
كان مكان
KAN MAKAN
DIRECTED BY
RAGHAD ALBARQI
Bloom
telha
صندوق البحر الأحمر
RED SEA FUND
Supported by
الصندوق الثقافي
CULTURAL DEVELOPMENT FUND
ithra by aramco



Team:

Director: Raghad Albarqi

Producer: Khawlah Halawani

Line Producer: Fawaz Albatati

Production:

Bloom

telha



Film Overview:

Genre: Animation | Experimental
Exhibition: This short animated film can be experienced as a short animated film also as video installation.
Duration: 3:00 -7:00 Minutes

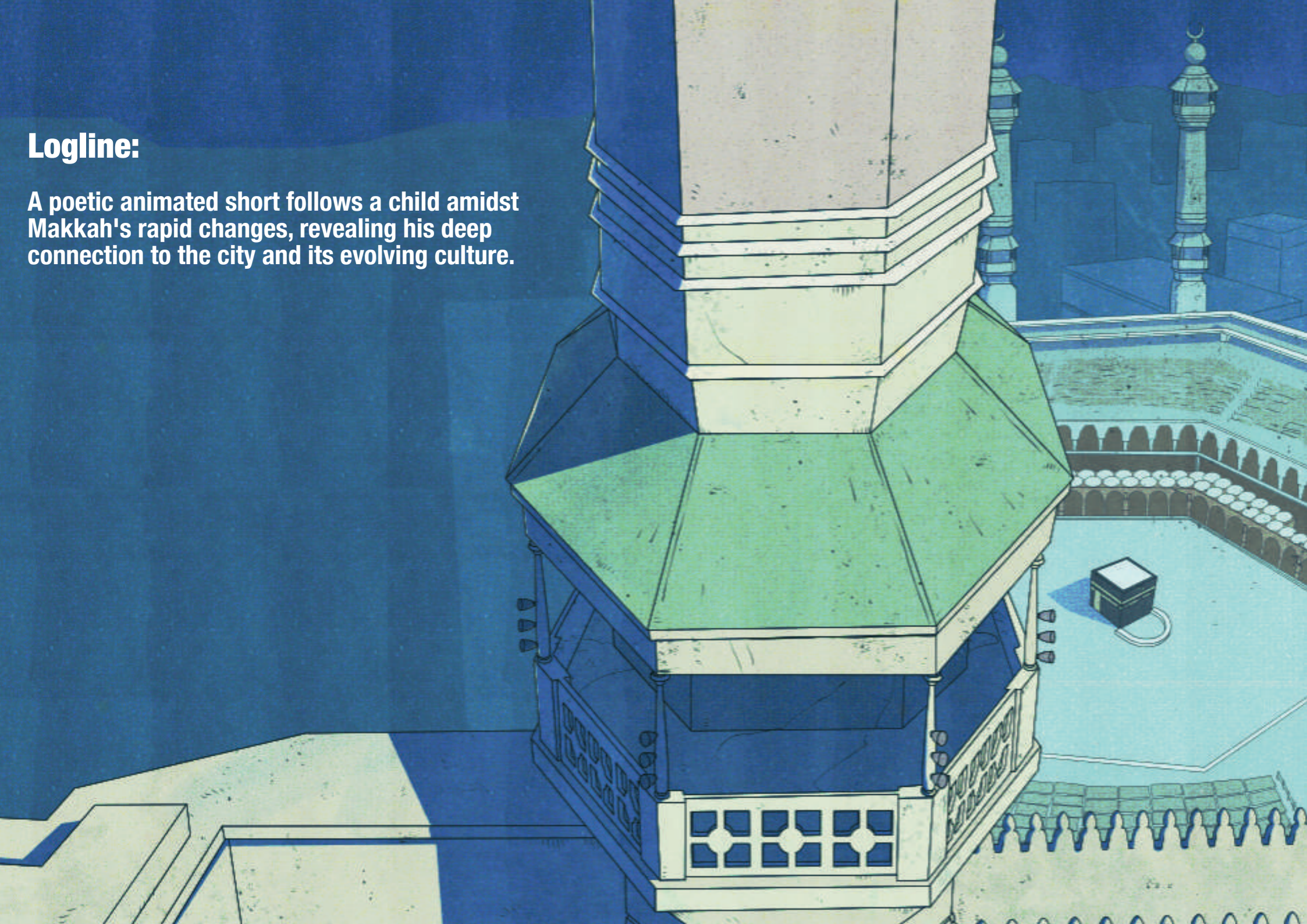
Target Audience:

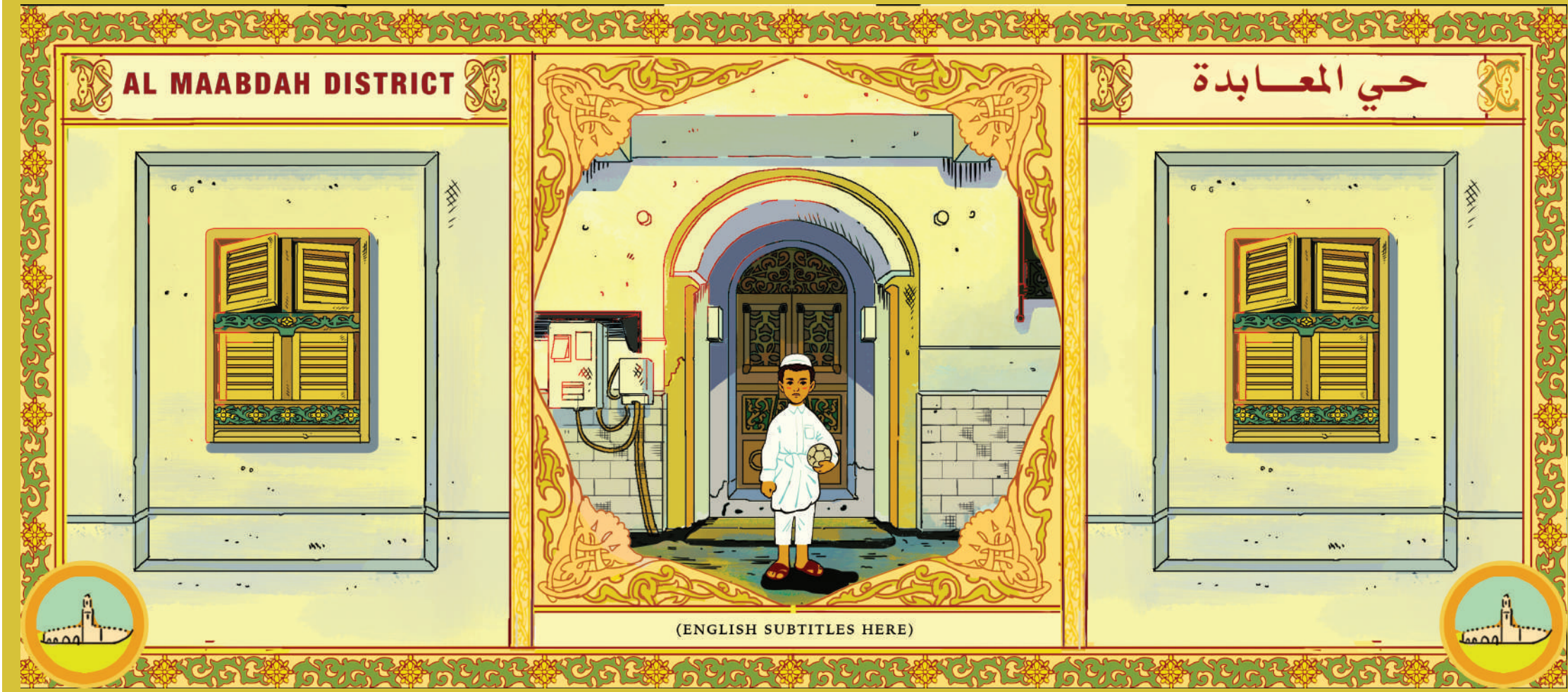
Kan Makan speaks to young adults and families, especially locals and Muslims who carry a deep connection to Makkah and its changing landscape. It resonates with audiences who appreciate poetic, emotional storytelling about home, memory, and belonging. The film invites both local and international viewers to see Makkah through the intimate eyes of its residents, those who have lived its transformations and those who long to return, offering a heartfelt reflection on identity, roots, and the passage of time



Logline:

A poetic animated short follows a child amidst Makkah's rapid changes, revealing his deep connection to the city and its evolving culture.





Synopsis:

In this short animated film, we embark on a magical journey through the rapid developments of the city of Makkah. Here, we discover a profound poetic connection between a child and his city and its culture. The film depicts the evolution of the city from the perspective of a child growing up amidst the rapid urban changes, through captivating scenes of his daily life, his departure during adolescence, and his return after a long time on the enchanting night of Eid. The film invites viewers to explore the deep relationship between a person and their beloved hometown, through its touching narrative reflecting the child's maturity and intimate bonds with it.

Director’s Vision:

I grew up in Makkah, surrounded by its mountains, mosques, and the warmth of its old neighborhoods. My childhood was filled with beauty, simplicity, and the spiritual rhythm of a city that never sleeps.

My father introduced me to art and filmmaking, sparking a passion that led me to leave Makkah to study and work in Jeddah, Riyadh, and later London. Each return home brought mixed feelings, familiar yet distant, as the city transformed and, after losing my father and grandparents, felt emptier than ever.

Kan Makan is my way of reconnecting with Makkah and reviving its fading memories. Through Ibrahim’s journey and his intimate letter to the city, the film poetically explores home, change, and belonging, using animation inspired by Makkah’s colors, culture, and daily life.



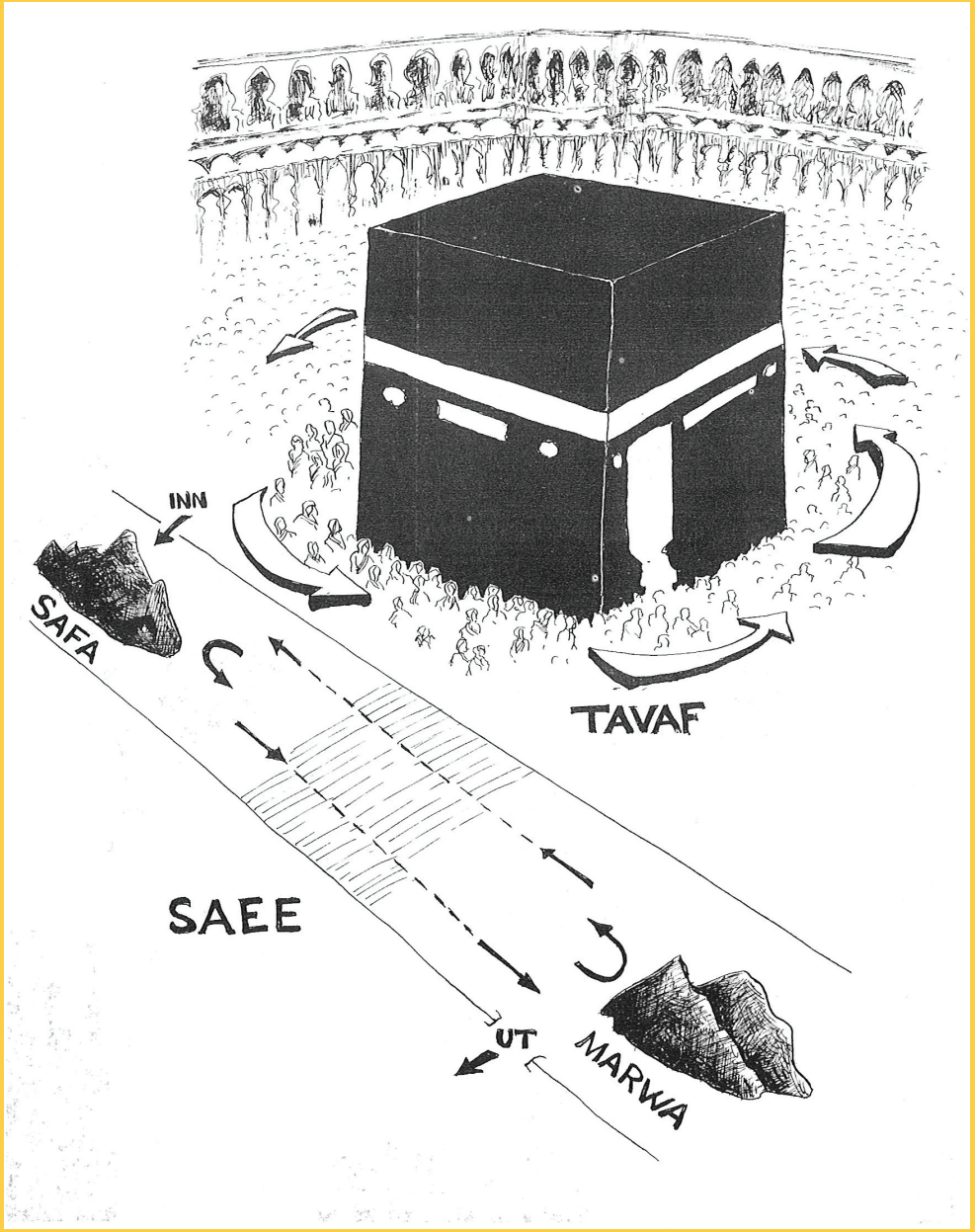
Developing the Concept of the Flim:



The film's concept draws inspiration from the notion of walking as a spiritual practice and underscores the central role of this spiritual journey within the city.

SAEE: The act of walking between Safa and Marwa during Hajj and Umrah is performed by Muslims as a reenactment of Hagar's desperate search for water and her eventual relief when Allah provided for her. It is one of the rituals performed by pilgrims during their visit to Makkah.

TAWAF: refers to taking rounds or encircling the Holy Ka'abah seven times in an anti-clockwise direction as part of Umrah or Hajj, starting from Hajr-al-Aswad (the black stone).







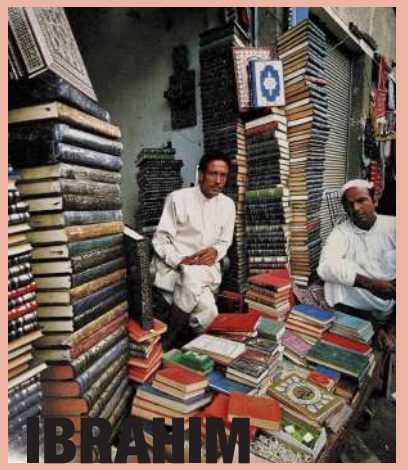






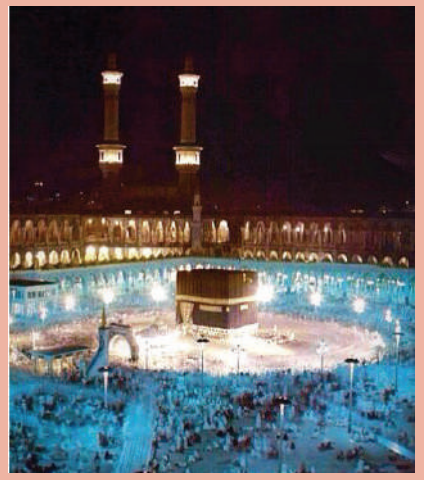






Environment:

The environment in the film reflects Makkah's transformation and the protagonist's journey, from the bustling streets to the serene mountains at sunrise. Each scene captures the city's cultural heritage and emotional resonance, with vibrant colors and intricate designs adding depth to the visuals.









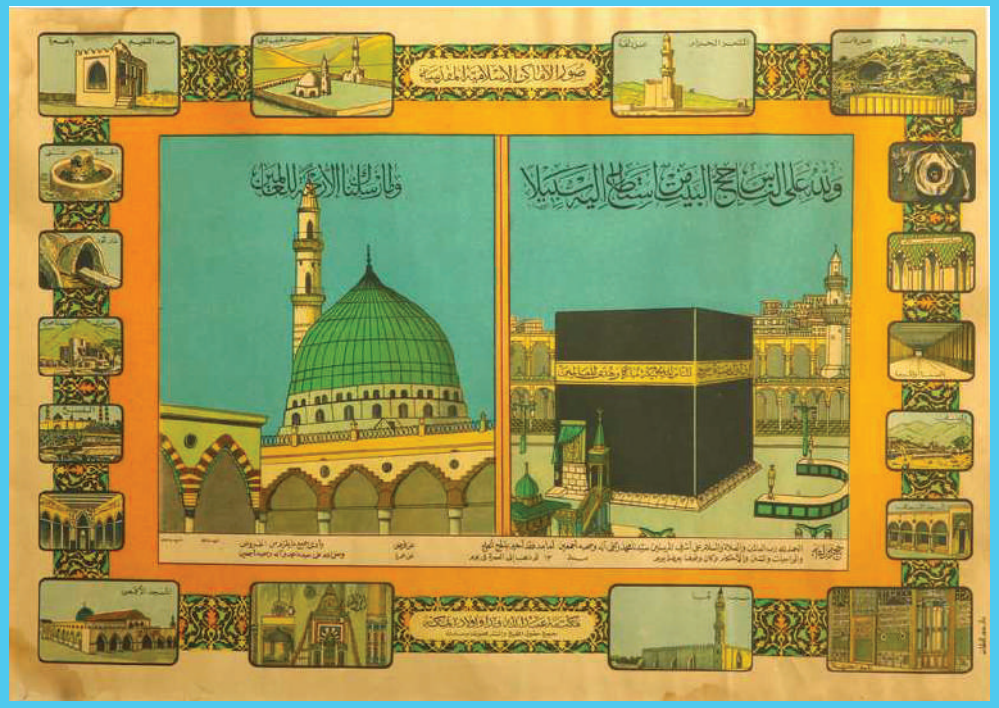


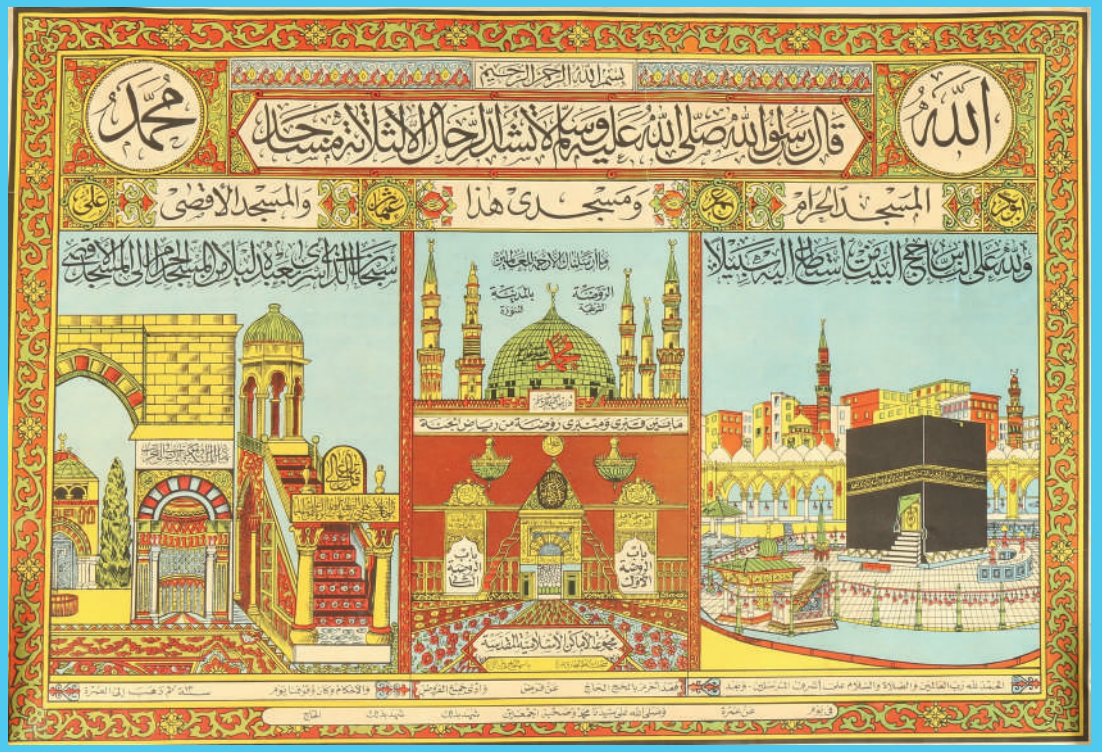




Reference Footage

Since the film aims for a semi-realistic style, we've opted to shoot reference footage to ensure the accuracy of movement.





Visual Style:

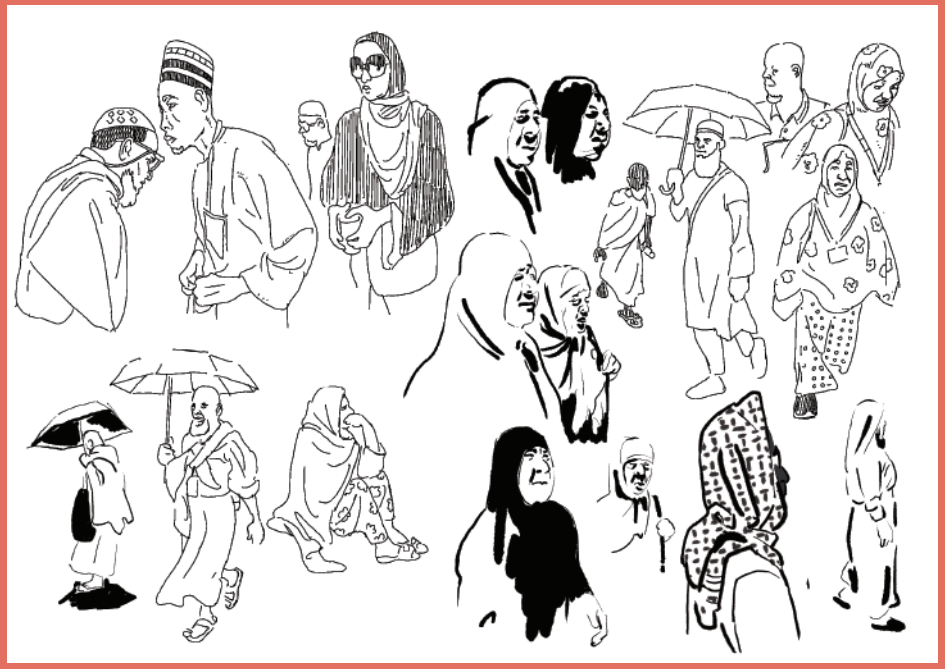
The project incorporates split screens inspired by 19th-century Hajj certificates. This design choice adds a classic touch to the modern presentation, creating a unique visual experience that bridges the past and present seamlessly. It serves as a nod to the historical significance of these certificates while enhancing the overall aesthetics of the film.



Concept Art







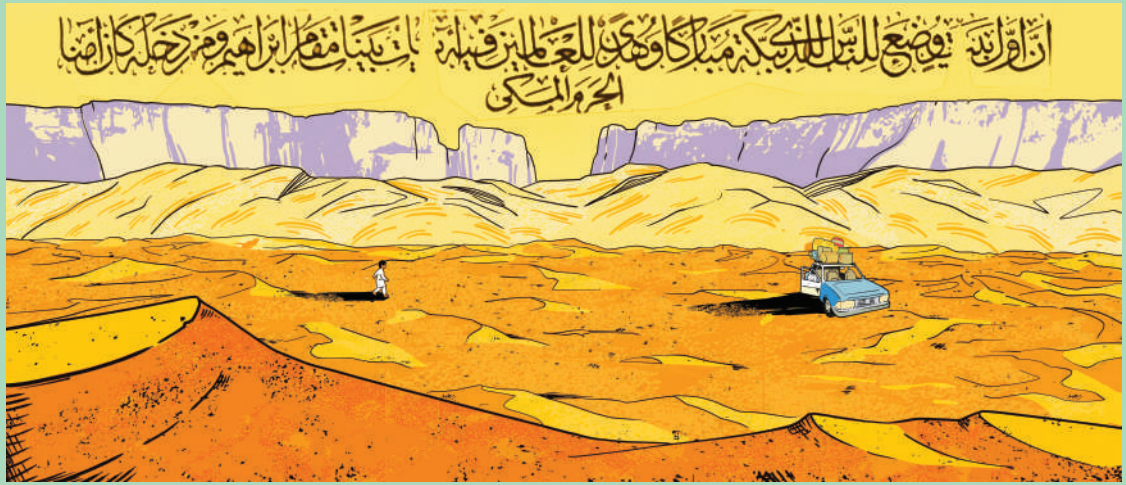














Animation Style:

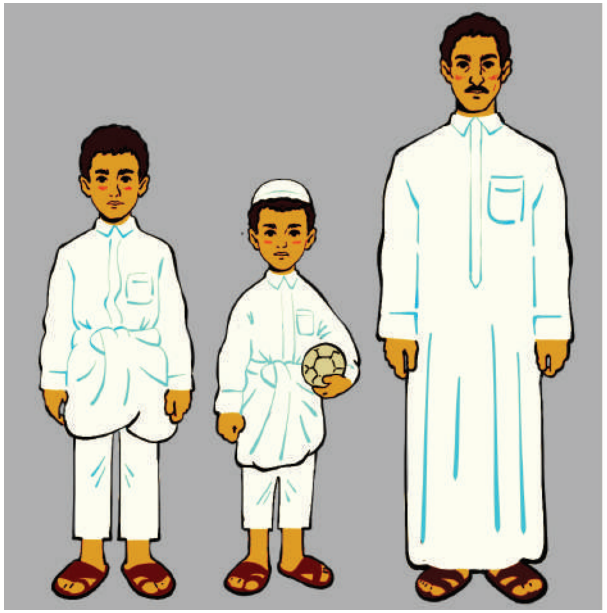
The animation in this film adopts a semi-realistic style, intending to connect with audiences across different age groups and authentically depict the city without any artificial alterations. Vibrant colors and intricate designs will embellish the visuals, enhanced by a hand-drawn approach for added artistic flair.

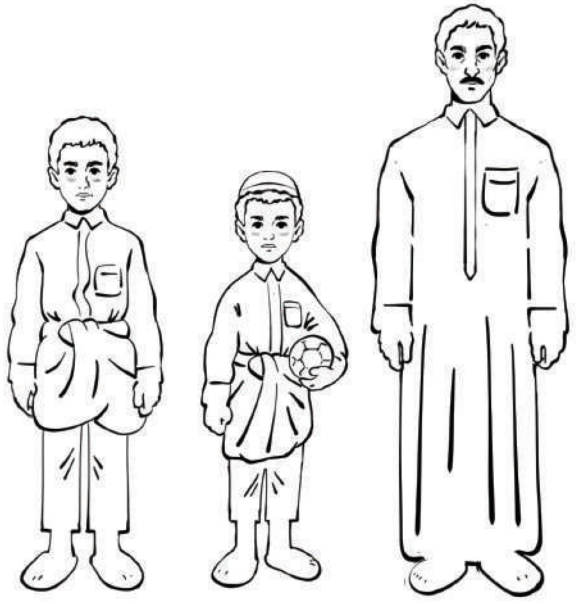
IBRAHIM

Ibrahim, an architect and writer, grew up in Makkah, cherishing its simple neighborhoods. Despite moving to different cities for education and work, he returnes to visit his old neighborhood in Makkah.

In the film, Ibrahim writes a nostalgic letter, addressing Makkah as if speaking to his mother. He fondly recounts his day, from school to playing football, expressing sorrow at leaving his city, and finally returning on Eid night to relive moments in his family's neighborhood adorned with festive lights. The film captures his deep connection, blending joy and nostalgia for the places that shaped his youth.







Distribution Plan:

Film Festivals:

- Showcase the film in competition categories and special screenings.
- Network with industry insiders to explore distribution opportunities.
- Utilize festival awards and accolades to enhance the film's reputation and marketability.
- Host screenings and Q&A sessions to engage with audiences and industry professionals.

Artistic Installation:

- Collaborate with curators and organizers to develop an immersive installation experience.
- Secure support from the Cultural Development Fund and the Ministry of Tourism.
- Promote the installation through Ithra and other cultural institutions to attract visitors and media attention.

Distribution Companies:

1- Cinewave 2- Miyu Distribution