

UNRESOLVED MEDIA

# FRAGMENTS

## *An Interview with a Memory*

ILLUSTRATED CLIENT PROPOSAL

A browser-based interactive redesign inspired by Waltz with Bashir



*“A story’s completeness does not guarantee its truth.”*

Proposed client: University Library Oral History & Digital Scholarship Program

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ENGL 314 Digital Graphic Storytelling | Summer 2026

# PROPOSAL SUMMARY

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Unresolved Media proposes *Fragments: An Interview with a Memory*. This short, browser-based interactive narrative redesigns Ari Folman's *Waltz with Bashir* for a university library oral-history and digital-scholarship program. The project does not retell one scene from the film or reproduce its characters, dialogue, or imagery. Instead, it preserves the source work's central concerns with memory, testimony, trauma, and responsibility and translates them into a participatory form. The player becomes an oral-history researcher responsible for interviewing ECHO, an artificial archive built from overlapping wartime testimony and incomplete records. A system called the Resolution Protocol requires the researcher to produce one coherent public account with a confidence rating. The design asks the player to decide what to trust, question, preserve, or exclude when the evidence refuses to become completely certain. The finished experience is designed for web delivery, allowing the same archive interface to appear consistently across the game, proposal, trailer, and project website.

## A. TARGET AUDIENCE

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The primary audience is university students studying history, journalism, documentary media, conflict studies, archives, public history, digital storytelling, or related fields. A secondary audience includes adult museum, library, and online-exhibit visitors. The experience is designed for mature users because it addresses war, traumatic memory, civilian vulnerability, and historical violence. It avoids graphic violence, but its subject matter asks users to consider the consequences of how testimony is collected and represented.

A university library or digital-scholarship program is a strong client because the project can serve as a short classroom activity, an online exhibit, or a starting point for discussion of source reliability and historical documentation. The seven-to-nine-minute structure makes the game short enough to use during a class or exhibit visit while still giving the player approximately nine to ten meaningful decisions. The player does not need specialized gaming experience. Navigation is based on readable text, clearly labeled choices, and a consistent archive interface. Color supports the hierarchy, but speaker names, module labels, and visual markers also convey information, so meaning does not depend on color alone.

## B. OVERVIEW OF THE REDESIGNED STORY

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*Fragments* begins when the player receives authorization to examine ECHO, or Evidence Correlation and Historical Observation. ECHO is not one witness. It is a composite archive that speaks in the first person while containing fragments from overlapping interviews, field notes, recordings, and institutional records. The archive concerns civilians moving through a dark coastal district during an unresolved wartime incident. ECHO remembers wet ground, an amber light, an unidentified figure, a group moving through an illuminated route, and observers above the scene, but the surviving accounts do not fully agree.

The Resolution Protocol serves as the antagonist. It is not openly malicious; it sounds efficient and reasonable. Its requirement is simple: the researcher must produce one public account, one classification, and one confidence rating. Supporting systems make that pressure visible. INDEX compares evidence, timestamps, source fields, and revisions. SENTRY warns when aggressive questioning threatens the archive's coherence. COMPRESSION converts irregular testimony into a clean institutional summary by removing contradictions and disputed material.

The player investigates through pressure, empathy, and skepticism. None is automatically correct. Pressure can produce direct answers while encouraging false certainty. Empathy can preserve sensory and human detail while leaving claims untested. Skepticism can expose revisions and weak documentation while giving official records too much authority. The story moves through six sections: Archive Authorization, Water Before the Street, Two

Locations, The Illuminated Route, Compression, and the Final Report. Earlier choices affect the evidence and disclosures carried forward, but the final publication decision is explicit. The player may authorize an Official Record, publish an Account with Gaps, or Seal the Archive.



Figure 1. *Two Locations* uses a fractured visual montage, while *INDEX* provides the official location, timestamps, and revision history via the interface.

## C. EXPERIENCE DESIGN, INFORMATION ARCHITECTURE, AND INFORMATION DESIGN

### MODEL STORY: WALTZ WITH BASHIR

The experience design of *Waltz with Bashir* places the viewer inside an investigation of memory. Folman begins with an absence in his own recollection and interviews other people whose memories gradually help him reconstruct his past. The film does not present memory as a stable recording. Recurring images, dreams, interviews, music, and animated recollections create uncertainty about whether the viewer is seeing fact, memory, fantasy, or a mixture of all three. In my earlier analysis of the film, the repeated image of dark water beneath yellow-orange flares felt incomplete and threatening precisely because it returned without enough context to explain itself. The animation creates a degree of emotional distance, while the eventual shift to archival footage removes that buffer and changes how the earlier images are understood.

Its information architecture is investigative rather than simply chronological. Interviews and recollections provide fragments that circle back to recurring images and gradually add context. The viewer assembles meaning from different perspectives rather than receiving a single, uninterrupted account. The information design reinforces this structure through heavy shadows, yellow-orange flare light, stylized animation, recurring visual motifs, contrasting music, and the distinction between reconstructed imagery and documentary footage. The source work therefore makes form part of the argument: uncertainty is not only discussed; it is experienced.

## REDESIGNED STORY: FRAGMENTS

Fragments preserves that uncertainty but changes the user from viewer to decision-maker. Instead of watching an investigator question witnesses, the player conducts the questioning and becomes partly responsible for the resulting record. This change is the core experience-design intervention. The game initially feels like a mystery that can be solved. As the interview progresses, the player learns that asking for certainty can itself alter what becomes available. The emotional movement is from curiosity and confidence toward discomfort, responsibility, and reflection.

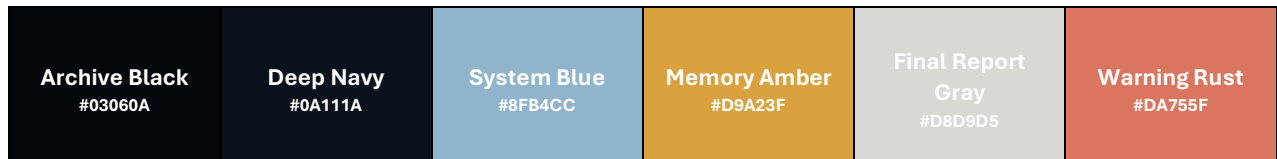
The information architecture uses fold-back branching. Choices create short divergences, but all players move through the same six-part investigation, so the experience remains coherent and fits the required playtime. This structure also allows different methods to reveal different forms of evidence without producing unrelated stories. In *Water Before the Street*, the player decides whether to demand an identity, preserve sensory detail, or audit the fragment against records. In *Two Locations*, an official “Checkpoint C” label conflicts with earlier testimony and is revealed to have been added after the first interview. In *The Illuminated Route*, the player learns that repeated lighting and the presence of observers are supported, but the purpose of the light and the observers’ affiliation remain unresolved. The phrase “secured route” is then exposed as later institutional language rather than a description from the earliest testimony. *COMPRESSION* demonstrates what is lost when those distinctions are removed.

The information design makes those categories visible. Memory scenes use dark navy and black, strong shadows, photographic composites, grain, distortion, and amber light. Pressure variants introduce harsher disruption; empathy variants preserve more human and environmental detail; skepticism introduces cooler grids, timestamps, and evidence overlays. The *Two Locations* montage is shown at its full composition, so conflicting visual sources remain readable rather than being cropped into a single dominant image. The *Illuminated Route* begins with warm, ambiguous light, while the “secured route” reveal shifts the same composition into a colder blue-white digital treatment, showing how an institutional label can change the meaning of the same scene without changing the underlying event.

The interface separates speakers and systems with consistent typography, names, vertical dialogue markers, and restrained color roles. *ECHO* uses amber, *INDEX* uses cyan/teal, *SENTRY* uses red, and *COMPRESSION* uses blue-gray. The final report deliberately changes to a pale, rigid institutional layout with darker identifiers and cleaner spacing. This creates a visual rupture from the unstable memory scenes: the report looks more complete at the exact moment the player should question what completeness means. Quiet interface sounds, warning cues, reveal effects, and the looping “Dark Times” background track support the atmosphere without replacing the text.



Figure 2. The same route composition shifts from an ambiguous warm memory to a colder processed “secured route” state when later institutional language is revealed.



Design palette. Dark archive tones frame the interview; system blue identifies analytical and evidentiary functions, amber marks memory and recovered fragments, rust signals pressure or warning, and pale gray distinguishes the institutional final report.

UNRESOLVED MEDIA // ORAL HISTORY ARCHIVE

Audio: Off
Restart

# FRAGMENTS

An Interview with a Memory

Pressure 4
Empathy 0
Skepticism 0
Evidence 5

FINAL REPORT // OFFICIAL RECORD

STATUS: CLOSED RECORD

| ARCHIVE DISPOSITION           |                               | FINALIZATION / GENERATED REPORT |                              | OFFICIAL RECORD |
|-------------------------------|-------------------------------|---------------------------------|------------------------------|-----------------|
| CASE<br>FRAGMENTS             | SOURCE<br>ECHO COMPOSITE      | RELEASE<br>PUBLIC               |                              |                 |
| CONTRADICTIONS VISIBLE<br>NO  | COMPRESSION<br>APPLIED        | PROVISIONAL ROLE<br>RETAINED    | REVISION HISTORY<br>INTERNAL |                 |
| METHOD DISCLOSURE<br>EXCLUDED | EVIDENCE RETAINED<br>SELECTED | CONTESTED MATERIAL<br>REMOVED   | SYSTEM CONFIDENCE<br>86%     |                 |

A high-confidence public account was generated by excluding or internalizing disputed material.

## ■ RESOLUTION PROTOCOL

Official Record authorized.

COMPRESSION: Location: Checkpoint C.

COMPRESSION: Event: civilian movement through a secured route.

COMPRESSION: Illumination: navigation and route-control measure.

COMPRESSION: Figure: transport assistant.

COMPRESSION: Confidence: 86 percent.

INDEX: Revision conflicts and unsupported interpretations have been transferred to internal storage.

ECHO: The account is easier to read now.

ECHO: I cannot find the wet cuffs inside it.

RESOLUTION PROTOCOL: Public release complete.

PROTOCOL NOTE: Standard release procedure was accepted at authorization.

INDEX NOTE: The provisional role remains in the public account despite low source support.

THE ACCOUNT APPEARS COMPLETE BECAUSE THE EVIDENCE THAT COMPLICATED IT NO LONGER APPEARS INSIDE IT.

### BEGIN ANOTHER INTERVIEW

Return to archive authorization.

INDEX: STANDBY
SENTRY: STANDBY
COMPRESSION: ACTIVE

Figure 3. The generated report intentionally abandons the dark memory palette for a pale institutional page, making completion look orderly while exposing what was retained, disputed, or removed.

## D. CENTRAL PROBLEM AND DESIGN INTERVENTION

### How can someone document historical violence responsibly when memory is incomplete and the system demands certainty?

The sensitive problem is not simply that witnesses may remember incorrectly. Historical records can appear objective even though they are produced through interviewing, categorization, omission, institutional vocabulary, and later editorial decisions. The danger is that uncertainty can disappear without the audience noticing the decision that removed it. Fragments addresses this problem by making those decisions playable.

The game consistently separates supported evidence, unresolved memory, later interpretation, and institutional additions. For example, civilian movement and repeated illumination can be supported. At the same time, the exact location, the purpose of the light, the identity of a figure, and the affiliation of observers remain uncertain. “Checkpoint C,” “transport assistant,” and “secured route” can be entered in the record as later labels without becoming historical facts merely because they sound official.

Our intervention is therefore both procedural and visual. The player must question, classify, preserve, compress, and finally authorize the record. The three endings do not announce one perfect ethical solution. The Official Record is usable but may achieve confidence by removing contradictions. The Account with Gaps is less certain but makes its limitations visible. The Sealed Archive protects the testimony from further pressure but removes it from public history. By forcing the user to choose among imperfect responsibilities, Fragments carries the source film’s concern with memory into an interactive form appropriate for an educational archive or digital exhibit.

### PRODUCTION NOTE

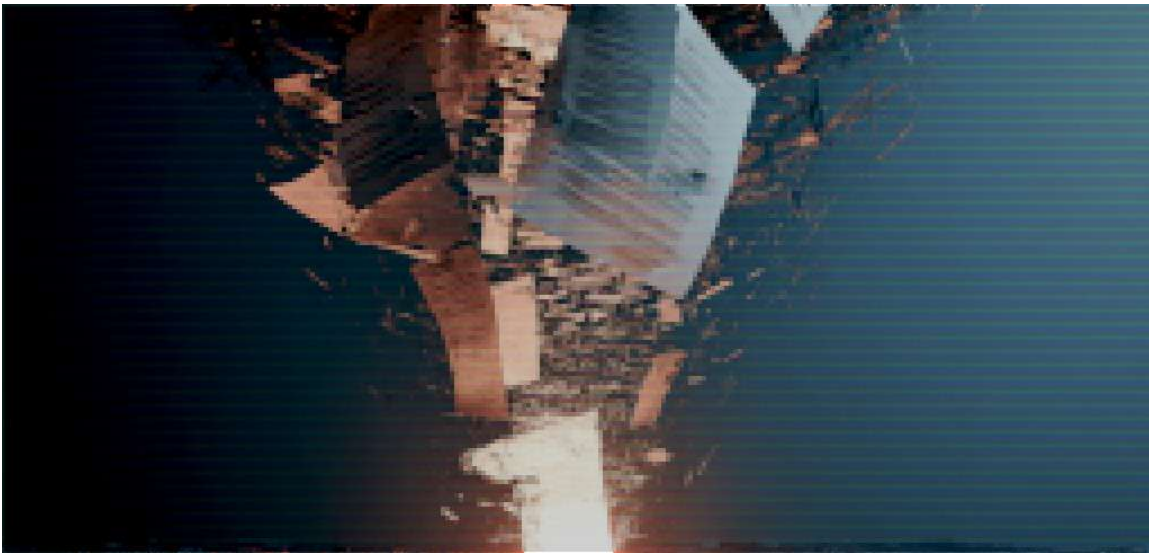


Figure 4. *COMPRESSION* visualizes the institutional impulse to consolidate irregular evidence into a cleaner report.

Source work: Ari Folman, *Waltz with Bashir* (2008). Fragments is an original fictional composite inspired by the film’s themes and narrative methods; it does not recreate any single historical testimony, person, or event, nor reproduce frames or dialogue from the film. The visuals shown in this proposal are production images and interface states from the current game. The game combines original interface design with processed and composited visual source material; source and asset provenance is documented where applicable. No imagery or dialogue from *Waltz with Bashir* is reproduced.