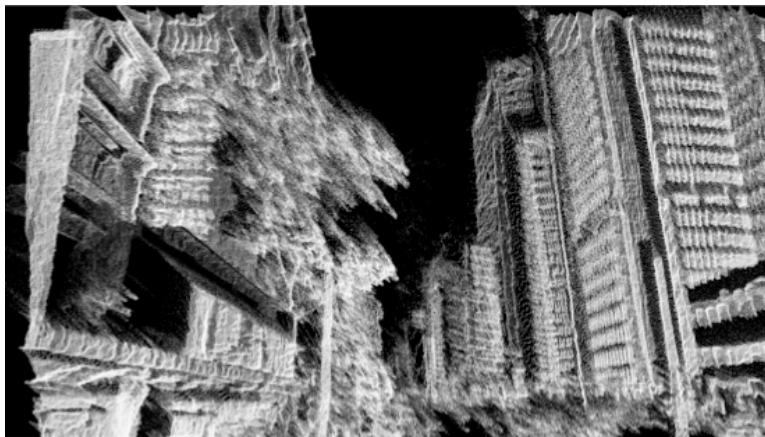**Tomas Navarro**

Approaches in cinematography / animation

My investigation is about new approaches in animation /
cinematography based on my previous academic
investigations, which are:

1. Time distortion and frame rate control.
2. Particle-based 2d to 3d mapping.
3. 3d environment from real action shooting and tracking
    features.

Rationale

Using techniques tested and achieved during the last year I propose to build, *through short animation sketches*, a genuine animation *world*, made by both technical development as well intuitive aesthetic approaches and narrative experiments. The goal is to create an unified animation experience with all the necessary elements in order to allow this *world* to be plausible.

Ideas-Framework

The techniques I explored during the last year are mostly based, further than how they look like, on pragmatically ways to work with simply camera and computer-based sets. For example: Particle-based 2d / 3d mapping, as showed in thematic developed with Sebastian Cimpean, is a whole process to set up a 3d environment build from flat images, which are distributed as particles into a virtual 3d space. On the other hand, Wonderland thematic project's process allows me to scan real action characters and camera in a 3d simulated space. Further, the inductive motion blur experiments I did for Earth of a dog's project allowed me to understand how to work with a extremely low frame rate and rebuild it digitally to full frame 24 frames per second cinematographic image.

All these tools are ready for be mixed and integrated in one unified core of images that will use all the qualities above explained to set up an high-end profile animation development based on simplified "handmade" and "homemade" praxis.

Output and initial plan

I propose as main output for the initial plan short animation sketches, short films, that allows me to explore both techniques and narrative structures. Techniques and narrative should be connected to each others; some technical approaches allows me to, for example, improve camera system in 3d animation, so the narrative, in that case, should response to this feature. On the other hand I also want to explore new narratives challenges, for example work with collages of famous film sequences in order to build new ones, so techniques are now responding to this specific plot proposal. To sum up, *the goal for the initial plan is to establish a direct feedback, dialogue, between animation techniques and narrative.*

Once I get the right mood with both narrative and techniques inside this mini-sketches I'll be able to improve all the features to a higher, professional look, level, which allows me to continue developing the techniques in a more concrete and systemized way and build then the core of my thesis regarding cinematography techniques.

Visually I want to stand out two references, the first of them also related to narrative approach:

http://www.youtube.com/watch?v=OxPyN6IK1tM
http://vimeo.com/10498559

I don't want to be in struggle with narrative issues so I propose a truly intuitive approach to storytelling, working with few topics I'm personally interested in as framework:

1.   Imagination vs reality.
2.   Freedom and piracy.

Relation to previous work

Last year I deeply investigate regarding cinematography, being able to theoretically and practically develop new approaches to cinematography and aesthetically outputs based on exhaustive control of camera and postproduction features. My investigations finally put me into animation as framework for my experiences.

Personally I'm interested for this project in cross process animation and film shooting, rotoscopy/tracking, virtual sets and postproduction features as particle rendering. I can sum up these elements as a complete set of a self-built cinematographic approach, which should be integrated and improved now in one unique artwork.

Animation allows me to explore all the possibilities in cinematography and my final goal is find out the way to offer to the audience the verisimilitude of cinematography experience (the mood, look and time perception of film fiction) with the possibilities of animation in one plausible output.

I should clarify that I'm not an animator so my goal is much more related to cinematography than animation, which is only a tool I'm using to explore powerful outputs I'm able to achieve by myself.