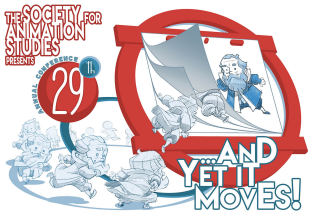
Panel I1

Auditorium

Cartoons and Beyond



Maarit Kalmakurki

Pixels, Princesses and Ogres. Isis Mussenden's costume design process in 3D-animated feature film *Shrek*

In 1996, DreamWorks animation began the production of the first 3D-animated feature film that introduces human characters. DreamWorks Animation employed a costume designer, Isis Mussenden, to be part of the film production; at the same time, she became the first and one of the rare costume designers who have been employed and credited in 3D-animated feature films. DreamWorks Animation aimed at a different direction in characters' clothing than what Pixar, another animation company, had introduced before in 3D-animation *Toy Story* (1995), in which a doll moved in her solid bell dress with no flow and movement of the fabric. This paper discusses Isis Mussenden's costume design process for animated characters in 3D-animated feature film *Shrek* (2001) by DreamWorks, and is part of an ongoing research project for a doctoral dissertation at Aalto University, Finland, titled: *Costume Design, Process and Digitalization in 3D-animated Feature Films*.

Three semi-structured interviews with Isis Mussenden have been conducted in Los Angeles in 2016 and several others are planned for the next two years. The data analysis reveals various aspects which influenced her design choices for the character's costumes, which are not common when designing for live action feature films. Her design process was greatly affected by the lack of advanced technology, which created restricted parameters to design with. Additionally, an animated film itself as a medium affects costume design choices. Mussenden shows her active role in an intensive collaboration with artists from different disciplines at the DreamWorks animation studio. She also brought her knowledge to the production by instructing animators and character designers to understand the cut, material and silhouette for the animated costumes. As *Shrek* was an entirely computer animated film, Mussenden's costume design process had a different approach as there were no actors involved: the actors' physical input was missing and the character's body shapes varied from other filmmaking processes. Nevertheless, her research process remained the same as before.

The results of this paper will benefit both fields, animation and costume design. This paper will bring together and analyse the creative space of costume design and animation. It brings forth an awareness and new knowledge about the costume design process in 3D-animated feature films and about the costume designer's contribution as part of the films design and production process.

Biography

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Maarit Kalmakurki, MA, is a Doctoral candidate at the Department of Film, Television and Scenography, Aalto University School of Arts, Design and Architecture. Her doctoral dissertation is titled *Costume Design, Process and Digitalization in 3D-animated Feature Films*. The research and data collection for the study is mainly conducted in Los Angeles

interviewing artists at the DreamWorks animation studio and freelance designers. Maarit is a scenographer and studied Fashion Design (BA Hons) at the University of Central England, and Costume Design (MA) at Aalto University, Finland. Since 2004, Maarit has designed costumes and sets for various theatre and opera productions in Finland. She has taught scenography, arts, fashion and dress history in Finland and in the US. She spent the year 2013 as a visiting scholar at the University of Connecticut creating a *Virtual Costume Museum* and a historical costume database. She has co-curated historical dress exhibitions in the US and participated in art exhibitions in Finland.

Maarit's diverse research interests combine stage and film costume history, dress history and the use of technological tools in design processes. Maarit is a member of the *Costume in Focus* research group, the Society of Theatre Research in Finland (TeaTS), OISTAT/Costume Design Group, Society for Animation Studies (SAS) and the International Federation for Theatre Research (IFTR).