Motion Graphic Design

Printed Graphic Design is static: words and pictures are “stuck” on the page, the viewer sees everything in one glance. The designer tries to control the viewer’s gaze by manipulating position, scale, and color. Hierarchy.

By contrast, motion design is kinetic: elements move, zoom, appear and disappear. It is temporal and linear, with the exception of interactive design, in motion design nothing is left when it is over except for an impression.

The big difference is the amount of control the designer has over when a viewer sees something and how long they get to look at it.

This course will, through a series of projects, enable the student to design and produce effective time-based experiences. Focus will not only be on the creation of these experiences, but on critique and intellectual discussion of contemporary motion graphics for the screen. Emphasis is placed on the creation of work that remains essentially “graphic” in its manufacture and storytelling: motion pieces that extend and examine new graphic narratives, rather than traditional filmic ones.

Project schedules will be fast, but realistic. Timelines will demand that you are always prepared, effective and efficient. If you miss your weekly deadlines, you may not be able to catch up.

Additionally you will document and reflect on the process of how you arrived at each solution by creating process books.

COURSE GOALS

• to be able to organize a sequence and narrative of both type and image with respect to some specific, clearly stated aesthetic and/or communicative purpose.
• to have an understanding of motion design software concerns and begin to form a foundation in which they will be able to make informed decisions regarding which software is appropriate for a particular problem.
• Demonstrate aptitude in audio and visual synchronization
• Understand the importance of planning and storyboarding in time-based media
• Design visually effective and compelling time-based experiences
• Understand and utilized appropriate delivery methods for digital motion graphics
• Critically analyze kinetic digital compositions for technical and aesthetic purposes
Beginning Exercise: Working Backwards

Take apart a Motion Graphic sequence. Take screenshots and make a pdf or “Re-
verse Storyboard” of atleast 35 “frames”. The pdf should break down the motion,
transitions and overall “gist” of the sequence. Explore and breakdown the sequence
and durations, motion, pacing and rhythm. Identify what is going on in the “frame”
or mise-en-scene, for example: cropping, zooming in and out, fades in/out…but also
comment on What is interesting to you, cool, or ask questions, how did they do
that..etc. Also bring a link to the original or a copy of it!

Project One: The Affordances: Time, Space, Motion and Sound

Find a printed or static piece of graphic design or advertising you like (It must have
typography and it may be a project of yours), then create a transition or segway that
get the viewer from the beginning, middle and end of the composition.

Pretend it the piece of design is a freeze frame...what happened before everything
was on screen? what happened after? Your sequence must start with one frame and
end on a frame that looks just like it...so it will be a “loop”, but the experience of
what we “see” in-between is for you to explore. You may add any elements if you
wish (they must be in the spirit of the original), concentrate on what is inherent in
that image you chose. What is it’s story?

Project Two: The Animated Word: Motion and Behaviors

Goal: To practice your control over motion, transitions and your After Effects Skills.

Challenge: Communicate a meaning of your favorite word.
(one of mine is the word “wonderful”...imagine...to be full of wonder :)

Parameter:
You must use only the word. You must use sound. You may repeat letters, zoom in,
break apart, etc. Choose a word and then create a loop that will interpret the word
for the viewer. Your sequence must start with one frame and finish on a frame that
looks exactly like the first, but the experience of what we “see” in-between is for you
to explore.
Project Three: Montage

Teach us how to do something by expanding and compressing time. Choose an activity that you will show us how to do. Use stop motion to describe the event through a sequence of images that you photograph. Consider color, hierarchy, composition, shape, light and scale. The first step will be to storyboard the parts of the activity on index cards, then photograph, then create the sequence in AE using sound to enhance/or subvert meaning and add rhythm.

Final Project:

Option A: Music Video
Design an interpretation of a piece of music. Your video must be 45 secs-1 minute long. The story/interpretation will be up to you to define, but you must have a communication objective (story) clearly defined to drive your idea and concept of execution.

Option B: Title Sequence
Re-design a title sequence of a film or tv show. It can be one you love or hate, but it must be a movie that you can rent/borrow/buy because you will need access to it for the next few weeks. And there must be a reason (Raison d’être) for it’s re-design. Your sequence must be 45 secs-1 minute long. The sequence will be up to you to define message-wise, based on the film you choose, your understanding of the film’s theme(s) and anything you might want to learn about the filmmaker’s intent, but you must include the same credits(text) as the original movie and in the same order... and ALL of them.

For either of the options, you must identify a space in the Art/Design/Marvin Hall buildings to project your sequence on. The choice of the space should reflect your communication goals and create unique opportunities to have the motion graphics and architectural space to converge.
Assignments will be critiqued and graded in relation to concept, aesthetic and technical aptitude. Included in the evaluation process for determining a grade will be:

- Concept – clear, intelligent understanding and exploration of the project
- Design – success of the communication objective(s)
- Craft – carefully executed, appropriate with an eye to detail.
- Presentation – on time and well explained in critique
- Participation – attendance, meeting deadlines and contribution to class and critiques

Grading Scale

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<th>Grade</th>
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<tr>
<td>A+</td>
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<td>A</td>
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Completing the minimum requirements outlined on an assignment sheet qualify as “C” level (or average) work. The degree and quality of effort with which a student engages in the different criteria (above or below the minimum requirements) for each assignment determines how well they do.

Attendance is mandatory. Work (even when unfinished) must be displayed during critiques in order to receive a grade. Late work will be lowered one full letter grade for every day that work is not turned in. A student will be given a project grade of “F” for any project that is never submitted.

Students are required to attend class. Please be in class on time and remain for the entire period. Please turn off your pagers and mobile phones. Attendance will be taken at the beginning of each class period. Three “late” marks will equal one absence. A total of 1 absence will be allowed for any reason.

It is your sole responsibility to discover what happened during any class you missed. If it is necessary for you to be absent from class for more than 3 days for any reason including medical condition, you should withdraw from the class.

In the event of any absence, students are still responsible for obtaining all information & materials from the class period and completing all assignments on time. It is your sole responsibility to find out about any new work assigned during your absence.
Your work must be thoroughly documented. Note: While the computer will usually be the ultimate tool for production, preliminary work will often be done on paper. Mock-ups, thumbnails and sketches are a way of exploring relationships quickly, asking questions by thinking and making simultaneously. It allows you to see multiple ideas, compare, and arrive at a point in which to select the “best” example to develop further.

Critiques
Graphic Design does not happen in a vacuum. Clear verbal skills are all important in communicating your ideas to clients and design team members. For all critiques, students are expected to come prepared to present their concepts, discuss how the form of their design supports their concept, and describe how they arrived at their ideas. Providing comment to your peers is a privilege. You will benefit from both giving and receiving feedback—you do not have to “like” another’s work, but you must provide insightful commentary in a courteous manner.

Academic Conduct
Please adhere to the rules as listed in the student disruptive conduct policy found at: http://www.studenthandbook.ku.edu/codes.shtml

Disabilities
Students needing special assistance or accommodation should contact the KU Academic Achievement & Access Center office at 864-4064. They are located in room 22 in Strong Hall.

Plagiarism
Is copying someone’s work or taking somebody’s idea and trying to pass it off as yours and will result in penalties as outlined in the KU student code of rights and responsibilities.

REFERENCES

Moving Type, by Jeff Bellantoni


Motion Graphic Design
After Effects Demos

Demo 1: (Getting Started)

• Project Workflow:
  Compositions, Footage, Layers, Frames
• Getting to Know the Workspace:
  Tools, Windows, Panels

Demo 2: (Basic Animation)

• Importing Files and adding/trimming layers
• Adding solids, Drawing Masks
• Transforming Properties
• Animating Keyframes
• Editing a Keyframes bezier handles
• Copying and Pasting Keyframes
• Adding Effects
• Rendering

Demo 3: (Motion Typography)

• Creating basic text
• Animating Text properties
• Title Safe
• Text on a Path
• Adding Wiggle
• Adding Sound
• Using the waveform

Demo 4: (Advanced Animation)

• Easy Ease
• Using Graphic Editor
• Motion Sketch, Auto Orient and Smoother
• Pan Behind Tool and Slip Editing
• Motion Blur
• Time Stretching and Looping Footage
• Blending Modes
• Puppet Tool

Demo 5: (Advanced Layers and Masks Part 1)

• Free Transform points and Animating a Mask
• Mask Feather and Expansion
• Animating a Masks Path
• Review Rendering

Demo 6: (Camera and Nesting)

• Enabling layers for 3D
• Manipulating 3D properties
• Camera Settings
• Moving and Animating the Camera
• Multiplaning
• Creating Tracking Points and Motion Tracking
• Nesting Compositions
• Parenting with Null Objects
• Precomposing

Demo 7: (Advanced Layers and Masks Part 2)

• Image Sequences and Sequence Layers Assistant
• Write-On tool
• Keying, Alpha and Luma Track Matte
• Creating and Editing Roto Bezier masks,
  Audio Spectrum effect
• Adjustment layers or instant “Sexy”

Demo 8: (Expressions)

• Using the Pick Whip tool
• Time Remapping
• Altering and Manipulating Expressions

Online tutorial are available at Lynda.com

login: jeremy_viscom
andrea_viscom
barry_viscom
dick_viscom
patrick_viscom

password: viscom
Check Your Self.

The Following is a list of questions to ask yourself when we look at motion graphic projects:

CONCEPT
Is there a clear visual pov that drives all design choices? what is that word?...do you own it. Do you think you articulated it well? Think anybody will see/feel/get it?

CRAFT
Have you scrutinized every choice? Are all the parts reproduced the way you want them to be: image quality, resolution, color and alignments? Spell check?

TYPE
Are your choices driven by Expressiveness or Functionality? If it is supposed to be read can it be...is it on the screen long enough? Is the viewer sprinting, walking or daydreaming? Is it more appropriate for the type connote the “other” meaning through motion/movement or by the typeface choice or by both? Or is both too much?

IMAGE
Is it interesting? Could it point to what it is representing rather than just show it? Does the image read what you want it to? Does it point somewhere else too..is it appropriate?

TIME
Duration. Is it too long or too short? Could it be quicker to keep the ball rolling? Do you ever pause? Sequence. What is the story? Have you explored different “order of the shots”? Is it too predictable? or should it be? Am I on the edge of my seat? or should I be comfortable right before you punch me in the mouth? Long hello and short goodbye or short hello and long goodbye. Where is the big “reveal”? Why?

TRANSITION
Planned? Flow or make a statement? Float like a butterfly or sting like a bee?

SPACE
Could the layout of the screen enrich the message or clarify it? Is full-screen a necessity? Simultaneity? Multiple POVs at the same time? Mise-en-scene? Is it too flat...does it need any depth?

MOTION
What does it feel like? Mechanical or Organic? Sexy or Goofy? Should it play by the laws of physics? Do the different actors/parts behave differently? Do they have a personality? Tigger or Pooh?

SOUND
Background music or “communication through the audio channel”? Too literal or Too obvious? Choreographed? Parallel or Counterpoint? Does the visual and the audio have a conversation, play together or should they argue and fight?

COMMUNICATION
When the dust settles.....What does the audience remember? Were you successful?