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DIGITAL TECHNOLOGY AND COSTUME DESIGN IN ANIMATTION: A STRUCTURALIST READING OF PETER DEL'S FROZEN

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DIGITAL TECHNOLOGY AND COSTUME DESIGN IN ANIMATTION: A STRUCTURALIST READING OF PETER DEL'S *FROZEN*

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ABSTRACT

The deployment of digital technology to create captivating spectacles in films has reflected the boundlessness of man's ingenuity in recreating his world. Such creativity reflects considerably in the fluidity of using the computer to generate human concepts of the role of costume grounded on theatrical system in animation. The world of animation is always synergized with marvels that defy the rational proofs for objectivity in the human world. This paper evaluates the use of digital technology to generate costume design to reflect the system of human thought in animation using Peter Del Velcho's *Frozen* as paradigm. The paper uses qualitative research method to examine facts and bases its argument on Structuralism. Findings show that costume functions as a system in theatrical and film productions. In animation, the insight of human imagination through costume design is easily brought to bear, and the reality of creativity to man is ingrained in communication through captivating pictorials without impairment. Costume design can be generated from computer through knowledge and expertise. With the knowledge of computer, especially in the academic environment, unlimited streams of creativity may unfold to support the reality of entrepreneurial schemes in the society. When a costume is designed to conform to the order of a design system within a system of thought to pass on information, any medium can function as a dependable conduit to communicate.

KEYWORDS: Digital Technology, Costume Design, Animation, Structuralism

INTRODUCTION

The rise of digital technology has influenced the media of communication in many ways. Each medium practically braces up with the new age in the capacity it can function as a viable tool within the field of communication. As the human mind conceives many things away from original structures nowadays, a constant series of updates in technology is influencing human cultures making mutations, variations, changes, and some aspects of hybridization to occur in human activities boundlessly. It therefore implies that "all bodies of knowledge pass through various stages of development… however, overtime; new facts come to light and our knowledge and understanding increase. This often leads to a paradigm shift…" (Baran, p. 415).This fluidity is acknowledged in costume design of films under animation, which a more detailed approach is ingrained in computer animation.

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Costume is a signifier which directs viewers' mind to the concept of cultural reality. Design is a selection of technique; it integrates imagination and experience into a construct of appeal. To Jacob "design has to do with the purposeful visualization and planning on how something is to be made or done…. Design maybe seen as 'putting the right, in the right place and at the right time…'" (pp.2-3). Thus, costume design in this sense, is the technique of creating the requisite body gears which a performer puts on to communicate constructive human values. The human values implied are ingrained in codes, indexes and symbols which the knowledge of lines, colours, shapes – or the general principle of design unveils in theatre and film crafts. The unity of design marks off the role of costumes in a production, while design explains how these codes are harnessed to reflect an idea in animations.

Animation is a genre of film on its own. It is also a conjoined art of which costume is one of the prime indicators of meaning. In a production, costume functions more as the socio-cultural signifier reflecting the "visual connotations or associations that signify the social, political and spiritual potency…" (Akpan, p. 231), while Dare Owolabi (pp.146-147), observes that what people put on their body assumes a position of a language, saying many things about their personality and dimension of thought. Dressing, then, has become a potent indicator to meanings in craft and art pieces through designs.

The animation casts are understood better by following the designs that signify them in characterization and milieu. It is clearer viewing animation as a synergy of art-pieces of inanimate beings made or drawn and projected as living beings by apportioning movable simulations in the minds of the viewers. "It attempts to re-create the natural movement of characters and objects. In this approach, one creates artwork that represents sequential points in movement…" (Mamer, p.113).The basis is on stretching the mind to capture how human beings conceive their world.

There is boundlessness of thrusts in characters of animation exploration their world. The beyond-human capacity and immutable fluidity remind people of the wonders of Romanticism. Animation expresses the human desire to be immortal, to be boundless, and to be free. These are mere imaginations expressed through inanimate objects in digital technology. In *Mastering Digital SLR Photography,* David Busch writes that "they are developed originally from video cameras; an entire image is isolated in one instance, and then gradually shifts it off the chip into the camera electronics for pressing and conversion from an analog signal to digital signal" (p. 34). Nevertheless, this integration of beyond-human- naturalness, surrealism, and the reality of engaging identifiable natural milieu for characters, has its most effective part harped on spectacle which costume designs the role of encoding time, class, age, status, occupation, personality and mood as aspects of identity in animations' cast. Such order of costume role is examined in animation, and this paper is examining the computer aid in generation the order of the design system in Peter Del Vecho's *Frozen*.

THEORETICAL FRAMEWORK

Animations are human constructs made to portray real human characteristics. The dress

and body accessories they put are made to reflect the same function which live-human costumes function. This reflects that live-human dressing and mechanical representation of human nature's dress fall within a system of knowledge. Clothes, bangles, caps, walking sticks, and other bodily gears in theatre and film arts fall within a system of human culture. They are indicators of referent not the referent per se. animation falls within this structure. All that the characters of animation put on are pointers to reality about the role of costume in human community and what human's appearance, décor and cultural referents reflect is within a system of thought. "A work of art transcends superficial beauty. It has the capacity to create its own definitive aura… there are indeed functional values that should be of interest to humanity" (Ododo, p.xvii).

Structuralism developed from the idea of Ferdinand de Saussure, a Swiss philologist, who lived from 1857 to 1913. His concern which brought this theory was on the workability of language, generation of meaning through interlocution and the way it actually works as a code for deciphering interaction. His view of Structuralism downplays the diachronic way of learning language,which assumption was that meanings in a language are drawn from historical development. His position was equally used in drawing meanings from other cultural symbols; and as a cultural polemic, meanings of ideas are idealized within the cultural confines of a people's system of thought. That is why Charles Bressler avers that "semiotics and structuralism are terms often used interchangeably; the former denotes a distinct field of study, while the latter is more an approach and method of analysis" (p. 82). In this order, structuralism will be engaged as a method for evaluating the symbolic linkage of conceptual idea of costume to cultural referents across media of arts. That is to say, structuralism elicits "the differential social role of different languages coexisting in the same society". (Oluwabamide, p.14). Thus, the concepts embedded in animation costume are signs. A sign is the undertone of a language; and language is the vehicle of a culture.

Structuralism explains how a set of things relates to each other and fits in as a system. In *Structuralism and Semiotics*, Terence Hawkes writes that "that the ultimate quarry of structuralism thinking will be the permanent structures into which individual human acts, perceptions, stances fit, and from which they derive their final nature… the mind is able to experience the world, or to organize meaning in what is essentially in its meaninglessness" (p.18). This implies that a meaning in a production follows a culture oriented perception reinforced by ordered system of understanding. Therefore, "structuralism offers a scientific view of how we achieve meaning not only in literary works but also in every form of communication…" (Bressler, p.76). In this sense, costume is a tool; animation is a form.

Frozen in View

The story of *Flozen* is created by Chris Buck and Jennifer Lee. It is produced by Peter Del Vecho. It is a Dolby Theatre Production of 2019. It is an American cartoon reflecting the power of the human mind to recreate the nuptials and reality of the natural and the supernatural universe in animation. Two sisters, princesses Elsa and Anna, are portrayed along with others. Elsa possesses magic and she uses it freely to play with Anna, her younger sister. Accidentally, Elsa

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injures Anna with her magic. Their parents rush both siblings to a colony of trolls led by grand Pabbie. He heals Anna, but alters her memories of the incidence of Elsa's magic, and warns Elsa to control her powers. The two sisters are systematically isolated by the parents within the castle. Elsa suppresses her magic rather than mastering it. She becomes quite insecure. However, a mighty storm claims the lives of their parents at the sea while they are still teens.

Elsa turns twenty-one, and she is to be crowned the queen of Arendelle. The castle gates open to the public and visiting dignitaries for the first time in years. The Duke of Weselton and Prince Hans of the southern isles also come. Anna falls in love with Prince Hans. When Hans proposes to Anna, Elsa objects to the idea which led to bitter remarks. Accidentally, Elsa unleashes her powers before the court and to the consternation of all, and flees to the mountain where she embraces her powers, creating a massive ice castle to dwell. Anna ventures out to find Elsa leaving Hans in charge. On her journey she meets Kristoff and Sven. She convinces them to escort her to the mountains. They meet Olaf, a cheerful snow man once brought to life by Elsa. Olaf offers to lead them, accompanied by the Duke's minions who have secret orders to capture Elsa. Reach the ice palace, Anna meets Elsa and reveals the state of their kingdom. Elsa is shocked and she accidentally freezes.

Anna's hairs begin turning white but Kristoff takes her to meet the trolls, his adoptive family. Grand Pabbie reveals that Anna's case may degenerate; it is only "an act of true love" that can reverse the spell. Kristoff races Anna back home so that Hans can give her true love's kiss. Hans and his men reach Elsa's palace, defeating Marshmallow (A big ice monster) that stalks Elsa. Anna is delivered to Hans but instead of him to kiss her, he unveils his intention to eliminate the two sisters and takeover the throne.

Hans locks Anna in a room to die and persuades the dignitaries to take in that Elsa killed her. He orders the queen's execution, only to discover she has escaped her detention cell. Han confronts Elsa outside, claiming that she killed Anna which causes Elsa to break down. Spotting Hans about to kill Elsa, Anna leaps in the way and freezes solid but stops Hans. Elsa repents of her hurts she hugs and mourns over her sister. Anna begins to melt. Elsa ends the winter as she savours the sacrifice to be out of love. She gives Olaf a snow flurry for survival. Both Hans and the Duke are arraigned and removed from the kingdom. Elsa and Anna reconcile, Anna marries Kristoff; while Elsa promises to keep the castle gates open. The natural and the supernatural worlds re-unite.

Digital Technology

The evolution of mechanical accessories in running various courses in life has introduced digitization to almost every discipline. "Digitization therefore is a processor act of converting to digitalization" (Betiang, p. 404). Thus, digitization and digitalization are used as one idea in this paper. The onus is the formulation of data as information through the computer. In the art of filmmaking, various things are done through the computer. Following this, digital technology denotes the application of computer to create something. In Gorham Kindem and Robert

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Mushburger (pp.153-154), it is the creation of digital proximity to an analogue image by intersecting and converting procedures to binary codes. To Corrigan and White, digital technology "is a computerized system of recording and storing information that is physically more flexible and economically more practical…" (p.81); which means, it is a computer based operation.

Digital technology facilitates speed. It offers an objective leap from the rigours of analogue preparation to a smart, efficient and swift operation of digitalization. In Kaye (pp. 24-26), it quickens activity and enhances productivity. It can easily replace man's and analogue's effort. A computer based design offers flexibility and exactitude of measure without distortion. But "creating in a digital format therefore reproduced without generational loss" (Gross and Ward, p. 251).

Digital technology is a device for design creation even outside the entertainment clan. Through digital technology the basics of design are easily generated online. It is widely acknowledge in today's world that almost everything man does has gone digital. Computer generated body accessories too are possible and realizable. Seema Hasin (pp. 678-680) holds that digital technology has made entertainment a common and accessible intimate programme with full decor online. Through its efficiency, "it can restore most original, the powerful and intelligent software tools for re-mastering images and designs at consumable level through computer systems" (Cardillo, Jeffery and Allen, p.53).

Costume Design

The word, costume, has been used to portray many things; none of these portrayals differ from what people put on their body. The only expression that conveys something else is that it is a tool of communication. However, these second idea give depth to the meaning of costume to be the clothes or anything found on the performer body, which helps the performer to send out vital information. In whatever sense it issued, costume is something people wear on their body, and it distinguishes people, time, culture, idea and perception of a production. According to Julie Umukoro,

> Costume therefore, is consciously or unconsciously evolved to bear emblems unique to its owners. Such emblems maybe derived from common features in the environment, it may also, by persistent contact of an ethnic group with some other, be a feature borrowed, appropriated and seemingly endorsed by widespread acceptance and used as one of its ethnic symbols (p.50).

Anything people wear on their body which distinguishes them and makes them unique, and more importantly, reflects identifiable referent is a costume.

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Body adornment conveys many things apart from beauty among the people of Africa. Therefore, beads and other fashionable accessories are essential body adornment practices which go a long way to enhance traditional dress. "Almost every culture… utilized beads for personal adornment and class distinction and as a trademark or symbols of authority" (Utoh-Ezeajugh, p. 45). However, costume "provides a visual reflection of the personality and nature of each character at a given time" (Gillette, p. 385). To Lilian Bakare, "costume can serve as a potent means of communication in dramatic production… helps the viewer/audience to appreciate the message being passed" (p. 211).In Robert Cohen (pp. 481-482), it differentiates a performer from the audience.

A costume functions as the indicator of cardinal cultural referents. "That is to say, what the eye sees… provokes a good understanding by the viewers" (Effiong, p. 64). Through costume, all characters are understood, and for insight, "royals find it expedient to project their identity and powers through the wearing of very distinct dresses; some of which are symbolic of a specific ethnicity" (Dzramedo, p.130). Beyond individuality, a group can be captured as a distinct class and "class here is viewed against the backdrop of elegance and quality of the constituted pattern of dresses within a social structure. As a role of costume, a class of people can be deciphered, and as a communicative tools, what it projects can easily be deciphered.

Costume gives a production its distinct time and type with categories of people. This view summarizes the view that costume appeals to us in two ways: dresses we wear on daily basis and dresses actors wear for which intellectual meanings are drawn. Oscar Brocket (pp.384–392), Gillette (pp.409-431), Milly Barranger (pp.279–285) and Akpan (pp.167-179) agree that costumes are those things found on the performer's body which help him to communicate his message. Costume also means the normal clothes and body accessories people wear and a cultural indicator to meanings; beyond the ordinary. The referent ingrained in the cultural codes is meant for the audience to decipher. It can denote class. It separates the rich from the poor. It suggests time, whether it is an historical reference or contemporary, and the specific time in a day. It specifies gender. It elicits mood and temperament, and it highlights the dramatic genre: if it is humour-oriented or evoking fear and pity. The design patterns heighten these variances in costume.

> However, computerized inventories of clothing, hats, wigs, shoes and accessories have also revolutionized costume… for the costume designer, the advantage of the new tool is the freedom to cut, paste, and combine elements of clothing before actually purchasing and cutting the cloth. With the computer, a designer can change sleeves on a garment or shorten the skirt without sewing a single stitch… a' virtual actor' can be dressed in the entire costume design before fabric is cut and sewn… the designers' creativity and imagination are not imperiled by the new technology… and speed of computer-enhanced design (Barranger, p. 279).

This suggests that design is the expression of the human mind, and the mind is constantly triggered to create.

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Animation in Discourse

> If it is for man to set God right; if nature will be made more beautiful by mutilation… art has the right to cut… upon occurrences which are at the same time myth-provoking and awe-inspiring… it will strive to do as nature does, to mingle in his creations, but without confounding them… thus we see a principle unknown to the ancients, a new type introduced… the new type is the grotesque (Victor Hugo cited in Dukore, p. 684).

Hugo's position gives insight to the workability of animation world. For man to create what he does not have actual proofs for; that is in attempting to portray the truth, mostly, about the unknown such as the supra mundane or God in particular, he may need to stretch his mind of design beyond the natural boundary of common imagination. Such boundlessness negates the fixity of scientific proofs that set the modernist system, and it leads to a galaxy of polar discharges and complications which that culminate in dramatic situations that grip the viewers' mind in romanticism. In Lee Jacobus (pp.625-629), romanticism explores the imagination of the human mind; that all the rational limitations to man loosen grip for imaginary images that accentuate the glory of the supernatural to abound. These are obtainable in situations where horses fly and speak; men fly as they would in dreams, clamber houses and run past walls or even get crushed by a running vehicle but they still stay alive. Some are shot with live-bullet but they never die. They explore their world in a boundlessness ease that defies the logic of human capacity. Such is the world of animation. Therefore, "animation is a vibration appearing solid only because it exceeds our ability" (Kaye, p.12). It is a fact that man can do anything if he conceives and works his way to realizing it. This may be the reason Andre Bazin contends that "it is an automatic effect of photographic technology drawing on an irrational psychological desire for illusion by a mechanical reproduction in the making which man plays no part" (p.xv). Such is the concept of animations.

The unlimited actions in the world of animation are a concept that may not apply to every production. Hence, viewing animation objectively, it is the projection of inanimate figure as living beings into create spectacle for entertainment and information. According to Sandra Gross, "what is common in all normal animation is its frame-by-frame generation of images…" (p.22). This position reflects that "animation contains images without people or documentary footage. The characters may be hand drawn, computer generated, or made into three dimensional objects" (Parer and Jettery, p.15).

Animation is a genre of film. It is conceived, designed and produced as moving pictures which is consumed by the audience through contraptions like the television, phone, computer and cinema. Timothy Corrigan and Patricia White aver that "animation traditionally refers to moving images drawn or painted on individual animation cells, which are then photographed into single frames of film" (p.93). However, Dana Polan observes that "animations as moving pictures are in infancy,

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both as an art and as an instrument of education. The conditions of its production have led to an excessive concentration upon items of wide appeal…" (p.110).The positions of these authorities agree that animations are inanimate objects designed and photographed as moving pictures. The morality communicated through animation is equally the same as in using live actors/actresses to communicate. The difference is that since animated characters are contrived, they never convey modernity rather, much emphasis is placed on the workability of the mind that man should be immortal, boundless and indestructible. It is a reflection of the way man imagines his world should be.

Costume Design in Animated Production

Designing costumes in animated production is achieved in different ways. Being that animation is a program generated through software independently; whatever is found on the bodies of the cast is generated through a particular application except in the kinds that are not computer based. Computer generated animations are digitally made with costumes generated from the computer. The ingenuity of the costume designer is brought to bear in this animation by the interplay of colours she uses to communicate. Computer animation is viewed both by adults and children. The right combination of colors can clearly elicit the good, the bad and the ugly in the world of the film production. However, that of children, the costume designer generates designs that portray what the child is comfortable with: toys are made to play and sing as it sings in the clay production. The costume designer plays with colors to thrill and captivate the child.

The right selection of design elements comes to play in designing costume for animation. The costume designer researches on the characteristics that are peculiar to all characters drawn, sewn, made and worn and draws models of clothes that befits each portrayed character, and for each class of people. She makes her design either by hand and projects through the computer or generates from the computer in line with the design principles to suit the sensibilities of all classes of people. Nevertheless, computer animation is generated from software: the design of costume is on the proficiency of design merged with the knowledge of the computer. Many are easily deployed to project dramatic works into digital process for viewership; some are just for concept of advance design with the versatility the theatre and film costume designer needs to clone her experience upon. This study elaborates on the effective ones that could be used by both the student-costume designer and professionals to project animation on screen.

There are softwares that readily supply the concept that an average costume designer can explore to communicate in animation. Some reliable ones include Creation, Fotomorph, Adobe, Aftereffect, Corel Painter, Anime Studio, Digital Flipbook, Go-animate Toon Boon Studio, and Auto CAD. To the theatre artist, the knowledge of principles of design provides a wide range of advantage. These are arranged as subsidiaries to this subheading.

Software is a practical tool when it allows the operator a practical space to create reality from the imaginary world… the better part is the length and width it allows experimentation without errors…" (Browning and Eisten, p.144). Based on Browning and Eisten's opinion, among

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all the listed software, Toon Boon Studio and Digital Flipbook are the most reliable to the theatre and film arts costume designer. This is because there are programmes that are already in the system which are mere digital applications of the courses she has already passed through in class. Such combination gives her a fast opportunity to excel.

Toon Boom Studio: This software can be programmed to generate dimensions of patterns a designer needs to weave her creativity in the medium. There is a space for variety of drawing tools. This space allows the designer to experiment her expertise of the knowledge of principles of costume. It is through this intersection that what model should put on to convey a specific message is experimented. It has a program that aids the generation of animated pictures and sample designs which a designer can explore, and there is a web-cam to capture image automatically. This image can be re-edited and given the needed colour and pattern necessary for the animation cast.

The Digital Flipbook: This software contains a wider space that allows the designer to experiment the drawing of her conceived models through the mouse and a table. This manual experiment can be magnified by the camera which further projects the concept to a fantastic appeal in apparent speed. It gives a specific space for scanning and re-shaping of images to attain perfection before projection. There is a programme that aids story editing and a costume designer can act as both the producer and costume designer.

In the Digital Flipbook, the costume designer is not limited to body gear alone; she creates the theme along with the spectacles which costume is the most significant. It has colours and dimensions of combining them which the designer can easily intersperse to her delight. A good measure of colour helps the costume designer to communicate effectively. In this avalanche of space, the costume designer can paint and edit her pictures to her conceived image in mind without rigors. More so, movement of the camera can be manipulated to enhance what the characters put on through. A line could be zoomed to elicit grotesqueness; a curve or dot can be panned, zoomed or manipulated with a telephoto effect made to convey something else. It is possible to diminish or increase the intensity of colors and equally export them as concrete costume pieces through this software.

Maya: A more effective software to enhance spectacles generally is the Maya. Maya is a 3d-computer graphics program used for visual effects in the video film production. It generates visual effect and fluidity in projecting animated films. All these are fixed as innate program that acknowledgeable computer operator can explore to generate effect. It aids in making dimensions of patterns which animated production are projected. It is effective in making flowing organic shapes and rich textures. This is achieved by inserting an already designed program which the costume designer has based her concept. Costume design in this software is all about form intensification and shape enhancement, while texture and color are generated by discretion. With this, it is realized that Maya has endless banks of texture, colours and surfaces that can be applied to objects to simulate locomotion and balance.

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Costume Design in *Frozen*

The way human culture and values are communicated in *Frozen* reflects that costume can convincingly convey the time in human history, the profession of people, the mood of the production, the feelings of characters, the themes and cardinal ideology projected in a production. These are discussed as subsidiaries under this subheading.

Designing Period

The time in human history portrayed in a production can be communicated in animation. In *Frozen*, two periods are portrayed through costume. The spatial locale reflects modern England as language authenticates, while the world of the animation itself reflects an abstract universe. These two worlds convey a blend of early modern and contemporary periods through the costume.

Modern period   Winter

These are soldiers, nobles and kingmakers in *Frozen*. Through the costume design, one can deduce that the period portrayed is modern: The use of costume to reflect the contemporary world is captured in these dresses:

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picture of modern gown carved from Elizabethan period

Modern period (night)   (day)

for instance these are Scottish wears often seen as Elizabethan costume in some countries like Nigeria. The ones worn by Elsa and Anna are shaped from the Scottish style, portraying the contemporary period.

Designing Profession

In the human society, people are in most cases distinguished by the occupation, trade, career or profession they do. In the entertainment world, what a performer puts on the body can elicit the profession of the performer. In real life equally, it is possible to point out a barrister, a pastor, a soldier, a teacher and so on. This function of the costume is also established in *Frozen:*

Soldier   Farmer

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Status

Costume can establish the status in human culture and tradition. Every culture has a set of symbols denoting levels of attainment and differences in the social order. The king, the queen, the prince, the peasant – all marked by accessories like signet, scepter, crown, staff, ring and rank on the uniform of military persons. These are equally portrayed in *Frozen* thus:

| King | Queen |

Proximity of Age and Gender

The age or probable age range a performer belongs can be decipherable through costume. Equally, it is possible to decode which is a man or a woman through the use of costume. In *Frozen* the aged, the adult, youth, teenagers and children are inferred through what they put on:

| female/child | men/youth |

Subject Matter/Theme and Mood

Through costume, the subject matter, theme and the mood of a production can be inferred. In *Frozen*, the supernatural is subject matter, true love restores harmony is the theme while the mood bends to feminism, the woman's perception of reality in the world. These are implied in the

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costume. However, feminism in this context is subjective, and it is structurally inferred.

Supernatural Concealed   Disagreement with love

Sorrow   Emotional torment


Indifference to passion   Love (underneath)

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Ideological Thrust in *Frozen*:

The difference between films costume acted by live-human beings and animation is the question of objectivity in portrayal. In real film, the ability to modify the naturalness of man within the ambit of scientific laws makes a film appeal, but in animation, it is an intersection of the scientific and the romantic displayed in the boundlessness of supernatural characters of men, woods, animals and other inanimate beings in their natural order. Again, the animals projected in this unrestrictive verve are symbolic representation of a system, sometimes eliciting the subtext or second layer concern for humanity in the production. Kaye (pp.10-12) sees it as the representation of the natural type by the unnatural kind within which situations appealing to human sensibilities but appalling to human reasoning are expressed. Based on the undertone of the design system in a performance, the costume designer concentrates on the beastly nature of the beast and the human nature of the man. Hence temperamental colours are brought to bear. Thus,

> Every spectacle will contain a physical and objective element, perceptible to all. Cries, groans, apparitions, surprises, theatricalities of all kinds, magic beauty of costume taken from certain ritual models… colours of objects, physical rhythm of movements whose crescendo and decrescendo will accord exactly with the pulsation of movement familiar to everyone… appearances of new and surprising objects (Artaud, p. 59).

Artaud corroborates the making of theatrical pictorials to double in substance and smouldering in form, a set of spectacles blown out of proportion with the "magic of costume taken from certain ritual model" (p.59). His idea is tantamount to grotesqueness in image and effect construct that can confound human sensibilities and challenge creativity. Such grotesqueness is portrayed in variations of size in *Frozen*:
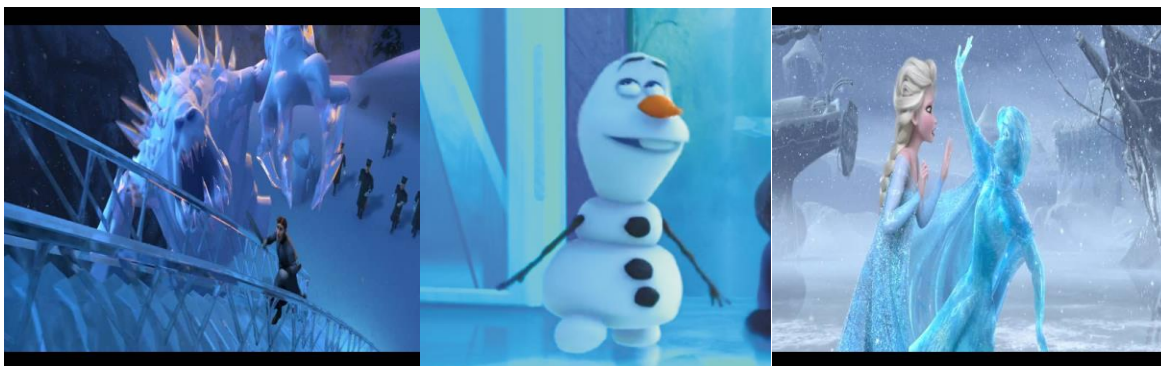
Costume reflecting supernatural marvels

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The major components of the emphasized effect for spectacles Artaud mentions for the theatre, practically take effect in the animation world. Among many factors that constitute the mold of the animation cast, bodily gears are primarily explored to mark one character off, give depth to characters thrust in terms of perception and relationship with other characters, and beautify the character in the discharge of their boundless feat through the silhouette of digital light.

CONCLUSION

The orderliness in the design world is achieved because it conforms to the order of an immutable standard of a system which reflects the control and repositioning of the beauty and workability of the human faculty. There is nothing the mind conceives and moves the body to toward that that never materializes. That is how it is in the world of design. Whatever is found and appreciated as design is the glory of human faculty, and the use of the computer to aid costume design is additional advantage for a purpose driven costume designer. Animation productions are generated from the computer. Few are only generated and made to simulate interaction with live-human beings. All these are simple exploration of the human mind expressed within a structure. Creating a design is tasking but realizable. Adhering to a structure is boring but modest. To the costume designer, digital technology offers a tremendous opportunity to reshape the mindset of the audience to the beauty of the orderly universe. In Theatre and Film Arts, costume design follows a system of thought.

RECOMMENDATIONS

Many things are generated from the computer in this century but only those who cannot stretch their minds remain unattached to some advantages that can sustain them properly especially in the developing countries of the world. The craze for design is one thing but getting it right is another, and bracing up with the tempos of time may circumscribe many designers if they fail to key in to digital technology. In academic institutions, the knowledge of costume is inevitable especially in the Theatre and Film Arts Department in which design is a basic course to study. In a situation where many things about design are generated online, there should be good computers and material to experiment especially on animation as it is done to appeal nowadays. This paper recommends that The Department of Theatre and Film Arts should partner with the government in clear terms to provide digital equipment to aid students experiment the knowledge they have got in practical terms. If knowledge is merged with ingenuity, design is possible; and if manual knowledge is experimented on digital technology, costume and film courses would be more practical and lucrative on campuses down to the society. That is the basis of entrepreneurship in theatre and Film discipline.

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