

Thijs van Loenhout

# Portfolio (Digital, March 2023)

By Thijs van Loenhout. This document is structured as follows:

W1 [thijsoid.space](https://thijsoid.space)

## Section A

This section contains projects inspired by how I deal with myself. A keyword for me is 'intimate directness'.

A1 Book of T

A2 Stray away with me

A3 Teabreaker

## Section B

This section contains projects centered around the exploration of different media. Each medium has their own unique characteristics, and I love finding, exploiting, stretching and blurring them.

B1 A Triptych that explores different methods of visual storytelling in different media:

B1a A webcomic read as one vertical page

B1b An out of context page of a non-existent comic

B1c A storyboard for a physical illustration book

The style is kept consistent through all to let the medium shine.

B2 The World Cinematic with Wes Anderson

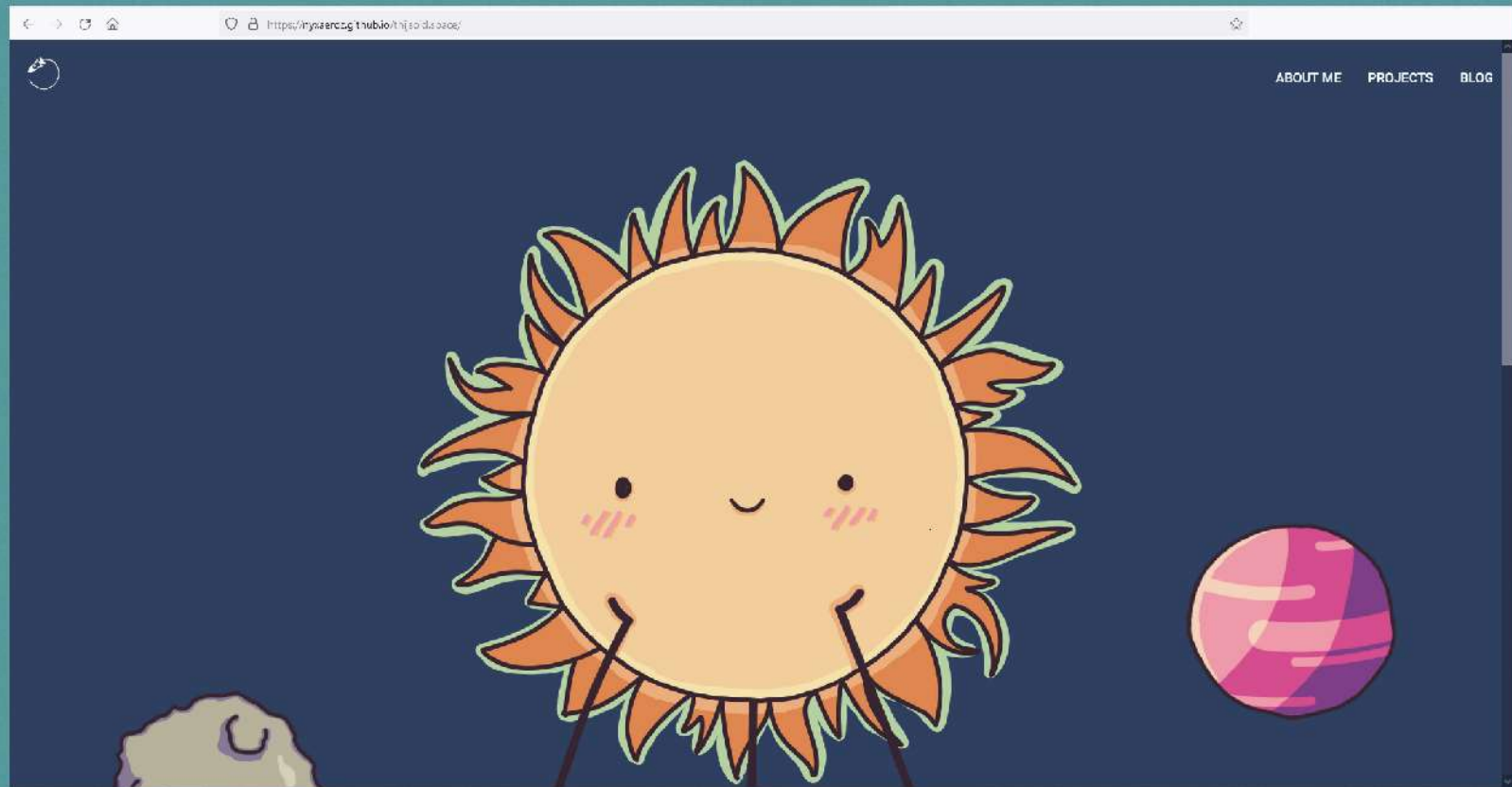
## Section C

For the projects in this section, I chose a single theme that has been important to me in the last year: randomness and perfectionism

C1 D-centric

C2 Portfolio

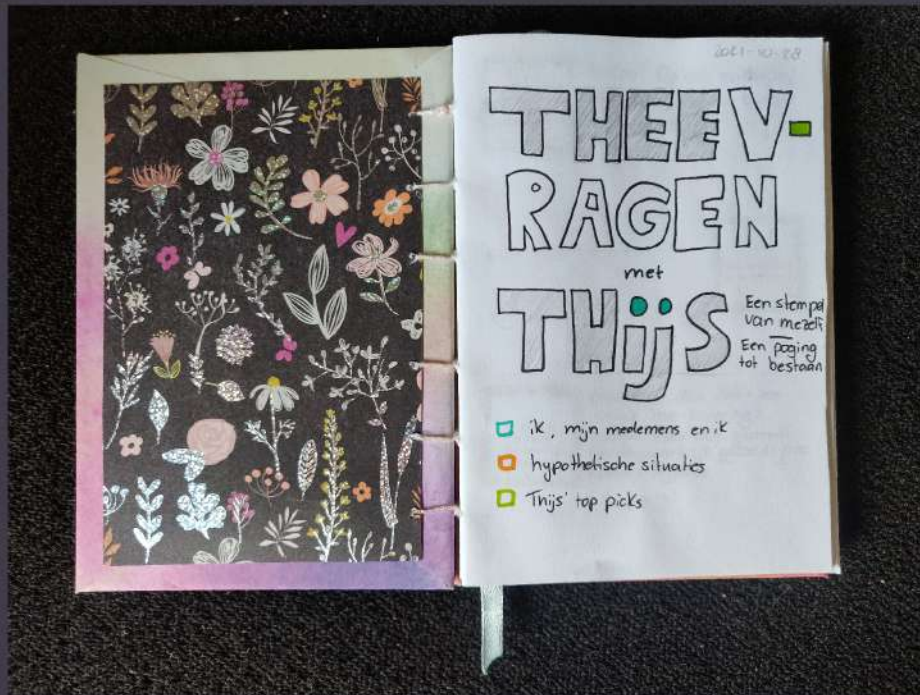




## W1 - thijsoid.space (Website, ongoing)

My website is made from scratch and hosted through GitHub pages. It is currently very much under construction, but some project from this portfolio can be found there.

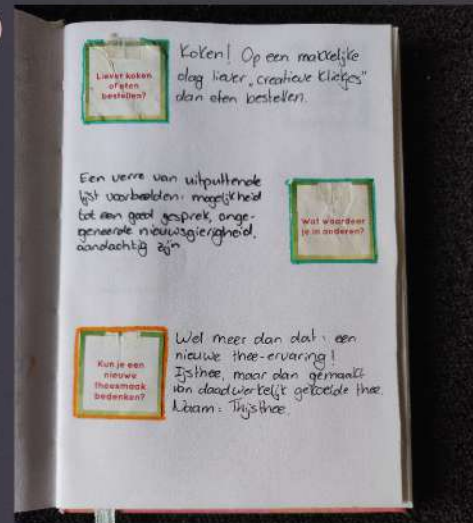
Link: <https://nyxaeroz.github.io/thijsoid.space/>



## A1 - Book of T (book, ongoing)

This self-bound book contains questions from Pickwick tealabels, and my answers to them.

I see it as very valuable -- as well as fun -- to take the opportunity to answer these often seemingly trivial questions with serious introspection. It was important to me to make the book myself, to carefully create a reflective playground.







## A2 - Stray away with me (Zine, January 2023)

Since moving to a new city, I've been feeling estranged. I try to remind myself that there's a beauty in this feeling: the beauty of seeing the world through a new perspective and the unique curiosity that accompanies it. This feeling -- the friction between the angst and excitement of feeling lost -- is captured in this zine. Some pages are hard to read, to encourage a different way of looking. Deliberately confusing instructions are given. Readers are invited to remove the staples that hold the zine's structure, and set it free. In the spirit of the content, copies have been hidden throughout Utrecht.









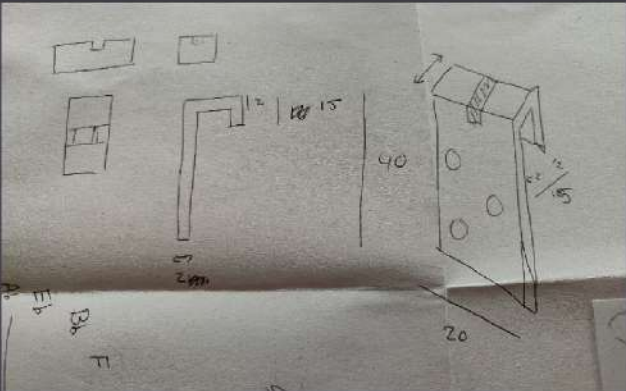
1



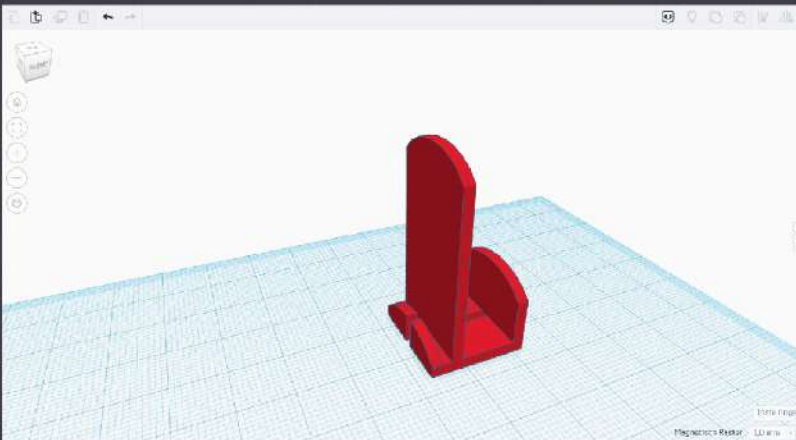
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3



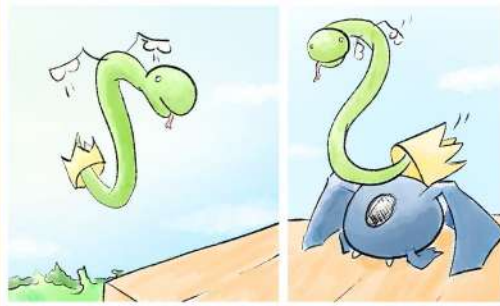
4



### A3 - Teabreaker (3D print, April 2022)

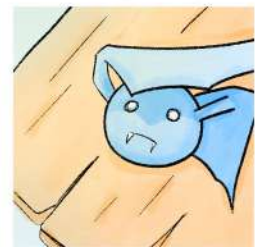
Taking time for myself doesn't come naturally to me, I have to make a conscious decision for it. A teabreak is a tool for this. However, I noticed any time I was pouring water over my teabag, the bag slipped into the cup. So far for relaxing! Teabreaker solves this issue, by 'breaking' its fall.

The design started as a quick sketch (3), which was adapted into a CAD model (4). After several iterations (1, 2), any cup of tea is a perfectly relaxing experience. In fact, I've noticed the extra care put into the beverage translates to extra care for myself.



## B1a - Doodlemon (Digital, March 2020)

Doodlemon is a webcomic, consisting of one, long, vertical page through which the reader scrolls. This creates an element of time, separating it as a medium from regular comics. This comic play with this element, for example by using characters' gazes to create anticipation (1), or create transitions that require actual time to pass (2).

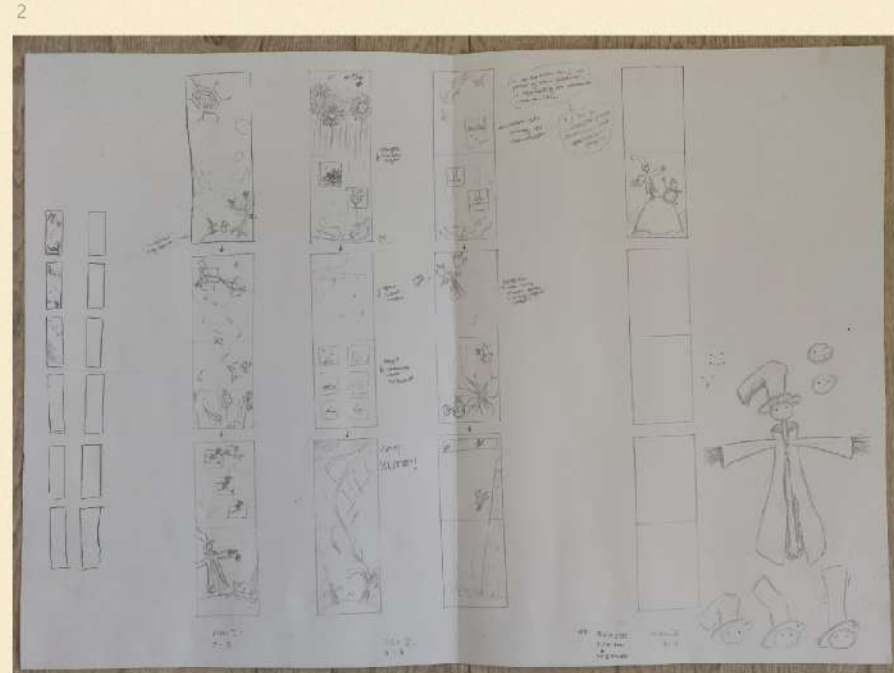






### B1b - Untitled (Watercolor, August 2022)

(1) is an out of context page of a non-existent comic. The main challenge was to create the illusion of there being more. Absurdity can be exploited to great effect.



### B1c - Untitled (Storyboard, ongoing)

(2) is a storyboard for an ongoing illustration book project, following from a 5-course workshop (November - December 2022). Spreads are laid out top-to-bottom, left-to-right. Spread 6 depicts a sudden strike of lightning. Here, the action of flipping a physical page is used to enhance the story element of surprise. After this event, action moves in an upward direction -- opposing the reading direction --, creating visual friction, until the final story resolution.



meten  
op de  
deur



Akte I:  
1-3



slingsels  
wagelen  
regen

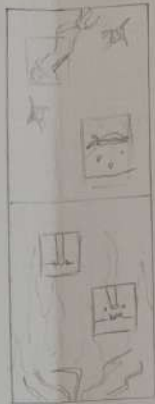


Wap?  
vriendship  
word  
verloofd?



BAH!  
BUZZZ!

Akte II:  
4-8



o-o-o-o-o-o  
omhoog  
naar beneden



Spiegelen  
-> naar rechts  
dansen  
eet  
eet  
eet



in prentjes  
aan de  
plaat  
in legende  
voor verhalen  
zoek de 11.11.11

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.



Akte III:  
9-10



Akte III:  
9-10



## B2 - The World Cinematic with Wes Anderson (Essay, June 2022)

The French Dispatch (Wes Anderson, 2021) is a movie framed as a newspaper. This is a characterizing decision for Wes Anderson, who's works are celebrations of storytelling devices. Anderson is able to blend media and style in a wholly unique, very authentic style. This is very inspiring to me.

This essay reviews the experience of watching all of Wes Anderson's movies in order of release date -- a project I did with Steven Bronsveld. The wording and visualization of the essay try to capture Anderson's unique style of (visual) storytelling.

It has been published in Nijmegen Student Magazine 'Thabloid'.

### THE WORLD CINEMATIC WITH WES ANDERSON

STEVEN BRONSVELD & THijs VAN LOONHOUT

Spoiler Note: we try to keep content about the story on a minimum and follow the visual experiences, which suffer from the details in this article.

#### OPENING ACT AND WHERE OUR JOURNEY BEGAN

Some time ago, we started a new project.

Watching all movies of Wes Anderson

We are both quite fond of watching movies occasionally, but have never done so in a regular week or analyzed any in a serious form. We had the idea of reviewing movies in the regular context of their director and besides a semi-regular activity together. We instantly loved the idea. Watching movies this way, we could look at them from a different perspective. Each director has a different use on times, different camera work, choice in music, ways to approach stories, composition of scenes, set design. Watching a movie sometimes seems to require more effort than watching a series, but it's worth it. We found that watching movies in order would make up the better part of an evening. But watching all movies in order would make each individual one part of a series, a goal to work towards. The movie watching then came off as fun.

The first use of the word cinematic was introduced by the French Impressionist painter J.M.W. Turner. We both had seen many movies of Wes Anderson. The movie, which had a sound effect in the background, had a very interesting style. It was possibly quite unique and interesting, and his movies are well-acclaimed. The subtitle: *AN EXPLORATION WITH STEVEN & THijs*

Close your eyes. A cute little tune is playing inside your head, every one of Anderson's films starts like this. After yourself for too long. Don't you recognize this? A memory from years ago? Slowly open your eyes. You're surrounded by bright faces, an intricate every movie opening challenge to viewers to work.

The use of color is bold. For one, every frame is a joy to look at, even taken in isolation. One could fill an entire room with screenshots (not believed by us, even been done). The other is that, however simple, the way by which the world of Wes Anderson, the director also can make his movies they are willing to spend time, labeled for the movie. The original workableness from the stage for memorable scenes to be told.

Initially, his camera work is just as symmetrical as the colorful use of colors. Heavily using the color red in his films, that he brings in a lot of color, even using what is called a 'color palette' in his films. He's also fond of a 'use through' technique where the camera moves through a cross-section of a building.

After this first movie, the real Wes Anderson came to light. We now highlight some of the interesting and outstanding aspects of his movies.

### AN EXPLORATION WITH STEVEN & THijs

STEVEN BRONSVELD & THijs VAN LOONHOUT

There don't always have to rhyme, you know. They just have to be creative. *— Sam, Midsommer Kingdom*

#### CHARACTERS AND CONTENT, A GUIDE THROUGHOUT

Luckily for us, the movie recognizes its theatrical essence. The story that's about to unfold is more often than not, even recognized or much a story. One of Anderson's currently top film-making career comes from his experience from these movies.

Through these layers, we appear to be looking at the world. A world that is full of life, but even more colorful than the world they inhabit. A world where the color palette is a masterpiece of life and death. A quirky teenager may save an entire town through grand theatrical plays. A washed up cinematographer with a bright red hat. His waltz-seeking right hand man, also wearing a bright red hat.

However, with each film, you're sure to encounter several familiar faces or voices. In the case of stop-motion films. While this may seem alluring to some, for us this was wonderful. Most movies play similar roles in each film. It's only by the time you see the same movie you feel like you're already familiar with a character the first scene they are in.

Oh Murray especially serves as the guide throughout, appearing (and often standing) in 9 out of 10 films. It is through Murray that some of Anderson's most important themes are expressed: isolation, life past your days or glory, unlikely friends and the question 'what is family?'

While these themes can be serious and bleak, Anderson never fails to present them in a playful and light-hearted style. As he puts it himself:

All the movies that I've made aren't entirely comedies, they're comedies and they're dramas, and I'm sure they are about everything.

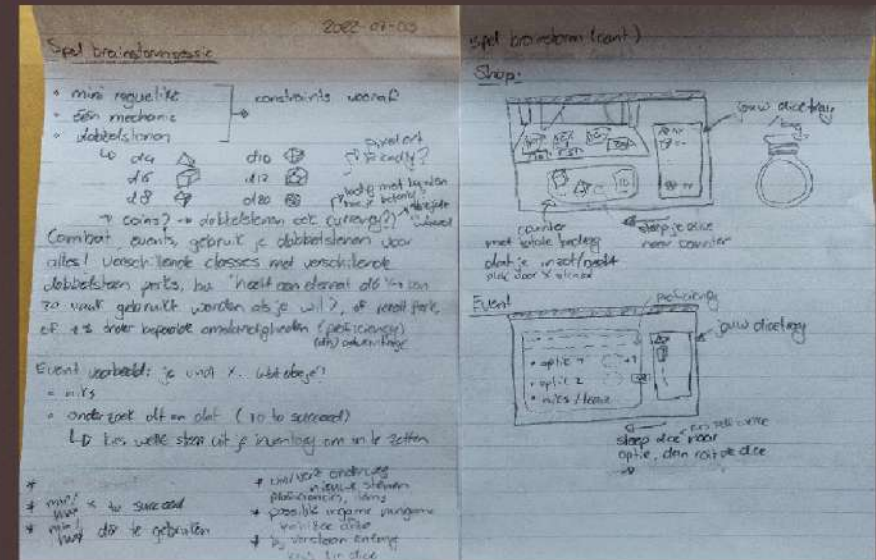
Anderson's creative partners behind the scenes, too, are not so much frequent collaborators. Owen Wilson, with whom he shared a room in college, cowrote and starred in their debut film and embodies the offbeat, whimsical personas that can be so iconic to the director's cinematic 'movie world.'

## C1 - D-centric (Web game, July 2022)

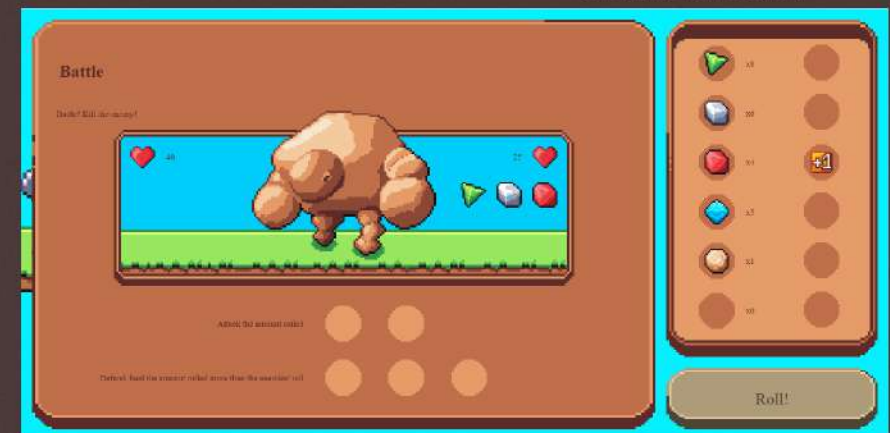
'Roguelike' is a genre of games wherein mastery of randomness is the primary gameplay element and -- to me -- the main appeal. Video games can provide an amazing experience by the interaction they provide. This way, it serves as an interesting medium to explore randomness.

Together with Steven Bronsveld and Siëna van Schaik, I participated in the GMTK Game Jam 2022. We created a small roguelike game 'D-centric' within 48 hours completely from scratch (Javascript programming and visuals). It is open source and playable for free on the web.

Entry page: <https://1-steven-748415.itch.io/d-centric>  
 Game: <https://stevenbrons.github.io/d-centric/>



Initial brainstorm I had done prior and unrelated to the jam



Screenshot from D-centric



## C2 - Random Compositions / Portfolio (Digital, Dec 2022 - March 2023)

I am perfectionistic -- proudly so. However, I do recognise my head cannot wrap itself around everything all the time. This might be the origin of my conflicting relationship with randomness. To challenge myself, I decided to give up some autonomy over my portfolio by randomly generating the compositions.

The pages are generative art pieces produced with a processing script and curated by me. I have chosen this language, as I believe it should aim for approachability. As a result from human-computer collaboration, it is part of the artwork.

Code can be found on GitHub: <https://github.com/Nyxaeroz/RandomCompositions>



```
File Edit Sketch Debug Tools Help C - Random Composition...
CompositionTest
1 // parameters for image and preview size
2 int canvas_width;
3 int canvas_height;
4 int display_width;
5 int display_height;
6 boolean use_preview = false;
7
8 // parameters for color picking
9 Table table;
10 int total_palette = 676;
11 int total_colors = 5;
12 int palette = floor(random(676));
13
14 // parameters for generation
15 boolean generate_batch = false;
16 int fuzzyness = 5000000;
17 boolean use_rect = true;
18 float intersection_thold = 0.6;
19
20
21 // used for saving generated images
22 import java.io.File;
23 PGraphics toSave;
24
25 void setup() {
26 //size(424,300);
27 size(1754, 1240);
28 canvas_width = 3500/2;
29 canvas_height = 2480/2;
30 display_width = 424/2;
31 display_height = 300/2;
32
33 table = loadTable("colors.csv", "csv, header");
34
35 // for controlled batch generation:
36 if (generate_batch) {
37   for (int i = 0; i < 10; i++) {
38     createComp();
39     savePNG();
40   }
41 } else createComp();
42 print(palette);
43 }
44
45 void draw() {
46
47 }
48
49 // automatic name generation, including palette and iteration number
50 void savePNG() {
51 // loop to choose unique file name
52 int i = 0;
53 File new_comp;
54 do {
```

This has been great.

Collecting my projects and finding themes running through them has been a great experience of reflection (A) and it has encouraged me to share my projects with others (C). In a way, this portfolio is a project on its own, a completely unique medium (B).

I very much look forward to doing more project, finding new themes and expanding on this **document**, and **myself**.

~ Thijs