

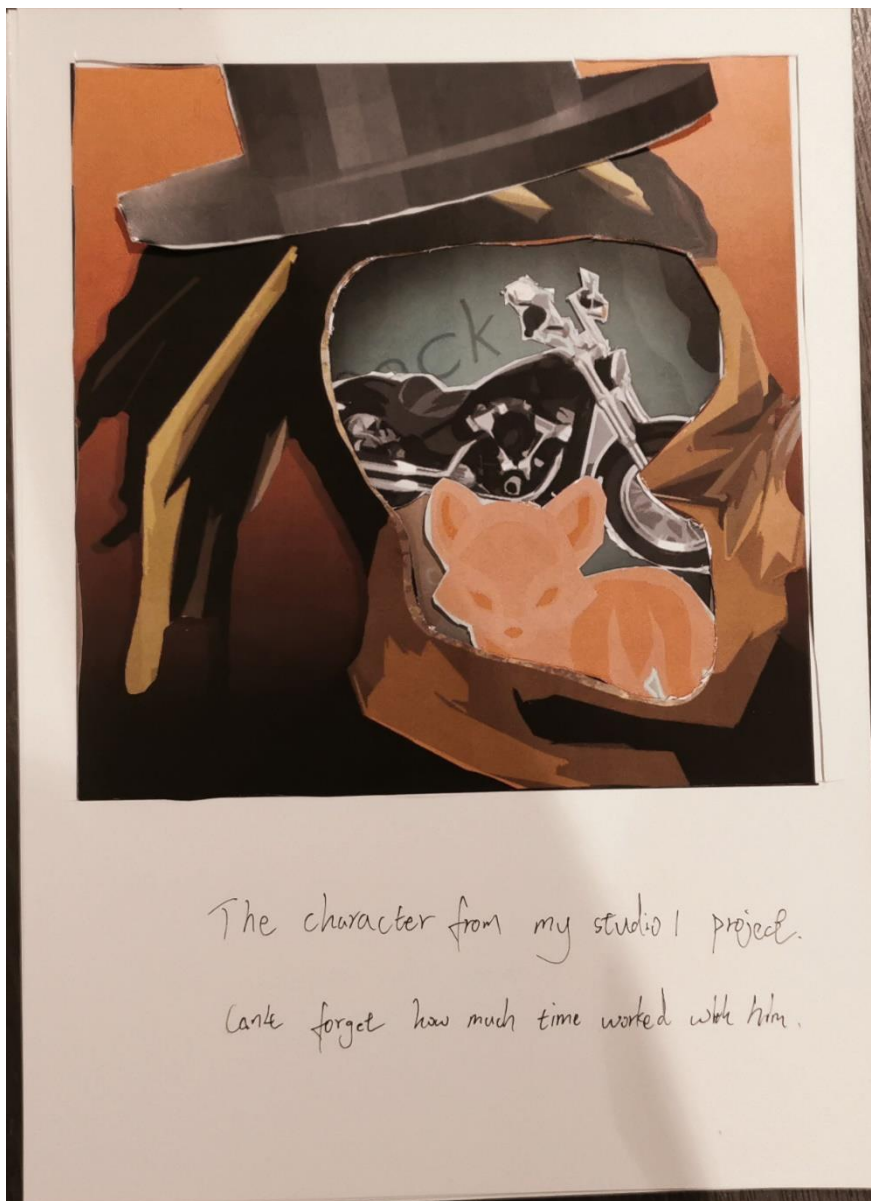
# APD Folio2 Document

S3885850

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## Weekly responses

### Week 1 - Play and Self



Link: <http://magistudio.net/work/apd-week1-play-and-self-5>

## Theme

Play and self.

More specifically, it requires us to explore an unusual direction of identity or self representation. In my work, I reviewed myself from memory. I believe my memory and my experience shaped my personality and identity. Thus, I chose to use photos as a medium to convey my selfhood.

## Context

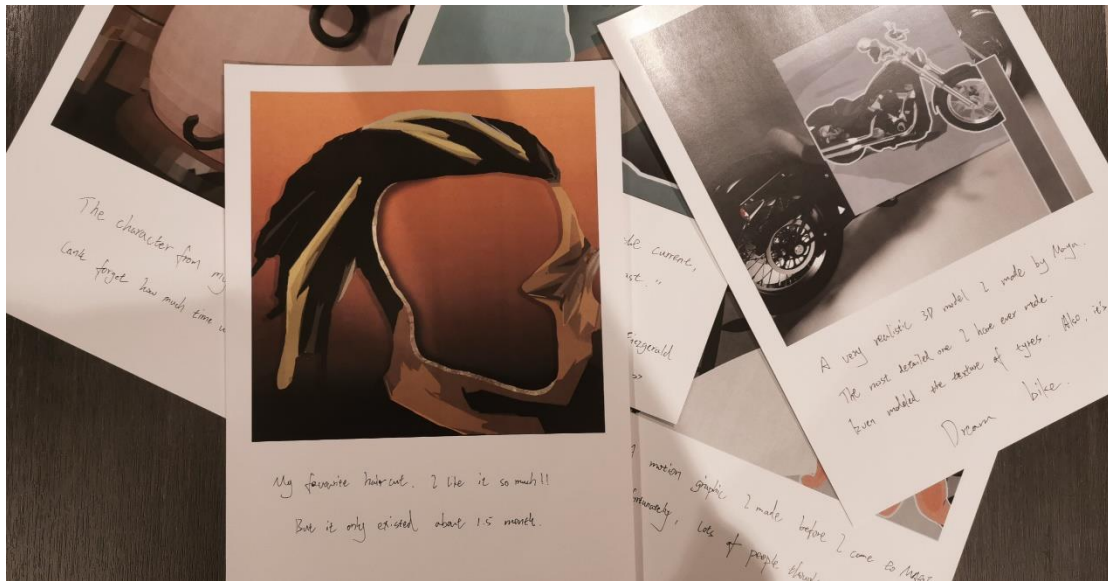
The work I produced this week is started from thinking the connection between self and portrait. Instead of the outside of myself, I focused on the inside – the memory which shapes me and defines who I am. This idea is inspired by the concept of surreal photography. Surreal photography is a kind of art work which can share your vision of world or imagination to people who don't see it the way as you (Bowker, 2013). Thus, I decided to create a piece of artwork to share people my vision of myself.



In terms of play, Henricks (2014) stated that play behaviors express the need of understanding the self and self – realization. From the my practice, the satisfaction I felt are from the process of

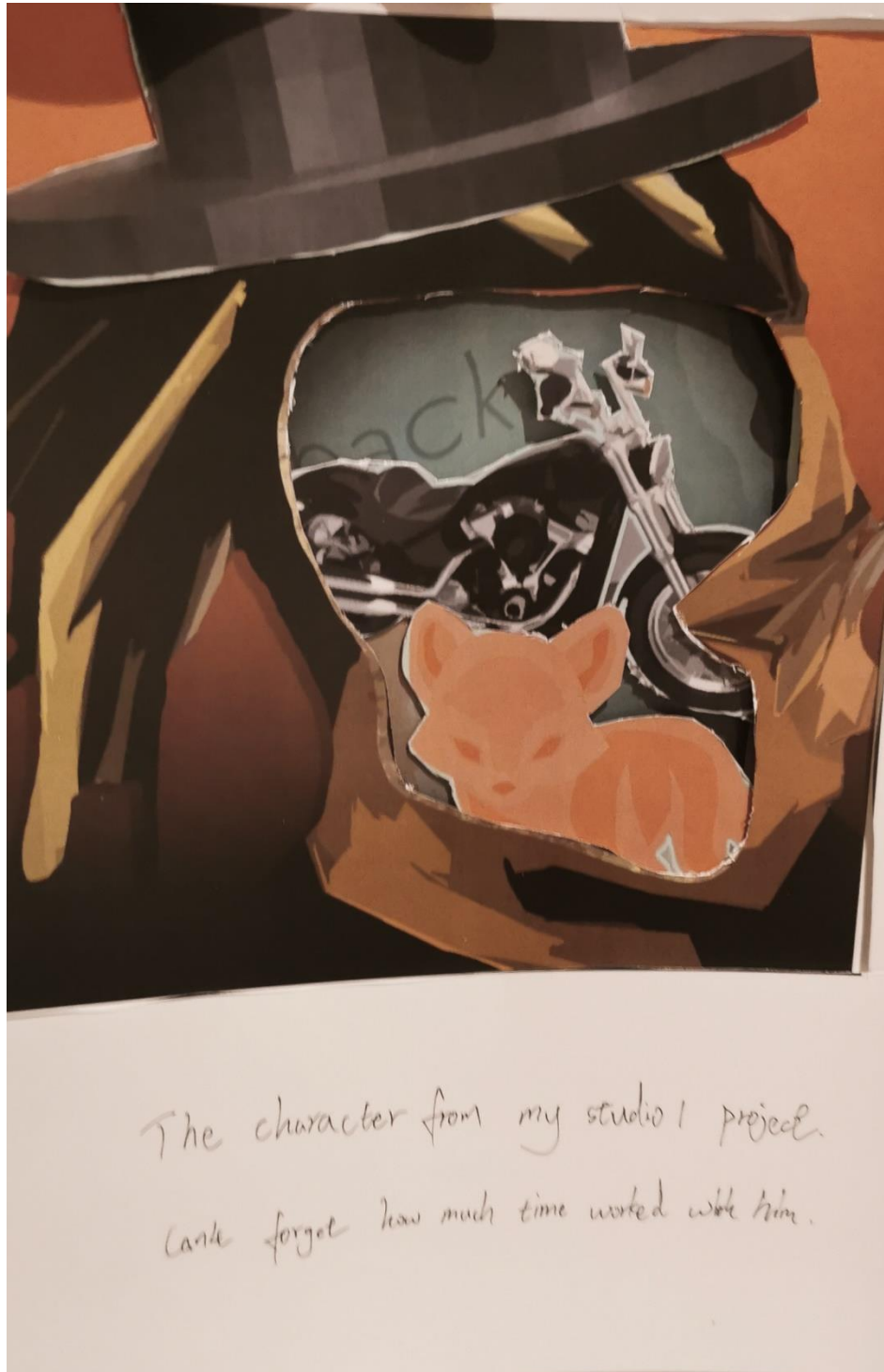
reviewing and expressing myself in another view.

## Method



In practice, I picked photos and manipulated them in photoshop. Then they are composited to a surreal portrait. When it is done, those images from different photos and printed as an album. When I received the album, I cut out those photos as I designed. This method has two aspects of play. Designing the album is a process of idealization of myself and crafting the paper cut out portrait is a kind of play like origami.





The character from my studio 1 project.  
Can't forget how much time worked with him.

## Reflection

In general, the final result of it is not bad. It kindly achieve the what I planned.

The issues include:

1. I am not good at cutting paper as I thought. The edges have been really messy. Besides, I cannot cut out all the stroke which is used to identify which part I should cut out.
2. The material I chose for printing is gloss paper, I expected it will have a better color. Turns

out, it largely increased my difficulty to cut.

3. The thickness of gloss paper is not enough. The shadow between pages I expected is not clear enough.

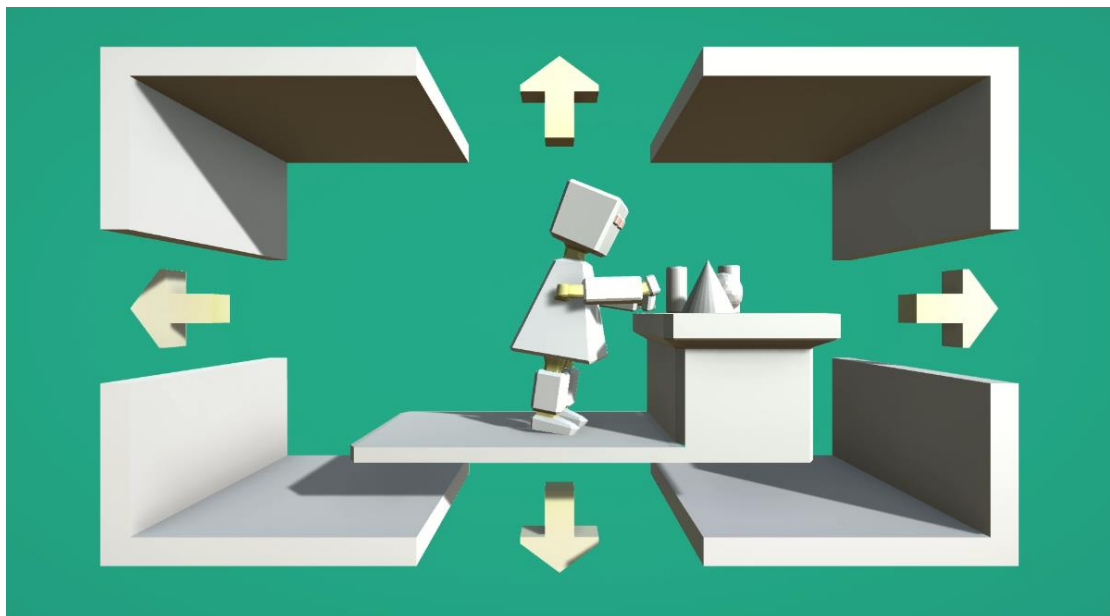
As refinement, the material should be reconsidered. Something thicker should be used in printing. Also, a perforation cutter should be used. As for the image itself, illustrations of photos should be drawn instead of filters to photos.

## References

Bowker, D 2013, *Surreal Photography : Creating the Impossible*, Ilex Press/ Ivy Press, Lewes. Available from: ProQuest Ebook Central. [27 July 2021].

Henricks, T.S. 2014, "Play as Self-Realization: Toward a General Theory of Play", *American Journal of Play*, vol. 6, no. 2, pp. 190-213.

## Week 2 – Play and Time



Link: <http://magistudio.net/work/apd-week2-play-and-time-5>

## Theme

Play and time.

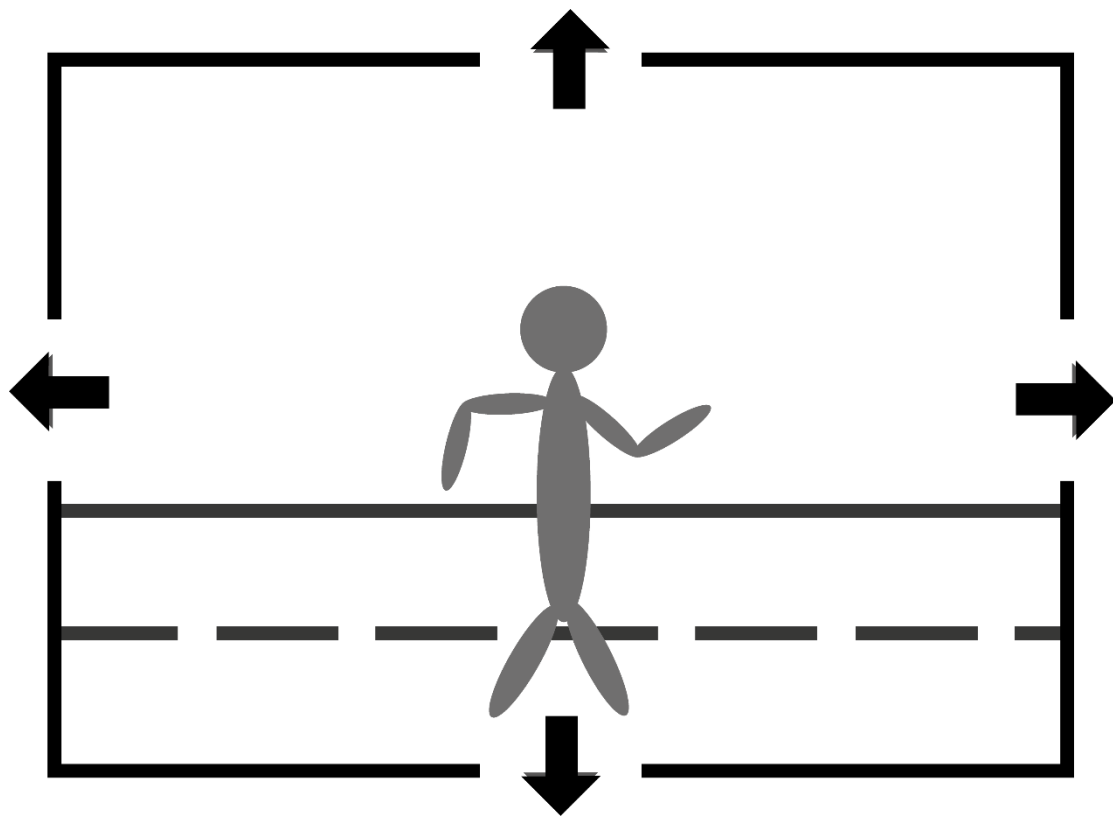
In my interactive work, the concept of time is divided into 2 parts – the day and light cycle following the sun and the actual time spent on each activity. The day and light cycle represent the linear time. In this work, a character's activities are distributed to different location which transfer the linear time to a parallel time. As while as day and light cycling, it conveys a contrast between our normal perspective of time and another form of time. Overall, the options of activities are limited which reflect the time loop – players can arrange the character's time but

still looping in a group of results.

## Context

In class, we did an activity about listing words associated with time and play. After that, I started to think about my response to the concept of time and play. I was inspired by an interactive work *Possibilia* produced by Dan Kwan and Daniel Scheinert (2014). It describes a breaking up story in an interactive way – the dialogues are fixed but the video could be switched. I decided to make an interactive work has an overall linear time with switchable activities in different time period. Furthermore, I used locations (up, down, left and right) to represent time periods. Play is also a way of interpreting things (Geertz, 1973) and is classified as the rhetoric of the imaginary by Sutton-Smith (2001). In my response, players could explore the character's actions in different 'time locations' and interpret those symbolic actions in their own ways which makes it a playful interactive work using time as a mechanic.

## Method



In practice, I started from modelling the character and stages of different 'time locations'. I chose 5 activities of daily life which are sleeping, working, walking, entertaining and talking. Then I animated those in a very symbolic way which allows players interpreted them widely. After that, I programmed it in Unity and added day and night cycle to represent linear time. By that I wanted to convey a contrast between different time concepts.

## Reflection

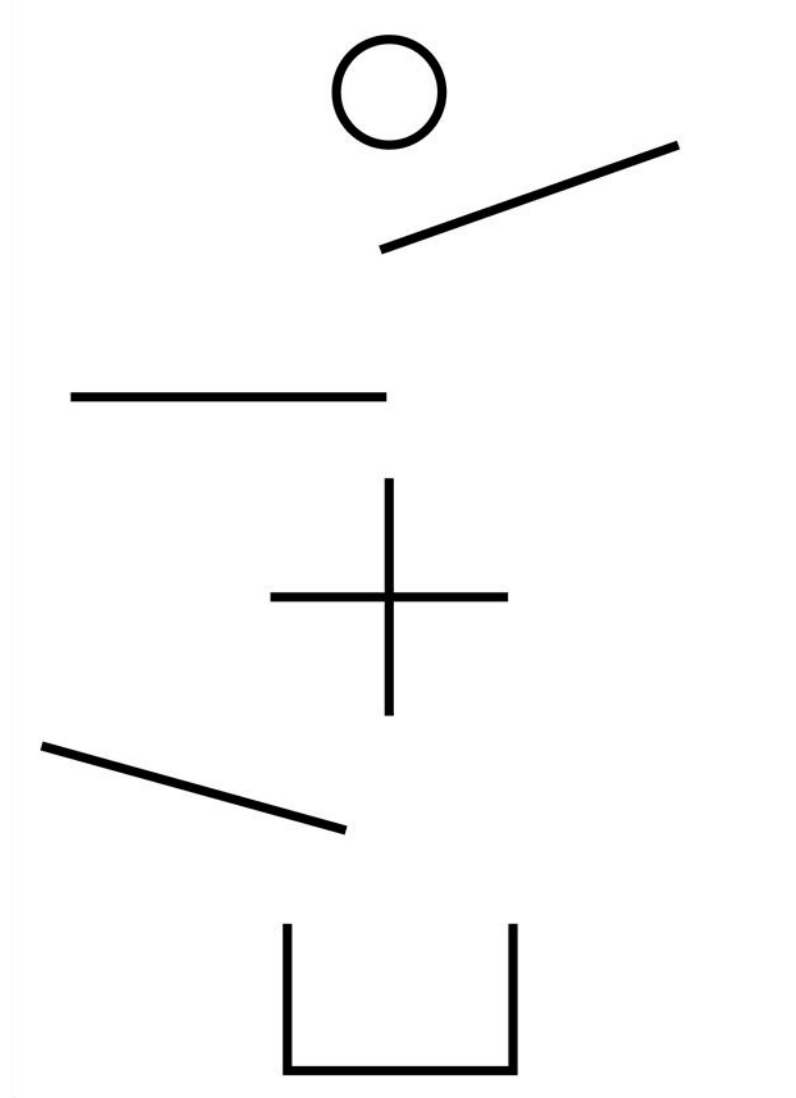
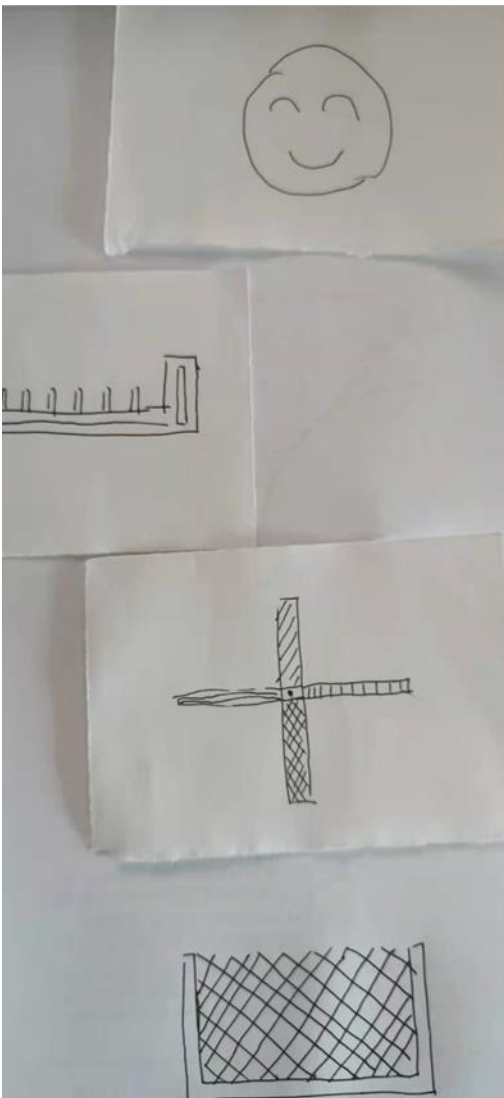
4. The result of 'time locations' is not ideally due to the structure of my work. Instead of separate locations, I should connect them together to convey a clearer concept of non-linear time.
5. The volume of animation is too small which caused a difficulty of interpretation.
6. The consistency of different 'time locations' is weak.
7. The concept of time and play could be combined better. I was over focused on the loop time than time + play.

## References

Sutton-Smith, B. (2001). *The ambiguity of play*. ProQuest Ebook Central  
<https://ebookcentral.proquest.com>

Geertz, C. 1973. *The interpretation of cultures*. New York: Basic Books. - - - . 1983. *Blurred genres: The refiguration of social thought*. In C. Geertz, *Local knowledge: Further essays in interpretative anthropology*. New York: Basic Books.

## Week 3 – Play and Object



Link: <http://magistudio.net/work/apd-week3-play-and-object-3>

## Theme

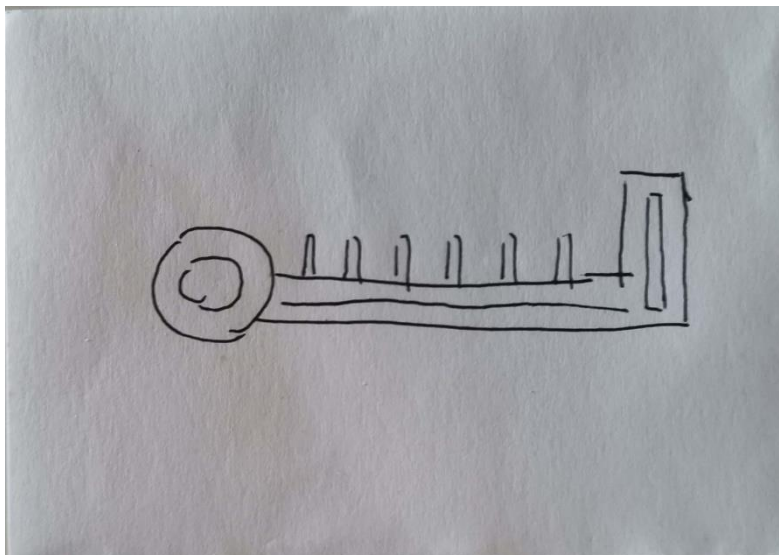
Play and object

My interpretation of play and object is playing objects in a perspective other than their normal duty. My response is using drawing on the paper to play pinball. Instead of using paper as a medium of writing or drawing, I try to use it as a 3d object of pinball and make it playable.

## Context

After the lecture, my first idea about play and object is playing usual objects in an unusual way. Thus I decided to use normal objects like cardboard, pens, tape and bottles to make a vending machine or other kinds of machine which could be played. Maker culture is defined as a culture of DIY and encourages tinkering with existing things to create new things (Wikipedia and Pursel, 2005). The key of this idea is 3d printing parts to connect those objects. It is also inspired by cardboard DIY videos on YouTube (<https://www.youtube.com/channel/UCZdGJgHbmQcVZaJCKqDRwg>). However the lockdown made it became impossible to 3d print in one week. Thus, I change to another idea which is using paper cut to make an AR pin ball game. It keeps the same concept of tinkering existing things but create it by AR. In terms of play, it fits into the field of playing with a goal.

## Method



In practice, I designed a map for the pinball game. Then I draw cards which worked as handlers and buttons in normal pinball games. Photos of those cards are used as reference image of AR objects in Unity. The rest programming and modelling part is done in Unity.



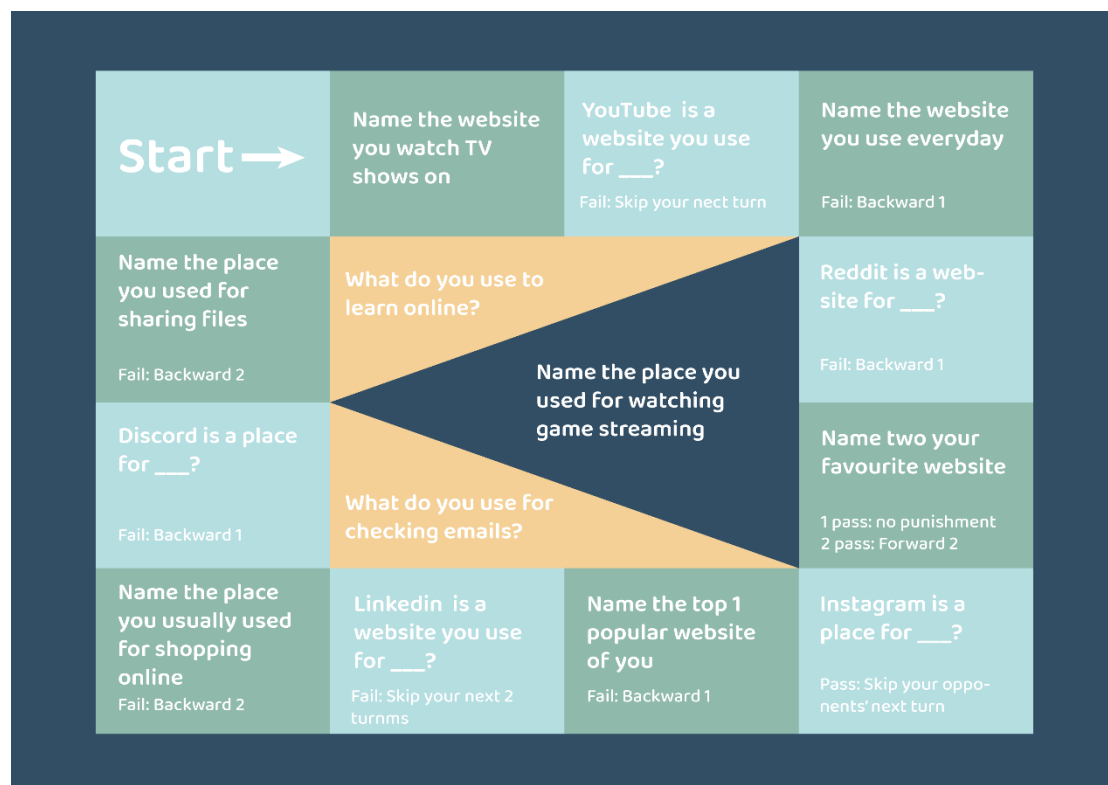
## Reflection

Unfortunately, the idea failed due to AR's unstable image tracking. The function and mechanic of each card works fine in Unity's preview. But when I tried to build and run on my mobile phone it crashed. I tried to build it with each single card but it didn't worked quite well either. The image tracking is not as reliable as I thought. When I moved cards too quick it lost control of AR objects.

## References

Pursel, B., 2005. *Information, People, and Technology*. The Pennsylvania State University. <https://psu.pb.unizin.org/ist110/>

## Week 4 – Play and Place



Link: <http://magistudio.net/work/apd-week4-play-and-place-10>

## Theme

Play and place

My idea for play and place is creating a party game encouraging players sharing their impression about "place" online like different websites. My interpretation about place is culture and community. Thus, I decided to expand the concept of place to virtual space. A place could have

different culture and communities. Like every time I go to Melbourne central I see people playing skateboard as while as people sitting on grass and talking with friends. The play in my response is used as a vehicle of culture transmission about online places.

## Context

As Matt mentioned in his lecture, place means a site-specific context which can mean physical, social, cultural, emotional and community. In this lockdown situation, social, cultural and community aspect attracted me most. As we cannot go outside, online community becomes more important than ever. Thus, I want to explore the community and culture of online place. My response is inspired by my experience of Melbourne central's community I mentioned before. People could have totally different impression and social interaction about a same place. So I want to make a party game encouraging people sharing and talking about their own interpretations, interactions and communities engaged online.

Flanagan (2007) argued that play has been used a medium of culture transmission and community building. In his article, lots of events playful is listed as example of transmission of local culture. In my response, questions of websites are used as a tool of encouraging players exchange online culture and communities they know. Also, this game is designed to encouraging sharing experience and culture. It doesn't have a relatively fixed rule or goal. "We play by negotiating the purposes of play, how far we want to extend the influences of the play activity, and how much we play for the purpose of playing or for the purpose of personal expression." (Sicart, 2014). There lots of thing negotiable in my response which aimed to create a flexible and relax environment for players.

## Method

### Rules

This game can be played by 4-8 players. They should be divided into at least 2 teams of 2.

A D3 is used for deciding how many blocks go forward.

All players need to answer the question at the same time. If the answer is same, they can stay at the block. If they fail, they need to take the punishment or give a explanation of their answers to their opponent. If the explanation can convince their opponent they can stay.

If the question player have answered once, they have to give a different answer next time.

The map for the game is designed by Adobe Illustrator. Questions are made of websites could have multiple aims or interactions. Like people use YouTube for different goals like streaming or watching tutorials. For those arguable questions I want to encourage people talk about their experience about them.

## Reflection

Because this game need at least 4 players, I still cannot test the game for now. But as reflection, I am considering may be I can expand the range of questions from websites to more place have their own culture or communities like games and apps. Also physical location can be included. The punishment of fail to answer question can also have more forms. Like players could actually go to a real place to do something.

In terms of play theory, this response is designed to be a party game which should belongs to informal social play like joking and dancing according to Brian Sutton-Smith (2001). But when I was developing it, I wasn't aimed to do that. It reminds me that the form of a game could also influence its nature of play.

## References

Flanagan, M. (2007). *Locating Play and Politics: Real World Games & Activism*.

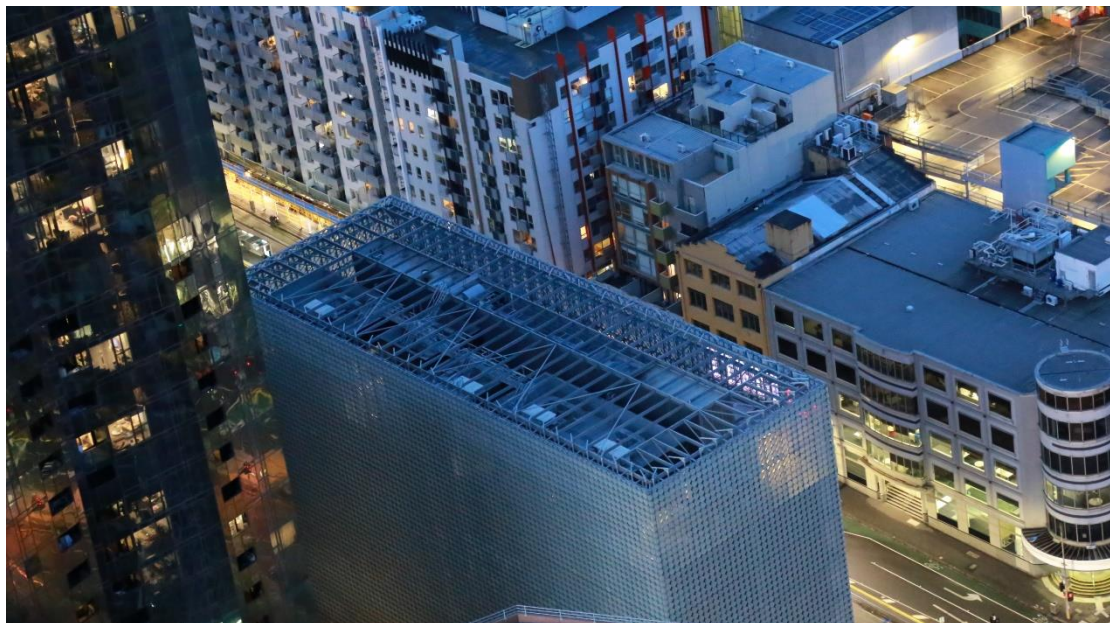
Sicart, M. (2014). *Play matters*. ProQuest Ebook

Central <https://ebookcentral.proquest.com>

Sutton-Smith, B. (2001). *The ambiguity of play*. ProQuest Ebook

Central <https://ebookcentral.proquest.com>

## Week 5 – Play and Force



Link: <http://magistudio.net/work/apd-week5-play-and-force-2>

## Theme

### Play and force

My response to this week's theme is an AR app using rooftop as force or input. The objective of it is encouraging users looking outside more and having fun with watching other building's roof top. In the plan, users could upload objects be shown on their buildings. By using this app watching other buildings, users could indirectly communicate with others who they don't know.

## Context

In this week, lots of different forces example are showed. When I shared related works I was focusing on games and software. However, in lecture, there are more works with forces of physical things being showed which inspired me using things in real world as force. Due to this lockdown situation, I thought of what if use roof top as forces to input. After that I started to brainstorm what should be output. A film called #ALIVE (2020) has a shot of building's have social media interfaces on them to convey the benefit of networking on social media during lockdown situation. Thus I decided to make an AR project to encourage players looking outside.

In terms of play, this work is a typical Paida form of play according to Caillo's distinctions. There is no goal or rule for players, they play by watching different objects on different buildings and clicking on items for fun. In Sutton-Smith's (2001) seven rhetorics, it belongs to play as self which includes play for experience relaxation and pleasure.

## Method

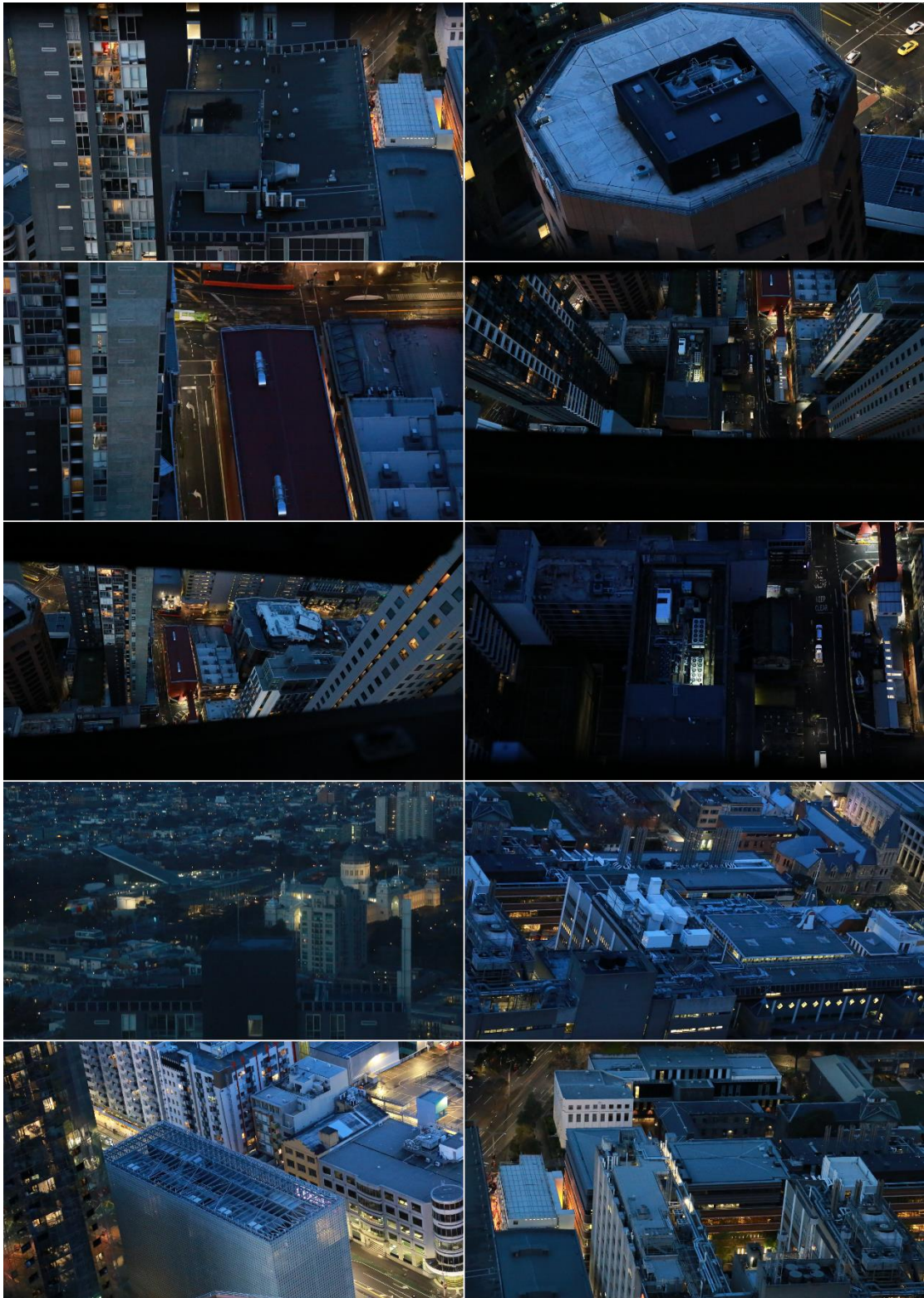
The first step is gathering image of rooftops around me as footage for reference images.

To have a better result, I selected and exported only the rooftop part of images using as reference for AR.

Then adding objects and script for AR in Unity to build an AR app.

Considering light condition changes, I took both night and morning photos.





## Reflection

In practice, this work fails to recognize real building's rooftop although it works perfectly on photos on screen. Not sure it is because the shape of buildings isn't qualified for AR image tracking or the light condition is changing too fast to recognize. It needs time to test out. When I

was prototype there is one time successfully see the trees model on the roof top. But then it failed. Probably light condition is a big factor of it. I still like the idea of people communicating through images or objects on their buildings' top. An alternative way of achieving that could be using runtime instantiate objects.

## References

Caillois, R. (1961). *Man, play, and games* . Free Press of Glencoe.

Sutton-Smith, B. (2001). *The ambiguity of play*. ProQuest Ebook Central

<https://ebookcentral.proquest.com>

Il-hyung, C. (Director). (2020). *#ALIVE* [Film]. Perspective Pictures.

## Week 7 – Play and Sound



Link: <http://magistudio.net/work/apd-week8-play-and-sound-1>

## Theme

Play and sound

My response to this week's theme is a white noise environment generator. Users can generate a environment they feel relax by filling the scene with illustrations. By dragging illustrations, users can compose a virtual environment surrounding by comfortable white noise to help them sleep or study. The volume of white noise is decide by the distance to center. In my response, sound is used a tool to compose an environment and also relaxing users.

## Context

In this week, several amazing examples about creative way to use sound as a source to generate graphics are shown (like the Yomeci land by Uyen <http://www.uyenng.com/you-me-the-city>). The barcoder player (Made by Ei Wada, aka Crab Feet ) is the one attracted me the most. It makes me started to think about the connection between graphics and sound. In the field of film and animation, normally sound is used as a tool to form atmosphere especially in horror or as sound effects. I usually listen white noise recordings to help with my sleep. White noise can give me a relaxing environment. However, sometimes it is really difficult to tell what it is from (like from radio, water or wind). Thus, I decided to make a generator allow people use visualization to compose their own white noise. It makes people easier to picture an environment they are sitting and relaxing. This response is a typical Paidá form of play according to Caillo's distinction (1961). In Sutton-Smith's (2001) seven rhetorics, it belongs to play as self which is an experience of relaxation in this case. Another interesting concept claimed by Kottman (2010) is art supplies, games and play media can works as an approach of therapy for children. Similarly, my response with visualization and sound is working as a self-therapy tool to release stress and get relaxation. It explores the potential of play as a therapy approach or tool.

## Method

First, I search and download high quality white noise from royalty free website. Those sound are the core of this response.

Second, visualization of those different white noise is made in Adobe illustrator as the vehicle of white noise. Thus users could compose sound by visualizing their scene.

Lastly, I programed the generator by unity. White noise are attached to illustration objects. A listener is set in the center so when an illustration is dragged away from center the volume will be turned down.

## Reflection

There are couple of things could be better. The type of illustration and sound could be more to give users more options. In terms of visualization environment, illustrations could be made into animations. Scaling could be added to objects which will allow users have more control on visualization.

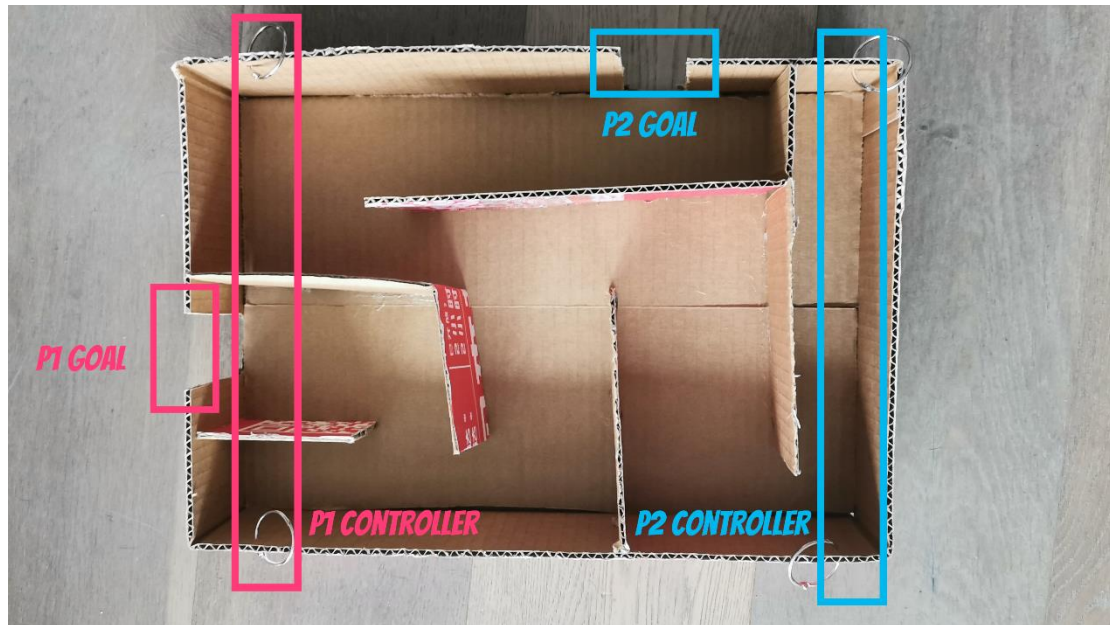
## References

Caillois, R. (1961). *Man, play, and games* . Free Press of Glencoe.

Kottman, T. (2010). *Play Therapy: Basics and Beyond*. American Counseling Association.

Sutton-Smith, B. (2001). *The ambiguity of play*. ProQuest Ebook Central <https://ebookcentral.proquest.com>

## Week 8 – Play and Body



Link: <http://magistudio.net/work/apd-week8-play-and-body-4>

### Theme

Play and body

My response to this week's theme is a two-player maze game. The maze can be moved and rotate by ropes. Players waving their hands to move the maze box. The goal of this game is get the balls out of maze box from their own gate. It requires player using body movement to control the maze which enhance the difficulty of this game. Body movement as the method of playing this game is not as accurate as hands which also makes it more fun to play with friends.

### Context

In this week's lecture, works like Musical Embrace by Amy Huggard, Anushka 'Chet' De Mel and Jayden Garner (2012) and Hit Me by Kaho Abe (2011) reminds me lots of games I played in my childhood which are driven by purely body movements. Those kind of games don't have as many mechanics as video games or kinetic games but we can have lots of fun playing with our friends. Thus, I decided to design a purely physical game without electronic devices.

Maze is a medium I chose as the base of this game. I want to design a game could allow two players competing by their body movements in the form of maze. This idea is inspired by foosball and finger soccer. They used a smart way to transform body movement into the input of games.

It is a typical Ludus play which has a clear rule and goal for players (Caillois, 1961). As a game in the form of physical movement, this kind of play is also considered as an important resources for children health (Alexander, 2018 & Carol and Iram, 2015). Thus, physical play is also a kind of tool



to ensure children health.

## Method

1. Cut a cardboard box



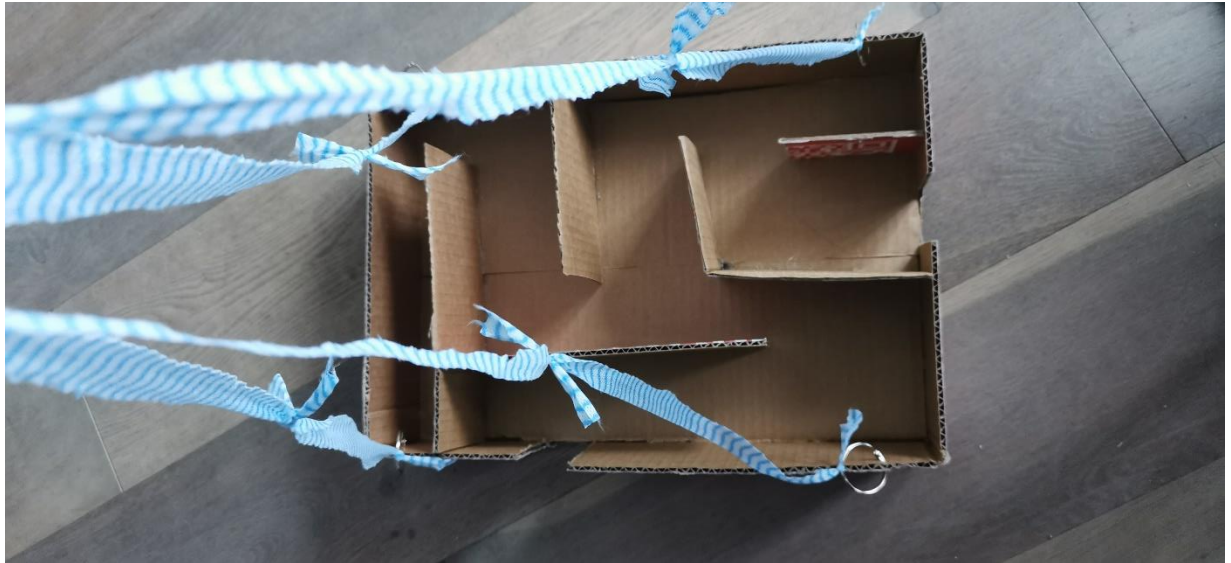
2. Adding walls to the box



3. Cutting cloth into ropes.



#### 4. Assemble controllers to the box



### Reflection

It is not a bad prototype from my feedback of play test although the visual effect is really rough. Definitely it could be decorated better if I am not in a self-isolated situation. This response is more like a street game we played in our childhood comparing with my responses last week. The fun of this game is largely coming from the difficulty of this game. Pulling ropes are not that difficult, the gameplay could be more difficulty by tying ropes to players' elbows or arms to encourage players do more funny moves.

### References

- Alexander, S. A., Frohlich, K. L., & Fusco, C. (2018). *Play, physical activity and public health : The reframing of children's leisure lives*. ProQuest Ebook Central <https://ebookcentral.proquest.com>
- Caillois, R. (1961). *Man, play, and games* . Free Press of Glencoe.
- Carol Archer, & Iram Siraj. (2015). *Encouraging Physical Development Through Movement-Play*. SAGE Publications Ltd.

# Week 9 – Play and Abstraction

Link: <http://magistudio.net/work/apd-week9-play-and-abstraction>

## Theme

Play and Abstraction

My response to this week's theme is an 3d animation using particle system in blender. The aim of it is to test out using 3d animation to convey a feeling to audience. Thus, only basic shape and color is used in this response. I made two clips to convey the feeling of 'refresh' and 'excited' without any word, image or linear story.

## Context

In this week's lecture, the discussion about abstraction animation attracts my interest on conveying feeling without any specific image. Many 2d animation examples were shown which made me think about if I can achieve the same thing by 3d animation.

"Animation is a visual technique that creates the illusion of motion, and abstract animation is the conceptualisation of pulling the inner meaning out." (From "what's up with Abstract Animation?", <http://animaticmag.com/anitech8.html>) This sentence inspired me to develop a clip about summarizing a feeling by abstract animation. Instead of telling a story by animation, I decided to explore conveying emotions or feelings.

## Method

This response is produced by blender's particle system. Firstly, I summarize the color and motion of a feeling should be. Then I use the feature of it to visualize the animation. A sound track is also used to make it more clear to audience.

## Reflection

The visualization in 3d looks really good and I believe it conveys the feeling of mine. Although audience could have different interpretations. Rendering it costs lots of time so I could only finish two clips. I was aiming to produce more emotion clips. The shape particle could be enriched for better conveying the feeling like sharp edge or soft edge shapes could give different feelings to audience.

## Week 10 – Play and Nature



Link: <http://magistudio.net/work/apd-week-10-play-and-nature>

### Theme

Play and Nature

My response this week is nature texture coloring arts. I tried different methods to use textures from nature to replace colors. In response to the theme I want to explore a method to use nature textures as source for painting. My original plan was using chopped vegetables to paint like sand painting but I dropped it to avoid waste of food.

### Context

The concept of finding inspiration from nature from this week's lecture attracted my interest on using nature as sources. Land art Matt shared in Teams channel is also a good resource of art by nature (<https://www.artalistic.com/en/blog/What-is-land-art/>). So I started to researching on arts related to nature. A sand painting video by Fatmir Mura inspired me on using nature to replace pigment by nature resources (<https://www.youtube.com/watch?v=zphbnum0BY>). The first idea came to my mind is using chopped vegetables as pigment to make a drawing. But considering the waste of it I decided to use textures on computer instead. The process of using new material to draw is really an interesting playing way which is a kind of play for creating based on Sicart's (2014) theory.

### Method

The method I used is picking textures with different colors first. Those textures are used as basic colors.

Then I tried to use those textures to make patterns in Adobe Illustrator. But due to the seems the result of it wasn't good enough for painting. Then I tried to use textures on cubes in Blender to work as a digital chopped vegetable. But it still looks really weird.

After those failed experiments, I decided to using masks and selection in Photoshop to replace color with those textures.

## Reflection



I have explored different methods to make this idea work. As a reflection the result of it is highly depended on texture images. If I draw images to make them as seamless pattern it will have better a visualization. Another thing is I am still wondering how it would like with chopped vegetable. Instead of using digital materials, I may should try this idea with natural materials like branched or leaves.

### Reference

Sicart, M. (2014). Play matters. ProQuest Ebook Central <https://ebookcentral.proquest.com>

# Week 10 – Play and Stillness

Link: <http://magistudio.net/work/apd-week11-play-and-stillness-2>

## Theme

Play and Stillness

My response this week is a platformer exploring the transition between rapid movement and stillness. In this platformer, players need to control a sphere avoiding obstacles like usual but when the background becomes green, instead of moving they should do nothing to avoid “die”. When they are avoiding obstacles they are forming a habit of rapid movement. But in this game, they are also required to fight against this habit. The stillness is used as a mechanic working as a opposite status of active and rapid moving.

## Context

In this week’s lecture lots of slow games are mentioned including zen games, farming games and gardens. The stillness is explained as a status of slow which is opposite to rapid in those examples. In the article “A Case for Slow Play in Video Games” (2014) mentioned video games rewarding rapid movement.

<https://www.museumofplay.org/2014/05/13/a-case-for-slow-play-in-video-games/>

Instead of exploring slow games, I am interested in exploring the transition between rapid movement and stillness. A children game red light, green light inspired me on transition between stillness and movement. I decided to make a game about transiting between moving and do nothing.

## Method

The game is coding in Unity by few 3d objects and using a random value to decide status.

## Reflection

This game could be refined by adding a transition time between stillness and movement. Also when the safetime ended, there will be a situation of inside obstacles which should be fixed. In terms of game play, players do not need to constantly control the sphere. More mechanics could be add in order to make players have to constantly control their character instead of only moving left and right. Then the difference between stillness and movement will be more distinctive.

## Overall reflection

After doing all the 10 responses to different themes, APD really helped me to be more creative. Those common themes can be interpreted in different angles as well as different forms of play. In the folio1, Brian Sutton-Smith's (2001) seven rhetorics and Paidia and Ludus distinction from Roger Caillois book *Man, Play and Games* (1961) helped me build a framework of play which I could fit my works in.

Response	Rhetoric	form
Week1	Identity	Ludus
Week 2	Imaginary	Paidia
Week 3	Self (Solitary play)	Ludus
Week 4	Informal social play	Ludus
Week 5	Self (Solitary play)	Paidia
Week 7	Self	Paidia
Week 8	Power	Ludus
Week 9	Imaginary	Paidia
Week 10	Imaginary	Paidia
Week 11	Power	Ludus

However, after this semester, I found some of responses couldn't be perfectly fit into seven rhetorics. Also some responses may

related to more than one rhetorics.

In term of crafting things as a form of play, Sicart's (2014) theory of play as an activity in tension between creation and destruction. Sicart took Lego as an example explained people could get pleasure from both creating with or without objective and even fail and destroying it. Thus, play could also be a process of creating something or destroying something different from a game playable.

There are also other theories explained about play is an important resource for children health (Alexander, 2018 & Carol and Iram, 2015) which is related to play as progress but there still a little difference. By researching on those theories, it gives me an inform of what play could also be except normal games.

Play is greater than just games, there are still many different directions of play I haven't been explored like play as education or play as progress. When we think about play, it should be more creative. Overall, APD gives me a sense of conventional and creative which helps me to think more creative in my projects. Creativity is not something like coloring the same object into different colors, it is creating something we never thought about or extending the boundary of the definition of object.



## References

- Alexander, S. A., Frohlich, K. L., & Fusco, C. (2018). *Play, physical activity and public health : The reframing of children's leisure lives*. ProQuest Ebook Central  
<https://ebookcentral.proquest.com>
- Caillois, R. (1961). *Man, play, and games* . Free Press of Glencoe.
- Carol Archer, & Iram Siraj. (2015). *Encouraging Physical Development Through Movement-Play*. SAGE Publications Ltd.
- Sicart, M. (2014). *Play matters*. ProQuest Ebook Central <https://ebookcentral.proquest.com>
- Sutton-Smith, B. (2001). *The ambiguity of play*. ProQuest Ebook Central  
<https://ebookcentral.proquest.com>