The Sculpture Garden

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THE SCULPTURE GARDEN

A Thesis
Presented to
the Graduate School of
Clemson University

In Partial Fulfillment
of the Requirements for the Degree
Master of Fine Arts
Digital Production Arts

by
Pratham Karnik
May 2017

Accepted by:
Professor David Donar, Committee Chair
Dr. Eric Patterson
Professor Tony Penna
ABSTRACT

*The Sculpture Garden* illustrates the story of a rookie security guard and pilot named Riner Green who finds himself in an abandoned garden after searching for a robot with which he is entrusted. The work is inspired from the study of characters like Lightning McQueen from *Cars* (2006) and Bob Parr from *The Incredibles* (2004). The illustrations for *The Sculpture Garden* follow art style of the *SWAT Kats: The Radical Squadron* (1993-1994).
Visual art and storytelling are critical to me as an artist as I strive to frame a unique reality that is personal as well as universal. I try to find a balance between representational art and story. I also try to find a bridge between culture, continents, and techniques across the eastern hemisphere in India and the western hemisphere in the United States. These give me a unique perspective and help shape my art. The exposure to this diversity of narrative structures and visual representation in art informs the choices that I make in my work. In *The Sculpture Garden*, I portray a character named Riner who represents the archetypical qualities of a ‘rookie,’ a ‘survivor,’ and an ‘underdog.’ The study of films by Brad Bird and John Lasseter help me adopt narrative techniques that go beyond geographical and technical boundaries. The deeper understanding of their films, *The Incredibles* (2004) and *Cars* (2006), and the parallels drawn between my personal experiences and their films helps me to mold my own characters and environments that tell stories which are personal as well as universal. The visual style of the animated television series, *SWAT Kats: The Radical Squadron* (1993-1994) helps me understand the art of animation and its power as a medium of expression. The environments I am immersed in while studying - the wilderness of the foothills of the Blue Ridge in the United States and the Western Ghats in India give me a sense of transcendence and bliss. These are also environments for introspection and creativity. The knowledge I gain from great teachers and the moments I cherish with valuable friends in these places help me create narratives that bridge cultures. The experience enriches my own vision of this beautiful world. I try to capture this beauty in my art.
ACKNOWLEDGMENTS

I would like to thank my committee chair Professor David Donar for giving me an opportunity to tell a story through *The Sculpture Garden*. I would like to thank him for his guidance on my thesis and for his mentorship throughout my Master of Fine Arts degree. I would also like to thank my thesis committee of Professor David Donar, Dr. Eric Patterson and Professor Tony Penna for their guidance and support during my study in Digital Production Arts. Their mentorship has helped me to prepare myself for a career and for life. Their knowledge has helped me gain a better understanding of the arts.

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CHAPTER ONE
BACKGROUND

Storytelling to me is creating a visual journey that the audience takes along with the story’s character as the story unfolds. The first time I experienced the subjective and emotional context of storytelling was in professor Donar’s Visual Narrative class where I adapted a Cherokee Folk tale called “How the Bat Got its Wings,” which is a tale of an underdog character - a mouse going on a journey to earn his wings and evolve himself into a bat. My work since then has focused on narratives involving characters with moral dilemmas who go on journeys. This direction in my work led me to study characters in The Incredibles (2004), Cars (2006) and SWAT Kats: The Radical Squadron (1993-1994) and to study the character archetypes of the ‘rookie,’ the ‘survivor,’ and the ‘underdog.’ These archetypes fascinated me as they represent universal human elements which can help shape a hero’s journey such as ‘making mistakes,’ ‘overcoming obstacles,’ and ‘finding meaning and identity.’ The study of Lightning McQueen from the film Cars and the ‘rookie’ archetype helped me understand that a hero can be new to a sport, unproven, undependable and make a lot of mistakes. The study of Bob Parr, the protagonist from the film The Incredibles (2004) and the ‘survivor’ archetype helped me understand that a hero can set an example to the world by having the attitude of an adventurer. The archetype of ‘the underdog’ as narrated in SWAT Kats: The Radical Squadron (1993-1994) revealed to me that a hero can restore the hope in the audience as they cheer the hero while he or she overcomes obstacles.
CHAPTER TWO
INFLUENCES

_The Sculpture Garden_ is a story I have developed whose hero is a security guard and a pilot named Riner Green. He shares the qualities of a ‘rookie,’ a ‘survivor,’ and an ‘underdog.’ The inspirations for incorporating these qualities are the characters of Lightning McQueen from John Lasseter’s animated feature film _Cars_ (2006), Bob Parr from Brad Bird’s _The Incredibles_ (2004) and the pilot duo T-Bone and Razor from the animated television series by Christian Tremblay and Yvon Tremblay – _SWAT Kats: The Radical Squadron_ (1993- 1994). The storyboard illustrations created for _The Sculpture Garden_ are inspired from the art style of _SWAT Kats._

Creating a great story means giving life to a character and creating a believable world that the character lives in. A great story celebrates universal human elements in a character and creates a world which the audience can relate with. To create a story, a ‘character archetype,’ which is usually an original model is developed. An archetype differs from a stereotype in that it is not conventional or oversimplified.

Riner is an original character who was developed for _The Sculpture Garden_ and he represents an archetype who is resilient throughout the narrative. He celebrates the universal human elements of ‘making mistakes’, ‘overcoming obstacles’ and ‘finding meaning and identity’ as the story unfolds.

The story of _The Sculpture Garden_ is split into three parts: the ‘rookie phase’, the ‘survivor phase’ and the ‘underdog phase’ to incorporate the above-mentioned ideas. The storyboards for these three parts are included in Appendix B, Appendix C and Appendix
D. These panels enact the character of Riner as a security guard inside the company of ‘Emergent Vision Robotics,’ and a pilot outside it. Appendix A gives a verbal treatment of the story where I explain how Riner is initially instructed to be a security guard by a character named Dr. Wall. Being a ‘rookie’ loses a robot, flies an airplane and crash lands in a desolate valley, and searches for the robot there. He is stripped of his privileges while he is at this desolate valley. He survives the ordeal and he finds the missing robot. He returns to the ‘Emergent Vision Robotics’ company where Dr. Wall reveals to him that the missing robot has been replaced. Riner now has to choose between being a security guard and being a pilot. His final decision is left to the audience’s imagination.

The Rookie

_The Sculpture Garden_ is a story about going beyond making mistakes. It begins when the hero character - Riner, shown in figure 2-1 is a rookie security guard and then continues to when he becomes a pilot. A rookie is a character archetype who is new to a sport, is undependable, is unproven and makes a lot of mistakes. Riner and the rookie race car character, Lightning McQueen shown in figure 2-2 from the movie _Cars_ share a few parallels in their stories. The first is that they both are meant to ‘crash’ one day. The movie _Cars_ opens with the song “Real Gone” sung by Sheryl Crow which has the following lines prophesying a crash:

“Slow down, you’re gonna crash

   Baby you were screamin’

   It’s a blast, blast, blast” [1]
Riner’s airplane flies from a hill and crashes in a desolate valley where he discovers a place called the ‘Sculpture Garden,’ framed in a way like how Lightning McQueen accidentally discovers the lost town of Radiator Springs. Having been on a racetrack his whole life, Radiator Springs slows down the pace of life for McQueen. The change of landscape affects McQueen. Borrowing this motif, Riner is portrayed as having lived on a ‘hill’ his whole life and moves on to discover the landscape of the ‘valley’ for the first time. Riner performs as an oblivious rookie at his work but is willing to tackle any challenge unaware of the danger that awaits him. These choices in his character portrayal show that he begins his life as a rookie security guard and transitions to becoming a pilot who survives an airplane crash.

Figure 2-1: Riner’s portrait sketch.

Figure 2-2: Lightning McQueen from Cars [2]
The Survivor

*The Sculpture Garden* is a story about overcoming obstacles. It’s hero, Riner becomes a pilot who survives an airplane crash. A survivor is a character archetype who is a risk taker and an overcomer of any obstacles. To interpret the idea of survival, parallels can be drawn between Riner and Bob Parr from *The Incredibles* shown in figure 2-4. Bob is the father of a family pulled out of retirement to be a super hero again. [3] For Bob, survival means saving the world with the attitude of an adventurer. In *The Sculpture Garden*, I have framed Riner’s story to be similar to this. Riner is pulled out of his security guard duty to become a pilot going in search for a missing robot as shown in figure 2-3. Riner’s double life as a security guard and as a pilot is meant to mimic Bob’s double life as a family man and as a superhero.

![Figure 2-3: Riner running to find the missing robot in *The Sculpture Garden*](image)

![Figure 2-4: Bob Parr form *The Incredibles*](image)
The Underdog

*The Sculpture Garden* is also a story about finding meaning and identity. It ends with the audience cheering for the hero character Riner as an underdog. An underdog is a character archetype embodying a transformation of personality towards a higher state of self-awareness as the story unfolds. Riner is at first a security guard protecting a robot. He then turns into a pilot while searching a missing robot. He returns to the ‘Emergent Vision Robotics’ company and is told to be a security guard again. Following these incidents he has to decide if he wants to continue being a security guard or be a pilot instead.

The character trait of the underdog is inspired from two stories which I have studied where characters are overpowered by their environment and overcome obstacles and succeed. First is the biblical story of ‘Jacob wrestling the angel,’ and second is the story of vigilante pilots from the animated TV series SWAT Kats.

The underdog archetype can be understood by the story of ‘Jacob wrestling the angel.’ It is explained by Kelly Grovier in his interpretation of the French artist Paul Gauguin’s 1888 post-impressionistic painting - *Vision after the Sermon*, shown in figure 2-5, in his article “What Your Reaction to This Photo Says About You.” [5] Grovier writes that artists are inspired by the biblical story of Jacob wrestling the angel. He explains that we cheer for the underdog because it restores our hope of overcoming obstacles, and that “Jacob’s eventual triumph over the angel is heartening and reassures us that we can ultimately prevail over ourselves.” [5] In *The Sculpture Garden* Riner’s character works as an underdog in the narrative as he wrestles finding his own identity.
while trying to be a good security guard and a good pilot. The audience cheers for Riner as he seeks this knowledge about himself.

![Figure 2-5: Vision after the Sermon by Paul Gauguin [6]](image)

The underdog archetype can also be understood from studying the heroes of the story *SWAT Kats* - Chance “T-Bone” Furlong and Jake “Razor” Clawson. They change their identity from being the former members of Megakat City’s law enforcement agency known as the Enforcers to eventually becoming the SWAT Kats. They were discharged from the Enforcers after they caused destruction to a building, having disobeyed the orders of Commander Ferel, the chief of the Enforcers. [7] Figure 2-6 shows the SWAT Kats as members of the Enforcers under commander Ferel. Following this incident, they
are stripped away privileges. They then succeed in inventing their own identity as the
SWAT Kats. Riner’s story ends similarly, with him reflecting if wants to continue his job
of being a security guard or quit it and seek a the identity of being a pilot just like the
SWAT Kats.

Figure 2-6: The SWAT Kats as Enforcers and commander Ferel [8]

The art style of *SWAT Kats* informed the visual style of the storyboards of *The
Sculpture Garden*. *SWAT Kats* has a comic book-like style having black outlines and
expressive color schemes with purples, pinks and greens for backgrounds. These are best
illustrated by SWAT Kats’s jet plane – the turbokat flying through different
environments. Some examples are shown in figure 2-7 where the turbokat is flying in
their city, the Megakat City and in figure 2-8 where the turbokat is flying in a green
colored sky.
In *The Sculpture Garden*, Riner transitions from being a security guard to becoming a pilot and travels through expressionistic environments. Riner’s journey through the landscape features such as a hill and a valley represent his transition from
being a security guard to a being a pilot. These environments are painted with expressive colors like the scenes in *SWAT Kats*. The Sculpture Garden’s ‘Robotics Conglomerate’ is located on a hill and embodies the late evening with browns and oranges as shown in figure 2-9 while Riner’s airplane crashes in a valley and embodies the twilight with pinks and purples as shown in figure 2-10. This color scheme was selected to show a dichotomy of warm interior and cold exterior spaces.

Figure 2-9: Evening color scheme for *The Sculpture Garden*.

Figure 2-10: Twilight color scheme for *The Sculpture Garden*.
CHAPTER THREE

METHODOLOGY

The process of visually representing the story for the *The Sculpture Garden* involved the creation of a story arc and the storyboards for the sequences that connect different moments in the story arc.

A story arc consists of different moments in the story starting with a ‘setup’ where a hero character is given a goal to achieve. There is usually a ‘conflict’ which is a barrier preventing the character from achieving that goal. The arc then progresses to a moment of ‘climax’ which is an emotional peak for the character and the audience. It finally ends with a ‘resolution’ or a ‘denouement’ depending on whether the character achieves the goal or not.

*The Sculpture Garden* begins with Riner being given the goal of keeping a robot secure. The robot is lost and Dr. Wall instructs Riner to find it within four hours. The lost robot develops into a conflict and prevents Riner from reaching his goal as a security guard. The conflict then grows larger as Riner flies to a desolate place to search for the robot. Riner’s airplane crashes and he progressively loses touch with society preventing him from bringing the robot back to Dr. Wall. Riner discovers the robot in the ‘Sculpture Garden.’ This represents the climax as Riner must choose to either take it with him or leave it behind. He leaves the robot behind, and goes back to Dr. Wall and finds out that the missing robot has been replaced. This forms the resolution for the story as Riner now learns that robots can be replaced, a fact previously unknown to him. This main story arc
is visually represented as shown in figure 3-1. This main story arc has four panels showing the pivotal moments of the story: setup, conflict, climax and resolution.

![Storyboard panels showing story arc](image)

**Figure 3-1: Story arc for *The Sculpture Garden***

The characters of Riner Green and Dr. Wall were drawn in many poses in a sequence of panels to hash out the final storyboards. The backgrounds for the storyboards were drawn using photo references that I collected from my personal journey to the following four places:

1. Patriot’s Point Naval Maritime Museum, Charleston Harbor, South Carolina.
3. The Los Angeles Union Station (LAUS) shown in figure 3-6.
4. The Clemson University Greenhouse Complex shown in figure 3-7.
Figure 3-2 shows the reference image of the exhibits on board the USS Yorktown aircraft carrier which I used for creating storyboards. An example of a partial storyboard drawn from this reference image is shown in figure 3-3.

Figure 3-2: Exhibits on board the USS Yorktown aircraft carrier

Figure 3-3: Storyboard drawing of the ‘Emergent Vision Robotics’ company
A reference photograph of the Griffith Observatory which I took on my trip to Los Angeles, during the SIGGRAPH 2015 conference is shown in figure 3-4. An example of a storyboard drawing of the hilltop ‘Emergent Vision Robotics’ building created using this reference image is shown in figure 3-5.

Figure 3-4: The Griffith Observatory

Figure 3-5: Storyboard drawing of the ‘Emergent Vision Robotics’ building.
Figure 3-6 shows a reference image of the Los Angeles Union Station that I took during my Los Angeles trip. For designing the interior of the ‘Sculpture Garden’ shown in figure 3-7, I have adopted same architecture of the Union Station by designing some walls of the architecture to be transparent.

Figure 3-6: Inside the Los Angeles Union Station

Figure 3-7: Inside the ‘Sculpture Garden’
Figure 3-8 is an image of the Clemson University Greenhouse Complex and figure 3-9 shows how I have modified it to create the exterior of the ‘Sculpture Garden.’

Figure 3-8: Clemson University Greenhouse Complex [10]

Figure 3-9: Exterior of the ‘Sculpture Garden’

The following chapter explains the aesthetic choices made while adopting the environment designs and the character performance into a visual narrative.
CHAPTER FOUR
CONNECTING THE NARRATIVE WITH THE VISUALS

This chapter is a commentary of the story of *The Sculpture Garden* with respect to the storyboard drawings and ‘environment paintings.’ It details the various aesthetic decisions like the camera shot types and characters’ performance in the sequence of panels that work together to form the visual narrative for the project.

Five ‘environment paintings’ were created in full color representing Riner’s journey from interior to exterior spaces as he ventures out to search for the missing robot. These paintings were created to establish a ‘palette’ and a ‘look’ for the story. Photoshop was used to create all the storyboards and paintings. Wide camera angles were chosen to create the ‘environment paintings’ so that the visual is represented in minimum number of images.

The numerous storyboards and five ‘environment paintings’ for *The Sculpture Garden* are split into the following sections for presentation as a visual narrative: ‘The Conglomerate,’ ‘Robots,’ ‘Four Hours,’ ‘Godspeed,’ ‘Tunnel Vision,’ ‘Blackout,’ ‘Refuge,’ ‘The Sculpture Garden’ and ‘Roads’. These sections are described in detail below.

**The Conglomerate**

‘The Conglomerate’ is the section of the narrative where we establish Riner’s workplace as a security guard. This is executed with a wide-angle shot of the ‘Emergent Vision Robotics’ Building on a hilltop as shown in figure 4-1. This also features as the
first environment painting. Muted browns and purples are chosen to show the mood of evening. Lights are shown glimmering inside a building on the hill-top aircraft base.

Figure 4-1: The ‘Emergent Vision Robotics’ Building on a hilltop

Robots

‘Robots’ is a section of the narrative where our rookie security guard Riner is instructed to be a security guard for a robot for the first time in the company of the ‘Emergent Vision Robotics.’ This robot is athletic and disappears by running away.

Figure 4-2: Boston Dynamics Robots [11]
Engineering and robotics design company Boston Dynamics’s athletic looking robots, shown in figure 4-2 supported my idea of an elusive robot. This image was used as a guide for the style of the robot illustrated in this environment painting shown in figure 4-3. While composing this image, the background wall’s panel edges lead the audience’s eyes to the characters. The robot which Riner is responsible for is inside a hemispherical containment. The circular form of the containment, being a contrast to the straight lines in the hall and the bright color of the robot itself make this a point of interest in the composition. Riner is instructed by Dr. Wall to keep the elusive robot under lock and key. This exchange happens in a sequence of over-the-shoulder shots and a point-of-view shot of a key being handed off to Riner as shown in figure 4-4. Riner loses the robot soon after this episode. A series of shots showing the empty containment and Riner’s reaction to the loss as he leans over and reacts in shock, as shown in figure 4-4 form this sequence.

Figure 4-3: Interior of the ‘Emergent Vision Robotics’ Building
Four Hours

‘Four Hours’ illustrates Riner setting off on his journey to find the missing robot. Riner is instructed to find the missing robot within four hours. He takes this instruction with the attitude of an adventurer. This is illustrated by his running poses in the subsequent shots as shown in figure 4-5 and figure 4-6.
Godspeed

In ‘Godspeed’ we see Riner turning into a pilot to search for the missing robot. An aerial shot is chosen to show the scale of Riner’s airplane as he runs up to it. We then see the interior of the aircraft and Riner putting on his helmet. This sequence is shown in figure 4-7. Riner leaves the hill on which the company of the ‘Emergent Vision Robotics’ is located. The departure as shown in figure 4-7 is accomplished with an extreme-wide-angle shot depicting an aircraft flying from a hill top. This environment painting is intended to capture the story moment of a hero leaving on a journey.
Tunnel Vision

‘Tunnel Vision’ is a part of the narrative that shows Riner’s intense focus while he is flying. This is shown by medium-close-up shots of Riner. We see him through the airplane’s window and a layer of clouds that glide past him as shown in figure 4-9.

Blackout

In ‘Blackout,’ Riner loses connection with ‘The Conglomerate’. Riner’s airplane crashes and Riner survives the crash as shown in figure 4-10 and figure 4-11. Riner realizes that he is no longer a security guard of the robot. He learns that being a pilot
means risking an airplane crash. The crashed airplane is illustrated in the environment painting shown in figure 4-10.

![Figure 4-10: Riner’s crashed airplane](image)

![Figure 4-11: Blackout – storyboard panels](image)

**Refuge**

‘Refuge’ is a section of a narrative which begins with a camera movement of a pan from left to right on the desolate landscape where Riner’s airplane has crashed. The pan is chosen to capture Riner’s shift of interest from his crashed airplane to an abandoned greenhouse as shown in figure 4-12. Riner finds shelter in the abandoned greenhouse he learns that it is also called the ‘Sculpture Garden.’ The seeks refuge here after his disastrous airplane crash and proves that he embodies the universal human
element of overcoming obstacles without loss of hope. He knows must continue despite obstacles like an airplane crash. This moment where Riner reflects on the events of his life is shown in figure 4-13.

![Figure 4-12: Riner discovering the ‘Sculpture Garden’](image)

The ‘Sculpture Garden’ is a place where Riner finds the missing robot following his airplane crash. The place features a collection of sculptures placed in a partial indoor-outdoor environment. The National Gallery of Art’s Sculpture Garden in Washington DC is the inspiration for the name. The ‘Sculpture Garden’ and the ‘Emergent Vision Robotics’ are two environments that show the dichotomy of robots and sculptures, both
having a frozen stance as they are exhibited in these locations. Riner finds the missing robot in a disfigured state in the ‘Sculpture Garden’ and decides to leave it behind since Riner is a pilot now and the robot reminds him of ‘The Conglomerate’ and a time when he used to be a security guard.

Figure 4-14: Riner in the ‘Sculpture Garden’

Figure 4-15: The ‘Sculpture Garden’ – storyboard panels
Roads

The ‘Roads’ is the section of the narrative where Riner must travel to ‘The Conglomerate’ by foot as shown in figure 4-16. When Riner returns to the ‘Emergent Vision Robotics’ company and he discovers that the lost robot has been replaced. He is given the job of being a security guard again and is entrusted the new robot. Riner’s journey to the ‘Sculpture Garden’ and back mirrors someone with a double life, and someone who is an underdog fighting to seek a new identity in his or her job. Riner reflects if he is better as a security guard or as a pilot. Riner now has two roads he may go down in which symbolize the two options in his life. He must choose between the living the insecure life as a security guard and living the dangerous life as a pilot.

Figure 4-16: Roads – storyboard panels.

The story progresses from closed to open spaces as Riner ventures out of the ‘Robotics Conglomerate’ and into the ‘Sculpture Garden.’ The closed spaces shown in figure 4-1, figure 4-3, and figure 4-4 represent the ideals of institution, membership, civic
center, and a place of knowledge and discovery. This is aesthetically embodied by the architecture of the Griffith Observatory and the exhibits on board the USS Yorktown aircraft carrier. They work together to make the fictitious ‘Emergent Vision Robotics’ company.

The exterior spaces in the later parts of Riner’s journey shown in figure 4-7, figure 4-10, figure 4-12 and figure 4-14 embody the ideals of isolation, desolation, fragility and precariousness. The Clemson University Greenhouse Complex and the Los Angeles Union Station embody these qualities when they are placed precariously in an open landscape as illustrated in *The Sculpture Garden*. 
CHAPTER FIVE

CONCLUSION

*The Sculpture Garden* was started with the objective of creating an original character interacting with a compelling environment. The project was also started with the aim of studying the cinematic worlds created by the stories I admire - *Cars, The Incredibles,* and *SWAT Kats* and incorporating the heritage of storytelling from filmmaking into my own work. The project accomplished these objectives to varying degrees while overcoming many challenges. The biggest challenges faced were to coming up with an original idea, and deciding on a suitable rendering style for the project. The biggest successes were the incorporation of existing character archetypes in my original story and creating the mood and feel of the environments featured in the story.

To create an original idea, a couple of approaches were tried. The first approach used involved iterations of a script with a dialog between possible characters in the story. This approach was discarded as it was difficult to iterate on visually. Hence a more aggressive approach involving drawing out the storyboards that form a story arc with four story panels and creating storyboards for the sequences connecting these four different story panels was adopted.

Choosing a suitable rendering style for the five ‘environment paintings’ also proved to be a challenge. Initially, the paintings were planned to be photorealistic. However, the time constraints and limited scope of the project dictated the adoption of a comic book like style which was more faithful to the original storyboards. The result
proved to be effective as the comic book approach meant colorizing the line drawings from the storyboard panels. This process preserved the essence of the original storyboards in the ‘environment paintings.’

Conceptually, the study of fundamental human elements embodied in the character archetypes of the ‘rookie,’ the ‘survivor,’ and the ‘underdog’ and incorporation of these archetypes to varying degrees in my own character – Riner, are the success of my project. This was possible by making a study of the characters of Lightning McQueen, Bob Parr and the SWAT Kats.

Visually, the mood and feel of the environments created with broad washes of color and lines in Photoshop are also the successes of my project. The project can be conceived better by working out the logistics of Riner’s journey such as the timing and pacing of his action and the distance between the locations of his journey. These aspects are not yet clear in the narrative. Further exploration of production design and costume can enhance the visual flair of the project.

Overall, The Sculpture Garden was successful in establishing a story arc and creating a visual journey as seen by the character of Riner Green. It is successful in taking the audience through a narrative starting with ‘The Conglomerate,’ moving through the sections of ‘Robots,’ ‘Four Hours,’ ‘Godspeed,’ ‘Tunnel Vision,’ ‘Blackout,’ ‘Refuge,’ ‘The Sculpture Garden’ and finally ending in ‘Roads.’ Riner works well as a character who transitions from being a ‘rookie’ to a ‘survivor’ and finally an ‘underdog’ as he ventures from the ‘Emergent Vision Robotics’ company into the ‘Sculpture Garden’ and then back to ‘Emergent Vision Robotics’ company.
APPENDICES
Part 1 - The rookie: All the four airplanes that belonged to the ‘Emergent Vision Robotics’ building were parked outside it at their usual spots. Riner worked inside the building every day and on one such day Dr. Wall had asked him to wait in the main hall of the building where he would give him a special job. “Here you go Riner,” Dr. Wall hands Riner a key and tells him, “keep this robot safe in this containment.” Riner says: “Yes, I will.” Riner looks at Dr. Wall as he walks away. There is a moment of silence when he is alone and then he hears a glass breaking sound. He turns around and behind his back, the robot is gone. Riner looks at the empty containment from which the elusive robot has disappeared and Dr. Wall storms back into the hall saying: “It is lost, find it within four hours!” Riner runs into an airplane outside the building and puts on a helmet. The propellers buzz as Riner flies the airplane away from the building and over a cliff leaving the institution of ‘The Conglomerate.’ Evening light illuminates the treetops he flies over them. He flies higher and faster as the hills below him echo: “Godspeed Riner.”

Part 2 - The survivor: We now see that Riner’s airplane has crash landed in a desolate valley. He has lost contact with Dr. Wall and the institution of ‘The Conglomerate.’ He gazes at the horizon and sees an abandoned greenhouse. He walks up to it. He sits among the various broken sculptures inside this greenhouse as he rests. He looks around the corner and he sees the missing robot. It is disfigured seems barely functional. Should he take it back to Dr. Wall or leave it behind?
Part 3 – The underdog: We see Riner walking outside the ‘Emergent Vision Robotics’ building. He has somehow made it back from the desolate valley by foot. As he walks inside the building, he is eager to reach the main hall. He looks up and his gaze catches the containment which he expects to be still empty. Inside the containment is a robot. The robot which he thought was lost had been replaced. Dr. Wall comes over and places his arm over Riner’s right shoulder. “Riner” he gestures as he entrusts the new robot to Riner, “You were gone for four days not four hours. You tried hard though; keep this key. I still have faith!” Riner must now choose if he likes being a pilot outside the “Emergent Vision Robotics” building or a security guard for the robot inside the building.
Figure B-1: Storyboards for the rookie phase of *The Sculpture Garden*. 
Figure C-1: Storyboards for the survivor phase of *The Sculpture Garden.*
Appendix D

Part 3: The Underdog Phase

Figure D-1: Storyboards for the underdog phase of *The Sculpture Garden.*
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