



Motyf Festival 2021
Communicating Complexity

HOST: Brian Lucid
CURATOR: Jan Piechota

MOTYF FESTIVAL 2021: COMMUNICATING COMPLEXITY
Workshops Apr. 12-16, 2021
Symposium Nov. 18th, 2021
Exhibition Nov. 25th-Dec. 3, 2021

MOTYF 2021

Communicating Complexity

Motyf is an International Symposium and Media Art Exhibition that explores current and future forms of interactive and motion typography expressed through art, design, space and technology. The theme of the 2021 Festival is “Communicating Complexity” and will broadly explore how the elements and principles of visual, motion and interactive design can be leveraged within sequential, interactive, spatial or experiential works to authentically inform our understanding of society, elucidate complex concepts, or aid in the communication of data.

HOST-BRIAN LUCID

Brian Lucid is Professor of Interaction Design and Head of the School of Design, Ngā Pae Māhutonga, at Massey University in Wellington, New Zealand. His practice-led research is concentrated upon the strategic implementation and refinement of digital environments to foster affective interaction with products, brands and services. This research is commissioned by government agencies, Fortune 500 companies, design agencies, cultural institutions, and emerging startups.



CURATOR-JAN PIECHOTA

Jan Piechota is a visual communication designer and researcher. He likes to collaborate with interdisciplinary groups of engineers, researchers, designers, and artists, focusing on book design, visual identities, information design, and websites. Adjunct professor at the Polish-Japanese Academy of Information Technology in Warsaw. He teaches typography, visual information focusing on the relation between design and science, and design process management at the Bachelor and MA level.



WORKSHOPS

APRIL 12-16 2021

5 days, free for students

① **Mapping Mashups**
Brian Lucid

② **Design within and for a
Post-Scarcity Society**
Zach Kaiser

③ **Animated Conversations**
Dr. Mark Bradford & Andre Murnieks

④ **Prototyping Interactive
Visualizations**
Henrik Gieselmann

⑤ **2D Concept Design for
Imaginary Worlds**
Paul Tobin

⑥ **Who Are You? Curating a
Personal Data Narrative**
John Howrey

⑦ **Cyborg-Centered Design**
Anna Foltinek

⑧ **Tackling complexity with
vvv gamma**
Nils Weger

⑨ **Complex Data Presentation-
Water Problems**
Angela Morelli



BRIAN LUCID



MAPPING MASHUPS

Explore remix culture through the visualisation of complicated audio compositions.

LEADER-BRIAN LUCID

Brian Lucid is Professor of Interaction Design and Head of the School of Design, Ngā Pae Māhutonga, at Massey University in Wellington, New Zealand. His practice-led research is concentrated upon the strategic implementation and refinement of digital environments to foster affective interaction with products, brands and services. This research is commissioned by government agencies, Fortune 500 companies, design agencies, cultural institutions, and emerging startups.

MATERIALS & TOOLS REQUIRED

This workshop will be facilitated online and will comprise of lectures, tutorials and independent or group work time. Participation will require facility with vector graphics software such as Adobe Illustrator, Affinity Designer, Sketch, Figma or similar.

The Mapping Mashups workshop will playfully explore various methods of visualising the complicated inter-relationships of “content” and “form” (as defined in musical terms) that exist in multi-layered, time-based audio compositions. It will ask participants to identify, through research and observation, the content and structure of chosen musical compositions, then challenge them to communicate what they have learned through a diagram (or visual score) designed to be understood by a general audience. To support this work, the group will investigate the influence of remix culture on design and music while viewing and discussing historical examples of complex and experimental forms of musical notation.



ZACH KAISER

MOTYF FESTIVAL 2021: COMMUNICATING COMPLEXITY
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DESIGN WITHIN AND FOR A POST-SCARCITY SOCIETY



Critically engage with theories of automation, including the automation of the design disciplines.

LEADER—ZACH KAISER

Zach Kaiser is Associate Professor of Graphic Design and Experience Architecture in the Department of Art, Art History, and Design at Michigan State University (US). His research and creative practice examine the relationship between technological interfaces and political subjectivity, with a current focus on metrics and analytics in higher education. He regularly exhibits nationally and internationally and his work has been published in high-profile scholarly and popular publications, including *Design and Culture*, *Art Journal*, *Real Life*, and the London School of Economics' *Impact of Social Sciences*.

CONTENT

This course is a hybrid seminar-studio that will engage with theoretical concerns about post-capitalism, technological change, and automation. It will consist of a series of lectures, readings, writing prompts, and open-ended visualization explorations. Students will spend time discussing each other's ideas and the way those ideas are made tangible through various media.

MATERIALS & TOOLS REQUIRED

Students will need to read texts that will be distributed as PDFs. It is recommended that students have access to the usual design and media-production software of their choice (e.g., Adobe Creative Cloud software).

The Covid-19 pandemic and accelerating climate change have laid bare the horrifying nature of global capitalism. We have no choice but to imagine different socio-political-technical configurations — a massively complex endeavor. Many theorists who imagine a post-scarcity future rely on a false idea about the power of automation, the prominence of which belies other economic shifts. If “abundance is not a technological threshold to be crossed,” however, but instead a “social relationship,” what does a post-scarcity society actually look like?

OBJECTIVE

Students will critically engage with theories of automation, including the automation of the design disciplines. They will use a curated body of academic research focused around the history of economics to develop their own ideas about the social, political, and technological dimensions of a post-scarcity society. Tailoring form to content, this process of research and speculative “world-building” will culminate in media-agnostic projects that communicate these ideas through images, texts, and/or video. Central to this workshop is the idea that without the ability to communicate what kind of future we want, we cannot actually make a better world.

OUTCOMES

Students will produce a series of experimental projects in a range of media that aim to communicate their ideas about post-scarcity. These ideas will be grounded in the readings and research that students will do throughout the course. Project outcomes may include: diagrams, illustrations, narrative scenarios, story-telling, video, experimental interfaces, and more. Students will thus develop their abilities to theorize and communicate complex ideas about social systems.

This course —a theory-driven seminar-studio hybrid— asks what a post-capitalist, post-scarcity society might look like, and how design is done in such a society. It will critically engage with ideas about automation and ask what design means when basic human needs are met, economic growth is no longer an imperative, and necessary labor is shared and not relegated to certain classes of society.

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DR. MARK BRADFORD
ANDRE MURNIEKS

ANIMATED CONVERSATIONS

This workshop utilises inclusive conversational spaces where movement amplifies thinking and enriches exchange.

LEADER-DR. MARK BRADFORD

Dr. Mark Bradford is Senior Lecturer and Researcher at Massey University, College of Creative Arts, Ngā Pae Māhutonga Wellington School of Design in New Zealand. His interdisciplinary research investigates how design(ing) action is increasingly enacted relationally between people. Through his PhD research process - inspired by the Japanese martial art of Aikidō - he designed the 'BeWeDō® framework.' BeWeDō is a unique way of enabling people to feel heard through designing inclusive spaces where physical movement amplifies thinking, enriches exchange and transforms talks into action.

LEADER-ANDRE MURNIEKS

Andre Murnieks is Senior Lecturer and Researcher at Massey University, New Zealand focusing on motion and interaction design. Andre has a Master of Fine Arts in Design from The Ohio State University. As a form of applied research, Andre's project and scholarly work explores the implementation of human-centered approaches to interaction design with particular emphasis on the narrative of digitally mediated user experiences, often through the use of motion as a methodology for discovery, presentation, and visual communication. He hosts the biennial conference, Motion Design Education Summit (MODE), and authored the chapter Navigating VOX/UI: The Integration of Motion in a Voice-Controlled Information System in the book The Theory and Practice of Motion Design.

"We are our movements; therefore, the knowledge we have of ourselves is inseparable from the sense we have of our movements" (Ingold, 2011).

Small actions are important: our mindset, our words, our acts from one moment to the next establishing us in relation to others. The world is understood through arrays of activities, practices diffused across social space and time and performed by individuals moving through them, from place-to-place, in distinct moments in socially productive ways. Animated gestural conversations allow us to conceptualize the co-creative possibilities of collective contexts.

MATERIALS & TOOLS REQUIRED

Students will need to read texts that will be distributed as PDFs. It's recommended that students have access to the usual design and media-production software of their choice (e.g., Adobe Creative Cloud software).

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A taxonomy of abstracted, threaded movement acts can capture points of view involving actions, practices, interactions, activities, (inter)actions, reactions, human activity, and social practices. Through a series of group activities, demonstrations and discussions, students will seek to co-design a series of animated glyphs to convey attitudes, reactions, and feelings as conversational support in a deprived virtual setting. The group will attempt to finalize the system as a singular taxonomy to aid in virtual conversations with an emphasis on sharing creativity and critique.

PROTOTYPING INTERACTIVE VISUALIZATIONS



Critically engage with theories of automation, including the automation of the design disciplines.

LEADER-HENRIK GIESELMANN

Born in 1988, Henrik Gieselmann began his journey into media design as an apprentice at WDR Cologne. Later he studied «time-based media» at HS Mainz focusing on 3D Animation and Visual Effects. After some time working in the VFX industry he continued his studies at HS Mainz focusing on real-time and interactive graphics and finished his M.A. in 2020 while also working as 3D Artist / Developer for the News department at ZDF.

MATERIALS & TOOLS REQUIRED

- Unity
- Visual Studio Code or Rider
- 2D or 3D Content Creation Tool (Photoshop, C4D, Blender, etc...)

New and evolving technologies allow and challenge designers to create new ways to communicate with an audience. Virtual and augmented reality technologies are slowly adopted more widely and even the web still evolves with technologies like WebGL and WebXR.

While planning and designing on paper is still essential, testing and experimenting is crucial while exploring interactive applications. Having to constantly rely on a tech team is neither satisfactory nor feasible. Thus, we will look at Unity to quickly

OBJECTIVE

- Learn the basics of working in Unity
- Understanding the basics of programming—regardless of context, language or software
- Understand the basics how to use data, ways to obtain it and how to visualize it
- Finish with a simple interactive application

and easily create prototype applications in the context of visualization. While not everyone has to become an expert pro-programmer, having a basic understanding will help to explore and communicate more clearly with other team members. This workshop is aimed at people with little or no experience in programming.

OUTCOMES

The course will be presented as online lectures, which will introduce slowly advancing concepts. We will mix things up with hands-on sessions in which we will create a small 3D visualization together. Students will also get time to apply these techniques to their own little project. At the end of the workshop students should have one or two simple interactive visualizations.

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PAUL TOBIN

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CONCEPT DESIGN FOR IMAGINARY WORLDS



This online workshop will introduce students to the conceptual and technical skills employed by Weta Workshop when creating imaginary worlds

LEADER-PAUL TOBIN

Paul Tobin is Senior Concept Artist and Art Director at Weta Workshop and Co-Supervisor at Weta Workshop School at Massey University.

For the last eighteen years, Paul has been employed at Academy Award-winning Weta Workshop in Wellington, New Zealand. He has worked as an Art Director and Senior Concept Artist on film, television and game projects such as: The Hobbit trilogy, Avatar (+sequels), Shadow of Mordor, The Expanse and The Chronicles of Narnia. In addition to concept design, Paul is co-creator of Weta's original IP Giant Killer Robots and is co-supervisor of the Weta Workshop School at Massey University, College of Creative Arts in Wellington.

MATERIALS & TOOLS REQUIRED

Students can work either traditionally or digitally but will be required to upload their designs through either a photo of their traditional work or a digital file.

This online workshop will introduce students to the fundamental conceptual and technical skills employed by Weta Workshop for creating Imaginary Worlds in 2D concept design. Students will receive a story-driven brief that they can then adapt for a genre of their choosing; Science-fiction, Fantasy, Steampunk etc. They will then be given the opportunity to choose design briefs from a variety of speciality concept design areas; Character,

OBJECTIVE

The aim of this workshop is to take the student through the primary concept design process while allowing them the freedom to pursue different aspects of concept design. Key objectives for this workshop is understanding the role of design, how design relates to Story, Character and World and how to design for fabrication, 3D modelling and visual effects. From a technical perspective, students will be instructed on research and ideation methodologies along with core artistic and design techniques that explore concept design solutions for Imaginary Worlds.

OUTCOMES

Over the course of the workshop students will generate a body of concept design in response to the story brief, ranging from exploratory sketches and ideation through to full-colour designs. This work will ideally be complimented with a short written explanation of their final designs.

CONTENT

Course content will be delivered in the form of:

- A story based brief which students will adapt and generate concept design solutions.
- Students will upload design work for feedback and draw-overs with one-to-one feedback with Paul via Teams or recorded screen capture.
- There will be some mini-lectures, demos, group discussion and case studies to break each day up from the concept designing.

Costume, Creature, Prop, Vehicle, Environment and Key-scene Design. Instruction is tailored to each student's skill level, with Paul reviewing and drawing directly over a student's work throughout the 5 days.

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JOHN HOWREY

WHO ARE YOU? CURATING A PERSONAL DATA NARRATIVE



Explore big data on a small scale and identify opportunities to use personal data as an element of expressive visual communication.

LEADER-JOHN HOWREY

Widely known for creating design that is theatrical, crystal clear, and arresting, Howrey inspires others in his roles as teacher, mentor, thought leader, and expert craftsman. He is at home working with multi-disciplinary teams to bring innovative experience to the market. At IBM, he helped lead product design across multiple teams with a focus on the practice of design at the speed of business and meeting user needs with self-service experiences for even the most technically challenging work. As Professor of Graphic Design at Savannah College of Art and Design, he focuses on innovation and creativity while providing a strong foundation of detail and craft.

MATERIALS & TOOLS REQUIRED

The typical designer's toolkit including materials for analog mark making and sketching. Plenty of paper and a pencil are enough to get started.

Live data and social media have sparked the development of today's information-driven culture. Every day we do nothing but create data. We spend a lot of times worrying about the data being captured by Facebook, WhatsApp, and TikTok, but what about the other data that we are letting pass by. The bird your dog barked at on his walk. Your giggle at that silly joke. The leaves falling in your yard. You are a dynamic data set. You will gather yourself. Your Spotify playlists. Your Twitter timeline.

OBJECTIVE

In this studio course, students will explore the phenomenon of big data on a small scale and identify opportunities to use personal data as an element of expressive visual communication. By harnessing the power of dynamically chaining content, students will craft persuasive, experiential, and experimental time-based narratives.

CONTENT

Course content will be delivered in the form of short class lectures with example projects. Students will be required to prepare presentations of their process and participate in critiques.

OUTCOMES

Students will develop a concise body of process and work that demonstrates the unique making skills they've brought to the workshop. Painters, drawers, designers, motion media arts, typographers, and all visual media skills will be put on display in time-based media. Each student can specify their media and may run the gamut from high-fidelity prototypes to fully completed experiences.

What you like on Instagram and/or Reddit.
The movies you watch (or haven't watched.)
The books on your shelf or the cars you have own.
The things that make you cry, or smile. In this class, we will collect it. We will be creative and generous and create a unique dataset that is a portrait of you.



CYBORG CENTERED DESIGN

The course investigates, with a critical and speculative eye, the possible effects of technology merging with human identity

LEADER-ANNA FOLTINEK

Anna is an interaction and strategy designer (University of Applied Sciences in Schwäbisch Gmünd) working at Futurice in Munich—a Finnish-based innovation consultancy.

At the beginning of 2018—as part of her master thesis—she and fellow students Josephine Rais and Lea Schwegler explored the topic of “Cyborg-Centered Design”—the design of the technology-enhanced human of the future. Since then, she has been increasingly interested in the question of the social responsibility of design. Anna sees design as a process that uses tools like design methods and visualization as of simplification to bring clarity into complexity. She believes that strong communication is both: the greatest challenge and the key

CONTENT

In addition to the individual working sessions, joint mini-lectures will take place in the workshop as a basis and inspiration. The introduction to Cyborg-Centered Design will give an overview of the theory and its technologies. Likewise, the Human Enhancement debate around the topic is illuminated, which forms the basis of subsequent discussions. The creation process will follow the speculative design and future cone methodology.

Rapid technological development makes future developments almost impossible to predict. Technology is getting smaller, cheaper and more integrated with the human body. What happens when humans physically merge with machines? **Cyborg-Centered Design is based on the realization that the relationship between humans and technology is changing. Technology is starting to merge with human identity and individuality.**

OBJECTIVE

As an introduction, students learn about the background and opportunities of Cyborg-Centered Design. Based on the question “How might we communicate with each other in the future?” students will explore cyborgs, as well as future trends in culture and communication. At the same time, they are introduced to the speculative design methodology and exemplary work. In doing so, they are encouraged to develop a critical way of thinking, to create meaningful outcomes that trigger discussions.

MATERIALS & TOOLS REQUIRED

Laptop, paper and pen (anything that will enable your creativity to run wild).

Cyborgs are human beings that have been permanently enhanced by it. The course introduces students to the topic and investigates—always with a critical and speculative eye—the possible effects of this transformation.

OUTCOMES

Participants can decide how they want to implement their topic (whether independently or in teams), depending on their interests and abilities. Examples of possible results could be: A short animation or video, prototype, article, podcast, manifesto or similar. It's less about the theory and more about the deliberate use of design to make (possible, probable or (not) desirable) future scenarios visible. The end result will be a project that students can add to their portfolio, that not only demonstrates their ability to think outside the box, but their ability to think critically about the impact that design can have.



TACKLING COMPLEXITY WITH VVVV GAMMA



In this workshop, we will learn the basics of the visual live programming environment vvvv gamma.

LEADER-NILS WEGER

Nils studied Media System Design at the Darmstadt University of Applied Sciences. After working for MESO for 8 years and developing all kind of audio-visual installations, he started teaching interaction design at the University of Applied Sciences Mainz in 2017. His focus is on the interaction between different kinds of machines and humans mainly develop through the software vvvv.

Nils is also a longtime team member of the Node Forum for Digital Arts and has filled various roles in the team.

In his free time, he organizes a hackathon for young people which is called «Jugend hackt Frankfurt» or he is extending spaces with light and sound. The latest project he contributed to was Binärtransformation.

MATERIALS & TOOLS REQUIRED

- Windows PC
- 3 button mouse (recommended)
- Download and install the latest release of vvvv gamma

In this workshop, we will learn the Basics of the visual live-programming environment vvvv gamma. After getting control over the software we will tackle the following topics depending on the remaining time:

- Programming basic aka object-oriented patching
- 2D Data visualisation
- RunwayML
- Computer Vision
- 3D realtime rendering

OBJECTIVE

The students will learn the basics of the software vvvv gamma and how to build their own small design applications. At the beginning, we will have a look at different works which are realized with vvvv from showrooms over stage shows to art installations.

After that, we will explore how to interact with different kind of data (Videos, REST APIs, text files, etc), how best to work with it and simplify the complexity to become the master of the data.

OUTCOMES

Small individual realtime design applications and visualisations.



ANGELA MORELLI

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COMPLEX DATA PRESENTATION: WATER PROBLEMS

Designing information for Impact

LEADER-ANGELA MORELLI

Angela Morelli is an award-winning Italian information designer based in Norway. From climate change to health, she has worked with a wide range of scientific organisations and professionals including the Intergovernmental Panel on Climate Change (IPCC), the European Environment Agency, the Norwegian Institute of Public Health, the Center for Climate Research in Norway and the World Meteorological Organization. Her goal is to co-design engaging solutions that empower audiences and support informed decision-making. Angela gained her MA in Information Design from Central Saint Martins in London, having previously obtained a BA degree in Engineering from Politecnico di Milano and an MA in Industrial Design.

She is an acclaimed international speaker, an Associate Lecturer at Central Saint Martins in London, a visiting lecturer at the Oslo School of Architecture and Design and a visiting lecturer at BI Norwegian Business School. She has been jury member of the International Institute of Information Design Award and was awarded the Il Monito del Giardino Award in 2013 along with philanthropist Paul Polak, primatologist Jane Goodall, water scientist Tony Allan and other individuals committed to defending planetary ecosystems. Angela was named a 2012 Young Global Leader by the World Economic Forum thanks to her commitment in communicating the science of Water Footprint through information design and data visualisation.

This workshop is a hands-on experience aimed at students and professionals working in an environment that requires presenting complex information in effective ways to capture the imagination of an audience, enhance understanding, raise awareness, support informed decisions, and ultimately create change. Participants will be introduced to the bright world of information design and data visualization where the intersection of text and image, perception and cognition, beauty and function, logic and emotion enables us to create splendid visions, to reveal what hides behind the data, and to address effective messages.



EXHIBITION

NOV. 25th–DEC. 3

MOTYF 2021 International Exhibition

Making an abstract concept or idea understandable by relating it to people's experience helps us understand the values and shared beliefs that unite us.

We live in a culture that continually confronts us with information. Technologies are continuously occupying our senses, sending us messages – news, opinions, and terms – faster than our mind can process them completely. Often information is quoted out of context, leaving no chance to evaluate or understand the content presented.

This exhibition brief seeks work that contextualises the information that surrounds us. It asks students and early career designers to consider how the elements and principles of visual, motion and interactive design can be leveraged within a sequential, interactive, spatial or experiential work to authentically inform our understanding of society, elucidate complex concepts, or aid in the communication of data.

Work accepted for inclusion in the exhibition will be publicly exhibited at Ngā Pae Māhutonga in Wellington, New Zealand in November and December of 2021.

Questions the exhibition seeks to explore:

- What is the role of dynamic typography in narrative and interactive information environments?
- What role does emotional engagement play in conveying complex concepts?
- How can the presentation of data at different scales or from different perspectives enhance the viewer's understanding?
- How can visualising comparison and difference be utilised to turn the unfamiliar into the familiar?
- How might spatial representation assist way-finding through complex and layered information?
- How can composition and sequence be creatively leveraged to communicate complexity?