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Titolo	The Human Reimagined : Posthumanism in Russia // Colleen McQuillen, Julia Vaingurt
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Soggetti	Humanism in literature Russian literature - 20th century - History and criticism Art - Soviet Union Human body and technology in literature Human body and technology in art Humanism in art
Lingua di pubblicazione	Inglese
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Nota di bibliografia	Includes bibliographical references.
Nota di contenuto	Frontmatter -- Table of Contents -- Acknowledgments -- List of Illustrations -- Part One -- Introduction / McQuillen, Colleen / Vaingurt, Julia -- Part Two: Questions of Ethics and Alterity -- CHAPTER 1. Our Posthuman Past: Subjectivity, History, and Utopia in Late-Soviet Science Fiction / Gomel, Elana -- CHAPTER 2. Digressions in Progress: Posthuman Loneliness and the Will to Play in the Work of the Strugatsky Brothers / Vaingurt, Julia -- CHAPTER 3. Humans, Animals, Machines: Scenarios of Raschelovechivanie in Gray Goo and Matisse / Khagi, Sofya -- Part Three: Natural, Built, and Imagined Environments -- CHAPTER 4. Human Adaptation in Late-Soviet Environmental Science Fiction / McQuillen, Colleen -- CHAPTER 5. "Drilled Humans" or Automated Systems? Reconsidering Human-Machine Integration in Late-Soviet Design / West, Diana Kurkovsky -- Part Four: Technologies of the Self -- CHAPTER 6. Romantic Aesthetics and Cybernetic Fiction / Emery, Jacob -- CHAPTER 7. Writing and Technology: Writing the Self in "Real Time" / Toland, Kristina -- CHAPTER 8. Modes of Perception in Transmodal Fiction: New Russian

Subjectivity / Lakhmitko, Katerina -- Part Five: Politics and Social Action -- CHAPTER 9. Nothing but Mammals: Post-Soviet Sexuality after the End of History / Wilson, Trevor -- CHAPTER 10. Postsocialist Platonov: The Question of Humanism and the New Russian Left / Platt, Jonathan Brooks -- Part Six: Artistic Practices -- CHAPTER 11. An Interview with Keti Chukhrov about Love Machines / Kotova, Alina -- CHAPTER 12. Some Entropy in Your Tea: Notes on the Ontopoetics of Artificial Intelligence / Anikina, Alex -- Index

Sommario/riassunto

The enmeshment of the human body with various forms of technology is a phenomenon that characterizes lived and imagined experiences in Russian arts of the modernist and postmodernist eras. In contrast to the post-revolutionary fixation on mechanical engineering, industrial progress, and the body as a machine, the postmodern, postindustrial period probes the meaning of being human not only from a physical, bodily perspective, but also from the philosophical perspectives of subjectivity and consciousness. *The Human Reimagined* examines the ways in which literary and artistic representations of the body, selfhood, subjectivity, and consciousness illuminate late- and post-Soviet ideas about the changing relationships among the individual, the environment, technology, and society. Contributors include: Alex Anikina, Keti Chukhrov, Jacob Emery, Elana Gomel, Sofya Khagi, Katerina Lakhmitko, Colleen McQuillen, Jonathan Brooks Platt, Kristina Toland, Julia Vaingurt, Diana Kurkovsky West, Trevor Wilson

2. Record Nr.	UNINA9910967010303321
Autore	Li Jingtian
Titolo	Creating games with Unity, Substance Painter, & Maya : models, textures, animation, & code // Jingtian Li, Adam Watkins, Kassandra Arevalo, and Matthew Tovar
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Soggetti	Animation (Cinematography)
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Note generali	Includes index.
Nota di contenuto	Cover -- Half Title -- Title Page -- Copyright Page -- Dedication -- Table of Contents -- Acknowledgments -- Authors -- Introduction -- Chapter 1: Maya Modeling -- Basics of Navigation -- Rendering -- What is a 3D Model? -- Translation -- Anatomy of a Model -- Edge -- Vertex -- Face -- Object Mode -- Normal -- Modeling Rules -- Polycount -- Topology -- Size and Proportion -- Basics of Modeling -- Tutorial 1.1: Modeling a Security Camera -- Other Useful Commands -- Grow and Shrink Selection -- Extract Faces -- Combine and Separate -- Create Cables or Pipes -- Extrude Along a Curve -- Duplicate, Duplicate with Transform -- Duplicate Special -- Mirror -- Center Pivot -- Change Pivot -- Snapping -- Hide Model -- View Control -- Assignments -- Geometry Errors -- Tutorial 1.2: Modular Set Pieces -- Grid -- Create a Base Floor -- Conclusion -- Chapter 2: Maya Set UV -- The UV Editor -- UV Points -- UV Tiles -- Cut UV -- The Problem -- UV the Floor -- Texel Density -- Chose the Right Texel Density -- UV the Pod -- Conclusion -- Chapter 3: Set Texturing -- PBR -- Baking -- Tutorial 3.1: Texturing Modular Pieces -- The Substance Painter UI --

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Tutorial 5.2: Walking Through -- Conclusion -- Postscript -- Chapter 6: Lighting and Baking -- What It Means for You? -- Unity Lights -- Tutorial 6.1: Lighting the Scene -- The Power of Prefabs -- Make Way for Cookies! -- Baking -- Camera Adjustments and Postprocessing -- Final Challenge -- Conclusion -- Chapter 7: Character Modeling -- Concept Art -- Style Sheets -- Workflow -- Polycount -- Setting Up Image Plane in Maya -- Eyeball -- Create the Eyelids -- Create the Eye Socket -- Forehead and Nose -- Mouth -- Rest of the Head -- Ear -- Neck -- Internal Structures -- Body -- Hands -- Hairs -- Weapon -- Final Clean Up -- Conclusion -- Chapter 8: UV Mapping -- UV Mapping -- Tutorial 8.1: Character UV Mapping -- Mesh Inspection and Cleanup -- Body UV -- Eye UV -- Hair UV -- Garment UV -- Conclusion -- Chapter 9: Character Texture Painting -- Skin Texturing -- Hair -- Eye -- Upper Body -- Pants -- Belts, Straps, Pockets, Holster, and Boots -- Gloves -- Watch -- Gun -- Other Details -- Export Textures -- Conclusion -- Chapter 10: Rigging -- Joint Behavior -- Joint Placement - Hip, Spine, Neck, and Head -- Tutorial 10.1: Create the Joint Chain for Our Character -- Joint Placement - Left Arm -- Joint Setup - Right Arm -- Joint Setup - Legs -- Foot Roll Rig -- Setting Up the Foot Hierarchy -- Tutorial 10.2: Bind and Paint Skin Weighting -- Painting Skin Weights -- Mirroring the Skin Weights -- Copying the Skin Weights -- Tutorial 10.3: Set Up Arm Controls -- Constrains -- IK Arm Setup -- Tutorial 10.4: Finger Controls -- Tutorial 10.5: Clavicle and Body Controls -- Gun Joint -- Final Hierarchy -- Conclusion -- Chapter 11: FPS Animation in Maya -- FPS Animation Overview -- Referencing the Character Rig -- Save Files -- Display Layers -- Camera Configuration -- Game Animations -- Creating a Pose -- Weapon Movement Simplified -- Two-Handed Weapon Setup.

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Sommario/riassunto

This tutorial-based book allows readers to create a first-person game from start to finish using industry-standard (and free to student) tools of Unity, Substance Painter, and Maya. The first half of the book lays out the basics of using Maya and Substance Painter to create game-ready assets. This includes polygonal modeling, UV layout, and custom texture painting. The book then covers rigging and animation solutions to create assets to be placed in the game, including animated first-person assets and motion-captured NPC animations. Finally, readers can put it all together and build interactivity that allows the player to create a finished game using the assets built and animated earlier in the book. Written by industry professionals with real-world experience in building assets and games Build a complete game from start to finish Learn what the pros use: construct all assets using the tools used at game studios across the world All software used are free to students When complete, students will have a playable version of an FPS game

Jingtian Li is a graduate of China's Central Academy of Fine Arts and New York's School of Visual Arts, where he earned an MFA in Computer Art. He currently is an Assistant Professor of 3D Animation & Game Design at the University of the Incarnate Word in San Antonio, Texas. Adam Watkins is a 20-year veteran of 3D education. He holds an MFA in 3D Animation and a BFA in Theatre Arts from Utah State University. He currently is the Coordinator and Professor of the 3D Animation & Game Department at the University of the Incarnate Word in San Antonio, Texas. Cassandra Arevalo is an instructor of 3D Animation & Game Design at the University of the Incarnate Word in San Antonio, Texas. She previously worked as an animator at Immersed Games. Matt Tovar is an industry veteran animator. He has worked at Naughty Dog, Infinity Ward, and Sony Interactive on such games as The Last of Us, Call of Duty: Modern Warfare, and most recently Marvel's Avengers with Crystal Dynamics. He is an Assistant Professor of 3D Animation at the University of the Incarnate Word in San Antonio, Texas.
