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SLICE OF FATE

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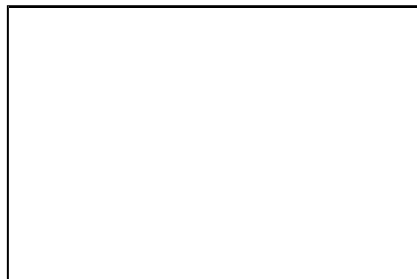
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Abstract

Sibling rivalry and imagination are part of what makes childhood both fun and meaningful, This makes us wonder how emotions like angry start to shape our sense of self.Its important to understand how even the smallest fight can show deeper feelings such as selfishness.Slice of Fate shows at this idea through two brothers whose simple fight over the last slice of murtabak turns into an imaginative battle between heroes and villains.The story shows how emotion , empathy , and connection define human behavior,presented through a blend of 2D and 3D animation to engage and raise awareness among audiences.

Keywords : Sibling rivalry, Fear , Abandonment, 2D animation, 3D Animaton

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1 INTRODUCTION

1.1 Introduction

Imagination is one of the most powerful forces that influences how individuals see the world. It enables people to build new realities, explore opportunities, and even turn ordinary situations into wonderful experiences. While imagination is universal, people use it in different ways, some to escape, while others to develop and connect. Imagination can aid in learning and creativity, as well as self-improvement, when applied well. There are sometimes sacrifices to the process since sacrifice of self-desires helps imagination to build stronger bonds and acquire improved information. Sometimes sacrifices are needed in this process, as giving up personal desires allows imagination to form stronger ties and gain better knowledge.(Fritscher, 2023; James, 2023).

This project will result in a short animation titled as Slice of Fate. It will be performed in 2D animation and 3D animations. Two brothers Iman and Imran come home after playing outdoor and end up fighting over the final piece of murtabak. When they transform into various heroes, they make the fight more like an epic battle. Yet among all this confusion they are taught about family and what it is like to do without something. This battling is much like how some things of life can be so hard to solve, like jealousy, selfishness and even the fear of losing something that is important. You know it is in the story that the imagination and sacrifice could help solve these problems of life.

A 2D animation workflow will be applied as the project method. This pipeline will lead production through the pre production, production, and post production stages. To ensure a smooth process, each stage must be completed before going on to the next step. The animation will be created using Adobe Animate as the primary software, with Adobe Premiere Pro used for final editing to produce a final result. Also, full preparation and asset management will be priorities to maintain consistency among scenes. Collaboration and feedback will also play an important part, since reviews at each stage will help touch up the animation and keep it on track with the project's objectives. By following this procedure the project ensures that both technical quality and story stay great.

1.2 Background Of Study

Imagination is an ability that enables people to discover new opportunities, create meaning, and turn ordinary events to the extraordinary. Psychologists define it as a brain and psychological process that allows people to imagine scenarios and generate thoughts beyond their existing reality . (Cocquyt & Palombo, 2023). While the ability to imagine is universal, it varies greatly depending on personality, environment, and personal experience. At its finest, imagination may inspire creativity, problem solving, and empathy, nevertheless, if not nurtured, it can impede personal growth and the ability to see beyond something.

One way to give imagination more purpose is through the concept of sacrifice. Sacrifice is a purposeful decision to give up personal needs or pleasures in favor of shared ideas and interactions. According to Koehler (2025), sacrifice builds maturity by giving an individual the urge to place what matter in reality over soon impulses. Sacrifice tends to be the key to understanding and reconciliation in relationships and conflict becomes a way to connect.

This is the emotional and psychological concept on which the animation project Slice of Fate is based. The story centers around two brothers, Iman and Imran, who quarrel over the final piece of murtabak upon returning home with their sports. What may start as a minor conflict, evolves into an epic fight as their fantasies get turned into a fantasy battle between the two. But hiding behind all the fun and messiness, there is another message. Siblings have to learn how to unite their playful imagination with their capacity to sacrifice and gain empathy and love towards each other. The struggle demonstrates how imagination and sacrifice can transform struggle into development, and competition into tie.

The animation will be done technically by employing 2D animation pipeline such that the production process can be easily and ordered using the pipeline. The main program to create the visuals will be Adobe Animate, and the final editing will be done with Adobe Premiere Pro to assemble and refine the animation. The pipeline will be divided into three stages namely the pre production, production and post production with each stage being completed way before the other. Such a systematic approach will ensure that the project presents the whimsical resourcefulness of creativity and attaining emotional richness of causes, producing a worthwhile and qualified final project.

1.3 Problem Statements

The three themes, imagination, fear, and sacrifice in daily life, are addressed in the problem statement of this project. In *Slice of Fate*, the two siblings battle over the remaining slice of murtabak which results in a brawl and competition. Their jocular game goes way out of control and leaves the place in a great deal of mess. This demonstrates the fact that small conflicts can become bigger unless they are dealt with by tolerance and compromise. The animation shows how fantasy and concession can convert conflicts into useful lessons about family matters and self development.

1.3.1 Small Things Can Turn Into Bigger Conflict

A minor conflict in daily life can escalate into a bigger one unless done well, and studies indicate that unresolved family conflicts usually lead to adverse emotional states of children, legendary stress and relationship problems among others. Research shows that unresolved everyday conflicts within families can negatively affect children's emotional well being, increase stress, and disturb relationships (Morelli et al , 2023). This shows how even simple misunderstandings can disturb harmony and crete unnecessary stress.

1.3.2 Lack of Sacrifice Can Lead to Bigger Problems

People are unable to make little sacrifices or, not to accommodate or give up on personal needs and wants, this may make a problem worse with time and this may cause relationship strains. Readiness to sacrifice is associated with feeling good about yourself, being happy in a relationship, yet being willing to make sacrifices only to benefit a single individual will cause hatred and conflict (Righetti , 2020).

1.4 Project Objectives

This project aims at producing an animated short film, which demonstrates significant principles on imagination, conflict, and the significance of making sacrifices in daily existence. The story of this animation will be focused on how small issues in everyday life grow into larger conflicts if not handled wisely. The narrative relates to the issue statements by showing how imagination may transform rivalry into lessons in understanding, and how sacrifice is sometimes required to restore harmony. To effectively convey these themes to viewers, the project will use 2D animation.

1.4.1 To give moral values through a short animation story

The use of 2D storytelling can have a major effect on viewers by showing how minor issues can be solved through imagination, understanding, and sacrifice. Animation as medium allows moral values to be communicated imaginatively, encourages audiences to reflect on how minor concerns in life can become chances for growth and peace.

1.4.2 To give viewers awareness about conflict and resolution

Viewers should be aware that even small arguments can turn into larger problems if not handled carefully. This story will show audience the value of communication, compromise, and sacrifice in overcoming problem in relationships.

1.5 Project Scope and Limitation

The project animation is about two sibling, Imran and Iman, whose playful rivalry over the last slice of murtabak turns into an epic imaginary battle. Using their creative imaginations, they transform into superheroes, cartoon characters, and iconic heroes to claim the slice. Their battle escalates, causing chaos around the house, and they are forced to confront the consequences of their actions. In the end, they must make a choice between continuing their rivalry or coming together, learning the value of empathy, compromise, and their bond as brothers.

1.5.1 Project Scope

The project scope is to create a short 2D animation story that gives moral value and awareness to viewers with a duration of three minutes. This animation has effect and action with dialogue. It will be easy for the viewer to understand the story and be clear about the messages and moral values inside this short animation story.

As part of the project, the product is produced in the form of a three-minute video. The video resolution is 1920 x 1080 pixels. Once the video is complete, it will be presented to the panel audience. The table below is the final output specification:

SPECIFICATION	DESCRIPTION
Resolution	1920 x 1080 pixels
Video Format	Mp4 in x264 codec
Duration	Approximately 3 minutes
Type of content	3D & 2D Animation short film

Table 1 : Final Output Specification

1.5.2 Project Limitation

Project limitation is something that need to taken into consideration when planning for the project. With better understanding of aspect that could be lacking for the project, the planning will take those into consideration to ensure smooth journey ahead.

1.5.2.1 Time

Time limitation are one of the biggest challenges in creative productions. The risk of compromising quality and creativity, which often requires adequate time, makes careful time management essential. Allocating sufficient time for each stage of production is beneficial, particularly during the production phase, as it largely determines the final outcome of the project. While having more time for pre production and post production is advantageous, limited time in these phases does not affect the project as significantly as constraint during production.

1.5.2.2 Technical Hardware

Animation project, especially 3D animation , are highly demanding on hardware. Even basic projects require capable systems to ensure completion. The speed and efficiency of work depend greatly on hardware performance. Therefore, it is crucial that the system's storage, CPU, GPU and RAM are sufficient to handle all aspects of the project, allowing for smooth and productive workflow throughout every phase.

1.5.3 Project Target Audience

This primary audience for this project is teenagers to young adults who often relate to the themes explored in the animation. However, the content is also suitable for a wider audience aged 14 and above who may face similar challenges, as it aligns with the psychological aspects addressed in the story.

1.6 Project Requirement

1.6.1 Software Requirement

A variety type of software are used in an animation project and it varied even more for each phase. It is important to note that some software although serve similar purpose, could function in a completely different way. Making sure in advance what software to use for each step can ensure the end product give identical output.




Software	Description
 <p>Figure 1 : Adobe Animate</p>	<p>Adobe Animate is utilized in this project as the main 2D animation software for creating frame by frame and vector based animations.It alows smooth integration between assets and supports the development of expressive character movements and dynamic visual storytelling.</p>
 <p>Figure 2 : Adobe Premiere Pro</p>	<p>Adobe Premier Pro is essential to use for this project especially during post production process. Use as the main editing program, premier pro prove to be able to complete all needed editing for the project in professional level. This software offer a wide range of ability to edit making it most suitable software to use.</p>
 <p>Figure 3 : Krita</p>	<p>Krita is used in this project mainly for digital painting,concept art, and texture creation.Known for its powerful brush engine and open source accessibility,Krita provides a flexible and creative environment for artists to design detailed backgrounds,character designs and visual elements.</p>

Table 3 : Software Requirement

1.6.2 Hardware Requirement

It is important to prepare the hardware used for an animation project to ensure it able to support and complete each task without faulty. Each phase in the animation pipeline require quite heavy and demanding hardware capability..



Figure 4 : ASUS TUFF GAMING A15 (2023)

Asus Tuff Gaming A15 (2023) is a gaming laptop that will be use as the main hardware to complete majority of the project.

Description	Recommend Specification	Purpose
Central Processing Unit (CPU)	AMD Ryzen 9 7940HS with Radeon 780M Graphics	Processing unit for modeling and rendering
Graphic Processing Unit (GPU)	Nvidia Geforce RTX 4060 8GB	Asisting in rendering and editing
Random Access Memory	16gb	Improve software stability
Storage	1.5 TB	To store files, data and software
Monitor Screen Resolution	1920 x 1080 (Full HD)	To display graphic and data output

Table 2 : Hardware requirement for the laptop used in the project.



Figure 5 : Huion Kamvas 13

Huion Kamvas 13 is a pen display tablet use majorly in pre-production process of the project such as the initial ideation, character and background sketching, thumbnail and storyboard.

1.7 Conclusion

Everyday disagreement and small challenge can often lead to valuable lessons, helping individuals develop patience, empathy, and understanding. When portrayed through animation, these simple moments can transform into engaging stories that entertain, inspire, and connect with audience. Short animated films are powerful tools to bring meaningful messages in a creative and relatable way while also serving as a platform for creators to develop key production skills such as storyboarding, character design, animation and post production. This process not only refines technical ability but also strengthens creativity, problem solving, and collaboration essential in the animation industry.

2 LITERATURE REVIEW

2.1 Introduction

The literature review contains several references and materials applicable to the formation of the project. It describes the location, reason, and manner of making every design choice. This chapter will serve to develop a clear structure of the concepts described in the 3D or 2D short animation and will give more insight into the significance and applicability of the topic to the target audience.

2.2 Research Topics

Imagination is the fundamentals of thinking which enables the children to arrive at emotional, situational and social roles beyond the reality at their immediate experience. This imagination play creates emotional and cognitive responses which enable the children to develop feelings of frustration, competitiveness and the need to be recognized in a setting that is safe and controlled. These fantasy games are essential in the acquisition of social skills and emotional intelligence since they enable the children to practice empathy and conflict management. These imaginative interactions are critical for developing social skills and emotional understanding because they allow children to practice empathy and conflict resolution (Kushnir, 2022).

Emotional control and social learning are also of natural regulation through the use of imagination but when the competition becomes rather outside of the real conflict, misunderstandings and slight relational tension may take place. Research indicates that sibling rivalry, while a natural part of childhood development, can promote healthy development of competitive and cooperative skills by providing children with opportunities to navigate conflict and assert themselves (Cox, 2023). In his way, the playful exaggeration of sibling rivalry through imagination mirrors how children process real world social dynamics, turning ordinary disputes into opportunities for creative exploration, problem solving, and understanding the perspectives of others.

2.3 Related Works

2.3.1 Storyline

I. Toy Story 2

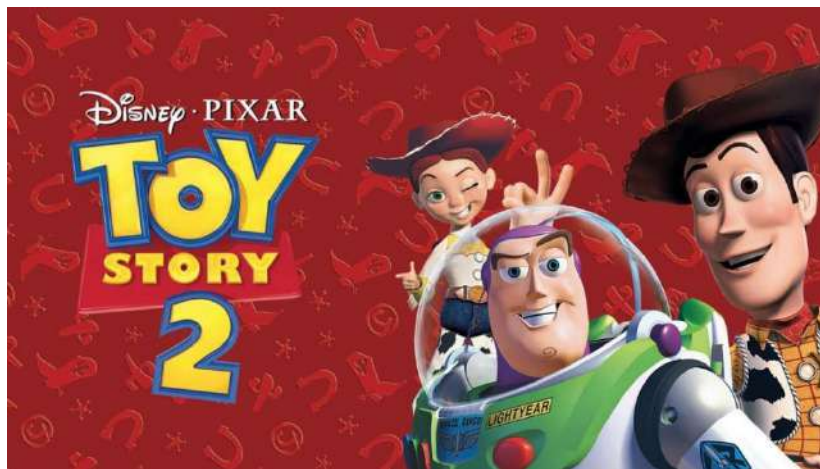


Figure 6 : Toy Story 2 (1999)

Toy Story 2 is an American computer animated adventure film released in 1999 by Pixar Animation Studios. The story follows Woody, who is kidnapped by a toy collector. Leading Buzz Lightyear and friends on a rescue mission. Along the way, Woody learns about his past and must choose between fame or returning to Andy.

II. Doraemon : Stand by Me



Figure 7 : Doraemon : Stand by Me (2014)

Doraemon Stand by Me is a 2014 Japanese 3D animated film by Shin-Ei Animation. It tells the story of Nobita and his robotic cat friend Doraemon, who helps him overcome life's struggles. As Doraemon's time in the present near its end, Nobita learns about friendship, courage, and growing up.

III. The Incredibles



Figure 8 : The Incredibles (2004)

The Incredibles is a 2004 American superhero animated film by Pixar Animation Studios. It follows a family of undercover superheroes forced back into action when a villain threatens the world, rediscovering the power of unity and family along the way.

2.3.2 Character Study

I. Main Character

Iman is the younger sibling, playful, curious, and full of imagination. He looks up to Imran but also loves challenging him, which often leads to their friendly quarrels. His creativity allows him to dream big, turning ordinary games into heroic battles. While he may seem mischievous, Iman's actions come from a desire to connect and share moments with his brother, showing that beneath the chaos, their bond is unbreakable.



Figure 9: Lee (Turning Red, 2022)



Figure 10: Jack Jack (The Incredibles, 2004)



Figure 11: Russell (Up , 2009)

II. Side Character

Imran is the older brother, responsible yet competitive, often acting as the leader during their playtime. He enjoys taking charge and showing his younger brother how things should be done, though his pride sometimes gets the better of him. Despite his serious side, Imran has a creative imagination that turns simple moments into grand adventures. Deep down, he cares deeply for Iman and only wants to guide him, even if it sometimes comes out as rivalry.



Figure 12: Elio (Elio, 2025)



Figure 13: Woody (Toy Story 2, 1999)



Figure 14: Nobita (Doraemon : Stand by Me , 2014)

2.3.3 Environment Study

The animation is set in a modern ordinary house, reflecting a typical family environment. Most scenes take place in common household areas where the siblings’s imagination turns everyday spaces into extraordinary adventures.



Figure 15 : Environment reference 1 (Pinterest)



Figure 16 : Environment reference 2 (Pinterest)



Figure 17 : Environment reference 3 (Pinterest)

2.3.4 Asset Study

For the asset study, the animation’s environment is designed around a modern ordinary house, focusing on common household items such as furniture, toy, and personal belonging. These asset are used to represent the siblings’s imaginative world, transforming simple spaces and objects into dynamic elements that reflect their emotions and rivalry.



Figure 18 : Asset reference 1 (Pinterest)



Figure 19 : Asset reference 2 (Pinterest)

2.4 Analysis

2.4.1 Storyline analysis

Criteria/Movie	Toy Story 2	Doraemon : Stand by Me	The Incredibles
Duration	1 hour 32 minutes	1 hour 35 minutes	1 hour 55 minutes
Background	Toy collector’s shop, Andy’s house, Airport	Modern day Japan Futuristic settings	Metroville City, Secret Island
Storyline	When Woody is stolen By a greedy toy collector, Buzz Lightyear and the rest of the toys set out on a daring rescue Mission. Meanwhile, Woody learns about his origins as a TV show character and must decide between fame	Nobita meets Doraemon, a robotic cat sent from the future to help him overcome his life struggles. Their deep bond is tested when Doraemon’s time In the present near its end, teaching Nobita the meaning of growth and independence.	A family of undercover superheroes tries to live a quiet suburban life but is forced into action when a new villain threatens the world. together, they rediscover the power of teamwork and family.

Table 4 : Discussion on story comparison

2.4.2 Character analysis

I. Main Character : Iman

Criteria/Character	Lee	Jack Jack	Russell
Physical Characteristic	Tall , Friendly face , broad build	Round face, big eyes, blond hair	Chubby , round face, short hair
Design style	Vibrant semi realistic cartoon style	Soft, stylized baby design with smooth textures	Bringht,rounded Cartoon styles

Table 5 : Main Character’s reference analysis

II. Side Character : Imran

Criteria/Character	Elio	Woody	Nobita
Physical Characteristic	Slim, curly hair, expressive eyes	Lanky cowboy, big eyes	Short hair, glasses, simple look
Design style	Colorful and imaginative with youthful, stylized proportions	Classic and detailed with vintage inspired charm	Realistic anime, soft emotional aesthetic

Table 6 : Side Character’s reference analysis

2.4.3 Environment analysis

Criteria / Environment Reference	Reference 1 (Street house)	Reference 2 (Living room , Kitchen)
Style	Modern,Neighbourhood, Detached house	Modern, scandinavian

Table 7 : Environment reference analysis

2.4.4 Asset analysis

Criteria / Asset Reference	Reference 1	Reference 2
Characteristic / style	Clean,sleek,simple	Modern, vibrant , bright toned aesthetic

Table 8 : Asset reference analysis

2.5 Discussion

Based on the analysis, all the referenced animations, Toy Story 2, Doraemon: Stand by Me and The Incredibles showcase different artistic style and storytelling approaches while sharing themes of family, connection, and emotional growth. Each film uses character, Environment, and asset design to enhance the narrative and strengthen the emotional tone of the story. The combination of realistic yet stylized visuals allows the audience to connect deeply with the characters while keeping the animation engaging and visually appealing.

For the development of Slice of Fate, these references serve as key visual and thematic inspirations. Each contributes unique elements suitable for the project. Toy Story 2 for its expressive character animation and warm domestic setting, Doraemon: Stand by Me for its emotional storytelling and soft visual tone, and The Incredibles for its dynamic action style and strong family themes. By blending aspects from these references with the original concept, the project establishes an appealing visual direction that supports the story's focus on imagination, sibling rivalry, and the heartfelt bond between brothers.

2.6 Conclusion

Imagination and sibling rivalry are two powerful themes that mirror real human emotions and relationships. Imagination allows individuals, especially children, to explore their feelings, create meaning, and escape reality when facing emotional conflict. It becomes a safe space where thoughts and fears can be transformed into stories and adventures. Sibling rivalry, on the other hand, often arises from differences in attention, love, or understanding between family members. While it can cause emotional tension, it also serves as a key element in shaping personal growth, empathy, and the desire for connection.

When these themes are portrayed in storytelling, especially in animation, they reveal deeper lessons about family bonds and emotional maturity. The conflict between siblings can symbolize the inner struggle between love and ego, while imagination can act as a bridge that reconnects them. Through visual and narrative expression, these everyday moments become meaningful stories that the audience can relate to, making them both entertaining and emotionally impactful.

This literature review reflects how imagination and sibling rivalry connect to the animation project. The insights gathered from this research guide the development of the narrative, theme, and character emotions, ensuring that the story conveys the struggles and growth within sibling relationships. Ultimately, the project aims to highlight how imagination helps overcome conflict, turning rivalry into understanding and fear into love.

3 METHODOLOGY

3.1 Introduction

Methodology is a system of methods used in particular area of study or activity or in other word a set of procedures used in a project. For this project, it use the basic most known procedure in animation project pipeline which is pre production , production and lastly the post production phase before the final release.

Animation project that especially heavy on the 3D element are very intense with it requirement of labour and time. With this flow of phases, it is easy to ensure the quality and on time completion of the project. It keep every element of the project on track and if any issue arise at certain step, it is also easy to retrace the root of the issue and time consumed can be cut. Each phase in this pipeline play a big role to ensure to smoothness of the project on the next phase.

3.2 3D Animation Pipeline

3.2.1 Pre-Production

Pre-production phase is a early process that determined the whole purpose and shape of the project. It is when the story, the message and the goal of the project were decided and it is a crucial process for creativity to be use to ensure the message and goal can be translated in the animation.

● Idea pitching

- ◆ Decide on an idea and concept for the animation.
- ◆ Determine if the idea and concept fit the project goal.

● Concept development

- ◆ List out potential ideas that can add on to the decided concept.
- ◆ Determine and eliminate ideas that deem unnecessary to the project.
- ◆ Define the animation main message and target audience.
- ◆ Develop a concept document with the animation storyline, character involve and themes detailed in it.
- ◆ Create a rough thumbnail to visualize the storyline.

- **Character and Background development**

- ◆ Refine the character details, backstory and design.
- ◆ Refine the background in the story base on the thumbnail in term of its detail and connection to story.

- **Script Writing**

- ◆ Develop a script referring to the rough thumbnail that outline the dialogue, narration, action and sound effect needed for the project.
- ◆ Making sure the message and initial goal for the animation can be deliver.

- **Storyboard Making**

- ◆ Develop a proper storyboard that capture each scene and how it will be visualize in animation.
- ◆ Note the camera movement, shot type and detail description for sound and scene flow.

- **Voice Casting and Recording**

- ◆ Cast voice actor that suitable for each character and also within budget.
- ◆ Record the dialogue , narration and sound effect needed.

- **Animatic / Pre-visualization**

- ◆ Develop a rough animatic to pre-visualize the whole set of animation.
- ◆ Detail the timing, pacing and transition between scene using a simple animation.

3.2.2 Production

- **Modeling**

- ◆ Create 3D model for characters, objects and background decided during pre-production.
- ◆ Make sure the model that needed movement are optimized for the animation intended and able to be rig.
- ◆ For 2D element, create the asset needed for animating.

- **Texturing and Shading**

- ◆ Wrap every model with texture and materials to give a better look.
- ◆ Make sure the texture and materials picked fit the theme of the animation.

- **Rigging**

- ◆ Apply rigging on the character and object that require movement as plan in pre-production.
- ◆ Make sure to have the character and object movement to look natural and able to deform as intended.

- **Animate**

- ◆ Based on the storyboard, animate the character and object scene by scene.
- ◆ Note to make sure movement are key and timed accordingly.
- ◆ Always refine the animation for each scene to achieve seamless animation.

- **Lighting**

- ◆ Apply lighting on the scene base on the detail mention in storyboard and script.
- ◆ Make sure the shadow, colour of light and position of light reflect realistically as possible.

- **Camera work**

- ◆ Align the camera movement and shot as plan in storyboard.
- ◆ Enhance the emotion and action occurring in the scene with effective camera work.

- **Animation Rendering**

- ◆ Render the animation scene by scene by using the format decided in post production.
- ◆ Ensure each scene capture the intended animation before proceeding to next scene.

3.2.3 Post-Production

- **Editing**

- ◆ Gather every raw animation footage and combine it scene by scene.
- ◆ Add detail such as transition , intro and credit for the animation.

- **Visual Effects (VFX)**

- ◆ Add visual effects for scene needed, referring detail to the storyboard.
- ◆ Make sure the effect suit the animation style and blend seamlessly.

- **Visual Editing**

- ◆ Edit and add filter and colour correcting the video to fit the mood intended.
- ◆ Make sure the visual editing did not take away the animation style.

- **Sound Mixing**

- ◆ Mix in sound effect, dialogue, background track and narration in the video.
- ◆ Ensure the timing is correct for each sound file.

- **Final Rendering**

- ◆ Render the whole video together using the correct format.

3.3 Conclusion

To conclude, a project pipeline is crucial to be determined early to make sure a smooth process and progression of the project. With each process highlighting importance part of the project, any faulty or reworking needed to be done can be detected early before it reach a point of no return. Especially project with tight deadline and due. This whole process also ensure the quality of the project by maximizing the amount of quality check before moving forward in the pipeline. Hence why it is an essential to have and follow a pipeline in a production.

4 PRE – PRODUCTION

4.1 Introduction

For a successful project, it is important to establish a solid foundation that will ensure the efficiency for resources, communication, and creative visions. Most of the time, the goal is to have a smooth, on time and cost effective production process. This is a must for any kind of project, but even more so for a media project who usually work in a tight budget and time. Pre production is a crucial step to ensure everything is in order before stepping into the next step that will cost more budget and time to redo if there is any faulty.

4.2 Ideation

Slice of Fate story tells how people often fight to win over a little thing. Throughout their playful fight , Iman and Imran frequently change into superheroes and cartoon characters, showing how we sometime create a new identities to act strong and doesn't care about the consequences to win anything. Their struggle for the last murtabak show a desire to grab something for themselves. They return to reality, tidy up their mess and eat together despite of all the fighting. Showing that although siblings are always fight with each other , at the end of the day they will get along well.

TITLE : Slice of Fate

GENRE : Family, Adventure, Fantasy

4.3 Treatment

LOGLINE :

Two brothers fight over the last piece of food. Turn their playful rivalry into an epic imaginary battle that ends with an unexpected way.

SYNOPSIS :

Iman and Imran are two siblings whose imagination turns their normal fight into an epic battle. When one piece of murtabak is put on the kitchen table, they turn into superheroes, cartoon characters, and famous heroes to get it. Their playful fight turns into a crazy adventure around the house. Make it hard to tell what's real and what's not. Will they be able to share the last slice of murtabak without fighting, and will their rivalry stop?

CHARACTER

Iman : Iman is the younger sibling, playful, curious, and full of imagination. He looks up to Imran but also loves to challenge him, which often leads to their fighting. His creativity allows him to dream big, turning ordinary games into heroic battles. While he may seem mischievous, Iman's actions come from a desire to connect and share moments with his brother, showing that beneath the chaos, their bond is unbreakable.

Imran : Imran is the older brother, responsible but competitive. Often acting as the leader during their playtime. He enjoys taking charge and showing his younger brother how things should be done. Though his pride sometimes gets better of him. Despite his serious side, Imran has an extra imagination that turns simple moments into grand adventures. Deep down, he cares deeply for Iman and only wants to guide him even if sometimes comes out as rivalry.

ACT ONE :***Exposition***

On a calm evening, two brothers, Iman and Imran return home after playing outside. As they run toward the house, they throw a ball to each other. Suddenly Iman fails to catch it and the ball hit his head, causing his eyes to fill with tears and his face turn red from the pain. Before he burst into loud crying, Iman approache him gently and comforts him with a nose bop. Iman begins to feel better and they walk into their house together

Inside, they heard mom shouted from upstairs about the murtabak on the kitchen table.Both rush toward it at the same time.

ACT TWO :***RISING ACTION***

As they reach for the final piece of food, their hands collide. The two of them stare intensely at each other, the tension rising between them. Their imagination takes over, transforming the simple moment into an epic battle.

Iman shouted Shazaam and transform himself into Shazaam. Iman then push Imran away into a pile of toys. Imran came out from the pile of toys with a shield on hid hand, ready to counter attack. Their imaginary battle escalates into a multiple of transformations. Lighning powers, magical spells, lightsaber and ninja techniques. Their surroundings fill with imaginary destruction as they both want to win the fight.

CLIMAX

Iman imagines tranforming into a gigantic cosmic being , Galactus. Transform bigger and taller than the house. Then Imran grab an Ultra eye to transform into Ultraman Seven. Their battle reach its peak as they both struggle pushing each other.

At that epic moment, a massive shadow moves over them.

ACT THREE :***FALLING ACTION***

Their imaginative battle stop suddenly. Their mother appear in the kitchen and casually take the last piece of murtabak they had been fighting for. Both of them freeze and shocked. They completely speechless as their imaginary world slowly collapses into reality. They are left standing in the middle of the living room.

Their mother walk away, leaving them for the mess around the house they have made.

RESOLUTION

Suddenly a knock on the door means their father has return home. Their father brings a bag of satay and place it on the table. The family sits together and enjoys their meal happily. Eventually, only one satay left on the plate. As they both reach for it at the same time, their hand collide again. They stare at each other intensely and sparks begin to fly again means that their playful rivalry is far from over.

4.4 Script

A Screenplay is a necessary step especially in a media production that serves as a guide for the animator, editor, voice actor, director and other production staff. The screenplay which developed from the ideation purposes are to give clear vision or idea of the story to everyone that involved in a written form. This project's script are 4 pages long, excluding the cover page.

FADE IN:

EXT. STREET HOUSE

In one sweet evening , Iman and Imran just came bck home from playing outside.

As they run to the house , they play throw and catch but suddenly Iman can't catch the ball right at hit his head.

His eyes started to fill with tears.His tears slowly drop and his face turning red because of the pain he endured.

Before he started to cry loudly Imran approaches him and calm him down by bopping his nose.

He giggle a little as he approach Iman and smile towards him.He poke his nose and slowly Iman feel better because of his caring brother.

Imran put his hand on Iman's shoulder and they both walk together in their house.

CUT TO:

INT. LIVING ROOM - DAY

As soon as they walk into the house mom shouting from upstairs.

Mom

"There's a Murtabak on the table"

They race their way to grab the last piece of Murtabak

But then their hand accidentally hit each other as they nearly grab the murtabak.

They stared at each other with gritted teeth, and slowly the stare grew deeper.Electric tension started coming out from their eyes

Iman shouted "Shazaam" and lightning strike from above.The scene becomes bright and Iman stand up with Shazaam suit on him.

Iman

"Shazaam!!"

He then push Imran away into a pile of toys.

The piles of toys started to shaked and began popping up everywhere.

Imran standing with Captain America shield and mask.He smirk and said.

Imran

"I can do this all day"

They ran onto each other and started to fight but in other pov they just doing imaginative things in the living room.

Iman standing on the sofa and pretend to shoot lightning towards Imran.

While Imran pretends to blocked all Iman attacks with his shield.

Iman

"Take this !! Bzzzz..Bzzzz..Bzzz"

Imran

"Argghh!!Dodge it!! Yahh...Yahh!!"

Iman transformed into Harry Potter and cast magic spell to attack Imran with his magic wand.

Iman

"Avada Kedavra!!"

The magic spell bounces around the house and hit everything before it goes to Imran.

Imran suddenly dodge with lightsaber as he already transformed into Darth Vader.

Imran dashed past the wall and in an instant,his body transforming into Naruto.

He threwed Kunai towards Iman and out of nowhere, a whip crack sound pierced the air as Iman dodged.

All the dodge kunai flew away and stuck to the wall.

Imran pressed on with his relentless attack,while Iman skilfully dodged with his bullwhip,both moving at lightning speed through the battlefield.

Iman shouted, "Galactus!" as he prepared to unleash his final form for the fight.

Iman

"Galactus!!"

He slowly grew in size, transforming into Galactus, and shattered the roof of the house as his head soared toward the sky.

Imran, shocked by the incident, panicked and grabbed an Ultra Eye from the floor. He quickly put it on, transforming into Ultraman Seven.

Imran

"Yaahhhhh!!!"

They fought fiercely, their hands locked as each tried to stop the other, when suddenly a massive shadow started moving towards them.

CUT TO:

INT. KITCHEN - DAY

Mom appeared and took the last slice of murtabak.

Mom

"mmmmm..so delicious!!"

Their jaws dropped, and their eyes turned completely white as they saw Mom take the last piece they had been fighting for.

Mom walked away, telling them to clean up the mess they had made.

Mom

"Dont forget to tidy up your mess!"

Suddenly, there was a knock at the door ,Dad had come home from work.

Dad brought a bag full of satay and placed it on the table.

After the satay was served, they all ate happily together.

After a while, only one satay remained on the plate, and their hands accidentally collided once again.

They stared at each other, and electric sparks began to fly between their eyes.

CUT OUT.

THE END.

4.5 Design

This section cover the detail of the development of the character and environment design. There are a few step and phase to go through for character designing which are sketch a few character concept, choose one final design from said concept, add backstory and characteristic on the character, choose from a multiple version of colour scheme, facial expression, pose and character turn around details. This serves as guide for every phase of the development to have a standard and uniform design for each character.

4.5.1 Character Design

I. Main Character - Iman



Figure 20 : Iman character concept



Figure 21 : Iman character description

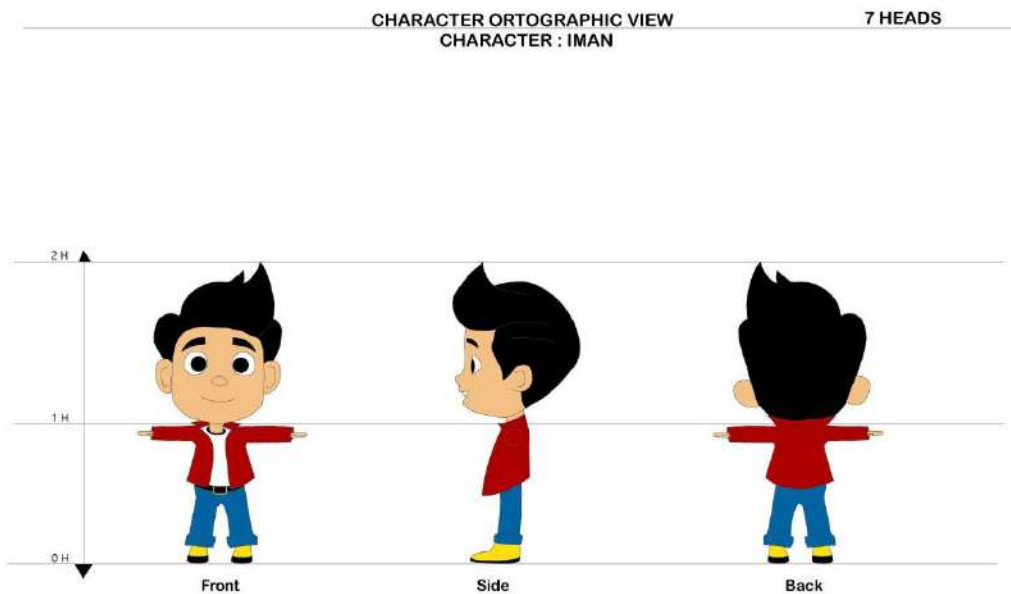


Figure 22 : Iman character orthographic view

CHARACTER COLOR SCHEME

- IMAN



Figure 23: Iman colour scheme

CHARACTER ACCESSORIES

- IMAN

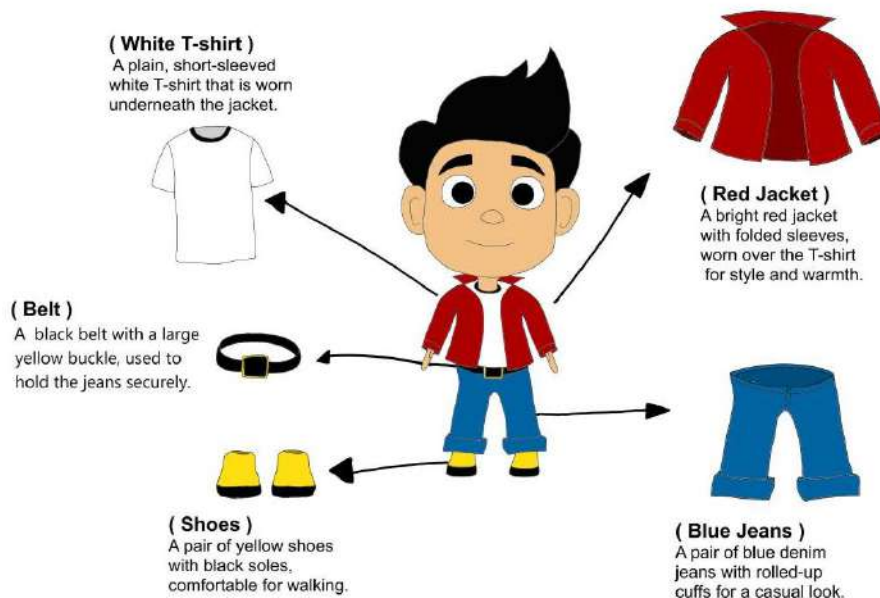


Figure 24: Iman character accessories & attire

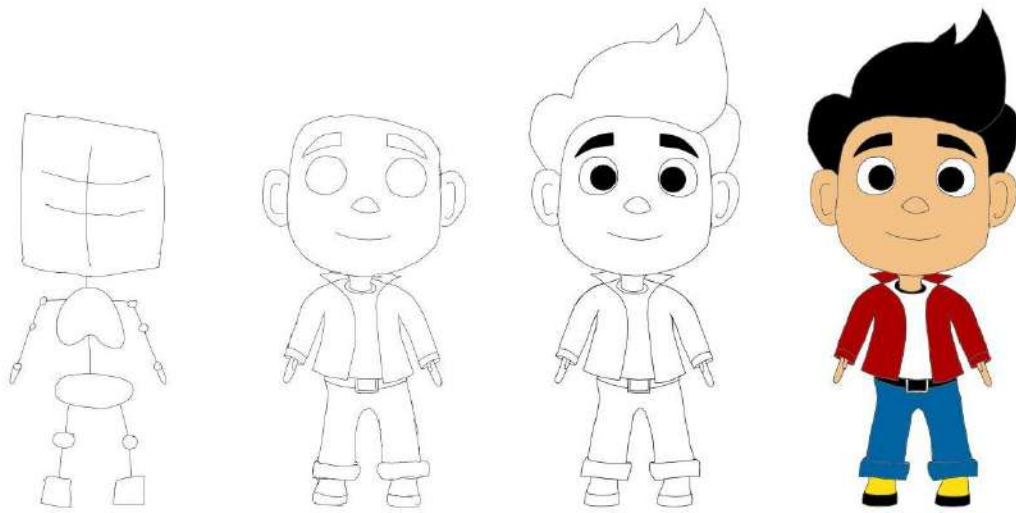


Figure 25: Iman character construction

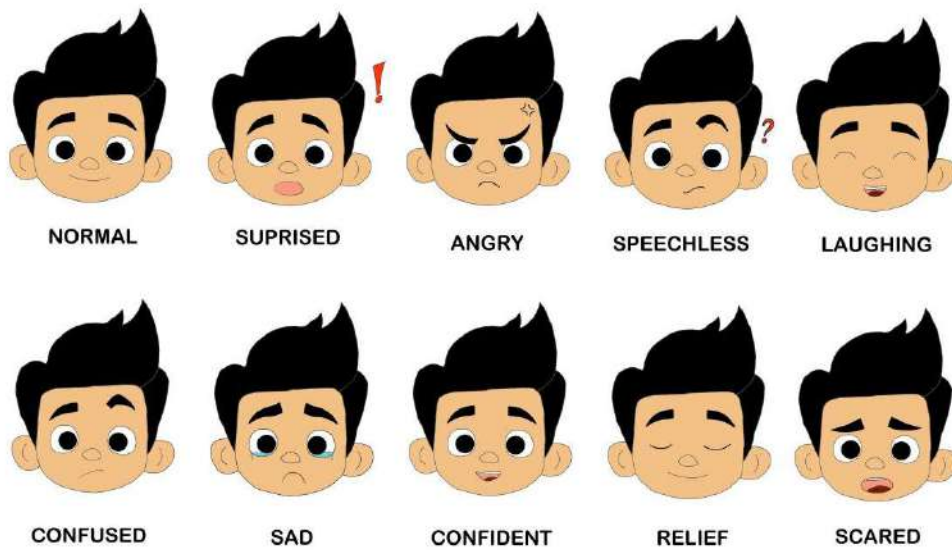


Figure 26: Iman character expression

CHARACTER POSES

IMAN

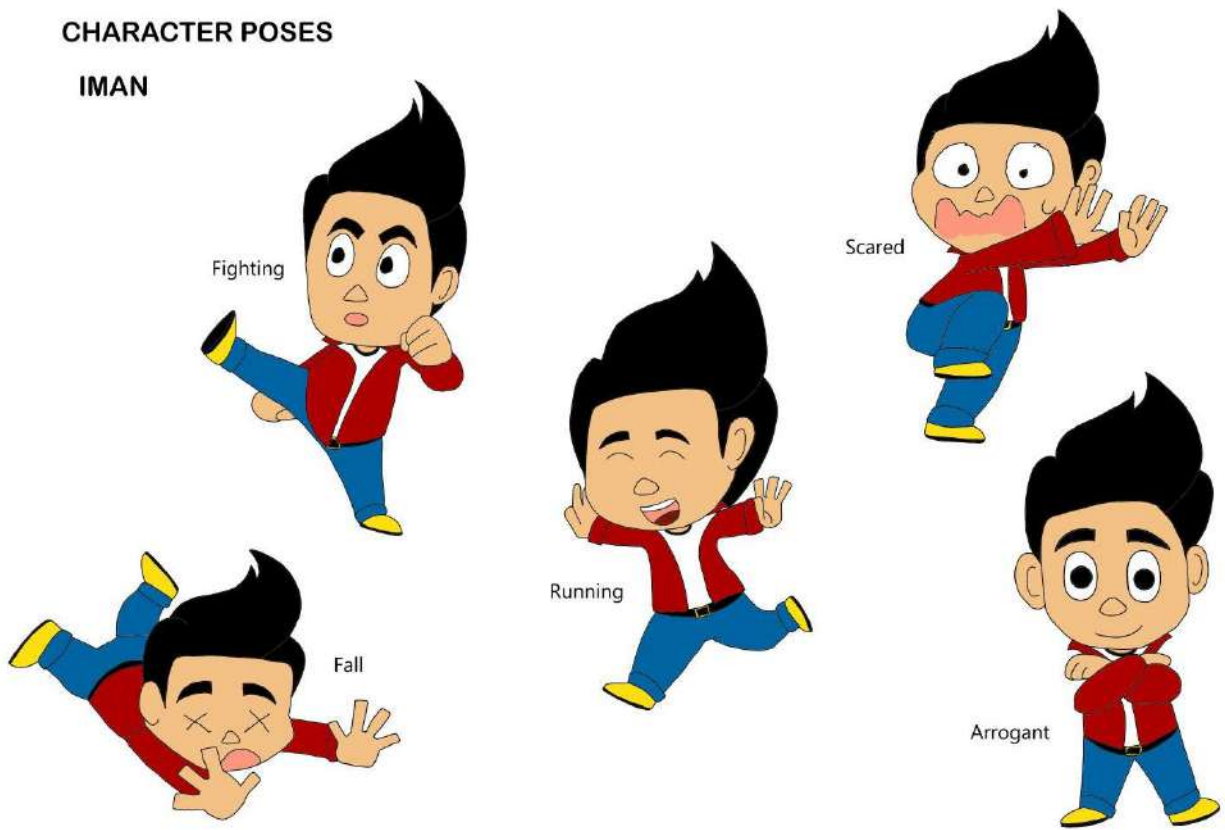


Figure 27: Iman character poses

II. Side Character - Imran



Figure 28: Imran character concept

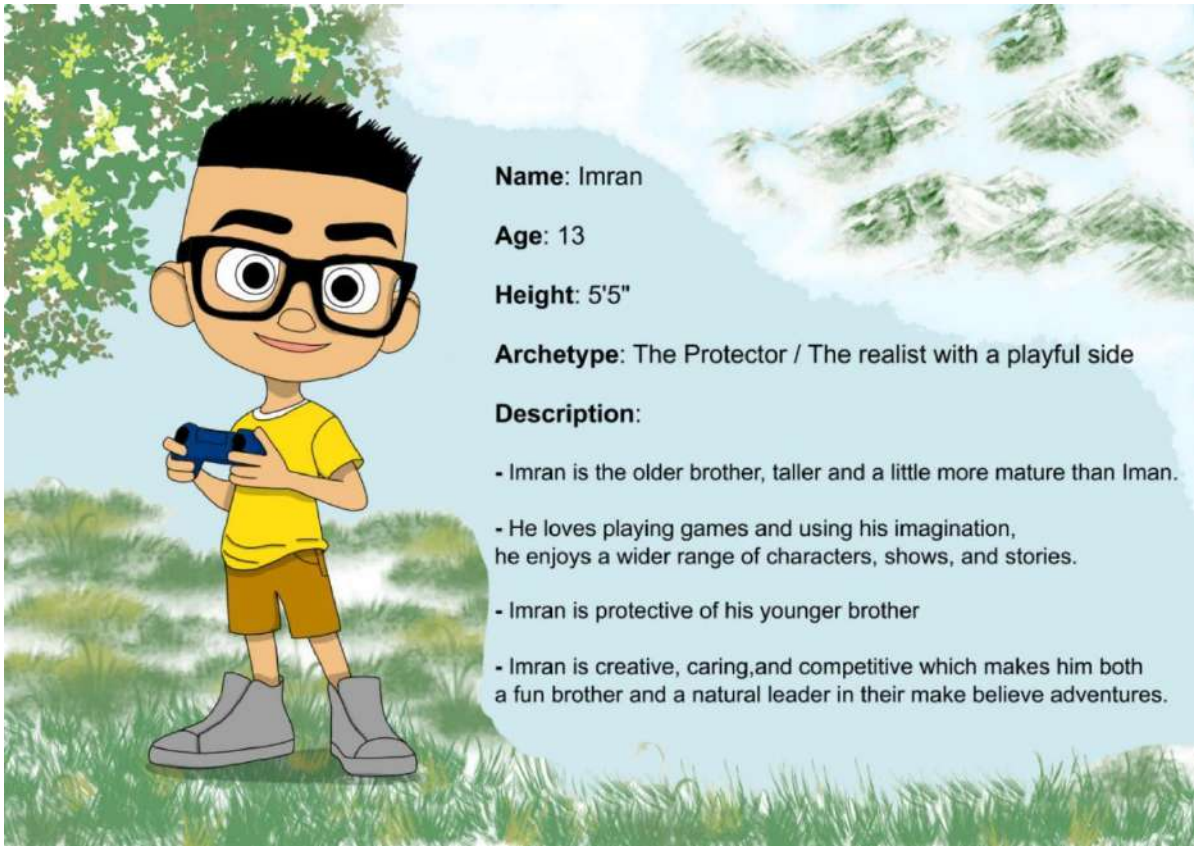


Figure 29: Imran character description

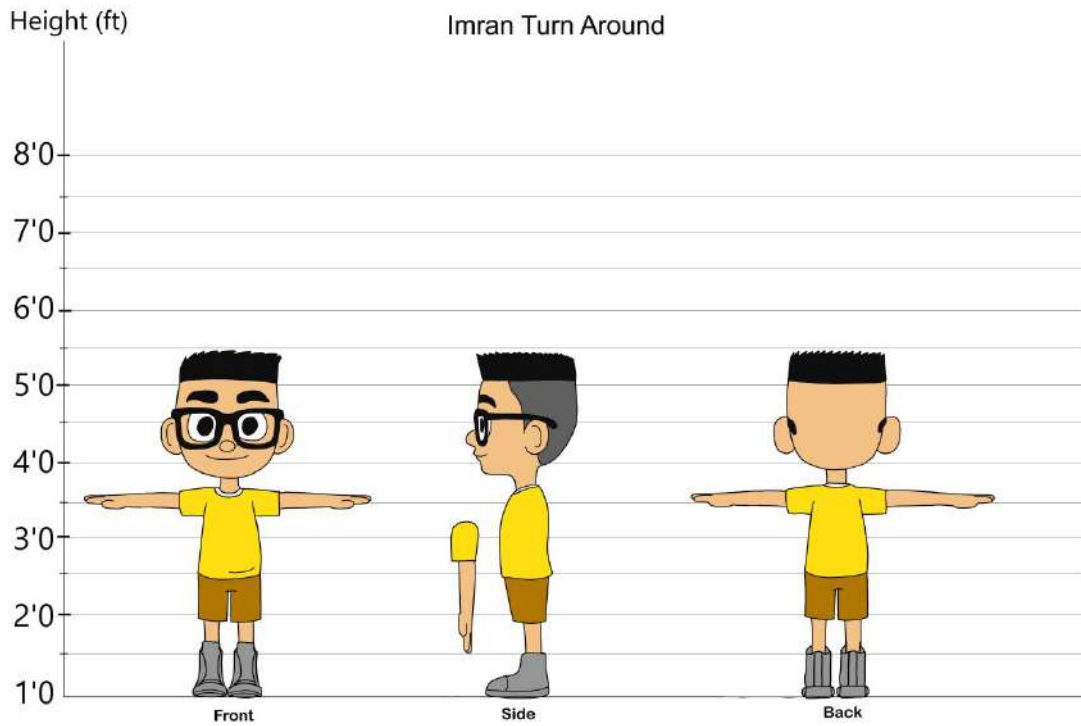


Figure 30: Imran character orthographic view

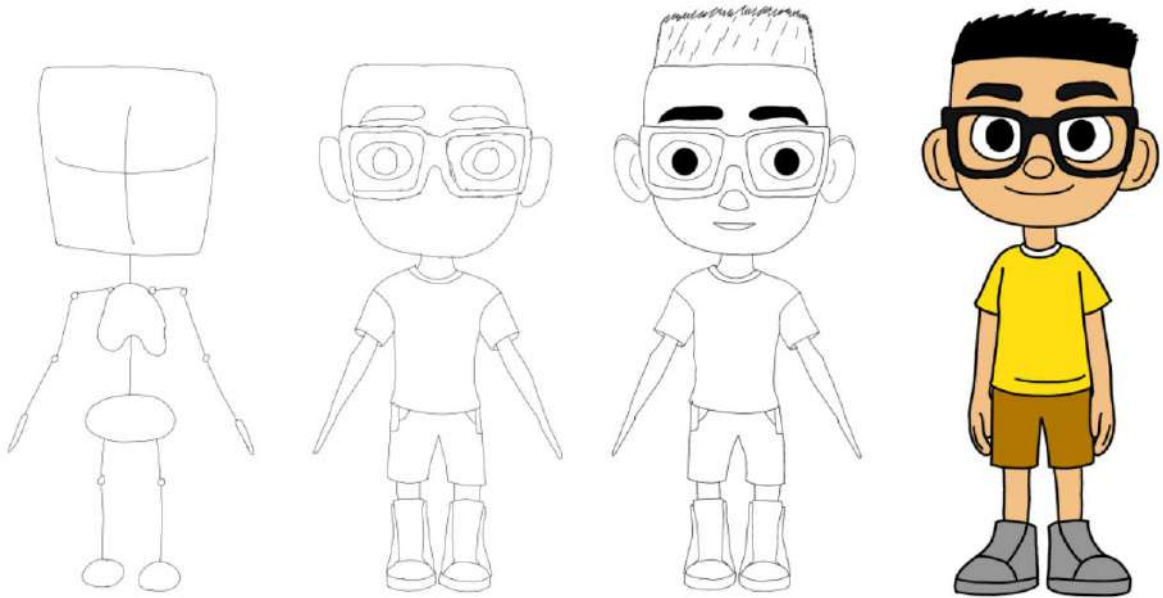


Figure 33: Imran character construction

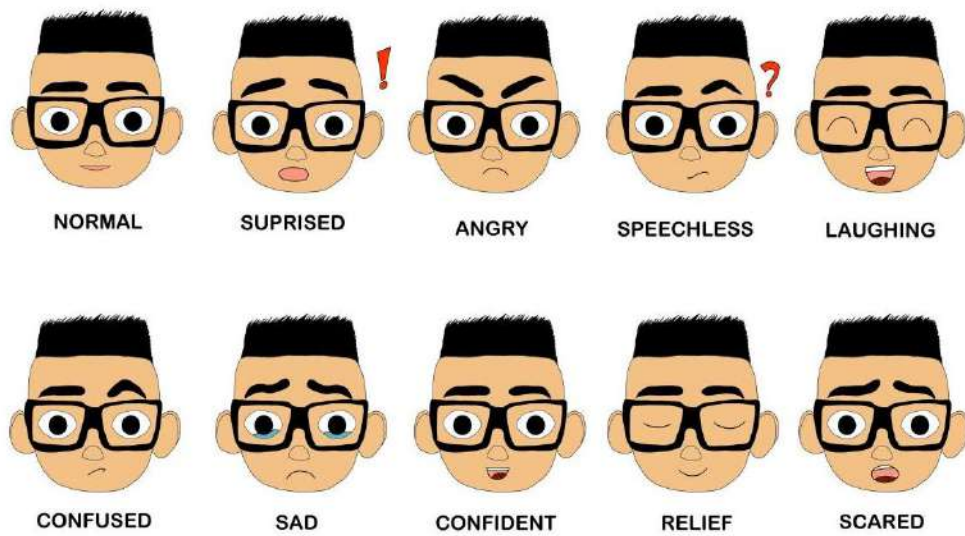


Figure 34: Imran character expression

CHARACTER POSES

IMRAN

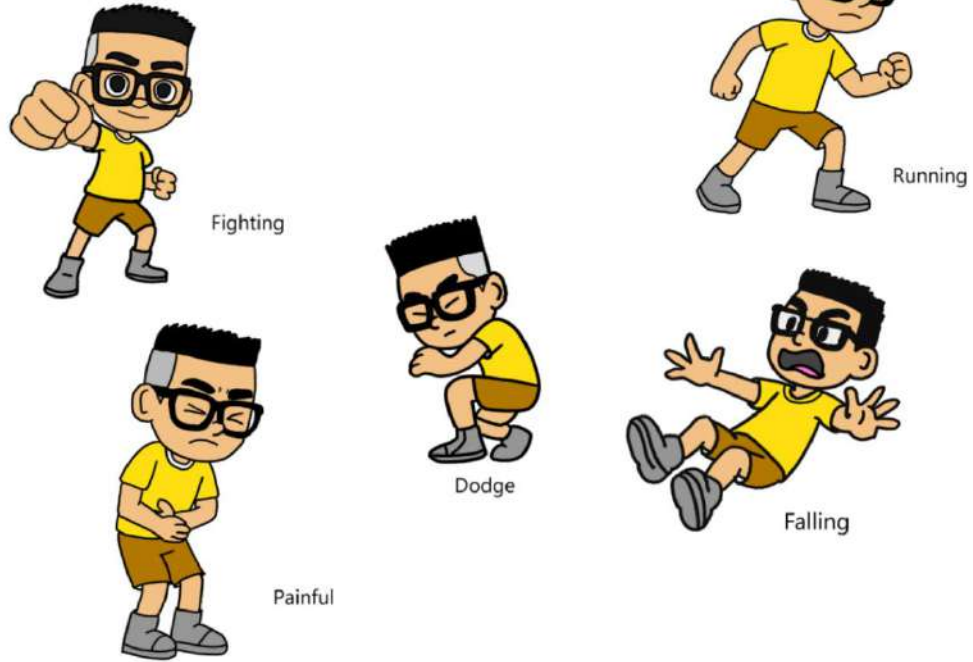


Figure 35: Imran character pose

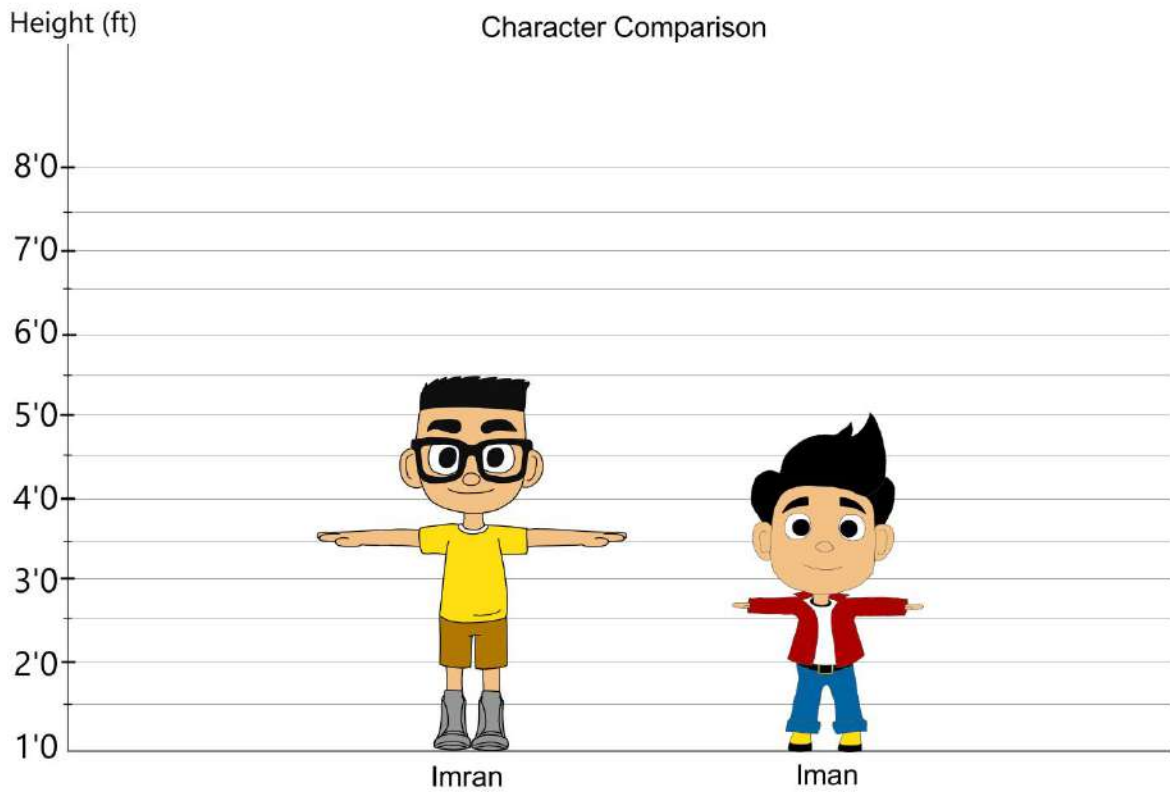


Figure 36: Imran character chart comparison

4.5.2 Prop

This project consists of 12 prop used by the character in the animation.

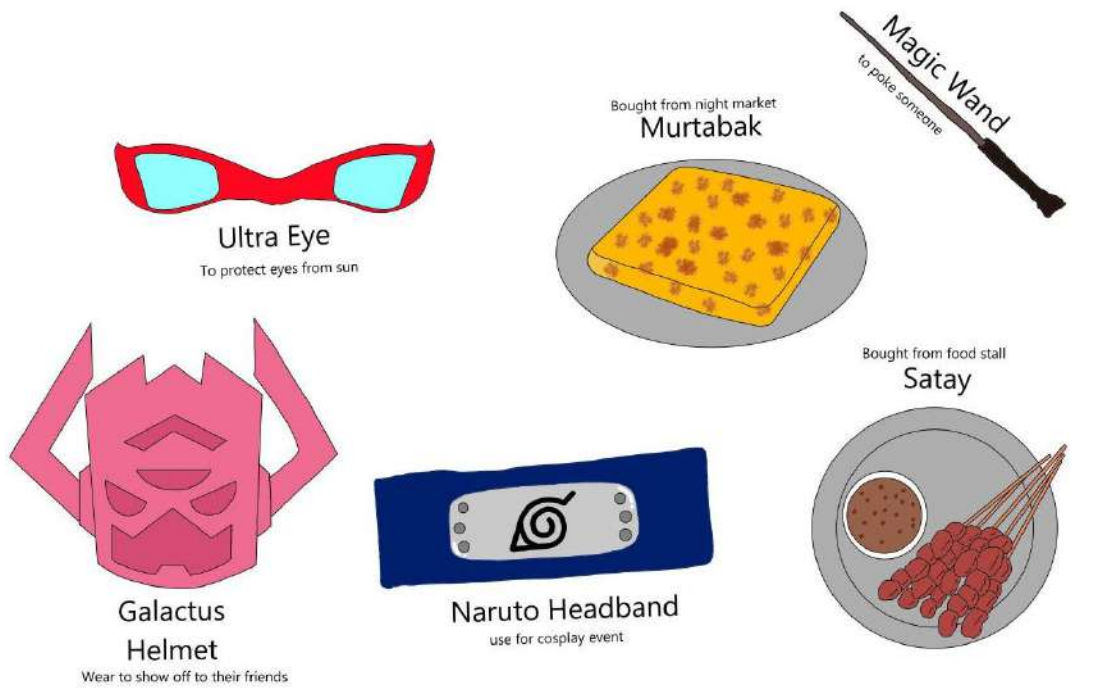


Figure 37: Prop 1

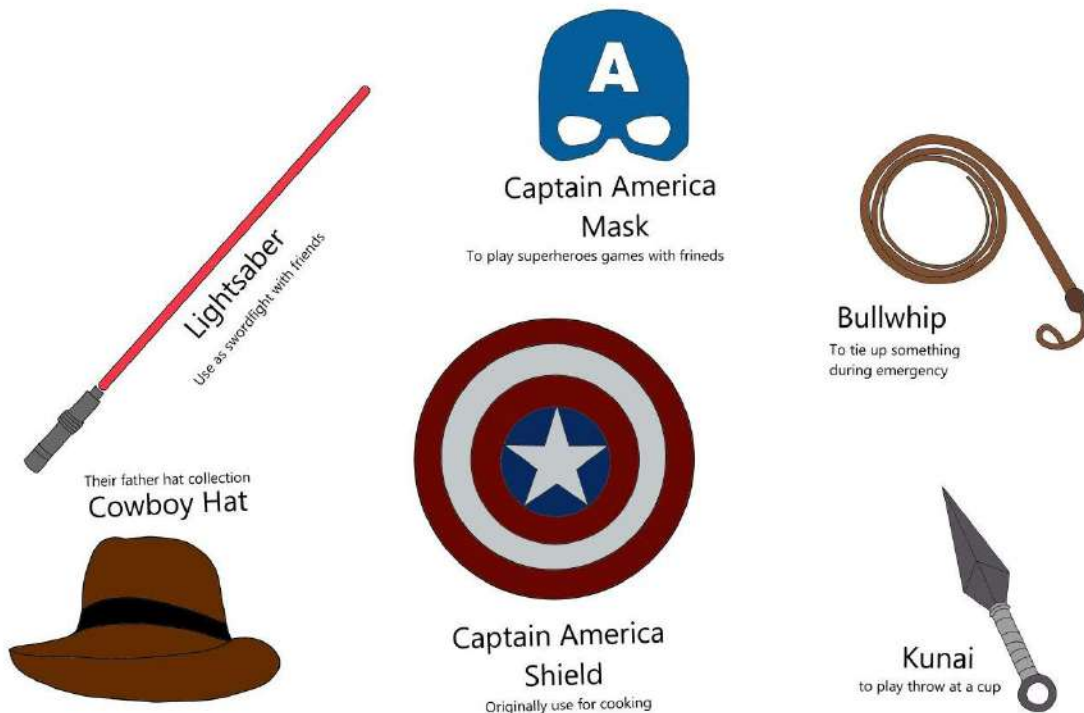


Figure 38: Prop 2

4.5.3 Environmental Design

This project consists of 3 Main area for the concept design which is on house street, in living room and in the kitchen.



Figure 39: House Street

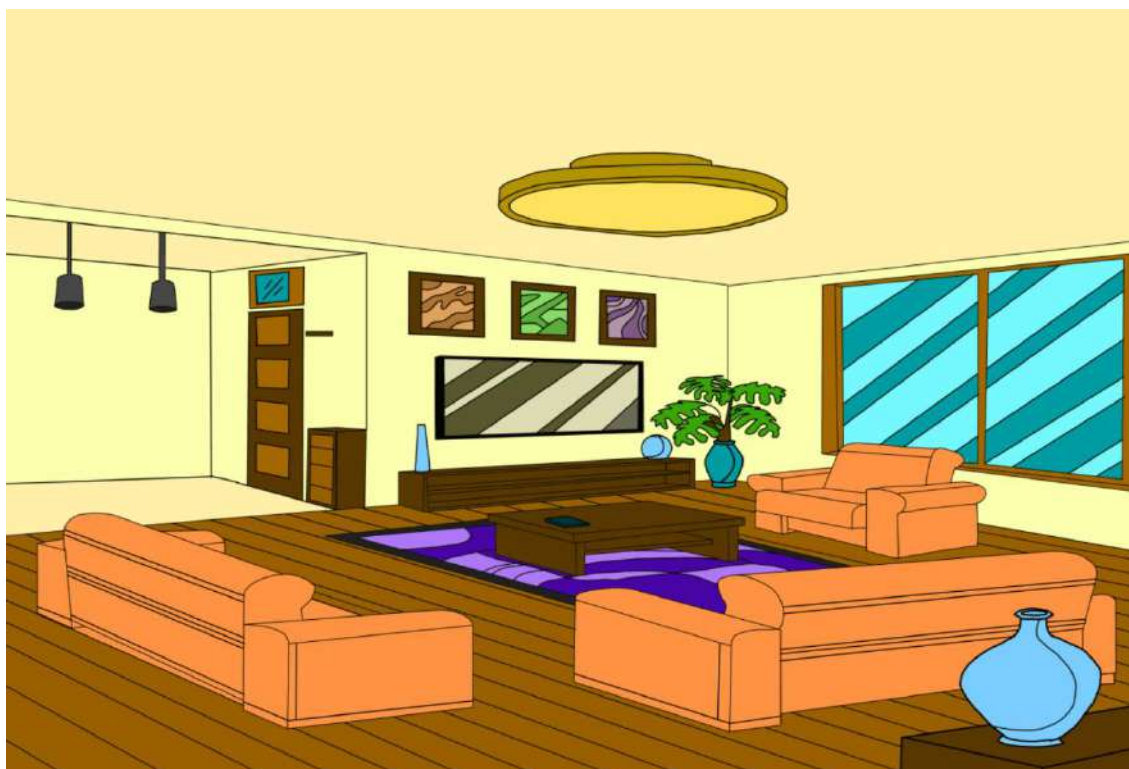


Figure 40: Living room



Figure 41: Kitchen

4.6 Thumbnail

The thumbnails for this project consist of 12 pages and 72 panel including opening and ending sequences.

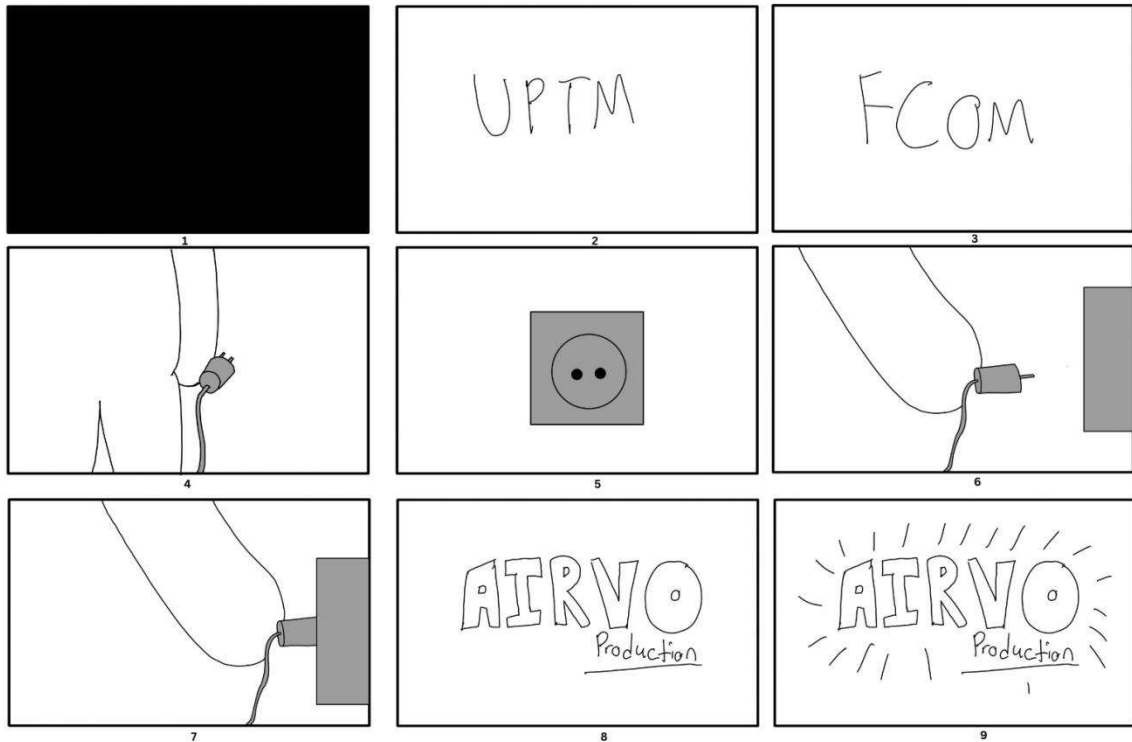


Figure 42: Slice of Fate thumbnail page 1

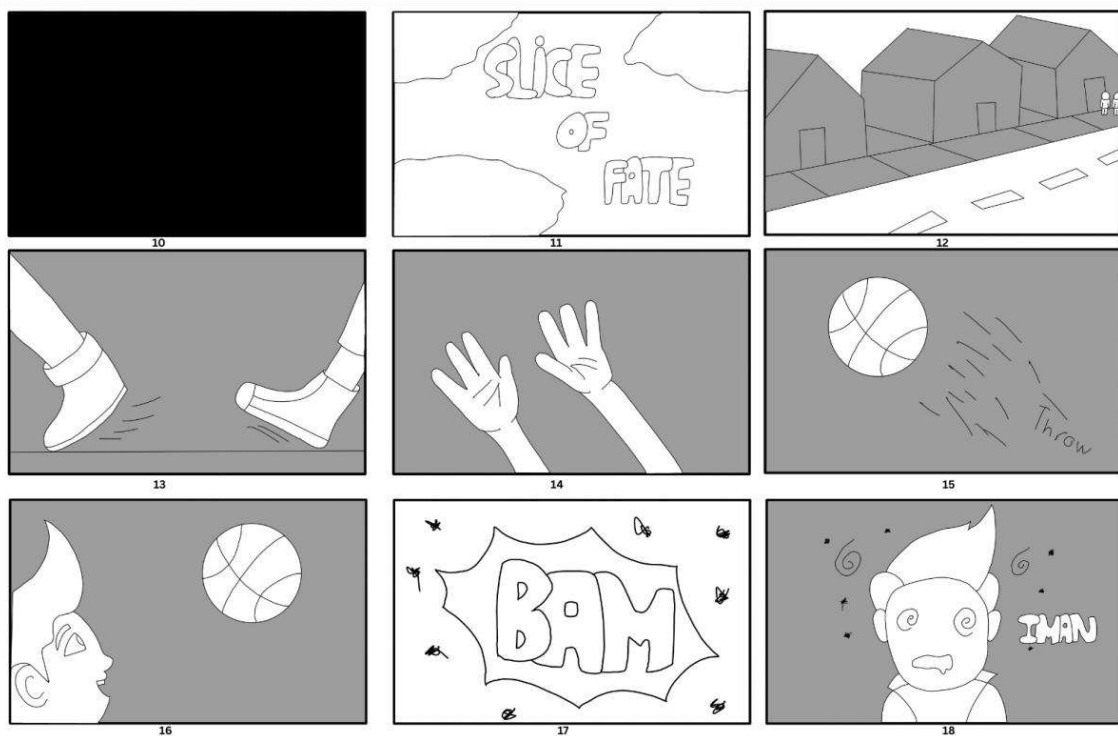


Figure 43: Slice of Fate thumbnail page 2

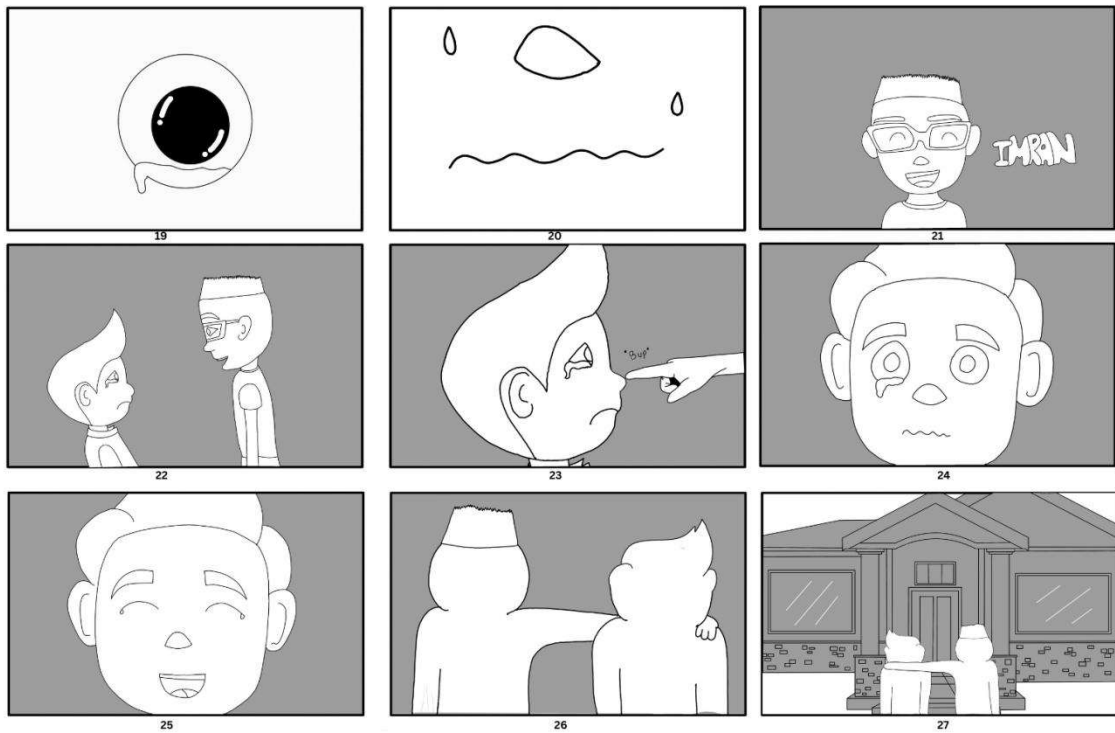


Figure 44: Slice of Fate thumbnail page 3

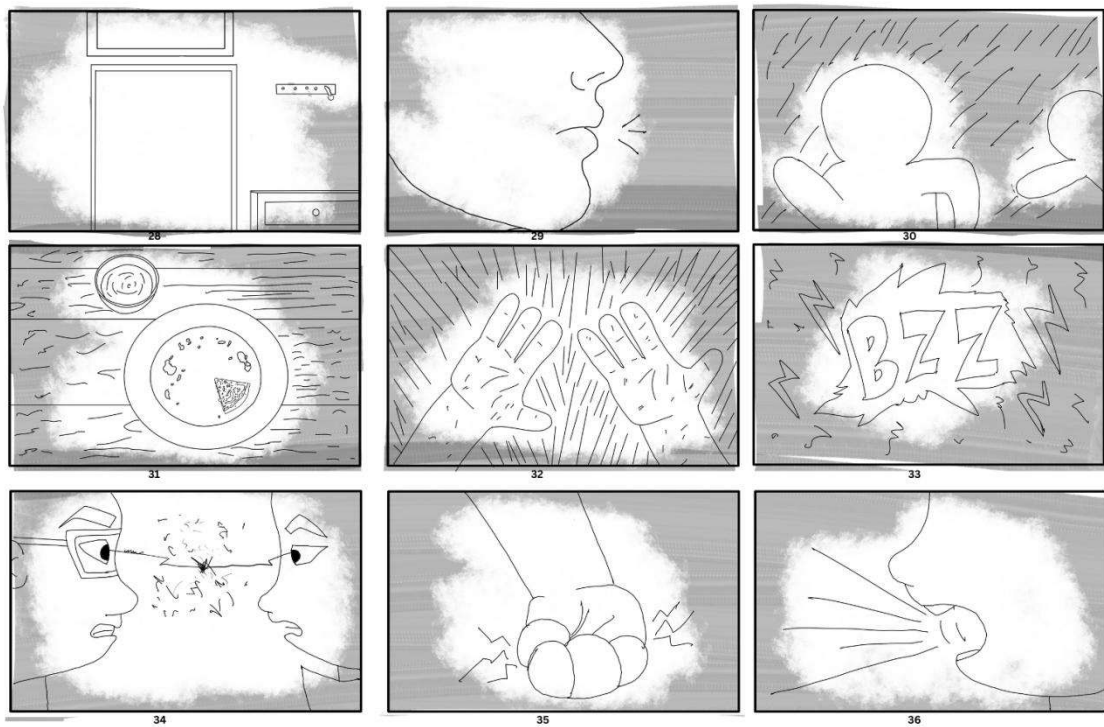


Figure 45: Slice of Fate thumbnail page 4

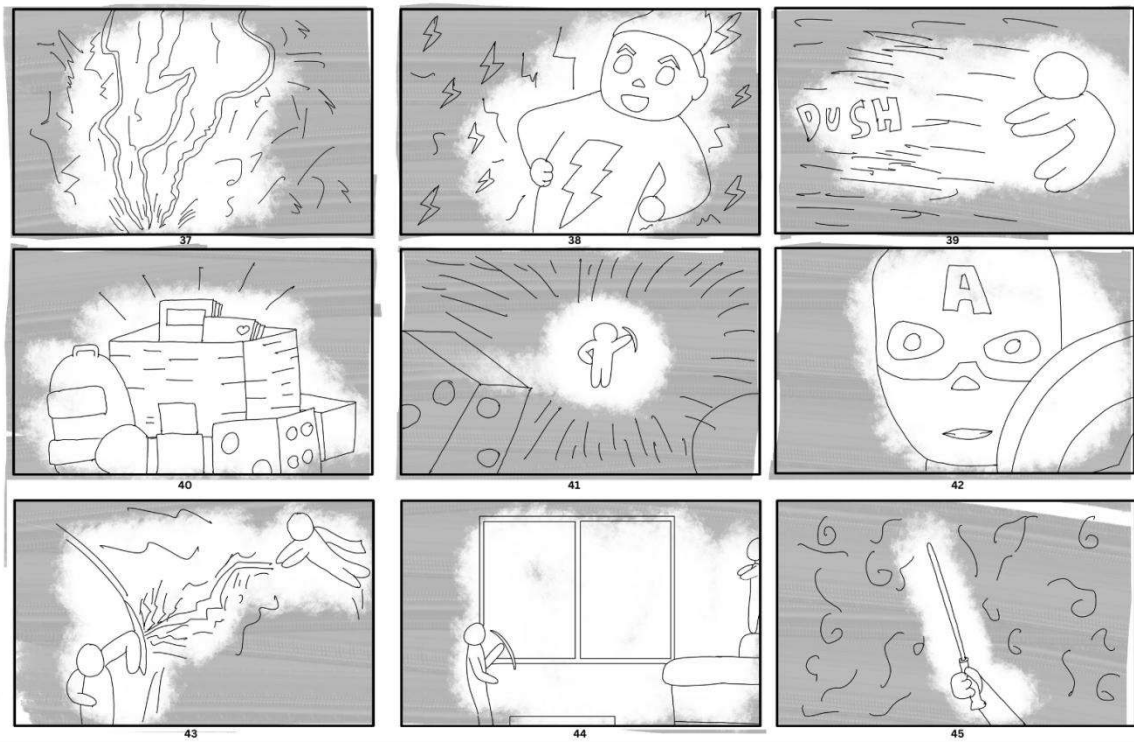


Figure 46: Slice of Fate thumbnail page 5

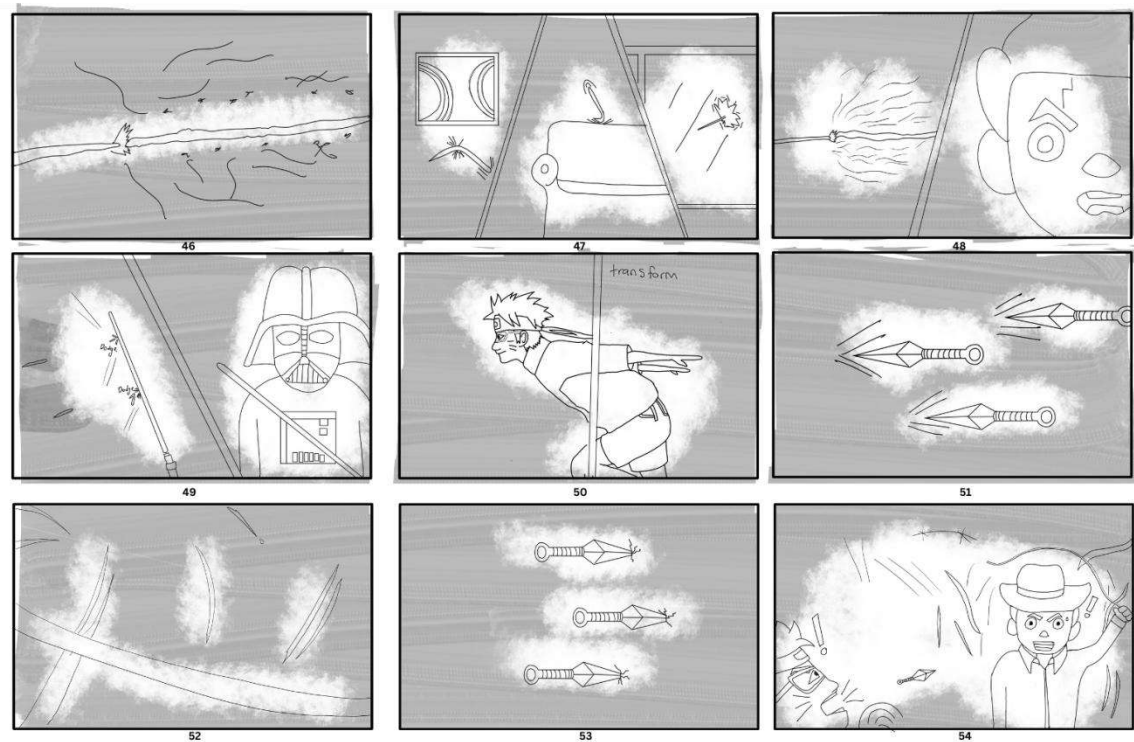


Figure 47: Slice of Fate thumbnail page 6

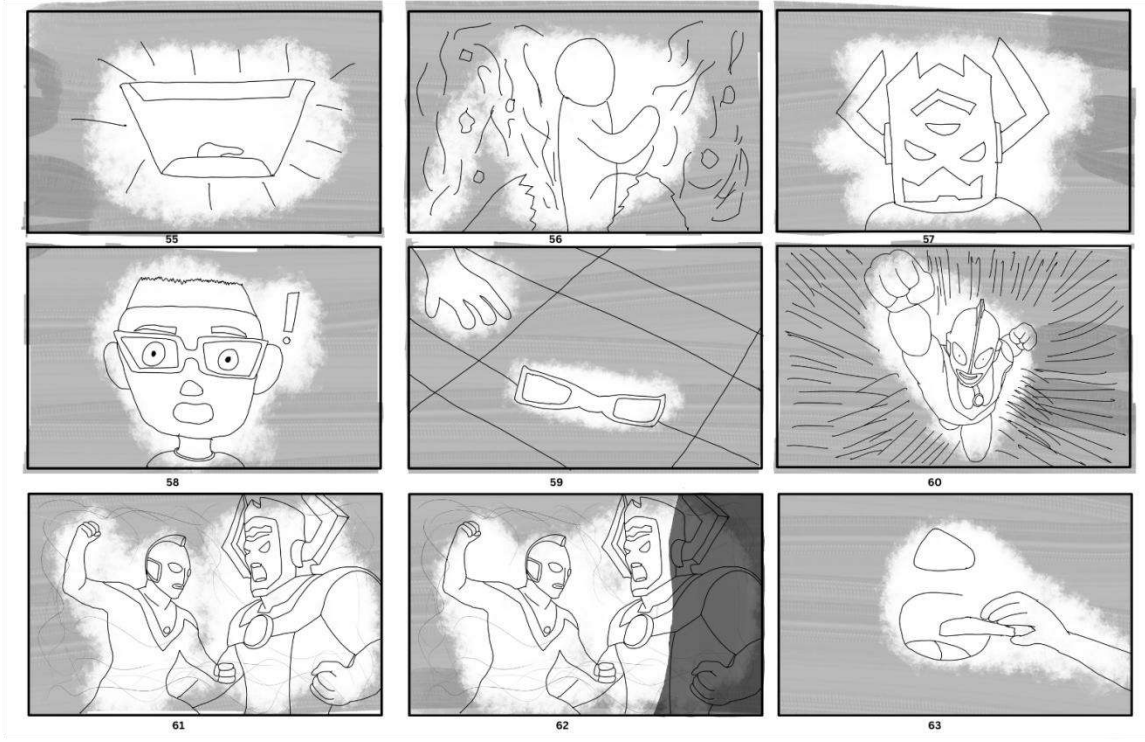


Figure 48: Slice of Fate thumbnail page 7

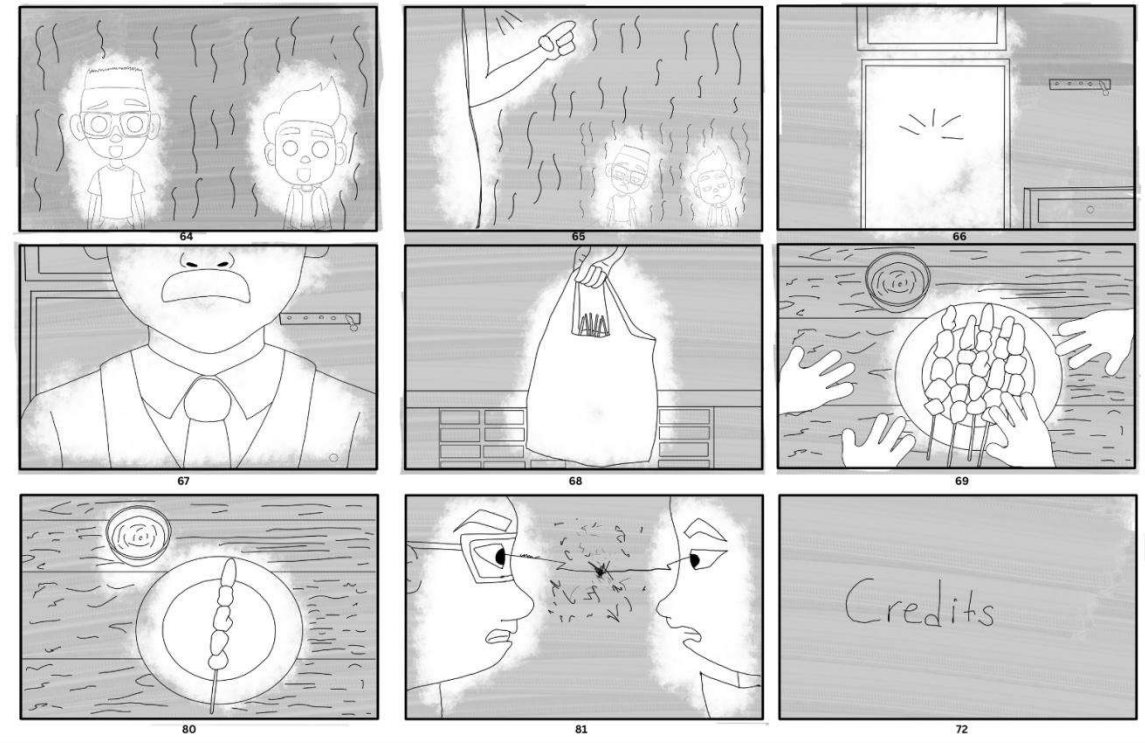


Figure 49: Slice of Fate thumbnail page 8

4.7 Storyboard

A storyboard function as a visual blueprint that outline how a video or animation will unfold. It include detailed information such as camera movement, angle, pacing, character action, transition and audio cue, allowing the production team to clearly visualize the director’s intended flow. Much like a written script, it guides every stage of production by translating idea into structured, sequential visual. For this project, the storyboard consist 6 page with a total of 36 panels, covering both the opening and ending sequences to ensure a coherent and well planned narrative progression



Figure 50: Slice of Fate storyboard page 1

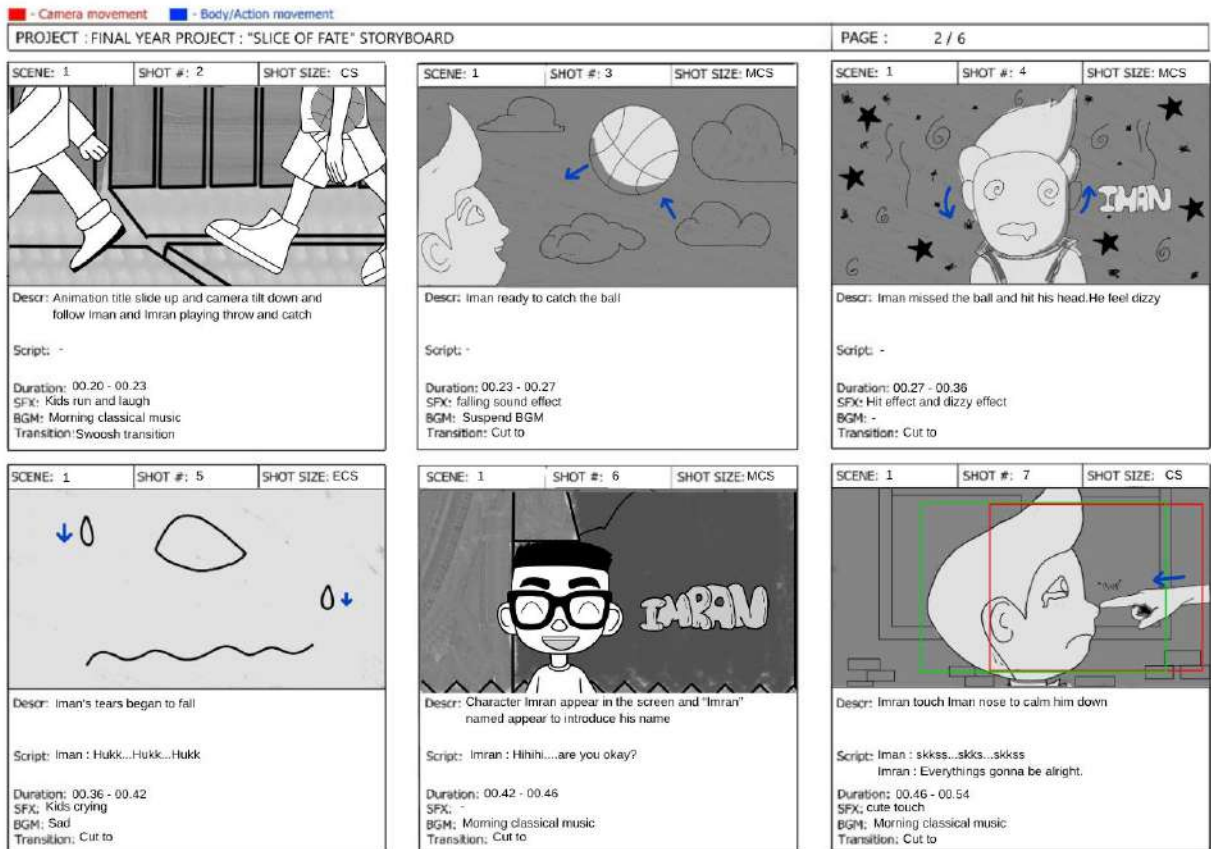


Figure 51: Slice of Fate storyboard page 2

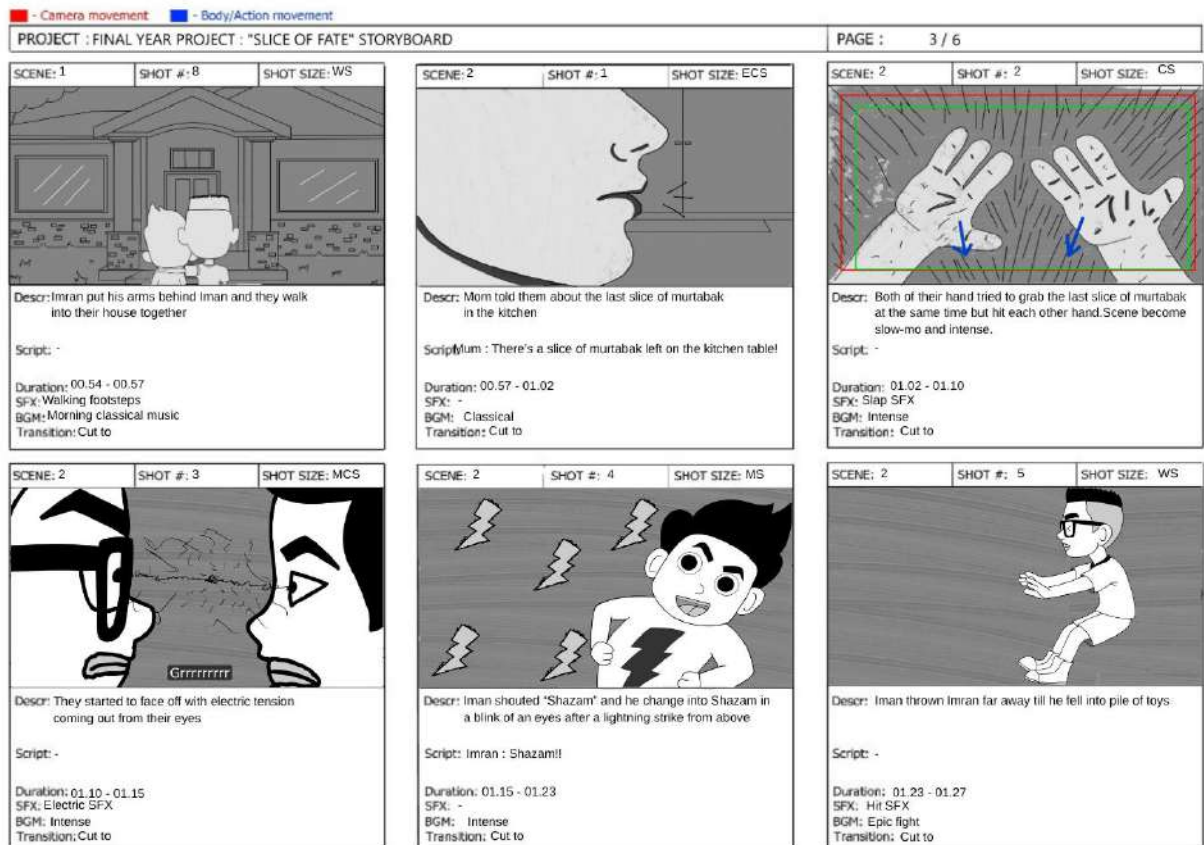


Figure 52: Slice of Fate storyboard page 3

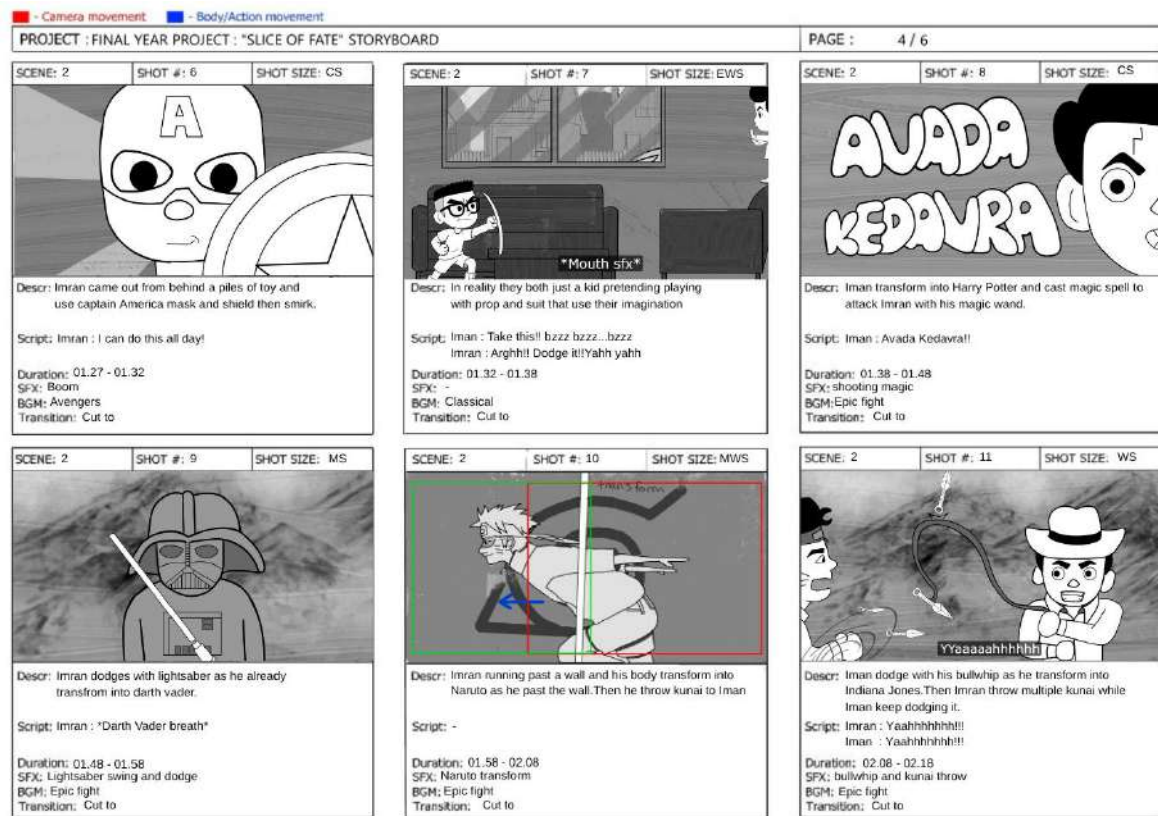


Figure 53: Slice of Fate storyboard page 4

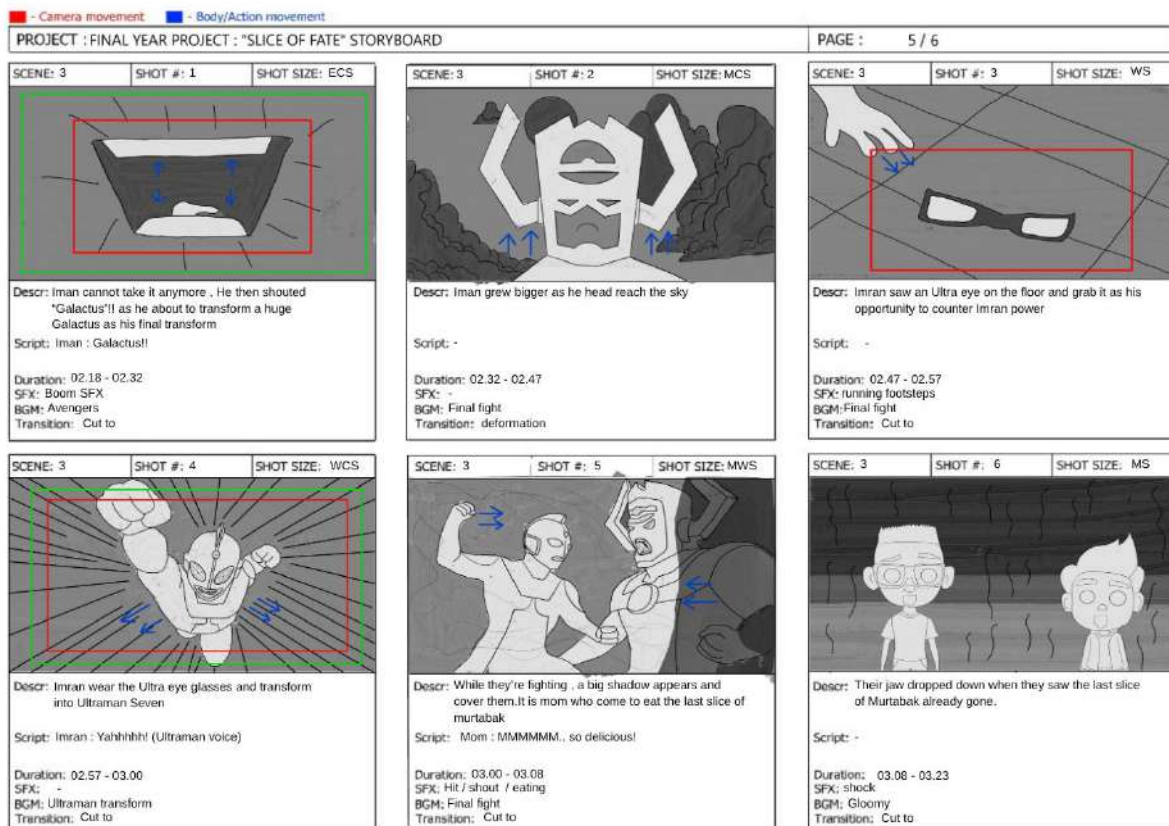


Figure 54: Slice of Fate storyboard page 5

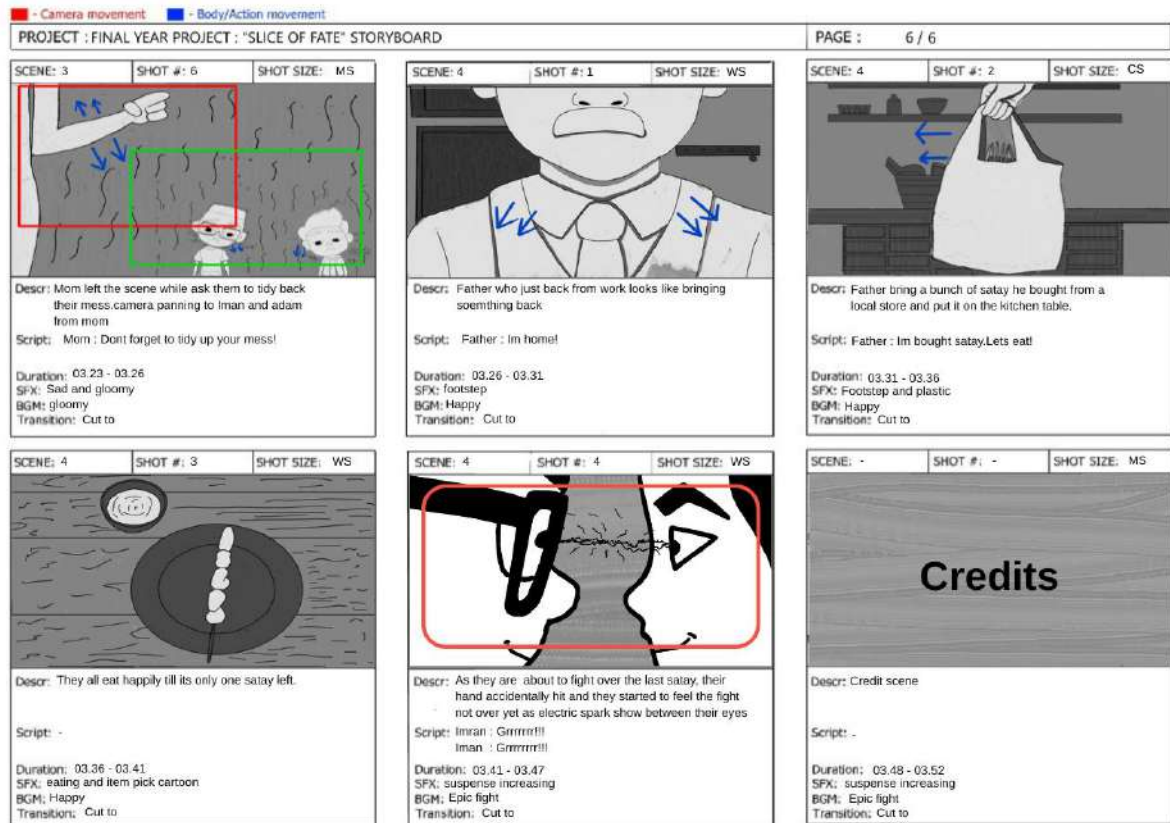


Figure 55: Slice of Fate storyboard page 6

4.8 Animatic

Animatic main goal is to define the timing for each movement in scene and panel. It serve as the final and ultimate assist for the production team to understand the timing, layout and camera movements. It also serve a pre visualization so any scene or panel that seems out of place can be removed before the final production.



Figure 56: Animatic animation in Adobe Animate

I carefully rebuilt each scene in Adobe Animate by separating the character and background. This make it easier to animate every movement, even if I use keyframes or draw it new frame by frame. After each scene was finished, every scene rendered separately and then imported into Adobe Premiere Pro for the final touches. Effect, transition, sound effect, and background music were added to the final animation to make it look more interesting.

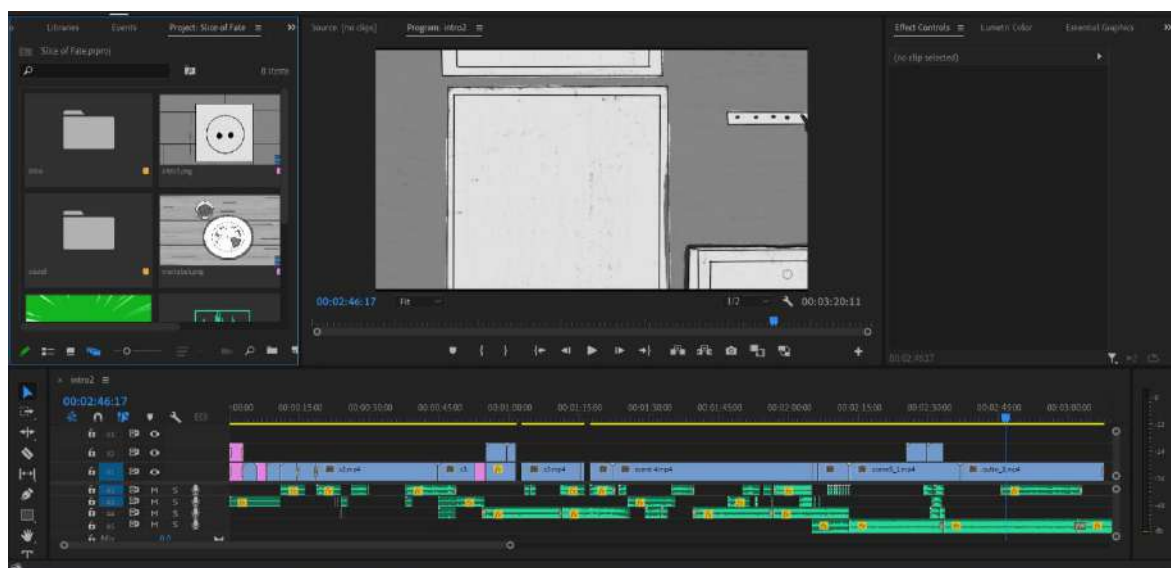


Figure 57: Animatic editing in Adobe Premiere Pro

4.9 Conclusion

In conclusion, the whole pre production phase is the phase that create the groundwork for the production process. From create an ideation to develop written and visual version of it, each process help in a clear creative direction. The depth of how each character design help to enrich the storytelling of this project. It is crucial for the process to be done to help the risk of revision that could cost in time and money. Not to mention it overall lifts the efficiency, creativity and quality of the production.

5 PRODUCTION

5.1 Introduction

Step Production is the phase when the animation really starts to take shape after all the planning and designing that went on in the pre-production phase was done. It is one of the most interesting stages in the pipeline as at this stage, ideas are converted into real moving images. Before production, everything centers on the planning process but once in production, it will show whether the plans are realistic and realistic. It is also the most time consuming stage which is why effective pre-production is vital to keep the project on target with reference to time, schedule and budget.

5.2 Modelling

All graphical content (characters, props, and the environment) are built in 3D during the modelling phase, and hence forms a crucial component of the 3D animation pipeline. On the approved designs, artists work with tools such as digital sculpturing and mesh-building to transform the basic geometric objects into elaborate and polished objects. This procedure discerns structure and form of each object in a scene. These 3D models are usually created in a software like Autodesk Maya to be used in animation.

5.2.1 Characters

Character modelling is one of the most important steps of the animation process because it has a significant impact on the way the rest of the steps will be undertaken. The general standard of animation greatly relies on the characters-modeling quality. This is due to the fact that smooth animation is a processes that depends on proper rigging and in proper rigging on good topology which depends on clean and well-organized topology. Such topology demands high modelling abilities and diligence in order to attain this level of topology.

5.2.1.1 Iman

On the surface, it seems that the central character, Iman, is relatively easy to model but it is not as simple as it sounds. His chibi like shape with soft skin makes it very difficult to get the appropriate appearance without excessively adding topology. In addition to that, the character should also adhere to cute style of design, which should be carefully shaped and focused on proportions. The basis of the modelling process is a simple cube which is deployed as the initial base, after which additional edges are added and modified accordingly depending on the character sheet. This, step by step, assists in formulating the model to the final shape, as indicated in Figure 74.

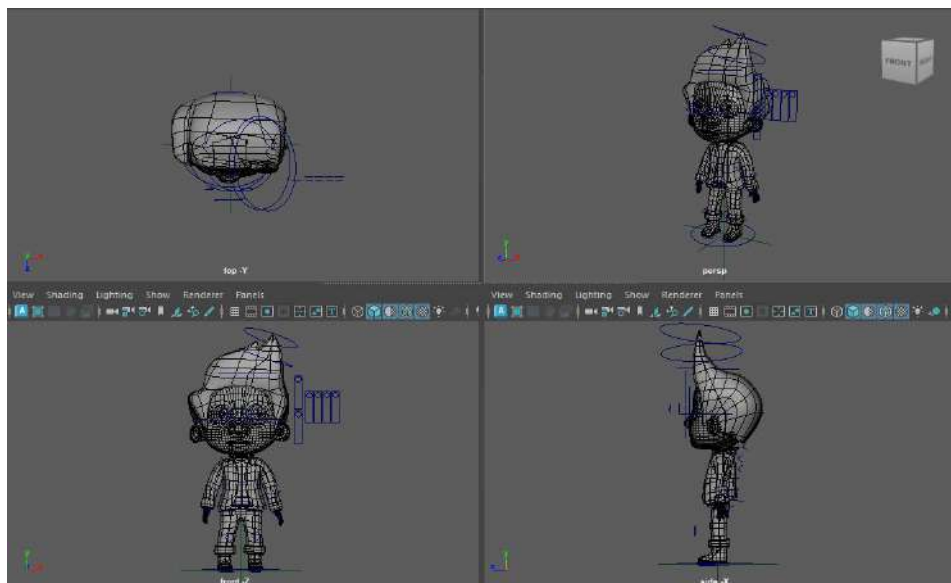


Figure 58 : Iman’s model from top, perspective, front and side view

It is assumed that by smoothing the head until it attained the appropriate form, it is made more round and chibi like.

Figure 75 depicts the edge of the sleeve jacket that the character had and were extruded to provide the smooth rounded look on the jacket of the character. In figure 75 also showcased the use of Insert Edge Loop tools that used to add more edges on area that need more faces to bend smoothly such as the fingers and elbow.

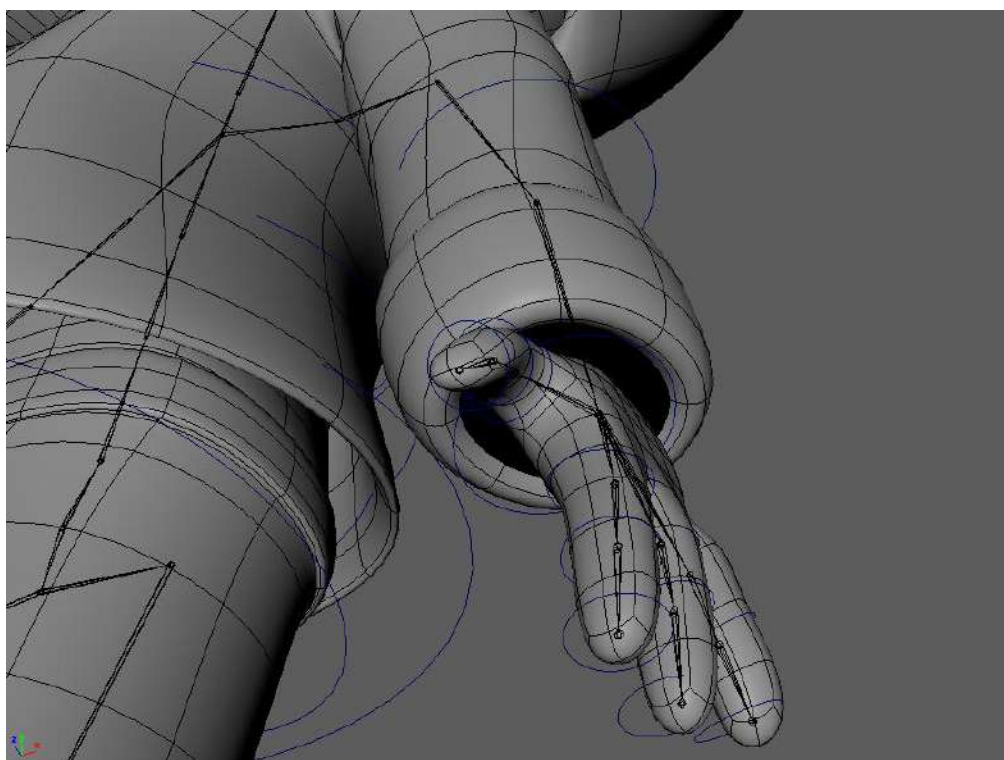


Figure 59 : Iman’s bevelled coat sleeve

5.2.1.2 Imran

Imran is a simple character to model as a side character. His simple shape simply uses a simple topology. His hair is the most challenging to make it look smooth and sharp at the same time. And the rig has to be attached to the hair so as to make it move during animation.

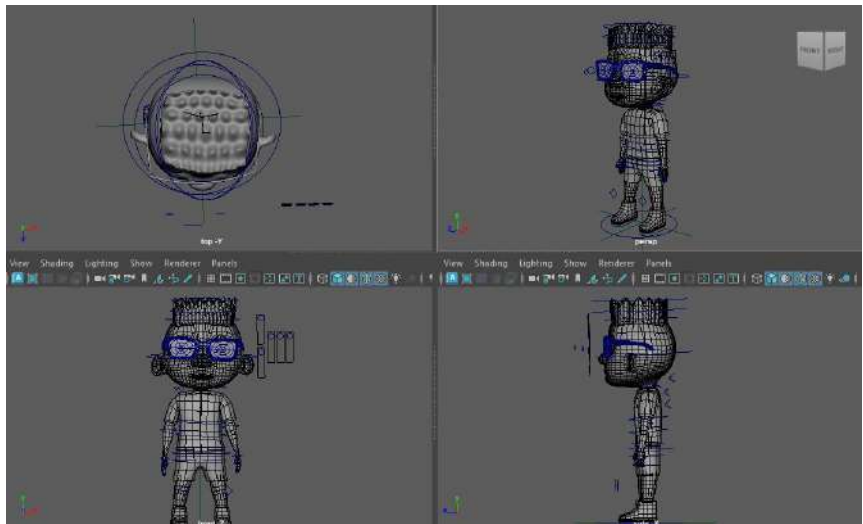


Figure 60 : Imran's model Top, perspective, front and side view

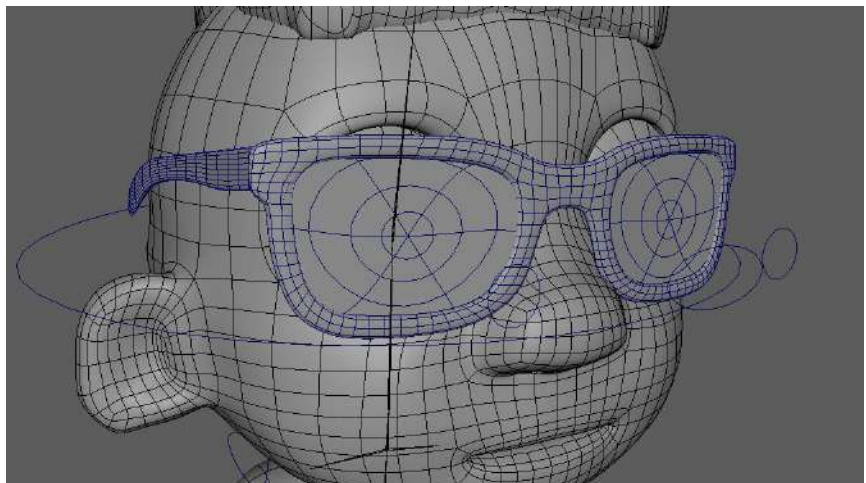


Figure 61 : Imran's spectacle

Based on figure 77, the model of Imran's spectacle is attached to his face. The spectacle has been coated with polyplane and mirror it in such a way that it becomes symmetrical. The spectacle possesses some edges particularly at the edges to maintain the shape smooth hard surface.

Meanwhile in figure 78 is the most difficult of this modeling of character. They were carefully constructed to make each match the other topology with as close match as possible to realize a simple rigging process.

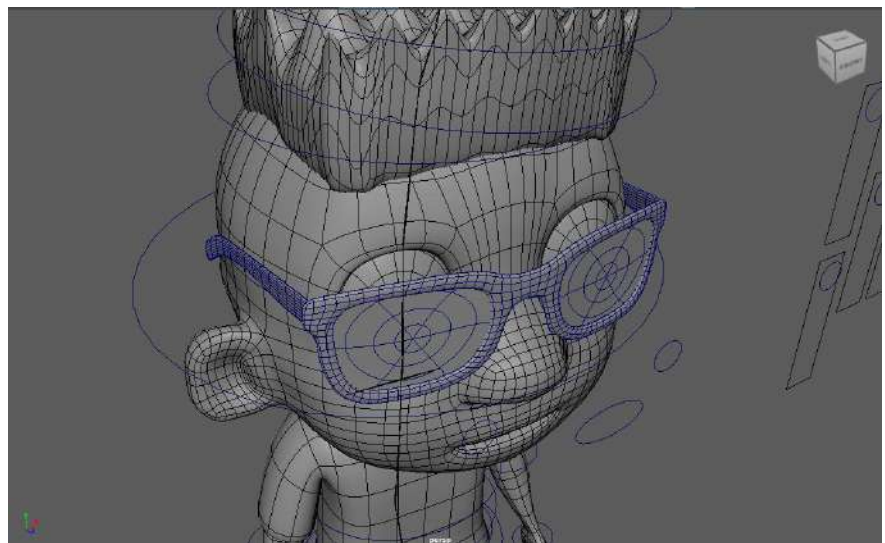


Figure 62 : Imran spectacle

5.2.2 Environment

Though environment modelling is not as elaborate as character modelling, it however makes a significant contribution towards the establishment of mood of the animation. A carefully designed and real world setting is useful in underpinning the narration process as it allows the audience to better understand the world the characters inhabit. To make the animation look pleasing and interesting to watch, good background modelling allows one to make the rest of the story interesting.

5.2.2.1 House Street

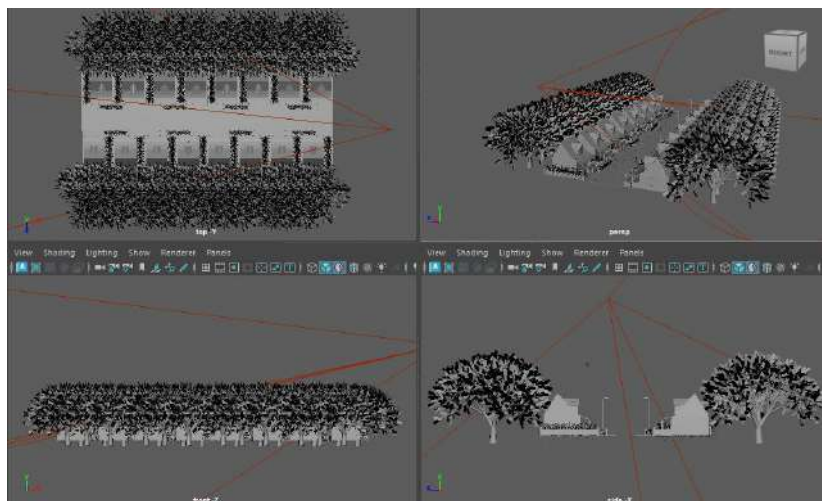


Figure 63 : House street top, perspective, front and side view

This environment was modeled starting with the development of the street base, and so on to a full model of a house. I apply effect of paint to the tree and transform it into polygon to enable it to render in arnold. I painstakingly replicate all house,prop and model together.



Figure 64 : House street from the street view

5.2.2.2 Living Room

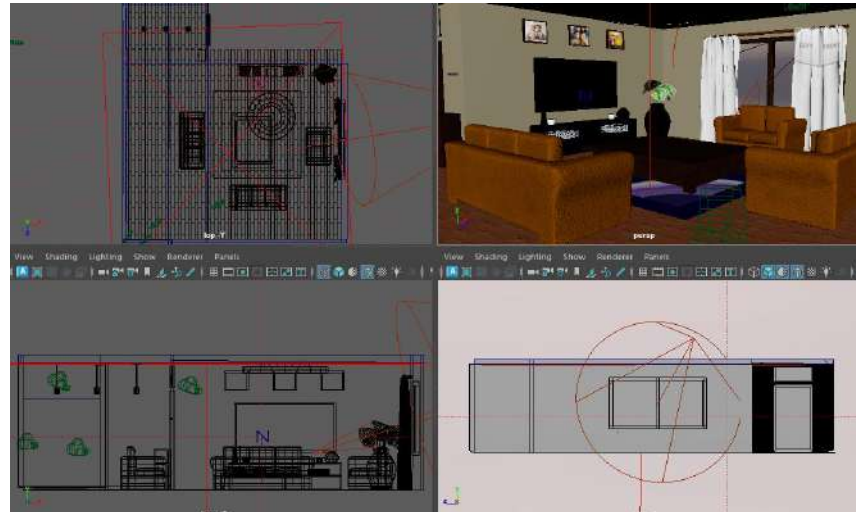


Figure 65 : Living room top, perspective, front and side view

Just like the modelling style applied on the mansion office, the living room interior was constructed by initially constructing its simplest structure. It began with the basic polygon cubes used to create the walls, floor, and ceiling which serve as pillars of the space. After the groundwork was laid down, more information was supplied with the help of extrude tools to add more detail and realism to the surrounding. But some elements, in contrast to the walls, were modelled independently in their own polygon shape like the door since it is not similar to the base in its design and structure. This is best observed in Figure 81.

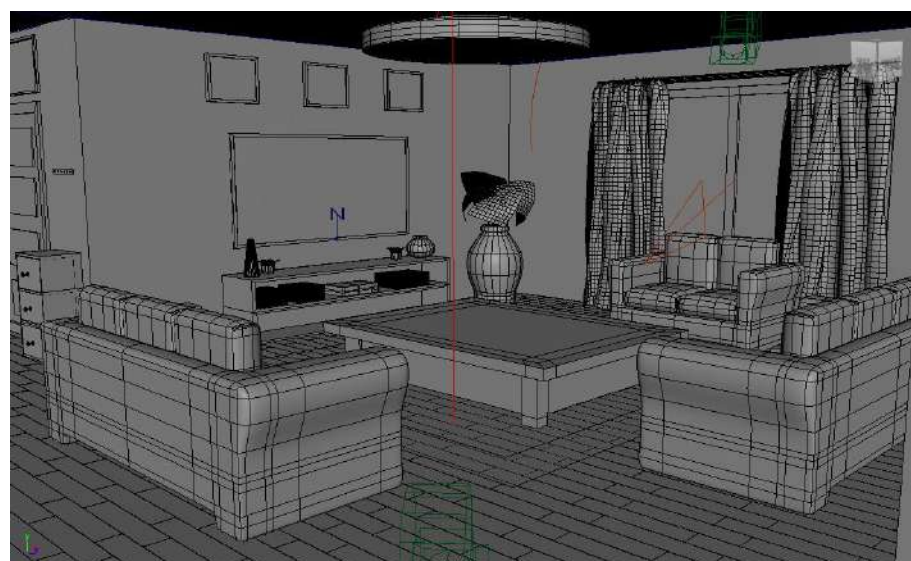


Figure 66 : Living room in perspective view

5.2.2.3 Battleground

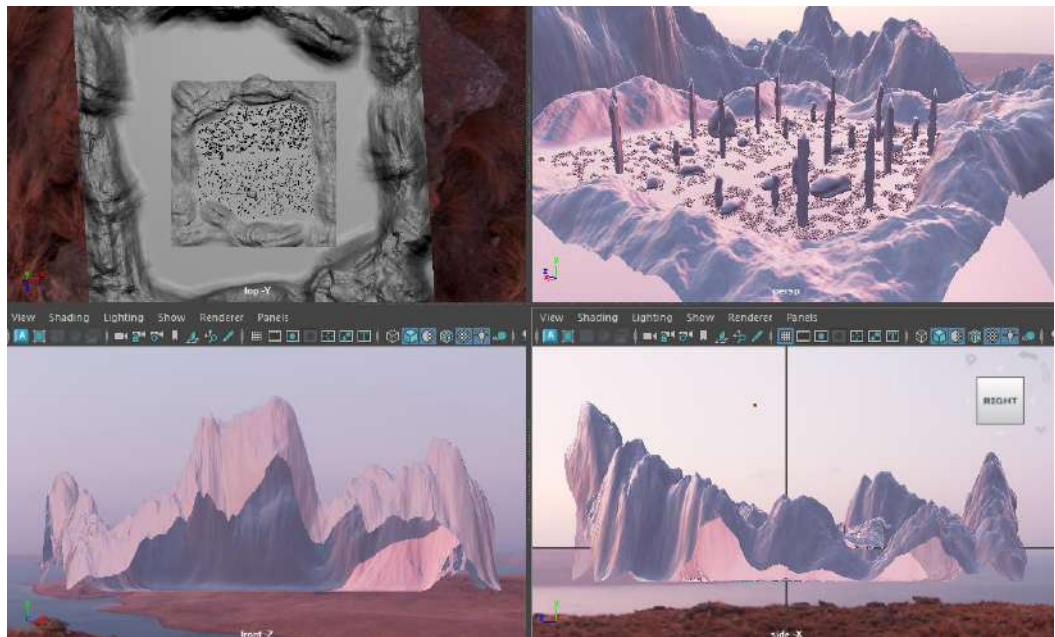


Figure 67 : Battleground top, perspective, front and side view

The battleground is the key environment for this animation. All the fight scene happened in the battleground scene . All the big pillar and stone are made to make the environment looks like a warzone.

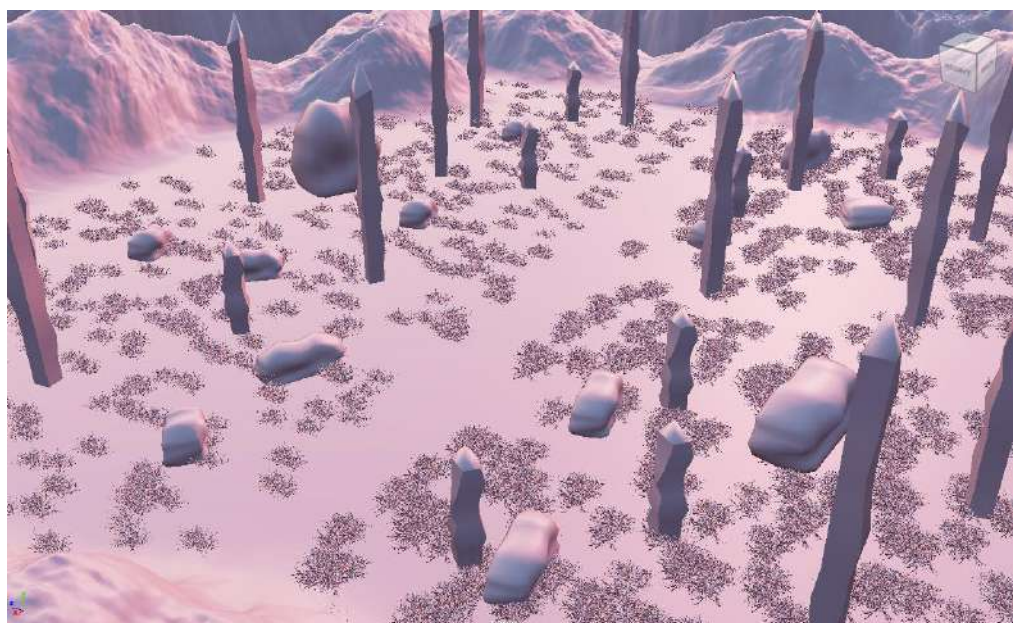


Figure 68 : Battleground in perspective view

5.3 Texturing

Texturing is an important phase in animation that bring the modeling to live with it details and style depending on the decided aesthetic in pre-production phase. Detail properties like wood grain, fabric, steel rust or skin are done during this phase by applying 2D images as texture into the surface of the 3D object. It has various methods of applying texture and material in 3D object but in this project, 2 ways are employed in form of applying existing material usage and base colour usage in Maya software and, application of a plug in in form of another software and is called Adobe Substances.

5.3.1 Character

Adobe Substances plugin can be most effective among characters to provide them with the appearance and style they want. Based figure 92, the texturing begin with UV unwrap each object and separate area that will have different material or texture in a same polygon. It will then be imported as OBJ file.

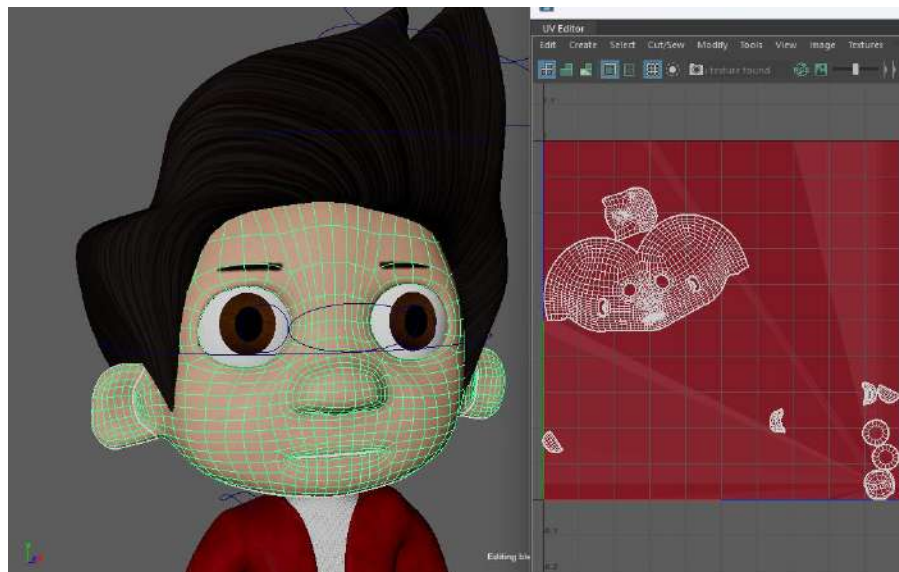


Figure 69 : UV unwrap the mesh

Application of materials and textures to the model is then done in Adobe Substance by importing the OBJ file. One can add custom details manually with the help of the paint tools which are provided in the software. As an example, as illustrated in Figure 85, there was an option to paint such features as blush and lip color onto the model with the brush tool.

Once the texturing and baking is complete the textures are exported and can be used in Autodesk Maya. These textures can be readily imported into Maya and applied to the model as new material textures, with the Adobe Substance helper, as shown in Figure 86.



Figure 70 : Adding texture and material in adobe substances



Figure 71 : Import substance texture into Maya

5.3.2 Environment

In case of environment, similar use of Adobe Substance plugin was used like in the case of characters as seen in figure 88, 89 and 90. Other than that, the other method of texturing application that is enormously used in Maya is by texturing a texture existing in Maya or texturing base colour in Maya. This is primarily done on smaller object or in smaller detail that is attached by a larger object.

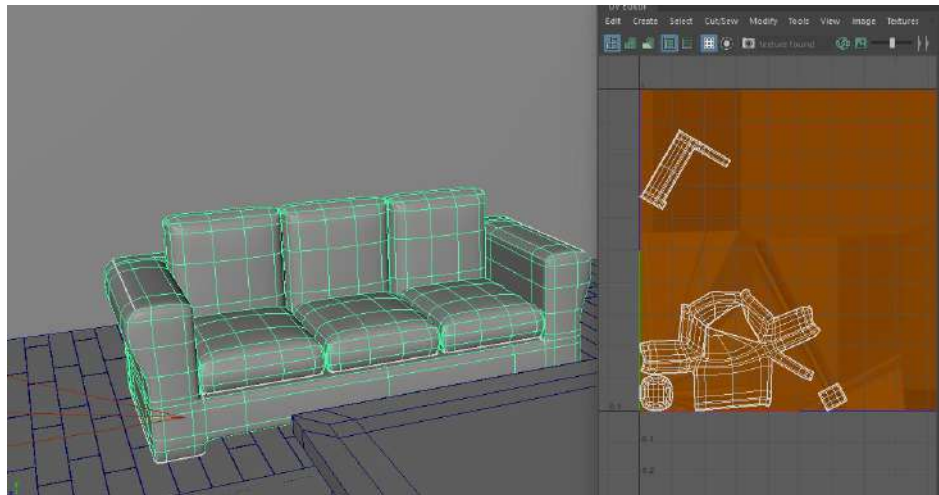


Figure 72 : UV unwrap the mesh



Figure 73 : Adding material and detail in substances

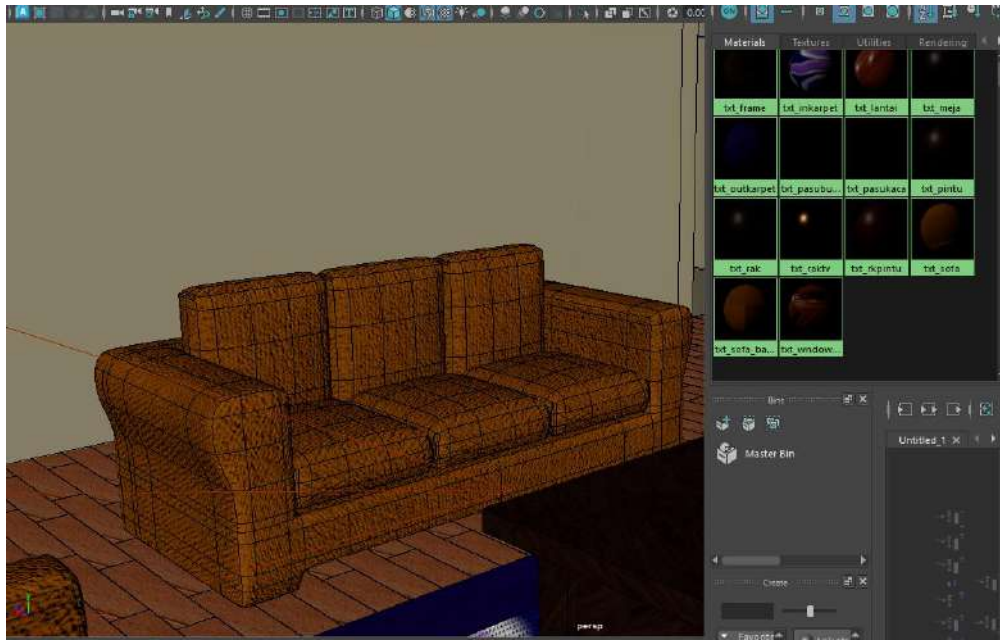


Figure 74 : Import texture into Maya

5.4 Rigging

One of the most important steps of the 3D animation production pipeline is rigging. It consists in developing internal model of the 3D model, called as a skeleton or rig, which will enable the animator to make the character move around and control it more simply. That is what makes the character alive and that is why it is an important process which directly influences the quality of animation. The character would not move or have been animated at all without rigging.

5.4.1 Skeleton



Figure 75 : Adding joint to Dr.Louis's 3D model

The procedure of post-processing on the 3D model to add joint is illustrated in Figure 91. It is far easier to attach the skeleton with side or front view to guarantee the perfect positioning as it matters that the skeleton drafted within the model. But the reason why x-ray mode were also used in this step as well. It improve the visibility of the created joint and simplify pinpointing the next joint of the model.

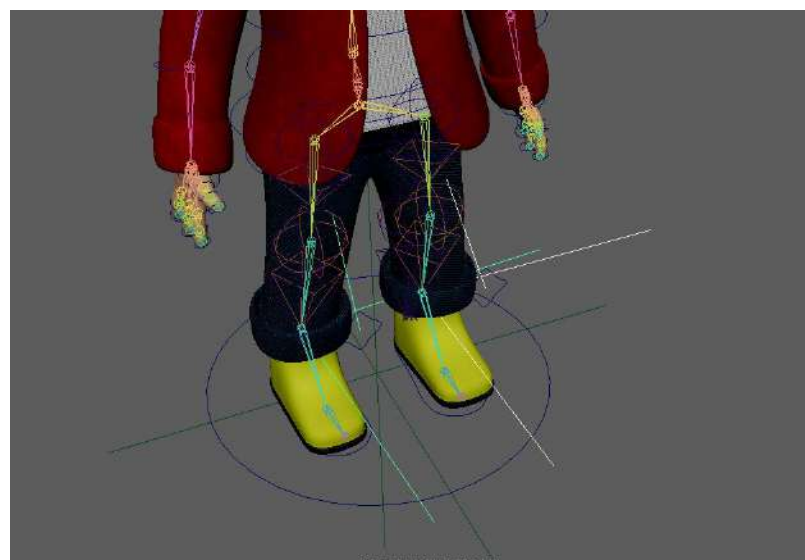


Figure 76 : Inserting IK handle on the leg

After all joint were place correctly and named, IK handle were created by selecting the joint for the leg. This is another type of rigging that make the movement more easier to animate and look more fluid as shown in Figure 92.

5.4.2 Controller

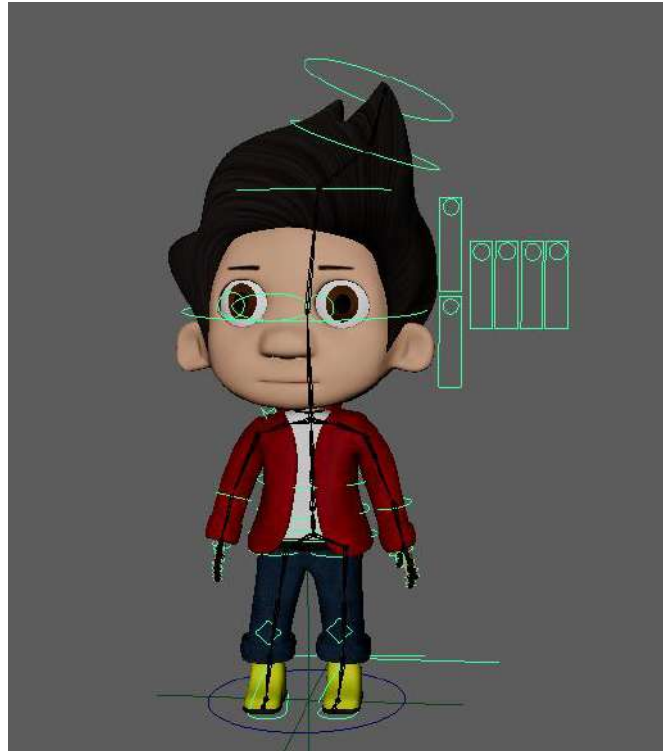


Figure 77 : Adding controller for each moveable joint

Bone rigging utilizes controller in 3D to ensure the procedure to create animation becomes a lot easier and faster. This complicated character will lead to complicated joint positioning that may lead to the joint becoming stiffer to choose or distinguish against others. With controller, where it shape and colour can be customize, it solve that issue for the animator as seen in figure 93. It avoid skeletal and mesh breakages. It render better and more specific control that consequently offer more fluid and realistic animation.

5.4.3 Paint Weights

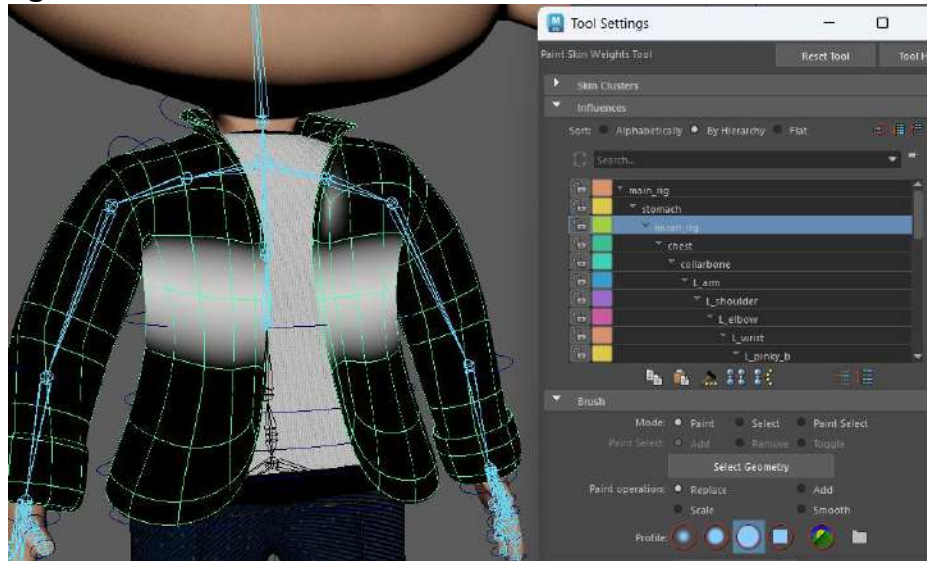


Figure 78 : Paint weight each joint

The act of improving the deformation of mesh as the joints move is called weight painting. It defines the degree of control that each joint will exert over various segments of the mesh, which also has a direct impact on the animation appearing as smooth and natural. This is a very crucial procedure associated with rigging and it is greatly reliant on clean topology. Models of higher topology may be harder to handle since it will require more effort to adjust the areas affected, although can be used to provide smoother and detailed deformations. The coloured areas indicate those affected by a certain joint as demonstrated in Figure 94. The degree of influence is adjusted and tailored using the tools based on the available tools. Each model is different with regard to how this should move, hence the process differs.

5.5 Animation

Animation is the main step in animation production pipeline which is the process of creating illusion of movement by arranging sequence of images. In any form of animation, it involve manipulating visual element such as drawing, photo, images, models or digital objects to bring the character , environment or scene to life. In 3D animation, it use digital models and scene within a virtual space to animate. The use of techniques such as key framing, rigging and motion path is how the animation were done.

5.5.1 3D Animation

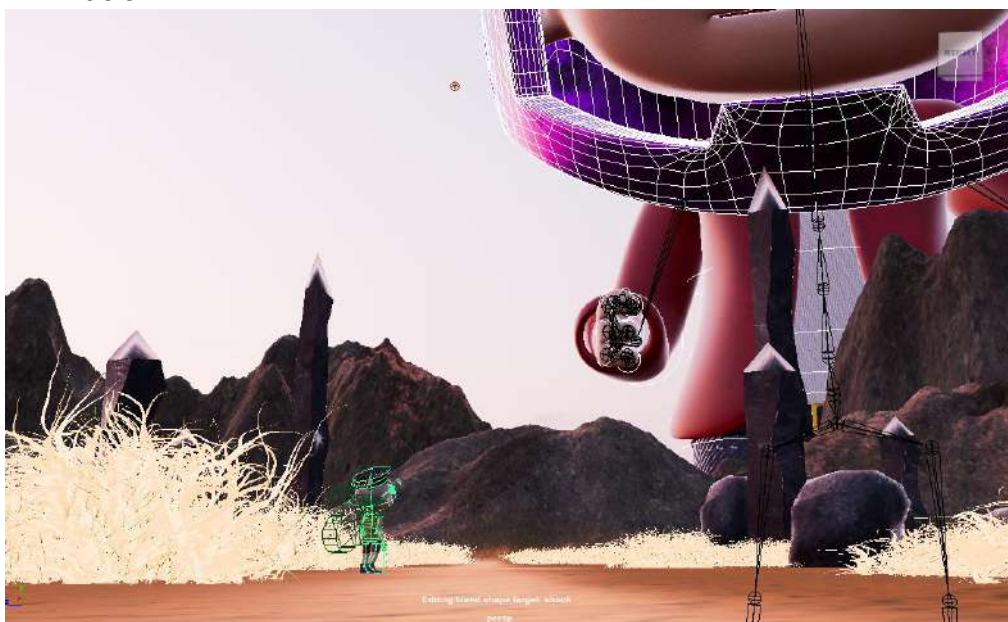


Figure 79 : 3D animating in MAYA software

The process of 3D animation for this project were fully done in Maya software. The animation were mostly done by key framing each movement on the timeline and also by key framing the movement of the camera for different dynamic shot. In some scene, the environment were also key framed and animated as show in Figure 95.



Figure 80 : Key framing the environment

5.6 Conclusion

In conclusion, the production phase is where all the planning and preparation from preproduction truly come to life. Every step in this stage is closely connected, so even a small mistake can set back the process and eat into tight deadlines. That's why it's crucial to approach each task with care, precision, and thorough review. By doing so, we ensure that the final animation reflects the vision we set out to achieve, delivering quality and impact in every frame.

6 POST – PRODUCTION

6.1 Introduction

Post-production is the final phase in animation production pipeline. Here is where all the element made in production are compiled together and refine through editing either from the effect, the video, the sound or rendering. It plays an important roles that will determine and enhance how the final video of the animation will turn out. This phase is where editor were able to fix minor issue, adjust the animation timing and add finishing touches such as visual effect into the video thus creating a professional and presentable final animation.

6.2 Lighting



Figure 81 : Lighting setup in 3D MAYA software

Figure 97 show an example of a lighting setup in one of the scene for this project. Depending on the mood and the situation of the scene, the amount, type and colour of the light will differ. As some of the scene take place outdoor . Each lighting were set to fit the ambiance and mood of the scene. For example, scene in the living room scene have more bright and yellow lighting to indicate it is morning lighting that came mainly from the morning sun coming through the window as shown in Figure 97.



Figure 82 : Rendered scene lighting sample

6.3 Rendering

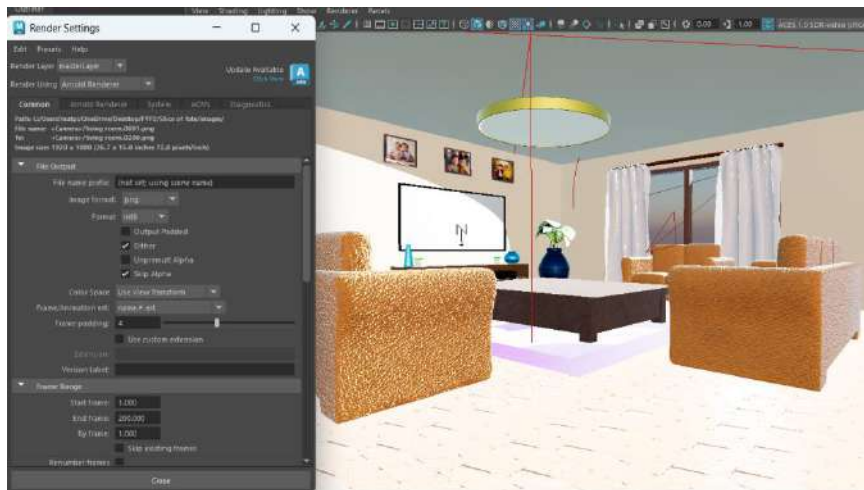


Figure 83 : Render setting

Rendering is a phase in post-production that extract the complete 3D image from the software. With different setting, different outcome could be produce. For this project, the animation scene were rendered as PNG before turning it into a video using video editing software. This is to reduce the rendering process time and also to balance with the capability of the hardware used to render. The quality of the image were set to basic HD setting which is 1080p and all scene were rendered using GPU instead of CPU since the rendering time can be cut considerably. To maximize the rendering power for every scene, each scene were rendered separately on different saved files.

6.4 Compositing

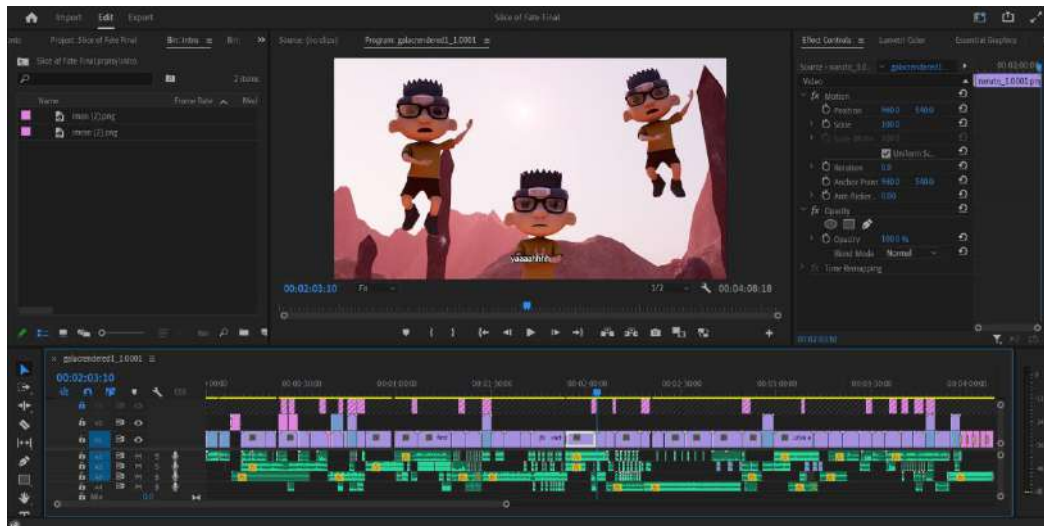


Figure 84 : Compiling video scene in Premiere Pro

Compositing is the process of combining more than one visual element into a single image or a scene. For this project, composition is a phase where all rendered image were turned into a video scene and compiled into one timeline accordingly. This is where the timing for each scene can be recheck and fine tune to fit the story flow. Some scene were slowed, fasten or even cut depending on how the flow work.

Background music and sound effect were added after the timing and flow of the animation were finalized. This is because any changes on those part after adding the sound and effect will cause disruption in the timeline and require for each element to be adjusted again. It take time and could lead to mistake that often overlooked..

6.5 Visual Effect

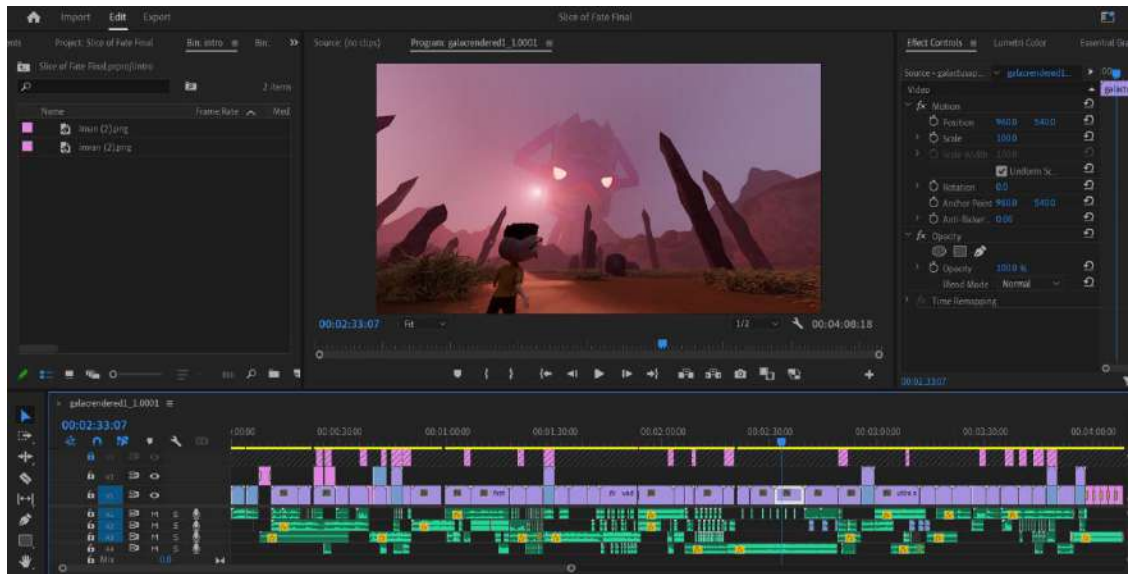


Figure 85 : Effect added using Adobe Premier Pro

Figure 101 show fog effect added to a scene in adobe premiere pro. The smoke effect were added by using a free green screen smoke effect. The green screen video were added on top of the scene video. By using the ULT key effect, the green in the green screen disappear leaving only the smoke effect.

The smoke then were adjusted to fit the area intended for the smoke to appear before the same video effect were layered to make the smoke look more dynamic. The smoke were then put on overlay and screen mode so it will blend well with the scene.

6.6 Colour Correction

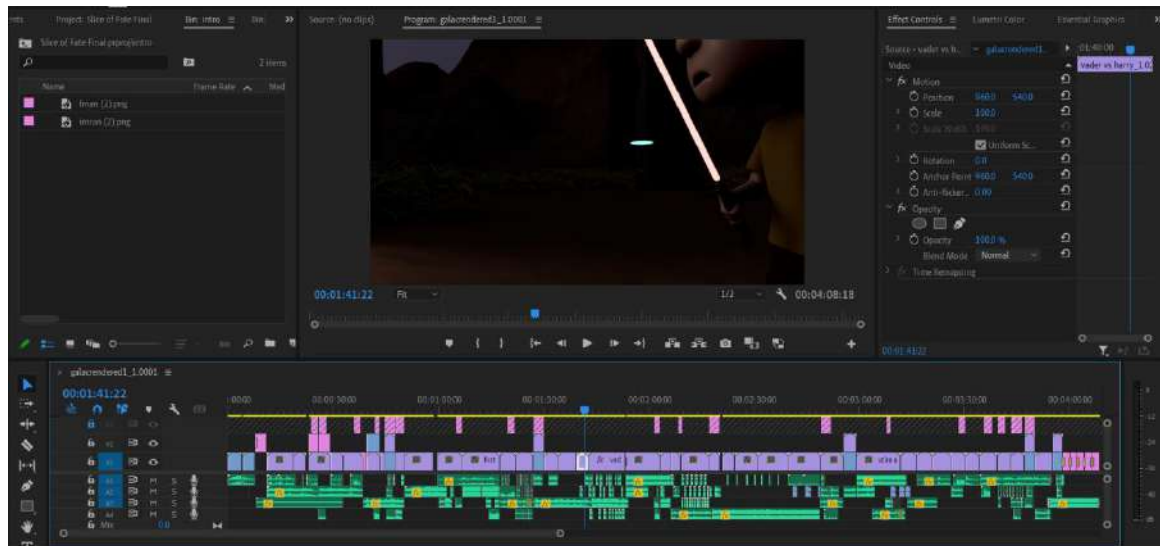


Figure 86 : Color correction process in Premiere Pro

Colour correction process were done in this scene. This video scene were edited in batch base on the scene lighting to enhance it. This is done to cut time used on colour correcting. The separation of batch base on lighting setting are because with different lighting the colour correction value will also be different.

6.7 Final output



Figure 87 : Screenshot of the final output video

The final step before the video is considered complete is to export the edited video. After making sure the editing and sound mixing are up to standard and vision, the composition will be exported as MP4 video. This include the intro and credit in the video and is ready to be view as shown in figure 103.

6.8 Conclusion

To conclude, post-production is also an important stage in the animation production pipeline where all media element are arranged and refined into the complete final product. Going through step such as composition, colour correction, visual effect and audio design make the final product's quality and emotional impact increase. This phase also allow minor adjustment be made and improved without having to revisit the previous phase. Saving the time but still ensuring good quality. It is the final step before the animation are ready to be presented.

7 EVALUATION

7.1 Introduction

This chapter focus primarily on analyzing the survey question distributed to the audience to asses this project effectiveness, impact and overall value. It involves collecting and analyzing all the data gathered to make an informed judgement with the goal of improving future outcome and identify the strengths and weakness of the project.

7.2 Evaluation Method

7.2.1 Questionnaire

A questionnaire form were made using google form to collect audience feedback on the animation project. This 11 set of question were crafted to determine the overall value of the project, the effectiveness of it main objective which is spreading the awareness regarding fear of abandonment and does it able to help these people group of people in realizing that.

No.	Question	Answer
1.	Gender	Answer option consist of : <ul style="list-style-type: none"> ● Female ● Male
2.	Age	Answer option consist of : <ul style="list-style-type: none"> ● Below 18 years old ● 18 - 25 years old ● 26 - 30 years old ● Above 30 years old
3.	Do you think the story is clear and easy for the audience to understand?	Answer option consist of : <ul style="list-style-type: none"> ● Yes ● No ● maybe
4.	How much did you enjoy the storyline?	Answer option consist of : <ul style="list-style-type: none"> ● Out of 5 star rating

5.	Do you agree this video is able to deliver the message about the importance of sharing and not being greedy?	Answer option consist of : <ul style="list-style-type: none"> ● Yes ● No ● Maybe
6.	What do you think of Iman as the Protagonist?	Answer option consist of : <ul style="list-style-type: none"> ● Relatable ● Neutral ● Non Relatable
7.	How would you rate the 3D modelling and the animation quality?	Answer option consist of : <ul style="list-style-type: none"> ● Out of 5 star rating
8.	Did the music and sound design match the mood of the story?	Answer option consist of : <ul style="list-style-type: none"> ● Yes ● No ● Maybe
9.	Which scene impacted you the most?	This question use text base answer. Relying on the audience personal thought and opinion.
10.	What is your overall opinion about this 3D animation? What message or feeling can you take from Slice of Fate?	This question use text base answer. Relying on the audience personal thought and opinion.
11.	Overall, how would you rate "Slice of Fate"?	Answer option consist of : <ul style="list-style-type: none"> ● Out of 5 star rating

Table 9 : Questionnaire list

7.3 Conclusion

To conclude, this phase of the project provided valuable insights of how effective and how the reception of the animation project from the audience. By distributing the form using google form, feedback were able to be gathered from the intended targeted audience and even from other group of audience. The questionnaire highlighted the demographic of the viewer, the overall impression of the animation, the effectiveness regarding the main objective and improvement possibility insights from the audience.

8 DISCUSSION OF FINDINGS

8.1 Introduction

This chapter present the results of the survey conducted based on the previous chapter. Column is used for clarity and ease of interpretation. A total of 35 respondents participated in the survey at the time of this report. The following sections shows the finding following the sequences of the question presented in the questionnaire.

8.2 Evaluation Results

8.2.1 Questionnaire Feedback

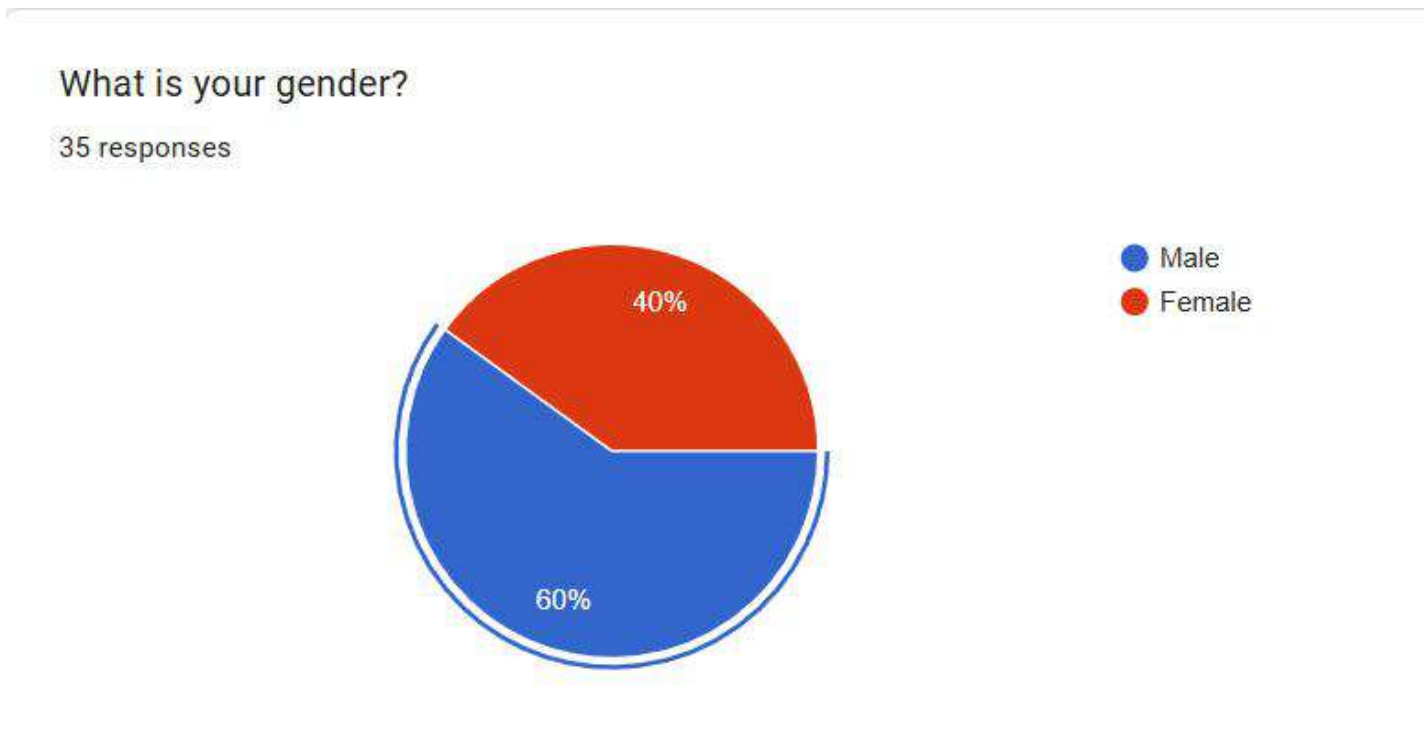


Figure 88 : Screenshot of the questionnaire’s first question result

Based on the figure above, there are 60% male and 40% female respondent for this evaluation survey.

How old are you?

35 responses

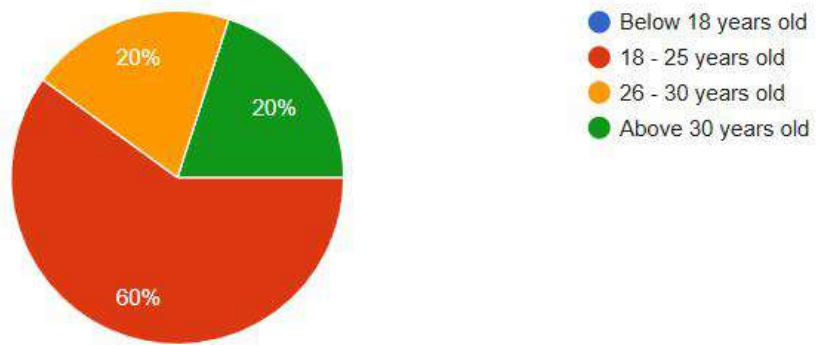


Figure 89 : Screenshot of the questionnaire’s second question result

Based on figure 114, 60% respondents are around the age of 18 - 25, 20% respondents are around the age 26-30 years old and 20% above 30 years old.

Do you think the story is clear and easy for the audience to understand?

35 responses

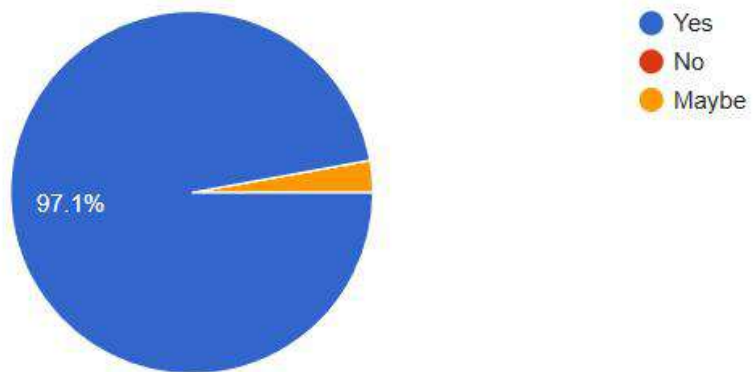


Figure 90 : Screenshot of the questionnaire’s third question result Based on figure 115, 97.1% respondents are clear with the storyline and only 2.9% answer maybe for understand the storyline.

How much did you enjoy the storyline?

Copy chart

35 responses

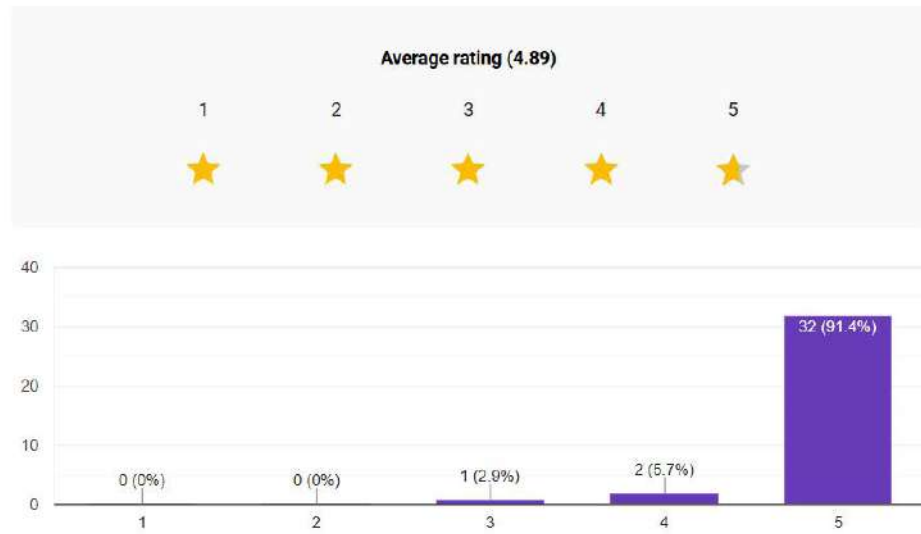


Figure 91 : Screenshot of the questionnaire’s fourth question result

Based on figure 116, 32 respondents rate 5 star , 2 vote 4 star andf only 1 rate 1 star for the storyline.

Do you agree this video is able to deliver the message about the importance of sharing and not being greedy?

35 responses

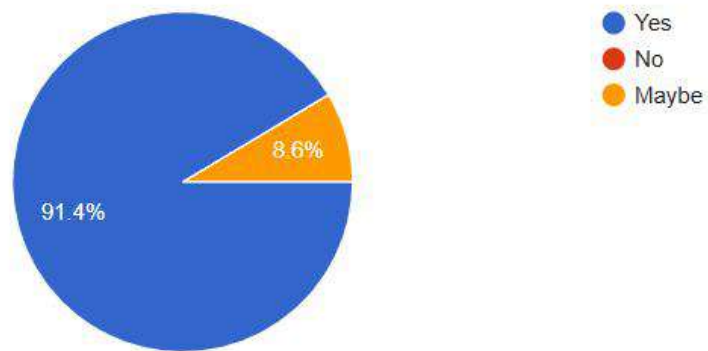


Figure 92 : Screenshot of the questionnaire’s fifth question result

Based on figure 117, 91.4% respondents agree the message able to deliver and the other 8.6% respondents answer maybe.

What do you think of Iman as the Protagonist?

35 responses

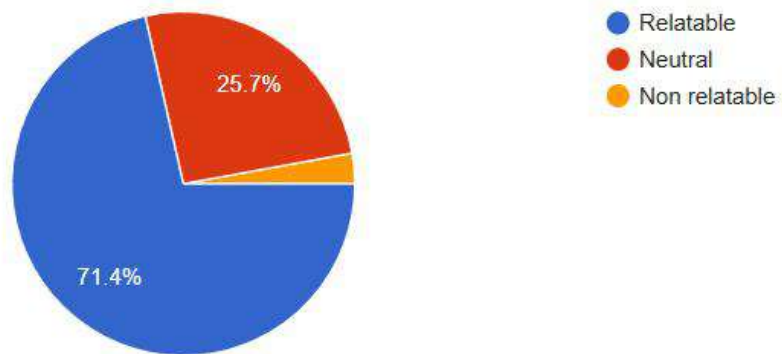


Figure 93 : Screenshot of the questionnaire's sixth question result

Based on figure 118, after watching the animation, 71.4% respondents answer Iman as the protagonist as relatable, 25.7% answered neutral and the other answer non relatable.

How would you rate the 3D modelling and the animation quality?

 Copy chart

35 responses

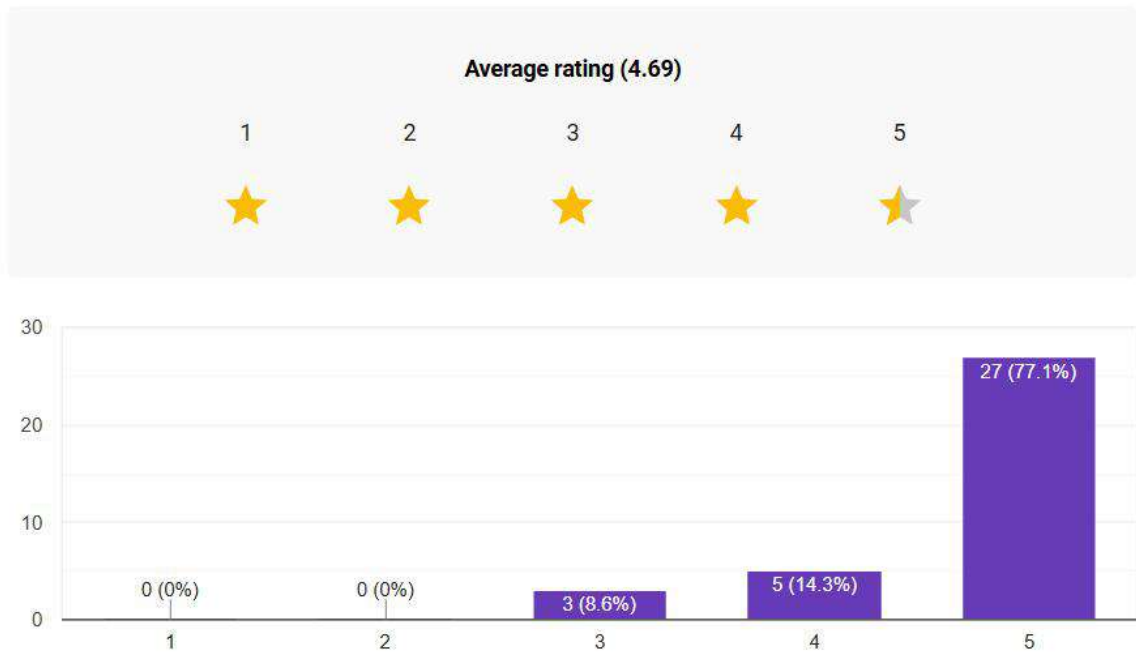


Figure 94 : Screenshot of the questionnaire’s seventh question result

Based on figure 119, 27 respondents think the 3D modelling and animation 5 star . 4 respondents rate 4 star and 3 respondents rate 3 star.

Did the music and sound design match the mood of the story?

35 responses

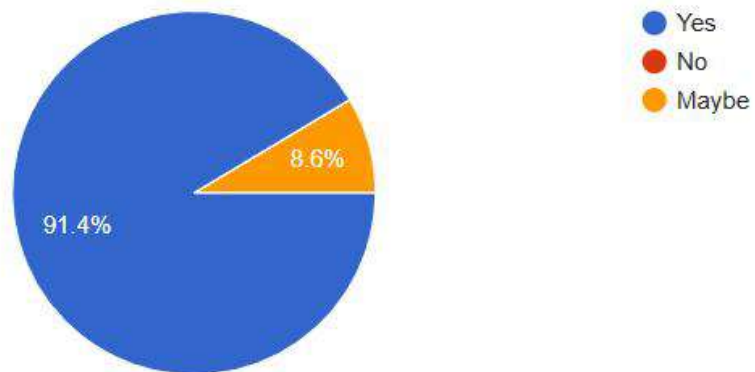


Figure 95 : Screenshot of the questionnaire's eighth question result page 1

Which scene impacted you the most?

35 responses

◆ Summarize responses

- the fight scene
- finale battle scene
- idk, but i like the ultraman ideation
- father back from work and give them satey
- Fight scene
- the storyline
- The "berangan" teringat masa kecik dulu
- The part that their father bring satay for his kids.
- waktu glactus first keluar

Figure 96 : Screenshot of the questionnaire's eighth question result page 2

Which scene impacted you the most?

35 responses

◆ Summarize responses

fight scene

That scene

scene 3

Galactus

scene galactus

rebut murtabakkk ahahaha fight for the last piece of food!

The fight scene hahah it soo fun to watch

everything

When the father comeback to home.

Figure 97 : Screenshot of the questionnaire’s eighth question result page 3

Which scene impacted you the most?

35 responses

◆ Summarize responses

When Iman thought he kill Imran

Masa berlawan

Finale battle scene

captain america

The moment the siblings starts to fight like a super hero

the galactic scene

fight part scene

when the parent eat the snack they were fighting about

Figure 98 : Screenshot of the questionnaire’s eighth question result page 4

Which scene impacted you the most?

35 responses

◆ Summarize responses

the galactic scene
fight part scene
when the parent eat the snack they were fighting about
galactus over the horizon
when iman hit imran on the floor and cry suddenly
all
Sharing
The Galactus scene
The intense battle

Figure 99 : Screenshot of the questionnaire's eighth question result page 5

Based on figure 121 - 124, the result highlighted a variety of impactful scene from the animation that often mentioned in the answer. The murtabak scene where they fight for last slice of murtabak . They were moved by the scene because its related to their childhood moment. The second scene is when father brought home satay for them.

Last but not least the ending scene. Many responded that the ending were the most memorable part especially the fighting scene where the galactus appeared . They love the scene because it shows how big the fight has become.

What is your overall opinion about this 3D animation? What message or feeling can you take from Slice of Fate?
35 responses



Figure 100 : Screenshot of the questionnaire's ninth question result

What is your overall opinion about this 3D animation? What message or feeling can you take from Slice of Fate?
35 responses



Figure 101 : Screenshot of the questionnaire's ninth question result

What is your overall opinion about this 3D animation? What message or feeling can you take from Slice of Fate?

35 responses

◆ Summarize responses

- Very nice. The use of some major series is really entertaining
-
- throwback when i was a kid
- The animation, texture, lighting and editing are good. The familiar impact with our siblings.
- very good animation
- always share
- dont fight with your brother
- its aight
- 1. looks good
2. capture the objective before it is taken from you

Figure 102 : Screenshot of the questionnaire’s ninth question result

What is your overall opinion about this 3D animation? What message or feeling can you take from Slice of Fate?

35 responses

◆ Summarize responses

- dont fight with your brother
- its aight
- 1. looks good
2. capture the objective before it is taken from you
- Sharing is the most important and reasonable act in life .
- Relatable, finale battle scene, greedy make us fight with each other
- good thoo
- Sharing
- Family matter
- Be good to all people

Figure 103 : Screenshot of the questionnaire’s ninth question result

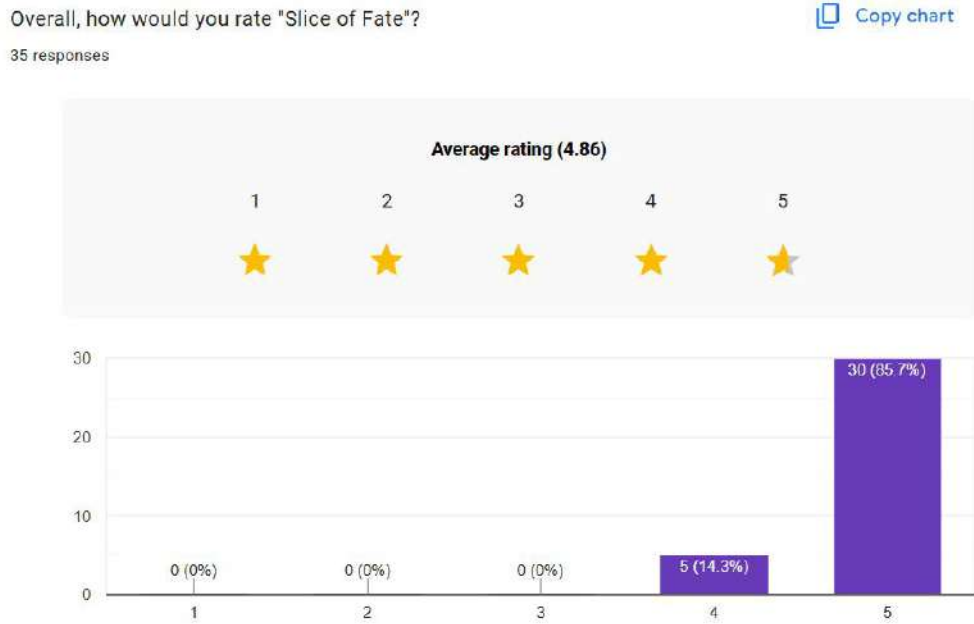


Figure 104 : Screenshot of the questionnaire’s tenth question result

Based on figure 129, 30 respondents rate the overall story and animation 5 star and only 5 rate 4 star.

Based on figure 125 - 128, the responses to *Slice of Fate* are very positive, with viewers enjoying its simple yet engaging concept and solid animation quality. Most people understood the core message that greed can lead to conflict, especially among siblings, while sharing, kindness, and valuing family relationships create harmony. The animation also felt relatable and nostalgic, reminding many of childhood moments, which made it both meaningful and entertaining to watch.

8.3 Discussion

The evaluation survey results shows that the animation project is effective in conveying its intended message which is fear of abandonment. Majority of the respondents were young adults with an age range from 18 to 25 years old with both male and female respondents participating. This reflects a well-balanced demographic. It is also important to note that all respondents are familiar with 2D or 3D animation media which gives them more credibility to evaluate the animation without any prior prejudice. Majority of the respondents are well aware of the story and almost 91.4% of the respondents agree that the importance of sharing and not being greedy.

The animation received a positive and high rating from the respondents with 30 of them giving the score of 5 out of 5 and most viewers found the animation storyline highly engaging. Many key scenes frequently mentioned as the most memorable and praised such as the sacrifice scene, the emotional flashback and the heartfelt ending. To add on, 91.4% of the total respondents agree that the message was effectively conveyed which indicates that this project succeeded in achieving one of its main objectives.

Respondents' results also show that the emotional impact is strong in the animation as many felt entertained, moved, and inspired by the animation. While majority of the responses were positive and encouraging, respondents also provided insight and suggestions for future improvement such as focusing on enhancing animation texture quality, render settings, and story clarity. To conclude, the animation successfully resonated with the audience while still providing a clear path for improvement and creative growth.

8.4 Conclusion

In conclusion, the results from the evaluation survey show that *Slice of Fate* received a positive reaction from the audience, with the majority of respondents finding it engaging, emotionally impactful, and effective in delivering its message. Many viewers appreciated the storytelling and highlighted memorable scenes that strengthened their connection to the animation. While there are areas that could be improved, such as the smoothness of animation, rendering quality, and clarity in certain parts of the story, the overall feedback remains supportive and encouraging, providing valuable insights for future improvements and development.

9 CONCLUSIONS

9.1 Introduction

This chapter prepared a summary of the important findings, reflections and outcomes of the entire project. It touch upon the objectives and evaluates how it was achieved and shed light to the strengths and challenges faced through out the entire production. By extracting the insights given by the respondents from the evaluation survey and overall execution of the project, this chapter will conclude the study with final thoughts and future improvement recommendations.

9.2 Achievements

9.2.1 First Point of the Objective

The first objective of *Slice of Fate* was successfully achieved by creating an animation that emotionally engages viewers and highlights the importance of empathy, sharing, and sibling relationships. The animation encourages viewers to reflect on interpersonal connections and the consequences of conflicts in a playful yet meaningful way. The project successfully built an emotional connection with its audience and achieved its core objective of creating meaningful impact.

9.2.2 Second Point of the Objective

The second objective was to produce a 3D animated short film that is visually engaging and appeals to a wide audience. By using 3D animation, *Slice of Fate* was able to create dynamic transformations, imaginative fight sequences, and visually rich scenes that capture viewers' attention while delivering its story. According to the evaluation results, most of respondents agreed that the animation effectively conveyed its message, and some felt that the use of 3D media made the story more engaging and easier to understand. These results confirm that *Slice of Fate* not only achieved its technical and narrative goals but also connected emotionally with a broad audience, successfully raising awareness about the value of empathy, cooperation, and sibling bonds.

Based on the evaluation results, it is apparent that this objective has been achieved. The animation received a highly positive respond with 91.4% agreed that the message intended were effectively conveyed. To add on, around most of the respond agreed that by using 2D/3D media, the message were able to be conveyed in a more visually engaging and easier to understand manner. These responses confirm that this project not just achieved it technical and narrative goal but it also manage to connect to wider audience emotionally and successfully raise a meaningful awareness about the topic of abandonment.

9.3 Problem and Constraints

The production process for Last Slice was far from smooth. Throughout the project, several challenges came up especially on the technical side of the animation. One of the biggest struggles was working with the character rigs. Since the story involves Iman and Imran constantly transforming into different characters during their imaginative fight, each form came with its own unique movement style. Getting these transformations to feel smooth and believable took a lot of trial and error. At times, certain issues with the rigs would only appear during animation, which slowed down the progress and required going back to fix things repeatedly.

Rendering was another major challenge. Achieving clean visuals without too much noise took a lot of tweaking, and the rendering process itself could be quite slow. Each scene needed careful adjustments, and often had to be rendered multiple times just to get the desired result. On top of that, there were occasional texturing issues where assets would randomly lose their file paths, forcing constant checks before final renders to make sure everything appeared correctly.

Despite all these challenges, each problem became part of the learning process. Through continuous testing, troubleshooting, and manual adjustments, every issue was eventually resolved. More importantly, this experience wasn't just about finishing Last Slice it helped build a deeper understanding of the technical side of 3D animation. It also gave valuable insight into how to handle unexpected problems, making the overall production journey both challenging and rewarding.

9.4 Future Work

There are several ways *Last Slice* could be further improved and expanded. One key enhancement would be developing it into a longer format, such as a short series, to explore Iman and Imran's relationship more deeply and create a stronger emotional connection with the audience. Strengthening the use of local Malaysian elements like food, home environments, and daily family life would also make the story feel more relatable and authentic.

From a technical and storytelling perspective, refining character rigs, improving rendering quality, and enhancing texture resolution would result in smoother and more polished visuals. Clearer transitions between imagination and reality should also be prioritized to improve story clarity, especially during important moments. With these improvements, *Last Slice* has the potential to become a more engaging, meaningful, and impactful animation.

9.5 Conclusion

In conclusion, *Slice of Fate* successfully achieves its main goals of delivering an emotionally engaging and visually impactful 3D animated story. The project received positive audience feedback, showing strong engagement, emotional connection, and clear storytelling. Despite challenges in rigging, rendering, and texturing, all issues were resolved through continuous problem-solving, strengthening both technical skills and understanding of the 3D production process. With its positive reception, *Slice of Fate* holds strong potential for future growth whether through expanding the story, refining technical quality, or incorporating more local and meaningful themes making it not just a completed project, but a valuable step toward creating more impactful animations.

Appendix A – Questionnaire

Final Year Project 2 - Slice of Fate

Hi everyone, My name is **Muhammad Airil Rafiqi Bin Rufilan Erimas**, and I am a Bachelor of Arts student majoring in 3D Animation and Digital Media (Hons) at University Poly-Tech Malaysia (UPTM). I am currently conducting a survey for my Final Year Project 2, which involves a short animation titled "**Slice of Fate**"

This form contains 11 questions that will assist with data collection and analysis. Please rest assured that your answers will remain private and will be used exclusively for academic research. Before proceeding to the questions, I have provided a link to view my brief animation film. I hope you enjoy it, and please take your time. Thank you for your valuable time and support!

Synopsis : This story follows two siblings who end up in a playful yet intense battle over the last slice of murtabak. What begins as a simple disagreement quickly turns into a full blown fight, as both are determined not to give up. Using all their creativity and imagination, they turns the ordinary moment into an epic showdown, each trying to outwin and outmatch the other in order to claim the prized slice.

Slice of Fate - Animated short film

[Watch here](#)

Figure 105 : Page 1 of the questionnaire form

What is your gender? *

- Male
- Female

Figure 106 : Page 2 of the questionnaire form

How old are you? *

- Below 18 years old
- 18 - 25 years old
- 26 - 30 years old
- Above 30 years old

Figure 107 : Page 3 of the questionnaire form

Do you think the story is clear and easy for the audience to understand? *

- Yes
- No
- Maybe

Figure 108 : Page 4 of the questionnaire form

How much did you enjoy the storyline? *

1	2	3	4	5
				

Figure 109 : Page 5 of the questionnaire form

Do you agree this video is able to deliver the message about the importance of sharing and not being greedy?

- Yes
- No
- Maybe

Figure 110 : Page 6 of the questionnaire form

What do you think of Iman as the Protagonist? *

- Relatable
- Neutral
- Non relatable

Figure 111 : Page 7 of the questionnaire form

How would you rate the 3D modelling and the animation quality? *



Figure 112 : Page 8 of the questionnaire form

Did the music and sound design match the mood of the story? *

- Yes
- No
- Maybe

Figure 113 : Page 9 of the questionnaire form

Which scene impacted you the most? *

Your answer _____

Figure 114 : Page 10 of the questionnaire form

What is your overall opinion about this 3D animation? What message or feeling can you take from Slice of Fate?

Your answer

Figure 115 : Page 11 of the questionnaire form

Overall, how would you rate "Slice of Fate"? *



Figure 116 : Page 12 of the questionnaire form

Appendix B – Turnitin Result



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Figure 117 : Turnitin page 1



Figure 118 : Turnitin page 2



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Figure 119 : Turnitin page 3

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Figure 120 : Turnitin page 4

Appendix C – Log Book

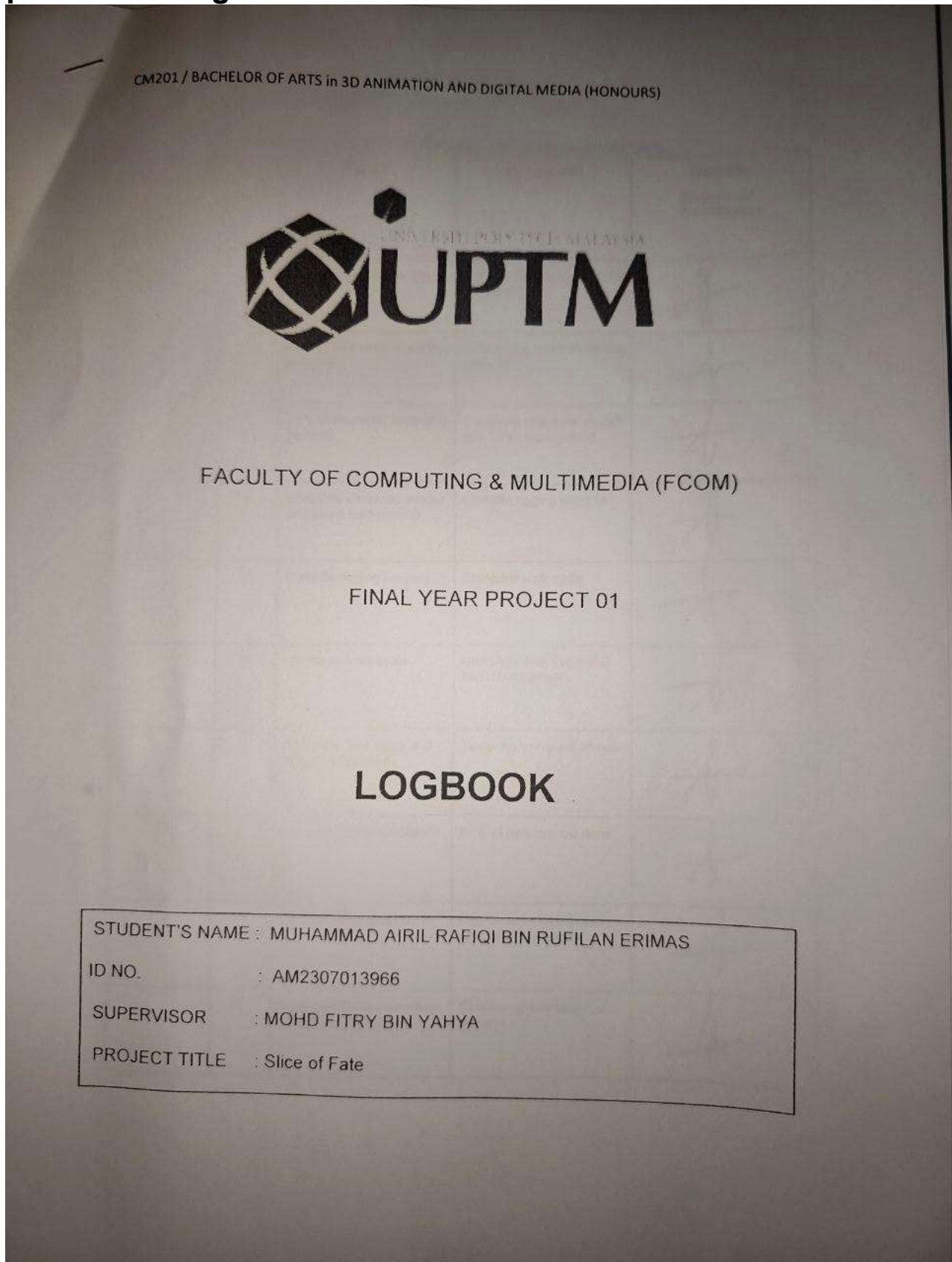


Figure 121 : Logbook 1

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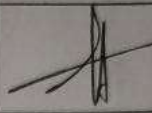
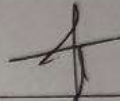
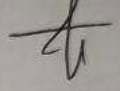
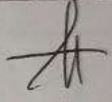
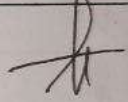
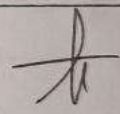


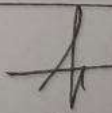
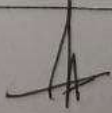
Week	Agenda	Next Agenda	Signature (Supervisor / Coordinator)
1	Begin character modelling	50% of character modelling process	
2	50% of character modelling process	80% of character modelling process	
3	80% of character modelling process	Complete character model and begin background	
4	Complete character model and begin background	Complete rigging process	
5	Complete rigging process	Complete walk cycle	
6	Complete walk cycle	Complete walk cycle and begin background	
7	Complete walk cycle and begin background	Texturing using substance	
8	Texturing using substance	80% of background done	
9	80% of background done	Complete facial expression and begin animation	
10	Complete facial expression and begin animation	Continuing animation process	

Figure 122 : Logbook 2

CM201 / BACHELOR OF ARTS in 3D ANIMATION AND DIGITAL MEDIA (HONOURS)






Week	Agenda	Next Agenda	Signature (Supervisor / Coordinator)
11	Continuing animation process	Animationg and rendering process	
12	Animationg and rendering process	Begin composition phase	
13	Begin composition phase	Presentation	
14	Presentation	Project & report submission	
15	Project & report submission		

Figure 123 : Logbook 3

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