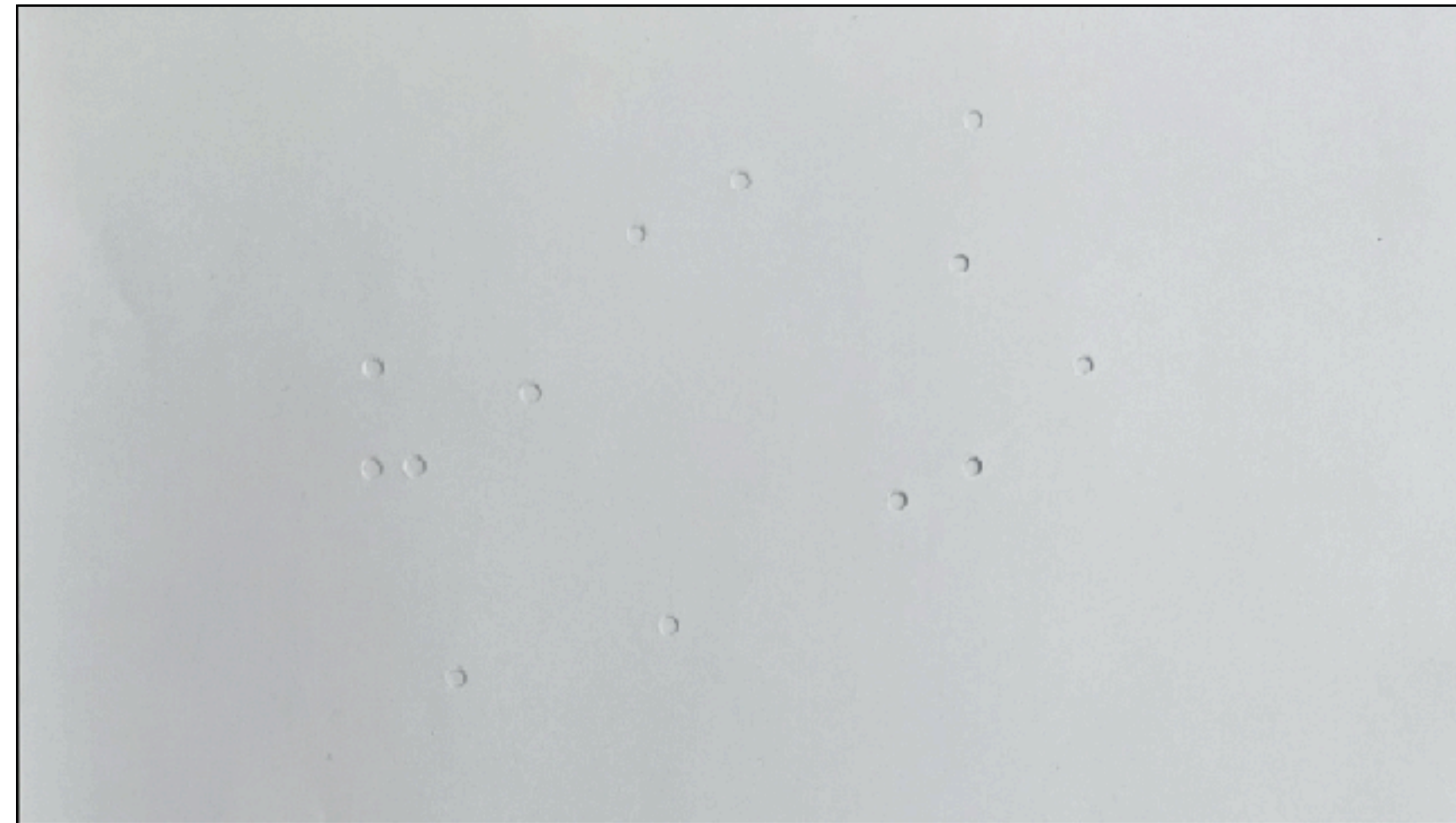
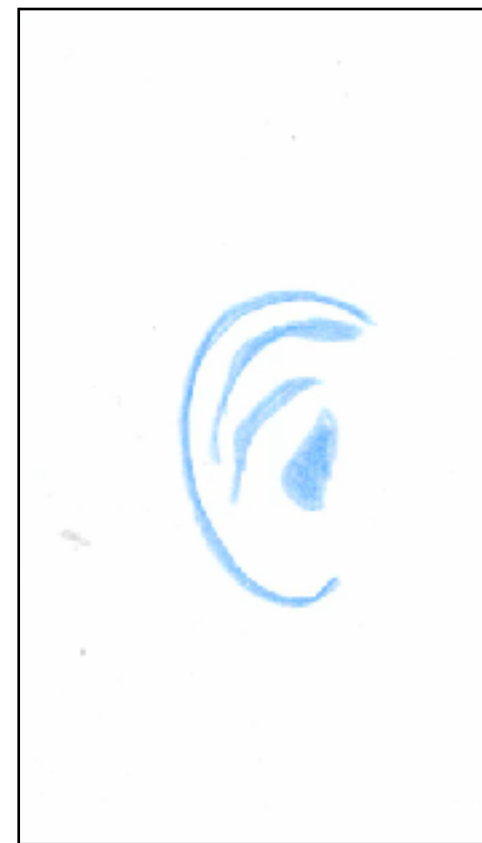
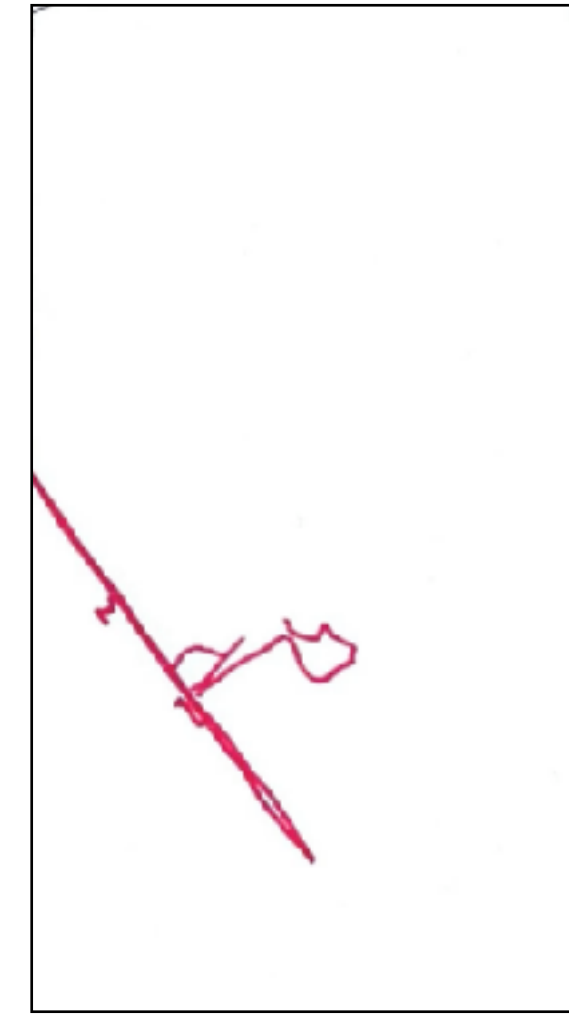
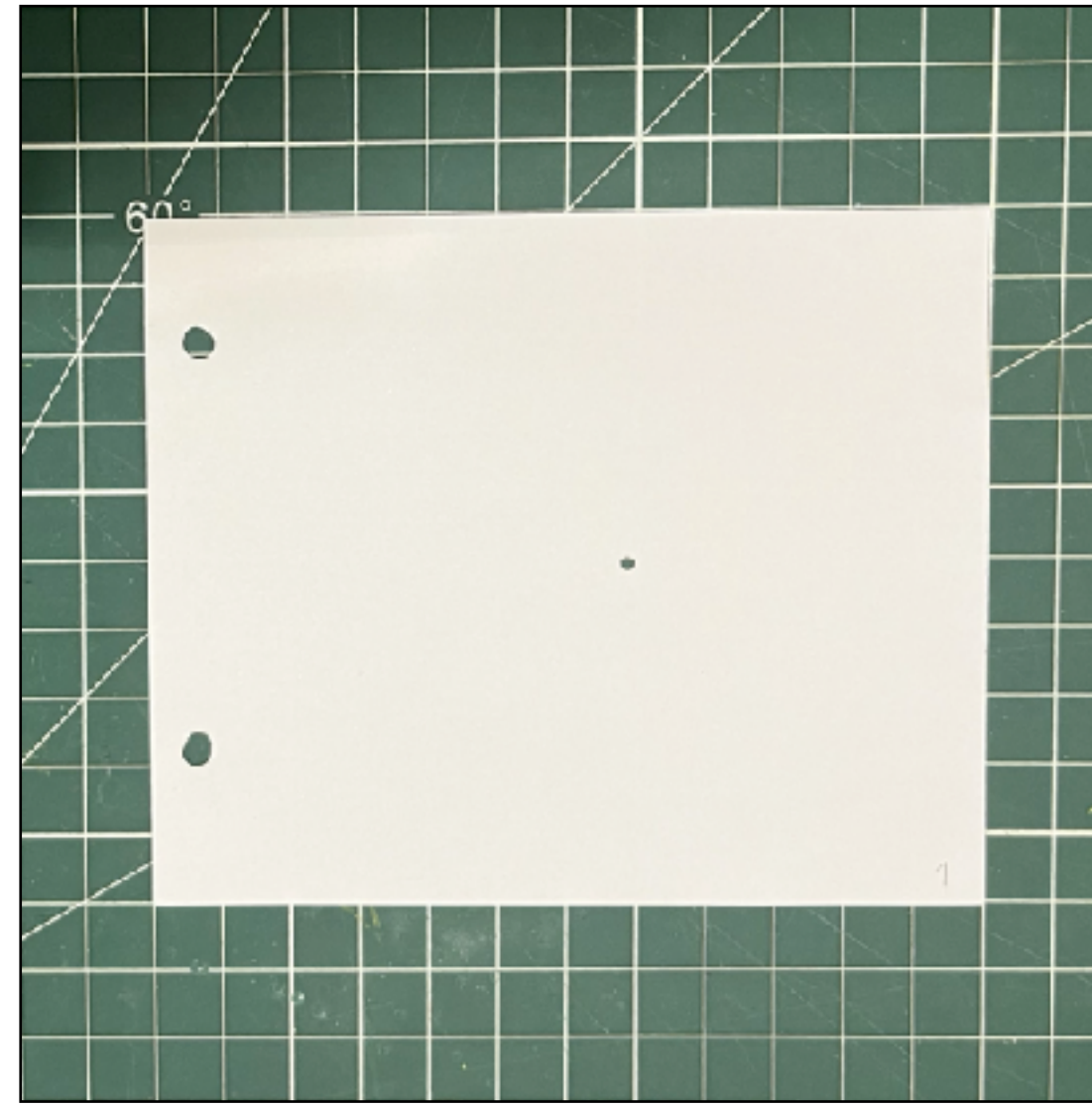


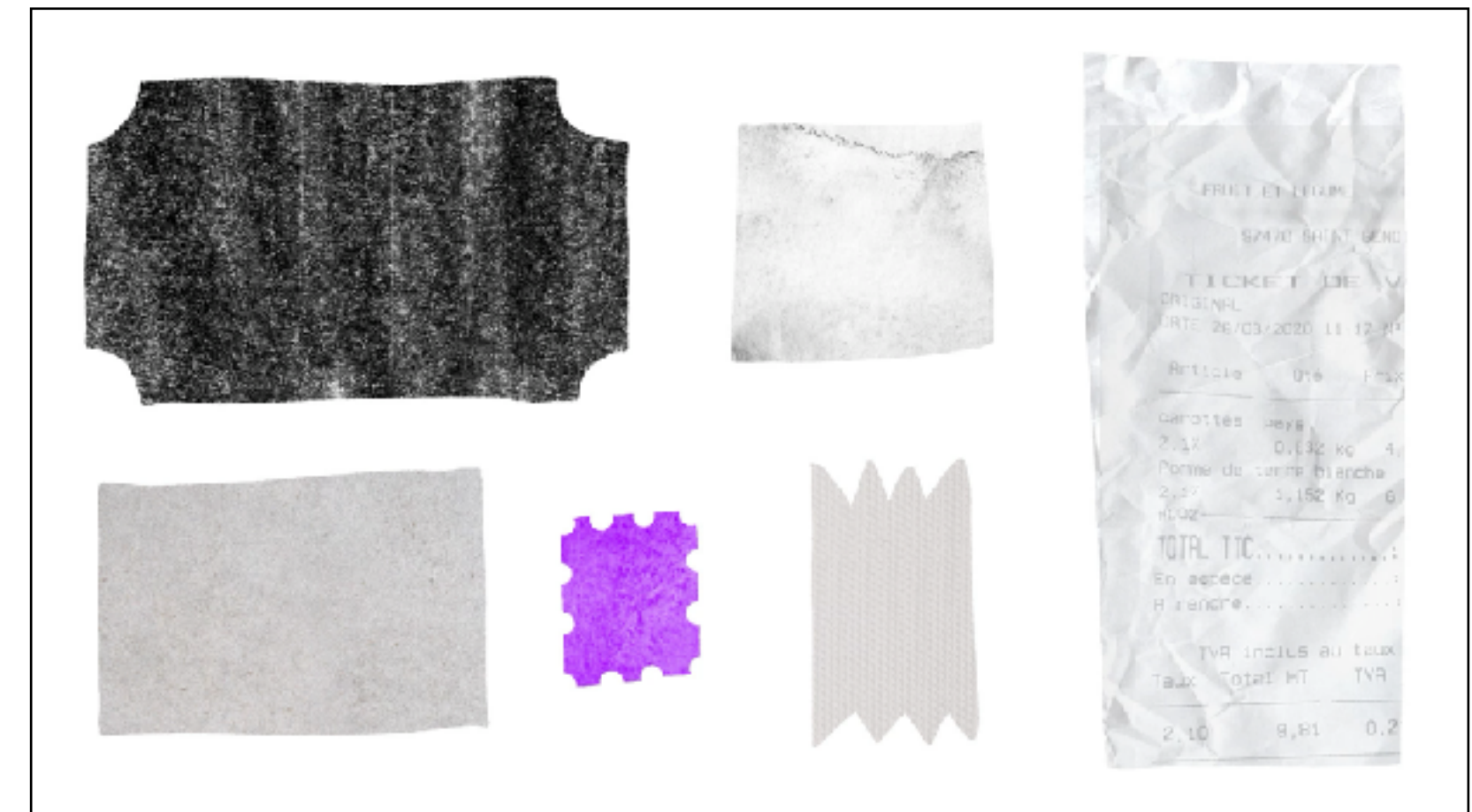
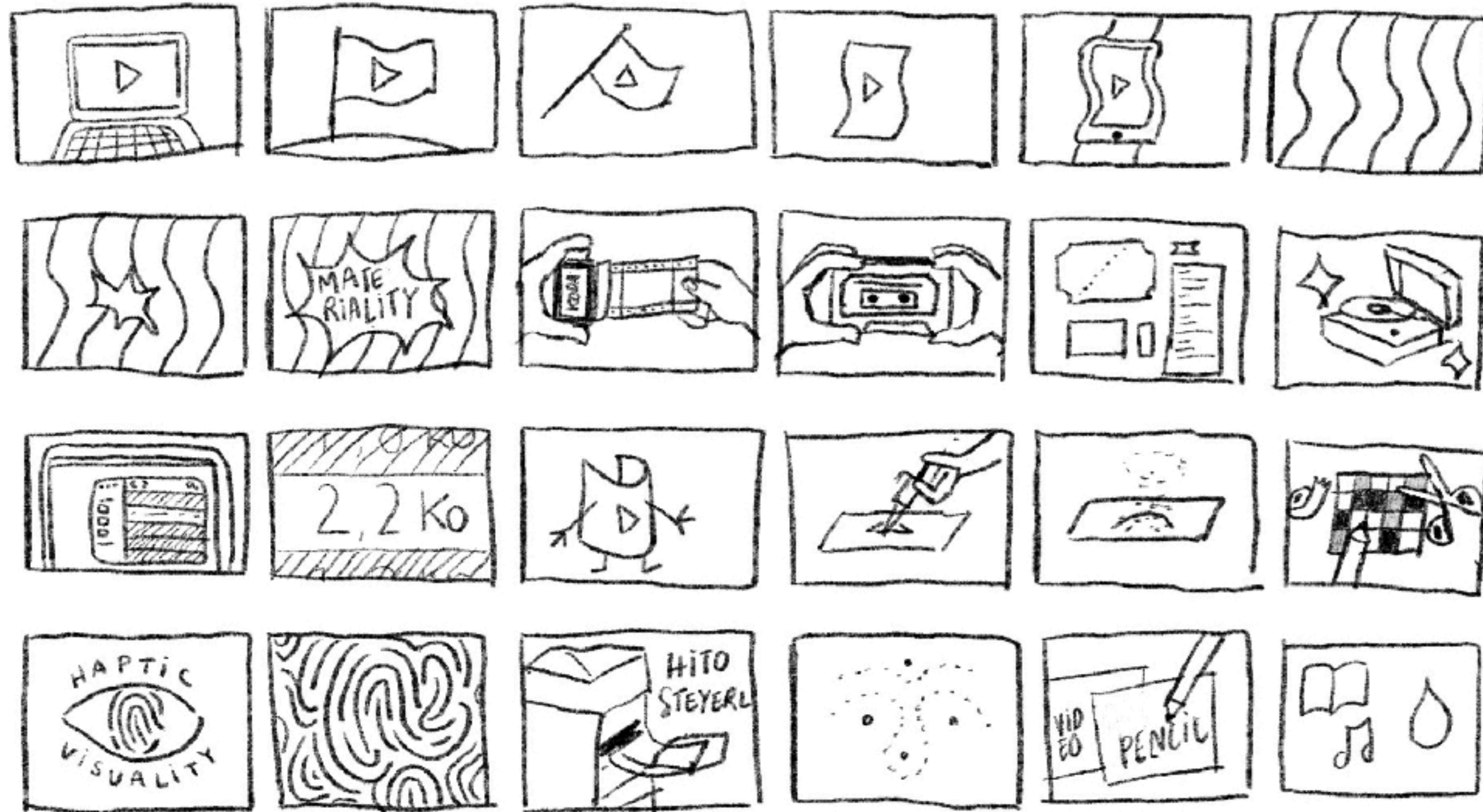
POSITIONS THROUGH

TRIANGULATION

Previous projects



Video Essay



Dialogue #1

Interview with Laura Knights, MA Communicating Complexity Course Leader

Rather than focusing on the form, what subject, topic would you like to talk about?

What's the bigger narrative behind it?
Why would it be interesting to others today?

How to translate the materiality of the subject?



In Hot Waters, a stop-motion film shot entirely on thermal camera. Directed by NOMINT for WWF

Enquiry

How can I use animation to transmit a family and cultural heritage?

Exploring the tension between the materiality of the medium (textures, techniques, matter) and the immateriality of memory, stories, and legacy.

How to give form to an intimate memory so that it becomes meaningful to a wider audience?

Addressing the translation from subjective and familial experience into a language that resonates collectively.



Dialogue #2, #3

Conversation with my father and grand mother

2 interesting perspectives

My grandmother shared her memories, anecdotes, and sensations of the place.

My father gave me more technical information (altitude, location), materials. To him the chalet represents the preparation of a mountaineering ascent, the excitement, the dream of an itinerary.

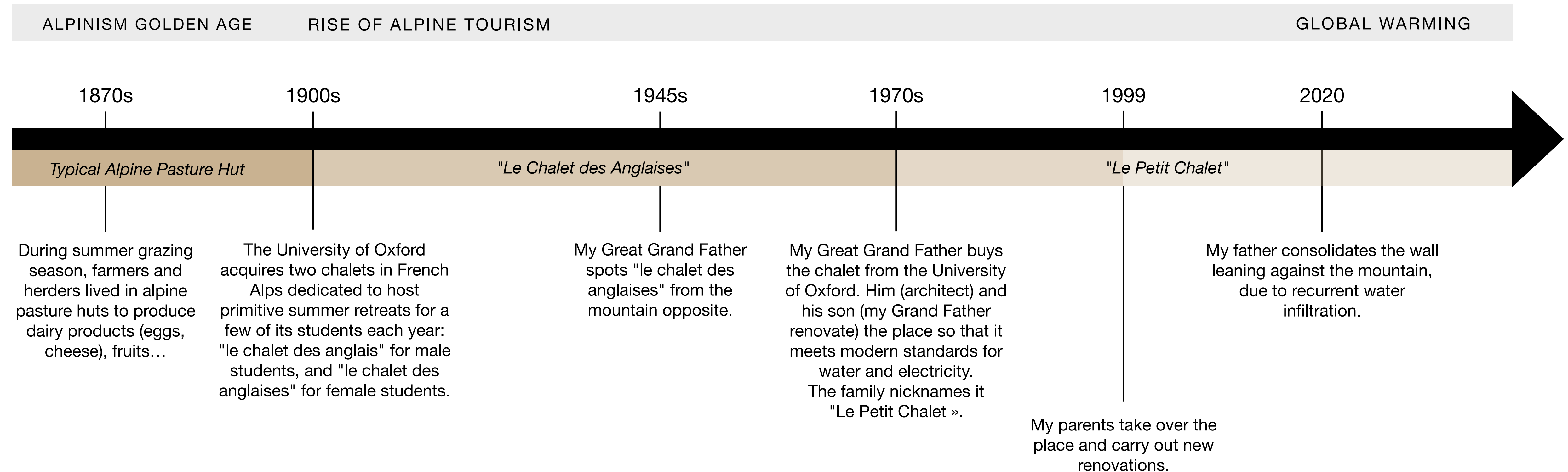
Both personalized it.

« The chalet is nestled against the mountain »

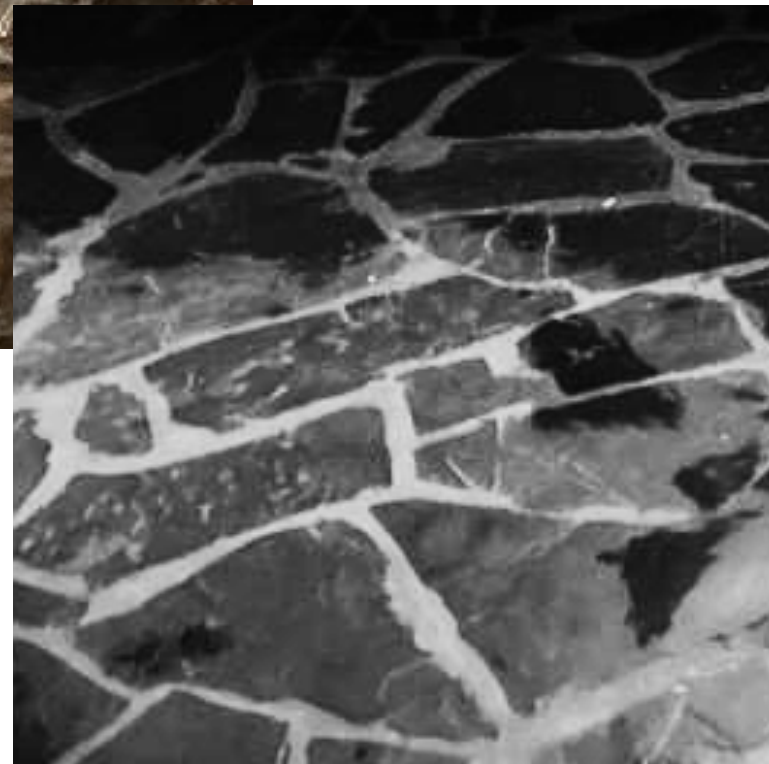
« It is well seated on the mountain slope »

Timeline

The evolving context of my family chalet



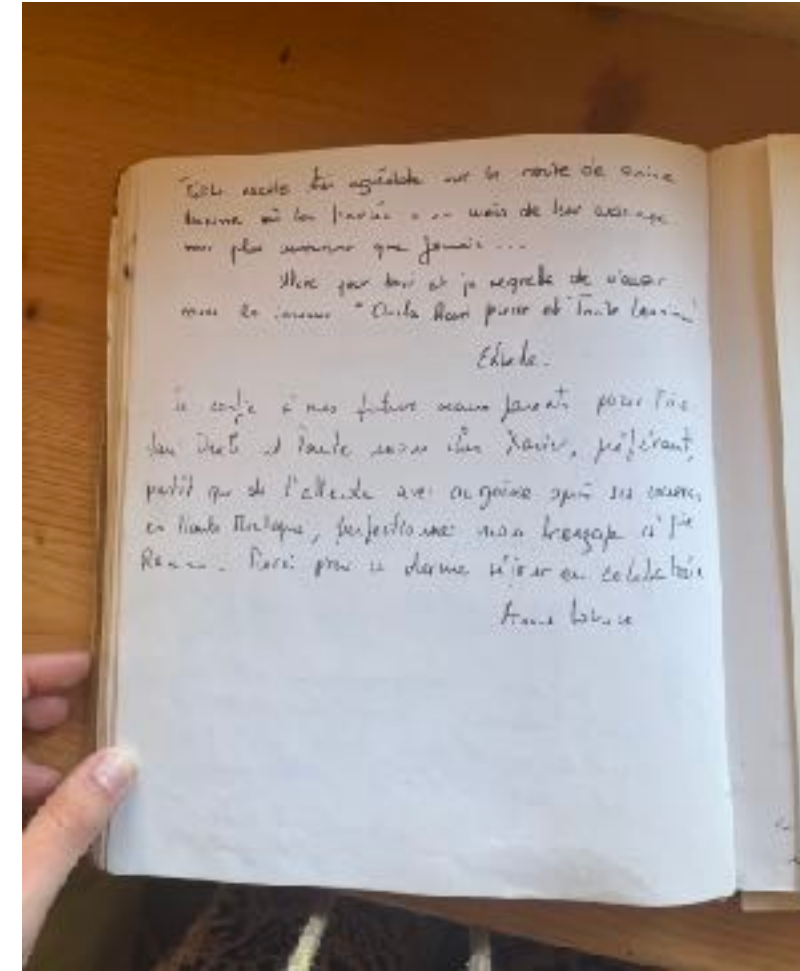
Patterns



Objects



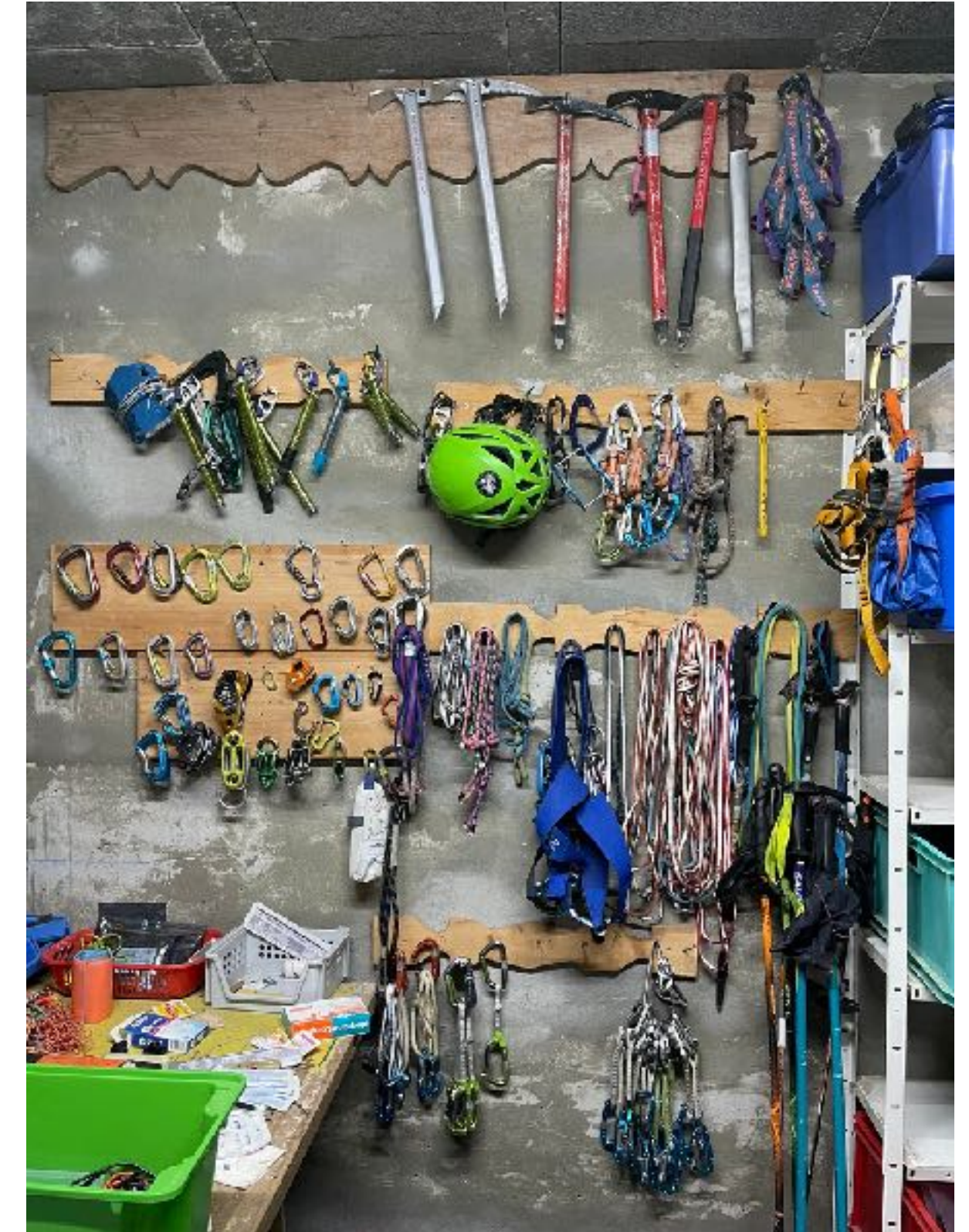
CHEESE



GOLDEN BOOK



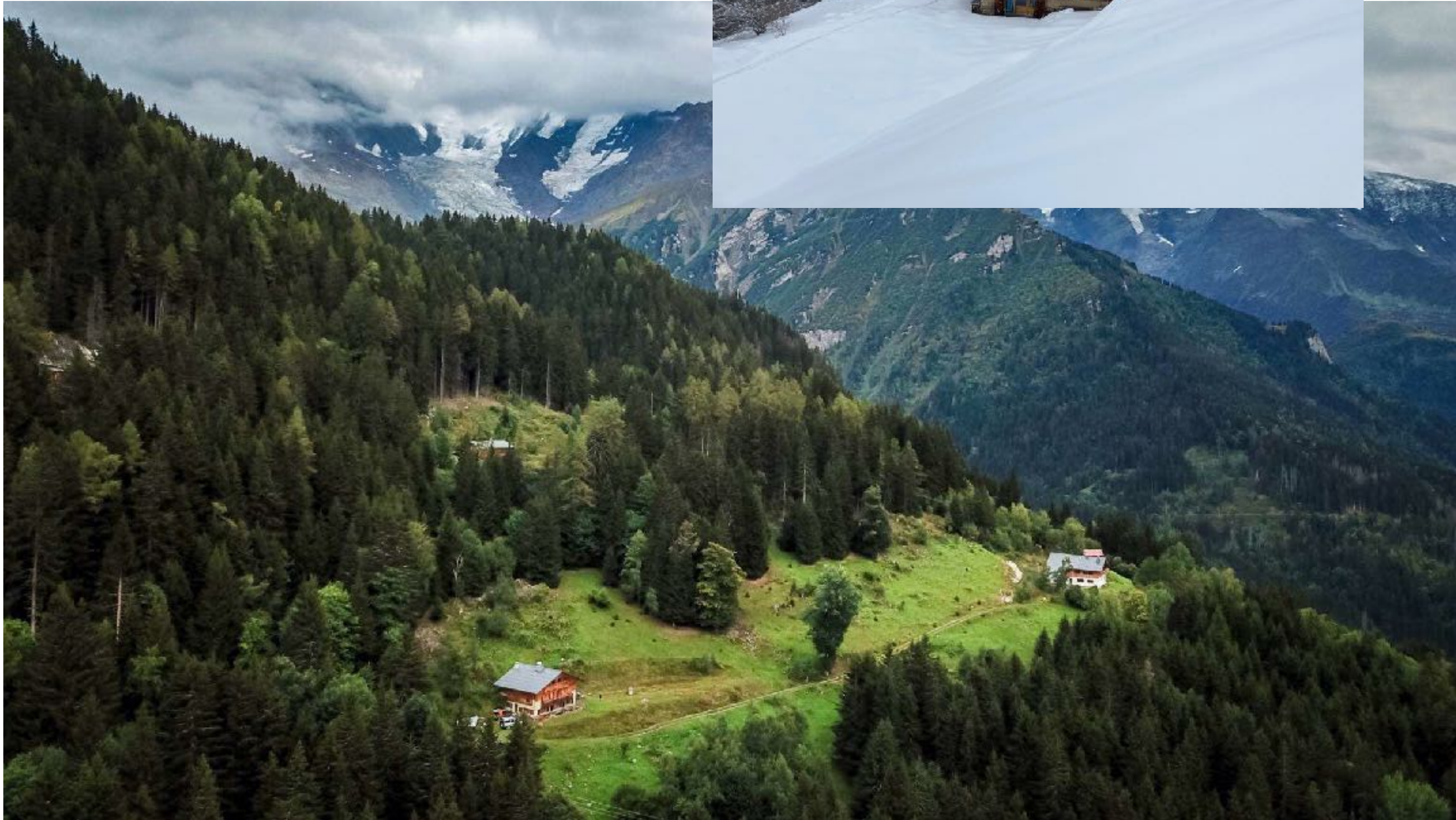
MOUNTAINING GEAR



FRAMES



Imagery



Imagery



Animation on Wood for Loewe, Alix Bortoli



Personification

Trier, J. (2025) *Sentimental Value*. Oslo: Neon.

In the opening scene of *Sentimental value*, the family home is personified: its cracks mirror the struggles its inhabitants face. It becomes a character in the story.

In my project, the symbol of the chalet embodies an immaterial mountain culture, a legacy of stories and sensibilities passed down through generations.



Personification

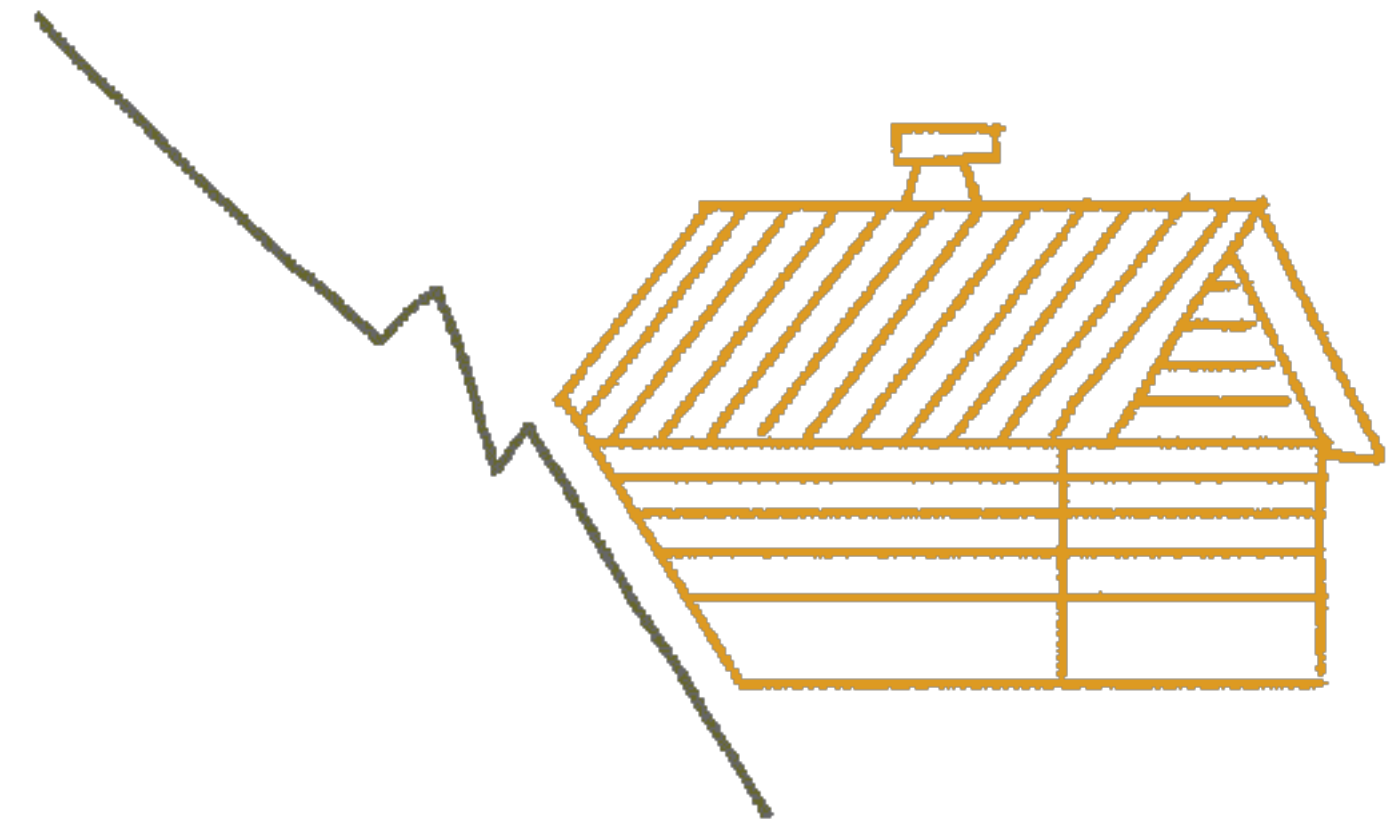
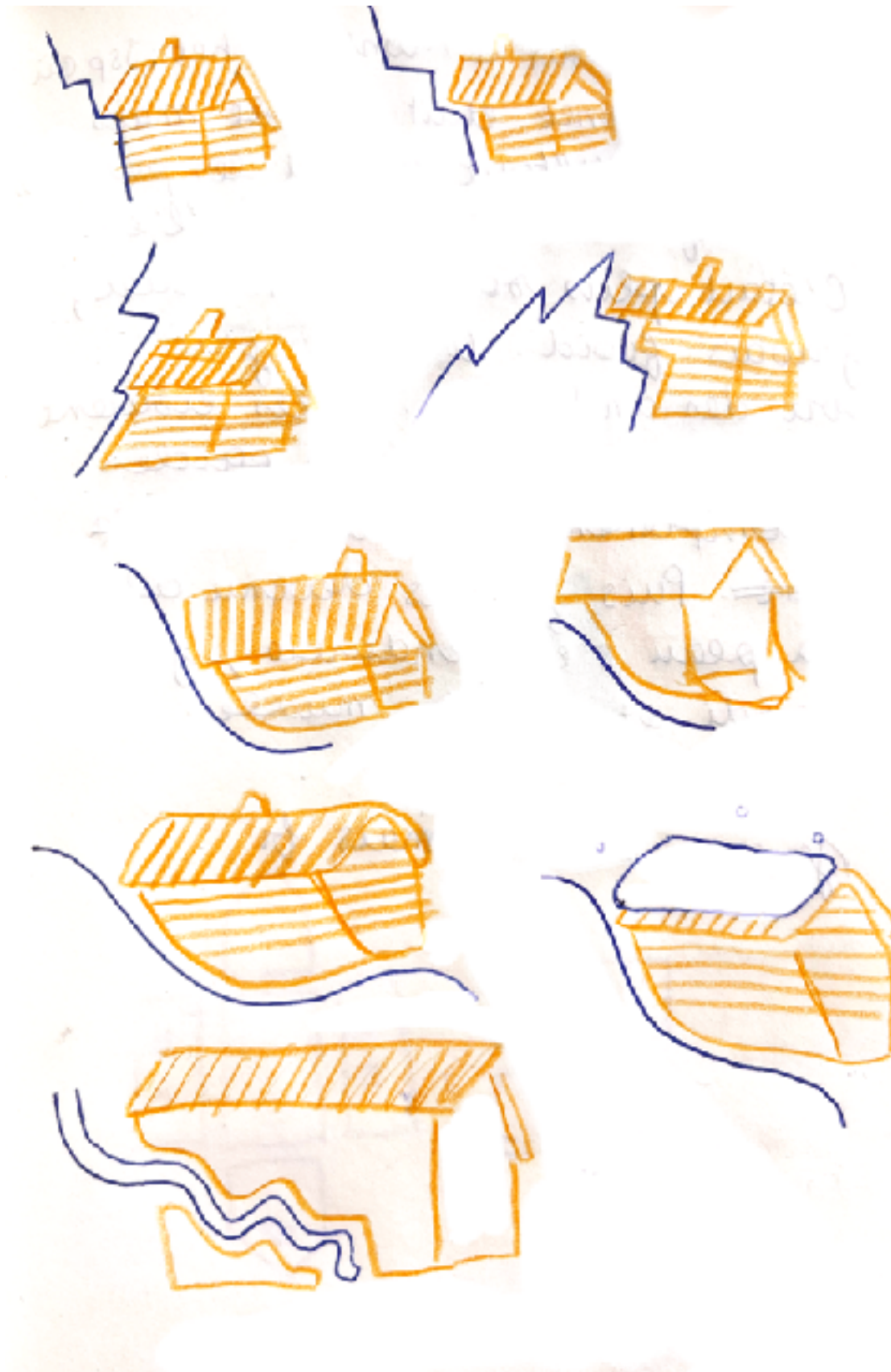
Still in progress

Voice over, 1st person

The chalet as a reflect of the mountain

Accommodating to the mountains relief and curves

Being challenged by the moods of the mountain but resisting and adapting



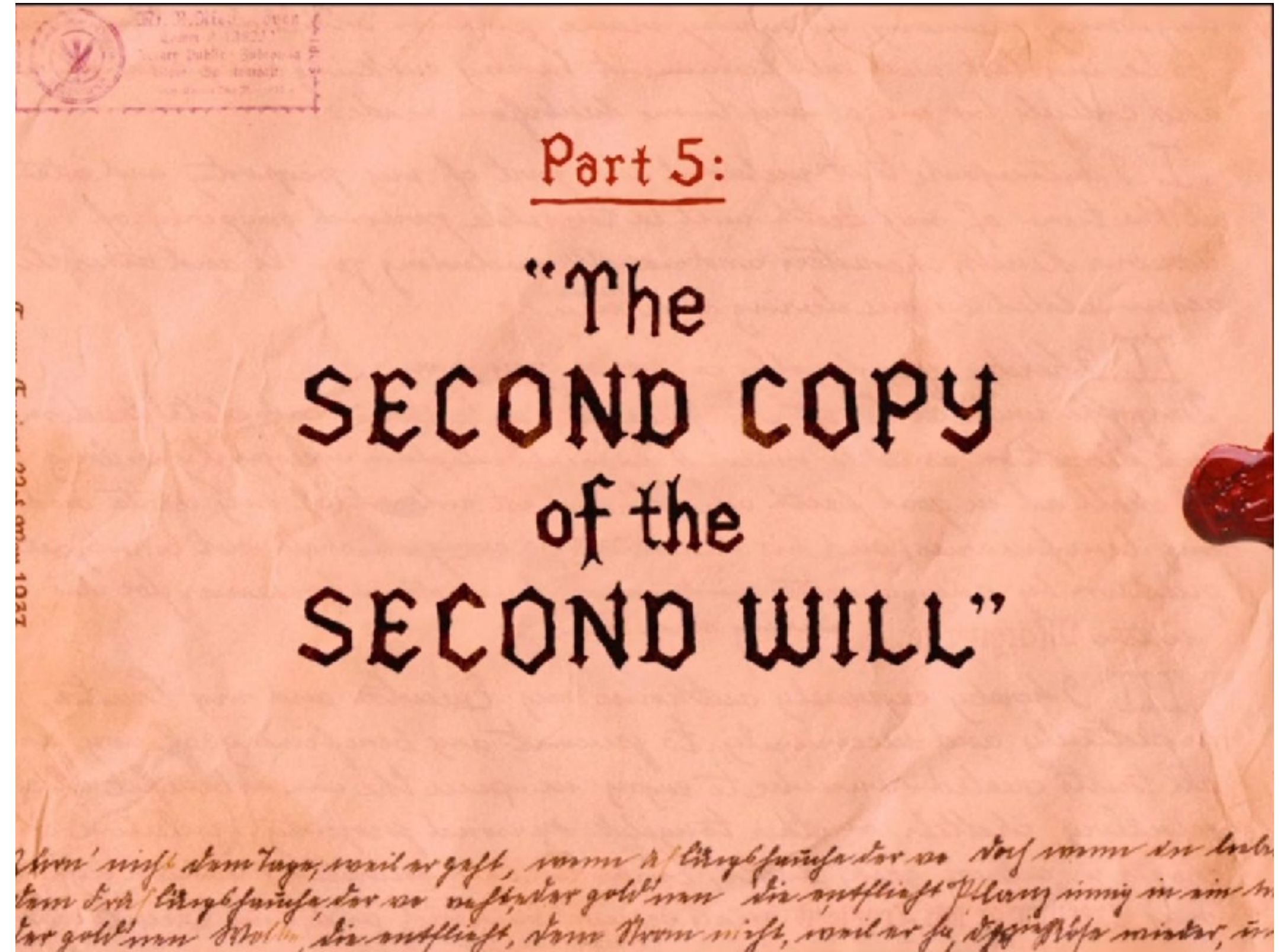
Story

Topic:
The alpin culture

Context:
Global warming, change of landscapes, and so, of lifestyles

Goal:
Sharing very specific features of the alpin culture in a moving context

Structure:
Thematic rather than linear, divided into four chapters based on seasons



Grand Budapest Hotel, Wes Anderson

Voice

Style:
Personnification

Narrator:
The Chalet

Voice over:
My Grand-Mother



« Luxo JR », PIXAR lamp

"Under my fingers and eyes, the crust unravels a truly panoramic view: I trace the Alps, the Andes, touch Mount Taurus. The bread surface is something to behold.

Isn't it for our pleasure that the cosmic oven transformed amorphous sour dough into highlands, valleys, ledges? Crests, crevices and ripples are perfectly articulated — light lingers on the noble surface, but below hides something inglorious: softness.

The sodden heartlessness of crumbs is the property of sponges. Nevertheless, inside the spineless squishiness, there are flowers and leaves tenaciously holding like the Siamese twins; with a lapse of time, they certainly will wither, shrink, and separate; and the stale bread will fall to pieces.

We should not wait that long. This bread is here to eat. Let's break it."

« Bread », Francis Ponge. Translated by Vadim Bystritski

Writing form

Nestled against Mount Forchet, I've seen many seasons pass!

The most popular one, Winter:

Snow weighs me down, my guests slip and slide. By night, their laughter and the smell of raclette warms me up.

Its rival, Summer:

Sheets and herbariums dry in the sun to the rhythm of clinking carabiners. A hint of blueberry brightens my brown essence.

But now, winter melts and summer burns. So I watch their quieter competitors.

Autumn

Parasol mushrooms, chanterelles, fly agarics — beneath my damp roof, the porcini reigns supreme!

Spring

The chamois return to the alpine meadows and nibble their first flowers. The cowbells pull me from my sleep.

Competitors? No, allies!

I celebrate the in-between seasons just as much as winter and summer!

Blotti contre le mont Forchet,
j'en ai vu défiler, des saisons !
→ La plus populaire, l'hiver !
La neige me tasse, mes hôtes glissent
Le soir bouillonnent en moi leurs
rires et leurs raclettes
→ Sa rivale, l'été :
Draps et herbiers sèchent au soleil
sous le tempo des mousquetons qui
cliquent. La tinte myrtille égaye
mon essence brune
Mais désormais l'été brûle et l'hiver fond
Alois j'observe leurs discrètes
concurrentes
→ L'automne
Coulmelle, giroles, amanites tue mouche
sous mon toit humide, c'est le cepe qui
règne !
→ Le printemps
~~chamois~~ Les fleurs chamois regagnent
les alpages et savourent leurs premières
fleurs. Les cloches des vaches me tirent
du sommeil
Concurrentes? Non, alliées! Je célèbre
les mi-saisons autant que l'hiver
et l'été !

Language:

French, English subtitles

Summary:

An old chalet describes the succession of the seasons: winter and summer, the most popular ones. But in an era of implicit climate disruption, it celebrates the quieter seasons, autumn and spring, as allies in maintaining the balance of the natural cycle.

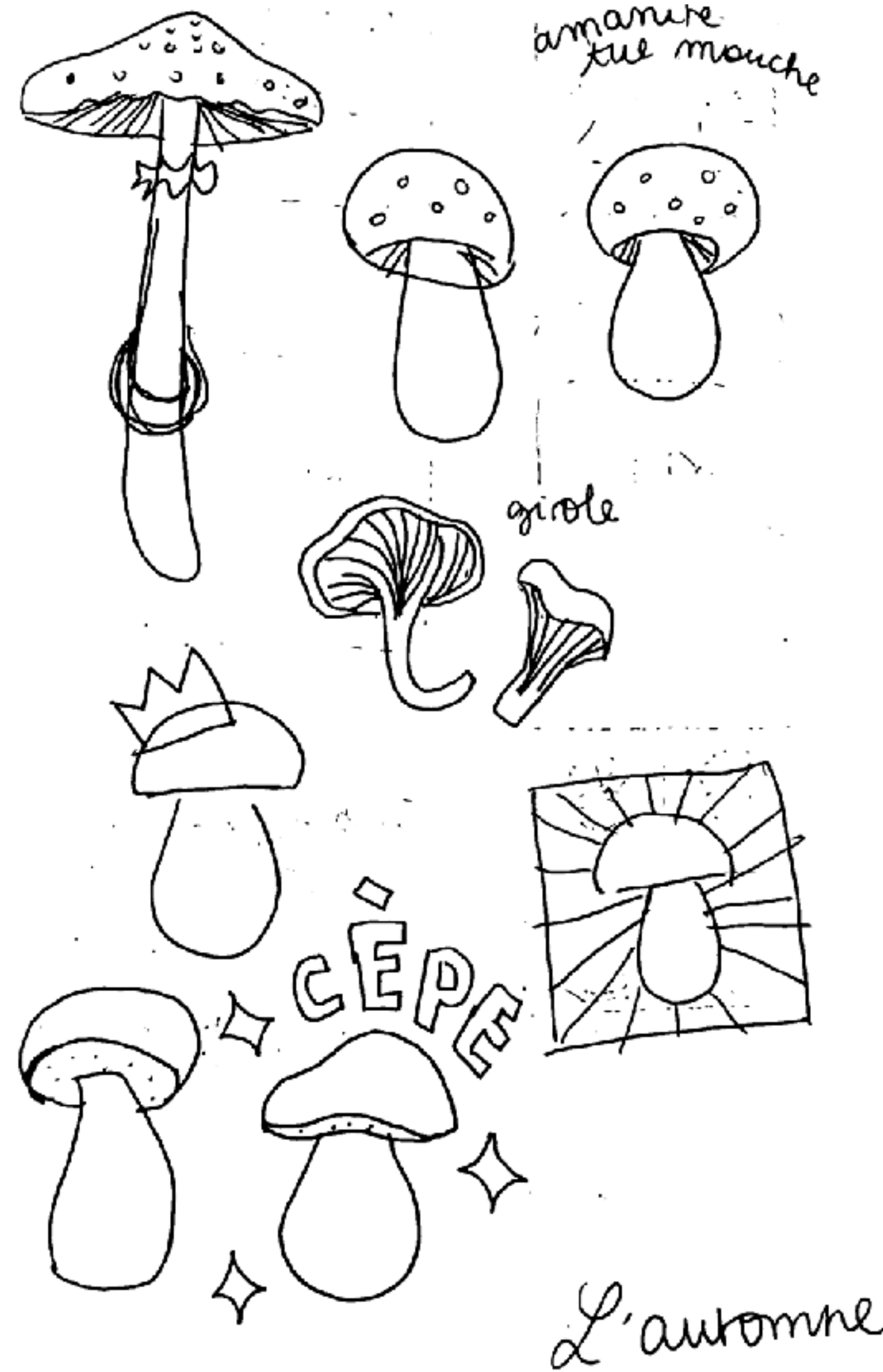
Semantic fields:

mountain; senses; nature;
mushroom; chalet

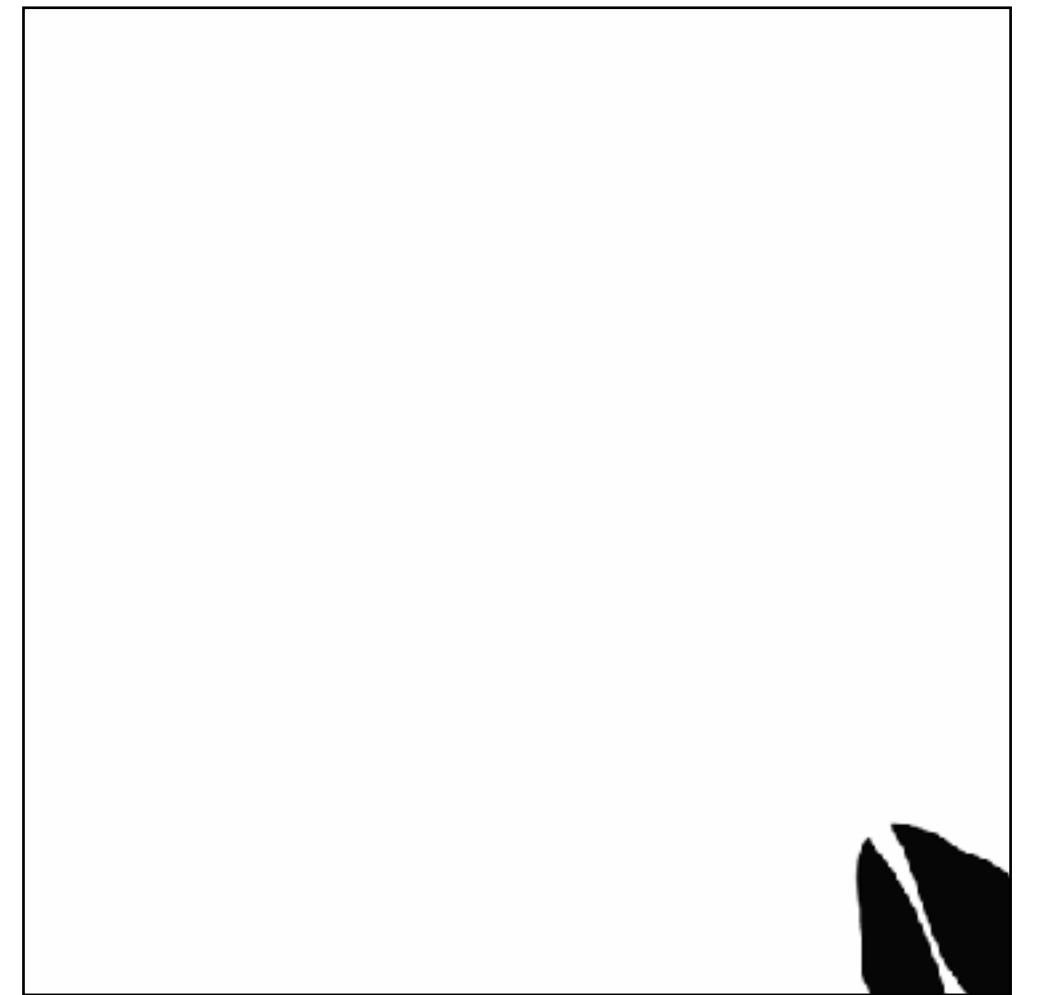
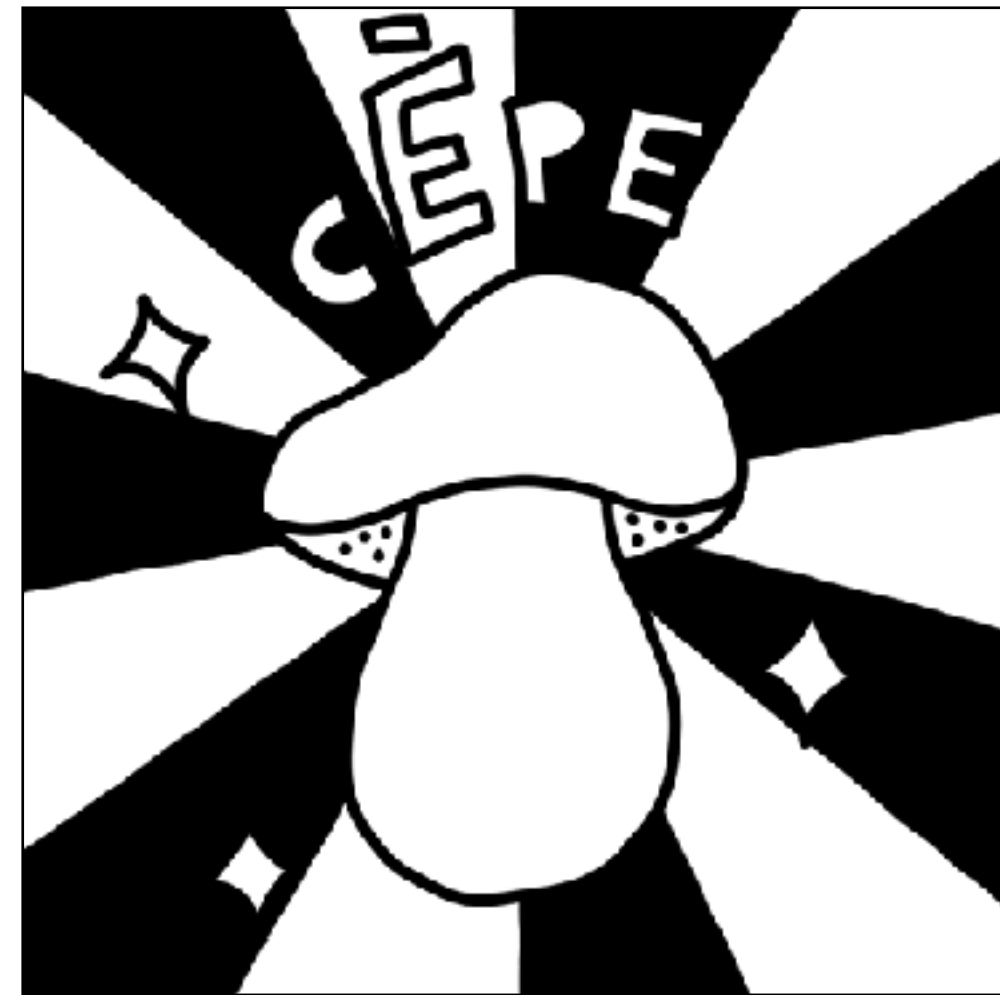
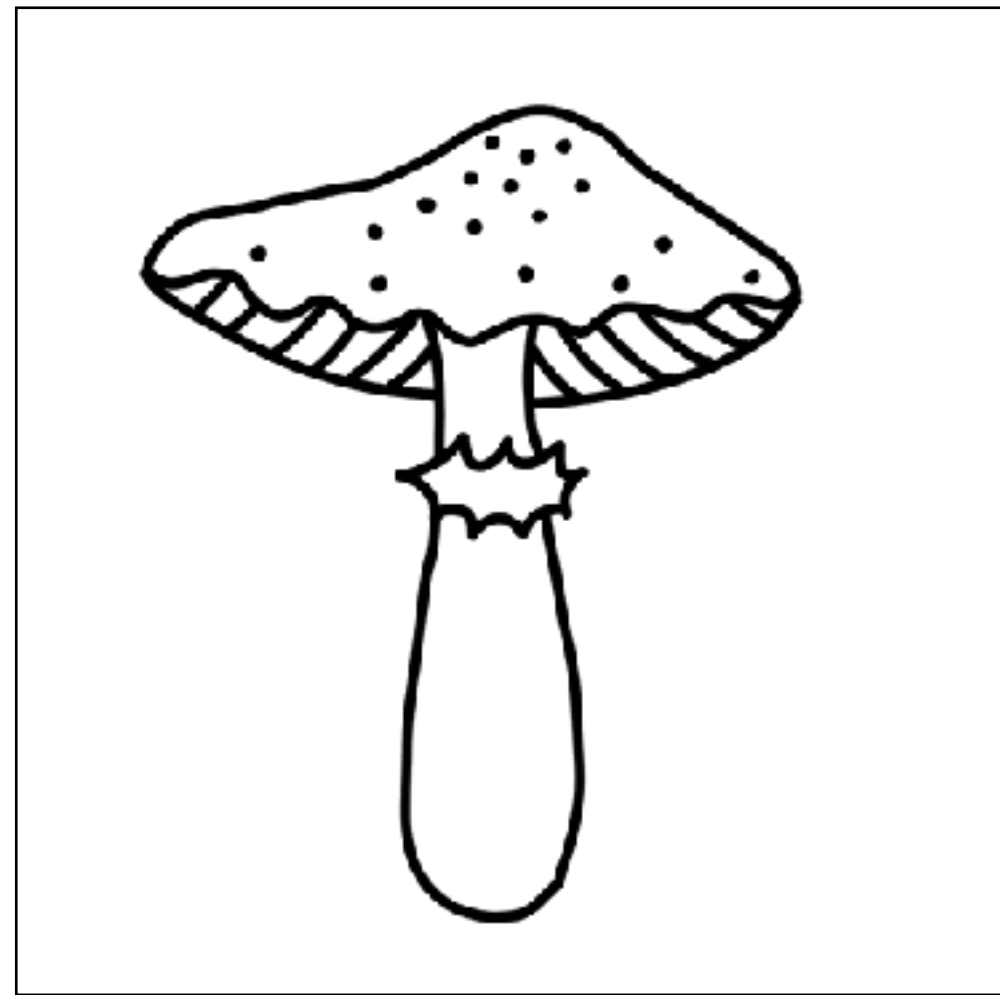
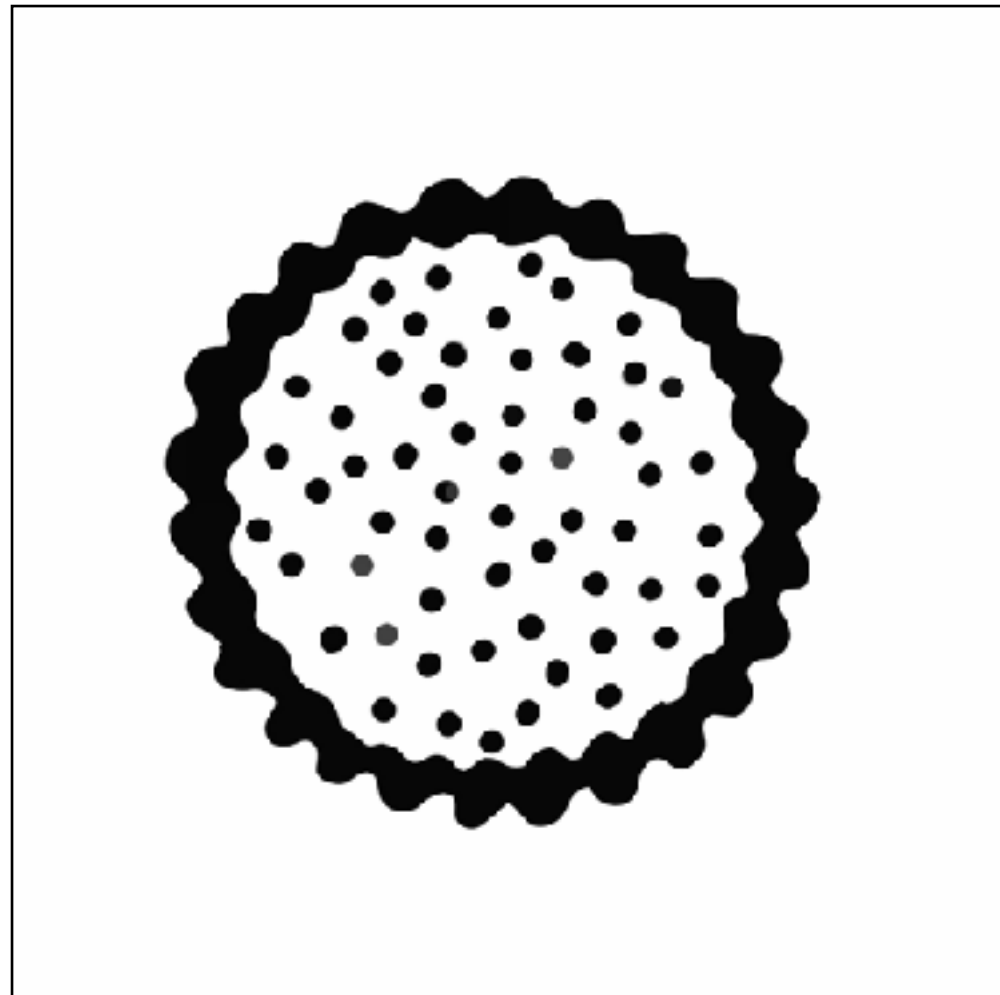
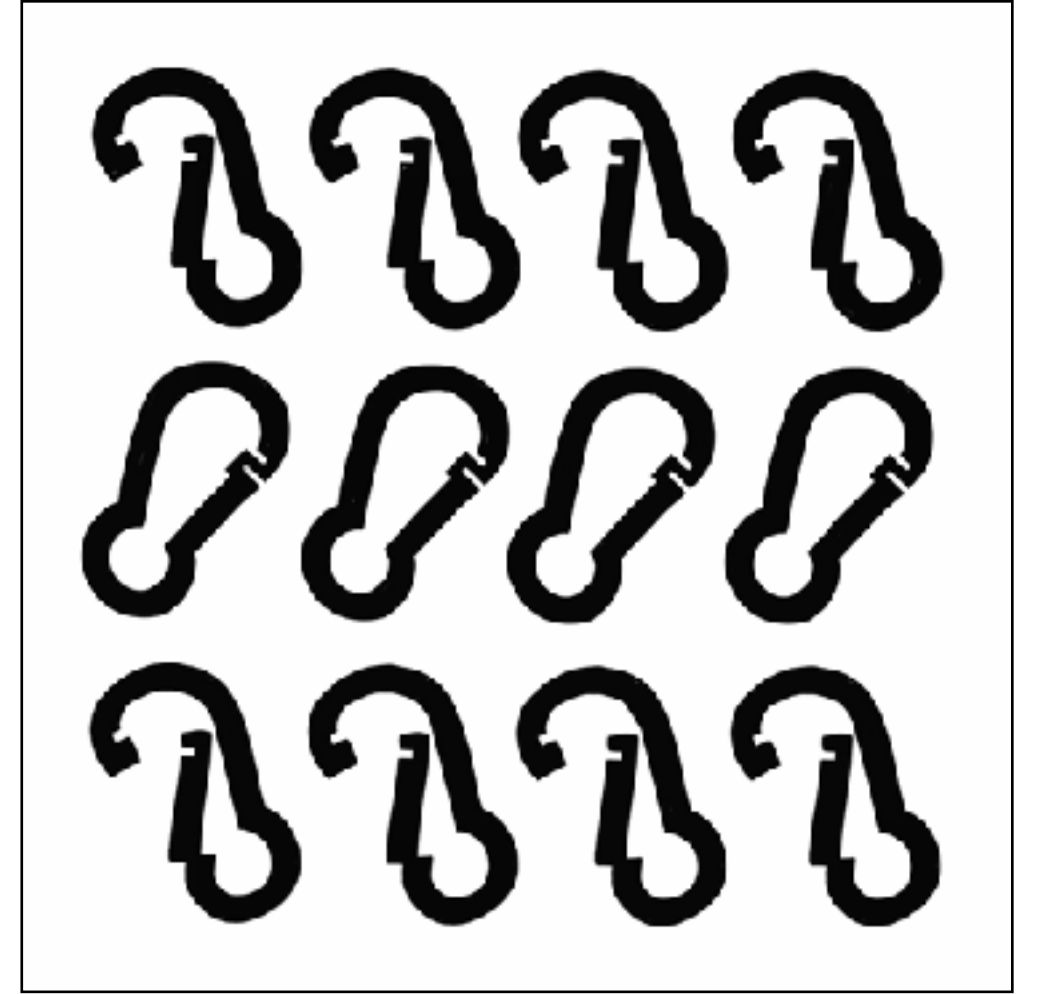
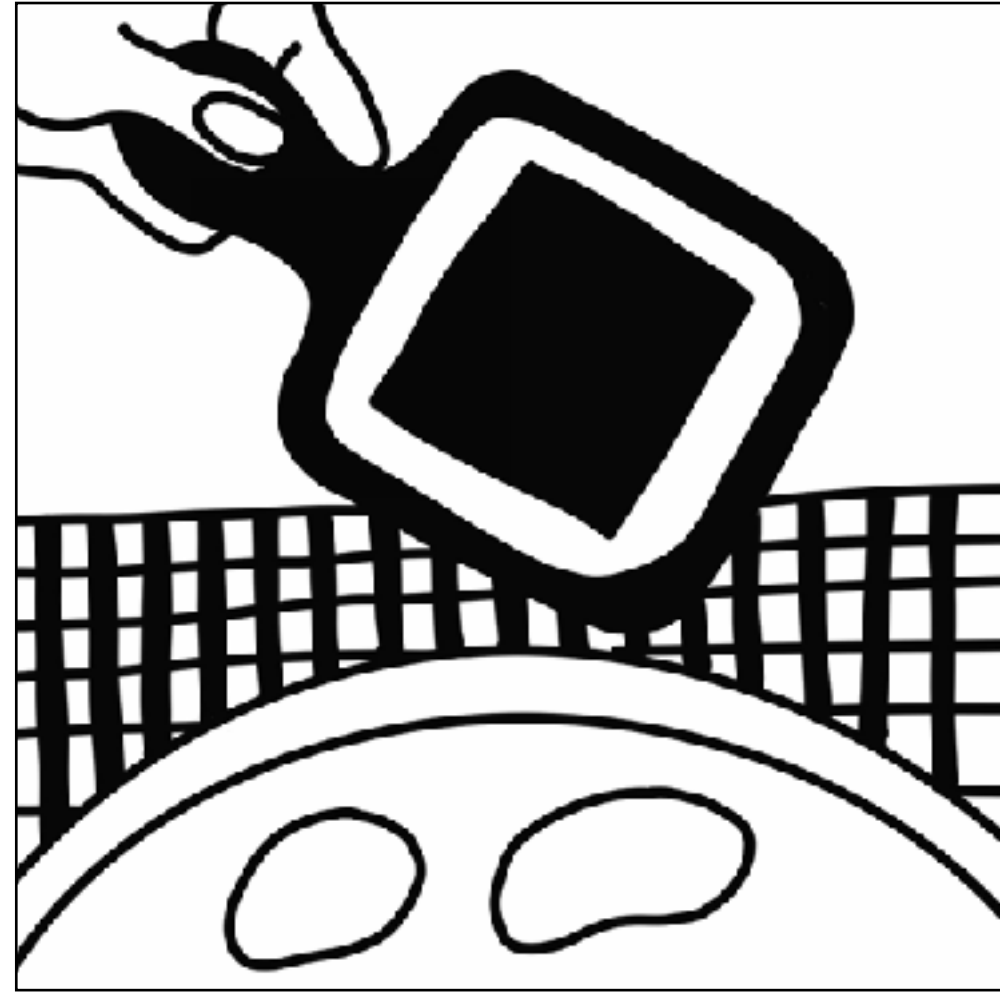
Visual form



Animation on Wood for Loewe, Alix Bortoli



Techniques:
Illustration on wood (laser cutting
on Plywood)



Nestled against Mount Forchet, I've seen many seasons pass!

The most popular one, Winter:

Snow weighs me down, my guests slip and slide. By night, their laughter and the smell of raclette warms me up.

Its rival, Summer:

Sheets and herbariums dry in the sun to the rhythm of clinking carabiners. A hint of blueberry brightens my brown essence.

But now, winter melts and summer burns.
So I watch their quieter competitors.

Autumn

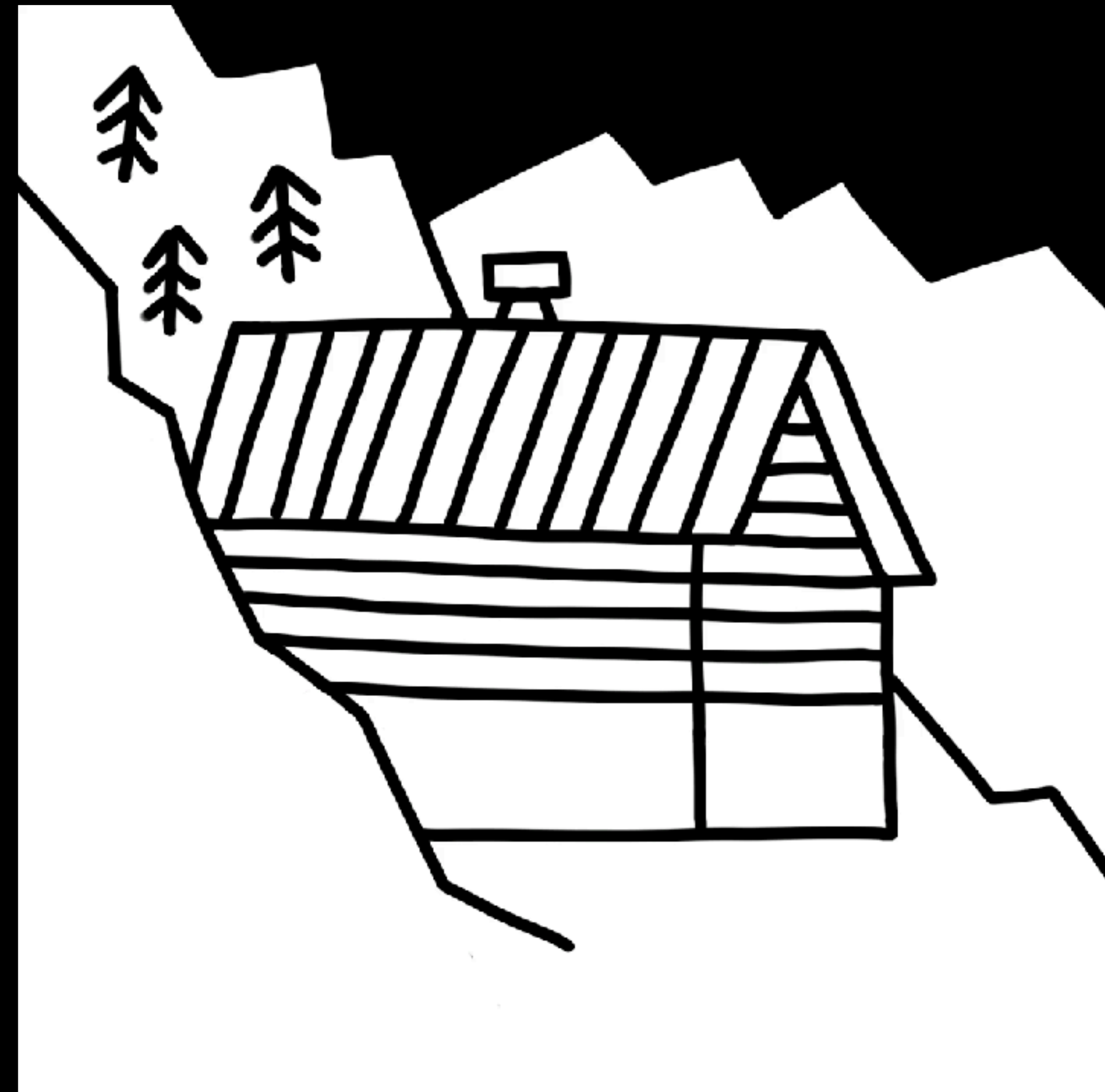
Parasol mushrooms, chanterelles, fly agarics — beneath my damp roof, the porcini reigns supreme!

Spring

The chamois return to the alpine meadows and nibble their first flowers. The cowbells pull me from my sleep.

Competitors? No, allies!

I celebrate the in-between seasons just as much as winter and summer!



I was born at 1,450 meters above sea level more than a century ago. Since then, I've seen herders, Oxford students, mountaineers, and families come and go. But every year, my favorite visitors are the seasons:

The most popular one, Winter:

Snow presses down on me, my guests slide and glide. At night, their laughter and the smell of raclette warm me up.

Her rival, Summer:

Bedsheets and herbariums dry in the sun to the rhythm of clinking carabiners. A blueberry tint brightens my brown wooden skin.

But now winter melts and summer burns.
So I turn my gaze to their quieter competitors.

Autumn:

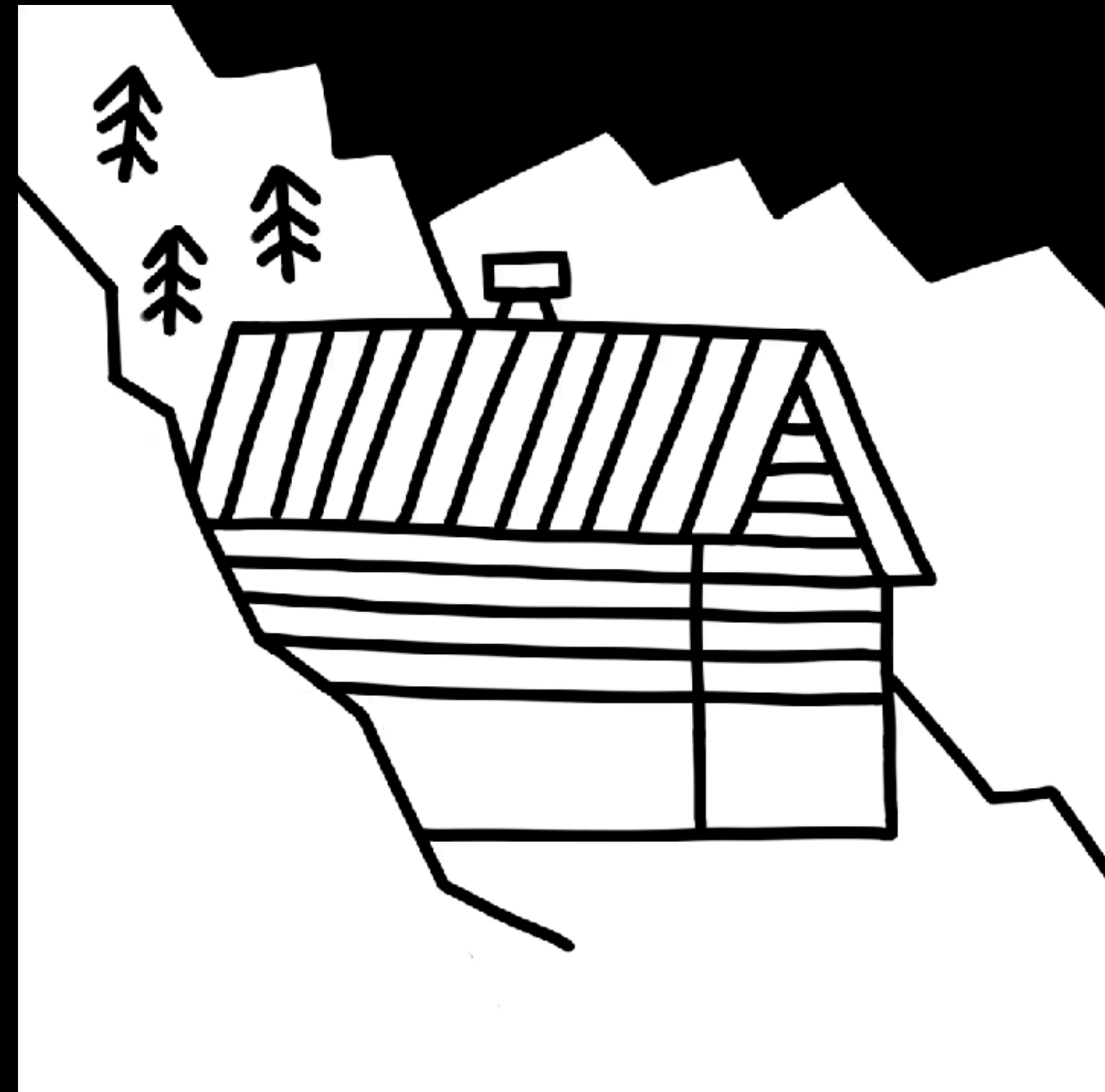
Parasol mushrooms, chanterelles, fly agarics — beneath my damp roof, it's the porcini that reigns!

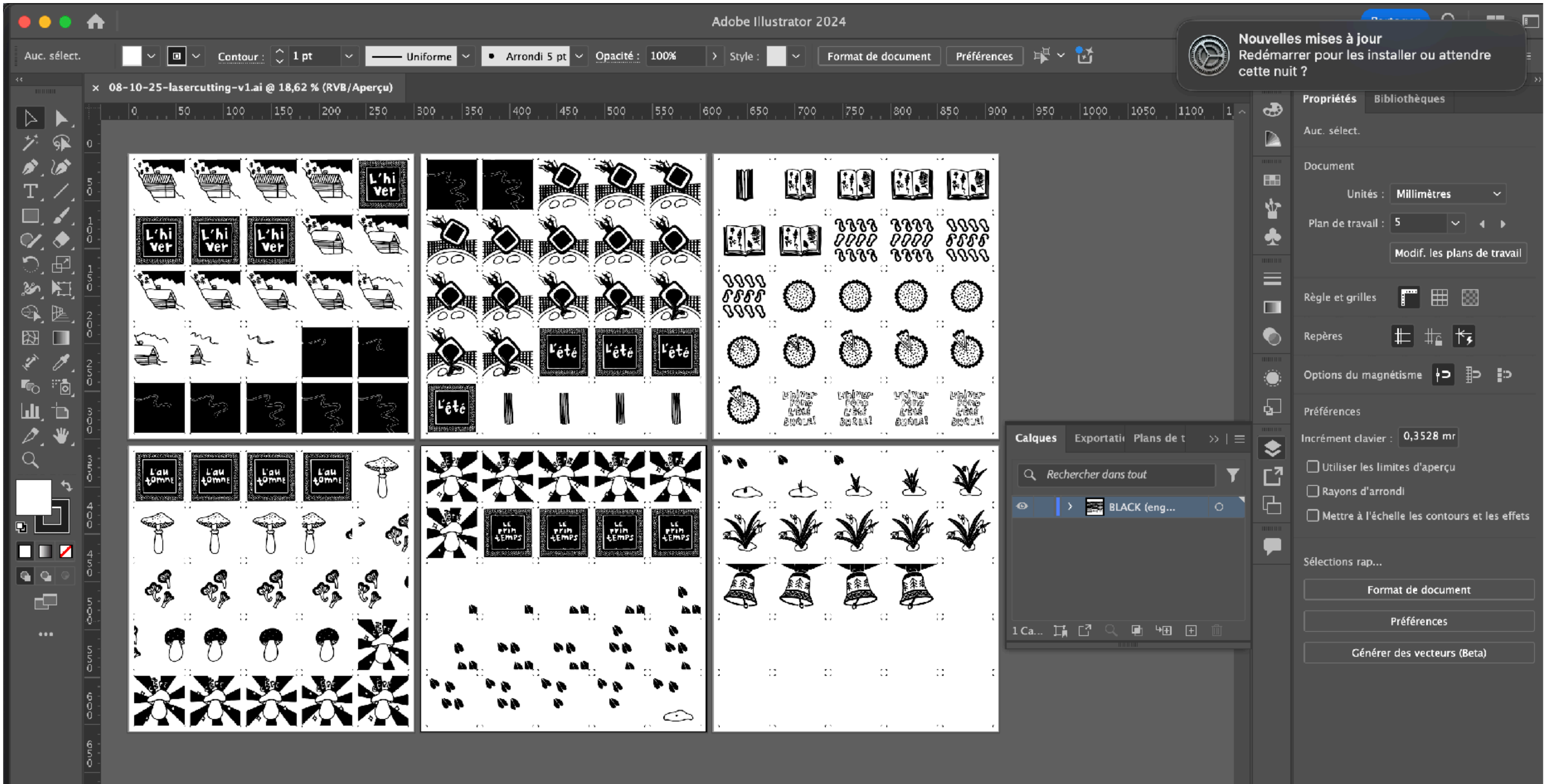
Spring:

The chamois return to the alpine meadows to enjoy the first blossoms. The cowbells pull me gently from my sleep.

Competitors? No, allies!

I, the little chalet of Mont-Forcher, celebrate the in-between seasons just as much as winter and summer!





Writing assignment

Source:

The House (2022) Directed by Paloma Baeza, Emma De Swaef, Niki Lindroth von Bahr, Marc James Roels [Feature film]. Netflix.

Trailer:

[Link](#)

Structure:

Anthology of 3 stories

Time period:

3 different eras

Genre:

Dark comedy

Technique:

Stopmotion

Style:

Personification



Introduction

Theme:

The Haunted and the Sheltering House

During the first triangulation brief, I intended to use animation to embody the Savoyard atmosphere as I know it through the symbol of the chalet, that quintessential dwelling of the Alps. I drew inspiration from my own family's chalet, a cottage that has sheltered several generations, and expressed my attachment to it through a poetic tale in which the chalet itself becomes the main character, witnessing the passing of the seasons in the shifting context of global warming.

When in tutorial, my classmate Nayomi suggested that I watch *The House* on Netflix in that concern, I imagined discovering a closely related reference that would echo my work both in its form, a stop-motion animation, and in its content, as its title seemed to promise. To my surprise, however, chills and unease soon replaced my assumptions: I encountered a dark, almost horror-like comedy conveying a vision of home completely opposed to the one I sought to portray.

Structured as an anthology, *The House* tells three distinct stories set in different eras, all unfolding within the same unsettling domestic space. In the first, occurring in the early twentieth century, an impoverished family is persuaded to move into a vast, fully furnished house that soon consumes them. The second follows a developer attempting to renovate and sell a property while battling an infestation of beetles and uninvited guests. In the third, the house stands alone in a dystopian future ravaged by floods, where its owner desperately tries to preserve it.

Therefore, I am interested in examining how both my work and *The House* articulate contradictory conceptions of home, one nurturing and intimate, the other alienating and decaying, through their treatments of materiality and context.

Part 1:

What strikes the viewer first when watching *The House* is its unique use of stop-motion animation. Instead of filming human actors, the directors chose a highly crafted approach in which every element is physically built by hand. Felt and glue replace flesh and bone, yet the figures on screen convincingly imitate human beings. In the first story, their bodies and facial features closely resemble ours; in the second and third, although represented as rats and cats, characters behave in completely human ways: they wear clothes, speak, make phone calls (in the second story), and worry about money or relationships. Beyond this crafted literal anthropomorphism, however, lies a more implicit but persistent form of personification: the setting itself. In *The House*, the dwelling does not speak, yet it lives. In the first story, staircases shift; in the last, the walls reject their wallpaper. The house expresses itself and reacts with its occupants. Similarly, in my animation, I found it meaningful to give a voice to a house, in my case, a chalet. Inspired by the way my father and grandmother described it as “snuggled” or “sitting firmly” against the mountain, I made it the sole narrator of my film. In my poem, the chalet speaks, sleeps, and observes like a human being; everything suggests it might be one, until its identity is finally revealed at the end: “Me, the chalet of Mount Forcher, I celebrate in between seasons just as much as summer and winter.” However, while both my work and the anthology personify domestic architecture, they seem to do so with very different intentions. My chalet acts as a benevolent and warm figure: “in the evening, their laughter and raclette simmer within me”; whereas the house in the Netflix film resists its inhabitants, for instance, when the young girl Mabel becomes trapped as the stairs collapse and shift (first story). In one case, personification turns a place into a charming and kind figure, in the other into a monstrous character, agent of fear and confinement.

Part 2:

If personification serves as a tool to express opposing emotions in both works, other formal strategies might also be employed to convey such contrasting atmospheres. How do the two narratives engage with the materiality of the house so that it appears almost haunted in one and becomes a refuge in the other? I notice that in my modest project, as in the 1h30 of stop-motion animation in *The House*, texture is omnipresent. It is, of course, explored on a much higher level in Netflix's stop-motion film, where the entire set was built as miniature models, and puppets were handcrafted, constantly manipulating matter, shaping wood, felt, and paper to bring them to life frame after frame. They also worked meticulously on the effects of these textures: the torn wallpaper in the third story, the cracked floorboard, the mold, the dampness. On a smaller scale, I chose a frame-by-frame animation process using only wood. Symbolically, wood is the emblematic material of the alpine chalet and comes directly from its forest surroundings. It has insulating properties as well, keeps warmth, and resists harsh weather. I added a few touches of paint, but mostly left it bare, so that it remains the noble material so characteristic of the alpine dwelling that narrates the story. Speaking of voice, one can also note the contrast between the terrifying, electronically altered voices of *The House* characters (especially the squatters in the second story) and the warm, wise voice of my grandmother, who performs the chalet in my animation. In both cases, physical matter plays a crucial role in defining the tone of the videos; yet in one it comforts, while in the other it repels and unsettles the viewer.

Part 3:

Furthermore, both works question how a house responds to the threats of its own time and geography. What vision of home emerges in a world that keeps transforming? In *The House*, danger comes from both outside and inside. In the third story, the rising water level gradually swallows the building, turning it into a fragile raft adrift in a flooded landscape. In the first, the architecture itself conspires against its inhabitants when staircases twist and corridors expand endlessly. Not to mention the beetles proliferation on the walls and floors (second story). The dwelling becomes porous, it no longer protects but collaborates with decay, embodying a vision of home as a failing structure to resist its own environment. Placed beside this image, my chalet appears disarmingly serene. It speaks in harmony with the mountain and the forest, describing the passing seasons with calm acceptance. Even when it evokes climate change, it does so with optimism “I adapt to the rhythm of the seasons.” Yet, I realize how many cracks I chose to silence. I do not share the mousetraps set before each departure, the wolves increasingly roaming the area, or the floods that sometimes reach the kitchen. Although climate change is mentioned, its consequences, landslides, violent storms, fires that could one day consume the wood, remain unspoken.

Conclusion

The House thus exposes the idealization at the core of my own narrative. While the Netflix film deconstructs the notion of home as a protective refuge, turning it into a site of anxiety, infestation, and decay, my animation preserves the myth of the alpine dwelling as timeless and welcoming. I see now how this bias, rooted in collective imagery, shapes my perception: I have been conditioned by a myth of the Alps and, unconsciously, I perpetuate it. Maybe my animation could be complemented by a more lucid contextualization of the situation.



Emma Doyle



Ref

2 animation internships over summer

ALIX BORTOLI

I crafted miniatures and life-size sets for stop motion animations.

Stop motion here becomes a way to interact directly with materiality.

STUDIO DAFONSECA

Karambolage Video explainers for Arte media.
This internship showed me how illustration can narrate cultural symbols and atmospheres.