



CREATIVE TEMPLATE

The Road

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My Responsibilities

In this project, I was responsible for multiple stages of the production pipeline, including pre-production planning, 3D asset creation, and post-production. My primary responsibility was **script writing and story development**, which involved planning the narrative structure, developing the storyline, creating the characters, arranging the environments, and designing the cinematic sequence of each scene. These tasks ensured that the short film had a coherent narrative, clear visual direction, and an engaging viewing experience. In addition, I produced part of the character animation and created the storyboards for these animation sequences. This included planning camera movements, character performances, shot composition, and scene transitions to provide a clear production guide for the animation process. In the 3D production stage, I was responsible for modelling, texturing, and rigging one of the main characters, ensuring that the character achieved a high-quality visual appearance while being fully prepared for animation. I also designed, modelled, and textured all of the environments used in the project, including the mountain road, surrounding landscape, hospital, and other key locations. Through careful scene composition, material creation, lighting design, and environmental detailing, I created visual settings that effectively supported the narrative and reinforced the dark atmosphere of the film.

During the post-production stage, I was responsible for editing the animation by organising individual shots, refining transitions, and adjusting the pacing to improve the overall storytelling. I also designed the promotional poster for the short film. Finally, I combined the edited footage with sound effects, voice acting, and visual enhancements to produce the final version of the animation, ensuring a polished result with strong narrative flow, visual quality, and an engaging viewing experience.



SCRIPT

In this project, I was responsible for the script writing and story development of the 3D animated short film . My work included developing the overall narrative, designing the progression of the story, creating the characters and their relationships, planning the environments, and organising the cinematic sequence of each scene. The story follows two middle-aged men travelling along a remote mountain road late at night while searching for a missing child. As the journey continues, the atmosphere becomes increasingly tense through supernatural events, psychological illusions, and carefully placed suspense, eventually leading to multiple plot twists and a tragic ending.

During the scriptwriting stage, I carefully planned the pacing of the narrative and the emotional development of the characters to ensure that the audience would gradually experience a growing sense of uncertainty and fear. I also designed the visual storytelling of each sequence, including camera movements, shot composition, transitions, and scene progression, allowing the horror elements to unfold naturally through the cinematography rather than relying solely on dialogue. Every environment, from the winding mountain road and dense forest to the abandoned hospital and underwater reservoir, was arranged to support the story and reinforce the film's dark and unsettling atmosphere.

[illegible][illegible]

09:00 - 09:08 (35 sec) – (Close-Up; Leo [Zane Aschowski])
Leo [Zane] explicitly tells us why he's here before snapping open.

No one can blame—blame fingers, left toes, and finger [Zane] others don't even frame. The first thing he sees is the fingering [Zane] light overhead, his gaze slowly drifts downward, passing over the hand motion—his eyes glint against a bright orange light, before stopping on a figure dressed in white standing at the head of the bed.

The figure(sic) is back turned to him, wearing a white lab coat and writing something in a medical chart.

09:08 - 09:16 (30 sec) – (Close-Up; Wrestling Head)
Leo [Zane] begins to speak with effect—first he wins finger, then the middle finger. Slowly, his entire hand attempts to rise.

A painful [Zane] clip is attached to his index finger, causing slighty with the movement. From deep within his throat comes a groan

"Oh... uh..."

The sound resembles sandpaper scraping across wood.

09:20 - 09:30 (30 sec) – (Doctor Turns Around)
The figure's white eyes staring.

The pan focuses meticulously alone the paper for a few long seconds.

Then, extremely slowly, the figure begins to turn.

First the shoulders.

Then the body.

Finally, the face.

At that exact moment, the fluorescent light flickers, illuminating the face in a sudden flash.

09:30 - 09:45 (35 sec) – (Close-Up; The Man's Face)
It is the man.

The same actor, simply dressed in white.

The camera pulls back again.

The scene grotesquely resembled some reading room of yellow-black teeth.

This time, however, she wears a doctor's white cap and surgical mask—the most glaringlessly beneath her mouth, exposing the lower half of her face.

She has her hand slightly,

she completely black space directly into Leo [Zane].

The center of his mouth under another inch.

The next scene relatively unaltered:

from the chair's reflection of

"Stop... Stop..."

To a plastic

"Stop-keep-deep-deep-deep!"

09:45 - 09:55 (30 sec) – (Twisting Operative White Coat)
The next scene is placed right behind to start up again. Her fingernails are long and gray-black.

Groaning from the front of her white lab coat with all five fingers, his violently open it again.

"None?"

The coat tears open down the middle, revealing a grey black rock's built-in breast.

09:55 - 10:05 (35 sec) – (Twisting Operative White Coat)
She grabs the fabric of the black habit at chest level and tears it open once again.

This time, the camera slowly pushes in.

The lining of the habit is densely covered with photographs and missing brown patches seen in place with either cotton thread and red ink thread.

The photographs were in two.

Some are picture plates.

Some are family snapshots.

Some are faded and curled up again.

Beneath every photograph is a small cloth strip bearing handwritten words:

"Amazing child! Zane [Zane], age 7."

"Gorgeous Award to Zane [Zane], age 5."

"Wings cut, age 8, disappeared in 2012."

The handwriting differs from note to note.

Some are neat.

Some are hurried and shaky.

Some are clearly written by children themselves.

Suddenly, upon handling of photographs and eyes meeting one another, covering the entire scene being the a photograph's shadow from gray!

10:05 - 10:18 (30 sec) – (Close-Up; Leo [Zane]'s Fingers)
Leo [Zane] has been positioned from below and reflected.

His pupils tremble widely as his gaze sweeps across the countless photographs.

Every pair of eyes in those pictures seems to be staring back at him.

He desperately tries to retreat, but his feet are pressed tightly against the hospital floor.

There is nowhere to go.

His right hand flails frantically at the 11th and 12th floors, attempting to tear them away, but his trembling fingers cannot grasp their property.

The heart monitor alarm becomes one continuous peening tone.

00:20 - 00:30 (20 sec) - [Eckstein Awakening / Faller Awakening]
 Lao Zhai coughs both urgent in his seat.

The image flashes violently.

He is still sitting in the driver's seat of the black sedan.

No crash.

No hospital.

Everything that happened was merely a terrifying hallucination born from stress and fear.

He exhales, deeply in relief.

Looking around, he sees that the phone screen is still glowing.

The roadside trees and vegetation remain exactly as before.

Everything appears normal.

Then he lowers his gaze.

The grotesque and woman is staring directly at him.

Instantly, the car robs violently and plunges off the roadside.

00:40 - 00:50 (10 sec) - [Endscreen Wide Shot]
 The vehicle sinks into the depths of the reservoir.

The underwater world is dim and cold, bathed in bluish-gray light.

Lao Zhai floats helplessly.

His arms float wildly.

Shrapnel is floating past from his mouth.

His eyes are wide with terror and drowning panic.

Lao Chen (Zhai) notices him in the passenger seat. His body limp.

The photograph slips from his relaxed fingers.

The image of the sinking bay spins slowly upward through the murky water.

00:52 - 00:58 (6 sec) - [Endscreen Tableau of Children]
 Lao Zhai peers through the cloudy water.

In the distance, countless children float suspended beneath the surface.

They wear all kinds of clothing—
 school uniforms,
 reversed dresses,
 worn T-shirts.

Their ages range from three or four to twelve or thirteen.

Every one of them has closed eyes.

Their faces are pale as paper.

Their hair drifts slowly in the water.

They appear as winged angels.

Or frozen in time.

There are so many that they nearly fill the entire middle layer of the reservoir, forming a silent underwater forest.

00:58 - 01:00 (2 sec) - [Water and Discoloration]
 The camera slowly pans back.

The sun glazes gently at the deepest part of the reservoir.

No black hole! No force gently in the water.

No longer seeming an expression of horror, the new hours a profoundly surreal, peaceful ends.

Peering at her fingertips, her skin gradually turns graywhite, hardening into rough stone.

The transformation spreads across her entire body.

Nearly, Lao Zhai's body also begins to petrify, starting from his feet.

Soon, the two stand side by side on the reservoir floor the forgotten present status.

At the same time, the children suspended in the water begin to fade.

Their bodies become transparent, dissolving into countless tiny golden particles.

Lao Reflexes, the lights drift upward through the water toward the faint moonlight.

The camera's slowly sinks, passing through rippling currents and emerging back into the night sky.

The mountain road lies silent among the mountains.

The dead tree still stands alone beside the roadside.

A gust of wind and passes through its branches, producing a mournful, sobbing sound.

The screen slowly fades to black.

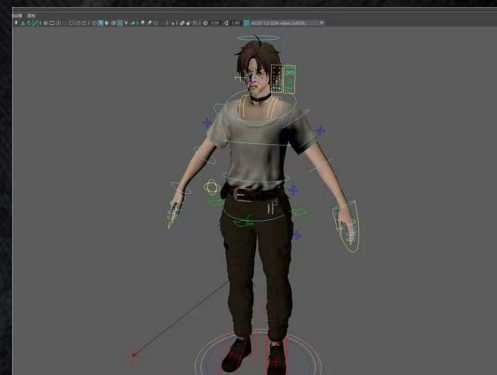
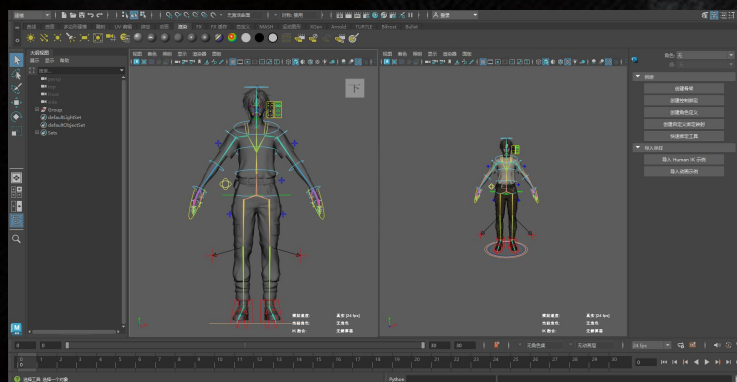


CHARACTOR

During the character production process, I first created the 3D character model in Autodesk Maya based on the character concept design. Using polygon modelling techniques, I built the character step by step, starting from basic geometric shapes to construct the head, body, clothing, and shoes. Throughout the modelling process, I continuously adjusted the proportions and refined the details to ensure that the character matched the intended design. Particular attention was paid to the topology by organising edge loops and polygon flow carefully, ensuring smooth deformations during rigging and animation.

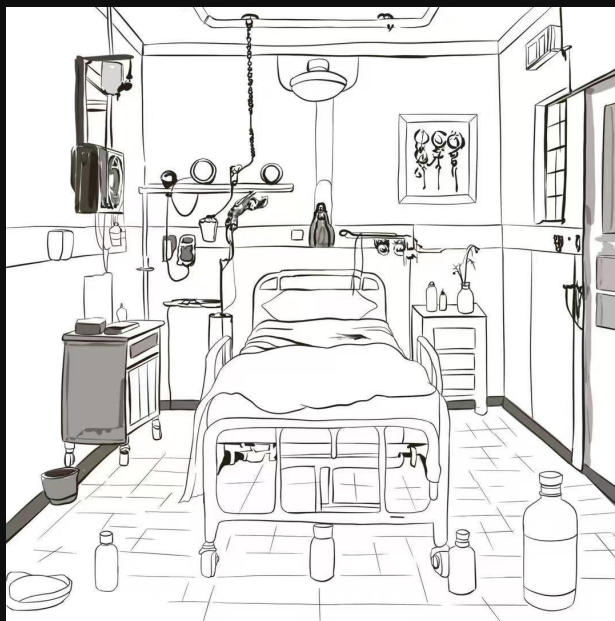
After completing the base model, I refined the character's hair, clothing folds, and accessories, and then created the UV layout to prepare the model for texturing. I used Adobe Photoshop** to produce the colour and texture maps before assigning and adjusting the materials in Maya, improving the overall visual quality and realism of the character.

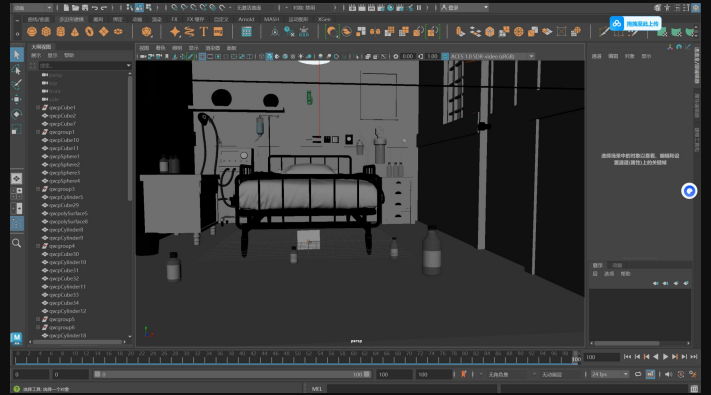
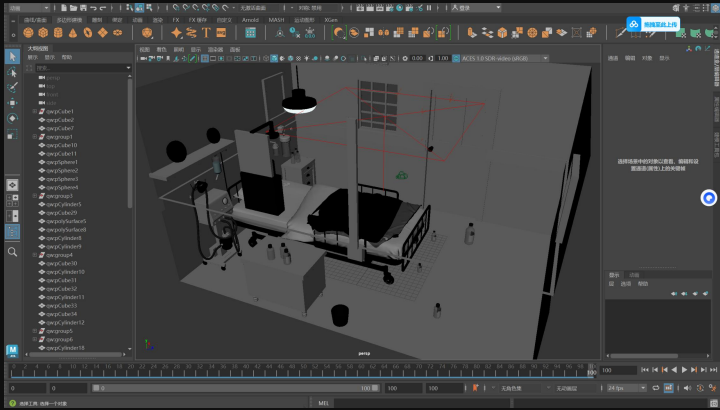
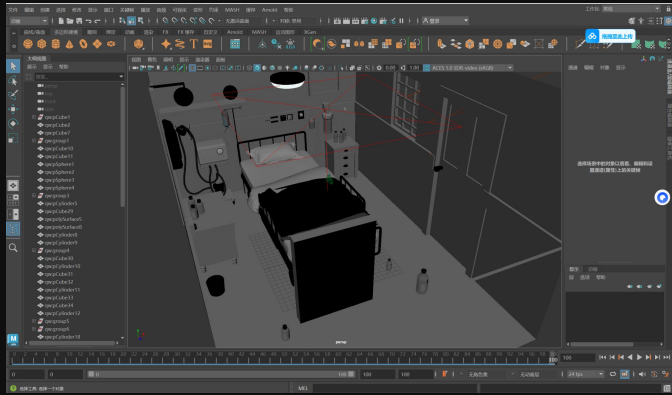
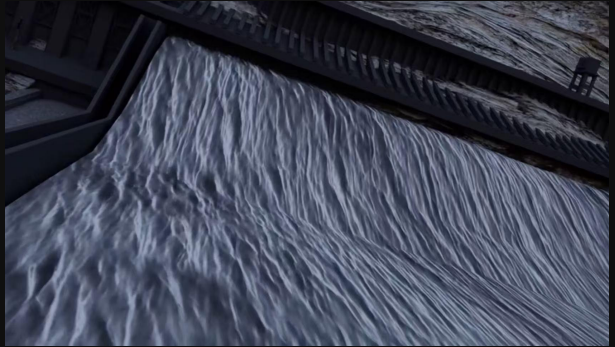
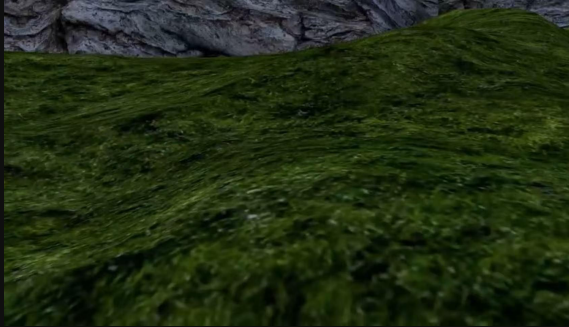
During the rigging stage, I created a complete skeletal system for the character, including the spine, head, arms, legs, and fingers. The model was then bound to the skeleton using the Smooth Bind tool. After binding, I carefully refined the skin weights using Paint Skin Weights to achieve more natural deformations around the joints during movement. Finally, I built the animation control rig by creating controllers for the body, limbs, and head, allowing the character to be animated efficiently. The rig was thoroughly tested and refined to ensure stable performance and smooth character movement throughout the animation process. Through the complete workflow of modelling, texturing, rigging, and testing, I successfully completed the production of one of the project's main characters.



Scenography Inspiration

The hospital scene was also hand-drawn in Procreate. The core concept was to create a Gothic-style ward, incorporating elements like glass bottles, chains, and picture frames. I emphasized a haunting atmosphere through dim lighting and a cold color palette to reinforce the unsettling tone





Cover design

The overall composition adopts a cool color palette with strong contrasts of light and shadow, creating a tense and mysterious atmosphere. The full moon and bats in the background symbolize unease and lurking danger, suggesting that the story takes place in a non-ordinary, otherworldly setting. The grotesque figure on the left, resembling a “nun” or a distorted religious character, symbolizes the corruption of faith and the embodiment of inner fear, and may also represent the protagonist's psychological shadow.

At the center of the image, the young man appears calm yet slightly fatigued, reflecting rationality and inner struggle in a dangerous environment. He serves both as the driving force of the story and the interpreter of the mystery. The faintly visible photos and personal information on the right suggest missing persons or a series of related incidents, adding suspenseful clues to the narrative.

Through the collage of multiple elements, the poster attempts to construct a narrative space where night travel, roads, disappearance, and psychological fear are intricately intertwined.



STORY BOARD



ANIMATION





Post-production Editing