



Mid-term Progress Report

DEEP BLUE

"Use your paintbrush to speak up for the ocean."

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01

Project Background and Objectives



Project Overview

DEEP BLUE

The Deep Blue project aims to attract audience attention through 3D animation and raise public awareness of marine pollution and ecological conservation. The expected outcomes are high-quality videos and a social media dissemination plan.



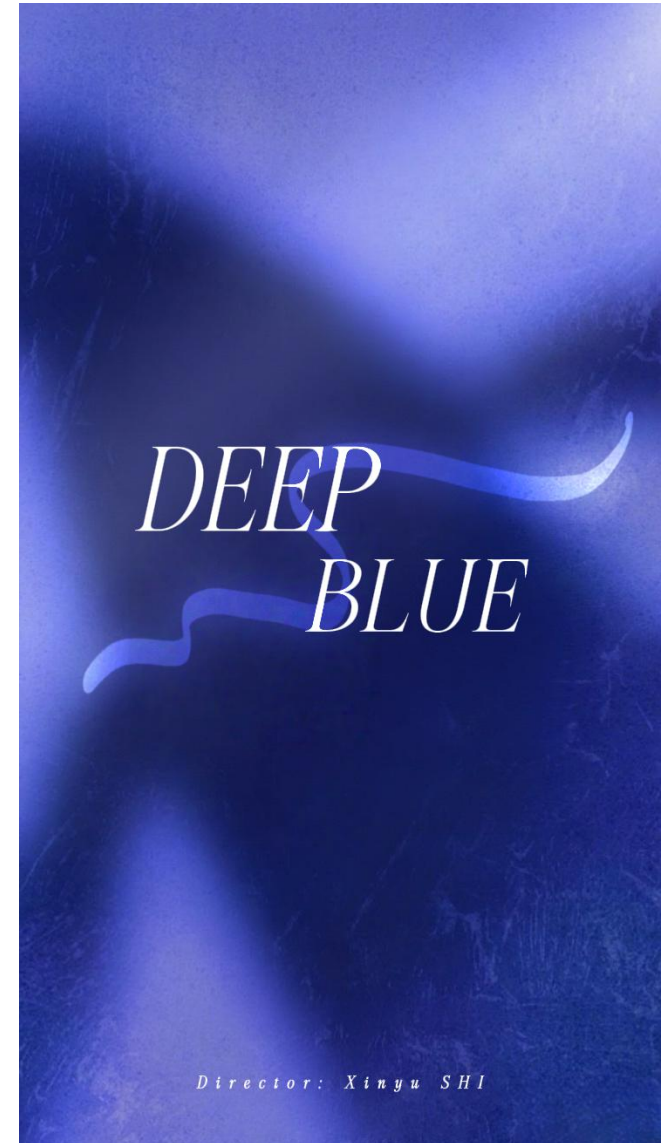
Project objectives

I want to raise awareness of marine conservation through a one-minute 3D animation.



uniqueness

The project uses emotional storytelling to express global environmental issues. It resonates with audiences by combining people and nature.





02

Progress Display



Progress Display

01

Preliminary
research

02

Storyboard
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Scene and
Character Design

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3D modeling

Preliminary research

- The theme of this project is marine conservation, with healing as the main tone of the creation. References include Hayao Miyazaki's animated works "Castle in the Sky", Makoto Shinkai's animated work "Your Name," and Gints Zilbalodis' 3D animated work "Flow." These references will be used to assist in the narrative rhythm, camera language, and character design to make this project more mature and complete.



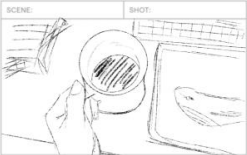
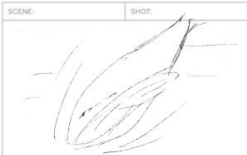
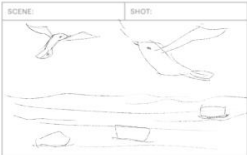
Marine pollution data collection

- On April 12, 2025, the European Union's Joint Research Centre (JRC) released a shocking study published in the journal Marine Pollution Bulletin. The research team discovered a large amount of human-made debris at the bottom of the Calypso Trench, the deepest part of the Mediterranean Sea, with plastic debris accounting for as much as 88% of the total. This discovery not only highlights the severity of deep-sea pollution but also serves as a stark reminder of the urgent need for marine ecological conservation.



Storyboard drawing

TITLE: _____ PAGE: _____

SCENE: _____ SHOT: _____  DESCRIPTION: _____ SOUND/VOICEOVER: _____ DIRECTION: _____ NOTES: _____	SCENE: _____ SHOT: _____  DESCRIPTION: _____ SOUND/VOICEOVER: _____ DIRECTION: _____ NOTES: _____	SCENE: _____ SHOT: _____  DESCRIPTION: _____ SOUND/VOICEOVER: _____ DIRECTION: _____ NOTES: _____	SCENE: _____ SHOT: _____  DESCRIPTION: _____ SOUND/VOICEOVER: _____ DIRECTION: _____ NOTES: _____
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SCENE: _____ SHOT: _____  DESCRIPTION: _____ SOUND/VOICEOVER: _____ DIRECTION: _____ NOTES: _____	SCENE: _____ SHOT: _____  DESCRIPTION: _____ SOUND/VOICEOVER: _____ DIRECTION: _____ NOTES: _____	SCENE: _____ SHOT: _____  DESCRIPTION: _____ SOUND/VOICEOVER: _____ DIRECTION: _____ NOTES: _____	SCENE: _____ SHOT: _____  DESCRIPTION: _____ SOUND/VOICEOVER: _____ DIRECTION: _____ NOTES: _____

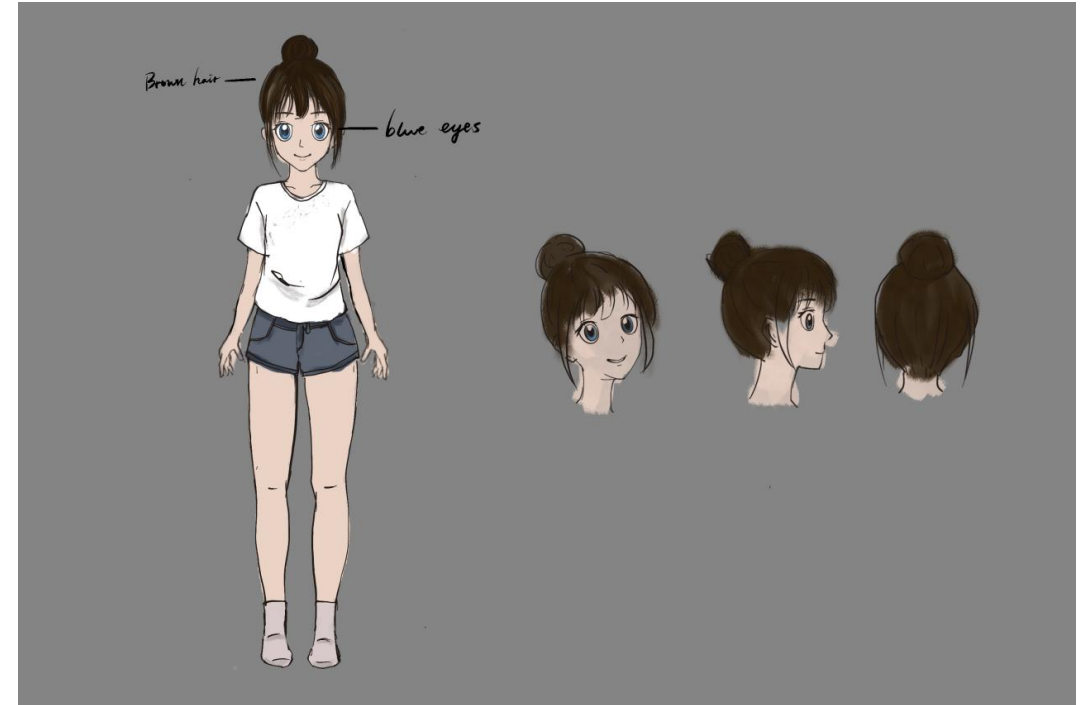
Scene and Character Design



- There are two main scenes. One is a studio scene, and the other is an ocean scene. These are the two scenes I designed. Their styles are quite different. The studio scene leans more toward an anime style, while the ocean scene leans more toward a realistic style. I hope that this stylistic difference will resonate more with the audience.

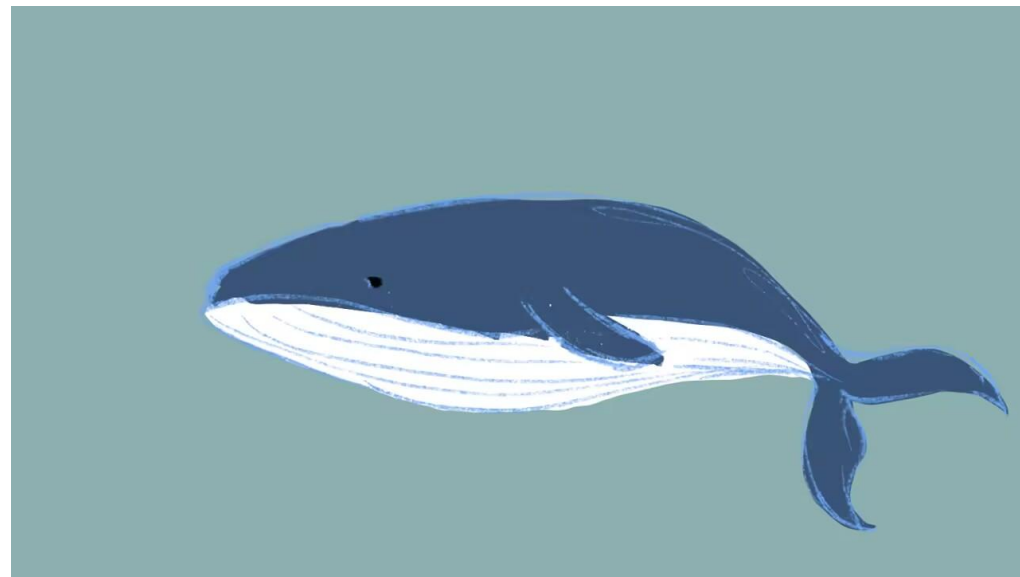
Scene and Character Design

- This is the character design for the protagonist. Her name is Yu Xiaojing. Since she is an animator, I designed her with a bun hairstyle. In line with the deep blue theme, I designed her eyes to be blue.



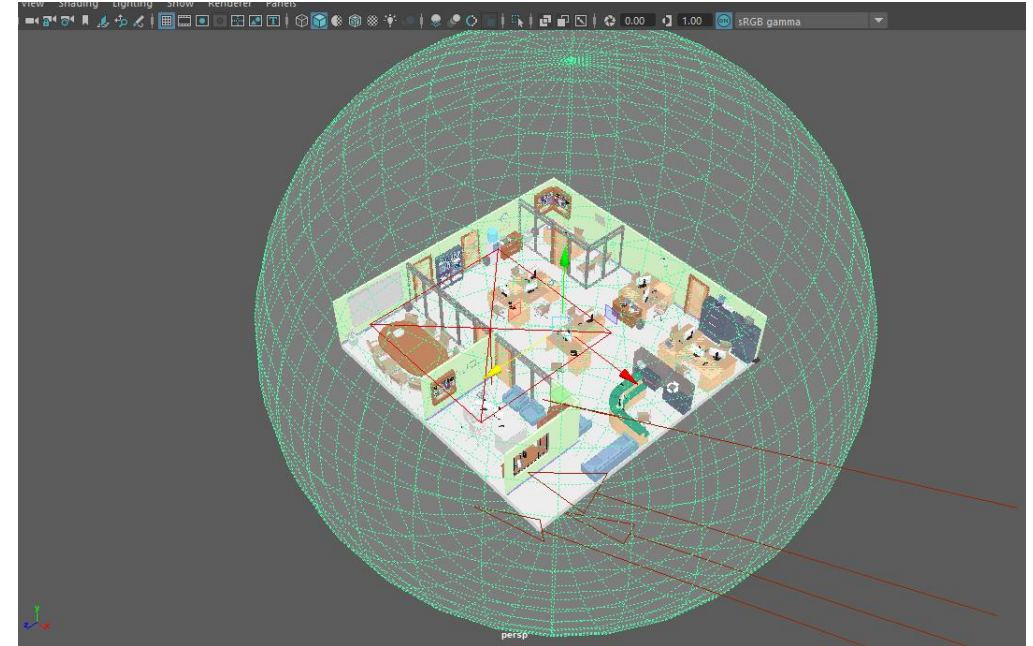
Scene and Character Design

- This is the whale that the protagonist encounters in his dream. Although I simplified it when drawing it, in the 3D production, I envisioned this whale to be more realistic.



3D modeling

- I use MAYA and Blender to create my scene models. During the basic modelling stage, I use the Polygon Cube as the core unit and gradually construct a studio scene with industrial precision through topological techniques such as polygon extrusion, beveling, and Boolean operations. To address different material properties, I optimised the transition between the curved desktop and metal supports using NURBS surfaces in Maya. Additionally, since the protagonist enters a dream while working in the studio, I created a complete studio scene to avoid the scene appearing too simplistic during rendering.



3D modeling



- After completing the production, I applied textures to the scene. Finally, I used a variety of lighting techniques to create the atmosphere of the scene.
- I believe that lighting is a very important element in creating atmosphere.

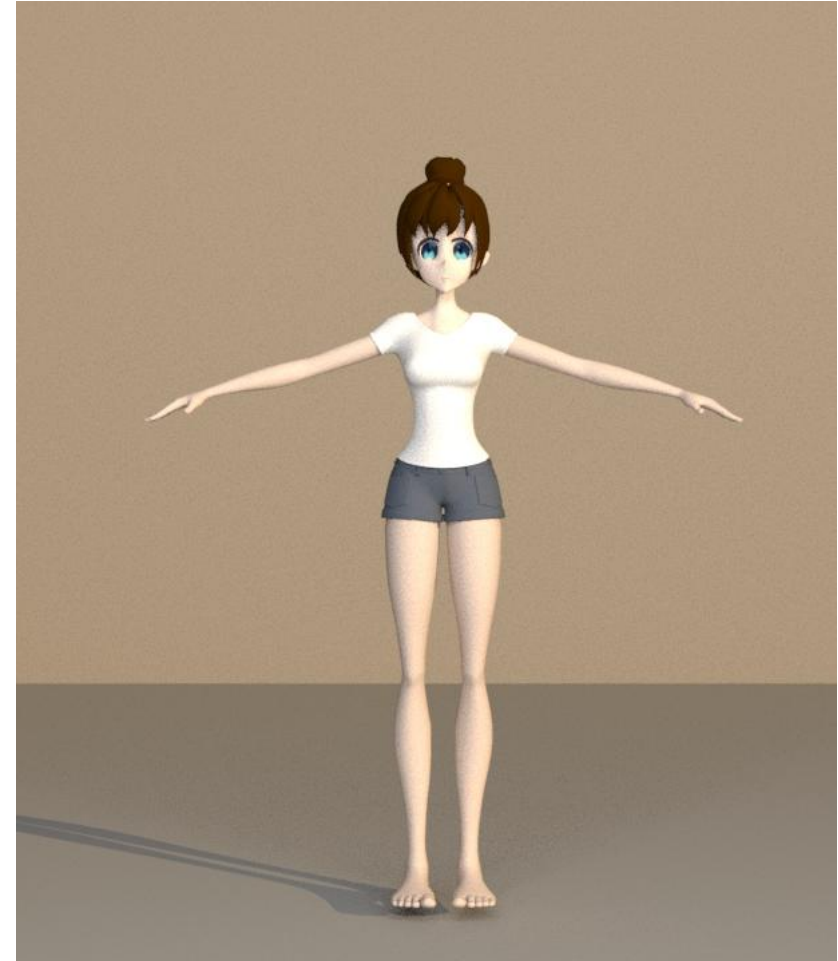
3D modeling



- I used Blender to create the ocean scene. I used the Ocean Modifier. Then I adjusted the timeline to make the ocean appear to be in motion. Next, I continued to modify the ocean's material. I added properties to generate some foam effects. Finally, I adjusted the lighting.

3D modeling

- During the character modelling phase, I also used Maya as my primary creative tool. Starting with a basic polygon cube, I gradually sculpted the character's contours using topological techniques such as extrusion, cutting, and bridging. To infuse the character with vitality, I placed particular emphasis on the rationality of the skeletal structure—the curvature of the scapula was modelled after the actual movement trajectory of the human body, and sufficient subdivision polygons were reserved at the finger joints to accommodate subsequent animation deformations. At the same time, I used Maya's UV Editor for UV unwrapping. For the character's textures, I use Procreate for hand-painted textures.





03

Next Phase Plan



Next Phase Plan

Character binding

Bind the protagonist and the whale.

01

Animation Production

Animate the frames and position the camera to create the shots. Select and modify the shots. Add more details, such as shots of marine life.

02

Post-production

Post-production includes final rendering, editing of the animation, and sound effects production.

03



THANK YOU