

अंतर

(Antar)

Animation project by

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M.Des. Animation Design

Guide

Prof. Nina Sabnani

Declaration

I declare that this written submission 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 or fabricated or falsified any idea/data/fact/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 thus not been properly cited from whom proper permission has not been taken when needed.

Signature:



Name of student: Sumeet Kumar Kalindi

Roll no.: 09634006

Date: 3/1/2019

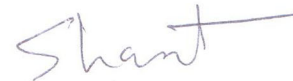
Approval Sheet

This Animation Project entitled '**Antar**' under the theme '*Exploring Narratives*' is approved in partial fulfilment of the Masters Degree in Animation and Film Design.

Guide : 

Internal Examiner : 

External Examiner : MANISHA

Chairman : 

Content

1. Acknowledgement
2. Abstract
3. Introduction
4. Evolution of the story
5. Script
6. Storyboard
7. Characters
8. Production : Style and Technique
9. Learning
10. Bibliography

1. Acknowledgements

I sincerely thank my guide Prof. Nina Sabnani for her invaluable inputs throughout the making of the film.

I would also like to thank my faculty Prof. Phani Tetali, Prof. Sumant Rao, Prof. Shilpa Ranade, Prof. C.P. Narayan; for their guidance and suggestions

I am also thankful to my friends and batch mates for their help and timely advice.

2. Abstract

The primary aim of the project is to explore a narrative style involving fast paced visuals. The attempt is to understand the efficacy of fast paced visual imagery in putting across an idea in animation from the point of view of the viewer.

The objective of the film is an attempt to give the viewer a contrast in the context of the perception of time. By this film an attempt is made to understand the way time is perceived in the realm of films. This contrast is made evident without making any judgements on any of the characters shown in the film.

3. Introduction

Recounting a story through visuals communicating a definite idea relies a lot on timing of the visuals. This timing decides the pace of a narration, i.e., the pace at which the story unfolds. Time can be related to narratives in terms of the pace of narration and the narrative tense. Pace of narration is different from narrative tense. The latter determines the sense of time the story belongs to or the epoch.

The narrative structure based on visual timing is to be implemented in the short film. The narrative pace gives an opportunity to put a lot of messages into the limited time frame of the intended film. As a project I intend to explore narrative structure to learn about this important aspect of time frame. I intend to look at the various forms of narratives with respect to the element of time in which an idea is received by the viewer discretely.

Narrating a story through the medium of animation is considered to be an advantage since it does not have the practical restrictions of live action. Despite this there is this need to justify the use of animation as a medium. Animation brings with it a visual experience unlike live action medium.

4. Film references

Films from a very diverse range of mediums were studied to see how time is represented in them. The most common fast paced narrative structure is that involving a chase. The chase has an inherent pace associated with it.

The main observations are as summarised below. Some films give the sense of pace by the tempo of the music. The music then adds to the narrative pace. Another way of adding pace is through the editing of the visuals.

Sometimes the camera/visual framing is kept dynamic with the movements in the compositions.



Pivot (2009) -

Pivot is a story of a wandering photographer who happens to witness a killing. He then becomes a threat to the killer and is forced to run for his life. The chase takes an unfortunate twist as the tables are turned making the prey the hunter. The film is designed and animated by: Kevin Megens, Floris Vos, Arno de Grijs, André Bergs. The medium of the film is 3D computer animation with a distinctive visual look. The narrative pace of the film catches up as the chase intensifies.

The characters are what I especially liked about the film. The characters have an irregular surface. The overall colour scheme of the film has a dark tone with the brightly coloured protagonist standing out.



Supertromp (2008) -

Supertromp is one of the opening sequences of Annecy 2008. The sequence is a fantasy story of a kid and his elephant who are responsible for keeping the day and night cycles going. The medium of animation is traditional hand drawn.

In this film the pace of the narration is experienced by very dynamic visuals.



Octapodi (2007) –

Octapodi is the Oscar award winning animation by Bocabeille Julien, François-Xavier CHANIOUX, DELABARRE Olivier, Thierry Marchand, Quentin MARMIER, Emud Mokhberi. To escape the clutches of a committed cook, two octopuses engage in a comic chase. Yet despite their success unlikely to escape their fatal destiny, their struggle to stay together does not seem finished.

In this film the music has a major part in the way it makes the viewer experience time. The narration is synchronised with the music.



Wild Casting (2008) -

Wild Casting is an opening sequence for Annecy 2008. It has two men being chased by a lion. The chase ends with the lion ripping through the theatre screen and roaring similar to the MGM logo opening in films. Medium of animation is traditional hand drawn.



United Airlines 'Heart' Commercial (2008) –

This commercial has a very short narrative of a woman. She has to travel to some other city for a presentation and misses her husband. The animation is edited very precisely on the music. Medium of animation is paper cut-out.

The duration of the film is about a minute but the event it describes is wonderfully fitted into that duration. Although not very fast paced, the film manages to describe the story in the small duration it runs.

The paper cut-out style is very interesting.

5. Evolution of the story

I have always wondered at the amount of information that is packed into the 30 second commercials. The idea communicated through these commercials is laconic. I felt the need to explore my story on the lines of the short commercials.

The first ideas for the story were based on action events. The immediate concepts that came to the mind were action sequences like chase, sports, etc. One of the earlier ideas was that of a man getting late for work and rushing to get to his office. But just the man getting late for work was not a sufficient enough reason for the film. It was lacking certain objectivity or a motive. Also since these concepts had an unmistakable narrative pace; I felt the need to explore other concepts that did not have an inherent pace in their narrative structure.

During discussions with my guide and the faculty, it was pointed out that fast paced does not necessarily mean chase. It was suggested to have parallel narratives which played with time. The perception of time by the contrast in the way people work with time.

I have observed these fishermen on the lake near my hostel who fish in tubes. They seem to work very slow and easy, though I know that it is far from that. They work really hard slogging it out in the lake. But their work is such that they do not need to rush about. They move around the lake in their tubes and lay the fishing nets and then return later to pull out

their catch. It is similar to putting in efforts and then waiting for them to bear fruit.

On the other hand I also had a notion of an urban office executive who has to ceaselessly run around for his job. He is constantly on his toes to finish his work finding little time for leisure. Somehow these two people seemed to have a very strong contrast in the way they go through their activities. This comparison had a nice potential for the kind of idea I was looking forward to convey.

Thus I settled down on the story of the contrast between the office executive and the fisherman. I do not intend to conclude the narrative of the film with any message but just want to bring forth the sense of contrasting time.

A good story is supposed to have a conflict, action and resolution; which can be loosely analogised as the beginning, middle and end. But in the case of this film there is no apparent conflict and neither does it have any resolution. The film only has the actions of the two people engrossed in their work.

6. Script

A wristwatch is ticking on the desk. Sunny comes and picks it up. He is dressing up for office. He buttons up his sleeve. Gulps down his coffee and grabs his bag and goes out of his apartment.

He breaks into a run in the corridor and runs down the flight of stairs. He goes out into the street. Sunny hails a taxi which stops at a distance. He walks briskly towards the taxi. A fisherwoman is walking from the opposite direction.

Zoom in cut into her basket where a fish is struggling. The fish then jumps in the air and the view transits to the fish struggling in the fishing net.

The fishing net is being pulled into a boat by the fisherman. He untangles the fish and puts it behind him on the boat. Zoom out cut wide angle; the fisherman is pulling his net in a big lake. The lake is very calm and relaxing ambient. Zoom in cut to the fisherman untangling another fish from his net. He puts the fish behind him on the boat. The fish is struggling and jumping. It takes one jump and goes over the boat into the water.

The fish falls into the water and starts swimming around. Zoom out cut to see the fish in an aquarium. The aquarium is in an office. Sunny comes running to the desk next to the aquarium. Dumps his bag on the chair and runs off with a file.

Sunny enters the room of his boss. He puts his file across the table and the boss starts scolding him. Sunny just stands there without saying anything. He then walks back to his cubicle and keeps the bag on the table. He sits down and starts to type on his desktop computer.

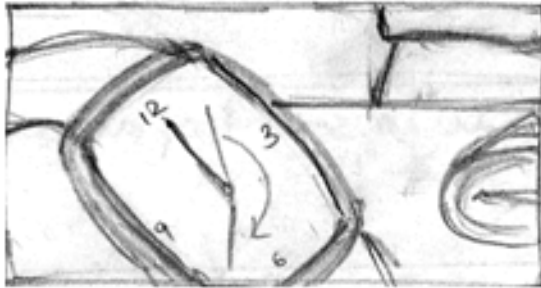
The typing sound merges with the sound of rippling water and the scene changes to the fisherman in the lake. The fisherman is laying the net in the water. He is rowing a bit and then laying the net. The rippling water then merges with the sound of the typing in the office.

Close up of Sunny typing away at the computer. The phone rings and sunny answers it. He finishes the call and resumes typing. He gets a few more calls and resumes typing. He finishes typing and gets up from his desk and walks out.

He is entering a lift and walking onto the street. Cut to the fisherman rowing towards the shore. He is rowing the boat slowly towards the shore. This follows the still montage of the fisherman reaching the shore, the executive paying the fisherman some money and the executive taking the boat into the lake. The fisherman then rushes with his basket of fishes on his head.

He heads straight for the market and is seen in the reversed role. Cross dissolve to the executive in the middle of the lake with a fishing line against the backdrop of the setting sun.

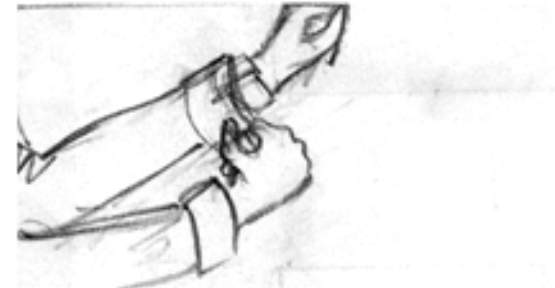
7. Storyboard



Wrist watch ticking away on a desk



A guy comes to the desk and picks it up



A guy is tying the watch in his wrist



He is speaking on the phone while getting ready



He opens the door of his apartment to go out



He locks his door



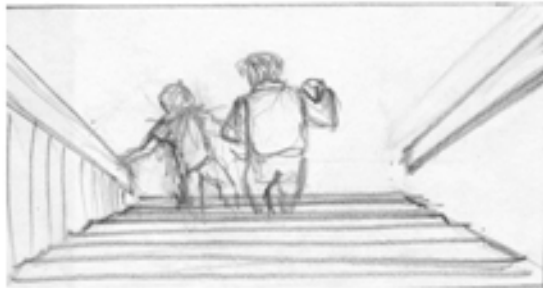
He starts to walk adjusting his bag



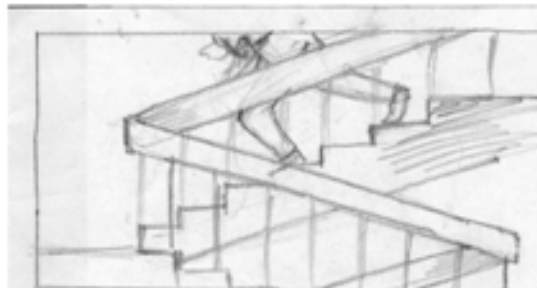
Breaks into a run and rushes



Runs down the staircase



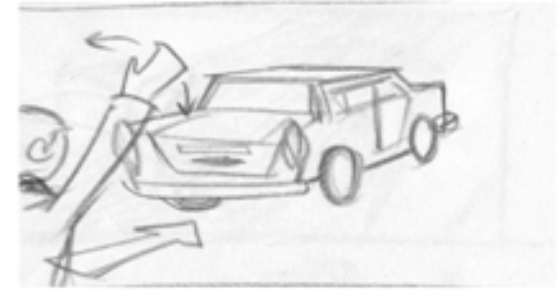
Runs down the staircase



Runs towards the building exit



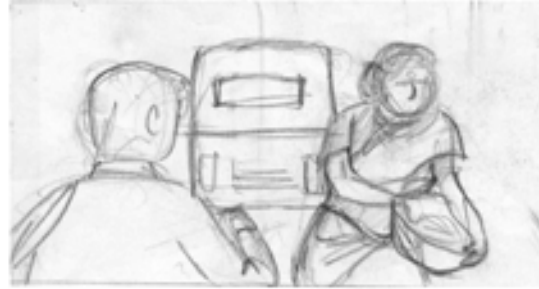
Walks into the street



Waves to a taxi



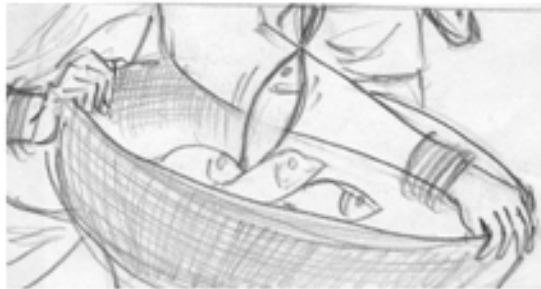
The taxi stops at a distance



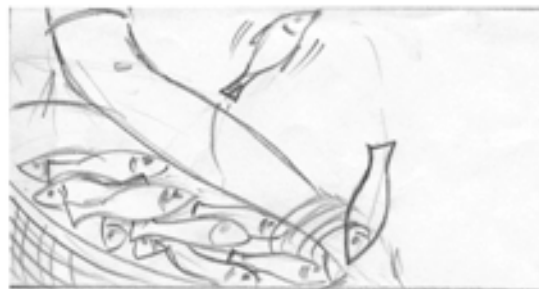
The guy walks briskly towards the taxi



He crosses a fisherwoman carrying a basket of fishes.



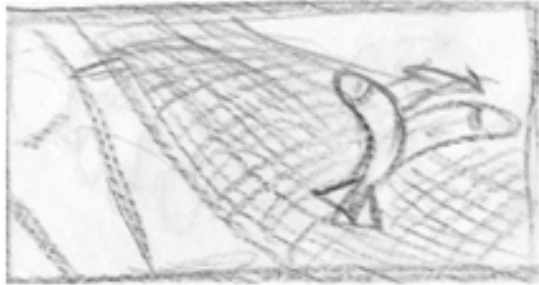
Zoom into the fish basket



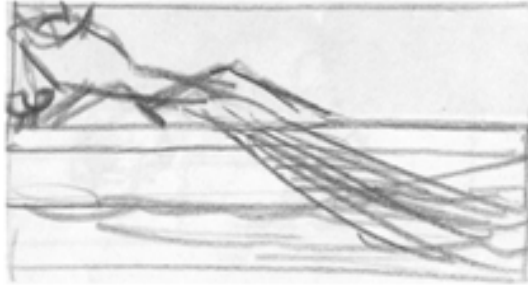
A fish is struggling in the basket



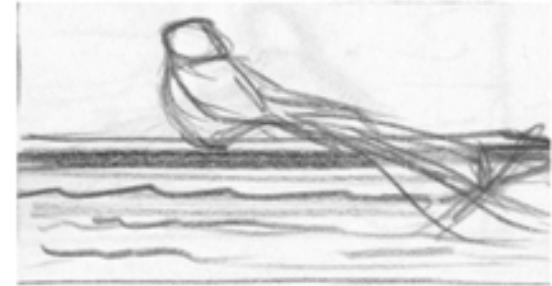
The fish jumps in the struggle



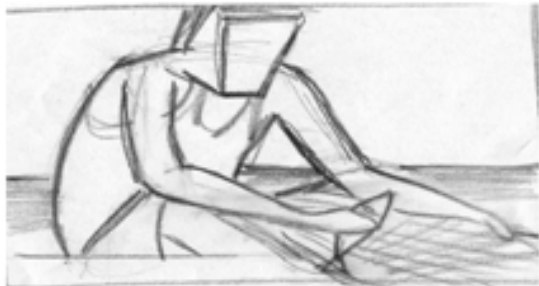
The fish is seen struggling in the fishing net



A fisherman is pulling a net from the water



There are few fishes trapped in the fishing net as the fisherman pulls the net in



The fisherman untangles the fish from the net



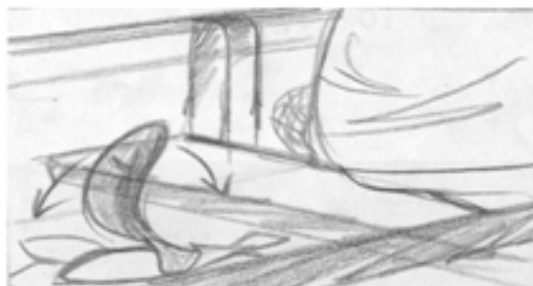
Te fisherman pulls in the fish and puts it in the boat behind him



Wide shot of the fisherman in the lake.
Soothing ambient sound in the background



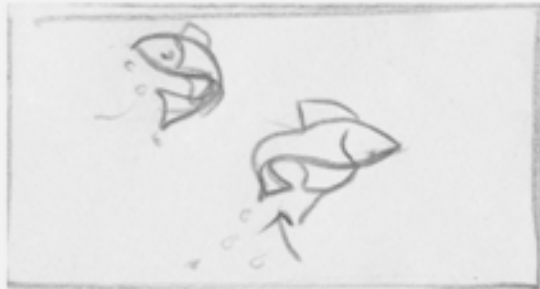
The stack of fish behind the fisherman



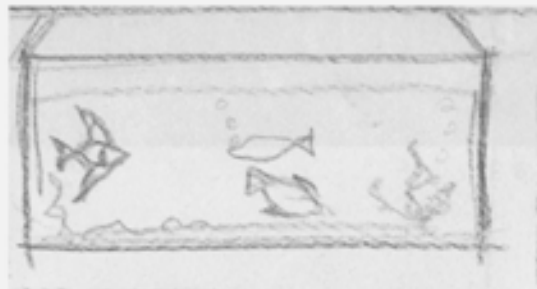
Fish struggling on the boat



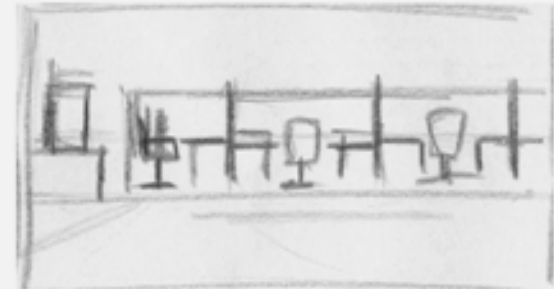
The fish jumps out of the boat and a splash is heard



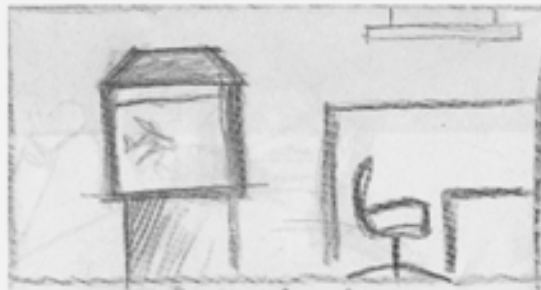
The fish jumps into water and swims off



Cut to the view of the fish in an aquarium



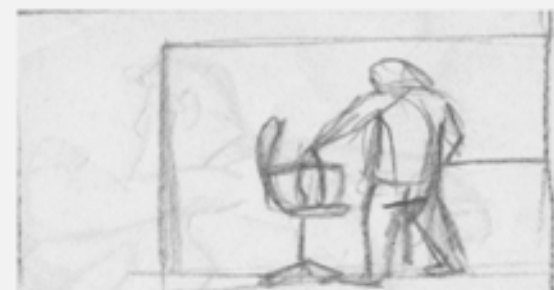
Wide shot of the office with cubicles.



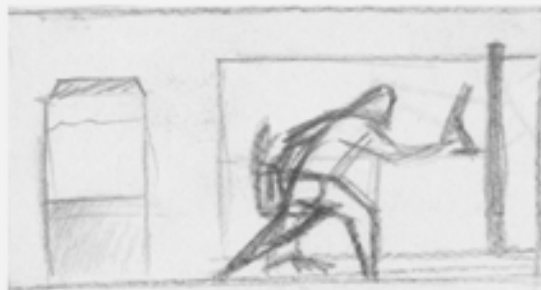
Executive guy's desk



Executive guy comes running



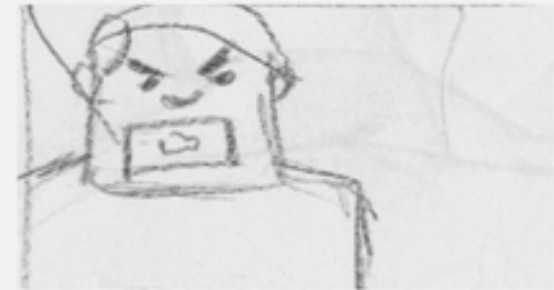
Keeps his bag and grabs a file



Runs off again



Shows up in Boss's cabin



Boss starts scolding



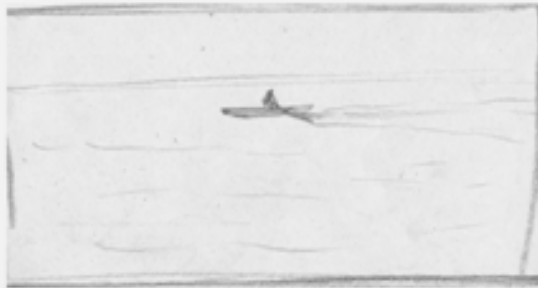
Comes back dejected and gets to work



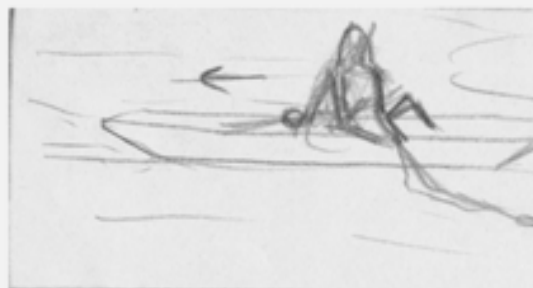
Types away on his desktop computer



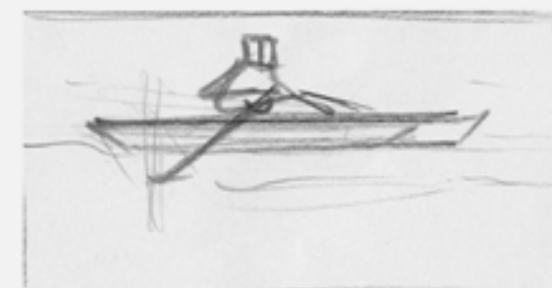
Fisherman casting net in the lake



Wide shot of fisherman in the lake



Fisherman rowing as he casts his net



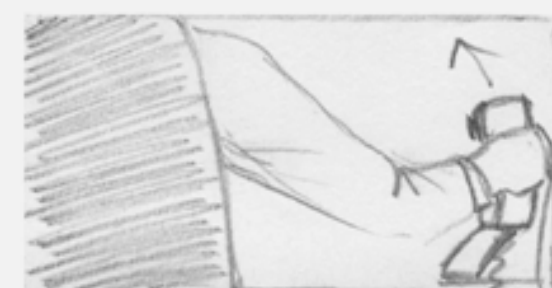
Fisherman rowing away having finished casting net



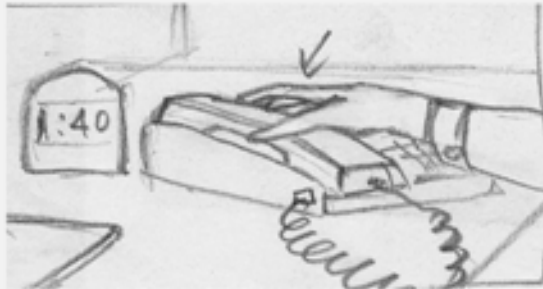
Executive guy typing at his desk



Phone rings while he types



He picks up the phone and answers it



Keeps back the phone



Resumes typing



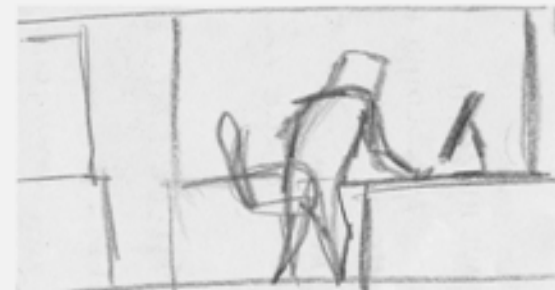
Another call



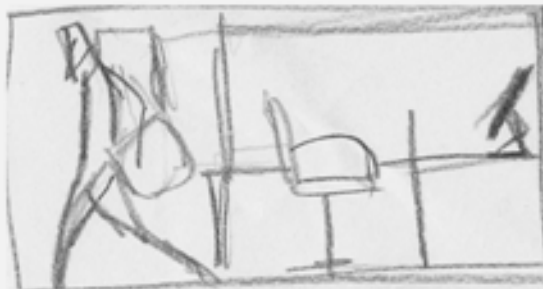
And another



Keeps back the phone



Gets up from his desk



Picks his bag and leaves



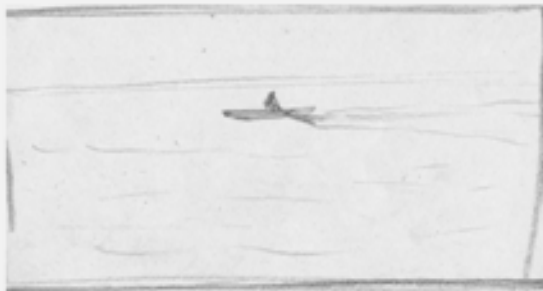
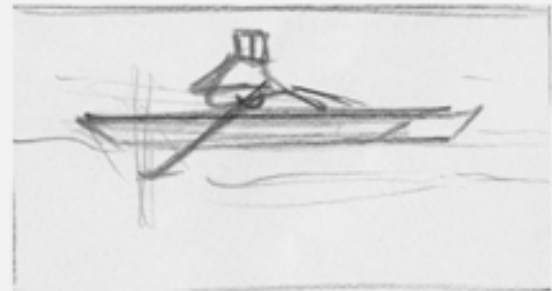
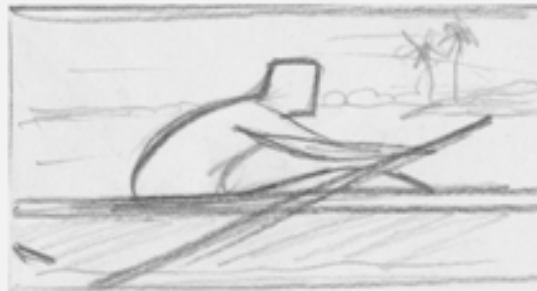
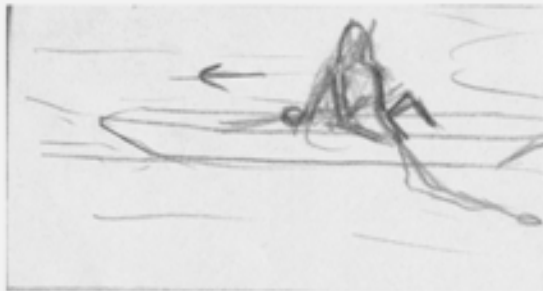
Gets in to the lift



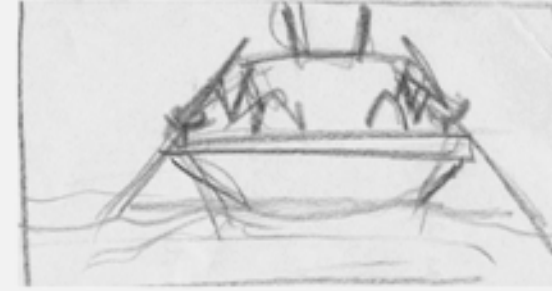
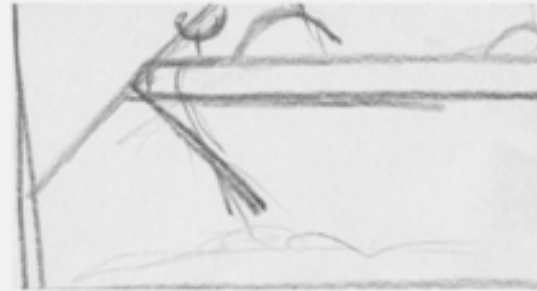
Walks out of the office building
(perceived by street noise.)



Fisherman rowing ashore



Moving slowly towards the lake shore

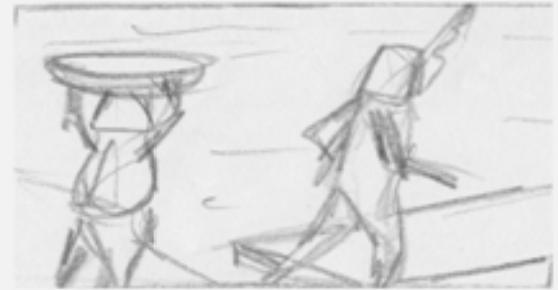




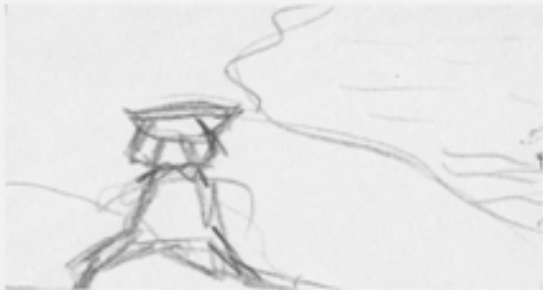
Ties up his boat



Executive giving money to fisherman



Executive getting into boat while fisherman going away with his catch



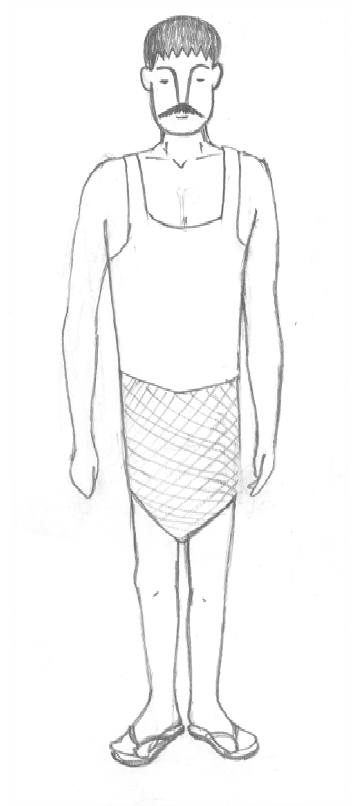
Fisherman breaks into a run



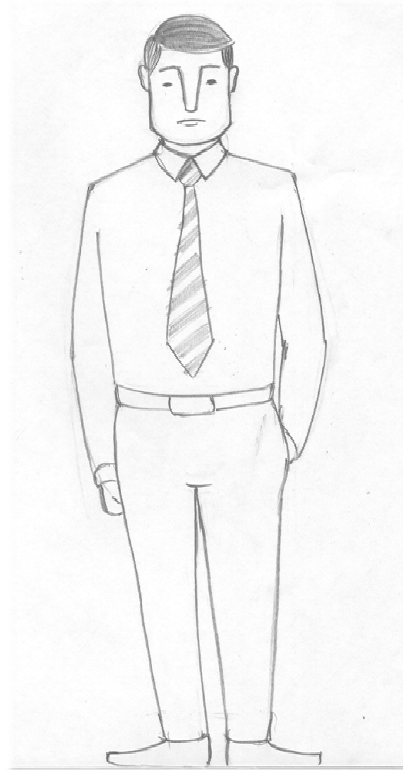
Fisherman running through the market



Executive fishing with the setting sun in the backdrop



Fisherman



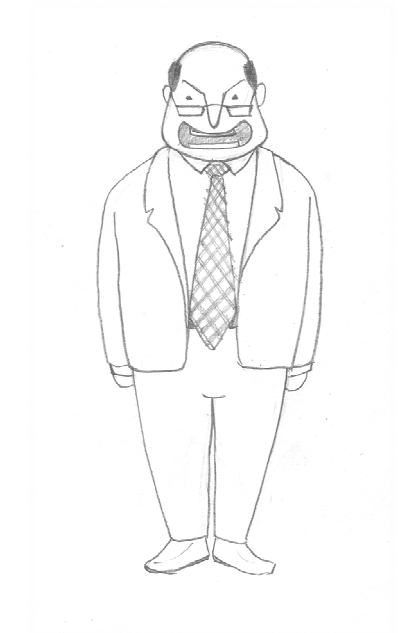
Executive

8. Characters

The two main characters of the film are the office executive and the fisherman. The office executive is around 26 years old. He is quite well to do and stays alone. He has a job that requires him to rush as he is always short of time. The executive character is quite athletic in his build.

The fisherman character on the other hand is quite a well built but lean character.

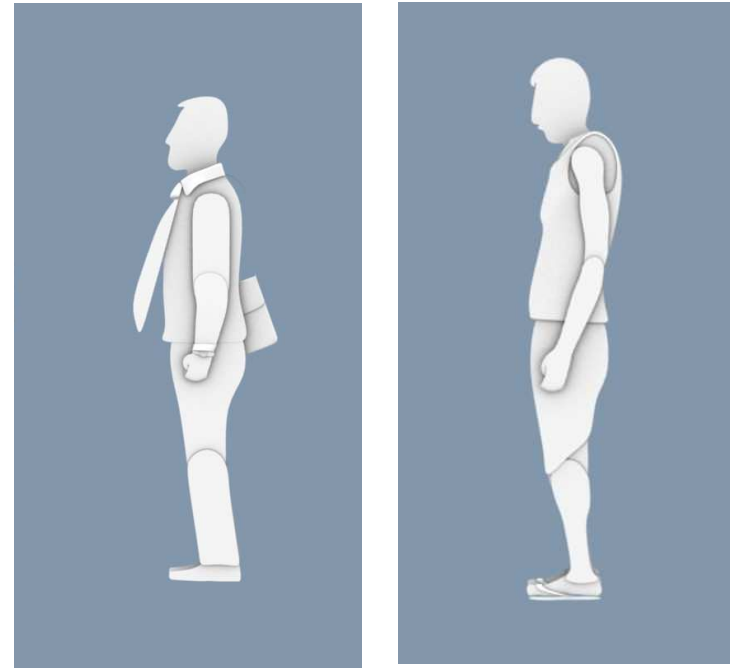
The boss and the fisherwoman are the other characters of the film.



Boss



The executive fishing



The Executive and the Fisherman without the textures
3D plane Paper cut style

9. Production: Style and Technique

The film look has been designed to have a paper cut-out feel. Even though the film is made using 3D tools the essential look of the film is to re-create the medium of paper cut-outs. In paper cut-outs the characters are mostly animated in side profile.

The story was first broken down into sequences and then into individual shots. The story was then timed on a timeline resulting in an animatic. The shots were then improvised for enhancing the narration. The audio was designed using foley sounds and composited with the animatic resulting in another version of the animatic. After a few more iterations I settled down on the final version of animatic.

The characters were modelled and animated in Blender. Textures were created using GIMP. The audio was edited in Audacity and Compositing was done using After Effects.

Softwares used:

Animation:	Blender
Image processing:	GIMP and Inkscape
Sound:	Audacity
Compositing:	After Effects

10. Learning

A lot of things were learnt during the making of the film. Working on the story idea made me realise the importance of a well knit story from the point of view of the viewer. A good story can carry itself to the viewers' mind irrespective of the medium or the visual style. It may not be true the other way round. The visual style, the medium of animation, or the techniques are only a secondary part of the film. The story is the crux. Weaving the story with different layers was very interesting.

Technically I got to learn a production workflow for animation in general as well as for Blender in particular. The manner in which the character, scenes, props and other assets are managed affects the production in many ways. Also doing a rigged character in 3D but having the look and feel of a paper cut-out was a first for me. This brought interesting challenges which gave a lot of lessons in terms of learning the software tool.

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 - http://wiki.blender.org/index.php/Main_Page
- Foley sounds
 - www.freesoundproject.org
 - www.pacdv.com/sounds/
 - www.soundjay.com
 - www.soundbible.com