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ENSTASY: IMMERSIVE DRAWING AS A DESIGN PROCESS

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INTRODUCTION
Film is created in many ways but generally, the worlds we watch are conceived as written scripts that are later

This paper considers the means by which the short film Munted (Ings 2011) was drawn into being. It
discusses drawing and interior dwelling as enstasic methodological practices. In so doing, it suggests
that such approaches to the design of filmic narratives might enable the designer to reach into ideation and outwards into the communicative appearance of the text.

Figure 1. Enstasic drawing of the decay of tidal flats.

Figure 2. Munted is an unusual film about a false accusation of paedophilia and its terrible consequences. Set in 1961 in a remote rural New Zealand community, it tells the story of a ten-year old girl (Katrina) and her friendship with a brain damaged artist (Don). It offers a lyrical and brutal account of the cost of rumour and prejudice.

AIM
The aim of this approach was to find a way of bridging the space between visual ideation and visual communication (in the development of a film text). In other words, I was seeking a method through which I might transfer something of the intangibility of image-led thought into a film that dealt with a very interiorised man and his relationship with a child who wanted to

1 Although traditionally the role of the director is a discrete, interpretive one, in films like Munted the roles of ideator, writer, director, production designer, illustrator, typographer and editor are fused. In cases like this, I position myself as the designer of the text. By design I refer to a conscious and critical orchestration of graphic elements/thinking into coherent, communicative texts.

2 A trailer for Munted can be viewed at: http://www.youtube.com/watch?v=f8I1k6gwn1w