

IOL
Folio 1
Week 1-4

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Presentation video

<https://youtu.be/Pjbiprl8rPI>

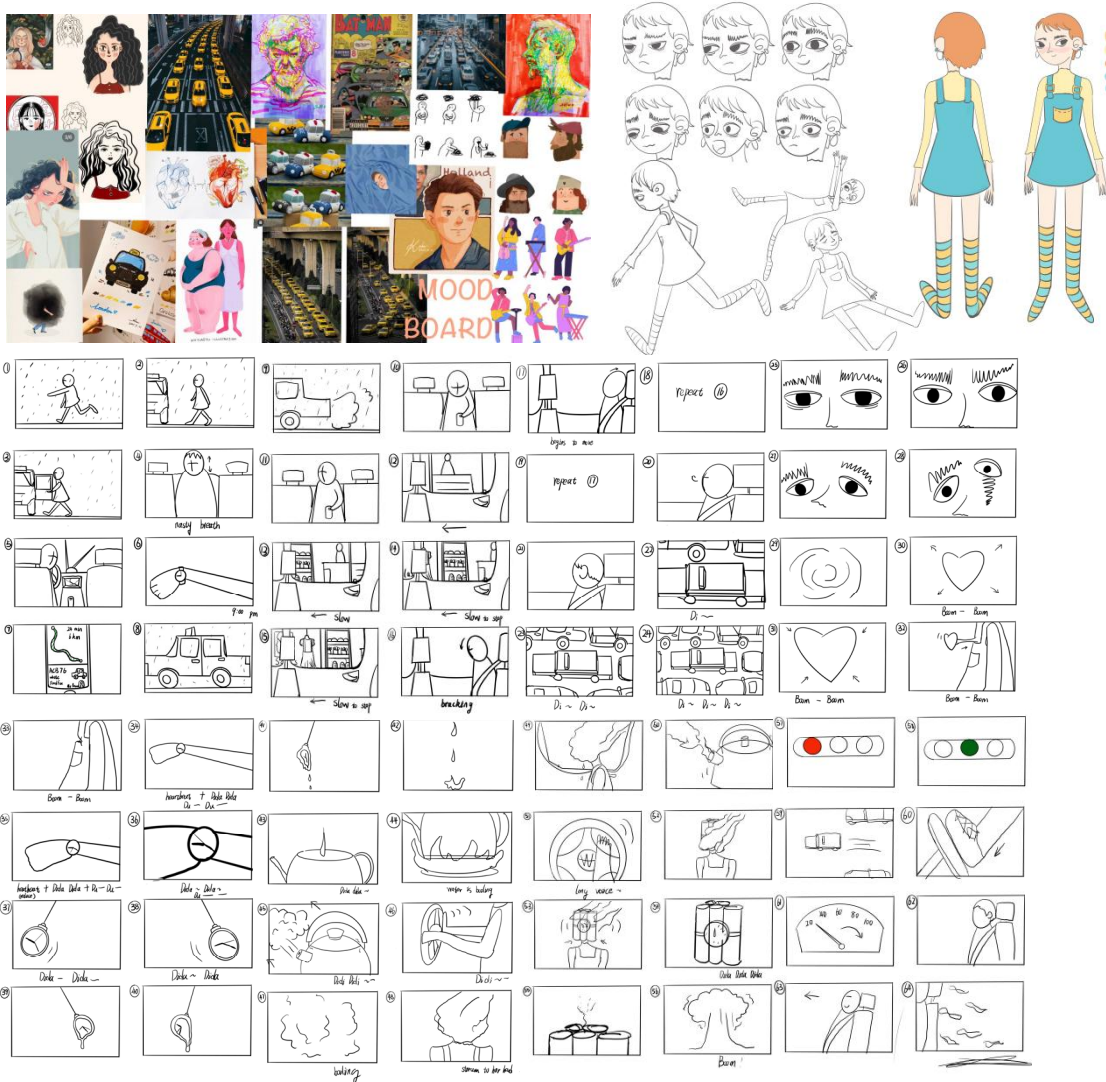
Week 1

<https://magistudio.net/work/iol-week01-s2-2022-1>

IOL week01 S2 2022

My IOL project will follow my Studio 2 project, the main direction of my IOL course is to keep doing tests to improve my studio 2 animation project, so let me introduce my Studio 2 project. My project is a 2D animation about how to visualize human emotions, using some abstract animation techniques. So initially IOL tests will be pre-production on studio 2, such as styling, character design, environment design, palette etc., while in the later stages IOL research tests will focus on a lot of abstract animation loops and testing how to express the emotions and moods of the characters through figurative objects.

Here is some of the initial work on my project and this week's IOL test



Related work

(OO) - Animation Short Film (2017)

<https://youtu.be/cHJprFGzH0k>

Week 2 Loop

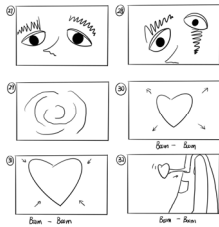
<https://magistudio.net/work/iol-week02-s2-2022-1>

IOL week02 S2 2022

Context: The second week's theme was Loop, which I was very happy about because I have a lot of Loop-related shots in my animation, and it fits in well with my desire to use IOL to experiment and improve my Studio 2 project. So I chose three Loop-related shots from my split screen to experiment with this week. All three shots, to varying degrees, make use of Loop, or rather the movement patterns I want to make Loop, and this week's theme will help me to reflect and improve on them. Because when I drew and designed these shots, I designed them to be Loop, but it took experimentation to see how they worked and how they would transition to the next shot.

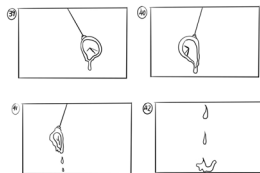
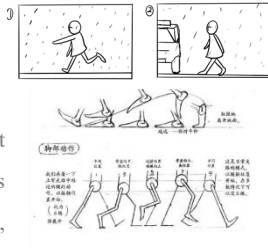
This week's experimental clip: <https://youtu.be/xJdnX-41v5E>

Reflective text:



For the first experimental shot, I chose shots 27-31, a transition from the protagonist's melting five senses to his tense, bombing heart. In the beginning, I designed the scene with the five senses melting and the heart beating violently, but as I wanted a more natural transition effect I chose to change the five senses melting into the heart, but natural transitions have always been a hallmark and an integral part of abstract animation, and this part of the transition was never very satisfying to me when drawing the storyboard, IOL gave me a chance to experiment with it and the final result It made me feel that the shot might be too simple and look rather sketchy. Experimenting with IOL confirmed my initial fears and I will think about improving it at a later stage.

The second experimental shot is shot 1-2, which is the beginning of the story, with the protagonist running towards the taxi on a rainy day. In the beginning, I designed the main character to run to catch the taxi. In the IOL experiment, I created a running shot, but I felt that Studio 2 focused more on the delicacy of the image, for the duration was not necessarily very long. So I added detail here and changed it to the character running across a small puddle towards the taxi, which was more in keeping with the rainy road conditions, and I think I added some detail to both shots through the IOL experiment. And I reviewed and learned a lot of new good animation rules, as I chose to use a purely hand-drawn, unbound skeleton approach for these two shots. But through this experiment, I have also started to think about the question of how best to draw the general environment of rain, and I will continue to improve this shot in later IOL classes.



The third experimental shot is shots 39-42, the melting clock is inspired by Dali's artwork, and the main use of this shot is to show the rapid passage of time, it is also one of my favorite shots so I couldn't wait to put it into the IOL experiment. In the original storyboard, the clock melted and dripped into the water bottle, but in IOL I wanted to try a real Loop, so I designed these drops to be evaporated again to reconstitute the clock. This is my I had a lot of fun experimenting with each of the different experiments in IOL, and it allowed me to reflect on my experiences and ideas on how to improve the Studio2 footage~

The last little animation, a small globe that continues to rotate and shrink, was another little animation I made during the week because I have a globe sitting on my desk and I thought it was fun and a Loop from life.

[Related work](#)

Destino, Walt Disneys (2003)

https://www.youtube.com/watch?v=y_TlaxmOKqs

Destino is an animated short film released in 2003 by Walt Disney Animation Studios, it was storyboarded by Disney studio artist John Hench and artist Salvador Dalí for eight months in late 1945 and 1946; however production ceased not long after. The seven-minute short follows the story of Chronos and his ill-fated love for a mortal woman named Dahlia. The story continues as Dahlia dances through surreal scenery inspired by Dalí's paintings. This animated film inspired me to perhaps incorporate some of the traditional painting styles and ideas into the animation ideas and effects, and the collaboration between Dalí and Disney is one of the most impressive works. Nowadays, more and more animation artists are focusing on the content to convey their ideas or to respond to social issues, while the graphics and sub-screening are more focused on the artistry and whether the images can convey a more artistic value and feeling (such as abstract animation and style animation). I am new to abstract animation, but I'm not sure if I'll be able to do that. I am new to abstract animation, but I am fascinated by traditional art and the history of art, and abstraction is not one of my favorite categories of traditional art. However, due to the limitations of my animation skills, I chose to simply learn and practice the use of abstraction in animation. Dalí's most famous work lies in the melting clock, which is even a logo presence, and I am no exception, when it comes to time I think of clocks, and I think of Dalí. This film inspired me to use the art style of abstraction to animate a traditional classical mythology story and integrate it perfectly. I will study and refer to the work of traditional abstract art painters more in my later abstract animation exercises.

How To Animate A Run Cycle (2021)

<https://www.youtube.com/watch?v=OZdMYGXu71s>

This is a YouTube tutorial that was very useful for me to draw subplots 1-2. I have never been very good at drawing character movements and after going through many static breakdowns of animation movement patterns, I also consulted the tutorials on the video platform and with the help of IOL I reviewed and newly learned the animation movement patterns, which was very useful for me to improve my skills and this is an experience that will always benefit me in the future. This has been very useful in improving my skills and is an experience I will continue to benefit from in the future. This has been very helpful for me in creating my Studio animations, which is also my main goal in IOL, to improve and refine my studio projects and to improve my animation skills.

Week 3 Timing Tempo Rhyme

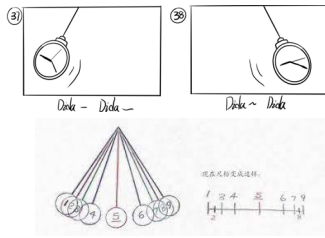
<https://magistudio.net/work/iol-week03-s2-2022>

[IOL week03 S2 2022](#)

Context: This week's topic is Timing, Tempo, and Rhyme. I translated these three terms in advance before the class due to language differences. As for Rhyme, I understand it to be the addition of musical effects. Nicholas gave us a lot of examples in class to explain and help us differentiate between these three words in animation, but I still didn't get it right, so I tried to lean in that direction to find some Studio 2 shots that fit the theme to experiment with. It's very clear and precise and doesn't leave me at a loss for animation experiments.

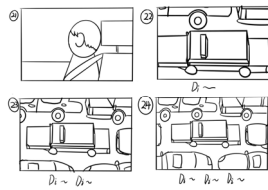
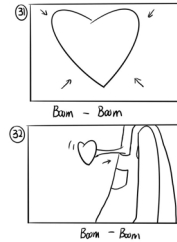
This week's experimental clip: <https://youtu.be/x0GGCxn5bag>

Reflective text:



For the first experimental shot Timing, I chose shots 37-38, which is a classic blob swing shot in animation, but in my design, this is a hypnotic-like clock swing, after which the clock will start to melt away, like the protagonist is overly anxious, like a hypnotized consciousness melting away. The blob swing is an exercise in Timing and I found a lot of drawings on the laws of motion to review.

The second experimental shot Tempo is about last week's assignment, from shots 31-32, which I created in the second week of the Loop. After uploading it, Yee suggested that the heartbeat shot was a bit simple for Studio 2 and asked me to think about adding more detail to the animation. When I'm very anxious and anxious (like when the deadline is approaching), my heart feels like it's being strangled, it's gasping for air, it's beating fast and hard, but it's strangled. So I added some dramatic effects where the heart is strangled until it explodes at the end to show the character's constant anxiety. I tried to think about Tempo in this shot, where the heart flutters less and less as it gets tighter and tighter, but in production, I found it difficult to capture this small difference in pace at a fast frame rate of 25 fps. But fortunately, the end result is still smooth.



The third Rhyme experimental shot was 22-24. At first, I just wanted to make a road condition with the taxi as the midpoint and raise and expand upwards to show the actual scene (a crowded road). But after experimenting with IOL, I thought that raising the height and expanding the range would give a better picture. And I considered adding Rhyme so that the sound of the car horns would follow the camera up. In the end, I even added the earth, which was more in line with my inquiry of using abstract animation to show character emotions, and I think people sitting in a car in a traffic jam must feel like the whole world is blocked. This is the second shot that IOL helped me to change and enhance~

Related work

PUZZLE, Xiangyu Shi (2019)

https://www.bilibili.com/video/BV1Tf4y1W7KK?share_source=copy_web&vd_source=db557f89d9c3768bef9c707e59d07d71

Puzzle is a hand-drawn experimental animated short film that uses traditional animation on paper to express the author's initial childhood perceptions of gender and the meaning of life, as well as the impact of shifting family relationships on the author's mental world as a child. The author replaces abstract feelings with images of childhood goldfish, peach trees, and flowers in the backyard to make the emotions tangible. Gender should not be treated differently, children are not tools of their parents, and every child should be born to feel the beauty of life only because his parents love him. What struck me most about this animation is that it is hand-drawn and the transitions are very smooth, and the symbols chosen to express each emotion are spot on, such as the peach to symbolize growing up and the butterfly to symbolize memories. I don't know if this is anamorphic or not, but transitions and computer graphics have always been a weakness of mine and this animation has given me a lot of inspiration, as the lines in each frame can be used as the beginning of transitions and anamorphic, and the links and transitions between colors can make the scenes more natural. It is a work that I have watched over and over again and has helped me a lot in my IOL practice.

Week 4 Sound

<https://magistudio.net/work/iol-week04-s2-2022>

IOL week04 S2 2022

Context: This week's topic was Sound. In class, we looked at some examples of animations with sound and I thought the black and white villain one was the most interesting, it looked simple but was very time-consuming. Often the sound is just for the animation, even if it is the production process, the voiceover is put at the end. But nowadays a lot of artists choose to animate based on sound, which I think is interesting, so on Nicolas' suggestion I went and listened to the BBC mini-reports, they are shorter and have a clear theme, which is perfect for animation. There was only one clip during the week about enhancing the Studio2 project and I focused more on making a BBC sound animation, which was a simple little abstract animation about nothing Studio.

This week's experimental clip: <https://youtu.be/Uu8jdpjOxp4>

Reflective text:

In the first experimental shot, I continued to improve shots 1-2 by adding sound effects across the puddle as a way of demonstrating that sound can make a big difference to animation, even when it has already been improved. Through this experiment, I started to think of some sound effects that I could create in subsequent Studio projects to bring the images

to life.

The second experimental shot is a small animation of a sound experiment that is not about the Studio. I planned to make such an abstract animation of a sound experiment in Studio 3 and IOL allowed me to try it out. Due to time constraints, this animation is more of a split-screen, with less detail, and I will continue to refine it if I have the time and opportunity to do so over the holidays. First of all, I chose BBC Learning English, because of the language limitation, such listening materials have Chinese and English texts, which helped me to understand the verbs and small details expressed in the speech better. Secondly, in the pre-selected clips, I preferred to choose topics with actual objects, such as deaf sheepdogs, robots, and life on Mars, or did the ancient people at Stonehenge eat sweets? I chose to avoid political and computer technology topics, as they are difficult to represent in a picture. I then chose the statements in the voice that I wanted to represent graphically and based on the statements I drew a story version of through. Finally, I chose the two sentences I wanted to represent based on the speech, calculated how long they were in the speech, and multiplied them by the number of frames. (For example, if the phrase is 10-14 seconds in the voice, then my frame rate is 25 frames per second, which is $10 \times 25 - 14 \times 25$, which means that the phrase is animated at 250fps-350fps) I animated the sound experiment in this way. Many times the sound dubbing is chosen after the animation has been drawn, but this time it was a new experience to choose the sound first and then animate it, and perhaps in the future, I will choose sound effects for many of the Studio shots. IOL allowed me to animate such a statement type of sound for the first time, and it gave me a lot of experience in integrating sound and animation.

BBC LEARNING ENGLISH
Media English 媒体英语
Plastic pollution in the ocean creates new habitat
塑料垃圾成为海洋生物的新栖息地

在被称为“太平洋垃圾带”的开阔海洋地区，科学家发现了生活在塑料残渍上的海洋生物。

There are at least five hotspots of floating plastic in the global ocean.

全球海洋中至少有五个漂浮着塑料的热点地区。

These are gyres, where circulating currents trap debris. This one - the so-called Great Pacific Garbage Patch - is the largest, with almost 80,000 tonnes distributed over 600,000 square miles.

这些都是海洋环流地带，而环流会聚集残渍。其中，这个被称为“太平洋垃圾带”的区域最大，有8万吨垃圾分布在60万平方英里范围内。

The scientists teamed up with a charity that collects old fishing gear and other litter from the ocean, and gathered hundreds of plastic items to study in the lab.

科学家们与一家从海洋中收集旧渔具和其它垃圾的慈善机构合作，采集了数以百计的塑料物品，送到实验室进行研究。

They found plants and animals, including anemones, tiny marine bugs, molluscs, and crabs on 90% of the debris they examined. They found 90% of the plastic litter on debris, including seaweed, tiny sea creatures, soft-bodied animals and shells.

As well as creating a semi-permanent floating habitat for coastal species in the open ocean, the researchers say all this plastic could be providing invasive species with rafts that allow them to cross the Pacific.

研究人员表示，这些塑料除了在开阔海洋中为沿海物种创造了一个半永久性的漂浮栖息地以外，也可以成为入侵物种的“筏子”，使其穿越太平洋。

This, they say, is yet another unintended consequence of plastic pollution for the ocean.

他们指出，这是海洋塑料污染的另一个意想不到的后果。



[Related work](#)

The dream of 2008, Hongyu Zhao (2022)

https://www.bilibili.com/video/BV1i3411M7X1?share_source=copy_web&vd_source=db557f89d9c3768bef9c707e59d07d71

This animation is about the author's childhood memories in 2008, his grandparents and his childhood, and his grandfather's departure at the end. The story is heavily voiced throughout and there are very few traditional animated scenes in the animation, the images jump around as the story is told, but they are not abrupt and do a good job of completing the sentence. I think it's a rather different form of animation, and there are more and more animations with sound-based storytelling these days, but this one is a sound-only shot with a distinctive split-screen style. So I drew on its work to create this BBC sound animation, which narrows the characters into scenes and things but makes it easy to get into the story that the author was experiencing, and I think that's one of the reasons why the audience can bring their own emotions into the piece better.

The moment in the future, Yuanyuan Huang(2019)

https://www.bilibili.com/video/BV1EJ41137wF?share_source=copy_web&vd_source=db557f89d9c3768bef9c707e59d07d71

This film illustrates an interesting idea of the author, "A Meditation on Death." Everyone will meet death at some point in the future. It is an important and imaginative practice to practice watching that future moment from time to time. "If you don't wake up tomorrow, are you ready?" Welcome to a light-hearted look at "Death Meditation". The style of the film is very much like watching a film in a reflection room, and the pace is very much like MG-style science animation, but the "science" is the author's magical fantasy, and the graphics are not mechanical MG animation, but two-dimensional hand-drawn style. This was also the work that inspired me to do this BBC audio animation demo, again without too many traditional story animation subplots, but rather unrelated shots strung together without looking montage-like, and I concluded that the unity of color style and the transition of elements from one shot to the next was one of the elements that kept the transitions from being stiff. I also took his artistic style into account for this week's mini-demo, with small movements in each shot, not sticking to the fluid transitions of anamorphic animation, but thinking about how to visualize the signifiers to convey the phrase, the word, which is probably the difference between sound-based animation and animation-based abstract animation (like last week's related work PUZZLE). It's amazing how I felt the subtle differences between them at IOL.