



A short claymation film

बुद्धिमान आई है

Directed & Animated by Swati Agarwal

Music by
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Sponsored by
D'source, NMEICT, MHRD

SYNOPSIS

'Lakshmi Aayi Hai' (Homecoming of the Goddess of Wealth) is a sneak peak into the lives of an old couple on the occasion of 'Diwali', the Indian festival of lights.

Kishanlal (Grandpa), a 70 year old, retired government employee, lives with his wife, Mishridevi (Grandma), who is a retired school teacher. Grandpa is spirited and mischievous and his wife is disciplined and dutiful.

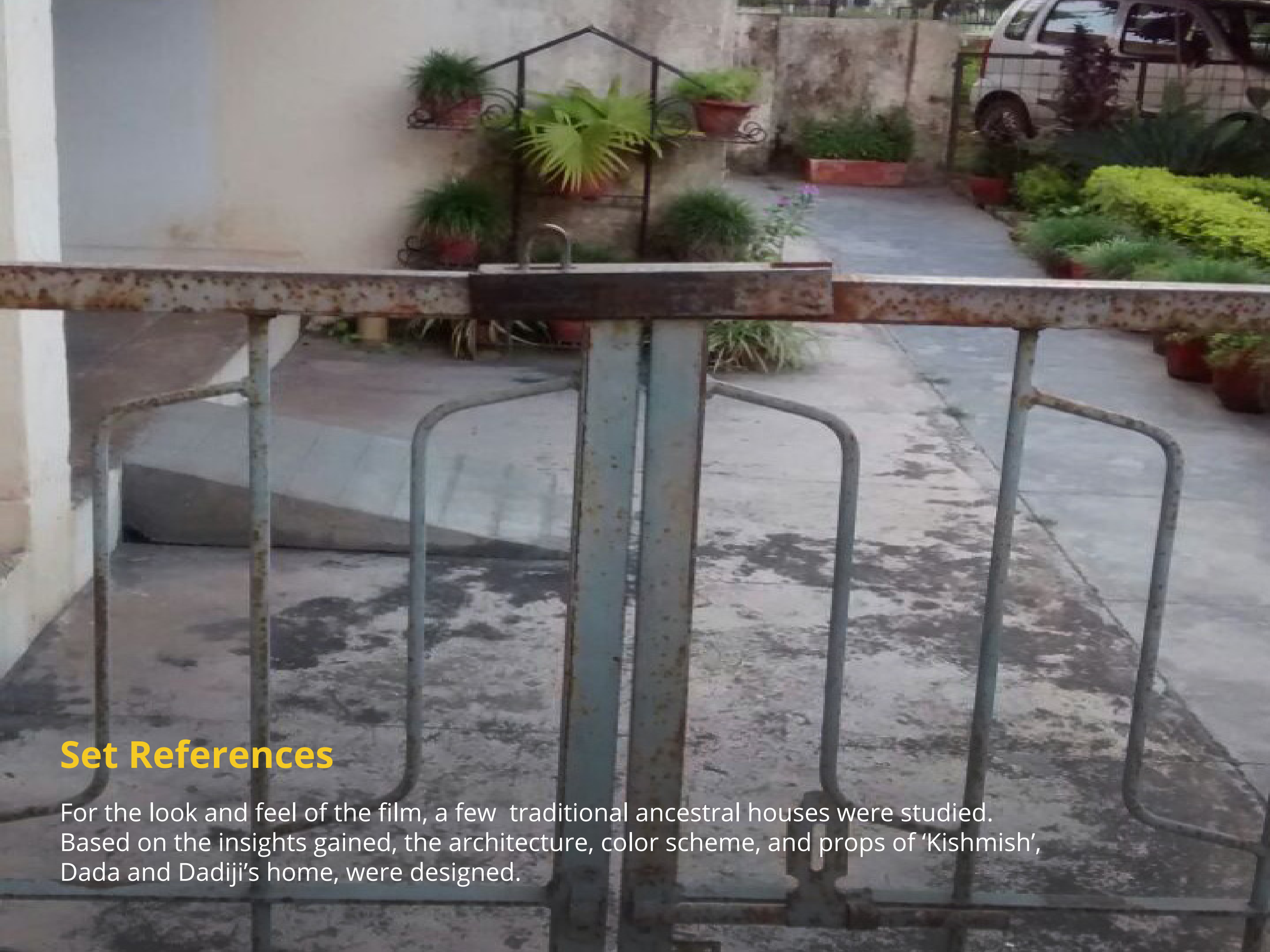
Like in any typical Indian household, Grandma has cleaned the house and adorned the verandah with 'rangoli' (colorful, traditional Indian floor art) for the occasion of Diwali.

What do you think would happen if grandpa happened to step over the rangoli? The film unravels the chaos that ensues thereafter.





PRE-PRODUCTION

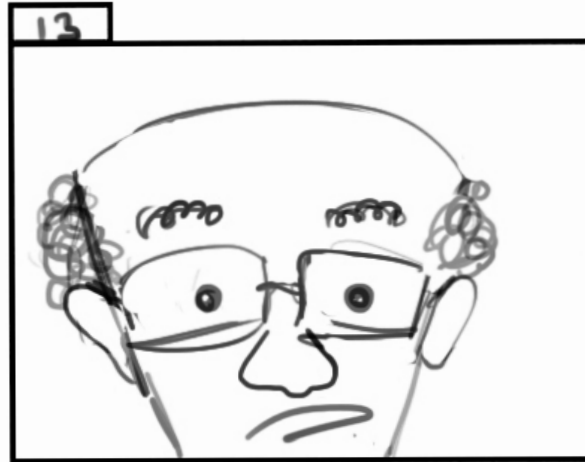


Set References

For the look and feel of the film, a few traditional ancestral houses were studied. Based on the insights gained, the architecture, color scheme, and props of 'Kishmish', Dada and Dadiji's home, were designed.

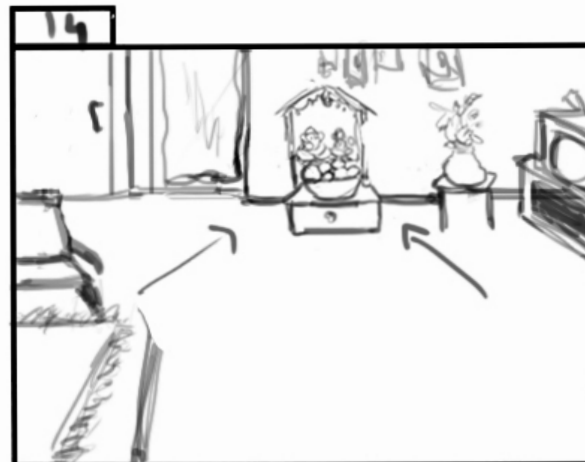
Story Board

SHOT #



ACTION Looks towards
the laddos

SHOT #



ACTION Camera moves
towards temple

SHOT #



ACTION Dadaji moves
towards the temple

SHOT #



ACTION Dadaji looks
here and there

SHOT #



ACTION _____

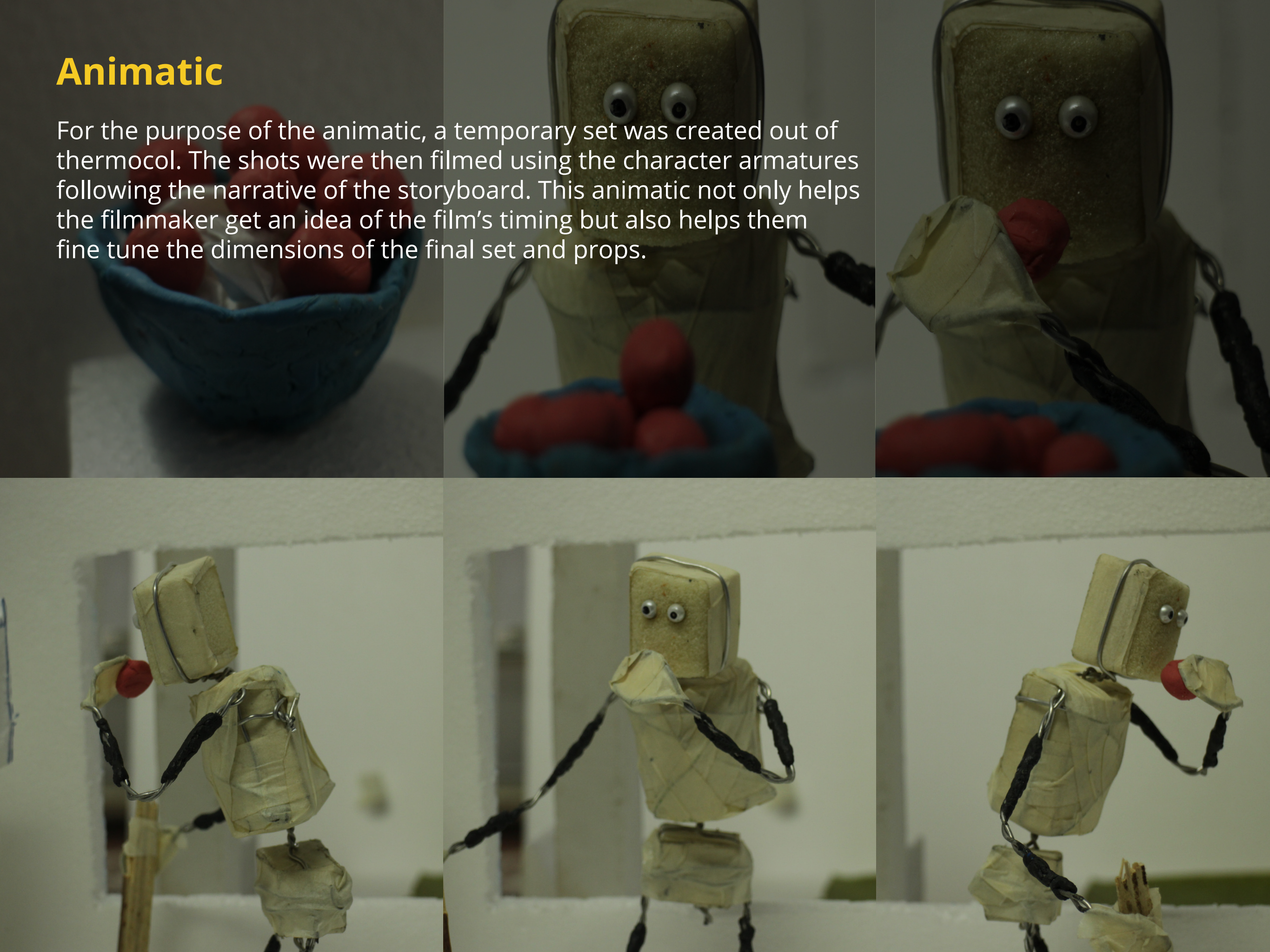
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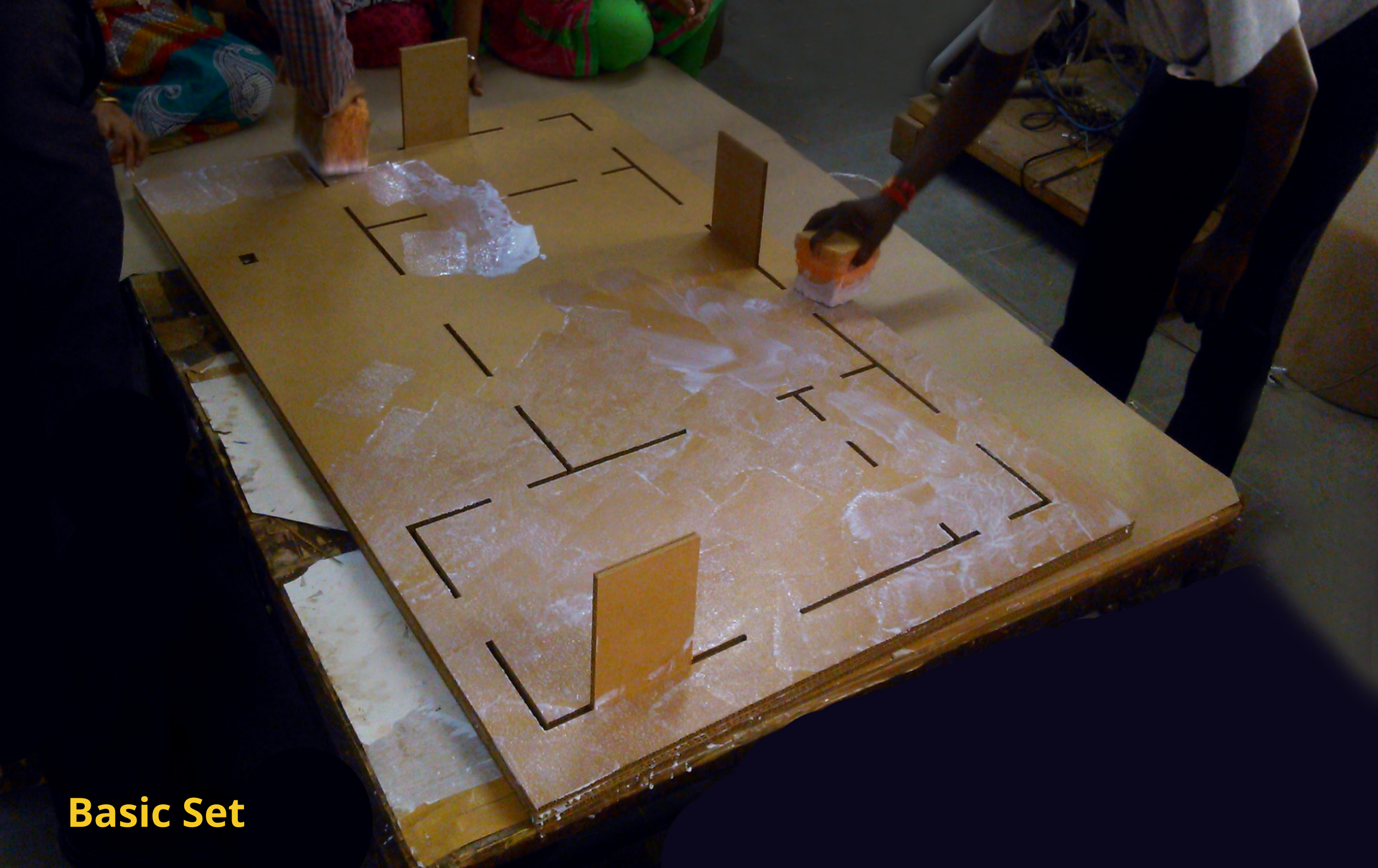


ACTION Dadaji picks
up a laddoo.

Animatic

For the purpose of the animatic, a temporary set was created out of thermocol. The shots were then filmed using the character armatures following the narrative of the storyboard. This animatic not only helps the filmmaker get an idea of the film's timing but also helps them fine tune the dimensions of the final set and props.





Basic Set

The basic set was designed by **Jayna Packaging Pvt. Ltd.** using corrugated cardboard sheets. Corrugated cardboard is lightweight and easy to transport. Removable walls of the house were created by making slots in the base cardboard sheet.



Making of Props

We experimented with different materials while making the props to ensure that the materials used provided an accurate, real-world feel to the props designed. For example, sand paper which has a characteristic texture was found to be best suited to bring out the effect of a rangoli. Similarly, the red gate of the house was made out of an acrylic sheet which was laser cut to the required dimensions.

Another critical consideration while making props is the scale of the props. One should make sure that the props are scaled proportionately to the size of the characters in the film.



Final Props





Designing the characters

The biggest challenge we faced here was to create characters that each of us can relate to. Therefore, all the characters in the film are inspired by real-life people around us. Our aim while designing characters was to ensure that they are neither excessively “cartoon-like” nor too “realistic”.

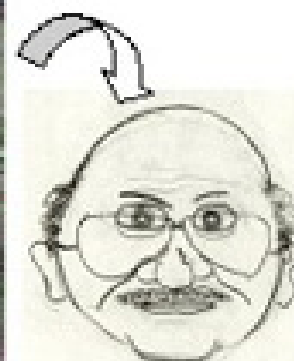
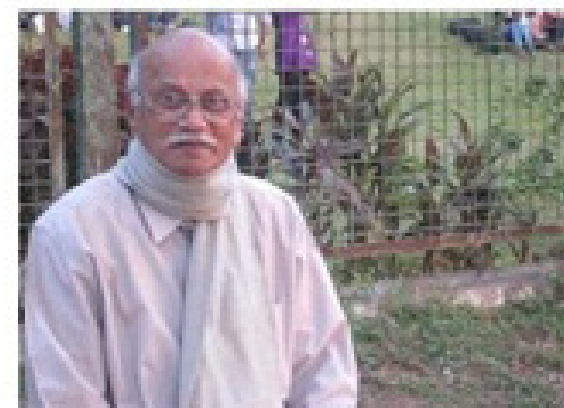
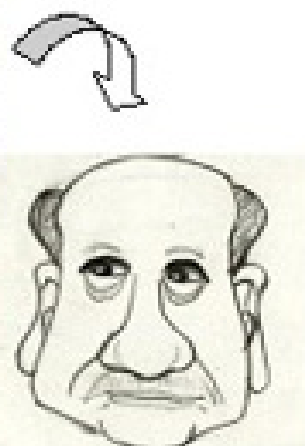
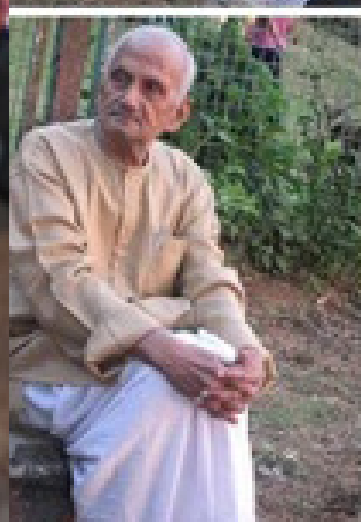
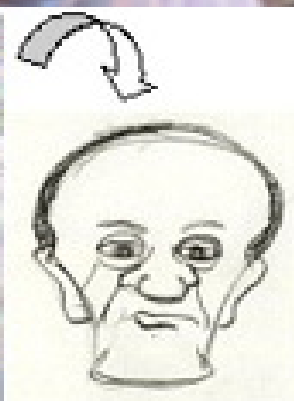


she is my biggest
enemy, doesn't let me
eat a single slice
of mango

hamare desh ka
kaya hoga??

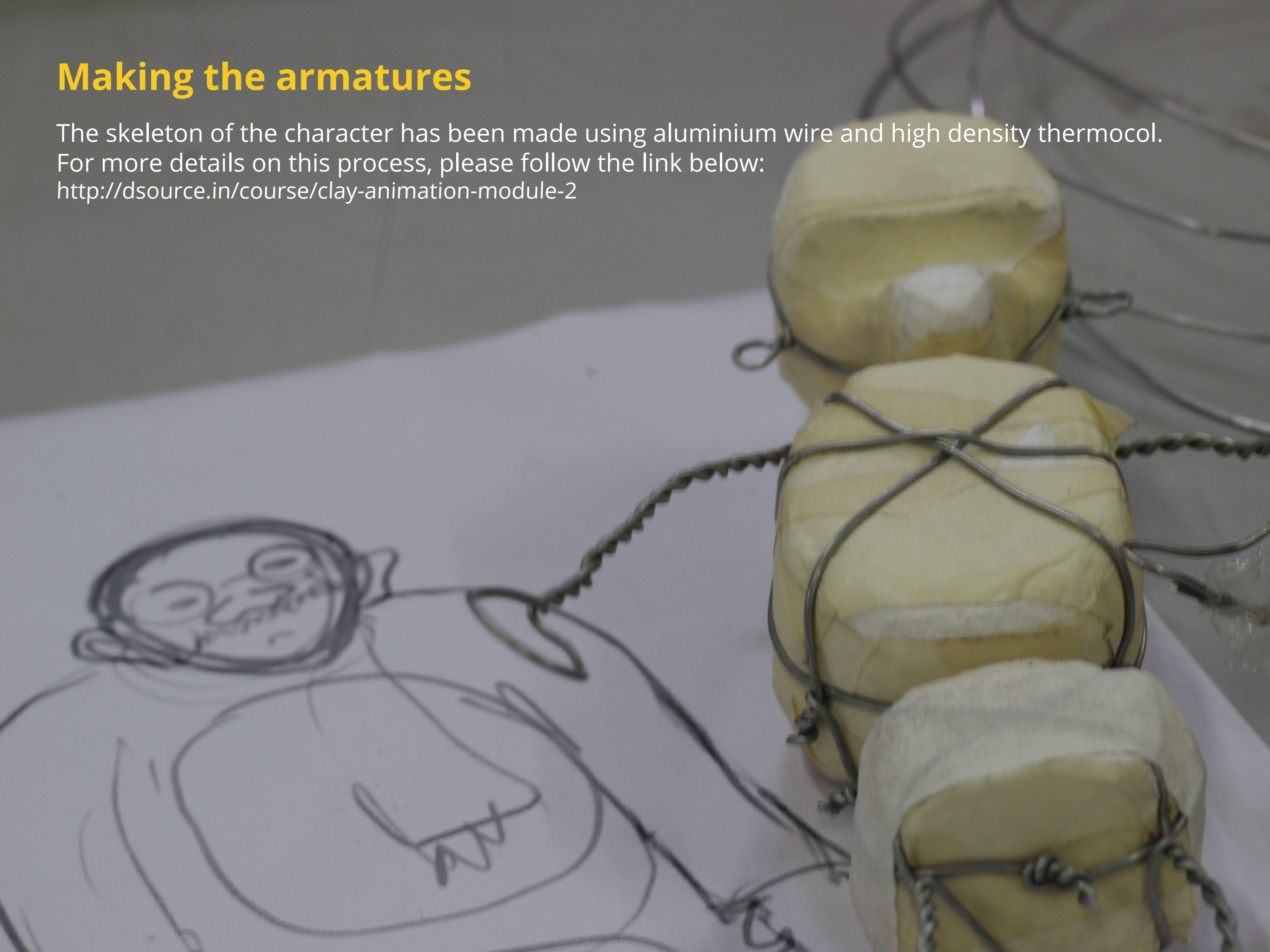
sorry, i don't
talk to
strangers

!@#?/%&



Making the armatures

The skeleton of the character has been made using aluminium wire and high density thermocol. For more details on this process, please follow the link below:
<http://dsource.in/course/clay-animation-module-2>



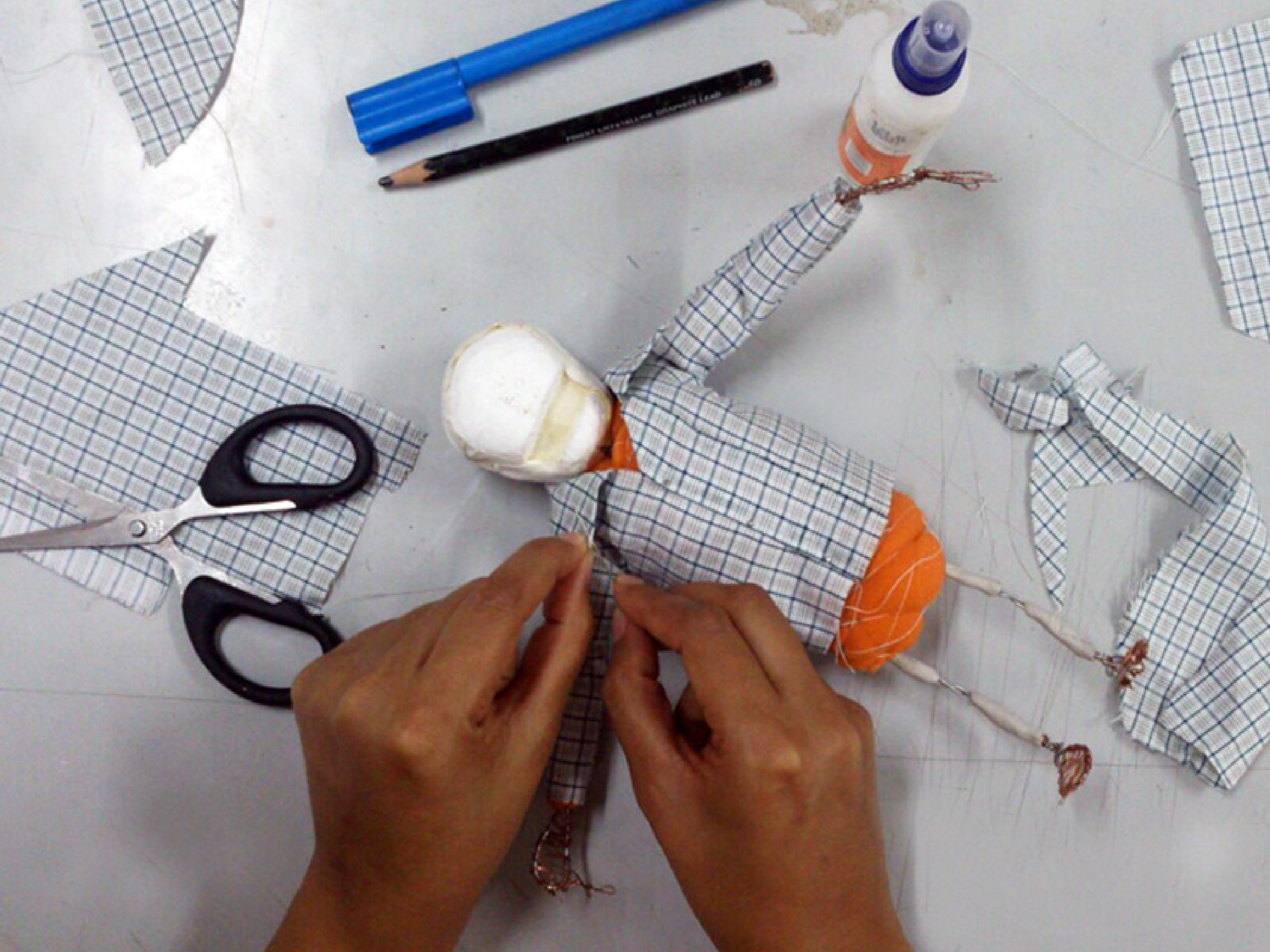


Foam is wrapped around the puppet to add volume to the character.

Designing the Costumes

While selecting the material used to design costumes, one has to be careful about the patterns on the fabric. The size of the patterns needs to be proportionately scaled to the size of the character.





Final Characters

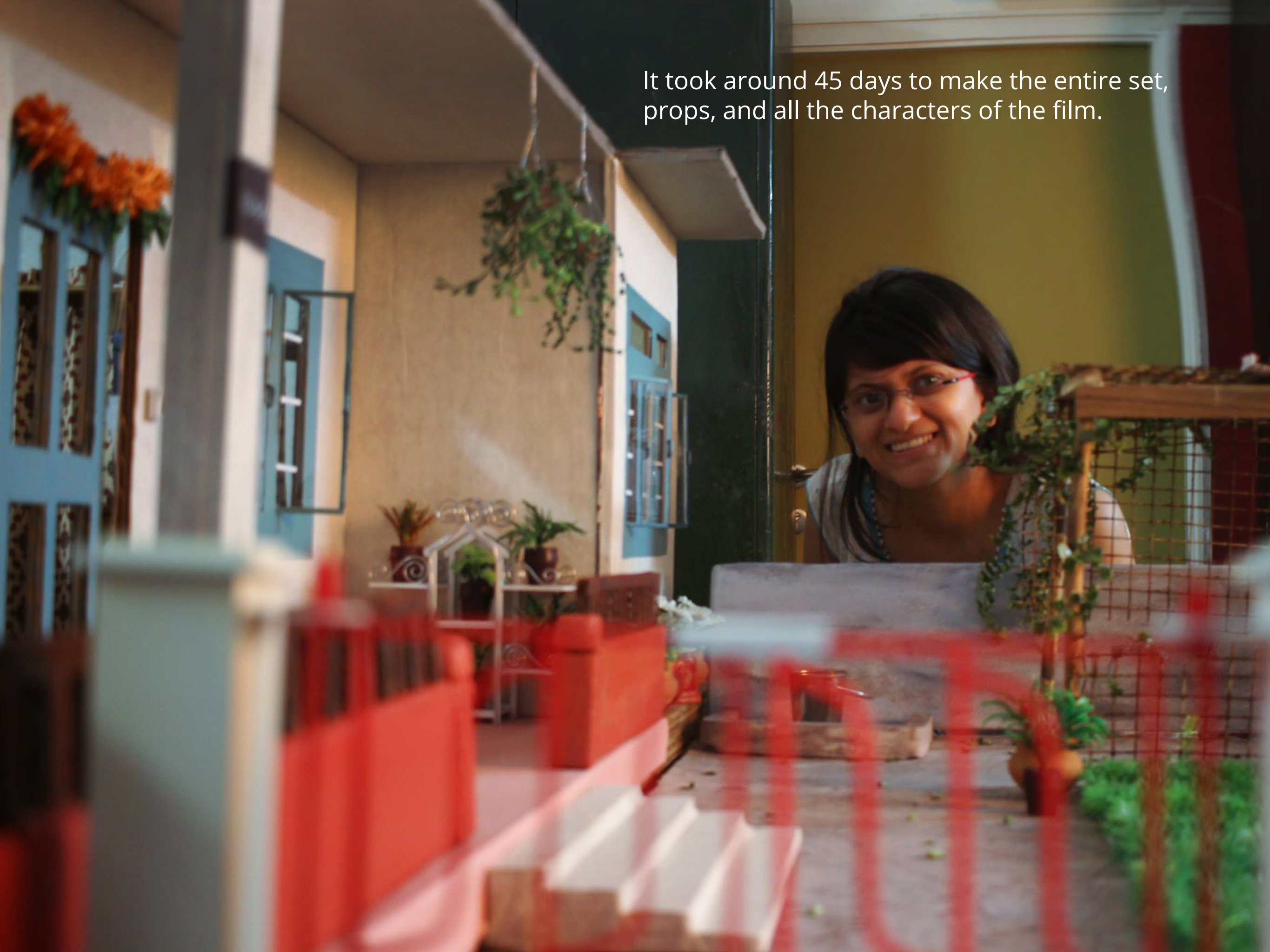




Final Set

The final set had 2 parts: interior and exterior. The component parts were placed on separate tables which increased ease and convenience during shooting.

It took around 45 days to make the entire set, props, and all the characters of the film.





PRODUCTION

	ACTION	DIALOGUE
	SCENE 1	
1	2 Pigeons sitting on the top, Dadaji gargling and walking toward garden	
2	dadaji looks back at dadi and spits water ..frog jumps	
3	## TITLE ##	
4	Looking for newspaper man and turns	arre ye akhbaar wala kyu nahi aya
	SCENE 2	
5	dadaji stands on the door- dadi cleaning sofa	diwali hai to kya subah subah hi patake fod raha hai
5a	dadi cleans picks up towel and goes inside	door shut
6	dadaji looks at her then towards temple	
7	dadaji walks toward temple and lifts hand to pick up ladoo	
8	picks 1 and eats	
9	turns moves returns and bows ...moves out followed by dadi	aa gai aa gai
	SCENE 3	
10	Dadaji eating and exercising slowly...dadi comes and sits	
11	dadi's hand spreading color	
12	dadi's face	
13	Dadaji exercising slowly turns head back and sees dadi	
14	He starts exercising vigourously	
15	dadi bends to make rangoli	
16	dadaji slows down and dadi gets up and dadaji speeds up	
17	dadi gets up again ..shadow of dadaji on rangoli exercising fast...dadi stands	
18	dadi gives a clap..goes in to take phone	ph rings
19	dadaji walks in...newspaper fall on his head..turns his head and screams	nalayak badtameez
	SCENE 4	
20	walks in and turn towards temple..stops and find something wrong..turns	dadi talking on ph
21	finds his footstep on rangoli	dadi talking on ph
	SCENE 5	
22	dadaji sitting and trying to fix the rangoli..dadi comes...dadaji joins hand	laxmi's maa nare yehun lakshmi ki..ha
23	dadaji joins hand..and says laksmi	
24	dadi's confused expression (close up of both)	chamatkaar chamatkaar
25	shot of rangoli	chamatkaar ho gaya...
26	dadaji's friend comes raising hand from left..	arre bhabhiji happy diwali.. arre kishan tumko bhi diwali mubarak ho bhai
27	stands on verandah and wishes both happy diwali	

Shot breakdown

At the beginning of the production, it is important to plan your shots according to the camera angle rather than based on the storyboard. To clarify, it is best to complete all the shots in the story from a specific camera angle instead of a scene-by-scene execution.

Lighting

For most of the day shots, a '3 point lighting system' was used.

- Key Light – It is the main light (~to the sun) which helps light up the main subject/s.
- Fill Light – It is used to fill in the shadows created by the key light.
- Back Light – It is used to separate the subject from the background.

For the night shots, blue gelatin was used to cover the lights for the required effect.



Animation

Before animating each shot, the animator finalizes the actions to be portrayed by the characters. Since this type of animation is done in real life versus using the computer, it is an extremely time-consuming and painstaking process. It is important to get the shot right the first time itself as there is no provision for repeated “undo” actions.

The **Dragon frame software** was used to shoot this film.





POST-PRODUCTION



Clean up

Each character was supported by a metallic stand which was later removed from all the frames. To do this, a clean frame (without the character) was captured for each shot.

A photograph of a home recording studio. In the foreground, a man with short grey hair, wearing a light-colored t-shirt, is seated at a wooden desk, facing away from the camera. He is looking at a computer monitor which displays a blue screen. On the desk, there are two large black speakers with yellow drivers, a pair of headphones, and some cables. A large black television is mounted on the wall behind the desk. To the right of the man, a woman with long dark hair, wearing a dark long-sleeved top, is standing and facing a professional condenser microphone mounted on a stand. The room has a white wall with a piece of acoustic foam hanging on it. The lighting is warm and focused on the subjects.

Voice over

Voice over artists play a very important role in determining the personality of the characters.

There were 3 main characters in the film, Dadaji, Dadiji and Dadaji's friend. The voice over artists were faced with the challenge of portraying the appropriate emotions for each of these characters.



Music

The mood at the beginning of the film is calm with a slight element of humor. Towards the end, the film becomes more energetic and humorous. To suit these subtly changing moods during the film and to highlight its *Indianness*, we chose to use the “flute” and the “matka (pot)”. A signature music piece was created for Dadaji’s character.



Sound

Foley sounds such as those of jewellery clinking, of footsteps, or of the door closing, etc. were recorded and then added to make the film very realistic. Similarly, outdoor sounds of birds, vehicles passing and dogs barking were also added to provide the film a natural feel.

