

FLOWER MIND

KBITKA POZYMY

Animated Sci-Fi Pilot

Director: Vladyslav Griban

Country: Ukraine

Year: 2026

Runtime: [insert runtime]

Language: Ukrainian / Constructed Language

Format: Digital Animation, Unreal Engine 5, Motion Capture, AI-assisted Workflow

LOGLINE

After crash-landing on a hostile alien planet, a survivor and her robotic companion discover a mysterious biological intelligence that challenges the human instinct to control, colonize, and survive at any cost.

SHORT SYNOPSIS

After a catastrophic accident in space, Chia crash-lands on an unknown desert planet. Cut off from communication and left with limited resources, she attempts to survive with the help of her robotic companion XT3.

While searching for water and energy, XT3 discovers a hidden alien ecosystem centered around a mysterious flower-like organism. What first appears to be a biological resource slowly reveals itself as something more complex — a possible new form of intelligence.

As the boundary between machine, biology, and consciousness begins to blur, Chia must confront not only the dangers of the planet, but also her own past, her loneliness, and the consequences of humanity's desire to dominate the unknown.

DIRECTOR BIOGRAPHY

Vladyslav Griban is a Ukrainian film directing student, filmmaker, editor, and 3D artist. His work combines animation, CGI, virtual production, Unreal Engine, motion capture, and AI-assisted workflows.

He has experience in editing, commercial video production, music videos, and 2D/3D motion design. His creative interests focus on science fiction, visual storytelling, emerging technologies, and the relationship between human emotion and artificial intelligence.

Flower Mind is his second animated film and his first major 3D sci-fi project created in Unreal Engine.

DIRECTOR'S STATEMENT

Flower Mind was created as an independent science fiction animation project about loneliness, survival, and the encounter with a new form of life.

The story follows Chia, a survivor on an unknown planet, and her robotic companion XT3. At its core, the film explores the conflict between the human need to control and colonize the unknown, and the possibility that an alien ecosystem may possess its own intelligence, memory, and right to exist.

I was interested in combining classic cinematic storytelling with modern real-time production tools. The film was created primarily in Unreal Engine 5 using digital animation, motion capture, virtual production techniques, and selected AI-assisted tools. AI was used as part of the visual exploration and production acceleration process, but the story, world, direction, editing, characters, and creative decisions were developed and controlled by the author.

Flower Mind is also a personal experiment in independent filmmaking: an attempt to create an ambitious sci-fi world with very limited resources, while keeping a clear authorial vision. For me, the project is not only about technology, but about the question of what happens when humanity meets a form of life it cannot fully understand — and whether survival can exist without domination.

PRODUCTION NOTES

Flower Mind was developed as a small-scale independent production using a hybrid digital pipeline. The project combines Unreal Engine 5, motion capture, virtual production, digital animation, cinematic editing, and AI-assisted visual tools.

The film was created primarily by one author, with limited resources and a self-directed production process. Unreal Engine was used as the main environment for building scenes, staging camera movement, lighting, and rendering animated sequences. Motion capture and facial animation tools were used to speed up character performance and allow a more cinematic approach to 3D animation.

The project was conceived as a pilot for a larger science fiction world. Its purpose is to test the tone, atmosphere, visual language, and thematic direction of Flower Mind as a potential animated series or expanded sci-fi universe.

AI PRODUCTION DISCLOSURE

AI-assisted tools were used during the production of Flower Mind as part of the visual development and production acceleration process.

AI was used for selected visual elements, concept exploration, atmospheric shots, and experimental image-based sequences. These tools helped accelerate production and explore the visual identity of the world, especially in scenes requiring large-scale environments, alien landscapes, and cinematic atmospheric imagery.

The core creative authorship of the project remains human-led. The story, script, directing, editing, worldbuilding, characters, shot selection, structure, visual decisions, and final creative control were developed and handled by Vladyslav Griban.

The project does not use AI to imitate the style of a specific living artist. AI was used as a tool within a broader hybrid production pipeline that also includes Unreal Engine 5, motion capture, virtual production, manual editing, and digital animation.

In a future commercial version of the project, the use of AI is planned to be minimized and replaced where possible with more controlled 3D, animation, and production workflows.

THEMES

Flower Mind explores several key themes:

- survival and isolation;
- human contact with an alien ecosystem;
- artificial intelligence and biological intelligence;
- colonial thinking and the ethics of expansion;
- memory, guilt, and emotional trauma;
- the possibility of coexistence with a form of life we do not understand.

The film asks whether humanity can survive without repeating the same patterns of violence and domination, especially when facing a world that may be alive in ways we cannot immediately recognize.

VISUAL STYLE

The visual language of Flower Mind combines grounded survival science fiction with alien ecological imagery. The world of the film is built around contrasts:

- empty desert landscapes and hidden biological life;
- human technology and organic intelligence;
- military survival logic and fragile emotional memory;
- machine logic and emerging consciousness.

The film uses wide atmospheric shots, desert environments, harsh lighting, dust, isolation, and large-scale landscapes to create a sense of loneliness and distance. This is contrasted with more intimate scenes involving Chia, XT3, and the hidden alien ecosystem.

TECHNICAL INFORMATION

Production Type: Independent / Student Project

Animation Technique: 3D Animation, Unreal Engine 5, Motion Capture, AI-assisted Visual Workflow

Aspect Ratio: 16:9

Color: Color

Sound: Stereo

Country of Origin: Ukraine

Original Language: Ukrainian / Constructed Language

Subtitles: English

DIRECTOR / CONTACT

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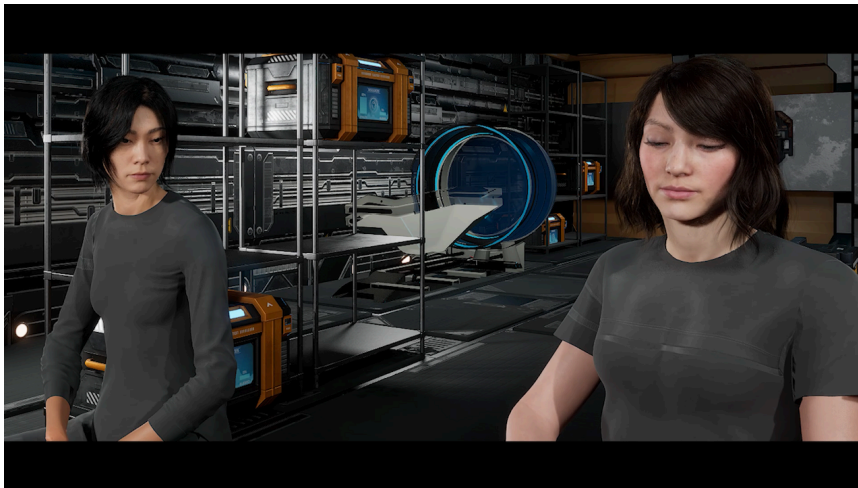
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YouTube: <https://www.youtube.com/@nogriban>

Portfolio / Website: vladgryban.com

SELECTED STILLS





STUDENT ID



FLOWER MIND — DIALOGUE LIST IN ENGLISH

Scene 02 — Camp / Capsule

CHIA: Commander of the colonization mission, Chiaki Mukai. During the mission, shuttle Columbia STS-187 collided with an asteroid. The shuttle suffered catastrophic damage. I made an emergency landing on an unknown planet. I requested contact with the ship. There is not enough power. I am running out of provisions. I am afraid I may soon have to eat insects.

CHIA: I activated two assistant robots: XT2 and XT3.

CHIA: What are you doing?...

CHIA: XT3, what is going on?

GRETA (XT3): Hello, Chia. Glad to see you again. I am repairing the tent.

CHIA: Right now? At this exact moment?

GRETA (XT3): There was a small problem with a hole in the tent. XT2 could not determine where the exit was. Chia, look at XT2. XT2 went to dig a hole.

CHIA: You are using my country's flag to patch a hole in the tent? Take it down immediately!

GRETA (XT3): I... oh, right. I am sorry. I will remove it now. Forgive me.

CHIA: Back home, for a stunt like that, you would already have been melted down into a toaster.

GRETA (XT3): Good thing we are not in your homeland.

CHIA: What is your brother-in-mind doing?

GRETA (XT3): XT2 is digging a pit for the tank...

CHIA: Do you already know where to get water?

GRETA (XT3): There are several possible locations. We need to send drones to scout them...

CHIA: Combat drones for reconnaissance? That would significantly reduce our defensive potential. I do not want to do that... Hm. Why don't you go yourself? How much charge do you have?

GRETA (XT3): Battery charge is 98%. But, as you said, the drones have greater defensive potential, and they can fly.

CHIA: I think a droid with your intelligence will do much better. The main thing is to believe in yourself. And yes — do not come back without water.

GRETA (XT3): Understood. Initiating task.

Scene 03 — Desert / Cave

CHIA (RADIO): XT3, do you read me?

CHIA (RADIO): XT3?!

GRETA (XT3): Yes. I found water. Requesting drones to the location.

CHIA (RADIO): Copy that. Birds are in the air.

Scene 04 — Meeting Alice / Flashback

CHIA: What?...

ALICE: Where did you get apples?

CHIA: Our faction is issued apples.

ALICE: I am a senior worker in the repair module... And for almost two years they have given me soup and mashed potatoes, soup and mashed potatoes, and that's all. No apples.

ALICE: Can I really? Thank you! My name is Alice!

ALICE: Oh, right, sorry. Good health to you, comrade! Alice Maria Mirel, third-rank engineer, sir, ma'am!

CHIA: Are you preparing for stand-up comedy? Sit down...

ALICE: Nice to meet you!

ALICE: I often sit in the repair module at night. If you ever need something fixed...

VOICE (V.O.): All engineers, proceed to the command center to receive your assignments.

ALICE: All right, I have to go. See you again.

Scene 05 — The Flower

CHIA: Best planet to land on.

CHIA: Mother of God! How many of you are there?!

CHIA: Whew, finally. Use ultrasound. Get them out of my tent.

CHIA: What triggered them? This is the first time I have seen them crawl in so actively...

GRETA (XT3): Maybe the food...

CHIA: Maybe. How is the water analysis?

GRETA (XT3): The water is organic and safe to drink.

GRETA (XT3): I found something. This flower is overflowing with energy. It is a xenobiotic flower, a reproductive phytosystem. A material recompilation of life.

CHIA: Can we use it to charge the transmitter?

GRETA (XT3): Theoretically, if placed into the combustion chamber, it could generate energy.

CHIA: Great. I will do that right now.

GRETA (XT3): Wait. We have enough water for a long time. I suggest deploying the botanical module.

CHIA: Good idea. I cannot even look at these parasites, let alone eat them.

GRETA (XT3): Added to the task list. Initiating execution.

Scene 07 — Technical Compartment / Flashback

ALICE: Hi. You cannot sleep either?

CHIA: Yes... I lost my knife while working.

ALICE: Did you lose scissors too?

CHIA: ...What?

ALICE: Never mind. Forget it...

CHIA: There it is...

ALICE: A keepsake?

CHIA: An artifact from the past...

CHIA: Why are you here alone?

ALICE: A luxurious view.

ALICE: Want some coffee?

CHIA: Coffee does not make people grimace like that.

ALICE: Well... it is strong.

ALICE: Will you sit?

ALICE: I like the way it smells here. Metal and dust.

ALICE: The sound is like the heart of the ship.

ALICE: Maybe I am just afraid of silence.

CHIA: Uh-huh.

ALICE: Uh-huh?

CHIA: Uh-huh.

ALICE: Why did you leave Earth?

CHIA: That is none of your business.

ALICE: Listen, we are flying God knows where. Having friends is practically a matter of survival.

CHIA: My whole life has been survival. I managed without friends before. Believe me, I am not the best choice for that kind of...

ALICE: That kind of what?

CHIA: Impulsive. Uncontrolled.

ALICE: Not everyone grew up in Daihan, where the war never ends. Some people still want to remain human.

ALICE: All right... The world rarely makes the first move.

ALICE: My parents always said I was from another planet.

ALICE: I grew up dreaming of space. I worked in orbit. When my parents were gone, I truly could not find a place for myself on Earth.

CHIA: Like I said: impulsive.

ALICE: And uncontrolled...

CHIA: Easy, sister...

CHIA: I served in the Air Force. It was always my dream...

ALICE: Dreams of war. How unusual...

CHIA: I dreamed of flying... We do not have civilian aircraft.

ALICE: You have a tattoo on your neck. What is it?

CHIA: It is Duan-shen — dishonored. They tattoo it on war criminals.

ALICE: Wow. I did not think you would open up like that...

CHIA: I am required to say it. All war criminals are required to say it. I was convicted of involuntary manslaughter of civilians. Enemy forces were hiding in a residential sector. According to our information, everyone was supposed to have been evacuated.

ALICE: But not everyone wanted to flee their homes?...

CHIA: Yes. Not everyone. I took the lives of the wrong people. After that, they never let me fly again.

ALICE: Do you still look at the sky?

CHIA: I do not know how to stop.