VISIBILITY

Case Study

Tronic Studio
www.TronicStudio.com

Representing since 2007

A creative collaborative specializing in 3D motion graphics for large-scale installations, special events, retail and broadcast.

Vivian Rosenthal, Executive Producer
Jessi Seppe, Creative Director

Goal: Develop a leadership position for emerging design boutique

A portfolio of key media placements, and a selection of news releases, follows.

FOR CREATORS OF EVENTS, EXHIBITS AND ENVIRONMENTS

The Evolution of Media in Museums
Pushing the Limits of Dye-Sub Fabric
Corporate Lobby Timeline Installations
Connecting Mobile Exhibits to the Web
3D Printing Hits the Architecture Space
Trends: Debunking Influencer Marketing
Designing Event Spaces with I&D in Mind

DIGITAL
REALM

TRONIC'S VIVIAN ROSENTHAL AND JESSE SEPPI
ARE CONNECTING VIRTUAL WITH REALITY

Tronic creative director Jesse Seppi and art director Vivian Rosenthal.

TRONIC IS COMBINING VIRTUAL AND REALITY INTO THE ULTIMATE EXPERIENTIAL SWEET SPOT

PHOTOGRAPH BY KIT NOBLE • SPECIAL EFFECTS BY TRONIC

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AQUOS INSTALLATION FOR SHARP

The electronics giant sought an experiential design to bring to life a branded gallery, and Tronic stepped up with a creation that turned AQUOS LCD televisions into an art form. The project allowed the media to extend into the structural world.

The installation, executed in New York City's SoHo neighborhood, created a multimedia exhibition that "explored the parallels between national phenomena and manmade design." The concept fused the attributes of the product with the role of technology in everyday lives. LCD screens were turned into works of art, and the space's architecture brought to life what was on the screens. Blending digital media and replicated architecture, textures and images on the monitors extended throughout the space. The result was one seamless environment that spanned 2D and 3D. The mantra for the project: All things synthetic mimic all things organic.

The animation itself took a month and focused on a bevy of wires that snaked along and formed a larger digital mass, an explosion of colors created to engage the eyes and impact the senses. The space's structure brought it all to life, allowing the fusion of video and sculpture (polystyrene foam encased in a hard shell of gel and hit with a coat of automotive paint) to combine.

The paradigm is changing. Media is becoming as prominent a tool in the event designer's war chest as traditional architecture and graphics.

The days of structure-only experiences have come to an end, replaced by an era of digitally integrated engagement in which media and architecture combine. This new frontier represents significant opportunities for designers who for too long have anchored their experiences in the physical realm. No more. The growing discipline of digital design has officially collided with the world of architecture, and this business will never be the same. Welcome… to Tronic.

If Pixar and Rockwell Group had a love child, it would be Tronic. The New York digital studio opened in 2001 and has quickly made a name for itself with some of the industry's slickest media-based installations—for the likes of Nike, Diesel, GE, Target, and Sharp. Partners Vivian Rosenthal (art director) and Jesse Seppi (creative director) lean on a bleeding-edge group of 2D designers, film editors, compositors, 3D modelers, and animators for programs that are now taking live digital experiences to the next level. Not the typical path for a pair of Columbia University-bred architects, but as Frost once said: *Sometimes the path less traveled makes all the difference.*

"When we first started Tronic, our sense of design was pretty pure. It wasn't thought of in the concept of branding," says Rosenthal. "We had a love of the future but also a fear of it. And we

were fascinated by how technology was influencing humans and their relationship to both each other and their environment."

Crossing into the digital sector brought with it a way to not only touch the technology the duo was fascinated with, but also a way to instantly be at the forefront of design. "Artists have been given a whole new set of tools to use, and it's only happened in the last five years," says Rosenthal. "It's a pretty condensed timeline."

More impressive is that those tools have become requisite across the experience design landscape. Media that once played backup is now centerstage, and architecture that once drove the brand experience in many cases is now riding shotgun. "Digital is a way to explore concepts that could never be built. It's an amazing thing to extract a vision, then mold it and see what it becomes once it leaves the realm of your imagination," says Rosenthal. "There are no limits in digital. But once you pull a design into 3D, you start to see complications and problems; that's the reality of what happens when you spatialize ideas. The allure of digital: It allows you to take an idea much further along in the process. It's amazing to build something that would otherwise not exist. This isn't a tool—*it's an art form.*"

Tronic's media capabilities have grown over the years. The studio's services include everything from dedicated ideation and digital concepting to full-blown filmmaking—plus compositing for transitioning from 2D into 3D spaces. "We experiment with the future of design based on an intensive and well-rounded understanding of how and why current trends in various 'overlapping' fields come into being," says Seppi. "We are critical of this process, sometimes unknowingly having an impact on it and oftentimes we find fault with it or reject it altogether. We understand the complex converging landscapes of virtual and physical design that

Seven minutes of animated and live-action media activate Target's Art for All initiative, a tie to the first large-scale, outdoor digital art gallery in Dallas. The media plays three times a day—as a countdown to noon, 6:00 pm, and midnight—on eight huge LED screens in Victory Park.

The media is called "Marbles," three CG spots that utilize Target's signature red-and-white palette to devise a surreal landscape of animated mazes formed from abstracted Target logos. A longer video, "Revolution," combines live-action with animation to create public art. A third long piece, "Condensation," which explores digital sculptures, is still in production.

Tronic created three different "upbeat, engaging and high-energy" versions of "Marbles": two 30-second spots and one 45-second spot. The red CG marbles, whose dynamics are endowed with a certain degree of intelligence, move through all-white scenarios in the spots. "We took Target's 2D, red-and-white branding into a 3D world that's photoreal, glossy, and polished," says Rosenthal. "It elevates the look of the logo, making it more visually sophisticated."

Tronic was asked to not only devise the marble games but to choreograph them on multiple, moving LED screens. "We played a big role in designing how the screens move, their rate of acceleration, and their configurations over time as they interact with the video content," Seppi explains. "We found interesting ways to have the actual marbles play against the physical borders of the moving screens. Sometimes the screens play identical footage, at other times they go into the 'full mode' where what happens on the east and west screens is different but is narratively connected."

Tronic set up specialized templates with unusual aspect ratios to test the required syncopation in 3D. Rather than use proprietary simulation software created for the big screens, Seppi felt it was "quicker and more artistic to use After Effects to make our own version of the screens and run our own simulations," he says.

Tronic tapped Autodesk's 3D Studio Max as the primary tool for modeling, animating, and rendering "Marbles." "We used hard-body dynamics with gravity and wind for the marbles but controlled the way they bounced off each other, their friction paths, in a realistic way," Seppi says.

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THE MICROSOFT VISTA LAUNCH

For the biggest software launch of the year, Tronic was retained to fuse media, time, and space across multiple installations.

The design gave new meaning to the "customer journey" at John F. Kennedy International airport, where a football field-length strip of LCD monitors introduced travelers to Vista as they moved on a people-mover.

The high-definition CG content was used at JFK, a Times Square jumbotron, and as an HD theatrical spot, digital billboard on Sunset Boulevard in Los Angeles, online streaming banners, and animated subway flipbook.

Walking through the giant plasma displays at JFK's American Airlines terminal (above), one was surrounded by a continuous loop of colorful HD CG animation. The kinetic spot opened with "The WOW! Starts Now," then the Vista logo dropped into view and rapidly extruded into a bevy of representations of icons, page views, applications, folders, navigation, search, and security sequences, climaxing in a cascade of colorful 3D Microsoft logos as if filling a candy jar.

"We wanted to create an elegant panorama of the user experience showing a glimpse of everything available through your computer with Vista," says Rosenthal. "3D animation was key to communicating the prominence, elegance, and physicality of the Microsoft logo, and in general the operating system, and so the logo extruded to reveal its many dimensions, from navigation, to media player, to search and finally, security functions, all of which were featured in vignette treatment."

For example, the new search function was illustrated by a magnifying glass on the hunt. Or, the security vignette, which was perhaps the most playful of the animations, cast the Microsoft logo as a shield fending off attacks by a horde of robotic viruses, in a humorous dramatization of the enhanced function.

All of the CG animation had to be conceived and animated to work across an unusually horizontal frame of 10,000 pixels wide by 1080 pixels tall. "This was a complex production challenge due to the many format and spot lengths we rendered in high-definition," says Seppi. "First we focused on producing the five-screen JFK narrative and then reanimated that content to work within all the different aspect ratios, from Times Square to the cinema spot to the Sunset Boulevard billboard. The final renders for JFK, rendered at what was essentially HD times five, were quite time intensive."

traditional and even contemporary designers may often overlook."

Media, he says, should not be used as a contained discipline. It's the ultimate amplifier of architecture, allowing designers to combine what is with what could never physically be. And it allows the design to get closer to an emotional response. By pairing media and structure, designers are creating a more seamless experience. "When combined with architecture, digital media creates seamless experiences that activate the space in new ways," says Seppi. "We use our skills and experience to filter desire. The desire may be that of our own or influenced by the clients we work with. This desire is transformed first into a clear concept that functions to keep ambitious design focused. Visual, spatial, tactile or often with some combination, the experience coveys the concept—which in turn speaks to the less clear, but no less important, desire. This desire that drives these experiences can take the form of installations, commercials, animations, sculptures or branded content."

DIGITALLY DEVOTED

But media by itself can only take a design's reach so far. Tronic's point of difference is going beyond static content, with digital designs that use time and space to multiply engagement. Seppi says that the integration of media and architecture forms the ultimate engagement sweet spot.

The installation for the launch of Microsoft Vista, for instance, used a football field-length strip of LCD that incorporated the message with both the *length* of the installation space and the *time* it would take visitors to engage the entire exhibit (see sidebar, left). The recent install for Target Corp. in Dallas mixes architecture and digital media in a radical way, in which the facades of a building are actually deployable and the media content determines the location of the walls as they

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move (sidebar, pg. 75).

"We try and boil down what a client is trying to achieve or communicate or represent with a particular project into a paragraph, or even better, a few keywords or a phrase," says Seppi. "Once we are very clear about their objective, then we test different conceptual and visual approaches against that objective and see what communicates their message the best and is the most visually compelling and technically interesting. It's a balance between these things that ultimately yields an interesting project."

Taking it all one step further, Tronic designers are flipping the media-and-architecture model on its head, creating full media experiences and *then* translating them into physical spaces. An installation for Sharp in New York used media as not only the anchor for the content and message dissemination, but also as the actual basis for the space's architecture. Forms that appeared on LCD screens were paired with matching exhibits that created one overall holistic environment that crossed from 2D into 3D and back and forth (sidebar, pg. 74).

Moving forward, Tronic will continue the push to merge the words of 2D and 3D, spinning continued animation and video content but also throttling the media's transition from the screen into space. "There doesn't have to be a gap between what can be created with digital media and in a space," says Rosenthal. "We're trying to think more seamlessly and unite the two."

SCULPTURE + CG FOR GE
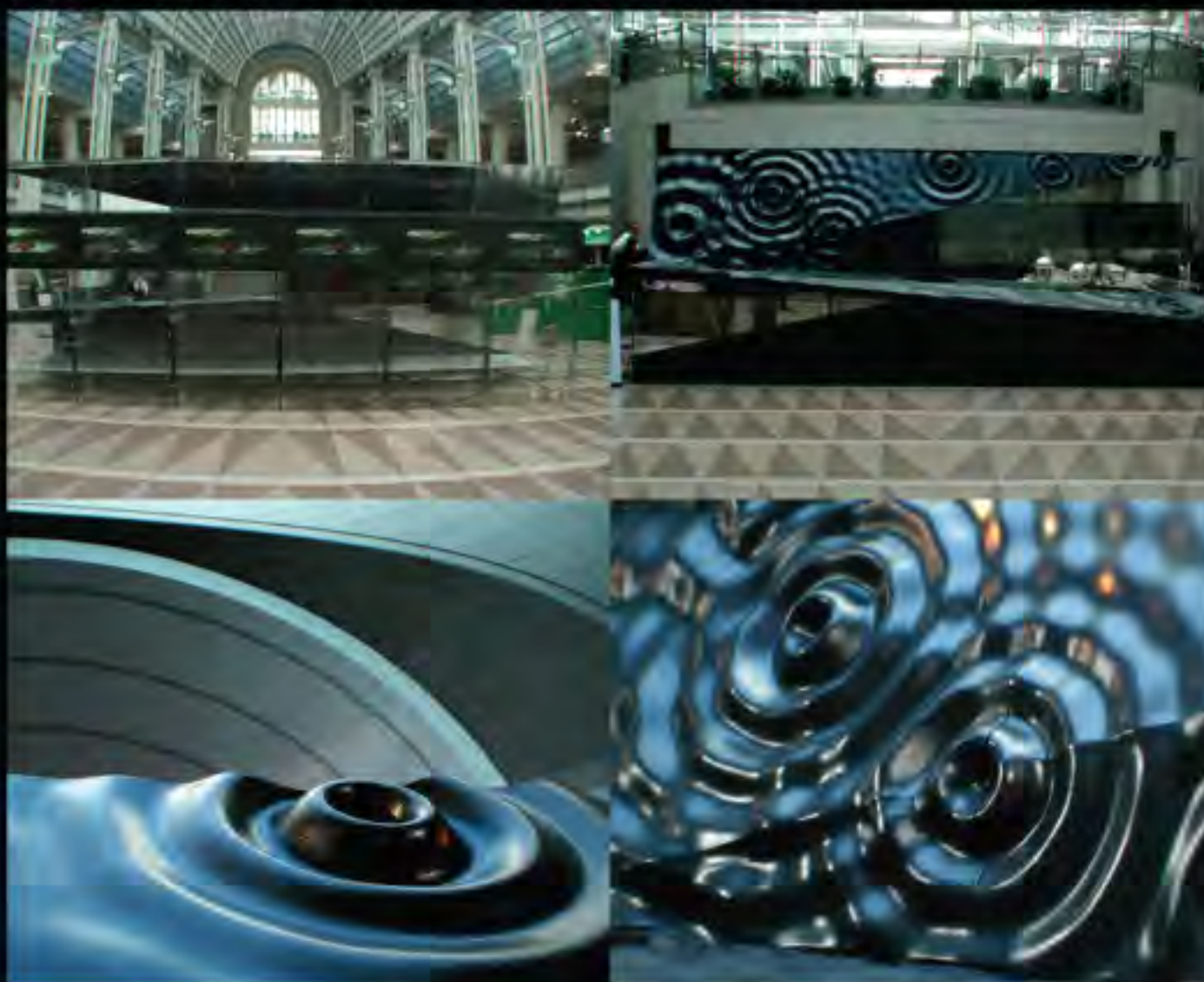
Promoting the growth of clean technologies in different arenas, GE's Ecomagination campaign was the subject of a traveling multimedia exhibit.

Key to telling the Ecomagination story was the Tronic-designed modular installation "Folding Water," which fused sculpture, photoreal animation, and holographic projections. The installation debuted at the Reagan Building in Washington, DC, where it acted as the eye-catching backdrop for the press kick-off of the Ecomagination campaign. It then traveled to NextFest before heading overseas to Munich and Brussels.

Visitors to the installation walked around a 30-by-12-by-5-foot sculpture comprised of six panels of CNC-milled elements and clear acrylic, onto which three animated holograms—a GE wind turbine, a hybrid locomotive, and a Smart Car—were projected. The back of the sculpture featured six 50-inch flat-panel LCD videoscreens, which played synchronized animation. Overall, the sculpture appeared to float in its space.

The CNC-milled sculpture elements and the animation employed the overarching concept of water as the barometer of the earth's health, to link Ecomagination's multidisciplinary offerings. For the physical elements, Tronic tapped RealFlow fluid simulation software to generate photoreal concentric circles of water droplets hitting the surface of a pond. Tight polygonal mesh was extracted from the 3D object and cut from high-density foam. The foam was then gel-coated, cured, then dried to a

hard coat and sprayed to achieve a glossy surface similar to a plastic shell. These elements were juxtaposed with the sculpture's transparent panels and holographic projections.

Picking up on the water theme, the photoreal animation began with an extreme overhead close-up of an umbrella. As the camera zoomed out, viewers saw that it wasn't not raining. A man carrying an umbrella—and other umbrella-toting people who appear throughout the piece—are symbolic of a sort of "rain dance" performed when water is in short supply.

With a six-week turnaround, Tronic employed Autodesk 3D Studio Max (with Cloth Effects and Hair Effects plug-ins) for modeling and animation, and SplutterFish's Brazil for rendering.

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Pro

Profiles   Techniques   Pro Tips   Resources

"When we're making projects digitally, they exist on an architectural scale within the computer."
—Vivian Rosenthal
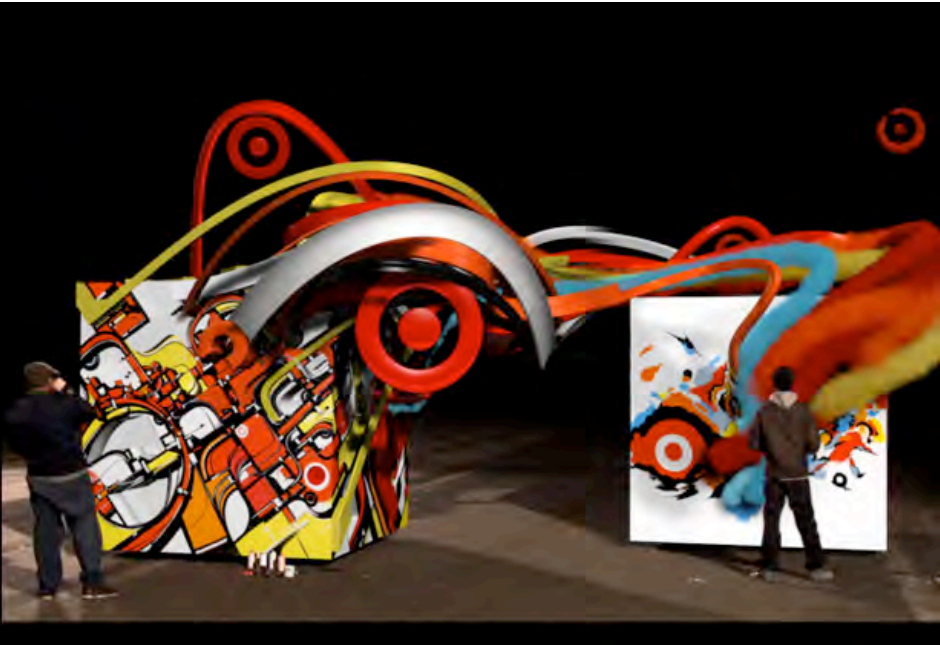
3D Portraits: Architecture Meets Animation

By **Elise Malmberg**

Mexico City–based architect Michel Rojkind and art director Vivian Rosenthal of Manhattan's Tronic Studio have a lot in common. Both work with top-level international clients. Both are multi-disciplined creatives: Rojkind was a drummer in a popular Mexican rock band, while Rosenthal has an M.A. in architecture. And both use 3D Mac applications to develop and produce their work.

Vivian Rosenthal

Rojkind and Rosenthal are constantly immersed in multiple, varied design projects. Rojkind recently created and built an ambitious façade for Nestlé's chocolate factory in Toluca, Mexico, and is now

MR: Architecturally, it couldn't be more necessary. You're dealing with a 3D environment; you're dealing with space. Even if you get a client excited about a project with 2D designs, he can have something totally different in his head.

Animations and walkthroughs and renderings are the closest you can get to physically building a project. When you work on an intimate scale, like designing a house, it becomes very personal. Clients are obsessed with the smallest details, like what color the lighting fixtures will be. And on large-scale projects, 3D designs are important as well, because of all the people involved — it can help get a project going, or even get funding sometimes.

VR: For us, working in 3D is critical. I can't imagine not doing it that way. We usually don't even do traditional storyboards anymore. We do 3D animatics — combined with 2D design work, they're essential for selling the concept to the client. It allows them to see what's in our heads, which otherwise would be a lot harder to convey. Like you said, if they were signing off on 2D sketches, then later on they might realize they were imagining something different.

MR: Vivian, I really love the things you do at Tronic with multimedia in a 3D environment. The mixture of reality and CG is just mind–blowing. But I have to ask: Since you guys come from an architectural background, do you miss doing architecture?

Gallery
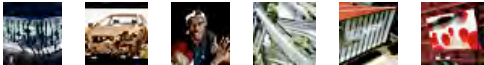
UDLA (Universidad de las Americas) Business School: Competition design, Puebla, Mexico.

Apple in 3D

Vivian Rosenthal:

The tool that we come back to the most is our Final Cut setup, which combines Final Cut and Shake. That's where projects start and end. When we initially sketch and rough out the structure of the project, it happens through Final Cut. As we work on a project and pieces are finished or up for review, we start to place these pieces in the project

Pro

Profiles   Techniques   Pro Tips   Resources

"If it's already there in 3D, why bring it down to 2D and then recreate it in 3D again?"
—Michel Rojkind
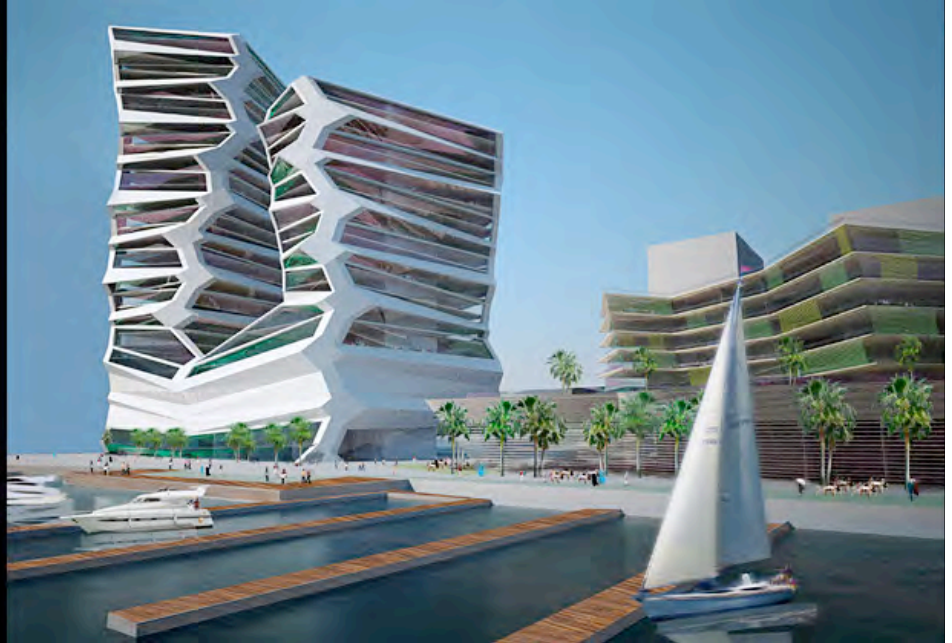
3D Portraits: Architecture Meets Animation

VR: Exactly. On a day-to-day basis, we forget the gap between what's happening in the computer and what's happening outside. One of the projects we did for Sharp was a large-scale CNC [computer numerical control] sculpture. We created the form visually, and then it was milled using CNC. But the whole thing was so digital that what existed on our screen was the same as what ended up in the gallery. Even when it doesn't get extracted into the built environment, to us it still feels tangible because we're so used to working in an all-digital space.

Are you doing any physical models, Michel? Or is it mostly digital, or a combination? What do you prefer personally?

MR: I will never stop doing physical models. We do a lot of physical models and a lot of 3D models. We're trying to get a new 3D printer so we can do more things with CNC. If the shapes are complex, it takes a lot of time to pass from digital to physical models. We're trying to shorten that time by printing them directly off the 3D model.

VR: Oh yeah, it's so great to be able to do that!

MR: Normally you have this façade, or this interior, or this shape, and you pass the 3D model to the company that's going to build it. But now you don't even have to pass along the drawings anymore, the typical sections and plans. It's changing and shifting to a new way of designing and building architecture.

At the same time, you are still dealing with making the building stand up, which is a separate issue. But being able to extract your design into a 3D form makes so much more sense than the traditional ways of drawing it.

Michel Rojkind

MR: I'm always trying to rethink things and see what's coming. What the future might look like when the work you guys are doing with design blends with architecture. Maybe the CG or animation implementations that we have on buildings will not only be on screens. Maybe you'll see the physical buildings moving somehow…

Tools of the Trade

ROJKIND

Hardware:
20-inch iMac
17-inch MacBook Pro
17-inch PowerBook
12-inch PowerBook
12-inch iBook
20-inch Cinema Display
Seven iPods
Dell monitor
Three LG monitors

Software:
Final Cut Studio
QuickTime Pro
iPhoto
Keynote
Adobe After Effects
Adobe Director
Adobe Creative Suite
Artlantis Studio
Autodesk AutoCAD
Autodesk Maya
Graphisoft ArchiCAD
Graphisoft MaxonForm
Maxon Cinema 4D
Nemetschek VectorWorks Architect

TRONIC

Hardware:
Mac
PowerBook G4
Xserve
Xserve RAID
Boxx 8200 workstations

Software:
Final Cut Studio
Shake
Adobe Creative Suite
Autodesk 3ds Max
Maxon Cinema 4D
SplutterFish Brazil r/s

Useful Links

VR: Absolutely. If you don't have to think of it in terms of 2D drawings, it exists more in the realm of a sculptural object — even if it's a large-scale building.

MR: Yeah, it'll definitely make things easier. I've been traveling to different countries to lecture, and I meet architects of different nationalities, and we're all struggling with the same things. We take a long time just doing the drawings so we can move on to the construction site and build the building. It's crazy. There's this bureaucratic delay between finishing the drawings and the construction company getting what they need to build the building.

Soon this will become the normal process: They'll get our 3D drawings, put them in their computer, have the pieces cut in the field, and assemble them. Already this is starting to happen. It's like you were saying, Vivian. If it's already there in 3D, why bring it down to 2D and then recreate it in 3D again?

VR: Yes — it's a complete parallel to what we are doing. If architecture can skip the 2D-back-to-3D process, then it becomes more of a seamless experience. You stay within the digital realm, and then maybe just go into CNC, or straight into the built form. That's why I don't see such a separation between the worlds of media and architecture. It feels like they're going to collapse into one.

VR: It's what we keep calling "convergence." Back in graduate school at Columbia, Jesse and I did a thesis called "The Blue House," on the intersection of digital and physical space. It looked at how blue- or green-screen technology, which is really important in Hollywood films, could be applied to architecture. For example, you could bring together different spaces and people or environments in a new, hybrid space. What you're talking about, that intersection where the whole building becomes the media itself, is definitely going to happen. I don't know exactly when we'll see it, but people are certainly starting to think that way.

MR: I think you and I need to get a grant together so we can take all this a step further. We can have buildings that eventually grow bigger, or extend limbs that are made with digital environments rather than the physical ones.

VR: It does seem to be going that way. As you said, it's all about the desire to make it real. Bringing along the right technologies and the right thought processes to make it work. I don't doubt that it's going to happen!

Pages 1 ┃ 2

Vivian Rosenthal/Tronic

Tronic Studio
Apple profile
Target "Marbles" animation on Tronic's website:

Michel Rojkind

rojkind arquitectos
Apple profile
Architectural Record

Resources

Hot Topic: Color

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30-inch Apple Cinema Display Productivity Benchmark

Advanced Typography with Mac OS X Tiger

Apple Cinema Displays Technology Overview

Final Cut Studio Workflows

Migrating: A Guide for Creative Workgroups

Final Cut Studio

Mac Pro

Current Trends in Virtual Proofing by GrCl

Apple Cinema Display: Pure Digital Clarity

Color Management with Mac OS X Tiger

Migrating: A Guide for Creative Professionals

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Accelerate Your Video Production

Perfect Color Starts Here

Experience the power of Automator and Apple Remote Desktop 3

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		Xsan	QuickTime Pro	Remote Desktop	Small Business	
		Mac OS X Server				

Working out of the Box: Tronic

Nov 03, 2008

Working out of the Box is a series of features presenting architects who have applied their architecture backgrounds to alternative career paths.

Are you an architect working out of the box? Do you know of someone that has changed careers and has an interesting story to share? If you would like to suggest an (ex-)architect, please send us a message.

Archinect: Where did you study architecture?

Tronic: We both received our masters in architecture from Columbia University.

Get the Flash Player to see this video.

Image video for Herzog & de Meuron's 56 Leonard tower in NYC

Still from the image video for Herzog & de Meuron's 56 Leonard tower in NYC **(Click on this and all of the images to get a detailed view)**

Still from the image video for Herzog & de Meuron's 56 Leonard tower in NYC

Still from the image video for Herzog & de Meuron's 56 Leonard tower in NYC

At what point in your life did you decide to pursue architecture?

T: When I was in high school I was able to take an architecture elective and really fell in love with the idea of form and space. Jesse grew up in a family of landscape architects, so architecture and design were always surrounding him.

↑ **Click image to enlarge**
Still from GE's GO Big Brand Video

Still from GE's GO Big Brand Video

When did you decide to stop pursuing architecture? Why?

T: Neither of us feels like we ever really stopped pursuing architecture, we just shifted scales. The intersections between the body, space, form and technology have always been what has interested us and what we have explored in the work. We were drawn to the immediacy and intimacy of film, animation and digital design. These digital mediums allowed for explorations that were more time consuming and costly to achieve in the built form.
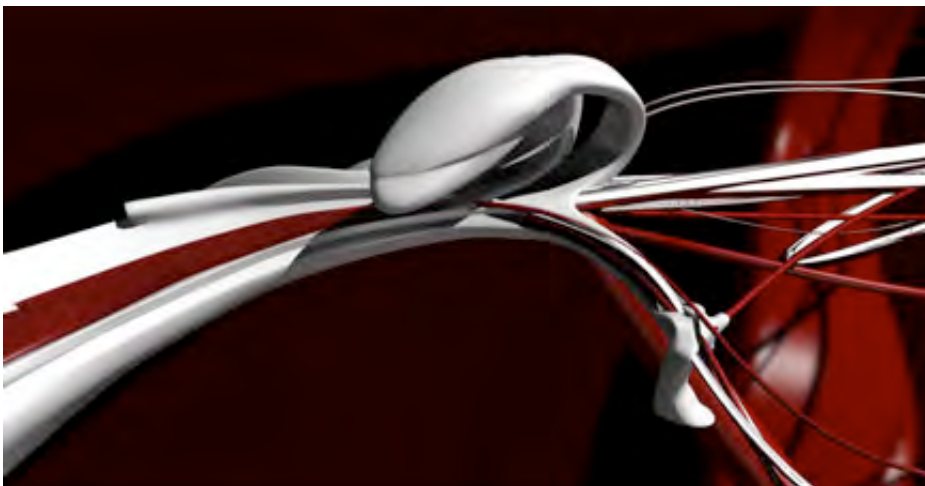
Still from Bloom film, from the Sharp installation

↑ **Click image to enlarge**
Photo of Bloom, from the Sharp installation

Describe your current profession.

T: First and foremost we're designers. What we design changes from project to project. Sometimes we create sculptures and installations and other times we create films and animations. No matter what the medium we bring the same conceptual focus to the project. We aren't interested in working in just one medium, we really enjoying the process of working in different mediums, each with its own structure.

↑ **Click image to enlarge**
Still from Target's Art for All Brand Video
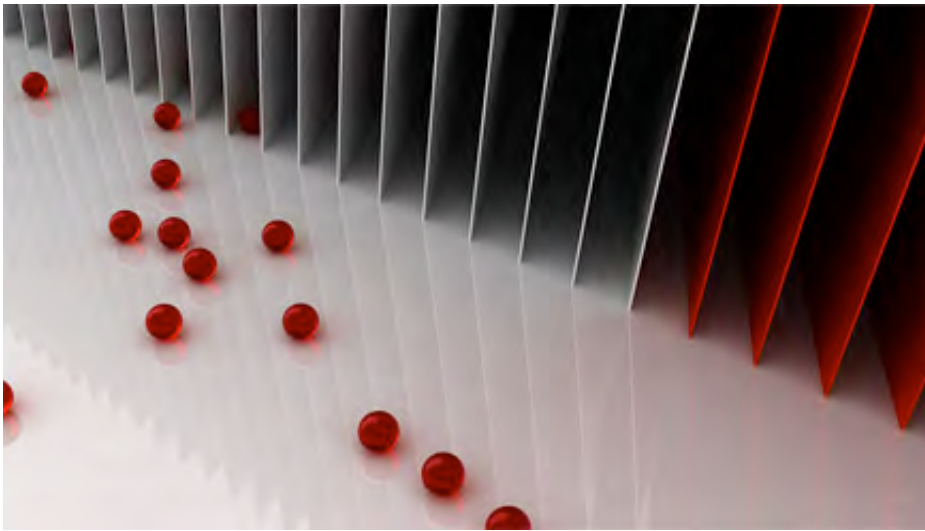
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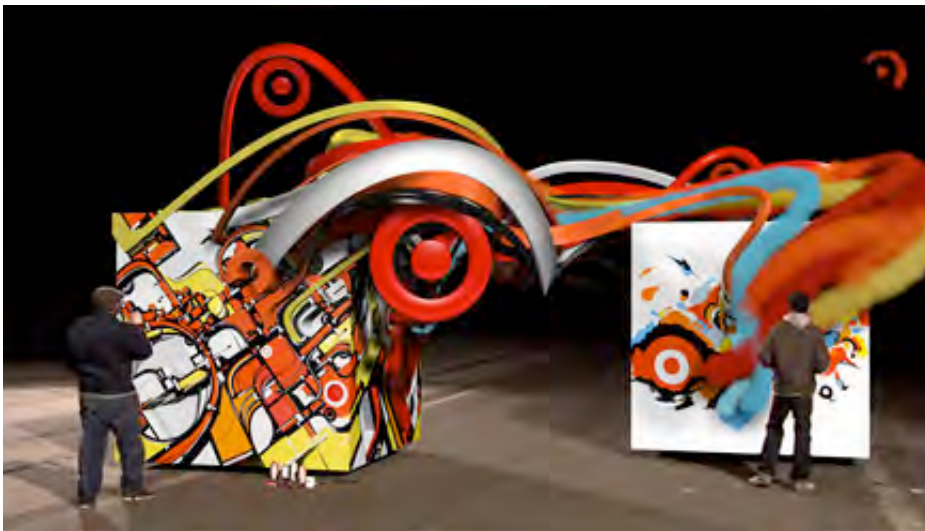
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Still from Target's Art for All Brand Video

What skills did you gain from architecture school, or working in the architecture industry, that have contributed to your success in your current career?

T: Architecture school provides an invaluable education. It challenges the way you think and see the world around you. It teaches you to be rigorous in your process. And maybe more important than anything, it teaches you how to be a strong communicator. By having to present, explain and defend your work, you gain the knowledge and confidence to articulate a vision to a client.

Still from Sony Style Brand Video
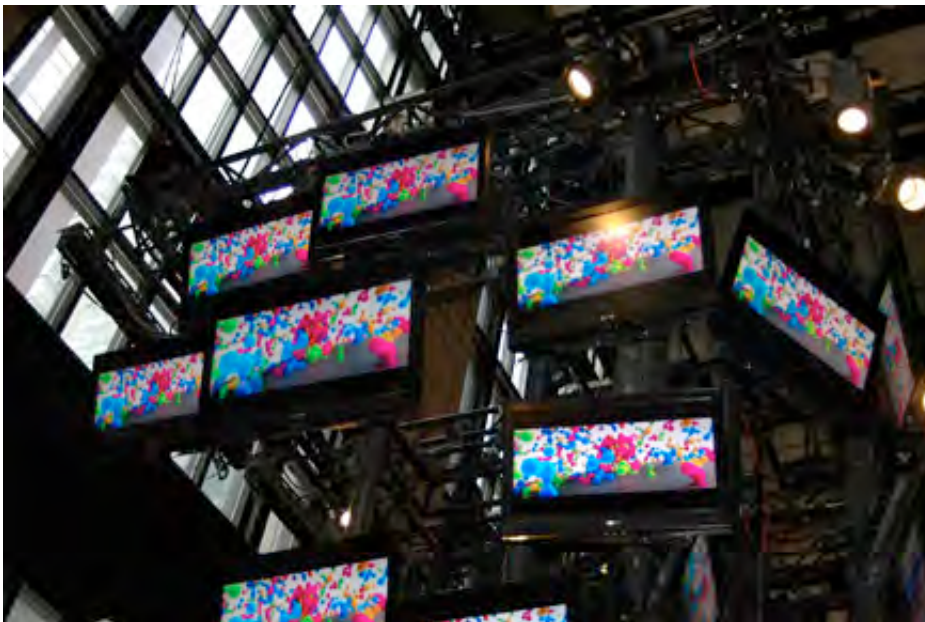
Still from Sony Style store in NYC

Do you have an interest in returning to architecture?

T: We are interested in all forms of design, so of course that includes architecture! We've been moving back and forth between the digital world and the physical world with many large scale CNC sculpture installations and it would be exciting to

POSTED BY ARCHIPRENEUR AT **FRIDAY, NOVEMBER 07, 2008** 0 COMMENTS

LABELS: ARCHITECTS

TUESDAY, NOVEMBER 4, 2008

Cool New Towers

There's been a lot of fun tall or semi tall buildings being planned and published lately. Let's take a look.

MVRDV & co-architect Adept have won a competition for a mixed use project in Rødovre, Denmark.

via Bustler

The [Anara Tower](#) by [Atkins Design Studio](#) is being planned in Dubai. The little glass capsule on top will serve as a restaurant with panoramic views.
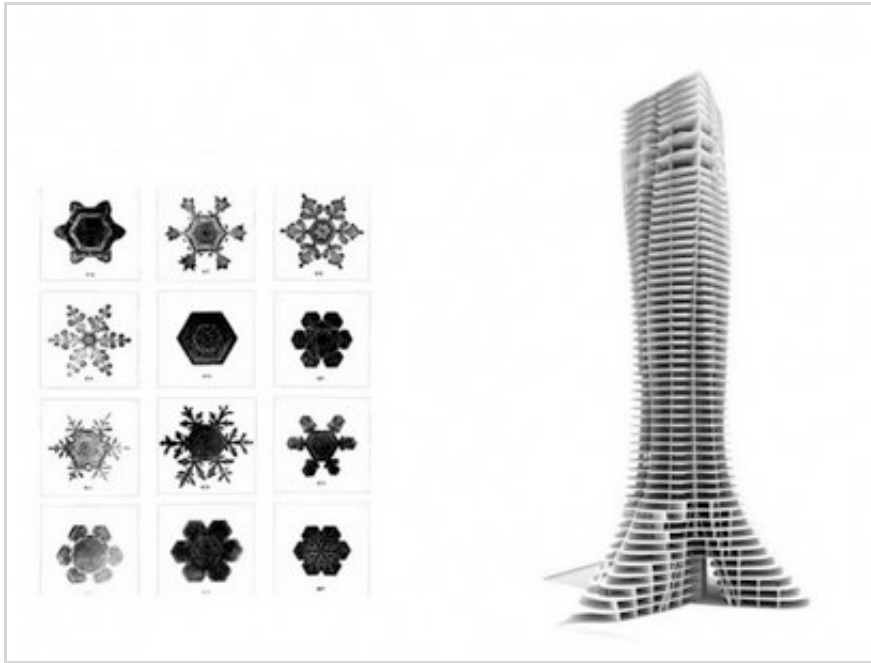
Last but not least is Herzog & de Meuron's 57-story 56 Leonard Tower in NYC. It comprises 145 units ranging from 1,430 sq ft to 6,380 sq. ft. Completion in Fall 2010.

It comes complete with an Anish Kapoor sculpture, who also did the Cloud Gate in Chicago (see my last post on it) I was in Chicago this past weekend and had another chance to visit it. What a cool experience a big shiny blob is. Really!

This thing amazes me, mostly because of Tronic's jaw dropping renderings and animations. Take a look at Tronic's work.

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Tronic: Changing Courses

By Lee Pinkas

2

"Our goal is to create an artistically and conceptually driven body of work that inspires, challenges and excites ourselves and others... We're inspired by the idea of creating things that we haven't seen before."

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Tronic

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Browsing through Tronic's website is like taking a digital tour of the future, complete with sound effects. Tronic, a multidisciplinary design firm, directs and animates scalable cross platform applications for brands such as Target, Diesel, Adidas, Sharp, and Smirnoff. The design, direction, and animation studio founded by Jesse Seppi and Vivian Rosenthal pushes ideas to the limits of innovation, experimentation, and most importantly, realization. We caught up with Seppi and Rosenthal to find out how they keep Tronic's designs ahead of the curve.

Unlike many designers who got their start by studying design, Seppi and Rosenthal started as graduate students in the architecture program at Columbia University. Rosenthal says: "**I went to architecture school thinking I was going to design buildings, but I just instantly got seduced by this whole idea of animation and moving images, because it gave you greater access to what was in your imagination.**" Indeed, Tronic's designs look like dreams of the future. As the digital design world redefines itself, frequently crossing over with architecture and other disciplines, Seppi and Rosenthal's unique background lends them a particularly valuable niche.

It might be easy to imagine Tronic getting sidetracked with so many possible directions to take their designs, but thorough planning keeps them on task. "**We stay focused by developing a concept early on in the process that drives the artistic trajectory of**
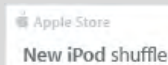
the project. We continually make sure that the idea doesn't veer too far from the original concept, so that we don't lose track of the original goal of the project. It's a constant dialogue between our conceptual vision for the project, the artistic manifestation of that vision and the desires of our clients."

Tronic's conceptual vision and the desires of their clients don't always jive. Tronic cites this as one of the more difficult aspects of being commissioned to create work. "**The first real challenge is when you are working on a project that you feel very passionately about and the client wants to change it in some way that you are certain will be detrimental to the design or feeling of it.**" But this can become a positive experience by opening a dialogue between the designers and the client. "Often we are able to explain why we want to do something a certain way so that we end up seeing eye to eye with the client once they fully understand our reasoning behind a decision, but sometimes we do need to change the look of a piece and find a creative solution that works with the new direction. **There is a client and it is a dialogue, and while this can sometimes present a challenge, it can also be a very rewarding dialogue that pushes the project into new territory.**"

Tronic affords itself more creative freedom by pitching concepts directly to brands instead of waiting to be commissioned or working through ad agencies. While they admit that this method isn't right for everyone, for them "it was critical in being able to define our artistic sensibility." Tronic tends to defy conventional wisdom, staying true to their mission and purpose. They explain, "**Our goal is to create an artistically and conceptually driven body of work that inspires, challenges and excites ourselves and others... We're inspired by the idea of creating things that we haven't seen before.**" And that's a great way to evolve from architecture into one of the world's leading animation/direction/design studios..

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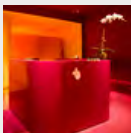
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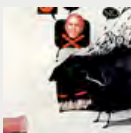
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EVENT REPORT   12.03.07 4:57 PM

Geeked Out

For the third incarnation of its annual holiday store, Wired magazine moved to a bigger space, added a wider selection of tech products, and partnered with W Hotels to create pop-up kiosks on the West Coast.

If the Bon Appétit pop-up was a way for the food-loving public to sample fare from high-end chefs, then *Wired* magazine's six-week store is the place for the tech-adoring consumer to ogle new gadgets. Now in its third year, the magazine's retail showroom in SoHo puts advertisers front and center, enabling its readers and other holiday shoppers to browse and test-drive new technology from manufacturers including Canon, Palm, and Nintendo. Planned by the magazine and designed by Tronic Studio, the pop-up opened on Friday, November 16, and will run through December 30.

The new Greene Street location—the store was previously housed on Wooster Street—has an extra 1,000 square feet of space, which the team at *Wired* filled with a wider selection of products. "Our strategy has been consistent.... [The store] has well over 100 products this year, so the production selection has grown and the diversity of the products has grown. It's deeper and broader than before," explained Jim Richardson, *Wired*'s associate publisher of marketing. Prices also run the gamut, with some gadgets under $100 as well as more expensive devices like the $13,450 water bobsleigh. For convenience, a new addition this year is a Web site that allows shoppers to buy the featured items online.

Along with the display of high-tech products, the Condé Nast-owned publication brought back a schedule of weekly events ranging from live musical performances to afternoon tea. Of these, the most interactive is the Sunday-afternoon scavenger hunts, where store employees hand over new Palm Centro smart-phones to consumers and send them into the streets to scout a location using Google Maps and the device's camera function. To avoid community complaints, the magazine keeps the programming within retail hours, consistent with the stores in the area.

For the first time this year, the promotion also moved beyond its East Coast locale with kiosks—mini versions of the store—at W Hotels in California. Starting with the San Francisco property on Tuesday, November 27, the pop-ups will be open 24 hours a day and run for 10 days at hotels in Los Angeles, San Diego, and Silicon Valley. The pop-ups are aimed at reaching a wider audience: *Wired* hopes to target other demographics (such as business travelers) with this extension of the event.   —*Anna Sekula*
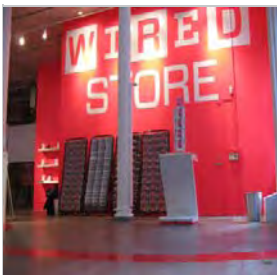
Tronic Studio and *Wired*'s design team created the graphic look of the store, which featured visual cues like stripes on the floor in the magazine's
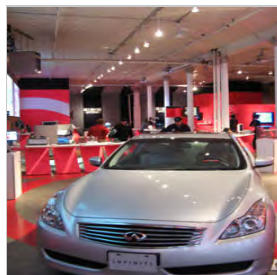
One of the challenges for the promotion was finding a space with drive-in access for sponsor Infiniti's vehicle display.
Photo: BizBash
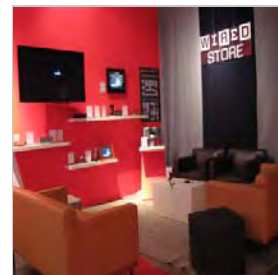
New this year was an expanded lounge area for the larger number of home-entertainment items.
Photo: BizBash
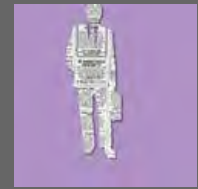
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56 Leonard Street brand video

Motion Graphics, Business

Anish Kapoor's huge stainless steel balloon sculpture floats gently out of the Manhattan sky to land on-site at 56 Leonard Street, where it's compressed into final form under the descending weight of Swiss architecture firm Herzog & de Meuron's 57-story, twisted-glass and steel, high-rise residential tower in Manhattan's Tribeca Historic District. New York City-based directing and animation studio Tronic created **the video** to mirror the architecture firm's intent and also provide a foundation for the luxury property's marketing program.
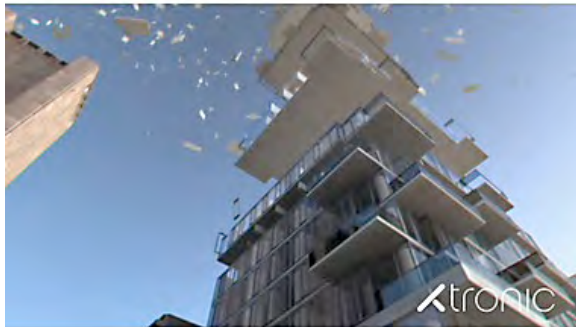
To create the feeling of the glass and steel elements floating into place, Tronic directed a helicopter shoot in order to produce reference footage of the site and to capture the breathtaking views from the apartments looking outward. The studio also modeled, from scratch, all of the buildings from some six square-blocks of the

Tronic

© Margo Silver

Location: New York City and www.tronicstudio.com.

Duration: Six years.

Staff: Eight people.

Education: Principals/founders Vivian Rosenthal and Jesse Seppi, Columbia University Graduate School of Architecture, March 2001.

Cultural Influences: Japanese anime, architecture, science fiction films and renaissance and contemporary sculpture.

Environment: Our working environment is set up somewhat like an architectural studio; everyone is given freedom to work throughout the day and then we have daily reviews.

Philosophy: Our philosophy revolves around convergence, the idea that all things are related and are heading toward a common point. Bloom, the sculpture installation we created for Sharp, was symbolic of this state of convergence in design. This sculpture depicts the merger of two flows, one red and organic, the other silver and synthetic, illustrating technology's increasing tendency to mimic forms in nature. In ecology, one organism mimicking another is called the mimicry complex. In design, we've created the term "synthetic manipulations" to refer to technology mimicking nature. We are witnessing that it is the convergence of *organic* need and *synthetic* practice that is driving technology.
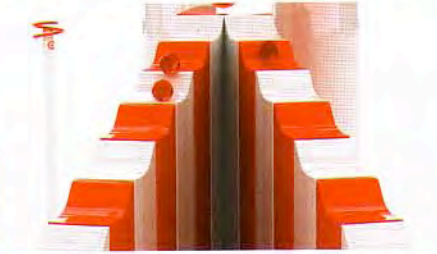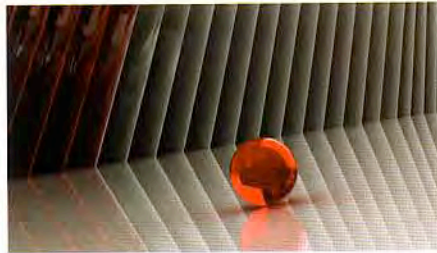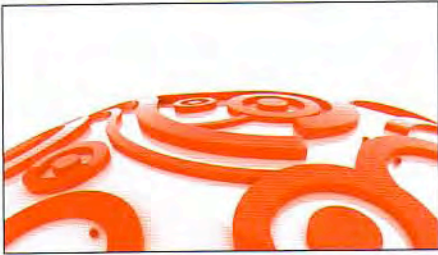
Tronic directed and animated all projects shown.

1 This spot was created for GE's sponsorship of *Wired* magazine's NextFest in New York City. Statique Sound, music company; General Electric, client.

2 "We developed a fully CG world using abstracted Target branding. The spot follows the journey of several high-gloss marbles through the 3-D landscape." Statique Sound, music; Catalyst Studios, ad agency; Target, client.

3 "We animated the movement and environment of these Nike high tops to simulate the movements of LeBron James between a variety of still images." AKQA, ad agency; Nike, client.

4 "A short from a series of films we are creating for Gaia Online, one of the largest virtual communities." Q Department, music company; Gaia Online/Idealogue, ad agencies.

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TUESDAY, DECEMBER 23, 2008

SONY Style - Chocolate

LATEST ON DS
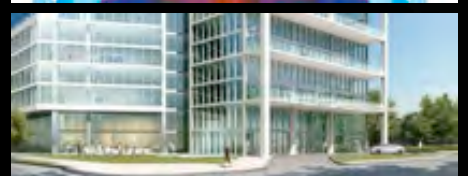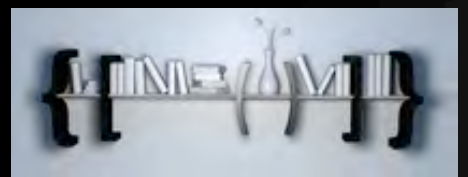
Video: SONY Style - Chocolate
Realized by: Tronic Studio
3D & composing :3Ds Max, Real Flow, Mental Ray, Final Render
Released : december 2008
Sony Style video inspired by chocolate and holidays at our door, realized by Tronic Studio.

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DESIGNING MINDS: VIVIAN ROSENTHAL (PART 3 OF 3)

Embed: `<object height="300" width="480" classid="clsid:D27CDB6E-AE6D-11cf-96B8-444`

Vivian Rosenthal is the co-founder of **Tronic Studio**. Along with her partner, Jesse Seppi, they use their diverse backgrounds to create a collective fusion of ideas, images, movement and experience.

Designing Minds is the third and final installment exploring the innovative and engaging work of Vivian Rosenthal. She is faced with the challenge of humanizing technology for Sony and imagining the future through building blocks for GE, as well as a preview of their current collaboration with Misnomer dance troupe.

Producer: Megan Cunningham
Director of Photography: Marissa Aroy
Editor: Hei-Man (Anita) Yu
Graphics: Simon Yuen
Special Thanks: Jeff Wolfe, Jesse Seppi, Andi Arndt
Production Notes:

Associate Producer: Hei-Man (Anita) Yu
PA: Ilaj Sarro
Additional Camera: Matthew Hendershot

DESIGNING MINDS: DESIGNISM 2.0, CONTINUED

DESIGNING MINDS: FRAME BY FRAME

DEXIGNER

Tuesday, 25 December 2007 | Levent OZLER

Tronic Studio Rides the Wave for Hitachi
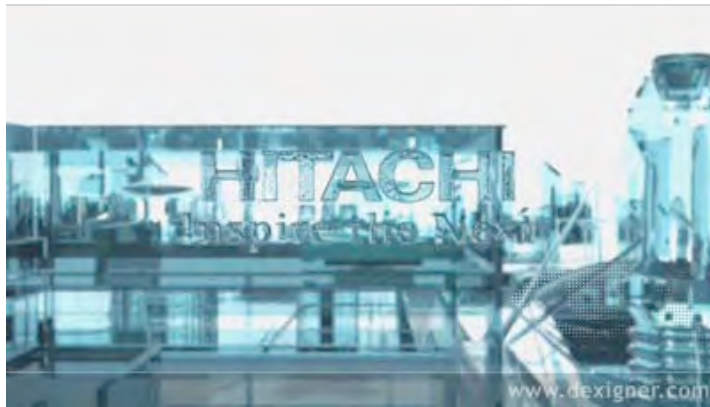
Hitachi.mov (44MB) - Viewed 51 times

WIRED NextFest 2007 featured some 160 exhibits from scientists, researchers and inventors around the globe. Tronic was responsible for the architectural design, branding and signage, motion graphics and website components of the inaugural NextFest, in 2004, and has provided key creative for the hip, interactive technology event since. For the high-profile Hitachi pavilion, Tronic crafted an iconic large scale CNC wave sculpture and a two-minute branding video, to bring the water theme to life.

"When we heard NextFest was to be in Southern California this year and that Hitachi had an exciting 'moving mountains' project to bring crucial water to the LA Basin, we envisioned water as the theme for the Hitachi pavilion," recalls Vivian Rosenthal who co-founded Tronic Studio with Jesse Seppi in 2001

"People have the misconception that Hitachi is just an electronics giant, but it's a massive company working in areas from healthcare to infrastructure," says Rosenthal "The more we thought about the water thematic, the more convinced we were that it was a timely, flexible concept we could apply to the experiential and physical environment of the Hitachi pavilion and the branding video."

Water, Fluidity and Hitachi
Water's fluidity, and its' circulation patterns, lent itself to the design of the

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Tronic Studio Rides the Wave for Hitachi

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Tronic Studio
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pavilion. "Circulation is a big part of architecture," notes Seppi, an architect by training and the project's lead designer.

The layout of our sculpture was both informed through our study of the floor plan and probable circulation pattern but also helped define it.

Blue-Tinted Waves, a Visual Beacon

Tronic's blue-tinted liquid sculpture became the pavilion's visual beacon, a "thread tying the entire experience together," says Seppi.

The fluid ribbon "captures the movement of water frozen in time," says Rosenthal, "and moves people through the space." The sculpture, the largest Tronic has yet designed, is suspended on nearly transparent piano wire from the tubular steel ring, which displays the Hitachi signage. "Everything echoes the formal aspect of the sculpture and frames it in a positive way -even the walls and tables were designed to support and complement it," Seppi notes.

Seppi used Next Limit Technologies' RealFlow water simulation software to craft the organic gesture of the sculpture and Autodesk's 3ds Max to refine its surface. The sculpture was made of high-density foam it was milled in segments, sprayed with a resin-based hard coat, sanded, primed and painted.

Two-Minute CG Video "Inspires the Next"

Behind the sculpture, extending outward over the wing of the pavilion walls was a cantilevered armature, which serves as the projection surface for the branding video created by Tronic. "The two-minute video plays on a large, hanging wall that echoes the design of the wave," Rosenthal explains. "Everything ties together: the sculpture, the products Hitachi is exhibiting, the video screen and the video."

The two-minute, fully-CG video, conceived and animated by Tronic, reinforces Hitachi's commitment to water and to its motto -clearly evident in its signage- "Inspire the Next." The video shows the transformative power of water, as a desert landscape becomes a futuristic city where everything is made of water and where Hitachi's myriad products - bullet trains, cars, auto parts, robots, and high- resolution screens - all play a central role.

"The city was rendered to appear to be made of water. It was a liquid environment that brought home the idea of clean water everywhere," Rosenthal points out.

Desert Sands Transformed

The video opens with expansive views of desert sand formations. A slight breeze begins to blow some of the sand away and builds to a tremendous sandstorm, which implodes causing the landscape of sand to be sucked into a large cube that hovers in an empty sky for a moment. The cube suddenly

plummets to the ground, releasing liquid waves, which transform into a fluid life form against a white background.

The liquid gushes to fill an invisible container, which takes the form of a Hitachi water pump. It emits tubes of water, which in turn form other Hitachi products and infrastructure: a power plant, construction vehicles, liquid buildings, and a bullet train. The landscape continues to fill, becoming a cityscape with a liquid geodesic dome and skyscrapers.

Liquids swirl around Hitachi auto parts on a road; the liquids form the body of a futuristic car surrounding the parts still visible beneath the surface. A robot moves through rooms in a high-rise apartment. An object forms on the desktop - a futuristic computer monitor and server. The video closes with a very human note, a glimpse of the far end of the room where the liquid forms the outline of a child sleeping, dreaming of a Hitachi inspired future.

"It was a real challenge to create an entire landscape out of water," says Rosenthal. "The rendering and simulations needed to give form to something amorphous and to provide the level of detail that we wanted was very intense," adds Seppi.

Fortunately, it's now possible to create realistic fluid simulations outside Hollywood studios. RealFlow software, with its custom Python scripting, enabled Seppi and Tronic's animators to "get into the nitty- gritty detail of water dynamics" to craft the liquid city. The native Particle Flow system within 3ds Max was the perfect tool to build the arid desert landscape.

The merger of Tronic's strong design sensibilities across all media, the CG software available, and a visionary client and a large-scale CNC sculpture produced an unforgettable experience for WIRED NextFest visitors.

"Hitachi was really great to work with," Seppi reports. "They appreciated and understood our water-theme concept, and trusted us to design it and bring it to life."

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DEXIGNER

Thursday, 11 December 2008 | Levent OZLER

Tronic Studios' Digital Chocolates Make a "Sweet" Holiday Video for SONY

SONY Chocolate.mov (20MB) - Viewed 7 times

Consumer electronics rank high on holiday wish lists but who doesn't enjoy a gift of chocolates on any occasion? So when creative collective **Tronic Studio** sculpted an animated array of the latest Sony products from digital chocolate in a whimsical holiday spot for the Sony Style stores, they demonstrated that life can be "Sweet" indeed.

Conceived, directed and animated by Tronic Studio, the "Sweet" spot comes on the heels of a playful all CG Sony HDNA spot the studio created for the Sony Style stores earlier this year. Sony Style retail stores, designed to be especially technology-friendly, showcase Sony products and demonstrate how they can be integrated into consumers' lifestyles.

"Sony asked us to produce a new spot for their holiday campaign which associates chocolate, the holidays and Sony products," notes Vivian Rosenthal, who founded

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Tronic Studios' Digital Chocolates Make a Sweet Holiday Video for SONY

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
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Tronic Studio Rides the Wave for Hitachi

Tronic with Jesse Seppi. "The Sony Style stores were planning product displays fabricated from chocolate-colored plastic so we had the idea to make larger-than-life Sony products come to life out of chocolate."

Chocolate Headphones, Camcorder, SLR
With that in mind, Tronic Studio devised a storyline in which chocolate pours from the sky in different urban neighborhoods to create giant, Jeff Koons-like sculptures of a Sony digital SLR camera, a PSP, stereo headphones, a Handicam camcorder and a laptop computer. "We were interested in the exploring the shape shifting nature of chocolate, how it begins as a liquid and solidifies into a recognizable form," explains Rosenthal.

"It's gift-giving in a most unexpected way," says Seppi. "Actually, sculpting the products in chocolate speaks to the real-world manufacturing of the products: Plastic molding and shaping is not dissimilar from chocolate-making."

It's Raining Chocolate
The video opens with chocolate pouring from the sky, flooding a highway and forming a huge digital SLR camera and lens. More chocolate rains down on a tennis court to sculpt a PSP, on a bridge approach to form stereo headphones, and on a park tucked in a highway cloverleaf to make a Handicam camcorder. Finally, the ribbons of chocolate pour onto an expanse of lawn to sculpt a giant laptop whose wafer-thin screen is embossed with "Sweet."

Tronic directed live-action HD shoots across Manhattan to capture the background footage using dynamic tilts and pans and shooting from atop an apartment for an aerial view of the maze of highways. "We searched to find locations that weren't too iconic," notes Rosenthal. "We wanted an urban feel while that would appeal to customers in Sony Style stores anywhere."

3Ds Max, Real Flow, Mental Ray, Final Render
Using 3ds max for animation and Real Flow fluid dynamics software for the chocolate pour, Tronic crafted the Sony sculptures. Time remapping speeded the period between the liquid pour and the chocolate's solid state while animated effects changed the chocolate's look from glossy to matte as the liquid hardened. Mental Ray and Final Render were tapped for rendering.

Tronic also added some holiday iconography, deploying peppermint-striped chocolate for the PSP sculpture and weaving red ribbons through the spot to tie up the fully-formed products like gifts.

Camera matching and tracking software seamlessly connected the live-action camera moves and the CG products. Skies were replaced throughout to unify the time of day
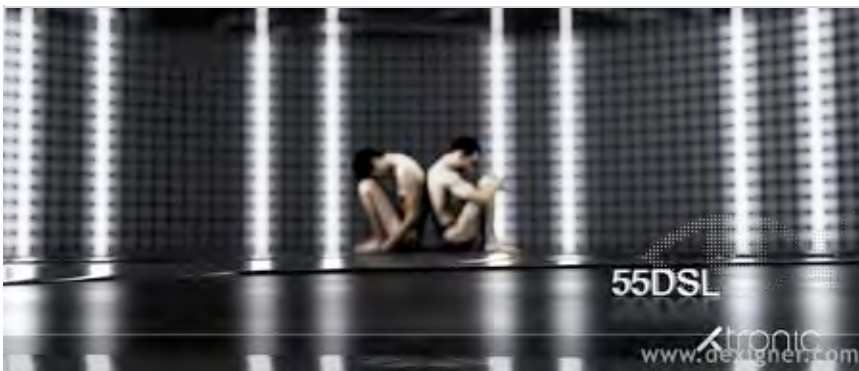
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Thursday, 5 February 2009 | Levent OZLER

Tronic Studio Explores the Fabric of Skin in Film for Diesel's 55DSL Brand

Your Skin is Woven in Mine

55DSL.mov (62MB) - Viewed 514 times

When 55DSL commissioned **Tronic Studio** to produce a short film to open its fall fashion show in Italy, and flagship store exhibition, they got a surprising glimpse into a future where "Your skin is woven in mine."

"Diesel is a very forward thinking, creative brand and we were essentially given an open brief; the only caveat being that we work with a checker pattern, which is a central design element of the latest 55DSL collection," said Vivian Rosenthal, who founded Tronic with Jesse Seppi. "Otherwise we were free to interpret the patterns any way we liked."

Give Tronic its creative freedom and be prepared for something entirely different. "We decided to explore the idea that someday patterns might be woven or imprinted directly onto your skin," Rosenthal continued. "The film exploits the theoretical conceit that our skin is our personal clothing and that future fashions might be embedded patterns or mapped on particles."

Virtual Bodies in Motion

To visualize the concept, Tronic designed an abstract environment of checker patterns, and then using the Red camera cinematographer Rod Lamborn filmed the two dancers at high speed. The HD film became the source material for the virtual nude CG doppelgangers whose bodies, (modeled in 3D Studio Max) are imprinted with the pattern as they pass through the checkered threshold. Nylon handled music and

sound design "The dancer's bodies are completely realistic, as if created from full body scans, which one day may be the patterns for personalized fashions," said Rosenthal.

"The Red is an amazing camera that gave us beautiful shots of the dancers in high speed so we were able to keep all the detail," said Rosenthal. "For example, in the opening shot the male does a series of leaps that, with Red, we were able to better articulate and impart a poetic feeling."

"The pieces is a bit experimental, a bit theoretical, and it presents a rediscovery of the beauty of the human body and its individuality," added Rosenthal. "Sometimes clothing is an expression of our individuality but often it is a mask, so with this piece we're removing the mask and focusing on the contours and definition of our muscles and skin."

Photoreal 3D Characters

The Diesel project presented Tronic an opportunity to create model, rig and animate photoreal 3D characters. As they emerge through the checkered wall, the pattern is mapped onto their skin. The title 'Your Skin is Woven in Mine' conceptually and visually embodies the idea that theoretically someone else's skin, their pattern, or their design could be woven into yours."

DEXIGNER

Tronic Studio 3HD Branding Spot Presides Over Retail Marriage of Sony Style and Comcast Labs

Emerge.mov (21MB) - Viewed 32 times

Tronic Studio 's 3HD theatrical trailer-style spot, "Emerge" plays across one the world's biggest hi-definition (25x80-foot, 4mm) LED screen in the Comcast Center in Philadelphia to herald the launch of the retail marketing partnership between Sony Electronics and Comcast Labs.

The Tronic spot co-brands Comcast Cable and Sony Electronics as they inaugurate their partnership in a 3,400-square-foot retail experience, which opened last week in the lower-level concourse of Comcast's downtown Philadelphia headquarters. Tronic also produced three HD product spots, which play across numerous screens in the retail showcase, to explain the perfect marriage of Sony hardware and Comcast cable, phone and internet services.

Sony Style Comcast Labs Retail Experience
The Sony Style Comcast Labs retail experience borrows the minimalist, space-ship-like aesthetic of the Sony products. Staffers will demo 100- Mbps Internet service, which Comcast may launch commercially later in 2009, as well as tru- way-enabled HDTVs, Sony PlayStations and other wares.

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Tronic Studio 3HD Branding Spot Presides Over Retail Marriage of Sony Style and Comcast Labs

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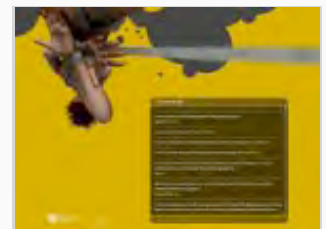
Tronic Studio
(Animation Design Studios)

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Tronic Moves Deeper into OOH HD Videos

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"The story is a highly abstract metaphor that employs flying CG life forms, which, in a visually engaging manner, presents a simplified representation of converging technology," said Jesse Seppi, Tronic Studio's creative director. "The creative concept was set high in the atmosphere above a fluffy cloud layer, where futuristic generators pump out hundreds of floating pods. The pods represent emergent technological forms (i.e. Sony), which intermix with the fluid, ephemeral structure of the clouds (symbolizing Comcast Media)."

An intelligent force residing in the clouds projects cable-like tendrils that inject consciousness into the pods, transforming them with intelligent purpose. The camera follows as they sail through the atmosphere demonstrating a purposeful downward movement. Gaining color as they fly, the viewer follows a flock of pods as they spread their mechanical wings, glide closer together and finally form the end-tag for the new Sony Comcast partnership.

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Brand new Vista

Monday 02 Apr 2007

New York's Tronic Studio reveals how it thought big and created a massive 230-foot-wide CG animation for the launch of Microsoft Vista.
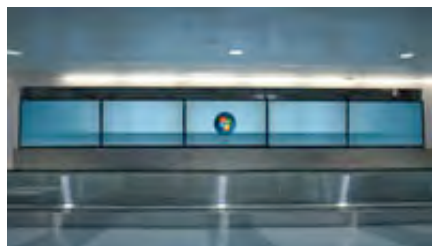
Size is everything, especially when you're launching an update to the world's most popular operating system. And for New York's Tronic Studio, size really mattered when it was commissioned by Microsoft to create a massive, immersive animated display that was the length of a football pitch and used 70 40-inch HD plasmas displays.

The result is a 60-second branding spot that delivers a mix of video and CG to create a truly immersive showcase for Windows Vista.

Shown at New York's JFK airport, the installation sees visitors surrounded by a continuous loop of HD CG animation.

The frenetic spot opens with the phrase 'The WOW! Starts Now,' then the Vista logo drops into view and rapidly extrudes into a myriad of representations of icons, folders, applications, navigation, search, and security features. The climax sees a cascade of Vista candy shapes filling the screens.

A panoramic Vista

"We wanted to create an elegant panorama of the user experience showing a glimpse of everything available through your computer with Vista," said Vivian Rosenthal, Tronic's co-founder.

"3D animation was key to communicating the prominence, elegance and physicality of the Microsoft logo, and in general the operating system, and so the logo extrudes to reveal its many dimensions, from navigation, to media player, to search and finally, security functions, all of which are featured in vignette treatment."

For example, the new search function is illustrated by a magnifying glass on the hunt: first it finds an elephant, then a monkey to demonstrate the accelerated search for everything on the desktop.

In a further example, the security vignette casts the Microsoft logo as a shield fending off attacks by a horde of minute robotic viruses. "We were excited by the size and scope of the project," says Rosenthal.

"We've done a number of experiential projects that have included branded video content with unusual aspect ratios and went into the project feeling comfortable with the challenges.

"When we're tackling an experiential design project, we always consider the space first and how one moves through it. The site and its specific spatial configurations inform our approach to the timing, colour and narrative structure of the video.

"The biggest challenges with the JFK project were the massive 3D files and long render times coupled with a pressing launch date."

The Tronic team kicked off by exploring client-supplied moodboards, and added their own spin. The security segment was initially going to be dropped for fear it was too scary, says Rosenthal,

but Tronic added a playful angle and cartoon-like robots, transforming the Vista logo into a hero shield.

The team drafted the robot characters, performed animation tests, and were able to convince the client the idea was viable. The robots were modelled in Autodesk 3DS Max.

Several other key segments demanded a mix of dynamics and simulations such as cloth.

"[The] Search [segment] was very involved with cloth dynamics in 3DS Max," says Rosenthal. "Although the cloth modifier is typically used for clothing we found its solving engine superior to the cloth found in Reactor.

Each sheet of paper was part of a larger garment, so to speak. "We had to customize the material qualities to match the properties found in paper. We timed it out and felt the narrative structure should allow for three moments of interest.

"So, the magnifying glass was introduced as our tour guide that takes us through the chaos to find with clear intention some various images that we wanted to see.

"Using the cloth simulations as the base motion, we had to further populate the environment with some particle systems. For the key moments that required the most control, we had to hand animate the papers.

"Since we had adopted a real-world scale strategy for the papers, we began to look at different degrees of convexity for the lens in our magnifying glass.

"Using Brazil glass as our material, we found that the magnifying glass was a very sensitive instrument and we had to tweak things like the distance relationships between the camera the papers and the magnifying glass in order to get the desired level of magnification," she adds.

A further segment focused on Vista's Flip 3D interface, with Tronic challenged to take the minimal Microsoft button and expand it into a rich metaphor for navigation.

"In order to do this we had to model the button kind of like an onion with many layers that can peel away into pages of content. Although some particle systems were explored, in the end we had to hand animate these layers to control the desired composition," says Rosenthal.

"Once the animatic was settled on, we began looking at ways to shift the materials from the

glass-like nature of the button to the image-based materials found on the Flip 3D geometry or screens.

"We looked at shape shifting or morphing at first, but realized that it was better in the end to set up the animation to overwhelm the screen and create a diversion for the new geometry to slip into frame. A smooth transition was achieved. "We used this technique twice to fragment the button into the Flip 3D interface. Getting through the transformation was only half the battle, because we also had to map dozens of HD videos and images onto the Flip 3D geometry.

"That in itself was quite an organizational task as well as extremely heavy to work on with the gigabytes of animated maps," she adds.

The spot was rendered in Splutterfish Brazil, and the final spot weighed in at a whopping 10,000-x-1,080 pixels. Yet its large size works in its environment.

"For us, it is a thrill to converge video film with the spatial conditions found in the built environment. Many of us have backgrounds in architecture, which have always given us a unique insight into projects like this.

"This project was one where we were not only concerned with how the architecture performs in relation to the human body but how the human mind is capable of absorbing moving imagery as a physical reality.

"By activating the traditional surface qualities of architecture with video, audio and interactivity, we can push the environmental experience," she says.

Matthew Bath

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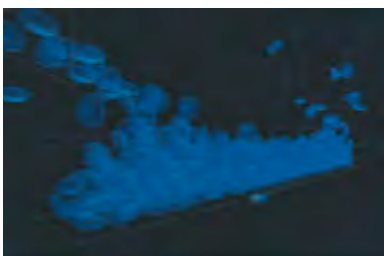
Animating the 3D 'Candy Vista' buttons

"We wanted to see the frame of the video act as a physical container and have hundreds of elliptical shaped buttons pour into it," says Rosenthal.

"To do this we used hard body dynamics in Max and the Brazil rendering engine to control how much refraction was allowable, to let the Microsoft iconography read while still maintaining the 3D properties of our elliptical shapes.

"That last issue was a concern for the client throughout the spot and almost always became an issue of refraction. It also became important to find the right balance between having the container feel full and not having the geometry get too dark.

"We had to render several passes and get the right mix in post to get the icons to pop while still having all the geometry cast enough shadows around to lend a sense of weight and compacting to the pile."

The CG robots were designed as a friendly metaphor for virus attacks.

The entire installation measures 230-feet-wide and is being shown at New York's JFK airport.

Project: Microsoft Vista WOW! installation
Client: McCann Worldgroup
Studio: Tronic Studio www.tronicstudio.com

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Featured Story

Tronic Studio Co-brands Comcast Cable and Sony Electronics

Tronic Studios 3HD theatrical trailer-style spot, "Emerge," plays across one the world's biggest hi-definition (25x80-foot, 4mm) LED screens in the Comcast Center, in Philadelphia, to herald the launch of the retail marketing partnership between Sony Electronics and Comcast Labs.

The Tronic spot co-brands Comcast Cable and Sony Electronics as they inaugurate their partnership in a 3,400-square-foot retail experience, which opened last week in the lower-level concourse of Comcast's downtown Philadelphia headquarters. Tronic also produced three HD product spots, which play across numerous screens in the retail showcase, to explain the perfect marriage of Sony hardware and Comcast cable, phone and internet services.

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Fashion Week

Pop-Up Shops: Small Stores, Big Business

Lauren Sherman 02.01.08, 6:00 PM ET

The Earnest Sewn flagship store in the heart of the meatpacking district in Manhattan offers more than skinny jeans and cozy knits. A 400-square-foot room off the main 2,400-square-foot space rotates in a new guest designer each month.

This pop-up shop has featured the shoemaker Repetto, T-shirt brand Rogues Gallery, and this month, John Whitledge's Trovata--a line of surfer-meets-prep-school separates for men and women. The room is "curated" to distinguish it from the exclusively Earnest Sewn section of the store, using shelves, hanging chairs and stacks of books to display Whitledge's collection. Scott Morrison, president and designer of Earnest Sewn, sells the goods on consignment and takes a commission on each piece sold.

Morrison says the temporary retail spot makes his store a destination for fashion followers, rather than just a place to buy jeans. "We're trying to cultivate a lifestyle brand," he says. The real winner here is Whitledge. He not only gets to present his collection in a comprehensive way--instead of a couple pieces here and there in a boutique or department store--he also gets the exposure fledgling designers crave.

In Pictures: Catch-Them-Before-They're-Gone Stores

In the last four years, pop-up stores have become a popular way for emerging designers to generate buzz around their brand and test if a brand can stand on its own. Comme des Garçon designer Rei Kawakubo sparked the trend in 2004, with guerrilla shops popping up everywhere from Berlin to Barcelona.

Now, bigger companies, including Target and Delta Air Lines, are using the format to accelerate branding efforts. The Target pop-up shop in Los Angeles featured the big box's Go International fashion line and trumpeted Target's Design for All campaign, while Delta's New York pop-up featured gourmet eats from top New York chefs, emphasizing the airline's dedication to improving its mile-high menu.

Larger corporations love the buzz; new designers are attracted to the sales a pop-up store can generate. The designers pay for the shops--for smaller designers, the costs would run about $150,000. For a big brand like Target, *Wired* or Swatch, it would be higher, in some cases up to $1 million, depending on production costs and lifespans.

Young entrepreneurs need to see a big return for such an investment to pay off. Vivian Rosenthal, co-founder of New York-based design studio Tronic Studios, says the pop-up shops allow many brands with smaller budgets to see if an even more expensive stand-alone store is viable.

"These brands want more visibility," says Rosenthal, who designed pop-up stores for *Wired* magazine and Moet champagne in December 2007. "The pop-up store builds brand awareness, but it's also a testing ground for something more permanent."
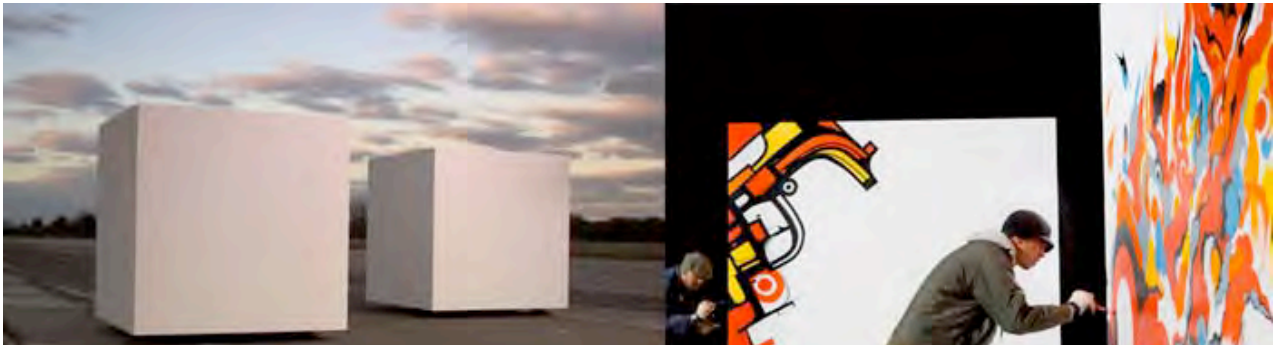
Designer Rag and Bone, featured last fall at New York's Den--a store that serves as a blank canvas for a rotating roster of designers--had such a good run that they're opening a permanent stand-alone store this spring. And Grey Ant designer
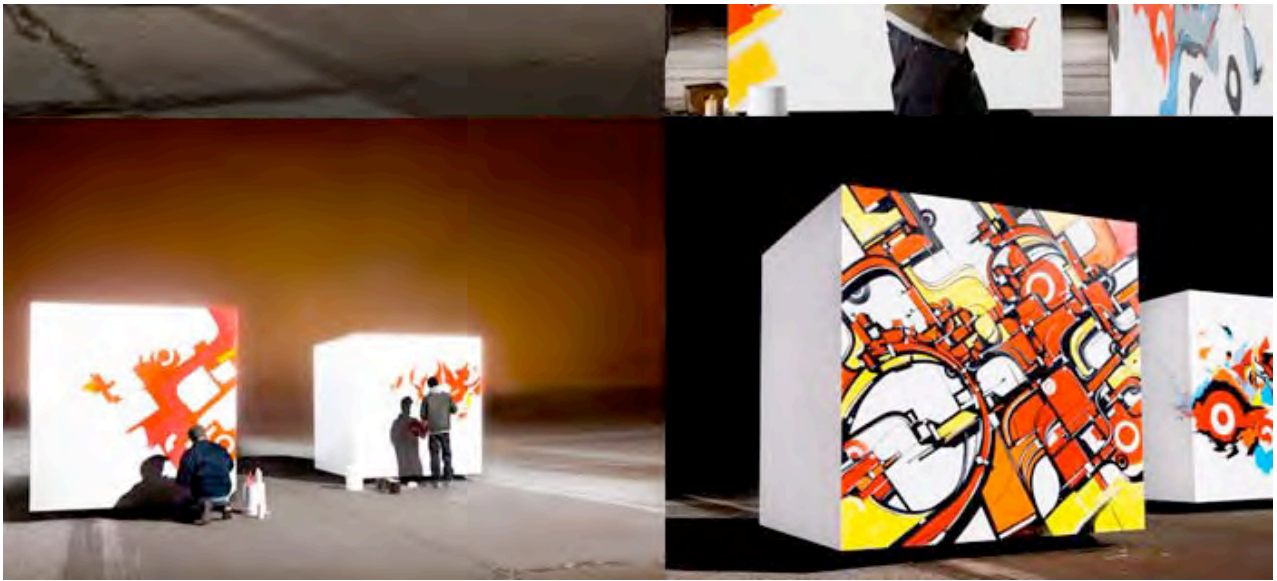
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TRONIC / Interview With Vivian Rosenthal
2007.08.13 Monday ¦ category:Interview

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TRONIC

H.P：www.tronicstudio.com

Interview by arata sasaki

2001年に大学時代の友人であるJesse SeppiとVivian RosenthalによってN.Y.に設立されたクリエイティブスタジオ［TRONIC］。

建築学科を専攻していただけあって非常に空間スペースの捉え方が巧みなスタジオだ。

設立時、最初のプロジェクトがNIKEという非常に恵まれた環境でスタートした彼らだけに現在ではDIESELやHITACHI、SONYなど幅広いプロジェクトに参加している。

Hitspaper:Tronicの歴史について教えて下さい。

Vivian:Tronicは、Jesse SeppiとRosenthalによって2001年に設立されました。

元々私達二人はコロンビア大学院の建築学科で会いました。

その当時二人はBlue Houseと呼ばれるデジタルとフィジカルスペースの複合について取り組んでいましたね。

そしてこのプロジェクトによってお互いが同じ概念と美学を共有していることに気付かされて、その事がTronicをスタートするきっかけになりました。

その後、卒業してすぐに卒業研究を評価してもらったNIKEからプロジェクトのアプローチがありましたね。

Hitspaper:Could you tell us Tronic's history?

Vivian:Tronic Was Founded In 2001 By Jesse Seppi And Vivian Rosenthal.

We Met At Columbia University's Graduate School Of Architecture.

We Worked On A Joint Thesis There, Called The Blue House, On The Intersection Of Digital And Physical Space.

Our Of This Collaboration Came The Idea To Start Tronic,After Realizing We Shared The Same Concepts And Aesthetics.

Shortly After We Graduated,We Were Approached To Work On A Project For Nike Based On Our Graduate Work.
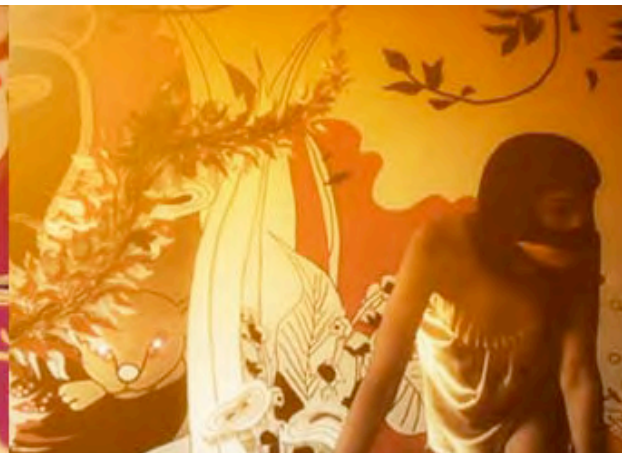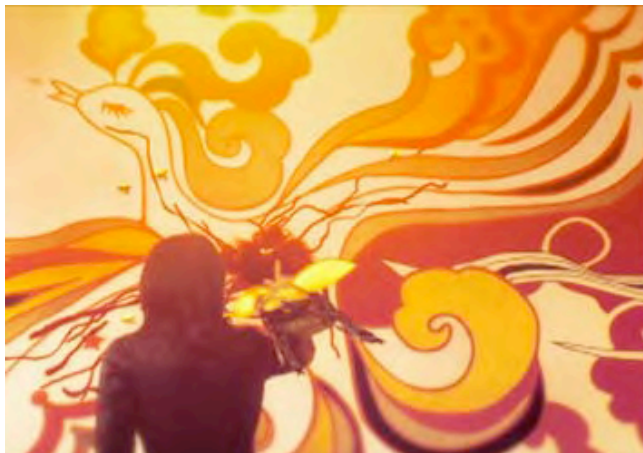
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Hitspaper:作品を通じて表現したいことを教えて下さい。

Vivian:私達を取り巻く環境の恐怖や愛情を表現しようとしています。

大部分は様々な感情を捉えてそれを掘り下げることにあります。

その中でも身体、建築、アニメーションの融合に興味がありますね。

そういった興味と経験は私達の仕事に対するモチベーションになりますから。

Hitspaper: Whats are you trying to express through your work?

Vivian: We're Always Trying To Express Our Fears And Loves About The World Around Us.

Mostly, We Explore This Through Capturing Different Emotions.

We Are Interested In The Intersection Of The Body, Architecture And Animation...

It Is The Convergence Of All Of These Elements Into An Experience That Really Moves Us.
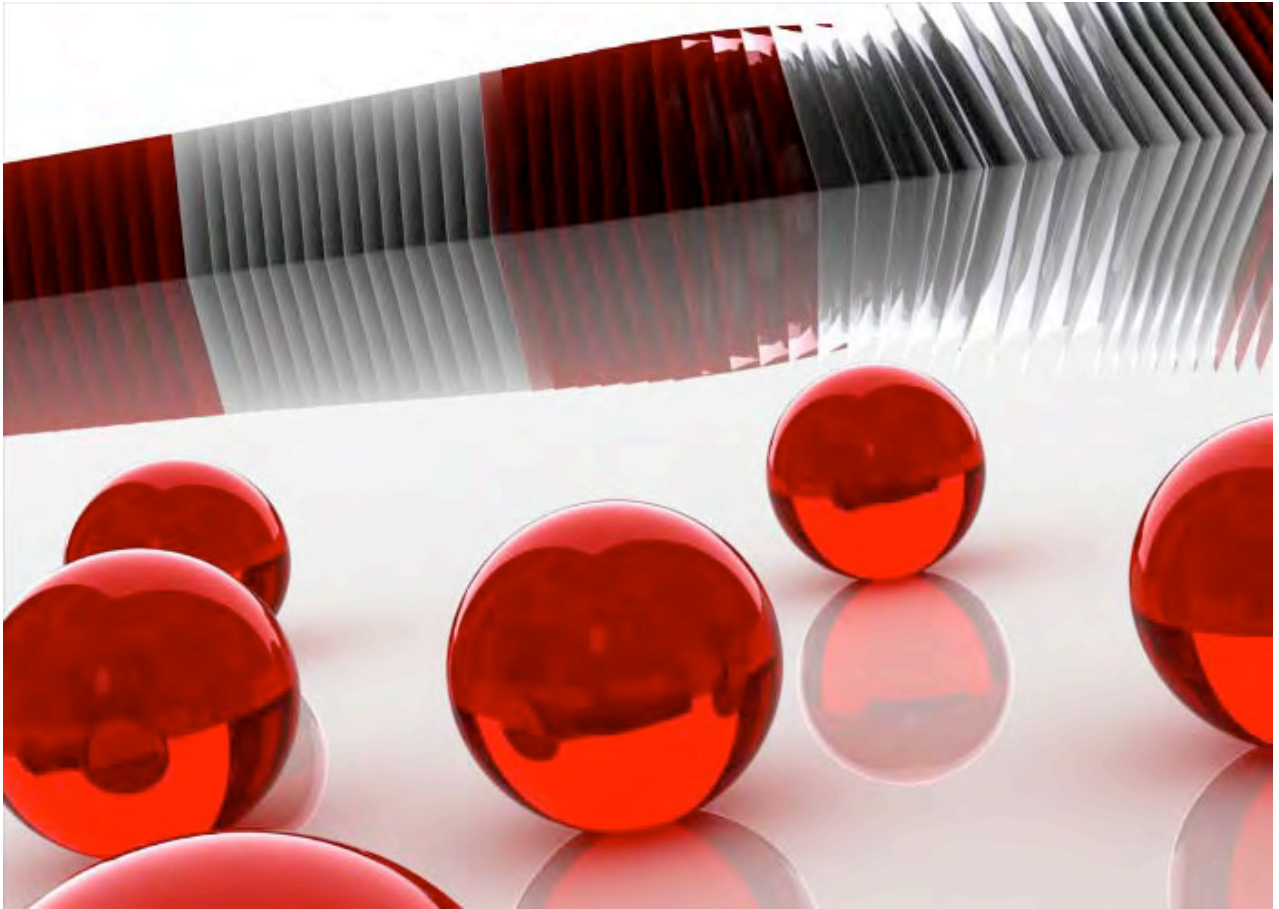
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Hitspaper:クリエーターにとって最も重要な要素は何だと思いますか？
Vivian:最も重要な要素は強い欲求だと思います。
欲求がなくては何も達成できないでしょう。
私達のデザインは非常に感情的な場所から生まれています。
次のステップとして私達は自分の欲求と他に人の欲求を繋げることを目指しています。

Hitspaper:What do you think is the most important elements for creator?
Vivian:The Most Important Element Is To Have A Strong Desire.
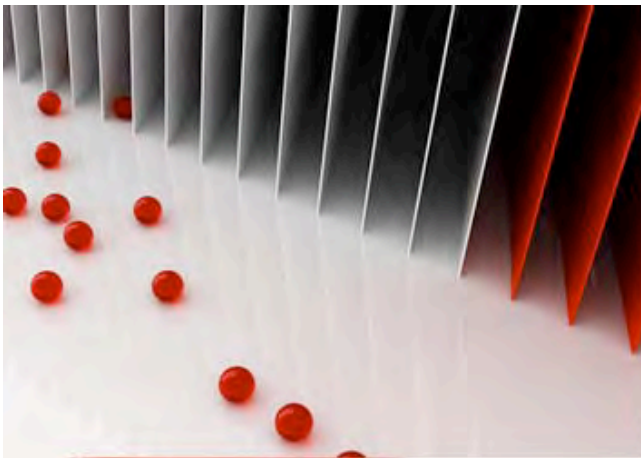Without Desire There's Nothing.
Design For Us Comes From A Very Emotional Place,
Where We Are Trying To Connect Both With Our Own Desires And Then Sometimes They Overlap With Other People's Desires.

Hitspaper:仕事で満足する時はどんな時ですか？
Vivian:まだ満足は覚えたことはないですね。
現在までそうして来たようにこれからも私達の欲求を満たしてくれるプロジェクトを待ち続けるでしょう。
というのも通常プロジェクトには充分な時間がなくそれがいつもフラストレーションになっているので、その事実を早く解決したいですね。

Hitspaper:When can you have a satisfaction from your work?
Vivian:I Don't Think We've Found Satisfaction Yet.
We Are Still Waiting For The Project That Allows Us To Take It Even Further Than Where We Have So Far.
Usually There Is Not Enough Time On A Project, Which Is Always Frustrating,Because We Want To Push It Further.

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Hitspaper:スタジオの環境を教えて下さい。
Vivian:私達のスタジオは面白い構造をしたスタジオですね。
そして多くの自由がありそれぞれがスタジオに対してレビューできる環境です。

Hitspaper:Please talk about the environment around your studio?
Vivian:Our Studio Is Set Up Somewhat Like An Architectural Studio....
Everyone Has A Lot Of Freedom And Then We Have Reviews Within The Studio.

Hitspaper:最近のプロジェクトを教えて下さい。
Vivian:ちょうど今2、3の異なるプロジェクトに取り組んでいます。
一つは日立のプロジェクトで物質がすべて液体ベースの動きをしたアニメーションで巨大な身体的インスタレーションです。
このインスタレーションはWired MagazineのNextfest(LAで9/3に開催される)で使用されることになります。
またTronicはこのイベントのすべてのデザインを統括するので建築からブランディング、モーショングラフィックス、商標管理まで一貫して行いま

す。

また私達は最近ガイアと呼ばれるアニメオンラインゲームのプロジェクトにも取り組んでいます。
1ヵ月につき200万以上のアクセスがある非常に急成長と遂げたオンラインサイトです。
その中で私達はCGトゥーンシェーディングスタイルに基づいた3本の短編映画を制作しています。
このプロジェクトに携わるまで知らなかったのですがキャラクタベースプロジェクトは刺激的ですね。

Hitspaper: Please tell us about current project?
Vivian: Right Now We Are Working On A Few Different Projects.
One Is For Hitachi -We Are Designing A Large Physical Installation For Them That Combines A Cnc Sculpture With An All Liquid Based Animation.
This Installation Will Be Shown At Wired Magazine's Nextfest, A 3 Day Event That Is Being Held This Year In LA.
Tronic Is Also The Design Firm For Nextfest, So We Are Working On The Architecture, Branding, Signage And Motion Graphics For The Event.

We Are Also Currently Working On An Anime Series Based On An Online Game Called Gaia.
Gaia Is One Of The Fastest Growing Online Worlds, With Over 2 Million Unique Visits A Month.
We're Creating 3 Short Films Based On The Game Using An All Cg Approach With A Toon Shaded Style.
It's Been Exciting To Work On A Character Based Project, Which We Haven't Done Before.
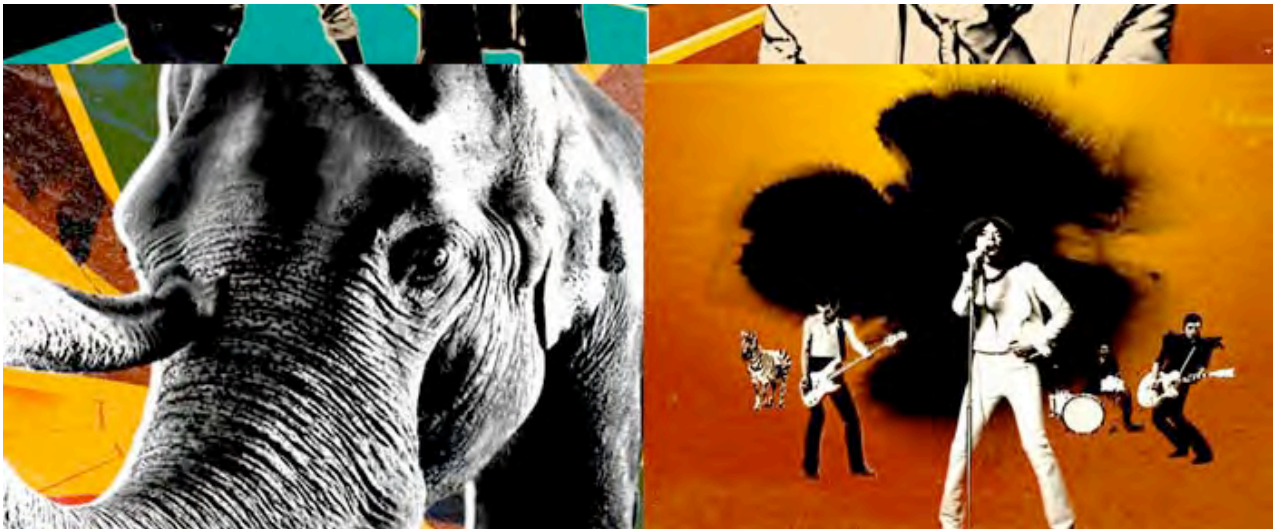
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Hitspaper:クリエイティブシーンにおいて興味があることを教えて下さい。
Vivian:建築に関しては学生の頃から興味を失っていませんね。

Hitspaper: What genre do you find interesting in the creative scene?
Vivian: Architecture Continues To Interest Us The Most Within The Creative Scene.
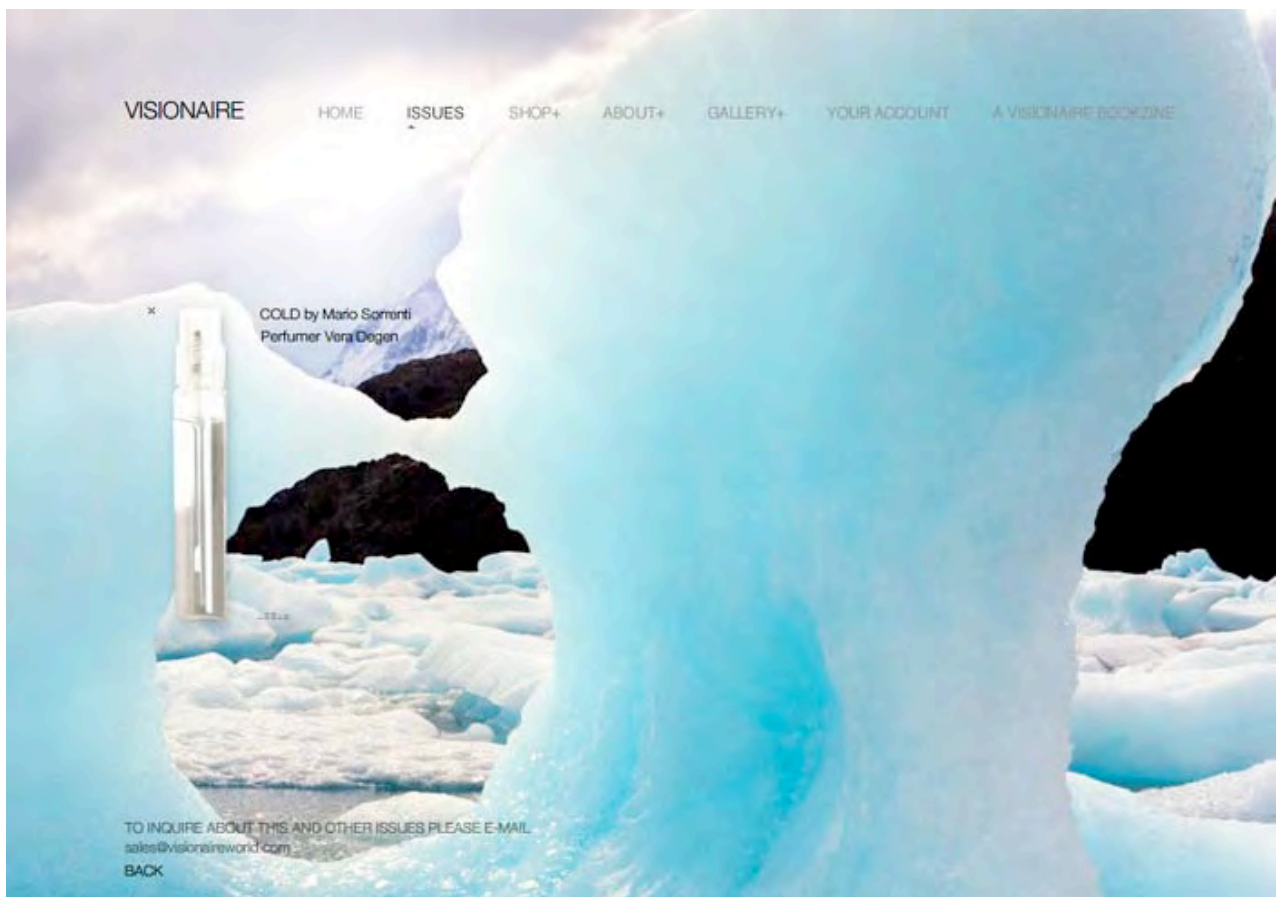
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Hitspaper:将来のビジョンを教えて下さい。
Vivian:実験し続けることが出来る新しい分野やそういうった面白いプロジェクトに理解があるクライアント、
その事を促進してくれる媒体等を研究、調査して行く事ですね。

Hitspaper: Please tell us Tronic's future vision?
Vivian: To Push Ourselves Into New Territory Where We Can Continue To Experiment And
Work With Forward Thinking Clients To Create Conceptually Based Work That
Explores New Mediums.
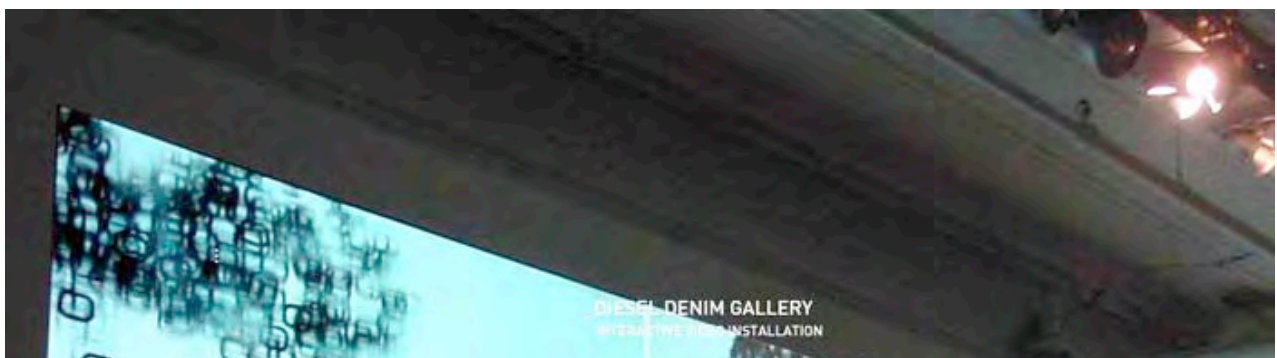
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Hitspaper:最後に日本人に向けてメッセージをお願いします。

Vivian: Jesseと私は多彩な面で日本のカルチャーを愛しています。

伝統的なロックガーデンから現在の建築、アニメ、また日本のデザインもリスペクトしています。

また漆塗に出会ってからそこから大きなインスピレーションを受けています。

以前Jesseが日本を訪れた時にはその文化に大きく感銘して戻りたくないとも言っていましたよ。
そんな日本を愛している私達なのでいずれ日本で満足するプロジェクトが出来たら嬉しいですね。

Hitspaper:in conclusion ,can I have the message from you to japanese people??
Vivian:Jesse And I Love So Many Aspects Of Japanese Culture.
We Have A Great Respect For Japanese Design, From The Traditional Rock Gardens To The Current Architecture And Anime.
Japan And It's People Have Been A Huge Inspiration For Us Since We Met.
When Jesse Went To Japan He Didn't Want To Come Back, He Liked The People And Culture So Much.
We Hope Some Day To Do A Project In Japan, That Would Bring Us Satisfaction!

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>>back

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Comment

Tronic

ArchiMotion...

Tronic, c'est avant tout un duo composé de Vivian Rosenthal et Jesse Seppi. Une symbiose créative qui a engendré un univers de briques et de molécules 3D, sans rogner sur les matériaux. Mieux, ces bâtisseurs de pixels sont parvenus à insuffler un supplément d'âme à leurs créations. Un exploit qui donne toute la dimension du studio...

:K: Commençons par une question classique : comment vous-êtes vous rencontrés ? D'où vient le nom de Tronic ?
:VivianRosenthal//Tronic: Jesse et moi nous sommes rencontrés à l'Université d'Architecture de Columbia où nous avons validé notre MArch (ndlt : Master of Architecture). Nous avons fait connaissance dès le premier jour et commencé à discuter d'architecture, de film, de technique, d'animation et plus encore. C'est toujours le cas 10 ans plus tard. On a fini par réaliser une thèse commune sur les connexions entre espace physique et digital. C'est devenu l'un de nos thèmes de prédilection que nous continuons d'explorer avec **Tronic**, qui vient du mot elec(tronic) car tout notre travail est numérique et destiné à ce qui est électronique.

:K: Comment s'est faite la transition de l'architecture vers le motion ?
:VR//T: Avant Columbia, **Jesse** travaillait pour une société d'architecture du nom de **Morphosis**, dirigée par **Thom Mayne**. Ce fut l'une des premières sociétés à se lancer dans le numérique et **Jesse** fit donc parti de ce nouveau mouvement. Pour lui, le processus et la représentation du design numérique ne sont pas différents de ceux du film et de l'animation. Il ne s'agit donc pas tant de transition que de «migration» d'un medium vers un autre. C'était un moyen d'explorer de nouveaux horizons à la fois visuels et bruts. Ce qui n'était pas possible avec la même immédiateté en architecture.

:K: Votre sens de l'espace et du détail est unique. Com-

«On nous a une fois comparé à des «*plasticiens du futur*» ce qui me semble être une *description plutôt exacte*.»

ment définiriez-vous votre style ?
:VR//T: On nous a une fois comparé à des «plasticiens du futur» ce qui me semble être une description plutôt exacte.

:K: Quelle est la philosophie de votre travail ?
:VR//T: Notre travail explore les rapports entre l'espace, le corps et la technologie. Comment utiliserons-nous l'espace dans le futur ? A quoi ressemblera-t-il ? De quelle manière interagirons-nous avec ? Quand les représentations et la réalité se rejoindront-elles pour former un tout ? Nous avons inventé le terme de manipulations synthétiques pour décrire le mimétisme de la nature par la technologie, les approximations qui en découlent ainsi que les manipulations entre numérique et physique, le synthétique et l'organique.

:K: Quels sont vos types de projets préférés ?
:VR//T: Les projets qui font intervenir de multiples medias tels qu'une installation avec de la sculpture et de l'animation. C'est particulièrement stimulant dans la mesure où ça nous fait réfléchir et ça nous permet de mener des expériences. Quelque soit le medium, le plus important est la liberté de création. Nous aimons travailler avec des clients sensibles à de nouveaux territoires artistiques. C'est toujours excitant de vivre ce voyage ensemble.

:K: Lorsque vous vous attelez à un projet, comment

choisissez-vous les techniques que vous allez mettre en oeuvre ?
:VR//T: Nous commençons toujours par définir un concept avant de réfléchir au moyen de le réaliser. Qu'il s'agisse, comme souvent, d'une nouvelle technique ou d'une nouvelle approche d'une technique déjà existante, c'est là que ce choix intervient. Les projets résultent toujours d'une alliance entre concept et technique, chacun se nourrissant l'un de l'autre.

:K: Parlons du projet **Gaia**. L'esthétique se démarque de vos travaux habituels. Que pouvez-vous nous dire de cette série de films déstinés au web ?
:VR//T: Ces films pour le web sont des extensions du jeu en ligne massivement multi-joueurs **Gaia** et fonctionnent comme des prolongements narratifs de chaque personnage. Nous souhaitions nous démarquer du rendu traditionnel de l'animé en créant les personnages et les décors en 3D mais avec un rendu *toon shading* pour les personnages afin de leur donner une apparence 2D. Les mouvements et les déplacements de caméra restent malgré tout emprunts de 3D. Ces films sont représentatifs d'un mouvement global qui s'articule autour de nouvelles campagnes médias. Par exemple, du contenu en ligne lié à une marque et fonctionnant comme une extension de celle-ci.

:K: Votre participation à la série **Adicolor** reste mémorable, notamment en raison de son côté subversif. Com-

Sharp Bloom // Installation

ment avez-vous été amenés à travailler avec *Jenna Jameson* ?

:VR//T: On nous a demandé à **Jesse** et moi de rédiger un projet pour la série. Une seule consigne : la couleur blanche. Nous avons exploré un certain nombre de définitions du blanc et celle qui a retenue notre attention était cet instant précis où tout vire au blanc quand vous recevez un coup, juste avant de vous évanouir. Nous savions qu'**Adidas** voulait que ces spots web soient à forte tendance virale. Nous avons donc commencé à réfléchir aux personnes susceptibles d'être subversives et surprenantes dans ce rôle. L'image de **Jenna Jameson** en train de taper sur de vieux bonshommes déguisés en personnages mignons à l'aide d'un énorme maillet nous est apparue. Nous avons rédigé le projet et **Adidas** a adoré.

:K: Vous travaillez souvent sur des installations. Le mode de diffusion étant très particulier, quels sont les ingrédients nécessaires à la réussite de ce type de pro-jet ?

:VR//T: Les installations vidéos sont de plus en plus récupérées par la publicité pour leur relation émotionnelle établie avec le consommateur. Pour fonctionner, celles-ci doivent toucher l'imaginaire du spectateur en véhiculant la marque elle-même, que ce soit visuellement, conceptuellement ou les deux à la fois. Techniquement, nous devons nous assurer que nous pouvons respecter le budget alloué. Ce qui nous amène souvent à peser la forme et les moyens dont nous disposons.

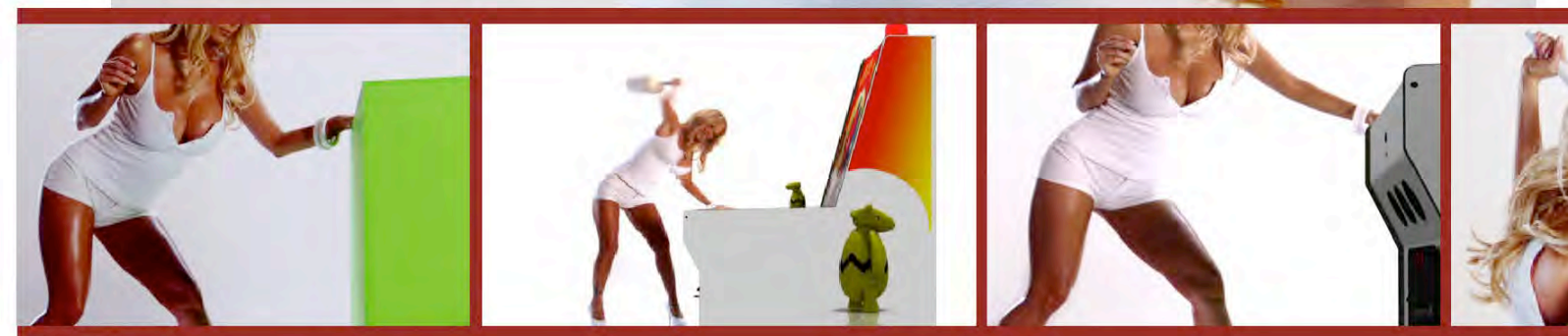*:K: Quels outils utilisez-vous régulièrement ?*
:VR//T: 3D Studio Max est notre principal outil.

:K: Quels projets souhaiteriez-vous développer à l'avenir ?
:VR//T: On souhaite créer des projets motivants, créatifs, non conventionnels : créer du jamais vu, des travaux capables d'émouvoir, relever des défis et évoquer les paysages de demain.
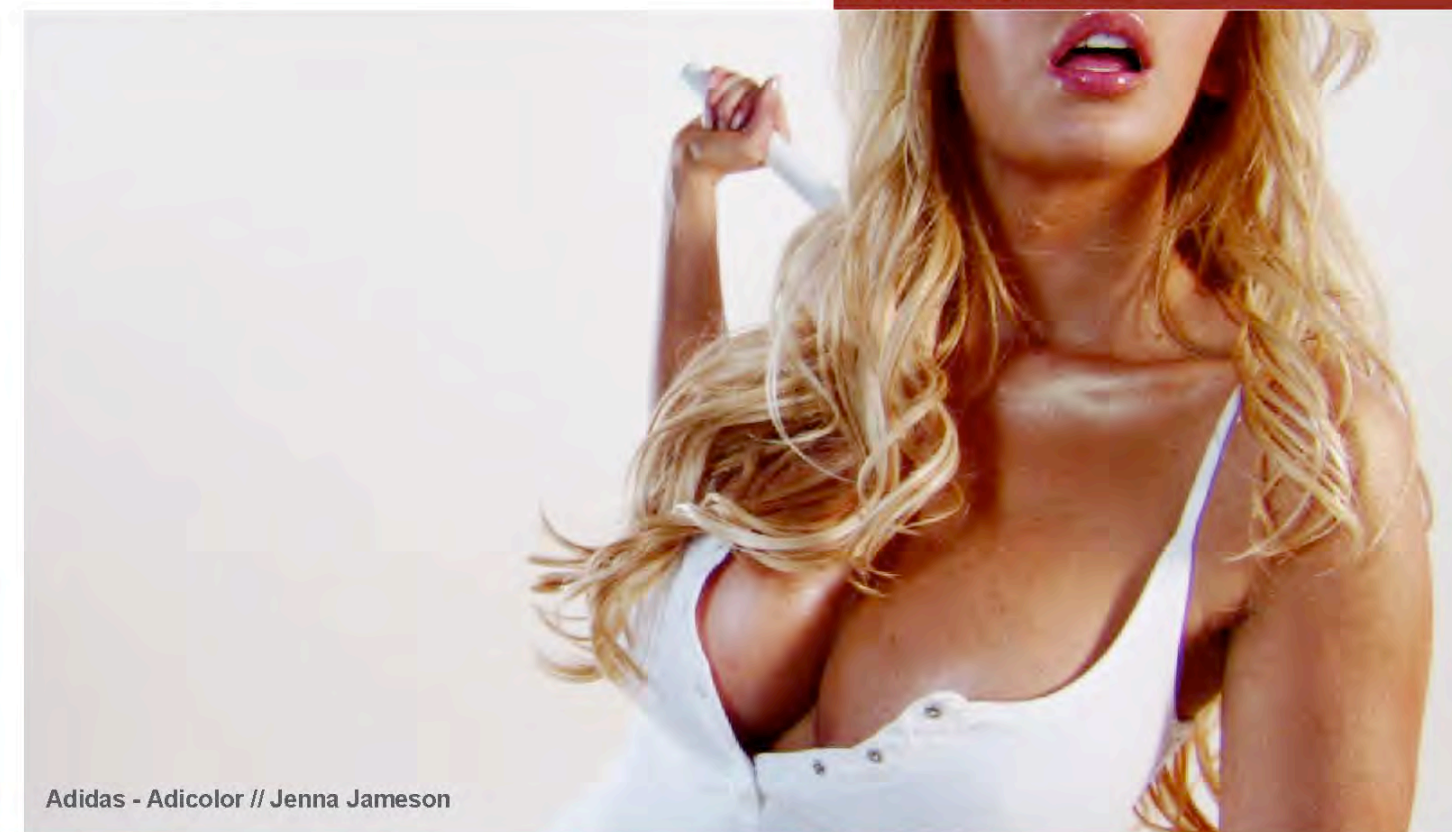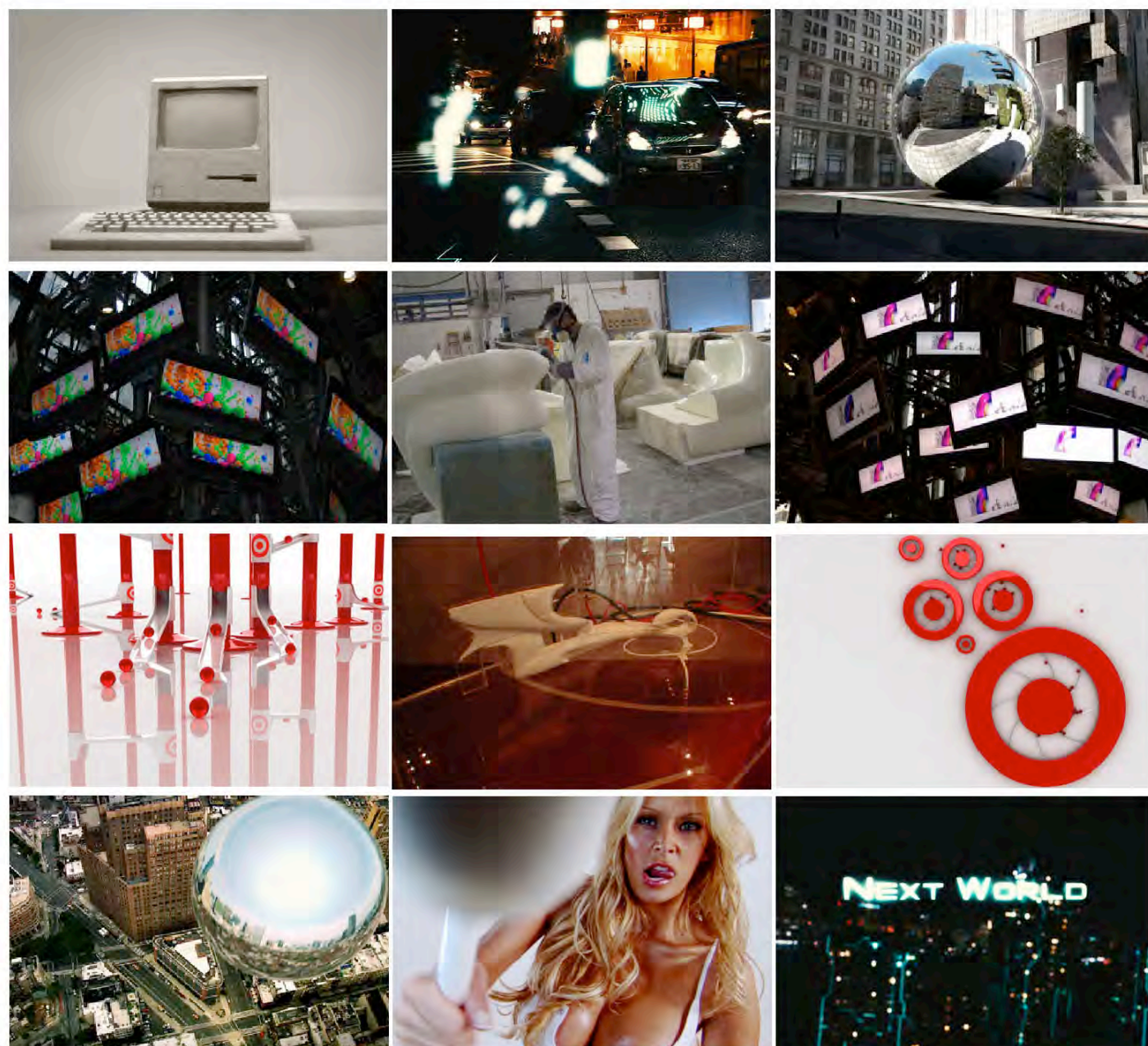
Adidas - Adicolor // Jenna Jameson

:K: Quelles sont vos principales sources d'inspiration ?
:VR//T: L'architecture et le cinéma sont deux influences majeures. En fait, tout ce qui peut stimuler une idée, une émotion ou un croquis. C'est souvent quelque chose d'inattendu comme une pile de sacs poubelles noirs disposées de manière inhabituelle dans la rue.

:K: Est-ce que votre environnement a une influence particulière sur votre travail ?
:VR//T: Apparemment, le fait de vivre à New-York influence notre travail, avec ces montagnes d'ordures, que je viens de mentionner, et qui s'érigent comme des sculptures chaque nuit pour être démontées et reformées le jour suivant.

:K: Pouvez-vous nous livrer une astuce ?
:VR//T: Ne vous préoccupez pas trop de ce que les autres font ou votre travail finira par ressembler à celui de «Monsieur tout le monde». Ecoutez votre propre voix, suivez votre propre style et foncez.

:K: Comment voyez-vous le futur des motion graphics ?
:VR//T: A l'origine, c'est un medium très expérimental. Aujourd'hui il est évidemment devenu très commercial avec des marques associées à la plupart des projets. A bien des égards, la commercialisation des motion graphics est une bonne chose. Elle offre à beaucoup de designers un moyen durable de gagner leur vie tout en leur permettant de s'exprimer et d'affirmer une identité dans un monde envahi par les marques. Quand nous avons démarré **Tronic**, la moitié de nos travaux étaient des installations vidéos expérimentales personnelles. Des marques ont repéré notre travail et nous ont alors commandé des projets. Aujourd'hui, nous n'avons plus le temps pour des projets artistiques. On aimerait retrouver cet équilibre entre travaux commerciaux et artistiques.

Portfolio : www.tronicstudio.com

:: Interviews ::

Tronic
ArchiMotion ...

:: Interviews ::

Tronic
ArchiMotion ...
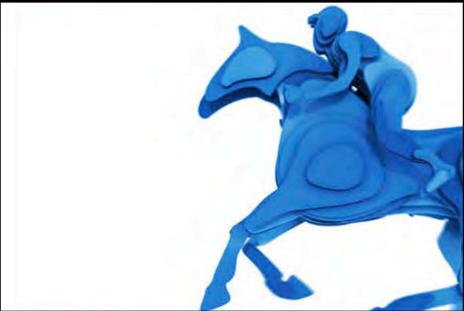
Sony HDNA Animation

Spot Samsung

Tronic
ArchiMotion...

BEHIND THE SCENE - INSTALLATION HITACHI

BRIEF -

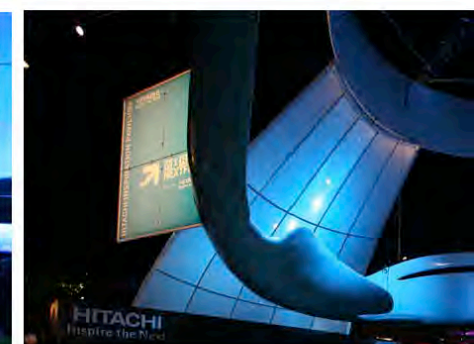**Hitachi** était le sponsor du **WIRED NextFest**, une manifestation de trois jours consacré à la technologie et au design. Depuis ses débuts, il y a quatre ans **Tronic** s'est chargé de son design. **Hitachi** nous a lancé un défi unique à savoir traduire leur programme de transport d'eau fraîche en Californie avec une installation et un film. Nous nous sommes inspirés de l'eau elle-même et de sa nature fascinante (l'eau n'a pas de forme à proprement parler). Il nous fallait un contenant pour lui donner une forme et c'est cette contrainte qui nous a semblé intéressante à explorer. Le résultat : une sculpture de grande envergure commandée par ordinateur et qui prélevait de l'eau en une fraction de seconde. En réalisant le design du récipient, nous étions en mesure de lui conférer une forme à un moment précis. Celle-ci changeait chaque 1/30ème de seconde pour se figer tel un instantané. Notre but était de mettre en valeur les produits **Hitachi** et leur rôle dans des infrastructures utilisant uniquement de l'eau. Notre environnement liquide devait être très performant puisqu'il devait fonctionner dans les deux sens. Nous devions fabriquer tous les récipients avant de pouvoir les remplir d'eau et leur donner leur forme. L'imbrication des parties digitales et physiques a donné lieu à une expérience intime qui symbolisait la puissance et la beauté de l'eau.

*Hitachi was the presenting sponsor for **WIRED magazine's NextFest**, a three day event on technology and design. **Tronic** has been the design firm for nextfest since it's inception four years ago. **Hitachi** presented a unique challenge to us to translate their program bringing fresh water into California into a physical installation and animation brand film. Our inspiration was water itself and its very interesting property – water has no shape or form unique to itself. It needs a container to give it form and it was this dependancy that we found particuely compelling and worthy of exploration. The result was a large scale cnc sculpture that captured water in single moment in time. By designing a container to hold the water, we were able to give it form at a specific moment. The form changes and shifts with each second and translating it into a physical built form meant selecting 1/30th of a second. Our goal with the brand film "liquid life" was to highlight **Hitachi**'s products and involvement in infrastructure only using water. Our liquid environment proved to be very challenging since everything had to be reversed engineered. We had to build all the containers before the liquid could fill them and be given shape. The overlapping installation of the physical and the digital created a very immersive experience that evoked the power and beauty of water.*

Retrouvez ce clip sur leur portfolio en ligne

Tronic
ArchiMotion...

AMERICAN MOTION DESIGN.... par Vivian Rosenthal

Pour être honnête, je ne sais pas exactement. Nous ne suivons pas vraiment le monde des motion graphics. Nous nous efforçons de rester concentrés sur les thèmes qui nous touchent.

To be honest, I'm not sure. We don't follow the world of motion graphics very closely. We try and stay focused on the themes that are compelling to us.

Gaïa // web films

Tronic
ArchiMotion...

Tronic is first and foremost a duo consisting of Vivian Rosenthal and Jesse Seppi. This symbiosis creative has created a world of bricks and 3D molecules, without cutting down on materials. Even better, these pixels builders are able to give a soul to their creations. A feat that shows the depth of the studio...

:K: *How did you get to know each other ? Where does the name Tronic come from ?*

:VivianRosenthal//Tronic: Jesse and I met at Columbia University's graduate school of architecture where we both received our march. We met on the first day of classes and began a dialogue on architecture, film, technology, animation and everything in between... It is still going ten years later. We ended up doing a joint thesis project on the intersection of digital and physical space, which became one of the main themes we've continued to explore as **Tronic**. **Tronic** came from the word elec(tronic), because all of our work was digital and predicated on all that is electronic.

:K: *From architecture to motion graphics, how did the transition go ?*

:VR//T: Before Columbia, **Jesse** was working for an architecture firm called **Morphosis**, run by **Thom Mayne**. The firm was one of the first to go digital and **Jesse** was part of this early movement. So for him, digital design as process and representation was not disimilar to animation and film. In fact, it felt less like a transition and more like a translation – from one medium to another. This translation of design was a way in which we could explore experiences, both visual and visceral, that weren't possible with the same immediency in architecture.

:K: *Your architectural sense of space and details is unique. what would you describe your style as ?*

:VR//T: Someone once described us as "visual futu-

rists" and I think that's an apt description.

:K: *Is there any philosophy behind your work ?*

:VR//T: Our work explores the intersection of space, the body and technology. How will we use space in the future? What it look like? What will our interface with it be? When will representation and reality collapse to become one? We created the term synthetic manipulations to describe in our work the mimicry of nature by technology and the shifts that occur in these mimicries and manipulations between the digital and physical, the synthetic and the organic.

:K: *What's your favorite kind of projects ?*

:VR//T: Projects that combine multiple mediums, such as an installation with sculpture and animation, are particuarly compellling to us since they allow us to create experiences, which we feel are the most compelling and thought provoking. Most importantly though, with any medium, is creative freedom. We love working with clients that are open to pushing things into new territory artistically. This is always an exciting journey to take together.

:K: *When you first work on a project, how do you choose the techniques that will be used in the development ?*

:VR//T: We always start by developing a concept. Then we figure out how to create this concept. That's where determining the appropriate technique comes into play. Often it's a new technique, or a new approach to an existing technique. The pro-

Tronic
ArchiMotion...

jects are always a mix of concept and technique, each informs the other.

:K: Let's talk about **Gaia** project, its graphic style is different from your usual work. Can you describe the concept behind this series of web based films ?
:VR//T: These web films were an extension of the online massive multi-player game **Gaia** and the ongoing narrative that existed around the characters. We wanted to find a visual update to traditional anime so we created the characters and environments in 3D but then rendered the characters with a toon shading technique to give them a 2D anime feeling. Although their movements and the camera movements remained rooted in 3D animation. The films are indicative of a larger movement towards new media properties, such as branded content that exists online and functions as an extension of a brand.

:K: You often work on video installations which is a particular way of broadcasting. What is the most important thing to make a good installation piece ? What are the technical challenges you must face ?
:VR//T: Video installations are increasingly being embraced by the advertising world as a way to emotionally connect with the consumer. In order to be a good, they need to capture people's imagination while also embodying the brand, either visually or conceptually or both. Technically, we need to make

sure we can build our design in our given budget. Often this results in an iterative process that balances form with feasibility.

:K: You collaboration for the **Adicolor** series is memorable, especially because of the subversion side. Can you give us some insight on this project. How did you become involved with **Jenna Jameson** ?
:VR//T: Jesse and I were asked to write a treatment for the series. The only parameter we were given was the color white. We explored many different definitions of white, and the one that most captured our attention was white out, the moment when you're hit and everything goes white before you pass out. We knew that **Adidas** wanted these web spots to be very viral, so we began thinking of people we felt would be subversive and unexpected in this role. The vision of **Jenna Jameson** wielding a huge mallet and smacking old men dressed in costumes as cute characters somehow came into our heads... We wrote the treatment, **Adidas** loved it and that's how it came to be.

:K: What tools do you currently use ?
:VR//T: Our main tool is 3D Studio Max.

:K: What are the kinds of projects you would love to work on in the future ?
:VR//T: Projects that are inspiring, creative, unusual, exploratory. We want to create work we haven't

Target Art For All // Installation

Tronic
ArchiMotion...

Pub Nike

«Someone once described us as **"visual futurists"** and I think that's **an apt** description.»

seen before, work that emotes, work that challenges, work that evokes the landscape of tomorrow.

:K: What sort of influences stimulate your creative process ?
:VR//T: Architecture and film are two major influences. But really, anything can stimulate an idea or a feeling or a sketch. Often it's something unexpected, like a pile of black garbage bags on the street thrown together in an unusual way. Things like that stimulate ideas.

:K: Does your environment have an influence on your work ?
:VR//T: Apparently living in NY does influence our work, since I just mentioned the mounds of garbage that build like sculptures each night, only to be dismantled and reformed the next day.

:K: Can you share a trick with us ?
:VR//T: Don't be too concerned with what other people do or your work will end up looking like everyone else's. Find your own voice and style and follow that.

:K: How do you see the future of motion graphics ?
:VR//T: It started as a very experimental medium.

Now of course it's become extremely commercial, with brands behind most projects. In many ways the commercialization of motion graphics is a good thing, it offers designers a viable way to make a living while at the same time expressing themselves and having a voice in our very branded world. When we began **Tronic** more than half of our work was self initiated experimental video installtions. Then brands saw the work and commissioned us to create projects for them. Now we no longer have time for the art projects. We'd like to find a balance again and return to doing both art and commercial work.

:K: Can you tell us a bit about any upcoming projects and people involved ?
:VR//T: We have just finished a two minute all cg game trailer that is launching in the fall that was really an interesting project for the studio because we were asked by the client to design everything from scratch. We designed and created all of the characters and the architectural environments for the trailer, which was a great experience. Our goal was to bring more of a filmic, emotional and poetic vision to a game. One upcoming project that we're very excited about is a collaboration between **Tronic** and a contemporary dance group. We will be visually investigating the creative process itself.

Portfolio : www.tronicstudio.com

From Bling to High-Tech Buzz

Tronic Studio created a temporary experiential retail presence for some high-profile brands, including Moët & Chandon and Wired magazine

Marketers in the Big Apple are getting two very different lessons in the art of schmoozing consumers. They come in the form of temporary retail concepts: Moët & Chandon's (M&C) posh holiday pop-up store and the geeked-out space that *Wired* magazine set up.

Located in the always trendy SoHo neighborhood, Boutique Moët provides a space where customers can have their pre-purchased champagne bottles personalized with Swarovski crystals and a message—up to seven characters for $30.
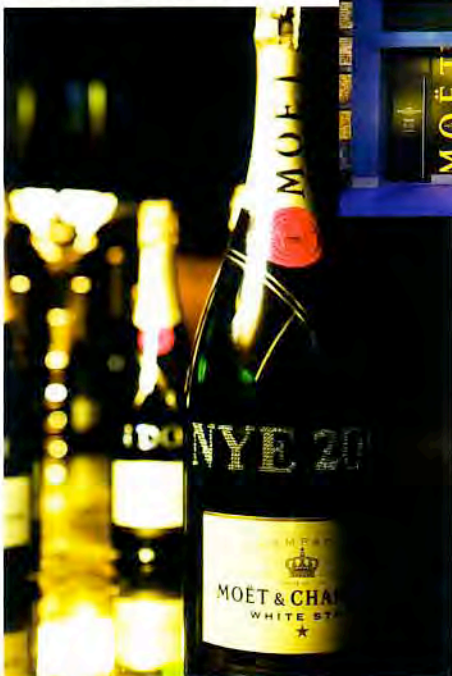
Once only accessible to celebrities and VIPs, the personalized bottles can then be picked up within two days, or delivered to any address in Manhattan via messenger.

The space, which serves as an extension of M&C's "Be Fabulous" campaign and was inspired by the limited edition of the gold Swarovski-crystal-encrusted White Star bottles, launched December 1 and will remain open until the 30th, running from 11 a.m. to 8 p.m. on Fridays, Saturdays and Sundays.

Whitley Bouma Herbert, M&C's marketing director for the Northeast region, got R&D Culture to create the space and the firm in turn called on Tronic Studio for the design. The result is a pop-up store that has all the makings of a hot night-club adorned in black and gold hues, with wall for display cases that are evocative of the purest of champagne bubbles.

This highbrow-meets-underground style only reinforces the mysterious and fleeting nature of the pop-up store, giving customers a sense that this experience is indeed a special one—just like enjoying a bottle of M&C champagne.

The retail experience was just as precisely crafted in the holiday pop-up store Tronic Studios created for *Wired*.

Replete with the latest gadgets, the space provides an exciting venue where *Wired* exhibits various items, while the magazine's advertisers leap off the pages to provide an interactive experience of more than 100 products that will titillate the senses of techno-geeks—from XM Radio receivers to the Kumo Tek KT-X bipedal robot to the $4.3 million Wired LivingHome California prefab home that is deigned to be LEED Gold certified.

The *Wired* showroom popped up on November 16 and runs through New Year's Eve. During those six weeks, the shopping will be done entirely bag-free.

Customers can peruse the merchandise, test out a few products and then move to digital checkout kiosks to make their purchases via *Wired*'s Website (www.Wired.com/promo/wiredstore/). To enhance the festive atmosphere, *Wired* has planned a roster special events, including afternoon tea, courtesy of British Airways, live musical performances and a Holiday Hunt.

To participate in the latter, customers need to obtain a Palm Centro smartphone from *Wired* employees and use it to make their way through the streets of SoHo to scout a location using Google Maps and the phone's camera function—all participants will automatically be entered to win a Nintendo Wii console.

There are indulgent services too, like the Infinity shuttle service that is available within Manhattan to Wired Store weekend shoppers, as well as surprises that include Axe grooming products that are displayed in a shower holder in the store's bathroom.

For those who would love to enjoy a little holiday shopping at the pop-up store but live on the other side of the country, *Wired* partnered with W Hotel to create pop-up kiosks on the West Coast—in Los Angeles, San Diego, San Francisco and, of course, the geek mecca that is Silicon Valley.

Two distinct retail concepts, one marketing goal: to pop up in consumer's minds and leave a lasting brand impression that will pay off at the till well beyond the holiday season. ■

*top left: Moët & Chandon's pop-up store and personalized bottles.
above: The Infinity shuttle that Wired offered weekend customers.
right: the Wired kiosk for W hotels.*