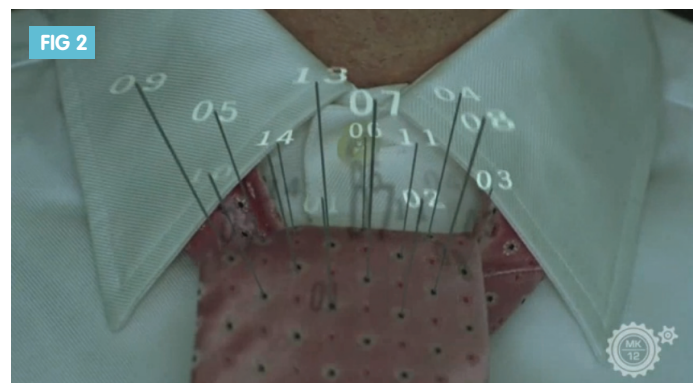


1. a visual world (overall approach)

As subjects in the Mozilla Webmakers video series discuss their dreams, aspirations and contributions to the open source web, we'll seek to compliment those stories with equally thrilling, engaging, and colourful environmental graphics *(meaning graphics that occur around them). A combination of stylized typography, illustrations and abstract elements will create a visual world or map around each subject throughout their discussions, bringing them to life in a fun and vibrant way.

(LINK) Much like the environmental graphics used throughout the intro sequence to the film *Stranger Than Fiction*, we will seek to compliment aspects of the subjects' physicality as well. Be it a texture on their clothing (see fig. 3, tie graphics), an impact from a hand gesture (see fig. 4, ie. brushing teeth), or the momentary creation of a false environment (see fig. 1, angles and dimensions of the outdoor space Will Farrel is sitting in).



2. background/environment

A plain, light coloured background would best compliment the graphic environment created around each subject, and the central graphics would be bright and colourful for added contrast. Graphics no longer present or relevant to the discussion at a point in time might move to the 'back' and hang out while new ones are created in the foreground. This would create a nice depth of visuals 'in the distance' that don't disappear, and slowly build a more interesting backplate for each subject.

At the end of each interview or video, we would pull out to show the subject against a backdrop of their whole visual world, almost as if it were a canvas painted on a wall behind them, or a visual map of their dreams and aspirations floating around them. Having built up overtime, it would be a climactic point in the piece to show just how rich and diverse these worlds are through everything that's been created in their discussion.

*continue to page 2

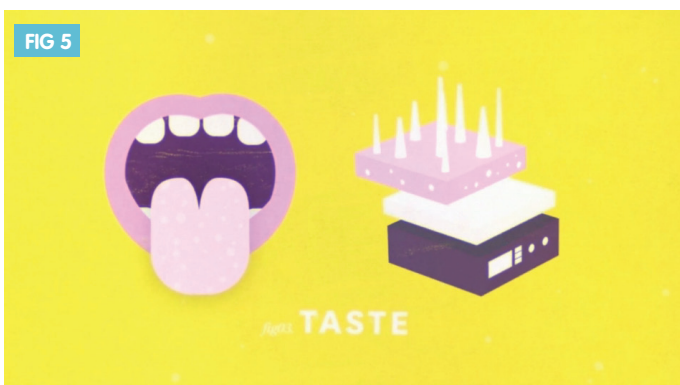
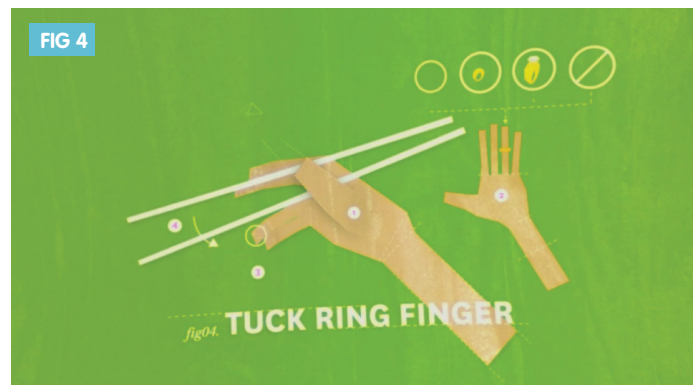


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3. overall visual style

To engage audiences in the passion and pursuits of webmakers in an inspiring, inviting way, we want to use a style of graphics that could work for both youthful and mature audiences alike. Graphics will move away from a traditional, one colour palette, and because we're working on a green screen, we have the luxury of working with a selection of bright colours that can really pop against a plain or subtle environment. Less technical-looking and more illustrative and emotive, the graphics will embrace a playful look and feel.

(LINK) As seen in the video example below, the style of graphics we would plan to employ are more illustrative, impulsive, and playful than those pictured in the Stranger Than Fiction reference. Nodal points and occasional paths could connect ideas (see fig. 1), introduce new ones, and blow up to show visuals in themselves (see fig. 2). Different levels of visuals may be shown, depending on their importance, such as in fig. 3 and 4, where we have a couple of layers of information being shown at one time to depict an overall idea. One example of this approach would be to show a tree, but also branch out some information and visuals of the leaves themselves. The graphics would be a mix of both 2D, and 3D as shown in fig. 5 and 6.

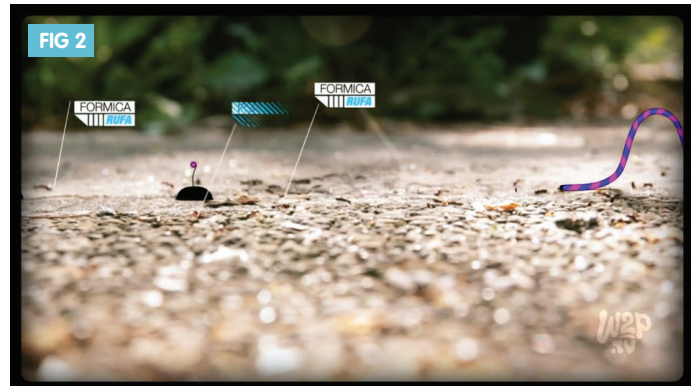
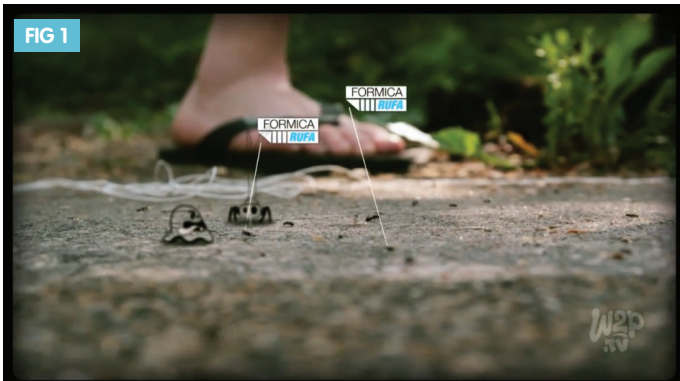




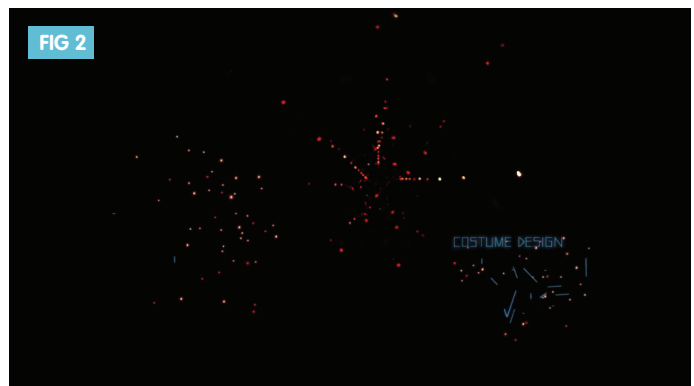
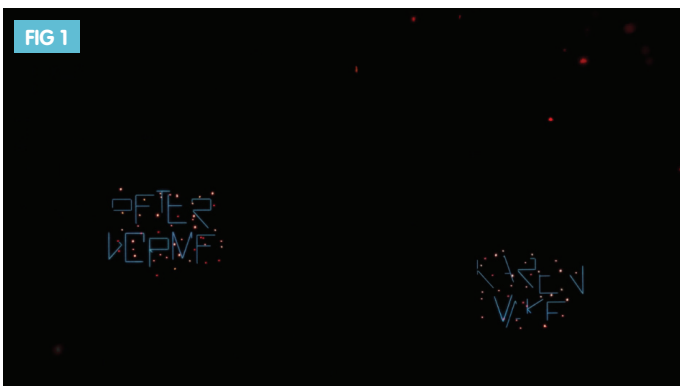
4. typography

Typography would reveal key words and points, as well as any important or interesting aspects of each subject's identity, such as their name, occupation, age, and so on. Like the graphics, typography will act as part of the visual world, retreating to the background at times, and popping out of both the subjects and other relevant graphic elements.

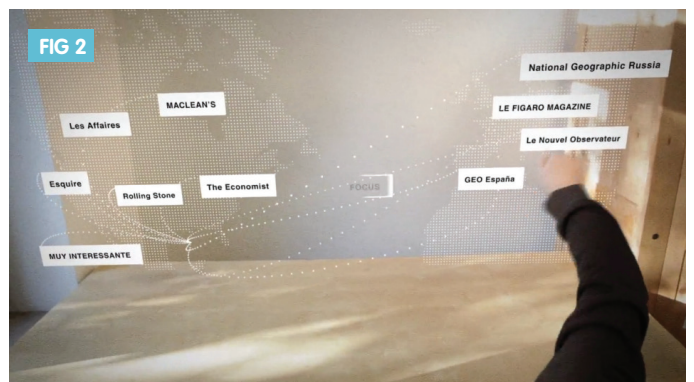
(LINK) As shown in the video below, typographic elements would also pop out of points of reference that are either in reality (like the subjects), or in the visual world created around the subjects (off other graphic elements).



(LINK) Type could also be revealed through the nodal points themselves. Here we see an example of this, where the nodes create and disperse the names in the end credits.

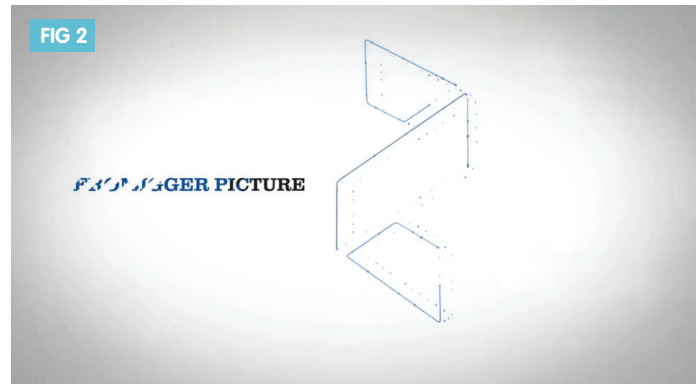
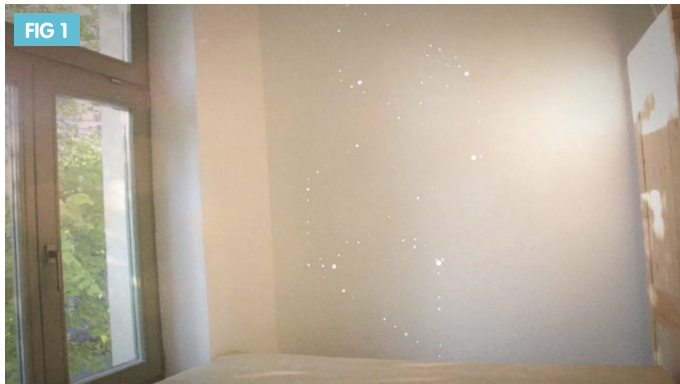


(LINK) In this video we have the typography playing a more crucial role in revealing information, but is stylistically incorporated in a way that makes it a part of the visual world, interacting with nodal points, connections, and other integrated graphic elements.



5. animation style (nodes and connections)

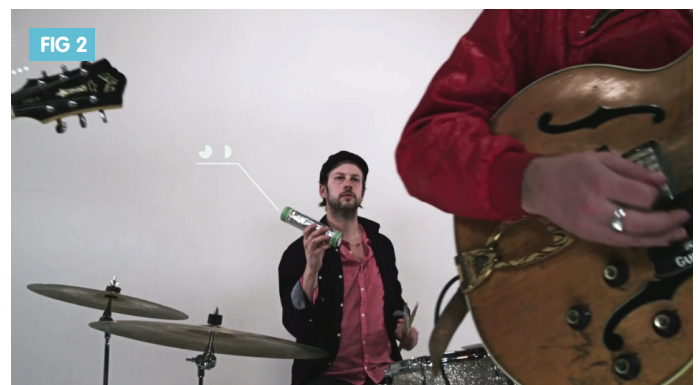
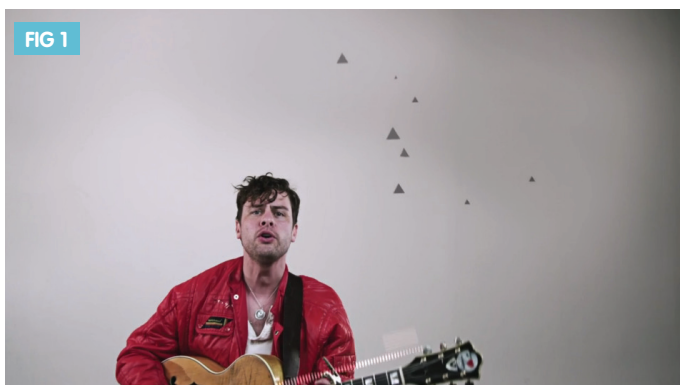
Colourful nodes would also draw some of the graphic elements themselves, acting as points of transition and transformation.



6. extras/abstract supporting elements

We would also employ the use of smaller environmental elements that are more abstract in look and purpose, and aim only to compliment the space and visual world in general.

(LINK) Here we see little triangles and shapes forming in fig. 1 and 2, complimenting the movement of the musicians and expression of their sounds and music. As the video reaches its end, these abstract elements begin to populate the space, and really surround the subjects in an interesting way, as shown in fig. 3 and 4.





6. conclusion

The interplay of all of these components; typographic elements, stylized graphics, elements in the foreground and background, and supporting abstract visuals, will help to create a fun, intriguing, dynamic world that each subject creates through their conversation, adding to an overall, collective visual web of creativity and innovation.

As discussed previously, we can end on subjects with their respective canvases around or behind them, connecting them with one another's, and displaying the richness and diversity of everyone's ideas in one moment. Colours can vary to suit the overall mood and personality of each subject, or follow a theme for each particular video in the series.