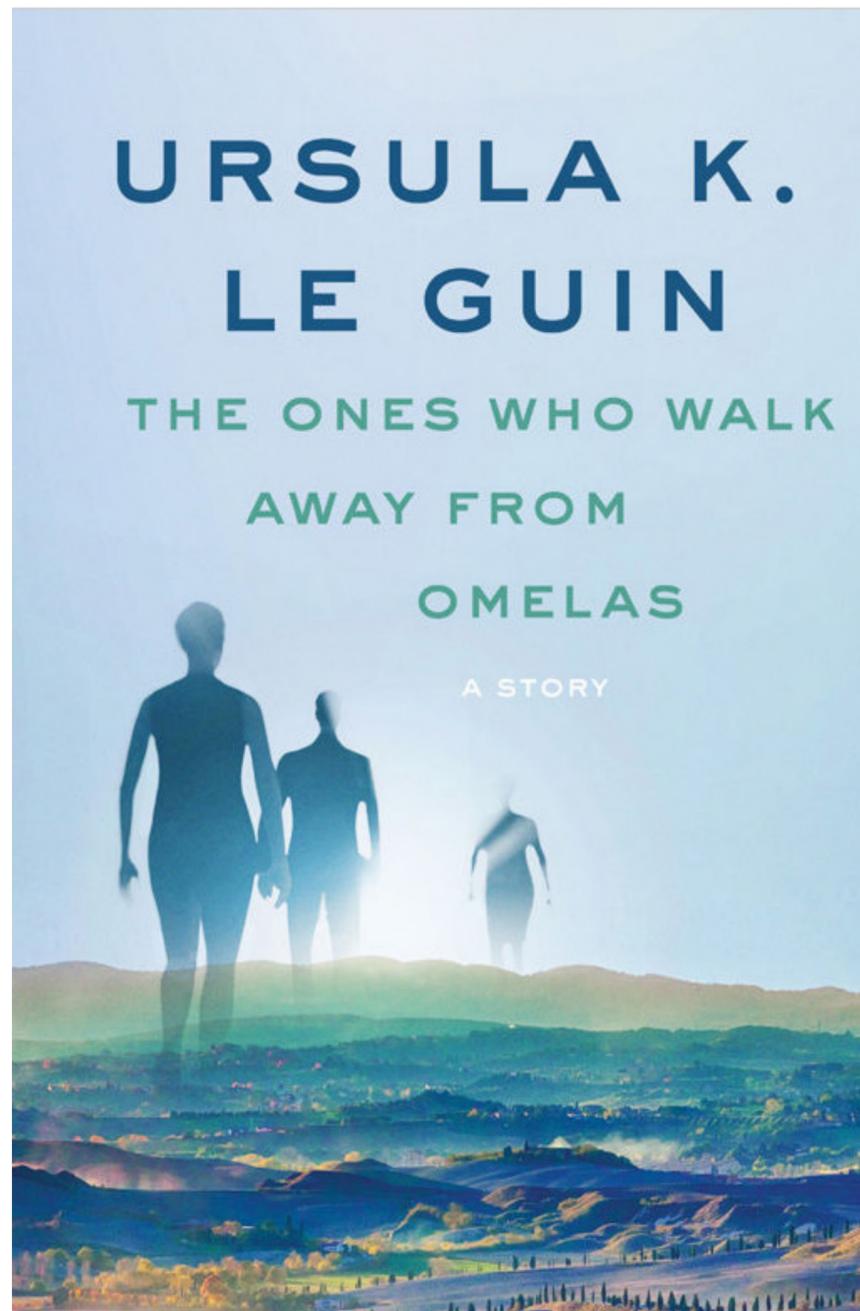


The Ones Who Walk Away From Omelas

Title Sequence

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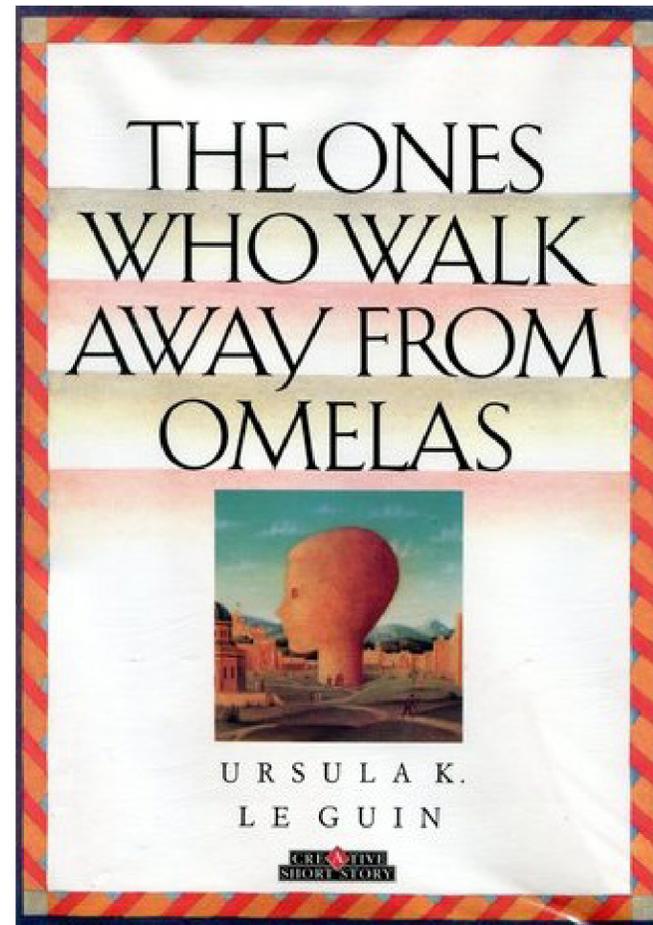
Alaijah Hampton • Sabrina Guyton



A philosophical short story written by Ursula K. Le Guin, "*The Ones Who Walked Away from Omelas*" depicts a utopian society preparing for a summer festival: the descriptions showcasing a collective seemingly free from humanly troubles; an oasis of bliss, harmony, and happiness. Their existence is proof of prosperity and a prominent disconnect from the woes and torment that riddle our societies.

However, it is revealed the suffering of one allows for the bliss of all. A child is tormented and abused, known to all the citizens of Omelas. Its anguish is viewed as a necessary evil. Any one who chooses to aid the child calls upon the downfall of their way of life.

But, not everyone wishes to choose the misery of one for the greater good. They are known as the ones who walk away from Omelas.



Omelas seems like a dream, but is really a nightmare wrapped in illusion. This is visually explained through double exposure and overlaid vintage film elements. A dreamscape filled with saturated colors and beautiful imagery is developed, but much like the story, becomes desaturated and lifeless as time progresses.

Each scene is a singular motif that focuses on symbolism and theme. There is thoughtfulness and intention behind every symbol chosen, yet it remains mysterious to the unbeknownst eye. The initial "randomness" draws the viewer in, but fails to brace them for reality.

Illusion

Collectivity

Acceptance

Utopia

Sacrifice

Happiness

Suffering

Ideology

Necessary Evil

Society

Injustice

Ethics

Dream

Allegory

Vague

Symbolic

Individualism

Imagery

Freedom

Consideration

Conflict

Integrity

Reality

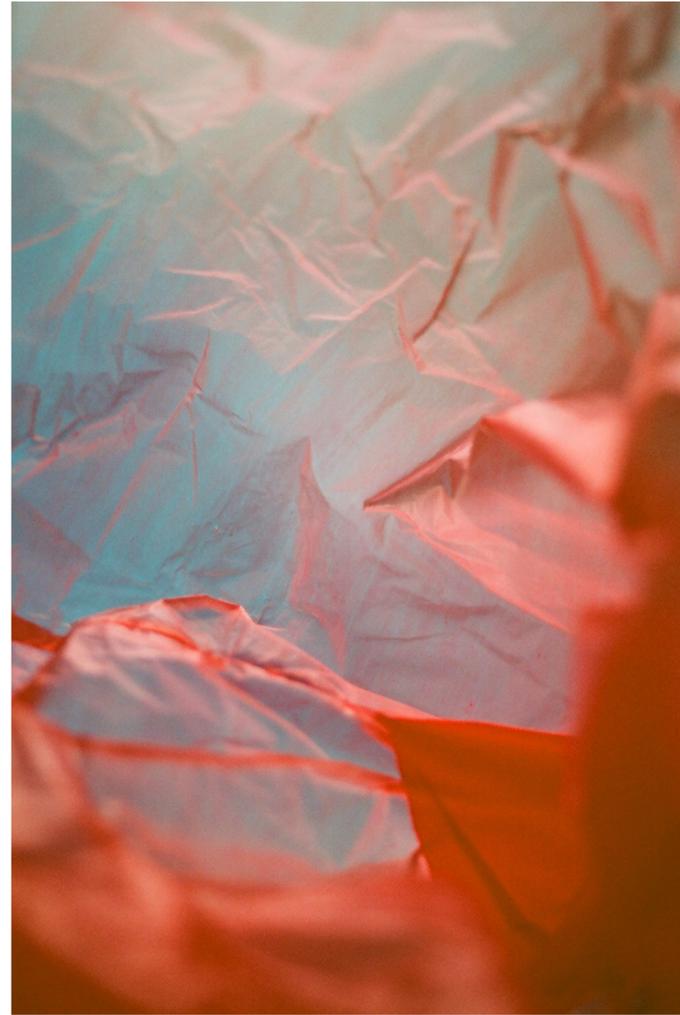
Lightness/Darkness

Selfishness

Choice

Humanity

05: MOOD BOARD



TITLE SEQUENCE - OMELAS

ARNO PRO

LIGHT DISPLAY

abcdefghijklmnopqrstuvwxyz0123456789 !@#\$%^&*()
ABCDEFGHIJKLMNOPQRSTUVWXYZ

A display, serif font was used to emphasize the vintage aesthetic shown throughout the title sequence. By using a light weight alongside adjusted kerning and tracking, a sense of airiness and breathability was added to the sequence.

The combination of lower and uppercase letters is a complementary pairing that avoids the intensity associated with all caps and the dismissive nature of small caps.

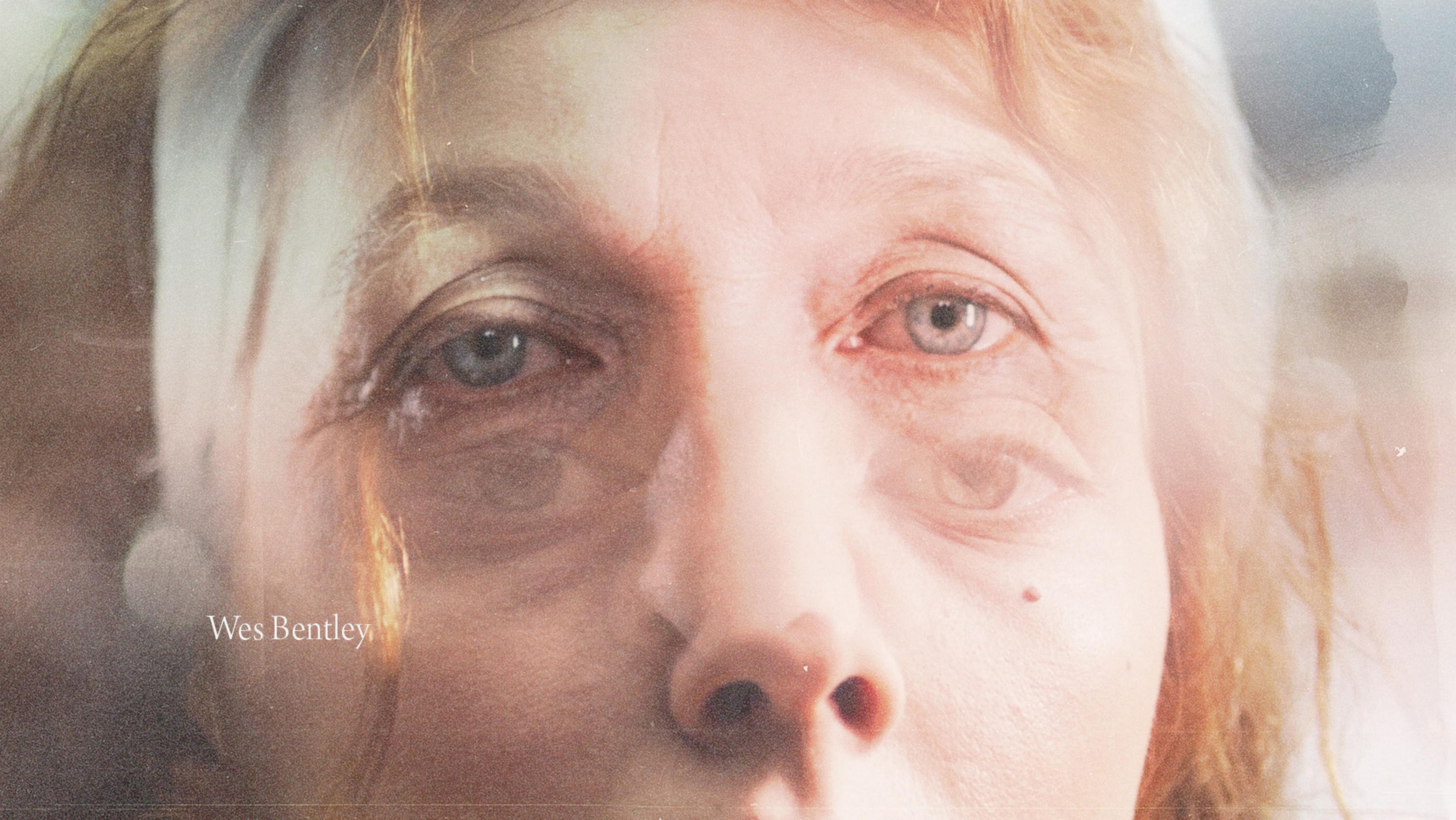
The font also serves as an homage to the first edition's cover, but doesn't sacrifice modernity in the process.



An instrumental track with an ominous mood was chosen as a musical representation of the visual presentation. When making the decision, it was imperative that the music support the narrative. It couldn't overpower what is seen; it must instead offer a somber auditory experience that empowers and haunts.

Chad Lawson's modern interpretation of a Chopin Nocturne does exactly this. It's pleasant to listen to while also causing unease. At just the right tempo and tone, a chilling impression is imprinted onto the viewer.

Chad Lawson - Chopin (Variation) Nocturne in F Minor Op. 55 No. 1 for Piano, Violin, Cello.



Wes Bentley



Written by Ursula K. Le Guin