

Interview with DUNCAN BRAZZIL

Duncan Brazzil (Design By Duncan) is an American/British graphic designer specialising in motion, typography, digital, print, and brand identity residing in Edinburgh, Scotland. Currently residing in Portland, Oregon, he is exploring the subject of kinetic typography with highlighted projects "36 Days of Type" and "Kinetic Typography Experiments."

How, when, and why did you start working in the type design field? Can you share some design experiences with us?

I started working on kinetic typography when I first picked up Adobe After Effects and experimented on it. From the beginning of pursuing Graphic Design, I have always been interested in type as a key visual element aesthetically and felt amazed by the motion graphics. Since I have taken the kinetic typography on, I definitely feel more of a connection with typography than ever before, though I still would not refer to myself as a motion designer.

The first project I took on with kinetic typography was the Adobe's 36 Days of Type Challenge in 2018. Ever since then, I have been experimenting almost on a daily basis, constantly trying to improve and make it become more technical. At the same time, I can still get a better skill and that becomes the reason why I am having so much fun in forming my own style.

The typefaces you designed, such as "36 Days of Type" and "Kinetic Typography Experiments," have amazing variable effects. What motivated and inspired you to create those typefaces? In terms of the design techniques and aesthetics, how do variable typefaces differ from static ones?

Experimentation purely allowed me to create those effects—I would not even be able to tell anyone how I achieved some of them in the end. From the

beginning of creation, I have realised that some of the knowledge I have learned from the relevant tutorials on YouTube has been chopped up in practical operation and I need to put my own slants on a lot of effects. It does not mean that I ripped the ideas. Instead, I would apply what I had learned in an abstract way and dig deeper until I could end up with something delightful. Personally, variable typefaces represent more characteristics since they are animated.

In recent years many typography designers have spontaneously started various projects of experimental typefaces on Behance, Instagram, and so on. What do you think about this trend? And what is the main purpose and meaning behind such a trend in your opinion?

Social media is a great tool for young creatives to get noticed and increasingly becoming more of the fact. It is obvious that there are a lot of opportunities for sharing works on those social media platforms in 2019. And there is no doubt that the volume and propagation speed of those works are outrageous. I think that it is bad and unhealthy that creatives are just focusing on the thumb-ups or likes for their works on social media. I have definitely realised how important it is to break away from social media recently and get some inspirations from the outside world. It could be better than indulging in the daily posting and scrolling on Instagram.

In terms of the trend of kinetic typography, I have communicated with many others in this sort of emerging design community, such as DIA, Studio Dumbar, and designers like Xavier Monney (working with Kenzo) and Anthony Velen (working with Nike and Dropbox) and found that powerful kinetic typography has become a visual trend adapting to brands all over the world.

What is your workflow like? How did you prepare for your preliminary work?

I start off sketching ideas and storyboarding on paper then move to try and execute. That could save a lot of time. If sometimes I have an idea already formed in my head and want to get it out, I will try my luck to get it done if my technical ability can achieve.

What are the main challenges during the design of those typography experiments?

Time! That makes the series of "Kinetic Typography Experiments" valuable. Every single piece has been created in one hour or less usually. To me, it is almost like a log of all the effects I have explored and mastered in the relevant tutorials on YouTube from late nights.

In your opinion, what makes kinetic typography so impactful?

Words and movements within kinetic typography are so powerful. Kinetic typography will be even more impactful when its characteristics match with the product and brand.

With the development of mobile Internet, people do not just look for variable types but also responsive types so that they can be used on different digital screens. How do you look upon such a phenomenon?

All for the variable types! All the lovely type foundries have followed this trend. It is amazing to see this trend within the typography design impacting the motion graphics. And Colophon Foundry and Dalton Maag are very inspiring for us to learn variable types.

Could you share your upcoming projects with us?

I have just finished my "36 Days of Type 2019" as well as two big freelance projects—one of them was working with Design by Jake to create digital assets used throughout NYFW for the Society Model Management. Meanwhile, I have also had the opportunity to work with some incredible studios including Daughter Studio, Scottish Design Agency of the year, Cause & Effect, and Hype Type Studio in Los Angeles.

▼ KINETIC TYPOGRAPHY EXPERIMENTS (P158)



Kinetic Typography Experiments

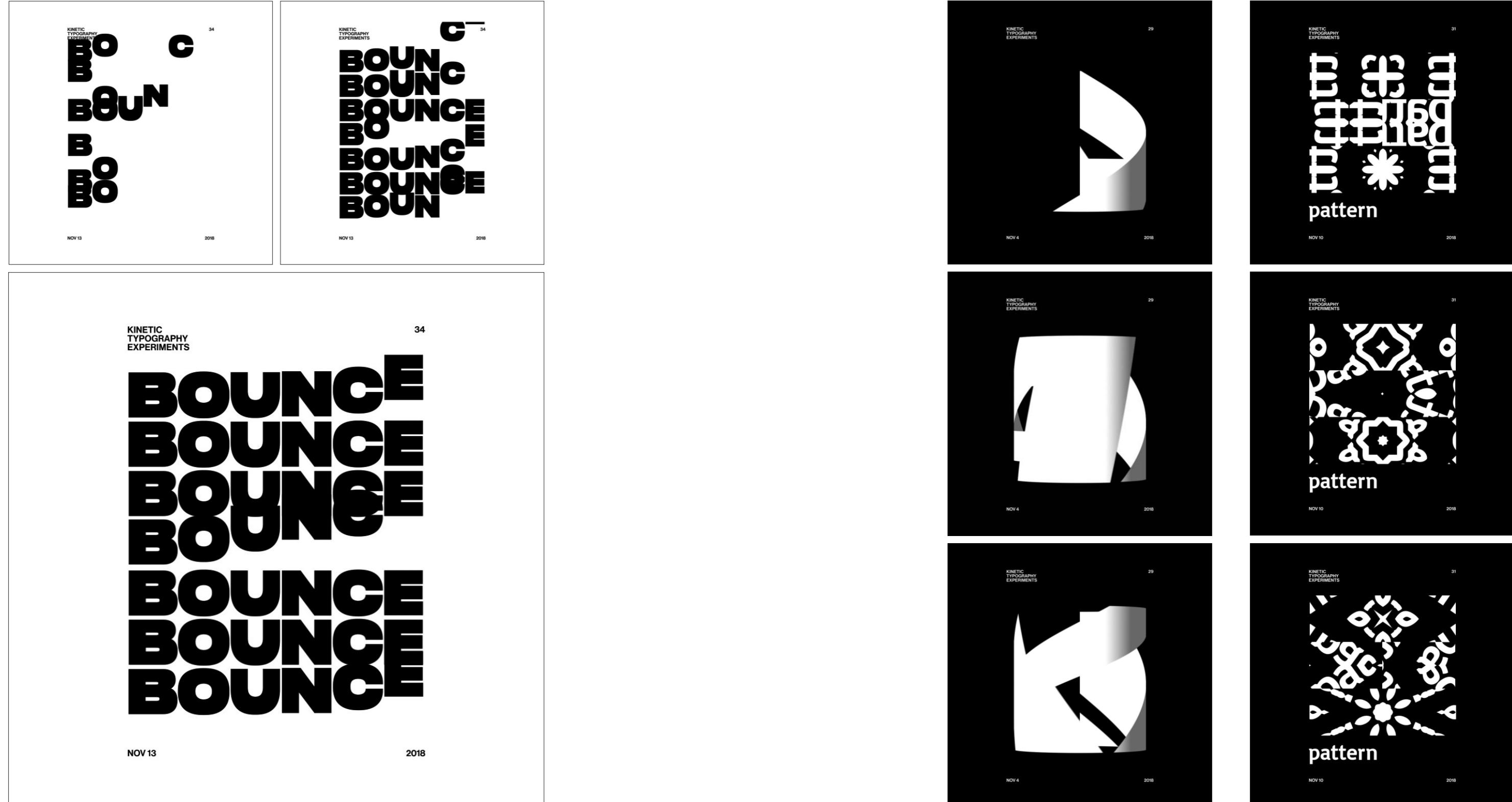
BY Duncan Brazzil

Kinetic Typography Experiments is an on-going self-initiated project to enhance Duncan Brazzil's skills in motion design. Duncan has enjoyed kinetic typography since working on 36 Days of Type. This project reflects Duncan's passion and a big part of his own practice.



Instagram

Official



36 Days of Type

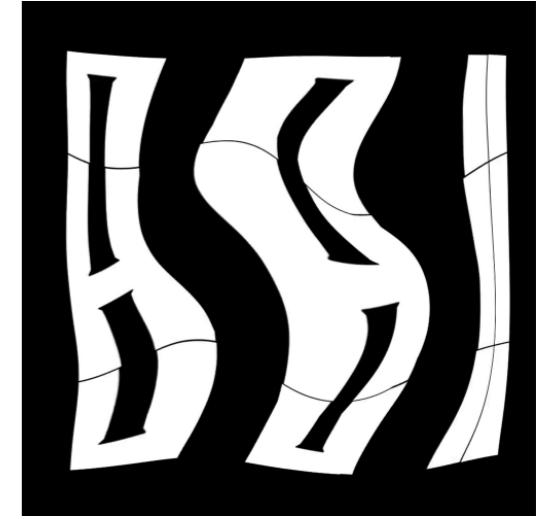
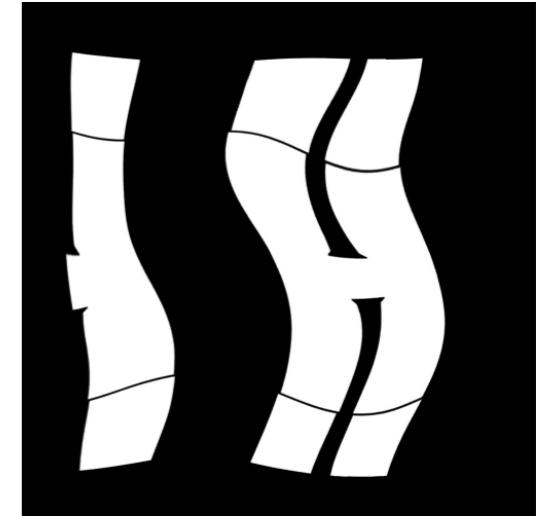
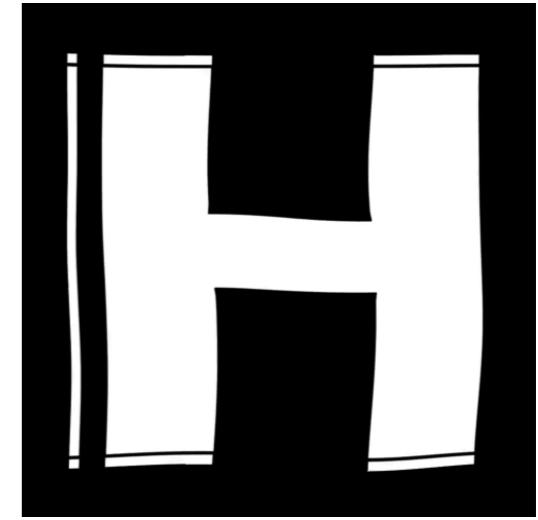
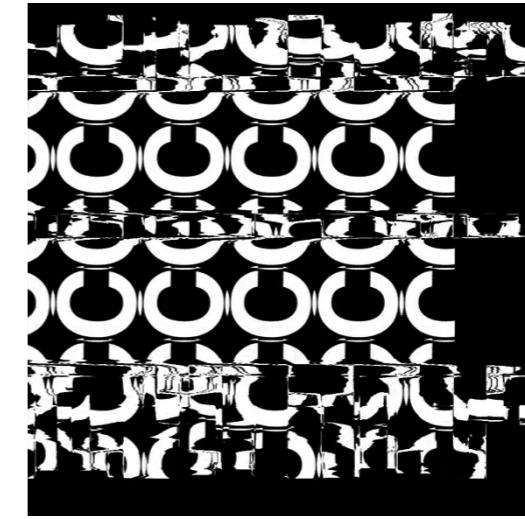
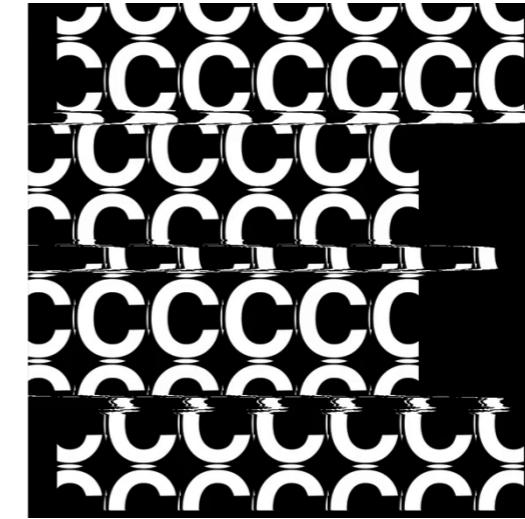
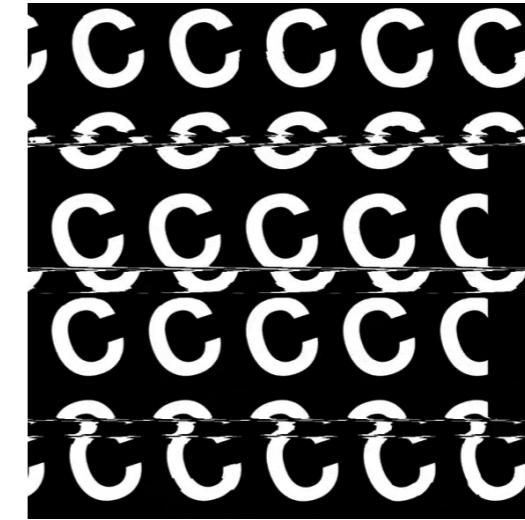
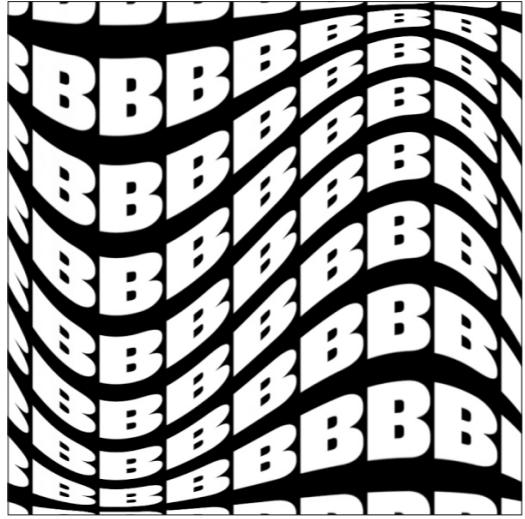
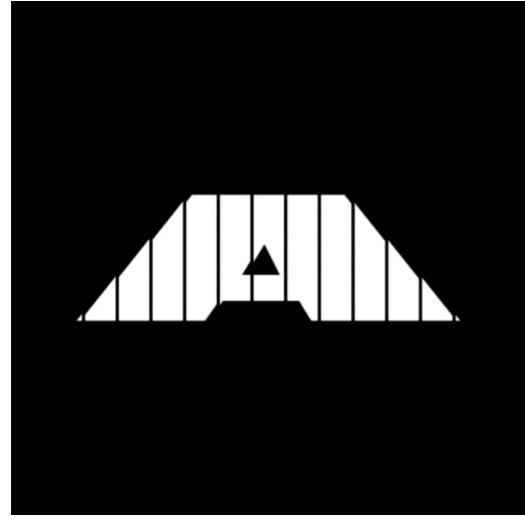
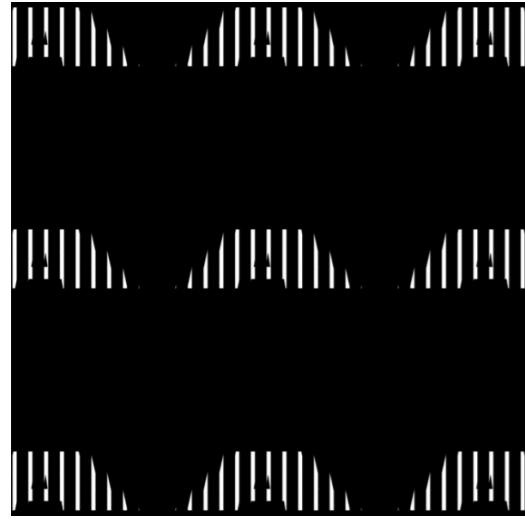
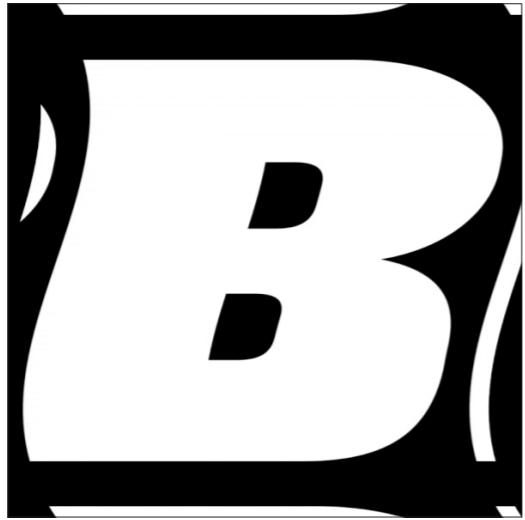
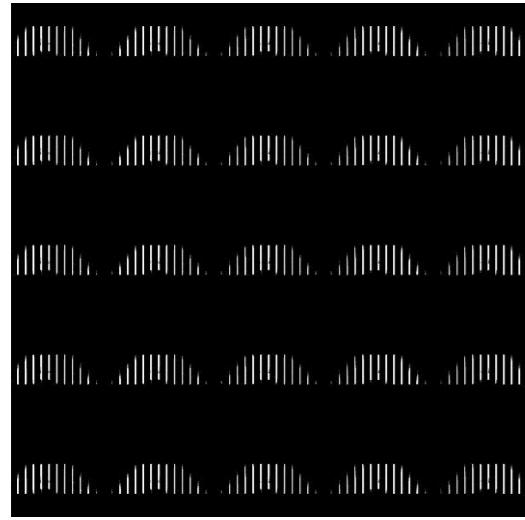
BY Duncan Brazzil

This project was done during Duncan Brazzil's first year of participation in 36 Days of Type. Duncan tried to explore various ways of distorting and animating the letters in order to form their own traits.



Instagram

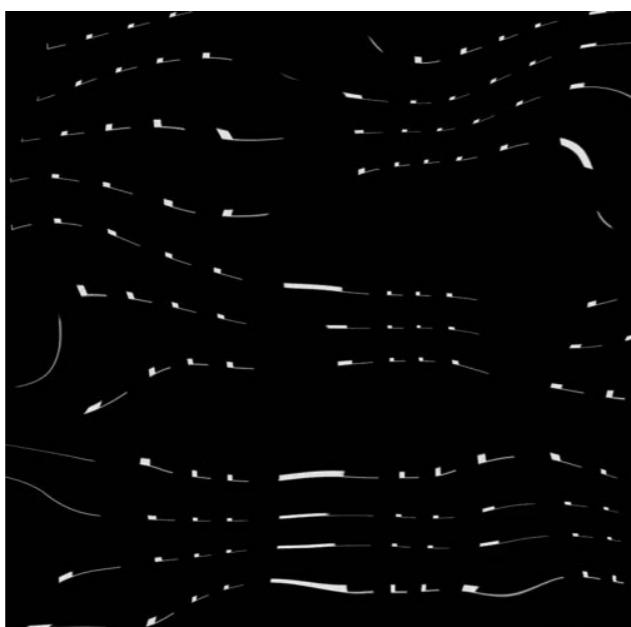
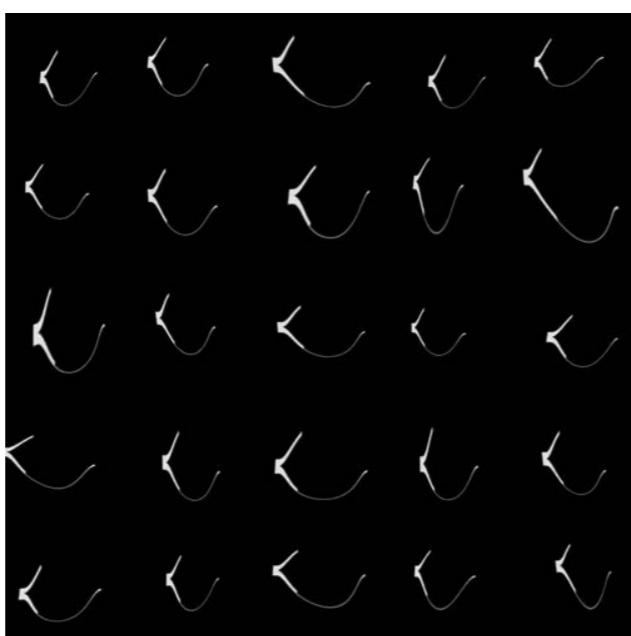
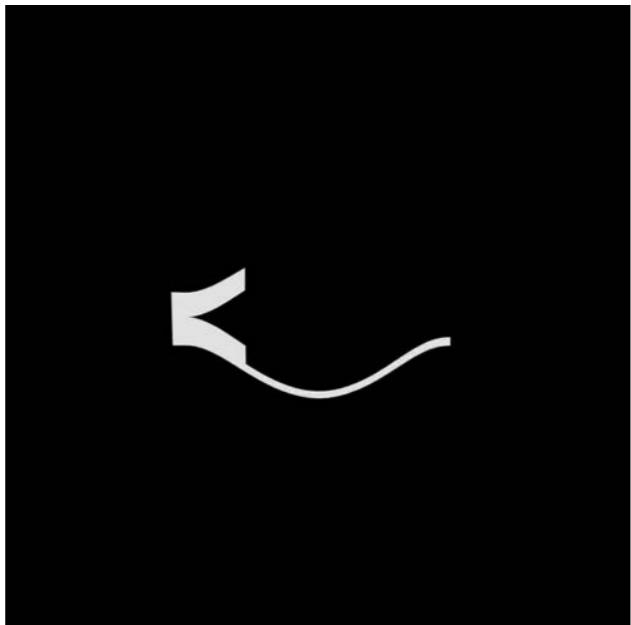
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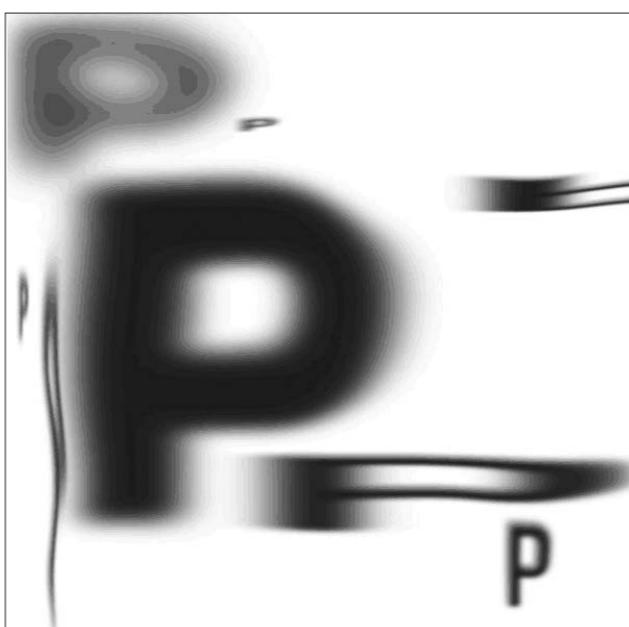
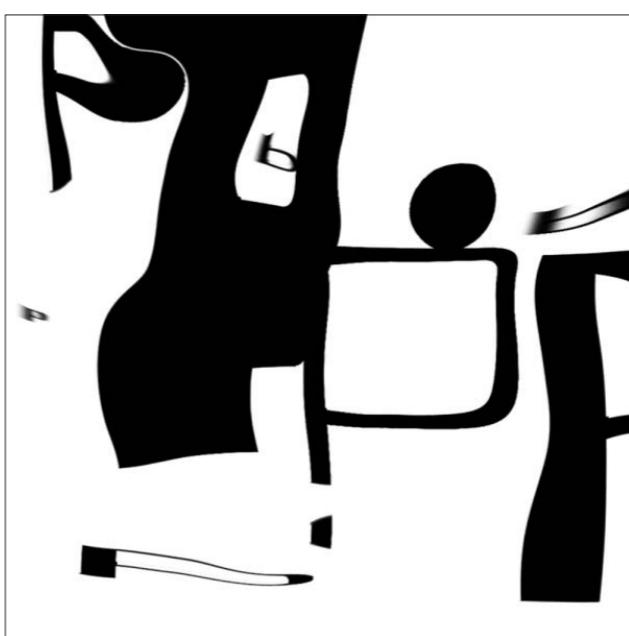
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