

Wasteland Visual Development  
Spring 2020

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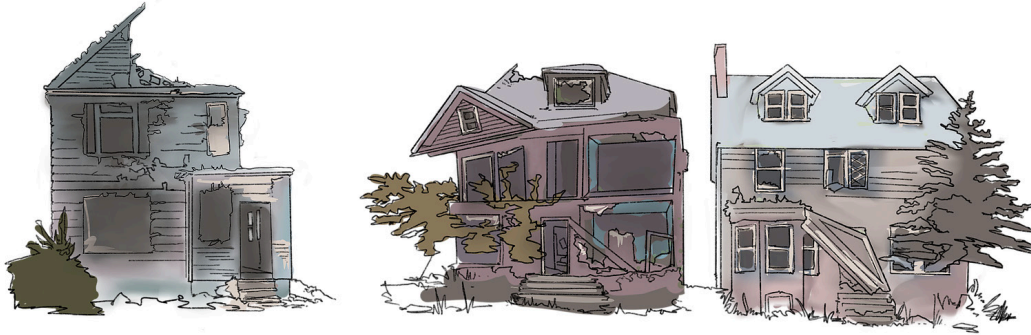


### Alternate Setting Research

Detroit during the 1960's and modern day was used as an alternative setting. This city and time frames were chosen due to the large socio-economic change in the city between eras that caused a vast change in landscape.

During the late 1960's, Detroit was going through a dramatic change with the social revolution. The 1967 riots spurred violence and disruption within the heart of the city, in response to police brutality. At the same time, the [Vietnam War](#) was taking lives overseas and President Nixon was facing problems with [television censorship](#) the portrayal of [death](#) and [violence](#).

Historical Photos and further research can be seen through [here](#).



It is said that the [riots](#) changed the city forever. Mass chaos and destruction led Detroit's economy and infrastructure into disarray, with the [separation of classes](#) and the economy shifting towards the suburbs.

Today, Detroit is a wasteland of burnt buildings, rundown businesses and empty lots that represent an [architectural](#) graveyard for the late 30s traditional style.

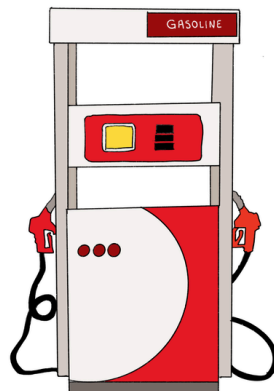
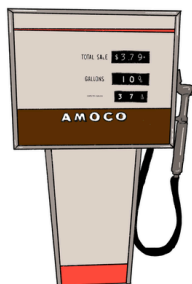
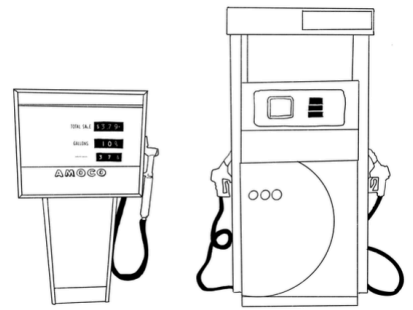
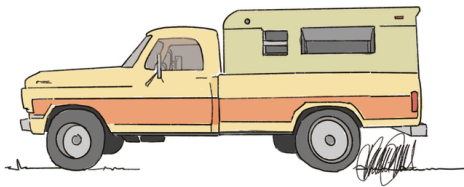
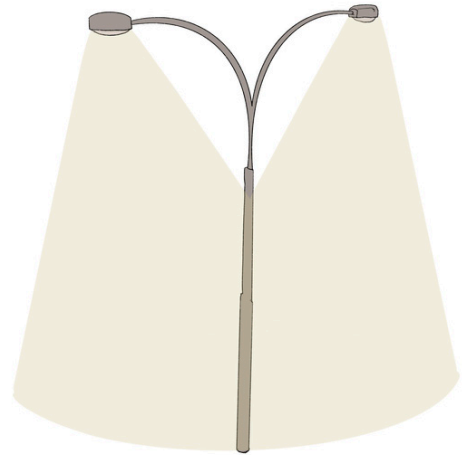
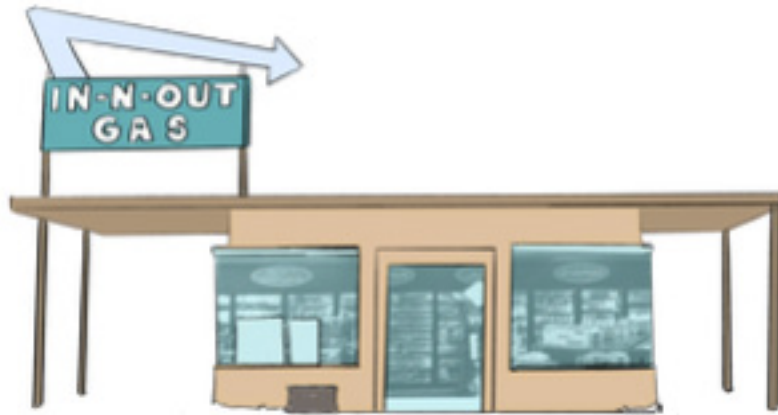
The city is one of the most racially [segregated](#) in the [United States](#) and holds home to a high crime rate and lack of police. The fall of Detroit's [economy](#) has created a harsh terrain for [drugs](#), [crime](#) and [poverty](#).





## 2D Asset Development

Asset development will be utilized throughout the development of this short film. The ability to choose and input setting based assets will increase productivity in the overall creation of settings. These 2d assets were developed based of the alternative setting.





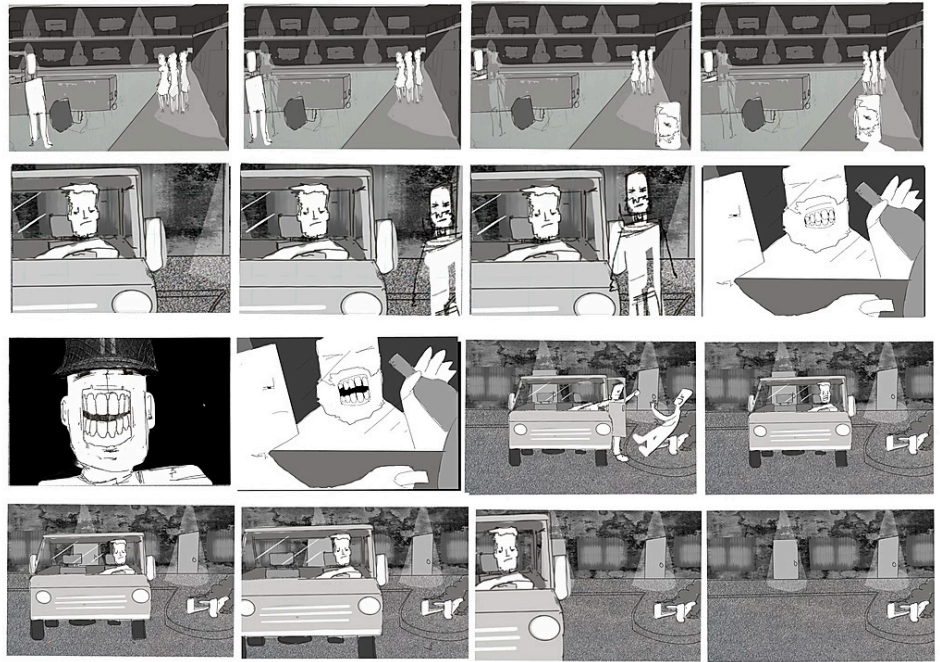
### Action Sequence Development

For the finalized action sequence, an existing scene was modified to visualize the character's PTSD other than visual. The finalized version can be seen within my proof of concept. Instead of displaying any form of physical violence the choice was made to imply the back story of the character through a visual transition that transcends him between his reality and his memory.

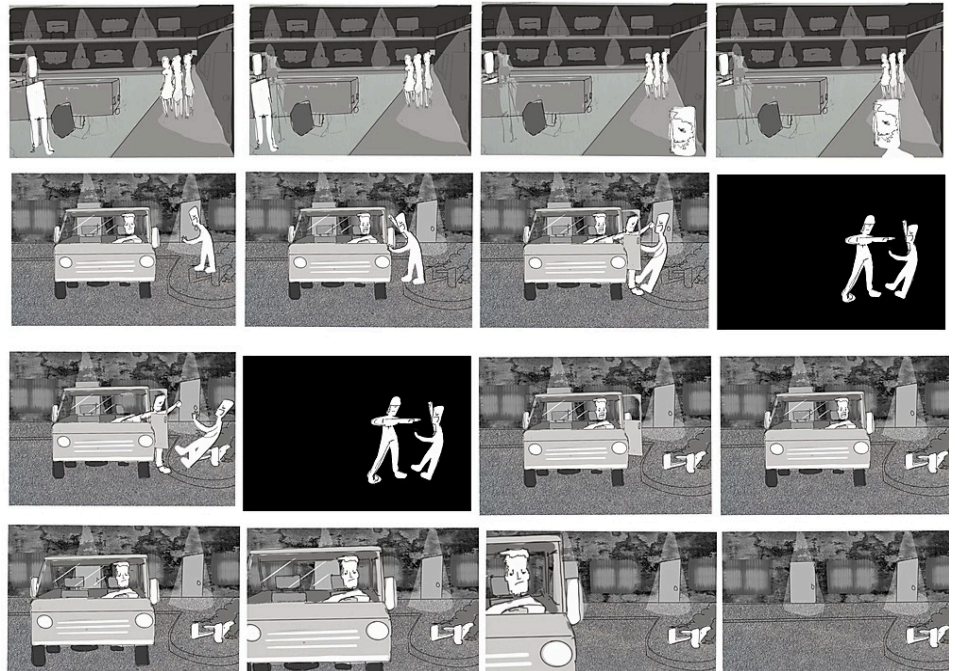


## Alternate Action Sequences

The first version visualized was a closeup. Like other scenes, the antagonist's face displays strong emotions that trigger the main character into flashbacks of war violence. This through-the-window, close up style, is seen in many [robbery movies](#) where robbers are putting on their masks. This is also displayed in war scenes, where main characters are inflicting fear or dominance to their enemy and their facial features are emphasized. This version implies that the viewer is up close and in the present scene with the characters, rather than watching from afar.



The second version visualized was a far shot. Where the viewer experiences the physical violence of two characters from a distance. This can be seen in many [war movies](#) that present the displays of violence across a battlefield. This detaches emotion from the character and has the opportunity to blend him into a larger scale background scene. This version implies that there is an audience watching from afar, rather than experiencing something up close.

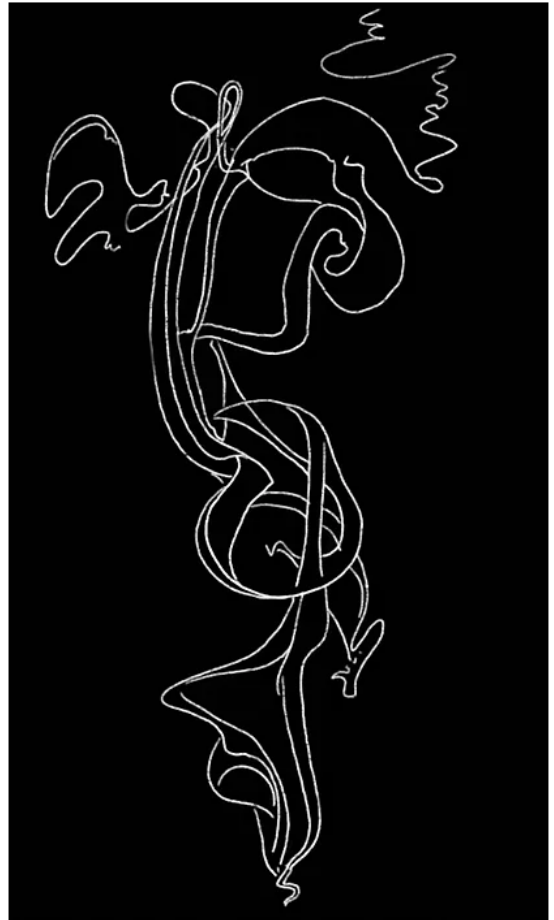






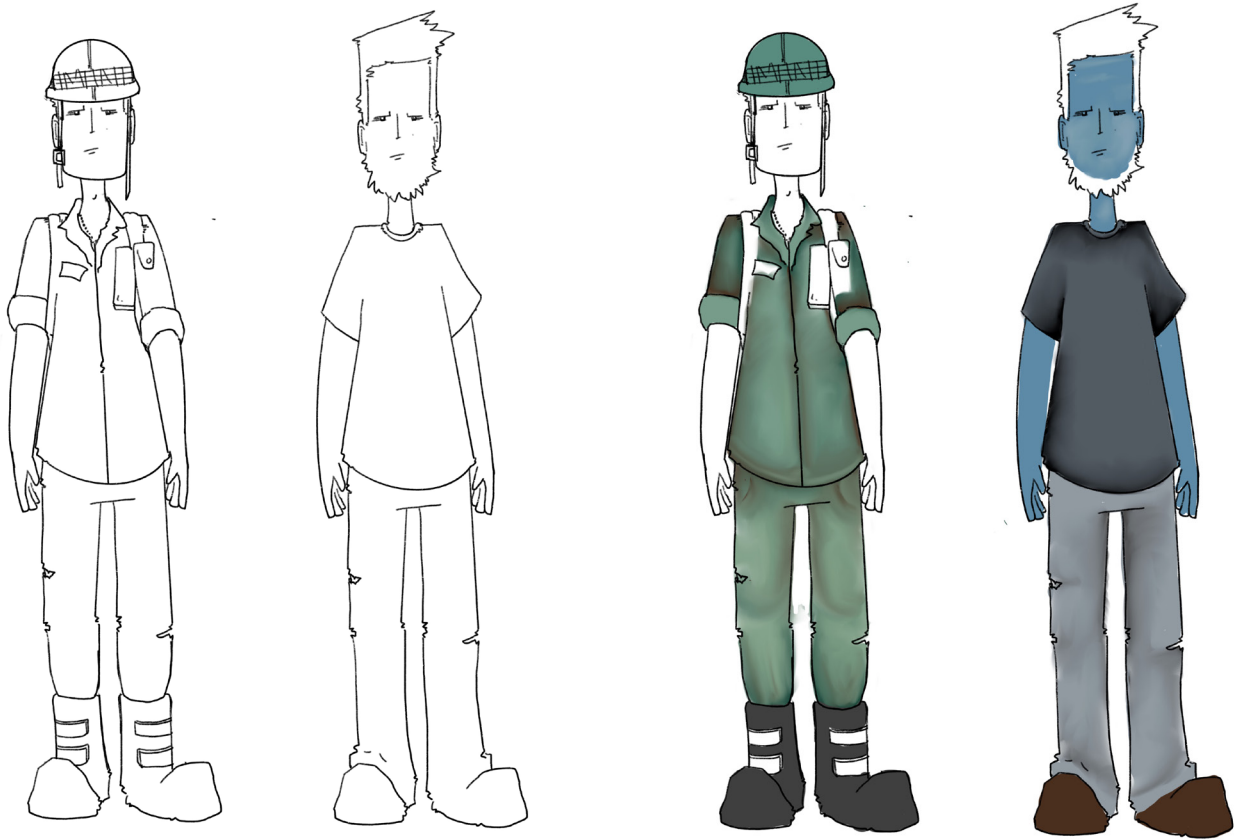
## 2D Visual Effect Development

Visual effects will be treated as assets that can be versatile and used within multiple scenes within the film. The smoke visual effect will be used in tandem with the characters portrayed addictive habits as well as the background for many war scenes within the characters memory. The smoke is used as a visual cue to represent the character as he is transcended between realities.





Character Development

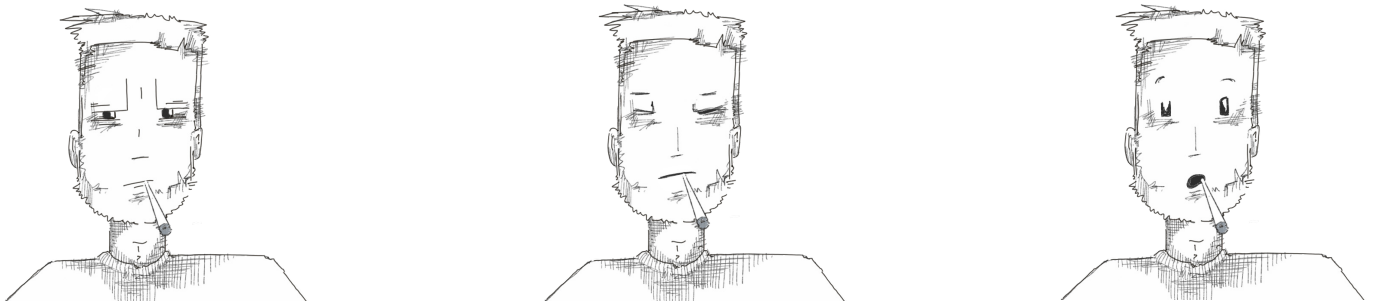


Line work

Basic in style line work to accent the characters frame. Experimenting with grays and whites could be beneficial to overall aesthetic depending on the background colors.

Experimental Color

Coloration will be a long journey as I begin to integrate a multi layered painterly style onto series of animations. Patience will deliver depth and unique style to the motion and features of the animation. Mental considerations must be taken in regards to color, applying only lighting and moods to scene.

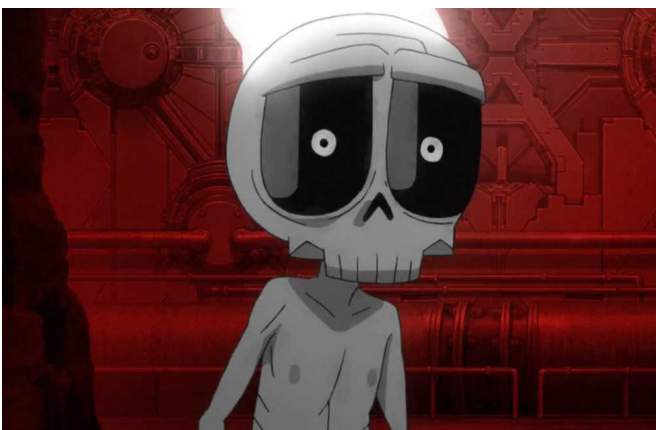


Facial Expressions

The character shows emotion when transitioning in and out of the post traumatic mental state. He stares into the objects that morph and brings himself back to reality after his sudden flood of visuals.

## Inspirational Research

Generating a sense of style for this film came from exploring numerous amounts of comic books and graphic novels that have been developed into animated films. The stylistic preference is heavy true black line work paired with singular color accent colors that both compliment and visualize the mood of a scene.



To view the images used throughout this research  
please click [here](#).