

# DEP 703 M.des Project-3 | Report

**Shubham Pardhi | 22m2210**

Topic:

**Animated Live Action film**

Film Title:

**Rangbhumi**

Project Guide:

Prof. Aditi chitre

Internal Guide :

Prof. Shilpa Ranade

Prof. Sumant Rao



# Approval

M.Des Project 3 - "Rangbhumi" by Shubham Pardhi (22M2210), is approved for partial fulfillment of the 'Master in Design' degree at IDC School of Design, IIT Bombay

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Project Co-Guide :



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## Declaration

I declare that this written document represents my ideas in my own words, and where others' ideas or words have been included, I have adequately cited and referenced the original sources. I also declare that I have adhered to all principles of academic honesty and integrity and have not misrepresented, fabricated, or falsified any idea, data, fact, or source in my submission. I understand that any violation of the above will be cause for disciplinary action by the Institute and can also evoke penal action from the sources which have not been properly cited or from whom proper permission has not been taken when needed.



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IDC School of Design,  
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## Acknowledgment

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# Contents

**Approval**

**Declaration**

**Acknowledgment**

**1. Film Poster**

**2. Introduction**

**3. Research**

i Primary research

ii Secondary research

**4. Final story | Script**

**5. Moodboard | Ai Reference**

**6. Storyboard**

**7. Animatic**

**8. Casting | Production Design | Costume**

**9. Behind The Scenes | Production**

**10. Post Production**

i 3D Modelling And Animation

ii Composite And Editing

**11. Final Output**

1.



## 2. Introduction

"Rangbhumi" delves into the perceptions of actors and directors regarding plays and dramas, focusing on their experiences while writing, acting, and directing. It also touches on how their work impacts their relationships with family members. There's a common saying that play characters should be left at the theater and not brought home. Inspired by this idea, I developed a story that explores this concept.

The narrative examines how we sometimes become entangled in our imaginary thoughts, stories, and the characters we portray. It highlights the struggle to detach from these creations and the search for solutions to separate our on-stage personas from our real lives. Additionally, when we read certain stories or become deeply involved in them, it can be challenging to forget the thoughts and emotions they provoke. This can influence our mindset, sometimes bringing crime vibes or other intense feelings that linger and affect us.

"Rangbhumi" seeks to portray the complexities of being immersed in the world of theater and the efforts required to maintain a balance between our creative lives and our personal realities.

### **3. Research**

#### **i Primary Research**

I enjoy reading imaginary books that delve into experiences and concepts not found in real life, providing sensations of fear, real drama, illusions, and time loops. One of my favorite authors is the Marathi writer Ratnakar Matkari. After watching some of his plays, I was inspired to read almost all of his books. His works consistently evoke the feelings I aim to capture in film.

Matkari's books, such as "Niramanushya," "Kabandh," "Khekda," "Fashi Bakhal," and "Sambhramachya Lata," have been particularly influential for me. They offer a unique blend of imaginative storytelling and deep emotional impact. These stories transport readers into worlds where the boundaries between reality and fantasy blur, creating an immersive experience.

Inspired by Matkari's ability to evoke such powerful emotions and experiences, I decided to develop a story that could translate these elements to the screen. His work has shown me how to create a narrative that captivates and unsettles, blending the extraordinary with the everyday. This approach aims to give audiences a similar experience of fear, drama, and illusion that I found so compelling in Matkari's writing.

[https://en.wikipedia.org/wiki/Ratnakar\\_Matkari](https://en.wikipedia.org/wiki/Ratnakar_Matkari)

<https://www.amazon.in/Khekda-Ratnakar-Matkari/dp/8177665502>

<https://www.amazon.in/Nirmanushya-Ratnakar-Matkari/dp/8177665626>

#### **ii Secondary Research**

I have talked to some actors about their process for adapting to characters and came up with questions about method acting. I then researched these questions on the internet, and some points helped while developing the script

1. Immersive Character Preparation: Method acting involves deeply immersing oneself in the character's life, often by drawing on personal emotions and experiences. Actors strive to "become" the character, sometimes living in the character's environment, adopting their habits, and maintaining their persona even off-stage or off-camera to achieve a more authentic performance.
2. Emotional Memory: Method actors use a technique called emotional memory or affective memory, where they recall personal experiences that elicit emotions similar to those of the character they are portraying. This practice helps them bring genuine, intense emotions to their performance, making their portrayal more believable and emotionally impactful.

## 4. Final Story | Script

The story is about three characters who are theatre artists: an actor named Nathrao, his wife Rama, and a director named Shamrao. The story begins with Nathrao sitting on a chair, his hand in a plate of rice, lost in thoughts about his play. He recalls arguments with the director, remembers his lines, and imagines the director shouting at him. He feels stuck in this cycle.

Meanwhile, Rama is on the phone with her friend, praising Nathrao's play and acting. She mentions she is eagerly waiting for the next play and asks when Nathrao will have time to meet. After ending the call, she tells Nathrao, "Since morning, I've received fifty calls. Everyone is appreciating your performance and wants to meet you. Let's start the next play after a short break." However, Nathrao remains lost in his thoughts.

In his mind, Nathrao enters the world of the play, contemplating the scene where he kills Shamrao. he is getting scared of the police siren. He questions himself, "Did the police say anything? How did the murder happen?" Blurring the lines between reality and the play, he imagines his wife having an affair with the director and kills the director on stage. He then thinks, "Let's kill my wife; she is the main reason." Terrified, he realizes the character has invaded his home and killed his wife in his imagination.

Rama, noticing Nathrao's distraction, asks, "Where is your attention? We haven't gone out for a long time. Let's go?" They go outside and sit in nature. Rama observes that Nathrao is still absent-minded and asks, "What happened? Say something. If you sit like this, how will I understand?" Nathrao stands up, walks forward, and says, "Rama, sometimes while acting, I think of family members instead of the play characters. Am I making mistakes?"

SCENE 1

aplyala lakeside cha drone shot disto, ek jodpa baslela ahe.  
eka mekankade baghtayt mage dialouges suru hotat

RAMABAI

ho ho.. nakki kalven. entry la talya  
ani shittya padtat ho! pudchya  
prayoganna hi ya! ho chalel thevte!

SCENE 1

Ratrichi vel. Baher pausache vatavaran, viza kadadtana distat.  
aplya taatasamor table-khurchi basun naathrao kasla tari  
vichar karat ahet. apla pay satat kaslya tari vicharanmadhe  
halwat ahet. bayko swayampak gharat kaam kartana diste. bolu  
lagte

RAMABAI

haan. bye(continue from scene 1  
dialouge)  
sakal pasun 50 phone zhale, saglya  
maitrini kautuk karat hotya. vicharat  
hotya kadhi bhetuya, kevha mokli  
ahes, vagere vagere. eka nantr ek  
prayog gajlet bara, ata thodya  
vishranti nantr suru karu, kay ?

nathrao basunach ahet, tyanche vichar kashat tari adkun ahet.  
tevdhyat samorchya table var nathraoanna, te swatah ani  
director shamrao kaam kartana distat. daruchya bottle madhun  
palikade koache tari pay farfatat nele gele ahet asa dista ani  
mag painjan ghatlele pay yeun chalu lagtat, tyacha avaj yeu  
lagtat ani tevdhyat police gadi rastya varun pass hote.

LOCATION CHANGE: MIRROR

Nathrao arsha samor baslet, swatahakade baghtayt,  
rangabhoomivar don nathrao distat, viz kadadte.

NATHRAO2

tumhi theek ahat ka nathrao? kay  
mhanale police? aaikla ka tyanni  
tumcha? nathrao?

RAMABAI

are natha kuthe laksha ahe tujha? kay  
mhantie me? kahi bolatach nahies..

gadi pass hote rastyavarun dokyavarchya

NATHRAO2

ekda neet vichar kar, mendu var zor  
lau. kasa zhala khoon? kasa zala  
khoon? vichar kelas trach utara  
milti, aaj udya kaal ha kram chukvu  
nokos. aaj udya kaal.

stage flip hota ani shamrao ani nathrao samora samor yetat

SHAMRAO

natha! tula kay vatla ki tu jasa  
vichar kartos tasach hoil sagla? tula  
vattay tevdha soppa nahie. he natak  
majha ahe ani sagla majha  
padhattinech honar.shevatcha sangtoy?  
kalala? ha avtar karun ghetlay to  
velich badla nahitr tumcha patra  
baddal vichar karava lagel! kaltay  
ka?

shamrao nathraoanna samjavun sangtayt. tyanchi talmichi tayari  
hotie, khanjar gheun te talim karat ahe.

SHAMRAO

are neet kar, asa nahi asa. ani thoda  
patracha vichar karun, evdhi halchal  
noko. samjtay ka? kalala me kay  
mhantoy? me kay mhantoy nathrao!

dogha veg veglya dishene nighun jatat, nathrao davya bajuchya  
make up room madhe jatat. daru chi bottle uchaltat ani  
tevdhayat qhungrancha avaj yeto. Tyanna ramabai ani  
shamraoanacha bolna aaiku yeta.

SHAMRAO

kadhi sangnares tu hyala sagla?

RAMABAI

kay sagla?

SHAMRAO

aplyabaddalcha sagla

RAMABAI

kay boltoy tu? ekda sangitla ni  
itkyat te kahi shakya nahi, me nahi  
sodu shakat tyala. amchya mulacha kay  
karu ani?

SHAMRAO

me ahe na

RAMABAI

bas. mala hyachavar charcha nako ahe,  
ani avaj khali. ordu nokos, aikel  
koni tari.

SHAMRAO

aga pan?

nathraoanacha hatatun bottle nisatte, khali padte, bottle  
gharangalat stage var jate. nathrao ani shamrao stage var  
ahet, shamrao kaslasa vichar karat astanach magun nathrao  
chalat yeun tyancha pathit khanjeer khupastat. shamrao khali  
kosalatat, raktat daru misalte.

SHOT CHANGE TO INTERIORS

aplyala parat nathrao table var distat ani rama bajula ubhi  
ahe.

RAMABAI

are kay he? varan havay tr sangaychas  
na. asach korda kasa khatoy? he ghe!

Ramabai jevan vadhun kitchen madhe jate

Natha ektak table varchya chaku kade bahgtoy.nantr ramabai  
kade baghtoy. Nathach reflection room madhe yet ani  
tyachyakade baghun hasat ani kitchen madhe asleliya ramabai  
kade baghnyacha ishara karat bhitidayak hasayala lagato

Nathrao ti kitchen madhe marun padlie asa bhram houn to  
ghabarto. ( Police gadi baher thambate )

Ramabai kitchen madhun baher yete

RAMABAI

asa kai baghtoy. Vyavsthit jevlas?  
Khup divas zale apan baher kuthe gelo  
nahi.

CUT TO EARLY MORNING SCENE

Nathrao ramabai kade baghtoy. mag pudhe baghto.

RAMABAI

alo te bara kela, manala pan bara  
vatel tujhya. asa shant basun rahun  
kasa hoil natha? je manat yetay te  
bol.

Nathrao jagche uthun fakta chalu lagtat.

# 5. Moodboard | Ai Reference



## **6. Storyboard**

[https://drive.google.com/drive/folders/1Wxli-3QJQHhZM4VY6GpPEh4SCZErANH?usp=drive\\_link](https://drive.google.com/drive/folders/1Wxli-3QJQHhZM4VY6GpPEh4SCZErANH?usp=drive_link)

## **7. Animatic**

[https://drive.google.com/file/d/13mx4HDjfUk0dO1Bo67oKV0kc3dMIWyxF/view?usp=drive\\_link](https://drive.google.com/file/d/13mx4HDjfUk0dO1Bo67oKV0kc3dMIWyxF/view?usp=drive_link)

## 8. Casting | Production Design | Costume



Dhairyasheel



Priyanka



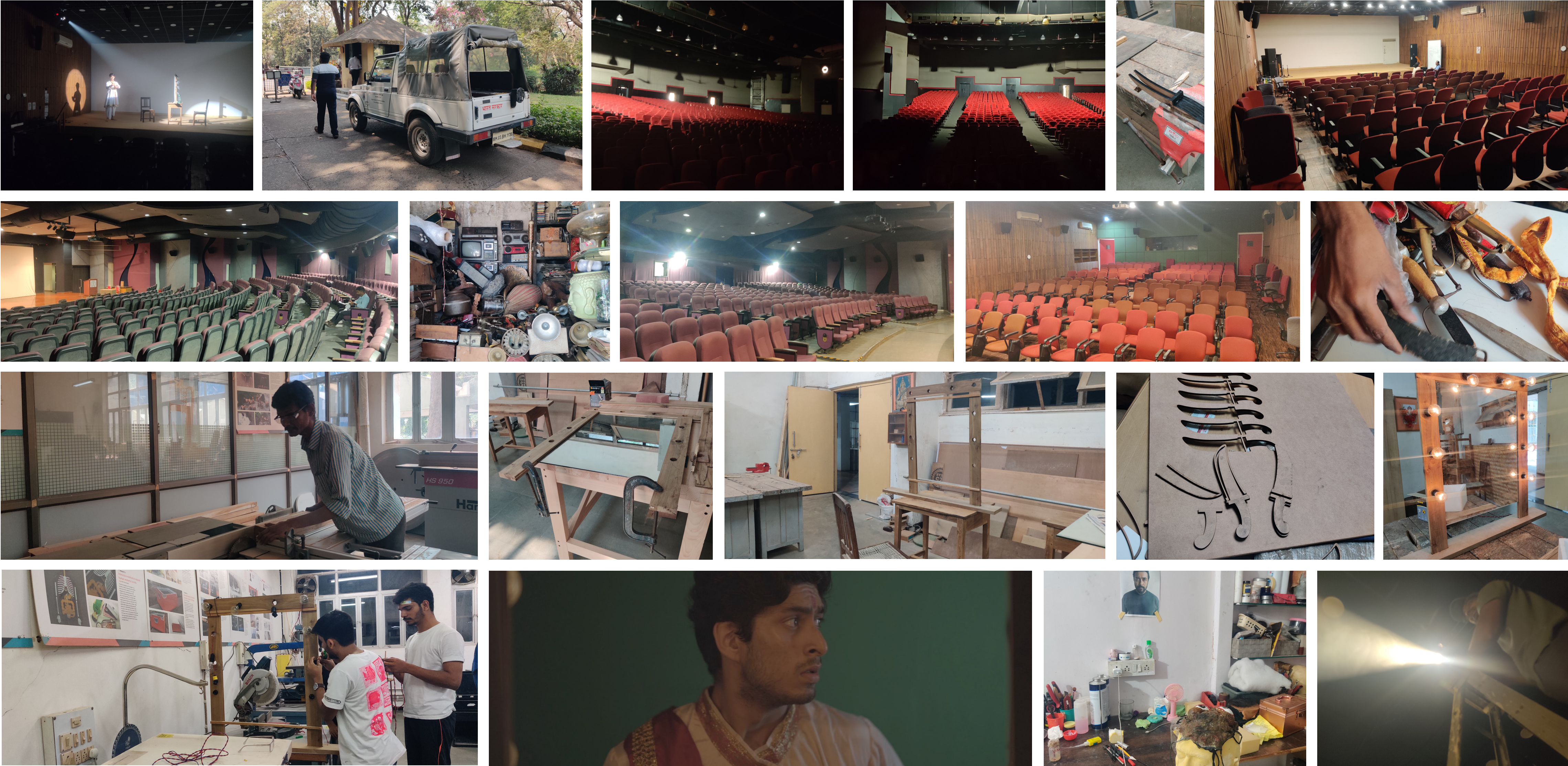
Shubham

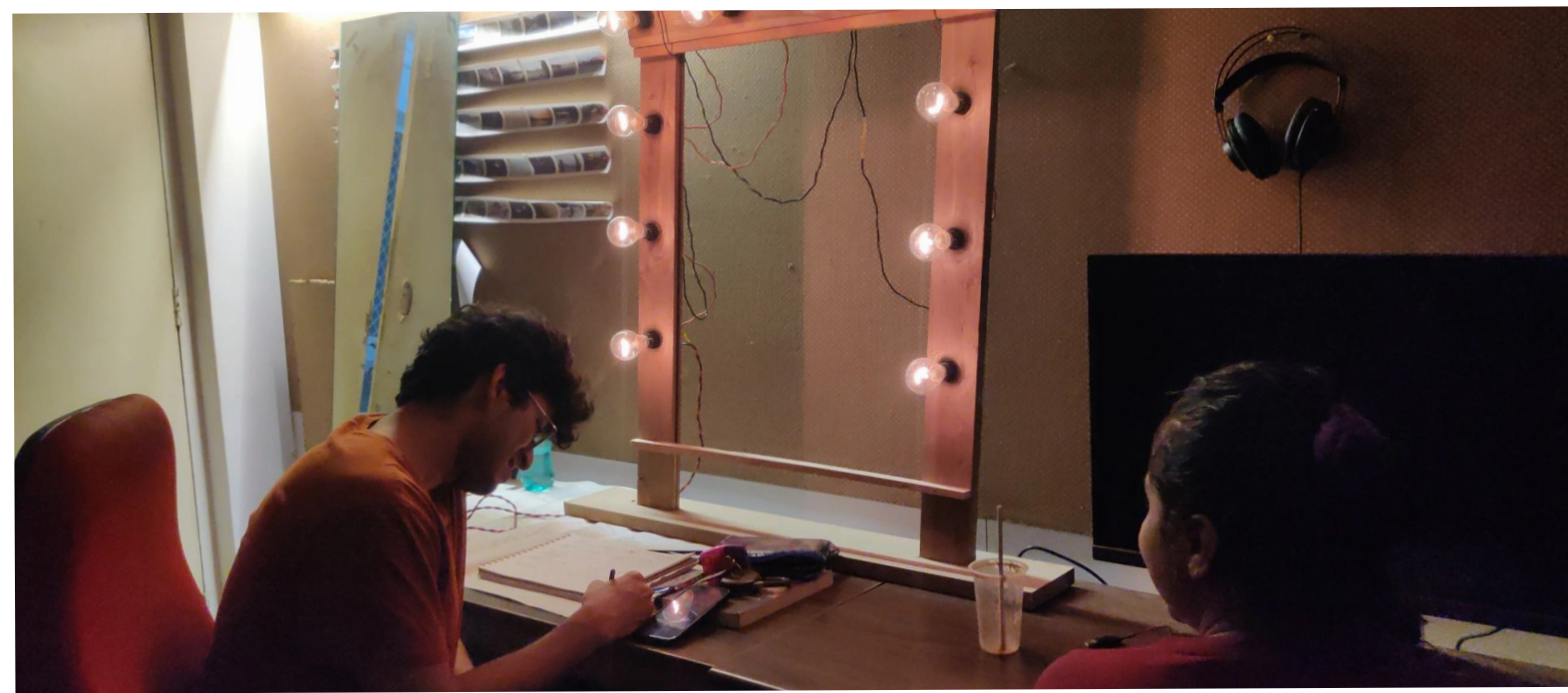
After finalizing the script, I began casting actors, preferring those with theatre experience and a background in stage acting. For costumes, I watched several Marathi plays to understand how to evoke a theatrical feel. I chose variations of kurta for the male characters and regular outfits for the female characters, tailored to fit each scene.

Securing permissions for vehicles and different locations took almost a week to finalize suitable spots. I personally conducted location scouting (recce) with a small team of 6-7 people. We designed the production ourselves, creating a mirror set, a dagger, and arranging the lighting to match the scene requirements. We also went to the market to find other necessary props.

Additionally, I consulted with a makeup artist to discuss the specifics of a blood scene, ensuring that it would look realistic and align with the overall aesthetic of the play. This hands-on approach allowed us to maintain a cohesive vision throughout the production process

9. Behind The Scenes | Production





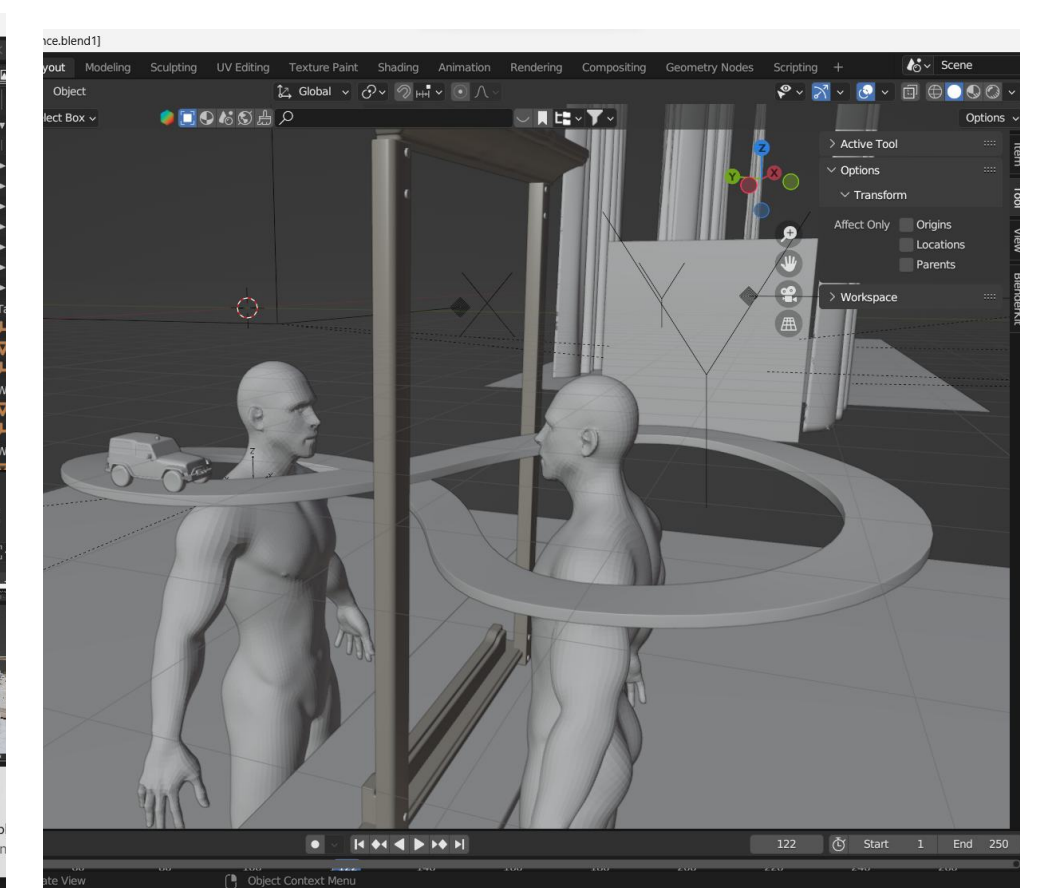
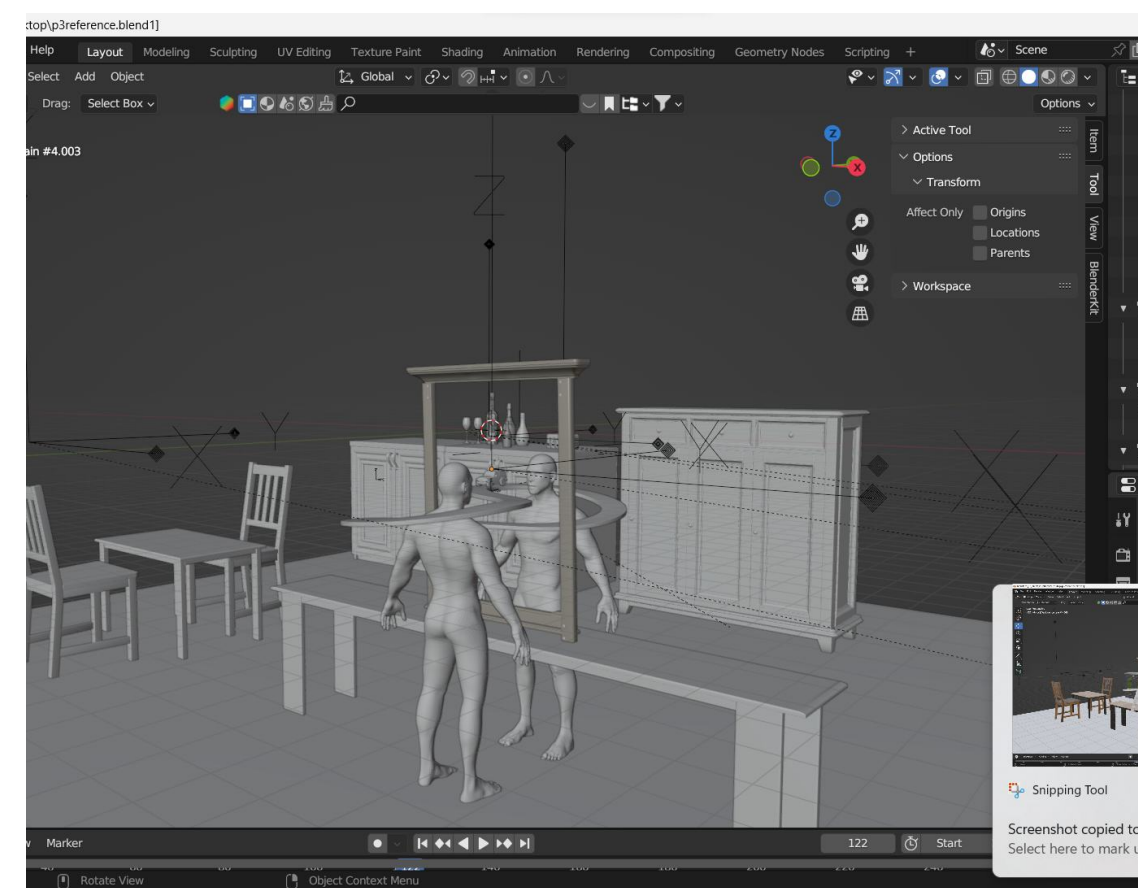
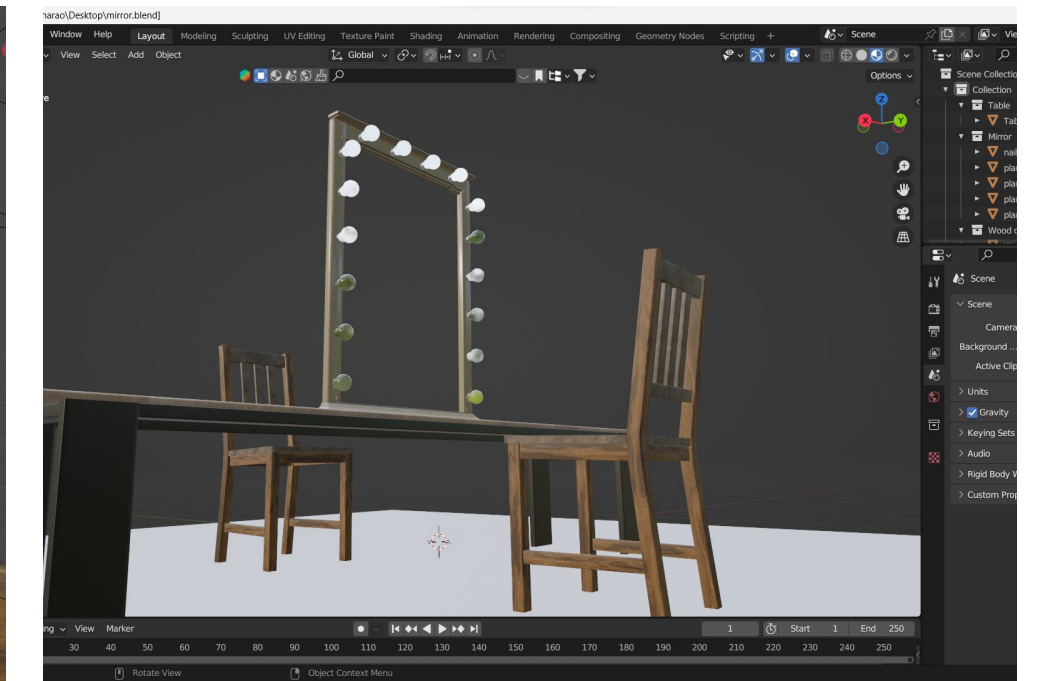




## 10. Post production

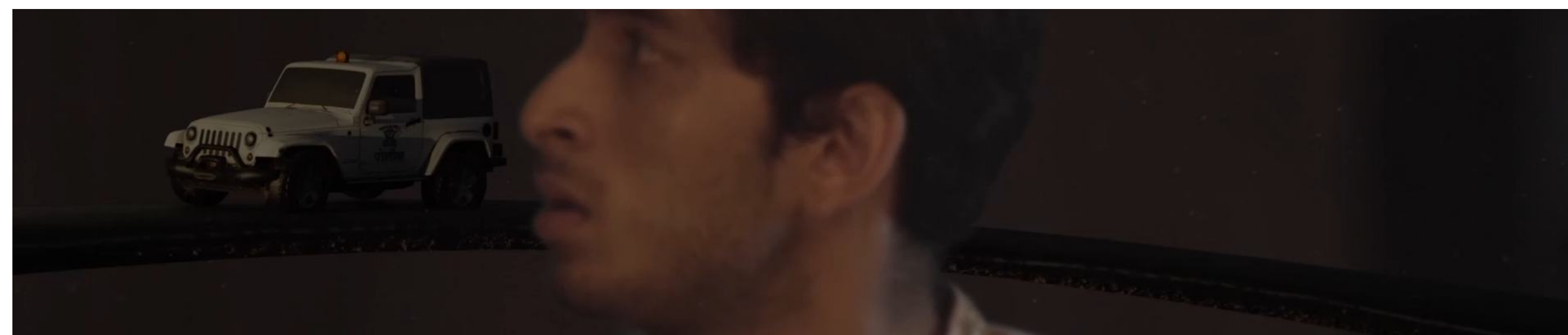
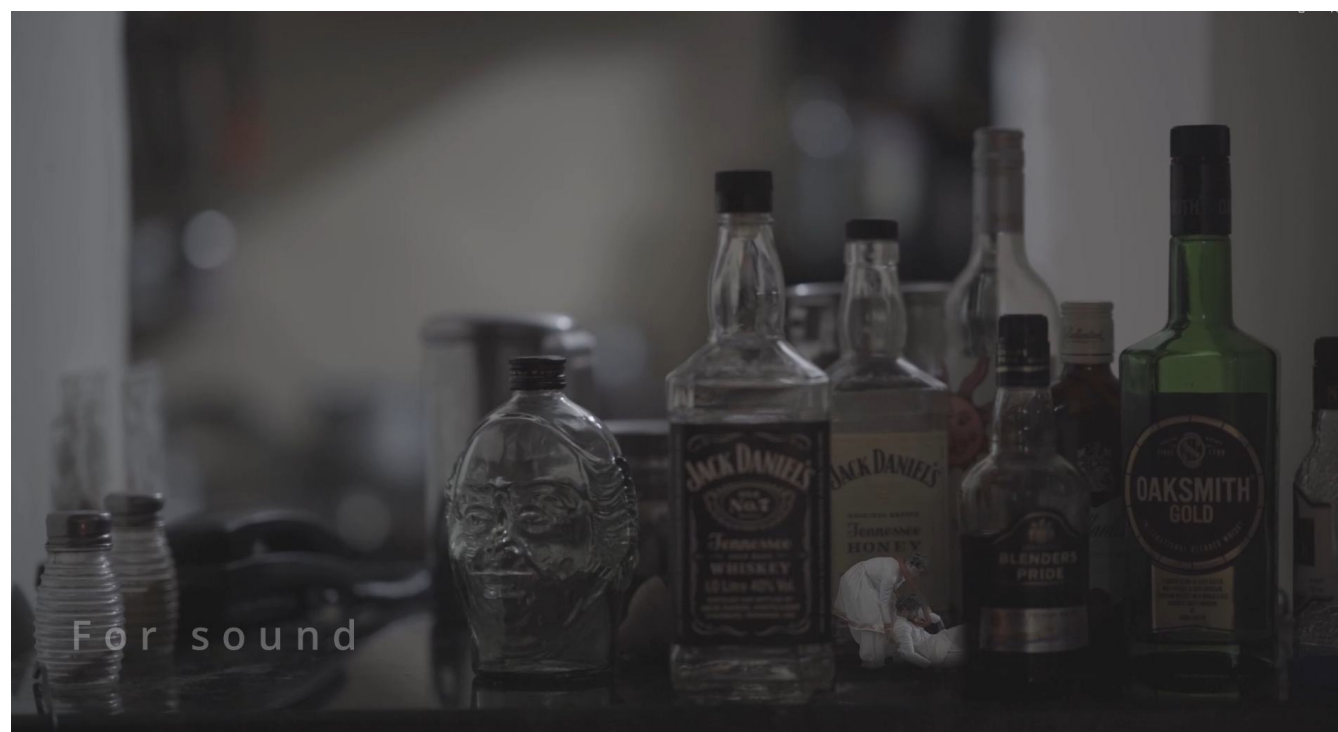
i 3D Modelling | Animation

I learned how to correctly compose live action with 3D modeling, ensuring consistent lighting





ii Composite | Editing



## 11. Final Output

<https://drive.google.com/drive/folders/1sDcC3phxr33ZmJlp0ZycWxrNbemBBYW>



