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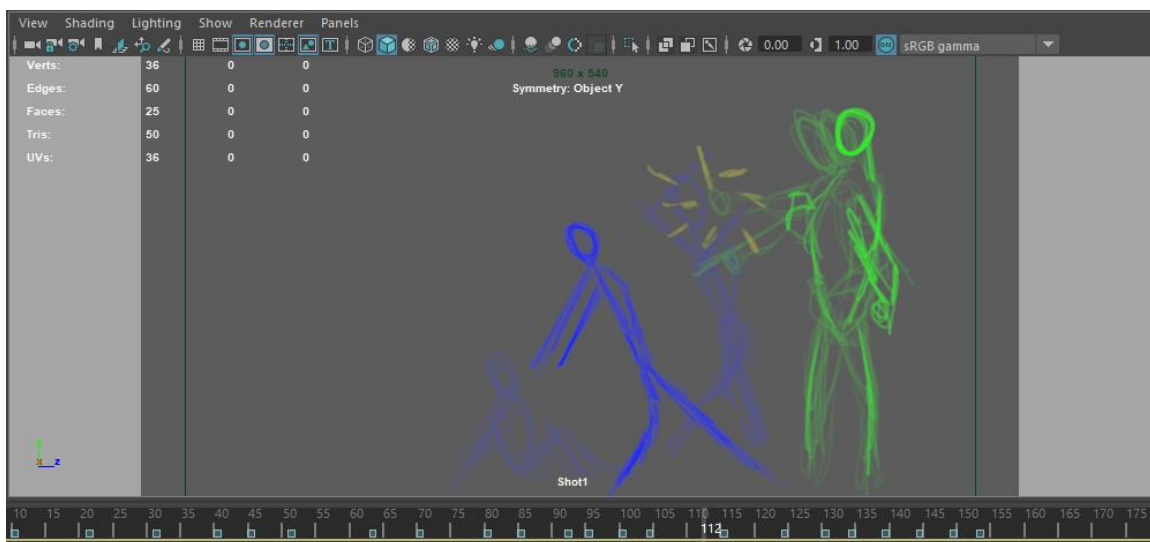
Module: Creative Practise 4 (M5X01569)– Production Tracking

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Version 1

Added current state of V1 animation, with past changelog;

- 12/02/2020- Setup initial files for Hallway Fight animation
- 19/02/2020- Framing scene, initial setup for animation, added thugs and positioning
- 04/03/2020- Implementing first central poses for pose to pose animation
- 11/03/2020- Grease pencil- Initial key frame fight sequence, working out beginning pace and timing.
- 25/03/2020- Migrating files to alternate server location (Version 2 of the animation will be created for backup, in case of errors).



Above- Example of Grease Pencil keyframe sketches

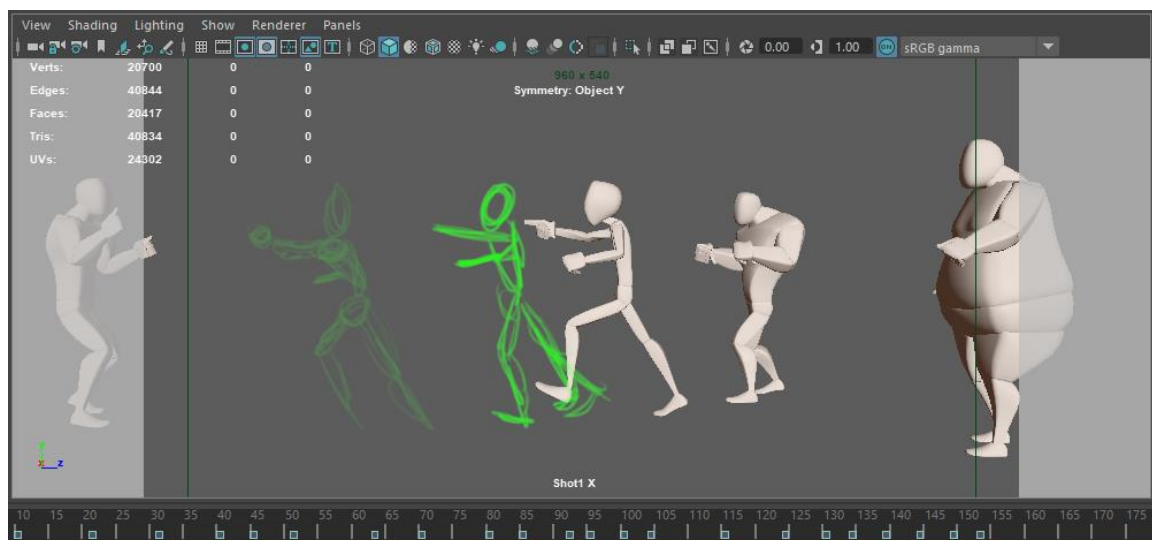
Version 2

Made a copy of Sequence 1... File to back up in case of errors, the Main Development file is now called HallwayFight v2.

Migration of the file did not cause errors, but some character models needed to be referenced in again and didn't affect the existing work.

Changes- Posed out the most important grease pencil key frames, these key frames focused on the characters' 'anticipation' and 'contact' within the fight...

By doing this I found that the pacing was fairly slow for certain movements (e.g. character moving towards another was sluggish). When all central frames are posed, the pacing will be reconfigured to improve timing and energy of the scene.



Above- Posing initial character stances

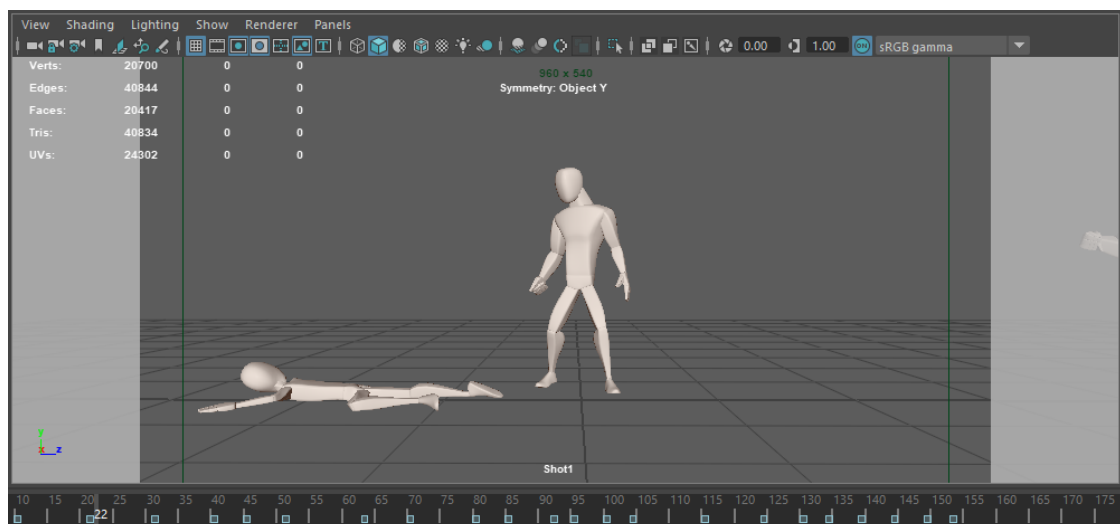
Version 3

Key 'contact' poses, still need to be added for end of the grease pencil key frames (In which- the hero slides underneath the enemy, by leg pull).

In V3 Animating began for the initial 'enemy charge'; the hero hops aside to kick enemy's leg and enemy falls to ground (along with subtle head bounce).

Although the grease pencil frames helped posing, the timing was too slow, and this had to be compensated for (animating with a delay before grease pencil poses).

The enemy's head bounce from hitting the floor, gives a more kinetic feel and adds visible weight to the character's falling impact. This should ultimately exaggerate the hero's strength and swiftness.



Above- First enemy takedown, end pose

Version 4

Core pose to pose animation continued. Upper body movements for the hero have been refined, up to the point at which the hero is knocked down and begins retreating.

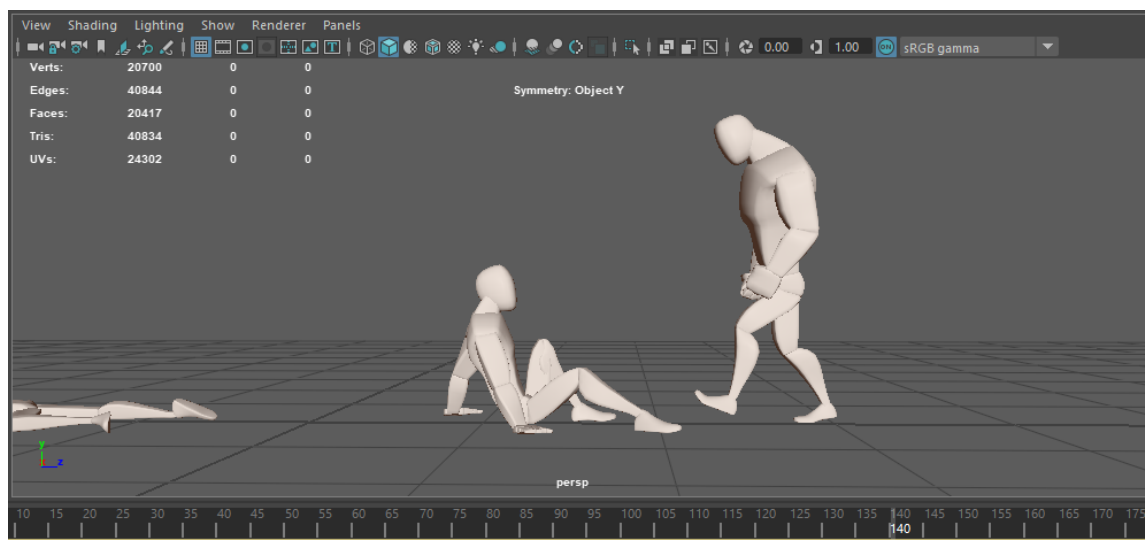
The speed at which the hero charges the second thug, may need to be altered and the camera will need to track the hero in time with actions.

Running animations (including the hero stepping to position) prove to be difficult to perfect, but the speed at which characters move should cover-up and remove attention from any major irregularities. To quickly have the hero reposition (to re-acknowledge the thugs), a slight jump effect was used and remains to look fairly natural.

At the end of this version (following grease pencil) the hero is knocked to the ground and begins to crawl backwards. This creates a sense of desperation for the hero and (with the thug staring him down) an imposing atmosphere (nowhere to go).

Animating the hero crawling backwards proved to be a simpler and a more 'real' way of communicating the character's movement (and mindset) than the previous running animations.

The next version should continue core animating, focusing on the hero evading the thug and getting back into fighting position.



Above- Hero mid-crawl animation

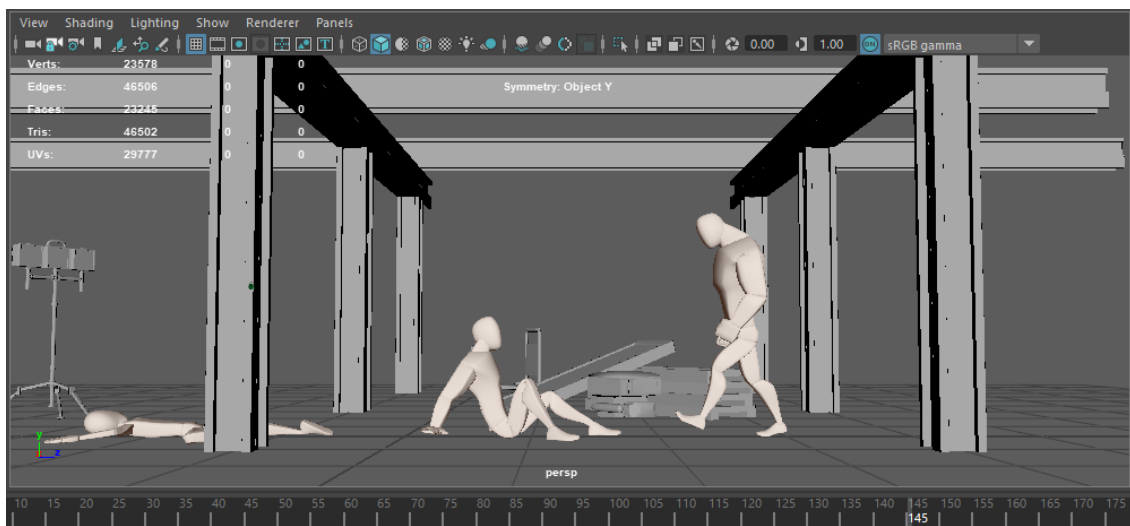
Version 5

Implemented assets to build up the environment, creating an aesthetic backdrop (for now, assets will not interact with characters) and to better visualise a midground, foreground and background.

Using existing assets (I had created) from another project, a building site-esque environment was developed and could better establish a 'real world' presence for the fight narrative.

By using girder style assets, the area in which the most action occurred could be framed and therefore focus the viewer's attention. A slanted panel, placed in the central midground (behind characters), would exaggerate a shift in power/dominance when the hero falls to the ground and looks up at the thug (the panel illustrates the hero's line of sight). Using many assets was avoided, as this would clutter the scene and not give any emphasis to the fight.

Certain moments before this version had pacing which was too slow, these sequences were reproached and altered (the hero now comes to a slide before being punched, pacing needed to be slow to emphasise the contact, as the previous slow run was not visually appealing).



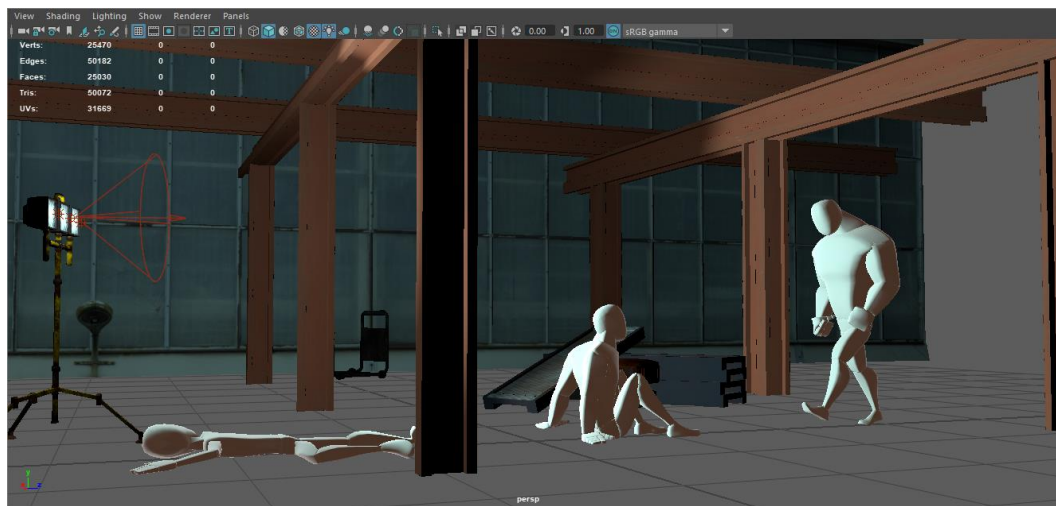
Above- Scene with assets integrated

Version 6

A backdrop was developed via a projection of an existing (building exterior) image on a plane and manipulated to add (3D) depth (visible when camera moves). Textures were added to the assets, although the textures did not exactly match the desired style of the environment (modern construction site), lighting would be utilised to avoid highlighting the detail of the textures.

Lighting was implemented in form of a concentrated (narrow coned) spotlight, this was made plausible by the use of the Floodlight asset as the emitting source area and small point lights would illuminate the head of the floodlight (creating an illusion of how 'real light would behave').

The placement of the light meant that the Hero would be back-lit, however, after making adjustments I found that the Hero's movements could still be clearly seen, and the shadows could remain (visually strong). The depth of shadow created almost negative (dark) areas, which I believe create a gritty, dramatic atmosphere and emphasise the imposing stances of the thugs.



Above- Use of lighting and textured assets

Version 7

Finished pose to pose animating, although, final segment needs to be revisited (to resolve short walk cycle and adjust hero's slide under enemy) and end poses need to be implemented.

Camera shake added to sequence, via slight readjustments to camera translations (to imitate a handheld camera feel) and this should add emphasis to the 'gritty energy' of the scene.

The camera movement in this animation is directly inspired by the hallway fight scene in the film 'OldBoy' (2004, Park Chan-wook), as this sequence effectively and simply communicates the hero's progression through a fight (moving towards the right as progression and moving left when showing signs of defeat). A continuous shot like this also simulates time and realism (all of the action remains in the shot, no cut aways).

Version 8

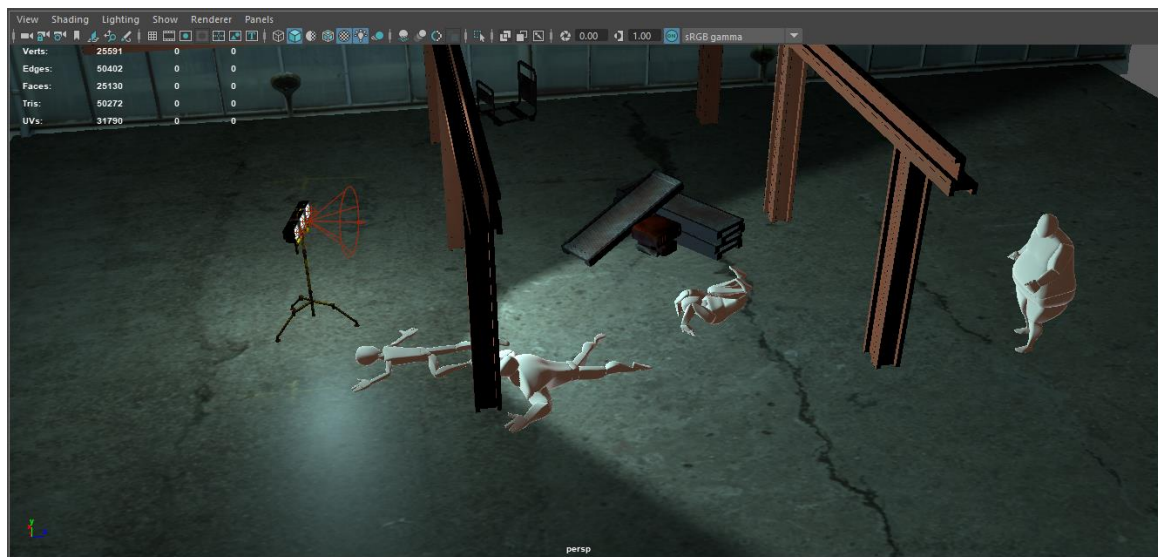
Working towards completion of final fight actions; animating final thug pulled by hero, thug falls while hero slides past and animation ends with action pose.

Version 9 & Final Version 10

****The final scene file is titled- 'HallwayFight_V2FINAL' ****

These versions involved; scanning through the completed animation and correcting any anomalies in the movements (non-correlating values made certain limbs snap position/rotation between frames and this was corrected by implementing frames to assist numerical transitions, rather than re-entering values for each new pose).

A textured floor plane was added and helped illustrate the cone of light being projected across the set, therefore directing attention to the action (concrete texture used, to conform with the established; urban, construction, gritty theme).



Above- Finished set, with cone of light projected