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46

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DVD MAGAZINE **46**

Looking over the extreme diversity of work in issue 46, I started to wonder what could possibly be holding it all together. There probably is no answer that would fit on this page but here's an idea: dictatorship. Could it be the Napoleons, Fidels and Kim Jong-ils of the design world – the misunderstood sub-species known as creative directors – are actually the super-glue of the media universe?

As cheap technology, abundant talent, untamed style trends, expanding release platforms, shaved budgets, strangled schedules and fractured audiences coalesce into a super-heated tornado of design, does it make the creative director's role more important as a vital arbiter of taste— making sense of it all, finding the truest and most relevant solution to a problem? Or have CDs become cult figureheads simply stamping "cool!" on projects to make clients feel like they are, somehow, navigating the storm. Or are they sheep dogs urging flocks of designers to flood a client with dozens of treatments because no one really knows what will work.

The answer of course is all of the above. And except for a few Zen masters, most CDs fall somewhere between insecure sycophantic charmer and arrogant prick/bitch depending on the job, the hangover and the barometric pressure. They are moving targets, terrified of mediocrity. And thank God for that.

Good creative needs dictators. Yes, it needs collaboration too but ultimately design is weakened by committees and other forms of democracy.

So here's to creative directors. The (not always) cranky, irascible and unreasonable, captains of taste-making without whom these 46 issues would not have been possible.

Stephen Price
Editor
New York, July 2008
sp@stashmedia.tv

"POSTMAN RETURNS"
Short film

Director:
MISCHA ROZEMA

Production:
POSTPANIC

Animation:
POSTPANIC
www.postpanic.net

Stash 19 led off with a promotional short from Amsterdam studio PostPanic called "Postman". It was shockingly original and highly entertaining and has since garnered wide acclaim. And now, two years later, the Postman returns in what the studio promises will be an ongoing series of films.

Director Mischa Rozema: "Basically the Postman films become a kind of instructional series of tales on how to destroy the world or create panic. It's not about destruction, it's the way you destroy/panic. It's all about attitude. I also love the fact that it's this PostPanic world where anything is possible – Postman 1 had edible nuclear clouds and Postman 2 also has some really surreal elements. It's also always such a buzz to see how things you sketch in a notebook come
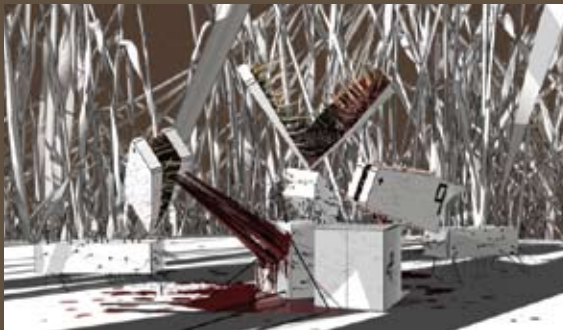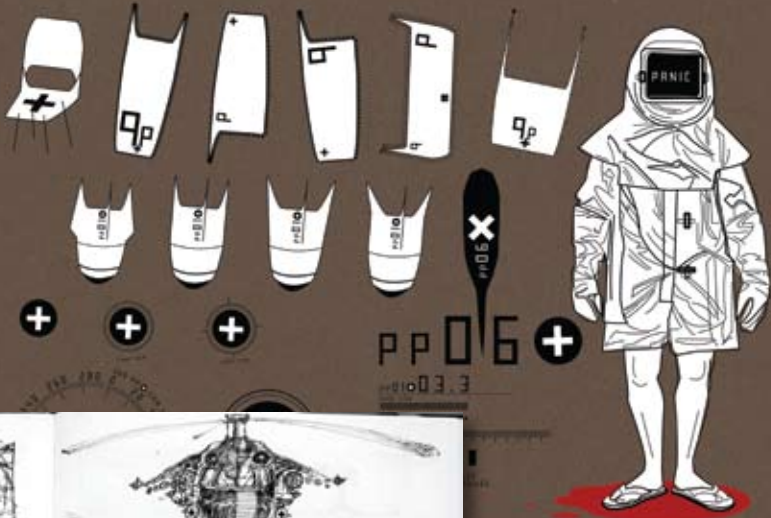
alive through animation and sound design – that's the best thing about working on your own short films, no one can make you compromise your vision. The biggest challenges we (myself and Ivor Goldberg, head of 3D) had on this production was how to execute some of the physics of the animations, in particular with scenes displaying insane movements of objects, but it was still all fun and that's the driving force behind making this series of films."

Watch Behind the Scenes on the DVD

For PostPanic
Writer/director: Mischa Rozema
Design: Mischa Rozema
Animation: Ivor Goldberg
Producer: Annejes van Liempd
EPs: Ania Markham, Jules Tervoort

For Massive Music
Sound design: Guy Amitai, Lawrence Horne (Kaiser Sound Studios)
Music license/production: Lodewijk Pöttker

Toolkit
3ds Max, After Effects, Illustrator, Photoshop
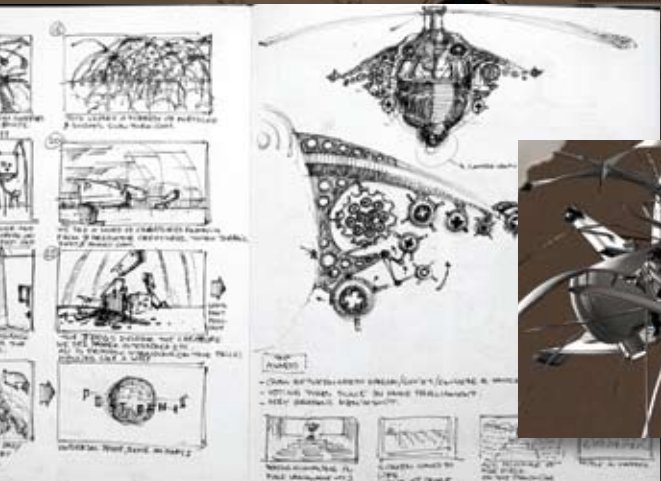
FORD KUGA "LIGHT PAINTERS: REJECT THE ORDINARY"
Virals x 5

Agency:
WUNDERMAN ITALY

Director:
TAK KUROHA

Production:
INDIANA PRODUCTION COMPANY
PIPS:LAB
www.takkuroha.com
www.pipslab.nl

These five performance videos – created for the Ford YouTube channel (www.youtube.com/kuga) use in-camera light painting by Dutch art collective PIPS:lab to hype the pre-launch campaign of Ford's compact Euro SUV crossover. Director Tak Kuroha takes us through the production schedule: "One day of creative brainstorming and rehearsals among director, performers and creative director. One night of technical rehearsals on location. One night of light painting shooting. One night of extra shooting. Two days of post production. Three days of editing."
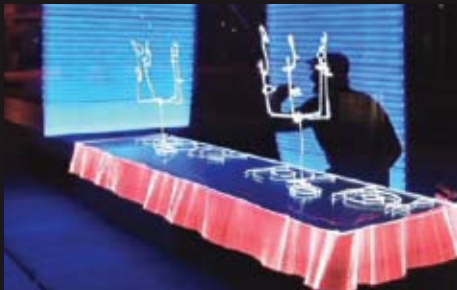
For Wunderman Italy
ECD: Roberto Sgarella
Digital CD: Danilo Puricelli
Sr AD: Toon Coenen
Sr Copy: Filippo Rizzo
Copy: Raffaella Giorgi
Digital ADs: Vesna Luisi, Alberto Massazza
Producer: Natale Spagnolo

For Indiana Production Company (in collaboration with PIPS:lab)
EP: Marco Malfi
Producer: Marta Stella
Director: Tak Kuroha
DOP: Giuseppe Bilotti

For EDI Effetti Digitali Italiani
Editor: Tommaso Norfo
Original Music: Daniele Gracian, Fabio Sestili

Toolkit
Lumasol (proprietary), Final Cut

**MAZDA "RED & WHITE"
TVC :30**

Client:
MAZDA MOTORS EUROPE

Agency:
JWT DUSSELDORF

Director:
CARL ERIK RINSCH

Production:
RSA

Animation/VFX:
DIGITAL DOMAIN
www.digitaldomain.com

"The only shooting we did was of one man and one woman, who we replicated over and over throughout the spot," explains Digital Domain VFX super Jay Barton. "Everything else was computer-generated – the car, the trucks, the plane, the buildings, the road, the paint – everything. We started with a CG New York City but rebuilt it for a more simplified, futuristic look. We took out many of the details and started thinking more about shapes. We adjusted the buildings and smoothed out the edges for an art deco look and more dramatic shadows and light."

For Mazda Motors Europe
VP marketing: Masahiro Moro
Sr manager ad/brand communications: Damian Donnelian
Brand communications manager: Fabrizio Logrippo
Comm. coordinator: Carole Pierrot

For JWT Dusseldorf
ECD: Eddy Greenwood
Creative team: Jack Zeniewski, Igor Karpalov, Ivan Bogdanov, Tim Greven, Max Baender
Project manager: Stefanie Juilfs

For Digital Domain, Inc.
President of commercials/EP: Ed Ulbrich
VFX super: Jay Barton
CG super: Greg Teegarden
VFX producer: Chris Fieldhouse
VFX coordinator: Stephanie Escobar
Previs: David Rosenbaum
Flame: Rob Trent, Andrew Eksner, Dave Stern, Kevin Ellis, Rafael F. Colon
Nuke: Krista Benson, Rachel D. Keyte
Digital artists: Chris Romano, James Atkinson, Matthew Bell, Ron Herbst, Charles Paek, Tim Nassauer, Brian White, Anthony Ramirez, Carlton, David Chan
Matte painter: Dan Thron
Roto: Hilery Johnson Copeland, Rob Liscombe, Eddie Gutierrez
On set tracker: Scott M. Edelstein
Integration tracker: Montu Jariwala, Som Shankar
Editor: Russ Glasgow

For RSA, Los Angeles
Director: Carl Erik Rinsch
EP: Marjie Abrahams
Producer: Linda Masse
DOP: Claudio Miranda

MERCEDES-BENZ "OIL"
In-store video

Agency:
SHANGHAI DGM

Director:
SEHSUCHT

Animation/vfx/design:
SEHSUCHT
www.sehsucht.de

After seeing Sehsucht's work with ink and water in "Symphony in Red" for Konzerthaus Dortmund (Stash 36), Berlin-based agency Shanghai DGM had the studio tell the story of Mercedes-Benz in engine oil. But instead of live action liquids the studio indulged in what they call "a three-minute Real Flow orgy."

For Sehsucht
Director: Niko Tziopanos
AD: Alexander Heyer
3D/2D animation: Niko Tziopanos, Alexander Heyer
AD/compositing: Martin Hess
3D: Timo Kranz, Hannes Geiger
Compositing: Daniel Hummer
Producer: Andreas Coutsoumbelis

Toolkit
Real Flow, Cinema 4D

in extreme cold.

MERCEDES-BENZ "ORIGAMI"
Cinema/TVC :30

Agency:
JUNG VON MATT/BASIS

Director:
SEHSUCHT

Animation/vfx/design:
SEHSUCHT
www.sehsucht.de

The graphically intriguing relationship between Hamburg's Sehsucht and Mercedes-Benz started with the minimalist and waveform-driven "Sounds of Summer" spot (Stash 06). Here the company returns to the monochrome palette and uses Cinema 4D and After Effects to tell a story for the G-Series with paper. Schedule: six weeks

For Sehsucht
Animation: Hannes Geiger, Thore Bornemann, Maurice Jochem
Design: Alex Heyer
Editor: Christoph Senn
Producer: Andreas Coutsoumbelis, Martin Woelke
Regie: Ole Peters, Hannes Geiger
VFX: Daniel Hummer

Toolkit
After Effects, Cinema 4D

SONY "TRUE COLORS"
In-store video :90

Director:
TRONIC STUDIOS

Animation:
TRONIC STUDIOS
www.tronicstudio.com

Few studios can make minimalist 3D geometry into abstract narratives as spirited and interesting as New York's Tronic. Their newest HD multi-screen opus was designed to play across three 52-inch HD plasma screens inside Sony Style retail stores. Jesse Seppi, co-founder of Tronic: "We used a lot of particle animation and transformers. Particles work well for the DNA concept of building blocks: They can be reduced to the smallest elements and combined to become larger elements. We played with the idea of infinite scale, where things that are large become small relative to things that are even larger than standard broadcast."

For Tronic Studios
Director: Tronic Studios
DOP: Tronic Studios
EP: Ben Spivak
Producer: Ben Spivak

For Glue
Composer: Kristian Nord
CD: Sean Holt
Producer: Ryan Amen
Sound designer: Hugh Barton

PS3 "WINNING ELEVEN 2008"
Game cinematic

Client:
**KONAMI DIGITAL
ENTERTAINMENT CO., LTD.**

Director:
GOH FUJITA

Production:
**KONAMI DIGITAL
ENTERTAINMENT CO., LTD.
DIGITAL MEDIA LAB., INC.**

Animation/VFX/design:
**DIGITAL MEDIA LAB., INC.
MOZOO INC.**
www.dml.co.jp
www.mozoo.jp

Keisuke Toyoshima, producer
at Digital Media Lab, Tokyo: "In
order for the actual game players
to feel the same psyched up
feeling of the soccer player before
the match, we created a visual
mixed with reality and unreality.
While the soccer players are
made realistically, we gave them
superhuman powers and made
them play on an impossibly unreal
stadium so that the game players
would have an action-movie-like
illusion." Schedule: four months.

For Digital Media Lab., Inc.
Producers: Toshiyuki Terada,
Naoya Hatsumi, Keisuke
Toyoshima
CD: Keisuke Toyoshima
Director: Goh Fujita
CG animators: Kazue Tsukamoto,
Yoshiki Hanawa, Kentaro
Nakamura, Makoto Kazamaki,
Masahito Honda, Koichi Tsumori
CG modelers: Arata Kawata,
Hirotaka Yoshida, Fumi Takeuchi,
Gento Fujiwara, Fumiaki
Nakashima
Texture design: Kensuke Sugimoto
PM: Kunitaka Sato

For MOZOO Inc.
Motion directors: Shinji Takehara,
Sakura Munakata
Motion designers: Daisuke
Imahori, Saki Sato, Wataru
Yachida, Youichi Takai, Yoshiki
Isozaki, Go Hattori
Motion edit: Soichi Kaburagi,
Hiroshi Matsumoto, Junko
Matsumoto

Toolkit
XSI, 3ds Max, After Effects,
Photoshop, Illustrator

Clown Flower Time

Catch the lollipops in your hands

**OFFSET THE EVIL
"CLOWN FLOWER TIME",
"LOLLIPOP GIFT PARADE"
Virals x 2**

**Client:
SEGA**

**Agency:
CLEMENGER BBDO**

**Animation:
YUKFOO ANIMATION**

www.yukfoo.net

Glen Real, producer at Yukfoo Animation in Aukland, NZ: "The campaign was devised to promote the release of the Sega game 'Condemned 2', which is extremely violent, bloody and nasty. The creative team at Clemenger came up with a way gamers could release a little of the bad karma that comes with playing such a horrific game by going to offsettheevil.com and playing the saccharine-sweet games 'Clown Flower Time' and 'Lollipop Gift Parade'. Yukfoo was tasked with designing and animating (and providing game elements) for the virals which were seeded online and appear on the website."
Schedule: five weeks

For Clemenger BBDO
ECD: Richard Maddocks
ACD: Guy Rooke
Creative team: Chris Berents,
Michael Dawson
AP: Denise McKeon
Editor: Joe Morris (Primecuts)

For Yukfoo Animation
Animation director: Julian Stokoe
Animation producer: Glen Real
Animation: Julian Stokoe,
Ryan "Muk" Cooper, Tim "Puddy"
Evans, Andrew Kepple, SHOo Lin,
Thelonius Veltman, Alex Dron

Music: Liquid Studios, Auckland,
New Zealand
Sound Design: Andrew Stevenson
(Pitchfork)

"THE 27TH WORLD SNAIL RACING COMPETITION" TVCs

Commissioning company: NICKELODEON UK

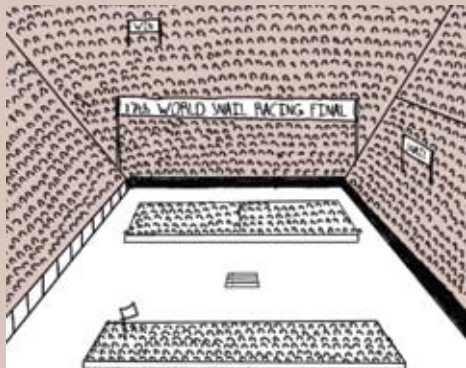**Animation: OCEANWARMAIR**
www.oceanwarmair.com

Campaign of very uneventful hand-drawn promos for Nickelodeon UK that take a sportscaster's look at the riveting world of snail racing. Simple and dry with a touch of Oceanwarmair wackiness. Schedule: one week.

For Nickelodeon UK
Script: Phil Ball
EP: Jane Laffey
CD: Peter Drake

Toolkit
Photoshop, After Effects
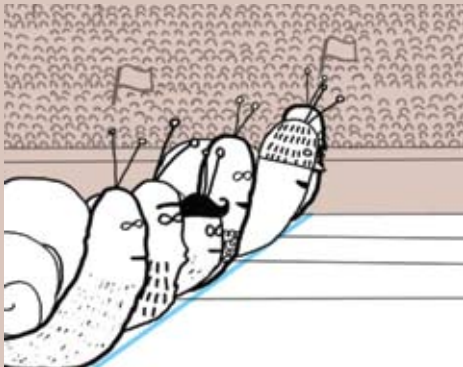
SCI FI MOVIES
Broadcast design

Client:
SCI FI CHANNEL

Commissioning company:
DIXONBAXI

Director:
DIXONBAXI
CHRIS HEWITT

Animation/VFX:
DSTRUKT
www.dstrukt.com

Chris Hewitt of Dstrukt in London says this ID – part of a movies package to air on the Sci Fi Channel in the UK, Europe and Japan – had to compliment the Sci Fi Channel branding DixonBaxi created in '07 while providing Sci Fi Movies with a clear identity, feel and value. "We wanted to create a grand and eclectic piece that inspired the viewer. This meant balancing live action, 3D, illustration and a range of motion techniques. DixonBaxi like to leave time to experiment on our projects and we were very keen to try spontaneous and random ideas. By having no pressure on the shoot it creates happy accidents

and moments that added a real energy to the piece. It's important for the team to have space to create ownership." Schedule: two months for creative/strategy, three months for production.

Read more detailed notes at www.stashmedia.tv/46_09.

For Dstrukt
Motion direction: Chris Hewitt
Production: Chris Hewitt
Creative support: Mark Beardall, Jason Tozer, Stephen Johnston, Gareth Evans
Sound design/score: Ben Lukas Boysen AKA Hecq

Toolkit
After Effects, Cinema 4D, Real Flow, Redrock M2, Photoshop

**KONZERTHAUS DORTMUND
"BLACK POEM"
Promotional film**

**Agency:
JUNG VON MATT**

**Director:
NIKO TZIOPANOS**

**Animation/VFX:
SEHSUCHT GMBH**
www.sehsucht.de

Sehsucht's affinity for elemental abstraction turns to fire for this sequence used to introduce the musicians of the Konzerthaus Dortmund during a press conference. The mix of live and CG flames is choreographed to the music of Turkish pianist and composer Fazil Say.

For Sehsucht
Director: Niko Tziopanos
3D: Niko Tziopanos,
Alexander Heyer
2D: Niko Tziopanos, Alexander Heyer, Martin Hess, Tom Abel
Compositing: Niko Tziopanos, Alexander Heyer, Martin Hess, Daniel Hummer, Alexander Saum
AD: Alexander Heyer, Martin Hess, Alexander Hanowski
Roto: Daniel Hummer, Alexander Saum
Producer: Kristina Neurohr

IRON MAN
Film end titles

Client:
MARVEL STUDIOS
JON FAVREAU

Director:
DANNY YOUNT

Design/animation:
PROLOGUE FILMS
www.prologue.com

For Marvel Studios' comic book-turned-blockbuster, Prologue was asked to create an end title sequence to not only compliment the film, but also keep the audience in their seats well after the last scene. "We wanted the visual language to represent something gritty and archaic to something that was more futuristic while still retaining a retro quality. The references used were Tron, Tempest and Laser Tag," recalls Seth Kleinberg, Prologue's head of post-production. "Our primary technical challenges came from the fact that the color and typography needed a lot of tweaking to hold up well on film. The rendering was relatively simple: we used contour rendering in mental ray, which was very fast, even at 2K." Total production time: four months.

For Prologue Films
Title designer: Danny Yount
EP: Kyle Cooper
Producer: Ellen Stafford,
Seth Kleinberg
Design/animation: Ilya Abulhanov,
Danny Yount, Alex Hanson,
DongHo Lee, Dave Rindner
Compositing/finishing:
Anthony Mabin

Toolkit
Maya, Photoshop, Illustrator,
After Effects, Shake

stash 46.12

"BOOGIE PRISEN"
Broadcast design

Client:
DR (DANISH BROADCAST CORPORATION)

Director:
THANK YOU

Design/animation:
THANK YOU
www.thankyou.dk

A striking program package for Danish Radio's annual music award show for teens from Copenhagen-based studio THANK YOU. "We moved away from the typical flashy graphics one would expect for the MTV Video awards in favor of an aesthetic that would inspire kids to be creative. The result was a rough approach where over three days we bombarded our photo studio with illustrations. They were hand drawn, stenciled, and painted on the studio floor, animated in stop-motion through a two-camera setup (one rigged directly overhead and one at 45 degrees to the left), brought into Cinema 4D, and mapped onto a CG environment. The piece was rendered using HDR projection and V-Ray for C4D."

Watch Behind the Scenes on the DVD

Music: Dj Budha

Toolkit
After Effects, Photoshop, Cinema 4D

For JL Design
CD/AD: Johnason Lo
EP: River Juan
Producer: Johnason Lo, Kay
Lead compositor: Seadog
Compositor: Thunder, Carol
Designer: Johnason Lo, Thunder
Lead 3D: KZ
3D: Sawoozer
Music: Punkan

Toolkit
3ds Max, After Effects, Photoshop, Illustrator

HIHD TV CHANNEL BRANDING LAUNCH
Broadcast design

Client:
GOVERNMENT INFORMATION OFFICE

Agency:
TAIWAN PUBLIC TELEVISION

Director:
JOHNASON LO

Animation/design:
JL DESIGN
www.jldesign.tv

Johnason Lo, CD/MD JL Design: "HiHD is the first HD channel in Taiwan. We were very fortunate to have the client's confidence – the only guideline from the brief is to be abstract with their new channel's identity. So we took charge in designing the look, the channel name, slogan and parameters. We created a lifeless, chaotic SD world where residents wander about in search of a new direction. From chaos, evolution takes place. Some things have to be de-constructed and rebuilt in the attempt of a new world order. As all creation works towards this new world order, a new era is born: the HD era."

Watch Behind the Scenes on the DVD

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TIJI TV "THE BALLOON"
Cinema, TVC 2:00

Agency:
DDB, PARIS

Director:
YOANN LEMOINE

Animation:
DIGITAL DISTRICT
YOANN LEMOINE
www.digitaldistrict.fr
www.yoannlemoine.com

Tiji TV is a French cabler aimed at 2-7 year-olds but Parisian director Yoann Lemoine says he wanted "to make a film that was mature, poetic, and viewable by both parents and children. I didn't want to direct a film that could seem to be a teaser from a cartoon or a feature, I worked it more like a music video, to have a beginning and an end.

"We used as a reference one of the previous animated films I directed (Evergreen - Axelle Renoir). It's a very technical film that uses a lot of different mediums (watercolor, CGI, fluids, 2D and 3D animation). So for 'Le Ballon', we used all these tools to create a film that was very complex and rich. We used maya nCloth for the balloon, fluids for all the clouds and smoke

effects, some of the characters are animated with After Effects.

"We also used a lot of camera mapping, for the Paris rooftops and for the mountain scene too, to create the illusion of volume paintings. The client and agency didn't want to create a Pixar film or a visually technical film, that would have killed the poetry. So we used

all these effects with caution and always kept in mind the poetic challenge of the film."

For DDB, Paris
CDs: Pierrette Diaz,
Mathieu Elkaim
Producer: Floernec Pottiee Sperry

For Wanda Productions
Producer: Jerome Denis
Director: Yoann Lemoine

For Digital District
Animator: Yoann Lemoine

Toolkit
Maya, 3ds Max, Fusion, After Effects, Photoshop, Illustrator, nCloth, 3D and 2D Fluids

RESFEST BRASIL "RESFEST10"
Festival open

Client:
RESFEST BRASIL

Director:
BIRDO STUDIO

Animation:
BIRDO STUDIO
www.birdo.com.br

Paulo Muppet, animation director at Birdo Studio in São Paulo: "Our biggest creative challenge was to come up with an original plot and deliver a main character with its own personality while keeping the visual language already being used in all graphic materials of the festival which featured a deconstructed bird as the main character. For that, character animation was developed making a cartoon with a motion graphics feel, or maybe a motion graphics piece with a cartoon feel. The producers of the festival liked the bird character so much that a vinyl toy was produced as a gift for the participants. We basically had no strings attached; the only demand from the client was to end the spot with the festival logo." Schedule: four weeks.

For Resfest Brasil
EPs: Carlos Farinha,
Clarice Reichstul

For Birdo Studio
Concept/design/storyboard:
Rafael Grampá
Animation direction: Luciana Eguti,
Paulo Muppet
Animation: Gustavo Teixeira,
Rafael Gallardo
Compositing: Luciana Eguti
Sound design: Paulo Beto

Toolkit
Flash, After Effects

Watch Behind the Scenes on the DVD

**INTERPOL
"REST MY CHEMISTRY"
Music video**

**Record label:
CAPITOL RECORDS**

**Director:
BLIP BOUTIQUE**

**Animation:
BLIP BOUTIQUE**
www.blipboutique.com

Justin Glorieux, EP at Hollywood's Blip Boutique: "We knew we wanted to do something with mapping data, we started thinking about body systems, and how we could expound on the idea of systems from the smallest to the largest scales. We worked with a visual artist, Aaron Koblin who we originally found through his data-mapping project that used FAA data of aircraft flights to create these beautiful patterns of light. We asked him a lot of questions about how he generated the visuals and started talking about what we wanted the visuals for this video to look like and how the very loose narrative structure should work. So there was a foundation of raw material to work from, and he created these incredible programs to translate data and actually draw over space and time in a style we all liked. At this point the animation/After Effects artist Roger Scott took over to give timing and structure to the piece.

"It was definitely a challenge of communication. As the images were being created, it was not an easy share process as it was very time consuming to develop the imagery in the complex programming framework Aaron crafted, and to render it out so we could actually see what we were discussing. Therefore, for quite a long part of the development, all we would have to work with were words. Also because the programming was so complex, once it was rendered tweaks were not easy to implement as the basic programming that created it would be very hard to change." Schedule: four months.

For Blip Boutique
Visual programmer: Aaron Koblin
Dynamics programmer:
Aaron Meyers
After Effects/editor: Roger Scott
for Light Assembly
EP: Justin Glorieux

Toolkit
After Effects
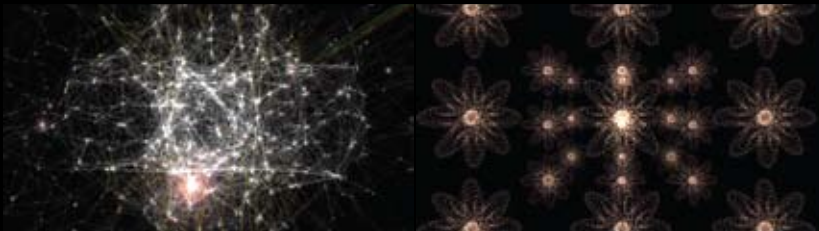
For Laposta Cine
Director, 3D, editor: Pablo Tufaro
Writer, illustrator, designer,
textures: Matias Trillo

Toolkit
XSI, mental ray, After Effects,
Mistika, Photoshop

**Watch Behind the Scenes on
the DVD**

**THAY KHAY
"TAN CERCA DEL SOL"
Music video**

**Client:
THAY KHAY**

**Director:
LAPOSTA CINE**

**Animation/VFX:
LAPOSTA CINE**
www.lapostacine.com.ar

Matias Trillo (writer, illustrator, designer, textures) and Pablo Tufaro (director, 3D, editor) from Argentinean studio Laposta Cine took on this video for Spanish band Thay Khay, "because of the creative freedom they gave us, and to escape a little bit from advertising jobs. We used mainly XSI for the 3D and After Effects for compositing, Mistika for the editing, and Photoshop for the texture painting. The 3D was rendered with mental ray – no radiosity or global illumination lighting." They hope their long hours of toil will lead to commissions for more projects like this one, "That would be the greatest reward for all the effort, love, and passion we put into those six long months of production."
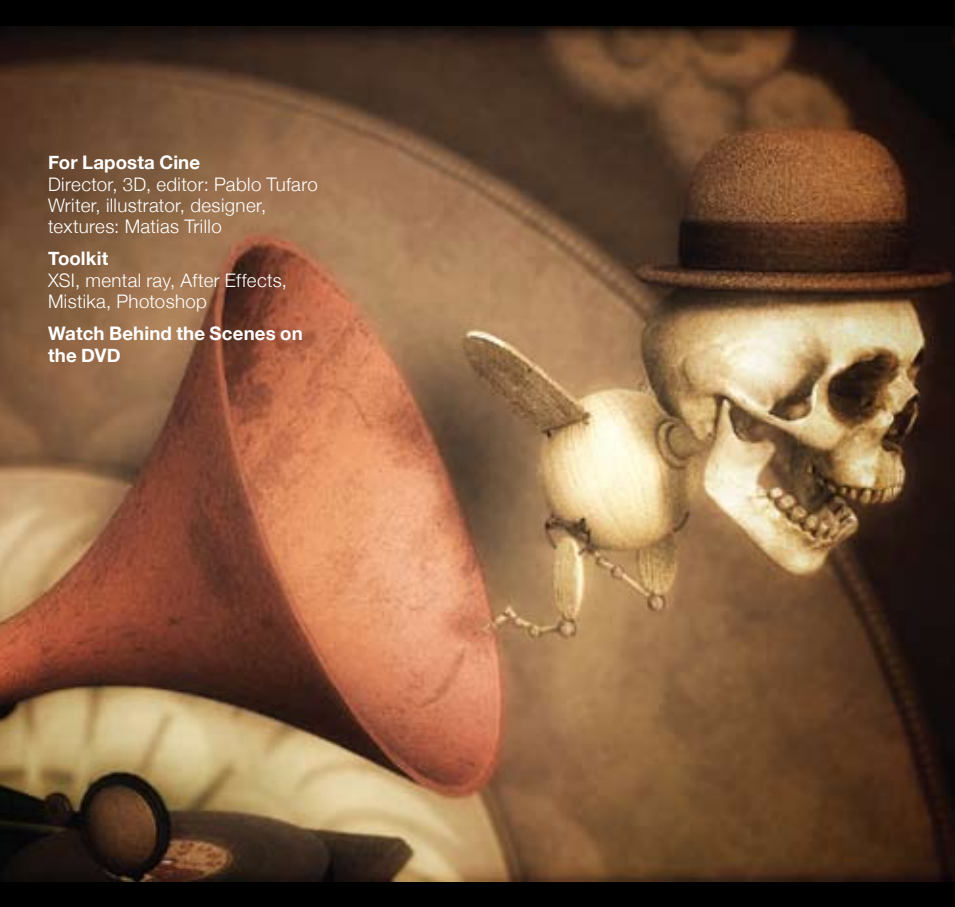
FLAIRS
"BETTER THAN PRINCE"
Music video

Record label:
MUDDY TRENCH

Directors:
JONAS&FRANÇOIS

Production:
EL NIÑO

Animation/VFX/design:
JONAS&FRANÇOIS
EL NIÑO
http://elnino.tv/

Having a literal "carte blanche" as their starting point, the much in-demand French directing duo of Jonas&François crafted the music video for Parisian artist Lionel Patrick Rault (Flairs) out of 3,000 individual hand-drawn black pen illustrations on white paper. The initial sketches were scanned and digitally redrawn to be played back at 12 frames per second. The video was completed piece by piece over the course of four months in between other directing projects. In true rebel director fashion, Jonas&François created the bulk of the initial sketches during on-set downtime while directing the high-profile "4 Minutes" video for Madonna and Justin Timberlake.

For El Niño
Director/animation:
Jonas&François

Toolkit
After Effects

"THE MAGNIFICENT TOWN OF VILNIUS"
TVC :30

Client:
VILNIUS-EUROPEAN CAPITAL OF CULTURE 2009

Director:
PETPUNK

Production/animation:
PETPUNK
www.petpunk.com

As part of an international tourism campaign to welcome visitors to the Lithuanian capital, PetPunk wanted to depict their hometown as they see it: a playful storybook full of fairytales and rich history. A place, according to PetPunk AD Gediminas Šiaulys "where you can at least for a short time become a child again." The six-month production involved puppets, stop motion clay animation, and wrangling live animals with their heads stuck through white cardboard. For Šiaulys, the real trial was not in piecing together this wild miscellany of elements but in speaking on behalf of their country. "We were responsible for the whole country's voice in a sense of visual language. So our challenge was to create that voice and reflect Lithuanian identity with contemporary design language."

For PetPunk
Director: Andrius Kirvela
Animation/design: Andrius Kirvela
AD: Gediminas Šiaulys
Illustration/design: Gediminas Šiaulys
3D: Mantas Skrupskelis

Props: Vilmante Kirvelaite
Live action camera: Mantas Satkus
Management: Ausrine Benediktaviciute
Sound: Jonas Jorkunas

Toolkit
After Effects, XSI, Illustrator, Photoshop

Watch Behind the Scenes on the DVD

IRISH TIMES "CHAIRS"
TVC :40

Agency:
CAWLEY NEA TBWA

Director:
GAVIN KELLY

Animation:
PIRANHA BAR
www.piranhabar.ie

Dublin's Piranha Bar and Cawley Nea TBWA conjure some unexpected visuals in their interpretation of the different sections of the weekend edition of The Irish Times. Director Gavin Kelly says he was after a way to bring more reality to the all-CG spot: "We knew we could plot a hand held camera moving around the virtual studio easily in 3D, but no matter what we did, we just didn't get the elusive quality of a real camera. So we cleared the floor in the studio and shot a coffee machine in the center of the room, walking around it with a DV camera, and later tracking this motion and applying it to our 3D camera. The scene took on a whole new life."

For Cawley Nea TBWA
CD: Pearse McCaughey
AD: Kevin Keenan
Copy: Pearse McCaughey
Producers: Margaret Levingstone, Laura McMahon

For Piranha Bar
Director: Gavin Kelly
Animation: Simon Burke, Will Sharkey
Modeling: Cormac Kelly
Tracking: John O'Connell
Producer: Dave Burke

Toolkit
XSI, SynthEyes, Flame

**CHEVROLET
"DANCING ROBOT"
Viral**

**Agency:
STRAWBERRYFROG,
AMSTERDAM**

**Director:
LIEVEN VAN BAELEN**

**Production:
CZAR**

**VFX:
NOZON**
www.nozon.com

Two weeks after losing out on the bid for the latest Citroën robot commercial, Nozon got the call to take on this parody of the campaign. Nozon partner and 3D supervisor Mike de Coninck remembers: "It was our chance to have a little revenge." The Brussels-based studio built the obnoxious dance moves on reference video then keyframed the 3D by hand. "We where searching for a kind of dance where people are really deep into it but just look stupid. But once we where shooting we realized we needed to be even more stupid – the more he was dancing, the more we were asking to have him dance like a jerk, loving himself like that guy you see in all the clubs

dancing up next to girls trying to get their attention and the only thing he gets is her glass in his face." Schedule? "Comfortable for once, we had two months of post on this one."

For Czar
Director: Lieven Van Baelen
Producer: Jan Koopmans

For Nozon
Mike de Coninck (3D super) and his team
Music: Bradley Evans

Toolkit
Maya, Photoshop, Maxwell, Nuke, Flint

NISSAN QASHQAI "PLAY WITH THE CITY"
TVC :30

Agency:
TBWA\LONDON, TBWA\G1

Director:
DANIEL KLEINMAN

Production:
RATTLING STICK

VFX:
FRAMESTORE CFC
www.framestore.com

An eight-day shoot with Daniel Kleinman: check. Live-action crew of 170: check. Six weeks of post with 12 Framestore artists and designers: check. Bring Buenos Aires to life to prove the Nissan Qashqai crossover is indeed "urbanproof": check.

For Nissan
Marketing communications GM:
Jean-Pierre Diernez

For TBWA\London, TBWA\G1
Creatives: Chiappe & Saunby
Producer: Emma Rookledge
Planner: Filippo Dell'Osso

For Rattling Stick
Director: Danny Kleinman
Producer: Johnnie Frankel
Editor: Steve Gandolfi

Watch Behind the Scenes on the DVD

BMW "ROAD"
TVC :30

Agency:
JUNG VON MATT/BASIS GMBH WA

Director:
CARL ERIK RINSCH

Production:
MARKENFILM GMBH & CO. KG

Animation/VFX:
DIGITAL DOMAIN
www.digitaldomain.com

What if the road were to build a car? What would it create? Julie Miller, communications and PR director at Digital Domain: "The goal was to design a car organically, as if it were a living creature literally growing into existence. It needed to feel like time-lapse photography and convey something that was organically conceived evolving into something that is highly precision-engineered. The creative and technical challenges went hand in hand. The biggest challenge was developing the approach that delivered the most organic, realistic look. While natural phenomena are typically created with procedural techniques, using that approach didn't deliver

a believable feeling of 'life' and 'growing'. So the artists applied more traditional character animation tools and techniques. They tested the geometry, pulling polygons apart to see where it broke, and how holes formed naturally, which gave them ideas about where and how elements like vines could grow out."
Schedule: 10 weeks from pre-vis to finish.

For Jung Von Matt/basis GmbH WA
ECD: Thim Wagner
CD: Mark Rota

For Markenfilm GmbH & Co. KG
Director: Carl Erik Rinsch
EP: Katie Steibel
Producer: Alexander Steinhoff
Line producer: Claudia Westermann
Producer: Eric Vidart Loeb
DOP: Rob Malpage

For Digital Domain
EVP of production: Ed Ulbrich
EPs: Ed Ulbrich, Karen Anderson
VFX super: Jay Barton
CG super: Ron Herbst
VFX producer: Chris Fieldhouse
VFX coordinator: Stephanie Escobar

Pre-vis: Patrick Perez
Character modeling/animation: Juan Gomez, Justin Lloyd, Victor Soto, Luis Pierri, Michael Kirylo
Color/lighting: Greg Teegarden
FX TD: Brandon Davis
Modeler: Brandon Perlow
Texture painter: Mayumi Shimokawa
Roto: Midori Otsubo
Flame compositors: David Stern, Kevin Ellis
Nuke compositors: Jacqueline Cooper, Todd Sarsfield
Tracking: Geoffrey Baumann, Ross McKenzie

OXFAM "ROAR"
TVC :30

Director:
MARC REISBIG (SSSR)

Agency:
RAINEY KELLY

Production company:
PASSION PICTURES
www.passion-pictures.com

Marc Reisbig (part of the SSSR collective) concocts a dark and passionate call for action on behalf of OXFAM in this spot running on UK TV. The background plates and globe were captured in stop-motion with digital stills, the characters were animated in XSI and composited in After Effects. Anna Lord, producer at Passion Pictures recalls the biggest challenge was schedule: "Overall we had seven weeks, but delays in approval of design meant we actually only had three and a half weeks left after the stop-motion shoot."
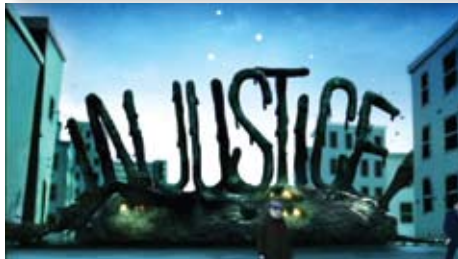
For Rainey Kelly
CDs: Stephen Moss, Jolyon Finch
Producer: Claudio Gorini
Jr producer:
Maria Prado-Uricoechea

For Passion Pictures
Director: Marc Reisbig (SSSR)
Producers: Kayt Hall, Anna Lord
EP: Hugo Sands
CG production: Jason Nicholas, Chris Knott
CG PM: Laurence Vacher
Modeling/texturing: Matt Westrup, Pierre Lopes
Rigger: Chris Dawson

Animators: Lina Kousnetsova, Donny Mahmood, Haavard Ness
Lighting/render:
Tommy Andersson,
Claire Michaud, Sajjad Amjad
Compositing: Niamh Lines,
Yu Sato, John Williams,
Marc Reisbig, David Lea
2D traditional FX: Barney Russell
DOP: Mark Chamberlain
VFX supers: Neil Riley, Matt Day

Art: Matt Cooper, Mark Harper, Alex Barrow, Yu Sato, Kristian Hammerstad, Marc Reisbig
Studio manager/gaffer:
Denis Russo
Editor: Klaus Heinecke,
Jaime Rubio, Tim King

Toolkit
XSI, Mirage, Flame, After Effects

SONY "SNOW ANGEL"
Short film

Agency:
DARE DIGITAL

Director:
LAURIE J PROUD

Animation:
SHERBET
www.sherbet.co.uk

This enigmatic new short sponsored by Sony was built on a scene idea from John Malkovich following his involvement in the latest VAIO campaign. The story was then co-written by visitors to the VAIO site with votes tallied to decide the most popular narrative suggestions. The final twist-filled tale was interpreted by Sherbet director Laurie J Proud through London digital agency Dare. Animated in Flash, After Effects and Maya inside six weeks.

For Sony
Communication manager:
Kirsi Stewart
Writers: John Malkovich,
Wayne Chisnall, Laura Tonini,
Arianna Tropea

For Dare Digital
ADs: Matt Firth, Vicky Goose
Planner: Elaine Miller
Producers: Harriet Scopes,
Emily Creek

For Sherbet
Director/design: Laurie J Proud
Producer: Rachel Matchett
Animators: Nick Appleton, Martin
Oliver, Ross Vidsten, Aaron
Lampert, Garth Jones, Steve Sole
Compositor: Shelley Revill
3D: Simon Goodchild
Sound: Barney Quinton

Toolkit
Flash, After Effects, Maya

"H.P.A.M."
Short film

Director:
JAKE PORTMAN

Animation/VFX:
NOTACTUALSIZE
www.notactualsize.net

Jake Portman's latest labor of love – produced under his notactualsize label – is a phantasmagoric mash-up of stop motion clay characters and 3D environments. "The subject matter is about evolution (sort of). I decided to start by doing a normal treatment, build it out in 3D, then leave it, and come back to it periodically and change various bits and pieces along the way. The look changed drastically from what we started with but there are still parts in place from the original (mostly in the form of bump maps). Most of the environmental textures are made from super-magnified shots of bacteria."

A newcomer to stop motion, Portman admits, "I was pretty much learning the process of modeling and animating with clay from scratch. There was a lot of spitting and crying at the beginning, but I decided to take some time out from paying jobs
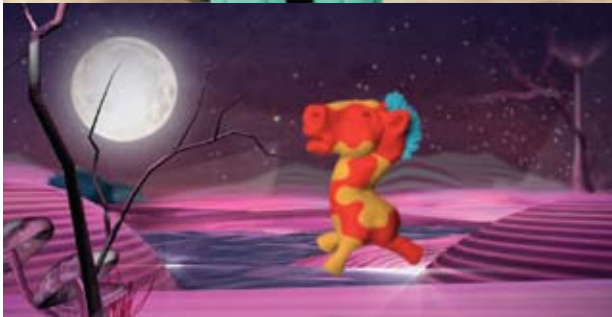
from about February onwards and work on this full time, and eventually I got the hang of it. The size of the models came down a ridiculous degree from the first to the last. The first one I did was the size of a small town, and at the end they were down to a handful of inches."

For notactualsize
Direction: Jake Portman
Animation/design: Jake Portman
Screenplay: Charlie Short
Character design: Bill Sneed
Music/sound design: Braincloud

Toolkit
Photoshop, Illustrator,
After Effects, Cinema 4D

"A WALK IN THE WOODS"
Short film

Director:
WEEBL

Animation:
WEEBL
www.weebls-stuff.com

The latest bit of overt silliness from the Flash-obsessed mind of UK director and audio engineer Weebl, aka Jonathan "Jonti" Picking. Possibly best known as the creator of the Weebl and Bob cartoon series and other excellent time-wasters on his site weebls-stuff.com, Jonti also counts broadcast design, advertising gigs and VFX work on Resident Evil among his credits.

Director/animator: Weebl

Toolkit
Flash

"THE CONTROL MASTER"
Short film

Client:
VEER

Director:
RUN WRAKE

Production:
SCLAH FILMS

Animation:
RUN WRAKE
www.runwrake.com

In commissioning Run Wrake to create a film featuring the CSA Images collection, Canadian stock and type house Veer could not have chosen a film-maker more suitable to the task. The London-based director used a similar approach in his multi-award winning black comedy "Rabbit" in 2006 (see Stash 24). The CSA Images collection – available for license from www.veer.com – is a separate stock art affiliate of the Charles S. Anderson Design Company and is inspired by the highs and lows of art and printed culture: 20th-century advertising cuts, the tactile look of ink on paper, pulp and vintage themes, and American modernism.
Schedule: three months

"TOUMAI"
Student film

School:
ART INSTITUTE OF PORTLAND

Director:
CARLOS STEVENS

Animation:
CARLOS STEVENS, BRIAN KINKLEY
http://sotisdesign.com

Director: Carlos Stevens
Producer: Carlos Stevens
AD: Brian Kinkley
Story/concept: Jessica Lynn, Brian Kinkley, Carlos Stevens
Illustrators: Traci Cook, Jessica Lynn, Carlos Stevens
Animators: Carlos Stevens, Brian Kinkley
3D crew: Carlos Stevens, Shirak Agresta
Compositors: Carlos Stevens, Brian Kinkley, Loren Judah
Stop motion DOP: Jim Birkett
Stop motion PC: Kara Place
Stop motion animators: Sarah Hulin, Randy Wakerlin, and Jerold Howard
Stop motion puppet builders: Kimi Kaplowitz, Mary Blankenberg
Stop motion set builders: Javan Ivey, Alisa Stern, and Jamie Edwards

Sound designer/sound editor: Karl Amdal
Original score: Mckay Marshall
Contributions: Jason Pike, Fred Ruff, Eric Durante, Eric Lyman, And Bent Image Lab
Created as Carlos Stevens' senior thesis film at The Art Institute of Portland
All stop motion was shot and produced at Bent Image Lab on a volunteer basis

Toolkit
Photoshop, After Effects, Cinema 4D, 3ds Max, Mojo, boujou

"LILIUM URBANUS"
Student film

School:
SCHOOL OF VISUAL ARTS

Directors:
ANCA RISCA, JOJI TSURUGA

Animation:
ANCA RISCA, JOJI TSURUGA
www.thejoji.com/liliumurbanus

Music/SFX: Dante Nou
Special thanks: Joseph Burrascano, Christopher Fung, John Mcintosh, Andre Stringer, Dan Vislocky, Dante Nou, Shilo, Nathan Love, Friends and Family

"CHUMP & CLUMP"
Short film

School:
HHF "KONRAD WOLF"

Directors:
SACHER & HERM

Production:
**JAVELLE BAUERSFELD, HFF
"KONRAD WOLF"**

Animation/VFX:
**MICHAEL HERM, DANIEL
ZINNER, STEPHAN SACHER**
www.chumpandclump.de

Directors: Sacher & Herm
Chump voice: Volkram Zschiesche
Clump voice: Michael Herm
Animation/VFX: Michael Herm,
Stephan Sacher
Character design/
modeling:Michael Herm, Stephan
Sacher
Rendering/lighting: Michael Herm,
Stephan Sacher
Additional animation: Daniel Zinner
Music: Friedemann Matzeit
Musicians: Oliver Kuentzel,
Alexander Feucht, Karen Weber,
Simon Harrer, Sabine Techritz,
Jens Jouvenal, Sebastian
Selke, Juergen Hahn, Angelika
Goldammer, Marcus Sommer,
Arlett Matzeit, Ralf Zickerick,

Patrick Braun, Claudia Gubisch,
Minas Suluyan, Sibylle Bormann
Super sound editor: Paul Rischer
AD: Stephan Sacher
Storyboard/layout: Stephan
Sacher
Character rigging: Michael Herm
Compositing: Stephan Sacher,
Michael Herm, Dennis Rettkowski
Editor: Sven Fox
Foley: Guenther Roehn
Music recording: Veit Norek
Re-recording mixer/music mixer:
Marian Mentrup
Line producer: Javelle Bauersfeld
EP: Holger Lochau
Special thanks: Christina

Schindler, Lars Krueger, Frank
Gessner, Jan Berger, Ulf Grenzer,
Konrad Weise, Felix Goennert,
Sonja Rohleder, Jan Koester,
Milen Vitanov, Heiko Krischker,
Uwe Sorgalla, Gil Alkabetz, Ulrich
Reuter, Juliane Dummler, Families
and Friends

Toolkit
Maya, mental ray, Photoshop

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