

“CHASNI”

(Disfigurement can lead to social disability. Who is Responsible?)

Submitted in partial fulfillment of the requirements

of the degree of

Master in Design

by

Abhishek Verma

126340008

Supervisor:

Prof. Shilpa Ranade



Industrial Design Center

INDIAN INSTITUTE OF TECHNOLOGY BOMBAY

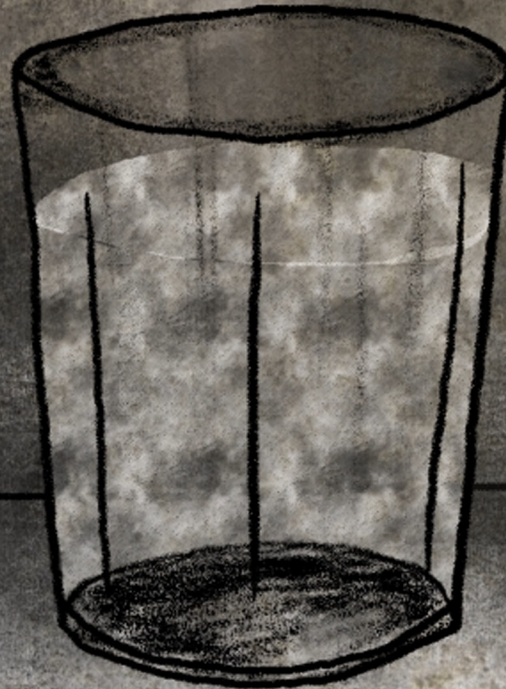
2013



IDC
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चासनी

A SHORT ANIMATION FILM



DISFIGUREMENT CAN LEAD TO SOCIAL DISABILITY! WHO IS RESPONSIBLE?

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A SHORT ANIMATION FILM
DISFIGUREMENT CAN LEAD TO SOCIAL DISABILITY!
WHO IS RESPONSIBLE?

GUIDE: PROF. SHILPA RANADE

ABHISHEK VERMA

126340008

ANIMATION & FILM DESIGN (2012-14)

IDC, IIT BOMBAY

APPROVAL SHEET

This Animation Project II entitled "CHASNI" by Abhishek Verma, 126340008 is approved in for the partial fulfillment of the Masters Design Degree in Animation and Film Design.

Project Guide:



Internal Examiner:



External Examiner:



Chairman:



Date:

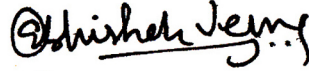
29 - NOV - 2013

Place:

MUMBAI

DECLARATION

I declare that this written submission represents my ideas in my own words and where others' ideas or words have been included, I have adequately cited and referenced the original sources. I also declare that I have adhered to all principles of academic honesty and integrity and have not misrepresented or fabricated any idea/ data/ fact/ source in my submission. I understand that any violation of the above will be cause for disciplinary action by the Institute and can also evoke penal action from the sources which have thus not been properly cited or from whom proper permission has not been taken when needed.

Signature: 
Date: 29-11-13

Name of Student: Abhishek Verma
Roll no. : 126340008

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Abhishek Verma

ABSTRACT

Disfigurement is a major consequential factor of acid attacks, burn attacks, accidental burns, skin diseases, accidental casualties, faces slashing, self-body embroidery etc. This has been into existence from the beginning of our civilization. Earlier it has been backed with superstitious & strong religious beliefs, whereas today disfigurement has taken a form of retribution outlook & social boo. Post crime repercussions (majorly by acid attacks) to an individual under disfiguration looks visually different (altered facial features & identity) and this makes the society around one uncomfortable & hesitant. Making one disfigured with intention has attended a crime status and is increasing day by day across the world. The most vulnerable to these crimes are female gender mass. Post crime, society plays a part by ostracizing the attack survivors making their situation worse for their survival.

In this developing society it's a concerning question on norms and notion we possess. Kind of attitude we exhibit & share with the survivors. Even the law we have designed against such a horrendous crime is fallible.

Let's make deep introspection to the situation faced by the survivors in their daily lives.

KEYWORDS: Disfigurement, Acid-Attacks, Social disability, burns.

INTRODUCTION

“Our actions are reflections of our society”. Charity to crime has always been manifesting in and around us and continued to be the part the human society. The reason when “crime” takes a toll, it has its severe effect on an individual that makes his/her life in a society harsh & unloving even takes a face of death. One of the horrendous crime in rare is “Acid Attacks”. It carries out stark differences to the lives of victim/survivors comparing to their lives before attack. It results in physical disability, humiliations in society, killing of social space, depression, and fear and even suicidal. But there are always few exceptions that come out.

One of the recent Acid throwing case occurred in Mumbai Bandra station on 1st May 2013. It cost the life of a girl with severe Acid injury. This event as a whole made me look into it and instigated my thought to go further with the other cases of acid attacks injury. The research made me read and talks to survivors that were depressing & equally inspirational and encouraging. My look into this is in a form of short animation film depicting their personal and social interaction within the society.

What is Disfigurement?

The standard Dictionary explains

Disfigurement [1]

Noun

[Mass noun]

The action of spoiling the appearance of something or someone; defacement:

The disfigurement of this very pleasant area

Something which spoils the appearance of someone or something; a blemish:

A severe facial disfigurement

***What most common source
wiki explains:^[2]***

Acid throwing, also called an acid attack or vitriolage, is a form of violent assault defined as the premeditated act of throwing acid or a similarly corrosive substance onto the body of another “with the intention to disfigure, maim, torture, or kill.” Perpetrators of these attacks throw acid at their victims, usually at their faces, burning them, and damaging skintissue, often exposing and sometimes dissolving the bones. The most common types of acid used in these attacks are sulfuric, nitric, or hydrochloric acid. The long term consequences of these attacks may include blindness, as well as permanent scarring of the face and body, along with far-reaching social, psychological, and economic difficulties.

Disfigurement as a crime

Such a horrendous crime is committed through Acid throwing, intentionally burning one individual, slashing of face with a sharp weapon, cutting of a nose etc.

It is made achievable through the most common medium, acid. Acids are available in a local store at the rate of 10-15 rs/litre. Some of them are Sulphuric acid ,Concentrated Hydrochloric Acid, liquid acid available for cleaning toilets, acid (vitriol) for cleaning gold/silver jewelries.

Main reasons figured behind these were love spurns, dominance, dowry, sexual needs, extra-marital affairs, divorce, gender biasing against females, unwanted attention and care of love and ego predominance.

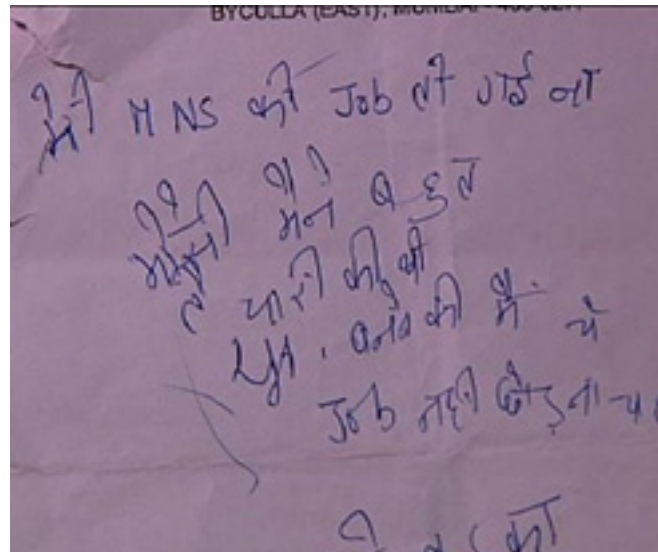
Incident

1st May 2013, Bandra Terminus, Mumbai (India)

Preethi Rathi [3], after scoring a job offer of a Nurse from INHS, Asvini (A hospital with 825 beds, Indian Navy) she came to Mumbai and landed in a Bandra Terminus hurrying to her final destination, campus of Indian Navy Base. All of a Sudden, someone flung Acid on her. She was taken to Indian Railway hospital for treatment. The attack was fatal and she succumbed to her injuries on June 1st. This was the second big news towards Women under attack after 16 Dec Nirbhaya case.

A moment after the attack she was taken to hospital, she asked for a pen and paper. The attack made her food pipe and other internal organs near the face and chest area fully melt and nonfunctional. She scribbled few words expressing concerns about family's economical problem, treatment costs, her job and face.

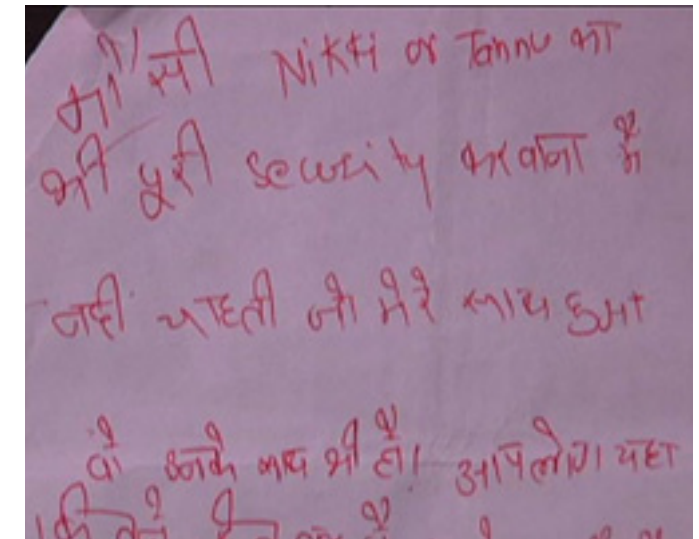
Visual citation (i) [4]



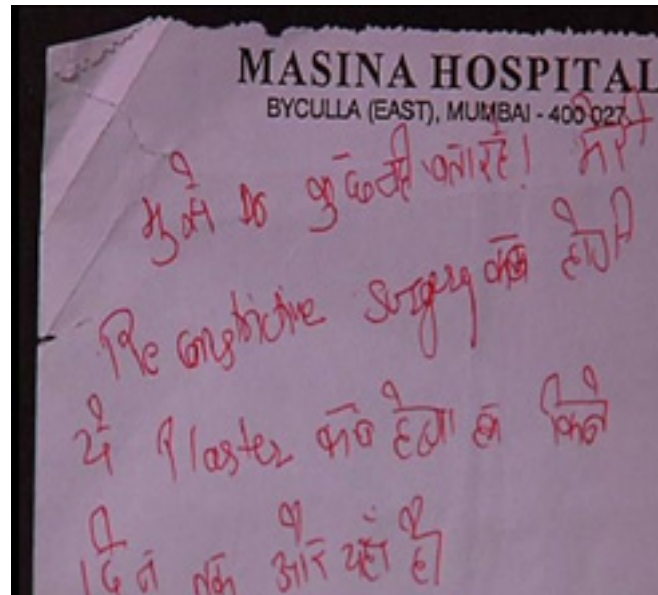
*My job to INHS Ashvini has gone, I guess!
I prepared very hard for this, I don't want to
lose this job.*

*Mausi do take care of Tanu and Nikki very
well. I don't want the same should happen with
them too.*

For how many days you all are here?

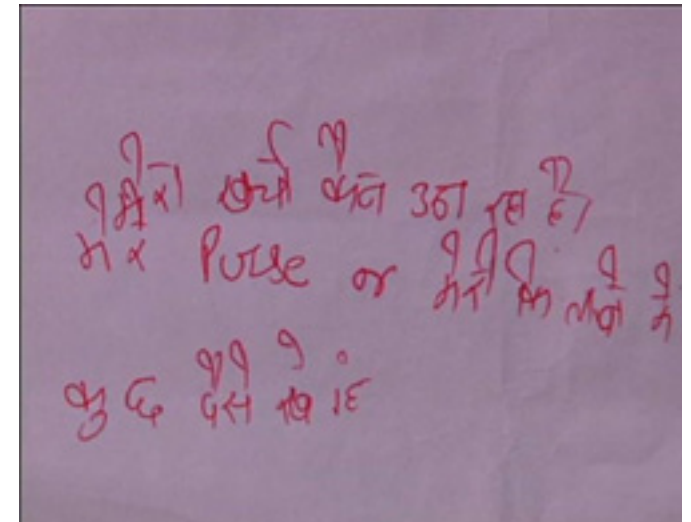


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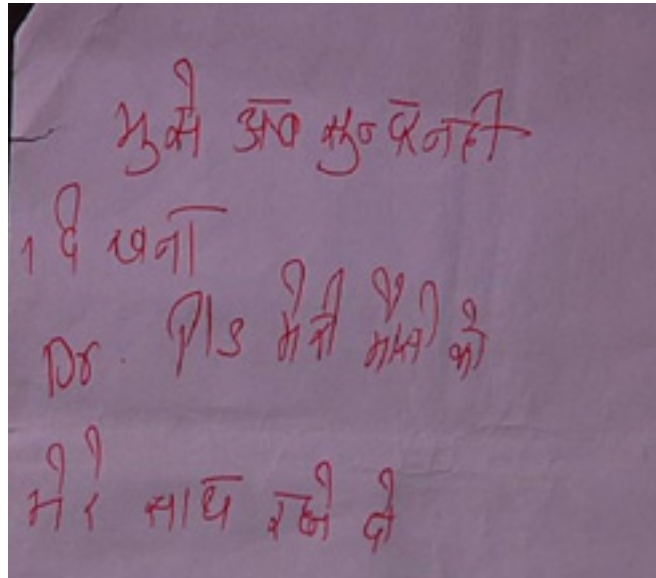


I don't know anything. When my re-constructive surgery will be done through? When this plaster stuff will be removed and how long I have to stay here.

*Who is taking care of my expenses?
I have some money in my purse and few kept
inside a book.*

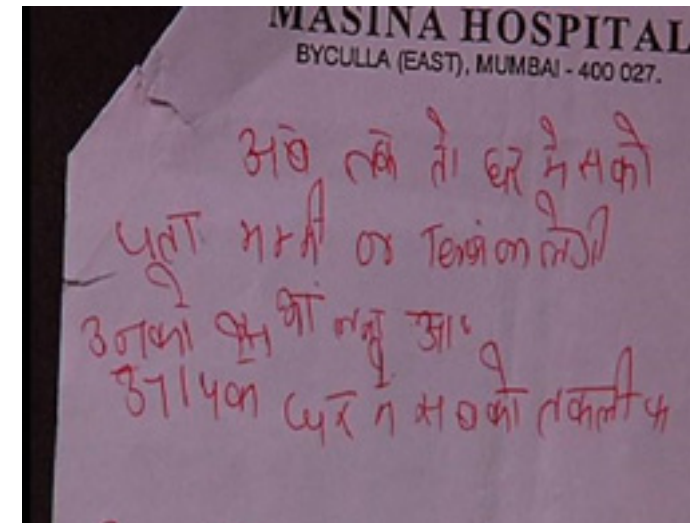


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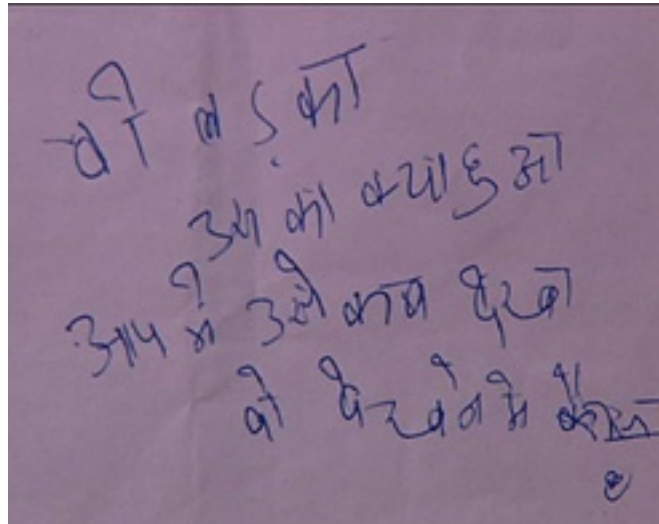


*I don't want to look beautiful again.
Please tell my mausi to stay with me.*

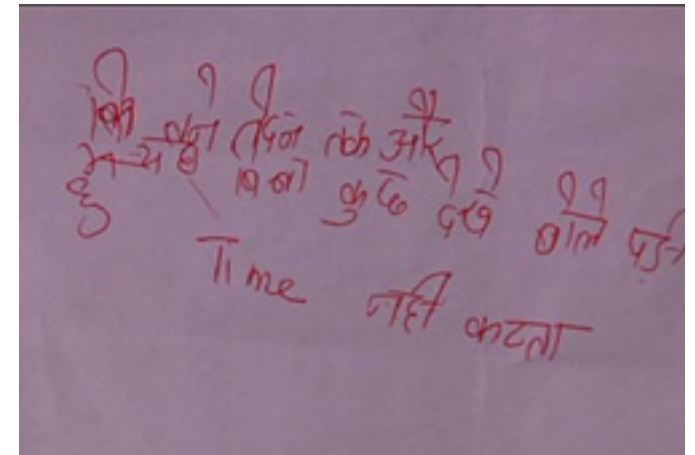
*Till now , all of my family members & relative-
have known about this incident. Everyone
would be distressed.*



Visual citation (iv) ^[4]



I have become vestigial with my body, can't even speak. I am bored.



*What happened to that boy(Attacker) ...
When you all saw him?...How he look
like ...*

After seeing these scanned hospital note penned down by Preethi, it agitated me with the sense of the disability and worthlessness towards one's life. Preethi left us but what would have happened if she would have lived. What is an actual face of the society? What we think or something else! I went through few other cases of the survivors and studied how they dealt with their lives post attack. This was the point of concern I focused though the entire project

***Disfigurement to one leads
to:^[5]***

Fear
Pity
Laughed at
Insensitive
Jar
Tease
Scream
Awkwardness
Stare
Raise eyebrows
Look down at
Look away
Ignore
Hesitate
Loneliness
Non-socialize
Look away
Valueless
Isolation
Economic problems
Inability

This project describes the state of disability and phase of compromise with survivors. The cases inferred here are of acid attack survivors.

RESEARCH & DATA COLLECTION

Few case studies and findings made me discover in the real sense of how they spend each day making their routine.

It's all about distorting one's identity committed either as a crime or happened as an accident.

The main area of research narrowed in the context of acid attacks, one of the horrendous crime against women growing uphill day by day in our nation and in adjacent countries. The countries viewed this as a threat are Bangladesh, India, Pakistan, Cambodia, Vietnam, Laos, Hong Kong, China, United Kingdom, Kenya, South Africa, Uganda and Ethiopia. Among these Cambodia, Bangladesh, India and Pakistan have suffered with maximum number of cases.

“My face suddenly felt tight and it was burning all over. The smoke emanating from my face was suffocating me. Fearing the acid would eat up my face, I ran home. My mother opened the door and went into shock to see her daughter’s face being swallowed up by acid fumes. I received third degree burns on my face, right hand and chest. My features were completely distorted, and it was difficult for my own friends to recognise me. Since my eyelids had shrunk, I couldn’t close my eyes, and this made it very difficult for me to sleep. Every night, I’d sit on my bed waiting for dawn.”^[6]

Shirin Juwaley, attacked with acid by her husband

Historical & Mythological facts [6][8][9]

*Byzantine Empire (Roman Empire) in Greece opt the mode of disfigurement as a punishment to catastrophe the ruler or king by cutting their nose. These are measures opted by their heirs so that their grand generations could not challenge them for the throne again. As it was said that rulers were send directly from heaven accounting to be unblemished in appearance and strength.

*The Indian Mythology states one of its point of view to the naming conventions of Lord Hanuman. Hanu(jaw) + Man(-mant –prominent or disfigured)= HANUMAN
“One with prominent or disfigured Jaw” semantically one whose pride was destroyed.

The history of acid had been into terms from first century AD, back to ancient Greeks. It had been termed as “vitriol”, a hybrid of Sulphuric acid used to purify gold and fabricate precious metals. The first attack with vitriol came into notice in 17th century in France and it was increased in 1879, 16 cases of vitriol attacks went before the court. With the time moved people acquired the knowledge of the power of vitriol, it became a predominant medium of committing crime. The most widely reported cases seen at that time: Vitriol was used by women against women.

It was coined as La_Vitrioleuse, termed with 'Crimes of passion'.

Here the main perpetrator was women and this was used with the ardent intention to disfigure the counter facial feature, reason being as disloyal mate, female rival, robbing the possibility of further amorous, sexual activity and many more.

During the late 19th century, the increasing popularity of La_Vitrioleuse made several Art Nouveau artists to develop the print of it.

One of them is by Fernand Pelez.



"Crimes of Passion" painting by Fernand Pelez

Stats^[2]

India counts herself as 3rd after Bangladesh and Cambodia.

Bangladesh 3000 since 1999

Cambodia 216 1985-2009

India 74 cases reported till 2000

27 till 2010

153 2002-2010

Jan 2002-Oct 2010 -153 (*Karnataka* leading the toll as 99 herself)

After 2011- present crime rate rising

72% were women

Pakistan reported 150 till 2011

These are public official data that are being filed, many of them remained unnoticed and unregistered as a state of compromise.

Law accounting against acid attacks^{[10][13]}

With the protest by the activists from stopacidattack.org headed by Mr.Alok dixit made government of India frame a strict rule against acid attacks and sale of acid attack.

This was the petition file by one of the brave survivor Laxmi (2006 acid attack survivor). Under the section of **IPC 326A** the penalty to the accused is more stringent as not less than 10 years of imprisonment and compensation is raised from 3-10 lakhs.

Under poison act 1919, now sale of acid is stricter, it can't be sold without a valid Id proof and to the person less than 18 years of age. Acid is now considered as poison.

There also exists Criminal Injuries Compensation Act which gives interim relief to the survivors as an economic assistance for treatment and living.

Support and help^[6]

Apart from the law framed by the Govt. organization there is Govt. and privately formed organization who supports the survivor throughout the world.

ASTI-acid survival trust international

ASF-acid survivor foundation Bangladesh

ASFU-acid survivor foundation Uganda

ASFP- acid survivor foundation Pakistan

SAA- Stop Acid Attack.com (this is highly active organization function in the north-western part of India functions with Facebook and other social networking mediums.)

Palash Foundation- A small group functioning in India, helping the survivor to come up from the depreciated individuality and promotes growth of one being to fight back and walk independently.

v

Case Studies

Shirin juwaley^[5]

Shirin Juwaley's husband threw acid on her after she filed a divorce. She is one of the survivors and challenges the society against disfigurement as social taboo. She says "Why are people with visual disfigurements socially ostracized and isolated?" She challenges the norms saying "Is this behavior acceptable in society?"

She heads Palsh foundation which focuses on social integration and livelihood for the people with disfigurement.

She has an MSc in Development & Human Rights and earned a distinction for her thesis, 'Does disfigurement lead to disability due to social exclusion?'.

HER TAKE ON INCIDENT

"Being burned was the best experience of my life. The many masks that I was carrying started melting one by one. The disfigurement of my face also helped in sifting out people who genuinely cared for me. Having a second lease on life, the realisation came very strong to stop complaining and enjoy what I have. I started appreciating all things made by the creator and the imperfections of life. The journey inward had begun and I am still a work in progress."

Laxmi Agarwal^[11]

One of the Acid attack survivors, she was 16 and 32 year old person proposed her for marriage. The rejection of the proposal cost Laxmi her face. An outbreak happened after 16th December Nirbhaya case when she broke out of the veil she have been under for 8 years and planned to fight against Acid attacks. She is one the members of Stopacidattacks.org and headed the agitation to the Govt. of India against the open sale of acid.

She said '*I lost my childhood that day*'

Sonali Mukherjee^[12]

In 2003, she was attacked by three assailants, just because they thought she was arrogant. This perception of others (considered valueless ego instability) cost her face and identity. She was a NCC cadet and won several awards for her deed.

She was the one to appeal for *euthanasia*

Few other insights

Rejection
Isolation
No family life
Mental instability
Psyche disorder
Self-monster mentality
Fearing social interaction
Suicidal attempts
Feeling of being ugly
Complete social disability
Despair

Films & other Art form related to Disfigurement

FINDING FACE (23 Aug-2009)| 68min|color| Cambodia ,USA^[15]

SYNOPSIS

When she was sixteen, Tat Marina was brutally attacked by a jealous woman and her bodyguards who poured highly toxic nitric acid over her head in front of hundreds of witnesses. Finding Face investigates the fracturing of Marina's family across transnational boundaries and documents the family's disparate responses to the knowledge that none of Marina's attackers have been arrested despite widespread knowledge of their identities.

Directed by Skye Fitzgerald written by Patti Duncan



SAVING FACE (8 MAR-2012)|40 min|color|documentary|USA^[15]

Every year hundreds of people -- mostly women -- are attacked with acid in Pakistan. SAVING FACE follows several of these survivors, their fight for justice, and a Pakistani plastic surgeon who has returned to his homeland to help them restore their faces and their lives.

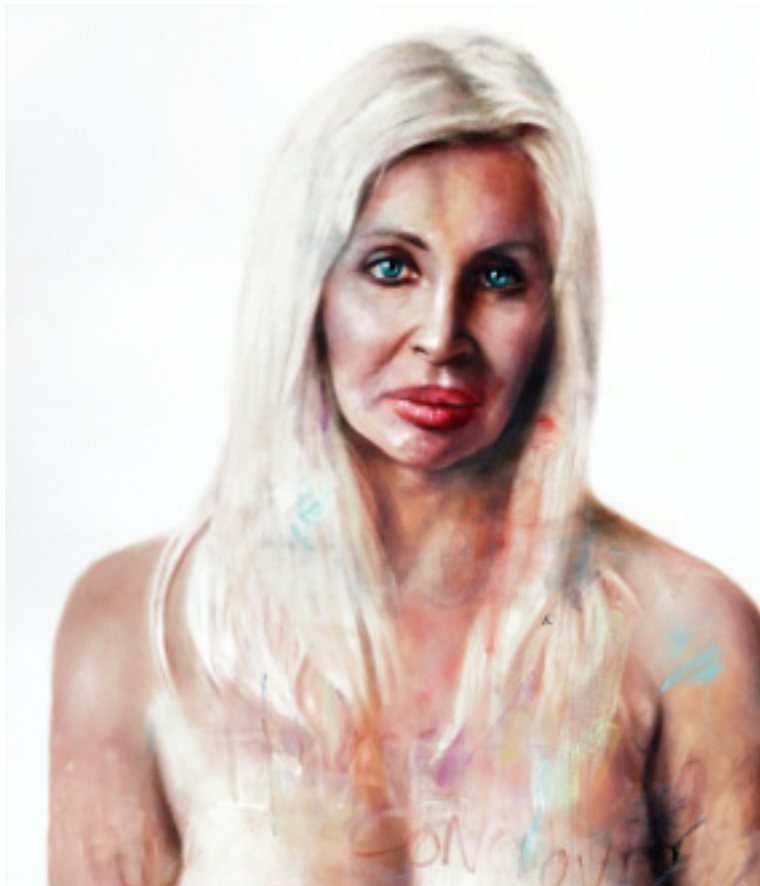
Directed by Daniel Junge, Sharmeen Obaid-Chinoy



[16]



JOHAN ANDRESON PORTRAITS^[14]



STOLEN FACE |TV DOCUMENTARY^[17]

A story of courage - the kind you need when dealing with disfigurement from an “acid attack”. These vicious assaults don’t only happen on the Indian sub-continent - they also occur - in cities like London, Brussels. And even here, in Canada.

Produced by Global 16x9



[18]

CONCEPT & PROJECT BRIEFS

Driving Principles/hypotheses

1. The situational condition developed around the individual after being attacked and termed as a survivor.
2. The worse prevalent situation developing around one socially and culturally.
3. The living existence.
4. The retribution to the accused.
5. Justice processes & support.
6. Self-expression of the survivors or post-attack repercussions.
7. Permanent physical ailment as blindness, skin complications and scars

Methodology

In this process, highlighting of the main experiences or disability faced by the survivors can make one introspect their thought in action and attitude towards the disfigured. Portraying this with a short animation could possibly derive a measure in attitude, 'how we behave in society?' And challenging the existence of predominating male gender stereotypes.

Story A

First explorations I thought of a woman who wants to have tea.

After sending her daughter to school , she relaxes and wants to have a cup of tea. She boils water and puts sugar in it but unfortunately there was no tea left in a tea box. She thinks to go outside and purchase a tea packet from nearby shop. She moves towards the door and peeps outside to enquire that the shop is open or not. In the mean time she sees the whole story being narrated of how she was ostracised by the society & her day to day life difficulty. She flashed herself out and empty tea box fell down. In the end she drank the sugar syrup as a state of compromise.

This story describes her disability to go outside and perform a natural social interaction.

Poetry

I sleep in the dark,
without a slightest glow

People staring in, they like a private show.

It seems like a long journey,
the unending flight of stairs
Tightly shut, the windows, the doors
even people seem like a threat!
No one is ready to view my scars
as yet...

I climb and climb to reach my room.

As soon as I enter, I dim the light
the only one to embrace me is darkness in the night.

I walk... it is a long walk to the dingy room

I wonder with a frenzy loom..
WAS I AT FAULT?

I feel calm for just a bit

But as soon as I see the street,
I sense the loneliness creeping through my feet.

All I did, was I reasoned with him,
and assertively said 'NO' and in response he caught my hand and had me go.

Family, friends, neighbors
look at me as if I am a 'display'
gone wrong.

I run across to the store
when I feel like a treat, the baker has known
since I was a kid.

He knows not how to react, on seeing my face turning into stranger with my own case.

All of them keep me at bay
It gets harder and harder to get through the day.

I cover my face with an open palm
a certain a duality in its charm
My innocence was snatched and
then abused
People did and then misused

I remember, a packed road suddenly went empty
as I was splashed.
All I remember was a fluorescent glow, people looked away few
looked on with raised eyebrow.

Its a long walk to the dingy room
I walk and walk..
With a heart filled with fear
I ask myself whether I WAS
WRONG? "No" says the mirror .
I feel calm, I see the street
Loneliness creeping through my feet
I still intend to stand . . .

Poetry (in hindi)

घूरा लोगो ने जैसे इंसान ही ना देखा हो
कमरे तक की सीढ़िया मानो खतम ही ना होती हो

चलती जाती, चढ़ती जाती
कहीं खिड़कियो की चोट, तो कहीं दरवाजो की रोक,
तो कहीं लोगो की ओट

बस ये सोचती की कमरे मे पहुँच जाऊ
किसी कोने मे जा चुप जाऊ

बिन पल्लको की आँखें, उन आँखों की नींद की मुझे आदत है
सुबह के बजाए रात ही मेरी राहत है
अगली सुबह जग जाऊ
पर एक सवाल की गलती क्या थी मेरी, की मैं जा चुप जाऊ.
तभी चाँद ने कहा " अरे तू आच्छी है"
तब ये लगा की ये राहत स्च्ची है

मैने पर्दों को हटाया, रोशनी को निहारा
थमी सड़के, कदमो को सराहा
मैं बढ़ी आगे होश मे, भीड़ बनी पगडंडिया आक्रोश में
साख-सखा आस पड़ोस सब ने था मुझे भिचा
मैं भागी दूसरी ओर की आकेलपन ने भी था मुझे खिचा

फिर क्या था, मुझे किसी ने ना पहचाना
मैं ठहर गयी
थम गयी
सोचा थोड़ी भूक है पानी तो ले लू
कुए ने पूछा " मैं कौन हू?", मैने दुबारा पूछा "मैं कौन हू?"
मैने अंदर झका और खुद को देखा
पाए दो चेछरे, जो लोगो ने दिखाया
पहले को नोचा था , दूसरे को ठुकराया

मैं दिख ना जाऊ की वो अपनी आँकें मूंद लेते है
मैं छू ना जाऊ की वो खुद को मूंद लेते है
चारो ओर सुनसान की कहाँ जाऊ
गलती क्या थी मेरी की मैं जा छुप जाऊ

सड़को ने कहा की अरे तू
अच्छी है
तब लगा की ये राहत सूची
है
मैंने पर्दो को हटाया, रोशनी
को नहिरा
थमी सड़के, कदमो को सराहा
मैं बढी आगे होश मे, भीड़
बनी पगडंडिया आक्रोश मे
.....

Story B

This was the second explorations in the point of view of a daughter.

She went to the market with her mother and was enjoying the whole scene of interaction with different kinds of people; shop keepers, strangers and with many other acquaintances. She and her mother had full form shopping with great food. They both returned and saw her father sitting in the dining room, a bit tensed. He called her mother and took her to room, after a couple of minute there was a big chaos. She peeped inside to know what all is happening there. With a loud thwart her mother was on her feet fully burnt.

After a year, everything has changed she is more matured now and well understood. They both, mother and daughter have shifted themselves to different place. She is in her room and her mother is sitting beside her. She is fully engrossed in playing with rubik cube. In a moment or soon she had her gaze fixed on one color and she gets into that sub cube. She is now in same market and observes the reversed attitude of the same people towards her mother. Even the when her mother tried to wipe her sweat, on seeing the face a dog starts barking.

Rubik cube fell down from her hand. She is looking into it. On other minute her mother intervenes her and puts the cube in her hand.

She hugs her mother and they both start playing with each other.

Story C

A woman is jewelling herself in front of the mirror, coloring her pouts, engraving her eye brows, counting –matching her colorful shining bangles. She moves towards the gate and opens it and goes out to market. She is walking and meeting many kinds of people from strangers to friends, from shopkeepers to acquaintances, being happy and scared both. Her eye balls dwindling across her eyes to see who is passing by and trying to get across their instincts. So all of a sudden someone tapped her and she turns. He has snatched and stolen her face. She falls on the ground and every neutral junta watching her in amazement. She turns her head up and reaction reversed, most of them covered their eyes, some staring at her with their palm ventilation formed with the fingers, some ran away, few covered the eyes of their kids and few in acted as being under puke.

She was also amazed and confused that what happened to her. She approaches mirror quietly, in a sudden there is a large outcry in her face as she discovered that her face had been stolen already, leaving her face with no physical attributes.

She turns; saw a folk of women with same face in front of her and all moving towards the infinity to kill them. She tries to snatch the face of one of the woman standing as she finds her own face physical attributes in her. It turns blank and similar things repeats and everyone turns with blank white faces. All are approaching towards infinity. She conjoins them but she doesn't want herself to fall in that pit of despair. Her legs perplexed with the decision of moving towards it.

Finally she reaches the pit edge and looks down.

Black out and that pit turns into the winding positive cosmic concentric rings and she is wearing bangles with match and count. She is seen painting and coloring her face making each attributes as nose , lips.

VISUAL DEVELOPEMENT

On the account of the visual development, I tried to put the section of screen based on the seriousness of the subject of the story. All it begins was with the basic grey & black style in a graphic form after that it was worked to be as the scribbles that can be represented in a form to communicate and each and every conversation would be shown with the intensity of scribbles. Taking into account the line quality and the filling to a character it is phased with the texture fill through each character and background.



References and explorations^[19]

With few references and style I came up with the pattern as fully textured, separately implemented into foreground, animating character and background. It film follows one common texture pattern used in different folds.



*HA-The breath of life by RyanWood
Ward*



*Plankton - Monterey Bay Aquarium
by Ryan Wood Ward*

References and explorations

[19]

Few drawing styles and character line quality was explored on basis of these short animation films. The use of positive and negative spaces used alltogether as one.



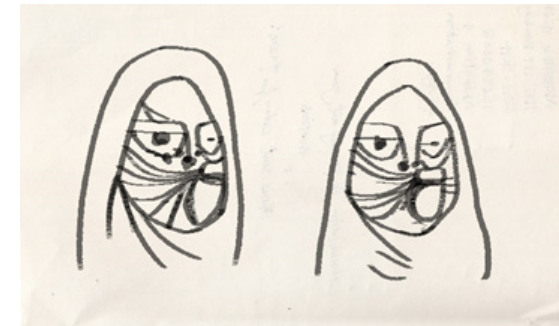
CUNNING TAILOR by Rashin Kheirieh



Vilagers & Cecelia by Adrian Meargeiu

Character Design & Exploration

The character design process came tough as I have to make the character obscure, hidden under veil. She will don a robe that will cover her entire body except her hands & face (partially) to keep her secluded within herself.



Character Design & Texturing

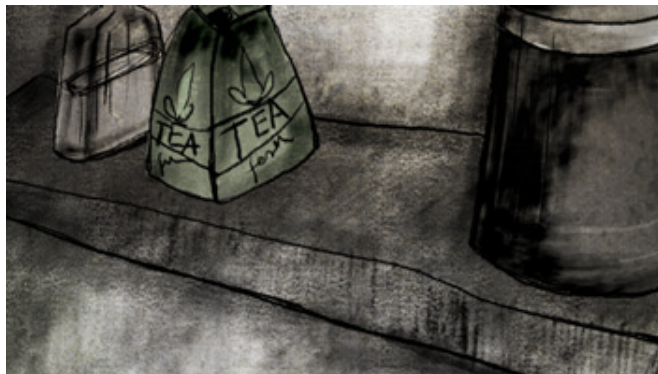
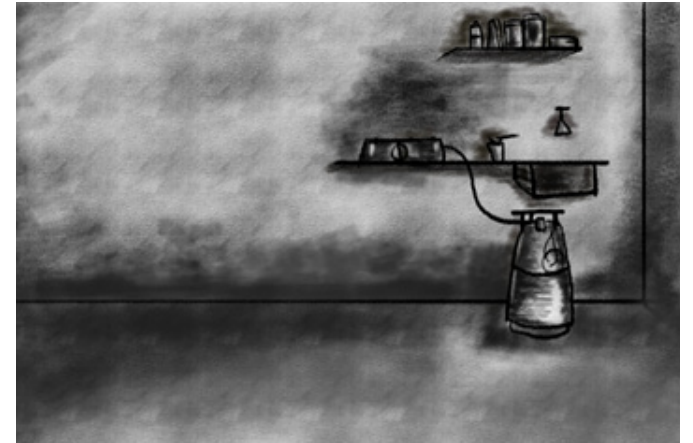
Character design I opted is to have more rich rough looks rather making it look like a graphic icon.



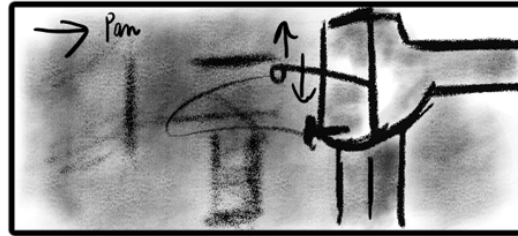
Other exploration on props, BG etc



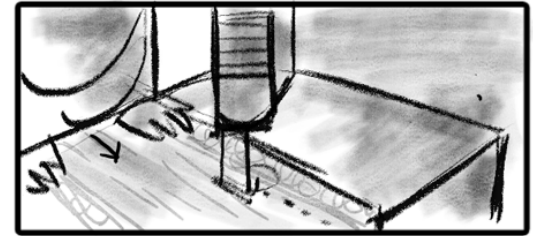
Other exploration on props, BG etc



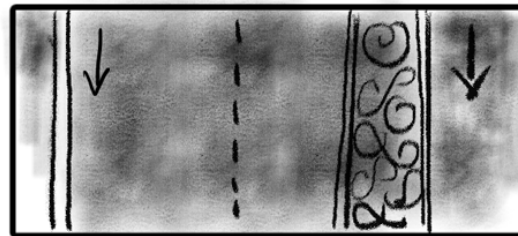
STORY BOARD



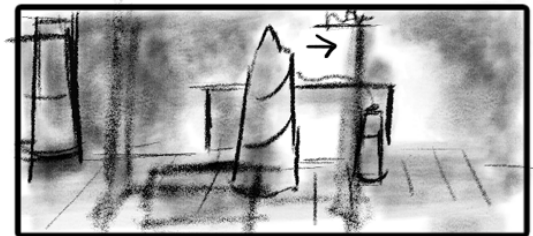
SEWING MACHINE CLIPPER IN CONTINUED MOTION AND STRINGS FLIPPING ON SIDE. HEAVY SOUND OF SEWING MACHINE IN BG.



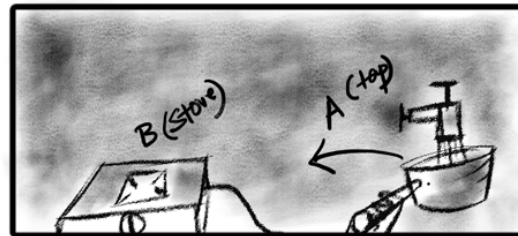
NEEDLE KNOCKING ON THE TEXTILE, SHE IS SEWING. TEXTILE/CLOTH FLOWING DOWN THE TABLE. HEAVY SOUND OF SEWING MACHINE IN BG.



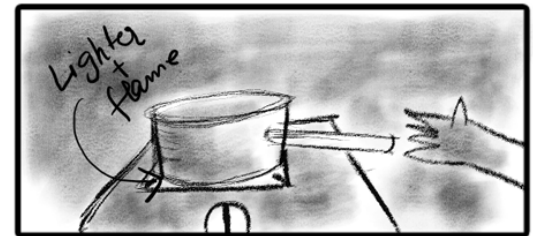
CLOTH FLOWING DOWN CONTINUOUSLY WITH THE STITCHES IN COLUMN. HEAVY SOUND OF SEWING MACHINE IN BACKGROUND.



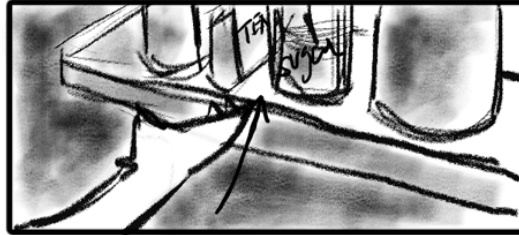
OUT OF FOCUS TO FOCUS ON THE LADY, MAKING PREPARATION OF TEA IN THE KITCHEN. SOUND OF THE SEWING MACHINE GRADUALLY BEGIN TO FADE AS IT IS ABOUT TO STOP.



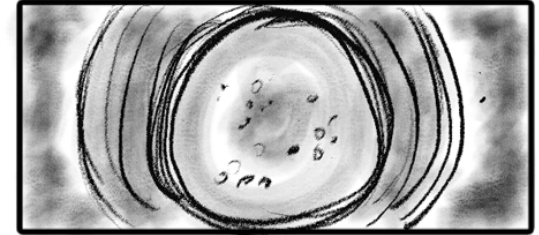
BACKGROUND MUSIC STARTS. LADY FILLING WATER IN THE SAUCEPAN, THEN PUTTING IT BACK IN THE STOVE FOR BOILING. HEAVY SOUND OF RUNNING TAP AND BANG OF THE SAUCEPAN TO THE STOVE.



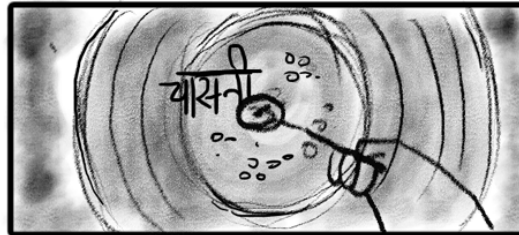
LADY SWITCH ON THE STOVE'S KNOB. TRIES LITING UP THE STOVE WITH THE LIGHTER AVAILABLE. SHE STRIKES 2-3 TIMES TO LIT UP THE STOVE. BACKGROUND COMMON MUSIC ON THE RUN WITH THE HUMMING SOUND OF THE FLAME.



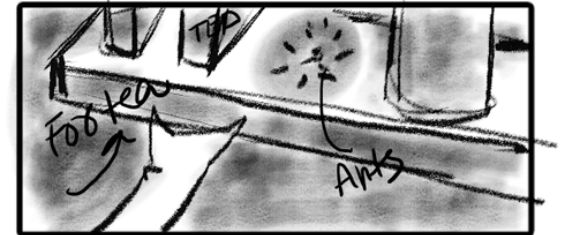
SHE NOW GOES FOR SUGAR PLACED IN THE ABOVE SITUATED RACK.
ANTS APPEARS IN THE EMPTY SPACES BELOW THE BOX.
BOILING OF WATER SOUND STARTS AND BG MUSIC ON GO WITH BOILING.



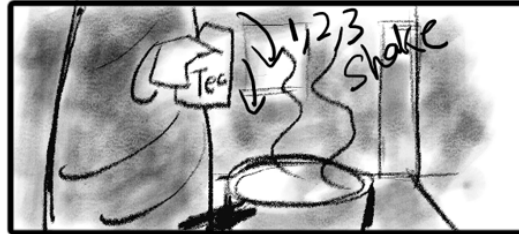
BOILING PACED UP . BUBBLE AND FUMES ON THE RUN AND GROWS
FASTER. BG SOUND OF THE OPENING UP OF THE SUGAR BOX WITH THE
BOILING AND BG COMON TRACK.



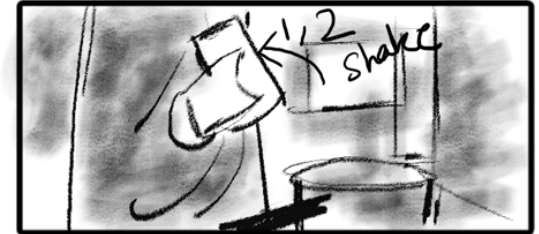
AS HAND APPERS ON THE SCREEN TO PUT A SPOON FULL OF SUGAR IN
THE BOILING WATER , THE TITLE "CHASNI" APPEARS. RIPPLES ARE
BEING WAVED IN THE TITLE AS VFX AND IT FADES OUT. BOILING WATER
ON LOUD AND COMON TRACK ON LOW LEVEL SCALE.



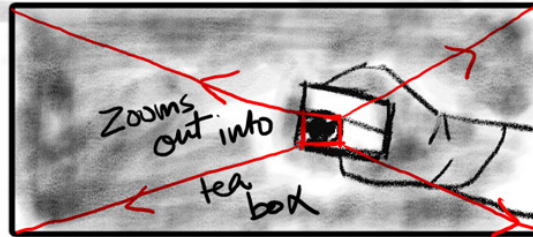
ANTS HAVE BEEN NOTICED AS THE SUGAR BOX HAVE BEEN REMOVED
FROMITS CONSTITUENT PLACE . ANTS ARE HOVERING OVER THE SINGLE
TINY SUGAR CUBE. BOILING WATER SOUND. BG TRACK. LADY
APPROACHES FOR THE TEA PLACED IN THE RACK.



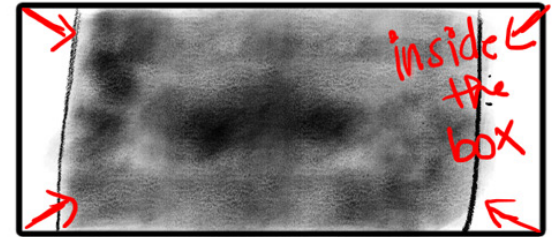
SHE TRIES PUTTING TEA FROM TEA BOX INTO HE BOILING WATER. SHE
FINDS THE BOX EMPTY AND STRUGLES HARD TO MAKE THE TEA DUST TO
BOILING WATER. SHE FAILS. BOILING WATER SOUND.BG TRACK.



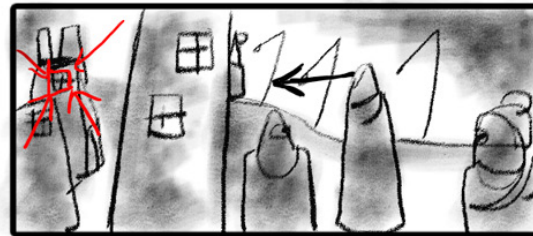
SHAKES THE TEA BOX, HIT IT FROM DOWN BUT SHE FAILS. SHE START
STARING HARD INTO THE TEA BOX. BOILING WATER. BG COMMON TRACK.



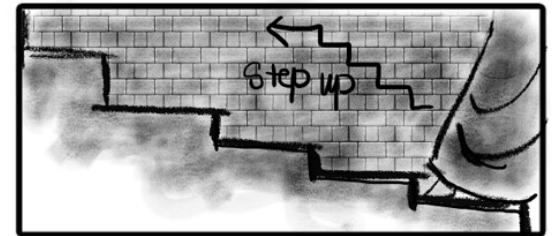
THE WHOLE NARRATIVE ZOOMS INTO THE TEA BOX. BG TRACKS PACES ITSELF AND THE SOUND OF BOILING FADES OUT.



THE WHOLE NARRATION STARTS INTO THIS PHASE OF SAYING WORD POETRY FROM. BG WILL BE NARRATION AND BG COMMON TRACK.



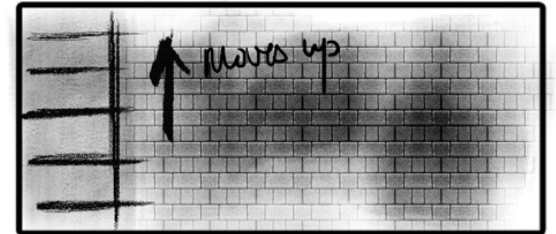
"GHURA LOGO NE JAISE INSAAN HI NA DEKHA HO, KAMRE TAK KI SIDHI-YAN MANO KHATAM HI NA HOTI HO" SHE WALKS ACROSS THE STREET AND EVERYBODY STARES HER. THE WHOLE GETS ZOOMED INSIDE THE WINDOW IN A HOUSE PLACED IN THE LEFT SIDE OF SCREEN. BG TRACK.



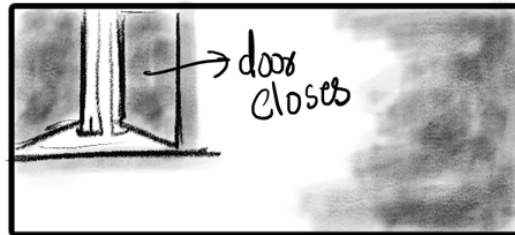
"CHALTI JATI, CHADHI JATI KAHIN KHIDKYON KI CHOT" SHE CLIMBS UP THE STAIRS AND IT CONTINUES. BG COMMON TRACK WITH THE DISPOSITION REQUIRED AT THE MOMENT.



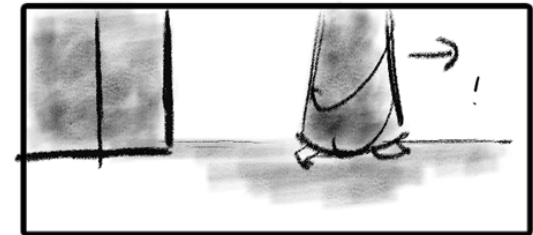
"KAHIN DARWAZO KI CHOT....." TRANSITION ON 3D PERSPECTIVE OF THE STAIRS. BG C T.



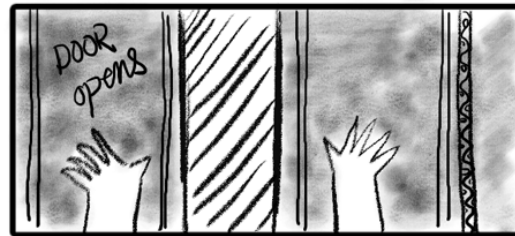
"....." STAIRS MOVES UP AND WINDOWS APPEAR ON SIDE WITH A KNOCK ON THE OTHER SIDE IN EACH FRAME MOVING DOWN. BG CT.



"KAHIN LOGO KI OAT....."
DOOR SNAPPED MAKES A LOUD THRASHING NOISE.
BG C T.



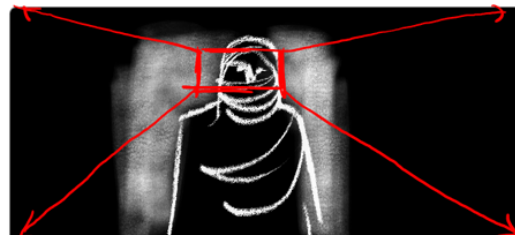
"BAS YE SOCHTI KI KAMRE"
SHE WALKS ACROSS.
FOOT STEPS.BG C T.



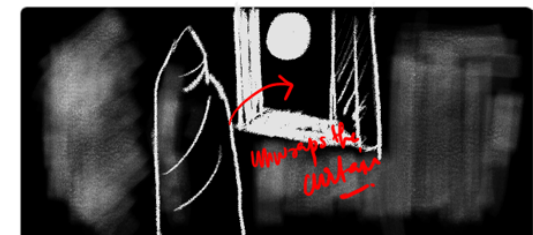
"ME PAHUNCH JAU....."
SHE OPENS THE DOOR. A DECENT LEVEL SOUND OF THE DOOR
OPENING.BG C T.



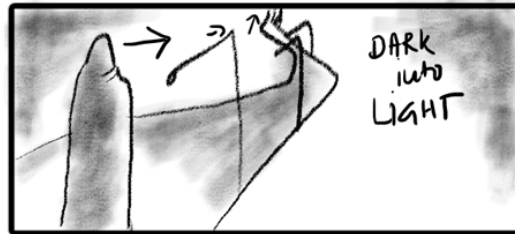
"KISI KAMRE ME JAA CHUP JAU"
SHE IS STANDING IN A DARK ROOM AND SLOWLY MOVES INSIDE AND
CLOSES THE DOOR.
SOUND OF THE DOOR BEING CLOSED. BG C T.



"BIN PALKO KI AANKHEN, UN AANKHO KI NEEND KI MUJHE AADAT HAI.
SUBAH KE BAJAYE RAAT HI MERI....". ZOOM OUT TO MEDIUM SHOT OF A
LADY FROM THE CLOSE UP OF THE EYE. BG C T.



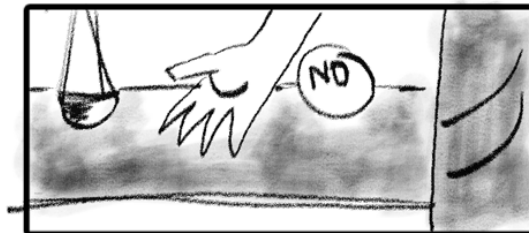
"... RAAT HAI, AGLI SUBAH JAG TO JAU , PAR GALTI KYA HI MERI KI MAIN
JAA CHUP JAU. TABHI CHAND NE KAHA KI TU ACHI HAI, TAB TE LAGA KI
YE RAHAT SACHI HAI. MAINE PARDO KO HATAYA ROSHNI....."
NIGHT SOUND DISPOSITION. AND TRANSITION SOUND.BG C T.



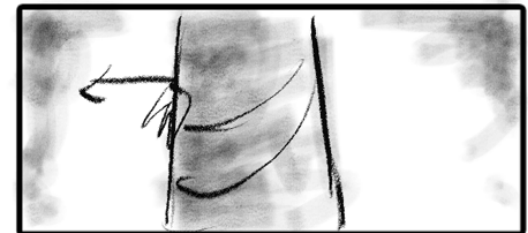
"....ROSHNI KO NIRAHA, THAMI SADKE, KADMO KO SARAHA, MAIN BADHI AAGE HOSH ME.. BHEED BANI PAGDANDIYA AKROSH ME."
ENVIRONMENT SOUND OF A SILENT AFTERNOON. BG C T. FOOT STEPS.



"SAAKH SAKHA AAS-PADOSH SAB NE THE MUJHE ..."
SOUND OF SOME CROWDED PLACE AND SHE ENTERS THE WHLE AMBIENCE
SOUND FADES OUT WITH SILENCE.BG C T.



".... BEECHA, MAN BHAGI DUSRI OOR KI .BG C T.



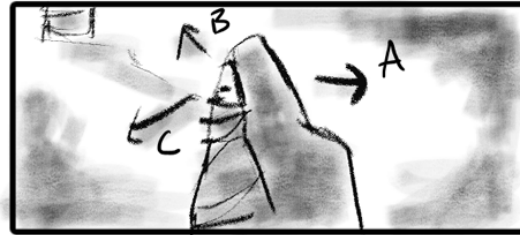
"..... DUSRI OOR , KI AKELEPAN"
BG C T.



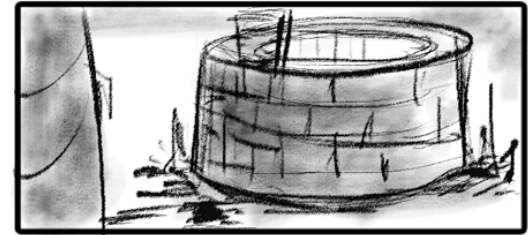
"KI AKELEPAN NE BHI MUJHE THA BEECHA, KI MAN TAHAR GAYI.
SOUND OF SOMETHING REVOVING AROUND. BG C T.



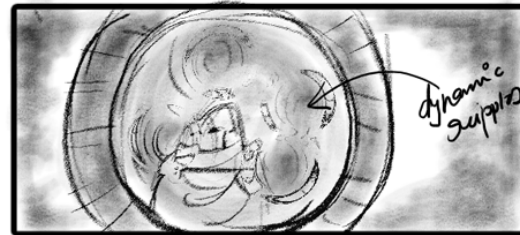
"KI MAI THAM GAYI. SOCHA THODI BHUK HAI"
SOUND WHEN SHE FALLS DOWN.
BG C T.



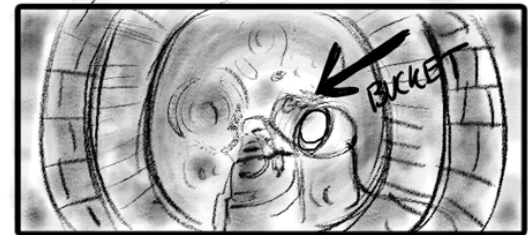
"...SOCHA THODI BHOK HAI , PANI TO LE LU. MAINE KUE SE..."
 ENVIROMENT SOUND
 BG C T. MILD WIND IN AFTERNOON.



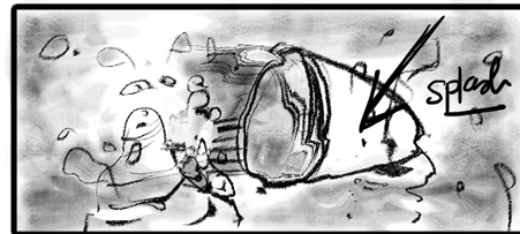
"KI KUE NE PUCHA MAI KAUN HU, MAINE DOOBARA POOCHA "MAIN KAUN HOON"
 BG C T . ENVIROMENT SOUND.



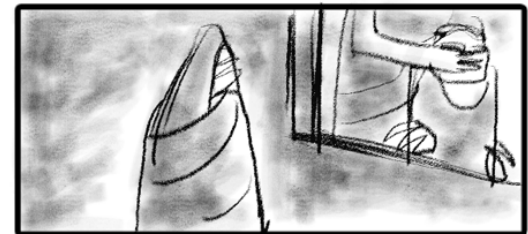
"MAINE ANDAR JHAKA AUR KHUD KO DEKHA PAYE DO CHECHRE JO LOGO NE DIKHAYA"
 HOLOW WELL SOUND. RIPPLES. BG C T.



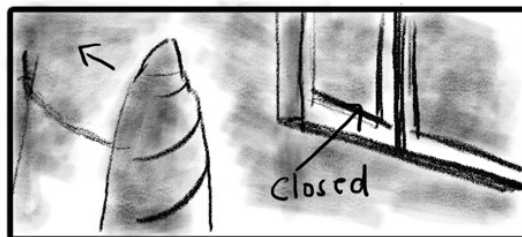
"PEHLE KO NOCHA THA"
 A BUCKET FALLS DOWN INTO THE WELL.
 A SOUND OF MOTION AND HOLLOW WELL. BG C T.



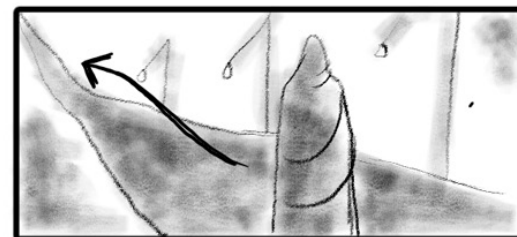
"DUSRE KO THKRAYA"
 BUCKET FALLS INTO HE WATER SURFACE AND MAKES A BIG SPLASH OF WATER POURING OUT INTO THE SCREEN.
 WATER APLASH SOUND. HOLLOW WELL SOUND. BG C T.



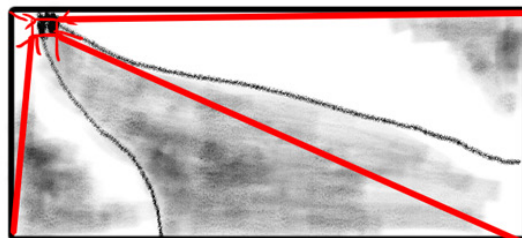
"KI MAIN DIKH NA HAU KI WO APNI AANKHE MUND LETE HAI .. KI"
 ENVIROMENT OF LOCALITY.
 BG C T.



"KI MAIN CHU NA JAU KI WO KHUD KO MND LETE HAI.... KI CAHRO OOR SUNSAN"
HARD SOUND OF WINDOW BEING SNAPPED INFRONT OF THE WOMAN.
BG C T. ENVIROMENT SOUND.



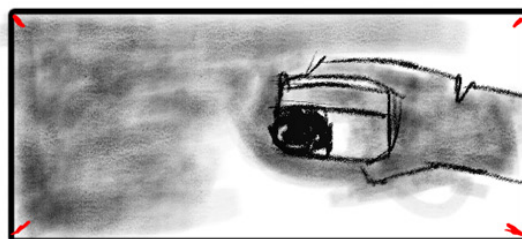
"KI KAH JAU ..GALTI KYA THI MERI KI MAN JAA CHUP JAU. TABHI SADKO NE KAH KI ARE TU ACHI HAI. TAB YE LAGA KI YE RAHAT SACHI HAI...". SOUND OF THE BOILING WATER GRADUALLY RISES. NARRATION FADES OUT. ENVIROMENT SOUND FADES OUT. BG C T.



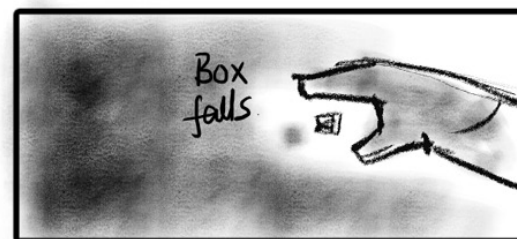
"..... NARATION FADING OUT"
ZOOMS IN IN THE BLACK SPOT. WATER BOILING ON RISE. ENVIROMENT SOUND GRADUALLY FADING. BG C T.



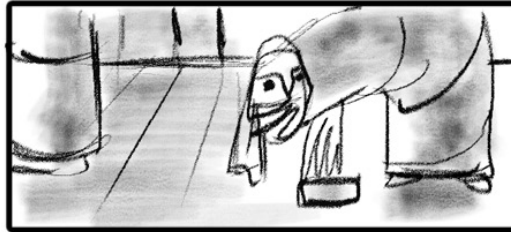
EVERYTHING COMES CLOSE TO THE TEA BOX.
PHASE OUT OF SAYING WORD POETRY. WATER BOILING ON THE RISE .
BG C T.



THINGS COME INTO THE SAME SPOT AS IT WAS EARLIER BEFORE THE POETRY . WATER BOILING. BG C T.



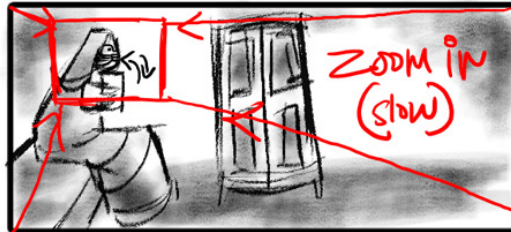
BOX FALLS FROM THE HAND OF THE WOMAN.
BG C T.
WATER BOILING.



SHE BENDS DOWN TO PICK UP THE TEA BOX AND HER VEIL COMES OFF AND HER FULL FACE IS REVEALED FOR THE FIRST TIME. BOILING WATER. BG C T.



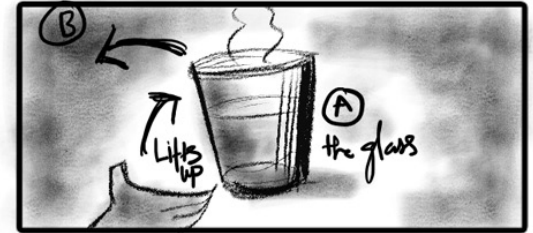
SHE POURS THE SYRUP. PORING LIQUID SOUND. BG C T.



SHE IS ENJOYING THE SYRUP. ZOOMS OUT. SLOW. BG CT. SIPING OF TEA SOUND EFFECTS.



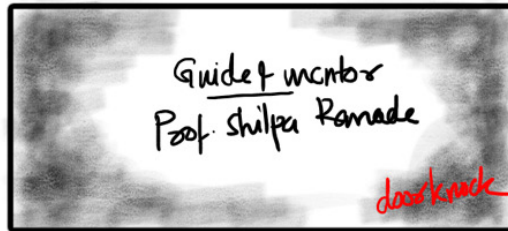
SHE PUTS THE TEA BOX BACK. HOLDS UP THE PAN TO POUR TEA INTO THE CUP SO TO ENJOY THE TEA WITHOUT HAVING TEA BUT LEFT WITH THE SUGAR SYRUP. FOLLY SOUNDS. BOILING SOUND MITIGATED ON THE VERGE. BG C T.



SHE PICKS THE CUP. BG C T.



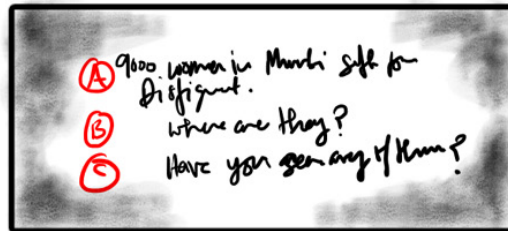
SHE IS ENJOYING HER CUP OF SYRUP AS A COMPROMISE TO ONE. SIPPING SOUND, BG C T. SCREEN FADES OUT TO CREDIT.



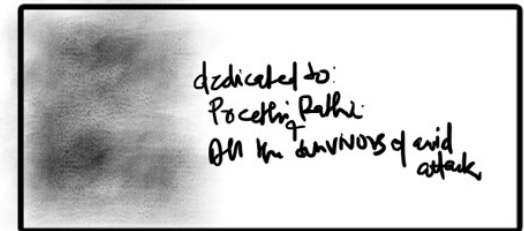
PROF SHILPA RANADE.
BG C T.
A DOOR KNOCK.



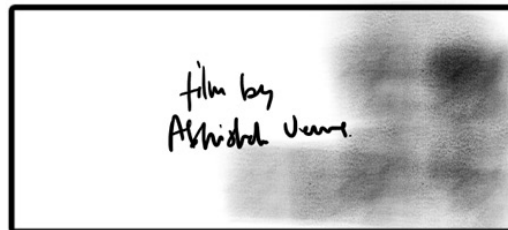
HER DAUGHTER COMES FROM SCHOOL AND HUGS HER MOTHER, KISSES HER.
PECKING SOUND. BG C T.



STATS APPEAR WITH A SLIGHT HIGHEST TONE.
BG C T. A-B-C ONE AFTER ANOTHER.



DEDICATION -SPECIAL THANKS.
BG C T.



CREDITS.
BG C T. SLOWLY FADING OUT.



IDC IITB 2013 AND OTHER CREDITS FOLLOWED.
THE END
BG C T ENDS IN A MELOW NOTE.

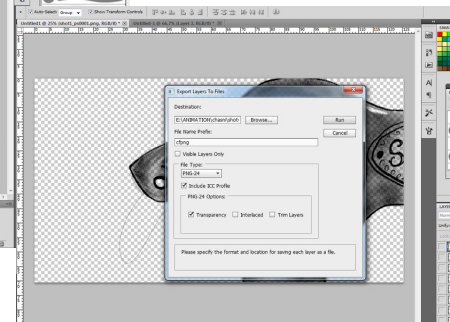
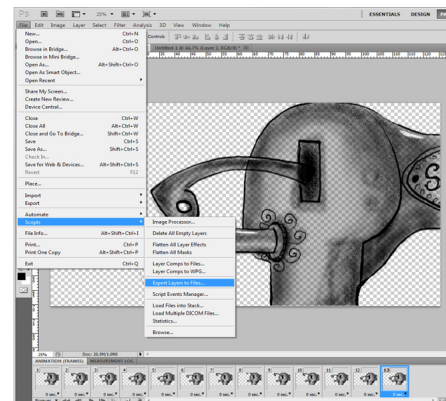
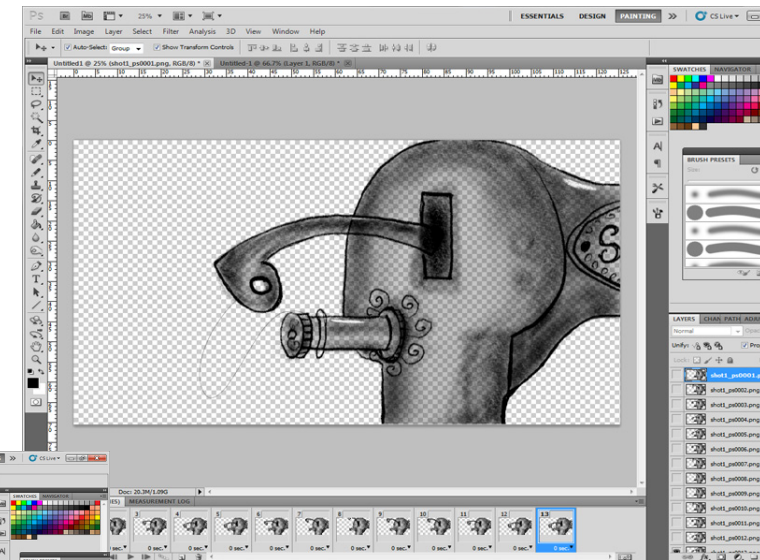
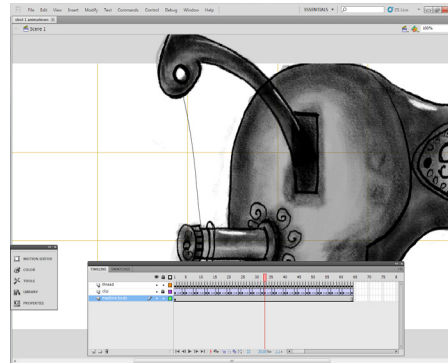
ANIMATION PROCESS & SOUND

Animation process starts as follows:

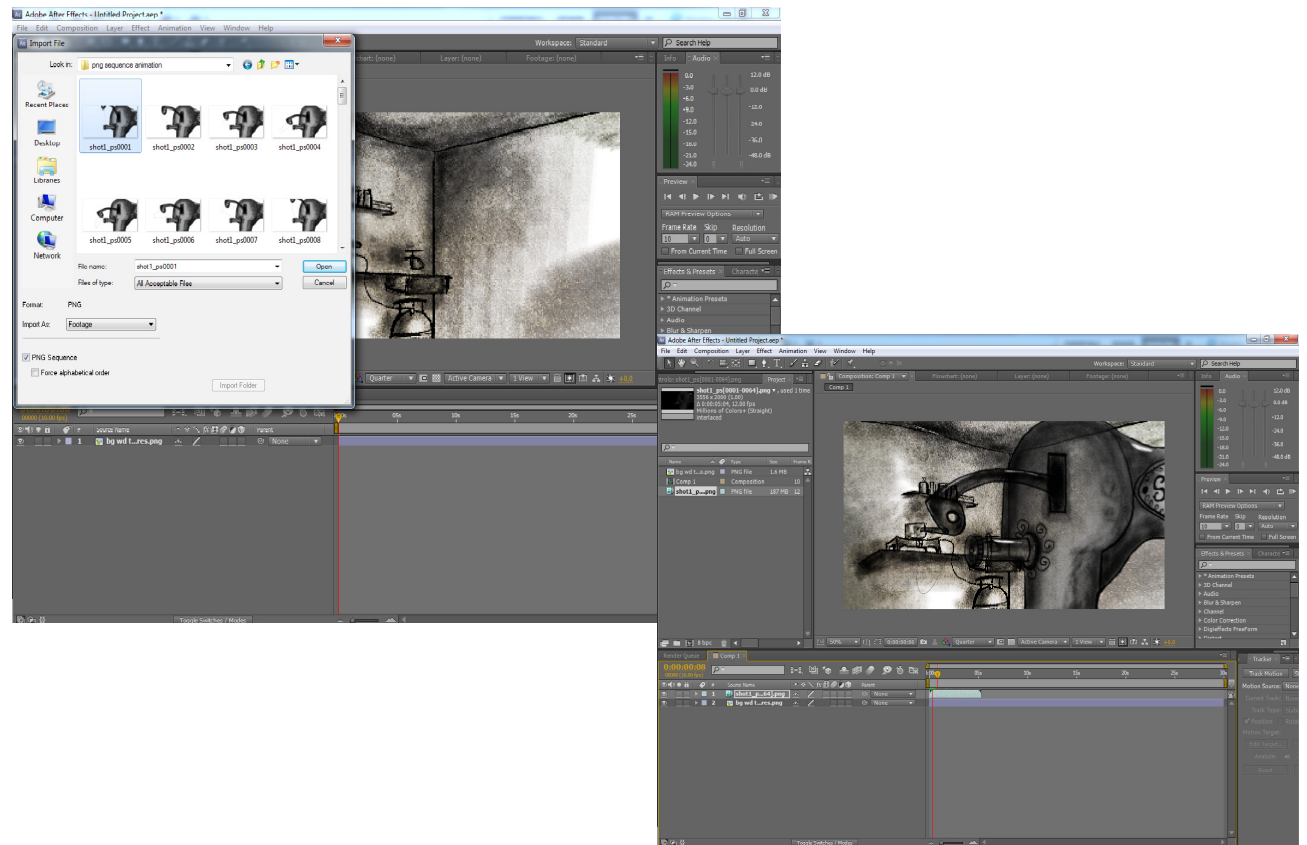
- a. If the animation needs accurate timing and action of extreme transitions then the line test is taken in flash otherwise it is stick with the animation section provided by photoshop.
- b. After the png sequence is being done it is imported to the photoshop sacks for coloring.
- c. Animation is even directly done in animation section of photoshop , if the animation requires simple moves.
- d. After coloring and effects being done it is exported as a stack of png sequence for compositing.
- e. The separated background and object of animation i.e generated png sequences are being complied altogether.
- f. It is being exported as tiff sequence for editing in premier or FCP.

The sound design of the film constitutes mainly with the strong background narration with the track following the scenes which will be low in tone but intensified when required. It will be with folly sound of gestures throughout.

Screen Shots depicting process of animation



Compositing



CONCLUSION

Disfigurement can lead to social ostracism. Here we are trying to question the basic morality & attitude that society exhibits. We are the part of society and we commit crime against each other on account of the fact that after this the victim will undergo social embarrassment. The question of our morality never comes in-between our act. This exhibition of duality by ourselves has to be questioned. WHY? Disfigurement emanated as a part of society and should be dealt as a part of society. As it should not happen that attitude of ours becomes biggest disability to ourselves.

All these things are being derived due to major physical injury that is known as “DISFIGUREMENT”. This led me to state Acid Attack to be somewhat similar to Burn Injury. Disfigurement also mentions of several beauty surgical measures opted as a part of modern day saloon.

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