

A FILM BY
FREDERIC SIEGEL & BENJAMIN MORARD

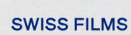


THE LONELY ORBIT

PRESSKIT

PRODUCED BY **TEAM TUMULT**, MARWAN ABDALLA EISSA
IN COPRODUCTION WITH **SRF SWISS RADIO AND TELEVISION** COMMISSIONING EDITOR **GABRIELA BLOCH STEINMANN**
ORIGINAL SCORE BY **LUC GUT** SOUNDDESIGN & MIX **NOISY NEIGHBOURS** SOUNDDESIGN & MIX **DIETER HEBBEN**
ANIMATION **FREDERIC SIEGEL, BENJAMIN MORARD, NINA CHRISTEN, JUSTINE KLAIBER, ESTELLE GATTLEN**
ADDITIONAL LAYOUT **NICO KAST** ADDITIONAL MUSIC **NORMAN CHAMBERS, GEVA ALON**
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TEAMTUMULT.CH/THELONELYORBIT



PRESSKIT

THE LONELY ORBIT – AN ANIMATED SHORT FILM

CONTACT PRODUCTION

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CONTACT SALES AND DISTRIBUTION

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CONTACT DIRECTOR / CO-DIRECTOR

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Benjamin Morard | beni@teamtumult.ch | www.benimorard.com

SYNOPSIS

ENGLISH

Leaving for his dream job, a satellite technician keeps solitude at bay by constantly texting with his old friends. After neglecting his duties a satellite leaves its orbit which causes the worlds network to collapse.

DEUTSCH

Angelangt in seinem Traumjob versucht der Satellitentechniker Dan seine Einsamkeit zu bewältigen indem er durch Kurznachrichten in ständigem Kontakt mit seinen alten Freunden steht. Als er seine Aufgaben vernachlässigt, verlässt ein Satellit seinen Orbit, was zu einer Kettenreaktion und zum Kollaps des gesamten Funknetzwerks der Welt führt.

LOGLINE

ENGLISH

A satellite technicians inability to cope with his solitude causes a chain reaction in space and in his own mind.

DEUTSCH

Das Unvermögen eines Satellitentechnikers mit seiner Einsamkeit umzugehen resultiert in einer Kettenreaktion im Weltall und in seinem eigenen Kopf.



TECHNICAL DETAILS

TITLE	The Lonely Orbit
GENRE	Drama, Sci-Fi
DURATION	09'22" Minutes
TECHNIQUE	2D Computer
FORMAT	DCP, Dolby SR 5.1
ASPECT RATIO	Cinemascope 2.35:1
FRAME RATE	24 fps
RESOLUTION	2048 x 868
COMPLETION	2019
COUNTRY	Switzerland

LINKS

WEBSITE	www.teamtumult.ch/thelonelyorbit
TRAILER	www.vimeo.com/teamtumult/tlo-trailer
INSTAGRAM	@teamtumult
FACEBOOK	facebook.com/teamtumultzurich



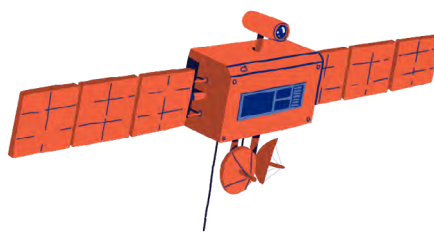
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FREDERIC SIEGEL DIRECTOR

Frederic Siegel is a Swiss animation director, visual artist and member of the Zurich-based creative collective „Team Tumult“. While expressing his own artistic views in personal short films, illustrations & music, he’s also teaching animation basics and producing commissioned work & music videos. He graduated in 2015 from the Lucerne School of Art & Design with the film Ruben Leaves, which won several awards, including the Swiss Film Award for the best graduation film.

FILMOGRAPHY

The Lonely Orbit 2D Animation 9'22" 2019	Author Storyboard Animation Director
Honour 2D Animation 5' 2018	Author Animation Director
Mind Invaders 2D Animation 4'15" 2018 musicvideo for Swiss band Too Mad	Author Animation Co-Director
Big Buddy Blue 2D Animation 3'35" 2017 Card Blanche from Freitag AG	Author Storyboard Animation Director
Ruben Leaves 2D Animation 5' 2015	Author Animation Director





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BENJAMIN MORARD CO-DIRECTOR

Benjamin Morard is a Zurich based director, animator and story artist. After graduating from the Lucerne School of the Arts & Design he co-founded the creative collective Team Tumult where he creates commissioned animations and directs short films. His biggest passion, however, is storyboarding for entertaining visual projects.

FILMOGRAPHY

The Lonely Orbit | 2D Animation | 9'22" | 2019

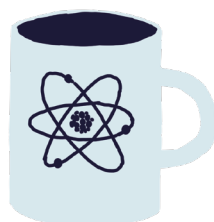
Storyboard | Animation | Co-Director

Big Buddy Blue | 2D Animation | 3'35" | 2017
Card Blanche from Freitag AG

Author | Storyboard | Animation | Director

Star Track | 2D Animation | 5' | 2014

Author | Storyboard | Animation | Director



CAST & CREW

DIRECTOR	Frederic Siegel
CO-DIRECTOR	Benjamin Morard
PRODUCER	Marwan Abdalla Eissa
CO-PRODUCER	Swiss Radio and Television Gabriela Bloch-Steinmann
ORIGINAL SCORE	Luc Gut
ADDITIONAL MUSIC	Norman Chambers Geva Alon
LAYOUT	Nico Kast Frederic Siegel
ANIMATION	Frederic Siegel Benjamin Morard Nina Christen Justine Klaiber Estelle Gattlen
SOUNDDESIGN & MIX	Noisy Neighbours Kilian Vilim Thomas Gassmann
FOLEY	Dieter Hebben
SUPPORTED BY	Federal Office of Culture Zürcher Filmstiftung Canton Zug Canton Obwalden The City of Baar

FAQ

1. How did you come up with the Story for "The Lonely Orbit"?

Frederic Siegel: The Idea for „The Lonely Orbit“ developed in my head a few years after I graduated from Lucerne School of Art & Design. I suddenly realised, how hard it is to keep friendships alive over a distance. After being together almost everyday during our studies, most of our communication now shifted into the digital realm. And somehow this made me feel like a satellite; being constantly connected in a virtual sense, but actually separated over a huge distance. I'm floating in an orbit around my friends, who are holding me close with their gravitational pull.

2. How come that you're co-directing this film?

FS & Benjamin Morard: After we met during our studies at the Lucerne School of Art & Design, where we already worked on some collaborative projects together, we thought about founding our own animation collective and work on short films together. Together with our friends Marwan Eissa (Producer of „The Lonely Orbit“), Nina Christen & Justine Klaiber (animators on the film) we actually formed the animation collective "Team Tumult", where we kept working together. In addition to our shared love of Science-Fiction and Space we also have similar views about how to tell and visualise a story. Also we are adding complementary skills to each others creative toolbox; while Frederic acted as the Writer and Art Director for „The Lonely Orbit“, Benjamin worked on the Storyboard and the Editing.

3. Why did you choose to tell the story completely in orange and blue?

FS: The visual style and color concept of „The Lonely Orbit“ is very much based on my previous film „Ruben Leaves“, where I used a bold blue and yellow color scheme. The blue and orange colours in „The Lonely Orbit“ helps to give it a softer and more graceful look. We were also inspired by the dawn of computer graphics, where restricted colour-palettes were used, due to the low amount of memory capacity.

BM: This minimalistic color palette also guides the audience into the surrealistic nature of the film and should help them to accept and enjoy this abstract reality for the next 10 minutes. Nonetheless we clearly needed enough colours to make a distinction between the two main settings: earth, and the

4. What was the biggest challenge on the project?

FS: For me, my biggest challenge was to work in big team with a Co-Director and other animators, as I mostly worked alone on my personal projects before. Sometimes it was hard make decisions in a group or to work out problems. But in the end I'm sure I learned a lot about myself as a filmmaker and the final film turned out way stronger!

BM: For me it was clearly the editing of the film. Since we really wanted to create a slow paced film with impressive imagery of the earth and technology, it was very hard to get the timing just right. In certain space shots you just observe some satellites flying by and the world spinning slowly underneath. It's beautiful to look at, but how long can you show it until it gets boring? It's hard to judge the length of a scene, when there is basically nothing happening at all. Especially if you as the editor have seen it a few hundred times already.

5. Do you have a favourite moment in the film? If so why?

FS: My favorite moments are all the shots happening in orbit. We really wanted to convey a nice feeling of being in space, floating in a vast, endless void.

BM: My personal favourite is when the satellite completely loses its contact and is suddenly confronted with the absolute silence of space. It is this moment in the film where you understand how lonely this machine truly is. Simultaneously there is this beautiful view of earth underneath and down there are everyone you will ever know.

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6. What were the biggest inspirations for the film?

FS: My biggest inspirations are obviously monumental space movies like 2001: A Space Odyssey, Gravity or Interstellar. I love the portrayal of small, human stories in an epic, pompous setting, making the viewer really feel the problems and loneliness of the protagonist. But I was also heavily inspired by surrealist feature- & short filmmakers like Quentin Dupieux, Masaaki Yuasa and Mikey Please.

BM: Space itself is a huge inspiration for me. It just fascinates me to think that you really could be out there and then look down on everything to maybe get a glance at the bigger picture. Not only artistically but also in life this is something that always draws me in.

7. Why are you working with traditional 2D animation when there are so many other ways to animate with computers nowadays?

FS: For me, as I'm also a traditional illustrator, drawing is the easiest and most expressive way to convey an image or an idea. I was also intrigued by the idea of showing a very deep and nuanced world in 2D. All the wide shots of vast space and earth scenery were really interesting to design.

8. What's next?

FS: At the moment we are back to Client work. But still I'm working on a new short film idea again, which is still in the very early stages of development. In the end of 2020 I will also take part in an Artist in Residence program in New York City, where I will keep on working on my own projects.

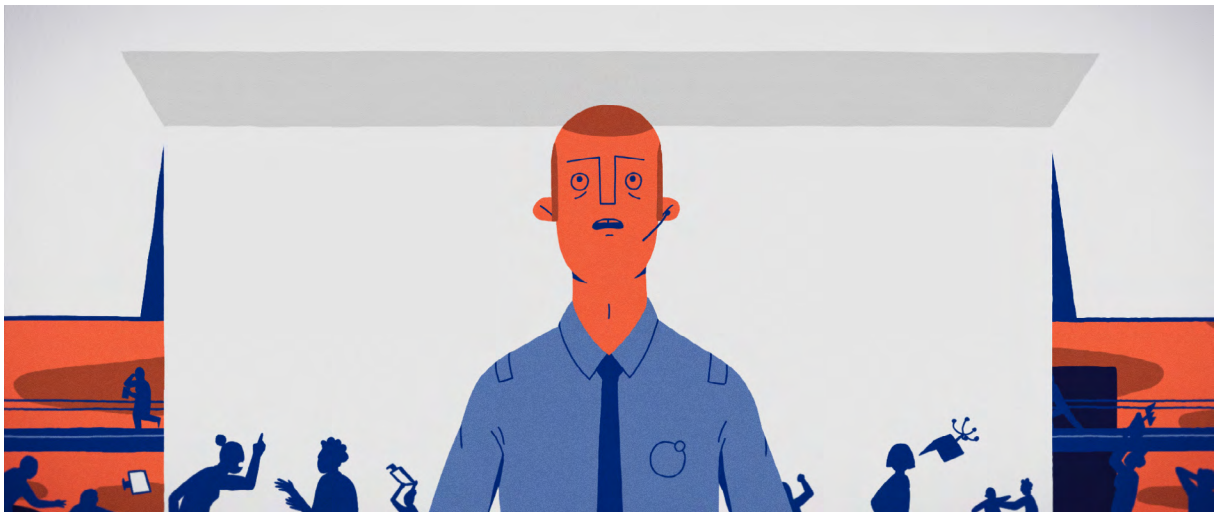
BM: As for me, I would like to further sharpen my skills in storyboarding and editing animated films. I don't really care if it is commissioned or indie short films. There is always something new to learn in how to tell visual stories in a way to make the audience feel something.

9. Can you tell us more about the production of "The Lonely Orbit"?

Marwan Abdalla Eissa (Producer): The Lonely Orbit being our first full fledged short film has been a challenge to produce. Having a background in commissioned work, planning and budgeting was nothing new to me but these things change drastically in time and scope when you're working on an artistic piece instead of an ad. There was the funding which takes time and puts you in a place of unease as you don't know if you're able to get your film off the ground. Being a Swiss production we profit from film funding from the state and different cantons (Swiss states) but if your project isn't able to convince it's basically game over. Usually when we get to work on a project we can start with production straight away, in this case we had to wait nearly two years until we had enough money to secure production.

Being not only the producer of the film but also a friend and colleague of the directors it was also difficult to define my role as a producer. I had to learn to be part of creative decisions but also to let the directors do their thing. Having a bigger team than we were used to during production it was important not to micro-manage everything but to give everyone enough breathing space to establish a creative environment which I think we achieved.

FILM STILLS



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