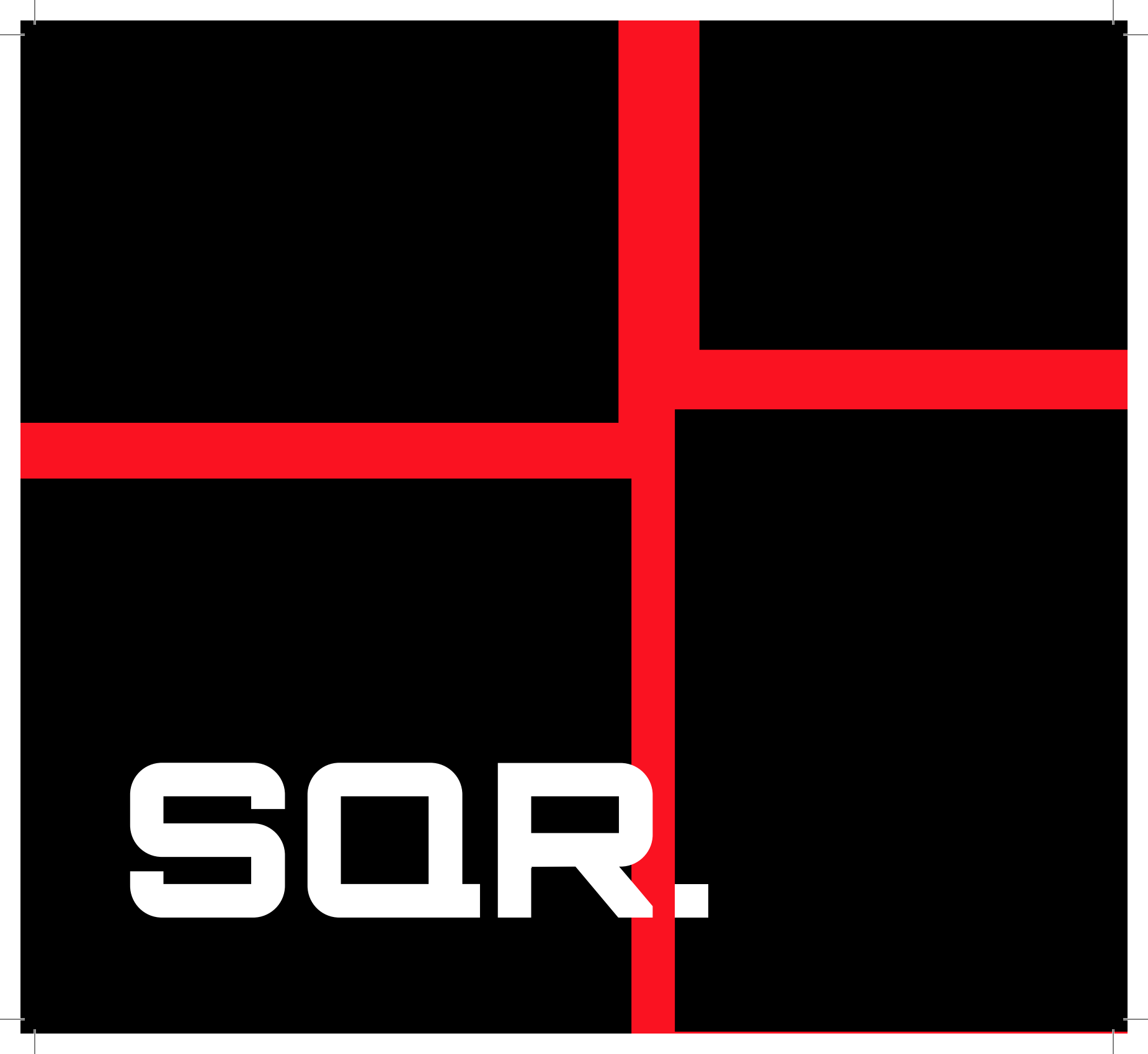
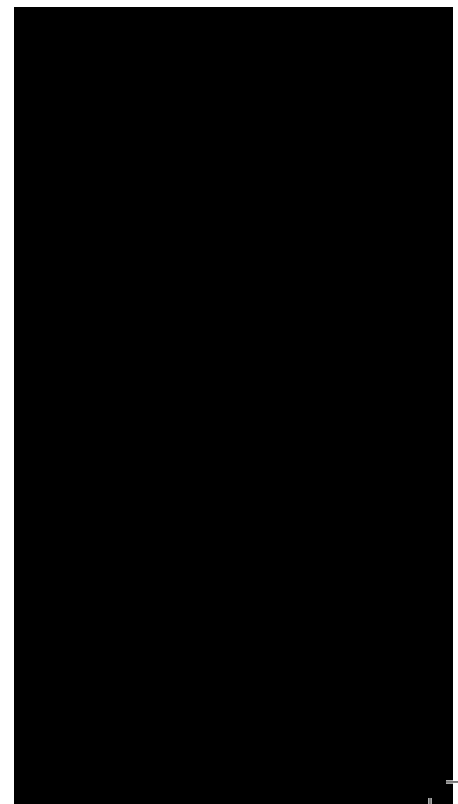


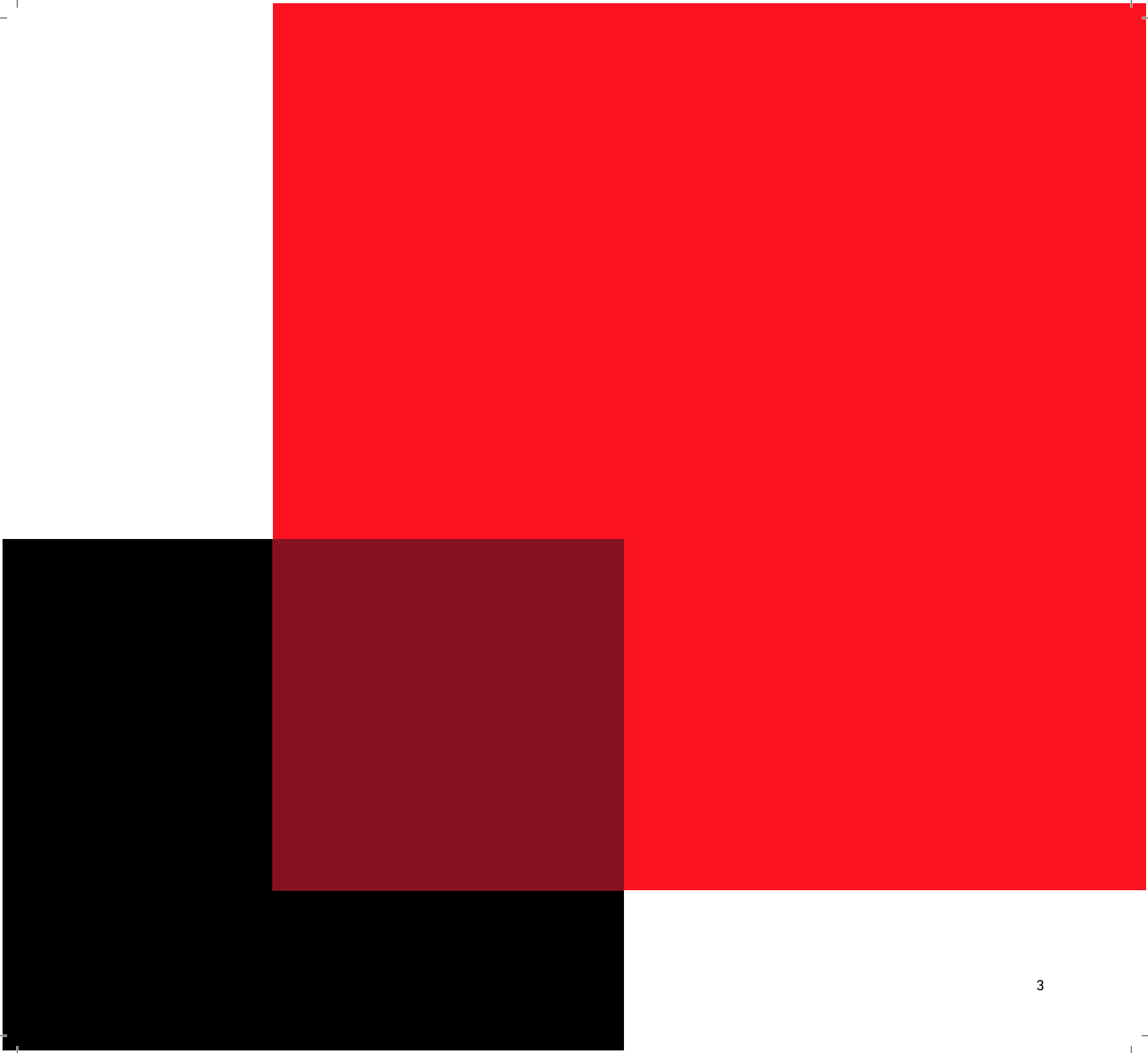
The logo features a black square background. A thick red cross is centered, with its arms extending to the edges of the square. The letters 'SQR' are written in a bold, white, sans-serif font in the bottom-left quadrant. A small white dot, acting as a period, is positioned to the right of the 'R', partially overlapping the vertical red bar.

SQR.

About the project

Music visualisation in the Audiovisual Design course serves as a practical project in which a range of skills are brought together and expanded to include the parameters of time and space. The aim is to develop the ability to translate auditory stimuli into visual form and to communicate them. To this end, a behaviour- and principle-based drawing system constituting a visual language for dynamic media and interfaces is to be developed.





Contents

- 01 Music Research
- 02 Structural Analysis
- 03 Notation
- 04 Morphological Box
- 05 Character Building
- 06 Final Concept
- 07 Project Poster
- 08 Project Reflection





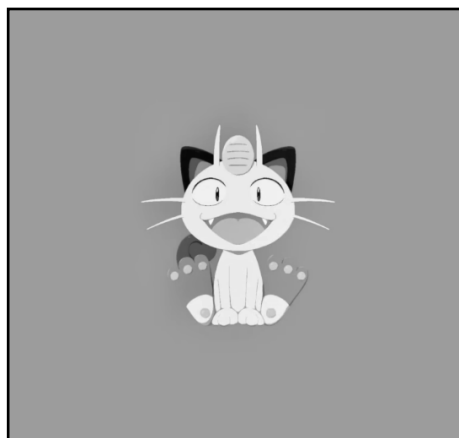
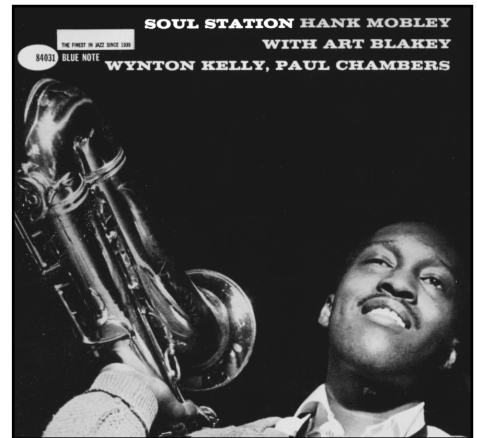
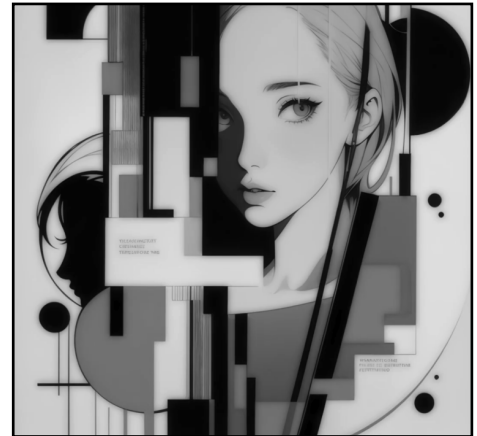
Music Research

- 1.1..... Research and Genres
- 1.2..... Making Audio visible
- 1.3..... Free Association
- 1.4..... Situational Methaphor
- 1.5..... Moodboard
- 1.6..... Semantic Differential
- 1.7..... Song Decision

01

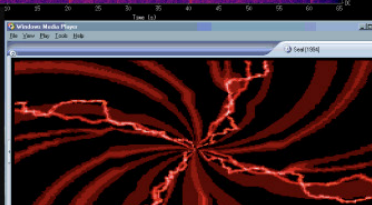
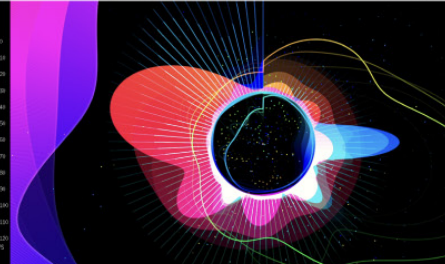
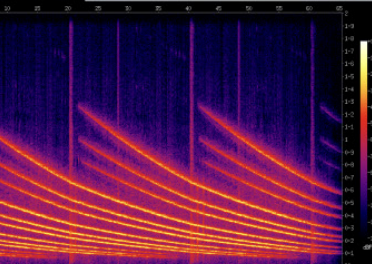
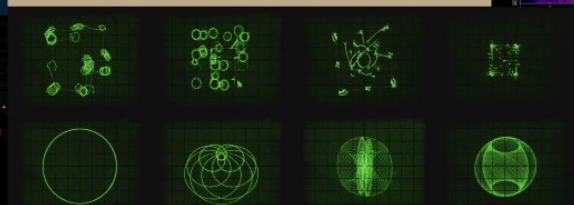
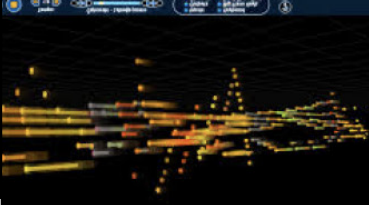
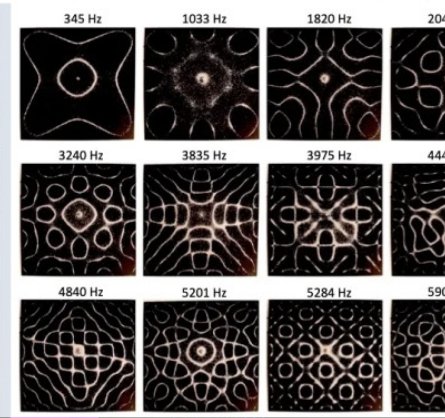
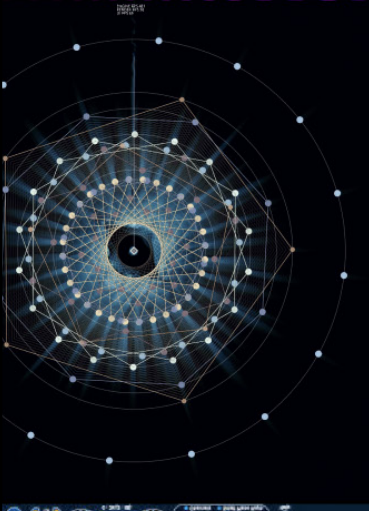
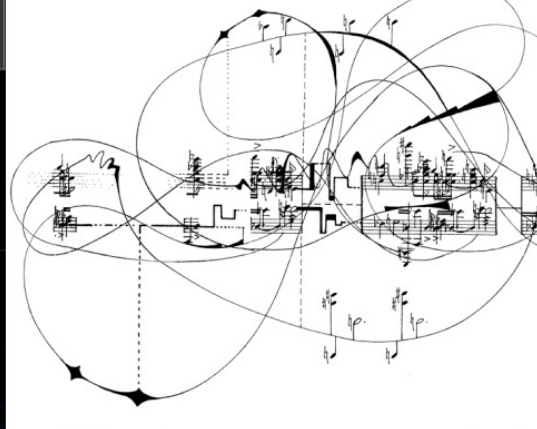
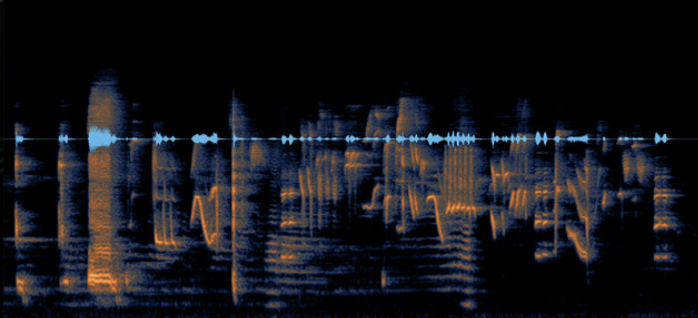
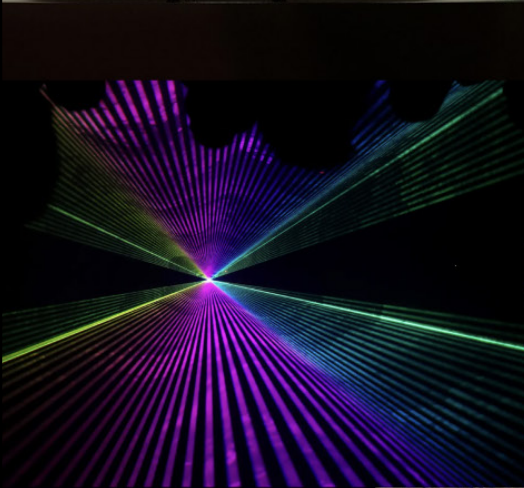
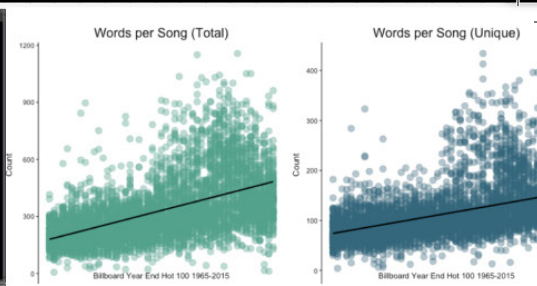
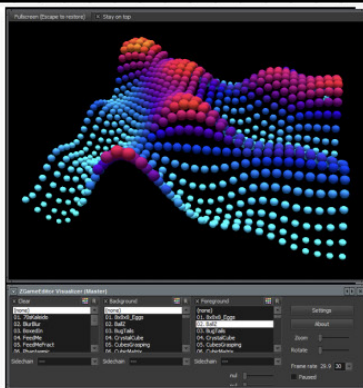
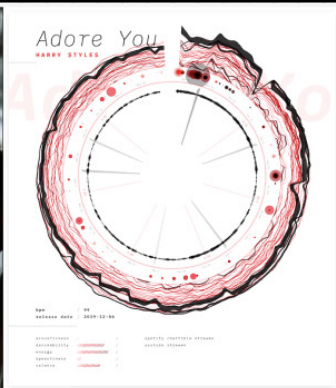
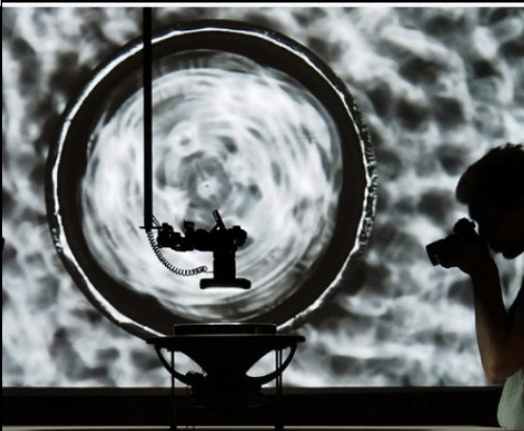
Research and Genres

To delve into the topic of music and audiovisual design, we first analysed various genres and considered what criteria a song must meet to work for this project. The song should have clearly distinguishable instruments, a clear arc of tension, and both an intro and a outro. Based on these criteria, each team member selected songs, which we then evaluated together. During this process, we went through several rounds, repeatedly re-evaluating and comparing them. Towards the end, we had a short list of around nine songs. We examined these more closely and narrowed it down to two songs: 'Teal Orbit Walk' by Full Volume Laboratory and 'Init' by Nine Inch Nails.



Making Audio visible

In parallel with our research into genres and musical styles, we investigated and analysed various ways of visualising music and sound. Both physical and digital implementations have provided initial insights into how we might approach the project. This also enabled us to assess the feasibility of our favourite songs and evaluate them accordingly. Furthermore, it allowed us to gather initial associations with the songs.



Free Association

Whilst exploring the two songs, each team member created a word cloud of associated words. We used this technique to generate initial visualisation ideas and to test which song would inspire more ideas and possibilities for development in us. The image on the right shows a word cloud comprising all four word clouds that were created, which weights the most frequently mentioned words and displays them accordingly in a larger size. This stage of the process forms the basis for the situational metaphors and has helped us to develop story ideas for both songs and to delve deeper into their stories.

Gewitter /
dunkle Wolken
Verfolgungsjagd
Regen
 Adrenalin
 Herzschlag
 Gewinn oder Verlust?
 Kampf
 Helden
 Zukunft
 Wem kann ich trauen?
 Stromspannung
Weltuntergang
 Spannung / Anspannung
 schwer
episch
 bedrohlich
 beobachtet fühlen
 dunkle Schatten
 Melancholie
 ohne Trigger / Ausbruch
 → Kein Drama, eher stille
 Unnatürlich
 nachhallend
 Akzeptanz
 des Geschehenen
 Erleichterung
 das die Krise
 vorbei ist
 endloses Nichts
 Anspannung
 "Outer Space"
 Lichtstrahlen
 Blau
 Rot
 Orange
 weiß
Neon
 Cyber
 Computerspiel
 Erstarren
 Hypnose
 Atomar
 "Acid Rain"
 verlassenen Landschaft
 Wolken brechen auf /
 ziehen zu
 Freude VS Angst / Gefahr
 gefährlich
 Intranet
 dreidimensional
 spitz / eckig
 Blitze
 Kamerafahrt
 Langgezogene Linien
 sehr dünn, horizontal
 Reingetheo
 Verfolgungsjagd
 Alarmsirene
 schwer und aufgeladen
 Brutmond
 scary
 damp
danger
 opressive
 Explosion / etwas geht auf →
 neuer Raum wird eröffnet
 → evtl. Cyberspace
 spikes
 dirty
 dirty
 brutalist
 lowetios
 mutation
 Ratten / rats
 totalitarian
 harmful
 Große, dunkle Flächen →
 breite, matte Rechtecke
 oder Ebenen
 Leere Zwischenräume →
 viel negativer Raum,
 vielleicht mehr „Nichts“
 als „Etwas“ → Gefühl
 von Außenweltlich
 Schwere Ruhe
 Parallelität
Linien
 Endlosigkeit
 Einsamkeit?
 Isolation?
 Einziger Überlebender
 → schöpft Hoffnung
 Zunehmend
 leer
 resignativ
Netz
 Netz oder Grid
 Digitales Grid
 Morphen
rain
 Rising
 nass / wet
 Beton / concrete
 Verfall
dunkel
dark

Situational Metaphor

For a more abstract method of choosing a song, we went into a situational metaphor, so that we start thinking about the song in terms of visualising it. By thinking about these songs into real-world scenarios, we start to think about what would we do, see and feel in relation to these songs. It also lets us think about the feasibility of the visualisation of these songs.

Section 15

Teal Orbit Walk

Ich mache die Augen auf und weiß nicht genau wo ich bin. Eine Wärme breitet sich auf meinem gesicht aus, doch es sind keine Sonnenstrahlen, die mich erwärmen. Es sind glitzernde, leuchtende Streifen von materie. erste jetzt wird mir bewusst, das mein Körper sich leicht anfühlt. leicht wie eine feder. Ich habe werde knochen in meinem körper noch sonst etwas menschliches. Ich scheine nur aus licht zu bestehen. Ich wabere so dahin, vorbei an etwas das aussieht wie eine Sonne. Vorbei an etwas das mich an wasser erinnert. Ich fühle mich frei, frei von einfach allem. Ich schwebe. einfach so. Ich drehe mich um und sehe es, einen Planeten. meinen Planeten. er sieht so klein aus. ich nehme mir einen Moment und betrachte ihn. Er ist so wundervoll, so einzigartig. Und so groß. größer als ich. größer las mein leben. ein gigant der ewigkeit. Plötzlich macht sich dieses Gefühl in mir breit. In diesem Kosmos, in diesem Netz des Lebens, bin ich lediglich ein Wimpernschlag. Ein Wimpernschlag den ich nutzen muss. Denn die wärme dich ich fühle, ist das Leben selbst.

I open my eyes and don't quite know where I am. A warmth spreads across my face, but it isn't the sun's rays warming me. They are glittering, luminous streaks of matter. Only now do I realise that my body feels light. Light as a feather. I have no bones in my body, nor anything else human. I seem to consist solely of light. I drift along, past something that looks like a sun. Past something that reminds me of water. I feel free, free from simply everything. I'm floating. Just like that. I turn round and see it, a planet. My planet. It looks so small. I take a moment to look at it. It is so wonderful, so unique. And so vast. Vaster than I am. Vaster than my life. A giant of eternity. Suddenly, this feeling washes over me. In this cosmos, in this web of life, I am merely the blink of an eye. A blink of an eye that I must make the most of. For the warmth I feel is life itself.

Section 14

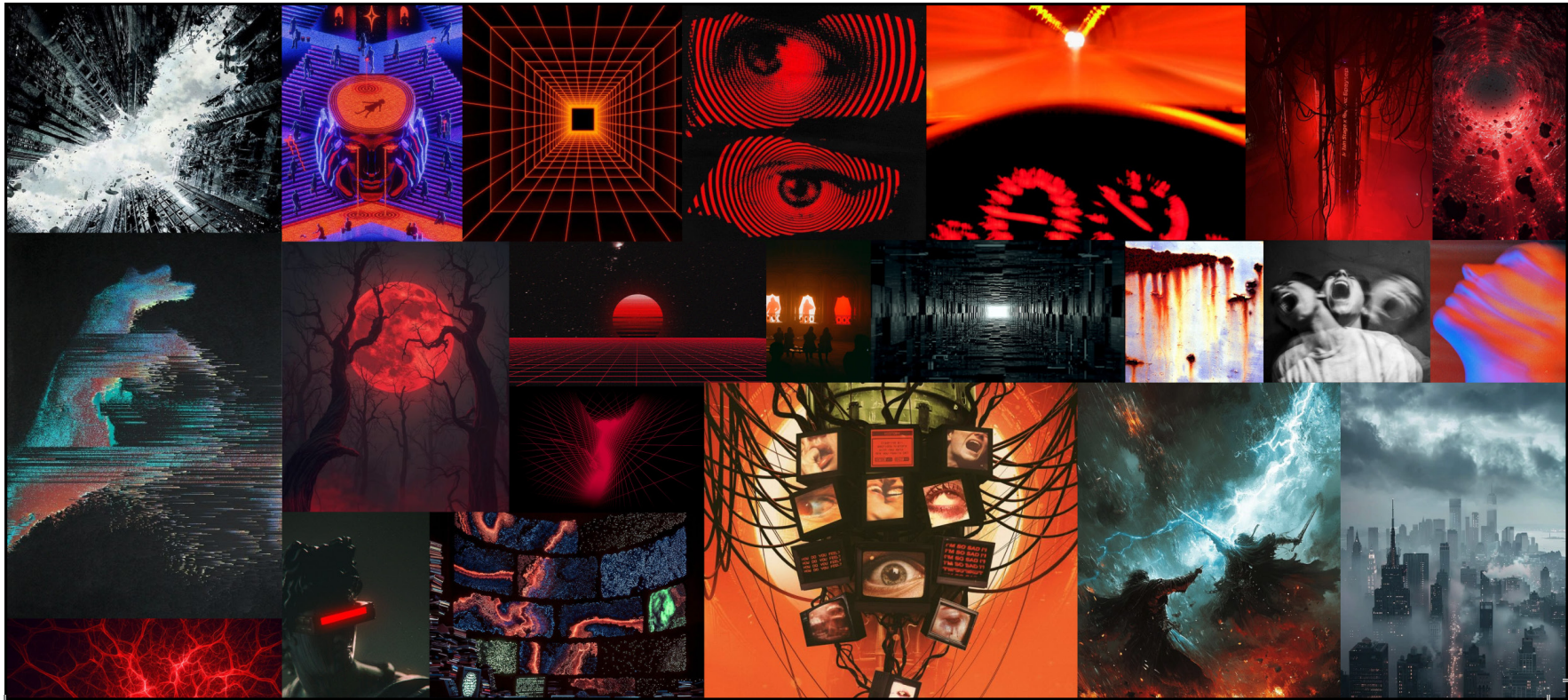
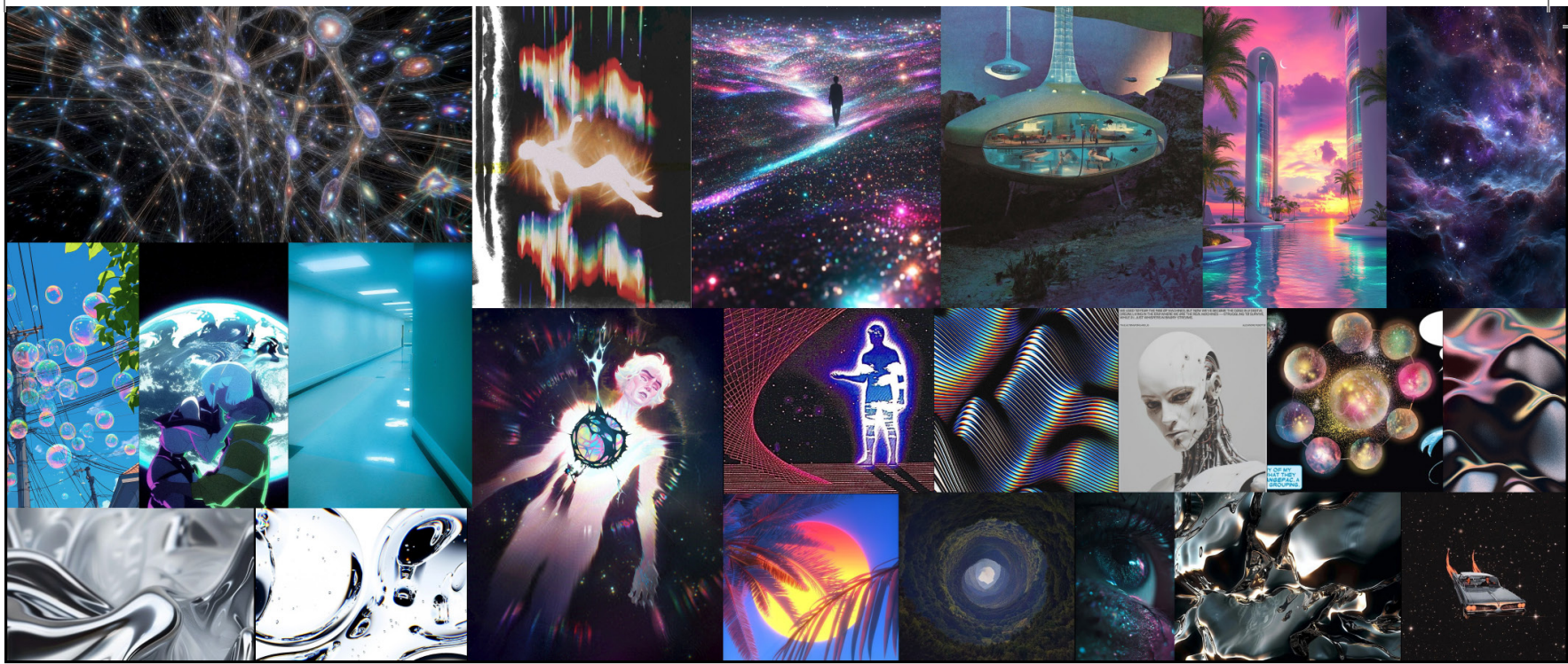
Init

Meine Beine tragen mich, so schnell meine Muskeln es eben zulassen. Die Luft ist voll mit Staub und Rauch. die nachwirkung der explosion. Der Staub erhellt die Straße vor mir ein bisschen und beitet mir Licht in der dunklen nacht, die von roten alarmsiren und Panik erfüllt ist. Die laute Sirene der Katastrophen Warnung hallt noch im Hintergrund. Ich laufe und laufe. So lange bis ich vor Erschöpfung einfach stehenbleibe. Ich sehe mich um, ich habe es auf einen nahegelegten Hügel geschafft. Kilometerentfernt. Ich stehe einfach da, einfach nur da. Ich habe überlebt. Ich bin diesem Wahnsinn entkommen. eine welle der Erleichterung macht sich breit und ich sinke zu Boden. ich fühle mich schwerelos und gleichzeitig so lebendig. ich richte meinengedankenverlorenen blick in die ferne. In dieser ferne, in der gerade mit der aufgehenden geröteten Morgensonne ein neuer Horizont anbricht. ein neuer tag. neue hoffnung.

My legs carry me as fast as my muscles will allow. The air is filled with dust and smoke—the aftermath of the explosion. The dust lights up the street in front of me a little and offers me light in the dark night, which is filled with red alarm sirens and panic. The loud siren of the disaster warning still echoes in the background. I run and run. Until I finally stop out of sheer exhaustion. I look around—I've made it to a nearby hill. Kilometers away. I just stand there, just like that. I have survived. I have escaped this madness. A wave of relief spreads through me and I sink to the ground. I feel weightless and at the same time so alive. I direct my absent-minded gaze into the distance. Into that distance, where a new horizon is breaking with the rising reddish morning sun. A new day. New hope.

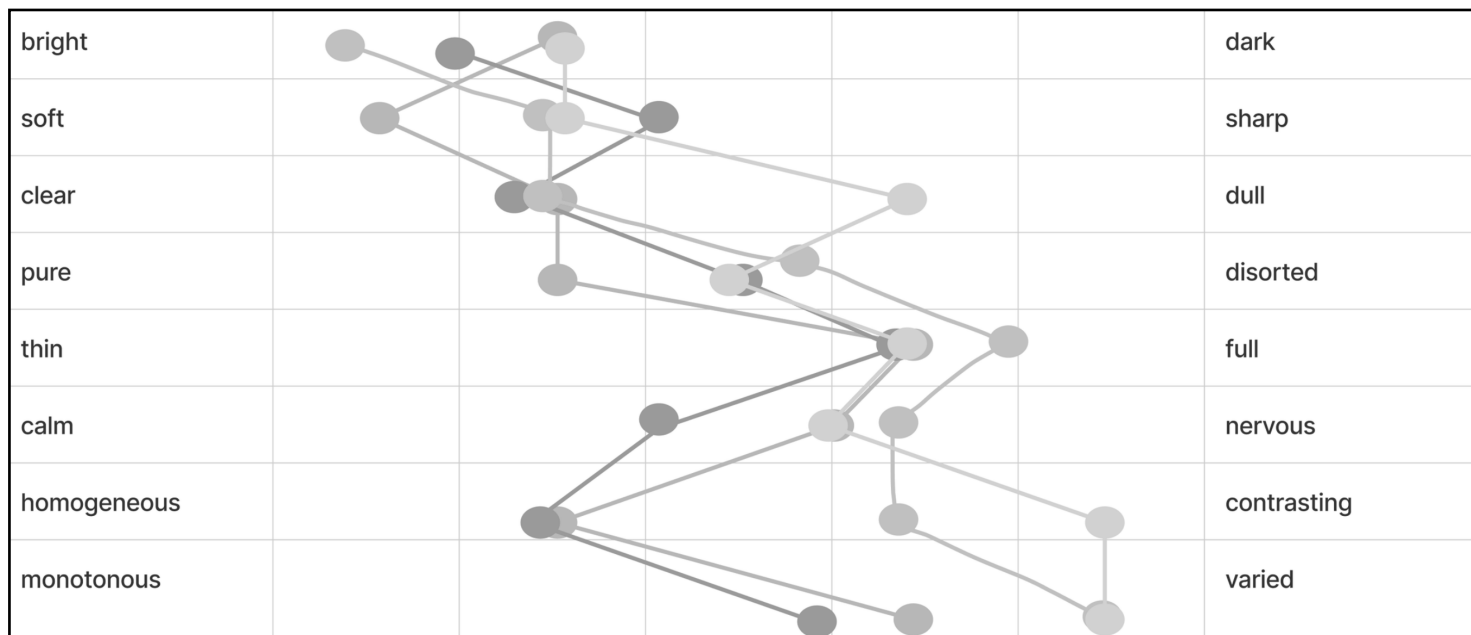
Moodboard

To decide which of the two songs we wanted to use for the project, we started to delve deeper into the songs and their excerpts. One of the ways we did this was by creating a mood board. Each team member made one. This allowed us to find out whether we had all picked up on the same things and were all on the same page. During this process of visual research, it became clear to us that both songs evoke futuristic associations. 'Teal Orbit Walk' depicts, aurally, a friendlier, more utopian future, whilst 'Init' is the exact opposite: a more dystopian, dark and somewhat eerie future. Here, too, you can see that certain colours appear more frequently and are significantly more dominant than others, which has given us a clue as to how the colour palette should look like.

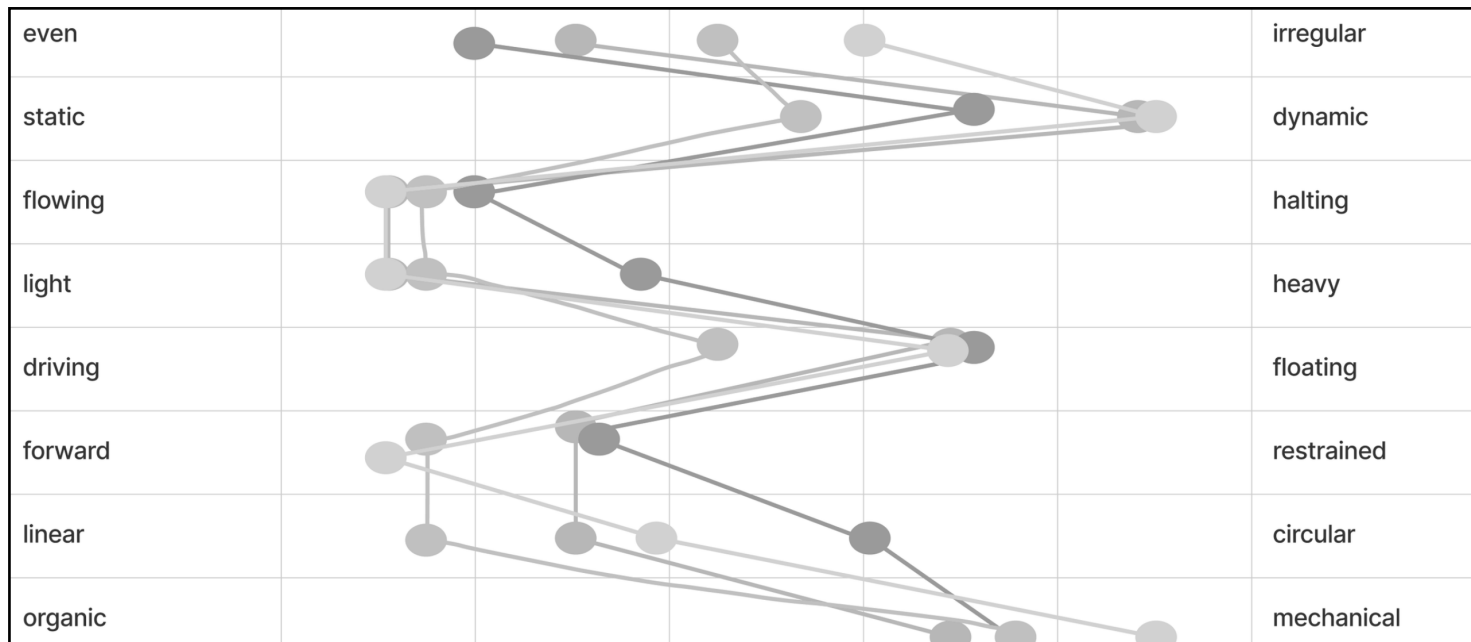


Semantic Differential

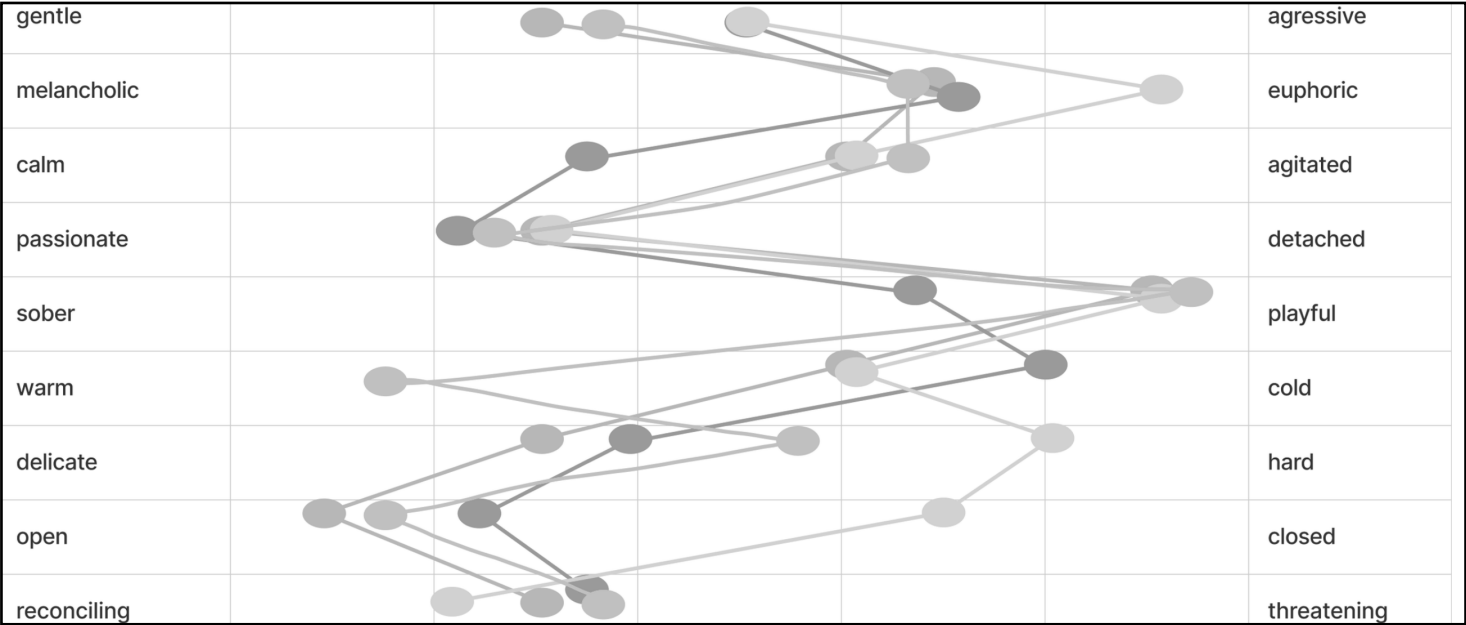
Using the polarity profile technique (or semantic differential), we were able to determine in detail how the two pieces of music were perceived by the team members in terms of emotions and meanings. We applied this technique to various aspects of the pieces of music, such as mood, tonality, rhythm, etc. This detailed analysis formed the basis for our decision on which song to select. Each team member has carried out this process for themselves. The polarity profile shown next combines all the profiles into a single diagram. We put this together, to see where we could find the most common ground in understanding the song in its entirety and message.



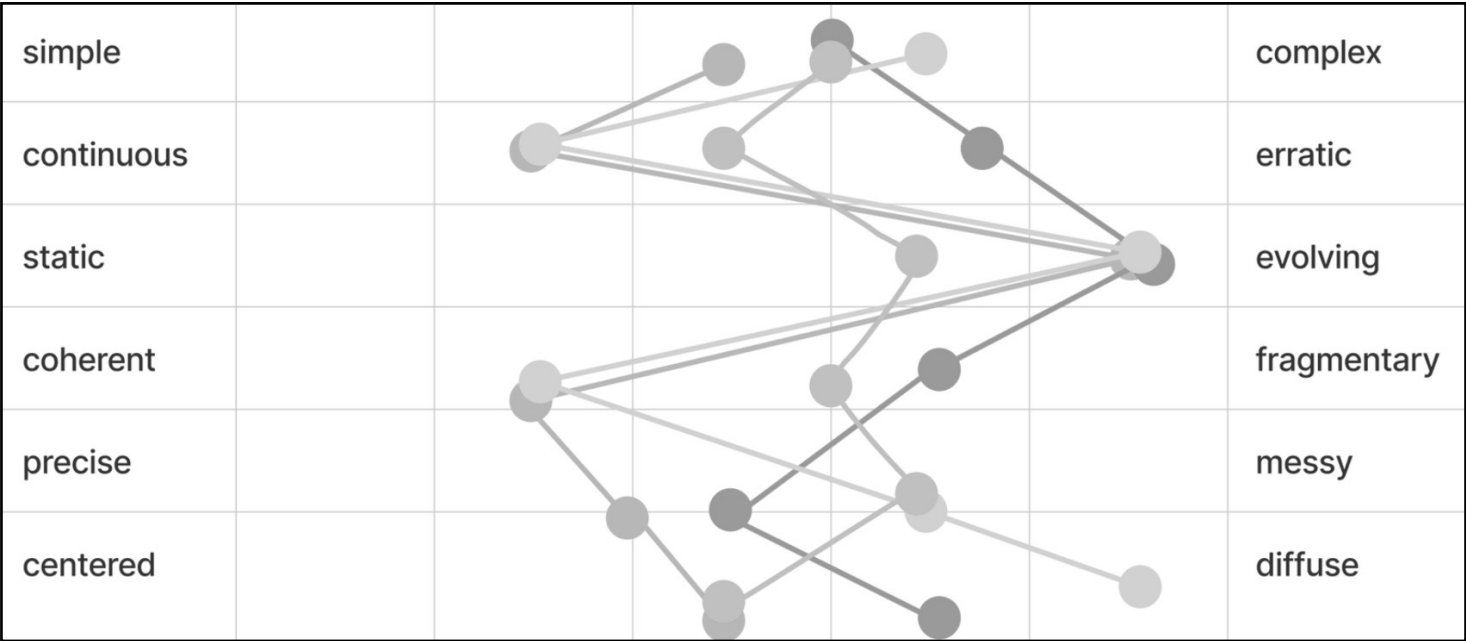
Teal Orbit Walk: Sound & Tonality



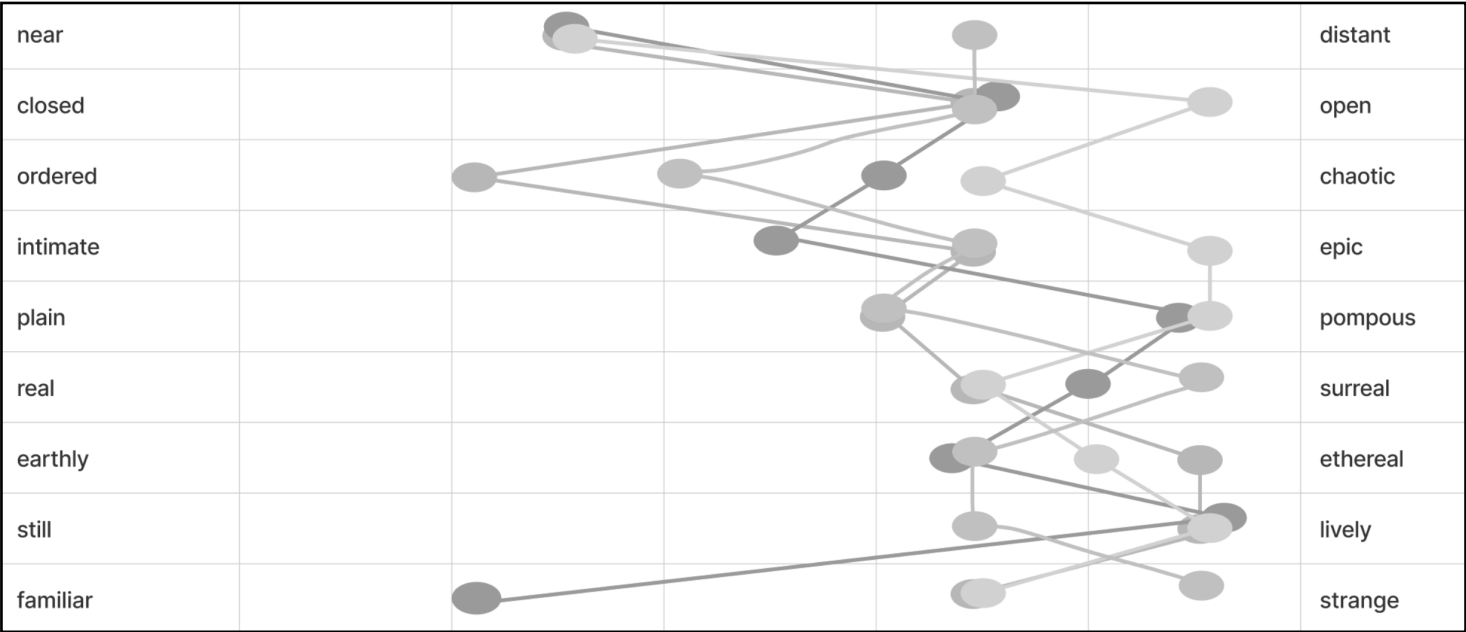
Teal Orbit Walk: Rhythm & Movement



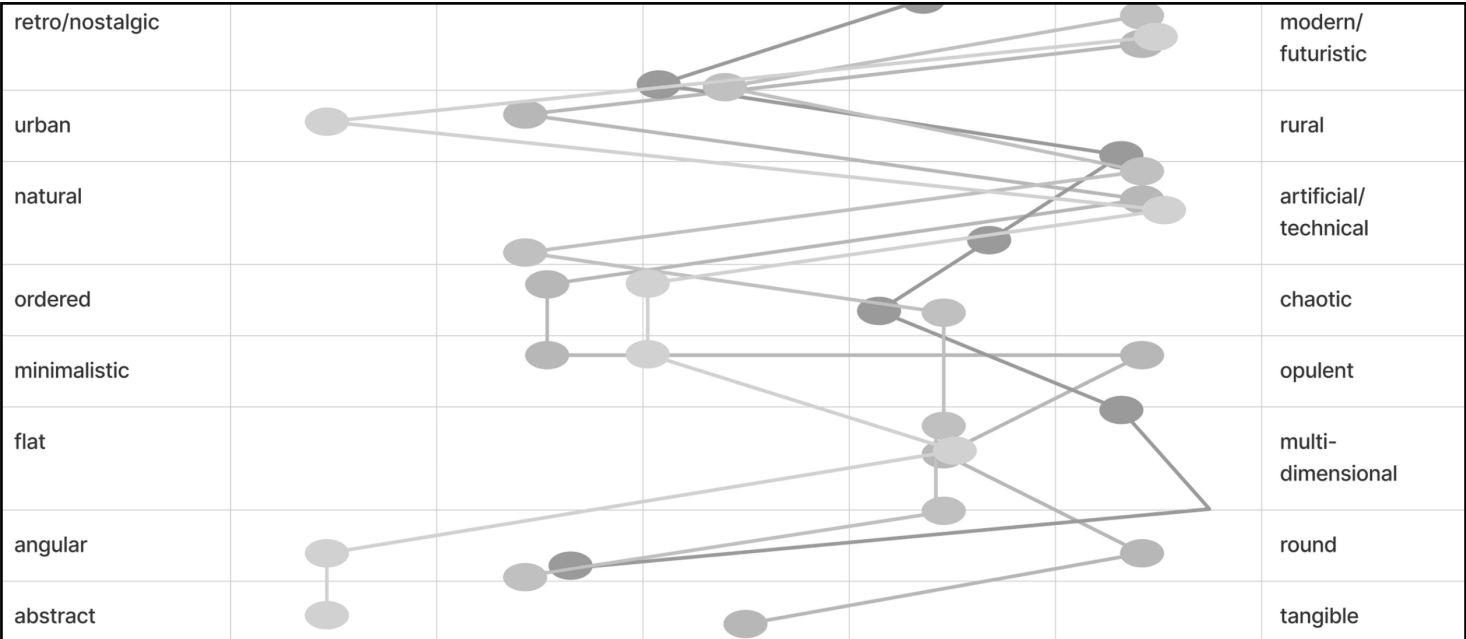
Teal Orbit Walk: Emotion & Expression



Teal Orbit Walk: Structure & Dramaturgy



Teal Orbit Walk: Atmosphere & Spatial Feeling



Teal Orbit Walk: Association & Imagery

Song Decision

The song "Init" by Nine Inch Nails features on the soundtrack to the film "Tron: Ares" and has a dark, driving and suspenseful tone that creates a menacing atmosphere. The song is characterised by jagged, hard synth beats and unpredictable chords. It evokes a tense, futuristic sense of danger and suspense. We chose this song because of its vivid imagery, the clear structure of the electronic beats, and the distinct division into individual scenes and turning points. Both the structure of our compilation and the wealth of ideas that emerged during the song-selection process were decisive factors. In the end, we decided on the section from 01:08 to 02:08 minutes. This excerpt features a number of fascinating instruments and moods, thereby creating effective contrasts between the scenes.

ORIGINAL MOTION PICTURE SOUNDTRACK

TRON

A R E S

MUSIC BY
NINE INCH NAILS

Structural Analysis

2.1..... Working with audio

2.2..... Structural Analysis of Instruments

2.3..... Instruments

02

Working with audio

At the start of the second phase of the project, the notation phase, we began by attempting to clearly distinguish between the individual instruments and naming them. The aim was to establish a common ground for discussion amongst all group members and to gain an overview of the number and differences between the various instruments. To do this, we first noted down what we could make out without any aids. In a subsequent step, we used AI to try and isolate individual instruments. Classical sheet music also helped us to understand how the song is musically structured and works.

Instruments Used

Drums (elektronisch produziert)

- Kick oder glaub auch Bassdrum
- Snare / Clap Layer: eher verzerrt, mit Noise-Anteil
- High-Hats
- Percussion / Klicksounds: hört sich sehr metallisch, glitchy und fast schon ein bisschen mechanisch an

Der Synthesizer (DEF: Synthesizer können eine Vielzahl von Sounds emulieren oder synthetisieren – etwa den Klang eines anderen Instruments, einer Stimme, eines Helikopters, eines Autos oder eines Hundegebells.)

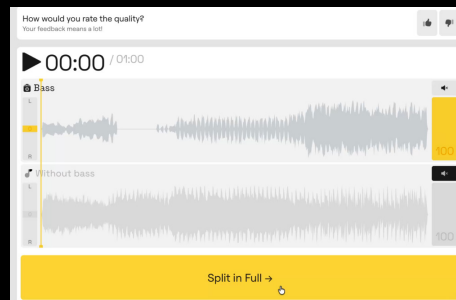
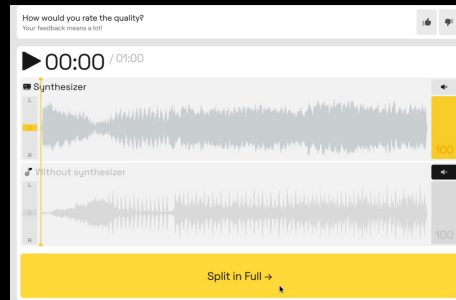
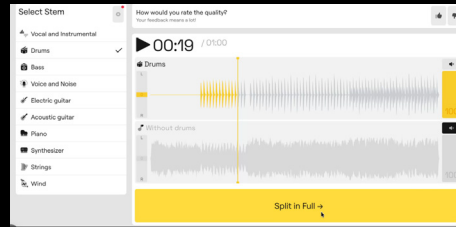
- Bass-Synth
- Noise-/Texture-Synths
- Sequencer-Sounds

Samples & Sounddesign

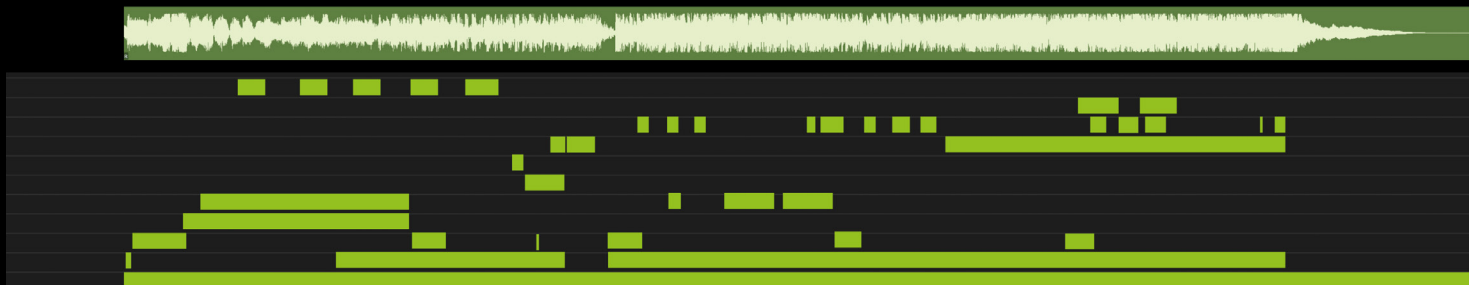
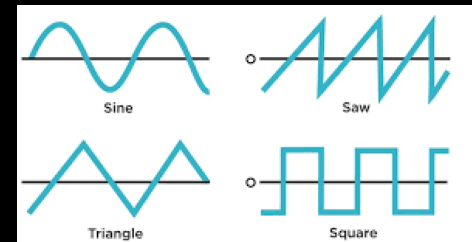
- Samples von Maschinenklängen??
- Reverse-Sounds
- Noise-Layer

Effekte

- Distortion / Overdrive
- Bitcrusher
- Filter
- Delay
- Reverb

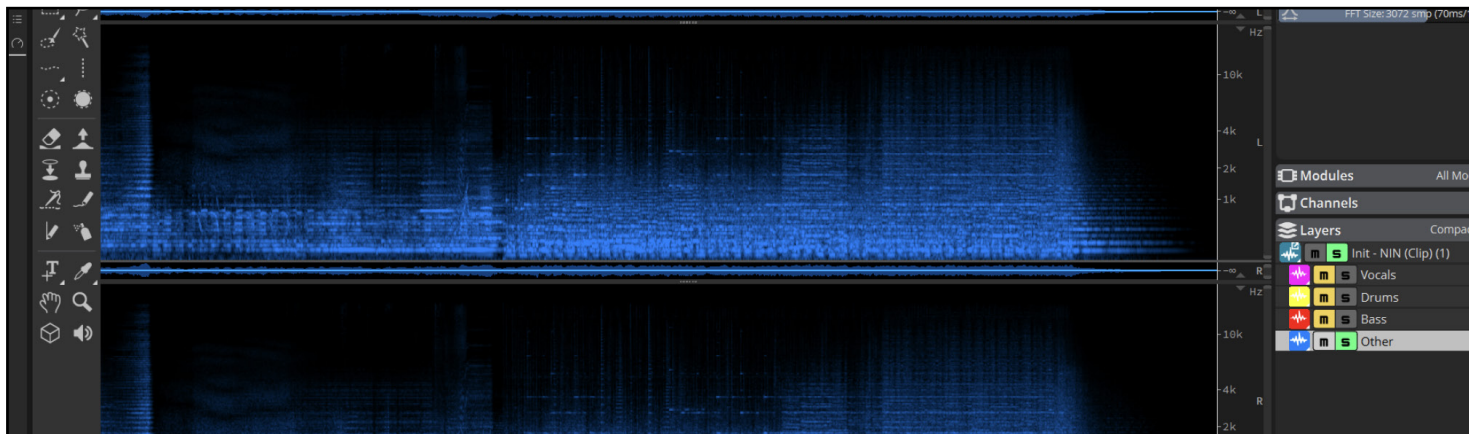


Init
TRON: Ares
Original Motion Picture Soundtrack
arr. Braxton Yunko
Nine Inch Nails

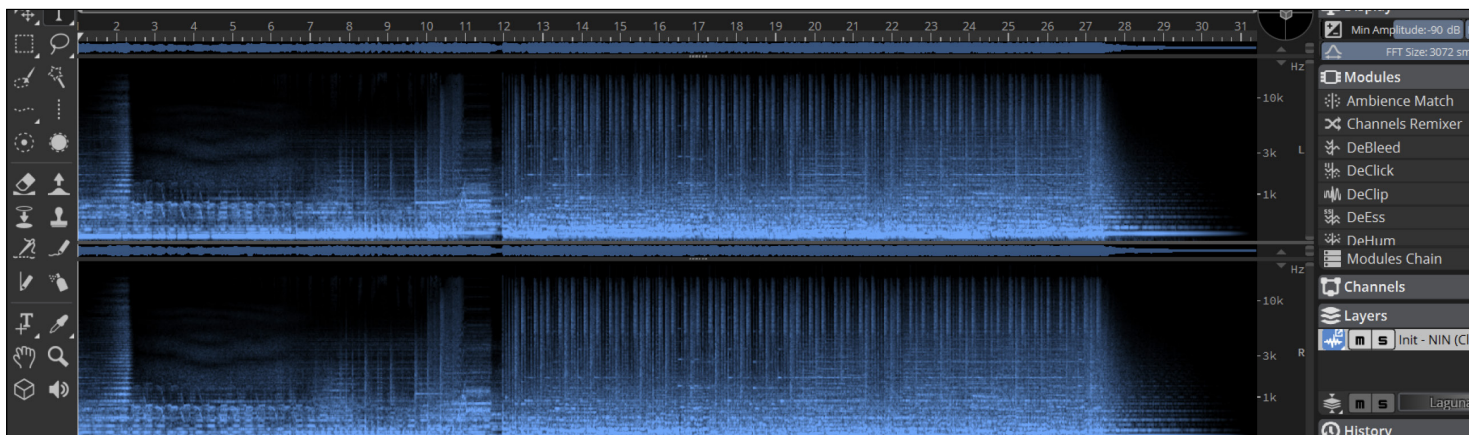


Structural Analysis of Instruments

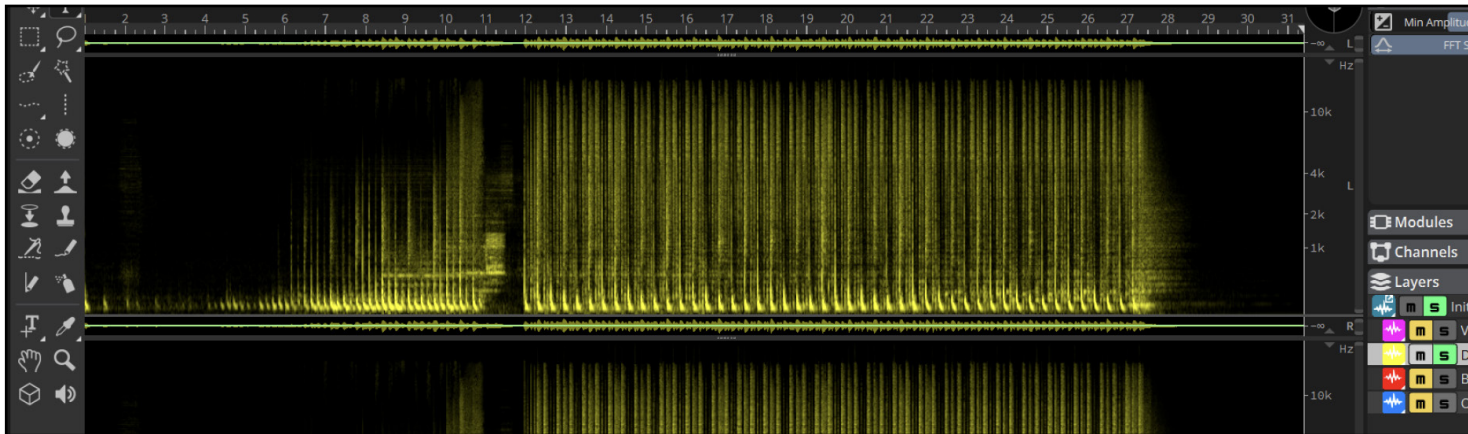
The identified instruments were then isolated using AI Stem Splitter and saved as single audio tracks in Adobe Audition. We analysed, when each instrument was at its loudest, when it faded out, and whether instruments recurred. We were also able to compare all the audio graphs, which gave us an initial idea of how to structure the piece into scenes and chapters.



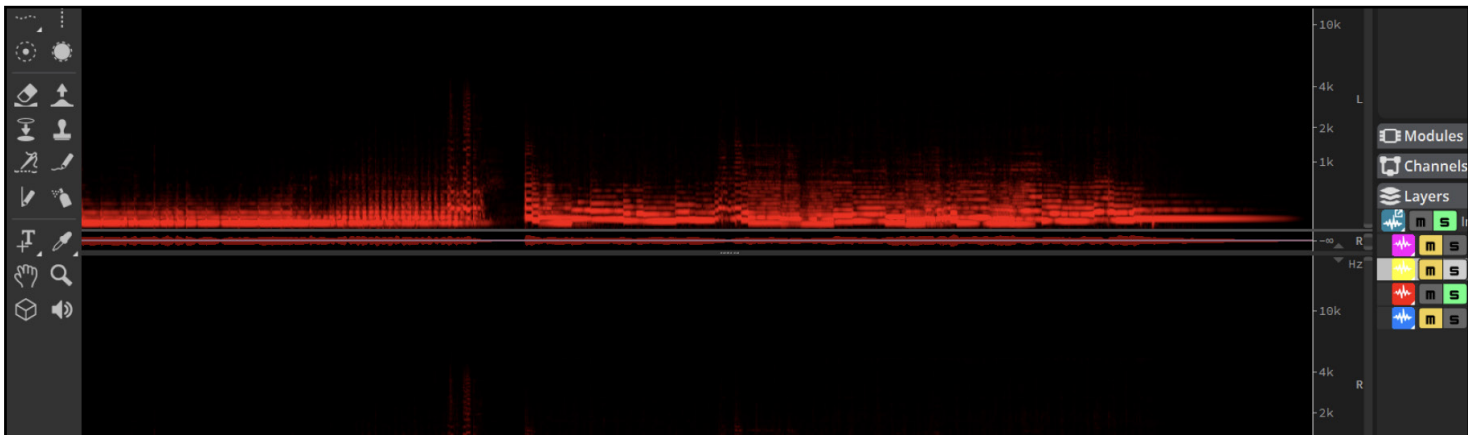
Spectral Audio of the synthesiser



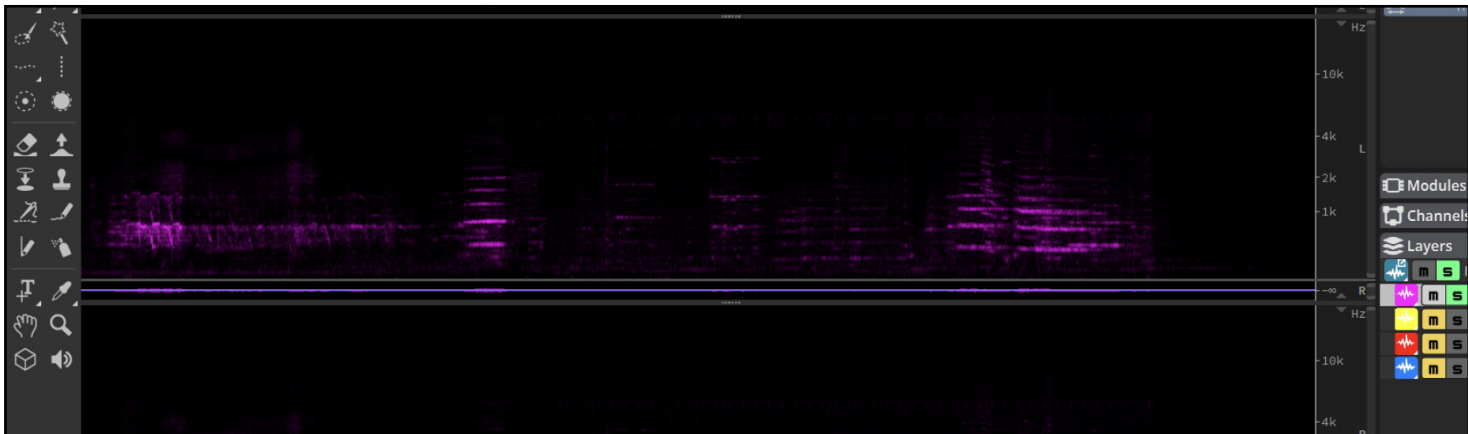
Spectral Audio of the song snippet



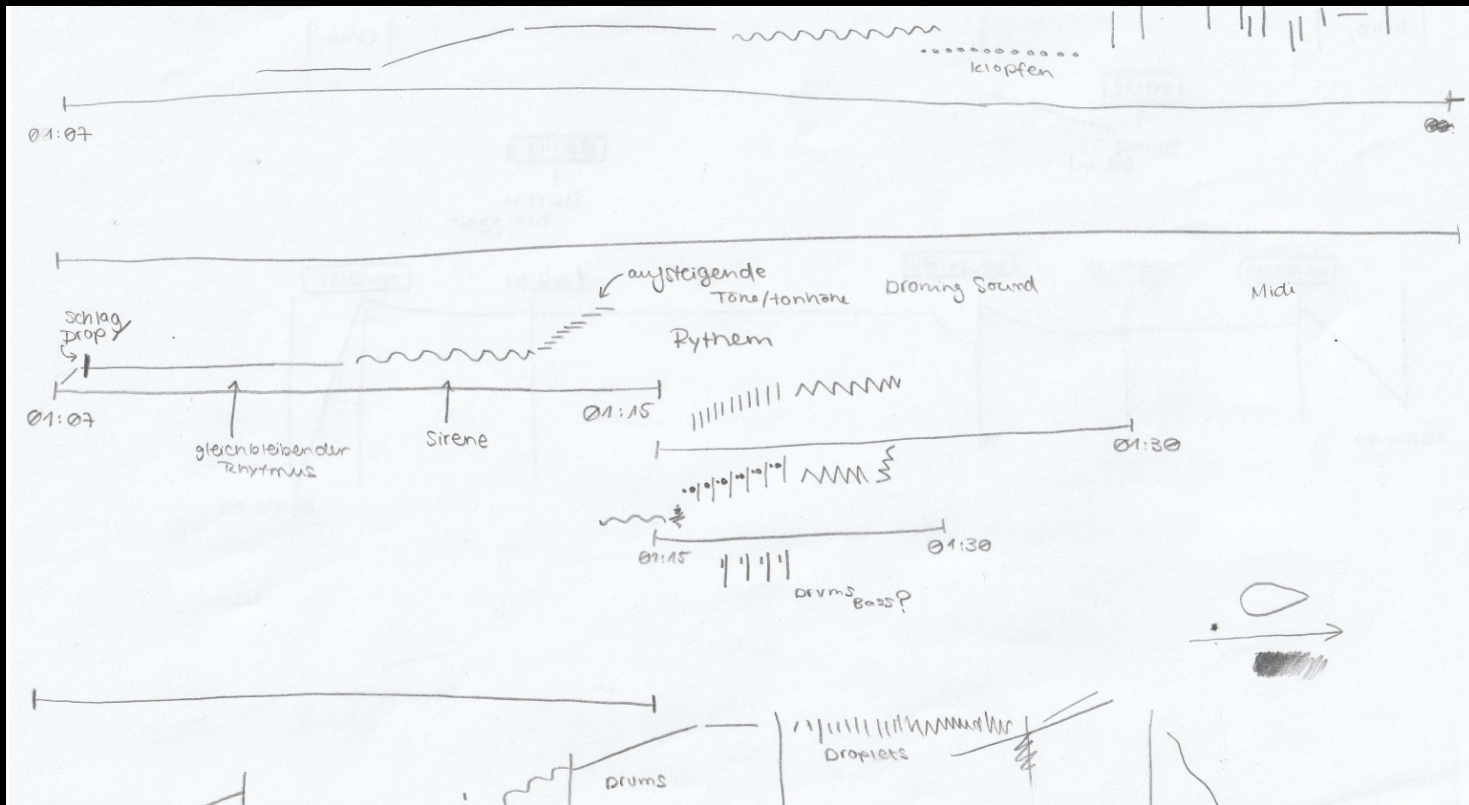
Spectral Audio of the drums



Spectral Audio of the bass



Spectral Audio of the motif



Instruments

Alongside the analysis of individual instruments, we sought out forms to represent them. In the process, principles of design emerged subconsciously. Sounds and instruments that sounded like something cutting were automatically associated with and depicted as pointed, angular objects. The duration and intensity of the sounds also needed to be depicted. Consequently, there was much discussion within the group about when sounds fade out, how to represent this, and how to depict sounds that blend into one another. A tension curve was also generated during this process. This enabled us to determine the weighting of individual sections, as well as changes to the animation, during the development process.

For example, the speed of the elements or the timing of transitions.

It was at this stage, that the first ideas for a design concept were also developed. However, the focus in this stage of the process was on understanding the selected piece of music and gaining an insight into its content. As none of us had ever really worked with music at such a deep level before, it wasn't easy at first to break things down and discuss them. However, through our discussions with one another, we were able to gain a better understanding of the nuances of our song. We realised that it often involves several emotions that find musical expression at the same time.

Regentropfen / Rain Droplets



High-Hat



Bing



Kick



Snare



Sierene



Melodie / Bass

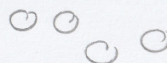
Noise



Oahh screams



Bubble Melody



cating



Notation

3.1..... Tension Curve

3.2..... Word Association Diagram

3.3..... Structural Song Analysis

03

Tension Curve

The tension curve shows how the song is structured, where it reaches its climax and how it ends. Based on this breakdown, we decided to keep the ending as it provides a good conclusion to the song and allows the instruments to fade out. This enabled us to identify changes in tempo, mood and the number of instruments. The narrative arc was the first approach we took to dividing the song into sections, which helped us to build and structure the story.

Intro

0:00:00 – 0:02:04

Rising, slowly swelling hissing sound.

Sirens

0:02:05 – 0:21:04

Repetitive siren sounds; slight increase in tension as drums enter at 0:12:00; gradual entry of the synthesizer -> long, sustained tone.

Change 1

0:21:05 – 0:43:00

Brief stop, then drums re-enter; faster, increased tempo; additional instruments join in.

Change 2

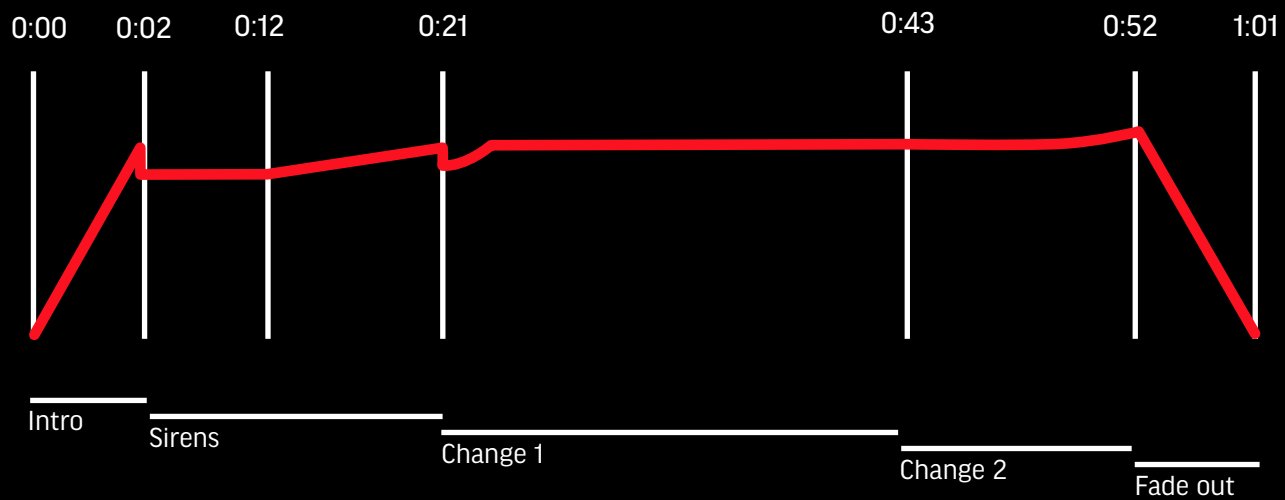
0:43:01 – 0:52:92

Final sprint: the last instruments join to complete the piece; final build-up begins; climax reached at 0:52:92.

Fade out

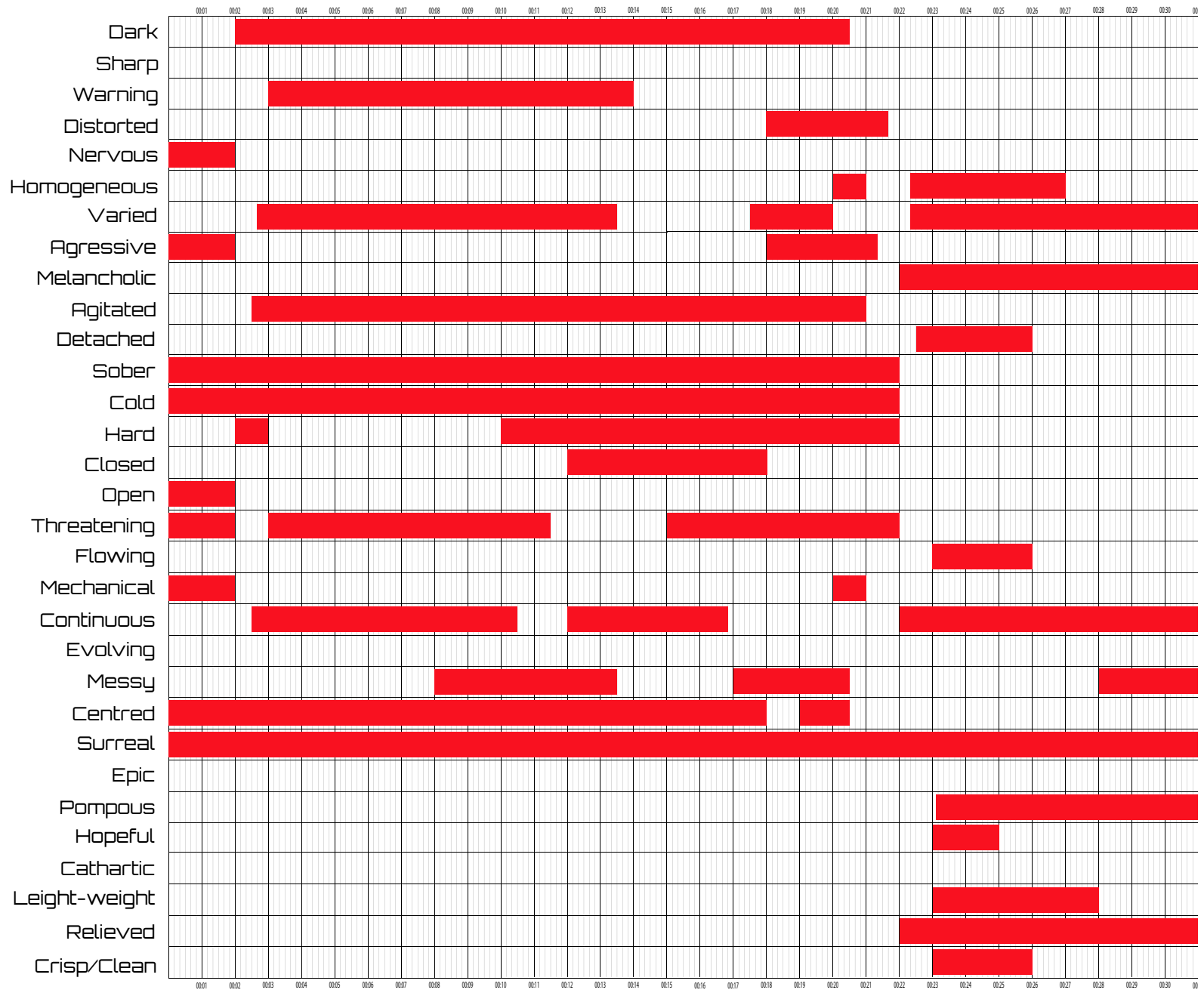
0:52:93 – 1:01:00 (End)

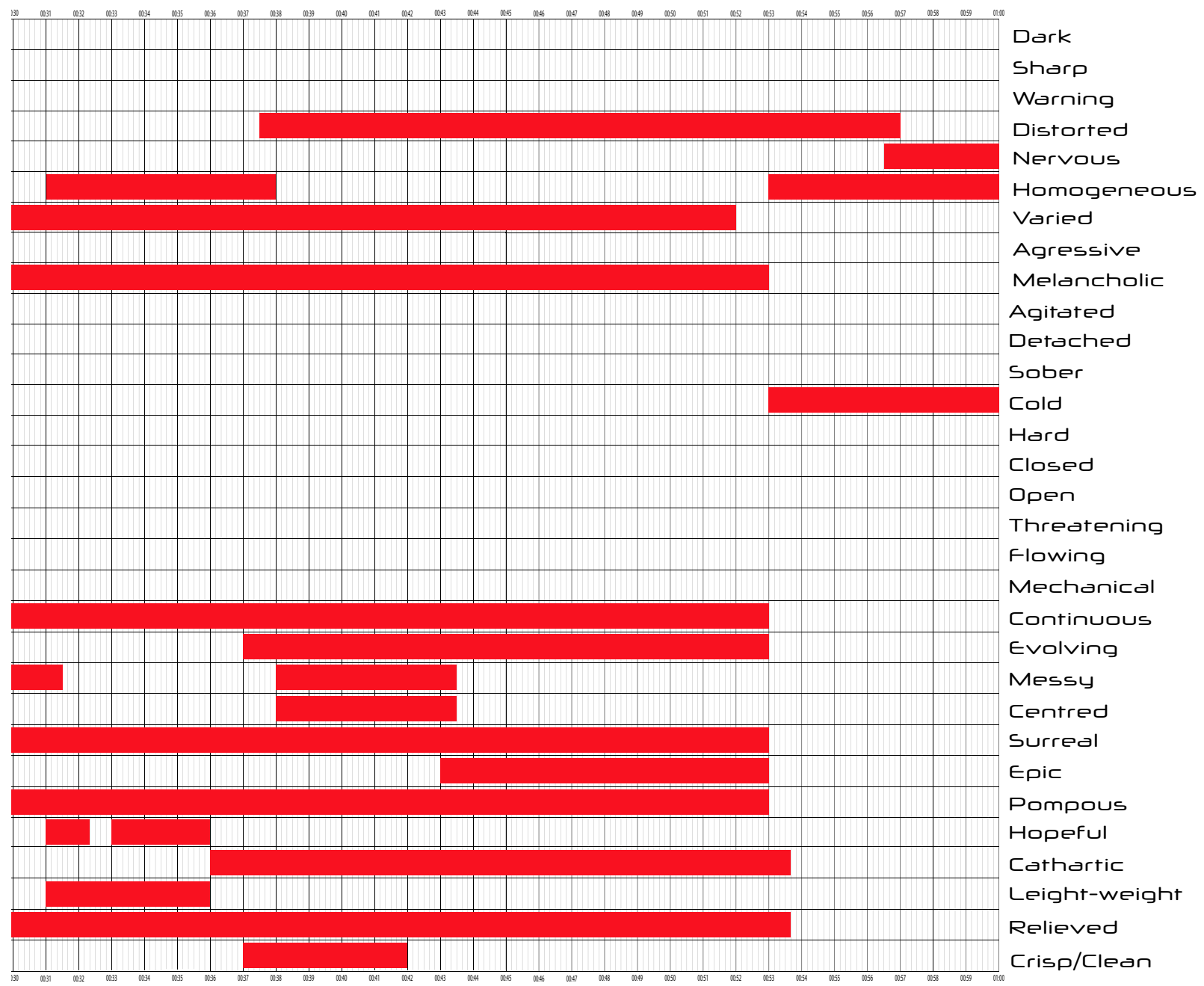
All instruments stop after the final high-pitched sound; echo fades out.



Word association diagram

Using a combination of words from our Free association, we sought to put them in context of our song structure. Placing them down on a grid, and roughly estimating when those certain words apply to parts of the song helped us further develop a narrative for our song. This helped us realise that the song had more contrasting elements than we initially thought, with the start being more anxiety-inducing and dark, to the melancholic middle section, to the epic, pompous ending.





Structural Song Analysis

To understand the song at a more technical level, we utilised the instruments drawn previously to map out where instruments come in, and while putting a name to those instruments that might be harder to pinpoint. It also allowed us to get a sense of the layers we would be working with, due to the notation itself being layered in, giving us a sense of where the characters would be placed and their importance. The drums, for example, had this consistent pattern throughout the second section, which gave us to notion of a repeating movement/motion.

Morphological Box

4.1 Form Sketches

4.2 Morphological Box

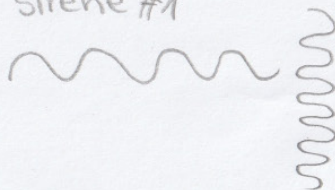
04

Form Sketches

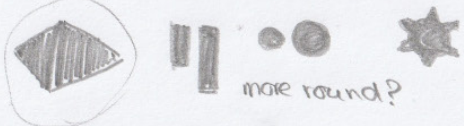
At first, we didn't fully understand the concept of the morphological box and weren't sure how to apply it to our project. So, drawing on the knowledge we'd gathered about the piece of music, its structure, highlights and the instruments used, we produced some initial sketches for a formal language.

When developing the form, the word diagram was particularly helpful. We had already agreed on specific connotations for the individual instruments there and were therefore able to explore more concrete avenues. We tried to visualise these words spatially. The melodic notes in the middle section reminded us of rain, which is why we experimented with the shape of a raindrop. The bass and drums sometimes sounded like the vibrating string of a guitar, whilst the sound of the siren had an ascending quality for us. During this phase, we discussed things at length and went round in circles many times to find something we could all agree on.

Sirene #1



Bass



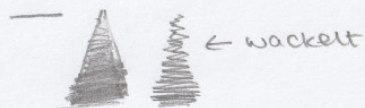
Melodie / Regentropfen



Melodie / Gong / Glocke 0:18



Sirene #2 0:21



Verzerrung 0:30



Schauer bis 0:03



Perspektive
weil dann in
HiGru Ebene

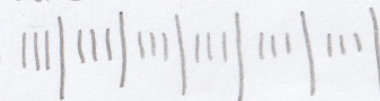
Bass



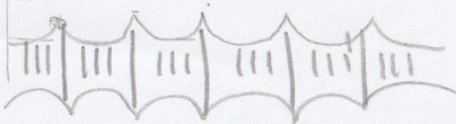
Dumpf



Drums
Bass bis ca 0:20



Drum



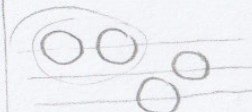
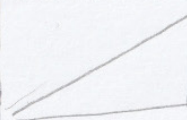
HiGru Rauschen

körnig

Filter Noise
Walgeräusche



Rauschen

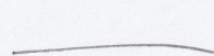
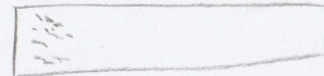


Drums ab 0:22

Kick



High-hat



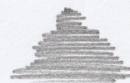
Regentropfen / Rain Droplets



High-Hat



Bing

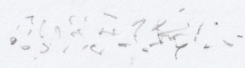


Melodie / Bass

Kick



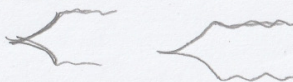
Noise



Snare



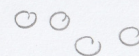
Bahh screams



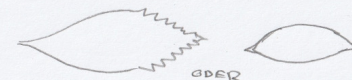
Sirene



Babble Melody



cating



low base melody → dull driving/beat "boring" lively soft angel melody → epic full pompous homogenous passionate euphoric driving / forward pushing enclosing multidimensional boring → euphoric fast excited? coming angel → agitated distant dull (damp) strange wild not calling →							
ring	shape	size & number	transp.	movement	direction	colour texture	
euphoric	Δ	many little 4 Δ 3 Δ 2 Δ	solid	fast with power	explosion		
fast	□	small □	light	fast	→ right	light shiny	
coming	Δ	big	strong	fast bouncy?	↔ s/s s/s	bright red	
coolish screams	shape	size & number	transp.	movement	direction	colour texture	
distant	clouds	small?	light	smooth slowly	away from me (3D)	grey transp. noisy?	
agitated	sun	middle	changing	fast progressing	→ away in space		
dull	○	middle	middle	slow	↓ down	muddy	
strange							
noise	shape	size & number	transp.	movement	direction	colour texture	
slow	—	one middle		slow smooth	→		
cold	□	one middle many little □ □ □ □ □	solid	smooth slower staying (last piece)	↓ down	ice blue shiny!	
diffuse	•	many little 1 2 3 4 5 6 7 8 9 10		slow	↔ spreading	grey noisy	
weakening	✶	lil big many	solid	slow	↔ spreading	purple	
noisy melody	shape	size & number	transp.	movement	direction	colour texture	
umpet sounds						cloud texture	
epic pompous	□	□ → 1 rings / big	solid	recalling (jelly)	↑ up and → right	bright yellow red	
full	●	big	solid	steady	↑ up → right	strong homog.	
imaginous	□ □ □	many identical	solid			flat	
clearing	□	1 = 1 sound or 1 for all	light is strong	recalling (jelly)	↑ up middle axis	colour change? bright	
rising	▲	big	light is strong	pushing	→ right		
rain drops	shape	size & number	transp.	movement	direction	contrast	
crisp/clear	○	○ d = 4 tone	solid	fast and sharp → changing size	around itself	high	
light	○	○	light	smooth	↑ up	high middle	
"plopping"	○	○	light is distant	fast and explosive	↓ down		
echoing	②	lil → big ② → ③	distant to light	fading	↔ spreading		
fading	○	d = 4 tone b = 2 tones	the final light	smooth fading	calmness around itself		
combined	○	d = 4 tone b = 2 tones all notes	distant to light	increasing and "explosive"	↓ ↓ down ○ stop ○ spread & settle	high	
siren	shape	size & number	transp.	movement	direction		
agitated			changing	shaking	↑ up ↓ down		
nervous	•	change lil → big	changing unpredictably	flashing	↑ up ↔ spreading		
driving/forward pushing	▲	big	light to strong	fast	→ maybe curved in space		
dense	⊖	one big	solid	strong steady	↔ opposite directions pulling		

Morphological box

Once we had the initial design sketches and ideas, we gradually moved on to the morphological box. Each team member created their own, which enabled us to generate a wide variety of designs. It also allowed us to see where there were already similarities.

Using the box, we adapted our design ideas according to specific parameters. This showed us which principles could be applied in the video to give the individual instruments movement and tell a story, without having to alter them too drastically. Parameters that alter the instrument's

appearance were also important here, as these determine how the mood and prominence of each instrument are perceived. We tried out lots of different shapes, but you can see from the sketches that we intuitively gravitated towards more angular shapes. Even though the shapes appear organic, they are still based on geometric principles. For the 'dense' sound, for example, this results in a shape that looks as though circles have been cut out of the top and bottom of a rectangle. This realisation was key to the final concept.

intensity	texture	TRUMPET SOUND					
high	clear shiny	Size					
high	light smooth	Movement					
	bright	Transparency					
	dark out	Form					
	light shiny						
high	light smooth & shiny						

schismatic cutting	shape	size & number	transparency	position	movement	direction	tone/shadow
dark					slow		black
sharp					very fast pressing		shiny
threatening					slow		dark/bright
heavy					very slow		dark
nervous					very fast		light noisy
aggressive					fast		bright
combined with rotation shape					slow		dark/bright noisy

color texture	Signs	Nervous	Threatening	Surreal	Mechanical	Kick	Dull	Bright	Deep	Open	Aggressive	Height
dark slickening	Size/Form											Size
noisy	Transp.											Rotation
bright	Contr.											Position
bright near dark	Dirac											Form
	Movem.											Curvature
	Boundary TRANSPARENCY											

Character Building

- 5.1 Storyboard
- 5.2 Intro: Cutting Sound
- 5.3 Sirens
- 5.4 Glitch: Change 1
- 5.5 Drums
- 5.6 Raindrops
- 5.7 Trumpets

05

Storyboard

When developing the overall narrative for our piece, we referred back to the Tension curve, which already helped us breakdown the sections, and from there, build up characters based on them.

Simple ideas, including basic movements and attached adjectives were the basis of our storyboard, and from there we sketched some basic ideas, and began to prototype within After Effects to gain a better understanding of the program and the limitations we were working with.

Listening to the track as a group, we gathered that the story had to be dystopian with tones and notes of fear, anxiety and overall uncomfortable-ness. Further exploration of our characters reflected these feelings.

Strong Movement,
Growing, Shaking,
Building up

Transition Point,
Glitching, Fast,
Speedy, Crumbling

Clashing, Colliding,
Steady buildup,
Wide Landscape

All Gone, Black Screen,
Disappearing, Tunneling,
Outro with names

0:00

0:02

0:12

0:21

0:43

0:52

1:01

Intro

Sirens

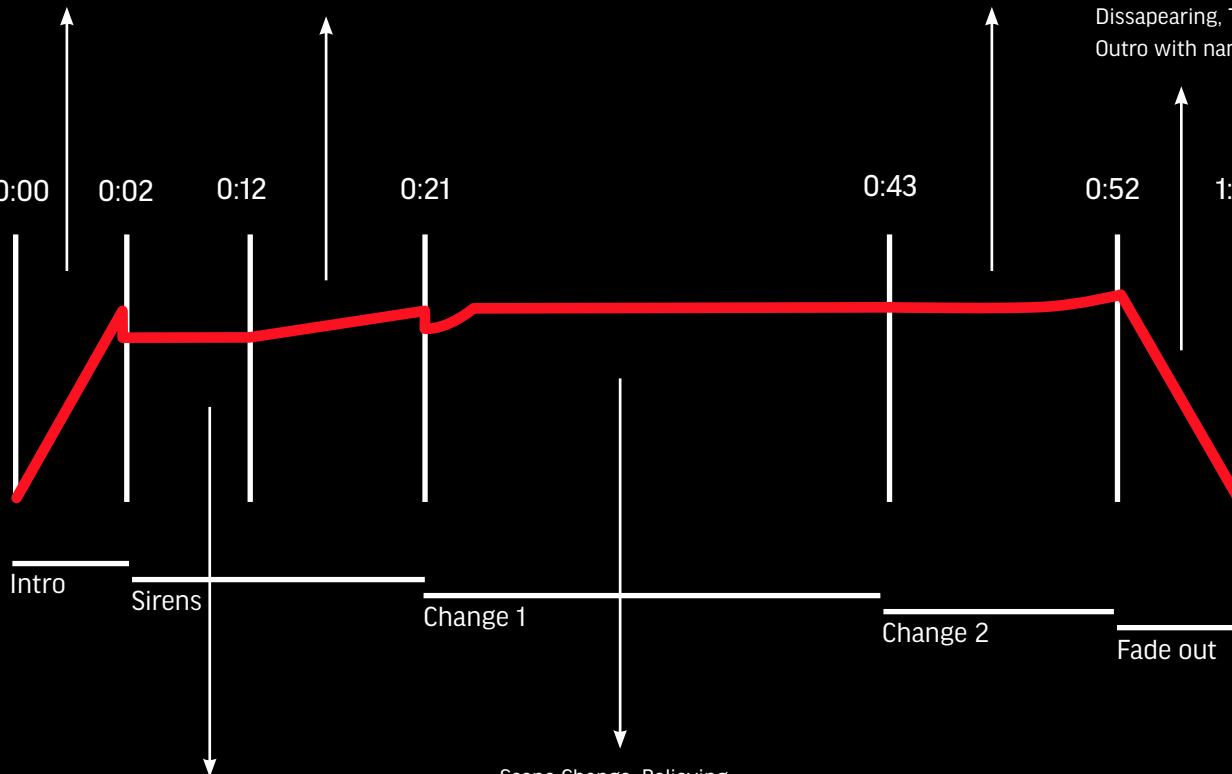
Change 1

Change 2

Fade out

Flickering, Glowing,
Discomfort, Alarming,
Slower movement,
Regular Movement
Pattern

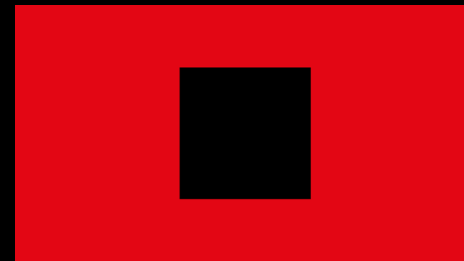
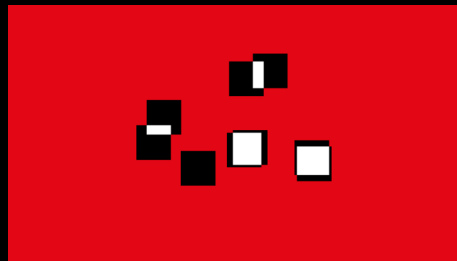
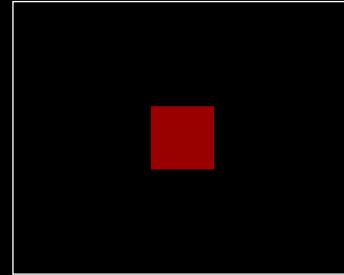
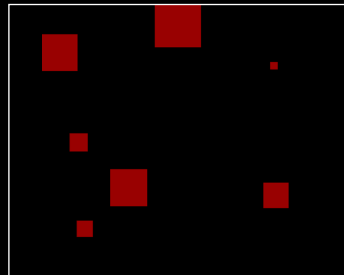
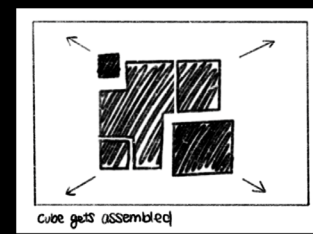
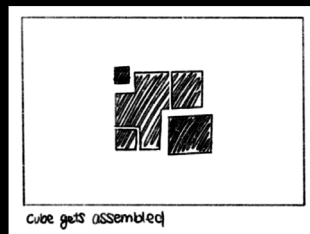
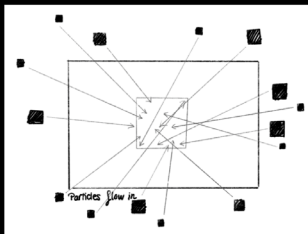
Scene Change, Relieving,
Harmonious, Calm, Steady,
Raindrops Falling



Intro - Cutting Sound

The start needed to be strong, so the idea of building something up from many particles was considered, and having it very fast, either in a certain directions or having it shake to immediately create a sense of tension that captures the viewers.

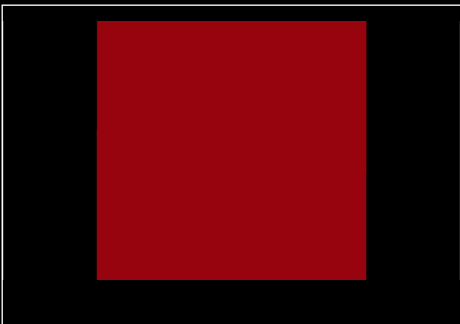
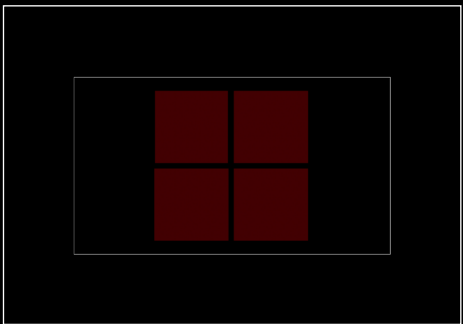
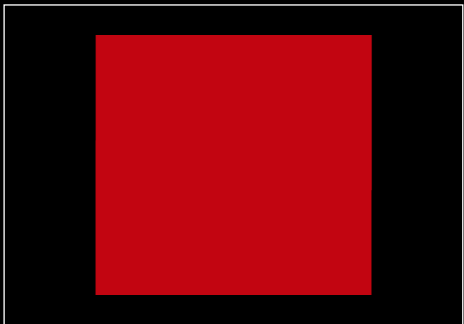
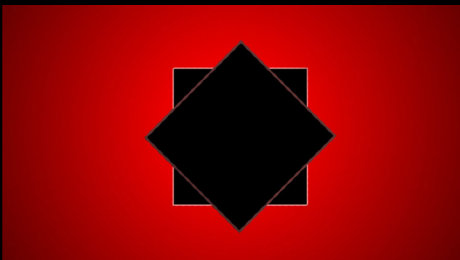
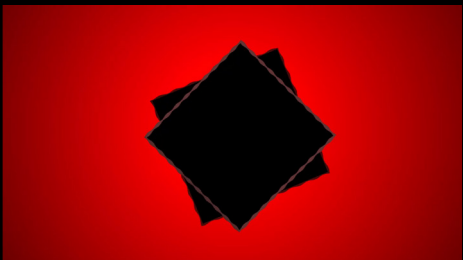
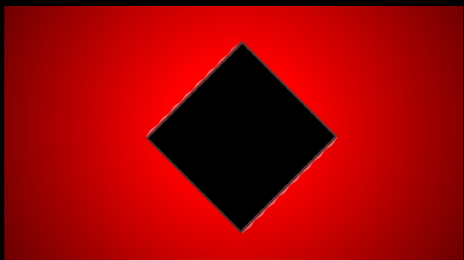
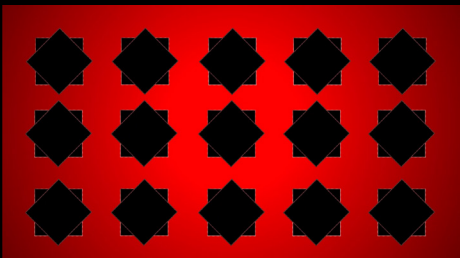
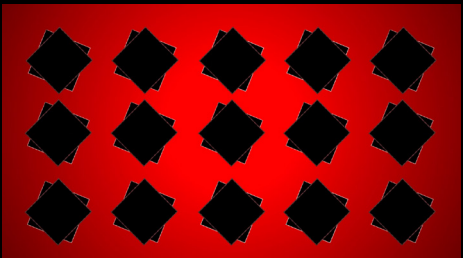
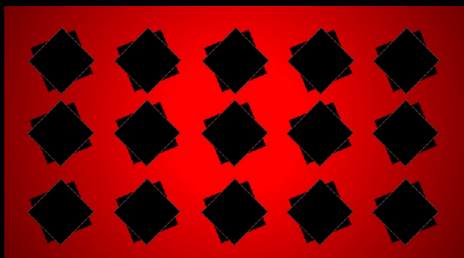
Those ideas then led to the intro having smaller squares appear, grow and combine into one central square, and then finally engulfing the screen, which would scare the viewer and act as our transition point into the Sirens.



Sirens

Initially, the sirens were arranged as a grid, and having them rotate in small increments. We thought, a rotated square, the diamond shape, would create more tension with its sharp edges. While this did work, as the project kept developing, we soon found out that visually, it wasn't viable and the feedback we received on it reflected that.

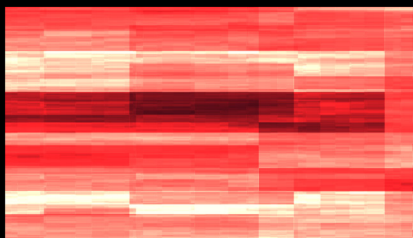
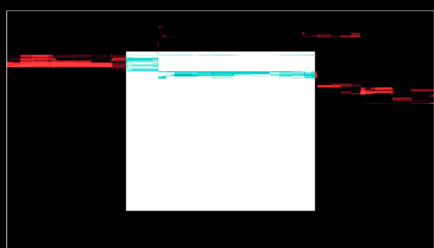
We decided to scale it back a bit, instead opting for a pulsating movement, and when it fades moving forward, individual squares would shrink and split once more.



Glitch - Change 1

The first and only major change within the song, we decided to characterise with a 'glitch' movement. From the start, we figured that using a glitch was visually interesting, and fit the idea of signifying change.

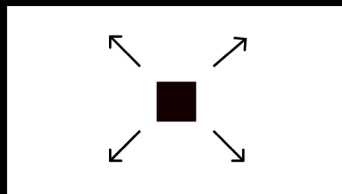
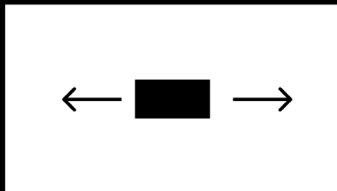
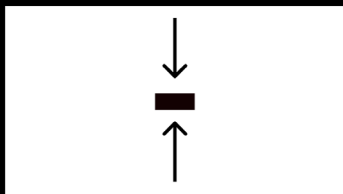
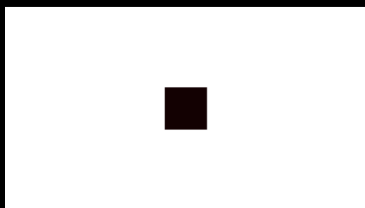
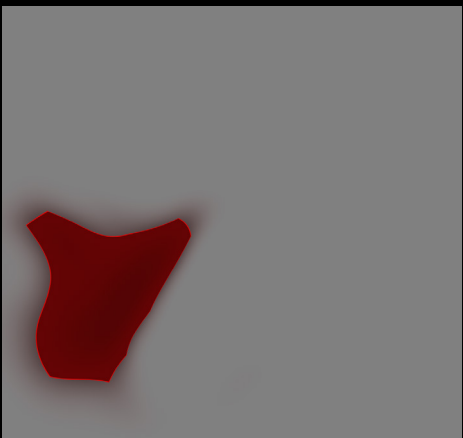
We then tweaked it slightly, incorporating camera movement, and stretching the central square to create the erratic movement that we wanted, matching the emotions of the song.



Drums

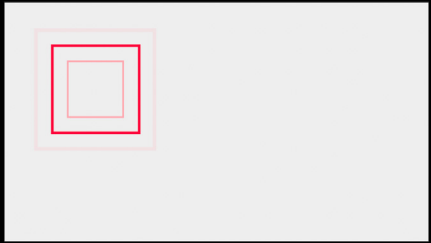
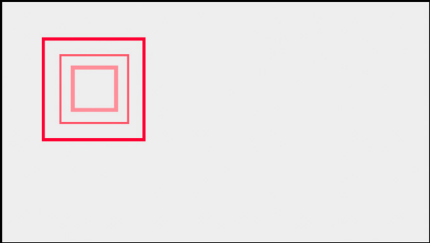
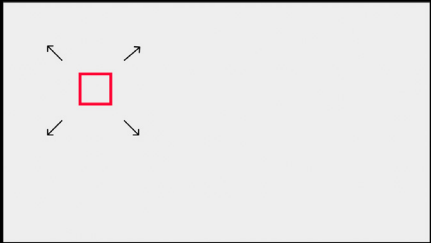
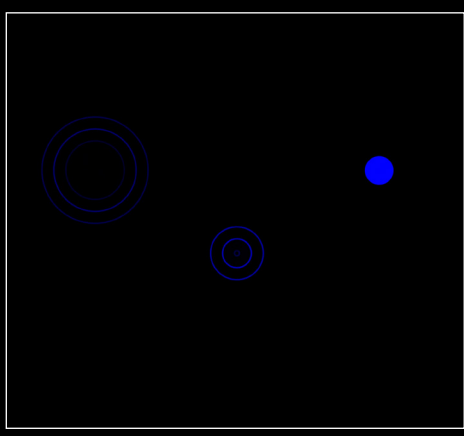
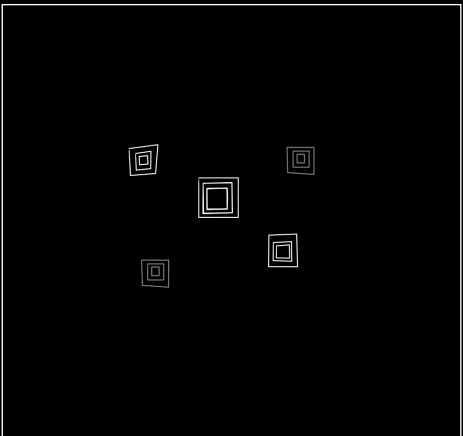
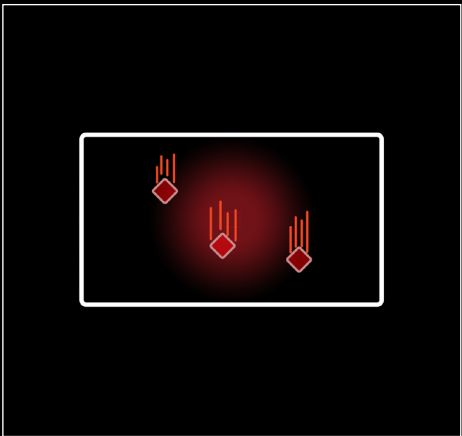
In order to create something punchy, and prominent such as the drums, we thought the best way to approach it is have the drums central, and use different ways of transforming to represent the different parts of the drum, including the Bass/Kick drum, Snare, and Hi-hat.

From there, filling the screen when a snare hit is heard, squishing the square when the kick drum hits, and then since the hi-hat is heard between beats, having it be a middle ground, expanding at the sides, were all decided in the end.



Raindrops

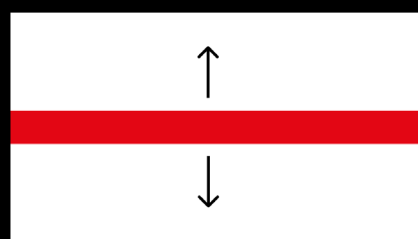
For the raindrops, we experimented with typical circular raindrop shapes, but soon found that it clashed with our overall visual style. We also thought the colour choice, while it did show the significance of the ‚pinging‘ sound that cuts through, contrasted too much with our overall initial colour scheme. To remedy this, we adjusted the shape to squares, had them expand and fade slowly, and changed the colour to a lighter shade of red, matching the rest of the visuals. Still, we wanted them to transport the relieving and light feeling in contrast to the other characters.



Trumpets

Since the trumpets begin towards the end of the song, and being most prominent at the climax, we needed something to reflect that. Throughout the process, this was one of the last instruments created, therefore it had to be finalised very quickly.

For the trumpets, a straight bar, emerging from the middle of the screen that spans the whole width, that expanded both upwards and downwards, reflecting the epic feeling of the final scene. The world is breaking apart again, revealing alarming red.



Final Concept

Б.1.....Main Character

Б.2.....Principles at play: Layers

Б.3.....Principles at play: Expansion & Contraction

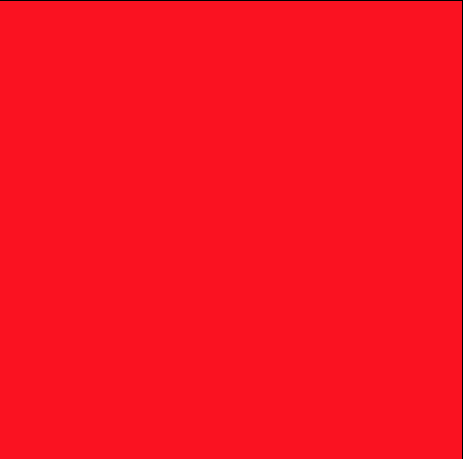
Б.4Principles at play: Inversion & Masking

Б.5.....Colour Scheme

06

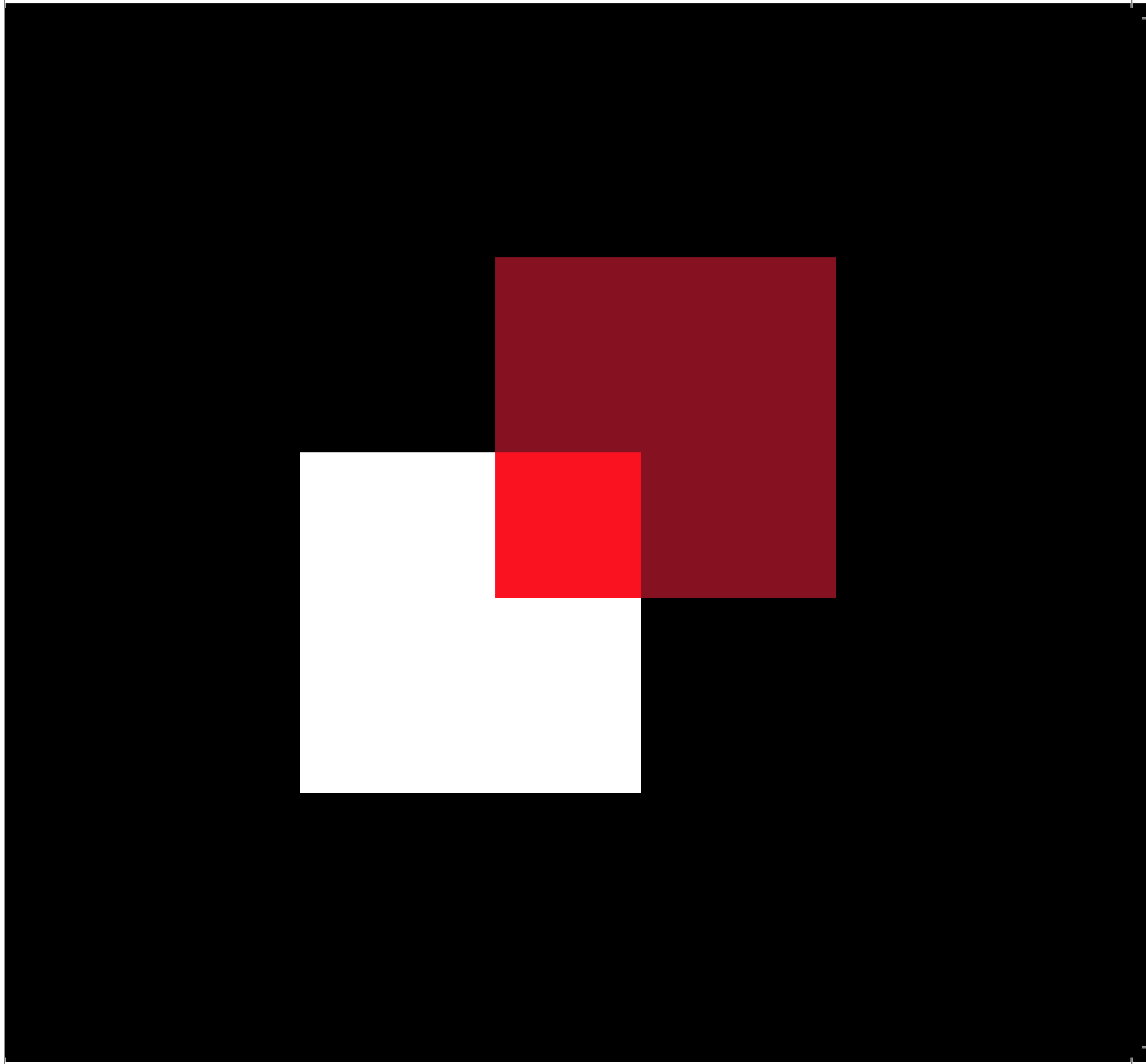
Main Character

To us, the song snippet felt rather harsh, sharp and angular – a pointed object. That is why we opted for the shape of a square. It also offers plenty of scope for transformation. The square is almost always centred and establishes the hierarchy of the other elements. All other elements are oriented around the square in terms of their design. When the square transforms, it can only do so through geometric deformation. That is why the main character can never have an organic form.



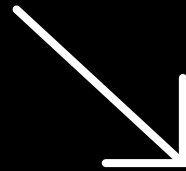
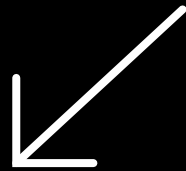
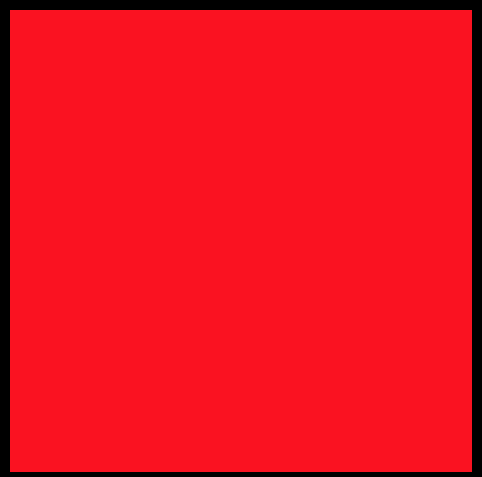
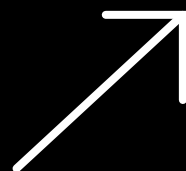
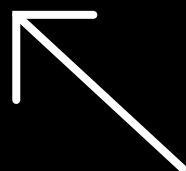
Principles at play: Layers

Since our song has many layered sounds, we established a system of layering or depth. Characters can move in - from the front or the back, they can overlap each other and change positions according to their prominence. This ensured that sounds, such as the raindrops, are accounted for, and are able to „cut“ through the composition, quite like how it does on the track itself.



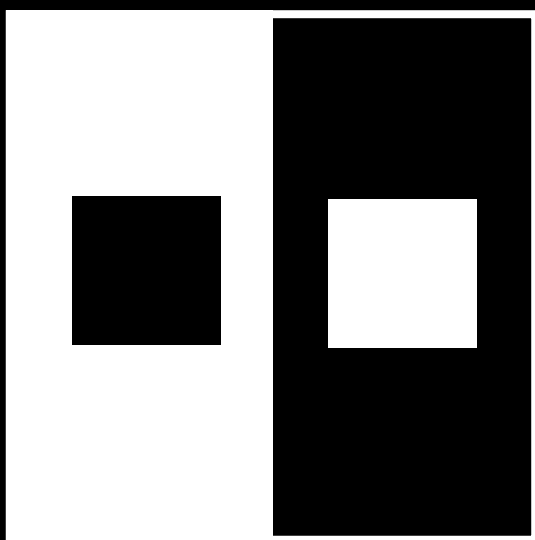
Principles at play: Expansion & Contraction

With that comes our movement pattern of expanding and contracting. Elements move closer to the viewer, to create a sense of emotion and helping the viewers grasp the character elements. Simple motion like this both limited us, and allowed us to think more creatively. By constricting us to work in these two movements, we were able to achieve a dynamic story, whilst keeping every element visually eligible.



Principles at play: Inversion & Masking

In order to help our layer system working, and our limited colour palette interesting, we incorporated inversions/masking. Elements can move from one layer into another, which helps increase visual contrast and working as sort of a jump scare. This ensured that our individual layers weren't lost or washed out by other ongoing layers.



Pure White

HEX: #fa1221

RGB: 250 // 18 // 33

CMYK: 0 // 86 // 91 // 0

Racing Red

HEX: #fa1221

RGB: 250 // 18 // 33

CMYK: 0 // 86 // 91 // 0

Pure Black

HEX: #fa1221

RGB: 250 // 18 // 33

CMYK: 0 // 86 // 91 // 0

Colour Scheme

To reflect and heighten the sense of tension and nervousness through colour, we opted for colours that offer the greatest contrast: black and white. Both colours create space and visually convey a sense of hope and nothingness. To emphasise the song's alarming tone and ensure the colour palette is broad enough to do justice to the project, we have added a bright red. It serves as an accent colour, but can also come to the fore when the scene calls for it.

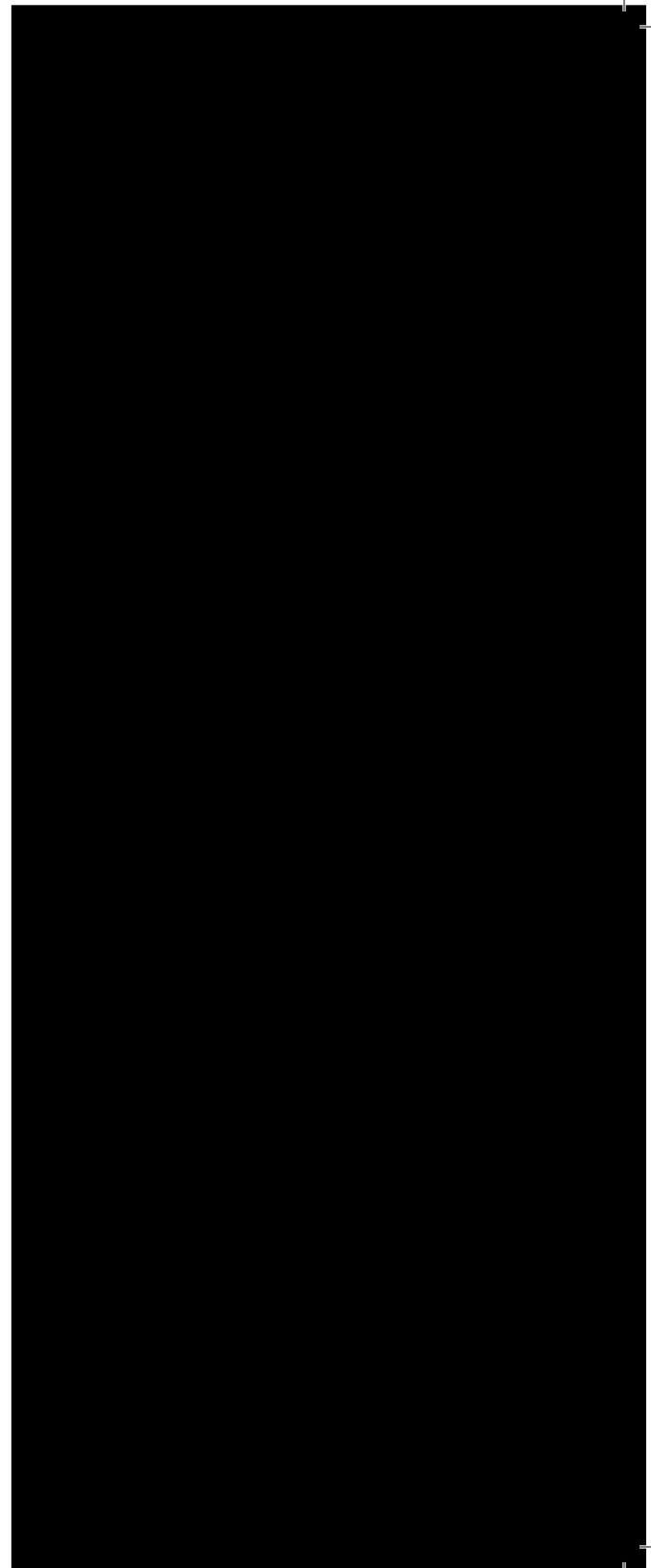
Project Poster

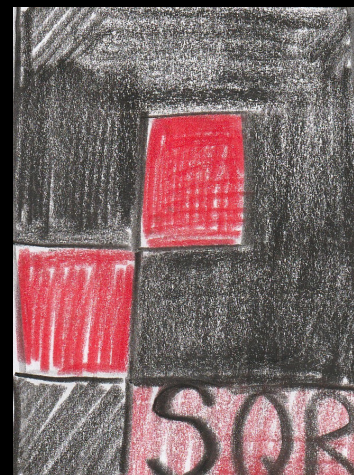
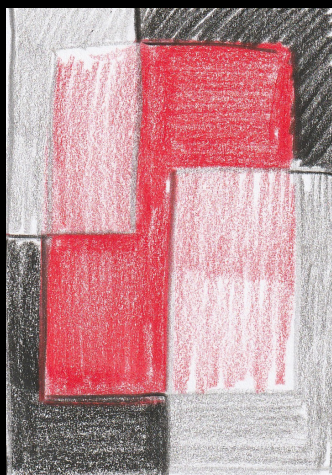
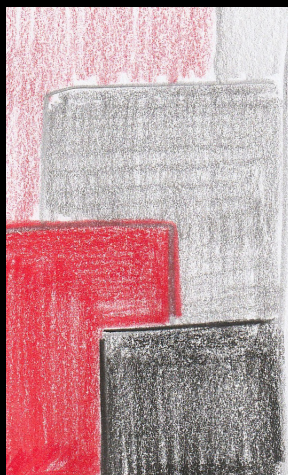
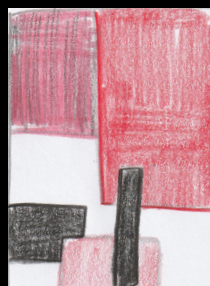
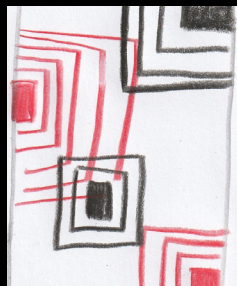
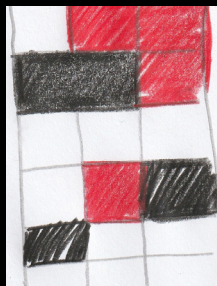
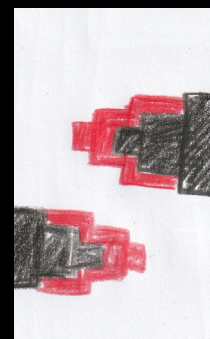
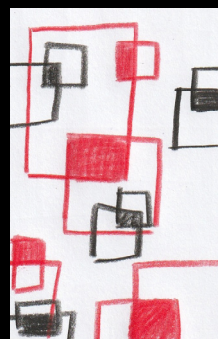
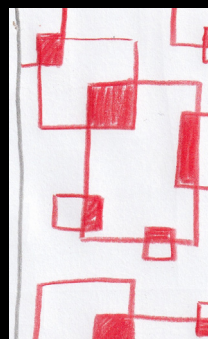
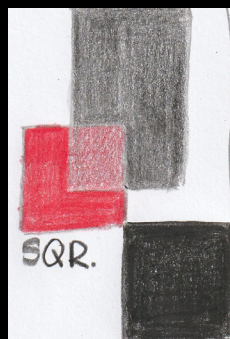
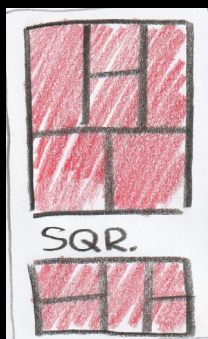
- 7.1..... Sketches & scribbles
- 7.2..... Digital Sketches I
- 7.3..... Digital Sketches II
- 7.4 Poster Variants
- 7.5..... Final Poster



Sketches and scribbles

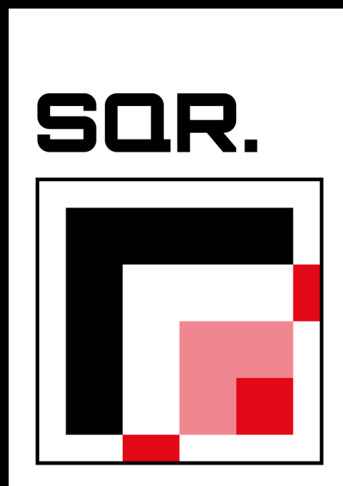
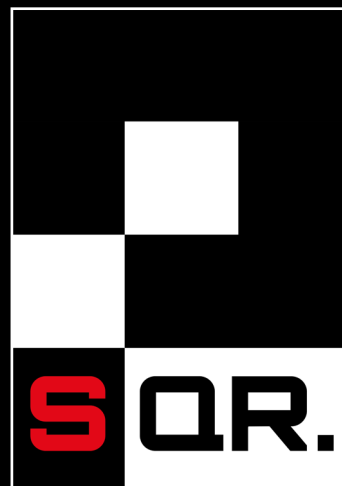
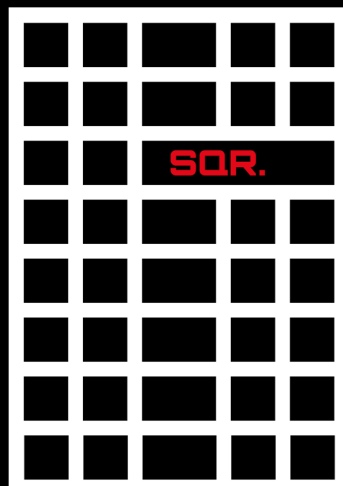
Building on the design principles of the video, quick sketches were used to explore various concepts and arrangements of the different elements. The poster is intended to convey a tense, futuristic atmosphere and to make do solely with the geometric shape of a square or rectangle. This is in return, complemented by the angular typeface. The poster is intended to act as a teaser and give the viewer a glimpse of what's in the video, without giving too much away.





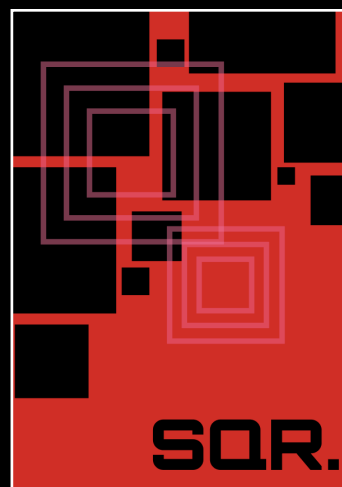
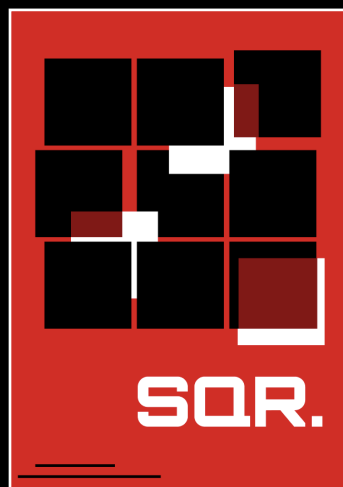
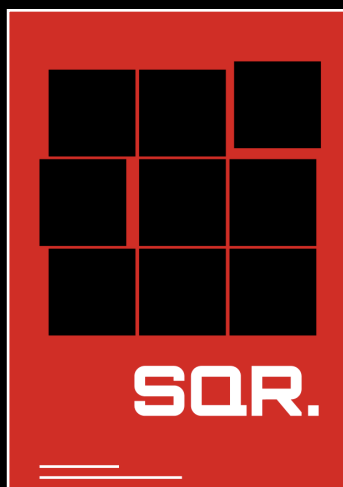
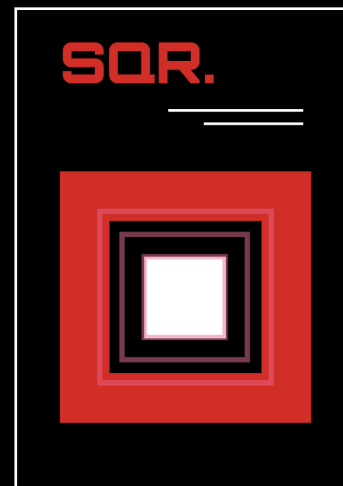
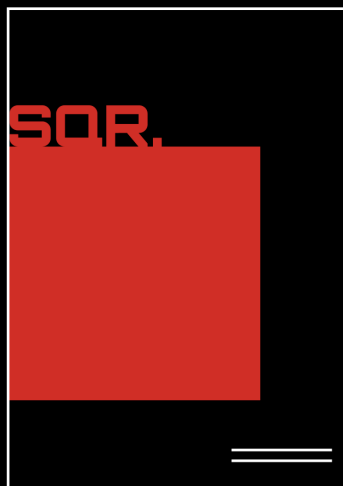
Digital Sketches I

Whilst digitising the hand-drawn sketches, we realised quite quickly which ones weren't working. We experimented a great deal and produced different colour variations of each individual design to see how we could best implement our colour concept. Ultimately, taking the lecturer's feedback on board, we decided to redraw the sketches and focus more on our design principles as presented in the video. As the poster is intended to serve as a kind of teaser, these principles and their impact should also be reflected there.



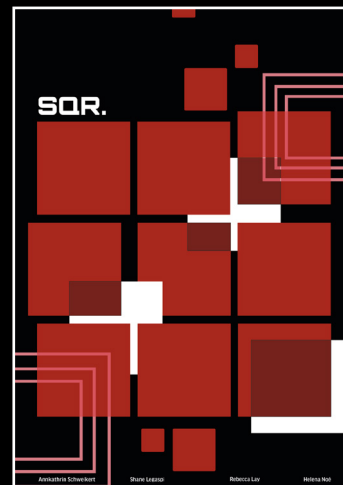
Digital Sketches II

Whilst digitising the hand-drawn sketches, we realised quite quickly which ones weren't working. We experimented a great deal and produced different colour variations of each individual design to see how we could best implement our colour concept. Ultimately, taking the lecturer's feedback on board, we decided to redraw the sketches and focus more on our design principles as presented in the video. As the poster is intended to serve as a kind of teaser, these principles and their impact should also be reflected there.



Poster Variants

Once we had agreed on a poster design, the next step was to refine it further. By creating different versions, we were able to test individual elements and evaluate their placement, as well as the overall layout. The typographical elements, particularly the headline, were also placed in various positions to identify the optimal placement. New elements were also trialled in order to visually represent the dynamic principles in a static format.



Final Poster

The final poster stands out because it incorporates almost all of our dynamic principles and has a very lively feel. Several small squares visually form a large square through the principle of proximity. The raindrops contrast with the grid of squares, creating a sense of dynamism, whilst the white squares demonstrate layering and inversion. The cut-off at the right-hand edge also takes away some of the square's strong geometry and rigidity and feels more like a snapshot of a moving scene.



SQR.

Annkathrin Schweikert Shane Legaspi Rebecca Lay Helena Noé

Project Reflection

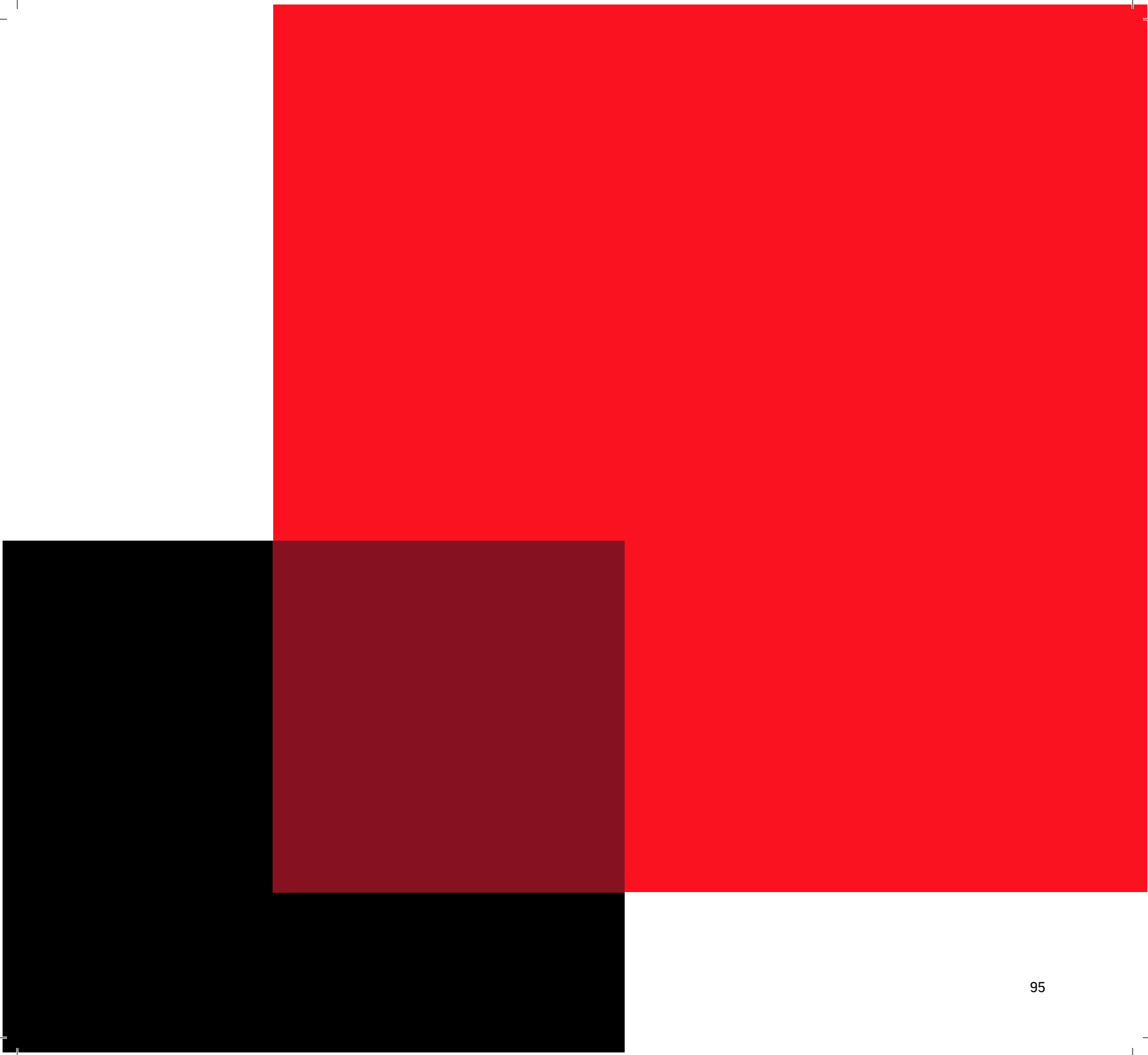
8.1..... Hurdles & Struggles

8.2..... What we learned

08

Hurdles & Struggles

Music is a highly personal matter of taste and preference. This subjectivity means that different people associate different things with auditory stimuli. At first, we found it difficult to reconcile four different opinions. However, once we found a song where our associations largely coincided, the working process became much easier. During the research phase, we spent a lot of time discussing our own tastes, when we should really be evaluating songs based on specific criteria. As many of the programmes we used do not allow collaboration and only one person can access them at a time, it was not always easy to organise ourselves in this way. The transition and interplay between group work, discussions and intensive individual work were also not always ideal.



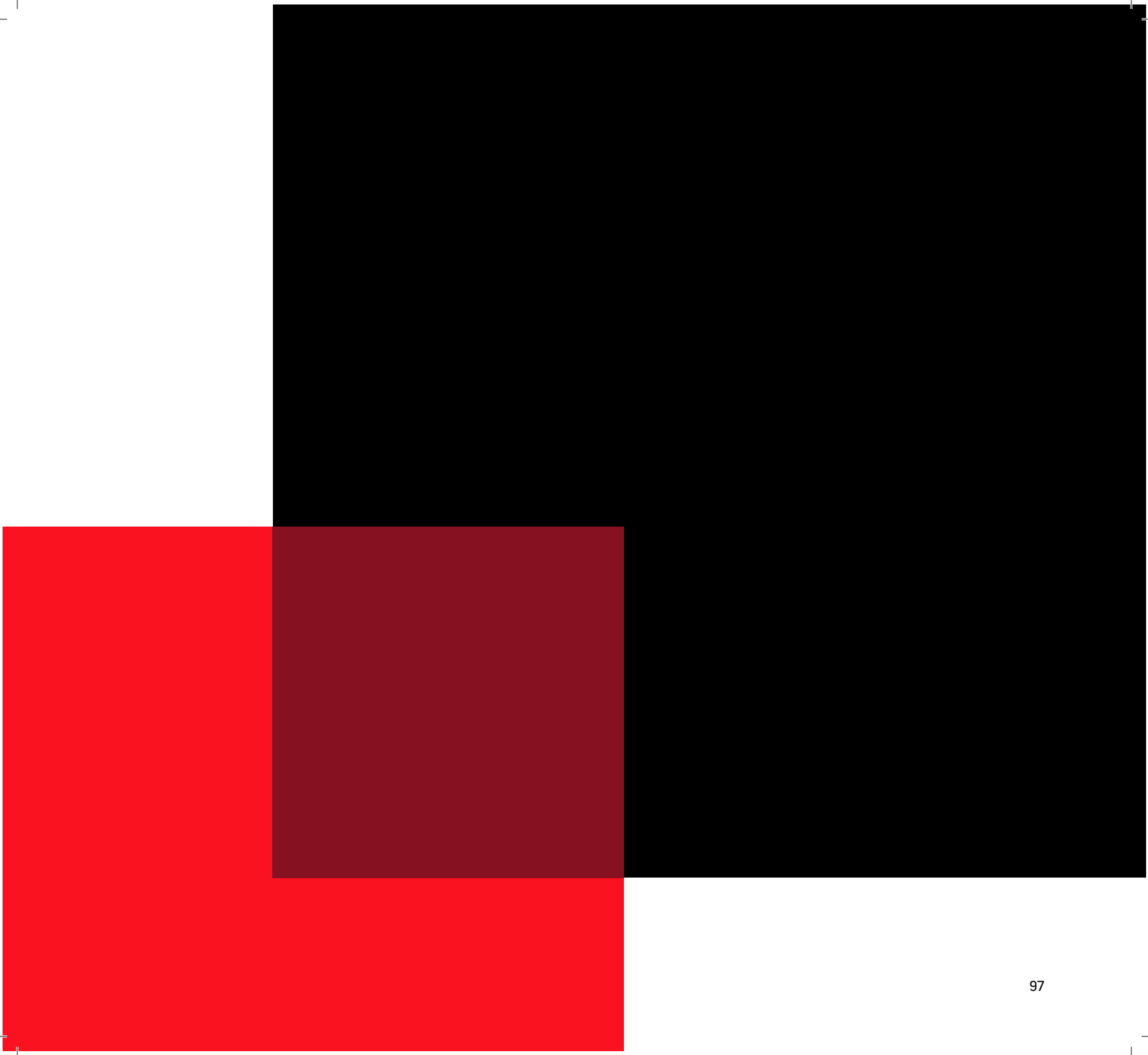
What we learned...

Through the Audiovisual Design course, we have learnt above all to engage with a topic in depth and from a broad perspective, in order to realise its full potential. It is important to first gain an understanding of the subject matter before coming up with ideas. Exploring the medium of sound has shown that every medium presents its own unique challenges. For example, some animations had to start earlier to coincide precisely with the peak of a sound. During this process, we learnt many new approaches and techniques, and how to apply them correctly. The morphological box, for instance, helped us to modify individual elements based on various parameters, thereby creating variations.

Another important lesson was the fact that sometimes you have to follow your own workflow. We didn't always stick to the structure set out in the lectures and instead did things our own way. This was quite chaotic at times, but it allowed us to set our own focus. We started working on animation sketches early on because it helped us to visualise and understand all our ideas better. Although it was frustrating that we then had to take a step back, we were subsequently able to discuss things on the basis of the sketches, as everyone was on the same page.

All in all, it wasn't an easy journey for us on this project, but that's precisely why we're so proud of our final result!





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