

LIU GDK 3D Computer Generated Imagery Brief, SEPTEMBER/ OCTOBER 2018

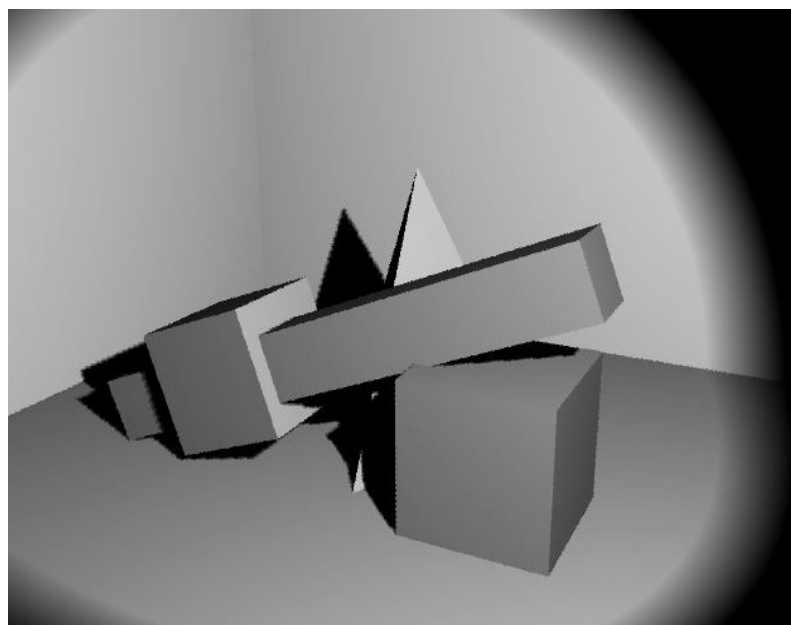
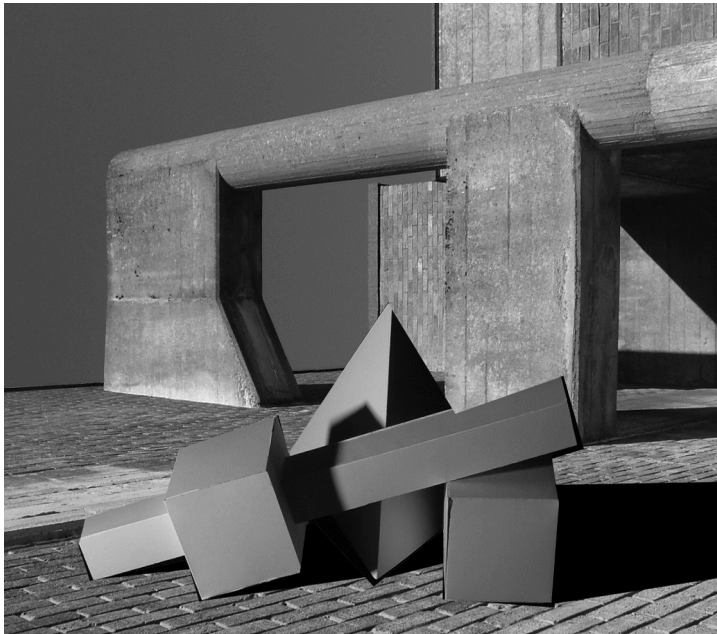
collaboration

col-lab-o-ra-tion {kuh-lab-uh-**rey**-shu n}

1. the act or process of collaborating.
2. a product resulting from collaboration: '*This project is a collaboration of many minds*'.

Origin:

1855-60; <French < Late Latin collabōrāt (us)



The Brief:

Working together, in teams of two, to produce a (Norrköping based) site-specific virtual sculptural installation.

The Topic:

Standard Primitives. (CUBE, CONE, CYLINDER, SPHERE)

Target Audience:

LiU Student/Staff population, Norrköping Campus; all LiU visitors to campus.

Considerations:

- Collaborative Sculptural Artifact/Installation.
- Non-Physical delivery mechanisms
- Digital Photography
- Scale.
- Additive and negative geometries

(TO BE ADDED TO AND AMENDED...FOLLOWING WEEK 1 GROUP DISCUSSIONS)

Mandatory Requirements:

- A Virtual installation using a combination of traditional drawing materials, 3DCGI and Image processing software
- A detailed presentation/ record of individual and collaborative participation.
- A virtual record which represents the story of the collaborative process and evidence of the installation/artifact.
- Presentation of prototype/artifact/process to lecturing staff, (October)

Suggested Process: (1)

This practical assignment will show your understanding of:

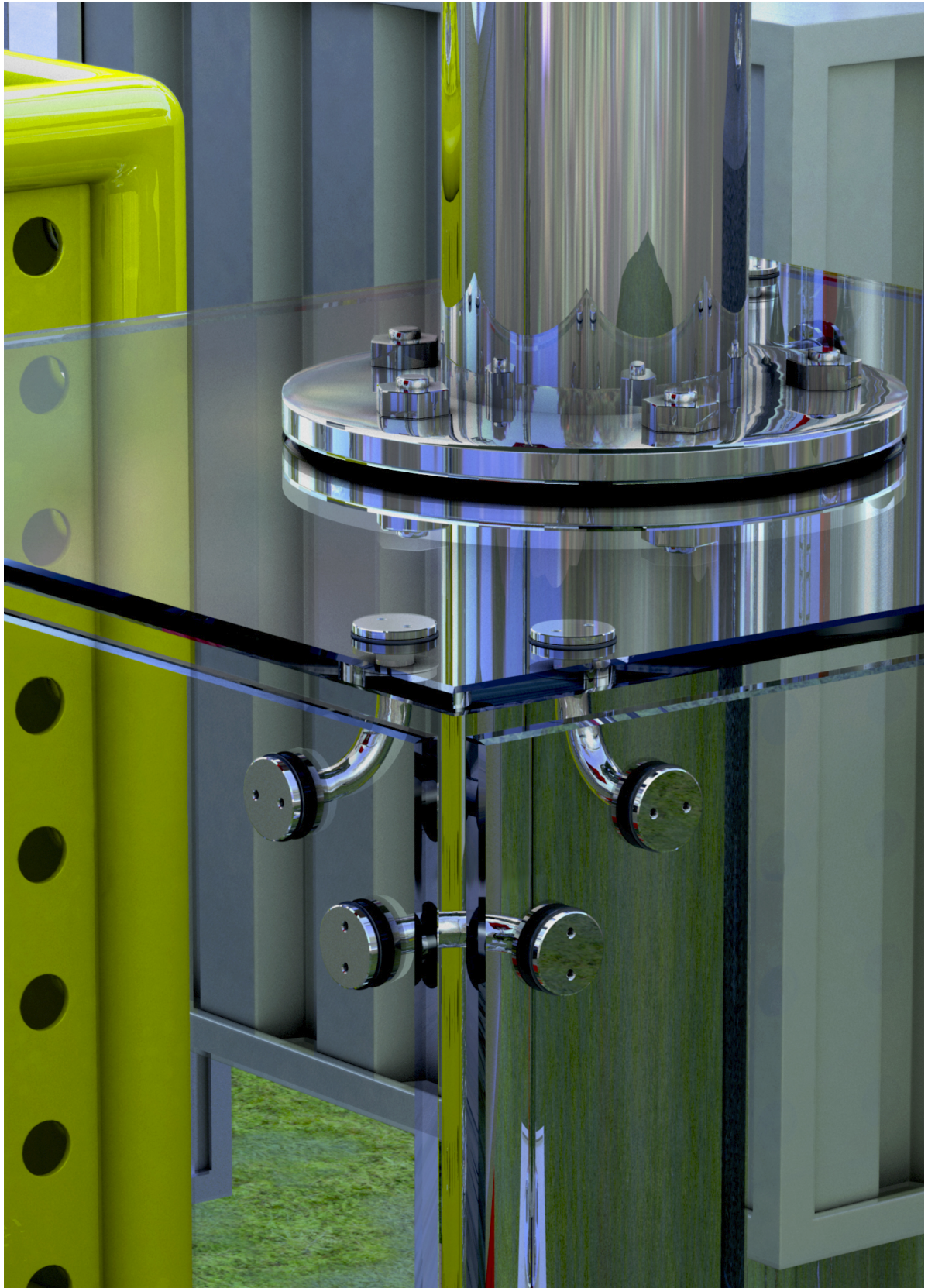
- Composition and Non-representational construction.
- Observation and representation of objects in 3D space using a variety of techniques and media.

Select TWO environments. One will be urban, (perhaps a gap-site where a building has been demolished, or a large empty space on campus or in town); the other will be a rural/ green site. Once chosen, you will take digital photographs of both of these sites. They will form the environmental setting for the installation of a modernist sculptural installation, (See .ppt document)

In your Sketchbook (or computer), make schematic drawings of a proposed sculpture for your gap-site/ environment, using a limited palette of standard primitive shapes: Cubes, Cylinders, Cones and Spheres. Consider additive and negative, (Boolean) geometries. You may wish to make small-scale sculptural maquettes, or preliminary 'sketch models' prior to Stage 2.

Construct a highly finished, non- representational 3 dimensional sculpture using folded white card (or whichever materials are appropriate to your design). This composition must be based upon your schematic sketches using solids which are shaped, folded or constructed. You may choose to place your sculpture on a base or plinth if appropriate. It may, however be free standing in order to sit in your chosen environment.

Once constructed, your models will be photographed against a white background using digital cameras. Then, using a digital paint program, you will merge/ super-impose your sculpture into both Urban/ Rural digital environments. Save your image files from a variety of camera angles in order to show your sculpture from a 360 degree perspective.



Suggested Process: (2)

This practical assignment will show your understanding of:

- Composition, Non-Representational and Virtual Construction. Creation and representation of objects in virtual space using 3DCGI.
- Planar, Elevational and Perspective representation.
- Virtual Lighting, Colour, and Texture Mapping.
- Virtual Cameras.
- Rendering objects in a variety of settings and environments.
- Animation techniques (if applicable).

Build a virtual representation of your 3 dimensional sculptural structure using Standard Primitives found in an appropriate 3D software package. Modify your primitives using 'Move', 'Rotate' and 'Scale' 'Twist', 'Bend' etc. tools.

Place your 'virtual sculpture' on a plinth or planar surface if appropriate. Construct side and back walls (again if appropriate). or inside a cylindrical or spherical object with environment mapped to surface.

Create virtual Lights, (Ambient, and Directional), and place in an appropriate position in relation to your to your sculpture. Create Shadow maps.

Create a virtual Camera and prepare and compose a variety of still images for rendering. Render your finished compositions as both solid models and wire-frames and save as image files.

Save your environment in 3DS Max file format. Back up all data to network and secondary sources.

Repeat the above process using colour tone, mapped surfaces, and superimpose within both urban and rural photographic environments.

Present your finished still images in an appropriate format.

Assign a (rotational or elliptical) motion path to your virtual camera, Place your camera destination point at the centre of your virtual 'sculpture'.

Give a value to your number of frames, (e.g. 500, etc. @ 25 frames per second = 20 seconds of animation).

Save your final rendered animation as a movie file (.avi)

All developmental work, (including sketches, schematics, photography and contextual research should be presented in an appropriate format and submitted with finished work as evidence of your group and individual process at your presentation to staff in October.

Background and Further Information:

Some links to get you thinking...

<http://www.tate.org.uk/context-comment/articles/it-installation-art>

https://www.google.co.uk/search?q=installation+Art&oq=installation+Art&aqs=chrome..69i57j0l5.8570j0j8&sourceid=chrome&espv=210&es_sm=91&ie=UTF-8#q=installation+Art&tbn=nws

<http://www.tate.org.uk/art/artworks/parker-cold-dark-matter-an-exploded-view-t06949>

https://www.google.co.uk/search?q=andy+Goldsworthy&espv=210&es_sm=91&tbn=isch&source=lnms&sa=X&ei=XqPzUtM6zoDtBuiugJgF&ved=0CAcQ_AUoAQ&biw=1440&bih=729&dpr=1

<http://www.christojeanneclaud.net/>

<http://www.richardlong.org/>

Deliverables:

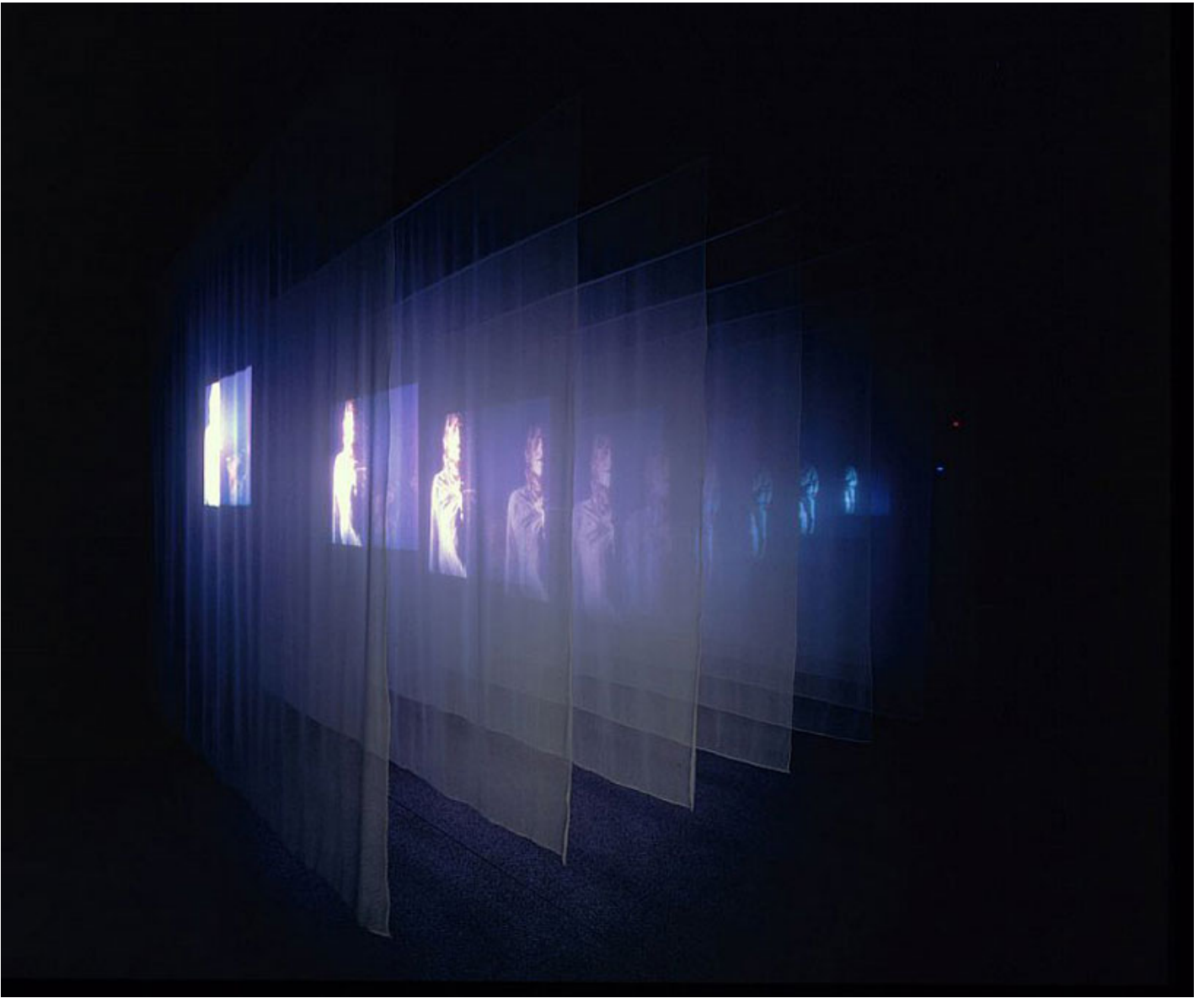
SUBMISSIONS MAY BE IN A VARIETY OF MEDIA TYPES AS APPROPRIATE.
(E.G.: STILL IMAGES, ANIMATIONS, DEVELOPMENTAL SKETCHES
/ARTWORKS, GRAPHICS, PRESENTATIONS.

Final presentations to staff panel, should be a combination of the individual and the team and utilize appropriate presentation techniques/ technologies.

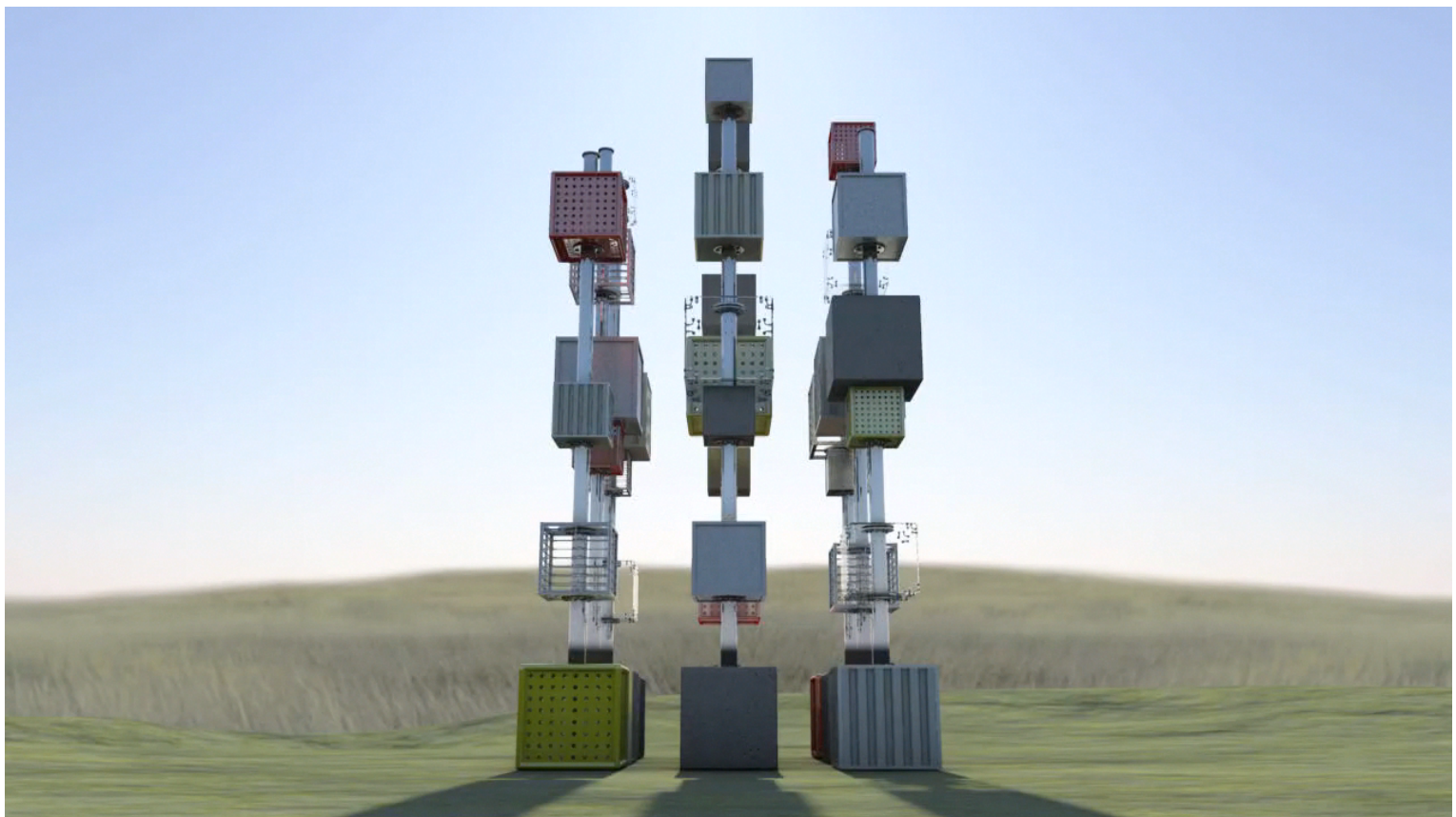
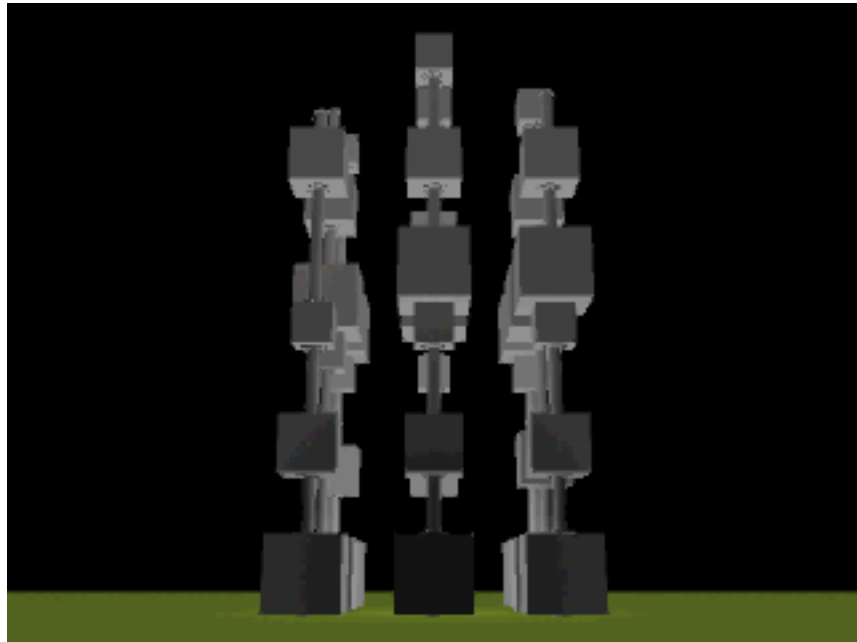


Andy Goldsworthy: Rowan Leaves with hole.

Accessed: http://amazingstuff.co.uk/art/amazing-artist-andy-goldsworthy/attachment/andy_goldsworthy_rowan_leaves_with_hole/



'the veiling', 1995- video still
© bill viola, courtesy the artist
Accessed: <http://www.designboom.com/design/designboom-interview-bill-viola/>



TowerDistance2.avi
Ben Major. BA (Hons): Digital Art student.