MOTION GRAPHICS MORPHOLOGY THAT EFFECTS CUSTOMIZATION ENGAGEMENT IN GRAPHIC DESIGN

Yazan Alamarat[1], Ayat AlFakrah[2]

[1]Graphic Design Department, Faculty of Architecture and Design, Middle East University, Amman, Jordan
Yalamarat@meu.edu.jo
[2]Graphic Design Department, Faculty of Architecture and Design, Middle East University, Amman, Jordan
aalfakrah@meu.edu.jo

ABSTRACT: With the rise of new technologies and other new media have enabled new types of Motion-Graphics to be built into new visual forms, where images and signs describes the character of companies, since the movement of objects through time and space has interested consumers and designers for decades, motion-graphic created a combination of modern concepts and with globalization, all traditional ways have disappeared, which companies and organizations must create a new framework and guide lines for which their brands stands for, to communicate in new forms of motion-graphics design with their consumers.

Motion-Graphic design is a combination of moving elements in 2D or 3D dimensional space that can move through time- which is considered the fourth dimension- to be established as a vital force in visual communication, to offer the consumers a huge number of opportunities to engage and interact with motion-graphics design. Therefore, a motion-graphic designer must study the structure and form of a language system, including inflection, derivation, and the formation of compounds that are considered the morphologies of motion-graphics design.

This research will focus on the morphologies that can be used in the process of creating and analyzing moving practical's designs that customizes company's personality and specification to create an engagement motion-design in which consumers can interact and possibly be influenced by it, and build a relationship between the designer and the consumer and hence offers freedom of expressions.

KEYWORDS: Motion Graphic; Morphology; Graphic Design; Customization engagement.

I. INTRODUCTION

Art is an attempt to create pleasant shapes. These shapes satisfy our sense of beauty, especially when we are able to savor the unity and harmony of formal relationships between our perceptions (Sir Herbert Read).

The Interest in motion design and its moving particles and its technical aspects was created to be able to keep pace with developments in modern science and future art and design movement, which has affected how dimension of time was expressed into a motion design.

These movements have influenced many artist and designer to move away from the old artistic traditions and have interest in modern art, which was reflected by the Futurism movement style that does not depend on static movement, but on the dynamic movement that multiply constantly changing shape to create a new motion trend.

Motion design have developed the artistic consciousness of the artist itself, its culture, and the importance of the visual arts, which is the first step on the road to the genius of perception, where the designer adds a lot of his understanding, memory, imagination, and his creativity to his technical artistic design to crystallize the idea through kinetic visual arts, which will strength the relationship between the designer and the receiver were they rely on their production, creativity and taste the sense of sight to convey the message to the receiver.

II. LITERATURE REVIEW

Morphology

The human being nature tends to move and not stagnate; therefore, before the advent of the computer, artists and designer were in a great attempt to focus on motion elements within their artwork and designs to express motion in a specific time period, so the development came with new methods to embody designers ideas through the basic elements that expresses motion such as light, color, sound, time, movement, depth and others. Thus, kinetic artistic creativity came by combining those elements, studying their impact on the recipient in a direct or

indirect manner, and its importance in the processes of perception, knowledge, psychological and technological configuration that occur during the creativity thinking process.

The process of creative thinking in motion design comes through understanding and analyzing the desired advertising message by the designer role to invent design solutions in order to understand the primary role of the required design and implement them. However, A Morphology is "the study of the structure and form of a language system, including inflection, derivation, and the formation of compounds" (Woolman, 2004).

Morphology is concerned to study the structure and shape of the system that combines moving elements within motion design with special and flexible aesthetics, which forms constitute features and dynamic variables subjects to improvisation, experiment and innovation with endless series of moving elements into motion design.

The main role of morphology in to build a matrix design system that maps the thinking process of motion design using its three basic elements (design space, shapes, and time), were space includes features related to the field of motion, shapes includes all visual elements or active parts within the space, and time which is a very important among these elements; it defines that main point of motion design and sets the coordinates during the time period by transforming the elements, changing them, and moving those elements from one place to another.

According to (BrainKart, 2020), Morphology of Design considers the product life from its conception to retirement into several stages starting from Analysis & Preliminary design which defines the problem, Feasibility study & Detailed Design defines Solution synthesis, moving to the production, distribution, consumption, and retirement.
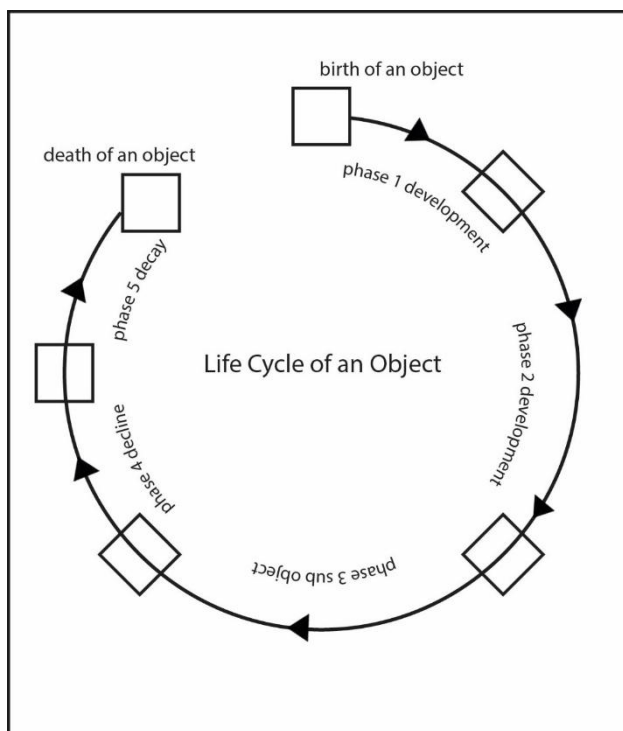

Figure 1 Life Cycle of an Object (Colson, 2007)

Motion designs with different shapes and styles are carried out on design matrix, which is only a process of building and linking the moving elements, and creating a specific time frame and guide lines that subjects these element to be build into a motion sequence reflecting the life cycle of a moving object from conception to retirement in an easy and understandable by the recipient, and determined the relationship between the moving elements to deliver a specific message so that motion designs grow with their advertising styles and creativity towards the future, in this world which full of increasing movement that does not stop, motion designs needs to adapt and express what feeling it may contain.

Motion Graphics

An MG is a hybrid temporal composition that consists of plates (or image layers) housing typography, graphic elements, image sequences, CGI, and live action footage (Barnes, 2016).

Over the last years of the twentieth century, and by the beginning of the twenty first century, it was found that there was a great interest in trying to apply the moving particles on the modern fine art, to begin with these attempts to endoscopy and analysis of the movement element in the past and present, with those endless dynamic possibilities and potentials in contemporary designs, which made a fair number of artist and designer to interact with these elements, and weave its creative richness of a formality and aesthetic, through innovative motion designs, combined with interactive multimedia in its various kinds.

"With Motion Graphics, styles shifts over time so it's important to stay on top trends, were motion graphics trends lasts for years to engage viewers and communicate ideas to brisk yet captivating manners" (Studiobinder, 2019). There is no doubt that the moving element carries inside it a lot of meanings and connotations and formulas aesthetic rhythms, without neglecting career for its role in transferring messages and information to the receiver. However, many motion and animated designs was created and developed as a results of the dynamic movement arts overlapping aesthetics static design, and called on the importance to the need to study the artist's and graphic designer abilities to design a motion graphic designs through multimedia, and to understand the studies associated with the movement element, and other related philosophies phenomenon or talent (Maerkle & Abbasi, 2017).

Most of the artistic movement that concerned with motion elements came to give the motion design a special aesthetics that is a state of dynamic design, emotional, cognitive and sensory; which have created a great impact on the recipient, and strength the interaction between the motion design and some kinetic element inside it, which involves our eye's to retain an image for a fraction of a second after the moving elements starts to disappear.

Since the 1950s, motion design has been designed to play a fundamental role to create the context of a film and arouse an audience's anticipation, till late nineteenth century optical inventions were the first to entertain audience through persistence of vision. These evolved into sophisticated devices that were capable of displaying animating figures over static backgrounds (Shaw, 2020), motion design animation started to increase their presence in music videos, internet ads, advertising, branding, which are now considered multifaceted forms of art and popular culture.

(Shaw, 2020) Said Motion graphics have also become an integral component of multimedia authored media. In education, computer-based training courses and reference books allow users to access various informational formats. In the entertainment industry, the cinematic experience has become more interactive, and the demand for video game designers has increased.

Customization Engagement

The four "W" questions that many Motion designers starts asking their clients to design something unique that perfectly fits the message that they want to deliver to their consumers and receivers, by looking for who is your targeted group?; why you are doing this?; where is your platform?; and what are you restrictions?. The answers for these questions give the motion designer the starting point to build a design a moving particles that interact and communicate with the receivers to create a perfectly customization engagement (Fecher, 2017).

(Hanna, 2003)Mentioned that Customization is a situation where a product or good is produced to meet the specification or desire of the end user. For example, the websites media enabled the viewers to 'personalize' the news they receive. With the latest technology, you can now customize your own personality, Customization has become a sales tool now for most of the brands, which the consumers can control, they no longer consume but they want to customize their lives (Beck, 2005).

Engagement on the other hand, is a design system created such that the user interacts with the system and possibly influences the behavior of such a system to suit their use (Barfield, 2004).

Customization engagement is a vital tool in motion graphic design now a day, due to the demand by users to use the computer-mediated communication to be able to interact with the new media. This gives the consumer a part to play in not just the use of product, but changes the relationship between the designer and the user and hence offers a new freedom of expression (Dewdney, 2006).

The need of motion designs has become an important aspect in influencing the recipient, as companies and institutions are always looking for change , renewal and move to more dynamic designs that have the ability and flexibility to interact with different forms of modern communication styles, which interact with the recipient and convey the message as required.

As a result of the engagement between the designer, design, and the recipient (Client), motion designs became more interactive and have the ability to interact and communicate with the recipient by satisfying his needs,

desire, and emotions, which will influence his behavior in a way that makes motion design an effective way to convey the advertising message across many multimedia platforms (Ambrose & Harris, 2009). However, this will reflect the communication process between the motion design and the recipient, so that information, ideas, and feelings (messages) are transmitted from the sender (designer) to the receiver via different communication channels as a motion design.

III. RESEARCH PROBLEM

The aims of this research were formed to assess the motion graphic morphology due to new media, and how its effects customization engagement in graphic design. Motion graphic designs now days are more effective, interactive to consumers rather than printed design which effects customization engagement effectively. Having these aims assessed, the research will be able to study and analyze the process of creating and analyzing moving practical's designs that customizes companies' personality and specification to create an engagement motion-design.

The objectives of this research were formed to define morphology in terms of motion graphics, and to identify how its effects customization engagement in graphic design. After analyzing existing motion designs in terms of structure and function, the researcher will analyze the role of morphology in the process of creating and analyzing moving practical's design elements.

1. To assess the motion graphic morphology due to new media.
2. To determine customization engagement in graphic design.
3. To define Morphology in terms of motion graphic design.
4. To identify the effect of customization engagement in graphic design.
5. To understand the role of morphology in the process of creating and analyzing moving practical's design elements.

Importance of the study

The importance of the movement element in graphic design became evident through the strong interest shown by many artists and designers towards it, with the artistic difference of each artist and his style; the artist used to refer to the sense of movement by adding effects to the elements to appear animated. The modern style of designing motion design and a morphology forms relation between graphic design and designers who have a new attempt when designing motions to provide a new style in delivering the message to consumers, which effects the customization engagement.

IV. METHODOLOGY

The purpose of this qualitative study is to understand the role of motion graphics morphology and how it can be used in the process of creating moving practical's to influence and inter act with receiver's and consumers to build customization engagement, based on analyzing several Literature Review in the field of motion graphics and the author's experience in the related field.

V. FINDINGS

An artist or designer who designs motion designs must have the ability to see and transform ideas within a sequential scene governed by a specific time period displayed on modern multimedia in its various forms to coordinated scenes that have an aesthetic and artistic value, and the use of the best media to reach the artwork in its final form that depends On absolute imagination and new ideas inspired or drawn from the surrounding elements to translate into artwork.

All moving designs are related to the time or time factor, which is physical dimension according to a special relativity theory, which expresses the time separation between events, or the expression of a point on the timeline; Time is something that we feel, measure, or guess; Many scholars and physicists differed in his interpretation of many philosophical theories; Time passes on for everyone and the increase and decrease comes with it. Movement is essentially related to time, and there is no movement without a specific period of time, which begins and ends with it.

Using the Motion graphics Morphology to understand how it will effects customization engagement, the researcher have build a Matrix analysis prototype to be as an example that consistent with the content of the fixed and moving movement, in terms of the sense of movement of the motion graphic design, and the moving design within the specified time period. Each of the moving elements has been divided into scenes and sequential snapshots, and elements that get bigger or smaller according to their content and according to the researcher's vision using some computer and multimedia programs.
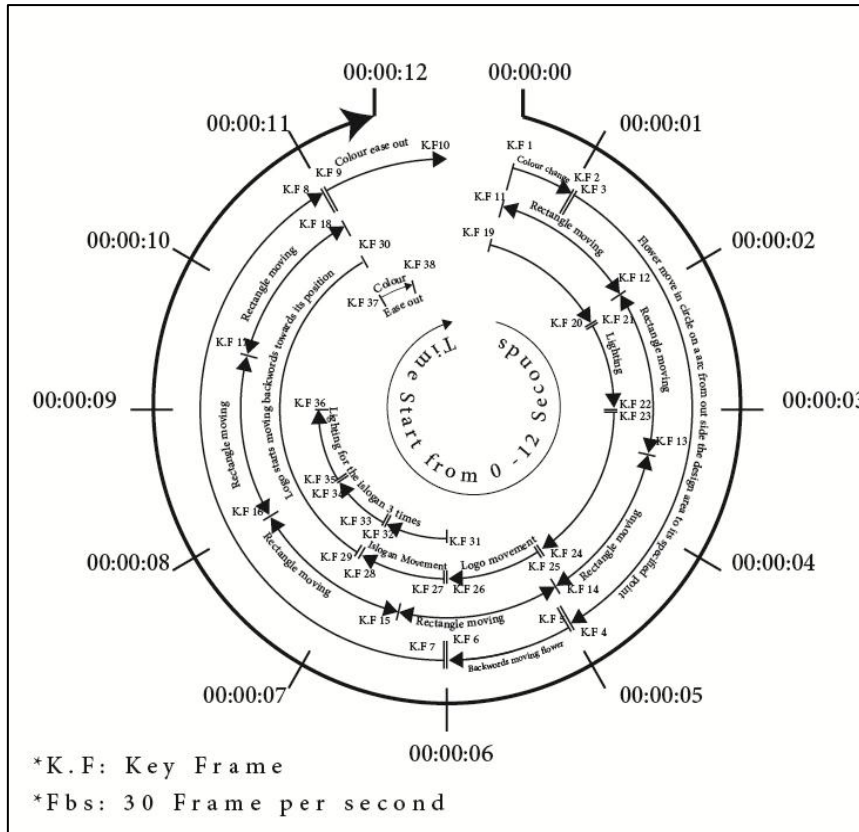
Figure 2 A Matrix analysis prototype for a Motion (Designed by The Author).

A matrix analysis prototype for a motion design, which the researcher developed to show the relationship of the movement keys, their arrangement and sequence, and the structures that define the elements' linking with each other, within the specified time period for the design and the association of the movement keys with the time element, at a speed of 30 frames per second, within 12 seconds of the entire mobile design.

Figure 3 Matrix analysis prototypes for a Motion (Designed by The Author).

A matrix analysis prototype for a motion design, developed by the researcher to clarify the relationship of the movement keys, their arrangement and their sequence, the interfaces that define the elements of each other, within the specified time period for the design, and the association of the movement keys with the time element, at a speed of 30 frames per second, within 12 seconds of the entire mobile design.
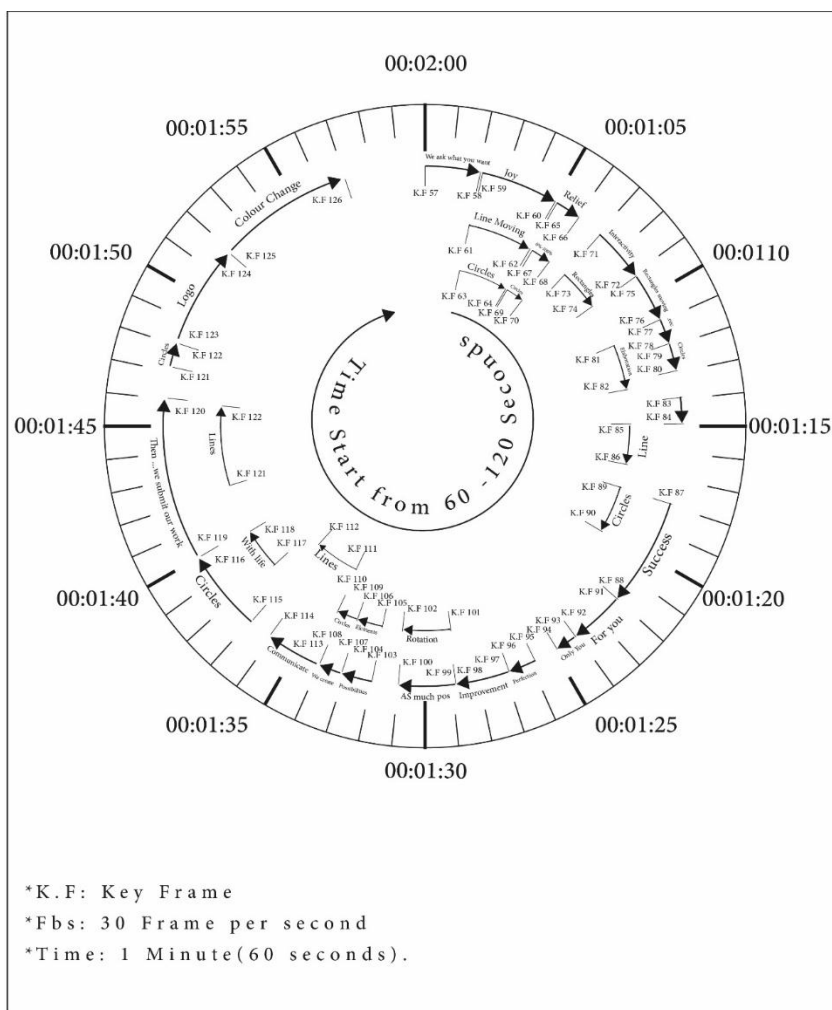
Figure 4 Matrix analysis prototypes for a Motion (Designed by The Author).

A matrix analysis prototype for a motion design, developed by the researcher to clarify the relationship of the movement keys, their arrangement and their sequence, the structures that define the elements' linking with each other, within the specified time period for the design and the association of the movement keys with the time element, at a speed of 30 frames per second, during the first minute of the Motion design.

Figure 5 Matrix analysis prototypes for a Motion (Designed by The Author).

A matrix analysis prototype for a motion design, developed by the researcher to clarify the relationship of the movement keys, their arrangement and their sequence, the structures that define the elements' linking with each other, within the specified time period for the design and the association of the movement keys with the time element, at a speed of 30 frames per second, during the Second minute of the Motion design.

VI. CONCLUSION

The morphology had played a fundamental role for the artist and graphic designer to create different styles of motion design, through the numerous attempts to create an illusion of reality within the flat two-dimensional art work, and with the development of modern technologies and computers, the concept of movement had been developed to become more elaborate to express a particular event, and emerging the dynamic aesthetics design with the static design, to develop a new style of contemporary motion designs.

Therefore, the objectives of this research are to study the importance morphology in motion graphics and how it effects the customization engagement in graphic design with new multimedia and technologies, in terms of their importance and necessity of the work of art.

However, it is important and necessary for the new motion design to blend dynamic movement arts characteristics with those philosophical features, inspired from the nature and geometric forms in design, and

subject that knowledge for testing through application, avoiding what may affect research in the field of art from copying what others have designed, in order to attempt to bring together the technical attributes of modern contemporary design and multimedia.

Interactive platforms can redirect liner information into branching, no sequential structure, allowing the recipient role to become active. Incorporating motion designs into an interface introduces new design possibilities and affords motion graphic designer's opportunities to exercise their talents beyond normal styles.

VII. DISCUSSION

Through studying and analyzing the importance of the basic elements of animated design, which start from inspiration, creativity, innovation, and means of implementing preparatory fees by computer and multimedia software, to obtain motion designs in various forms, and given the breadth of the researcher's ability to create movement in contemporary animated graphic designs from Through multimedia, and an attempt to understand the studies related to the movement, and the related or underlying philosophies of philosophy - the researcher tried to reach some theoretical and scientific results, which emerged in the context of presenting general research and practical experience, to all stages of motion design, and methods of creating artwork, Ideas are developed and converted into multiple snapshots, of a continuous and sequential nature, so that the recipient can understand the content and idea of motion design.

According to (Geng, 2016) Motion Graphics has been gradually adopted in all fields of design. Dynamic information compiled by so much information is to make up the event, by using a chain of events to complete a narrative process. A good narrative and reasonable info graphics can make motion graphics more attractive.

VIII. RECOMMENDATION

The ability of the artist or motion designer depends on summarizing the advertising message through visual communication, and the use of modern multiple means of communication, so that they carry the underlying messages inherent in each element of the motion design, so that you can reach the recipient through easy reading; The movement element carries with it many aesthetic formulas, meanings and the implications of its kinetic rhythm, as well as its function in conveying messages and information to the recipient.

The researcher recommends studying the evolution of the motion relationship in the graphic design between the visual and aesthetic vision of the moving shapes. Because this element has unlimited flexibility and ability through which it can transform and move from state to state, which gives the designer a wide field of creativity with unlimited types of movement.

IX. ACKNOWLEDGMENT

X.REFERENCES

[1] Ambrose, G., & Harris, P. (2009). *The fundamentals of Graphic design.* UK: AVA Academia Publishing.

[2] Barfield, L. (2004). *Design for new media interaction design for multimedia and the web.* England: Pearson Education Limited .

[3] Barnes, S. (2016). Studies in the efficacy of Motion Graphics: How the Presentation of Complex Animation Implicates Expostion. *Journal of Entertainment and Media Studies Vol. 2 Issue 1*, 37-76.

[4] Beck, E. (2005). *Customize This: These days, consumers can put a personal stamp on almost any product. what does it mean for design?*

[5] BrainKart. (2020). *BrainKart.* Retrieved from http://www.brainkart.com/article/Morphology-of-Design_5681/

[6] Colson, R. (2007). The Fundamentals of Digital Art. UK: AVA Academia.

[7] Dewdney, A. R. (2006). *The New Media Handbook.* London: Routledge.

[8] Fecher, T. (2017). *Motion Graphics Design Academy - The Basics Silver Edition.* Germany: Timo Fecher.

[9] Geng, L. (2016). Study of the Motion Graphic Design at the Digital Age. *International Conference on Arts, Design and Contemporary Education* (pp. 761-763). Shanghai: ICADCE.

[10] Hanna, J. (2003). The Case for customization. *Design Management Review; 14,4; ABI/Inform Global.*

[11] Maerkle, R., & Abbasi, A. (2017). Assessing the market for motion graphics in Jeddah, Saudi Arabia. *Journal of Media and Communication Studies*, 32-41.

[12] Shaw, A. (2020). *DESIGN FOR MOTION Fundamentals and Techniques of Motion Design Second Edition.* New York and London: Taylor & Francis.

[13] Studiobinder. (2019, August 29). *Studiobinder.com*. Retrieved from https://www.studiobinder.com/blog/motion-graphic-design-inspirations-trends/

[14] Woolman, M. (2004). *Motion design .* London: RotoVision.