

Matt Checowski intervento a x media conference

Everything, everyone, everyplace has a story.

I am educated as a graphic designer and I am working with a lot of people who are like me but also with a lot of people who are not like me.

For example probably half of the company have film degrees there are editor there are sound designer and every body has several skills. I am really here representing these group of people and the work that we do. I think the best way to talk about that is by showing the work that we do and showing the projects and the things we were involved and filling that in with our process how we get to the actually finish pieces.

A lot of time of collaboration with people in imaginary forces and people who are not with necessary imaginary forces. We work with a lot of architects we worked with a lot of sound designer because music is such a big aspect of what we do. The company was founded 6 years ago and it was founded through its work. Since that point time the work has continued in future film design, main title design, it has moved into commercial design, broadcast design, under this title involved typography from us and involved directing commercial and involved talking to audience. It also involved agencies coming to us take to spot from the begin to end design a look, design a, film shoot the film, composite the graphic and actually deliver the finished piece

I am going to start showing some part of the film main title of what we do. Main title are interesting collaboration for us because we work directly with the film director same time they have very specific application they have very specific things they want to tell the main title; for example Seven which is kind of the one that is up on the pedestal is introducing you to one of the character you will not see until an hour and a half the movie starts. Film main title can travel between introducing a character to simply setting a mode to just point the audience into the experience of the film.

I am going to show three main titles so I can talk about them specifically

Music

This is a taste of the main title we have done I have picked these three specifically because they deal with the main title in three different ways s-fear for example starts of the movie the first two or three minutes of the movie I think it is two minutes and 20 seconds when it is completed but s-fear deal with basically an abstract concept it deal with communicating the title of the film through typography. We want to set the mood of what the film was going to start of as Arlington Road the sequence actually takes place probably five minutes into the movie it is the first thing you see and it really got to do with sustain the mood already set up by the director of the film he is introducing the character he is introducing to the first scene and it really needs to carry thought.

Sentential man starts of the movie thought building the main character of the film, which is this robotic Roby Williams. Based out in Los Angeles and being in Hollywood we have a foot in the entertainment industry, we are involved in other media too, we consider us storytellers. You will see each of these projects but at the end of the day it is the storyteller it is the emotion that we are really trying to convey.

Our audience is a large one for the feature film and people see the main title they enjoy what we have done for the film and they wonder how we can apply our process and what we do to what they do how we can help them tell their story an example of that is the Baltimore raven football team. The owner of the team approach us and said we are actually moving our team back to Baltimore he had moved to Cleveland which is in Ohio years ago and now we are interested because we want to revive the team because of the financial situation because a lot of different reasons we are interested in returning to Baltimore where the team was originally from. With this we have a stadium we are introducing new technology, which are 100 foot by 30 foot LED stadium screen there is going to be one in each end zone there is going to be a sound system that completely rocks.

The owner son is an audio guru he worked for U2 for years worked for the Grateful Dead with and it was his patience to create a stadium experience the family really want to embrace the fan they want to make them part of this Baltimore experience. So they came to us and we wondered how we could be involved how we can tell their story for them at the end of the day it resulted in two film one film we played as the player entering the field to get the fan ready and the other film right before the kick off right before the game actually started with this came a series of crowd prompts

Some examples are when a penalty was called, when a touch down was scored, basically we constructed a stadium experience out of marking very specific elements we want the crowd to focus on, this include typographic identity for the score board including graphic surrounding the stadium

We can play the tape

The raven was an interesting story because they were interesting in facing the local community, making the team one with the fans. They really want to embrace the town, which included some historical football player; they had played there before including and embracing local history and actually communicating this in a way that was relevant to a football audience. They actually smile when we came in with poetry for football but at the end of the day it was just capturing the emotion of the game it was about how can we communicate football poetically So the raven is an identity, which is more or less a series of vignette, which are put on a screen not similar to main title for example.

IBM Project

The next project, which is a project we did for IBM steps out of what traditionally we do. We talked to them and we were really interested in figuring out what their actual problem was and what they really want to communicate and at the end of the day making us to do some fancy graphic wasn't going to solve what they want to do

So from the initial meeting we moved on and we provided a brand book that brought down what we really wanted: the scene should be talked about IBM e-business core value, transparency, openness, all this reflecting how they talk to their customers, reflecting what they want to say how they did business and at the end of the day, they want scene to be placed that would bring CEO companies and sell them IBM range of capabilities, something like we are a technology company but we also do this, we also can make your strategy, we absolutely can provide the back in for your network system but we can also design your web pages.

Play the tape

We started the process by walking into the centre that already existed in Georgia we set a briefing with IBM international clients it was an interesting experience for us because we have met with IBM and we have heard what they wanted to communicate. We set in this meeting for a day and it was exactly the opposite of what there were communicating to us.

If there were 3 clients there were 18 IBM employees sitting in the room, they were there as a presence. They had a man stand up, talking about how brand identity is very important how the customers should experience the same brand whether they are on line or they are in a e-business centre or they are at the store buying an IBM computer and proceed with this by clicking the power point slides that look completely different. They talked about collaboration, talked about what really IBM wanted to do with their e-business philosophy, talked about sitting around a table with their clients and really work to the problem with them; their ideal scenario was a client coming to them and don't knowing specifically what the problem was just knowing that something was wrong and IBM would have to work with them to find out how to best solve the problem

They did this all while the man was behind the podium preaching to the clients who were mostly fallen asleep already. It was kind of disturbing but it also gave us an excellent opportunity, they knew something was wrong and they were suffering from the same problem they were talking to client about solving.

We got to find out what the solution of the problem was which architecturally and media wide it involved ask collaborating in architectural out of L.A., flexible architectures to create e space that was flexible, it could hold 20 people for a meeting or it could hold 300 people for a larger town meeting

All the technology was integrated, it was difficult for IBM to tell clients we are going to spend your money wisely to integrate all the technology into the architectures, all had to come back to what IBM was talking about with its e-business proposal

We created an interactive table for IBM that really was the icon of the centre for them it was the round table it was fully interactive surface that would receive projections from the ceiling so if you were walking into the room and the power would be off it would seam like this table was made

out of cornea, kind of round shape, the moment the table was activated it would received projection from the ceiling that were fully interactive.

It was based on a stylist and so there were place adding that both the customers and IBM employees could see that and figure out the solution together. Each place adding there were 12 on the table were fully interactive so that sit at the table and grab a document that I had noted on with my stylist pen passing to the direction to the person next to me and they would receive that.

All of the message and all the application and all the things that were used on this table surface could also be share with other computer on the centre and could be put on the large screen.

It was really about how could we make the most out of their network technology, how can we make the most out of their e business capability, how can we sell the client on how works by making IBM the first case study.

Unfortunately at the end of the day it was a successful project their sell ration went up they made a lot of money and then the economy drafted and the placed closed, it is actually kind of depressing Next on the tape is some contest that exist in the centre on the integrated media screen a lot of what IBM what us to do was add new life to their brand. They were very concerned with their big blue persona and the flatness and dryness, the actually were really good brand designed, the history of their brand was something they had forgotten. They hope we could bring some vitality to it.

You can play the tape

What you see here is what customers first see we call it the branding animation and wanted to move IBM logo in a kind of animation in a way that could communicate what we were doing with our architectural space. How can we use light and transparency how can we communicate IBM location, their capabilities, how can we merge IBM log and e-business logo which formally has nothing to do with each other

The music you didn't hear was custom design the experience kind of spent from everything form us working for IBM working with their language and figuring out how can they best communicate their message to other message fid on to a power point template to the music in the centre. There were five compositions that were the music that live through out the centre. Each composition represent a different moment in time and reflected the emotion and the vitality of the moment A large aspect of the project was its modularity IBM really wanted to create a networking centre and use its network in the best of the capabilities. They want to create a network centre they want to be able to say well because we are so hyper connected if you call at 5 o'clock in New York as the business is coming down saying you want something new for your meeting we can call our Florence office and have them work.

Each of the components in the centre from the table to the media elements are all modular and are all combined in different ways so that they can be best utilised thought out the centre around the world. Because the actual space dimension will change but the brand and the essence of the space need to remain the same. So each of this components fit with, for example the briefing room, the skyline wall and the reception wall which hold the branding animation you previously sow can be interchangeable and they can be moved in the space because some of the centre do not have the capability to hold all the technology

Play the tape

This is an example of the skyline wall that helps reinforce IBM international we really sow it as a window in all the places IBM is working.

The skyline wall exist in three cities and the goal is to say that there will be a virtual window in each office so that I can see the New York office from Rome

This is what we call the question video it is an extenction of the IBM brand it is something we start as a kind of exploration and then we showed to IBM and they were really inspired by it and we figure out a place to put it and we figured out the message we want to communicate. We had a typographer coming on from the beginning and he was working out the typographic aspect of the new business identity and this come out in a type face which was inspired by the IBM logo.

This immediately moved into space for us we sow the possibility emotion we sow the possibility in three dimensions and this was fun and I liked the collaboration from the imaginary forces and this was done by the typographer who design the type face also a designer who animated this in code it is not done in a 3 d program it is done in open GL and this give us the ultimate flexibility we could go in e reprogram the scene you are about to see

Music

So this exist in the theatre at the beginning of the day as the clients walking in and is proposing question like get them in the e business we collaborated with IBM to find out the tag for the centre. So that it for IBM

We are very proud of it and it was really depressing to walk in the centre a year after and seen it was not been used so I don't know if we really communicate the problem solving.

Steven Spilberg project

For the last year and half I have been working on the new Steven Spilberg film called Minority Report. Seteven came to us and he said ok we are going to make this film, which takes place 20 years in the future and within this film there are sequences that show the future we are not really sure on how to do that, there are character in the film that have to be able to manipulate this image. Now there is some work who was done by the art department and our challenge was to figure out what the sequences of the film would be which involved everything like how the camera moved to the actual materiality of the film to what they look like to what the feel like and it was wide open it was a challenge for us to kind and figure out and emotionally grab the audience.

This is in contrast the work we did for IBM this is purely emotional; a patience of mine is interactivity in interface design an it was a great combination in this project because of this elements of the character interaction with the vision, the police stand there manipulating this image to find clues Unfortunately I can not show you what we have done because the movie hasn't come out yet but what I can do is show the trailer of the film and I can tell you what we have done after the finish of the presentation

Star Tom Cruise

Director Steven Spelberg

You see the first three shot of the physical interface that we designed within the vision on the screen

Movie

It was a great project for us we coo directed with Steven we shoot on our own we coo direct with Mr Matilda form the imaginary force, he came from film background he is one of the best editor I ever seen but he wants to be a director so he is the best editor director I have ever seen. My report is the direction of the company wants to go in something in figuring out how we can influence film in a larger way how we can add longer elements to our portfolio I think main title are sustaining sequences but we are really interested in developing our own content

Morgan Stanley project

Another project that has been going for a long time about three years to do but if you look at the project you will realise it is not that long is 7457 avenues in Times Square. We were approached by KPF to work with them on the LED screens that were going to be integrated into their building that they were building for Morgan Stanley Dean W. Because it is in Time Square against what the executive wanted to do and against what they had in their mind they had to put screen on their building. They were in a city zone they had certain % of the lower floor four had to be moving otherwise it was not Time Square enough. So there is a man who calculates how much % square footed of the building and how much is moving. So KPF came to us and said we are building this new Morgan Stanley headquarter and we have screen requirement, Morgan Stanley is interested in doing something different. Working with the architects we figured out a plan how we can integrate this screen into the architecture. We integrated the screen into three bands structure as you will see in the film coming up both because we want to integrated with the grid of the building but also because we wanted to eliminated the possibility of same one coming later and actually putting commercial up on the screen. What we really want this to be was an icon we want to stand-alone and stand out of the mass of the media that exist in time square. It is really what Morgan S wanted to communicate and it was hard but they went for it and it was fantastic. The colours of the images can change on the base of the external temperature, the speed of the typographic can move base

on the speed of the cars that are on 7th avenue. It works with a longer program that provide an interesting point for us because we were used to work with defined segments: 3 minutes main title, 30 seconds commercial. This was providing something that had to be for 24 hours, we had to entertain both individuals who shoe up once or twice as tourists and had to be compiling for the business men who work there. It had to communicate a message, the message we show was a MS attitude. We had to put on the screen what was happening inside of the building a put it inside this video to communicate to the people what was Morgan Stanley global culture and what was MS local culture and the mix of it. There were transition elements in the video such as the sun come up in the morning, the moon comes up in the night; it is run in a flexible program, the image and the colour are put together. Three computers on the background do all this and everything has to be automated

Tape

One of the themes is using a bridge, a bridge of global culture and local culture, to create a connection between MS and the world. The entire image has their own intelligent like the people who walk around can walk and bump in each other. Unfortunately things didn't go well in fact after September 11 things changed, MS told us we had done a fantastic work, a work that change the way they think about their logo but they decided to sell the building. But for me it is good that I have the ability to work on a 20 seconds commercial that is on the television and have the ability to make project like MS which live on a skyscraper. It is very interesting to see how the story change when you go from 30 second to an entire year, how do you make the story still relevant.