The Foam: a Possible Model for the Motion Graphic Design

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Abstract: This paper discusses the elements of motion graphic design language as a complex system of visual, verbal and sonorous signs, which are simultaneously transmitted and correlated in time and space. Born out of the cinema, the motion graphic design was improved by the television and thereafter the informatics, incorporating the elements of the graphic design. As the technologies of pre-production, production and post-production progressed in the field, a more complex digital audio-visual design could be conceived, enabling an experiment such as the Audio-Visual Foam Model – the main object of this research to be done. It consists of an immersive and interactive 3D installation where one can experience how these fragile and hybrid elements of language interact between themselves, just like foam bubbles. Entitled “Passion and Violence”, the experiment clearly demonstrates the role played by the motion graphic designer and suggests a contemporary methodology for working with this audio-visual design.

Keywords: audio-visual design; multimedia interface; motion graphic design; audio-visual semiotics

Introduction

In cinema, television and Internet, the still image that is photography earns a sonorous state, as there are dialogues, music and noises added to it. The image that was once static is now fluid, and because of that new meanings and relations can be established, connecting with the viewers: “que, manipulada, emociona mentes híbridas, consubstanciadas em redes de conhecimento, de sentimentos e redes de memórias”\textsuperscript{1} (Santaella, 2007, p.194). This

\textsuperscript{1} “[…] when manipulated, it [the image] touches hybrid minds, consubstantiated in knowledge, feeling and memory networks.” (Author’s translation).

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“touching image” (Aumont, 2005) uses the typical language of the audio-visual field, that is, a language originated from constant interchanges and intersections between images and sounds.

Another aspect of the image in the audio-visual field is the movement it gains. Deleuze (2005) uses the expression “time-image” to describe it, understanding it implies a complex, stratified time, in which we move simultaneously in various plans (present, past(s) and future(s)). This happens not just because we get our memories and expectancies to arise, but also because the cinema – and even the audio-visual as a whole –, insisting on the length of events, makes us actually feel the time passing itself (Machado, 2009).

Taking the same approach, Walter Murch (2004) believes there are two dimensions of the passage of time in the audio-visual field: the horizontal one and the vertical one. In the horizontal dimension, the visual and sonorous events follow each other in a linear, analogue way. In the vertical one, on the other hand, they happen at the same time, in layers. Combined, these two dimensions form various networks, intersecting the linear and the non-linear occurrences to form a liquid and hybrid language.

Nowadays, thanks to a collaborative work and the constant development of new software and equipment, the interaction between these audio-visual elements can be explored in infinite ways. The technology invites the user to experiment new possibilities of content creation that are, at times, more real than the actual reality.

Figure 1  The Foam Model at M.I.D.E.N (Michigan Immersive Digital Experience Nexus – University of Michigan).
Therefore, assuming that the digital audio-visual design is composed of hybrid elements of language (verbal, visual and sonorous ones) that can be arranged in unlimited ways, it is only natural to say that the outcomes of these relations are mutant ones. Any kind of modification in these arrangements will be unique, but also unpredictable, as it generates new possibilities of interaction between the elements. This condition creates a rich, fragile and multifocal structure similar to that of a foam, in which every single bubble can appear or disappear at random. Because of the volatility and the complexity it suggests, the foam was thus chosen to be the model of study of this research, in which the elements of the audio-visual language correspond to the foam’s bubbles.

This model – the Audio-Visual Foam Model, as it was called – is based both on Peter Sloterdijk’s Spheres Theory (2009) and Lucia Santaella’s studies on semiotics of language (2005). It was developed in 2014 during a Sandwich Doctorate scholarship at the Stamps School of Arts and Design – University of Michigan and takes the form of an immersive 3D installation.

**The Hybrid Language Foam**

The “hybridity of languages” (Santaella, 2005, p.24) that form the audio-visual design make it as volatile and mutant as the world of the living. If, at first, they lose the stability and firmness provided by the flat media, the graphic elements can now interact with movement, sounds and other “invisible” elements such as the narrative, the montage and the metaphors, creating new kinds of content. Using the foam’s bubbles analogy, it is as if the old bubbles incorporated the new ones, thus growing and increasing their life expectancy. The audio-visual design elements work pretty much the same way, as they act simultaneously and don’t have a central cell (referring to Peter Sloterdijk’s line of thought).

**A Common Axis between Matrices**

This project never aimed to establish a precise parallel between the audio-visual design and the Foam Model, but to suggest a possible comparison of these two systems. If we assume there is simplicity of complexity (Deleuze, 1995), any parallel made with the audio-visual design – a rhizomatic and pivotal structure – can be considered relevant and plausible.

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1 Foam is constantly changing its structure in order to better allocate its cells and provide them stability. Inside these chaotic structures, the new bubbles pop inside the “old” and bigger bubbles, which grow in volume and are then capable to live longer (Sloterdijk, 2009, pg.43). The video “Zero Gravity Water Bubbles” (available at <https://goo.gl/CcDd1K>) illustrates this mutant condition.

2 According to the German philosopher, the world isn’t structured in a mono-spherical way, but in a multi-spherical one. This requires a new vocabulary for the contemporary discourses, one that expresses the volatile relations of the liquid and unpredictable substances that constitute our lives. Sloterdijk’s theory is useful here because it helps us understand the overlap of languages that takes place in the audio-visual design. That is, a set of languages that, without losing their identities, are related in a complex but at the same time fragile way – just like the bubbles. And it is precisely this fragility that grants beauty and delicacy to the whole set. Sloterdijk’s ideas on this particular issue can be found in the last volume of the trilogy *Spheres Volume III: Foam*.

3 When three bubbles get in contact, an angle of 120° is formed between their sides, defining what we call a “Plateau border” or “Plateau Channel” (according to Plateau’s laws).
In terms of semiotics, when a sound is added to an image, it acquires a new meaning in its firstness level and, after that, in its secondness level. A vivid red combined with a sharp, piercing sound abandons its material character (firstness) to be associated with blood and a pointed metal (secondness). In a third stage, it might insinuate the sharp cut of a blade (thirdness).

Video 1  The Movie Seven, from Steven Spielberg, is a good example of the interaction between visual and sonorous elements. Link to the movie’s opening credits: <https://goo.gl/yv4isY>.

Taking that to the foam’s structure, whenever a bubble gets in touch with another bubble, new and irregular dimensions arise, carrying within them a great set of perspectives. Nonetheless, even if this union generates a more complex system, one cannot forget its individual parts – each of the bubbles or, in our case, the various elements of the audio-visual language –, for they are indispensable to understand the structure as a whole.

Figure 2  The foam’s structure (retrieved from <http://goo.gl/BpM1A7>).
Furthermore, even if each of these elements lose their original shape, it is also true that this new condition – a fragmented and mutant one, just like Mandelbrot’s fractals (1997) – creates a new significance. Therefore, we should not lament the fragmentation brought by the digital technologies, as it provides a new set of interpretations to the audio-visual design.

All in all, since this research doesn’t justify itself in a mere theoretical, contemplative way, we can now focus on how the Foam Model was actually conceived and put to test, investigating its creative process\(^1\). The whole experiment intended to bring forth an aesthetic experience by deconstructing and then reconstructing the relations between the foam structure and the audio-visual design languages. The process of meta-design (Moraes, 2010) has been an important method during this pursuit, in which every stage was characterized by a great set of questions, just like Bairon suggests:

“[...] no mundo das espumas o perguntar define o pensar. Perguntar significa suspender todos os prós e contras.”\(^2\) (Bairon, 2010, p.21).

There is no linear method that can accompany the act of asking, because asking presupposes a knowledge that is not known (Hillis, 1999 apud Bairon, 2010).

**The Foam Model: An Audio-Visual Design Installation**

As presented before, the basis for the experimental project was the Audio-Visual Design Foam Model, which assumed, in the end, the form of a 3D installation. This installation was designed to take place in a Virtual Reality (VR) space commonly known as “CAVE\(^3\)”, where a computer is constantly generating tri-dimensional and stereoscopic images and monitoring the user’s geographical position in space. The experiment was developed in 9 months during an International Doctorate Program with a CAPES/Fullbright Scholarship at the Stamps School of Arts and Design – University of Michigan. It was conceived as part of the Doctoral Thesis defended in December 2014 at the School of Architecture and Urbanism of University of São Paulo, which goes by the name of “The Foam: a Possible Model for the Elements of the Audio-Visual Design Language and its Relations”.

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\(^1\) During the DRS2016 presentation, a Mobile Virtual Reality Headset (http://www.beenoculus.com/en) will be available for the participants to experiment the immersive and interactive 3D installation.

\(^2\) “[...] in the foam world, the asking defines the thinking. Asking means suspending all the pros and cons.” (Author’s translation).

\(^3\) The name “CAVE” (Cave Automatic Virtual Environment) is actually property of the University of Illinois, who, in 1991, conceived this VR space in its Electronic Visualization Laboratory (EVL). In the case of University of Michigan, their VR space is known as “M.I.D.E.N” (Michigan Immersive Experience Nexus).
The Concept behind the Foam Model

In her book *Matrizes da linguagem e pensamento* [Matrices of Language and Thought], Lucia Santaella (2005) categorizes language in three matrices: the sonorous one, the visual one and the verbal one, each of them represented by a specific axis. For the sonorous matrix, a syntax axis; for the visual matrix, a form axis; and for the verbal matrix, a discourse axis. These three matrices and their respective axes are what support the Audio-Visual Design Foam Model. They served as the main guides for the whole creative process and execution of the experiment, helping to build, analyse and improve the Model in a dynamic way. At each stage the system was rethought aiming a better balance between the three matrices. As a consequence, the installation could get consistent in itself.

Taking that into consideration, in order to build this experiment, a very particular set of pictures and sounds was selected, all of them directly related to what Brazil was getting through during the 2014 Fifa World Cup. There was an overall suffering permeating our passionate country, a suffering brought by violence in different forms and levels. What this set of images and sounds does is gather these emotions in a narrative, transmitting how the various Brazil’s regions/cultures were dealing with the issue – like a liquid that keeps all the bubbles of a foam united. In this great mass, all the facts, speeches, pictures, songs and textures are thus translated into poetry, innocence and passion.

That being said, we now present the six stages – A, B, C, D, E and F – in which the experiment was developed.

**Stage A: Planning**

The first ideas on how to structure the Foam Model included dividing it in three axes (the three matrices of language), which would all be connected by the bubbles forming the Foam.
Given the primordial state of the sonorous language – which is under the firstness domain –, the entrance to the installation would be done by the sonorous axis, whose surfaces wouldn’t have any images. The first bubble would be 100% opaque and filled with noises, while the other bubbles would be 50% opaque and carry instrumental sounds and voices.
(this way, bubbles in distant layers could be seen). The next set of bubbles would be translucent (more instrumental sounds and noises), followed by a bubble carrying sounds of voices and surrounded by other bubbles filled with written poems and voices reading them out loud.

As for the visual axis, three bubbles filled each with a primary colour of light (the RGB system) would grant unity to the set. Connected to them would be images of both urban and rural scenes, which, by their turn, would be linked to two other groups of bubbles: one with people expressing themselves without gesturing and another one with people dancing (therefore using gests). In another bubble, still connected to the visual axis, there would be images of nature (as a way to explore the many visual textures).

Finally, for the verbal axis, the bubbles would either be filled with some kind of speech – poetry and dialogues, for example – or with typographic images such as written texts and concrete poetry.

By building the model this way, the goal was to generate a transparency between its elements (the sounds and the images, whether formal or textual) as the user navigated through the Foam, establishing himself new relations, textures and layers of significance. This navigation would be the one to bring formal coherence to the Model, since this was not a traditional audio-visual work. After all, these elements – movement, rhythm, passage of time etc. – are basic elements of the audio-visual language.

**Break Time: Reflections and Meta-project**

This first proposal soon revealed many inconsistencies and technical limitations. In the first place, the idea of an entrance wasn’t interesting at all to the experiment purposes. If the goal was to grant flexibility and diversification to everyone exploring the installation, an opaque entrance bubble wouldn’t let this happen, blocking the view of the many different layers – the one thing that would keep the users navigating through the Foam and help them build a narrative.

Therefore, aiming for a more coherent system, a structural decision was taken regarding the Foam. From then on, the bubbles would be built using the dodecahedron’s form, in which every face would be filled with images, rather, plain and translucent photographic references ("the bubble’s film") through which the viewer’s eyes could navigate freely. By doing so, a great set of visual readings could take place simultaneously, in layers, so as to generate new scenarios. That is to say, the same materials would be able to produce many different outcomes. Furthermore, it would be easier for the users to explore and find their way through the Foam, since the different colour, texture and sound layers would arouse their interest. Choosing where to go and how long to “stay in each sound”, they would command their own immersive experience, taking care of the “movement” element as well.
Another decision was to explore each of the three language axis in nine sub-modalities, thus demonstrating the potential relations and arrangements between sounds, visual forms and verbal discourses.

As for the passage of time, adding music to the experiment solved the issue, while the spectator took care of the movement using an Oculus Rift™.

Figures 10-11  Lateral and perspective views of the foam’s structure in Stage A. Each chromatic set would be treated according to its respective axis (verbal, visual or sonorous). The bubbles’ sizes refer to their “purity” level.
Figure 12 Lateral view of the Model in its final stage (image taken with Autodesk3DMax).

Stage B: Dialogues and Experimentations
Once the Foam’s structure and the guiding concepts were defined, it was time to develop the elements that would figure in the Model. One of them was the narrative.
Just like the general audio-visual works, the audio-visual design requires a common thread, something that grants it coherency. In other words, besides sonorous and visual solutions, the Foam Model needed a script. As mentioned earlier, the chosen theme for this narrative was “Football in Brazil: Passion and Violence”, referring to what the country was experiencing moments before and during FIFA’s 2014 World Cup: a general anxiety mixed with acts of violence towards many football team supporters and popular manifestations against the event. By selecting this theme, not only the experiment’s concept would be defined but a metaphoric scenario would also be achieved, representing Brazil’s atmosphere in that particular moment.

Accordingly, in the search for reference images\(^1\) and sounds, the following themes were used:

- Football;
- The Brazilian people;
- Colours;
- Urban and rural scenarios;
- Nature;
- Written language;

\(^1\) Photographers and journalists authorized the use of their images for academic purposes. Christopher Pillitz, an Argentinian photographer settled in England, also let some of the pictures presented in his most recent book, *Brazil: The Beautiful Game*, be used in the experiment.
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- Music;
- Noises;
- Oral language;
- Contrasts;
- Textures;

Besides each and every form of violence and passion.

*Figures 14-20*  
Samples of the reference images used to build the experiment.
Another important aspect at this point was solving the three primary colours’ representation, both in theoretical and practical terms. Assuming they are the basic colours forming each and every image, how would we represent them as individual concepts, as unique bubbles that had nothing to do with the images contained in them? Moreover, if the idea was having a mutant scenario defined by the user’s point of view, where a certain “filter” could completely modify the project’s visual quality, the colour bubbles would need to be revisited.

**Figures 21-23**  Preliminary studies on the foam’s structure using the reference images and the coloured bubbles.

**Figures 24-25**  Studies on the Model’s proportions and scale.

**Stage C: Selections**

Since we are constantly interpreting and signifying the visual world around us, every image carries within it aspects of the verbal matrix. This condition enables new descriptions, relations, narratives and analysis to be created. As a consequence, the images chosen for the Model were, already in their pure state, screaming, shouting ideas. There was no silence in them at all, no blank space. And the sounds weren’t even added yet! What we had by
then was a pretty disturbing, inefficient syntax. There was too much violence for so few passion.

Figures 26-28  Editing process of a Christopher Pillitz’s photo (discolouring, crop, graphic synthesis and saturation of red).

Figure 29 Sketches for the visual, verbal and sonorous composition of each set.
Stage D: Revaluations

“O metaprojeto, enquanto metodologia da complexidade, pode ser considerado o projeto do projeto, ou melhor, o design do design.”¹ (Moraes, 2010, p.25).

As time passed by, the intimacy with all those elements grew, and so did the perception of what each image’s essence was and how they interacted between them. It was getting clearer how to assign a significance to that great set of visual and sonorous forms.

![Figures 30-31](image)

In the first sketches, the bubbles’ sets were conceived in a linear narrative, an idea that was soon abandoned in order to give the users freedom to move.

After analysing and revisiting the initial proposals for the Audio-Visual Foam Model, the results were finally translated into new experimentations, setting the beginning of Stage D. It was necessary to achieve a synthesis of the concepts and elements forming the Model, turning it into a coherent system. In the audio-visual works, this is usually done by the montage, an element at first invisible to the viewers, but crucial to the work’s execution. Comparing it to the foam’s structure, this would be equivalent to the liquid permeating every inch of the foam and keeping all the bubbles together, even if hidden behind them. This is precisely what makes the audio-visual design a complex process, since we don’t actually “see” or “hear” what is being created, that is, the tensions inherent to the audio-visual work. After all, there is no narrative without conflict (Santaella, 2005).

¹ “The meta-project, as a methodology for the complexity, can be defined as a project of the project itself, rather, a design of the own design.” (Author’s translation).
Taking that into account, a possible solution for the Model was to create a one and big “background” bubble that settled the experiment’s physical limits, helping the users to navigate through the installation. Other ideas also came to mind concerning this matter, such as a coloured “bubble belt” forming a continuous background or a bubble of big proportions covered by a single 360°-image.

Figures 32-37 First sketches of the foam’s edges (above). The colours blue (“azul”) and grey (“cinza”) were chosen as a reference to the sky and the city’s concrete, suggesting a dichotomy between nature and city. Below, reference images for the “blue” and “grey” edges and photomontages applied to the bubbles’ structure.
In addition to that, another strategy was adopted for building the Model’s structure: every set of three bubbles would now have the three language axis represented in it.

Regarding the sonorous aspect, the issue was always considered having in mind its importance to the audio-visual work. According to Michel Chion (2008), because of their expressive and informative character, the sound “adds value” to the images. Sometimes, when these two elements are successfully connected, the sound even seems to go unnoticed, as if it had always been there. Referring Chion, “that sound merely duplicates a meaning which in reality it brings about, either all on its own or by discrepancies between it and the image.” (Chion, 1994, p.5).

To select which kind of sounds would figure in the Model (common and natural noises, Foley-like sounds\(^1\), dialogues and music), three parameters were used: the syntax of random events (the act of “feeling” in itself, in which the sounds can keep our interiors moving and establish counterpoints between joyful and melancholic tunes); the syntax of sonorous body (in which voices, instruments and sonorous textures cause different reactions in our bodies, as if the sound penetrated our interiors through the diaphragm); and the syntax of conventional music (a delight for the more sensitive ears).

In step with the new proposal for the Model’s structure, the idea was to have a specific sound representative – three of them, in total: one for music (type 1), another for noises (type 2) and one more for speech/dialogues (type 3) – at every set of three bubbles. By this arrangement, equivalent sounds wouldn’t touch or get overlapped.

In the first sketch, 27 different sounds were conceived. Assuming, though, there would be a total of nine sets of three bubbles each and that each of these bubbles would represent one of the three language axes (sonorous, visual and verbal), this would cause a disproportion in the whole system. In other words, the higher number of sonorous representatives would get mixed.

Therefore, the scheme was rebuilt in order to achieve a total of nine sounds (from three base sounds\(^2\)), as shown in Table 1.

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1. Jack Foley was known to create sound effects while watching movies’ excerpts in an absolutely silent recording studio.
2. Human voice, music and sound effects.
Table 1  Scheme for the Model’s sounds considering the three bubbles’ sets previously conceived.

<table>
<thead>
<tr>
<th>Sound/</th>
<th>Type 1</th>
<th>Type 2</th>
<th>Type 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Music</td>
<td>a</td>
<td>b</td>
<td>c</td>
</tr>
<tr>
<td>Noises</td>
<td>d</td>
<td>e</td>
<td>f</td>
</tr>
<tr>
<td>Voices</td>
<td>g</td>
<td>h</td>
<td>i</td>
</tr>
</tbody>
</table>

Figures 40-41  On the left, sketch of the sonorous sets’ basic structure (already considering the new number of sounds). The letters refer to the sound connecting three bubbles together.  On the right, sketches of each sound’s range zone in every set of three bubbles.

At this point, aiming a synthetic system, the criteria for editing the visual and sonorous elements included their inner strength, emotion, rhythm and plot, using the minimal to express their maximum. The sonorous axis then revealed itself to be a central part in this process, helping to maintain each set’s unity.

The primary colours, in their turn, placed between the bubbles, would take the role of the “Plateau channels”, also called “Plateau borders” in the Foam, demonstrating how they could function as a language in the audio-visual field. Depending on where the user was, he would see the images through different colour filters, once the three colours of light would be mixed.

In the end, this would also determine the experiment’s physical limits, helping the users to know where the course – and therefore the installation – ended. At first, conceived as
segments of curves, the colour bubbles weren’t doing their job efficiently. Now, as whole bubbles, they could define an enclosed space for the Model.

Figures 42-44  Sketch and rendered images of the RGB colours working as Plateau’s Channels in the Foam Model.
Stage E: Post-production

Referring back to section 3.2, it wasn’t interesting for the experiment’s purposes to have a fixed entrance. To solve this matter, a sonorous arrangement was settled: at every three bubbles’ set, its sound representative would be located in a specific coordinate, which would indicate whether the user was close to it or not. The sound would be played in a looping, varying its intensity according to where the person was placed: if close, the volume would be louder; if distant, the sound would get lower, eventually vanishing. Only one music would be located in the centre of the installation, playing the whole time. It would hardly be heard when overlapped by the other sounds, but it would be clearly audible when alone. As such, this one music would integrate all the bubbles – the audio-visual design elements – together, reinforcing the passage of time.
Finally, for the Stage F, the final results will now be presented.

**Stage F: The Final Stage**

At each three bubbles’ set, the first thing to be seen is a synthesis scheme with every image and sound used (and its respective authors and fonts). The tables below summarize these schemes, presenting the three reference images (A1, A2, A3, B1, B2, B3 etc.) used to build the bubbles in each set and which sound accompanied them (A.S, B.S, C.S etc.).

*Table 2 Set A – Images and Sounds*

<table>
<thead>
<tr>
<th>Image/Sound</th>
<th>Author</th>
</tr>
</thead>
<tbody>
<tr>
<td>A2. BOPE in action</td>
<td>Urbano Holanda, image ID 883680  <a href="http://www.freeimage.com">www.freeimage.com</a></td>
</tr>
<tr>
<td>A3. Rocinha (favela)</td>
<td>Christopher Pillitz</td>
</tr>
<tr>
<td>A.S. “Roda de Samba”</td>
<td>Reinhard Meissner (recording)</td>
</tr>
</tbody>
</table>

Figure 47 The colours vary depending on the angle the users position themselves.
### Table 3  Set B – Images and Sounds

<table>
<thead>
<tr>
<th>Image/Sound</th>
<th>Author</th>
</tr>
</thead>
<tbody>
<tr>
<td>B1. Copacabana Beach</td>
<td>Victor Santos/image ID 965702</td>
</tr>
<tr>
<td></td>
<td><a href="http://www.freeimage.com">www.freeimage.com</a></td>
</tr>
<tr>
<td>B2. Rio de Janeiro’s pavements</td>
<td>Cricava Technologies</td>
</tr>
<tr>
<td></td>
<td><a href="http://www.freeimage.com">www.freeimage.com</a></td>
</tr>
<tr>
<td>B3. Close-up of BOPE</td>
<td>Christopher Pillitz</td>
</tr>
<tr>
<td>B.S. Sounds of the sea and the beach</td>
<td>PGSilva (recording)</td>
</tr>
<tr>
<td></td>
<td><a href="http://freesound.org/people/pgonsilva/sounds/182113">http://freesound.org/people/pgonsilva/sounds/182113</a></td>
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### Table 4  Set C – Images and Sounds

<table>
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<tbody>
<tr>
<td>C1. Police/young people</td>
<td><a href="http://www.anonymousbr4sil.net">www.anonymousbr4sil.net</a></td>
</tr>
<tr>
<td>C2. Avenue’s asphalt</td>
<td>Joao Trevisan/image ID 1117091</td>
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<td></td>
<td><a href="http://www.freeimage.com">www.freeimage.com</a></td>
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<tr>
<td>C3. Police/journalist</td>
<td>Rodrigo Paica/RCPI/Folhapress</td>
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<tr>
<td></td>
<td><a href="http://www.folha.uol.com.br">www.folha.uol.com.br</a></td>
</tr>
<tr>
<td>C.S. “Tu vai sentar quando eu mandar”</td>
<td>Mc K9/Dj Edy</td>
</tr>
<tr>
<td></td>
<td><a href="https://soundcloud.com/nanyeloisa22/sets/dj-edy">https://soundcloud.com/nanyeloisa22/sets/dj-edy</a></td>
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### Table 5  Set D – Images and Sounds

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Table 6  Set E – Images and Sounds

<table>
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<tr>
<td>E1. Poster</td>
<td>NETFLU/Paulo Brito</td>
</tr>
<tr>
<td>“Tem tanta coisa errada que nem cabe em um cartaz”</td>
<td><a href="http://www.netflu.com.br">www.netflu.com.br</a></td>
</tr>
<tr>
<td>E2. Street football</td>
<td>Christopher Pillitz</td>
</tr>
<tr>
<td>E3. A street of blood</td>
<td>ARG/Crop and Drawing</td>
</tr>
</tbody>
</table>

E.S. Children in the water
Reinhard Meissner (recording)
http://freesound.org/people/reinsamba/sounds/20008

Table 7  Set F – Images and Sounds

<table>
<thead>
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<td>E.S. Children in the water</td>
<td>Reinhard Meissner (recording)</td>
</tr>
<tr>
<td></td>
<td><a href="http://freesound.org/people/reinsamba/sounds/20008">http://freesound.org/people/reinsamba/sounds/20008</a></td>
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### Table 8  Set G – Images and Sounds

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<td>G1. Waterlily</td>
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</tr>
<tr>
<td>G2. Football in the mud</td>
<td>Christopher Pillitz</td>
</tr>
<tr>
<td>G3. “Metafavela”</td>
<td>Christopher Pillitz</td>
</tr>
</tbody>
</table>

### Table 9  Set H – Images and Sounds

<table>
<thead>
<tr>
<th>Image/Sound</th>
<th>Author</th>
</tr>
</thead>
<tbody>
<tr>
<td>G.S. Forest sounds</td>
<td>Reinhard Meissner (recording)</td>
</tr>
</tbody>
</table>

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### F1. Sunset
Marina Avila/image ID 1430035
www.freeimages.com/profile/donzeladef

### F2. Poster “Tem tanta coisa errada que nem cabe em um cartaz”
NETFLU/Paulo Brito
www.netflu.com.brw

### F3. Ball with no children
Author’s intervention/Mask applied to a picture

### F.S. Sounds of randomness (SP)
RFAche (recording)
http://freesound.org/people/rfhache/sounds/96037

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The installation course happens as follows:

Christ the Redeemer looks down and embraces a “favela” (slum) that dances innocently in a “Roda de Samba” (people gathered in a circle to play music). A Special Police Operation Battalion (BOPE, in Portuguese) suddenly appears to “protect” the society, and we then jump to a beach full of people enjoying life (in a carefree way). While “Que bonito é” plays in the background, we take a close look at a policeman attacking a journalist, who ends up in many newspapers’ front pages (poor him!). We can even hear the official voices ordering the “overheated” young people to sit down (“Sit down! Sit down! Sit down!”). The angels then speak to us, and their colourful manners hold our attention. A sad one says everything will be fine and gives us his blessing. We continue our course feeling our souls lighter (but in fact what we really want is to stay there forever...). But then the children rolling in the water make us feel deeply ashamed, watching that street full of blood and silent posters. We then enter a violent and cruel uproar shrouded in the supporter’s drum beats and it scares us. Knocked down, we leave it just to find ourselves looking in the eyes of proud and simple boys, whose faces demonstrate a miserable happiness. We then hear a water lily telling its love story to a group of boys playing football – our country’s flag watches them – and to supporters fighting policemen in a grandstand. Exhausted, we end up in the streets, where distant sounds tell us that nothing ever stops. Fireworks invade our ears and we say goodbye to that scenario, at the same time wishing to cry and to be back to it.
Anamaria Galeotti and Clice Mazzilli

Video 3  Young people inside the 3D installation. Available at https://youtu.be/SROMp9R1Ulc

Video 4  Inside the 3D Installation “Passion and Violence”. Available at https://youtu.be/w3KVqLAfq3g
Immersion registers
Figures 48-57 Photographic images taken during the Audio-Visual Foam Model Installation.

Figure 58 Video recorded during the open show of the Audio-Visual Foam Model Installation. It contains all the interviews that were made with the users on the occasion (available at: <https://vimeo.com/passionandviolence/passionandviolence>)._
Final Considerations

“Passion and Violence” could be the name of every motion graphic designer’s creative process in the 21st century, since these two words summarize what is going on in the present and future times: the simplicity of the complexity.

The brainstorming process works pretty much like the immersive experience in the 3D Model Installation, where the foam is constantly dealing with filled and “empty” spaces. If there is something that holds our interest, we detain ourselves in that specific spot. If, on the other hand, something else draws our attention, we go after it even if it defies our “comfort zone”. In any case, we never actually abandon the experiences we just left. We keep in touch with them in a passionate state instead, and this dynamic attitude helps us keep our thoughts connected in our minds. Just like the transparent bubbles and their tri-dimensional overlaps, we, too, navigate through transparent layers of events, combining memories, music and other people’s voices, for example, to form a complex and hybrid narrative – a complex and hybrid language, that is. And so we immerse in a design of relations.

Hopefully, this experimental project will be able to help other audio-visual designers from the present (and possibly the future), who are constantly dealing with “violent” creative processes that transform and rip apart barriers. Among the alternation between past and present, between new ideas and old statements, passion must be the one to overcome violence.

“[…] the sounds are really beautiful and beautifully layered […] the transparency of imagery brought it to the complexity of the narrative […] for me it was really amazing go through different sounds and there is something about imagery and the transparency of the bubbles that works very beautifully with the immersive experience. The imagery is not flat as just a photograph, […] it is not an experience as just photograph but now it is actually something vibrant and came to life.”
(Multimedia artist Natasa Prljevic’s declaration after experiencing the 3D Foam Model Installation).

Life. This is what a designer offers to a spectator using the elements of motion graphic (audio-visual) design language.

References

Book references
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5.2 Magazine and Newspaper References


5.3 Movie References

5.4 Image References
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<http://on.rt.com/q3h6p1> (Accesed 8 Nov. 2015).
<http://tinyurl.com/o4mxepb> (Accesed 8 Nov. 2015).
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