2026

U1
METHODS OF ITERATING

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TOOL - kinetic typography
MEDIA - motion graphics





Motion graphics with a focus on kinetic typography driven by rhythm and sound.

Software: After Effects
Time: 8-10 sec
Sound: DJ desk scatching

WHY?



- It allows graphic design to operate in time.

- Typography becomes not statical, but rhythmical, emotional, charismatic.

- I am particularly interested in how sound structures and visual movement can affects perception of typography.

- Rhythm as an organizing principle/structure.

STUDIO DUMBAR / DEPT®

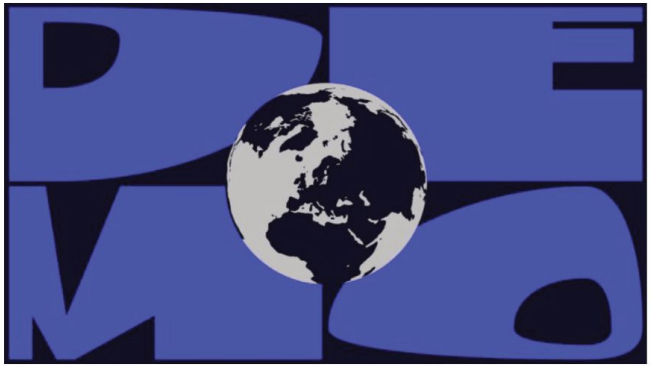


ref:
Studio Dumbar

International branding agency specialised in visual identity, motion and sound (NL).









Dumbar Studio - DEMO festival identity (2019)
Dumbar Studio - DEMO festival identity (2022)
Dumbar Studio - DEMO festival identity (2025)


studiodumbar


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DEMO
THANK YOU
Graphic Move
PRESIDENT IN SECONDS
Stranger Things


studiodumbar
cities


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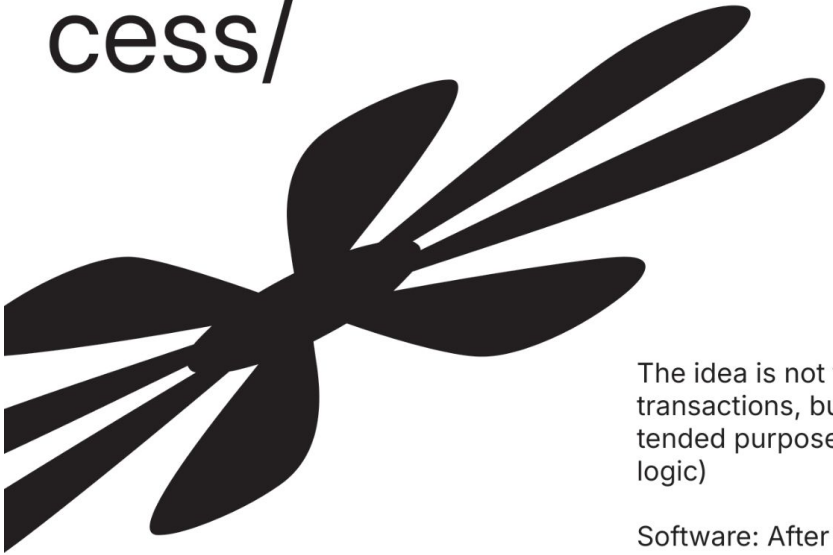

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FINAL 16/01:



- Remaked this fragment using *morphing tool*
- Sound based movement

HACKING → morphing /exposing morphing as process/



The idea is not to create smooth good quality transactions, but use morphing against its intended purpose (to expose fails or get rid of its logic)

Software: After Effects
Tryouts: 3
Sound: no sound (yet)

KEYTOOLS...

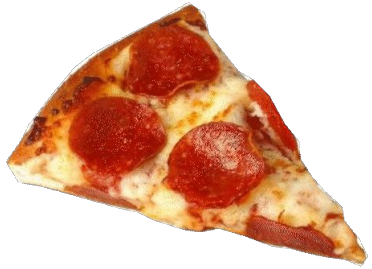
W1: Blob tracking+bezier warp

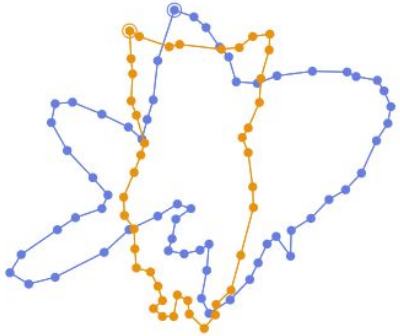
KEYTOOLS...

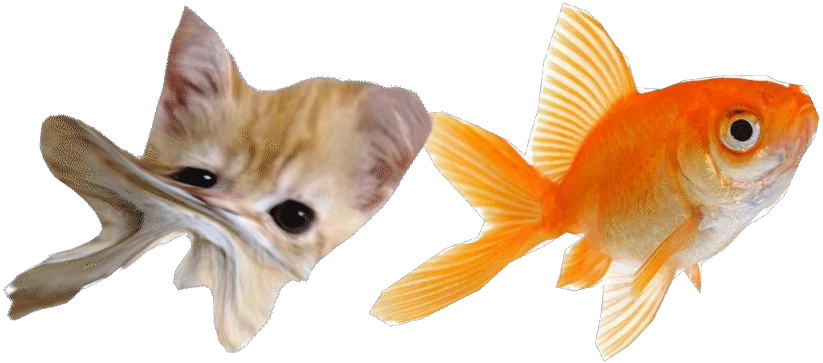
W1: Blob tracking+bezier warp
W2: Pin tool+Pre-composing+
reshape effect

exp 1:
reShape effect

-Texture remains fixed, but object changes.
- lost logic



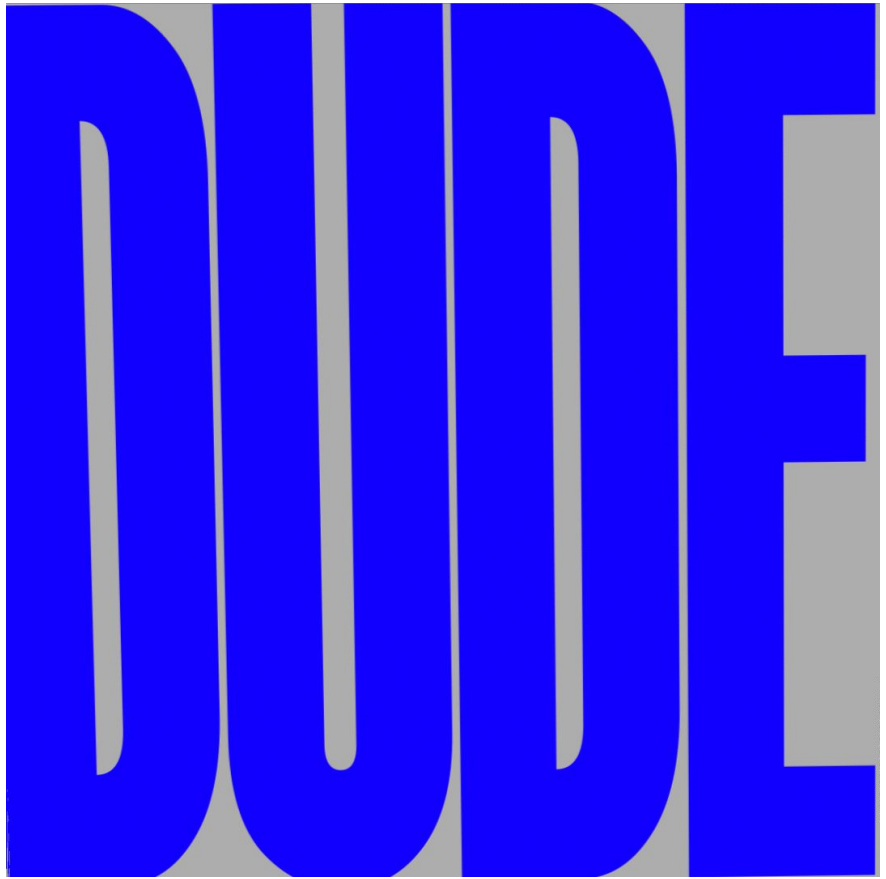




exp 2:
Pin Tool

-Typography breaks reading
- Lacks of understanding the text

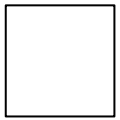


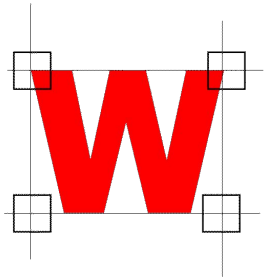


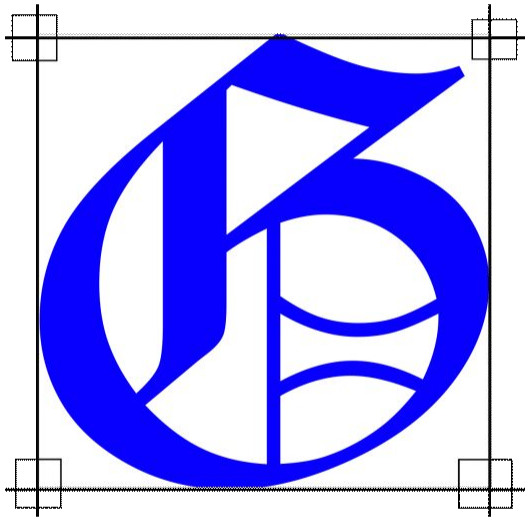
exp 3: Pre-composing

- Mechanics reveal
- Hack supposed to be invisable → breacking system



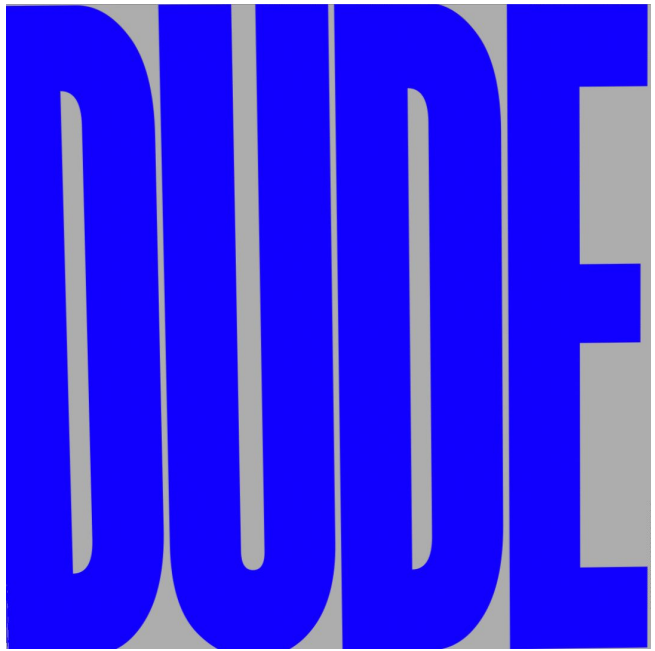






FINAL 30/01:

exp 2:
Pin Tool



- Use *morphing tool* to continue working with language and slang
- Found a layout I want to continue explore

HACKING → morphing /colloquial forms of adress/



I made a consistent series of works:
— same scale
— same visual logic
— different slangs result in different behaviour of the form

Software: After Effects
Tryouts: 3 groups of 3-6 tests
Sound: no sound (one test)

KEYTOOLS...

W1: Blob tracking+bezier warp

KEYTOOLS...

W1: Blob tracking+bezier warp
W2: Pin tool+Pre-composing+ reshape effect

KEYTOOLS...

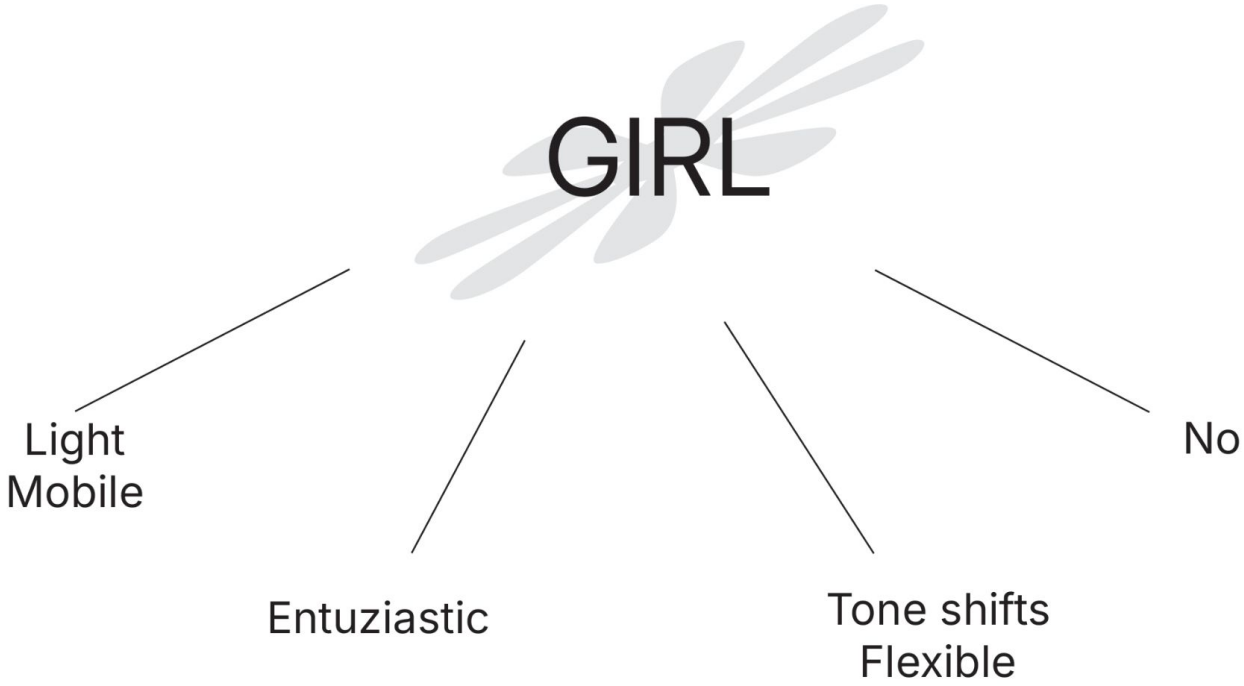
W1: Blob tracking+bezier warp
W2: Pin tool+Pre-composing+ reshape effect

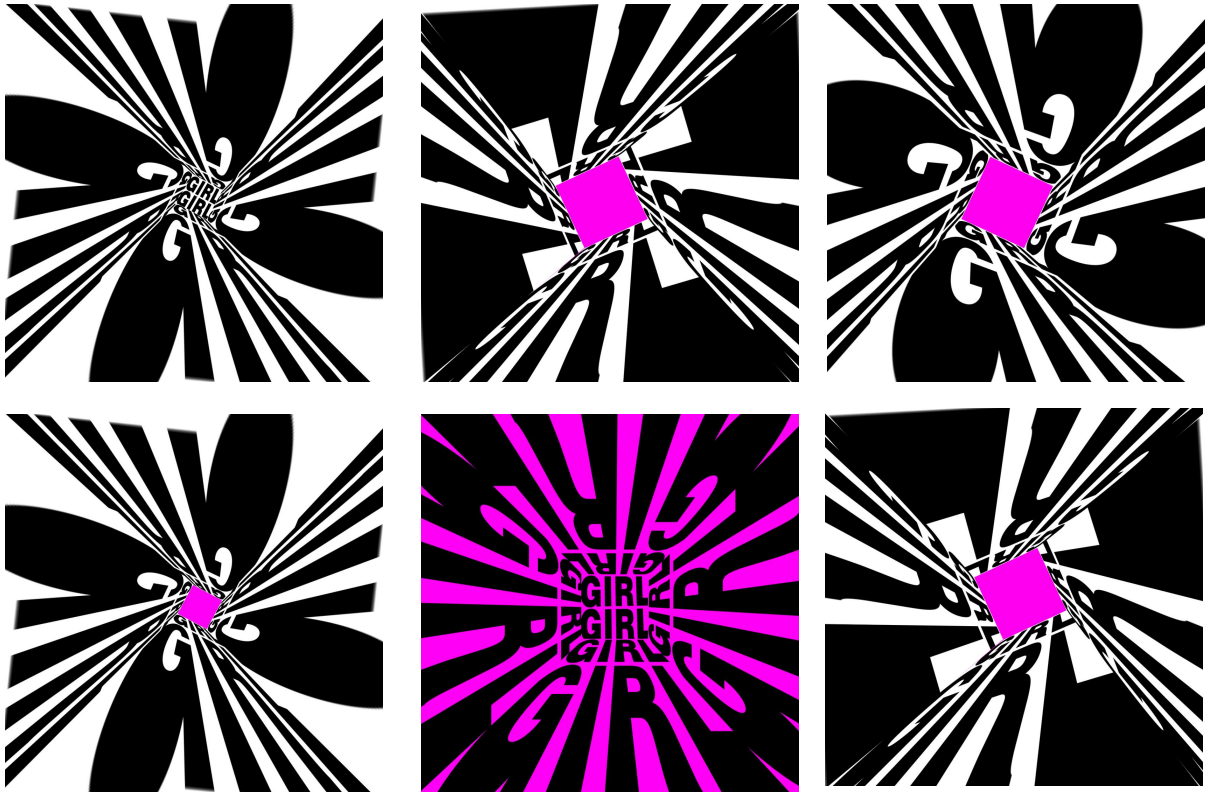
W3: Pin tool

I chose the words *girl, bro, and dude* because they function as forms of address rather than neutral descriptors. They are often used to refer to someone directly, assigning a role or tone in a casual way.

GIRL DUDE BRO

* What the weight of the word?
* What mood/emotion it has when people express it?
* How does the word behave in the frame?
* Does the word resist deformation?


GIRL
Light
Mobile
Entuziastic
Tone shifts
Flexible
No


GIRL
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GIRL


GIRL

DUDE

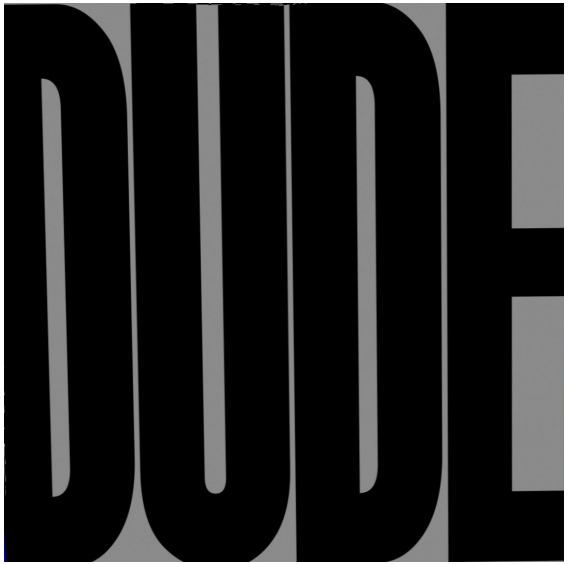
Bulky
Short

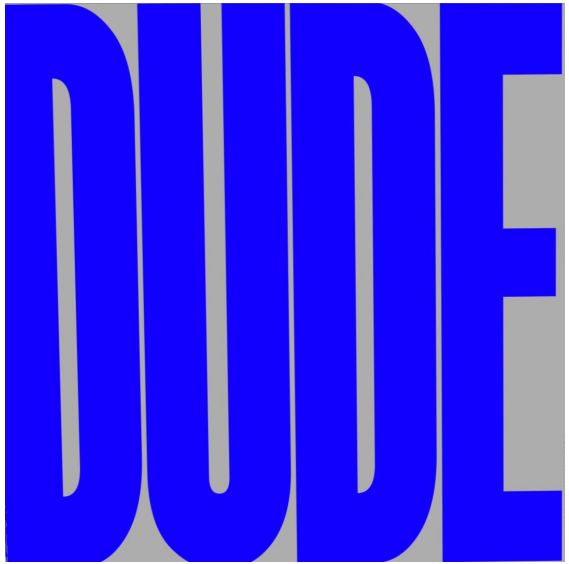
Enticing
Intriguing

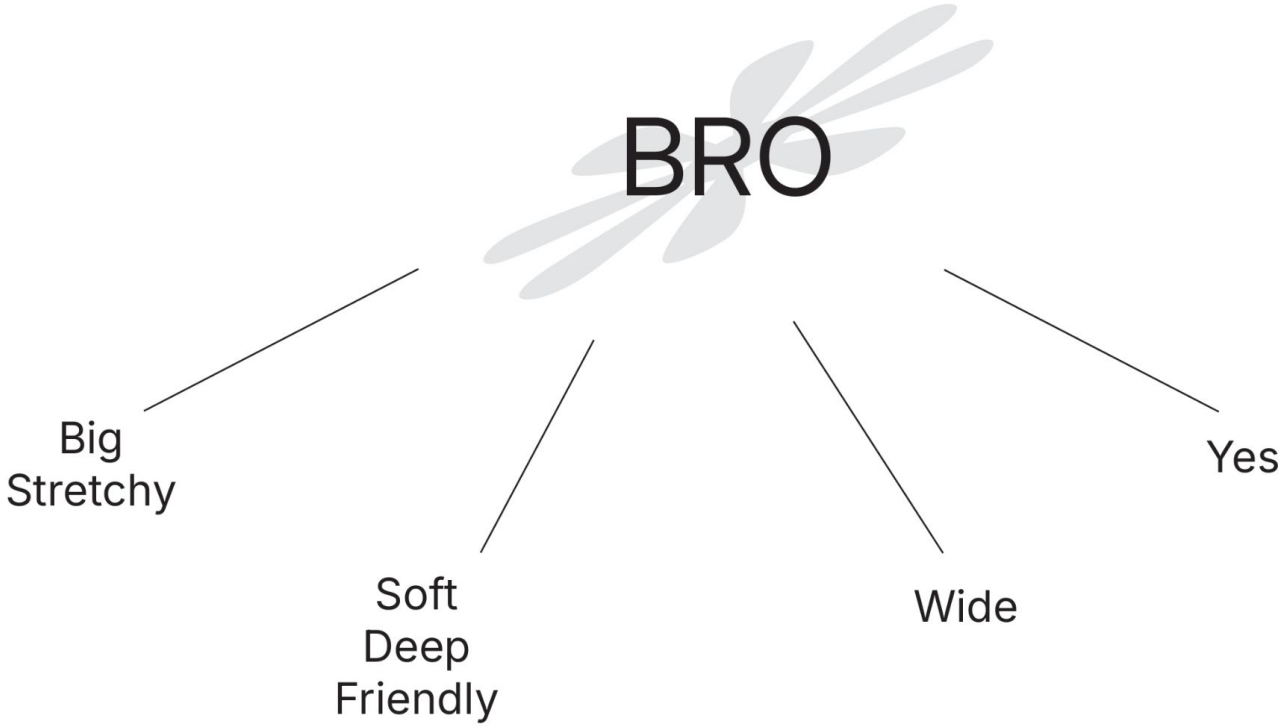
Repetitive
Playfull

Yes


DUDE


DUDE


DUDE


BRO
Big
Stretchy
Soft
Deep
Friendly
Wide
Yes


BRO

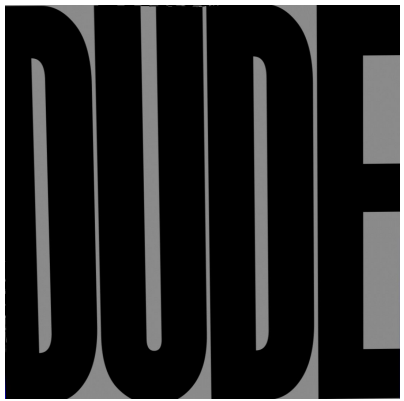

BRO


BRO

FINAL 06/02:







- I explored colloquial forms of adress as physical forms through iterative experiments with *morphing.*
-I investigated how motion and distortion can express emotional tone rather than meaning.
- This experiments (stretching and breaking the typography) I made the word to behave like a physical object.

FINAL 06/02:

*A *New* Program for Graphic Design*





A New Program for Graphic Design by David Reinfurt is a relevant reference for my project because it frames graphic design as a process-driven and experimental practice.

Reinfurt proposes design as a system built on tools, rules, and conditions that generate form, which closely aligns with my *research-through-making approach*. In my work, I use *morphing and pin tools in After Effects* as a *programmatic system*. Instead of aiming for smooth, polished transitions, I push these tools against their intended purpose to explore pressure, distortion, and loss of readability. *Typography becomes a physical object* that reacts to constraints rather than a carrier of clear meaning.

The book also supports the idea of critically engaging with tools in order to reveal their hidden behaviours and limitations. This perspective validates my iterative experiments with motion-based typography, where repetition and deformation expose the emotional and sensory qualities of everyday language.