

# Potruga za srećom

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Šipek, Nina

Undergraduate thesis / Završni rad

2022

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SVEUČILIŠTE U ZAGREBU

AKADEMIJA LIKOVNIH UMJETNOSTI

ZAVRŠNI RAD

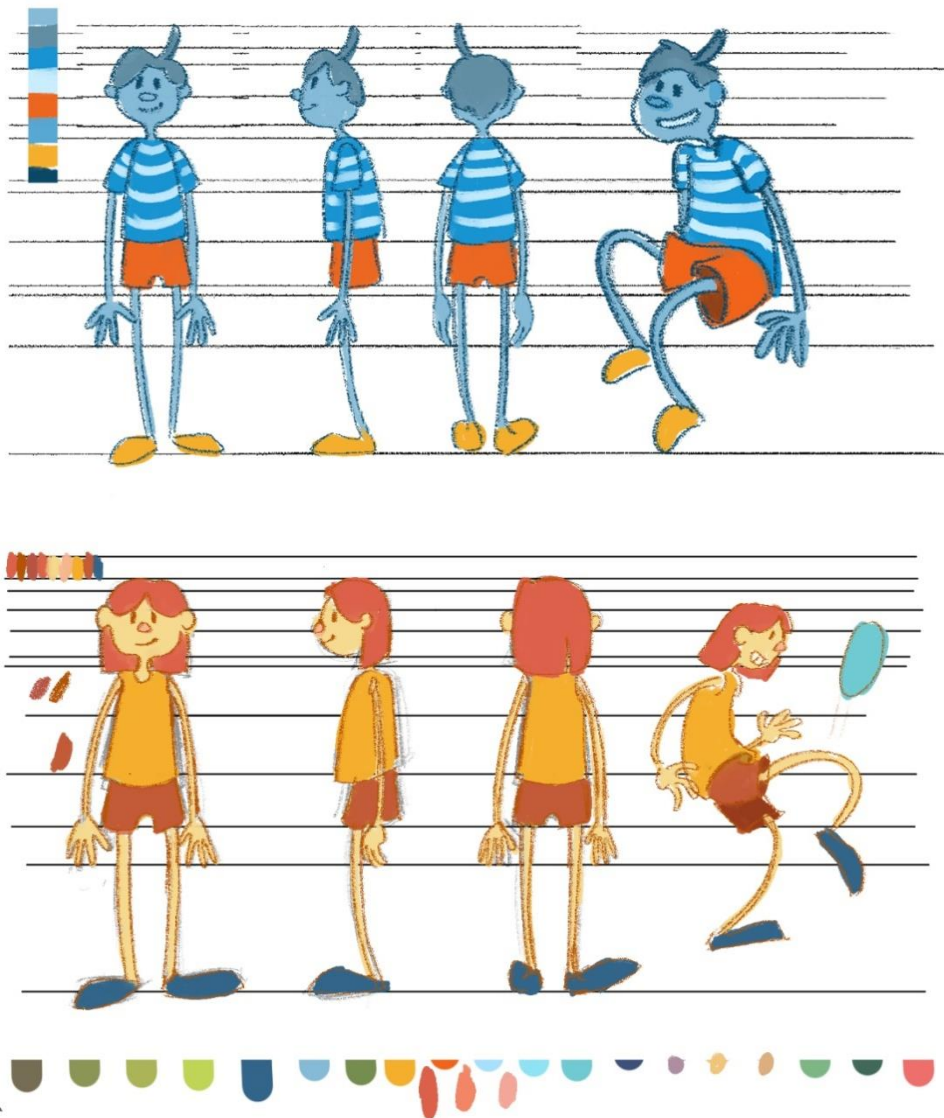
# **POTRAGA ZA SREĆOM**

Nina Šipek  
3. god OZAFIN 2021/2022  
Kolegij: realizacija završnog rada  
Odsjek animiranog filma

U Zagrebu, rujan 2022. godine

## Sinopsis

Svi ljudi za života žive u materijalnom svijetu. To je sasvim običan, normalan svijet kakav poznajemo. No iz perspektive dječaka koji se našao u nematerijalnom svijetu, materijalni svijet izgleda potpuno drugačije. Izvan doseg percepcije svakodnevnih ljudi, dječak upoznaje svijet kakav bi bio da zidovi i ograde nisu prepreke i da zakoni fizike ne vrijede. Slijedeći zvukove glazbe kroz slani morski zrak, dječak upoznaje ljepote primorskog gradića skrivene pred nosom i pronalazi prijateljsku dušu koja se šarenilom izdvaja od sive mase prolaznika.



ODTAMLJENJE  
EXT. ZID, DAN

Kamera se penje uza zid. Na sjedi DJEČAK, zamišljen. Prene se iz misli, nekoliko puta lijeno trepne, polako ustane i poleti. Leti niza zid do ograde, izviruje iza ograde pa preleti preko.

EXT. ULICA, DAN

Tek što je sletio, dječak ugleda PROLAZNIKA - obojanog u sivo, glava mu se ne vidi jer je izvan kadra. Dječak se začudi jer se prolaznik

ne zaustavlja pred njim, već prođekroz njega. Dječak je malko potresen. Kadar se fokusira na dječakove noge koje se odraze od tla dok dječak ponovo uzlijeće. Leti iznad glava sivih PROLAZNIKA i u letu neke od njih dotakne rukom po licu ili kosi, no ruka mu samo prolazi kroz njih. Ljudi ga ne vide i ništa ne primjećuju. Kadar prikaže dječakovo lice na kojem je izraz čuđenja. Dječak zbunjeno trepne, no ubrzo se osjećaj zbunjenosti pretvori u dječju razigranost. Dječak se osmjehne i veselo zaigra zrakom, vrteći se i ubrzavajući.

EXT. ULICA, DAN

Zatim se prikaže izbliza dječakovo lice, na kojem se stvara širok osmjeh dok naginje glavu i upire pogled prema nebu. On poleti iznad krovova kuća i odjednom pred njim puca prekrasan pogled - krovovi kuća, crkva, otoci i more koje se na horizontu spaja s nebom (kadar prikazuje dječaka s leđa i pejzaž pred njim, a ljetni povjetarac mu zanosí kosu i odjeću).

U idućoj sceni vidimo dječaka od naprijed kako uživa u pogledu, kad ga iznenada prene neki zvuk.

EXT. ULICA, DAN

Dječak stavlja ruku na uho kako bi bolje čuo i ushićeno poleti prema izvoru zvuka - to je ČOVJEK S GITAROM koji sjedi na stepenicama sporedne uličice i svira. Dječak mu priđe i čučne pored njega, no ne čini se da ga čovjek primjećuje. Kratko sluša svirku, a zatim se kadar fokusira na njegovo uho - čuje neki drugi zvuk i poleti u smjeru iz kojeg dolazi.

EXT. OBALA, DAN

Kamera prati dječakov let: najprije preleti kameru tako da ga vidimo od ispod, zatim leti nisko iznad mora, prođe rukom kroz vodu, vine se u vis i gleda brodove. Prikazu se redom brodovi i njihovi MORNARI:KORMILAR JEDRENJAKA, VESLAČ i RIBAR koji vadi mreže. Žalostan, nastavi letjeti nisko nad morem, a prati ga njegov odraz zamućen valovima.

EXT. PLAŽA, DAN

Leti iznad plaže i suncobrana, kad odjednom - ugleda djevojčicu! Nije siva već je obojena u narančasto i igra se žutom loptom. Kad ga ugleda, djevojčica mu dobaci loptu i zajedno nastave igru.

## REDATELJSKA KONCEPCIJA

Ponekad se događa da, kad se u djetinjstvu provode ljeta na moru, u glavi dugo ostane idilična slika tog primorskog gradića u kojem je uvijek ljeto i brige ne postoje. Ta slika u glavi postane bijeg od stvarnosti; sanjarimo da ćemo jednog dana otići tamo i nikad se više ne vratiti. A onda u nekom trenutku shvatimo da i tamo bude zime, da i tamo ljudi žive svakodnevne, obične živote. Nijedna idilična slika nije stvarna, ne postoji život koji je uvijek lijep. I da, kad bi se i preselili u taj gradić, život svejedno ne bi ličio na ljeta iz djetinjstva. Od vlastitih misli se ne može pobjeći.

Fokus ove animacije je primarno na estetici i neodređenosti; zamišljena je da ostavlja gledatelju mogućnost interpretacije. Kroz film se provlače motivi koji mogu imati svoju simboliku (npr. groblje, idila koja ne može biti stvarna, nematerijalnost, odnos sivila i šarenila, simbolika zvuka itd.), no ne postoji strogo određena tema. Ideja je da dočara gledatelju tu idiličnu sliku ljeta iz djetinjstva, ali također da suptilnim podtonovima podsjeti gledatelja da se možda nešto krije iza prividnog savršenstva.

Dječak u animaciji je odvojen od materijalnog svijeta (izvan dosega percepcije ljudi, za njih dječak ne postoji), ali je jednim dijelom prisutan (uživa u pogledu, sluša glazbu, umoči ruku u more). Samo lijepe stvari iz materijalnog svijeta su dio dječakovog iskustva. U tom idiličnom svijetu, on je slobodan, zakoni fizike ga ne ograničavaju. U svojoj dječjoj razigranosti i radoznalosti zaokupljen je novootkrivenim mogućnostima pa se ni ne zapita kako se našao u nematerijalnom svijetu, hoće li zauvijek ostati tamo i slično. On ima naivan, dječji um. U njegovoj glavi još postoji idilična slika gradića na moru, u kojoj se i našao.

Djevojčica koja se pojavi na kraju animacije našla se u istoj situaciji kao i dječak; obojena je, za razliku od ostalih ljudi koji su sivi, i percipira dječaka. Ona je tu da animaciji da sretan završetak. Iako se u nematerijalnom svijetu fizičke potrebe gube, emocionalna potreba za prijateljskom dušom je nepromijenjena.

Inspiraciju za ovu animaciju pronašla sam u gradu Šibeniku, gdje sam kao dijete provodila ljeta. Kao i svaki stari grad, Šibenik ima svoje duhove (iz prošlosti a i iz sadašnjosti) koji se kriju u uskim uličicama, napuštenim crkvicama, starim grobljima, kućama koje od pamtivijeka pružaju zaklon generacijama i generacijama stanara. Grad se stoljećima pregrađivao i nadograđivao, i svaka je generacija ostavila za sobom neki trag. Karakteristike duha koje sam dala dječaku, inspirirane su grobljem sv. Ane u samom srcu grada, pokraj jedne od tvrđava.

Animaciju sam radila u programu Opentoonz dok sam montažu radila u Adobe Premiere Prou.

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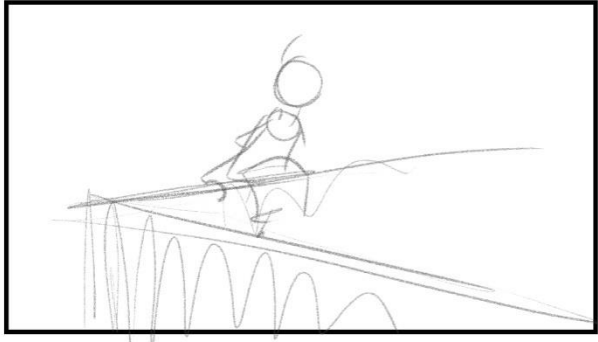
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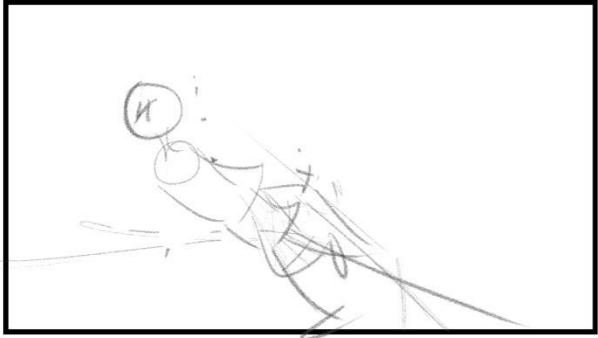
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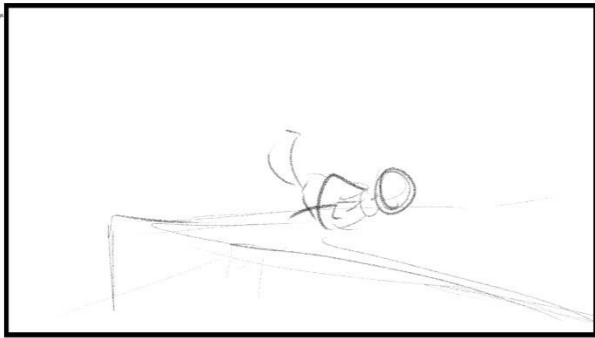
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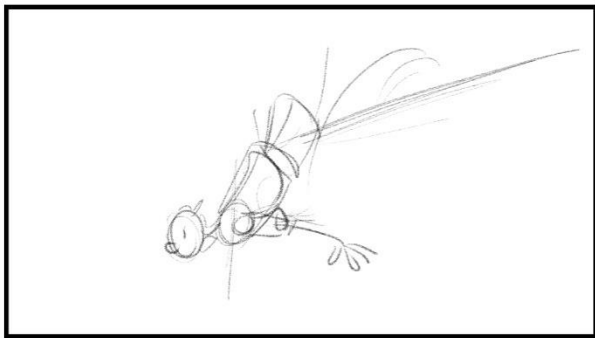
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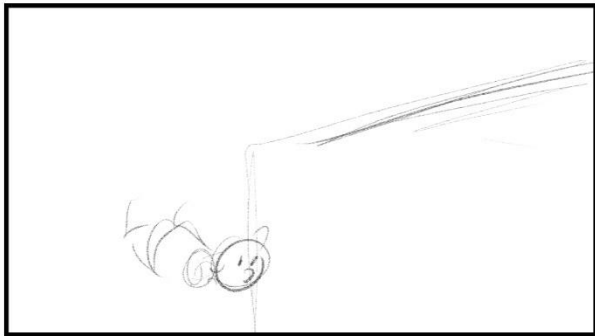
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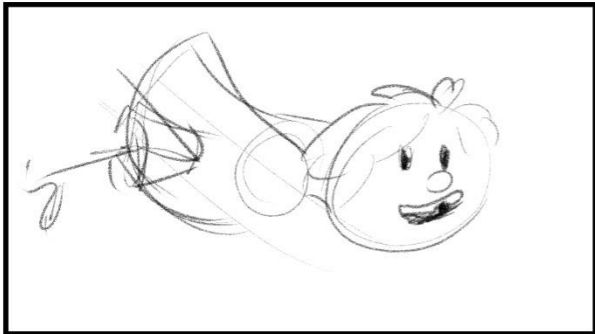
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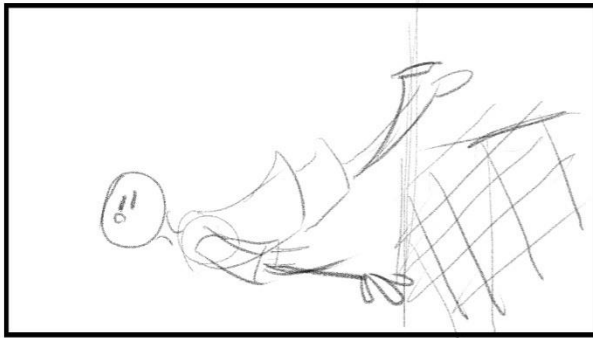
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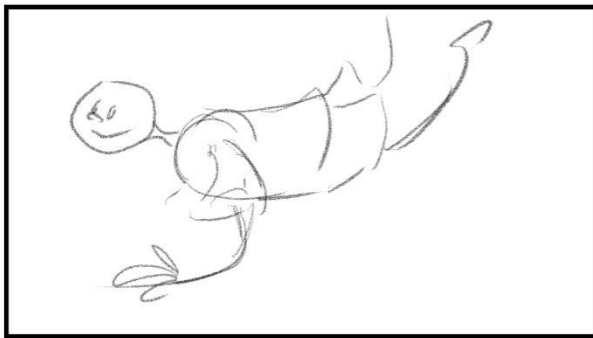
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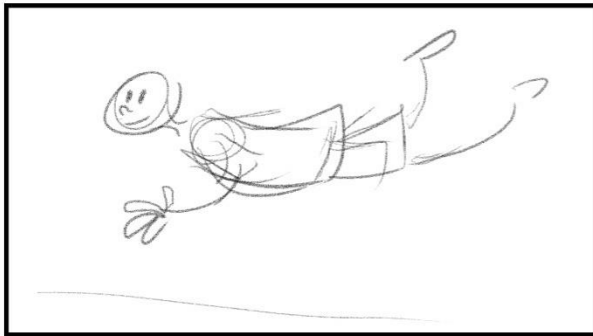
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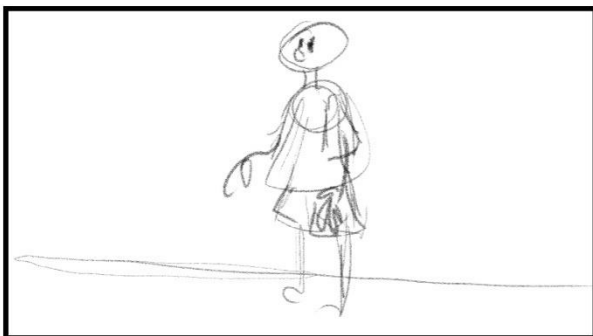
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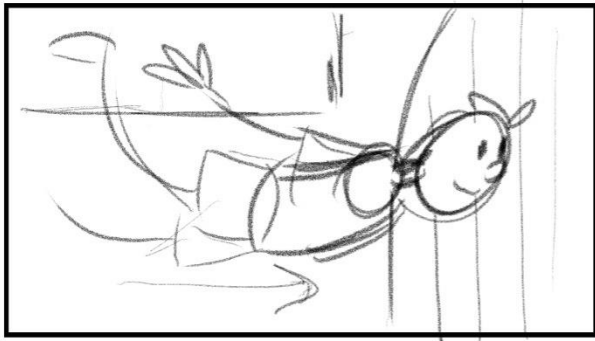
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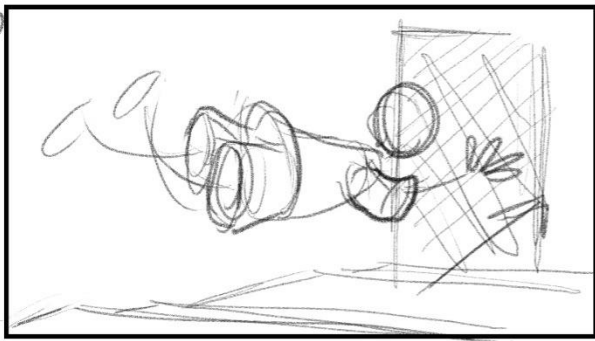
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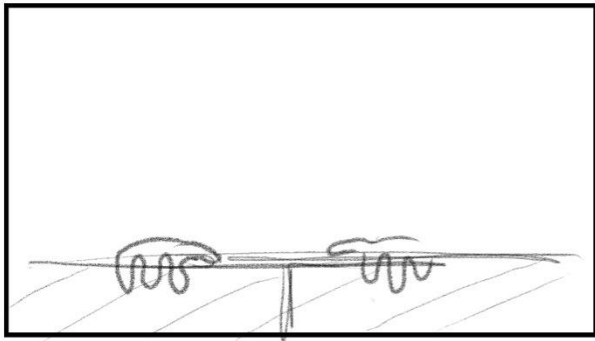
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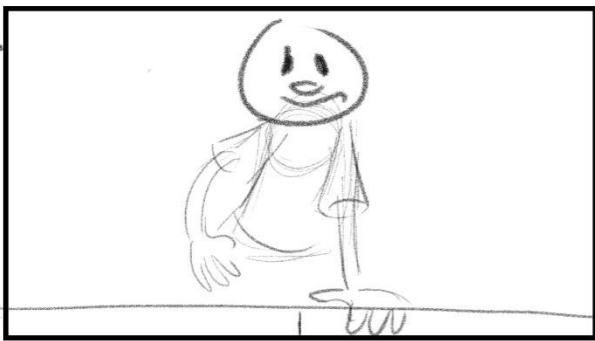
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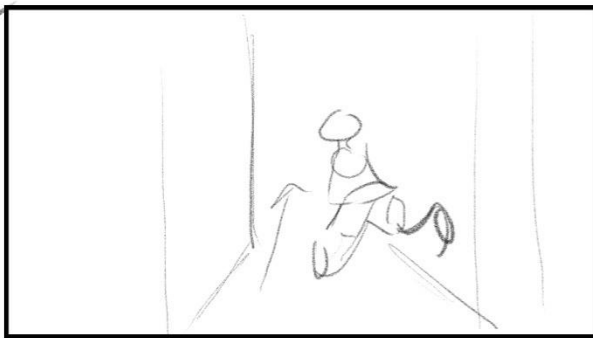
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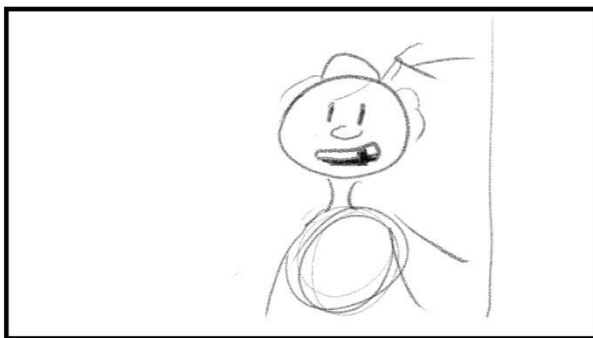
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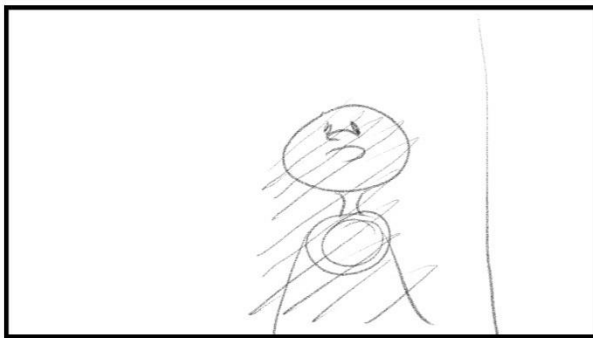
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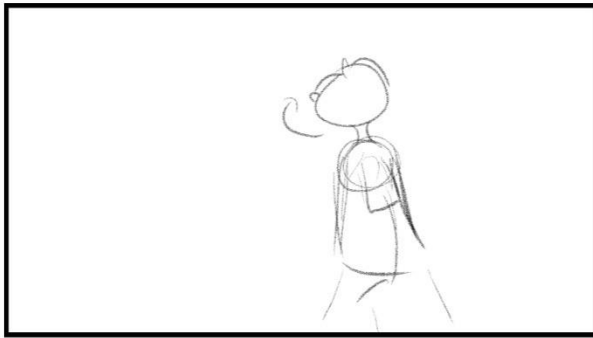
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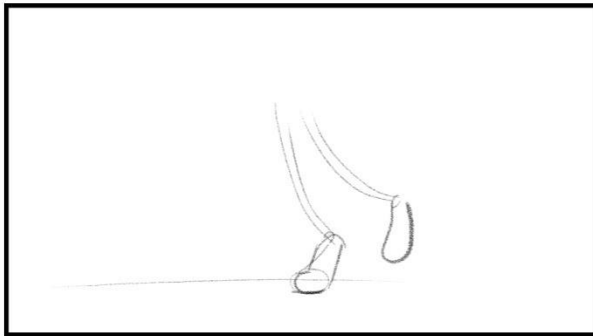
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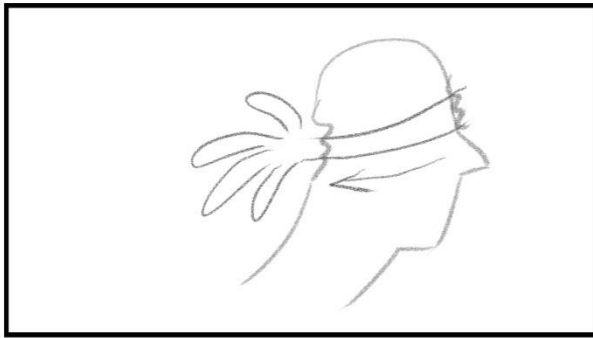
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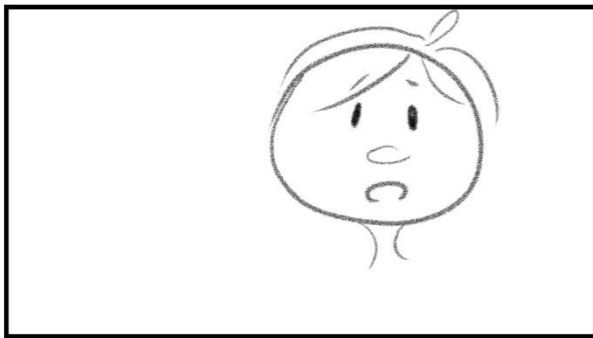
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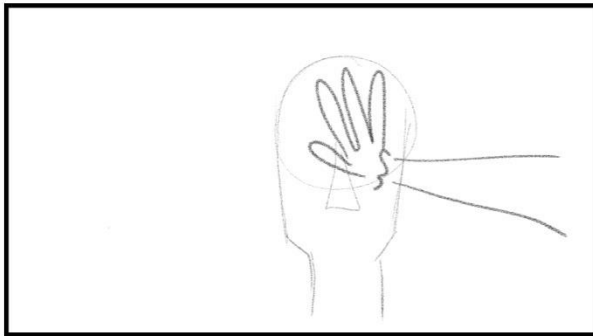
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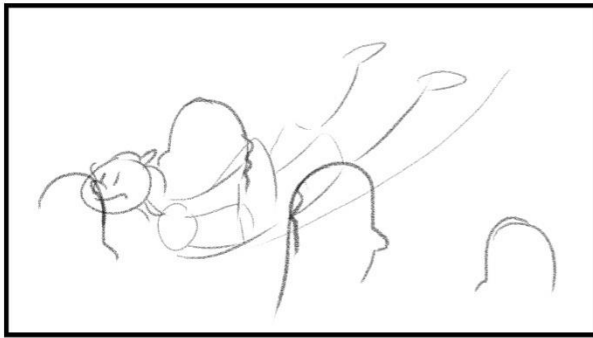
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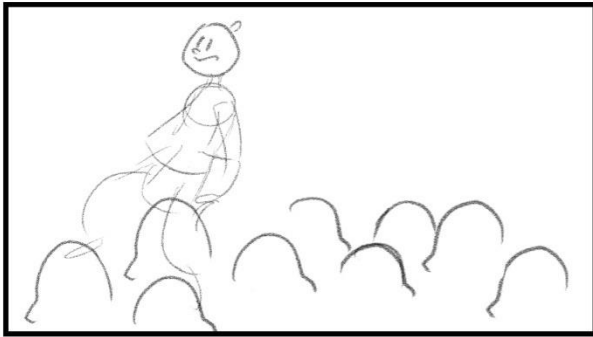
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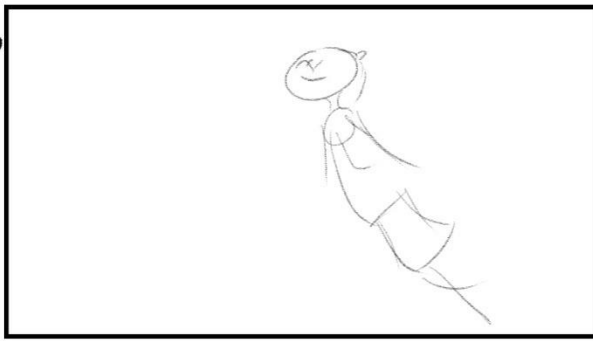
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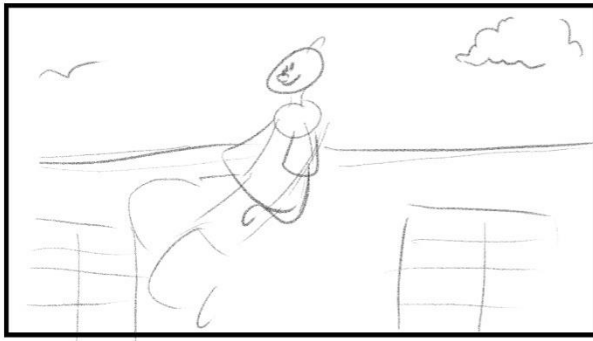
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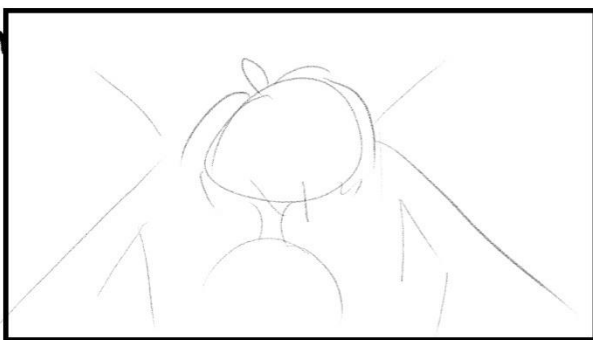
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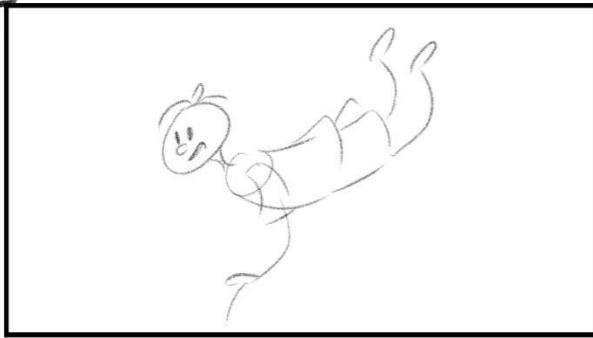
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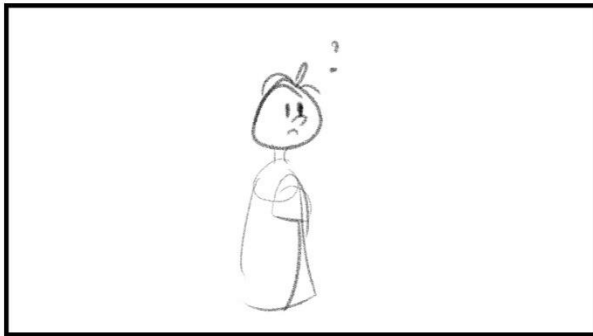
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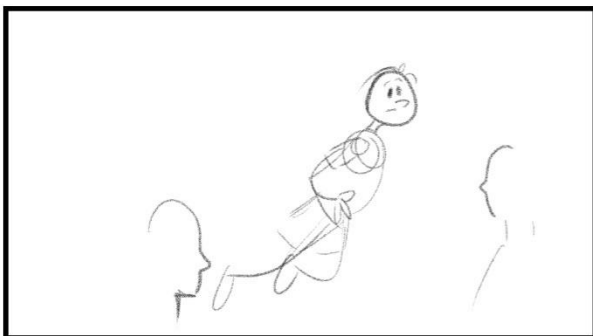
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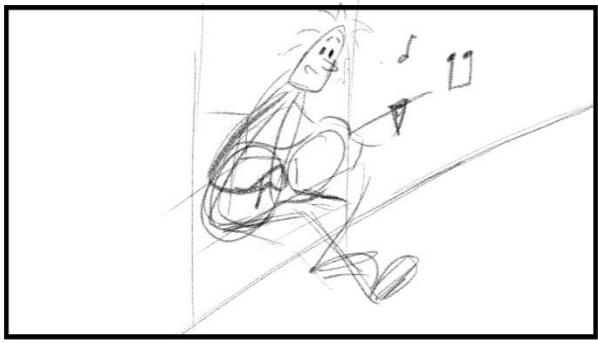
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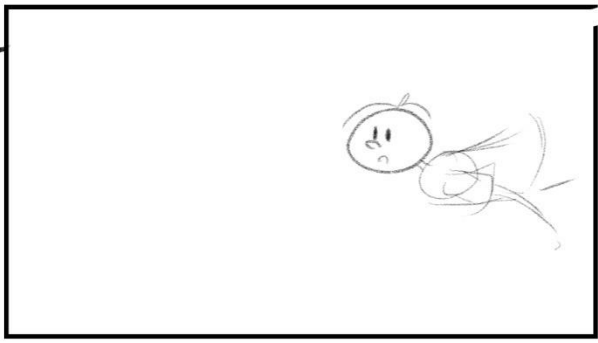
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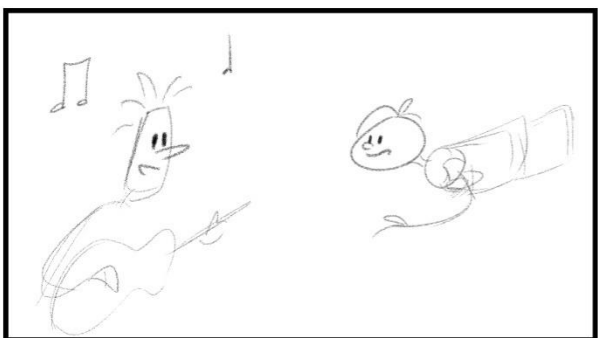
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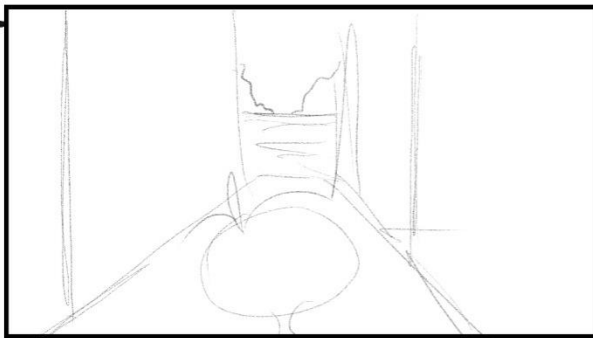
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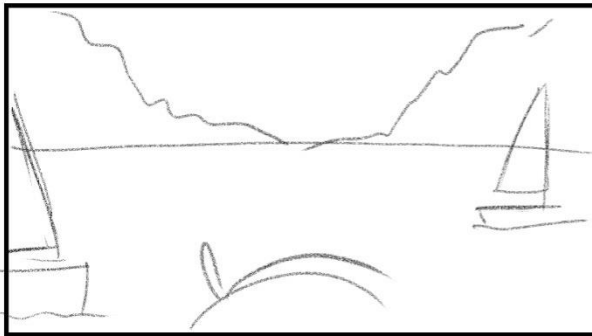
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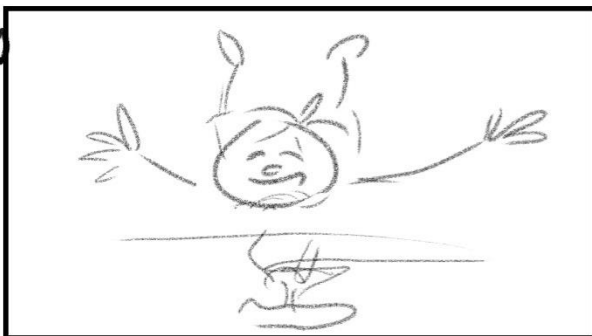
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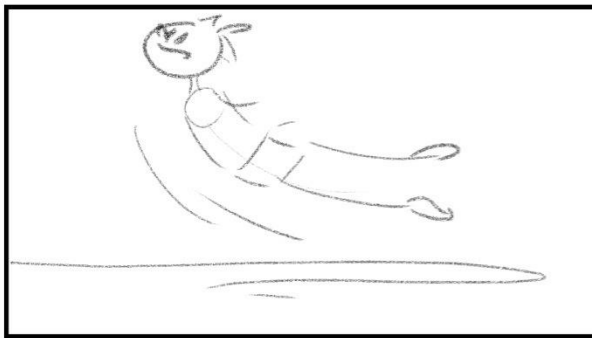
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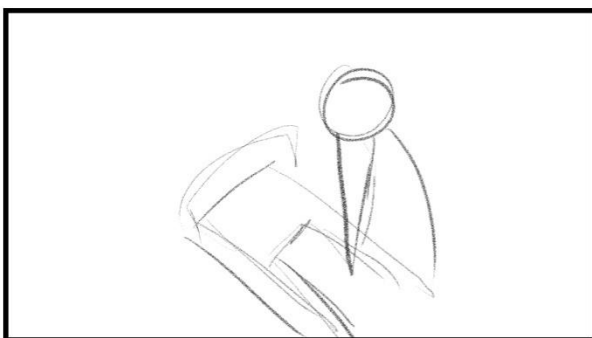
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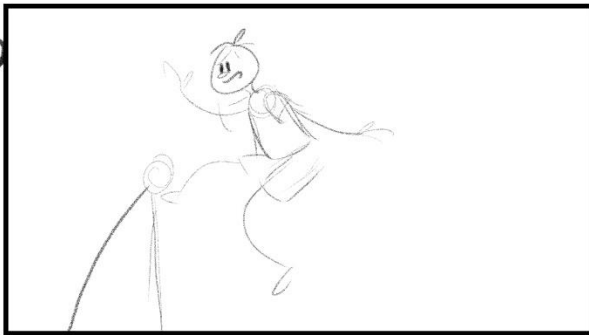
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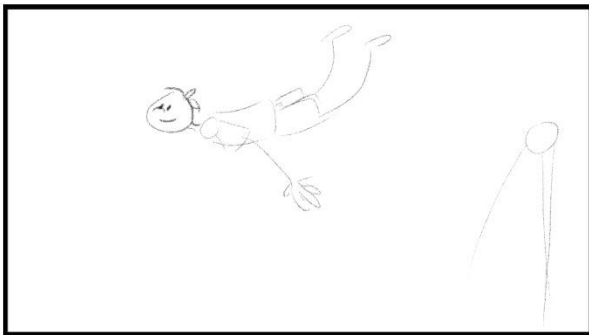
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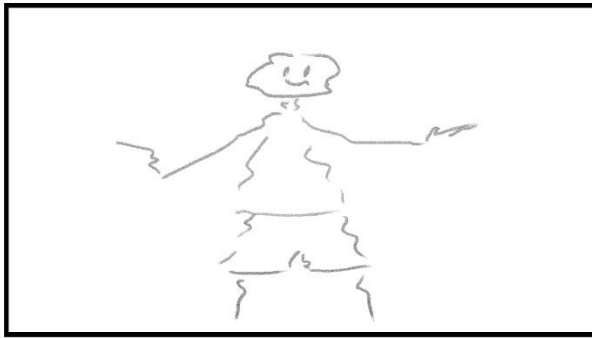
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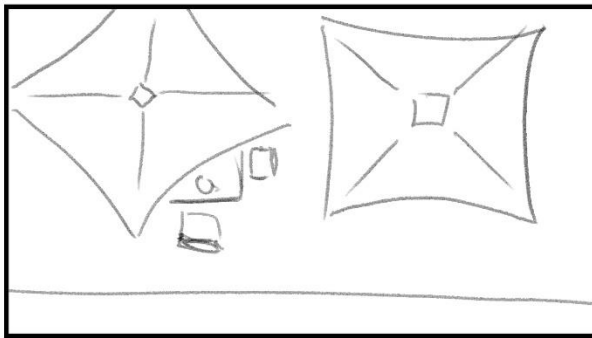
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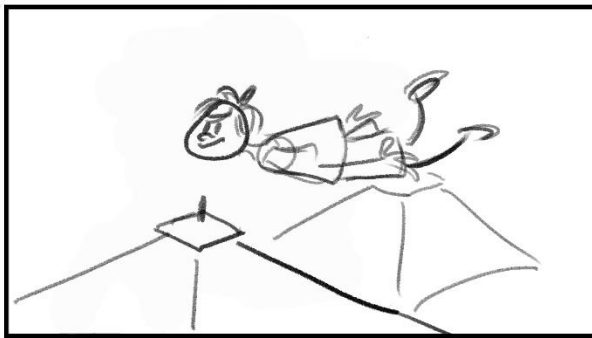
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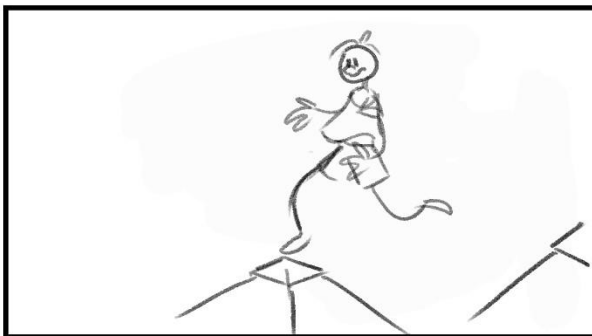


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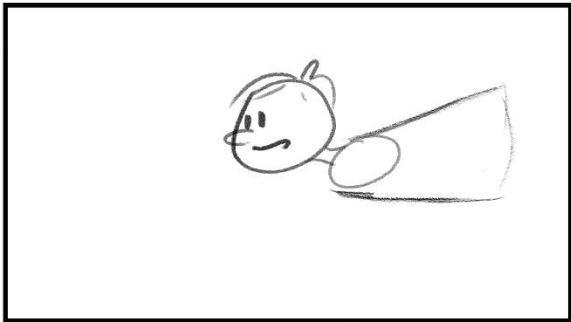
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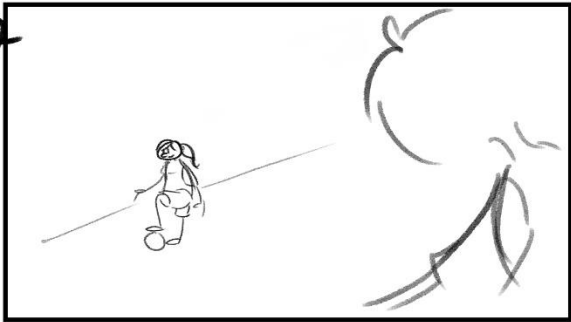
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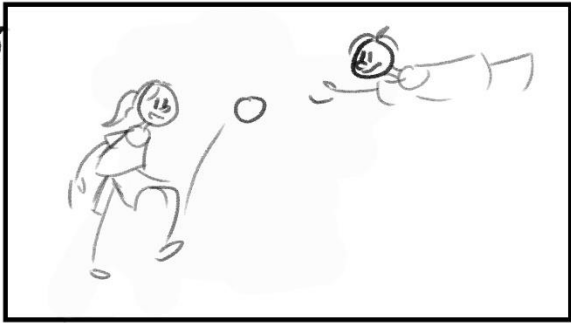
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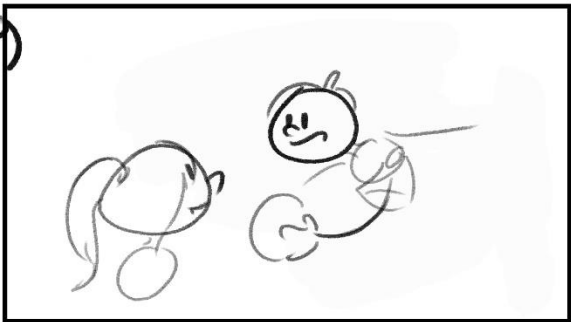
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