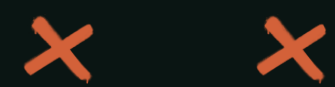


FRACTAL



PROJECT 2 - DOCUMENTATION

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- S.5 Inspiration

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x x x x

ABOUT.

MOTIVATION.



H/!:))

We are Liz, Axel, Lu, and Jacky, Mediendesign students of the Ravensburg Weingarten University.

We aimed to work on a **project** that **combined** multiple areas of our previous studies, with a particular focus on **film** and **3D design** and how these two distinct art forms could merge into a cohesive project.

Our goal was to **deepen** our knowledge in **filming, editing,** and **sound design** using **Premiere Pro** and **Reaper**, as well as enhance our skills in **3D modeling and animation** with **Blender** and **2D animation** in **After Effects**.

Additionally, we sought to strengthen our ability to collaborate effectively as a team.

IDEA.



We wanted the focus of our project to be something **short and striking**. Something with a lot of **intention and meaning**, so that when people saw it they would want to see more.

The intro sequence of Jack Ryan impressed us and made us think of doing something similar. An **intro sequence** to a series where every single **visual element** shown **explains** or **fits** in with the **protagonist and their environment**.

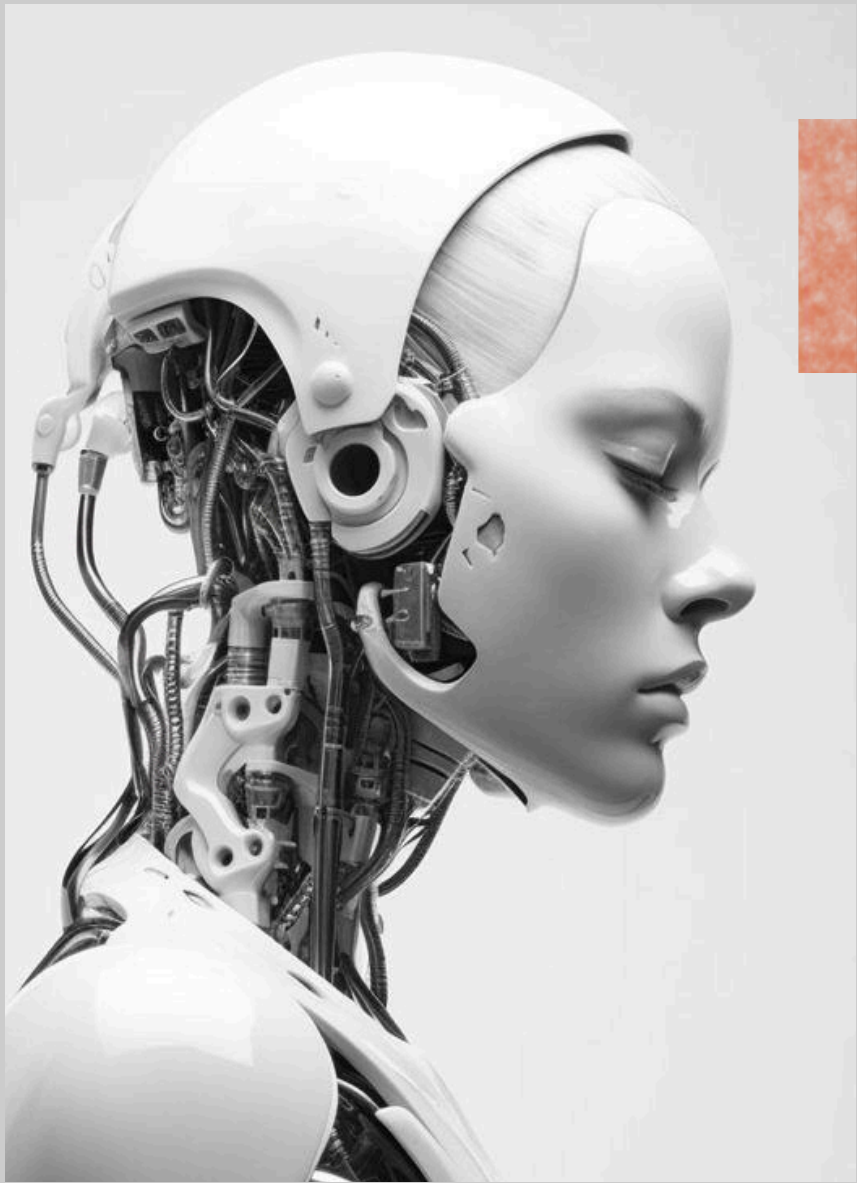
We also wanted to use all of our skills in **3D, 2D and film** as well as **graphic design** to enhance our project and decided to make **short videos** or clips that could be used as **part of** said fictional **series** as well as for **advertising**.

We also wanted to create some merchandise to sell our project and the experience.

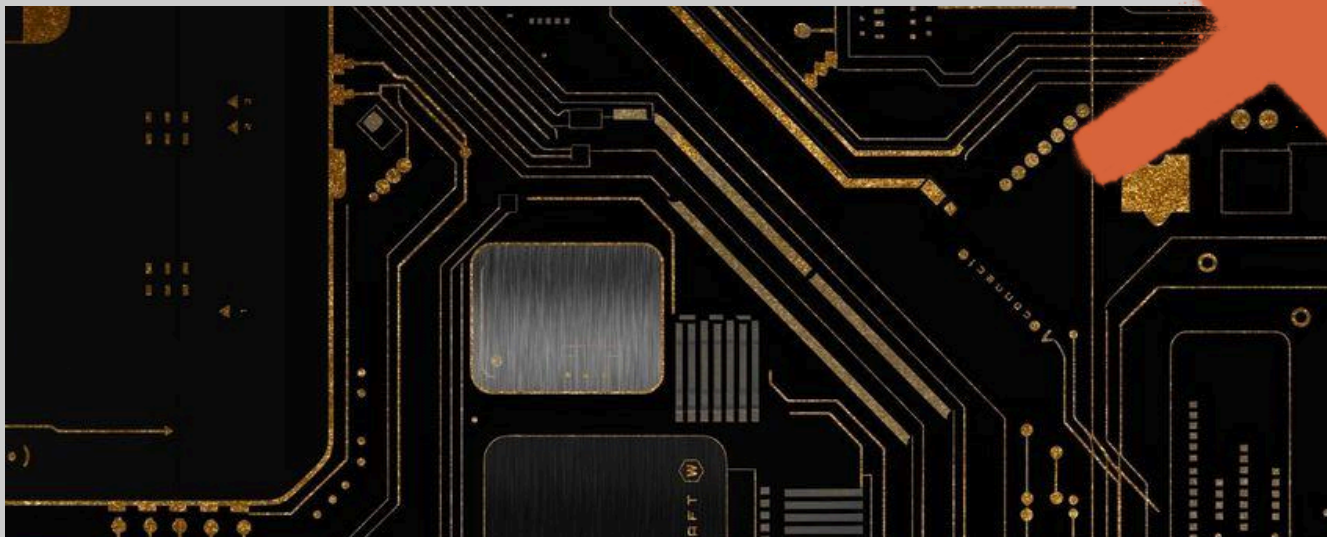
[Click here to watch the video!](#)



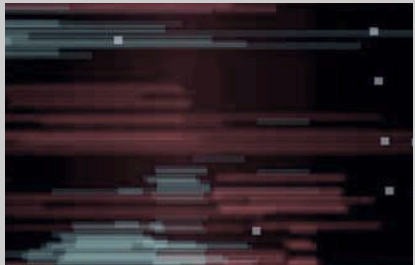
REMEMBER- SURVIVE- REMAIN



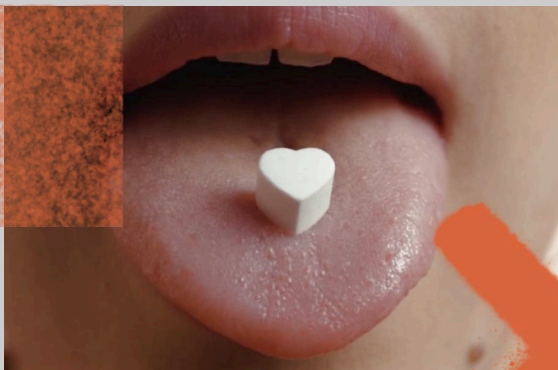
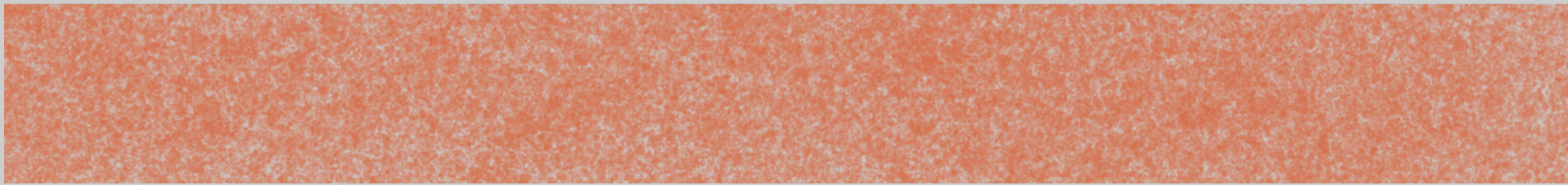
CONTROL IS POWER-
POWER IS PEACE



FUTURISTIC



MATCHCUT

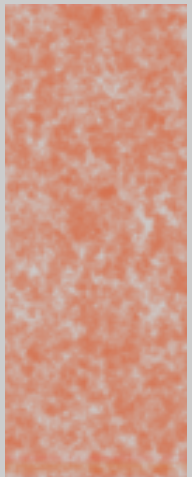


SPLIT SOCIETY



XXXXXXXXXX

INSPIRATION.



RESISTANCE

ABOUT.

| | |
|-------------|------|
| Anti - Hero | S.7 |
| Storyline | S.8 |
| Pitch | S.16 |

x x x x

STORY.

STORY.

ANTI-HERO S JOURNEY



- | | | | |
|---|-------------------|---|-------------------------|
| 1 | Ordinary World | 5 | Crossing the Threshold |
| 2 | Call to Adventure | 6 | Approach to inmost cave |
| 3 | Refusal | 7 | The Ordeal |
| 4 | Mentor | 8 | Seizing the sword |

STORY.

ORDINARY WORLD

1 2 3 4 5 6 7 8

In the year 2065, the world is severely divided into **two social extremes**. With the investment and research in biotechnological advances, those who could afford it live in **Havens, technological clean oases** as the **political leaders** of the world.

The rest were forced to live in the **wilderness**, living off the **remnants** of the **old civilisation** and under the oppressive manipulative control of the Havens, creating the various tribes of **Freeborns**.

The main character, **Kara**, is a young woman originally born in a **Haven** with an **extroverted, ambiguous personality**. But instead of exploring her talents in the family's investment in the political construct, she enjoys a rather extreme nightlife.

STORY.

CALL TO ADVENTURE

1 2 3 4 5 6 7 8

Kara attends another party and is **drugged by strangers** and her **vital implant**, Haven's identification, funding and tracking device, is **cut from her** shoulder.

She is **taken out of Haven** and left in a gutter.

STORY.

REFUSAL

1 2 3 4 5 6 7 8

Kara tries to navigate her way back to her home, but discovers that without her implant she has **no access to the Haven**.

She is assaulted by the guards and left in a gutter to face the brutal reality of their society without the protection and privilege of her former world.

A passenger notices her and offers her **shelter** and food.

Having grown up with tainted information, she mistrusts **Aiden** and is **not yet ready to accept her new way of life**. She tries to get a new implant, but to no avail.

STORY.

MENTOR

1 2 3 4 5 6 7 8

Aiden, a 45-year-old man, is a **collector** and keeps a collection of old books, weapons and technology that has long since been abandoned.

He is also **well connected** among the Freeborn clans and introduces Kara to the new way of life, **helping her** to **understand** and **overcome** the corruption and manipulation of the Havens.

STORY.

CROSSING THE THRESHOLD

1 2 3 4 5 6 7 8

As **Kara and Aiden** spend more time together, they develop **mutual trust, bonding** over shared experiences and **learning from each other's** pasts.

Aiden teaches Kara about survival in the wild, such as growing food and recognising animal tracks.

Kara starts to help Aiden with his work, **assisting refugees and tribes in times of need.**

They live together for two years, and as their relationship deepens, **Kara** begins to **accept her new life.**

STORY.

APPROACH TO INMOST CAVE

1 2 3 4 5 6 7 8

While on a rescue mission, they are **followed by a spider**, the **Havens'** means of **observation**. Its recording attracts the **attention of her family**. They recognise **Aiden** as the **leader of the resistance** and invade Kara's new home.

They **take** the two of **them prisoner** and escort them back to Kara's **old Haven**.

In an attempt to further **manipulate Kara** and punish her for her recklessness, they reveal **Aiden's past life** as a Haven elite and his involvement with the Resistance, **falsely accusing him** of drugging and kidnapping her.

Believing the words of her family, **she feels betrayed and used**.

When **Aiden tries to free her** from her family's grip, **Kara sacrifices him** in a desperate moment, **resulting in his death**.

STORY.

THE ORDEAL

1 2 3 4 5 6 7 8

Kara goes emotionally numb at the realization of **Aidens death** and experiences a **mental breakdown**.

She takes **Aiden's skull** as a **grim reminder** of her actions. It becomes a physical manifestation of her guilt, the burden she carries, the consequences of her choices.

Grabbing a Spider of the wall, she **records herself** promising **fire** and **death** to those who had harmed her.

STORY.

SEIZING THE SWORD

1 2 3 4 5 6 7 8

Kara hides her **role** in **Aiden's** death, keeping it a **secret** from the Freeborn tribes.

She takes on his work and **leads the Resistance**, but loses herself in **internal conflict**, vengeance, and the need for control—unable to fully grasp her mentor's teachings.

As she **fights battles against both** the **Havens** and the **Freeborns**, she is also hunted by the Havens for murder.

PITCH.



In a world where the **wealthy** thrive on implanted **technology** while others **survive** in the **remnants** of the old world, a **privileged young woman** is **cast out** after her vital implant is stolen.

Under the guidance of the **Resistance**, she **breaks free** of the **manipulation** of their world.

ABOUT.

Naming S.18

Colours S.19

Actress S.20

The Two Sides S.21

Music S.23

x x x x

FIRST STEPS.

NAMING.

A fractal is a **complex, self-repeating pattern** found in both nature and mathematics, symbolising **infinite cycles** of transformation and fragmentation.

Like a fractal, the **world** in our story is **divided** between **structured perfection and chaotic** wilderness, reflecting the endless cycle of power, rebellion and consequence.

FRACTAL

64 px

FRACTAL

32 px

F 🌀 🕷

16px

× × × × × × × ×

PF VENUE

Bold
Spacing 140pt

FRACTAL

COLOURS.

We chose the **Synthetic Cyan** and **Solar Citrus** as the primary colours.

As they symbolise the two opposing social groups, we decided on a simple **complementary contrast**.

While the **Cyan** represents the **clean, cold** and technological environment of the **Haven**,

the **Citrus** embodies the **hot-blooded** and **rage-filled resistance**.

These colours are used throughout the projects, in the 3D models as well as in the 2D animations and merchandise.



PRIMARY COLOURS

SYNTHETIC CYAN

Hex

356A62

RGB

53 / 106 / 98

SOLAR CITRUS

Hex

DB653D

RGB

219 / 101 / 61

ACTRESS.



THANK YOU!

<https://www.instagram.com/o0olesia/>

ABOUT.

Olesia Mezhenska is the extremely **talented actress** with whom we had the incredible pleasure of **collaborating** on this project.

Her performance and commitment brought so much depth and authenticity to the character, which made her an **invaluable part of our project**.



Haven's environment is defined by a **sterile, old-money aesthetic** that emphasises **structure** and **order**.

This is reflected in **Kara's appearance** - her monochrome white clothing, make-up and jewellery contribute to a

polished, controlled and confident but **distant** image.

This structured existence also highlights the fragility of her reality - when disrupted, the contrast becomes even more striking.

THE VISUALISATION OF THE HAVEN

XXXXXXXXXX

THE TWO SIDES.



The Freeborns embody a **chaotic and organic mix of cultures** and communities, a distinct contrast to Haven.

Kara's appearance reflects this **lack of uniformity**. Earthy tones, dirty, **mismatched** clothing and messy, curly hair all contribute

to a sense of **survival rather than elegance**.

For Kara, however, this world also symbolises her breaking point, as the structure she grew up in crumbles around her; it is also the moment when her control breaks down.

THE VISUALISATION OF THE FREEBORNS

XXXXXXXX

THE TWO SIDES.



MUSIC.

We chose Jared Benson's **Getting Close** as the song for our intro sequence. This song can be described as a **ticking clock** counting down time, accumulated by a **dark bass**.

It has a **4/4 beat** of **99 bpm** and was originally **2:35 minutes** long. However, we **shortened** it to about **59 seconds**

to keep the viewer interested. We also manipulated the **tension curve** to better suit our project and planning. This allowed us to create an **open arc**, ending the sequence without resolving the tension, leaving room for interpretation.



GETTING CLOSE -
JARED BENSON

Sinister Machinations



ABOUT.

Equipment S.25
Locations S.26

x x x x

FILMING.

EQUIPMENT.



✗ ✗ ✗ ✗ ✗ ✗ ✗ ✗

OWN EQUIPMENT

For this project, we used a **Lumix S5 II-X** as our main camera, paired with a **24-105mm zoom lens**. **Macro lenses** were used for detailed close-ups. To enhance the sense of space and atmosphere, for example in our top-down shots, we used the **DJI 4 Pro**, which provided dynamic environmental shots and helped to convey mood and scale.

For our underwater shots and the reel, we worked with the **GoPro 12**, which provided unique wide-angle visuals. For some shots, we used a **shoulder rig** to ensure stability and a natural feel to the footage.

For our filming, we carefully scouted locations that matched the distinctive visual aesthetic of our project. We focused on locations that conveyed either a clean, sterile atmosphere, the remnants of an old world, or untouched natural landscapes - each representing different aspects of the world of our story.

We found several perfect locations in the nearby woods, in Karlsruhe and, fittingly, even on our university campus.

Here are some images from our shoots:



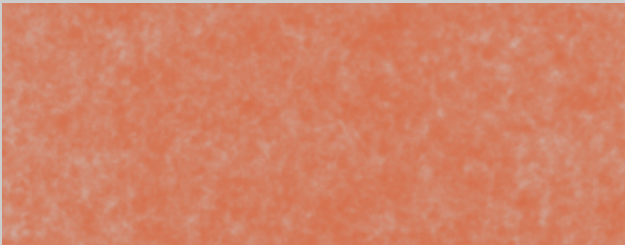
LOCATIONS.



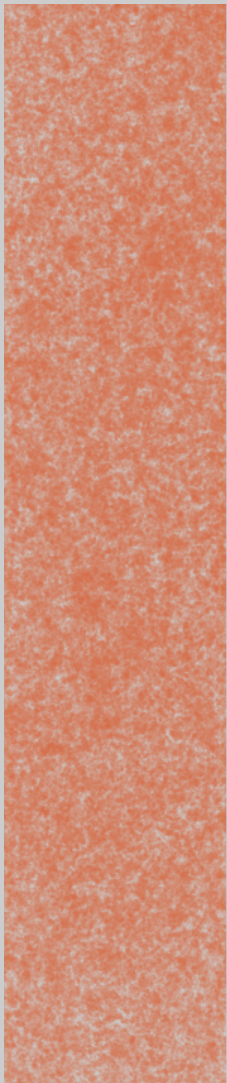
Karlsruhe
49°00'56.3"N 8°20'27.6"E



Studio for photography and film RWU
47°48'46.3"N 9°39'05.1"E



H-Buildings RWU
47°48'52.0"N 9°39'10.1"E



LOCATIONS.



Lake in Forest

49°00'56.3"N 8°20'27.6"E

Schwimmingpool PH

49°00'56.3"N 8°20'27.6"E



Häckler Weiher

47°49'28.0"N 9°41'54.6"E



Wald

47°49'20.1"N 9°42'00.5"E

ABOUT.

| | |
|--------------|------|
| Control | S.29 |
| Resistance | S.28 |
| Environment | S.45 |
| 2D Animation | S.51 |

x x x x

VISUAL DESIGN.

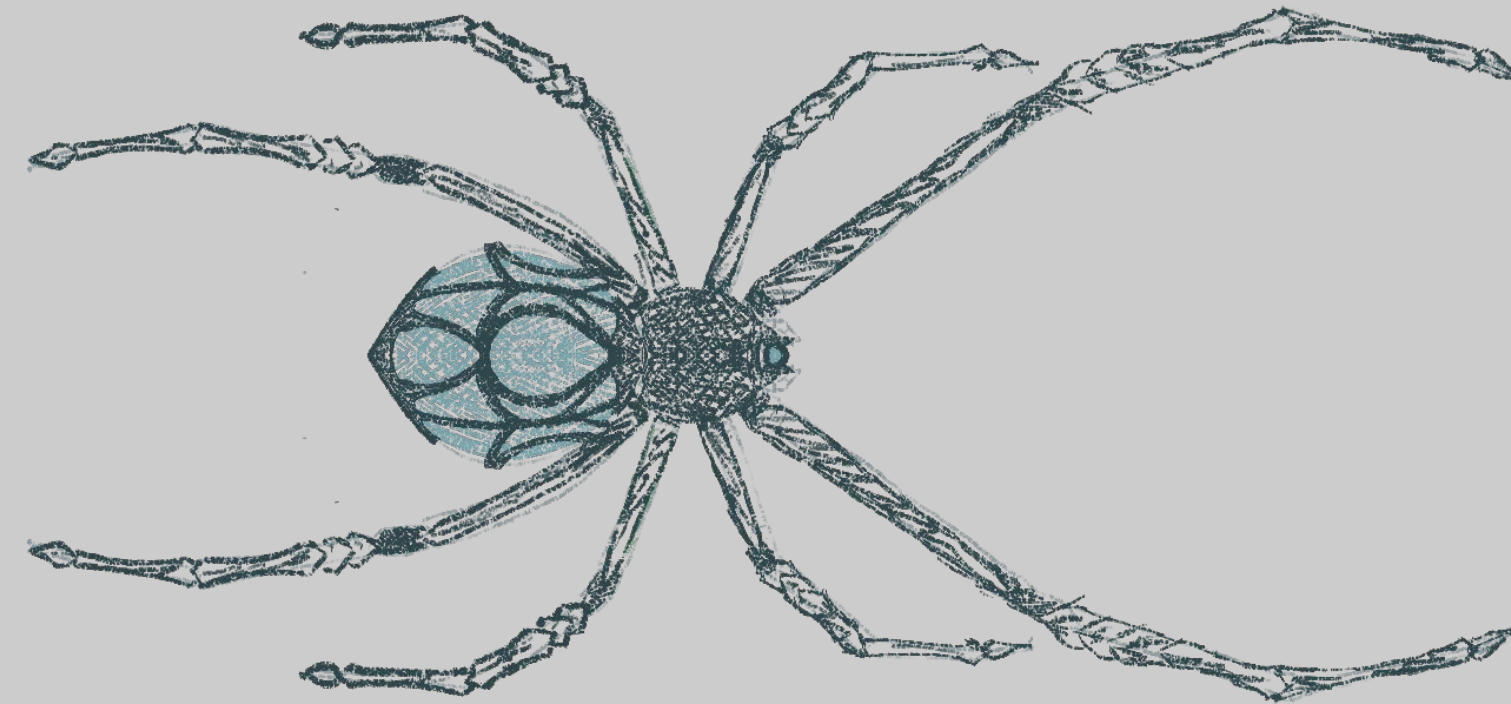
ABOUT.

| | |
|---------|------|
| Spider | S.30 |
| Drone | S.35 |
| Implant | S.36 |

x x x x

CONTROL.

SPIDER.



FIRST IDEAS

The Spiders serve as **tools of surveillance** and control for both the Haven and the Freeborns. These robotic entities are omnipresent, constantly monitoring and recording their surroundings.

To be effective, the Spiders needed to be **small and discreet** so that they could blend into their surroundings. They also needed a **camera** for observation and a web-like transport system that mimicked the movement of real spiders.

The design was inspired by the sleek and agile body of the **red widow spider**. Our first step was to **analyse their proportions** and behaviour in order to translate their natural elegance into a functional robotic form.

Initial concepts leaned towards a futuristic, artistic sci-fi aesthetic. However, we ultimately opted for a cleaner, more **minimalist look**, **prioritising functionality** and practicality over extravagance.

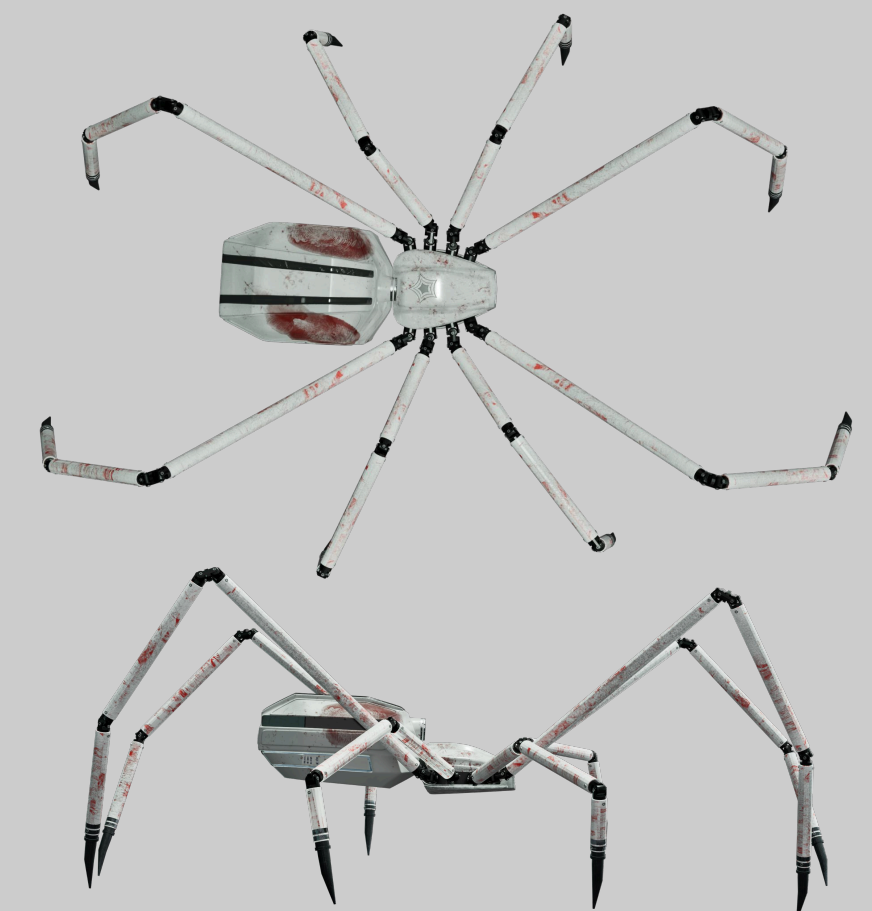
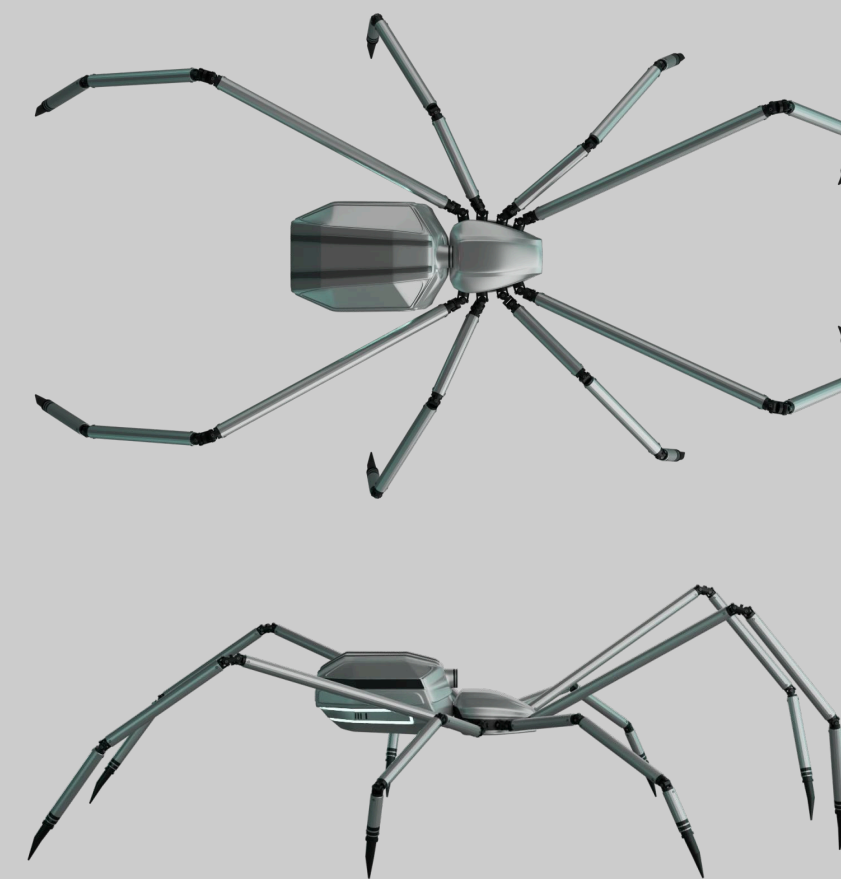
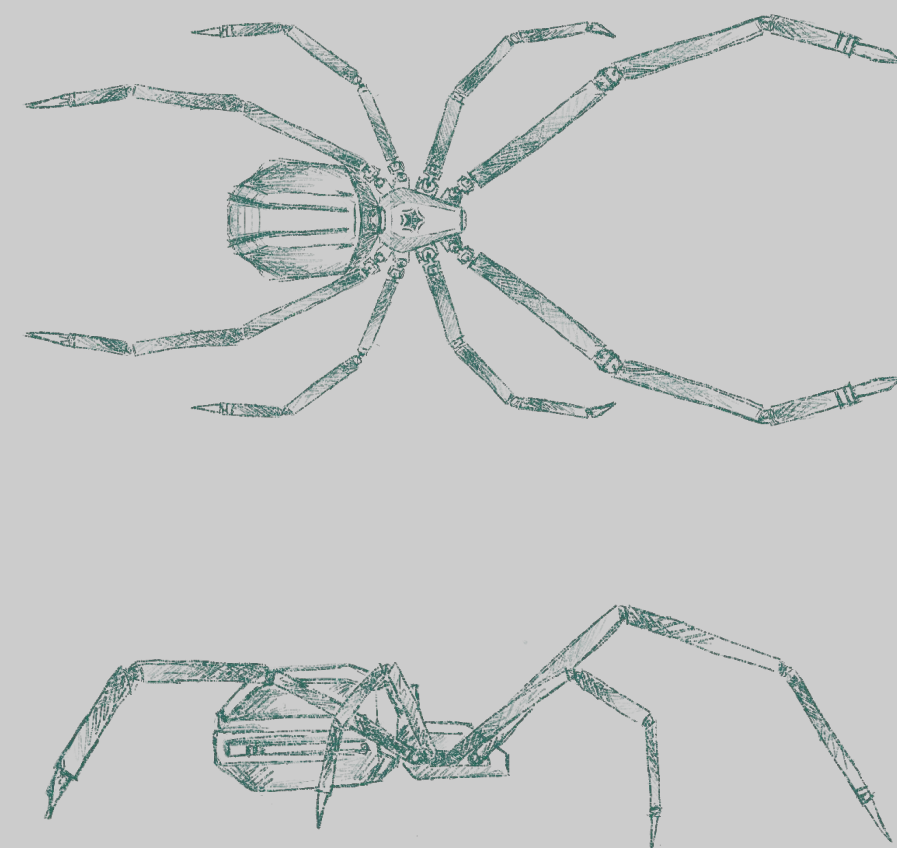
SPIDER.

Once our planing was complete, we **sketched** out the **main body parts**, focusing on how the spider would move. A crucial aspect was implementing **proper mechanical joints** for the legs to ensure realistic movement.

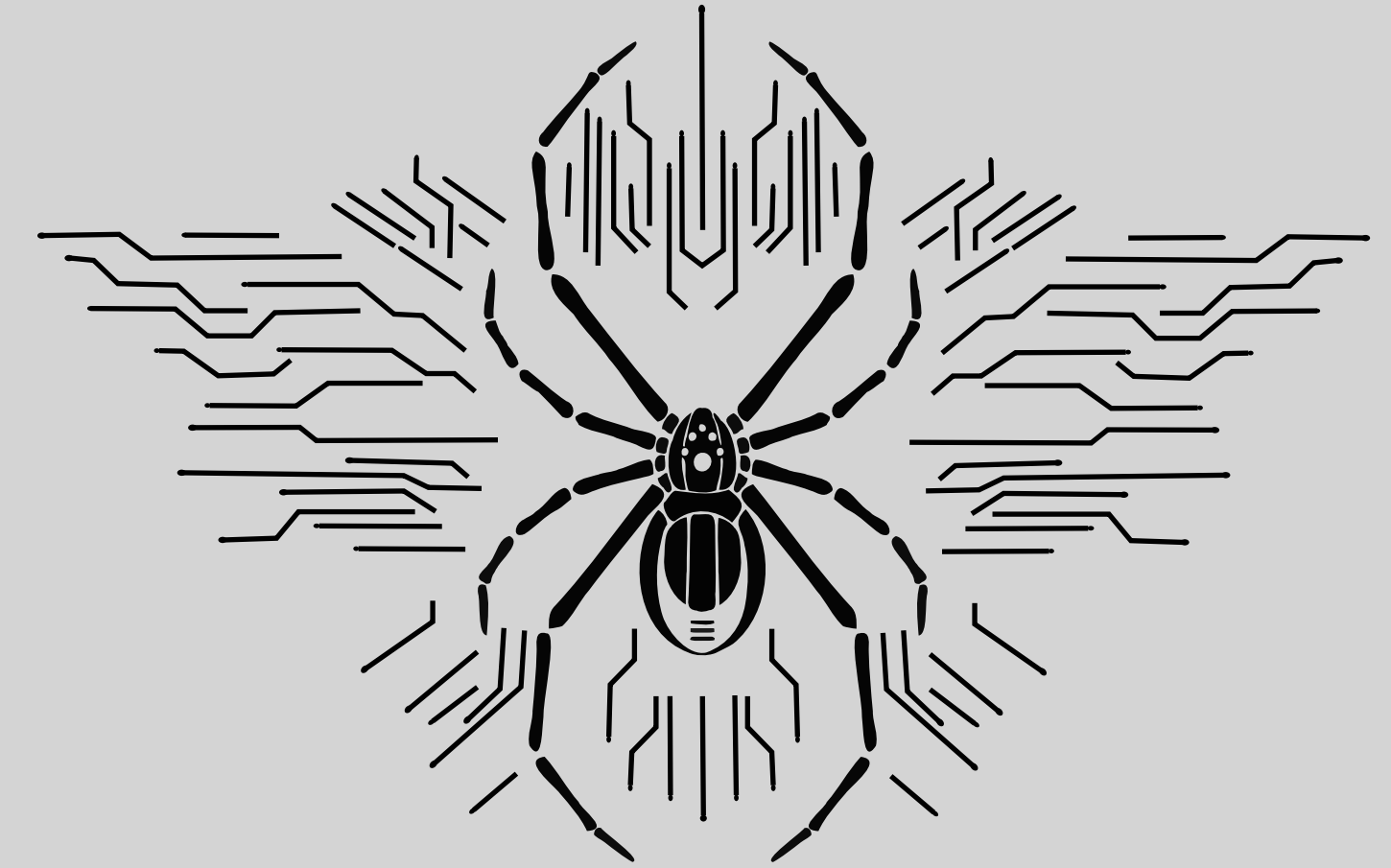
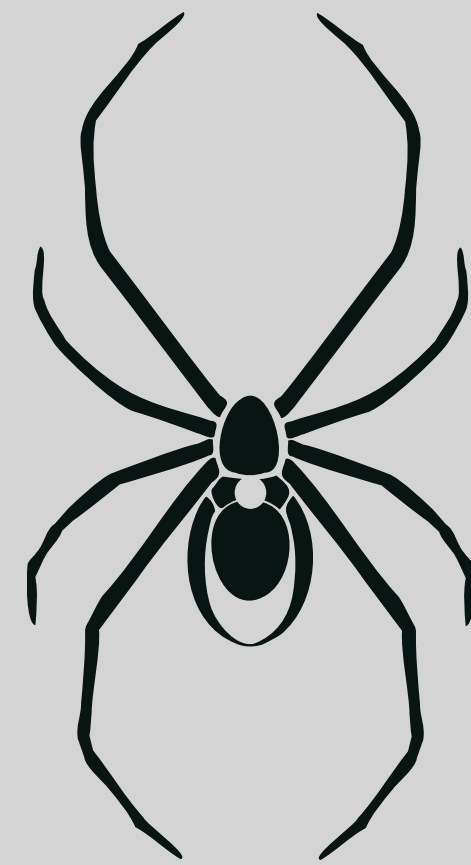
The modelling and animation was done in **Blender**, staying true to our chosen design and colour scheme. Our first animation focused on a **basic walking cycle** to familiarise ourselves with the **armature and IK rig**. Once the movement felt natural, we refined the textures and final details before polishing the final animation.

For the **video**, we animated the **spider hanging from a web** to add a sense of dynamism and movement, making the scene more visually appealing.

The texturing process was done in **Substance Painter**, with a particular focus on the body. A key detail is the presence of two bloody fingerprints, a reference to the moment in the reel when Kara grabs the spider to declare war on the Society.



SPIDER.



OTHER ELEMENTS

The design of the spider is a **recurring visual motif** throughout the project, reinforcing its themes and significance.

The spider serves as a logo or **symbol for the Haven**. It represents the robots used for surveillance, as well as the constant control and observation, an inescapable system or web.

Fittingly, we designed the enforcers' symbol as a combination of spiderweb and military star.

The spider is also **tattooed on Kara's skin**, as seen at the end of the intro sequence. The tattoo represents her heritage and personal connection to the system.

SPIDER.



SPIDER.



For real-time aerial surveillance, we modelled the **drone based on the DJI 4 Pro**.

We coloured it using our chosen colour scheme and incorporated the Security Enforcers icon, which also appears in the user interfaces of the reels, to ensure visual consistency throughout the project.

AERIAL MONITORING.

XXXXXXXX

DRONE.



IMPLANT.

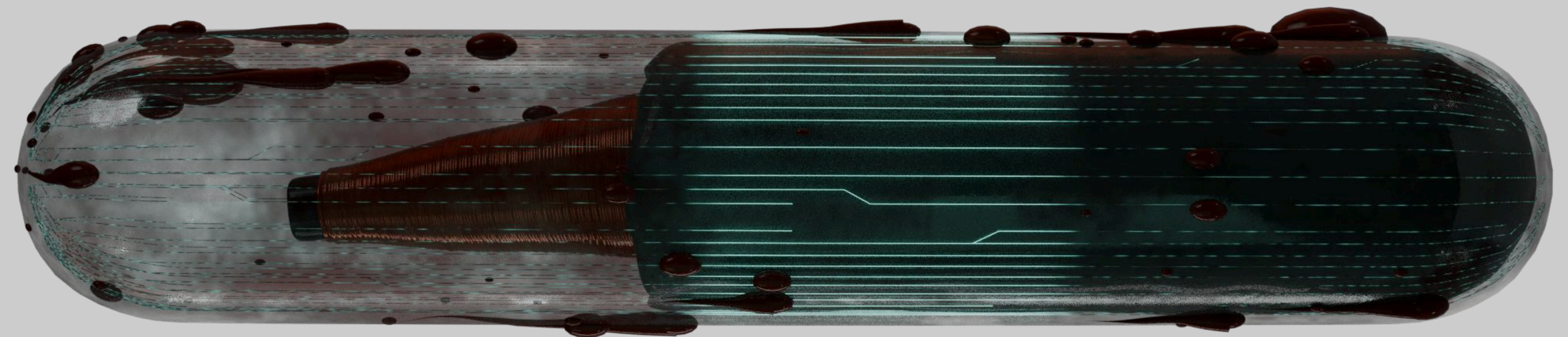
The implant is a **microchip** used primarily for **identification, digital transactions** and **tracking**. For inspiration, we studied the structure of **pet microchips**, which have similar properties but are less advanced.

It is about the **size** of a **grain of rice** and is implanted in the shoulder of Haven residents. The **glue** that holds the technology of the implant in place matches our chosen colour scheme, as does the **coil of wire** embedded in it.

To emphasise a futuristic, high-tech aesthetic, the **implant's glass** casing is patterned with **abstract circuit lines**. When the implant is forcibly removed from Kara's shoulder, we added drops of blood and a slight cut along the glass surface to enhance the realism and brutality of the moment.



PRIMARY COLOURS

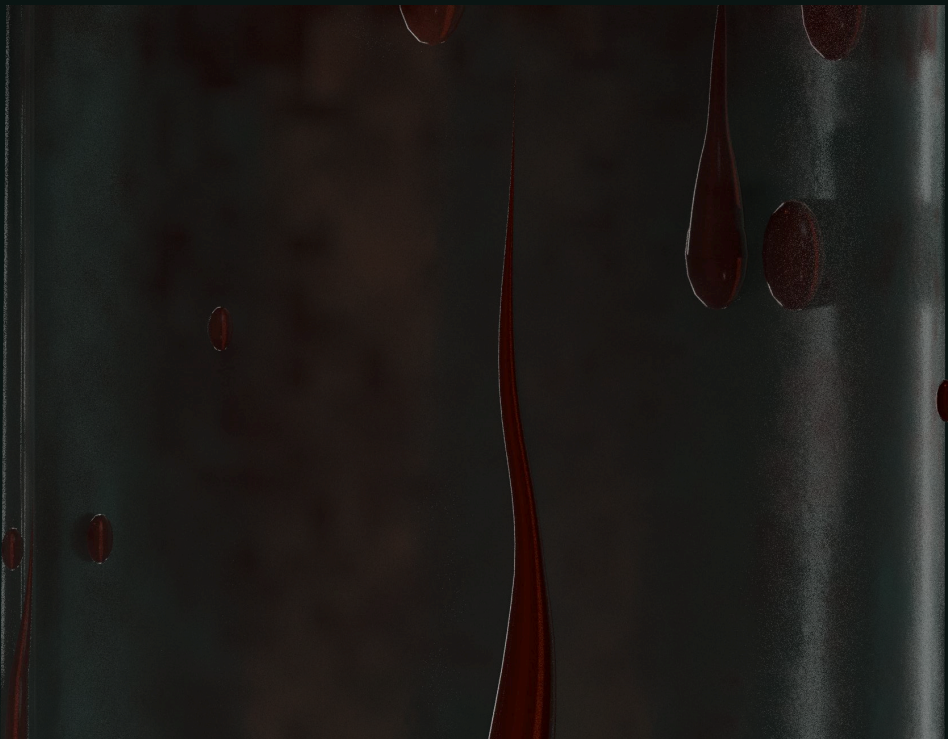


IMPLANT.

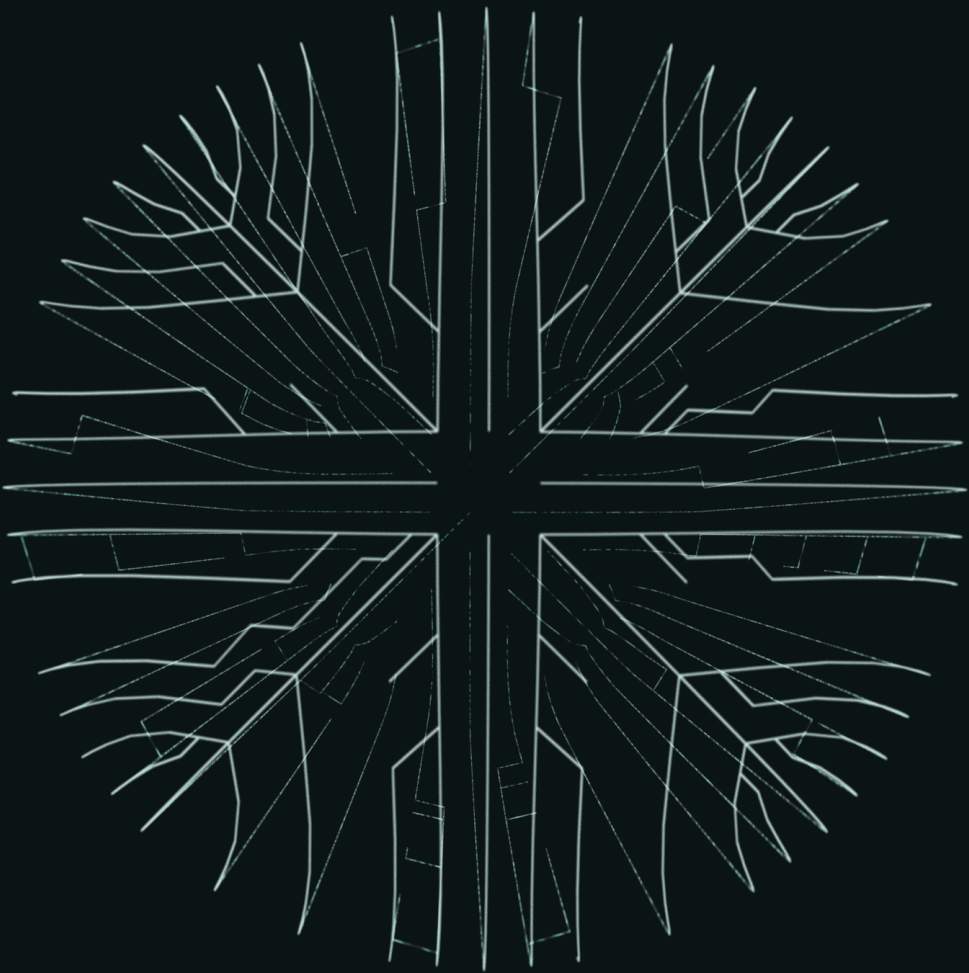
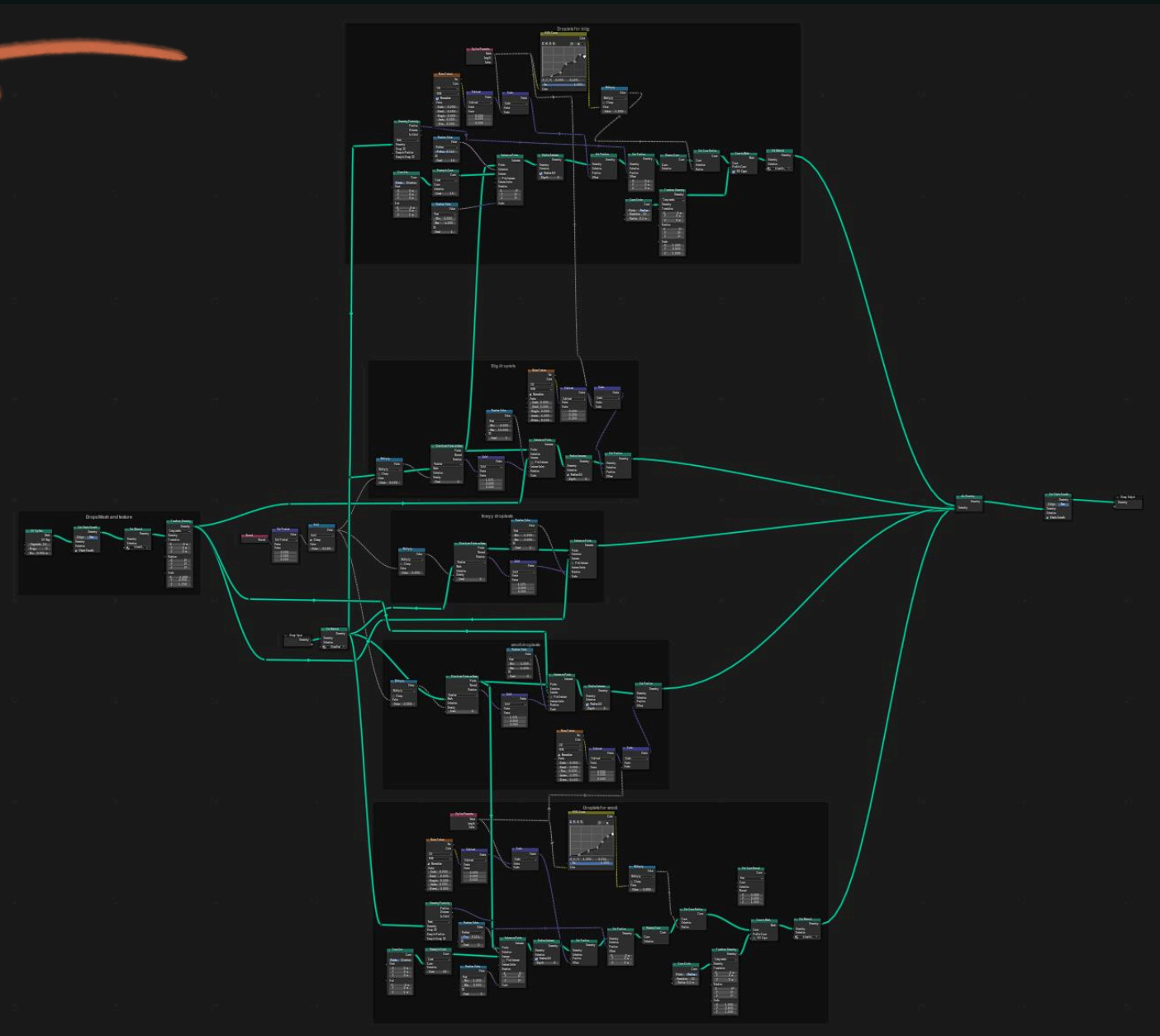
The **circuit lines** and **blood droplets** were created using **Geometry Nodes**, while the glue was created using a Particle System that included air bubbles for added realism.



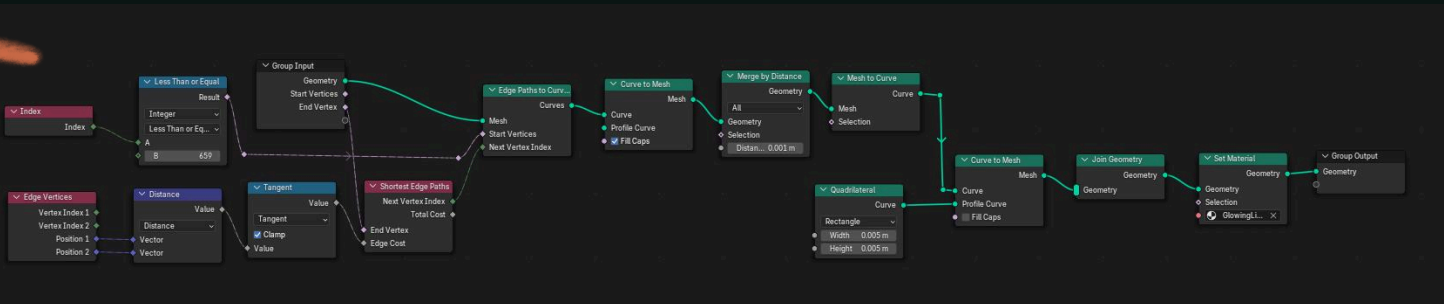
PRIMARY COLOURS



Blood droplets

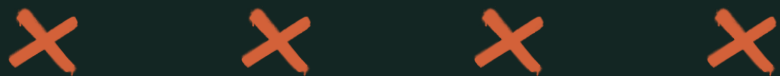


Abstract Circuit Lines



ABOUT.

| | |
|------------------|------|
| Drug | S.39 |
| Graffiti | S.42 |
| Arrow and Bullet | S.43 |



RESISTANCE.

DRUG.



The drug is a **central story element** in our series, so it had to be in the intro. Inspired by a real vitamin tablet, we created the pill as a 3D model in Blender.

First, we created the basic shape and used a **bump node** and subtle **dents** to achieve a **realistic** look.

From the adapted design to the final 3D model, the pill was further refined. We then used the **Boolean modifier** to embed the **logo** into the **surface** of the pill, creating the typical embossed look of a real tablet.

The **drop of the pill** was inspired by a **coin flip** and aligned to the beat.

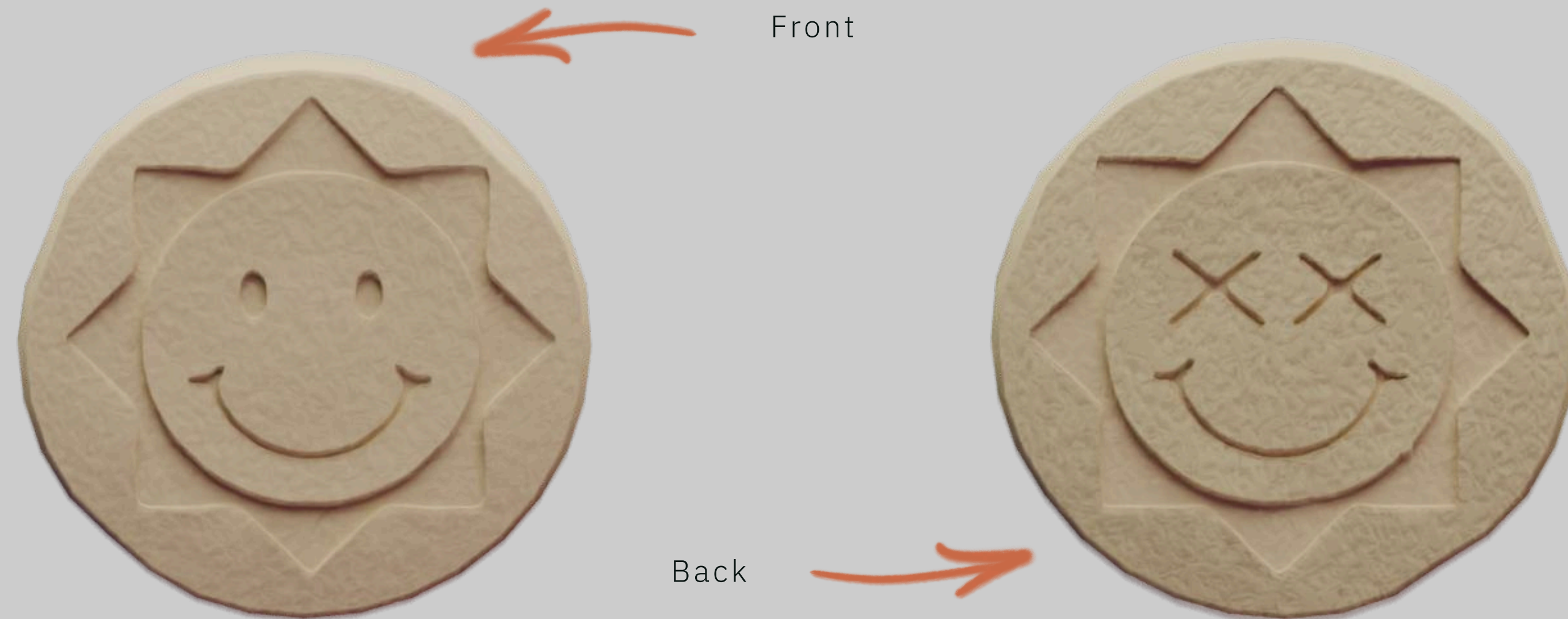
The **party scene** is reflected through the **lighting setup and volumetric fog**, adding an atmospheric depth and emphasizing the chaotic energy of the moment.



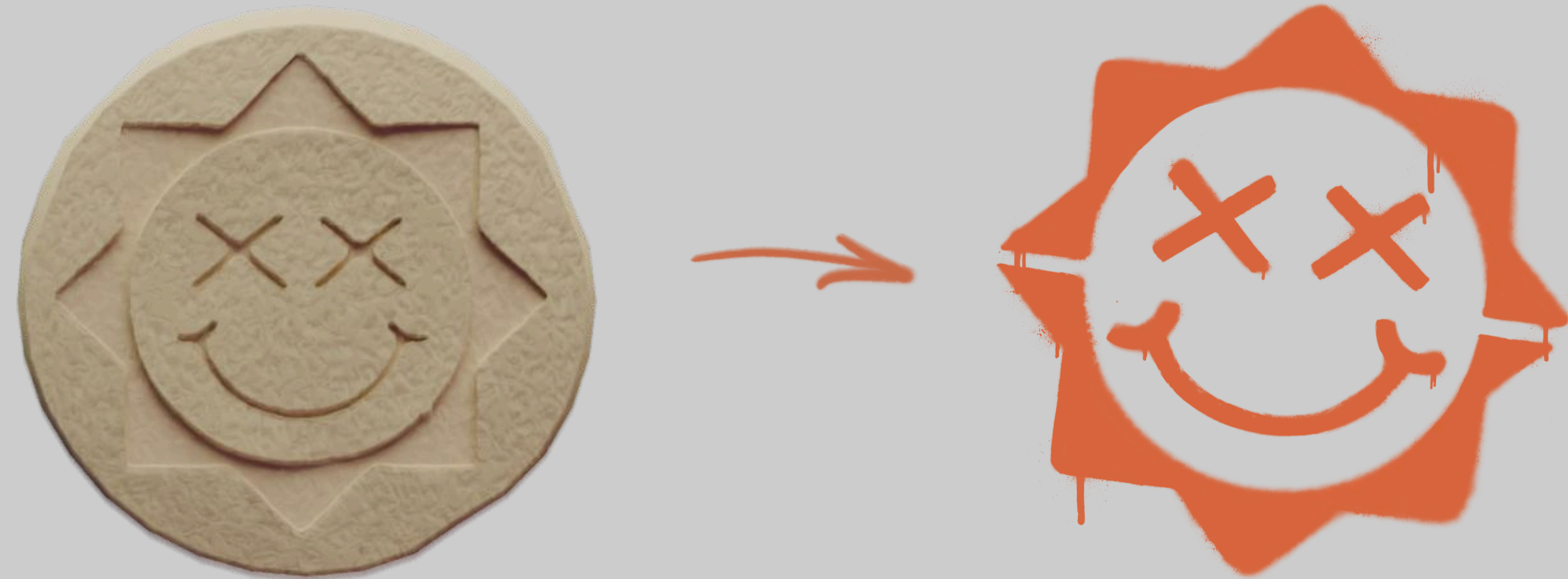
CONSTRUCTION

× × × × × × × ×

DRUG.



DRUG.



ORIGIN OF THE GRAFFITI

From the design of the drug, we created the **symbol for resistance**, as well as the logo for our series and graffiti.

By incorporating the shape of the pill into our designs, we created a **unifying visual language** that connects the Resistance movement and also **links the Resistance** to the drugging and **kidnapping of Kara**.

We used sections of the **graffiti on a concrete wall as environments** for some of our 3D animations, such as the arrow or the spider.

These snippets will later be revealed as the said graffiti.

GRAFFITI



ARROW BULLET.

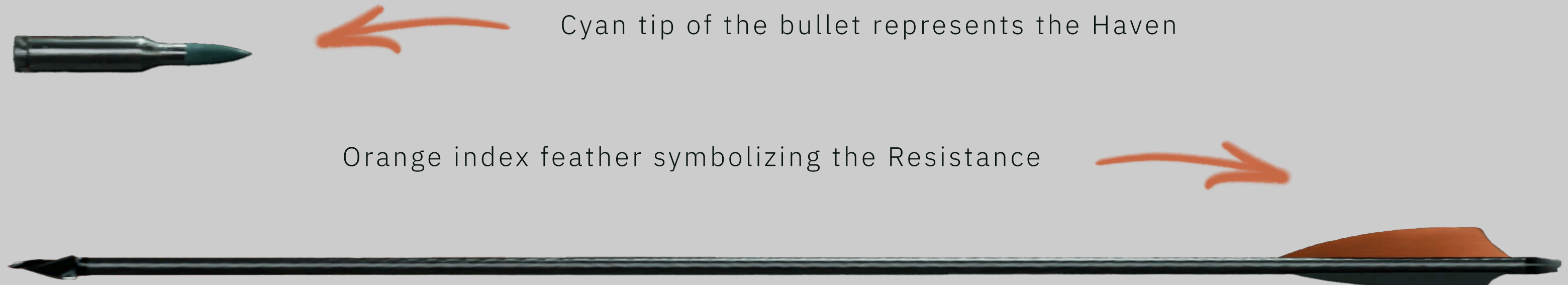
This scene represents the **conflict** between the two social groups. The **bullet** is based on a **.50 BMG cartridge**, normally used for long-range target shooting, and the **arrow** is a simple **compound bow**. Both weapons carry the colours of their origin (also our primary colours).

The **bullet has a cyan tip**, while the compound arrow's **index feather is orange**.

The scene takes place in the abandoned tunnel with resistance graffiti in the background.



CONFLICT



ARROW BULLET.



ABOUT.

| | |
|---------------|------|
| Circuit Board | S.46 |
| Abstract Eye | S.48 |
| Time | S.49 |

x x x x

ENVIRONMENT.

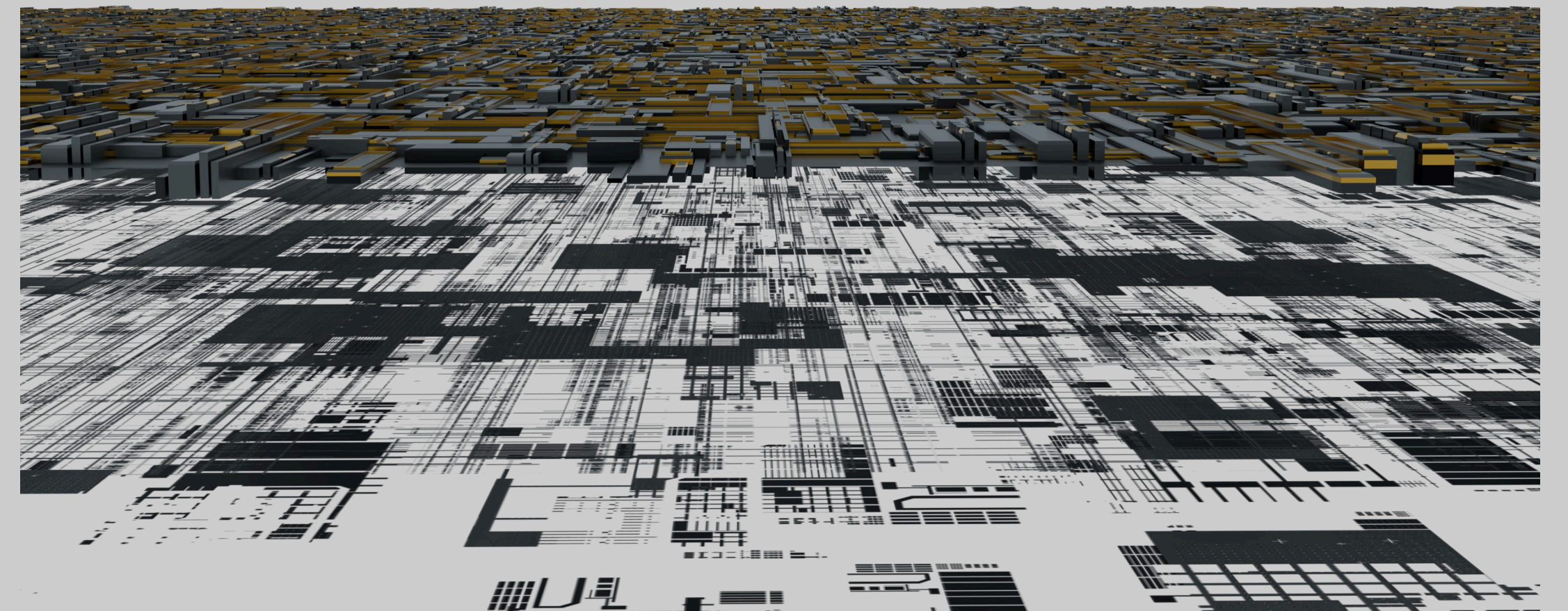
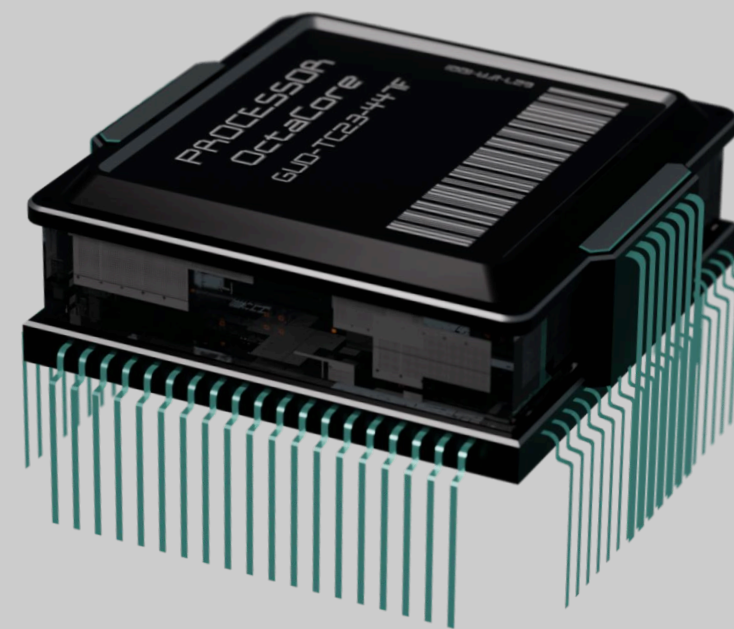
CIRCUIT BOARD.

To evoke the technological world and contrast with the natural environment of the previous and subsequent scenes, we designed a circuit board reminiscent of a motherboard. Three planes were created for the base of the motherboard. Using **Geometry Nodes**, we **repeated** previously **modelled elements** several times and **layered** them to create a **complex structure**.

Various components such as **processors, chips, capacitors** and the like were then **modelled** and **placed aesthetically** on the board. The **camera movement** was adapted to **match the rotating**, ramping camera movement of the previous scene, so that the focus shifted **seamlessly** to the processor.



PRIMARY COLOURS



CIRCUIT BOARD.



ABSTRACT EYE.



We created a **sequence** that incorporated several **circular elements** from both worlds, including a **clock**, an **abstract clock**, an **eye**, **graffiti**, and the **spider's camera**. These elements form a visual **matchcut**, linking the different scenes through their shapes. Here you can see the **abstract eye**, which was created in **Blender** using **Bezier Splines** and **Geometry Nodes**. The colour of the eye is based on the actress' colour to add authenticity.



Time is something we can't control.

The idea of time as **inevitable** and **uncontrollable** fascinated us, and we wanted to build a **bridge between the music** we chose and the slow descent of **Kara's character** into madness and with that the descent of her known world into chaos.

THE CLOCK IS TICKING.
TIME BRINGS CHANGE.

× × × × × × × ×

TIME.



THE CLOCK IS TICKING.
TIME BRINGS CHANGE.

XXXXXXXX

TIME.



ABOUT.

| | |
|----------------|------|
| Title | S.52 |
| User Interface | S.53 |

x x x x

2D ANIMATION.

Our title animation was inspired by the **minimalist** and powerful design of Black Mirror.

We incorporated the **glitches** we use into the project so that the **text appears distorted** or **fragmented** with static flickering.

INSPIRED BY
BLACK MIRROR

XXXXXXXX

TITLE.

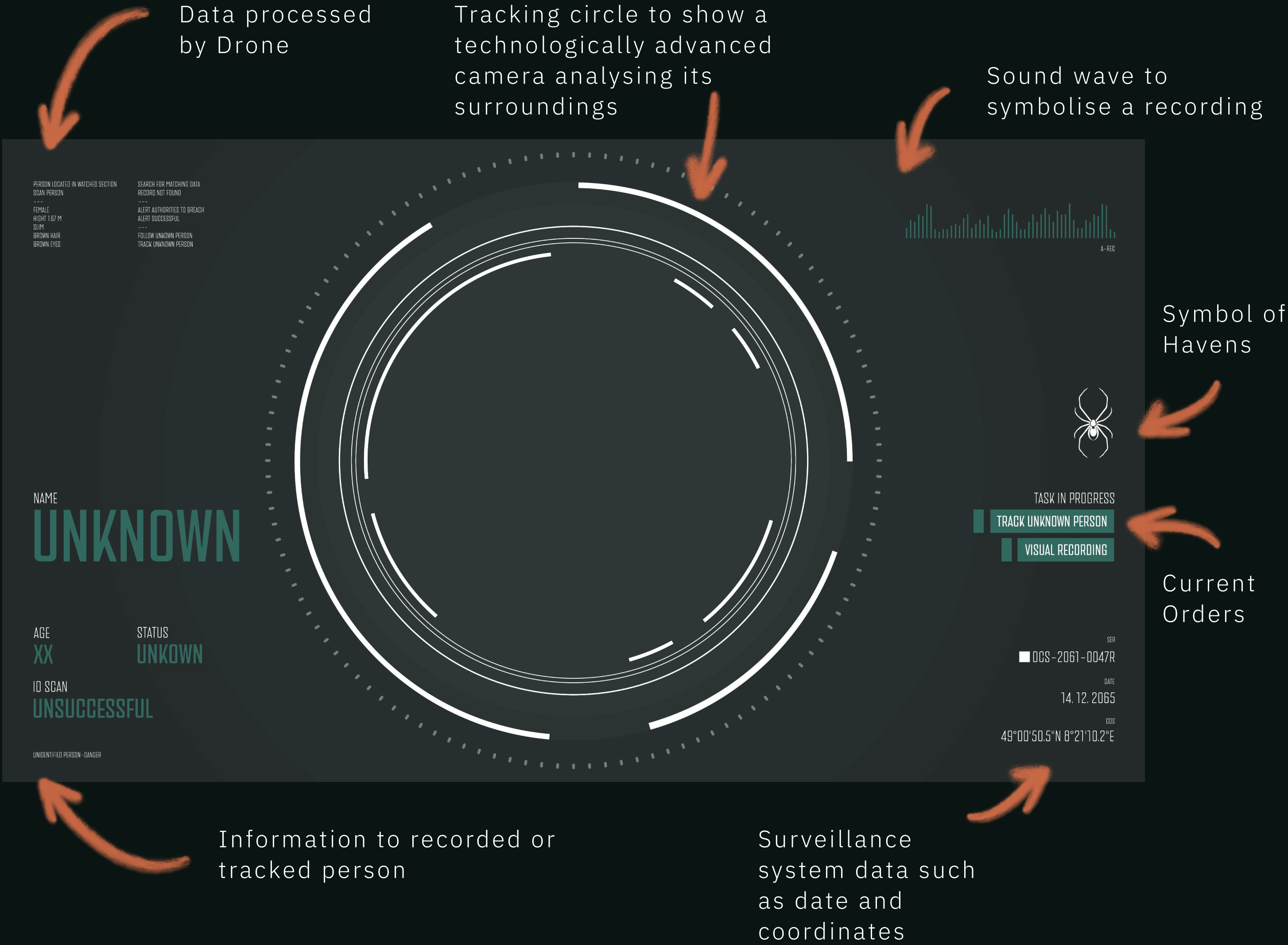
FRAGTAL

WE ARE THE CHANGE

COMING SOON. PROBABLY

USER INTERFACE

DRONE



x x x x

POST.

ABOUT.

| | |
|----------------|------|
| Colour Grading | S.55 |
| Examples | S.56 |
| Sound Design | S.58 |

COLOUR GRADING.

CAMERA SYSTEMS



As you can see in the equipment section (S.25), we used **three different camera systems**:

The Lumix camera (V-log, 10-bit), the GoPro Hero 12 (GP-log, 10-bit) and the drone (8-bit, non-flat colour profile).

As the footage was shot in a variety of cameras, a **multistep process** was necessary to achieve a **consistent look**.

Colour grading was done in **Adobe Premiere Pro**, using tools such as the Lumetri Color tool to adjust contrast, exposure and colour balance.

EXAPMLE.

This scene shows Kara shortly after her **arrival in her new environment**, the constant **surveillance** creating an underlying sense of **threat**.

Kara is lying directly on the **muddy, cold ground**, dressed in an oversized **orange jacket**. Because of the **saturation contrast** and

the emptiness around her, the viewer is immediately drawn to her.

This colour palette emphasises her **detachment** and **loneliness**.



TOP DOWN -
SURVEILLANCE



EXAPMLE.

This scene takes place early in the story when **Kara is drugged at a party** - a turning point in our story

To visually emphasise this change, colour grading was used to **enhance** both the party **atmosphere** and **Kara's altered perception**. We wanted to draw **attention to the drug**,

and to use colour to convey the experience of intoxication.

The scene was shot in a **controlled studio setting** with **soft, even lighting**, allowing **maximum flexibility** in post-production to fine-tune the colours and create a surreal, heightened visual style.

× × × × × × × ×

PARTY-
SCENE



SOUND DESIGN

WORK PROCESS



Sound design plays a crucial role in **shaping the atmosphere** and **emotional impact** of a project. It enhances storytelling, supports visual elements and helps create an immersive experience for the audience.

For our project, we used **sounds** from **Envato**, **WeLoveIndies** and our **own recordings**, and worked with **Reaper**, **Studio One**, **After Effects** and **Premiere Pro** to design, edit and seamlessly integrate sound into both our reels and main video.

This allowed us to refine every detail, from ambient textures to precise audio effects, reinforcing the visual narrative and overall mood of the project.

ABOUT.

Madness S.60
Wanted S.64

x x x x

REELS.

ABOUT.

| | |
|----------------|------|
| Idea | S.61 |
| User Interface | S.62 |
| Final | S.63 |

x x x x

MADNESS.

IDEA.

BREAK DOWN KARA'S POINT OF VIEW



After gathering more information about Kara and her personality, we decided to **focus on the moment after** she is captured, freed and ultimately **sacrifices Aiden** - resulting in **his death**.

This is the breaking point where **Kara's mind unravels**. We wanted to capture that exact moment when she snaps and declares war on the Society. Her **physical state reflects her emotional turmoil** - her clothes are torn and dirty, her face is bruised and bloodied as she **grabs** one of the **robot Spiders** on the wall.

Incorporating **multiple languages** was also important because it reinforces the chaos in her mind, the global scale of the conflict, and the diverse influences that have shaped her journey.

The reel was shot with the **GoPro** in the main building of our university, as it has many rooms and corridors that feel sterile and cold, which fascinated us.

USER INTERFACE.

SPIDER



Name of Executive
Organisation

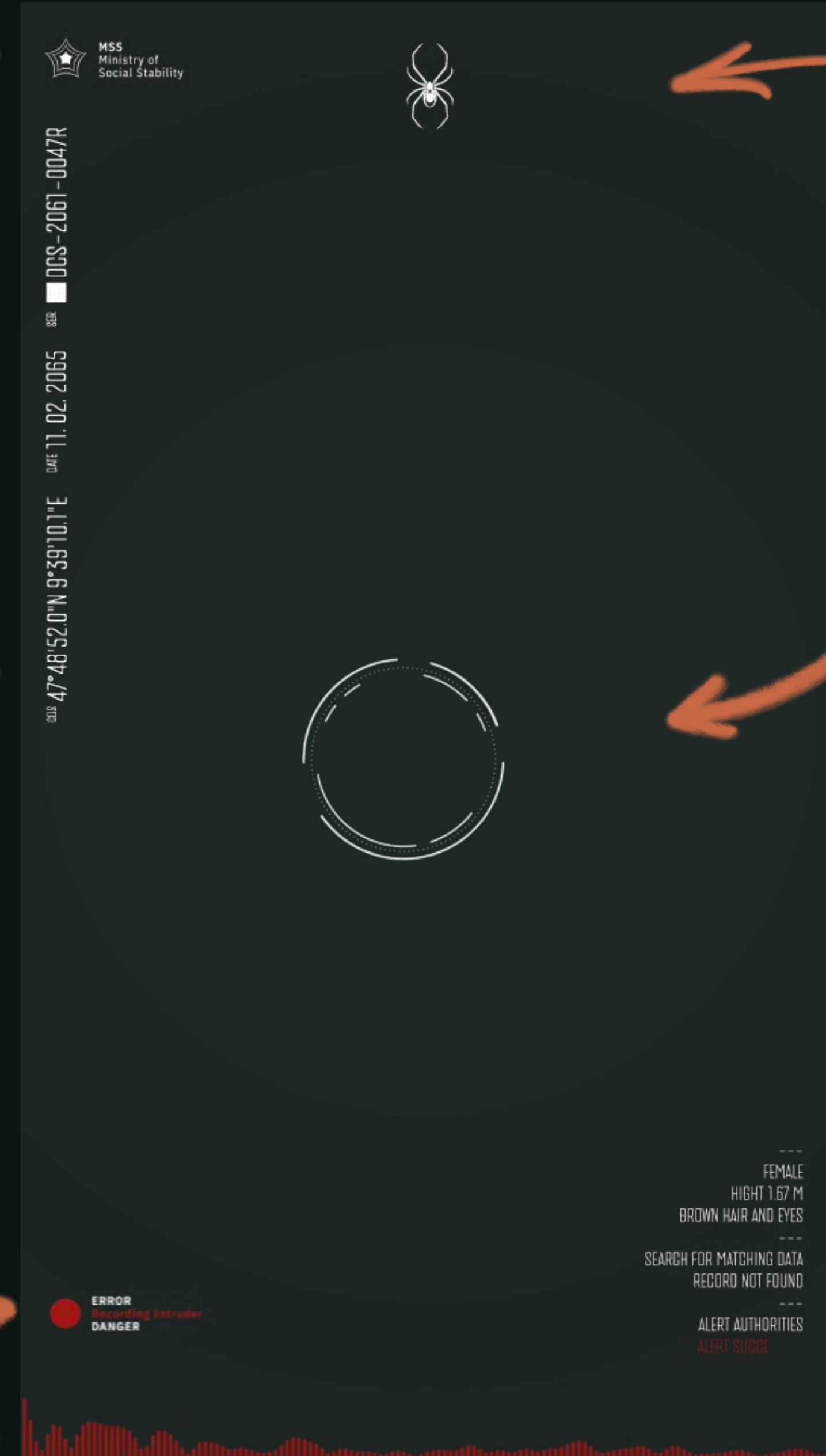


Logo combining spider web
and star military

Surveillance system data
such as date and
coordinates

Red colour to indicate
danger and alert
Data processed by
Spider

Recording button and
sound wave to symbolise
a recording



Symbol of Havens

Tracking circle to
show a
technologically
advanced camera
analysing its
surroundings

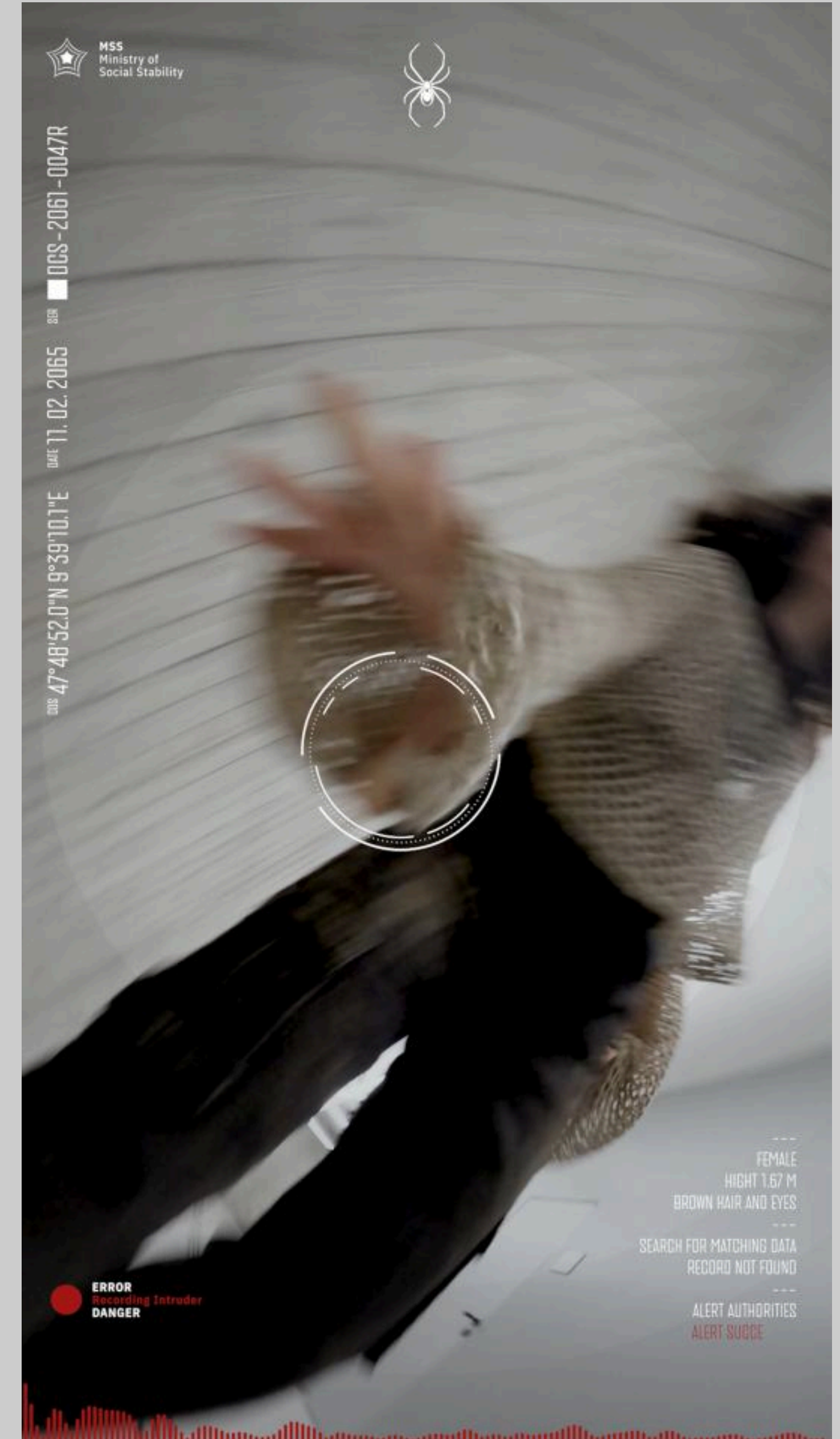
Data processed
by Spider

FINAL.

SHORT REEL



[Click here to watch the reel!](#)



ABOUT.

Swamp S.65
Water S.66

x x x x

WANTED.

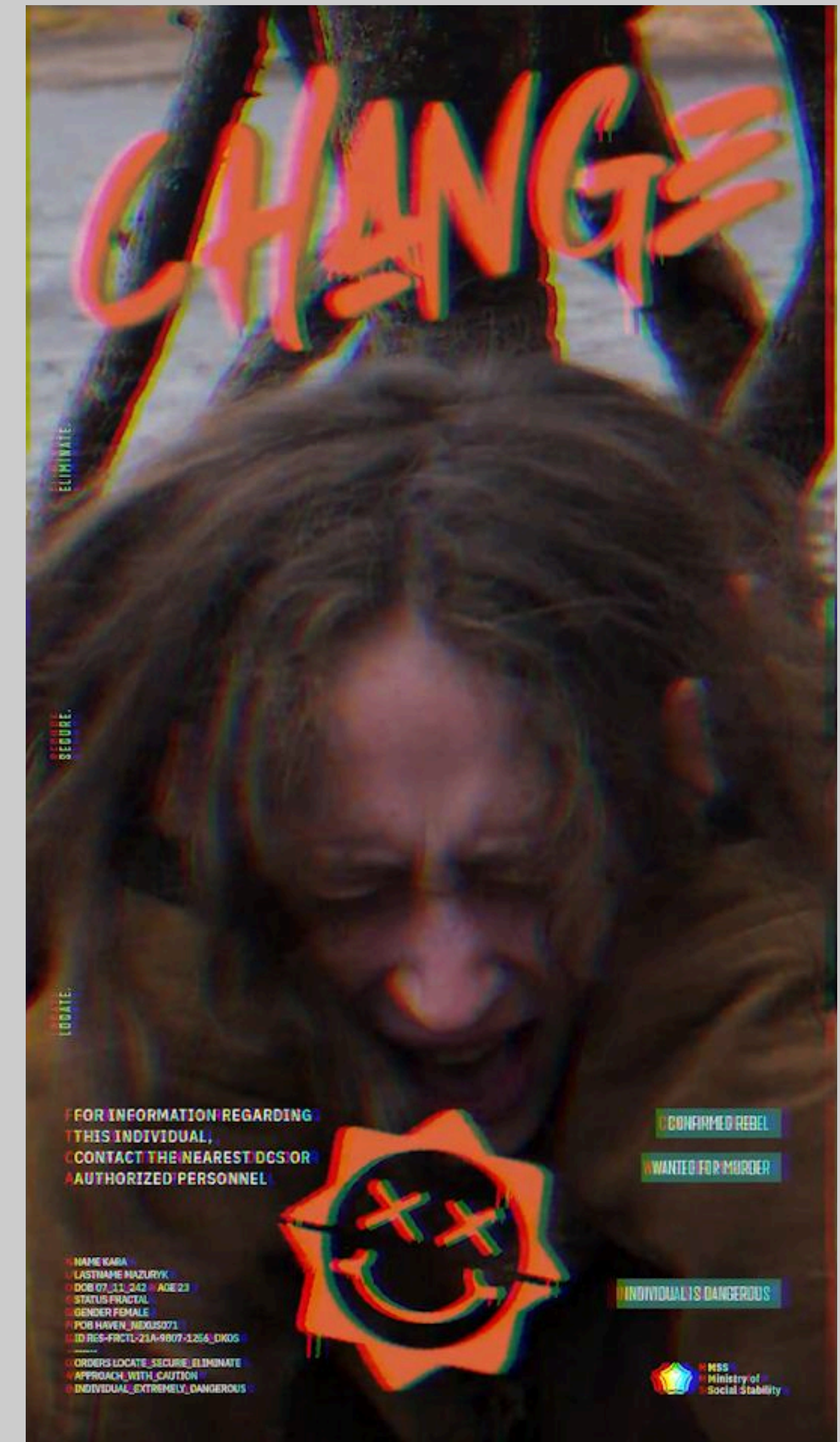
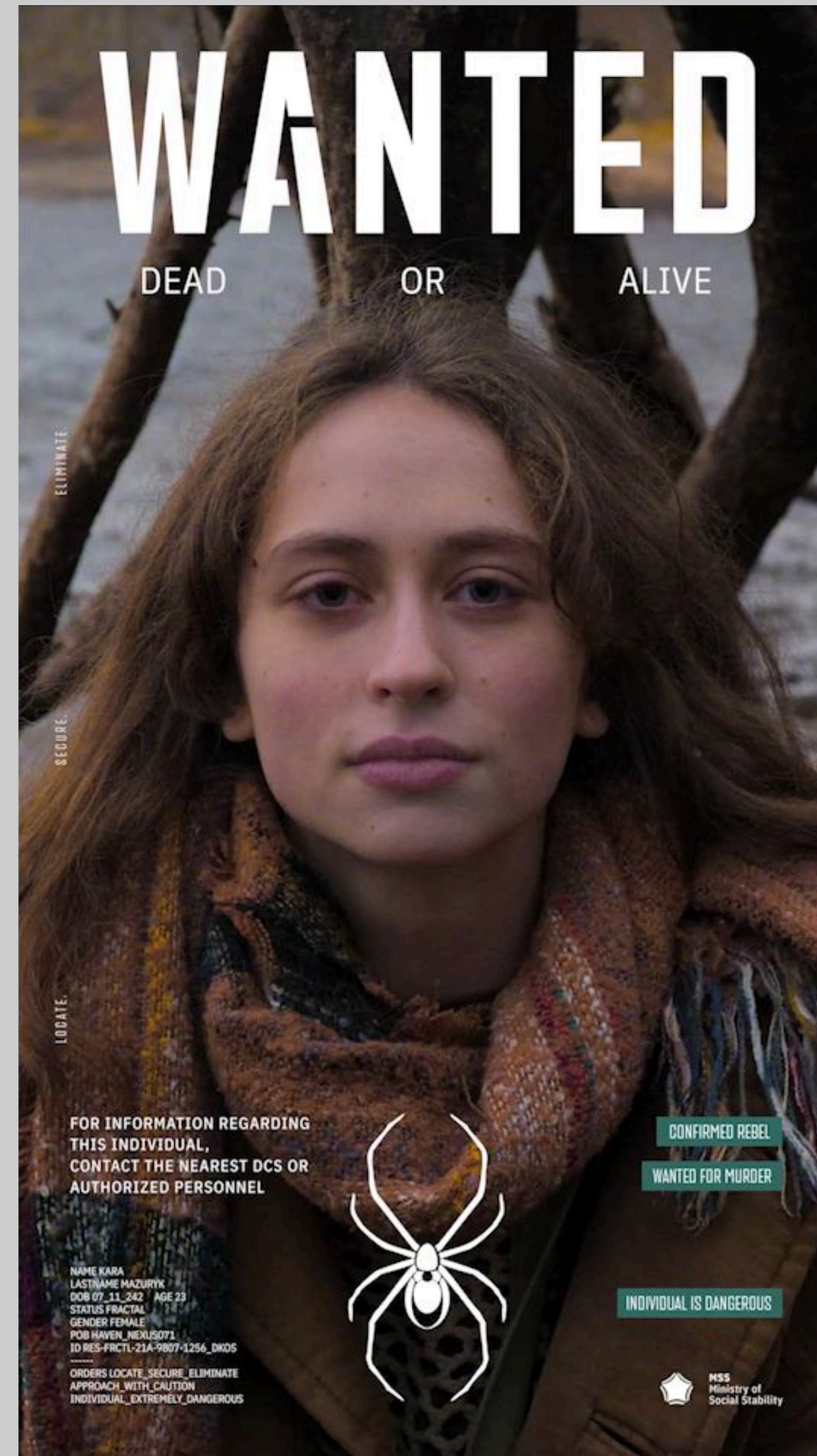
SWAMP.

[Click here to watch the reel!](#)

To match the end of the first season, we created animated wanted posters.



We wanted to support the technological vibe, so we gave the poster a **glitch** effect, representing a **"hacking"** of the resistance. This one shows one of the Freeborns' environments.



WATER.

[Click here to watch the reel!](#)

XXXXXXXX

The second refers to **the fall** into the water, but whereas the fall was passive, she is now screaming and fighting.



ABOUT.

Poster S.68
Merch S.71

x x x x

EXTRA.

ABOUT.

Portait S.69
Drug S.70

x x x x

POSTER.

DRUG.

✕ ✕ ✕ ✕ ✕ ✕ ✕ ✕

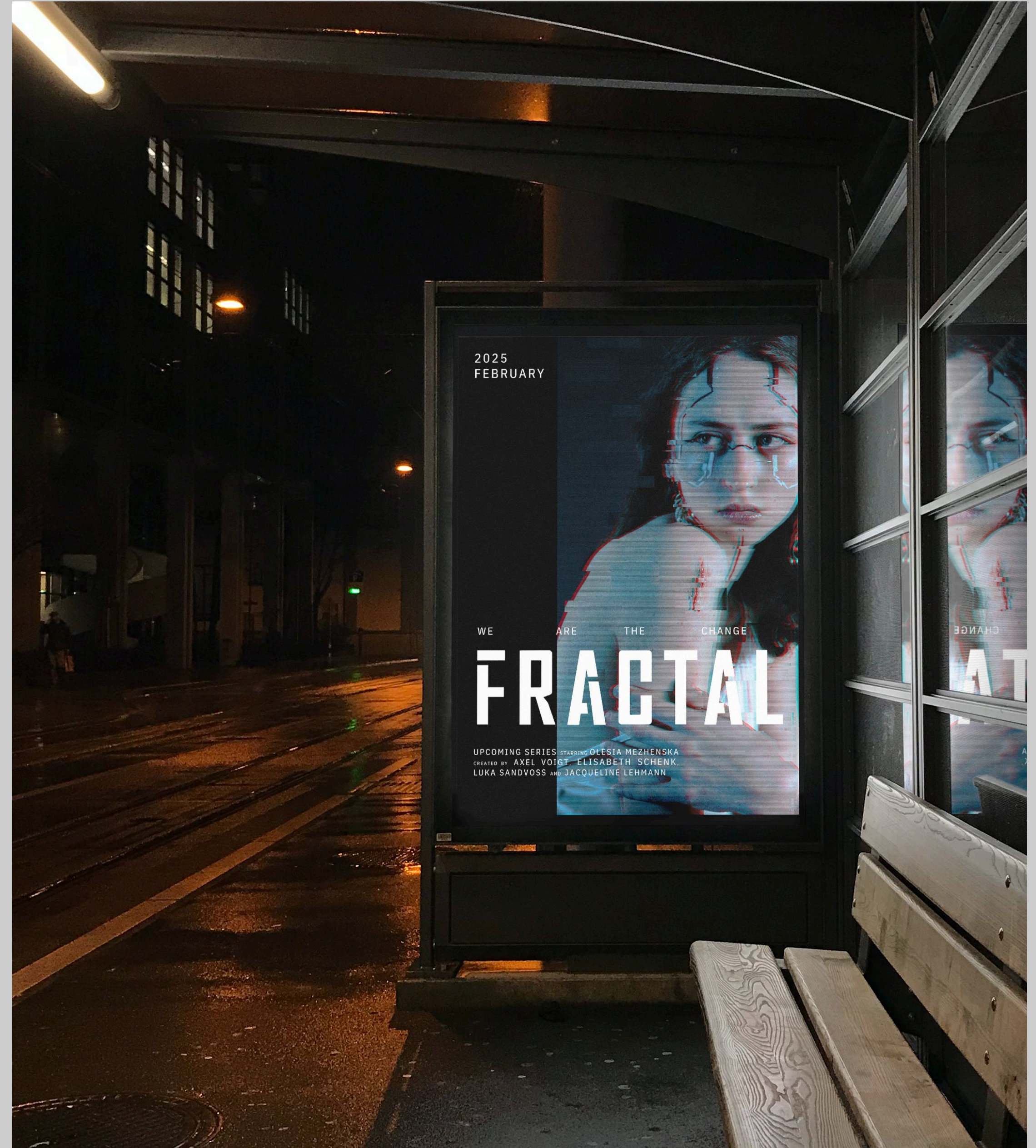
During filming, we regularly took photos of her in different outfits. This allowed us to create **story-related material** for our **reels, posters** and **merchandise**. As **posters** are considered the most **important form of advertising** for a new series, we chose **two key moments** in the story: the moment she is drugged and the scene after her implant is removed.



PORTRAIT.



The posters are in **A0 format**. The **photos** have been edited with **glitch effects** to match the style of the video. The colour grading is predominantly **cold** and **technological**, although the colours of one of the posters have been deliberately chosen to be strong to create a strong long-distance effect.



ABOUT.

| | |
|----------------|------|
| FunkoPop | S.72 |
| T-Shirt | S.73 |
| Hats and Socks | S.75 |

x x x x

MERCH.

FUNKO POP.

TINEY KARA



We created a small **Funko Pop Figure** of our main character in Blender and printed her using a 3D Printer.



TSHIRT.

HAVEN
DESIGN.



We created T-shirts to extend the world of our project beyond the screen and to turn **symbols of resistance** and **control** into **wearable statements**.



TSHIRT.

GRAFFITI
DESIGN.

x x x x x x x x



HATS SOCKS.

MORE SMALL
STUFF:)



Future design possibilities



A project by

ELISABETH SCHENK

AXEL VOIGT

LUKA SANDVOSS

JACQUELINE LEHMANN

Thank you very much,

OLESIA MEZHENSKA

Supervision

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Ravensburg Weingarten Universität