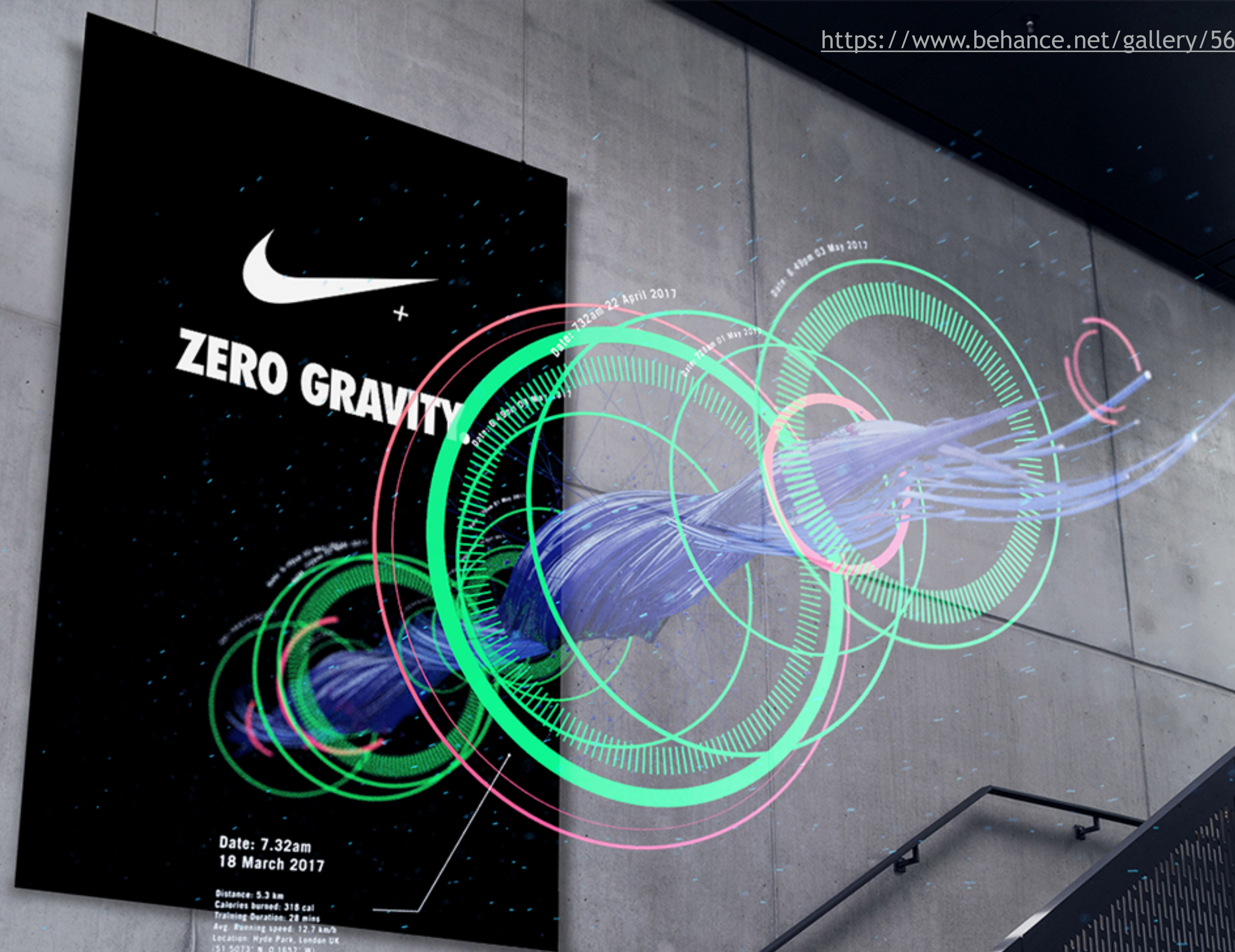
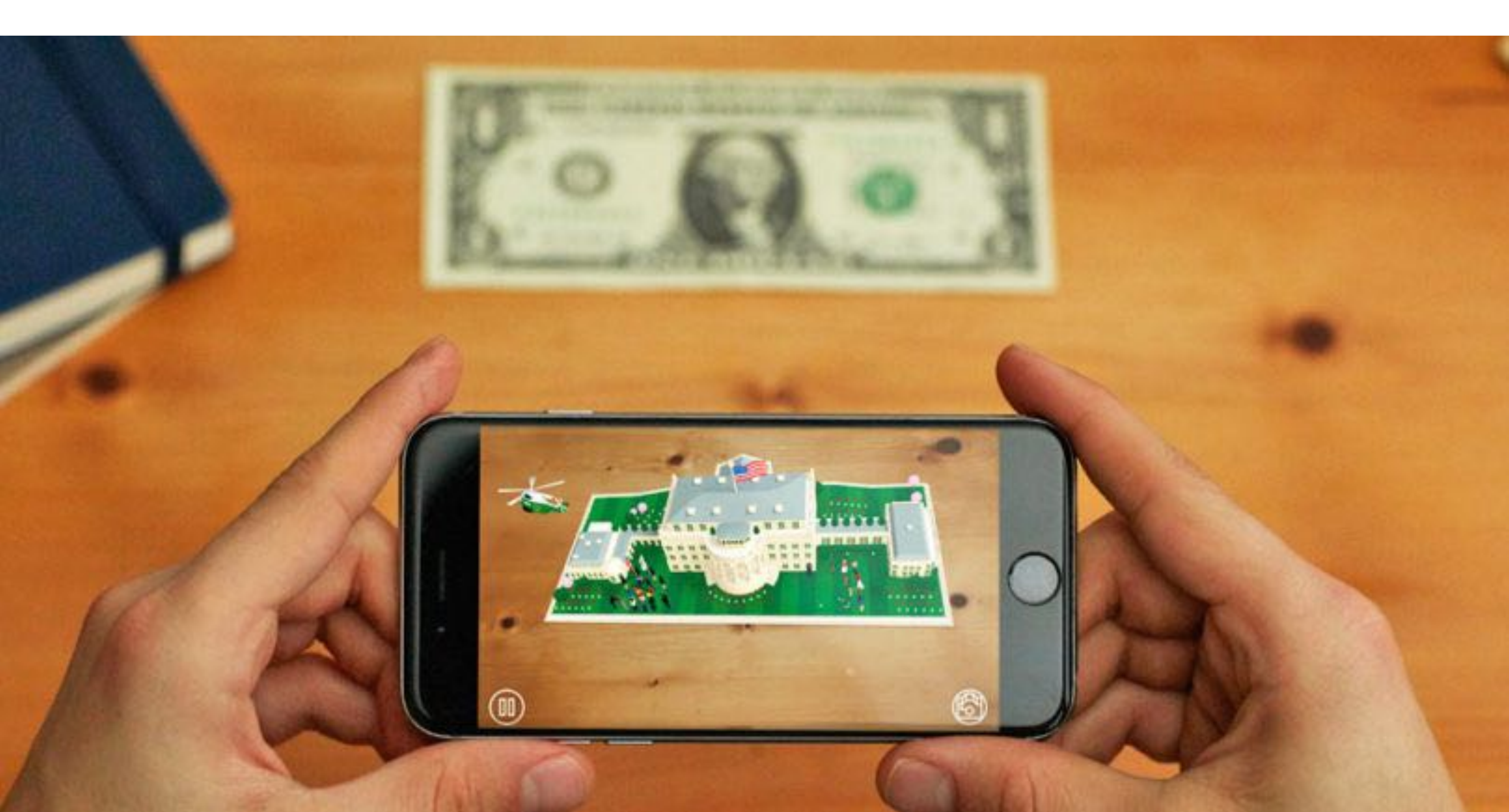


Motion.Unconstrained

ART430

Augmented Reality







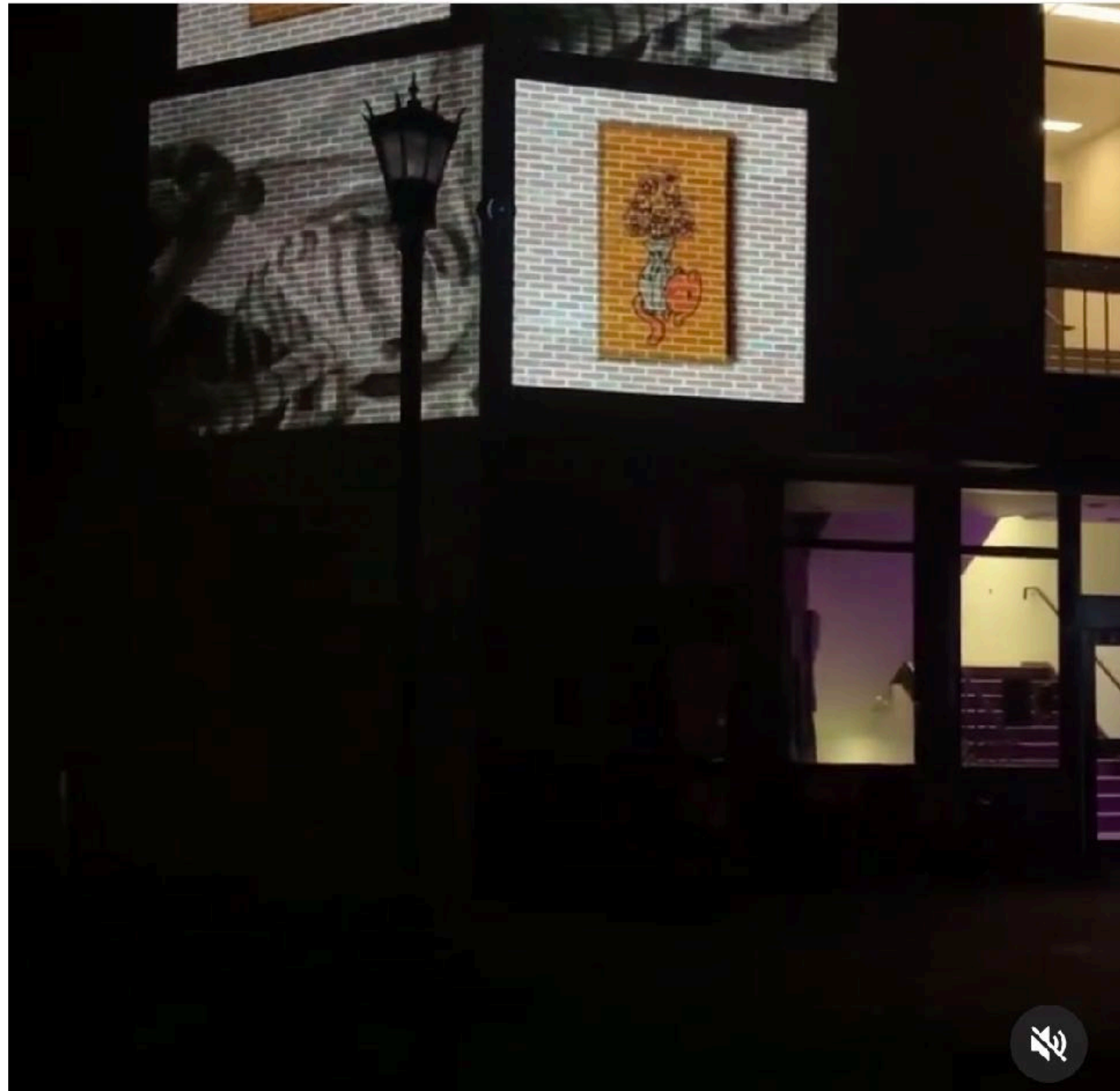


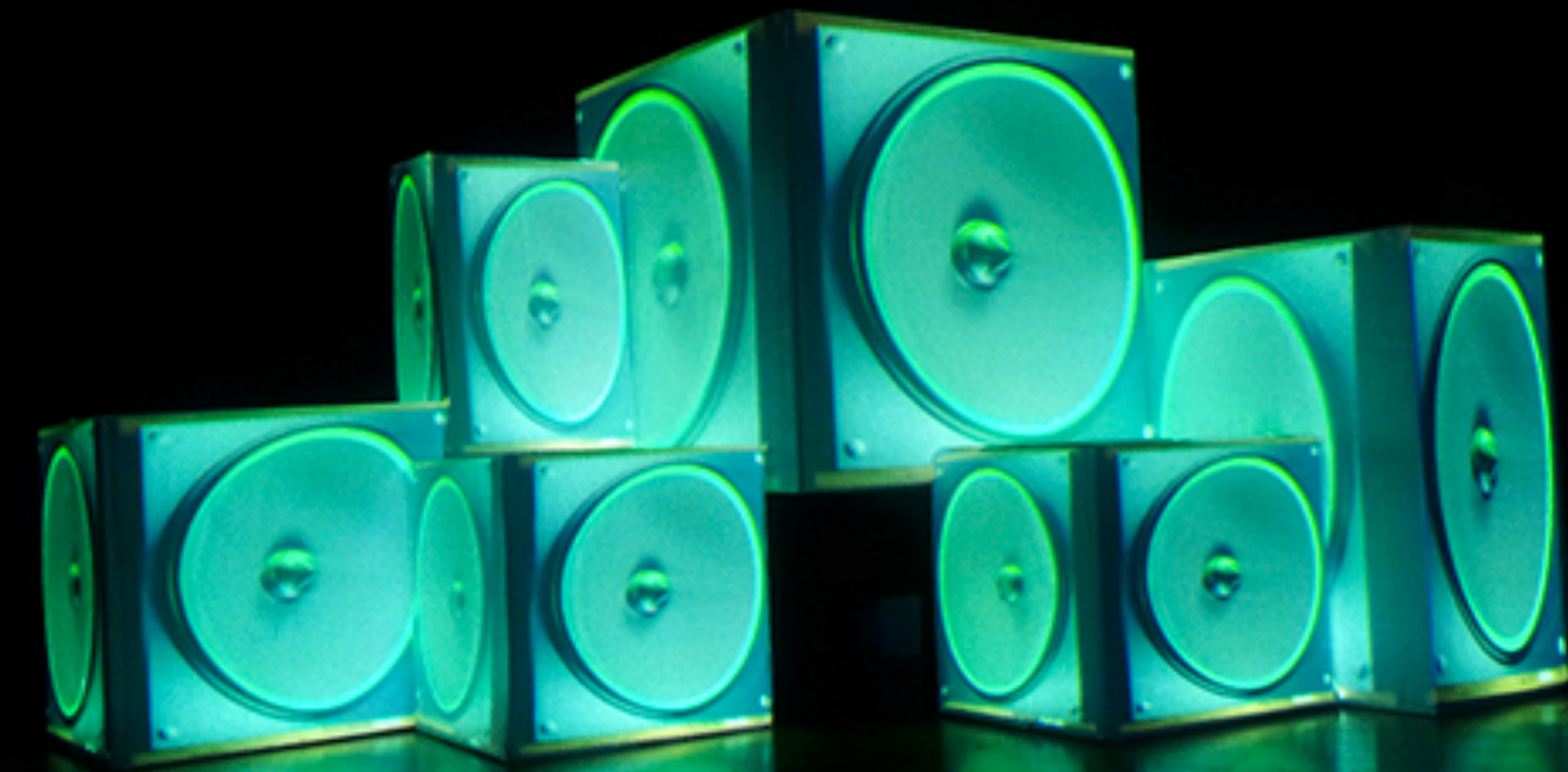
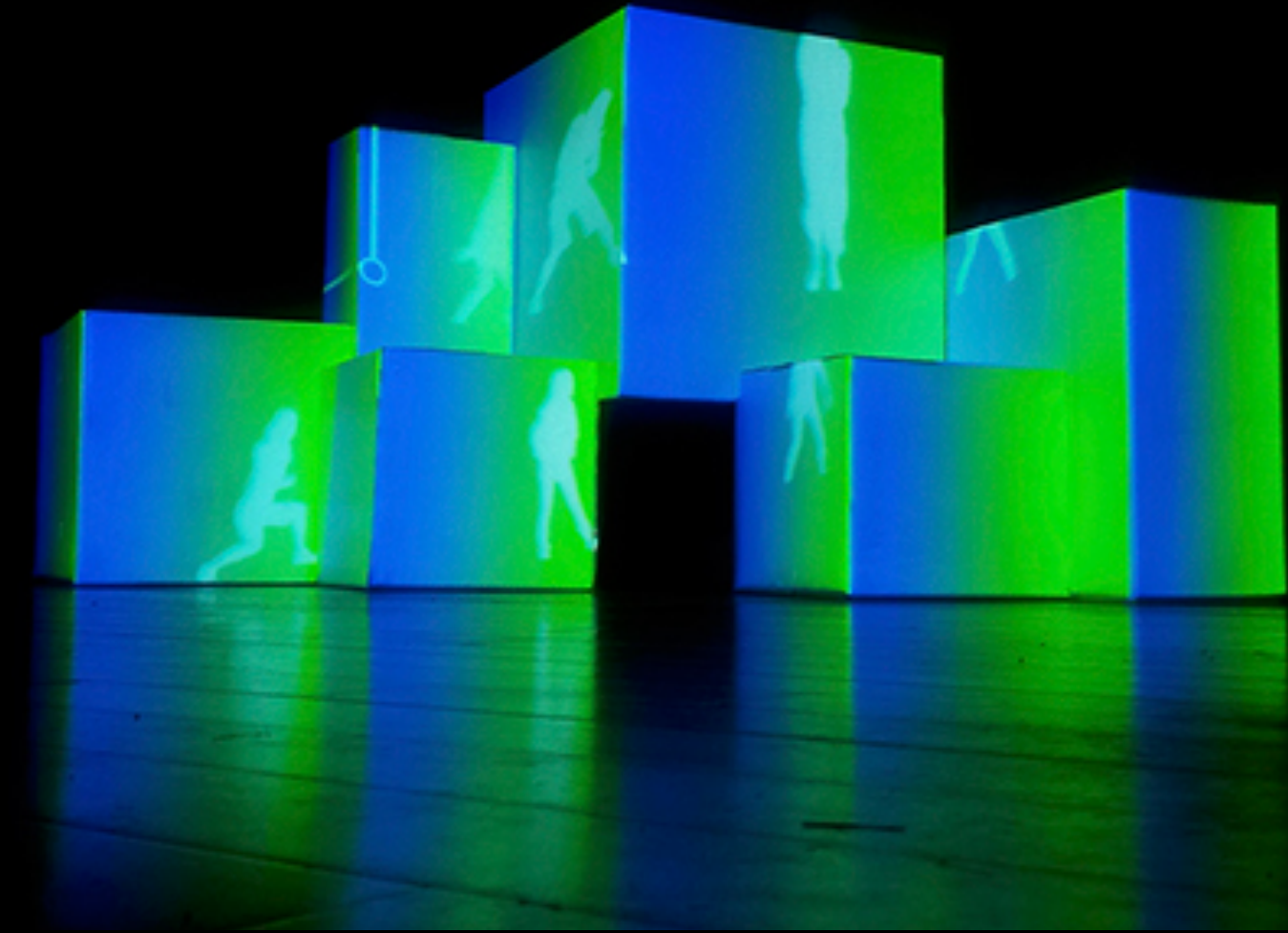


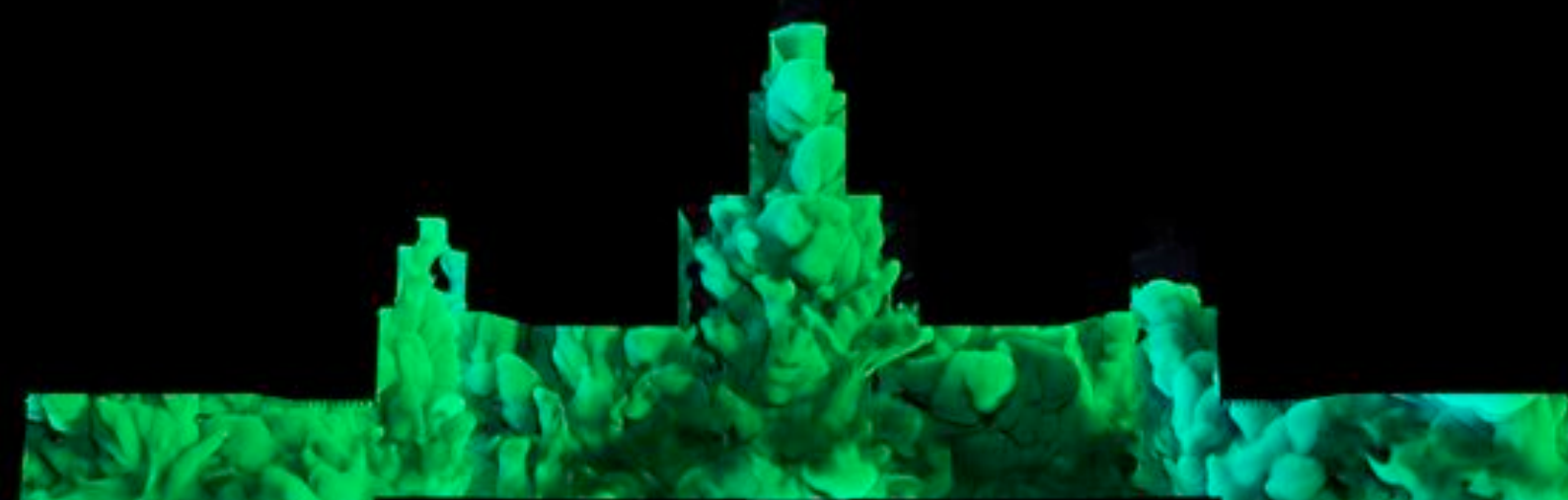
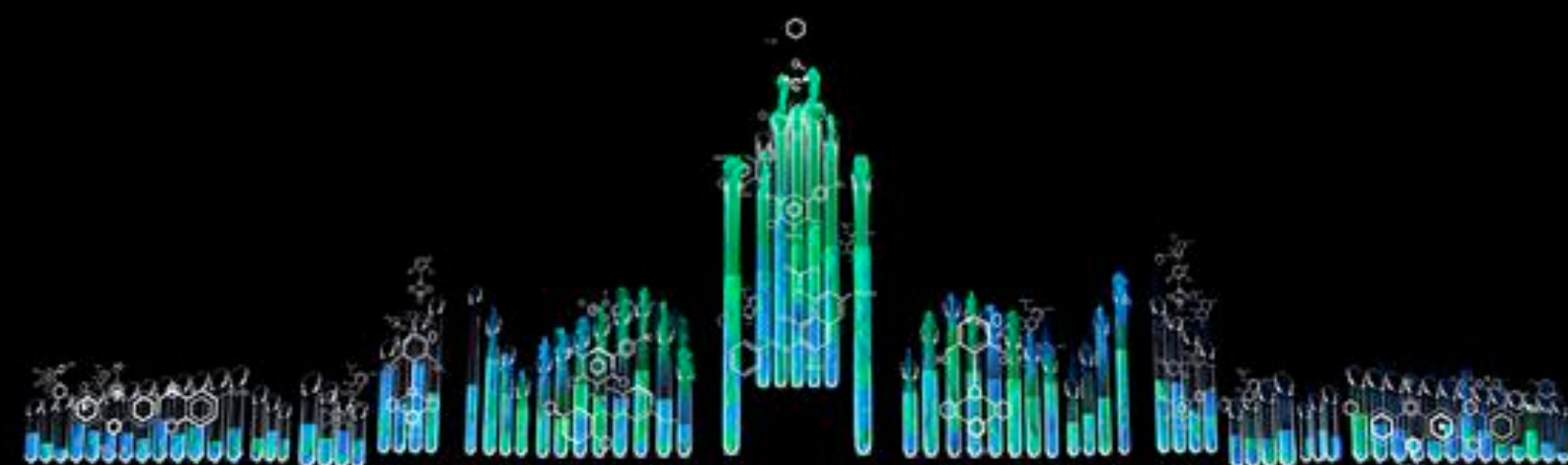
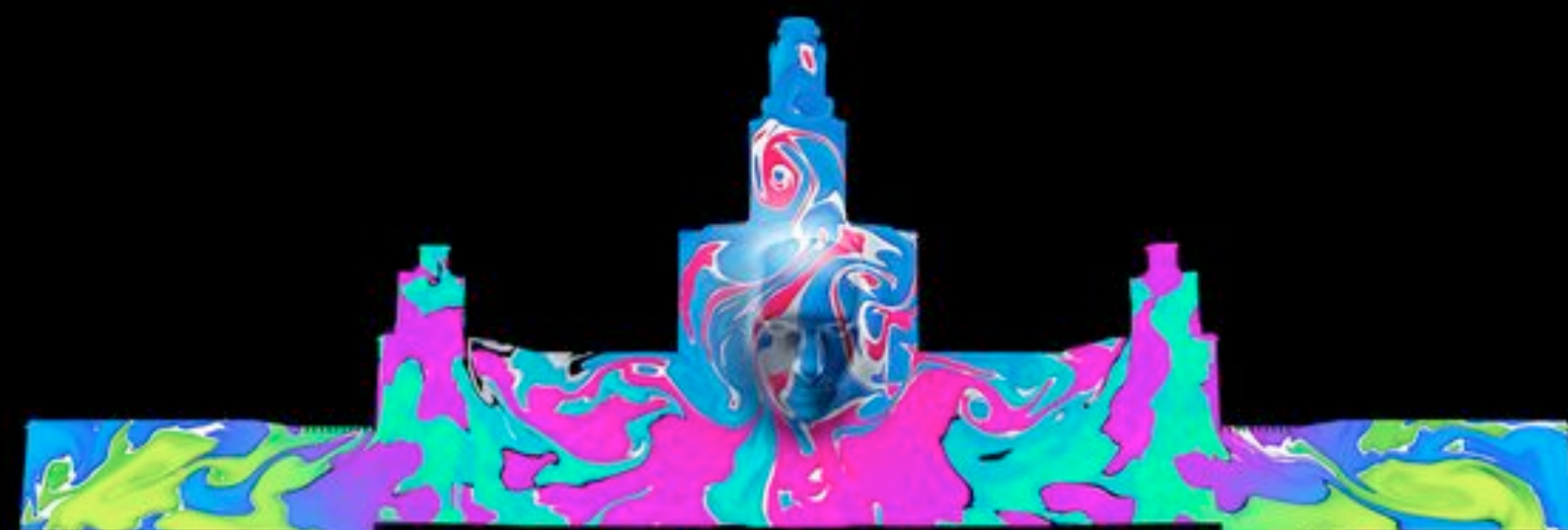
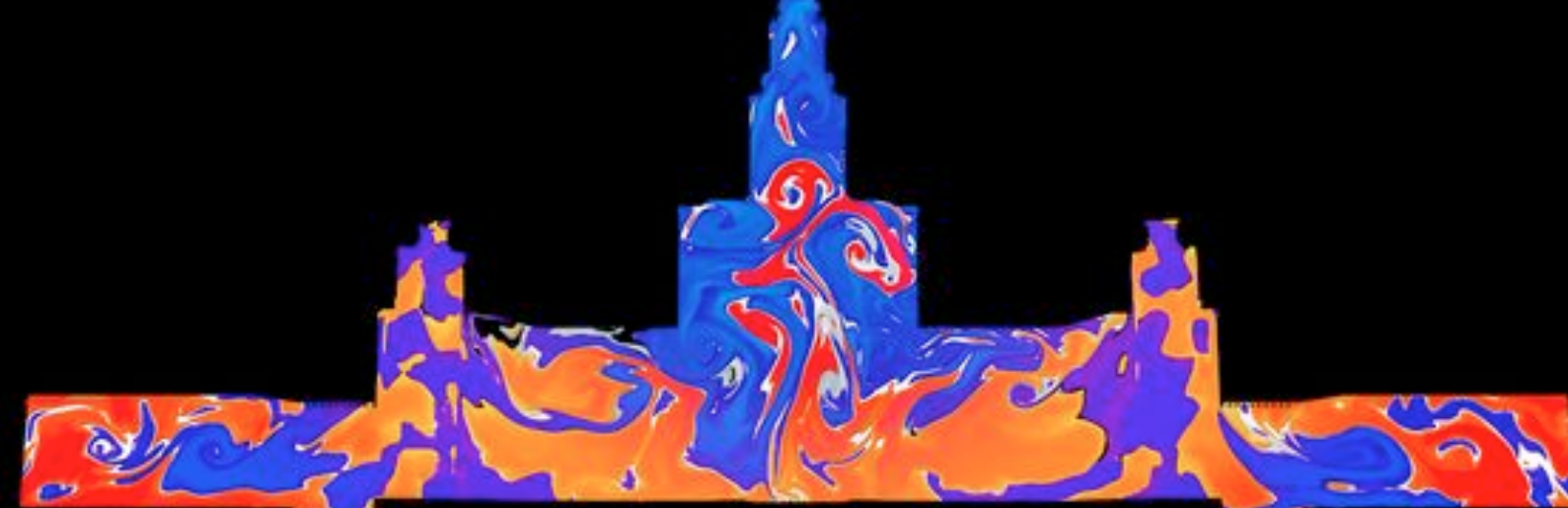
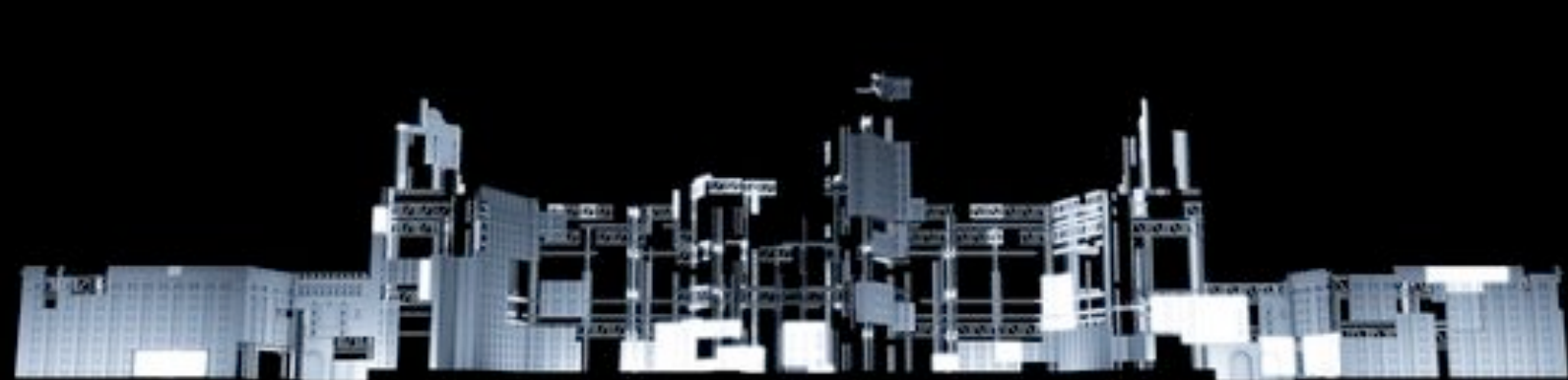
Projection Mappings



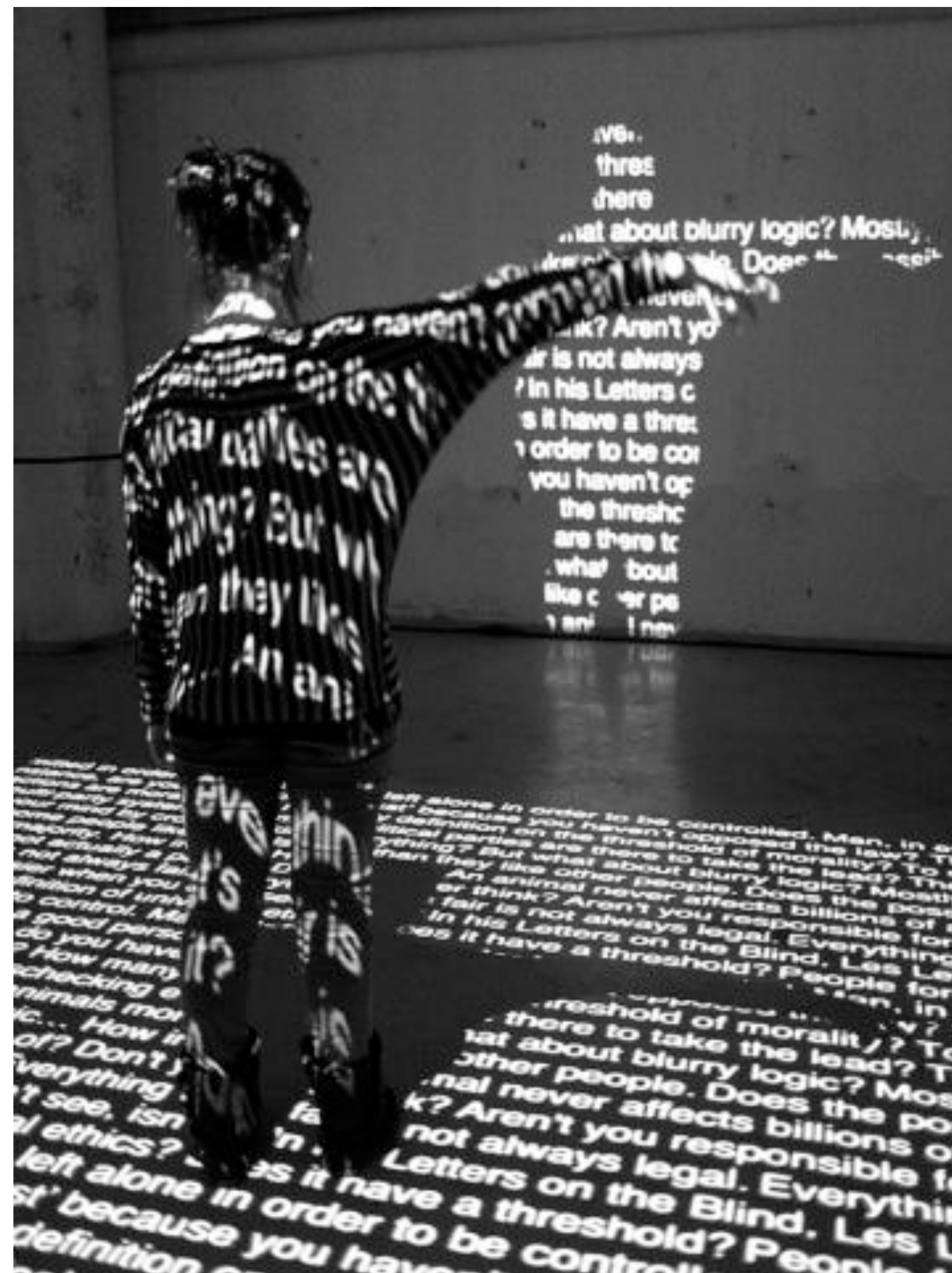
edinboroart

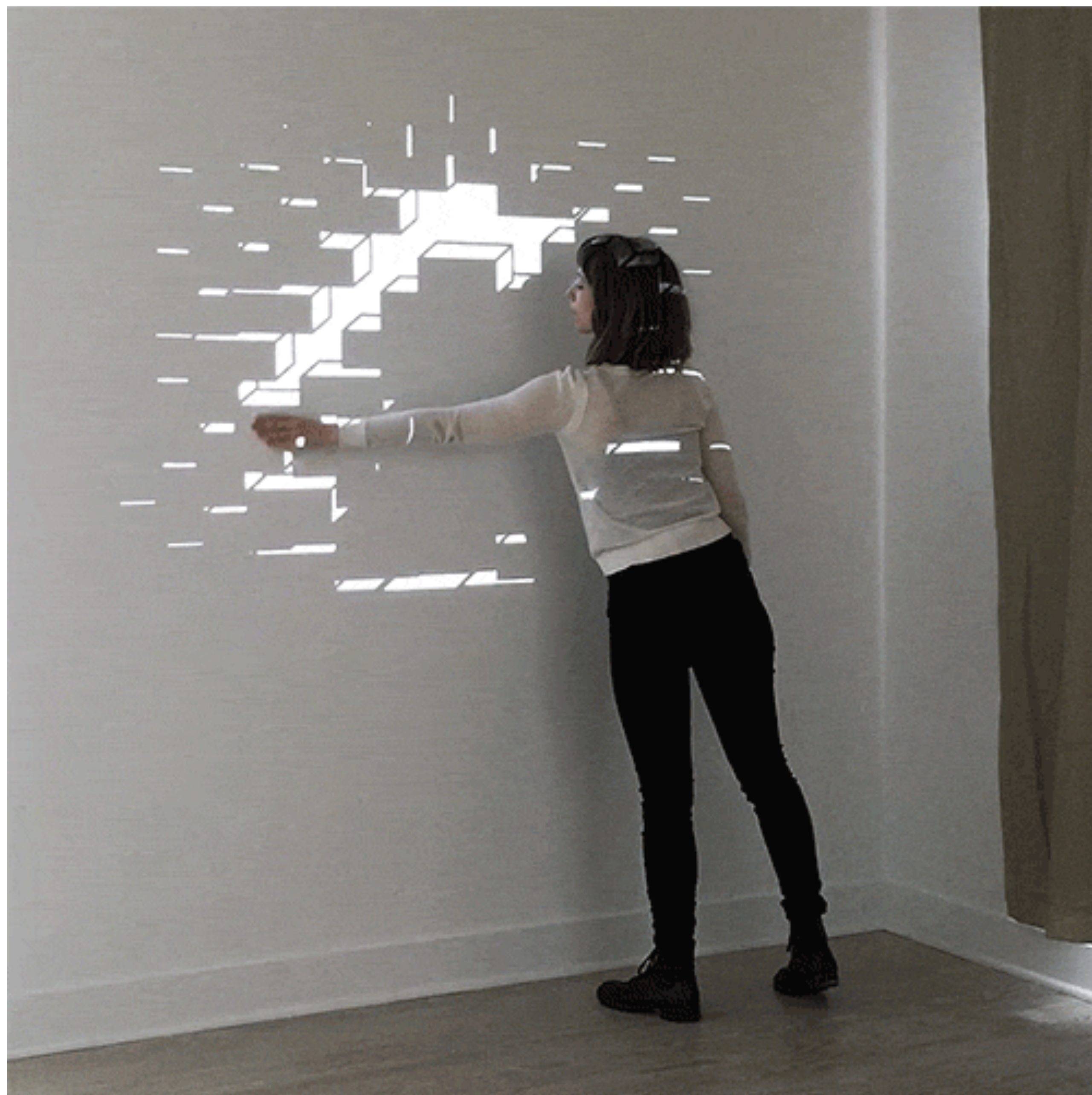


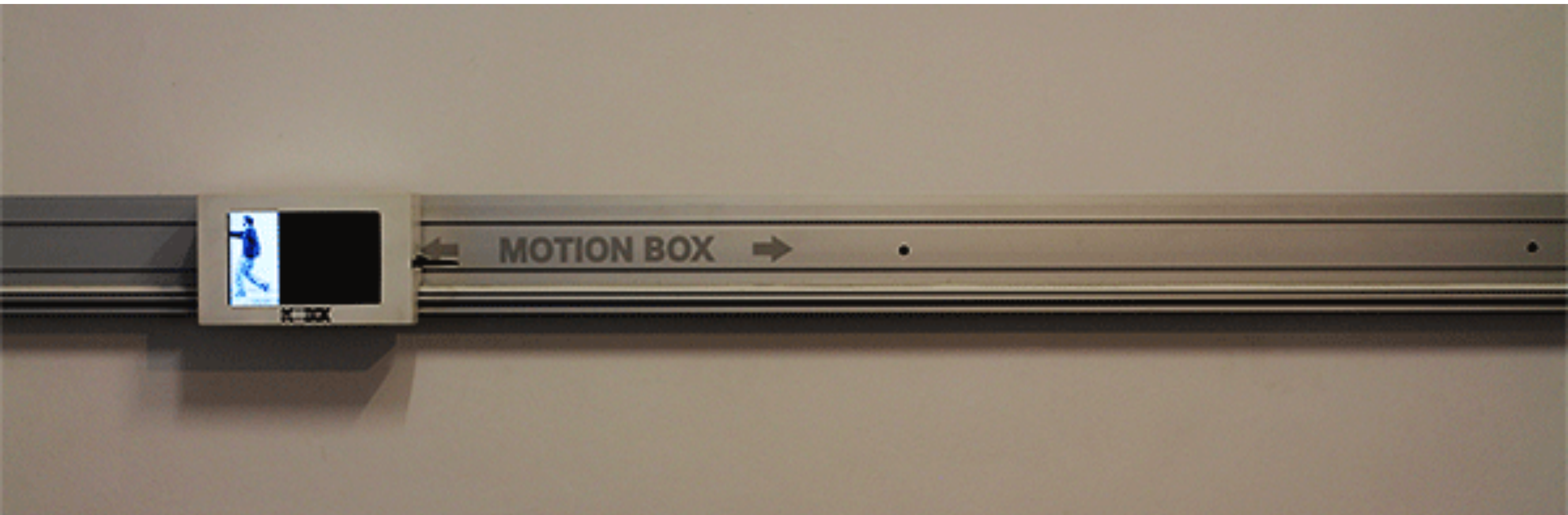


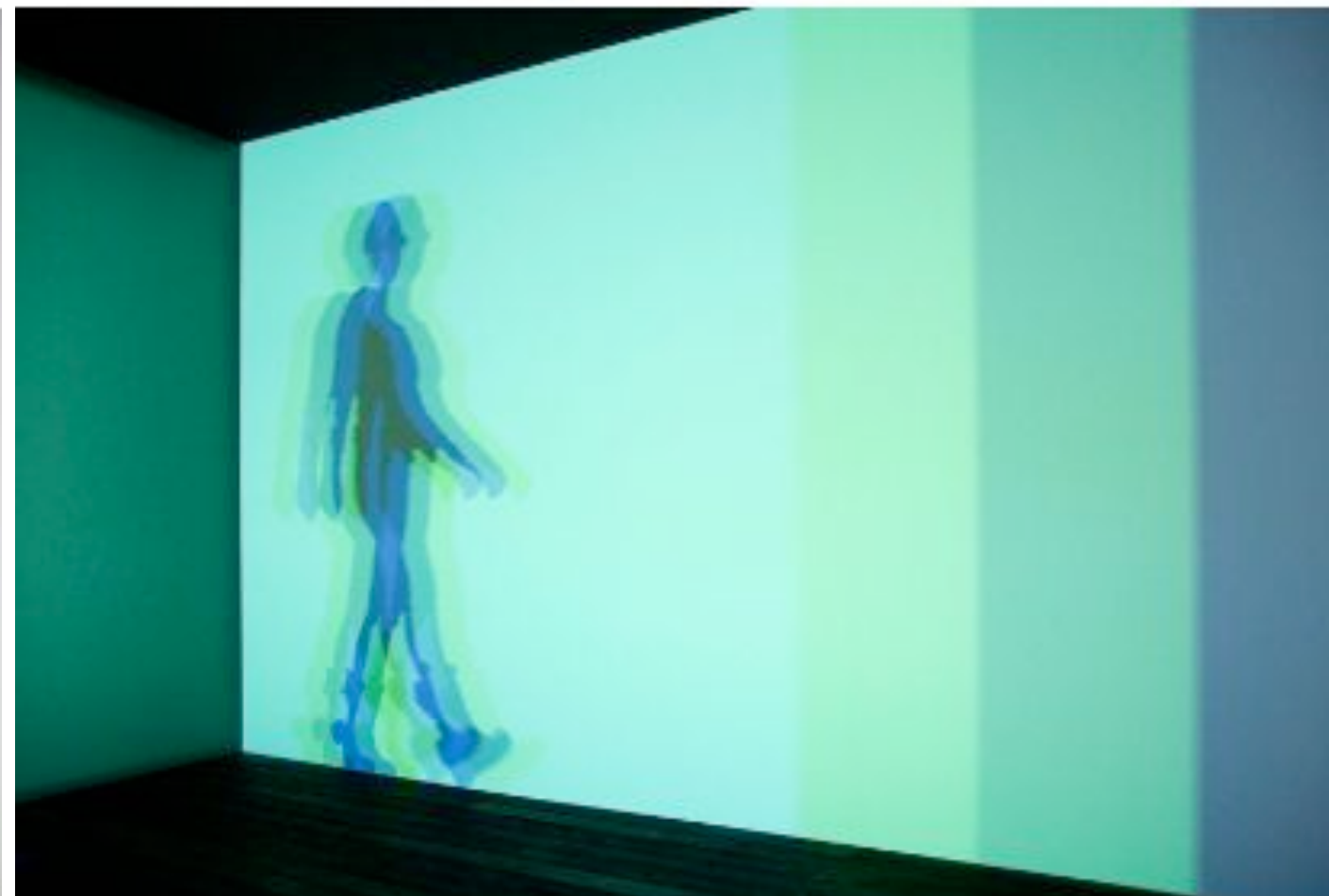
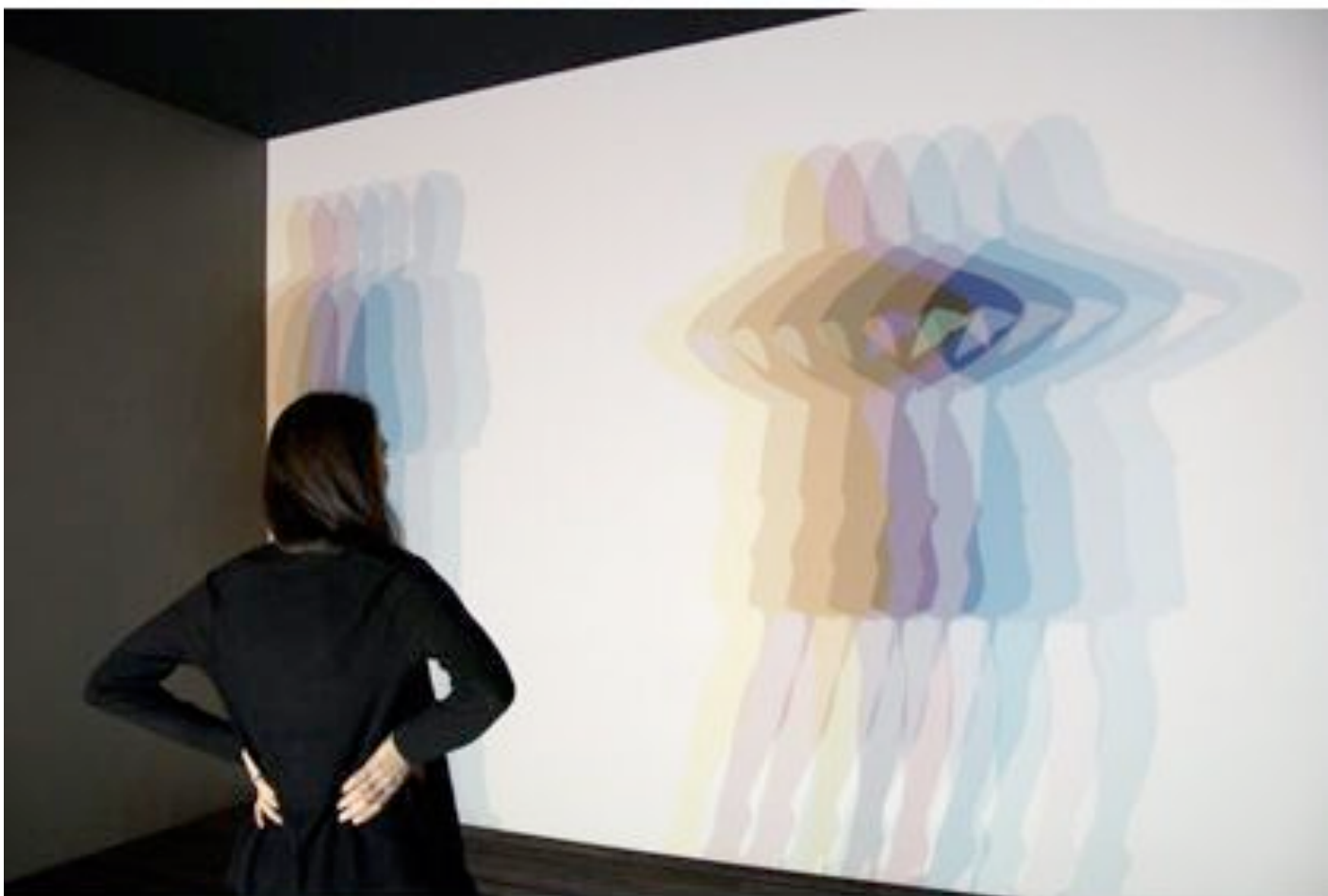
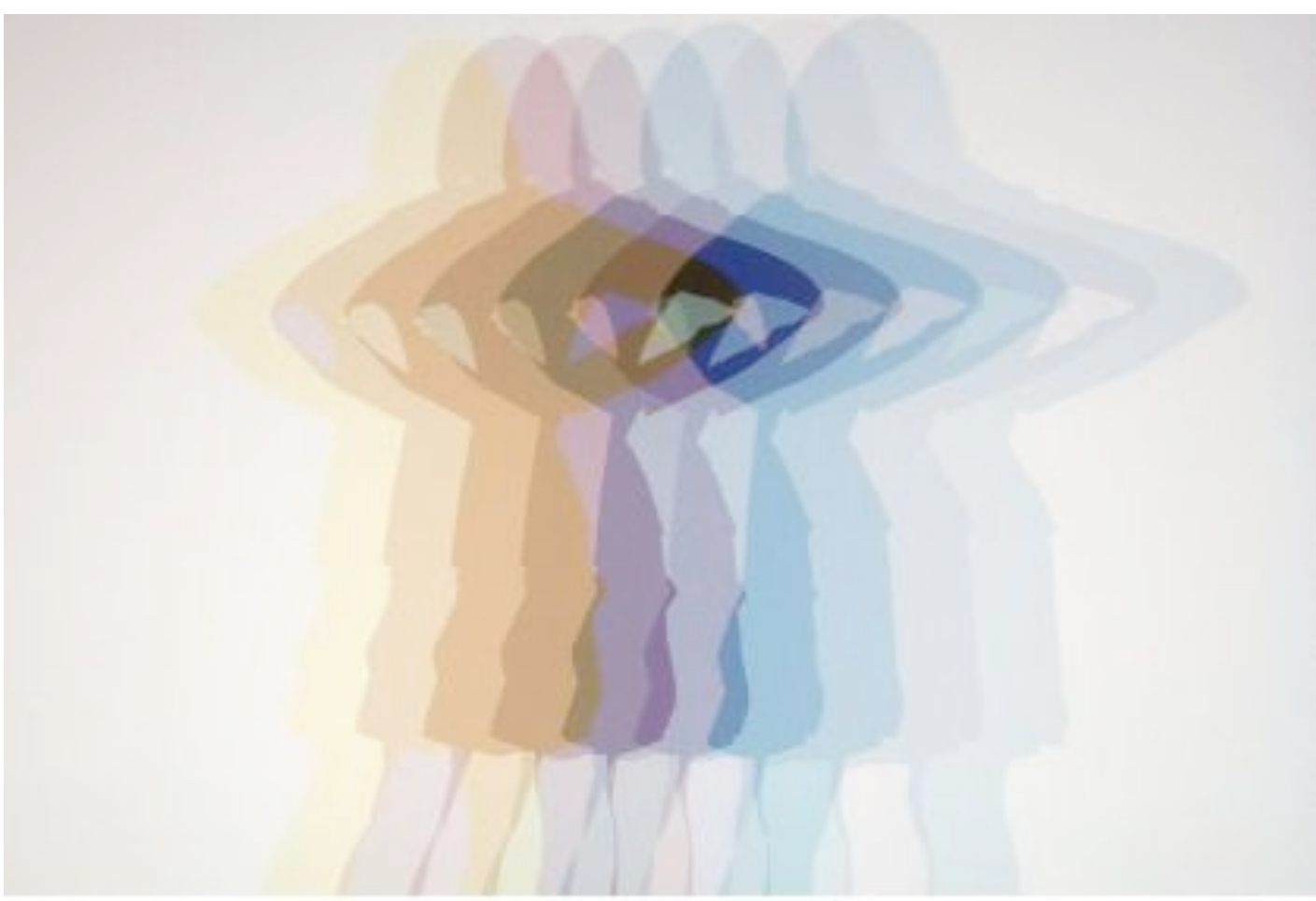


Interactive Installations

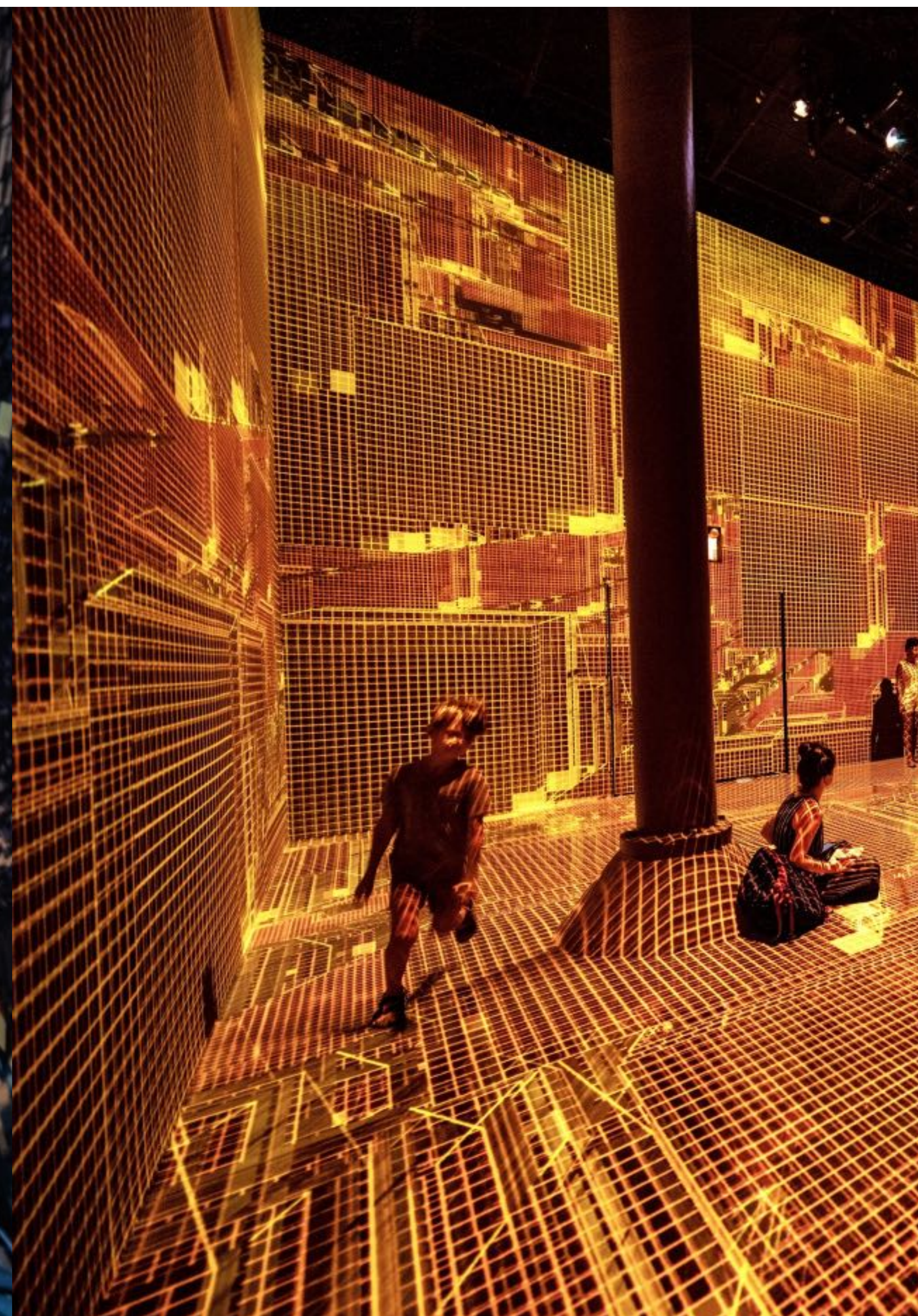












Artechouse, NYC

Retail Ambiance

Scale: Is bigger better?

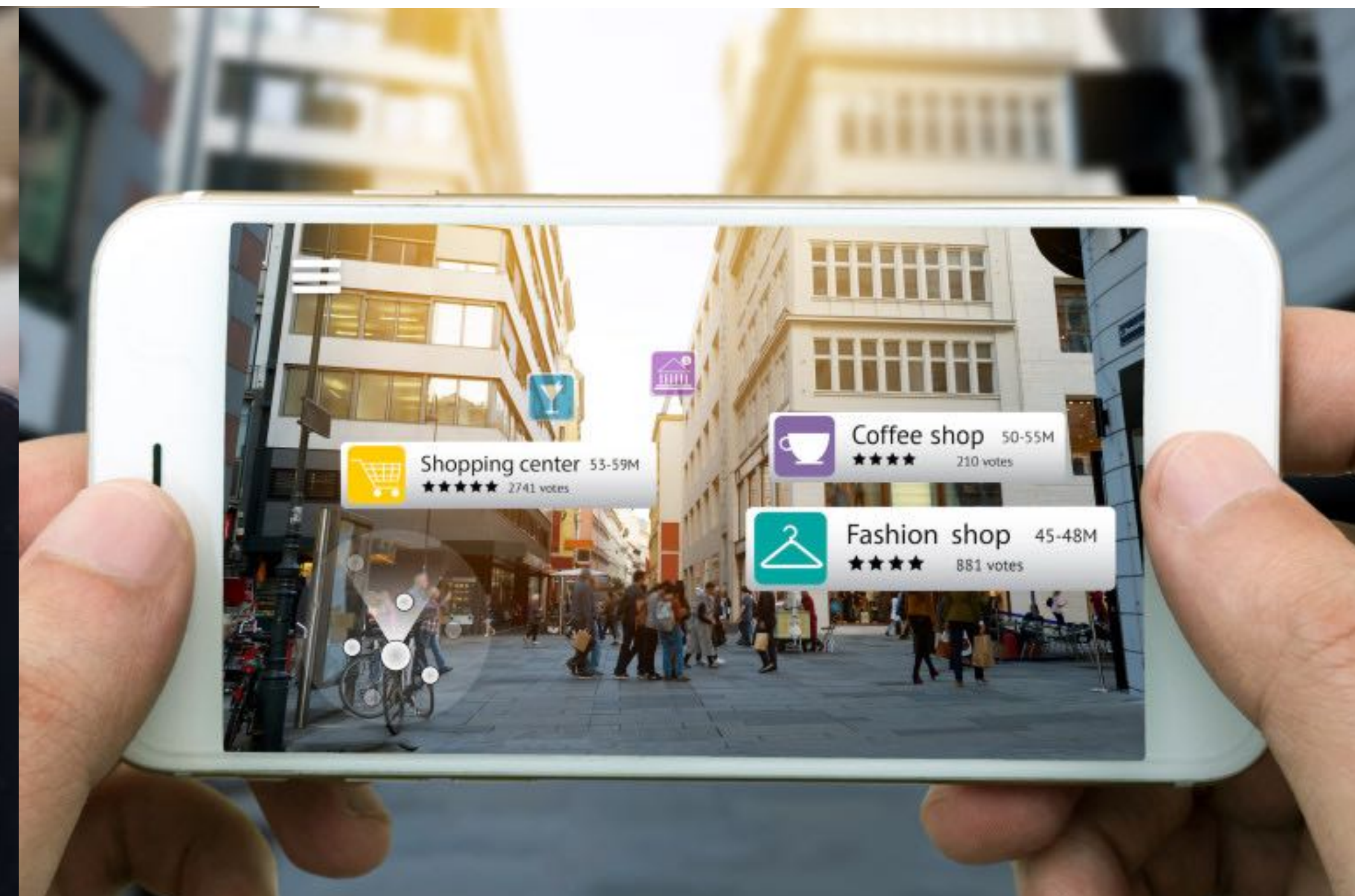
We're at the point now where a flat screen of 42" or less almost gets ignored on the show floor. Technology has moved beyond that, with some cool projection options, video walls growing beyond the standard 16×9 ratio and a whole host of interactive display applications (video walls, touch interfaces, café tables, etc.)

—Graziani, The Trade Group











108 feet long video wall by
Obscura Digital

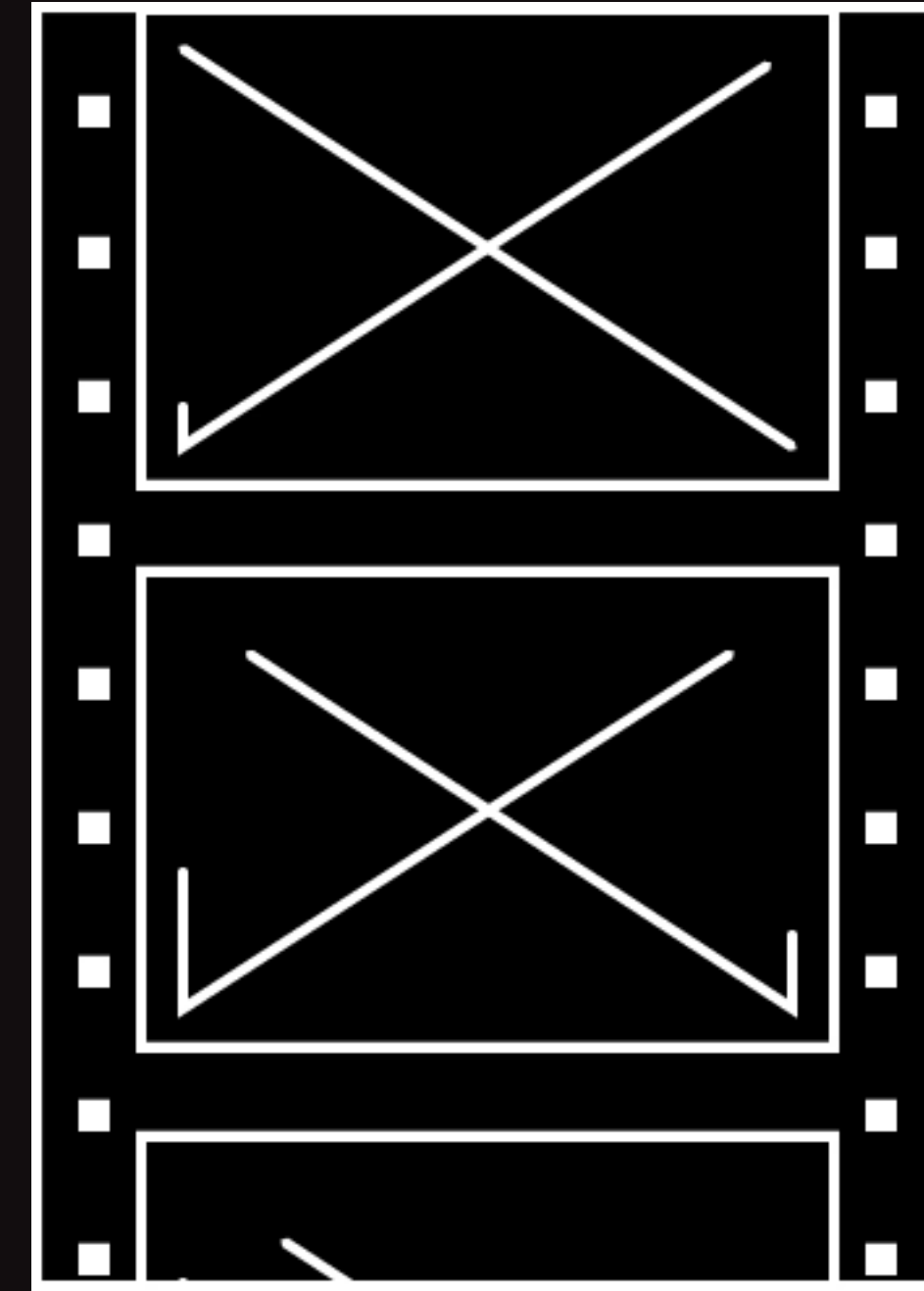
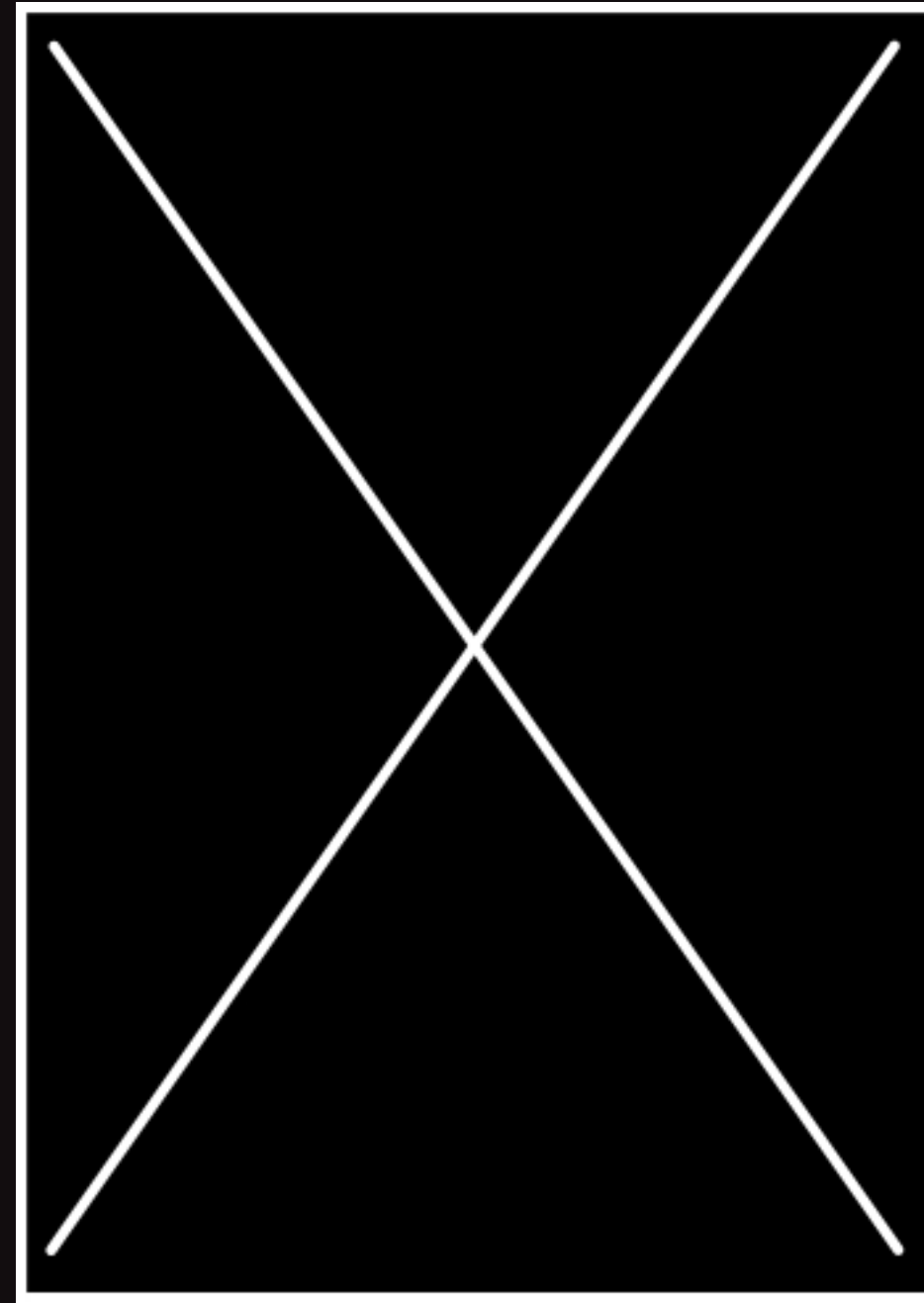
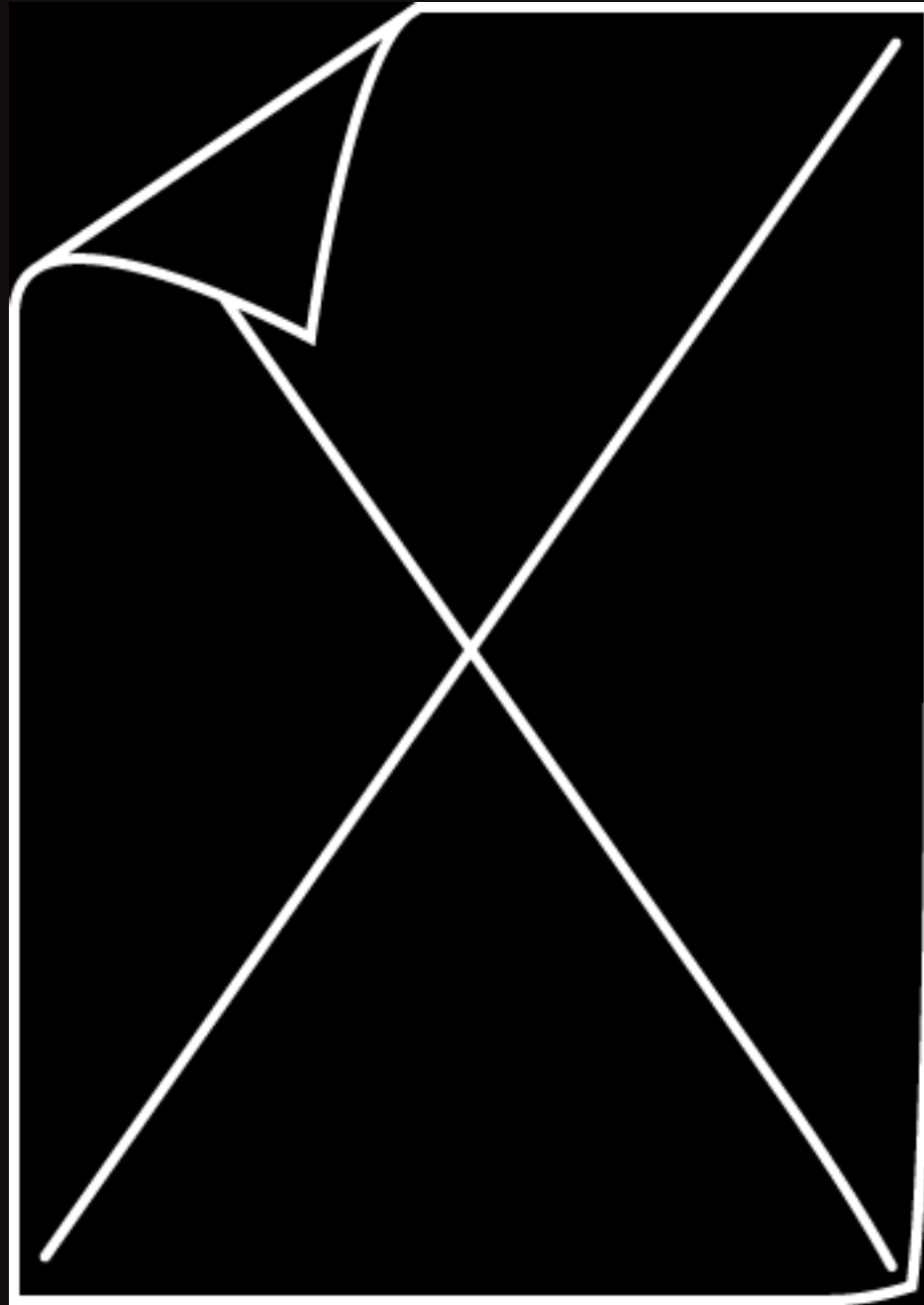








P4: Moving Posters



<http://www.themovingposter.com/>

Two forces have combined to cause the dawning of a new era for poster designers; digital screens have infiltrated our train stations and airports, posing a welcome new challenge, meanwhile social media platforms have embraced video content and the animated gif. Rather than spelling the end for the poster as we know it, a generation of designers are embracing these technologies. Graphic artists from around the world are teaming up with animators and bringing their combined experiences together to create a seductive new form of communication—**the moving poster**.

—AIGA

Masters

A high-res animated movie poster

First created by GeekNation in 2005
for Hard Candy

Increases attention + engagement

May include audio

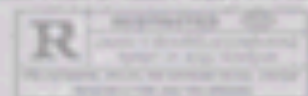


"ABSOLUTELY TERRIFYING!
ONCE IT LANDS ITS HOOKS IN YOU, THERE'S NO TEARING AWAY."
— ERIC CAMPOS, FILM THREAT



HARD CANDY

A VULCAN PRODUCTION in association with LAUNCHPAD PRODUCTIONS PATRICK WILSON ELLEN PAGE "HARD CANDY" SANDRA OH TORISSA RAE
with VALERIE MCCHIFFREY "MOLLY NYMAN HARRY ESCOTT JOJO JEAN-CLÉMENT SIBREY AND ART JONES "JERRY REED JOSEPH J. WILSON "BRIAN NELSON "BANK RITTER
JOJO PAUL G. ALLEN JODY PATTON "ROSANNE KREIBERBERG "RICHARD RUTTON "MICHAEL CALDWELL "DAVID W. WIGGINS "BRIAN NELSON "BRAD SLADE



[R] (17+)

www.hardcandymovie.com

vulcan

LIONSGATE



STRANGER THINGS

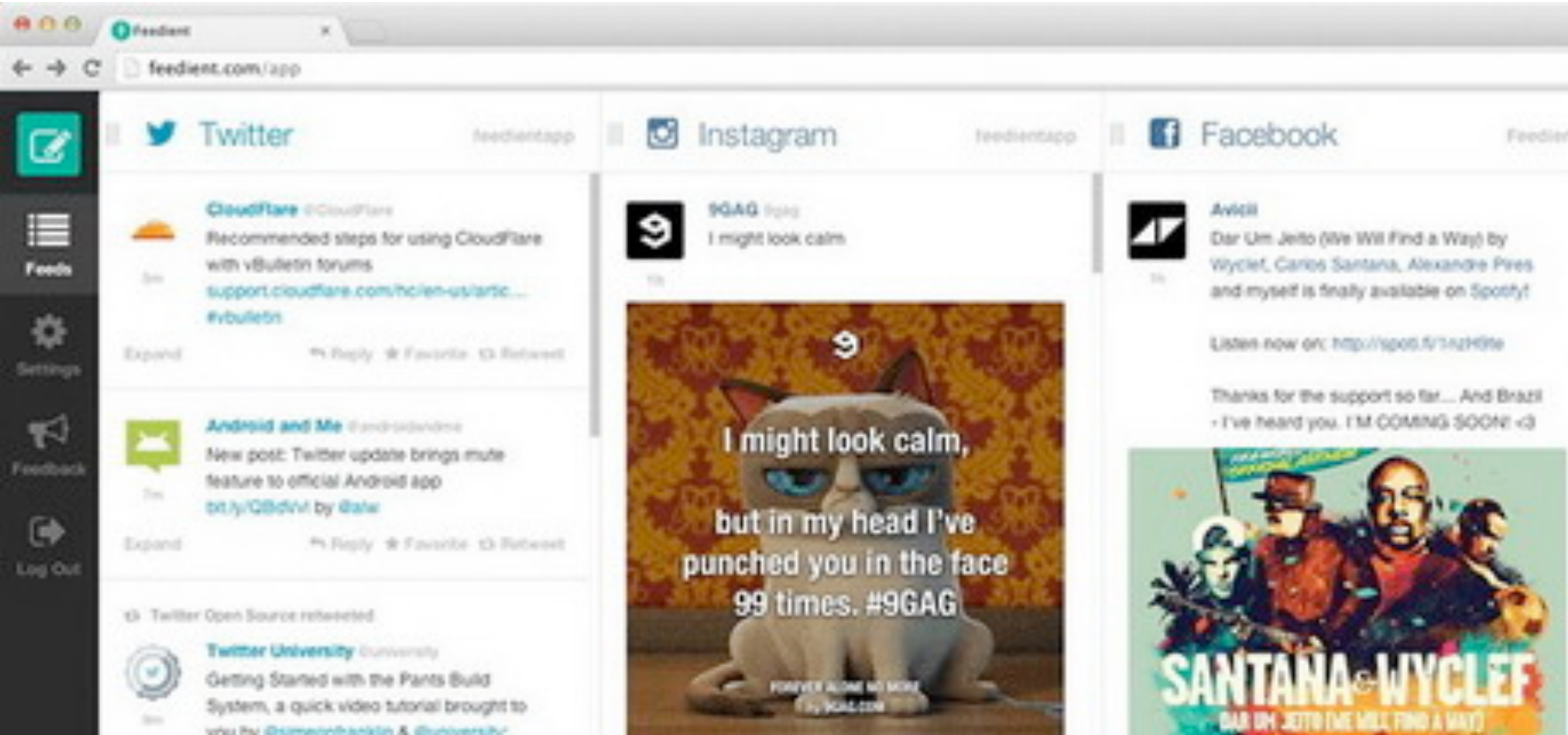
NETFLIX

A NETFLIX ORIGINAL SERIES

OCT 27



Context



Considerations

1. **Capture Quickly:** Engage within mere seconds.
2. **Harmonious Movement:** Blend static and dynamic elements with simple, continuous animations.
3. **Subtle Narrative:** Craft a concise and minimal storyline to convey the message.
4. **Typography:** Handle motion in text with precision—ensure readability and avoid distraction.
5. **Evoke Emotion:** Prioritize the mood or ambiance to resonate with the viewer.



Weltbr
17
Internat
Plakatf
Luzern
23. September
bis 1. Oktober
weltform at
ept
bis 1. Oktober
weltform a

Types of Motion Posters

Static | Dynamic | Filmic

Static

Minimal animation: alternating colors or single visuals

No position changes.

Most similar to printed poster.

Predominantly static.



Dynamic



single movement

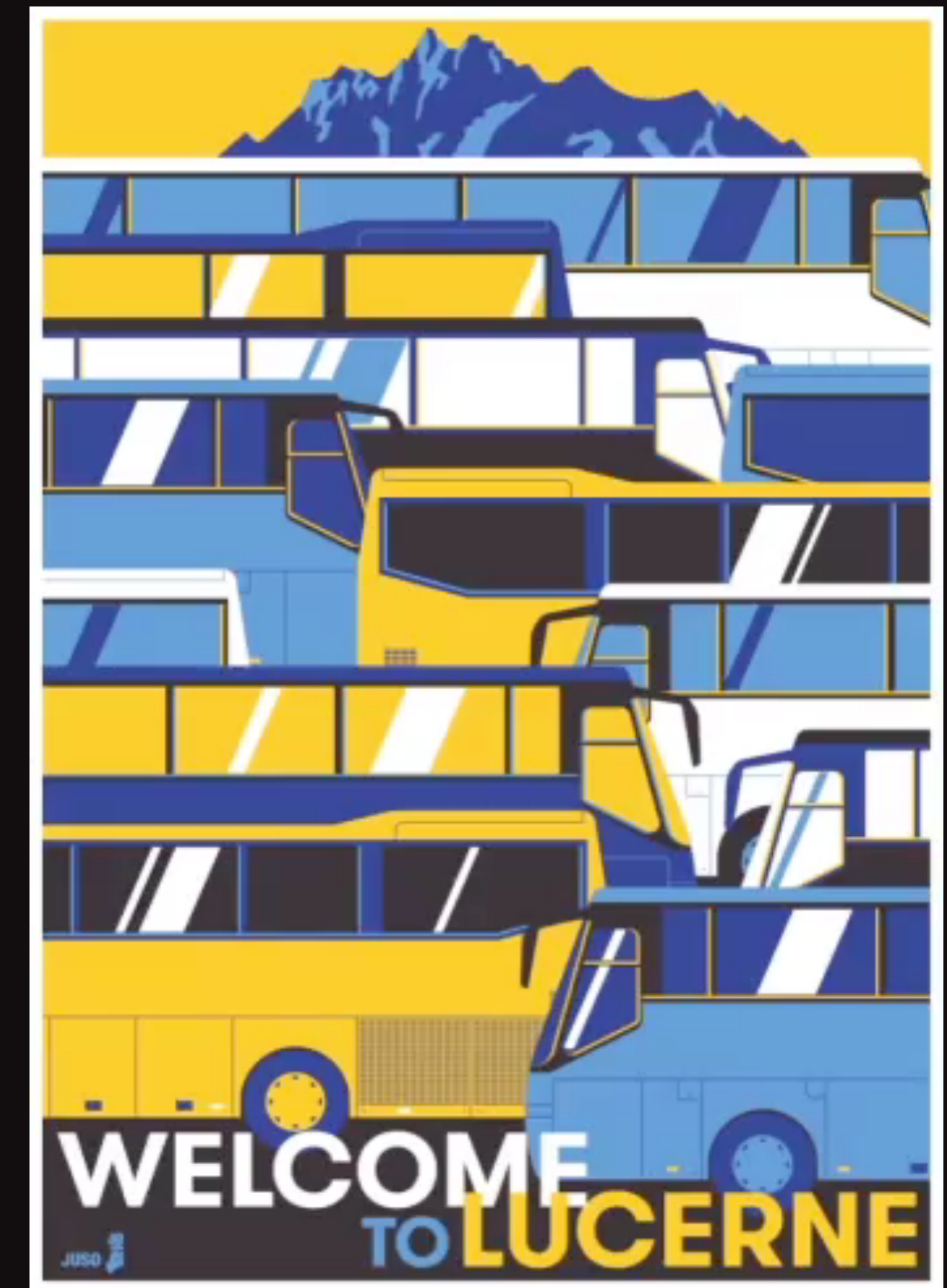


secondary movements

Dynamic



abstract movements

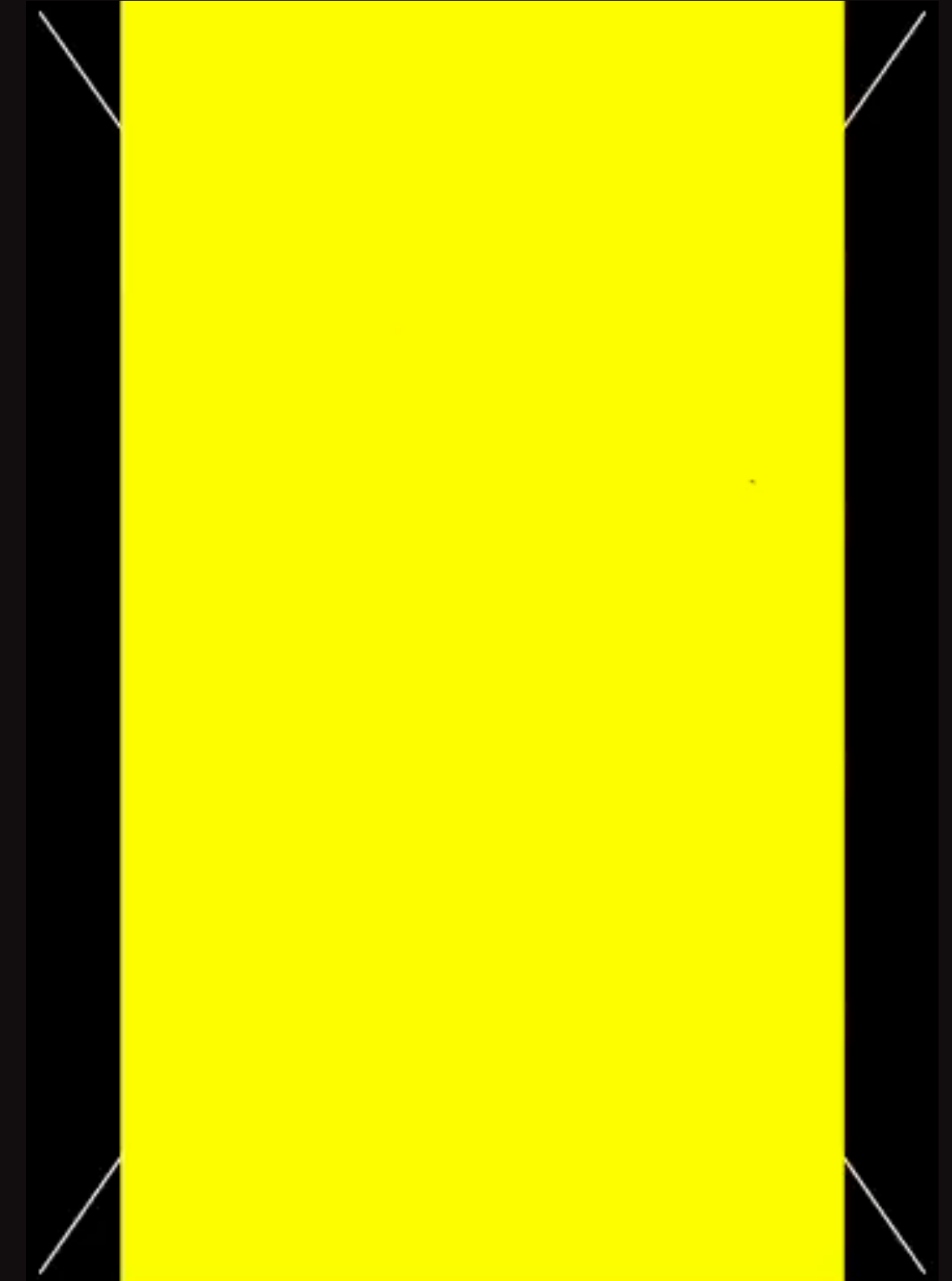


realistic movements

Dynamic



looping + no plot



start + ending

Filmic



R U ND GAN 14.– 16.07 G

Universität der Künste Berlin
Tage der offenen Tür



Universität der Künste Berlin



Kulturradio
M.F.

TAGE DER OFFENEN TÜR

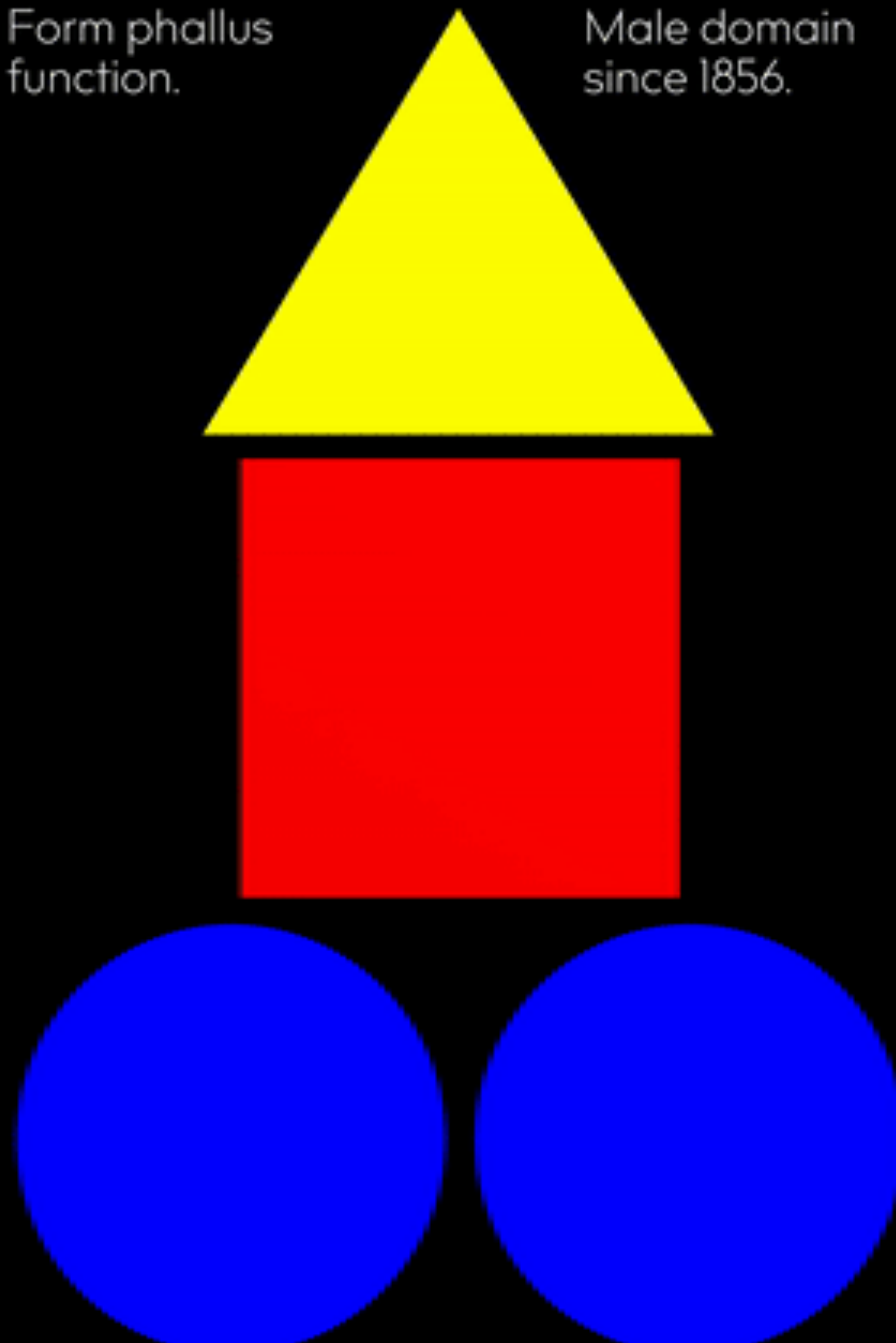
→ 23.
2017

21.–
JULI

UNIVERSITÄT DER KÜNSTE BERLIN

Form phallus
function.

Male domain
since 1856.



George King Books / J. J. J. J. J.

서울일러스트레이션페어 2017
THE SEOULLLLUSTRATION FAIR 2017

2017.7.20 THU - 7.23 SUN
COEX D HALL



THE SEOUL ILLUSTRATION FAIR 2017

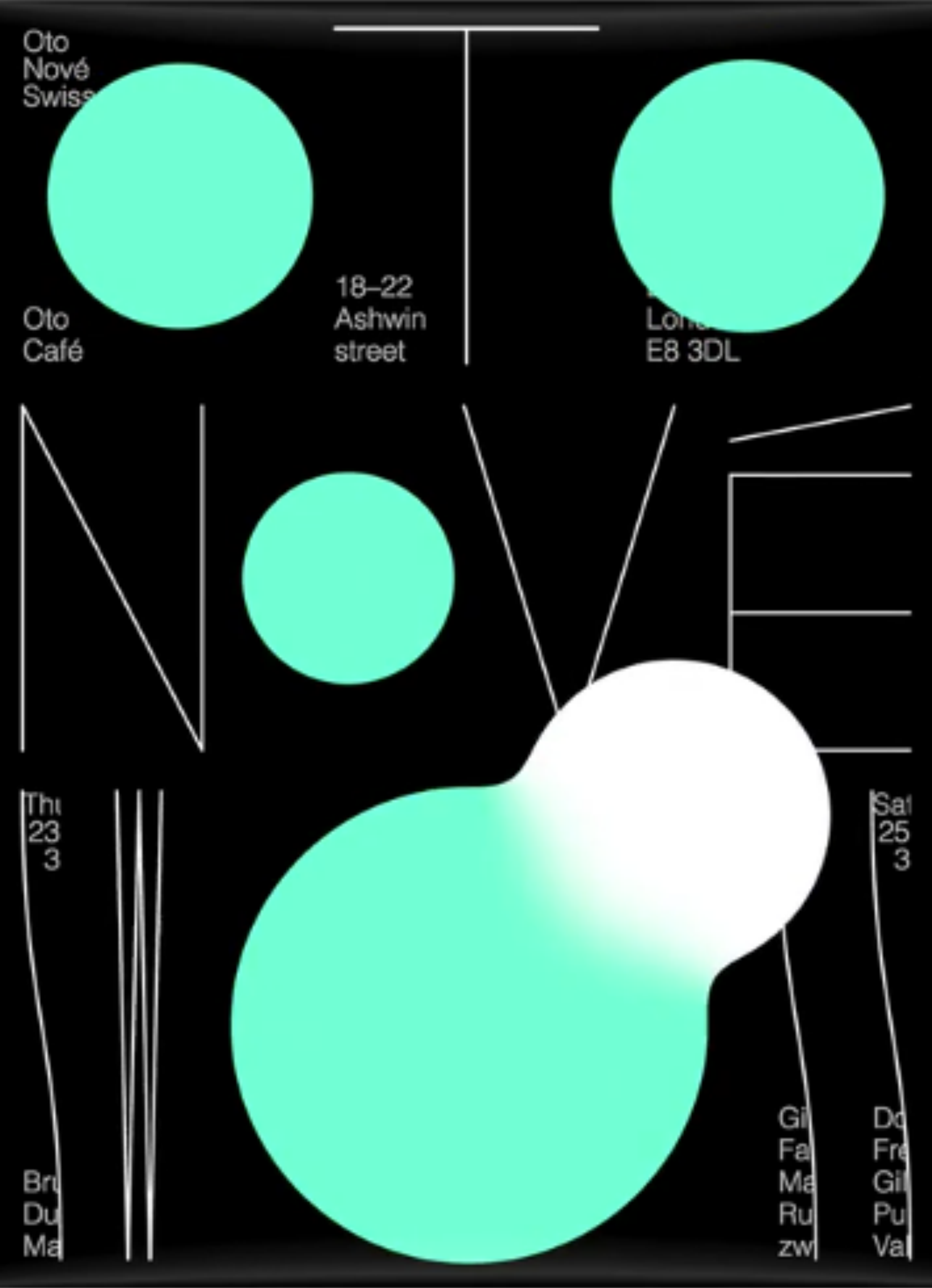
주최
코엑스

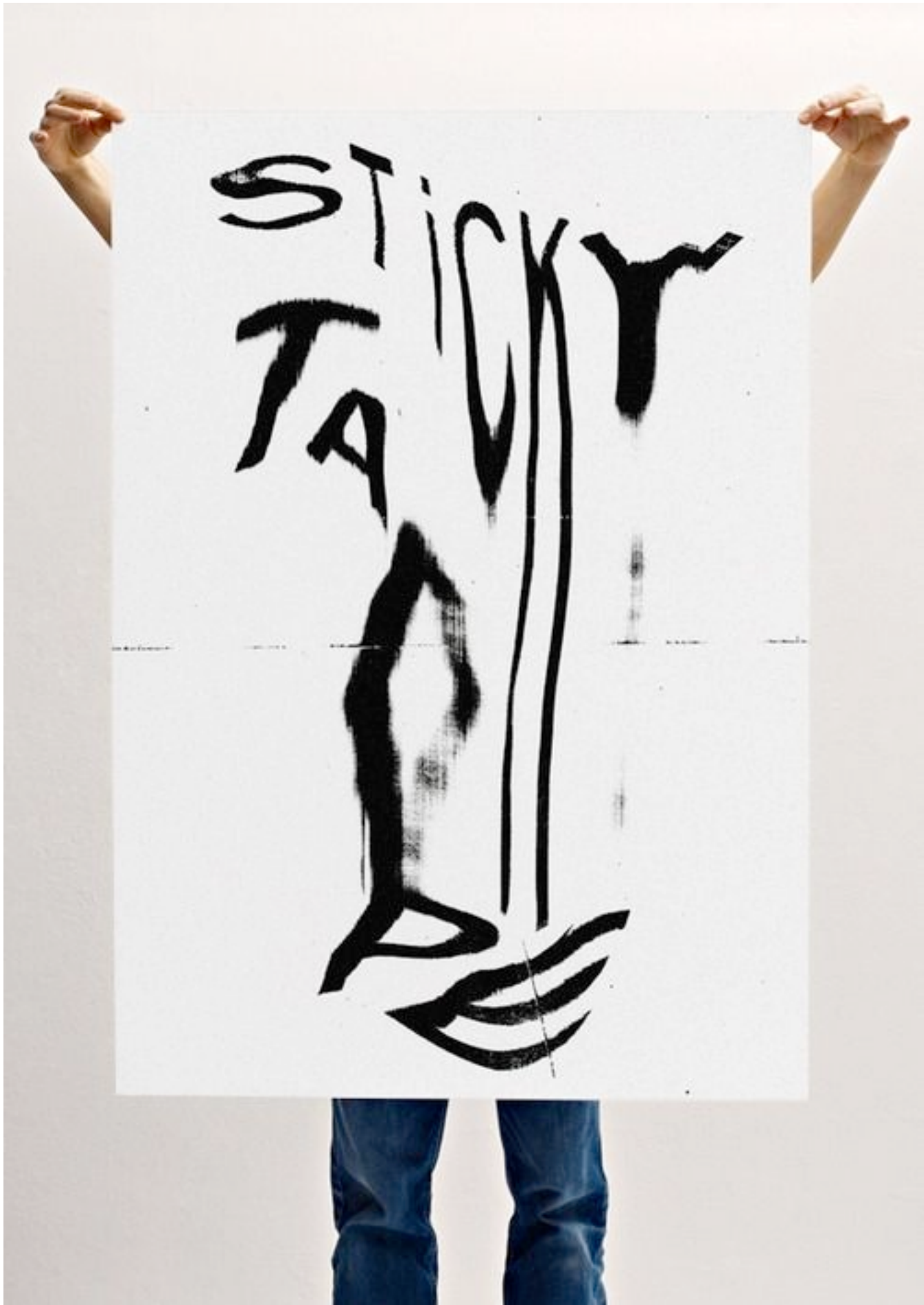
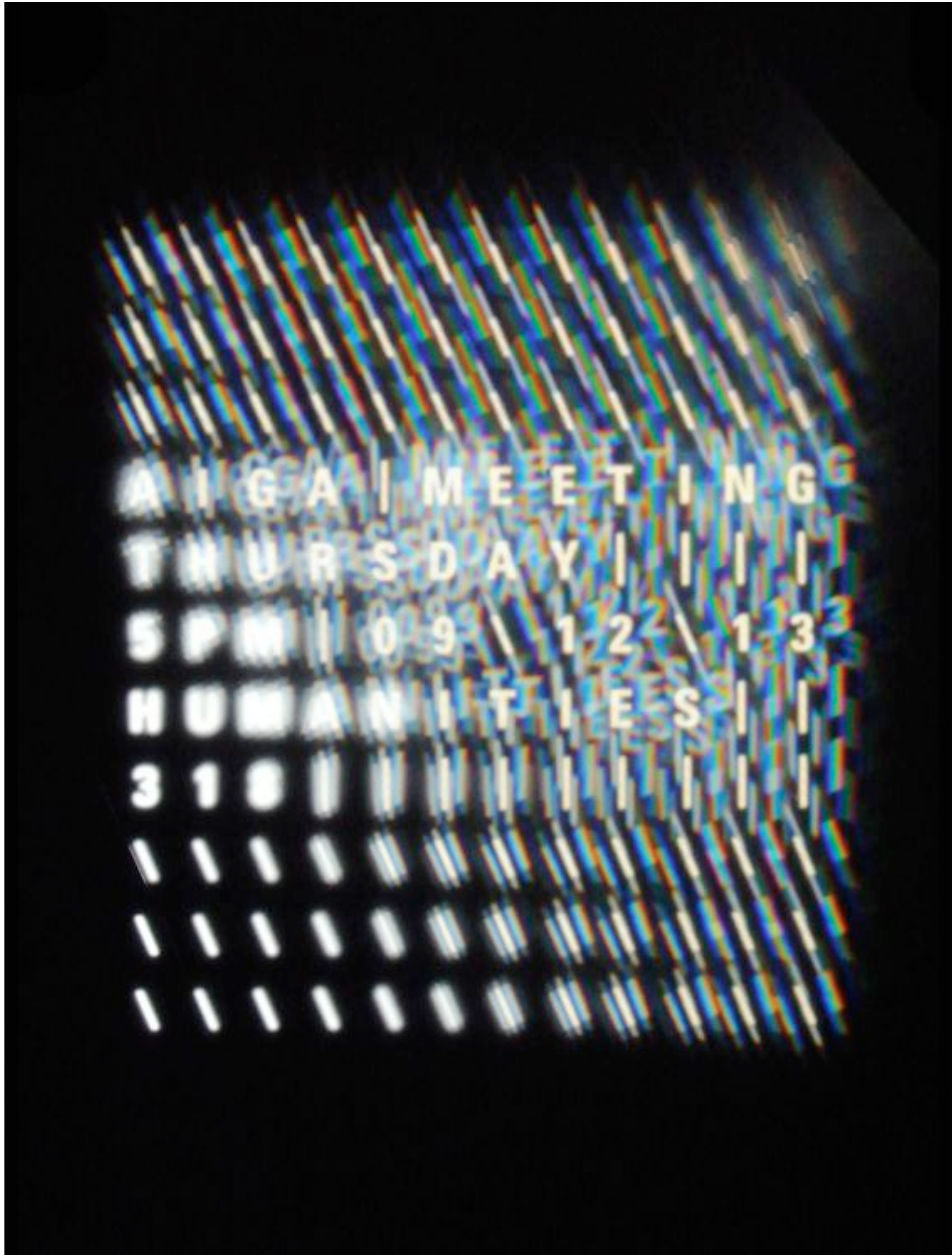
협찬
네이버 GRAFOLIO

주최자 대표
디자인 에이전시 CA
designspace

주최자 대표
Association of Illustrators(AOI)
Arty Pencil

문의
The SIF 사무국
02-2062-8601
sif@seoulillustrationfair.co.kr





spring 2010
a typography lecture series

letters
16 11 16 12

words
m o l q z

pages
b 9 8 6 2

april 4 11 18 25

may 2 9 16

laszlo moholy-nagy
the new typography

william morris
the ideal book

f.t. marinetti
the destruction of syntax

beatrice warde
types a crystal goblet

herbert spencer
in addition there is comfort

marshall mcluhan
technology is for the birds

sheila de bretteville
design and political action

risd auditorium saturdays 1:30 pm

organized by the New England Center of Creative Inquiry
and the Rhode Island School of Design

How can animation help
strengthen a message
rather than detract from it?

Where does the poster end
and film begin?

—Josh Schaub