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Mana Tohu Mātauranga o Aotearoa  
New Zealand Qualifications Authority

# Scholarship Visual Arts 2024

93307 Design

**SCHOLARSHIP EXEMPLAR**

## BRIEF

My concept is the promotion of an animated film set in an apocalyptic world. A young girl named Zuri loses her father and struggles with loneliness that ends up ballooning as robot take slowly overtake the world. The film is called **Solitude** and will be shown around the world. The overall theme of the logo is looking past initial looks and the story of the film connects with the current concern over the way of AI. It also shows Zuri's ability to overcome her isolation, particularly in her youth, when she takes any company and support from her robot friends. I want audiences to be able to connect and reflect on these messages, and feel as though they can make positive choices that their future success depends on their fear of the future.

## SELF GENERATED IMAGERY



## LOGOS AND CHARACTER DESIGN



## POSTER CONCEPTS



## DEVELOPMENTS



## FINAL



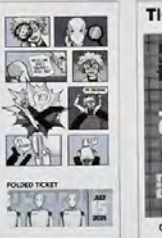
## CONTEXT



## COLLECTIBLE CARDS



## TICKET DEVELOPMENT



## TICKET FINAL



## WEBSITES



## DOUBLE PAGE SPREAD



## DEVELOPMENTS



## REFINEMENT



## FINAL





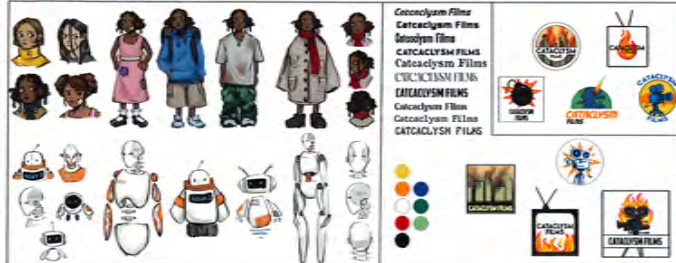
### BRIEF

My concept is the promotion of an animated film set in an apocalyptic world. A young girl named Zuri leaves her father and struggles with loneliness but ends up befriending a robot she initially considered an enemy. Due to the cloning between robots and humans in this dystopian world. This film is called 'Solitude', and will be found on internet all across world. The overall theme of the topic is looking past what is and the story of the film connects with the current concern over the use of AI. It also shows Zuri's ability to overcome her isolation, particularly in her youth, when she lacks any company and support from family and friends. I want audiences to be able to connect and reflect on these messages, and feel as though they can more positively tackle their own issues around loneliness and their fear of the future.

### SELF GENERATED IMAGERY



### LOGOS AND CHARACTER DESIGN



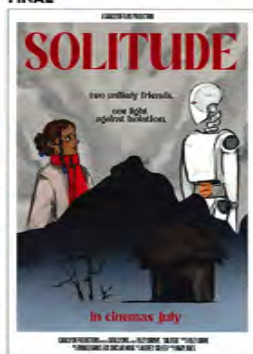
### POSTER CONCEPTS



### DEVELOPMENTS



### FINAL



### CONTEXT



### COLLECTIBLE CARDS



### TICKETS



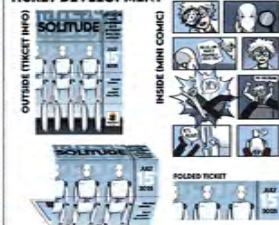
### PREMIERE INVITATION



### POPCORN BUCKET



### TICKET DEVELOPMENT



### TICKET FINAL



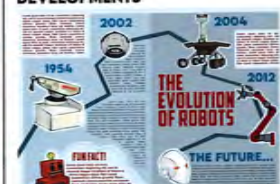
### WEBSITES



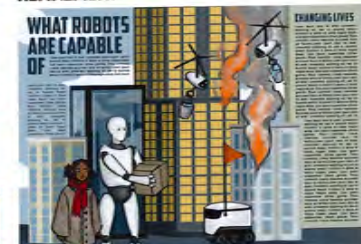
### DOUBLE PAGE SPREAD



### DEVELOPMENTS



### REFINEMENT



### FINAL





# PROPOSAL

## MY CONCEPT:

The promotion of an animated film where a girl, Zuri, feels lonely in an apocalyptic world, but ends up befriending a robot she initially considered an enemy. This film is called 'Solitude', and will be found in cinemas all across the world. The overall theme of the topic is looking past initial biases and the story of the film correlates with the current concern over the rise of AI. It also shows Zuri's ability to overcome her isolation, particularly in her youth.

## TARGET AUDIENCE:

The market audience for the film are teenagers, since they're the generation that will have to deal with and navigate Artificial Intelligence as it grows more prevalent in our society. This film has a more positive and hopeful outlook towards AI, which could be needed amongst the fear and concern over what AI can do. Recent generations also have a more accepting outlook towards mental health and feelings such as isolation, so they're more likely to allow themselves to connect fully with some of the themes.

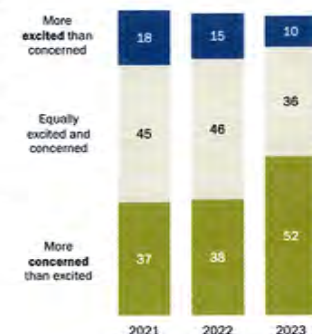
## STATISTICS:

Overall, 52% of Americans say they feel more concerned than excited about the increased use of artificial intelligence. Just 10% say they are more excited than concerned, while 36% say they feel an equal mix of these emotions. The share of Americans who are mostly concerned about AI in daily life is up 14 percentage points since December 2022, when 38% expressed this view.

<https://www.pewresearch.org/short-reads/2023/08/28/growing-public-concern-about-the-role-of-artificial-intelligence-in-daily-life/>

### Concern about artificial intelligence in daily life far outweighs excitement

% of U.S. adults who say the increased use of artificial intelligence in daily life makes them feel...



Note: Respondents who did not give an answer are not shown.  
Source: Survey conducted July 31-Aug. 6, 2023.

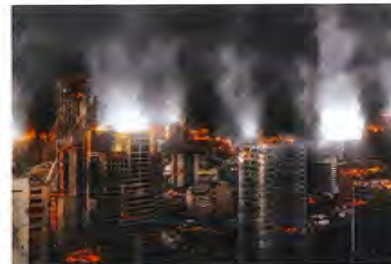
PEW RESEARCH CENTER

## KEY MESSAGES:

The key underlying message I want to send through this project is the idea that regardless of how lonely or isolated someone feels, they'll always be able to find someone they can reach out to. Even if this means making unconventional friends or looking past pre-existing biases, there's always a possibility of forming a connection with someone, even if it may be unexpected. There are also other layers and dimension to this story through - such as developing resilience in the face of adversity as daunting as an apocalypse. A strong aspect of the story also touches on Artificial Intelligence, and what its relationship to humans could be in the near future. This film will paint it in a more positive light, as there is a significant amount of fear and pessimism towards the future of robots - as commonly seen in Sci-Fi horror movies, and fear mongering on social media about how they'll take over everyone's jobs. Through this more heartwarming and hopeful depiction of robots, I hope that some of the messaging will be to diminish some of the fear around AI.

## IMAGERY AND SYMBOLS:

I want to have indicators that represent a distant future with trinkets and emblems of the past, especially on Zuri to emphasize her difference with the robot. Symbols and imagery I'd like includes things like vintage watches, barren and forest filled landscapes (alongside things like moons and stars to show the absence of people), sleek and white robots, burning cities to represent the destruction of humanity, and dark/negative spaces to show Zuri's isolation.



## PERSONAL RELEVANCE:

The film is relevant to me since it covers the topic of developing friendships between individuals that have very different backgrounds. A lot of my friends are from unique origins and have different ways of living, but it doesn't prevent me from building relationships with them. I'm presenting this through making Zuri, the protagonist, a depiction of what I looked like when I was younger. I also have a deep fascination with Artificial Intelligence and the ways it'll develop in the future - I'd like to explore a career within Art, yet there's a current concern over AI replacing human art. As a result, it's a topic I was very interested in exploring, and trying to make appear more positive.

## COLOUR SCHEME:

The colours are meant to show fire like the fire engulfing the world in the apocalypse, the forestry that's being lost and burned up, and the sleek monochrome colours of the robot.



## EXISTING SOLUTIONS:

There are pre-existing films that depict both concepts of robots in a future, and dealing with isolation. One of the films is Wall-E, which addresses the potential of AI feeling emotions and interacting with humans in a positive way. This paints a positive outlook towards robots in society, similar to my approach. However, mine focuses more explicitly on the relationship between robots and humans, rather than interactions between two robots. Big Hero Six also has positive depictions of AI, where the robot within it aids Hero (the protagonist) through his mourning when he loses his brother. Through Hero's loss, he self isolates, also reflecting on my film's idea of solitude.

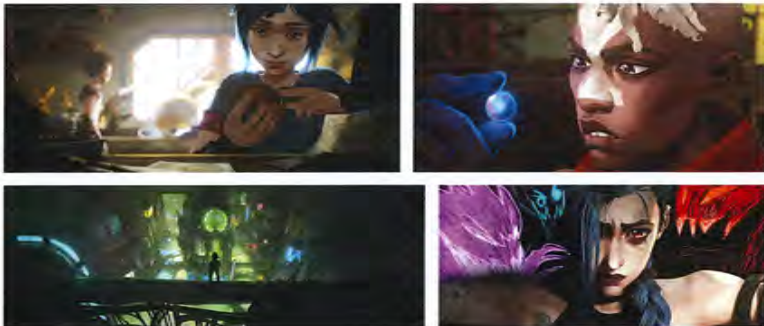




# INFLUENCES

## ARCANE - FORTICHE:

Fortiche are the animators behind a TV series called Arcane. Arcane is a heavy influence on me not only because of the designs, but also because of the similarly alternative and almost dystopian world the characters live in. I draw a lot from the visual styles of Arcane - particularly the 'rough' and 'gritty' look of the characters within it. The grittiness feels like it would match the concept that I'm going for, given that it's about a young girl in a post-apocalyptic setting. The context of the show also aligns somewhat with the story I've crafted around Zuri, as it also has depictions of being socially isolated like the character 'Jinx'. Jinx occasionally has moments where she struggles to deal with her isolation, and the show uses an interesting style to depict this struggle that I'd like to try and replicate, specifically when showing Zuri's isolation.



## ANIME - NAEKO TAKEUCHI:

When it comes down to illustrating some of the characters themselves - specifically Zuri - I took inspiration from some anime art styles. This is specifically the 90's and 2000's art style, where I mimicked how they draw big eyes, tiny noses, and thick necks to make Zuri look more youthful. The series 'Sailor Moon' was most influential on how I drew Zuri, and the creator of Sailor Moon is Neko Takeuchi, as she wrote and illustrated the Manga that the anime was derived from.



## JULES CHÉRET:

Jules Chéret is a modernist from the late 1800's who I also take inspiration from, mainly from his composition and how manages to balance multiple elements within an image in a cohesive way. I also like how he manages to make the characters feel very fluid and as if they're moving despite their static poses, which is something I took inspiration from due to how much more 'alive' it makes an image look. Additionally, the way he uses contrast against his characters and their background through the character being significantly brighter than the background is something that also influenced me, as it enabled me to prevent my characters from blending into the background.

## PRE-EXISTING SOLUTIONS:

### WALL-E

A lot of the imagery I used had aspects that were inspired from films that tackle similar topics. Wall-E had an influence on the way I wanted to go about depicting robots. Initially, I had a more pessimistic concept towards the way I wanted to show off the robots, but then I recalled Wall-E. Wall-E was one of my favourite films when I was younger, and despite the polluted and destroyed civilisation that the film is set in, the conclusion of it is to inspire hope and change within people. Part of what made the end message so effective was how easy it was to empathise with Wall-E, a robot, and root for his desire to find love. That's what influenced me to make my robot, Nova-2, have a strong desire to find a friend amidst the apocalypse. Also took inspiration from the movie's design of the character 'EVE', as it was a sleek and futuristic white robot, somewhat like mine.



### CORALINE

There is another film I took inspiration from, that similarly covers a young girl who is lonely and isolated. Coraline is an animated movie about a girl who discovers an alternate dimension in which her family is more loving and attentive of her, highlighting how isolated she really is when she's in her real world with her real family. I took influence from how it shows her loneliness, as I want that to also be expressed in my character, Zuri, as she experiences solitude. A lot of this can be seen in the use of dark, negative space around her when she's in the real world - emphasising how alone she is. This, alongside the dark colour palettes and stylised drawings of the characters, influenced my own work.





# LOGOS

## LOGO RESEARCH:

When researching for logo designs, I was particularly interested in ones related to movie production or film studios to see how they were typically structured. The imagery I was drawn to in my research were those with cameras - I was specifically inspired by the first logo's 'old timey' camera that reflected a film production. I also liked the sans serif text throughout all of the logos, as I thought it contributed to a modern feel which would reflect well on my futuristic and apocalyptic film company. Additionally my main focus was the layout of these logos - I liked the way the typography cut across the first logo, and how in the 3rd one, the typography and image overlapped. I also thought the simplicity of just the text under a central image was very pleasant to look at too, and wanted to incorporate it in my concepts.

## LOGO CONCEPTS:

When creating my concepts, I wanted a wide range of imagery associated with the idea of a 'cataclysmic' event due to the production company's name, and other imagery that's also related to films. As a result, I ended up with a myriad of world destroying concepts - from a bomb, to a blazing fire, to a meteor, to a flame engulfing a city. I was also able to introduce a couple of film related ideas with the camera and TV frame around one of the logos. My colour palette is also very limited in the logos, as I have orange in every single one to represent the destruction of the apocalypse. I noticed I consistently used rounded shapes as the logo frame, and to introduce more variety, I made the 3rd and 4th logos more squared.



### UNSUCCESSFUL ATTEMPTS

There was an additional concept I created that didn't work out in the end - I wanted to play out the idea of a mushroom cloud following an explosion, but it was difficult to illustrate without making it too detailed and taking away from the simplistic 'logo' aspect of it. I also had another idea where I'd show the Earth engulfed in flames, but it was difficult to execute within a simplified style for me, and didn't look all that finished, regardless of how much detail I added and took away. Ultimately, I had to scrap both.



## LOGO DEVELOPMENTS:

When I developed my concepts further, I thought that it would be best to introduce more film and movie related aspects to a majority of them, as it is a movie production studio. I wanted to more clearly intertwine these with the explosions and destruction - such as having a stylised camera with cartoon like explosion behind it which basically says 'cataclysm films' through its concept. I also refined the idea of flames in a T.V as a logo by making it more distinctly shaped so audiences can pick up on it quicker. The colour palette continued to have orange and cream colours - the exception being the third development. I wanted the third development to be an alternate and simplified version of the first concept to see if the burning city range could offer me any new imagery. I ultimately didn't like that logo at all, as I felt like it was too flat, with too many things going on throughout it with its limited colours. The typography in these logos was very simple - in fact, the first development didn't have typography at all. I thought that maybe trying different fonts with some of them or arranging the text in a unique way could've elevated them further, but it was difficult for me to execute it without it becoming too busy or straying too far from the concepts they were based off of.



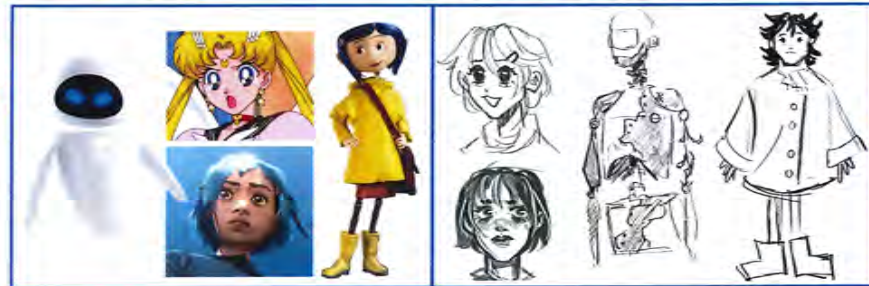
### FINAL LOGO:

My final logo was best at combining both 'cataclysm' aspects, alongside imagery related to it being a film company. The camera itself being on fire directly links the two concepts, and the text going straight across the logo rather than around the circle's perimeter would make it easier for the production company to put it on promotional posters, the start of films, and in other advertising media. The white background also simplifies the complex imagery, making it appear the most satisfying visually.

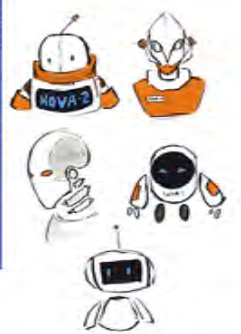


# CHARACTER DESIGN

## INSPIRATION:



## MY ARTSTYLE EXPERIMENTATION:



## CHARACTER CONCEPTS:

I knew I wanted one of the characters to be a youthful girl, traversing the apocalyptic world alone. As a result, I experimented with a myriad of styles that showed a young girl - trying out more innocent looks, some more jaded and tough, and neutral looks. I also played around with colour palettes and hair styles, introducing hints of their clothing as well. In the end, I decided I wanted to gear it more towards the black girl in the bottom left corner, as her design resonated with my identity and I feel like there aren't many characters that look like her in the media. When it came to the robot, I really wanted to emphasise a sleek and futuristic appearance, thus the limited colour palette and minimalistic designs. I tried to vary it quite a lot from more approachable looks to show the friendly nature of the robot alongside more intimidating appearances to emphasis the young girl's initial fear and animosity towards the robot.



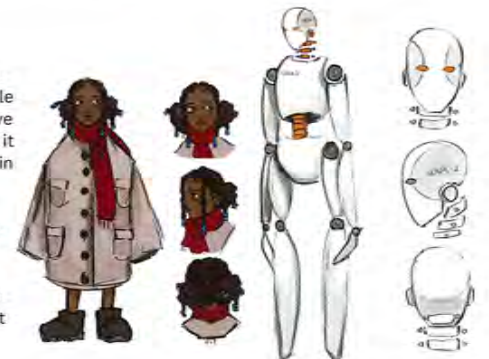
## CHARACTER DEVELOPMENTS:

When it came to the girl's different clothing styles and personality traits, I once again tried leaning into the extremes of an 'innocent' young girl which contrasts the barren apocalyptic world versus a more 'jaded' and well adapted girl who has her own set of survival skills. I played into these tropes, with a pink dress and Mary Janes representing innocence while a dirty and worn set of oversized clothes symbolised a less sheltered young girl. I also introduced a middle ground of her in a hoodie and shorts, which I felt could be the most realistic reflection of her in those circumstances. When it came to the robot, I continued to draw from multiple of my concepts as I tried to generate potential body types for the robot. This was more difficult for me due it being very unfamiliar, so I played more openly with things such as silhouette, shape, and proportions, even introducing textures such as metal bolts being screwed onto the body of the robot, or 'tech like' shapes running down the side of one's arm. I tried to think of what potential role the robot would have, therefore what it would have as built in features (e.g was it made to traverse the rough terrains of demolished cities, therefore has a big wheel? Maybe it floats to combat this issue?). Ultimately it was a significant amount of experimentation, and when I found aspects I liked I drew from it and put it in my final designs.



## CHARACTER FINAL:

When I developed my final design of the girl, I also developed my perspective around her. I thought it would be good to depict her innocence in a more subtle way through her being coddled in oversized clothes that I imagine she would've resourcefully scavenged and found in an abandoned store. This way I thought it incorporated both the innocence and resourcefulness I was trying to capture in the developments, and prevents her from being as one dimensional. I also thought it had the most interesting and memorable silhouette, which was important to me as I didn't want her design to be boring in comparison to the robot's. I thought that for the robot, making it appear as tall and imposing as possible was the best way to go to really show why the girl would initially be scared of it. Therefore I made its limbs very long in proportion to its body and stuck with the head design that gave it 'beady' or 'unemotional' eyes, making it even more imposing.





# POSTERS

## PURPOSE OF POSTERS:

The purpose of these posters was to promote the launch of the film 'Solitude' by Cataclysm Productions. It would draw in audiences into the cinema through interest, alongside providing some context and imagery related to the film. As a result I wanted the poster to express aspects and scenes within the film.

## INSPIRATION AND INFLUENCES:

### FILM POSTERS

Since my poster was a film poster, it made sense to look at and take some of the conventions that are found in film posters. I specifically looked at the posters of animated films, as I was promoting an animated film, and noticed that they often showcase one of the characters from the film with a small slogan, cinema release date, and the title is the largest part of it. Additionally there may be more minor details like a billing block at the bottom and some of the cast mentioned.



### BATMAN POSTERS

When looking at more specific posters, I drew a bit from Batman related posters - from Batman: The Animated Series, alongside The Batman (2022). I thought it contained a certain grittiness that I wanted to capture in my posters, which especially came in the developments where I tried to introduce a more 'devastating' feel behind the posters. These posters are far more minimalistic, which is where I tried to direct some of my concepts as I found that if it's done well, it can be even more impactful than a poster with multiple elements. Additionally, in many posters I kept the colour palette very limited like these.



## SLOGAN:

Every good film has its own slogan, and since it's so integral to the film poster conventions I tried a couple of slogans that I repeated across posters. One was 'Two unlikely friends. One fight against isolation.' which worked to highlight the plot of the film. Another was 'A body of metal with a heart of gold.' which referred to the co-protagonist, the robot.

## COLOURS:

The colours I used within my posters evolved as I went from my concepts to developments. Initially I played with all the colours, particularly the vibrant ones, as I explored reds and oranges for 'explosions', blues for the sky and space, with vibrant greens to show the reclamation of nature. As it progressed, I leaned into the more muted variants of these colours as I decided I want the poster to appear more grim.



## PLANNING:

When planning out designs, I really wanted to introduce wide range of concepts that will enable me a lot to play around with in the future, thus my range from minimalistic designs to very visually heavy designs. I ranged from character focused designs into more object or setting focused concepts.

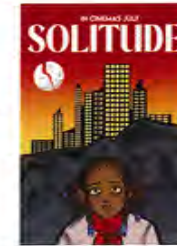


## INITIAL CONCEPTS:

I introduced a wide range of conventions with my concepts so I could do a lot with my developments further down the line. Some significant aspects of my posters that I created here was the use of a burning or just plain city scape which is where the meteor initially hit, alongside large silhouettes and profiles of the character. There is a large range of focal points within these concepts too, meaning that I could've potentially leaned into anything from these concepts.



## DEVELOPMENTS:



As I developed my posters I ultimately wanted to regenerate the concept of a 'cinematic' poster where one of the protagonists is featured, alongside a vast or interesting landscape. I also wanted to lean into the grittier feeling to really get a sense of an apocalyptic world which I felt was lacking in some of my concepts, thus the much darker and minimal colours used. In this poster I decided to show the young girl's mortified face to

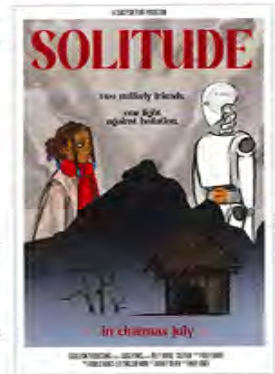
highlight her fear at her isolation, alongside a blood red and orange sky which really implies a heavy explosion or sinister event of some sort had occurred, especially with the city and the destroyed moon in the background.

This development is especially focused on showing the world the characters are in, with smoke billowing from the buildings. The robot is central in this one where it seems to loom over the buildings, contributing to its menacing appearance, which is also significant to the story. Despite wanting the same conventions within the poster, I still played around with the layout of the characters and the city scape, alongside the placement of the 'hill' that worked to create different 'segments' of the poster.



## FINAL POSTER:

The final poster was a combination of all of the conventions I really liked. I wanted both protagonists in the poster as the film is a reflection of both of them, but I also wanted it to look expansive and eye catching. As a result, I reintroduced the hut that the little girl was hiding out in from one of the concepts and placed that in the foreground, making the two main characters the background instead. Additionally I used the gradient that was present throughout some of my concepts and developments and used a different colour instead. I even kept the billowing smoke from my concepts yet I made it more subtle as it looked more like a large cloud of smoke behind the characters. The characters standing at other end and staring at each other represents their confrontation and eventual bond, as they work past their preconceived notions of each other. I also more clearly introduced the film conventions present in my inspiration, where I added a frame around my poster like the Soul poster, alongside a billing block at its bottom. This helped make it more clear it's a film poster and tied all the pieces of the poster together to look more cohesive.





# MERCHANDISE

## INITIAL CONCEPTS



### COLLECTABLE CARDS:

Since my film is very character driven, it made sense to me to make some merch specific to them. I remember when I was younger I would collect pokémon cards, and they helped me remember and learn more about each pokémon. Therefore when making these cards, I thought it would be nice to include a small blurb about the character for people to more quickly identify and understand them. It also gave me an opportunity to introduce characters beyond the girl and the robot to make the movie feel more enriched with more things going on within it beyond the main characters.



### PREMIERE INVITATION:

Leaning into the idea of my film being launched worldwide, I thought it would be fitting to have a premiere invitation for it as most big films do. For the premiere invitation I had a look at some pamphlets that I thought could unfold and have uniquely cut out shapes, as that interested me a lot. When looking at inspiration, I thought I could use the idea of the cut outs representing imagery through some sort of scenery/landscape changing. By reintroducing the smoke from my previous posters, I intertwined it with a new forest rich landscape that the characters reside in, far from the burning city. I also looked at Hwanie Choi as an artist model.



### POPCORN BUCKET:

For the popcorn buckets, I was looking to try a physical shape of the bucket that can reflect the film, as it looks very cool. However, it ultimately was too complicated and ended up looking confusing, so my back up idea was to have a normal bucket with a design on it. I wanted the design to have a similar art style to an unknown artist I had found online, where its very simplistic but has a strong impact visually. I typically lean into heavy shading, so it's difficult for me to do such a stylised look. This artist model helped guide me away from it as much.



## MOVIE TICKET / COMIC STRIPS

### CONCEPT:

I not only wanted the movie ticket to be a functional ticket, but I thought it would be nice to be some form of memorabilia after watching the film. As a result, I leaned into it being a ticket that unfolds into a small comic strip which shows the characters from the movie going to the cinema as well. I used actual comic book artists to inspire me, such as Dan Mora who draws for DC, alongside the panel style from the comic 'The Long Halloween' which was drawn by Tim Sale. On the 'ticket' side I thought it would be interesting to look more at the inception of Nova-2, the robot, and all the other robots within this world.

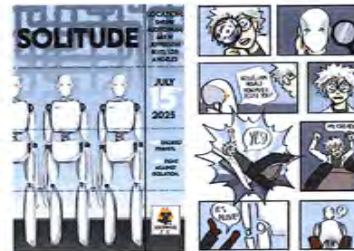


### COMIC INSPIRATION:



I have a bit of an interest in comics, therefore I leaned towards them as influences for my comic book drawings. Dan Mora is someone I looked to due to his artstyle and colouring of the characters, and I tried to mimic his interesting lighting on my characters as I've never been that skilled on dynamic lighting (like the shadow on Zuri and Nova-2 as they press against the popcorn machine). I also mimicked the line art that it has, as the comic has clear lines around the characters. I also followed The Long Halloween, a comic I really like, in terms of its comic borders and structure. I like how it has more dynamic shapes and sizes for the boxes, rather than them all being the same size and dimensions, so I pulled that into the layout of my comics.

### DEVELOPMENT:



I continued with the trend of the comic book and the ticket, but I decided to expand it into something larger. I made the available space bigger to give me more room for my comic idea, meaning the ticket folds up more. I thought it would be a good idea to show aspects of the film that aren't necessarily shown in the film itself, like a 'backstory' or 'extra scene' in comic form. In this case, I settled on showing the initial creation of Nova-2, as it's not necessarily shown within the film. It also enabled me to display more of the character 'Celeste', who invented Nova-2. With the colours, I also skewed towards something more similar to The Long Halloween, where it's very desaturated blues and blacks. I thought this would suit both the 'bleak' feeling of the rise of AI, alongside the scientific setting as a whole.

### FINAL



Continuing on from this, I wanted to do something grander and more meaningful in my final. I decided to illustrate a scene from the film where the two characters meet; that way the memorabilia is more iconic. The front of the ticket showed more on the construction of the robot, looking like a person lying on a surgery table with their chest open - the wires like its intestines. I thought this might've humanised the robot to some capacity as it's in a 'vulnerable' state. Colour was very significant in this, where I used very vibrant colours in the scene in which the characters meet, showing a 'warmer' lens towards the robot and their interaction as opposed to the dull and desaturated colours where Nova-2 is being constructed. This comic/ticket was really to show the significance of the characters meeting and touch on the themes of it within promotion, such as AI being perceived negatively when it might aid us more than harm us.



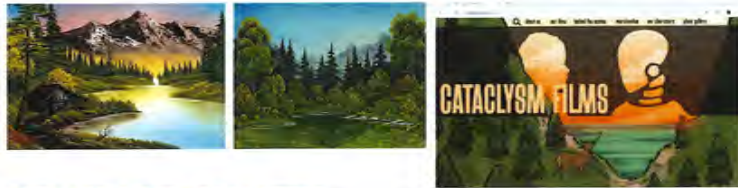
# WEBSITES

## PURPOSE:

When it comes to the purpose of my website, I wanted it to be the website of the production studio 'Cataclysm Films' behind the film Solitude. This website would be used to promote the films that the studio produces, alongside offering film related merch, information related to the films, behind the scenes footage of creating the films, and more.

## BOB ROSS LANDSCAPES:

I wanted to lean into the forest aspect of my story to reintroduce vibrancy and expand on the world the characters explore in the apocalypse beyond just the destroyed and burning city. Bob Ross is an American painter from the 80's to 90's who did a lot of landscape paintings. While a more unconventional artist model, he was the first person I wanted to take inspiration from as I've followed a lot of his tutorials online when I was younger, and knew it was the direction I wanted to go. I mainly drew from the shape and shading of his landscapes when I incorporated it into my websites, alongside the trees and greenery within them.



## NEWSPAPER CONCEPT:

The idea for a newspaper came when I wanted to try and more directly blend ideas of the old world and the 'new era' together, and I thought that newspapers are associated with significant historical events as it was the primary source of news in the past. In this way, I can relate the events in the story (such as the meteor hitting the planet, the fear of robots, etc) into the image while also creating the contrast between the past and present. For example, while it's cut out, I wrote the words 'Robtos' and 'Killing' near each other in the heading of the newspaper.

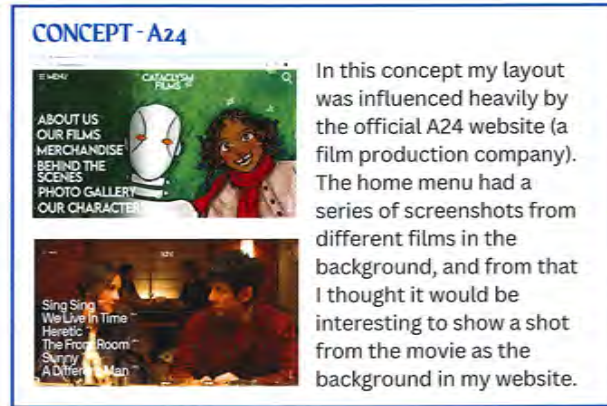
## ROBOT CONCEPT:

I wanted to continue to expand the world beyond the two characters, and thought I could the idea of a factory of robots, as i'd already brought up the idea of the creation of the robots in my merchandise. When illustrating this, my mind couldn't help but drift to a scene in Toy Story 2 where thousands of the same figurine were lined on a wall to illustrate the expansive factory production of the figurines. I wanted the same vibe with my robots.



## DEVELOPMENTS:

I was drawn to the bright green and nature related concept I had, and decided I wanted to continue down the path of a nature related website as I thought it would be good to show how nature reclaimed the more rural areas after the apocalypse due to the absence of humans. In my first developments I played into the idea of a lush grass field and thought I should try and show imagery related to the characters instead of them explicitly being in the image, as I've drawn them already so many times throughout my previous work. My other developments drew back on the mountains from the Bob Ross landscapes, where I felt I wanted to show the characters voyaging across a different landscape. I also kept the army of robots within it as I thought it would be a good way to connect our main characters journey with the wider context of the world they live within. The layout of them were quite different, but in both instances I liked the thought of the link pages/menu being a part of the imagery, therefore I tried to add it flowing down a river, or being part of a newspaper clipping. When it came to the link page, I wanted to incorporate the films shown into the image as well, thus I decided to make it look like newspaper clippings in my newspaper development, and made it look like the grass was growing over the other films.



In this concept my layout was influenced heavily by the official A24 website (a film production company). The home menu had a series of screenshots from different films in the background, and from that I thought it would be interesting to show a shot from the movie as the background in my website.



## FINAL:

In my final I wanted to reintroduce the landscape from my development, as I felt it was the most striking and easy to evolve. I thought I wanted to incorporate some aspects of many of my concepts, such as the silhouette in my landscape one, alongside the jagged 'newspaper' edge of the bands across the screen. I also played on my layout from my newspaper concept, where something cuts across the screen on an angle. The background scenery had looked plain initially, and I decided to introduce the two characters speeding down a river on a boat as it made me think of it being a scene in the film that was 'captured'. For the link page, I initially kept the same background but felt that it was very bland and didn't feel all that complete, especially since I removed the characters from the background. Therefore I decided to keep the trend of my characters within the background, and related the link page more directly to the imagery. Since the link page is about the production studio's films, having the characters within the cinema felt like an interesting way to convey that. It was an idea I drew from earlier on in once of my comic strips within my merchandise kit, but I decided to expand on it more by showing them sitting within the rows of the cinema seats.





# DPS

For my Double Page Spreads I wanted to expand the realm of what I was using within my ideas by going in new directions and focusing on different concepts. While I experimented, I ultimately moved towards robots and AI as my main subject and exploration within developments.

## ARTIST MODELS



## DOUBLE PAGE SPREADS:

I used these artist models both for layout and for their art style and design. When I struggled with unsuccessful concepts, I found that looking at these artist models gave me an opportunity to try out collages and unique layouts that I hadn't used before. I particularly liked using a large head as a centre point with a series of related imagery around the head. I especially used the concept of a 'setting' within the DPS, where in my developments I used futuristic cities, forest landscapes, and a clothing store across my concepts and developments. I also used the squiggly border within the artist model to the bottom in my concepts, and aspects of it can be seen in one of my developments and something similar to my final.

## INITIAL RESEARCH:

In my developments I went down an infographic like path where I wanted to inform some of the readers, therefore I did some real world research to be able to apply this into the work. I looked into the history of robots through from their origin to now, and the years they were created. I also had a look into statistics regarding people's relationship to and understanding of robots and AI, meaning that I would know what information I would want to incorporate into these articles.

- <https://www.aiprm.com/ai-statistics/>
- <https://www.pewresearch.org/short-reads/2023/08/28/growing-public-concern-about-the-role-of-artificial-intelligence-in-daily-life/>



## TIMELINE INFOGRAPHICS:

When I went onto my developments, I found that I was looking at timeline infographics to try give me an idea on how I can compose my ideas, and what I can introduce into the timeline. It let me come up with the idea to show the history of robotic evolution to where it is now, offering a different lens on the robots I've drawn throughout my board.



## PLANNING:



## UNSUCCESSFUL ATTEMPTS:

I struggled quite a bit when it came to creating the concepts of my DPS. One of my initial ideas was to reintroduce the building city and bring back the paper laying over image from earlier, this time making the paper have doodles and writing from the little girl on it. However, the execution was really hard and it was hard to understand what the page was trying to say, alongside having layout difficulties. My other unsuccessful attempts primarily related to layout, but I used the artist models I previously mentioned to help improve them.



## CONCEPTS:

When I did my concepts, I made it so my DPS were all about something different, therefore I could avoid limiting myself to something very generalised and go down a rabbit hole of the same ideas. My first concept was a character study of the protagonist, where I introduced a collage like style of aspects related to the character around her, synthesising elements I'd used previously in my posters particularly (meteor, moon, pocket watch, hut, boat, etc). My third one was a take on what was happening behind the scenes, where I decided to introduce the idea of costuming related to each character in a kind of 'sticker book' style where they had white outlines around each one. This allowed me to synthesise the characters by taking memorable or distinct items from each of them and presenting it in a new way. My fourth concept is ultimately the direction I chose to go, as it focused on the idea of robots and AI specifically, and enabled me to synthesise the robots by creating different designs and concepts of them beyond the main one I've been using the whole board.



## PRE-EXISTING ROBOTS:

I did further research into current robots so that I would have some things I can incorporate into my near future design - in some instances I simplified or added certain features to these robots within my illustration to make them more distinct, alongside creating one of my own, but ultimately I wanted a sense of reality to base these drawings off of.

## DEVELOPMENTS:

I went in the direction of the robot related articles in my developments. My first one followed the evolution of robots, and I used the timeline infographics to help me structure and design it. I was able to bring back aspects of my concepts, such as the white outlines of the robots mimicking the sticker book style of the third concept, and one of the robots in my fourth concept.

My second development focused more specifically on the relationship between robots and humans, where I wanted to show the initial purpose I had when creating the film's concept - to show how humans and AI can co-exist and to reduce fear around them. I synthesized the scientist, Celeste, from my merchandise and made her interact with new robots. I also took a bit from my third concept with a thick border around the image to seal it together and make it feel complete.

My third development was more of an article around how the film Solitude reduces fear around the future of AI. In this one, I synthesised a lot from past works - I brought back the torn newspaper from my websites and rather than solely having text on them, they also had imagery and quotes. I also reintroduced the forests that I had created in my merchandise and refined within my websites, with the city from my posters and logos in the background. One of my favourite aspects of this though was the scarf on the robot, rather than the little girl, indicating their story together had ended as she finally found her father.

## REFINEMENT:

I went down a more immersive route for this development, where I wanted to bring back the 'snapshot of a scene' feeling. This focused more on what robots are able to do to contribute to our society, rather than the negatives that are often focused on with how they can tear down our society. In this way, I was able to synthesize the flaming buildings from my posters as something that the robots can aid, rather than being something the robots caused. I was also able to insert my main character in it as well, as someone in the city alongside one of the new robots.

## FINAL:

My final primarily focused on improving the layout from my refinement, where I used this DPS as a big inspiration to insert the text into the image in a way that was more visually pleasing and easier to read. I was also able to add more content to the final which made it feel more finished, such as reintroducing my scientist as she repairs one of the delivery robots, as well as adding back in some of the statistics and facts from my developments to make it feel more informative. On top of that, I added little labelled above each robot that look like digital boxes/tabs, naming and providing insight into each robot and how they contribute to and improve life for humans overall. Ultimately, I felt like my final was able to incorporate my favourite aspects of my previous work while providing a fresh angle of my intention.





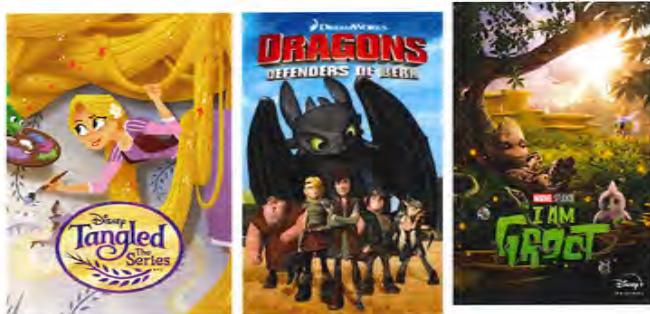
# WHAT'S NEXT?

## DIRECTION:

I want to continue to enable teens and young adults to engage with the world in ways beyond the film, therefore they can continue to take on the messages of the movie within their day to day lives. This is specifically to do with the themes of isolation and reducing fear around the future of robots.

## SPIN OFF SHOWS:

Many major animated films have spinoff shows or shorts that continue the adventures of the characters beyond where the films end, or focus on different characters or aspects of a movie.



Tangled: The Series (Tangled), Dragons: Defenders of Berk (How to Train Your Dragon), I Am Groot (Guardians of the Galaxy)

My spinoff show specifically would follow the small floating robots I created in my DPS developments as they go on journeys throughout their apocalyptic world (such as the places shown on my DPS map). The three of them would encounter different challenges that they overcome, and they solve them together. This can be more directed towards younger audiences especially, and help them form healthy ideas towards the future of technology. It'll have mini break segments where the robots share fun facts about the world, specifically robots and other encouraging things. The show would be called 'The Mishaps of Machines' and would be found on streaming services.



## FIGURINES:

Many comic books have collectable figurines of the characters within it. Since I explored a comic book within my merchandise, I thought it would be cool for a future path to be the creation of figurines of characters within my story. It would even expand as the world grows through the spinoff and a potential franchise, meaning there's always more to be created and collected. These figurines will enable people to get more into the story and think about it beyond just the film which they may only watch a couple of times.



DC Collectable Figurines

## MOBILE GAME:

Another thing I could consider is developing a mobile game which features the character Zuri trying to escape the burning city and reach the forest, where she meets NOVA-2 (the robot). It would be a fast paced obstacle based game, where you direct the character through different levels - starting in the city, crossing the lake, and journeying through the forest etc, until you get her to safety from the fire after the meteor hits. It could have a similar layout to Temple Run or Subway Surfers, but as you progress further through the game, the background and obstacles will change to correspond with how far you've travelled.



Temple Run

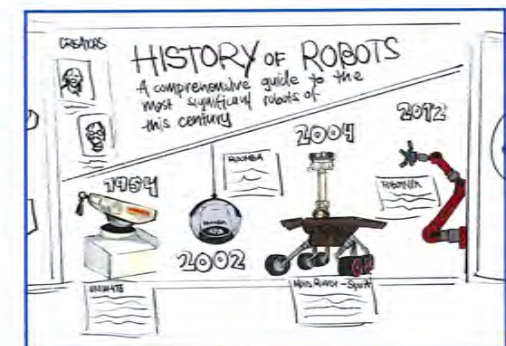
Subway Surfers

## ROBOT EXHIBITION:

Another, much grander idea, is to create something akin to a robot exhibition which displays the development of robots up until today, alongside what is expected to come in the future. People who attend can get a sense of the advancement of robotics and AI, while growing more comfortable with it as a whole due to understanding it better. It would feature the most significant robots in history, alongside a range of modern ones - from industrial, to experimental, and all the way to the basic ones. There could even be an additional workshop you can take while visiting, where you learn some basics of robotics and can create aspects of a robot, such as creating a circuit, or painting a pre-made robot. It could be something similar to MOTAT (Museum of Technology and Transport), but with a larger focus on robots rather than technology and transport as whole.



MOTAT telecommunications and vehicle collections





## Scholarship

**Subject:** Visual Arts – Design

**Standard:** 93307

**Total Score:** 14

### Marker commentary

The Scholarship submission Cataclysm Films establishes a design brief aimed to promote an animated film set in an apocalyptic world. There is clarity of thinking in the brief to ensure that constraints and parameters foster a linear process that is underpinned by critical evaluation and decision-making. This is a solid example of Scholarship rewarded for its foundational focus on research and ability to resource and invent ideas that communicate a coherent and appealing narrative and theme. The workbook outlines clear and logical development and annotates to evaluate the development and regeneration of ideas. The editing and inclusion of research into the target audience, statistics, symbolism, and key messages in the workbook delves into the topic and affords a breadth of resources to draw upon that sustain the enquiry. The workbook is used to drive the investigation, which translates to the working designs on the folio with clear intentions, explicit communication, and synthesis of a personal design style. The design process employs design strategies to advance ideas communicated through a range of collateral – poster design, ticket, website, and double-page spreads. It is evident that the design process is critically managed through the buoyant range of ideas, the decisions in creating characters, and the integration of ideas fuelled by phases of research.

Ideas are consolidated by a command of graphic design and storytelling conventions. The candidate confidently employs media and technical skills to execute options and construct links between phases of work. There is a sophisticated understanding of the relationship between typography and image, with an ability to construct and transition towards new solutions. The candidate has analysed the functionality of design frameworks that operate within and between formats, capitalising on tropes to independently position their own graphic treatment and style. Illustration and image-making pay homage to the conventions employed in graphic novels and animation, enhancing communication, and are coupled with typographic messaging, headings, subheadings, and body copy to also enhance audience experience.

Storytelling is central to the brief and this submission understood the context and methods required to communicate and craft a final resolution within each phase of work, ensuring high productional values of design.