

Design Course

Clay Animation Module - 4

Set Design from Scratch to Set

by

Prof. Phani Tetali and Swati Agarwal

IDC, IIT Bombay

Source:

<http://www.dsource.in/course/clay-animation-module-4>

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Source:

<http://www.dsource.in/course/clay-animation-module-4/introduction>

Introduction

Some spaces exist naturally, while some come into existence with the accumulation of setups and people. They define a space, lending an identity to it. For instance, let's talk about a fish market.

Animating the characters is always exciting but what makes it all real is the setting or the background. A set that complements the entire narrative.

Here I will cover some of the basic things that we need to think about when making a set and designing the props for stop motion.



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Studying the Environment

The street type colors and hustle bustle of a fish market is hard to miss.

So one can get started by visiting the place; trying to become a part of the environment.

What hits you first, before you even enter the market is the strong smell of fish. Then the lighted bulbs, buzzing flies, cawing crows, stone walls, slate platforms, bamboo poles upholding a tin roof, from which wires, baskets and lights dangle. Puddled paths, cheap colorful plastic containers holding bangda's, jhinga's, ravas, surmai and bom-bils, are bargained in the harsh tones of '200 se kum mein nai degi'. A kitten lurks close to the basket, as fishes are packed and whisked away home, by a happy customer.

Original Set



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Textures, Patterns and Forms:



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This dusky environment is what I have tried to capture through my sketches.



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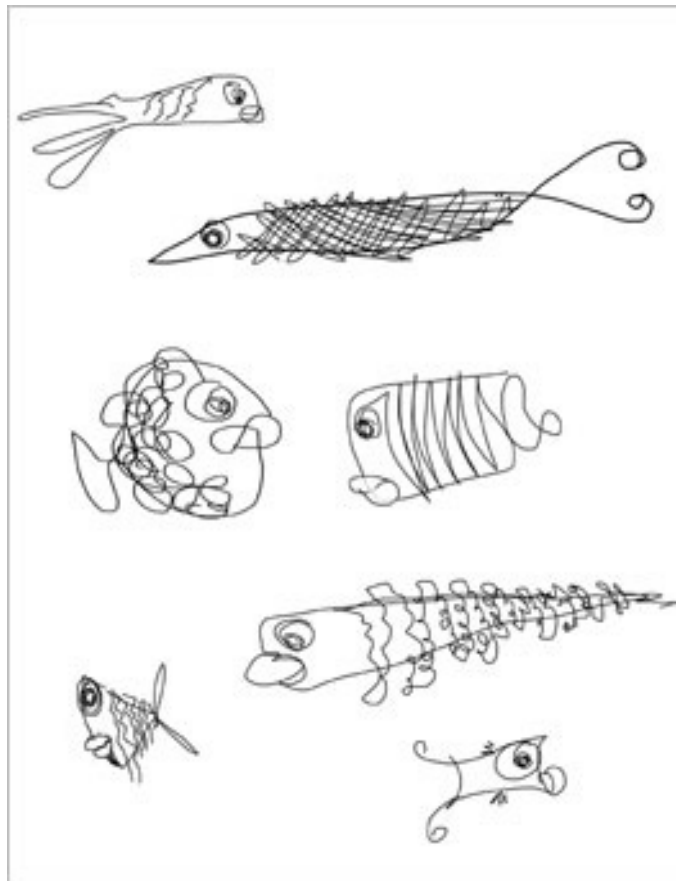
<http://www.dsource.in/course/clay-animation-module-4/design-and-production>

Design and Production

Once the study is complete, let's get into the production. The idea now is to recreate the same environment in a miniature, desktop format, on which the characters could be then animated

Deciding the look and feel of the fishes, their sizes, the materials they can be made in - abstracting their form.

Just try sketching, in order to get the form and color sorted out.



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Mess around with some materials while fixing upon the patterns and textures.

Choose a material, which is closer to the real object. Be sensitive in understanding the nature of the object you are creating, and let this influence your choice of materials.

I discovered that it would be fun to make fishes from tire tubes, they impart a soft rubbery feeling, similar to the one you can feel on the skin of fishes.



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Concentrating on the design elements, use them as a method to maintain a consistency in the style used for designing the props.

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The ruggedness, raw and rough feeling of a fish market has been captured by mixing plaster of paris, stone and clay. Mess it up using your hands.

Unevenness and imperfection should be the trademark of every element and prop created for this set.



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For preparing the wall of the set I have used some dried coconut husk, mixed into the plaster of paris. This ensures that it hold together firmly, while imparting a rough texture onto the wall.

Plaster of paris is an amazing medium to work with. It is cheap, easy to mould, dries quickly, and can be used to create a number of textures.



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Most of the objects used while building the props have been found through various scavenging trips that I made around my workspace.

Bamboo and raw wooden sticks being amongst those were used to create the roof of this set.



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The stone slabs, made from thermocol, are where the fishes would be kept. To give the damp, and wet feeling, applying varnish onto all the props.



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Setting up the space

Once the basic structure is ready with the props, it is time to build up the set.



It's a good idea to design the set with removable backdrops, so that different camera angles can be accommodated while animating.

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Right now we are simply arranging the objects, but the props that you don't need to animate, need to be fixed.



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Ensure that there is sufficient space within the set for the characters to move about, and to be animated within. Think about the placement of your camera and lights.



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If there need to be several camera angles, refer to your storyboard when designing your set to ensure you can achieve all the angles without getting any unwanted materials in the shoot. Lighting up the set.



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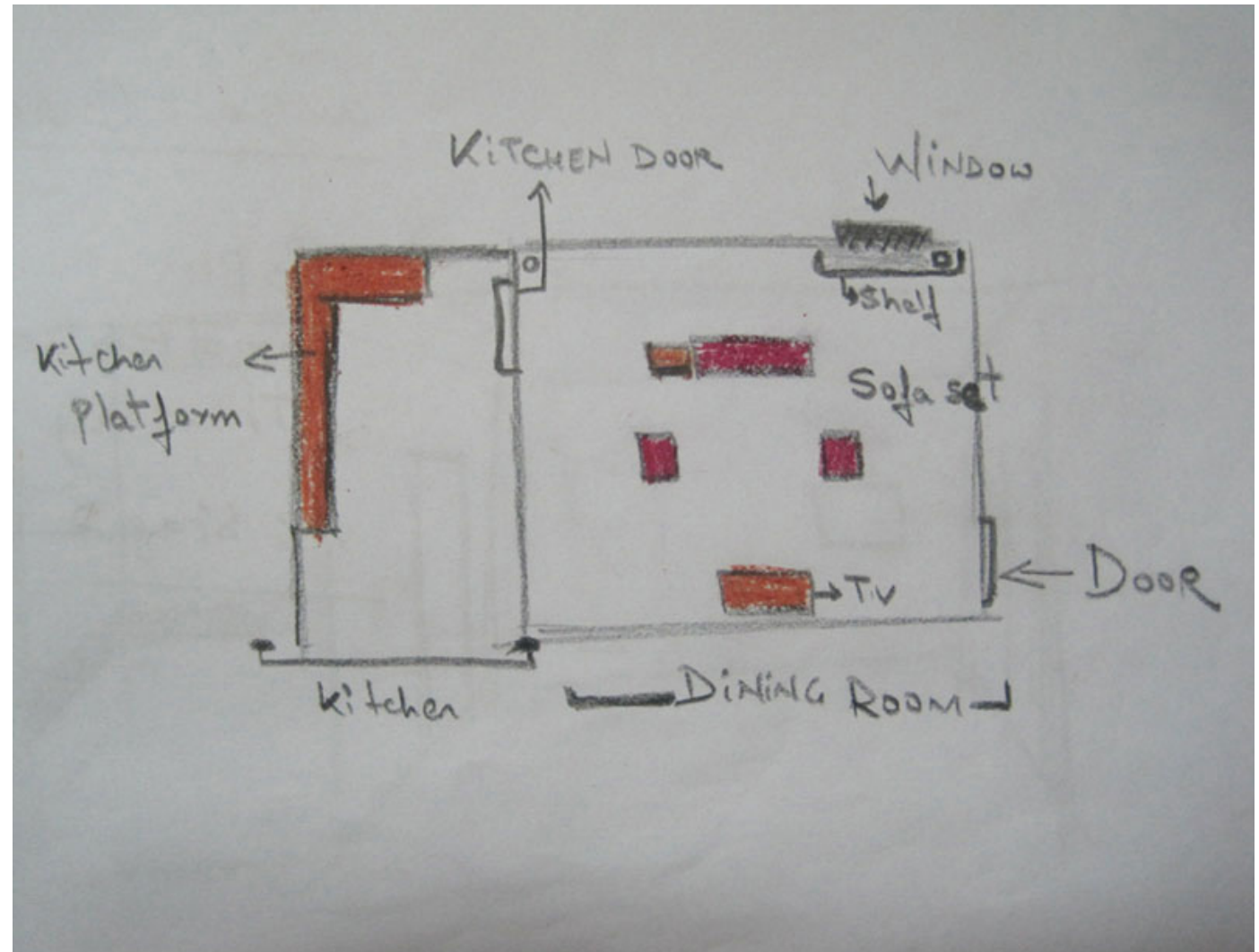
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Examples

The set I designed for my student animation film project-"Gajar ka Halwa"

Gallery (set- gajar ka halwa)



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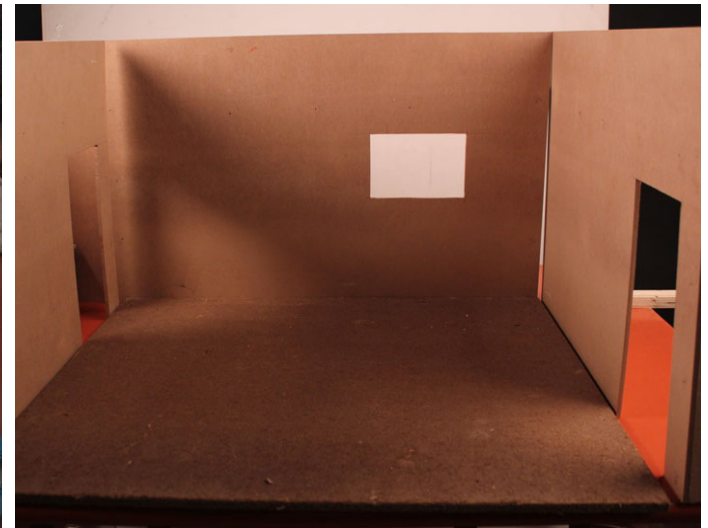
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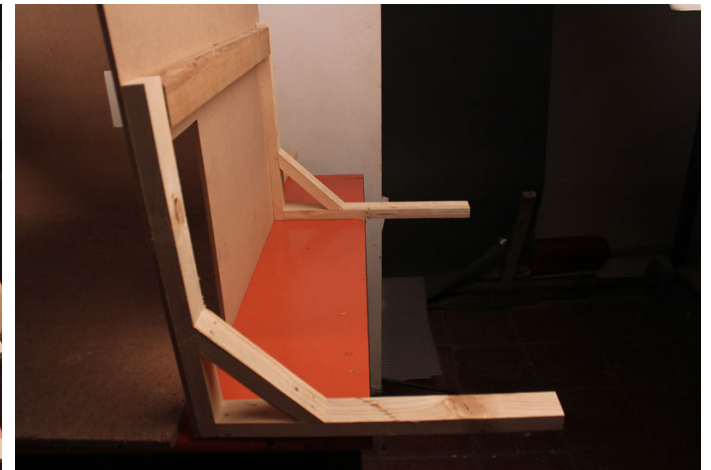
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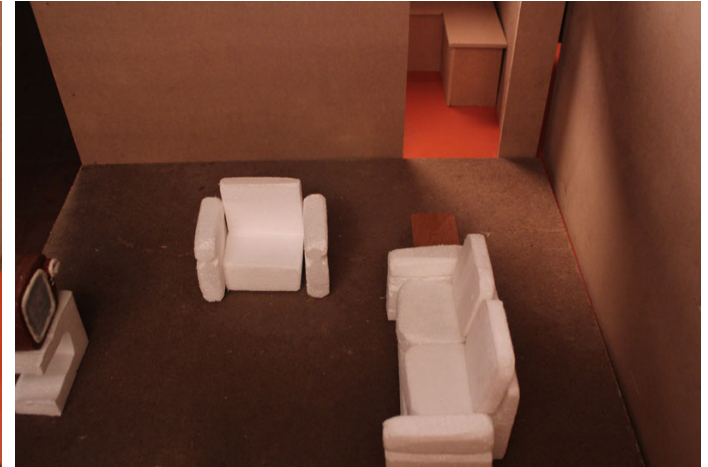
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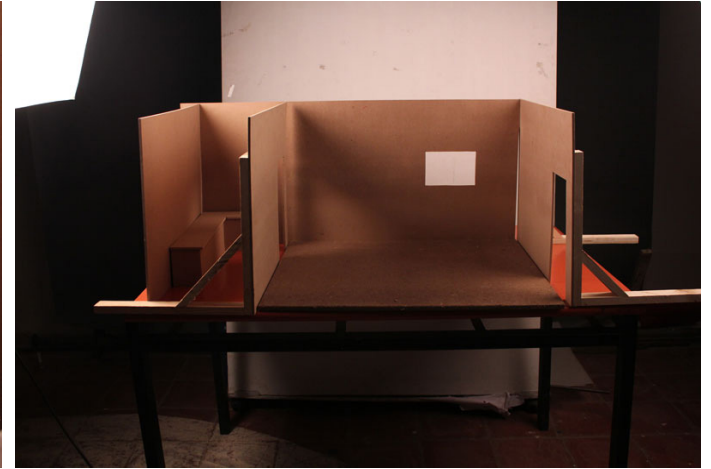
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And the props, few of which I got from the available doll house and others were created using wood, clay, aluminium wires, plastic sheets, waste plastic straws, thermocol and bamboo.
Gallery (props- gajar ka halwa)



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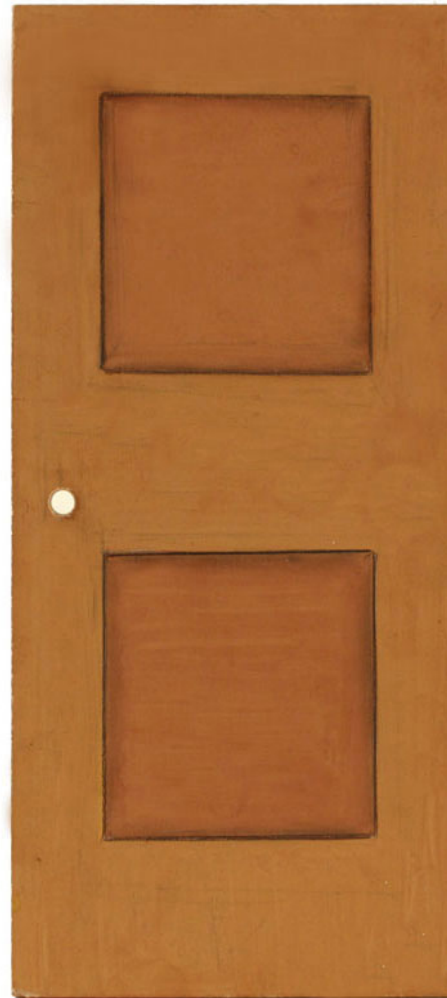
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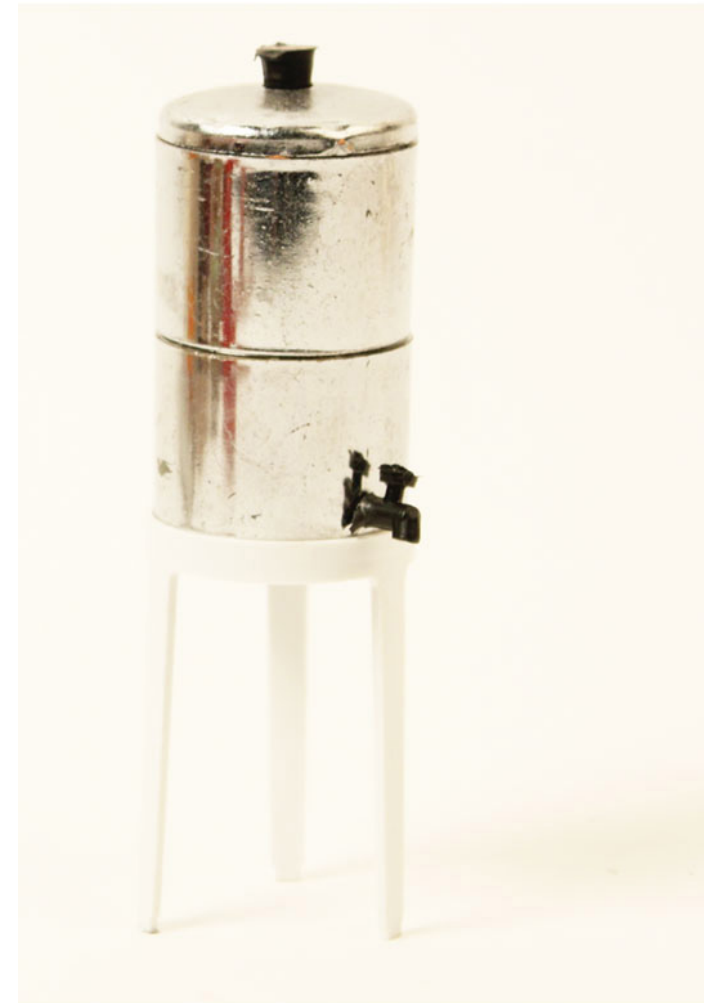
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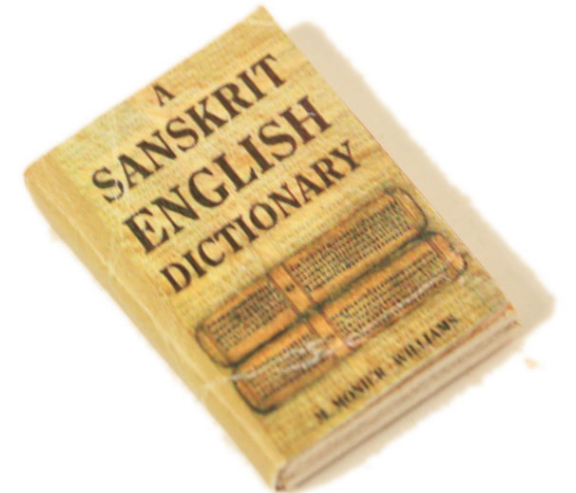
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Another student's project – set design of a miniature restaurant.

<http://www.dsource.in/case-study/perfect-date>

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2. Stop motion: Craft Skills for model animation by Susannah Shaw.
3. The Nightmare Before Christmas: film, Art and Vision
4. Frankenweenie: The Visual Companion by Mark Salisbury.

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Design Course

Clay Animation Module - 4

Set Design from Scratch to Set

by

Prof. Phani Tetali and Swati Agarwal

IDC, IIT Bombay

Source:

<http://www.dsource.in/course/clay-animation-module-4/video>

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Video



Clay Animation Set Design

Design Course

Clay Animation Module - 4

Set Design from Scratch to Set

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Source:

<http://www.dsource.in/course/clay-animation-module-4/contact-details>

Contact Details

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