

X

III

IX

II

CHRONOSTASIS

BY SAAHIL SATHE

VIII

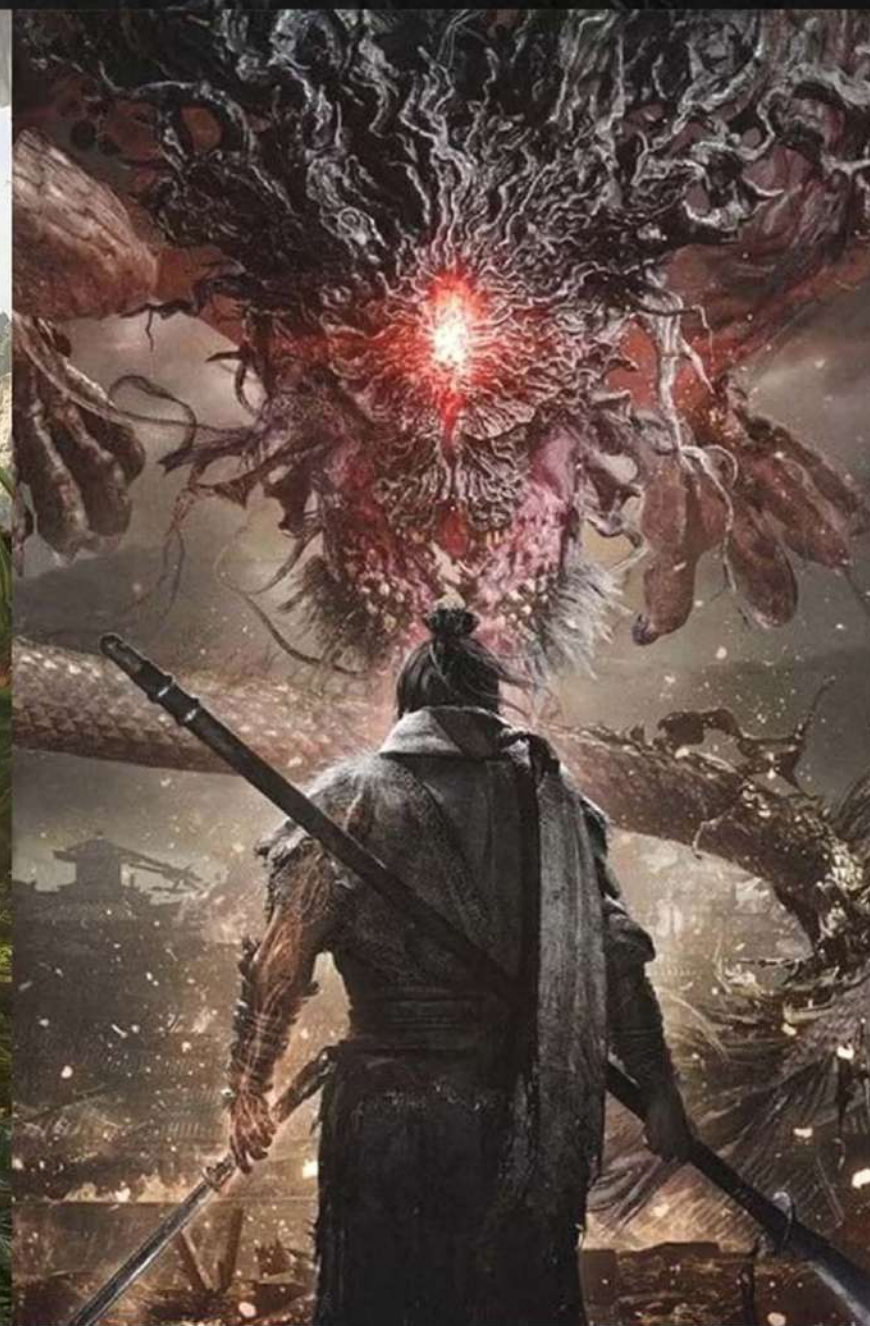
IV

CHRONOSTASIS

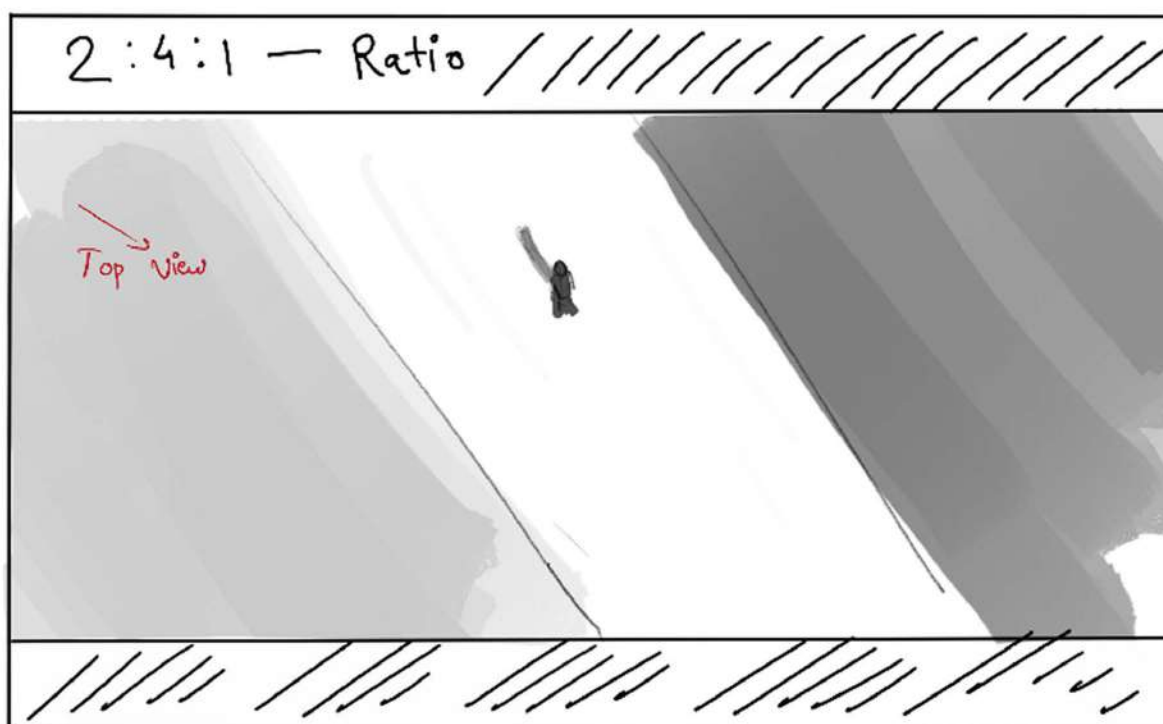
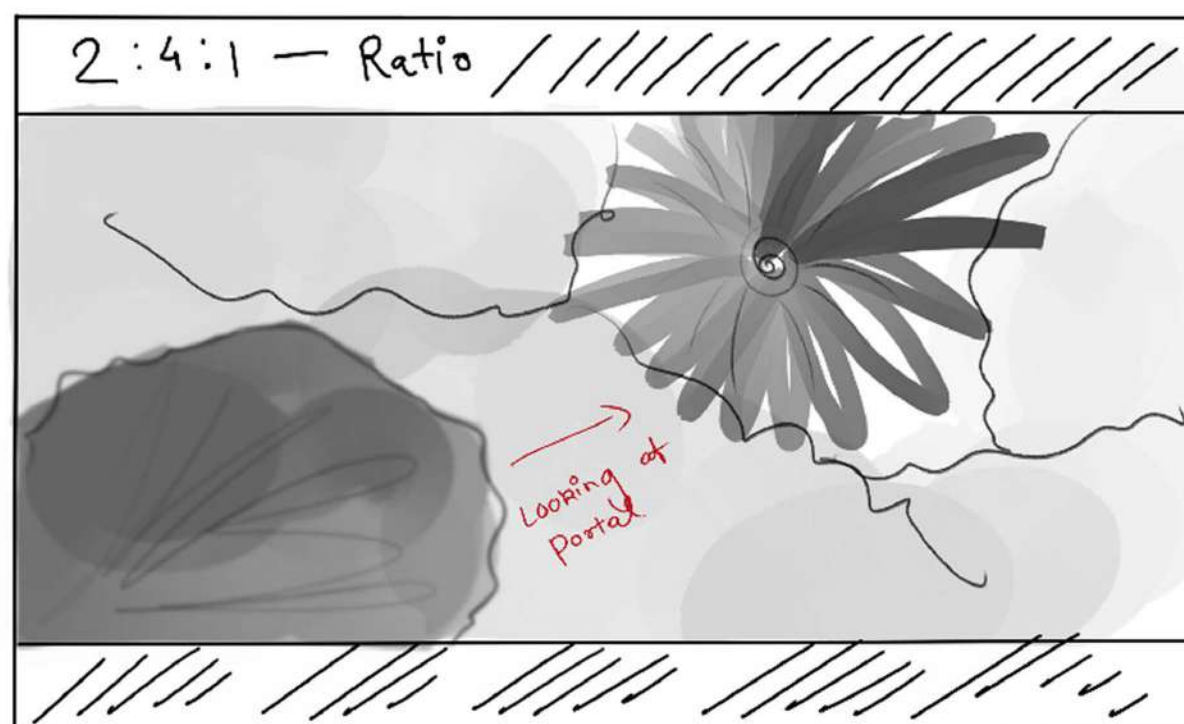
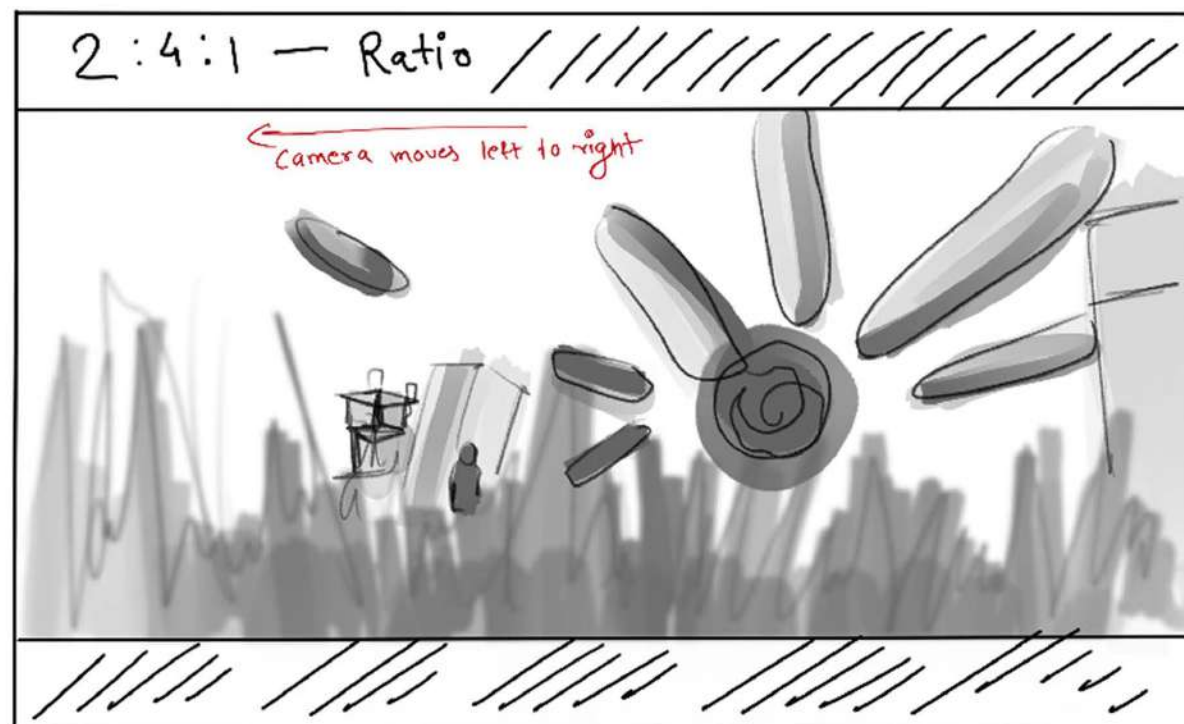
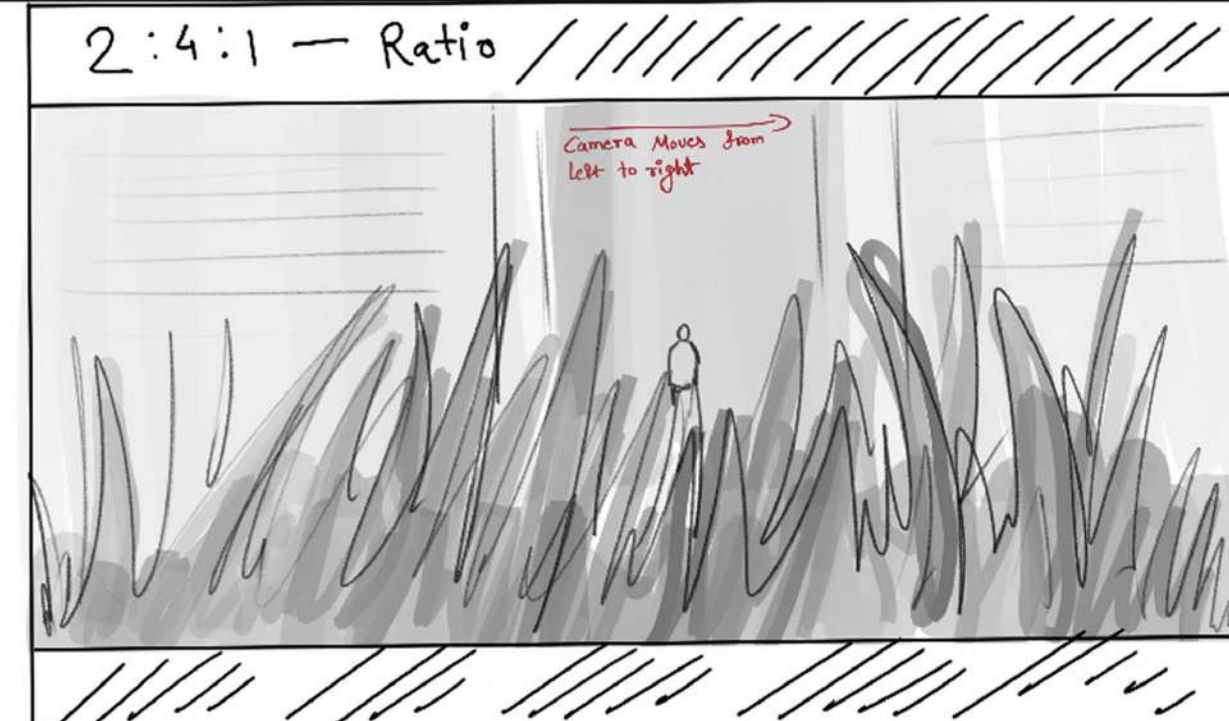
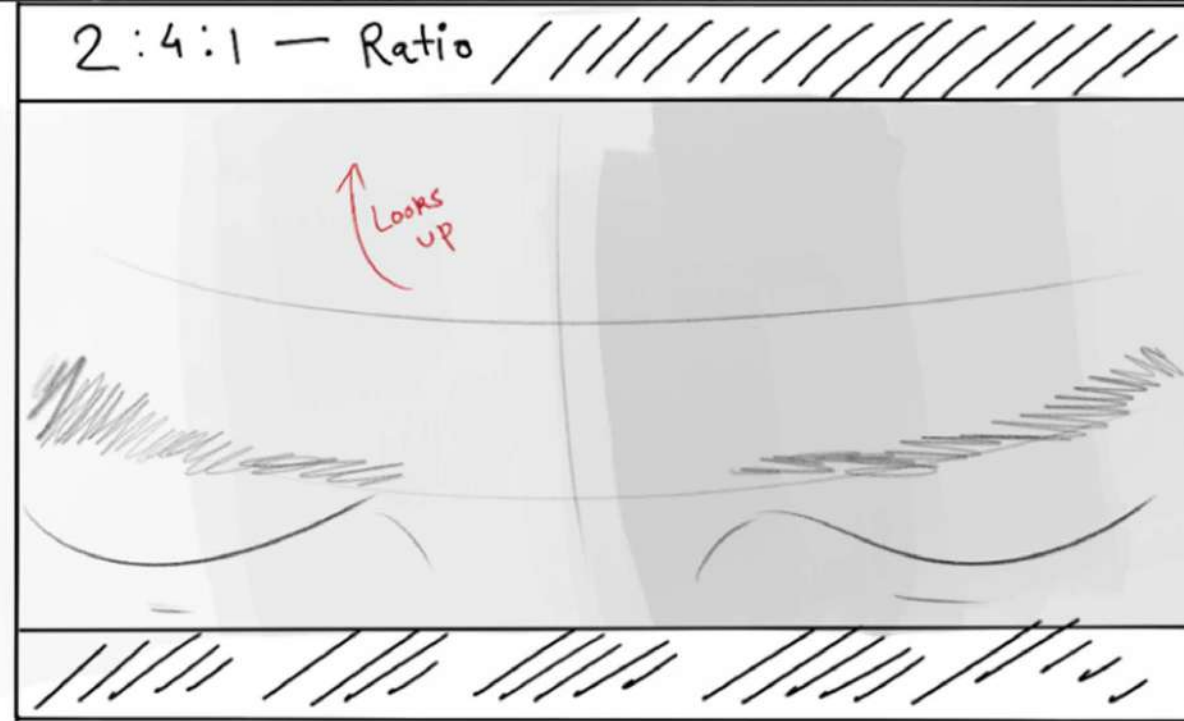
CHRONOSTASIS FOLLOWS A MAN WHO EMERGES FROM AN UNKNOWN FACILITY INTO A WORLD WHERE TIME HAS ABRUPTLY FROZEN. THE ENVIRONMENT STANDS STILL PEOPLE, MOTION, AND SUSPENDED WHILE CLOCKS APPEAR EVERYWHERE, SILENTLY MARKING A MOMENT THAT REFUSES TO MOVE FORWARD. AS HE WALKS THROUGH THIS HALTED REALITY, A SENSE OF UNEASE AND INEVITABILITY GROWS, SUGGESTING THAT TIME ITSELF IS OBSERVING HIM. IN THE FINAL MOMENTS, THE ILLUSION OF CONTROL COLLAPSES AS A MYSTERIOUS PORTAL OPENS IN THE SKY, PULLING HIM UPWARD AND ERASING HIM FROM THE FROZEN WORLD. THE SHORT VIDEO EXPLORES THEMES OF TIME, PERCEPTION, AND THE FRAGILE BOUNDARY BETWEEN CONTROL AND SURRENDER.

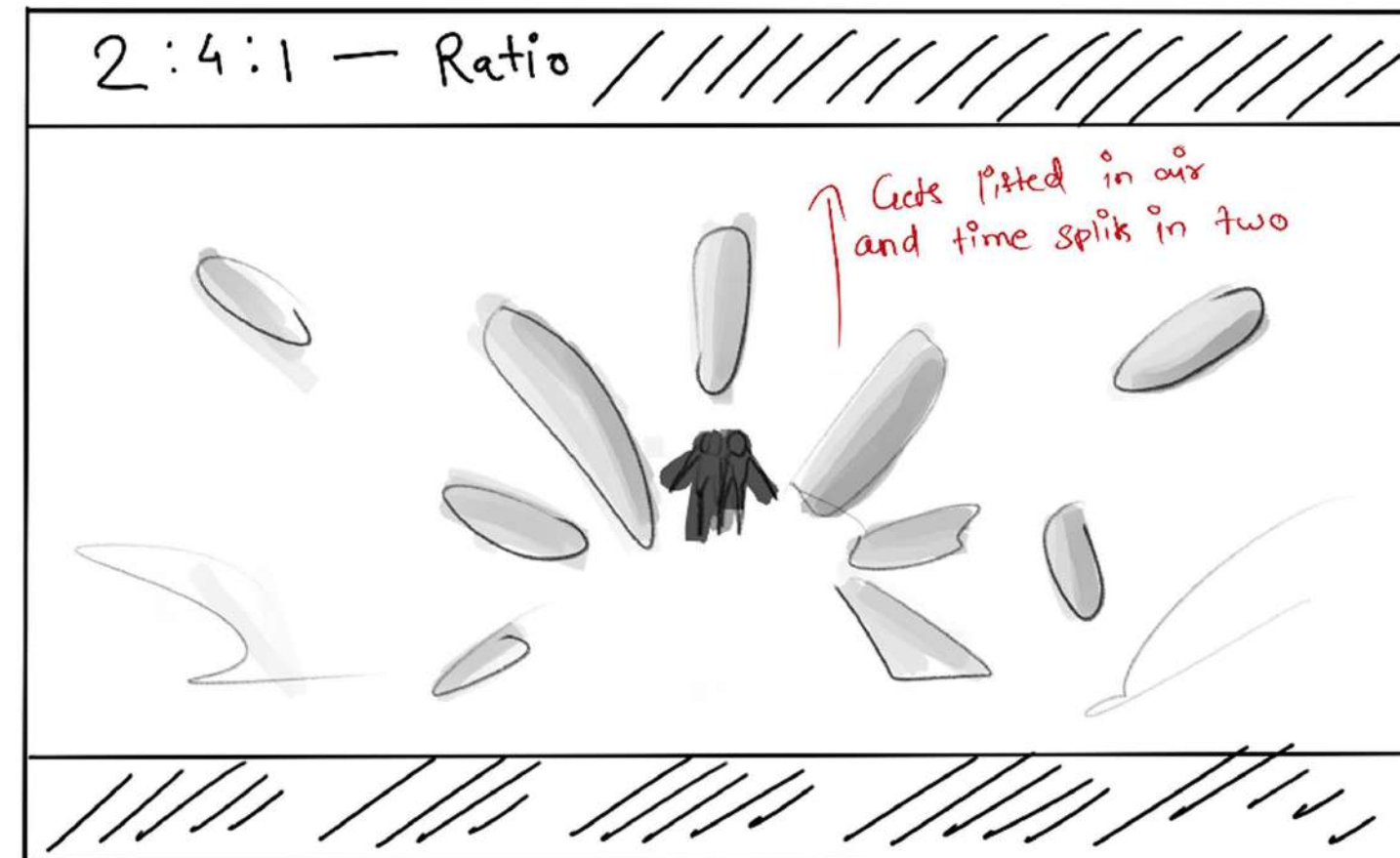
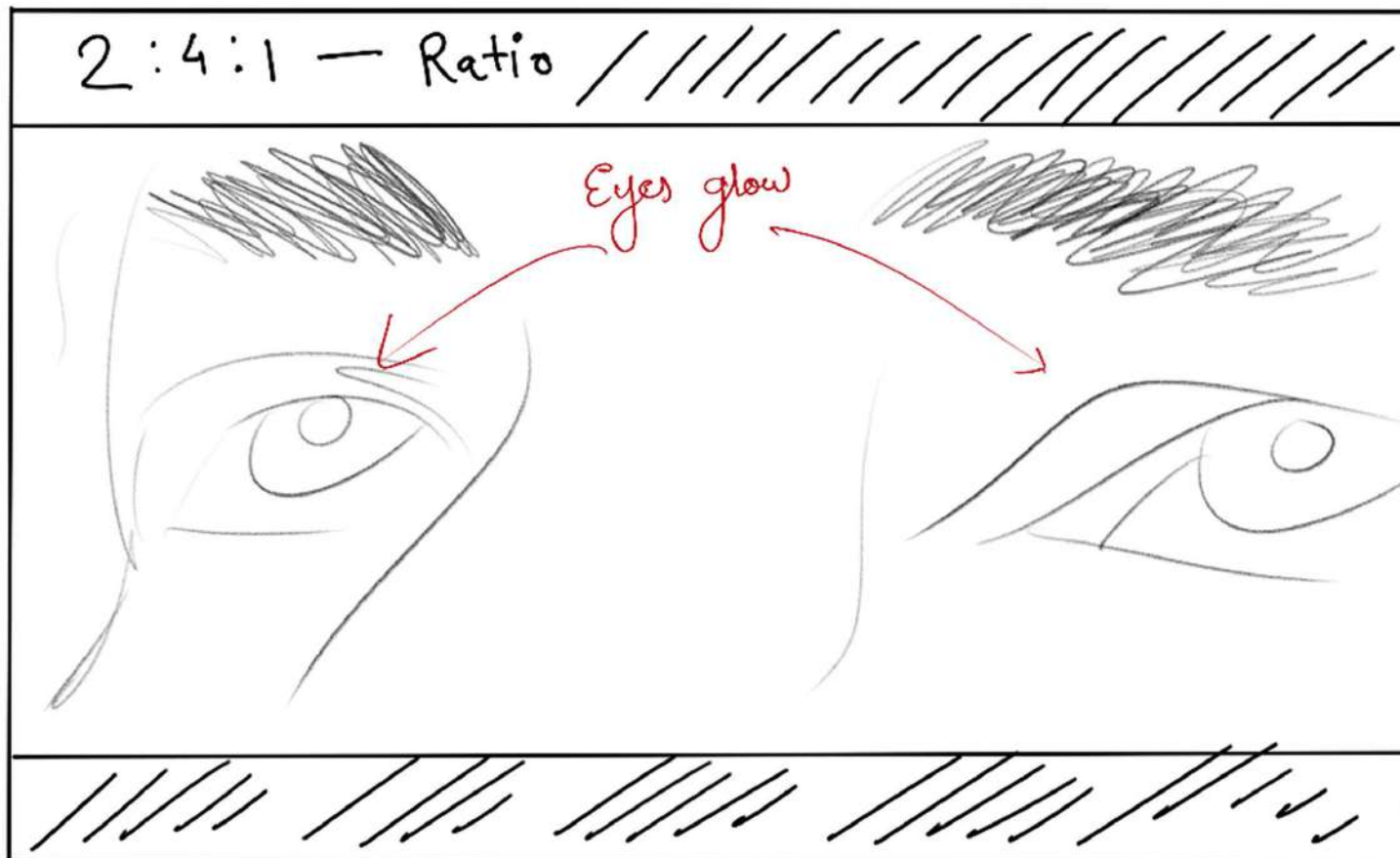
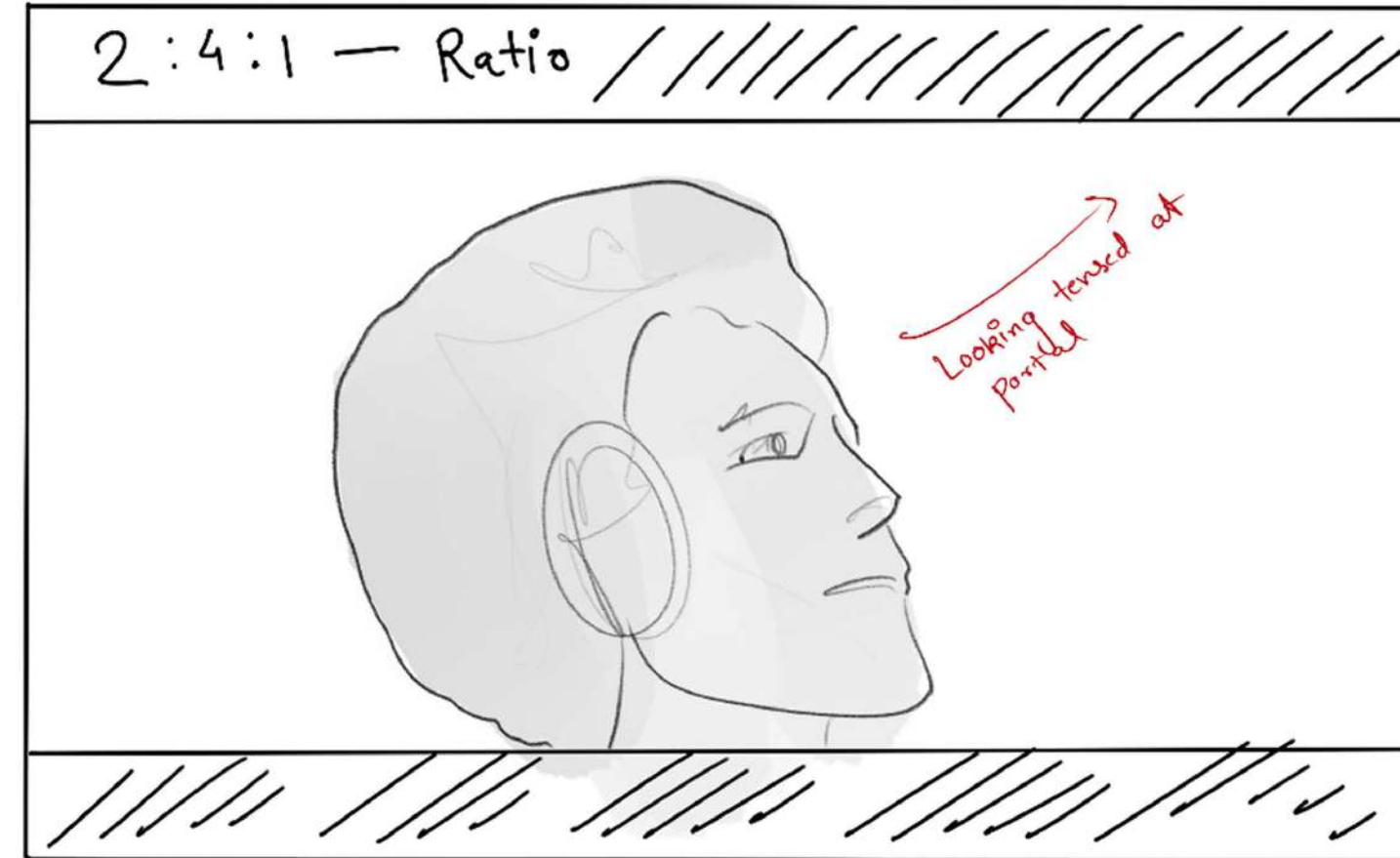
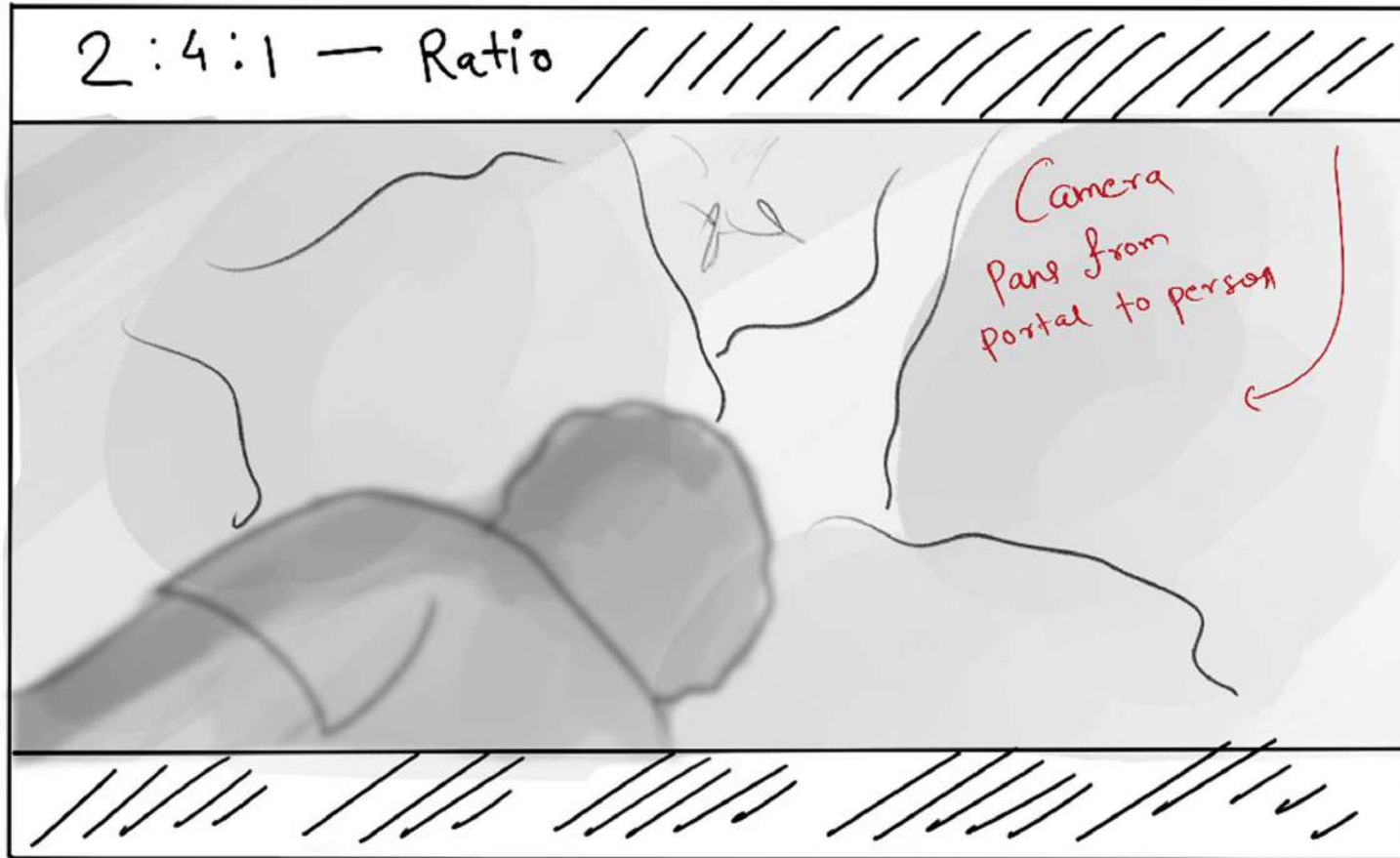
VIIIIX

MOODBOARD



STORYBOARD





COLOUR PALETTE

#EA922D

FOR THE ENVIRONMENT

FOR THE ENVIRONMENT

#B41111

#FFA2A2

FOR THE ENVIRONMENT

CLOCK

#373F45





THE ENVIRONMENT

THE ENVIRONMENT

AN APOCALYPTIC ENVIRONMENT SUSPENDED IN TIME UNFOLDS AROUND A FRACTURED CITY. BUILDINGS STAND BROKEN AND DECAYED, WITH DEBRIS FROZEN MID-FALL AND STREETS LOCKED IN A MOMENT OF IRREVERSIBLE COLLAPSE. THE ABSENCE OF MOVEMENT AMPLIFIES THE SILENCE, CREATING A WORLD THAT FEELS ABANDONED YET UNNERVINGLY PRESERVED. CLOCKS ARE SCATTERED THROUGHOUT THE LANDSCAPE, EMBEDDED WITHIN SHATTERED WALLS AND RUINED STRUCTURES, REINFORCING THE SENSE THAT TIME HAS HALTED AT THE BRINK OF DESTRUCTION. THE ENVIRONMENT FEELS HEAVY AND OPPRESSIVE, AS IF IT IS CONSCIOUSLY OBSERVING EVERYTHING WITHIN IT. THIS FROZEN WORLD EXISTS BETWEEN RUIN AND ETERNITY, CAPTURING THE MOMENT JUST BEFORE TOTAL COLLAPSE WHERE DECAY IS VISIBLE, BUT TIME REFUSES TO ALLOW IT TO END.

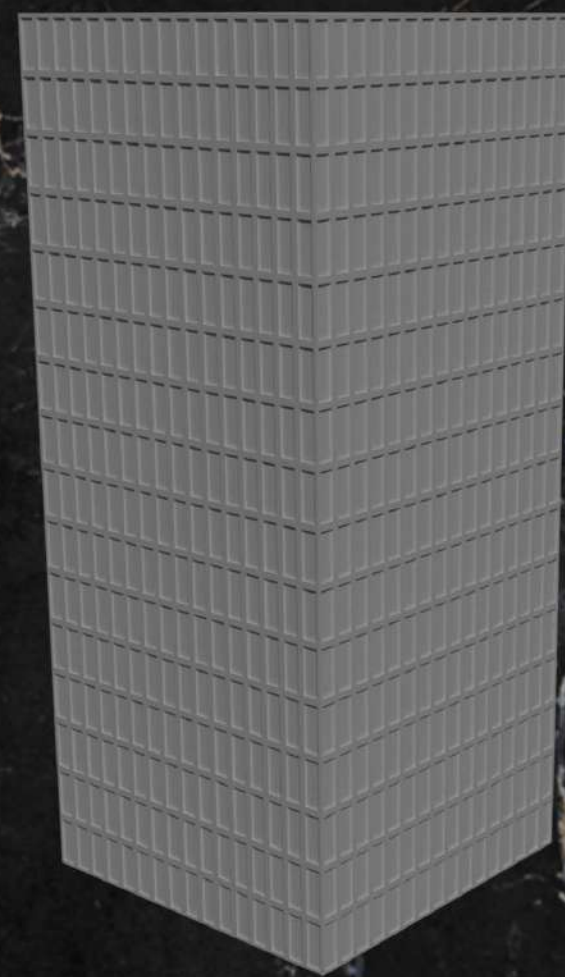
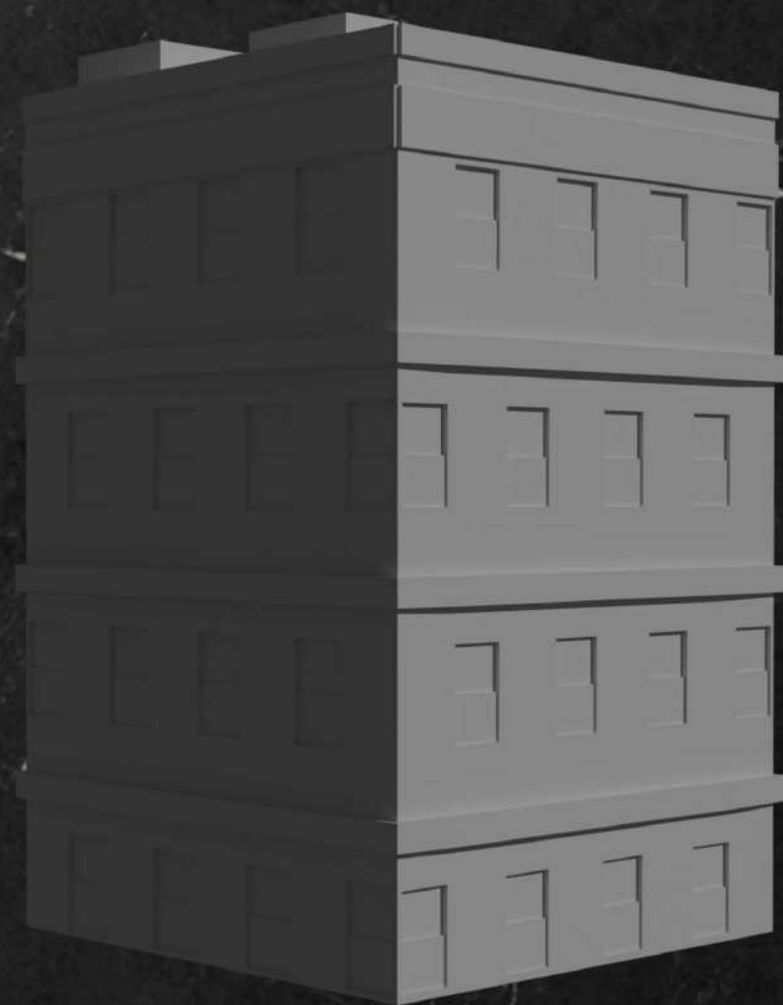


3D MODELS



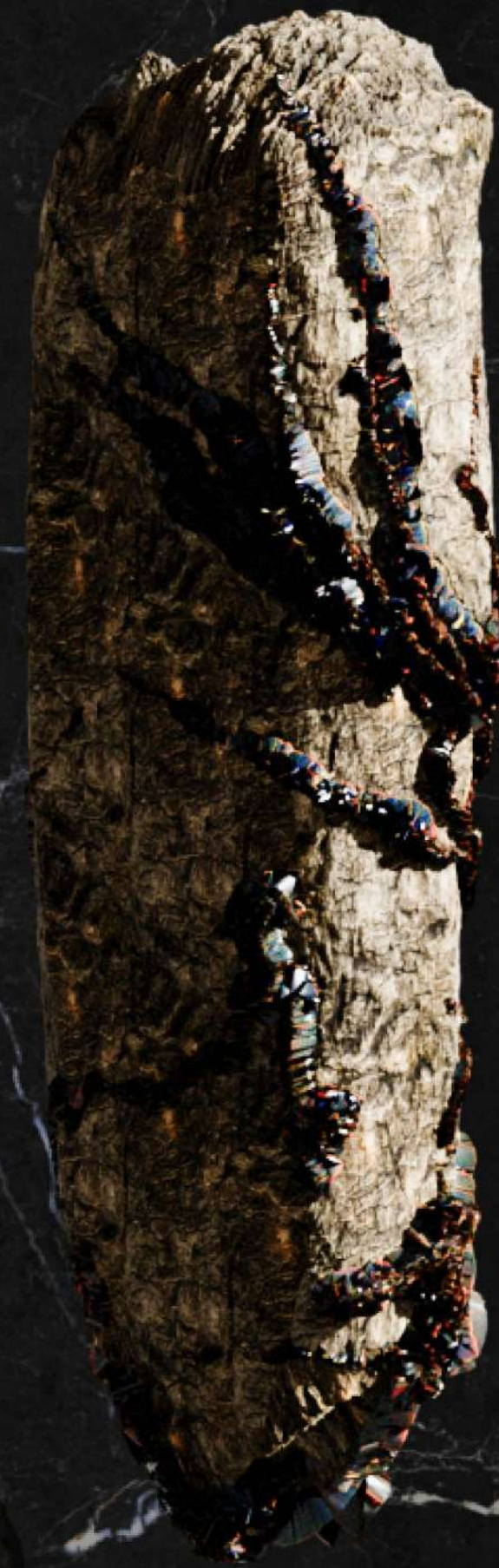
BUILDINGS

THE ENVIRONMENT INCLUDES THREE KEY BUILDINGS, ALL MODELLED IN BLENDER, REPRESENTING DIFFERENT URBAN STATES. ONE IS A TYPICAL NEW YORK STYLE APARTMENT BUILDING THAT GROUNDS THE SCENE IN REALISM. THE SECOND IS A TALL CORPORATE BUILDING WITH CLEAN, RIGID FORMS, SYMBOLIZING STRUCTURE AND CONTROL. THE THIRD IS AN UNFINISHED CONSTRUCTION BUILDING WITH EXPOSED ELEMENTS, EMPHASIZING INSTABILITY AND DECAY. TOGETHER, THESE BUILDINGS CREATE A VARIED ARCHITECTURAL SETTING THAT ENHANCES THE APOCALYPTIC TONE OF THE FROZEN ENVIRONMENT.



ROCKS

THE ROCKS WERE CREATED USING A COMBINATION OF THE ORGANIC ADD-ON AND SCULPTING TOOLS IN BLENDER. THE ADD-ON WAS USED TO GENERATE VEIN-LIKE SURFACE STRUCTURES AND NATURAL IRREGULARITIES, WHILE SCULPTING WAS APPLIED TO REFINE THE FORMS WITH CRACKS, CHIPPED EDGES, AND UNEVEN SILHOUETTES. TOGETHER, THESE TECHNIQUES PRODUCED REALISTIC ROCK DEBRIS THAT REINFORCES THE SENSE OF ENVIRONMENTAL DAMAGE AND COLLAPSE WITHIN THE SCENE.



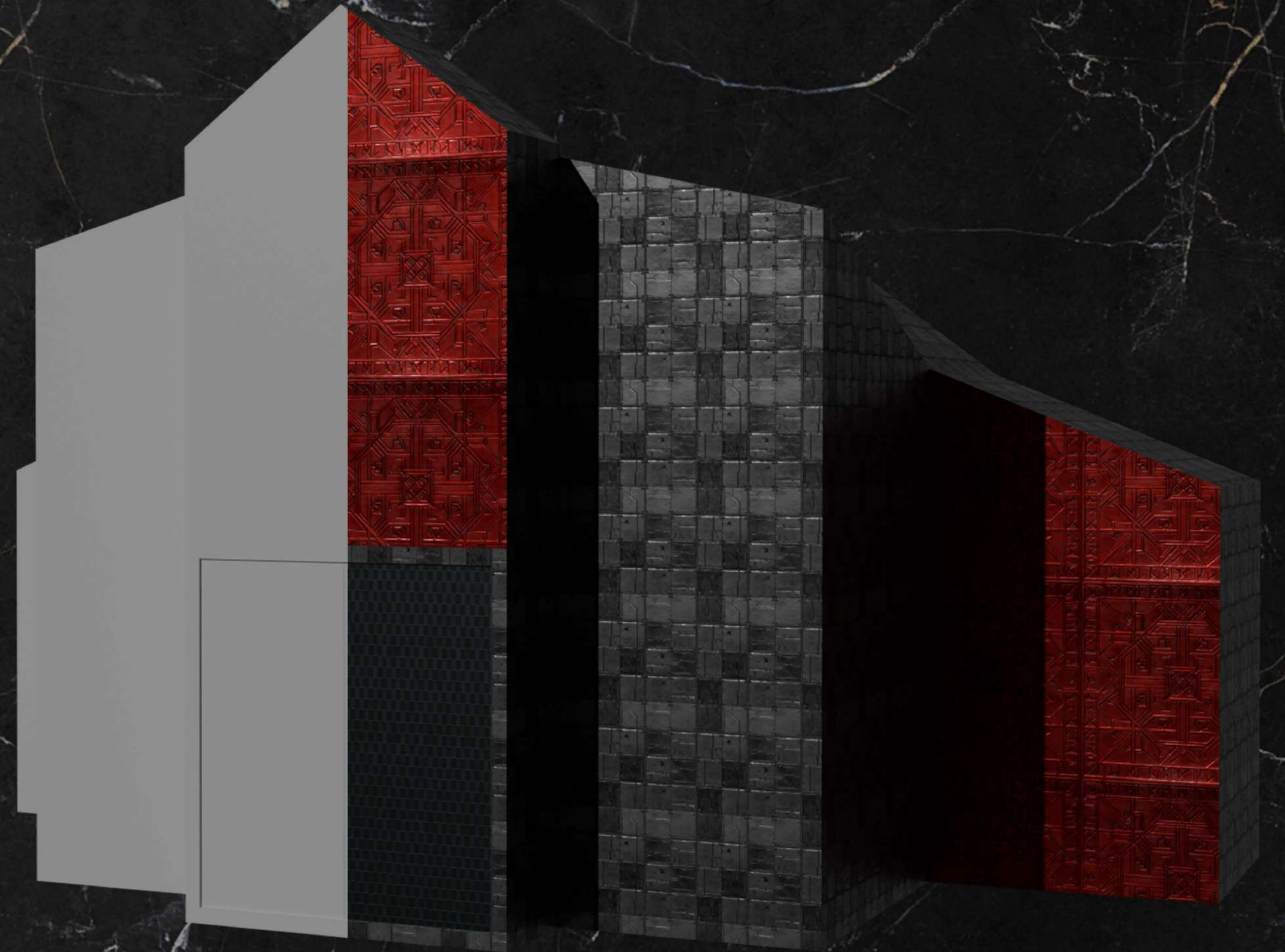
DEBRIS

THE BROKEN BUILDING DEBRIS WAS MODELLED AND SCULPTED IN BLENDER, FOCUSING ON FRACTURED GEOMETRY, JAGGED EDGES, AND IRREGULAR FORMS THAT SUGGEST STRUCTURAL FAILURE. ADDITIONAL SCULPTING WAS USED TO ADD SURFACE DAMAGE, CRACKS, AND WEAR, GIVING THE DEBRIS A SENSE OF WEIGHT AND REALISM. THESE ELEMENTS WERE CAREFULLY PLACED WITHIN THE SCENE TO ENHANCE THE FEELING OF COLLAPSE AND REINFORCE THE FROZEN, APOCALYPTIC ENVIRONMENT.



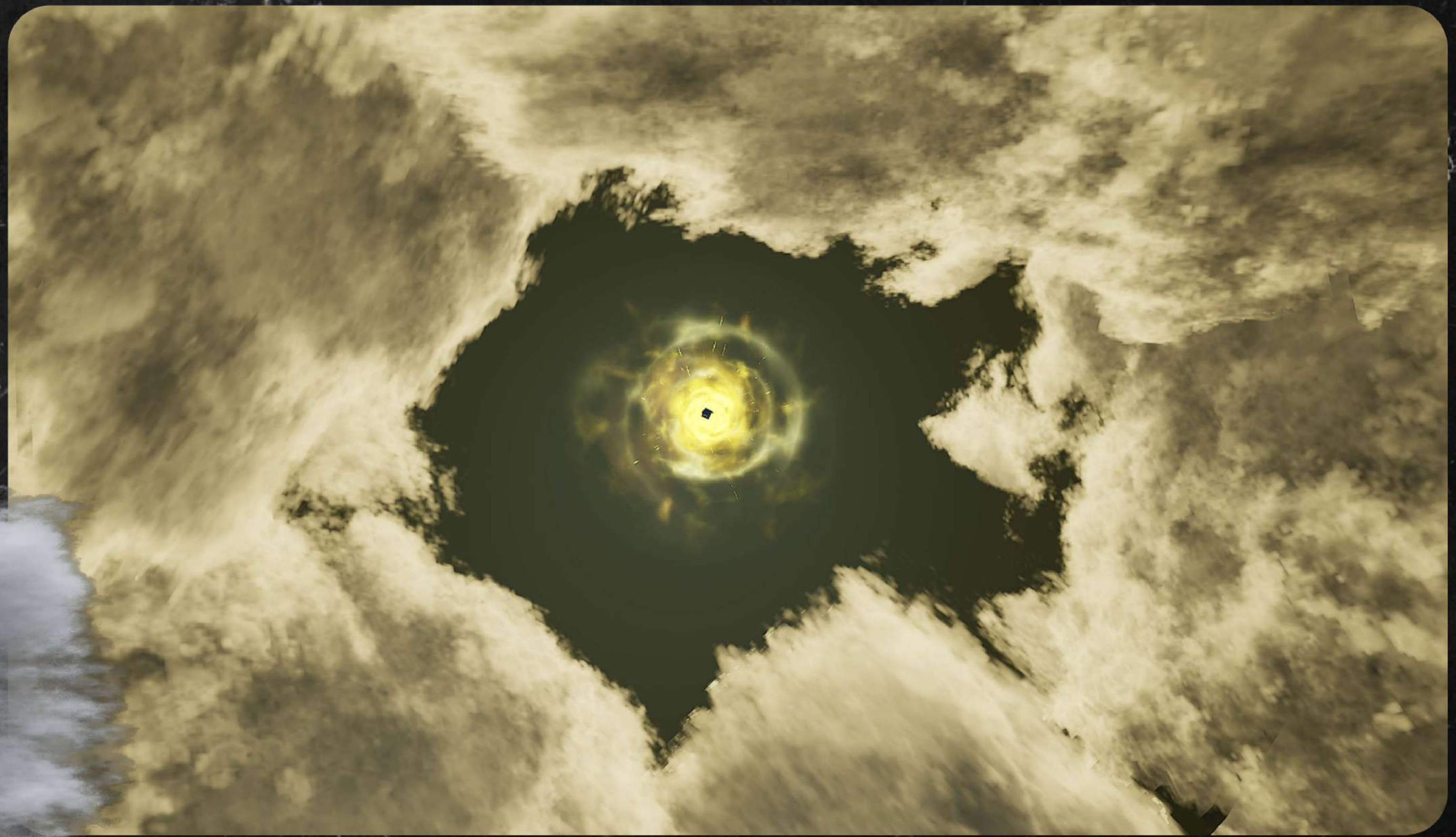
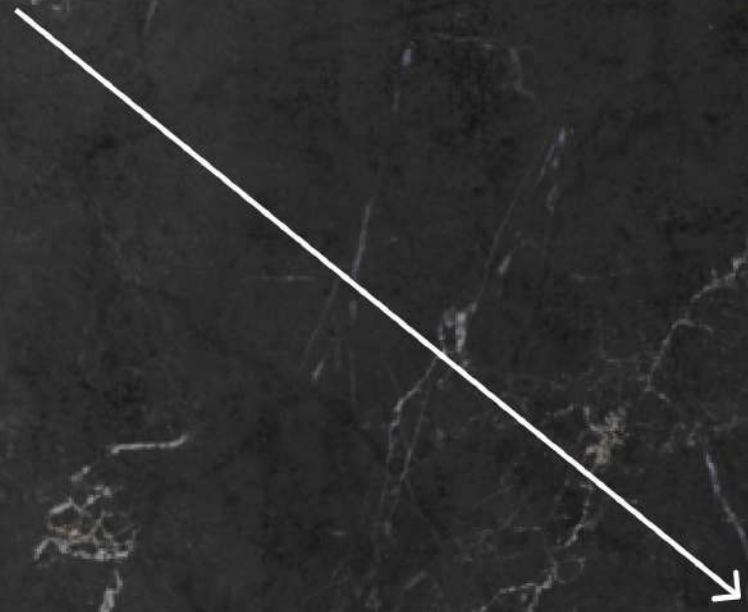
FACILITY

A SMALL SCI-FI FACILITY WAS MODELLED IN BLENDER, FEATURING A DOOR THAT OPENS. THE STRUCTURE IS DESIGNED WITH AN AGED YET FUTURISTIC AESTHETIC, USING RED RUNE-LIKE TEXTURES TO SUGGEST ANCIENT TECHNOLOGY. THE WORN SURFACES COMBINED WITH THE SCI-FI ELEMENTS CREATE A CONTRAST BETWEEN OLD AND ADVANCED, MAKING THE FACILITY FEEL MYSTERIOUS AND OTHERWORLDLY WITHIN THE ENVIRONMENT.



USED ASSETS

I USED THE FOLLOWING ASSETS
FROM FAB

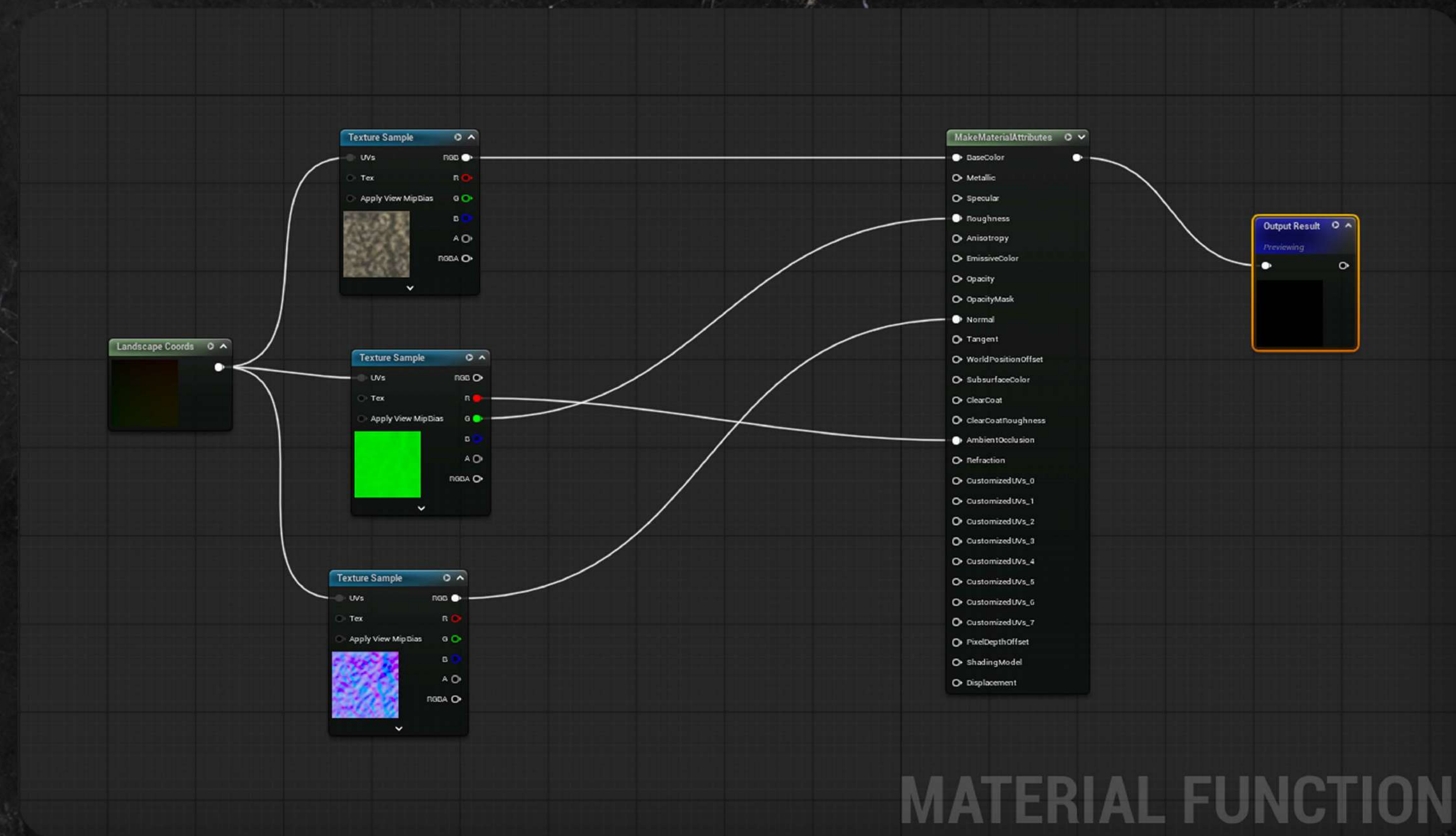
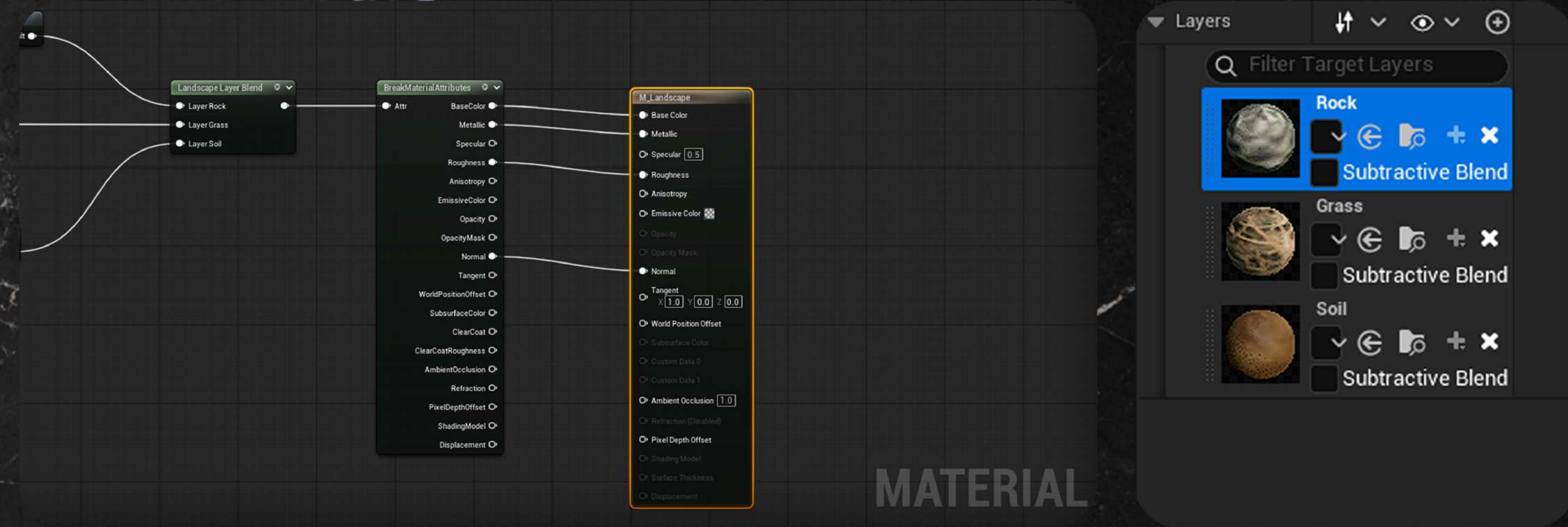


LANDSCAPE TEXTURES

A 3D rendered landscape scene. A dirt path winds through a field of tall, golden-brown grass. Several large, grey, rounded rocks are scattered across the grassy area. In the background, there are dense clusters of dark green, coniferous trees. The lighting is soft and warm, suggesting a sunset or sunrise. The overall color palette is dominated by earthy tones: browns, yellows, and greens.

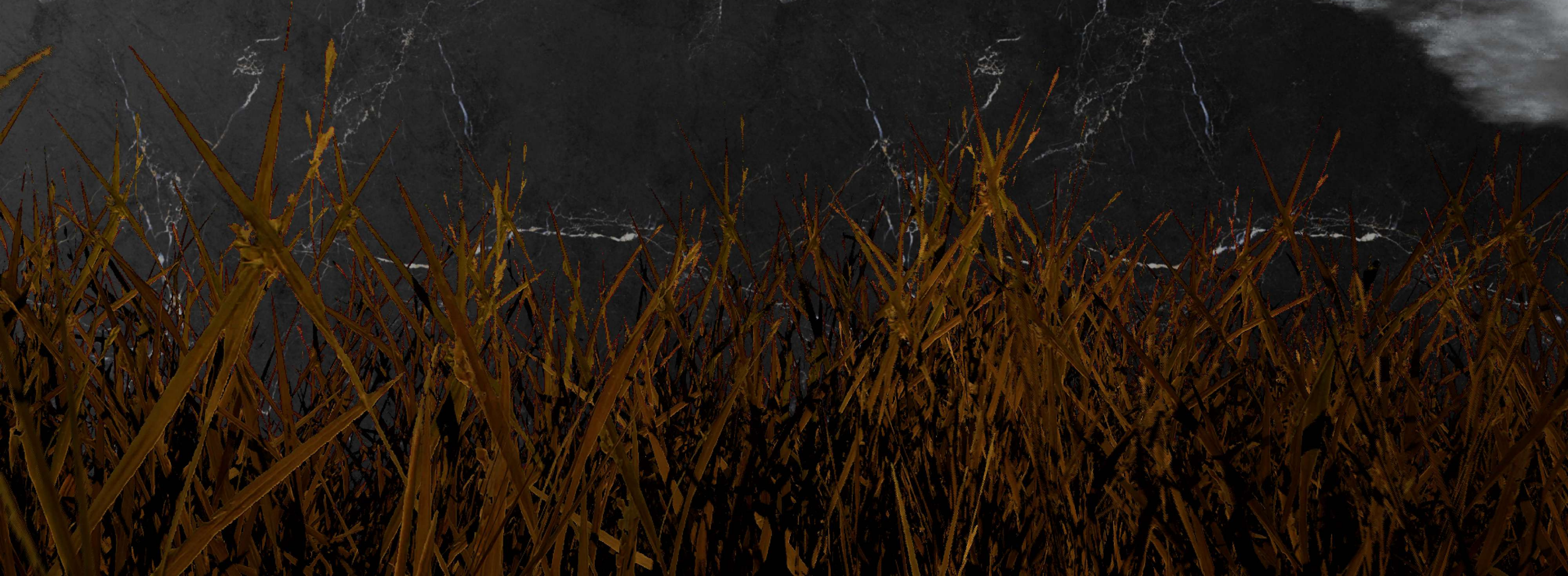
TEXTURES

I USED THREE DIFFERENT TEXTURES
ROCK, SOIL, GRASS AND BLENDED
THEM USING THE LANDSCAPE BLEND
TOOL TO PAINT THE ENVIRONMENT
IN UNREAL ENGINE. THIS ALLOWED
ME TO SMOOTHLY MIX MATERIALS
SUCH AS GRASS, DIRT, AND ROCK
ACROSS THE LANDSCAPE, CREATING
A MORE NATURAL AND REALISTIC
LOOK. BY CONTROLLING WHERE
EACH TEXTURE APPEARED, I WAS
ABLE TO ADD DETAIL AND
VARIATION TO THE TERRAIN AND
IMPROVE THE OVERALL VISUAL
QUALITY OF THE SCENE.



FOLIAGE

I USED DRIED GRASS IN THE FOLIAGE SYSTEM TO ADD MORE DETAIL AND REALISM TO MY ENVIRONMENT. BY PLACING THE DRIED GRASS ACROSS THE LANDSCAPE, I WAS ABLE TO MAKE THE SCENE FEEL MORE NATURAL AND FILLED-IN, ESPECIALLY IN AREAS THAT NEEDED EXTRA TEXTURE AND DEPTH. THIS HELPED IMPROVE THE OVERALL LOOK OF THE TERRAIN AND MADE THE ENVIRONMENT FEEL MORE BELIEVABLE AND VISUALLY CONSISTENT.

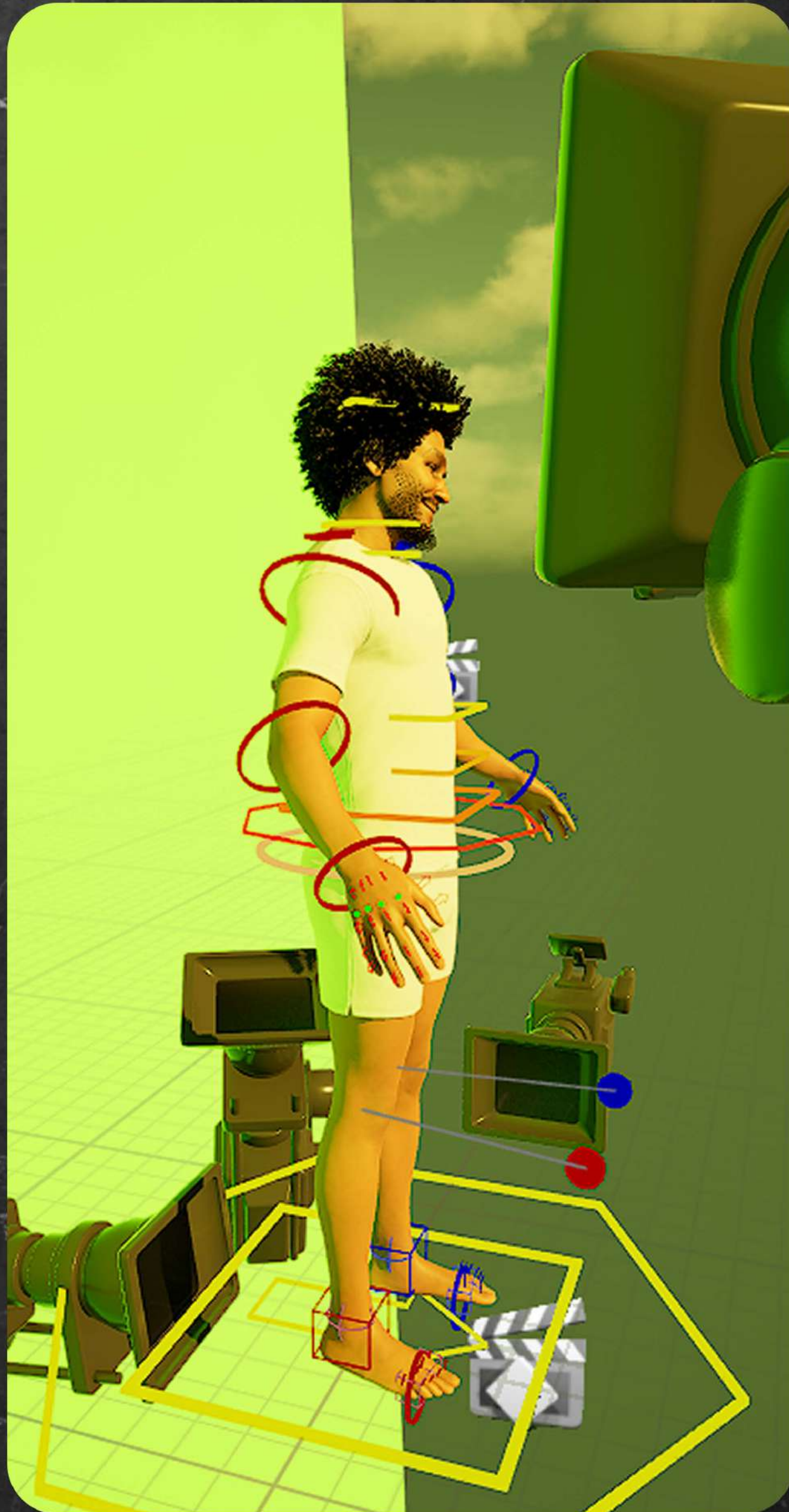




META-HUMAN

META = HUMAN

I CREATED MY CHARACTER USING METAHUMAN CREATOR, CUSTOMIZING IT BY COMBINING DIFFERENT FACIAL FEATURES AVAILABLE WITHIN THE TOOL TO ACHIEVE THE DESIRED LOOK. AFTER FINALIZING THE FACIAL STRUCTURE AND OVERALL APPEARANCE, I IMPORTED THE METAHUMAN INTO UNREAL ENGINE AND USED CONTROL RIG TO RIG THE CHARACTER. THIS ALLOWED ME TO DIRECTLY MANIPULATE FACIAL AND BODY CONTROLS FOR ANIMATION, ENSURING FLEXIBLE AND PRECISE CONTROL OVER EXPRESSIONS AND MOVEMENTS. THE PROCESS HELPED STREAMLINE CHARACTER CREATION WHILE MAINTAINING HIGH VISUAL QUALITY AND REALISTIC ANIMATION CAPABILITIES.



MOTION CAPTURE

I USED MOTION CAPTURE WITH UNREAL LIVE LINK TO RECORD FACIAL EXPRESSIONS IN REAL TIME, ENABLING A DIRECT TRANSFER OF HUMAN PERFORMANCE ONTO THE DIGITAL CHARACTER. THIS APPROACH CAPTURED SUBTLE DETAILS SUCH AS EYE MOVEMENT, MOUTH SHAPES, AND MICRO-EXPRESSIONS, RESULTING IN MORE NATURAL AND LIFELIKE ANIMATION. LIVE LINK ALLOWED FOR IMMEDIATE FEEDBACK WITHIN UNREAL ENGINE, MAKING IT EASIER TO ADJUST PERFORMANCE, TIMING, AND EXPRESSION ACCURACY DURING THE CAPTURE PROCESS. THIS WORKFLOW ENHANCED THE REALISM OF THE CHARACTER'S FACIAL ANIMATION AND HELPED CREATE EXPRESSIVE, EMOTIONALLY ENGAGING PERFORMANCES SUITABLE FOR HIGH-QUALITY CINEMATIC AND REAL-TIME APPLICATIONS.



VIRTUAL SET

I USED A VIRTUAL GREEN SCREEN SETUP WITHIN UNREAL ENGINE TO CREATE A CONTROLLED ENVIRONMENT FOR COMPOSITING AND SCENE PRODUCTION. BY PLACING CINE CAMERA ACTORS IN THE SCENE, I WAS ABLE TO FRAME SHOTS WITH CINEMATIC PRECISION, ADJUSTING FOCAL LENGTH, DEPTH OF FIELD, AND CAMERA MOVEMENT TO ACHIEVE A PROFESSIONAL VISUAL STYLE. THIS SETUP ALLOWED FLEXIBLE CAMERA POSITIONING AND REALISTIC COMPOSITION WITHOUT THE LIMITATIONS OF A PHYSICAL STUDIO, MAKING IT EASIER TO EXPERIMENT WITH ANGLES, LIGHTING, AND STORYTELLING WHILE MAINTAINING A CLEAN BACKGROUND FOR POST-PRODUCTION OR VIRTUAL SCENE INTEGRATION.

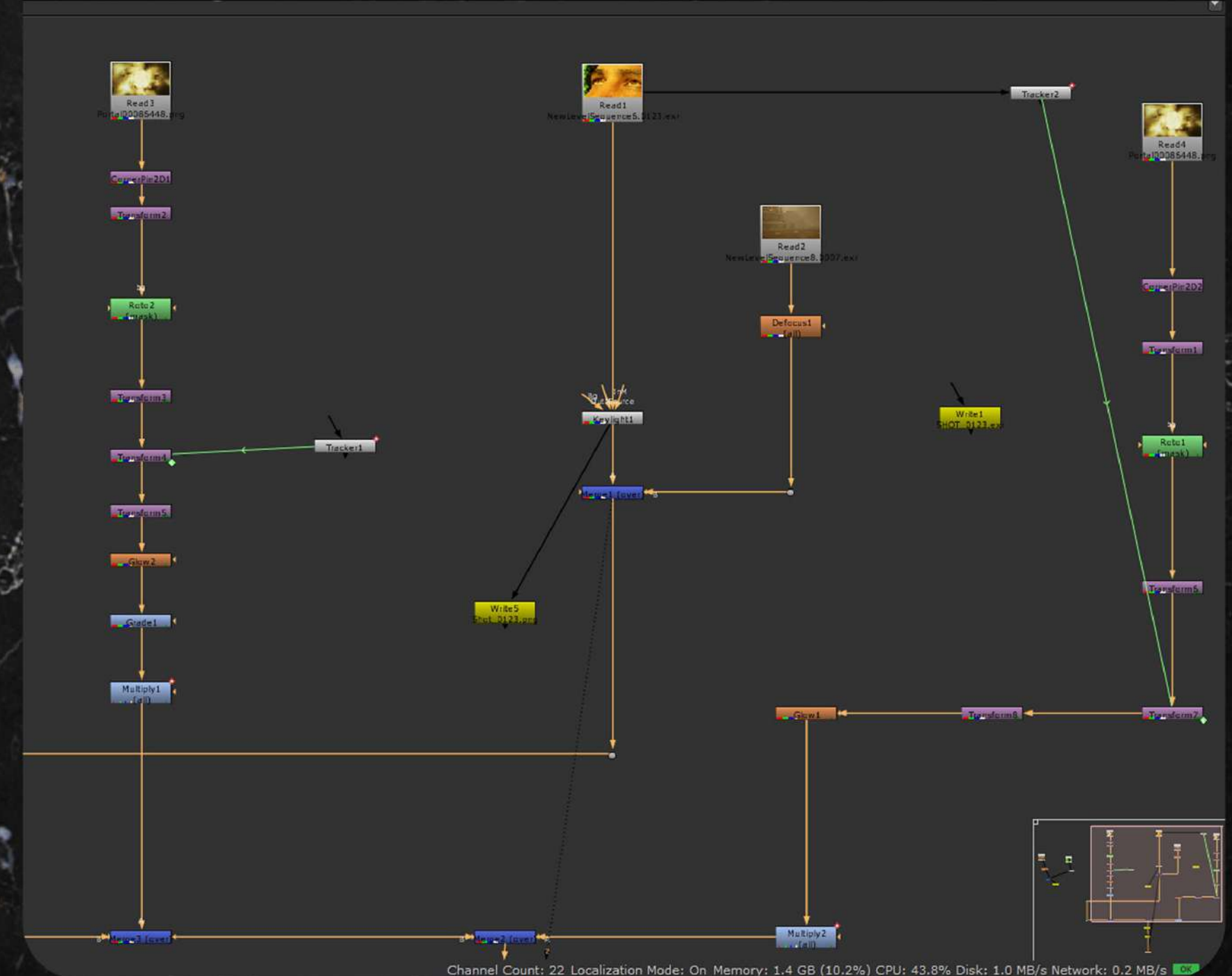


POST - PRODUCTION



COMPOSITION

THE GREEN SCREEN SHOTS WERE IMPORTED INTO NUKE, WHERE 2D TRACKING AND PLANAR TRACKING WERE USED TO ACHIEVE PRECISE AND STABLE COMPOSITES. THE 2D TRACKING HELPED LOCK INDIVIDUAL POINTS SUCH AS FACIAL FEATURES OR KEY REFERENCE MARKERS, ENSURING CONSISTENT ALIGNMENT THROUGHOUT THE SHOT. PLANAR TRACKING WAS USED TO CAPTURE SURFACE MOVEMENT AND PERSPECTIVE SHIFTS, MAKING IT EASIER TO INSERT AND ATTACH ELEMENTS ACCURATELY WITHIN THE SCENE. TOGETHER, THESE TECHNIQUES IMPROVED DEPTH, REALISM, AND CONTINUITY, ALLOWING THE ENVIRONMENT TO BLEND NATURALLY WITH THE FOOTAGE AND RESULTING IN A CLEAN, PROFESSIONAL-QUALITY COMPOSITE.





Lift



Gamma



Gain



Offset

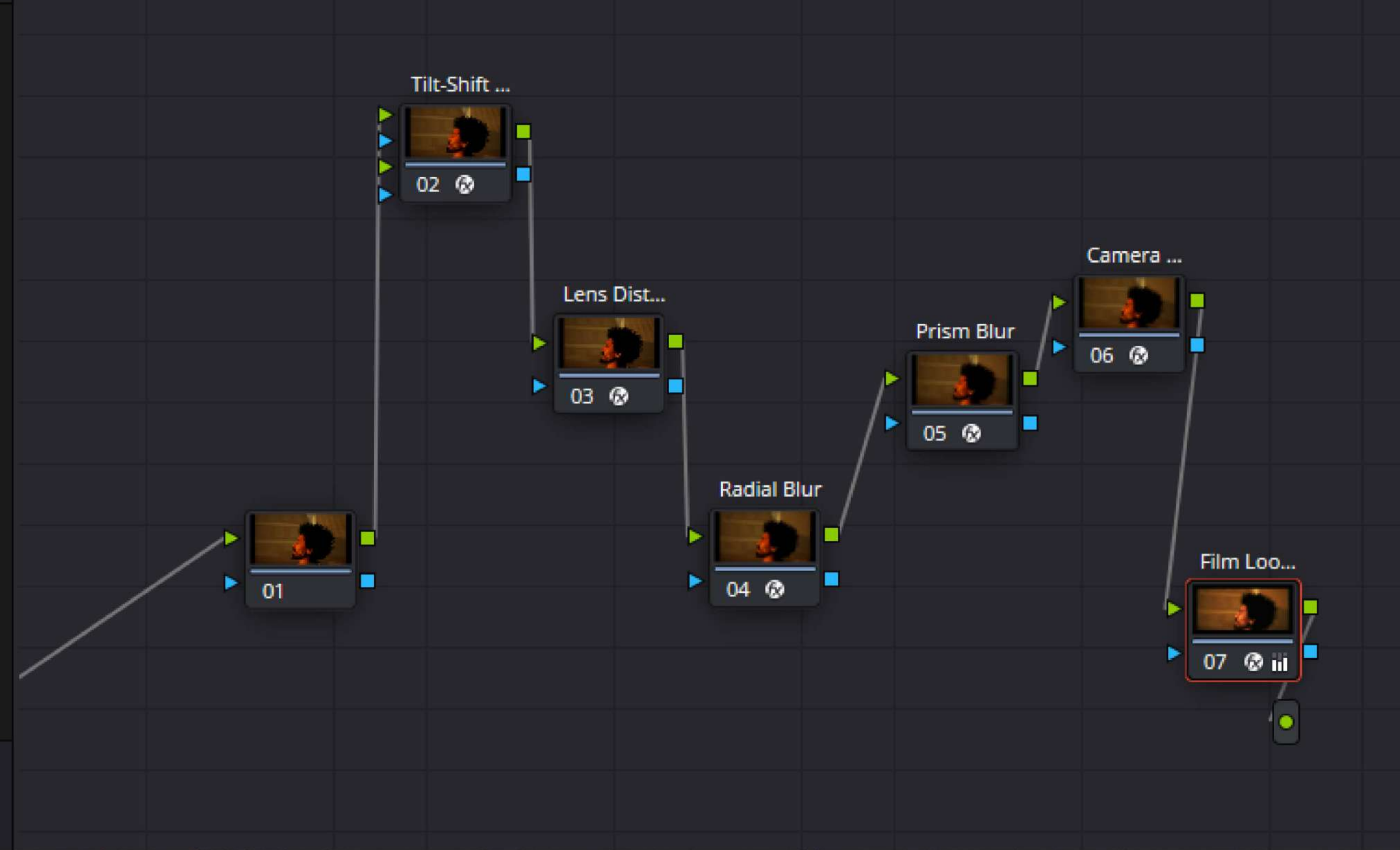


0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	1.00	1.14	0.99	0.66	25.00	25.00	25.00
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Col Boost	0.00	Shad	0.00	Hi/Light	0.00	Sat	50.00	Hue	50.00	Mix	100.00
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COLOUR = GRADING



01:00:02:19

DAVINCI RESOLVE

THE FINAL COMPOSITE WAS TAKEN INTO DAVINCI RESOLVE FOR COLOR GRADING, WHERE THE OVERALL LOOK AND MOOD OF THE SHOT WERE REFINED. ADJUSTMENTS WERE MADE TO COLOR BALANCE, CONTRAST, AND SATURATION TO ENSURE VISUAL CONSISTENCY BETWEEN THE SUBJECT AND THE ENVIRONMENT. THE COLOR GRADING PROCESS HELPED ENHANCE REALISM, ESTABLISH A COHESIVE TONE, AND GIVE THE FINAL OUTPUT A POLISHED, CINEMATIC FINISH.

2:40:1

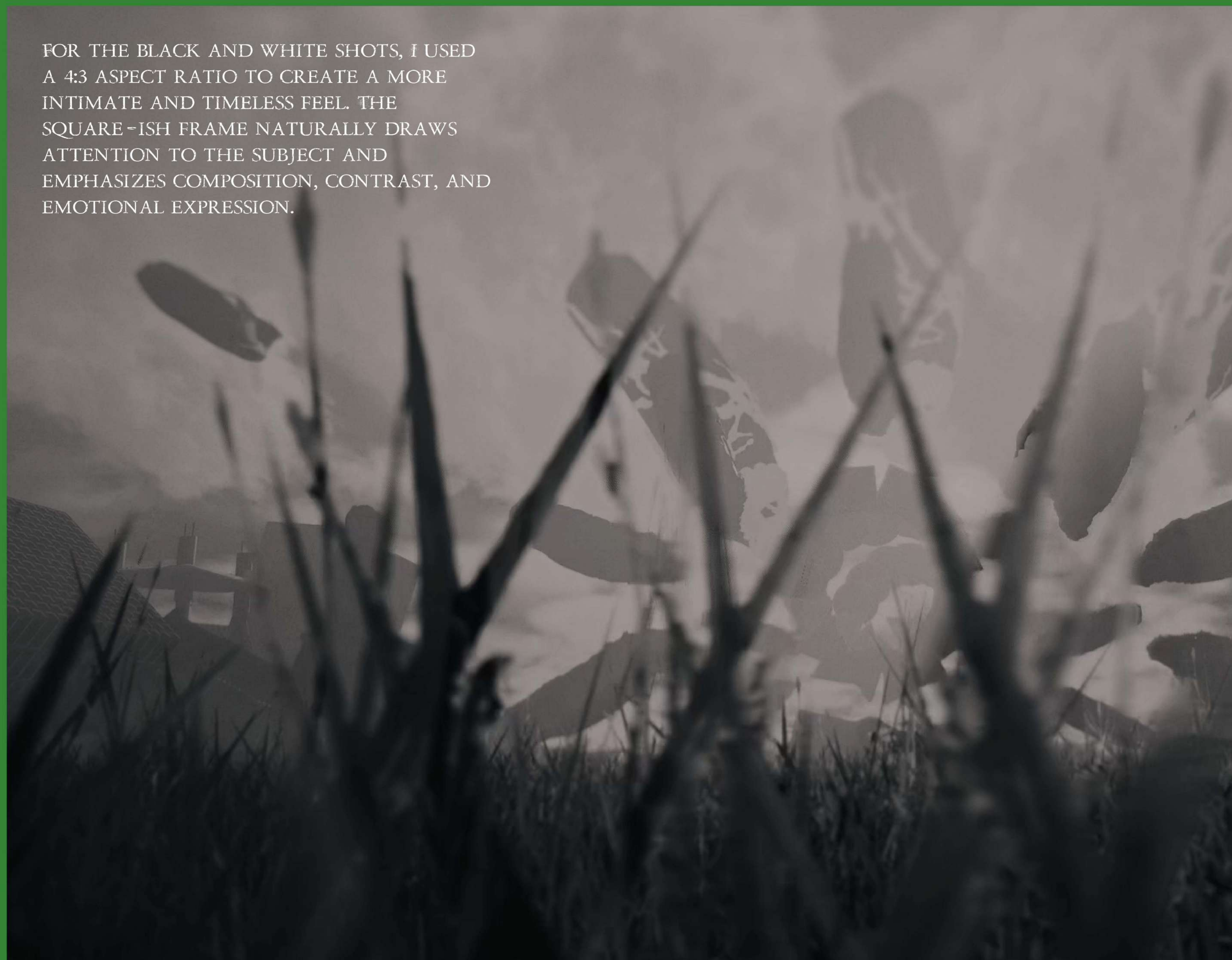


CINEMA RATIO

35MM F/

4:3

FOR THE BLACK AND WHITE SHOTS, I USED A 4:3 ASPECT RATIO TO CREATE A MORE INTIMATE AND TIMELESS FEEL. THE SQUARE-ISH FRAME NATURALLY DRAWS ATTENTION TO THE SUBJECT AND EMPHASIZES COMPOSITION, CONTRAST, AND EMOTIONAL EXPRESSION.

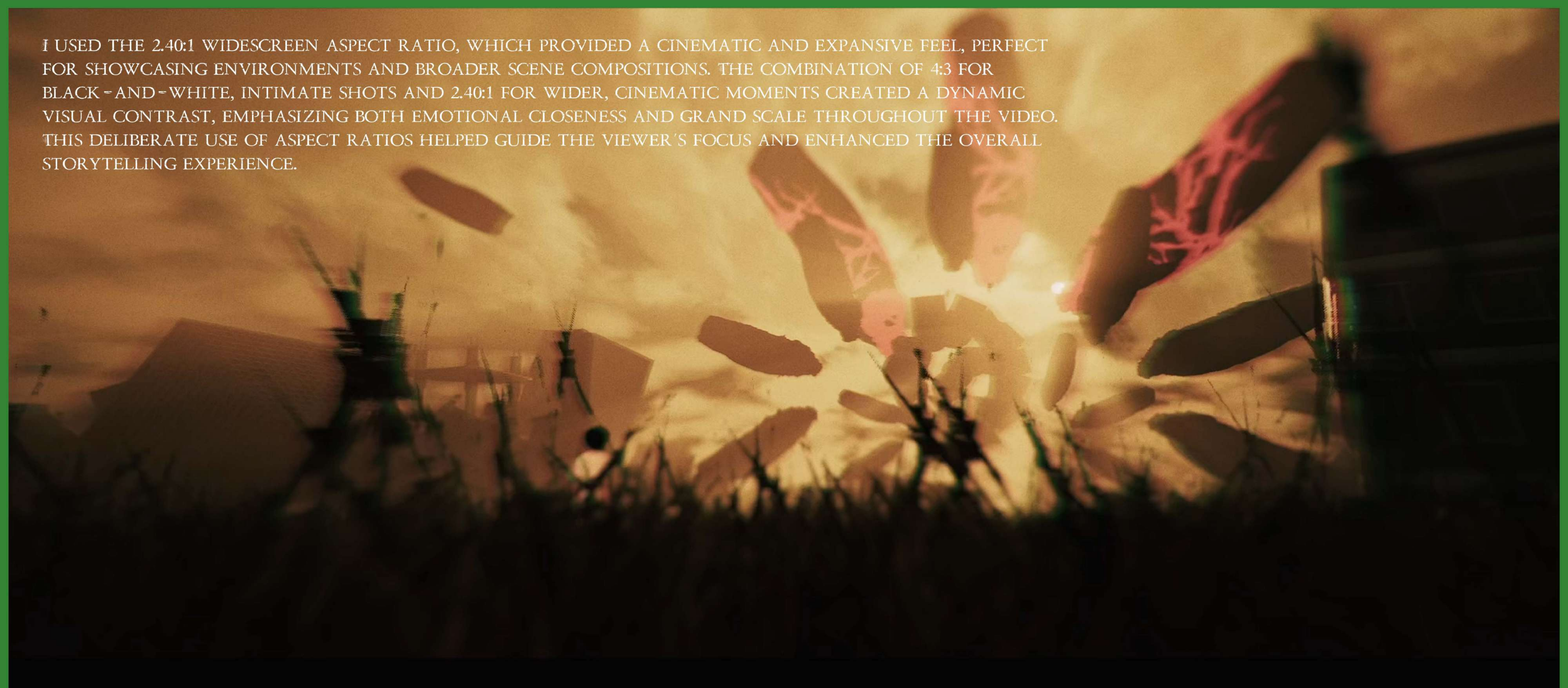


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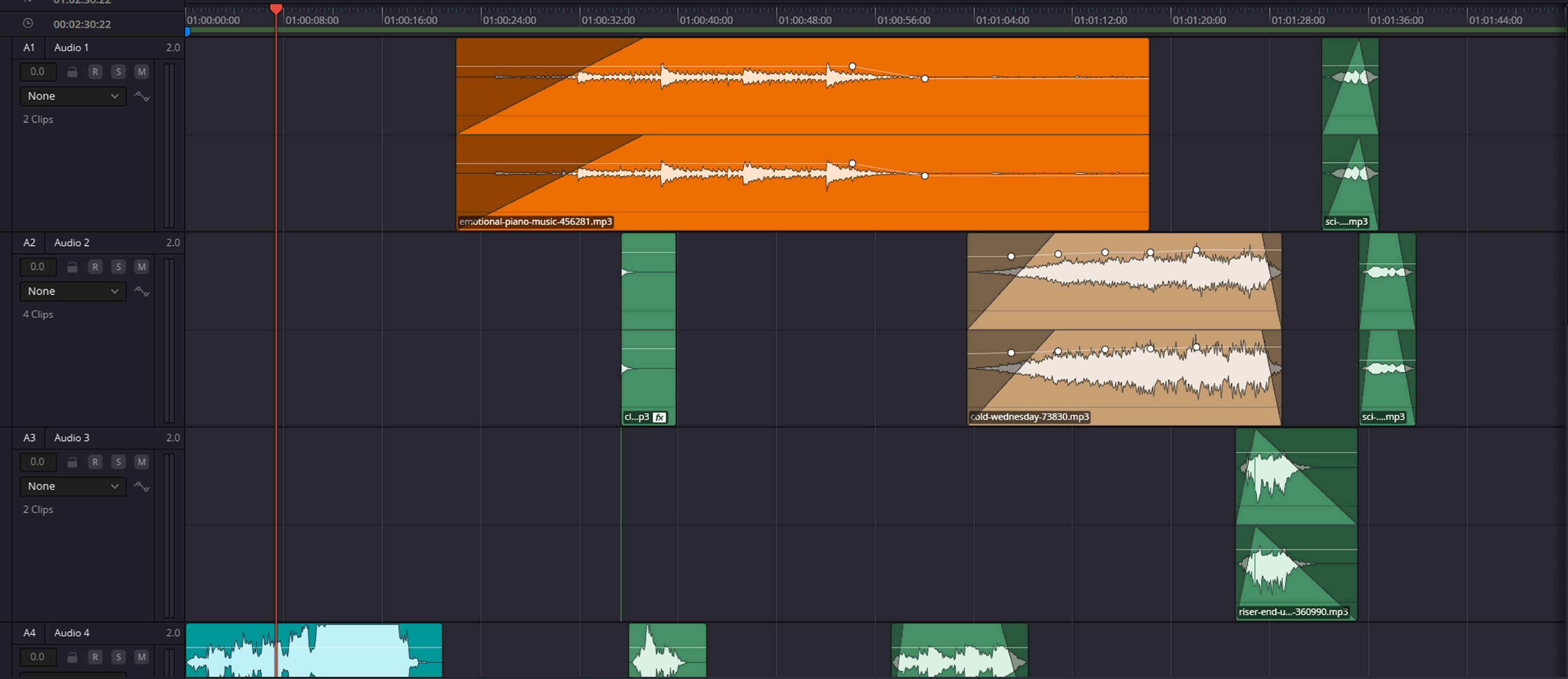
2:40:1



I USED THE 2.40:1 WIDESCREEN ASPECT RATIO, WHICH PROVIDED A CINEMATIC AND EXPANSIVE FEEL, PERFECT FOR SHOWCASING ENVIRONMENTS AND BROADER SCENE COMPOSITIONS. THE COMBINATION OF 4:3 FOR BLACK-AND-WHITE, INTIMATE SHOTS AND 2.40:1 FOR WIDER, CINEMATIC MOMENTS CREATED A DYNAMIC VISUAL CONTRAST, EMPHASIZING BOTH EMOTIONAL CLOSENESS AND GRAND SCALE THROUGHOUT THE VIDEO. THIS DELIBERATE USE OF ASPECT RATIOS HELPED GUIDE THE VIEWER'S FOCUS AND ENHANCED THE OVERALL STORYTELLING EXPERIENCE.



35MM F/

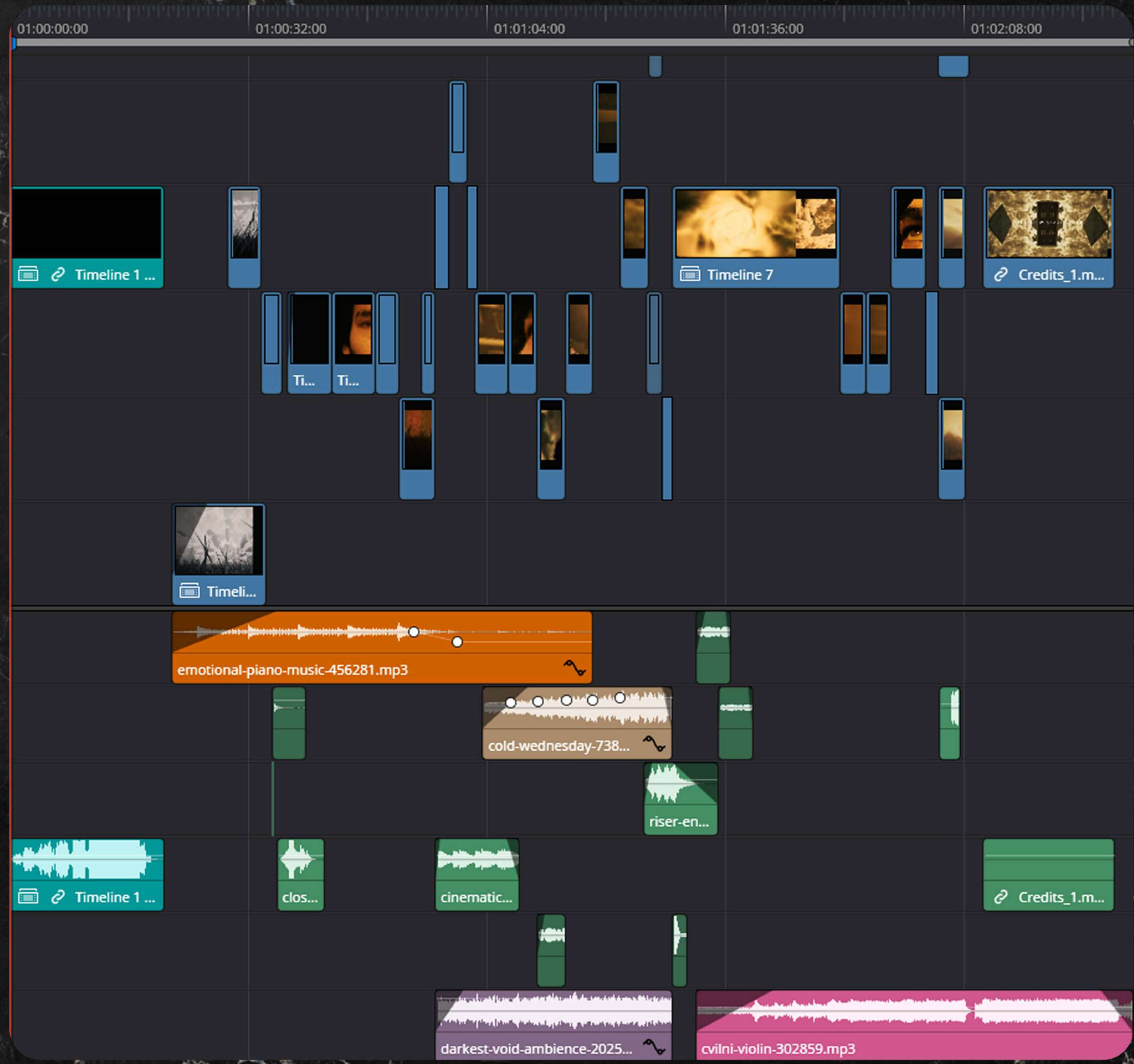


SOUND MIXING AND FX EDITING

I USED THE FAIRLIGHT IN DAVINCI RESOLVE FOR SOUND EDITING AND MIXING. THIS INVOLVED CLEANING UP AUDIO, ADJUSTING LEVELS, APPLYING EQ AND COMPRESSION, AND ENSURING CLEAR AND BALANCED SOUND THROUGHOUT THE PROJECT. FAIRLIGHT'S TOOLS HELPED ME ENHANCE DIALOGUE CLARITY, MANAGE BACKGROUND NOISE, AND CREATE A CONSISTENT AUDIO MIX THAT SUPPORTS THE VISUALS EFFECTIVELY.

FINAL SEQUENCE

I COMBINED ALL EDITED VISUALS WITH THE FINAL MIXED AUDIO TO CREATE THE COMPLETED SEQUENCE. I ORGANISED THE CLIPS ON THE TIMELINE, TIGHTENED THE TIMING OF CUTS, AND IMPROVED CONTINUITY BETWEEN SHOTS TO STRENGTHEN THE OVERALL STORYTELLING. ONCE THE PICTURE EDIT WAS LOCKED, I IMPORTED AND ALIGNED THE MIXED SOUND, MAKING SURE KEY MOMENTS MATCHED PERFECTLY WITH THE VISUALS. BY REVIEWING AND FINE-TUNING BOTH ELEMENTS TOGETHER, I ACHIEVED A FINAL SEQUENCE THAT FEELS CLEAN, PROFESSIONAL, AND WELL-SYNCD.





THANK YOU