

This document provides a place to record general project work that doesn't (yet) fit into a particular category... 29_05_14... I now think of this doc as a place to record thoughts re my 3d anim work, programming as well as reading; it feels like time that it all came together.

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17_04_13

I have a gmLockAndHideScript that locks and hides attribute in the channel box

...I have been reading about classes and inheritance with Python and OOP...

...haven't yet found a good use for this concept... best example seems to be with Maya nodes themselves... i.e. make a series of cubes... change attributes... they all "inherit" from the cube class and are changeable/customisable...

BUT gina this isn't quite polymorphism --- that would be more like creating a series of shapes and changing the same attribute on all of them.... the same attribute means something different to each of them...

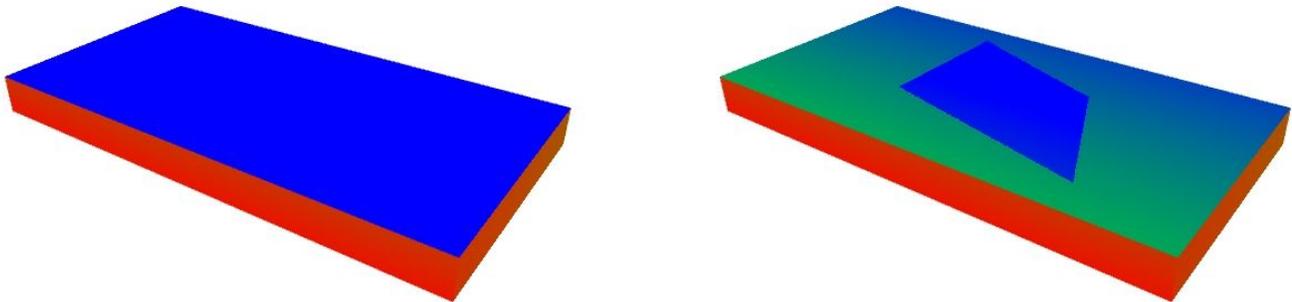
...I can imagine this concept for colour (light over a cigarette packet) as well as movement (a number of trees blowing in the wind) ...

GINA perhaps start with the 3D visuals / experimentation and let scripts evolve from there...

POLYMORPHISM and colour / texturing...

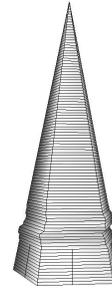
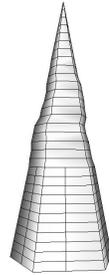
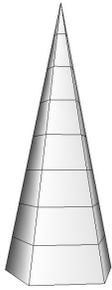
laying out the UVs on faces and then applying a ramp is one way of achieving a different surface quality of different areas of the surface i.e. animation of the ramp means something different to different areas of the object...

UVs could move... or ramp could become more contrasting... or the contrasting area of the ramp could shift...



this reminds me of edge quality (in this case the edges of the object)..

Here's a geo test... I am just changing the creation parameters of a pyramid primitive....



as an animation it gets a great little wobble as divisions are added. GINA - alone this is not polymorphism but maybe with a couple of primitive objects which have been tweaked differently it would be??



and just by remapping the UVs of a few faces...

The recipe for the above experiment is;
 make a polygon pyramid primitive (num of side = 5)
 scale it on Y axis
 polSplitRing on each side (it splits from bottom to almost to the top)
 move new edges outward (the further you move them the more extreme to wobble)
 animate the polyPyramid subdivisions height attribute (in this case of 1 to 100)



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⇒ see more in "figure sketches" folder; <https://drive.google.com/a/student.rmit.edu.au/?pli=1#folders/0B9tGxxPiQDclcWlJcGNDNIhfc2c>

MATERIALITY

small scale sketches of figures almost always inspire me...

use RAPID RIG to create short anims of figures based on sketches,

The process is similar to making a painting based on figure sketches; in this case it seems possible to slap down some colour, smudge some paint (i.e. give the material qualities of the paint some freedom) and then tweak, enhance, cover up the results so that particularities of the character emerge. In this way the character's sex, age, complexion, clothing might all be details that become solidified throughout the making process. In this way the resulting figure might hover between known and unknown; earth and world.... it emerged through this known unknown process (ie a juggling or exploration of these qualities, rather than having ambiguity applied after the fact).

IF THIS IS POSSIBLE with paint (i.e. its quite easy to imagine... and I have experienced it... and maybe illustrated it with Park painting) what is the equivalent with 3D? how to come from ambiguity and complexity?

HOW TO DO THIS?

- start with positioning the Rig ; like an amateur, and build model (or bits of) around it
- start by modelling then add rig...
- build rig in symmetrical pose and then move into position? OR move proxies to pose and then build rig?

- I'm looking for forms that are not entirely intentional... maybe this is where tweaking history comes in... could tweak (or animate) history and stop at certain places when I recognise something "good" (ie a form that is reminiscent...)... Be interesting to see what textures do as form changes...

- use polygons or NURBS? or can I use a combination?

- working from pencil sketches often still makes me want to experiment with curves and surfaces... GINA remember that lofts, extruded forms etc can be polys as well as NURBS...

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GENERAL THOUGHTS

- try in wire and in Das ?? are they equivalent?

29_05_13

Book / outcome Thoughts

I want to start collecting images and animations - photographs (of work environment etc), scanned drawings, animation stills and uncompressed movies, screencapture movies, process pics. File them under project headings.

Some pics should be very high res (eg 30cm), some high res (20cm), some medium res (10cm)...

very high res	4k	= 33.87 cm	
high res	2160 pix	= 18.29 cm	1920 pix = 16.26 cm
medium res (10cm)	1080 pix	= 9.14cm	

MP, Style, etc

I have attached Merleau-Ponty's essay "Cezanne's Doubt" and also a paper I read yesterday about MP's concept of style.

I'm interested in this paper (and more generally in MP's work) because it seems to argue against the idea of style as a superficial / surface effect (which is an idea that the application of NPR filters in 3D animation seems to promote) and talks about an artist's (or anyone's) style as inseparable from the way that they see the world.

(??...it could be argued that the artist chooses the filters or tweaks them or develops them in an attempt to find their expressive gesture...)

Also it's not that we have some types of representations that depict the world as it is and others that are stylised... I think there are only styles.

On page 157 the paper talks about MP's concept of "expressive gesture"; it says "The painter's project is to struggle to find the expressive gestures which will allow him to paint the way he wants to paint""style emerges from and appears as an expressive gesture, which is an extension of the body's basic capacities to intentionally intertwine with the world."

It seems obvious how this idea of "expressive gesture" relates to painting..but what does it mean in relation to 3D animation?

I feel sure that the artist's struggle to "find the expressive gesture" is not necessarily won by using a Wacom instead of a mouse...

Regarding the last part of that quote about expressive gesture being an extension of "...the body's basic capacities to intentionally intertwine with the world..." it reminds me of a book called "The Zen of Seeing; Seeing/Drawing as meditation" by Frederick Frank (a book that I borrowed off Andy and have read bits of). Here are a couple of quotes from this book;

"while drawing a rock I learn nothing 'about' rocks, but let this particular rock reveal its rockiness"

"In order to draw a horse, draw horses until you practically become a horse - not 'horses in general' but always that particular horse you are drawing at a given moment... feel the tense curving of its neck in your own neck."

It's interesting to think about this last quote in relation to a typical 3D animator's way of depicting a horse (even a particular horse; Phar Lap for example) which involves gathering horse images and footage off the internet, studying these images and using them as reference to build, texture, rig and animate virtual geometry.

I guess it could be argued that even when using this typical 3D anim process there comes a point in production when you (the artists) "feel the tense curving of [the horse's] neck in your own neck"..[by this I mean that either the photographed horse you are studying or the virtual horse you are building might cause you to feel "the tense curving of its neck in your own neck"...- this can of course be talked about in terms of mirror neurons].... but it still seems to me that typically the software requires the artist to do a lot of study of 'horses in general'

(via film, photographs, anatomy diagrams etc) and that this makes it hard to do the “unlearning” required for attention to particularities of a given encounter.....

Also this image of the 3D animator gathering source material as required and using it for a given purpose puts too much emphasis on the will of the animator/artist it seems at odds with a practice that aims to “let this particular rock reveal its rockiness”...

When I reread the first page of “The embodied Mind” the other day I noticed that the authors say they consider the book as a modern continuation of Merleau-Ponty’s “program of research”.... I remember when you put me onto the work of Francisco varela...

So, given your interest in painting, cognition and embodiment, it strikes me the you might find MP interesting and that you might be in a great position to actually understand what he’s driving at.... I’m really not sure of the extent of my understanding ...

If you’re interested, it would be great to read some stuff and have some discussions perhaps with the view to writing a paper together or something.

I have heaps more merleau ponty material including (papers and books). I know that you are ridiculously busy but let me know if you want any more material or if you want to discuss any of this further.

I’m also looking forward to hearing about your new artwork ideas. Let me know if and when you have time to catch up again. I’m going to send a meeting invite to you and Stefan for Wednesday 11th June but I’m around if you want to catch up sooner.

Cheers,
Gina

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TO DO THIS WEEK -

-Read and transcribe notes from Dianna Coole in New Materialism book on Merleau-Ponty (how does she relate MP’s work to Materialism?).

- Create short experimental figure anims. Use “materiality” of the software. Start ambiguous so that the result is Impressionistic/ and ambiguous.

-- ?maybe do equivilent painting projects

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11_06_13

ORGANISING AND REUSING SCRIPTS

I am now thinking that I need to start using modules, packages etc. My codes are getting complex and I feel the need to make them modular....so that they reference each other.... This might help me to organise my codes into groups (I have tried this before but never know exactly how to organise them).

Some specific questions;

How to use (and what are) Sublime Text projects?