THE CLOCKWORK SOLITUDE: GOTHIC AESTHETIC INFLUENCE ON ARTISTIC CREATION IN THE ART OF MOTION PICTURE

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ABSTRACT

THE CLOCKWORK SOLITUDE: GOTHIC AESTHETIC INFLUENCE ON ARTISTIC CREATION IN THE ART OF MOTION PICTURE

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The reinvention of Gothic style in a variety of artistic forms over the course of time is the subject of this thesis. The primary focus of this investigation is on the ways in which Gothic aesthetics have been utilized to address individual and societal concerns in Gothic motion pictures. The chronological history of Gothic is examined in this study, which also covers its beginnings and the ways in which it has influenced architecture, literature, film, and animation. The purpose of this project is to demonstrate features that are relevant to Gothic animation, particularly with regard to visual aesthetics and narrative methodological approaches. The findings of the research had served as the foundation for The Clockwork Solitude, a Gothic animation project that tackles the topic of individual isolation in the context of society.

ÖZET

THE CLOCKWORK SOLITUDE: SANATSAL ÜRETİMDE GOTİK ESTETİĞİN SİNEMA SANATINDAKİ ETKİSİ

GONCA KELEŞ

GÖRSEL SANATLAR VE GÖRSEL İLETİŞİM TASARIMI YÜKSEK LİSANS TEZİ, HAZİRAN 2024

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Anahtar Kelimeler: Gotik Estetik, Gotik Hikaye, Yabancılaşma, Soyutlanma, Sosyal Normlar

Bu tez çalışması, gotik üslubun zaman içerisinde çeşitli sanat formlarında işlenişininin incelenmesi ve Gotik sinemayı merkeze alarak, Gotik estetiğin bireysel ve toplumsal kaygılar özelinde kullanımına odaklanmaktadır. Çalışma kapsamında Gotik teriminin kökeninden başlanarak Gotik'in mimariye, edebiyata, film ve animasyona etkileri kronolojik bir sırayla anlatılmıştır. Çalışmanın amacı, Gotik görsel estetiğin ve Gotik anlatının metodolojik yaklaşımlarını üç boyutlu animasyon ile ilişkilendirmektir. Araştırma bulgularının ışığında, toplum içerisineki bireysel izolasyonu ele alan Gotik tarzda bir animasyon uygulaması "The Clockwork Solitude" gerçekleştirilmiştir.

ACKNOWLEDGEMENTS

To my dear family

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1. INTRODUCTION

Resurrections, or the rebirth and reawakening of various kinds, are central to Gothic history (Fahey 2015). Over time, the unique Gothic character progressively merged with the broader medieval cultures of Europe, resulting in its recognizable impact on many artistic disciplines like painting, architecture, literature, cinema, and music across successive periods. Gothic expresses our fears about combat, sexuality, science, governance, and economy through the terrifying images that populate our dreams and nightmares (Kaye 2012). This study traces the evolution of the Gothic style throughout time and across disciplines to understand the Gothic aesthetic influence on artistic creation in the art of motion picture. The aim is to create a contemporary version of Gothic animation, inspired by the ideas discussed in the history of Gothic style, that sheds light on the world of an individual trying to exist in today's society.

1.1 Research Questions

The intention was to utilize research questions as guiding topics throughout the research process. Below are the research questions:

1. How did the Gothic aesthetic occur and transform in the course of art history?

2. What are the outstanding features of the Gothic aesthetic in the art of motion pictures?

3. How does the Gothic genre approach social issues of its time and what are the ways to implement this approach in the contemporary artistic creation in art of the motion pictures?

1.2 Scope of the Study

In the course of this study, the history of Gothic style will be examined in terms of architecture, literature and cinema. Even though the term Gothic covers a much wider concept from fashion to music, these three disciplines (architecture, literature, cinema) were selected owing to their relevance to the art of motion pictures. Regarding artistic creation in the art of motion picture, Tim Burton's works will be examined to be used as a reference in the project phase.

2. THE HISTORY OF GOTHIC AESTHETIC

2.1 The Origin of the Term Gothic: A Brief History of Goths

The term "Gothic" initially referred to the Goths, a collection of Germanic tribes. The first documentation of their existence can be attributed to their involvement in the geographical area presently recognized as Poland (Figure 2.1) during the first century AD (Heather 1998). The prevailing belief suggests that the Goths originated in Scandinavia and then migrated southwards (Figure 2.2), settling in the southern regions of the Roman Empire, particularly in the provinces surrounding the Black Sea. Although Goths held significance during their day, it is noteworthy that there is a lack of their literature or artwork associated with them. The value of the Getica, authored by Jordanes during the mid-sixth century, lies in its status as the sole source offering an in-depth overview of Gothic history in this specific era (Heather 1994). The scholarly significance of Getica as a primary source for the study of Gothic history remains unchallenged. The historiography of the Gothic people mostly relies on the textual sources found in the work known as Getica.

Figure 2.1 : The Wielbark culture, linked to the Goths, inhabits a stone circle located in northern Poland (Maria Golińska 2002)

Figure 2.2 : The Gothic nations' migration route between 395 and 526 CE

The main reason for the Goths' significant role during their historical era is mostly due to their intricate association with the Roman Empire. This particular group of immigrants can be regarded as the pioneering independent group to effectively navigate an imperial border in significant quantities and establish their societal influence and Goths hold the distinction of being the earliest immigrants to successfully invade and exploit the imperial capital (Heather 1994). During the third century AD, two prominent groups within the Gothic community had become distinguishable, namely the Visigoths, also known as the West Goths, and the Ostrogoths, referred to as the East Goths. Visigoths are credited with establishing their territory on the Iberian Peninsula, which includes the countries of Spain and Portugal. The other ethnic group was known as the Ostrogoths, and they ruled territories that are now part of modern-day Ukraine, Belarus, and certain regions of Western Russia. These communities initiated a southward and eastward migration, resulting in their interaction with the territorial boundaries of the Roman Empire. The Huns' westward advance catalysed a highly consequential early encounter between the Goths and Romans. In the year 376 AD, a significant number of Visigoths, faced with displacement and imminent danger, sought sanctuary within the territorial boundaries of the Roman Empire. In the early stages, the Romans granted permission for this practice, but the Goths swiftly encountered instances of abuse and deprivation of sustenance. The Gothic War sprang out as a result of the increasing amount of anger.

During the period of the Roman Empire's territorial expansion, it encountered incursions and invasions from semi-nomadic groups residing in the vicinity of its frontiers. Among these nomadic tribes, the Goths emerged as a particularly formidable force near the periphery of the Roman Empire. The pinnacle of this confrontation occurred during the Battle of Adrianople in 378 AD, when the Visigoths, under the leadership of Fritigern, achieved a resounding victory over the Roman troops. On August 9, 378, they defeated and killed Emperor Valens and two-thirds of his army near Hadrianople (now Edirne in Turkey), ushering in a series of events that transformed European history. (Heather 1998). The conflict served as a pivotal event that marked a notable redistribution of power and highlighted the inherent weaknesses within the Roman Empire.

Throughout the ensuing decades, the dynamic between the Goths and Romans persisted as one marked by volatility, encompassing a range of interactions including alliances, acts of treachery, and minor conflicts. Alaric I, the prominent leader of the Visigoths, consistently pursued more favourable conditions and lands for his community, resulting in the initiation of several sieges against Rome. The culmination of these tensions occurred when the Visigoths sacked Rome in 410 AD, which had

significant symbolic implications for the city's status. This event marked the first breach of Rome's defences in almost eight centuries. After the sack, the Visigoths traversed the territories of the Western Roman Empire and subsequently established their presence in the Iberian Peninsula, where they founded the Visigothic Kingdom.

The Ostrogoths, led by Theodoric the Great, initially allied with the Eastern Roman Empire. Theodoric was assigned the responsibility of retaking control of the Italian peninsula from the Germanic monarch Odoacer. By the year 493 AD, he effectively accomplished this task and founded the Ostrogothic Kingdom in Italy, initiating a phase characterized by a notable degree of stability and significant cultural advancement.

Although the Gothic kingdoms were initially established in lands that were once part of the Roman Empire, their existence was not destined to be permanent. The Visigothic Kingdom succumbed to the conquest of the Muslim Moors during the initial years of the 8th century. The Ostrogothic Kingdom in Italy, on the other hand, saw a reconquest effort by the Eastern Roman Empire (also known as the Byzantine Empire) during the Gothic Wars (535–554 AD), resulting in the eventual destruction of the kingdom.

The relations between the Goths and the Roman Empire throughout late antiquity exemplified the wider migratory and invasive tendencies that had a profound impact on the political and cultural dynamics of Europe. The legacy of the subject, while closely intertwined with the Roman narrative, serves to highlight the fluidity of historical transformations and the complex interplay between conflict and assimilation.

2.2 The Visual Origin of Gothic Aesthetic: Gothic Architecture

The Goths' acts not only contributed significantly to the collapse of an already weakening Roman Empire, but also signalled the beginning of the Dark Age (Hughes et al. 2015). New artistic forms emerged as the influence of Roman civilization receded, albeit it did not completely disappear. The architectural style that dominated the Middle Ages from the mid-twelfth century to the early fifteenth century coincided with the rise of a new architectural approach. Religious symbolism and allegory supplanted proportion and realism in Gothic architecture. Romanesque architecture, renowned for its curved arches, solid walls, and castle-like appearance, offered areas conducive to introspective thought. In contrast, Gothic architecture had a strong preference for divine features, stressing illumination, verticality, and angelic

aesthetics. The innovative approach expressed a larger theological movement that pointed out the tremendous sense of awe that comes with divine transcendence.

However, this architectural style was called Gothic after its period. The attribution of the term "Gothic" to the architectural style of the Middle Ages is commonly attributed to Giorgio Vasari, an Italian artist, architect, and renowned art historian of the sixteenth century (Charles and Carl 2016). Given the nomadic nature of the Goths and their lack of a distinct architectural style, it is plausible to argue that the term "Gothic" may have been misinterpreted or used inappropriately. Vasari believed the Middle Ages was a period of cultural decline (Turani 1975). Vasari linked the barbarism of this era to the Goths, ancient barbarians and he mislabelled this artistic style as "Gothic," implying barbarism and lack of aesthetic sophistication. The word ultimately acquired popularity and encompassed the entire Medieval period, which was defined by notions of darkness, illogical beliefs, and simplicity. The construction of the major Gothic cathedrals and churches can be attributed to three primary causes that influenced the creation of their respective environments: firstly, to praise God and promote Christianity; secondly, to build cathedrals that tower above all other buildings visible from afar; and thirdly, the medieval philosophy that teaches reaching God only possible when faith and rationality are used together (Osmanoğulları 2022).

The building that carried over this transformation into the field of architecture is the Abbey of Saint-Denis (Figure 2.3) in France in 1137. The Abbey of Saint-Denis is in Saint-Denis, a suburb of Paris, close to the city centre. Based on existing historical documents, it was widely assumed that St. Denis, the first bishop of Paris and the patron saint of France, was buried at the current location after his crucifixion around 250 AD. Throughout its history, the abbey underwent significant transformations, becoming a well-known pilgrimage centre and the final resting place for several French rulers. The individual of relevance in this context is Abbot Suger, who led the Abbey of Saint-Denis from 1122 to 1151. The individual desired to make Saint-Denis into a magnificent representation of Heavenly Kingdom in the realm of mortals.

Saint-Denis exemplified the diverse characteristics that characterize Gothic architecture. These characteristics encompass the innovative utilization of rib vaults, pointed arches, and a significant quantity of stained glass. Suddenly, the focus shifted to the importance of light, which embraced both its physical and figurative elements. Suger believed that light symbolized the divine, and he argued for architectural improvements that aimed to fill the cathedral with brightness.

Figure 2.3 : Basilique de St. Denis Exterior, West Facade (Built-in 1135)

2.2.1 The Characteristics of Gothic Architecture

The Gothic architecture features several advancements. The era's innovative pointed arch dispersed weight better than the Romanesque rounded arch. This excellent weight distribution allowed thinner walls and wider windows (Figure 2.4).

Figure 2.4 : Milan Cathedral, Exterior view (Started in 1386 and completed in 1996)

Another design innovation was the ribbed vault (Figure 2.5). By crossing two or three barrel vaults, builders could transfer ceiling weight on pillars rather than walls. This made vertical space appear higher and decreased the need for strong walls.

Figure 2.5 : Ribbed Vaults of Notre-Dame Cathedral (Built-in 1862)

The flying buttress (Figure 2.6) was one of Gothic architecture's most notable innovations. These exterior supports offset the cathedral's walls, allowing architects to erect taller buildings with wider windows. Flying buttresses were structural necessities and Gothic symbols.

Figure 2.6 : Flying Buttress (Amiens Cathedral, 1862)

2.2.2 The Role of Light and Glass in Gothic Architecture

The elaborate stained-glass windows of Gothic cathedrals are frequently praised (Figure 2.7). These vast areas of vibrant glass, frequently portraying narratives and individuals of religious significance, served a double purpose. The individuals in question exhibited didactic tendencies, imparting biblical narratives to a sometimes non-literate populace. Additionally, they possessed a spiritual aspect, symbolically representing the entrance of divine illumination into the hallowed realm. The churches were converted into sanctuaries of luminous beauty as sunshine streamed through, throwing kaleidoscopic patterns across the stone floors.

Figure 2.7 : The effects of stained glass windows on lighting inside a Gothic church

2.2.3 Decorative Flourishes in Gothic Architecture

Gothic architecture is famous for its lavish embellishments in addition to the structural advancements that it introduced (Figure 2.8). A defining characteristic of the style was the use of stone tracery in architectural elements such as windows and facades. The cathedral had a more ethereal atmosphere as a result of these elaborate decorations, which frequently resembled leaves, vines, and other forms seen in nature. Subsequently, these themes found their way into the realm of motion pictures, serving as allusions to Gothic architecture and symbolizing the renunciation of prevailing Gothic narrative elements. In this capacity, they also conveyed a connection to untamed and natural environments.

Figure 2.8 : Stone tracey on the exterior window of Chartres Cathedral (Rebuilt 1194-1260, France)

2.2.4 St. Augustine Philosophy and Its Influence on Gothic Style

Saint Aurelius Agustinius (354–430) is a prominent figure in Christian history, known for his significant contributions as a philosopher and theologian. His era aligns with the decline of the Roman Empire and the widespread acceptance of Christianity. Agustinius's exploration of philosophical issues in his works had a significant impact on both Christian theology and western philosophy, hence the Gothic style was undoubtedly shaped by St. Augustine's thoughts, particularly his teachings on divine nature, aesthetics, and order.

He argued that the beautiful aesthetics, ethical superiority, and simply being of the heavenly and earthly realms serve as evidence for the flawless aesthetics, moral excellence, and existence of their Creator, whom they imitate imperfectly and incompletely (Williams 2006). According to his philosophy, the aesthetic appeal of all things is a manifestation of the harmony and organization present in the universe. Augustine's aesthetics were based on the idea that objects were most visually appealing when they were in harmony and proportion with the entire composition. Gothic architecture embodies this concept by striving for aesthetic coherence.

Secondly, Augustine's view of God as the fountain of all wisdom and light had a significant impact on the Gothic style's emphasis on light. The grandiose and intricately designed stained glass windows prevalent in Gothic cathedrals are physical representations of his concept that light symbolizes the existence of God and the ultimate reality. The interior rooms are illuminated by the light streaming through

these windows, reflecting Augustine's metaphorical use of light and establishing a celestial and divine ambiance.

The foundation of Christian hope lies in Augustine's conception of the City of God and the idea of spiritual elevation. Gothic cathedrals are constructed with a vertical orientation in order to guide the viewer's sight upwards towards the sky. This architectural concept serves as the inspiration for their construction. The towering vaults and spires of these churches embody Augustine's concept of spiritual elevation, inspiring the devout to direct their thoughts and focus on God. Gothic churches are characterized by their tall spires, vaulted ceilings, and abundant vertical lines, which provide a strong vertical presence. Augustine contends that the soul's progression towards God is symbolically depicted by its vertical orientation. The cathedral's stained-glass windows employ colour and light to provide a kaleidoscopic effect within the structure, aligning with Augustine's conviction that light is a manifestation of the divine. These windows often depicted scenes from the Bible, symbolizing the unity of God and nature.

The architectural advancements of the pointed arch, ribbed vault, and flying buttress were a direct response to the necessity of increasing height and light in cathedrals. The increased height of the ceilings and the expanded size of the windows created a sense of more openness and roominess in the space. These advances exemplified Augustine's philosophical emphasis on the harmony and order of God and functioned as technical solutions.

Gothic cathedrals often had intricate sculptures, stone carvings, and other ornamental elements that depicted biblical stories, saints, and angels, aligning with Augustine's focus on the divine narrative. In terms of appearance, they inspired a sense of wonder and respect, and in terms of education, they provided religious instruction to the faithful on Christian theology.

2.3 The Narrative Origin of Gothic Aesthetic: Gothic Literature

A historical epoch known as the Enlightenment emerged during the 18th century, which is characterized by a predominant emphasis on scientific rationality. Concepts of property, administration, and society underwent profound transformations as a consequence of the transition from feudalism to commercial activities. As a result of the Industrial Revolution, more secular ideologies arose. This era, which is known for its significant contributions to modern culture, can also be credited

with the reinvention of the Gothic (Botting 2012). To be more specific, the term Gothic, which refers to a bygone era marked by associations with the barbarian, medieval, and supernatural, developed as an antithesis to Enlightenment ideology. In the late 1740s, an architectural movement called English Gothic Revival (also known as Neo-Gothic, and Victorian Gothic) emerged and persisted into the early 1900s. Rejecting the neoclassical styles popular in the 18th century, it harkened back to the Gothic style of medieval European architecture. Along with the resurgence of interest in Gothic forms in architecture, the literary community was captivated by the Gothic aesthetic. Consequently, the term "Gothic" was redefined to denote a literary genre, which is distinguished by its incorporation of sombre, enigmatic, and otherworldly components. Gothic literature aimed to elicit intense emotional reactions, including sensations of fear, wonder, and even love, in an era dominated by logical and pragmatic thinking. The designation was initially employed by Horace Walpole to describe his literary work, "The Castle of Otranto", published in 1764, concerning its narrative structure and overall ambience. Walpole's literature encompasses various elements that ultimately shaped a distinct genre of Gothic, such as medieval buildings, aristocratic heirs uprooted from their homes, and eerie hauntings (Botting 2012). "The Castle of Otranto" may be the first Gothic novel, but unlike other novels in the genre, it has never been adapted for a screenplay. Gothic books written in the nineteenth century, such as Dr. Jekyll and Mr. Hyde by Robert Louis Stevenson, Dracula by Bram Stokerand, and Frankenstein by Mary Shelley, have had the greatest impact on the cinematic medium (Kaye 2012). A likely reason can be posited in this matter. It can be thought that these three literary works and counterparts had more inspirational source material to reflect on the visual design and it may have been more convenient to be turned into a screenplay. Nonetheless, Walpole's work also contains supernatural aspects despite its lighter tone compared to Jekyll and Hyde, Frankenstein, and Dracula. (Kaye 2012) Accordingly, it is not entirely persuasive to depend on this viewpoint. The primary characteristic of book adaptations transformed into screenplays is their portrayal of monster. The monsters depicted in the Gothic genre are symbolic representations of prevailing concerns in the modern era, encompassing sentiments of seclusion, the profound repercussions of armed conflict, and the proliferation of sexually transmitted diseases. The works of Walpole, while set in pseudo-historical contexts, mostly address themes specific to the eighteenth century (Kaye 2012). To clarify, unlike The Castle of Otranto, the three works mentioned above offer a sociological perspective that is both universal and enduring, which may explain why they are better suited for adaptation to screen.

In short, Gothic does not only offer barbarous, medieval, primitive storytelling but

also uses sentimental, scary and supernatural associations to make a deeper statement. As Botting (2012) mentioned, its role is to reflect the norms and principles of the 17th and 18th centuries, while Reyes (2020) explained Gothic distinguishes itself from historical dramas by the presence of pervasive danger, whether it be occult in nature or otherwise. Gothic aesthetic took shape from Gothic Architecture and Gothic Revival, narrated by Gothic Literature. Inevitably, Gothic cinema is influenced by both in terms of narrative structure and the creation of atmospheric environments (An example from Frankenstein (1910), which is directed by J. Searle Dawley, adapted from the book Frankenstein (1818) written by Mary Shelly (Figure 2.9).

Figure 2.9 : A still image from the first silent short film of Frankenstein (1910)

2.4 The Formative of Gothic Narrative: Gothic Cinema

The cinema has played a pivotal role in sustaining Gothic fiction throughout the twentieth century, primarily through its continuous production of film adaptations based on the great Gothic novels (Botting 2005). The groundbreaking work of Georges Méliès's, "Le Manoir du diable" (The Haunted Castle, 1896), which features a Gothic aesthetic from an artistic and cinematic standpoint, marks the beginning of Gothic cinema (Reyes 2020). This early three-minute film showcases a range of transformative sequences, including the metamorphosis between a bat and a demon, as well as the emergence of a skeleton and a gathering of spectres. A carefully painted backdrop, faithfully evoking the gateway to an ancient castle, places these eerie images against. From a critical and aesthetic standpoint, Le Manoir Du Diable most

definitely exhibits what might be characterized as a Gothic style (Reyes 2020). The lineage originating from Gothic architecture, extending to literature, and afterwards to cinema, exemplifies the ongoing appeal of the Gothic aesthetic. Gothic themes gradually spread throughout several film genres in the twentieth century, including thrillers, comedies, science fiction, and film noir. Determining a precise definition of what encompasses a "Gothic film" might prove to be challenging because of this diversification (Kaye 2012). The medium of Gothic film creation effectively engages the audience's imagination by skillfully exploring enduring dark, fears, desires, and curiosity, employing both visual and auditory elements to evoke a profound sensory experience.

2.4.1 The Fundamentals of Gothic Aesthetic in Visualization

The Gothic aesthetic mode necessitates the utilization of identifiable characters, settings, linked motifs, and themes. While the utilization of Gothic imagery and characters in films is not uniform or consistent across all works, they generally inspire particular concepts and elicit distinct emotional responses (Reyes 2020). Moreover, the act of visualizing a Gothic narrative necessitates the attribution of fresh interpretations to textual materials, mostly because of the distinctive attributes inherent in various forms of media. For instance, the creatures depicted in novels are abstained to define, whereas the visual nature of film requires an emphasis on representing the monster's image (Kaye 2012).

Gothic represents an aesthetic style that distinguishes itself from horror by its distinct characteristics (Reyes 2020). Both genres utilize atmospheric components, including impactful lighting, disconcerting music and sound, and camera framing that frequently places the audience in sympathy with the victims. However, it is critical to distinguish horror from other genres in that it is predominantly motivated by emotional reactions and is not restricted by temporal or spatial limitations. Contrary to popular belief, the Gothic genre cannot be solely defined by its ability to evoke terror, nor can it be easily confined within aesthetic boundaries (Reyes 2020). To be more precise, the main elements of Gothic aesthetic in both visual and narrative creation are comprised below.

The setting: Gothic locales are unknown (Reyes 2020). Numerous Gothic literary works are situated within antiquated castles or monastic ruins, effectively encapsulating the prevailing elements of magnificence, enigma, and deterioration that are inherent to Gothic architectural design. When considering visual aspects, it is commonly advocated that the selection of a design style should align with the tone of

the literary source material (Rall and Jernigan 2015). Consequently, places and environments within Gothic aesthetics inevitably incorporate characteristics derived from Gothic architecture, while also embodying the enigmatic essence of Gothic literature.

The atmosphere: It is characterized by a sombre and foreboding ambience, evoking a sense of unease and anticipation. During key dramatic scenes in a gothic film, the tendency is to prefer windy and stormy weather, which allows the lightning and thunder to create a sense of danger through the play of shadows and sounds (Reyes 2020). The objective of the Gothic aesthetic in terms of the atmosphere was to create a heightened emotional intensity found in its narratives, thereby establishing a mood that mirrored the overwhelming sensation. This mood can be related to the feeling one would encounter while being present in a Gothic cathedral, as it is aimed at Gothic Architecture.

The lighting: Gothic films may make extensive use of chiaroscuro lighting, bathing their characters in shadows that highlight their emotional disposition or vulnerability (Reyes 2020). The artistic technique known as chiaroscuro finds its origins in the Renaissance era, although it is particularly renowned for its association with Baroque art. The term originates from Italian which can be translated as "light-dark" or "light-shadow." It refers to the usage of pronounced contrasts between areas of light and darkness in a two-dimensional artistic composition, intending to generate a perception of volume, depth, and three-dimensionality. In addition to this technical benefit to the field of painting, Chiaroscuro (Figure 2.10) is often associated with the creation of dramatic and evocative effects in painting as well as other forms of visual arts. Along with its application in the realms of painting and drawing, chiaroscuro has been employed in many artistic forms, such as photography and filmmaking, to create visually fascinating compositions that evoke emotional resonance. Instances of this inspiration can be observed in the production of Gothic aesthetic.

Figure 2.10 : "The Calling of Saint Matthew" by Caravaggio, Example of how chiaroscuro creates dramatic effect in narrative making

The association of darkness with concepts such as death, coldness, obscurity, mystery, and unknowability are prevalent in various cultural contexts. In a huge majority of Gothic productions, it is quite possible to claim that "black and white contrast" is highly preferable in terms of these connotations with darkness. However, Gothic cinema also tends to create tonal tensions between dark and bright colours (Reyes 2020). Burton's depiction of the realm of the living as sombre and dull, and the realm of the dead as vibrant and joyful in the film Corpse Bride (Figure 2.11), exemplifies his utilization of contrast between dark and bright colours, which most likely refers to German Expressionist motion pictures. Kaye (2012) summarizes that to create a nightmarish fantasy world that distorts our reality, the film makes innovative use of colour and black-and-white photography, camera angles, set designs, makeup, and editing techniques.

Figure 2.11 : A still image from Corpse Bride by Tim Burton shows the usage of bright colors with dark in a dramatic sequence

The supernatural and suspense: A source of threat is typically required for the Gothic to invoke feelings of suspense and dread, even if it is eventually dismissed as mere superstition or a mental trick (Reyes 2020). In Gothic literature and also in Gothic cinema, it can be mentioned various forms of supernaturalism: such as ghosts, monsters, and unexplained happenings, are notable aspects of certain narratives or cultural beliefs. These threatening symbols are employed to create an aura of mystery surrounding the character and increase the motivation for the narrative to solve this mystery. The most narratively conventional Gothic film will involve a journey of discovery (Reyes 2020).

2.4.2 The Influence of German Expressionism on Gothic Aesthetic

Germany's Gothic films originated from the historical and political unrest that characterized the period (Reyes 2020). After World War I, Europe and America were marked by a pervasive awareness of mortality and physical disfigurement. This sombre reality found expression in several artistic groups, including German expressionism, Surrealism, and Dadaism, which all prominently feature motifs of these obsessive nightmare images. Nosferatu by F.W. Murnau and The Cabinet of Dr. Caligari by Robert Wiene were the two most notable works of that era in addition to Metropolis by Fritz Lang, which is a remarkable example of modernist Gothic in its narrative and visual blending of old and new (Borring 2005). The film Nosferatu does not exhibit the same level of visual abstraction as Caligari; yet it is worth

noting that both films do possess elements of expressionism (Carver 2013). This influence of this expressionist approach had an influence on later Gothic films. From a visual perspective, the unconventional architectural structures, angular roadways, and strategically painted shadows contribute to transforming the environment into a madman's worldview rather than a depiction of ordinary reality. From a narrative perspective, they maintain their unnerving quality, leaving audiences unsure of who to believe and what is true.

The Cabinet of Dr. Caligari (German: Das Cabinet des Dr. Caligari, directed by Robert Wiene and premiered in 1920) holds significant importance within the course of cinematic history. The film in question is a notable example of silent German expressionist cinema, celebrated for its groundbreaking and artistically sophisticated visual aesthetics. The interpretation of the warped sets and dreamy scenes by numerous individuals is around their symbolic representation of the psychological conditions of the characters and the traumatic consequences of the First World War. The film dives into the thematic elements of authority and control, as it portrays Dr. Caligari's exertion of power over his sleepwalker, Cesare, and his manipulation of the narrative's events. The film is a thought-provoking exploration of reality, prompting the audience to question and reconsider their understanding of what is real and what is surreal. This inquiry pertains to the dependability of narrative and memory.

The visual style of the film is a significant element that embodies the underlying concept of the narrative. The film showcases deformed and angular sets characterised by sharp and jarring angles, as well as exaggerated and bizarre landscapes (Figure 2.12). The set designs were devised to mirror the psychological condition of the characters and the disconcerting ambience of the film. Additionally, the film employs a visually compelling technique by effectively utilising shadows and contrasting elements of light and darkness to evoke feelings of uneasiness and disorientation (Figure 2.13). The utilisation of expressionist lighting techniques helps highlight the psychological distress experienced by the main characters. Furthermore, another notable characteristic is its utilisation of tilted or skewed sets. It also creates the perception of a distorted representation of reality. The angles of the buildings and streets contribute to the ambiance evoking a nightmarish or surreal realm.

Figure 2.12 : An example of an exterior setting is in The Cabinet of Dr. Caligari (1920). A titled and skewed visual of the city in the background.

Figure 2.13 : An example of an interior setting in The Cabinet of Dr. Caligari. A distorted structure, which is visually enriched with the use of light and shadow, depicts the character's mental state. (1920)

The film Nosferatu directed by F.W. Murnau and distributed in 1922, is another notable example of a silent German expressionist film. The original version of Bram Stoker's Dracula is often considered a classic in the vampire genre, and this adaptation is notable for being one of the first. The film Nosferatu explores human apprehension towards the unfamiliar and the supernatural. Count Orlok embodies the archetypal dread of an evil entity lurking behind the shadows. The film effec-

tively establishes a prevailing atmosphere of isolation and anxiety, as the characters progressively experience a higher sensation of isolation due to the vampire's existence (Figure 2.14). The film's unsettling atmosphere is heightened by the presence of both the fear of contagion and the fear of the unknown.

Figure 2.14 : The iconic Count Orlok while standing on the deck, a low angle to create a dominating look in Nosferatu (1922)

Similar to Caligari's The Cabinet of Dr. Caligari, Nosferatu creates a foreboding atmosphere through the use of light and shadow. The interplay between light and shadow in the portrayal of the vampire Count Orlok contributes to the dramatisation of his frightening attitude (Figure 2.15). The film showcases iconic visual elements, such as the shadow of Count Orlok gracefully walking a staircase. Moreover, the film employs a visual motif by juxtaposing the world of nature with the supernatural. The obvious difference between the ordinary and the strange functions emphasises the supernatural essence of the vampire.

Figure 2.15 : The shadow of Count Orlok gracefully walking a staircase in Nosferatu (1922)

2.4.3 Whale's Interpretation of Frankenstein: The Most Known Alienated Character of Gothic

The monster of Frankenstein is one of the most popular characters of Gothic Cinema and quite a related narrative about human mechanisation, alienation and isolation. Famously, the story is reshot multiple times in The Fate of Frankenstein (1823), but it also appears in Joseph Smiley's Life Without Soul (1915) with a more sympathetic standpoint and a "just a dream" ending. Regarding the alienation topic in particular, there is a significant adaptation of Frankenstein by Mary Shelley: James Whale's Frankenstein (1931). One could argue that Whales incorporated elements from theatrical adaptations rather than the original literary works. The film employs a narrative structure that simplifies and streamlines the storylines into a linear and singular perspective. The film not only portrays apprehensions over the misuse of science and technology, but also expresses concerns about the sense of detachment experienced by individuals in a mechanical society over which they have no authority (Kaye 2012).

The film narrates the story of Dr. Henry Frankenstein (played by Colin Clive), a scientist whose obsession revolves around the endeavour of generating life through the assemblage of deceased body parts. Utilising the assistance of his hunchbacked sidekick, Fritz (played by Dwight Frye), and employing the notorious laboratory apparatus, Dr. Henry Frankenstein successfully revives an inanimate corpse to fabricate a being commonly referred to as the Frankenstein Monster (played by Boris

Karloff). The portrayal of the Frankenstein Monster by Boris Karloff (Figure 2.16) in the film is widely regarded as iconic due to its establishment as the definitive visualisation of the character, hence establishing a benchmark for subsequent interpretations of the creature. This iconic view conveys the monster's suffering and isolation, creating a character that elicits both sympathy and fear. The lasting influence of this phenomenal character is readily apparent in Halloween costumes, consumer goods, and the realm of cinema and television.

Figure 2.16 : Boris Karloff in Frankenstein (1931)

Similar to the literary work "Frankenstein," the film explores a range of issues, including scientific ambition, ethical discussions, and the consequences linked to the manipulation of the borders between life and death. This phenomenon raises questions about the responsibility of creators towards their creations and the fundamental nature of human existence. Yet, the movie fits with Director James Whale's unique artistic point of view. He incorporated elements of dark comedy and satire into "Frankenstein," effectively juxtaposing fear with a subtle infusion of humour. The combination of horror and humour in the film emerged as a distinguishing characteristic, hence enhancing its distinct tone. Beyond that, the director places significant emphasis on the experience of isolation resulting from deviating from the norms of society. The portrayal of the Monster serves as a compelling symbol of the concept of the other. The individual in question is characterised as an outcast who faces social disapproval on account of his physical appearance. The Monster, in essence, functions as a means to emphasise noteworthy themes including isolation, prejudice, and concern about unfamiliarity. Within the cinematic narrative,

it becomes evident that the sole character exhibiting a welcoming attitude towards the Monster is Maria, an innocent young girl who engages in playful activities near the waterfront. Due to the Monster's initial childlike nature and limited comprehension of his surroundings, he bears a resemblance to Maria, an innocent child (Figure 2.17). The narrative reaches a fatal turning point as the Monster, who is still unaware of the extent of his physical might, attempts to engage with Maria in a fun manner by throwing her into the waters. Unfortunately, the actions of the Monster lead to the accidental drowning of Maria, owing to his tremendous strength and insufficient control.

Figure 2.17 : The scene in the Monster interacts with Maria in Frankenstein (1931)

In terms of visual style, the mood of the film was both disturbing and impressive. The reasoned use of shadow and lighting, as well as the extraordinary set design, had a major effect on the atmosphere of the film. The utilisation of dramatic lighting serves to establish a Gothic ambience that evokes a sense of gloom (Figure 2.18). The employment of remarkable contrast between light and shadow (referring to chiaroscuro), amplifies the sense of unease in the film. To set an example of a prominent sequence, the unveiling of the Monster on the slab employs this contrast to elicit tension and fear (Figure 2.19). Moreover, the use of other atmospheric elements, such as thunderstorms and eerie music, enhances the film's sense of dread. The director succeeds in making the sense of approaching uncanny events apparent.

Figure 2.18 : A light beam from the skylight coming from the lightning (Frankenstein,1931)

Figure 2.19 : The Monster on the slab moves up, while the laboratory enlightened from the skylight (Frankenstein,1931)
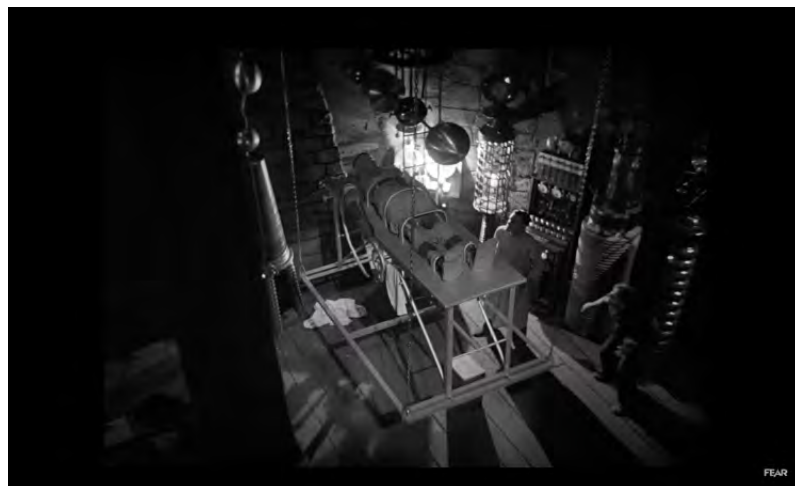
The film's set design, particularly Dr. Frankenstein's laboratory, was also designed with great attention to detail (Figure 2.20). The laboratory is filled with scientific apparatus and electrical equipment, creating a visually impressive and eerie environment as the narrative requires. Additionally, the contrast of the utilitarian laboratory setting with the Gothic castle facade (Figure 2.21 and Figure 2.22) enhances the visual richness of the film.

Figure 2.20 : Dr. Henry Frankenstein (Colin Clive) and Fritz (Dwight Frye) in the laboratory (Frankenstein,1931)
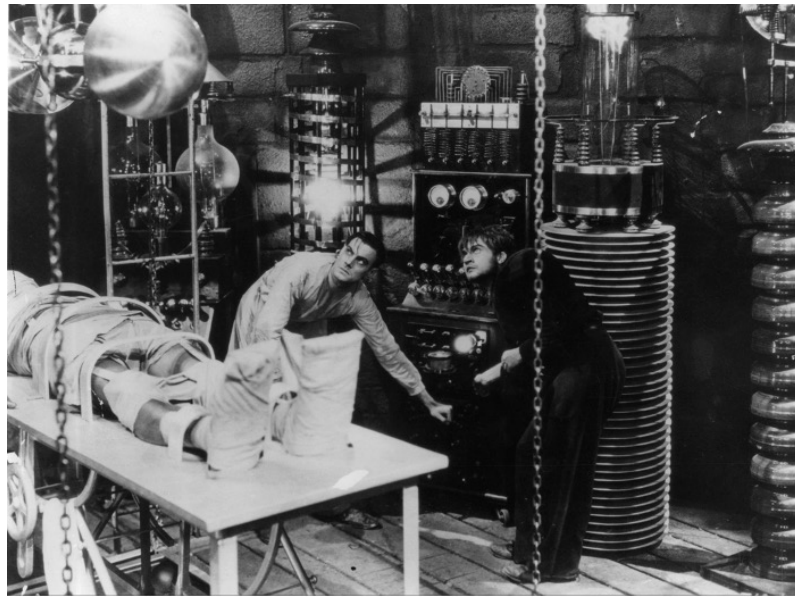
Figure 2.21 : The Monster appears in front of the door. The scene showing also the Gothic castle facade in a contrast look with the laboratory itself, depicts with a dramatic lighting (Frankenstein,1931)

Figure 2.22 : Showing the Gothic castle facade where the Monster is in a state of captivity with handcuffs. (Frankenstein,1931)

Another significant element of the setting is the windmill (Figure 2.23), which becomes a central location in the film's climax. As an example of the symbolism featured in the film, the windmill symbolises the unstoppable forces of nature and science. The extended hand of the Monster within the burning windmill serves as a visual depiction of the Monster's ultimate destiny.

Figure 2.23 : The burning windmill by villagers, while the Monster is inside. (Frankenstein,1931)

2.4.4 Gothic Animation

As mentioned before, films have frequently drawn inspiration from Gothic aesthetics since the invention of the moving image. The idea of the supernatural is prominently included in Gothic literature, and this genre has various narrative components that

lend themselves effectively to visual representation through animation (Rall and Jernigan 2015). Gothic themes and aesthetics have found their way into animated movies over the years, creating a unique subgenre of Gothic animation. In the realm of animation, a significant amount of time elapsed before adaptations emerged that might be considered Gothic in its fullest sense, yet both early animated short films and feature films used prominent Gothic motifs (Rall and Jernigan 2015). The Skeleton Dance (1929) (Figure 2.24) and The Haunted House (1929) (Figure 2.25), both produced by Walt Disney, were among the earliest animated films to feature Gothic-inspired imagery, such as skeletons, spirits, and haunted settings.

Figure 2.24 : A still image of while the ghost and skeletons are invading Mickey Mouse's home (The Haunted House, 1929)

Figure 2.25 : The Skeleton Dance (1929)

Rall and Jernigan (2015) also point out that the animated short film The Tell-Tale Heart (Parmalee, 1953) (Figure 2.26) is widely acknowledged as one of the earliest

animated horror films and a notable early example. It is narrated by an insane man (Figure 2.27) who, unable to bear the old man's peculiar gaze, resolves to murder the man with whom he shares his home. The inspiration for this piece comes from a short story by Edgar Allan Poe, whose works have been widely recognized as a seminal example of Gothic literature.

Figure 2.26 : A still image showing the exterior setting in The Tell-Tale Heart (Ted Parmalee, 1953)

Figure 2.27 : A still image showing the protagonist of The Tell-Tale Heart (Ted Parmalee, 1953)

It is essential to acknowledge that Tim Burton holds a significant place within the tradition of Gothic animation. His first short film, Vincent (1982), showcased

his penchant for Gothic and macabre themes. Most of his works can be seen as reinterpretations of fairy tales, folk stories, and Gothic literature narratives in terms of storytelling. Moreover, it is quite obvious that Burton took references from earlier animation works which contain Gothic elements in terms of visualisation of these narratives. The resemblance between Burton's depiction of the skeleton dance in his movie Corpse Bride (2005) (Figure 2.28) and The Skeleton Dance (1929) serves as a significant illustration of Burton's utilisation of early Gothic-inspired animation as a source of reference. By developing and diversifying his style through time, his style became quite recognizable, even called Burtonesque in popular culture.

Figure 2.28 : Burton's interpretation of skeleton dance in Corpse Bride (2005)

3.   TIM BURTON AS A DIRECTOR AND ARTIST

3.1 A Brief Story of Tim Burton

Tim Burton has had a significant impact on the fantasy and dark fantasy genres in cinema, contributing to the reimagining and revitalization of these genres. He is an American creative being renowned for his contributions as a producer, director, writer, and filmmaker, yet his artistic ability exceeds the realm of cinema. As an illustrator and animator, he began his professional life at Disney, where he contributed to early works such as The Fox and the Hound (1981). Also, his illustrations bear witness to his singular artistic perspective of character creation. Burton's contributions to animation have been substantial, encompassing stop-motion productions such as Frankenweenie and Corpse Bride, as well as his role as a film producer for films like The Nightmare Before Christmas. His inventive and one-of-a-kind contributions to the domains of popular culture and film are widely recognized. Burton's tendency to delve into the duality of life and the dark sides of the accepted, alongside his distinctive visual aesthetic, has become so well-established that it is frequently labelled as Burtonesque (Middlemost 2017).

The realms that he depicts in his films are typically supernatural, surreal, and gloomy, and they are populated by strange characters who have exaggerated features. Burton typically combines multiple genres, including horror, fantasy, humour, and drama. His narratives achieve a heightened level of depth and complexity by including elements of genre fusion. Tim Burton might be seen as Hollywood's most undeniable mainstream director in terms of his specific style (Odell and Le Blanc 2005). The combination of gothic, comedic, and macabre elements is what sets his one-of-a-kind aesthetic apart from others. In addition, it appears that early Expressionist German cinema classics influenced how Burton visualises the plot in his works. Many of Burton's sequences share similarities with The Cabinet of Dr. Caligari (1919), including distorted sets, forced perspective scenery, and a focus on

psychological authenticity over material reality (Odell and Le Blanc 2005).

His works explore the themes related to individuality, imagination, and the acceptance of differences. A recurring theme in Burton's work is the celebration of outsiders and misfits. Burton's films frequently address the concept of societal non-conformity, portraying characters who differ from prevailing ideologies and societal norms (Odell and Le Blanc 2005) and they can be interpreted as moral tales that examine the community's capacity to accept individuals who exist beyond its established social boundaries (Middlemost 2017). Hereby, his films can be interpreted as autobiographical or as narratives containing autobiographical elements. The characters and narratives in his films reflect his own experiences as an outsider and artist. Although there might be several associations with his life and experiences in his films, Burton underlines that all of his works have been influenced by his life, yet they are not autobiographical. While mentioning one of his films, Edward Scissorhands, which is commonly taken as autobiographical, Burton himself noted that it is not an autobiography since he needed to maintain the highest degree of objectivity (2008). The protagonists in Burton's films, such as Edward Scissorhands, Beetlejuice, and Jack Skellington, are unconventional and relatable figures who grapple with societal norms and isolation. A common objective among Burton's characters is to assimilate into their native environment and establish effective communication with those in their surroundings (Dicieanu, 2017).

The incompatibility of this outcast character, who is generally the main character of the film, with social norms is presented to the audience by contrasting with what is considered normal, both in appearance and attitude. As an absolute necessity, the environment in which the character lives is in opposition to the world shared by ordinary society. Burton employs the thematic element of duality in his cinematic works, an element that is often found in Gothic narratives, to symbolise this state of isolation, alienation and societal incompatibility and its contrast with what is accepted as normal. This duality (Figure 3.1) as two distinct ontological realms or worlds: a deficient world of "reality" characterised by detachment and a lack of liveliness, and a carnivalesque reversal of this "real world" that adheres to a more fanciful reasoning (Weinstock 2017).

Figure 3.1 : The duality parameter of narrative flow in Tim Burton Films (Weinstock 2017)
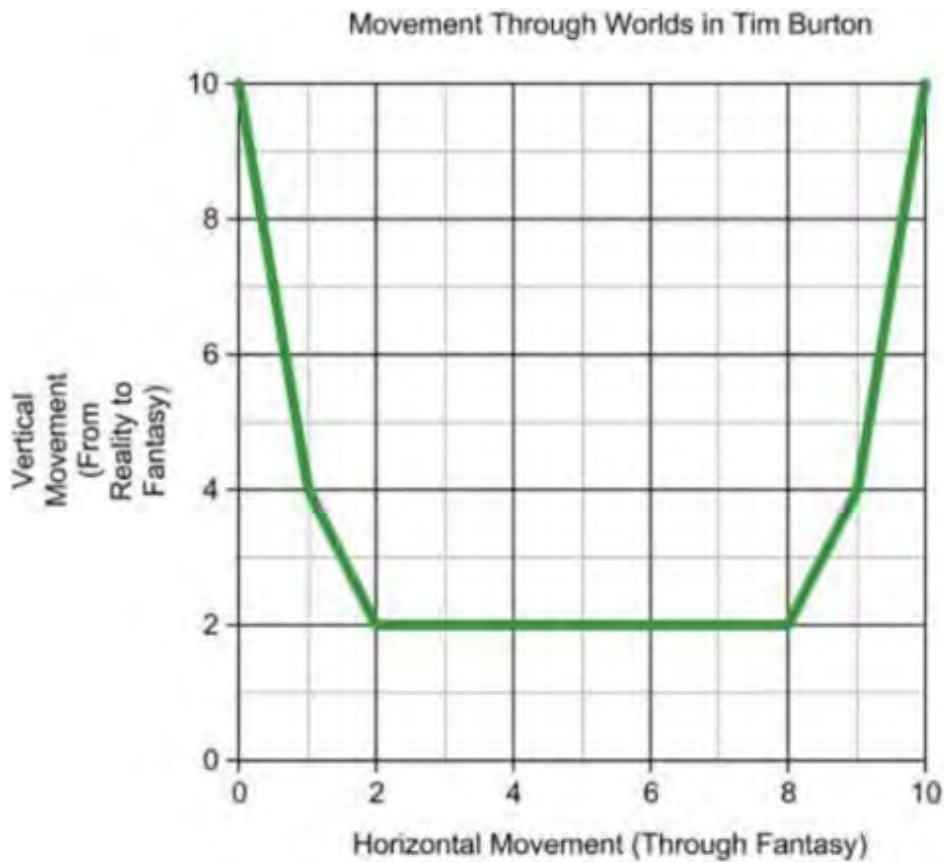
3.2 Tim Burton's Works

For this study, two specific Burton outstanding works, Vincent and Edward Scissorhands, were chosen for a thorough review and reference. Both works are Frankenstein adaptations with comparable patterns to the project, The Clockwork Solitude, consequently they are deemed appropriate for this study and have a considerable potential to contribute to the thesis in project process.

Vincent is a short animated film created using stop-motion method. Because it is a short film and was created using animation techniques, it has technical elements that can be used as a reference for the project. It also provides suggestions for reinterpreting earlier Gothic cinema and animation works using references to the German expressionist cinema. In terms of Edward Scissorhands, it can be said that it offers a detailed exploration of the human figure excluded from society, both in terms of its narrative and visual language. Visualizing the gaps in society is made clearer by the contrast between Edward's mansion and the city's design. Simultaneously,

the mansion's design and that of Edward the character depicts society's scared and exclusive perception of people who are different. There are differences in Edward's character as well. With his scissor hands, he is a productive and feared person. This particular detail provides an excellent explanation of how our differences—which society perceives negatively—can broaden our perspectives and develop our potential for creativity. These examples demonstrate how the film serves as a suitable and consistent guide for storytelling and visual aids related to the thesis's research issues.

To clarify, while Burton has made other Frankenstein adaptations, such as Frankiewinnie, they were not given as much attention in this study because they do not offer the same level of storytelling, visual language, and literary references as the two works mentioned above. These adaptations were only reviewed to gain a general understanding of the artist's style, rather than being thoroughly examined.

3.2.1 Vincent

Vincent is a monochromatic, short stop-motion animated film created by Tim Burton in 1982. It's one of Burton's earliest works and provides a glimpse into his unique visual and storytelling style. It is one of Tim Burton's earliest directorial efforts and showcases his distinctive style and penchant for Gothic and eccentric themes. It foreshadows the themes and visual motifs that would become prominent in his later films.

The young protagonist of the film is Vincent Malloy (Figure 3.2), a seven-year-old child who fantasizes about being a troubled artist and misunderstood individual. He creates a realm of Gothic illusions (Figure 3.3) from his mundane existence by employing his imagination. The character personifies the typical outsider in the aesthetic of Burton, driven by his distinctive imagination. The theme of a child's vivid imagination and its capacity to convert mundane existence into a melancholy and fantastical storyline is examined in Vincent. Vincent, in essence, proclaims the benefits of imagination as a means of seeking escape from reality. Moreover, it can be suggested that the film refers to themes of isolation and the feeling of being misunderstood, as Vincent Malloy's distinct imagination distinguishes him from his family and peers.

Figure 3.2 : Vincent Malloy sketched by Tim Burton (1982)

Figure 3.3 : The storyboard sketch of Vincent's imaginary world by Tim Burton and the original scene in Vincent (1982)

WHERE HE'D BE LEFT TO REFLECT
ON THE HORRORS HE'S INVENTED.
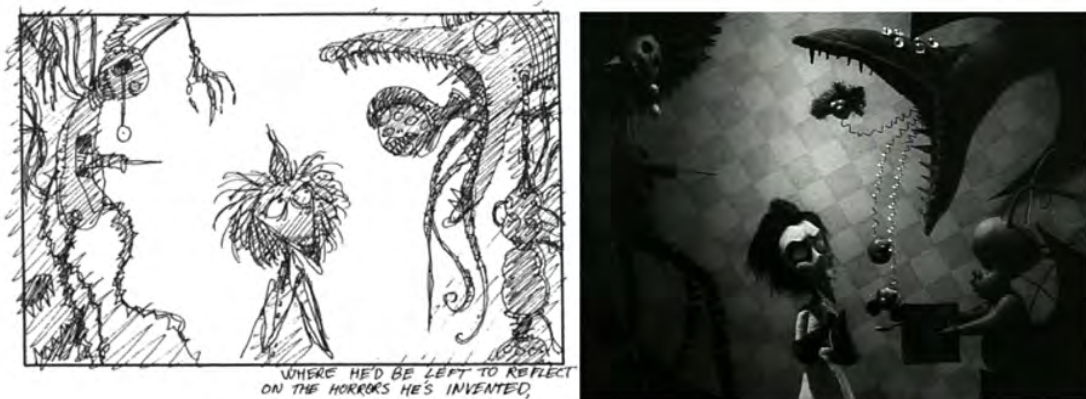
The visual elements of the film are filled with Gothic aesthetic elements and dark motifs. A monotone colour scheme, shadows, and uncanny lighting all contribute to the creation of a gloomy and unsettling atmosphere (Figure 3.4). Several of the odd visual flourishes shown in this black-and-white picture would later appear in Burton's following feature films (Odell and Le Blanc 2005). Also, the use of stop-motion animation allows for the precise control of movements and contributes to the film's distinctive look.

Figure 3.4 : A still image of Vincent in his house, which represents the real world (Vincent, 1982)

Burton's love for horror films and literature is on full display in this film, which is riddled with references to classics like Frankenstein, House of Wax, Fall of the House of Usher, and Nosferatu (Odell and Le Blanc 2005). As mentioned before, it is quite possible to realize the resemblance between German Expressionist Cinema and Burton's works. The angular and eccentric designs, characteristic of Burton's aesthetic, call to mind German Expressionism works notably Nosferatu and The Cabinet of Dr. Caligari. Vincent Malloy's shadow as he climbed the stairs resembles the legendary shadow sequence of Count Orlok walking a staircase in Nosferatu (1922) in terms of lighting, shadow, and frame (Figure 3.5). Furthermore, it is inevitable to notice that Vincent's imaginary room is inspired from the exterior city design in The Cabinet of Dr. Caligari (1922) in the sense of distorted angles and fabulous space creation (Figure 3.6). From this point of view, Vincent is a loving homage to classic horror and Gothic literature, paying tribute to the works and characters that have inspired countless filmmakers and artists, including Tim Burton himself.

Figure 3.5 : The resemblance between the iconic shadow sequence of Count Orlok staircase in Nosferatu (1922) and Vincent (1982)
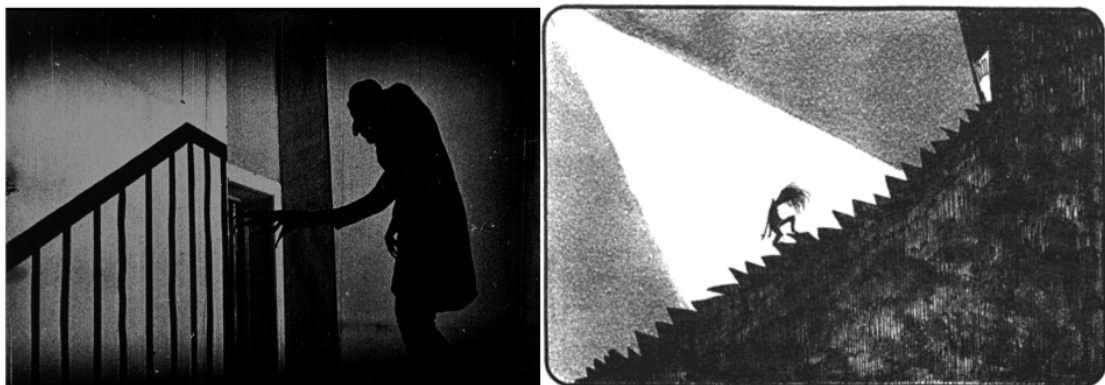
Figure 3.6 : The exterior city design in The Cabinet of Dr. Caligari (Robert Wiene, 1922) and Vincent's imaginary room design (Vincent,1982)

3.2.2 Edward Scissorhands

Edward Scissorhands, directed by Tim Burton and released in 1990, is a modern fairy which explores themes such as identity, conformity, and the consequences of prejudice. Edward Scissorhands is considered a melancholy narrative about a boy with big scissors-like hands who belongs in a horror film (Page 2006); an allegorical representation of a civilization that is corrupted and demonstrates a lack of willingness to be redeemed via the influence of pure goodness (Walling 2014).

Edward is one of 'the innocent others' of Burton who suffers from alienation and tries to build himself an approvable identity through his creativity. Edward could be a misunderstood artist who tries too hard to fit in but ends up falling out, or he could be a relic of an earlier time when people were more concerned with maintaining their social status than satisfying their baser urges (Odell and Le Blanc 2005). The conceptualization of the character originates from a sketch created by Burton before the production of the film (Figure 3.7).

Figure 3.7 : The first sketches of Edward Scissorhands (Tim Burton 1990)

Burton himself explains the character who wants to touch but can't is mainly based
on the feeling of being both creative and destructive (2008). The visual style of the
film is significantly characterised by the design of Edward's Scissorhands, which has
become an iconic element. The contrast between the pointed and dangerous ap-
pendages and his fragile and innocent attitude generates a remarkable and enduring
visual impression. Edward uses his unusual hands to cut through the mediocrity of
ordinary life, his creativity transforms the environment (Page 2006) (Figure 3.8).

Figure 3.8 : The grass sculptures Edward crafted with his scissor-hands in neigh-
bours backyards (Edward Scissorhands, 1990)

The narrative can be seen as a modern interpretation of Frankenstein's story. The
basis for interpretation is established by contrasting societal norms with deviations

from those norms (Middlemost 2017). The Inventor, Edward's kind "father," reveals his history in flashbacks. As he tries to make sense of his father's death with his limited emotional capacity and newborn understanding, the experience is both shocking and touching. Edward depends on his creator's advice, which he rarely remembers since he lacks social knowledge. The narrative, which draws inspiration from the Frankenstein tale while also incorporating elements from Beauty and the Beast, explores the concept of image and perception by portraying the protagonist as a perpetual outsider who is initially embraced solely by the residents of the pastel-hued suburban community (Barkman and Sanna 2017). The connotation of Beauty and Beast comes from one of the female figures Kim (Figure 3.9), whom Edward bonds with and has a crush on afterwards. On the contrary, the monster's interaction with a welcoming female character was a young kid in the original story of Frankenstein.

Figure 3.9 : Edward (Johnny Depp) and Kim (Winona Ryder) in Edward Scissorhands (1990)

One of the facts that people learn about the hypocrisies and brutality in society without being preached at is one of the numerous achievements of Edward Scissorhands (Odell and Le Blanc 2005). The film primarily centres its attention on three thematic elements: the inherent artificiality of social structures, a sense of uniqueness, and the need for societal approval. Firstly, the film offers a critical examination of the constructed nature of social existence. Throughout the film, three characters inform Edward that they know of doctors who could treat his illness and give him a helping hand. The fact that none of those suggestions worked is one of Burton's favourite parts of the film, according to Page (2006); it shows how pervasive insincerity is in our society. Secondly, the film celebrates the concept of individuality. The residents of the town, who embody common and stereotypical characteristics, are shown as lacking depth and ready to make judgments, creating

a sharp contrast with Edward's genuine nature and distinctive qualities. The topic has sparked discourse over the significance of appreciating diversity within a culture that tends to prioritise conformity. The film looks at the themes of solitude and alienation experienced by those who possess distinct characteristics or are perceived as marginalised members of society. Edward's lack of conformity in terms of his physical appearance and unique abilities might be interpreted as a symbolic representation of the profound sense of isolation experienced by numerous individuals who do not align with prevailing cultural standards. The narrative is driven by Edward's persistent longing for acceptance.

Edward Scissorhands is visually distinct, with a blend of Gothic and whimsical elements. According to Middlemost (2017), the aesthetic of Edward Scissorhands draws inspiration from a certain era, namely the 1970s, albeit with a loose connection. However, its enduring appeal lies in its ability to transcend temporal boundaries by exploring universal themes. The town of Suburbia, with its pastel-coloured houses and manicured lawns (Figure 3.10), contrasts sharply with the dark and foreboding mansion where Edward resides (Figure 3.11).

Figure 3.10 : The scene from the opening sequence represents society's routine, boring life in which they all leave houses at the same time with cars in an order (Tim Burton, 1990)

Figure 3.11 : Edward's dark and gloomy mansion (Tim Burton, 1990)

Aesthetics and the film's setting bring a quality suggestive of a fairy tale, employing Burton's signature blend of dark humour and fantasy. Burton's films frequently commence with the camera positioned in an upward direction, focusing on grand residences situated above hills, thereby immersing the viewer in the film's distorted reality (Weinstock 2017) (Figure 3.12). In Edward Scissorhands, Burton continues this tradition of his style by contrasting a Gothic mansion on the top of the hills with a colourful suburban area down below (Figure 3.13). The film's setting is a combination of fascinating and unsettling, erasing the distinction between real and imagination. The pastel-coloured houses in the suburbs, which exude individuality while adhering to conformist standards, symbolise the community's resistance to anything that deviates from the status norm. In contrast, although Edward's mansion appears gloomy and foreboding, it is sincere and authentic in nature. The spatial separation between Edward's mansion and the suburban area is more than a physical distance, encompassing ideological and aesthetic disparities (Odell and Le Blanc 2005).

Figure 3.12 : Opening sequence of the movie

Figure 3.13 : The contrast between Edward's mansion and colourful suburban houses

Weinstock (2017) highlights that the mansion of Edward has abandoned decaying, and Gothic architectural elements that serve as nostalgic reminders of simpler eras. The mansion has an atmosphere of darkness and melancholy, except for Edward's topiary sculptures (Figure 3.13) that stand out in vivid shades of green, symbolising the character's creative spirit. The contrast between the mansion and suburbia establishes a visual border that highlights the difference between Edward's realm and the society that exists beyond it (Page 2006).

Figure 3.14 : Edward's topiary sculptures in his mansion's garden

Throughout the story, the locals, who saw Edward's ability to use his scissor hands as a creative tool, became accepted to his presence; however, after the troubles, no one stood behind him, and the story ended with Edward escaping the town (Figure 3.15) and returning to his mansion. The difficulties of failing to keep up with society's conventions and hypocrisy ends with Edward, an artist who is alone and alienated but free to be himself, returning to where he began. The perception of this outcome as a happy ending is subjective and depends on the viewer's perspective.

Figure 3.15 : Edward runs from the town while being chased by the police

4.   THE GOTHIC ELEMENTS AND SOCIAL CRITICISM

Periodic revivals of the Gothic have transpired in literature, fine art, and other forms of creative expression since the 19th century, driven by shifting socioeconomic, cultural, and political conditions (Fahey 2015). In the context of this study, the objective was to generate ideas for a research project that explores contemporary social structure and issues. The focus was on highlighting the monoculture in society, feelings of isolation, and the tendency to conform to societal norms. Although monoculture can be found in many different aspects of society, this chapter focuses on aesthetic monoculture in contemporary design. Conducting an investigation within the researcher's own professional field is considered to be more essential and comprehensive. Given that design and consuming culture play a significant role in social life, it was chosen to pursue this approach. This section will analyse how the culture of monopolisation is reflected in design, namely through the widespread adoption of simplification. It will explore the role of simplicity in design culture and the resulting societal consequences.

4.1 Contemporary Social Thread: Monopoly in Design Culture

Contemporary design outputs certainly tend to look like each other more and more. This can be related to monopolisation in most industries, the efficiency concerns of companies, the seeking of popular trends, and the underestimated drawbacks of digitalization tendency in the modern day. The relationship between design monoculture and its several determinants is investigated under two subtopics: the industry-dominant companies and the background of simplicity in design. It is discussed whether these determinants are the potential reasons for sameness in monotonous contemporary design. It is concluded that any of the above alone cannot affect the creativity process, but they are part of a potential operation to change the current product design scene. A huge majority of the industries, one of which is design, are

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influenced by this change and they repeat this trend with an unknown motivation.

Design, as a visual practice, distinguishes itself from visual arts in terms of problem-solving. To understand the complex and sometimes confusing field of design practices, it should be understood that they were developed in response to a particular need (Dorst 2011). Design thinking focuses on interpreting users, rethinking assumptions, and redefining user problems and innovative solutions emerge on the occasion of this reasoning process. This core value requires the design to be peculiar to the project and thereby content-oriented. The fact that contemporary design outputs are becoming more and more similar is nothing new, and this can be attributed to the lack of innovation in the ideation process. Due to several universally accepted ways of designing, contemporary design has increasingly become a monopolised structure. This structure vanishes the main aim of design, questioning.

4.2 The Role of Simplicity in Design History

The seeking of simplicity is a popular approach in contemporary design, and it may wrongly be associated with causing sameness. Yet, simplification has always been a leitmotif in the history of design. The sameness is caused by a misunderstanding of simplicity. As Robert Morris said, "The simplicity of form does not translate into an equal simplicity in experience". Simplicity not only has an aesthetic value, but it also has a deeper perception. The principles of Vitruvius (1st century, BC) can be regarded as the foundation of simplification in design. A continuation of this approach is the "Simplicity is the ultimate sophistication" statement of Leonardo da Vinci. The point is to enhance the experience by reducing the design to its meaning. The most well-known adapter of this idea to modernism is Sullivan. His saying "Form (ever) follows function" is not just a design motto, but it is a great definition of the relationship between design and industrialization. To look at an influential example, Modernism embraced simplicity as the Industrial Revolution required. Commercialism and capitalism were the drivers of design evaluation back then. Therefore, Modernism prioritised function over form to create a utopian vision of society.

Centuries before Europe, division of labour - as primitive mass production - was practised in China. The Venetian Arsenal (1104) also operated similarly to a production line, but it is industrial manufacturing that is associated with simplification. After the Industrial Revolution (1760), mass manufacturing supplanted craftsmanship, and Ford's methods (1913) were quickly adopted by other industries. Assem-

bly lines necessitated the standardisation of affordable goods to the average person. Therefore, simplicity occurred. Peter Behrens, Raymond Loewy, and Louise Sullivan are the pioneers who address it as a functional way of design and production. The major use of tall buildings was office work, as a byproduct of the Industrial Revolution. Sullivan argued that the exterior form should reflect this new function. Frank Lloyd Wright followed him and stated: "Simplicity and repose are the qualities that measure the true value of any work of art." Simplicity was redefined as 'ornament being a crime' (Loos, 1908) and later 'the house being a machine for living' (Le Corbusier, 1927). Adding ornaments is considered a waste of time since they eventually become obsolete. In addition to art movements like De Stijl (1917), The Deutscher Werkbund (1907) was a design association embracing this approach. Influenced by both this association and Peter Behrens, Walter Gropius founded Bauhaus (1919). Reimagining the material world in a way that reflects the unity of all arts was the basic fundamental idea of the Bauhaus. The school adopted the idea of designing clean, simple, functions to obtain its aim. Bauhaus artists focused on linear, geometrical, simplified forms rather than floral, ornamental, and curvilinear shapes. Additional ornamenting was not seen as a necessity to design 'beautiful' buildings, products and graphics. According to Bauhaus principles, simple and geometric shapes are elegant and serve to create the intended function of a building or an object. In other words, Bauhaus proved that design can be functional and aesthetic at the same time. Moreover, Bauhaus artists embraced the developments of modern technologies at that time and this approach was conducted to create a sustainable, dynamic, and unstaid design system which is still implemented today. In retrospect, although reasons vary, simplification is a quite favoured approach in design.

4.3 Brutalism

The architectural style known as Brutalism originated in the mid-20th century, specifically during the 1950s and 1960s. The architectural style is distinguished by its utilisation of unadorned, exposed concrete and a minimalist design approach emphasising practicality. The architectural style known as "Brutalism" takes its name from the French term "béton brut," which translates to "raw concrete," highlighting the significant emphasis placed on this material within the style.

Brutalist architecture is characterised by the prominent use of exposed concrete as the principal construction material. The concrete is frequently maintained in

its inherent condition, devoid of any applied finishes or cladding, thereby highlighting its unrefined and incomplete aesthetic. The prioritisation of concrete materiality imbues Brutalist structures with a resilient and sturdy character. Brutalist architecture exhibits a predilection for uncomplicated and striking geometric configurations, exemplified by the utilisation of cubes, rectangles, and angular structures. The architectural style frequently incorporates angular edges and linear forms, enhancing its austere and imposing aesthetic.

Figure 4.1 : Brunswick Centre, Patrick Hodgkinson, 1966-71. Photography: Simon Phipps

The architectural design philosophy of Brutalism places a strong emphasis on prioritising functionality and practicality. Architectural structures are frequently created with a primary emphasis on optimising their intended functionality. The utilisation of a utilitarian approach might result in the creation of structures characterised by uncomplicated layouts and practical areas. These entities are frequently distinguished by their substantial and imposing stature. These structures possess a formidable and dominant presence, attributed to their vast proportions and utilisation of substantial concrete materials. The characteristic of grandeur is a distinctive element of this particular style.

Figure 4.2 : Innovation Center UC, Anacleto Angelini / Alejandro Aravena

The architectural style of Brutalism is characterised by its deliberate rejection of superfluous adornment and decorative elements. Instead, it depends on the integrity of form and the tactile qualities of concrete to provide visual intrigue. The lack of adornments serves to enhance the straightforwardness and sincerity of the style. Numerous examples of Brutalist architecture were erected to serve public and civic functions encompassing institutions such as universities, government edifices, cultural hubs, and residential complexes. The architectural style was perceived as a representation of advancement and practicality for these particular edifices.

The architectural style known as Brutalism elicits strong and divergent opinions among individuals. While certain individuals express admiration for its audacity and sincerity, others provide criticism over its minimalistic aesthetic and the abrasive nature of its solid exteriors. The public's impression of Brutalism has exhibited fluctuations across different periods.

4.4 Monopoly System

A monopoly exists when one entity has complete and total control over a market. There have been various monopolies throughout history and market entry challenges, suppressed competition, unfair advantages, and pricing control are all results of this monopolised economic structure. Design does not exist in isolation, and it is mostly related to manufacturing, transportation and marketing. As a consequence, design is enforced to obey the rules of these monopolies as much as all the other industries. Manufacturing is being modified to suit economic needs and meet the public demand for more beauty (Bernays 1928). Unfortunately, public demand is not always formed organically, rather it is determined by the mentioned monopolies, namely the authorities. The authorities may change with time but the tendency to follow their rules is a repetitive issue in design. To illustrate, contemporary aesthetic monoculture is launched by the trendsetters like Apple, Facebook, and Google. Corporately confirmed outputs and excessive simplification are only instances of this issue in contemporary design. It is inescapable that imitating without questioning causes disidentification. Correspondingly, the idea is pushed behind the visuality, and design begins to lose its meaning. These trends likely occur due to companies' comprehension of users' expectations. The usage of approved methods serves the need to create something convenient. This is why the term prototypicality emerged, which means categorization regarding interaction.

From electronic devices to cars, every product has a background in users' minds related to their experiences and the users tend to repeat these interactions in every iteration of the process. More precisely, if any of the products users interact with is less than its mental image in users' memory, they might reject it on conscious and subconscious levels. Based on cognitive fluency, which is the subjective feeling of finishing a mental activity, the pursuit of easiness is predicated. To set an example, websites with a lot of visual complexity are routinely seen as less attractive than their simpler and more popular equivalents, according to Google, and people will make this judgement within 1/50th to 1/20th of a second. The enthusiasm for simplification may arise from this demand for easiness but simplification should not mean aimless design. In his speech "Design for Simplicity", John Maeda says, "Simplicity is about living with more enjoyment and less pain." It is inspiring to realise that simplicity isn't just about diminishing, it's about reducing distractions, and sometimes complexity can be the way to move a story forward.

5.   METHODOLOGY

The study is divided into two parts: the theoretical research part and the project (practical animation) part. Two methods are chosen to examine the subject in the research phase. The first method is a literature review to get further understanding, comprehend the subject in detail, and compare existing perspectives on the subject. Once the literature survey has been concluded, a review will be conducted of the chosen works by Tim Burton that are relevant to the project's theme. This examination will serve as a reference for the visualisation and narration techniques employed in the works.

The project will be handled in four stages. First, the story will be created and converted into a visual medium with storyboarding. After completing the storyboarding phase, acquired visual data will be expanded by scanning and comparing popular media. Selected and inspired visuals from this scanning can be documented as a mood board. Thirdly, ideation sketches will be created for both the character and the setting design concerning the outcomes of the research phase. Lastly, a three-dimensional animated motion picture will be designed at the end of the project by using 3D modelling and animation software such as Autodesk Maya and Blender. In addition, Adobe Premiere and Adobe After Effects will be used for post-production works, such as lighting adjustments and sound editing and also for the text-animation in the opening scene.

5.1 Pre-works of The Clockwork Solitude

At the start of the project, storyboard, modelling, and animation experiments for the character and plot were conducted alongside the literature review and movie reviews. Compiled images of pre-works regarding this are attached in the Appendices section.

5.1.1 Narrative Making

5.1.1.1 Creating the narrative of "The Clockwork Solitude"

The project aimed to criticise the monotonous appearance, emotions and routines of contemporary social relationships and norms. To create this monotonous feeling, the film starts with a depiction of the routine, machine-like life of society in their monotonous environment as a representation of their insincere happiness. The castle covered by greenery is the only exception in the realm of this imaginary city, yet it is surrounded by walls which hide the beauty of the castle. This reference to nature is an essential part of depicting the castle, which represents abnormality. Despite nature being the main source of being normal, since it also can be referred to as being natural, the new order of that imaginary city had made industry, concrete and machinery the new normal. The storyline is built upon a character, Frank, who lives in the city in harmony with his neighbours. The story may not be based on an outsider, on the contrary, it experiments on if being an outsider is better in terms of breaking the norms and gaining individuality. In other words, it is an upside- down Frankenstein story.

5.1.1.2 Scenario of "The Clockwork Solitude"

Frank gets up early, goes to work, and comes home before nightfall, just like his neighbours. Frank is depicted getting ready to go to work as the sun rises and the sky becomes brighter at the beginning of the animation. Frank walks over to his autonomous car and hops in. It appears as though every single vehicle in the neighbourhood is driving away as the residents depart for work. At the same time, when night falls, all the cars return to drop off Frank and his neighbours at their houses. The viewer learns about the neighbourhood's daily life while viewing this scene, which plays out over the course of multiple days.

One night, Frank goes back to his house. He sees something greenish that has landed on the ground after being carried by the wind. He is taken aback by this greenish thing as he grabs it up off the ground. As he raises it to inspect it, he sees the castle off in the distance and knows this thing flew away from there. Confused, he tries to leave the garden of the house and move towards the castle. As the sky darkens, Frank, nervous about the weather, begins to speed up. Frank gets followed by his own car in an attempt to stop him. At the same time, lightning hits and the weather gets increasingly worse. Frank, terrified, runs away from the vehicle and the city,

heading towards the castle. He has no idea whether he is safer in his usual peaceful and joyful residence or in this secret garden he has only just discovered.

Frank rushes and throws himself into the castle, and the vehicle stops chasing him. While Frank is inside the castle, the audience waits outside the door, clueless as to what happened. The clouds part and the sun comes out later. Despite its strange and frightening appearance from a distance, the castle's verdant, vibrant, and peaceful garden becomes visible as the camera enters the gate. The green leaf is the focus of the camera, while the viewer is left to speculate about Frank's experiences in the castle.

5.1.2 The Ideation Process of Visual Concept

5.1.2.1 Mood board

A mood board is a visual aid that combines multiple pictures to express the project's overall tone or direction. The mood board is especially beneficial for this project since it helps to establish the aesthetic tone, colour schemes, character designs, settings, lighting moods, and theme concepts prior to the beginning of production work. The mood board, built by picking from a huge variety of images gathered via the common media scan approach, is one of the guiding elements in establishing the intended atmosphere for The Clockwork Solitude. The focus of the project was upheld by establishing a clear visual and thematic path, which optimized the process of decision-making and prevented any deviation from the original vision.

5.1.2.2 Character sketches

To bring the characters to life, character sketching is an essential stage in the creation of a 3D animation project. As stated in detail in the study's literature review section, Frankenstein is the most well-known alienated figure of the Gothic narrative and has served as a model for later works. These Frankenstein stories depict the humanization of a monster, its longing to be accepted into society, and its banishment from it. This project tells the reverse Frankenstein narrative of a character who, although being a part of the present, monopolised, and monotonous societal system, dares to step away from the social norm, alienating himself and society.

Designing a Frankenstein-inspired persona with a contemporary, human-like twist in The Clockwork Solitude enables you to reimagine a classic figure in a modern

setting. Even though his stance and motions resemble those of the original Frankenstein monster (Figure 5.1), Frank is a contemporary, ordinary, faceless human in conformity with modern societal structures. Frank represents an alienated figure because he deviates from the societal norms and routines, unlike the typical Gothic narrative where being different is associated with being non-human or monstrous. He symbolises the contemporary individual who has lost uniqueness and identity. By not giving him any facial expression, this lack of soul is depicted visually. His face lacks detail beyond observing life through a frame.

Figure 5.1 : From left to right: Frankenstein (1931) and Frank


5.1.2.3 Storyboard

Storyboards serve as graphic representations that guide the narrative, illustrating the progression from one scene to the next. Understanding the narrative arc, character development, and plot pacing is crucial for creating a coherent and compelling flow of the story.

The storyboard facilitated the identification of narrative problems that were not readily apparent in the script by visually representing the scenes in advance. The prompt recognition of these issues presented a chance for subsequent revision. The story elements that were missing, redundant, unrelated, or challenging for 3D modelling or animating were revised (Given in Appendices section).

5.2 The Modelling Process of the Animation

Modelling is the process of producing 3D models of the character, the environment, and items depicted in the storyboard and character sketches. In other words, modelling is the process of giving the character and narrative physical form in a digital environment. The Clockwork Solitude started to be modelled in Maya and switched to Blender to enhance equipment efficiency and time management. A functional 3D environment was achieved by creating low-polygon models for the key elements of the city (Figure 5.2) and the character. In addition, pre-made assets were utilised to complete the minor aspects of the city.

Figure 5.2 : Screenshots of the models used as main components in the city design
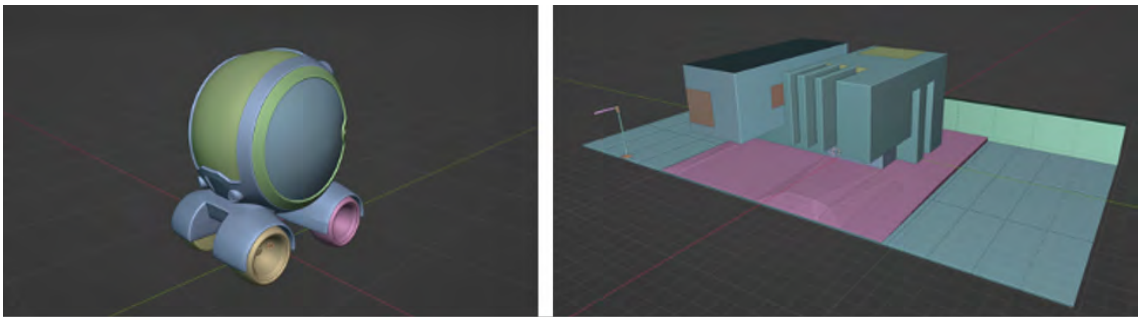
5.2.1 The Character: Frank

The character's appearance was based on designs created during the ideation phase. Silhouette drawings on a ready-made male human model were used as a guide and details of the character were added during the modelling process (Figure 5.3).

Figure 5.3 : Non-textured model of the character Frank

5.2.2 The City

People in Frank's dystopian city dwell in a monotony of homogeneity. City homes, like the people who live in them, have become dull and unremarkable. The locals, conditioned to the security of routine, appear pleased with their lives and prefer to ignore the negative press around their city. The city's walls and security cameras represent the inhabitants' solitude and control. In designing the houses and the city, Brutalist architecture was considered as a visual reference to represent this atmosphere (Figure 5.4).

Figure 5.4 : Innovation Center UC and The city where Frank lives (The Clockwork Solitude)
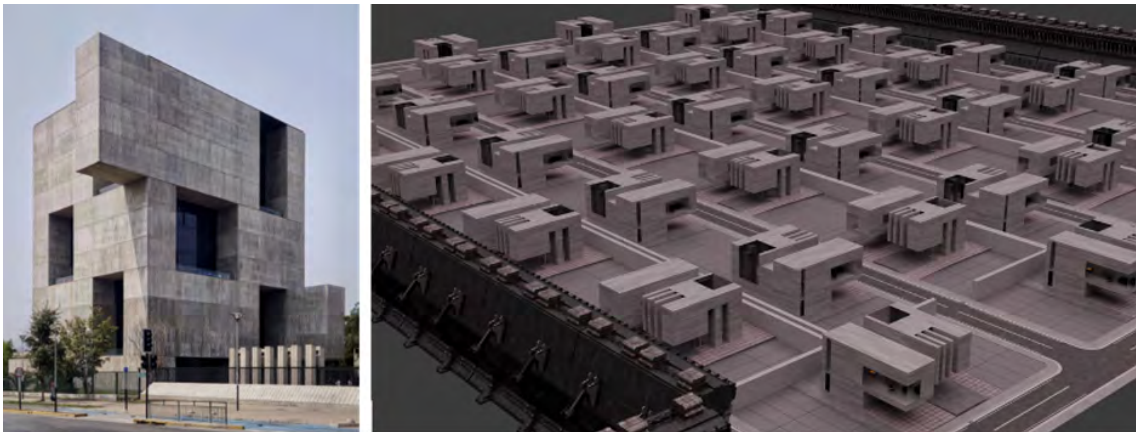
5.2.3 Vehicles

All city residents use identical autonomous vehicles, contributing to the uniformity of the cityscape. Each morning, these vehicles transport individuals to work and return them to their residences in the evening, alleviating the need for walking or driving. City residents are pleased with these vehicles for their convenience, although many are unaware that their freedom is being restricted. The frame that is seen while residents leave for work is a reference to Tim Burton's happy suburban life depiction in Edward Scissorhands (Figure 5.5).

Figure 5.5 : The city where Edward Scissorhands and The city where Frank lives
(The Clockwork Solitude)

5.2.4 The Castle

The city plan initially lacked a castle but subsequently incorporated one to add
variety to the urban landscape. The character utilises this castle as a means of escape
in the later parts of the novel; it shares conceptual and topographical similarities
with the city in Edward Scissorhands (Figure 5.6).

Figure 5.6 : The castle in Edward Scissorhands and the castle in The Clockwork
Solitude

5.3 Sound Design of the Animation

While creating sound design for the animation, the goal was to produce a flow that
would strengthen the atmosphere and support the tale while preserving the visual
language. The story began with an alarm sound, a clock sound, and a monotonous
deep noise (Exploration Drone from EnvatoElements) describing Frank's normal,
uninteresting, and continually observed life. When Frank discovered the leaf and
a mystery arose in the narrative, the main sound morphed into a tune (Gothic
Litanies from EnvatoElements) that accentuated the uncertainty and caused worry.
In addition, thunder, footsteps, and so on. The sounds needed for the image were

also supplied. It transformed into a happy and promising voice (Peaceful Heaven Ambience from Envato Elements) between the sequence where we entered the castle, which was scary from a distance, and the ending of the story. All sounds were pre-made, and an overall tune was formed by adjusting entrance-exit and height.

6. CONCLUSION

Despite being commonly linked to the "barbarian" invasions that played a role in the decline of the Roman Empire, the Goths still remained an essential component of the social framework in post-Roman Europe. The Gothic style, prevalent in various art forms today, traces its roots back to these tribes and was initially an insulting term denoting simplicity and lack of sophistication. Despite its initial negative connotation, this style has had a profound influence on various artistic disciplines such as architecture, literature, and motion pictures. Each medium has included its own unique interpretation of the visual and thematic elements of this style. Gothic architecture is characterised by innovative structural elements and elaborate ornamentation, with the goal of constructing impressive and awe-inspiring buildings. Gothic literature often centres around the creation of gloomy, enigmatic, and emotionally intense environments. In the realm of motion pictures, Gothic style combines visual and thematic components to provoke feelings of anxiety and anticipation, frequently employing sombre and intricate environments to immerse viewers in a realm where the mysterious and unsettling hold ultimate power. When examining the subjects that Gothic style investigates and how it addresses them in literature and motion pictures, it is evident that Gothic style evolved into a counterculture that questioned societal norms such as class inequalities, gender equality, and societal norms.

3D animation, one of today's visual content production mediums, is a natural fit for reinterpreting the Gothic in contemporary times (Kaye 2012). Gothic films employ technological advancements, much like how the texts themselves demonstrated innovation through the novel's structure. Gothic, a style that has adapted to the innovations of its time from its inception and gained new meanings in a new art form with each new decade, holds promise for today's 3D animations. Based on this perspective, The Clockwork Solitude tracks the current issues of monopolisation, sameness, and isolation while telling a story in the visual language and storytelling style of Gothic. The protagonist of the animation, Frank, draws inspiration from Frankenstein, a renowned Gothic character and narrative that explores themes of hu-

man mechanisation, alienation, and isolation. Instead of antiquated classical Gothic characters representing oppressed individuals, villians, and supernatural beings, it depicts a robotized man in a metropolitan habitat, a contemporary stereotype, in a fairytale-like style, as an emerging Frankenstein story. Tim Burton once says "One person's craziness is another person's reality." His works describe worlds coloured by everyone's own madness. When creating The Clockwork Solitude, these coloured worlds and the protagonist of Burton movies served as inspiring references.

To all who dare to be an outsider in a trapped world.

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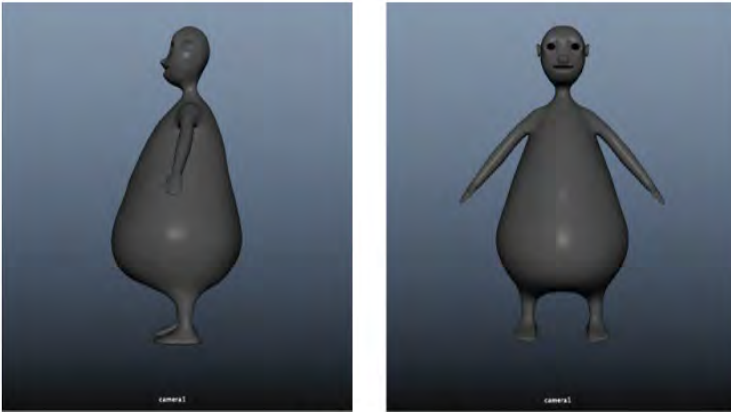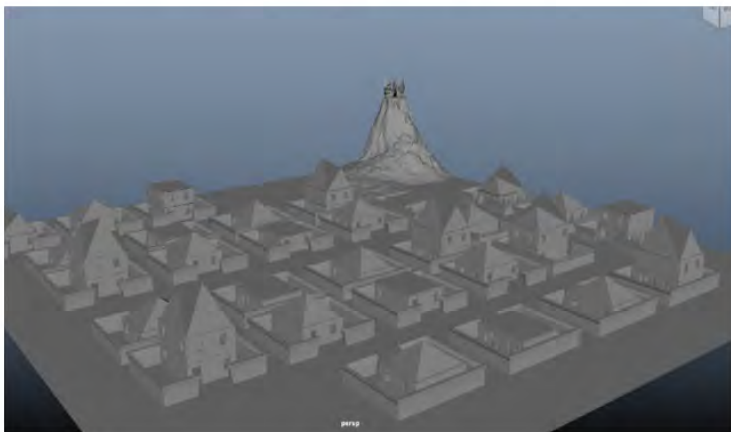
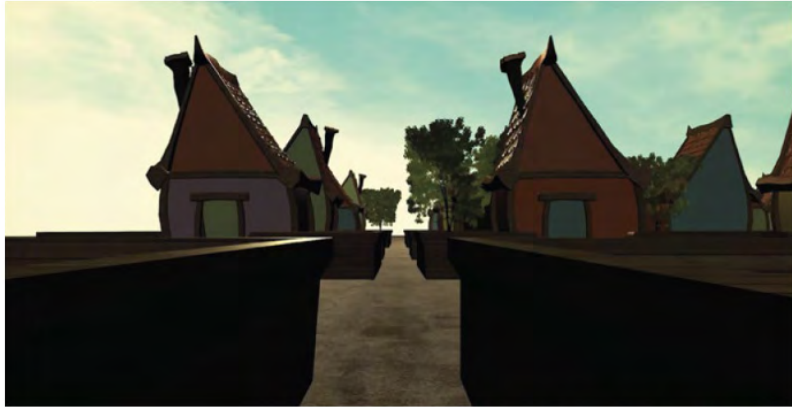## Mood board of The Clockwork Solitude
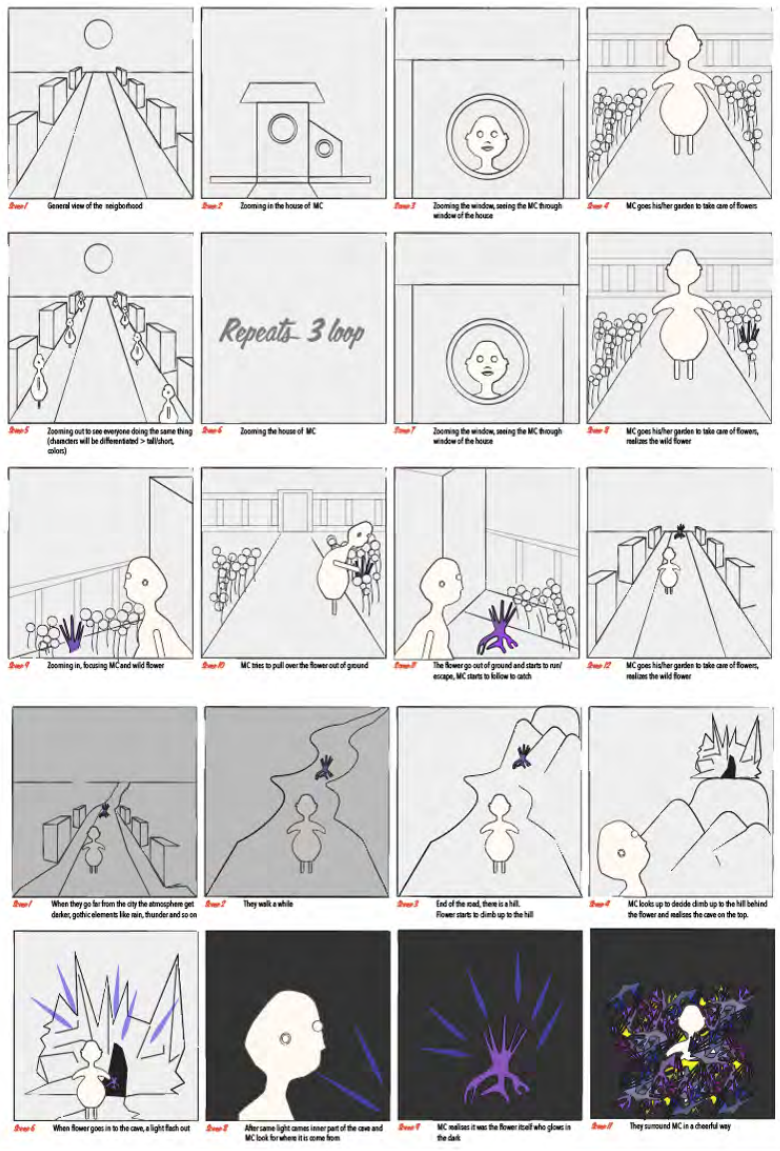
First drafts of modelling

The first versions of character

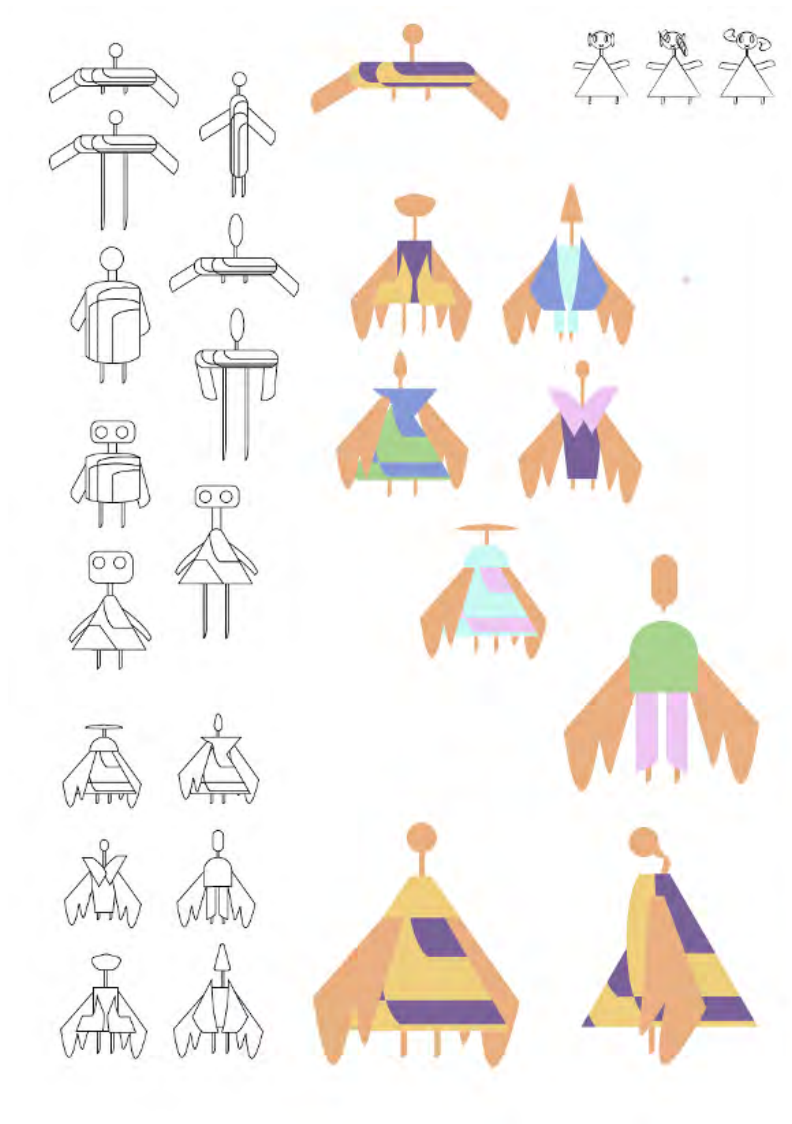An additional character which planned to used in the first drafts

First setting drafts

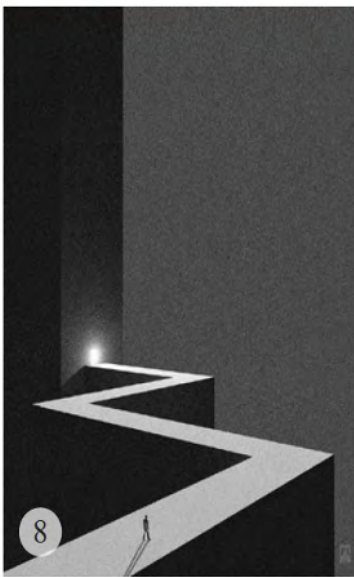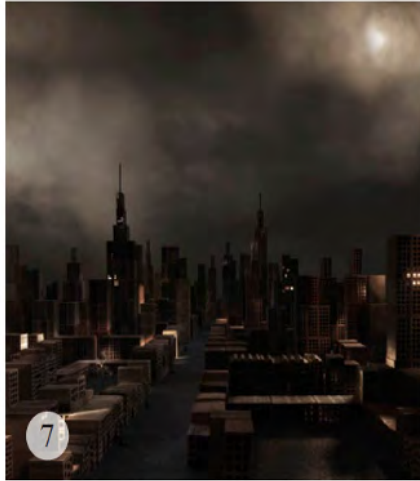**First drafts of character sketches**

Mood board of The Clockwork Solitude

1. 'Recasting' for Venice Biennale by Benchmark Furniture, 2018.
2. Optical Disturbances – Bas Relief Artworks by Benjamin Plé, 2018.
3. Hooooooles by Hollmed, 2018.
4. Hide and Seek by Annemarieke Kloosterhof and Nicholas Dunne, 2019.
5. Hyundai Capital Convention Hall (Seoul, South Korea) design by Gensler. Photography by Nacása & Partners.
6. 'Le Città Minime #1' by Matteo Mezzadri, 2015.
7. 'Le Città Minime #8' by Matteo Mezzadri, 2015.
8. The Boundaries of Nothingness by Alex Plechko, 2017.
9. Futurism vs. Passeism by Oleg Belinsky, 2017
10. Gehry Serra 2 from Abstractions Collection by Alan Chimacoff, n.d.

Sketches of Frank

Final storyboard

General view of the neigborhood, sun rises

Zooming in the house of Frank

Seeing Frank get ting in his car

All neigbors' cars go and time pasts

In the evening the cars come back

Repeats 3 loop

Frank finds sth green on the pavement

Frank looks where it might come from and realises the castle

He start to walk to the castle and the athmosphere gets scary

Frank goes inside the garden and a light comes inside from the castle

Scene gets dark after Frankk goes inside the castle

Sun rises and we see a different, colorful morning for the first time

APPENDIX G

Texturing and lighting

Texturing: Textures were intended to appear realistic while also reflecting the story's simplicity and monotony. To represent Frank's monotonous world, the city is reinforced concrete with a grey colour palette, whereas the castle and its garden are greenery and stone, imperceptible in the dark but friendly in the daylight, in touch with nature and full of life. Optimized resolution source files were favoured for textures.

Lighting: Proper lighting may dramatically improve the atmosphere of animated sequences. The Clockwork Solitude, it is aimed to create two diametrically opposing atmospheres. While daytime represented an artificial, yet cheerful and serene world, night scenes were depicted as dark, with lightning and an unsettling atmosphere. At the end of the animation, the more alive version of this place, which appears hazardous at night, poses a question about whether unfamiliarity is always frightening. Therefore, static images (jpg) are preferred to be used in the backgrounds instead of 3D models or videos.

APPENDIX H

Animation process

The animation process starts with the establishment of keyframes, which are precise frames that outline the beginning and ending of each movement. A rig system was developed for character animation utilising the Mixamo auto rigging tool. The Mixamo website from Adobe offered tremendous support in expediting and simplifying the animation creation process. The characters were rigged automatically, and animations appropriate for this project were chosen from the motion library of Maximo. The fbx file format, which also includes textural data, was chosen as the preferred method for importing the animation into Blender.
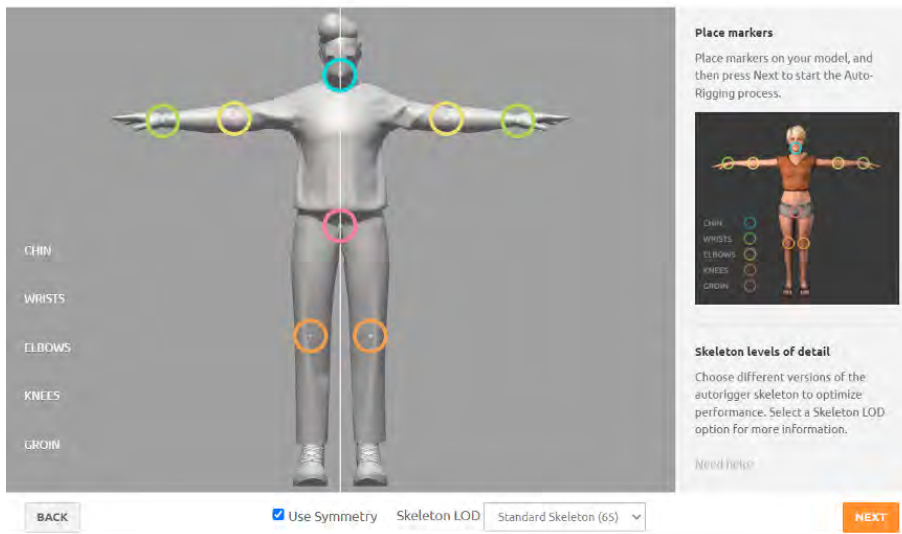
Each of these animations portrays various actions such as walking and sitting. The documents were saved in separate folders and then imported into the blender) All animations are transformed into NLA format, which is a non-linear animation format that enables the modification and reuse of actions without the need for keyframes. This enables a more seamless transition by concurrently merging two separate animations. Pre-existing animations from Mixamo may not meet expectations in some situations, as they were carefully adjusted in the graph editor.
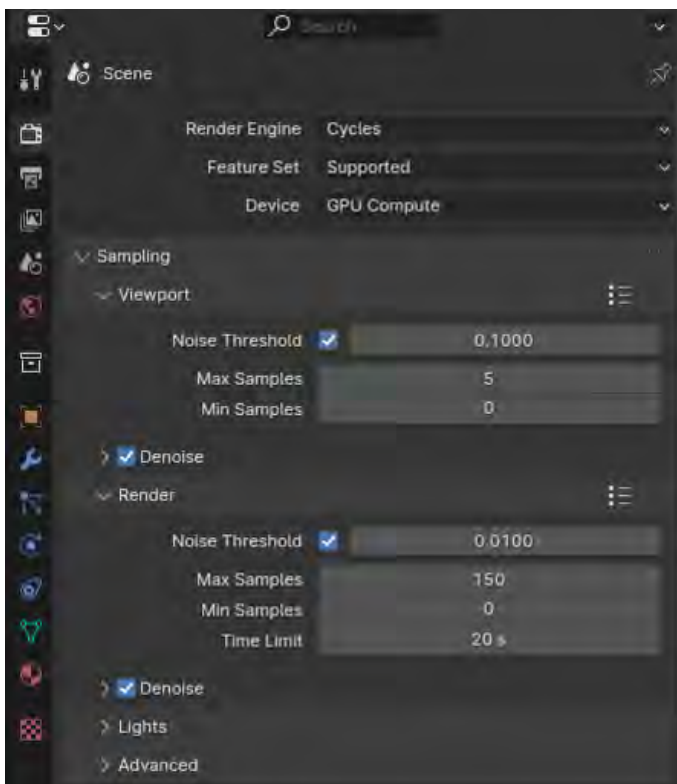

The creation of certain animations, such as holding the flower, was done manually in Blender using Maxima's rig system. The placements of additional components, such as vehicles, sky, and leaves, were defined by keyframing, while draft drawings were utilised to generate the necessary final flow.
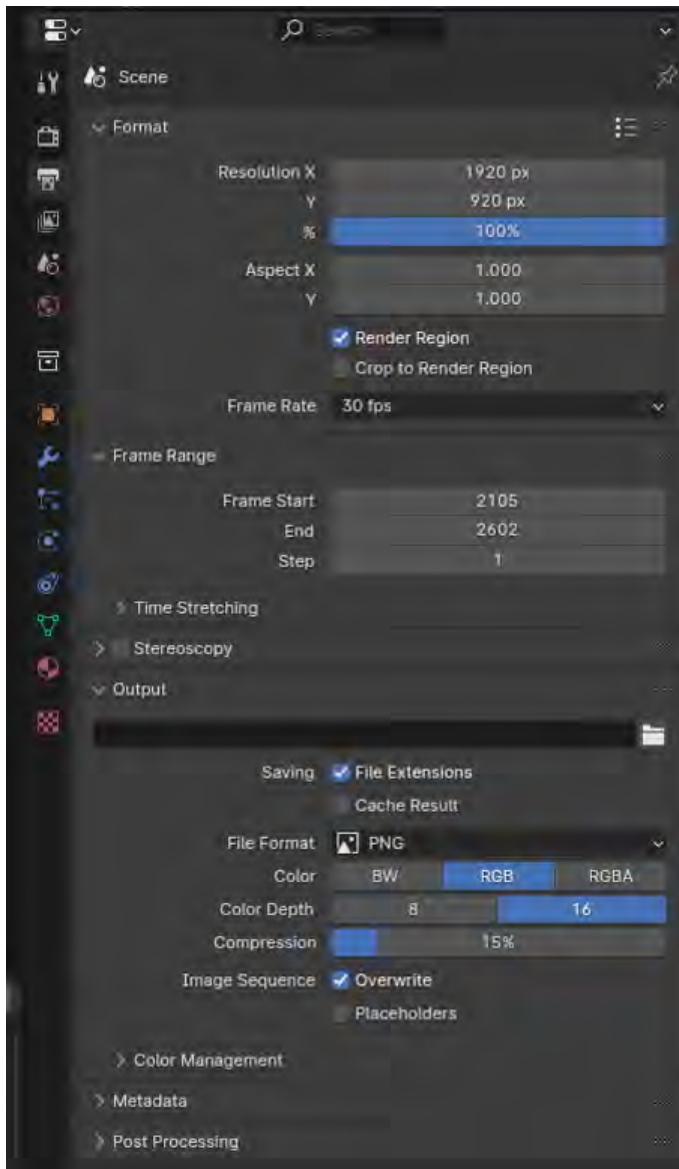
APPENDIX I

Rendering process

The rendering process was executed using the Cycle Engine within the Blender software. The primary advantage of utilising the Cycle Engine (CPU) is its superior rendering speed while utilising the GPU as opposed to the CPU.

The outcome is a resolution of 1920x920 pixels, with an aspect ratio of 2.35:1, which is strongly favoured for a cinematic widescreen format. A total of 150 samples were collected for each frame, but this quantity is insufficient to generate a clear and noise-free output. Modern rendering engines have a denoise method that utilises artificial intelligence to accurately predict and correct noisy pixels.

Moreover, camera culling and distance culling techniques are employed to enhance the efficiency of the rendering process. It allowed for the incorporation of several intricate elements in the urban environment without causing any technical malfunctions.

The rendered images were stored as output with a colour depth of 16 and in the PNG format, with each frame being saved as a separate image. The preference for a depth of 16 lies in its ability to offer greater freedom during post-production, particularly when engaging in colour grading. Exporting each frame individually as a PNG instead of exporting a rendered video allows for easy identification of the frame that has to be maintained in the event of a rendering interruption. However, it yields a significantly superior outcome compared to PNG video. Rendering the video with a frame rate of 30 frames per second allows you the option to adjust the playback speed, either increasing or decreasing it, depending on the circumstances.

The process of generating each individual frame requires around 30 seconds. The process of creating these 2600 frames required a total of around 19 hours, equivalent to 1150 minutes. Due to the extended duration, preliminary renders with low resolution and sample size were conducted to detect flaws, which were subsequently recognized and fixed. The rendering process was executed using the Cycle Engine within the Blender software. The primary advantage of utilising the Cycle Engine is its superior rendering speed while utilising the GPU as opposed to the CPU. The outcome is a resolution of 1920x920 pixels, with an aspect ratio of 2.35:1, which is strongly favoured for a cinematic widescreen format. A total of 150 samples were collected for each frame, but this quantity is insufficient to generate a clear and noise-free output. Modern rendering engines have a denoise method that utilises artificial intelligence to accurately predict and correct noisy pixels.

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APPENDIX J

Post production process

The rendered image sequence was created sequentially in Adobe Premiere Pro program. First, frame rate (30 fps) was selected in the sequence settings section, all images were selected in the timeline and the duration was set to minimum in the clip speed duration settings. The Ripple edit option was selected so that there would be no gaps between the photos. After this adjustment, the video was ready to be exported, with one photo in each frame.
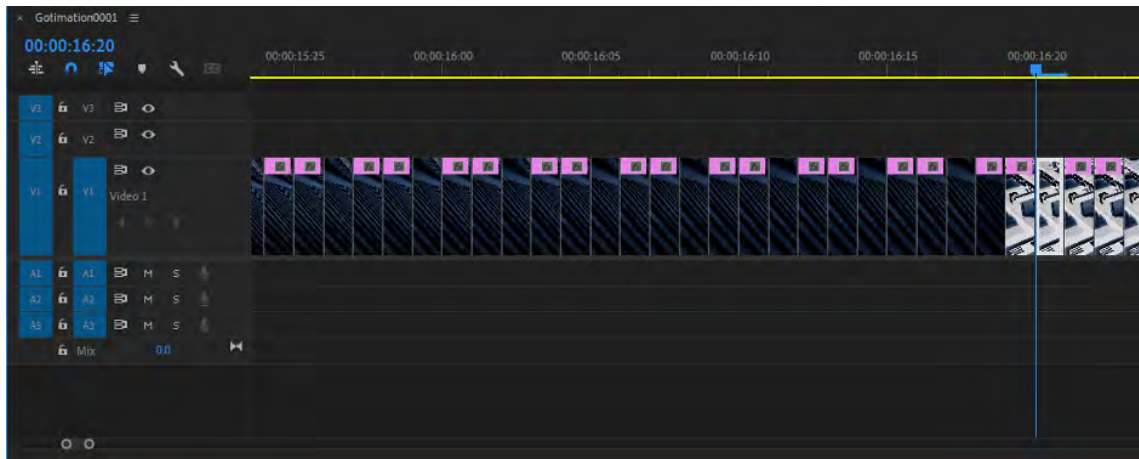
Editing process

The animation, initially rendered as a video, was subsequently imported into Premiere Pro. The scenes were divided, and the sequence and timing of the recurring scenes were modified. Transactions were inserted when needed during scene transitions. The process of colour grading has been completed. A minor adjustment was made in the Lumetri colour settings section. The fundamental visual attributes, such as exposure and contrast, have been modified. Additionally, sound effects and music were incorporated into the designated portions, and these auditory elements and transitions were further modified.
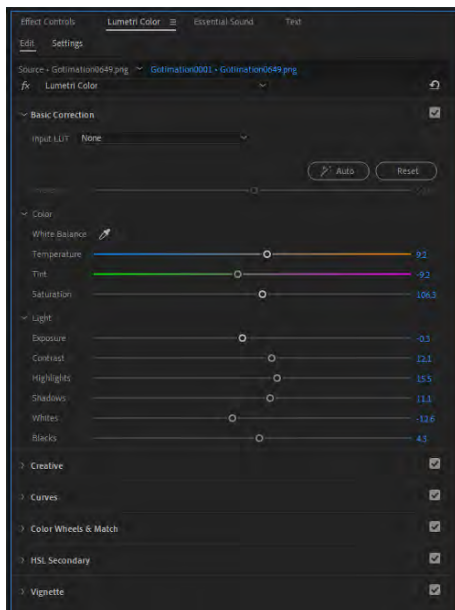

Typography Motion for opening sequence

It is intended to consider the contrast in the animation while selecting the fonts for the opening sequence. The font "Song of Coronos Regular," which has a Gothic style, is utilised for the word "solitude." On the other hand, the term "the clockwise" is favoured to be written in the modern and geometric typeface "Bebas Neue Book."

To create the titles for the opening and closing sequences of the animation, Adobe After Effects was used to design and animate the typography. The result was produced in Alpha format. Due to the Alpha format's capability to have a transparent background, this typographic motion can be overlaid into the animation movie prepared in Premiere.
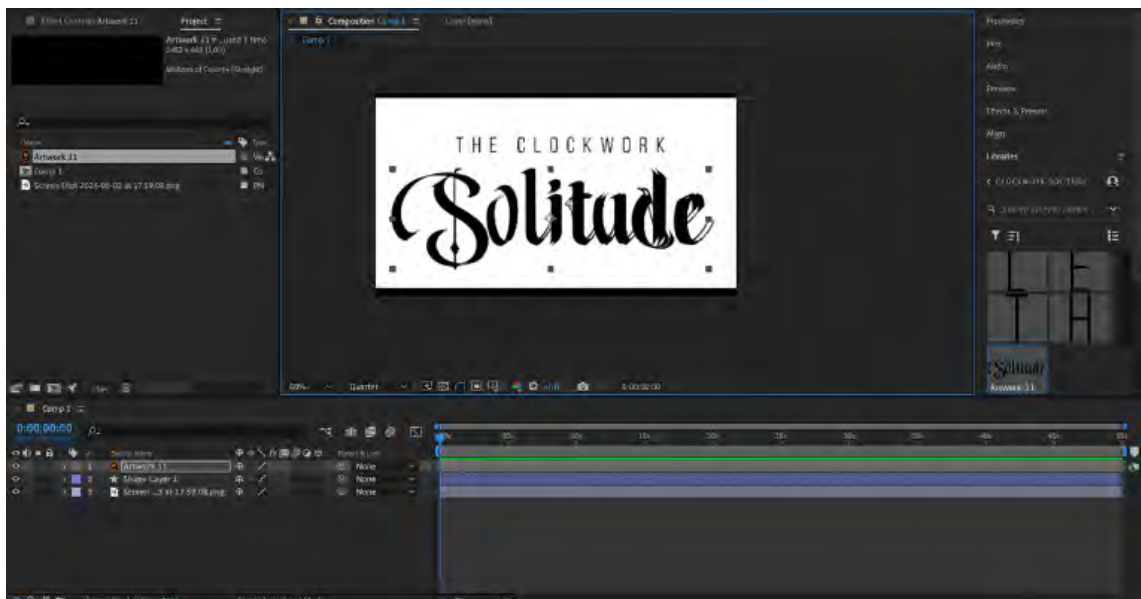
APPENDIX L

Project link

Project link: https://youtu.be/yY2DDRjctpA