University of Huddersfield Repository

Armstrong, Barry and Unver, Ertu

Sketching in Digital Clay: Digital sculpture for costume design visualisation

Original Citation


This version is available at http://eprints.hud.ac.uk/id/eprint/12799/

The University Repository is a digital collection of the research output of the University, available on Open Access. Copyright and Moral Rights for the items on this site are retained by the individual author and/or other copyright owners. Users may access full items free of charge; copies of full text items generally can be reproduced, displayed or performed and given to third parties in any format or medium for personal research or study, educational or not-for-profit purposes without prior permission or charge, provided:

• The authors, title and full bibliographic details is credited in any copy;
• A hyperlink and/or URL is included for the original metadata page; and
• The content is not changed in any way.

For more information, including our policy and submission procedure, please contact the Repository Team at: E.mailbox@hud.ac.uk.

http://eprints.hud.ac.uk/
Sketching in Digital Clay: Digital sculpture for costume design visualisation

Barry S. Armstrong. Supervisor: Dr. Ertu Unver, 3D Digital Design, Department of Art Design & Architecture, University of Huddersfield

Introduction

This poster presents the initial findings of an ongoing research project, that will introduce 3D digital sculpture tools to costume design students, then analyse the impact that 3D tools have on their theatrical costume design outcomes. Although digital sculpture tools are commonly used in the film and video games industries and 2D digital visualisation tools have been used in costume design for many years, (Kirk, 2004), (Keeley, 2009) the use of digital sculpture in costume design education is an emerging subject, with little academic research surrounding this specific area.

Method

The clay sketching/sculpting process

After appropriate base models are loaded into the sculpture software, clay sketching can begin. The use of a pressure sensitive pen tablet creates the feeling of sketching/sculpting on the surface of the digital mannequin. As the designer virtually strokes the surface of the digital clay mannequin, the surface of the mannequin is deformed. A range of digital sculpture functions are available that simulate: pushing, pulling, carving, scraping, pinching and many other styles of real-world surface manipulation.

Creating custom garment templates/base models

The three images here show progressive sculpting of the initial garment base model. Currently, a series of additional base models are being created, to provide students with a starting point for a range of costume silhouettes.

3D modelling software is used to create and import additional base meshes, facilitating the design and visualization of dresses, skirts and other voluminous garments, that deviate significantly from the standard mannequin surface. All additional garment base models are being created with surface attributes that accommodate the student's application of surface colour and repeat surface pattern designs.

Available digital mannequins and base models

Digital mannequins are used to support the sketched detail. Clothing items such as hats, shirts, trousers and shoes, can be sketched directly onto the surface of the digital mannequin because of their close proximity to the mannequin surface.

Initial results

Rapid, iterative design exploration

Utilising an appropriate 3D base mannequin, three dimensional costume sketches can be created within minutes. Interactive manipulation of the 3D surface promotes rapid, playful design explorations, providing a methodological bridge between the sketchbook and moulage processes. The initial research has indicated that students who feel more comfortable with making, rather than sketching, and vice versa, appreciate the outcomes they can achieve with this hybrid working methodology.

Complimenting traditional sketchbook techniques

When combined with the digital simulation of traditional artists media such as pencil on paper, digital sculpture tools have the potential to significantly enhance the look and feel of a designer’s illustration work, this is particularly important to students and designers who do not possess strong traditional drafting skills.

Improved communication of costume design

The use of anatomically accurate templates/mannequins improves the effective communication of the initial design to clients and costumiers. (Bradley, 2009) Digital mannequins can be posed to aid in the depiction of character expression and can be viewed from any angle.

Transferable skills

The clay sketch can be refined and modified to create ‘production ready’, animated digital actors, or video game avatars. Costume design students who become competent in the use of digital sculpture tools, will have gained valuable transferable skills that can be used within film and video game production industries.

Future research

A teaching and learning case study will be carried out in the Autumn of 2011 within the school of Art Design & Architecture’s Costume Design with Textiles course. The study aims to measure the impact that digital sculpture could have on the costume visualisation and design process.

Acknowledgements

I would like to thank the following people:

Dr. Ertu Unver, Alison Iredale, Frank Fitzpatrick, Lara Booth, Sophia Malik, Juliet Macdonald, Nicola Marie Fletcher, Ailsa Windsor, Elizabeth Real, Bernard Walker.

Moulage photo used with the kind permission of Nicola Marie Fletcher.

References


Contact information

Email: b.s.armstrong@hud.ac.uk
Supervisor: e.unver@hud.ac.uk

Research questions:

Can effective digital sculpture resources be developed to support a costume design student's intuitive, iterative and playful use of digital sculpture in the production of their costume designs?

What impact could the use of digital sculpture software have on the quality and utility of theatrical costume design illustration?

Hypothesis

Sketching in digital clay can promote rapid, exploratory manipulation of 3D digital costumes. This digital manipulation process has parallels with moulage; the real-life process of manipulating 3D digital costumes. This digital manipulation process has parallels with moulage; the real-life process of manipulating 3D digital costumes.

Initial results

Rapid, iterative design exploration

Utilising an appropriate 3D base mannequin, three dimensional costume sketches can be created within minutes. Interactive manipulation of the 3D surface promotes rapid, playful design explorations, providing a methodological bridge between the sketchbook and moulage processes. The initial research has indicated that students who feel more comfortable with making, rather than sketching, and vice versa, appreciate the outcomes they can achieve with this hybrid working methodology.

Complimenting traditional sketchbook techniques

When combined with the digital simulation of traditional artists media such as pencil on paper, digital sculpture tools have the potential to significantly enhance the look and feel of a designer’s illustration work, this is particularly important to students and designers who do not possess strong traditional drafting skills.

Improved communication of costume design

The use of anatomically accurate templates/mannequins improves the effective communication of the initial design to clients and costumiers. (Bradley, 2009) Digital mannequins can be posed to aid in the depiction of character expression and can be viewed from any angle.

Transferable skills

The clay sketch can be refined and modified to create ‘production ready’, animated digital actors, or video game avatars. Costume design students who become competent in the use of digital sculpture tools, will have gained valuable transferable skills that can be used within film and video game production industries.

Future research

A teaching and learning case study will be carried out in the Autumn of 2011 within the school of Art Design & Architecture’s Costume Design with Textiles course. The study aims to measure the impact that digital sculpture could have on the costume visualisation and design process.

Acknowledgements

I would like to thank the following people:

Dr. Ertu Unver, Alison Iredale, Frank Fitzpatrick, Lara Booth, Sophia Malik, Juliet Macdonald, Nicola Marie Fletcher, Ailsa Windsor, Elizabeth Real, Bernard Walker.

Moulage photo used with the kind permission of Nicola Marie Fletcher.

References


Contact information

Email: b.s.armstrong@hud.ac.uk
Supervisor: e.unver@hud.ac.uk

Research questions:

Can effective digital sculpture resources be developed to support a costume design student's intuitive, iterative and playful use of digital sculpture in the production of their costume designs?

What impact could the use of digital sculpture software have on the quality and utility of theatrical costume design illustration?

Hypothesis

Sketching in digital clay can promote rapid, exploratory manipulation of 3D digital costumes. This digital manipulation process has parallels with moulage; the real-life process of manipulating 3D digital costumes.

Digital mannequins and base models

Base models/mannequins are used to support the sketched detail. Clothing items such as hats, shirts, trousers and shoes, can be sketched directly onto the surface of the digital mannequin because of their close proximity to the mannequin surface.

Creating custom garment templates/base models

The three images here show progressive sculpting of the initial garment base model. Currently, a series of additional base models are being created, to provide students with a starting point for a range of costume silhouettes.

3D modelling software is used to create and import additional base meshes, facilitating the design and visualization of dresses, skirts and other voluminous garments, that deviate significantly from the standard mannequin surface. All additional garment base models are being created with surface attributes that accommodate the student's application of surface colour and repeat surface pattern designs.