROBLEMS.

### OSCAR CECIL

- PHYSICAL APPEARANCE: NAURUAN/AUSTRALIAN. AVERAGE. GREY EYES. DARK HAIR.
- POSITIVE TRAITS: COMEDIAN. LOYAL. THOUGHTFUL.
- NEGATIVE TRAITS: AVOIDANT. PROCASTINATING. IMPULSIVE.
- DRIVE / AMBITION: UNCERTAIN. DOESN'T WANT TO THINK ABOUT IT, HAS NO MAIN INTERESTS.

### SASCHA PROVOT

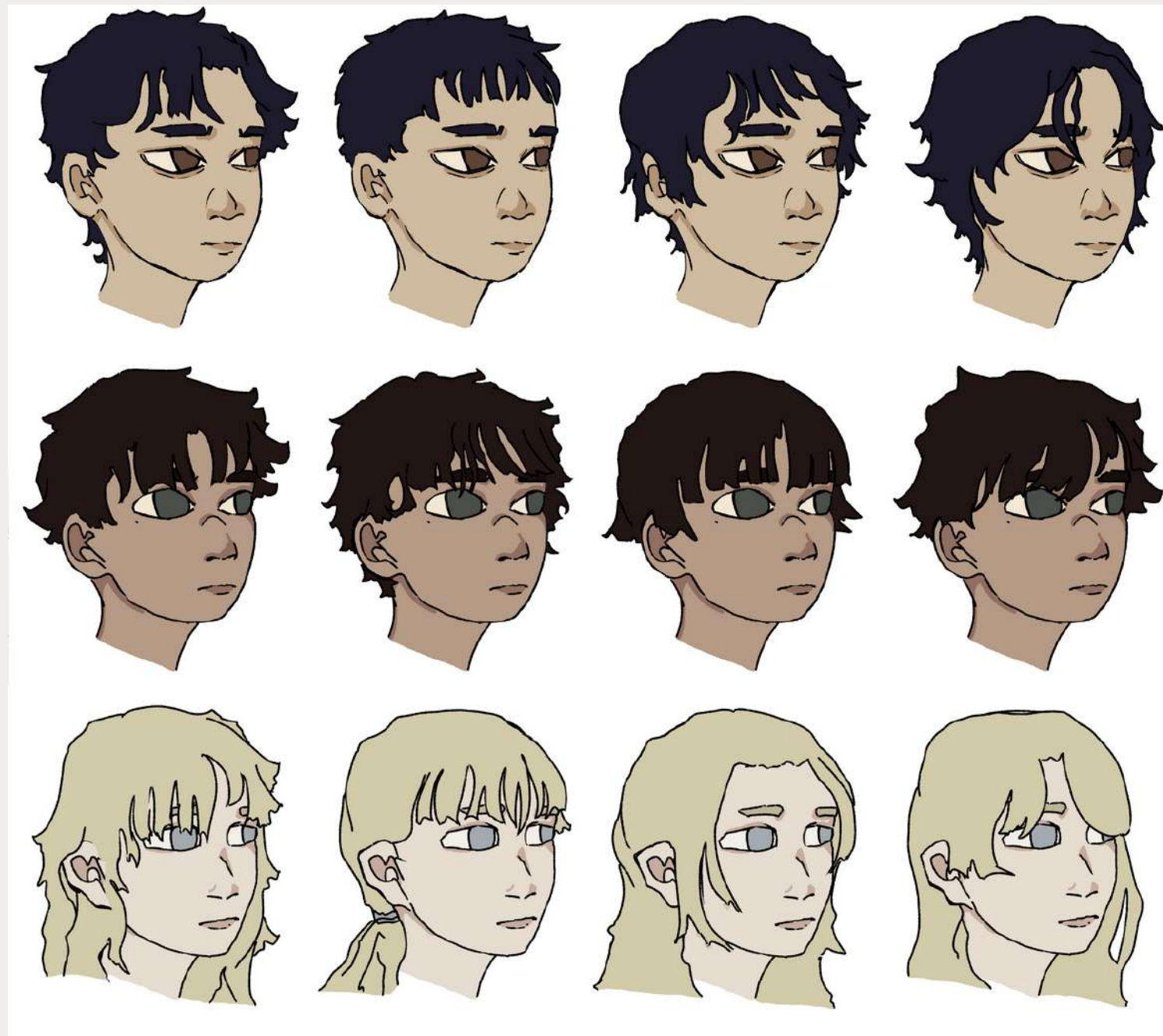
- PHYSICAL APPEARANCE: FRENCH/RUSSIAN. TALL. LIGHT BLUE EYES. BLOND HAIR.
- POSITIVE TRAITS: THE MEDIATOR. OPEN-MINDED. APATHETIC.
- NEGATIVE TRAITS: FEARFUL. FORGETFUL. TOO HARD ON HIMSELF.
- DRIVE / AMBITION: TO BECOME WEALTHY AND HELP HIS MOTHER FINANCIALLY.

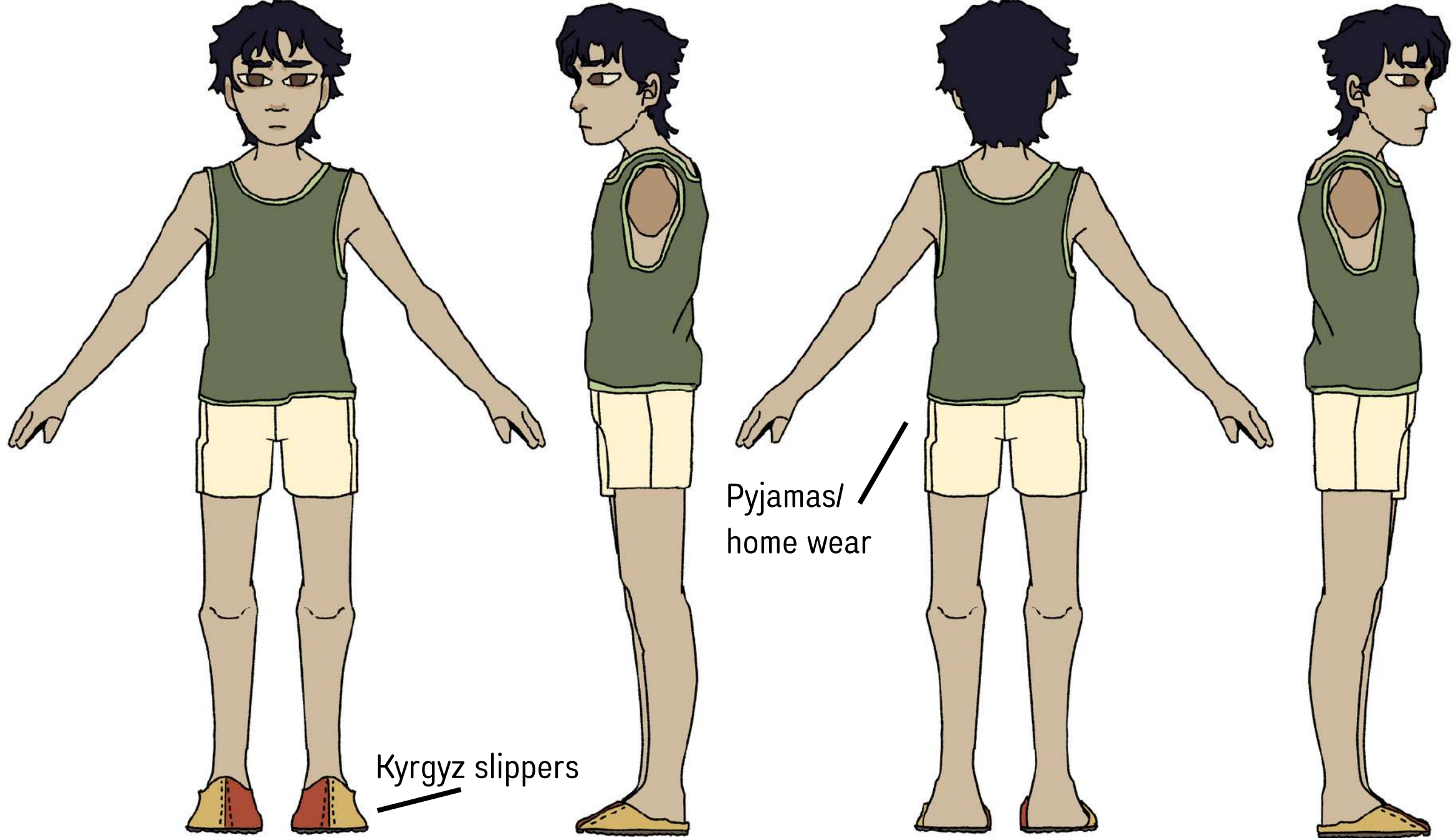
Testing for final designs for each character, I decided to create a sheet to experiment with hairstyles and length for each protagonist.

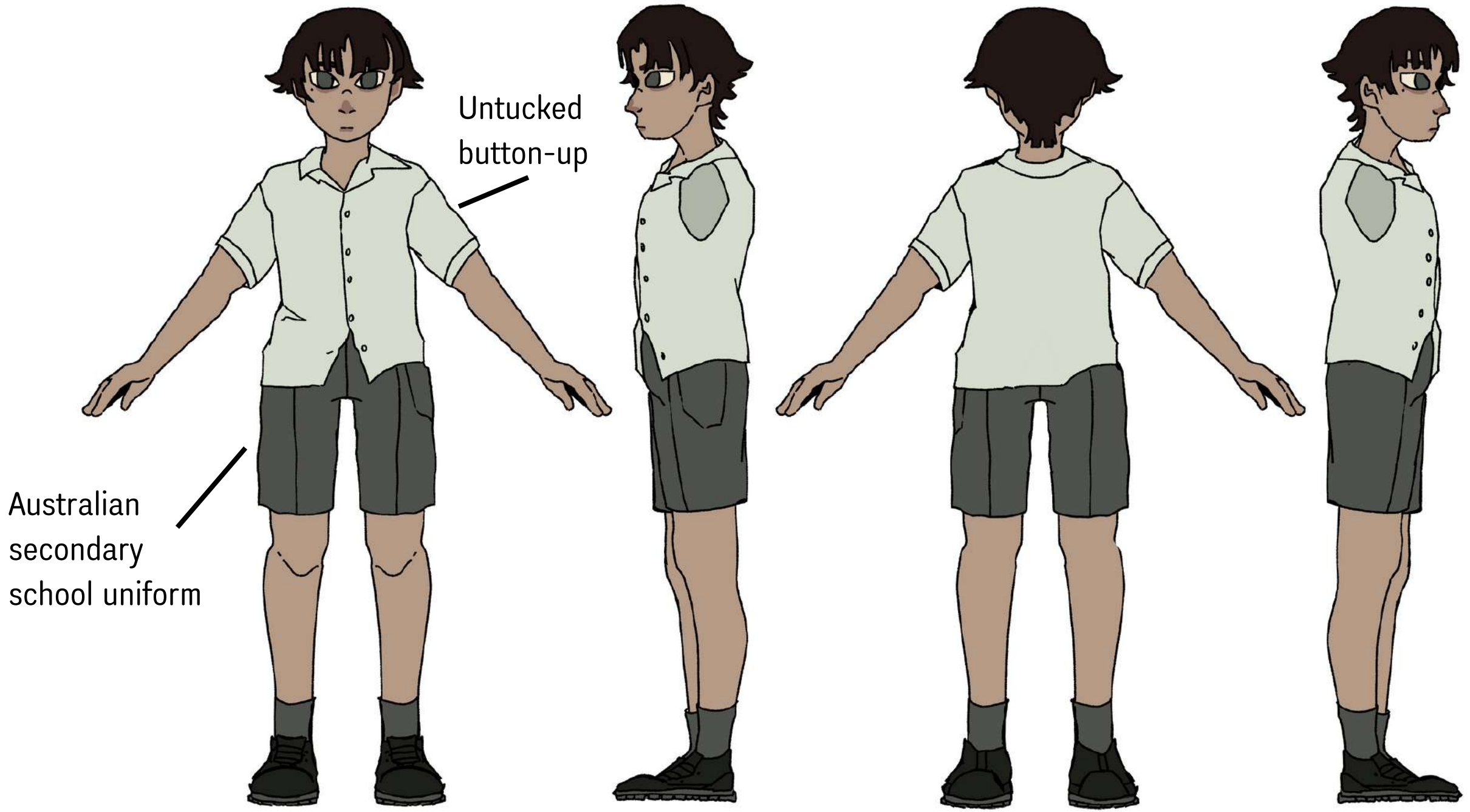
I knew that I wanted Alek Kot to have slightly overgrown hair, however made a shorter look to draw inspiration for how it may grow out or had been cut originally. I decided to go for result 3 for the final design as I felt as though it reflected his moody personality with unkept hair from being distracted by other issues around him.

For Oscar Cecil, I wanted his hair to have spikey qualities while being not too short. The final result was also number 3, as I felt it best suited him.

Lastly, I toyed around with Sascha Provot's hairstyle, very uncertain on how to make his longer hair not too feminine. I opted for the third one once again as it felt the most masculine.



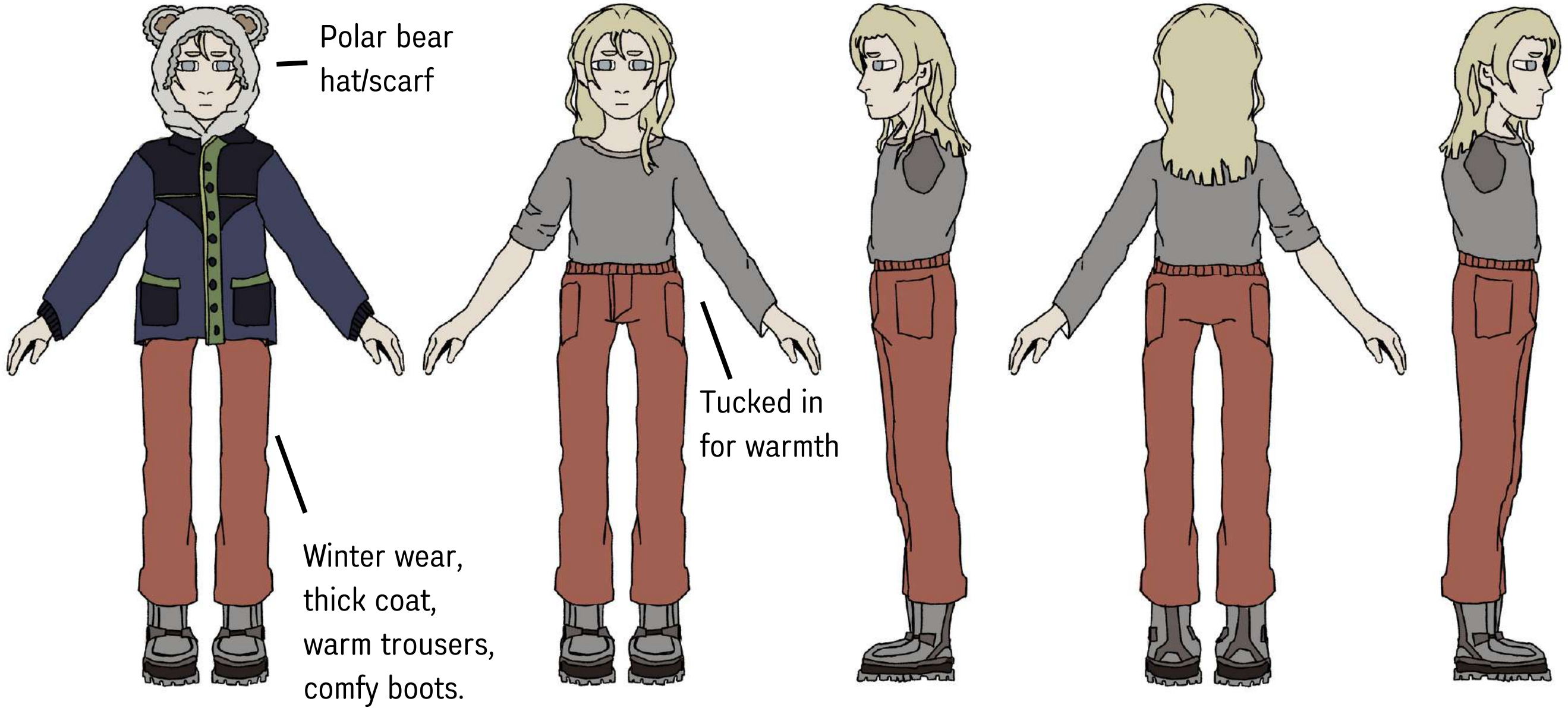




Australian secondary school uniform

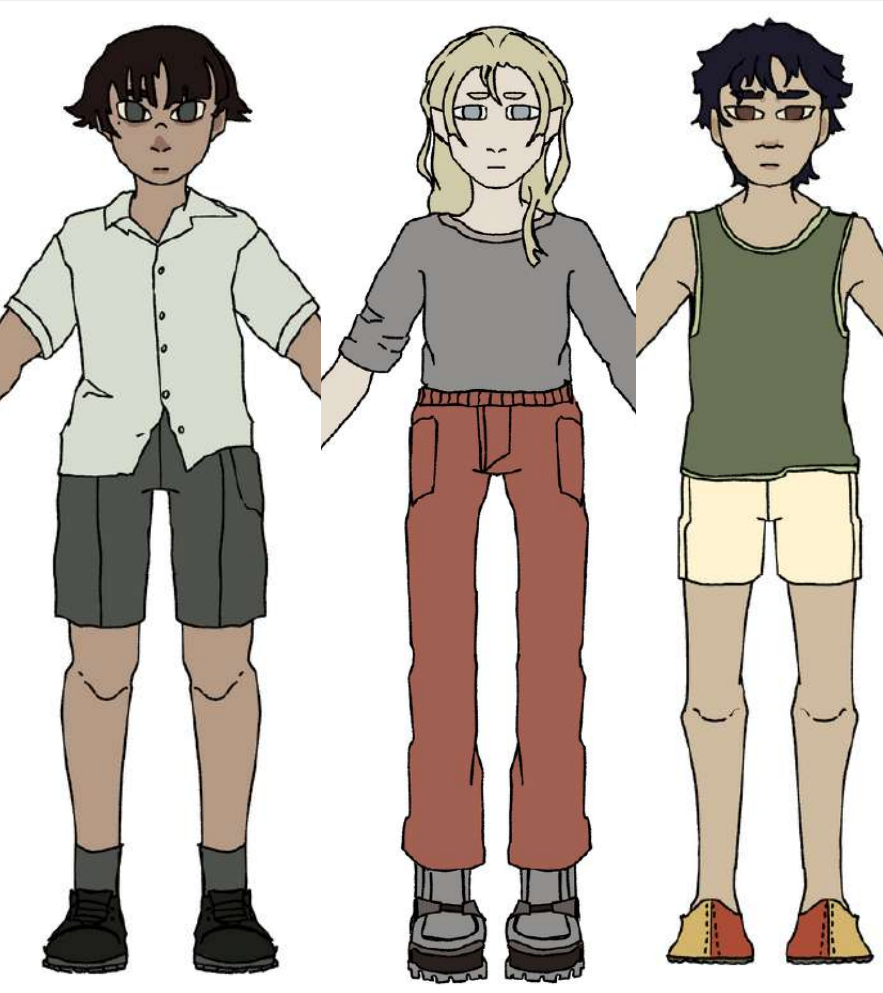
Untucked button-up





Since my rough sketch of the main protagonists, I've experimented and adjusted their hair, body proportions and their outfits. I've decided for the final outcome that their outfits are the same as what they wore that day when arriving at the new world. With Alek Kot and Oscar Cecil in weather appropriate clothing due to their origin prior to arrival, and Sascha Provot in winter wear. As the story progresses, to show time passing, their clothes can change overtime as for example; Sascha can cut his trousers and long-sleeved shirt to adapt to the hot and humid weather.

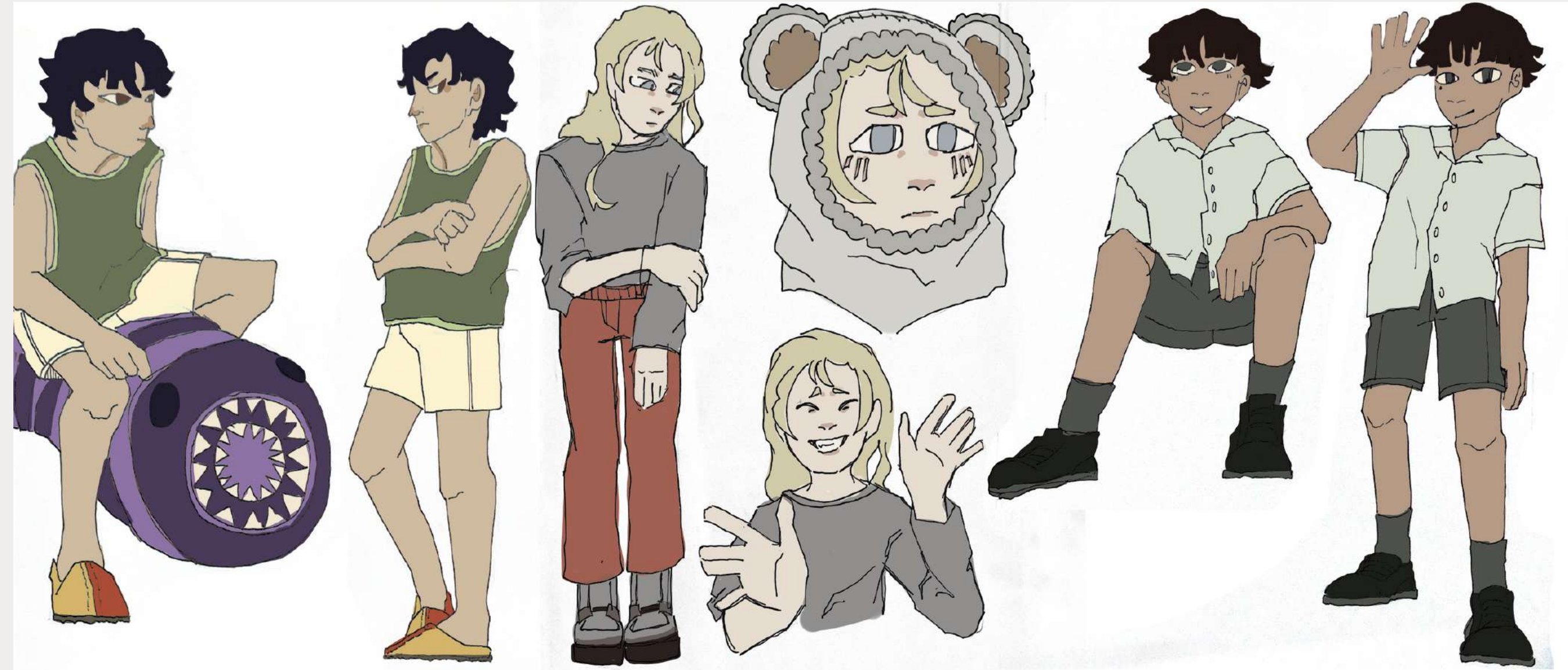
Additionally, in this idealistic world, one flaw for Alek Kot is that he did not think about clothing one might need if staying permanently. Thus one other way for children to change clothes is by swapping and exchanging from other children their size.



Each character's clothing links to their origin and backstory. Oscar wears his Aussie, summer school uniform. Sascha wears warm attire with a polar bear hat accessory that his mother bought him. Alek wears pyjamas with Kyrgyz slippers.

In my original sketch, the colours I chose were softer and blended well through using similiar hues. For my final animation, I may want to return back to that decision for the current design to emphasise this dream-like quality through colour palettes. However, I already aim to use a variety of different colour palettes throughout the animation and therefore can maintain the current design as colours will fluctuate based on scenes.

Character posing and gestures sheet to visually present their personalities I've analysed and gathered the past two days. Using body language and expressions to showcase their attitudes and behaviours, as well as gaining practise with drawing them multiple times for when I animate the protagonists.





During an animation-related workshop, in a group we created new characters out of our character design turnarounds through the Exquisite Corpse technique. This was done in order to ensure that I am not over protective over my characters and make sure that I can still change and adapt them without feeling too comfortable and stationary with my current design.

We played around with concepts such as using sections of characters to be used as something entirely different. Such as using someone's hair as part of the wings for our new concept. Or using arms instead of legs, changing shoes and faces and exchanging from other designs.

Overall, it was a great exercise to play around with character design.



*Did your testing today help you with problem solving in your practice?*

Since the idea generation workshop, I wanted to re-include these creative and imaginative creatures back into the story and world setting. Making the new ideal world as distinct and different from reality through childish whims and playful creativity for the youthful. However, to save time I didn't want to develop these creatures fully in-depth as they would be companions of sorts, roaming around in the backgrounds and interacting mildly- however not the main focus of my plot.

Thus, I used Makers Morning to bring them to life with a few poses and actions to represent their personality physically and a rough reference for body shape and format.

For these creatures, I have the concept of Alek Kot making his favourite animals come to life with a touch of childhood imagination. The crocodile is a funky animal that has dinosaur like qualities to create a silly and fun new interaction for characters to explore and showcase their thought process and development over time.

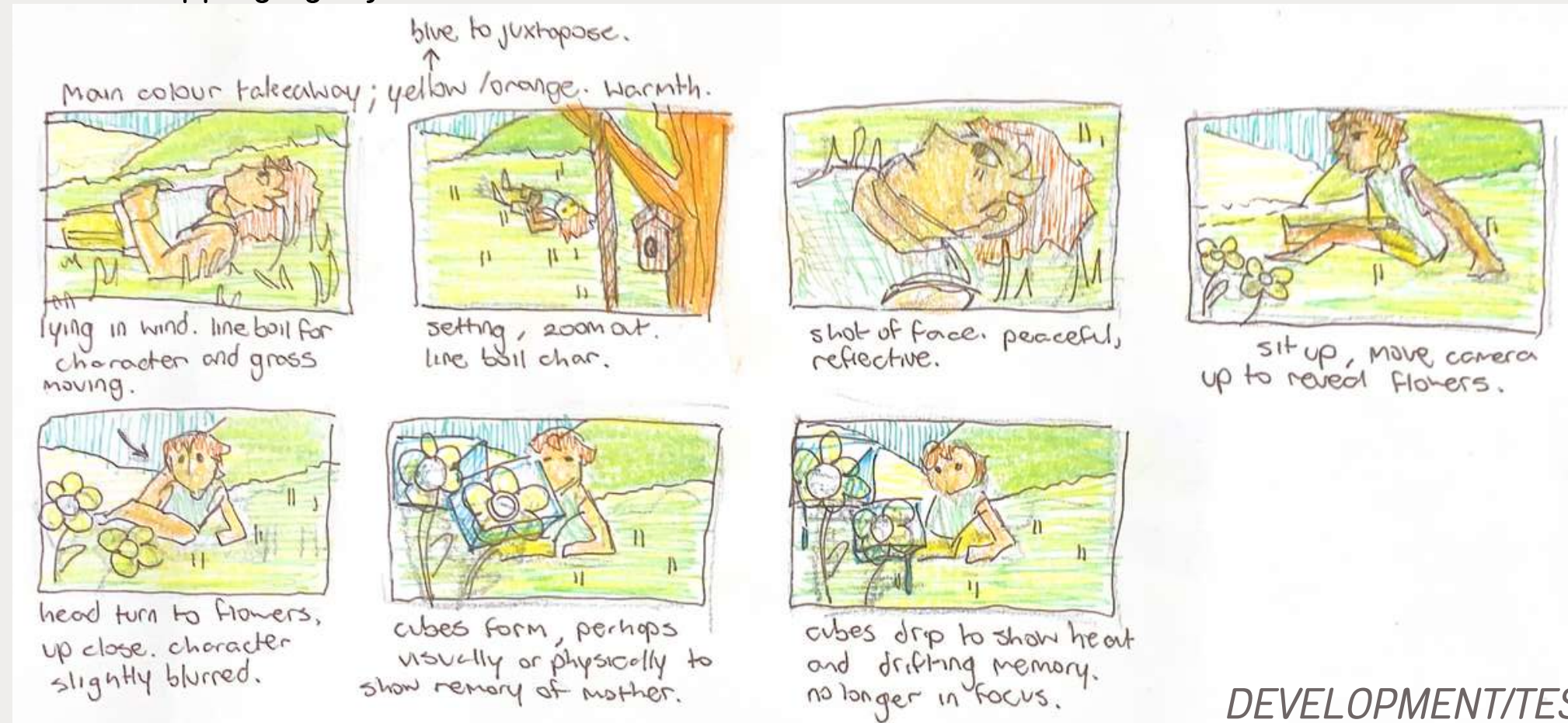
Whereas the leech is supposed to be purposeful with being a form of transportation for the children to get to one place to the other. Getting blood in return (just a small lick). These two dynamics are included to be an aid to the children and readjust them back to reality.



Write one moment in your FMP that happens.

Alek Kot laying in a field, shaded by a tree with rope attached to the trunk and an orange bird house poorly nailed in. His hands feel the grass and wheat as it moves gently and caresses him in the breeze. He sits up quietly and stays still, very slow moment of reflection as flowers come into frame. He is reminded of his mother and her art galleries, and the time she showed how she arranged her bouquet of flowers before freezing them.

The flowers begin to solidify and no longer move with the motion of the wind, ice cubes encompasses the head of the flower, dripping lightly.



This event showcases how his world is a reflection of his memories and previous events that occurred prior to creation. How it breathes with him.

I'm beginning to think of colour palettes for each scene, to show sensory features such as heat through warm colours.

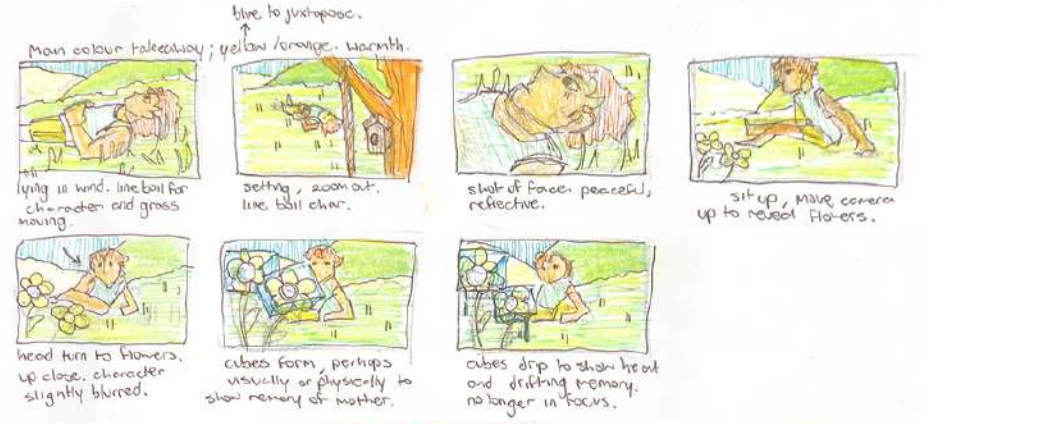
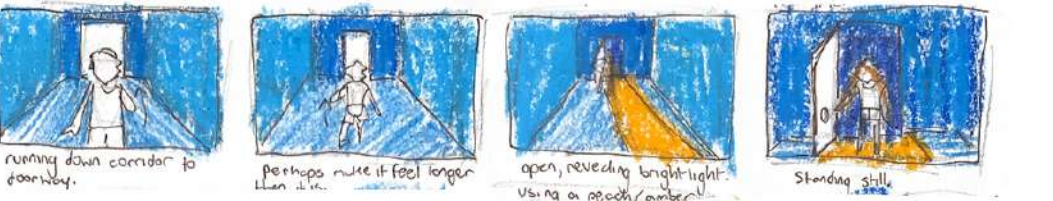
My aim for today [Friday 24th] is to begin storyboard plans and concepts for events to show throughout the trailer, and to hopefully finish my whole plan by the end of next week. This is necessary as I am currently talking to Jessica Hurwood, a musician who will hopefully compose a song for my final piece and want to create the animatic to show her my timings and overall ideas.

I've already discussed my main concept and intentions with this project, delving into the themes discovered and the stories behind of each character. From our discussion, I wanted to have the song have a nostalgic element for the viewer however have the lyrics revolving around Existentialism and the idea that it's not the solution. From her previous works in songwriting and her composed music she's done independently and for her courses, I enjoyed her raw, acoustic feel with her guitar rather than something overproduced.

I feel as though the raw element will touch closer to the emotions that will be expressed by the three main characters and give a relatable feeling to the viewers as they reminisce on their own childhood when viewing.

For my storyboard, I am currently thinking of introducing how Oscar Cecil enters the world and then a shot of all three character's expressions to this new ideal world. With Alek Kot being more neutral as he has created the world, I do want to hint at him being the creator of the world through the relation to bugs or the memories.

I want to give small flashbacks, where they will be in the same colour palette throughout or no palette at all to contradict the varied colours throughout the scenes. In the middle of the trailer, I want to show consequence to Kot's actions through the visuals of upset and homesick children wanting to return back to Earth and the fights that occur due to the world's limitations.



Finally, I want to end my trailer with a resolution with Kot feeling overwhelmed and finding trust and help through communication with Oscar and Sascha. As they try and find a way to get out, a girl walks in front of the trio where the scene shifts back into reality as the two siblings stare at each other under a doorway.

By the end of the day, I created a few storyboards that played with different colour schemes and were efficiently placed so I would not create too many backgrounds, in order to save time for animation.

I tried another version of how I could represent a new world and its creation through a crack and light revealing the main character. However, I wanted my final animation to be cyclical by having the same frame for the beginning and ending shot and therefore created the idea of the character revealing the world through the doorway. To only end with the character opening the door to reveal his sister returning back home.



## CHARACTER HEADTURN -

I made a test animation in order to see how long the animation process would be for me to then plan my storyboard to fit the time frame I've been given and make a satisfactory short video.

My first animation was done in 20 minutes with no reference besides my character turnaround of Alek kot.

While the second animation was done in 40 minutes with reference of me turning my head to figure out pacing and making the movement more natural. It took 20 minutes to draw the head, 10 for the hair and another 10 for colouring in.

I could cut time in animation by not colouring in if it's necessary, as the backgrounds will be vibrant to make up for the lack of colour.



There is a clear visual development between the two animations, where the second one is far better due to referencing.

I will continue making videos of myself performing actions in the scenes to make it faster and more efficient while animating.

For this test, I used Clip Studio Paint as it is more comfortable to use. However the only downside to using this software is that I'm only able to make 2 second long animation- additionally I am limited to 24 frames max per animation.

For my final animation, I intend to use CSP for small animations such as line boils or slight action. While using Adobe Animate or Toon Boom Harmony for larger scenes that require more time and action.

## WEEK FOUR || MARCH 27TH || STORYBOARDING / PRODUCTION

*Reflect on how you've done so far, what will you like to achieve in the second phase?*

So far, I've done intense research and focused on the message and overall meaning behind my plot. I then used my research to back-up and use as reference for my worldbuilding and character designs, using key research such as memory, Existentialism and my primary research of gathering my childhood diaries and objects.

Once I had a clear idea on how I envisioned the characters, their backgrounds and the world setting, I began to plot a few storyboards for my final animated short. I wanted to focus on the colour palette for each scene to show scene changes, the rapid fluctuation of colours to visualise time passing and how memory is constantly fleeting and blossoming in one's mind. I wanted to encapsulate how one recalls different memories, not feeling coherent similar to how dreams take place. Therefore the constant change in scenes, colour palettes and lack of time creates an atmosphere of liberty and freedom with lack of care within the child protagonists- as they roam freely, exploring the world and thus exploring themselves.

I hope to finish my storyboards this week and create an animatic that will reflect on the pacing for each scene and allow me to know how long the final video will be. I will give the animatic to my musician friend, Jessica Hurwood, while I begin animating over spring break to the best of my ability. When returning back to university or to take a break from animation, I will create backgrounds traditionally and finally edit all the clips together by Monday-Thursday on the last week.

*What do you wish you'd done differently? How will you change the next steps?*

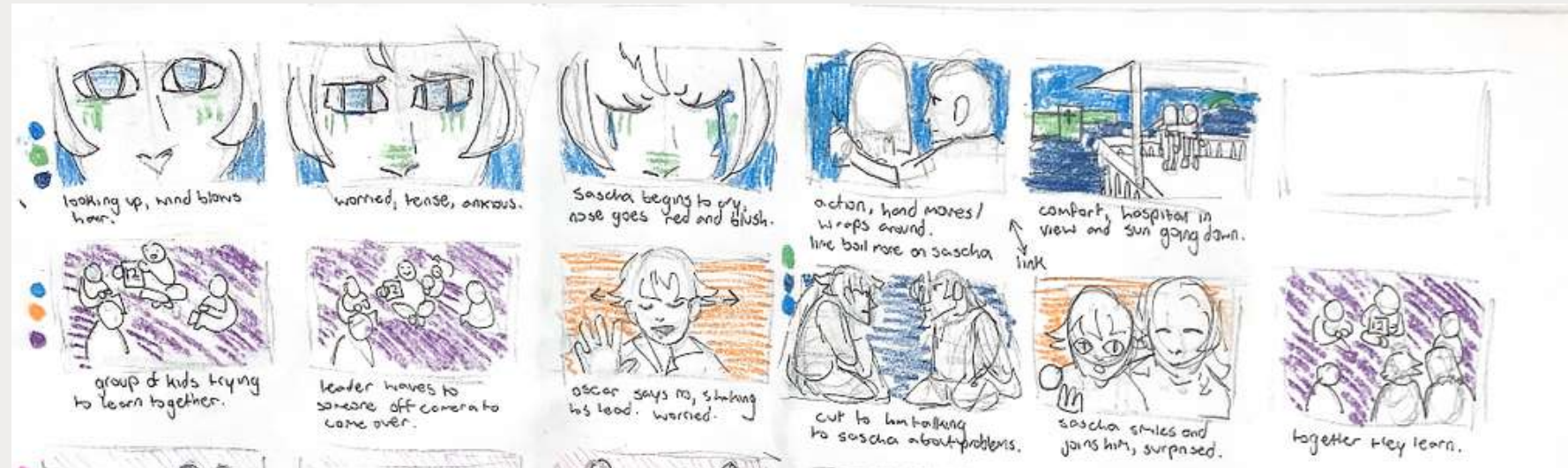
If I had more time on this project, I would have developed my world further beyond the abstract element of memories and dreams. Although I've expanded on it through character design, as Alek Kot is the origin behind the world and his memories and personality reflect it, I would've liked to do more primary research on mapping out how I envision my own memories from when I was 9-11yrs old and compare it to an actual map. Additionally, I would ask others online on what prime locations gave nostalgia- however when creating surveys based on memory, I've already gotten a few repeated locations from the answers given such as an airport, playground and car.

For character design, I would've liked to further expand on the idea of Alek Kot's favourite animals and creatures reimagined, childish and purposeful to the plot. Using these creatures as a representation to his repressed playful side, and gradually becoming more open to interacting with them without the fear of being belittled or treated as stupid for being a kid.

I am aware that I am overestimating how much I want to do in the following weeks, especially over spring break, and understand that I will need to reduce scenes and animation if it is too much work. I only aim for this much work as I want to further develop it outside of university for my portfolio and gain experience with talking to musicians and creating a finalised animated trailer.

For each main character within the trio, I wanted one scene to show them reflecting on reality and their problems that they are escaping in the first place.

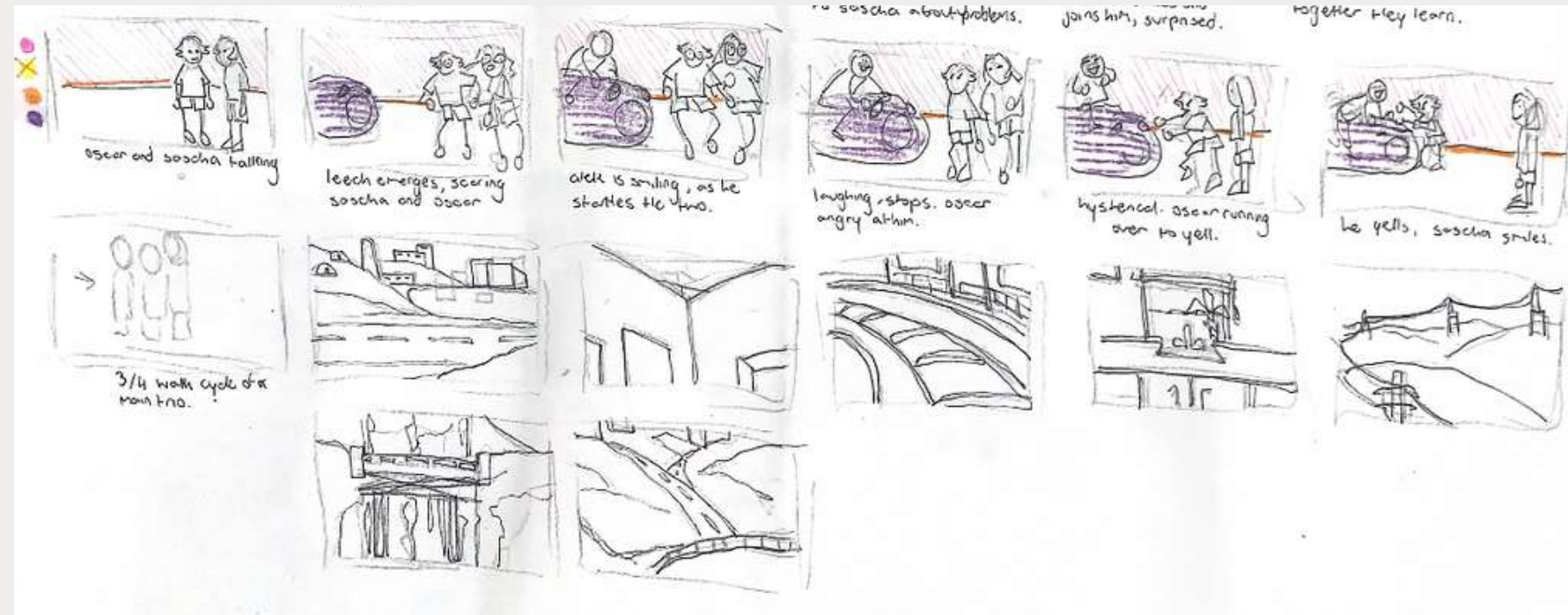
For Sascha Provot I wanted to show him in a vulnerable state to juxtapose the joyous scenes that were previously shown. Suggesting that the environment is too overwhelming and causes him to break down when in a more calm, and alone atmosphere. The hospital in the background to hint at his problems rather than being too obviously stated. By having someone approach him by surprise and be there for him, opens up an opportunity to showcase how useful and vital it is to communicate one's struggles and emotions.



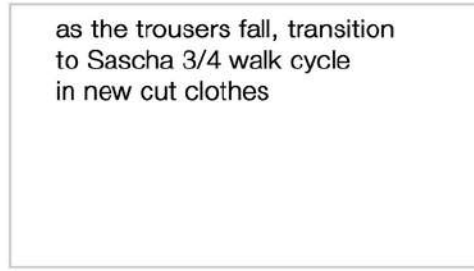
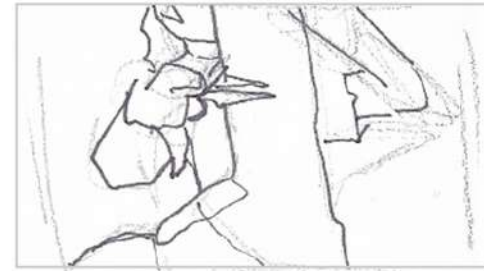
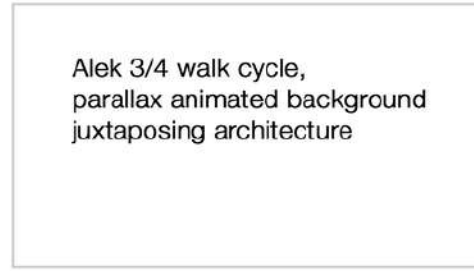
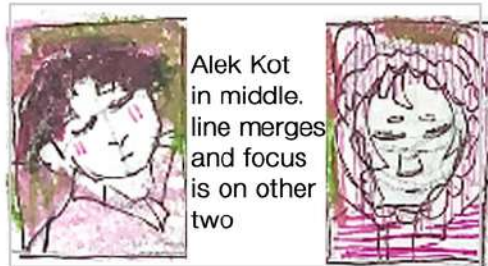
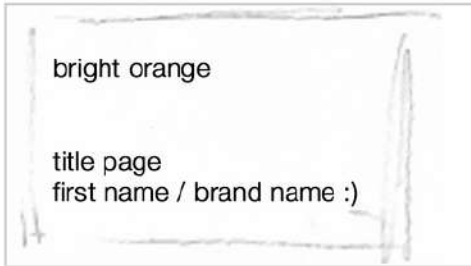
This scene will link to a future scene I want to include where Oscar Cecil faces his issues with education and learning through the help of Sascha, showing a small scene of them talking to each other with the same colour palette- with the idea of them talking about their personal lives and ranting at the same event when Sascha cried previously. Sascha uses the same technique of wrapping his arm around and guiding him to the group of kids learning, demonstrating that being there for someone is all it takes for one to take a step to resolving a problem.

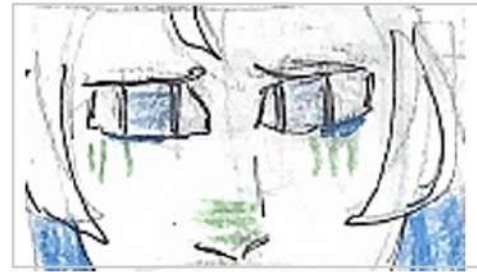
This storyboard I've sketched out shows Oscar and Sascha becoming friends, as they are now talking to each other one-on-one before being interrupted and startled by Alek Kot.

I wanted to show character development in Alek by visually showing how he is more open minded to being playful and isn't afraid to be seen as childish. Thus, by using the leech to startle his friends before hysterically laughing at the two shows his development from being reserved to an extraverted individual. Alek and Oscar bickering gives a more dynamic relationship, as it suggests competitiveness and teasing when they are together.



I also wanted to do a 3/4 walk animation for each character to show different backdrops to further expand on the world and atmosphere that they're in. I still want to try and do juxtaposing architecture within my shots or in a varied amount of scenes, however not to make too many backgrounds as I still want to mainly focus on animation as my top priority.





3/4 walk animation oscar cecil



insert backgrounds  
passing of time



trio walk cycle



credits at the end <3

10 backgrounds needed  
(2 being solid colours)

overall story shown;  
world begins, other 2 characters  
enter. walk cycles of each char, and  
background shots to show time pass  
3 scenes of chars reflecting on past  
life.  
show chars becoming friends end  
of the world..

running down hallway scene is  
quiet and the music enters when  
door opens.  
music is somber with crying and  
education scene? (plucking guitar)

music becomes fast and joyous and  
then quickly put to abrupt end.

colour palettes don't reflect the mood,  
change to show different  
events that occur overtime in the plot.

background shots will be 3-5 seconds?



From my storyboards, I've cut original scenes I've drawn up in order to keep the length of the final short and leave it up to the viewer's interpretation with the scenes I've decided to keep.

I wanted to add playfulness to my trailer, background shots to set the atmosphere and setting and finally some somber moments to recollect and come back to the reality of the situation of the characters.


My storyboards aren't as clean cut or professional as the one's I've made before digitally however I wanted to reduce the amount of time focusing on the panels and immediately start working on the final production and help my friend to have more time to compose the song.

However, by reducing the amount of time on storyboarding, I've been focusing on colour palettes and simplifying the actions of the animation- not being too over ambitious with the amount of workload.



When adapting my storyboards into an animatic, the final time with pacing for each shot is 1:35.

I'm unsure if I still need to reduce the amount of shots as there isn't too much action required in the scenes and can utilise line art for standing or background characters.



I wanted to take advantage of the days studying at home by beginning to animate one of my scenes. The main reason for wanting to animate during spring break was that my preferred tablet would be too difficult to transport between university and home. I'm starting from beginning to end, and animating all the necessary scenes that I would need and avoid the fillers (walk cycles for backgrounds) until the end if I have enough time. For this running scene, I used myself as reference to understand perspective and proportions, as well as how the limbs would move.

My plan for Thursday and Friday is to begin drawing my backgrounds and settings. Hoping to make around 10 backgrounds total for my animated trailer.

In the end, I decided to use Adobe Animate as I didn't want to have changing lineart width and any other troubles that could come through using a variety of softwares for one project.

I'm not sure if I should clean up my current animation or to draw all of the necessary clips before commencing the cleaning process and will check in with Grace on how I should proceed.

After talking to Grace, she suggested to film all my future reference shots in addition to the running scene to make it easier to animate later on. I've been reviewing my animatic since it was too hectic and had too much going on with all three character's storylines, and have decided to focus only on Alek's perspective. By only focusing on his experience with the environment, I can create a vague timeline on how he meets the other two boys and how his personality develops overtime from stubborn/reserved to playful.



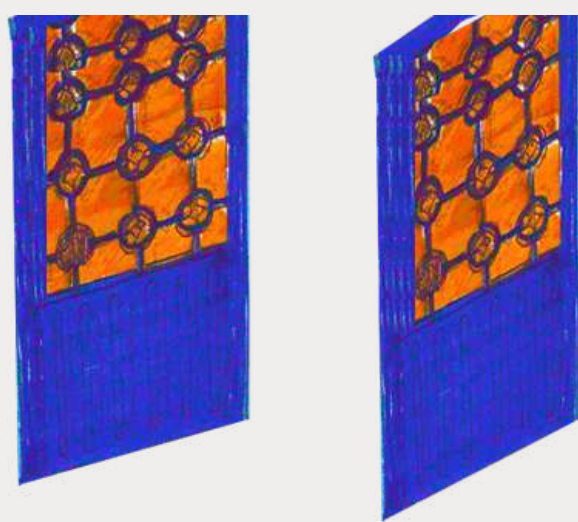
My running scene reference video was initially vertical and in my pyjamas, but had altered it to make it much easier to animate by making my trousers into shorts and wearing slippers. Aligning my clothes to my character design of Alek Kot, investigating how the slippers contact with the floor if he would run.



Some main shots of videos I took for Alek Kot and Sascha Provot that I will use for reference when animating their scenes.



*TESTING [02] REFERENCES*

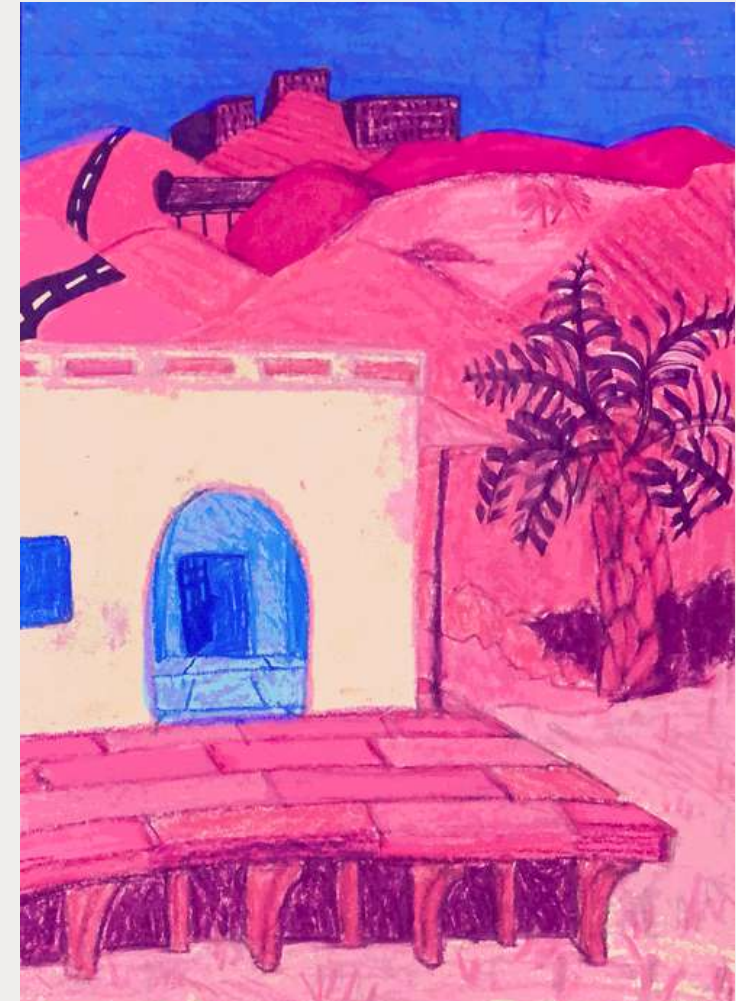
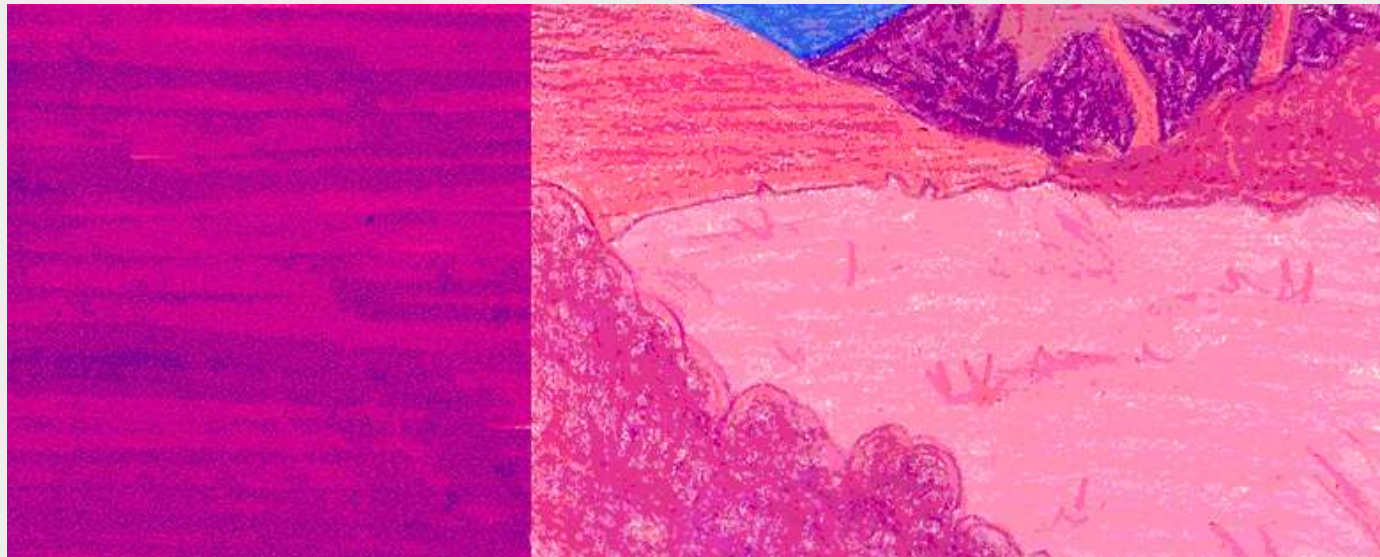


Traditional backgrounds and assets I've made so far, easy for manipulation in Adobe Animate, such as moving landscape with enough scenery drawn to zoom out as well. I draw all of them in mind of colour palettes and mood I want to present in each scene, before digitally altering them to match well with my animation style. Using the posterize feature, filters and gradient maps to be more coherent and colourful.

As I'm altering and adjusting my storyline for the animated short, I only drew the finalised backgrounds of scenes I'm currently and know I will do in the coming weeks. Over the weekend and next week, I hope to have a clear idea of each background before animation as I've already written down notes and ideas for some events to occur in my animation and need to illustrate them to my friend who is composing music.

## WEEK FIVE/SIX || APRIL 3RD || SPRING BREAK || ANIMATION ||

The next two shot is for the following scene after the character runs to the door and the title card appears. Where the audience is met with bright and extremely vibrant pink hues, with lingering blue to juxtapose the scene and remind the viewer of where the character came from. The doorway draws the viewer, in an ideation that the character will return promptly back home through the passage way, however will not meet their expectations as the character walks away from the door instead. I began to become more looser in my work to emphasise childhood adolescence with mediums such as oil pastels, pencils and alcoholic markers. The warped perspective of the scenery and unrealistic proportions further links back to memory and how it is not supposed to be a realistic interpretation. Using a Lanzarote style villa ontop of a rustic Japanese Engawa to create an eerie feeling and unsettle the viewer with varied architecture.



*PRODUCTION [02] BACKGROUND DESIGN*

After finishing the first animated scene, I tried to overlay and mask my animation with crayon texture to blend it into the scene more with the traditional art.

However, I realised that Adobe Animate's mask feature was heavily limited to; whatever is masked is visible. Rather than using it as a form to add texture.

I played around with blend modes that worked well with the character and background which resulted into this eerie setting with the dull colour palette and heavy red light.

I might use this as my final outcome rather than the blue palette I used initially as it links back to liminal spaces due to it's odd colour choice.

For the following pink scene, I will continue experimenting with this use of blend modes as it has brought many opportunities to be used.

Overall I am satisfied with this outcome and enjoy the vibrant colour of the red clashing with the teal and brown backdrop.



My progress so far:

For the following pink scene I wanted to show the movement of time through jumpcuts of different poses and actions for the protagonist to suggest that he is bored and isolated. The huge contrast of blue and pink, where in the initial scene he is a colder hue moving to pink in order to show him re-adjusting and brushing off his past.

My plan is to pan the camera to each focused shot however I can't export the background and animation outside of the canvas and have to find a way to sync the animation and background while also containing all of my work in the final edit.



My first attempt by combining the animations and background in Premiere Pro completely diminished the quality when zooming in on the animated regions and found that separating the two layers and adjusting them manually is much better quality wise.

However I will continue trying alternative methods if the camera movements are too distracting to the animation. Such as doing jump cuts or slow transitions rather than my original camera pan idea.



All of my sketch work before animation, using myself as reference for head/body turns, walking and poses.

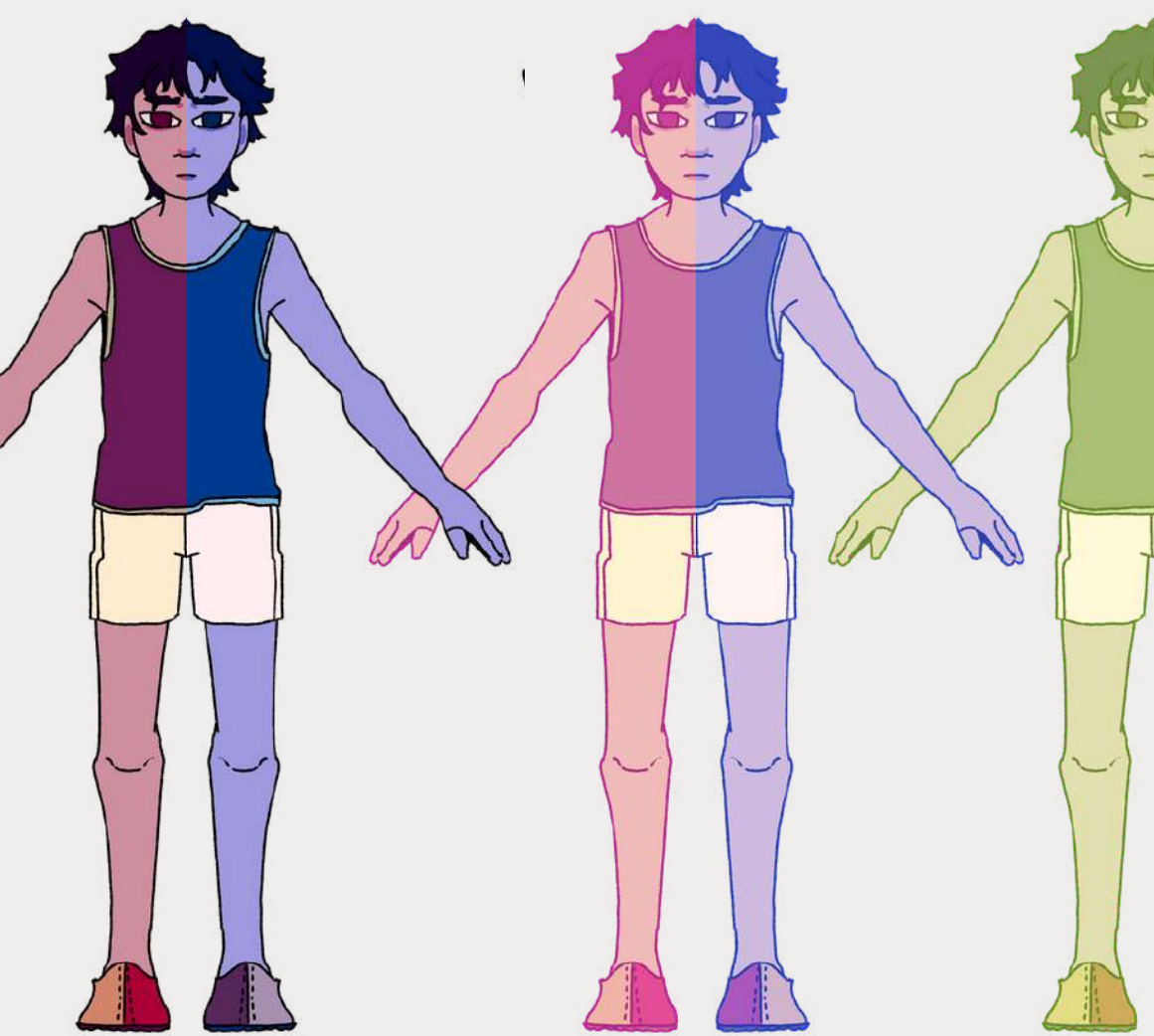
I initially deleted some of my sketches as I realised that when I exported segments of my animation, the hidden sketch layers were also exported.

Thus, I now delete the layer and undo after exporting.

For the standing and sliding down animation, I redone those segments as I felt that it was too rough, rushed and overall poor quality. I resolved this

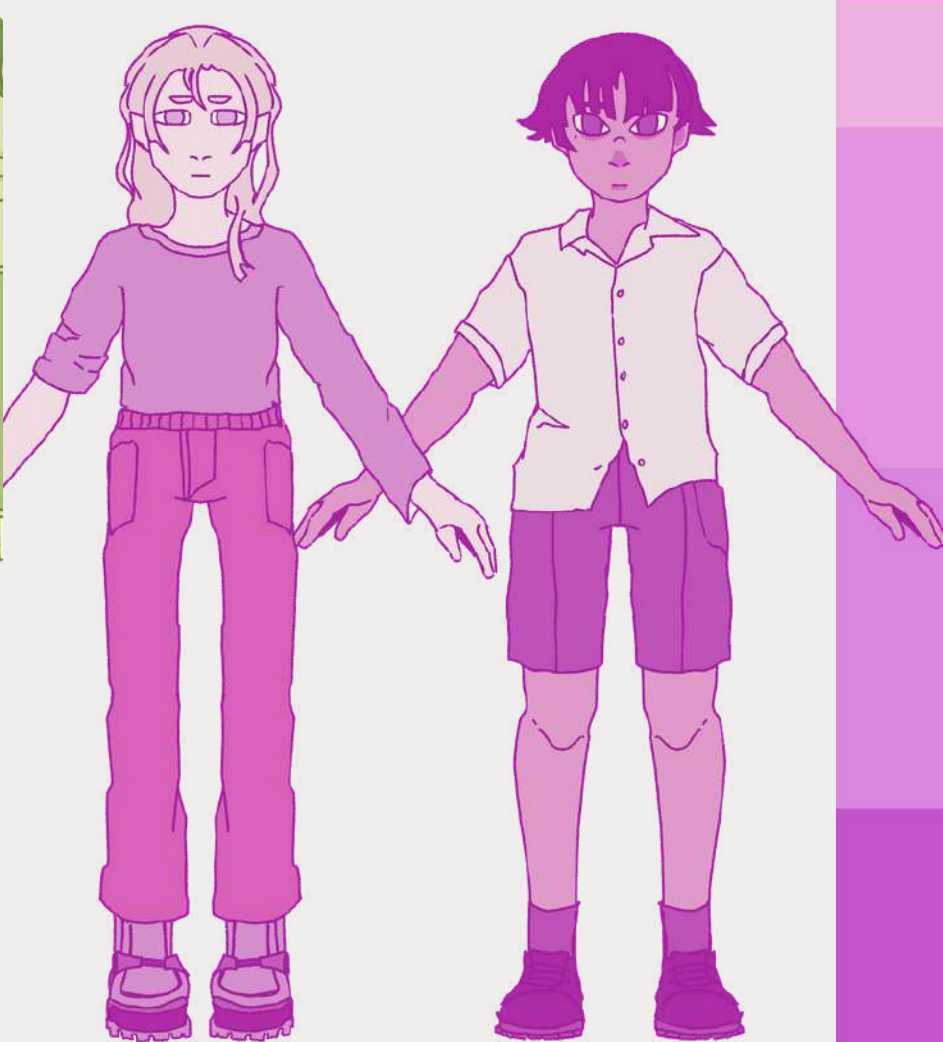
issue through using a smaller brush, as I wanted to use the same brush size throughout the project but failed to realise that it would cause less detail for animations that are more distant and away from the camera. By using a smaller brush, I had more control and comfortability with my brush strokes in my final version and am really satisfied with it in comparison to my previous and initial line-art sketches.



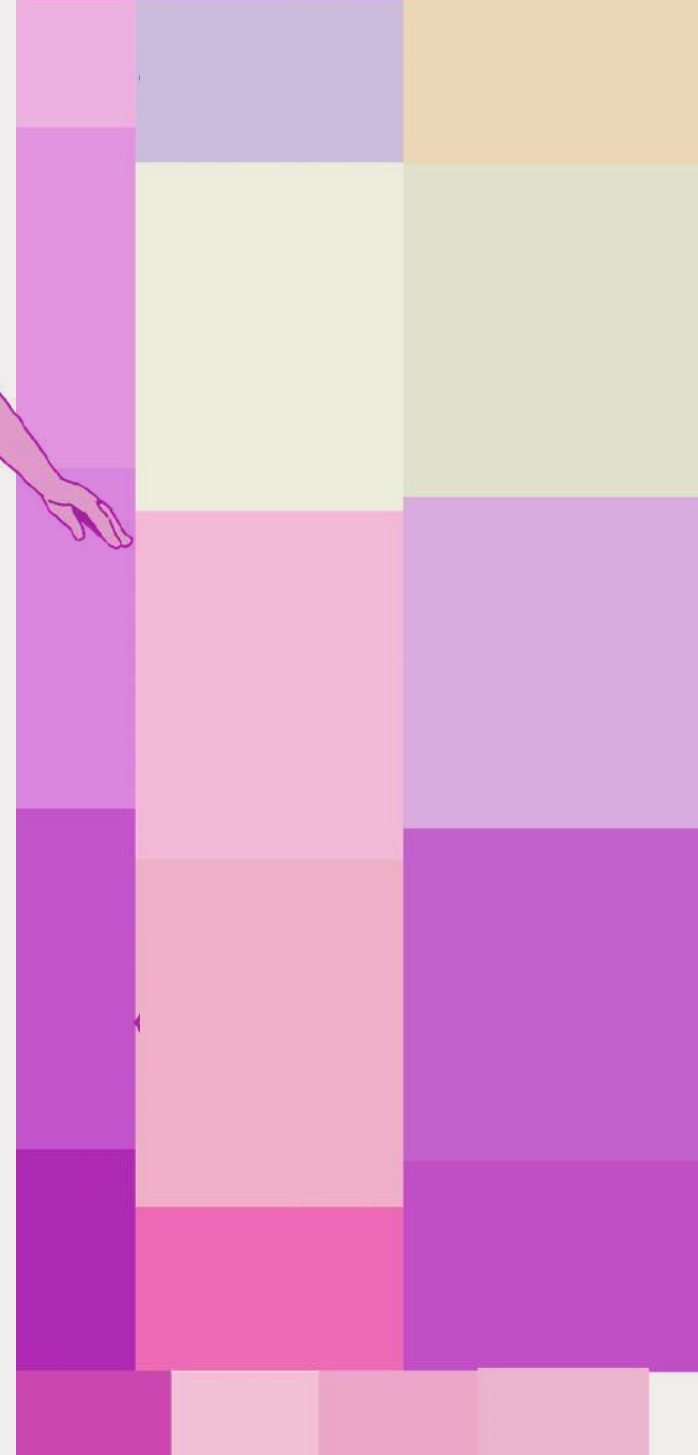


Initial and final colour palettes of all the scenes I've animated so far. At first I was going to use a dark colour palette for the characters but used more pastels to compliment the vibrant backgrounds.

Using subtract blend mode in the first scene to darken and contrast the initial scene to the rest.



Pink colour palette for background and other main characters. Using a random colour palette generator for skin and clothing before making them pink to fit the scene.



*PRODUCTION [06] ANIMATION*



The field scene is abruptly interrupted with a brief thought/memory of Alek's past before returning with the flowers frozen.



The flowers are a type of Turkish flowers, while the squirrel is referenced from Bishkek, Kyrgyzstan to create a link back to Alek's timeline and how the environment reflects his memories.



The brief kitchen shot is of Alek's mother with a bouquet of flowers frozen in ice next to her, the dripping of the water off the counter brings him back to the flowers currently dripping in front of him due to the hot heat of the sunny field.



In my timeline I noted that his mother found success in Turkey as an artist. In my A-Levels I studied artists who created exhibits around these frozen flowers and wanted to include them due to my own past experience with the art form.



## WEEK SEVEN || APRIL 17TH || ANIMATION

*How will you polish and finalise your work for presentation? How do you plan to edit and curate your work?*

With the next two weeks before the deadline, I aim to spend this week polishing my website and doing backdrops doing university while spending time on animation at home during study days or after lesson time.

I can also move forward and start doing sound design on Friday if I've finished making all the backdrops I've wanted to do and have finished editing and finalising the website. Hoping to finish by Friday next week with my final edited animation with sound design, music and both (if it compliments eachother).

For the past two weeks, I've been calling and texting my friend regarding music composing and producing and my ideas and intentions behind the song. So far, she's created a somber, bittersweet acoustic melody with some lyrics for the middle of the song that I hoped would fall in line with the field scene where Alek is reflecting on his past.

However, I asked for an alternative version as the lyrics may overlap and overshadow the sound design and want a new perspective on how the song could turn out with different chords or a more poignant tune.

For our presentation/exhibit, it will be digital rather than physical and therefore I most likely will only showcase my final animation in my preferred style (sound design or with music). Perhaps I could create an Egallery or online physical exhibition to showcase my traditional background illustrations, as the backdrops alone represent my ideas and research on Escapism, The Absurd, childhood and memories.

Without budget, space and time limitations, I would set my exhibit in a large building and try to imitate liminal spaces often found online. Using my key references set in countries such as Kyrgyzstan, Turkey and Lanzarote to bring the clashing exterior inside for the person to view up close and from a distance. Creating a small interior to welcome the visitors into a house before opening the door to a huge plain of nature, fake skies and buildings.

I want to use LEDs and lighting to change the atmosphere through colour palettes. By making the buildings white, I can create a projection for different wall textures and easily change the hues and vibrancy throughout the exhibit.

I would present my work within this space by making the ceiling the screen for people to lie down on the fake grass and look up at my animated short. While my traditional background art can be spread out to be found throughout the setting, behind walls and trees, using sound design to immerse the viewer as they walk through the space.

The colours of the exhibit will sync with the animated short, however will be gradual and not too erratic in order to be safe to view and not cause any triggers- as the harsh colour changes may cause some problems.

By minimising this key idea, and thinking of a more realistic approach; I could create a miniature or projection of what I would want to audience to see when they first walk inside. Creating a separate room for people to view my animated short and background art in a plain room instead as the exhibit could distract the viewer from the overall work.

I want to make this broad to a large variety but hone in on a younger demographic of pre-teens. Estimating that my target demographic is 11-13yrs old if I continued this animated short into a series or film, due to the themes of adolescence being heavily present.

However, as I'm publishing this work on Youtube, my main audience will be those who enjoy the art of animation, my particular style and an overall age range of teenagers to young adults. The algorithm will likely send my work to my subscribers that followed me for my previous animations, and send out my video to other viewers who consistently watch other creator's animations and videos regarding art.

I will further boost my work by posting it on my personal and art instagram, for my friends and followers to check it out. Other places I could send my work would be in film festivals and forming merch around my animation and storylines I've created and potentially set up a booth at a convention to gather an audience in person.

As I'm working with my friend, who is composing music for my animated work, she could also share the animated short to her own audience as a collaboration project. Creating a wider demographic of music enjoyers and fans of hers, with my own subscribers and audience. Together, we could build an audience by collaborating with future projects that link to both of our interests; animation and music.

After this project, I hope to continue animating this storyline and building up an audience and reputation and offer my friends to do artwork for their own projects to get a name out there for myself.



Coming back to uni after spring break, I dedicated my time into making more backgrounds for my future scenes since I didn't have a drawing tablet that I could transport with or felt comfortable with animating detailed scenes. I drew a kitchen scene for the field scene which would be reused later on in a different colour palette to suggest time change. Using the same colour palette for the hallway before the kitchen, where Alek would enter the kitchen.

Setting the scene in the same house as Alek's past life creates a visual link and hinting at him being the creator of this fictional world. Envisioning that his past is overlapping with the present, as the same kitchen backdrop will be re-used for the introduction of meeting Sascha and Oscar.

*PRODUCTION [08] BACKGROUND*

I've decided to title the animation 'Anka', as the whole purpose and reason for the creation of this fictional world is to create a safe haven for his sister who's run away.

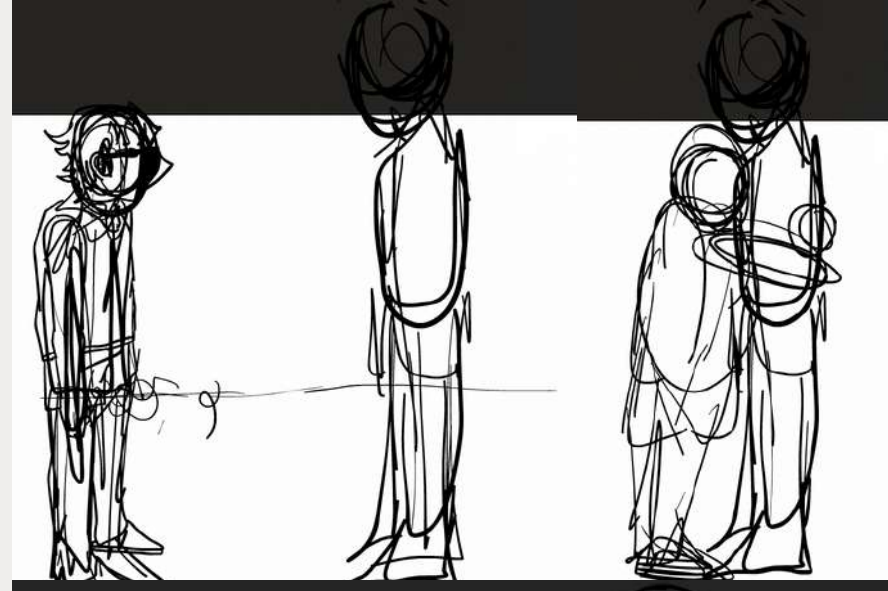
I was debating over calling it 'Erta' instead, as it is a play of words of Earth being re-arranged and children poking fun at this warped reality in a silly manner. However, I wanted the title to reflect on the world on a more personal perspective to strongly link back to the sole idea of Escapism and how Alek is avoiding his issues through his imaginary world.



The title screen is drawn with oil pastels and clipped to paste on top of the bold, orange backdrop. The childish nature allows the viewer to have a strong link and relatability over the hand-drawn letters due to the strong theme of adolescence.

The traditional setting is another camera perspective of the same initial shot of the hallway, where I want to end the animated short with the sister entering from the doorway. This abrupt ending causes him to return back to reality out of this fever dream, and also allows the audience to reflect on what they've watched while the credits roll.

*PRODUCTION [09] BACKGROUND*



Last few scenes to finalise before the deadline; a few second line boil of Sascha and Oscar sitting down and the end scene of Alek's sister coming home.

I was over ambitious with the workload I wanted to complete, as I intended to finish these scenes over the weekend and do two extra shots this week. However, I wanted to ensure the quality of my work was not compromised and also give time to re-evaluate and edit my animated short by Friday.

My friend is revising the song for the final edit, as I communicated that the initial idea was great however the melody didn't fit entirely with my intentions of nostalgia and exploration with a hint of bittersweet longing and desire. In addition to wanting to keep it instrumental rather than have lyrics to avoid clashing with the sound design.

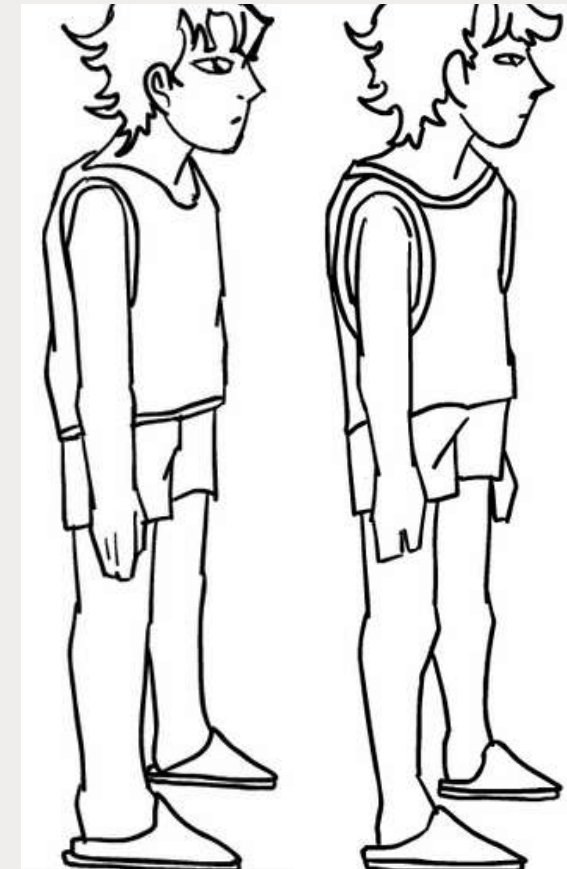




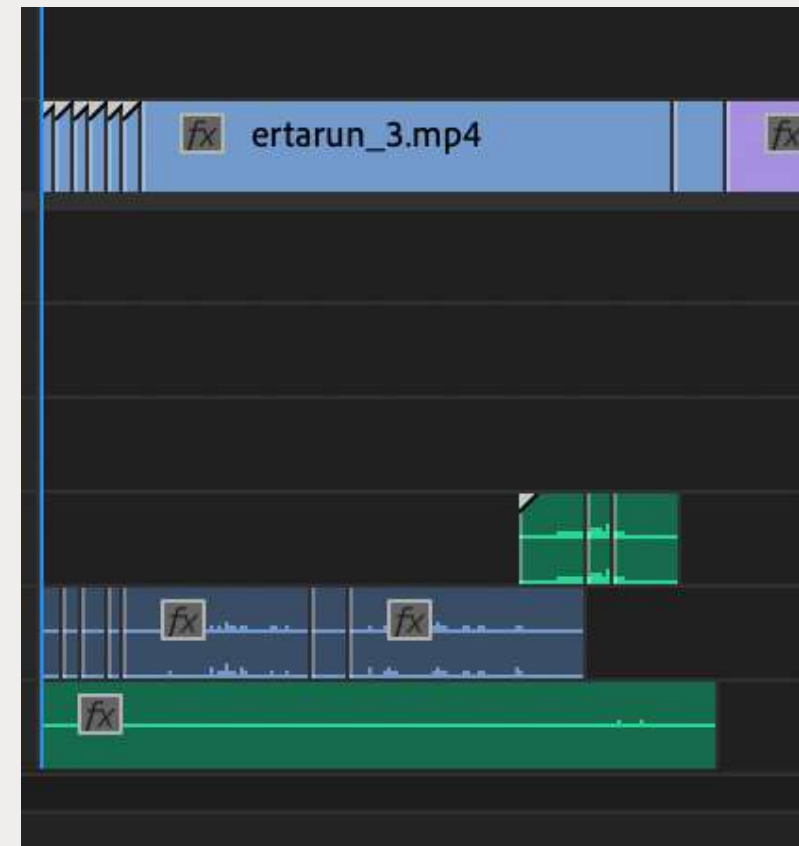
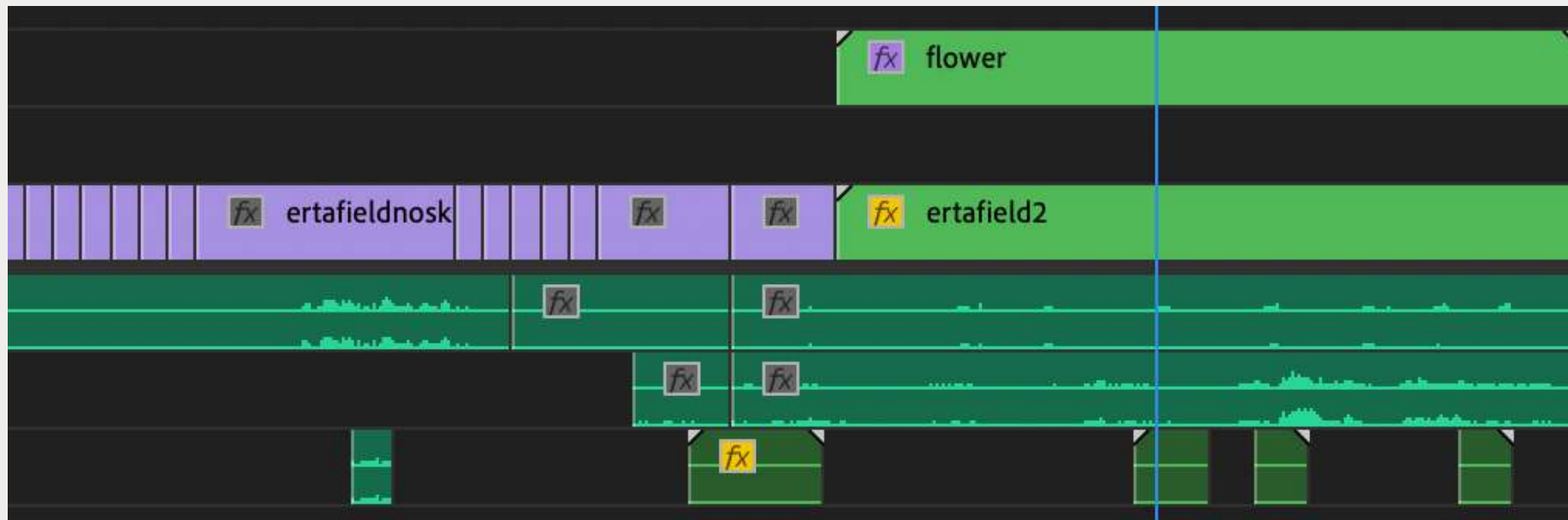


Colour palette for the last scene before Alek's sister's appearance. Using a playful colour and vibrant hue to introduce the main trio and the start to their friendship with childish curiosity.

Then using the same colour palette as the first opening scene, using a less harsh filter than prior to symbolise 'clarity' as the character comes back to reality.



Redrawing line art that was dis-proportionate or felt off to me and animating the final scene. Adding a hug that I didn't initially plan out for, but wanting to add a wholesome reunion with the two family members with the music gradually leaving. Having the opening and ending scene sandwiches the animation to become cyclical and repetitive to link back to memories and Escapism where the character is snapped from their imagination to face reality and accept their fate.



Sound design so far, overlapping my own personal sounds from reference videos I used when animating and free to use audio on Youtube and other websites.

Adding ambiance with background silence for indoor scene and finding wind for outdoor scenes. Finding birds that Alek would have heard, originating from Lanzarote, Turkey and Kyrgyzstan, with different callings and songs to include in outdoor shots. I also had to find niche sounds such as scurrying for the squirrel coming out of the bird house and a door noise that wasn't overly dramatic with its creaking or too crisp.

I ended up editing the sample noises I had found, quieting them and chopping them into making a more realistic noise for the limited time frame within the animated shot.

I plan to have my final outcome to have both music and sound design, and don't want to add too much detail to the sound design as it will be covered. I will make a separate video with only sound design to present my work before the final.

'Dear Anka' is the first revision of what my friend composed, which was eventually scrapped as an alternative version better suited what I envisioned and communicated with her. Wanting to be more playful with bittersweet undertones.



<https://youtu.be/FgXTuDrv448>

PRODUCTION [13] MUSIC

Since the original song that my friend made, which I had asked her to make an alternative which was produced and with no lyrics, she had created a melody from the video of my current animation so far at the time.

She came over while I worked on the last final parts of animation to sync the timing well and discuss how she should change chords or create tension/relief in certain areas.

Key areas that I wanted to highlight in the final product were creating an intriguing, and curious environment which left room to have mellow strumming in the middle and ending the joyous ending beat as abruptly as it arrived.

My main inspiration was music in the trailer for *Les Quatre Cents Coups* (1959) (*The 400 Blows*), where the strumming was entrancing and sucked the viewer in to the protagonist's life and perspective. Hoping to create a similar effect with my friend's preferred music style that includes a significant amount of guitar.

While she produced the song afterwards, I finished sound design for the more atmospheric scenes such as the opening and outdoor scenes where the audience would hear the most noise. I initially wanted to make two versions, one with sound design and the other with music. However, I decided to combine both in the end and therefore didn't do sound design for every scene of my animation as it would be overshadowed by the music in the end.

The scenes that do include sound design are either absent of music, such as the opening, or are loud enough to be heard on top such as birds or a slight breeze of wind.

An alternative route that I could take for the title screen and credits, would be to use ice-shaped letters with flowers inside rather than drawing the letters with oil pastels. This would add a more mixed-media element to the piece, and tie strongly to Alek's past with seeing flowers frozen around his home and freezers in his daily life.

I'll try and create a mold with cardboard to pour the water and flowers inside rather than cut the ice as all the tutorials online around ice carving is for a large scale. Additionally, I gathered every letter I would need that would be 19 letters total however rather than making majority of the alphabet and needed to make several molds. I've decided to save time by rather making several 'I' and 'C' shapes that can be manually edited in Photoshop later into the desired shapes.

Currently gathering resources such as cardboard, maybe wood, glue and scissors. Hoping that the water won't drain out through the cardboard while setting in the freezer and that it will turn out nicely. If not, I can return back to the idea of oil pastels instead as it still brings a childish charm to the animated short.



I already have experience with freezing flowers into ice due to my final A-Level project, and aim to buy/pick flowers on my way home to later use tonight.

If I were to use these ice letters into the final project, I think that a black background will suit nicely and make the letters pop out and have a vibrant feel.

*DEVELOPMENT/TESTING [01] ICE MOLDS*

The cardboard and duct tape was not waterproof enough as I had hoped for and decided to opt in to use containers and create the shapes with the tape and objects in my household.

I wanted two versions of the 'I' shape in case one broke and to use the combination of both for my letters. Using empty objects to put inside the container meant that I had to weigh the object down to ensure that it doesn't float and unite the ice.

I wanted to get them out this morning however did not have time to carefully get them out as they were de-frosting too slowly than I planned for. Thus, I will take them out after uni and photograph them later today instead.

I won't edit the flowers into letters until Monday as I want to take advantage of my tablet at home and animate while I still can.

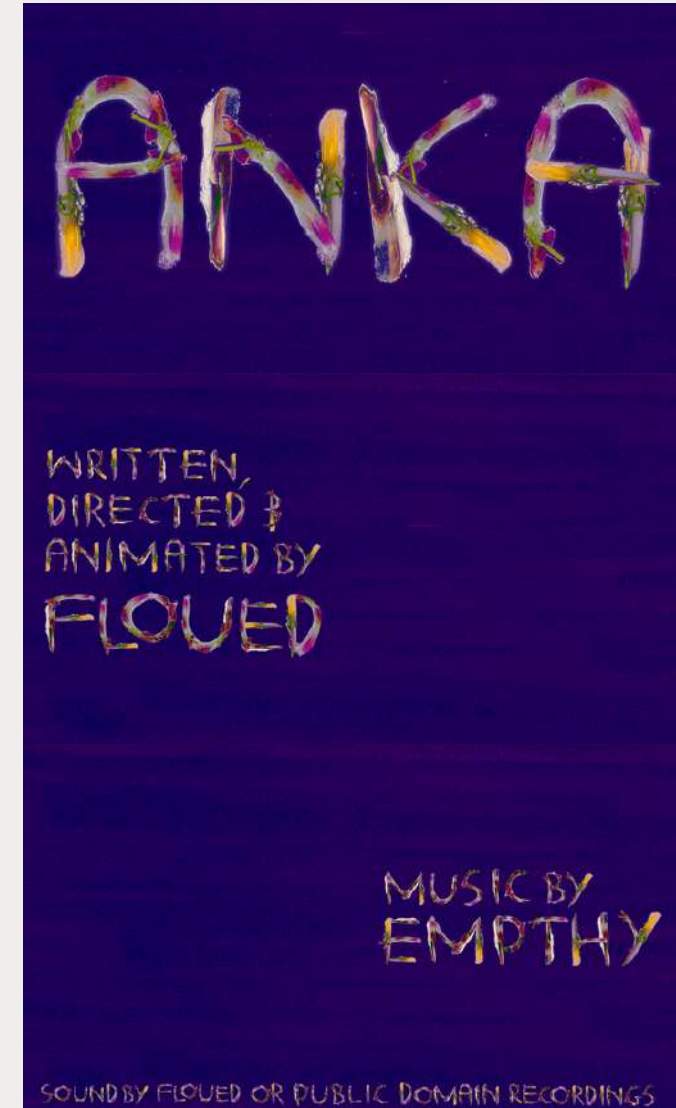
I could also include sound design with the ice while they move on screen for the credits and title screen with the clash of the frozen blocks.



# WEEK EIGHT || APRIL 24TH || FINAL ANIMATION TOUCHES || EDIT CLIPS



Photographing the ice shapes and creating letters on Photoshop to use for credits and the title screen. I love the childish charm to the letters with the vibrant flowers peaking through the ice and how it links to the character design of Alek and his relation to his mother's occupation.



Initial credits that I scrapped because I didn't like the layout.

I'm overall satisfied with the design of the letters from the frozen flowers, and glad that I decided to test and develop other alternatives to the original concept of rough oil pastel letters wobbling.

The fact that there is a huge bond between the main protagonist and these frozen flowers was a massive reason to strive forward to keep this alternative, and has definitely improved the quality of the final piece aesthetically and intentionally.

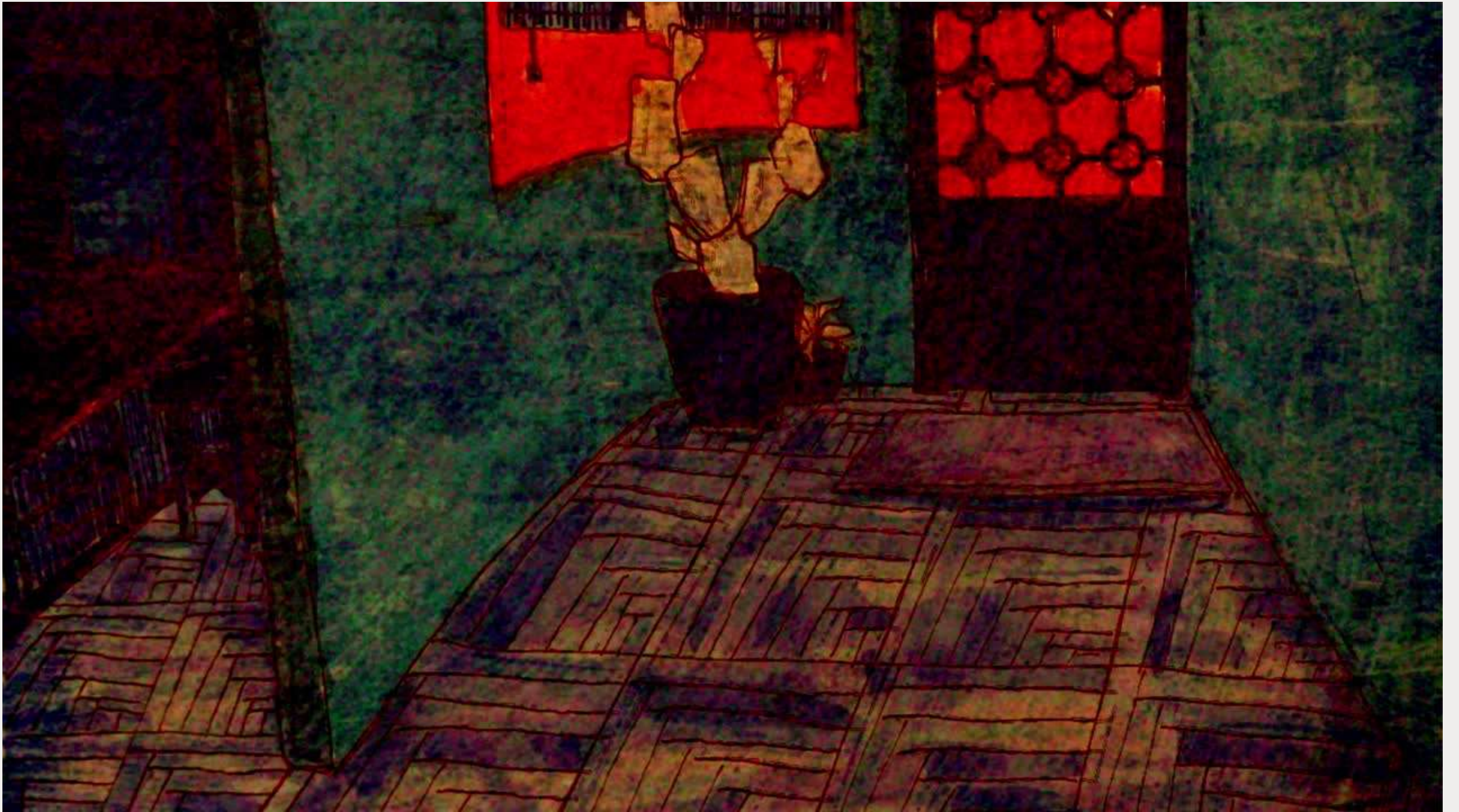
For the credits, I decided to put a clip of me and my friend's preferred part of the entire animated short for a more personal touch. As we both added our art handles instead of our full name in order to gain more exposure and a following through direct contact to our social medium platforms.

When discussing how I would launch this animated short on May 3rd once I submit this unit, my friend and I found it best to publish the animation first on YouTube before she uploaded her soundtrack with the mastered song in the video, the original and, the scrapped song a month later to create a second wave of attraction for viewers/listeners.

In conclusion, the flowers were a great benefit to the final outcome as its charm and idiosyncrasy of the constructed alphabet makes the piece stand out more rather than a pre-made font. It also adds texture and another medium of photography and sculpture, introducing 3D objects into my project in a unique fashion.

I could've tested other alternative ideas besides this one, such as including ice sound effects and making the text jitter however I felt that it would have been too overwhelming for the viewer and thus scrapped that concept. Although if I had more time, I could've found other mediums to play with and create letters out of to see which one was best suited in the end.





*FINAL PIECE / ANKA*

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