

Brief

Communication in motion

Duration: four week project

Deadline: March 29th 2001

Tutor: steven price

Date: March 1st 2001

Introduction

Graphic design is fundamentally about the communication and information. Albeit in billboards, books, tickets, television adverts, the bible or a brand identity, graphic designers are the mediators between the interpretation and the audience. This is never more applicable than when concerned with 'motion graphics' for film credits, tv commercials, interstitials or documentary inserts. There are many platforms for designers to visualise their creative process in animated sequence, but what is more important is the basis of all projects concerning graphic design: understanding, meaning and interpretation of content.

Films, title sequences, opening/closing credits are about narrative, context, form and the use of space (on the screen). For the audience, they enable the transportation from reality to an environment of thought and meaning; the viewer can allow him/her self to be submerged within a story. All films and television programs have some form of promotional material through the various platforms of media, but it is the use of imagery, text, colour and movement on screen that creates a platform for designers to animate their creative process.

Aim

Your aim will be to produce one of the following options:

1. open or end title sequence for a film (to be agreed upon by you and your tutors)
2. a promotional sequence for a film (N.B this is different from title sequences)
3. a promotional sequence and 10 second interstitial for a channel four documentary (title/theme to be discussed)

In order to establish a concept for creating these animated sequences you will need to establish a contextual understanding of both the medium and the content that you are dealing with. For example, if you produce a credit sequence for a film, or even a trailer, it is vital to understand the films' characteristics; the plot, the lighting, cinemaphotography, directorship, the meaning, colour themes and probably most importantly: how the film made you feel, not as a designer, but as an audience member.

You may note that there is no time limit set by these choices because that should be decided upon by you as individual designers according to the content and concept. The choices of film/documentary will be discussed throughout the project within the group seminars, although it may be advised to use an existing film or programme. whilst working on this project you will be expected to take part in discussion groups concerning the language of films, television programmes and their title sequences. **N.B your participation and communication will be an essential part of the process.** (see schedule).

Summary

I aim to work with you based on our experiences within the industry, to establish a working relationship based upon an understanding of the medium, but to also allow you the opportunity to produce work within a medium that you may not have previously used before. I will look to use our time (of one day a week) as productively as possible so that you may gain from our experience and discussions. I will be primarily concerned with your individual process of working, your ideas, concepts and responses to the brief, more so than the end product.