Interview with Satyajit Chakraborty, Founder of Flying Robot Studios

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Abstract
Interview with Satyajit Chakraborty, Founder of Flying Robot Studios, Kolkata, India.
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Q1: Who is Flying Robot Studios? When was it founded/created, and by whom? Why did you choose this name (and does it has a specific meaning)? Why or for what purpose?

The name of my company is Flying Robot Studios. It's a one-man video game development studio founded in 2012 by me, Satyajit Chakraborty. The name "Flying Robot Studios", was derived from a childhood experience of mine when I used to watch a Japanese TV Soap - Johnny Sokko and his Flying Robot. I grew an attachment with the "Flying Robot" featured in that TV series as a child. And, years later when I recalled that in my adulthood, it was the seed of my interest in robots, programming, video games and everything thereafter. It is somewhere I've always belonged. It's my emotional basecamp. So, I've chosen that as my identity.

Q2: What are the objectives, aims or concepts you want to share with the world? What is unique in Flying Robot Studios, and in what way is it innovative?

Flying Robot Studios is a lean studio. It will strive to remain like that. The studio is an expression of me and me only. And I firmly believe, video games can be more than mere entertainment, it has the power to make this world a better place. And I'll continuously look forward to collaborating with others to achieve that goal.

Q3: To date, what have been the most important achievements of your company? How did they come about? Do tell us about your most important game(s) please!

That will be the game - *Missing: game for a cause*. This is the video game I made for an NGO working to eradicate women trafficking.

In 2015 end, I was commissioned by this NGO to make a video game to spread awareness about women trafficking. It was particularly challenging, as there was no precedence of this kind and it was directly linked to a social benefit. Video games are not generally made for that. Though the NGO exposed me to the on-ground reality, developing the game was a long and solo climb for me. I was not even sure if it's going to be accepted. Playing the game was engaging, but not fun. In this world where the majority of games are based on surplus fun and rewards for the player, what chances would a game have which is not 'empty fun'. But rather than entertaining the player all the way, I focused to stay true to the journalistic research and experimented with invoking 'pity and fear' in players. It was something not

addressed and related to a real-life scenario in games before. I told myself that nobody is going to play this.

That is when the audience, the players proved me wrong. The game was widely accepted and went on to become The Game of the Year in 2016.

This game opened a new frontier for me. Encouraged me to go deep in the subject of video games and storytelling.

Q4: In what way do you decide on new endeavors, e.g., do you follow an established process regarding how you formulate your projects?

I tend to find projects what can really make a difference.

The process I follow during making is the well-established process of prototyping and iterating. In recent years, I'm giving particular emphasis on doing paper/tabletop prototype before moving into digital games. It makes the game design well founded.

Q5: If it is possible for you to share this information: what is your next project about, and when and where can we look out for it?

The project I can disclose right now is the PC Video game "Missing: The Complete Saga". *Missing: Game for a cause* has paved the way for this successful Kickstarter campaign in 2017 for the 2nd video game of this series. I am working on this right now. You can check its progressing at http://thecompletesaga.savemissinggirls.com/.

The other projects that are ongoing are under NDA. But this much I can say, whatever projects I'm doing right now are purposed to impact social change.

Figure 1. Missing: Game for a cause engages the player to create awareness about girl abduction and trafficking in India.

Figure 2. In Kolkata's traffic.

Figure 3. Trying to find a way out.

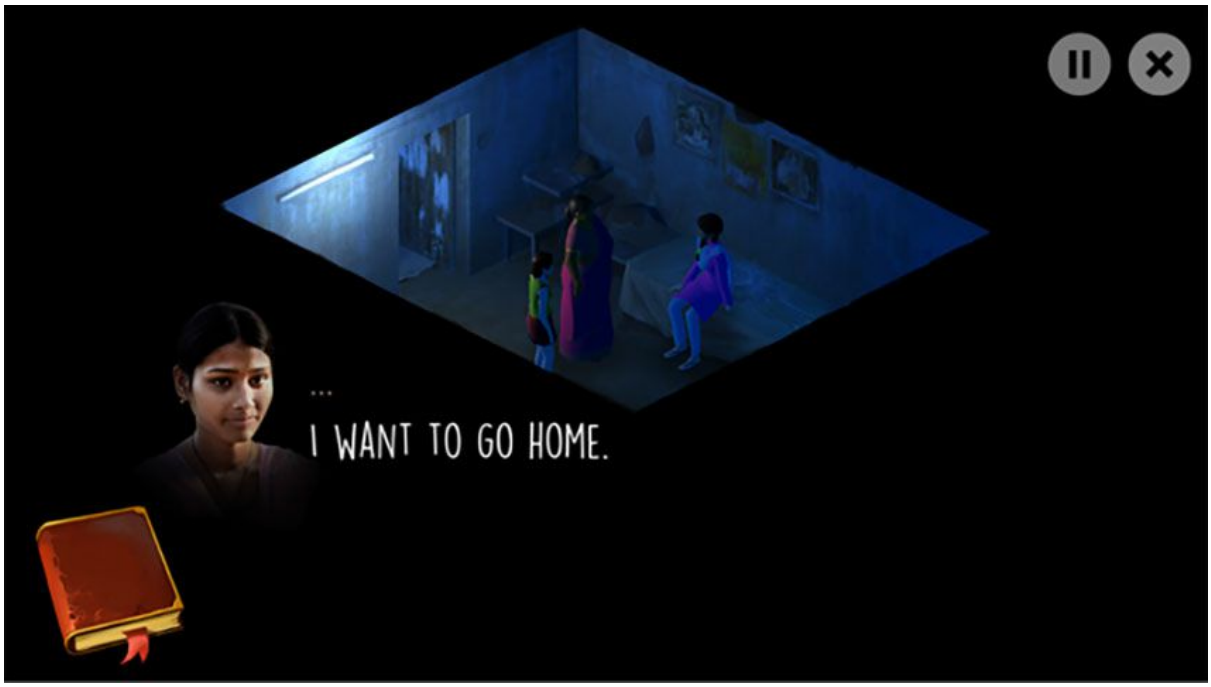

Figure 4. Controlled and observed from all sides it is complicated and dangerous to try escape.