

189

"My mum was super tidy all the time. I like to keep things really simple."  
Anthony Burrill, page 30

# computer arts

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Inside... Simon Spilsbury • Happiness Brussels  
magneticNorth • Pete Candeland • Paul Neave  
Angus Hyland • Jo Portus • Brand New School  
HelloEnjoy • Marie Jørgensen • Philip Battin  
Jonathan Bartlett • Craig Ward • 2Creatives  
Luke Prowse • Country Focus: Denmark  
TBWA\Chiat\Day • Joe Wirtheim  
Your portfolios & more

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Great Design

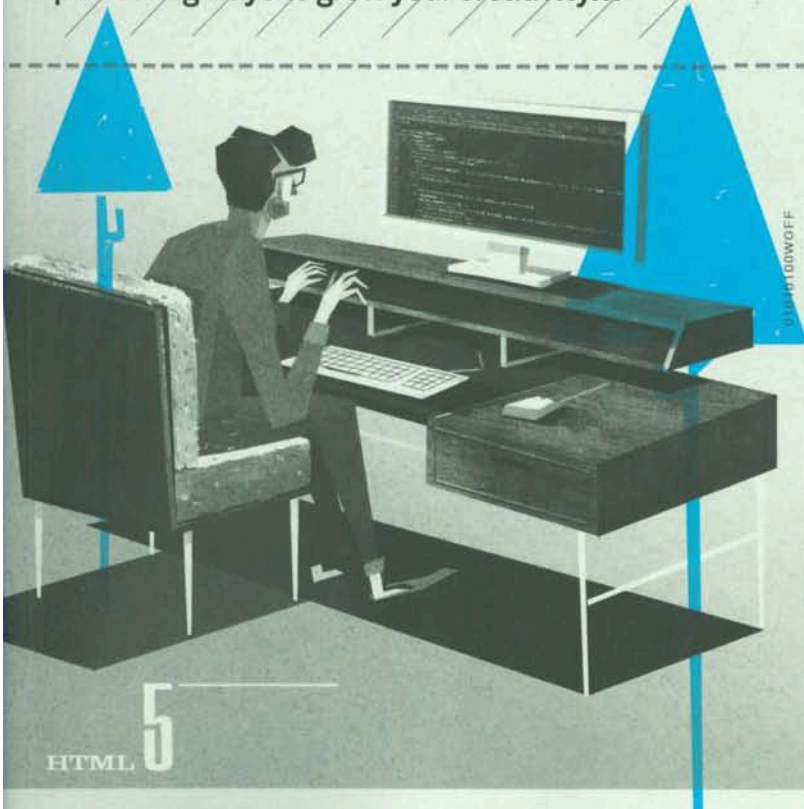
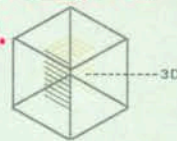
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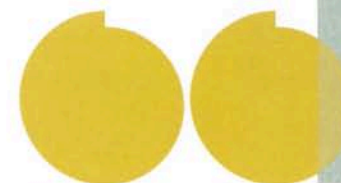
**This issue is all about experimentation.** More specifically, it's about embracing new technology and discovering how it can fit into your personal and commercial projects. From Kinect-hacking to 3D printing, Augmented Reality and Processing, we discover the most interesting uses of new technology in all aspects of design, in our lead feature on page 36. With comment from the likes of Brendan Dawes, Craig Ward and some of the world's most revered experimental designers, it's unmissable. Following on from this, our Round Table this month asks if creativity is led by technology. Check out the discussion on page 56.

But this is *Computer Arts*, and where would the theory be without us putting it into practice? Starting on page 61 we focus much of our Technique section on how you can bring these new technologies into your work – from using Augmented Reality to add life to your printed portfolio, to experiments in HTML5, to building an app in Adobe AIR for iOS. Don't worry though, there are still some brilliant print design and illustration tutorials as well.

Elsewhere this issue, we look at the creative industry in Denmark (page 52) and profile the amazing Brand New School (page 46 – look out for the unusual 'Day in the Life' section within the feature). And Anthony Burrill is our Design Icon this month. Read it on page 30.

Finally, I'd like to remind you about our 2011 Graduate Showcase – which is now open for entries. See page 29 for details. Enjoy the issue, and please send me your design experiments.

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Being able to create an object on screen then have that object appear in a physical form is the stuff of science fiction

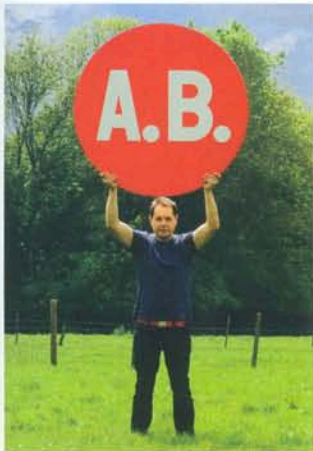
**Brendan Dawes** see page 36



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Is creativity led by technology?...Page 56



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Masterful blending of paint and pixels \_Page 82



Cover  
Illustration/  
Matthew Lyons

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The designers using their visual voices to boost ecological awareness

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A creative revolution is afoot in the capital of cool design

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**Jonathan Notaro**  
**Founder and executive  
 creative director**

— After graduating from the California Institute of the Arts and working as an art director at Razorfish, Notaro founded Brand New School in 2000, where he is now executive creative director.



**Danny Rosenbloom**  
**Managing director**

— Rosenbloom joined BNS as executive producer in 2007. He has worked at Psyop and Razorfish, and studied at North Carolina School of the Arts, University of North Carolina and Brown University.



**Justin Baske**  
**Interactive director**

— Before joining in 2010, Justin ran the Studio of Interactive Media, where he collaborated with BNS on many projects. He studied at Minneapolis College of Art and Design, and holds an MFA in graphic design.

# Brand New School

Renowned for unveiling animation techniques on any screen that can handle its innovative graphics, Brand New School is on the up.

**Garrick Webster**  
 gets a lesson in style

**Prolific motion graphics house Brand New School has one underlying remit: it delivers content for anything that remotely resembles a screen.** Its latest project features one of its biggest screens yet – 80 feet long, nine feet high, and driven by eight networked computers.

This huge, interactive design project was assembled for the Center for Total Health in Washington DC, and paid for by US health insurance firm Kaiser Permanente. According to Brand New School's interactive director Justin Baske, the creation is so big you can't just stand back to appreciate it: you have to stroll around it. This is fitting – the 80-foot touchscreen presentation is dedicated to the benefits of walking, and the development of 'walkable' communities. "It was really interesting to work on a

project displayed at this scale," Baske reflects. "When you approach it, it's really much bigger than you. You have to physically move your body to explore all of the content."

Brand New School has done animation work for the smallest screens too: low-res, low-colour, pre-iPhone mobiles, for instance. However, you don't have to spend much time talking with founder Jonathan Notaro to realise that ideas, rather than screens, are what it's all about. Creativity is what the team wants in new recruits. "We like thinkers, dreamers, and people who love art," he proclaims. "Talent and compatibility go hand-in-hand in a collaborative environment. A strong process is also an important attribute in a potential hire, and it's very difficult to teach that in a working environment." →

01 Founder and creative director Jonathan Notaro created this vibrant **Brand New School** magazine ad to promote the opening of the agency's new London studio



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**02** Brand New School made 14 different idents for **Cartoon Network's 2010 rebrand**. Each was created using a different style or animation technique

**03** After launching in 2000, Brand New School won a key brief from MTV to create graphics for the series ***Fashionably Loud***. "I think this project was

defining," says Notaro. "We had done a few small things here and there, but this was larger. Creatively, it really got people in the community talking."



02

We've got hours when you're there, and also hours when you're not – radical, huh? You can live. ●●

Danny Rosenbloom

→ When Brand New School started in 2000, motion graphics wasn't a term you heard very often. The agency grew up alongside this new genre, amalgamating animation, design and visual effects using digital tools. As well as leading the way creatively, Brand New School is also a business success, with studios in Los Angeles, New York and London. If you ever need inspiration, browsing the Brand New School site provides excellent graphical variety, and will point you towards the cutting edge of the industry.

One of the agency's defining projects was for MTV's *Fashionably Loud* show, late in 2000, and involved musicians Moby and Gwen Stefani, catwalk models, photography and plenty of colourful animated patterns and backgrounds.

These spots broke Brand New School into broadcast, leading to further

work with MTV, VH1 and other channels. A fantastic example of the Brand New School approach is its identity work for Fox's FUEL TV, a sports channel featuring everything from wakeboarding to dirt bikes. In 2003, the agency gave the broadcaster its initial look and feel, and in 2010 the team went back to reinvent it. "We suggested that the network introduce a 'Free Form Film Festival', where every ID is unique, instead of following channel-wide guidelines," explains Notaro. "This anti-brand approach involved using 10 IDs, with tones ranging from comedic to contemplative to musical, and with techniques ranging from film to stop-motion to CG," he continues.

FUEL TV followed the advice and, after using the 10 pieces created by Brand New School, commissioned other design studios and filmmakers to make

new idents in an array of styles. The channel has won plenty of awards along the way and, in 2010, when it was time for a rethink, it returned to Brand New School. This time, Notaro moved away from the paint, ink and doodle-based ethos, opting for a '90s retro digital aesthetic instead.

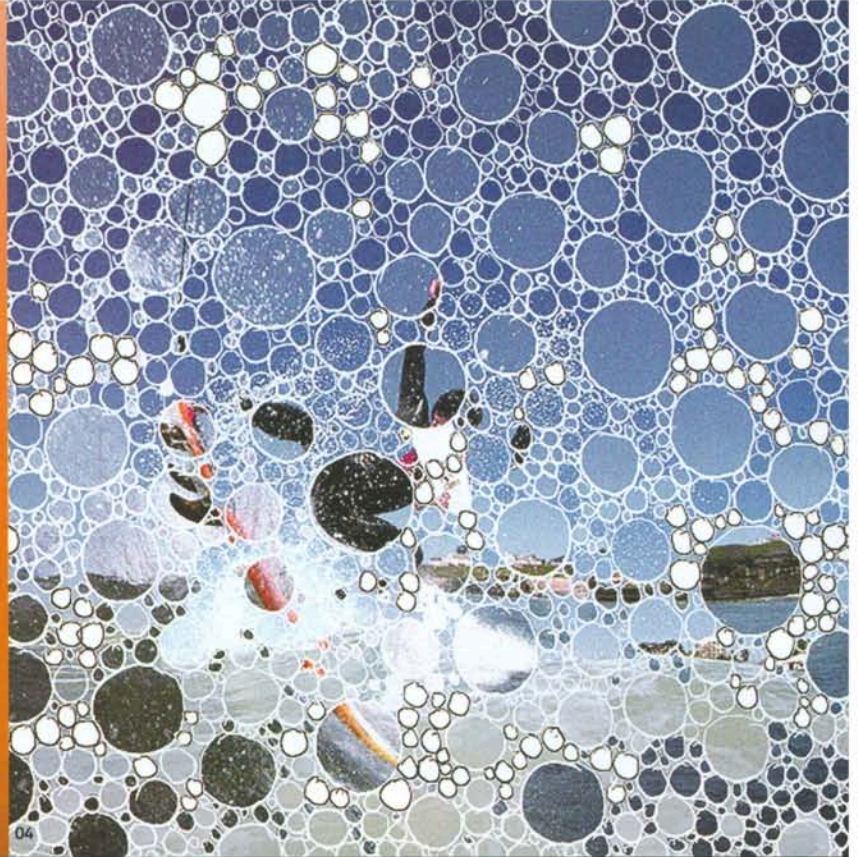
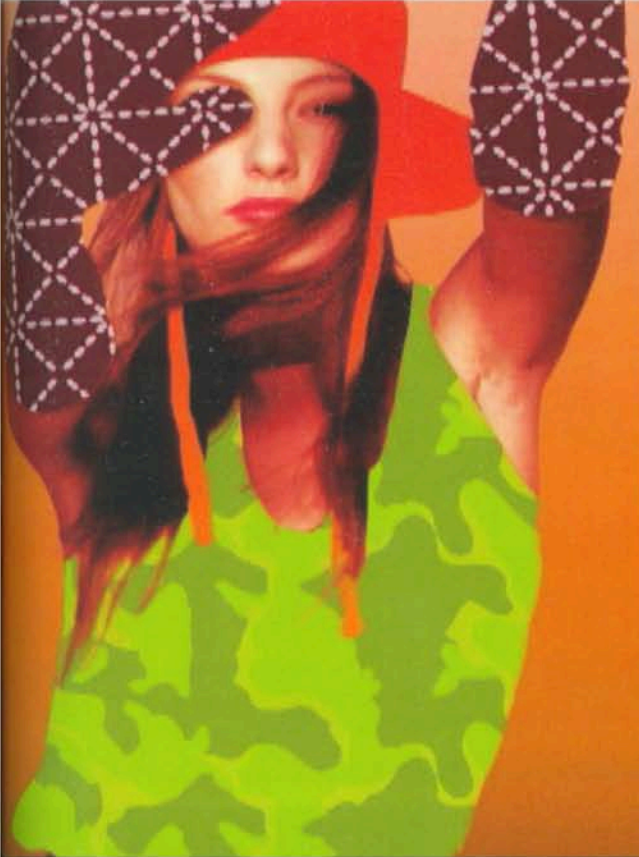
"The concept for the broadcast graphics was essentially to create a machine that would generate new artwork from all the fantastic FUEL TV station IDs that artists from all over the world have made, and to treat that video stylistically," he recalls. "Internally referring to the technique as 'datamoshing', our artists designed their own visual language. Just as the art's initial visual inspiration comes from digital compression visible on web videos, the graphic design and typography follows the crudeness of HTML type and Myspace layouts."

The Brand New School revamp of Cartoon Network is another example of broadcast work that has previously appeared in *Computer Arts*. Alongside projects for TV stations, Brand New School has also completed stunning commercial work for Microsoft (the Creature Creator Facebook app), Adobe (Creative Suite), Apple (the iPod Shuffle) and Jack Daniel's. Who can forget those sublime white-on-black line animations inspired by the whiskey's label design? →

03

04 Brand New School created the first series of **idents for FUEL TV** in 2003, and advised the channel to continually commission new ones with different designers, filmmakers and artists.

05 The black-and-white linework in the **Jack Daniel's television commercials** was inspired by the whiskey brand's bottle label.



04



05

06 Brand New School vows it will create work for any screen. For the **Coca-Cola display at LA Live**, the screens featured LA residents doing various activities in front of a backdrop for Coca-Cola



06

→ When it's a corporate client, Brand New School usually works with an advertising agency, while broadcast and some other projects are done directly with the client. "Agencies provide a really meaningful buffer for commercial work," explains Brand New School's managing director Danny Rosenbloom. "Often their relationships with the client, that client's particular history, and the rest of the work being done for their brand make for shorthand that helps in the process."

"But we've also worked with clients directly who needed a lot more of the support a traditional agency would bring to the table. One nice aspect of working directly with the client – and this is true with broadcast clients as well – is that you're dealing directly with the people who make the final decisions."

"You never really question their singular allegiance to their product or brand, and in the end that usually makes the process pretty streamlined. Those relationships also give us the opportunity to get more involved at an elemental or strategic level, which is fun."

As Rosenbloom points out, one of the things that makes the company tick

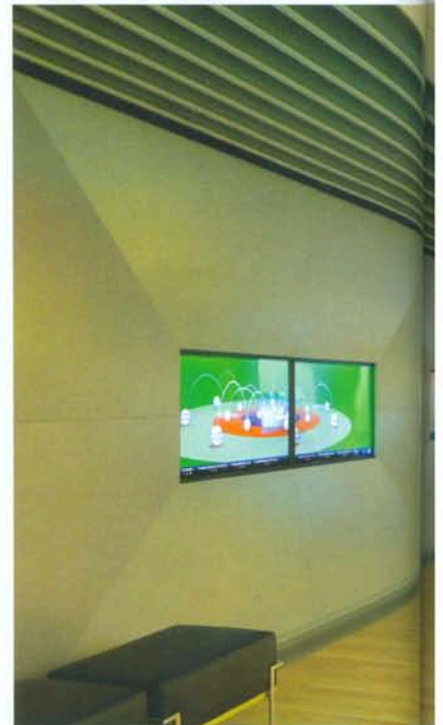
is collaboration. Animators, designers and FX experts work with directors and producers in differing combinations with each project. A creative brief could involve a crowd of people in the LA, New York or London studio, even though a small team will execute the project. Brand New School encourages plenty of mixing between the three cities, and there are apartment swap schemes to facilitate this. The agency is moving away from the 16-hour day that's so common in the industry at the moment. "We've got hours when you're there, and also hours when you're not – radical, huh?" says Rosenbloom. "You can do things like go out to dinner, see movies and, y'know, live."

All these measures help Brand New School keep its thinking fresh, so the team can adapt to new opportunities and present work in innovative styles. "We have the same challenges we've always had," says Notaro. "We need to continue to reinvent, and stay inspired to do so, while remaining honest to ourselves."

[www.brandnewschool.com](http://www.brandnewschool.com)



07



08

**07** Zany colour filters à la 1993, crummy HTML typography, digital error screens and primitive Myspace layouts were the inspiration for the new **FUEL TV** look. It was dubbed 'datamoshing'

**08** The latest Brand New School installation is an 80-foot long touchscreen at the **Center for Total Health** in Washington DC. This project tells America about walking as part of a healthy lifestyle

**09** The agency's first interactive installation was created for **Adobe** in 2007. "It was unlike anything people had seen before and was a sublime advertising tool," says Notaro

**10** When Brand New School came up with the **graphics and identity for FUEL TV** in 2003, the aesthetic for Fox's newly launched channel was all about inky splodges and dripping paint

More  
awesomeness  
coming up  
after this:



**A Day in the Life of Brand New School**  
Behind the scenes in the LA office

**01** 2D artist Peter Murphy **02** art director Kris Wong **03** (From left) Kris Wong, designers Andrew Park and Andrew Bernet, (back) 3D artist Scott Uyeshima **04** (From left) director Ben Go, 3D artist Cameron Walser **05** (From left) producer Jeanette Etchebehere, vault Brenden Mendez, designer Andrew Bernet, scheduling/recruiting Italia Pierfederici **06** Creative director Mike Calvert, executive producer Jason Cohon



01



02



03



04



05



06

The toast of American illustration, a leader of new Danish design and a Lancashire legend. Meet the people behind this issue of *Computer Arts*...

# Featured Creatives



#### Anthony Burrill

His designs and slogan prints adorn pages from *The Economist* to *Wallpaper\**, and walls from the British Library to Stateside bedrooms. This issue, the design icon invites us to visit him in Kent; page 30.



#### Michelle Martin

BBC radio producer Michelle works across a series of technological programmes, including *Click*. She joins this issue's discussion on the extent to which creativity is led by technology; on page 56.



#### Jonathan Bartlett

This award-winning young illustrator is causing a stir across the pond with work that carries the mantle for the Rockwell aesthetic. He's this issue's One to Watch, and we chat to him on page 14.



#### Anton Webb

In honour of this issue's focus on new and experimental technologies being embraced by designers, Anton's teamed up with 2Creatives partner Rishi Sodha to make AR easy – see page 62.



#### Justin Baske

Justin is the interactive director at Brand New School, a design agency with clients including MTV, Apple and Jeep, and with bases in New York, Los Angeles and London. We profile the studio on page 46.



#### Luke Prowse

When we heard about Luke's work integrating the Google Translate API into a multitude of works, we decided to pick his brain about how he does it. The results are in his tutorial, page 74.



#### Kristina Green Bonne

Danish designer Kristina heads up Aarhus-based design store and studio TANK. Her multi-platform design talents are really turning heads worldwide. Find out why in our Denmark Country Focus feature, page 52.



#### Dan Moore

The founding partner and creative director of Studio Output doubles up as judge and mentor of 2011's Graduate Showcase (see page 29 for details). He talks us through the curation and creation of Sony's *The Studio*, on page 86.



#### 9elements

Sebastian Deutsch and Wojtek Gorecki of Germany's 9elements throw open the doors to designing with HTML5, in their tutorial on creating an audio visual HTML5 animation, which you can follow on page 68.

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