



SIGGRAPH
ELECTRONIC THEATER

2024 OFFICIAL SELECTION



PATTERNS

An animated short film by Alex Glawion

E-Mail: contact@patterns-film.com | Website: patterns-film.com

LOGLINE

Struck by a barrage of intrusive encounters on his weekly commute, a perceptive traveler struggles to uphold the positive mindset that wards against the ever lurking grayness.

FILM TECH SHEET

original title: **PATTERNS**

year of production: **2024**

countries of origin: **Germany**

running time: **07:58**

language: **No Dialogue**

animation technique: **CG animation**

used software: **Cinema 4D, After Effects, Premiere Pro**

genres: **Comedy, Drama**

format: **DCP, MOV (ProRes), MP4**

speed: **25 fps**

video ratio: **2.35:1**

color/black & white: **Color**

sound: **Stereo, 5.1**



SNYOPSIS

A passenger's optimistic train journey swiftly descends into a nightmare when he is struck by noise and rudeness, forcing him to don his headphones and escape into a vibrant, patterned world.

In this patterned world, an unexpected encounter with a lively woman lifts his spirits, and their playful interaction brightens the journey.

Despite a temporary return to the gray reality, a heartwarming reunion at the destination platform reveals a newfound appreciation for the often hidden but colorful moments in life, also positively impacting those who observed the exchange.

SCREENINGS/AWARDS

SIGGRAPH Electronic Theater 2024 - Official Selection



Treatment

Eagerly anticipating his train commute, a passenger, outfitted with earphones around his neck and a smile on his face, settles into his seat. He warmly greets his neighbor, only to be met with a rude armrest slam that drains all color from the world, leaving only gray.

Shaken by this abruptness, the passenger finds the gray world to be a cacophony of noise and intrusive fellow passengers, pushing his senses to the brink.

Seeing no other way out, the passenger grabs his headphones and drowns out the noise with music, transforming the gray into a world of beautiful, soothing patterns where people are translucent and noise isn't a bother.

Slowly recovering, our passenger notices a woman who isn't translucent as everyone else. Happily sitting in the overhead luggage rack of all places, she waves at him. He returns the wave, delighted, clearly familiar with her. She cheers him up by making fun of the noise makers, before settling into a seat to knit contentedly.

He changes the music and the world's patterns follow suit to radiate a more homely atmosphere and soon drifts into sleep while the train inches towards his destination.

When it's time to get ready to disembark, still in the pattern world and on opposite sides of the train car, he shares a longing moment with the woman before leaving her behind.

Finally at his destination and waiting on the train station's platform, our passenger watches another train arrive from which the same woman steps off. This time, however, she's wearing a backpack, headphones around her neck, and a knitted sweater with patterns he recognizes.

Overjoyed to see each other, they meet in the middle of the platform, where she tries to take off his headphones, coming intimately close. He flinches back, afraid of diving back into the gray and noisy world, but then agrees and removes his headphones. The noise and the grayness return, but the woman keeps her color and hints at something in the distance.

He follows her gaze, and, seeing heartwarming scenes with the very same fellow passengers that were previously bothering him during the trip, realization dawns on him. The world transforms back into color, the noise abides, music plays even without the need for earphones, and the couple shares a joyful moment.

In the background his train pulls away, continuing its journey. Sitting within, the once rude armrest-slammer, having watched their exchange is now contemplative, and, with a melting frown, moves the armrest back up while noticing an admirer sneaking a peek at him. A hint of a smile appearing on his face.

ALEX GLAWION – DIRECTOR

Born 1985 in Germany, Alex Glawion is a director, writer and 3D animator based in Frankfurt, Germany. He graduated top of his class from Freiburg's film school with a degree in Film & Animation and taught 3D Animation & Compositing in 2012.

His Diploma Film „The Risk not Taken (2011)“ was selected at festivals world-wide, including Siggraph CAF, CINANIMA, Anibar, Motion Festival Cyprus and more. His animated shorts „Armor Man (2020)“ and „Color to the Sunset Sky (2021)“ garnered awards and selections including Hamburg Kurzfilm Festival, Istanbul Film Awards, Paris Film Festival, BAMkids, Copenhagen Film Festival, Children's Film Festival Seattle.

As a commercial director Alex has worked on projects for international brands including LEGO, Google and Sharp. He owns Alex Glawion 3D, an independent Animation Studio based in Frankfurt.

While he spends most of his time working on commercial projects that finance his personal shorts, his main career goal is to direct a commissioned, narrative, character-driven animated series or feature.

Filmography

Evolution(2009), In-Between Ends(2010), The Risk not Taken (2011), Armor Man (2020), Color to the Sunset Sky (2021), PAT-TERNS(2024)



END TITLE CREDITS

Written, Directed and a Film by
Alex Glawion

Music

Claire Kelly (Detour)

Written by Claire Kelly & Trace Jory

Produced & Arranged by Nick Stone

Jared Foldy (Wide Eyes)

Ian Post (Dusk, Beyond)

Additional Animation

Jose Mendoza



DIRECTOR'S NOTE

PATTERNS draws inspiration from the weekly 4-hour commute between Constance and Darmstadt, Germany, that my now-wife, Nastja, and I undertook to keep our long-distance relationship alive. We wanted to make it work, and we did—even when circumstances fought us every step of the way.

Trains can shrink distances all they want, but all the traveling requires a very healthy dose of perseverance and a trusty pair of noise-canceling headphones—And it certainly helps when you're focusing on who's waiting for you at your destination: the love of your life.

Navigating the intricacies of train travel became an art. From finding the perfect seat to discovering the „quiet“ zones in

train cars, we mastered the unspoken train etiquette and the unwritten rules of seasoned commuters. Along the way, we encountered fellow passengers who were either oblivious to these norms or simply indifferent—a fertile ground for potential misunderstandings.

Cooped up in a seat with nothing to do but wait, a nudge was all it took to tip the balance and throw you into the deep end, where the only way out was an ingrained pattern that made you don those headphones and escape. Escape into a world that wasn't always easy to leave.

Our routine commute spanned Friday to Sunday. Each trip taking 4 hours. Every week, for years—A lot of time to observe travelers, listen to music, and come up with a story for a short film.



PRODUCTION NOTE

After moving in with my wife and being freed from the weekly commute, the rough story draft sat in my drawer for a couple of years. I was working on other short films and client projects, always postponing PATTERNS because of the character animation complexity and the many, many shots it would require — And because the commuting was still too fresh, too ordinary; it had to become more nostalgic in my mind before I could work on it again.

When I finally unleashed the draft from my drawer, I worked on storyboards and fine-tuning the story for several years on and off, always looking for music that would inspire me. Daily walks through Frankfurt, the Städel-Museum garden and along the Main river went by in a blur, my mind mulling over every aspect of the story until it was time for the first shot.

I tested a variety of different tools on how to tackle blending motion capture animations with hand animation to make working on all the train's and platform's passengers more streamlined, and did a lot of experimenting with the visual style of the film until I was satisfied it would hold up for over 100 shots.

Creating the look & feel of the different pattern-worlds, especially, was one of the most fulfilling and motivating things to keep me going.

Because this is a personal short film that I'm funding myself, I didn't have the budget to outsource the rendering of over 15.000 frames to an online renderfarm, and ended up rendering over 100 shots on my own computers that I've set up in our living room.

It certainly took a while and the heat from the GPUs kept us nice and warm during the winter, but I'm glad the noise is gone — *for now*.



CONTACT

Please feel free to reach out to me by E-Mail:
contact@patterns-film.com

Trailer, Posters, High-resolution Images, Stills and links to
Alex Glawion's Filmography can also be found on the
Website:
patterns-film.com

