

THE YOUNG KING

Proposal for an animated film by
Diego Arias Asch

Amsterdam, MMXVIII

Status: Script and development



THE
YOUNG
KING

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TAGLINE

A coward man who is under surveillance by the brutal regime he lives in, unknowingly brings a strange agitator and a group of anti-establishment men together, for which he finds himself in the middle of an emerging catastrophe.

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SYNOPSIS (1/3)

Fabrizio is a boat builder who lives in an island rich in rare minerals. The island is connected to the mainland, thus the rest of the kingdom, by a pedestrian bridge. This is the only one that has survived a permanent stream of large ice picks which has been surrounding the island for the past years. A group of men are devoted to its maintenance all day long. Fabrizio's job is to design a boat that could navigate across these harsh waters; they always sink. His wife, Analida, is a skilled painter in an atelier-factory where they reproduce, once and again, the same portrait of the Young King. This portrait is seen in every room. Their children collect minerals. Analida's parents catch pigeons, as elders do, at the main square.

A small box on wheels is found in the main square. People gather around it. Analida is disgusted by the situation and walks towards the mainland. Alessandro, the ruthless duke designated by the king to maintain order across the kingdom, enters the square followed by five soldiers and Analida. Alessandro has no limbs, yet he is always the most threatening man in the room. Everyone runs away. The only two people who remain in the scene are the guy whose ear is touching the box and Roberto. Roberto attempts to pull him before running away. His friend does not react. Alessandro's soldiers take both the man and the box back

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SYNOPSIS (2/3)

Fabrizio is at work. Roberto walks in with a broken arm and chokes Fabrizio with the other one. Roberto points to Fabrizio's family portrait, to his wife. Their co-workers sit Roberto down and Fabrizio hyperventilates. At night, Fabrizio and his family are awakened by a strong knock on the door. He opens it and a bigger version of the box on wheels lies there, vibrating. Analida, Fabrizio and the box are escorted by a group of soldiers to Alessandro's facilities. Hours later, Analida is disgusted to see Fabrizio waiting for her outside of Alessandro's facilities. They both have a distressing day at work dealing with their broken hands. An even larger box crosses the stream of ice picks towards the island. Fabrizio gets home,

and everyone is disgusted to see him. Fabrizio is at work by himself when someone knocks on the door. The even larger box on wheels is standing there, Fabrizio hides it inside and covers it up with a large piece of fabric. As Fabrizio's co-workers walk in, the box starts vibrating, which they hear. Soon they inspect the box with fascination. They place their ears on the box and pay attention. As days pass by, they become more and more animal-like in their corporality and actions. Fabrizio loses weight and bends, his boat prototypes sink one after the other. At home, they are still disgusted to see him. A portrait of Alessandro is placed next to that of the Young King everywhere. Soldiers systematically arrest men

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SYNOPSIS (3/3)

Fabrizio and the box land on a desert island. The box opens itself and Fabrizio sleeps inside of it. The next day he makes a harpoon and goes fishing, he gains weight. His back gets straight as time passes by. He then learns to speak by placing his ear on the box and repeating what the box says. Fabrizio and the box leave the island and visit the place where the ice picks form. Fabrizio realizes that there is nothing he can do about it, so they leave. They follow the stream back to the island, where no living islander is found. Pigeons have lost their wings, grown arms and legs, and started a civilization of their own. Some build primitive boats that they test out, some catch micro-pigeons, some paint portraits of their Young Pigeon King.

The box opens itself and Fabrizio walks into it. The box closes itself and then it moves towards the shore and into the water, disappearing in the bottom of the sea.

This is version 5 of the story as of March 2018.

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WRITER/DIRECTOR'S STATEMENT

Political polarization is taking over the West. Tribalism is emerging in the far-left and the far-right alike. Races versus races, sexes versus sexes. The issue is, in many contexts like University campuses in North America and Britain, freedom of speech is being regarded as a threat. That situation strikes a nerve, my most fundamental nerve.

I believe we are in deep troubles when the fellows who are supposed to advocate for diversity of perspectives are boycotting lectures and panels simply because they find those ideas offensive or dangerous. I am, at the same time, curious about the thinking processes that lead us to justify means of this sort, mob mentality. The road to hell is paved with good intentions, we say, and we repeat, once and again.

In the meantime, sane people are losing their minds for they fear expressing their views. They fear being regarded as bigots by the politically correct types. So they end up frustrated and resentful towards them. And the polarization only gets worse.

Freedom of speech is how we keep our systems and minds working properly. Reality changes permanently, so we need to constantly check on everything from different perspectives. We need to talk to each other, we need to listen to each other as well.

In 'The Young King', I am mainly concerned about what happens when we do not speaking out our truths. Both on the societies we inhabit and within our own psyches.

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Q AND A (1/3)

What do you want to say with this story?

I want to point out the importance of speaking one's truths.

What does the island represents for you in the context of today?

The island represents several social spaces nowadays (workplaces, universities, groups of friends) where people feel compelled to accept certain ideologies for truthful discussion is seen as a threat.

What does Fabrizio represent?

Fabrizio represents the downhill journey for those who do not dare to speak their truths.

What about the Young King and Alessandro?

The king, manifested concretely in Alessandro, represents a tyrannical element worth opposing.

The box? The revolutionaries?

The box represents an intellectual force, one that places itself on the top of a hierarchy of competence for he speaks its truth in an articulated manner, exactly what Fabrizio needs to learn. The revolutionaries are those men full of potential, discouraged by tyranny to an extent that makes them susceptible by the populist message articulated by the box. One that makes them feel valuable in an expedite and counterproductive

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Q AND A (2/3)

way, one that leads only to destruction, not real improvement. That is part of why the phrase “Vincit qui se vincit” (He conquers who conquers himself) resonates in relation to this story: for they most not only become monsters but control those teeth, so they do not bite more than necessary, in a wise manner.

What does the island where the ice picks are formed mean?

In relation to “Vincit qui se vincit” (He conquers who conquers himself), Fabrizio should not attempt to fix the World before fixing himself. In a sense, the reason why Fabrizio was not able to fix his World was because he was a mess: weak and unarticulated to an extent that he not only

avoided confrontation: he could not even speak. He had to learn how to speak from one of his antagonists (the box, a master speaker).

Is there a revolution taking place in the island?

There is. As revolutions tend to do, this one brought sufficient destruction so a new civilization (the pigeons) emerged, who seem to be moving towards the same path of tyranny. Sad.

What the island after Fabrizio’s return represent?

After Fabrizio’s return, the island represents the consequences of him having let chaos impose itself into order, which may have been prevented

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Q AND A (3/3)

if Fabrizio would have spoken his truth, but he feared short term consequences. Understandably but setting the ground for devastation.

What happened with Fabrizio's wife? Why isn't he concerned about her destiny?

Before attempting to get rid of the box, Fabrizio is descending to hell, so to speak. He is feeling worse and worse as time passes by and the box persuades his co-workers to access their animal sides and his family is distrusts him for arguably being a traitor. Physically, Fabrizio loses weight and becomes more arched. He is weakened by seeing something terrible being cooked on the side of the revolutionaries and by losing the

connection he had with his family. I picture him repeatedly not touching his food at home (losing weight) and having to hold heavy objects at the workshop (arched spine). I believe that part of him reaching the breaking point has to do with completely losing his family, including his wife.

How does Fabrizio fit in the new life of the island?

After learning his lessons, which demanded his civilization to get destroyed, I believe there is no more context for Fabrizio, his time has passed. So in the end he retires.

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WRITER/DIRECTORS BIOGRAPHY

Diego Arias Asch (1988) was grew up in Costa Rica and is based in Amsterdam since 2016. Academically, he is a communicator. Money comes from this source as well. In the past years he moved from doing commercial to political communication, working for a medical cannabis lobby group and an award-winning Mayor. He has received training in academic drawing, painting, and 2-D animation. His artworks have been displayed in the Museo de Arte y Diseño Contemporáneo (Costa Rica), Museo de Arte Contemporáneo (Perú), King Juan Carlos I Cultural Center (USA), Museo de Arte Contemporáneo de Vigo (Spain) and Museo Ex-Teresa Arte Actual (Mexico), amongst others.

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LOOK AND FEEL

To define the look and feel of 'The Young King', I am producing a short animated prologue called 'The Old King'. 'The Old King' focuses in the figure of Alessandro and his close relationship with the boy who came to be the Young King.

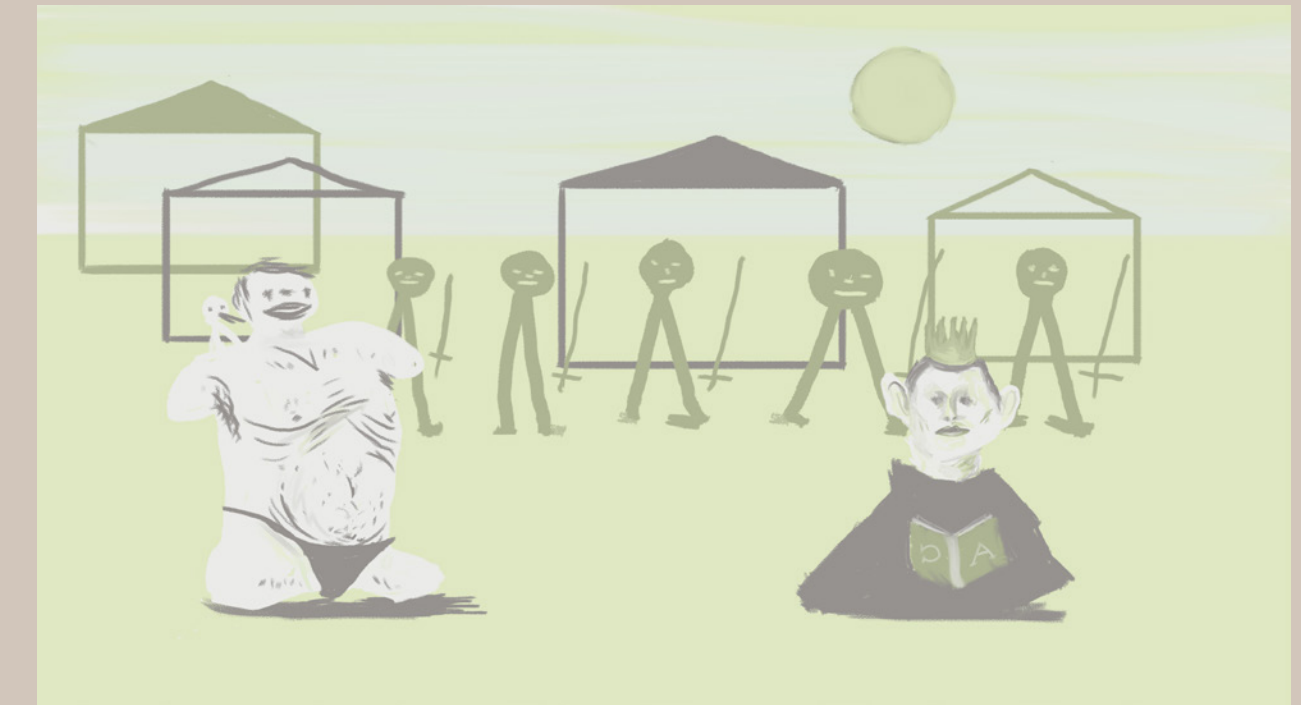
[WATCH THE FILM](#)

[This link will be activated by the end of June 2018.](#)

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LOOK AND FEEL



Backgrounds and some elements are rich in details, they look as if they had been painted.

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LOOK AND FEEL



The color palette is restricted to four tones.

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LOOK AND FEEL



Characters and the objects they handle are flat and simple to draw and animate.

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LOOK AND FEEL

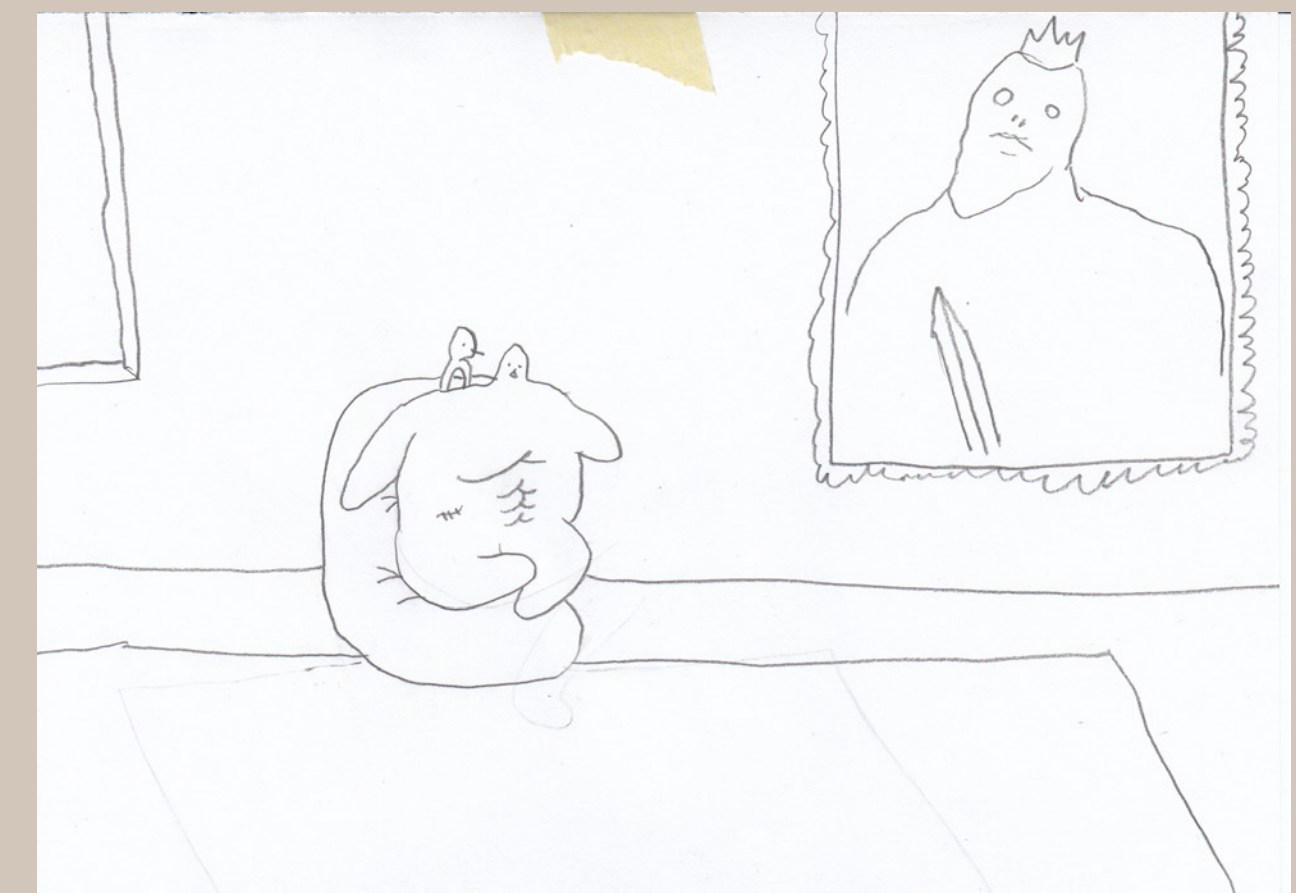
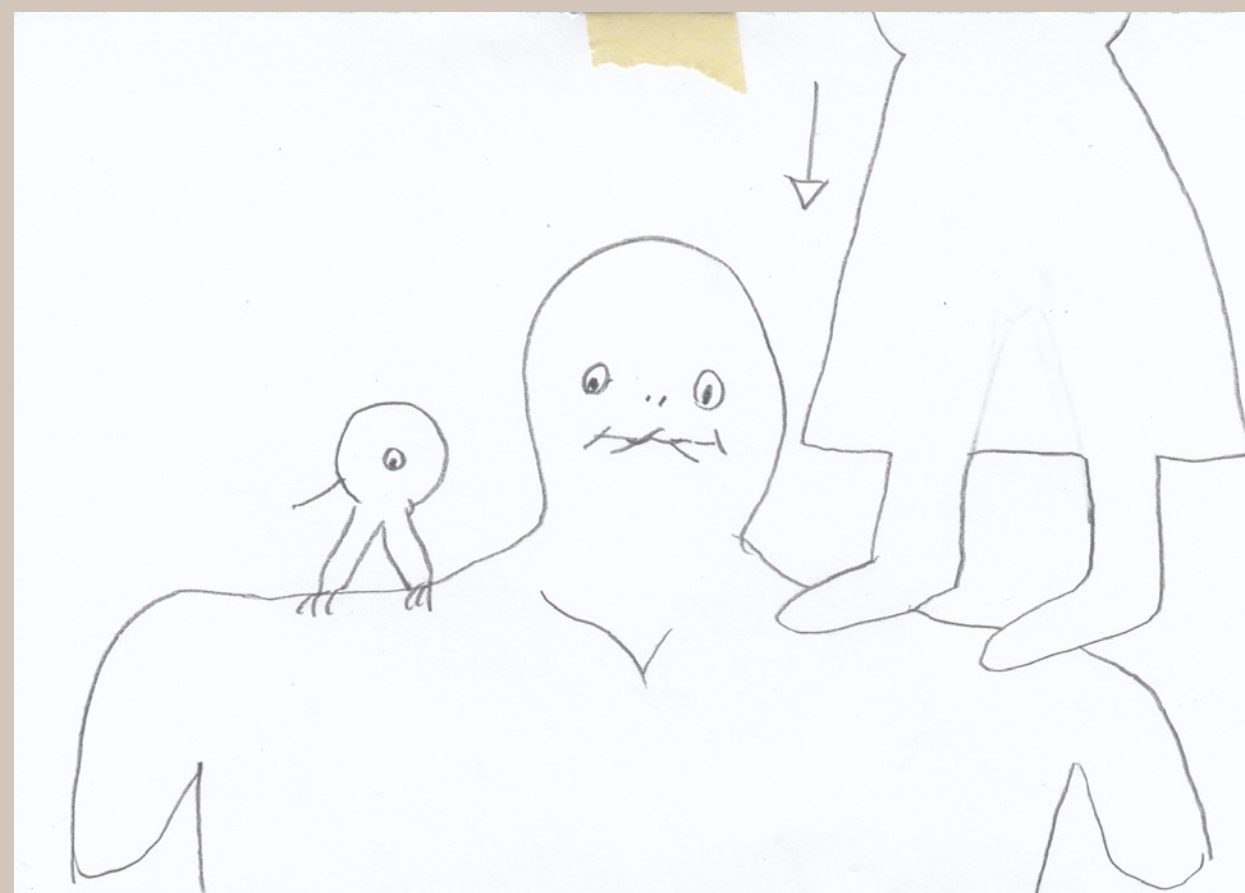


Compositions are high in negative space.
Perspectives are naive.

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LOOK AND FEEL



The definition of the characters changes drastically from a distance (the closer they are, the more detailed they get).

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THE TEAM, SO FAR

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Producer

DIEGO ARIAS ASCH

Writer, Director

JULIAN GALLESE

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Directors of animation

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THANK YOU.

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