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THE HIDDEN LOGIC OF MOTION DESIGN

Borysenko Tetyana
Candidate of Philological Sciences, PhD
Foreign Languages Department
Kovbashchuk Anastasiia
Bachelor, gr. AI-251
Information Department
Shpykulyak Daria
Bachelor, gr. AI-251 Information Department
National University “Odesa Polytechnic”, Ukraine

Abstract. The article describes one of the most important problem – the possibility to watch the conscious operation during creation of visual effects and influence of temporal interpolation.

Keywords: pure visual art, creative process, repetitive manual labor, composition layers, contemporary motion design.

Introduction. When we observe modern digital video content, cinematic title sequences, dynamic television commercials, or when we intuitively interact with sophisticated user interfaces, we are always captivated by how effortlessly and naturally every single element moves across the screen. Objects bounce with realistic weight, typography glides smoothly through three-dimensional space, and intricate digital environments feel completely alive and organic. At first glance, contemporary motion design appears to be an exercise in pure visual art, a highly intuitive process driven almost exclusively by the boundless flight of a designer's creative imagination. However, when we look at this through the lens of computer science, we see a completely different reality. If one looks beneath the surface and examines the backstage of this creative process, it becomes abundantly clear that this compelling illusion of life relies heavily on deeply structured analytical thinking, complex mathematical algorithms, and a highly sophisticated digital toolset.

Goal of article – is to redefine the role of the modern motion designer: shifting the perception from a traditional animator to a visual software engineer who operates within rigorous logical structures, data pipelines, and procedural frameworks.

The results of research. Historically, the creation of high-quality animation required colossal volumes of monotonous, repetitive manual labor. Classical frame-by-frame animation dictated that every single fractional movement had to be meticulously drawn by hand. From a computational perspective, this is the equivalent of hardcoding every single output without utilizing any loops, variables, or functions. If a director or an animator decided to alter the speed of an action, modify its dynamic impact, or change the trajectory of a moving character, the entire sequence often had to be scrapped and restarted from the very beginning. This rigid, imperative methodology severely limited the flexibility of the creative process and demanded exorbitant time resources, much like maintaining a poorly structured, monolithic codebase.

Today, the production of modern visual effects and motion graphics relies on a fundamentally different paradigm of problem-solving that closely mirrors modern software development. The digital workspace dictates entirely new rules of engagement: we operate within complex timelines and composition layers, methodically building a strict hierarchy of visual elements. We utilize specialized, high-end software to establish the foundational rules that govern object behavior. A modern specialist does not merely move a graphical shape from point A to point B on a two-dimensional canvas; rather, they define its underlying physical and mathematical model.

Through the manipulation of Bezier curves - which are essentially parametric equations based on cubic polynomials - and velocity graphs, spatial and temporal interpolation is precisely tuned. We are essentially working with calculus, defining the derivative of an object's position over time to control its speed. We instruct the software using specific algorithms: determining the exact rate of acceleration an object should exhibit, calculating how it might be affected by virtual gravity vectors or environmental resistance, and defining the precise smoothness of its deceleration. This systematic approach demands an exceptionally logical and analytical mindset, one that closely resembles the logic required for programming software in languages like C or structuring a complex, scalable IT architecture.

Furthermore, the transition from purely two-dimensional planes to complex three-dimensional environments has exponentially increased the need for structural logic and advanced computational mathematics. Modern motion design seamlessly blends two-dimensional assets, three-dimensional typography, virtual lighting, and simulated camera lenses within a single unified workspace. Managing these multi-dimensional projects requires a rigorous understanding of linear algebra, spatial coordinates, rendering pipelines, and optical physics. Behind every rotating 3D object is a series of complex transformation matrices and quaternions, calculating precise positions in three-dimensional space while avoiding mathematical anomalies like gimbal lock.

The designer must calculate depth of field, simulate accurate light bounces through ray tracing algorithms, and manage material properties like reflection and refraction using physically based rendering principles. This level of environmental control transforms the canvas into a simulated physical world where every visual outcome is the direct result of millions of floating-point operations and matrix multiplications per second.

The true secret and the invisible engine driving large-scale, complex visual effects is workflow automation and the strategic implementation of mathematical expressions. Instead of manually animating hundreds or thousands of minute, disparate elements, motion designers engineer invisible connections behind the scenes of the project. We write scripts, often using JavaScript-based languages, to create conditional logic that drives the visual output. We utilize algorithms like Perlin noise to generate procedurally organic, pseudo-random movements for floating dust particles or turbulent water surfaces, saving countless hours of manual keyframing.

A prime example of this algorithmic approach is audio-reactive animation. A specialist can establish a direct, programmatic link between a visual effect and the specific frequency spectrum of an audio track. By mathematically analyzing the sound waves, often utilizing algorithms like the Fast Fourier Transform to convert the audio signal from the time domain to the frequency domain, the software automatically generates necessary data arrays in real-time. When a dynamic accent occurs in the music, such as a heavy drum beat hitting a specific frequency threshold, the system, following pre-established boolean logic, automatically shifts the color palette, forces typography to emit a luminous glow, or simulates a highly realistic camera shake. As designers, we merely establish the parameters, constraints, and formulas, allowing the raw computational power of the software to perform the heavy, mechanical lifting.

Yet another fascinating and truly revolutionary aspect of contemporary motion design is the concept of non-destructive creation, a philosophy deeply intertwined with object-oriented programming. Operating within this paradigm, the designer is essentially constructing a flexible, living, and highly responsive ecosystem. If, during the final stages of a massive, multi-layered project, a sudden need arises to alter the primary corporate brand color, scale the entire composition to fit a different screen aspect ratio, or adjust the overall pacing and tempo of the video, there is no longer a need to repaint every frame or manually adjust thousands of individual animation keys.

Because every single element within the composition is intricately linked through logical parameters, changing one foundational setting instantly propagates that update throughout the entire project hierarchy. This is often achieved through advanced node-based compositing systems, which function exactly like Directed Acyclic Graphs in computer science. Data flows from one node to the next in a strictly defined, procedural pipeline. This creates a reactive, intelligent environment where visual elements obediently respond to the limitations and rules established during the initial planning phase. The designer effectively builds a digital framework with global variables and inherited properties, ensuring the natural fluidity of movement without breaking the core system architecture.

The technological approach described herein fundamentally transforms our understanding of the creative process in the modern digital era. We are witnessing a global paradigm shift, moving away from repetitive, manual labor and pivoting strongly towards creative problem-solving and systemic engineering. By deeply understanding the underlying mechanics of their tools and the hidden architecture of their software, contemporary creators are empowered to construct dynamic projects of staggering complexity - projects that would have taken months or even years to realize using traditional techniques.

Conclusion. Modern motion graphics serve as the perfect, seamless bridge spanning the gap between pure creative vision and rigorous computational logic. This discipline unequivocally proves that interacting with digital tools is not merely about manipulating raw data or blindly submitting to rigid constraints. Rather, it is the sophisticated art of utilizing a logical, algorithmic foundation to bring the boldest imagination to life. It is the profound ability to leverage computer science, data structures, and mathematical formulas to make the absolutely impossible appear visually real, tangible, and completely convincing to the human eye.

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DEVELOPMENT OF A SMARTTRANPRO SOFTWARE MODULE FOR PREDICTING WAX DEPOSITION PROCESSES AND DETERMINING SAFE SHUTDOWN TIME OF MAIN OIL PIPELINES USING MACHINE LEARNING AND PREDICTIVE ANALYTICS BASED ON ARTIFICIAL INTELLIGENCE

Bigaliyeva Venera
Master, Lecturer
Satkan Ayana
undergraduate student
Faculty of Information Technology
Atyrau Oil and Gas University Named After S. Utebayev

Abstract. This paper considers the problem of predicting the safe shutdown time of main oil pipelines under conditions of wax (paraffin) deposition. A methodological approach based on machine learning is proposed, allowing the integration of multiple operational parameters affecting the formation of deposits. Linear regression is