

DEGREE PROJECT II
TITLE: TRAVEL
P2

Submitted in partial fulfilment of the requirements of the degree of
Master of Design in Animation

By

Shweta Inamdar
(176340010)

Under the Guidance of:
Prof. Shilpa Ranade



Animation Design and Film Making
IDC (Industrial Design Centre) School of Design

INDIAN INSTITUTE OF TECHNOLOGY, BOMBAY
2017-2019

DECLARATION

I declare that this written report submission represents the work done by me, summarized in my own words. Wherever images and texts have been included, they have been adequately credited to their original sources.

I also declare that I have adhered to all principles of academic honesty and integrity and I have not fabricated or falsified any of the data, facts and content in my submission.

I understand that any violation in the above-mentioned statements will cause for disciplinary action by the institute and also evoke penal action from the sources that have not been properly cited, credited or from whom proper permission has not been sought.

Signature:



Name: Shweta Inamdar

Roll Number: 176340010

Date: 16th Nov. 18 (16/11/2018)

APPROVAL SHEET

The project (P2) titled “Travel”- An animated short film by Shweta Inamdar, is approved by, for partial fulfilment of requirement for the degree of ‘Master of Design’ in Animation.

Guide:



Internal Examiner:



Chair Person:



External Examiner:



Date:

28/06/2019

Place:

IDC, IIT BOMBAY, MUMBAI.

ACKNOWLEDGEMENTS

I sincerely express my deepest gratitude to my guide, Prof. Shilpa Ranade, for her constant support, mentorship and critical guidance throughout the course of this project.

I also thank Prof. Phani Tetali, Prof. Nina Sabnani, Prof Sumant Rao and Prof. Mazhar Kamran for their valuable suggestions and encouragement for every step of the way.

No expression of gratitude is complete without extending it to my Professors, friends and peers- a constant support system I can always rely on. Also, my Family, who showed me the world, and are a driving force for this project. Without whom, this film wouldn't have materialized.



Shweta Inamdar

176340010

ABSTRACT

It is all about the journey, not the destination. This sentence sums up the idea of this most closely.

The aim of this project is to understand the concept of 'Travel' and explore its various interpretations. The focus of the story for this project, is the journey of life, which is both materialistic and philosophical.

The film aims to highlight layers of journeys being undertaken by individuals. A retrospective approach drawing from personal travelling experiences is applied. Its effect in shaping up a personality, creating bonds and memories is a point driving the story ahead. Idea of fellow travelers, family and friends alike is explored.

This report thus highlights the entirety of the process of this film project- from pre-production to production and output as a film.

CONTENTS

Introduction	01
Scope And Possibility	02
Research	04
Story Concepts	07
Motive Of The Project	10
Story Plot, Visual Narrative, Characters	11
Initial Concept Art	12
Style Exploration	14
Dialogue: Audio track	15
Storyboards	16
Production, Animation Technique, Sound Design, Tools.....	20
Audio Track, Animatic	21
Insights and Conclusion	22
Bibliography And References	23

In current times, the concept of travel has been in limelight, while also being commercialized and romanticized in quite an extensive manner. A fast paced world and the expanding economies give rise to inflation and price hikes in almost all sectors. The concept of being ‘successful’ and ‘settling down’ has seen a drastic change. Gaining experiences in life is now more sought after than economic stability and staying put in a “mundane, 9-5” existence.

After taking care of the basic human necessities- food, clothing and shelter, the mindset is now about seeking adventure and novelty for the bored and thrill-seeking minds. The same minds which are now facing demons on the inside- ranging from mental health to internet driven isolation from the society.

Striding to gain real life ‘experiences’, to justify their own existence, to deal with the inner turmoil, ‘finding self’, and seeking a higher purpose in life are factors which are driving forces for travelling now.

INTRODUCTION

Personally, travel meant freedom and happiness to me. Having a mother who encourages me to climb trees and trek mountains, I hold a fascination for travel with a sense of adventure for ‘Unbeaten paths’. My father an avid traveler and planner instilled the concept of ‘the more you see (the world), the more you’ll learn’, since quite an early age in my mind.

Concept for the Project:

A story depicting a physical journey running parallel with our metaphorical travel through life.

The initial approach for ‘travel’ :

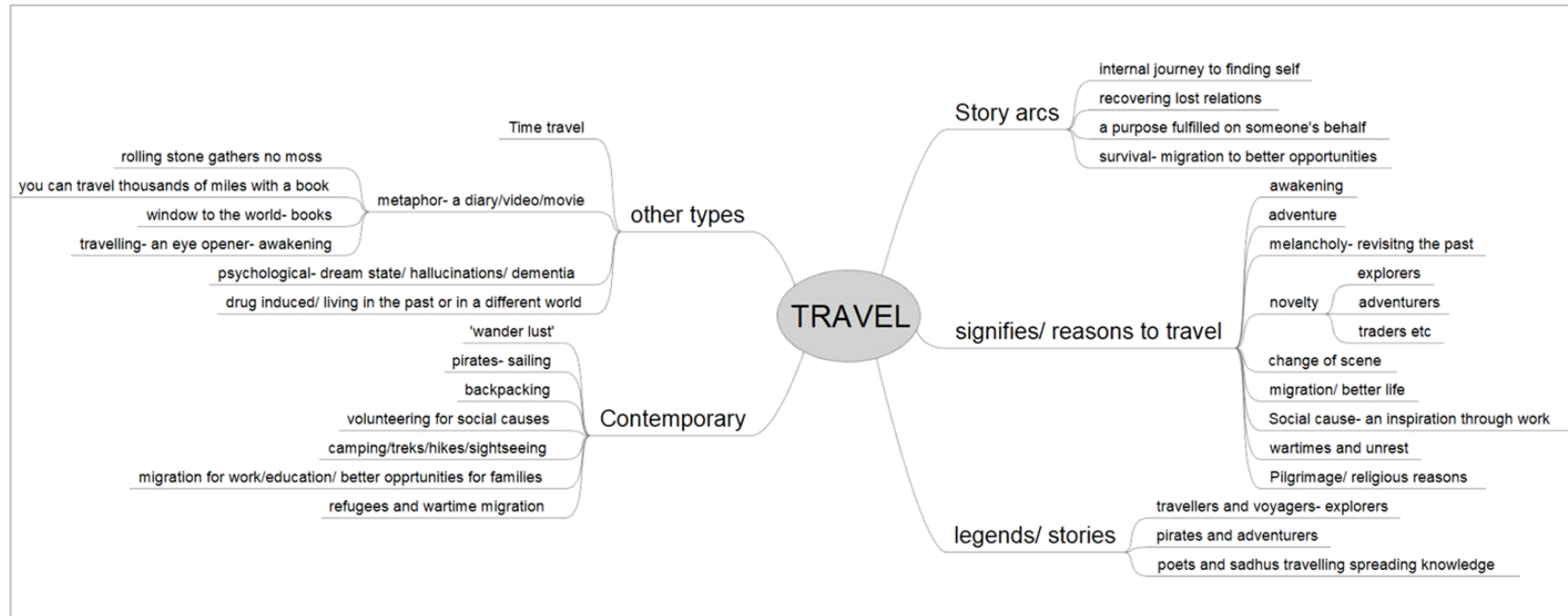
>An idea of depicting Physical Journey and a Personal growth: A change of scene for the traveler. A layered aspect which makes you wiser and definitely happier.

>The Idea of travel many a times borders on romantic and this provides a respite from the otherwise routine of daily life.

>Different take by different people. Everyone has their own idea and philosophy attached to travelling.

SCOPE AND POSSIBILITY

Travel and its varied interpretations or related aspects were explored with a mind map. It gave way to many possibilities for the theme of the project.



Mind Map for 'Travel'



An initial visualization for the concept of travel

SCOPE AND POSSIBILITY

There were a few shortlisted possibilities to approach this project.

- Adaptation of a literary travel story.
- Story inspired from literary works or life events.
- Experiential: A personal travel interpretation.

Animation as a medium for a Project titled ‘Travel’:

I need to address this question for my own clarity of the vision for the project. It is a convention regarding travel documentation and story telling that travel is very visual and is preferred to be live action.

However, the focus of the project being not exactly centered just on visuals, but also abstract concepts of ‘coming of age’ experiences, family bonding through travel and passage of lifetimes etc, I feel justified to approach the topic of travel through animation.

Also, the freedom to depict intangible aspects is available with the animation medium. This can get problematic with Live Action.

Possible themes which can be explored:

- Finding home through travel, after dealing with a personal loss.
- A solo journey to find self.
- A satire based on tourists. Commenting on insensitivity towards the environment.
- Disrupted relationships mended on a travel.
- Family Reunion and bonding with respect to travel.



Journal Entries for a trip to the Andaman Islands: stories and incidents which stayed in the memory.

RESEARCH

The research for this project involved retrospective writing, reflections, books, articles and films. Also, poetry writing was attempted to get a clearer grasp of the topic and to deal with it.

- Experiential sources
- Literary Sources
- Films

Experiential sources:

A) Primary Sources;
Recent travels/ journeys.
Retrospective writing and reflections: Poetry and Essays.
Photographs and stories.
Interview with the fellow travelers, the family.

B) Secondary Sources:
Travel Bloggers Social media eg.. @Evazubeck (on Instagram and YouTube)
Blogs about travel experiences.

One last time.

I want to feel the warmth again.
The risen sun slowly thawing the old city in the morning.
I keep looking back at the building and wishing for
another day.

Another sunset over the serene beach,
Another walk thought the ancient ruins..
One last time, to see it again.

A riveting smile, an intimate gaze,
A person so rooted to the place,
Picturing them away from there
Can't picture them away from the roots
Leaving the place and leaving the people
Wish to see them again one last time
That lingering feeling once more one last time

What is this piecing of the heart
A wish to go ahead but stay where I was
The connection so deep,
It won't be the same elsewhere.
The instructions stay same
The ingredients too
It won't be the same however
The hands that make the food will change

One last time I want to embrace them
One last time I wish to savour the flavor again
One last time I wish to see the stories set in stone again
One last time, one more day, can we linger for a while?
This isn't the first time however,
The call for the new is tempting to unhear
A fear for taking roots, the realness keeps the feet going..
It isn't the first time however
Harden our hearts to leave this place again...
One step after another,
The rush of newness, one last time,
A step forward again.

RESEARCH

Experiential sources:

Retrospective writing and reflections: Attempt
at Poetry.

In transit

The time between two places?
How do you measure it?
Is it just the time? Or something else that is
Which gives such joy and happiness.

I don't want to reach where I said I'd go.
I don't want to go back from where I am.
I am here, floating in the middle.
A perfect sweet, sweet, state of transit.

Trees sprinting away, desert sand swirls,
Cloudy palaces and cities in the sky,
Or just a gentle lapping watery mist.
Like a kite flying high, my wings are these.

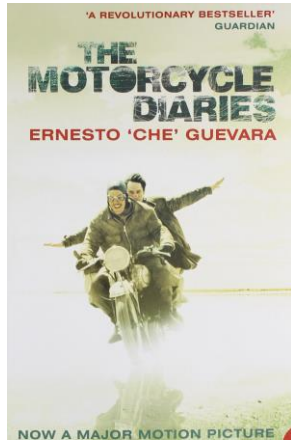
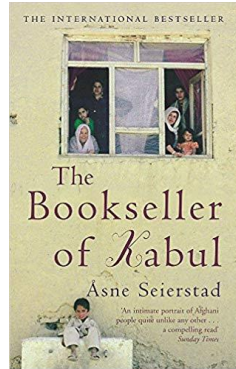
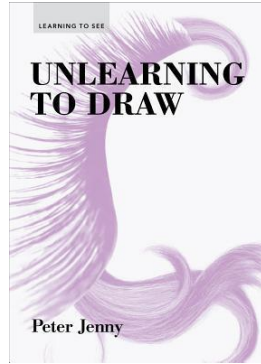
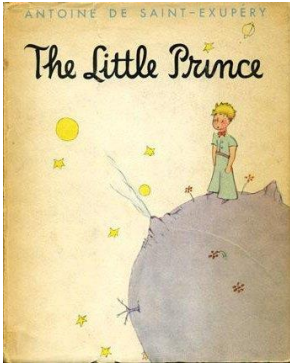
I like it here.
Uncertainty. Randomness.
So beautiful and so peaceful too.
Anything goes and nothing taken against.
Aren't we all just in transit anyway?

Physically tying oneself to a place.
Does that mean gathering the moss.
Peddlers slipping on the greeny stuff
Aren't they all cursing the same thing.

Do I really want to reach?
No. I don't.
A few more moments of bliss
Before I face the reality.

Stardust

A gentle caress
And the stardust rose.
The sand swirled around
The dream unfolds
The limiting vision
The limiting breaths
Truly like a price to pay
To visit these worlds
The residents come inspect
When I stood still
Stood? Hovered
But they did come close
Finding me harmless
They picked at my skin
A gentle poking
So, are we friends yet?
The stardust swirls,
I forgot I moved
The glimmer was a sight
Like a starry world of sea.



Book Covers and Movie Posters
(Courtesy: Google Images)

RESEARCH

The research for this project involved retrospective writing, reflections and

Literary sources:

Books, articles, essays, travelogues.

- The Little Prince (Saint-Exupéry)
- Peddler of Swafham (English Folklore)
- *Pardesh Aagaman* (Pu La Deshpande)
- *Mhais* (Pu La Deshpande),
- Nanda Pradhan (Pu La Deshpande)
- The Goldfinch (Donna Tartt)
- The Bookseller of Kabul (Asne Seierstad)
- Unlearning to Draw (Peter Jenny)

Films:

- Under the Tuscan Sun
- Motorcycle Diaries
- Highway
- Piku
- One Fine Day (Short Film : 2012, Gobelins)
- Travel Animation (Experimental animation. Gareth Rowntree)
- Madagascar Carnet de voyage (Bastien Dubois)
- Creature comforts (1989) (Nick Park)



A photograph of sunset from the Havelock Island.
Andamans (Oct. 2017) (Shot on Phone)

STORY CONCEPTS

STORY IDEA 01

Re-Visit

(A visual travel memoir: derived from personal experience)

Aspects to be Explored:

Exploring a different storytelling method.

Experiential: first Person POV.

Family Bonding, Experiences.

Reminiscing about the past, remembering memories and a travel back in time.

A narrative of a retrospective travel experience, focusing on the travelers, the people involved- family or friends. The bonding between the people forming due to travel shall be the highlight of the story.

The picture to the left is one of the starting points for this topic. A trip to the Andamans with family, was a rare occasion after a span of 3 years. The thought of a family dynamic in a travel scenario arose from here.



A concept art for the Traveller journeying in the mountains.

STORY CONCEPTS

STORY IDEA 02

Uphill

(A story inspired from various folk tales)

Aspects to be Explored:

Aspects of Spirituality.

A personal journey.

The Presence of a higher entity.

Journey in Life

A weary traveler/ climber finds strength in presence of an entity. A help in time of need to reach the destination. The entity's identity left for the viewer to decide.

The story is in a lot of ways reflects how the world works. An effort undertaken in a certain path is certainly rewarded in unexpected ways. A motivational story of sorts with hints of fantasy and an open ending.

STORY CONCEPTS

STORY IDEA 03

Nanda Pradhan

(Short story, *Vyakti ani Valli*, by Pu La Deshpande)

Aspects to be Explored:

An observation of difference of lives being led.

Travelers, in a different contexts.

A social commentary.

A story of two friends, one leading his whole life in a radius of 100 km, the second travelling the world. Lives being led in happiness, tragedy, and journeys undertaken to places, back in time for the memories.

Originally, the story's focus is on the cursed angel, Nanda Pradhan and his life as he longs for familial affection and a stability of his personal relationships. However well-off he is, his deprivation of the basic human connections is tragic.



Book Cover: *Vyakti ani Valli*, (Pu La Deshpande), 1966
(Courtesy: Google Images)



A Family Photograph:
The family featured in this film, in front of
Gateway of India, Mumbai, (2003)

Note: The family photographs being an important part of this film. An attempt to reflect the nostalgia about the selective photos taken during the holiday travels and the carefree days has been undertaken in this film. The reason for this photograph which has the faces of the people unclear, is an attempt to spark a feeling of relatability to their own families in the viewer.

MOTIVE OF THE PROJECT

The main motive of this project was initially to highlight the aspect of philosophical journeys and physical travels. Also, how a journey is about going the distance as much as or sometimes more than reaching the destination.

The choice of conversing with my family and using those audio pieces was a decision mutually achieved with a lot of discussions with my guide, Prof. Shilpa Ranade.

Using something so personal as family conversations over a phone call in a film was an unsettling thought and seemed intrusive in the family affairs initially. However, my guide, Prof. Shilpa Ranade explained that for the purpose of depicting an authentic essence of a family bonding, it was the perfect approach to opt for. Adding the intimate details were most apt for striking a cord with the audience of the film and for telling everyone's stories. With her encouragement, my personal views changed, making me grow and embrace this chance to attempt to make a film with a soul.

Bringing that personal side to a medium of an animated film is a step forward for me academically as well as a very personal experience of letting my inhibitions go and making my voice heard with my family's stories. It has been daunting at first but now it seems liberating and extremely comforting to express my gratitude to my family for showing me the world.

STORY PLOT

The story is a peek into a casual family conversation about travel, while understanding the bonding of the family members involved. The audio track forms the main thread of the film through which we realize about how travel is such an intrinsic part of the family but also their bonding within themselves with respect to travelling.

Aspects like what it meant to have a hobby like travelling, the fondness for visiting new places, to a story about someone setting out of their shell for the very first time and exploring the world with nervousness and excitement. Later part of the conversation depicts the idea of travelling with near and dear and making memories much more valuable and cherished by those involved.

Language: Since these were unscripted conversations, the language is a mixture of Marathi and English. Lot of conversational usage of both these languages create a sense of natural flow of conversation.

VISUAL NARRATIVE: ANIMATION

The flow of conversation being a thread, a montage of sequences derived from photographs of the family, to enhance the storytelling. The animation supported on the audio. The second storyline which we follow through the movie apart from the sound. (Inspired from Creature Comfort (1989), (Nick Park, Aardman Animations))

CHARACTERS

Four people: Viewer's POV, away physically, and the rest of the 3 people conversing on a phone call. In this case, the younger daughter, in conversation with her father, mother and elder sister.

CH: (Character)

Youngest Daughter.

This character is in transit from an undisclosed location and is seemingly heading home. The questions of travel, and related queries are led by this character.

Baba:

Father, referred to as "Baba" in Marathi.

This character is evidently jovial, has a hobby of travelling and inspired due to his father and uncles. He is wise with his daughters and considerate by nature.

Ma:

Mother. Referred to as Aai or Ma, interchangeably.

This character is pretty straightforward and spunky in nature. Frequent travelling was rare for her before she got married, and hence realizes how it affects the personality in a positive sense.

Di:

Elder sister, referred to as 'Tai' or 'Di' interchangeably.

This is a family member who has moved out of the house when she got married and has thus developed even more love for travelling as it helps her bond with her family the best during those times.



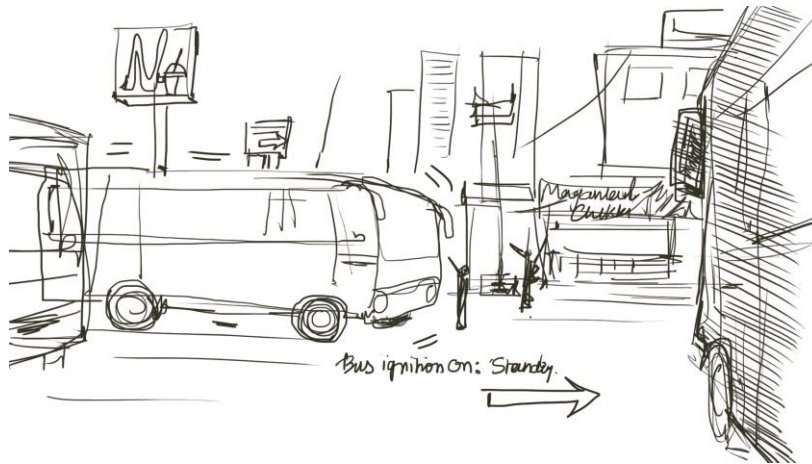
INITIAL CONCEPT ART

The concept of travelling involved exotic locations, backpacking and roaming the world. The initial ideas of travel have been explored as visuals. Seeing something unique away from daily life, initiates a soul-searching experience which I am attempting to depict.



Initial
Exploration of
concepts of
travel and
travelers.





INITIAL CONCEPT ART

Initial Exploration of concepts of travel and travelers.





A minimal animation of a changing city scape and flying bird attempted. : starting point for the line drawn minimal animation style.



Patches of color with very minimal black outlines in the frame.



An exploration of drawing over photographs.

STYLE EXPLORATION

A pen and ink linework background with digital animation in the foreground.

The aim for this project was to depict a raw, rough sketchy feel to the film to give an essence of a traveler sketching and doodling the scenes from their memory or in front of them. Needing only necessary lines and a slight hurried approach to finish the visual in time.

The other reason was the amount of reminiscing of the past events and memory recollection in the story had to be depicted in a way which is slightly blurry in essence.



A monochromatic scheme of colors with pastel or tan shades and black lined visuals..

DIALOGUE: AUDIO TRACK

(Phone Ringing)

CH: Ha, Hi Baba!

BABA: Hi! What are you up to?

CH: I am... On the way now...

BABA: Let me know when you are reaching... I will come and pick you up.

CH: ...That, me and Di were so young, how did you both travel around with us too?

BABA: We enjoyed travelling so much... both of us... We used to book tickets six months prior, booking accommodations, get reservations...

CH: Such enthusiasm!

BABA: Oh yes, quite a lot... stand in the queues at dawn for the AC Coach tickets, and go ahead for holiday trips!

CH: Yes, Right! Truly

BABA: That is why they say, "Travel helps one get varied experiences in life!"

CH: We cannot remain stuck at one place for long...

BABA: Exactly! It always changes... we all change constantly... Yes.

Here, talk to Ma...

CH: Ma, what do you remember of going somewhere far away for the first time? Travelling to someplace, since childhood?

MA: I visited Bangalore, BSc Second year, as a college trip, way back in 80s...

CH: Yes?

MA: Then, it was the first time, I set out- like touring out, that too by demanding it since Anna (Father) wasn't very keen for it.

So, I don't remember anything much except for a bag that Sumitra wanted...

I went alone, I searched for the way alone, bought that bag for 40 rs. and came back so.

Then later a staff member asked, "Goodness! Weren't you scared in the new city all alone?"

I said "I Wasn't"

CH: WOW!

MA: (Laughing)

CH: It must have felt so empowering to you!

MA: (Laughter Continues) Exactly!

DI: Hello!

CH: Yes Di, I was wondering about, as a family, what does travel mean to you?

DI: Even more than a good understanding, if you are ready to adjust with another person, then you should travel together.

When one realizes that how far away we are, and Nature is so beautiful!

Also, you don't experience it everyday... Since we stay in a city.

Then, experiencing this alone by yourself, where is the fun in that?...

BABA: Let me know when you are here, I will be there to pick you up,

CH: Yeah!

BABA: Bye!

CH: Okay Bye!

(Click: Call Ends)

CH: Protagonist
Character: the younger daughter.
Baba: Father
Ma: Mother
Di: Elder sister

STORYBOARDS



ST Bus Stop: Phone Ringing (Pans to the Left.)

CH: I am... On the way now...

The bus leaves Reverses.

BABA: I will come and pick you up.

The title of the film behind the bus.

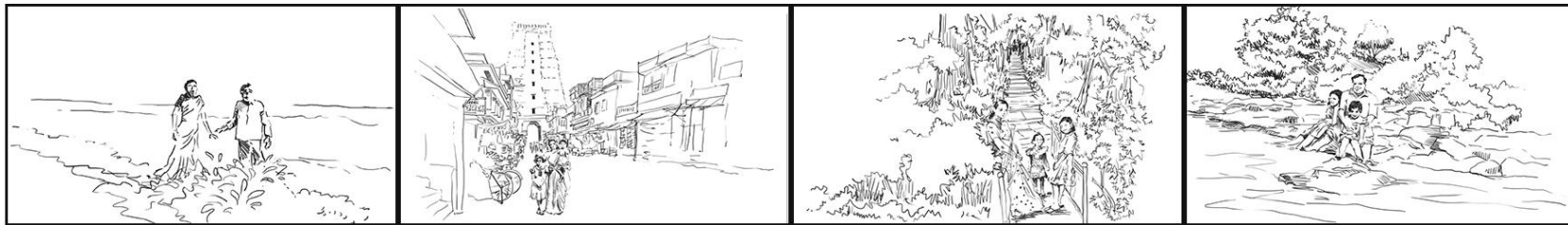


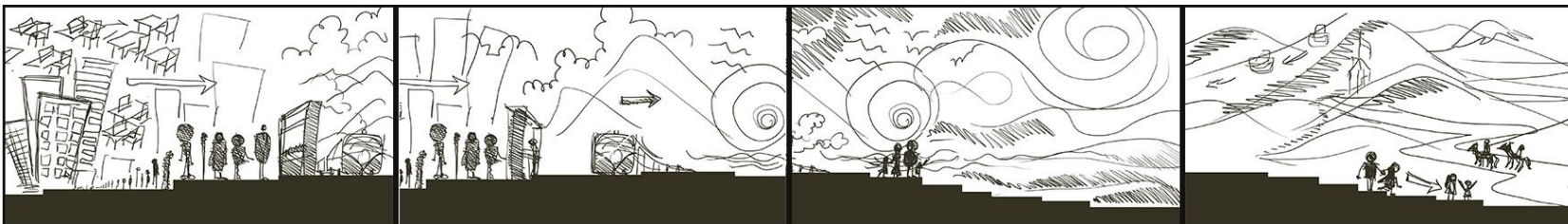
Photo: begins with travel just after marriage.

CH: How did you travel around with us?

Photo: travel with two tiny kids

Photo: Journeying with two daughters growing up.

BABA: We used to book tickets six months prior



Doorway to ticket counters

BABA: ...stand in the queues at dawn for the AC Coach tickets

Away from the city and work life.

(Pans to the right.)

Merry lands and happy memories.

Abstract animated sequence

BABA: ...and go ahead for holiday trips!

STORYBOARDS

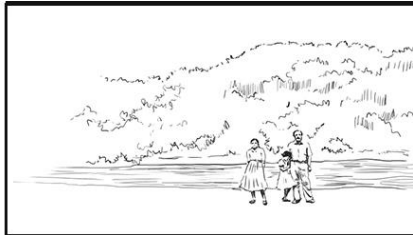


Photo: slightly older, the family travelling to different sites.

BABA: That is why they say, "Travel helps one get varied experiences in life!"



Photo: With Baba holding hands with Di and the younger sister.



Photo: With a hand on top of Taj Mahal

CH: We cannot remain stuck at one place for long...

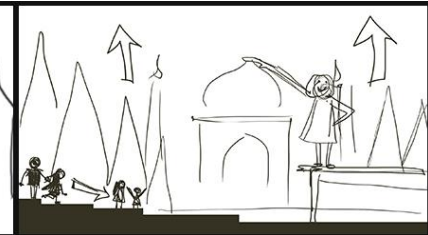
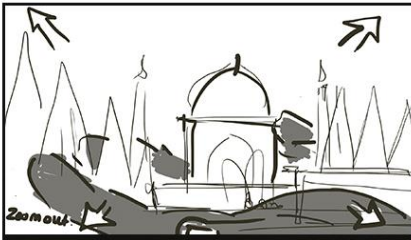


Image shifts: Monument Souvenir



The souvenir in the hands of a young girl.

BABA: Exactly! It always changes... We all change constantly...



The young girl keeps changing with age.

The camera pans around the seat from below.



The young girl keeps changing with age.

Moving left : out of the window



A teenager sitting in the window.

Moving to a parallel plan along the bus.

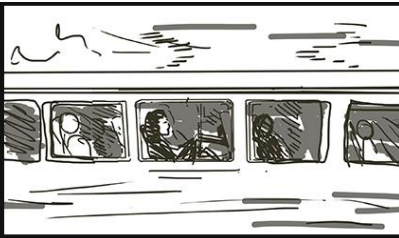


Tracking out of the bus window.

CH: Ma, what do you remember of travelling somewhere since childhood?

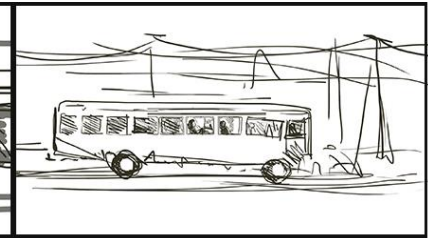


Tracking out of the bus window.



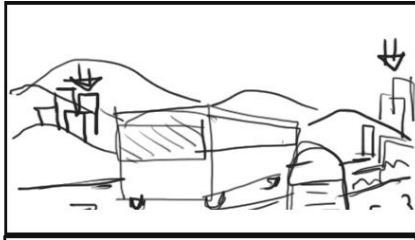
Tracking out of the bus window.

MA: I visited Bangalore, as a college trip, way back in 80s...



Tracking out of the bus window.

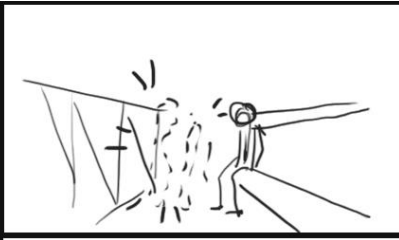
STORYBOARDS



>The bus goes off in the distance with the buildings going down. Going in the past.
MA: Then, it was the first time,



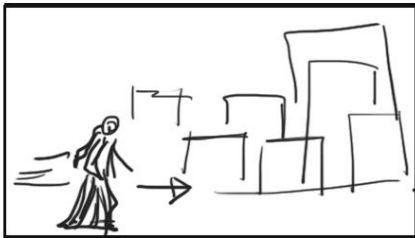
>Photo: In front of temple with family
MA: Then, it was the first time, I set out



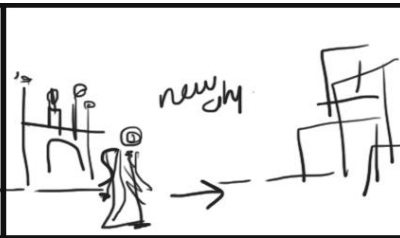
The members disappear from the photo one after another.



. The members disappear one after another.
MA: So, I don't remember anything much except for a bag that Sumitra wanted...



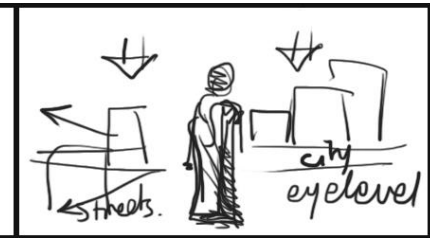
Buildings crop up as Ma walks down the road.
MA: I went alone, I searched for the way alone



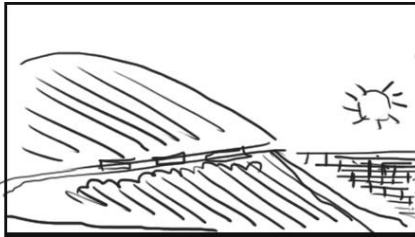
Buildings crop up as Ma walks down the road.



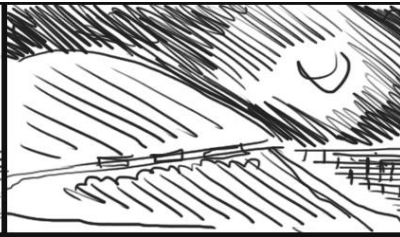
Purses fly around in the air. Surrounding Ma, revealing the city horizon.
MA: "Weren't you scared in the new city all alone?"



The city horizons go down as Ma rises up.
MA: I said "I Wasn't"



A highway scene: back to the present time.
CH: "It must have felt so empowering to you!"



Time lapse and the travel continues.
DI: Hello!
CH: Yes Di, I was wondering about, as a family, what does travel mean to you?

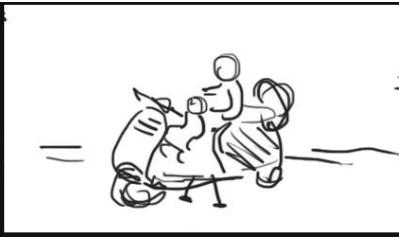


Photo: Two sisters growing up together over a course of time.
DI: ... You should travel together.



Photo: Two sisters growing up together over a course of time.
DI: ...and the Nature is so beautiful!

STORYBOARDS

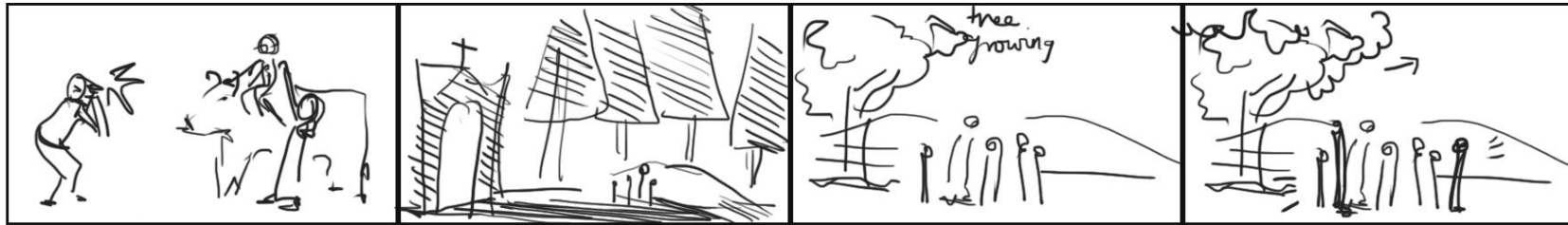


Photo: Sitting on a Yak, Di supporting the younger sister while getting a photo clicked

DI: ...Also, you don't experience it everyday

The full family together in the frame.

Family members adding. The tree in the background grows.

...Members Keep on Adding. The tree growing too.

DI: experiencing this alone by yourself...



... Keep on Adding. The branches stoop off the tree.

DI: Where is the fun in that?...

A 2 second silence and a blank screen.

BABA: Let me know when you are here, I will be there to pick you up,

Roll Credits: A sequence in the present time of the girl in the bus.

CH: Okay Bye!
(Click: Call Ends)

PRODUCTION

The process of making this particular film deviates from the conventional screenplay to storyboard to animation and the audio. Instead, the audio clip initiated the imagery and visuals.

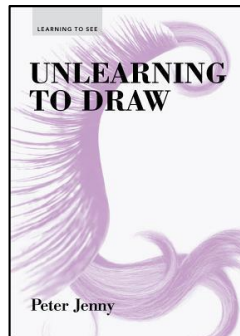
Film title: *Pravaas* (Travel in Marathi)
Duration: 2 minutes, 31 seconds.

ANIMATION TECHNIQUE

The topics dealt then are depicted with the help of old family photographs edited and worked on with minimal animation, to maintain a sense of ambiguity with the people and at the same time achieving a relatable connection.

‘Unlearning to Draw’ by Peter Jenny.

I am also thankful since Prof. Shilpa Ranade lent me her personal copy of this book for getting a grasp of various ways one can creatively draw from the photographs. A creative and free way of drawing and outsider art are the main focus of this book.



Book Cover: Unlearning to Draw, by Peter Jenny
(Courtesy: Google Images)

This book was a tremendous help to understand, explore the method to tell better stories from personal family photographs.

SOUND DESIGN

The Foley for the film was designed from royalty free music and free sounds available on the internet.

TOOLS

Call Recorder (Android mobile App): For recording the audio for the phone conversations.

Wacom Graphic Tablet: One Wacom medium for drawing all graphics digitally.

Adobe Photoshop: All the visuals and backgrounds are drawn on this software.

Adobe After Effects: The animation and other transition effects were executed.

Adobe Premiere Pro: For compositing the animated sequences together and for subtitling the video.

TVPaint: Enabled making rough animatics and timing the story with the audio track.

MS Office: Assortment of files, presentations and documenting the process.

AUDIO TRACK

The audio track was built on a series of telephonic recordings with family members over a course of a week. With conversations spanning over 5 hours of audio, a process of selecting snippets of conversations to form a part of a 3 minute piece began.

The conversations were completely unscripted and the members were informed later about the recording. The participants, my family members, consented to the inclusion their voices for this project.

The final format of the conversation piece is in the form of a phone call with the phone ring to relay it more clearly. The flow in the conversation is maintained even after editing, with significant pauses to denote a lapse of time, or change in the speaker on the other end of the telephone.

Three versions of conversation pieces were created as iterations. Feedback for each version:

1. The first version involved talking about destination rather than travelling. A member of the family being mentioned but have no voice in the audio.
2. The second version needed a more precise nature of conversation with some questions included about travel to make it more understandable.
3. The third version required a change in order of the members of family who spoke with regards to the topic related to travel.

Audio conversation driven storyline began as an experiment for this film. The conversation of the daughter is carried on first with the Father, the Mother and then the elder sister. The audio not only conveys the relations but also the dynamic of each member with the POV of the daughter's. Also, their interpersonal connections are evident throughout the dialogue.

ANIMATIC

The animatic underwent several iterations from the choice of photographs to be worked on for the film to the places where animation is required to depict abstract themes visually.

The feedback received during the intermediate stages of juries for the project was:

1. To depict moments of the family- relatable to everyone more than the destinations.
2. The visuals should be staying away from coming off as 'touristy', like a travel brochure.
3. The animation transitions can have more elements of handwritten notes, text and tickets used it travel etc.

INSIGHTS AND CONCLUSION

Since, this is the first official film project of this course, I have realized that apart from the animation, there are a lot of management skills required for completing a film project start to finish. Proper planning, time management, concept driven story telling and understanding nuances of imagery.

I did realize that I have a lot of room for improvement for time management and I also played quite safely with the style of animation, dealing with black outlines being a comfortable style of visuals for me. However I wish to proceed with a different style, better understanding of other software, and a better sense of time management in the future.

Personally, the process of this project has been extremely liberating and full of learnings for me. Since it has been an experiential story to relay with the medium of animation, I realized that the process need not be extremely structured all the time. The project had a very organic development with detours over various factors. Trusting the process has been an important lesson here, along with losing inhibitions about relaying stories close to heart. Also, learning to embrace new styles, media, and methods of storytelling, which I will hopefully incorporate in the coming film projects.



As a conclusion for this project, I have attempted to convey an experience through this film and it has led to me having a much better understanding of storytelling than before. Needless to say, there is always more to learn in the future.

BIBLIOGRAPHY and REFERENCES

REFERENCE BOOKS, ESSAYS:

- The Little Prince (Saint-Exupery)
- Peddler of Swafham (English Folklore)
- *Pardesh Aagaman* (Pu La Deshpande)
- Nanda Pradhan (*Vyakti Ani Valli*, Pu La Deshpande)
- Unlearning to Draw (Peter Jenny)

WEB:

<https://en.wikipedia.org/wiki/Travel> : Etymology

<https://en.wikipedia.org/wiki/Tourism>

<http://gauravsabnis.blogspot.com/2009/02/travel-preparations-from-apurvai-by-pl.html>

<https://www.cnbc.com/2016/05/05/millennials-are-prioritizing-experiences-over-stuff.html>

IMAGES:

- Google Images: Book Cover: *Vyakti Ani Valli* by P.L.Deshpande
- Google Images: Book Cover: *Unlearning to Draw* by Peter Jenny
- Google Images: Book Cover: *The little Prince* (Antoine de San-Exupery)
- Google Images: Book Cover: *The bookseller of Kabul* (Asne Seiertad)
- Google Images: Movie Poster: *Motorcycle Diaries* (Walter Salles)
- Google Images: Movie Poster : *Madagascar Carnet de voyage* (Bastien Dubios)
- Google Images: Movie Poster : *Piku* (Shoojit Sircar)