

To illustrate the unseen.

Depicting the loneliness of people living through russia's ongoing war in Ukraine.

Representing Loneliness based on recordings of the made survey to visualise collected memory and capture its existence.

Acknowledgement

I am thankful to my thesis supervisor, Vitor Almeida,
for his support and trust in this project,
sometimes a kind word can do more than anything.

I am grateful to the University of the Port and the Faculty of Design
for the opportunity to do this research and raise a serious issue.

I also would like to express my gratitude to all those who agreed to share their feelings for
this study at such a difficult time. I wish there was no need for this research, but
unfortunately, that timeline no longer exists.

Abstract

This study examines the impact of loneliness on mental well-being, with a focus on Ukrainians affected by the ongoing Russian invasion in Ukraine that began on 24 February 2022. Loneliness is particularly intensified for those who have been forced to emigrate, separated from their home, language and culture. The study draws on an analysis of animated documentaries, which combine the creative aspects of animation with the realism of documentary film, as well as illustrations to explore how these mediums can effectively portray complex emotions such as loneliness. Using the method of interviews and notes, we will collect information and visually interpret the emotional experience of loneliness through animation or illustration. The project aims to raise awareness and understanding of the feelings of Ukrainians today while contributing to the field of artistic expression and emotional imagery. Ultimately, it aims to inspire further exploration of important social issues through visual art and to create an original project that will serve as a lasting record for future memory, combining documentary and visual fiction.

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Introduction

The topic of loneliness may initially seem straightforward, as it is a common human emotion. However, loneliness significantly impacts mental well-being, contributing to conditions such as depression and anxiety. In light of current events in Europe and the world, loneliness has become particularly acute for those forced to emigrate, who find themselves far from their home, language, and culture. This study aims to explore loneliness among Ukrainians who continue to experience the effects of the full-scale Russian invasion of Ukraine, ongoing since February 24, 2022, with a focus on portraying this sense of isolation.

A key resource for this research is the field of animated documentaries, which uniquely combines animation—a medium often perceived as ‘imaginary’ or ‘unreal’—with documentary filmmaking, valued for its ability to capture and record real events. Animation and Illustration can serve as a mediator, softening the audience’s reception of difficult topics, while documentaries ensure the portrayal of authentic experiences. The study of emotional imagery through illustration will also be crucial for this research.

The methodology involves gathering information through interviews and note-taking, followed by visual interpretation of the findings. The goal is to portray the emotions associated with loneliness through animation or illustrations, increasing awareness and understanding of these feelings. Scientific literature, artistic research, and even medical studies will provide a foundation for this project, helping to connect relevant information across fields.

This work has the potential to contribute to the study of documentary filmmaking and its fusion with artistic expression. It also serves as an example of how research on loneliness, and the portrayal of other emotions and mental states, can be explored creatively. Ultimately, the research aims to benefit society or individuals by shedding light on important emotional experiences.

In addition to raising awareness about loneliness, the author hopes to inspire a broader range of topics for illustration and animation, encouraging further artistic exploration of meaningful subjects.

From this scope it is desired to contribute with the development of an authorial artistic project that serves as a record for future memory, crossing a documentary approach with the potential of visual fiction.

Motivation

This study appears following the ongoing russian-Ukrainian war, which began in 2014 and continued with a full-scale invasion of russia on 24th of Febuary, 2022. This geopolitical event has resulted in significant population movements, including both internal displacement within Ukraine and emigration to the European Union, the United Kingdom, the United States, Canada and other refugee-hosting countries. People are losing both material and cultural components, and the question of belonging resonates through the whole of what Ukrainians are going through today. The loss of cultural background, the literal destruction of works of art, historical heritage, or the loss of property, not to mention the psychological impact of living through war, furthermore, Ukrainians who have been forced to leave their homes experience a crisis of non-belonging, all this has repercussions. For example, because of language, culture, society, religion, which applies to both internally displaced persons and those who have moved abroad. Such an abrupt and difficult change in the face of unexpectedness, not something that people choose to change, affects their personalities and identities.

As they arrive in the country of permanent settlement, they encounter the formidable task of acculturation and re-building their disconnected and shattered identities. With the loss of identity, forced migrants have thrust upon them an administrative or bureaucratic identity of 'refugee', which is almost always seen as undesirable and as an 'identity' to be shed as quickly as possible.

Human capital, acculturation and social identity: Bosnian refugees in Australia

Colic-Peisker & Walker - Journal of Community & Applied Social Psychology – 2003

The main objective of this research project is to explore the experience of loneliness among Ukrainians affected by the war: those who chose to remain within Ukraine, those who chose to migrate as a consequence of the conflict, and those who faced the consequences of the war while temporarily living abroad.

Refugees and asylum seekers find themselves isolated from a society that maintains their status as outsiders, they often lack the social networks that could provide support (Allen and Allen, 2016: 31) – hence, the feelings of loneliness that, as reported by a study conducted by the charity The Forum in 2014, are perceived as the major challenge for displaced people living in the UK (Christodoulou, 2014).

Refuge in a Moving World: Tracing refugee and migrant journeys across disciplines,

2020, pp. 323-346 (24 pages)

In search of state of the art

I should start by introducing myself and my interests in order to outline the field of interest of my research work. Although this is difficult, as in 2022 my life was divided into before and after, it also shaped the topic of my work. In the following, I will not go into the minutiae of my culture or area of influence, although it has certainly influenced both my worldview and what I do, a general description of my experiences may bring more context to my work.

Previously, my cultural, or rather artistic, worldview was directly influenced by the generalised 'classics', European and so-called russian. If European (Eastern, Central and Southern European) art was more distantly accessible, russian and sometimes Ukrainian art had a more significant influence. The thing is that the information space I belonged to used to come from the outside, in the sense that I didn't have enough critical thinking or even a desire to choose something else. Thus, the 'russian' cultural heritage shaped my taste and interest in many ways.

As a teenager, I developed an interest in cinema, particularly because there was a legend in my family that our surname and origins were linked to director Andrei Tarkovsky. However, this was later proven false, and I conducted a research project on this last year, which I will discuss later. I am not ashamed to say that films like *Mirror* (1975) and *Stalker* (1979) had a significant impact on my future work.

The way memories are depicted in the film *Mirror* (1975) resonated deeply with me as an artist and illustrator. In my subsequent works, I tried to analyse the forms and techniques used by the director. In his films, there is a quiet, ineffable observation of nature, it occupies a large part of the presence, both in the background and sometimes playing a separate role, as in *Stalker* (1979). I was interested in the silence that is present in the films, there is a lot of it and it complements the way the observation of what is happening is conveyed, emphasises dialogues and meanings, and also gives a sense of emotion, not always one, sometimes mixed feelings. From his films, I have taken for myself this ability to observe and try to convey this observation almost without additional intervention or explanation, as the director does. There is a non-academic term in the Russian-speaking environment called 'russian longing' (*русская тоска*), which encompasses the concept of 'the inexplicability of the russian soul' and the word 'longing' itself, as if this word does not exist in any other language and, as if, no one can understand this feeling. I was 'inspired' by this concept, and found influence in music, artists and writers. Later I realised that it was an unwillingness to explain the absurdity of my actions and a sense of superiority. It's hard for me to talk about this because the cultural influence was significant and built me up, after 2014 and the illegal and brutal annexation of Crimea from Ukraine and the occupation of the territory of Ukraine — it seemed that the war was far away and that culture had nothing to do with it, so I continued to absorb it. In February 2022, it became clear that the most dangerous weapon is language, like an invisible pin that drives itself into your body unnoticed, and now you feel that something is wrong, but you can't even see what it is.

It is difficult for me to outline the nature of my inspiration and give examples of specific works, it seems as if I draw it from completely different spheres and topics that have not a direct, but rather a post-analytical influence, a kind of transformation and then become present in my works. As I said earlier, cinema has taken on perhaps the most important role of influence for me, I am inspired by ideas, non-standard solutions, visual work, cinematography, and the topics chosen. Sometimes all this is present in one film, and sometimes each film has only one component. I also include animation, cartoons and animated films in the cinema category. In the following, I give examples that are relevant to the influence of the choice of topic and technique of this research work.



¹ For example, a work like *La Casa Lobo* (*Cristobal León & Joaquín Cociña, Chile, 2018*) is an impressive debut directorial work that, in addition to an unusual, fairy-tale narrative based on the case of Colonia Dignidad, has an extremely unusual animation technique. The entire animated film was made using frame-by-frame, stop-motion animation in one room, I'd rather say a house. The

drawings on the walls that turn into puppets, the way space is perceived as flatness and at the same time as form, influenced a different perception of animation and narrative working side by side. This film drew my attention to the prospect of using stop-motion techniques.



² The animated works of Alberto Vázquez, especially the animated short film *Homeless Home* (*Alberto Vázquez, Spain, 2020*), a visual style that interested me. Unlike his other feature-length works, which are coloured and have a distinctive style of lines and shapes, this is a black, white and red story, painted as if with a dry brush, translucent, with black and white as the base and a

red accent that appears to depict blood. It is an example of an emotional, dark, heavy-hearted short film that tells the story of homecoming, detachment and loneliness in its various aspects. It has an interesting way of depicting emotionality, however 'negative', such as anger and envy, rejection and sentiments that have faded over time. The visual and design of the characters and the style in general, as well as the narrative style, and even the voice acting, interested me in the perspective of the emotional representation in my works.

¹ Still frame from *La Casa Lobo*, 2018. Source: www.eastman.org

² Still frame from *Homeless Home*, 2020. Source: imdb.com



³ The animated film *Flugt* (*Jonas Poher Rasmussen, Denmark, 2021*), despite its very conventional visual style and filming technique, is an example of the importance of the chosen topic for this work. It tells the story of a refugee from Afghanistan to Denmark, about his route, literally in

the sense of transportation, as well as his journey as a person to understand and accept himself and his experience. In fact, this work can be called a documentary, although the visual interpretation is 'artistic' and can be perceived critically, in my opinion, it helps to perceive such a difficult emotional component as living through the experience of another person. The existence of this animated film gives me hope that my research project and the stories of the people involved in it can be expressed and captured in the present moment.

I would like to point out the book *Persepolis* (*Marjane Satrapi, France, 2000-2003*) as a remarkable illustration and narrative work, as well as an influential graphic novel. It is a record of the author's memories that captures a significant part of Iranian history. For me, it is also important that this story was written by an Iranian woman who lived through the changes in her country at the time, and I think the feelings and memories of people who represent or consider themselves to be a part of the nation are the primary sources of information and perspective on a difficult topic like war. The visual style of this book, a comic book, is simple and laconic, blending fictional and artistic expressions with realistic, even if simplified, representations of people and events. The existence of this book is an inspiration for me, and since there is a war in my country, I would like to capture my memories now, because due to the traumatic experience and the direct impact on the mental health of people, including me, and especially on the functionality of memory, I am afraid that I simply will not be able to remember what happened. That is why it is so important for me to do this project here and now. The situation in Ukraine has changed significantly over these months, and I have no idea what will happen next. It is the fear that soon there will be nothing left that makes me want to try to do something. This is how my country made me - to fight to the end, to be kind and brave because no one will do it for me.

My most recent reference was another visual novel I read, or rather watched last year - *Por culpa de una flor* (*María Medem, Spain, 2023*). Despite the fact that this work has a plot, I would like to highlight the artistic, literally drawn, illustrative techniques used in this book. The author uses bright colours, gradients and simple lines. But through these colours, she creates an incredible visual experience that separates from reading. Synesthetic combinations of form and colour with sound - the depiction of the sounds of nature, water and air is a full-bodied and beautiful work. The book is large, more than 300 pages, and it requires attention and calmness because only in this kind of way you can immerse yourself in the world depicted. The inspiration in this work for me is the way the observation is expressed, that this book needs it and you give it to it. Also the idea of inner perception, communicated in an abstract, indefinite form, which acquires its own

³ Still frame from *Flugt*, 2021. Source: [imdb.com](https://www.imdb.com)

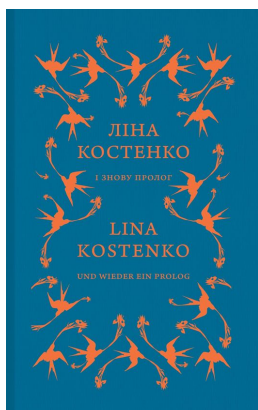
meaning for each individual reader during the reading process. This book is like a mirror in which you describe the image as if it were a separate object, but it becomes part of the image of you.

I would like to add a comic book by the Ukrainian edition — “У м’яті” (*Boris Filonenko, Danylo Shtangeev, Anton Reznikov, 2020*). A reflection comic that has become a fresh breath in the Ukrainian comics circle, we can call it independent and original, but it brings an opportunity for the development of the author's comic. The story follows a couple who communicate about cinema and share quotes from it with each other, and we also observe the measured flow of slightly strange events. The protagonist is preparing for a ski jump, and when he makes the jump, he lands in the dark, and the story is told from the protagonist's point of view. We delve into many of the heroine's thoughts and memories, and the intensity of the writing increases slightly. The visual style is a simple black-and-white and linear illustration, which is interrupted in the middle by colour sketches when the transition from the main character's jump to another main character takes place, the wide format, slightly smaller than A4, gives an interesting interpretation of space, there is also an atypical storyboard and a more illustrative, broad approach to visualisation.

Visual or artistic references are not the only thing that influenced the choice of the topic for my research. My personal traumatic experience and reflection on this topic are present, and will most likely be in me forever, and have become a background narrative that I have to do something. Last year, in September-January 2023/24, to make contact with other people and other views, I additionally applied for an online course from the Invisible University for Ukraine in Budapest, the Identity, Borders and Orders course. I tried to find an additional perspective and point of view that I could add to my current research, and for this course, I wrote a short research on the relationship between loneliness and loss of identity, and how a medium such as documentary animation can be useful in further research on this issue and become a comfortable method of collecting or representing information for the respondents. In the same study you see in front of you, I use a different perspective on resources or references in terms of analysing the works, and perceiving them through the lens of an illustrator with whom I identify.

I am sure that this course has brought me new knowledge and a new point of view that will also be unconsciously present in this research, but I believe that the question I am interested in, the relationship between loneliness and loss of identity, is a much deeper research question that requires a lot of resources and unfortunately will not fit into this master's project.

Project — Always a Journey



4 The idea for my research project and its outcome appeared at the beginning of my master's studies. An anthropological study on the connection between the book by Lina Kostenko (*Ліна Костенко*), which I took with me when I fled the country, and the origin of my surname became the seed for thinking about my final project in the course. This project was about threads that intertwined in time, I chose a specific poem about Chernobyl by Lina Kostenko, and the first link was Andrei Tarkovsky's film *Stalker* (based on the book by the Strugatsky brothers, *Picnic on the Side of the Road*, about an alien, mystical 'zone' that can only be accessed by guides

who have learned to tame this zone. After the Chornobyl tragedy, the town of Prypiat and the area affected by radiation became known as the 'exclusion zone'. This is how the name 'Stalker' appeared for people who knew the way to the 'zone' in Prypiat, the same name as the character in the book and film). Thus, they became the beginning of a small research project.

Lina Kostenko is a prominent Ukrainian poet and writer, 94 years old at the time of writing, still living in Ukraine and unfortunately experiencing the second war of her life. It is difficult to describe how significant she is for Ukraine. Lina is a 'sixties' person, a movement of Ukrainian creative youth in opposition to the totalitarian Soviet regime, which in the 1960s, hence the name, showed its greatest potential. It was a union of writers, such as Lina Kostenko, artists, such as Alla Horska (*Алла Горська*), and filmmakers, such as Sergiyy Parajanov (*Сергій Параджанов*). The Sixties movement was aimed at fighting against the regime, namely the forced Russification and imperial chauvinism promoted by the Soviet Union, and the union of creators held underground readings and film screenings in Ukrainian, developed samizdat, and promoted and spread the Ukrainian language and culture against all odds. The movement did not last long, only 10 years, as repression intensified and between 1965 and 1972, more than 20 members were arrested and most were convicted of 'anti-Soviet propaganda and agitation'. Those who were not convicted were banned from publishing, and Lina Kostenko was censored by the Soviet authorities for more than 16 years. Also, after the Chornobyl tragedy, Lina travelled to the exclusion zone and documented what was happening, and later she gave publicity and interviews about what she saw, she continued these expeditions almost to the present days.

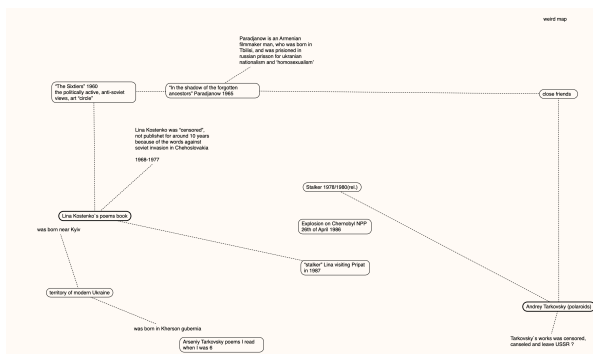
I have always been impressed by Lina Kostenko's poetry, but the reason I ended up with her book in my hands when I was fleeing Ukraine was a little bit simpler, I remember thinking: 'I don't know when I will hear the Ukrainian language again.'

⁴ Ліна Костенко, *І знову пролог. Und Wieder ein Prolog*, 2020



5 Tarkovsky's *Stalker* was a visual influence for me because despite the fact that it is the director's interpretation, the idea still belongs to the Strugatsky writers. It is also difficult to determine who exactly is responsible for the visual part of the work, as it is a combination of the work of several people, such as Georgy Rerberg. That's why I want to mention the position of an independent viewer in this film.

Starting from the scene of the main character's trip to the territory of the “zone”, we can comprehend the interpretation used in the film, the frame becomes coloured outside the territory of this “zone”. Thus, we see everything incomprehensible, supernatural, and magical in a simple image of a forest, and abandoned buildings, where there is no longer a human presence, but weeds abound. For me, this interpretation was striking, because instead of building non-existent scenery ‘out of this world’, the author uses a kind of inversion of our usual worldview, as if ‘water’ is replaced by ‘earth’. It is interesting that you get used to the film's reality quite quickly, perceiving the snags of trees as something otherworldly almost immediately, and you also get used to the strange rituals and actions that are supposed to take place in the zone. In this way, the author breaks the principle of ‘strangeness’ by adding literally familiar things, such as walking in the grass or lying in the water. The separation of the familiar, black and white, and the unusual, coloured, has an interesting effect that makes us understand the division of the world and the feeling of being in a particular space. Observation is present in the entire colour part of the film because in black and white it looks more like an ordinary action. The simplicity with which the film is made and how it turns into something profound really impresses me.



6 To start working on the project about the combination of Lina Kostenko's and Andrei Tarkovsky's activities, or rather about the threads of time that intertwine between them and the contexts that have been formed over the years, I started drawing a mind map to mark the main points of intersection. Next, I researched the origin of Tarkovsky's nickname and its roots in Poland

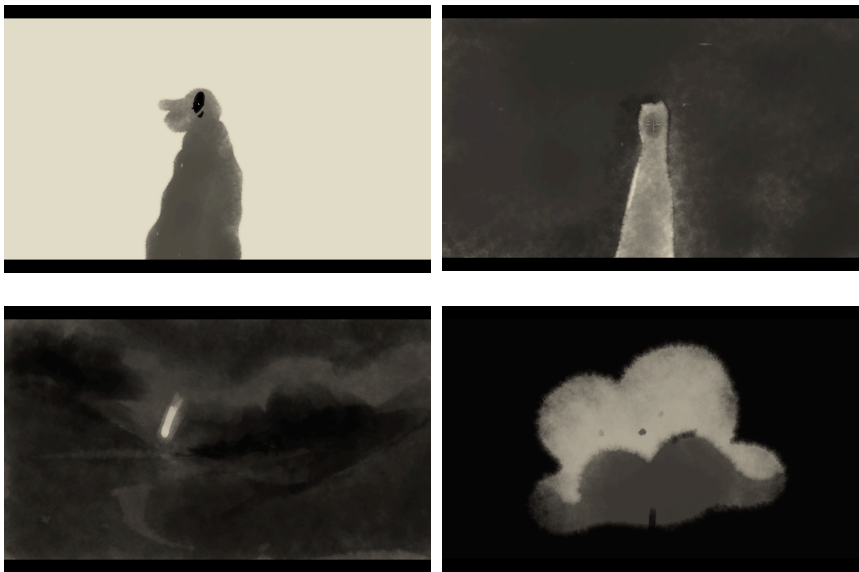
and later in Ukraine. Thus, Andrey Tarkovsky turned out to be the great-nephew of the prominent Ukrainian playwright Ivan Karpenko-Kary.

I used images and drew illustrations for this project. I applied several types of illustrations: those that reflect the essence of what was written, those that explain, and those that have a visual interpretation of a mental concept. In the description of the work,

⁵ *Stalker* (SUN 1979, Andrei Tarkovsky). Credit: BFI National Film Archive. Photographs of the Orwocolor print by Joëlle Kost, ERC Advanced Grant FilmColors.

⁶ Starting point of the project, Mind Map, 2023

shapes, but they have almost no meaning to the words heard in the recording, and the style of the second test animation is present.



⁹ This work is completely drawn in a digital format, with frame-by-frame animation. To start the work, I recorded the interview, edited the audio track, selecting and cutting the recording I needed. I asked permission to add music in the background, which is written by the person who is present in this interview. After the recording and the

background sample were

combined, I started working on the storyboard, and out of several ideas, I chose the one, based on my previous tests, that seemed to fit the best - dark, sometimes transparent illustrations, and the presence of a collective image of a person who seems to be delving into their inner feelings. Inside of them, they find memories of nature. I tried to depict a small hill and forest near my home in my hometown. I used to spend a lot of time there and I have a great affection for this place, which is why it is also present in the animated memory.

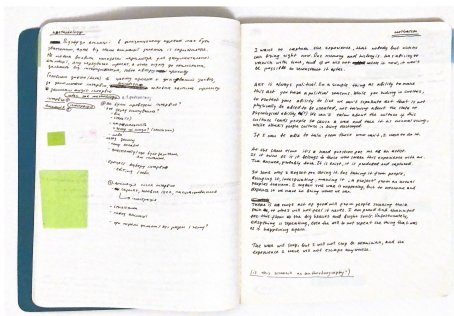
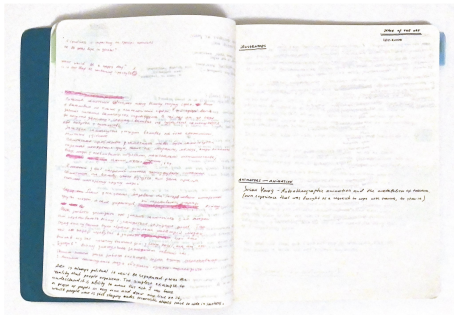
My previous academic work influenced me and even became steps on the way to my final master's research. So, having gained experience in creating animation, I decided that my final work should be an animation project.

However, I didn't want to create personal experiences as the subject of the work, due to the possible subjectivity and the limited amount of information involved in this project. Thus, I determined the direction and asked myself whether I was the only one who had these experiences. In the process of working and preparing the project topic, I understood the direction of my work.

Thus, I set a direction and asked myself if I was the only one who had this experience. In the process of working and preparing the project topic, I realised the direction of my work. The topic of my master's thesis was the study of loneliness, or rather how it can be portrayed. At the beginning, the project topic was "How to show loneliness through short animation?" and later I used a more specific title for my work: "To illustrate the unseen. Depicting the loneliness of people living through Russia's ongoing war in Ukraine."

⁹ Still frames from the final animated project, No title, 2023

Methodology



10 During the development of this project, I kept a diary in which I documented the research process, interviews, and the progress of the paper. This diary also contained sketches of the process and notes from an additional course I took in the autumn of 2023, which provided me with valuable information that I intended to use in the project. My first step was to gather information on how to create an effective interview questionnaire. However, I was particularly interested in creating a questionnaire that would facilitate dialogue by gently guiding the respondent, allowing their story to unfold naturally. Drawing on research and my own experience as part of the target audience, I designed the questionnaire to inspire meaningful and sometimes vulnerable responses.

At this early stage, I also gathered visual references for the animation I had originally planned to create. As I listened to the interview recordings, I analysed potential styles and approaches, trying to find a visual language that resonated with the project's themes. I was particularly inspired by the work of Susan Young, whose portrayal of trauma and horrific events through animation deeply affected me. Young's ability to convey deep emotional experiences through her artistic approach influenced my initial vision for the project.

However, as the project evolved and I realised that the medium would shift from animation to book. This shift has been driven by obstacles both foreseen and unforeseen in animation production. The time period allocated for the creation of the work had the potential to create a small, maximum 5-7 minute animated film, as I realised later in the process. The obstacles started almost as soon as I calculated the time, when I already had the recorded interviews: hesitations about the script and storyboards and what the animated short film should or should not be, the development of sketches and style took longer than expected. In the course of writing this research, in other successive chapters, I will outline the process and explain what exactly stood in the way of creating the animated film. And while a book may seem like a simpler medium, it still is. Even holding a physical object can alter perception, and a book allows for interaction and perception by the reader as they imagine it. In other words, an animated film is still a good medium for broadcasting and discussing important and difficult topics, as a book has no less impact. As I said, in the following, I will talk about this shift and transformation of the final object. I began to look for inspiration for this new format. After re-conducting the survey in written form and collecting the responses, I decided that the book should be written as a

¹⁰ Project diary that I was using during the process.

single, continuous story. This decision raised several artistic and ethical questions: Should I edit the answers? Should I correct grammatical errors or leave them intact? Should I remove or add elements to better present the narrative? In the end, I decided to arrange the text in such a way that each answer complements the next, forming a coherent and smooth narrative.

As for the format, I chose a book measuring 110 x 170 mm, which not only provided a convenient physical frame but also contributed to an intimate perception of the work. Using InDesign, I started creating the layout, exploring how I could visually guide the reader through the story in addition to the written content. The book is divided into seven parts, each representing a thematic chapter based on the selected answers to the first question. Each page within a chapter contains a response from one person, which I carefully curated and edited to form a continuous monologue. This approach was intended to blur the boundaries between individual voices, creating a single narrative that speaks to the collective experience of loneliness.

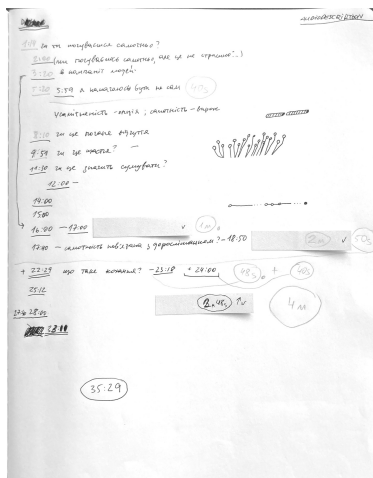
At the end of each chapter, there is a spread with one person's response to the question posed: 'If you imagine loneliness, what does it look like? Colour, shape, sound or something else?'. These spreads serve as visual and emotional anchors, providing a moment of reflection before the reader moves on to the next chapter. From an artistic perspective, these spreads act as metaphors, where each person's visualisation of loneliness offers a unique, symbolic interpretation that reinforces the overall narrative of the book.

To further emphasise the continuity of the narrative, I used special typographic solutions. Each chapter begins with a capital letter, signalling the beginning of a new section, while the following answers, although separated by dots, also begin with a capital letter. I corrected only repetition of words and periods at the end of answers to complete the meaning, and did not edit the grammar or the words used by the respondents. This typographical decision not only differentiates the beginning of each section, but also enhances the feeling of an uninterrupted monologue. The capital letters serve as visual cues that guide the reader through the flow of the narrative, maintaining a rhythm that reflects the ebb and flow of thoughts and emotions.

In this way, the book becomes more than just a collection of testimonials. The careful structuring of the text, visual elements and typographic choices all combine to create a narrative that immerses and invites the reader not only to engage intellectually with the content, but also to experience it emotionally, thanks to the leisurely pace. In this way, the book goes beyond its function as a mere carrier of information, becoming a tactile, visual and emotional journey.

The book's addendum with a translation of the text becomes an additional medium of perception. As I mentioned earlier, it is important to me that the book is written in Ukrainian, so by adding a translation app to make the book more accessible to the masses, I am also adding a literal meaning and a look at how Ukrainians experience feelings. It's like we're all in a bubble, and all we can convey is a handful of words that we have to put together.

Interviews



11 When I started working on structuring and planning, I determined that for the interview I needed to develop a questionnaire that would lead the person to talk. I didn't want to have unambiguous yes or no answers, so I developed the following structure for the questionnaire. I also knew exactly my target audience for the survey, and it was and is important for me that it was Ukrainians, firstly because of the possibility of better and clear communication, and secondly because of personal identification and the desire to make my work accessible to a wider audience, that is, to bring it beyond the information space of Ukrainians or the territory of Ukraine.

Using an interview questionnaire for animation idea and open-ended observation, data on opinions about loneliness among Ukrainians aged 22-24 were collected.

The respondents were selected based on a literal request and the question "Would you like to take part in a survey about loneliness?" among a randomly selected group of people. Thus, three people agreed to be interviewed, one male (24 y.o.) and two females (22 and 23 y.o.), and at the request of the participants, only initials or no names will be used in the further work. One male is a Ukrainian who is staying in Ukraine, Lviv for now, one female who is currently in Porto and left the territory of Ukraine during the full-scale Russian invasion of Ukraine, and one female who has been abroad for a long time and has experienced war from abroad, currently in Antwerpen, Belgium. Given that the participants were located in different parts of the world, two of the interviews were conducted via video call with the interviewee's permission to record the conversation, and one was conducted in person. All participants gave their consent to the recording and further use of the recordings in the work.

The total time of the interview is approximately 2 hours, the desired result is 15 minutes. That is, the process of decoding and editing the audio is required for further work on the animation. The animation will require a stage of creating a script based on the audio and choosing a visual and narrative style. The final work will consist of 3 final short animations, presented separately or together (3 separate or one full three-part animation).

The focus is on a nuanced understanding of the emotional, affective and psychological states associated with loneliness in these different contexts. The aim is to collect data and the subjective opinion of the interviewee. At the beginning of the

¹¹ Notes that were taken during interview n.1.

interview decoding and analysis phase, it will be possible to explore whether there is a convergence of opinions among the interviewees, but this is not the main goal.

This study focuses on loneliness, in order to conduct the survey, the first question was to find out whether the respondents felt lonely. Later, the survey was conducted using pre-prepared questions, such as:

Do you feel lonely? — is a question for the beginning of the interview
Can you describe yourself as a lonely person?
Do you feel lonely now or did you feel lonely before, for a while?
(You were or you became lonely?)

When or where do you feel lonely?
Can any particular thing _bring_ the feeling of loneliness?
Can any environment bring you feelings of loneliness?
Can any people or absence of people bring a feeling of loneliness?

Is loneliness related to being alone?

Is loneliness a good or a bad thing? Does it have a single positive or negative connotation? Why?
Is loneliness the opposite of happiness? Can it be compared?
Does loneliness impact on your personality?
Is loneliness related to ageing?

Can loneliness can be fixed?
What makes you less or not lonely at all?

What could be different if you did not feel lonely?

This questionnaire was designed to find out if the person being interviewed ever felt lonely. Among the three interviewees, the answer to this question was positive, i.e. "Yes". When someone admitted that they felt lonely, the interview moved on to the next stage with more in-depth questions to find out their thoughts and feelings about this and was aimed at finding out the subjective nuances associated with this emotional state. The questions also aim to identify whether loneliness is a positive or negative experience for the interviewees and whether it can be defined as such at all. The research component was implemented with the help of a creative question, an example of which is the hypothetical question: "*What could be different if you did not feel lonely?*"

The adaptive nature of the questionnaire allowed for a dynamic change in the sequence of questions, which facilitated flexibility based on respondents' answers. In particular, the questionnaire was adapted to avoid duplication, ensuring that participants were not asked repeated questions when their responses already covered multifaceted aspects of the topic. For example, if the first question, "Do you feel lonely?", led to a

person describing their experience and mentioning keywords from the survey, the question was not asked again. This methodological approach was intended to comprehensively capture and contextualise the complexities associated with the experience of loneliness.

This approach does not imply right or wrong answers and is similar to anthropological field interviews for collecting folklore culture.

To achieve this objective, in-depth interviews were conducted with three people aged 22, 23, and 24. These interviews, constituting the primary data for the study, are integral to providing a rich and multifaceted portrayal of the intricate interplay between wartime circumstances and the subjective experiences of loneliness among the chosen demographic. The research design is deliberately structured to accommodate the diverse trajectories of individuals impacted by the conflict, thereby contributing to a comprehensive understanding of the multifaceted dimensions of loneliness in the context of war-induced migration.

Representing Loneliness based on recordings of the made survey to visualise collected memory and capture its existence.

The profound impact of war on trauma, both at the collective level that shapes national identity and at the personal level, leads to the search for innovative approaches to expressing and processing this experience. To establish a dialogue between the lived experience of trauma and its articulation, the animated documentary appears as a sharp and subtle medium. This choice is based on Paul Wells' assertion in _ that animation allows us to capture, document and depict memory with a degree of sensitivity that prevents re-traumatisation.

When considering the representation of traumatic narratives in animated documentaries, an important question arises: how closely should the words of the respondents be reproduced, creating a literal "illustration" or picturing of the information being conveyed? Or should animation be seen as an additional mechanism that helps to understand more essential information, such as the recorded responses of the respondents? From the point of view of the author of this study, who plays a dual role as both a member of the target audience and an artist, it is not so much the exact reproduction of the respondents' words that matters, but the act of capturing and keeping fragments of memory. Consequently, it can be argued that animation should function as an additional element in the process of information assimilation.

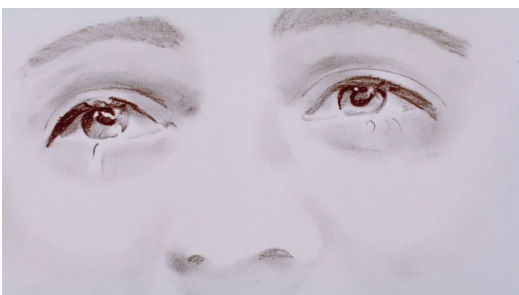
Given the author's dual identity as a researcher and an artist, there is an internal dilemma regarding the evaluative limits of this work. The author's personal involvement as a representative of the target audience adds a subjective layer to the analysis. The work, which exists at the intersection of research and artistic expression, raises the question of the possibility of an objective assessment of its contribution. Rather than attempting to put a value on impact, the author argues that the value lies in the very existence of a recorded story, emphasising the preservation of memory as a fundamental outcome. This

perspective prompts reflection on the nuances of the role of animated documentary as a mediator of traumatic narratives, emphasising its ability to work with sensitive subject matter while prioritising ethical considerations in the retelling of traumatic stories.

In order to achieve the final result of documentary animation, a necessary condition is the recording of interviews, a procedure that is performed at the stage of formulating a research hypothesis. After receiving the relevant information from these interviews, the author of the research starts the process of creating the animation. Given the three different research respondents, the author must make an informed choice about the approach to be taken. This decision involves choosing between recreating a single animation, synthesising several animations into a single whole, or creating three interconnected animations, depending on the chosen artistic perspective and narrative strategy.



¹² My idea to combine documenting reality and creating animation found its way into documentary animation. Although not everyone agrees with the statement that animation can be a documentary, as it is an artificially created visual series, the discussion on this topic continues and the creation of such animations continues. For example, an influential work for me was *Inside Me* (Maria Trigo Teixeira, Germany, 2019). Maria explores the topic of abortion and wants to hear a woman's voice in this story. Out of several recorded interviews, the short animation features the voice of one woman. The style of animation itself is presented in a simple, even deliberately sketchy style, with lines and spots, frame-by-frame animation and simple techniques, but this only enhances the perception of the difficult topic that is communicated in the recorded interviews.



¹³ Another challenging and interesting experience was the study in *His Mother's Voice* (Dennis Tupicoff, Australia, 1997), where the author uses a recording of a radio interview, the voice of the mother of a young man who was shot dead, telling about her feelings about the boy's death. What is interesting is the way Dennis uses rotoscopic animation, which seems to illustrate

literally, but at the same time brings his visual ideas into the short film. Also in his interview, Dennis notes that he uses two responses from his mother to show how the story can be heard and told by one person and how differently it can be perceived.

¹² Still frame from *Inside Me*, Maria Trigo Teixeira, Germany, 2019.

¹³ Still frame from *His Mother's Voice*, Dennis Tupicoff, Australia, 1997.



¹⁴

The Physics of Sorrow (Theodore Ushev, Canada, 2019) — this work requires emotional engagement to fully understand and appreciate. Through its poignant depiction of memory and emigration, combined with remarkable technical flexibility, it offers a profound exploration of human existence and encourages self-examination of identity. The techniques used in the creation of the

animated film are impressive, enriching our understanding of the nature of grief and highlighting the importance of time and its flow.

From animation to illustration

Depicting emotions through animation presents a unique set of challenges, as it requires balancing the visual elements to emphasize the narrative without overshadowing it. This project initially aimed to create three short animations, each similar in style and approach to my previous animated student work. The envisioned structure involved combining interview recordings with abstract animated sequences to construct a cohesive narrative across three interconnected stories. However, during the production process, unforeseen obstacles arose that necessitated a significant reevaluation of the project's scope and methodology.

One of the primary challenges encountered was related to the technical conditions affecting the recording of interviews. Specifically, there were frequent and unpredictable daily power outages in Ukraine, which, combined with inconsistent internet connectivity, made it difficult to reliably schedule and record audio interviews. These disruptions significantly impeded the initial plan of gathering audio content for use in the animations.

Moreover, the scale of the project I initially envisioned was overly ambitious considering my current skills and available resources. The project involved a substantial amount of frame-by-frame animation, a process that is extensive work and time-consuming, especially for someone with my level of expertise. Additionally, my lack of experience in sound editing added further complexity, making it evident that finishing the animations within the set timeframe was not feasible.

Faced with these challenges, it became clear that a reshaping of the project's format was necessary to align with both the practical constraints and the resources available to me. Considering my primary background as an illustrator, I decided to turn the project towards a printed book format. This medium offered a more feasible path forward, allowing for the inclusion of the intended interview content without the same technical demands as animation. Moreover, the book format facilitated a broader reach by making the content accessible without requiring a specific time or stable internet

¹⁴ Still frame from *The Physics of Sorrow*, Theodore Ushev, Canada, 2019.

connection, which was particularly important given the context of the ongoing technical disruptions.

In preparation for the animation project, I developed a comprehensive list of interview questions intended for audio recordings. In adapting the project to a book format, I repurposed these questions, condensing them into a written survey format that could be distributed more easily and completed without the need for continuous power or internet access. This adjustment also proved advantageous in terms of data collection, as the text-based survey allowed for a straightforward compilation of responses, which would be necessary for the later stages of the project.

At the outset, I had successfully recorded three audio interviews. As the project evolved, I was able to expand this data set by incorporating ten additional responses obtained through the text-based surveys. This adaptation not only made the project more realistic and achievable but also aligned with the original goal of capturing and depicting emotional narratives. By transitioning to a more accessible format, the project retained its core objective while becoming more inclusive and adaptable to the challenging circumstances under which it was developed.

The final survey form for my project consisted of 14 questions, divided into 9 main questions and 5 additional ones.

The questionnaire form was look like this:

Do you feel lonely now?

Would you describe yourself as a lonely person? If so, have you always felt this way, or is it more recent?

When or where do you feel lonely?

Do you feel lonely around people, or is it connected with their absence?

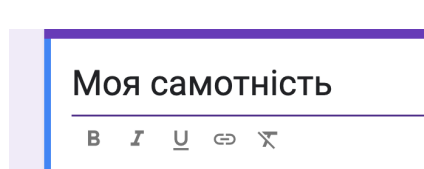
In your opinion, can being independent be good or bad?

Is loneliness a problem? If so, is it possible to 'fix' it, to get rid of it?

Is loneliness related to growing up?

What makes you feel less or not lonely at all?

If you visualise loneliness, what does it look like? Colour, shape, sound or something else?



15

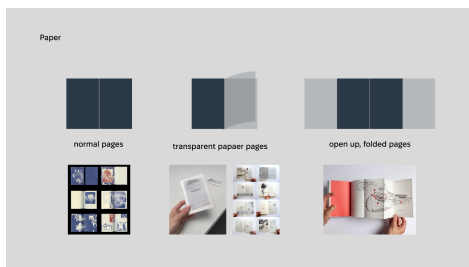
I also added questions: *About you*, the first question opening survey to introduce a responder and *Do you give your consent to the further use of your answers and their visual interpretation (my illustrations) in a research and training project? (In the 'Other' field, you can*

specify which questions you would like to be used or not used), in the end of the survey, and asked to indicate how the person would like to be signed and whether they would like to be mentioned at all.

¹⁵ Screenshot of Google-form survey that was developed at a later stage of the project development. The survey title is "My Loneliness".

After administering the survey, I received 10 responses to each question, but not all of them are included in the book, only the 9 main ones (highlighted above). This decision presented a new challenge: structuring and organizing the text in a way that would convey the intended narrative without resembling a straightforward survey or questionnaire.

The responses varied significantly in nature; some were concise, offering simple "Yes" or "No" answers, while others were more open, bringing more detailed insights. My goal was to avoid creating a book that merely illustrated survey results. Instead, I envisioned a work that would read as a cohesive dialogue or narrative, devoid of overtly presented questions. I was wondering how to structure the text to achieve this seamless narrative flow.



¹⁶ Initially, I considered several approaches to structuring the book. One option was to organize it by grouping responses according to the individual who provided them, thereby offering a series of distinct personal narratives. Another approach was to structure the text by pairing questions with responses from multiple participants, which would involve

juxtaposing different perspectives on the same topic. However, both of these approaches posed a significant problem: they would necessitate the inclusion of the original questions to provide context, as some responses were not fully comprehensible on their own.

Finally, I decided to adopt a third approach, which is detailed in the methodology section of the project. This approach involved blending the responses in such a way that the book presents the story of a single, composite character. The result is a narrative that reads like a monologue, weaving together the voices of multiple respondents into a unified story. This method allows for a deeper exploration of the theme of loneliness, creating a text that feels more like a short story rather than a mere collection of isolated accounts. By synthesizing these individual voices into a single narrative thread, the book not only captures the shared experience of loneliness but also preserves the individuality of each contributor, offering a nuanced and layered portrayal of the emotional landscape the project seeks to explore.

¹⁶ Early references for the book.

Book development stage

After the decision was made to transform the project from animation into a book, it was necessary to determine the specifics of the book, including its format, layout and direction of illustrations. I believe that a book as a medium adds another layer to the perception of the project and reinforces the emotional depth it communicates. In this way, the physical feel of the object will be a marker of how heavy, but at the same time defying weight measurements, it fits in the palms of your hands. In addition, while the book addresses the theme of loneliness - offering a sense of isolation and a challenge to share one's experience with others - it also serves as a link between those who have shared their experiences and the reader, thereby promoting a sense of shared experience.

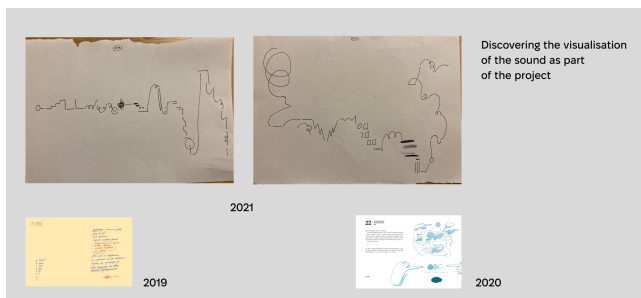
The book can also serve as a deeply personal medium: we are one-on-one with the book while reading it, listening to the inner voice, bringing our own interpretation of what we have seen and read, as if in a face-to-face conversation, thus making the process more empathetic and understanding from the reader's point of view. Metaphorically, a book is a physical object that can be present or absent in physical space. We can forget or remember it, partially refer to what we have read or realised from the book, just as with personal emotions that can exist in space but not be present, as we can bring them into our mental space or remind ourselves of them.

Having defined the meaning and purpose of the book for my project, I was able to decide on its format and structure. The next step was to expand the text to make it comprehensive and accessible to a wider audience. As mentioned earlier, all the respondents to my project are Ukrainians, and the official language of our country is Ukrainian. It is very important to emphasise this, especially against the backdrop of attempts to promote russian imperial narratives about Ukraine's alleged bilingualism. Historically, the russian language was deliberately imposed in Ukraine, and during the existence of the russian empire, the use of the Ukrainian language in certain regions of Ukraine was even punishable by death. This historical context underscores why it is important for me that this project serves as an example of resistance to the occupier and affirms Ukraine's cultural identity.

To broaden the reach and perception of my project, I decided to create an extension to the main book, which contains a translation of the main text into English. This extension aims to make the content accessible to a wider, global audience, allowing more people to engage with the stories and themes presented in the book. The extension not only provides English translations, but also carefully lists the relevant pages of the main text so that readers can easily navigate between the original and translated versions. In addition, the extension includes duplication of special symbols and notations used in the illustrations, which will be described in more detail in the chapter on the development of the book's illustrations, to preserve the meaning and ease the understanding of the text and illustrations in both language versions.

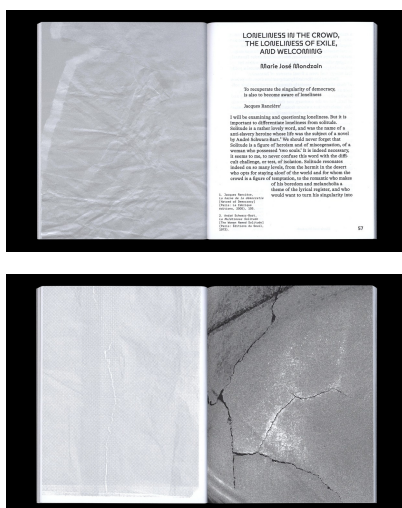
To strengthen the relationship between the text and the illustrations and to make it easier for readers to interpret the abstract, non-specific imagery, I decided to incorporate

symbols or illustrative notation throughout the book. For instance, when the word "loneliness" appears in the text, it is accompanied by a symbol—a simple line—that is also depicted in the corresponding illustration. This pairing creates a visual connection, serving as a guide or map that helps the reader navigate the abstract representations in the illustrations. However, I deliberately chose not to label every word with a corresponding symbol. This selective use of notation is intended to leave space for the reader's own interpretations and personal imagination, allowing them to engage more deeply with the text and form their own emotional connections to the imagery. By providing a balance between guidance and open-ended interpretation, the book encourages readers to explore their emotions, opinions and feelings of relating (or not relating) to the stories.



¹⁷ I've worked on abstract illustrations before, and I've worked on text, sound and form. For example, in one of my bachelor's degree projects, I made a visual 'game' with text, exploring the shape that can be built with letters. Later, I became interested in how sounds can be depicted and whether we should separate

these sounds with specific forms, and I came to the conclusion that I could use what I heard, for example, the rhythm in Mykhailo Symenko's poem 'City', as a direction, a movement, a kind of navigator that directs my movements depending on the sounds I hear. Another work I researched was an illustration for the absurd texts by the writer Oleg Gerdiy. There I use the technique of literal illustration, where the drawn corresponds to the written. However, the texts are so deep and sometimes surreal that the drawn images also acquire a sense of abstraction and unreality.

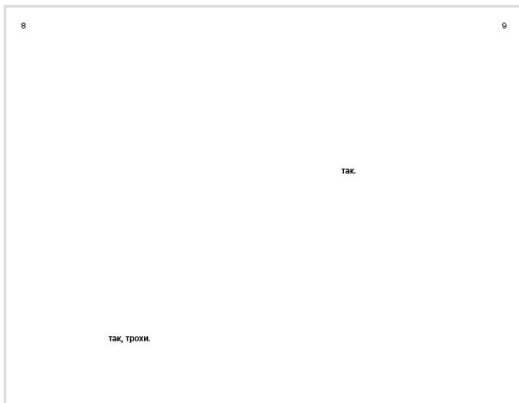


¹⁸ An additional example of a book to this study is *The Architecture of Loneliness*, Valiz, May 2024, a recent book that reflects on the events and consequences of the covid in 2020. The book is written in a more balanced, research-based tone and raises the question of how to build an emotional 'home' in an era of loneliness and partial isolation. I was drawn to the book's subject matter, but also to its visual solutions: simple but informal editing and layout of the text, and abstract interleaved illustrations.

¹⁷ Examples of my previous projects that mentioned in a description.

¹⁸ Pages from *The Architecture of Loneliness*, Valiz, May 2024.

Work with illustrations and visuals



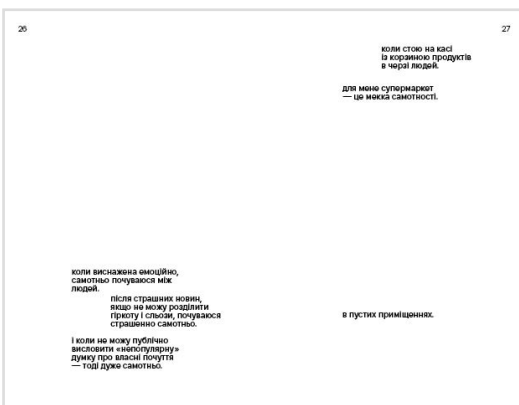
¹⁹ In the process of editing and selecting the text, including the respondents' answers, I used the method of transforming various answers into a single, coherent narrative. The result was a monologue format, as if the answers came from one person. Each chapter of my book corresponds to a specific question posed to the respondents. So the chapters follow the same sequence as the questions, with the exception of the last question about visualising loneliness, which serves as a

divider between the chapters.

When editing the answers, I placed them in sequence, ensuring a smooth transition from one sentence to the next. For example, in the first section, where respondents answered the question 'Do you feel lonely right now?' - a question that could have elicited ambiguous or nuanced responses, I arranged the answers in a specific order. First, I presented answers indicating that 'I do not feel lonely', then neutral or ambiguous answers, and finally answers stating that 'yes, I feel lonely'. This structure allowed me to build a coherent narrative, giving the impression that the fictional character was sharing his story and gradually opening up emotionally.

In the next section, I used the reverse order - starting with affirmative answers and ending with negative ones - to maintain a dynamic narrative flow. At times, I deviated from a strict sequence, focusing instead on creating a coherent flow of thoughts. This approach allowed for greater flexibility, allowing me to include a wide range of responses while maintaining their individual uniqueness and authenticity.

The layout and structuring of the text followed the principle of consistency wherever possible. In most cases, I followed the principle of one person per page.



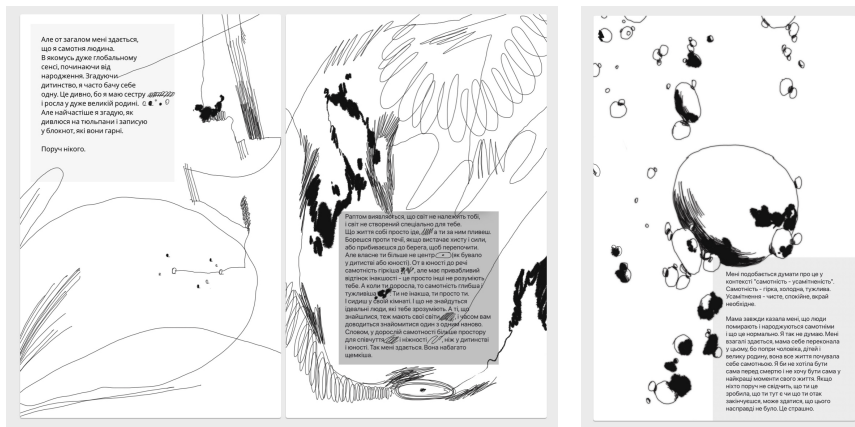
However, there were exceptions, such as on pages 42-43, where I expanded the response of one person over two pages. Similarly, on pages 18-19, I have placed short responses from two different people on one page. These deviations from the principle were intentional, designed to enhance the narrative and support the overall thematic goal.

²⁰ To visually emphasise the importance of certain ideas, I used an additional design strategy.

¹⁹ Text editing on the pages 8 and 9.

²⁰ Text editing on the pages 26 and 27.

Instead of presenting the text in the form of typical paragraphs, I deliberately fragmented sentences or phrases, spreading them across the page. This layout technique emphasised key ideas and added visual meaning, interacting with the spatial format of the page to complement the written content.

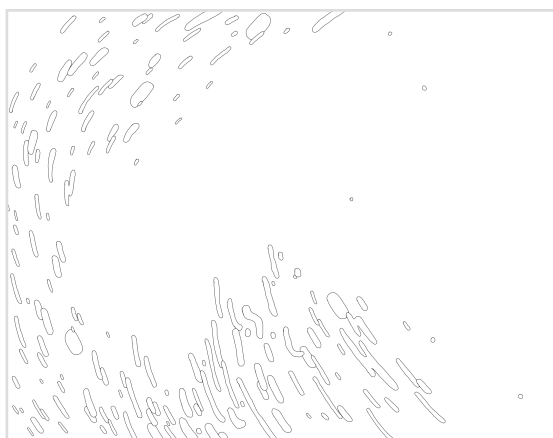


21 The illustrations and the method of creating them were determined after the text layout was completed. Although I had initial visual references in mind, the illustrations were finalised after the text was placed on the pages. The main goal of the illustrations was to

emphasise the narrative without serving as a literal representation of the text.

In addition, I wanted to leave room for the reader's reflection to evoke empathy and allow the audience to form their own interpretation of the story.

The visual representation of loneliness, a complex emotional state, became the central theme of the illustrations. Loneliness is inherently difficult to define concretely, which prompted me to choose an abstract, non-representational form for the illustrations. The images often took the form of linear or shapeless structures, sometimes resembling recognisable figures. By using black lines and shapes, I sought to convey the simplicity of emotions - those that are difficult to express in concrete terms or even through language - while preserving the complex nature of human feelings.



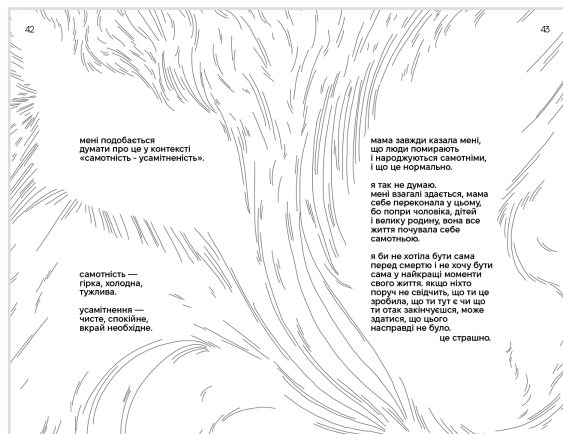
22 The decision to work exclusively with black-and-white illustrations is driven by the desire to avoid imposing subjective interpretations through the use of colour. Introducing colour into the illustrations would have led to the need to assign specific emotional meanings to certain shades, for example, associating green with joy. This, in turn, would have limited the reader's ability to interpret the story independently, imposing my personal biases on the work. By using the

neutral black colour, I left an open space for interpretation, allowing the illustrations to function as visual analogues of the text without causing an emotional reaction.

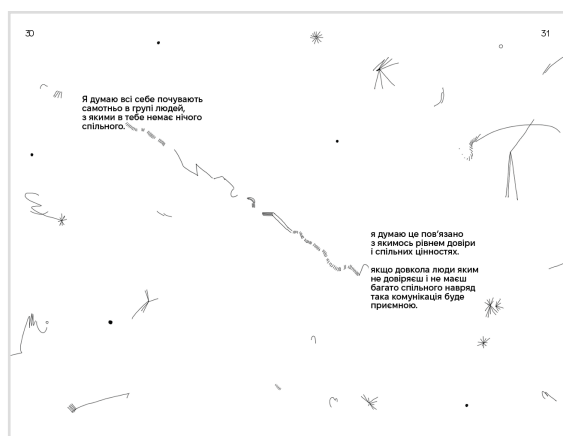
21 Some of the sketches of the style of illustrations.

22 Final version of illustration for pages 16-17.

Illustrations are the embodiment of reflection and exploration of the transformation of text into image, sometimes I use symbols and repetition, and sometimes I break this combination. For example, many of the illustrations depict a circle, and I often use it to represent people, faces, or myself. Because sometimes circles are deformed and become a form that should be taken into account, for example, for compositional weight, and they only visually emphasise the weight of the text.



23 The line symbolises the word loneliness, which is often used, and although it is quite common, it is not present everywhere. It also transforms, changes direction and movement, changes shape, length or thickness. Can we relate this to the essence of loneliness? Hardly, but this image of a salesman is appropriate in the context of this book. I also visually connect the illustrations with the text, sometimes complementing the compositional editing of the text, sometimes linking pages or even words and phrases.



24 The illustrations are intertwined with the text, but not absorbed by it; the text always remains separate and 'detached' (meaning that the text and illustration do not overlap) from the illustrations. The visual weight and intensity of the illustrations varies depending on the written text, I emphasise details with more intense illustrations, sometimes creating almost sound and noise, and sometimes leaving space for both visual perception and reflection of the reader.

Thus, the combination of structured, monologue narrative and abstract visual elements allowed me to create a narrative that encourages personal reflection, while preserving the uniqueness of the respondents' original answers. The balance between structured text, fragmented layout and neutral illustrations supports the case study of loneliness and emotional expression.

I chose the same title for the book as for the survey, 'my loneliness:' This way, I am not inventing new titles, giving a subjective view of the book, or raising false hopes. This is a literal answer of people to the question about their experience and it is their story about what their loneliness is really like. At the end of the book, on the last page, I add the names of those whose answers I use in this book and how they chose to record themselves. However, the last page remains white, with the inscription 'my loneliness is

23 Page 30-31 from the book project.

24 Page 42-43 from the book project.

like this.' as if to complete the story and the title of the book, and to invite the reader to share their experience, i.e. the page becomes a field for notes or drawings, and I leave space for signing a name to connect the reader with other people.

Summary

It was a long research journey that brought people together, dug up the pleasant and the unpleasant, and allowed us to create and encapsulate the moment. Therefore, this project has researched and analysed the origins of documentary animation, addressed the criticism of this topic, made its own personal review and added examples and references of such documentary animations. It also explored the specific area of interviewing and overlaying animation on these interviews. The research also included an analysis of research from other fields, including psychology, medicine, and art, as well as studies of trauma and the impact of war. This project became an intersection of several different fields and was able to realize its full potential and also to provide a starting point for future research in the field of animation or illustration, as well as in the field of loneliness of people who are experiencing the ongoing war, or another direction of this issue. The end result is a printed illustrated book in Ukrainian with an additional English translation, which is intended to be distributed to both Ukrainian and more western audiences. The possibility of publishing or presenting the book in the future is not excluded.

Conclusion

This research project has had a long and challenging journey from initial concept to completion, encountering numerous obstacles along the way. Initially conceived as an animated documentary short film, the project had to be rethought due to various constraints, including limited time, resources and technical expertise. The animation process is labour-intensive, and with only one person working on the project, the original scope was too ambitious. External factors, such as power outages, air raids in Ukraine and the emotional strain on potential respondents, further complicated the ability to conduct interviews effectively.

One of the main challenges was the tight timeframe, which made it impossible to follow the original plan. Initially, the project was intended to cover the following stages: researching materials, conducting interviews, transcribing and editing audio, writing a script, storyboarding, animating and editing the final video. However, these stages required more time and resources than were available. In addition, technical and logistical challenges arose from the unstable situation in Ukraine, where respondents were often unable to participate in interviews due to the ongoing crisis. This made it difficult to record qualitative interviews, as many were not prepared to share their emotional experiences in such a stressful environment.

Faced with these challenges, the project was transformed into an illustrated book rather than an animated film. This change allowed us to achieve a more manageable and achievable goal while maintaining the original thematic focus. The transition from audio interviews to written questionnaires eased both the technical and emotional burden on respondents, making the research process smoother.

The project can be divided into several stages. At the first stage, the research was planned, the necessary tools for creating animations were identified, and preparations for audio interviews were made by developing a questionnaire. The interviews were conducted, transcribed and edited, and the primary research on animation styles was completed. However, the second stage was a turning point. Technical difficulties encountered during the subsequent, additional interviews, as well as the realisation that the scope of the project was too large, led to the development of a new action plan. This involved rethinking the final project format and adapting the interview process to written surveys. At this stage, new illustrative sources were researched and existing material was reinterpreted for the format of an illustrated book.

At the final stage, the written content was finalised, the collected information was structured, the book layout was developed and illustrations were created. The project resulted in an illustrated book in Ukrainian, 110x170 mm in size, 60 pages in black and white, including a cover and an appendix with English translation, 74x105 mm, also in black and white.

This study highlights the importance of capturing memory, especially in emotionally charged and permanent contexts. It explores how complex and emotional topics such as loneliness and displacement can be visualised and discussed. By analysing sources in

the field of documentary animation, this work provides insights that may be useful for future researchers interested in combining documentary methods with artistic expression.

Although the project faced significant challenges, its transformation into an illustrated book allowed for a more practical and in-depth exploration of topics such as memory, emotion and visual storytelling. The research demonstrates the potential of combining documentary and fiction approaches to address complex emotional issues, ultimately contributing to an understanding of how such topics can be expressed visually.

Attachments

Animation tests: <https://vimeo.com/user/226754070/folder/22095925>

Full animation project: <https://vimeo.com/manage/videos/1008412462>

Google form interview: [https://docs.google.com/forms/d/e/](https://docs.google.com/forms/d/e/1FAIpQLSc_hWQ8b9VQ4rvs2Rb26HYXPMJEubO7WzsfVHjM5PRUiUuBZg/viewform?usp=sharing)

[1FAIpQLSc_hWQ8b9VQ4rvs2Rb26HYXPMJEubO7WzsfVHjM5PRUiUuBZg/viewform?usp=sharing](https://docs.google.com/forms/d/e/1FAIpQLSc_hWQ8b9VQ4rvs2Rb26HYXPMJEubO7WzsfVHjM5PRUiUuBZg/viewform?usp=sharing)

Capturing Time project: https://drive.google.com/drive/folders/1CgT4G2-MMzEmgZ_NYQ_Xu3klgG8opfXp?usp=sharing

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