

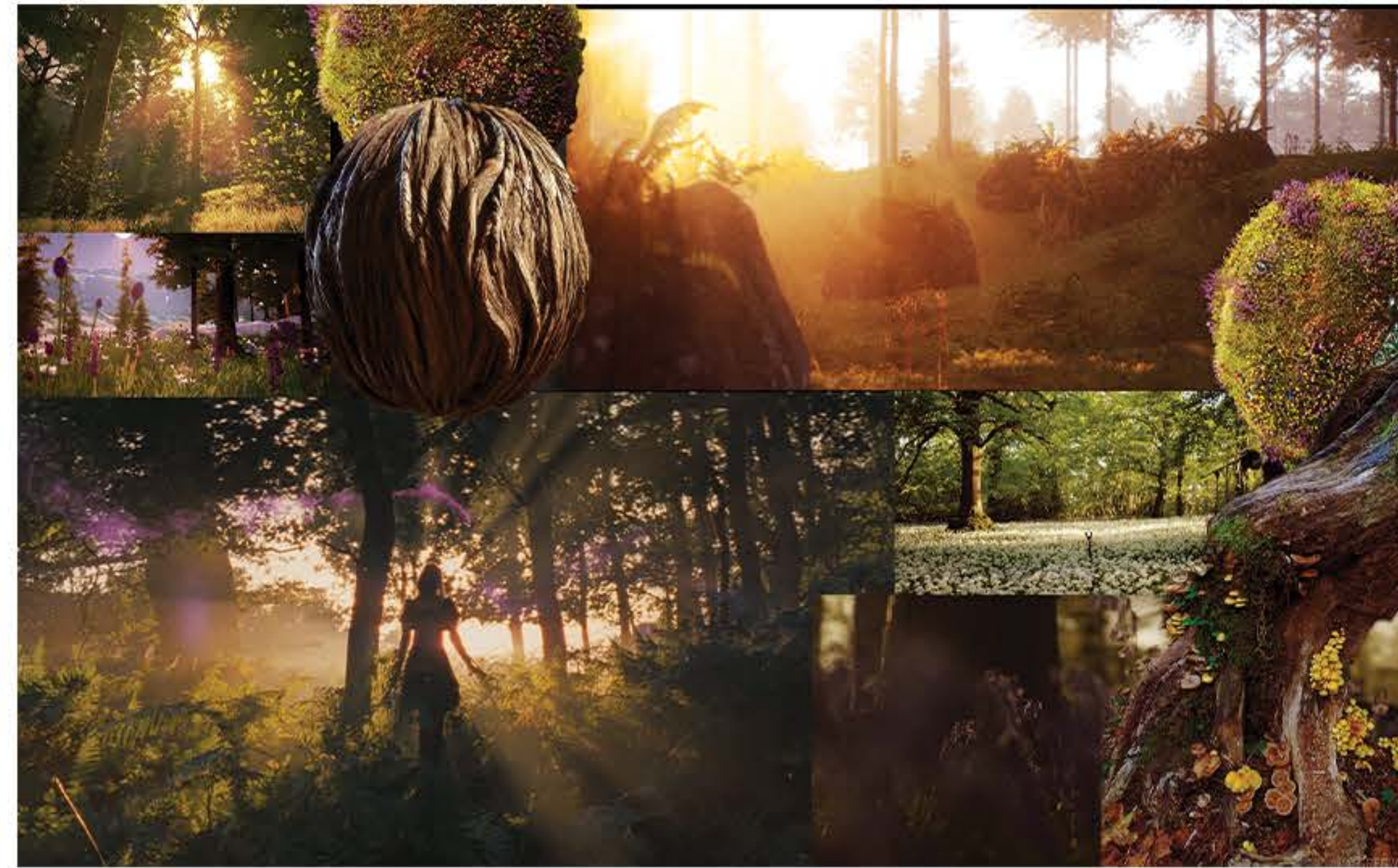
THE ART OF MAGICAL FOREST: XR

CREATED BY SCAD STUDENTS
LAYOUT BY HANNA BISCHOF

CONCEPT

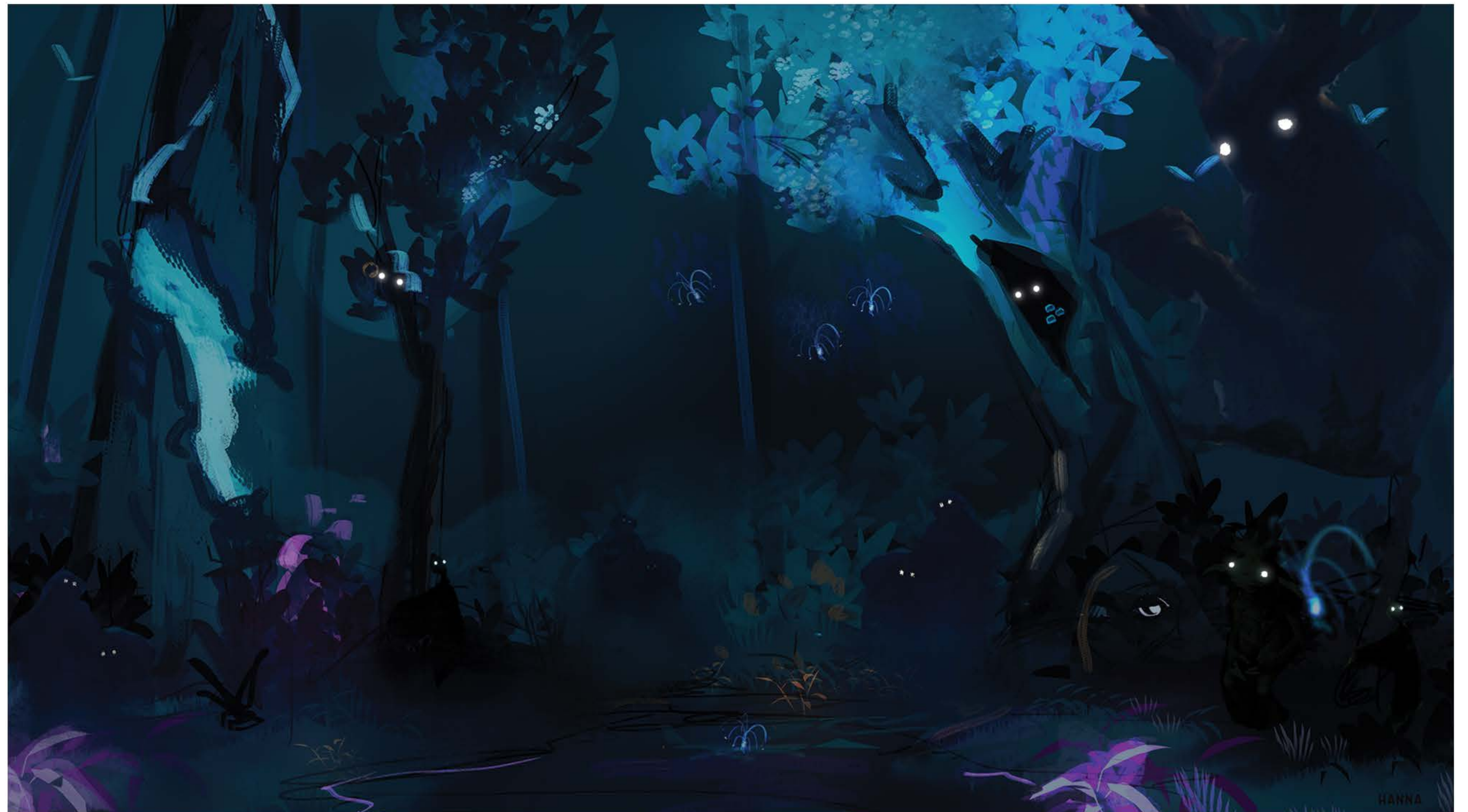
THE FIRST PITCH

The project began with each intern creating their own pitch for an XR environment, Similar ideas were consolidated and became the initial pitches for the stage. The Magical Forest group began with a ideas surrounding some type of mystical or alien forest, and these ideas were combined into the initial pitch of an ordinary forest that becomes magical and whimsical at night, full of bioluminescence and mysterious creatures.



Initial environment moodboards

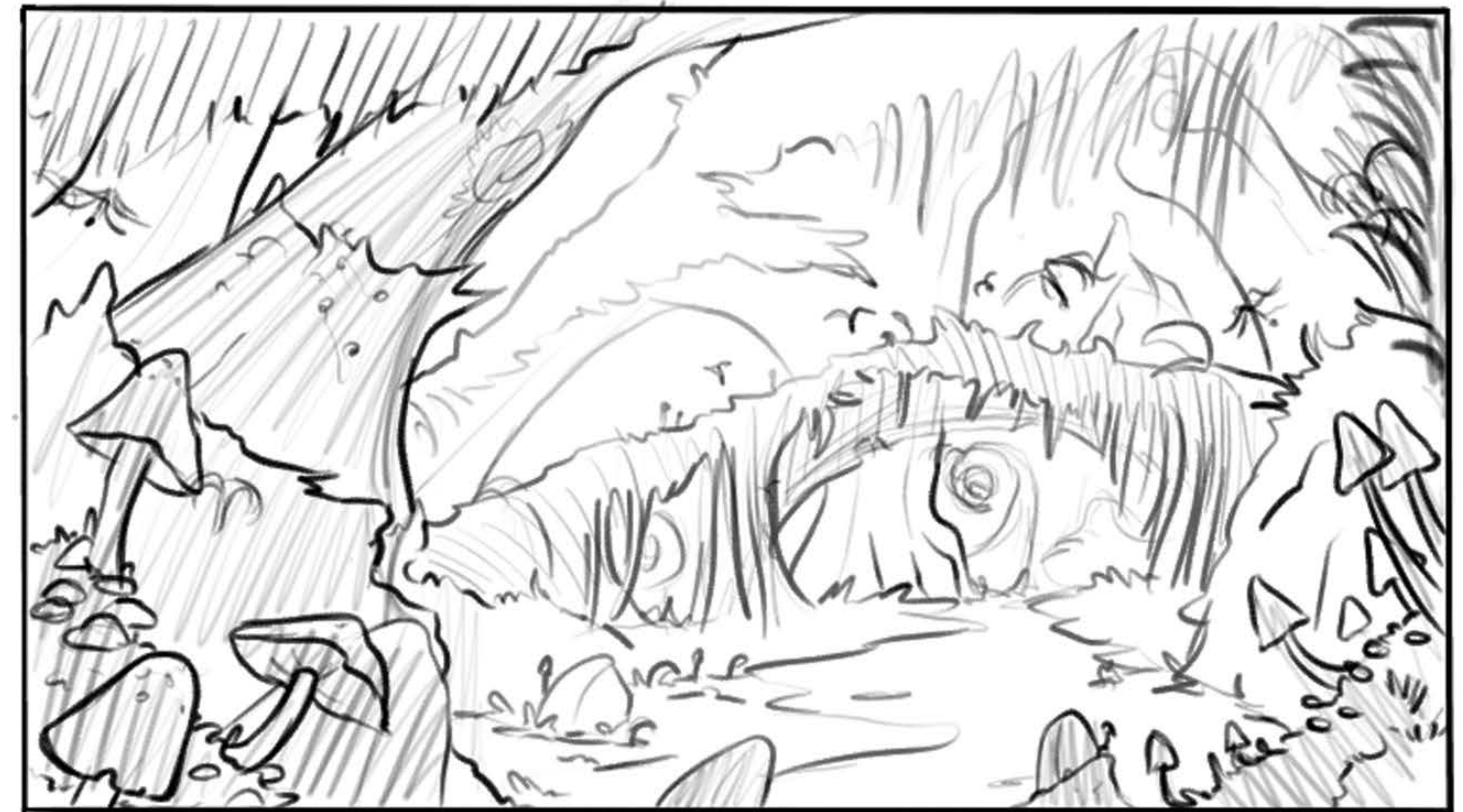
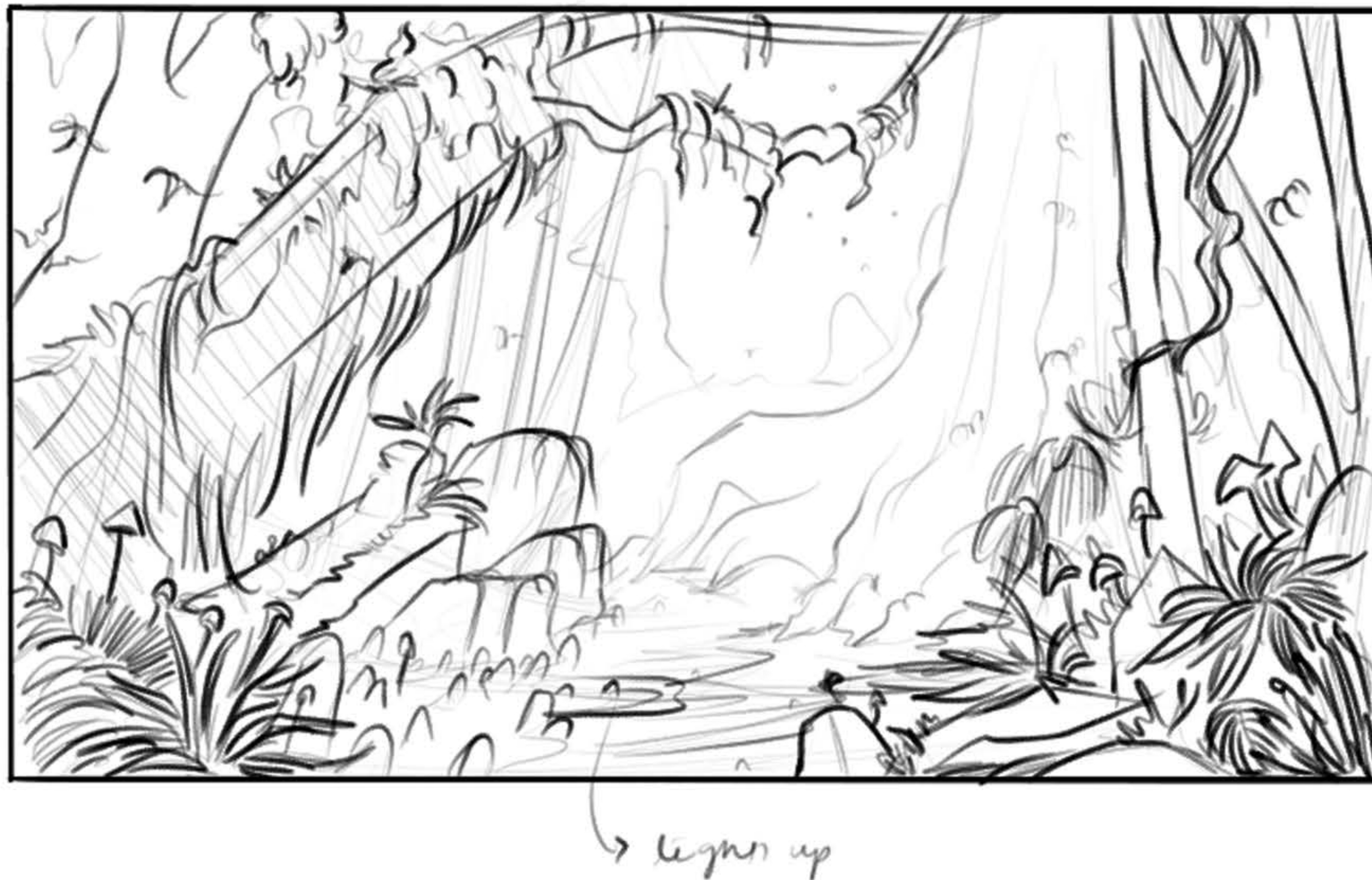
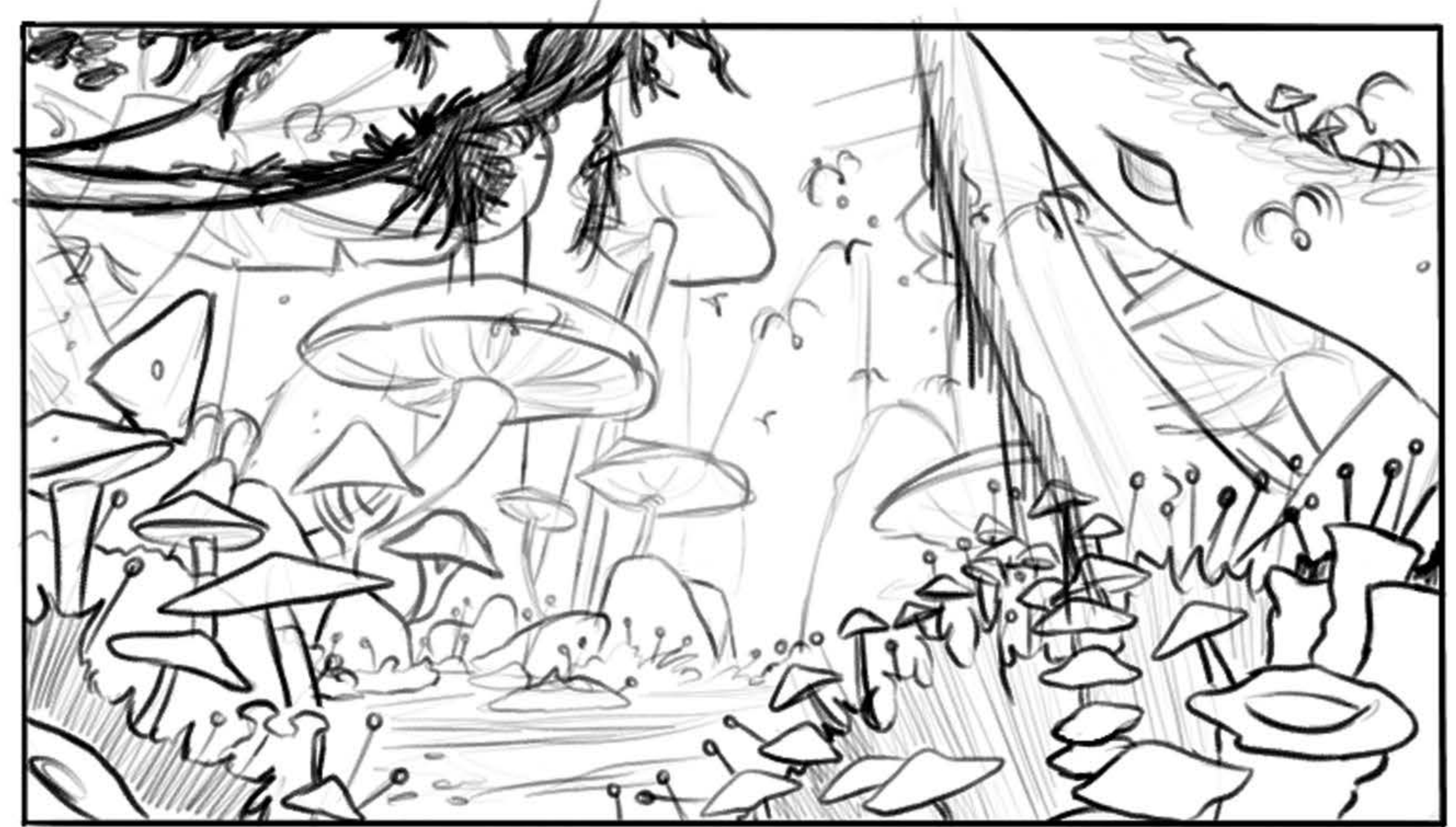
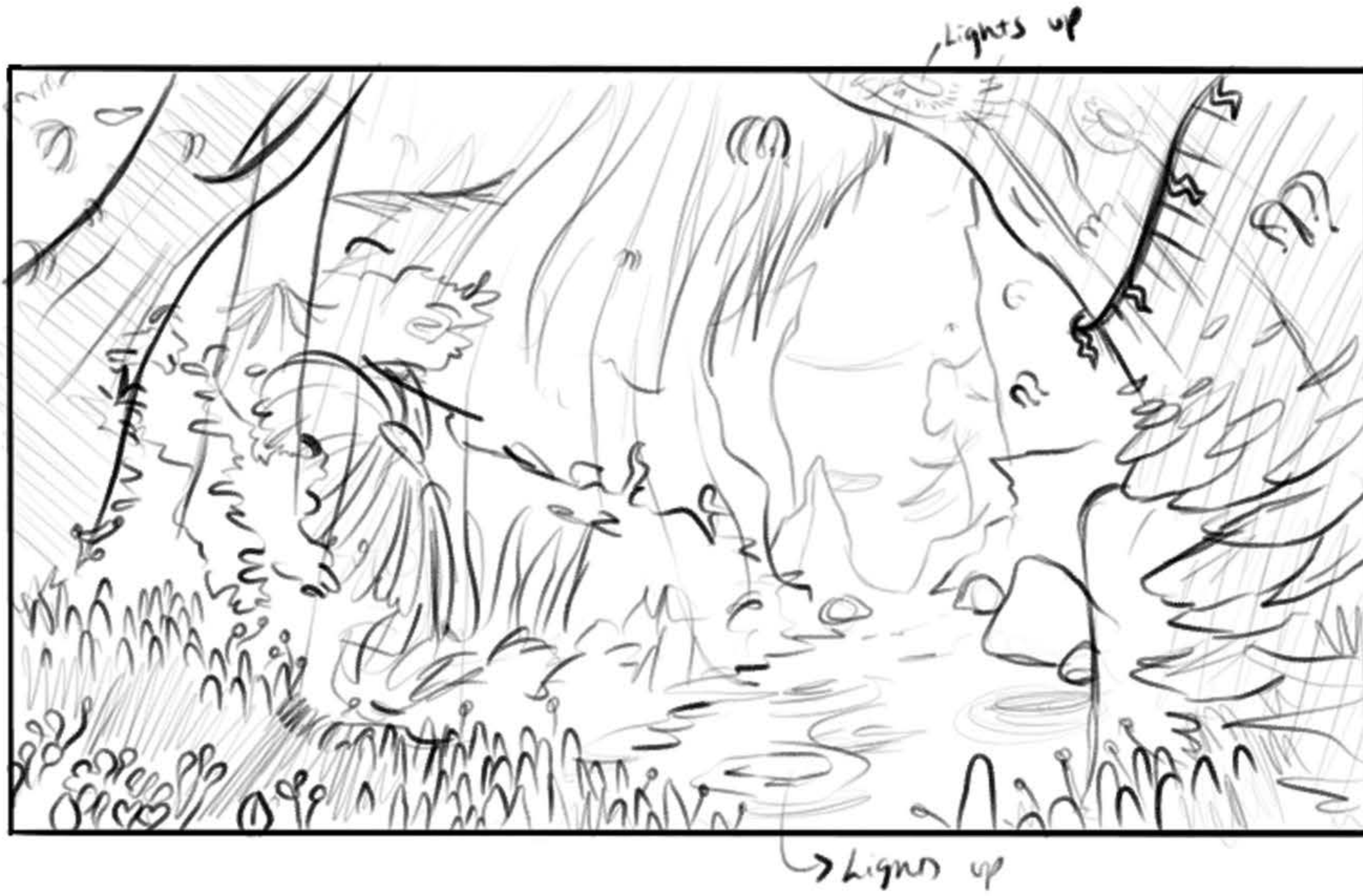
The first drawn concept for the project



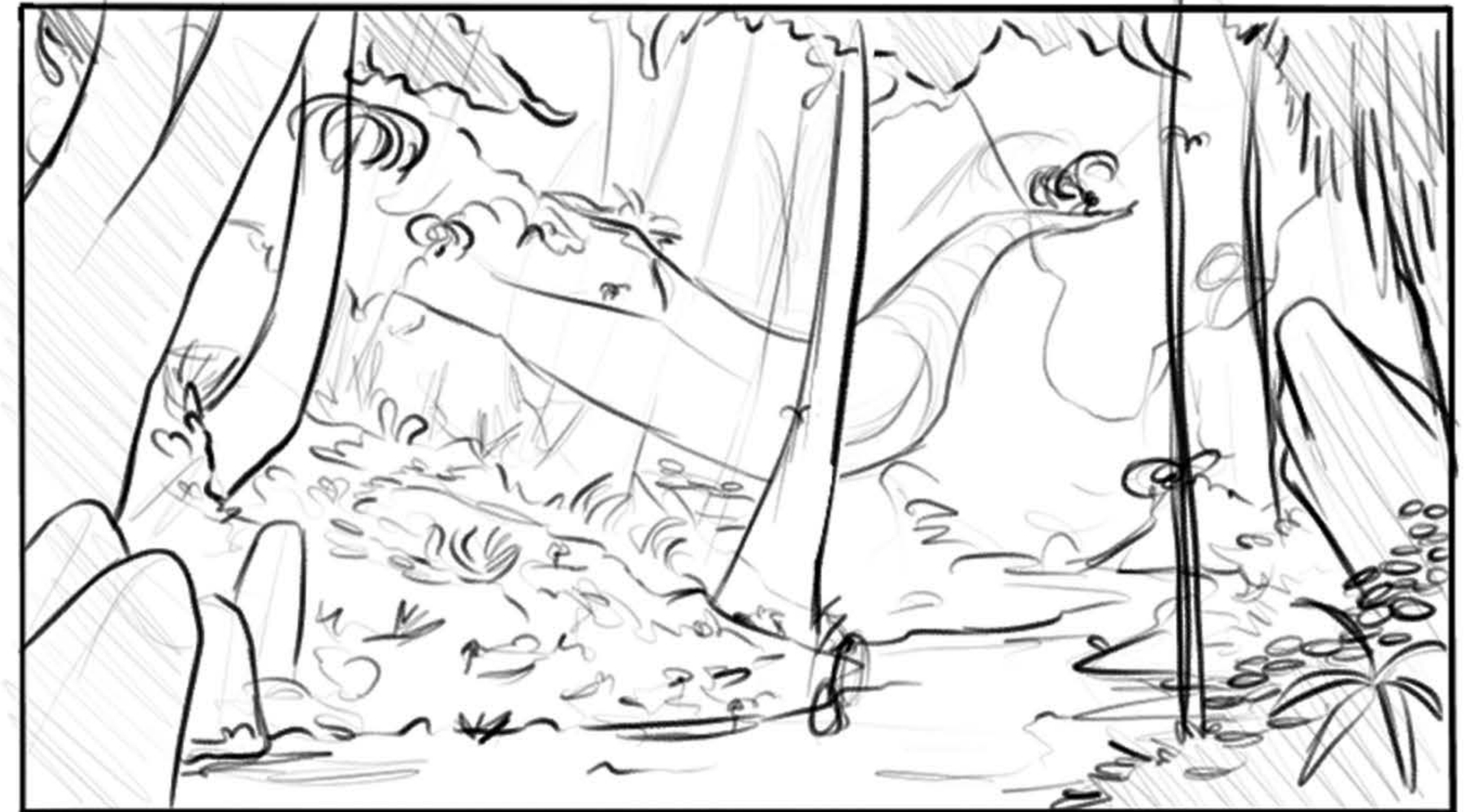
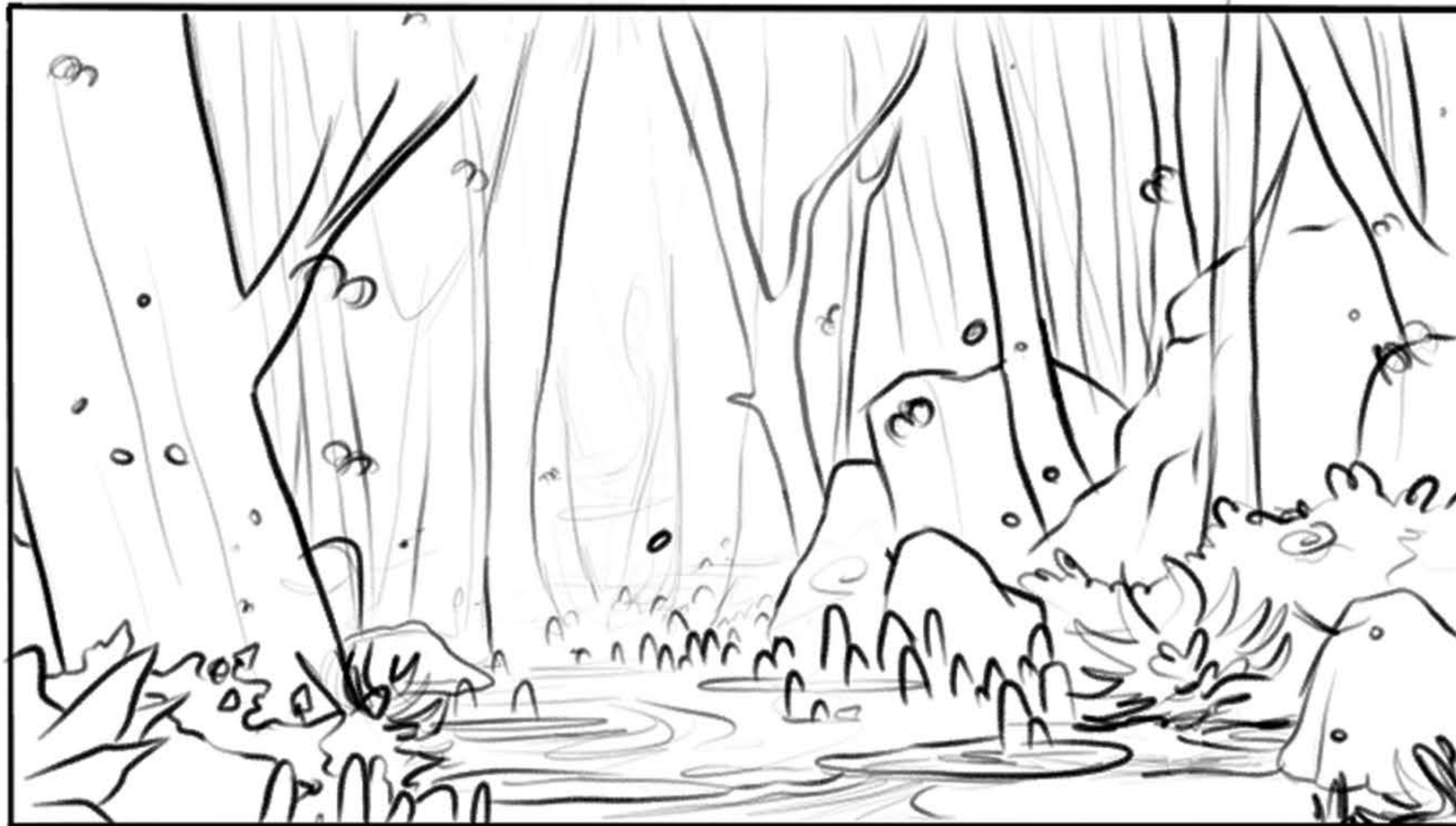
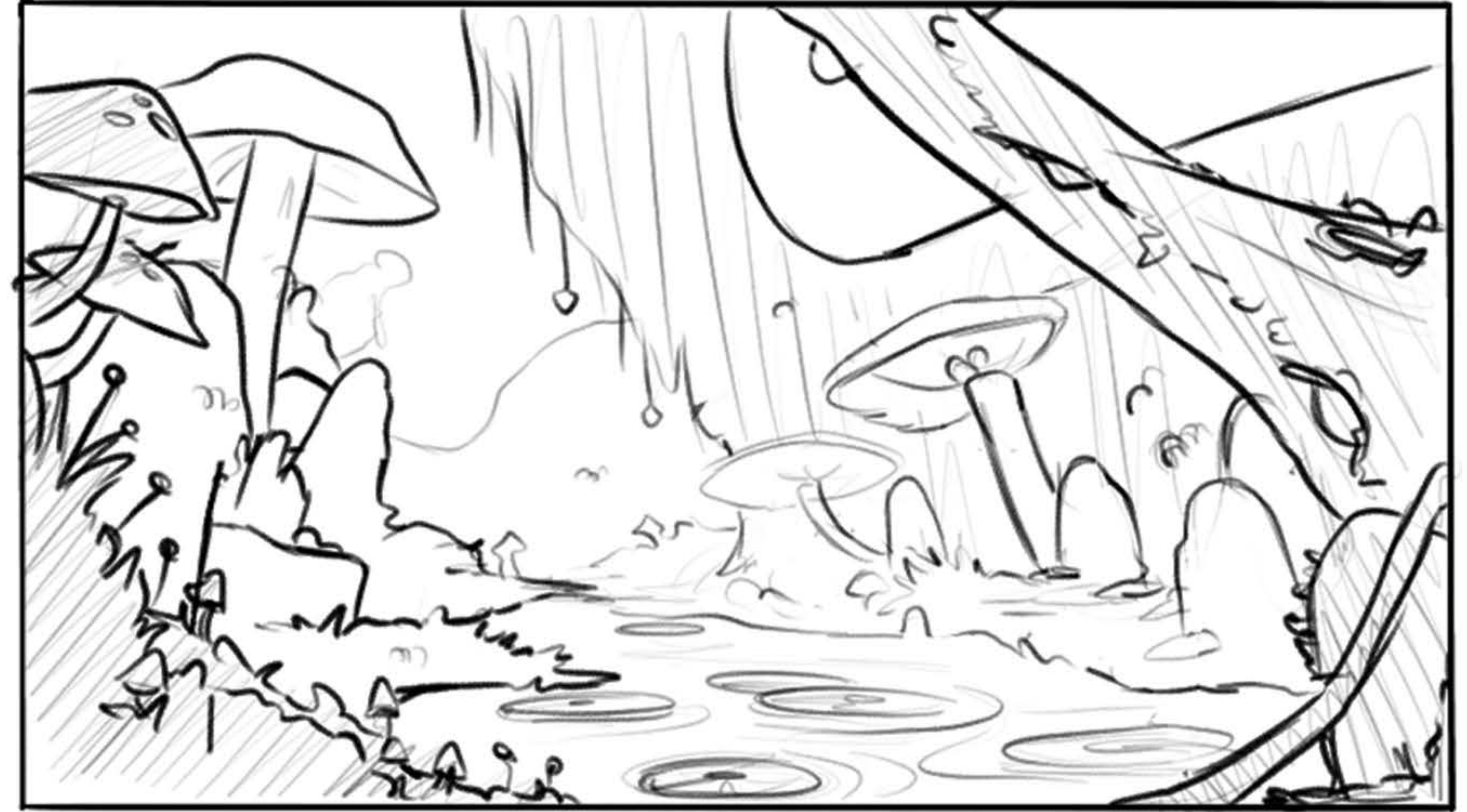
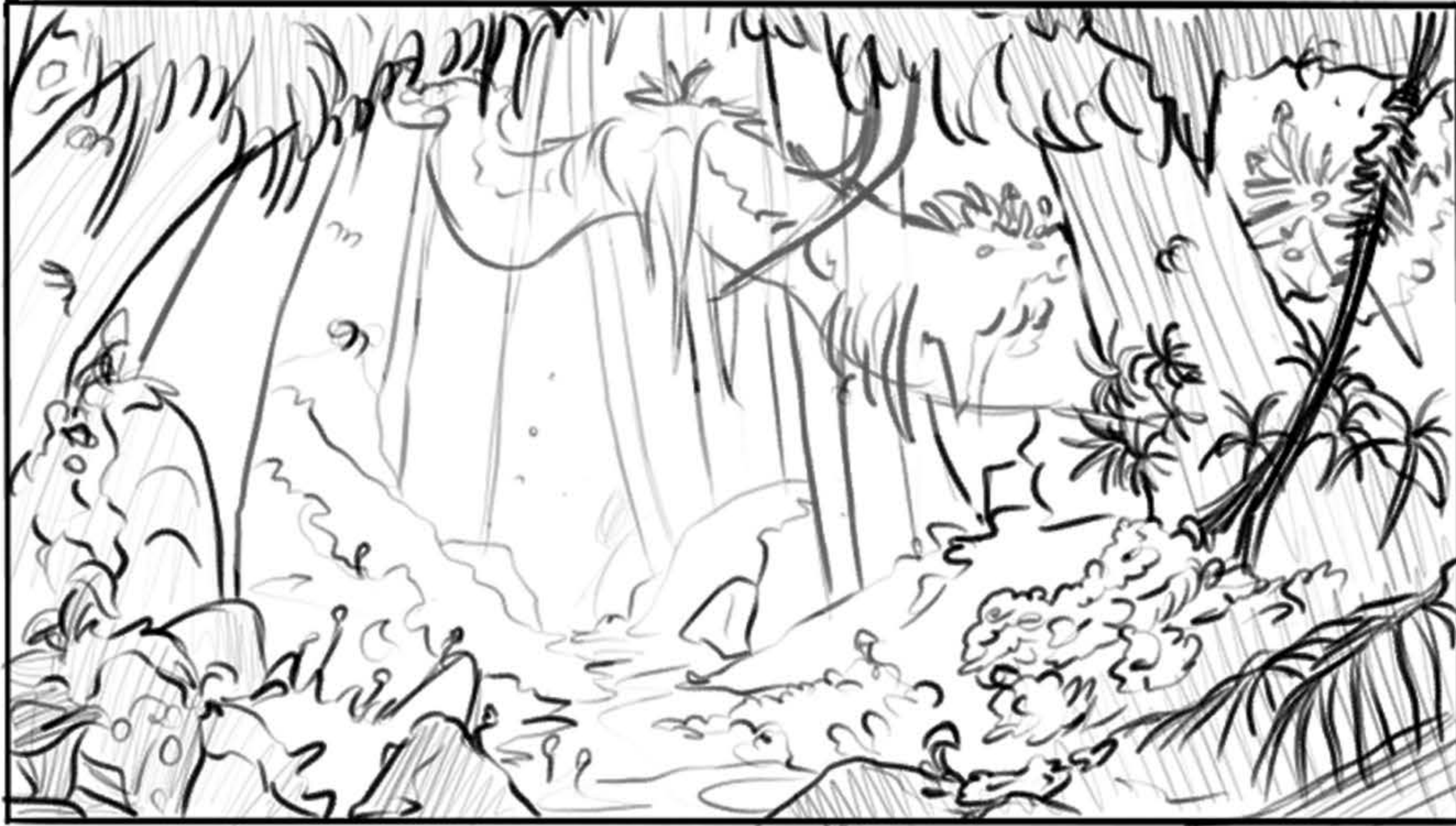
Top left: Tanisha Saini Top Right: Regina Vera Castellanos Bottom: Hanna Bischof

ENVIRONMENT LAYOUT

It was very important that in these first stages that the forest didn't feel too magical at first glance. The scene needed to feel entirely ordinary, but still have enough potential to be fantastic at night



Some initial ideas we had for the forest were for a tropical setting, lending itself to wide leaves and hanging canopy ecosystems, but the final version became much more deciduous and suited better for temperate environment.



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This was the final layout chosen. The team went with a less tropical version because the jungles felt too mystical, and we wanted the scene to start off unassuming and bland, and transition into wonder.

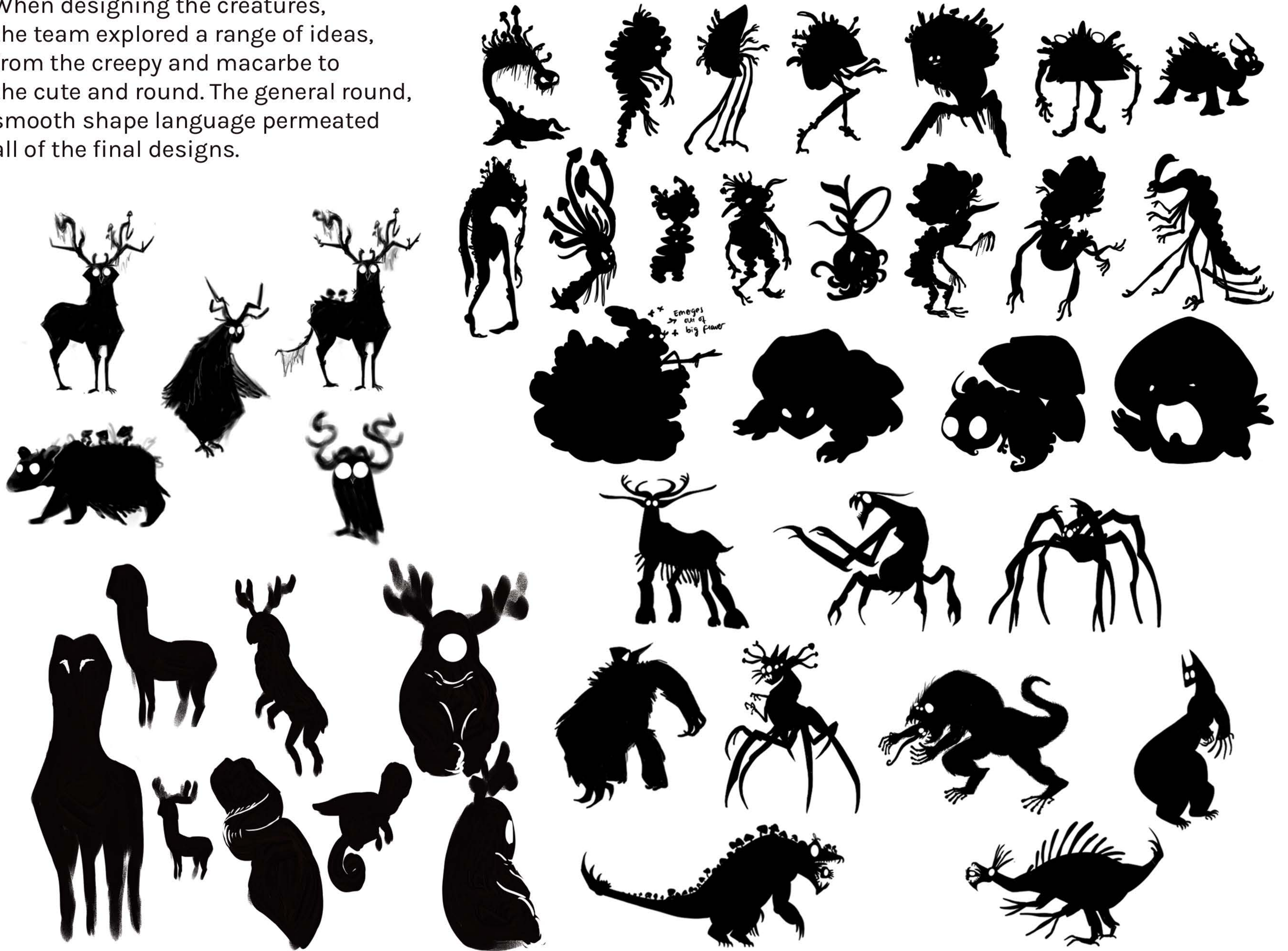
STYLE FRAMES



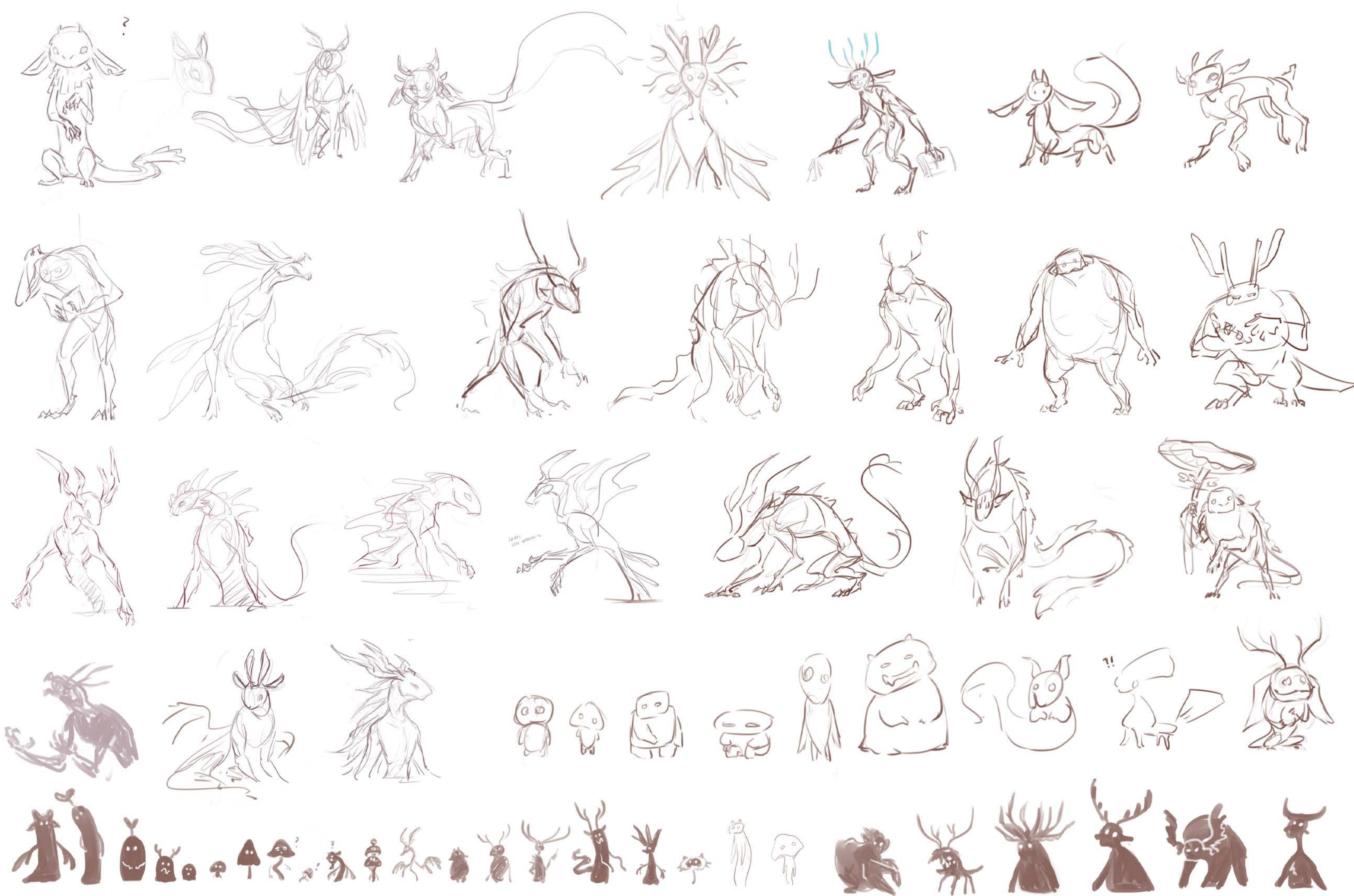


CREATURE DESIGN

When designing the creatures, the team explored a range of ideas, from the creepy and macarbe to the cute and round. The general round, smooth shape language permeated all of the final designs.

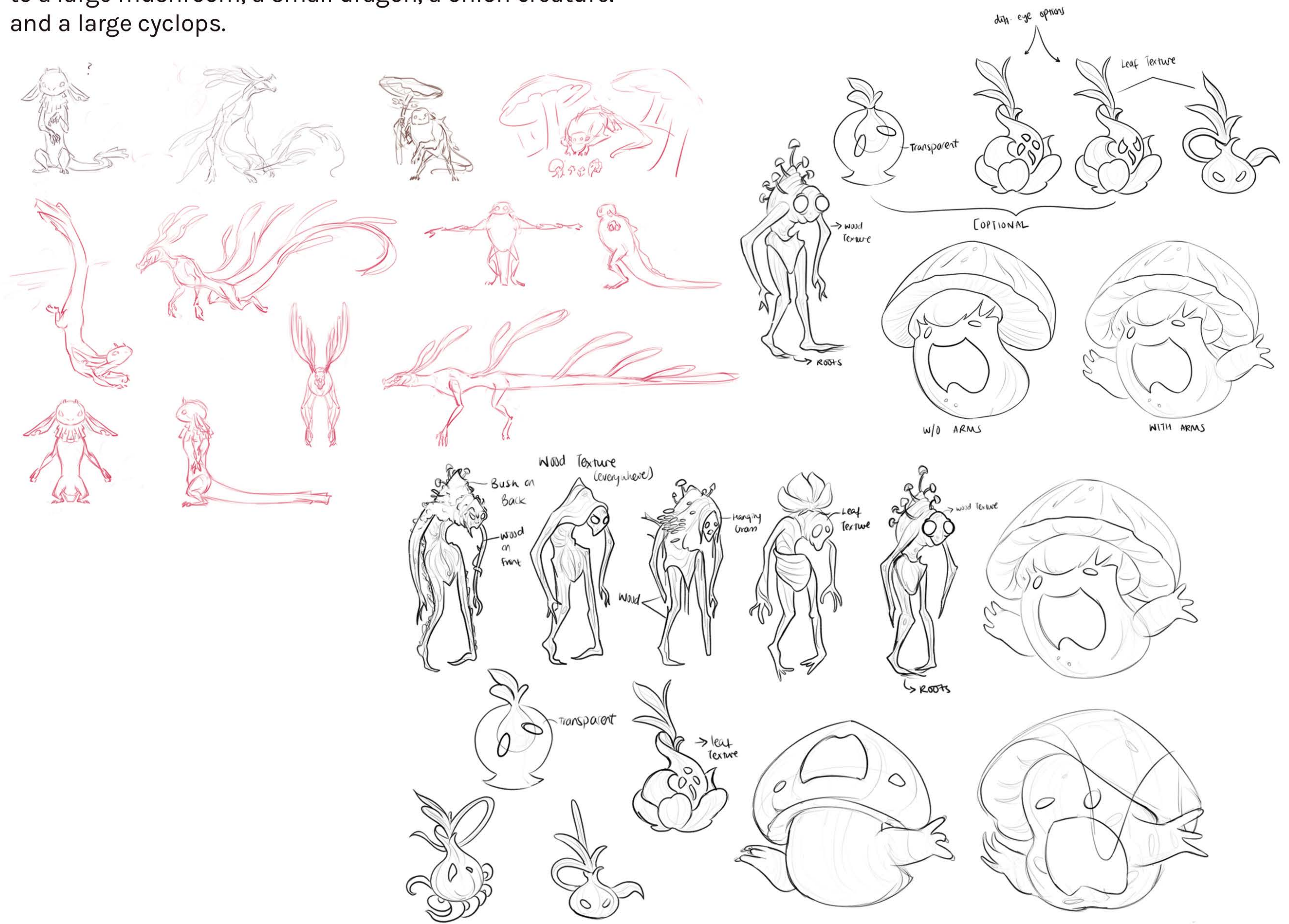


Further creature explorations included a move into high fantasy and flowing lines, but ultimately came back to rounder designs.



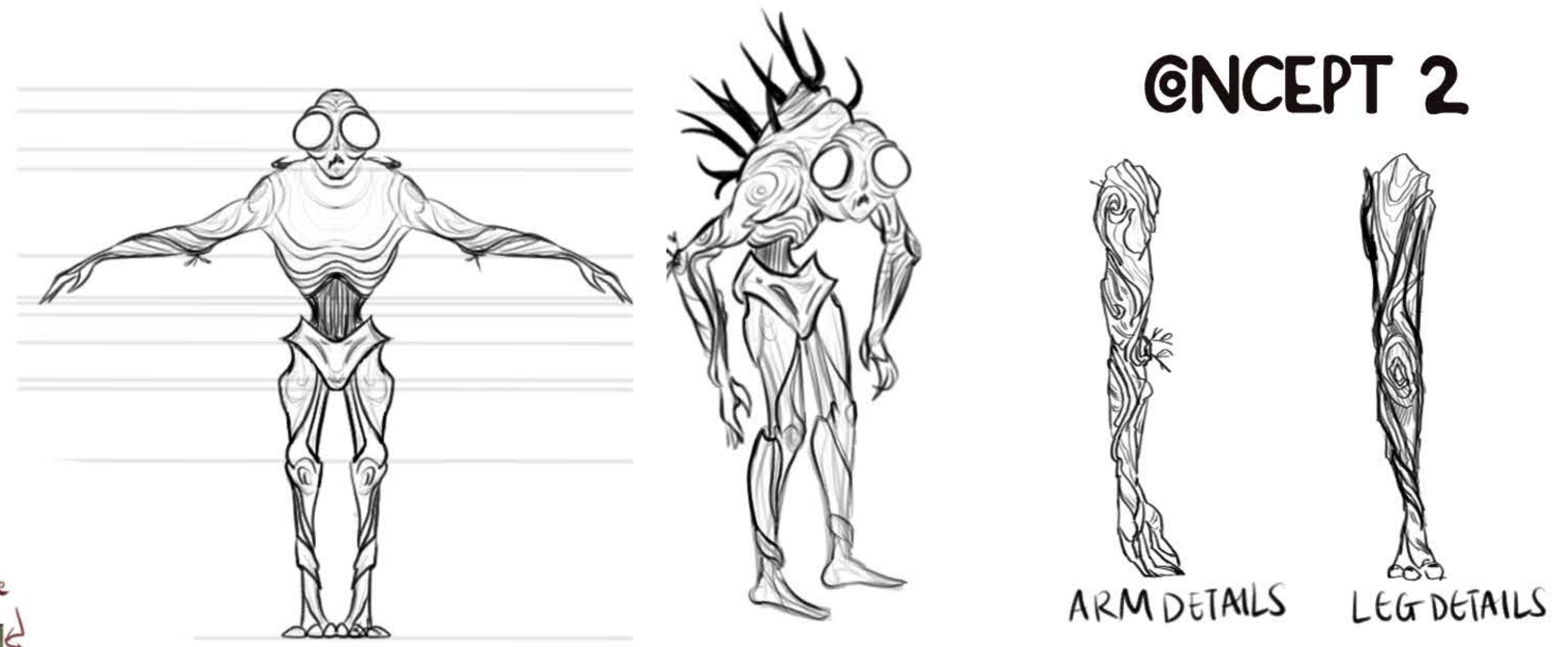
CREATURE DESIGN FINALIZATION

The team narrowed down the creature choices to a large mushroom, a small dragon, a onion creature, and a large cyclops.

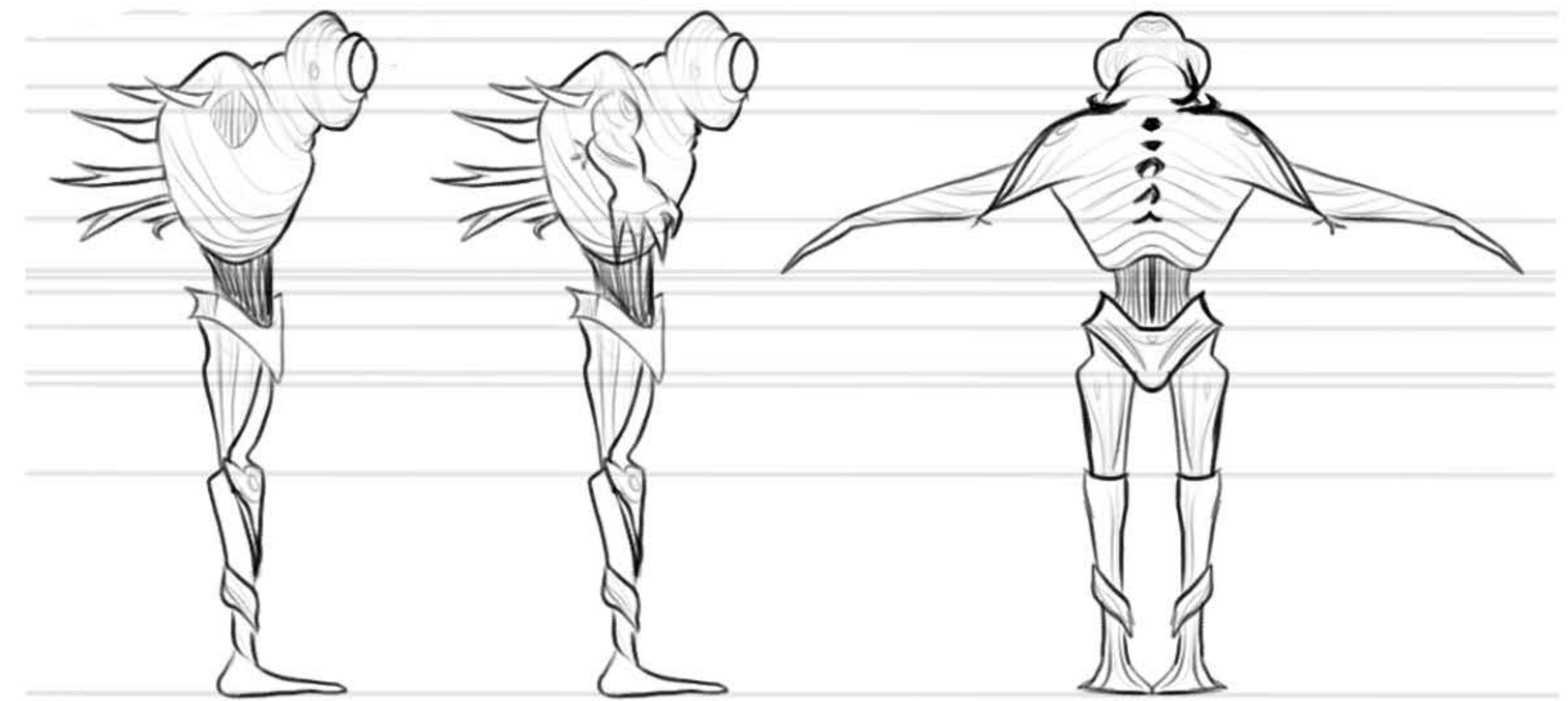
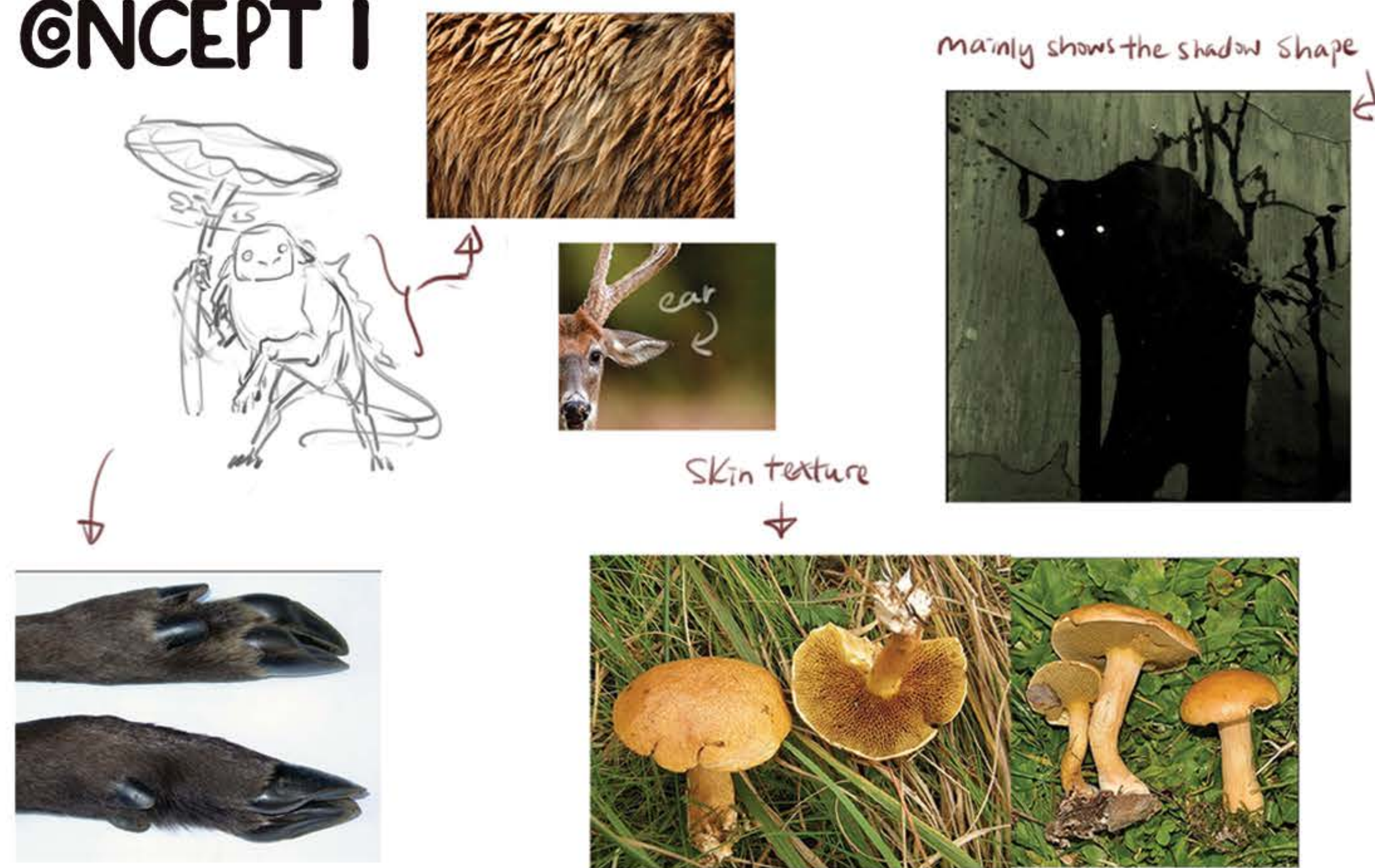


CYCLOPS CREATURE CONCEPT

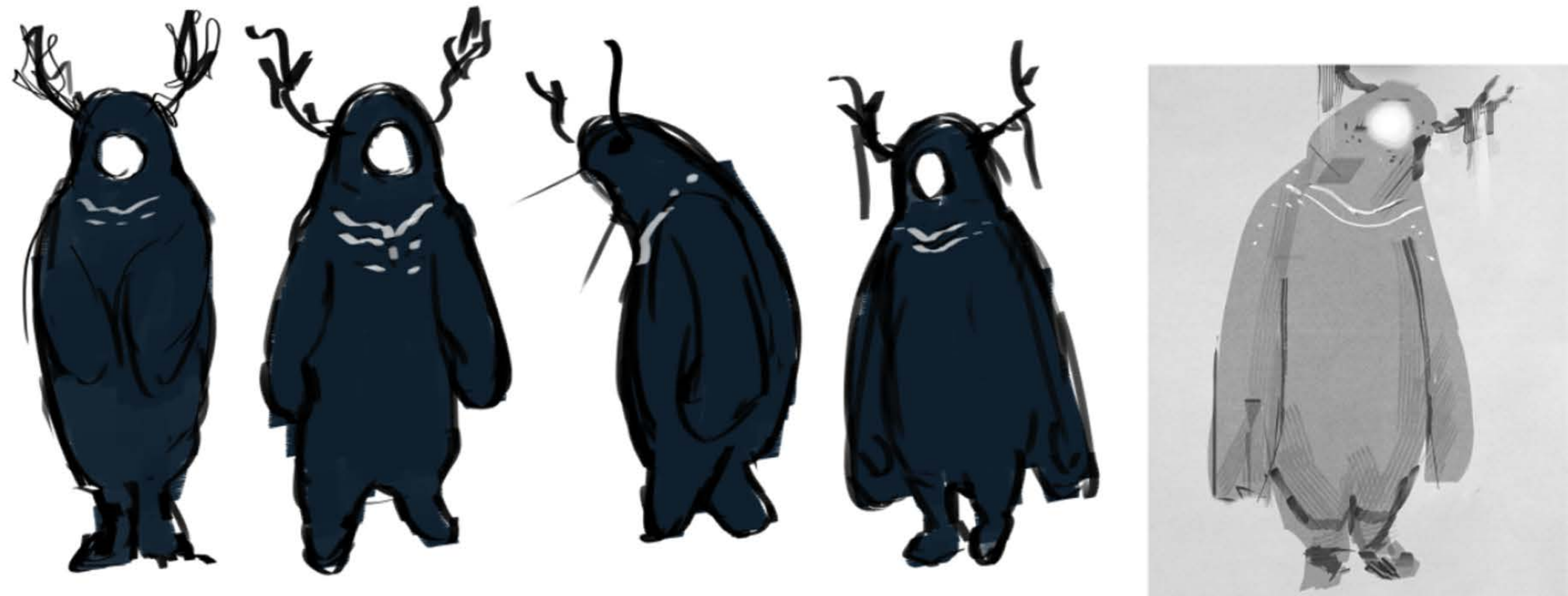
The cyclops went through three passes before it clicked with the design, and the team decided to explore further options with shape language for the big creature choice. We needed something looming, and eerie, and that was consistent with the round shape language of the other creatures.



CONCEPT 1



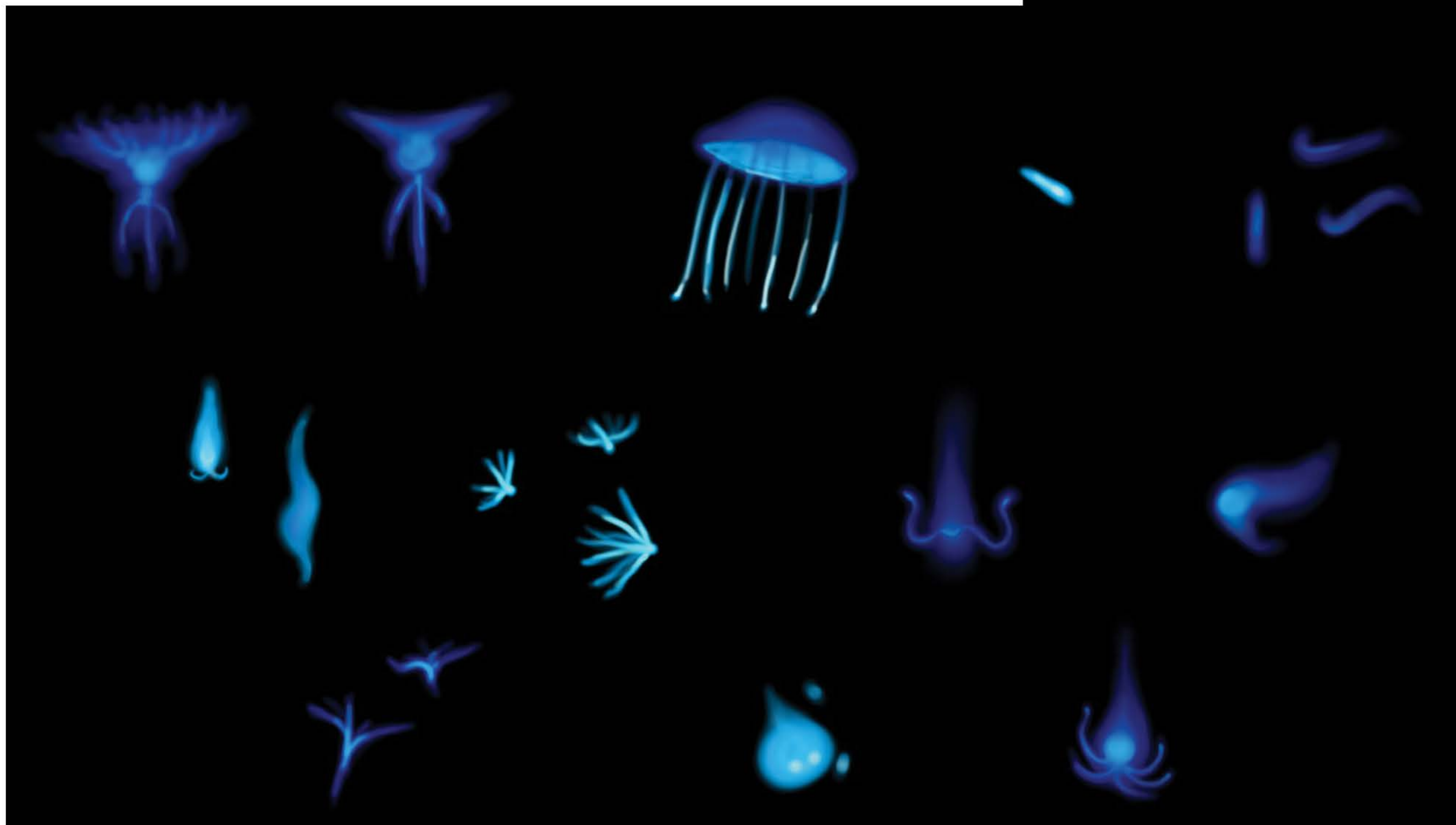
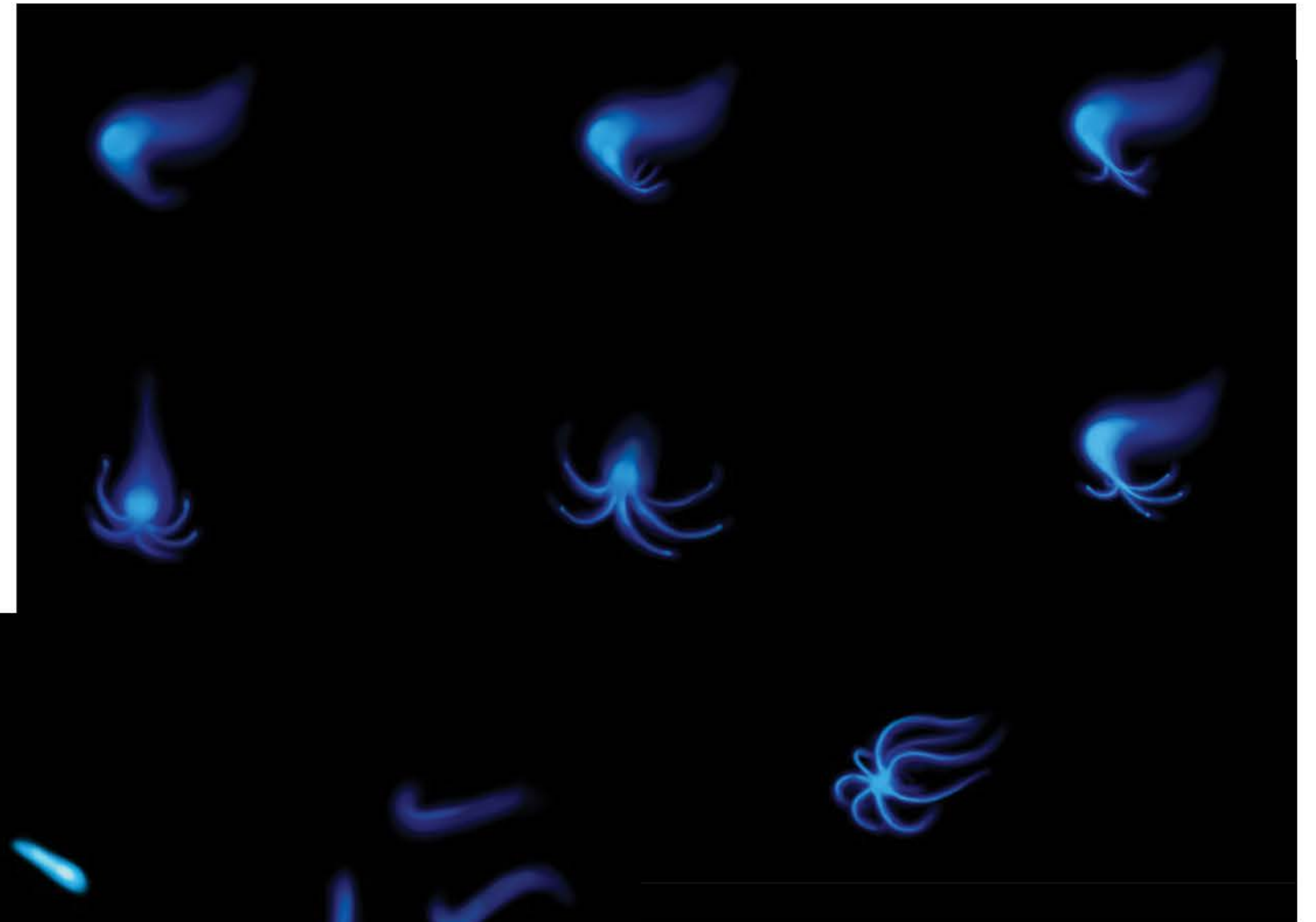
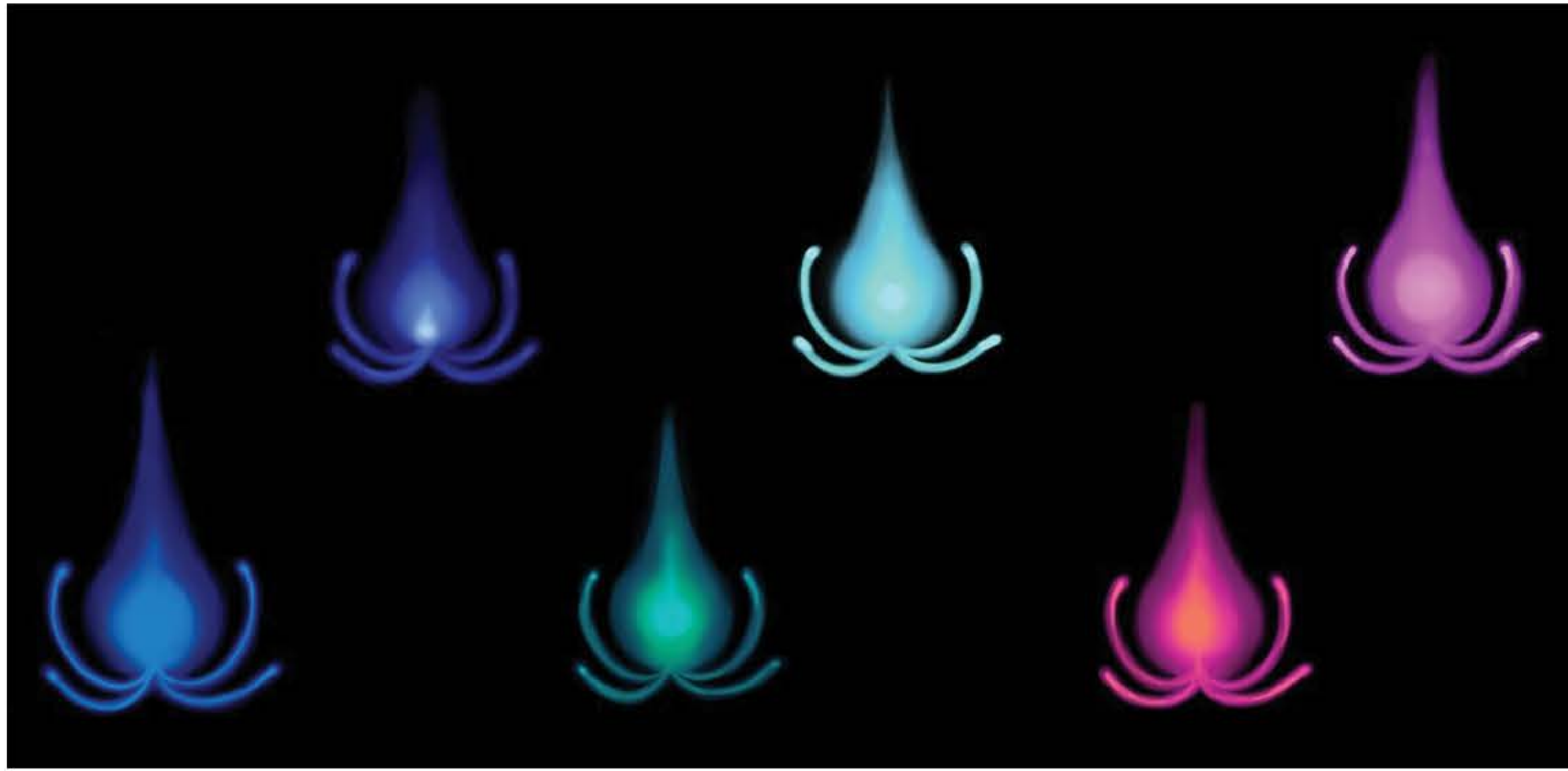
CONCEPT 3



The final design was a cross between a bear, owl, and deer

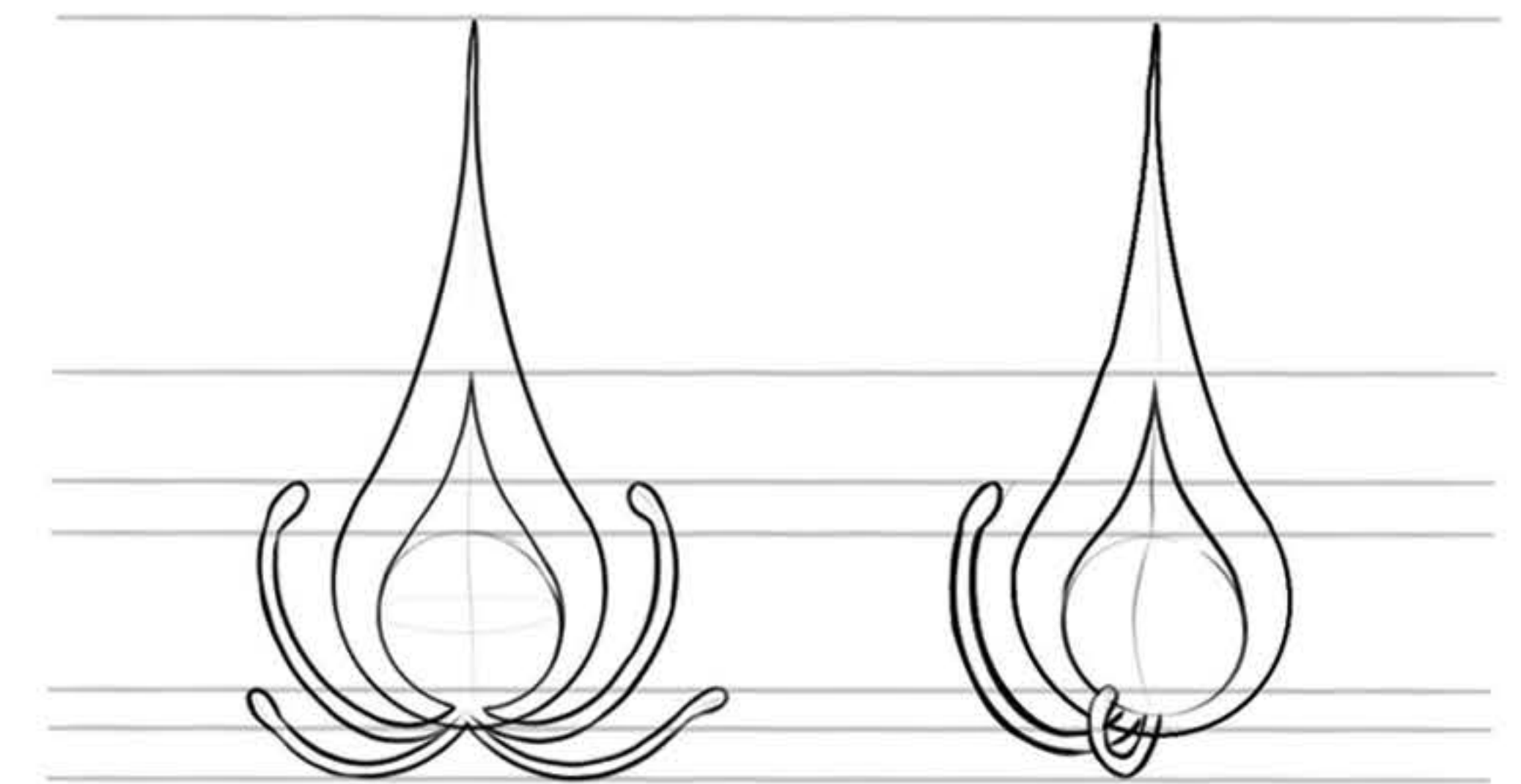
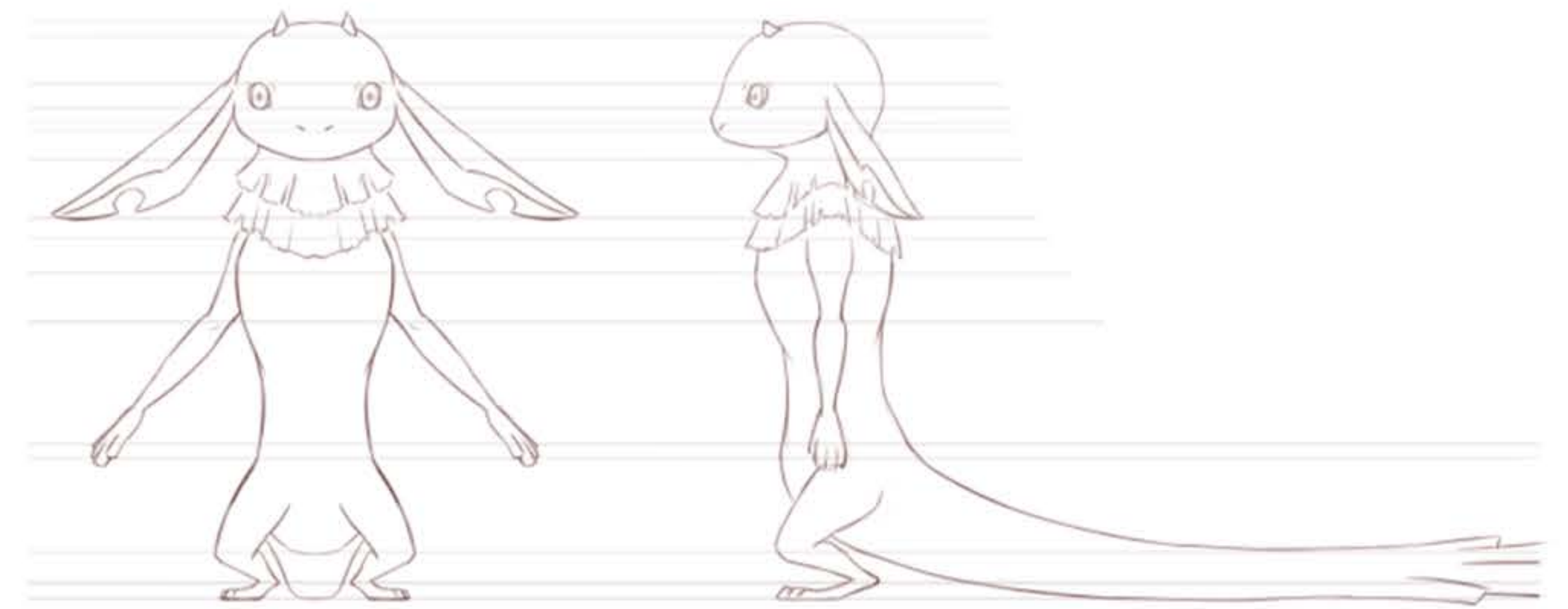
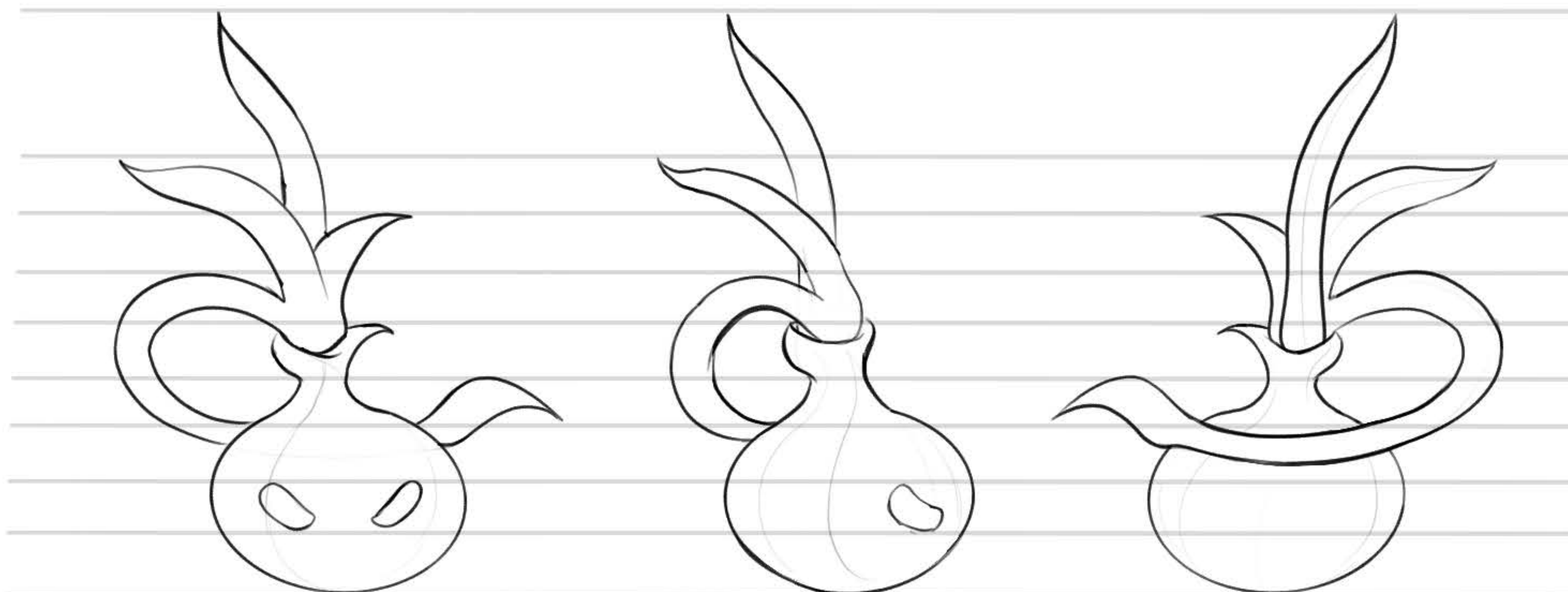
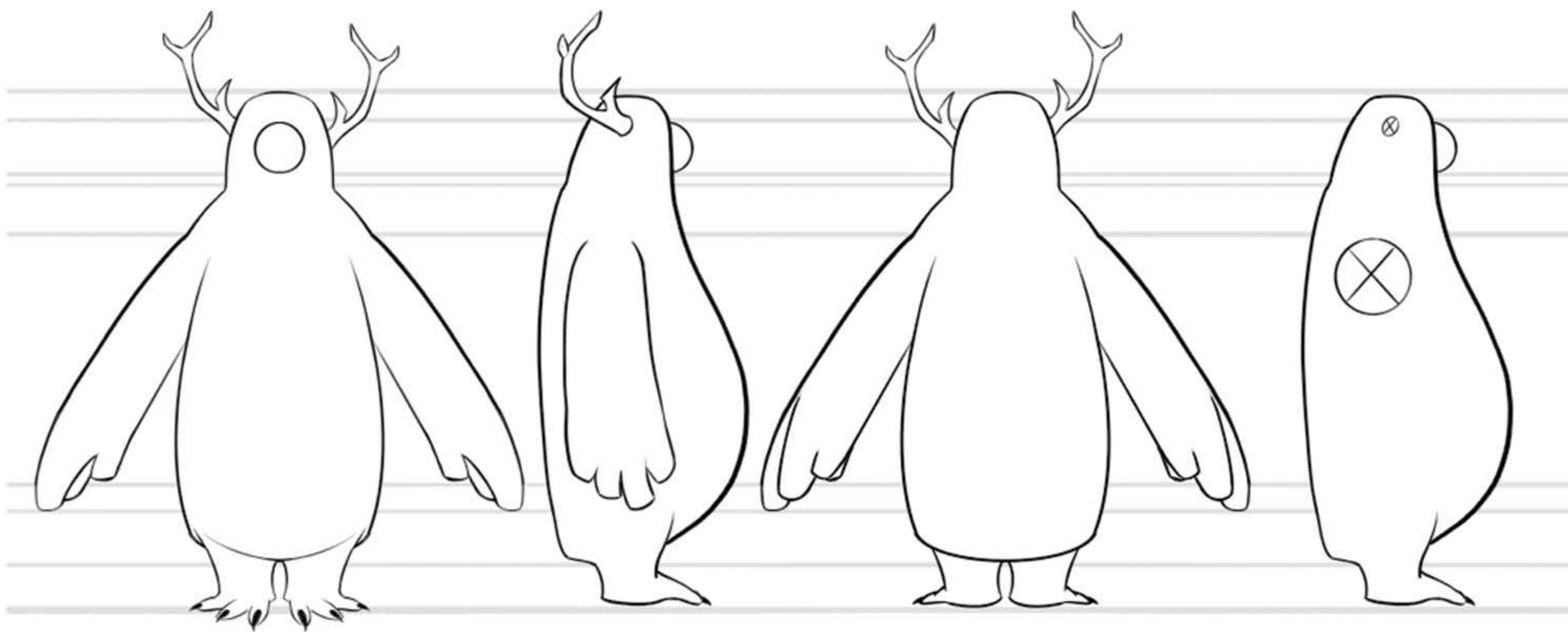
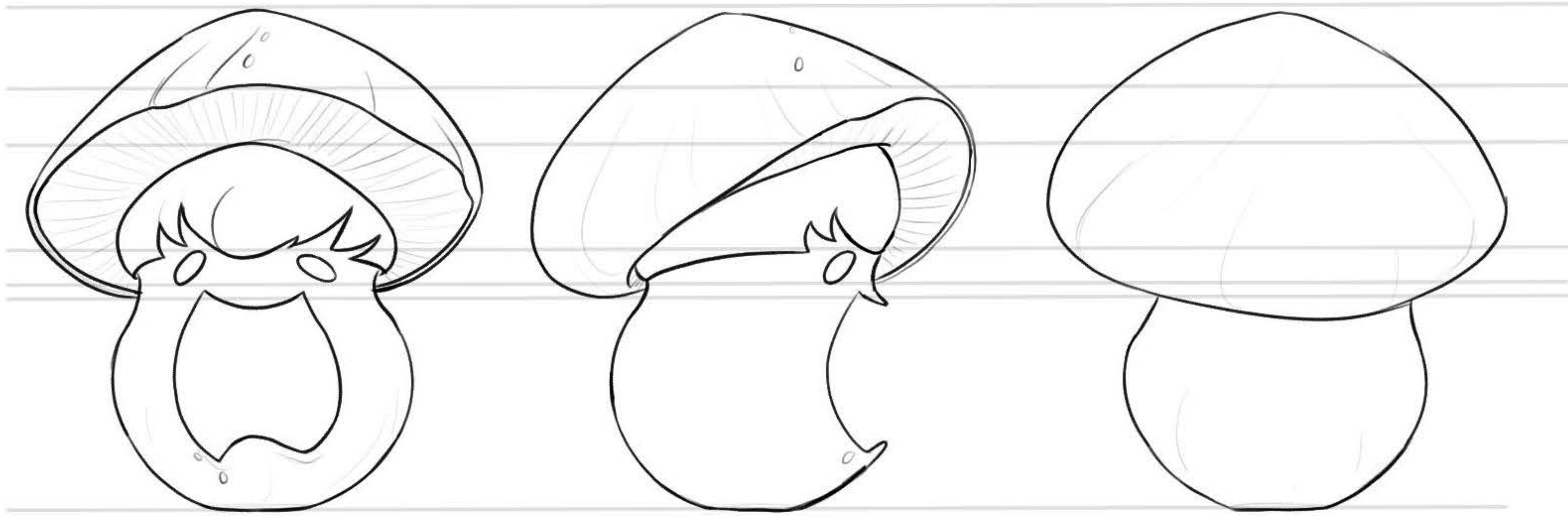
WISPIES

A much smaller aspect of our forest was these small willow-the-wisps that populate the night air. The final design ended up being flame-like, but carried over small tentacles from cut designs.



TURNAROUNDS

The turnarounds were drafted in a simpler style, as to account for the quick deadlines and to make modeling more efficient.

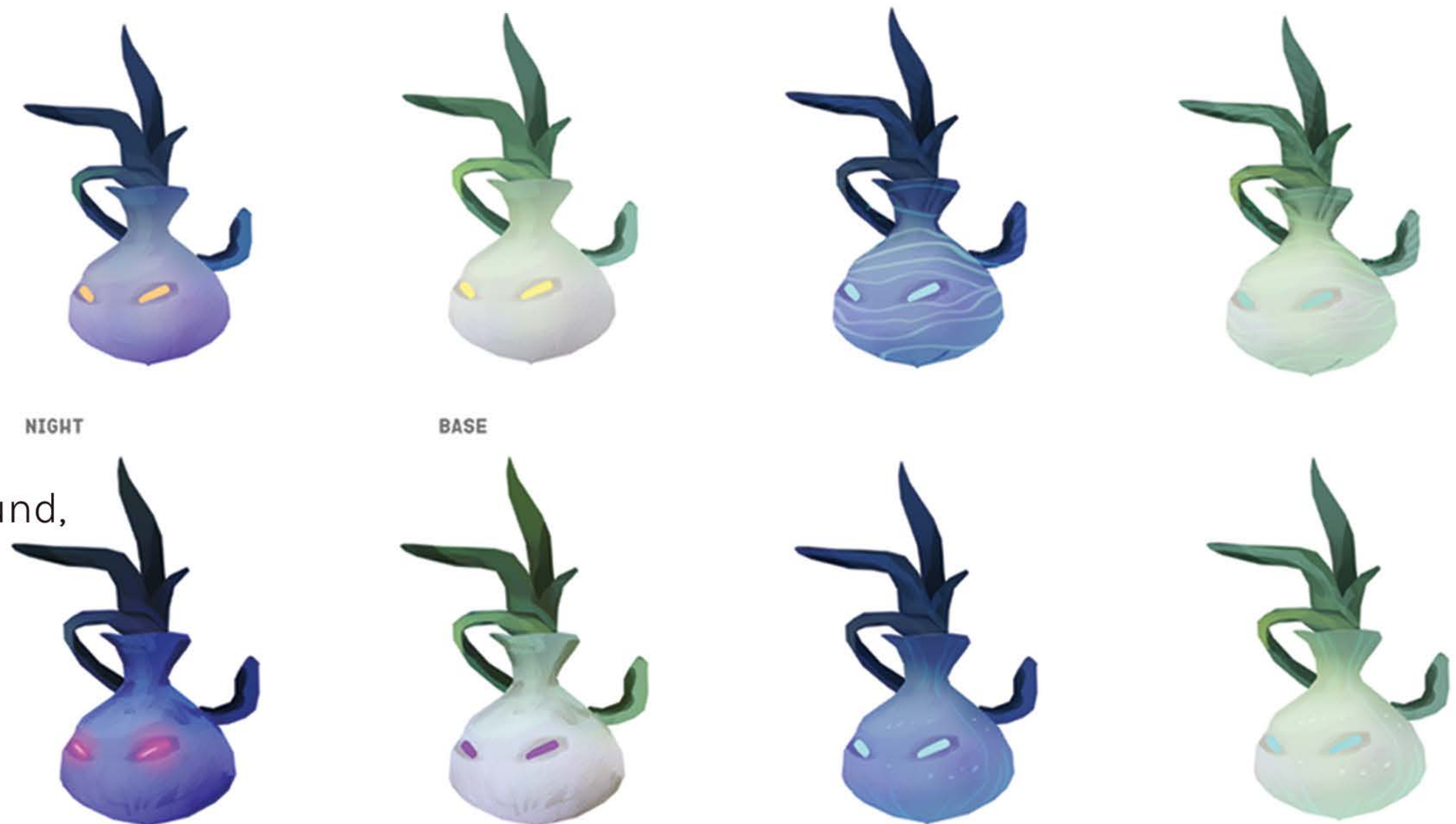


COLOUR

It was important during the colour compositing stage of production to ensure that base colours and what the creature would look like under emission when presented to the team so accurate colours could be chosen when moving forward to texturing



The team decided to move forward with bright and whimsical colours for the creatures situated in the foreground, and more moody and cool colours for creatures further off.



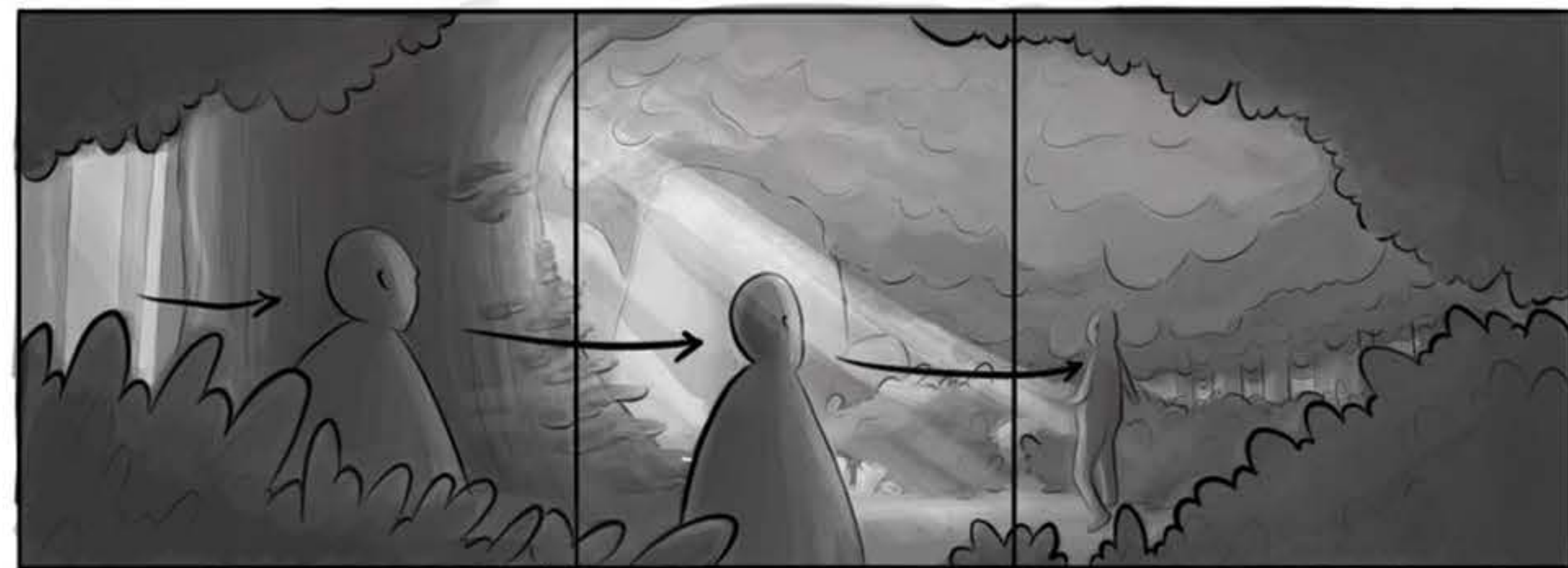
Colour was largely derived from real world flora and fauna. The large blue mushroom was based on the colour of the *Enteloma hoschstetter* fungus, and the cyclops was inspired by dark forest moss and melanaistic Barn Owls (*Tyto alba*). It was important to the team that all colours for the creatures were derived from nature, as to make the environment more realistic.



STORYBOARDS

The transitional period from bringing the forest into this whimsical night was key to convey in our storyboards. The latter half of the short was spent introducing our main creatures and guiding the audience through the scene.

1:1

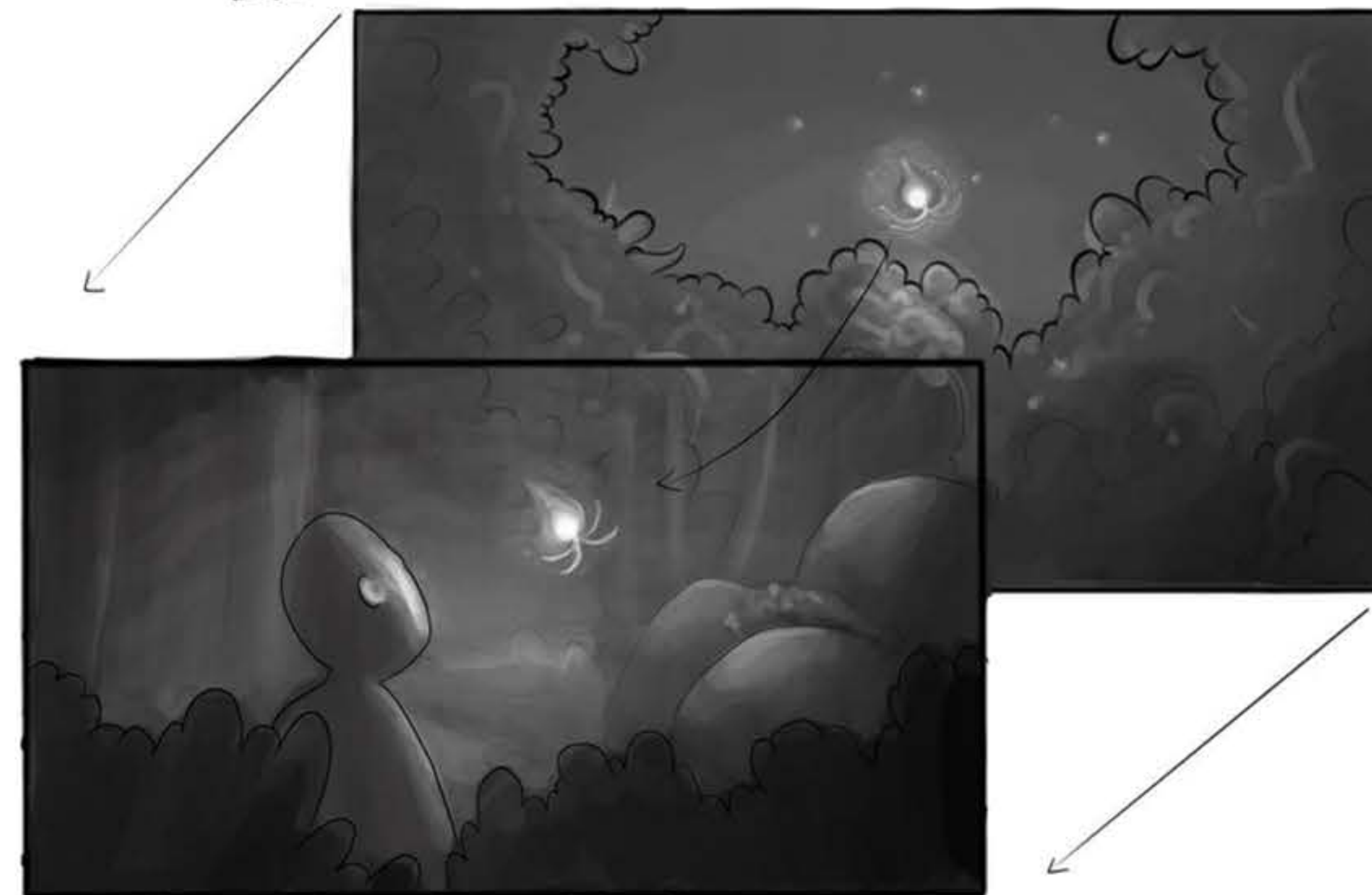


START ————— PAN —————> STOP (CUT)

2:1



2:2



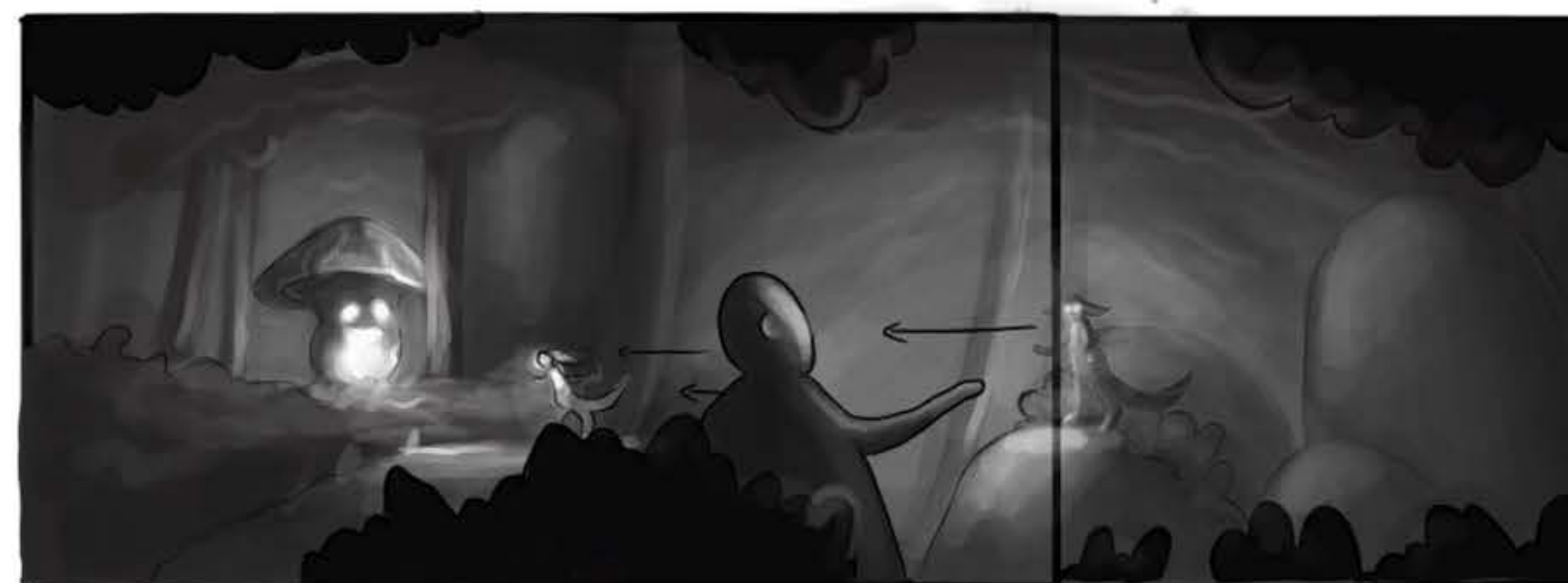
(CUT)



(CUT)



4:2



STOP <————— PAN ————— START

5:1



FADE OUT / CUT TO BLACK

all images: Tanisha Saini

COLOUR SCRIPT

The Team wanted to stick with two main contrasting colour palettes for the short film.

