

# A4: Projection Mapping (VJ)

## [mao]

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# Concept

A severe pandemic has devastated the world, allowing animals to take control and divide humans into three distinct zones. Each zone is led by an animal representing one of three important virtues: Humanity, Decorum, Uprightness. A mascot guides the audience through these zones to show what life is like for the animals that were once mistreated.

The leader of the zone is chosen by animals that have traits that are opposite to the name of the land.

- The Humanity Zone is ruled by a rat, symbolizing darkness and cruelty.
- The Decorum Zone is ruled by a monkey due to its mischievous nature and lack of respect for rules.
- The Uprightness Zone, ruled by the ancient figure of justice, Anubis God, reminds us of fairness and moral strength.

The mascot's journey through these zones reveals the difficult experiences of these animals, which humans once mistreated.

The visual art is sharp, bold, and fast-paced, reflecting the quick, strong beat of the soundtrack, creating a hypercharged experience. The mascot's journey reveals the difficult history of animal mistreatment while exploring the complexities of power, virtue, and justice in this dystopian world.



Fig.1 Thumbnail

# Visual References



Fig.2 Gods of Egypt

This is a reference for the composition of the scene in Uprightness Zone. But in our imaginary, we want to bring our focal point to the scale.



Fig.3 Mouse

This creepy mouse is our reference for the Rat in Humanity Zone with the long teeth and red eye, which makes it cruel and survival-driven.



Fig.4 Uruguak's nest by Hachiimon

This is the reference for the Humanity zone. We imagine that these lighting are wisdoms that are imprisoned in trunks.



Fig.5 Leading spirit

This is also the reference for the Humanity Zone when jack-o'-lantern forms the way guide the mascot go through the jungle.

# Visual References



Fig.6 Monkey

This image is the reference for the monkey in Decorum zone, where there are a lot of monkeys trying to destroy the statue.



Fig.7 Time tunnel

We use tunnel gate as a transition between zones with stretched clocks.

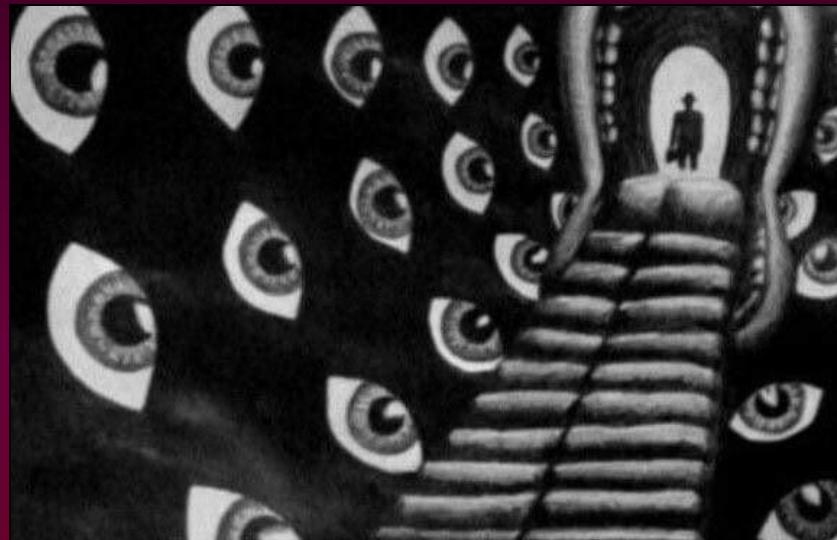


Fig.8 Tunnel

This is a reference for the scene inside the time tunnel where there are a lot of eyes. Those eyes represent the eyes of zones' rulers, which monitor the things inside the tunnel.

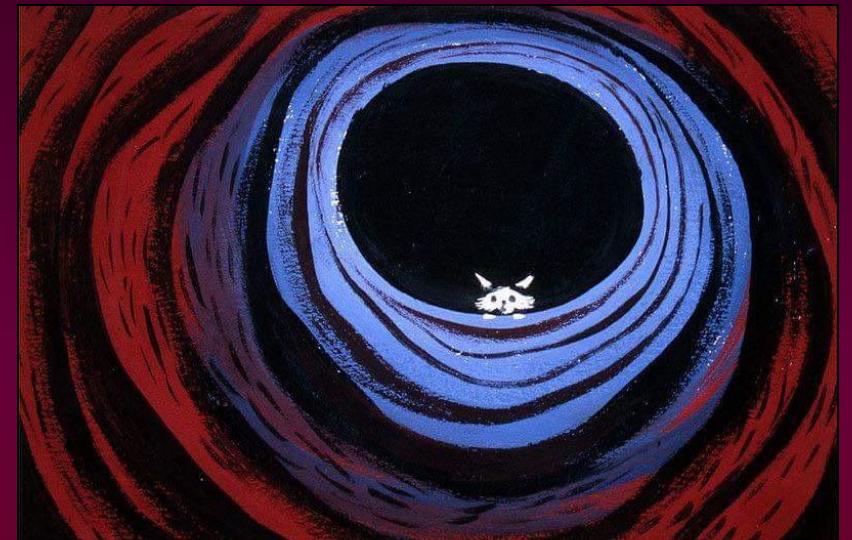
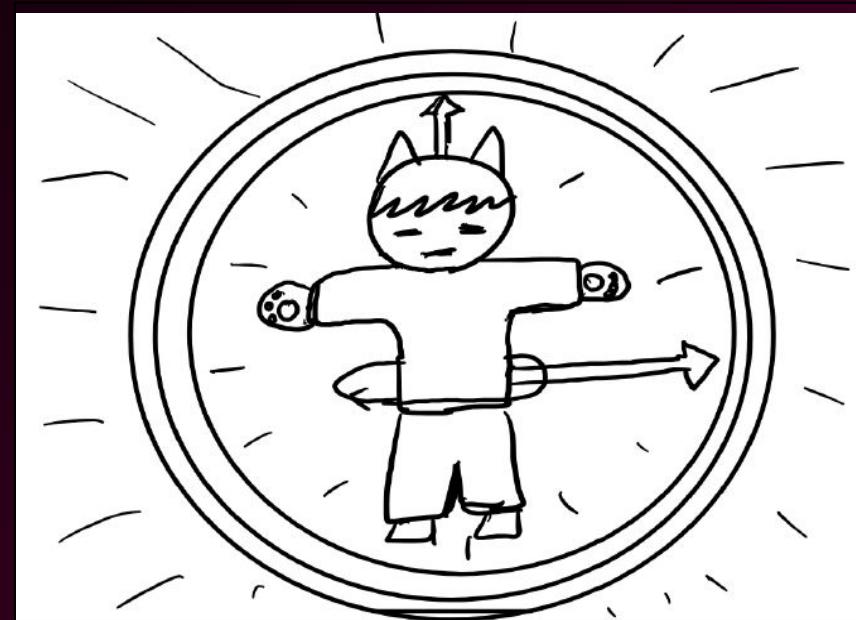


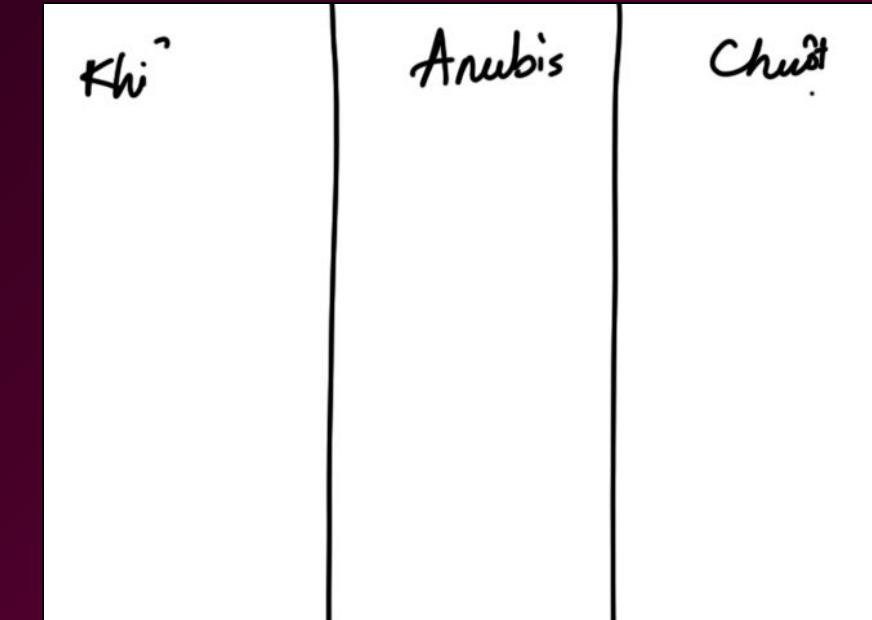
Fig.9 Hole

We use this rabbit hole image as a reference for the scene when the main character falls into a deep hole. This is when he is caught by the zones' rulers.

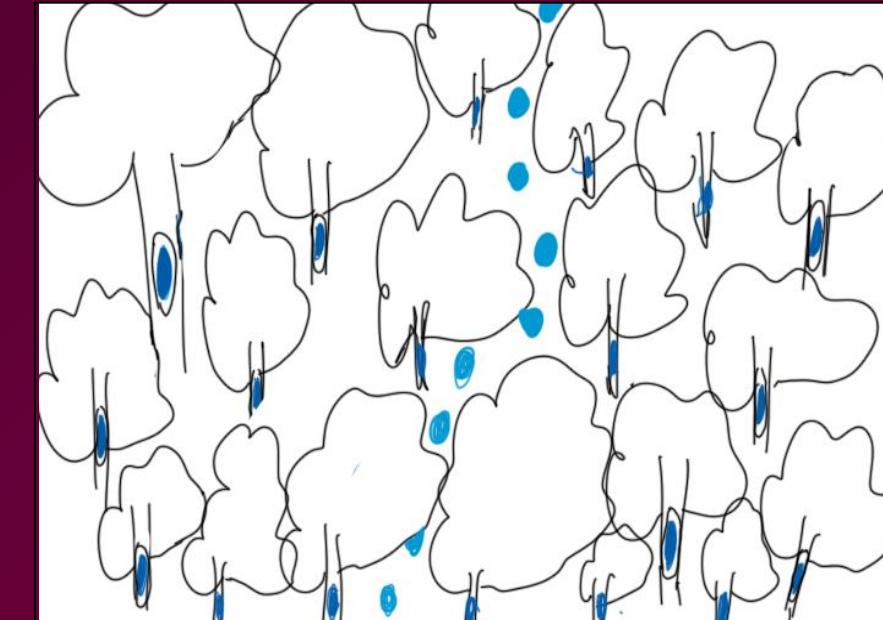
# Storyboard



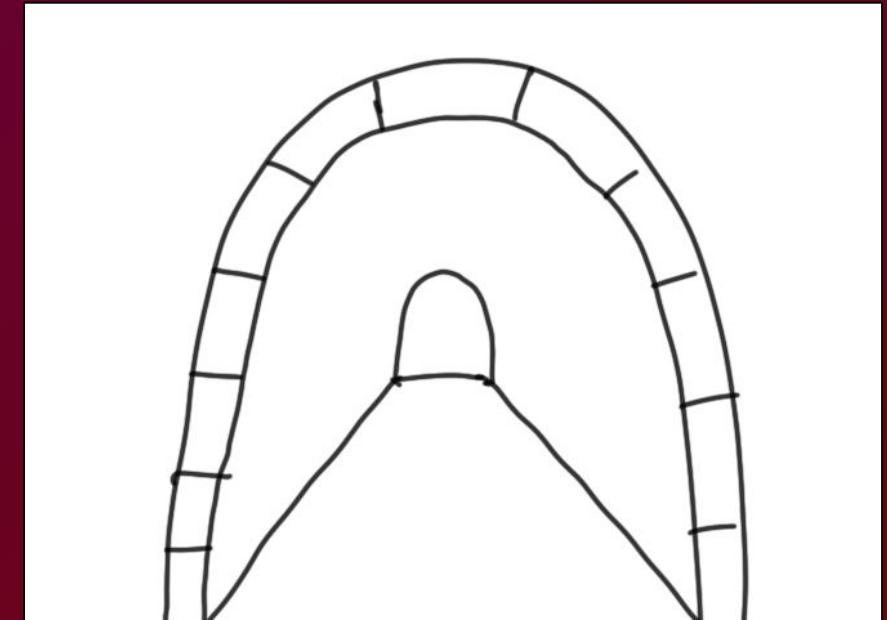
00:01:23-00:09:29: Scene 1



00:09:29-00:16:19: Scene 2



00:16:19-00:47:01: Scene 3



00:47:01-00:54:03: Scene 4

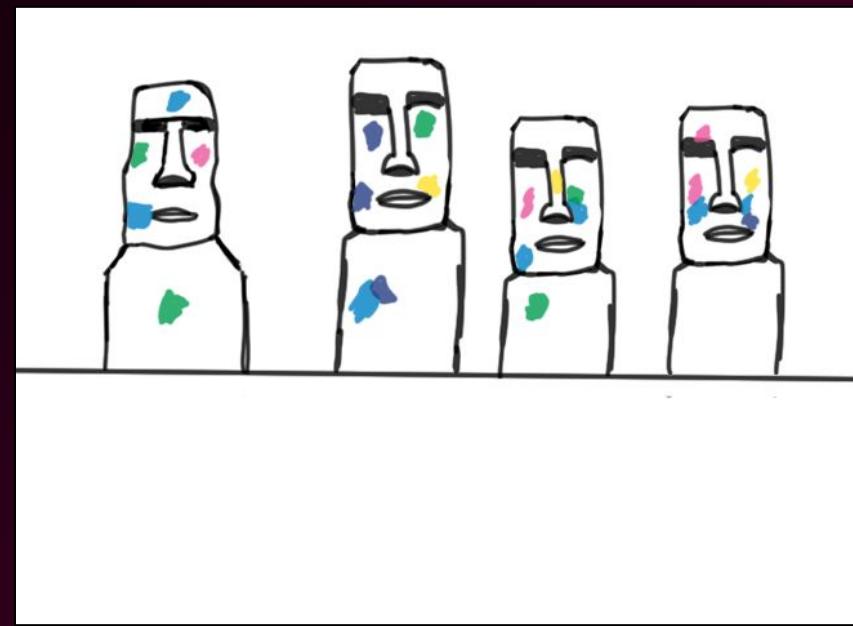
The main character rotates 360 degrees in the background that has several radiating circles, an hour and minute hands to look like a time travel clock. The character moves closer to the center of the radiating circle.

The board has 3 boxes with the names of the leading animals written on them.

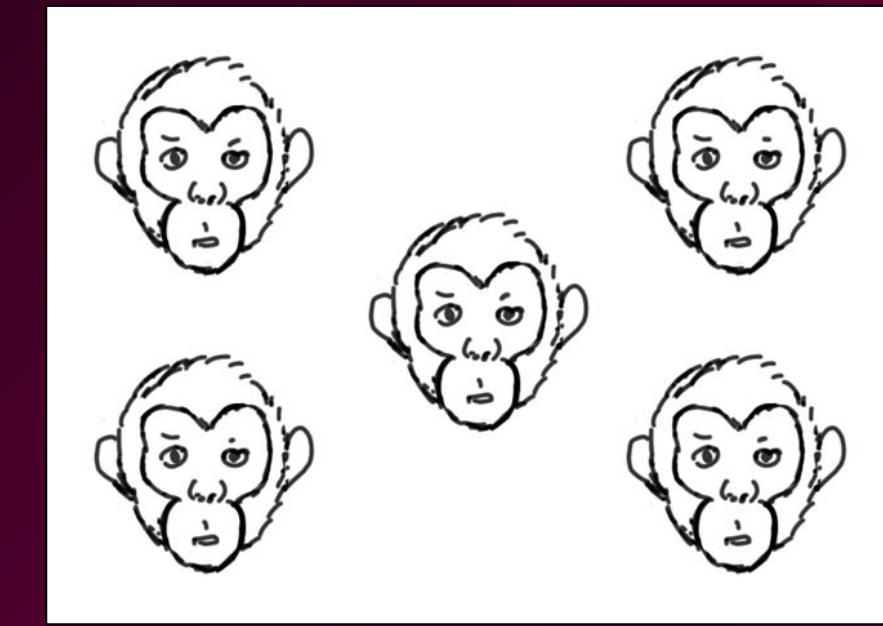
The Humanity zone starts with a panoramic view of the jungle, then bright spots from jack-o'-lantern appear to guide the mascot to the Mouse - the leader of this zone. (Blender animation)

The mascot runs through the tunnel to go to another zone. (After Effect animation) (press MiDi)

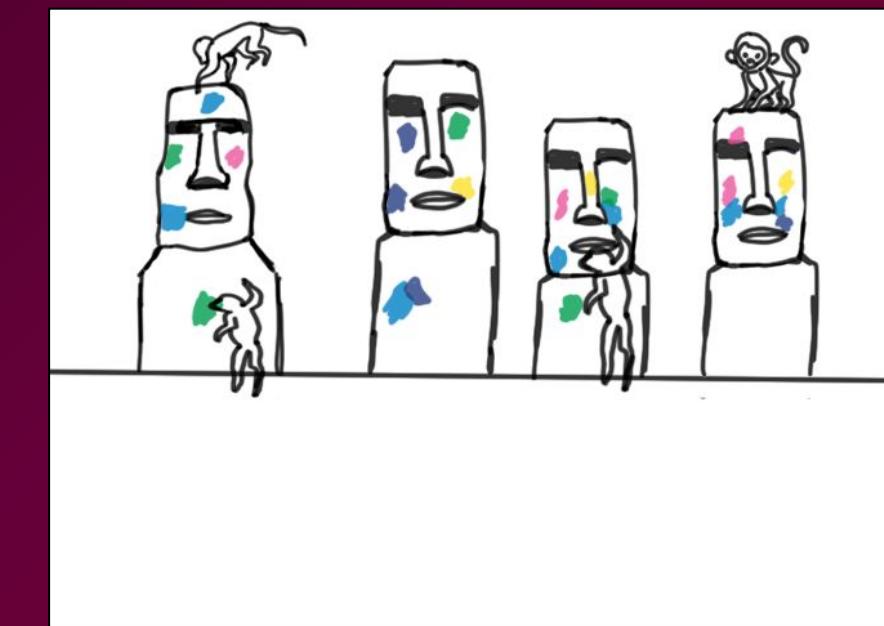
# Storyboard



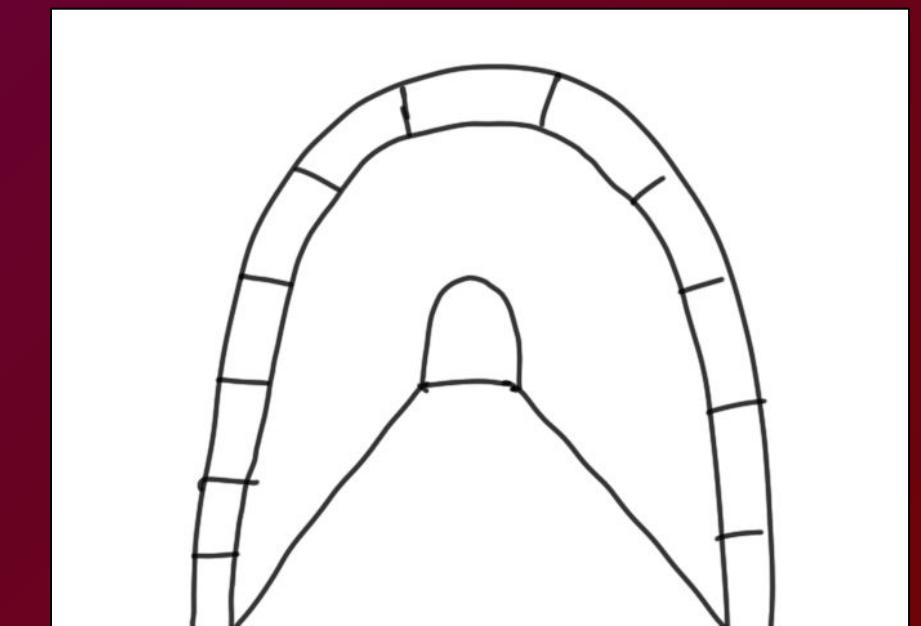
00:54:03-01:24:06: Scene 5



01:24:06-01:39:07: Scene 6



01:39:07-01:54:08: Scene 7



01:54:08-02:09:06: Scene 4

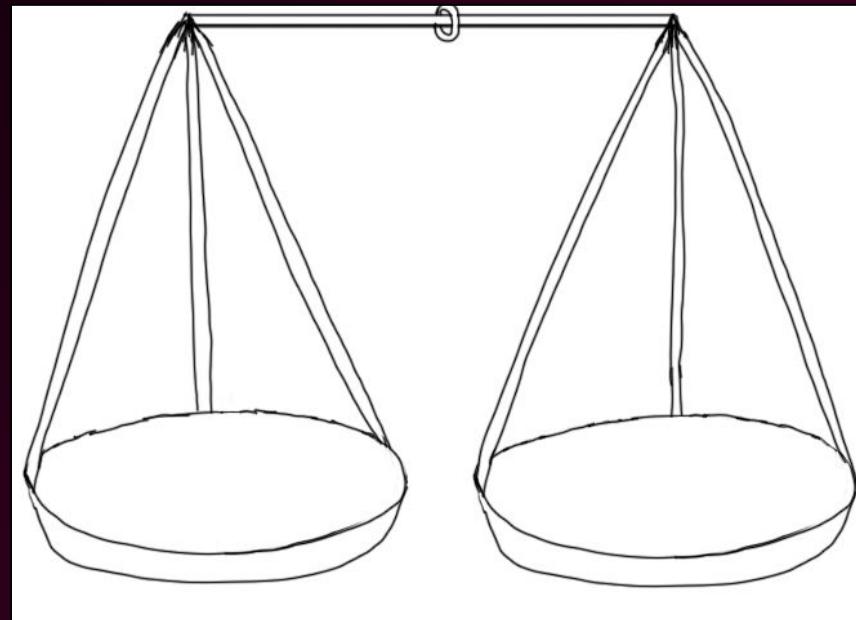
Transite to the statue scene, these statues will be placed on the wheel to spin around. (Blender animation)

There will be monkey heads appearing all over the screen (press MiDi) (Resolume effect)

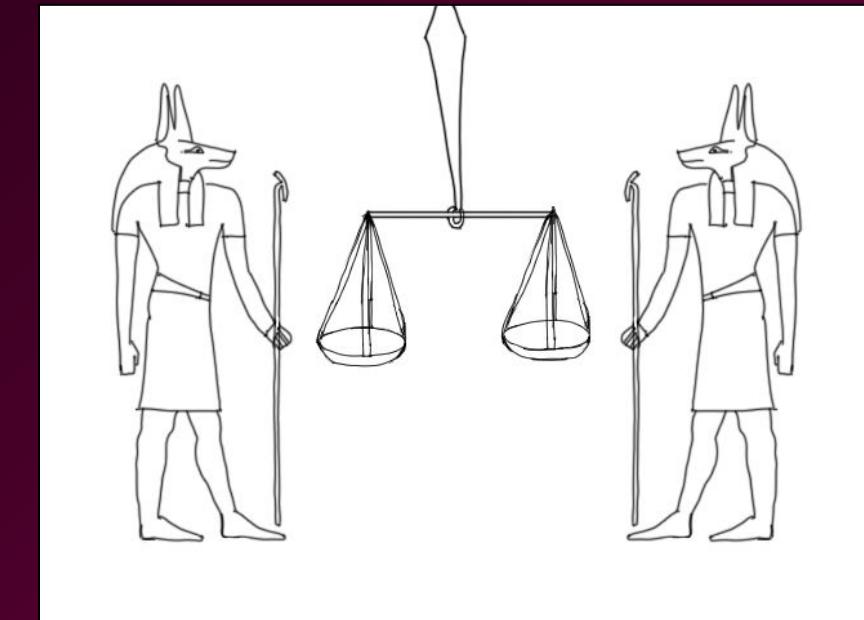
The monkey will appear and destroy the statue (press MiDi) (Resolume effect) (Blender animation)

The mascot runs through the tunnel to go to another zone.

# Storyboard



02:09:06-02:24:07: Scene 8



02:24:07-02:38:28: Scene 9

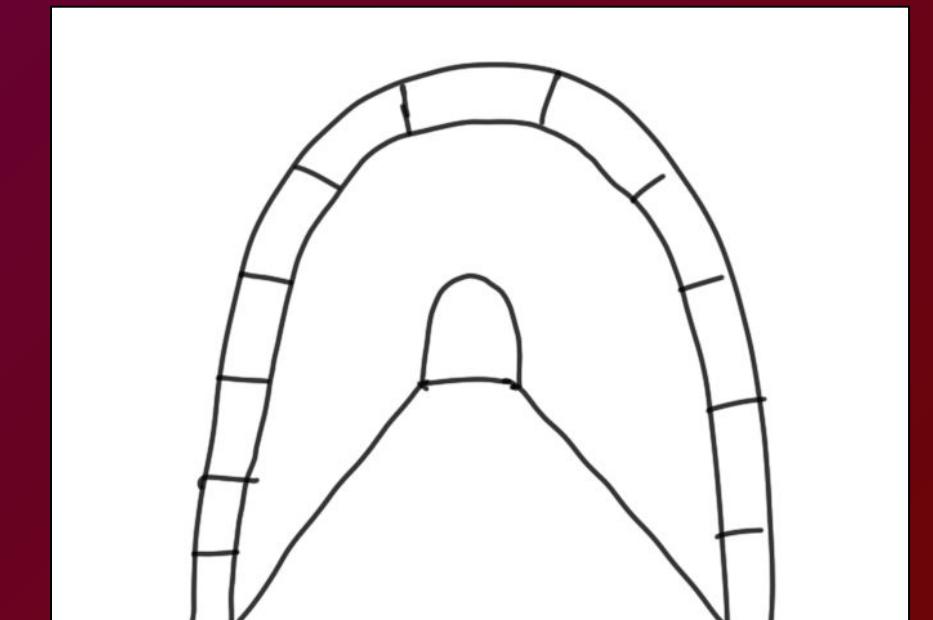
Transite to the Uprightness zone, the scale appears with the name of the zone then things on the scale will appear (Resolume effect) (Blender animation)

In the Uprightness zone, there will be Anubis stand aside the scale. The scale will move up and down to follow the beat. (Blender animation) (Resolume effect)



02:38:28-03:09:11: Scene 10

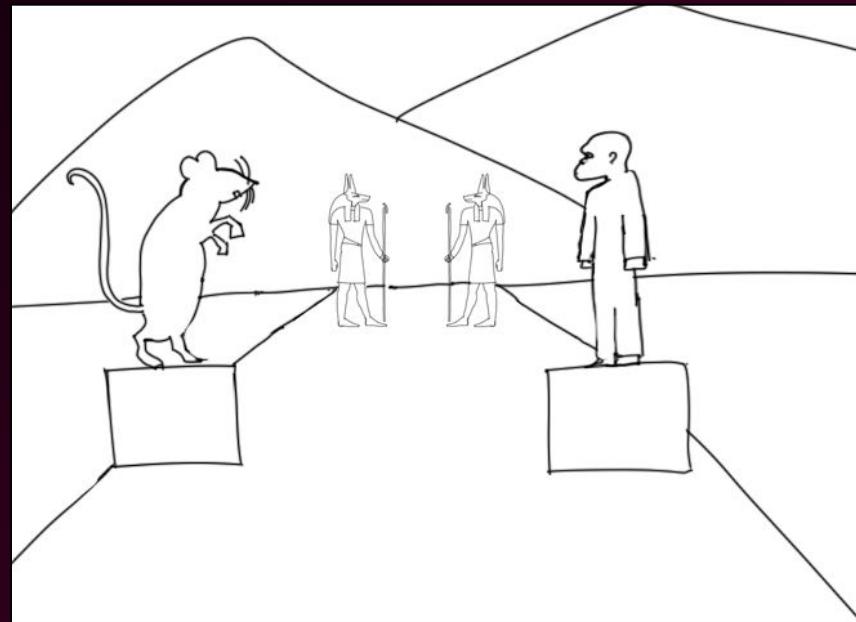
The mascot falls down into the dark hole. (Blender animation) (Resolume effect)



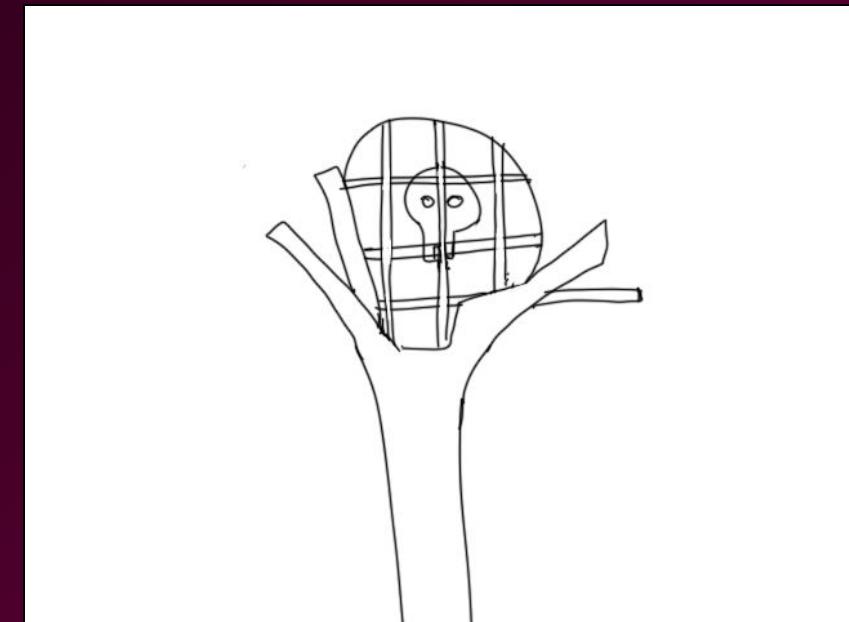
03:09:11-03:16:18: Scene 4

The mascot runs through the tunnel to go to another zone.

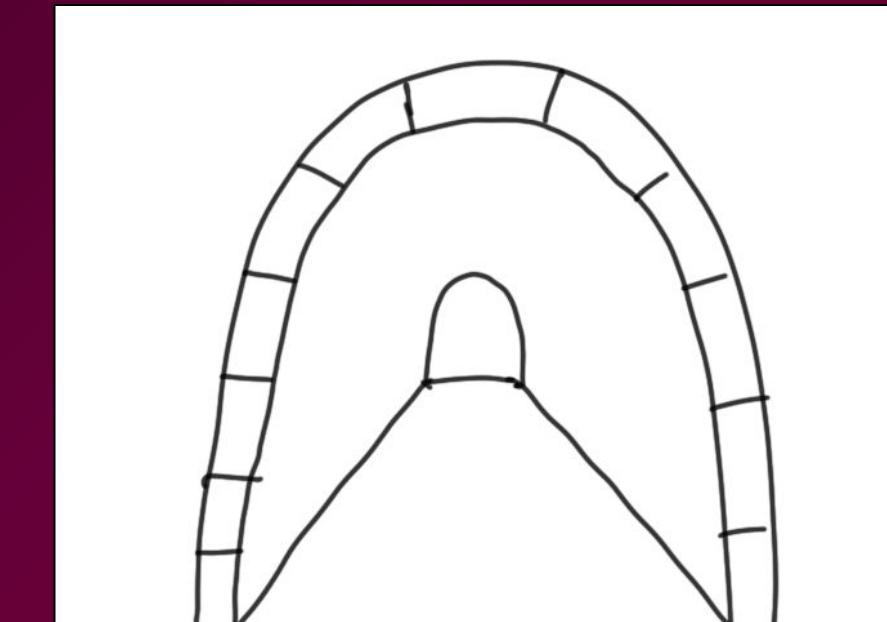
# Storyboard



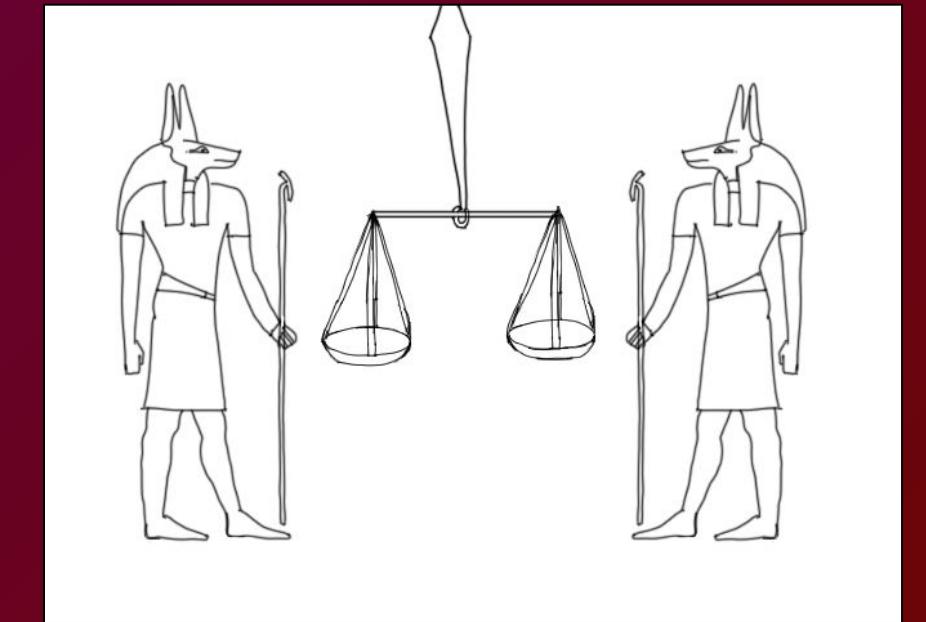
03:16:18-03:46:13: Scene 13



03:46:13-04:01:24: Scene 12



04:01:24-04:09:01: Scene 4



04:09:01-04:22:19: Scene 9

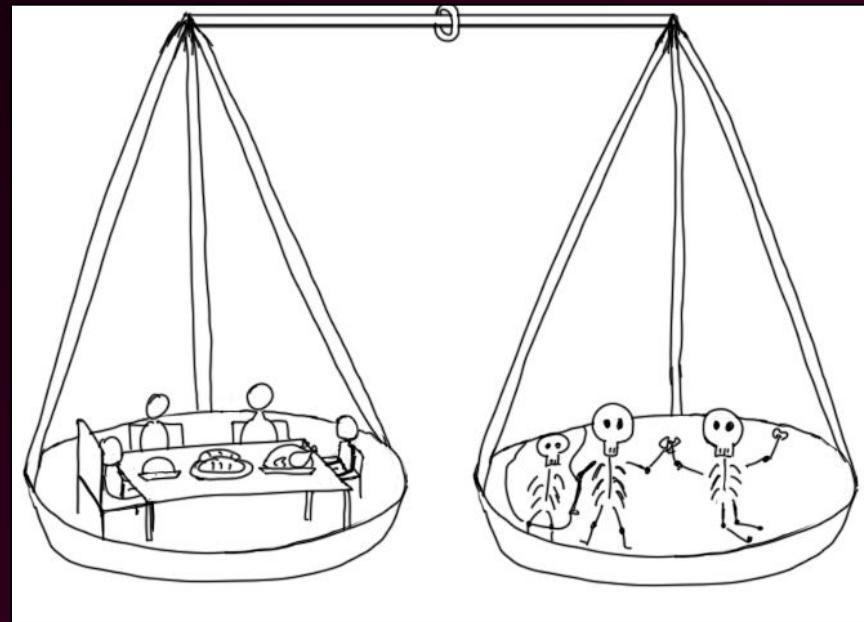
This scene is the panoramic view including the leaders of 3 zones. (Blender animation)  
(After Effect animation)

There will be a tree and a cage containing a skull inside and the graffiti will appear on the skull by pressing MiDi (After Effect animation)

The mascot runs through the tunnel to go to another zone.

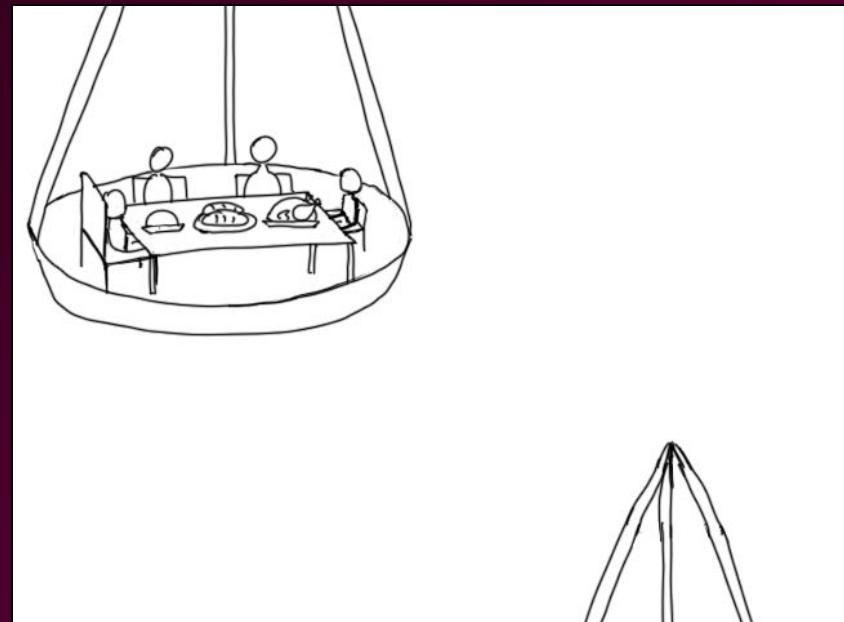
There will be Anubis standing aside the scale. The scale will move up and down to follow the beat. (Blender animation)  
(Resolume effect)

# Storyboard



04:22:19-04:37:12: Scene 13

When zoom in the scale, one side features people gathered around a table of delicious food, while the other side shows individuals fighting for survival. After that Anubis will reappear to determine which side will be dropped. ( AE animation)



04:37:12-04:39:08: Scene 13

The right side dropped down to prove the unfairness in this zone.



04:02:00-05:09:12: Scene 10

The mascot falls down into the dark hole. (Blender animation) (Resolume effect)



05:09:12-05:59:23: Scene 14

The leaders of 3 zones appear and spin around the mascot. (press MiDi) (Resolume effect)

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# Blender Process

We split the 3D production into 5 stages: Finding assets, Remodelling, Re-Substance Painting, Rigging and Animating.

In this first scene, we took inspiration from Catnap, a famous character from Poppy Playtime, but we want the body to be just a costume, so we changed the head with another head model and then connected it with a bridge loop and added a mask to look as much like a mascot as possible. In the rigging phase, because this is a standard body, we used a T pose rig in Mixamo and then animated it to create the bowing effect.



Fig. 9 Pose of mascot in scene 1



Fig.10 Mascot

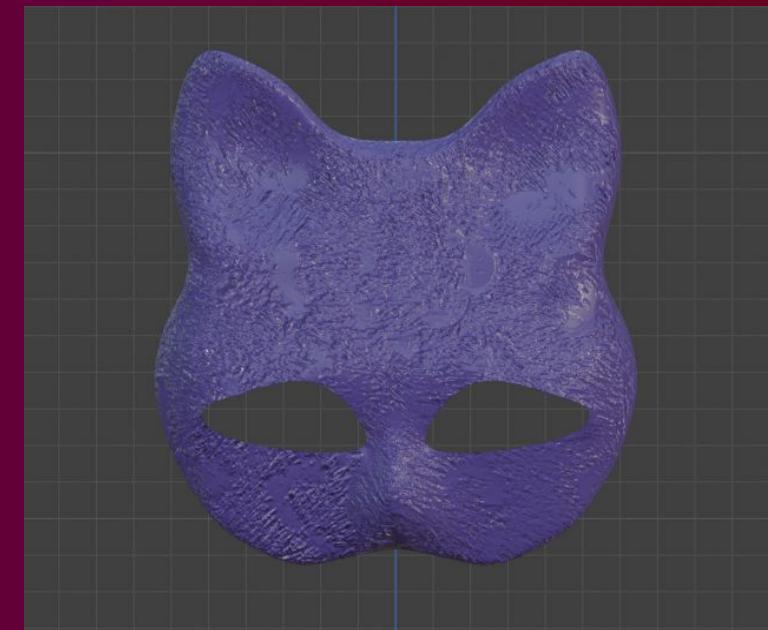


Fig.11 Mascot fell down



Fig.12 Mascot fell down

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This forest scene is a combination of many things. First we found a tree model on Blender Kit. Then we created a cage using wireframe modifier, solidified it and then distorted it to fit the shape of the tree. After that, we used meshing to create a skull model. The ground with lots of skulls was taken from Sketchfab to match the deadly forest mood. Inside the skull, we placed a point light source to radiate from the skull's eyes and nose. Then we randomly composited everything to create a deadly forest. Next, we added a fog shader. We placed a big area light on top and when the light passes through the fog, it will create a creepy effect. We also used particles and emissions to create purple spots of light throughout the forest.

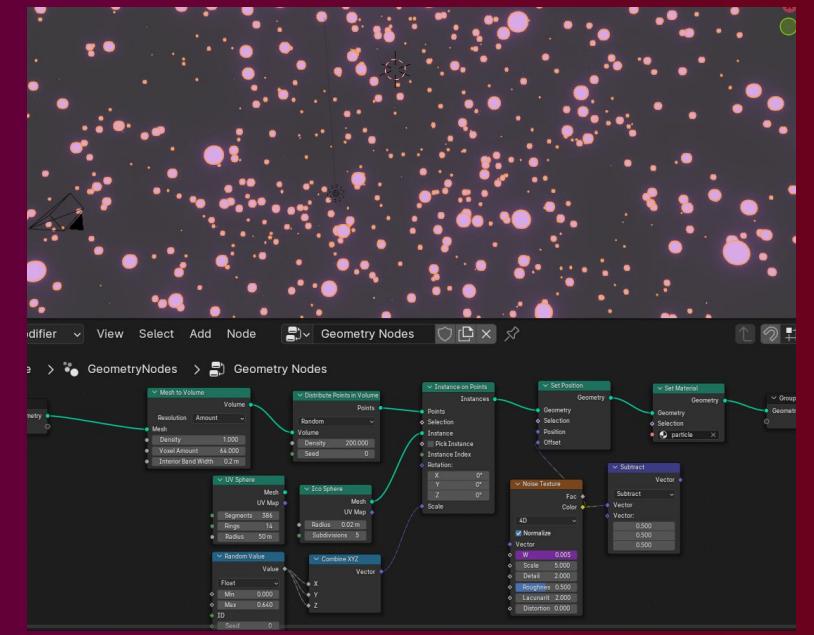


Fig.13 Particle setup



Fig.14 Scene 3 from camera viewpoint

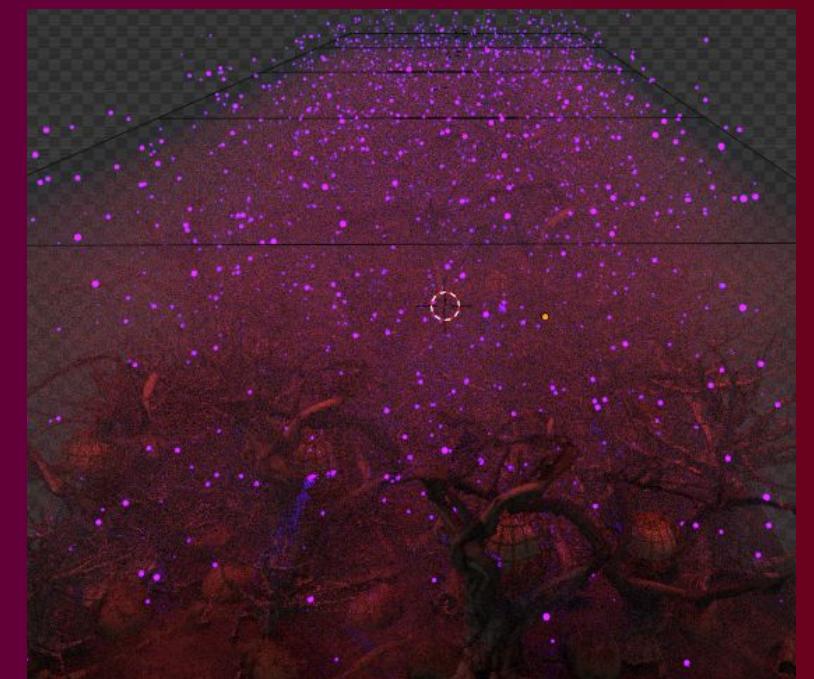


Fig.15 Scene 3 setup



Fig.16 Model for scene 12

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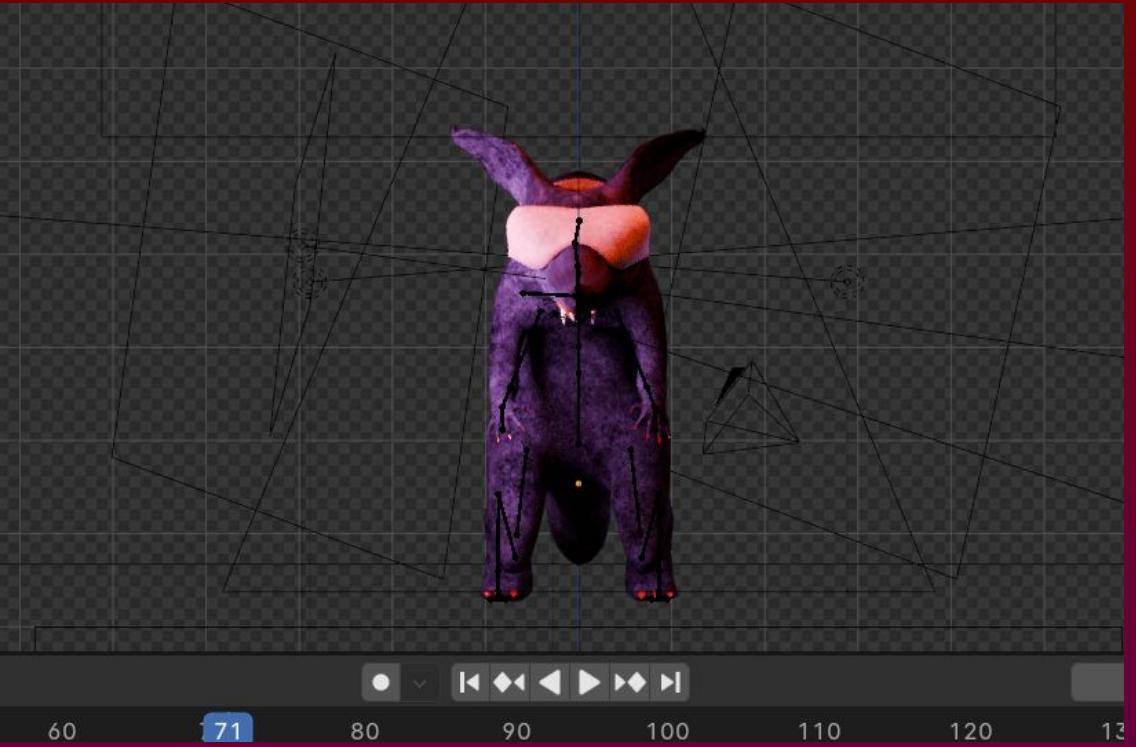


Fig.17 Mouse model

We found the mouse model on Sketchfab and added a blindfold for consistency with the other animal models. The rig was modified from a basic human skeleton due to the mouse's unique structure, and we animated the mouth to move and bite. The lighting setup includes a purple backlight, two side lights, a spotlight above for drama, and an adjustable front light for scene brightness.

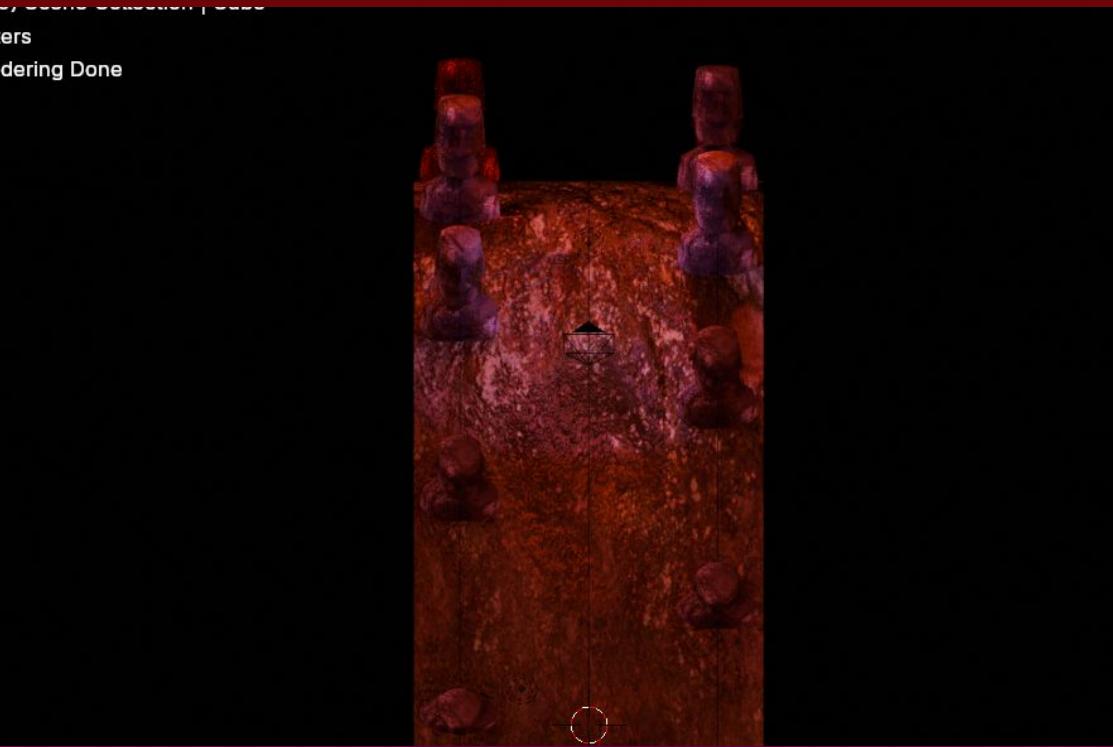


Fig.18 Scene 5 setup

The ground was created using a Circle Bezier, then extruded and applied with a soil texture on top. The rocks were sourced from Sketchfab, and we used Object Constraint to follow a circular path, then applied an Array modifier and Circle modifier to align them along the circular ground path. The lighting includes an area light above and behind for support, which we parented to the camera's animation following the arc path.

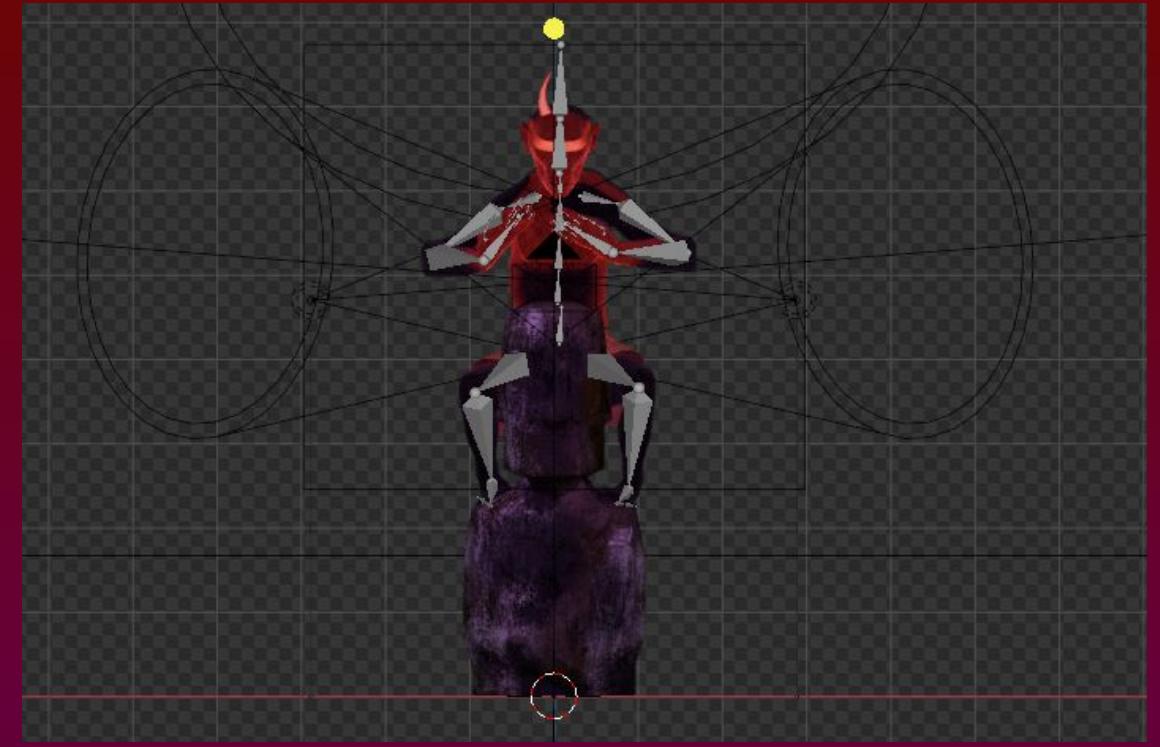


Fig.19 Scene 7 setup

The monkey model from Sketchfab was modified with a blindfold, pants, and horns for a unique look. We altered the material to black and used Mixamo rig for hand-clapping animations. The position and brightness of lighting was adjusted based on the rat model setup to better fit the scene. The stone animation was achieved using two connected bones with an offset, and weight painting was adjusted to mimic the statue moving with the monkey's heartbeat.

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Fig.20 Scene 8 setup

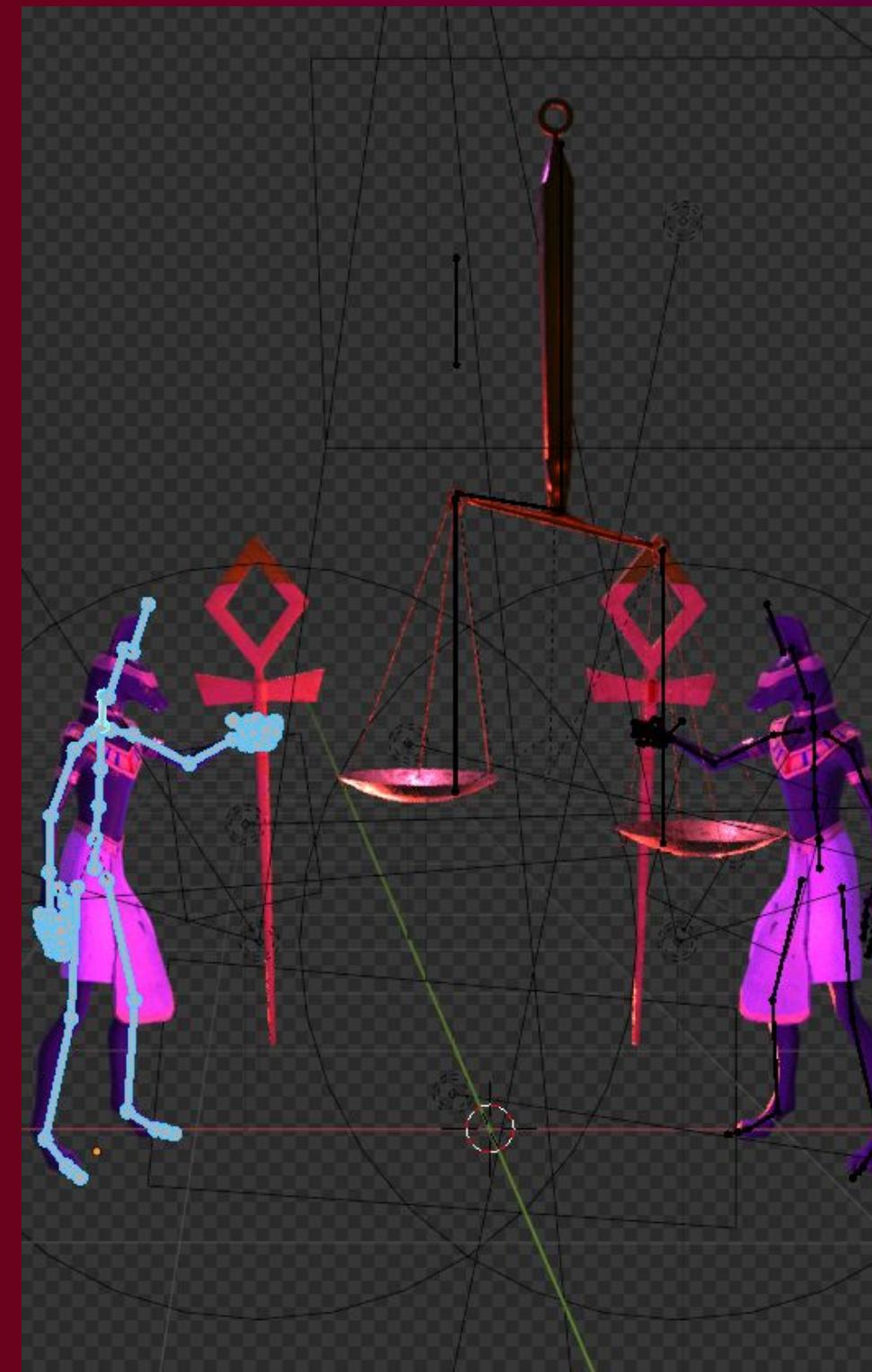


Fig.21 Scene 9 setup

We also sourced the dog model from Sketchfab and modified the material, as well as created a scepter to match the dog's sense of power. The material was changed to give the dog's skin a rough texture. After that, we used the "Torch Standing Idle" animation from Mixamo and made some slight adjustments to the back, neck, and arms to create a movement in sync with the dog's rhythm. The scepter was parented to a bone in Anubis' hand to follow the hand's animation.

For the scale, we adjusted the meshes slightly to fit the frame, such as extending the handle of the scale and adjusting the wireframes to the middle. We connected each separate part of the scale to the corresponding bones through the Bone feature (without using auto weight). Additionally, the material was changed to old gold to match the ancient Egyptian concept.

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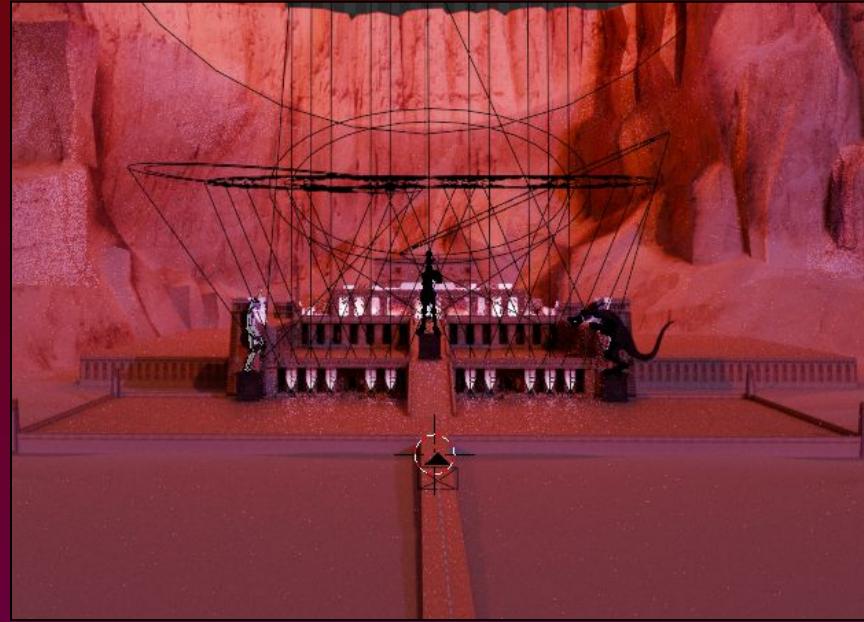


Fig 22: Light setup for scene 13

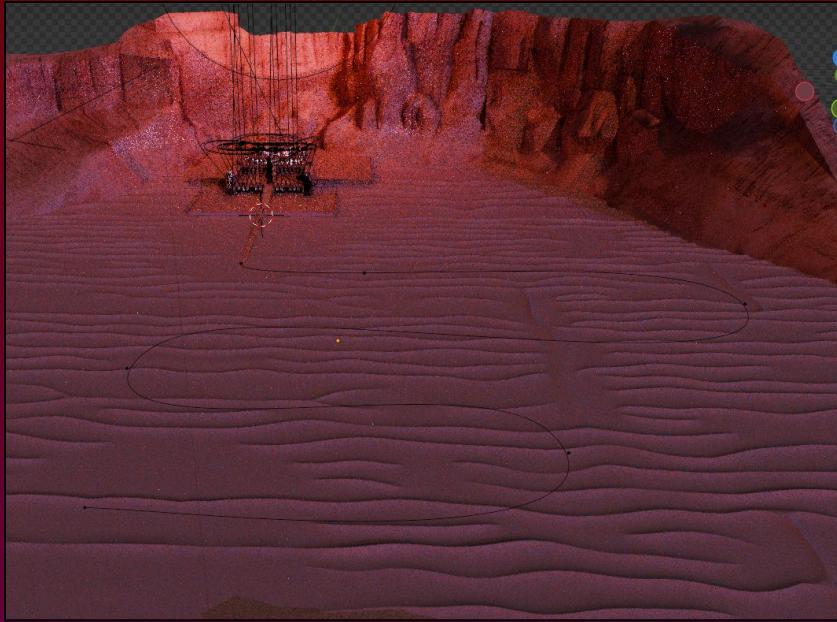


Fig 23: Camera setup for scene 13



Fig 24: Scene 14 setup



Fig 25: Scene 14 from camera viewpoint

In this scene, we used a complete temple setting in the desert, but because it was too dark, we had to add additional lights around the temple (spotlights) to increase the overall brightness of the temple. Then, we modeled a statue stand, assembling animal models on top, changing all of them to stone material, and arranging them around the temple to create a shrine-like setting for the gods. We directed the lighting from below to create a dramatic effect, focusing attention on the temple and the statues, and to give a sense of grandeur and majesty.

In the outro scene, we only animated the character in the middle to give the viewer the impression that the main character is falling into a trap set by the mythical creatures. The poses were adjusted according to the armature of each character. The camera rotates around and is angled from below to create a contrast in size between the main character and the creatures. For the light setup, I added area lights in front of each creature and a large spotlight for overall illumination, all set to a low brightness. Then, I added two small spotlights in different colors—one above and one below the character—to create contrast between the two light colors and make the character stand out in the scene.

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# After Effects Process

In terms of 2D animation, we mainly used After Effects to produce additional supporting graphics, which made the scene look more dynamic and fun. For example, the graffiti drawings shown in the pictures were created to create wiggle lines using “fractal noise” and “displacement map”. The implementation of this software also helped us to animate background elements, such as the aurora in the sky, the lightning letters, the hole, etc.

Besides, some scenes were animated solely on After Effects, like the red-green scale scene and the slot machine simulation in the beginning. Regarding the lightning line, we found that trim paths and wiggle paths enable us to make the lightning not only look realistic but also easier to control the speed of them.

Before putting 2D assets into After Effects, we used “gradient map” and “curve” in Photoshop in order to adjust their color match with our concept and have a balanced contrast.



Fig.26 Graffiti on monkey



Fig.27 Graffiti on monkey



Fig.28 Graffiti on cage



Fig.29 Graffiti on cage

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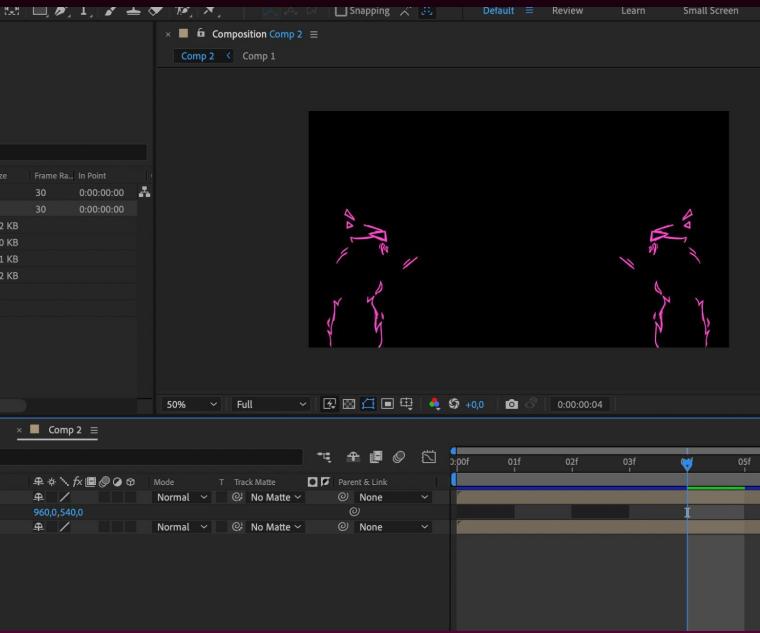


Fig.30 Wiggle line using “fractal noise” and “displacement map”

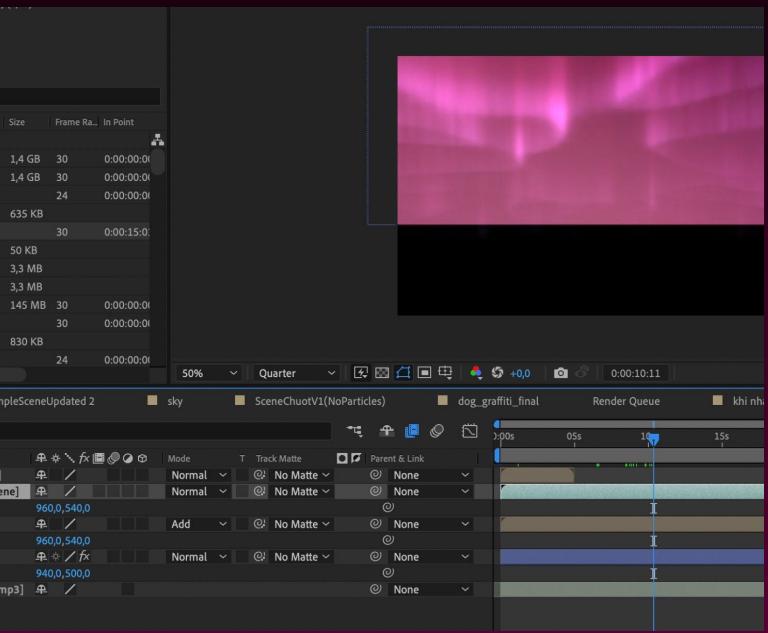


Fig.31 Aurora sky made with noises

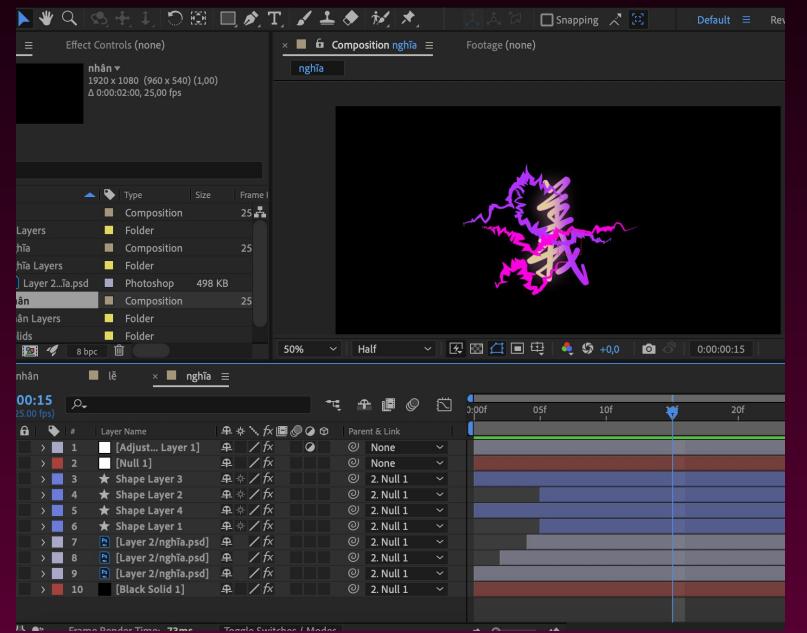


Fig.32 Lightning animation setup

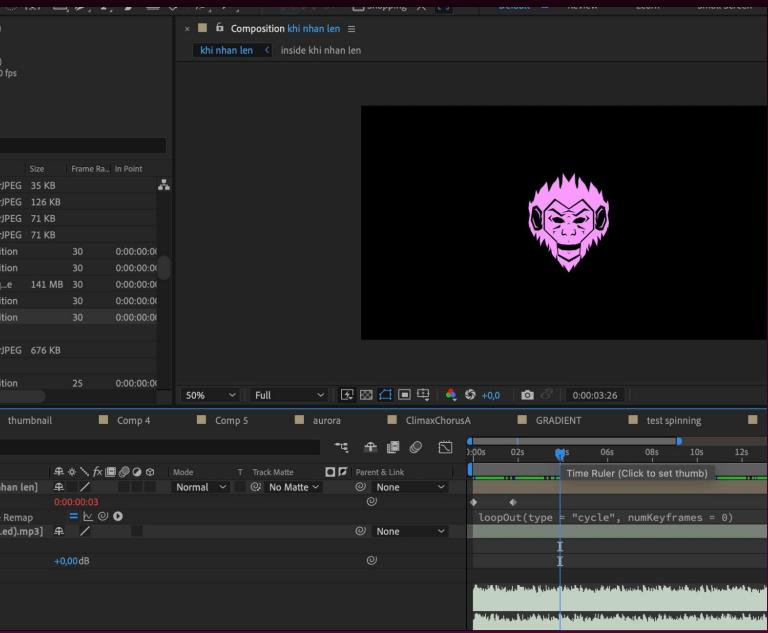


Fig.33 Monkey’s mouth opening animation

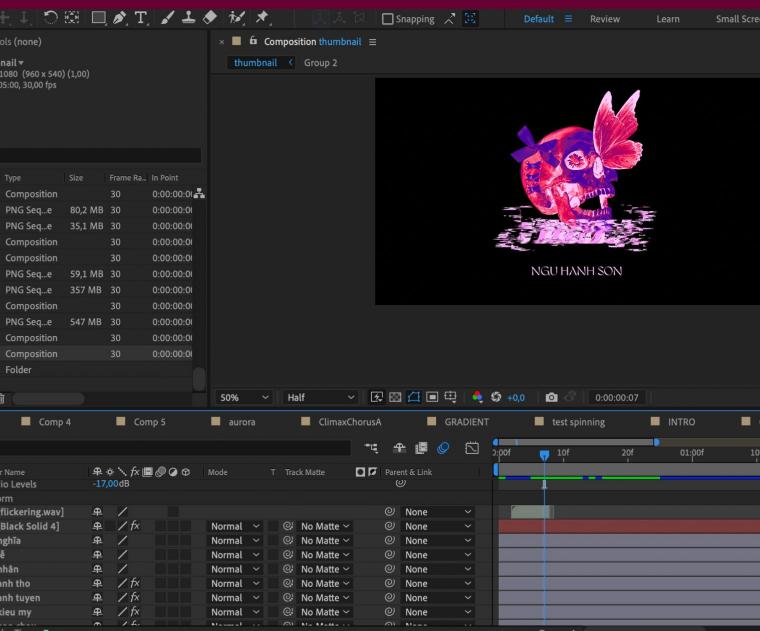


Fig.34 Introduction with glitch animation

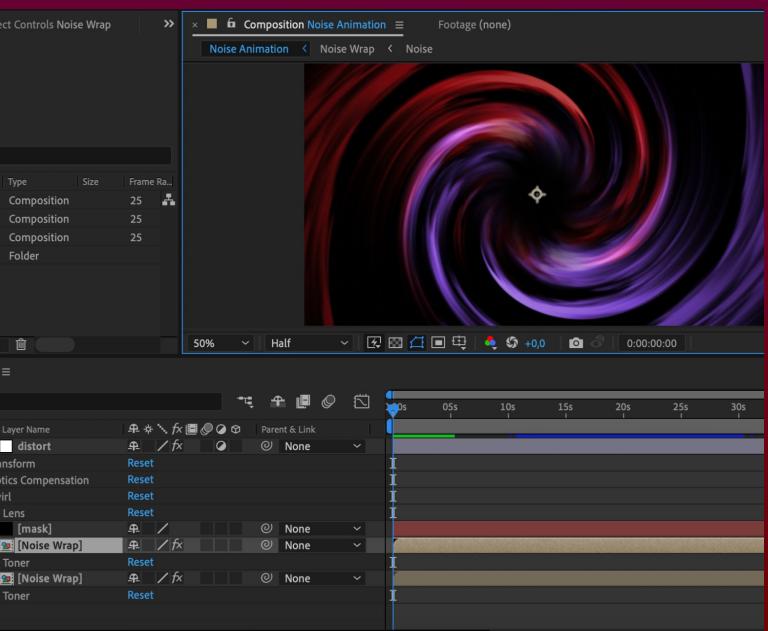


Fig.35 Hole animation setup

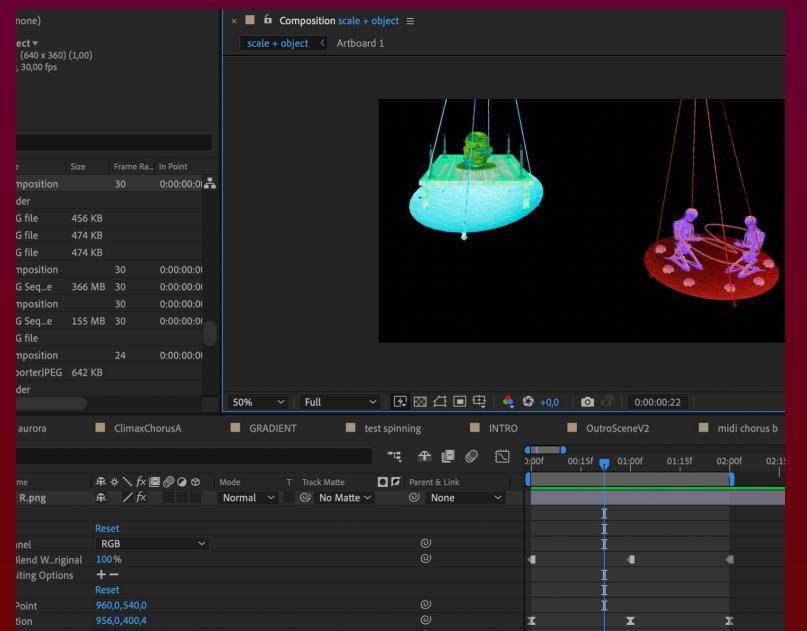


Fig.36 Scales with up-down motion animation

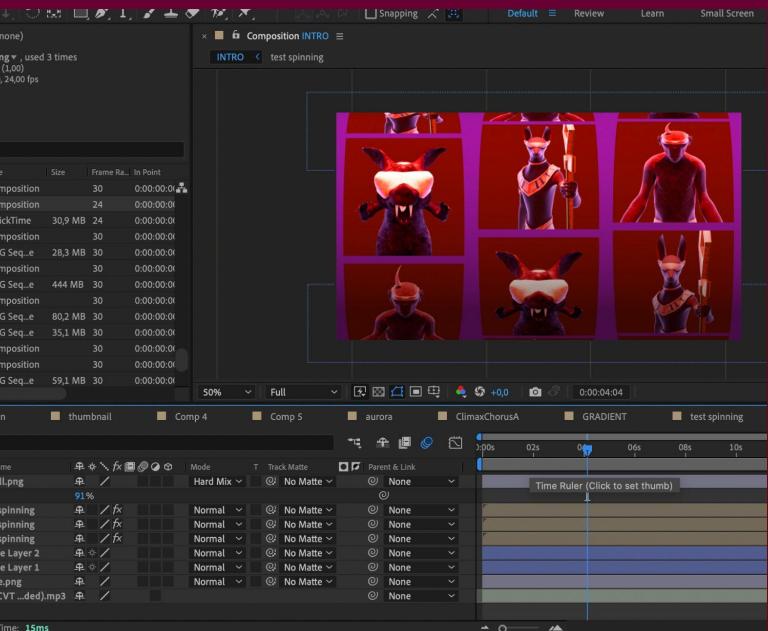


Fig.37 Slot machine simulation using “Cylinder”

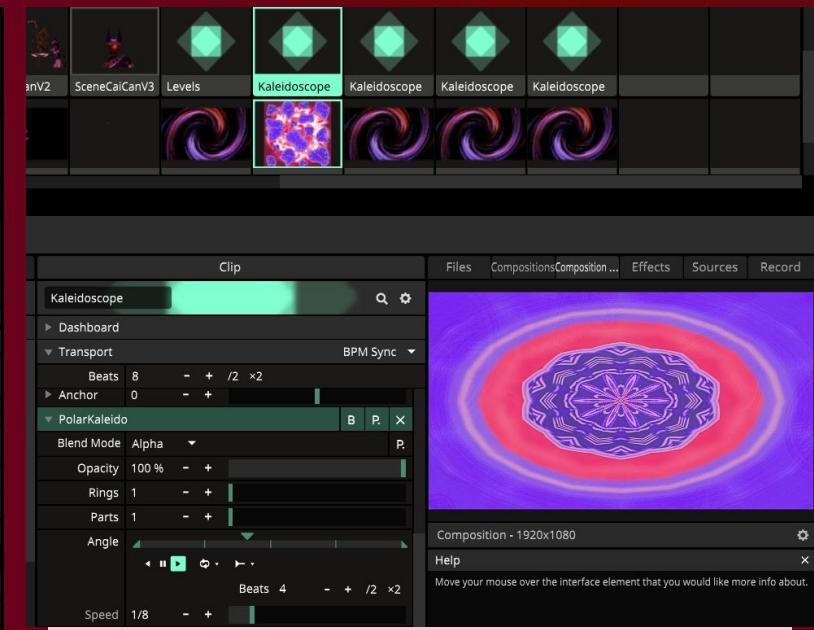
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# Resolume Arena Process

First, when I got all the footage, I tried to imagine which effects would suit the energy that was mysterious and trippy. Because the main character is someone accidentally lost in a world ruled by 3 cruel animals, I need to make the POV seem scary and fantasy. In the slot machine character scene, I used Delay RGB and Edge Detection and set it to “Effect 1 & 2” to change between beats. I used the effect of Kaleidoscope a lot for most of the last scenes; I used the picture designed by the 2D team and got it animated by controlling the angle sync with BPM Sync. There were many ways to control the MIDI, and due to having a lot of scenes, I chose to separate all scenes into layers: “MIDI 1,2,3, EFFECT 1,2,3, FOOTAGE 1,2”. I create shortcuts for the opacity of MIDI and EFFECT and press them when they need to be shown up. For the Tunnel scene, when I performed, I used the TAP button a lot because I wanted to control the running flow based on the speed of the music. Combining with the Recolor effect and changing the palette by BPM sync, I was satisfied with the result. Next to the scene with the Skull tree alone, I chose to mirror the background, which was just a mouse animated. For the glitching cursed letter I made for the background, I combined a lot of effects together: Grid cloner, shift glitch, and trails. The good thing when trying to play with the effect is when I randomly found out it matches the vibes and theme.



Fig.38 Scene 2 setup in Resolume



Fg 39: Kaleidoscope



Fig 40 Resolume setup

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Fig.41 Recolored tunne in Resolume

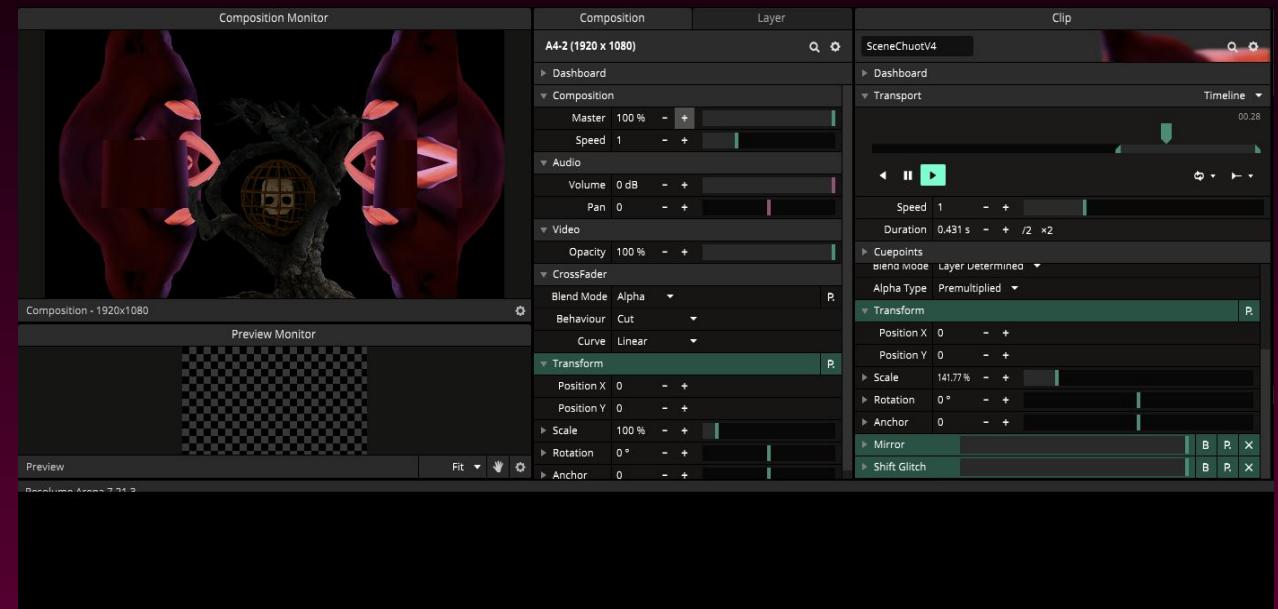


Fig.42 Mirror background

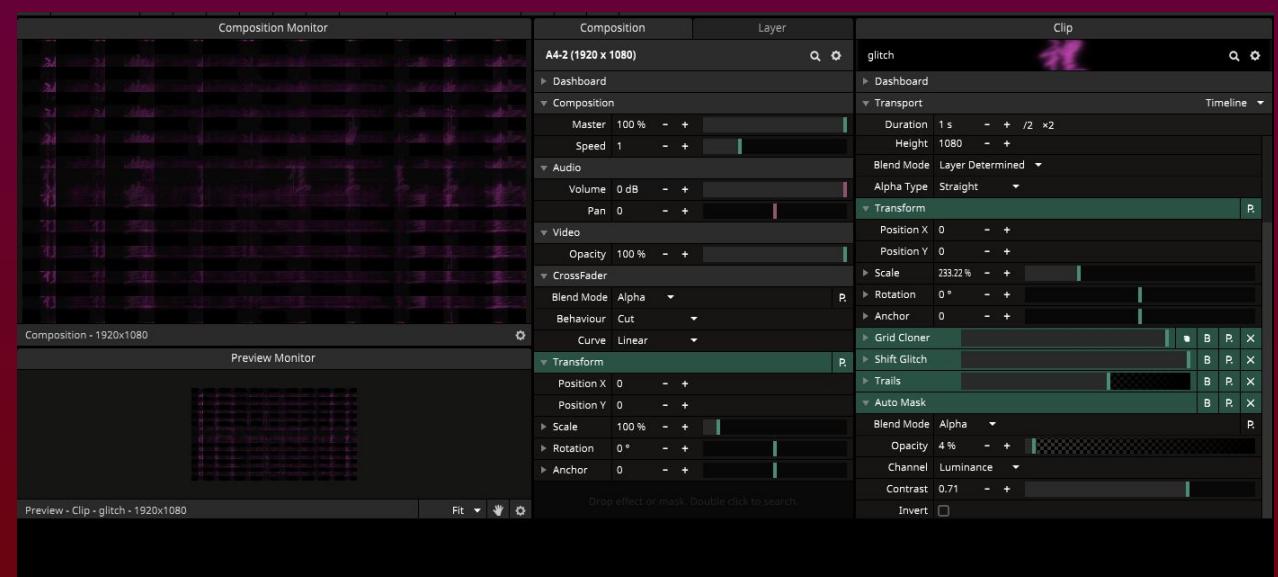


Fig.43 Glitching cursed letter

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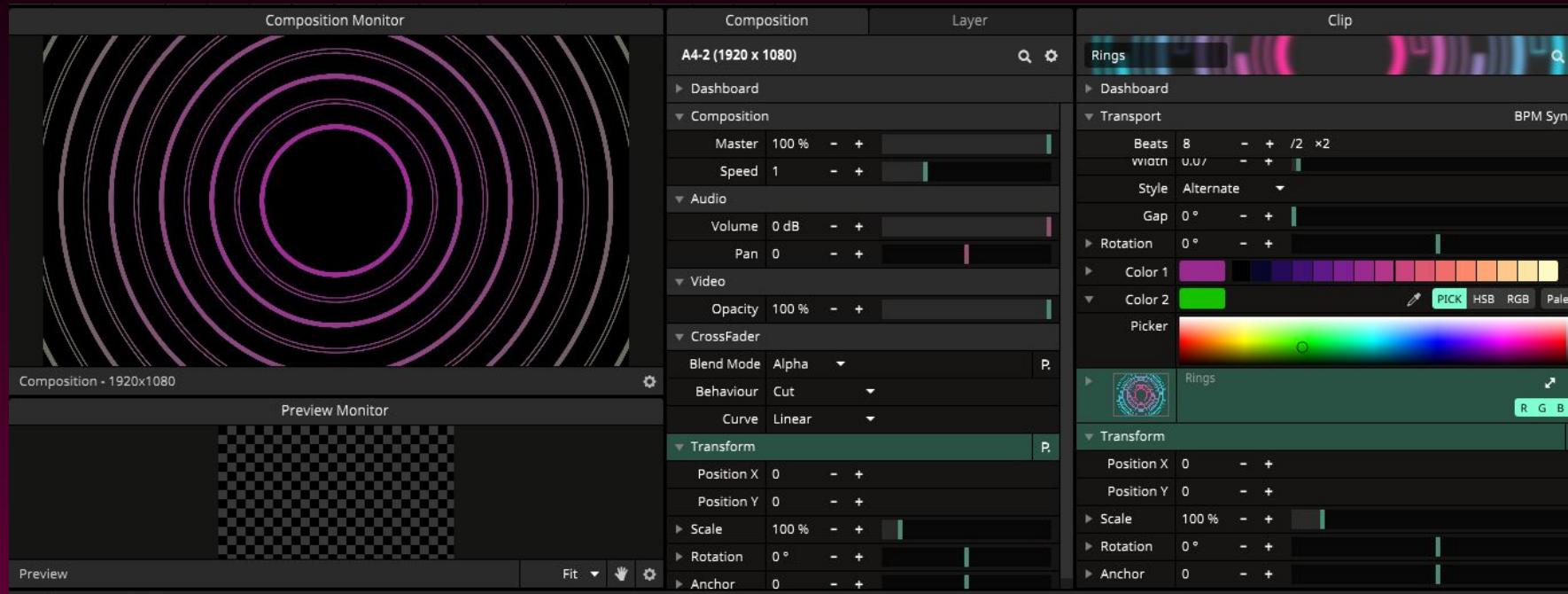


Fig.44 Rings with palette syncing

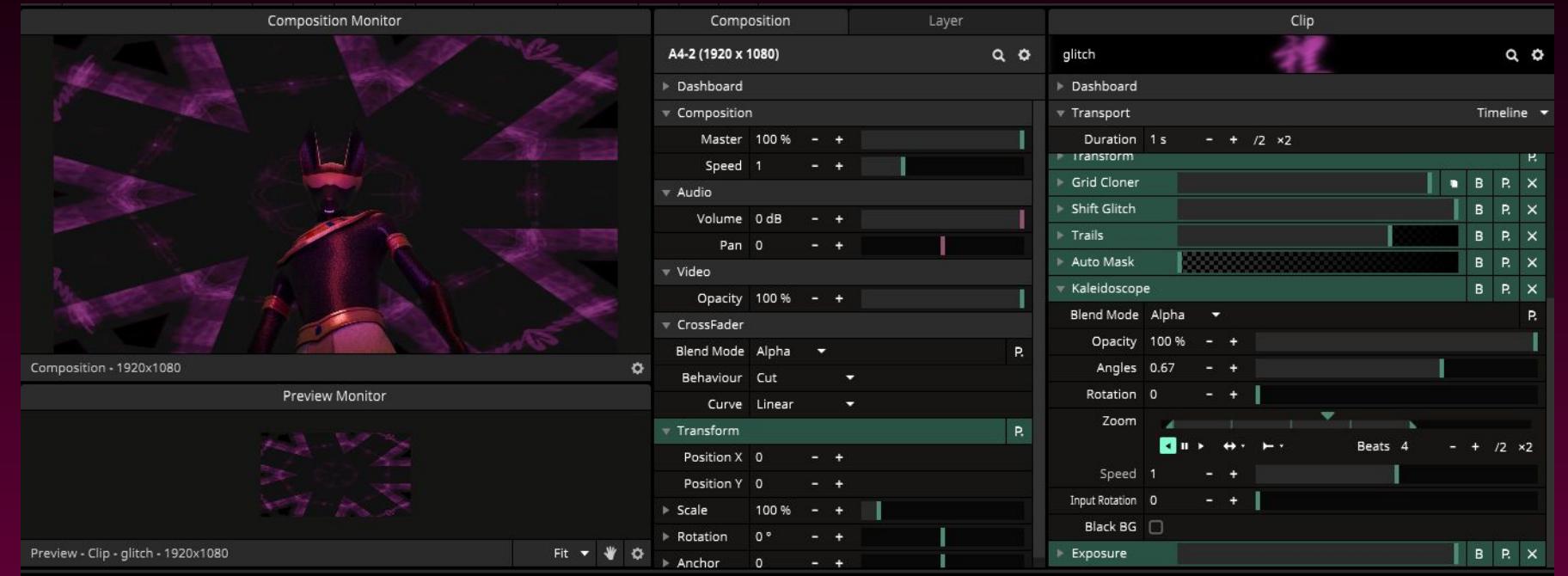


Fig.45 Kaleidoscope glitching letter

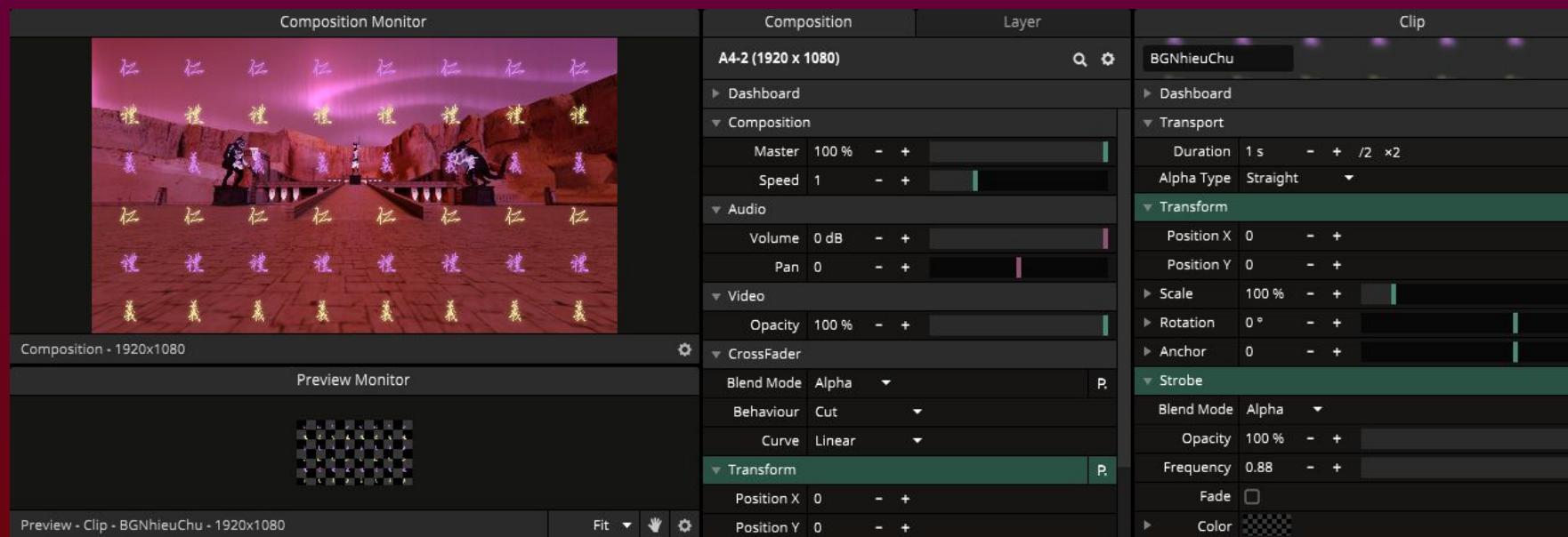


Fig.46 Strobe effect

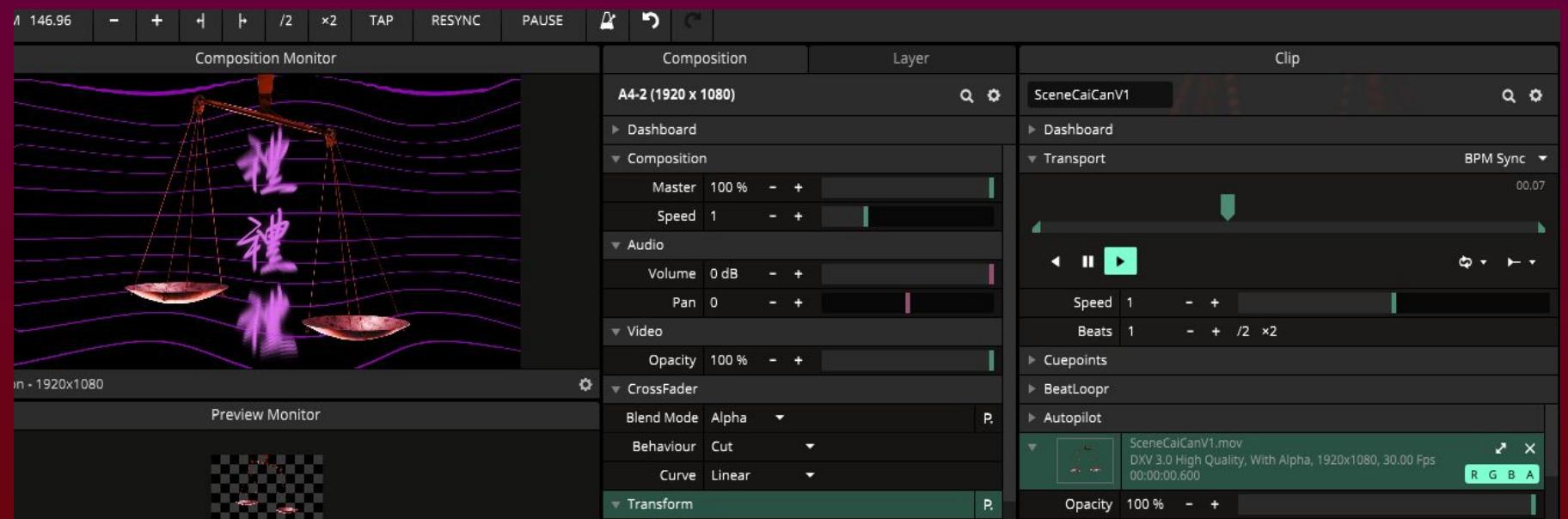


Fig.47 Scale sync with BPM

Ngu Hanh Son Team

# Roles

## **Nguyen Anh Khoa**

3D Motion Designer  
3D Designer

## **Nguyen Anh Tuyen**

2D Motion Designer  
Graphic Designer

## **Truong Nguyen Kieu My**

3D Designer  
Supporter

## **Trinh Thi Anh Tho**

Visual Jockey

## **Do Bao Chau**

2D Motion Designer  
Graphic Designer  
Researcher

Ngu Hanh Son Team

# Reflection

We were initially very interested in this assignment because we had the opportunity to learn, share, collaborate, and experiment with combining visual elements such as 2D motion graphics, 3D motion graphics, and visual jockey. Through 3 weeks of working together, all of us have a chance to learn from each other and improve our technique skills in Blender, and After Effects as well as soft skills such as communication, and teamwork skills.

We are delighted to be a team in this assignment. Each member had their role and all members did a great job and finished their tasks on time so overall, our working process ran smoothly. We started to choose the music and think about the concept very soon when we were still running A2 so we will have more time to produce assets. However, during the project, we encountered many difficulties in finding assets that fit the concept, as well as in setting up the lighting in a way that could convey the right feelings to the audience, such as eeriness or grandeur. Additionally, we also had issues with UV wrapping, which caused the material to distort and take lots of time to fix. In the 2d animation process, we also encountered several problems, especially when rendering. The video format needed was mov, high quality with alpha, but the composition background setting should also be black or else it would appear grayish in resolute (despite being transparent). Besides, it is important that the Blender animation and the After Effects animation have similar fps and settings

Overall, we are very satisfied with the outcome and hope that we can be a team in the future.



Fig.1 Group photo

# References

- REDCVT (2024), 'The Final Catdown (Extended) [music], FMA, accessed 4th September 2024.  
<<https://freemusicarchive.org/music/redcvt/the-final-catdown/the-final-catdown-extended/>>
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