1

EXPERIENCE DESIGN

TIME BASED MEDIA

2

Experience Design is the practice of designing products and environments with a focus placed on the quality of the user's experience and feelings User experience includes interaction design, information architecture, user research and the facets of the overall experience delivered [1].

EXPERIE
DESIGN

TUS

Year 4 semester 1

Research   20%
Print   35%
Digital   35%
Presentation   10%

1. https://www.qualtrics.com/blog/what-is-experience-design/

	1	8	Add-on	
Graphic & Digital Design Add-on Bachelor of Arts (Honours)	Year	Level	course	
Graphic Design Bachelor of Arts	3 Years	7 Level	AL763 CAO	*642 Points
Graphic & Digital Design Bachelor of Arts (Honours)	4 Years	8 Level	AL863 CAO	*747 Points
Music and Sound Engineering Bachelor of Engineering	3 Year	7 Level	AL718 CAO	242 Points
Animation and Illustration Bachelor of Arts (Honours)	4 Year	8 Level	AL861 CAO	575* Points

RIENCE

"Technology inspires art, and art challenges technology."

The Irish creative industries are important drivers of the economic and social innovation. This vibrant sector has huge potential and can have significant spill-over impact into other business areas such as manufacturing and tourism. Here in TUS Athlone we recognize the key roll we provide in the development/education of our young creative students. 2022 is a new beginning within in the Unversity, our strategy is to integrate all creative courses under the one umbrella/the creaion of a new department in the one building "School of Engineering". Creating a culture of collaboration/vision starts within the environment. Re-think, redesign this envionment within the School of Engineering, create a visual statement/strategy that higlights the key role(s) these courses play within the University and beyond. Make the invisile visible.

[handwritten: →$ LIMERICK (TUS AS A WHOIE)]

Aim/Requirements:
1. Create the name for this department.
2. Branding: A promotional roadsheet which represents all courses equally.
   Max size of final solution n bigger then A2 or any form of digital presence, 1600 word count that deals with infrmation for incoming/potential students. (CAO)
3. The infrastructure/buildig inspire, create a presence, allow collaboration to exist.
   So examine the use/layou of the building. Create this center of excellence.
4. 30 Second promotional ece.

Final outcome's should suport national and international inquires.

Remember all courses with your design must have an equal voice!

As part of the module Experience Design, students were given a brief to address a problem with space and identity within the creative wing that exists in the School of Engineering. The brief describes TUS Athlone's strategy to integrate all creative courses under the creation of a new department to be housed in the main School of Engineering building, TUS Athlone recognizes the key role they play in the development of the young creative students in the college, and they believe that the environment in which students are being educated should highlight the key roles that these courses play within the University and beyond.

A creative work environment can lead to better engagement in the workplace and can increase productivity. It can also do a lot for people's mental well-being. It can also help draw out what is already there within.[2]

The current situation in TUS Athlone is that there are three main creative stands Illustration and Animation, Graphic and Digital Design, Music and Sound Engineering. These stand alone and are not integrated the way a design school might be expected to have them integrated. The purpose of the brief is for students to create the name for this department, design a promotional broadsheet which represents all the courses equally, to redesign the infrastructure of the Engineering building and to make a thirty second promotional piece.

2. https://fellow.app/blog/productivity/constructing-a-creative-work-environment-benefits/

← NOT an obvious gallery - quite boring.

↗ NO obvious entrance to design department → everything looks the same.

3

2

1

6

AIMS

The aims are to design a suitable, new environment for creative students, potential students and lecturers to meet, work and exchange ideas and to represent the creative courses in the University. The brief asks to create the name for this department, a promotional broadsheet which represents all the courses equally, the infrastructure of the engineering building which will inspire, create a presence and allow collaboration to exist, and a thirty second promotional piece. The brief stresses that all the courses must have an equal voice in the design.

OBJECTIVES

To achieve the aims, the following objectives must be realised: to explore, analyse and photograph the current building environment; to analyse the creative courses listed in the brief; to research color theory; and to research the psychology behind creative spaces and environments; to do a comparative analysis of other creative hubs and space; and to experiment with type and colour.

THE BRIEF

EXPERIENCE DESIGN

TUS

Year 4 semester 1

Research	20%
Print	35%
Digital	35%
Presentation	10%

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Final outcome's should support national and i

Remember all courses with your design mu

1

The design thinking process is concerned with solving complex problems in a highly consumer centric way. It questions the problems, questions the assumptions and questions the implications. This design process can be broken down into five phases: empathize, define, ideate, prototype and test.

Empathy is a critical starting point for successful design solutions. It is important to understand who you are designing for. Understanding consumer needs and attitudes is key in uncovering opportunities for design. This involves observing and engaging with human beings to truly internalize their experience on an emotional and psychological level.3

To begin this design phase, the brief was read thoroughly and key points such as the briefs requirements were highlighted.

WHAT MAKES A good CreATIVE ENVIRONMENT?

3. https://www.ama.org/maketing-news/the-5-phases-of-design-thinking/

10

THE PSYCHOLOGY OF S P A C E.

"PEOPLE generate more ideas and useful solutions to creative problems when they're at home than in any other environment".

① THE link between physical expanse AND creativity.

Our mental space stands in direct proportion to our perception of PHYSICAL SPACE. Mental space means the extent of our intellectual openness to new ideas. The more expansive our sense of surrounding space, the more prone we are to generating original and useful concepts for new products, services, and methods.

The "construal level theory" (CLT) → the observation/perception of things far away from us stimulates abstract thinking. Nearby objects/concepts, on the other hand, stimulate a concrete and detail-orientated mindset. The most common method of enlarging interior space beyond its enclosing walls is to open it up to the outside by means of windows, french doors and screens. Windows looking onto a blank wall wont deliver the same psychological benefits as looking into the distance. Give the occupant an oblique view to the outside. An element of interior space that has been studied for its influence on creative thinking is ceiling height. According to a 2009 study, people perform better at tasks requiring creative problem-solving skills under ceilings 10ft or higher compared to 8ft ceilings. You might still be able to manipulate the perceived physical properties of your room to achieve the desired effect. Eg – a space decorated with vertically striped wallpaper will appear taller then the same space painted in a solid colour.
Colour your surrounding walls blue/green.
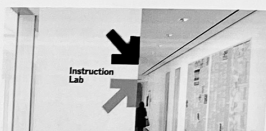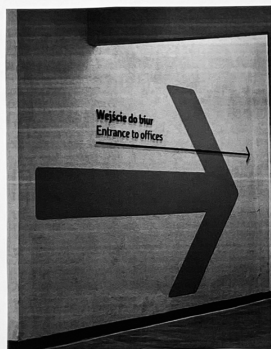
RESEARCH
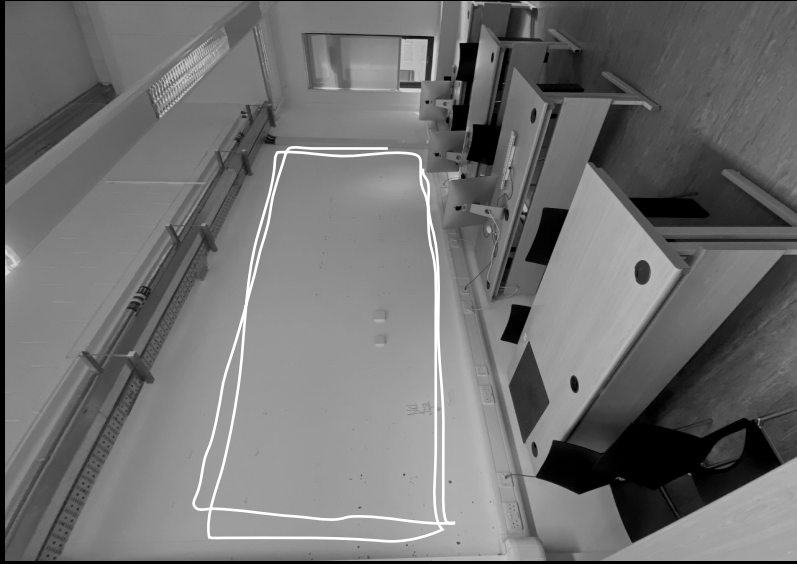
CURRENT BUILDING

To gather firsthand information of the current creative spaces, photographs were taken of the building, and feedback was acquired from other students that are in the engineering building regularly on their thoughts of the interior of the building. Taking photographs is an important type of primary research as they provide a visual record of a moment in time.[4] These pictures prove valuable during the research stage as I can refer to them when designing the new interior. Talking to fellow students about how they feel in the present creative space. Information gathered from students leads to the conclusion that the environment of the current engineering building is boring and quite hard to navigate through.
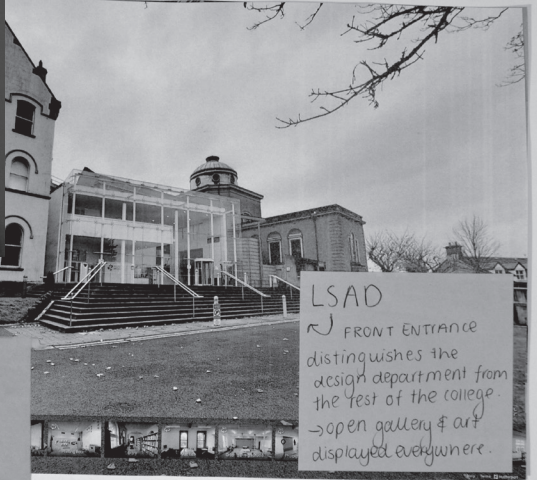
LSAD

⤵ FRONT ENTRANCE distinguishes the design department from the rest of the college.
→ open gallery & art displayed everywhere.

LSAD

⤵ FRONT ENTRANCE distinguishes the design department from the rest of the college.
→ open gallery & art displayed everywhere.

NCAD

⤵ Again, entrance distinguishes it as the design department.
→ also has open gallery + art displayed everywhere

I went on to also look into other creative hubs such as LSAD and NCAD so a comparison could be made between the spaces. This research led to the realization that other creative hub spaces tend to show off their students work by having galleries in the college that is open to the public, and improved spaces that allow students to be creative.

OVERVIEW OF COURSES. (AIT.ie)

① GRAPHIC + DIGITAL DESIGN ADD ON BA (HONS)
→ work with a variety of media
→ utilise different communication tools to convey a message/idea.
Week Two
→ work placement.
→ studio, professional practice + critical theory.
→ TECHNOLOGY

② GRAPHIC DESIGN (BA)

"

③ GRAPHIC + DIGITAL DESIGN BA (HONS)
→ PORTFOLIO

"

④ MUSIC + SOUND ENGINEERING
→ sound engineering, instrument technology, imaging, professional development.
→ "MASE"
→ practical work
→ instrument craft + design
→ PORTFOLIO

→ video/animation development
→ work placement
→ communication module

⑤ ANIMATION + ILLUSTRATION BA (HONS)
→ independent + collaborative learning   → PORTFOLIO
→ studio work
→ IT skills
→ critical reasoning
→ emphasis on both arts
→ imaginative

WHAT DO THESE COURSES HAVE IN COMMON?

TECHNOLOGY

Placement

variety of medias used.

All craft + design.

imaginati

ANIMATION

independent + collaborative learning
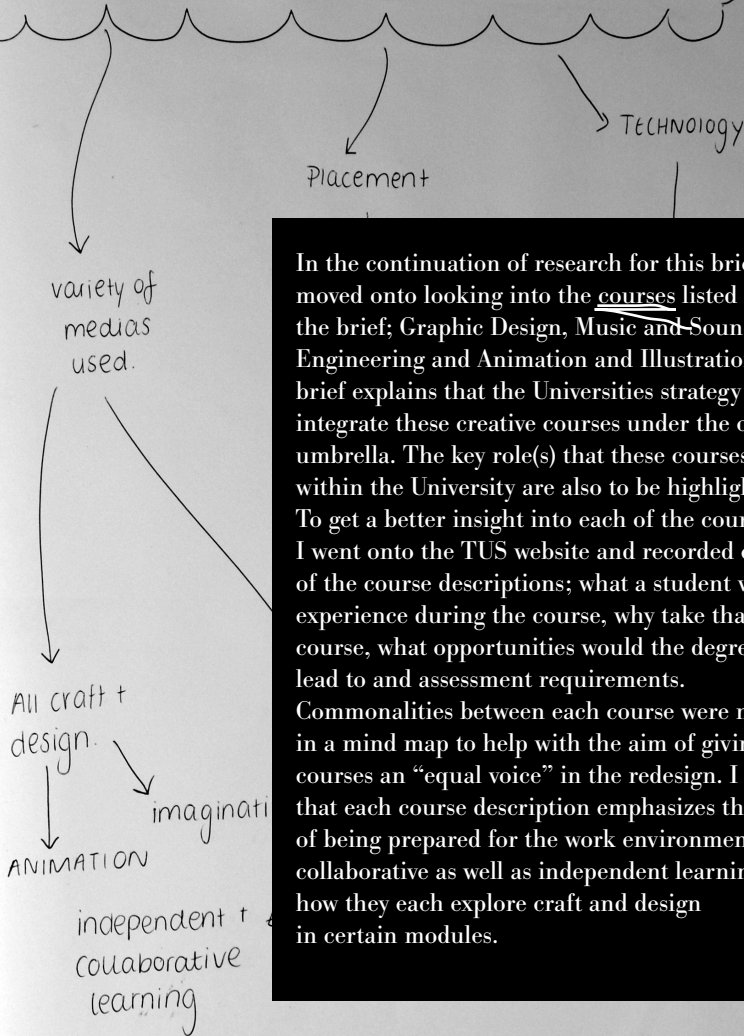
In the continuation of research for this brief I moved onto looking into the courses listed on the brief; Graphic Design, Music and Sound Engineering and Animation and Illustration. The brief explains that the Universities strategy is to integrate these creative courses under the one umbrella. The key role(s) that these courses play within the University are also to be highlighted. To get a better insight into each of the courses, I went onto the TUS website and recorded each of the course descriptions; what a student would experience during the course, why take that course, what opportunities would the degree lead to and assessment requirements. Commonalities between each course were noted in a mind map to help with the aim of giving the courses an "equal voice" in the redesign. I noted that each course description emphasizes the idea of being prepared for the work environment, collaborative as well as independent learning and how they each explore craft and design in certain modules.

18

"PEOPLE generate More ideas and useful solutions to creative problems when theyre at home than in any other environment."

① THE link between (physical expanse) AND creativity.

Our mental space stands in direct proportion to our

PERCEPTION OF PH...
intellectual ope...
sense of surrou...
generating orig...
services, and m...

The "construal le...
things far awa...
objects/concept...
detail-orientate...
enlarging interi...
up to the outsi...
Windows lookin...
Psychological ...
occupant an obl...

...e extent of our
ansive our
 are to
 products,

.../perception of
nking. Nearby
concrete and
thod of
 is to open it
pers and screen
he same
ce. Give the
ent of interior

Along with this, the psychology of space and color theory was reviewed. There are so many factors that come to play when considering the design of an effective creative environment. It was learned that people generate more ideas and useful solutions to creative problems when they are at home than in any other environment. Our mental space stands in direct proportion to our perception of physical space. Mental space means the extent of our intellectual openness to new ideas. The more expansive our sense of surrounding space, the more prone we are to generating original and useful concepts for new products, services, and methods.5 The Construal Level Theory (CLT) is the perception of things far away from us stimulate abstract thinking. Nearby objects, on the other hand, stimulate a concrete and detail-oriented mindset. This research was beneficial in considering design aspects of the interior of the creative realm.6

space that has been studied for its influence on creative thinking is ceiling height. According to a 2009 study, people perform better at tasks requiring creative problem-solving skills under ceilings 10ft or higher compared to 8ft ceilings. You might still be able to manipulate the perceived physical properties of your room to achieve the desired effect. Eg - a space decorated with ... same space painted in a solid colour.
Colour your surrounding walls blue/green.

5. https://medium.com/s/how-to-design-creative-workspaces/how-to-use-the-psychology-of-space-to-boost-your-creativity-4fe6482ef687
6. https://www.medium.com
7. https://99designs.ie/blog/tips/the-7-step-guide-to-understanding-color-theory/

THE PSYCHOLOGY
OF S P A C E.

www.medium.com

"People generate more ideas and useful solutions to creative problems when they're at home than in any other environment."

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The "construal l~~~~~~~~~~~~~~~~~~~~~~~~~~~~erception of things far aw~~~~~~~~~~~~~~~~~~~~~~~~~~~n g. Nearby objects/concept~~~~~~~~~~~~~~~~~~~~~~crete and detail-orienta~~~~~~~~~~~~~~~~~~~~~~~~d of enlarging inter~~~~~~~~~~~~~~~~~~~~~~~to open it up to the outs~~~~~~~~~~~~~~~~~~~~s and screens.

> I also learned that colour theory is a collection of rules and guidelines which designers use to communicate with users through appealing colour schemes. Designers use a colour wheel and refer to extensive collected knowledge about human optical ability, psychology, culture, and more. A colour that can evoke one reaction in one person may evoke one reaction in another person due to culture, prior association or even just personal preference. This research also led to valuable factors to consider when designing the building interior.[7]

Windows looking onto a blank wall wont deliver the same psychological benefits as looking into the distance. Give the occupant an oblique view to the outside. An element of interior space that has been studied for its influence on creative thinking is ceiling height. According to a 2009 study, people perform better at tasks requiring creative problem-solving skills under ceilings 10ft or higher compared to 8ft ceilings. You might still be able to manipulate the perceived physical properties of your room to achieve the desired effect. Eg - a space decorated with vertically striped wallpaper will appear taller then the same space painted in a solid colour.

Colour your surrounding walls blue/green.

20

THEME BRAINSTORM.

→ "INVISABLE VISABLE" Making the
GOOD IDEA.

→ INSTEAD OF JUST STUFF
like "BODONI", MAKE it
less visable + grids More
VISABLE

→ THINK MORE ABOUT what
the MESSAGE is.

INSPIRATION /.
VISIONARY
↓
MOTIVATIONAL
SPACES
↓
MURALS

Representation

WORK
PLACEMENT

Practical

IT SKills

ideas

ATION
Preparation
collaborative

imaginative

gallery
TECHNOLOGY
craft

INSPIRATION

HANDS
ON

PRACTICAL
COLLABORATIVE
PRACTICAL

STUDIO

PORTFOLIO
imaginative
Professional
craft

media
environment
Thinking

TOOLS
STUDIO
inspiration
Professional

Preparation
Practice
environment
collaborative

MR
DOODLE

RESEARCH /
Sketchbook
themed walls

functional
SPACES
↓
kinaesthetic
learning

A Chilled +

encoura

I brainstormed possible themes for the redesign of the creative department. Using a mind map method, advised by lecturers, two circles were drawn out, each with twenty words contained. One circle was words to describe emotions associated with the environment and how I would like students and lecturers to feel, and the other circle contained words associated with actions that may take place in the environment. This exercise allowed me to narrow down all these words to three words in both circles that I liked the most and that I thought would make up to be a possible theme. My words were narrowed down to inspiration, practical, collaborative, visionary, discovery and energetic. It allowed me to write down how I want the space to be experienced. From these words I created two different themes to work with. One being an "inspirational" theme, where the environment would consist of motivational quotes and areas designated for students to go to be creative away from the classroom. The other theme is a "research" theme, where the walls would show aspects of information from different courses that students can relate to. For example, the graphic design sections walls could depict type anatomy and grid structures. Once the themes were decided, I began looking at visual inspiration on Pinterest of creative hub spaces, office spaces and wall designs. Pinterest acts as a useful visual aid and can be used as a locus of digital collecting. It also allows us to learn from other people's designs.

ficient
e

ATION

fun

IONARY

COVERY

ENERGETIC.

22

epiphany

mentatiu

2. "RESEARCH" THEME.

[PINTEREST]

WORK
SWEET
WORK.

8. https://www.pinterest/ie/a00272663/experience-design/

tracing P

↓

FA

disguised

unseeable

concealed

NOT IN
SIGHT

microscopic

obscured

develo

BEHIND
THE scenes

deceptive

ROCESS —→ ACT

ON   growTH

out of
sight

→ base

ations

↓

SUPPORT

MASKed
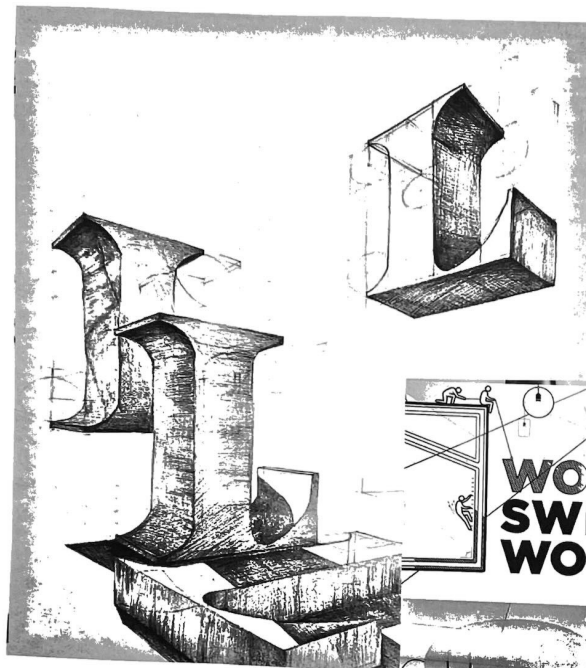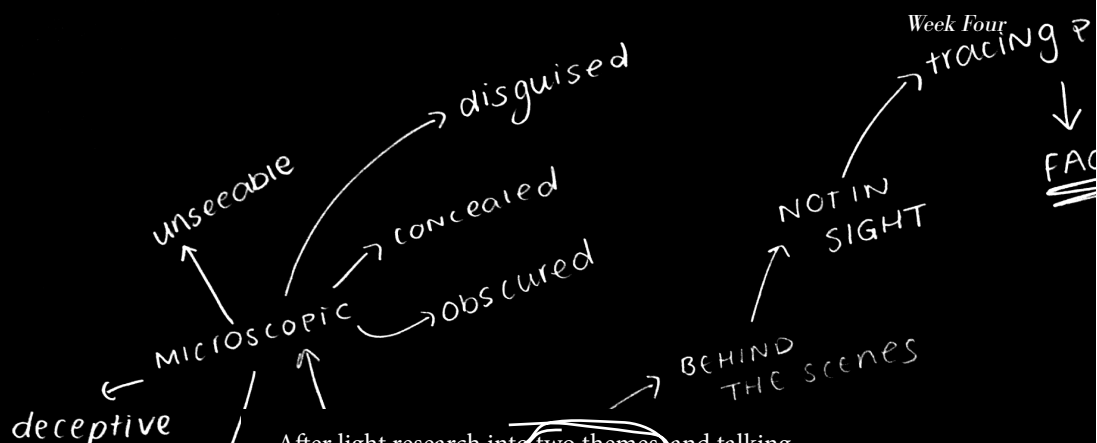
After light research into two themes, and talking with lecturers, I decided to go with research inspired theme for the creative department. I want to bring across the idea that there is more to the degree than the final product created by these talented students. There is so much work behind these beautifully designed outcomes that no one gets to see. The journey is just as interesting as the result, and I think this process can be shown around the college in an interesting way. After referring to the brief I came across an alluring phrase; "making the invisible visible". This phrase perfectly sums up the idea of showing the work behind the outcome. A mind map was drawn out and I wrote out words associated with the unseen parts of college work such as "out of sight", "actions" and "base". I referred to Pinterest to help visualize the concept of invisibility.[8]

evolvement

groundWORK

advancement

EVOLUTION

progress

↓

progression

24

☀ WALL IDEAS ☀

9. https://www.toastdesign.co.uk/design-services-blog/the-benefits-of-sketching
10. https://www.interaction-design.org/literature/book

THE "idea
wall"

→ a black
chalkboard
...~u that ad
a practica
nking wall
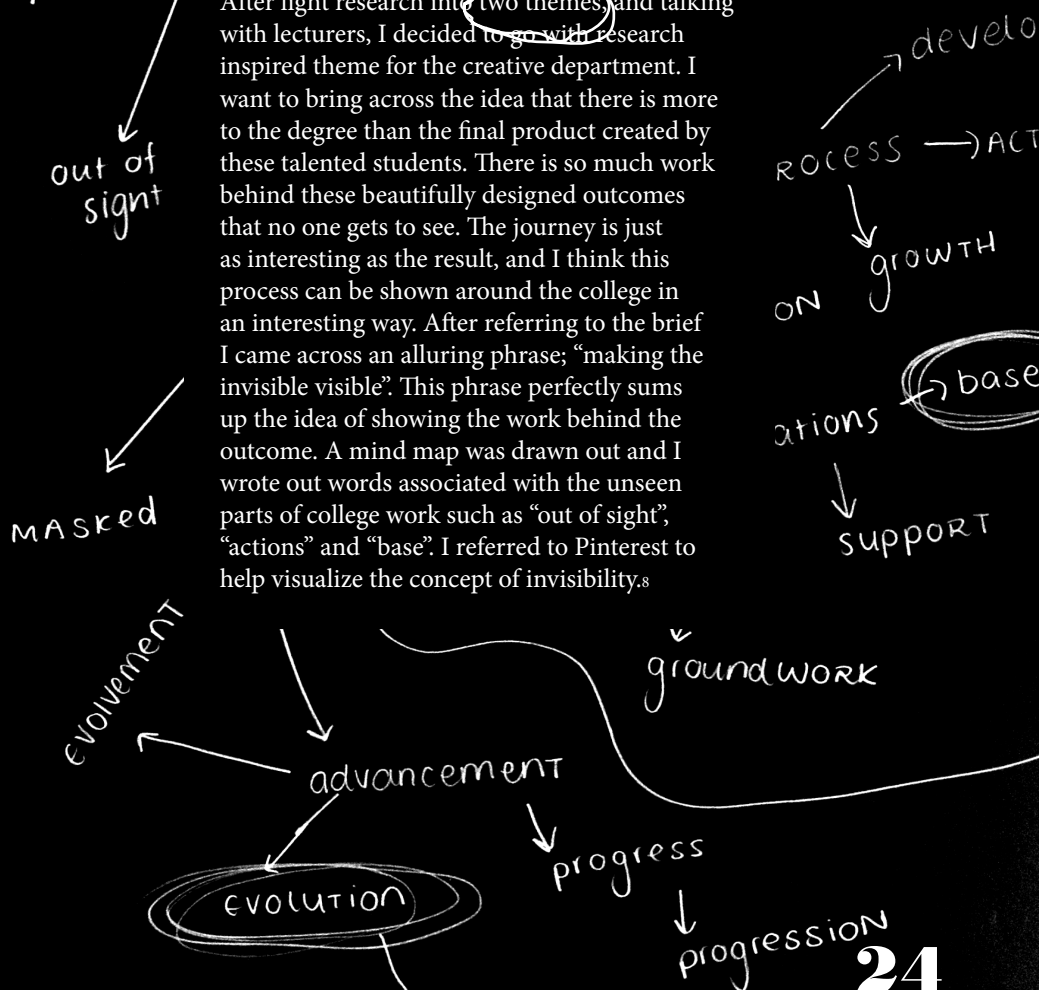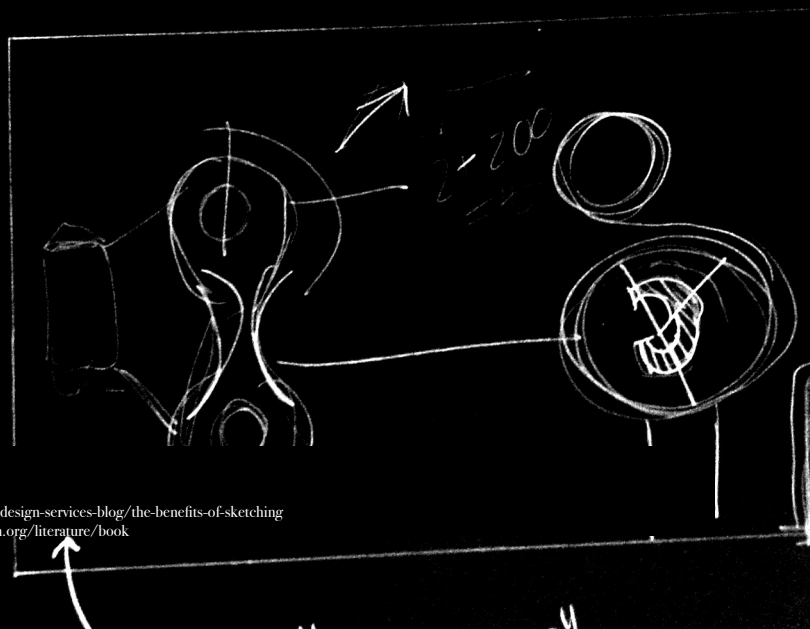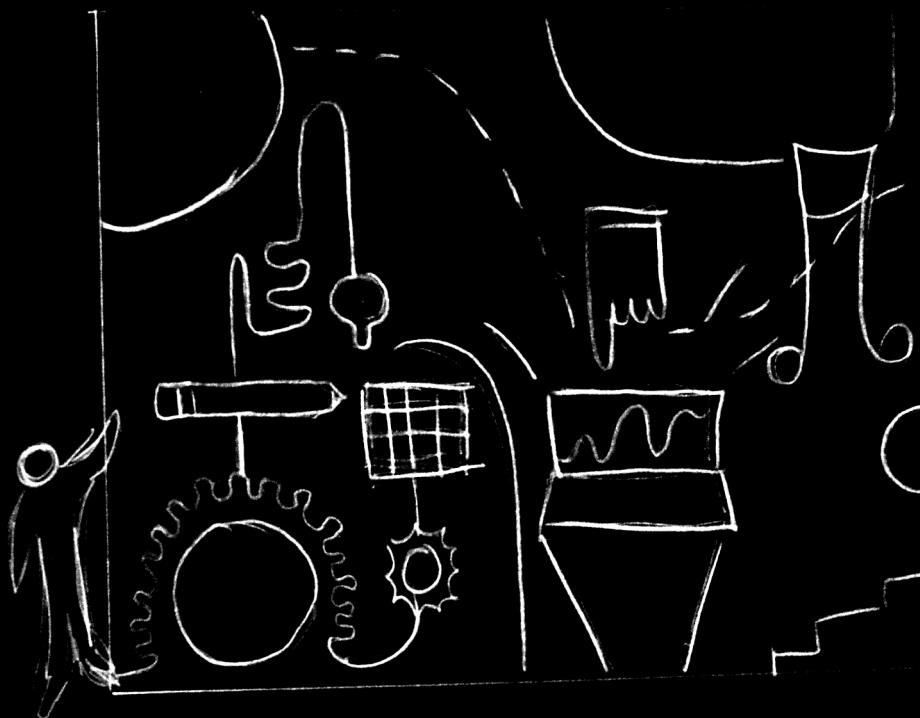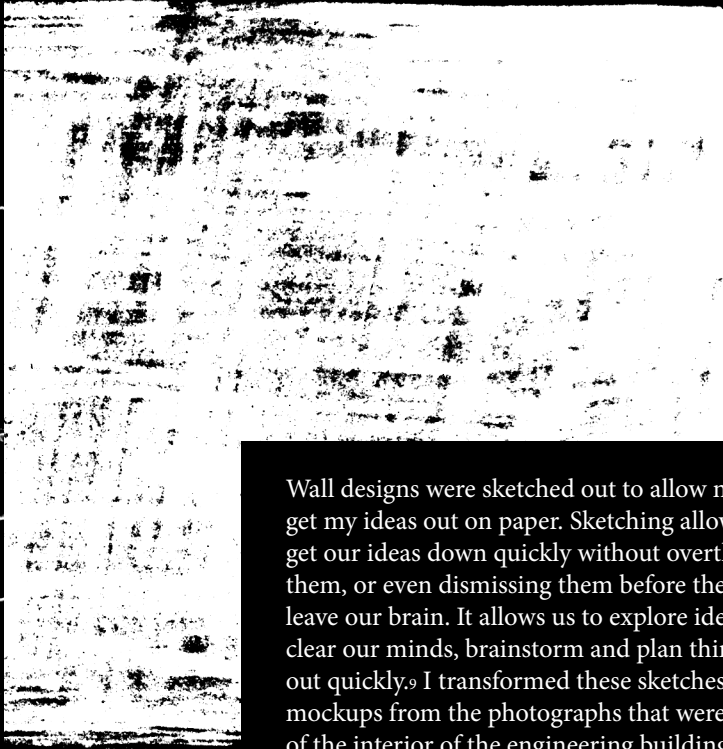
Wall designs were sketched out to allow me to get my ideas out on paper. Sketching allows us to get our ideas down quickly without overthinking them, or even dismissing them before they even leave our brain. It allows us to explore ideas and clear our minds, brainstorm and plan things out quickly.[9] I transformed these sketches into mockups from the photographs that were taken of the interior of the engineering building at the beginning of the semester. Mockups make it possible to do usability testing early in the development process.[10]

⌐ each floor
a different
section

DESIGN

- engineering
- de **26**
- illustration

PROMOTIONAL
BROADSHEET
FOLDINGS.

1

VISABLE

I like the
idea of the
pocket —
makes it
possible to
explore
ideas with
the tracing
paper.

The fourth stage of the design process,
prototype, is about experimentation
and transforming ideas into outcomes.
Throughout this stage, proposed solutions
may be improved, redesigned or rejected
through a series of reviews and critiques.11
After moving on from the infrastructure
design, the next objective is to create
a promotional broadsheet for the new
creative department. The first task was to
experiment with how the broadsheet might
fold. I experimented with different types of
folding's, which I gave out to several people,
and I asked them to pick out which one they
liked the most. This was a beneficial process
as I got to watch how other people interacted
with the broadsheets so I could get a
firsthand insight into how people think while
opening the posters. The majority of bodies
picked the standard unfolding of an A5 into
the A2 size poster. A2 is the perfect size for
displaying information while also leaving
enough room for artwork and imagery. The
first draft consisted of laying out all the
information onto the poster to see how it
could be laid out and what sections could
contain certain pieces of information.

#1

awkward
to hold

#2

basic
folding

↓

doesnt
give
engineering
vibe

2

3

MAKING THE INVISABLE VISABLE

POSTER SLOT
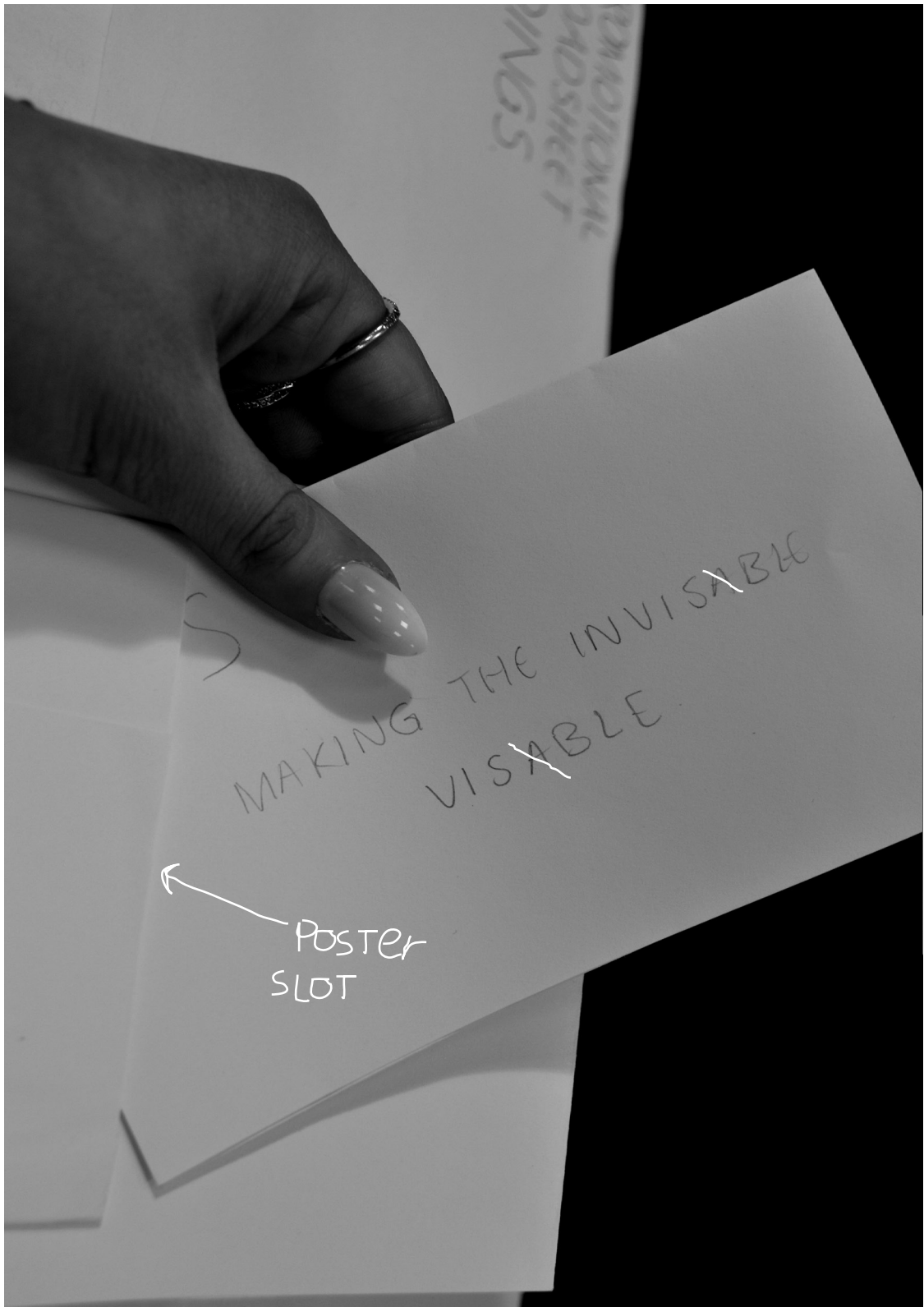
AS → A2

could play
around with
section 5

34

MAKING
THE
INVISABLE
(VISABLE

ANDREA KIRWAN

This week began the experimentation with type for the broadsheet. Different techniques such as playing with opacity and making some text stand out more than others were tested to give that "invisible" effect to the broadsheet. The idea of including a little pocket on the broadsheet in which a piece of tracing paper would be used to reveal the rest of the poster when the broadsheet is fully open was considered. This idea would also be an interactive way to express "making the invisible visible". This process has allowed an insight into the best way to convey this visual impression and a vision of the theme of the project onto the broadsheet.

I experimented with tracing paper. One downside of the transparency of tracing paper is that it can easily smudge, especially when working with inks. There is also a lack of durability in tracing paper. Another factor to consider would be the extra cost of getting the broadsheet printed on tracing paper. I decided to play with type on standard paper to give that invisible and layered feeling. Making the invisible visible means revealing relevant information that is hidden so it can be understood.[12] This idea influences the design choices being made in the creation of the broadsheet.

12. https://principles.dev/p/make-the-invisible-visible/

URW Bodoni is a family of fifty serif typefaces
first designed by Giambattista Bodoni in 1798.
The typeface is classified as didone modern.
Massimo Vignelli stated that "Bodoni is one
of the most elegant typefaces ever designed".
Modern serif designs like Bodoni are most
commonly used in headings and display uses and
in upmarket magazine printing.

Bodoni

Light

Light Oblique

Regular

Regular Oblique

Medium

Medium Oblique

Bold

Bold Oblique

After rea
font psyc
feel like
classic. A
will absou
of while s
—a perfec
for my th

printing type Baskerville, that of increased stroke contrast and a more vertical, slightly condensed
upper case, but taking them to a more extreme conclusion. Bodoni had a long career and his designs
evolved and differed, ending with a typeface of narrower underlying structure with flat, unbracketed
serifs, extreme contrast between thick and thin strokes, and an overall geometric construction.
Though these later designs are rightfully called "modern", the earlier designs are "transitional".

38

DRAFTS

40

TRACING
PAPER

COST

VISABLE

Music & Sound

The role of the graphic designer is a busy, exciting and varied one, working across a variety of media and utilising different communication tools to convey a message or an idea. The four-year BA (Hons) in Graphic Design was developed to equip design students with the necessary skills to work in this fast-paced world. Of particular note is the work placement, which you will undertake in the second year of the degree. The programme itself comprises a series of core modules in studio and professional practice and critical theory. The theme of the first year is Fundamentals and this is shared across the core areas of Design Methods, Visual Research and Exploration, Professional Practice, and Visual Culture and Contextual Studies.

INK smudges

5

Animation & Illustration

The role of the graphic designer is a busy, exciting and varied one, working across a variety of media and utilising different communication tools to convey a message or an element... four-year... Graphic... was...

WHY?
THE CENTRAL

MIS
BL
Making the
Invisible
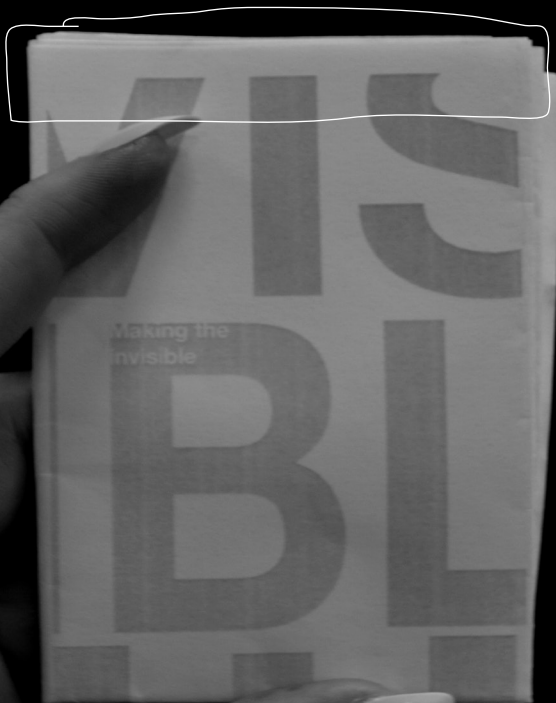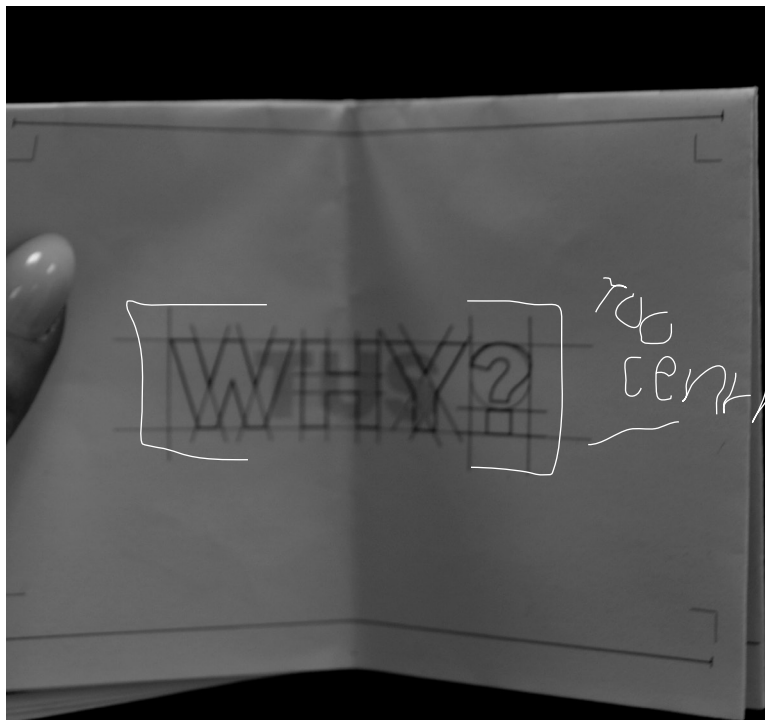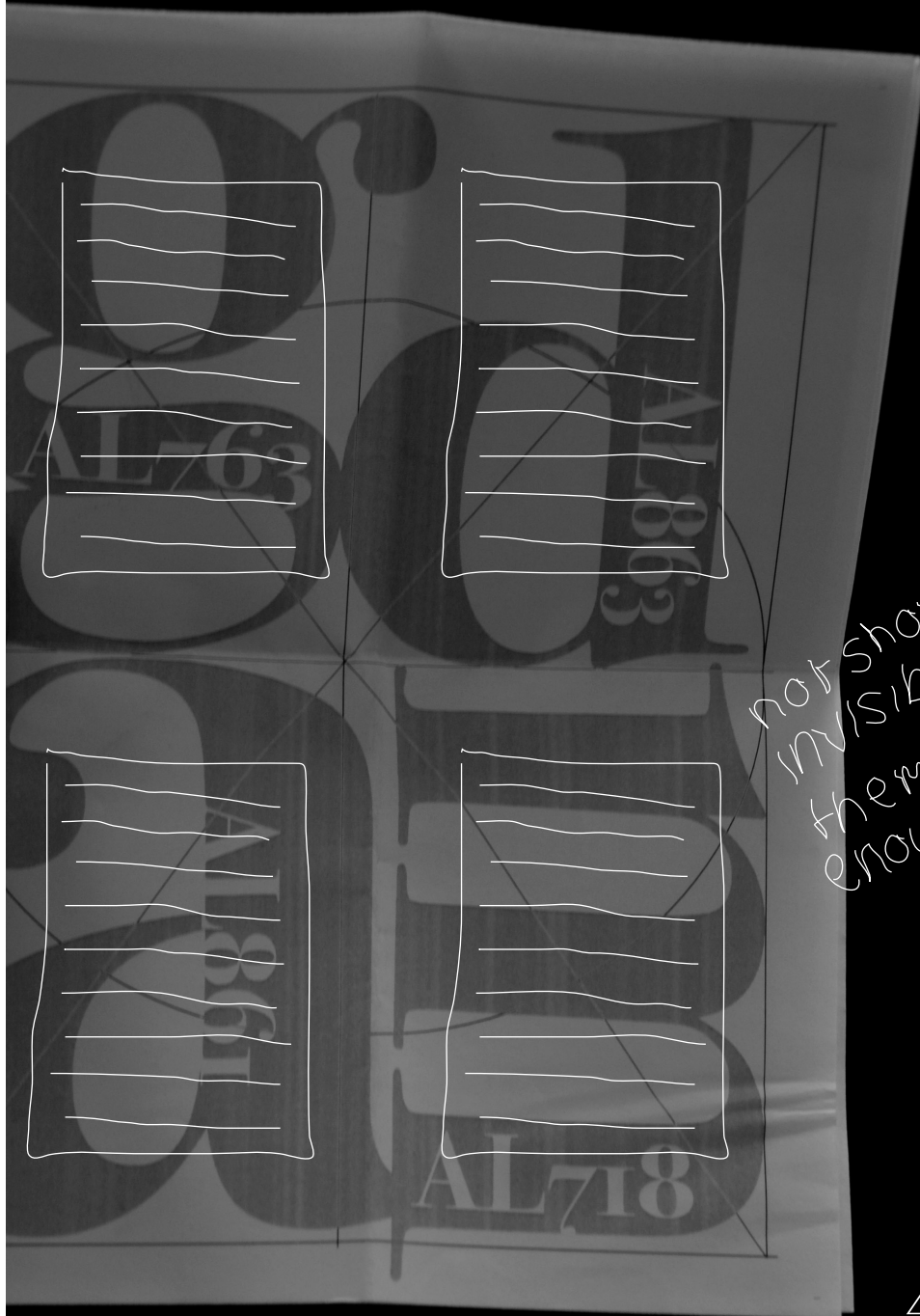
not showing invisible theme enough

FILL SPACE

Making the
Invisible

VISIBLE

ORPHAN

Our courses are designed
to meet the requirements
of specific employers,
including our highly regarded
accelerated technician, and
skills-shortage courses and
part-time courses for those
already working in industry.

We have a huge range and
variety of real-world-specific
options. And a seamless
transition to a well-paid,
rewarding career.

TOO BIG

Animation &
Illustration

Music & Sound
Engineering

Graphic & Digital
Design

Graphic Design

Graphic & US803
Digital Design

Our courses are designed to
meet the requirements of specific
employers, including our highly
regarded accelerated technician,
and skills-shortage courses
and part-time courses for those
already working in industry.
We have a huge range and variety
of real-world-specific options.
And a seamless transition to a
well-paid, rewarding career.

The role of the graphic designer is a hugely exciting
and varied one, working across a variety of media and
utilising different communication across a variety of media and
message or an idea. The animation BA (Hons) in Graphic
Design will develop your industry skills, and
ONcessary skills developed to employ design. Allowing a with
will undertake in the work placement, which you
undertake in the second year of the degree.
itself comprises a series of core modules in
d professional practice and critical theory.

US700
Sound & Music
Engineering

...e student, you will be involved in a
...e of industry specific assignments and
...work which encompasses all aspects of
...gineering. Instrumen
...creative studies that are all necessities
...tive industry. This diversity aims to
...n of the course a range of skills and
...required to work within a highly
...ve & creative industry, and on comple-
...of the course, you will have assembled an
...tive portfolio of industry related work to
...forward into your career.
...a musician is not a course pre-requisite,
...ASE is suitable for all candidates. There
...re creative modules on offer that cover
...g from sound engineering to radio
...production and sound for film & tele-
...video & animation development, to
...ment and communications modules
...k the core principles required to craft
...a successful career.

Animation &
Illustration

*The programmes unique to this outlook
...very may its other educational focus
...ation on programming combining job-
...postgraduate levels in Ireland. Graduates of
...the BA (hons) in Animation & Illustration
...will have the capacity to apply their broad-
...edge and understanding of the fundamentals
...of illustration and principles of animation to
...a broad range of areas within the animation
...and illustration sector in Ireland and inter-
...nationally. Our students develop the capacity
...for independent learning as well as practical
...ing work collaboratively. Solid analytical
...and IT-related skills, as well as high levels of
...critical reasoning through the best emphasis
...of both animation and illustration, are vital
...to creating strong, visually appealing and
...imaginative artwork.*

US704

Bend
w/ number

US802

STRATION

RATION

e?

HAVE it looser

work with lines

smaller

AWAY smaller

2 para.

0.3

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ecome a
digital and
g career
host of
n studios
series,
has risen
ears.

smaller

0.25

*HAVE text coming to edge

RING

STUDENT WORKS?

Design students at AIT have a t
of winning awards at local, nati
international student assessme
and competitions. Graduates a
employment prospects in Irelan
overseas, and are employed in
design companies, advertising
publishing houses, printing, the
and television industries and in
roles in second, PLC and third

GRAPHIC DESIGN · DIGITAL D

Wh

exp

Our students develop into imaginative, confident and creative individuals capable of thriving and adapting to the rapidly changing visual culture and world of animated film and print illustration. You will be allowed to give full vent to your creativity and explore all sorts of areas where your illustration and animation skills could be used. You will be encouraged to cultivate your creative abilities and technical skills through an understanding of the connections between illustration and animation.

Work with industry standard softw
computing and studio & live audio
in a variety of dynamic practical a
Collaborate with marketing, desig
animation students as well as sou
working with original musical act
groups.
Manufacture a cajon drum, mand
guitar and an acoustic guitar from
materials at the wood workshop
Get to grips with the core profes
development concepts required
private or public sector.

ANIMATION & ILLUSTRATION

DESIGN

There has been significant growth in the Irish animation and illustration industries. The sectors have become a central component of Ireland's digital and creative economy with increasing career opportunities every year. With a host of successful home-grown animation studios the opportunities within animated series, feature films and co-productions has risen steadily over the past number of years.

at will eriences?

There has been significant in the Irish animation and illu industries. The sectors have b central component of Ireland's creative economy with increasi opportunities every year. With successful home-grown animat the opportunities within anima feature films and co-production steadily over the past number

smaller

← work on alignment

halve it looser

work with lines

ENGINEERING

reconsider

Track
record at
winning
awards.

At [...] we have a track
record which at local
and international student
achievement employment.
Graduates are employed in
Ireland and overseas.
Companies in graphic design,
publishing houses, printing
agencies, advertising agencies,
the arts, the film and television
industries and in teaching roles in
record, PLC and third level.

Manufacture a cajon drum,
mandolin, electric guitar and
an acoustic guitar from raw
materials of the wood warming.
Get to grips with the core
professional development
concepts required for the
[...] in Dublin on [...]

Encouraged
to cultivate
your creativ
abilities.

Our students develop into
imaginative, confident and
creative individuals capable
of thriving and adapting to the
rapidly changing visual culture
and world of animated film and,
print illustration

STORY
BOARD

↓

IDEA #1

VISIBLE

MAKING THE invisible

TUS

TUS
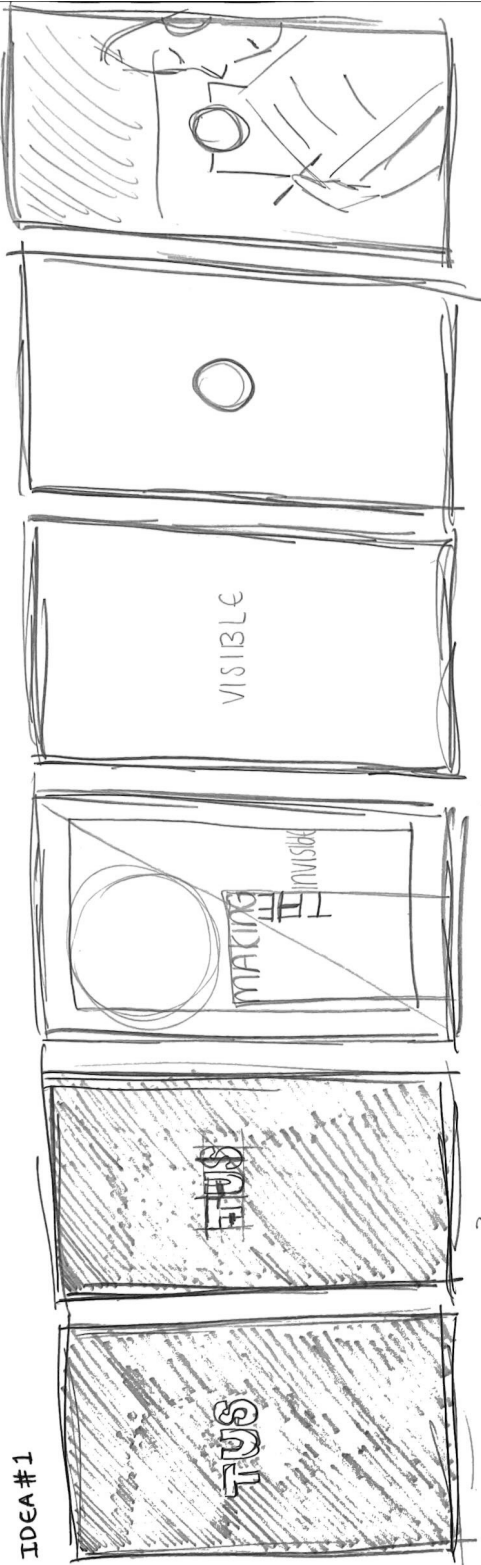
IDEA #2 → WEBSITE?
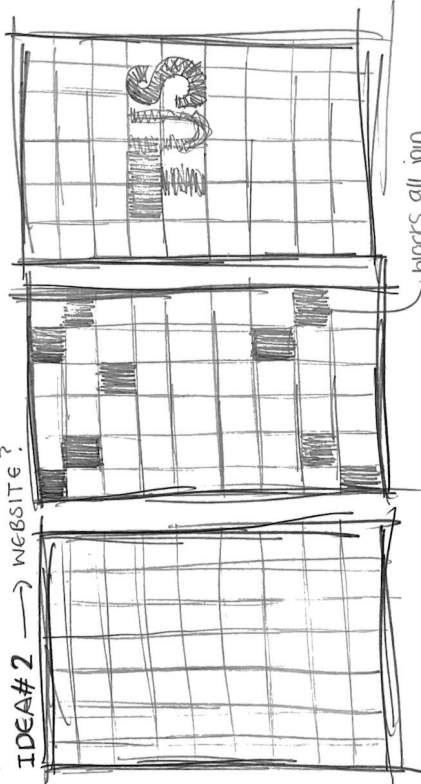
blocks all join together

This week included finishing touches on the promotional broadsheet and starting the storyboard for the digital piece. The promotional piece can be any digital format such as an app, website or video. Throughout the design process so far, I have learned that a storyboard is essential in guiding you throughout the production process. By planning your video, you know which shots you need to create and how to create them when filming begins.13 Before beginning the storyboard, Pinterest aided as inspiration and gave an insight into how the video could be displayed. Dynamic motion typography is a form of kinetic type that was researched. Dynamic motion type is when the elements that make up the film's text move in relation to one another.14 This dynamic effect is perfect for videos with less text for a dramatic effect. Any initial ideas that came to mind were written down, such as video images of students doing work with typography laid over these images, or a simple moving typography piece. Promotional video content is an engaging way to sell an idea to a target audience.

This promotional piece is an opportunity to show the meaning behind the theme of "making the invisible visible".

13. https://www.vyond.com/resources/what-is-a-storyboard-and-why-do-you-need-one/
14. https://www.vectornator.io/blog/kinetic-typography/

FINAL DESIGN

→
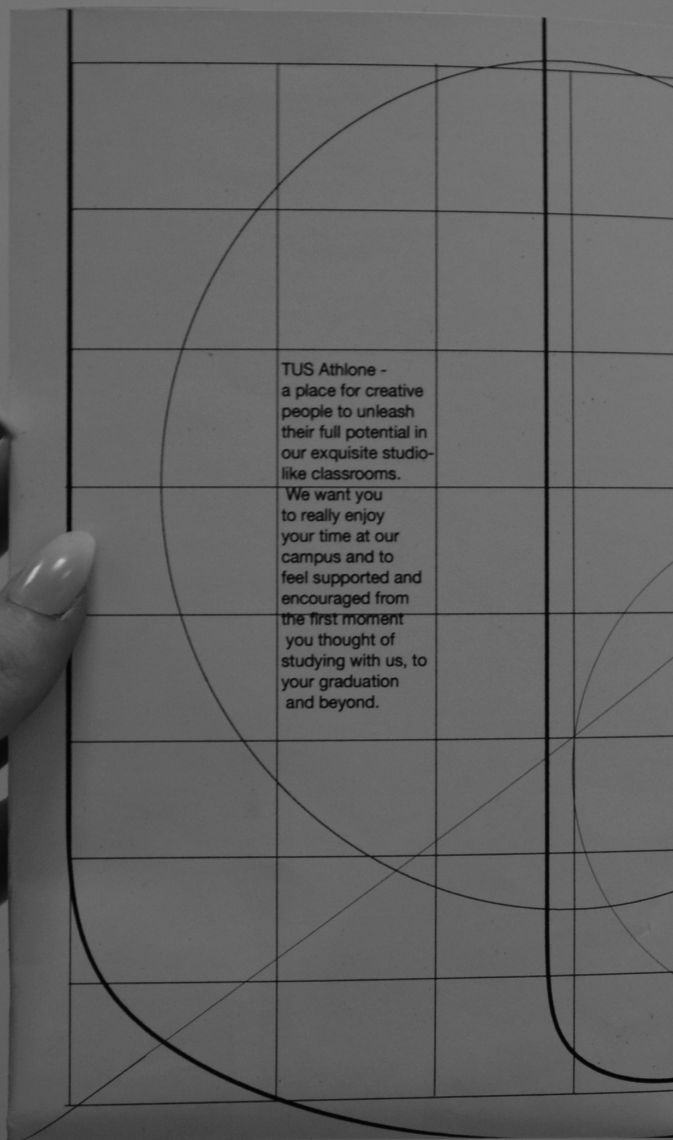
TUS Athlone -
a place for creative
people to unleash
their full potential in
our exquisite studio-
like classrooms.
 We want you
to really enjoy
your time at our
campus and to
feel supported and
encouraged from
the first moment
 you thought of
studying with us, to
your graduation
 and beyond.
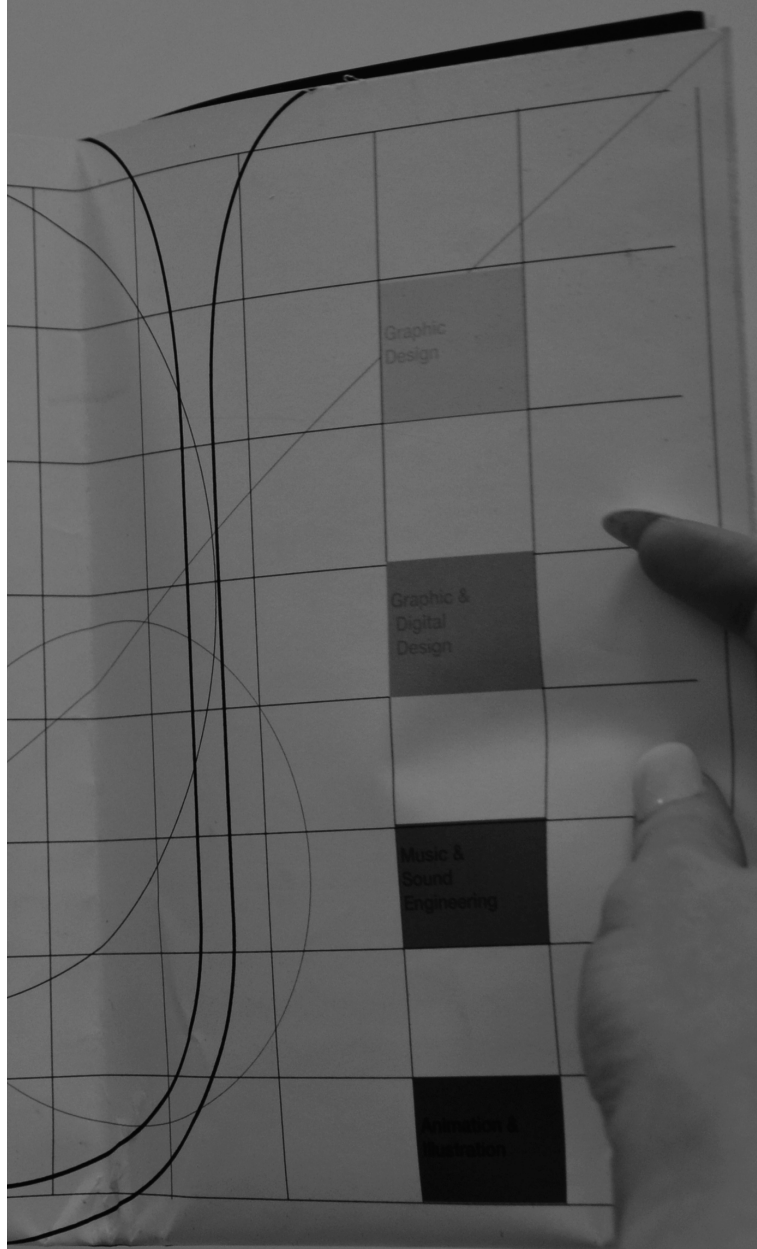
Graphic
Design

Graphic &
Digital
Design

Music &
Sound
Engineering

Animation &
Illustration

Graphic &US803

Digital Des

Our courses are designed to
meet the requirements of specific
employer, including our highly
regarded, accelerated technician,
and skills-shortage courses and
part-time courses for those already
working in industry.

We have a huge range and variety
of real-world-specific options. And
a seamless transition to a well-paid,
rewarding career.

US700

Sound & Music
Engineering

US7

sign

The role of the graphic designer is a hugely exciting and varied one, working across a variety of media and utilising different communication tools to convey a message or an idea. The four-year BA (Hons) in Graphic Design was developed to equip design students with the necessary skills to work in this fast-paced world. Of particular note is the work placement, which you will undertake in the second year of the degree. The programme itself comprises a series of core modules in studio and professional practice and critical theory.

Animation & illustration

US802

ANIMATION & ILLUSTRATION

There has been significant growth in the Irish animation and illustration industries. The sectors have become a central component of Ireland's digital and creative economy with increasing career opportunities every year. With a host of successful home-grown animation studios the opportunities within animated series, feature films and co-productions has risen steadily over the past number of years.

will you

ence?

Working within a creative and very competitive industry such as music and sound engineering requires graduates to have a very driven attitude and to most likely have a blended income portfolio i.e. to have a number of different revenue streams from different work within the industry. It is not an industry that seeks out qualified individuals, rather it is the individual that must seek the opportunity.

Manufacture a cajon drum, mandolin, electric guitar and an acoustic guitar from raw materials at the wood workshop Get to grips with the core professional develop ment concepts required to work in the private or public sector.

Work with industry software, compu ive audio equi dynamic prac Collaborate and anim sourcing musical

68

70

reate

72

YOUR POTENTIAL

MAG

at TUS
Athlone

74
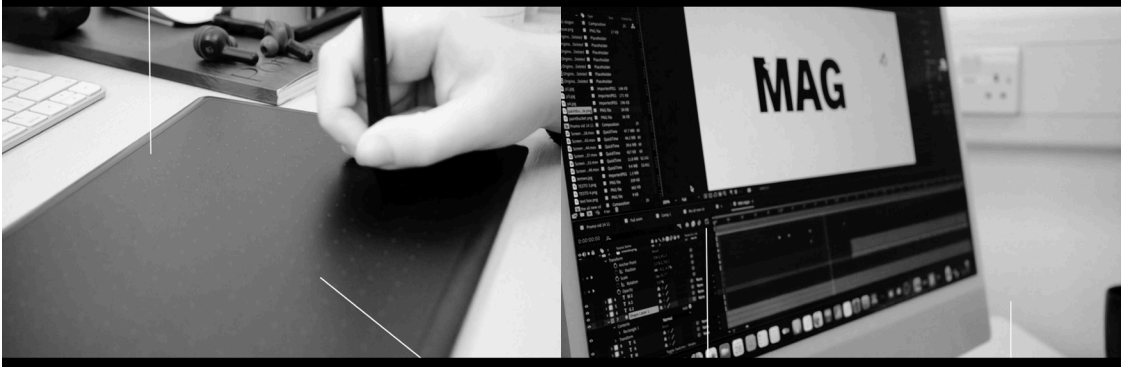
CONCLUSION

In conclusion, I designed a suitable environment for creative students, potential students and lecturers to meet, work and exchange ideas by constructing a promotional broadsheet that represents all the courses equally, a new infrastructure of the engineering building and a thirty second promotional video. I chose to call my redesign "making the invisible visible". The theme focuses on the work college students do rather than the result of their creations. To accomplish this design, I researched the current engineering building, other creative hubs, the psychology of the creative environment and colour theory. I experimented with possibilities of how the size and how the broadsheet could be unfolded. I tested a tracing paper theory to enforce the idea of invisibility but decided to show this theme typographically instead.

EVALUATION

The aims and objectives were fulfilled through the creation of a promotional broadsheet, an interior design for the infrastructure and a thirty-second promotional piece. The design is suitable for current creative students, potential students and lecturers. I am content with the result of this brief as I feel that I have accomplished my aims and objectives.

If I had more time and the opportunity to do anything differently it would be to spend more time on the typography used in the promotional video and improve my After Effect skills.

9

Moving pictures

Conceive and produce an animation to accompany one of the two ~~selected~~ audio files that will clarify, energise, and illuminate the content.

in order to

Provide

BRIEF BREAKDOWN.

[ANIMATION] → Accompanies 1 audio.

CHANGE IS NECESSARY

INTERROGATE the truth.
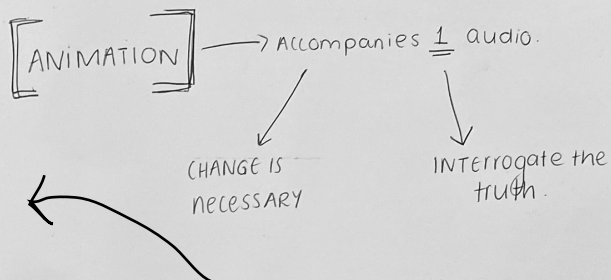
① RCA research TOPIC
SPEAKER → AUDIENCE

Time based Media is defined as artwork with a specific duration such as film, video, digital, audio, computer-based, web-based, preformace and installation art.

engaging concept

HOW do I expect audience to interact with your video?

WHO Are you trying to educate?

→ Avoid stereotypes / obvious visual references

create deeper links

The Royal Society of Arts (RSA) provides platforms, opportunities and networks for all those who share a vision to connect, engage, share ideas and expertise. Its brief, Moving Pictures, asks students to conceive and produce an animation to accompany one of two audio files provided in order to clarify, energize, and illuminate the content.15 Two audio files accompany the brief which discusses current social issues and calls for changes to be made: "Change is Necessary" by Sarah Ichioka or "Interrogate the Truth" by Jeffrey Boakye. We undertook the brief in the module Time Based Media.

"Change is Necessary" by Sarah Ichioka (2022) was selected by me. This audio explains how a simple change in mindset can help designers shift from a sustainable design approach to a regenerative design approach which has net positive impacts for people place and planet. This audio is interesting, given the current interest in and experiences of climate change. While regenerative and sustainable practices are similar in terms of protecting natural systems, regenerative practices go further by using design and construction to work as positive forces that repair natural and human systems.16

15. https://www.thersa.org
16 https://sustainablebrands.com/read/product-service-design-innovation/the-shift-from-sustainable-to-regenerative-design
17 https://www.interaction-design.org/literature/topics/design-thinking

ROYAL
SOCIETY
OF ARTS

RSA
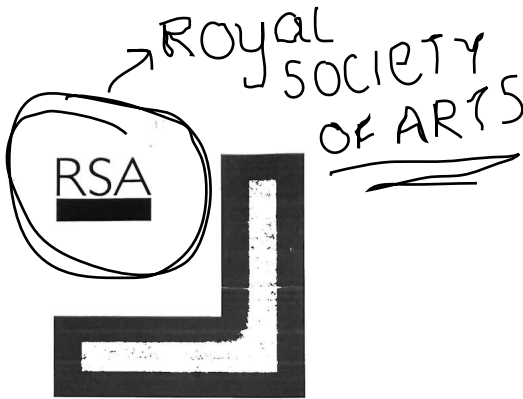
9

In order to make an animation for this audio, I researched regenerative design in the form of primary and secondary research to understand its purpose and approach. Cognizant of the purpose of the audio which aims to influence the wider society, the design thinking process was used to arrive at the final solution. The design thinking process includes five phases – empathize, define, ideate, prototype and test.17

The topic of changing mindsets and practice to help people shift from the sustainable approach to a truly radical regenerative approach, was explored.

that will clarify, energise,
and illuminate the content.

80

AIMS

The aim is to conceive and produce an animation
to accompany one of the two selected audio files
that will clarify, energize, and illuminate the
content, to create an animation that will appear
to a diverse audience and to connect with
all age groups and inspire to make the world
a better place.

OBJECTIVES

To achieve the aims, the following objectives must be realized: to research the topic, the speaker, and think about the different ways in which I can tell a story through animation that will enrich it's content and increase accessibility: to consider the audience, and who I am trying to educate or introduce to this topic, to explore and analyze different types of animations, to understand the importance of doing a storyboard, to research regenerative design, to experiment with multiple medias in order to pick a style for the animation, and to research into an engaging concept to ensure that I develop and produce the animation to the best of my ability, to learn the relevant software to make the animation.

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THE BRIEF

Conceive and produce an animation to accompany one of the two selected audio files that will clarify, energise, and illuminate the content.

Background

- RSA Events has offered free public access to the brightest, sharpest, most courageous and most creative minds for more than 260 years. This brief asks you to create an animation that will reveal, illuminate, and increase accessibility to this unique content.
- We believe in the power of ideas. We believe that everyone has a right to the very best, new knowledge and analysis of our world, how it's changing, and why that matters. The RSA Animates, RSA Shorts, RSA Insights and RSA Minimates film series were developed to bring big ideas to new audiences.
- The audio clips for this brief are taken from the RSA's esteemed public events programme and we invite you to help us spread these powerful messages to a wider audience. They remind us that to make the radical, systemic changes we need, we must unite people and develop solutions rooted in place.

How to approach the brief

- You must select one of the two categories, either 'Change is necessary' or 'Interrogate the truth'. You may not re-order the content or further edit the transcript in order to suit your work; however, you may add up to five seconds to the overall length of the audio clip if you wish to have an introduction or conclusion.
- Research the topic, the speaker, and think about the different ways in which you could tell a story with your animation that will enrich its content and increase accessibility. Try to avoid any stereotypes or obvious visual references. Instead use your insights to create deeper links between the content and your animation.
- Consider your audience. Who you are trying to educate or introduce to this topic? This should inform your concept development and could shape the format chosen for your video. How do you expect the audience to interact with your video? Is there a call-to-action or next step you hope would come from them watching your work? If invited to an interview, you will be asked to share ideas for expanding your animation's reach.
- Before you begin animating, ensure that you have an engaging concept. You are advised to spend a long time coming up with your concept to ensure that you develop and produce it to the best of your ability.
- Your submission should combine clarity, wit and attention to detail, aiming to make the content come alive and introduce a new audience to the subject matter, and the work of the RSA and its partners.

Audios

Category 1: Change is necessary

by Sarah Ichioka (excerpt length: 1:09, originally recorded in January 2022)
Urbanist and systems thinker Sarah Ichioka describes the changes in mindset and practice that can help us shift from sustainable design to a truly radical regenerative approach - one where everything we do creates net-positive impacts for people, place, and planet.

Category 2 : Interrogate the truth

by Jeffrey Boakye (excerpt length: 1:13, originally recorded in June 2022)
Drawing on his experiences as a black teacher and student, author Jeffrey Boakye argues that if we are to create a socially just future for everyone, the school curriculum must be a place where historical narratives, assumptions, and distortions are explored, interrogated, and challenged.

To begin this project, the brief was thoroughly read through, and important factors highlighted. The first factor that came into consideration was which brief to choose. After doing basic research into both audios, I found Change is Necessary by Sarah Ichioka to be a thought-provoking audio that I want to explore. Urbanist and systems thinker Sarah Ichioka describes the changes in mindset and practice that can help us shift from sustainable design to a truly radical regenerative approach - one where everything we do creates net-positive impacts for people, place and planet.[18] To get a deeper understanding of the topic, I investigated the topics regenerative design, sustainability and Sarah Ichioka herself.

ANALYTICAL & INTUITIVE

HUMANS & HUMANS

Regenerative Placemakers are Healers in the Story of Separation

OUTER & INNER LIFE

HUMANS & NATURE

"Nourishing the earth"

THE REALLY REGENERATIVE CENTRE CIC

THE INTEGRAL URBAN HOUSE

SELF-RELIANT LIVING IN THE CITY

by Helga Olkowski, Bill Olkowski, Tom Javits and the Farallones Institute staff
Introduction by Sim Van der Ryn

new catalyst books

RESEARCH

"CHANGE IS NECESSARY"

① WHO IS **SARAH ICHIOKA**?

BOOK ; Flourish: Design
Paradigms for our
planetary emergency.
RESEARCH

→ urbanist, strategist, curator + writer.

→ leads "Desire Lines" (a strategic consultancy
for environmental, cultural and social –
impact initiatives and organisations.

→ world cities summit young leader.

POSSIBILIST
MINDSET

"WHAT will it take to restore
balance to our world FOR
future generations' survival?"

"Sarah Ichioka" and Michael Pawlyn
propose a <u>bold set of</u> regenerative
design principles, drawn from natural
and cultural wisdom. The book
offers a paradigmatic plan for designers,
clients and change agents alike to
build a thriving future together.

"5 paradigm SHIFTS"

→ "the answer can be
found in nature"

THESE ideas are based on transcending
and including, rather then opposing
and dismissing previous paradigms.
EACH key shift is accompanied by
illustrative graphics and examples

→ "a manuel on how to
make the best out of our
narrow window of opportunity"

86

Jenny And...
@jennanders...

There are man...
regeneration. ...
to be regenera...
of land, be a r...
farmer, work o...
oceans or bio...
Working on re...
human spirit, ...

WHAT IS REGENERATIVE DESIGN?

Its ABOUT ENSURING THE BUILT ENVIRONMENT HAS A NET POSITIVE IMPACT ON NATURAL SYSTEMS. TO PROGRESS towards regenerative design and systems for our planet, we need to understand how to design for all species whilst respecting planetary boundaries and utilising science-based targets.

Over half of the world's population live in cities, which consume 75% of natural resources and produce 50% of global waste. Regenerative design calls for a rethink to the way we design and construct the built environment to improve societal resilience, restore planetary health and regenerate ecological systems.

SUSTAINABLE PRACTICES SEEK TO MAINTAIN SYSTEMS WITHOUT DEGRADING THEM.
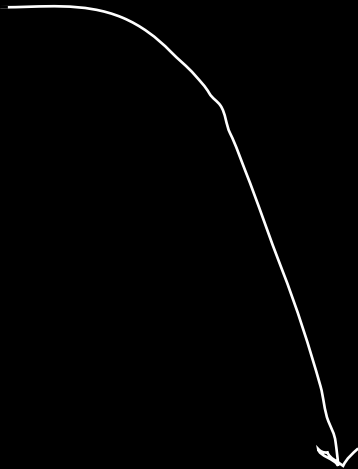
It puts design and construction to work as positive forces that repair natural and human systems.

REGENERATIVE practices recognize (HOW) NATURAL systems are currently IMPACTED AND APPLY TECHNIQUES TO (RESTORE) SYSTEMS TO IMPROVED PRODUCTIVITY.

Overlap and ESSENTIALLY incorporate the same practices.

Regenerative design seeks to not merely lessen the harm of new development, but rather to put design and construction to work as positive forces that repair natural and human systems.[19] While Sustainable design seeks to reduce negative impacts on the environment, and the health and comfort of building occupants, thereby improving building performance. The basic objectives of sustainability are to reduce consumption of non-renewable resources, minimize waste, and create healthy, productive environments.[20] This research was beneficial in realizing that this animation should be aimed at people who are in the position to make regeneration happen such as people in government.

TARGET AUDIENCE?

19 https://sustainablebrands.com/read/product-service-design-innovation/the-shift-from-sustainable-to-regenerative-design
20 https://www.gsa.gov-real-estate-design-excellence-program/design-excellence-program-overview/sustainanility/
sustainable-

88

THE NEUROSCIENCE OF STORYTELLING

→ WHEN we see or hear a story, the neurons in our brain fire in the same patterns as the speaker's, a process known as "neural coupling"; you also hear it referred to as "mirroring".

→ WHEN we experience an emotionally-charged ev...

In the continuation of research for animation I moved on looking into the neuroscience of storytelling, animation styles and art movements that might help to influence the media that may be used to create the animation. I believed it to be valuable to educate myself on what makes a good story. Storytelling gives us an opportunity to learn from another person's experience. It can shape, strengthen or challenge our opinions and values. When a story catches our attention and engages us, we are more likely to absorb the message and meaning within it than if the same message was presented simply in facts and figures.[21]

→ Researchers worldwide have STARTED TO REALIZE that communication with society is necessary FOR our involvement in developing science-based policies.

21 https://www.health.org.uk/newsletter-feature/power-of-storytelling
22 https://neuroleadership.com/your-brain-at-work/the-neuroscience-of-storytelling

(hBR.ORG)

↓
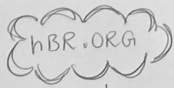
o "we discovered that, in order to motivate a desire to
help others, a STORY MUST FIRST SUSTAIN attention — a scarce
Resource in the brain — by developing tension during the
narrative. If the STORY IS ABIE to create that tension then it
is likely that attentive viewers/listeners will come to share
the emotions of the characters in it, and after it ends, likely
to continue mimicking the feelings and behaviours of those
characters. This explains the feeling of dominance you have
after James Bond saves the world, and your motivation to
work out after

o Character-driv...
a better under...
to make and e...
later.

o Enduring stories...
character strug...
abilities and u...
is highly attra...

From this research I noted that there are <u>three</u>
important factors to remember when creating
the animation; to pull people in by giving contact
to what is being shown, to incorporate visuals as
they help us to process what's happening faster
which allows us to be more engaged, and to
generate insights. The most remembered stories
leave you understanding something more deeply
than you did before.22

o when you want to motivate, persuade, or be remembered,
start with a story of human struggle and eventual triumph. It
will capture peoples hearts - by first attracting their brains.

DADAISM.
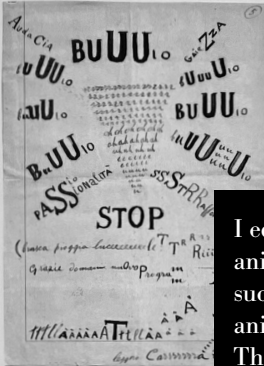
DADAISM WAS A MOVEMENT WITH
EXPLICITLY POLITICAL OVERTONES — a
REACTION to the senseless slaughter
of the trenches of WWI. It
essentially declared war against
WAR, countering the absurdity of
the establishment's descent INTO
CHAOS with its own kind of nonsense.

I educated myself on different types of
animation styles that could possibly be used
such as traditional animation, 2D animation, 3D
animation, stop motion and motion graphics.
This research was beneficial as it made me
realise that I have the option to either physically
make an animation or create it digitally. Being
an artistic person, I want to physically make my
animation as I believe it is the best way to create
exciting visuals. While thinking about how I
could go about making the animation I looked at
visuals on Pinterest of different art movements
such as Dadaism, Futurism, Pop art and Cubism
and I noted how and why each style may or may
not suit the audio.
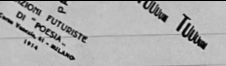
very rebellious feel to Dadaism
→ would give the wrong kind of
message if accompanied with
Ichioka's audio?

COLLAGE
ANIMATION

WHAT?

COLLAGE ANIMATION CONSISTS OF A
MIXTURE OF REAL PHOTOGRAPHS AND
ILLUSTRATIONS. Its a form of art in
WHICH VISUAL ELEMENTS ARE combined
to create a new image that conveys
a message OR IDEA. Collage comes
from the French word "coller" WHICH
MEANS "to glue", often the primary
means of combining images in
collage art.

Collage has also been thought of as
"the manifestation of a specific
HISTORICAL MOMENT, a moment of crisis
in consciousness", both social and
political.
Collage adds dimension of the
pieces and can further illustrate
a point.
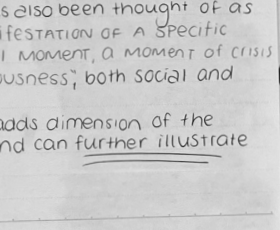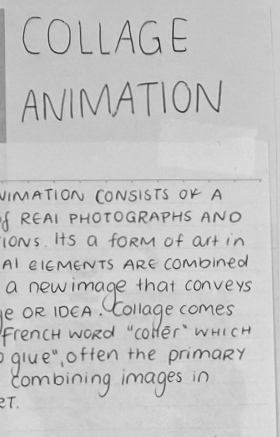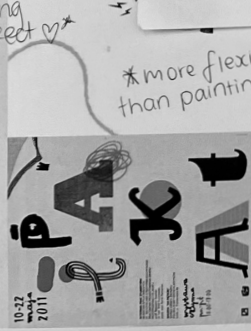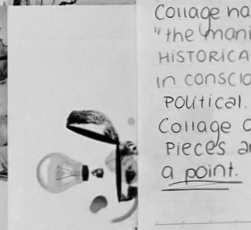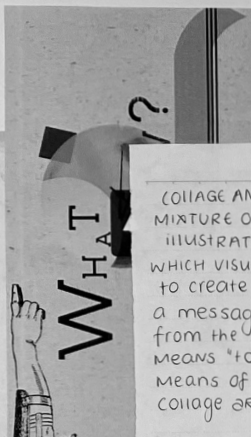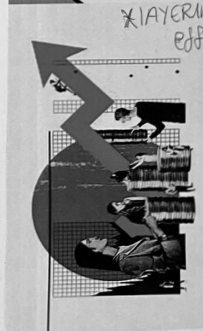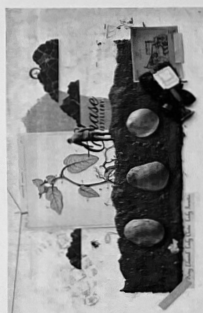
*LAYERING
effect ♡

*more flexible
than painting/drawing

10-22
weeks
2011

PA₁
K Art
?

92

HUMANITY AND NATURE ARE ONE.

www.segmenta.com.br/sustentavel

IN OUR HANDS

VERY "typical" images.

65 YEARS
NATURE CONSERVEANCY
CONSERVING THE LANDS AND WATERS ON WHICH ALL LIFE DEPENDS

CO₂
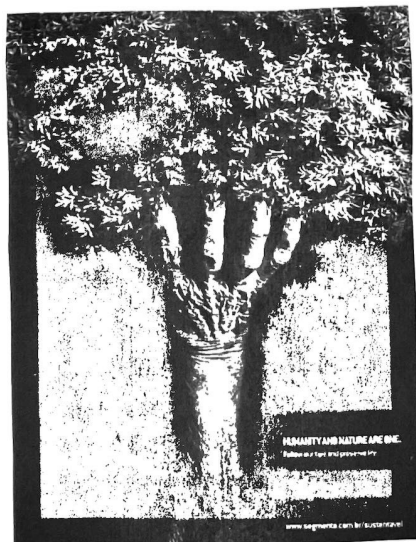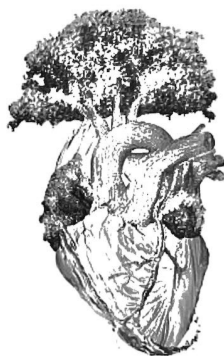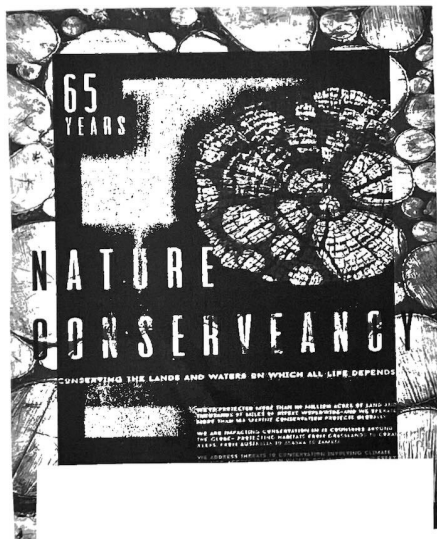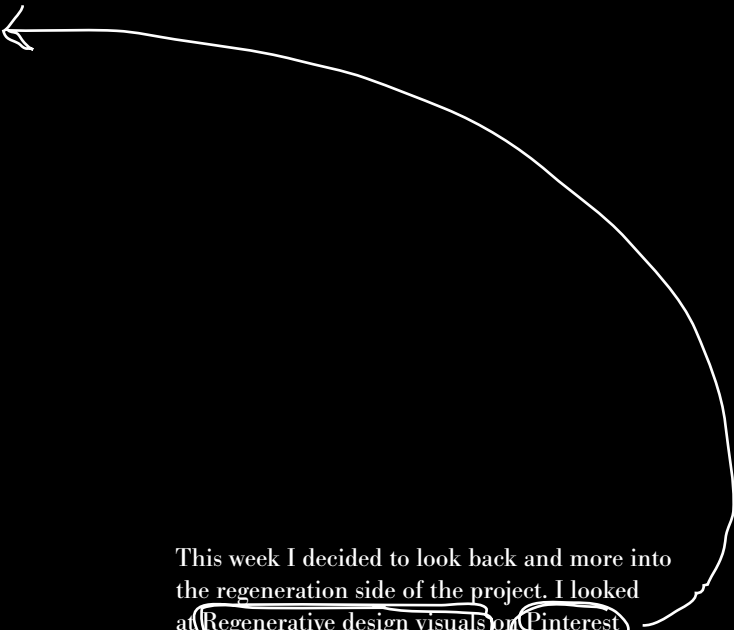
One-third of
all animal species
are at risk of
extinction by 2050
unless greenhouse
gas emissions
are reduced by 30%

Melting Away

This week I decided to look back and more into the regeneration side of the project. I looked at Regenerative design visuals on Pinterest were all stereotypical images of the earth in hands or plants in the shape of a heart. These types of images are seen all the time. For the animation to illuminate the content of the audio in a memorable way, I needed to come up with original images.
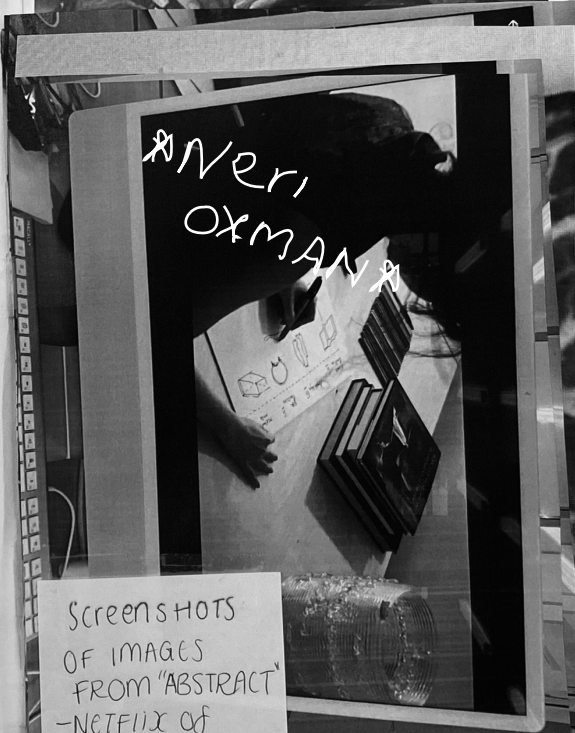
NERI
OXMAN

SCREENSHOTS
OF IMAGES
FROM "ABSTRACT"
-NETFIIX OF
NERI OXMAN
EPISODE

I looked at other designers who take the regenerative design approach. Designer and MIT professor Neri Oxman. She is known for making art and architecture that combine design, biology, computing and materials engineering. She is the founder of a discipline she calls material ecology which marries the technological advances of computational design, synthetic biology and digital fabrication to produce compostable structures, glass objects that vary their optical and structural properties, and garments made from a single piece of silk fabric.23 I was fascinated by Oxman's ideas and designs. I went on to watch her episode on Abstract: The Art of design. screenshot images from the documentary that I thought were visually alluring.24 One aspect of the episode that I noted was how they did close up shots of materials and bacteria from the labs. This could be an interesting aspect that could be worked into my own animation.

23 https://www.nytimes.com/2018/10/06/style/neri-oxman-mit.html
24 https://www.netflix.com/watch/

PROCESS ;

A TOMATO PROJECT

m m m...
skyscraper i love you
by kurt hyde & john warwicker

A TOMATO/UNDERWORLD PROJECT

Bareback. A Tomato Project
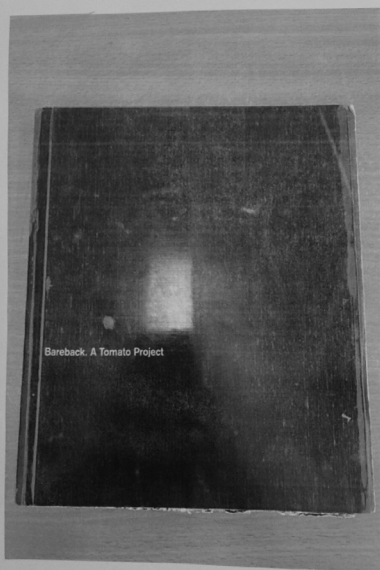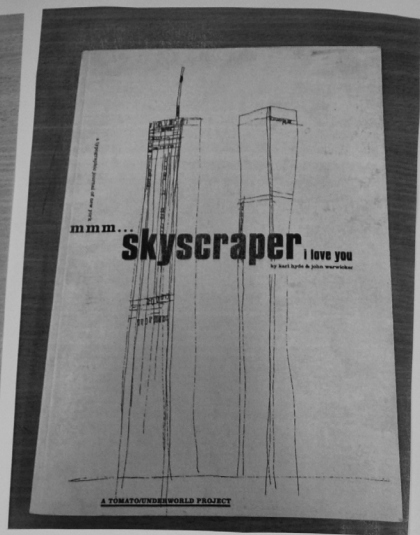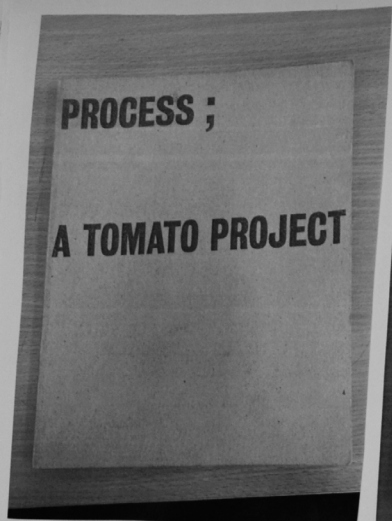
3 books I looked at that give the same vibe im trying to get across in my animation.

TOMATO
PROJECT
INSPO

Are the results in this tag what you expected?

like a
bomb like a
a machine
mg the num

→MAKE
MY OWN
TEXT BY
HAND?

98

Betype - Typography & Lettering Inspiration

Painting - Work by Year

Iris Linocut

Distorted Typography
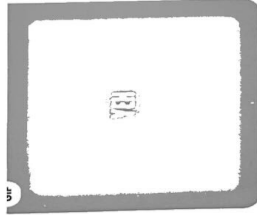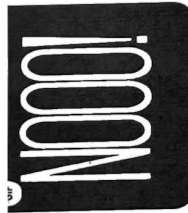
Adam Pendleton | Pace Gallery
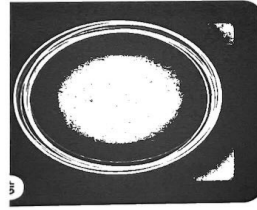
Spio

B&W Animation GIF by...
Paula

Christopher Wool | Abstra...
Jos...ker

THE LAST OF US

June - GIFs

Debut Art

TOGETHER TOGETHER TOGETHER

NOOO!

NEU
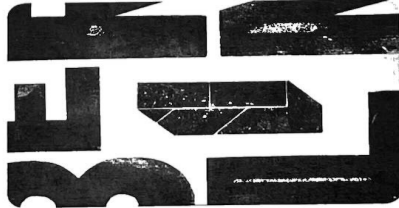
Editable photoshop poster
Anastasia's Aesthetic

BLAH AH BLAH AH BLAH BLAH AH BLAH BLAH BLAH BLAH

Search Moodboards

Adam Pendleton | Pace Gallery
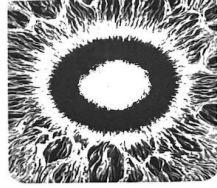
EAST

The black + white
images give that
sense of urgency *
→ seriousness of topic.

MY IMAGE →

PINTEREST
IMAGES

IMAGINE

100
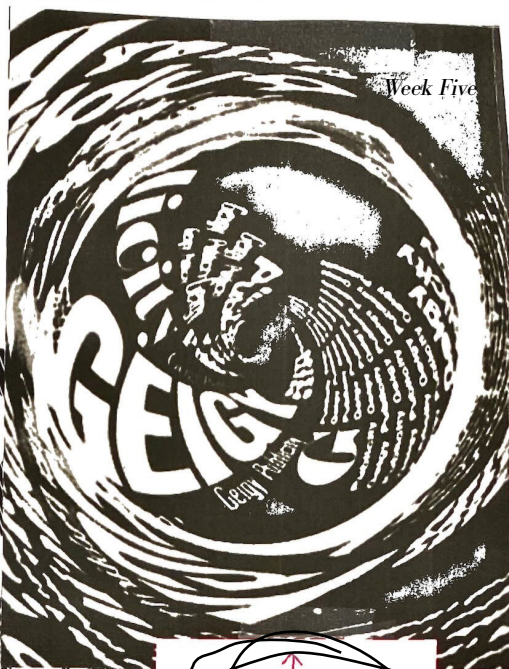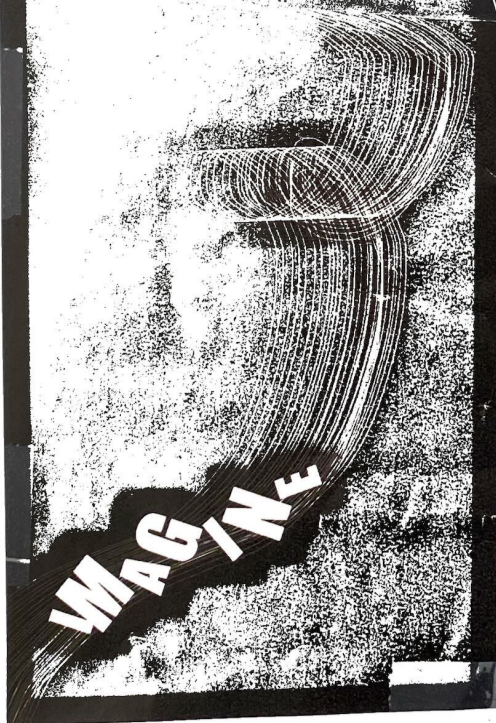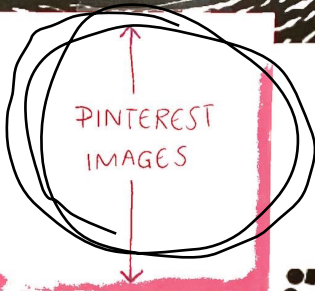
The second stage of the process is about clarity, focus and definition. I have gathered all of my insights that I have collected, and I am beginning to piece all this information together in order to create a theme. At this stage I was able to start a storyboard and script.

This first draft of script helped with having a better understanding of how the story will unfold. [25] The idea for an animation that was drawn up on the storyboard and script was a news broadcast theme. I also included images with a "zooming" effect, inspired by Neri Oxman's documentary. At this point I am still unsure what style I want my typography to be.

25 https://darvideo.tv/dictionary/script

SCRIPT DRAFT ONE.

↓

We urgently need to find ways to design that achieve net-positive impacts.

But how are these changes ever going to happen? First, we must `recognise that change is necessary.

Second, we identify, debunk and reject the degenerative mindsets and paradigms that are harming us and other life on earth.

Cognitive neuroscience has shown that the bestway to dislodge a story is not to argue against it but to shape a different, more persuasive story.

So that means that step 3 is that we need to imagine, develop, celebrate and embrace the new or recovered mindsets that put care for life – all life - at the very centre of everything we do.

Step 4, we need to maximise our own personal agency, finding new purpose for our work and life in taking positive action to realise these mindsets.

And then, finally, we join together with others in diverse coalitions to build regenerative communities and systems that benefit the majority of life on earth, not just a tiny minority of one species.

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*tv turns on - glitch noises

Words and letters all jumbled up which zoom in to highlight the words 'net positive impacts'. (slow zoom into tv screen as she speaks)

words swiped across screen to reveal change is necessary.

Number 2 fills the screen. Identify, debunk, degenerative mindset words on screen fizzl up and disappear to indicate harm.

Pulsing and moving line images to represent neuroscience. Slow zoom into the lines to reveal quote about shaping a story.
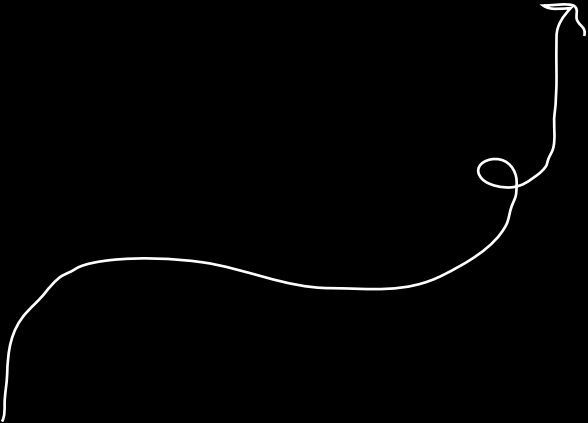
Number 3 fills the screen. Blurred words swirling and gradually become visable to represent recovered mindsets.

Number 4 fills the screen. Personal agency 'maximises' to fill the screen.

Words join together and rise to represent joining together and building regenerative communities.

"Tiny" designs coming togther and zoom out to show "change is necessary".

* zooms back out to show tv glitching and turning off.

A storyboard is a series of drawings that show the sequence of scenes in your video. Storyboards are an essential tool when creating videos. They allow us to make the best of time and resources. They help you to visualize your video before you start filming.26 The creation of a script and storyboard allowed me to begin the experimentation stage of the process.

26 https://ngproductionfilms.com/the-benefits-of-storyboards-for-video-production/

STORYBOARD. 2 *Week Four*
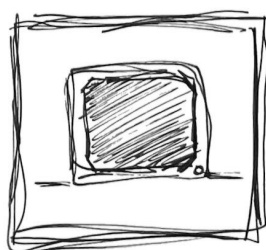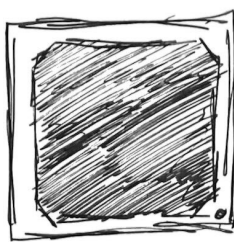
ZOOM INTO WHITE | ZOOM INTO NET | ZOOM OUT
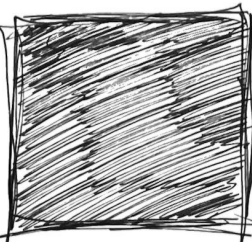
SWIPES LEFT | ZOOM INTO S | ZOOM INTO I | ziaaaa I melts

NET- POSITIVE IMPACTS

CHANGE IS NECESSARY
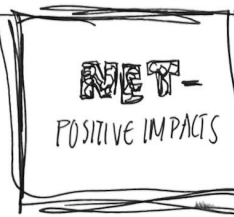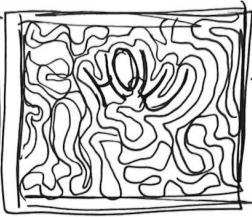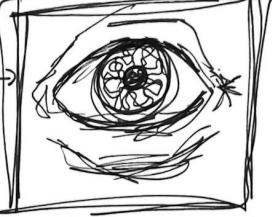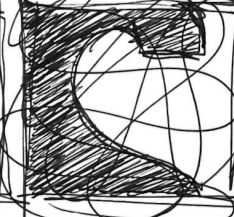
droplet drops | ZOOM | ZOOM INTO BLACK | ZOOM OUT | TRANSITION UP

CULTURE | HANDS

ZOOMS OUT FROM circle | Fades other than TWO Os | join together | "Care for life" inside

TAKING POSITIVE ACTION
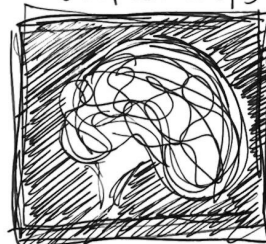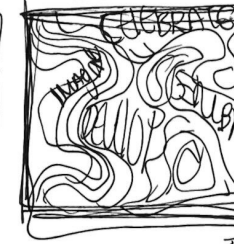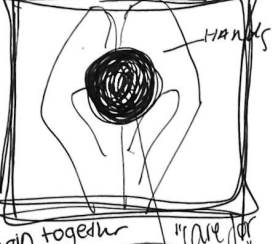
(SHEETS Made in College)
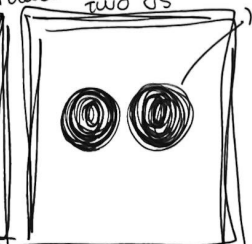
104 ZOOM OUT

The first idea to experiment with was an old television setup. The thinking behind the tv setup was to represent the sense of urgency in Ichioka's audio. I thought that the animation could have a news broadcast theme to it to help show this sense of seriousness behind the topic. The idea was to possibly project or edit my animation onto this old tv set so photographs of the tv were shot in different types of positions and lighting. Experimentation allowed me to ensure that methods match my research aims to come to an educated conclusion on why I am choosing to use certain styles and not others. Photography and typography were tested this week as part of experimentation for the animation style. To get a feel for what the animation might look like, typography examples from Pinterest were printed and cut to size and stuck onto an old portable tv. The typefaces I was drawn to the handwritten or printed type as they had a more textured look that I liked. The tv was set up on a white stand against a white wall. Photographs were taken at different angles and positions. These photographs gave me a better insight into how the animation may look if I choose this setup.

MY IMAGES

PINTEREST
IMAGES
STUCK
ONTO
TV

Images I took of the
TV setup (part 2)
I stuck pinterest imges
on the tv just so I could
see what the animation
may look like.

106
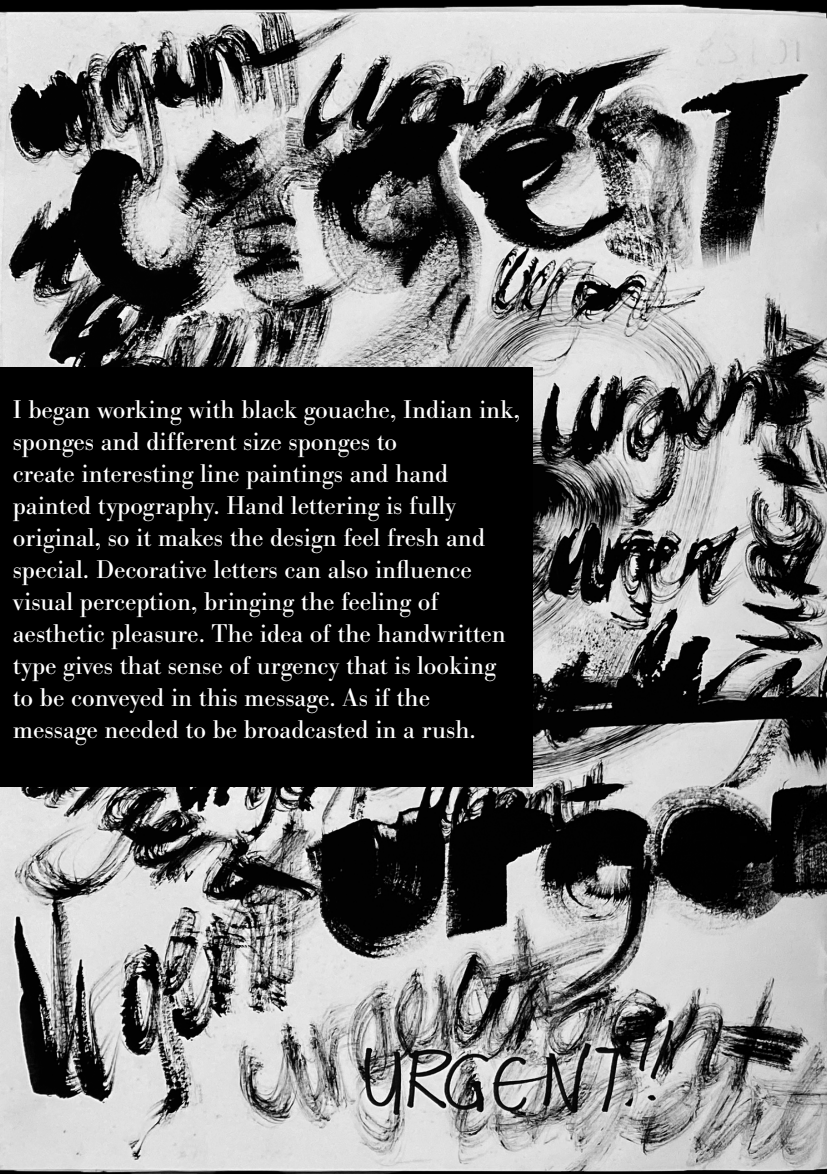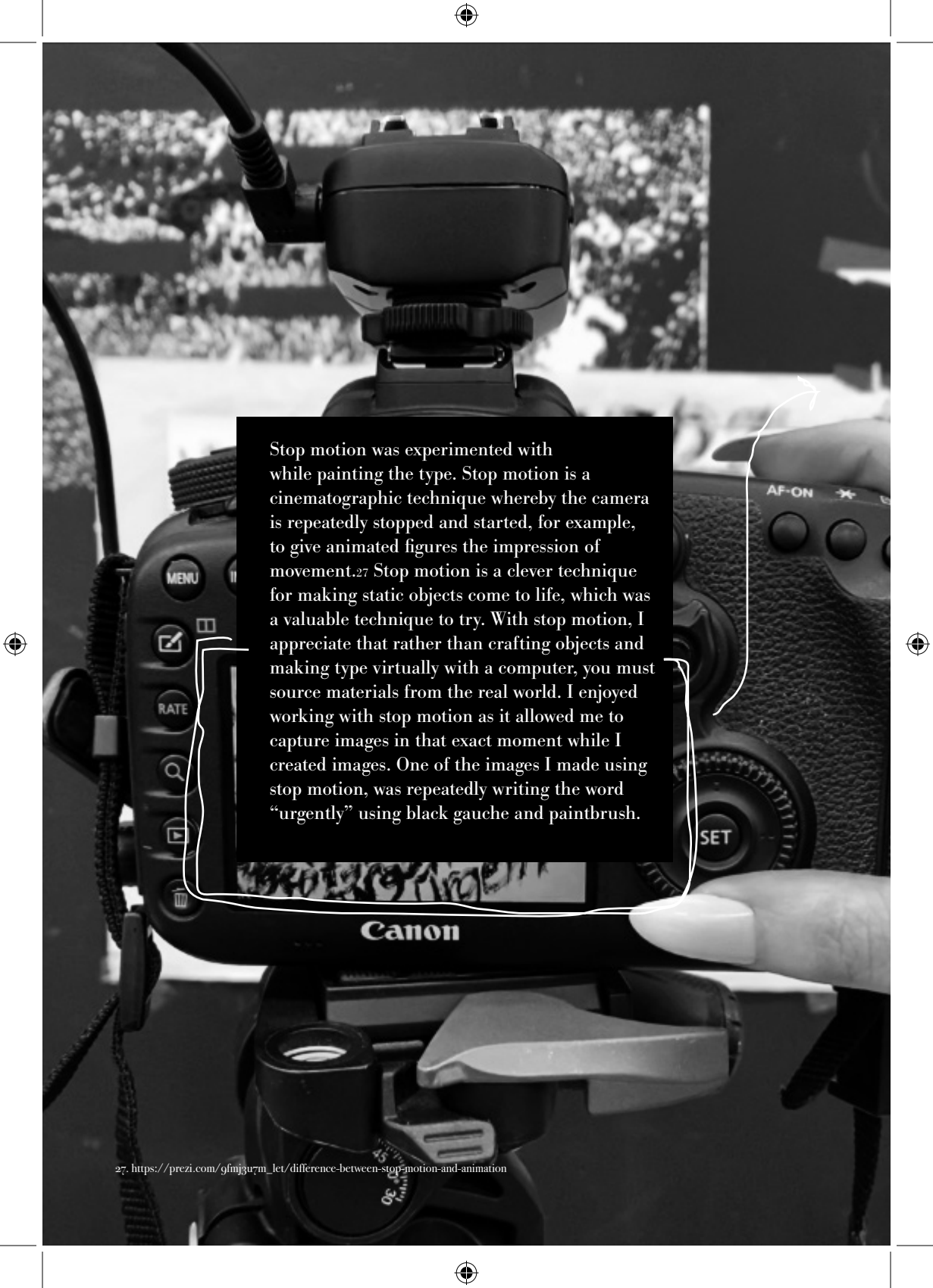
I began working with black gouache, Indian ink, sponges and different size sponges to create interesting line paintings and hand painted typography. Hand lettering is fully original, so it makes the design feel fresh and special. Decorative letters can also influence visual perception, bringing the feeling of aesthetic pleasure. The idea of the handwritten type gives that sense of urgency that is looking to be conveyed in this message. As if the message needed to be broadcasted in a rush.
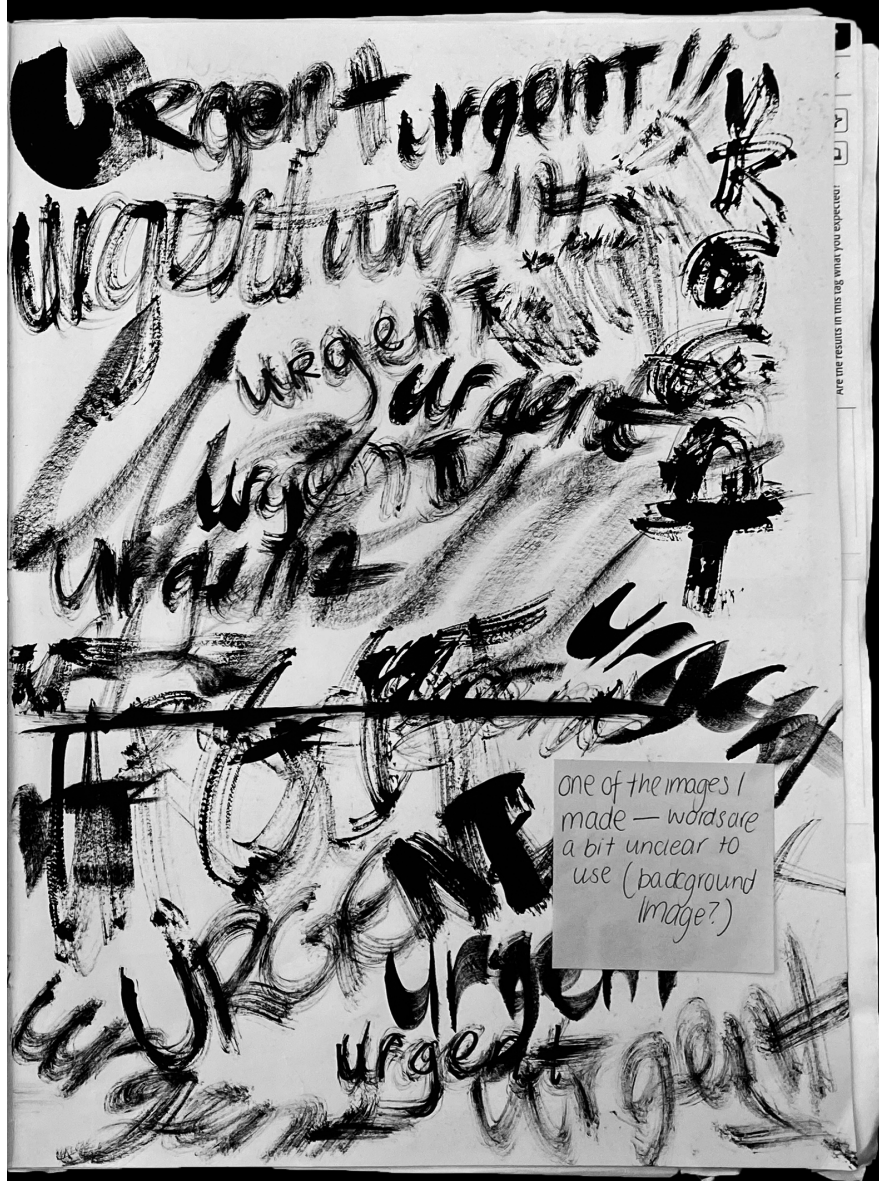
one of the images I made — words are a bit unclear to use (background image?)

Stop motion was experimented with while painting the type. Stop motion is a cinematographic technique whereby the camera is repeatedly stopped and started, for example, to give animated figures the impression of movement.27 Stop motion is a clever technique for making static objects come to life, which was a valuable technique to try. With stop motion, I appreciate that rather than crafting objects and making type virtually with a computer, you must source materials from the real world. I enjoyed working with stop motion as it allowed me to capture images in that exact moment while I created images. One of the images I made using stop motion, was repeatedly writing the word "urgently" using black gauche and paintbrush.

27. https://prezi.com/9fmj3u7m_let/difference-between-stop-motion-and-animation

29 Nov 2022

I tested stop
motion by painting
the word "urgency"
over and over again.
I like the effect it
gives (too late to do
whole animation in
STOP MOTION?)

111
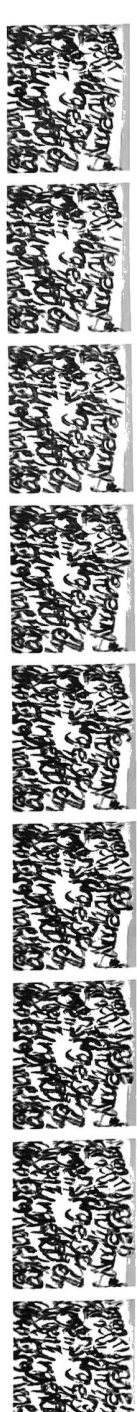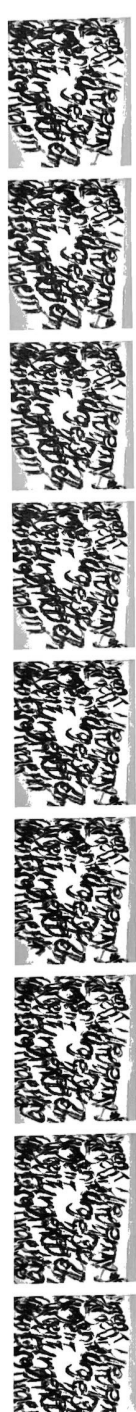
This week I edited the images I made in Photoshop and played around with the darkness and lightness levels and contrast. The images created were all black and white and were suitable to be used as backgrounds for the animation. I also painted the alphabet and inverted it, so I had easy access to black and white handwritten typefaces to add into the animation.

114

Adobe After Effects is an animation software used for animation, visual effects, and motion picture compositing.[28] I used Adobe After Effects to put the images I created together and add effects such as zooming in on images and transitions. By moving and transforming layers, I was able to bring my artwork to life. After Effects also allowed me to add in sound effects along with Sarah Ichiokas audio such as the glitching noises of the television that I added into the first few seconds of the video. I picked this sound from Free Sounds.[29]

28 https://www.schoolofmotion.com/blog/what-is-after-effects
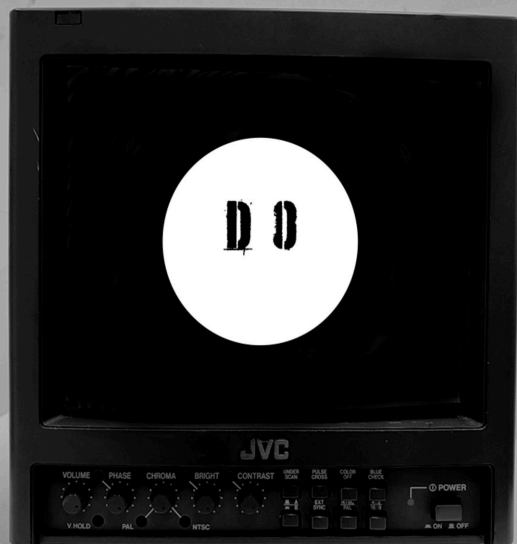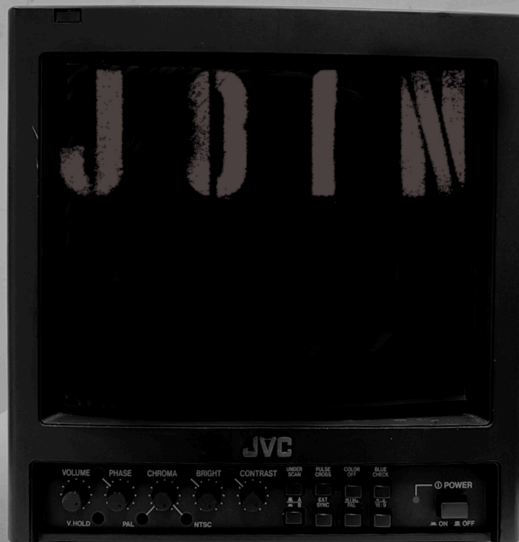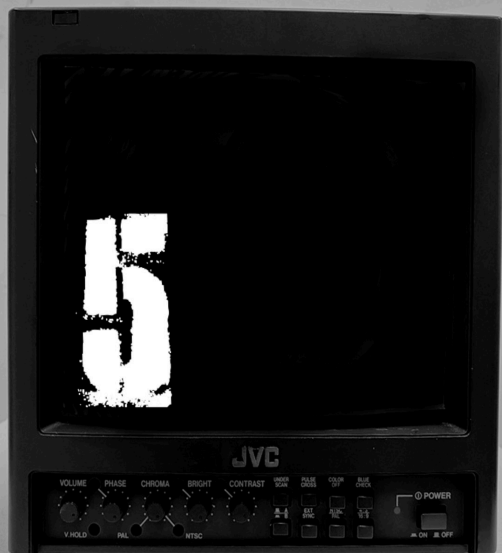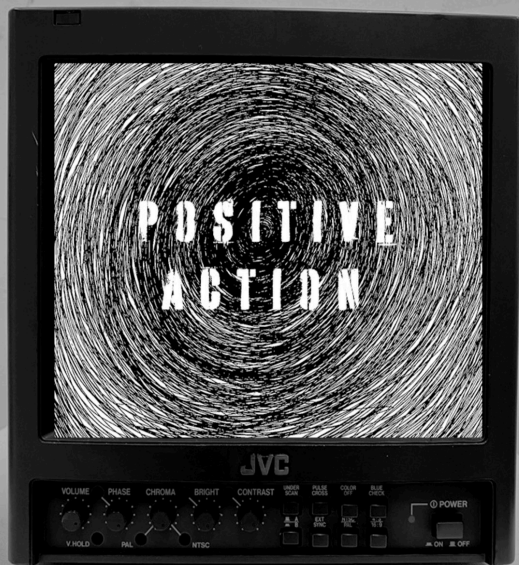29 https://freesound.org/

FINAL DESIGN

→

122
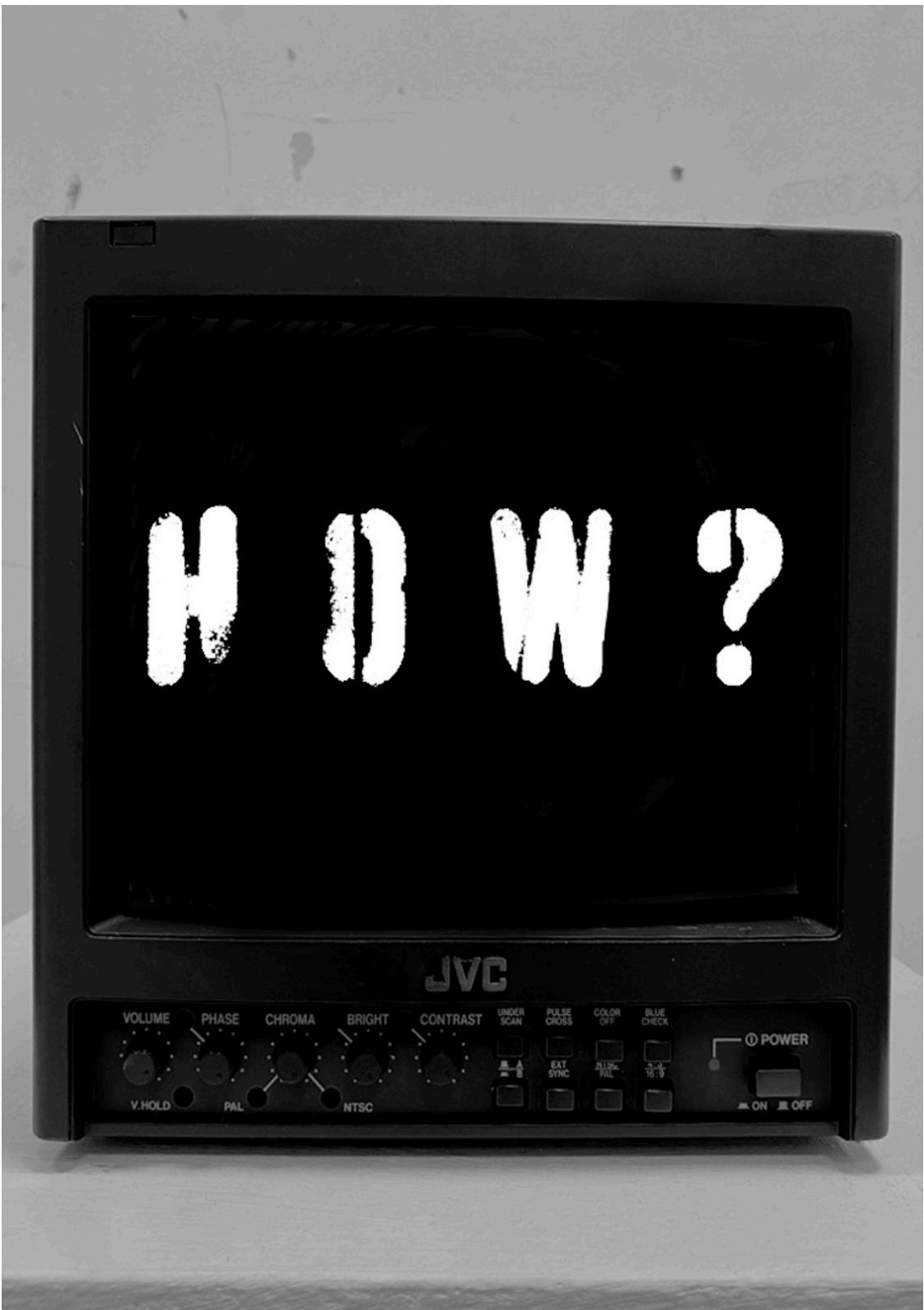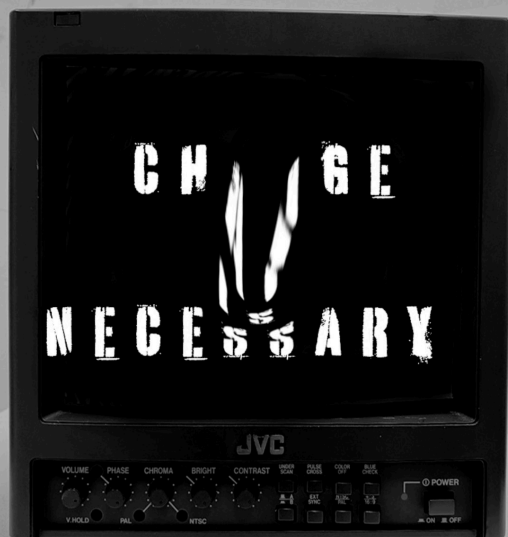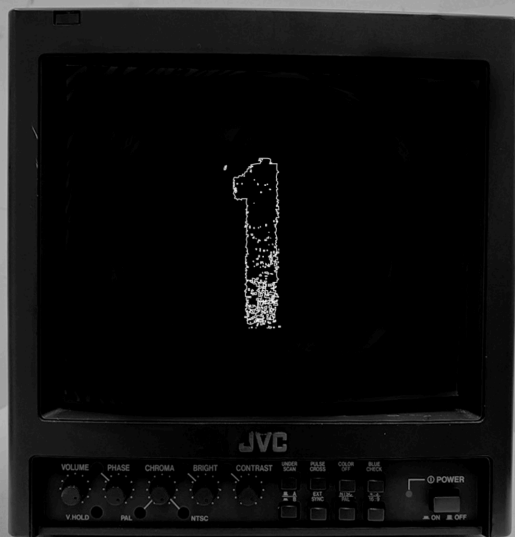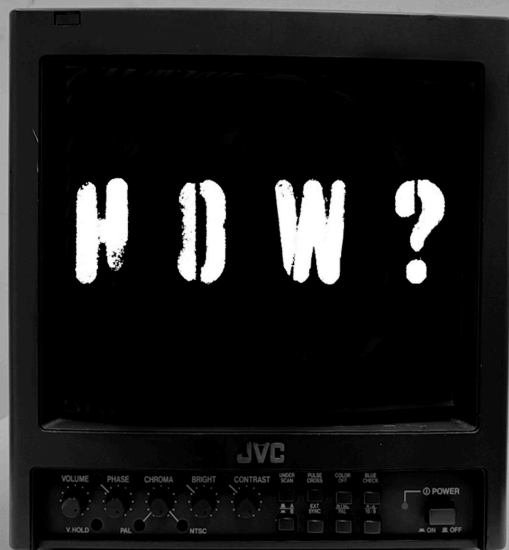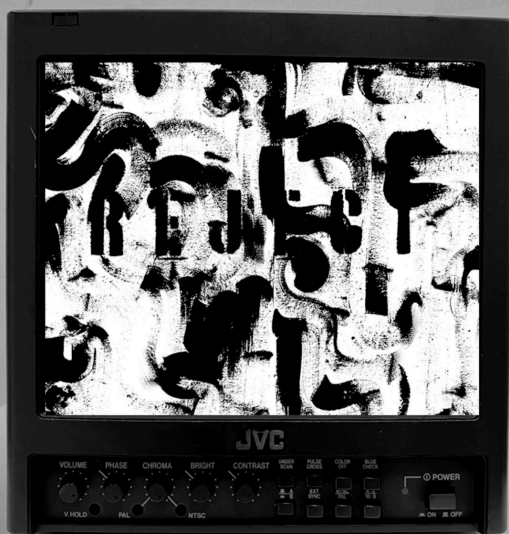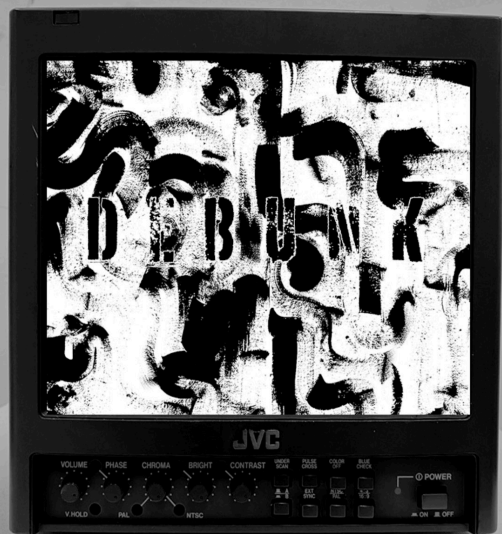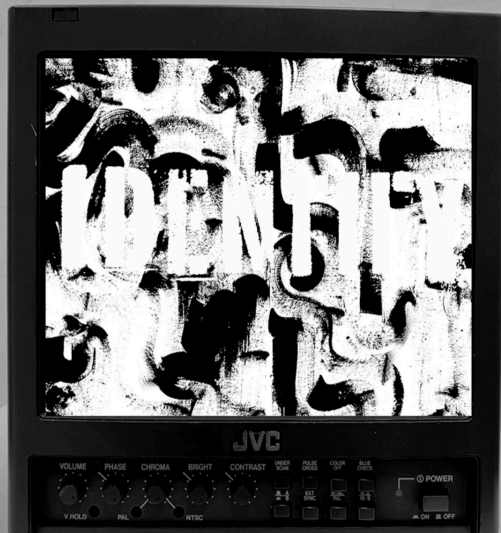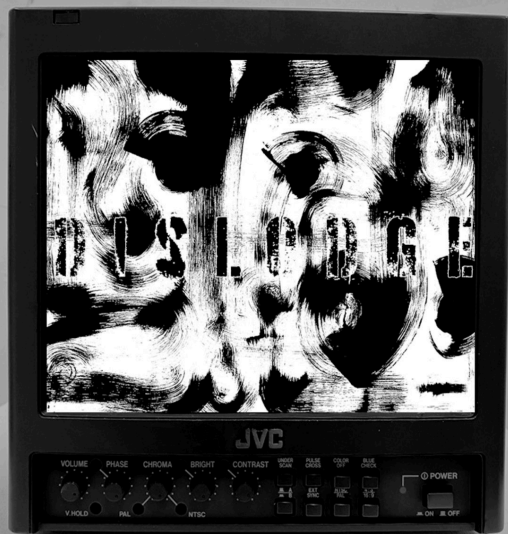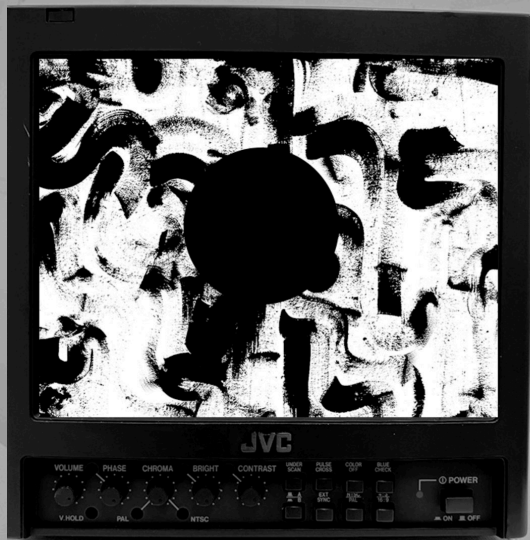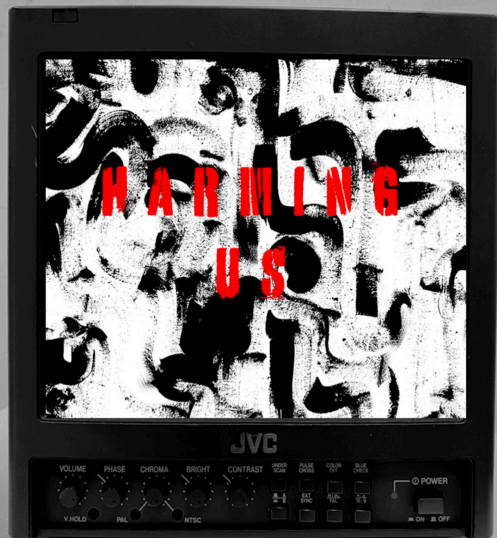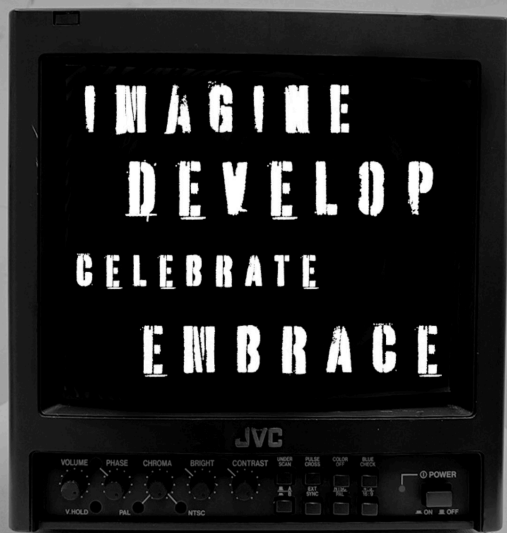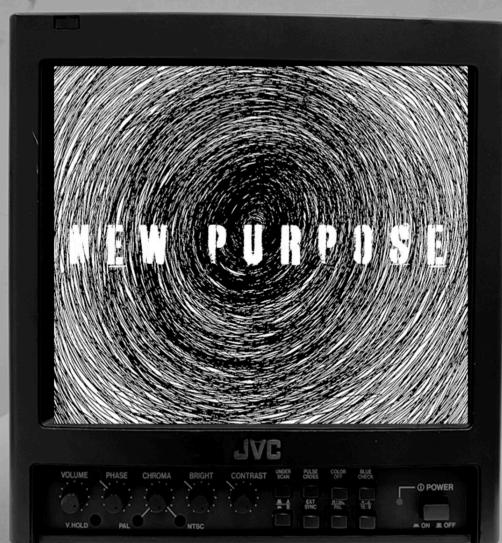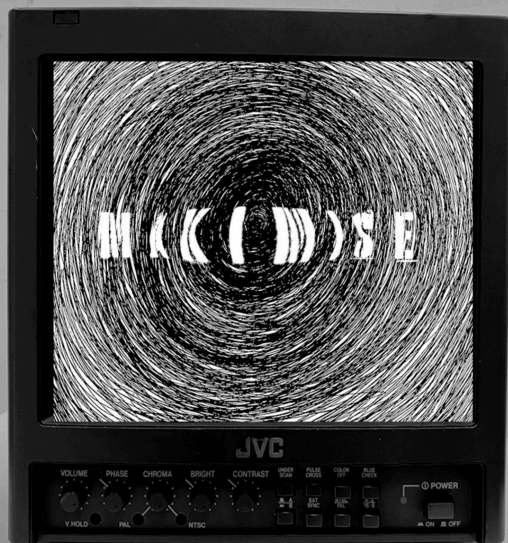
CONCLUSION

In conclusion, I chose to base my animation on Sarah Ichiokas audio, "Change is Necessary". I researched Sarah Ichioka, regenerative design, the neuroscience of storytelling, the target audience, animation styles, art styles, and other regenerative designers. I gathered the insights I got from this research which allowed me to create a script and storyboard, to help visualize how the animation would look. To start off the experimentation process I took photographs of an old tv set up to test my "news broadcast" idea. I experimented with image and type making using black gauche and inks. I also experimented with stop motion as I felt that it was an effective technique to make the static images come to life. After the experimentation process, I analyzed, and edited these images on Photoshop and moved them onto After Effects where I moved and transformed them to create an animation that is in sync with Sarah Ichiokas audio.

EVALUATION

I fulfilled the aims of the brief by producing an animation to accompany one of the two selected audio files to help illuminate its content. The animation is suitable for a diverse audience and will connect with all age groups. I carried out my objectives such as researching the topic, the speaker, and the different ways that I could tell a story through animation. I feel like my animation works well. I appreciate how the handmade images work with the photograph of the television. The handwritten type and painted backgrounds add to the urgent effect that I wanted to create. If I had more time and the opportunity to change anything, I would experiment more with typography rather than as much background making. I would have explored different methods of type making such as stamp typography and Lino print typography. Overall, I am happy with the outcome of this brief.

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24 https://www.netflix.com/watch/

25 https://darvideo.tv/dictionary/script

26 https://ngproductionfilms.com/the-benefits-of-storyboards-for-video-production/

27. https://prezi.com/9fmj3u7m_let/difference-between-stop-motion-and-animation

28 https://www.schoolofmotion.com/blog/what-is-after-effects

29 https://freesound.org/