

KINETIC DESIGN

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Kinetic Design

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Syllabus and contact

Introduction to Kinetic Design

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Animation principles

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Wk. 8 Title Graphics

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Wk. 10-Lab: -Editing session

TDGR278-Special Topics: Kinetic Design

SYLLABUS

Spring 2017

Wednesdays 1-3:50 pm

GH321/Gh18b/Gh18a

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Office GH143

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Office hours 5-6:30 Wed. and by appointment

No unexcused absences

- If you have any special needs please let me know so I can accommodate

• Syllabus is subject to change

This course explores the fundamental principles and practices of time-based kinetic design for live performance. Class assignments will focus on kinetic principles and motion aesthetics in the creation of projection design content. Creative content elements will consist of still photography, recorded video, animation, title graphics, and sound/music – ingredients which will be creatively integrated into a final motion design project in lieu of a final exam. Details given in class and on Wk. 11 page.

There will be critique-based evaluations of each weekly assignment, and group discussions of related conceptual and technical articles/viewings. Motion ideation strategies and methodologies will be introduced in hands-on computer lab sessions.

>>Note that student participation in critiques and class discussions is critical for a more meaningful and relevant course experience.

There is a **Kinetic Design course website** with the assignment details, critical reading material, and tutorials with further references. Please visit often to stay updated.

<http://kineticdesign.weebly.com>

The PW will be given in the first class with a follow up email reminder.

**Finals week 11 is reserved for final project presentations.

Texts/materials/hardware:

- digital camera/phone
- 500GB+ 7200RPM portable Firewire hard drive (recommended to backup your files, libraries, etc-best for video)/G-drive access
- ***Motion Graphic Design-applied history and aesthetics***–Jon Krasner (highly recommended)
- ***Creating Motion Graphics with After Effects*** by Chris & Trish Meyer ISBN: 9780240814155 (highly recommended as a technical resource)
- 18-6GB+ USB Flash drive to backup source files or access to Gdrive
- Headphones/earbuds for Lab sessions

week 1

Course Introduction/overview

View: title graphics, motion graphics, and examples from film, TV, Theater/Opera

Animation design principles and the properties of motion dynamics

Assignment: Deconstructed type

read *Typography in Motion*

- Choose a word to animate that reflects its meaning (30 seconds max.)

week 2

Spatial transformations-

Spacial transformations describe the conditions of elements with regard to their positioning, orientation, size, and relative scale **inside the frame**.

- **Implied motion/motion before movies**

View segments from *Film before Film*

- Strategies for visual storytelling

Assignment: What you see, and what you don't see....

Transformation of a still image into a kinetic image Pt. 1

- (2d painting, drawing, or photograph)-Choose an image as the source for a moving story; consider what is out of the frame as well as what is inside the frame; consider scale, cropping, motion
- determine essential movement strategies using elements of the original image
- storyboard a motion sequence for the image

week 3

Symbolizing Time/Temporal transformations: how to represent time?

Creating the illusion of movement

How do artists evoke ephemeral sensation in fixed images?

Poggendorf illusion-snapshot photographs-freeze frame-stop action-futurism

Meet in Computer lab GH18b-Introduction to the motion properties in After Effects

View: student samples of artwork symbolizing time and creating the illusion of movement

- *Magnum in Motion*: moving panorama Tsunami Streetwalk 1 and 2, Kesennuma

Assignment: Transformation of a still image into a kinetic image Pt. 2

Reading: >on screen>in time-transitions in motion graphic design for film, television and new media -Introduction (wk. 3 page)

week 4

Contextual framing: Transition and juxtaposition

Narrative motion/ the visual and contextual bridge

Assignment: Transformation of a still image Pt. 3

Reading- *The Language of Motion Transitions, and Kinetic-transitions*

- Revisit your transitions in the kinetic image assignment-determine if, how, and why they provide meaning and make any edits as necessary based on class critique feedback

week 5

Cinematic approaches to still animation

Reading: Ken Burns *On Story*

View: https://www.youtube.com/watch?time_continue=53&v=SeqIHmhio4s

Assignment:

5-7 min. Video portraits-Documentary pt.1: breaking through the slideshow; defining your intention

Reading: *Metaphors in the Design Studio*

- choose a compelling subject or theme based on an existing text (class discussion of possible topics)

- create an inventory of images as contact sheets (including any archival stock); sketch a rough storyboard that plots the integration of found/archival stills; organize assets into folders for editing

week 6

Motion 3d

Integrating still animations with moving video: live and archival

- 2D into 3D/ working with *parallax*

View: www.globalonenessproject.org/

5 Ways not to use the Ken Burns Effect:

<http://coffeeandcelluloid.com/2012/01/5-ways-to-use-still-photos-in-movies-that-are-not-the-ken-burns-effect/>

Assignment:

Video Portraits-Documentary pt. 2: integrating archival/found footage with archival stills

animating found stills to sound; Cinemagraphs/stop-motion techniques

- Art Direction: map out your story from beginning to end in an outline considering layout, color treatment and sound design using quick storyboard methods reviewed in class;
- assemble into an animatic storyboard

week 7

The Prologue– Creating the visual backstory

What happened before the story began? Discuss Shakespeare's prologues; the complete theatrical event

View: student samples of compelling film prologues

Reading: www.onscreenintime.tv/012.html

Assignment:

Video Portraits-Documentary pt. 3

- from your research imagery, create a first draft prologue or overture for the **Video Portrait**

week 8

Title Graphics: mini-moving storyboard with typography

View: <https://www.videomaker.com/article/c10/17890-the-basics-of-titles-and-graphics>

Assignment:

- develop a title graphic with type to integrate with the visual prologue/montage

Final Assignments:

- evaluate status of the Video Portrait project

week 9

Editing session-Assembling assets

meet in GH18b computer lab

week 10

Editing Lab session

Meet in GH18b Computer Lab

week 11

Final project presentations

Include all:

research, story structure/action breakdowns, storyboards, and final comps-upload to the G-drive folder

Assessment questionnaire for final projects:

- What is one thing about the project that immediately caught your attention?
- What is one thing about the project that took you a little longer to discover?
- What are three questions you would ask the artist about their project?

- What is one thing about the project that took you a while longer to discover?
- How does the medium/format that the artist has chosen (drawing, photography, collage, transitions, motion type, animation style, video, etc.) affect how you understand the meaning of the project?
- If you could ask the student for just one more “clue” as to the meaning/character/point of view (relative to the project) of the project they have depicted, what would it be?

References:

- *The Nature and Art of Motion*—Gyorgy Kepes
- *Sound Sight Motion—applied media aesthetics*—Herbert Zettl
- *The Visual Story—creating the visual structure of film, TV, and digital media*—Bruce Block
- *Art & Visual Perception- A psychology of the creative eye*—Rudolf Arnheim
- >on screen>in time—transitions in motion graphic design for film, television and new media (Melanie Goux and James A. Houff)
- *The Moving Image Workshop*—Heather D. Freeman
- *Ways of Seeing*—John Berger
- *Animated Storytelling-Simple Steps for Creating Animations and Motion Graphics*—Liz Blazer

<http://www.howdesign.com/design-creativity/animated-storytelling-motion-graphics/>

- Eduard Tufte

informationisbeautiful.com

- Saul Bass

<http://www.artofthetitle.com/designer/saul-bass/>

- artofthetitle.com
- motionographer.com
- creativecow.com

- Copyright law and contracts:

Article by Bob Bonniol in 2 parts:

http://library.creativecow.net/articles/bonniol_bob/copyright_part2.php

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There is no difference between an artist and a designer, both work with form and content.

—David Carson quoting Paul Rand