

# Alone

宵時の子

in the Night

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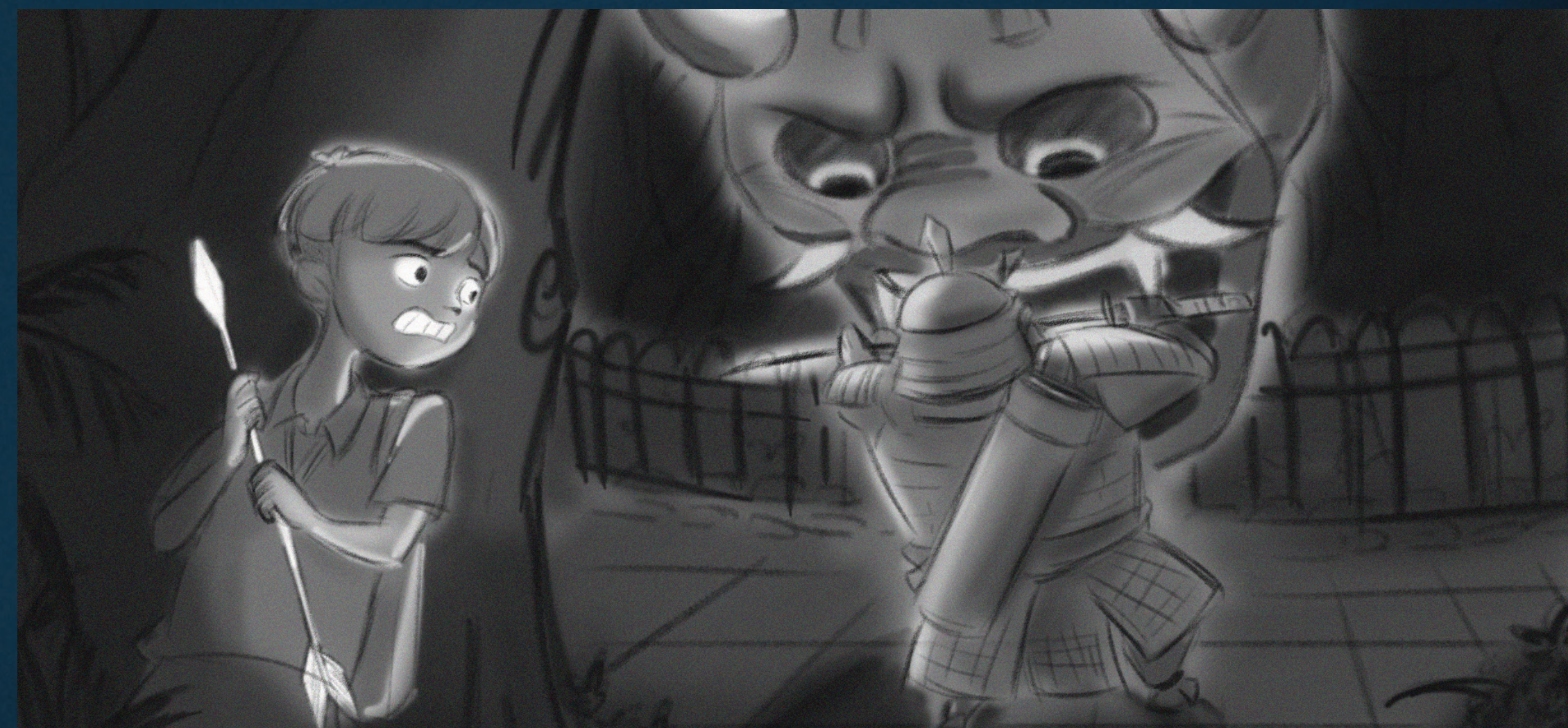
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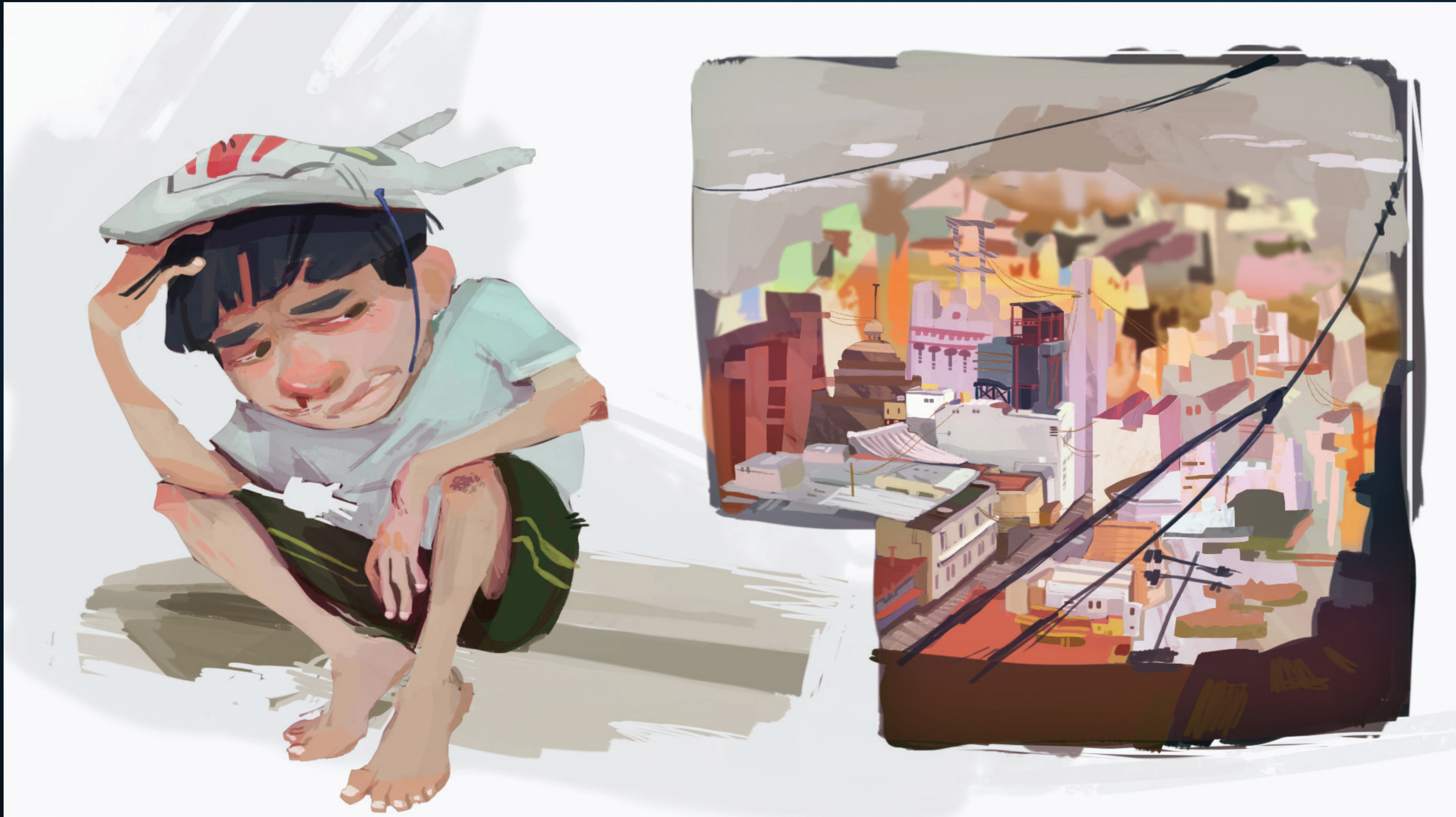


## INITIAL STORY PITCH

Our original idea centered on Kenzo being attacked by a pickpocket during the day, then encountering the Oni mask as a spirit in the night. The samurai statue would have jumped into action to protect Kenzo from this projection of his fear. As Kenzo's fear threatened to overtake his courage, the mask would have become more powerful, almost destroying the samurai. Over time, however, the focus shifted away from these more fantastical elements to the emotional core of the story: Kenzo himself.



# CONCEPT/STORY EXPLORATION



Focusing on Kenzo's fears, we decided to dramatically reshape the story's antagonist. We needed a villain that was more personal to Kenzo, and decided on an abusive father. As the story changed, the division between the mundane and supernatural world became more pronounced as well. The now-inanimate Oni mask facilitates the transition between the two, and needed to be given to Kenzo by another character. This is where the mask salesman was included into the narrative, a kind of guardian at the threshold of the dream world.

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This also shifted the roles of the supernatural characters. The samurai was a more suitable symbol of authority and violence, while the Oni mask became a supernatural totem, both of Kenzo's internal anger and the temptation of violence. During this stage of production, we struggled to define the division between righteous anger and senseless violence, and to handle the subject of abusive relationships respectfully.



# STORYBOARD

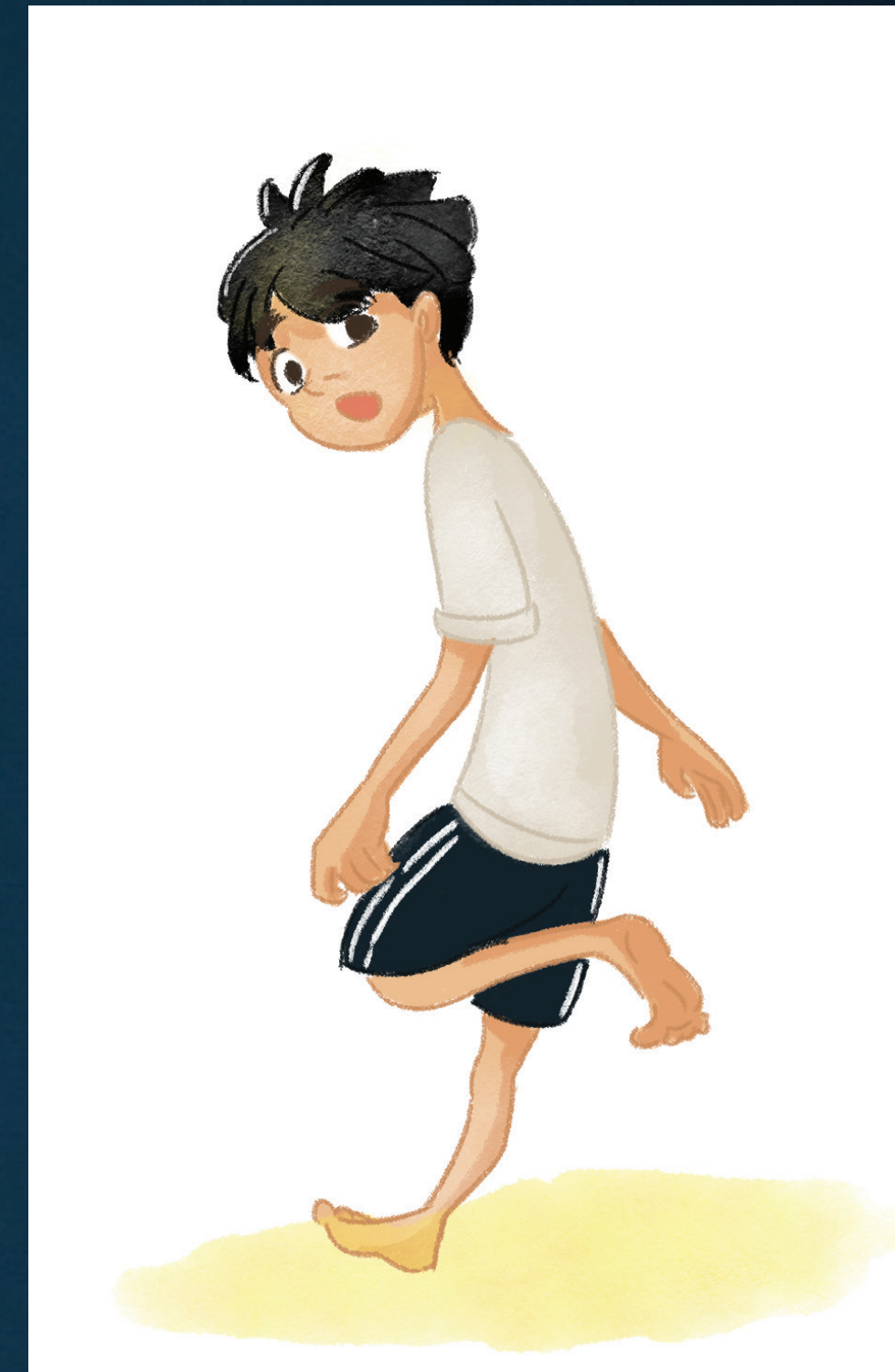
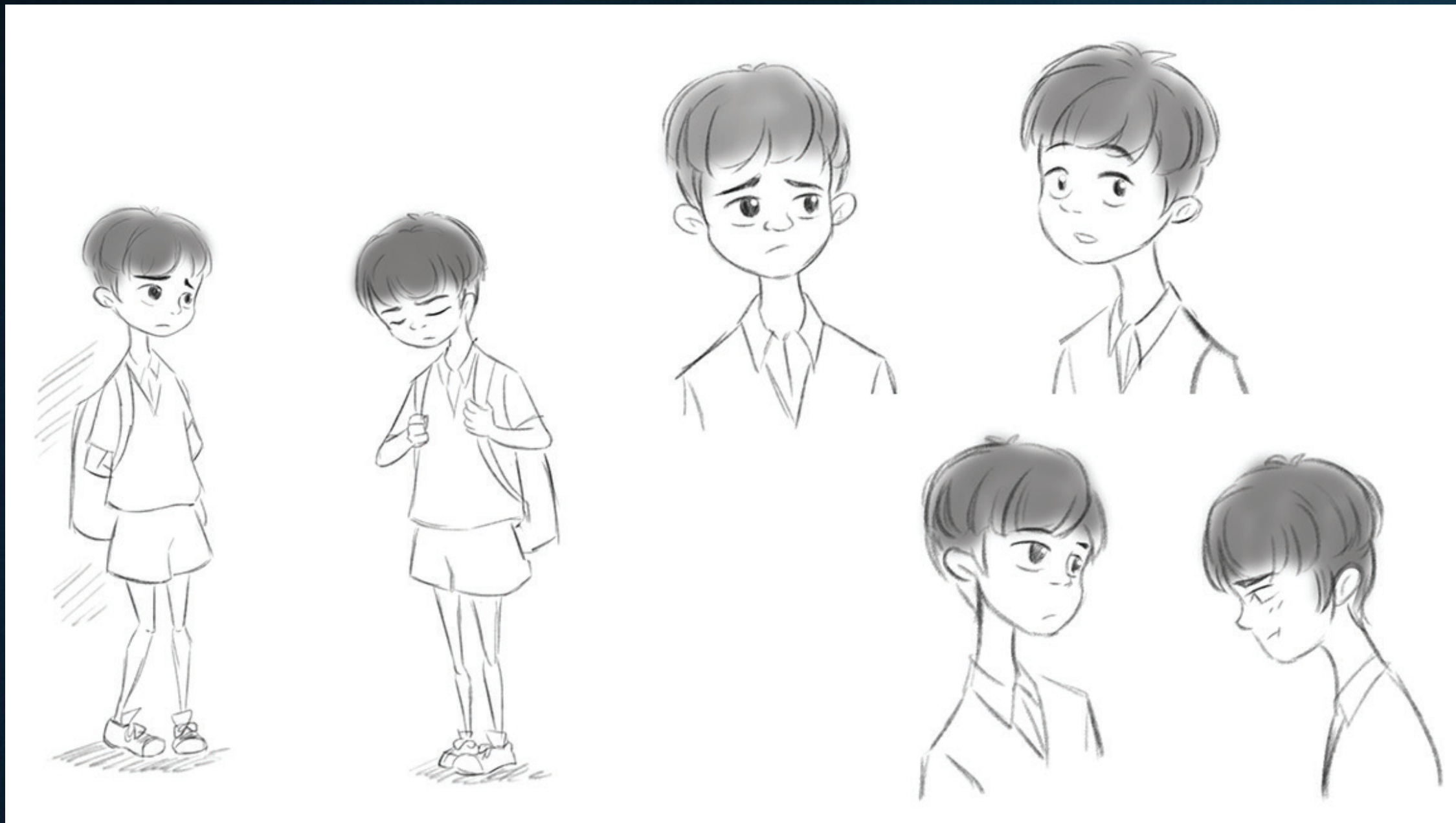


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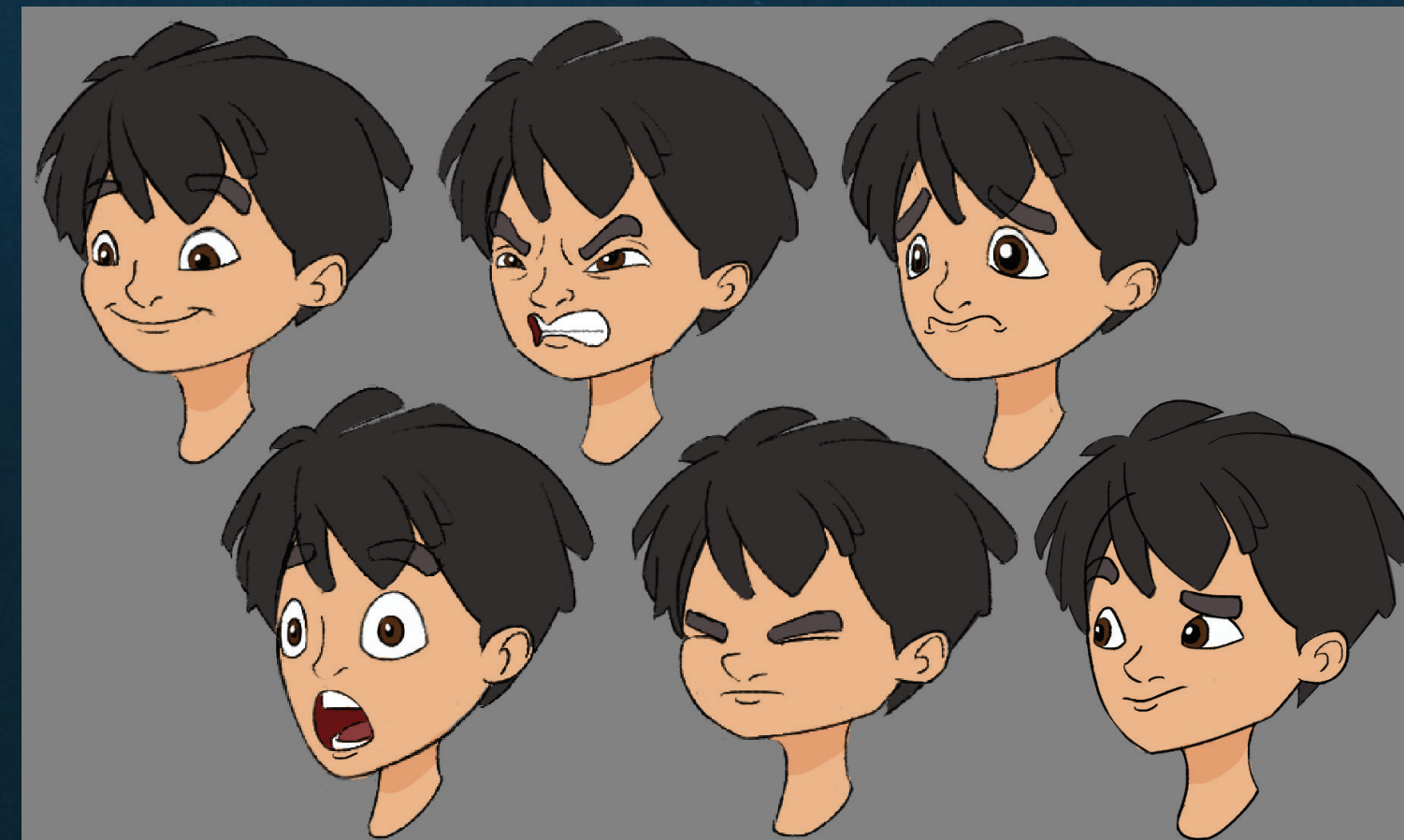
# STORYBOARD



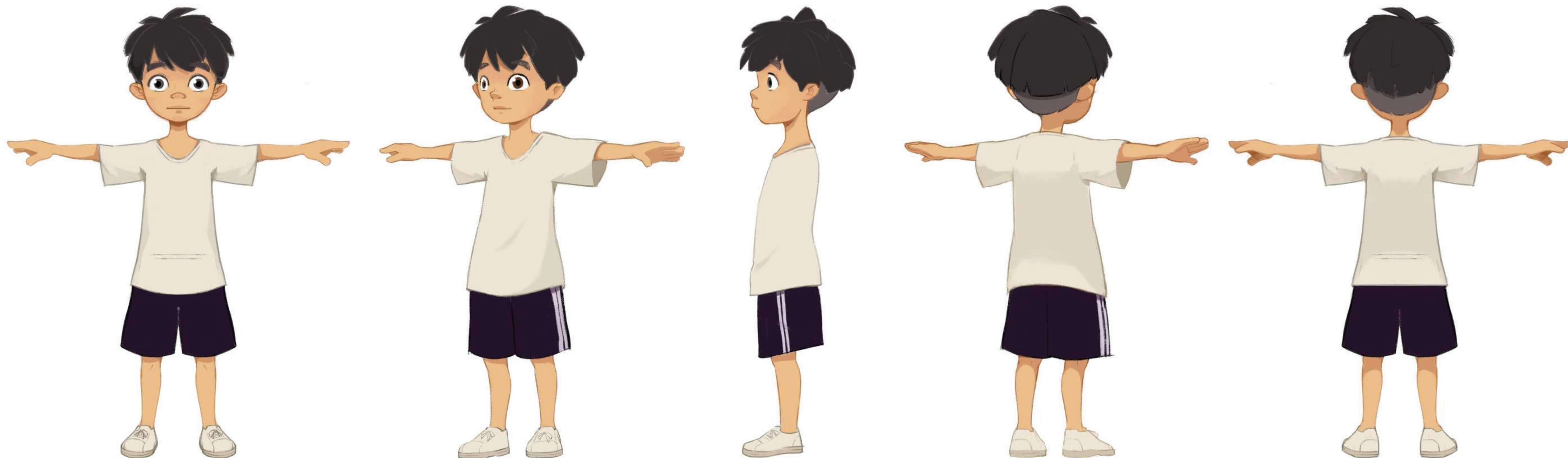
# KENZO DESIGN



Kenzo is designed as a very young, shy, fragile character, so his character design needed to mimic this. When the story starts, he's afraid, more likely to run and hide than stand up to his father. He's short, but feisty, as he'll learn to stand up for himself by the end of the film.

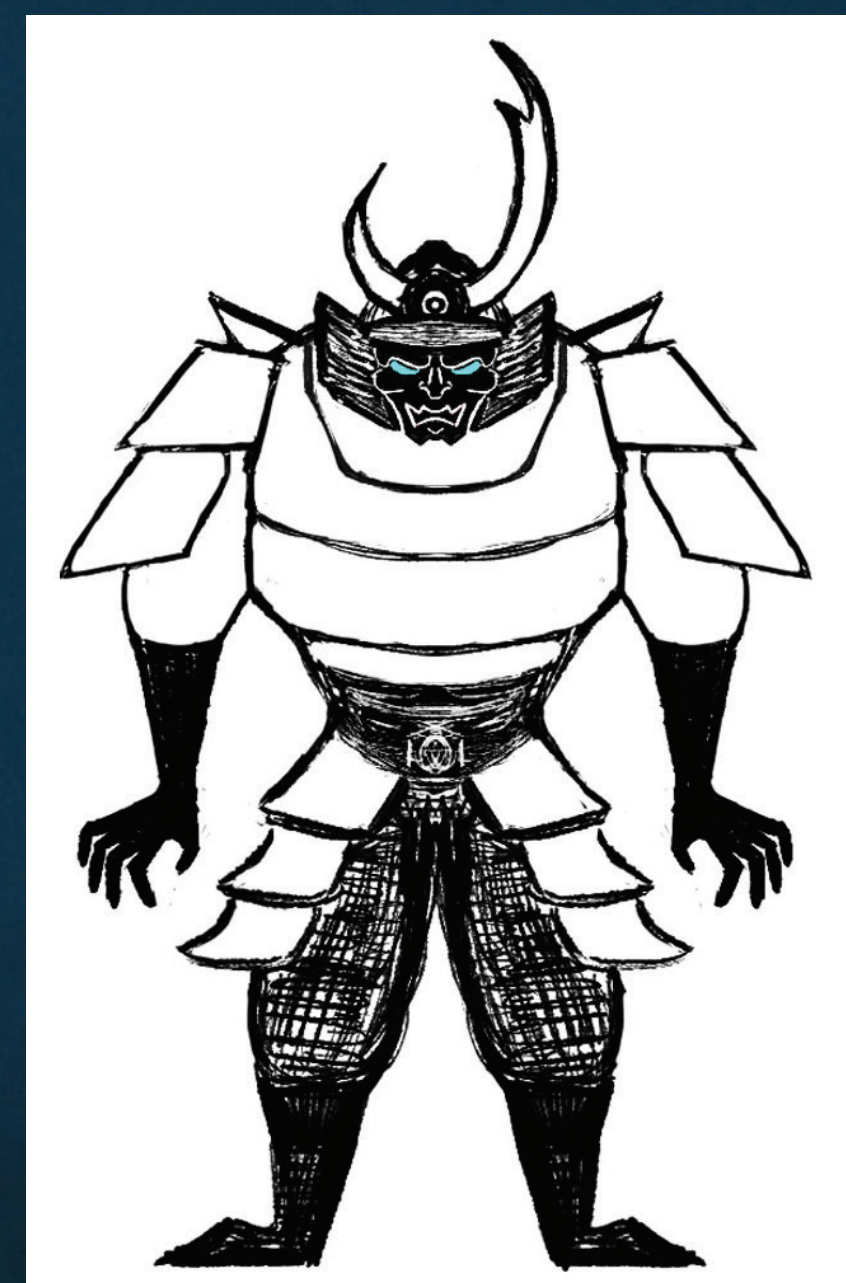
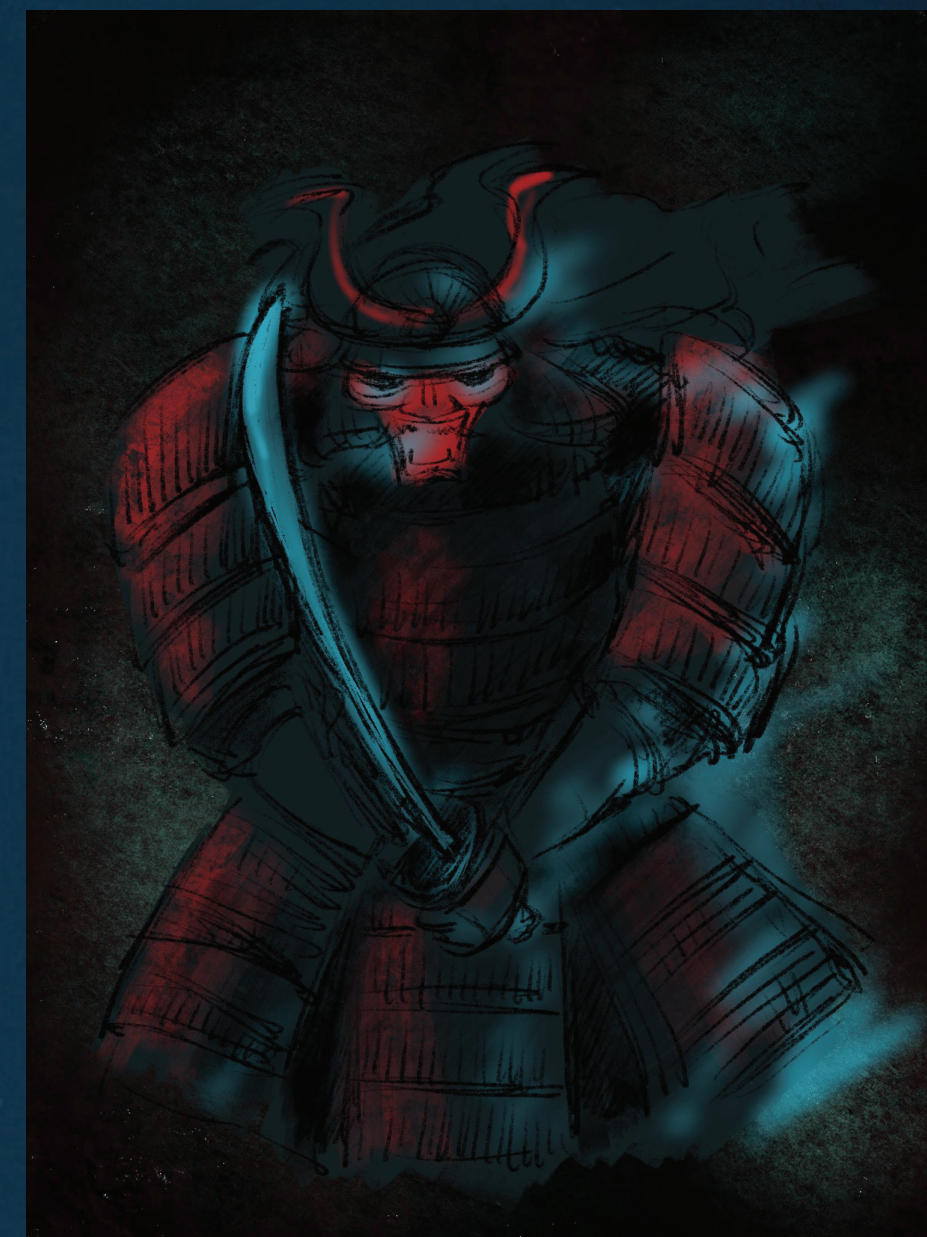


# KENZO TURNAROUND





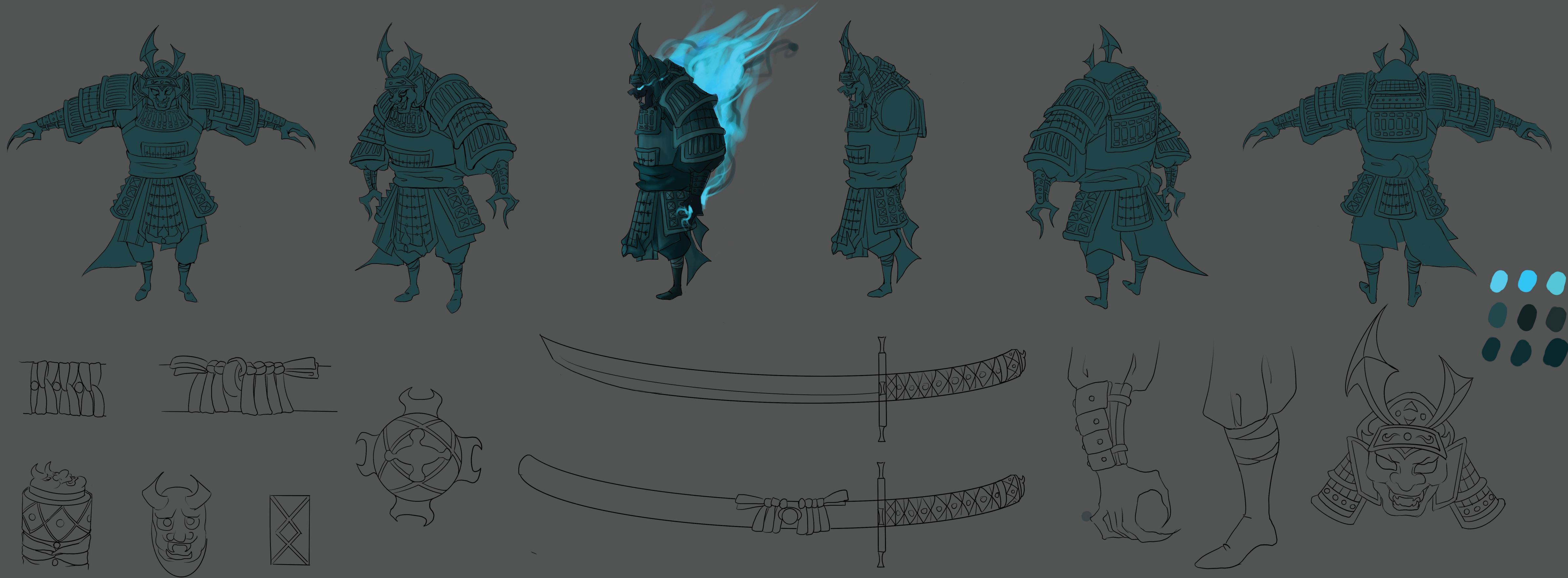
## SAMURAI DESIGN



The samurai was given a dark and ghostly color palette to enhance its grim and otherworldly presence. Its large and bulky stature also correlates to the larger frame of Kenzo's Dad.

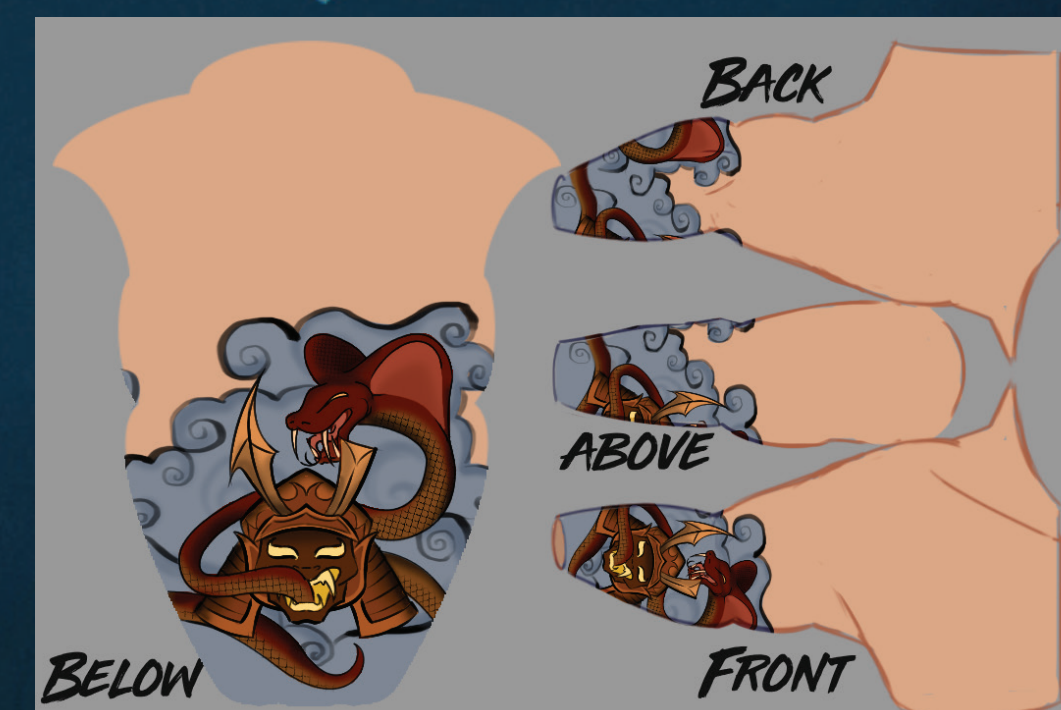
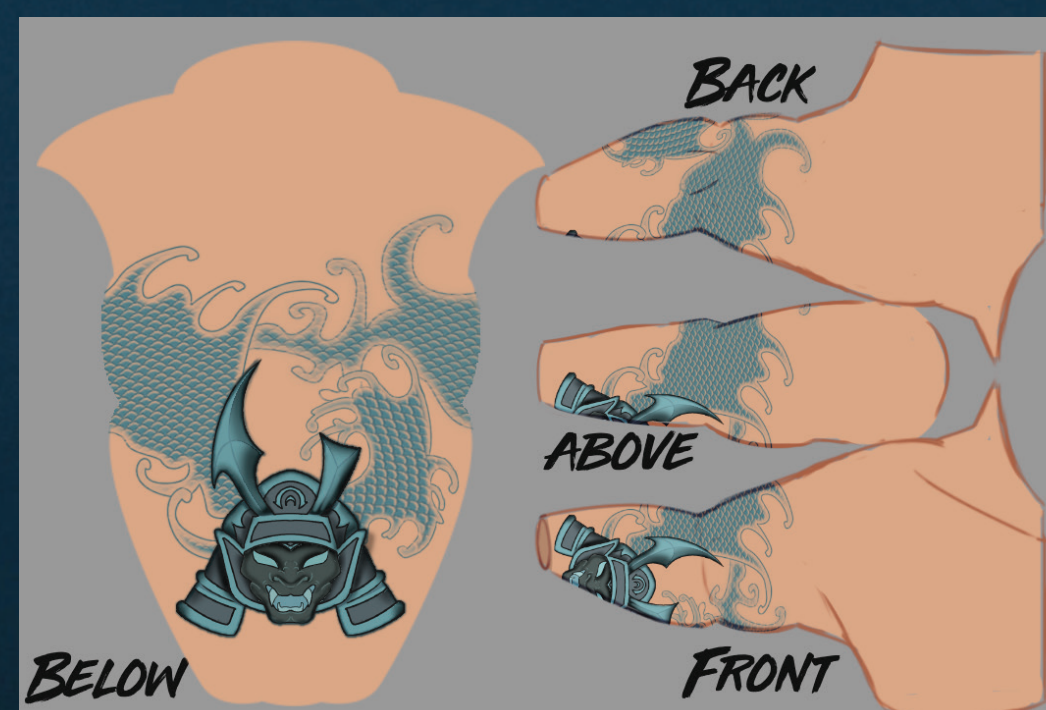
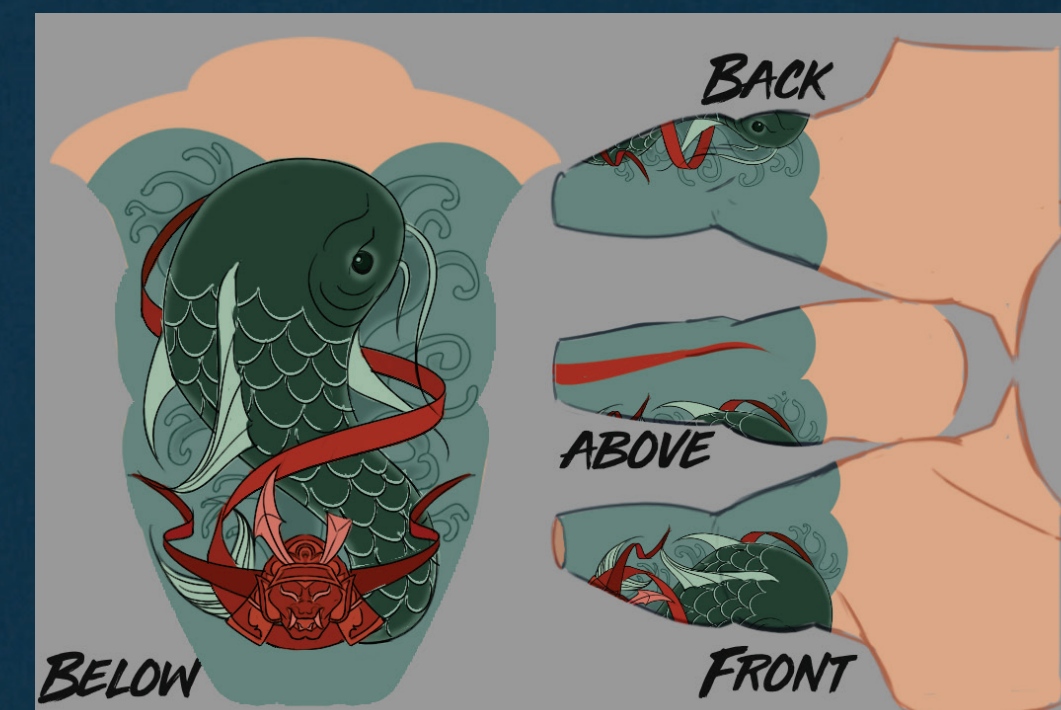
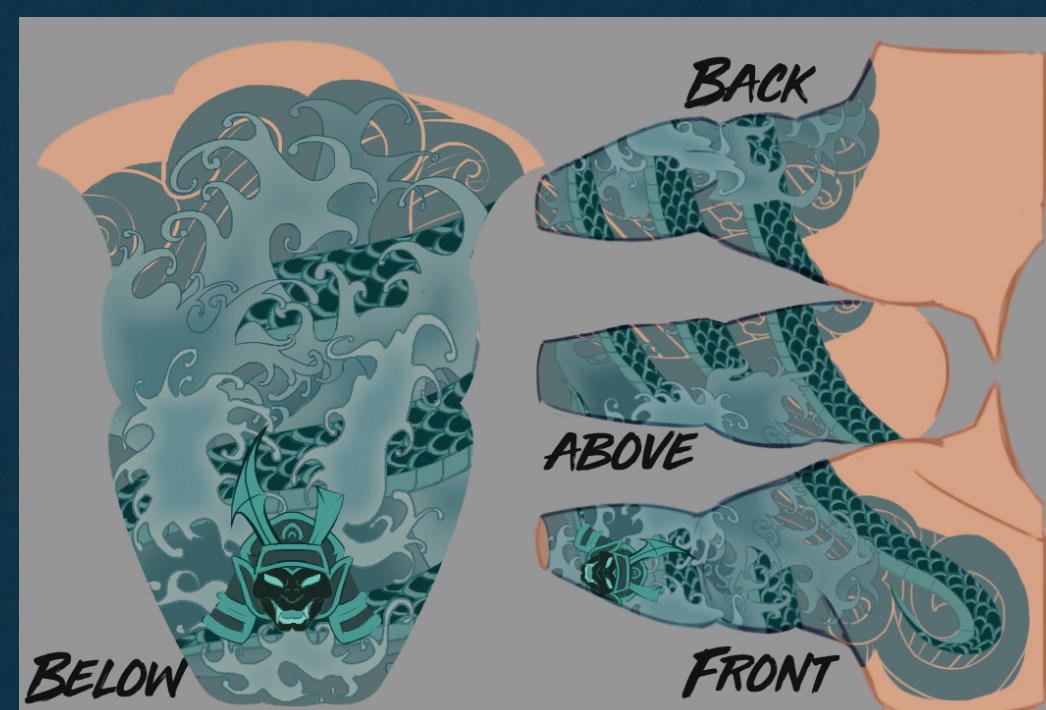
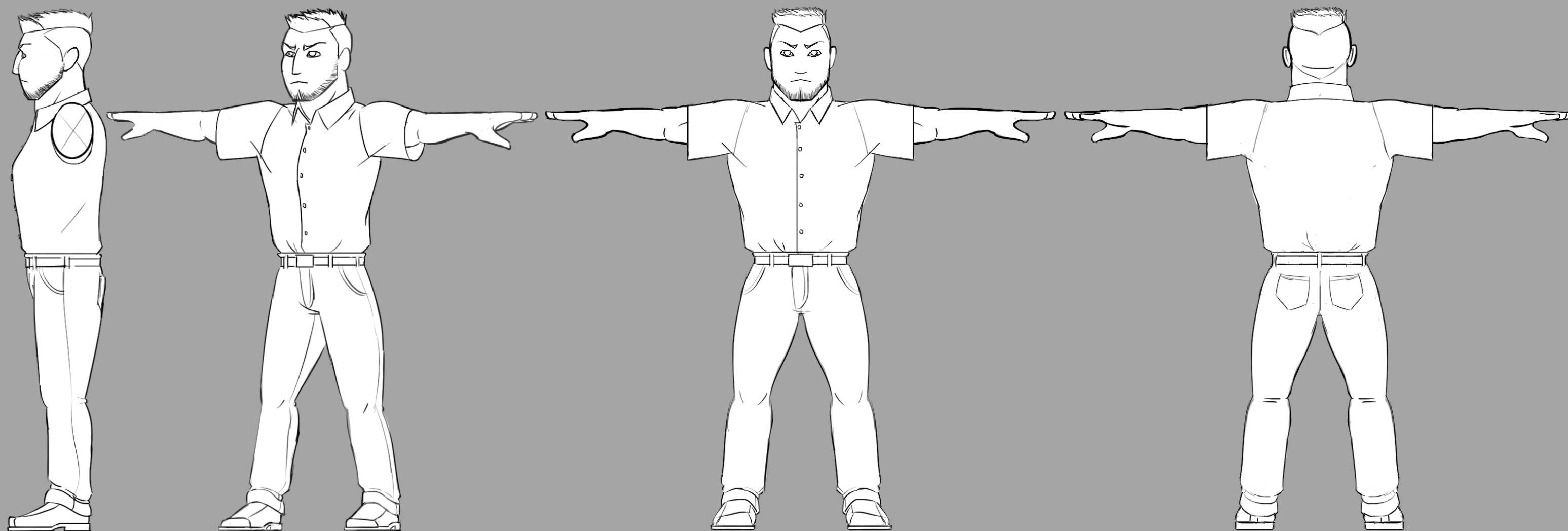
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## SAMURAI TURNAROUND

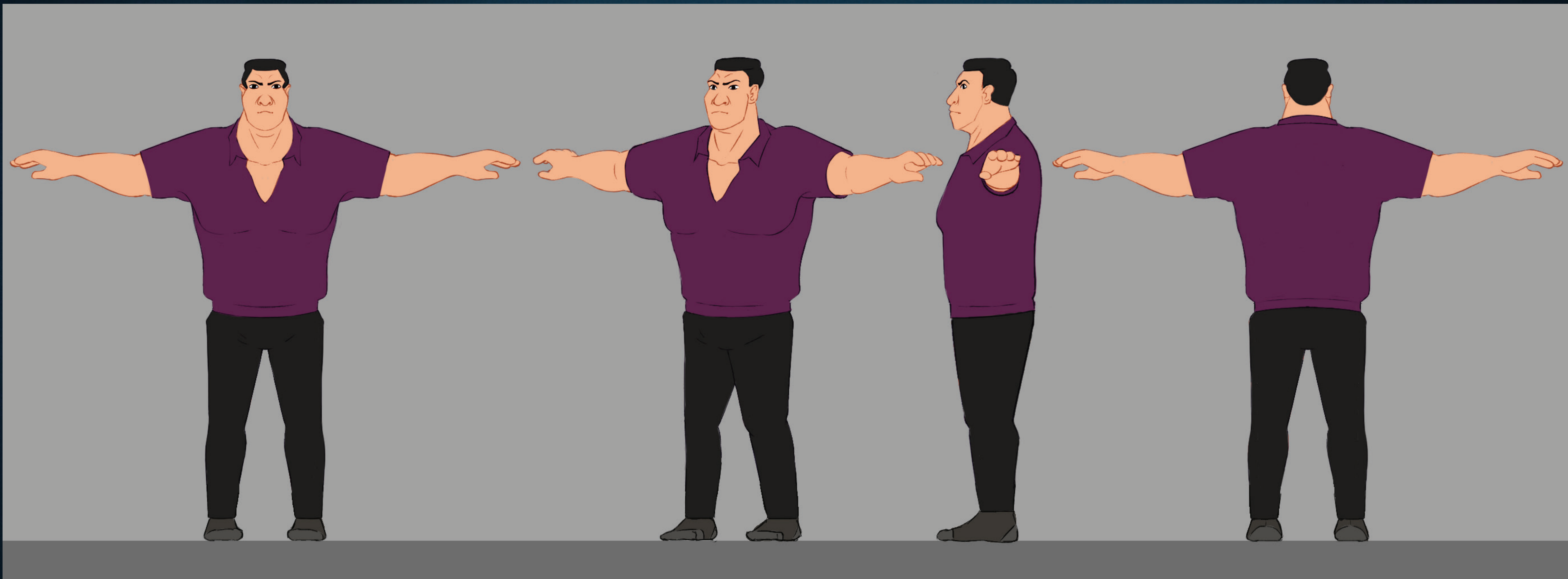


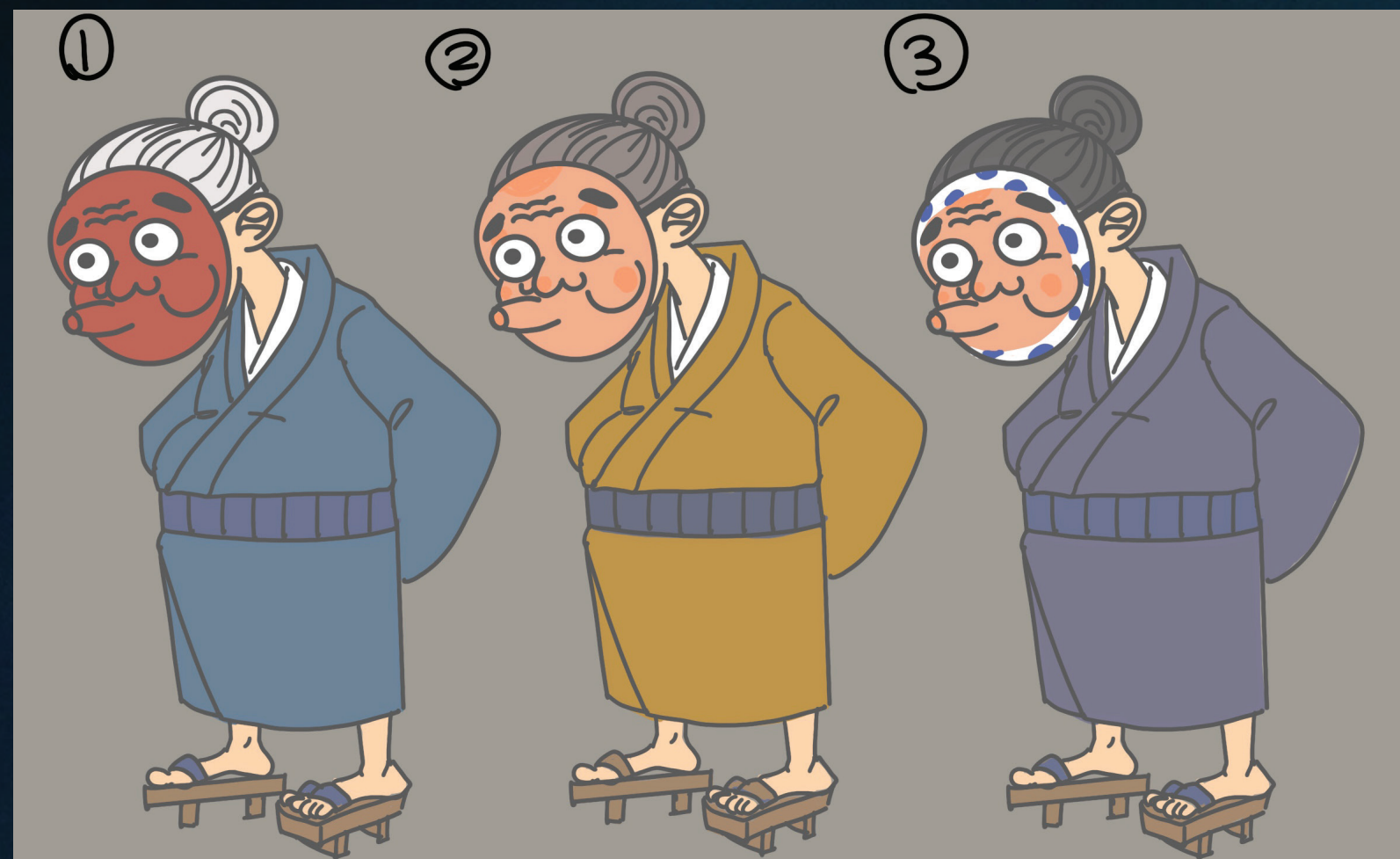
# DAD DESIGN

Kenzo's Dad needed to be, above all else, aggressive and intimidating. The design team explored both heavy-set and bodybuilder silhouettes to achieve this, and included a tattoo to visually connect this character with the samurai. Tattoos in Japan have historically been associated with organized crime, so this also added a layer of backstory to the character.

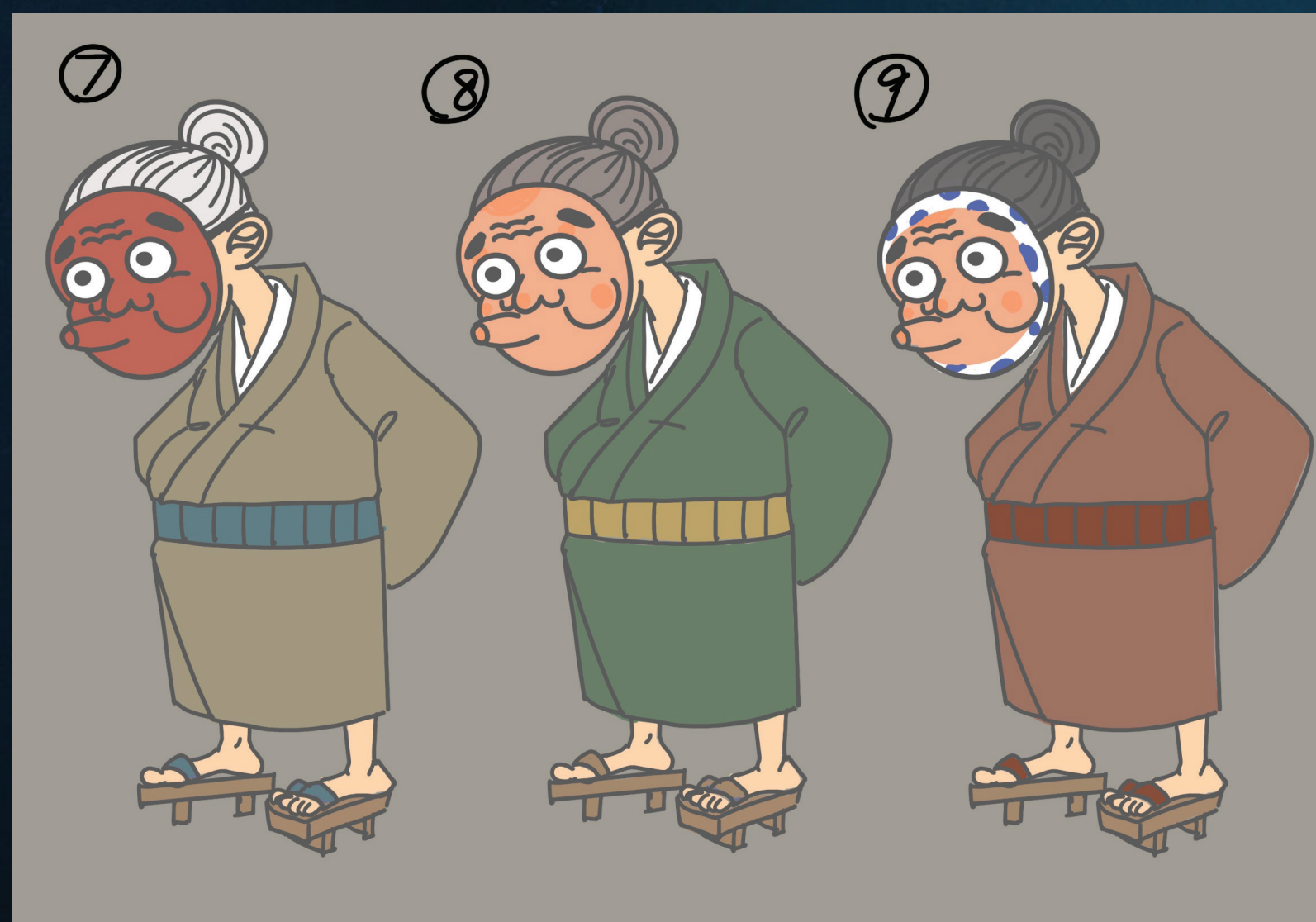
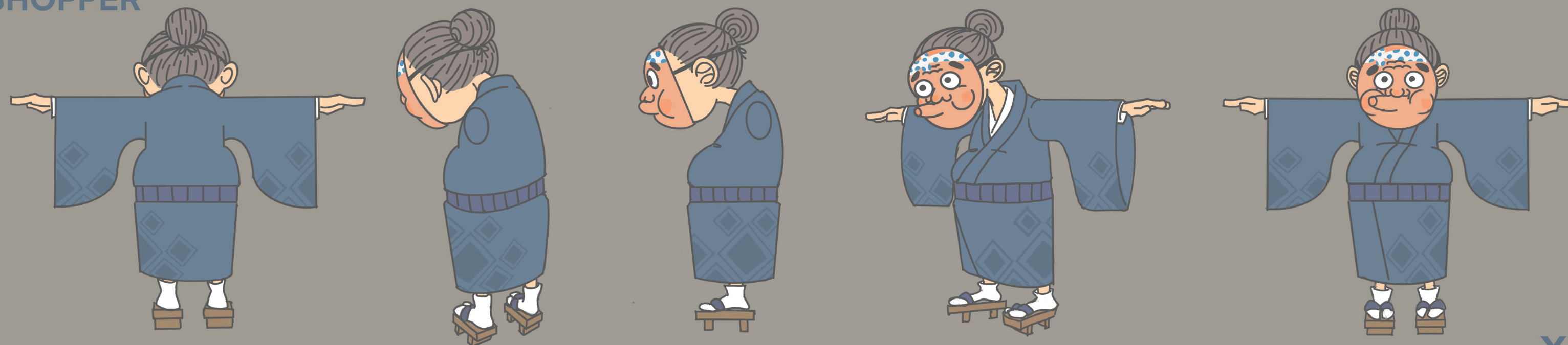


# DAD TURNAROUND





SHOPPER



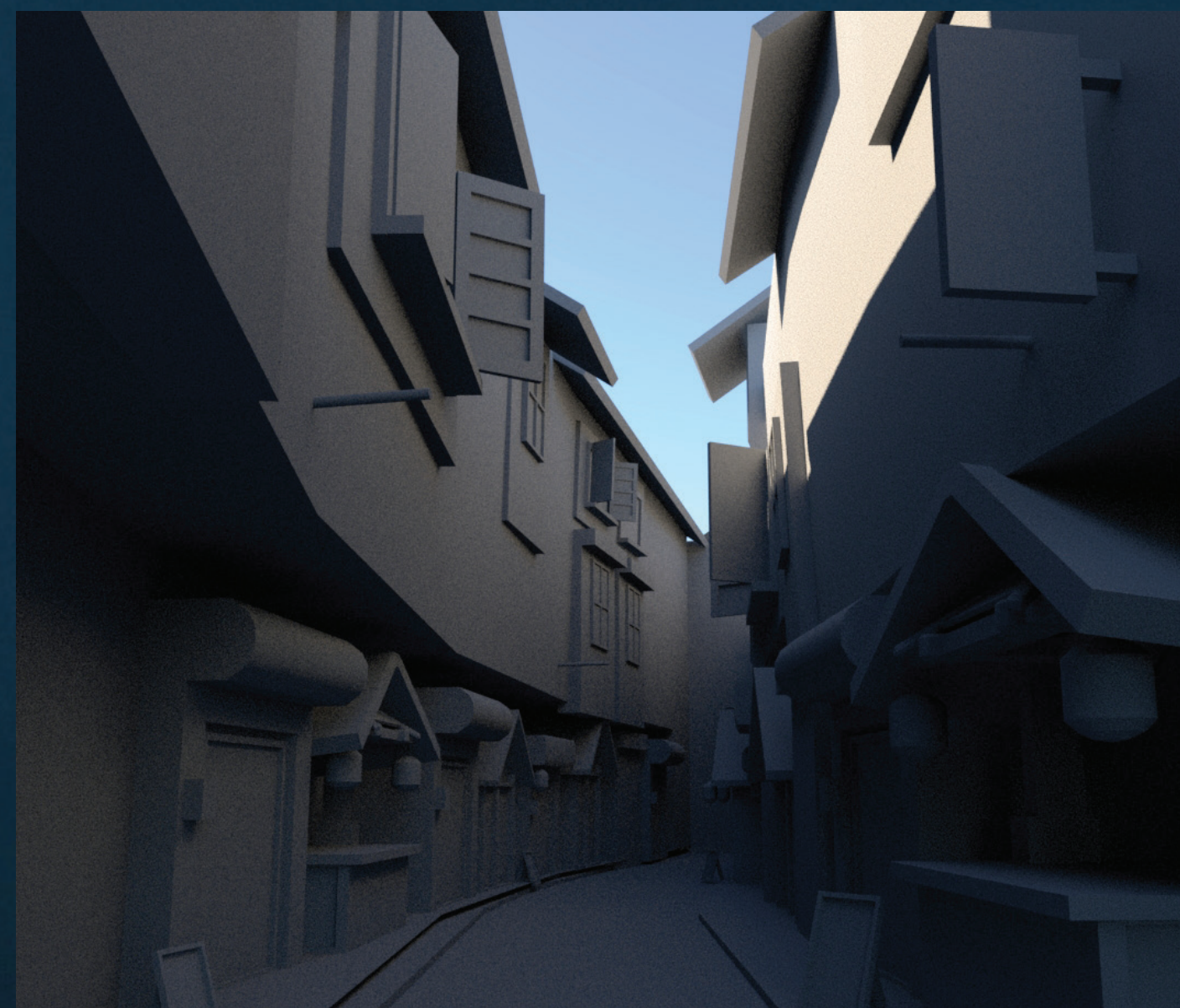
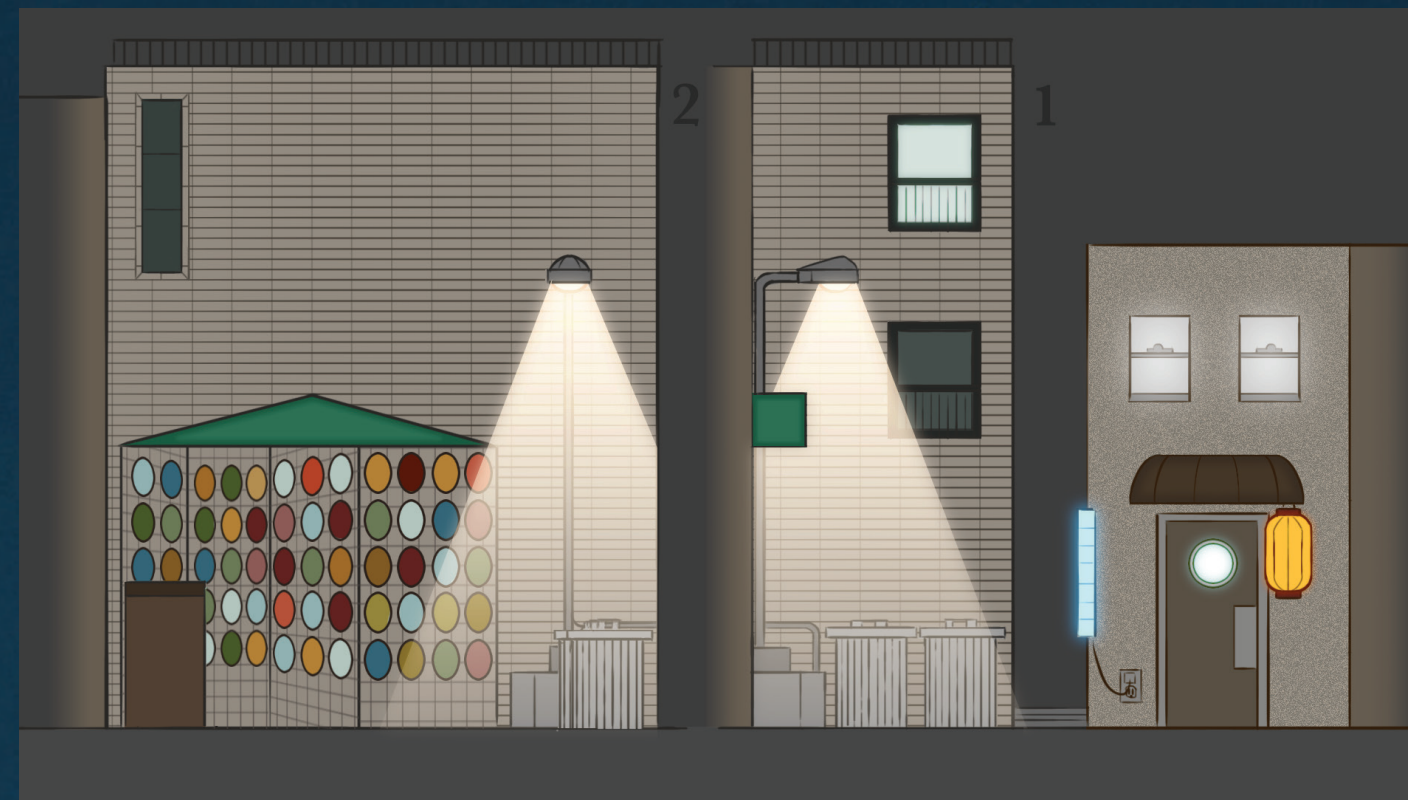
## MASK SALESMAN DESIGN

The salesman was a much needed source of levity in an otherwise dark story. Their playful mask and animated posing give the character a high-spirited quality, despite their mysterious role in the story.

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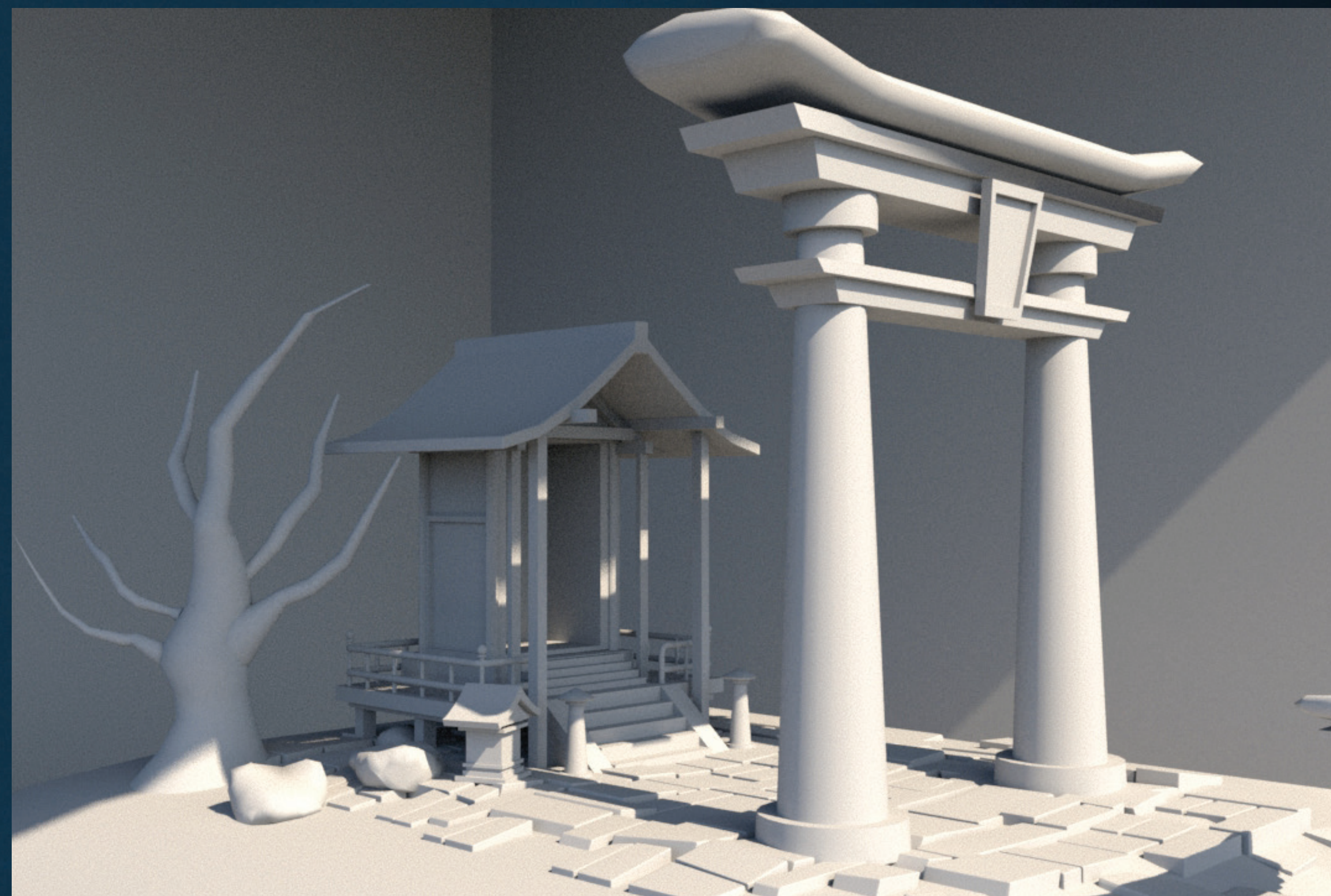
## STREET DESIGN



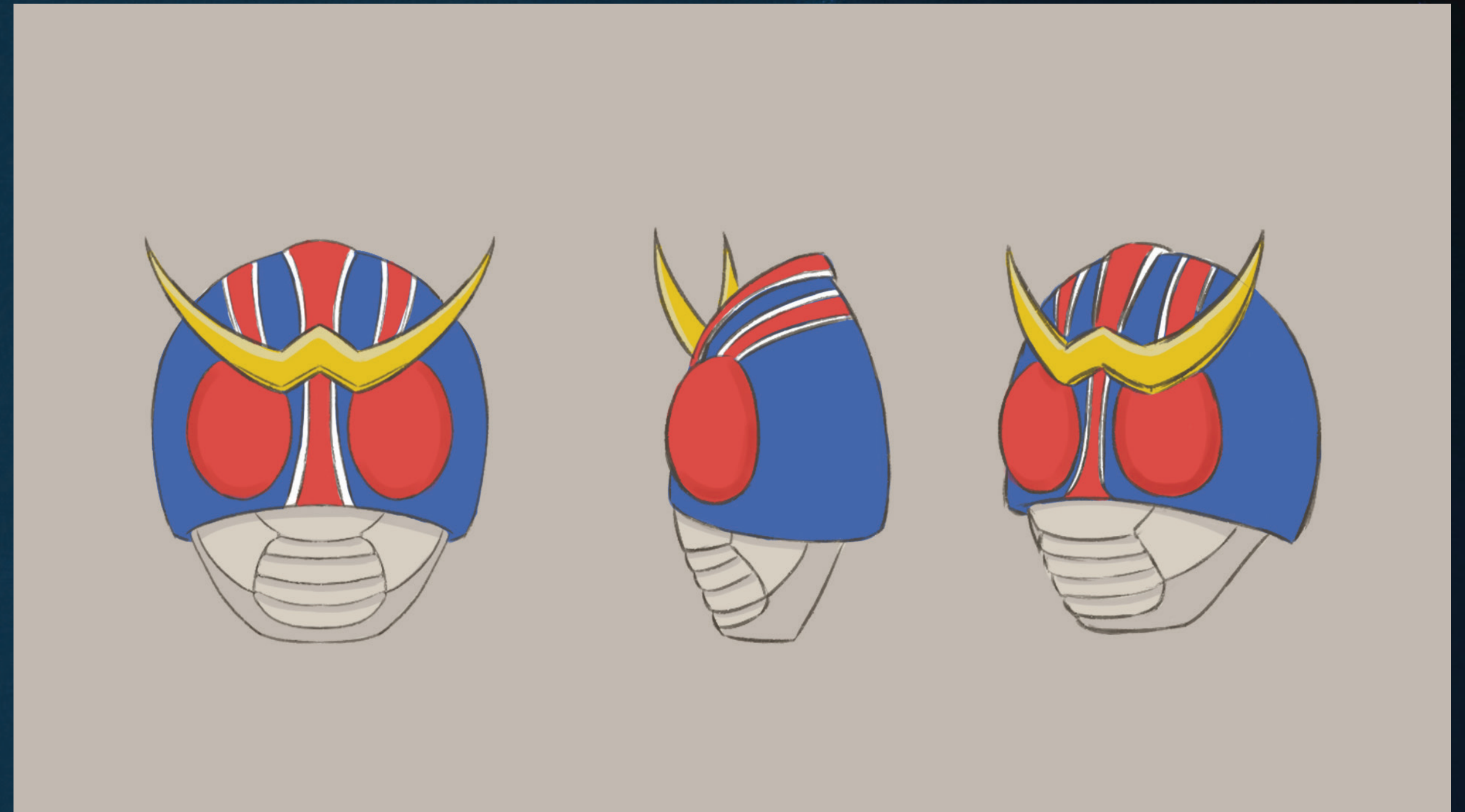


## SHRINE DESIGN

The shrine was an important part of lending cultural grounding and a mystical tone to the Japanese setting of the piece, contrasting with the intensely urban surroundings that Kenzo is familiar with.

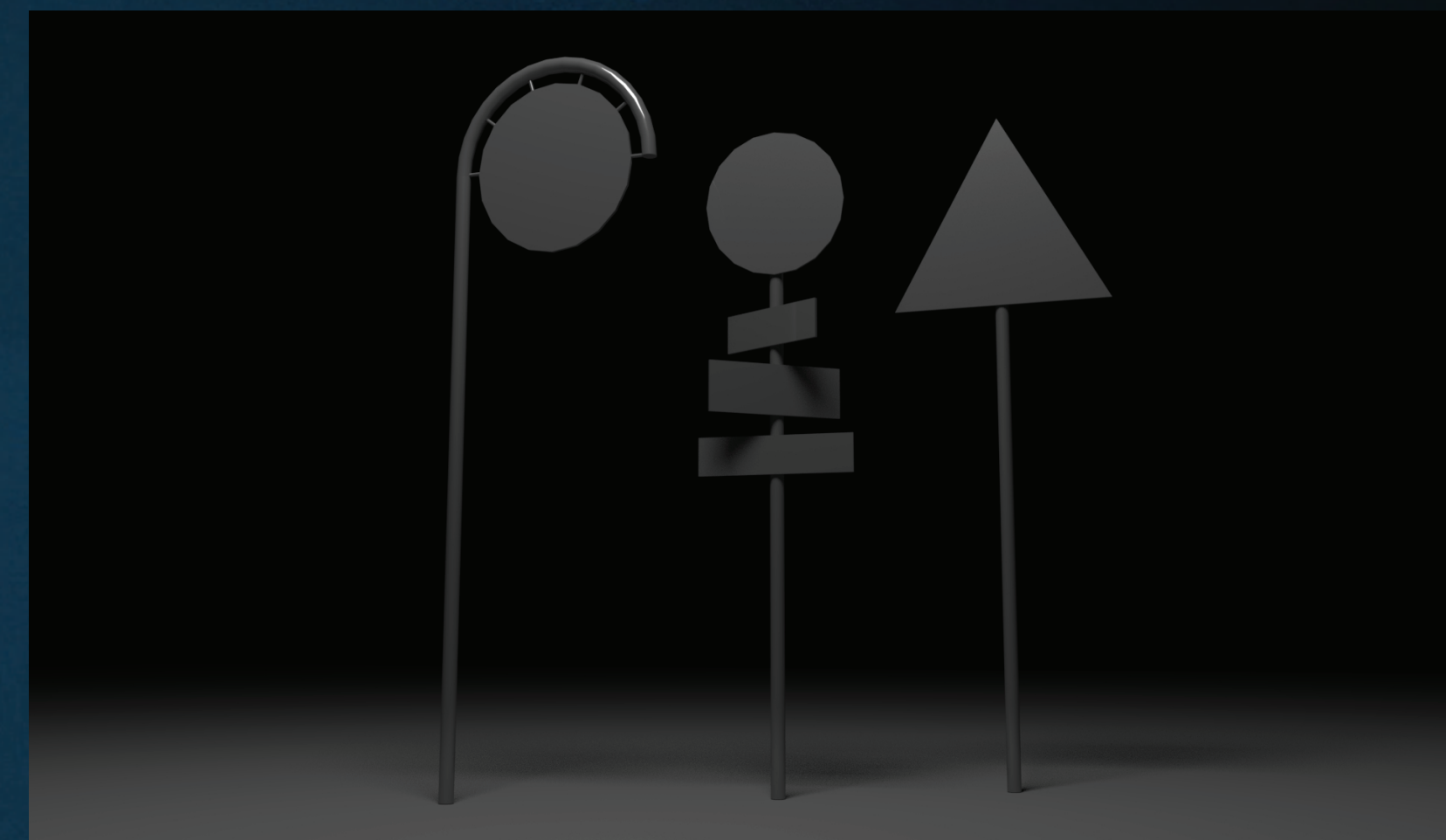
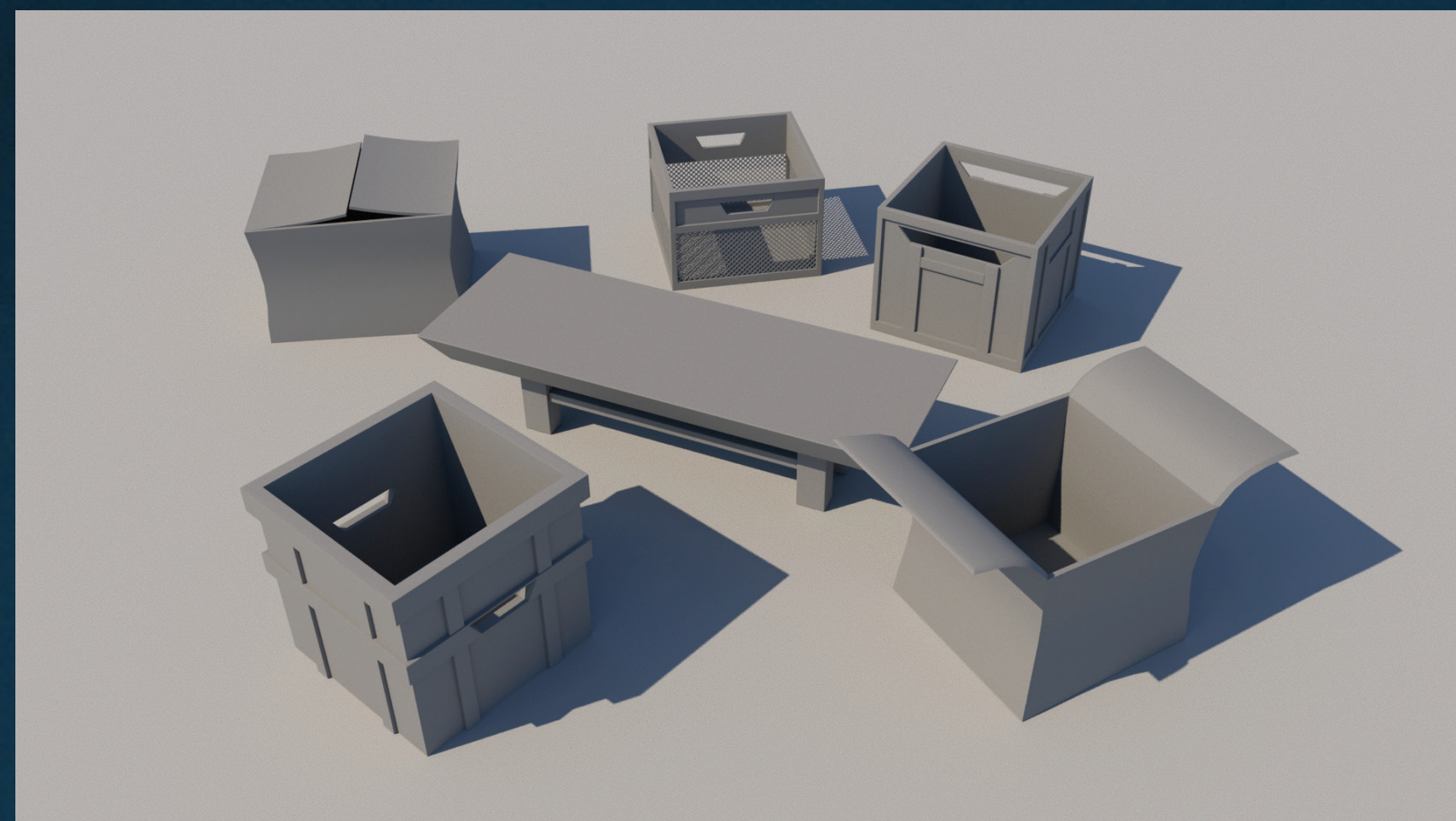
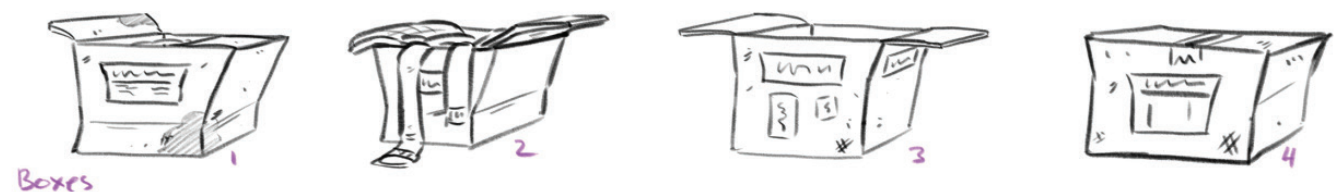
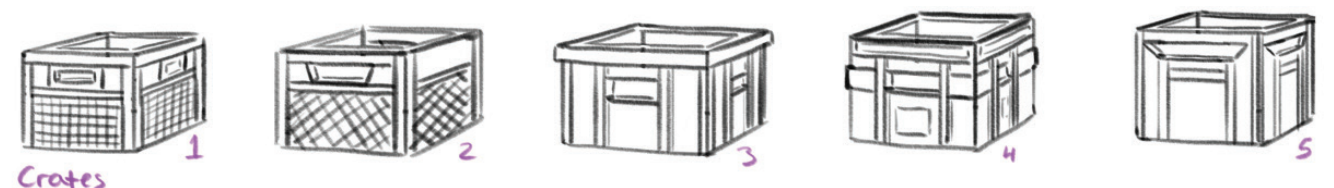


# MASK DESIGN

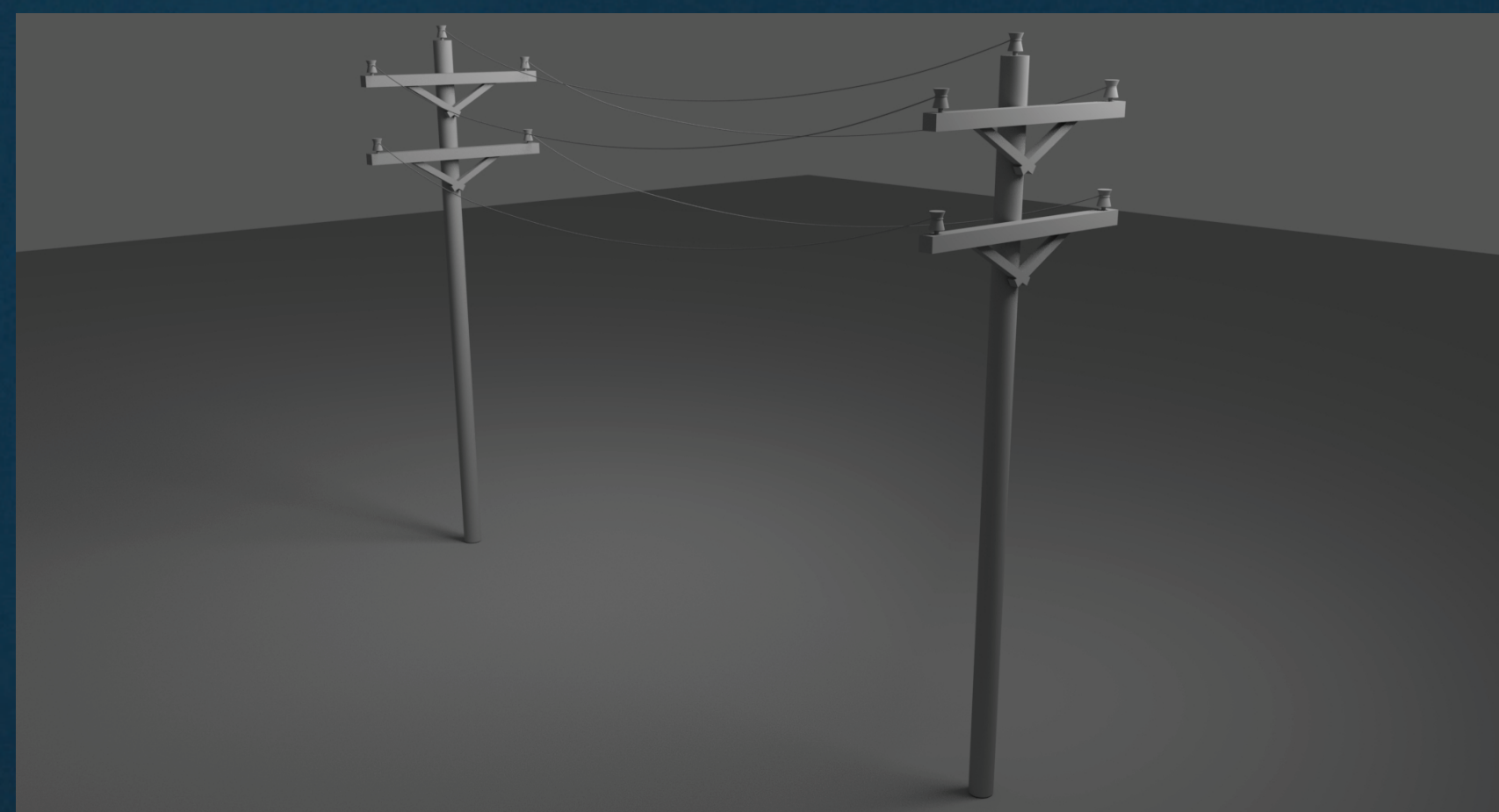
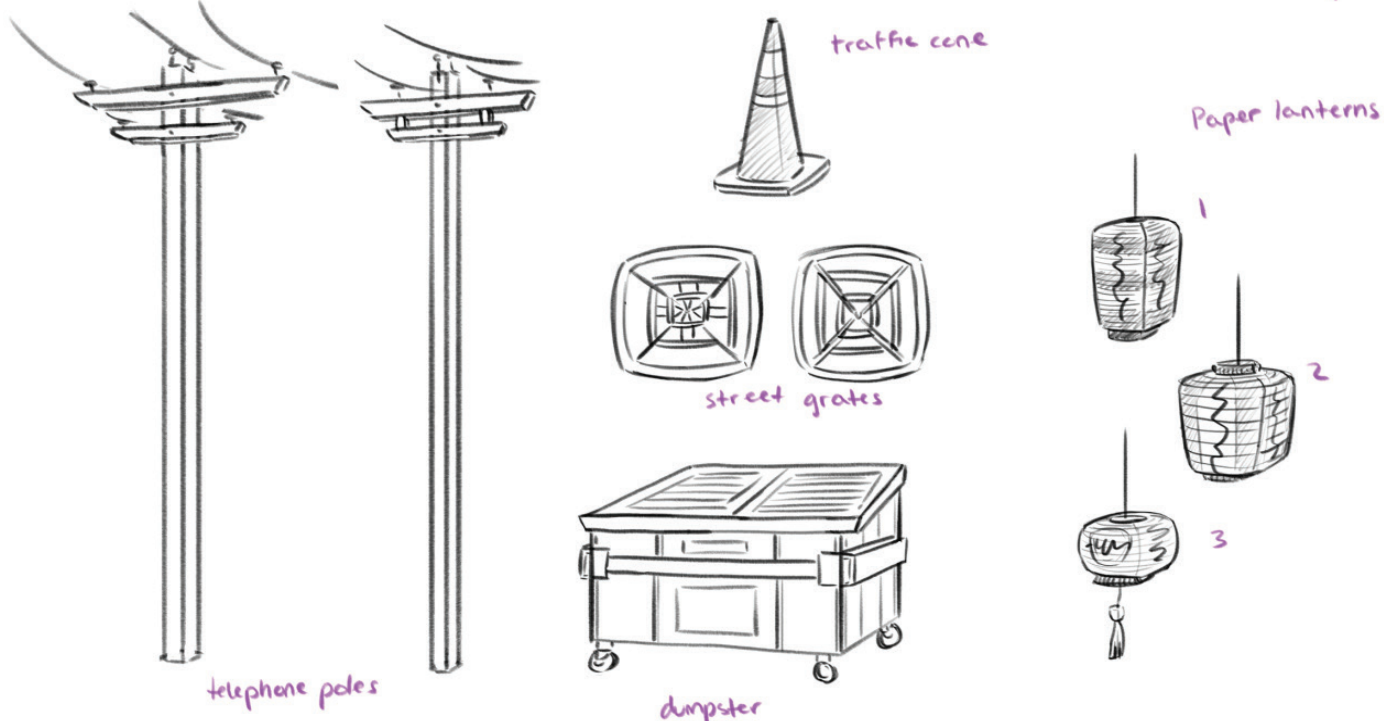


General design idea: subtly reference shrine shape in objects/arrangement.  
Ex: Zootopia Matthias Lechner

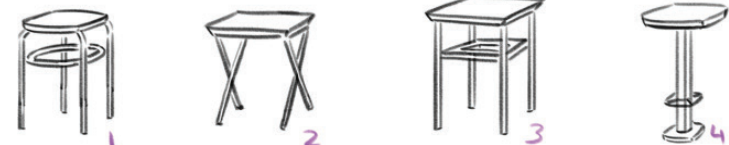
Props 1



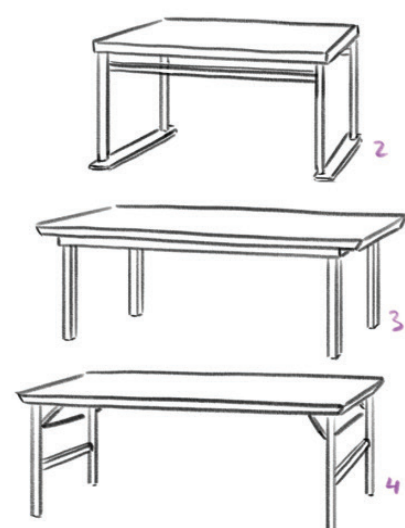
Props 2



Stools



Tables



# PROPS DESIGN

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