'Who ate the apple?'

A Visual Narrative on Freudian Psychoanalytic Framework Using Pixelation Animation

A Report Submitted in Partial Fulfilment of the
Requirements of the Degree of

MASTER OF DESIGN (M.Des)

By

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भारतीय प्रौद्योगिकी संस्थान हैदराबाद
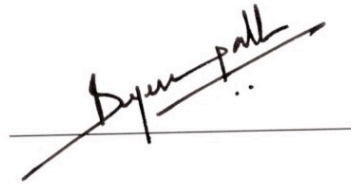Indian Institute of Technology Hyderabad

Department of Design

INDIAN INSTITUTE OF TECHNOLOGY HYDERABAD, KANDI

2019

DECLARATION

I declare that this written submission represents my ideas in my own words and where others' ideas or words have been included, I have adequately cited and referenced the original sources. I also declare that I have adhered to all principles of academic honesty and integrity and have not misrepresented or fabricated or falsified any idea/data/fact/source in my submission. I understand that any violation of the above will be cause for disciplinary action by the Institute and can also evoke penal action from the sources which have thus not been properly cited or from whom proper permission has not been taken when needed.

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APPROVAL SHEET

This thesis entitled **'Who ate the apple?' – A Visual Narrative on Freudian Psychoanalytic Framework Using Pixelation Animation** by **Sumit Baswaraj Yempalle** is approved for the degree of **Master of Design (M.Des).**

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SUPERVISOR'S CERTIFICATE

This is to certify that the work entitled **'Who ate the apple?' – A Visual Narrative on Freudian Psychoanalytic Framework Using Pixelation Animation** is a bonafide thesis work done by **Sumit Baswaraj Yempalle** under my supervision for his Master of Design (M.Des) degree.

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ACKNOWLEDGEMENT

Deepest thanks to my supervisor and guide Dr. Deepak John Mathew for providing me in depth guidance and giving direction to my work. His expertise has truly helped me shape up this project. I would like to thank Prof. Delwyn, for his consistent feedback and support in my journey with film making and animation, Prof. Prasad for finding sense in my chaotic research whenever I approached him and Prof. Neel for being patient and instilling in me a new way of thinking towards almost anything and everything. Prof. Seema and Prof. Shivaji's valuable feedback on this project helped me refine it further.

My parents, Neelu and Basu, thank you for making me capable as of today. Hemant, Nupur & Dhanashree , my dearest friends and colleagues of this course for their support. Dikshit, for being there always and acting in my film. Rhea, for her immediate response to my request, I really owe you. My seniors and juniors who have always inspired me to work harder.

Ankana Di, you have been more than a support for me throughout this thesis journey. This thesis wouldn't have been complete without you pushing me every now and then whenever I had a block. I thank you truly. Vimal and Shweta for their invaluable support in the whole process of writing a thesis and dissertation.

Lastly, my dearest B.Tech friends Alok, Irfan, Dhiraj, Uwais, Ajay, Negi, Pramudit, Mayank, Supreet and Sudhanshu, you bachhu's made life a lot more enjoyable amidst the chaos and tension of this work. And my dearest Pani Puri, for always being there as my spine and support.

Dedicated to Neelu & Basu

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ABSTRACT

'Who ate the apple?' is an animation film which is based on Freudian psychoanalytical framework of Id, Ego and Superego. This film incorporates two styles of animation – Pixelation and Traditional hand drawn animation for expressing the narrative visually. The film's narrative metaphorically represents the inter-relation between the mental areas defined by Freud. The film is meant for viewers of any age group, primarily for those who are interested in knowing the gist of Freud's aforementioned work. The narrative talks about the protagonist being in a dilemma of eating an apple which is left in front of him by its owner who is a stranger to the protagonist. The film is an amalgamation of indoor studio photography and traditional animation, to create a blend which is suitable for expressing this narrative creatively.

1. Introduction

Humans are interestingly funny for thinking that they can create a world which would suffice all of their incessant needs, wants and desires. There seems to exist an intense drive for reaching a happy state of mind, which by the way, has nearly infinite definitions for everyone. Any hurdle in this pathway instigates humans to take up steps consciously or unconsciously to arrive to a desirable state, away from the discomfort. What is pleasurable for one, might not be for other. In that case, what makes everyone so different from each other? How do individuals react to people and environment around them when they are subjected to decision making situations? Perhaps there is a behavioral *common* and *uncommon* that governs on how an individual behaves in a pivotal situation, which was one of the prime inspirations for this project.

While the common is generally a trained behavior, the uncommon seems rather innate. Sigmund Freud (1856 – 1939), father of Psychoanalysis was one of the initial individuals to consider psychological studies as a science and develop theories on human mind. Freud's psychoanalytic theories have thrown light on the growth of mental life of humans. Although argued to be empirical in nature, Freud's work on mental life has opened a plethora of discussions over a century. This project was an attempt at understanding these complexities and **building a narrative** on how humans behave in testing situations, based on Freudian framework of Id, Ego and Superego. The narrative has a goal to give a simplified understanding of Id, Ego and Superego to the viewers. The viewers could be individuals who are interested in human psychology and want to get some basic understanding of the complex Freudian concepts.

The project was divided into three phases. The Phase 1 involved extensive research on understanding the Freudian tripartite model of mental life – Id, Ego and Superego and the literature available in the domain of visual design on this topic to create and iterate content for the experimental animation film. The Phase 2 involved selection of story from the iterations done in the Phase 1 and deciding a suitable medium of execution. Phase 3 involved actual execution of the idea – preproduction, production and post production of the film. The process of film making itself was revised as per needed via the course of this project, which in turn has resulted into deeper insights, mentioned towards the end of this documentation.

2. Literature Review

The literature review was done in three parts. Part 1 of the literature review was related to Freud's psychoanalytic theory. It included review of books and papers. Part 2 of the literature review was a visual survey done in order to find out various different manifestations of Freud's psychoanalytic framework of Id, Ego and Superego which are already done. It was aimed at finding a possible medium of execution that was not touched upon before in the context of this project. Part 3 involved readings about Norman McLaren's work on experimental animation and work contributed by other animation film makers. In all 18 animation films were watched for exploring possible mediums of execution, out of which 3 films were selected, relevant to the scope of this project and reviewed. In order to understand application of psychoanalytic theories, 3 live action films were also watched and reviewed on Freudian principles.

2.1   Literature related to Freudian Framework of Id, Ego & Superego

In 1927, Freud introduced the concept of Id, Ego and Superego in his essay 'The Ego and the Id'. According to him, every individual has these three parts of mind which develop as the individual ages. The Id is the first that develops, followed by the Ego and then the Superego. These three co-exist and have interdependent functionalities which are essentially trigger based and also responsible for reactions to situations. In order to explain the tripartite mental model it becomes essential to understand the basic framework on which Freud postulated this model i.e preconscious (Pcs), conscious (Cs), and the unconscious (Ucs) state of mind.
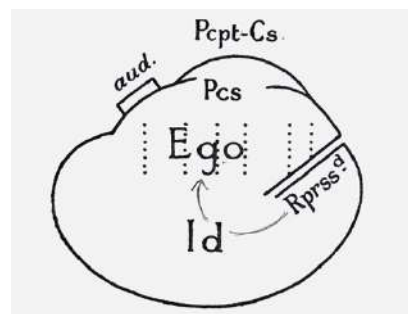

Figure 1 : Freud's diagram of brain with spatial distribution of Pcs and Pcpt - Cs

- **The preconscious(Pcs)** consists of anything that has potential to be brought into the conscious mind.

- **The conscious mind(Cs)** contains all of the thoughts, memories, feelings, and wishes of which we are aware at any given moment. This is what typically makes us rational. This also includes our memory, which is not always part of consciousness but can be retrieved easily and brought into awareness.

- **The unconscious mind(Ucs)** is a reservoir of feelings, thoughts, urges, and memories that outside of our conscious awareness. The unconscious mostly houses thoughts which are unacceptable or unpleasant, such as feelings of pain, anxiety, or conflict.

Author Anthony Storr, in his book 'Freud – A Very Short Introduction' has tried to review and interpret Freud's essay above. According to Storr, the Id is embedded in the unconscious mind, and it has a primitive, unorganised and emotional nature. The Id's driving factor is what Freud called the pleasure principle. The Id's motive is to seek pleasure and avoid pain, and in doing so, it does not bother about the consequences or whether it is cheating or lying to get what it wants. Id's instinctual nature is aggressive and irrational and can make the person take up steps which could otherwise sound wrong. Storr says that the Ego is that part of the mind which represents the consciousness. It works on the reality principle. It is reasonable, rational and works on common sense. It is originally derived from the Id. Ego is primarily sensitive to the stimuli from the external world, and hence, once in existence, it acts as an intermediary between the Id and the outer world. The prime function of the ego is self-preservation. Storr calls the Superego as the result of repeated training by parental directive and scrutiny: for example, 'You must cleanse your teeth after breakfast daily', may become so ingrained an order that the adult who has left home continues to feel uncomfortable if he does not obey it. The Ego hence is uneasily poised between three agencies: the external world, the Id and the Superego, each of which may be urging a different course. This internal conflict is what makes human actions sometimes fickle or indecisive. Storr expresses his opinion on Freud's pleasure principle and says that it is pessimistic in nature since it almost always focussed on avoidance of pain and not on the pursuit of happiness.

Andrew Slade, in his book Psychoanalytic Theory & Criticism, has discussed Freud's psychoanalytic theories with a focus on its industrial use and application in daily life. He claims that Freudian ideas are almost everywhere, and one should learn and question it to get deeper insights into life. In this book, Slade has thoroughly reviewed Freud's texts, which are widely considered necessary for the development of psychoanalytic literary theory. He interprets the Ego as the I that is conscious of itself as an I, Id to be as the dynamic unconscious and Superego to be a part of the Ego that contains the idealisations of the Ego. Slade explains that the conception of mind according to Freud is a dynamic process of inter-relations among the Id – the primary process unconscious that wishes, the Ego where the conscious thought takes place and the Superego that demands the ego conform to prescriptions of law. The ego becomes the mediator in the conflict between the Id and the Superego.

Kruger and Johanssen have reassessed and reinvigorated psychoanalytic thinking in media and communication studies. In the editorial titled Thinking (with) the Unconscious in Media and Communication Studies: Introduction to the Special Issue, they associate the Id, Ego and Superego to desire, reality and duty. According to them, psychoanalysis offers a significant source of conceptual and methodological tools which can be adopted in media research. Their work involves understanding the influence of emerging digital media technologies on the human mind, especially the unconscious and psychoanalytic mapping research into media and communication. This work provides an insight into the future potential that psychoanalysis has in the domain of media and communication, and hence might hold some significance in the design of the same.

The literature review of Freudian concepts resulted into a basic understanding of Id, Ego and Superego which was then extrapolated to create situational analogies for designing the narrative for the film. The significance of psychoanalysis in the domain of media and communication further strengthened the decision of making it as the core concept for the narrative.

2.2   Visual survey of existing representations of Id, Ego & Superego

The survey was done by scanning through the existing visual representations of Id, Ego and Superego to find out the mediums in which work related to psychoanalysis has been already done. This survey was aimed at finding the niche for selecting the medium.

2.2.1   Comic Book
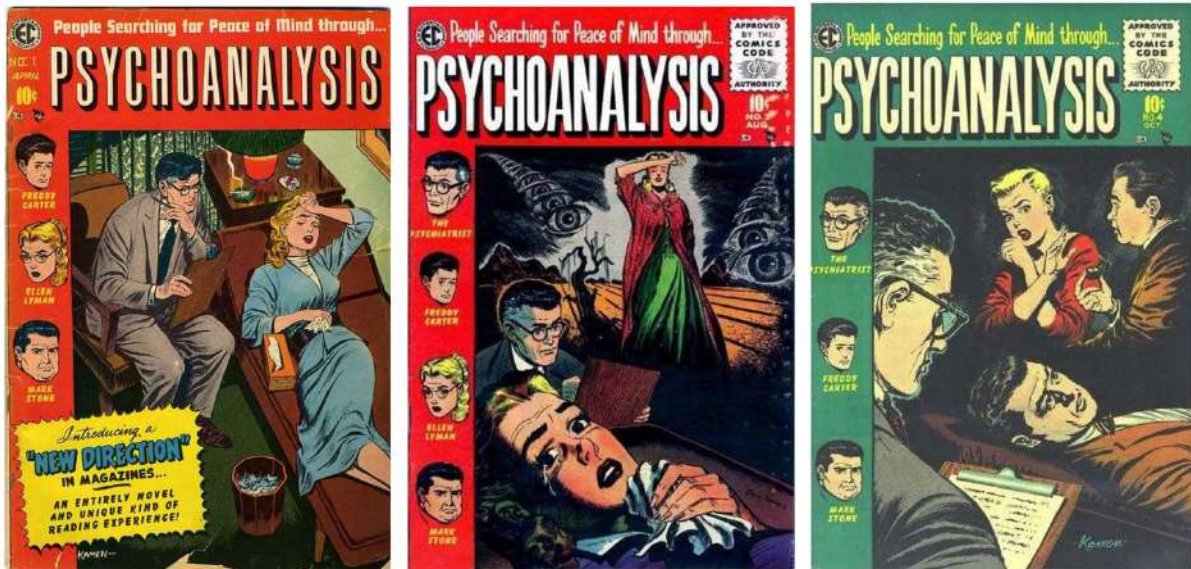
Figure 2 : Cover pages of the three editions of Psychoanalysis

EC Comics (1955) published *Psychoanalysis*, a short-lived bi-monthly comic by William Gaines and edited by Al Feldstein. Observing the influence of graphic novels, it attempted to depict psychoanalytic therapy sessions as storylines illustrated by Jack Kamen. According to the editors, "This magazine is our most difficult and revolutionary creative effort thus far. Through the medium of the comic format, we will attempt to portray, graphically and dramatically, the manner in which people find peace of mind through the science of psychoanalysis." In each edition, the narratives unfold psychological dilemmas of three patients' and their quick healing through traditional Freudian psychoanalysis. Experts have remarked that psychiatry is crudely outlined in these narratives, although they do give an intriguing insight into 1950s attitudes towards people with mental illness and their treatment. It was an unusual approach to portray such a realistic, near-clinical drama, and neither users nor merchandiser knew what to do with it. Thus, the publication only lasted for a total of four issues.

2.2.2 Graphic Novel
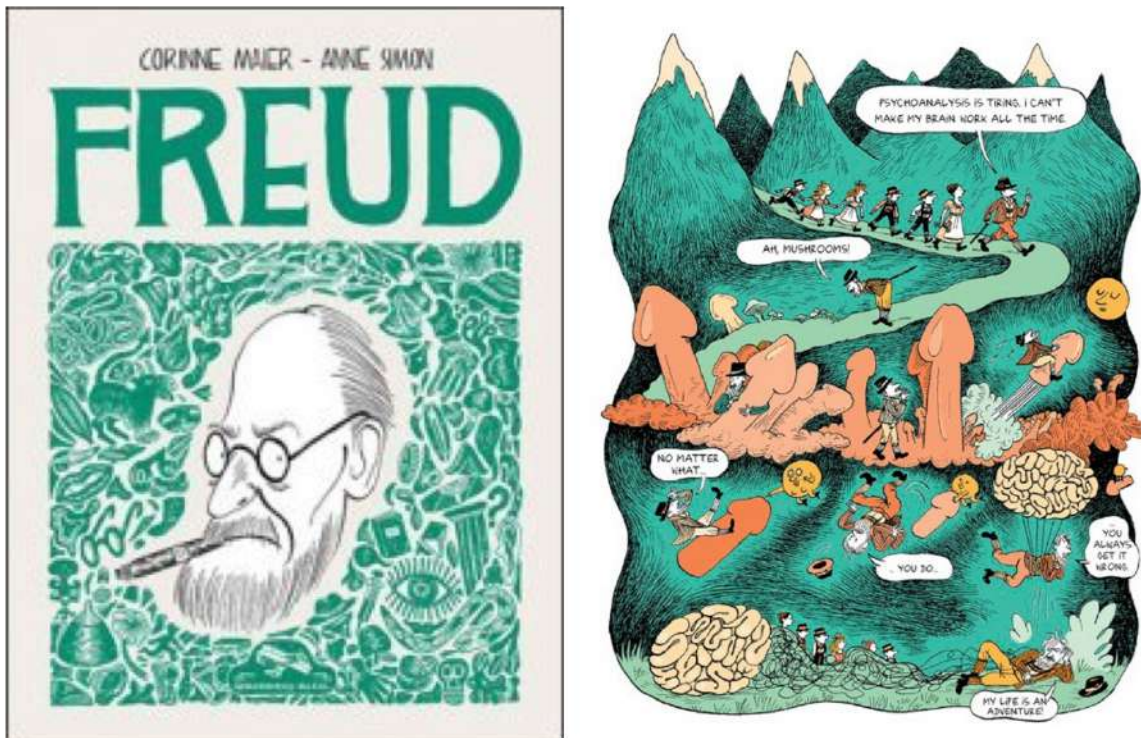
Figure 3 : Cover page and illustration from the book Freud

Freud: An Illustrated Biography

Maier (2013) explores the life and legacy of Sigmund Freud in her graphic novel, Freud. Anne Simon, a famous French cartoonist, used illustrations and drawings to explore complex scientific ideas. Together, Simon and Maier have produced accessible and an imaginative pace of biography-as-graphic-novel of the founding father of psychoanalysis. In Simon's visual narration, the scientific-historical scenarios, sociocultural plots, and disarming humour are depicted flawlessly through comic illustrations. It presents the precise balance between educational storytelling, witty dialogues, and captivating representation of the complex theories like psychoanalysis.

2.2.3 Illustrations

Figure 4 : Existing visual representations in the form of illustrations

Figure 5 : Illustration inspired by the visual survey

2.3   Literature related to Experimental Animation

This part of the literature review was done in order to reflect upon the non-conventional techniques used in animation. Norman McLaren's work was reviewed to understand his style of animation and the experimental approaches he opted. It is followed by a review of contemporary experimental animation films related to the scope of this project.
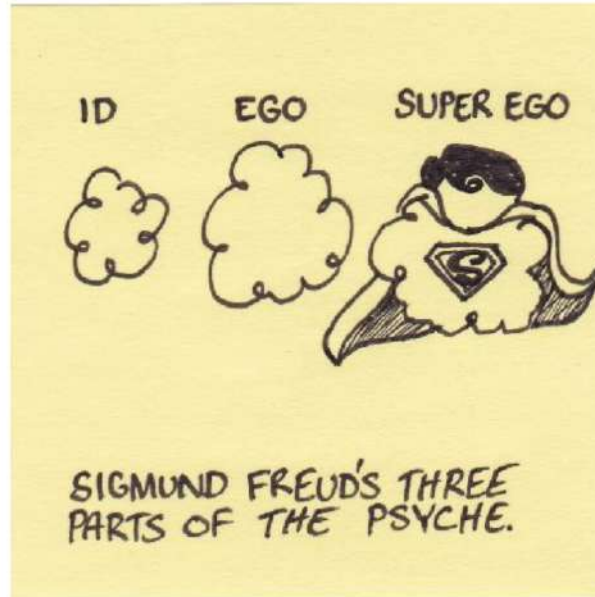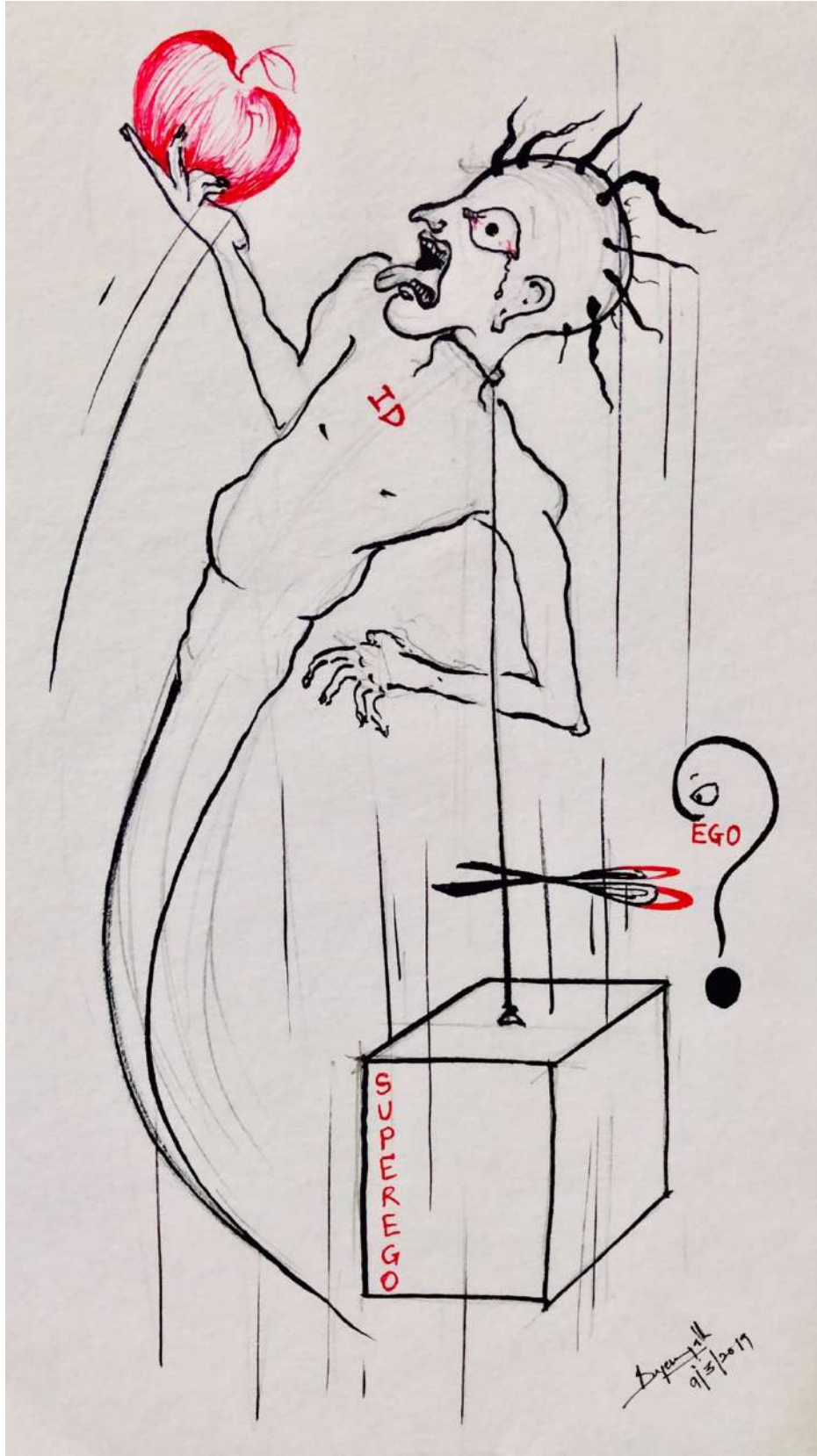
2.3.1   Norman McLaren

According to William Jordan, McLaren's work methods, particularly with the National Film Board of Canada, may be segregated in four ways: (1) He tries to keep at a minimum the technical mechanism situated between the concept and the completed film; (2) he himself executes the operations that do remain; (3) he makes the very drawbacks of the technical processes, when touched upon with the concept, the growth for visual ideas; and (4) he takes every opportunity to improve at the moment of production. Jordan critiques and says, the content of Norman McLaren's animation films used to be bizarre with abstract sound and visuals generally. He calls McLaren's animation style as – lifelike qualities given to what is ordinarily considered inanimate; he animates geometric designs in colour and line. Jordan points out that to understand both – the effects achieved by McLaren on the screen and the processes he uses to produce these effects; it is convenient to describe his methods in two general ways. First, he frequently provides an animation of images or animation of sounds (synthetic sounds) without the use of a camera; this method is known as cameraless animation. Second, he sometimes produces films using the conventional camera to animate paintings in unusual ways, to animate real objects and human beings, to create synthetic sound, or to achieve a combination of these results. McLaren became particularly well known in the United States for his work with cameraless techniques in such pictures as Fiddle-De-Dee and Begone Dul.

Figure 6 : Stills from Fiddle-De-Dee

Figure 7 : Norman McLaren painting directly on the film in cameraless animation technique

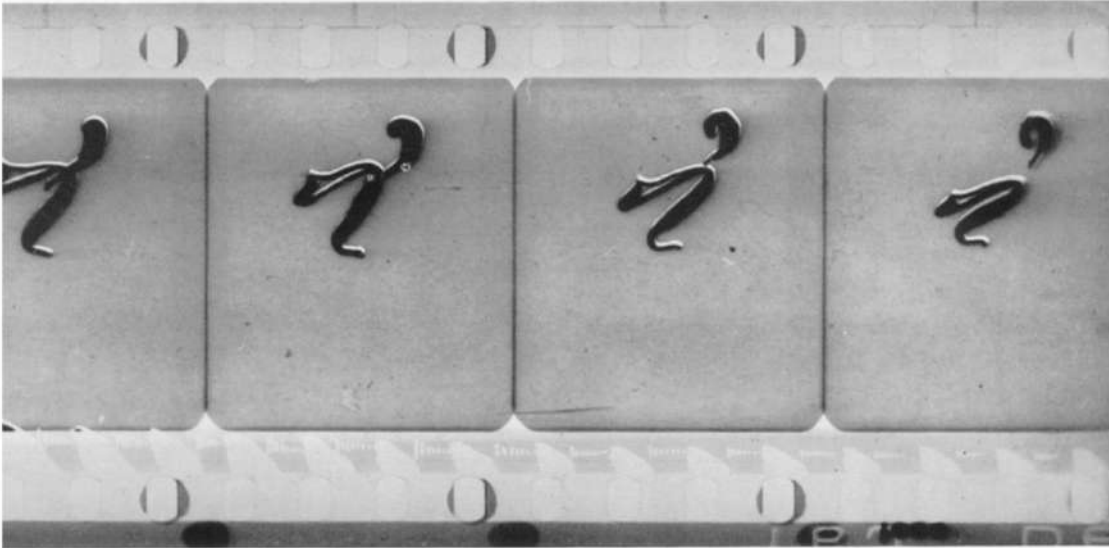*Figure 8 : Norman McLaren timing the frames*

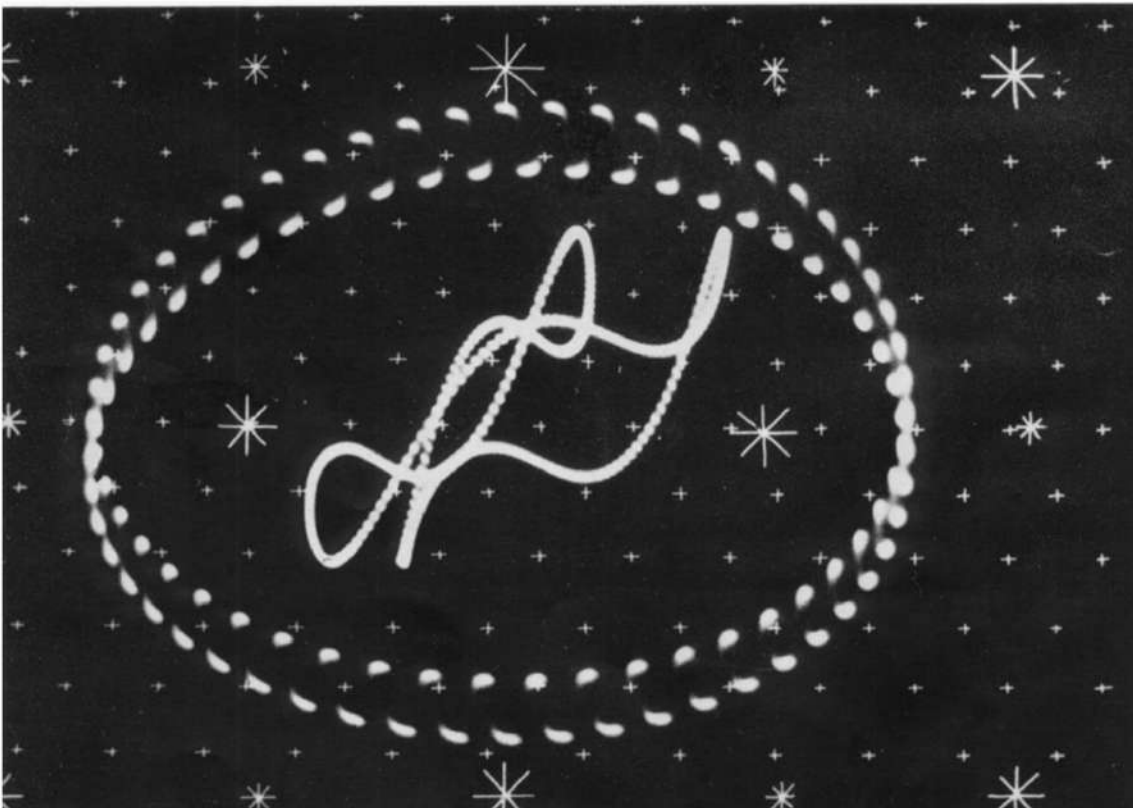*Figure 9 : Cameraless animation , film strip for the movie loop*

Figure 10 : 3D drawn animation by Norman McLaren

Figure 11 : Still from the movie Neighbours (1951)

McLaren's film Neighbours (1951) uses stop-motion with live actors to produce comic effects. Mclaren calls this technique as the pixelation technique. The movement in the film is jerkily speeded up so that the very actions of the characters are animated rather than realistic. According to Albert Ohayon, McLaren got the idea to make the film as a parable on war after the trip to China with UNESCO. His actual plan was to create an experimental film to try out single frame animation with live actors. He was influenced by French cinema of the first half of the twentieth century that used a similar technique. The whole movie was impromptu and was produced without a shooting script. It was filmed in 1951, near Rockcliffe airport in Ottawa, with McLaren, Wolf Koenig on camera, and Grant Munro and Jean-Paul Ladouceur as actors. McLaren used 16mm Kodachrome film for shooting the film. The synthetic soundtrack was created by McLaren, by painting the sound directly onto the film.

McLaren's approach to film making was mostly non-linear and his storytelling was appreciated by viewers who enjoyed this kind of unconventional and experimental effort. The review of his work provided an inspiration for mixing techniques of animation rather than sticking to purely a single style, to create a blend suitable for the narrative.

2.3.2 Contemporary Animation Films

Some of the recent animation films dealing with human mind, behaviour and the concept of portrayal of self were watched for understanding narrative styles for stories dealing with human behaviour.

The Mask (2013) is a graduation thesis film by animator Korakoch Pattarateeranart. It is a 3D animation short film which talks about the influence of social media and corporate competition on people. The sound track for the film invokes a feeling of a thrill. The narrative talks about how everyone around the protagonist is busy portraying to be someone else in the perpetual rat race, till a

Figure 12 : Still from The Mask (2013)

day when he realizes that he himself has become the victim of the portrayal game. The mask of portrayal is pulled out from the protagonist's face when a little girl makes him realize about his true existence.

Psychotherapy – Sigmund Freud (2014) is a collage animation film produced by The School of Life. It is an explanatory video which gives a brief introduction about Freud's life and his theories. The style involves animating cut outs from photographs and visuals to create meaningful motion graphics for explaining the theories of Freud.

Figure 13 : Still from the film Psychotherapy - Sigmund Freud (2014)

Being Pretty (2017) is animation film created by animator David James Armsby. This short film explores themes of individualism, innocence and brainwashing. The plot revolves around a city which is controlled by a cyborg, and all the humans are trained to believe that they are beautiful. The mood for the film is intense, thrilling and scary. The

Figure 14 :Still from the film Being Pretty (2017)

film deals with human behaviour and the ability of an external agency to influence, train, manipulate and control the mind of humans.

2.3.3   Freudian analysis on live action films

According to Bryan Norton, the relationship between cinema and psychoanalysis is as old as these two institutions themselves. Psychoanalysis flourished at the same time when the first films were being created by filmmakers like the Lumiere brothers, George Méliès and Thomas Edison. Three live action films were reviewed to understand how Freudian framework can be applied to extract meanings from the narrative of the live action cinema.

Un Chien Andalou (1928) is a surreal film directed by Salvador Dali and Luis Bunel. The complex and bizzare visuals of this film cross the realm of logic and physically impossible scenes are portrayed onscreen. The film is intended to be an unfiltered expression of the unconscious.

Figure 15 : Still from the film Un Chien Andalou (1928)

A Clockwork Orange (1971) directed by Stanley Kubrick shows a young promiscuous with primarily no reality principle. This psychological control is the ego's way of allowing only the desires of the unconscious id to live alongside others in society. The film's narrative towards the end implies that by understanding mental processes, one can program individuals to a desired state of mind.

Figure 16 : Still from the film A Clockworth Orange (1971)

 Black Swan (2010) directed by Darren Aronofsky is a dreamy and dark film which explores human behaviour in a competitive scenario. The protagonist of the film continually faces a struggle within her mind and fails to draw a line between dreams and reality.

Figure 17 : Still from the Film Black Swan (2010)

A Pervert's Guide To Cinema (2006) directed by Sophie Fiennes explores various films from a psychoanalytic theoretical perspective. This movie review helped understand how Freud's principles are abstracted in storytelling.

Both mediums – live action and stop motion animation were studied as a part of the literature review. The films reviewed here were important for triggering various ideas of execution of this project. It was evident that most of the films which dealt with mental life had a negative connotation. Over all, there was a bias towards showing the dark side of the human mind, how it can be deceived, controlled or monitored. The narratives were dramatically exaggerated to generate a cinematic experience, but very little effort was put into showing the actuality of the mental processes, which can be argued to be still undiscovered. This paved the way towards creating an unbiased narrative that has a lighter mood which does not leave an unpleasant impact on the viewers.

3. Content for the film

Initial brainstorming for the content involved identifying the situations where the conflict between Id, Ego and Superego become most evident in the daily lives of humans. During brainstorming activity, the idea of decision making evolved as the key area where the above mentioned conflict is most visible.
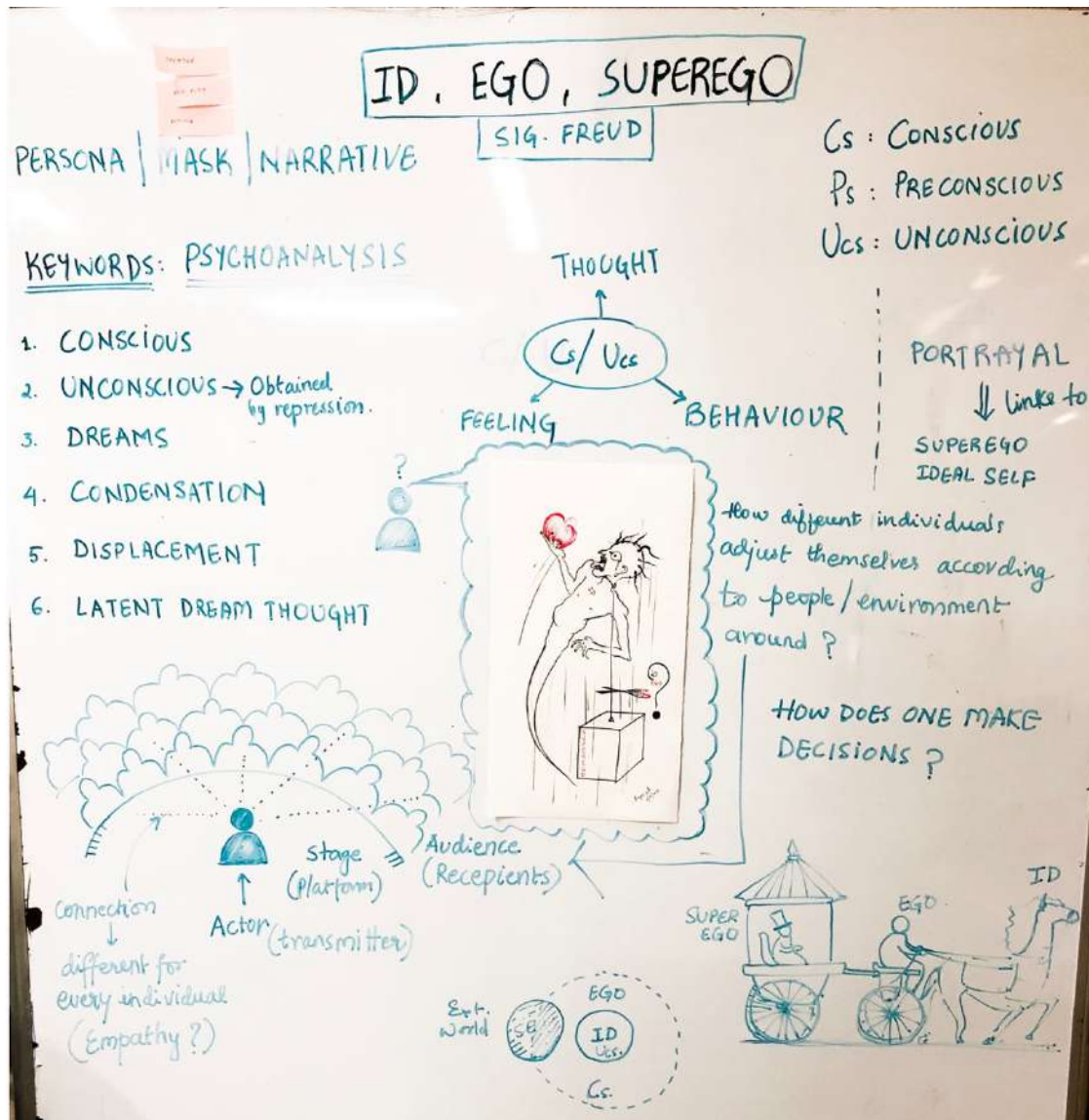

Figure 18 : Understanding the concept of psychoanalysis

Figure 19 : Planning for the narrative

The planning for the narrative was done using cards as shown in fig. 19. The cards were a handy tool for arranging and rearranging entities depending on their priorities. Laying out the structure in this manner helped to get an overall perspective of where the project should go ahead, who should be the target audience and what is the relevance of the chosen topic in the domain od design. A clarity on this thought was essential for designing a narrative that solves a purpose which is well defined. This kind of a spread was also useful in identifying the gaps which were unfilled, and needed more exploration.
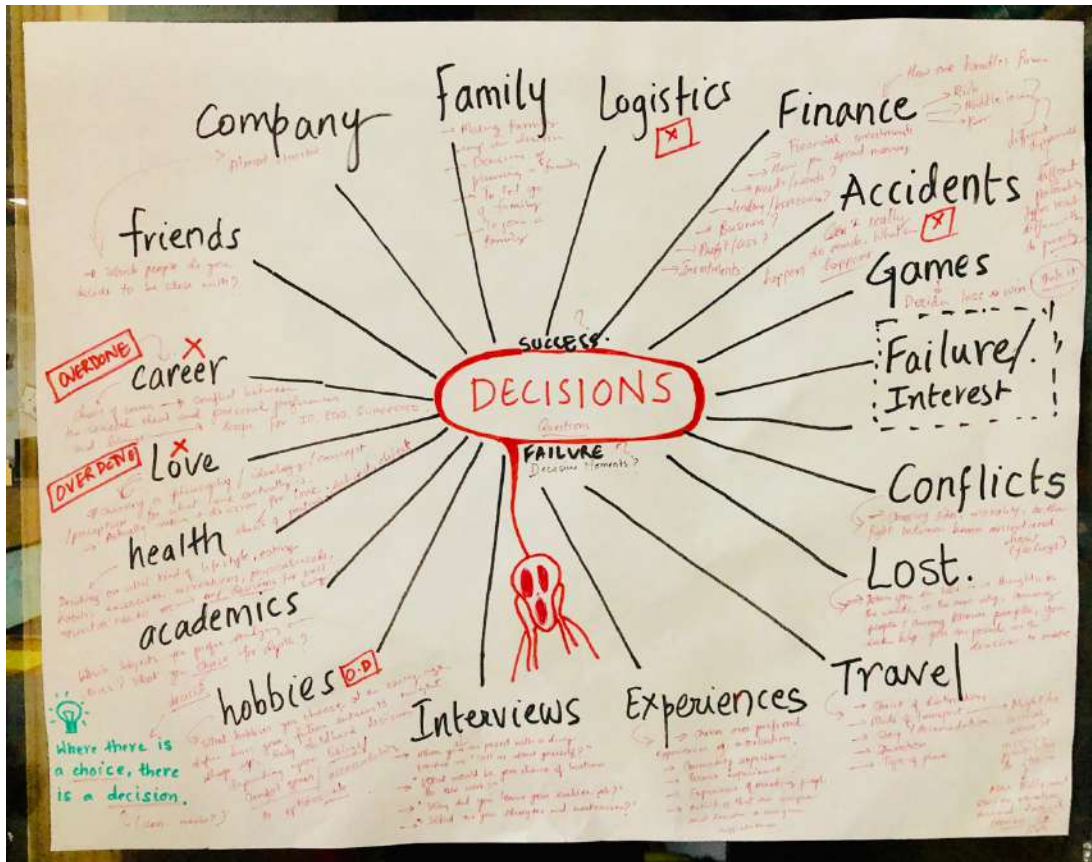
Figure 20 : Brainstorming for the content of the narrative

The initial two steps of planning shown in fig.18 and fig.19 resulted into the core idea of making a *decision point* as the central theme of the whole narrative. The brainstorming activity shown in fig.20 was performed to identify which all are the avenues in an individual's life when he or she might get pushed into pivotal decision making situations. Since these were the exact instances when there would be a greater conflict between the Id and the Superego. The brain storming resulted into identifying various critical areas of life like family, friends, career, love, academics, interviews, experiences, travel, conflicts, games, accidents, finance etc. which could potentially be the areas for creating the narrative.After carefully analysing, many of the areas were eliminated.

3.1   Story 1 : *Online*

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Plot 1:
Arnav is a 13-year-old boy, from a middle-class
family staying in a small town in Maharashtra. He
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is shy and has a handful of friends. One-day in school, during the lunch break he finds his classmates talking about online chat rooms. His curiosity leads him to generate an email id coolguy4u@hotmail.com and explore talking with random strangers over the internet. Eventually, he realizes the power of fake identity and unleashes most of his deepest desires and fetishes under the mask. His *Id* finds an identity in the virtual world and liberates his instinctual tensions. Till one-day Arnav's mother, Geetanjali finds him chatting on the computer and masturbating. She does not see any pornographic visual on the computer but seems surprised to see her son typing and doing the act. She chooses not to interfere and walks away without Arnav noticing her.

Plot 2:
Vinita is 24-year-old woman who is a doctor. She works in the night shift. She is a bold person and comes across as someone who is promiscuous. One day she notices a woman whom she is interested in, in the hospital. But since she is unaware of the sexuality of this stranger, she decides to use the internet for finding it out. She is reminded of an older email id that she once made when she was in school, for a fake male identity in order to talk to other girls. She uses the same identity and creates a profile on social media and starts communicating with this stranger. Vinita and the stranger fall in love over a period of time. Till a day when the stranger reveals that she is already married. Vinita is now caught between attraction, love, morality and societal stigma.

End:
It's a cafe where Geetanjali is sitting alone with a cup of coffee and over thinking about Arnav while waiting for Nazia who is a child psychologist. Nazia arrives and both start discussing Arnav's case. Just when they fix Arnav's appointment, Nazia receives two text messages. One from Arnav, and one from Vinita. She smiles and keeps the phone back in her bag.

Online was conceived as the result of going through a lot of movies and stories during the literature review. This story involved many characters and locations and the multithreaded

narrative was found to be too complex for communicating the actual idea of the film for a common viewer. The framework of Id, Ego and Superego seemed to get lost in this narrative. Moreover, live action medium was initially chosen for the execution of this story, which was estimating into a budget not feasible for the scope of this academic project. As a result, this story was not taken forward for the execution.

3.2   Story 2 : *Meenakshi*

Plot:
Meenakshi is a 22-year-old girl married in a
rural family staying in the village of Kandi,
Telangana. Meenakshi is illiterate. Her husband
dies of a snake bite while working on the farm
after 1 month of the marriage. Meenakshi then
lives the life of a widow.One afternoon while
washing clothes in the verandah,a young traveller
with a backpack comes at her doorstep asking for
water. She is apprehensive about talking to him.
But the traveller manages to engage in a
conversation and charm Meenakshi. Traveller
convinces Meenakshi's in-laws to offer
him a stay for the night. After the dinner,
that day, Meenakshi and the traveller have a
long conversation. Meenakshi's attraction for
the traveller puts her in a constant fight
between morals and desires. She has one night
to get to a decision. The night is dark and
short. And the morning will decide the fate
of Meenakshi.

Meenakshi resolved the complexity issue of *Online* by following a single thread of story and a focussed plot, but it seemed more or less like a stereotype melodrama. The narrative seemed very similar to a Marathi live action film called *Kaksparsh(2012)* directed by Mahesh Manjrekar. The mood of the film was turning out to be melancholic. Although the framework of Id, Ego and Superego was evident in this storyline, it lacked the punch factor or novelty. Moreover, the most apt medium for this story seemed live action, which meant a very little scope of experimentation. Hence this story was discarded.

3.3 Story 3 : *Who ate the apple?*

Plot:
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Dikshit is an office going person. One fine
morning he reaches office and starts working.
After a while he gets hungry. He remembers that
he has a pack of chips kept in his bag. He reaches
out to get it out of the bag and realizes that
the chips are over and the pack is empty. Dikshit
is hungry and gets frustrated. And starts imagining
all the tasty foods that he can get to satiate
his hunger. Meanwhile, Rhea enters the cubicle.
Rhea and Dikshit hardly know each other. Rhea sits
on the desk next to Dikshit. She settles down and
takes out an apple from her bag and keeps it on
the desk. Dikshit sees the apple and gets tempted
to eat it. But ignores his temptation. Rhea receives
 a phone call, and she leaves the desk to attend it.
Now Dikshit is alone in the cubicle, seeing the apple
and struck with hunger. His Id and Superego start
conflicting and he is in a dilemma whether to eat
the apple or not. There is a constant struggle in
his mind. After a while, Rhea returns to the table
and finds the apple still there. They both start
working, and suddenly a co-worker just walks by the
table, picks up the apple, takes a bite and leaves
along with the apple. While Rhea seems indifferent
of the act, Dikshit is left clueless about what
just happened.
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Online & *Meenakshi* – both the stories were based on an outdoor setting, where as *Who Ate The Apple?* was entirely based in an indoor set up. This proved to be a more feasible idea looking at the scope and budget for the film. The cast also involved only 3 actors, and the narrative was extremely focussed towards one direct idea. The crisp and to-the-point nature of this story overcame the drawbacks of the earlier two stories. This narrative was finalized for execution. Although the medium was initially decided as live action, due to technical limitations for indoor videography, studio photography was chosen to obtain the desired lighting conditions. The entire film was then shot frame by frame using the studio photography technique and later sequenced and timed in software for animating. This pixelation technique used for the film was thus an evolved choice of medium rather than a predefined one.

4. Preproduction

4.1   Storyboarding

4.2 Casting

4.2.1 Protagonist - Dikshit

Figure 21 : Model shoot - Dikshit
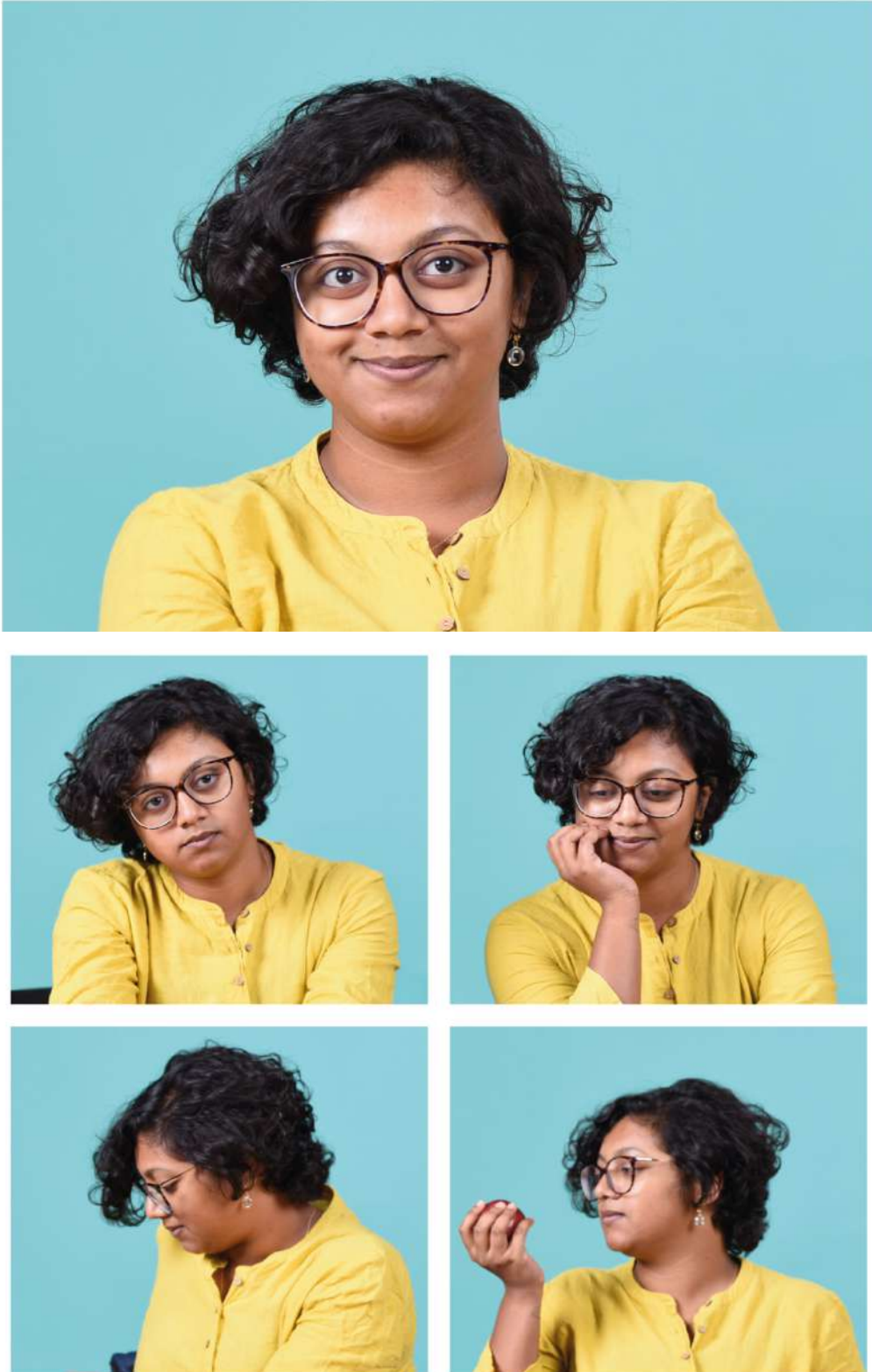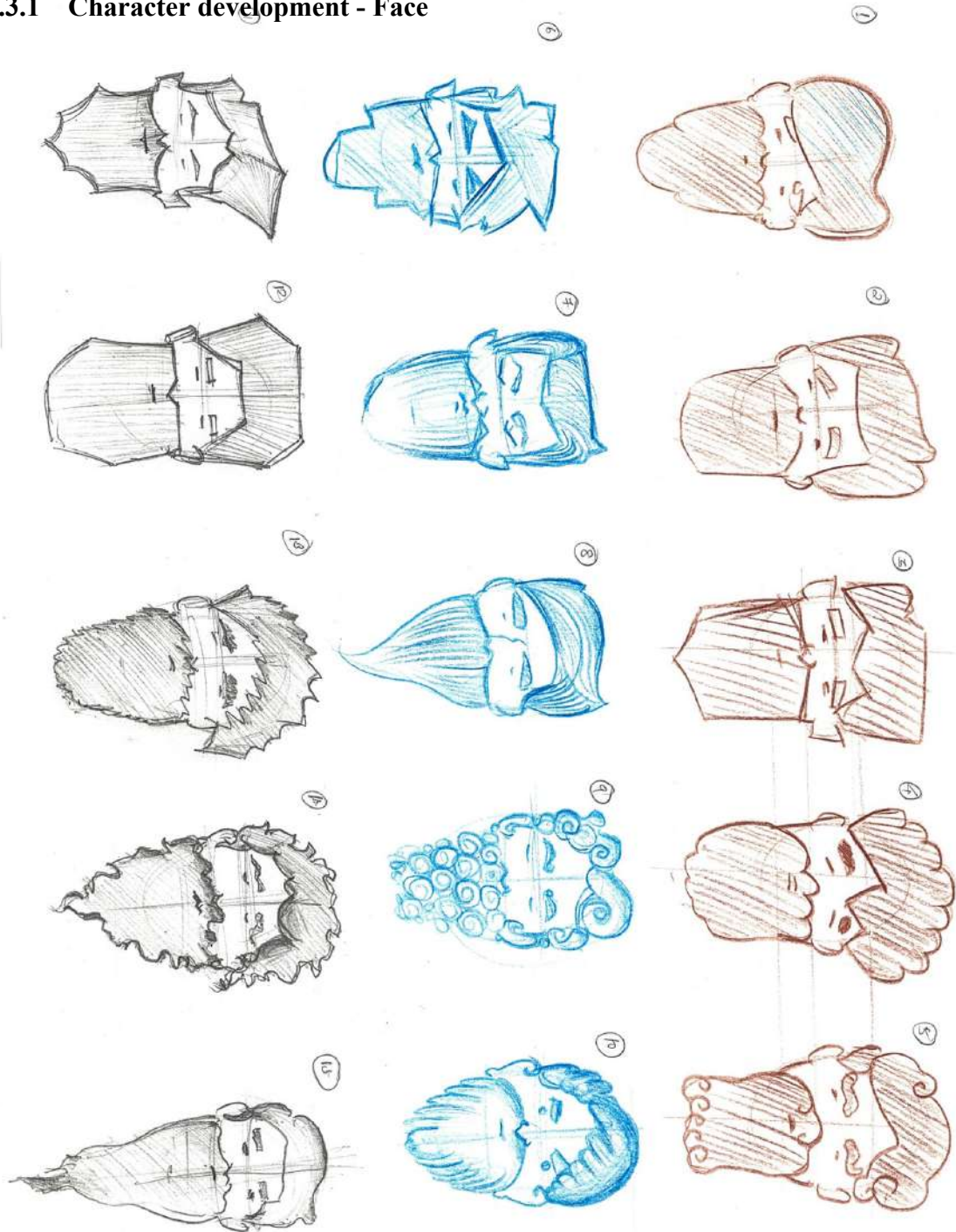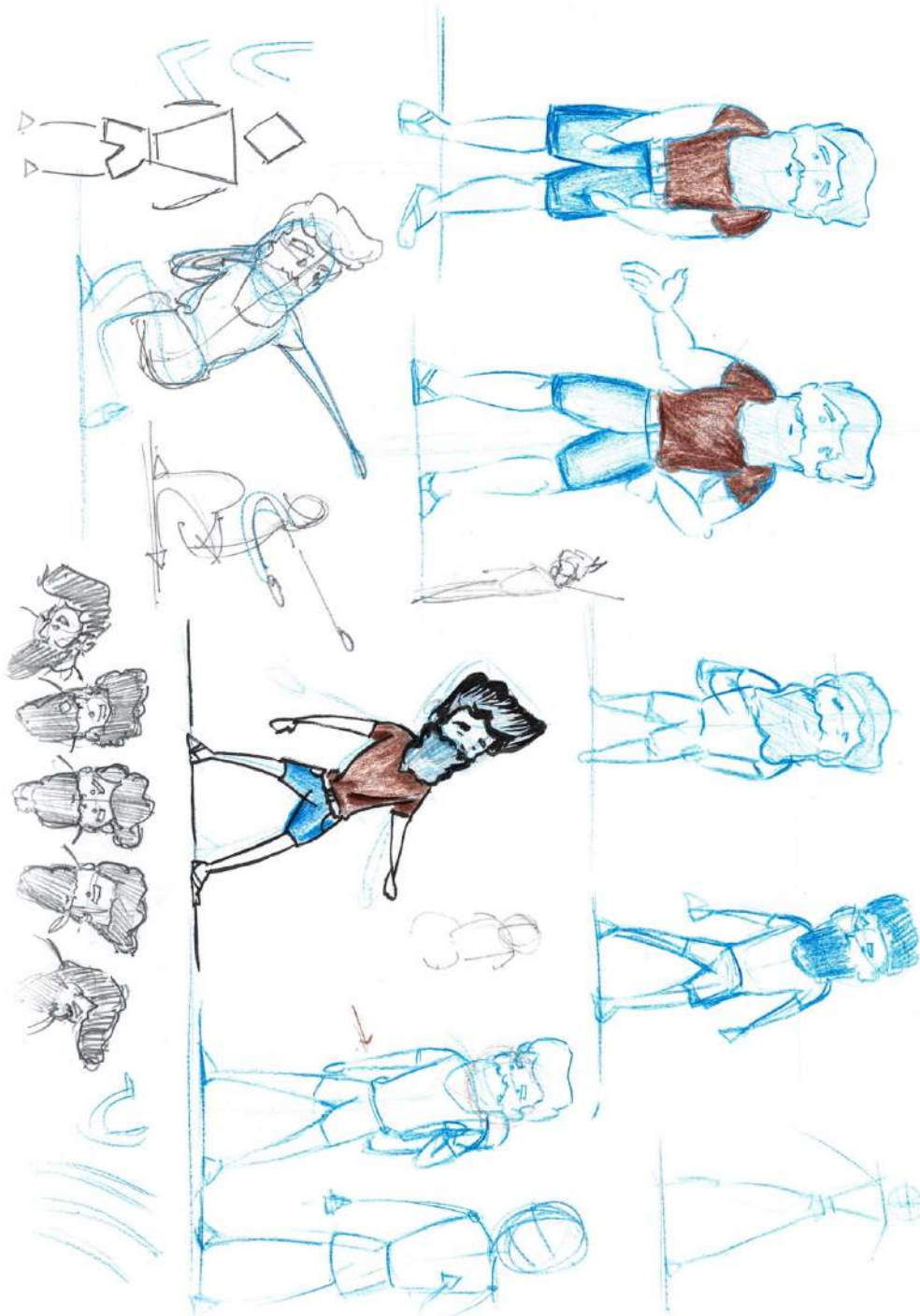
4.2.2 Side role – Rhea

Figure 22 : Model shoot - Rhea

4.3   Character design for animation

4.3.1   Character development - Face

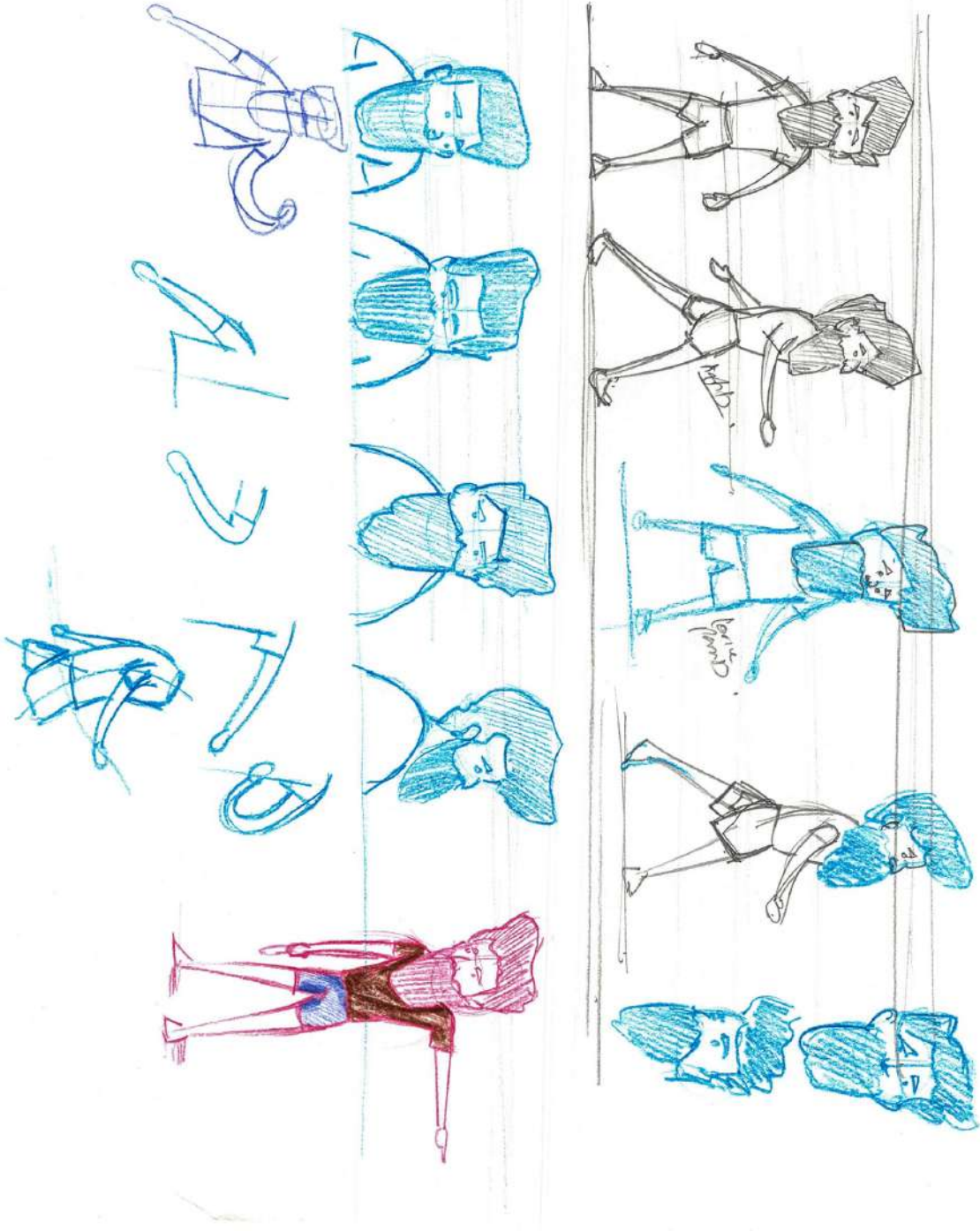## 4.3.2   Character development – Body and gestures

4.3.3 Character development – Actions

4.3.4   Character development – Walk cycle

5. Production

5.1   Set and Photography design

The lighting arrangement was iterated multiple times to get the desired flat lighting with no shadows on the character.

5.1.1   Arrangement 1

Figure 23 : Lighting set up 1 (Trial)

Figure 24 : Resulting photograph from lighting set up 1

5.1.2 Arrangement 2

Figure 25 :Lighting setup 2 (Final)

Figure 26 : Lighting setup

Figure 27 : Setting light for character

Figure 28 : Setting light for character (2)

Figure 29 : Directing the scene after setting up lights

Figure 30 : Both actors in the frame

5.2 Photographing frame by frame for pixelation animation

Figure 31: Direction

Figure 32: Shooting the frames

Figure 33: Shooting for different perspective

Figure 34: Shooting top view

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6. Post Production

6.1   Chroma Keying

Chroma key compositing, or chroma keying, is a visual effects/post-production technique for compositing two images or video streams together. It has been popularly used for various media purposes such as news, films, creative content videos and so on. Essentially, the background of one or more video streams can be removed and then superimposed on other videos or photographs using this technique. Chroma keying is effective in creating special effects which are not easy to shoot in real time otherwise. Generally, the video whose background has to be eliminated is shot using a green screen in the background since green colour is not present in the skin. Caution should be taken to not have any other green component in the main video so as to prevent its detection by the software for elimination.

Figure 35: Chroma keying using Adobe Premier Pro CC

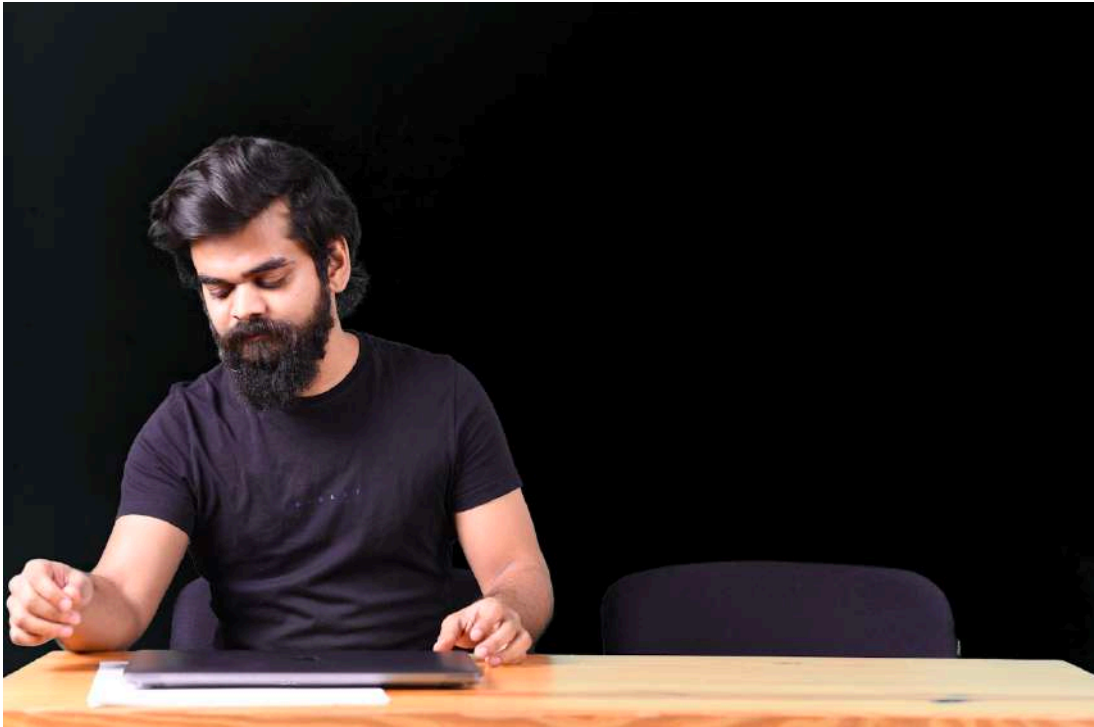## 6.1.1 Explorations for backgrounds after chroma key effect

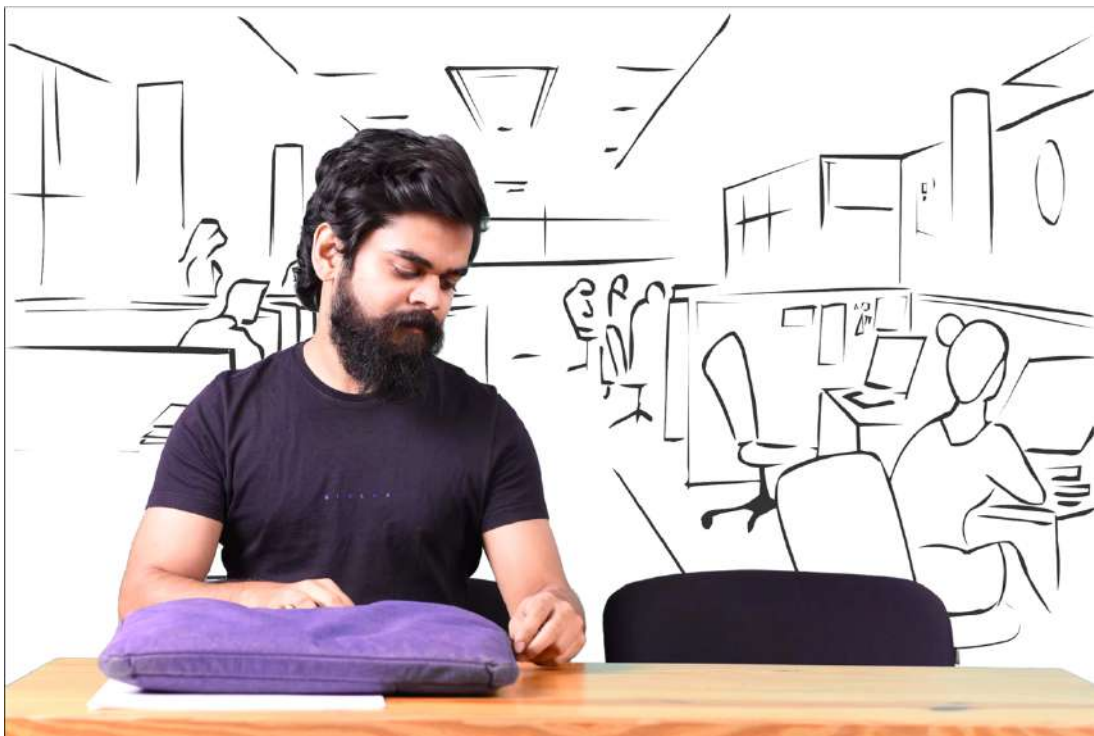*Figure 36 : Background option 1*

Figure 37 : Background option 2 - Illustration

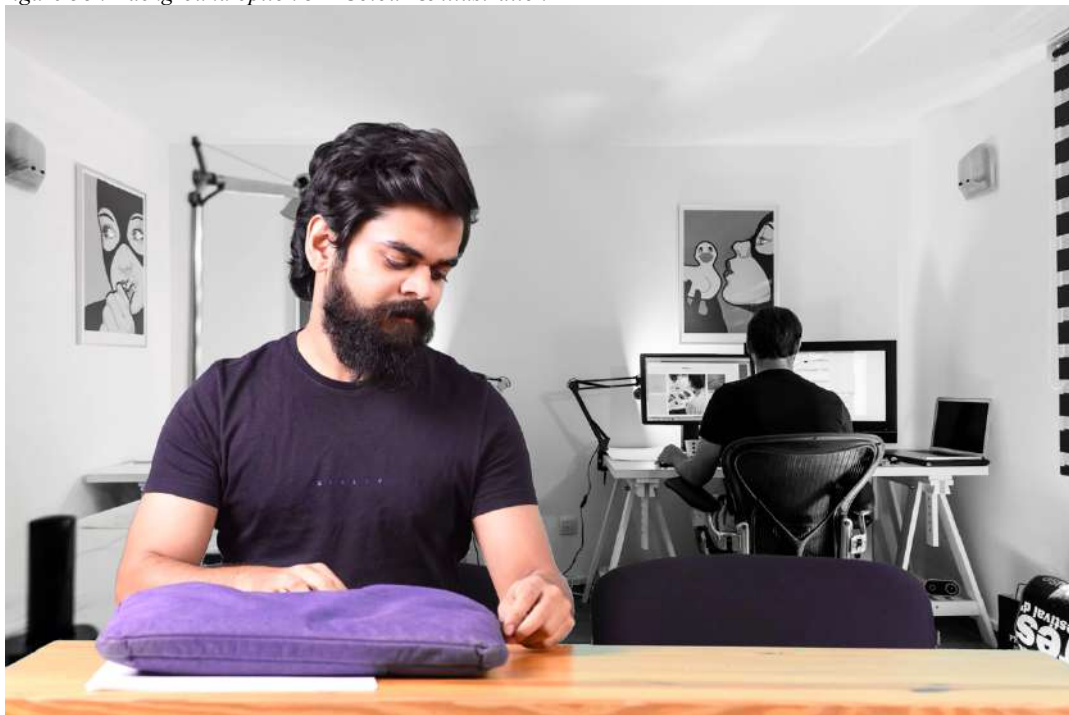*Figure 38 : Background option 3 - Colour & illustration*

Figure 39 : Background option 4 – Photograph

Since the background was going to be the canvas for the superimposed animation, it was decided to keep it less cluttered. Hence, flat single coloured background was the chosen for the execution of the film.
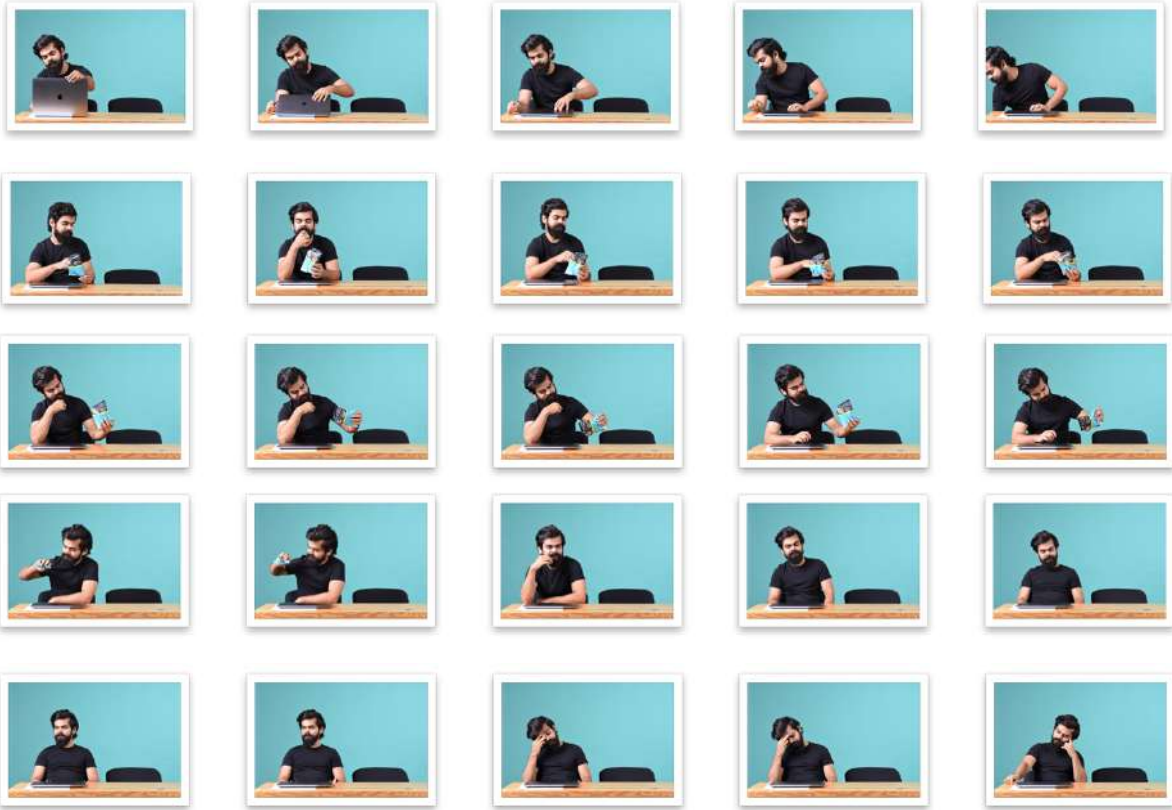
6.2   Sequencing of scenes

Sequencing of scenes was done by placing every photograph taken sequentially in the Adobe Premier Pro software. The desired timing was achieved by editing the frame repetition and hold duration options.
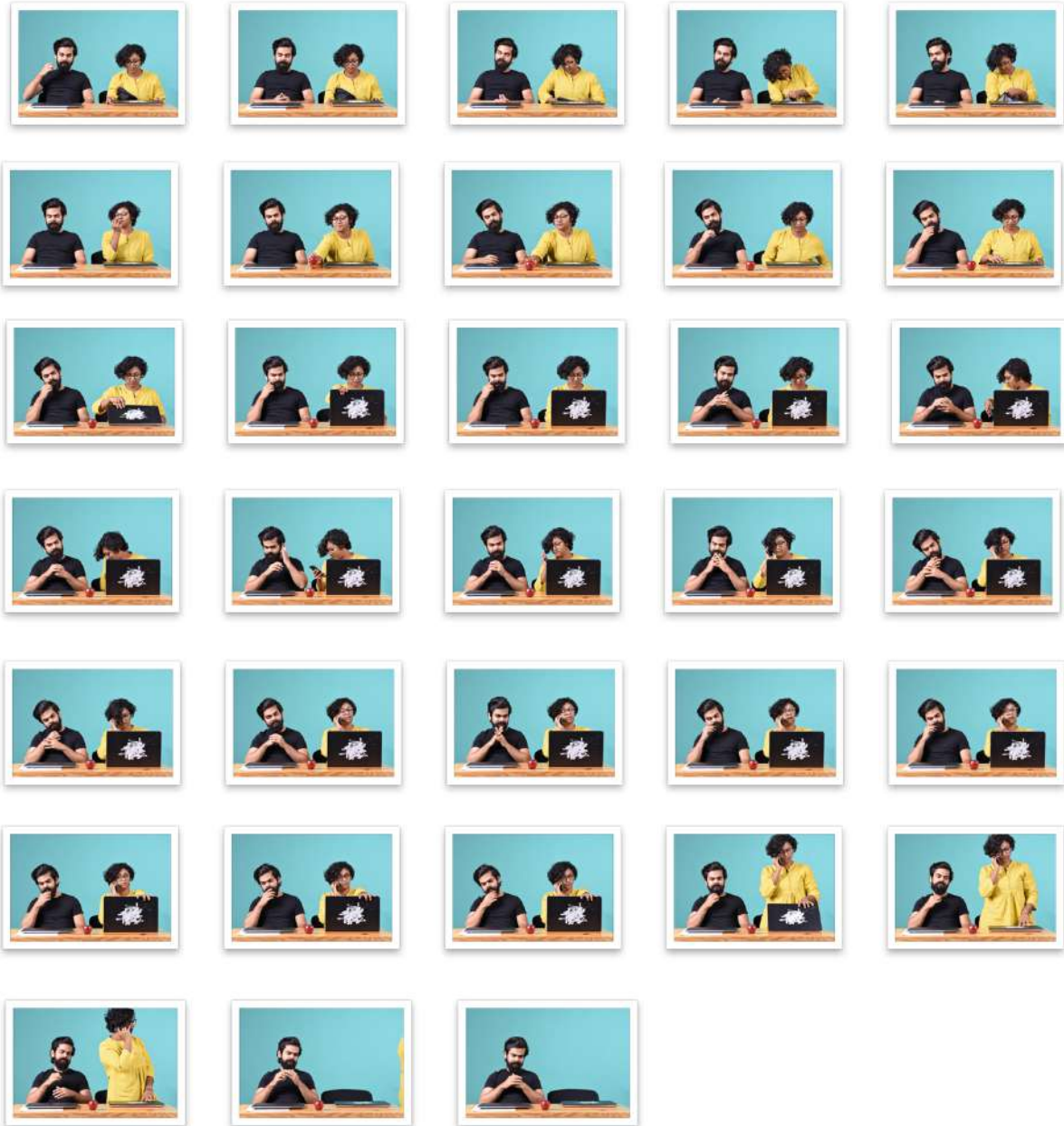
6.2.1   Scene 1
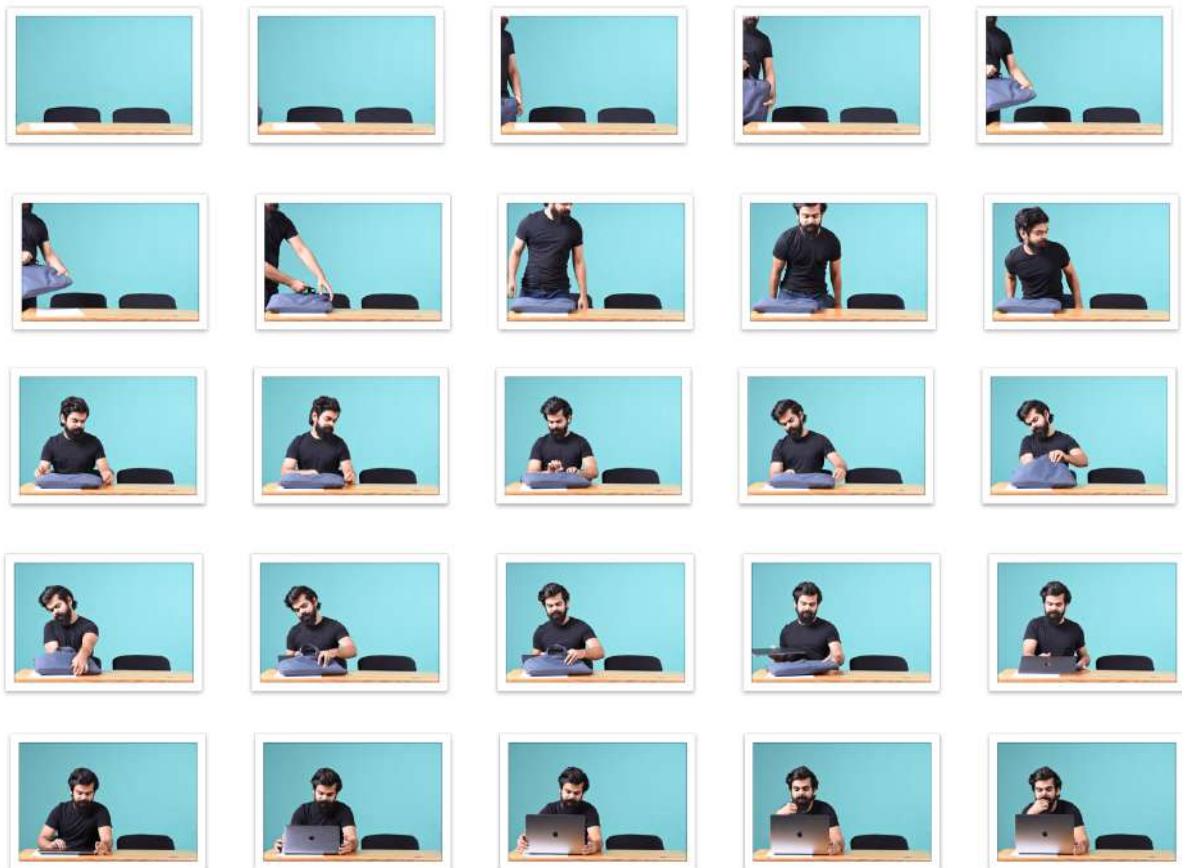
6.2.2 Scene 2
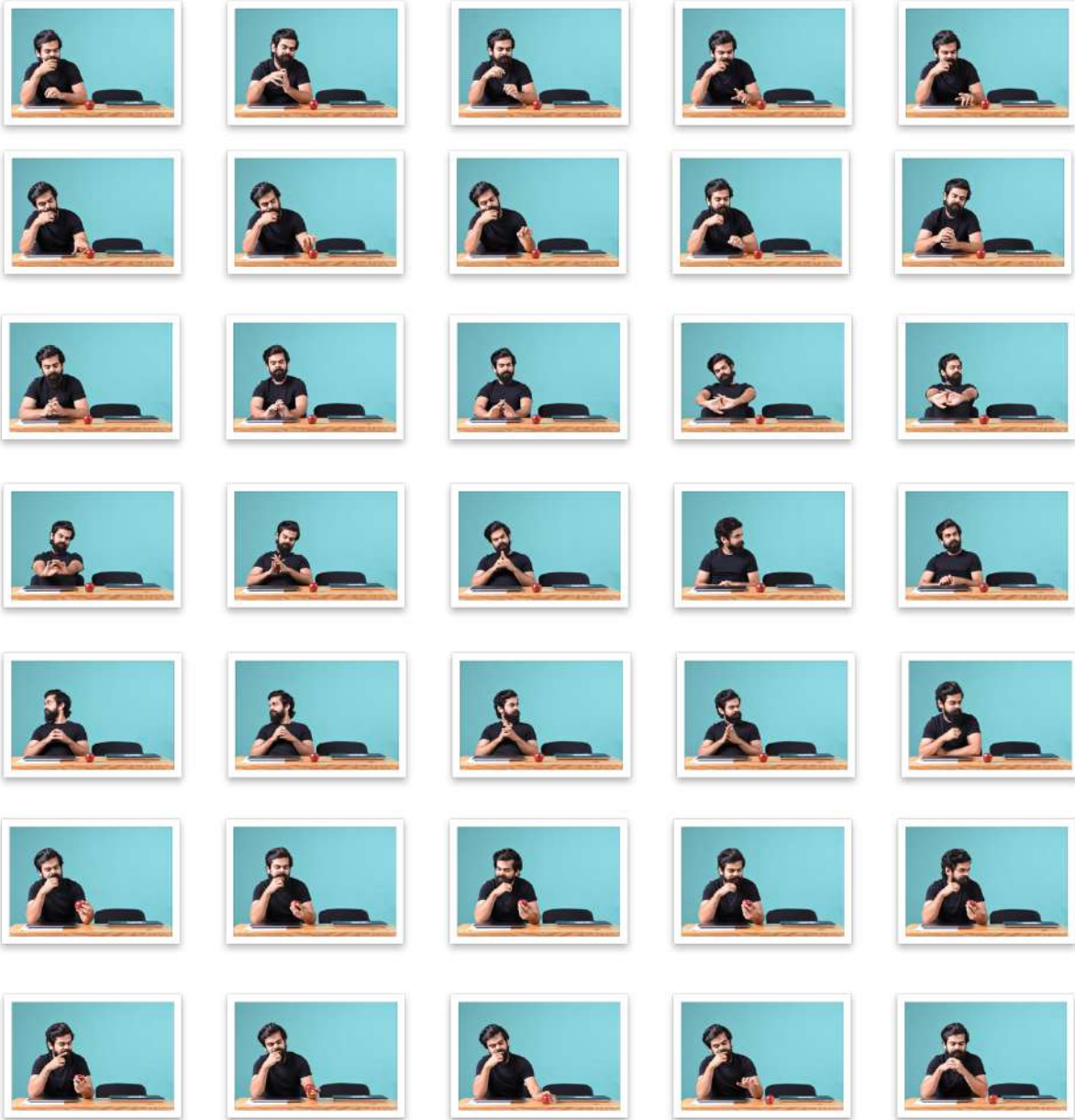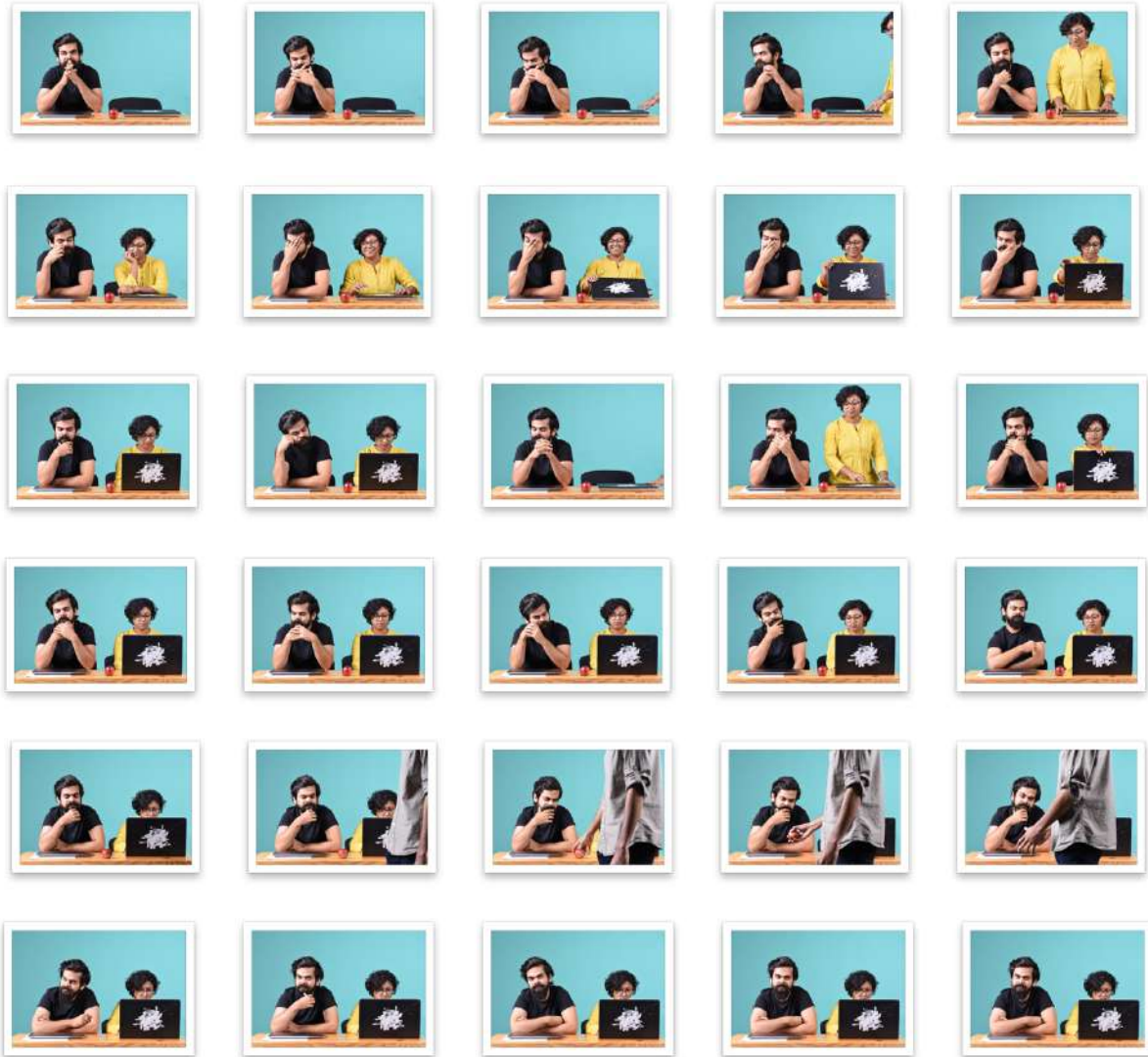

6.2.3 Scene 3

6.2.4   Scene 4

6.2.5 Scene 5

6.2.6 Scene 6

7. Stills from the film

Figure 40 : Still from scene 1, introducing the character of Dikshit's Id

Figure 41 : Dikshit notices the apple on the table

Figure 42: Id sees it's hunger everywhere

Figure 43 : Id tries to fulfil its hunger

8. Learnings

One of the key learnings from this project was to identify the role of design in the process of film making. There is design at every step. Right from brainstorming concepts to deciding the set, casting to editing, design intervenes in every decision which is made in this whole process. The film making process, although conventionally thought to be linear in nature, seemed more non-linear and agile. Many of the critical decisions about the executions differed from what was planned, but a deviation of this kind was a result of the recurring feedback from the design process which was followed, which evolved over a period of time with multiple iterations of concepts, ideas and implementations.

The narrative of *Who ate the apple?* was based on a psychological theory. The stories which are inspired by theories from science require intense research on the conceptual level before attempting to create a visual representation. This holds a potential danger of getting drowned in the literature and consuming more time. It therefore becomes essential to demarcate the scope of such narratives to avoid losing track and stay focussed. Essentially, these type of narratives also require a slightly different approach for their making. While inspirations can be drawn from literature, the idea could be communicated by leveraging the creative freedom and keeping the narrative open ended. The fluidity afforded by the film making medium seems apt for throwing ideas in the minds of the viewers without making strict statements about facts and theories.

The technicalities involved in the film making process were also explored thoroughly during the course of this project. Planning for a film involves a greater deal of people and resource management than the actual story. Perhaps it is the most challenging part of the whole process – *to get everyone on the same page*. Films are a powerful medium for communicating to a mass, and hold a very deep potential to influence them. This puts every film maker into a position of responsibility for creating content which is received correctly and at the right time. Nevertheless, films are stories, and stories must inspire people to think. Film making is an amalgamation of graphic design, photography design, animation design, sound design and most importantly experience design. The film must enter into the minds of the viewers and retain a memorable experience.

9. References

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