

# Inspiration

## VR

- 2019 [AYAHUASCA](#)
- 2019 [Afterlife: Combining Branching Narratives With Live Actors In VR](#)
- 2017 [Alice - The Virtual Reality Play](#)

## Overview UnityTeam Digital Human Rigging & Shading

A general overview of some of the tools and workflows used and applied by the Unity Team for the creation of their state of the art Digital Human, Gawain.

### Maya File

#### Rig

They used two different rig hierarchies. One for the body the other for the head.

##### Body Rig

Classical full body game rig. Skin weights up to the torso. Corrective blendshapes for the hands and the back.

##### Head Rig

Combination of Joint hierarchy and over 200 Blendshapes.

#### Model

Non-deforming body parts like the gum don't have an optimized topology.

All the hair consists of cards. Hair is exported as a separated object and is not part of the head mesh. It's attachment to the deforming mesh happens in Unity.

## Unity Files

## Attachment Tools

The Unity Team developed a set of very useful tools to attach elements to a deforming mesh in realtime. You can implement those tools in your own project by getting them [here](#).

First an empty dataset is created. (right click → Digital Human → skin attachment data )

## Shading & Rendering

## Links

## RealTime PreViz

- 2018 [Siren \(Unreal\) Siren with Actress](#)
- 2018 [Reflections \(Unreal\)](#)
- 2018 [ForestScene \(Unity\)](#)
- 2018 [Andy Serkis Face to Face \(Unreal\)](#)
- 2019 [Ted Talk about Digital Humans with real time character](#)

## Dance

- 2014 [Peking Opera](#)
- 2017 [Exisdance \(Unity\)](#)
- 20xx [Huge collection of dance performances](#)

## Scenography / Dance

- 2014 [HAKANAI by Adrien M / Claire B](#)
- 2018 [Dökk \(OpenFrameWorks\)](#)
- 2019 [Das Totale Tanztheater - 100 Jahre Bauhaus - Palais Populaire](#)

## Projection Mapping & Dance

- 2014 [OMOTE](#)
- 2017 [INORI \(Prayer\) Making-of](#)

## Scenography / Theatre & Opera

- 2002 [Jude von Malta by Art+Com](#)
- 2010 [IAM4Mime](#)
- 2016 [Manipulation | Pepper's Ghost](#)

- 2017 [The Tempest](#) | Royal Shakespeare Company

## Tradeshow examples

- 2017 [Dynamic Projection Mapping](#)

# Technology

- [Why CG sucks / or not \(Essay\)](#)

## AI

- [Realtime Face Reenactment](#)
- [Image Synthesis through semantic manipulation](#)
- [Interactive AI rendered 3d World](#)
- [Reconstructing Images](#)
- [Tranform Video from Winter to Summer / Day to night](#)
- [Reflections on deep fakes](#)
- [creative AI in the arts](#)

## FilmSets

- [Realtime Compositing](#)

## Film VFX

- [The Social Network VFX Breakdown](#)
- [Rachel in Blade Runner 2049](#)
- [VFX Oscar Winners from 1929-2018](#)
- [The Lion King 2019 - Making Of - How it was filmed in a realistic way](#)

## Robotics

- [Uncanny Valley/Unheimliches Tal](#) by Stefan Kaegi with robot-avatar as double of the author Thomas Melle
- [Why Artists Love the Eerie Sensation of Characters That Look Almost Human](#)

## Old Style

## Scenography

- [Opera Scene change](#)

## Film / Animation

- [Loving Vincent Making of / Rotoscope](#)
- [Loving Vincent Rotoscope Painting in Time Lapse](#)

## Companies

- [LuxMachina](#)
- [Stiller Studios](#)
- [Meow Wolf](#)

## Volumetric

- [Intel Studio](#)

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