

COMM2752

LIVE VJ  
THE ANGLES  
PERFORMANCE

RMIT UNIVERSITY VIETNAM  
SCHOOL OF COMMUNICATION AND DESIGN

# VINAUNAUTHORIZED

There is a fact we need to agree on: the Vietnamese are the best at evading the law. To run a country, the government promulgates a lot of different rules. And every single day, every time I look around, I see that some laws are broken. It happened so much that the mistake—the illegal, the unauthorized—became a new rule and standard, a new authorization.

With those ideas, we, Giang's Angles, come up with the combination of two keywords, 'Vina' and 'Unauthorized', and then we have 'Vinauthorized' as our macro theme. Our goal is to explore everything that has been 'vinauthorized' no matter whether it appears physically or digitally.

# REFLECTION

After the second review section before the rehearsal for the VJ performing, our team got together to refine our assets and set all the midi to get ready. During that period, we tend to change a variety of things in our 30-minute playing set and come up with new ideas, as well as cooperate with our DJ to gain a better understanding. For our set, we got inspiration from the "thời sự" theme. We would love to lead people to watch the VJ set under this theme, so we created a unique intro and outro.

**4K**

# CONCEPT

## THỜI TÓI

In terms of the idea, we begin by talking about our subject theme, which is Vietnam. Then, we will do research to uncover further aspects of this; finally, our Marco theme is "Unauthorized," which refers to activities that are unlawful in Vietnam. The group then has to identify each member's micro-theme. We struggled to blend everyone's ideas and figure out how to convey our best concept to the public at first because each person had an original concept. Following several weeks of preparation, we discovered that we could combine our assets using the "thời sự" template, which would make the rules easier to follow moving forward, which is the intro first, then the forecast will be the outro. Furthermore, after settling down the guidelines, we exchanged ideas with our DJ, and then we all looked through different music sets that related to "thời sự". We wanted to include the classic VTV entrance and the outro forecast music as well as incorporate them into our play.

# **Running Order (based on the track)**

Thời sự Intro

Bầu Cua

Cấm gì làm nấy

Advertisement - Lan Đột Biển

Copy Pasta (Tiếng Vina + Trong Trường Hợp)

Tranh Chấp Đất (Nhà Đấm Nhau)

Hết Xăng

Tranh Chấp Đất (Nhà Ống)

Độ xe + Đổi Xe

Lô Tô

Đua Xe

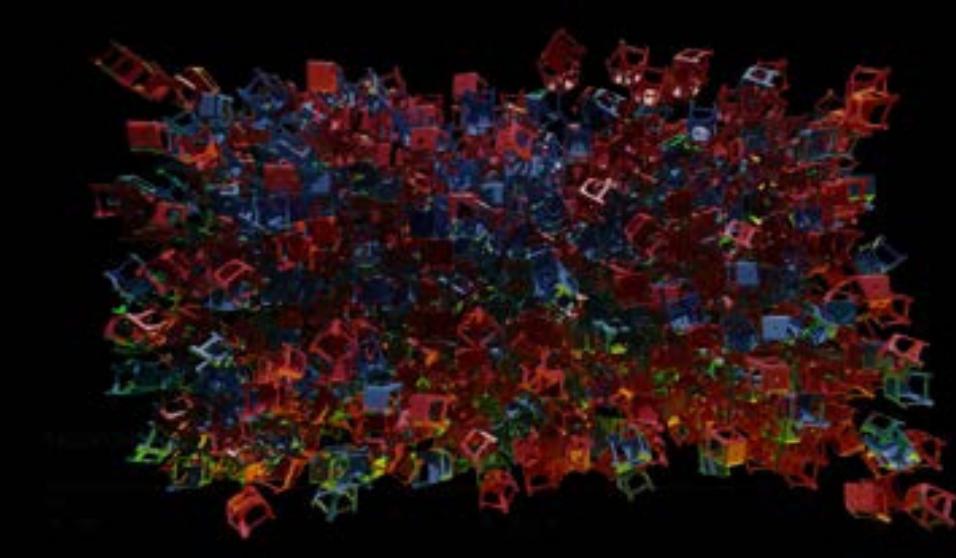
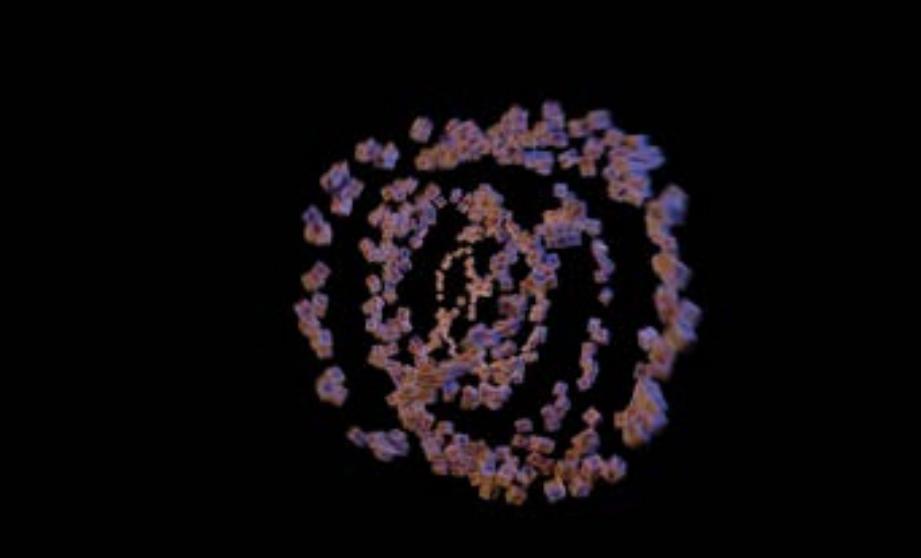
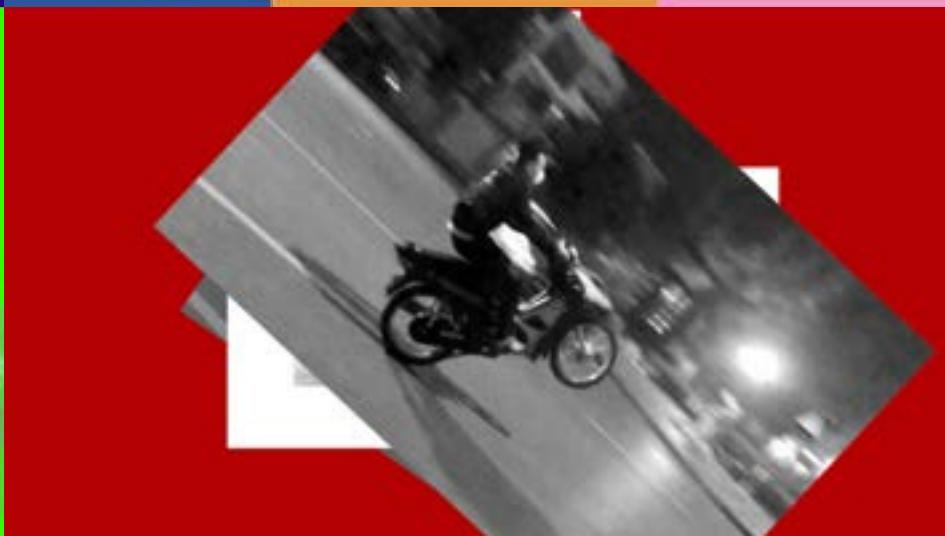
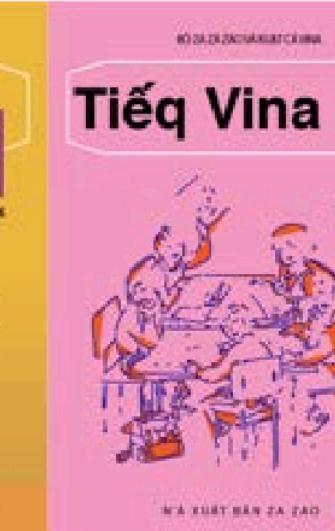
Chặt Hẻm

Đái Bậy

Build Up - Bầu Cua, Nhà Ống, Lô Tô

Climax - Bão Ghế (Chen Lấn Lề Đường)

Dự Báo Thời Tiết

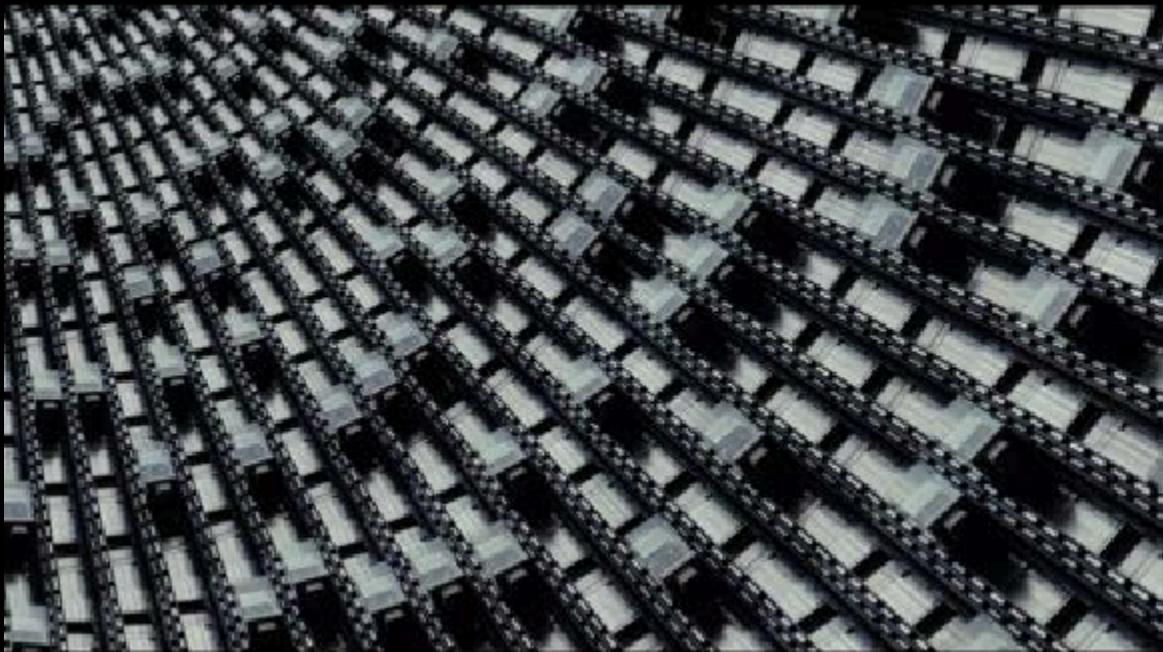


Order	Music	Visual
1	Thời sự 19h glitch	Intro thời tối
2	Intro	Xóc lợ bầu cua, xúc xắc, chiếc nón kì diệu
3	Ừ	Cấm gì làm nấy
4	BLUR	Quảng cáo
5	Fenghuang	Lan đột biến (06:20)
6	Bloody	Copy pasta + Tube house đấm nhau
7	cSWITCH x Hãy Tiết Kiệm Nước	Hết xăng + Tube house chen nhau + Độ xe
8	OOOOO	Lô tô
9	Vina	Ngồi thiền trên xe tình yêu
10	Duy Mạnh	Bầu cua đường phố + Xiềng xích cuộc đời
11	Quay xe rồ ga	Đua xe, Chặt hẻm số 8
12	Obelisk	Đái bậy
13	Bugs Life	Bầu cua
14	HOLY MOTOR	Ghế, Bầu cua
15	Bugs Life	Nhà ống, Lô tô
16	Holy Motor Encore	Bầu cua, Nhà ống, Ghế, Lô tô
17	Dự Báo Thời Tiết - outro	Cutcap + Dự báo thời tiết with credits

# TIMELINE

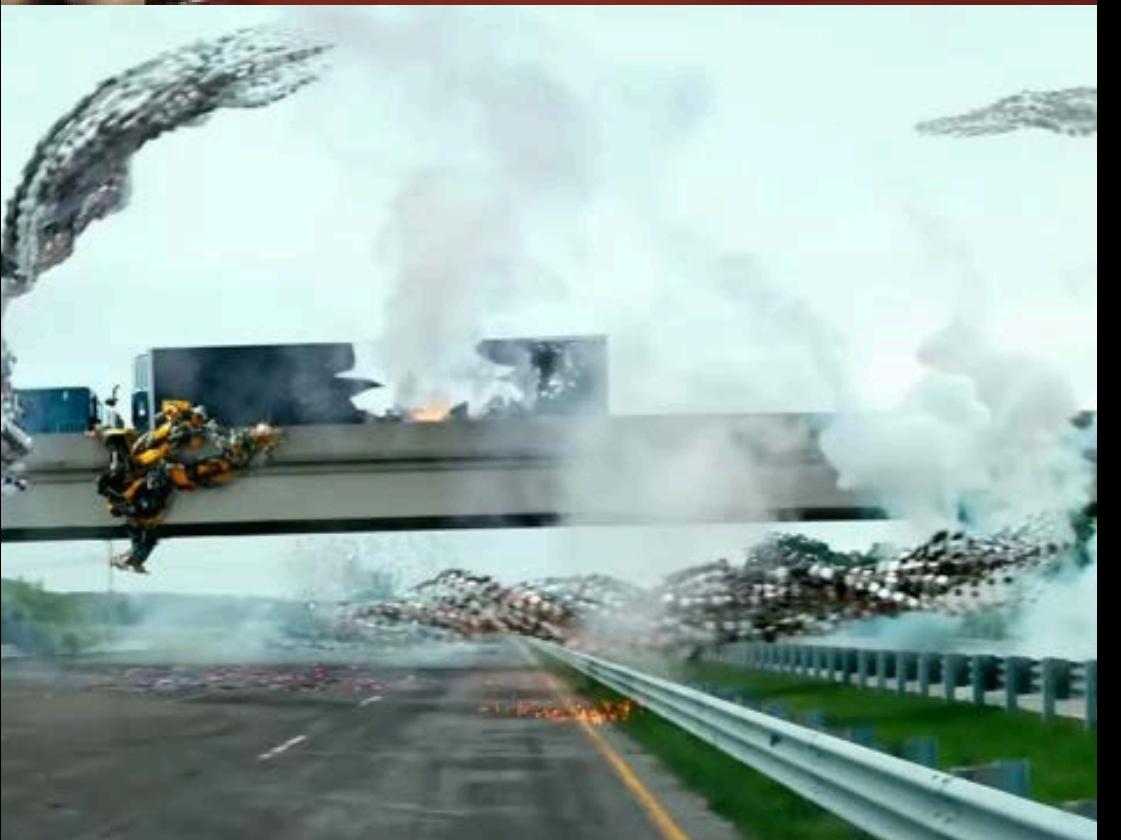
# RELATED WORKS

Because our theme will be executed as Vietnamese news, we realized that news spread on TV is pretty random, just like Nyjah's music, our micro themes, and our visuals, so we don't have to change our visuals much to match each other. But here are some of the inspirations for our visuals



Trong trường hợp nhóm này bị điều tra bởi các cơ quan trực thuộc Bộ Công an (hoặc các tổ chức chính trị tư pháp vụ cho nhà nước CHXHCNVN), tôi khang định mình không liên quan tới nhóm hoặc những cá nhân khác trong nhóm này. Tôi không rõ tại sao mình lại có mặt ở đây vào thời điểm này, có lẽ tài khoản của tôi đã được thêm bởi một bên thứ ba.

## RELATED WORKS



# PROCESS

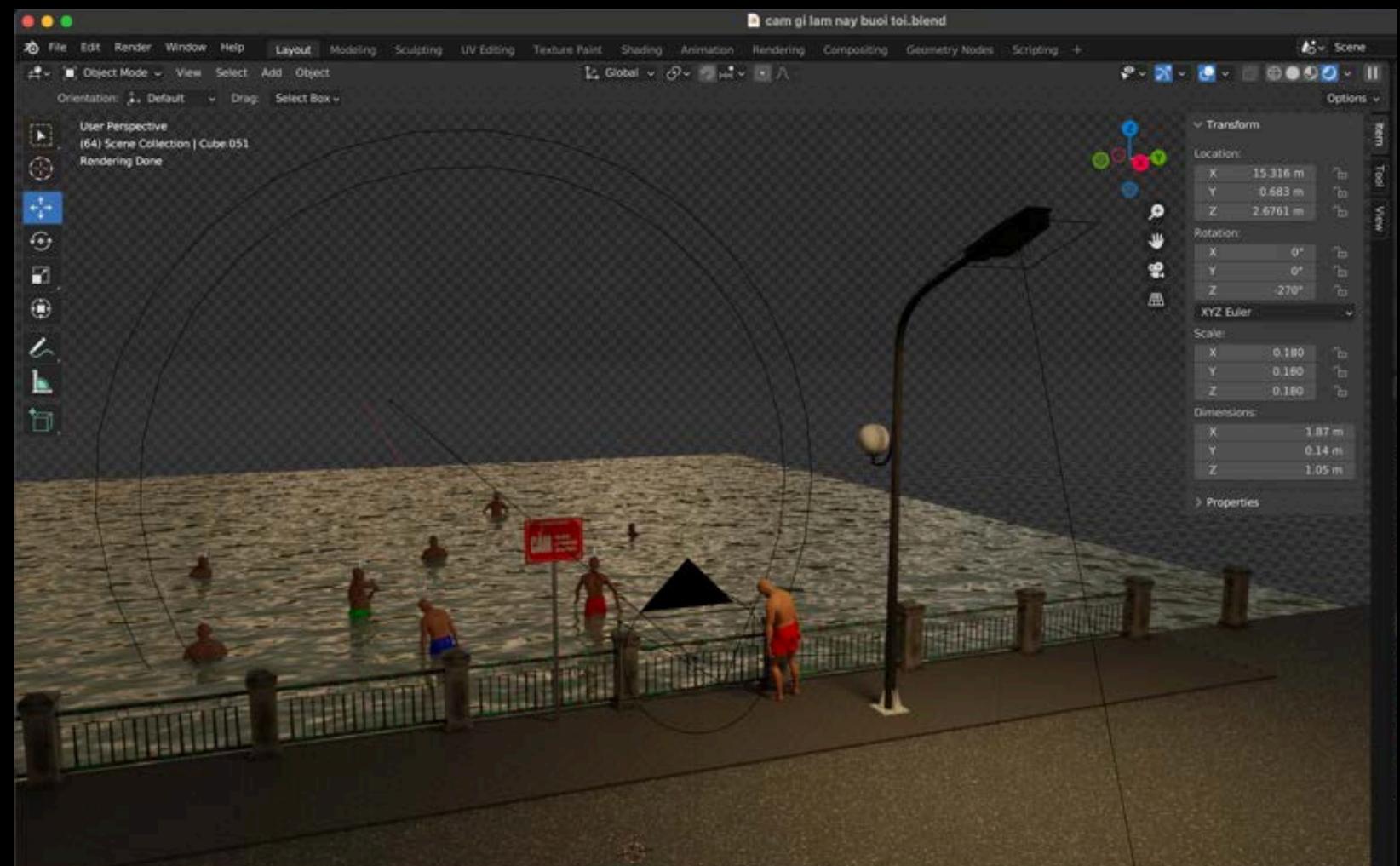
Thoi toi

We tried to mimic the font and animation of “Thoi Su” title.  
We also baked sound to F curve the rotation motion of the bowl.



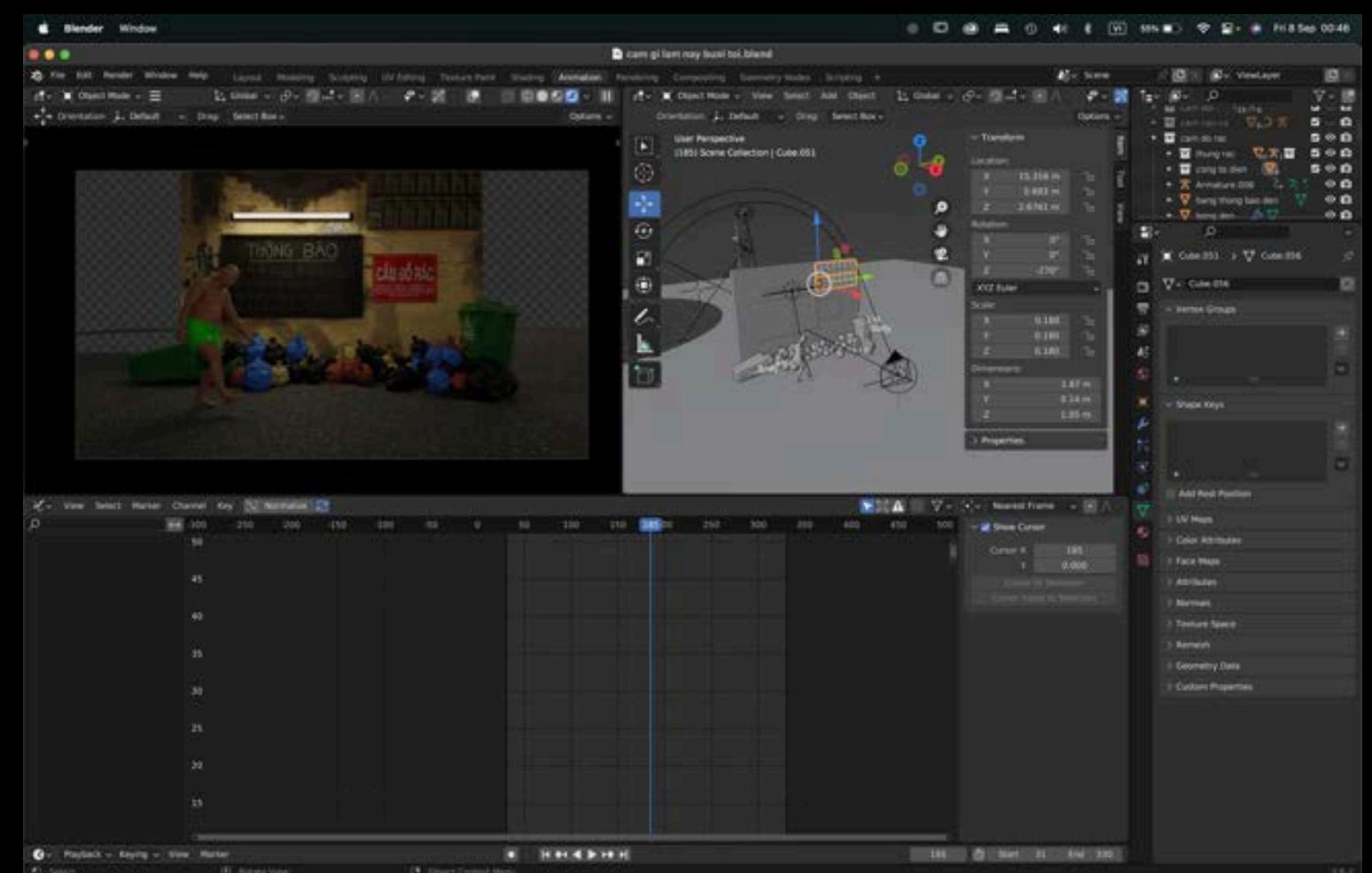
# PROCESS

Cấm gì làm này



We made a night version for the Cấm gì làm này. The scene was refined by making the public restroom and adding more details like the electric meter on the wall. The two public restrooms added were inspired by the North and the South.



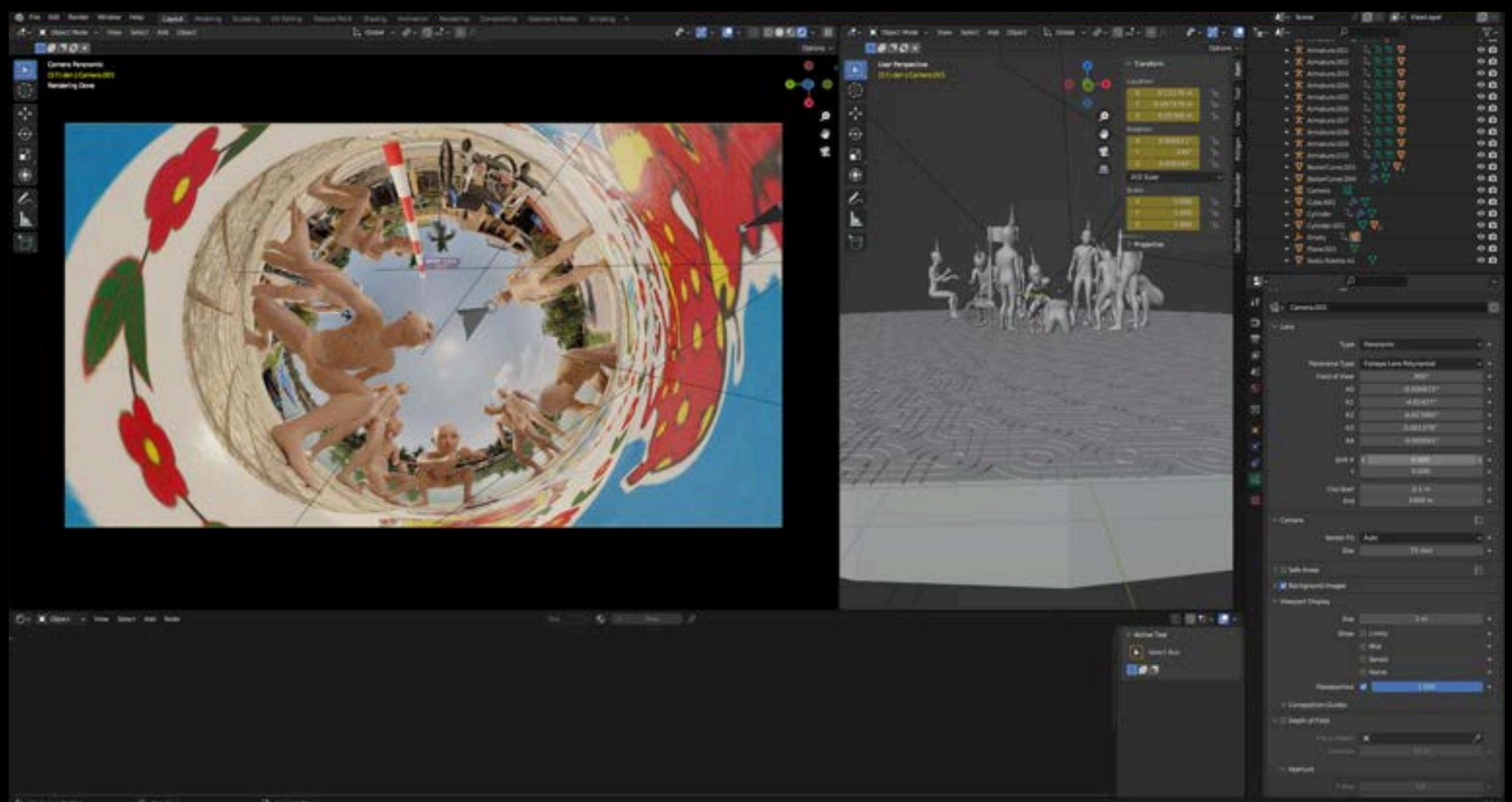




# PROCESS

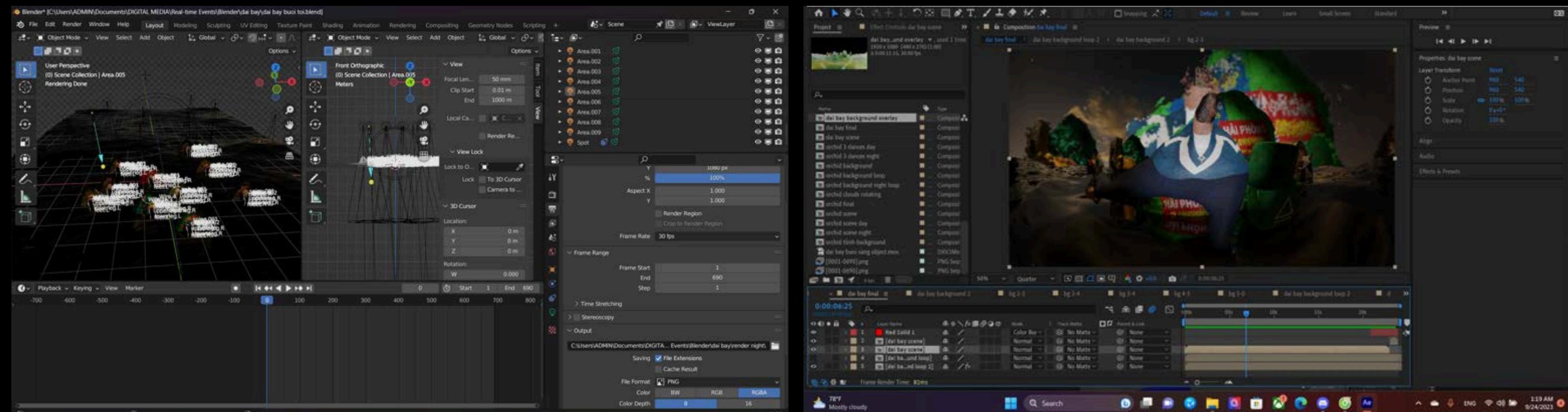
For the Bầu cua đường phố, we moved the camera further and changed from Fisheye Equisolid to Polynomial to make another version of the tiny planet with different compositions. This feels more dynamic than the original version.

Bầu cua đường phố



# PROCESS

Đái bậy



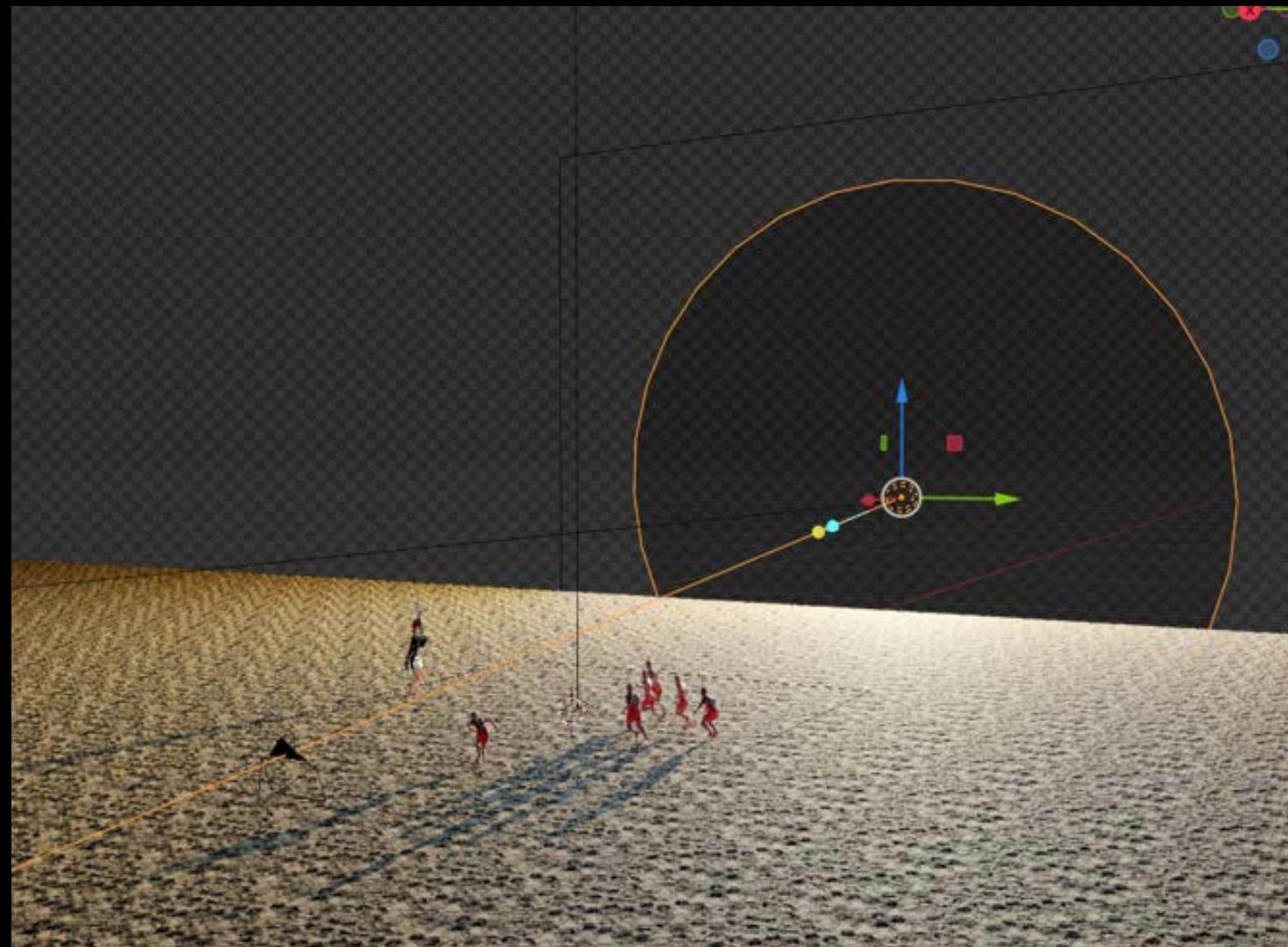
For the Đái bậy, we made a night version with a night background using the same techniques as before in A2 so we could switch between scenes

# PROCESS

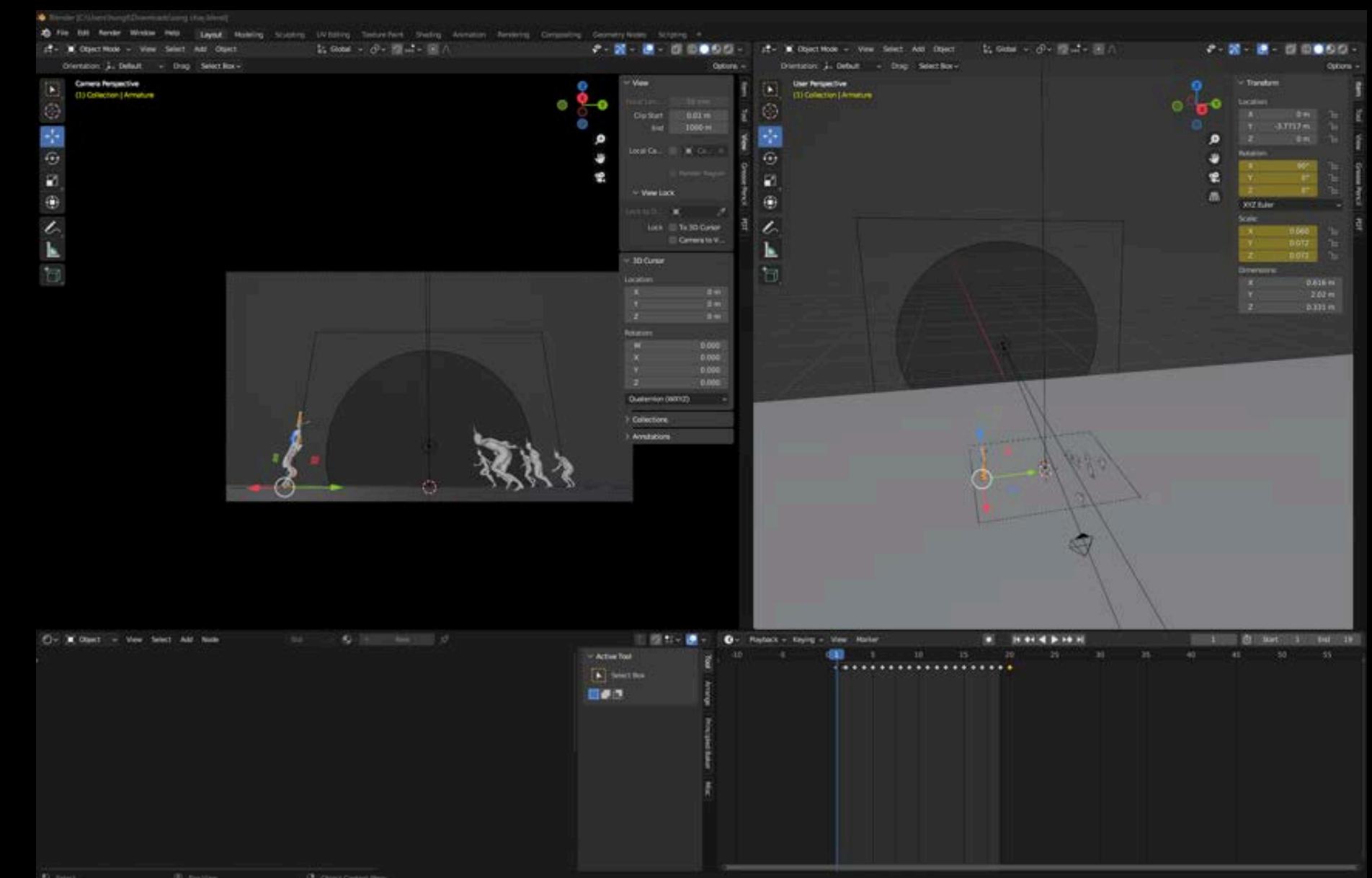
Hết xăng

For the Hết xăng, we fixed the weight paint for the fuel tank model and refined the background in After Effect to make it clear that the fuel price and the economy are declining.





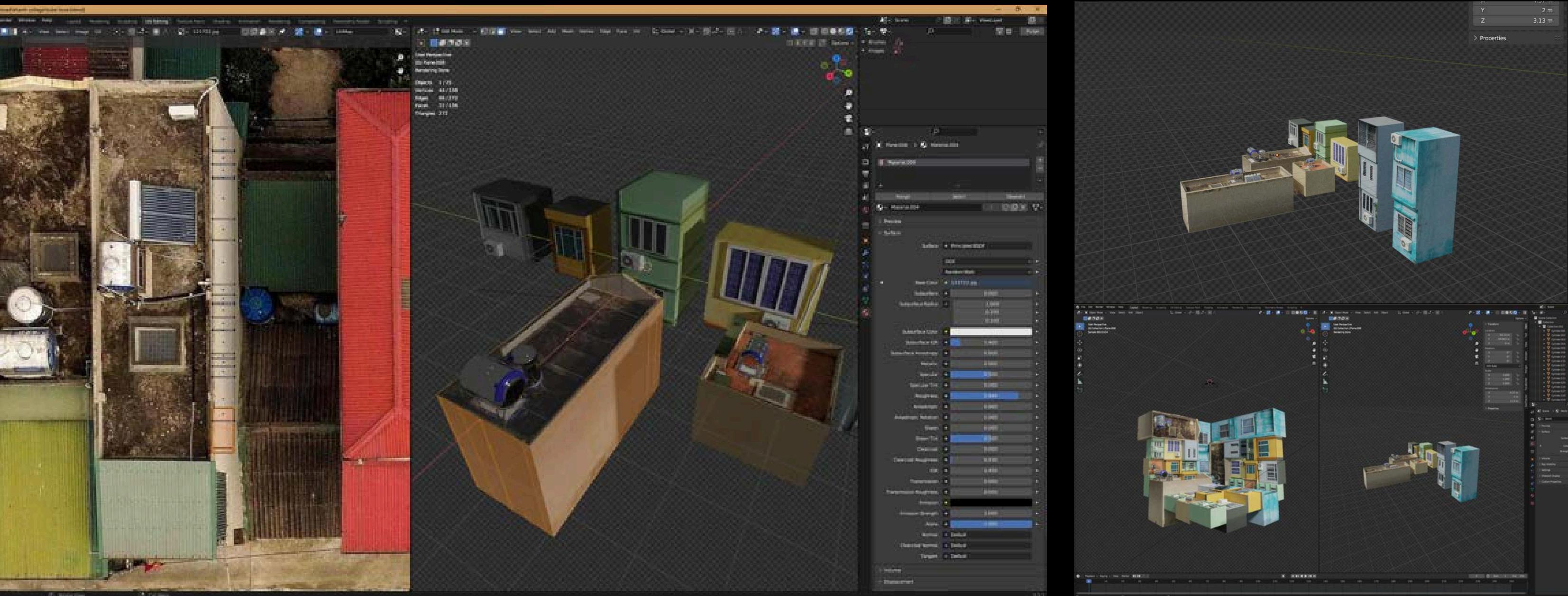
We made another scene when the fuel tank ran backward and the people chased it with their pants changing color.



In this scene, we want to make the lighting cast a long shadow of the characters on the ground. The process of figuring out and experimenting the light is very fun.

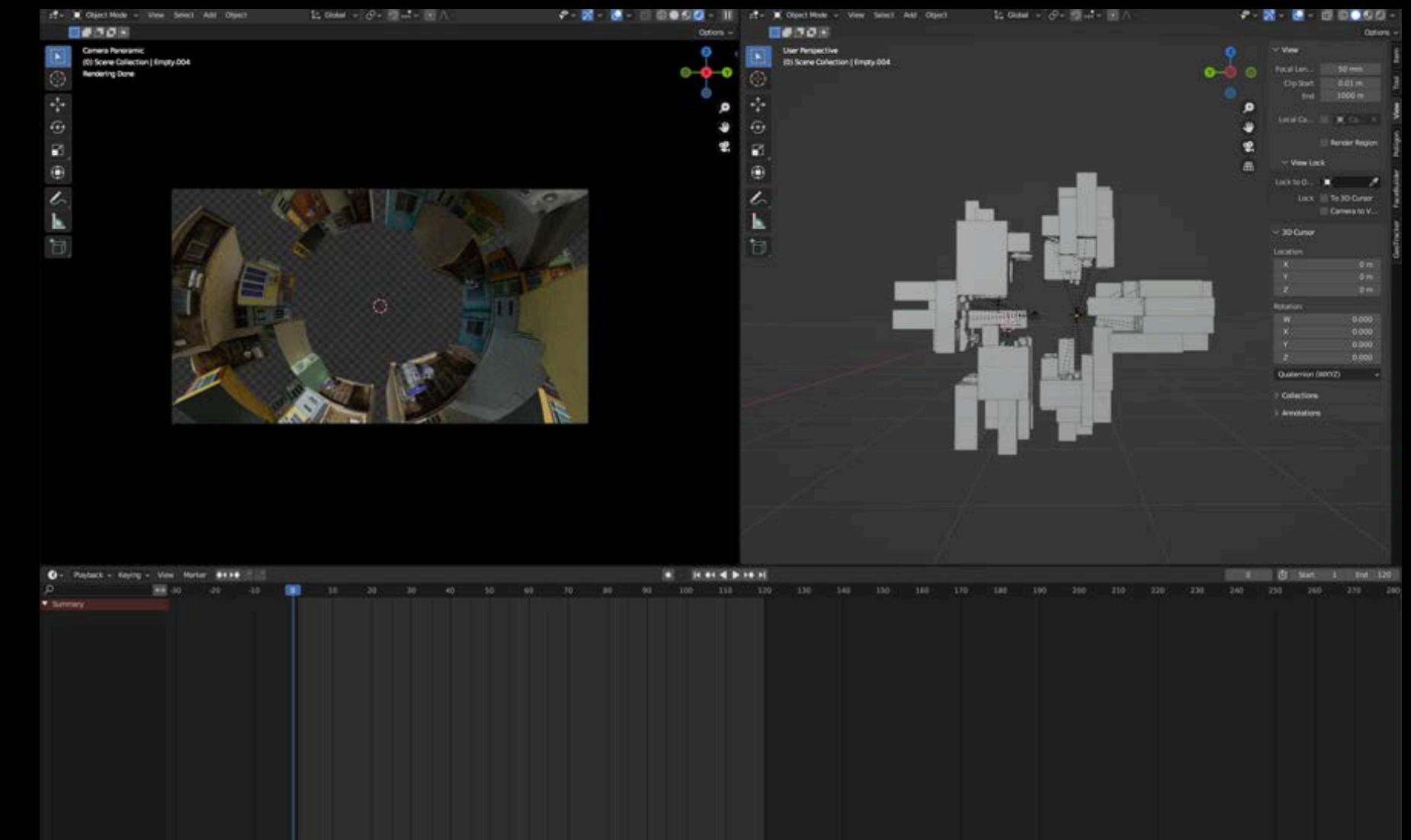
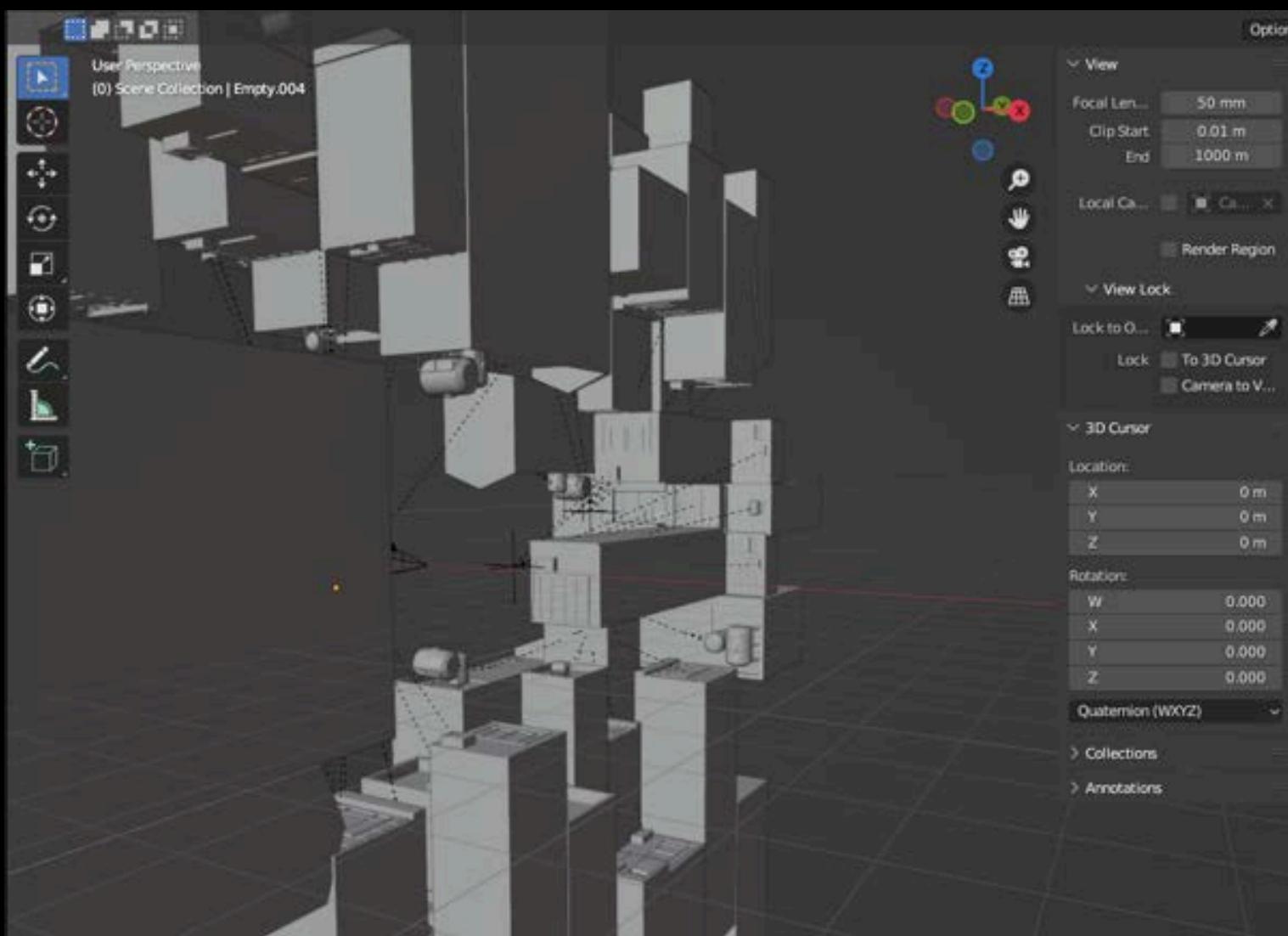
# PROCESS

We also created realistic tube houses using image textures and the water tank we modeled by hand.



Tube houses

For the animation, we made the tube house move forward and backward and placed two panoramic camera near and far from the houses.



We also create more houses to create more diverse houses.



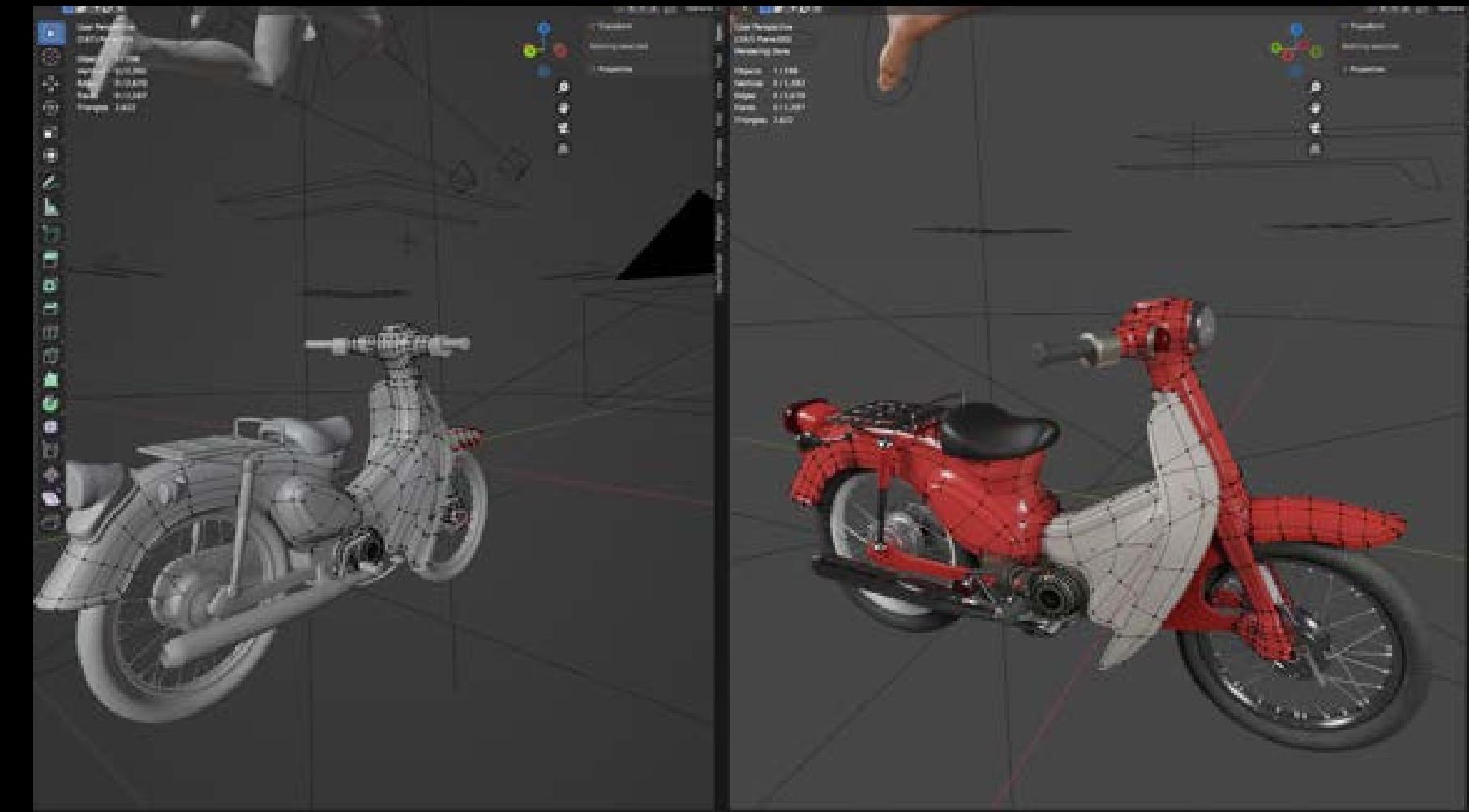
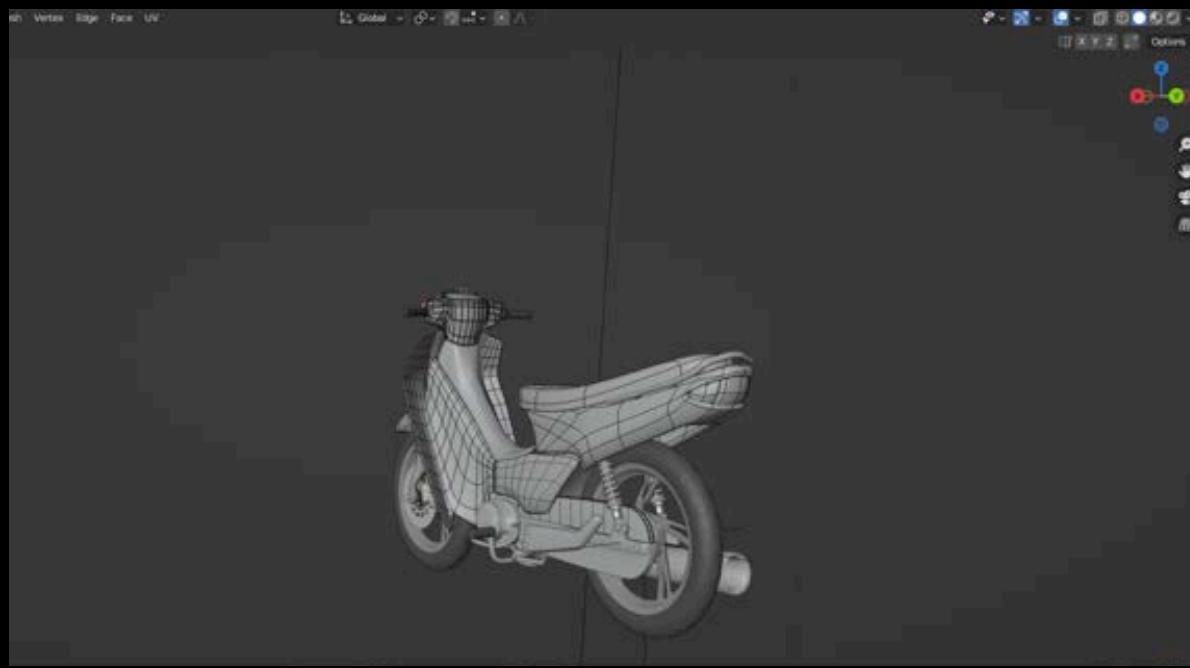
We used geometric nodes to create chaotic animation of the crowded tube house fighting each other

We also trying to do mapping in mapping in after effects for the tubehouse, to make it more dynamic in our set

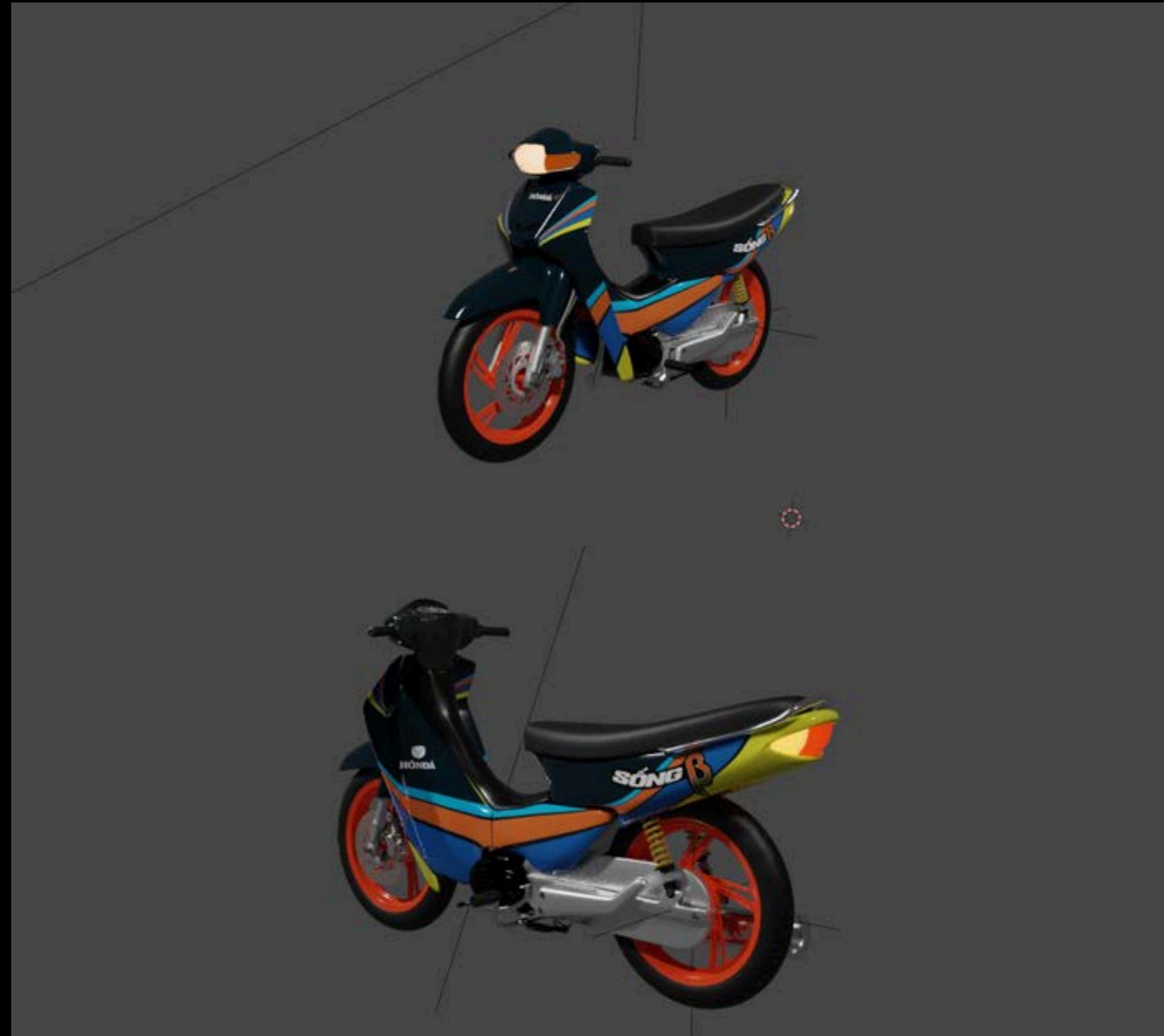


# PROCESS

Độ Xe, Đua Xe

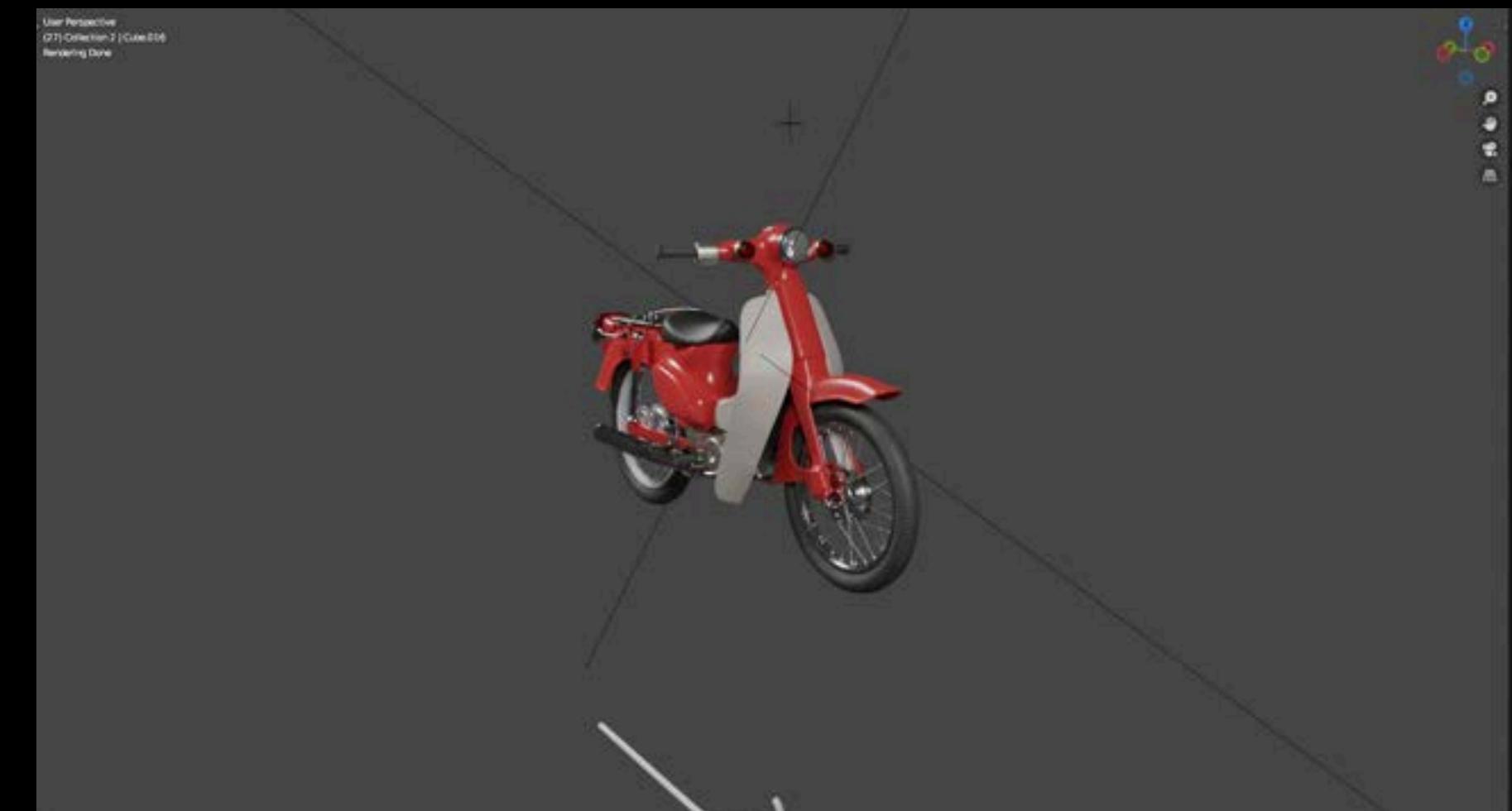


We modelled three new vehicles which is xe tinh yêu, xe wave, and xe cub. We used the engine for SH we found online and combined with the tantric chair we also found only to create xe tinh yeu.

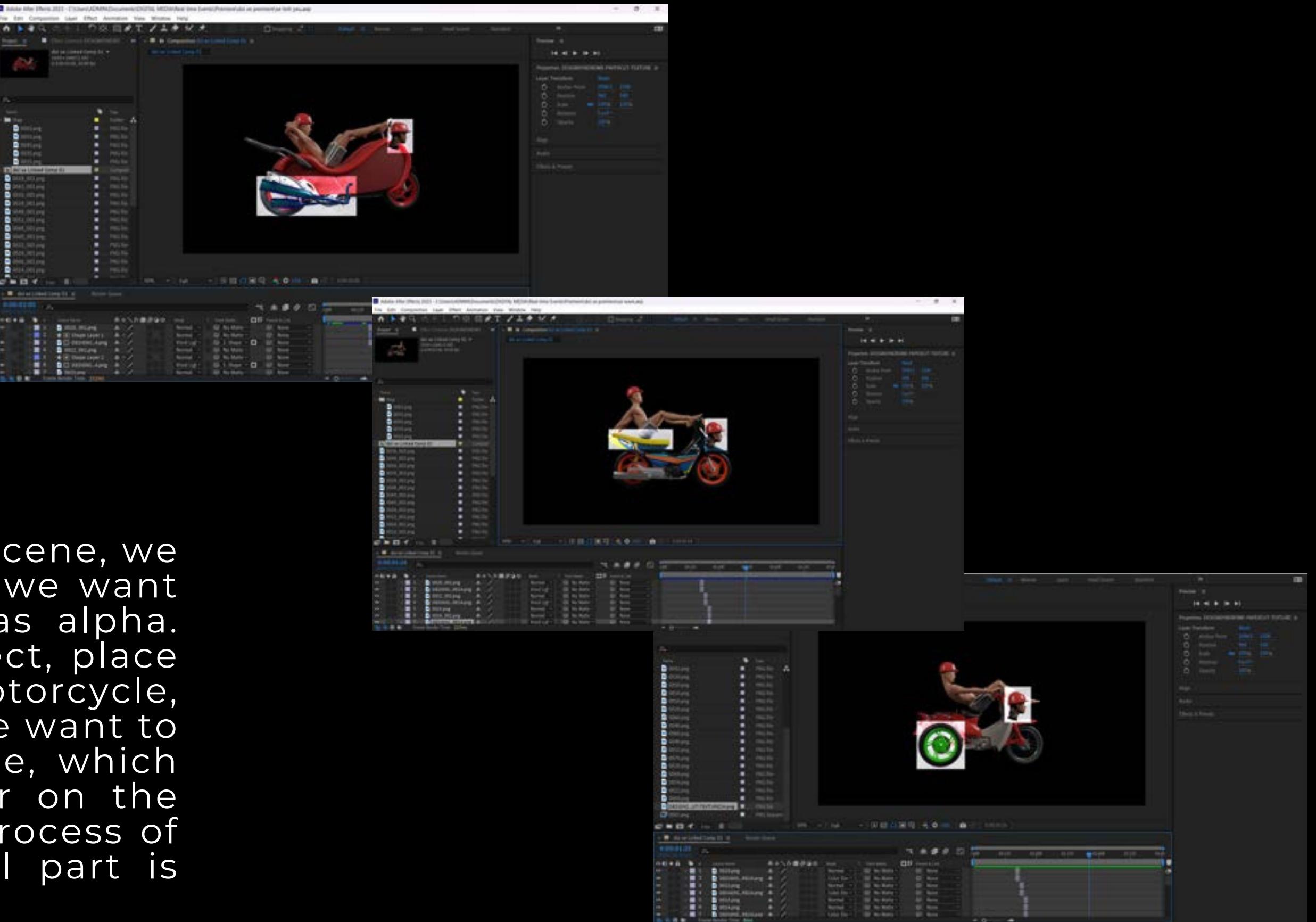


Wave: Took half from online sources and half from scratch to model this Honda Wave. Textures are fully painted in Substance Painter.

Cub: Model from scratch



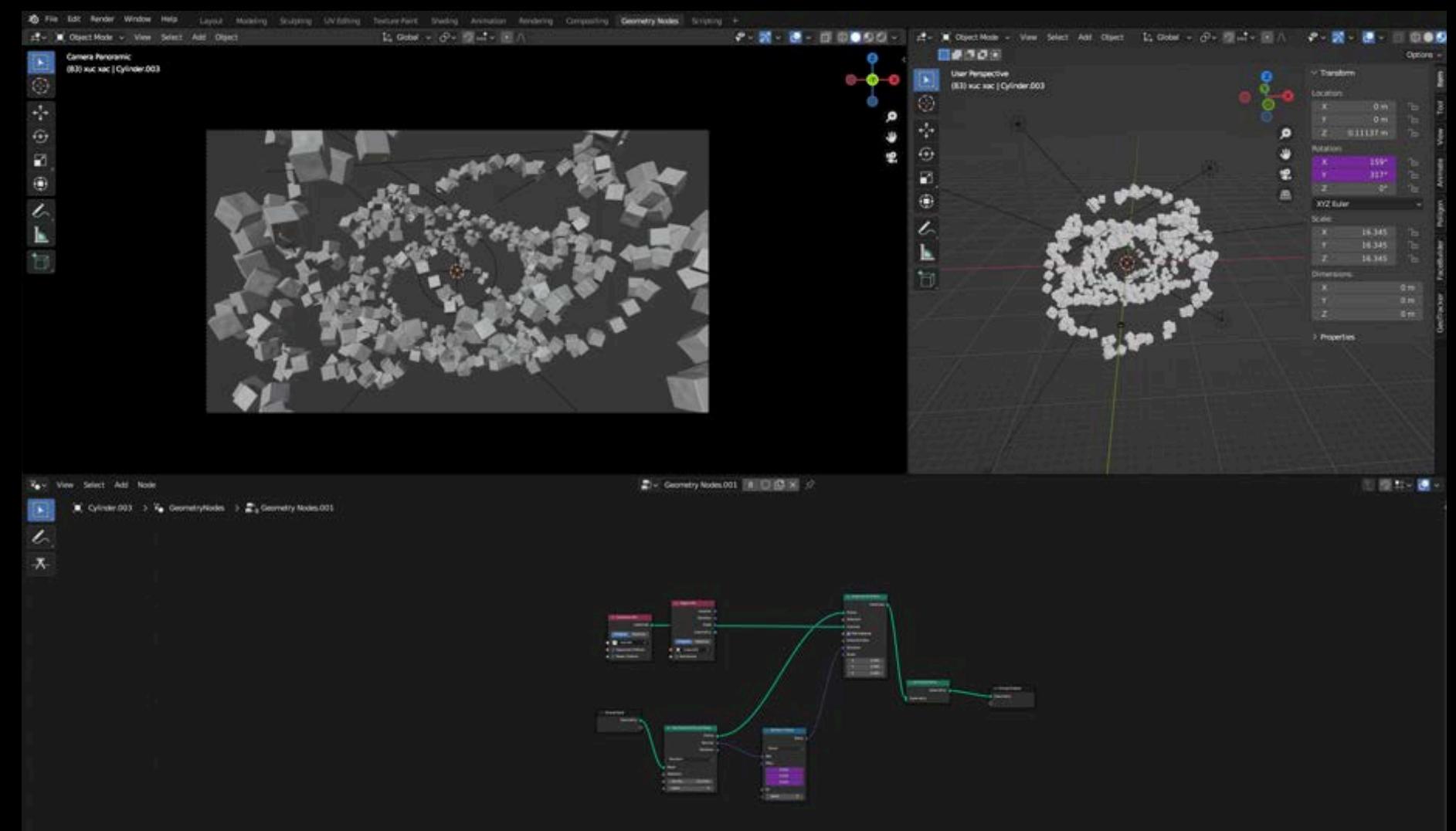
For this changing parts scene, we have to render the part we want to change individually as alpha. Then put it on After Effect, place it in the body of the motorcycle, and set the keyframe. We want to simulate collage art style, which is why we put a border on the sides of the parts. The process of rendering each individual part is very time-consuming.



# PROCESS

Using geometry node we manage to arrays the dices in a round shape. Then we duplicate this and create multiple layers of these dices to create something like an atom. Then we use drivers modifier in the random value to randomize the rotation. Lastly noise in the graph editor was used to make it more chaos.

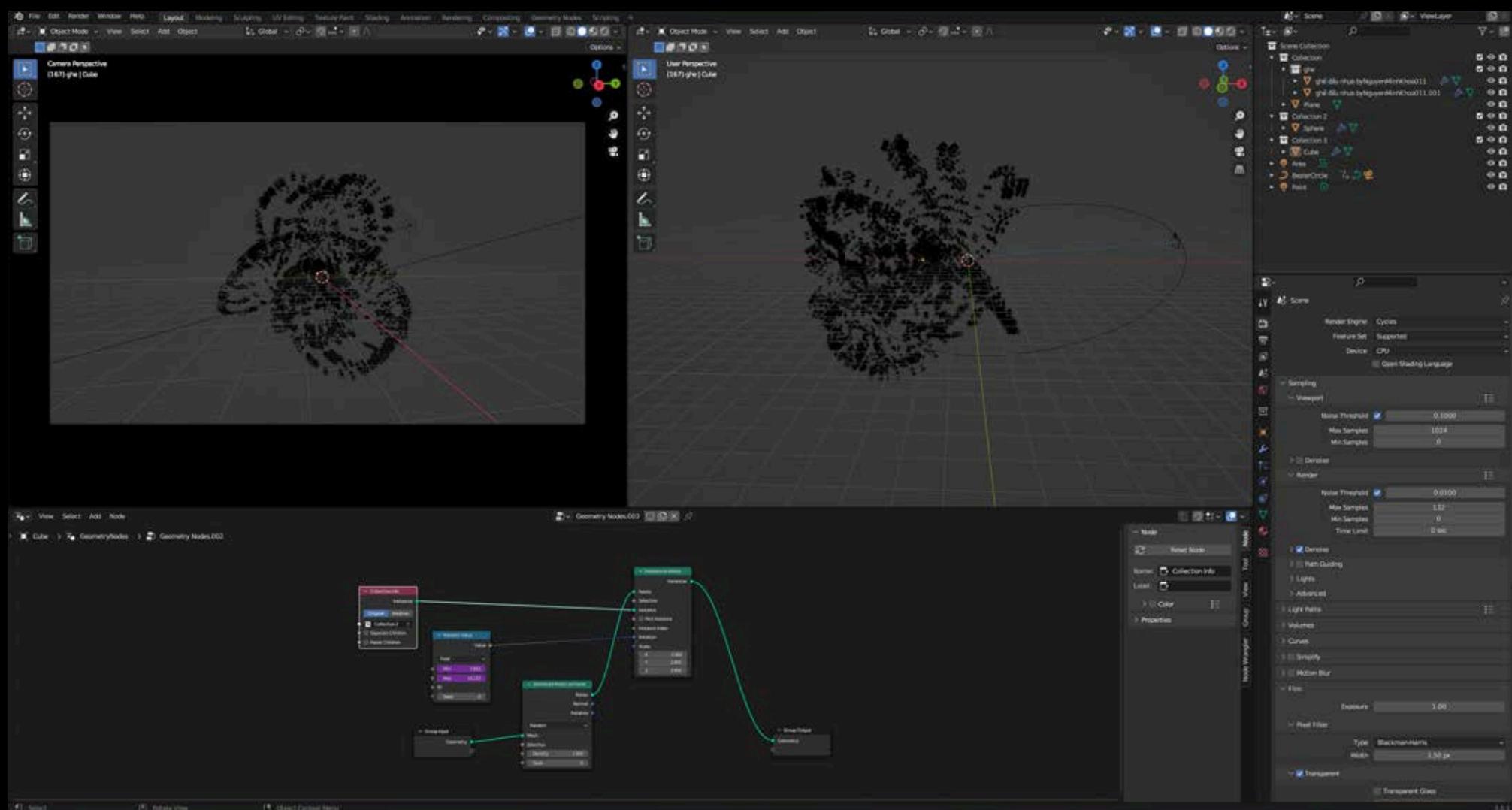
Dice planet



# PROCESS

Ghe Nhua

The technique is similiar as before  
but we make more crazier like a  
tornado for the climax.



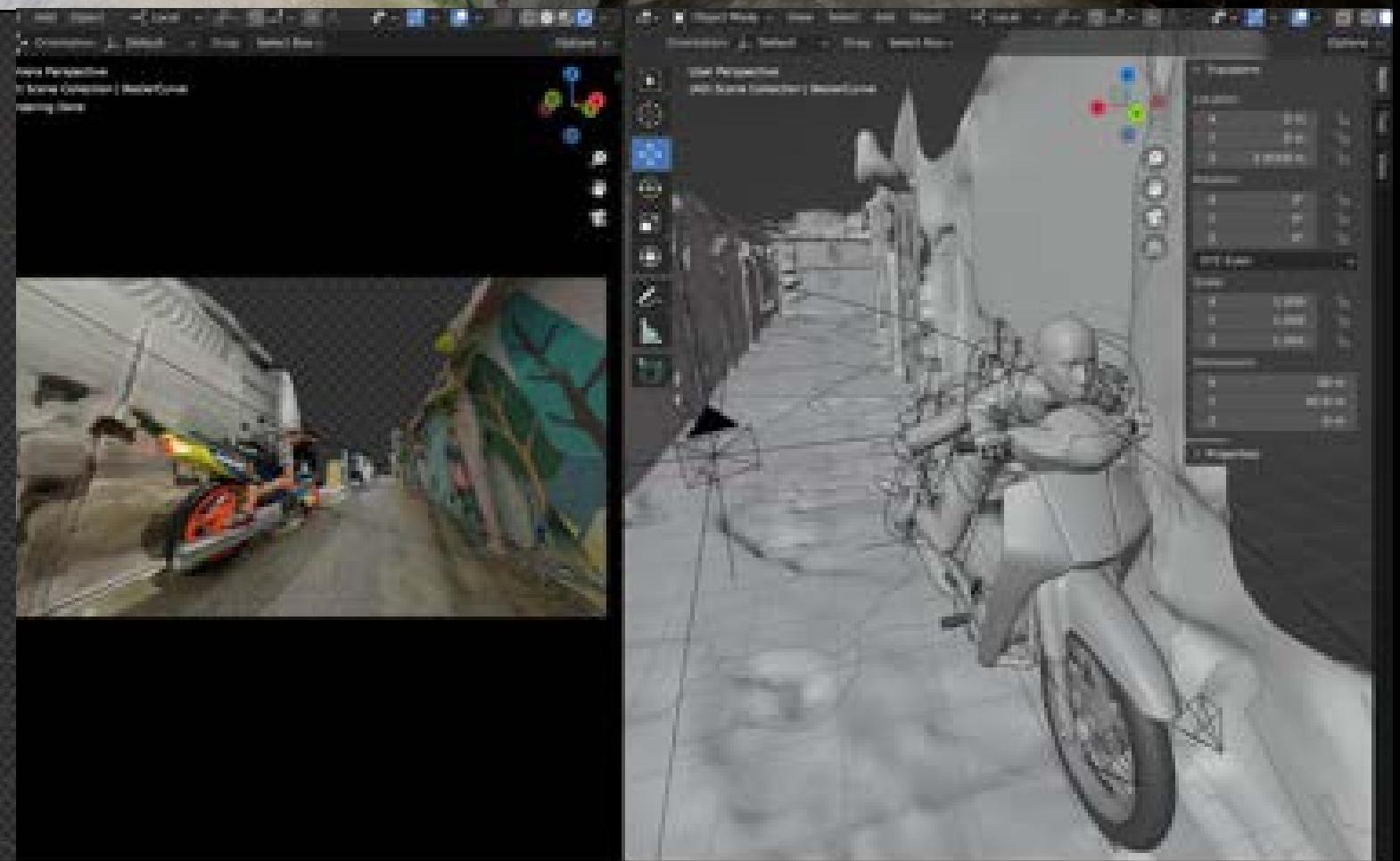
# PROCESS

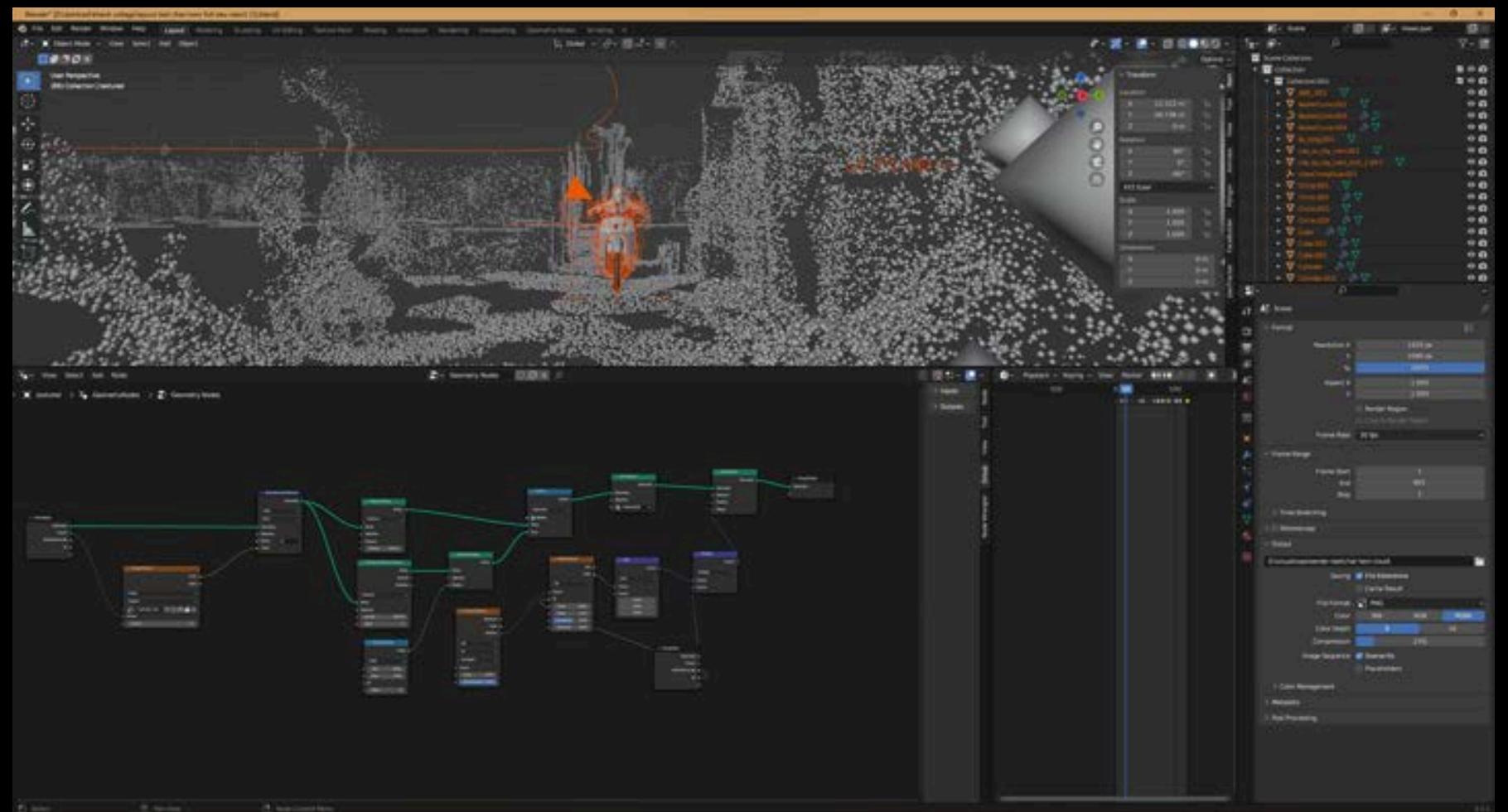
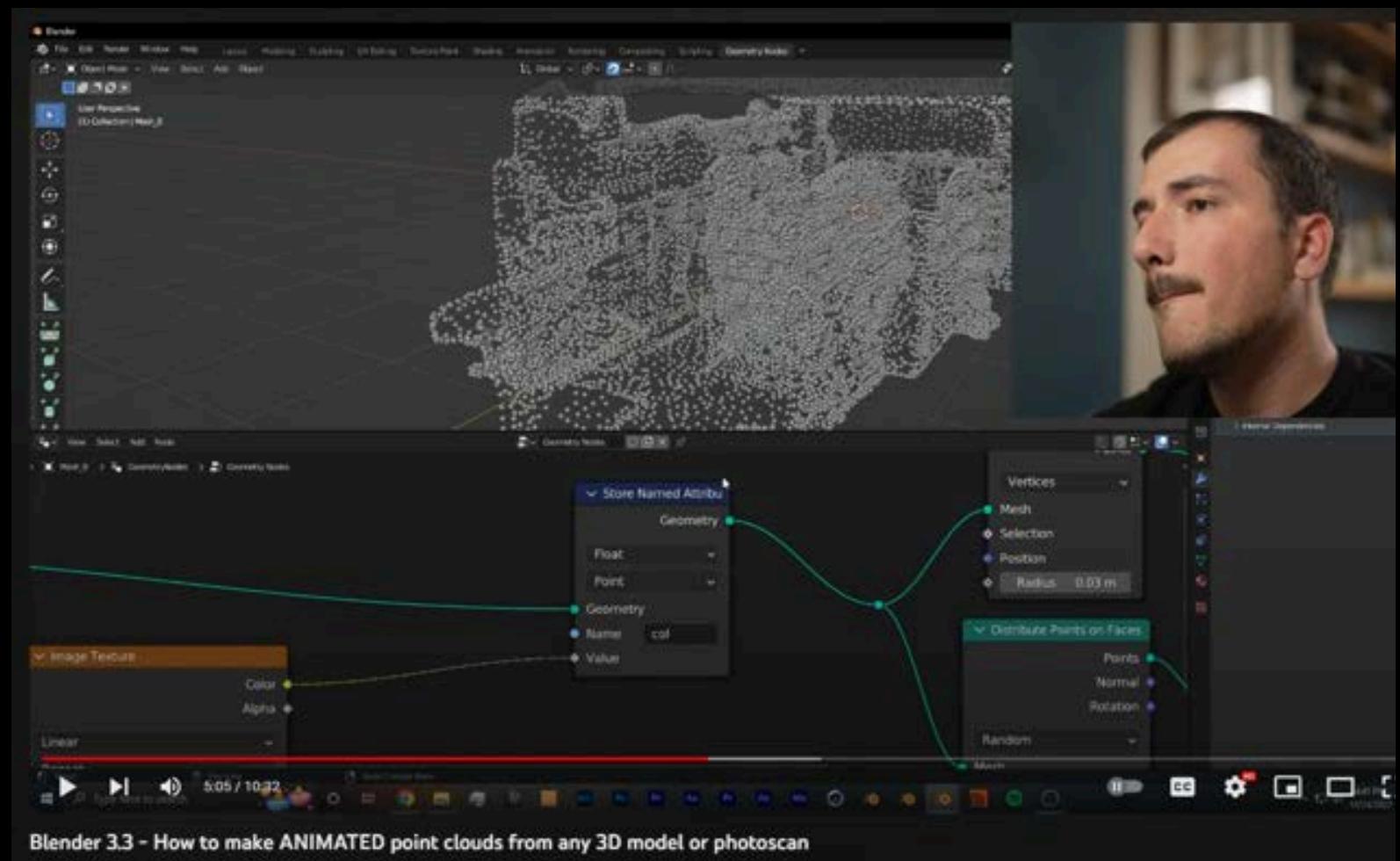
Chặt hẻm

We spent an afternoon scanning a small alley on Au Duong Lan Street, District 8. Before this day, we have to go scouting to see which alley is a good one that can visualize the theme, Vina. We stumble upon this alley, which has an elementary school-painted wall and many flags that date back to 2/9 Independence Day. We used the iPhone 13 Pro Max, which has lidar with a polycam, to scan the alley. We have to park our motorcycle in front of the elementary school and come in the alley. We also sat at a small coffee shop and talked to people in that 'xom' and understood more about this alley.



We use the asset that we have scanned and patch them to achieve a racing track.



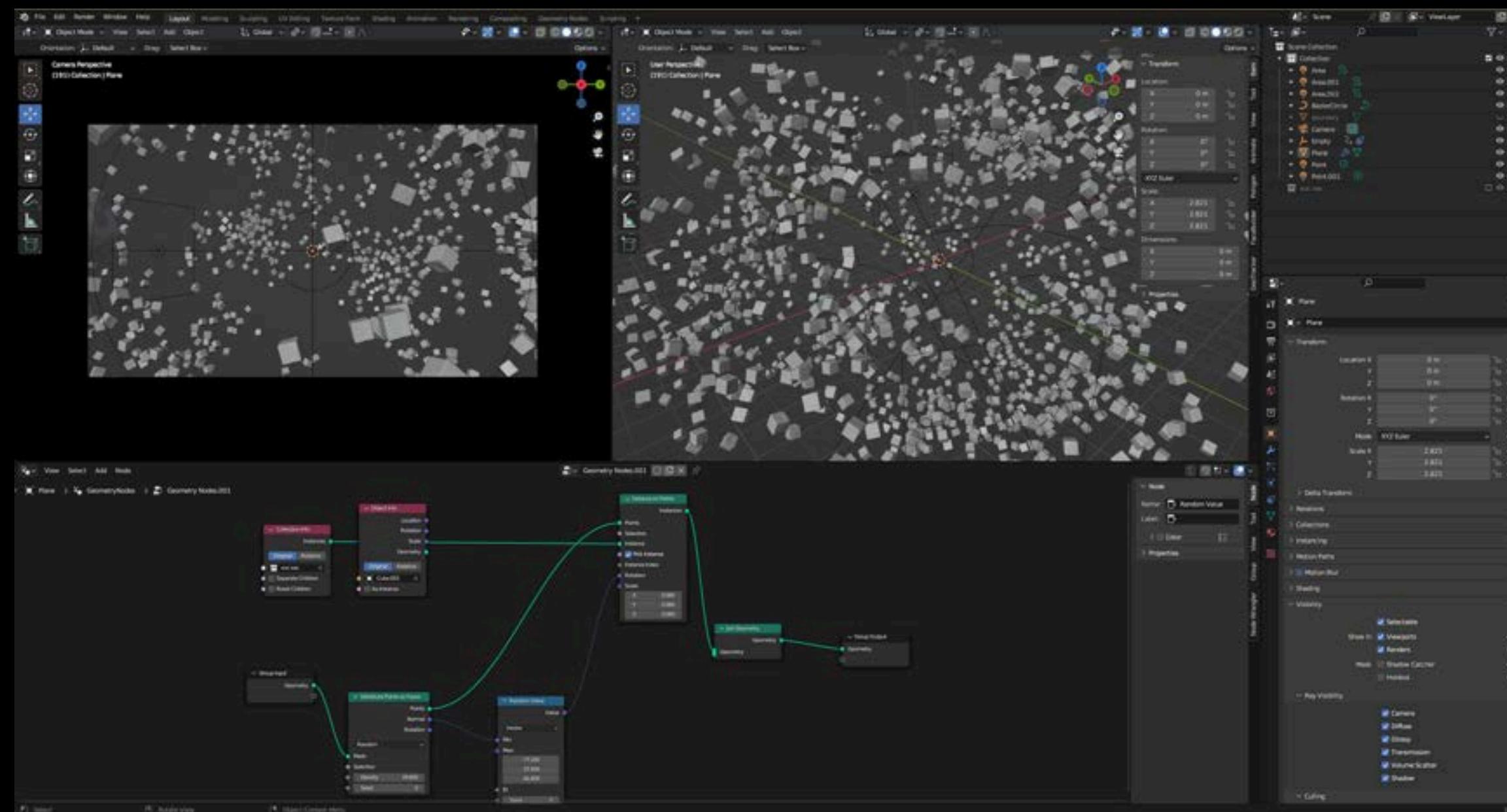


Using cloud points node from this guys we found on Youtube.

# PROCESS

# Dices Explosion

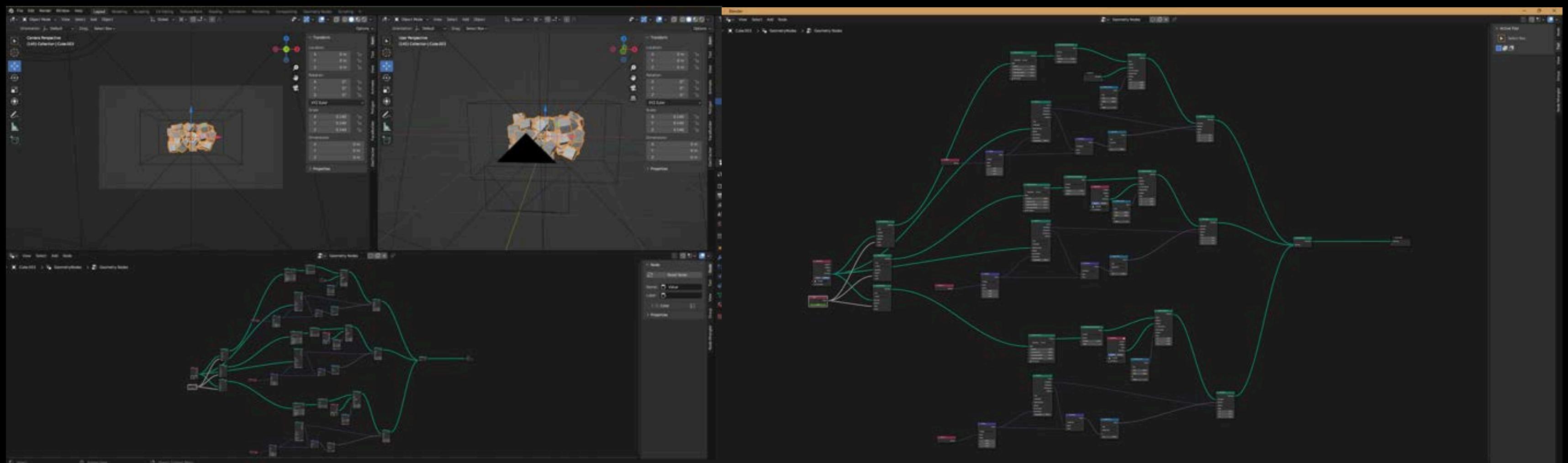
# Using geometrynode and curve animation



# PROCESS

Crowded Loto

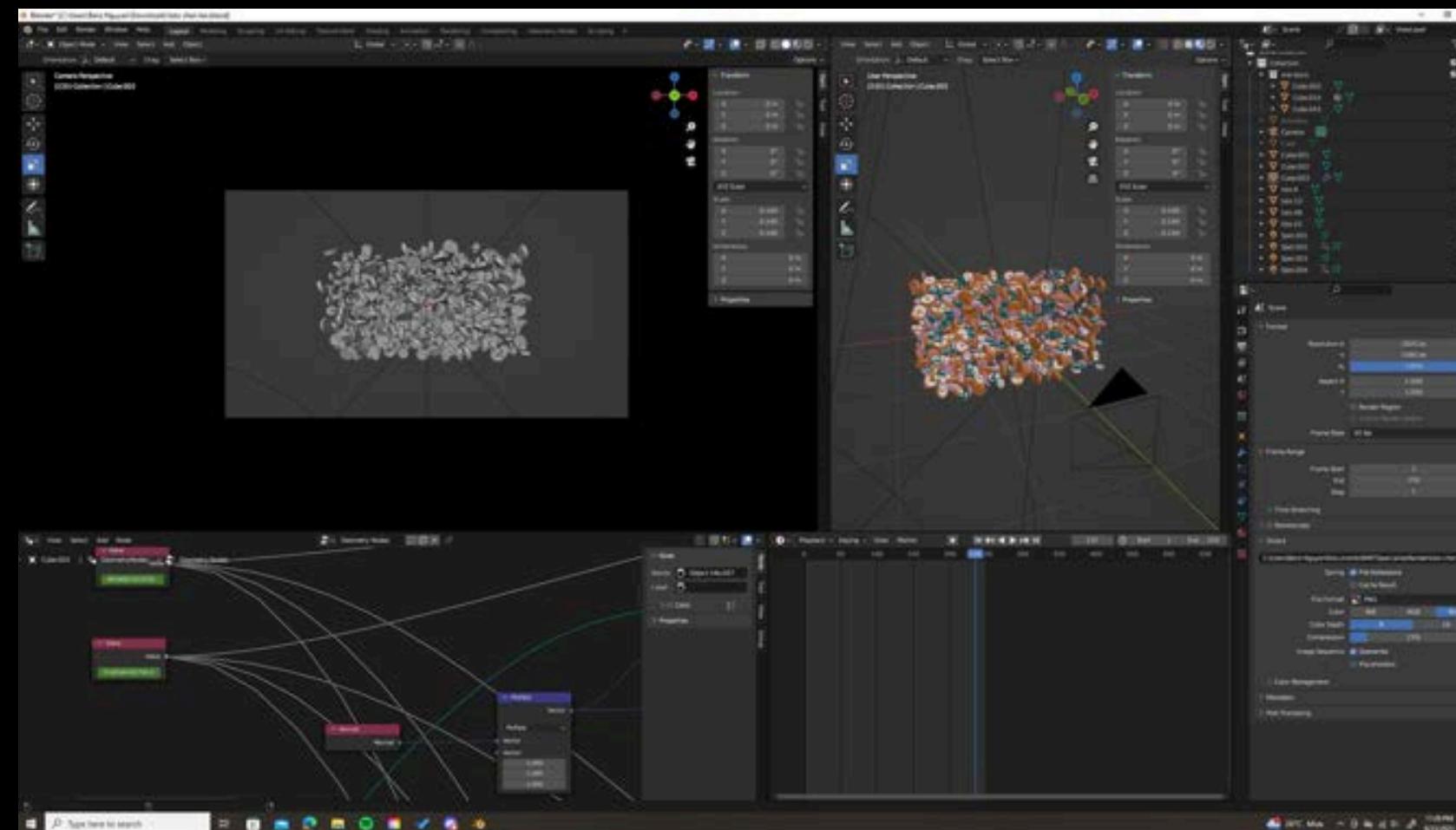
We used the same geometry node we did in the crowded tubehouse, replace the asset with the dices, and randomize their rotation.

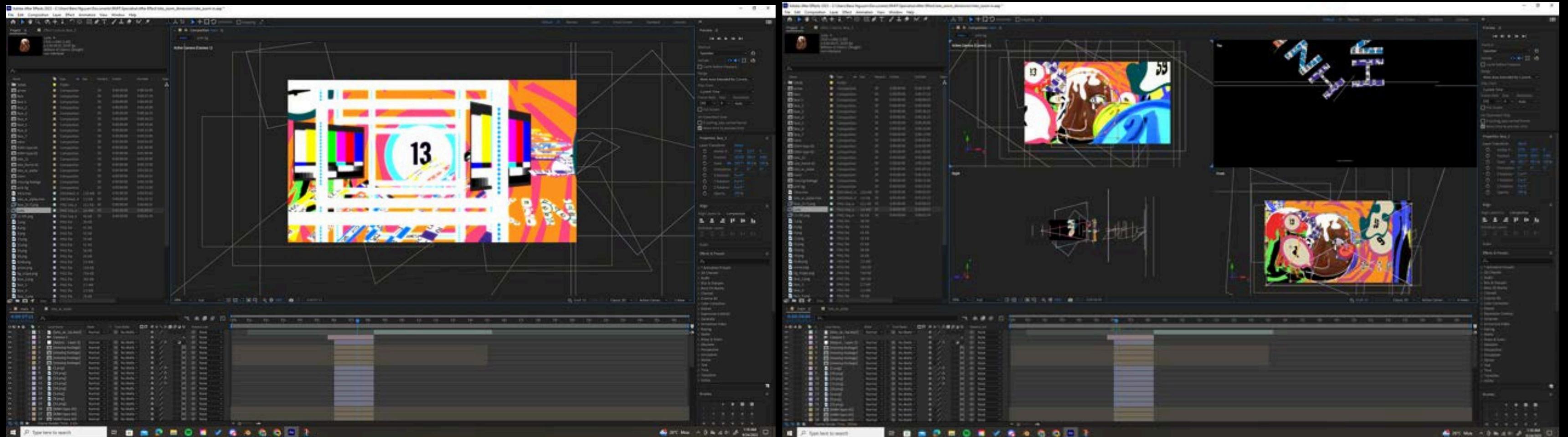


# PROCESS

Crowded Dices

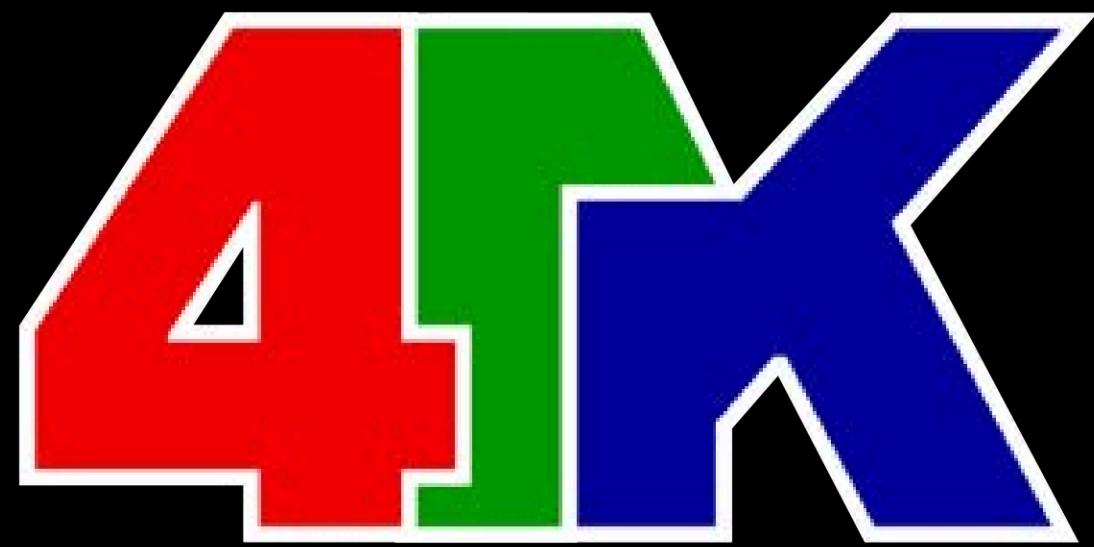
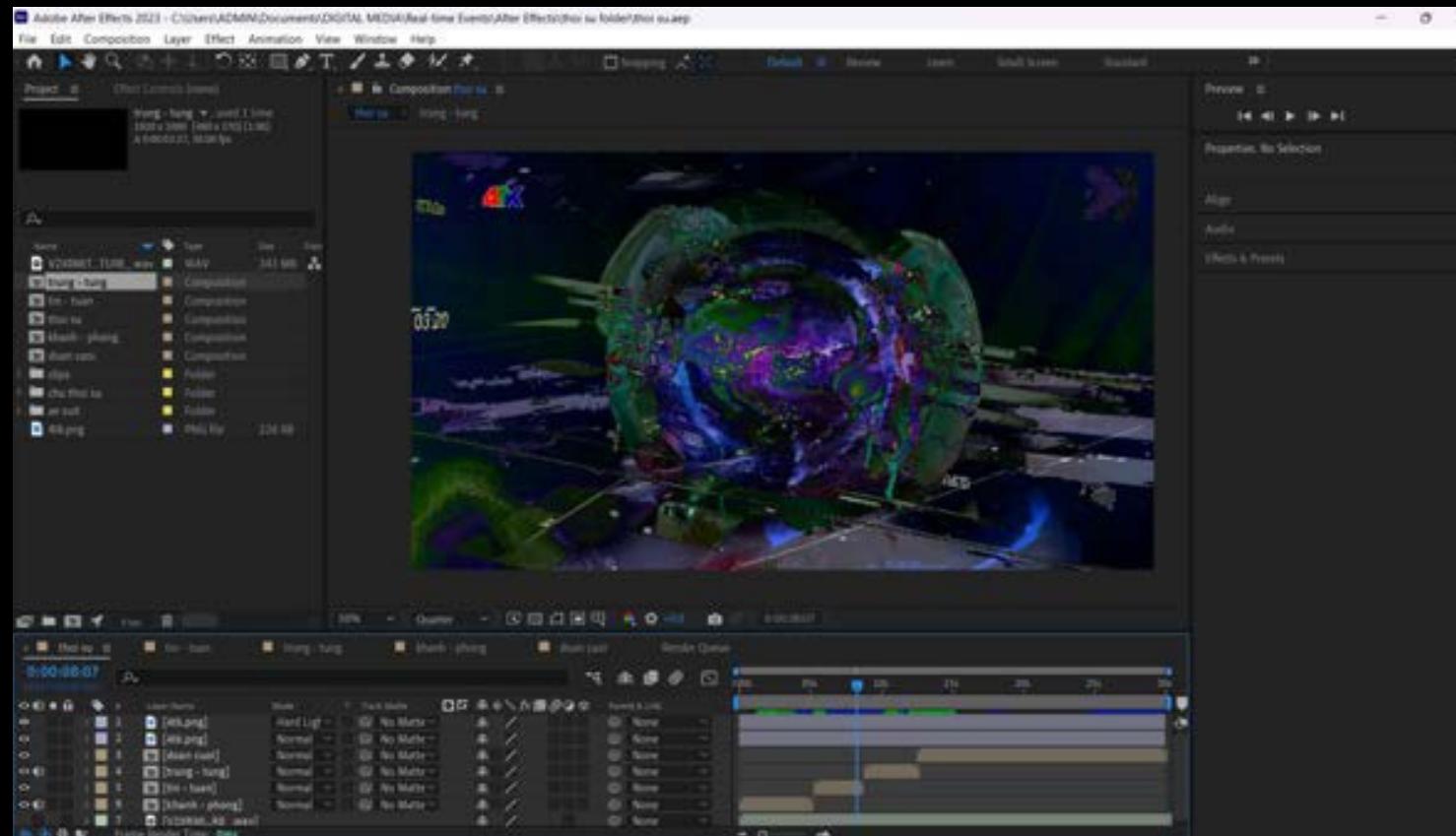
We used the same geometry node we did in the crowded tubehouse, replace the asset with the loto, and randomize their rotation as well as changing the color





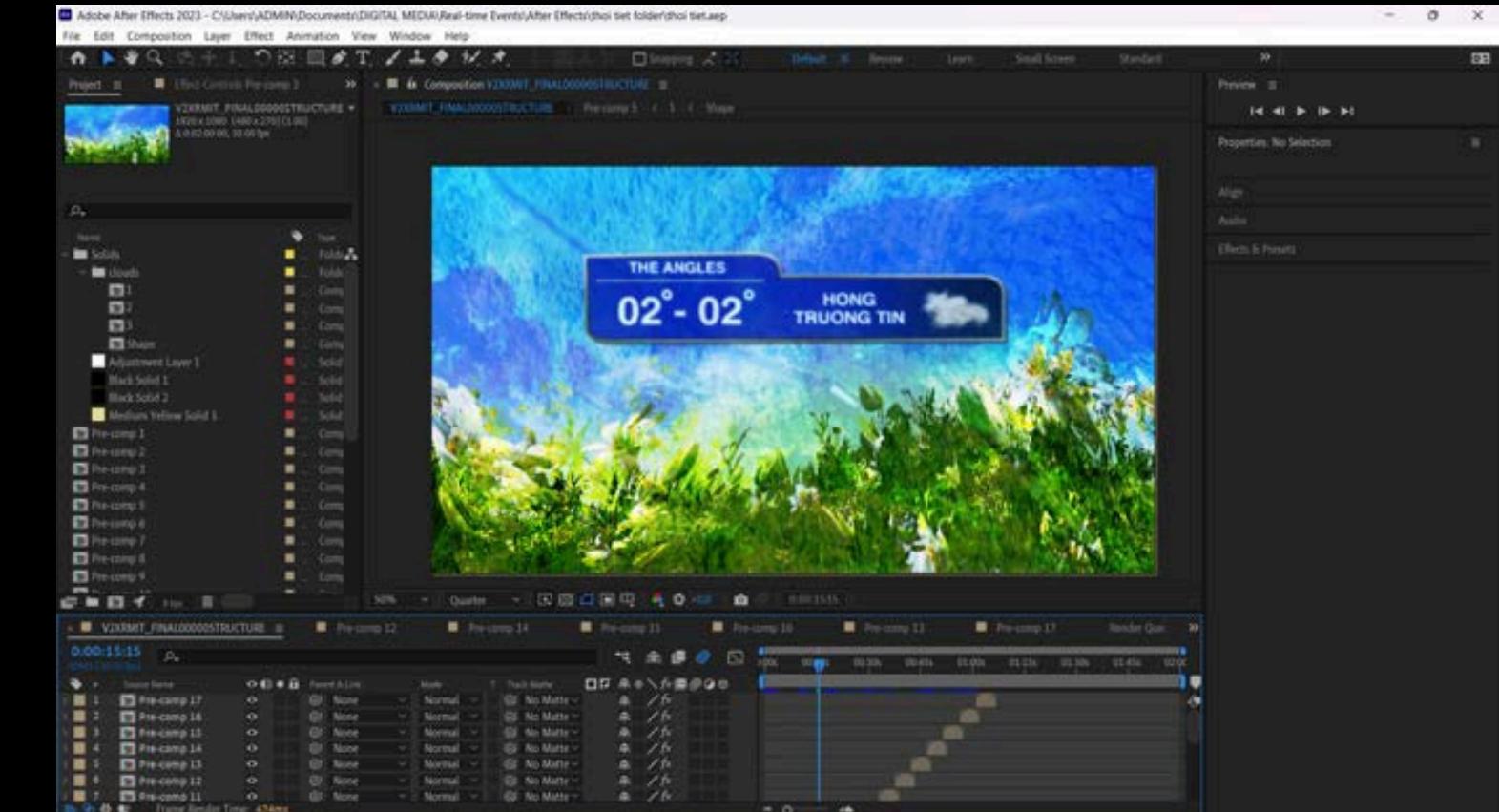
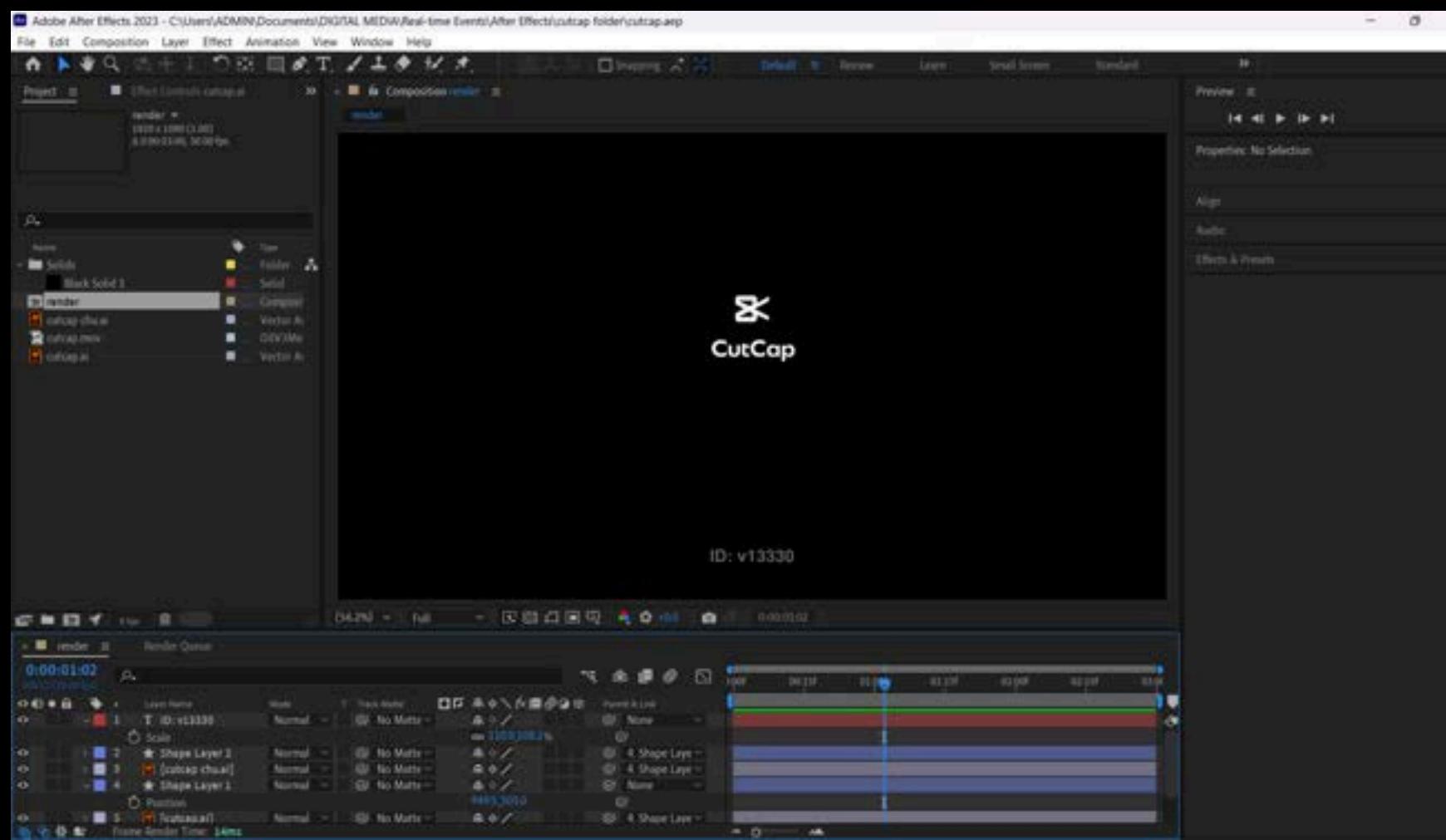
For adapting the loto scene, we used 3D in after effect to adding many layers and creating other dimension as well as using masking technique to create a hole for the camera to fly through

Thoi su were made by blending different videos and we mixed them together just like how Phong mixed different music layer with the same BPM.



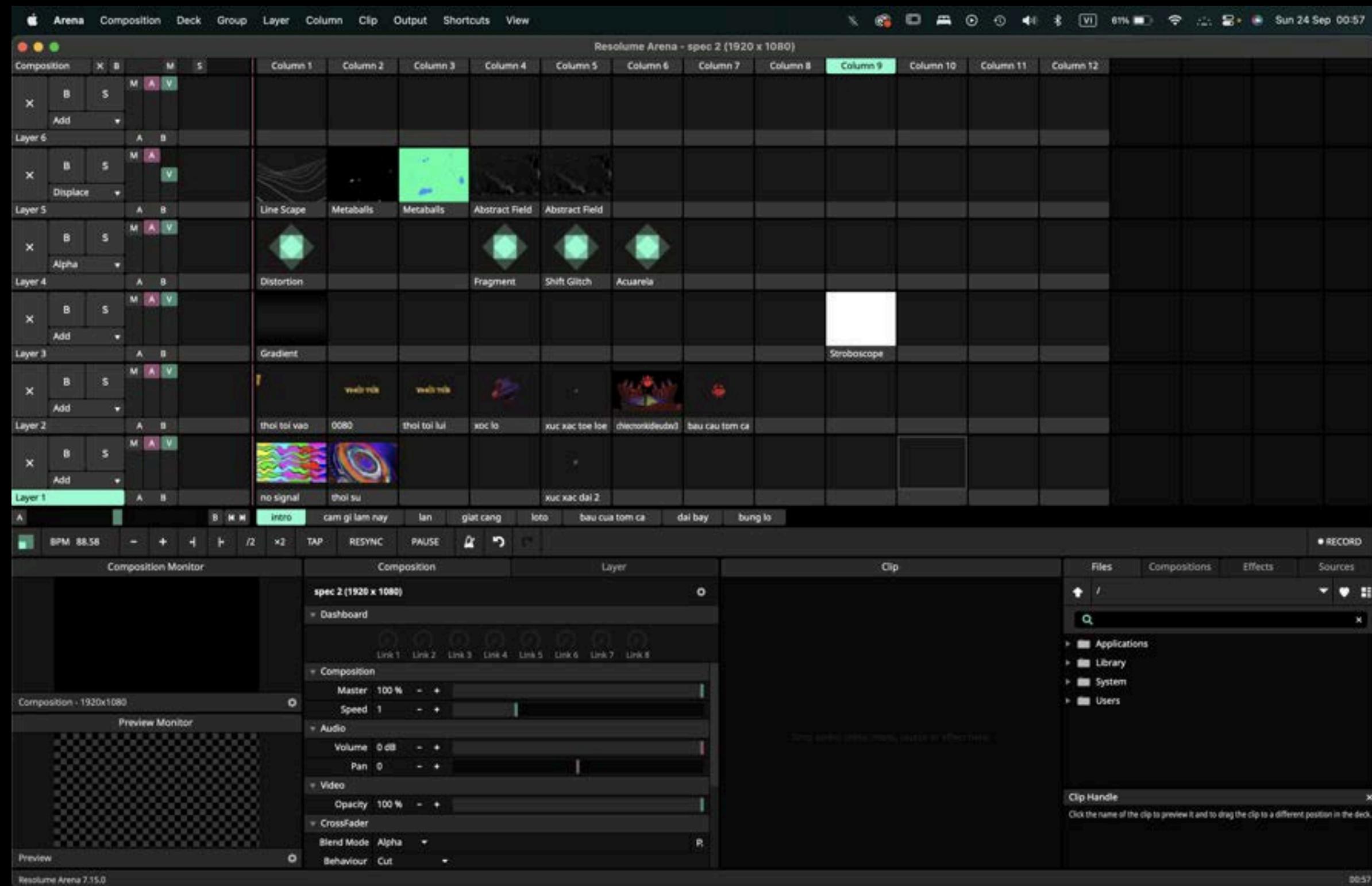
We created our own logo for the news channel inspired by VTV. 4TK means 4 T (Tung, Tuan, Trung, Tin) and 1 K (Khanh)

For the outro video, we want to put credits of all the team members but also forecast the weather on the day so everybody could be informative.

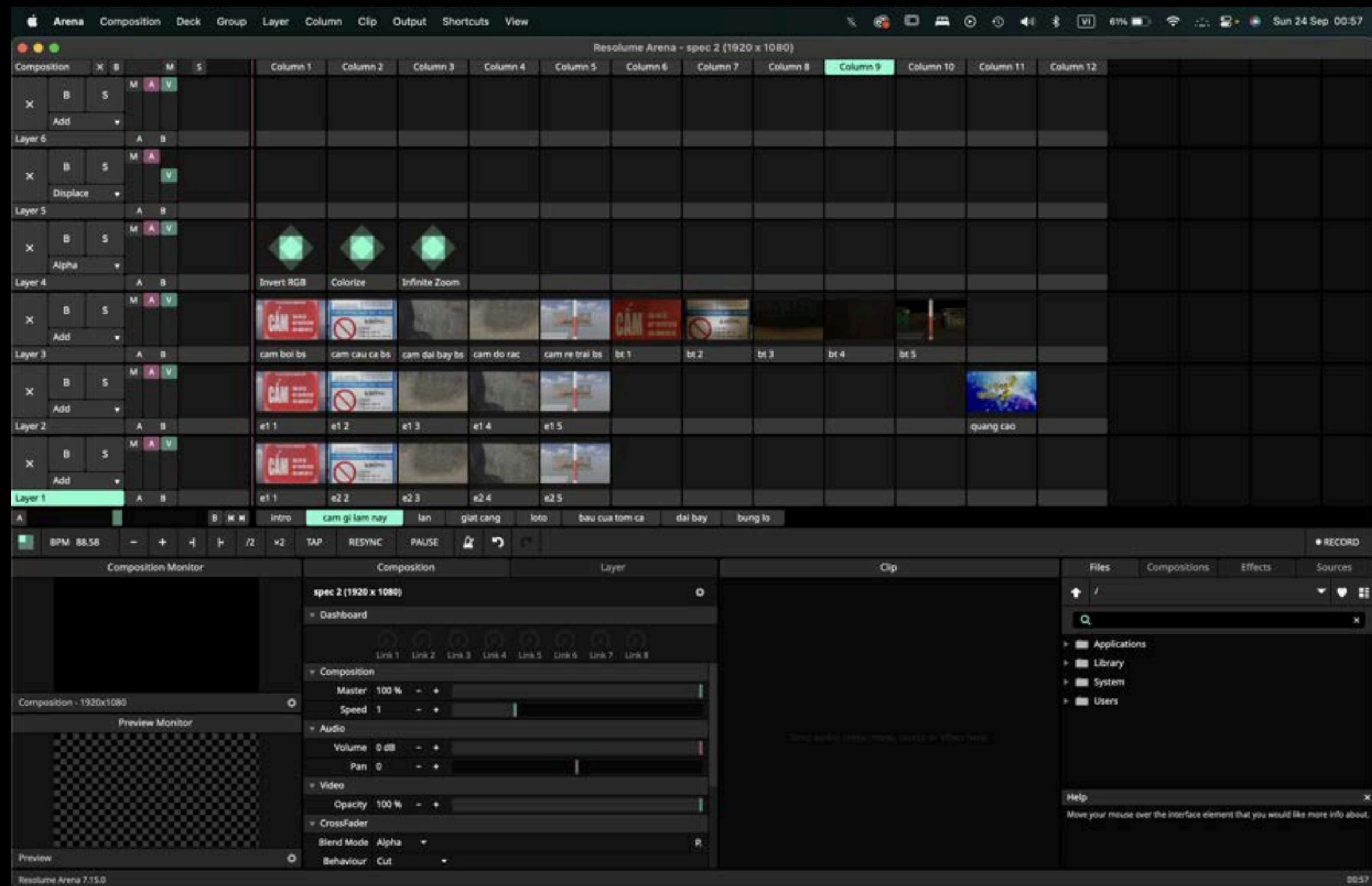


For the CutCap, we tried to imitate CapCut video because we want the audience to know the reference immediately but we can also avoid copyright by rotating the verse and we have a meaning of shutting down the power of the TV (Cắt Cáp). The logo is changed too.

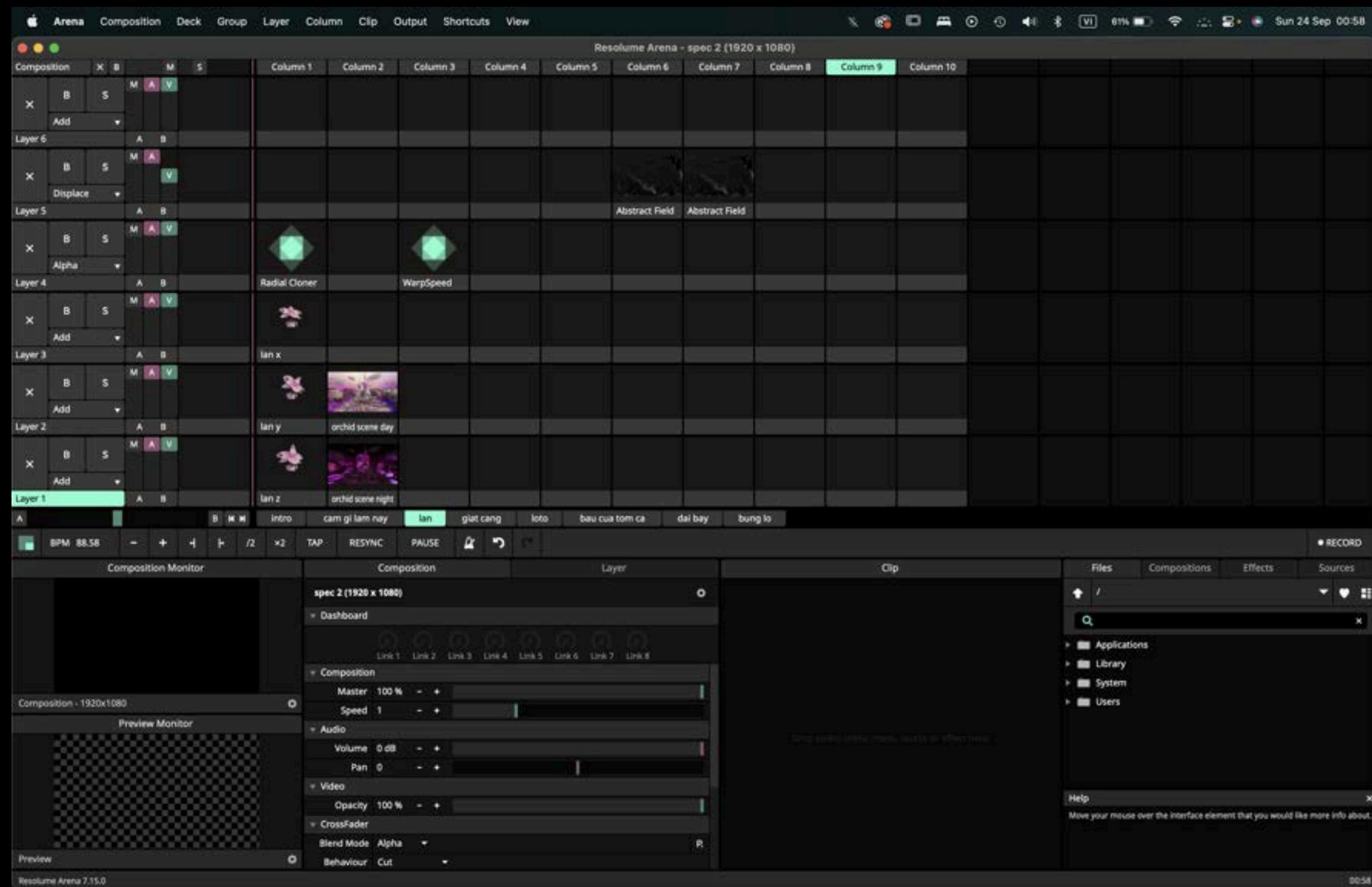
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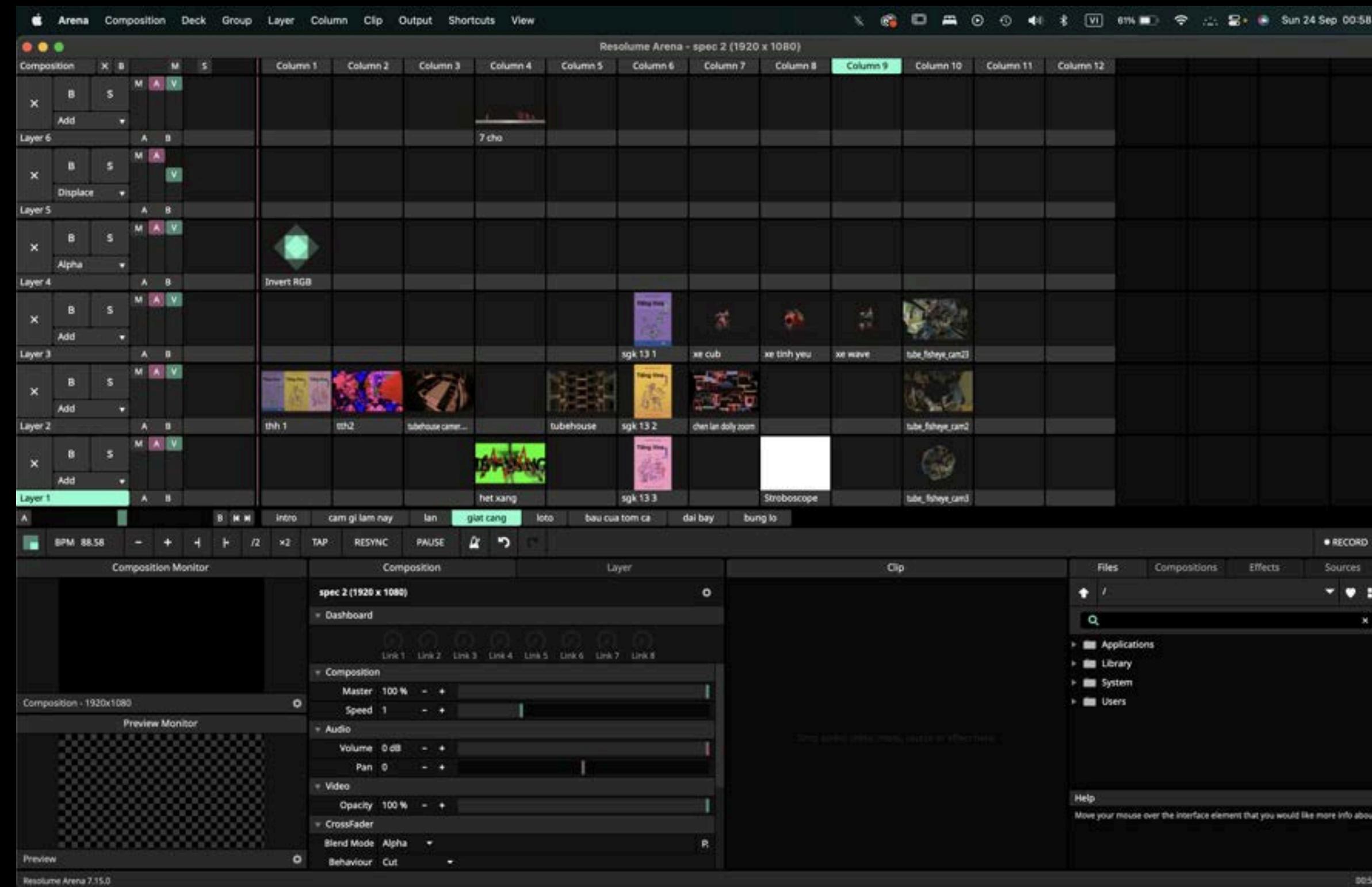
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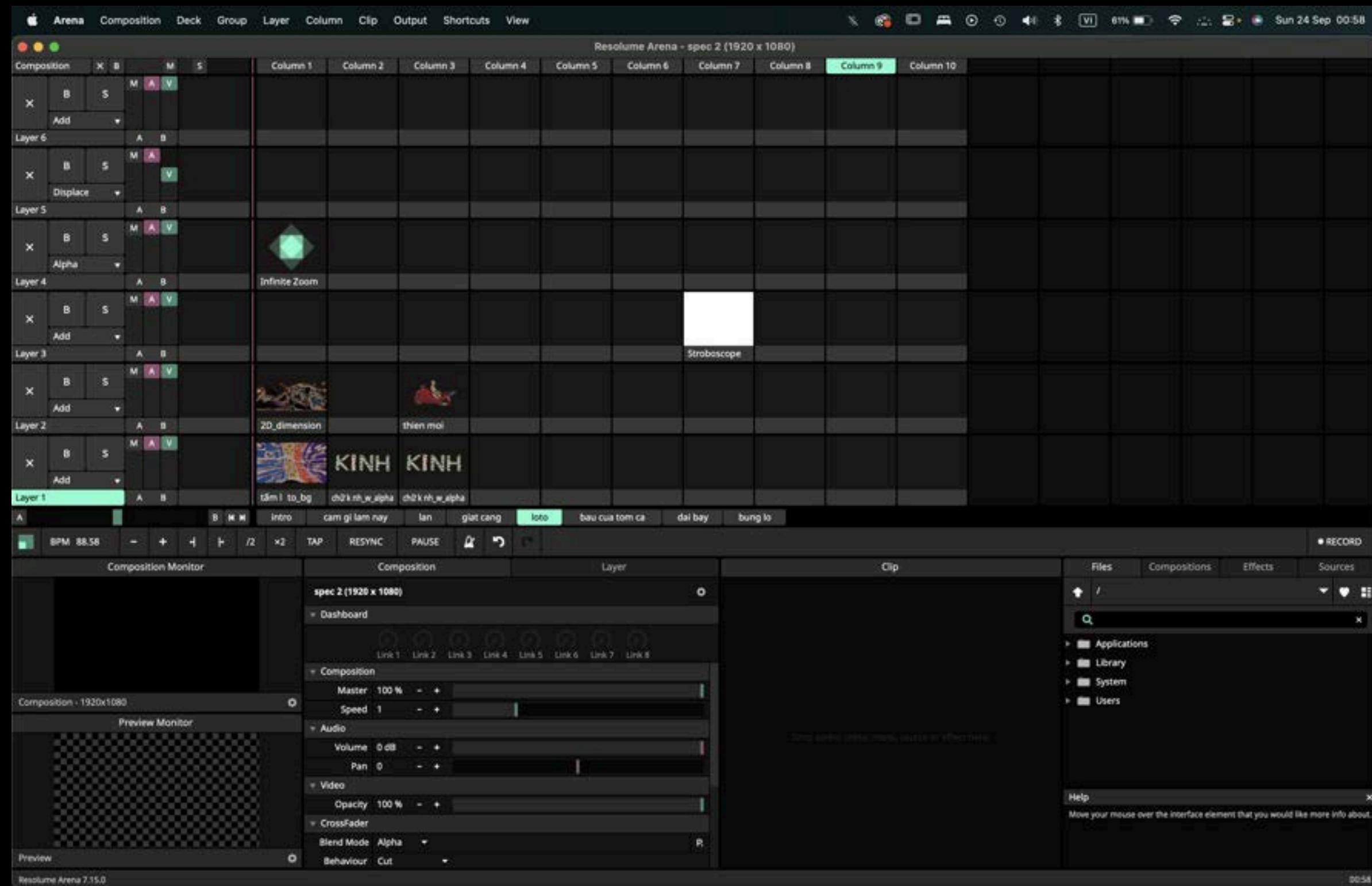
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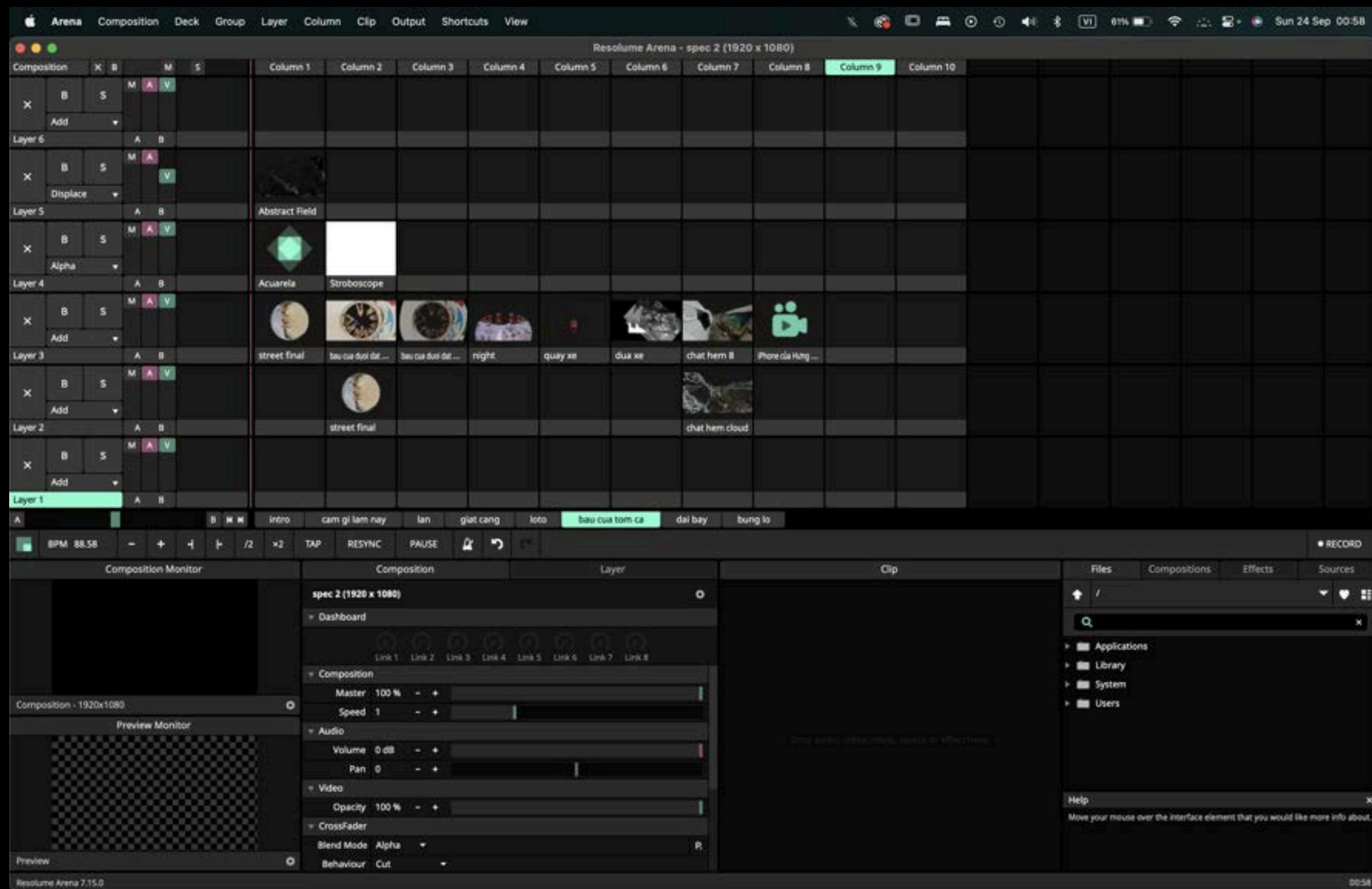
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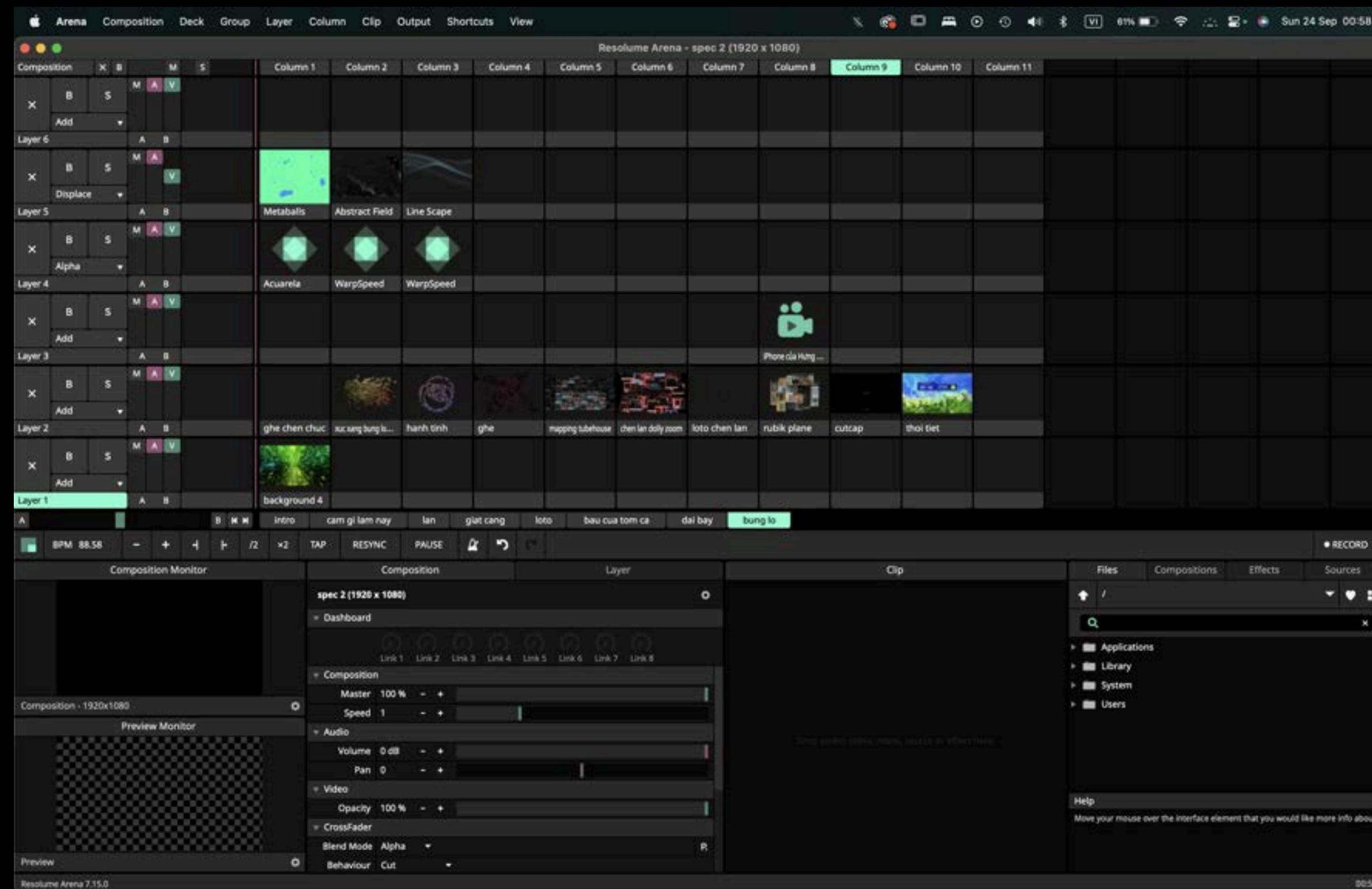
# RESOLUTE



# RESOLUTE



# RESOLUME



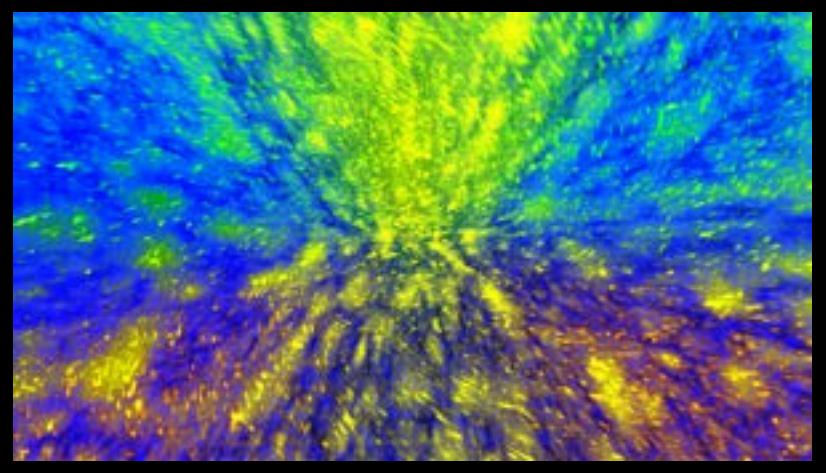
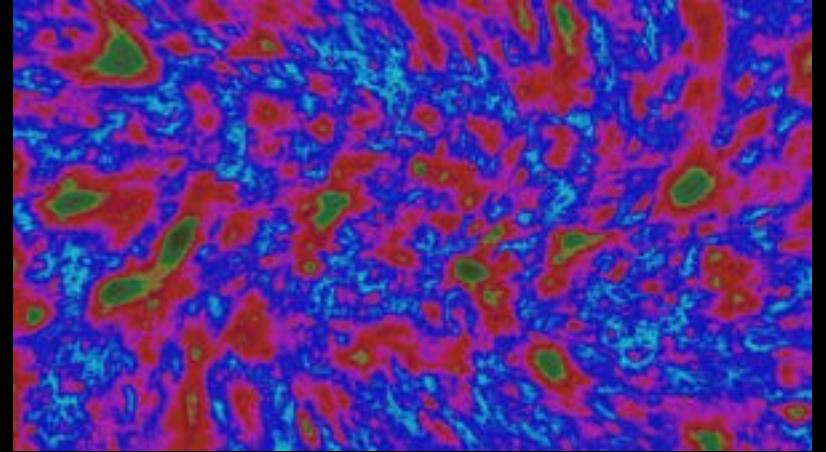
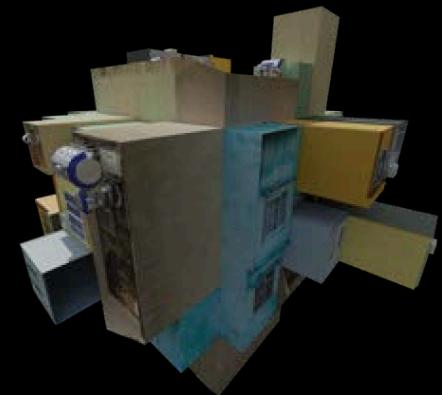
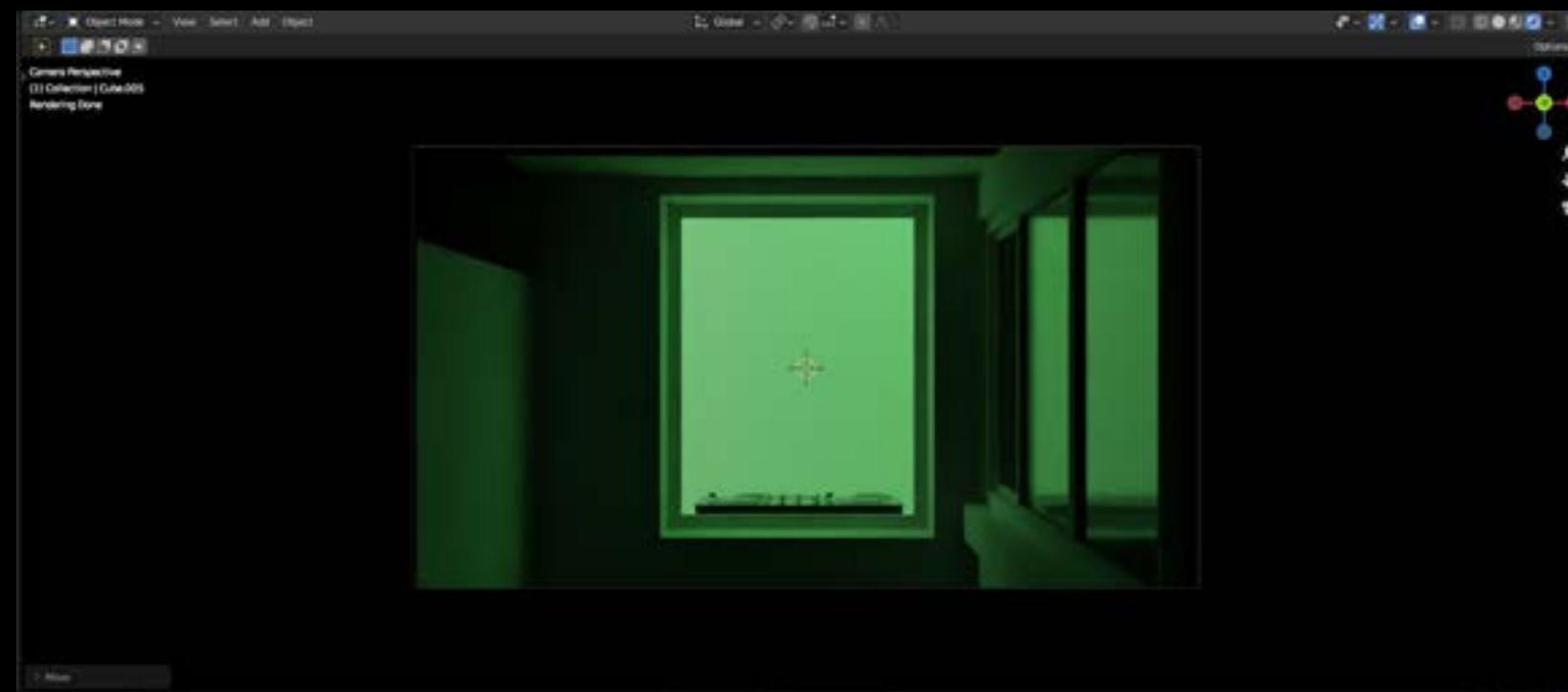
# RESOLUME

Rules: Layer 1, 2, 3: For main visual Layer 4: Effect Layer 5: Displacement → Noise, glitch Layer 6: Extra/ support visual  
Midi Key: Switch scene + trigger a certain part of scenes  
Midi Controller: Move timeline + Change layers' opacity  
Midi Pad: Effect + Trigger Intro/Outro Keyboard:  
Switch for Cam Gi Lam Nay + Tap beat Organizing the midi for the set is a very challenging task for us because we have never had this much of an asset before. This time, we used four devices to perform: a key, a controller, a pad, and a mechanical keyboard. Khanh will be the main performer, managing the controller and pad, hitting effect, and skipping the timeline to match the music. Tin manages the key for switching scenes and triggering certain scenes, and the keyboard is to switch the Cam Gi Lam Nay and tap Beat. We have a problem setting the shortcut because the shortcut will stay even if we switch to another deck. That means the placement of the asset in each deck has to be consistent and smart. We did great in organizing the asset and setting the shortcut for the most part. We did mess up the shortcut for the TVAd, and that is why it was triggered late in the performance.



# UNUSED ASSETS

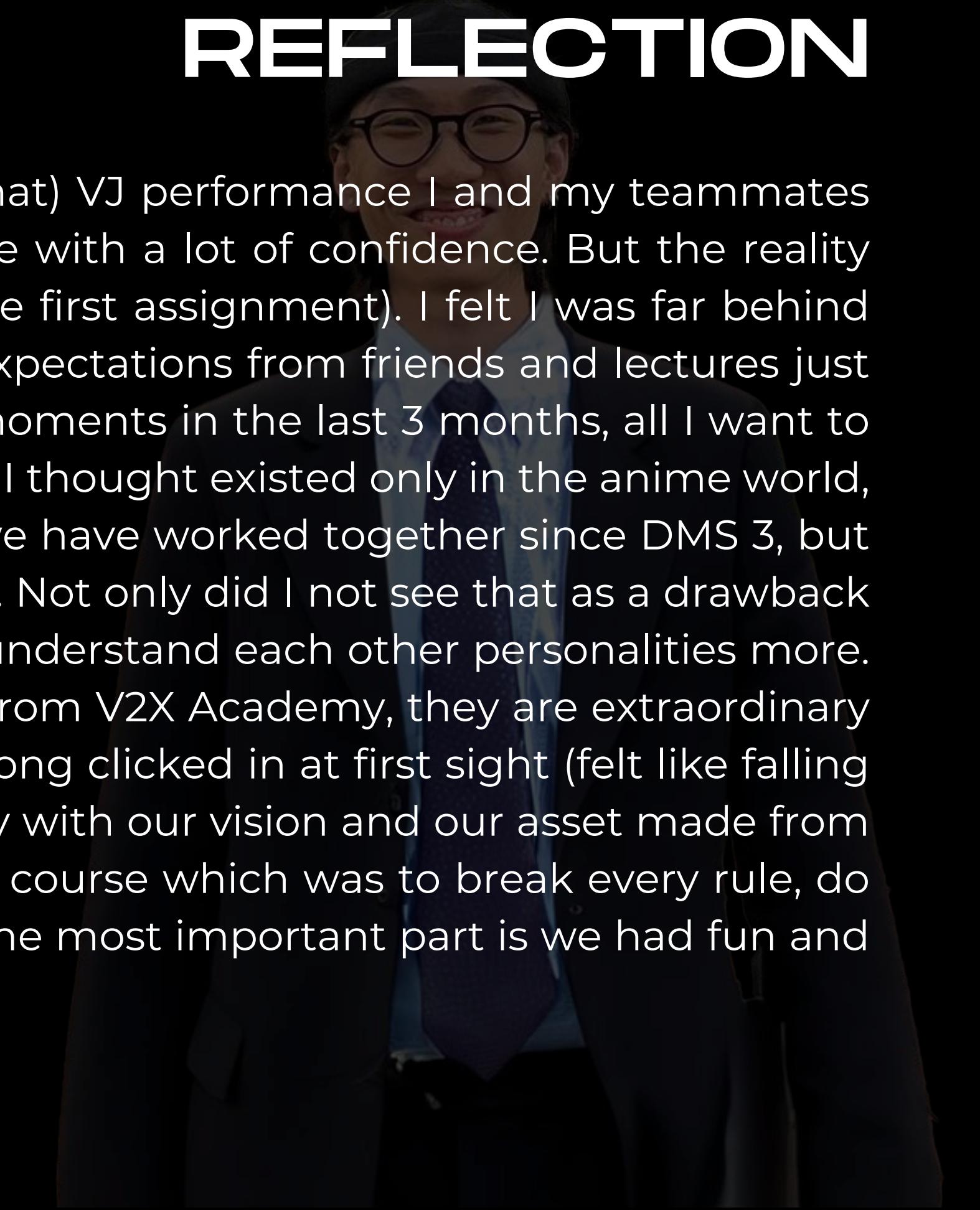
We intended that when Kha Banh voice: "Ai la dan choi nghe phat biet nhac nay nhac gi luon." Tung will open the camera and lip sync that part. Because we used Mac to perform, we use the apple ecosystem to sync our Iphone Resolume. But unfortunately, we set many decks, and when switching deck, the Iphone need a certain of time to reconnect. I was too haste trigger the camera the moment we switch deck. That is why it did not work.



# TEAMWORK



# REFLECTION



Khanh: Because of the “outstanding” (I’m not sure about that) VJ performance I and my teammates have made in the last semester, we walked into this course with a lot of confidence. But the reality knocked us down in the first few weeks (especially after the first assignment). I felt I was far behind other classmates and my own teammates. Moreover, the expectations from friends and lectures just made me feel tons of pressure on my shoulders. At some moments in the last 3 months, all I want to do is to run away. But luckily, the power of friendship, which I thought existed only in the anime world, got me through the darkest time. This is the second time we have worked together since DMS 3, but unlike the first time, we fight and have conflict pretty much. Not only did I not see that as a drawback for our team, but also I took that as a chance to know and understand each other personalities more. The highlight of this course is working with the actual DJs from V2X Academy, they are extraordinary and crazy as hell. I felt so glad that my teams and Nyjah Phong clicked in at first sight (felt like falling in love). Phong with his style in music and DJing fit perfectly with our vision and our asset made from assignment 2. We chose to keep our tradition from the last course which was to break every rule, do things differently and experiment to reach a new horizon. The most important part is we had fun and found joy in doing the work.

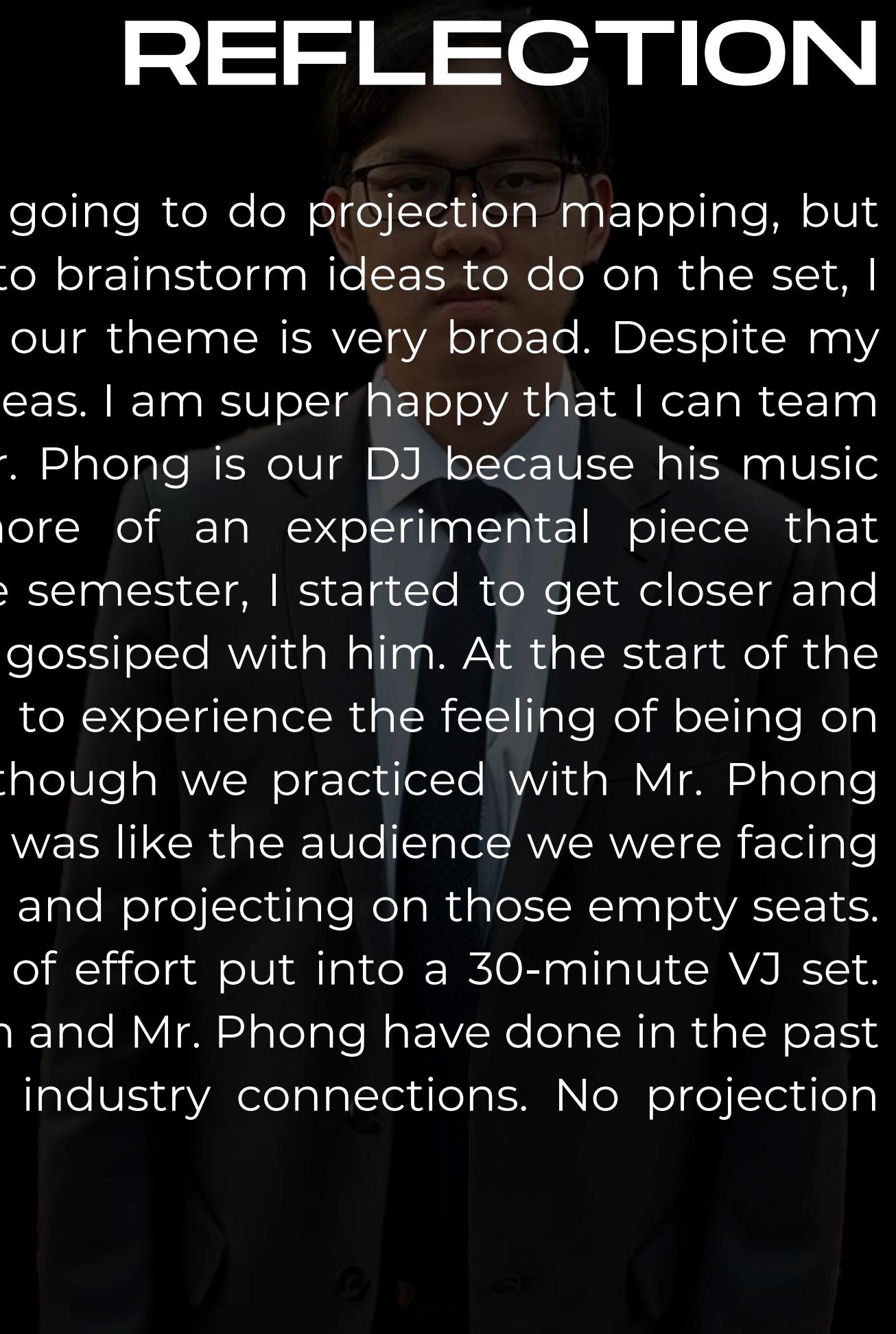
# REFLECTION

Tung: In the end, I feel lucky that I studied DMS3 last semester and real-time events this semester. I met great people and had opportunities to learn and create many things. I'm glad that I can team up with this team. Khanh helped us in refining visuals and constructing the structure of the VJ set. Trung and Tuan will take care of the 2D and After Effect stuff. Tin can come up with great ideas and visuals, especially in hard times such as the day before the performance. I also appreciate Phong's effort in this set and feel lucky to have Phong as our DJ. His mindset in sound is definitely what we need for our visuals from the day this team was created. After the set, my feelings just exploded. We spent a lot of time working on this project, and nothing is better than knowing people actually liked the set. At that time, I knew that we had been working the entire time for that moment, and I wanted to experience that feeling much more in the future. About the theme, Vina is an interesting theme to explore, and we have chances to bring daily life materials on the VJ set. We also have experience scanning a small alley on Au Duong Lan Street, District 8, for the racing scene. I was really shy at the beginning because I had to point the phone at people's houses; however, we people had a chance to talk to people in the alley, and that was a great experience.

# REFLECTION

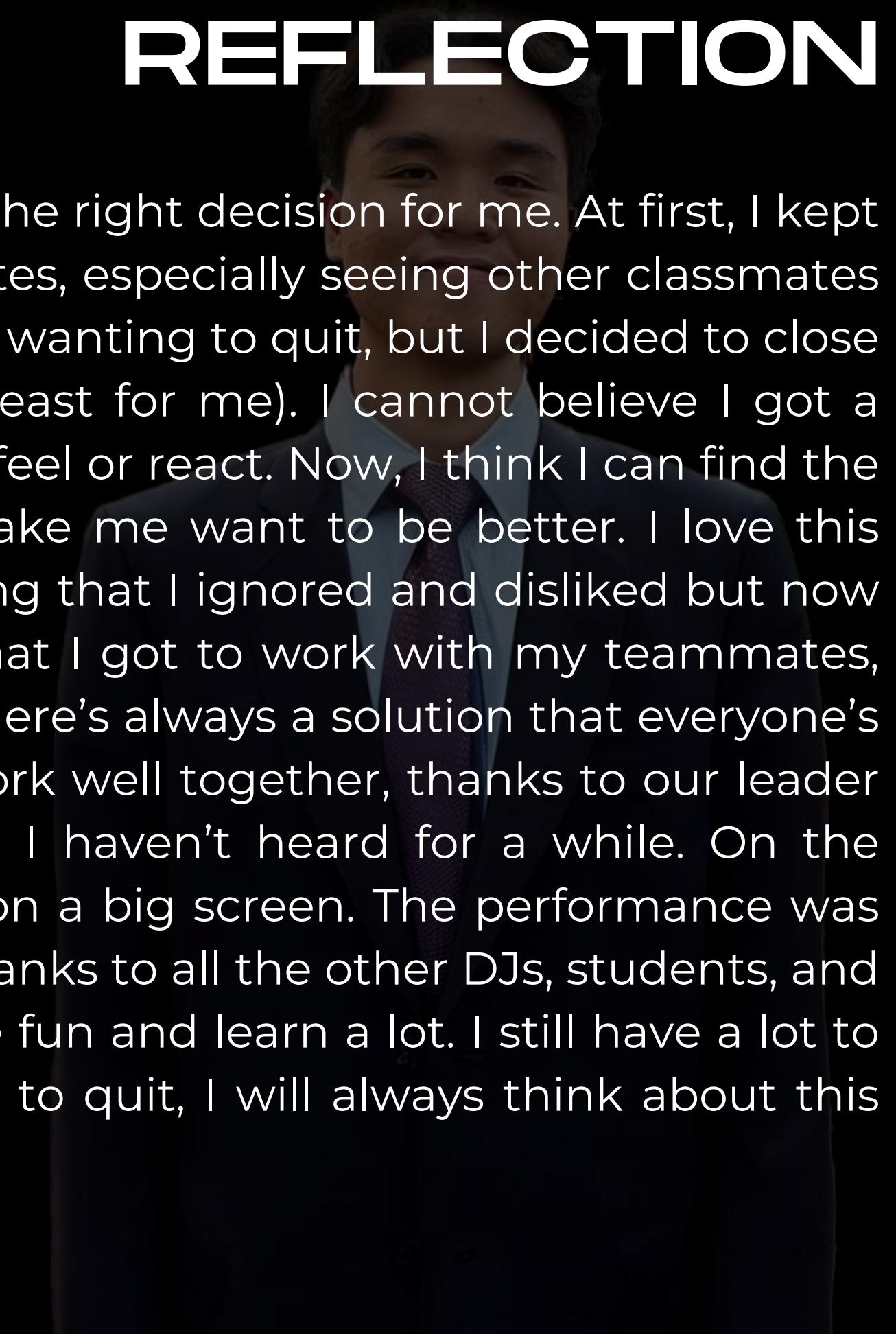
Trung: Starting from A1, it was confusing me, and I kept raising questions about how we could combine our assets and worry about playing with the DJ; however, after collapsing with Nyjah, aka Anh Phong, things changed. I like his music taste and the way that Mr. Phong's experiment with the music matched our visual as well as the vision we are doing; it lived up to our expectations. I'm glad that we became a team, starting from knowing each other in DMS3 and now doing the real-time event. My teammates did an outstanding job of making their concepts concrete. In this course we got the opportunity to discover the kitsch aspect of the beauty in Vietnam, and we have a chance to bring the texture and the materials from real life into the VJ set. In this project, we learned lots of techniques related to blenders, and many ideas popped up while spending time making those assets, talking, and doing together as well. To me, it was an emotional performance, although it wasn't perfect for the entire set; however, it was our teammate's sweat and tears in three months producing together, and it was worth the effort into a 30-minute VJ set. I'm glad that I got an opportunity to meet lots of new people; actually working with a DJ from outside and understanding more about the industry was amazing. I feel satisfied with the work that Mr. Phong and we have done over the last three months. I would love the opportunity to do further research and experiment with other creative forms relating to these people.

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Tin: At first, I was really confused because I thought we were going to do projection mapping, but then collabing with Mr. Phong was even better. When we try to brainstorm ideas to do on the set, I have the fear that our theme is going to be generic because our theme is very broad. Despite my concern, my teammates did an amazing job visualizing their ideas. I am super happy that I can team up with this talented team. I feel extremely fortunate that Mr. Phong is our DJ because his music exactly matches my expectations: less club music but more of an experimental piece that interconnects with the visuals we are making. Throughout the semester, I started to get closer and closer to my teammates. We also got closer to Mr. Phong and gossiped with him. At the start of the semester, I insisted that I wanted to perform because I wanted to experience the feeling of being on stage. Performing VJ in real time is indeed very hard. Even though we practiced with Mr. Phong before hand, playing on stage was a different story. The feeling was like the audience we were facing faded into the dark, with only the light reflecting on the screen and projecting on those empty seats. It was emotional after our performance—three months worth of effort put into a 30-minute VJ set. Although not everything is perfect, I am proud of what my team and Mr. Phong have done in the past 3 months. This is also the semester that I obtain the most industry connections. No projection mapping, but I had fun!

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Tuan: I think that choosing real-time events this semester was the right decision for me. At first, I kept doubting my ability and afraid that it could affect my teammates, especially seeing other classmates with amazing visions and skills. There are some thoughts of me wanting to quit, but I decided to close the gap by working harder, and hard work does pay off (at least for me). I cannot believe I got a compliment from Mr. Giang; at that time, I didn't know how to feel or react. Now, I think I can find the strength within me again, thanks to my teammates; they make me want to be better. I love this course because I got real exposure to Vietnamese kitsch, a thing that I ignored and disliked but now has become something that interests me. I'm also thankful that I got to work with my teammates, who always support each other; even if there are arguments, there's always a solution that everyone's in agreement with. I'm glad that our visuals are unique but work well together, thanks to our leader and Nyjah (big shoutout). Nyjah produced the coolest thing I haven't heard for a while. On the performance day, it was emotional to see our stuff displayed on a big screen. The performance was not perfect, but my teammates and Nyjah's effort was. Huge thanks to all the other DJs, students, and our lecturer for making this semester worth it too. I could have fun and learn a lot. I still have a lot to learn, and in the future, if there's a feeling inside me wanting to quit, I will always think about this period as my motivation. Best team, best course!

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Last but not least, once again, The Angles want to thank Thầy Giang for mentoring us and giving us such huge opportunities to Visual Jockey. No words could define this gratitude towards him.