

Summer Project

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Animation
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SAMEER CHANDA

Mr. Sameer Chanda runs his establishment under the banners of Lisac Creations and Artz Entertainment. Mr. Sameer Chanda was trained as an Artist and he came to Bombay with rupees five hundred in his pocket and has slowly worked his way up the ladder. “It is very tough to get a foothold in the industry” he says. His career began as an assistant art director in a Shyam Benegal film. He believes Mr. Shyam to be his guru and addresses him as ‘Dada’, he has since done art direction for over ten Shyam Benegal films. Shyam Benegal himself considers Mr. Sameer Chanda to be the best art director in the country. Sameer Chanda has worked on countless other Bollywood productions, television serials and other shows. Sameer Chanda has also recently directed his own home production in Bengali.

There are a number of films and television programmes where Mr. Sameer Chanda has worked as a Art Director like Yatra, Omkara (2006), Krrish (2006), Rang De Basanti (2006), Kyun...! Ho Gaya Na (2004), Makdee (2002), Shararat (2002), Om Jai Jagadish (2002), Aks (2001), Zubeidaa (2001), Tera Jadoo Chal Gayaa (2000), Jungle (2000), Dil Se.. (1998), China Gate (1998), "Kabhie Kabhie" (1997) TV series, Badalte Rishte (1996) TV series, Is Raat Ki Subah Nahin (1996), Sardari Begum (1996), Shastra (1996), A Mouthful of Sky (1995) TV series, Nirnnayam (1995), Swabhimaan (1995) TV series, Rudaali (1993), Yodha (1992), Saudagar (1991), Ram Lakhan (1989), Mandi (1983) [assistant to art director].

He has recently started working as a Production designer; the films are as follows:

Production designer

2008	‘U, Me Aur Hum’
2007	‘Blood Brothers’, Guru (hindi, telgu, english version)
2006	‘Koi... Mil Gaya 2: Krrish’ (hindi, english versions), ‘Rang De Basanti’ (hindi, english versions)
2005	‘Divorce: Not Between Husband and Wife’, ‘The Blue Umbrella’ (hindi, english versions), ‘Netaji Subhas Chandra Bose: The Forgotten Hero’, ‘Kisna: The Warrior Poet’
2004	‘Rok Sako To Rok Lo’
2002	‘Shararat’
1998	‘Bombay Blue’ (TV mini-series)



Production design

visual art and craft of cinematic storytelling

Film

- visual medium
- creates mood and elicits an emotional reaction from the audience



Production Designer

- find the right visual and spatial elements
 - best convey the film's theme and emotion
 - visually tell the story.
- involved with a film almost from day one (final script is set)
- work in close collaboration with the director and director of photography
- build a skeleton and framework and cohesive vision for a film.



Visualising The Look Of The Film

- content of the script
- the director's conception is also taken into consideration
- Act as a metaphor
- create environment for the narrative that will help reflect the characters



Responsibilities

- set design
- location
- set décor
- character design
- props
- production illustrations
- drafting
- construction
- set dressing
- special effects
- art direction



Project

- presentation to the client
- as a design philosophy, mood board and color pallets
- selling the concept



Project

- film called 'Zokkomon'.
- first Indian Live action film produced by Walt Disney in India
- Script written by Satyajit Bhattacharya ['Lagaan']
- directed by Shamli Dey.
- Mr Sameer Chanda -Production Designer

A pair of orange-handled scissors is shown in the process of cutting a white sheet of paper. The scissors are positioned at the top right of the frame, with the blades open and the paper being cut. The background is a dark brown, textured surface. The white paper is folded, creating a large, curved shape that dominates the lower half of the image. The word "Project" is written in a serif font on the dark brown background, to the left of the scissors.

Project

- read the script
- internalize the script
- break down
- make a list of the different sets, characters, props

17.	EXT	DAY	Kunal, Arju and Rani walking back from school.	Village Road	
18.	EXT	DAY	Telling about the haunted house and daring him to go into it.	Road near Haunted House.	Mango tree and one storied dilapidated building which is the haunted house
19.	EXT	DAY	Kunal enters the house and comes out to bump into Mad Magic	Haunted House	Giant door of the Haunted house. Bats flying out and black cat.
20.	INT	DAY	Deshraj is sitting with his side kick in the car	Deshraj Sharmas car	Packet full of Garlands, car
21.	INT	DAY	Deshraj talking to government officials and on the phone to his side kick who is pretending to be amitabh bacchan	Deshraj Sharmas office	Telephone, garlands, Four seated govt officials
22.	INT	DAY	Sidekick imitating Bacchan	Deshraj Sharma's car	Car, phone
23.	INT	DAY	More conversation on phone	School, Deshraj's office	Telephone, garlands, Four seated govt officials
24.	INT	DAY	Sidekick imitating Bacchan	Deshraj Sharma's car	Deshraj Sharma's car
25.	INT	DAY	Deshraj meets the official	School, Deshraj's office	
26.	INT	NIGHT	Mrs Sharma handing milk to both the boys with evident discrimination	Deshraj's house, Babloos room	Bed, glass of milk On kunals pillow is a photograph of him with his mother and father
27.	INT	NIGHT	Deshraj tells the problem to his wife	Deshraj's house, Deshraj's bedroom	Uneaten plate of food with kheer on the side table
28.	INT	NIGHT	Sidekick pretending to be	Deshraj's House, Living Room	Handcuffs, wig

The image features a pair of orange-handled scissors positioned diagonally across the frame, cutting through a white sheet of paper. The background is a dark, textured brown surface. The word 'Project' is written in a white serif font on the dark background to the left of the scissors.

Project

- conjure up the history behind the scenes and contextualized the scenario
- develop an approach and a design philosophy for the spaces, moods, the colors and visual vocabulary
- Scan and search to find a visual match to our ideas
The textures on the wall, the floors, the architecture and the furniture all shown to draw a picture of our conceptualization
- Give lifestyles and visual references to the characters
- color pallets to discover various lighting styles.
- Used as a reference booklet

A pair of orange-handled scissors is shown in the process of cutting a white sheet of paper. The scissors are positioned at the top right of the frame, with the blades open and the paper being cut. The paper is draped over a dark brown, textured surface, possibly a table or a book cover. The background is a plain, light-colored surface.

Project

- maps to orient our self to the village setting
- drew plan and elevation drawings of the houses and other buildings



What I learnt from this experience

- visually tell a story
- It creates, supports, develops and effects psychologically
- Environments built to metaphysical impact the audience perception
- How do you want the viewer to feel can be created
- establish a mood and project an emotions feel
- idea should translates visually to communicate the themes of the story
- A visual metaphor may act on the subconscious level

Thank you