DRAFT 1

For this brief I have chosen to copy Ceci Elrich's animation called Composición (2020). It is a short sequence that takes you on a journey through high-contrast color circles which are pleasantly mesmerizing to watch.

Motion graphics has always been a tool that intrigues me, especially because it adds the dimension of time, which brings still creation to life. It can depict subjective experiences well, and therefore engages the audience by evoking emotions and, perspectives.

While I was doing this 'copying' exercise, I noticed an emphasis on time, as mentioned above, which is not usually related to graphic design, and plays a key role in creating this composition. Through the manipulation of space and time, it is possible to add a new layer of complexity, meaning, and value to a creation.

Particularly I noticed that playing with time is a key aspect in achieving the seamless transition and hypnotic movement I needed. I wonder if making changes to the 'keyframes' in their pacing, sequence, and separation, would alter what the animation evoked in me – a feeling of contemplation?

After Effects, it's the last step before finalizing a composition. To me, this was extremely useful because I used Illustrator to create the circles, choose accurately the colors, and then applied movement on Ae. What would happen if I started the process the other way around?

DRAFT 2.1

"One might say that graphic design moves from product to process, or from object to tool- an instrument for making many things" Blauvelt, A. (2013)

This week I started the iteration process with the following questions in mind: What would happen if I start the process the other way around? How can I depict emotions in a cognitive way? How can I express emotions through movements? As in the previews week, I concluded that a way to subvert the use of After Effects I should start an animation considering the motion rather than the graphic elements (color, shapes, type).

In the text, 'Conditional Design Workbook' (2013), I was introduced to the method of "Conditional design" which consists of developing a plan formed by a systematic set of rules and parameters that focuses on engaging with the process rather than the outcome. By applying this method, designers are prompted to avoid making creative decisions based on feelings but on intellectual criteria.

The expression of emotion is an important aspect of this project; however, one can think that it is far from logical, systematic, and objective. But through the lens of "Conditional design" developing rules that control randomness is part of the plan, in fact, "Use rules as constraints. Constraints sharpen the perspective on the process and stimulate play with the limitations" Maurer, L. et al. (2013).

"Conditional design" made me question how can I constrain the use of emotion in this project? Can I translate what I feel to be expressed in a technical way? Is there a relation between how I feel with After effects tools?

> I came up with a plan:
>
> **Problem:** How can I depict emotions in a cognitive way? How can I express emotions through movements?
>
> **Tool:** After effects (motion graphics) (start the composition thinking about motion).
>
> **Days:** Time (seconds)
>
> **Intensity:** Scale, position.
>
> **Movement:** Repetition | sequence
>
> **Idea:** Document one (my) emotion through 5 days – Frustration.
>
> **Input:** Techniques I learned in the copying exercise. Use graphic design elements: circles, bright colors, type.

I noticed that I didn't engage in an iterative process with the tool as I intended to. It felt like a fixed idea that I was trying to recreate all over again. Falling, in the end, is a way of learning, it's part of the process, even though sometimes it is frustrating to feel that you failed and lost time.

In motion, graphic elements are given behavior and can interact between themselves, as well as with the message, and the audience. Since After Effects offers the possibility of adding narrative to still graphic elements, I wonder how I can use it to express myself. What happens if I explore the possibilities of motion graphics to visualize the complexity of emotions? Can After Effects be used for self-expression, self-exploration, and self-awareness?

In exploring these questions, I came across Marshall McLuhan's 'The medium is the message' where I found a direct connection to my project. McLuhan argues that the medium in which content is created holds the same, or more, value as the message itself. In that way, the medium adds a layer of meaning, complexity, and behavior to the content that is being transmitted, just like motion graphics do to graphic elements (color, type, shapes, effects) granting them behavior and narrative on a linear temporality.

At the same time, in the text, 'Conditional Design Workbook' (2013), I was introduced to the method of "Conditional design" which consists of focusing on the process rather than the product. "One might say that graphic design moves from product to process, or from object to tool- an instrument for making many things." Blauvelt, A. (2013). This way of conceiving design reiterates the importance of the relationship between the process and the tool. As a matter of fact, it is in this relationship that design takes place. It was interesting to see how with every new iteration, my representation of frustration was more expressive and authentic. There is a direct relationship between the number of iterations and the confidence and ability with which I was able to depict my emotions.

Moreover, the relationship that is built between the medium and the designer adds another layer of value and complexity to a project. In fact, McLuhan states that "The medium, or process, of our time—electric technology—is reshaping and restructuring patterns of social interdependence and every aspect of our personal life". (McLuhan, 2014). Exploring the idea of After Effects as a medium of self-expression and exploration allowed me, the designer, to create a close connection with technology. Traditionally the relationship between a tool and a designer is solely utilitarian. However, through the process of iteration, I was able to see how my creative practice responded to frustration. The choice of using bold colors, abstract compositions, and abrupt movements is the result of familiarity with the tool, as well as a deeper understanding of what frustration looks like to me.

This project made me question the limits of the medium and the user. His quote on how technology is reshaping our patterns of social interdependence made me wonder what would happen if software could become a tool through which people could understand information about their inner self? By creating a logical, systematic, and objective process, people could use technologies such as Adobe (or others) to visualize and become aware of their inner worlds?

DRAFT 3
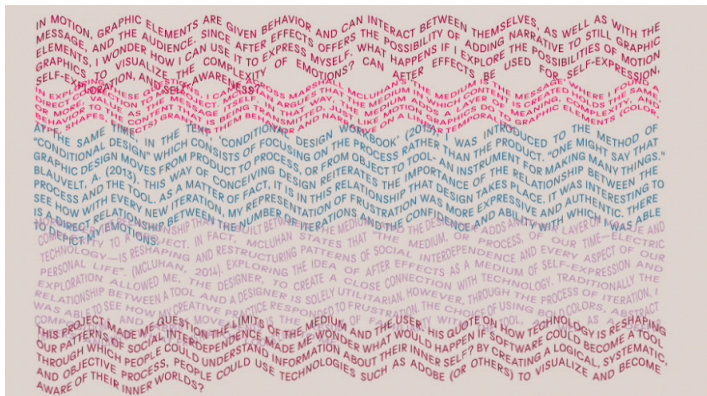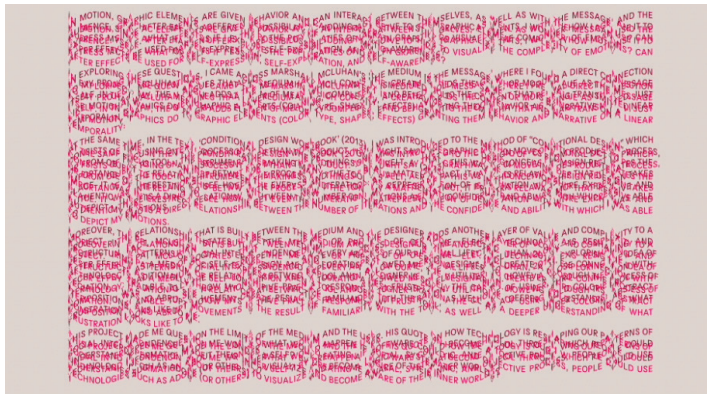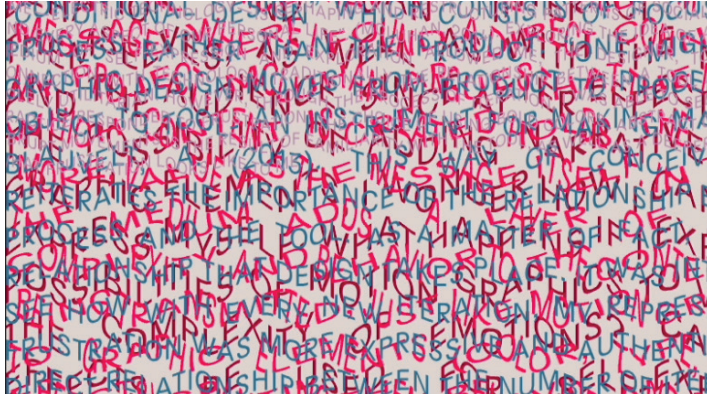
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