MASTER OF ANIMATION, GAMES AND INTERACTIVITY

ADVANCED PLAY DESIGN

FOLIO 2

XINCHENG WANG

S3766325

WEEK1

PLAY& SELF

MAGI Link:
http://magistudio.net/work/apd-week1-play-self-s3766325

In response to the theme self and play. I played a puzzle game that pieces of my face drew by my friends.

CONTEXT

When I saw the first week's theme, I think it is worth exploring myself in other people's eyes because it's 3rd perspective and objective. "To be self-aware, a person needs to be curious about themselves," says Ana Jovanovic, (2019) psychologist and life coach at Parenting Pod. "Our minds and bodies are territories for which we yet need road maps. Every person has some roads they do not wish to take, and some roads they feel are worth exploring. How far you'll go in your journey of understanding yourself depends on what you're ready to explore and experience." Further, for playing part, I considered to combine puzzle game with body parts. Similar work broken 1000 faces done by Takahiro Kimura also discussed the facial expression illustrations done by cobbled together.

METHOD

I contacted with several my friends and give them a task that to draw a random part of my face in their impression. Some of them have got no art background. However, it doesn't matter cause at that time in middle school, We portrait for each other just for fun.So does this time.I didn't make any rules for them. I just asked them to send me the drawings when they were done. After receiving the pieces, I put them together to form a complete piece and send it back to them. We all enjoyed the activity very much, and my friends also cooperated with me, although some of them were busy with work or could not draw, they all completed my task

successfully. Some of the most interesting parts are putting the pieces together, like a jigsaw puzzle with a high degree of freedom, where different senses can create different effects. I picked out a few good ones and sent them to my friends.

REFLECTION

Although the final portrait doesn't look like me and even look funny, my friends and I generally enjoyed it. The first reaction of all my friends was to laugh when they saw the final result. The important thing is that everyone gets positive feedback. What make me surprised is I found that playing became a bridge to my friends and let them share happiness together. It is actually what we can get from playing.
Some feedbacks from my friends:

139 陆孟乾

3月6日 下午10:22

this is too abstract dude

针你麻痹的抽象c

I did a rough mix to see what it looked like

我粗略组合了一下看下效果

草他妈的哈哈哈哈哈哈哈哈

hahahaha hahahaha

真尼玛的草了

"陆孟乾" 撤回了一条消息

西天如来佛分佛是吧 Looks like a Buddha

4''

来点葡萄粒头发 Hair like grapes is even better

3''

139 陆孟乾

这个挂家里搞得不丑

You can hang it on the wall at home

格格不入

I agree

I wouldn't have drawn it that way if I'd known you want

要是知道是要这个风格

我就不那样画了

I orignially wanted to draw your eyes in another style

本来想画2个点

豆豆眼

I will put it in my collection and make a profile picture

永久收藏了，以后当头像

画的真尼玛像

I especially like the eyes that you drew for me

你画的眼

一眼万年了属于是

哈哈哈我草

抽象到极致

d known you wanted that style.

in another style

哈哈 haha

其实右边这只眼睛 actually the right eye

是根据你的照片 I referred to your photos

勾了个边缘 Drew the outline of the edge

I love the nose and the mouth

这鼻子嘴巴真的叼

按住 说话

抽象王中王

逆天

too abstract

03-08 下午3:13

这就是艺术吧

Maybe this is art

03-08 下午3:14

The auction starts at $5 million

拍卖五百万起步

你与叶英杰的畅聊之火 即将消失，今天记着打卡哦。

你与叶英杰已超过1天未互发消息，畅聊之火 已消失点击恢复

03-14 上午11:50

WEEK2

PLAY& TIME

MAGI Link: http://magistudio.net/work/apd-week2-play-time-s3766325

Video Link: https://youtu.be/Oku7L0chc5E

In response to the theme of play and time, I made a loop animation by TVP.

CONTEXT

"Play is often overlooked as the key that helps unlock the door to learning."(Mary Reilly, 1974) On contrary, Learning, exploring something unfamiliar is a kind of play in my opinion. In a word, learning and playing to some extent are closely connected. When I saw the theme time, I decided to try loop in animation that I did not try before.

Time could be infinite in loop animations.In reality, If time could be preserved, it could be in photographs. So I mixed these two ideas, made a 2d loop animation about a photo. I depicted 4 different periods of a man's life while put them together through transformation in order to show the preserved time and time loop. The use of time loops in animation can be varied, sometimes they can be the subject of science fiction, sometimes they are used to repeat, to emphasize what the author wants to express, sometimes they can even hint reality, This can be well reflected in Q rais' work *fast week* (2015).

METHOD

draw a simple storyboard by procreate
Animated by TVP

REFLECTION

I have seen uncountable loop shots in 2d animation, They tend to make the whole work meaningful and intriguing. However, This is the first time for me to get in touch with loop animation, I really enjoy this brand new experience, hopefully it helps me with the following studio project.

References:

Q rais, *fast week*, 2015, https://www.youtube.com/watch?v=XPgcC9Wamtw

WEEK3

PLAY& OBJECTS

MAGI Link: http://magistudio.net/work/apd-week-3-play-objects

Video Link: https://youtu.be/3ZNhtcfEyPQ

In response to the theme of play&object, I made a GIF projector.

CONTEXT

As, Edwin Locke put into the Goal-setting theory (1960s), “Goals should be realistic and challenging. This gives an individual a feeling of pride and triumph when he attains them, and sets him up for attainment of next goal. The more challenging the goal, the greater is the reward generally and the more is the passion for achieving it.”

People tend to be more enthusiastic about doing more challenging things, constantly setting rules for themselves to challenge themselves for fun. I think it's a form of play to make something easily achievable difficult. As photographic equipment, the continuous development of today's digital cameras, and even cell phones can easily shoot high resolution images and in the cloud, but there are a lot of people are keen on the film camera that restore ancient ways, I think one of the reasons is that people enjoy the shooting ceremony are in the process of restoring ancient ways, I think enjoy the sense of ritual and play. In the same way, I wanted to experience this kind of fun in retro animation.

METHOD

Refer to the structure of the page turning clock
Cut the cardboard into different shapes
Draw some stuff on the sticky note papers frame by frame.
Fix the images on thin sticks.
Assemble all the parts.

REFLECTION

I have seen some sculpture arts about sticky notes, in that case, as users keep tearing off the paper, the delicate statues inside the sticky notes gradually come up. However, when I tried to do the same, I found the whole sticky note was too solid to cut. Then I come up the very common idea about using sticky notes to make frame by frame animation. What make this idea different is to put them together in a special way-a hand projector. However, it is a totally different feeling make animation on papers, I even didn't know how to locate my lines on so many papers. Although the animation is not good, the feeling of the paper moving simultaneously is really satisfying. In addition, at least I find this device is a good fan, the wind driven by the paper rotating is very strong.

References: Locke, E.A., & Latham, G.P. (2005). Goal setting theory: Theory building by induction. In K.G. Smith & M.A. Mitt (Eds.), Great minds in management: The process of theory development. New York: Oxford.

WEEK4

PLAY& PLACE

MAGI Link :http://magistudio.net/work/apd-week4-play-place-4

Video Link: https://youtu.be/X_9hHVpe9h0

In response to the theme of play&place, I sketched several group of images to play inside the lift in my flat.

CONTEXT

As the article "*Street Art, Sweet Art? Reclaiming the Public in Public Place*" (by Luca M. Visconti, John F. Sherry, Jr., Stefania Borghini, Laurel Anderson 2010) mentioned ,Public art makes the built environment becomes a canvas, and often a palimpsest, in the sense that even though the original is overwritten, traces of it remain, restoring private to public, and engaging hitherto passive passersby, galvanizing them into an active interaction.

"One of the opportunities for urban play is reframing infrastructure through strategies of appropriation. Infrastructure is designed to be operational and functional, what if it could also become playable? Poetic, more-than-human infrastructure, thinking of what life in the city might be like for a street light, a tree, a crow, a building, a tram, an eel... discussion on urban play may be extended to explore how can we play with all the layers of the city and see the world from a broader perspective." (Dr Troy *Engaging civic conversation in playable cities*,2019) The theory inspired me of looking into the public infrastructure around us. Lift, as a common infrastructure, a place we never stay for a long time, (except malfunction condition), nobody wants to play with this small, cramped space except advertisers who put all kinds of advertisings inside. Although I don't like the forced placement of advertisements, but I have to say these advertisements to some extent added fun to this boring box because if there is nothing in the lift, most people would just stare at the floor number doing nothing. My intention was inspired by a kind of advertising machine that is actually a

projector which usually installed on the backside of the lift so that the videos can be projected onto the lift doors. I think it is smart because it brings some entertaining properties to the lift. What I want to do is quite similar with it, make some interactive works with a lift.

METHOD

1.Draw some related images on papers, cut them out.
2. Hang some images by wire outside the lift.
3.Stick some images on the door inside lift.
4.Push the button to open or close the door.

REFLECTION

This week's theme really make me rethink the definition of some original public places and infrastructures. Sometimes they contains potential entertaining properties, we can dig them out in many ways.

References

Luca M. Visconti, John F. Sherry, Jr., Stefania Borghini, Laurel Anderson, Street Art, Sweet Art? Reclaiming the “Public” in Public Place, Journal of Consumer Research, Volume 37, Issue 3, October 2010, Pages 511–529, https://doi-org.ezproxy.lib.rmit.edu.au/10.1086/652731

Dr Troy *Engaging civic conversation in playable cities*,2019

WEEK5

PLAY& FORCE

MAGI Link: http://magistudio.net/work/apd-week5-play-force-4

Video Link: https://youtube.com/shorts/ZxabrjEjfwg?feature=share

In response to the theme of play&force, I tried to draw various patterns on a smooth plate with a marker, and after pouring in water, I took advantage of the hydrophobicity of the marker and the fluidity of the water to create some constantly changing visual effects.

CONTEXT

Mr Matt's lecture made me think that sometimes in games we focus too much on the intended goal or outcome, and not enough on the serendipity that can happen along the way. This theme gives us a chance to give control to the forces, rather than the players themselves, so that the result is uncontrollable. "In play we are not talking about an end product, but a process which happensI think uncertainty in games is one of the great joys of games." (Russell and Lester in *Play for a Change*- September 2008) Play without a specific goal is more like play, more like a way to explore. Because too specific rules and constraints tend to take play itself into something more like a competition, and sometimes lose its meaning, because it often no longer brings joy to people, but forms a constraint, a set of habitual thinking, which makes creation lose its imagination. So thinking about force can break that inertia.

METHOD

My first reaction was that water was the perfect input, because water's unique fluidity makes it impossible to determine where it goes. I first tried to draw some patterns on the plastic bag, and then put them in the water, hoping for some amazing results. I was surprised to find some lines

actually floating on the water, which inspired me, I looked up and found that it was due to the hydrophobicity of the marker paint. So I prepared a smooth plate so that the markers would float better. Then I shook the plate, and the painted patterns all moved and deformed in unexpected ways, visually as if they had come to life.

REFLECTION

This week's theme got me thinking again about another way players can have fun while playing. They often come not from set goals, but from exploring the unknown. When I was working on this project, I did not expect that water could make the handwriting of the marker float, which is a kind of play process in a sense.

References: Lester, S and Russell, W (2008) Play for a change: play, policy and practice – a review of contemporary perspectives. London: NCB.

WEEK7

PLAY& SOUND

MAGI Link: http://magistudio.net/work/apd-week7-play-sound

Video Link: https://youtu.be/AYcMeA9kpeo

In response to the theme sound and play,By using syllables as pixels, I drew some animals in a sound editing software FL studio and attempted to explore how these pixel animals sound like.

CONTEXT

Sound visualization is to stimulate the audience through synesthesia, in order to achieve emotional resonance. There are many artists and merchants who use synesthesia to express abstract concepts, such as what color taste is, what a novel can taste like, what a flower sounds like, and this is an area worth exploring. For instance ,artist Sonic Flavourscape tried to create a power device called exploding species , exploding different spices in sync with custom music. (https://www.youtube.com/watch?v=vpaVon1J_QE) This concept gave me the inspiration that I could consider about what does cartoon animals' faces sound like. Further, as Cheng mentioned in his book *In Sound Play: Video Games and the Musical Imagination,* "Both gameplay and musical play involve the apprehension, interpretation, and manipulation of signs and materials within technical constraints and customs." I supposed that I could mix play concept with music signs via music editing software, explore a new way of play.

METHOD

1.Choose different sound effects and instrument remixes.
2. Drawing animal faces in FL Studio by using syllables as pixels.

REFLECTION

I have no background in sound and music editing, but this doesn't affect my work in Fl Studio, because I have seen many works created in Excel or PowerPoint before, I think this kind of creative logic is worth advocating. No one prescribes that you can't draw in text editing software and music editing software must be used to create sound effects and music, One of the important reason why play can be called play is because it is unfettered, with explorations and break ing the routine, one of the most fascinating point of play is let all the people enjoy the process in different ways, For professional music creators, it is a productivity tool, but for laymen, it can also be a drawing software, so it is not necessary to follow the rules and learn professional sound editing skills, you can also create on professional software, enjoy the fun of playing.

References:

(https://www.youtube.com/watch?v=vpaVon1J_QE)

Cheng, W. (2014-04-03). Introduction. In Sound Play: Video Games and the Musical Imagination. : Oxford University Press. Retrieved 31 May. 2022, from https://oxford-universitypressscholarship-com.ezproxy.lib.rmit.edu.au/view/10.1093/acprof:oso/9780199969968.001.0001/acprof-9780199969968-chapter-1.

WEEK8

PLAY& BODY

MAGI Link: http://magistudio.net/work/apd-week8-play-body-1

Video Link: https://youtube.com/shorts/6GXeUPv38no?feature=share

In response to the theme play and body, I made a Whack-a-Mole box for two players to interact with.

CONTEXT

Given this week's topic, I think there are many ideas in arcades that deserve to be explored. You can find most of the arcades game resources on computers, but the game experience on computer can't be compared to that in arcades. I think the key difference lies in the physical engagement of players and the special input devices. Take shot types of games, for example, mouse and keyboard because of his accuracy and use convenience operation is considered to be the best shooter input devices, but in the arcades, input device is replaced with a laser gun, the player must hold them and shooting positions for the simulation in real life, it is undoubtedly increased the challenging for ordinary people, The problem may be that the player can't shoot at the target, or he may feel tired of staying in the shooting position. But for most people, the experience improves because they feel like they're really involved in the game. That sense of immersion is something you can't do with a PC. Fitness Ring Adventure (Nintendo, 2019) is a great example of a combination of taking advantages of special input devices and physical engagement. This demonstrates how input devices and physical engagement can have a significant impact on the gaming experience. If you replace all the input and output devices with adult bodies, I think it would be very interesting to play in real life. I was inspired by whack-a-Mole in the arcade, a game that tested the player's reaction, and it would be a very interesting experience to replace the mole with the player. So I made a mock-up of a whack-a-Mole machine for two players to try out my idea.

METHOD

Draw a gopher's face on the fingers of a rubber glove. Make a cardboard box with holes for your fingers to pass through. Two players play as a gopher with their hands in the box, and one as a hammer.

REFLECTION

This is just a simple model to express my idea, I started with the idea of making this model bigger, and then 5 or 6 players playing as moles hiding in a giant box, randomly poking their heads out of holes, and one player playing as a attacker, hitting the other players on the head with a huge soft hammer. But due to the lockdown of the community, I was only able to find a friend who lived near my house and simulate this idea with my friend's fingers. The whole process was very exciting, and if I could optimize the model, it would make the game feel better.

References: https://www.youtube.com/watch?v=skBNiJd61Qw
https://www.youtube.com/watch?v=K-jaOfIHGko

WEEK9

PLAY& ABSTRACTION

MAGI Link: http://magistudio.net/work/apd-week9-play-abstraction-1

Video Link: https://youtu.be/zdile9y1Lwg

In response to this week's theme Play& Abstraction, Wanting and I collaborated on a short 2d and 3d mixed experimental abstract animation.

CONTEXT

When presented with the theme of abstraction, I don't have the stark and simple aesthetic concept of abstraction in my mind at first. My works are often concrete, focusing on forms and details. Therefore, I have to abandon my cognition of traditional painting aesthetics and visual phenomena of the objective world, and create purely with geometry, figures and lines. “Abstract animation allows artist to conceive and form his image of the world through directly perceivable sensory qualities, such as colors, shapes, sounds, movements.” (On the Language of Abstract Animation, Korakidou, 2008) Wanting and I decided to try abstract experimental animation, which was a brand new field for us. Arnheim, the German-born writer, art and film theorist, raised this basic aesthetic concept of "how various media can be combined in a work of art". The theory reminded us of mixing abstract music, 2d frame by frame animation and 3d modeling in the work, which is easy to achieve the result of abstract interweave fusion, finally our plan freezed in mapping traditional 2d animation as textures on the surfaces of constantly changing 3d geometries, and try to make graphics transforms with the music rhythm in order to achieve the visual effect of order and chaos constantly switching.

METHOD

I took charge of 2d animation part and Wanting did the 3d part. I finish the 2d animation by procreate then Wanting

mapped the animation as the textures to the surfaces of constantly changing 3d geometries in C4D.

REFLECTION

Although Wanting and I were not in the same place, it was an interesting experience of online cooperation. Neither of us had any previous experience in abstract animation production, so this experiment could be regarded as a play experience, because when we did the production, we didn't know what the final result would be. I firstly tried painting in procreate with different brushes and pasted them on the 3D model one by one. Some of the brushes didn't work that well, and we finally decided to use a brush that looked like a flame effect for 2d animation. In the process of 2d animation production, I did not follow the basic rules of animation production because of the abstract style of animation, but drew randomly according to the feeling.

References:

Korakidou V, Charitos D. On the language of Abstract Animation[J]. Proceedings of ISEA2008, 2008.

Gascard, Lorettann Devlin. “Motion Painting: ‘Abstract’ Animation as an Art Form.” *Leonardo* 16, no. 4 (1983): 293–97. https://doi.org/10.2307/1574955.

WEEK10

PLAY& NATURE

MAGI Link: http://magistudio.net/work/apd-week10-play-nature

Video Link: https://youtu.be/9PngYWBHJTQ

In response to the theme Play&Nature, I shot several videos of flowers and made a 2D frame-by-frame animation mixed reality shots of flowers.

CONTEXT

When presented with the theme Nature, I think the play and nature could be defined as two aspects: interact with nature itself, and natural materials. Nature itself is a vast playground with no entrance fee, full of uncertainty. And the play is entirely up to your imagination. you can touch, observe listen and do whatever you want in this place. Swiss director Simon Weber pointed out this in his short film sounds of nature. (https://vimeo.com/334877441) The film showed us we can play fantastic music on a leaf, speed through the woods silently like a ninja, and even regard a tree as imaginary enemy, shooting at each other like cowboys in west world. The director replaced all the sounds that actually exist in nature with the sound effects we are familiar with in video games, showing a boy's imagination of the digital playground, including plenty of interesting interactions with nature, which inspired me of regarding the nature as a huge canvas. The second one is to use natural materials for design and creation or play. Any element in nature can be a part of our project, such as leaves, feathers, stones, animals and even sunlight.

METHODS

Go to a park near home and look for landscapes, plants, and flowers to photograph. Regarding the video as a background canvas and animate frame by frame in procreate.

REFLECTION

This week's theme encourages us to go into nature and have a conversation with nature that we've never had before. I took many videos of blooming flowers, and I imagined the flowers as the residence of fairies, and created some small animations frame by frame. The hole in the tree, deep in the ground, on the leaves, the tree itself, from deep in the ground, is the home of insects, and I was inspired when I saw a bee on a flower, and the space in the flower might also serve as the home of imaginary creatures.

References

Simon Weber, Sounds of Nature, https://vimeo.com/334877441)

WEEK11

PLAY& STILLNESS

VIdeo Link:https://youtube.com/shorts/S8_NWsKZKpI?feature=share

MAGI Link: http://magistudio.net/work/apd-week11-play-stillness-2

In response to the theme Play& Stillness, I made a short animation with a background that A light shining through the blue glass falls on the paper.

CONCEPT

When I first saw this theme, I remembered a scene in the animation Big Fish and Begonia. (Liang Xuan and Zhang Chun, 2016) The protagonist slowly sank to the bottom of the sea with fish around him. Everything was so quiet and beautiful, as if only the protagonist's time had stood still. This kind of static beauty is very common in animation, As Mr Matt mentioned in his speech, “Animation is not a matter of movement alone, but a matter of movement set in relation to stillness "(Esther Leslie, 2008) Additionally, Belgian artist Vincent Bal also demonstrates aesthetic creativity with stillness in his shadow art: The combination of static comics and constantly moving shadows to create vivid shadow comics inspired me to create a quiet natural atmosphere with moving shadows and still patterns on a still canvas (paper, wall). This model created with shadows, which balances dynamic atmosphere with static images and process uncertainty, echoes the theme of "play" and fits nicely with this week's theme Play and Stillness, so I hope to extend in this direction.

METHOD

1.Turn off the lights in my room, fill a blue glass with some water and shine a flashlight into the inside of the glass to

create a wave-like projection on the paper below, creating the atmosphere of the deep sea.

2.Create short animated films in TVP, and finally synthesize them with AE.

REFLECTION

It took me a long time to find the beautiful projection can reflect the material, through constant testing, finally I think frames on a blue glass, by using a flashlight, I found the shadow on the paper with the bottom of the sea mysterious quiet atmosphere is very similar, the glass and shake, projection, like the sea and, when the water in the cup to stabilize, Everything was calm again, and it was a wonderful atmosphere, even though I was in the room I knew best, and the projection made the atmosphere in my room completely different, and it was unexpected and amazing.

References

Esther Leslie, "*Flux and flurry*" Stillness and hyper movement in animated worlds,RP 152 (Nov/Dec 2008)

Liang Xuan and Zhang Chun, *Big Fish and Begonia*, 2016