



The

Pattern

AN ANIMATED SHORT BY PÉTER BOGYÓ

2022

ARTBOOK



**Artbook of
The Pattern
shortfilm**

by Péter Bogyó

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2022

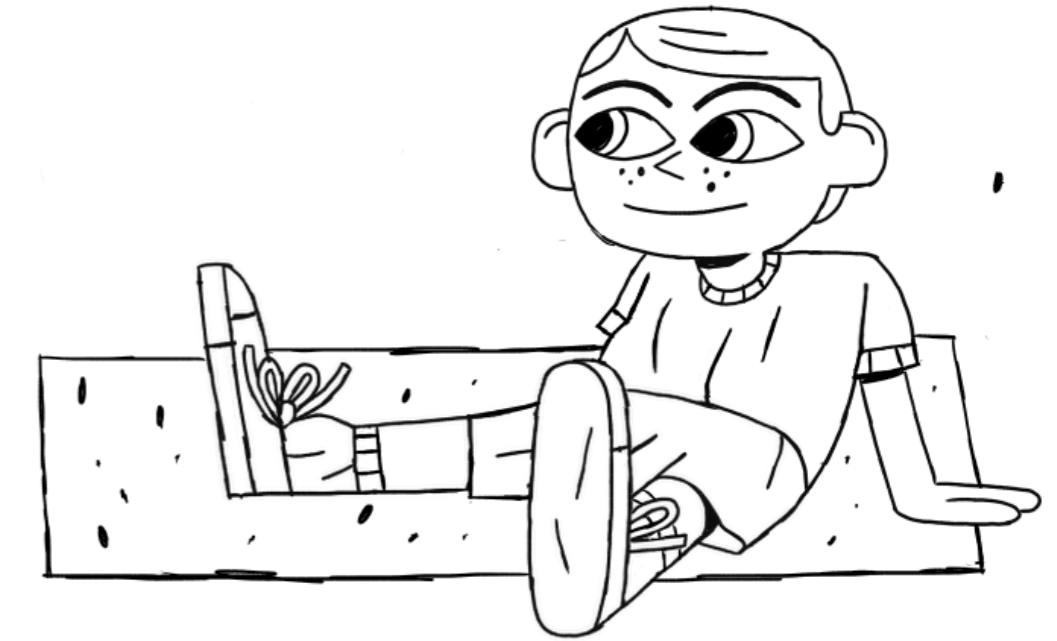
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1. SCRIPTWRITING

LOGLINE

Three protagonists are looking for the same flower in their own, separate worlds



DIRECTOR'S STATEMENT

Based on our pasts, traumas, and views, we all develop our own, unique, subjective worldview that might seem perfectly logical and coherent for us and completely incomprehensible for others, as they can't see the reason behind ours. Therefore, it can be very difficult to understand where the other person is coming from in a conflict.

In the animated short *The Pattern* I am presenting three separate, personal worldviews of three protagonists in a way that the audience gradually realizes that the separate chapters are all derived from common, objective reality. The characters meet in the end in a situation of conflict.

Nowadays, the distribution of environmental resources is of utmost importance. Here, the environment is represented by a flower, which is needed by all three characters for different reasons. Obtaining this flower would mean a resolution of their personal problems. I also introduce a fourth character in a form of a statue, who can see all three subjective worlds at the same time through a special pair of glasses, therefore has the vision of an objective world. In the end, the young boy needs to see this objective world in order to let go of the flower and understand that it is more important for the other two characters.

SYNOPSIS

In the beginning, we see a mysterious figure making special glasses, then putting them on.

Chapter One – Starting over

In the first chapter, we meet an overweight man in a blurry, dark world harvesting his flowers. He is collecting a honey-like material from which he is building a honey-house for himself. Suddenly, a storm comes and destroys both the house and the flowers. The next morning, our protagonist wakes up in a surreal, fragmented world with islands floating around in the air. On another island, he notices a wildflower that gives him hope that he can rebuild the life he had lost. However, he cannot move from one island to another, unlike the tiny, human-headed bees who can fly wherever they want. He realizes this and does everything to turn himself into one of them: he makes a bee costume and mimics their movements. At one point, the island with the flower floats next to his, so he can jump (almost fly) over to that one, glowing from happiness. But when he approaches the flower, two bees stand in his way.

Chapter Two – Nostalgia

The protagonist of the second chapter is a man enjoying his life, resting on the top of a hill in a forest full of fragrant flowers where everything is drawn with

with curved lines. However, he is disturbed by an angular robot jumping out from a bush, sucking up a flower, and transforming it into a cuboid. The man gets scared and starts running towards the robot, but then he notices that there are already too many robots present, all working on turning the rounded environment into cubes. He has no choice but to run away. The next time we meet him he is older, and he is hiding in a town full of robots, wearing a robot costume. At one point, he stumbles and falls, and the robots see his face, so he must run away once again. He tries to hide behind a fence, where he realizes that the cubes are organized in a way that reminds him of his old, natural environment. He notices an untouched flower on top of a pile of cubes, so he starts to run towards that, but two robots stand in his way.

Chapter Three – Growing up

In the third chapter, we have a young boy who is keen on drawing, and instead of doing his homework, he'd prefer to be in his fantasy world. When his mom leaves him home alone, he accidentally breaks her flower while trying to get his pencils back. So, to avoid scolding, he decides to sneak out to the flower shop to get a new one.



He dresses up as a grown-up: puts on a jacket and draws himself a moustache then leaves. The trip through the town is an adventure for him: in his fantasy, he is sneaking through giant adults and other mythical creatures. However, when he arrives at the flower shop located next to the park, he sees that it is completely burned down.

He is defeated, but soon he notices a flower on top of a hill in the park which is like the one he needs. He is headed to the flower, but two adults stand in his way. A conversation starts, in which one adult is buzzing like a bee, and the other is making sounds like a robot. The boy understands nothing, but he doesn't need to answer as suddenly they start a race/fight for the flower. The two adults are knocked out at one point, so the boy can freely access the flower. He pulls it out of the soil, but as he is just about to leave, he notices a statue (of the mysterious person from the first scene) with magical glasses on it. The boy tries them on and sees a huge vision, and through that, he realizes that he doesn't need the flower as much as the other two. He takes the glasses off and he leaves the flower for them. As he runs out of the picture, he starts to grow into a giant adult as well.

CHOICE OF CHARACTERS

During planning, I chose three characters that are completely different, so that they'll need the flower for different reasons.

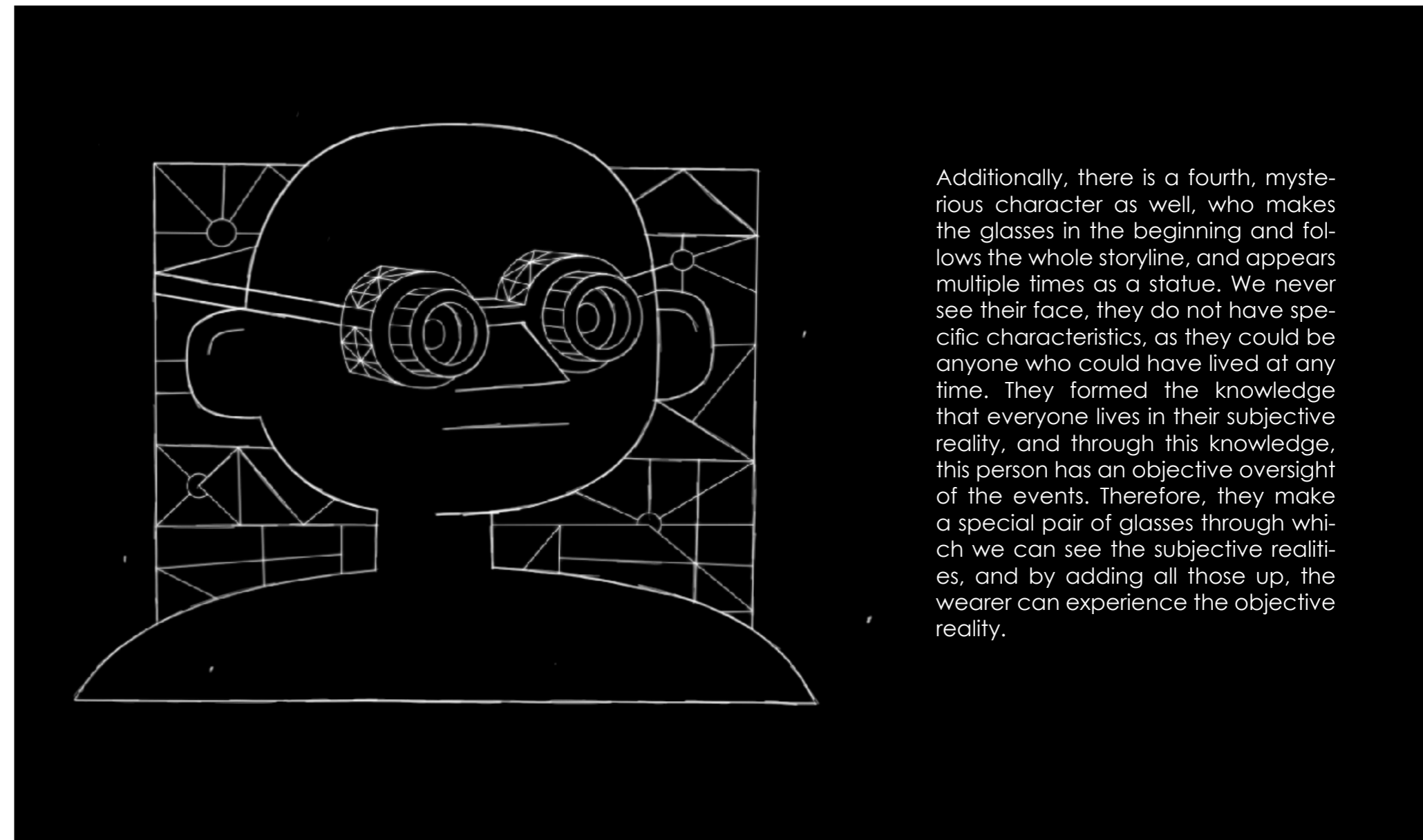
The fat man is basically a farmer, who uses the flower for agricultural reasons, but when he goes out of business due to an accident, he completely flips out, and becomes homeless and an outcast. He sees other people as bees who need the flowers he was selling. However, the 'bees' seem to be fine with the strange environment, but the man is unable to adapt. So, to become a member of society again, he tries to behave like a bee.



The elderly man has environmentalist reasons. He sees other people as devastating robots that are changing the organic environment to their liking. He is afraid of them, he only tries to look like them to hide away. Parks are the only things that remind him of the "golden age" he was living in. As he is getting older, it gets more important for him to relive his happiness once more, and smelling the flower would help with this.



In contrast with these two, the boy's reason is very childish. He just wants to live in his playful, cheerful fantasy world without any responsibilities. He knows exactly what his parents expect from him, like not leaving the house alone (therefore he sees the garden fence as a huge, impenetrable gate), or finishing his homework before doodling. When he leaves a trace that would give away that he was not doing what was expected, he does everything he can to avoid the consequences. So, when in the end he goes home without a flower, he admits his acts, therefore starts to not only look like an adult but also to turn into one.



Additionally, there is a fourth, mysterious character as well, who makes the glasses in the beginning and follows the whole storyline, and appears multiple times as a statue. We never see their face, they do not have specific characteristics, as they could be anyone who could have lived at any time. They formed the knowledge that everyone lives in their subjective reality, and through this knowledge, this person has an objective oversight of the events. Therefore, they make a special pair of glasses through which we can see the subjective realities, and by adding all those up, the wearer can experience the objective reality.

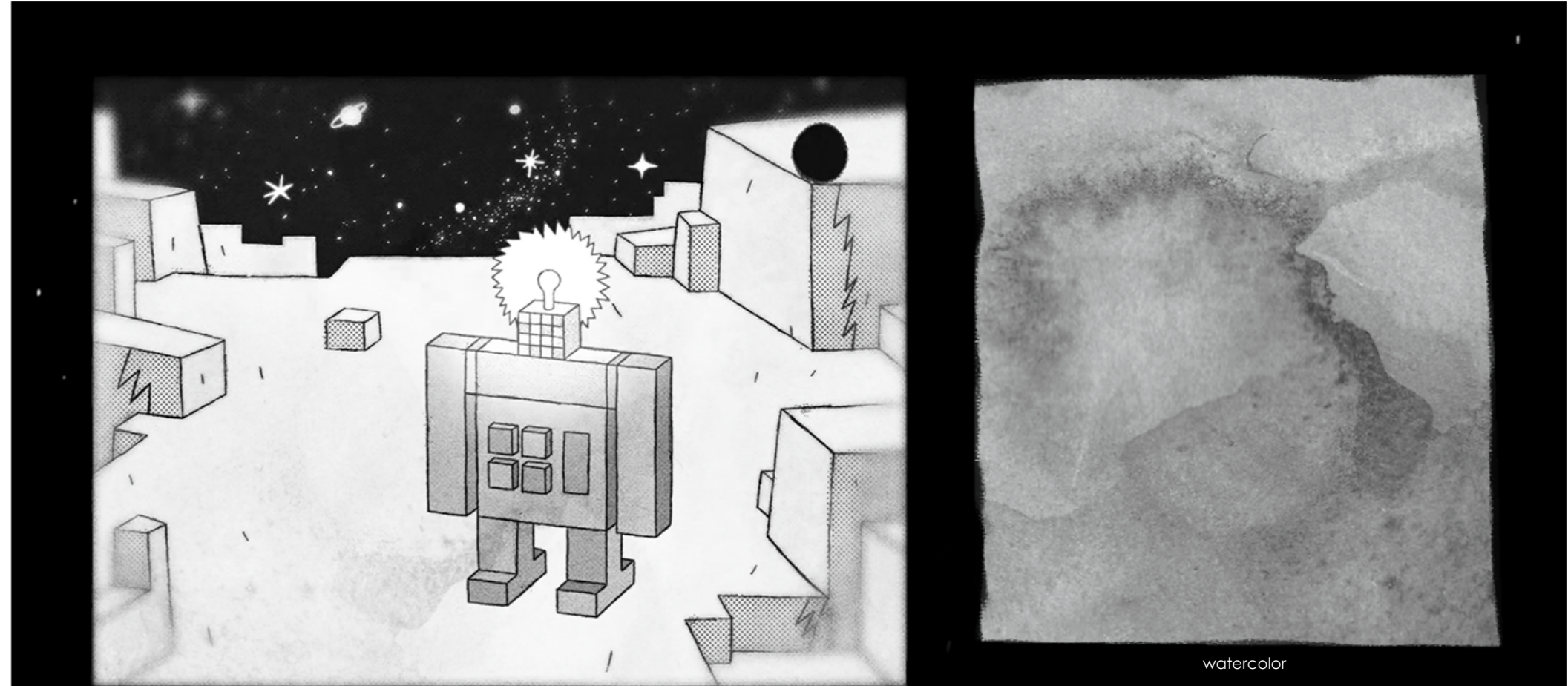


2. DESIGN

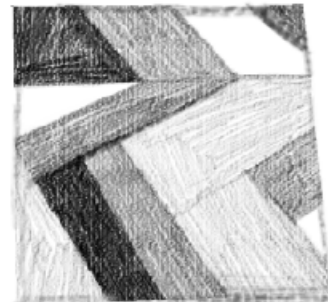
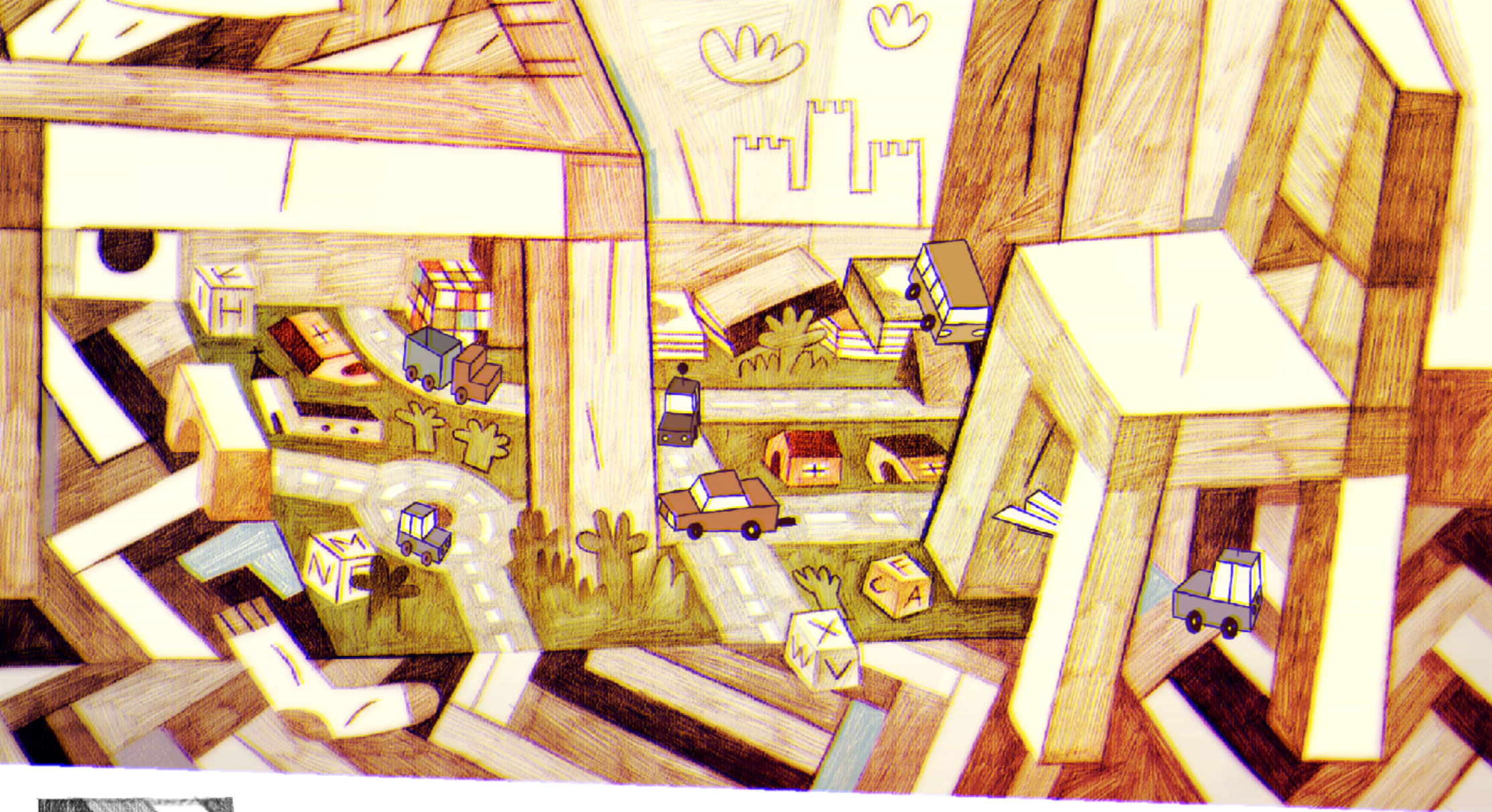
CHOICE OF WORLDS

All three chapters have different designs, which all derive from the personality and problems of their respective protagonists. I used different techniques for the different chapters to convey the idea that everybody creates their own world, but with different instruments.

The first chapter has the darkest mood, so I used grey colors and big dark patches. As he flipped after a trauma, his world is surreal and fragmented, where movement and life seem impossible for him. The lines are vibrating, expressing that this world is malleable. The picture is often overexposed, blurry, and ghostly, with occasional, unidentifiable flashing items. The dirty black patches and lines are achieved by charcoal.

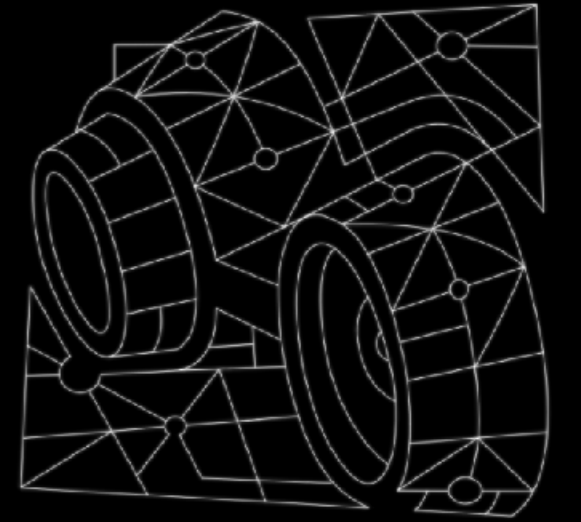
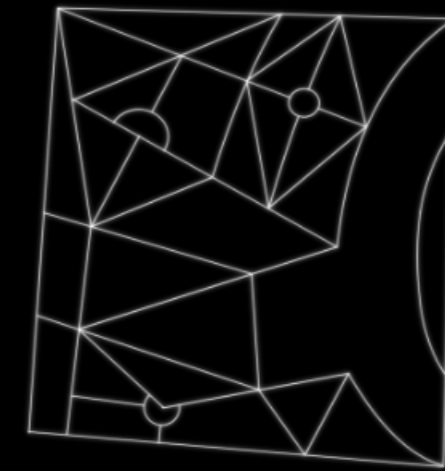
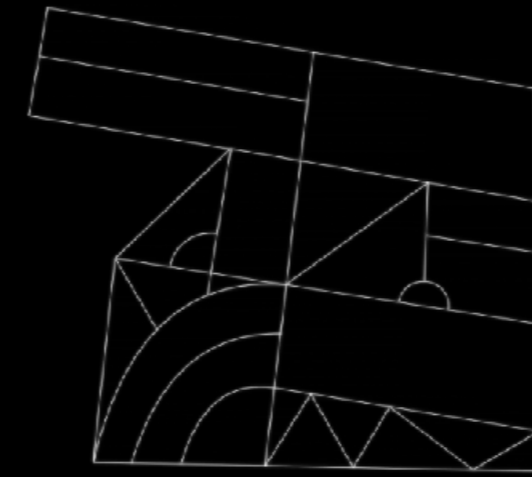


The design of the second chapter is based on the science-fiction movies of the 1950s. In my opinion, someone who grew up on these movies is not really watching the sci-fi movies of today, therefore they relate more to the older movies. Our protagonist sees that the movies of his time are turning into reality today, therefore his world is black and white, grainy, as it was recorded on film, also the aspect ratio is 4:3. In this world I used watercolor paint as a texture, which resulted in a vibrating, old movie-effect.



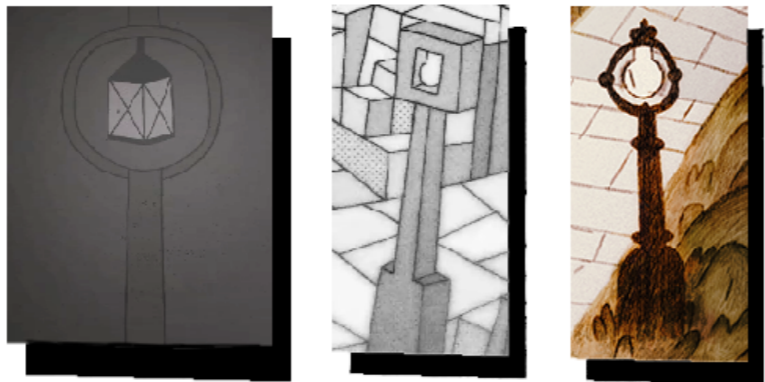
The boy in the third chapter is still young, so we can follow the creation of his world. In the beginning, we see him drawing with a pencil. The backgrounds of this chapter are drawn with colored pencils and bright colors, but there are some unfinished parts reflecting that this world is still in the making. The detailed, elaborate, and still backgrounds are in contrast with the vibrating, homogenously colored characters and objects – my intention with this was to refer to the old cartoons where we knew in advance if something was about to move because it was always homogenous, contrasting with the painted background's shadows and gradients. In this chapter, I first drew the backgrounds in black and white, then I colored in only after.

There is a fourth, neutral world in the beginning. These scenes are happening in a mythical space superior to the other three, therefore I decided to use minimalistic tools and a more abstract formulation. I used completely digital white lines over a black background. They don't recall any drawing techniques or methods – unlike the other three. Through this neutrality I removed all personality from these scenes. In this prologue we follow the manufacturing of the pair of glasses, plus, we can see parts of the pattern, but still scattered. As the assembling progresses, the pattern gets clearer and starts to look like the one we see when we look into the glasses.



RECURRING ELEMENTS

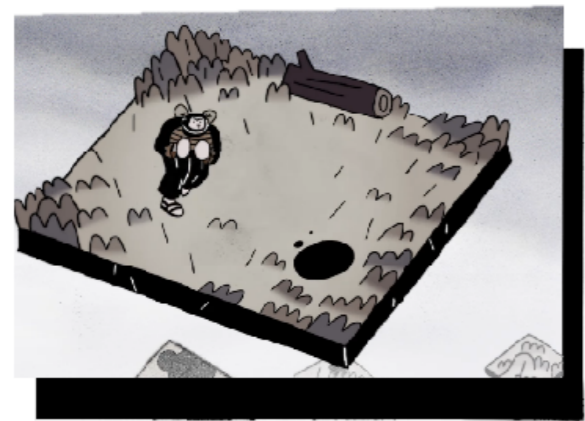
Even though the visual expression is completely different in the three worlds, all three are expressing the same common reality. Therefore, there are many elements that are recurring in all three chapters, but in different forms.



streetlamps



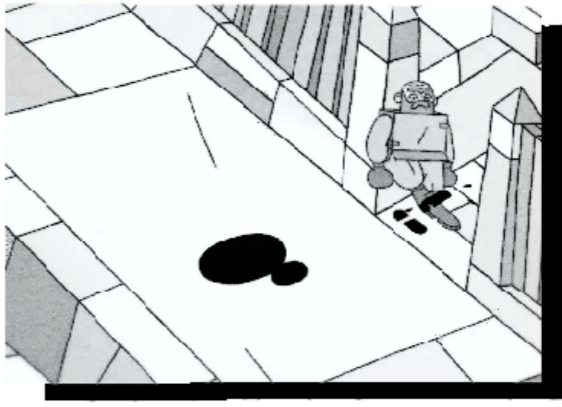
long shot of the town



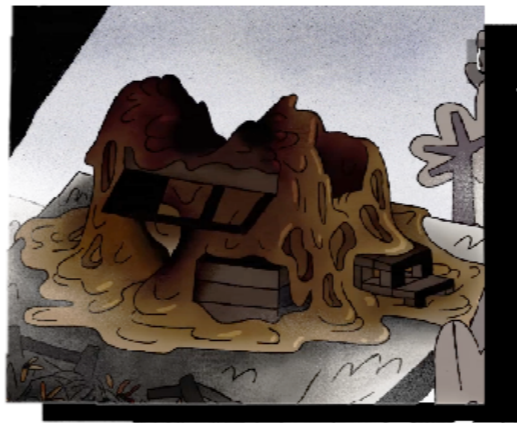
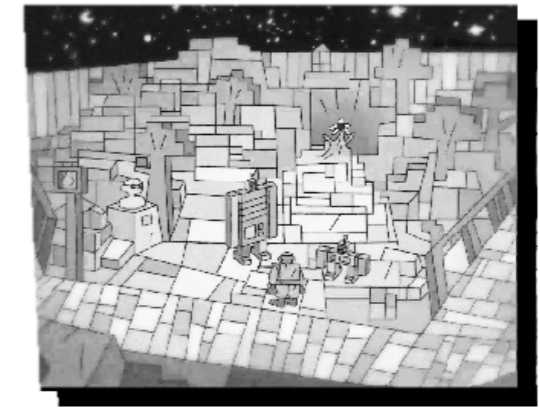
island of the fat man



puddle and footprint



meeting of the three characters in front of the flower, a bird flying by in the background

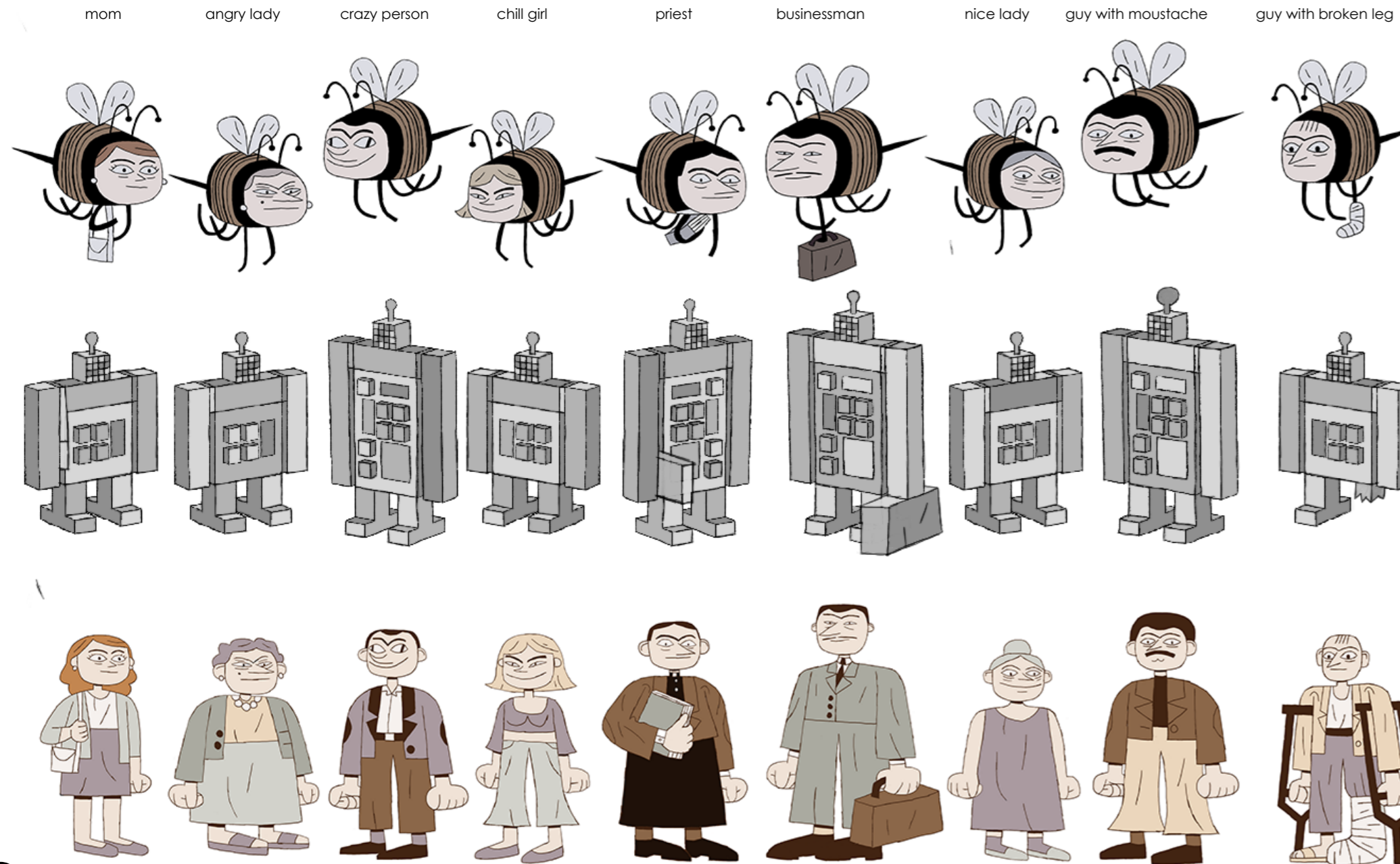


burned-down flower shop

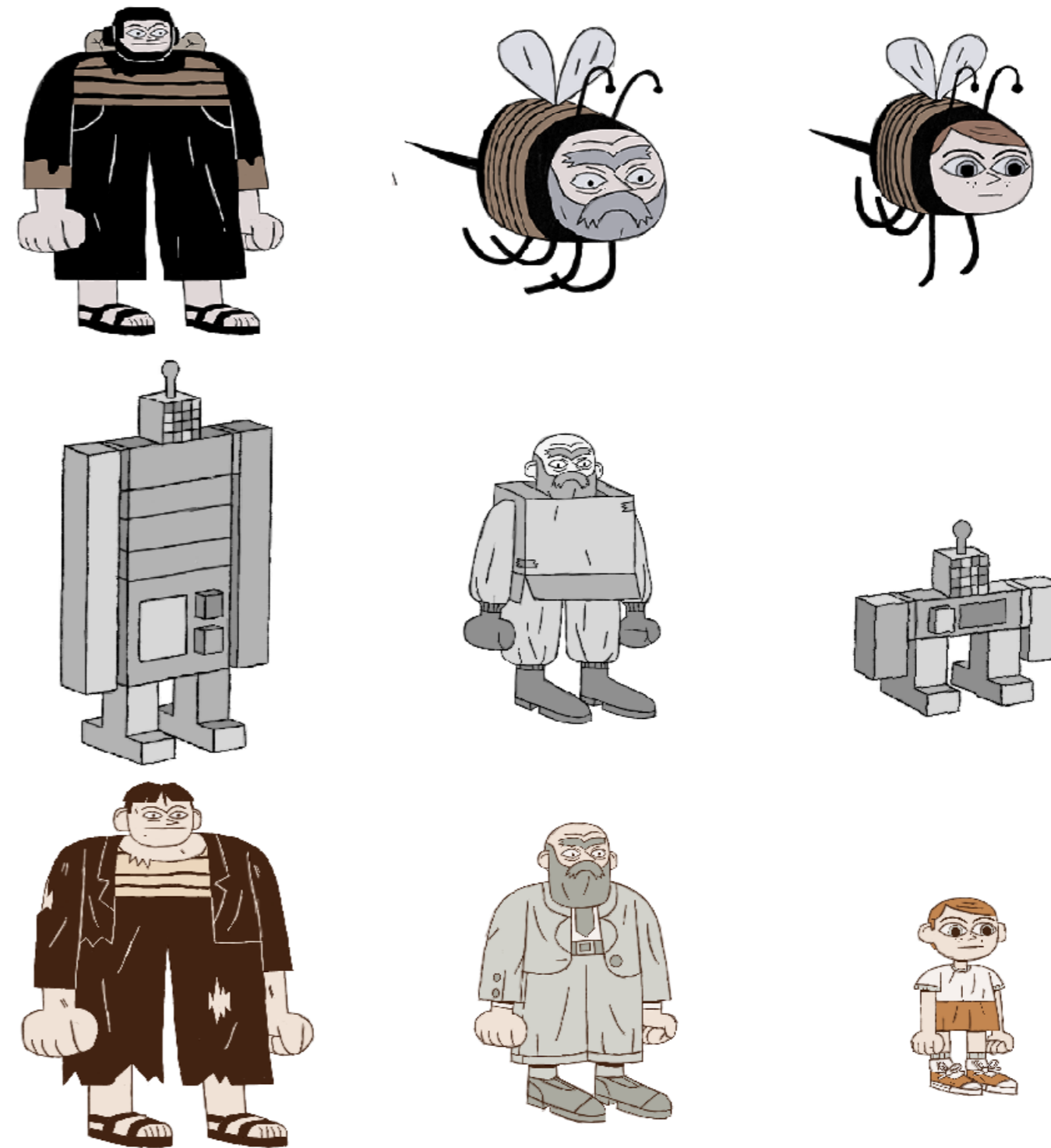


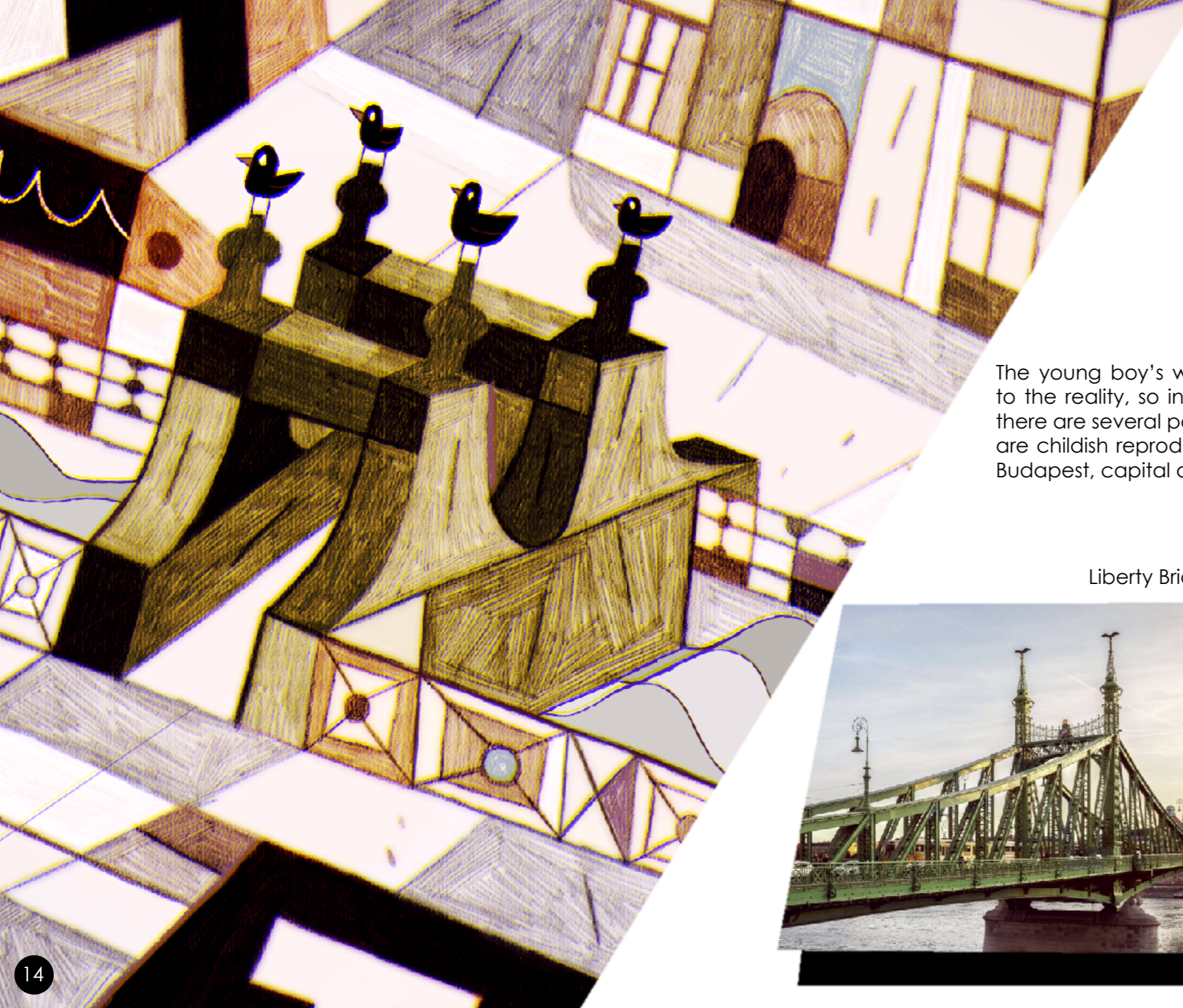
and so on...

Not only background elements are reoccurring throughout all three chapters, but also supporting characters – and the three main characters.



the main characters in the three worlds





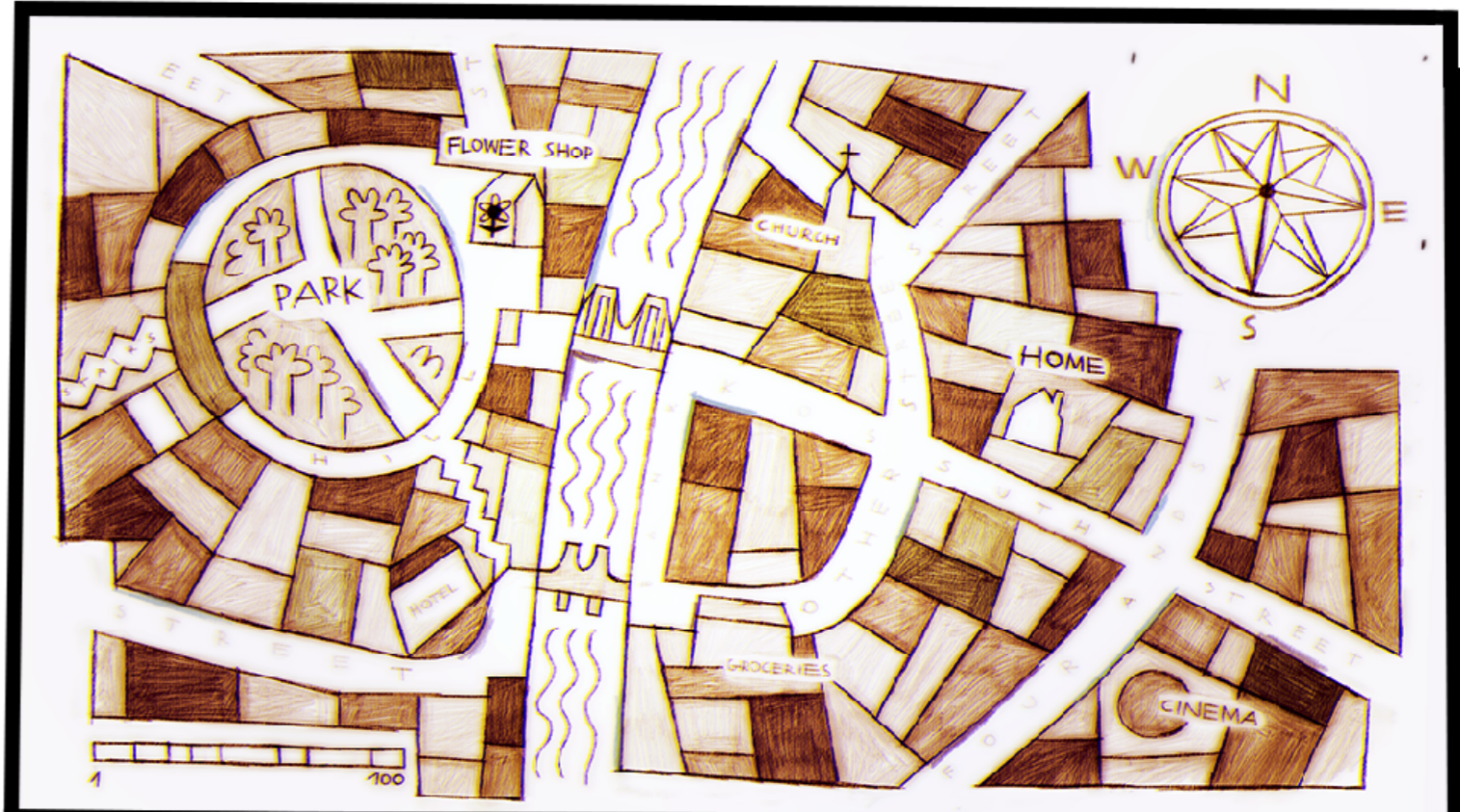
SITES IN REAL LIFE

The young boy's world is the closest to the reality, so in the third chapter there are several parts of the city that are childish reproductions of the real Budapest, capital of Hungary.

Liberty Bridge



Elements from the streets of Budapest

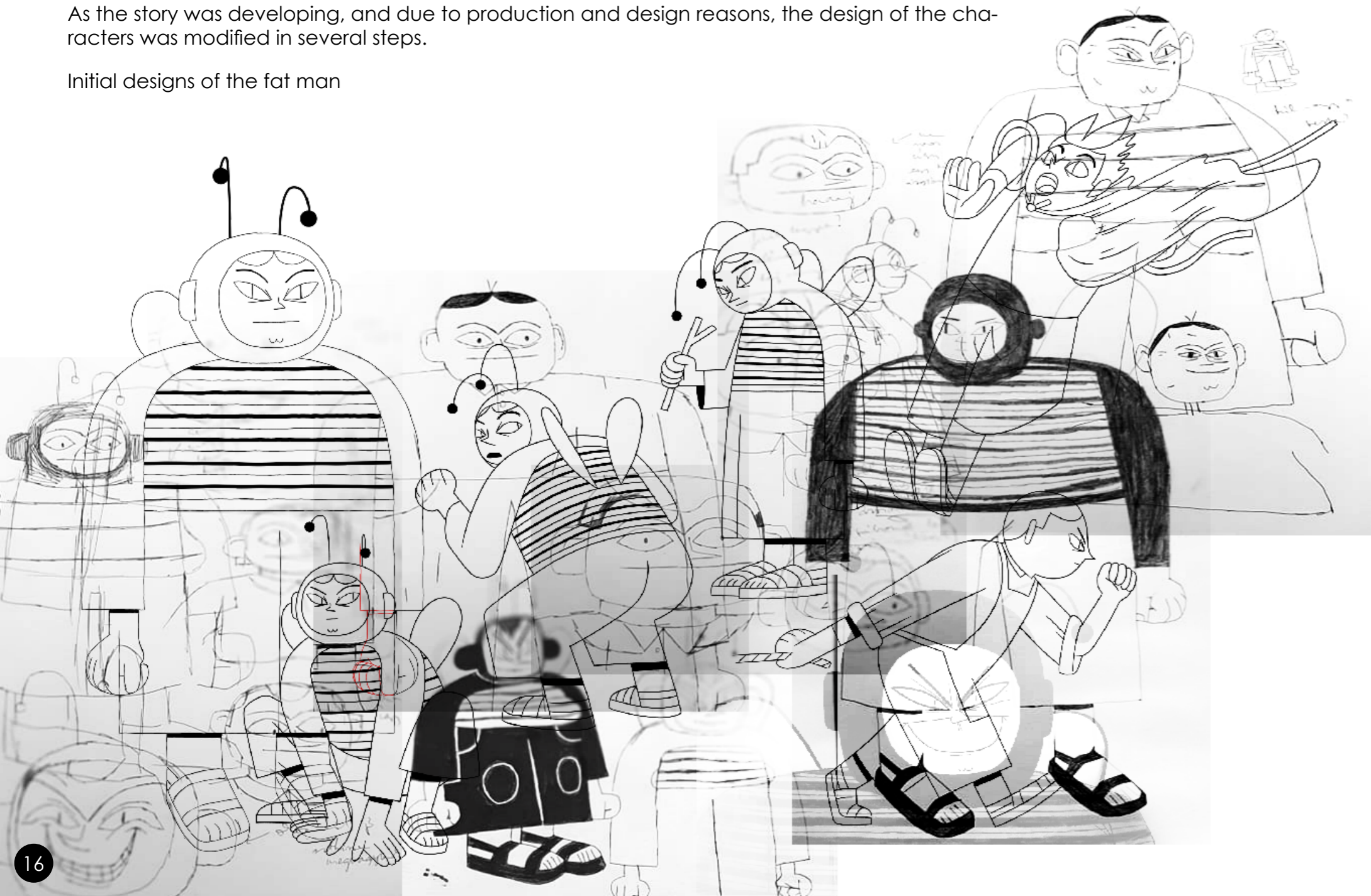


Map of Budapest with Corvin cinema, a boulevard, St. Stephen's Basilica, the Danube, the Central Market Hall, Gellért Hill, Liberty Bridge, Elizabeth Bridge and Hotel Gellért.

CHARACTER AND BACKGROUND DESIGNS

As the story was developing, and due to production and design reasons, the design of the characters was modified in several steps.

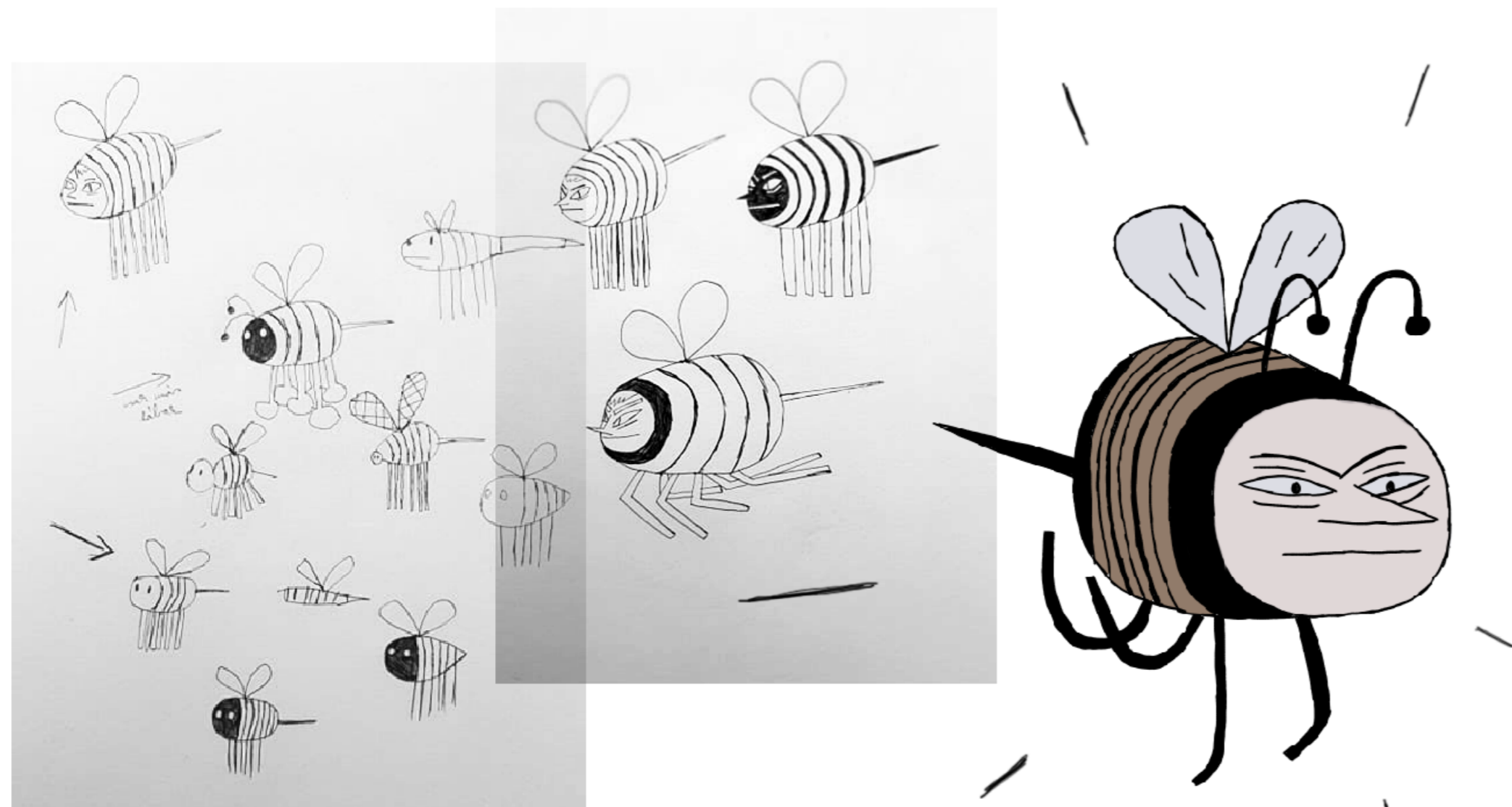
Initial designs of the fat man



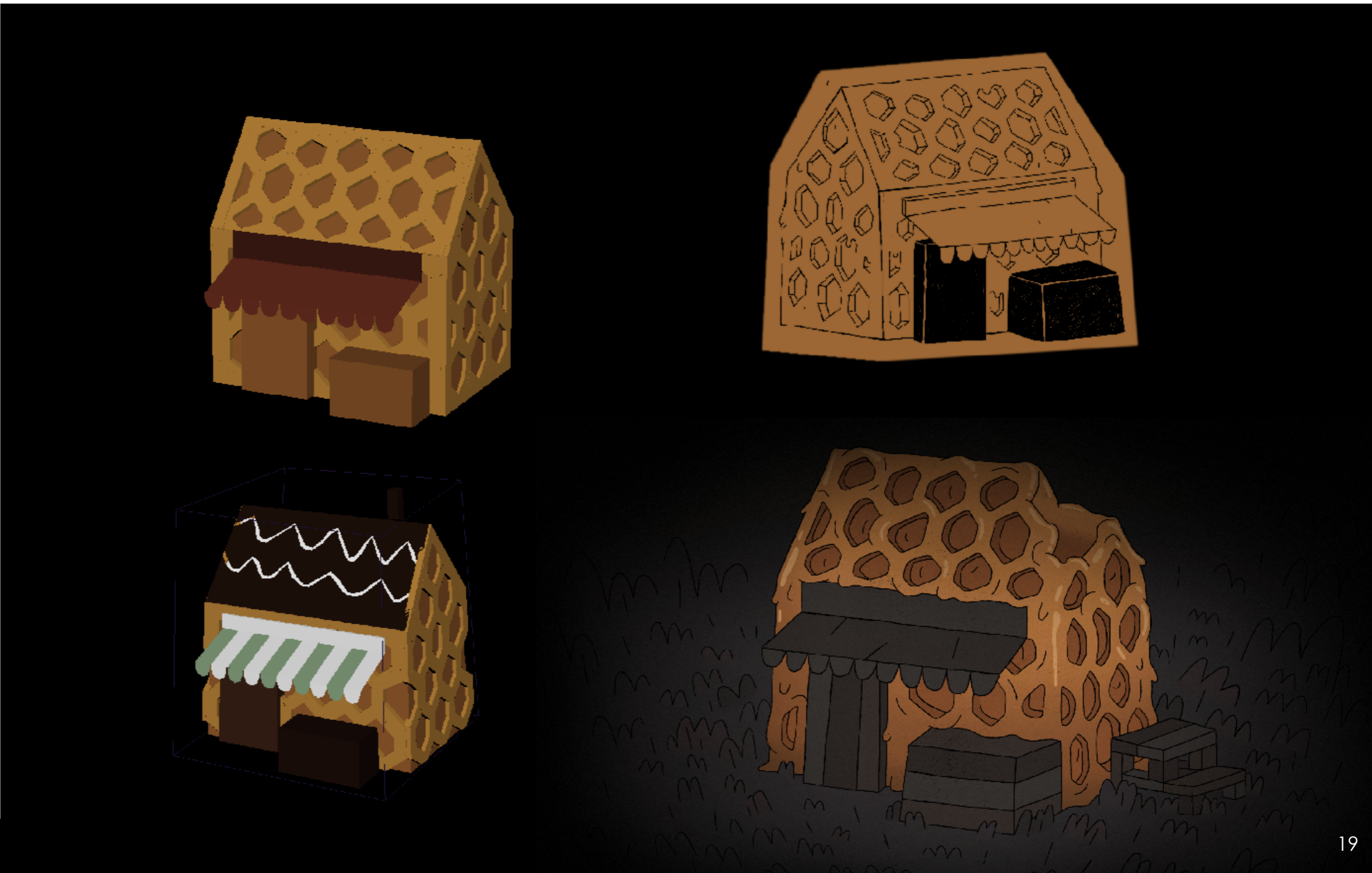
Final design of the fat man with and without the bee costume



Initial and final design of the bees



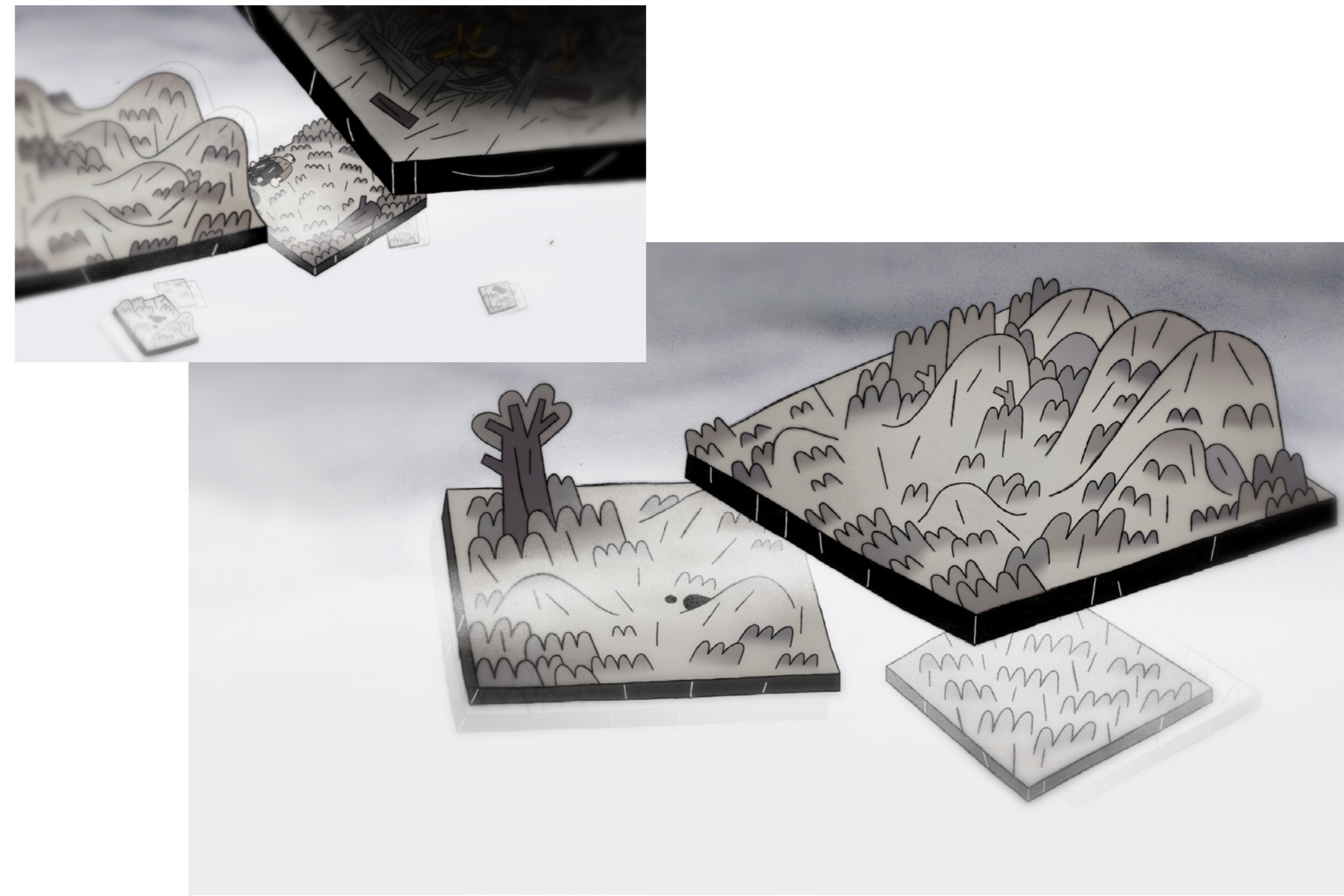
Initial and final design of the honey house



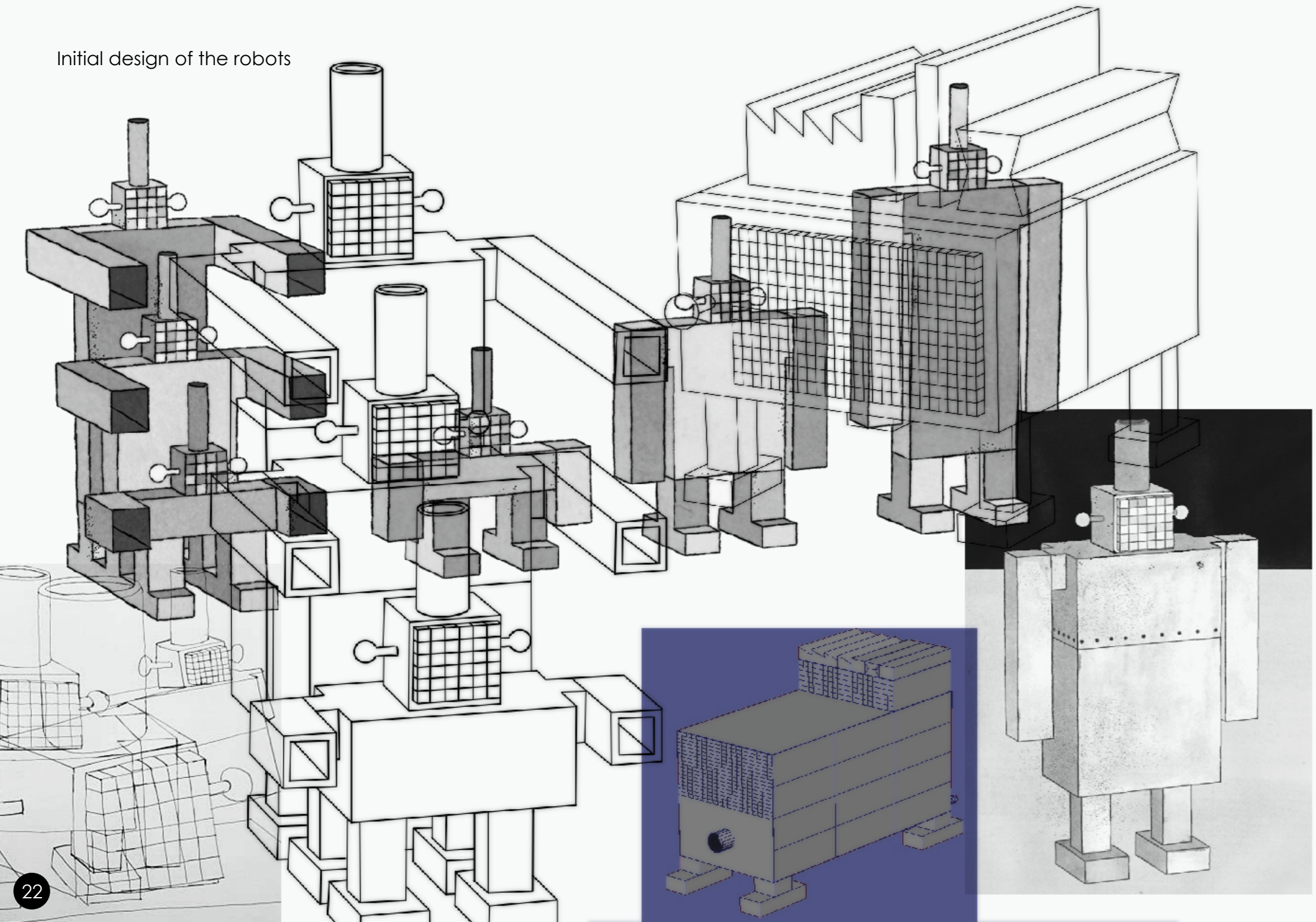
Initial background designs of Chapter One



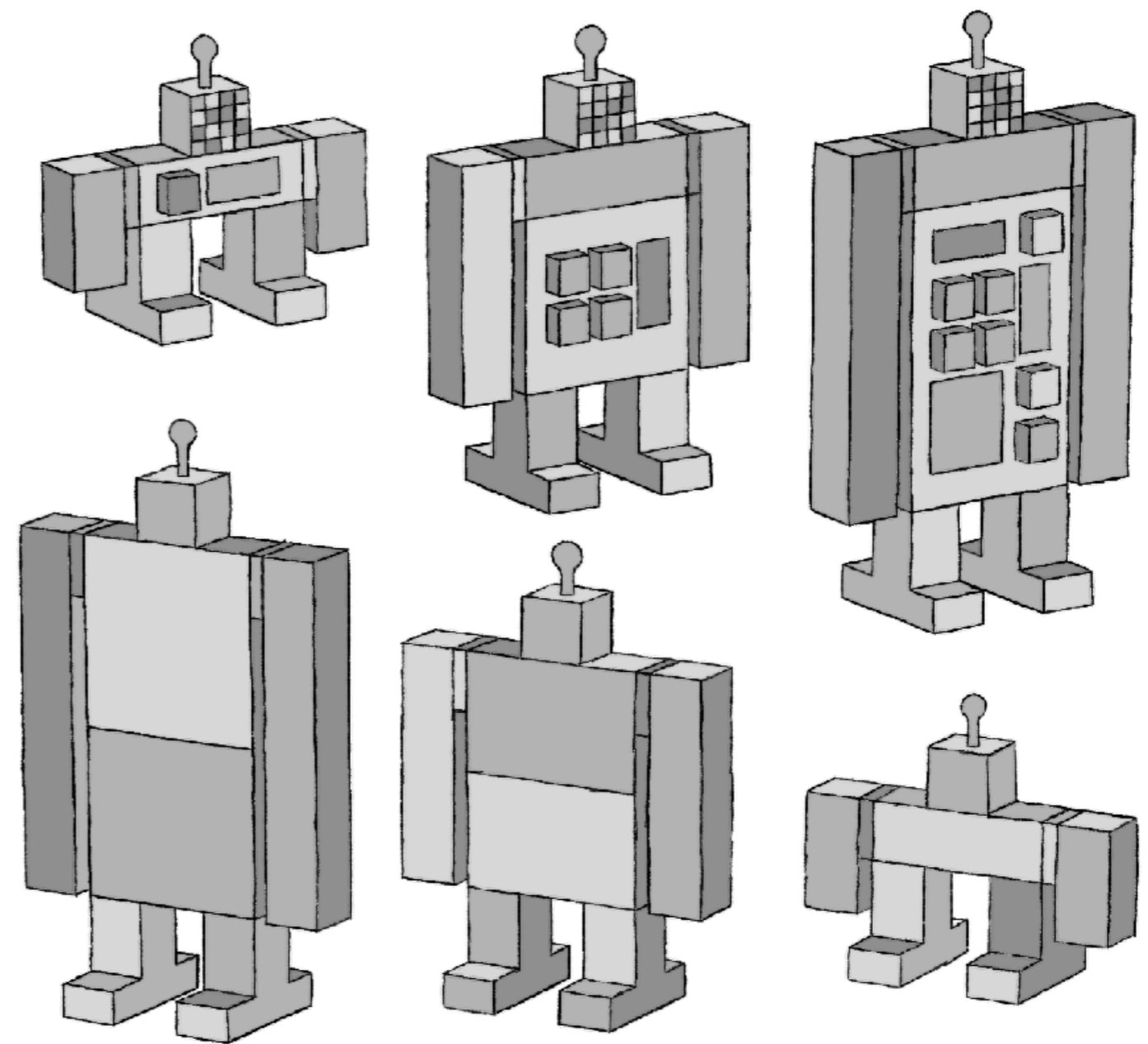
Final background designs of Chapter One



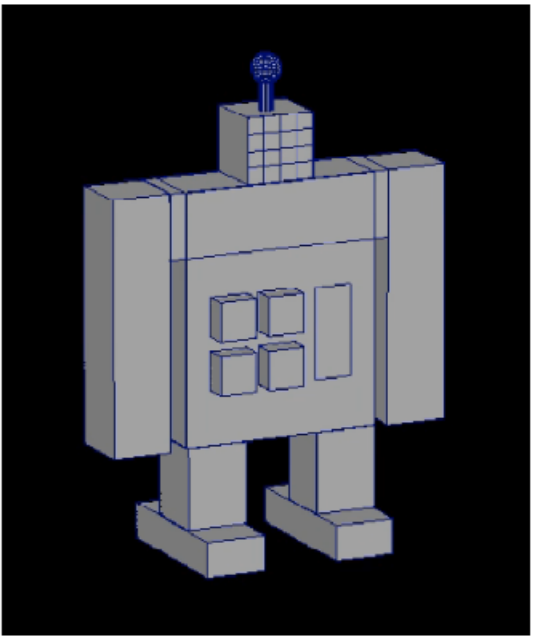
Initial design of the robots



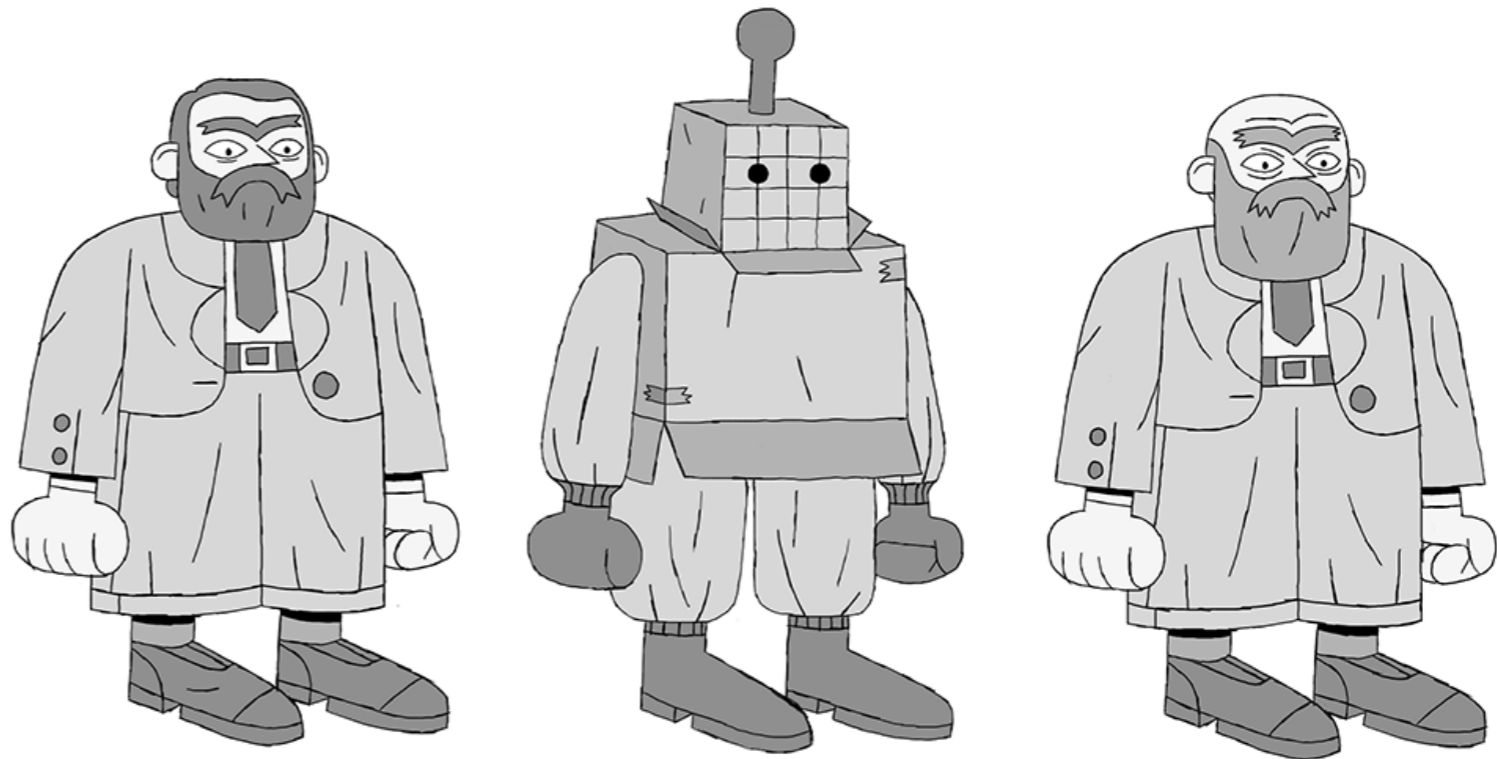
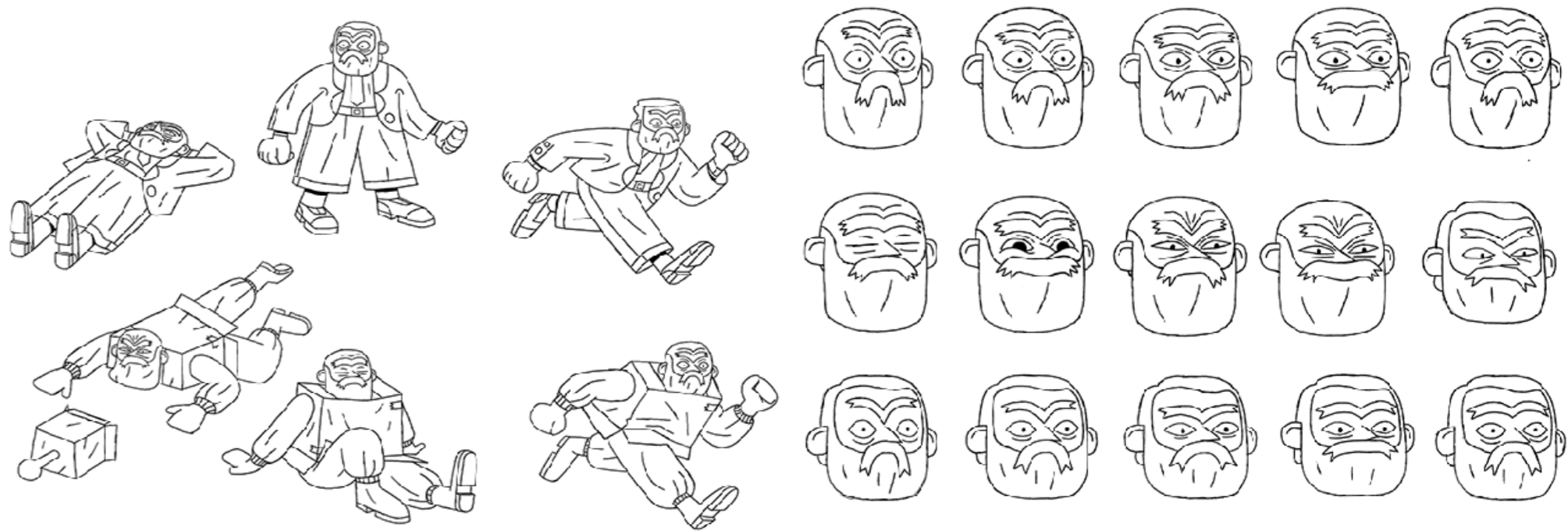
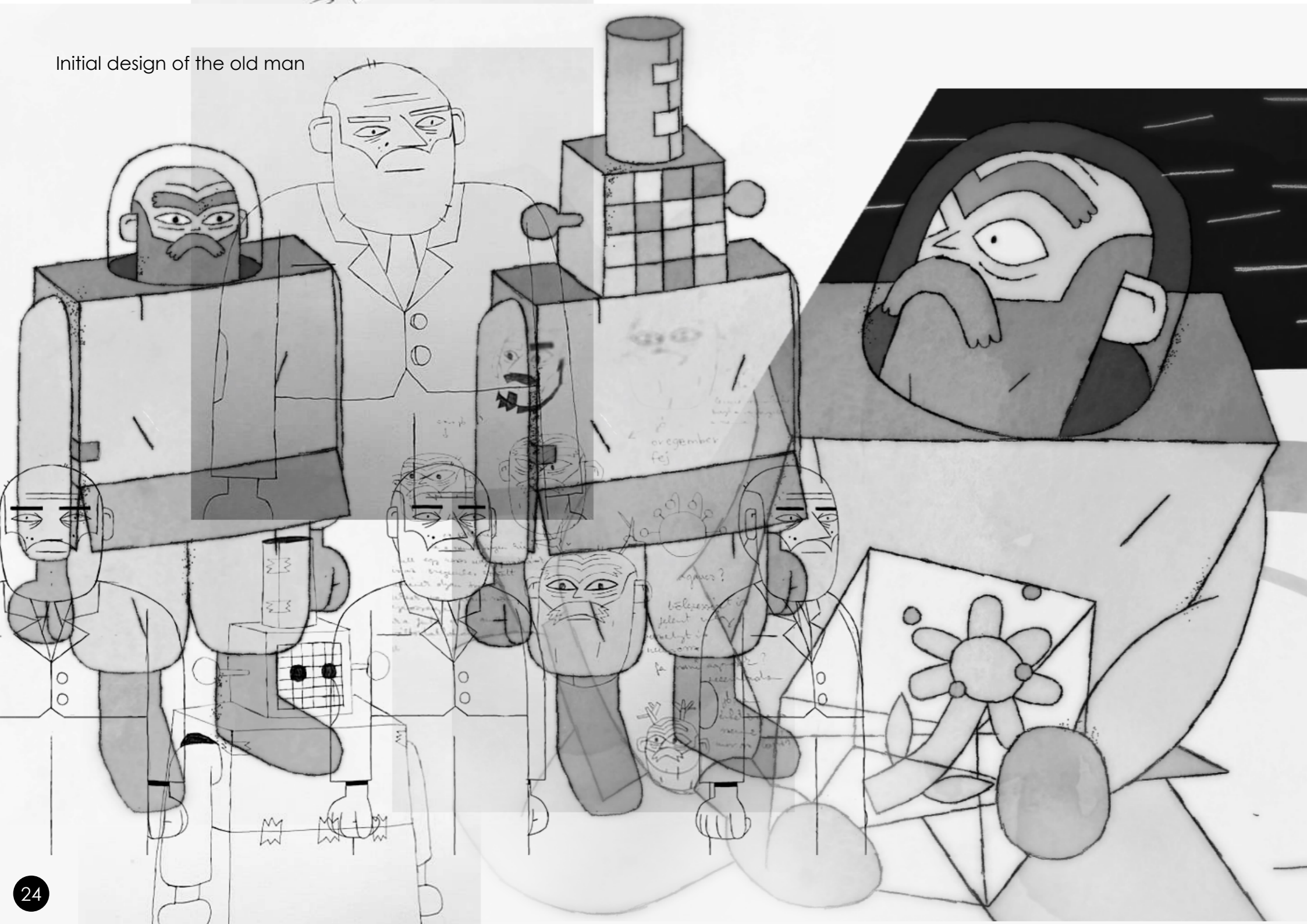
Final design of the robots



3D base

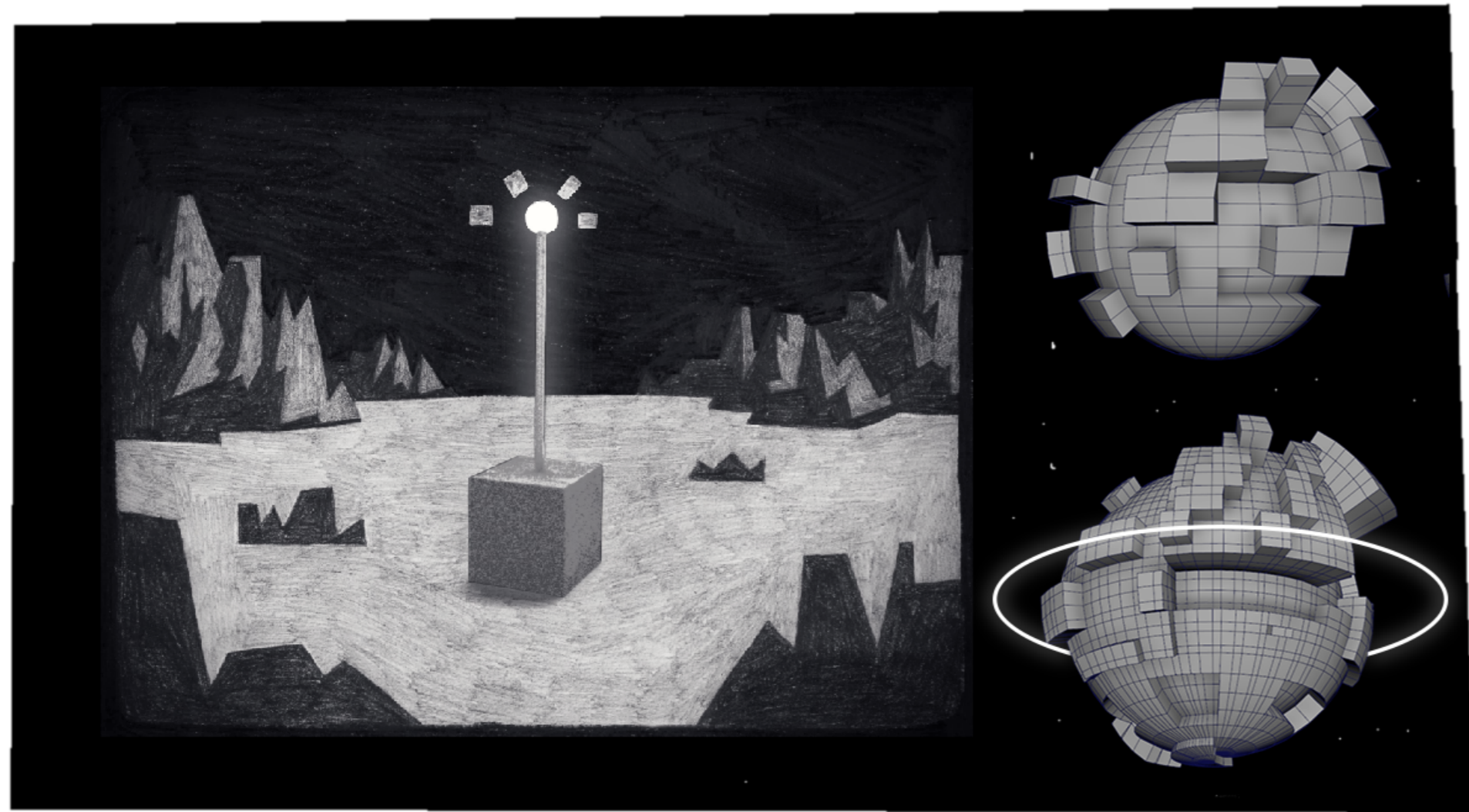


Initial design of the old man

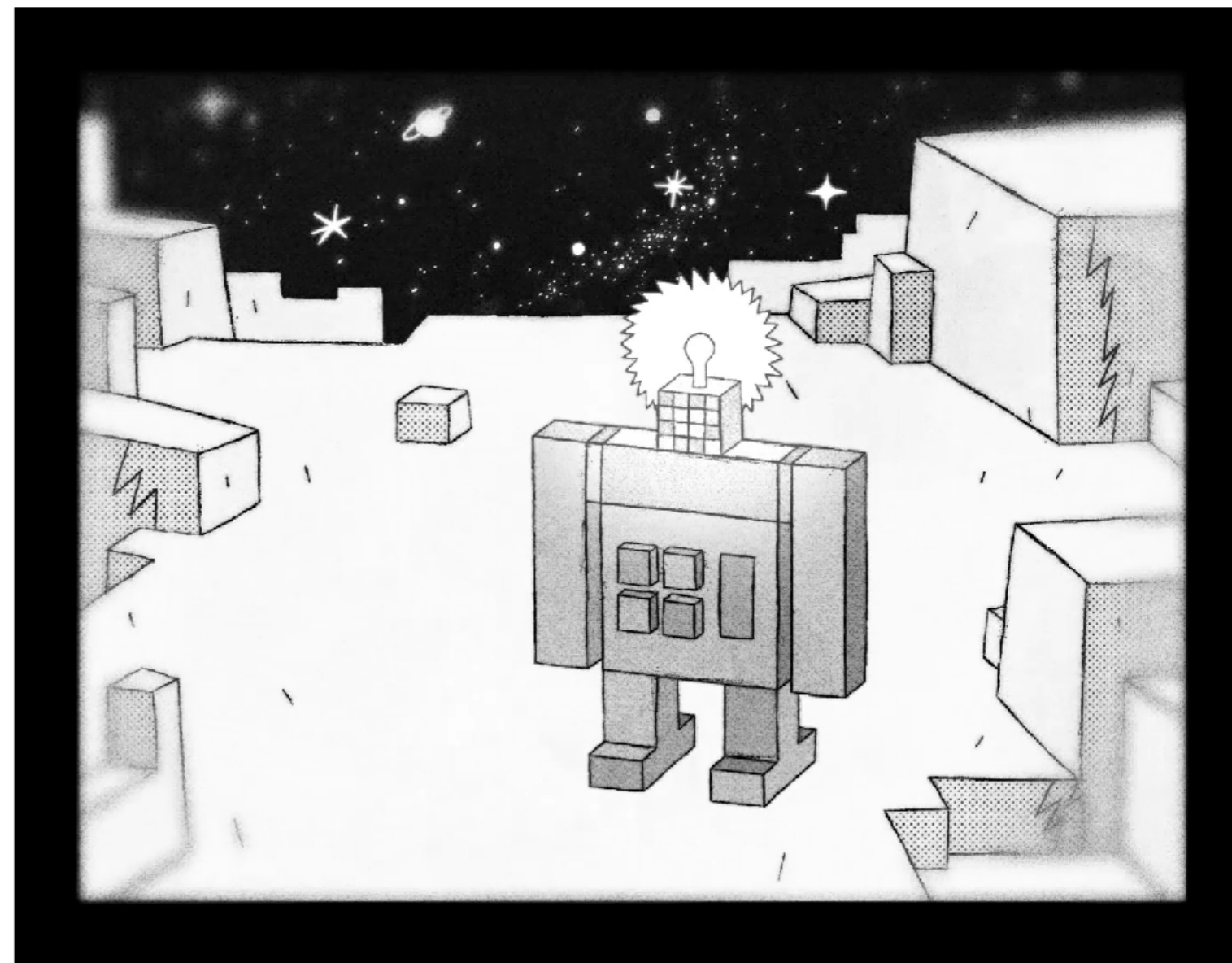


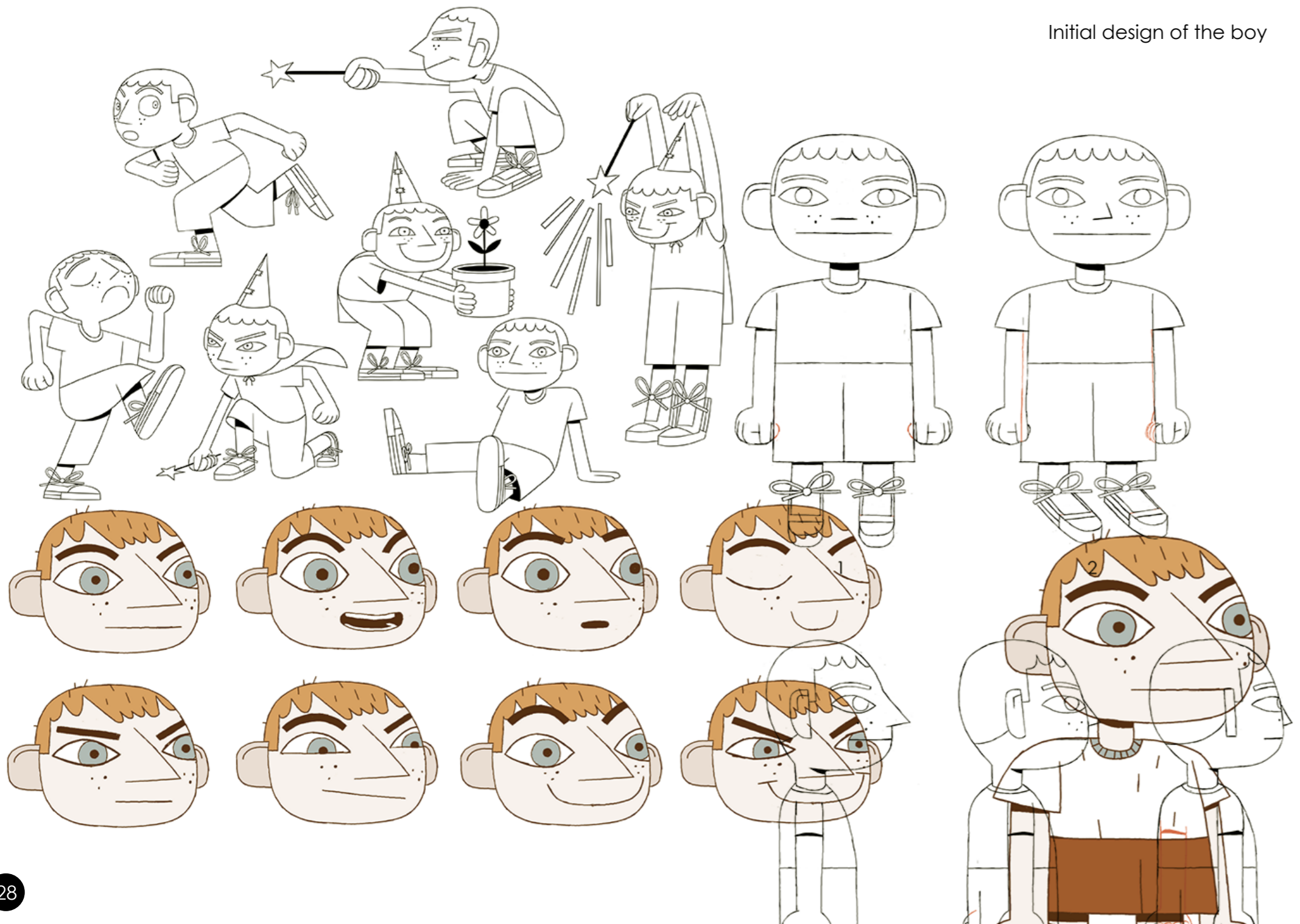
Final design of the old man as younger, with and without the robot costume

Initial background designs of Chapter Two



Final background designs of Chapter Two

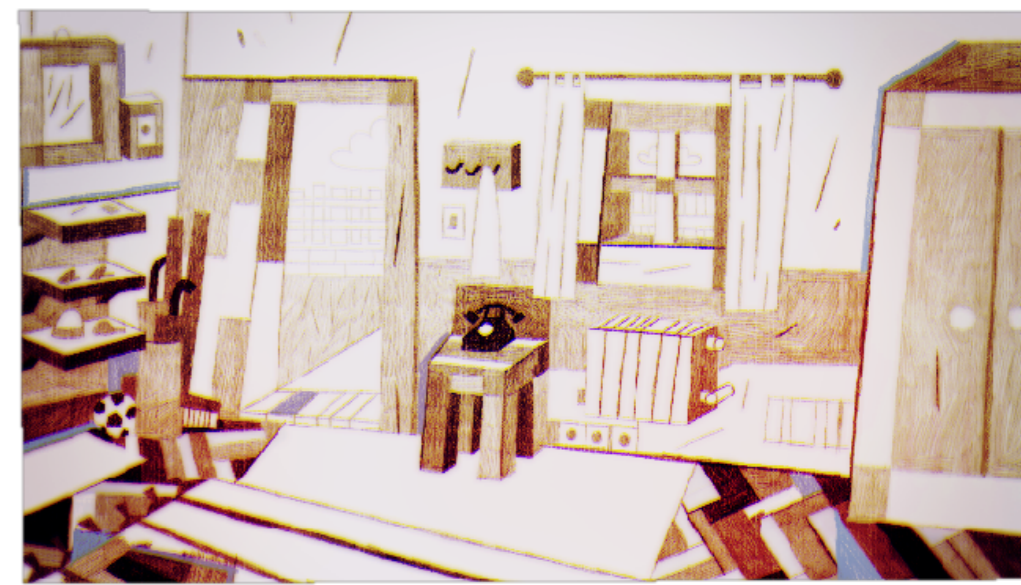
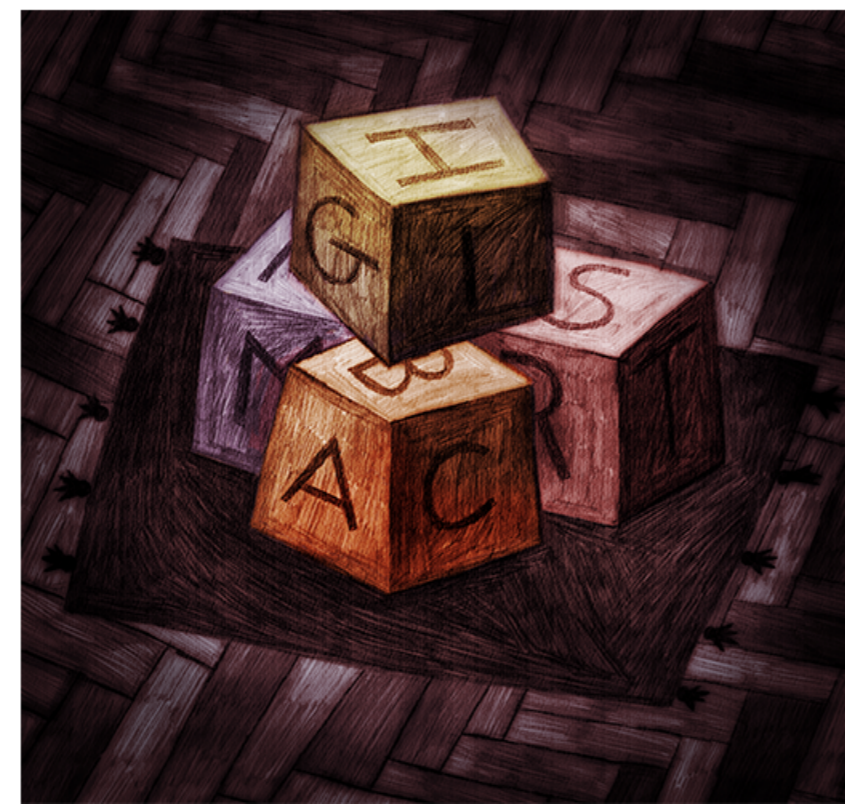
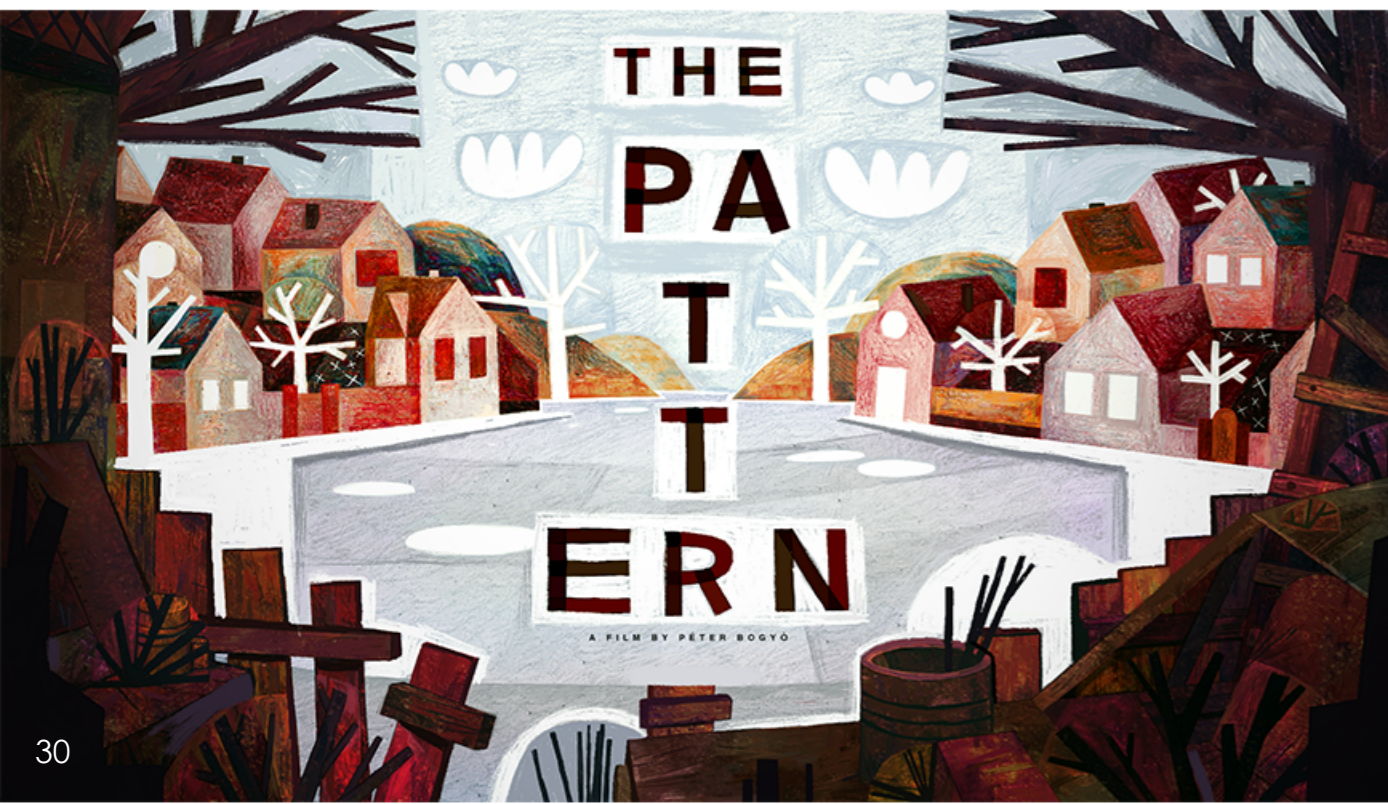
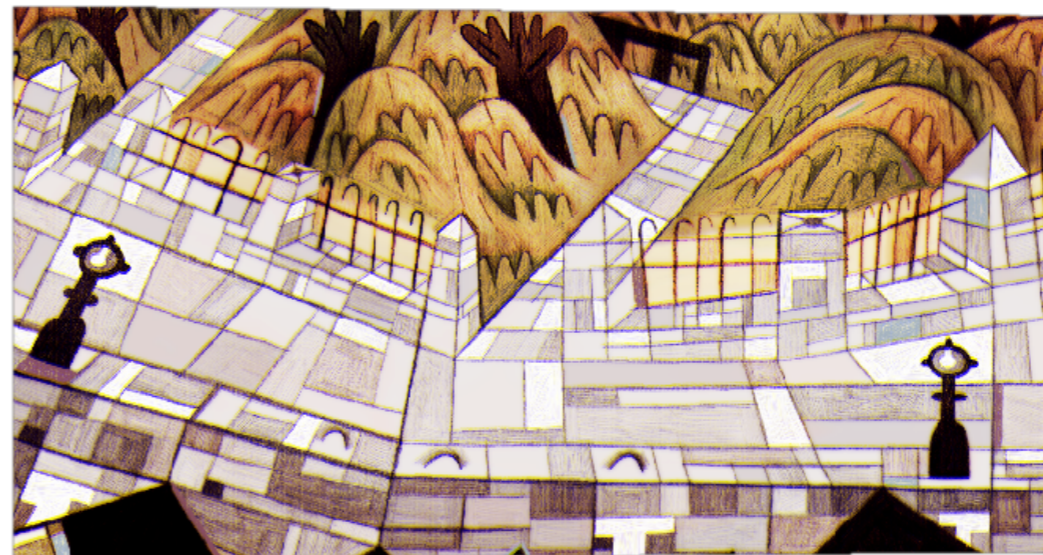




Initial background designs of Chapter Three

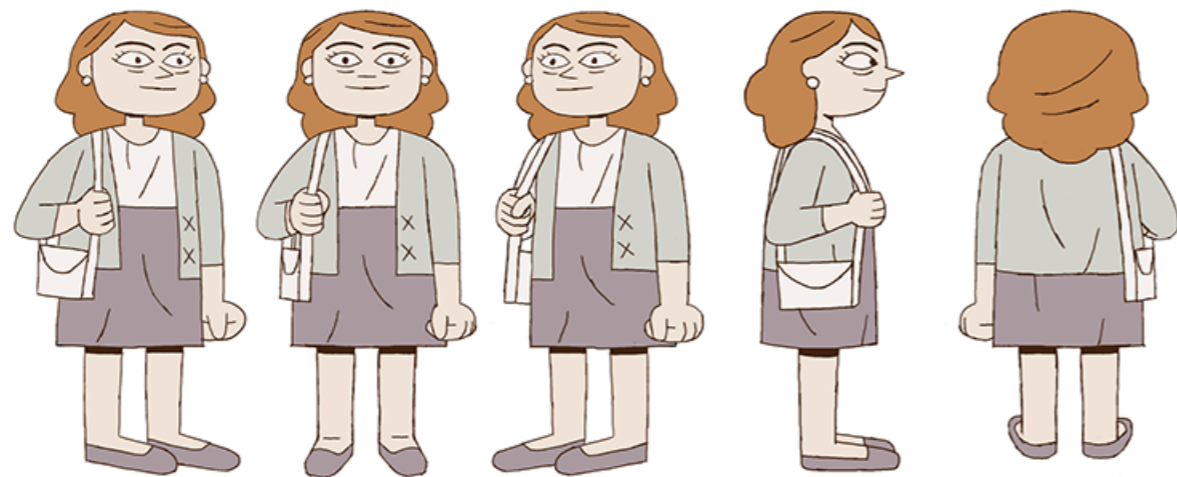


Final background designs of Chapter Three





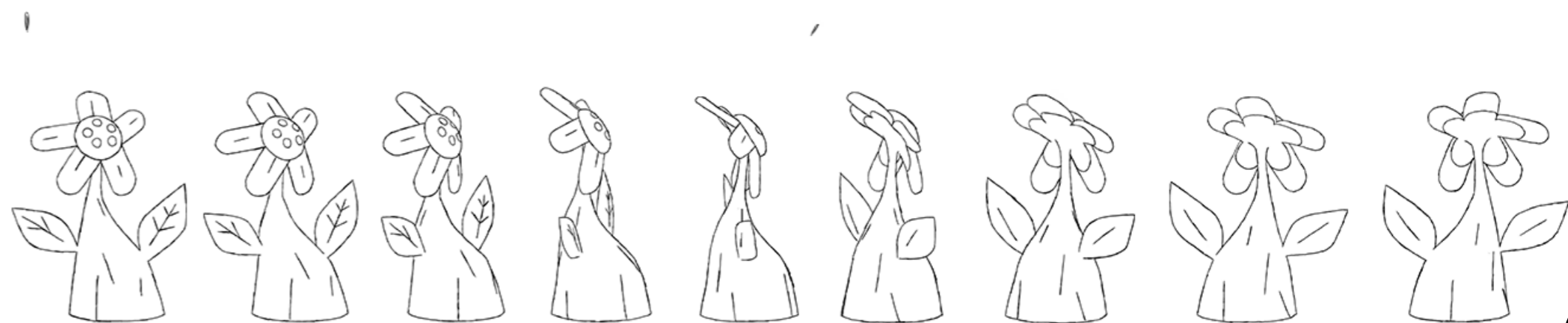
Other characters of Chapter Three



OTHER DESIGNS

Design of the flower

When constructing the flower, I wanted to design a classic, easily recognizable, logo-like flower, which is so simple that it symbolizes all kinds of flowers. The flower is the beauty and fulfillment of nature itself. The stem gets wider and wider towards the bottom, and I placed it on top of a hill so that we feel that this flower is the top and the essence of nature.

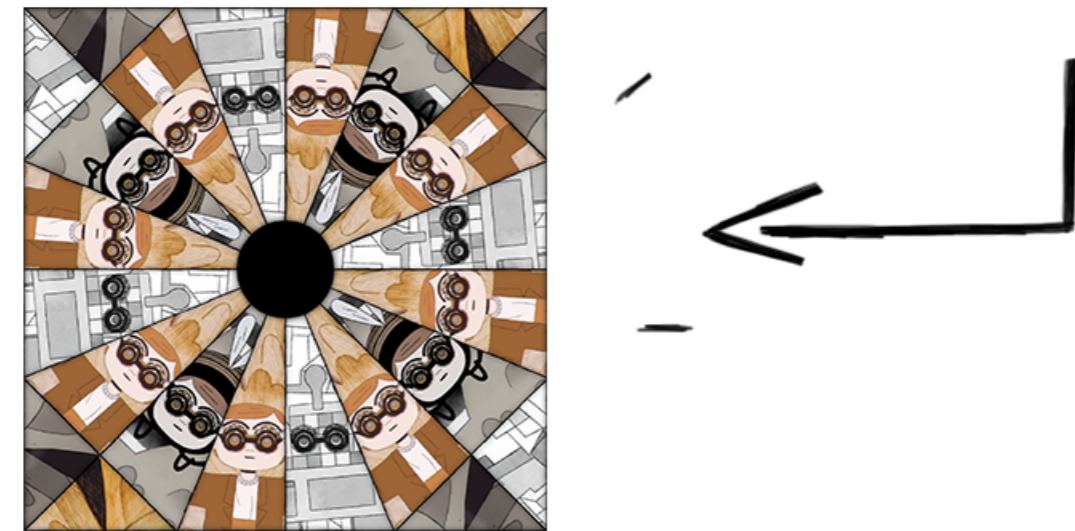
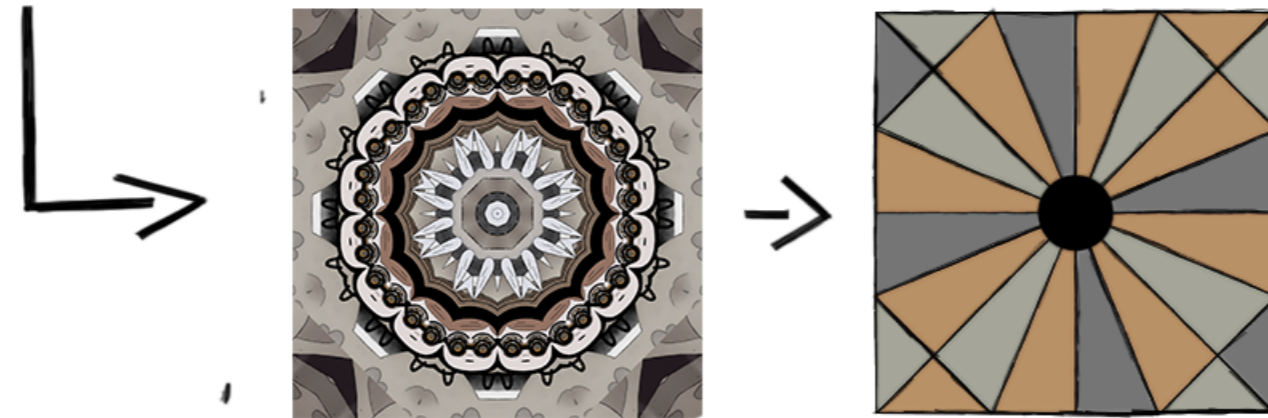
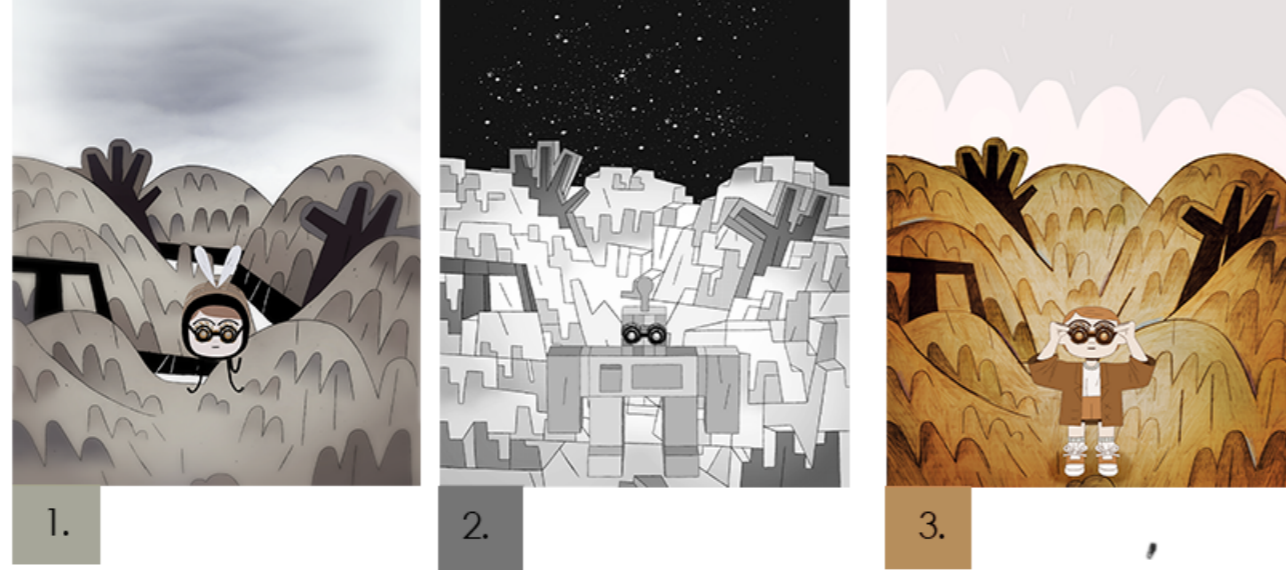


Design of the pattern

As it was mentioned previously, there are certain recurring elements between the worlds, such as the puddle. When the audience sees it in two different chapters, they can recognize the connection between the worlds. So, at this point, the puddle acts as a mirror between the worlds.

I was searching for a way to express this effect visually. First, I mirrored a picture on several axes, when I realized that a kaleidoscope was doing the same thing. Then, I divided the triangles of the kaleidoscope's pattern between the chapters – this is how I created the pattern we can see in the film.

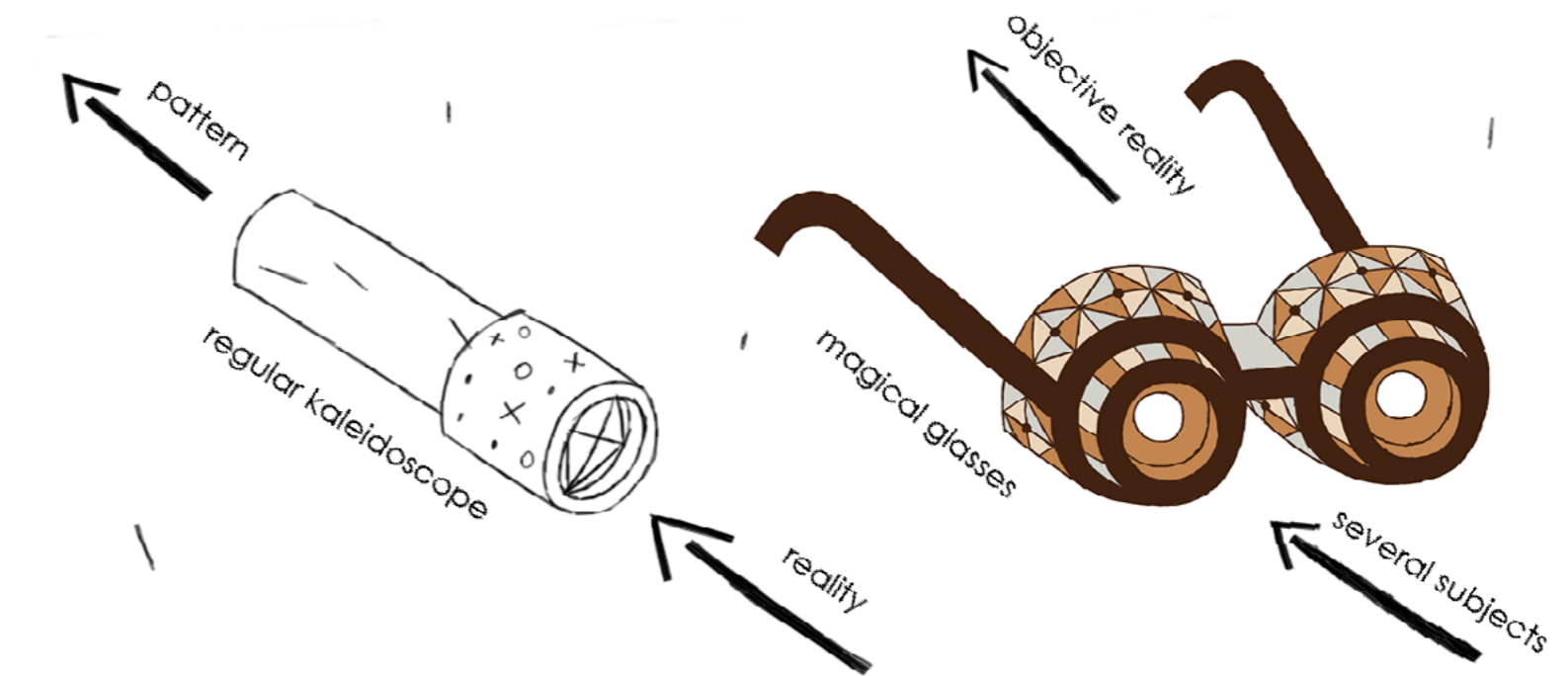
As the film progresses, the pattern around the title cards gets more and more detailed. During the title, I created the pattern from the blurry skies of the worlds. During the first chapter's title, the camera moves from the sky to the ground. During the second chapter's, we are already closer, the image is getting sharper, and we can already see small leaves. During the third chapter's title, we are already at the top of the hill and we can catch a glimpse of the flower. I attached the explanation for the assembly of the pattern.

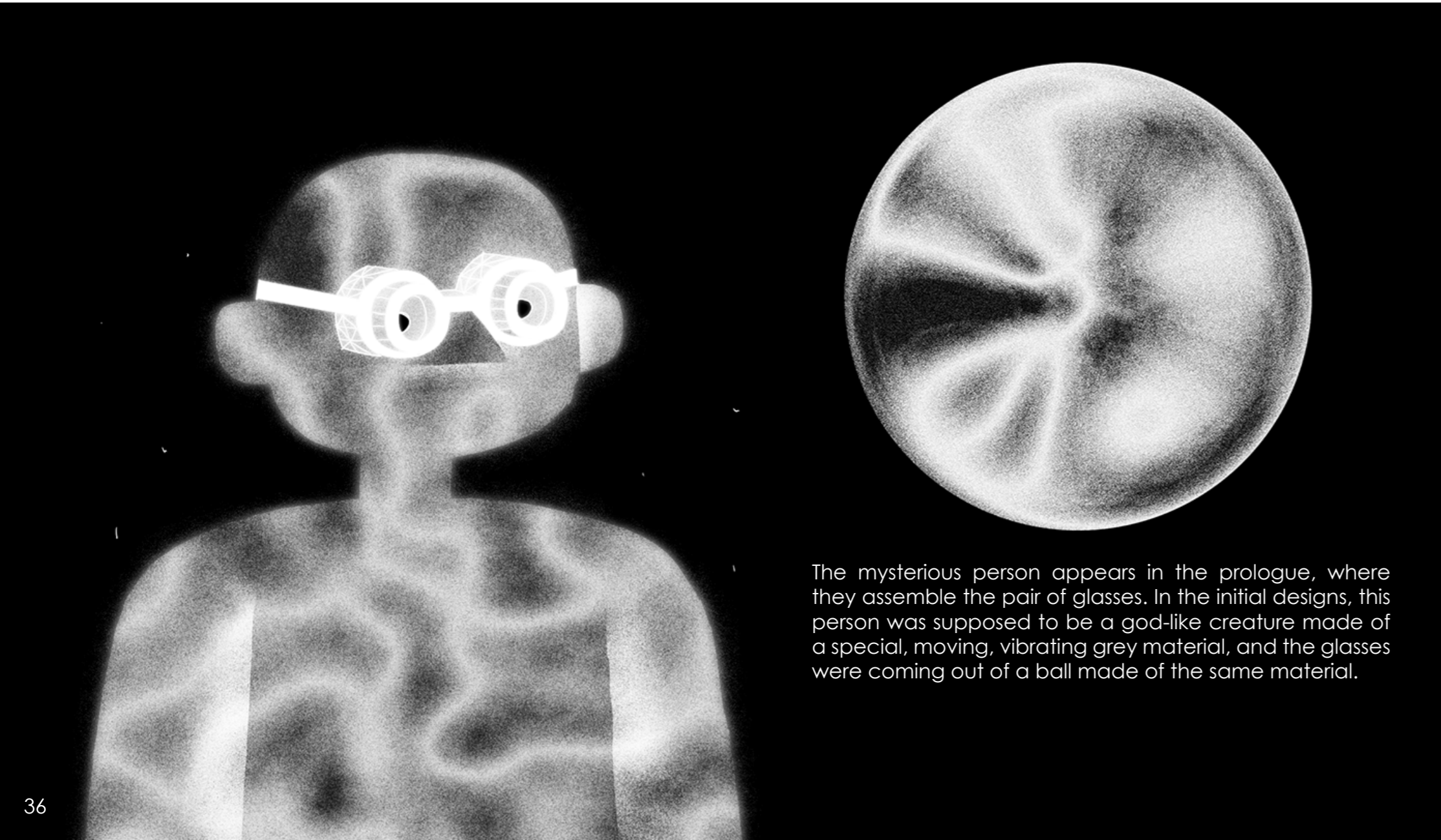


Design of the pair of glasses

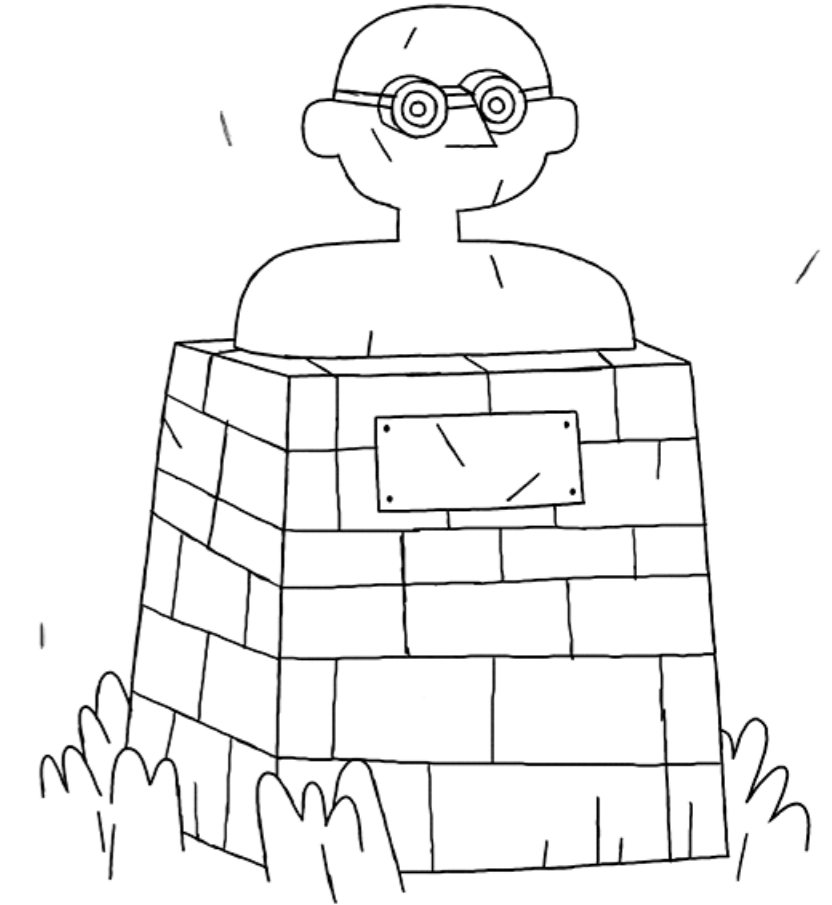
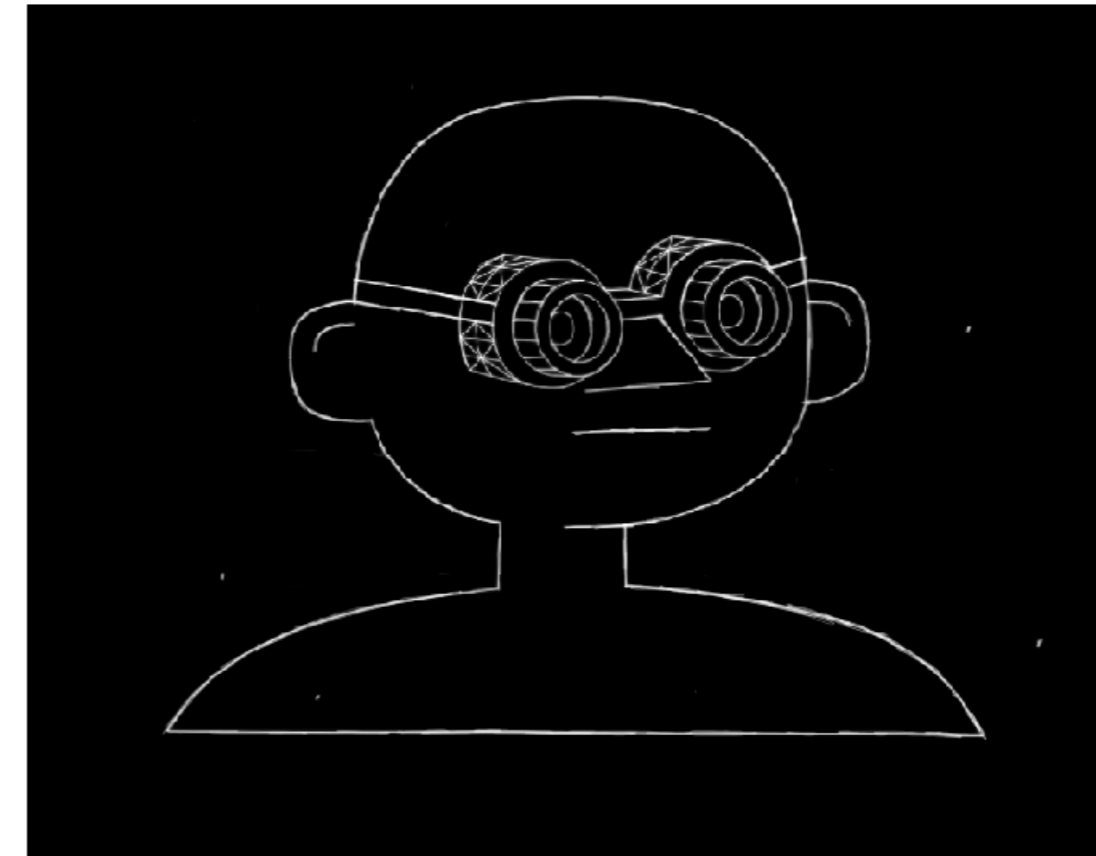
Regarding its function, the glasses made by the mysterious person are the reverse of a kaleidoscope. In a traditional kaleidoscope, the reality "goes in" on one side, and a pattern comes out on the other side. However, these glasses work the opposite way: not the reality goes in, but the film itself, which is a subjective expression of reality. So, the film – along with the three subjective realities – goes in, and the pair of glasses form this into an objective reality. This is what we see at the end when the boy puts on the glasses and we zoom out of the pattern, which whitens out and has abstract forms appearing on it.

This is the idea behind the design of the glasses: both lenses look like reversed kaleidoscopes. On the outside, I decorated them with a simplified version of the pattern.

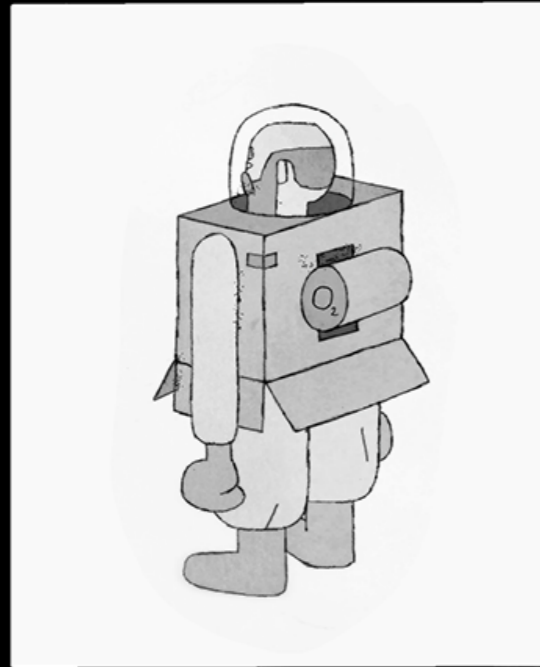
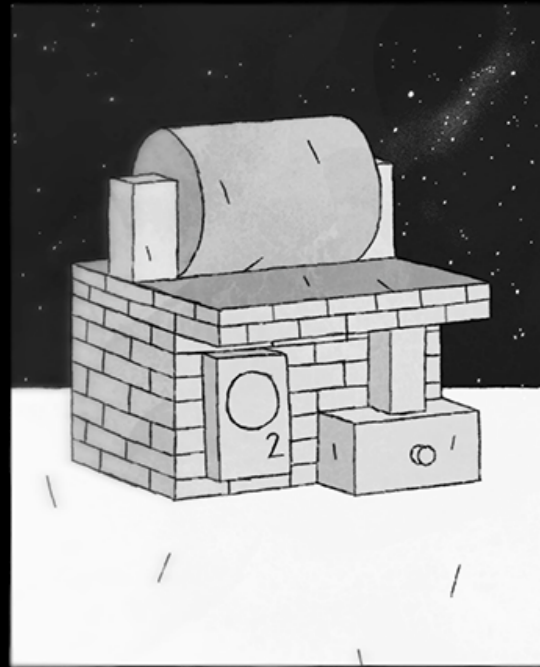




The mysterious person appears in the prologue, where they assemble the pair of glasses. In the initial designs, this person was supposed to be a god-like creature made of a special, moving, vibrating grey material, and the glasses were coming out of a ball made of the same material.

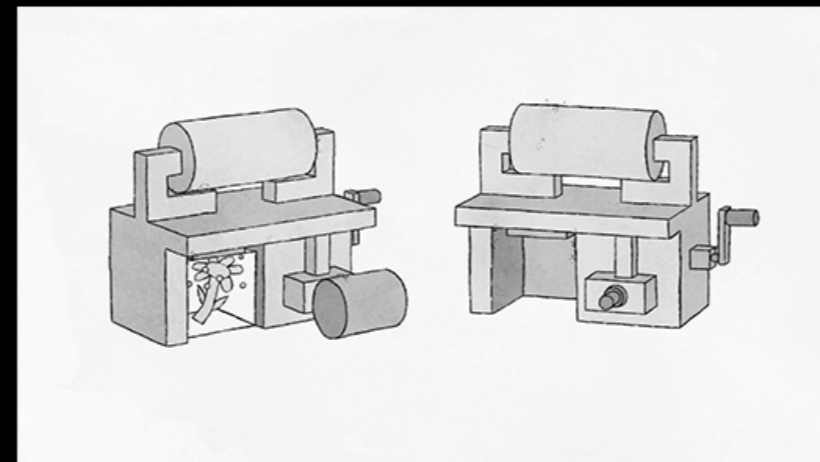
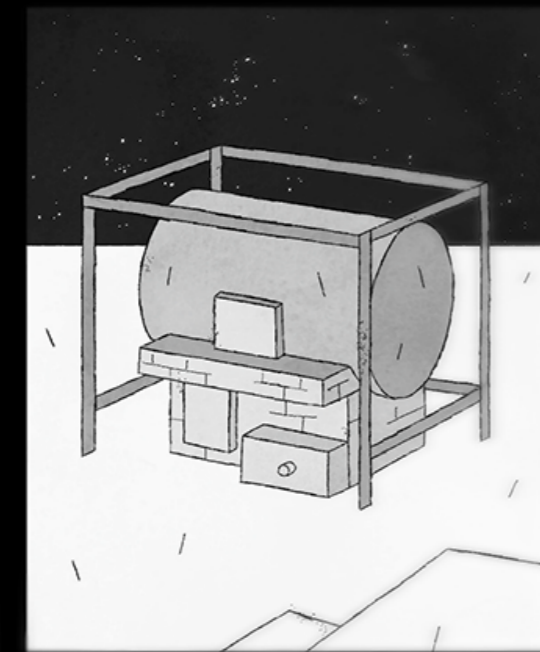
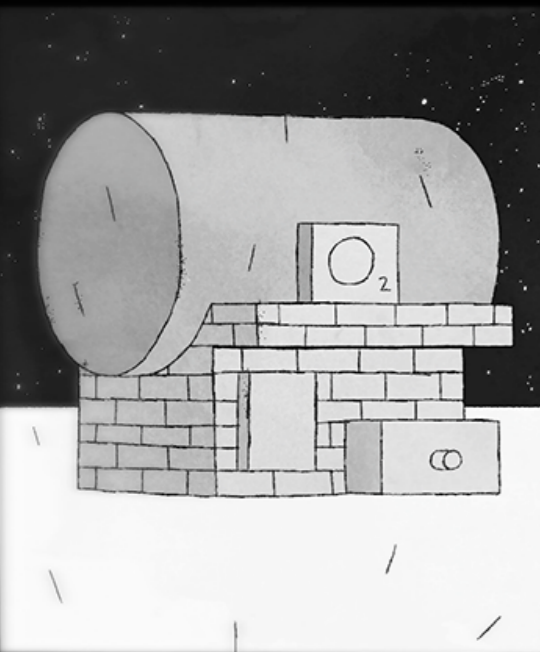


Then, I decided on a more neutral design, so that this person can be understood not only as a god-like creature but as a mortal person who had the idea of the dissimilarity of the subjective worlds. Later on, this person appears as a nameless statue, which refers to two things: one, that this person is remembered as someone great, and two, that they only observe the events and do not interfere with them.



UNUSED ELEMENTS

While planning the film, at one point the second chapter was supposed to be set on a planet with no oxygen left. In this version, the old man was going to carry an oxygen bottle with him, and the flower shop would appear as a big oxygen tank. The robots destroyed this oxygen tank, so the last chance for the old man to get oxygen was to collect it from the flower. In his house, he had an oxygen-extracting machine (which looked like a big oxygen tank), through which he could fill his oxygen bottle with the oxygen extracted from the flower. I designed the old man's character, the flower shop as a big oxygen tank (in several versions), and the extracting machine as well, but none of these made into the final version.

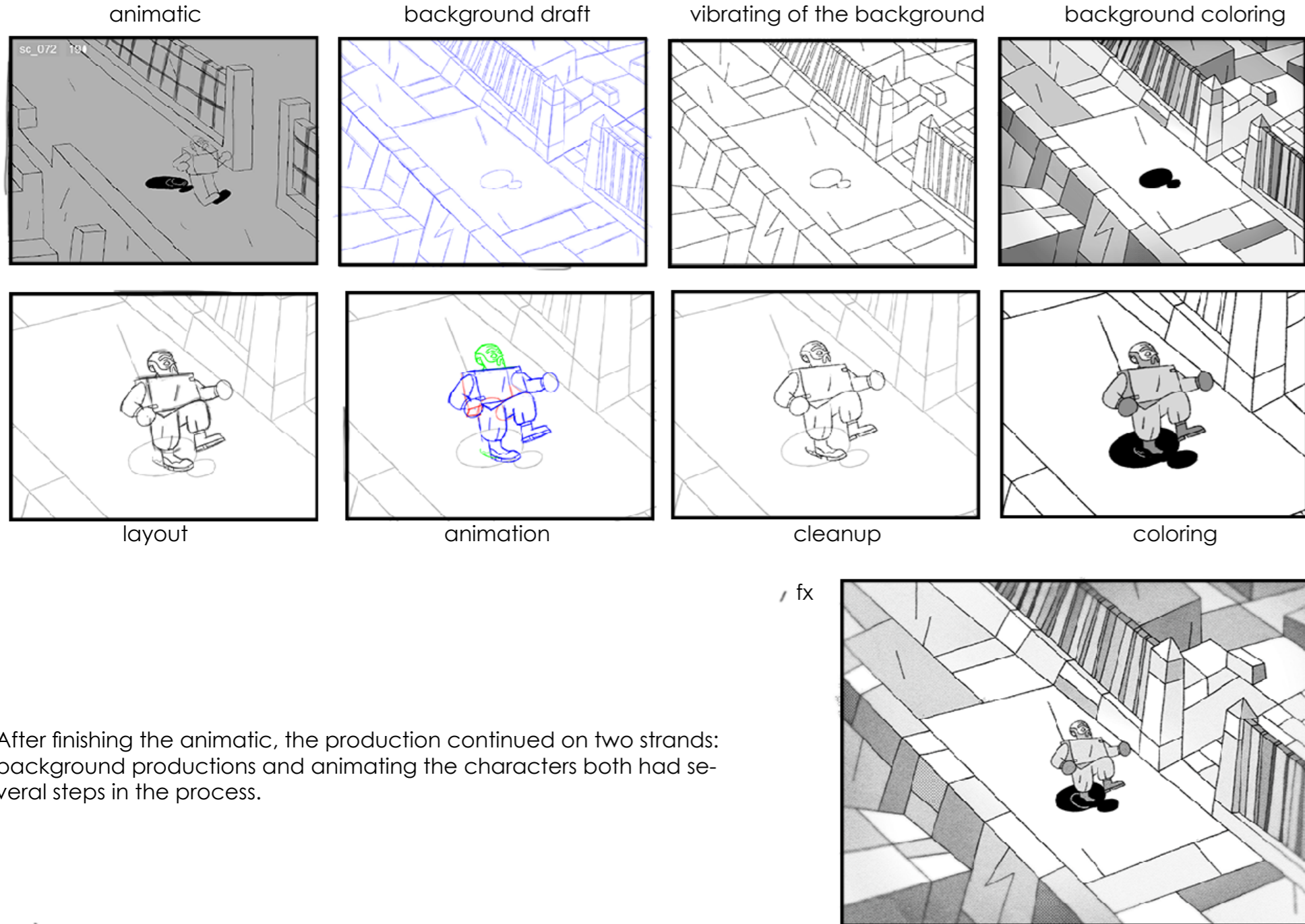


I was going to introduce an Arlecchino-figure as one of the supporting characters. He was going to be someone who had worn the magic glasses once (he had the shape of the glasses pressed around his eyes), but instead of being enlightened by the vision like the boy, he got crazy. This is why he wears clothes with design similar to the pattern. However, he did not make it to the final version as he was going to be a way too complex character to be a supporting character and was going to distract the viewer.



Also, at one point, the film was going to be set in a one-street village instead of a town, where it was really challenging to get to the other side of the road from all the traffic. This village would have been clearly depicted in the boy's chapter. I drew the village, but then placed all the events into a town so that the old man's environmentalist motives are more justified.

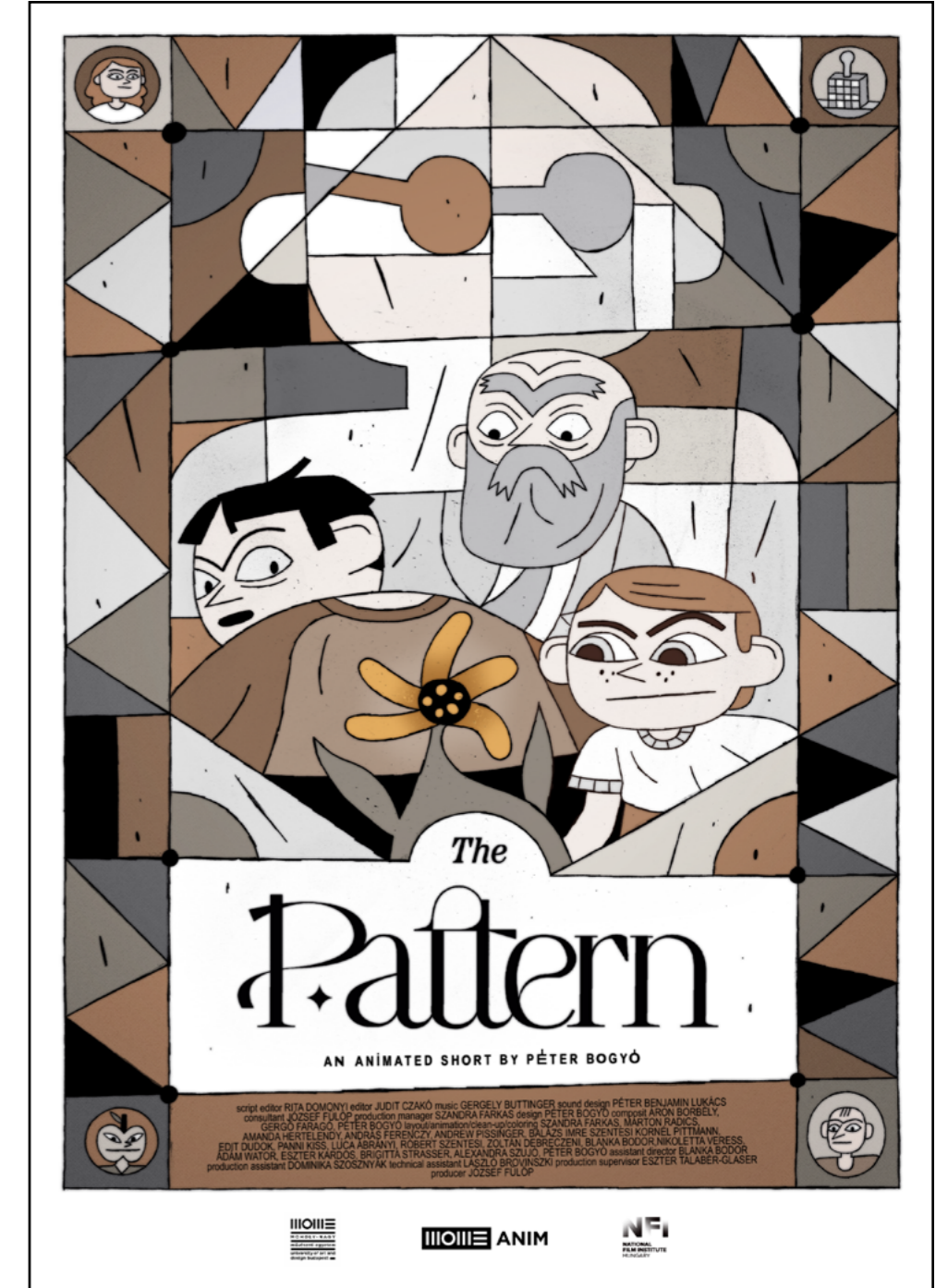
3. PRODUCTION

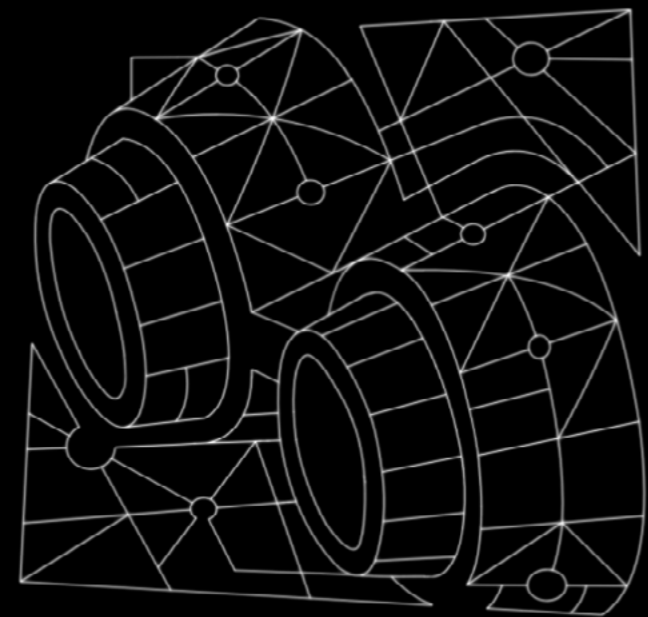


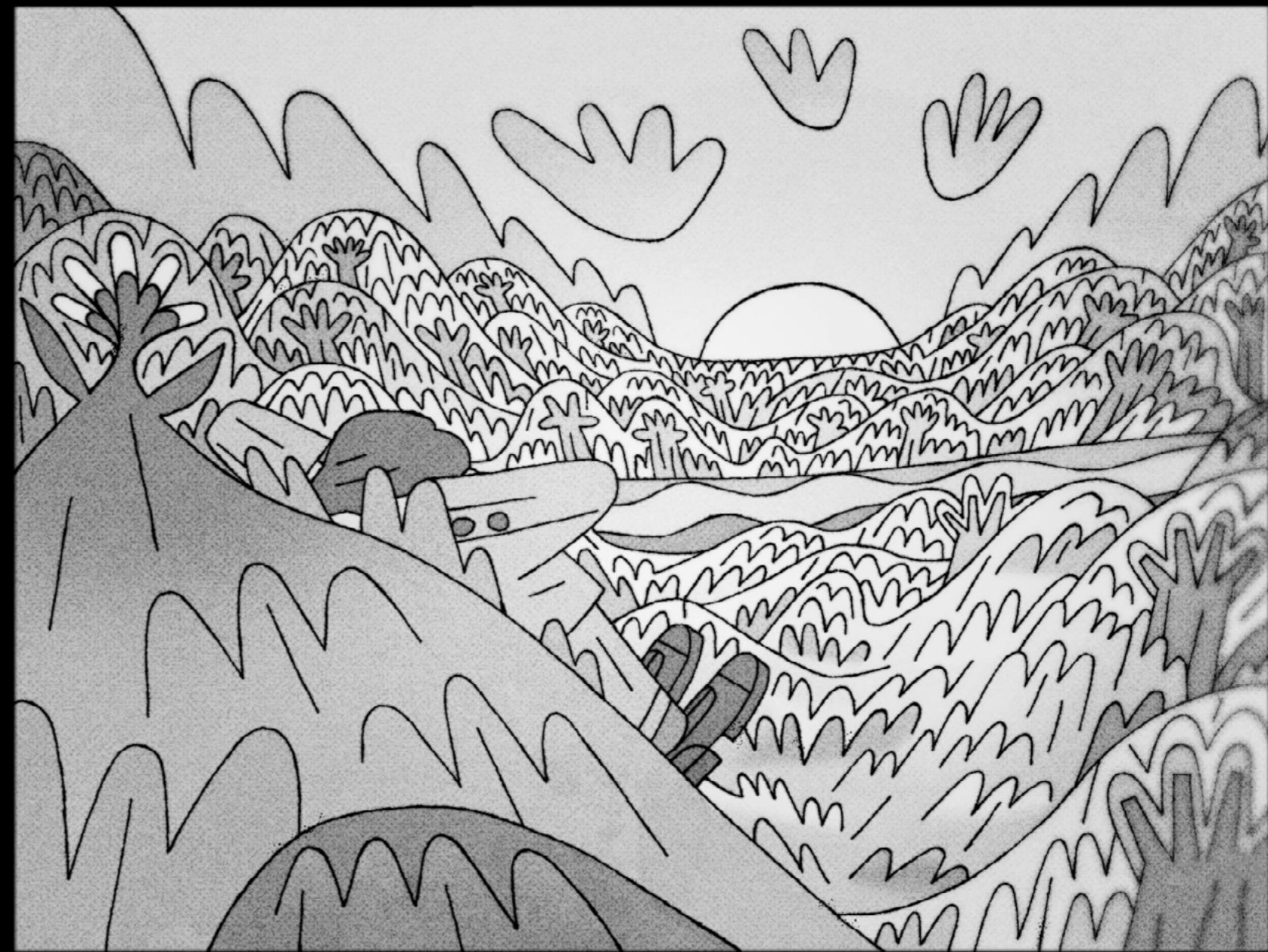
After finishing the animatic, the production continued on two strands: background productions and animating the characters both had several steps in the process.

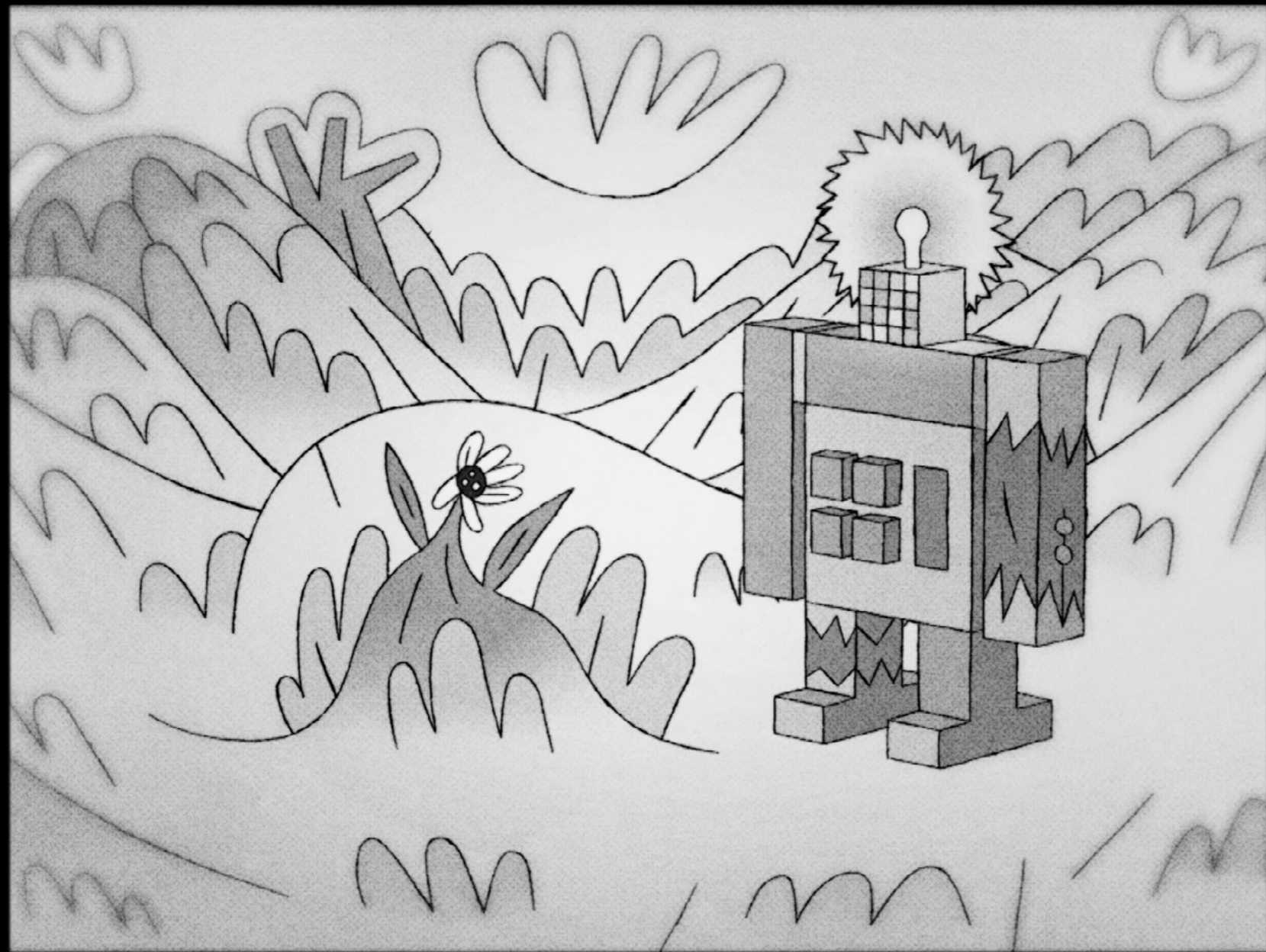
4. FINISHED FILM

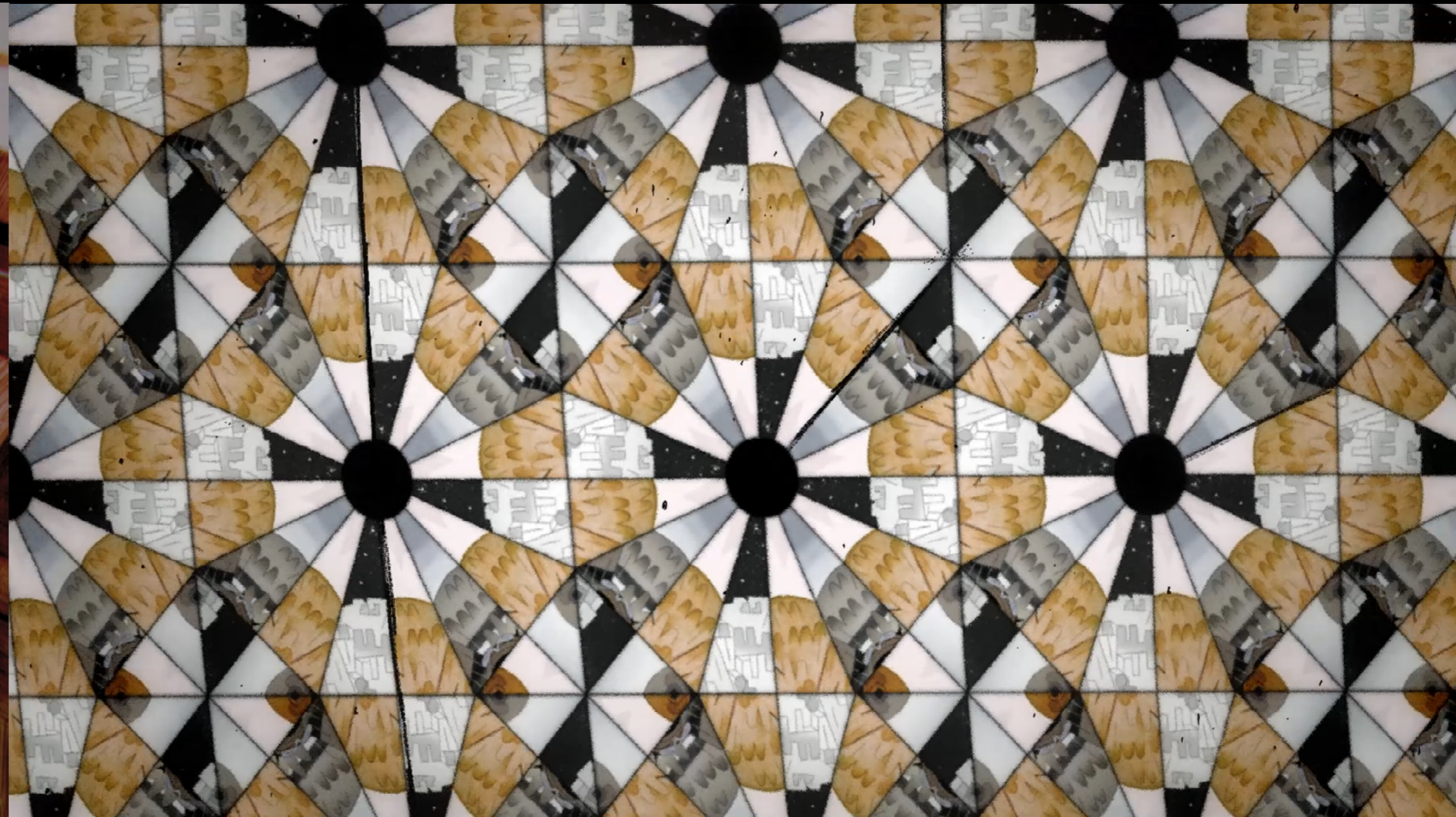
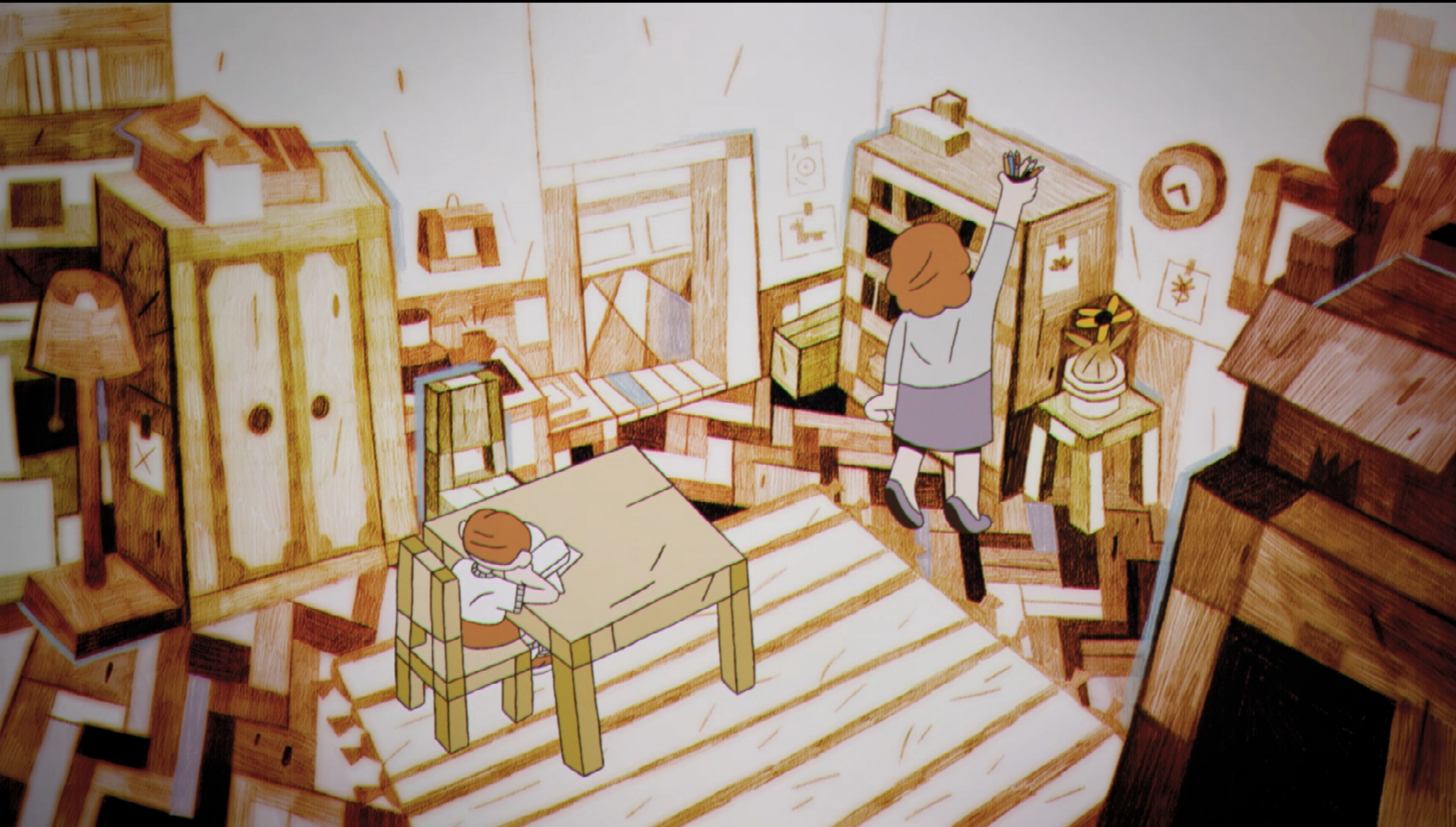
Poster













THE PATTERN

Duration: 13'35"

Aspect ratio: 16:9

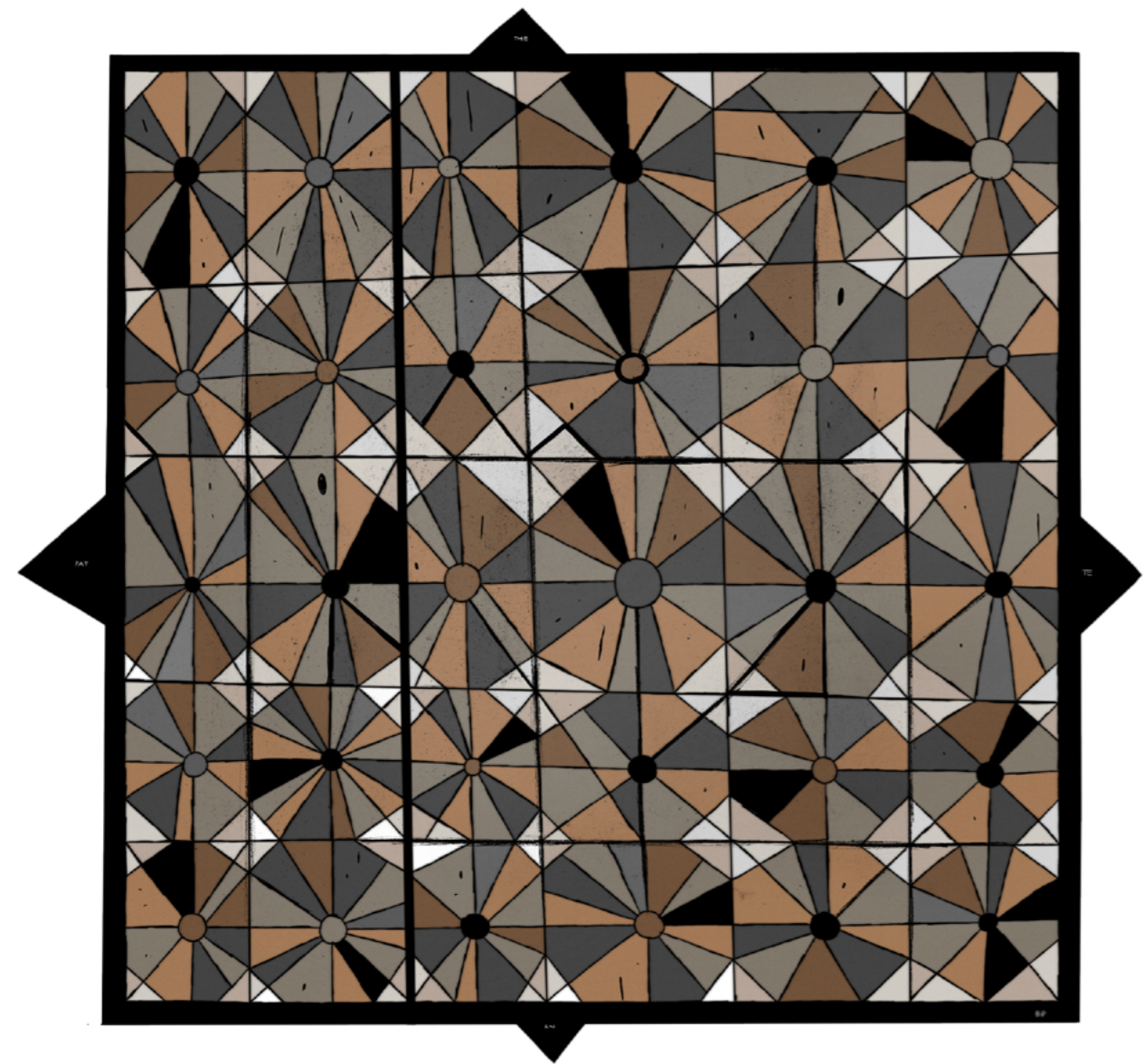
Animated short film

2D animation with 3D elements

written and directed by BOGYÓ PÉTER producer FÜLÖP JÓZSEF dramaturg DOMONYI RITA editor CZAKÓ JUDIT design BOGYÓ PÉTER production manager FARKAS SZANDRA consultant FÜLÖP JÓZSEF music BUTTINGER GERGELY sound design LUKÁCS PÉTER BENJAMIN production assistant SZOSZNYÁK DOMINIKA technical assistant BROVINSZKI LÁSZLÓ production supervisor TALABÉR-GLASER ESZTER assistant director BODOR BLANKA layout RADICS MÁRTON, FARKAS SZANDRA, HERTELENDY AMANDA, BOGYÓ PÉTER animation FARKAS SZANDRA, FERENCZY ANDRÁS, PISSINGER ANDREW, RADICS MÁRTON, SZENTESI IMRE BALÁZS, PITTMANN KORNÉL, DUDOK EDIT, KISS PANNI, ÁBRÁNYI LUCA, SZENTESI RÓBERT, DEBRECZENI ZOLTÁN, BOGYÓ PÉTER cleanup and coloring DUDOK EDIT, BODOR BLANKA, ÁBRÁNYI LUCA, FARKAS SZANDRA, KIS PANNI, KARDOS ESZTER, WATOR ÁDÁM, VERESS NIKOLETTA, PITTMANN KORNÉL, FERENCZY ANDRÁS, BRIGITTA STRASSER, HERTELENDY AMANDA, SZUJÓ ALEXANDRA, BOGYÓ PÉTER composít BORBÉLY ÁRON, FARAGÓ GERGŐ, BOGYÓ PÉTER translation SÁRKÖZI ADRI special thanks MOME ANIM TANSZÉK, GACS RÉKA, BOGNÁR ÉVA KATINKA, BROVINSZKI LÁSZLÓ, FÜLÖP JÓZSEF, DOMONYI RITA, CZAKÓ JUDIT, LUKÁCS PÉTER BENJAMIN, NAGY LAJOS, BÉKÉSI SÁNDOR, KECSKEMÉTFILM KFT., MIKULÁS FERENC, TALABÉR-GLASER ESZTER, FARKAS SZANDRA, LATINOVITS ESZTÓ, RETTEGETT IVÁN, SZENTESI IMRE BALÁZS, MY FAMILY AND SÁRKÖZI ADRI

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