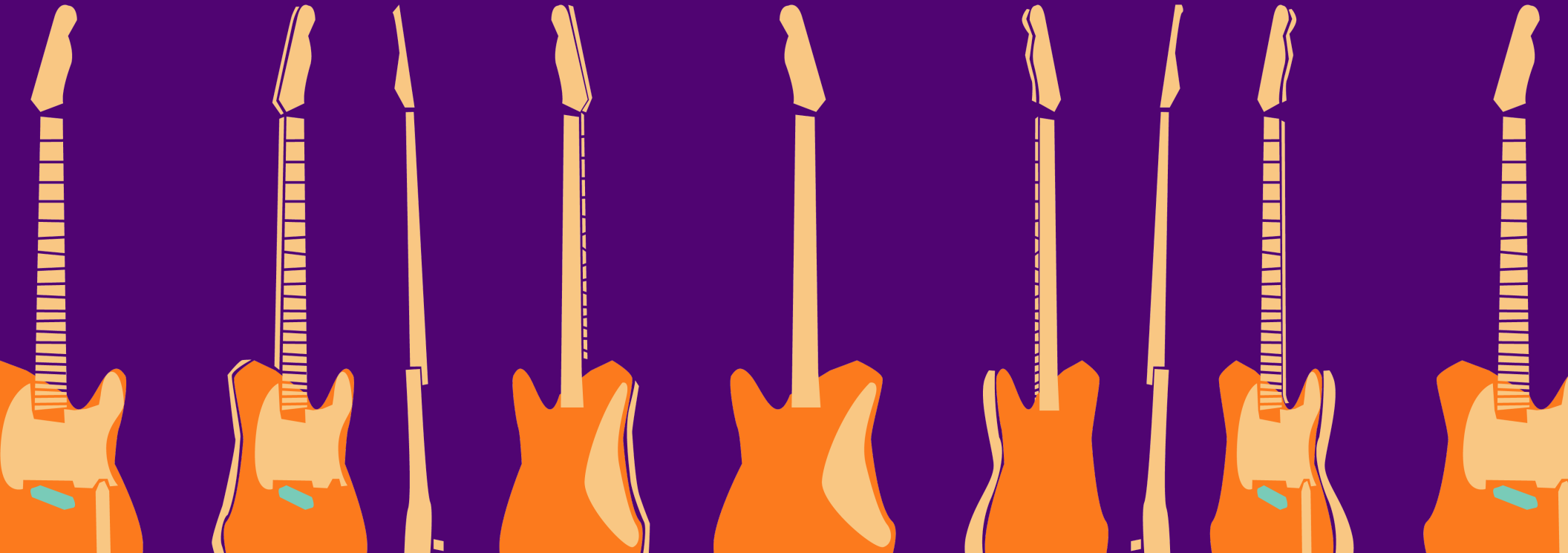


30 DAYS OF **MUSICAL MOTION**

Makenzie Van Vooren | ART483e | Fall 2020



Project Definition

I created a two to six-second looping motion graphic animation of a different percussion instrument every day for 30 days. My style inspirations were the flat iconography of Russian Constructivists and the bold visual movement of Swiss Design.

The idea for this project came from my love of making music and curiosity about motion graphic techniques. I see so many impressive explorations of motion on my Instagram and I have been aching to explore that realm of design. I wanted to challenge myself to express how I feel about music through the medium.

Audience

I wanted my work to be seen by companies who work in the Musical Instrument industry, like Yamaha or Shure Microphones, and design studios that work in creative motion design, like Hook Design or Phire Group. Maybe also by peers who love music and connect to my personal stories about music.

Personal Strengths

My strengths helped me throughout the thirty days of work. My warmth helped me portray heartfelt emotions and engaged the audience with my authenticity. My wonder kept my creativity alive through the grueling process and my resourcefulness helped me in creating out of the box ideas to expand my knowledge of AfterEffects. My friendliness helped me be open to taking constructive criticism and genuine interactions through my journey, and my fun kept me sane and added a splash of heart to the project.

Goals & Objectives

My primary goal for this project was to strengthen the Motion Graphics portion of my portfolio while leveraging the body of work in my portfolio to show I am interested in working for the Musical Instrument industry.

Additionally, another goal was to put my personality out in the open and remove the mystery about who I am and why I design.

Challenges Faced

Adding self-composed music to the animations. A handful of my peers suggested this addition throughout the first 15 days of the project. I knew it would take my project to the next level of authenticity because my posts are about my personal experience using animating instruments. Thankfully, I had prepared enough animations in advance to feel comfortable adding music composition to my daily workload.

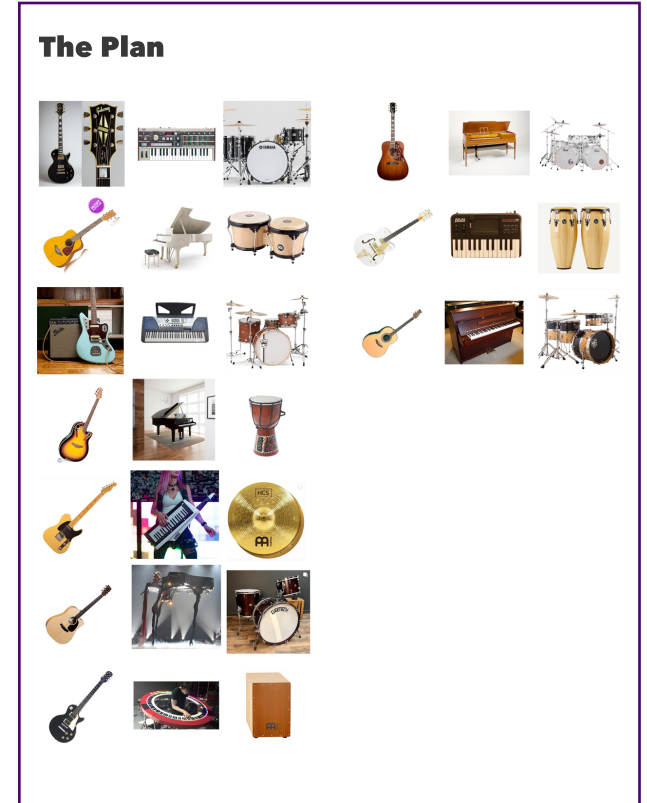
Running out of expressive movements. Finding a different method of expressing action for 30 days meant rejecting any obvious form of repetition.

Managing time. Forming the habit of daily content creation meant digging in deep and being prepared. I started the project four days ahead of schedule in anticipation of unplanned events. I managed to keep ahead of schedule until the last three days of the project.

Preparation

My preparations before embarking on the 30 Day Project were to create a moodboard and an instrument plan. I printed both of these out and kept them at my workstation throughout the duration of the project.

The 30 Day Plan sheet became the most valuable tool I had and helped me easily keep track of my journey.



Creative Process

Research | .5 Hours

Collecting images of the instrument I was going to animate that day according to my project chart and researching the history and a fun fact about it.

Thumbnails/Storyboard | .5 Hours

Sketching out a storyboard. Laying out additional angles (if necessary) needed for the animation.

Building in Illustrator | .5 Hours

Taking images of the instrument and drawing using the pen tool, choosing the colors, and drawing out additional angles needed for the animation.

Composing in Garageband | .5 Hours

Composing an eight measure beat at a different BPM every day. I made sure the instrument of the day was the loudest in the audio clip.

Animating in AfterEffects | 1.5 Hours

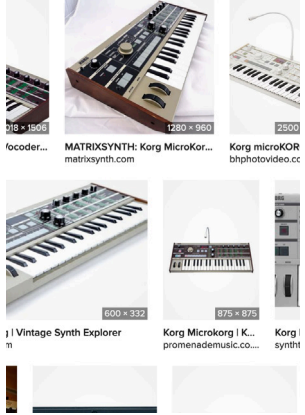
Transferring Illustrator elements to AfterEffects using a 3rd-party extension to save time. I animated with audio to match the beat. I applied the Echo effect with customization to create a consistent style. Exported as a full quality AVI and converted using Quicktime.

Posting | .25 Hours

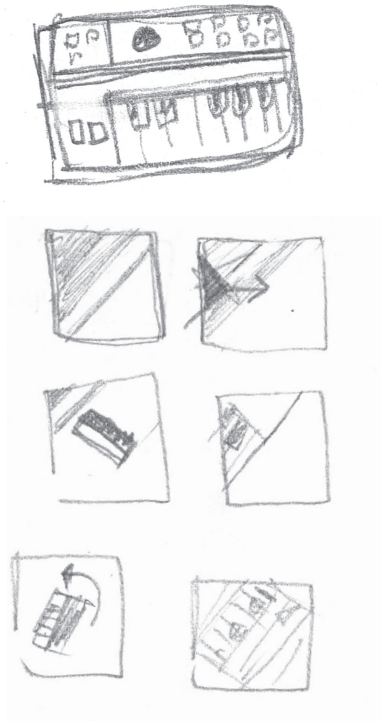
Sent video to my phone. I wrote out a caption about my connection to the instrument in the animation. Included a fun fact if the copy was too short. Tagged instrument manufacturer and prominent musician mentioned in a personal anecdote. Hashtagged motion graphic related tags, instrument company tags, and graphic design tags.

5 Steps to Musical Motion

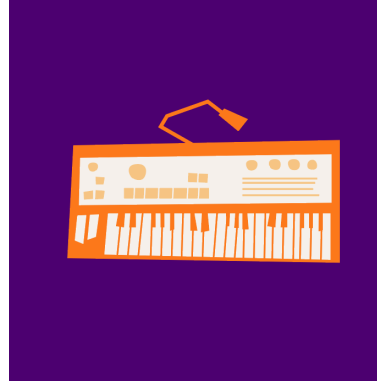
Image Research



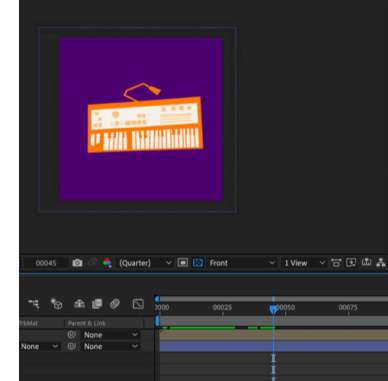
Sketch & Storyboard



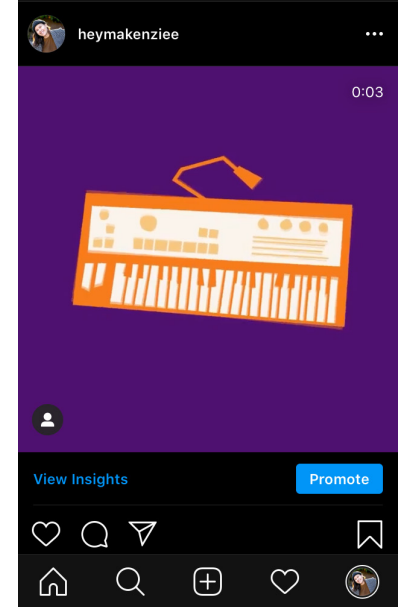
Build in Illustrator



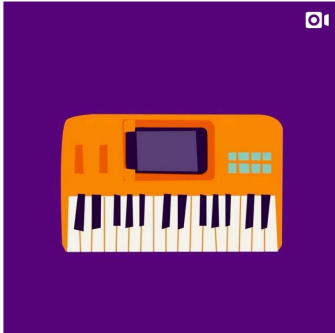
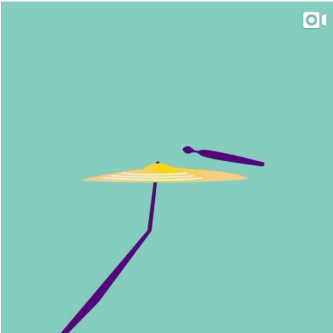
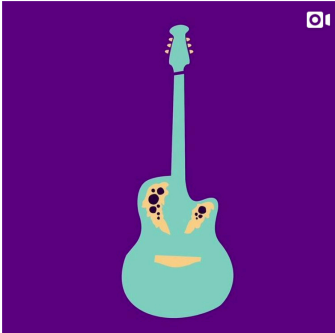
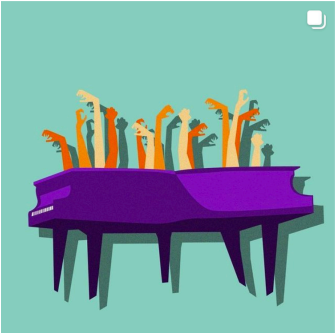
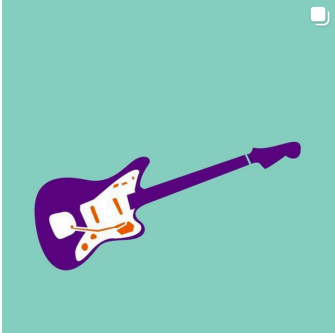
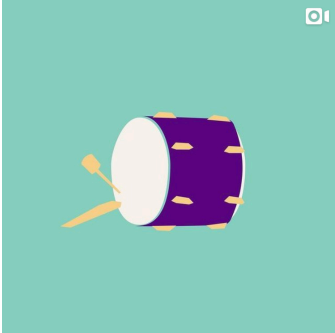
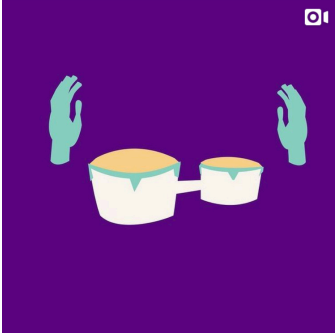
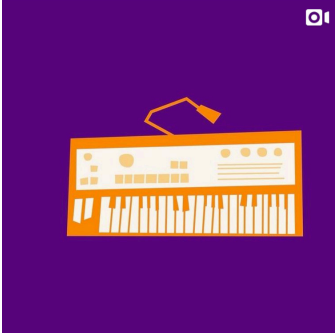
Animate in AfterEffects



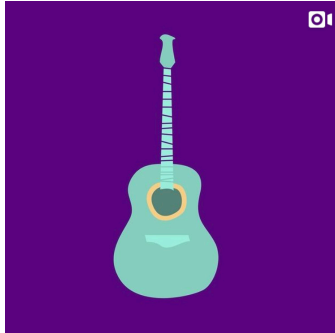
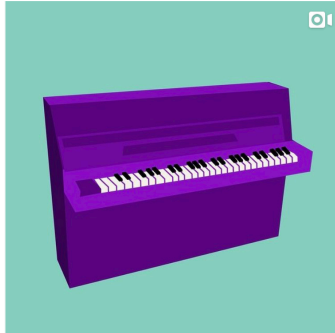
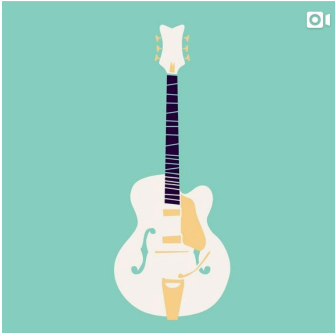
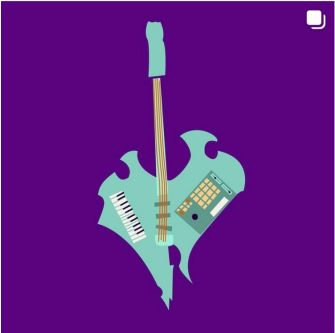
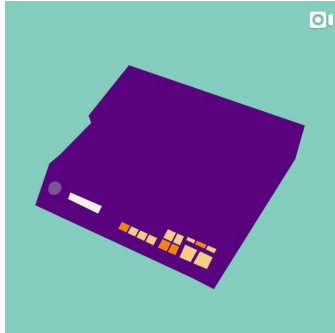
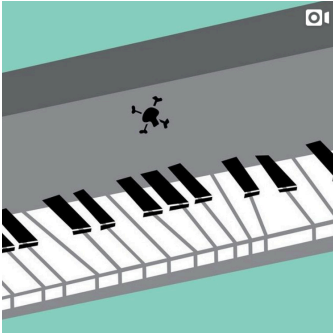
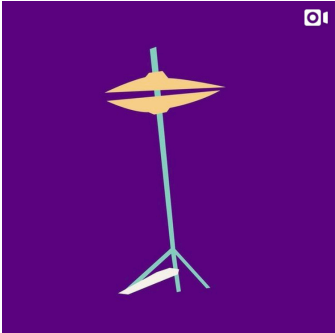
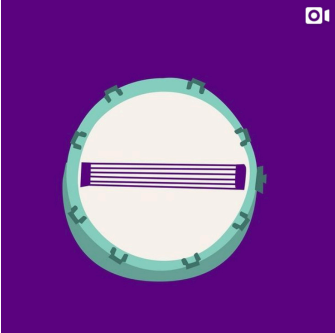
Post



FULL BODY OF WORK 1/2



FULL BODY OF WORK 2/2



SELF-ASSESSMENT

Personal Goals

I learned about my work ethic and how to manage my time when it counted the most. I learned that the Internet is a small place with friendly people and reignited my spark for music creation. Combining my two passions was extremely rewarding and fulfilling.

The Wins

Yamaha USA liked and commented on a post. Musician I look up to liked and commented on a post. I made new design friends and grew closer to my friends. Felt very supported by my peers.

Helpful & Encouraging Feedback

"Nice! I suggest playing some music or a guitar in the background and have it match with the animation." - @vgtdesign

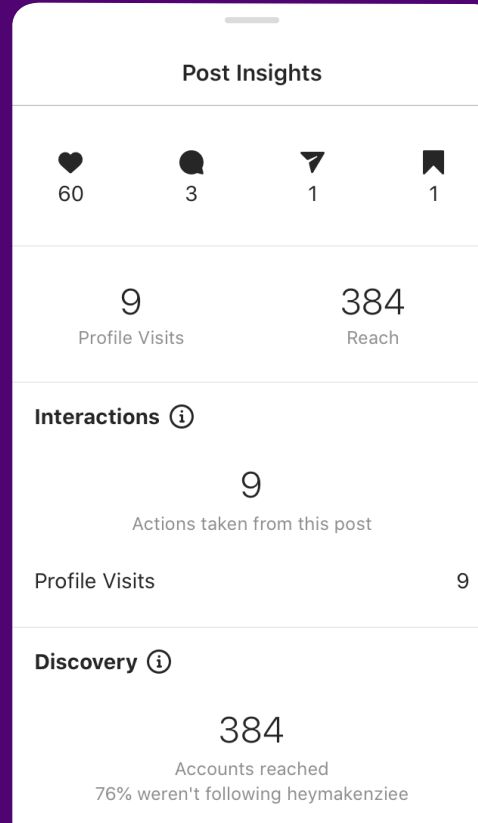
"Now you need to add some sound with that animation!" - @ashtam.design

"I swear I can hear sound when looking at your animations" - @artbytach

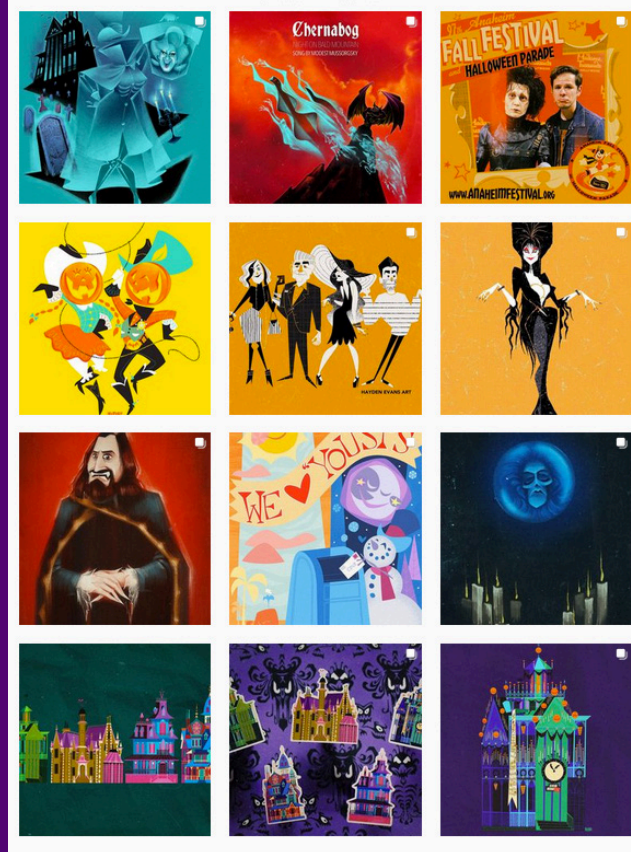
SELF-ASSESSMENT

Best Post

Day 25 was the best performing post. My best theory as to why this post performed well is because I hashtagged and mentioned Gretsch Guitars, bringing a niche audience of guitar players to my post.



INFLUENCES

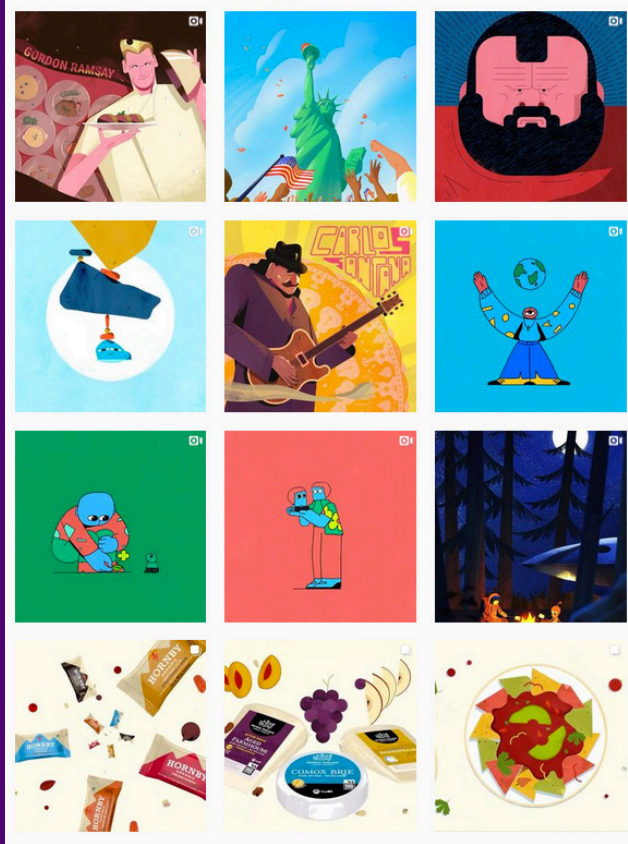


Hayden Evans Illustrator

I came across Hayden's Instagram when a Disneyland account I follow reposted his Disney Castles series. He adores illustrating subjects related to all things Disney Parks and Disney.

I adore the geometric lines of his work and high contrast colors. He inspired the work I put out during the 30-Day Project with his simplistic shape styles. I continued to be inspired by his work every time he posts another piece.

INFLUENCES

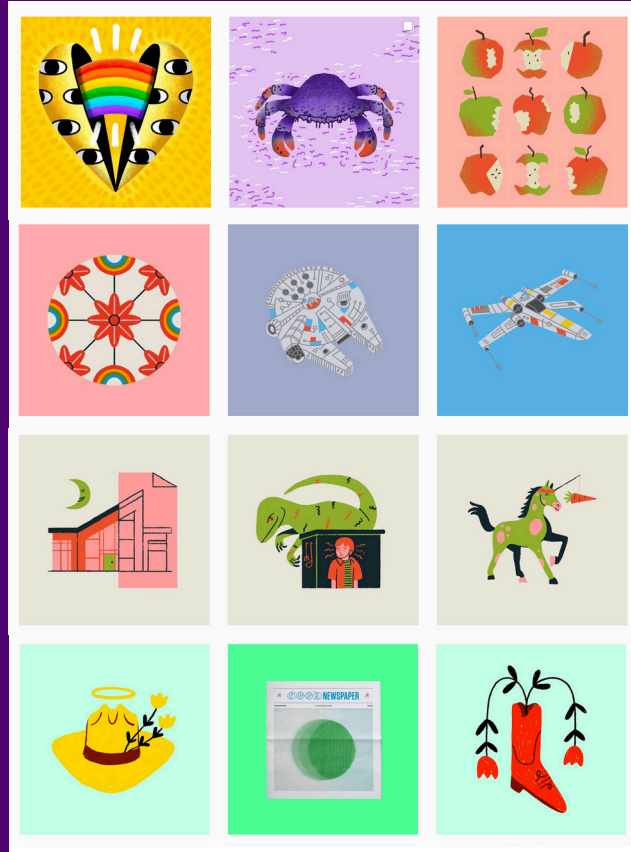


Linetest Creative Studio

I discovered Linetest Creative on a late-night Instagram explore page scroll. I got pulled in by their intuitive motion graphic work and playful illustration style. They're a small studio based in Vancouver, BC, and I continue to be inspired by their amazing work.

My favorite thing about the motion graphics put out by Linetest is the whimsical quality of each animation. I learned from this studio during the 30-Day Project about over-exaggeration of movement, how to streamline my AfterEffect files, and cool shortcuts.

INFLUENCES



Carra Sykes Designer & Illustrator

I discovered Carra Sykes when she did an editorial illustration for an article on a lesbian lifestyle website. Finding an artist through a part of the culture you connect with is very powerful, and I instantly identified with her artwork and style.

Before and during my 30-Day Project, I watched Carra's weekly illustration live-streams on Behance. Her live-streams are always something I look forward to seeing each week, and I always learn something new about illustration in the process.

Advice to My Past Self

Stay at least a day ahead. Create an AfterEffects export preset the first day. If you run out of inspiration ask your friends for help, they give great advice. Don't give up!

Next Steps

Completing this project has been the highlight of my semester. I feel better equipped to handle a large scale creative project in the real world industry. I am enormously proud of the work I've completed throughout the 30 Day Project, and I am grateful that I had the opportunity to experience it with my peers. I enjoyed the challenge, and I will taking part in future 30-Day Project challenges as a graduate.

Makenzie Van Vooren | ART 483a | Fall 2020

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