Title of Effect Video

Do Not Touch

Project Team Members

Chen Jianhan, Eugene

Ee Wai Lay

Ng Jia Xiang

The Effect

1. CG fluid interaction
2. CG environment

1. Using match moving and motion tracking software, morph a soft body object to follow finger movement as if the 3D object is slime (or some high viscosity substance that is also sticky), as well as sculpting particle motion (in our case, ashes) to flow according to a moving person's facial features.
2. Fully CG environment created mostly as an image, given the illusion of perspective and reality through use of After Effects and 3D modeling elements.

The Story

Synopsis: Touch the paintings... at your own risk. Bob touched the painting, and got sucked in. The world inside the painting is awesome, until a flurry of photographers start trying to flash photograph the Bob in the painting, destroying the painting with each flash. Bob must run fast, before he too, is FLASHED.

The Storyboard

Please see storyboard (Appendix A)

video at http://www.youtube.com/watch?v=lxmEjHWQAwg

Production Ideas

The breakdown for the various visual elements required to produce effect are as follow:

1. CG paint interaction (slime) – requires 2 clean, well-lit close ups of a person's hand. Also requires 3D generated slime. The form of the hand needs to be modeled in order to produce realistic fluid flow. May require scanning of hand.

   CG paint interaction (ashes) – requires clean, perspective mid shot of person running against a green screen, with light neon orange spots painted at different points on person to motion track and morph 3D obstacles for fluid sculpting.

2. CG Environment - requires 1 long shot of the environment. Elements to make it real are 3D meshes and objects on the static objects, to provide subtle motion and shadowing (on the real world person). Also requires 1 long shot and 1 mid shot of person against green screen.

Creation of said elements

1. (slime) This has 2 scenes: one emphasize stickiness, the other emphasize fluidity. The sticky scene will be created using a soft body object, created with Maya, morphed to follow track points on the finger which interacts with the soft body object.

   The fluidity scene will be created using Blender, the flow emulated by using a hand model as an obstacle to fluid flow.

   (ashes) The ashes will be created using fluid effects in Maya, and its interaction with the real world person will be emulated by tracking the person's movements through the orange spots and creating a rough animated replica of the person in Maya. The shadows should also be copied from the rough replica and applied on to the real world person. Spots will have to be removed later on by some rotoscoping and keying.

2. The environment will be done in Photoshop, and modified with 3D meshes through After Effects distortion, and some 3D objects in Maya to emulate lights and shadows cast on real world person. The rough replica of the person will also come in handy in this environmental shot.

Combining elements

1. The modified fluid and soft body object will be composited with the real world person in After Effects in the first draft. Multiple layers of fluids may be required to render the effect realistically. More testing is required for this effect.

2. The environment will be composited with the real world person by means of animated foreground and background objects, some 3D some 2D, and artificial lights and shadows to be cast on the person to provide for a dreamier feel.

3. Other minor details required to progress story but not for effects will be created ad hoc.

Roles

We expect to change the roles as we help each other to solve different issues, as such, the roles stated below are subject to change, to be finalized in the last progress report.

CG side

3D morphing – Chen Jianhan, Eugene

3D modeling – Ee Wai Lay

3D fluids – Ng Jia Xiang

Composite side

Camera matching, tracking – Chen Jianhan, Eugene

Keying – Ee Wai Lay

Sound effects, Timing – Ng Jia Xiang

Groundwork side

Director – Chen Jianhan, Eugene

Camera – Ee Wai Lay

Miscellaneous tasks – Ng Jia Xiang

Lighting requirements to be handled by all at all stages.

Production Plan / Schedule

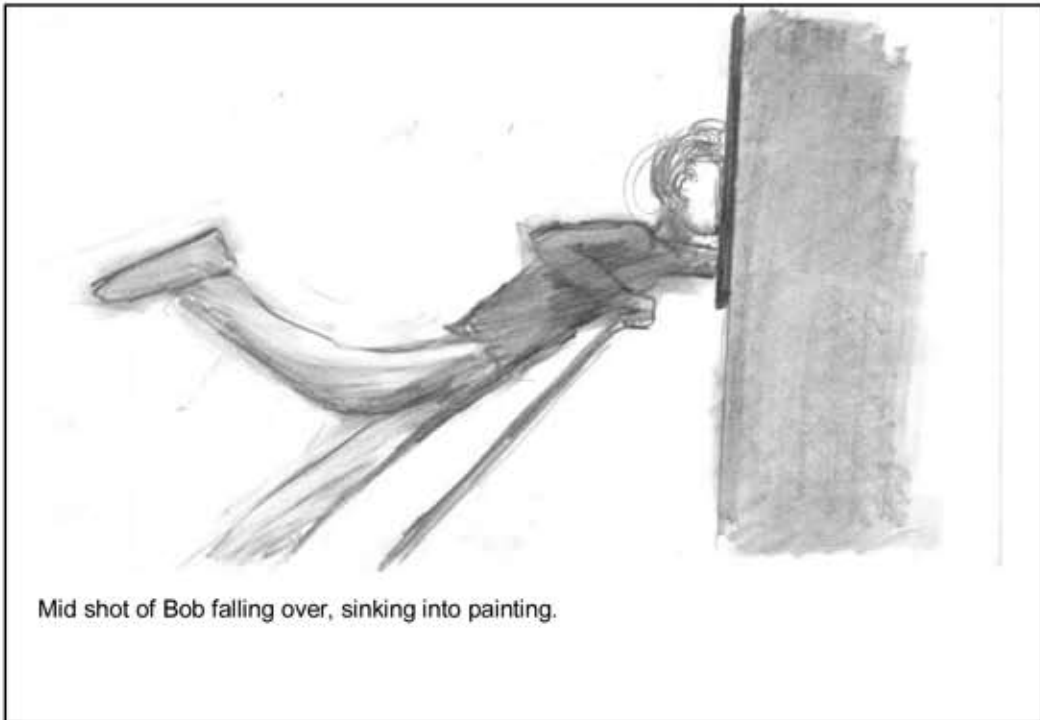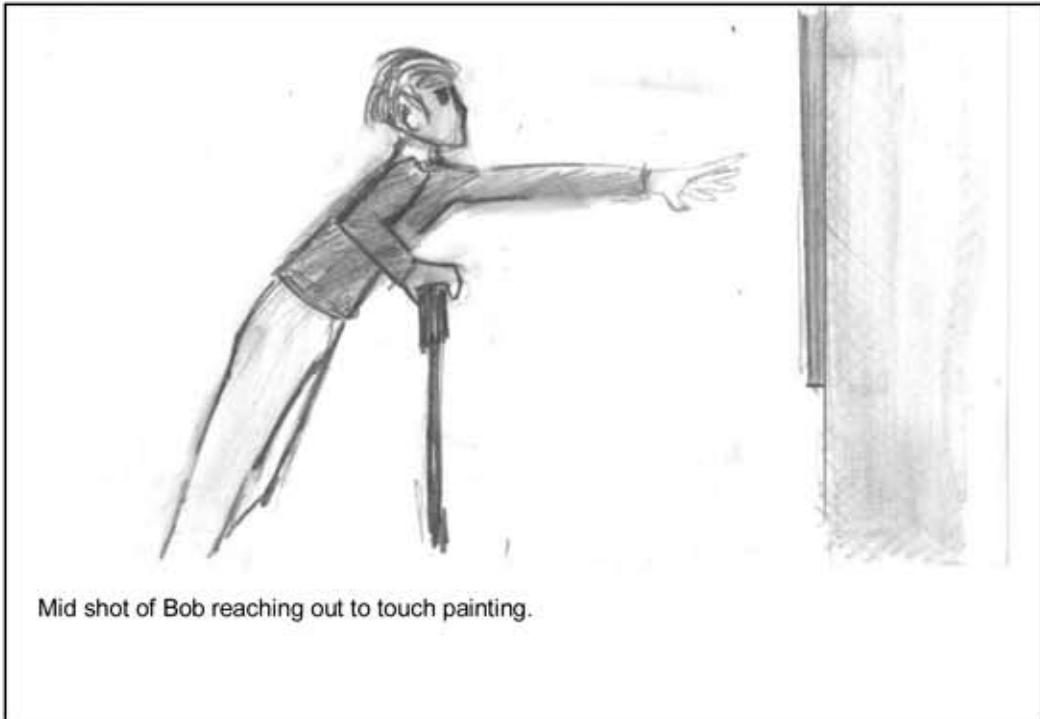| Week 6: 22 Feb - 26 Feb	**Preproduction plan**
	1. Storyboarding every scenes
	2. Scouting of possible live scenes location
Week 7: 01 Mar - 05 Mar	**Preproduction plan**
	1. Revise plan based on comments
	2. Prepare necessary adjustments to current equipment (eg. Moving green

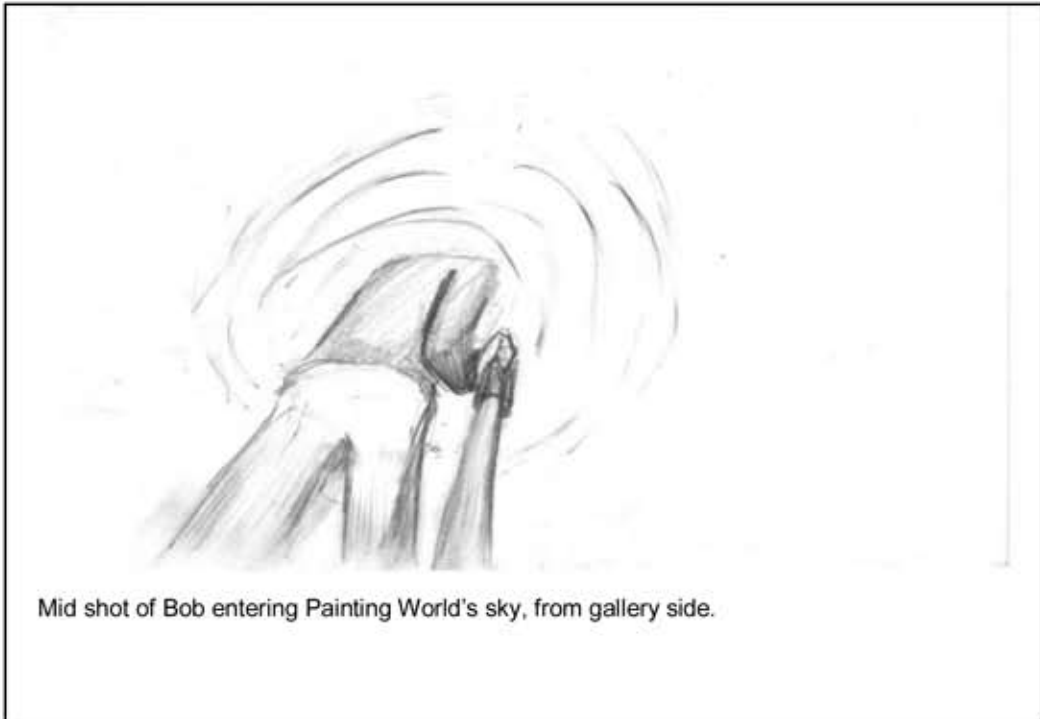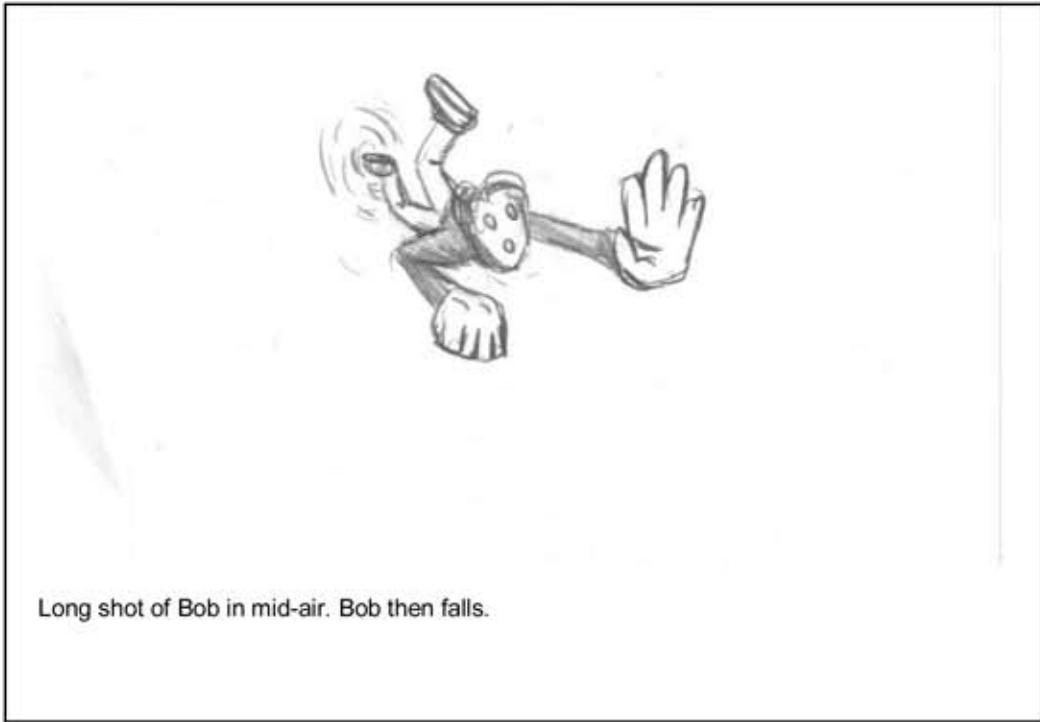|	
	screen, large green screen areas, B camera)
	3. Group the scenes that can be taken together on the same setting
	Production Plan
	1. Film the footages required
	2. Film B camera footage for "the making of" video
Week 8: 08 Mar - 12 Mar	**Postproduction Plan**
	1. Match moving, motion tracking for person. May require reshoots. Loops back to production plan.
	2. Create environment with elements for realism
Week 9: 15 Mar - 19 Mar	**Production Plan**
	1. Film the footages required
	2. Observe real world equivalents for paint world objects.
	Postproduction Plan
	1. Create all objects in 3D
	2. Apply 3D lighting and shadows
	3. Animate the models
Week 10: 22 Mar - 26 Mar	**Production Plan**
	1. Film the footages required
	Postproduction Plan
	1. Composite everything
	2. First draft
Week 11: 29 Mar - 2 Apr	**Postproduction Plan**
	1. Piece up "the making of" video fragments
	2. Refine Effects
Week 12: 5 Apr - 9 Apr	**Postproduction Plan**
	1. Package Video with "making of" and art.
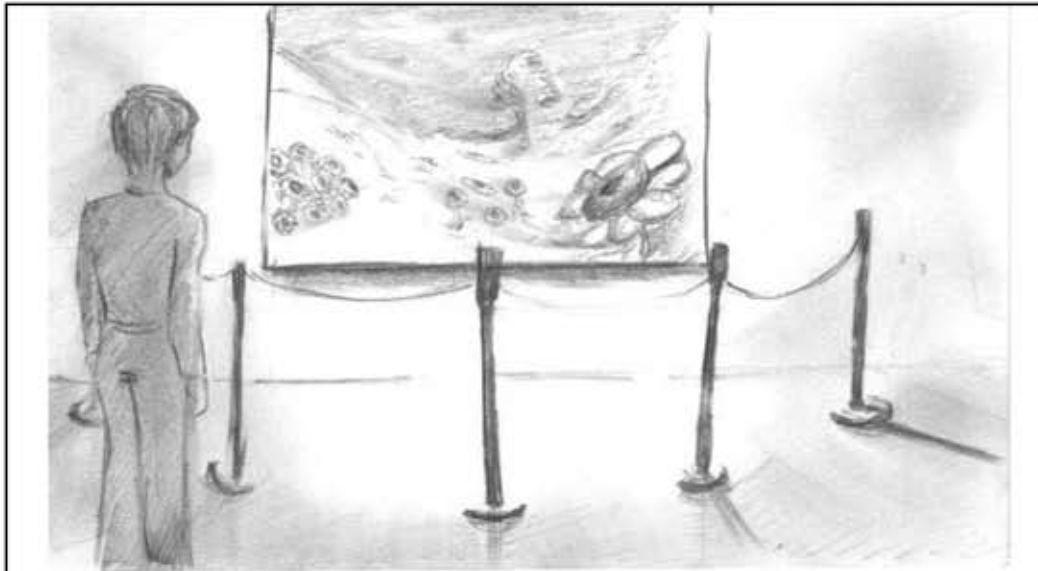
Dolly shot of gallery. Bob stands on the side.
Announcement :"Welcome to XX Gallery! Please be reminded that
no flash photography, food or drinks is allowed in the gallery.
Please do not touch the paintings. Thank you for your cooperation."

Mid shot of Bob observing painting. Gets curious.

Mid shot of Bob reaching out to touch painting.

Mid shot of Bob falling over, sinking into painting.

Mid shot of Bob entering Painting World's sky, from gallery side.

Long shot of Bob entering Painting World's sky, on Painting World's side.

Long shot of Bob in mid-air. Bob then falls.

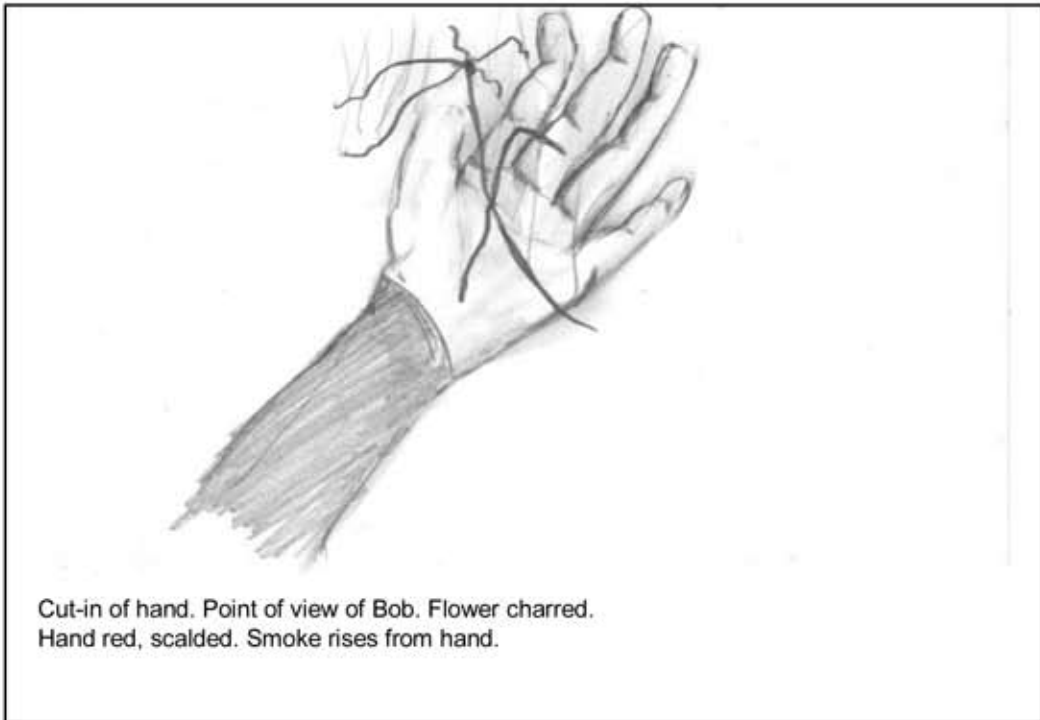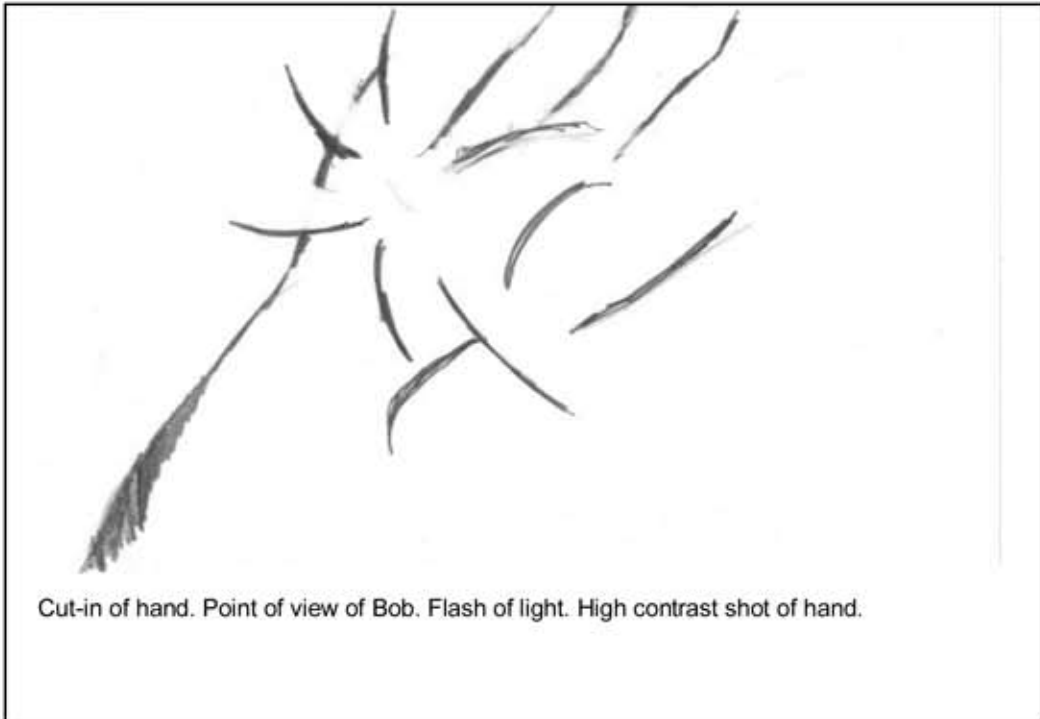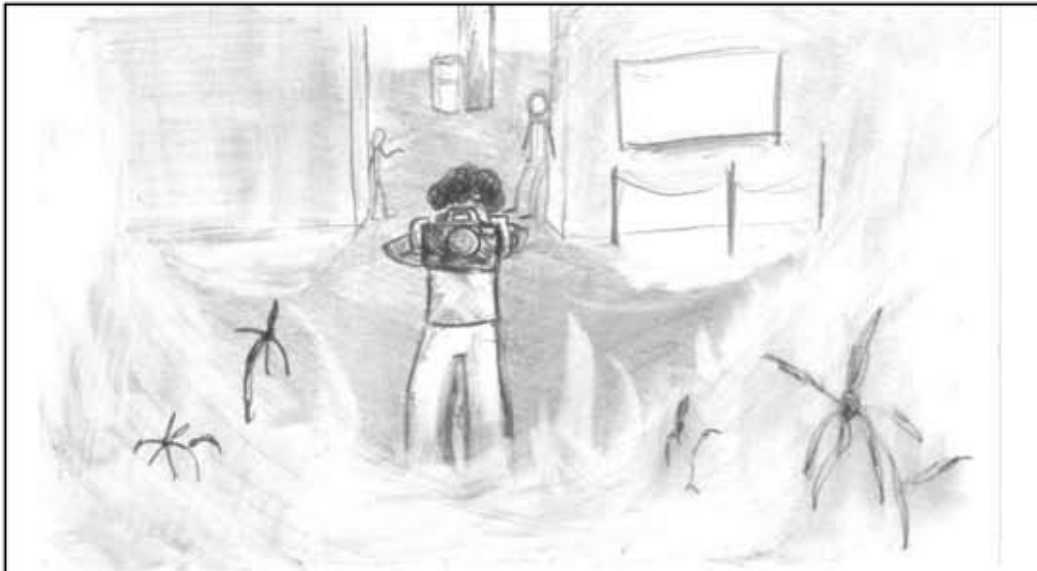Long shot of Painting World, Bob crashing in the background.

Mid shot of Bob. Foreground is the flowers of Painting World.
Bob picks up a flower and looks at it.

Cut-in of hand, Point of view of Bob. Flower melting. Drips of hand.

Cut-in of hand. Point of view of Bob. Flash of light. High contrast shot of hand.

Cut-in of hand. Point of view of Bob. Flower charred.
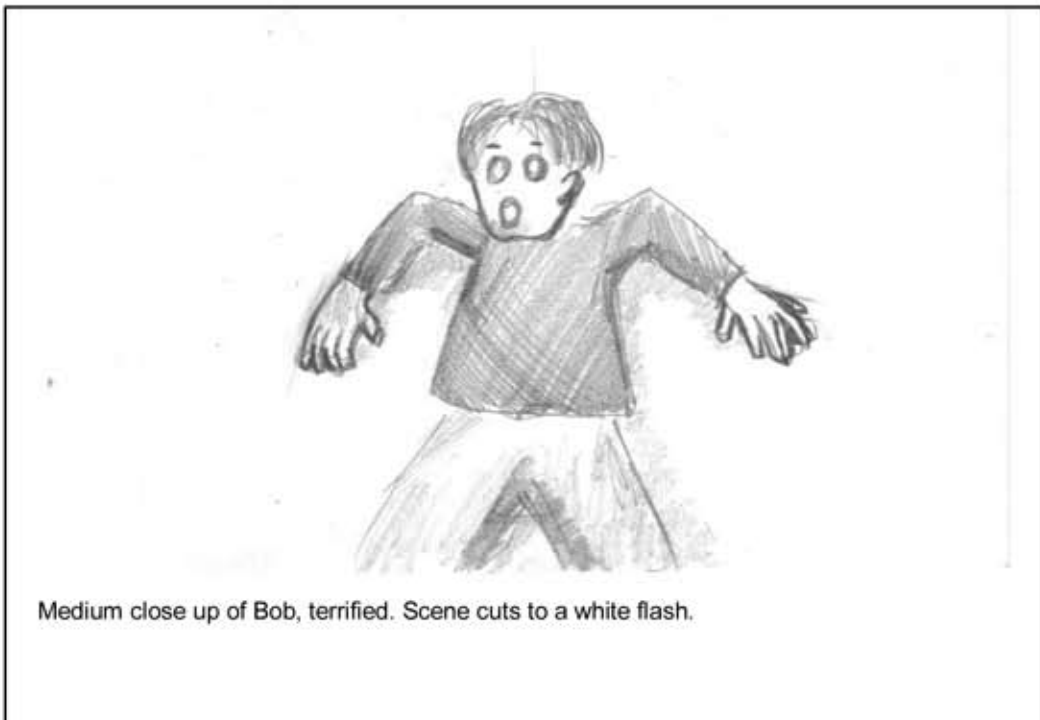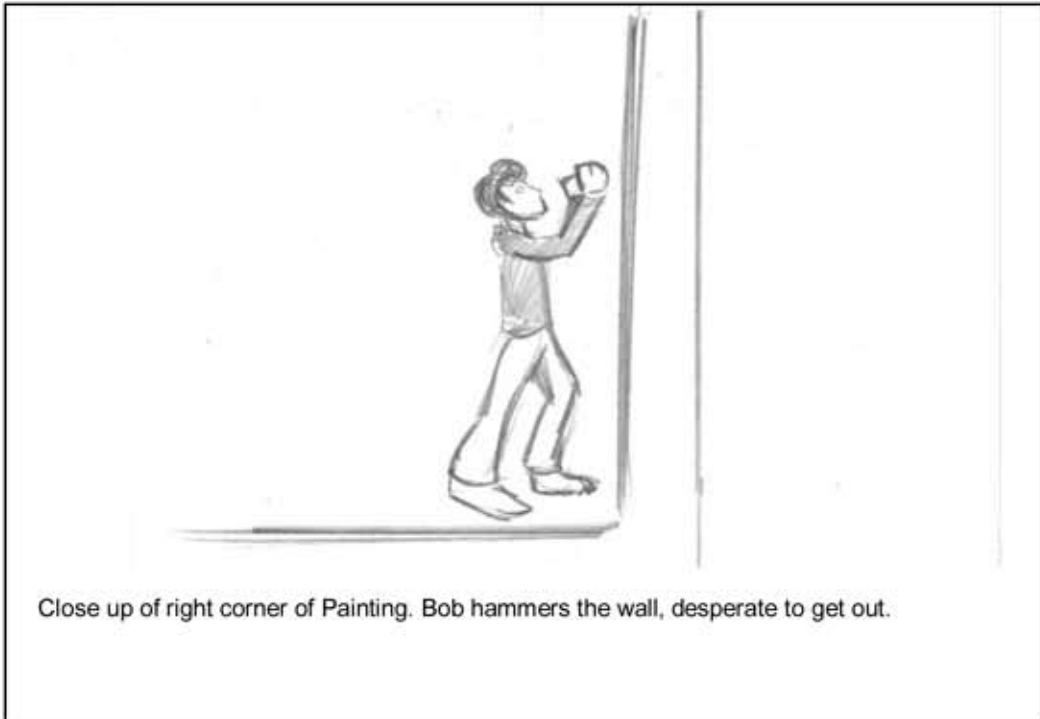Hand red, scalded. Smoke rises from hand.

Pan up from previous scene.
Foreground: Burning flowers.
Middle: Person with a camera, shooting pictures with flash.
Background: Gallery, with people walking around.

Long shot of Painting World. Bob runs across the burnt landscape.

Close up of right corner of Painting. Bob hammers the wall, desperate to get out.

Medium close up of Bob, terrified. Scene cuts to a white flash.

White out. Fade transit to next scene.

Long shot of gallery. Dark portions to indicate cross section of the wall.
Bob looks at his hands, puzzled. Painting in background.

Long shot of gallery, panning left. Bob walks away, Close up of flower in Painting.
Flower moves.