

SCHOOL: RMIT School of Design

Program name	Master of Animation, Games And Interactive Media	Program code	MC 232	Office use only School date stamp
Course/unit name	Studio 2	Course/unit code		
TAFE National Module Unit of Competency (UOC) name		TAFE National Module Unit of Competency (UOC) ID		

Assignment no.	Folio 2	Due date	11/10/2018	Name of lecturer/teacher	Matthew Riley Jadd Zayed
Campus		Class day/time		Tutor/marker's name	

STUDENT/S

Family name	Given name	Student number
(1) Homie		S3677522
(2)		
(3)		
(4)		
(5)		
(6)		

DECLARATION AND STATEMENT OF AUTHORSHIP


- I/we hold a copy of this work which can be produced if the original is lost/damaged.
- This work is my/our original work and no part of it has been copied from any other student's work or from any other source except where due acknowledgement is made.
- No part of this work has been written for me/us by any other person except where such collaboration has been authorised by the lecturer/teacher concerned.
- I/we have not previously submitted this work for this or any other course/unit.
- I/we give permission for this work to be reproduced, communicated, compared and archived for the purpose of detecting plagiarism.
- I/we give permission for a copy of my/our marked work to be retained by the school for review and comparison, including review by external examiners.

I/we understand that:

- Plagiarism is the presentation of the work, idea or creation of another person as though it is my/our own. It is a form of cheating and is a very serious academic offence that may lead to exclusion from the University. Plagiarised material can be drawn from, and presented in, written, graphic and visual form, including electronic data and oral presentations. Plagiarism occurs when the origin of the material used is not appropriately cited.
- Plagiarism includes the act of assisting or allowing another person to plagiarise or to copy my/our work.

Student signature/s

I/we declare that I/we have read and understood the declaration and statement of authorship.

(1) 	(2)
(3)	(4)
(5)	(6)

Further information relating to the penalties for plagiarism, which range from a notation on your student file to expulsion from the University, is contained in Regulation 6.1.1 Student Discipline and the Plagiarism Policy which are available on the Policies and Procedures website at www.rmit.edu.au/policies.

Copies of this form can be downloaded from the student forms web page at www.rmit.edu.au/students/forms.

Studio 2 | Folio 2

Observation and Interpretation - A reflection of comprehension.

Homie | S3677522

Master of Animation, Games and Interactive media

Matthew Riley | Jadd Zayed

Abstract.

This is a documentation of my personal reflection about my attempt to understand the concept of Psycho-Geography and Object-Oriented Ontology and express my interpretation through animation. I build upon objects of Architecture as my subjects and perceive them as zoetic beings, contrary to serve us. Giving the agency to external factors as light conditions and aesthetics of the structures themselves, I attempt to show that they are alive. I am trying to create an experience for the viewers to slow down, and just watch things be; on their own.

Keywords.

Reflection, Interpretation, learning, experiment, being.

Disciplines.

Animation | Architecture | Psychology

Background.

For studio 2 project, I took up the method of animation. However, I was at a loss for what I wanted to make. It took me a while to know what is it that I wanted to convey through my work and how did I wanted to do it. It took a lot of different experiments and discussions about various topics for me to land a decision. Ultimately it was looking back at my previous work to find patterns of my interest and doing random exercises (which weren't random upon closer reflection) in Character, Place and Simulation and Advanced Play Design, I realized what I wanted to do.

The idea of unpredictability and animating the inanimate had always intrigued me and was a subconscious pattern I had been following throughout my work. I decided to build upon this curiosity and learn about it. In order to have a high understanding of this method, I delved into Psycho-Geography and Object-Oriented Ontology, both of which kept coming up in various lectures. It was fascinating.

Path to Concept.

I had already worked on something similar to OOO in my previous semester, so the idea of making an animation as such wasn't new. However, I wanted to make a more sophisticated project that would represent my distinctive understanding of the concept and is back up with a critical inquiry. To do justice to my work, I employed various techniques while going through diverse practices in the similar field. I wanted the output to be elegant and calming based upon the observations I made of the relevant work.

To achieve such an out-come I started with deciding my audience. I chose to not keep the audience limited by choosing a particular set of people as my work was going to be based upon objects in the urban space accessible to everyone. Starting with everything around the space, trams, cars, stop-lights, buildings and such, I had overwhelming variety of objects to work with. So, upon discussion with my faculty and peers I scoped my focus down to buildings in particular as I needed to keep realistic goals for an animation project. Psycho-Geography was a good lens to look through to understand these subjects better. Instead of my own comprehension of how a subject appears, I decided to leave the agency to the subject itself.

Bogost (2012) describes being an object as 'The density of being makes it promiscuous, always touching everything else, unconcerned with differentiation. Anything is thing enough to party.'

The surroundings of it, the physical attributes and weather conditions. It was a good restraint to work with while maintaining a higher approach than to simply objectify or personify. After deciding on what to play with was to figure out what is it that they're doing? How are they "being" on their own. The thought breath kept coming to mind as a base level of interpreting being alive. I proceeded with that thought in mind.

Knowing the Field.

After having a decent idea of what my concept was, I decided to find and understand who else had investigated similar idea. To go through their understanding, put it beside mine and see how they perceived it, and what did they do with it? I went through how architects decide designs and how animators pick apart a building. I found some related work which connected to my field of practice and I targeted those works to take inspiration from. The goal was to take this knowledge and build upon it to situate my work in a way that it would have some significance/importance to the field.

Eric Saindon, an architect turned animator explained in an interview how the understanding of architecture mixed with the freedom of physical constraints such as gravity, enabled him to animate objects freely while understanding them at the same time.

I decided to keep the animation short and in parts. Most related works that I went through relied upon the aesthetic attributes of the buildings. They tweaked, rearranged and played with the visibility of these attributes to convey their understanding of the idea. I chose to do something similar by choosing to play with the scale and light conditions of those features. From what I gathered by looking at different works was that the idea was to show an alternative perspective.

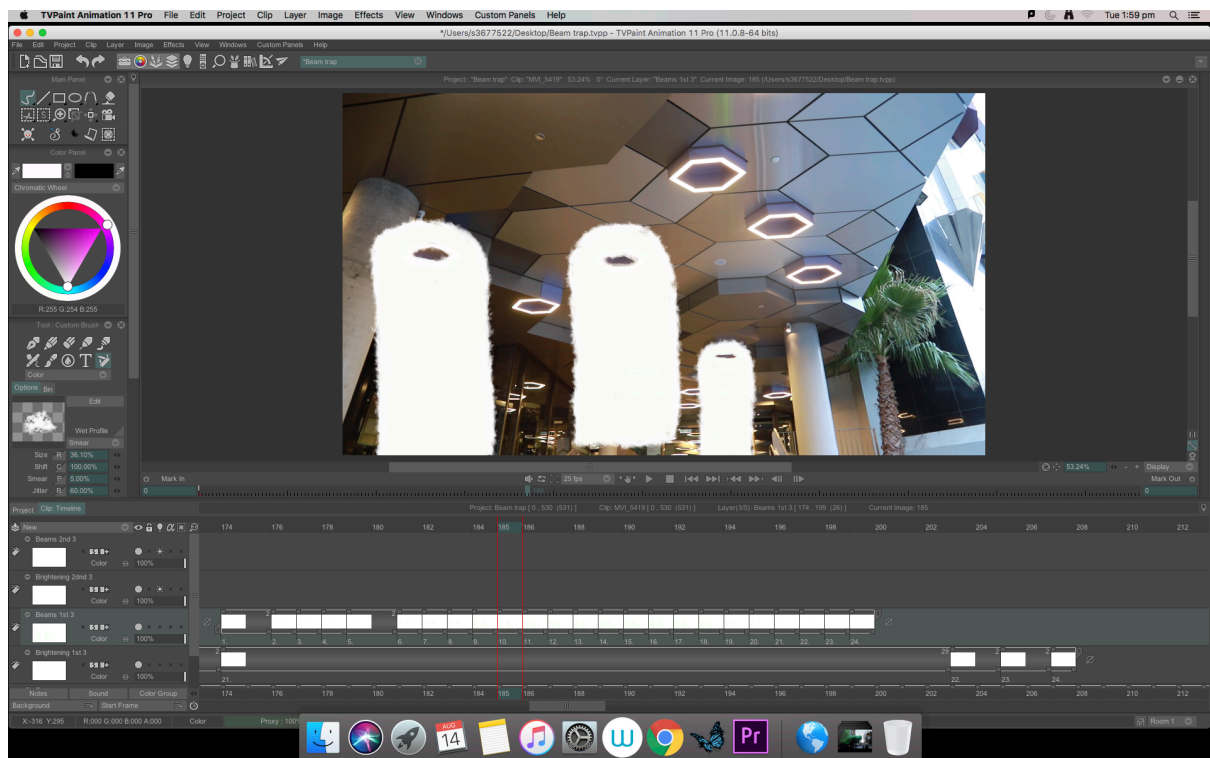
The collaborative project by Axel de Stampa and Sylvain Macaux - Architecture Animee (2017), spoke clearly to me as I saw something very close to how I was imagining this project to conclude like.

The challenge was to keep in mind the points made in the Object-Oriented Ontology and not to personify them. Say, "those windows look like eyes". I was adamant to not anthropomorphize my subjects in order to understand the concept better and deliver the idea in all its purity.

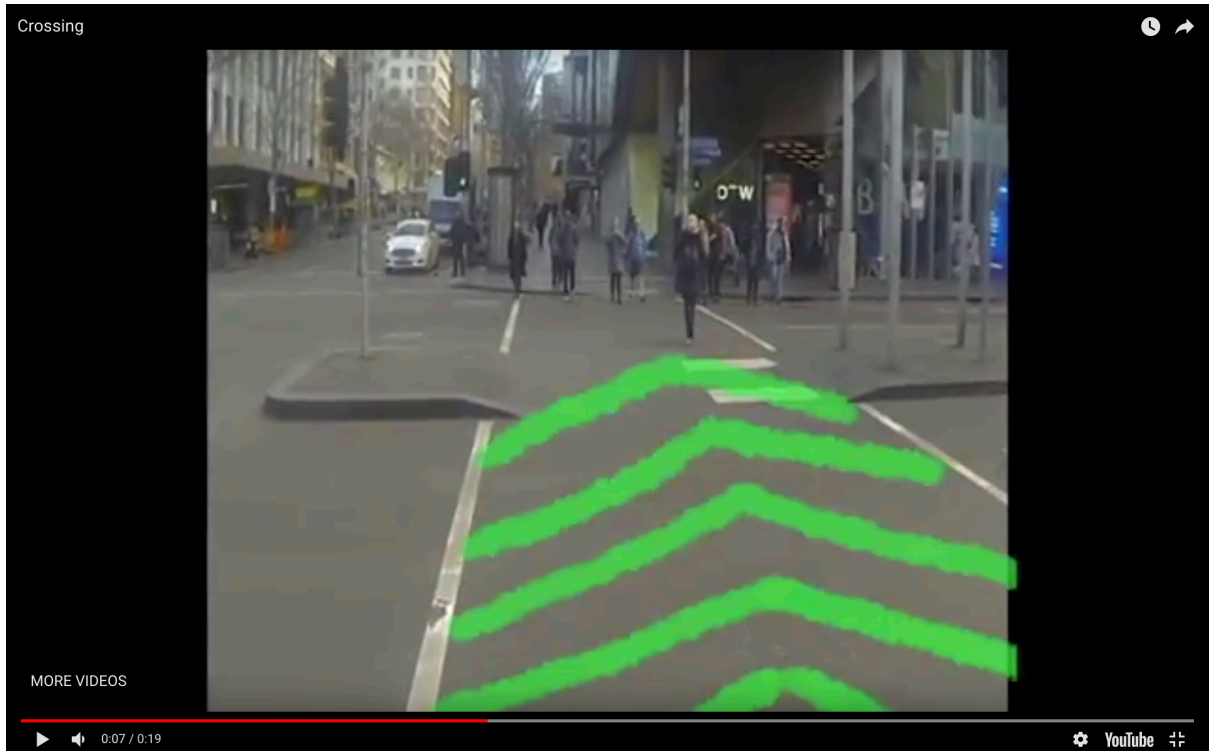
Andrea Stinga in her "My first Pritzker" explains the physical attributes of different forms of architecture throughout the time. It gave me a deep understanding of how morphing, extruding and positioning of elements makes us perceive the subject differently.

Employing the Right Technique.

In order to deliver the concept as intended, using the right tools and technique was of the utmost importance. Being new to animation and exploring such deep concepts, I wanted to make sure that the technique shouldn't compromise the idea. I experimented quite a lot to find the right tools and method for my animation. I recorded live action footage from POV perspective. Animated on top of it using 2D while adding my own sounds.

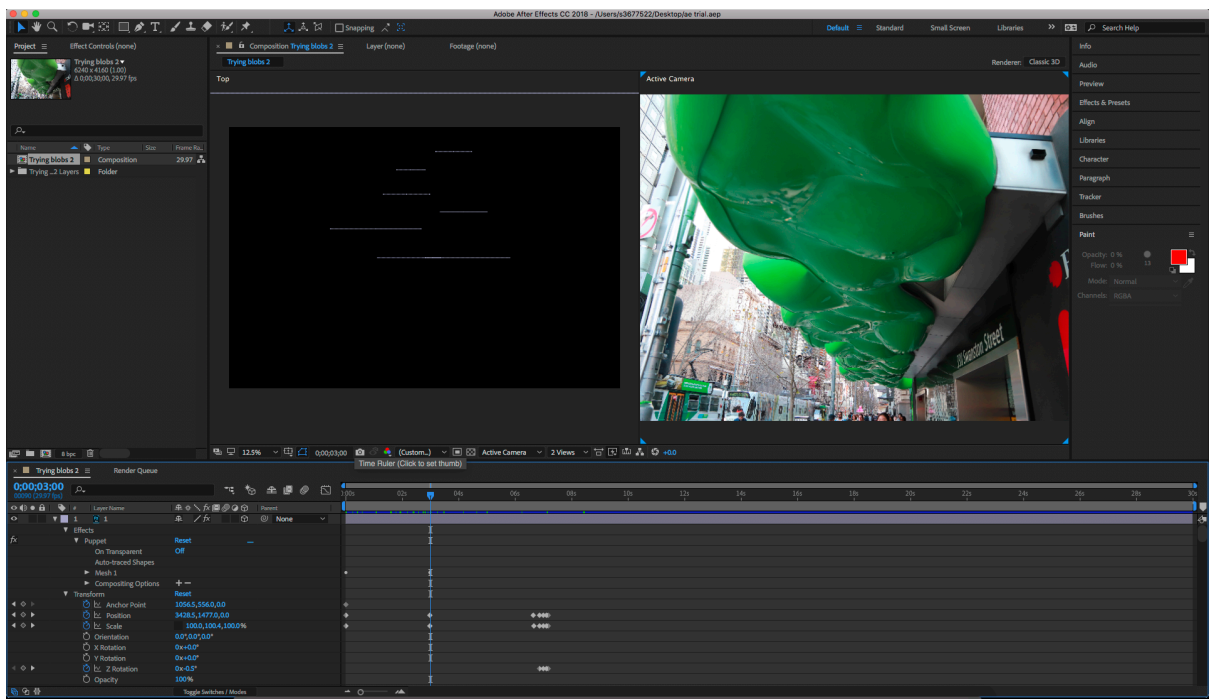


That resulted in poor outcomes with instability of the video itself and improvised additions made on top. It was far from clean, let alone convey the concept. I used a DSLR footage to do the same thing again, but during this I realized I was failing to keep my concept strong as animating on top, I was interpreting the subject through a human lens and not giving it an agency of its own.

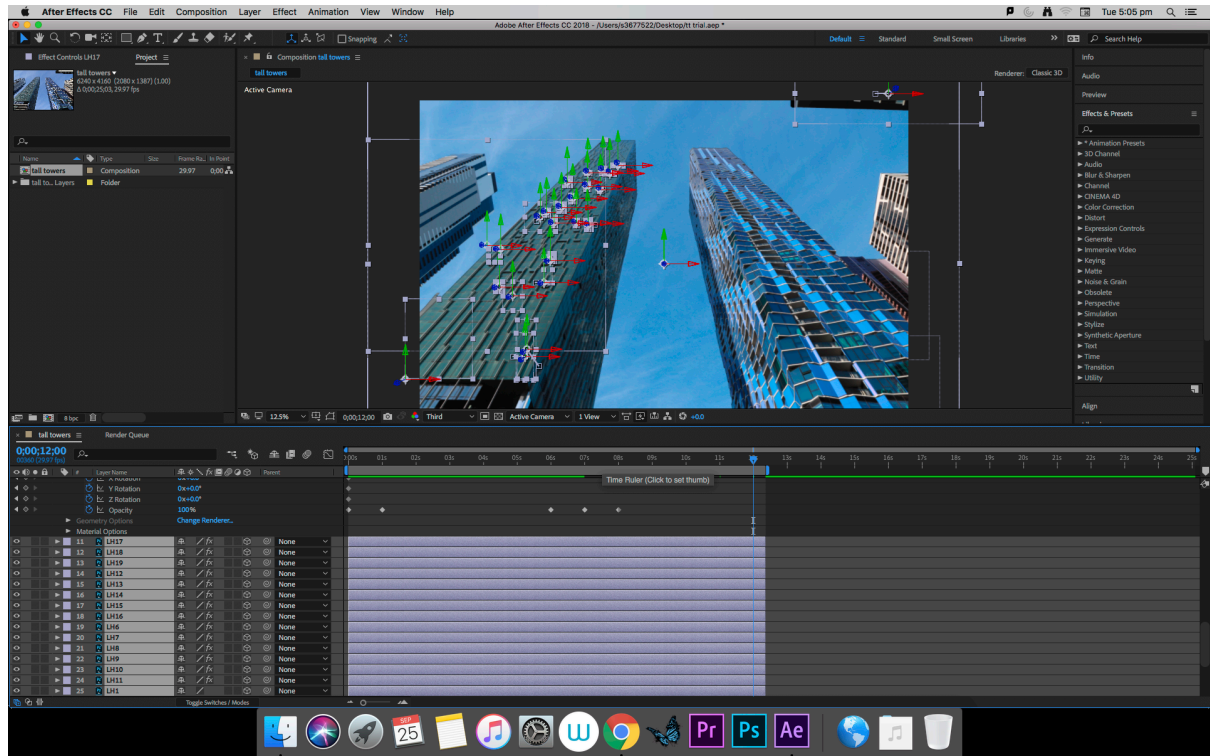


It was wrong, so I decided to walk away from 2D.

During my further research, I found a method employed by many photographers called the Parallax animation. It is a very fine technique to chop off elements of your subject and put them into different layers, converting them to 3D and working with them.



All this build upon just an image of your subject as a source. It was a tricky thing to learn, but it had two major benefits. By employing this technique, I would be able to use the elements within the subjects giving it more life and authenticity. Secondly, I would have the opportunity to work with new tools and gain proficiency over them.



All this with a cleaner output and a much more satisfying delivery of the concept.

Keeping it Cohesive.

Trying on so many different ideas and techniques together, it was imperative that all this would stick together. Not only to make the work look good, but to keep myself from straying away from what I set out to do.

To stitch the methodology and the rationale of what I was doing together, I chose to take my own pictures to work upon.



The technique used by every other work I came across in the field was that they chose their perspectives and conditions for their subject. It felt a bit unfair as this was tampering with the whole idea of leaving the agency to the subject.

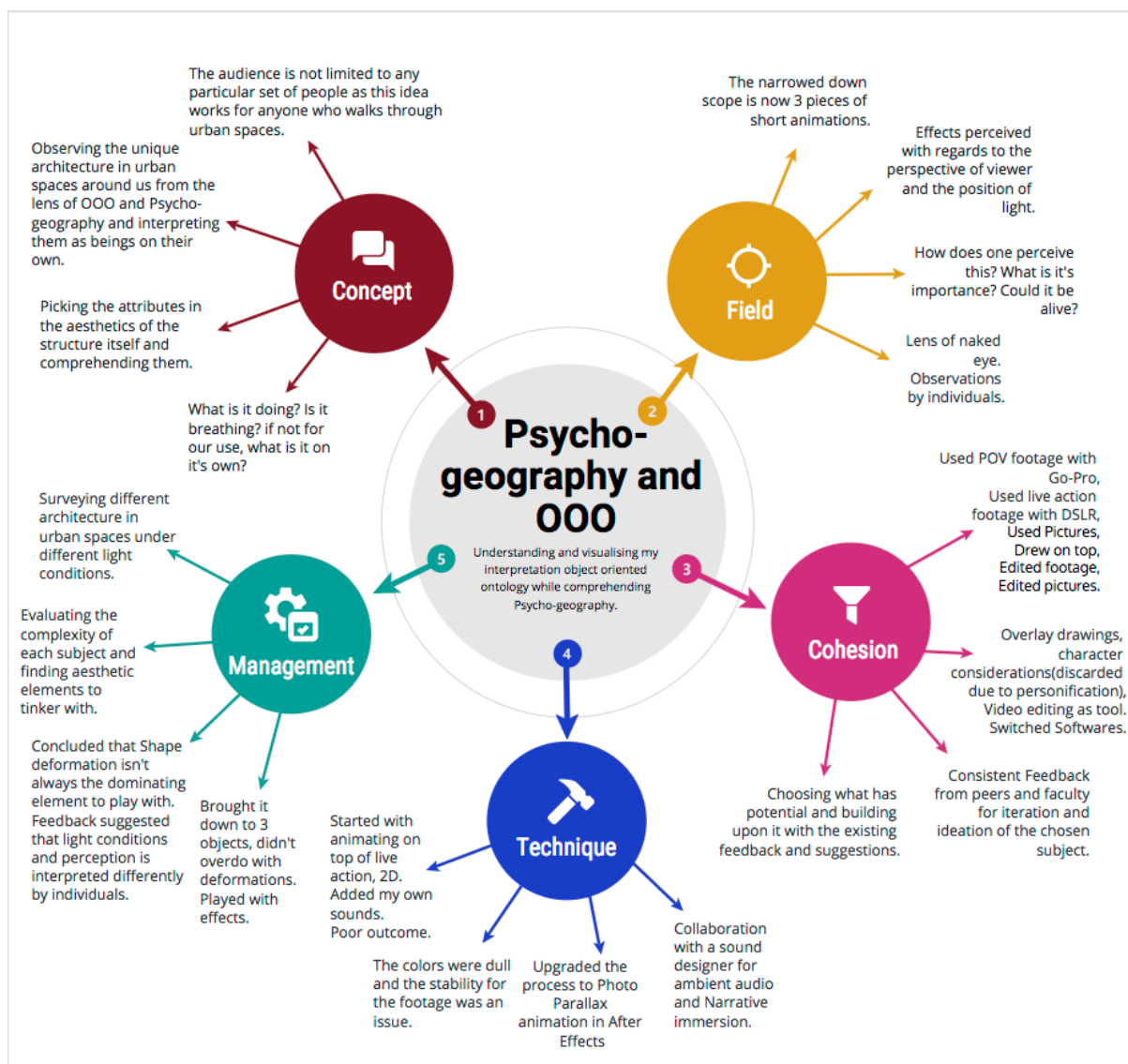
However, as a human, I'm instinctively drawn towards experiencing things as a human and this was a limitation I had to work with.



Choosing the right subjects, taking pictures from the right angles and knowing how to animate the chosen elements were some of the precautions I took to ensure the fluidity and cohesion of my animation.

Managing the project.

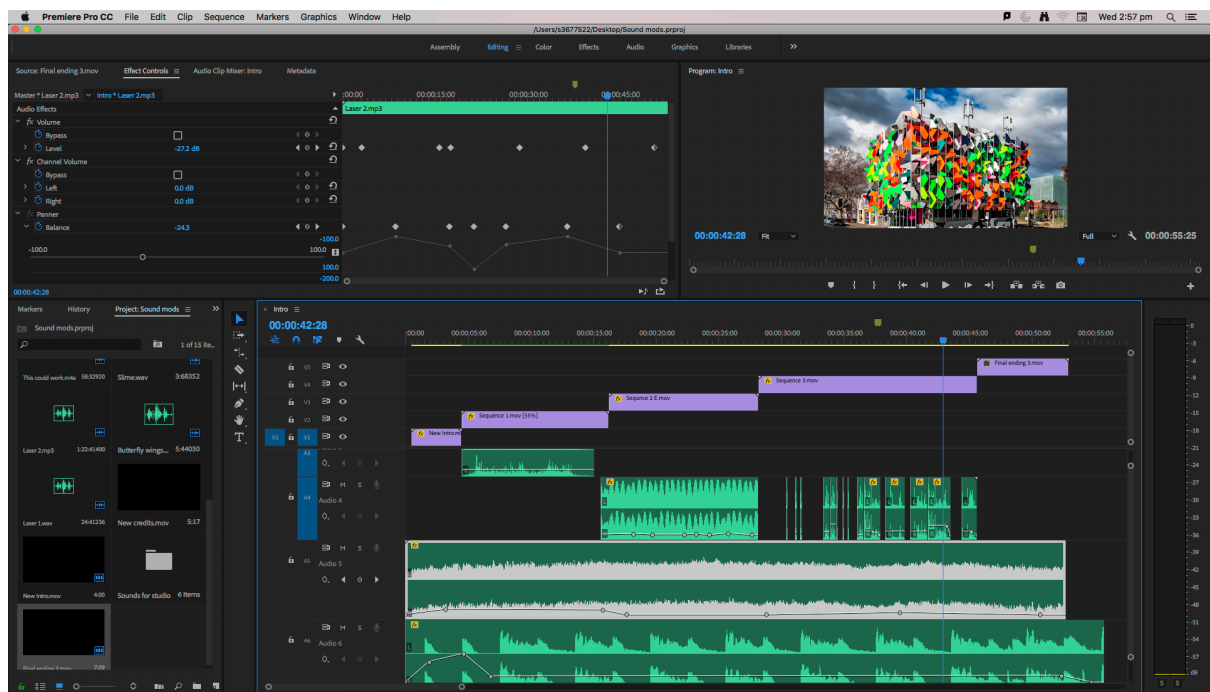
I lacked efficiency with this department in the early days of the semester as I took 4 weeks to narrow down my interest and decide what I wanted to do for Studio 2. However, once I had my concept finalized, I built a systematic approach to carry out this project. It was a time allocated phase by phase process to ensure I tested all the possible methods to carry out the idea.



Find the right tools and techniques to employ and be able to scope down and finish the animation by the end of week 12.

Iterating and Ideating by trial and error was my go to method. It was tedious and not necessarily the most efficient way to go about it, but it came along fine by the end of the semester. I was also able to get in touch with a sound designer to work the audio part of the animation. The collaboration enabled me to work with another person and iterate over how sound can play a crucial part in a narrative. It was an experience I find particularly valuable.

The trouble with sound was also something I encountered because the sounds I had were not working. I managed to make a working model myself with the help of Uyen. However, I will make sure I don't delay that for so long next time. It hampers the time management and the overall presentation. I hope these current sounds will do for now. After feedback from Matt at week 12, this was a rushed job, but it helped me understand a bit about sound production and editing.



In the end, I find myself surrounded by the footprints of many who dived into understanding psycho-geography and derived their own understanding of space around us. As I kept looking I realized the discussion could be as intense as Dada or Surrealism while as simple as situational observation. I feel slightly overwhelmed as I try to weave together Psycho-Geography and Object-Oriented Ontology. They're both interesting ways of observing, interpreting and acknowledging the surroundings and objects and require further understanding with a mind free from contemporary predispositions. In the end, I'm just a human who makes an attempt to bridge them and present my interpretation of these ideas through animation.

References.

Tom Wiscombe Architecture, viewed on 5 October, 2018
<https://tomwiscombe.com/>

Hart, J 2004, A new way of thinking, Lens Publishing Co. Inc., UTNE-MINNEAPOLIS.

Coverley, M 2006 | 2018, Psychogeography (Revised and Updated new edition), Oldcastle Books, Herts.

Evermann, J and Wand, Y 2005, Ontology based object-oriented domain modelling.

Kerr, D 2016, What is Object Oriented Ontology? Viewed 16 August 2018

https://www.artspace.com/magazine/interviews_features/the_big_idea/a-guide-to-object-oriented-ontology-art-53690

Morton, T 2011, Here comes everything: The promise of Object-Oriented Ontology, Duke University Press, North Carolina.

Bogost, I 2012, Alien Phenomenology or What it's like to Be a Thing

20 Creative animated Gifs that play and give joy to Architecture, 2016, Viewed on 29 August 2018 <http://archeyes.com/20-best-architecture-gifs/>

Set of 30 animated Buildings, Viewed on 29 August, 2018
<https://videohive.net/item/set-of-30-animated-buildings/20066605>

Architecture Animée, 2017, Viewed on 11 September, 2018
<https://www.1week1project.org/2014/05/19/architecture-animee/>

My first Pritzker, 2018, Viewed on 11 September, 2018
<https://www.ombuarchitecture.org/pritzker/>

Macaux, S, Viewed on 13 September, 2018
<https://www.archdaily.com/tag/sylvain-macaux>

Charmatz, S, Viewed on 12 September, 2018
https://www.instagram.com/sean_charmatz/?hl=en

The Animator: An Unexpected Journey, 2016, Viewed on 12 September, 2018
<https://www.studyarchitecture.com/blog/architecture-news/animators-unexpected-journey/>

Mcrae, M 2017, Your brain is trying to show you the future, Viewed on 7 August, 2018
<https://www.sciencealert.com/researchers-find-our-brains-predict-motion-in-fast-forward>

DOCVILLEFESTIVAL, 2016, viewed on 9 August, 2018
<https://www.youtube.com/watch?v=17TzwUQ2jZA&feature=youtu.be>

Haapoja, M 2017, How to make GoPro Footage Look Cinematic, viewed on 9 August, 2018
<https://www.youtube.com/watch?v=sNIEU2mVd0Q>

King, R 2016, Thinking about thinking, viewed 9 August, 2016, viewed on 9 August, 2018
<https://www.psychologytoday.com/au/blog/hive-mind/201612/thinking-about-thinking>

Wikipedia, Metacognition, viewed on 9 August 2018
<https://en.wikipedia.org/wiki/Metacognition>

Veritasium, 2017, The science of thinking, viewed on 10 August, 2018
<https://www.youtube.com/watch?v=UBVV8pch1dM>

Wings of Desire 1987, viewed on 10 August, 2018
<https://www.imdb.com/title/tt0093191/>

Wimhurst, H 2017, How to merge 2D animation with live action film, viewed on August, 2018
<https://www.youtube.com/watch?v=ncM8NsvCd6s>

CGMeetup 2016, CGI Animated shortfilm, viewed on 11 August, 2018
<https://www.youtube.com/watch?v=4xe72U7mXNg>

Helpful tutorials.

How to Animate A 2D Image into 3D - After Effects Tutorial, 2014, UglyMcGregor, viewed on 9 September, 2018
<https://www.youtube.com/watch?v=jh9VIXPjDEA>

How to Animate a Photograph - After Effects tutorial, 2017, Flat Pack FX, viewed on 10 September, 2018, <https://www.youtube.com/watch?v=MZfQnkOGEv0>

How to Attach Objects to Walls and Ground in Adobe After Effects CC! (3D Motion Track Videos Tutorial), 2017, Justin Odisho, viewed on 10 September, 2018 https://www.youtube.com/watch?v=0ToPGhr_mul

After Effects 3D Camera Techniques, 2016, Motion Science, viewed on 15 September, 2018 <https://www.youtube.com/watch?v=zgMHWFolli8>

How to Animate a Photo with Parallax Effect Tutorial, 2015, EZ Tutorials, viewed on 15 September, 2018 https://www.youtube.com/watch?v=CHuOT_KVaLE

Gardner, M 2017, How to make an Animated Parallax Video from a Photo (with Photoshop Action, viewed on 15 September, 2019 <https://photography.tutsplus.com/tutorials/how-to-animate-a-still-photograph-in-photoshop--cms-29237>

How to Animate a photo | the 2.5D Effect, 2013, Creators, viewed on 13 September, 2018 <https://www.youtube.com/watch?v=ZVrYyX3bHI8>