

libraryMan

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29_01_13

adding colour...

I laid out UVs after skinning. Not a good idea. Will do a save as and then delete history on mesh.

that worked. [Reduce tool doesnt change UV layout!!](#)

Engagement = very high (3-5; scale 1-5)

I think theres something emotive in "LibraryMan3_004.mb"; he looks like hes trying to snap out of it, or suspicious of whats going on.

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I ended up getting it to work well enough. didnt use random function.

Used this on dummy rotate;

```
if (frame == 1) seed(1);  
if (frame == 200) seed(1);  
float $amp = amplitude.amplitude;  
float $clamp1 = scared.scared;  
float $clamp2 = -1 * scared.scared;  
dummy.rotateY = clamp($clamp2,$clamp1,(noise(time * 2)* $amp));  
and animated "scared" attribute
```

.....

Strangely the Blender doesnt work; is it taking the first blend value and using it for the whole animation? why?

It doesnt work when I animate "Scared " value either. It seems to take the first value and only use that.

I will render out a slightly repetetive one regardless then move on with some simple connections and see if I can combine keyframes etc.

"LibraryMan2_007.mb"

wondering why there is a glitch at frame 100 (a sort of spasm). It is because of the random expression designed to clip the noise curve at different values....I cant work out how to fix it yet. Will probably animate the scared value for now (maybe that would be a way to get different clipping values; plug noise into scared input?)

This is the expression on Dummy rotate Y;

```
if (frame == 1) seed(1);  
if (frame == 200) seed(1);  
float $scared = scared.scared * 10;  
float $offset = offset.offset;  
float $lag = lag.lag * 0.01;  
float $amp = amplitude.amplitude;  
if ( frame % 100 == 0) $max = rand( 0,$scared );  
if ( frame % 100 == 0) $min = rand( (-1 * $scared) ,0 );  
dummy.rotateY = min($max,max($min,(noise(time)* $amp)));
```

.....

25_01_13

Engagement = very high. dont want to leave. I rendered a movie. it has glitches, but I find it interesting.

been exploring a better way to do offset animation.

Can use this expression;

```
int $timeoffset =2;
int $Time = (`currentTime -query`) - $timeoffset );
objectB.value = `getAttr -t $Time objectA.value `;
```

NB. backticks for storing values from the **currentTime** and **getAttr** functions

Start questions;

how to best clamp values? try using clamp() instead of min() and max().

I cant seem to use a random function (cause it creates a jitter / per frame anim) but one way to get several values for \$min;

```
float $min = 0;
if (frame % 40 <= 15) $min = 1;
else if (frame % 20 <= 15) $min = 2;
else $min = 1.5;
```

I take that back. This really seems to work well to produce a random value every 50 frames;

```
if ( frame % 50 == 0) $max = rand( 1,2 );
if ( frame % 50 == 0) $min = rand( -2,-1 );
```

Ok. I'm going to try and put it all together on my figure.....

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24_01_13

Intended activities;

add more procedural animation to body controllers baring in mind the later desire to animate/alter the amount of animation, and maybe combining with keyframe animation.

Start questions;

how do I make the amount that the head turns non-constant?

activities;

found this to change direction;

```
if ( frame % 60 == 0) $xDir = rand( -45,45 );
pCube2.rotateY = $xDir;
```

Found a way of creating random loop!!!!

```
if (frame == 1) seed(1);
translateY = rand(5);
```

This works for rotating with noise expression and truncating the top and the bottom

```
float $offset = 10;
float $lag = lag.lag * 0.01;
float $amp = amplitude.amplitude;
if ( frame % 50 == 0) $max = rand( 10,25 );
if ( frame % 50 == 0) $min = rand( -25,-10 );
pCube5.rotateY = min($max,max($min,(noise(time)* $amp)));
```

I am wondering how to easily reduce or extend the truncation per object?

This makes it go further

```
if ( frame % 50 == 0) $max = rand( (10 * pCube5.trunk),(25 * pCube5.trunk) );
```

```
if ( frame % 50 == 0) $min = rand( (-25 * pCube5.trunk) ,(-10 * pCube5.trunk) );
pCube5.rotateY = min($max,max($min,(noise(time)* $amp)));
```

To make it go longer between....? would that look better?

```
float $offset = 10;
float $lag = lag.lag * 0.01;
float $amp = amplitude.amplitude;
if ( frame % 100 == 0) $max = rand( 10,25 );
if ( frame % 100 == 0) $min = rand( -25 ,-10 );
pCube6.rotateY = min($max,max($min,(noise(time)* $amp)));
```

I'm trying this and changing the frame % number. I'm not sure why it doesnt work??

questions arising;

what exactly does **linstep()** do?

would blend colour node be useful?

Surprises;

Engagement;

very high. I have to go home now but am intrigued, feel like staying.

thoughts / possibilities;

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23_01_13

spine top = 5.956, -7.089, -7.852

fig01_IKneeIKC = 8.72, -1.289, 0.99

what does the **animation blend node** do? - I have been using "add double linear" , should I be using anim blend node instead?

checked out **addDoubleLinear for use to make stretchy joint chains;**

<http://williework.blogspot.com.au/2011/10/creating-stretchy-joint-chains.html>

-----generally engaging experience, but I got sidetracked from the initial project and ended up doing the stretchy skeleton tutorial.

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22_01_13

Intended activities;

rebind model to skeleton and experiment with animation.

- wondering if **a tool (or method) to create animations from observational pencil sketches** would be interesting?

i.e. animator directly observes poses, create figure in first pose, bind figure, move to second pose, remodel figure...what would happen in between? in between have always been boring (straight, predictable, linear, transparent), not adding anything, but homogenising and making generic, sapping the life. It could be said that this is the default will of the software, but is it the nature of code, of the computer, of digital technology, of digital culture?

Start questions;

thinking about animation - can I make interesting movements using combo of **procedural and keyframe anim**?

would procedural (or connections/data translation) feel/look like it was beyond the grid of knowledge/ the

regime of representation?

Also wondering the same with modelling - **combining deliberate vertex positioning with accidental, random, or procedural positioning**. In each case I recognise something desirable/interesting.

- Could these processes (of animation and modelling) provide a way of dealing with unknown, undifferentiated areas (areas not brought to conscious attention)?

activities;

automatic UV mapping

skinning -

animating

questions arising;

should I make the model detail homogenous and then loose detail with SOuP or similar?

is it a case of getting the correct shadows without adding superfluous detail? in which case would normal or bump maps be useful?

should models be much much more minimal? I dont yet know the workflow

should I fix skinning issues?

should I bind to only a few joints? YES

can I rename joints? YES

I am left wondering how to change models during animated skeleton;

bind several and animate visibility

use poly reduce and transfer attribute tools to create a hi res mesh then reduce from one to another

Will Python be useful for expressions to animate procedurally, or will it be more useful for creating User interface windows etc? (eg, sliders that I can then animate)

Surprises;

mistake - bound to joint hierachy instead of selected joints

Engagement;

I am finding it very boring today (might go get cardboard for another figure model). could I use the physical nature of the paper (and folding technique etc) to influence the form of the figure? the movement of the figure? the colour of the figure?

end of day - ended up getting into it once I started exploring procedural animation using nodes in the node editor and mel expressions.

thoughts / possibilities;

could I make a very simple figure model where I work out/uncover/ evolve the logic of the model (ie edge moves up as knee bends)? could these connections be created in python (ie. connections between components and objects)?

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16_01_13

activities;

modelling the figure in place (refining the model).

questions arising;

How do I deal with ambiguous parts on the model?

ambiguous movements?

Do I only add detail as needed? (ie if he moves fingers detail added then)

How symmetrical should I keep it? *at the moment I default to symmetry*

- can I model in such a way that you can tell how the object was perceived? ie. experienced from above, from a distance, nochalantly, intensely.
- can 3D modelling tools help me "make it up" in such a way that it adds to" the model (makes it more specific/ more emotive) rather than detracts (makes it more generic).

Surprises;

- moving along normals a group of vertexes is a bit unpredictable

thoughts / possibilities;

i wanted him to tap finger; this could be by moving a vertex rather than rotating a joint

- thinking of Rodin; not necessarily accurate, but kind of convincing

also makes me think of the process/ doing, then recognising something (something attractive / convincing / something that works)

this makes me think of metaphor (Schon "generative metaphor", Bogost "metaphorize"?)

- How is this different from typical 3D sculpture?

I dont aim for detail or "accuracy"

approach not instrumental.

- i can imagine a street scene where polygons are "stretched to their limits" i.e someone gets up off a bench but they are joined,

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15_01_13

started this project yesterday. continuing today. getting sidetracked with Python questions which is keeping me interested. so far I have not done anything that cant be redone with click in the script editor (I guess this is procedural or parametric modelling?).

```
.....  
import maya.cmds as mc  
  
#create cube and camera  
mc.polyCube(sw=2, sh=2)  
mc.xform( t=(0, 0.5, 0))  
mc.camera(aspectRatio=1.333, displayGateMask = 0, displayFilmGate=1, displayResolution = 1, overscan = 1.25)  
mc.xform( t=(0, 0, 10))  
  
mc.setAttr ('camera1.visibility',0)
```

.....
I want to make a figure model with the same appeal , intrigue, charm as my pencil sketch =>
some shapes are well defines, others are a mess / hard to define.

music on now...maybe just model... try to focus.

....
after 10 mins, I'm finding it difficult to model, wondering if it would be best to start with a very generic model and rig.

Move into position and model from there????

tried this today. starting to get interesting when I am tweaking pose of man.

Pose tweaked ⇒ libraryMan_003

now alter mesh ⇒ [while bound? add edges first? or move points first?]