
TITLE

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Abstract:

Authors Keywords:

Project Overview

A reflection on past semester practice

My practice in MAGI has been focusing on Modeling 3D objects and creating a 3D narrative around it.

What I am making?

I am making a 3D abstract animation of particles (tiny spheres) that are trapped around an abstract shape. The scene is of white background and a white abstract shape with a black outline around it. As the particles move around and try to escape, the abstract shape is affected as well. The particles can stretch and elongate itself. The particles that are stretched, is out of the negative space and the color is inversed.

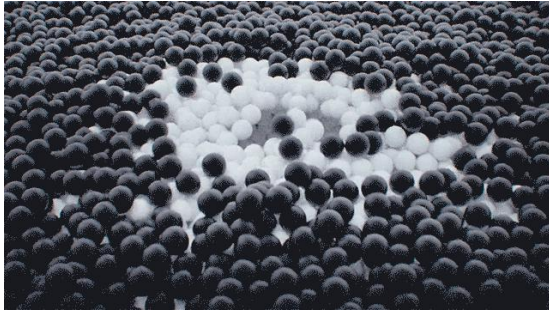
Why?

I want to show the connection between black and white and learn more about negative spacing. We look at a lot of animations with story but I want to explore how I can communicate a story by using particles in an abstract way. The feeling of loneliness and isolation are experienced through the movements.

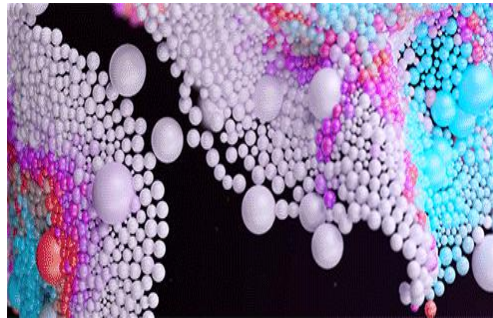
Significance

In order to help my community of practice understand: the importance of timing and exaggeration through negative spaces and black and white composition. To show its significance where it can allow the audience to feel the emotions of tense and isolation at the same time.

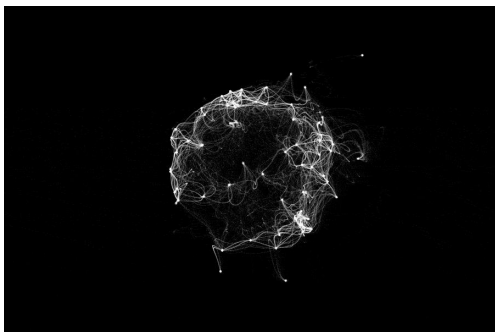
Related works/Inspiration:



The image above is an experimental art film "Elements" by Maxim Zhestkov. He uses black and white particles through a series of experimental animation with several enclosed spaces.



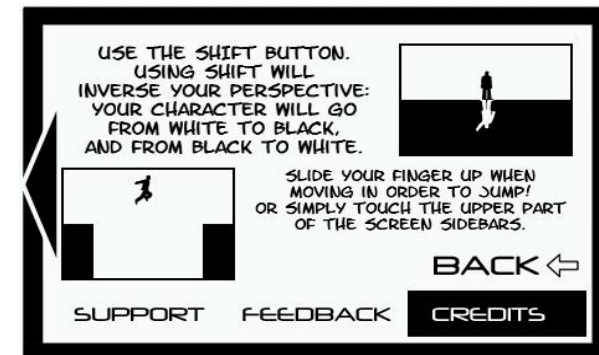
The images above is an experimental animation based on particles by a swedish motion designer, Anton Woll Soder. He uses softwares such as Houdini and Cinema 4D to create new possibilities for intricate particle based animations.



The image above is a screenshot of a gif in which it features a black sphere fighting to keep its position in a strong current by Etienne Jacob. A number of spheres are moving around as the current is placed as a circle.



The image above is a physic based particle animation done by an art director, Kouhei Nakama. He does this type of animation using particles to



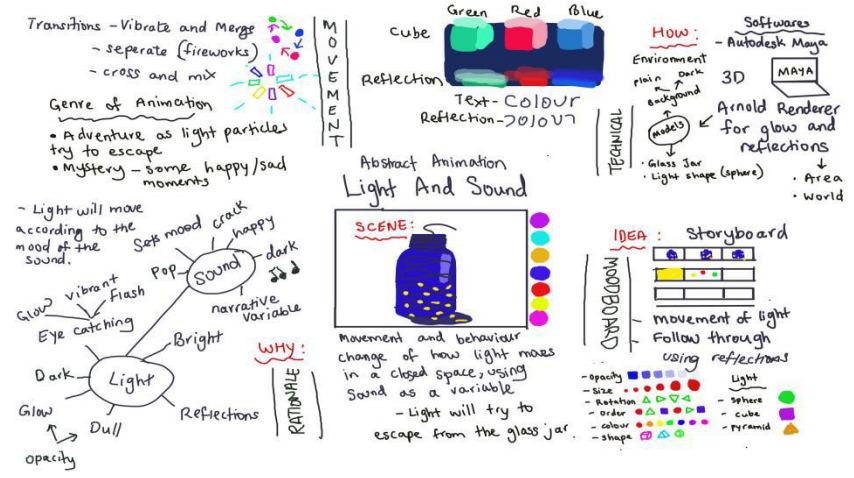
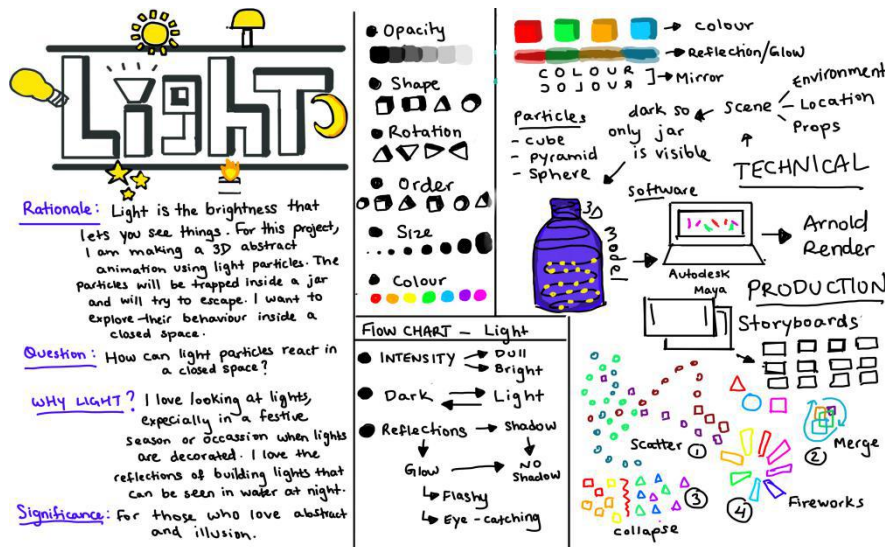
The image above is a screenshot from a game called Shift. It uses the concept of black and white in space. "Using Shift will inverse your perspective. Your character will go from white to black and from black to white.

After researching these related works and inspirations, I thought about making an abstract experimental animation using particles in a black and white composition with a narrative. This would show the tension between the negative spaces in an enclosed area.

Ideas:

First Week, we were told to think about a project that we would like to undertake for AGI Studio 2 that has a significance. With a broad idea, I thought about doing something abstract in 3D using particles. I thought about creating a 3D animation of lighted particles trapped inside a jar.

The questions that arose while sharing my ideas in the consultations were, why would you like to do this? Other artists have done similar project, what would you like to extend your research in? What's the significance of lighted particles and why not just normal particles? These questions made me realize that I should start researching about other artist works and see what I can do differently or what I can extend towards my practice. The idea of particles trapped inside a 'jar' wasn't appealing because no matter how much movements the particles do to show that they are trapped, there will be no affect to the jar since its just there set as a trap.

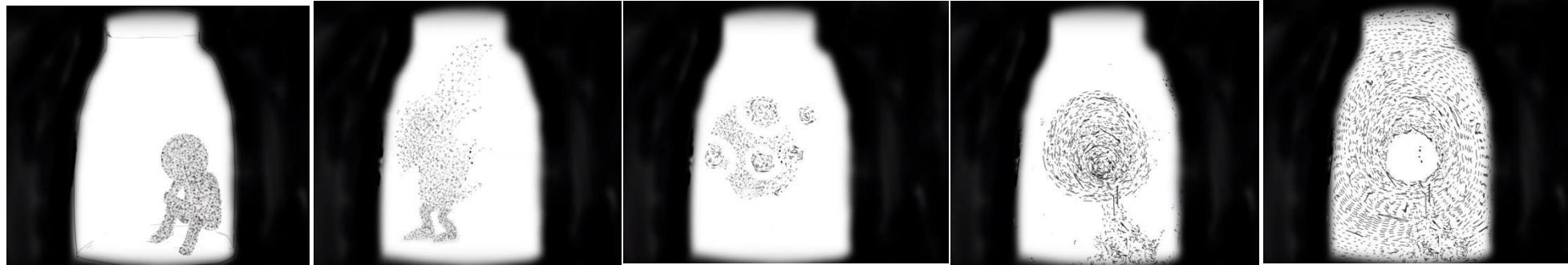


Second week was a little clear. I thought about the answers of the questions given to me. I thought about instead of having a jar, I could use an object like a bubble or something abstract so that when the particles move, the outer shape can stretch and react accordingly.

This idea was more appealing since there was an affect on the outer shape and not just on the inside with no connection at all. Matt and Jadd told me to start off with a storyboard to explain the narrative of the animation for next week. The storyboard will help me guide what my project is about in the upcoming weeks.

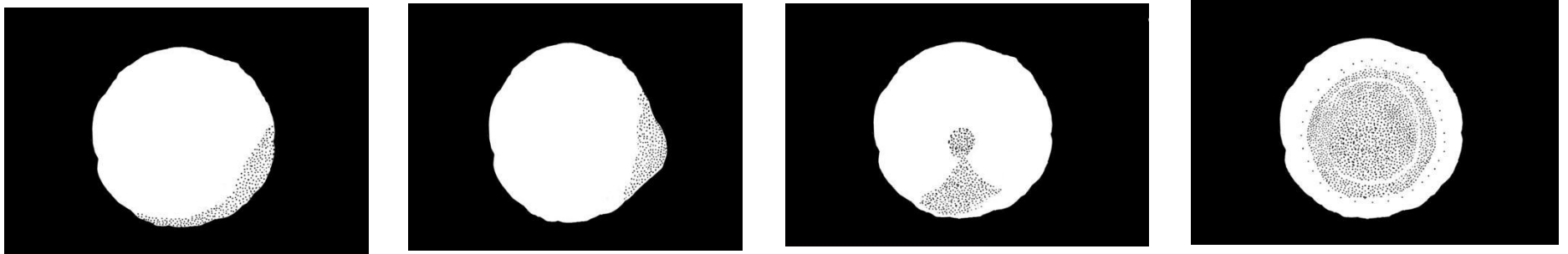
Tests:

1

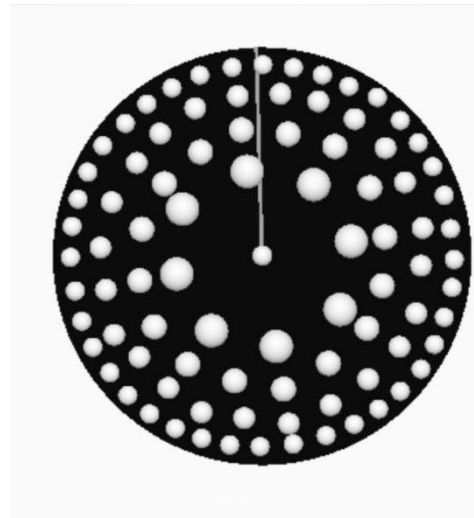
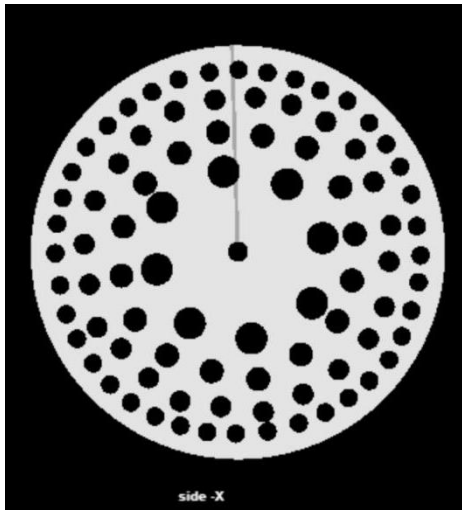


The images above is a screenshot of my storyboard tests for my first idea. I drew a character filled with particles and moved it so its knocking on the glass. I did this, to show that the character is stuck inside a jar. After knocking, the character fades away into small particles as shown in the second image above. The particles are replaced by the character and move around the space looking for ways to escape. When I showed this in my next consultation, Matt asked me the significance of the character and if its necessary to add a character to tell a story. So I decided, to remove the character and let the movement of particles create emotion in a narrative way.

2



The images above are the screenshots of my storyboard without the use of character and just particles. I changed the outer shape from a jar to a circular shape. This is because no matter how much the particles move, the jar doesn't do anything except for stand as a barrier. As discussed in the consultations, Matt told me that maybe the outer shape can play along too as the particles move. While he was talking, I thought about a bubble type material will be suitable for this so that when I show the particles shifting to a particular direction, it will affect the outer shape too. This way there will be a connection and tension between the particles and the outer shape as well.

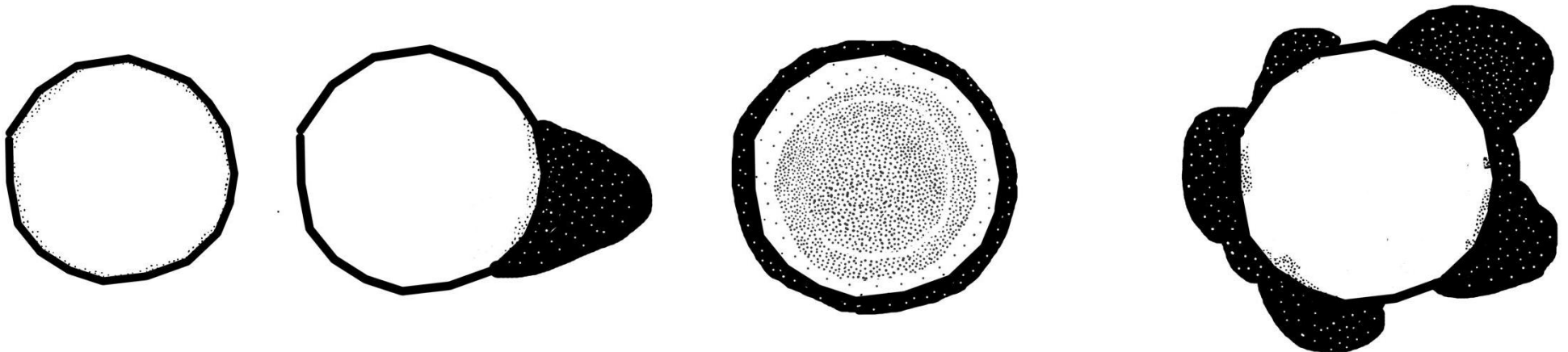


Since I am more comfortable in 3D than 2D, I decided to make a 3D version of my storyboard. I used Autodesk Maya to achieve these images on the left. I put the camera view to one perspective so it looks more like 2D instead of 3D. According to the light, there is no depth showing hence making it look more like 2D.

I thought of each time, the particles touch the outer circle line, the colors will get inversed acting as a trigger.

As I continued with this test above, I realized that if the colors keep switching once the particles touch the edge of the circle, there will be no end to the narrative of escaping. The particles will never be able to escape from the enclosed area because once they try to, the colors get inverted.

Finally, I decided that instead of setting a trigger of inverting black and white once it touches the edge, I could invert the colors like the way shown in the image below. Once the particles touch and cross the outline of the circle, the colors get inverted by its negative space. For example, the colors that cross the outline, it extends the normal phase causing it go through a negative space.



Kouhei Nakama

<https://www.thisiscolossal.com/2016/08/cycle-human-form-animation-kouhei-nakama/>

Maxim Zhestkov

<https://www.thisiscolossal.com/2017/09/elements-film-maxim-zhestkov/>

Anton Woll Söder

<https://www.thisiscolossal.com/?s=An+Experimental+Particle+Animation+by+Anton+Woll+S%C3%B6der>

Etienne Jacob

<https://www.thisiscolossal.com/category/animation/page/8/>

Shift game

<https://www.amazon.com/Handmark-Inc-Shift-Platformer-Game/dp/B004WPG1A2>