The Road

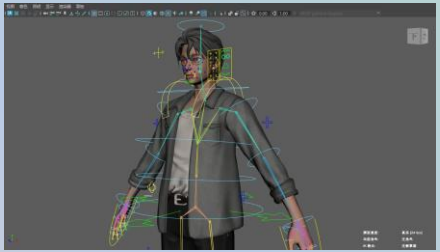
Report： Yuxin Li
Guanyu Chen
Zexuan Liu

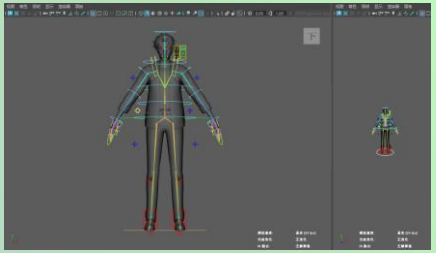
2026.8.24

GC’s part

Personal responsibility for content and overall completion status

Main Work Contents





| Character Asset

Responsible for the 3D modeling, topology, UV mapping, material creation, and bone binding of key characters, providing the foundation for subsequent animation production.

| Storyboard Design

Conducting shot and action design based on the script content, converting textual content into specific animation storyboards, and determining character movements and camera movements.

| Scene Animation

Responsible for the animation production in three scenes, adjusting character movements, shot movements, and the interaction between characters and the scene through keyframe adjustments.

The animation design of three scenes

| Road Scene Space Environment Interaction

1

The road scene belongs to an open space. The animation focuses on the movement trajectories of the characters and cars, as well as the interaction between the characters and the environment.

By using camera pans, tilts, and some shakes, the spatial sense and realism of the scene are enhanced. At the same time, the visual rhythm in the long animation sequences is strengthened.

Design process diagram

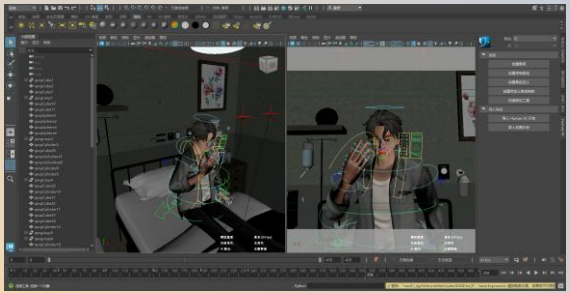
The animation design of three scenes

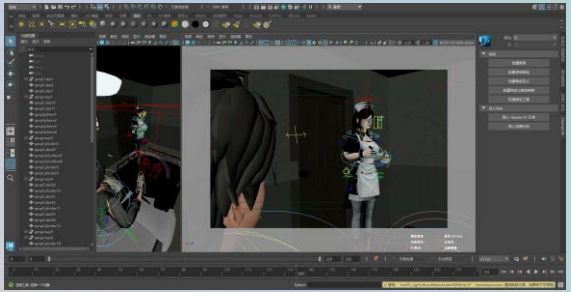
| Hospital Scene Releasing Repressed Emotions

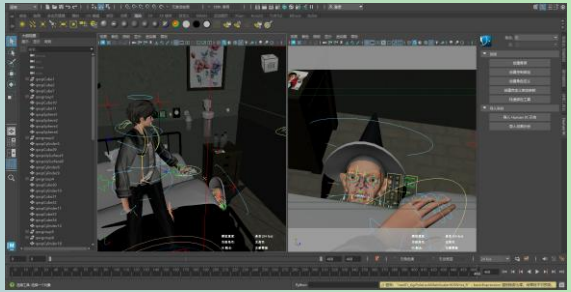
2

The hospital setting is a relatively enclosed indoor space, so more attention is paid to the body movements and center of gravity changes of the characters.

Through relatively subtle actions and restrained camera movements, the sense of oppression and tension of the characters in the enclosed environment is portrayed.







Design process diagram

The animation design of three scenes

| Underwater Scene Falling and Reaching

3

The underwater scene mainly focuses on depicting the character's falling, weightlessness, and reaching-out movements in the water.

Through the changes in the character's body posture and hand movements, the movement state of the character in the underwater space is expressed; at the same time, combined with underwater environment elements such as corals, the spatial sense and visual atmosphere of the scene are enhanced.

Design process diagram

Final Animation Rendering

④

| Final Rendering

After completing the animation production of the three scenes, the character animation, camera movement, scene environment and lighting effects were integrated and finally rendered uniformly.

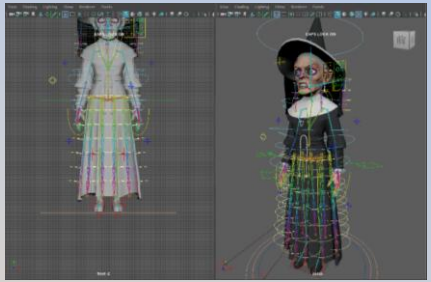
The focus was placed on checking the picture effects, shot transitions and overall output quality of the three scenes to ensure that the final animation could fully present the actions and shot effects designed in the early stage. Rendering Process

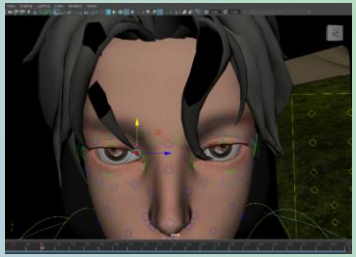
Render the content of some of the pictures

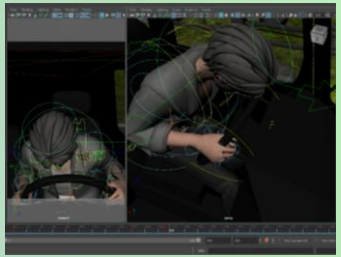
Animation → Camera → Lighting → Scene Integration → Final Rendering

YL’s part

My Responsibilities







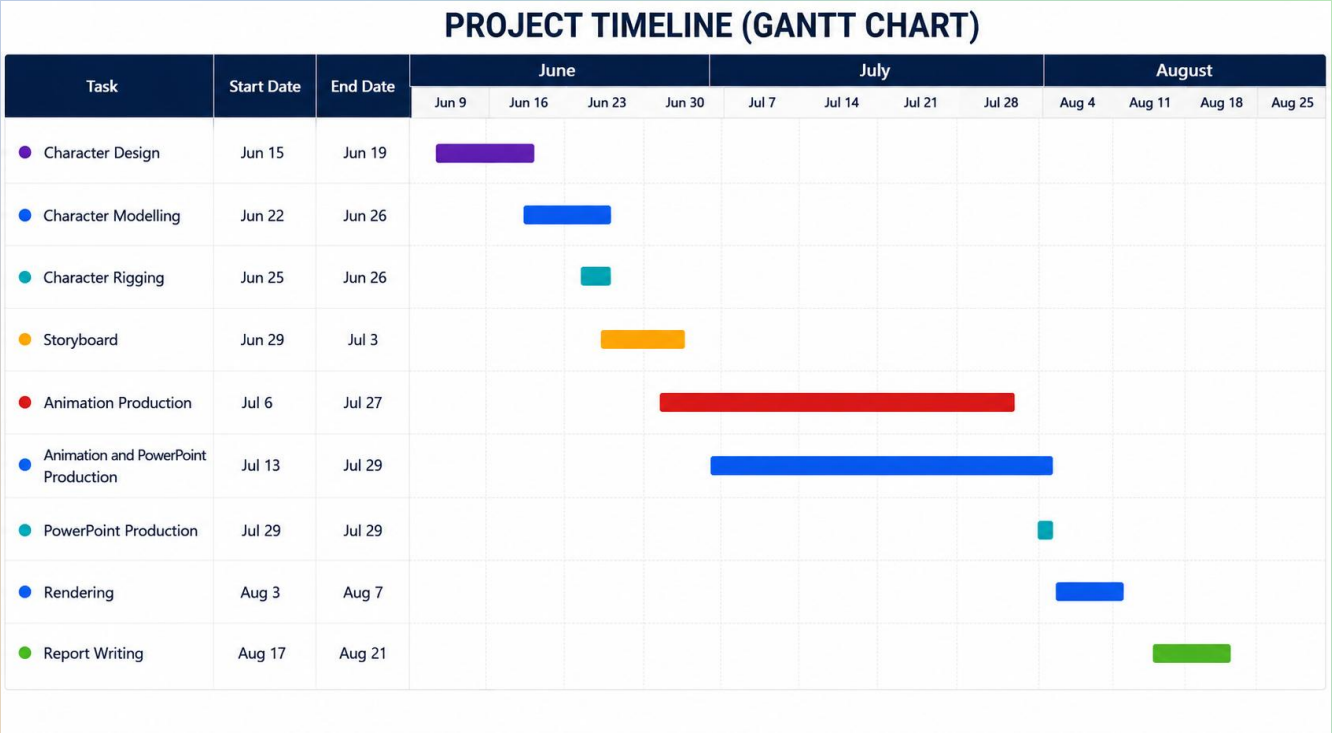
Character Asset:

Primarily responsible for character modelling, character texturing and character rigging.

Individual animation storyboard

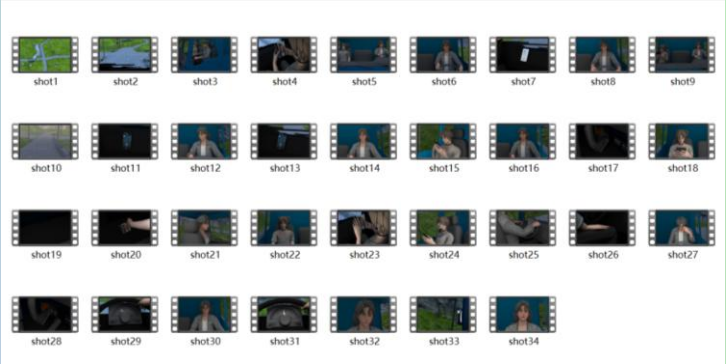
Animation:
Responsible for the production of a three-and-a-half-minute animation

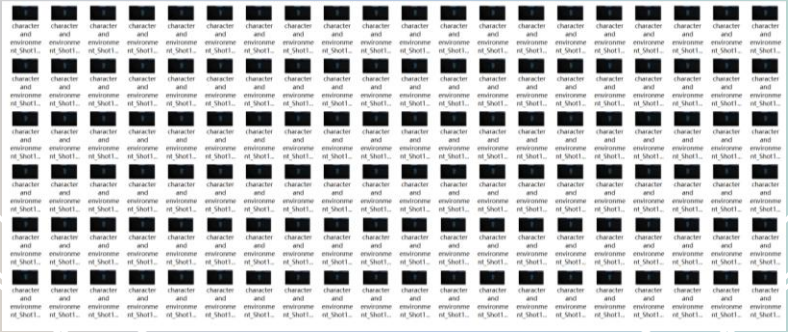
Gantt Chart


PROJECT TIMELINE (GANTT CHART)
Task
Start Date
End Date
June
July
August
Jun 9
Jun 16
Jun 23
Jun 30
Jul 7
Jul 14
Jul 21
Jul 28
Aug 4
Aug 11
Aug 18
Aug 25
Character Design
Jun 15
Jun 19
Character Modelling
Jun 22
Jun 26
Character Rigging
Jun 25
Jun 26
Storyboard
Jun 29
Jul 3
Animation Production
Jul 6
Jul 27
Animation and PowerPoint Production
Jul 13
Jul 29
PowerPoint Production
Jul 29
Jul 29
Rendering
Aug 3
Aug 7
Report Writing
Aug 17
Aug 21

Final Animation Rendering

Once the animation production is complete, the final rendering and video composition are carried out.



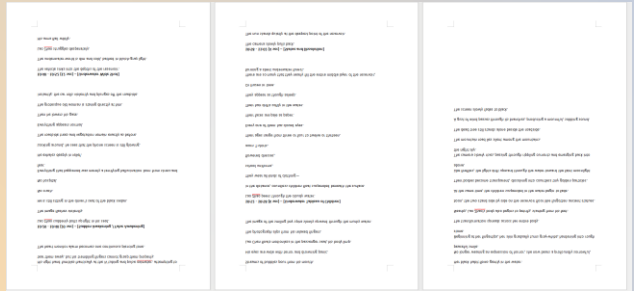


ZL’s part

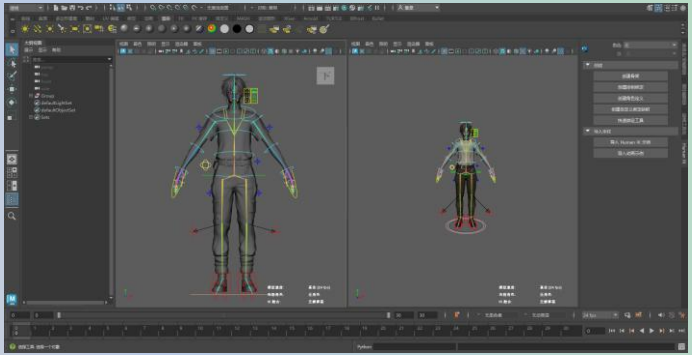
My Responsibilities

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.

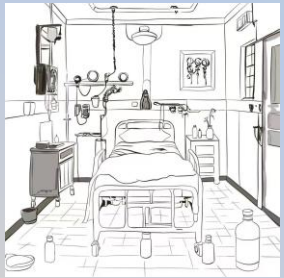
SCRIPT

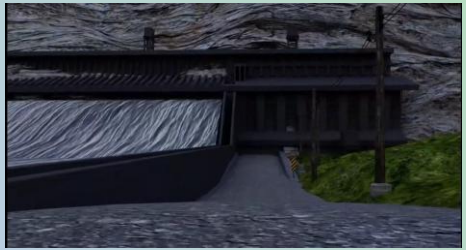
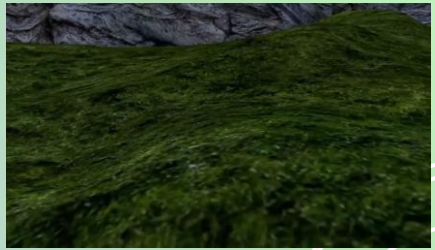


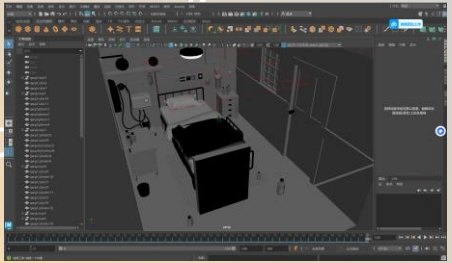
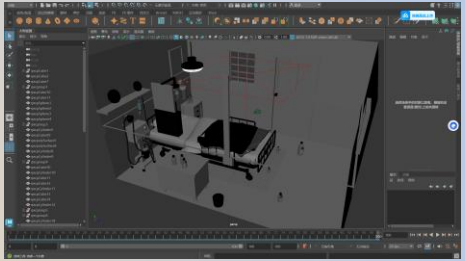
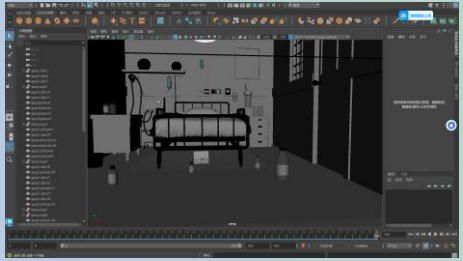
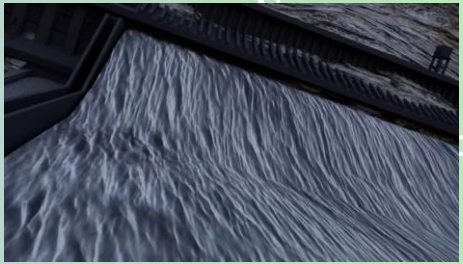
CHARACTOR



Scenography Inspiration



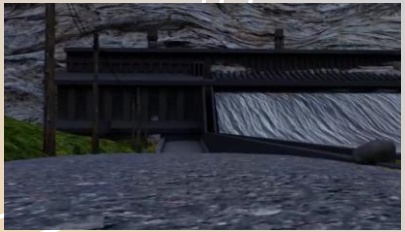
Cover design

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.

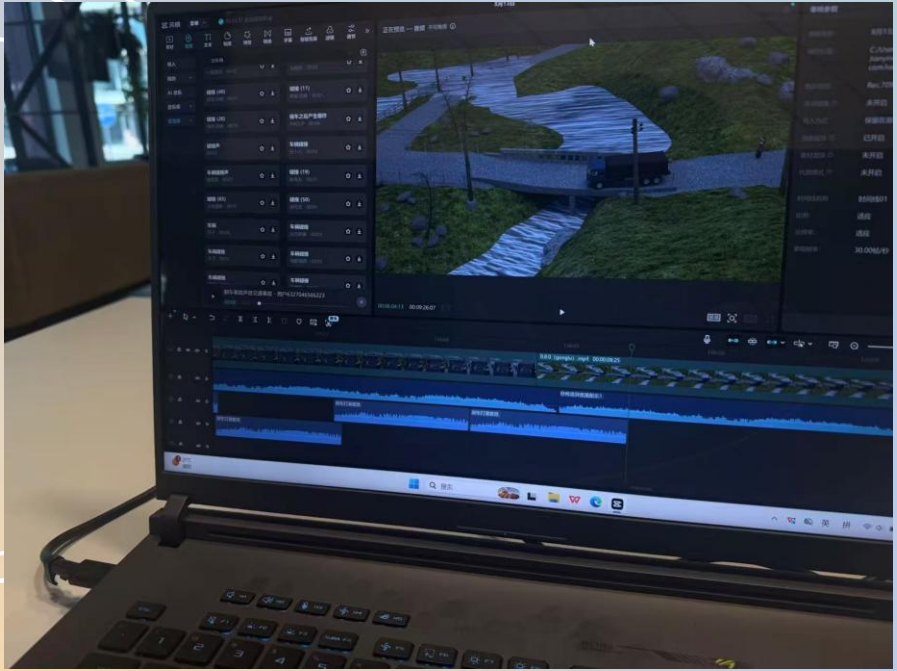
Through the collage of multiple elements, the poster attempts to construct a narrative space where night travel, roads, disappearance, and psychological fear are intricately intertwined.

ANIMATION



INTRO

Post-production Editing



Thanks