

ADVANCED PLAY DESIGN

FOLIO 1

REFLECTIVE DOCUMENT

NHAT NGUYET HOANG (MOON)

s3681260@student.rmit.edu.au

STUDIO 2 INQUIRY

In order to address my studio project's inquiry about:

How to visualize smell in animation without giving it to another agency?

I'm making experimental animation about smell. My intention is to visualize invisible sensation by using odor-color synesthesia in order to suggest potential emotion expression in non-narrative animation. I'm aiming to have a publishable piece for MAGI Expo 2018

ANIMATIC: <http://magistudio.net/work/studio-2-week-6-animatic-with-sound>

"Colors are like smells for your eyeballs"

- Off the air

THEME

METHOD

CONTEXT

RESPONSE - RATIONALE

PLAY ENGAGING - VALUE

SELF OBSERVATION

LINK: <http://magistudio.net/work/advanced-play-design-week-1-3>

I made an animation of how I observe myself by automatism drawing frame by frame.

Then I asked other peers about how they would describe me in term of colors, shapes, or and visual images, and blind-drawing each frame in another layer below.

Automatism,
Blind Drawing

A combination of 2 animation overlapping each other. I'm considering putting the record of the peers synchronize with the visualization they describe me. And perhaps ask the peers to actually draw on the tool instead?

I tried automatism animating to experiment how my subconsciousness work when drawing frame by frame. It is related to the metaphor of the concept of the smell in my studio work. I also blind drew to test the outcome of something I'm unaware of and unpredictable.

This practice helps me understand the concept of unpredictable, unexpected in order to shape my studio final work's expectation. It also helps me to be aware of the aesthetic of the final piece in order to decide which solution to pursuit.

I use this theme to engage people to play with the 'game' of observing myself to see the different of how I observe myself and how people observe me. It's quite surprisingly interesting to hear unexpected responding from people around me.

PLAY and TINKERING

LINK: <http://magistudio.net/work/apd-week-2-1>

I've been asking people around me, who I've spoken to to trace their hands whichever way they want to on a tracing paper.

I've tracked my sleep using the app: Sleep Cycle and Pillow for several nights just to see how it looks like through times. I record the linegraphs and the charts, then I put them in depth using After Effect 3D Camera.

Sleep tracking,
Data Visualization,
After Effect 3D camera.
Experimental

A collage of the sleep data. A screen recording video of me tinkering around with the visualization and the tools.

I revisit this theme and make an input of the experiment I've done in the studio. It's a little game of drawing the pleasant and unpleasent smell. I was aiming to invite as many people to participate in as I can in 2 weeks. In the end, I've got 33 drawing of good and bad smell from other's perception.

A scan of the hand-tracing collaborative artwork.

At this stage, I observe that no matter how many hands that have been tracing overlap to each other, the owner of the hands can totally identify their own trace

Moreover, this practice is significant to shape my animation on the research and pre-production stage. While I was doing the experimental, I was still not so sure how I'm going to use the data. Later on, I analyzed the drawing and it helps me to intergrate my perception with others' of the good and bad smell in my animation. It also supports my intention of this project of suggesting something in between normal perception and an odor-color synesthesia.

While doing this experiment, I received lot of feedbacks from participants saying that they found it's curious and interesting to engage in this. The main reason is that they've never thought of how smell would look like before.

I reflect this theme's prattice and realize that I was carried away by the idea of unconsciousness of the sleep while it doesn't help much to my studio work.

THEME

METHOD

CONTEXT

RESPONSE - RATIONALE

PLAY ENGAGING - VALUE

PLAY and MATERIALITY

LINK: <http://magistudio.net/work/adp-week-3>

I'm putting a physical smellable object in a standing out spot for people to approach and smell it. Everytime they smell and exhale, the act will activate the blow sensor that is programed to change the color of the light (once activated). Once the color of the light change, the same color that shown in the animation will disappear so that the animation will appear differently due to the act of the smell.

Decoder glass,
Blow sensor,
Color-changing light,
Projecting,
Interactive installation

An illustration as an explanation how the concept works. Inspired by my studio project, I'm using color-changing light that is activated by a blow sensor as an object for my concept of play and smell. My intention is to project my abstract animations about smell visualization in a closed place with color-changing light set up around the space.
supporting link: <http://magistudio.net/work/in>

I did research about technical solutions for the concept. I learned how the color-changing light works (from the clock-look-a-like light in the studio), how blow sensor works, and how sensitive it is with the air movement from the act of the blow (I have used once as a sleeping lamp). I can make a projector with my phone, or I can get a tiny projector (around \$300) to create a prototype of the interactive display. I presume that this concept is fairly possible to pursue with help and collaboration of experts. However, I'm also aware of how the light color is going to affect the ambient of not only the animations but also the surrounding space.

I'm aware that this concept is probably too big for me to pursue on my own. However, by exploring this can support my point of how significant my studio's inquiry is when there's possibilities for my animation to be developed into interactive installation.

PLAY and PLACE

LINK: <http://magistudio.net/work/apd-week-4>

I'm using my abstract animations in studio work to present the place, which is the source of the smells from the initial abstract drawings. My intention is to create a simple interactive animation (that is demonstrated in the illustration) where audiences can trace back to where the smell is by interacting with the elements in the animation.

Experimental animation,
Interactive animation,
Mobile application

An illustration of how the interactive animation works. I chose the dog as a representative for the audience as it is sensitive to smells. The abstract material in each animation will form into a ball because a dog is mostly playful with a ball. It would be more interesting if the audience could actually interact with the balls in the animation by smelling physical things, and the animation of the place will be activated due to the act and projected on the surrounding area rather than just using touch screen interaction.

I came up with lots of ideas that are related to Play-Place-Smell-Dog and got off to another path that is further away from my studio's direction so I developed this concept to see how it works with my animation. At this stage I acknowledge that I'm playing with my animation more than an engaging player to interact with them. I'm hoping to develop this concept down the track so an interactor can create something with or using my animations.

THEME

METHOD

CONTEXT

RESPONSE - RATIONALE

PLAY ENGAGING - VALUE

PLAY and OBJECTS

LINK: <http://magistudio.net/work/apd-w5>

I use dots, lines, shapes, colors in abstract animation as the objects to approach this theme. At first I put 1 object alone and establish the idea by let them interact with each other to create another upgraded object (from dots to lines, from lines to shapes and so on). I also experiment how colors play around with our vision in animation.

Abstract animation
Experimental

A short animation of how those elements play with each other and how their movements and transition play with audiences's vision.

This is a great opportunity for me to observe the most basic elements in any art medium not only when they stand on their own but also when they interact with one another. It's also challenging when I have to make an animation with limited provided objects.

At this stage, some parts of my animation lack the connection of previous elements as the animation moves on further. This practice helps me to articulate the objects in my animation logically and cohensive.

In this theme, I'm giving the objects the chance to play with our vision rather than let us play with them.