#### First year Visual Essay

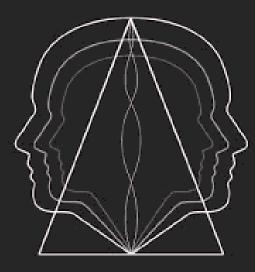


Cin: Ryan Alva Pro/Dir: Paloma Pinto Des: Rj Ragampudi

Let's call it 'Nightmare' for now?

#### Story Keywords:

- Anxiety, Fear, Depression
- > Suffocation
- > Being taken control of
- > Pessimism
- > Darkness
- > Feeling small
- > Dominated



catharsis



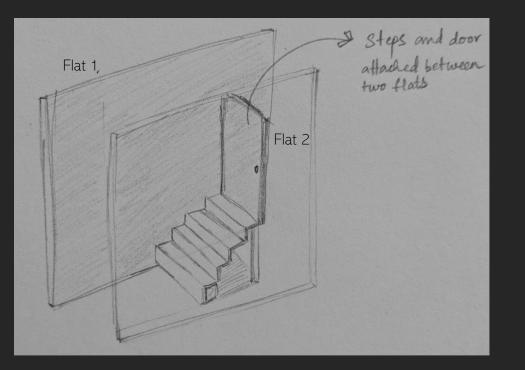


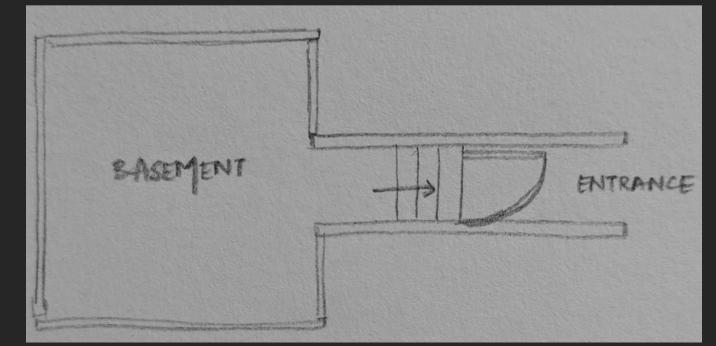


Interesting textures in frame



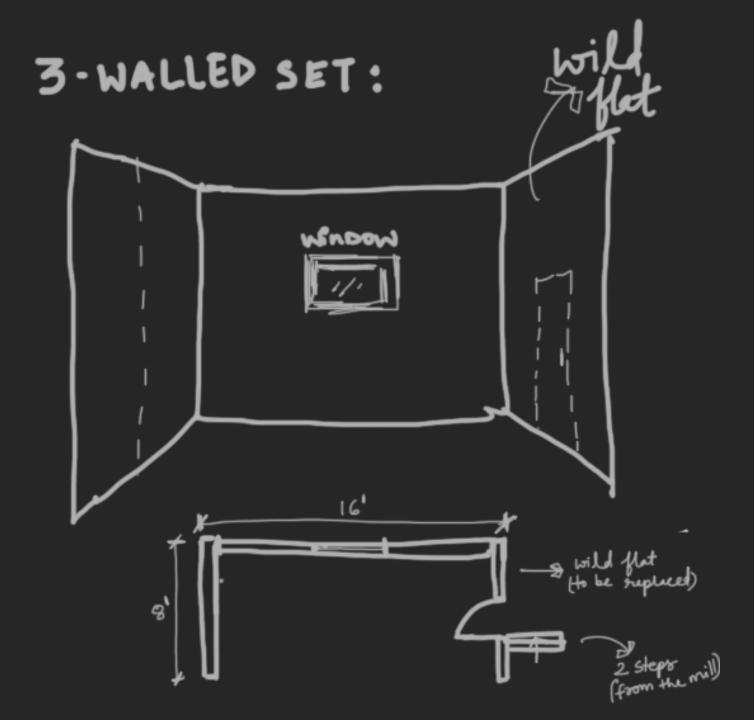






Proposed staircase

Proposed Plan





TriMold Peel and Stick Chair Rail Molding Panel, Self-Adhesive Wall Trim for Home Decoration & Wall Protection, 9.8ft x 1.6in Visit the Trimold Store

400+ bought in past month

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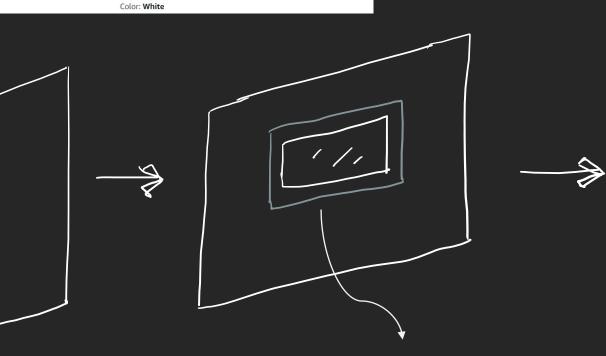
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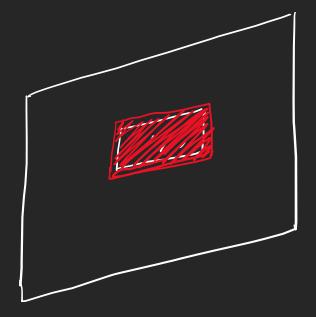
Size: 9.8ft x 1.6in

9.8ft x 1.6in \$27.00 \$39.00 ✓prime ✓prime

Roll over image to zoom in

# Altering the window





Create opening in flat for window, place plexiglass from back, or any glass in the mill

Place peel and stick moulding around opening to frame it

Remove moulding and place a cover on top to cover the opening for next scene

## Artistic Goals

I'm hoping to create a grounded, textured, lived-in atmosphere of a suburban basement in winter. Despite the supernatural element of this narrative, I feel that grounding the experience in the disruption of a familiar space is vital.

I also want to incorporate the rhythm and atmosphere of horror — slow-building dread, harsh shadows in the deep corners of the room, etc — while maintaining a sense that this basement could plausibly exist in reality.

I don't ultimately need the film to overtly communicate the themes that it's exploring for me — it's a lot to ask of an MOS horror piece that's this sparse. But, I want Harper to recognizably be someone who has a life beyond this space, so that we feel what's being lost. Both in terms of spatial elements and performance, specificity and familiarity are key.

### Production Challenges

The construction of a detailed space will always run counter to time limitations. In order to account for this, I hope to find a significant (but reasonable) number of set dressers to assist my production designer, RJ, in prepping the basement for first shot. Similarly, as the door and window must disappear, I plan to conceive a solution that balances efficient set alteration and camera angles that support the design work to sell this moment. For example, I'm considering selling the disappearance of the window via a shot of street light hitting the ground, and then pushing a floppy in front of the window to slowly block it out. Then when we move to a wide, we can simply place more production design elements on a shelf in front of this window to block it, or find a way to elegantly frame it out.

Our two actors must also synchronize their movements for a handful of shots — sometimes in wide shots, sometimes in singles. For the latter, this mirroring is deceptively difficult, as we have to match movements captured at different times. I plan to rehearse each moment repeatedly before taking, to confirm consistent execution, but also to film the singles on a cell phone capturing the monitor while we take, so that the other actor can watch it before they have to perform their own version of this beat.

For the presentation of the figure, I need to find technical methods to obfuscate the details of how it existed on set during production. I've considered warping an acrylic sheet and cutting it into various strips wide or thin enough to bend the image where the figure exists in the frame, but not in the space around it. I've also considered cutting a cheap diopter to keep the figure out-of-focus even when everything else in its plane is sharp. Another solution would be to incorporate a frontal fill light hitting Harper that's kept entirely off the figure, making it seem unnaturally dark. All this to say, these are technical challenges I plan to explore in testing, so that we confidently have solutions when arriving on the day of production.