



# World Heritage Sites of **India**

By Neha Alice Kerketta

Guide: Prof. Phani Tetali

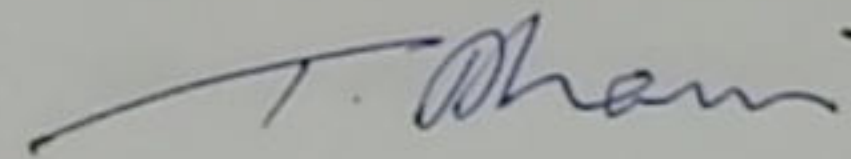
# Approval

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Animation project II

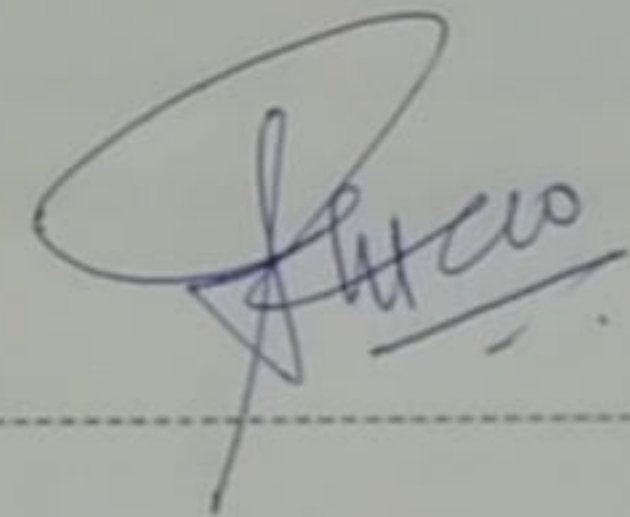
By Neha Alice Kerketta

is approved as partial fulfilment of requirement of post-graduate degree in Animation.

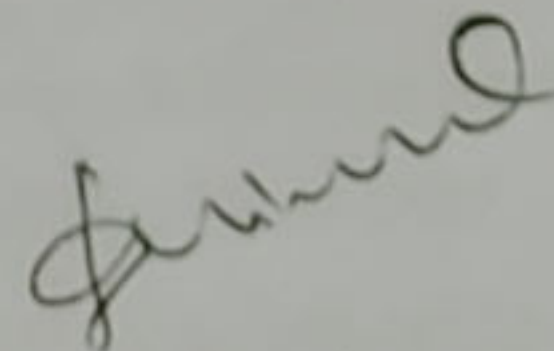


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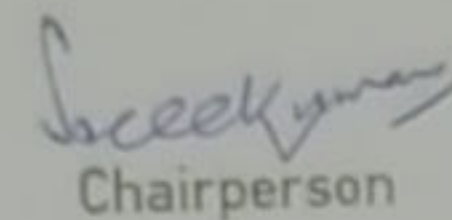
Prof. Phani Tetali  
[Project Guide]



Internal Examiner



External Examiner



Chairperson

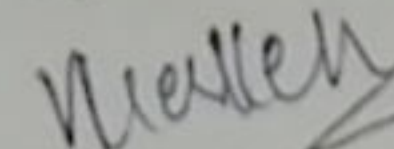
# Declaration

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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 not misrepresented or fabricated or falsified any idea/date/fact/source in my submission. I understand that any violation of the above will cause a disciplinary action by the Institute and also can evoke penal action from the sources which have not been properly cited or from whom proper permission has not been taken when needed.

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Signature:



Name: Neha Alice Kerekta

Roll No : 146340009

Date: 23/ May/2016

# Acknowledgements

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I would like to thank my guide Prof. Phani Tetali for his support and guidance throughout the project.

I would also like to thank Prof. Sumant Rao , Prof. Nina Sabnani, Prof. Shilpa Ranade and Prof. Mazhar Kamran for their invaluable inputs throughout my academic time here which lead to this project.

I would like to thank my batchmates and friends for their unconditional support.

And finally to my family, thanks you for your support.

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Signature:

Name: Neha Alice Kerekta

Roll No : 146340009

Date:

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# 1. Abstract

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The world heritage sites of India are a complex yet intriguing part of India's history. The beginning of life on this part of the peninsular region has a breathtaking story. Right from the beginning, after the continental drift pushed this island to the asian mainland and gave rise to himalayas, the geographical qualities of the country has diversified sevenfold. The himalayas are not only an important part of India's landscape, they gave rise to several stories that became a part of indian mythology and contribute to the cultural diversity of the country as well. It is the reason for many travellers to visit india and fall for its magnificence. The places in and around himalayas harbour important traces of the biological growth of flora and fauna of the country. Various animals that take shelter in the green to snowy regions of upper himalayas and the vegetation , that forms important part of medicine along with the generosity of nature, all form a delicate ecosystem worth expanding one's knowledge about.

The purpose of the project is to understand the significance of the sites of India listed as world heritage sites by UNESCO. Bring out the stories related to them and create an immersive visual output in new age media that would engage people and evoke curiosity amongst them to find out about these important places. Owing to it's importance in shaping the culture and natural history of India, I took Nanda Devi National park as an understudy.

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## 2. Introduction

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### Initial Idea

Original Idea: Game Design with the concept spun around a world dominating A. I. machine and world heritage sites of India

Inspiration: IBM's Watson is an artificial intelligence software that can answer questions posed in natural language. This means that this technology can process immense amount of data and make connections as close to human brain. Seems like every science fiction fan's fantasy come true. But is it? During the demo session at IITB of this AI machine, the presenter ran his blog entry through Watson, and not only was it able to understand the references and relevance of the words used by the presenter, but also his psychological traits. Now that is alarming, no matter how fascinating this technology may seem. So I went ahead and tried to learn more about this technology and realised that the creators have really big plans with it. In good hand or bad, I feel this technology can help as well as change real life human interactions to a large extent. All this made my imagination go haywire. I started to think about the various possibilities that Watson can reach. How will

it affect our lives in the future? What impact will it have on our interactions? How much can this machine control?

Jeopardy, A famous television challenge show, invited Watson to compete with its highest winning contestants, who both lost to it in a neck to neck competition. But something really interesting happened in the show, even though Watson outperformed his human competitors, but had trouble responding to a few categories, notably those having short clues containing only a few words, which means that limited information is Watson's blind spot. Even though I feel the smart coats at IBM will eventually be able to figure that part out as well (maybe by altering our way of communicating perhaps).

Concept: Nonetheless, all this gave birth to a game design concept. In a world subtly controlled by Watson, via digital devices or any other technology, our hero decides to fight back. But the clues that will help him combat are hidden in the 32 world heritage sites in India (ancient history data is mostly obsolete for the modern age software.) and hence begins the hero's journey to locate, decipher and apply these clues to overcome Watson.

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## 3. Process in detail

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### 3.1 Topic

Upon further research I was much intrigued by the stories of the heritage sites in relation to their current local culture and I decided to pursue the stories of significance of the heritage sites itself.

## Heritage

Meaning

- noun: heritage; plural noun: heritages

- property that is or may be inherited; an inheritance. Valued objects and qualities such as historic buildings and cultural traditions that have been passed down from previous generations.

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Group of Monuments at Hampi, India

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

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## 3.2 Research

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To begin with I started researching on the term world heritage and how is it relevant to us.

### World Heritage

#### Background

1. In 1972. an international treaty called the Convention concerning the Protection of the World Cultural and Natural Heritage , adopted by UNESCO.
  2. The treaty seeks to encourage the identification, protection and preservation of cultural and natural heritage around the world considered to be of outstanding value to humanity.
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UNESCO LOGO

[https://commons.wikimedia.org/wiki/File:Flag\\_of\\_UNESCO.svg](https://commons.wikimedia.org/wiki/File:Flag_of_UNESCO.svg)

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# Purpose for world heritage

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1. The cultural heritage and the natural heritage are increasingly threatened with destruction not only by the traditional causes of decay, but also by changing social and economic conditions which aggravate the situation.
  2. The deterioration or disappearance of any item of the cultural or natural heritage constitutes a harmful impoverishment of the heritage of all the nations of the world.
  3. The protection of this heritage at the national level often remains incomplete because of the scale of the resources which it requires.
  4. The Constitution of the Organisation, provides that it will maintain, increase, and diffuse knowledge by assuring the conservation and protection of the world's heritage, and recommending to the nations concerned the necessary international conventions.
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Buddhas of Bamiyan, Afghanistan (Post Attack)

[https://en.wikipedia.org/wiki/Buddhas\\_of\\_Bamiyan](https://en.wikipedia.org/wiki/Buddhas_of_Bamiyan)

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# Types

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## Cultural Heritage

1. Cultural heritage is the legacy of physical artefacts and intangible attributes of a group or society that are inherited from past generations, maintained in the present and bestowed for the benefit of future generations.

2. Tangible culture (such as buildings, monuments, landscapes, books, works of art, and artifacts), intangible culture (such as folklore, traditions, language, and knowledge of science or technology of a specified culture).

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Tachar, Persepolis, Iran

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

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# Types

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## Natural Heritage

1. An important part of a society's heritage, encompassing the countryside and natural environment, including flora and fauna, scientifically known as biodiversity, as well as geological elements (including mineralogical, geomorphological, paleontological, etc.), scientifically known as geodiversity.
  2. Includes rare breeds and heirloom plants. natural sites or precisely delineated natural areas of outstanding universal value from the point of view of science, conservation or natural beauty.
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Uluru, Australia

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

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# List of WHS in India

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## Cultural WHS

Agra Fort  
Ajanta Caves  
Ellora Caves  
Taj Mahal  
Monuments at Mahabalipuram  
Sun Temple, Konârak  
Churches and Convents of Goa  
Fatehpur Sikri  
Hill Forts of Rajasthan  
Red Fort Complex  
The Jantar Mantar, Jaipur  
Champaner-Pavagadh Archaeological Park  
Chhatrapati Shivaji Terminus (formerly Victoria Terminus)  
Group of Monuments at Hampi  
Khajuraho Group of Monuments  
Elephanta Caves  
Great Living Chola Temples 12  
Group of Monuments at Pattadakal  
Mountain Railways of India  
Mahabodhi Temple Complex at Bodh Gaya

Rock Shelters of Bhimbetka  
Buddhist Monuments at Sanchi  
Humayun's Tomb, Delhi  
Qutab Minar and its Monuments, Delhi  
Rani-ki-Vav (the Queen's Stepwell) Patan, Gujarat

## Natural WHS

Kaziranga National Park  
Keoladeo National Park  
Manas Wildlife Sanctuary  
Sundarbans National Park  
Nanda Devi and Valley of Flowers National Parks  
Western Ghats  
Great Himalayan National Park Conservation Area

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## 3.3 Concept Development

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### Philosophy of history

La Rochefoucauld (French): Most of us today are so distracted that if someone wants to get a point across they must use all forms of expression like art, music and poetry in order to burn it in our memories. That is what heritage gives to people.

Friedrich Nietzsche (German): 'On the uses and abuses of history for life' from his book called Untimely meditations. He states that there is no point learning history in its way but to dig out from history, ideas and concepts and examples that can help us live a better life today.

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François de La Rochefoucauld (writer)

[https://en.wikipedia.org/wiki/Fran%C3%A7ois\\_de\\_La\\_Rochefoucauld\\_\(writer\)](https://en.wikipedia.org/wiki/Fran%C3%A7ois_de_La_Rochefoucauld_(writer))

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## 3.3 Concept Development

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### Philosophy of history

Hegel (German): Important parts of ourselves can be found in history. History should be looked upon as a repository of a particular kind of wisdom. We need to go back in time to rescue things that have gone missing in the future. For example: roman empire's community living.

Learning from ideas that you dislike - what sliver of sense and reason might be contained in otherwise frightening or unlikely idea. Eg: Nationalism.

Soren Kierkegaard (Danish)- Life can only be understood backwards but must be lived forward.

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Georg Wilhelm Friedrich Hegel

[https://en.wikipedia.org/wiki/Georg\\_Wilhelm\\_Friedrich\\_Hegel](https://en.wikipedia.org/wiki/Georg_Wilhelm_Friedrich_Hegel)

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# Value of WHS

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## in Indian context

- India is a living civilisation still holding on to its culture and past. Fast development and modernisation is cloaking needs with wants. Grandmother's storytelling has been replaced by tablets. One must convert this valuable data into mediums people today have access to.

- Reviving the stories of India's past that the heritage sites so securely hold in place could help people understand the value of these places and how immensely blessed we are to have inherited such wealth.

- Uninformed tourists incur irreversible damage to the sites.

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Ajanta Caves, India

[https://en.wikipedia.org/wiki/Ajanta\\_Caves](https://en.wikipedia.org/wiki/Ajanta_Caves)

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## 3.4 Story

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### Nanda Devi National park

Natural WHS are more vulnerable to damage and incredibly difficult to maintain. Their stories are hardly brought out and retold as concretisation slowly eats into people's immediate dependence on nature. People have become cold to places of natural importance and hence I attempt to tell their stories.

Nanda devi national park is a large area of delicate ecosystem that encompasses the second highest peak of India.

Several stories of ascent on the mountain, legends related to the place and CIA spying activities exist. Also the stories of its ecosystem, flora and fauna.

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Nanda Devi Peaks, Uttarakhand, India

<http://spindriftdiaries.tumblr.com/post/78215617801/nanda-devi>

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# Story Research

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At first I explored the topographical importance of the place, the delicate ecosystem, the attempts to ascend and stories of lost lives on the peaks of Nanda Devi, I found some amazing stories of tragic expeditions. I then explored the history of garwaali and kumaoni people (local inhabitants of uttrakhand) and the importance of Nanda Devi in their culture . For instance, how did the mountain gain its name along with how a famous mountaineer gave the same name to his daughter who lost her life on the same mountain. The story of Nanda Devi's life as the wife of Shiva from Kailash mountain, and the stories of people who hold a festival celebrating their goddess Nanda Devi's arrival back home, every 12 years. And then comes the four horned goat, which according to the belief occurs every 12 years as a sign of Nanda Devi's arrival back home. These little stories inspired me to create a narrative of survival and longing , the two of the most difficult phases to overcome by anybody anywhere that would resonate with the dilemma of survival and longings of the post modern man.

I also attempt to create a verbal narrative of the story, to make it verbally transferable from person to person. A side experiment to enhance the communicative power of a story and a takeaway for the viewer's experience of the story.

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Pilgrims at Roop Kund, NDNP, Uttarakhand, India

<http://nickfleming.com/about/pilgrimages>

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# Final Story

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## In a summary

A man on expedition, has strayed away from his group. He has a hard time overcoming the death of his daughter on the same mountain that he is trying to ascend. With every step his end comes nearer. As the man struggles on the top, down below on the lower plains exists a small village. Bunch of people are shuffling through a herd of sheep to locate the four horned goat. Excited as they find him, the sheep is taken away from his group to walk in the festival for Nanda Devi. For days the sheep walks with people. After the procession the sheep is left alone to wander into the mountain areas. Alone and isolated, the sheep makes a new herd with the animals living on harsher terrains. It gathers wisdom from them and keeps going on. The mountaineer on the snowy slope has lost all hope of being able to survive. His ration has come to an end and now he realises he is counting his last few breathes. Kneeling hopelessly on the ground the mountaineer feels a strange presence behind him. He looks back and is taken aback when he finds the sheep standing right in front of him.

A strange tension develops between the two. The kind between the predator and the prey. He reaches for his knife and stares at the sheep anticipating his move when suddenly the mountaineer has a vision. The place where lies the peak of Nanda Devi is empty and he hears a distant sound of footsteps with the jingle of anklets. He sees the figure of a young woman walking towards him. The woman dressed like a deity. To the man he feels he is looking at his daughter again. The figure comes closer and lies on the ground , her silhouette forming the silhouette of the mountains. The man realises that his daughter who he had fondly named Nanda Devi, now rests in peace in the place. He drops his knife and falls on the ground. The sheep comes closer to him, pulls out a brahma kamal and some berries from his fur and puts it near his feet. He eats them and finds himself rejuvenated. The sheep then directs the man towards a path. At the end of the path is a temple. A group of hermits receive the two. The sheep carries on and the mountaineer is rescued.

The End.

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## 3.5 Script

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### with shot breakdown

Shot breakdown for PEELA PAHAD(Tentative name)  
Total 240 seconds

#### Scene 1

Music: Sound of sheep bells

Outdoor valley

Narration: Two kids talking to each other about the four horned goat

Dialogues: "Chausinghia kehte hai usse. 12 saal mein ek baar dikhta hai. Chaar singh waala." "Hain, Chaar Singh?"

Visuals: Sheep grazing in one herd. A lonely sheep grazing on the other side. Close up to its horns that differentiates it from other sheep. A group of people enter ,they grab the four horned sheep and go(Instead putting transition).

Est. Time: 8 sec

SC1SHOT 1- Fade from black> Herd grazing>Pan zoom to the single sheep grazing alone>Zoom in on the sheep>

SC1SHOT 2- Close up of the horns

SC1SHOT 3- Close up of Grazing> Zoom out mid shot>

#### Scene 2

Music: Chants, music with hymns and people chattering

Outdoor with crowd

Narration: conversation continues. One kid talks about the pooja that is done around the sheep.

Dialogues: "Haan, Nanda devi ki pooja ke liye woh log usse sajaate hain."

Visuals: People surrounding the four horned sheep. Adding adornment on it. They start the journey.

Est. Time: 8 Sec

SC2SHOT 1- Transition from mid shot 'field' to mid shot surrounded by 'crowd'. Hands coming and putting garland, tilak and scarf on the sheep.

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## 3.5 Script

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### Scene 3

Music: Prayer song and people singing

Outdoor on a trail

Narration: continued..

Dialogues: "Phir usko le ke Homkund tak jaate hain. Bohot dur chal ke jaatein hai. Bohot saare log,Nanda devi ko waapis kailash bhejne ke liye... Phir.."

Visuals: People walking with the sheep. Camera follows the trail. Multiple shots of the trek. Split screen if needed.

Est. Time: 20 sec

SC3SHOT 1- People walking on the trail/ Ariel shot

SC3SHOT 2- People walking with the sheep in focus

SC3SHOT 3- People walking on the trail/Back shot

### Scene 4

Music: High strung music characterised by a feeling of delirium.

Outdoor on the snowy slopes

Narration: Another kid joins in and starts telling the story of the mountaineer

Dialogues: "Oh pata hai! Nanda devi pahad pe toh ek uncle chadhayi karne gaye the. Unki beti aur Unke sab saathi kho gaye the. Woh akele hi kaafi din tak idhar udhar bhatak rahe.."

Visuals: A mountaineer is frantically looking around for his troop. The face of his daughter keeps coming and going. He is in a state of despair. Zoom out a wide angle shot of him looking like a tiny spec on the wide isolated snow covered mountain feeling all alone with not a single soul around.

Est. Time: 15 sec

SC4SHOT 1- Transition from trail of people to trail of footsteps on snow> Pan up to the man looking around

SC4SHOT 2- Close up of his face searching here and there.

SC4SHOT 3-Slow Zoom out

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## 3.5 Script

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### Scene 5

Music: Pahadi music playing and starts to fade away

Outdoor of semi snowy slopes, clouds descending.

Narration: The first kid tries to resume his story

Dialogues: "Pehle mujhe batane de! Phir sab log Bhed ko homkund pe bhej dete hain."

Visuals: The crowd behind the sheep thins away. Half screen -  
The sheep continues to ascend.

Est. Time: 10 sec

SC5SHOT 1- Wide angle shot of the trail and man transitions into the trail of people and the sheep>slow zoom in as the crowd thins away>Sheep walking alone.

SC5SHOT 2- Mid/Side angle shot of the sheep walking alone uninterrupted.

### Scene 6

Music: Birds chirping and wind. Pahadi song.

Outdoor flora fauna of the park

Narration: Continued

Dialogues: "Kehte hain woh bhed apne aap kailash chala jaata hai ghumte ghumte. Us pahad pe toh bohot saari cheeje milti hain."

Visuals: As he continues exploring the new territory he is watched over by different animals who sneak looks at him.

They show him to fruits and flowers of the area. (introduce Brahma Kamal)

Est. Time: 20 sec

SC5SHOT 1

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## 3.5 Script

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### Scene 8

Music: Absolute silence

Outdoor on the snowy slope

Narration: Finally, first kid decides to put the mountaineer in his story and merges the two stories.

Dialogues: “Unko to lag raha tha ke ab bas time aa gaya. Akhiri baar wo use pahad ko dekhne ke liye badhe, Tabhi Unke ssamne chausinghia prakat hua”.

Visuals: The mountaineer gets out of his tent. He finds it strange that the place where he put his tent had a view of the mountain but the mountain is no longer visible. A cloud sets in. It’s mysteriously foggy.

As the fog clears out the four horned sheep appears. The mountaineer is shocked.

Est. Time: 15 sec

### Scene 9

Music: Prayers and chants

Outdoor on the snowy slope

Narration: The second kid catches on the story and starts describing it further

Dialogues: “bhook ke maare unhone apna chaaku nikal liya, bhed ko maarne ke liye”... “Huh, Phir kya hua?”

.....Phir ...umm.. “Pata Nahi Kya hua.”

Visuals: He reaches out for his knife. Right when he strengthens his grip on the knife the fog behind the goat thins out and he sees the a silhouette of a woman walking towards him. The silhouette turns out to be a young woman adorned as a deity. A ray of sun on her face reveals her face. The man is shocked to see her resemblance to his daughter. the silhouette lies down and forms the nanda devi mountain range. Sun rays reflect from the snow covered tips of the mountain signalling dawn. Overcome with emotions he drops the knife and falls on the ground sobbing.

Est. Time: 60 sec

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## 3.5 Script

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Scene 10

Music: Prayers and chants

Outdoor on the snowy slope

Narration: The third kid finds a good conclusion to the plot

Dialogues: "Arre bata na kya hua aage? Woh jinda bache ki nahi?" "pata nahi"... Dialogues fade out and the two kids are heard asking him again and again the end of the story."

Visuals: The sheep comes closer to the mountaineer and places the brahma kamal flower and some berries near his feet. The mountaineer eats the fruits and is extremely thankful to the sheep. He is now able to get up. The sheep then leads the mountaineer to the homkund temple.

Est. Time: 15 sec

Credits: 10 sec

Total Est. time right now: 240 sec

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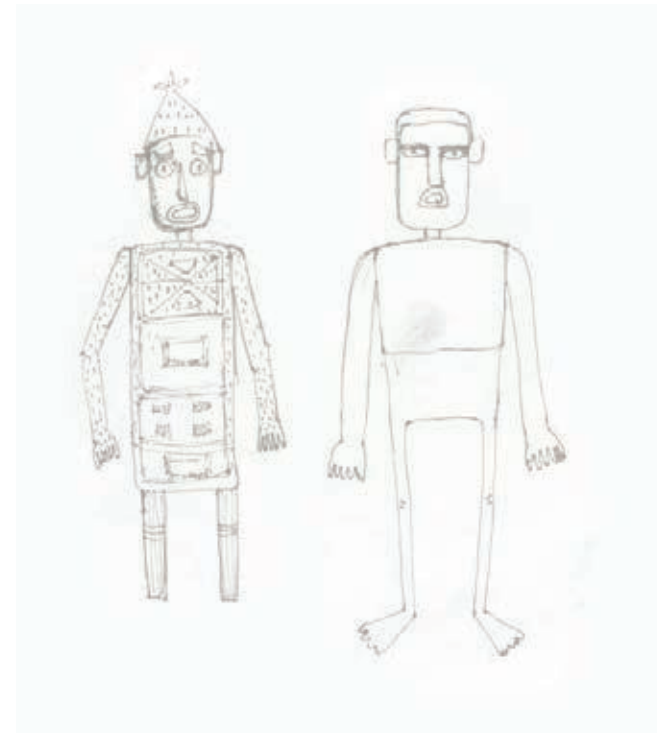
## 3.6 Character description and exploration

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### Character - Mountaineer

The first character I worked on was the mountaineer who is a trained high altitude mountain climber. He is 50 years old but extremely fit. He is a determined soul who is well versed with the protocol of wilderness. He is also the father of a 25 year old daughter who he is training to be a mountaineer as well.

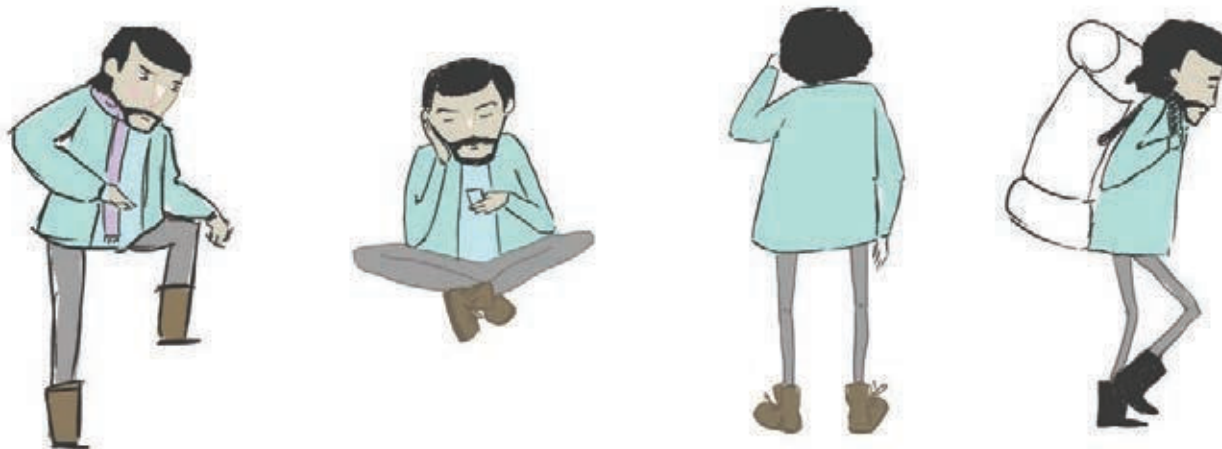
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Initial style exploration

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Final Character Design  
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## 3.6 Character description and exploration

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### Character - Chausinghia

The four horned sheep that is seen every 12 even though sounds like a scary creature is more gentle and graceful than expected. He is a mellow creature who just walks about grazing and poses no harm to anyone.

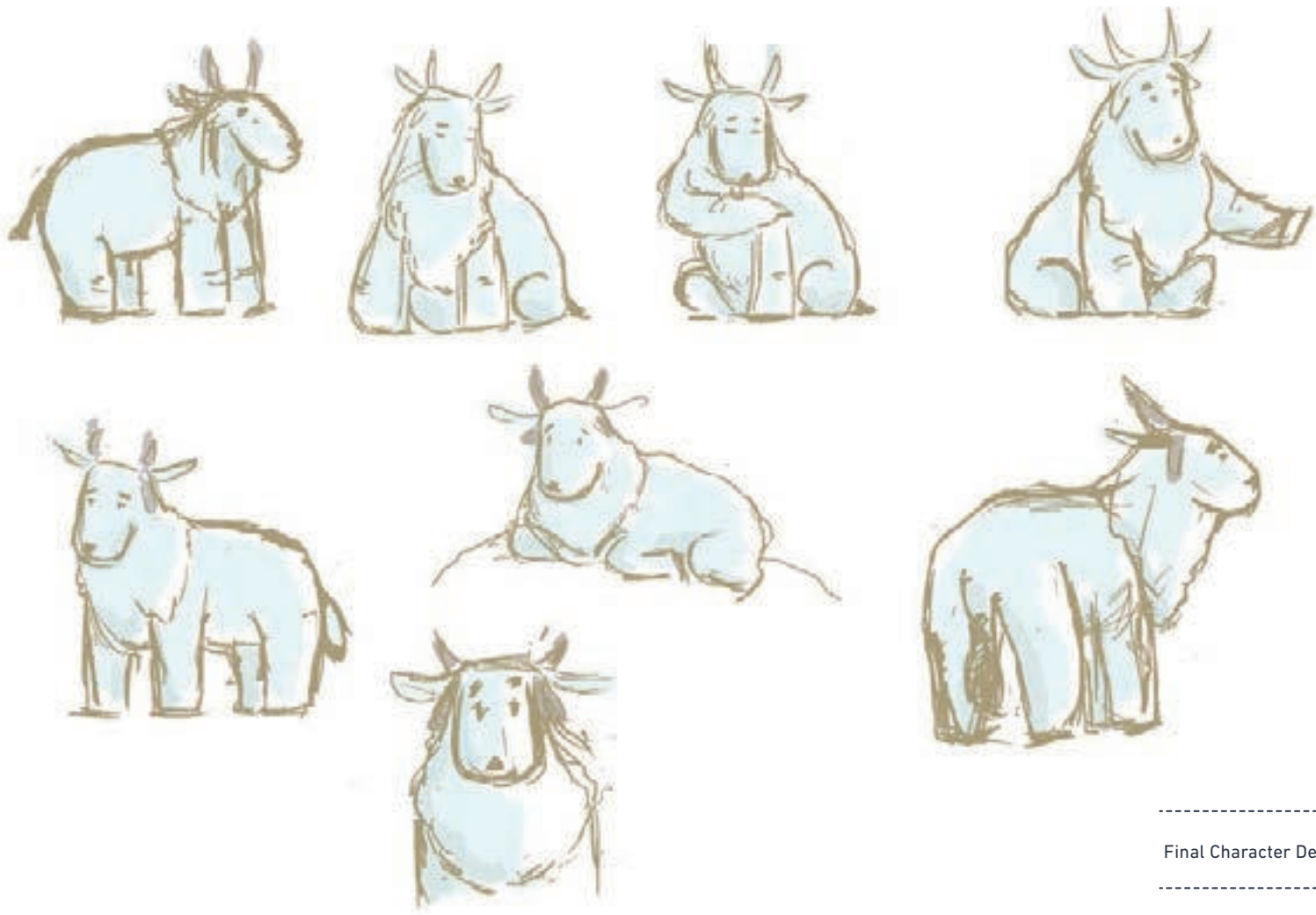
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Initial style exploration

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Final Character Design  
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# Character - Devi Nanda

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The deity appears in a silhouette in a vision to the mountaineer. Although her real self is difficult to see in the fog and bright light I tried to gather some inspiration for her look from the pahadi style of bronze figurines. Here are some explorations.

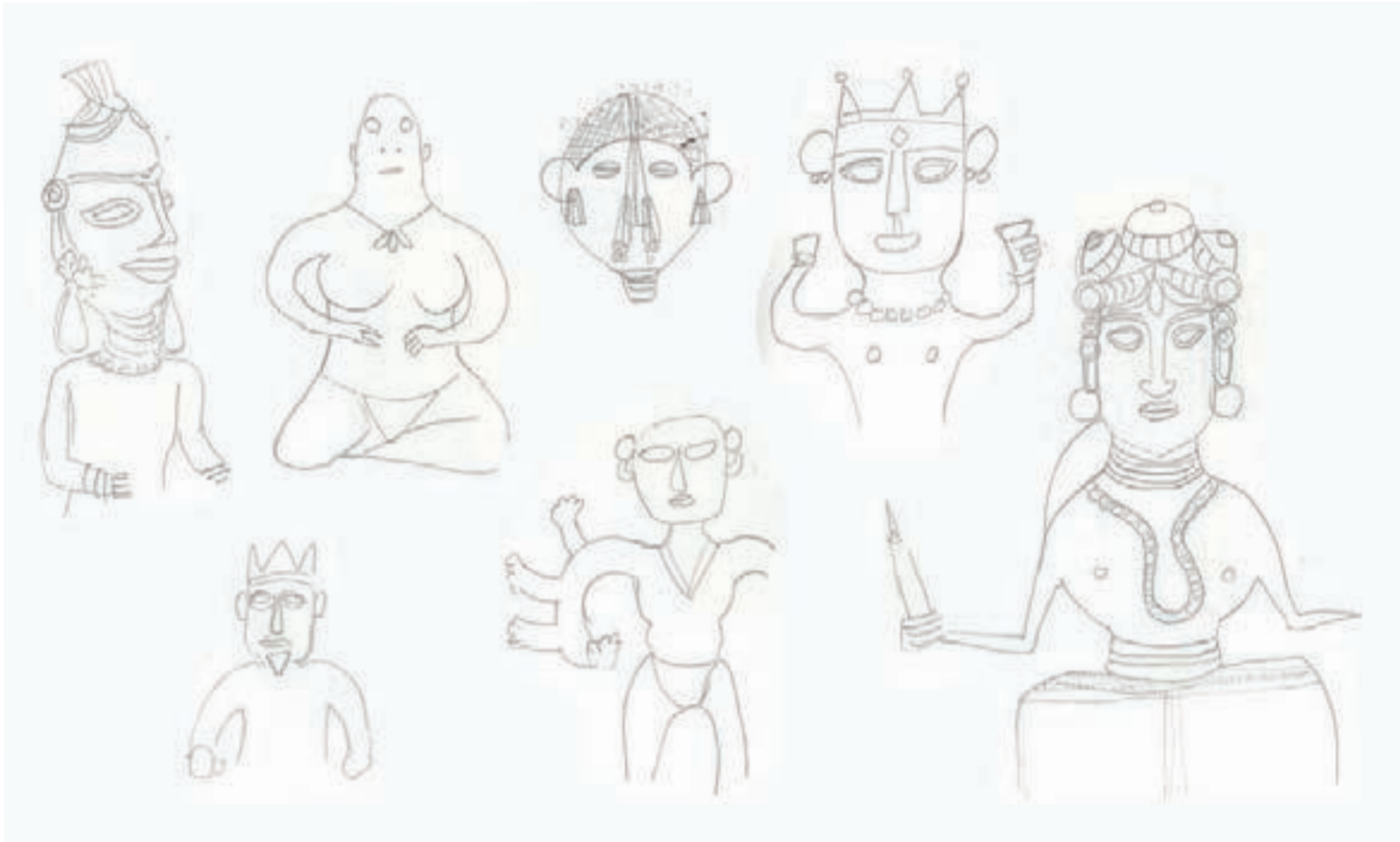
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Initial style exploration

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Initial style exploration  
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Initial style exploration  
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Initial style exploration  
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## 3.7 Visual research, Look and Feel

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For the scenes that included the pilgrimage I looked at some of the pictures posted by the locals who attended the pilgrimage themselves.



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Trail of pilgrims at Nanda Devi Raj Jat Yatra

[https://www.youtube.com/channel/UCyJypVeUs7pj43THeiq4D\\_g](https://www.youtube.com/channel/UCyJypVeUs7pj43THeiq4D_g)

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Trail of pilgrims at Nanda Devi Raj Jat Yatra

<http://theoff.info/Adventure-Travel/himalayas-for-beginners/2015/trekking-trails/>

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Trail of pilgrims at Nanda Devi Raj Jat Yatra

<http://uttarakhandpravasi.com/about-uttarakhand/nanda-devi-raj-jat-yatra/>

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## 3.7 Visual research, Look and Feel

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For the scenes that included the pilgrimage I looked at some of the pictures posted by the locals who attended the pilgrimage themselves.



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Nanda Devi Temple at Martoli

<http://kiranc.com/>

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Trail of pilgrims at Nanda Devi Raj Jat Yatra

<http://theoff.info/Adventure-Travel/himalayas-for-beginners/2015/trekking-trails/>



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Nanda Devi Temple at Martoli

<http://kiranc.com/>

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# Visual Inspiration

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In order to understand the environment in detail I explored some pictures that give the idea of the variations in light throughout the day on a peak.



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Everest Base camp

<http://www.mountainguides.com/everest-south09.shtml>

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Kanchanjanga Base camp

<http://climbing.about.com/od/mountainclimbing/a/MountainClimb1.htm>

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Nanda Devi mountain peak

<http://sweetpics.site/n/nanda-devi-mountain.html>

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# Visual Inspiration

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I went through some pictures of high altitude trekking to explore the ambience. I found some pictures of people's trek to the Nanda Devi summit that I used for inspiration.



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Pics of NDNP

<http://www.eoearth.org/view/article/51cbee7c7896bb431f698301/>

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Pics of NDNP

<http://kiranc.com/>

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Pics of NDNP

<http://pixgood.com/nanda-devi-biosphere-reserve-flora-and-fauna.html>

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# Visual Inspiration

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For understanding the environment while trekking and camping I looked at these set of pictures to get a better sense of colors, ambience and light during the entire day



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El Teide, Spain

<http://thespiritscience.net/2014/06/04/a-man-filmed-earth-for-7-days-what-he-saw-fills-me-with-joy/>

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Mera Peak summit

<http://www.highmountainguides.com/index.php/eng/Gallery/Expedition-Gallery>

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Milford Sound, New Zealand

[https://www.bhmpics.com/view-milford\\_sound\\_sunrise\\_new\\_zealand-1366x768.html](https://www.bhmpics.com/view-milford_sound_sunrise_new_zealand-1366x768.html)

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# Visual Inspiration

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Further explored the camping and trekking procedures from blogposts from some mountaineering enthusiasts.



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Martin Moran on the South Ridge of Nanda Devi East

<http://www.highmountainguides.com/index.php/eng/Gallery/Expedition-Gallery/South-Ridge>

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Benedict and Luigi between C1 and C2 on Muztag Ata, China

<http://www.highmountainguides.com/index.php/eng/Reports/Expeditions/Muztag-Ata>

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Camp 2 on Muztag Ata with a view North into the Chinese Pamir

<http://www.highmountainguides.com/index.php/eng/Gallery/Expedition-Gallery/Muztag-Ata>

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# Visual Inspiration

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For graphic reference I looked at some of the pahari style paintings from uttarakhand.



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The Monkey King Vali's Funeral Pyre

[https://commons.wikimedia.org/wiki/File:Smoke\\_rises\\_from\\_the\\_funerary\\_pyre\\_of\\_the\\_monkey\\_king](https://commons.wikimedia.org/wiki/File:Smoke_rises_from_the_funerary_pyre_of_the_monkey_king)

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Rama and Lakshman searching for Sita, Kangra: ca. 1780

<http://www.magnoliabox.com/tag/kangra>

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Ravana converses with a demon by the sea, Kangra; ca. 1780

<http://sites.asiasociety.org/arts/godkings/god03.html>

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# Visual Inspiration

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I also looked at some works done by other animation filmmakers who have tried to create similar ambience in simple graphic.

Title : Trailer for 19th BiFan (Bucheon International Fantastic Film Festival)

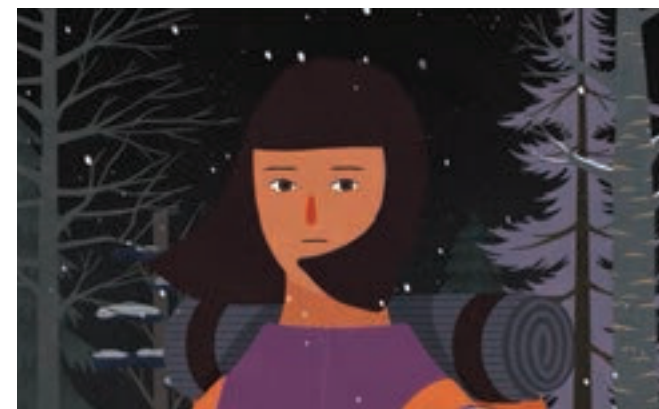
Director : Kim, Young-jun

Art Director : Yoo, Seung-ah

Animation : Yoo, Seung-ah / Lee, Joo-hyang / Kim, Ji-su / Kim, Young-jun

Client : BiFan

Launch : June, 2015



## 3.8 Storyboard

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Opening Scene: A muffler flutters in the wind



Zoom into the backdrop.



Zoom in further, pair of shoes lodged into the snow



A backpack, sign of a human stuck in the snow



Far below in the village of Auli, sheep grazing.



In between them is a four horned goat.

## 3.8 Storyboard

---



Zoom into the Horns.



Chausinghia discovered and taken for praying.



The pilgrimage to Roop Kund lake begins.



Pilgrims dancing, singing and ascending.



As they near the lake , terrains change to rocky.



The pilgrims approach

## 3.8 Storyboard

---



Footsteps in the snow



A man walks to the edge



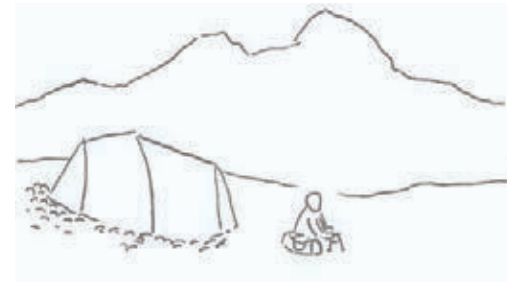
Zoom in , looks down the edge.



He looks in despair.



Meanwhile the chausinghia reaches snowy region.



The protagonist tries to light a fire.

## 3.8 Storyboard

---



The lighter is out of gas.



He looks into his bag.



Food supply is over.



He realises it's difficult to survive.



Looks at a picture



The Picture of him and his daughter.

## 3.8 Storyboard

---



He is overcome with grief.



He closes his eyes for a second.



Flashback into the memory of an avalanche.



The snow taking away his daughter.



He is unable to reach out and grab her hand.



She falls off the cliff with the snow.

## 3.8 Storyboard

---



He is shaken back out of his flashback.



Sad and starved.



Lamenting, when a strange fog appears behind.



He realises the atmosphere has become still.



He looks at the fogged up area.



Looks closely.

## 3.8 Storyboard

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The four horns appear.



He reaches for his knife.



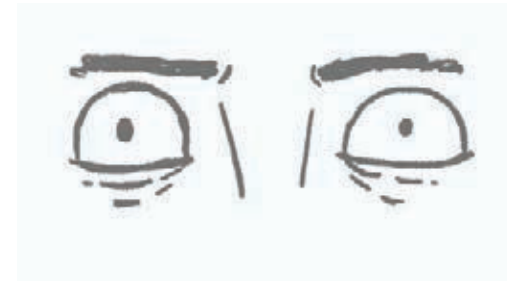
Their eyes are locked, predator and prey.



The sheep appears out of the fog.



The man tightens his grip on the knife, food finally.



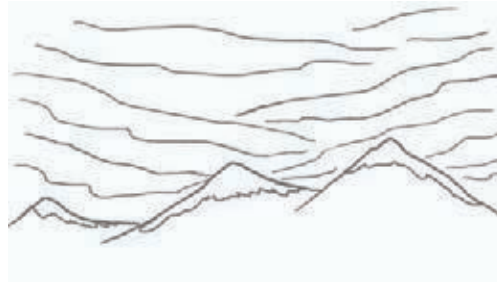
But his eyes widena as the silhouette of a lady appears out of thin air.

## 3.8 Storyboard

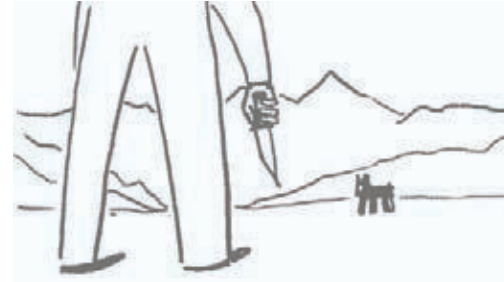
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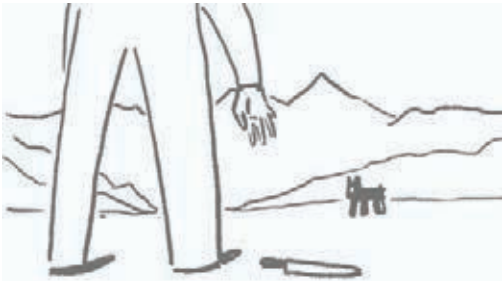
The silhouette grows bigger and he sees a glimpse of his daughter in the woman's face.



and turns into the silhouette of Nanda Devi peak.



The man stares at the mountains.



Ashtonished, the knife falls off his hands.



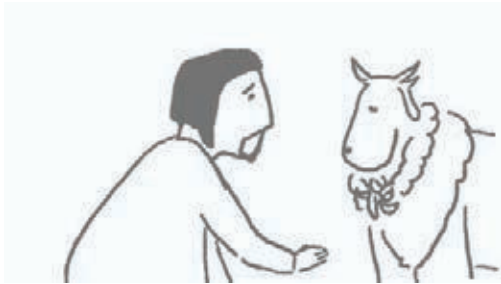
He falls on the floor sobbing.



The sheep approaches him

## 3.8 Storyboard

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The sheep presents him with a flower from his neck.



He looks at the glowing Brahmakamal flower.



He eats the Brahmakamal.



A surge of energy is intruded to his body



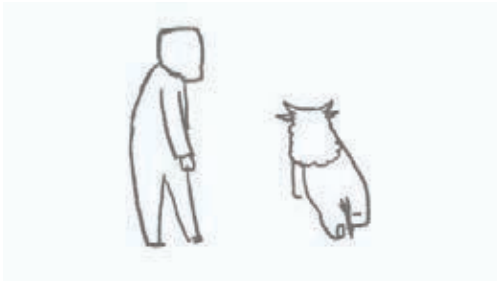
He regains his strength.



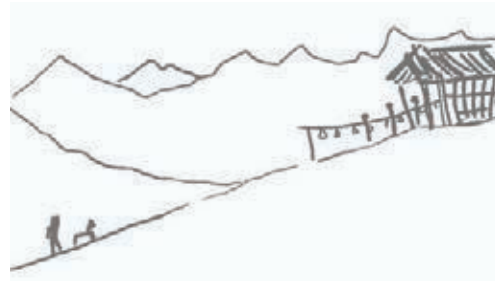
Sheep gestures him to follow

## 3.8 Storyboard

---



Mountaineer follows the sheep



He leads him to the Martoli temple. He is rescued.



Food supply is over.

## 4. Animatic Development

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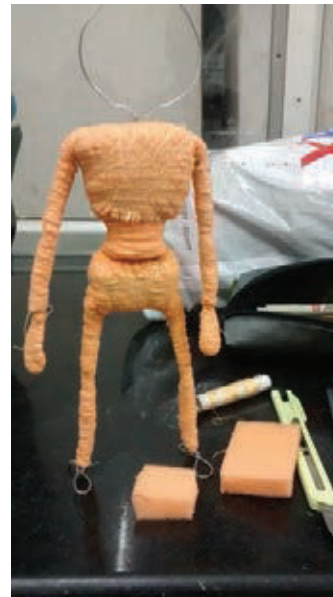
After finishing storyboarding and I started to put all the scenes into a timeline to develop an animatic.



# 5. Experiment

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Further I am experimenting with different production methods right now, learning some 3D softwares and trying stop motion puppet animation and experimenting with sound, light and camera to get an interesting visual appeal for the film.



# Observations

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## Feedback

After working on the first draft of animatic, I realised the following drawbacks in the film.

- The story was not properly translated into visuals
- The richness of background details and research could be added onto the story to make it even more relatable.
- Theme of the film was vaguely portrayed
- The shot compositions and camera angles were not properly representing the story.
- Certain important events in the film like the loss of young girl, was not properly established.
- The main character's pain and discomfort was not as clear as it should be.
- Confusing.

In order to figure out the weak points of the story and figure out how to make it better I watched many more films on mountain climbing so I can get examples of actual problems the mountaineers have to face while climbing a mountain in difficult weather and tried to inculcate it in the film as properly as possible.

## Improvements

- Story timeline reworked upon
  - Story boarding reworked
  - Scenes revised
  - Narrative script re-written
  - Shots, light and camera angles improved
  - Various scenes added to enhance richness in visual translation of story to film.
-

# Narrative Script

---

## Revised

Like most folktales, this one too is hard to believe. But I love listening to it from my grandmother. It's called Pila pahad.

Once in every 12 years, a small village in Uttarakhand called 'nauti' hosts a unique pilgrimage to escort their goddess Nanda Devi back to her home in the himalayas..

Radio : " No sign of the mountaineer group that left from the village four weeks ago yet. National Park officials suspect casualties...."

Switch to Garhwali folk song

switch to devotional song on nanda devi

---

The pilgrimage begins when the four horned sheep, an animal believed to appear only once in 12 years is found. As it symbolises the presence of goddess nanda devi amongst her people.

After praying to her and adorning the holy sheep, the 230 km walk on foot begins towards the nanda devi national park, her home on the mountain peak. Nanda Devi is admired and worshipped as their daughter by the kumaoni as well as garhwali people all over uttarakhand.

Cont... Next Page

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# Narrative Script

---

## Revised

The nanda devi peak is the third highest mountain in India. The attempts made in the past to ascend it have failed miserably one after another. It is said, that once you are lost in the extreme weather conditions on the mountain, you can never make it out alive. The entire park is a maize of natural history of the earth. Primitive, untampered biosphere. And this, is the story of one such failed attempt.

After days of walking, in snow , fog, rain and cold, the pilgrimage finally arrives the mysterious lake of homkund. It is here the four horned is bid goodbye and left to wander by its own, as a symbol of dropping of the goddess. It is believed that the sheep returns to kailash mountain.

---

The difficult and dangerous terrain of Nanda devi peak is impossible to survive on, especially because of heaps of constant snow and wind. A solo mountaineer cannot make the climb, no matter how skilled they are. It taught him a lesson the hard way when he lost his equipment on an unpredictable glacier.

Digging a snow hole to sleep in , day after day , waiting for fatigue and hunger to end the misery, The misery of losing his only daughter who he fondly named "Nanda Devi". As she fell to her death he could do nothing but watch and wish it was him who had died instead.

Cont... Next Page

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# Narrative Script

---

## Revised

At night, as he lay inside the snow hole, shivering, his lungs paralysing to oedema, he looked out to see the moon fade away with the heavy fog. The unruly winds had calmed down. In this strange moment of stagnation, he saw a creature walk towards him,

its eyes glowing white in the night sky, signalling him to get up and come outside. When the enchantment shook off he stood bewildered by the strange presence of this unusual beast.

In utter panic he pulls out a knife for self defence and stared right into the eyes of his prey. Food! at last, he thought.

---

A blinding wave of yellow luminescence hits his eyes. As he stood there, immobile, shivering with the knife still in his hands, he watched as the clods separate to form a tunnel as a vision emerges. The silhouette of the magnificent mountain Nanda Devi appears and slowly transforms to another form, a face, His daughter's face! She looked at him with grace and beauty, resembling Nanda Devi herself. Peaceful , bliss- giving, nanda then smiles and returns to slumber. He stands there watching as warm yellow rays of the sun floods the mountain with warm yellow fresh new day.

Cont... Next Page

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# Narrative Script

---

## Revised

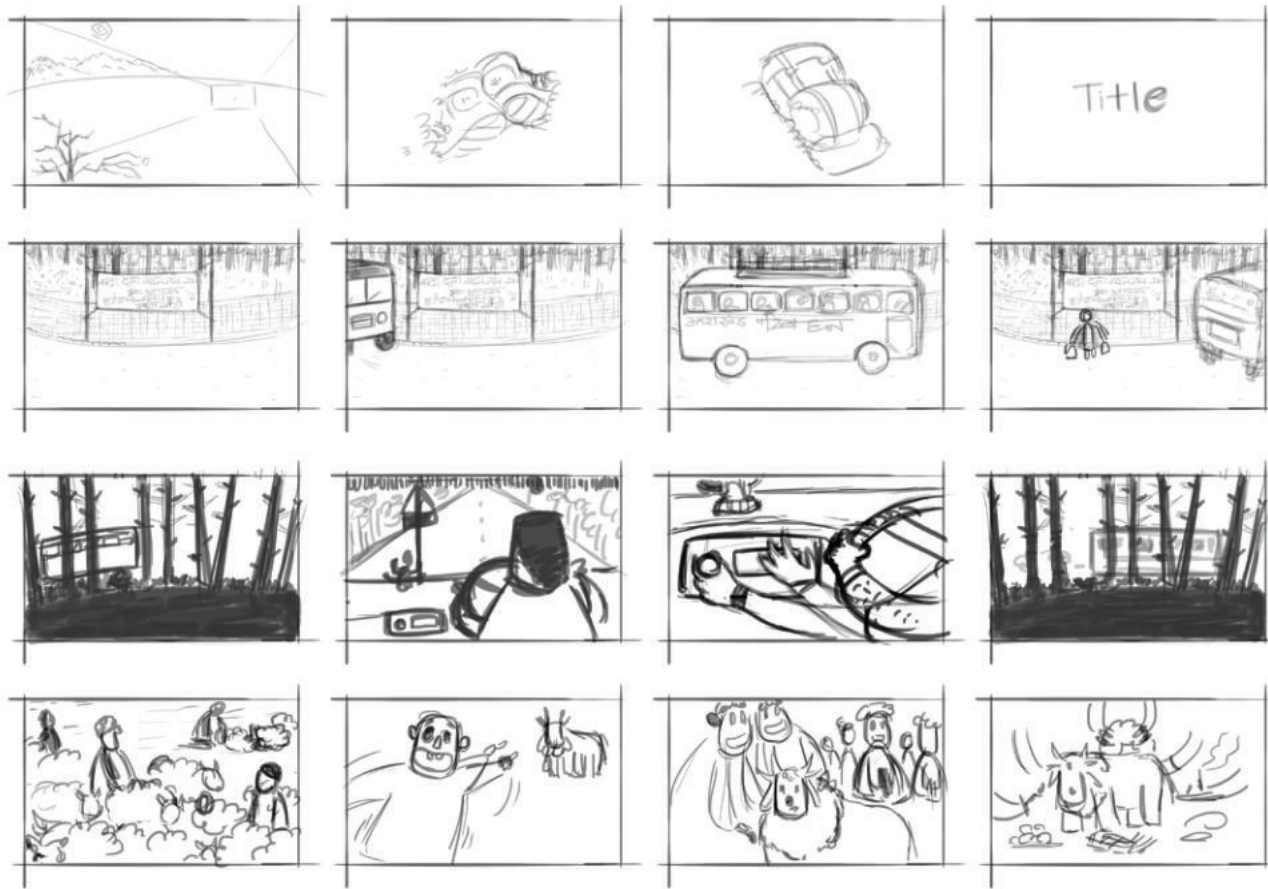
Heavy with tears, the ailing father falls to his emotions, experiencing overwhelming joy as he realises his daughter has found her home in the snow covered peaks and has now become part of the glorious nature. What more could he had asked for her? being looked after by Nanda Devi herself. With each tear his sorrow decreases and the four horned approaches him to provide the final act of healing, Brahma Kamal flower, that cures his pulmonary oedema and gives him the strength to to stand up, breath and walk. Lead by the four horned, he successfully reaches a temple nearby and is rescued to live and tell his tales.

The end.

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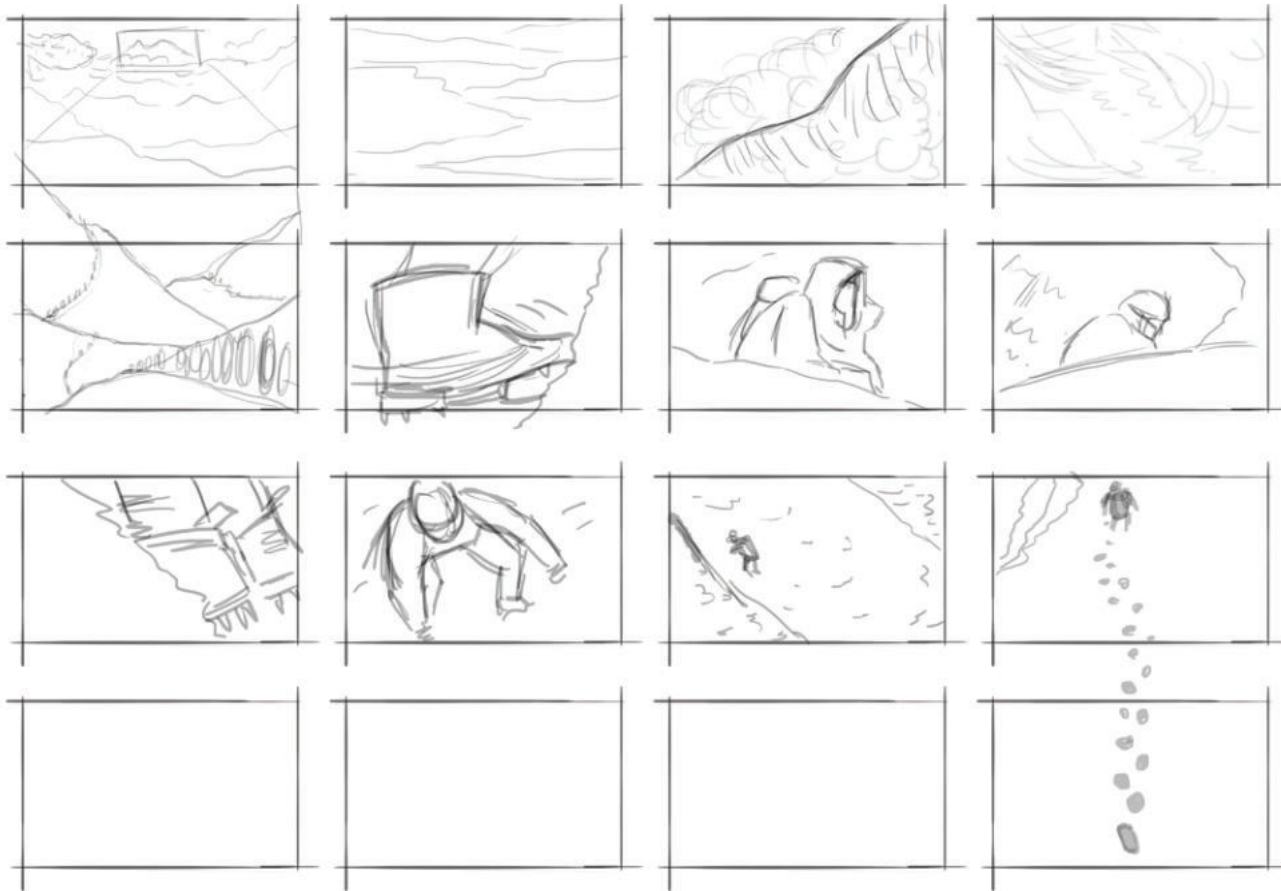
# Storyboard

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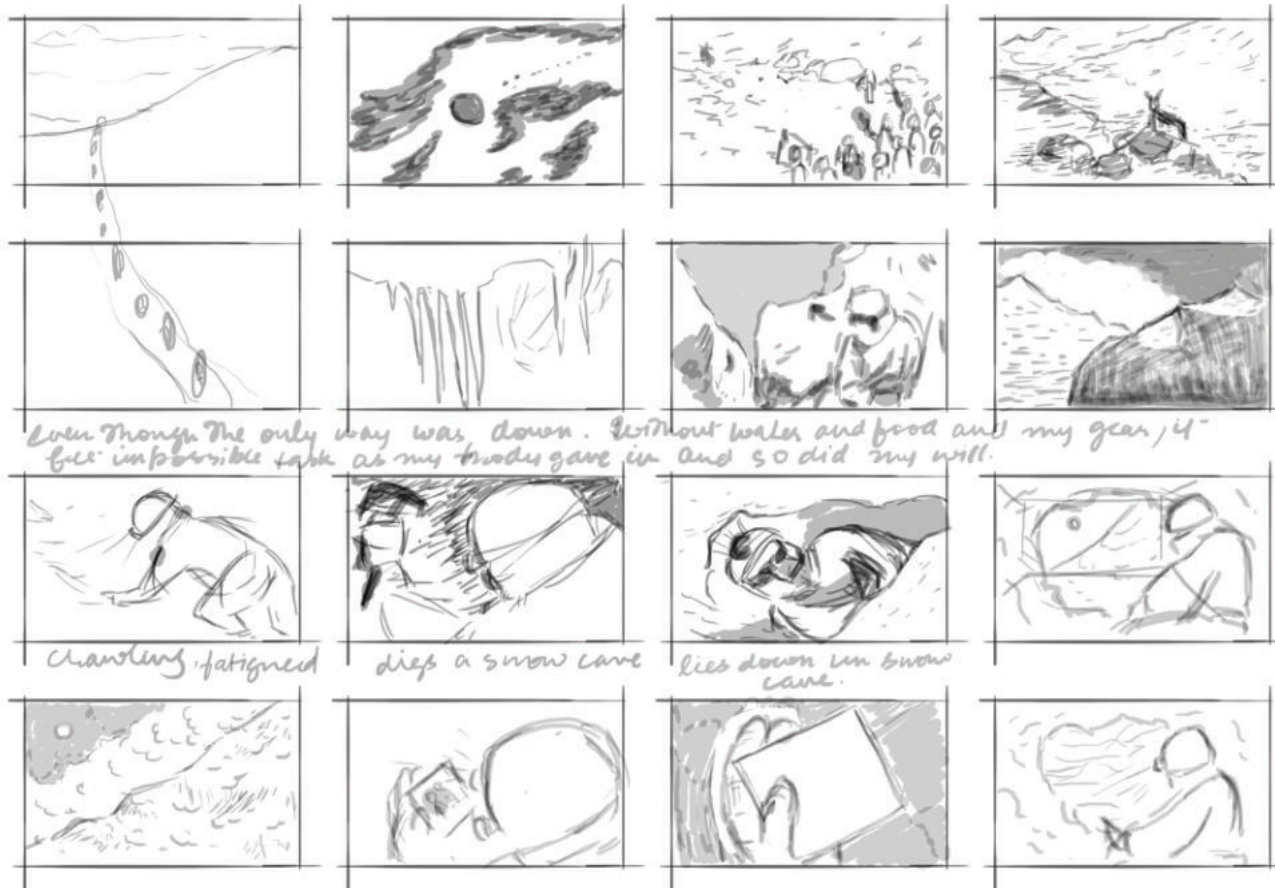


# Storyboard

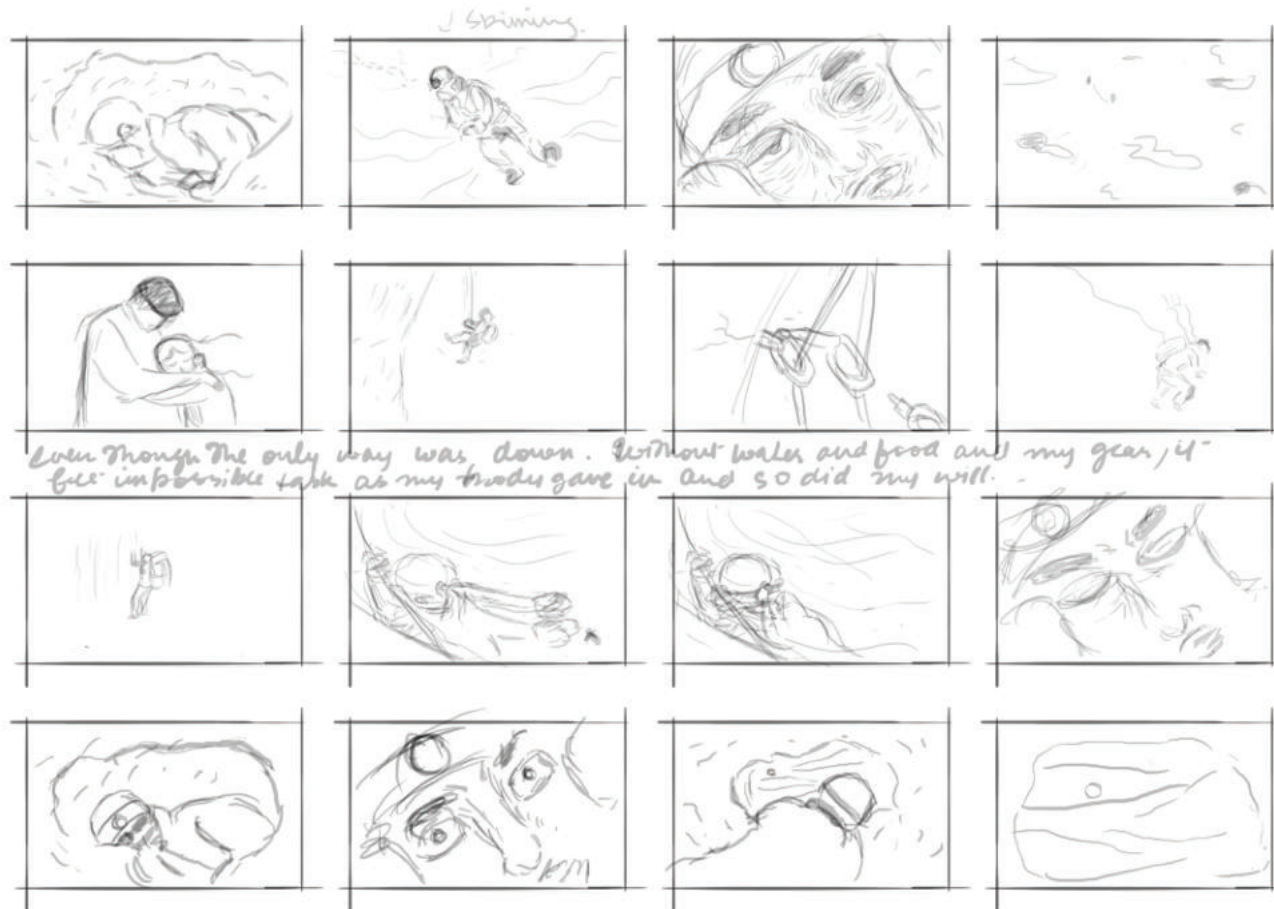
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# Storyboard

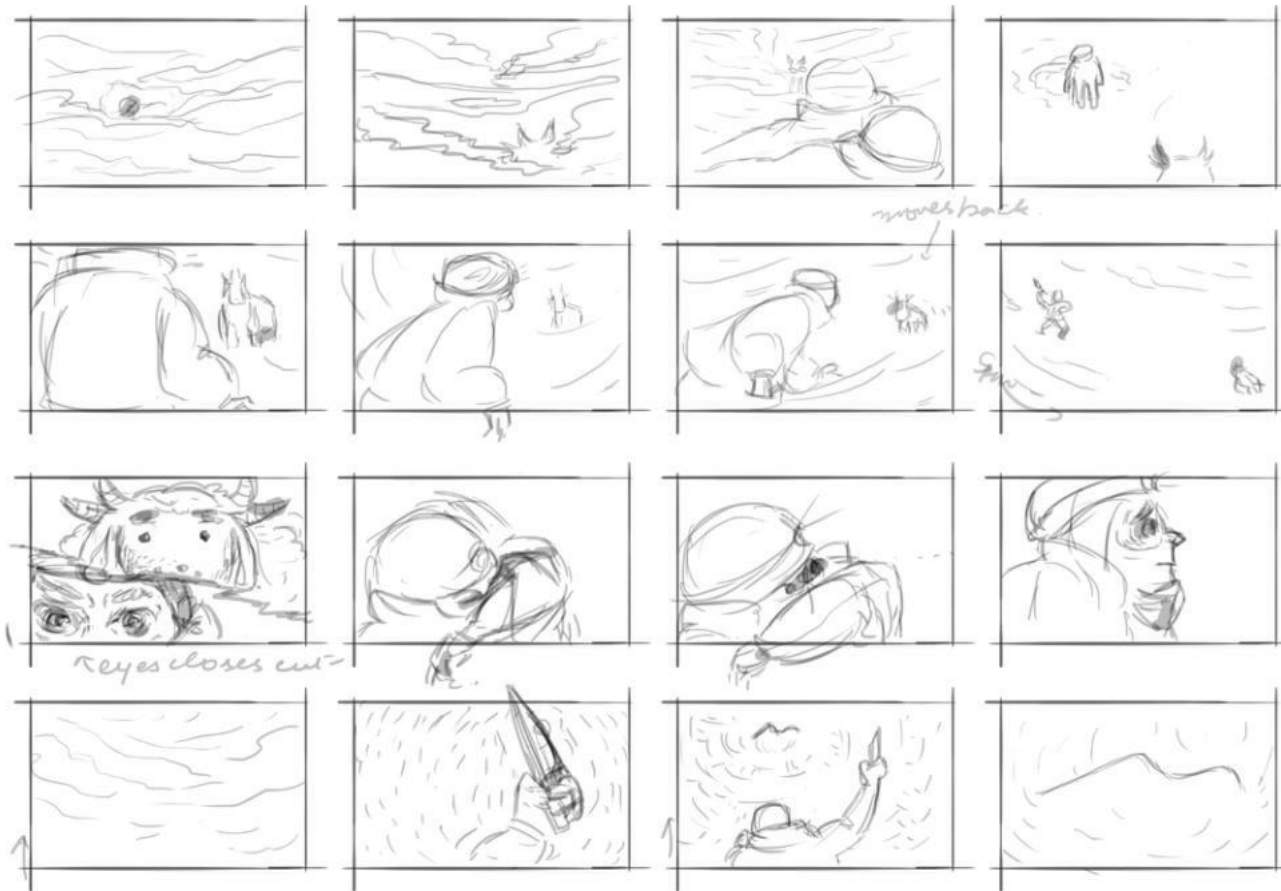


# Storyboard



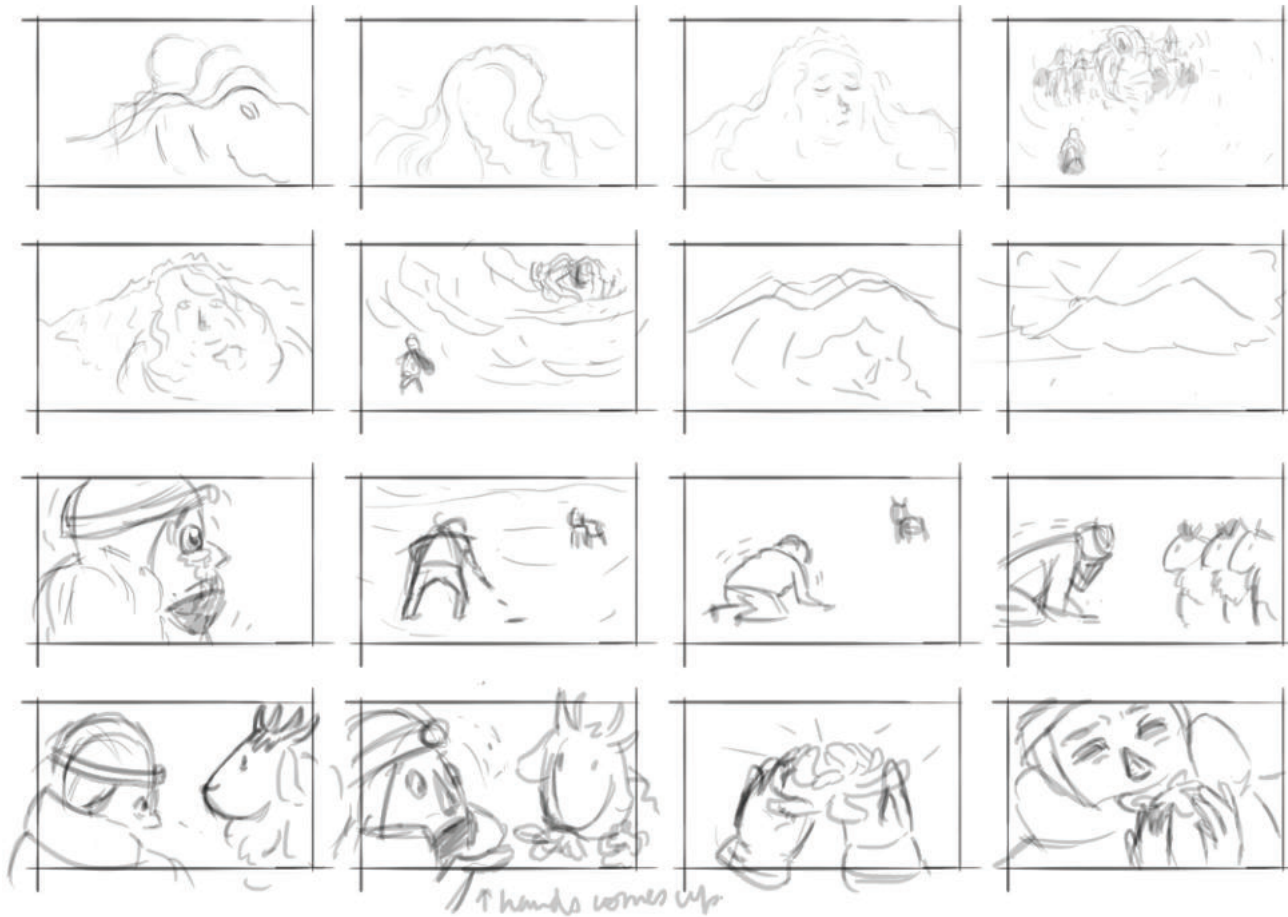
# Storyboard

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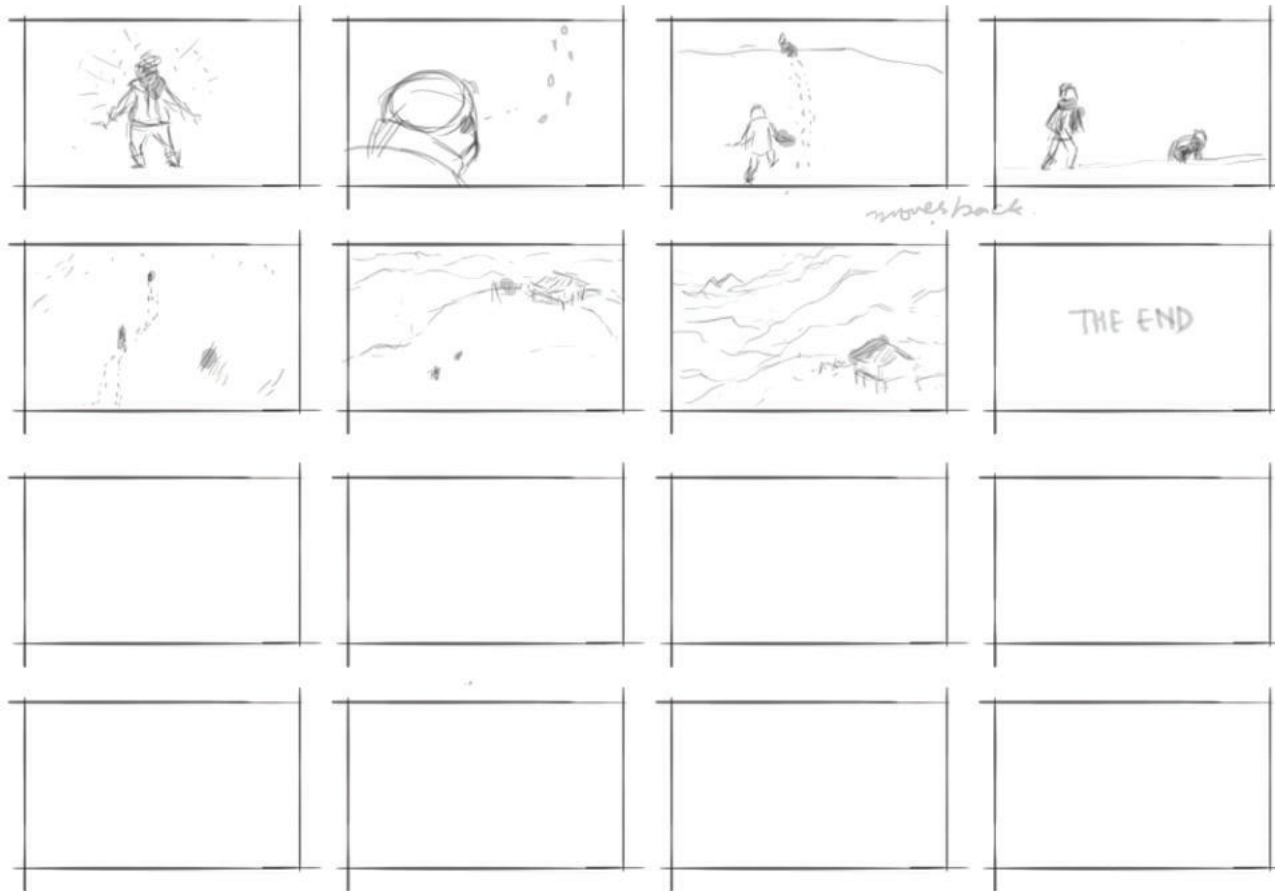
# Storyboard

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# Storyboard

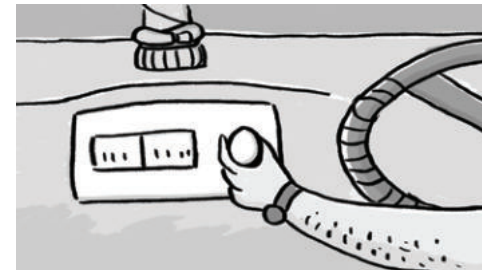
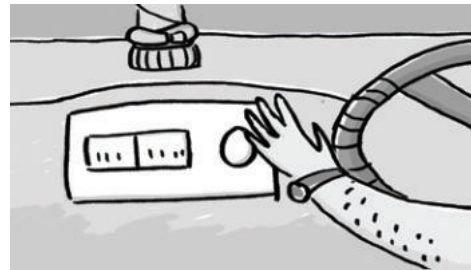
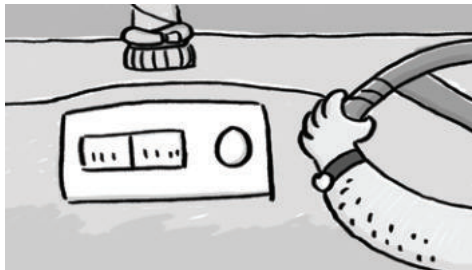
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# 9. Production Process

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In the following pages I explain the process I went through for the making of the film.



## 9.1 Planning and Final animatic

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After the pre production process was complete I went back to my final animatic and worked out the timing for the entire film. Figuring out the story flow and timing for each shot was the main process to make the story more rich and plot more crisp. To understand better what works for the audience I made three versions of the animatic with near final sound and presented it. The three versions were three variations of narratives which gave me an idea of voice and visual narrative balance.



# 9.2 Worksheet

For planning out how to manage time while working on each shot, I created a worksheet of the entire film. This gave me a fair idea of time required to finish the shots and how to prioritize based. I also listed the tools and processes needed for each shot to help me with managing time.

Shot Name	Description	Duration	Requirements	Layout Status	Line test Status	Final Status	Special effects required
Shot 28	Pilgrimage trekking up	7:23 s	Ps, Typ, Ae	21st			
Shot 29	Aerial view of homekurd	1 s	Ps	done	done	done	
Shot 30	Goodbye Four horned	3:04 s	Ps, Typ	done	3hrs	done	
Shot 31	Four Horned leaves	5:15 s	Ps, Typ	done	done	done	
Shot 34	Wind over the mountain	3:19 s	Ps, Typ	done	1hr	done	
Shot 32	Lead Craves (focus change from foreground to b	4 s	Ps, Ae	done	done	done	
Shot 33	Mountaineer sitting covered in snow	5 s	Ps, Typ	done	1hr	done	
Shot 35	Crawling in the snow	3 s	Ps, Typ, Ae	done	done	done	
Shot 36	Hitting the snow	3 s	Ps, Typ, Ae	done	done	done	
Shot 37	Lying in the snow cave	3 s	Ps, Typ, Ae	done	done	done	
Shot 38	Sitting in the cave	4 s	Ps, Typ, Ae	done	done	done	
Shot 39	Snow shifting on and harsh winds, moon	3 s	Ps, Typ	done	done	done	
Shot 40	Looking at the picture	2 s	done	done	done	done	
Shot 41	Close up of picture	3 s	Ps	done	done	done	
Shot 42	Head down in despair	3 s	Ps	done	done	done	
Shot 43	Man faints looking at the photo	3 s	Ps, Typ	done	done	done	
Shot 44	Spinning into thoughts	4 s	Ps, Typ, Ae	done	done	color left	
Shot 45	Close up of face	3 s	Ps, Ae	done	done	color left	
Shot 47	Father Daughter together	3:23 s	Ps, Typ	done	Done	color left	
Shot 48	Daughter hanging off the rope	2 s	Ps	22nd	Done	color left	

Shot Name	Description	Duration	Requirements	Layout Status	Line test Status	Final Status	Special effects required
Shot 1	Intro scene with Shoes, Bag and muffer	25 s	Ps, Typ, Ae	done	Redo		
Shot 2	Title	10 s	Ps, Ae	Done	Done		
Shot 5-1	Bus Enters	3:12 s	Ps, Typ, Ae	done	Done		
shot 5-1	Zoom in on the board	1:23 s	Ps, Ae	done	Done		
Shot 5-1	Bus moving through wood	2:14 s	Ps, Ae	done			
Shot 6-1	Bus driver	3 s	Ps, Typ, Ae	Done	Done	Done	
Shot 101	Bus moving through village	6:12 s	Ps, Ae	Done	Done	Done	
Shot 13	Searching for Four horned	3 s	Ps, Typ	done			
Shot 14	Man Finds four horned	1 s	Ps, Typ	20th			
Shot Sheep	Man Showing the horns in detail	1:15 s	Ps, Typ, Ae	20th			
Shot Sheep	People Gather	3:12 s	Ps, Typ	20th			
Shot Ver 1	Adorning the sheep	6:13 s	Ps, Ae	21st			
Shot 17	Pilgrimage begins	8:23 s	Ps, Ae	21st			
Shot 18	Fog Parts	2 s	Ps	Done	Done	Done	
Shot 19	Rough winds on mountain edge	4 s	Ps	Done	Done	Done	
Shot 20	Rough winds and snow	3 s	Ps	Done	Done	Done	
Shot 21	Shoe Digging to climb	5 s	Ps	done	done	done	
Shot 24	Climbing scene	2 s	Ps, Typ	DELETE and REPLACE			
Shot 26	Climbing up	3:09 s	Ps	done	done	done	

Shot Name	Description	Duration	Requirements	Layout Status	Line test Status	Final Status	Special effects required
Shot 89	eats brahmakamal	2s	Ps, Typ, Ae	27th			1st
Shot 90	Gets rejuvenated	3s	Ps, Typ, Ae	28th			2nd
Shot 91	looks at footsteps	2s	Ps, Typ	28th			3rd
Shot 92	Sheep gestures to follow	2s	Ps, Typ	28th			4th
Shot 93	Following the sheep	3:12 s	Ps, Typ	29th			5th
Shot 94	Walking behind the sheep aerial shot	2s	Ps, Typ	29th			6th
Shot 95	Walking to temple	2s	Ps	29th			
Shot 96	Pan out of the mandir and mountain	14:01 s	Ps, Ae	29th			
Total		88	30 days	38 days (5th May)			
Editing Time				3 days			
Sounds design time				6 days			
Total real estimate				47 days (14th May)			

# 9.2 Worksheet

For planning out how to manage time while working on each shot, I created a worksheet of the entire film. This gave me a fair idea of time required to finish the shots and how to prioritize based. I also listed the tools and processes needed for each shot to help me with managing time.

Shot Name	Description	Duration	Requirements	Layout Status	Line test Status	Final Status	Special effects require
22	Shot 28	Pilgrimage trekking up	7:23 s	Ps, Typ, Ae	21st		
23	Shot 29	Aerial view of homekurd	1 s	Ps	done	done	done
24	Shot 30	Goodbye Four horned	3:04 s	Ps, Typ	done	3hrs	
25	Shot 31	Four Horned leaves	5:15 s	Ps, Typ	done	done	
26	Shot 34	Wind over the mountain	3:19 s	Ps, Typ	done	1hr	
27	Shot 32	Lead Cravas (focus change from foreground to b	4 s	Ps, Ae	done	done	done
28	Shot 33	Mountaineer sitting covered in snow	5 s	Ps, Typ	done	1hr	
29	Shot 35	Crawling in the snow	3 s	Ps, Typ, Ae	done	done	
30	Shot 36	Hitting the snow	3 s	Ps, Typ, Ae	done	done	
31	Shot 37	Lying in the snow cave	3 s	Ps, Typ, Ae	done	done	
32	Shot 38	Sitting in the cave	4 s	Ps, Typ, Ae	done	done	
33	Shot 39	Snow shifting on and harsh winds, moon	3 s	Ps, Typ	done	done	done
34	Shot 40	Looking at the picture	2 s	Ps	done	done	
35	Shot 41	Close up of picture	3 s	Ps	done	done	done
36	Shot 42	Head down in despair	3 s	Ps	done		
37	Shot 43	Man faints looking at the photo	3 s	Ps, Typ	done		
38	Shot 44	Spinning into thoughts	4 s	Ps, Typ, Ae	done	done	color left
39	Shot 45	Close up of face	3 s	Ps, Ae	done	done	color left
40	Shot 47	Father Daughter together	3:23 s	Ps, Typ	done	Done	color left
41	Shot 48	Daughter hanging off the rope	2 s	Ps	22nd	Done	color left

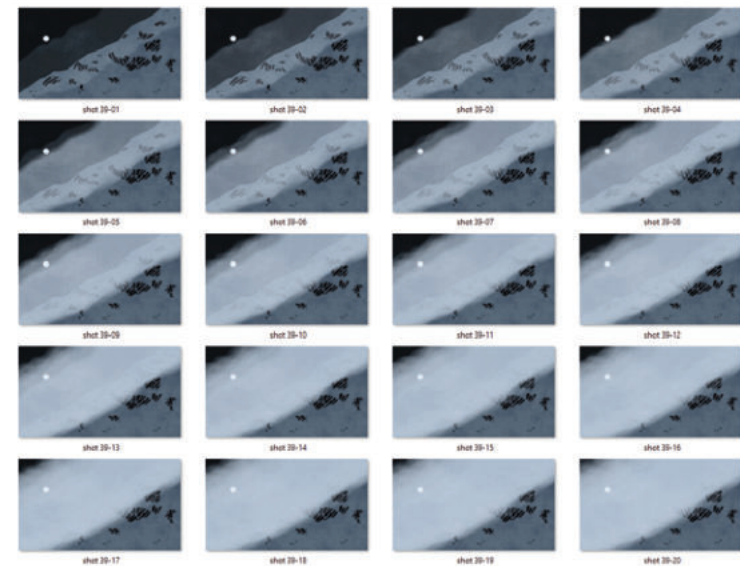
Shot Name	Description	Duration	Requirements	Layout Status	Line test Status	Final Status	Special effects require
1	Shot 1	Intro scene with Shoes, Bag and muller	25 s	Ps, Typ, Ae	done	Redo	
2	Shot 2	Title	10 s	Ps, Ae	Done		
3	Shot 5-1	Bus Enters	3:12 s	Ps, Typ, Ae	done	Done	
4	shot 5-1	Zoom in on the board	1:23 s	Ps, Ae	done	Done	
5	Shot 5-1	Bus moving through wood	2:14 s	Ps, Ae	done		
6	Shot 6-1	Bus driver	3 s	Ps, Typ, Ae	Done	Done	Done
7	Shot 101	Bus moving through village	6:12 s	Ps, Ae	Done	Done	Done
8	Shot 13	Searching for Four horned	3 s	Ps, Typ	done		
9	Shot 14	Man Finds four horned	1 s	Ps, Typ	20th		
10	Shot Sheep horn	Showing the horns in detail	1:15 s	Ps, Typ, Ae	20th		
11	Shot Sheep	People Gather	3:12 s	Ps, Typ	20th		
12	Shot Ver 1	Adorning the sheep	6:13 s	Ps, Ae	21st		
13	Shot 17	Pilgrimage begins	8:23 s	Ps, Ae	21st		
14	Shot 18	Fog Parts	2 s	Ps	Done	Done	Done
15	Shot 19	Rough winds on mountain edge	4 s	Ps	Done	Done	Done
16	Shot 20	Rough winds and snow	3 s	Ps	Done	Done	Done
17	Shot 21	Shoe Digging to climb	5 s	Ps	done	done	done
18	Shot 24	Climbing scene	2 s	Ps, Typ	DELETE and REPLACE		
19	Shot 26	Climbing up	3:09 s	Ps	done	done	done

Shot Name	Description	Duration	Requirements	Layout Status	Line test Status	Final Status	Special effects require
89	Shot 89	eats brahmakamal	2s	Ps, Typ, Ae	27th		1st
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91	Shot 91	looks at footsteps	2s	Ps, Typ	28th		3rd
92	Shot 92	Sheep gestures to follow	2s	Ps, Typ	28th		4th
93	Shot 93	Following the sheep	3:12 s	Ps, Typ	28th		5th
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96	Shot 96	Pan out of the mandir and mountain	14:01 s	Ps, Ae	29th		
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## 9.3 Animation Process

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For the final animation I decided to work digitally on softwares like TV Paint. For shots that required references I sed images from internet and even recorded myself acting out the scene for timing. I used Pose to Pose animation for character animation and staright ahead for making element animation like fog, clouds and wind.



## 9.4 Tools Used

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### Software Tools

- TV paint for rough linetest
- Adobe Photoshop for coloring and rough linetest
- After Effects for Compositing
- Adobe Premiere Pro for compiling the outputs and timing
- Adobe audition for sound editing

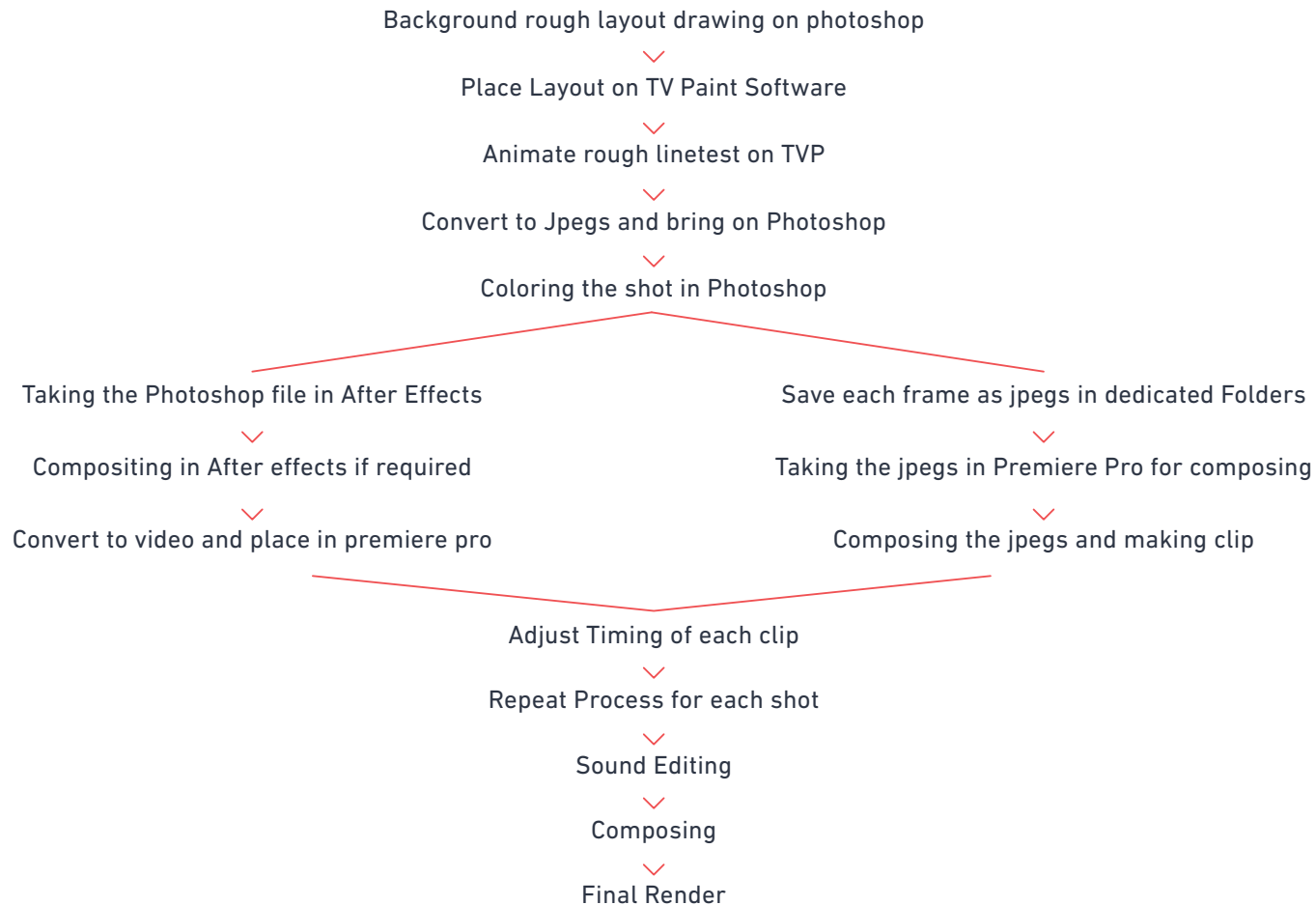
### Hardware Tools

- Wacom Intuous Pro tablet for drawing
- Phone Camera for recording reference videos



# 9.5 Workflow

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## 9.6 Sound Design

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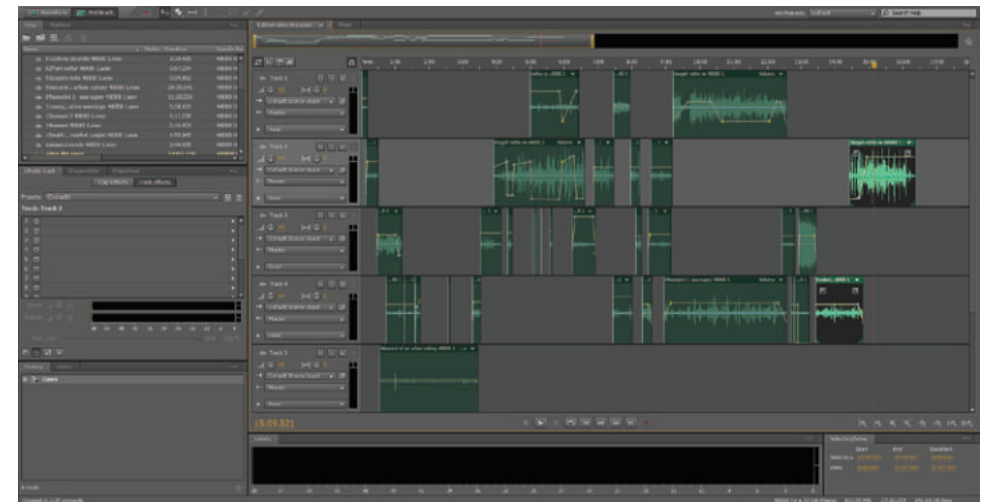
Sound Layers:

Effects and foleys

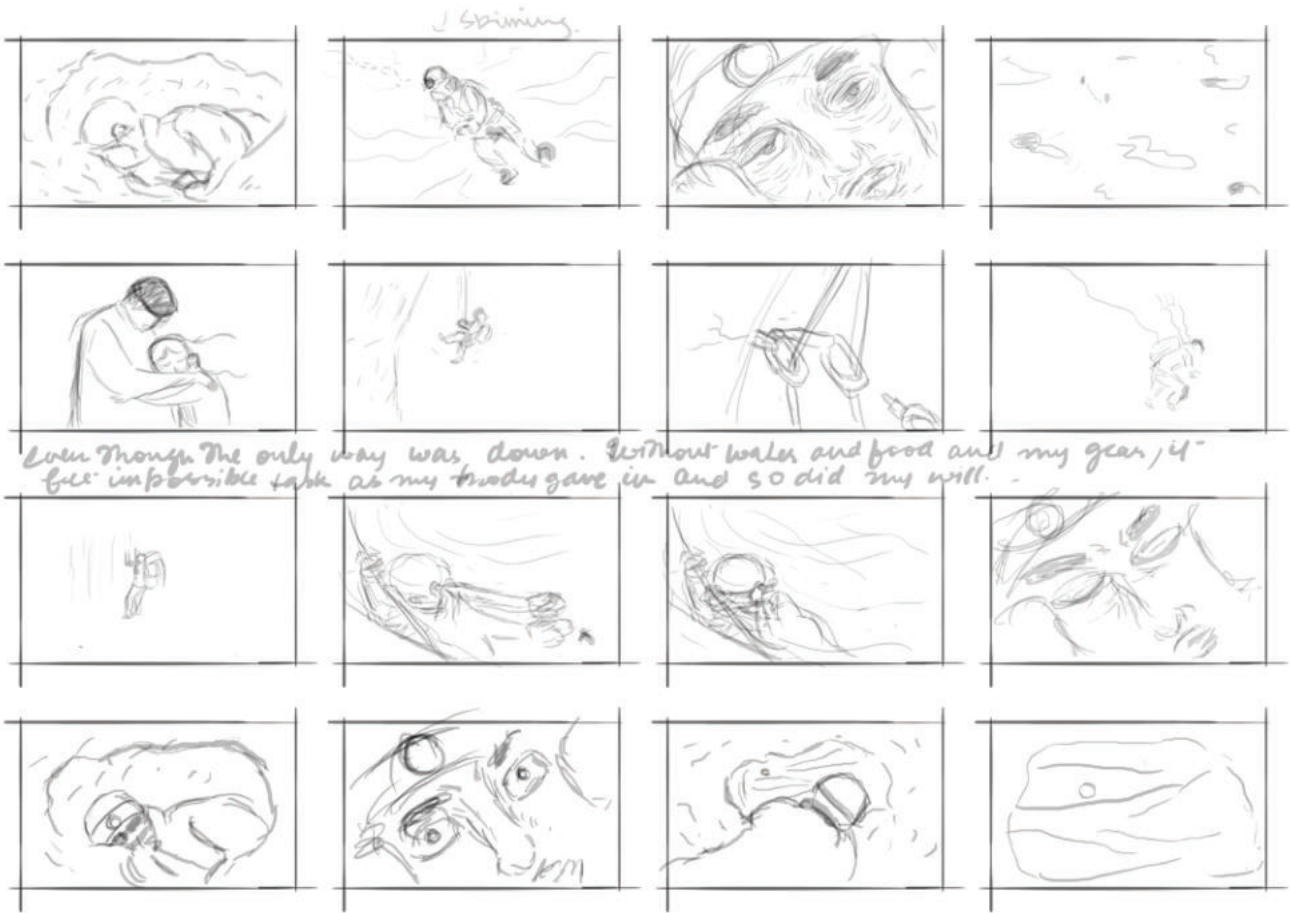
Voiceover

Music

For the sound environment I used Indian Flutes to create a simplistic pahadai and garhwali feel to the film. The foleys of storm and snow were recorded whciha also make a large part of the film. Some sounds like bus and chatter was taken from free sound archives available online. For the Narrative I recorded a sound actor in female voice who becomes the identifying voice of the film.



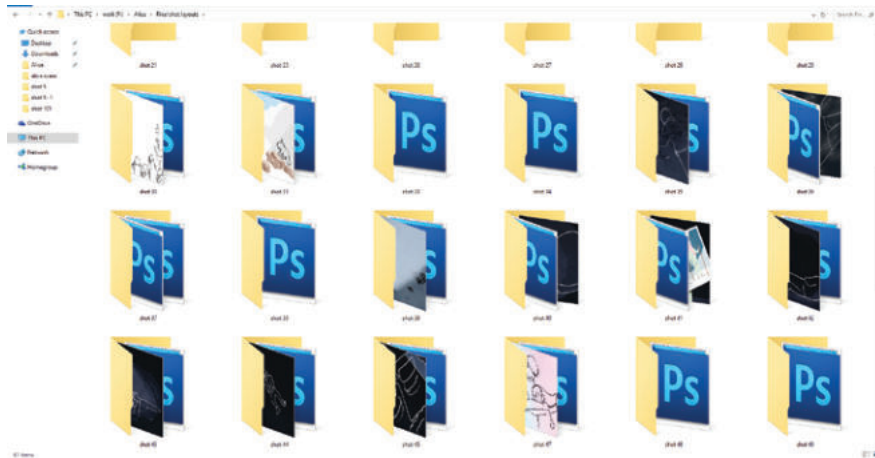
# Storyboard



## 9.7 Compilation

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Once the shots had been animated and sound placed, editing and composing wasn't a hassle and allowed me to make the storyflow better. This final step before rendering the film requires utmost care as the outcome of your efforts depends on it.



## 10. Examples of Final Shots

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## Examples of Final Shots

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## Examples of Final Shots

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# 11. Learning and experience

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Animation Film making is a rigorous but fun process. What made the whole process a bit tedious is the number of tools involved, managing various workflows, time management and striving for perfection in each shot which eventually became tiresome. Although I learnt the entire process of animation film making I still feel a lack of confidence in story development and representation which I hope to overcome in the films I make further in life. The entire process of making a film involves continuous day to day involvement with the project, sharpening of skills, good time management and a positive attitude towards overcoming problems and fixing glitches here and there and hoping for the final product to meet your expectations. While going through this process I constantly questioned my judgements, making the work seem more difficult than it was, but it made me take several ways to fix problems enabling me to learn several methods of problem solving.

Towards the end of the project however good I became in time management I saw the quality of shots becoming worse which put me into a fix of whether to focus on quality or finish a rough draft in said duration. Although finishing the rough draft first and then fine tuning it is the standard way of making animation films, the concept took a while to wrap around my head as I felt it's easier to do a series of finished shots one after the other in order to create a finished film. In the meantime, to take break from monotony of the film I also worked on another gif animation project and realised that all the efforts had not gone to waste as I had picked up a work flow and animation style which I now feel closer to and will continue practising hereon. As I look back now I feel good to see how I converted a mere concept into a visual journey and since now that I have a good idea of film design I feel rather confident with having the right kind of knowledge to be able to work further in this field.

# 12. References

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- Unesco Website
- Youtube channel - School of life for "Philosophy of history"
- Essay by Friedrich Nietzsche (On the Use and Abuse of History for Life)
- Nanda Devi Raj Jaat Yatra Complete Documentary Film
- book Touching the Void (1988) by Joe Simpson
- Documentary film 'Touching the void', 2003

All other references are below the images used.