

DEGREE PROJECT II
TITLE: AVALOKAN

Submitted in partial fulfilment of the requirements of the degree of

Masters of Design, Animation

By

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Declaration

I declare that this written submission represents the work done by me, summarized in my own words. Whenever other image and texts have been included, they have been adequately referred 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/contents in my submission.

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

Abhishek Soni

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Date: 24/12/2018

Approval Sheet

The project titled "Avalokan" - An animation short film by Abhishek Soni is approved by for partial fulfillment of requirement for the degree of 'Master of Design' in animation.

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Date:



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Abhishek Soni
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Abstract

The aim of this movie is to provide the right perspective to observe and understand the things around them and inspire the children to preserve their curiosity.

People who display a high level of creative energy are simply people who retain the curiosity in the form of childhood spirit despite the pressure and demand of the adulthood.

Without getting overwhelmed with the reality around, this spirit manifests itself in their work and in their way of thinking. Children are naturally creative they actively transform everything around them, play with ideas and circumstances, the natural creativity of children is limited, they require is a right apprenticeship or guidance to the right perspective of observing the reality around them. As such, in adulthood they not only develop profound knowledge of the subject but also their mind is open to alternative ways of seeing and approaching problems.



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Chapter 1: Research

During my second semester in IDC. I was asked to create an animatic for a short film with any theme in my mind. I took the theme which is inspired by the classic Hindu philosophy of Srishti Drishti says that the reason we see the Universe is because it exists, and is the ultimate creation.

on the other hand,

Drishti Srishti says that the Universe exists because we see it, and it revolves around us.


As the present world continues to advance, giving us all the information on over finger tips which is a great advantage for us to learn new things, but backlashes on many others who get overwhelmed with the visuals and digital information that they lose interest on the physical reality around them.



The Hindu Philosophy

By Swami Atmananda Saraswati

Broadly speaking there are two fundamental theories about creation. They are: Srishti-Drishti Vada and the Drishti-Srishti Vada. The first, Srishti-Drishti Vada means that 'We see the creation because it exists', and the second one implies that 'The creation exists because we see it'. The majority of people including today's scientific fraternity believe in the former premise; however, Vedanta proposes and believes the almost revolutionary latter proposition that the truth is contrary, and in fact all what is seen exists and depends on the very seer. Vedanta says that the 'seen' has no independent existence apart from the seer. In fact, the entire Srishti (creation) is created from, is sustained by and goes back into - the seer. Obviously, those Rishis who have dared to propose this revolutionary and most often unimaginable theory, see the 'seer' to be very different from all what the others know it to be. They see the seer as Brahman, the infinite, timeless divinity. The Lord wishes to see something and thus the entire creation is presented by his divine creative power called Maya. This is what Sri Gaudapada has presented and in fact proved in his profound commentary on Mandukya Upanishad known today as the Gaudapada Karika. So also, the Yoga Vasishta, the compendium of the teachings of Sage Vasishta to his disciple Sri Rama. Without mincing any words they clearly thunder this truth that the creation exists because you wish to see it, otherwise there is no independent creation whatsoever. The basic difficulty to see and believe this is because today we entertain a very superficial, baseless and fallacious perception about our own Self and also about the truth of the world. It is not in the purview of this article to go into the exact intricacies



of this proposition, we shall just briefly see on the possibility of this proposition and also the implication of these theories. Our dream state is one of the finest examples of the possibility of the proposition of Drishti-Srishti Vada. We all daily experience our dream state. We know that dream is a state where mind projects a realm of experience on the basis of our impressions, fascinations, suppressions & repressions. Like a pressure cooker it helps to release our pent-up emotions. One thing is very clear to the majority that the dream world is a projection of the mind, it is not that somewhere some dream world exists, and we travel there and get experiences. When we get up from our dream state, we all very clearly know that it was all in our mind, and by our mind alone. However, this realization dawns only when we get up from our dream, not while we are dreaming. If someone was to tell us this truth while we are dreaming that this 'world' exists on you the seer, then it would be as difficult to accept this as we find it difficult to imagine that this entire cosmos exists in us and it exists because of me. While dreaming the dream world appears to have an independent separate existence apart from us, and this is what dreaming is all about. The entry to the dream world is only when the

truth of our waking state gets veiled and then start the projections. So also, in this waking world, it is the pressure of our karmas because of which our mind projects a world of experience, and it is indeed difficult to imagine that all this is my projection, as long as we continue to give importance to the world. Only those who can dare to stand apart and see the truth of what is. The implications of both these theories is profound. The one who thinks that the world exists and therefore we see it, shall always remain extrovert, and try to enjoy the world, in which he or she has temporarily come into. Such a person shall always take him/her self to be a limited person. This is a road to misery and bondage, and at the end of it such people die too as a wanting mortal being. On the other hand those who believe in the latter proposition and see the truth of it, bring about a revolutionary change in their lives. A fundamental paradigm shift indeed. Such a person obviously sees the profoundly and divinity of his / her self. They are never dependent on things outside. They revel in contentment in & by their own Self, and in fact they can create whatever they really wish. They are the liberated ones, the so called Jivanmukta's.



Chapter 2: Pre-Production

Initial S:

The boy has been given a drawing exercise as task by his guru but he ignorantly sits on a bench day dreaming and lost in his own world, His guru approaches from the distance and sits next to him , he enquires about the task which was given to him and why he haven't done it yet. The boy replies, he didn't found anything worth drawing. The guru asks him to draw the wooden log lying at a distance , the boy draws it as it is, the guru asks him to take a better look and draw it again. The boy replies "what is there to draw in a dead wooden log. Felt astonished on how the little boy is losing his child spirit and curiosity to learn. He decides to show him the world with a whole new perspective so he touches his forehead and they both shrink down to the size of bug and lands inside the wood. The boy get amazed to look at the whole new world inside the wood log and discovered it was a place full of fireflies which evokes the joy in him, the guru then briefs him about the art of observation.



Final Dialogues:

Guru- Aaditya maine umhe chitrakari ka adhyan krne ka kaam diya tha, fir tum ese besudh kyun baithe ho?

Aaditya- Mujhe adhyan krne ke liye kuch vishesh dikha hi nahi.

Guru- Hm... Accha vo lakdi ka kunda dekh rahe ho!

Aaditya- Haan guruji.

Guru- Kya tum use bana skte ho?

Aaditya banane lgta hai.

Guru- Jzara apna dhyan kendrit karo. Kya usme banana laayak aur kuch nahi dikh raha?

Aaditya- Ab ek nirjeev vrikch ke kunde me banana laayak aur hai hi kya?

Guru uska maatha choote hue.

Aaditya aashcharya hote hue- Ye hum kaha aa gaye?

Guru- Hum us hi kunde ke andar hai.

Aaditya- Yeh toh jugnuo ka jakeera h.

Guru- Tum kese iss jagah ko nazarandaaz kr rahe the?

Aaditya- Maine kabhi jugnuo ko itne kareeb se nahi dekha Guru-

Yahi toh avlokan ki kala hai. Jab tum apna dhyaan ekagrit karoge to tumhe prerit karne ke liye hamesha nayi duniya dikhegi.



Character Design

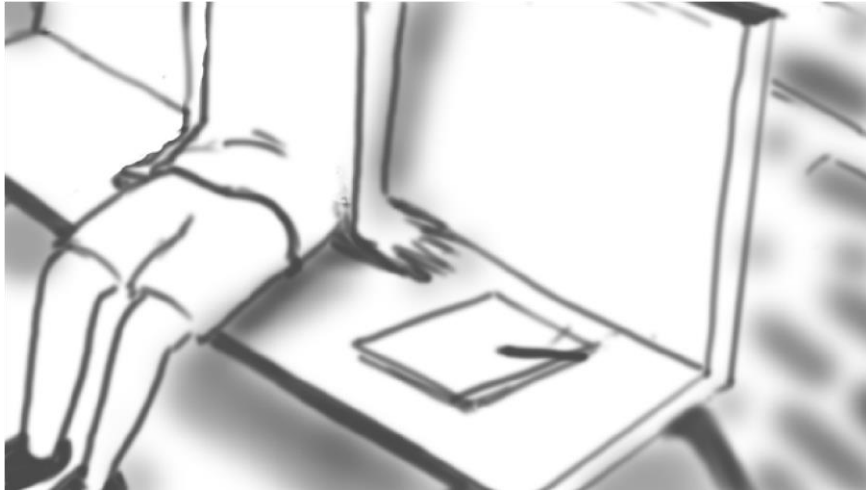
Characters: Aditya and his Guru

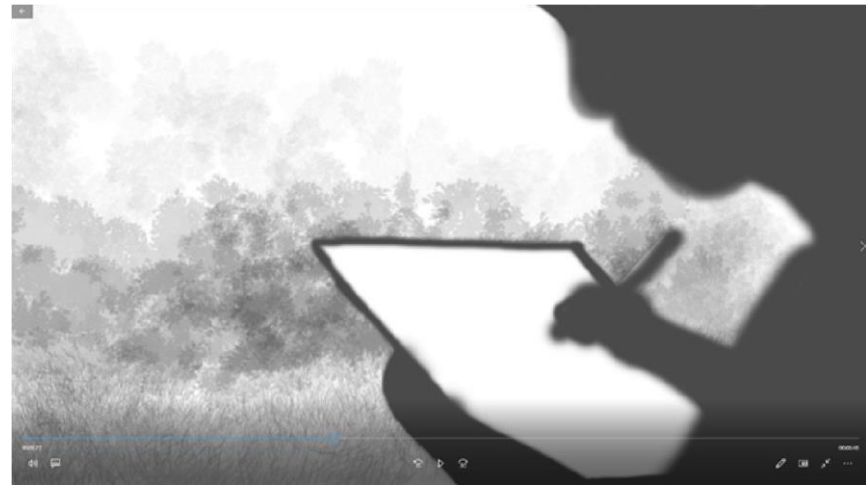
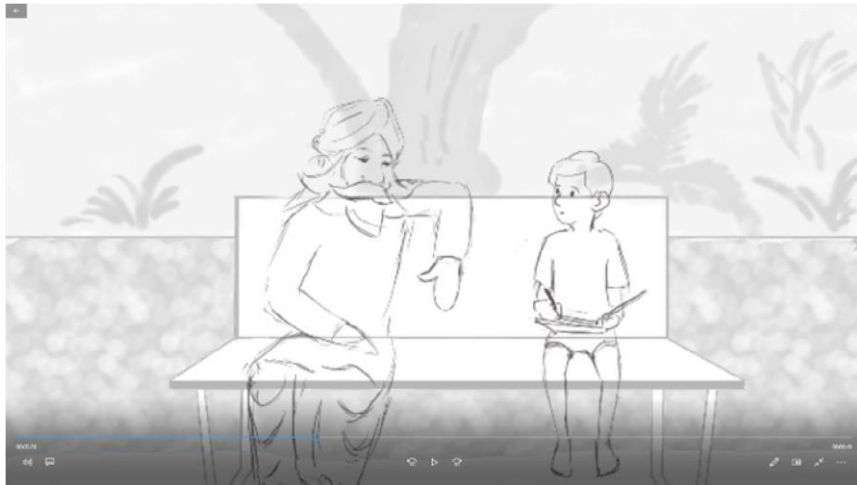
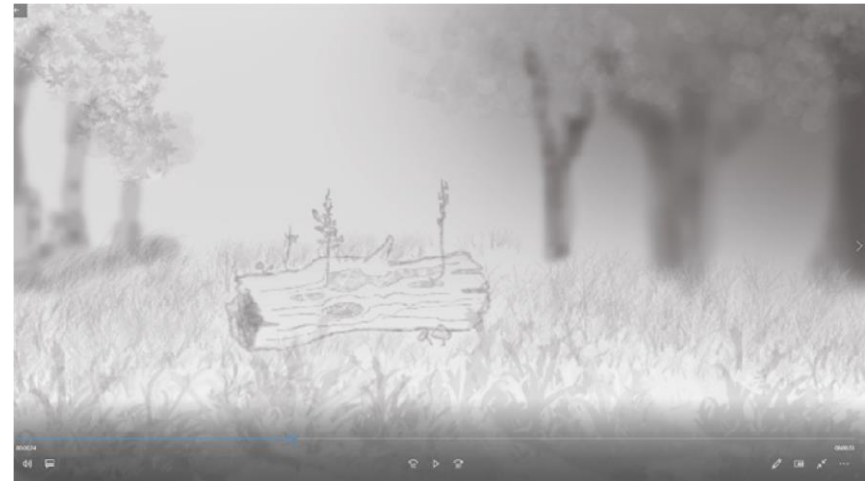


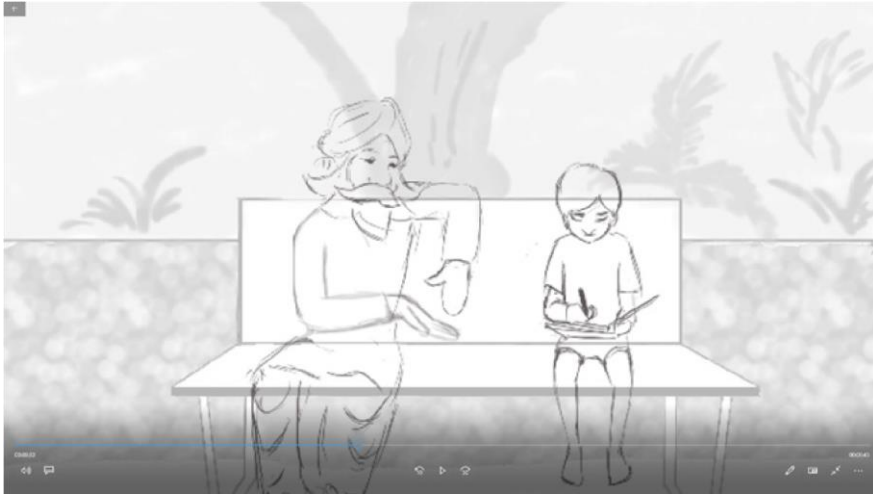
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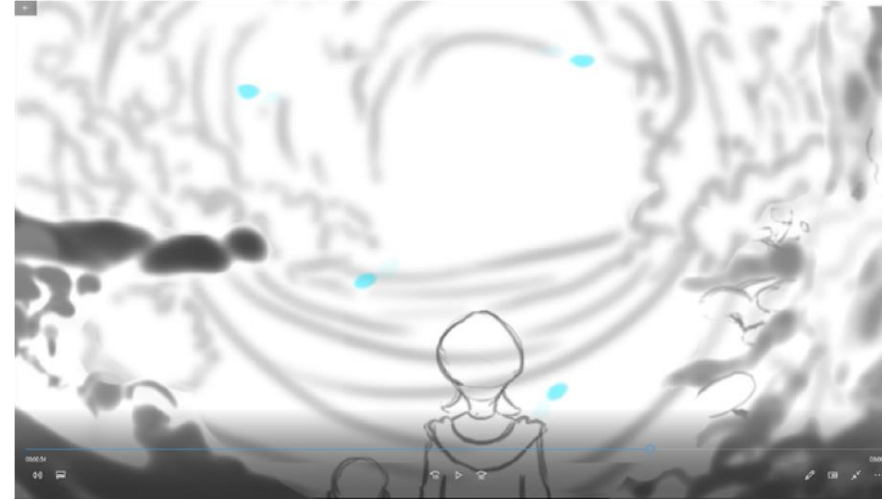
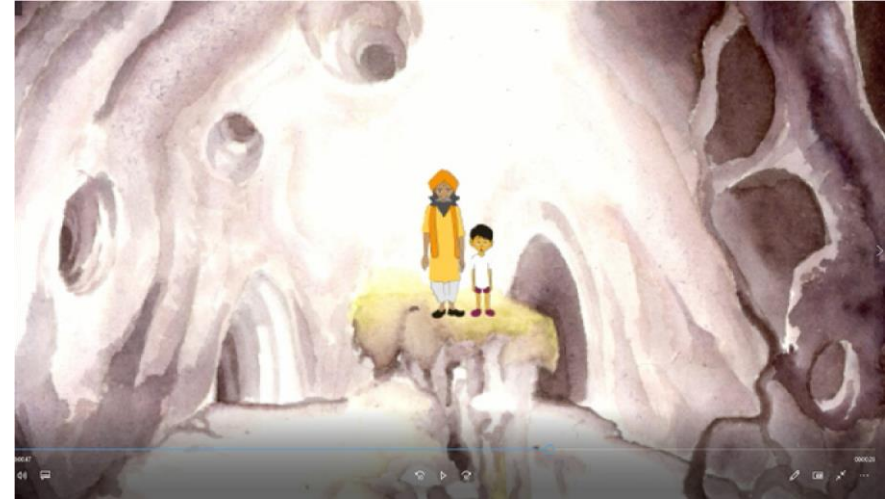


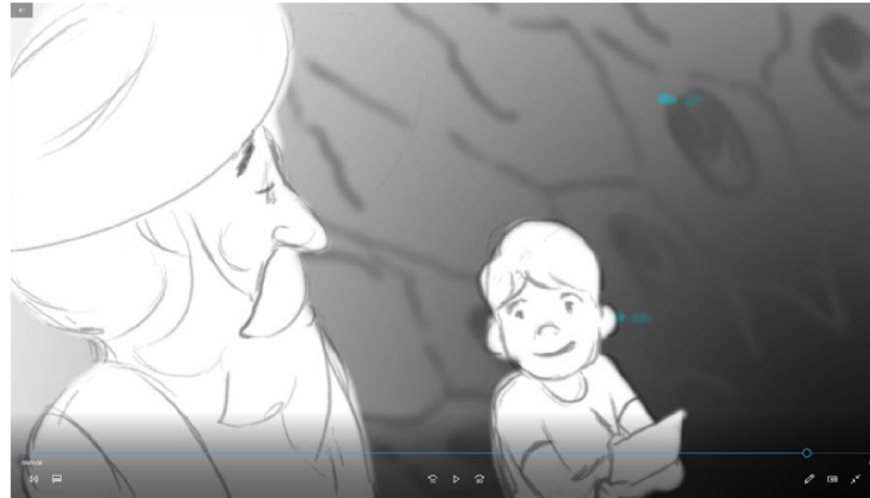
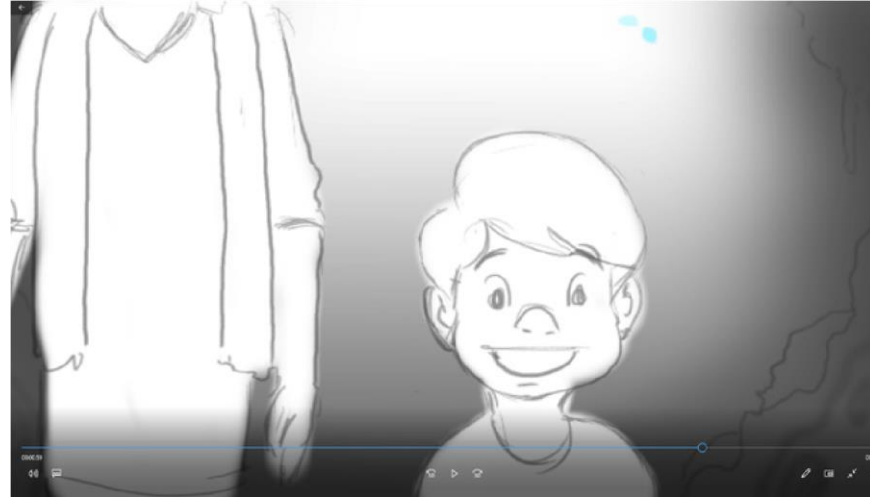
Establishing Shot



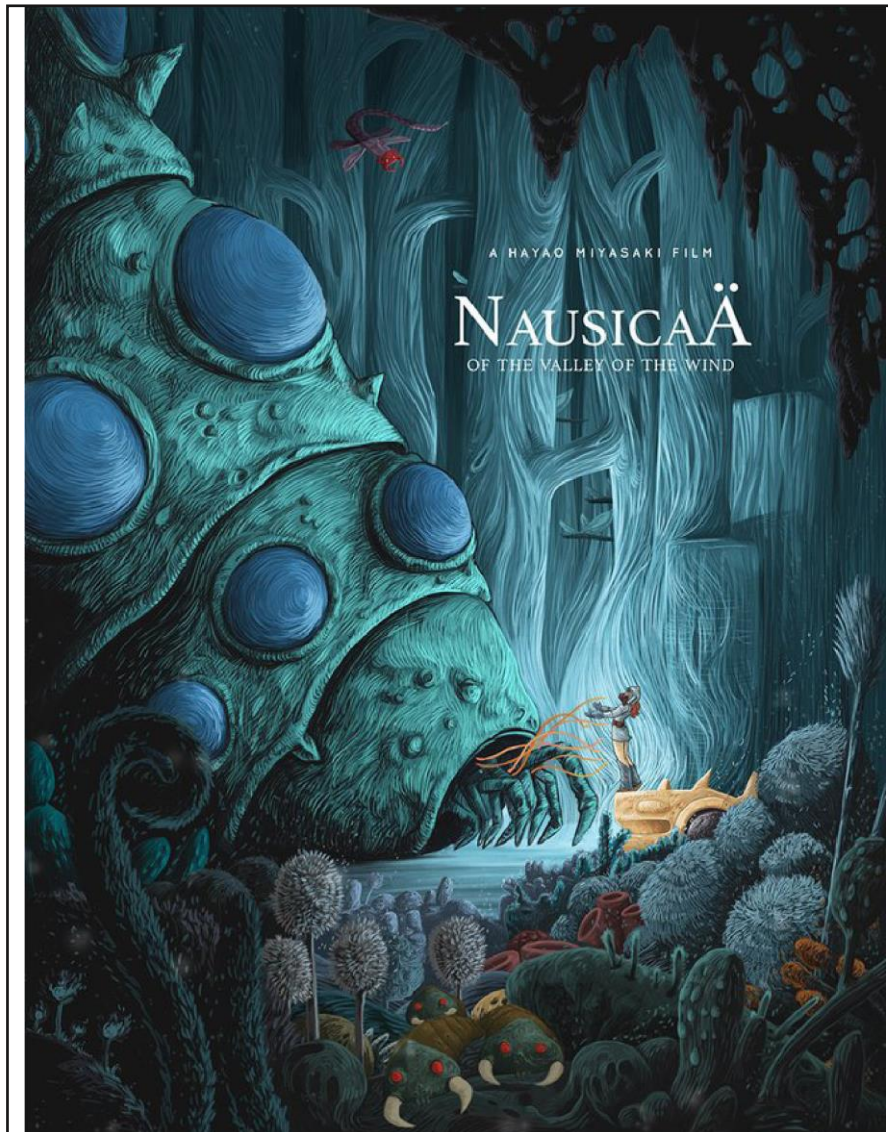








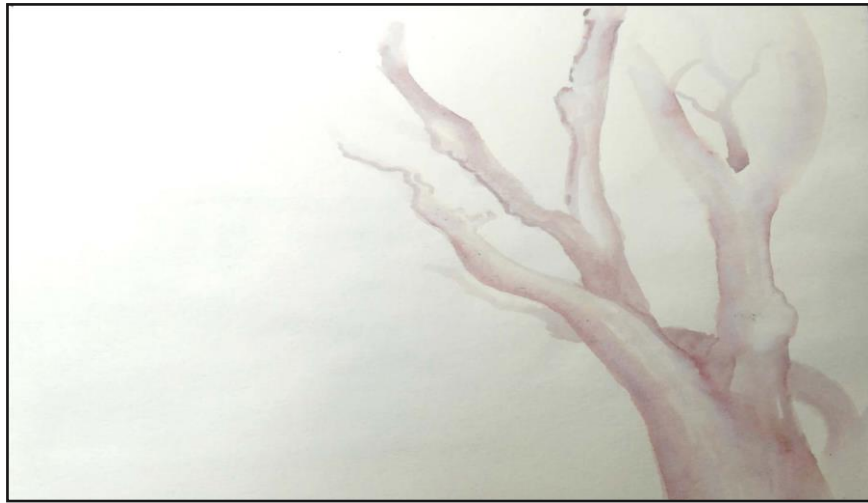




Point of Reference

Since vegetation plays as an important visual content for my movie, I need reference that depicts the rich fungi world, For which Nausicaa of The valley of the Wind played an important role of Inspiration.







Chapter 3 : Production

Visual Development-

Explorations:

for visual development i took inspiration from the nature, studying the organic world, the story makes it to a new world where boy and his guru enters inside the wood to find that the wood has been shelter to the hundreds of fireflies. the meduim i decided inkwash since i want to experiment merging the digital and traditional medium to create the backgrounds.

So i started my practice to get a grip on watercolor.







Visual Development process-

while working on the two medium, I made the initial composition using water colours and then scan them to paint on digitally. Starting it traditionally defines a colour pallet for me to work on digitally and enhance the hand painted compositions.





I layered the water colour paintings in photoshop and photo manipulated them on photoshop to get the final Matte painting done



Look & Feel:



Since i carried out the process further i started doing the animation over the layout in TVPaint. The characters where a bit modified in the process in order to match the animation compatibility.







Sound Design

“Sound and sound design has always been very important to my approach to film, because it is a more subversive and allusive aspect of the medium”

-Larry Fessenden

The sounds to be used for the film was to be of two different tempo, for the first half of the movie the sound is subtle and subversive as the conversation continues between Aditya and his Guru, while in the second half as they both enter the world inside wood, sound builds up to the fastasy world around.





Challenges and Learning

There were many challenges that fell on the way while carrying out the project, keeping up the motivation to work on the project. Initial challenge was to condense all the ideas that sprouted in me during the early research phase and channelize them into something tangible.

The story has been altered several times and evolved according to the research process and time played a crucial role.

Fortunately, I had people to guide me throughout the process that is to be carried out in different stages from Research to Pre-Production and in Production phase.

The Challenges i faced while carrying out project were: 1)

Maintaining a similar style throughout the animation film

2) Maintaining the proportion of the characters.

Iteration after iterations on the work i did, my will to progress further even though i could figure out the mistakes i did in previous shots gave me the valuable lessons to learn and improve in the Art of Animation and Film making.

Film is a very powerful medium. It has the ability to take a person into the world and shoes of another, it has the ability to kindle our innermost human emotions and it has ability to create nad destroy.





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