A FILM BY **GIACOMO SABATINI**
SUPERVISOR **BEATRICE PUCCI**



THE FEAR IN YOUR EYES

DOSSIER

accademia di belle arti urbino — nuove tecnologie dell'arte

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NOTE TECNICHE

Titolo: The Fear in Your Eyes

Genere: Horror

Durata: 00:02:58 (h/m/s)

Tecnica: 3D - Passo due

Formato: 16:9

SOGGETTO

Una ragazza fa il suo ingresso in un prestigioso collegio. Poco dopo la presentazione di un'insegnante, si odono dei rintocchi di orologio. Compare un mostro cinepresa che terrorizza i presenti. Alcune ragazze trattengono la nuova arrivata. Si divincola e prova a fuggire, ma viene raggiunta dal mostro che la immobilizza e le preleva uno dei suoi incubi, che poi proietta davanti all'intero istituto: sullo schermo appare un clown che prima la fissa e poi fa per sbranarla.

SCALETTA

- Una ragazza entra nel collegio.
- Incontra l'insegnante, riceve da lei un foglio, e la segue.
- Un orologio risuona nella stanza. Tutto è buio.
- Si accendono luci rosse.
- Un mostro cinepresa entra nella stanza e tutti fuggono.
- Delle ragazze trattengono la protagonista, che poi si libera;
- La ragazza apre un sipario ma c'è uno specchio.
- Il mostro la raggiunge e le prende l'incubo con il flash sulla testa, mentre tutti guardano la scena.
- Nella scena successiva dell'incubo, un clown entra nella stanza buia e fissa la ragazza, per poi aggredirla

CONCEPT

L'idea è nata da alcune riflessioni sul tema dell'odio in rete, fenomeno alquanto diffuso oggigiorno, e da una personale paura sul giudizio degli altri, degli sguar-di indiscreti e l'esporre le proprie paure. La parte dell'incubo è basata su quelli che avevo io stesso da bambino, a causa di una lampada che era sorretta da un clown dall'aspetto inquietante. Il corto sarà ambientato negli anni '80, per una serie di motivazioni: la prima è l'intento di permettere allo spettatore di comprendere il significato del corto attraverso il distacco storico; la seconda è la possibilità di poter rendere materiale ciò che invece accade nel mondo informatico, così da non rendere banale il concept stesso. A guidarmi nella creazione dell'universo della storia è in particolare, fra altri pezzi di musica, l'album del gruppo The Alan Parsons Project *I Robot*.

A destra: la copertina dell'album *I Robot* de The Alan Parsons Project del 1977.



A destra: la lampada dall'aspetto di un clown che ha ispirato l'idea dell'incubo della protagonista.



SCENEGGIATURA

in seguito sono mostrate le pagine della sceneggiatura del cortometraggio, scritta seguendo la formattazione hollywoodiana. Le due battute del clown sono state poi rimosse in fase di produzione. Nelle prime fasi di stesura era presente, durante il blackout prima dell'inseguimento del mostro, una voce fuori campo che avrebbe dovuto recitare una parte del racconto di Edgar Allan Poe *La maschera della morte rossa:*

e mentre l'orologio scandiva ancora i suoi rintocchi si notava che i più spensierati impallidivano e i più vecchi e sereni si passavano una mano sullafronte in un gesto di confusa visione o di meditazione [1].

[1] *Tutti i racconti del mistero, dell'incuboe del terrore* di Edgar Allan Poe, 1989, Newton Compton editori s.r.l., Roma, ventiduesima edizione, pp. 110 e 111.

1 INT. BOARDING SCHOOL, MAIN HALL - DAY 1

SUBJECTIVE CAMERA of the CAMERA MONSTER, hidden behind a column.

(Focal Length must be like human eyes'.)

CAMERA PAN. Lot of people are walking around the room and over the stairs at the sides of it.

(LONG SHOT of the girl. It must look like she's not at the center of the story.)

A girl (for convenience, she'll be called here SARAH) is opening the entrance door to the building. Can be heard a strong wind from the outside. Leaves are coming inside. She closes hardly the door. Sarah leans to the door to take breath. After a while she walks into the room. After few steps she stops to look around.

A GREAT WOMAN comes toward Sarah (so on camera field of view, but her face is not visible yet). She clears her throat to make notice her presence to Sarah, who immediately turns around and looks at her. She tends her hand to the girl. Sarah then starts to tap her chest as she is looking for something, then from her pocket she brings out a paper and she gives it to the woman. She reads it carefully, giving once in a while also a look to Sarah. She turns to the other side inviting with the hand Sarah to follow her.

They are TALKING but dialogue cannot be heard.

Suddenly a CLOCK starts to STRIKE. EVERYBODY STOP. The entrance is CLOSED and all lights are TURNED OFF. Other SHUTTING sounds can be heard.

RED LIGHTS are TURNED ON. When the clock STOPS, the camera monster MOVES towards the center of the room. Everybody turns around to look at it. They scream and run to the other doors.

(CAMERA NOW IS THE LOOK OF THE MONSTER. So it looks around like is looking for someone. Imagine like it's a predator looking for it's prey)

Sarah tries to run away too, but is BLOCKED by TWO GIRLS.

(Now Camera tracks Sarah)

The monster then gets close to Sarah, that manages to BREAK FREE.

She runs to the curtains placed along the sides of the room. When she MOVES ASIDE one of them, she FINDS a mirror, in which she sees that the monster is behind her.

(Camera follows Sarah for all the chase. After it grabbed her, camera pans until it looks at the students above the stairs. It stares at them, then it looks down to Sarah in a medium close-up)

The monster GRABS her by the hair and TAKES her to the center of the room. EVERYBODY look at her from the stairs.

(Now film splits in two, as one eye of the monster projects, the other captures. So in one we can see projection starting on the wall, on the other, the monster filming Sarah)

The monster with his right eye, flashes a blinking light to the girl. Sarah raises her hand to protect her eyes. Slowly the blinking starts to slow, but it start to look like frames of a film slowly passing.

(Now picture is not divided anymore)

(Close-up on Camera Monster's face)

SARAH SUBJECTIVE. She sees the monster on its face, but light still flashes at her.

(Extreme close-up on Sarah's face)

MONSTER SUBJECTIVE. Frames keep to pass even more slowly, until everything gets black

BLACK SCREEN

CUT TO:

2 INT. DARK ROOM - SARAH'S DREAM - SAME TIME 2

(This is Sarah's nightmare projected to the wall. However it will be seen as a scene with dusted picture and projector noise can be heard)

SARAH'S SUBJECTIVE. Everything is dark and not visible. A door OPENS and a silhouette of a PERSON can be seen. The door SHUTS and its dark again for few seconds. A face of a SMILING CLOWN comes out from the darkness, starring at the girl (so at the camera).

(Clown gets close to the camera, so that becomes a close-up on its face)

CLOWN: Wanna play with me?

He STAYS quiet and keeps STARRING at Sarah. It goes on for quite a long (15-20 seconds). Sarah tries to slowly turn her look away (so the camera). Everything is dark again. Clown's neck stretches until his face is back on her sight and stares at her again. (this time it's a bit further from camera)

CLOWN: It wasn't a request, you know?

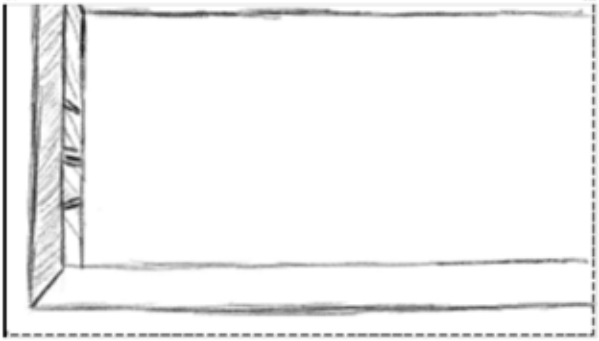
Once again he STAYS QUIET and keeps smiling. It goes on for 5 seconds. He comes toward Sarah with his head, opens his mouth and TRIES TO EAT HER.

BLACK SCREEN.

STORYBOARD

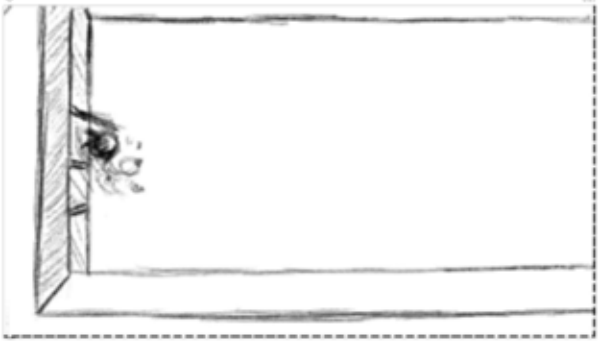
Sin dalle prime versioni dello storyboard, la scelta registica è stata quella di rendere le inquadrature oppressive, soffocanti, in modo da rendere la pesantezza dello sguardo del voyeur, del “mostro”. Solo quando Sarah scansa la tenda e rivela l’uscita chiusa dallo specchio che si può vedere in chi ci si è identificati. Anche da questa versione dello storyboard sono stati poi , in fase di animazione, effettuati dei cambiamenti, come ad esempio, lo zoom del mostro su una delle balconate per scovare la ragazza che si è nascosta dietro le tende, l’unica che si vergogna a guardare l’orribile spettacolo.

1A



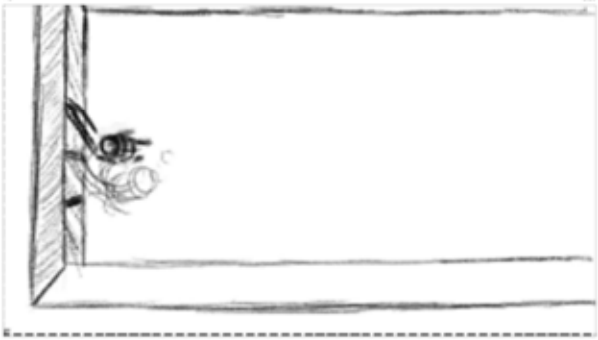
SUBJECTIVE of the Camera Monster, who is looking form above the entrance. Buzz of people talking and moving can be heard.

1B

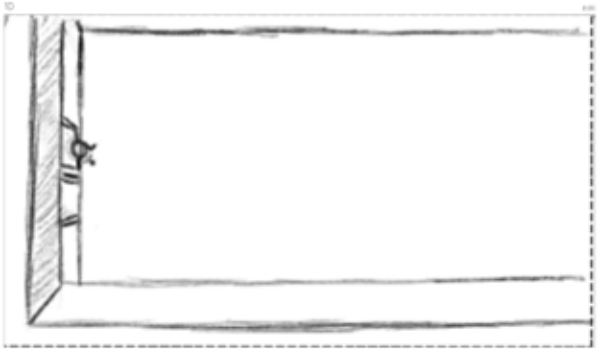


A girl, SARAH, is opening the entrance door to the building. Can be heard a strong wind from the outside. Leaves are coming inside.

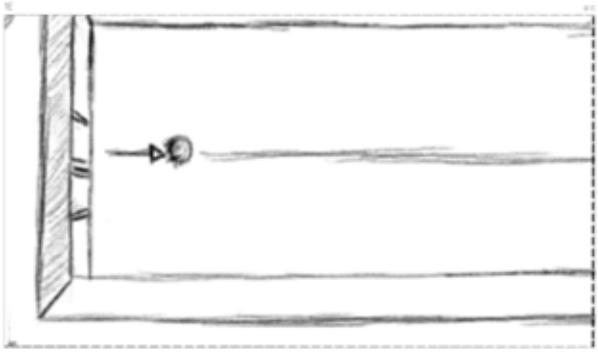
1C



She closes hardly the door.



Sarah leans to the door to take breath.

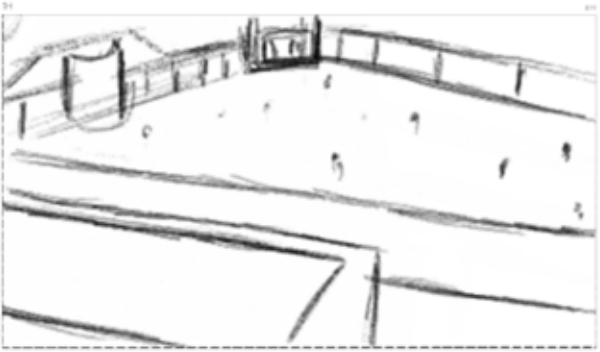


After a while she walks in.

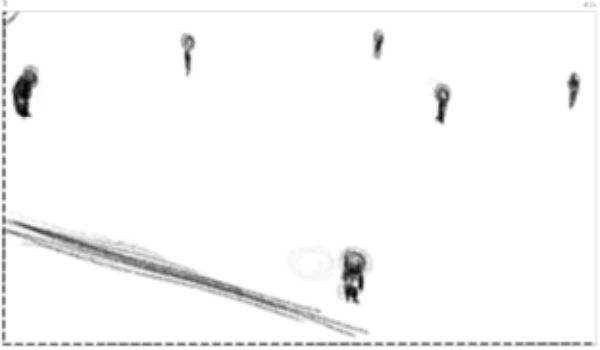


The Camera Monster follows her with its sight.





Camera Monster moves to the parapet looking at the hall.



Monster looks down at Sarah. She looks around.

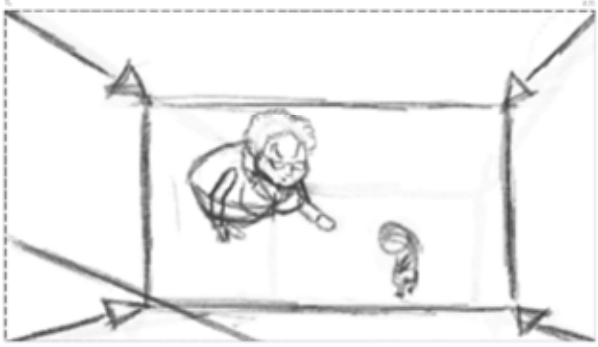
U



A GREAT WOMAN comes toward Sarah.



She clears her throat to make notice her presence to Sarah, who immediately turns around and looks at her.





from her pocket she brings out a paper.



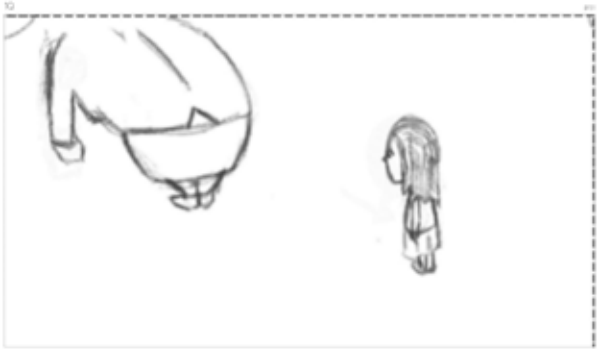
She gives it to the woman.



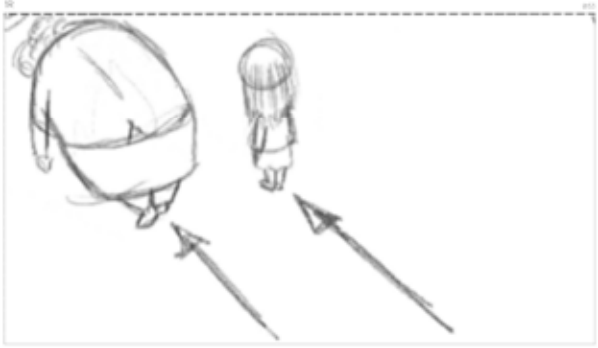
The woman reads it carefully.



She gives a closer look to Sarah. The girl leans down her head, like ashamed.



The woman turns to the other side.



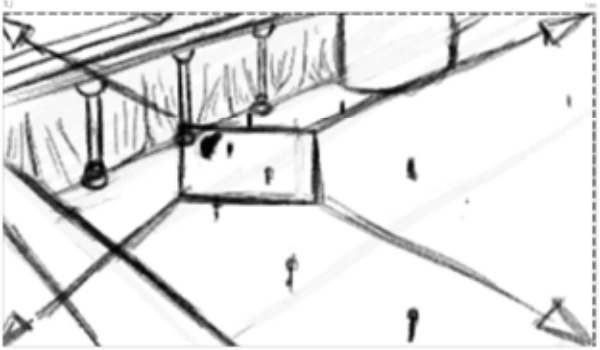
Sarah follows her along. Camera tracks both of them.



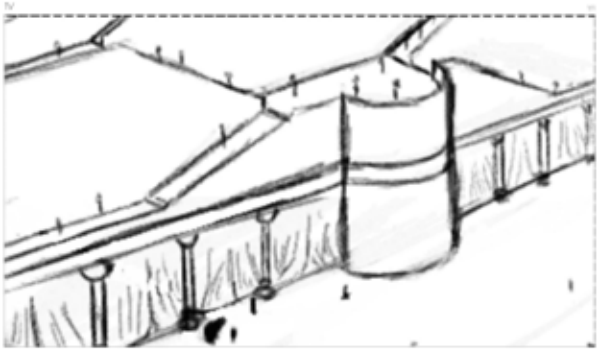
Camera keeps tracking them. They are TALKING, but dialogue cannot be heard, because of the buzz of the other students in the room.



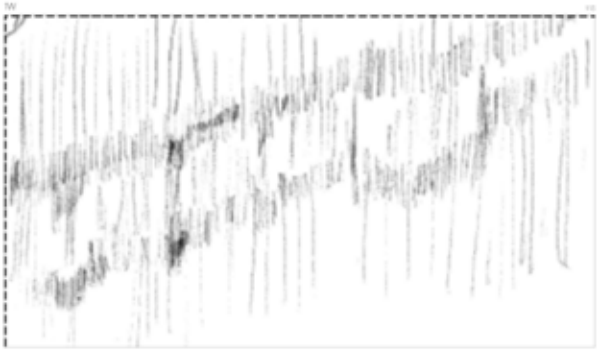
Suddenly a CLOCK starts to STRIKE. EVERYBODY STOP. The entrance is CLOSED and all lights are TURNED OFF. Other SHUTTING sounds can be heard.



Camera quickly zooms out, until its field of view it's like humans eyes.



Camera monster jumps over the parapet.



Camera monster jumps down.



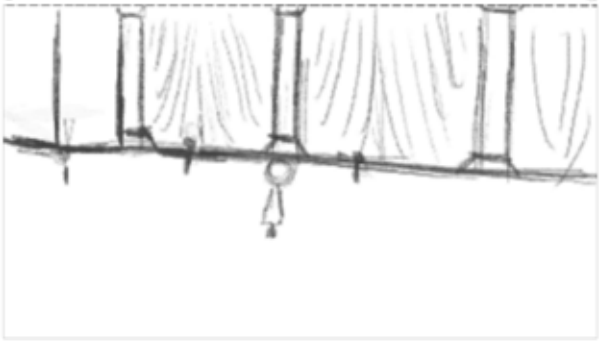
Camera Monster lands down. The students start to scream and run away.

1Y 1Z



Camera rotates right...

1Z 1Z1



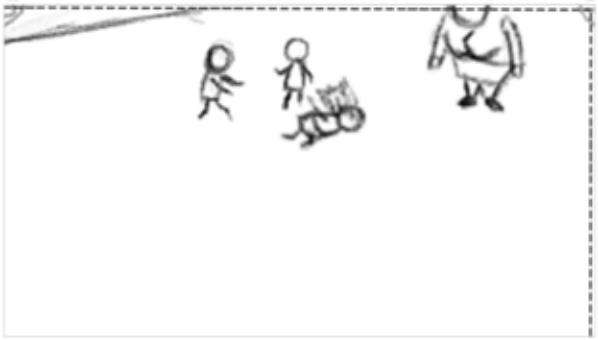
... and left. It looks around like the monster is looking for someone. Imagine it's like a predator looking for it's prey.

1A2 1A3



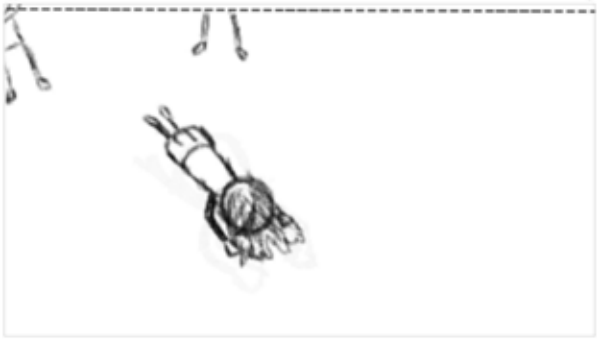
Sarah tries to run away too, but is BLOCKED by TWO GIRLS (Now Camera tracks Sarah).

1B2 1.24



The monster then gets close to Sarah, that manages to BREAK FREE.

1C2 1.27



She falls down. The monster is very close.

1D2 1.29



The monster looks down to her. She looks at it for a moment.

1E2



She covers her face with her hand and starts to run away.

1F2



She runs to the curtains placed along the sides of the room.

1G2



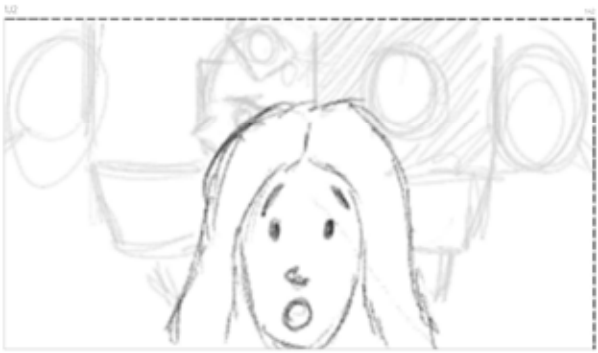
Sarah tries to move aside the curtain.



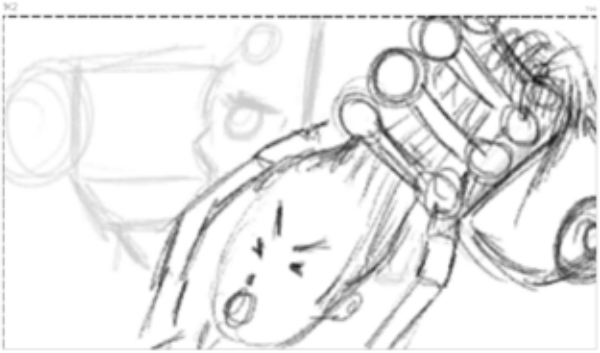
She FINDS a mirror, in which she sees that the monster is behind her.



Sarah stands with her back on the mirror.



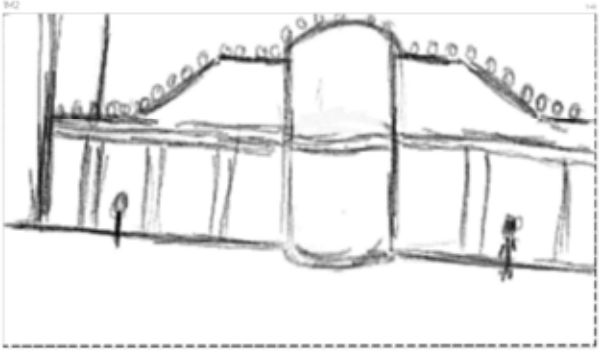
The monster has reached her.



The monster GRABS her by the hair.



Camera Monster look at the stairs. EVERYBODY look at her from there.



The monster IS TAKING Sarah to the center of the room.

1N2



The monster looks down at Sarah.

1O2



It trows her to the ground.

1P2



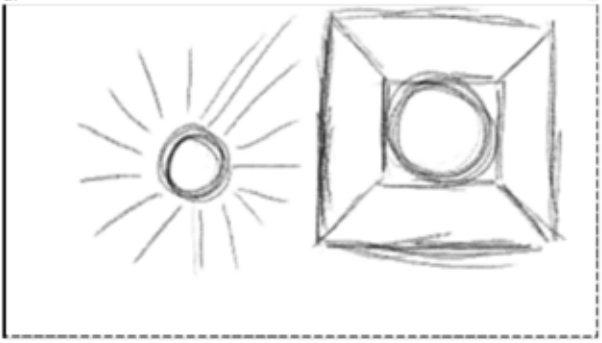
The projector eye of the Monster tilts up, splitting the film in two; One eye of the monster projects, the other captures. So in one we can
see projection starting on the wall, on the other, the monster filming Sarah.

1G2



The monster with his right eye, flashes a blinking light to the girl. Sarah raises her hand to protect her eyes.

2A



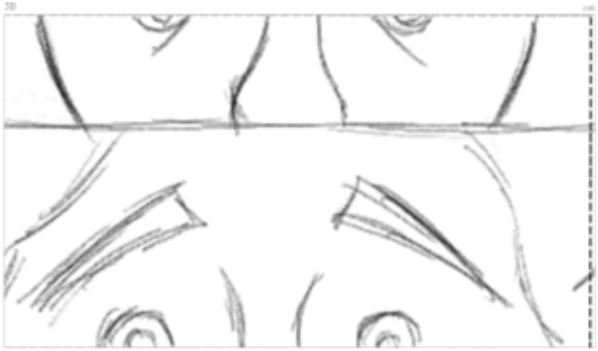
(Now picture is not divided anymore) (Close-up on Camera
Monster's face) SARAH SUBJECTIVE. She sees the monster on its face, but light still flashes at her.

3A



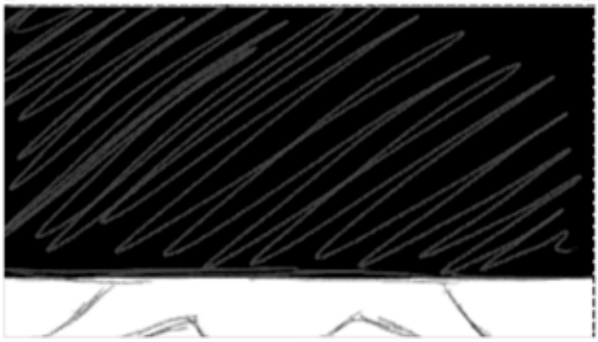
(Extreme close-up on Sarah's face) MONSTER SUBJECTIVE.

3B



Frames keep to pass even more slowly...

3C



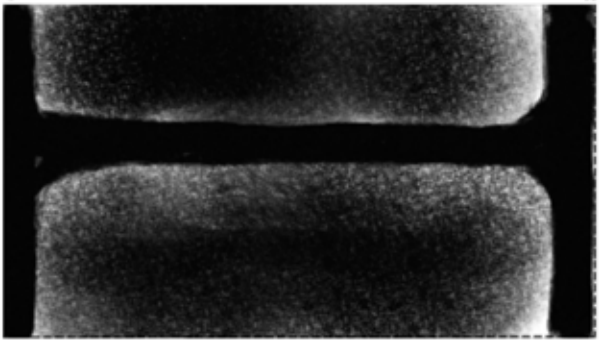
...until everything gets...

4A



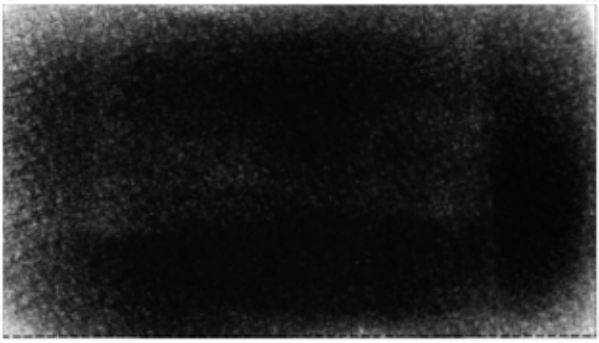
...black.

4B 2:19



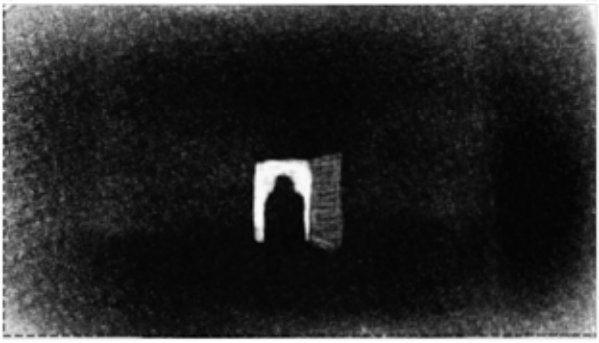
(This is Sarah's nightmare projected to the wall. However it will be seen as a scene with dusted picture and projector noise can be heard)

4C 2:12

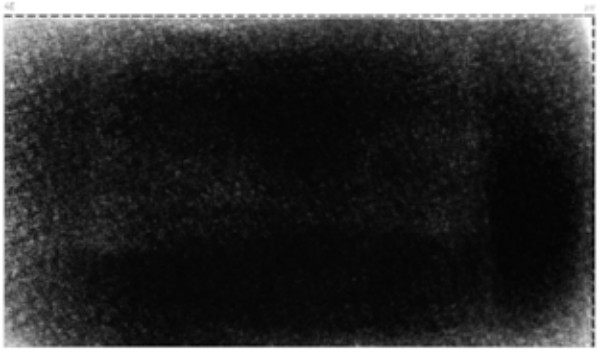


SARAH'S SUBJECTIVE. Everything is dark and not visible.

4D 2:15



A door OPENS and a silhouette of a PERSON can be seen.



The door SHUTS and its dark again for few seconds.



A face of a SMILING CLOWN comes out from the darkness, starring at the girl (so at the cameral.



CLOWN: Wanna play with me?



He STAYS quiet and keeps STARRING at Sarah. It goes on for quite a long.





The clown body shakes

4N 2W



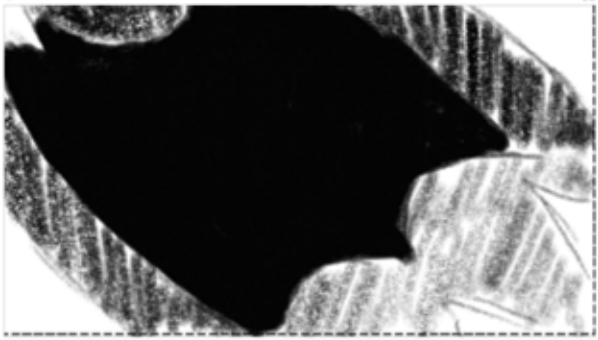
Once again he STAYS QUIET and keeps smiling.

4O 2W



He comes toward Sarah with his head...

4P 2W



opens his mouth
and TRIES TO EAT HER.

4Q



BLACK SCREEN.

5A



An hand-written text is displayed.
"RECORD #24601"

5B



An hand-written text is displayed.
"PROJECT"
"THE FEAR IN YOUR EYES".

CHARACTER DESIGN

La scelta del trattamento visivo dei vari personaggi è frutto di un percorso di diversi mesi e che ha avuto come tappa intermedia il corto *Il Gattodrillo*. La base portante di questa ricerca è stato il corto *La gazza ladra* (1967) di Giulio Giannini ed Emanuele Luzzati. L'elemento della sporcizia nera risalta la materialità dei personaggi.

In basso: un fotogramma dal corto *Il Gattodrillo*.



A destra: *La gazza ladra* (1967) di Giulio Giannini ed Emanuele Luzzati.



A destra: uno schizzo preparatorio per *Il Gattodrillo*.



SARAH

È stato il primo personaggio ad essere stato realizzato e da cui poi ci si è basati per la definizione stilistica degli altri personaggi umani.







a destra: lo schizzo della prima versione di Sarah**.**



a destra: il rendering del modello 3D dello schizzo precedente.



LE RAGAZZE DEL COLLEGIO

Qui sono mostrati due diversi schizzi del loro costume. La versione a destra, poi scartata, doveva rimandare agli abiti indossati dalle donne operaie negli anni Cinquanta.





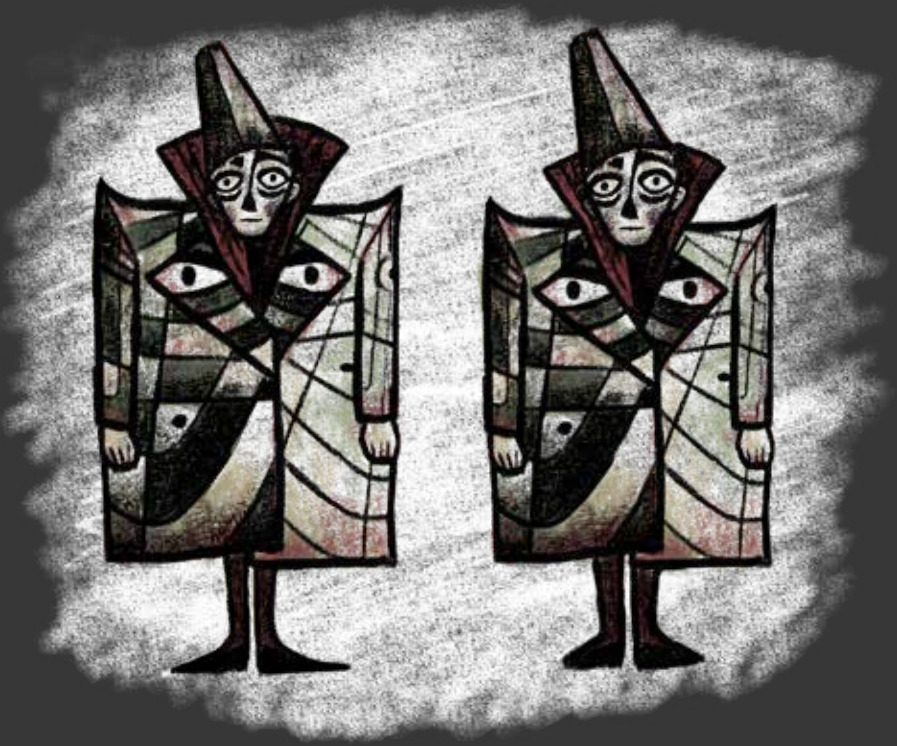
L’INSEGNANTE





IL CLOWN

L'ispirazione principale per il design del clown è il film I clowns di Federico Fellini, specialmente nella variante dei clown bianchi. Altre fonti di ispirazione sono state l'uomo misterioso da *Strade perdute* di David Lynch (per il suo sguardo sugestivo che lo rende quasi finto e simile al viso di un pagliaccio) e in parte ai quadri di Pablo Picasso per il pattern del vestito, che rimanda vagamente ad un volto.



REFERENCES

A destra: due fotogrammi dal film *I clowns* (1970) di Federico Fellini. Il primo raffigura Antoine, il primo clown bianco, famoso per aver caratterizzato questa sua figura come austera nei confronti della sua spalla. Il secondo, invece, è uno dei clown bianchi che sfida a colpi di sfarzosità e stravaganza dei propri costumi i suoi colleghi.





a destra: l'uomo misterioso da *Strade Perdute (1997)* di David Linch, Cecchi Gori Group.



a destra: porzione di *Busto di donna* (1944) di Pablo Picasso, Tate Gallery, Londra.



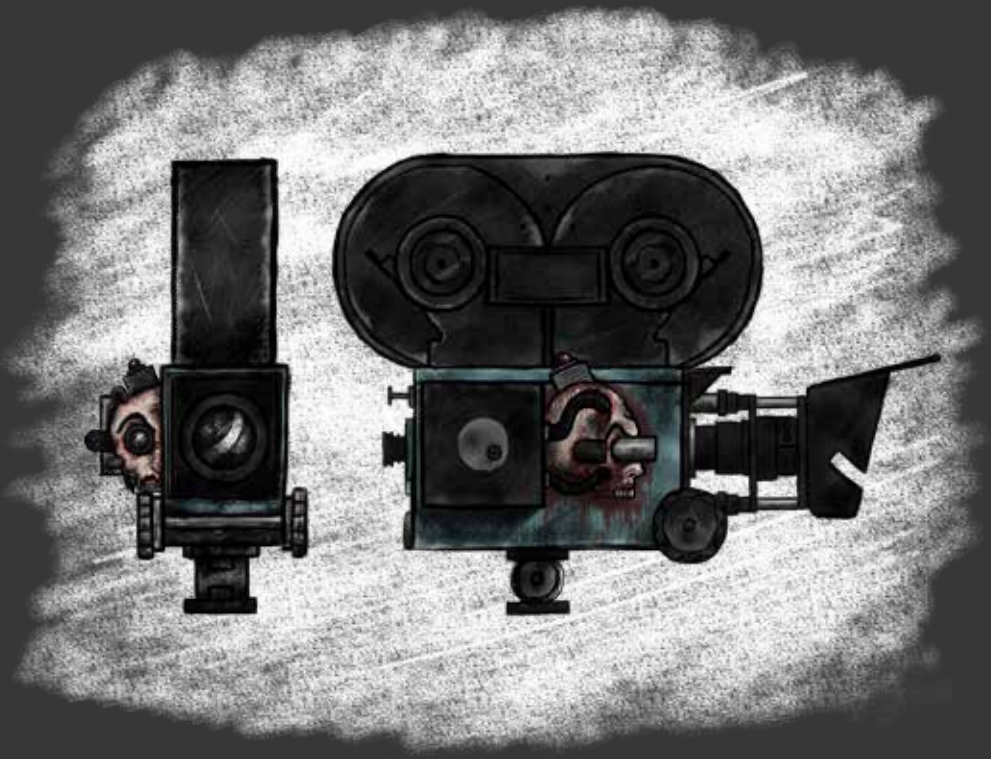
SCHIZZI PREPARATORI

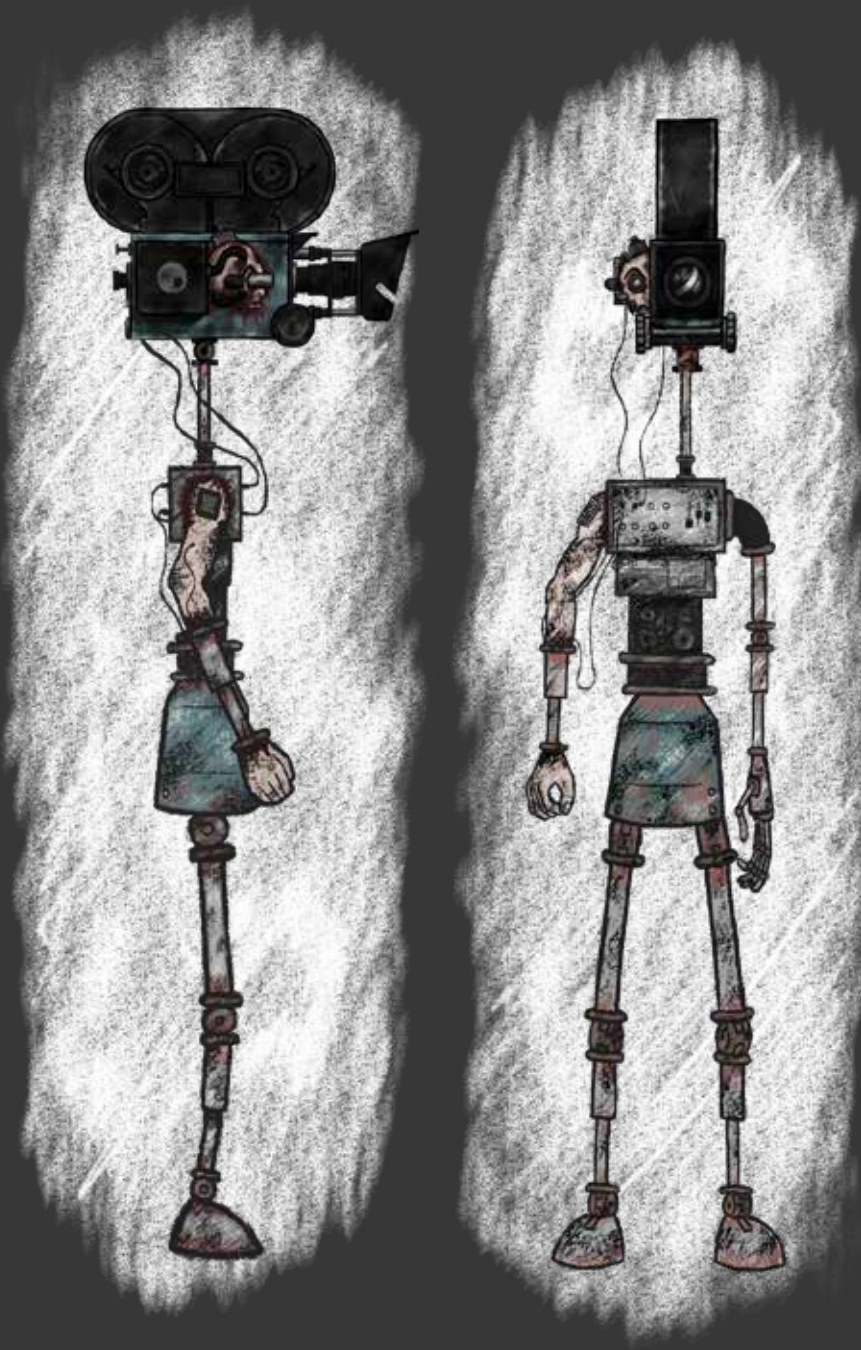




IL MOSTRO CINEPRESA

l design del mostro cinepresa è ispirato al film *Tetsuo - The Iron Man* (1989) d Shin'ya Tsukamoto e al collage di Umbo *The Roving Reporter* del 1926, mentre le animazioni si rifanno ai movimenti scattosi dei mostri della serie videoludica *Silent Hill*.





in basso:
dettaglio del modello 3D della
testa del mostro cinepresa;

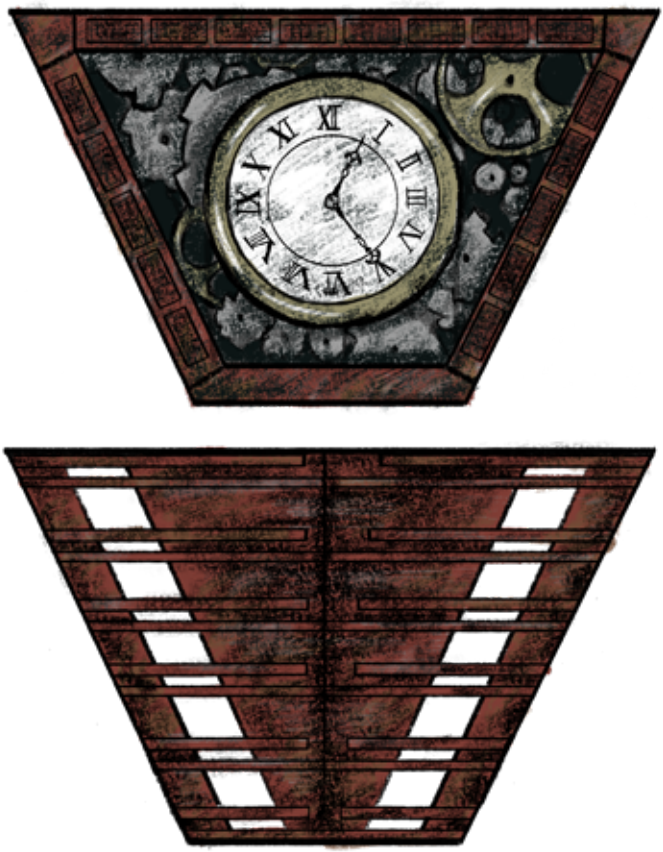
nella pagina successiva:
il modello 3D del mostro
cinepresa per intero.

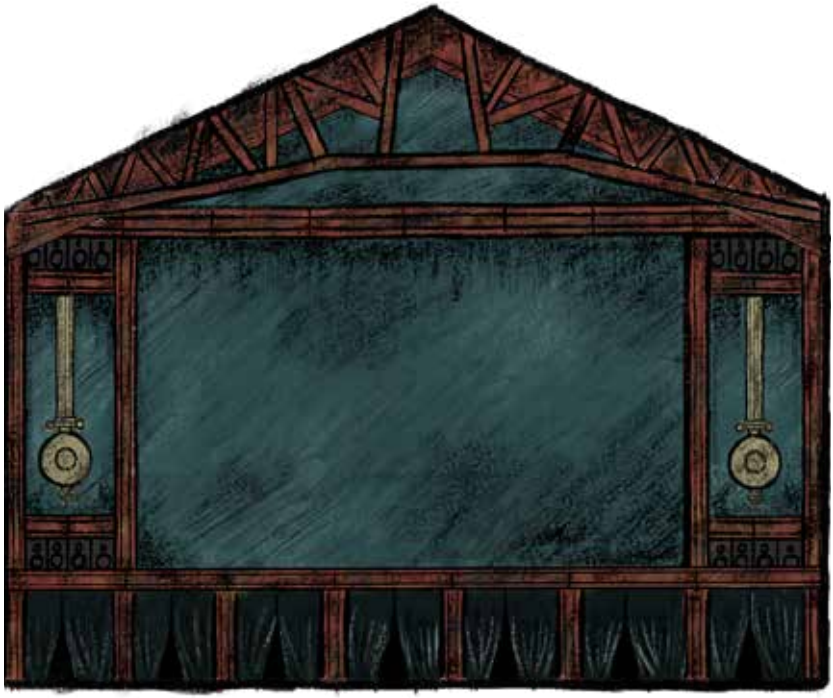




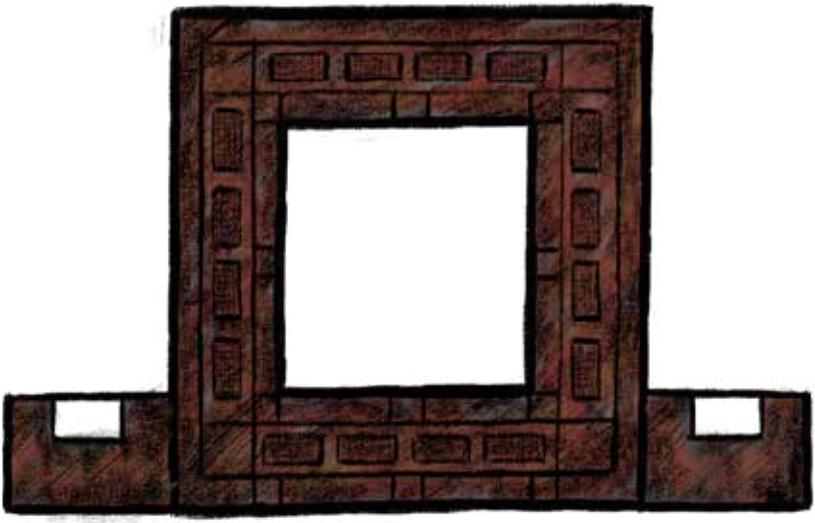
SCENOGRAFIA

Nei primi concepts, il salone era un misto di varie architetture, tra le quali il rinascimento italiano ed edifici postmoderni degli anni Ottanta, in quanto rimando al mondo multi-dimensionale di Internet. Soltanto dopo altre ricerche e riflessioni, è venuto fuori il carattere sadico di quello che le insegnanti cercano di fare a questi ragazzi che a loro volta diventano degli aguzzini tra di loro raggiungendo il piùbasso livello di umanità. Così il set è diventato una fogna riabilitata, con le pedane arrugginite, il grosso orologio al centro come pavimento. Gli spettatori dello spettacolo del salone osservano dai condotti delle fogne, coperti dai sipari e con dei piccoli “balconi”. Questa forma richiama anche le arene dei gladiatori, dove in alcuni casi era anche teatro di condanne a morte pubbliche, con ricreazioni di miti per spettacolarizzare il tutto. Vi si può arrivare dal salone con delle scale a muro per rendere la fuga dal mostro più difficile. La modellazione è stata possibile creando dei disegni tecnici in CAD.





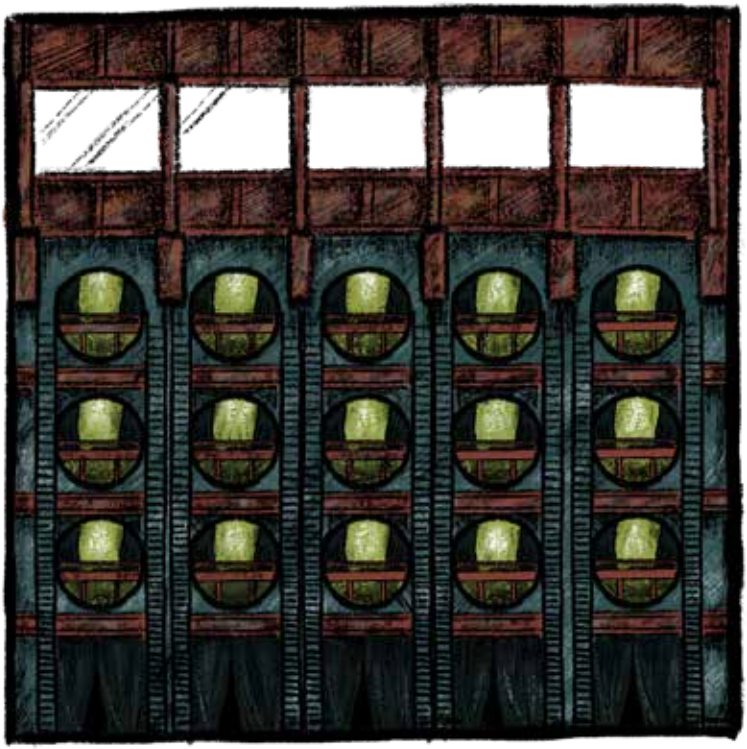
in alto: la pedana sopra
l'ingresso del salone.



in alto: la parete frontale dove il mostro proietta gli incubi.



in alto: la pedana sopra
l'ingresso del salone.



in alto: una delle due pareti laterali.

in basso: lo schizzo digitale e il rendering di prova della prima versione della scenografia



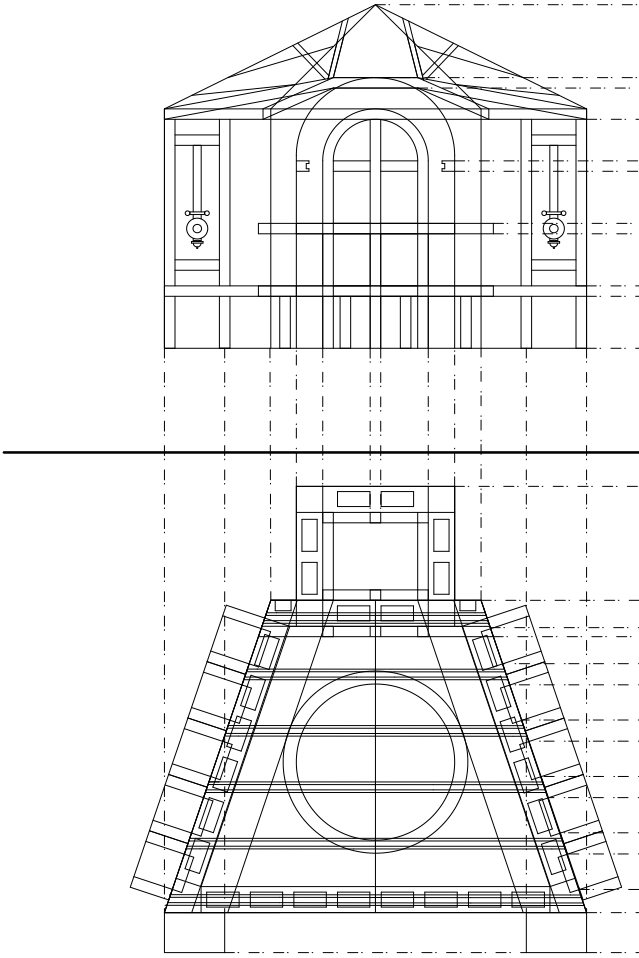


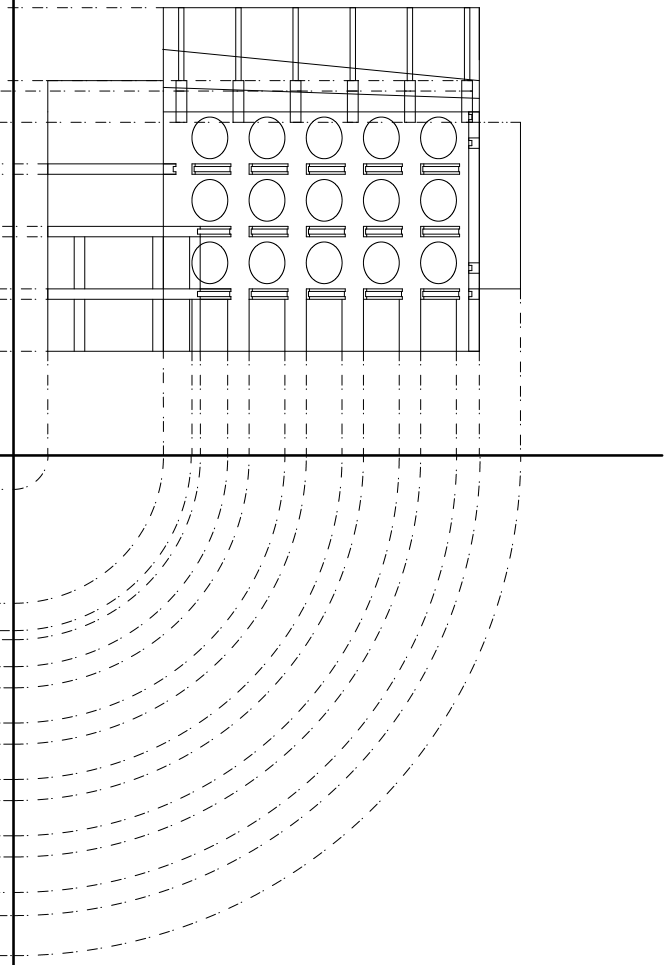
in questa pagina: la moodboard successiva alla stesura della prima versione della scenografia.



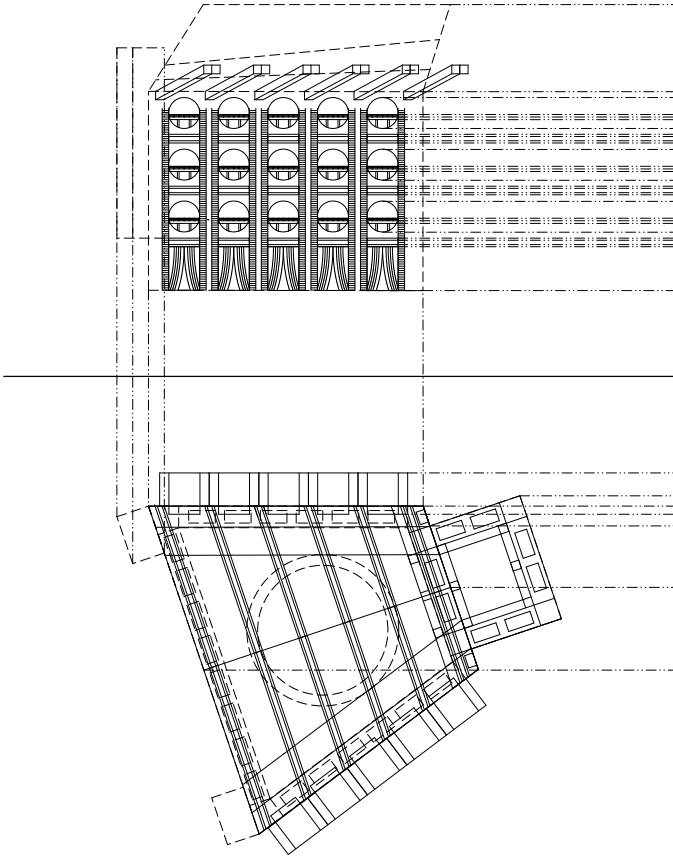


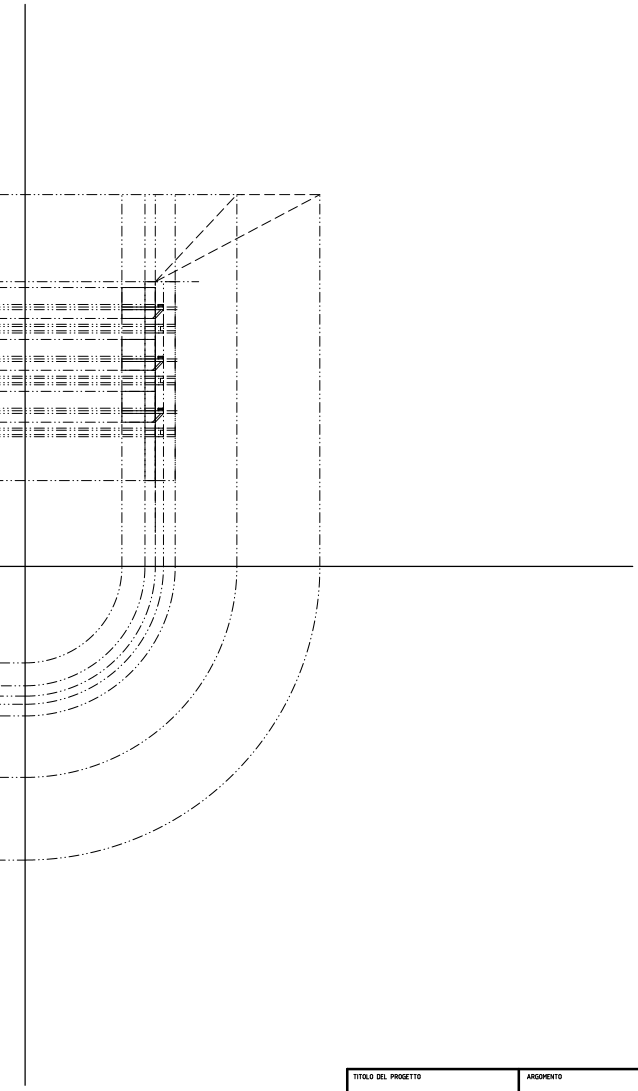




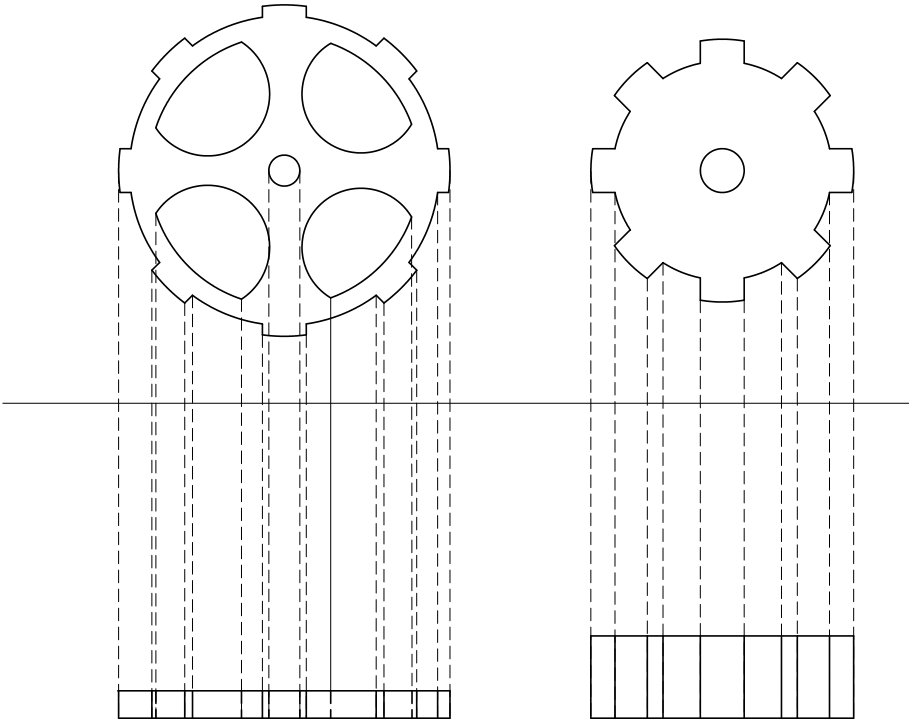


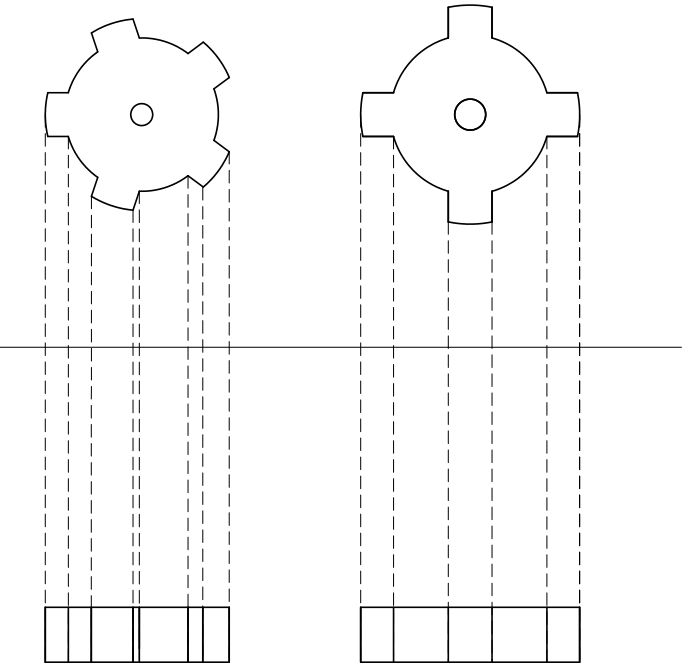
TITOLO DEL PROGETTO	ARGOMENTO	TAVOLA
The Fear In Your Eyes	Visione ortografica pianta, prospetto e sezione	N° 1
SCALA		DATA
1:100	ACCADEMIA DI BELLE ARTI DI URBINO Corso di Visual and Motion Design 2019-20	14-11-2020





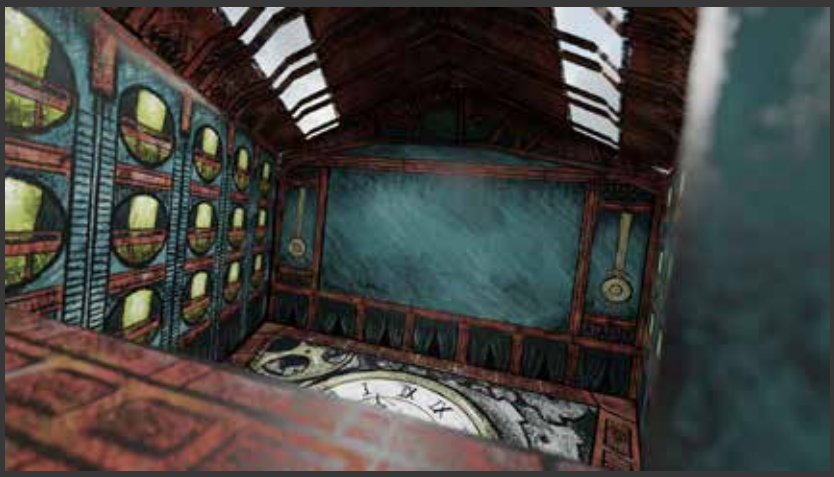
TITOLO DEL PROGETTO	ARGOMENTO	TAVOLA
The Fear In Your Eyes	Muro - pianta, prospetto, profilo	N° 2
SCALA		DATA
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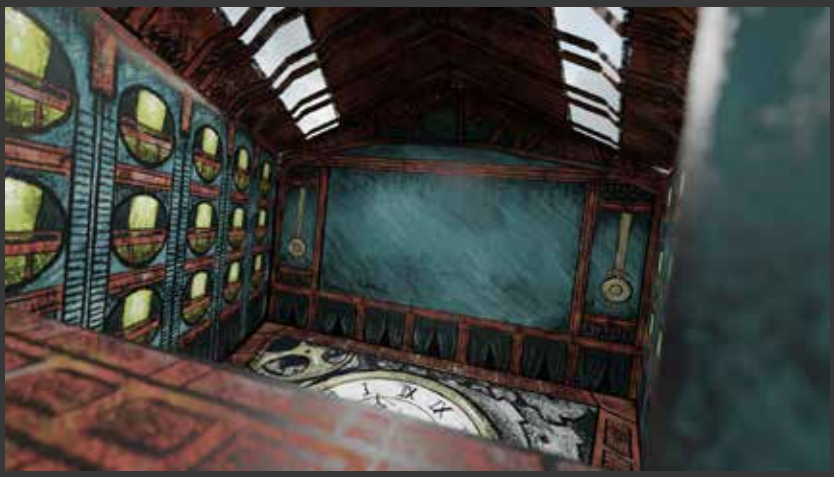


TITOLO DEL PROGETTO	ARGOMENTO	TAVOLA
The Fear In Your Eyes	Ingranaggi dell'orologio	N° 3
SCALA		DATA
1:100	ACCADEMIA DI BELLE ARTI DI URBINO Corso di Visual and Motion Design 2019-20	14-11-2020

in basso: rendering di prova con le illustrazioni delle varie pareti e piani dell'edificio







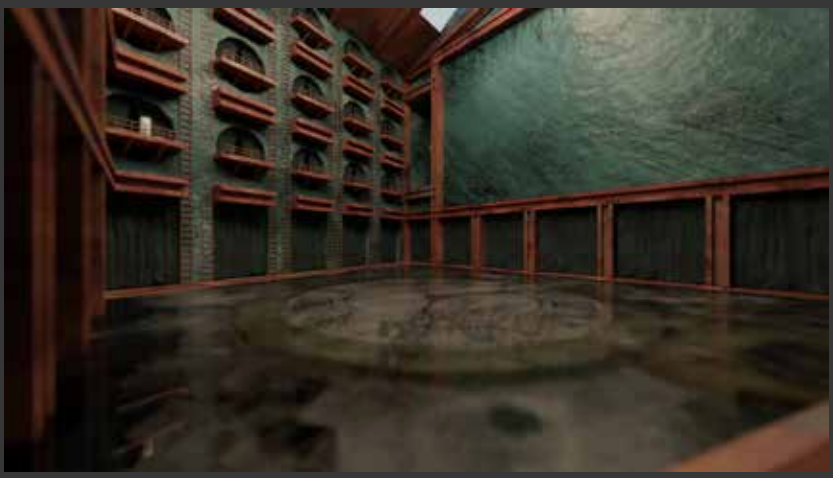


in basso: i rendering definitivi del set.









in basso: alcuni frame
tratti dal cortometraggio







