



# Animation for Games

Week 9

## Character Animation: Characters Interaction

# Animation for games

## Characters Interaction

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Warcraft - Chieftain Durotan vs Gul'dan fight scene

# Animation for games

## Aims for this session

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- Understand how characters interact;
- Learn the creation of expressive character interactions using a rigged character.

# Animation for games

## Characters Interaction

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Each character needs to communicate effectively, even without verbal support, which means that it must be done/expressed through the poses, which move in a sequence through space and time, and at a specific rhythm – timing – thus, generating a meaningful motion.

# Animation for games

## Characters Interaction

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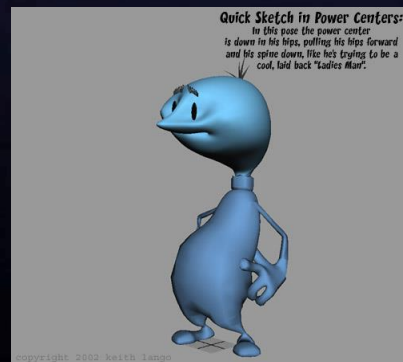
Monsters Inc. - Tricking Mr. Waternoose

## Characters Interaction

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Interacting involves a negotiation of the status quo (status transaction), which reflects the Power Centre of each character.

Remember:



3D sketch of Power Centre (Lango 2002)

This concept is like a magnet that leads the body or determines the posture of the character. The movement tends to be led by the part of the body that is under the influence of the *power centre* spot. It can shift during the action.



# Animation for games

## Characters Interaction

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Monsters Inc. - Tricking Mr. Waternoose

# Animation for games

## Characters Interaction

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Two characters interacting don't move at the same time – one acts and the other reacts, and vice-versa.

Make sure that one character always reacts in response to the action of another; and it usually happens before the action is finished.



# Animation for games

## Anatomy of a fight

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- How do people move when fighting?



Warcraft - Chieftain Durotan vs Gul'Dan fight scene

# Animation for games

## Anatomy of a fight

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- Watch it in slow motion



... and analyse it in detail

# Animation for games

## Anatomy of a fight

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- Another example



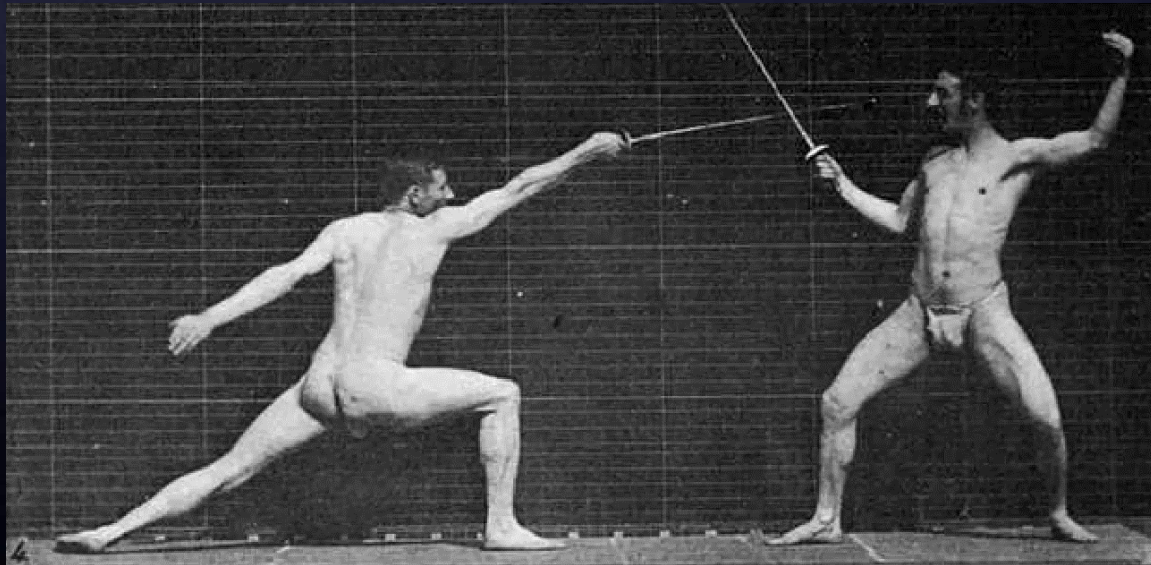
CREED 2 - CREED VS DRAGO (FINAL FIGHT)

# Animation for games

## Anatomy of a fight

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- Another example



Eadweard Muybridge



# Animation for games

## Anatomy of a fight

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- Search for different references



The tension must be expressed through all body parts, including the hands.



Actor: Lucilla Hoshor - Photo © Bryn Potter 2004

# Animation for games

## Anatomy of a fight

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- Break down each action into its main poses



Can you identify the line of action in each pose?

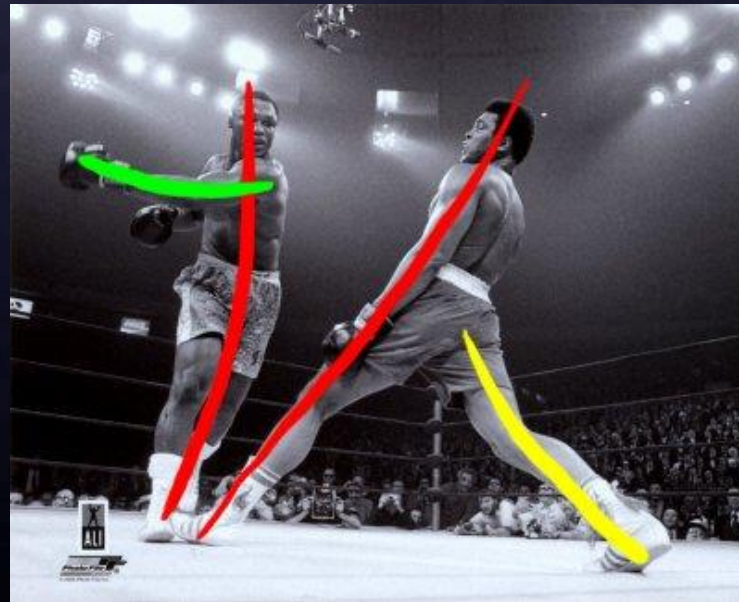


# Animation for games

## Anatomy of a fight

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- Break down each action into its main poses

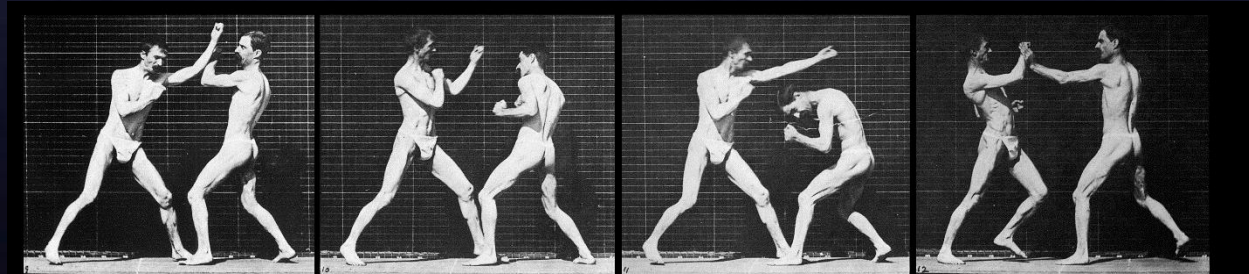


# Animation for games

## Anatomy of a fight

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- Break down each action into its main poses



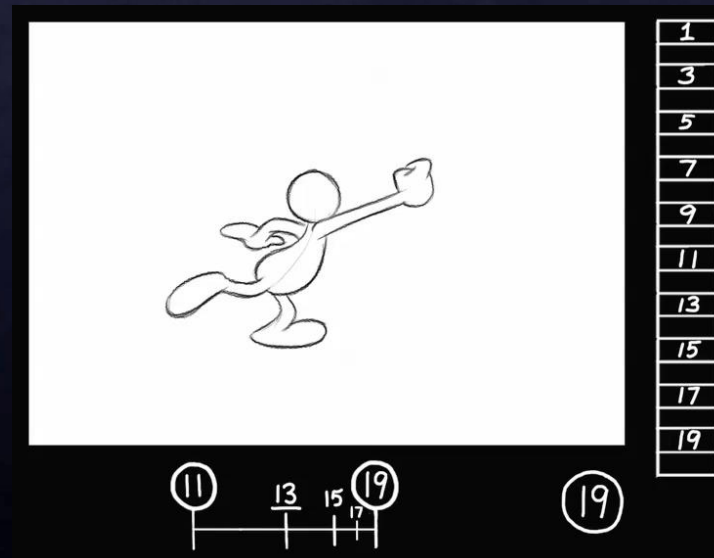
Eadweard Muybridge

Ask yourself: are these poses expressive enough?

# Animation for games

## Anatomy of a fight

- Break down each action into its main poses



by Eric Goldberg

# Animation for games

## Anatomy of a fight

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- How do people move when fighting?
  - Quick and violent moves;
  - Leaning forward and backwards, and to the sides;
  - Twisting the torso;
  - Timing;
  - Rhythm;

# Animation for games

## Anatomy of a fight

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- What does the body express?
    - Tension (physical and psychological);
    - Aggressiveness;
    - Defiance;
    - Submission;
    - Pain;
- Emotions**
- Anger;
  - Fear;
  - Sadness;
  - Happiness;
  - Surprise;
  - Contempt;

## Anatomy of a fight

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- For the character to express those attitudes, feelings and emotions, you need to create good poses.
- To achieve that purpose, make use of the previously discussed 4 concepts:
  - Power centre;
  - Line of action;
  - Contrapposto;
  - Serpentine line;



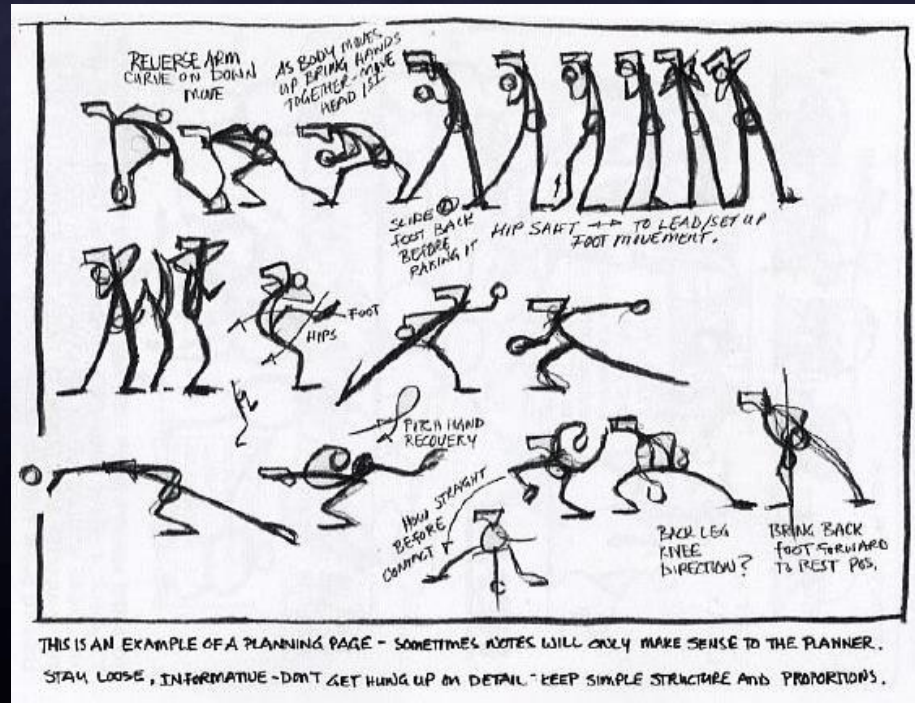
## Animation planning

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- Sketch the key pose and other main poses of each action or reaction as Thumbnails, to capture the essence of the action, the attitude, the emotional state. The small size helps to avoid the temptation to add detail, because portraying the action is more important than creating a finished drawing. The use of a thicker pencil or pen also helps.

# Animation for games

## Animation planning



in *Simplified Drawing for Planning Animation*,  
by Wayne Gilbert (1999), page 31

## Animation planning

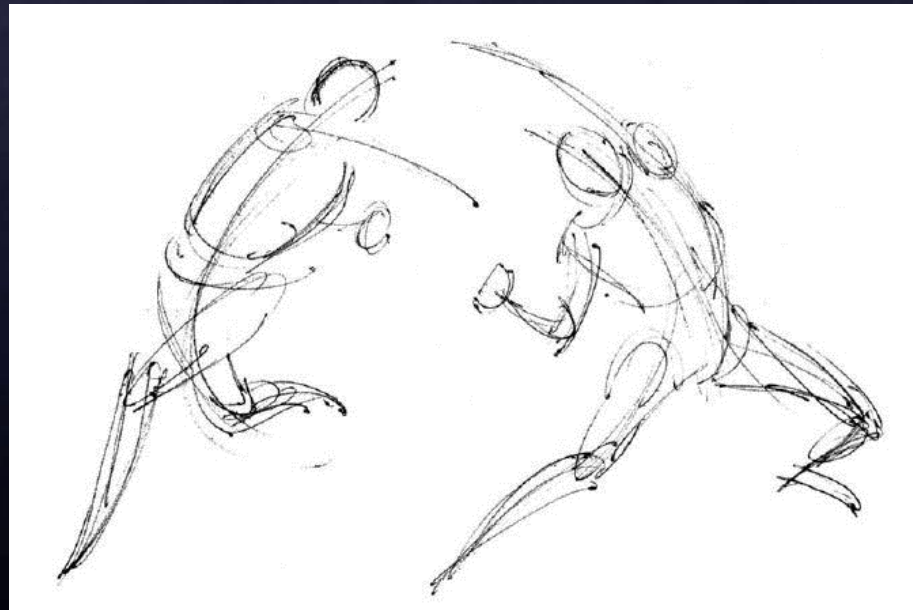
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- Start with the imaginary Line of Action, as the first step to define the structure of the pose. Focuses on the thrust or pull, the force that drives the main body. Try to emphasize the tension.
- Then add the representation the feet and legs in a way that supports (or is consistent with) the body in that pose. Next, add the hands and arms. Doesn't forget the head, of course.

# Animation for games

## Animation planning

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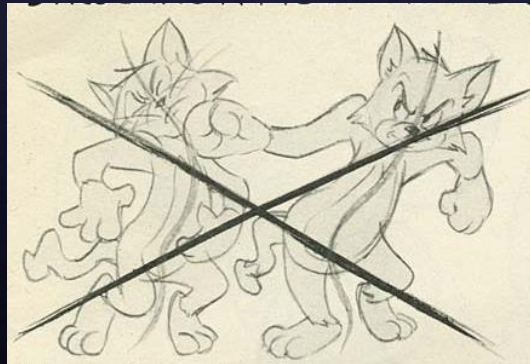
in *How to Draw Comics...*, by Stan Lee

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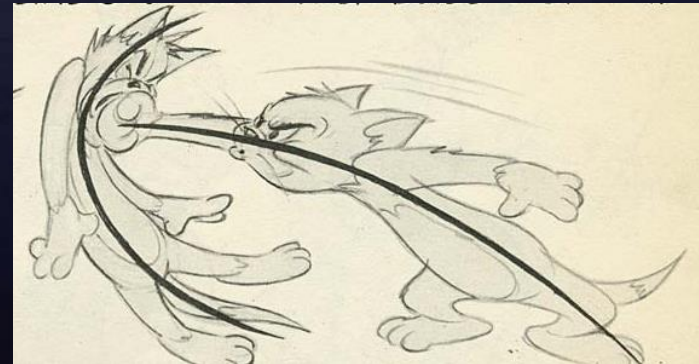
## Animation planning

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Observe this example by Preston Blair:



Don't do this!



Do it this way, for example

by Preston Blair

# Animation for games

## Animation planning

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- Don't focus on facial expressions but on the whole body acting, in order to convey the expression – Body Expression.





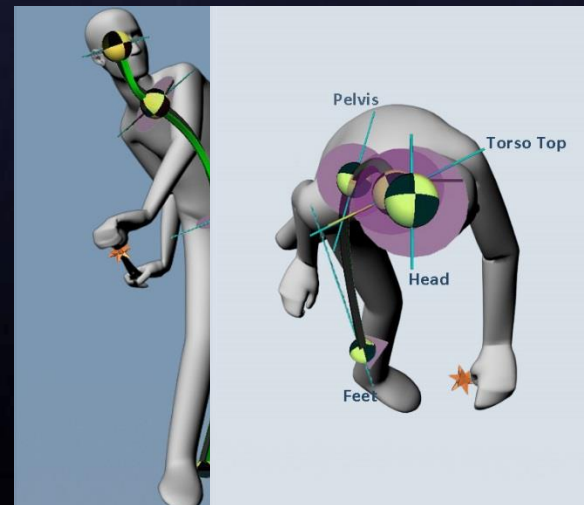
## Animation planning

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- Then, repeat the process to sketch the beginning of the action – anticipation;
- Then, the follow through and/or the overlapping action, after the impact, for example;
- Then, the movement back to the initial position, or to the idle pose;
- The idle pose, should also be planned, of course.
- Then, follow a similar process for the reaction.

## Character Interaction Animation

- Now, in Maya, create the poses as planned in the thumbnails, following a similar approach as for the creation of the thumbnails but this time make sure you follow also the rationale of the other 2 concepts – *Contrapposto* and *Serpentine line*.



# Animation for games

## Next step

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Practice animating an action and a reaction

## Questions?

