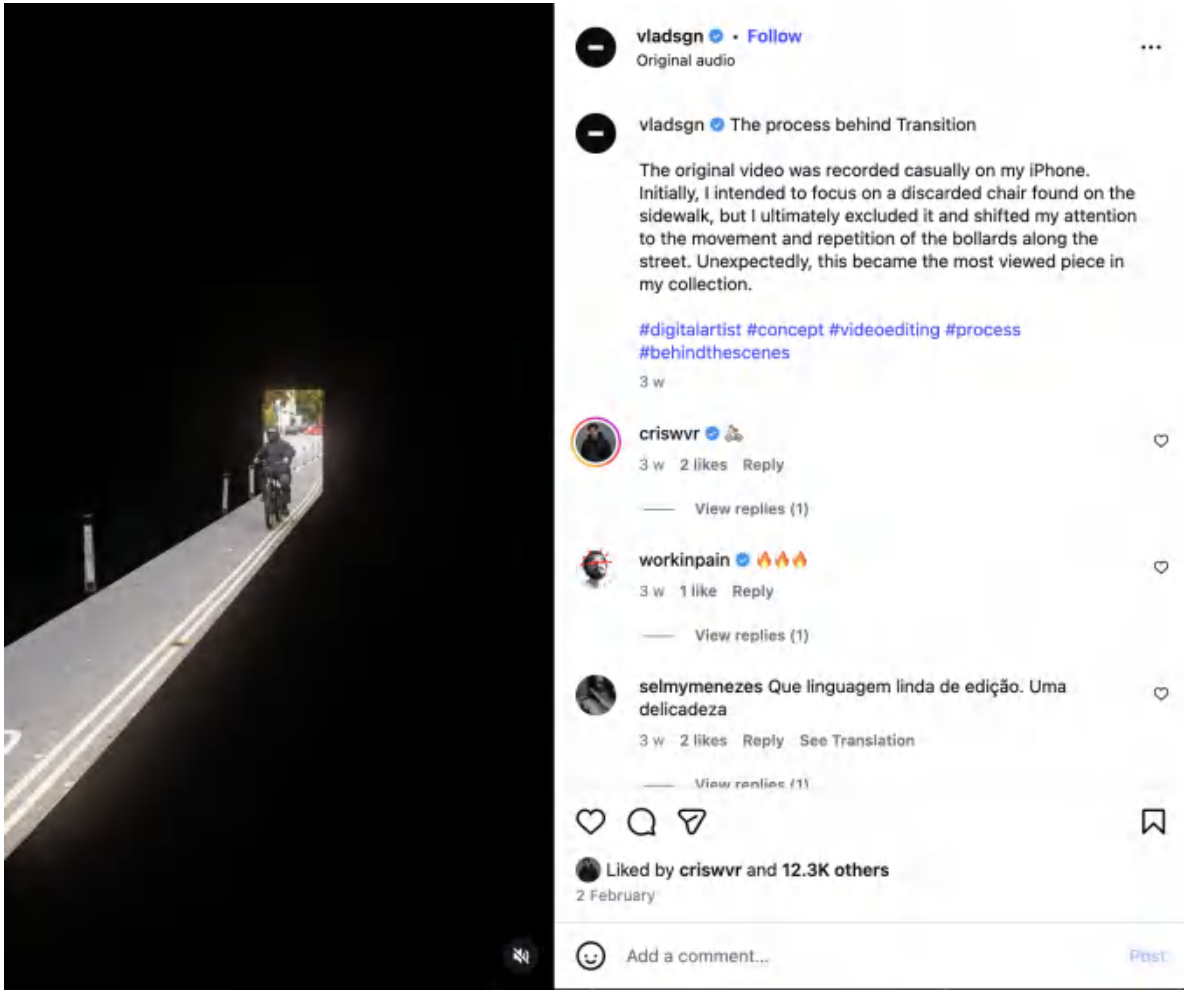
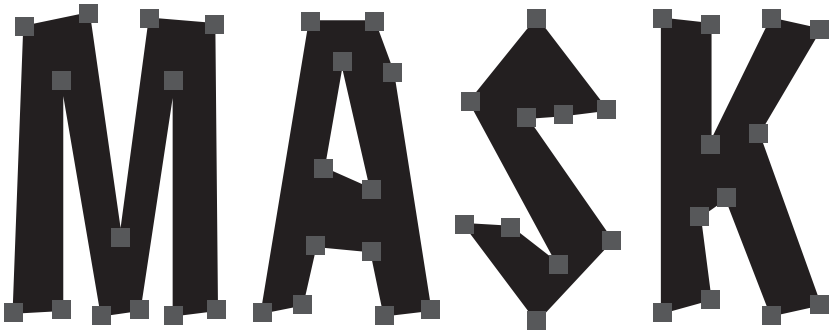
Prjoect Chose



vladsgn (2026) The process behind Transition. Instagram Reel. Available at: https://www.instagram.com/reel/DUQU8s8jXtq/?utm_source=ig_web_copy_link&igsh=MzRlODBiNWFlZA== (Accessed: 1 March 2026).

This video is the project I selected to copy (vladsgn, 2026). It uses the mask tool in After Effects to visually deconstruct and reconstruct the footage, thereby guiding the viewer's attention and defining the visual focus within the frame.



I chose this tool because of my interest in video editing itself. In Methods of Translating, I originally intended to use After Effects for motion design, but I eventually chose to work with another online platform instead. Therefore, this time I decided to experiment with After Effects, particularly its mask tool.

My Copy

My copy

What's unexpected about this thing you just made?

When using the mask tool, I found that it is highly efficient and very versatile. It allows me to highlight or hide certain parts of the image and supports different compositing effects. Through masking, I can guide the viewer's attention and improve the overall visual outcome.

What do you understand better or differently about your tool or medium now?

Through copying this project, my understanding of the mask function became clearer, and I also became more confident in using it. At the same time, using this video as an example, I realised that the effectiveness of masking depends strongly on the original video quality, such as camera stability and image clarity.

Did it pose a particular technical challenge?

Because the mask tool is efficient and clear to use, it did not create many difficulties for me. However, due to the way the video was recorded, such as camera movement and lower image quality, I had to adjust the mask frame by frame to keep it accurate.

What relationship does it have to graphic or communication design?

Through the use of masks, designers can create visual hierarchy, guide the viewer's attention, and enhance or reduce information within the frame. For me, the mask is a tool that can reconstruct the structure of an image.

https://youtube.com/shorts/b-2MqtTpDaI?feature=share

Critical Understanding

Tools for Managing Space

Indistinct Emphasise Disordered

“In After Effects, a mask is a path used as a parameter to modify layer properties, effects, and attributes. The most common use of masks is to modify a layer's alpha channel to determine the layer's opacity per pixel. Another common use of masks is as a path for animate text” .

A tool that defines what is visible and what is invisible within the frame.

Critical Understanding

What it does?

Hide / crop / precisely control visibility.

How it does it?

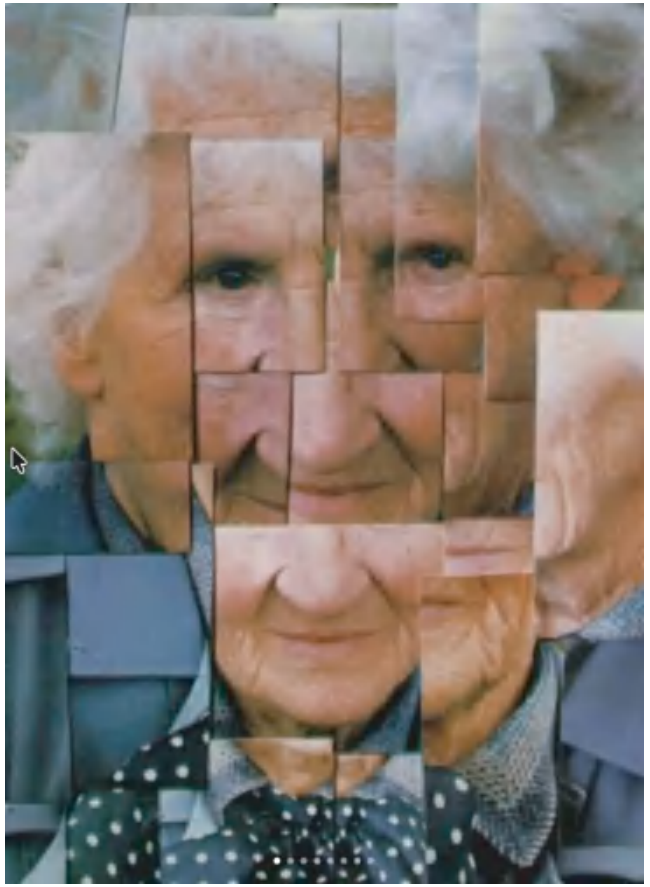
Paths, keyframes, smooth interpolation,
layer hierarchy, timeline logic.

What it does it for?

Clear narrative, visual efficiency,
controllability, industrial-level precision.

Experiments

In the first phase, I drew inspiration from David Hockney's approach to photographic collage. I decided to crop and collage videos of the same object from different angles, ensuring the image consistently presented the full picture of the subject from beginning to end.



Experiments

By increasing the number and randomness of masks, I attempted to transform them from mere tools into an integral part of the visual effect by enhancing the presence of the masks and diminishing the presence of the objects.

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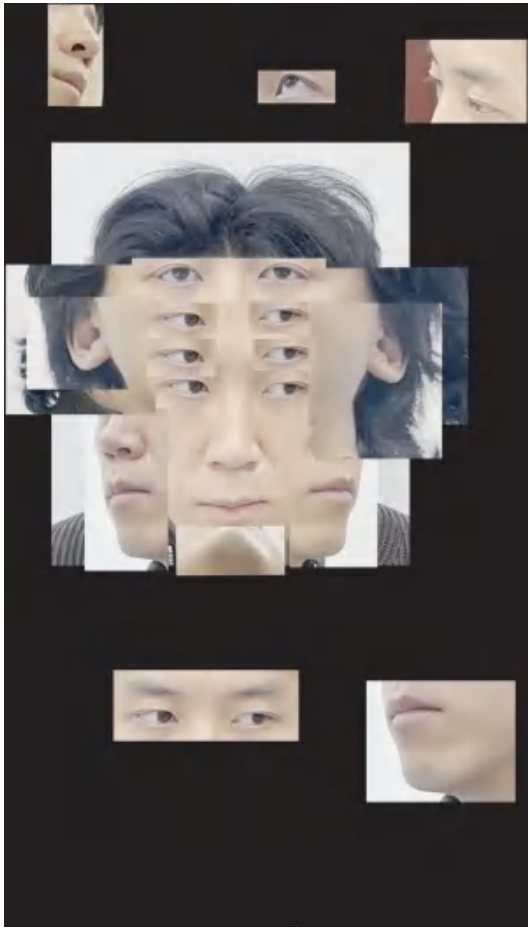
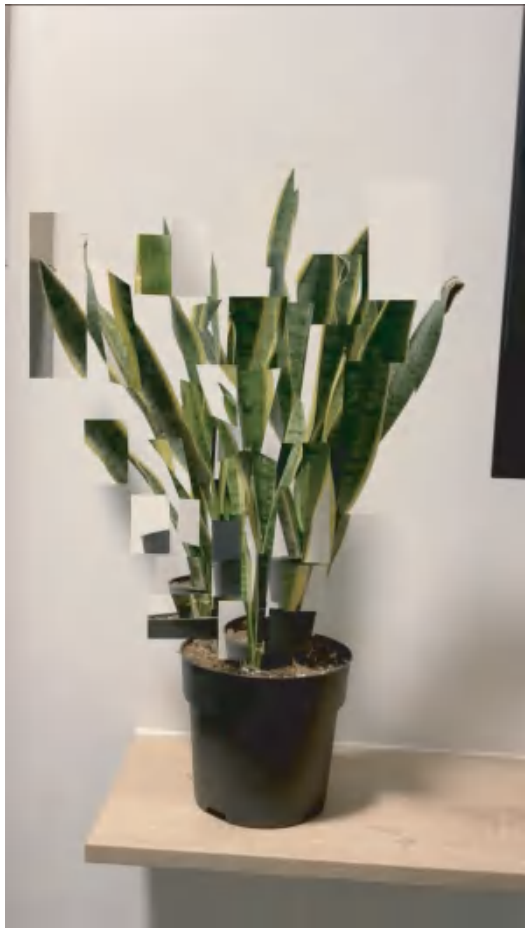
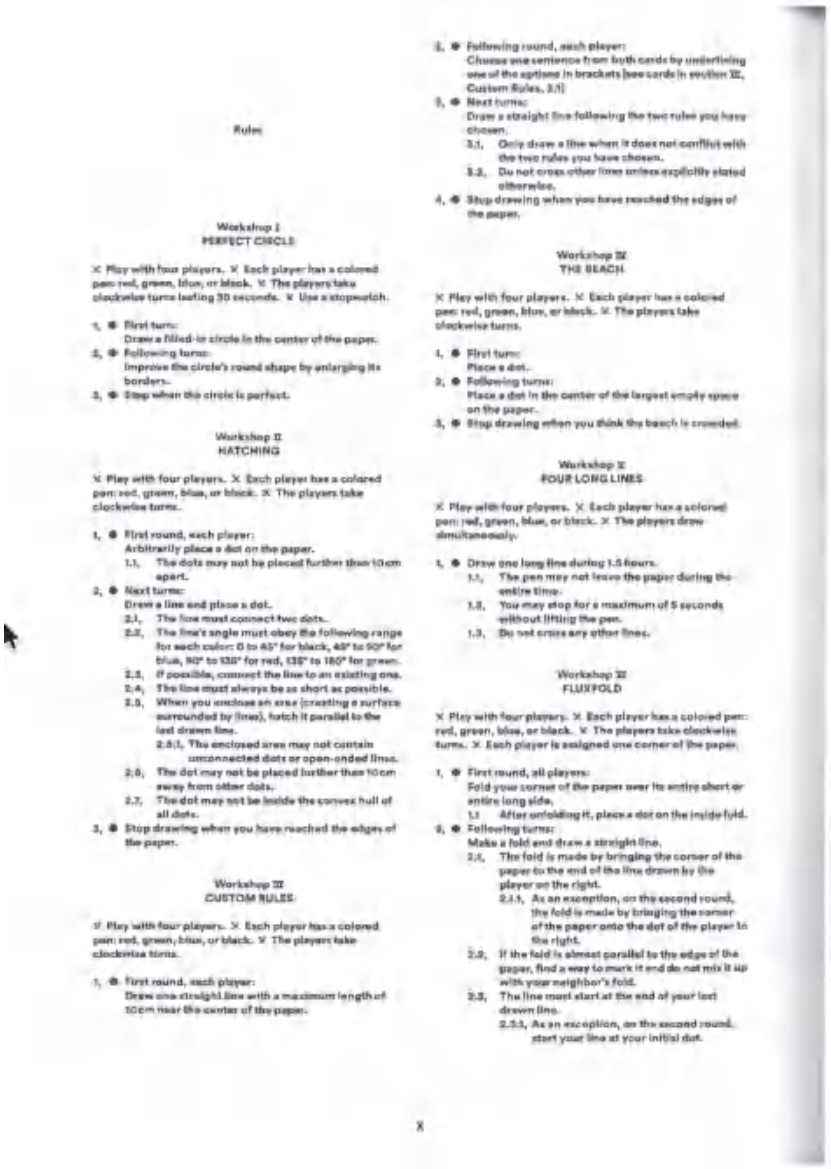
https://youtube.com/shorts/S7Yg4oHLS20?feature=share



https://youtube.com/shorts/6sS6yjoh8-k?feature=share



System



Rules

Workshop I
PERFECT CIRCLE

Play with four players. Each player has a colored pen: red, green, blue, or black. The players take clockwise turns lasting 30 seconds. Use a stopwatch.

1. First turn:
   Draw a filled-in circle in the center of the paper.
2. Following turns:
   Improve the circle's round shape by enlarging its borders.
3. Stop when the circle is perfect.

Workshop II
HATCHING

Play with four players. Each player has a colored pen: red, green, blue, or black. The players take clockwise turns.

1. First round, each player:
   Arbitrarily place a dot on the paper.
   1.1. The dots may not be placed further than 10 cm apart.
2. Next turns:
   Draw a line and place a dot.
   2.1. The line must connect two dots.
   2.2. The line's angle must obey the following range for each color: 0 to 45° for black, 45° to 90° for blue, 90° to 135° for red, 135° to 180° for green.
   2.3. If possible, connect the line to an existing one.
   2.4. The line must always be as short as possible.
   2.5. When you enclose an area (creating a surface surrounded by lines), hatch it parallel to the last drawn line.
      2.5.1. The enclosed area may not contain unconnected dots or open-ended lines.
   2.6. The dot may not be placed farther than 10 cm away from other dots.
   2.7. The dot may not be inside the convex hull of all dots.
3. Stop drawing when you have reached the edges of the paper.

Workshop III
CUSTOM RULES

Play with four players. Each player has a colored pen: red, green, blue, or black. The players take clockwise turns.

1. First round, each player:
   Draw one straight line with a maximum length of 10 cm near the center of the paper.
2. Following round, each player:
   Choose one sentence from both cards by underlining one of the options in brackets (see cards in section III, Custom Rules, 2.1)
3. Next turns:
   Draw a straight line following the two rules you have chosen.
   3.1. Only draw a line when it does not conflict with the two rules you have chosen.
   3.2. Do not cross other lines unless explicitly stated otherwise.
4. Stop drawing when you have reached the edges of the paper.

Workshop IV
THE BEACH

Play with four players. Each player has a colored pen: red, green, blue, or black. The players take clockwise turns.

1. First turn:
   Place a dot.
2. Following turns:
   Place a dot in the center of the largest empty space on the paper.
3. Stop drawing when you think the beach is crowded.

Workshop V
FOUR LONG LINES

Play with four players. Each player has a colored pen: red, green, blue, or black. The players draw simultaneously.

1. Draw one long line during 1.5 hours.
   1.1. The pen may not leave the paper during the entire time.
   1.2. You may stop for a maximum of 5 seconds without lifting the pen.
   1.3. Do not cross any other lines.

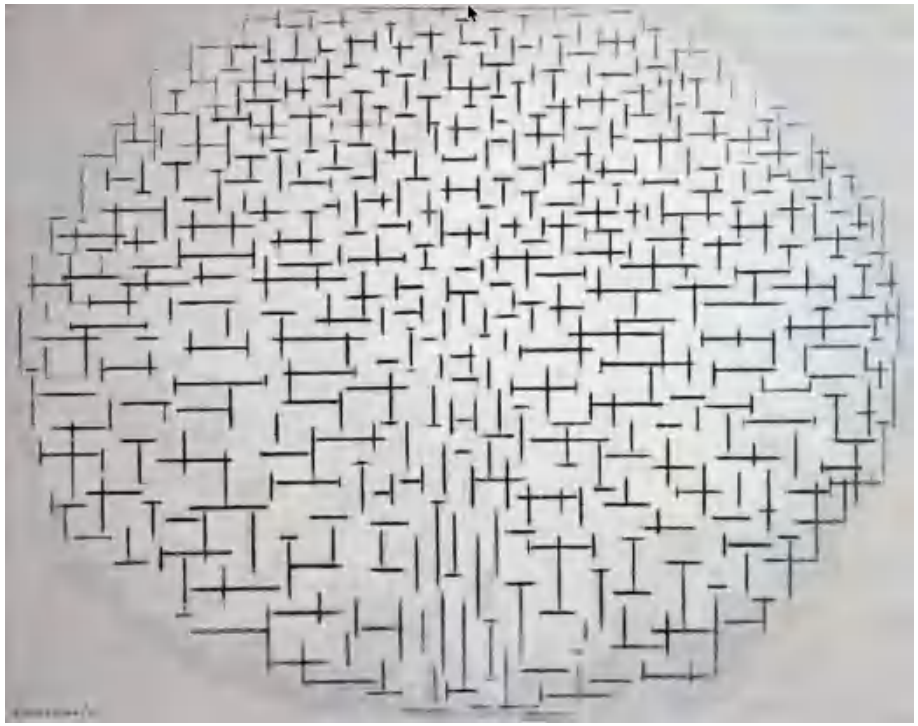
Workshop VI
FLUXFOLD

Play with four players. Each player has a colored pen: red, green, blue, or black. The players take clockwise turns. Each player is assigned one corner of the paper.

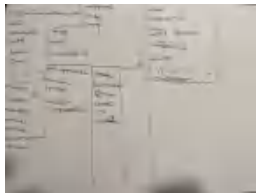
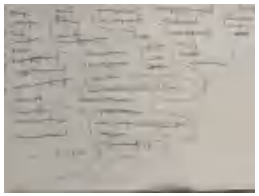
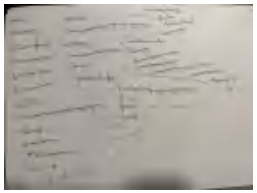
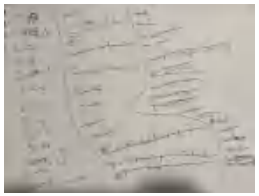
1. First round, all players:
   Fold your corner of the paper over its entire short or entire long side.
   1.1 After unfolding it, place a dot on the inside fold.
2. Following turns:
   Make a fold and draw a straight line.
   2.1. The fold is made by bringing the corner of the paper to the end of the line drawn by the player on the right.
      2.1.1. As an exception, on the second round, the fold is made by bringing the corner of the paper onto the dot of the player to the right.
   2.2. If the fold is almost parallel to the edge of the paper, find a way to mark it and do not mix it up with your neighbor's fold.
   2.3. The line must start at the end of your last drawn line.
      2.3.1. As an exception, on the second round, start your line at your initial dot.

X

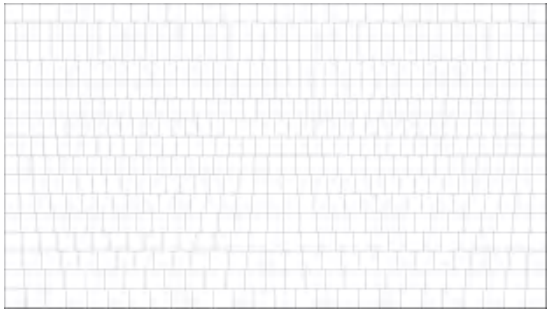
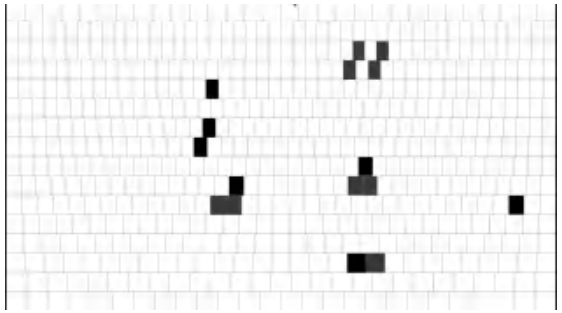
However, after the initial experiments, the mask did not genuinely become part of the image as a visual subject. Instead, it appeared more frequently as a tool, intervening in the image rather than emerging from it. As a result, I decided to design a system in which the mask could shift from serving the image to becoming a result generated through the operation of the system itself. In developing this approach, I drew inspiration from the Conditional Design Workbook and Piet Mondrian's process of working with the motif of the tree.



Process

(Gökhan EGE, 2022)

https://youtu.be/2n-I1YuwhIM

First, I traced linear structures based on the patterns of the floor within the image. I then flattened the perspective of the scene, transforming it into a purely planar surface. Following this, I recorded the coordinates of each footstep as people walked through the frame, using these coordinates to mark every position at which a mask would appear.

Finally, the original footage was overlaid with the resulting masked composition. In subsequent experiments, I will introduce additional parameters and variables—such as walking speed, step length, and the conditions that arise when multiple bodies overlap—to further enrich the computational process.

Video

https://youtu.be/3VVMw7eSEoc

Gökhan EGE (2022) 4K-HD - People Walking Mall - People Walking in the Square. YouTube video. Available at: https://www.youtube.com/watch?v=hOoLpJXrD0Q (Accessed: 01/03/2026).

vladsgn (2026) Instagram Reel using After Effects mask for visual reconstruction. Instagram. Available at: https://www.instagram.com/reel/DUQU8s8jXtq/ (Accessed: 1 March 2026).