



# Kiran

Earthly problems, Cosmic Conversations

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# Approval Sheet

The Design Project 2 Titled “ Kiran: Earthly Problems, Cosmic Conversations ” by **Arnesh Kundu, Roll Number 18U130007**, is approved in partial fulfillment of the requirement for the ‘Master of Design’ in the Animation and Film Design at Industrial Design Center, Indian Institute of Technology, Bombay.

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# Declaration

I declare that this project report is based on my original work, carried out during the course of the Autumn semester, 2022 at the IDC School of Design, IIT Bombay. This submission is a representation of my own ideas in my own words and where others' opinions or words have been included, I have adequately cited and referenced the 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, or 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 appropriately cited or from whom proper permission has not been taken when needed.



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# Acknowledgements

I would sincerely like to thank my guide, Prof. Mazhar Kamran, and co-guide Prof. Swati Aggarwal, for helping me with this project. I would also like to thank my panel members Prof. Shilpa Ranade, Prof. Abhishek Verma, and Prof. Prosenjit Ganguly for their helpful insights and support throughout the project. I am extremely grateful to Prof. Aditi Chitre and Prof. Sumant Rao for the engaging discussions, feedback, and references that have helped me immensely in this project.

I'm grateful to my Sr. Animation batchmates, especially Rayaan Sheik for his contributions to the film. This project would not be possible without the constant support of my friends Dhvani, Mohak, Zaid, Jeremy and Saumya. I would also like to thank anyone who I had a conversation with about space and climate crisis in the last few months for bearing with me.

# Abstract

In a world in the midst of a Nuclear winter, Kiran rushes to take his dying sister to the hospital before it's too late. However, in order to reach it, he needs to get through a peculiar crowded village that's busy celebrating a rocket launch.

In this project I wanted to make a 1 minute film that discusses the imminent climate crisis and our fascination with habiting other planets before solving any of our own problems.

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# Introduction

This project started with an interesting conversation with Prof. Prosenjit Ganguly on aliens, and how alien stories tend to become mankind-centric ego boosters. We even discussed the absurdity of ignoring local and earthly problems in search of something beyond. Shortly after this discussion, I started reading the works of Ted Chiang, an incredible writer who deals with various issues of humanity through a science fiction lens. The story that inspired me for this project was called *The Great Silence* – it was a collection of thoughts of an incredibly intelligent Amazon parrot, commenting on various peculiarities of human behaviour: mainly their search for intelligent life outside the planet while ignoring the intelligent life on the planet.

This story, along with the many interesting discussions with professors and my own reflections, led me down the path to create a story that tries to focus on earthly problems and cosmic conversations.

You can find the film in its current state [here](#).

# Inspirations

The Great Silence, while being the shortest in Ted Chiang's collection of short stories, touches upon many interesting topics subtly at once. I analysed the story, and derived the different distinct themes that it brings about carefully and extracted the following distinct themes:

- Looking for more life, while not being able to coexist with life on Earth
- Losing animal cultures when they go extinct
- Importance of vocals and speech in our culture
- Advances in space research superimposed over a dying home planet
- Understanding the universe with Human arrogance

Of these, the two that spoke to me the most were 1. The futility of certain space research and 2. The loss of animal culture. I started researching both these topics. I studied more about animal culture and found very interesting results, but realised that animal culture would take a tremendous amount of research and time to represent faithfully.



I'm most eager to work on the first theme, because it conveys something that I feel strongly about. There is a certain increasing bittersweet futility in certain space research. As years progress we hear about the plan for Mars colonisation and habitable planets lightyears away. As years progress we also hear about how the climate crisis is getting worse, and it's clear that in our lifetime we're going to see those effects at much larger scales.

If a certain percentage of our population can't feed themselves daily, how exactly are we justifying escaping the problems of the Earth and settling somewhere else? At the same time, space achievements are something that transcend nation states, it's an achievement of mankind as a whole, and hence there is a hopefulness to it.

One film that Aditi ma'am recommended to me was a short film called *Afronauts*, about the makeshift Zambian space academy that were incredibly hopeful to beat NASA to the moon landing. The film really works to convey the exact sense of bittersweetness I wanted to convey.



*Screenshots from Afronauts by Nuotama Bodomo*

# Writing Process

I had a bunch of story ideas written down, and in order to understand whether these ideas would fit within a minute, I made single panel comics of the best ideas.

## Breaking the Silence

A Scientist excited to find signs of life on a distant planet, spreads the news in a silent nuclear fallout shelter.



## Untimely Visit

Xothloth, an average Alien Tourist, excited to finally visit the isolated Planet Earth, is disappointed with what they find.



## The Second Space Race

Two characters in the near future having passionate conversations about the Space Race, while dealing with daily survival.



## First Version

I was most interested in the last comic, and the disconnected visuals and dialogue. I wanted to have a series of conversations that show the life of climate refugees and the struggles they face, while talking excitedly about something that's so out of their reach. This was the synopsis of the first version of the story:

*Bunker door slams open, and a man with crazy hair bursts through, declaring that the Starship 23 has entered the Mars atmosphere, the second successful manned mars mission. Inhabitants of the large hall look at him for a second, and then go back to doing what they were doing. The hall has 50 hospital beds placed in neat rows and columns, and lots of varied medical equipment shared by all the people aboard the ship that need medical attention.*

*Two older men share a hospital bed, each hooked to an oxygen tank. One of them rests their eyes, while the other excitedly talks about the Mars mission and how they've been making a breathable atmosphere there with resources on Mars.*

*Two teens help a stranded survivor and their kid from a rooftop onto the deck of the ship. They look into the house, and talk about how the houses on Mars are made from Sulphur Concrete and how it's twice as strong as the houses here on Earth.*

*Two women on makeshift rafts fish and scavenge for food. The younger one rows cheerfully and talks about how they carry food in the Starship 23 and how they optimise food production in the colony to provide for their colonists. The older one finally catches a fish floating by, picks some plastic out of its mouth and places it in a bucket. They head back as it starts becoming dark.*

*At night, the newly saved survivor holds his baby in his arms and stands at the dock, looking up at the sky. He tells his daughter how before the Mars mission the fascination was with the moon, and back then you could still see it. Now nothing in the sky is visible. He looks up at the sky, and wishes his daughter will be able to see the moon some day.*

The feedback I got on this was that multiple conversations would be too long to capture in a minute, and could instead be narrated as a TV show or a radio broadcast. I also needed to ramp up the contrast, and localise the context of the story.

## Second Version

At this point I started researching more into the two contrasting aspects of the film. I studied more about the effects of climate change in the not so distant future.

I also looked into the mars colonisation mission and the kind of technologies it would require. According to Salotti J. M. (2020) to be self sustaining, a colony needs to provide these necessary living services:

- Ecosystem Management
- Energy Production
- Industrial processes
- Building
- Social Activities

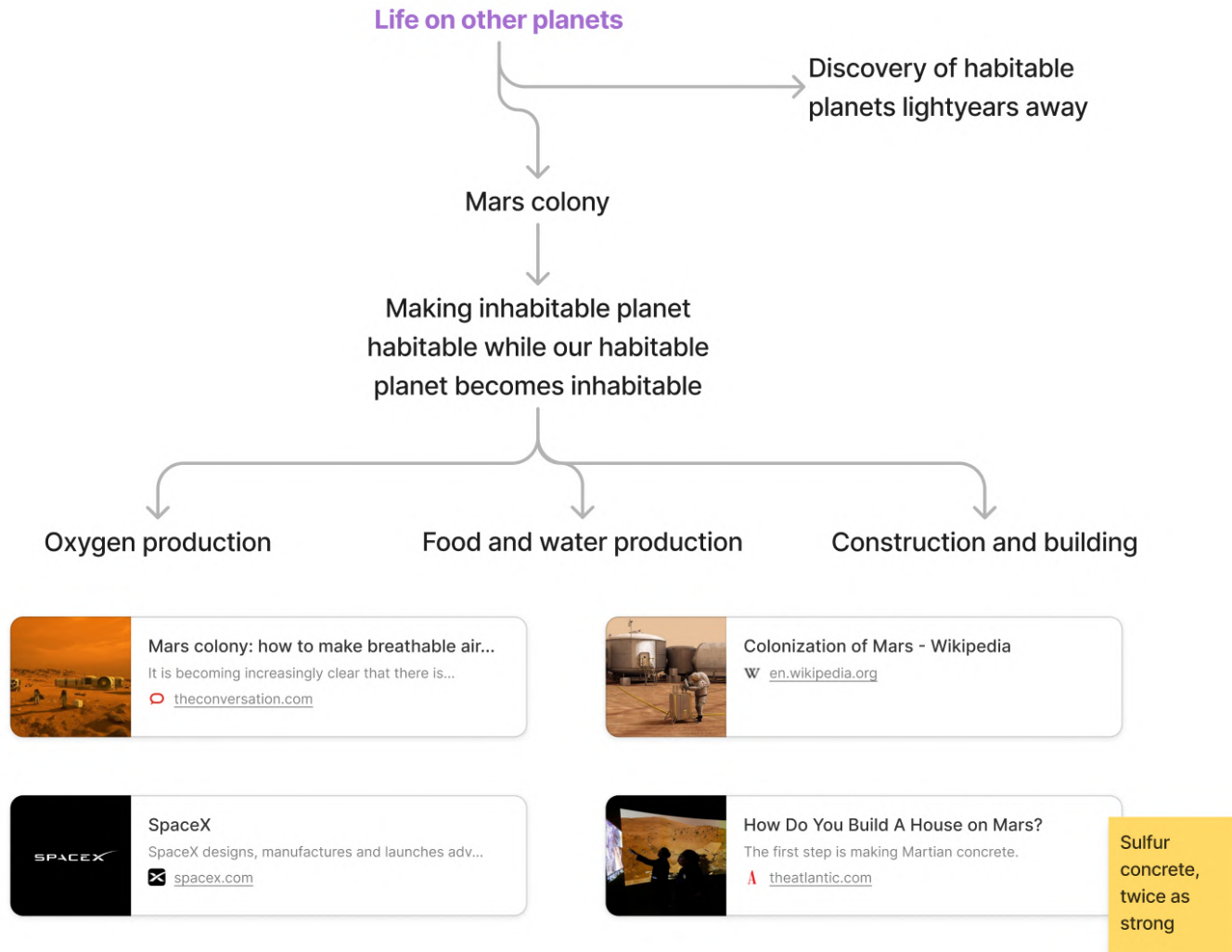
Salotti also concludes that the minimum size of the colony on Mars would be 110. Technologies such as sulphur concrete, breathable environments, and food production were all things that we would hear about but would always be out of reach from the viewer visually.

### Narration/Dialogue

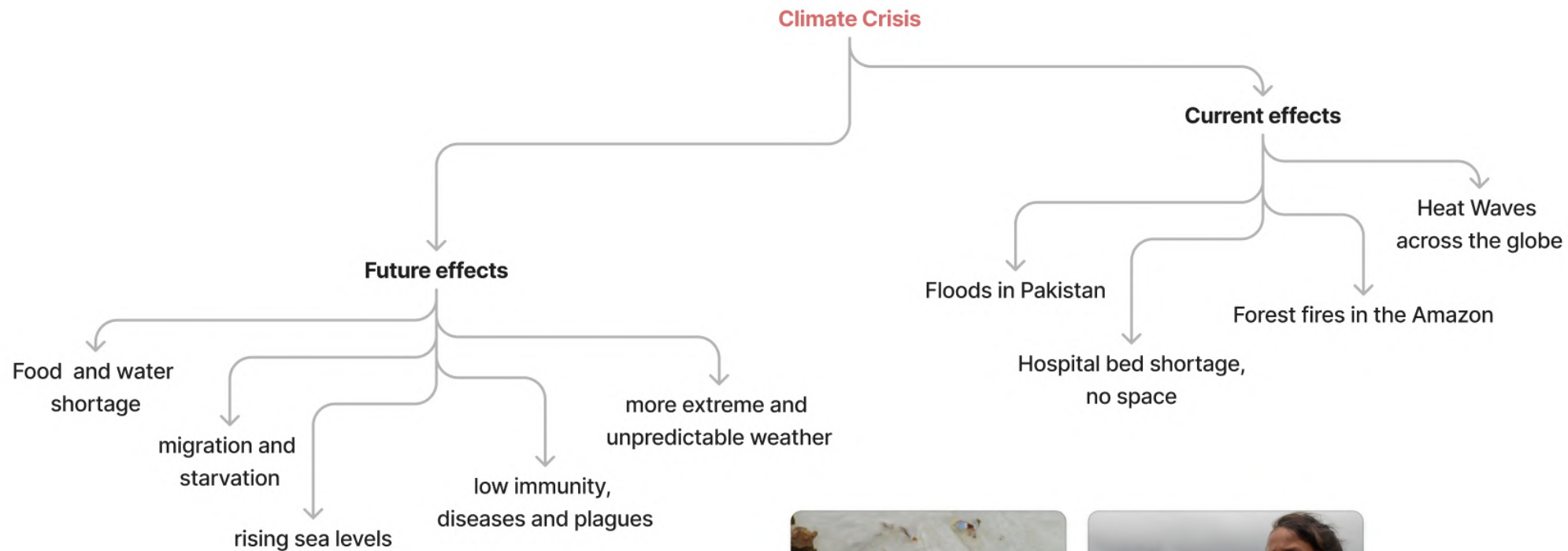
- Number of people, living conditions
- Roles, division of labour
- Food and water production, cleanliness
- Building more settlements, materials and **making do with what is available**
- False hope of everyone being able to reach Mars, opening space tourism

### Visuals

- Cramped medical ward
- Responsibilities within ship, Ship's bridge
- Cleaning garbage out of their food
- Saving survivors stuck in their home, them trying to save their personal belongings, and having leaving them behind
- Looking up at the stars only to see blanket of pollution and grey clouds



*Mars Colony Research*



**Great Pacific Garbage Patch | National Geographic Society**  
The Great Pacific Garbage Patch is a collection of marine debris in the...  
[education.nationalgeographic.org](https://education.nationalgeographic.org)



**Effects of Climate Change on Future Generations**  
The effects of climate change are expected to severely impact the futu...  
[savethechildren.org](https://savethechildren.org)

*Climate Crisis Research*



Flooded cities in Pakistan



Oxygen and Hospital bed shortage



Amazon Forest Fires



Garbage dumps; Garbage patches in the oceans



*“... the population decreased by 0.06 percent, with only 60 million deaths yesterday. Coming up, we bring you an exclusive look from inside the Mars Colony! The Mars colony setup is quite the fascinating marvel of technology and human ingenuity. The 200 inhabitants of the colony are packed into 300 square kilometres, divided into six sub colonies based on their role in society. Recently, Mars scientists developed a scalable production of premium artificial meat, using microplastics and nylon! The entire endeavour has been a challenge in leaving our known resources behind, and working with the available resources on the planet Mars. MarsGo Pvt. Ltd. declared that it would be opening a lucky draw, and a few lucky ones can visit the colony for two days! More on this after this break, after which we ask, is 6G causing heightened weather disruptions? This is Raj for World OK News, stay tuned.”*

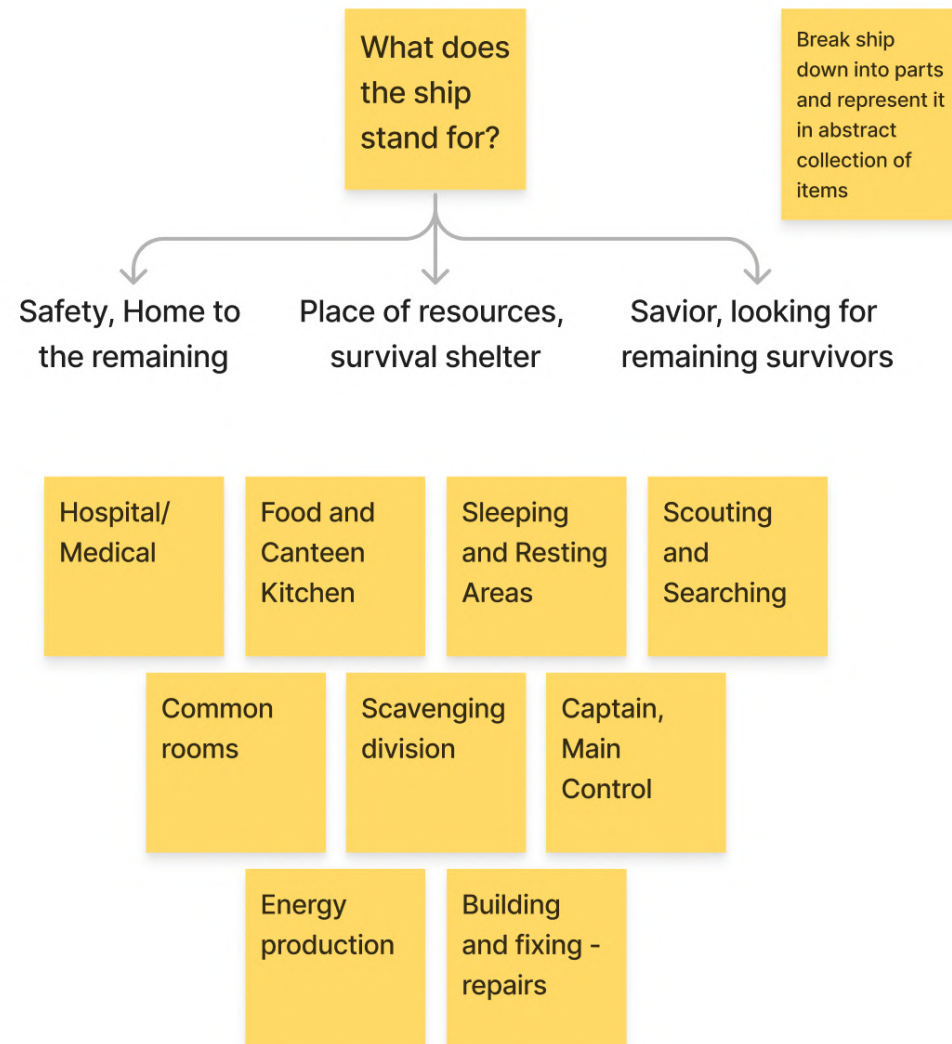


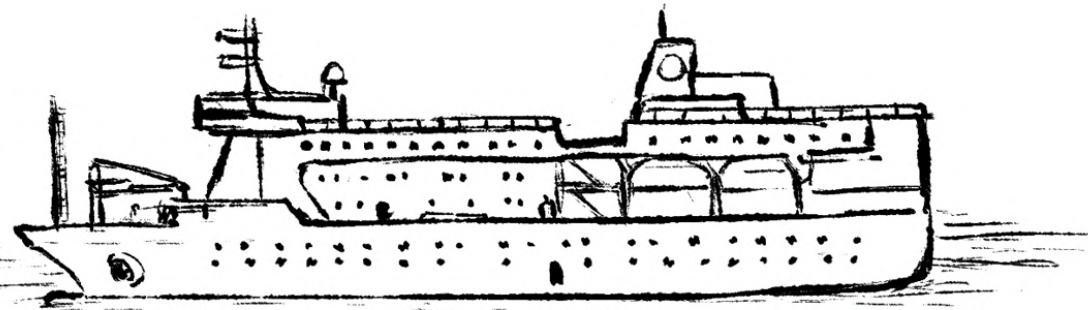
The feedback was that the disconnect seemed incredibly large and there was no common thread to follow. Events happen and the film ends. It was also suggested that I work on showing hints of the Mars colony through visuals.

## Third Version

I continued to rework the script such that the rescue mission was the central piece of the story, and we discover other aspects of the world and the mars mission through a TV broadcast that runs in the background. We also see the rescue team run through the ship and hence get to know more about the ship through visual storytelling. I also got quite fascinated by the idea of a makeshift survival base on a ship, moving around the drowned parts of the city, picking up survivors. I brainstormed the various parts of the ship, drew up some designs.

The narration was quite similar to the previous version, but this time more concise. I also included a new aspect of the world here, where the Mars rocket is briefly visible to everyone on the ship, and pierces through the thick layer of smog and pollution that hangs in the air. This gives everyone a brief moment of sunlight, which people celebrate and bask in, temporarily hopeful.

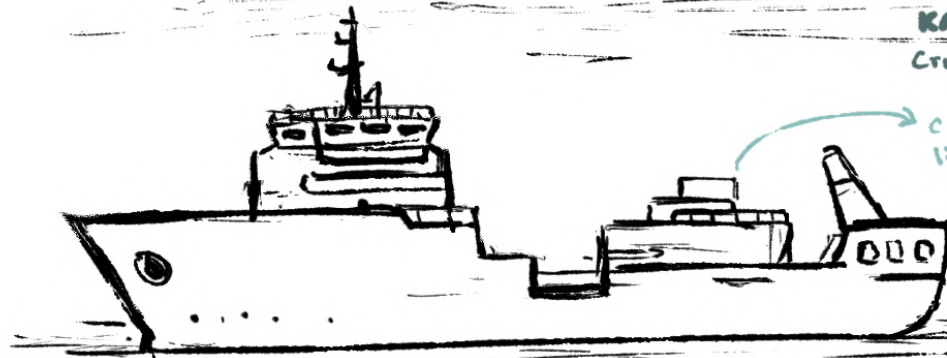
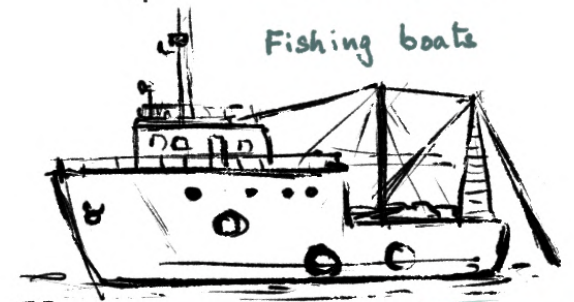




**KAVARATTI**  
Cruise Ship

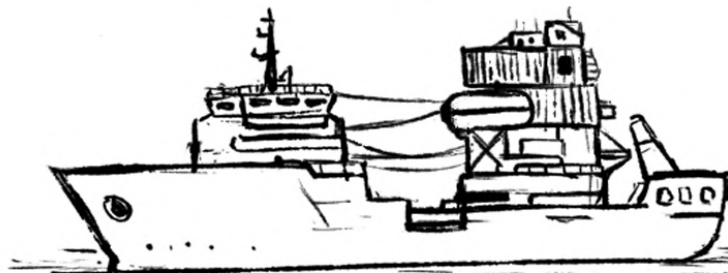


Fishing boats

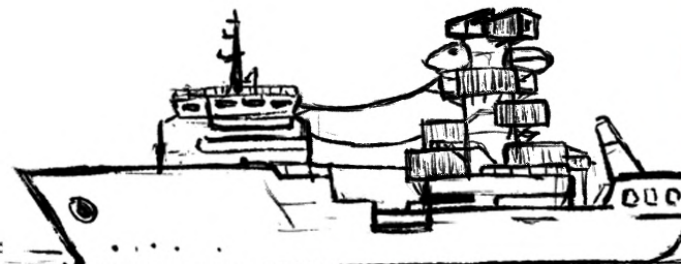


**SWIFT RESCUE**  
Rescue Ship

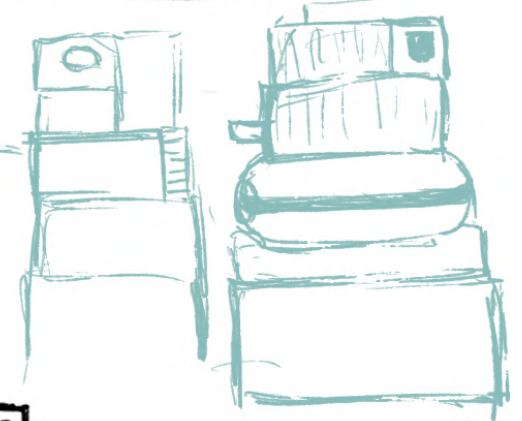
could be makeshift living quarters



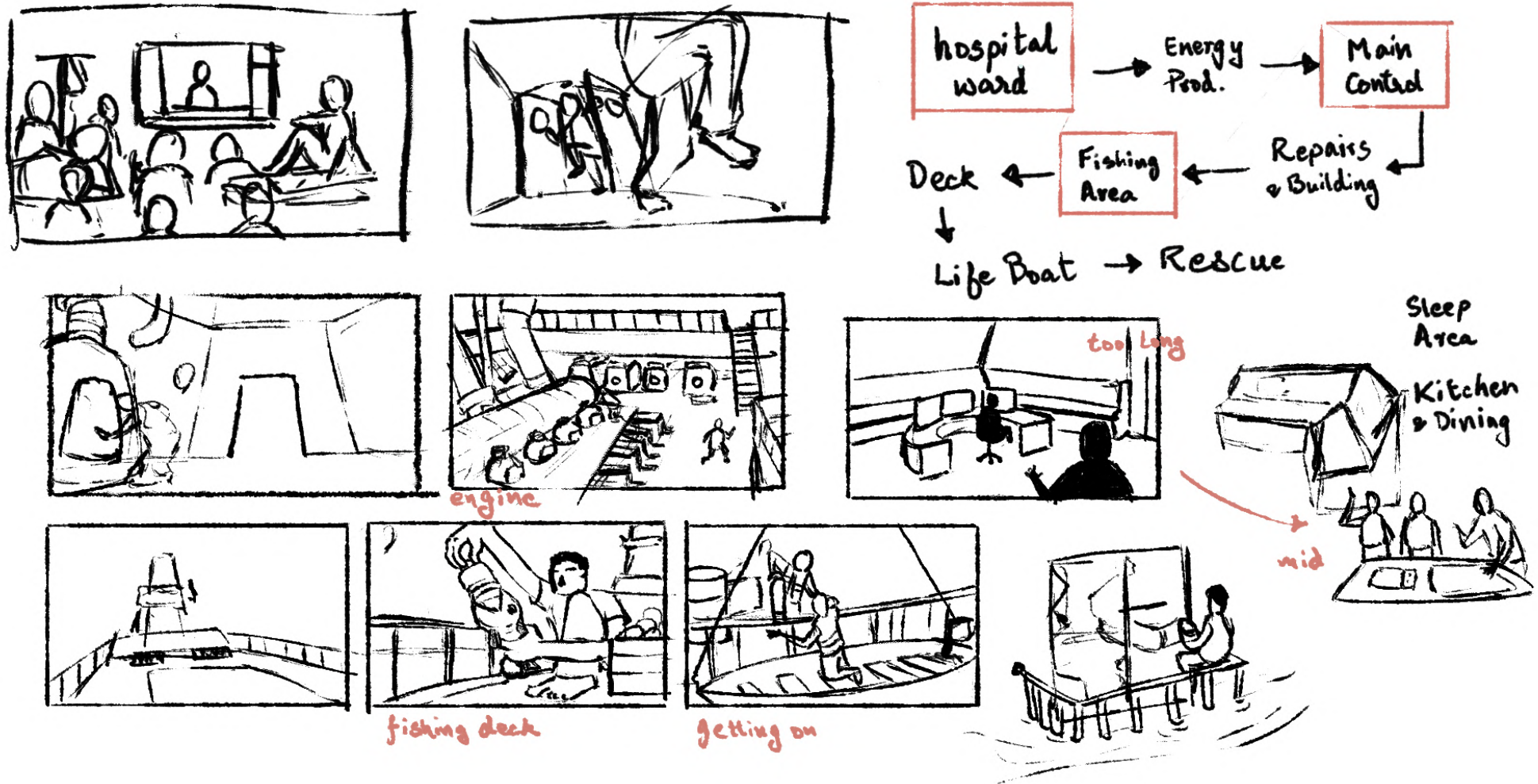
opt 1



opt 2



*Ship Design Explorations*



Thumbnails and planning

I made an animatic of this version of the story and you can view it [here](#).

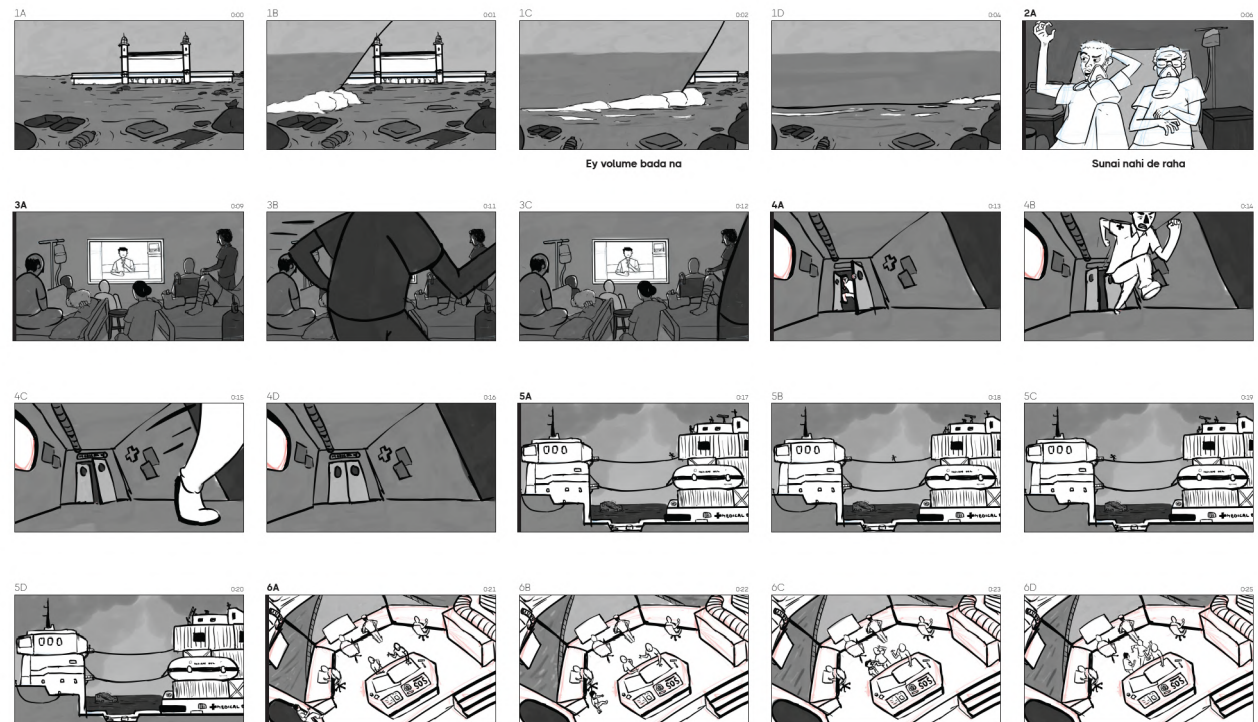
I had a long discussion with Prof. Sumant Rao about this version, and I realised that there were some decisions I needed to make that would make the story clearer.

Do I want the setting to be realistic and based in real life locations, or a fictional and symbolic location? Which elements of the world are low tech and which are high tech? Whose point of view do we stick with? I also needed to work on the ship idea, explore more factors of the climate crisis, and establish the suffering of the common people on Earth.

## P2

Boards: 50 | Shots: 18 | Duration: 1:13 | Aspect Ratio: 16:9  
DRAFT: NOVEMBER 2, 2022

Page: 1 / 3



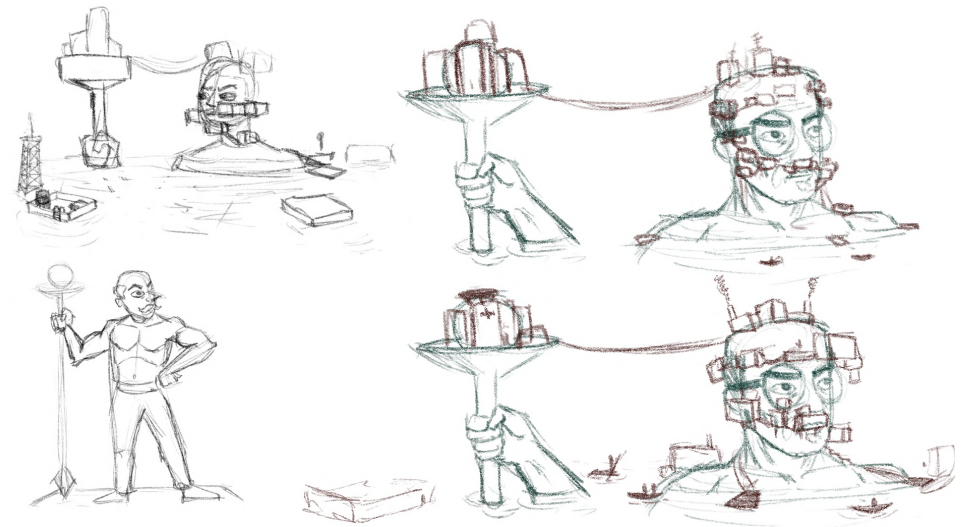
Storyboarder

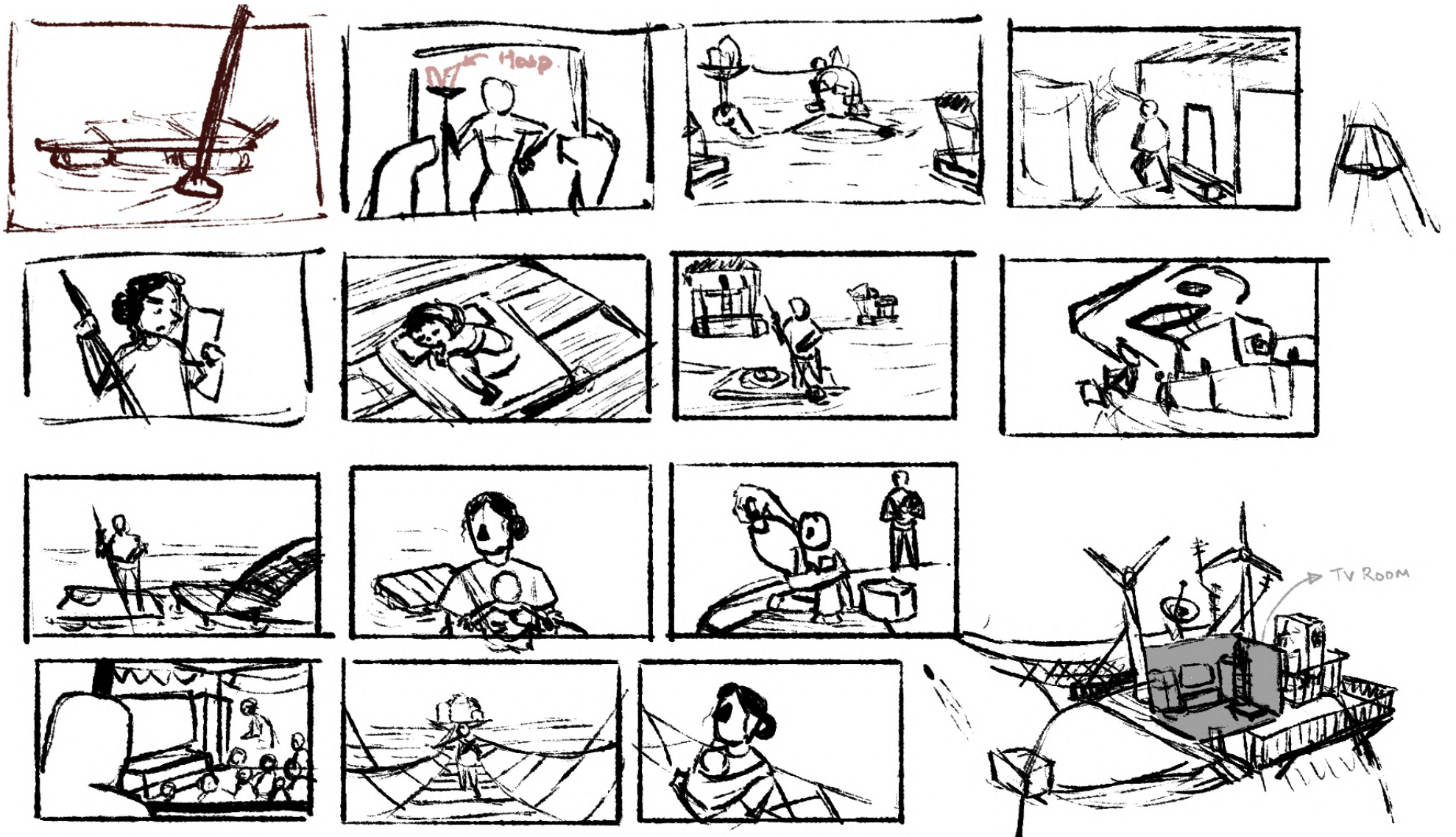
## Fourth Version

At this point I realised that I had gotten too carried away with the ship idea, and would like to dial it back. A film that Prof. Rao had shown me, was “La maison en petits cubes” which plays with an interesting concept of literally building on top memories, leaving what used to be to be forgotten. The idea of these settlements living right above their drowned homes, or on things that symbolise the past, was more fitting for my message than the ship and so I decided to go with that.

I also liked the aspect of the rocket launch being the only time they get sunlight. I wanted to make it even more absurd by having the people celebrate each Mars rocket launch not because of the Mars mission itself, but because rocket launches are the only time they get a bit of sunlight and warmth. Celebrating each rocket launch as a festival, going as far as to set up a small fair and having dancers. I also based these dancers on the **Thaipusam festival**, where devotees offer prayers to Lord Murugan and pierce their skin with fish hooks.

You can watch the updated animatic [here](#).





*Thumbnails and planning*

## Story synopsis

Kiran holds up an old poster of the Statue of Progress, with drawings on it that mark the position of the biggest hospital in the Himalayan Islands. He puts it aside, to see the actual state of the statue, and sees that it is shoulder-deep in water, with various settlements built along the statue's face. A rope bridge connects the top of the head to the staff the statue is holding, upon which the hospital was established to protect itself from further floods and rising water. Kiran hears a wheezing cough behind him and spins around quickly. His younger sister lies shivering on their makeshift raft. It's getting colder, and her pneumonia is getting worse. He hurriedly gets the raft to the statue.

Upon reaching, He ties his shawl around himself over his bag and fastens his sister behind him, and walks up the steps. He soon reaches the settlement which is known as Baapur, but it seems strangely empty. He walks up to a poster on the wall that he sees and realises that a festival known as Mangal Mela is in full swing, celebrating something in regards to Mars. Kiran is curious about these things, when his sister's wheezing snaps him back to reality. He rushes to the top of the Statue's head, where the entire village is gathered, in full celebration.

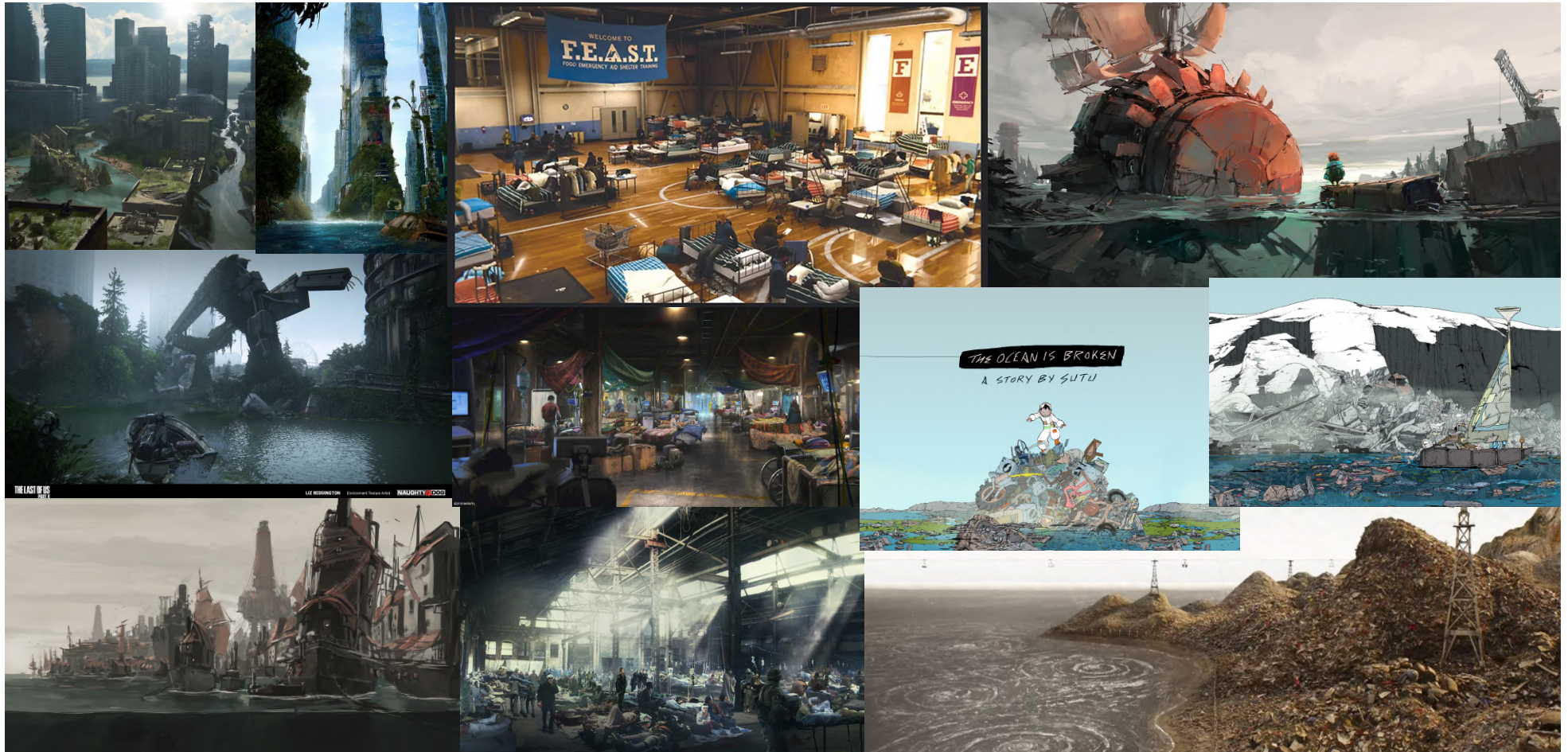
Kiran notices dancers in weird clothes prancing around and quite a few villagers cheering and singing despite their sickness and wheezing. Majority of them are huddled in shawls and blankets near the TV, which talks about the Mars rocket launch. Kiran starts feeling the cold severely, now that he doesn't have his shawl to cover himself. He braves through the cold and rushes to the bridge. The countdown starts, and Kiran sets off on the bridge as his sister's condition worsens. The villagers look up at the sky expectantly and some even start shedding their warm clothes in anticipation. Kiran almost makes it to the hospital, when he feels his sister stop breathing.

Shocked, he collapses and holds her in his arms, in disbelief. Behind him we see the rocket streak upwards, and hit the clouds. A bright light hits his sister's face. The villagers rejoice – some simply bask in the light and warmth, while others dive straight into the sea below to take a swim. Kiran doesn't notice any of this as he grieves the loss of his sister. Suddenly, he hears a raspy breath from her, as the warmth hits the both of them. He looks up at the sky in relief, and runs into the hospital.

# Visual Process

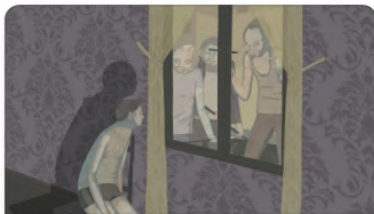
In Prof. Chitre's course, Representation Techniques for Animation, we explored the visual process by starting with brainstorming and moodboards. The explorations were quite useful and helped me ideate on the story itself. We did quite a few collage exercises and while sketching some rough character designs I settled on a style that was a little different from my usual illustration style.

blue and green



more dull, greyish colours

*Concept Art Moodboard*



**Flut (Flood) by Malte Stein | Animation | Short Film**

In Malte Stein's animated short Flut (Flood) a dirty lake bursts its banks...

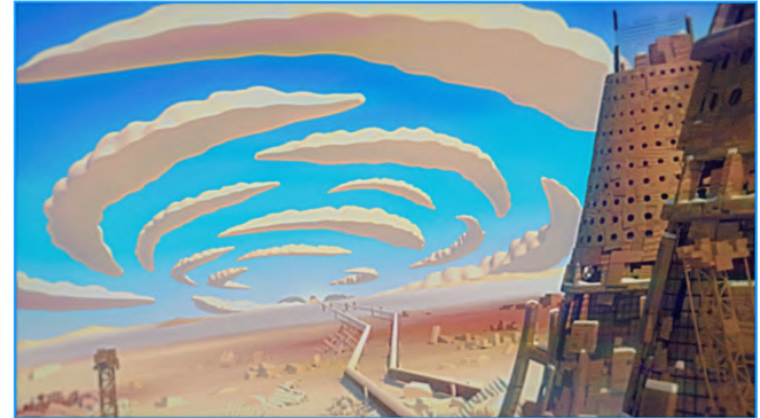
[shortoftheweek.com](http://shortoftheweek.com)



**Sunbilly - a short film by Jordan Speer & Encyclopedia Pictura**

In the distant future, a space-faring dog investigates the surface of a...

[shortoftheweek.com](http://shortoftheweek.com)



*Visually Inspiring Films*



*Exploring visual illustration style through Paper collages and digitising them*



*Character explorations*

## Characters

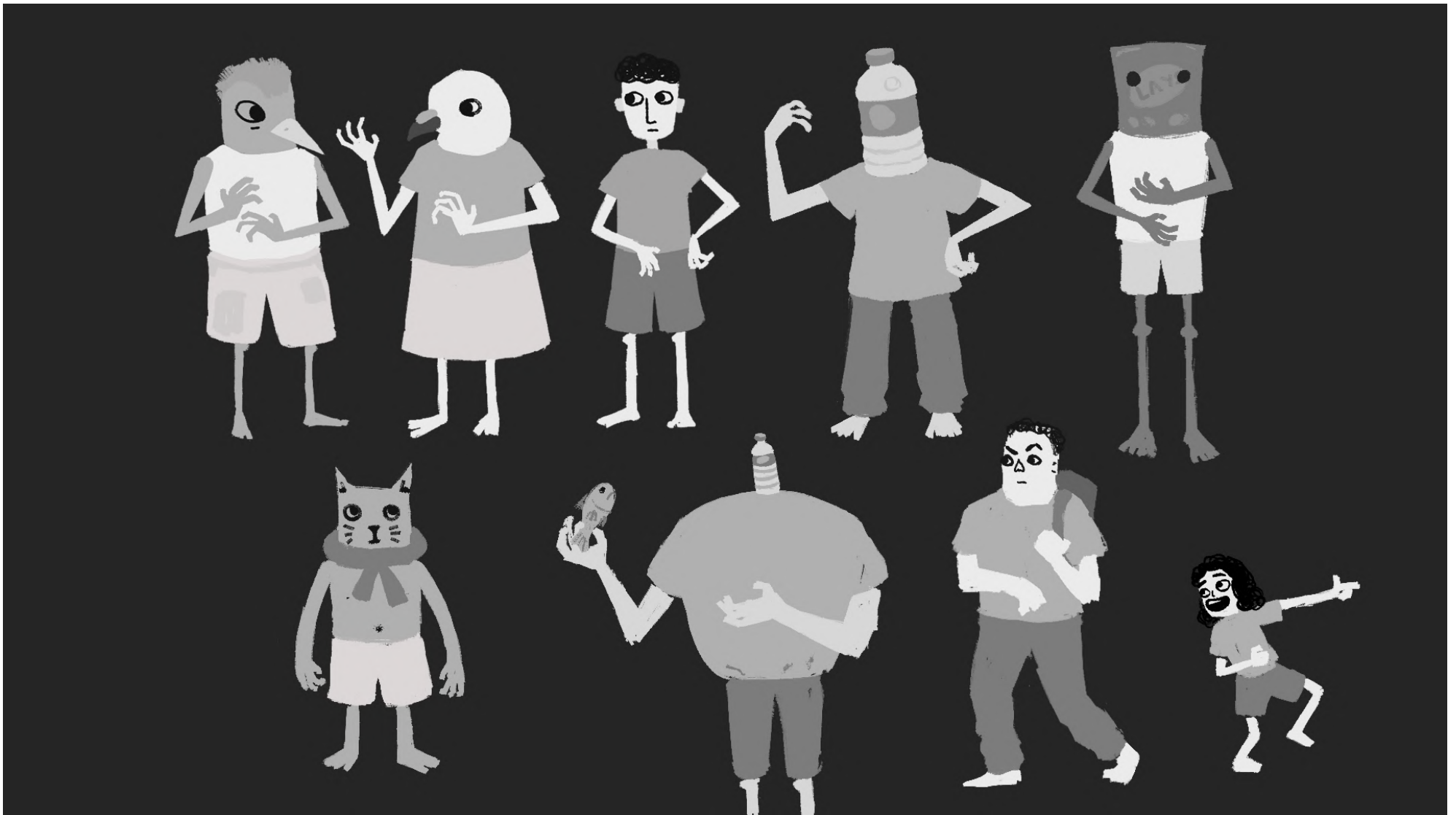
The world these characters live in is shrouded in darkness with smog and pollution, and some people would require masks at all times to be able to breathe.

I looked up various wacky and D.I.Y masks that were used during the Covid-19 pandemic, and got many amusing results. I then tried to integrate them into my character designs, and made some wacky variations. The next few pages will have all my character explorations.





*Character moodboard*



*Character explorations*

## Backgrounds

Around this time I decided to explore A.I. generated art and used Midjourney to generate some basic pieces. I have experience in making digital collages and working with random pictures to make a coherent scene, and so I decided to do just that – use AI generated images along with other images in a collage to create the backdrop of the scene. The characters themselves were simple plain shapes, so they would greatly contrast the texture filled world around them.

*Some of the art I generated with Midjourney:*

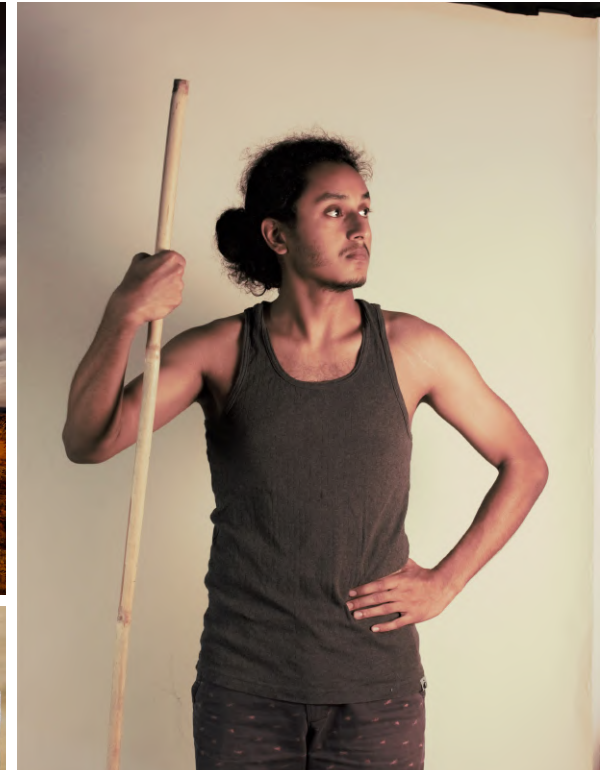
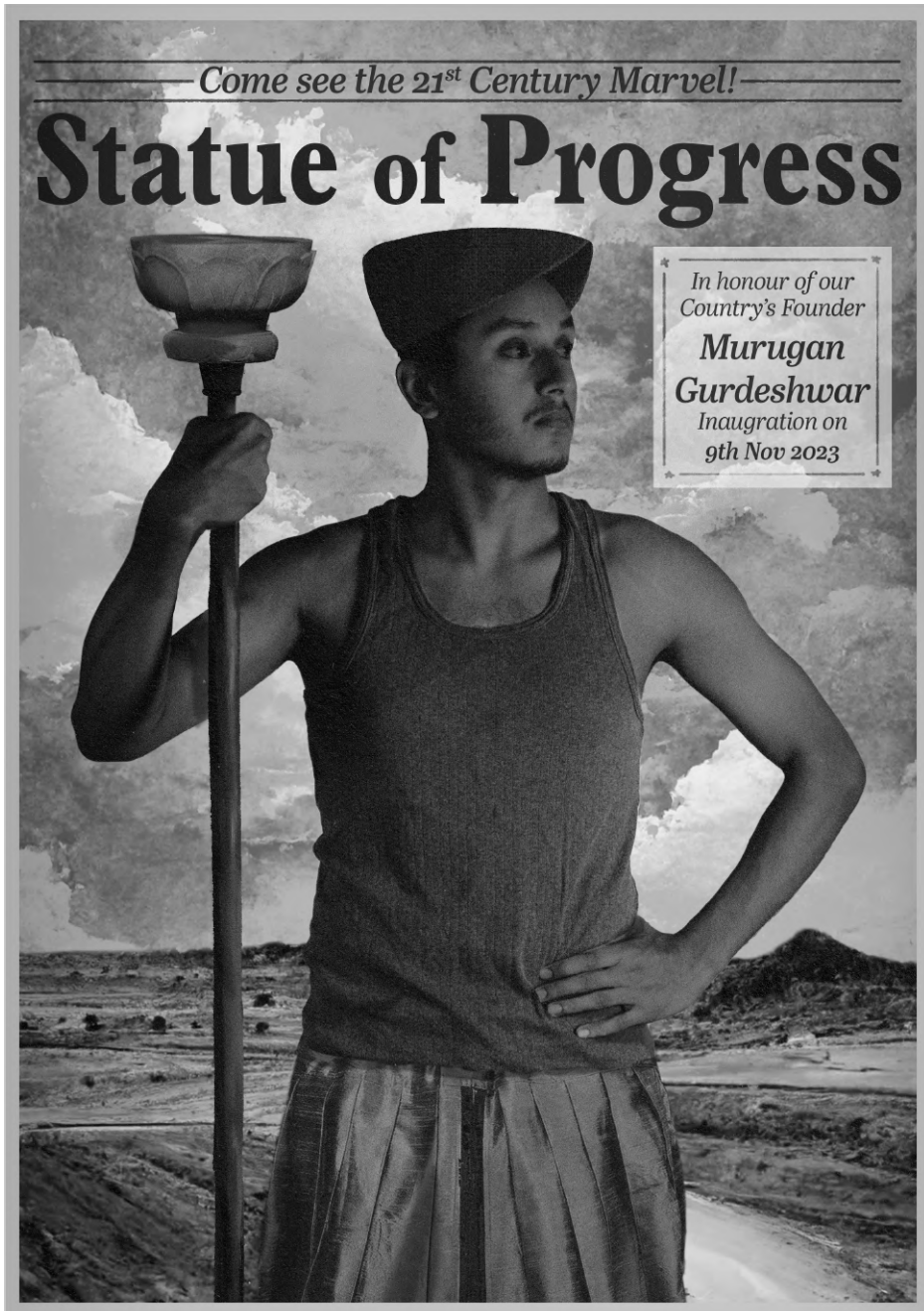


*First style test,  
Before story was finalised*



*Final style test,  
before production*





*For the poster on the left I used these elements:*

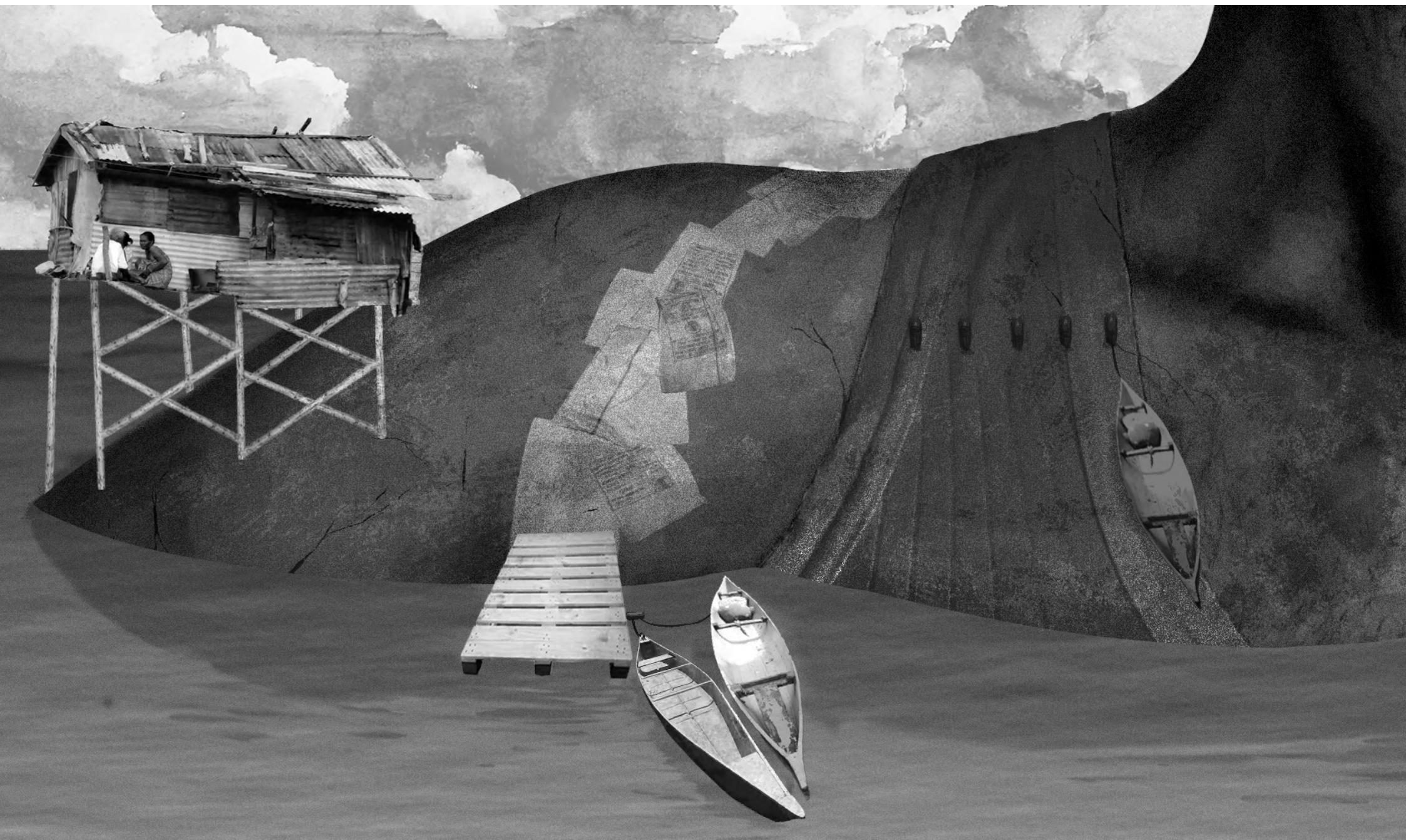
*(clockwise from top left)*

- *AI generated render of dry valley*
- *Rayaan posing for the statue*
- *AI generated watercolour painting*
- *Lotus Stone pedestal stock image*

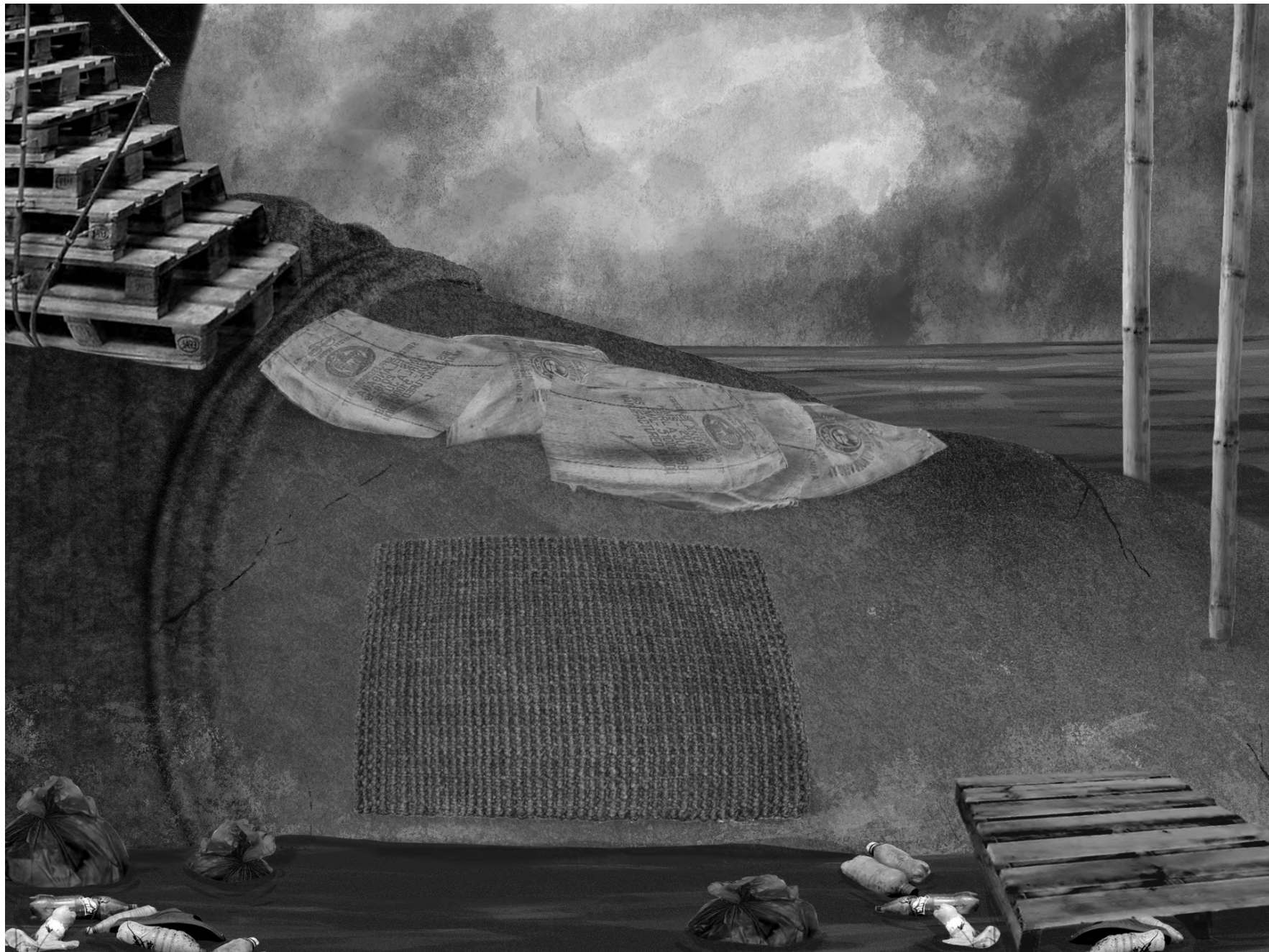
*Opening shot of the film,  
establishes the setting*



*Kiran's arrival at the settlement,  
Used for test shots*



*Pan-up shot*



*A closer look at the hospital,  
Kiran's destination*





This exercise helped me understand the benefits and limitations of AI generated art as well. After a few satisfying tests, I went on to collect actual images for the final film. Most of the sea and sky consisted of AI generated art, while other elements were stock images. For the big statue my classmate, Rayaan Sheik, agreed to model as the Statue for the backgrounds.

*The previous background was rendered with only these four images!*

# Production

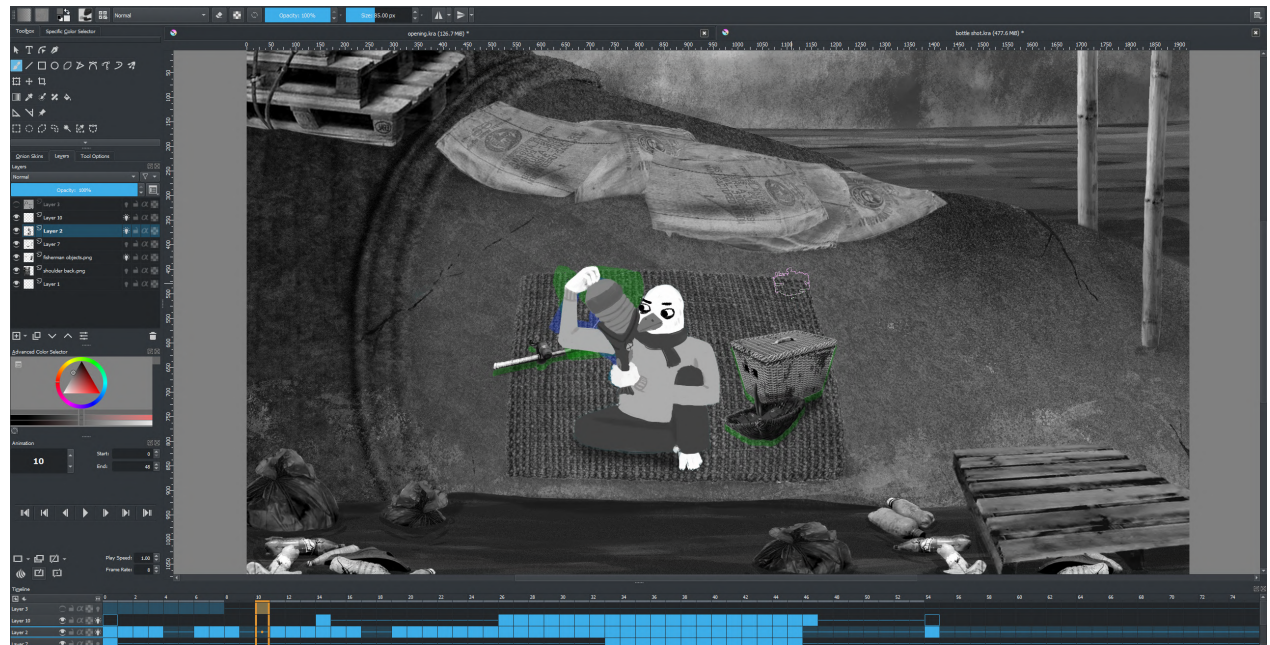
With the animatic done I was able to do a shot breakdown and get started with production for the film. I did a test shot to confirm the look of the film, then went on to make scenes for the rest of the film.

I assemble the backgrounds and make the digital collage in photoshop. I maintain a black and white colour scheme while adding red wherever required. The animation is done frame by frame in Krita over the completed background.

I first start with assembling the background, and making any extra assets that are important to the scene (like the Mangal Mela poster in the next page, also made with AI art collage). I then proceed to animate over these backgrounds to make finished shots.

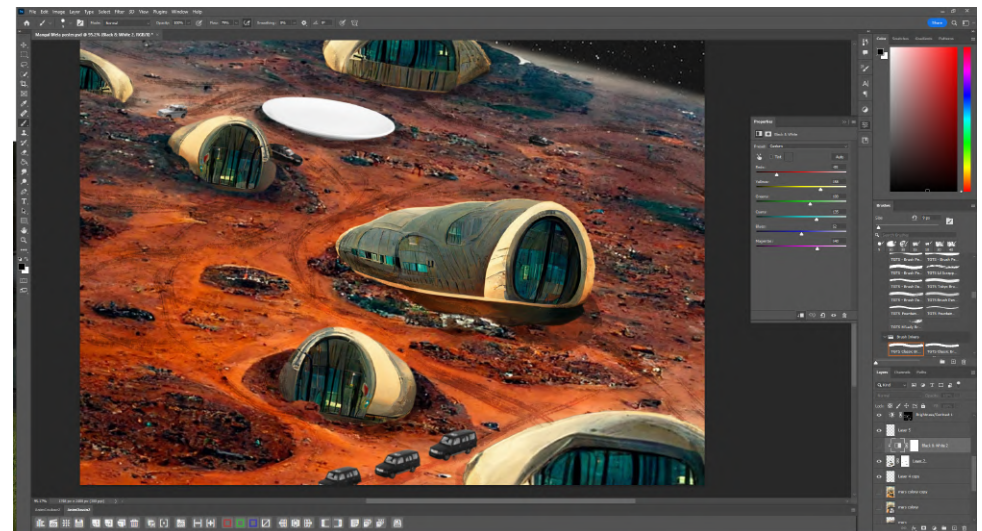
You can find the current state of the film [here](#).

Shot Breakdown												
Sequence	Shot Number	Duration (approx)	Shot description	Priority	Background	Foreground Animation			Lighting	Sound Design		
						Rough	Timing	Colour		Dialogue	Foley	Music
Opening	1	00:02	looking at post		<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
		00:03	scene reveal		<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
	2	00:02	Kiran's face		<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
	3	00:03	Baby, pan up		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	4	00:01	Kiran Face		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Shoulder	5	00:01	Hospital closeup		<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
	6	00:03	Arriving		<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
	7	00:02	Shawl/Baby cough		<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
	8	00:04	Fisherman		<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Into Baapur	9	00:02	On the stairs		<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
	10	00:03	Establishing Baapur		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	11	00:05	Mangal Mela poster		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Topside	12	00:02	Running up		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	13	00:04	Dancer		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	14	00:03	TV		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	15	00:02	Arriving at the bridge		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Bridge/Countdown	16	00:03	Shiver		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	17	00:01	Extreme long shot bridge		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	18	00:02	Looking up at the railing		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	19	00:02	Footsteps		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	20	00:02	Undressing		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	21	00:04	Closeup running and stop		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Sunlight	22	00:03	Long shot bridge		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	23	00:03	Sorrow/Rocket hitting clouds		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	24	00:02	Celebrating, hands up		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	25	00:02	Baby closeup, coughing		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	26	00:02	People swimming		<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	27	00:02	Extreme Baby closeup		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	28	00:01	Extreme Kiran closeup		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
29	00:04	Top shot, exit		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	





*Poster seen in the film,  
assembled with elements of AI renders.*



# Limitations

Even with extensive cuts, the pacing of the film took quite a hit trying to fit it into the one minute time limit. I tried my best to simplify the story and the world as much as possible, but I'm not entirely sure if I was successful in conveying with full clarity what I wanted to say, and some things are still shrouded in mystery.

Unfortunately within the time of the project I wasn't able to work on a final version of the sound mix, including foley sounds and any background music. I do hope to finish the animation and work on the sound design to truly finish the film.



# Reflections

Despite the limitations I absolutely loved working on the story and the concept, and don't regret taking this topic at all. I enjoyed writing various versions of the story, and reimagining it multiple times after having engaging discussions with different professors. One of the main challenges of doing a project alone is that it's easy to get tunnel vision and I was glad that I had people that would dig me out of these tunnels.

While the project did start with *The Great Silence*, I'm glad it became something else entirely, based completely on ideas I'm passionate about. Through discussions I was able to formulate my own opinions towards the topic. In some sense my change in opinions on the themes did reflect my change in mental space through the semester as well. While in the beginning I was adamant on making a film that dashes every hope and goes as far as to ridicule it, I feel like I've stepped back a little. Yes, the climate crisis is getting worse, and yes, *Earthly Problems* seem to get worse and worse, but are *Cosmic Conversations* really that bad? It seems like no matter the state of world politics, wars, economic crisis, or any other hundreds of differences we have with each other, every single one of us comes together to look up at the night sky with curiosity and wonder.





All the stories I write are normally very grounded in experiences and realities that I have faced, and for this project I really wanted to challenge that. I wanted to take abstract concepts that fascinated me and try to ground them in stories that seem plausible and meaningful. I also wanted to challenge myself to work on my world-building skills, and try to make a film with environmental storytelling and minimal dialogue.

I do think there's more potential in the world of Kiran, and I would love to explore it. Seeing the many tiny cube-like houses dotting the face of the Statue of Progress, I can only imagine the stories the town of Baapur has to tell. I would love to take this world forward and hone my storytelling and world-building skills, hopefully in the upcoming design project.

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