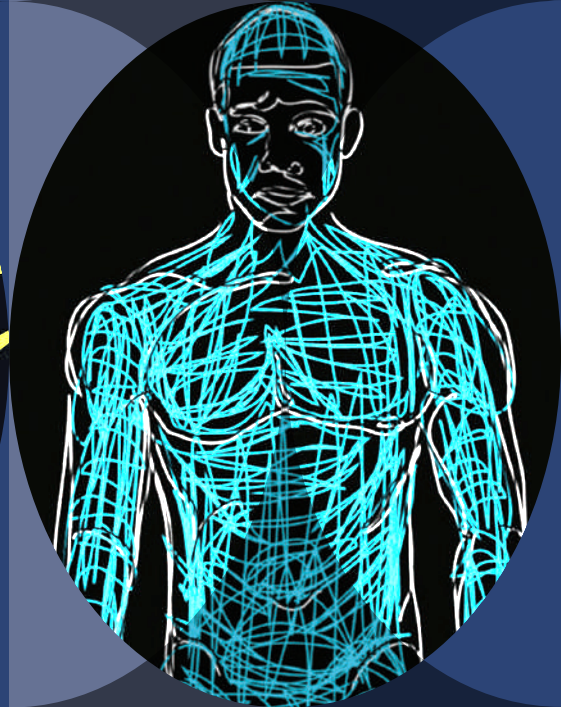
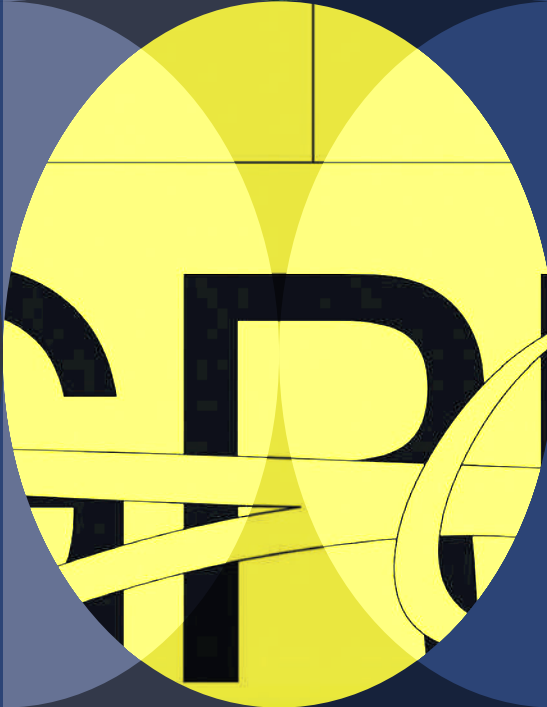
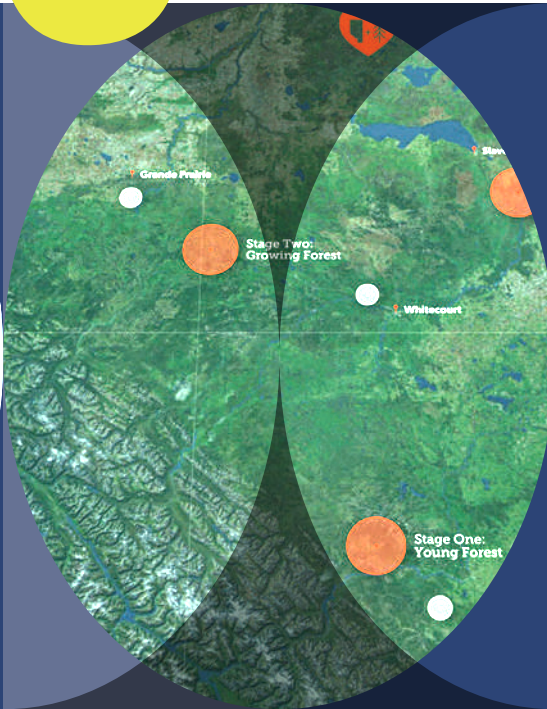




COMMUNICATION ARTS INTERACTIVE ANNUAL 28

Sharp Type GUT Student Showcase
Fresh Exhibit



Inside Front Cover

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Grandiloquence
Quintessentials



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DIRECTORY

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GUT
gut.agency

Sharp Type
sharptype.co

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ACNE
acnemilan.com

Anomaly
anomaly.com

Blok Design
blokdsgn.com

Denomination
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Friends Electric
friendselectric.tv

Imaginary Forces
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Fresh
Miftha Bahardeen
miftha-bahardeen.com

OrtnerSchinko
ortnerschinko.com

Calvin Sprague
unionhaus.com

Irene Stracuzzi
irenestracuzzi.com

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Columns

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Book Reviews

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EDITOR'S COLUMN

Patrick Coyne



Websites and microsites continue to dominate the Interactive competition. This year, we saw a dramatic range of approaches, from simple, single-page informational sites to sites incorporating the latest in immersive technology.

When asked what technology or trends were dominant themes this year, juror Lotte Peters was concise: "WebGL and 3-D animations," she says.

"Immersive web, VR and gamification seem to have been the trend," says juror Kadambari Sahu. "Social media, particularly Instagram, is another great use of platforms to drive meaningful engagement with audiences."

"So many of the projects focused on social engagement," juror Tito Bottitta says. "I thought it made a huge difference when the author understood the audience well enough to show up where they already are and bring something delightful and surprising to the table."

"Some of the entries used technology in a creative manner to leverage meaningful interactions to create social impact," says Sahu. "They were not only creative and entertaining but

"We are likely looking at a long process of synthesis in which the digital and real-world interaction paradigms meld together to form a pastiche that slowly gains wider acceptance."

—Kadambari Sahu

had potential to change the world for the better, be it creating awareness, celebrating powerful expression or helping other individuals."

"Cultural and societal limits, rather than technological limits, were the primary driver for strong creative," juror Rama Allen says. "With people isolated and disconnected this past year, concerted efforts to create meaningful connections and experiences rose to the top."

I asked the jurors what made the difference between a good project and a great project.

"The detailing in small interaction and refinement

"[Great] projects didn't waste any time trying to point people somewhere else (Go to this website! Download this app! Go do this other thing to have an experience!)"

—Tito Bottitta

and looks too much like a template," Peters says. "Also, campaigns that do well in a case video, but the actual project isn't well thought out and requires a high threshold for the user to participate."

I asked jurors what developments would alter the role of interactive media in the future.

"The growing sophistication and increasing use of AR applications is interesting, making the invisible or impossible real, and we further blur the space between what is locked behind our screens and our real world," says Allen. "These responsive digital hallucinations are likely a huge component of the future of interactive design, and creators are pushing AR's boundaries to map that future."

"The Metaverse promises to be a critical cog not just in our communication infrastructure, but also in the potential to form the basis of a new parallel economy in which virtual goods and services are traded everyday for real money," Sahu says. "This is, in many ways, already true: we buy and sell digital goods all the time. But the Metaverse places these goods in the form of objects that become manifestations of tangible goods in a virtual world. Virtual reality and Blockchain will help make the Metaverse ever more 'real'."

of the UI and a consistent visual appearance and tone of voice," says Peters.

"The great projects were the ones with innovative concepts, a high creative quotient and, at the same time, an apt use of technology, which [delivered] the smoothest execution to bring about a delightful experience," Sahu says.

I also asked the jurors what were their biggest disappointments with the entries.

"If there was any 'weakness' area, it was storytelling," says Sahu.

"Design that lacks character



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Lastly, I asked what breakthroughs would be required for virtual reality to become widely accepted.

"Virtual reality is on the cusp of wider acceptance but is hindered by a few nagging issues—the hardware, movement, visual fidelity and the sheer engrossing nature of the medium," says Sahu. "Reducing the weight and balancing load [among other things] will go a long way in ensuring users are more comfortable and more encouraged to use VR."

"Further miniaturization and sophistication of eye tracking will reduce those nasty processing and power loads so we can start to really imagine a spatial computing experience that overlays a digital world atop our analog reality, all through glasses we aren't embarrassed to wear in public," Allen says.

"I'm no futurist, but I think that businesses would eagerly accept virtual reality—and once they do, it would get normalized quickly," says Bottitta. "Companies desperately want to facilitate collaboration between distant employees. Sure, Zoom is the default, but great VR could make people feel like they're in the same room together. Video chatting is super limited: you're missing so much information, so many physical cues and the energy of in-person interaction. An important step to solving that problem is speed and throughput. With enough bandwidth, I could imagine the next generation of VR hardware taking flight. Heavy headsets have got to go. I could see them replaced by immersive spaces, multicamera video/projection rooms and the like. This is probably a terrible answer because I think I just said, 'VR will be widely accepted once we make the *Star Trek* holodeck.' So take all that with a big grain of salt."

Selection for this year's annual required a minimum of four out of six votes. Judges were not permitted to vote on projects with which they were directly involved; I voted in their stead. The winning projects, including links and case-study videos, can be viewed on our website at commarts.com. I would like to extend our grateful appreciation to our jurors for their conscientious efforts in selecting our 28th Interactive Annual.

In Memoriam

It is with deep sadness that I acknowledge the recent passing of several influential members of the creative community.

Bruce Blackburn, 82, was a graphic designer best known for transforming the US design landscape with his work for federal agencies. In 1973, he cofounded the design firm Danne & Blackburn in New York with fellow designer Richard Danne, where they created the iconic NASA worm logo. Blackburn also created the logo for the American Revolution's Bicentennial celebration in 1976, and was recognized by President Ronald Reagan with a Presidential Design Award in 1984. In the mid-1980s, he acted as the president of the American Institute of Graphic Arts. We published an article on Danne & Blackburn in 1977 and Blackburn was a judge for us in 1982.

Rajie Cook, 90, was a designer who created the pictographs on signage adopted by public spaces: gendered figures on restrooms; no smoking icons; and directions to airports, elevators and trains. In 1974, he cofounded Cook & Shanosky Associates with fellow designer and illustrator Don Shanosky, where they created the universal symbol language. President



RAMA ALLEN

is chief creative officer and founding partner of HyperSpace, a Dubai, United Arab Emirates-based

experiential design company that builds physical playgrounds for a digital world. With 20 years of experience in film, experiential and interactive design, he guides the development of novel combinations of technology and art. He's created work for Apple, Facebook, HBO, IBM and Playstation, garnered two Emmy nominations for his *True Blood* and *Vikings* title sequences, and, in 2015, was listed in *Adweek's* Creative 100 as one of the "10 Visual Artists Who Are Changing the Way We See Advertising, and the World."



TITO BOTTITTA

is a creative director and cofounder at Upstatement, a digital product studio based in

Somerville, Massachu-

setts, that specializes in digital transformation. He started his career as a visual journalist working for the *Boston Globe* and the *New York Times* before applying the same editorial mindset and entrepreneurial spirit to digital design, including helping to create the world's first large-scale, fully responsive website. True to Bottitta's background, Upstatement makes products that propel meaningful change with clients including ESPN, Everytown for Gun Safety, MIT and Tito's Vodka, a philanthropic company that just happens to sell vodka.



ANITA LEE is

executive producer for the National Film Board of Canada (NFB) and head of the Ontario

Studio, where she helms

the programming and production of NFB projects and co-productions and forges key strategic partnerships. A multi-award-winning producer, Lee produced some of NFB's most critically acclaimed works, including Sarah Polley's *Stories We Tell*, which garnered best documentary feature at the New York Film Critics Circle and best Canadian film at the Toronto Film Critics Association. Lee established NFB's Creative Non-Fiction Immersive Lab in Toronto, which launched Open Immersion I and II, a VR lab for Indigenous creators.

Ronald Reagan awarded the two with a Presidential Design Award in 1985. In 2016, Cook wrote *A Vision for My Father*, a memoir and exploration of design philosophy from a Palestinian-American perspective. We published articles on Cook and Shanosky in 1971 and 1979 and Cook was a judge for us in 1984.


Jim Darilek, 73, was a cofounder and the D in ad agency GSD&M, alongside Steve and Bill Gurasich, Tim McClure, Roy Spence and Judy Trabulsi. While at the ad agency, Darilek created work for Bob Krueger's US House of Representatives political campaign and homebuilder J.W. Smith. He left the agency to work as an art director for *Texas Monthly*, *D Magazine*, *Traditional Home* and *House Beautiful*, as well as a creative director of publications at Whittle Communications in Knoxville, Tennessee, where he oversaw nearly 20 magazines.

Cliff Freeman, 80, was a copywriter and creative director whose infectious humor marked pop culture with taglines like "Where's the beef?" for Wendy's and "Pizza! Pizza!" for Little Caesars. During his storied advertising career, Freeman worked at Liller Neal Battle & Lindsey in 1963, McCann Erickson in 1968 and Dancer Fitzgerald Sample in 1970. In 1987, he founded his own ad agency Cliff Freeman & Partners, where he won many Clio Awards with ads for Little Caesars, Fox Sports, Outpost .com and Philips.

David Kennedy, 82, was an art director who cofounded Wieden+Kennedy (w+k) in 1982. He began working at Chicago ad agencies including Young & Rubicam, Benton & Bowles and Leo Burnett before moving to Portland, Oregon, and working

at McCann Erickson, where he met his future collaborator Dan Wieden. The two moved to ad agency William Cain where they created campaigns for Nike, then a small company that would become w+k's biggest client. After leaving w+k in 1995, Kennedy worked part time on campaigns for the American Indian College Fund. We published articles on Wieden+Kennedy in 1987 and 2014.

Rich Kohnke, 60, was an art director, creative director and formidable force of the Milwaukee advertising scene for more than 30 years. In 1997, he cofounded ad agency Kohnke Hanneken with creative director Dave Hanneken and president Denise Kohnke, his wife who went on to also cofound House United with him in 2015. Throughout his career, Kohnke created work for high-profile clients such as the Wisconsin Department of Tourism, Potawatomi Casino and the Milwaukee Brewers. In 2019, he was inducted into the Wisconsin Advertising Hall of Fame. We published an article on Kohnke Hanneken in 2004 and Kohnke was a judge for us in 2002 and 2003.

Jerry Pinkney, 81, was an illustrator and graphic designer whose children's books often focused on Black characters and themes from Black history and culture. In 1986, he garnered an Illustrator Award from the Coretta Scott King Book Awards for *The Patchwork Quilt*. Pinkney helped reinterpret *Little Black Sambo* without racial caricatures in 1996's *Sam and the Tigers*. In 2010, he received a Randolph Caldecott Medal for *The Lion & the Mouse*, an interpretation of the Aesop fable set in the Serengeti. We published an article on Pinkney in 1975. 



SANDRA NAM is senior director of global creative production for Squarespace, the leading all-in-one website building platform,

where she oversees a team of creative producers and business affairs managers. Since 2017, Nam has focused on building Squarespace's in-house production capabilities from scratch, produced four Super Bowl Campaigns, and worked closely on the new Squarespace brand identity launch. She has worked as a founding executive producer at Google Creative Lab and at many top advertising agencies, including BBDO, Droga5, Fallon, Martin Agency and R/GA. Nam is a proud New Yorker living in Brooklyn with her husband and plants.



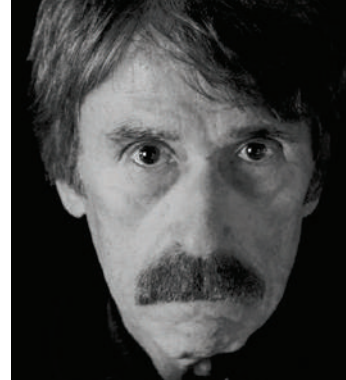
LOTTE PETERS was, at the time of the judging, a creative director at Your Majesty Amsterdam, a design and technology firm.

After graduating from Royal Academy of Art, The Hague, Peters worked around the globe at branding and advertising agencies, before making the switch to digital-driven design at Your Majesty New York, where she powered digital product and brand experiences for global brands such as adidas, Airbnb, BMW, Netflix, Red Bull, Samsung and Spotify. As of 2022, Peters works as an independent creative director, dividing her time working for both startups and international brands, and has served on numerous digital design juries.



KADAMBARI SAHU is senior vice president, design, at ValueLabs, a global technology services provider headquartered in

Hyderabad, India. Sahu founded the User Experience Group at ValueLabs and currently leads more than 50 designers to create world-class, award-winning products and services that positively impact businesses and societies. She is the founder of Sniffing out the Differences collective and the Design Inspire Platform. Apart from being the co-chair for the Interaction Design Awards, Sahu is an international speaker on design and has given talks at many design conferences including Interaction 18, Interaction 20 and UXINDIA.



You Call That An Idea? Let's Settle This Once And For All.

You have to work on something that makes you uncertain. Something that makes you doubt yourself. If you know where you're going, you're gone, as the poet says. And that's death. —Steven Sondheim

We used to know what an idea was. There was no disagreement on this. We didn't have to debate it. It was common knowledge. Its father was insight. Its mother was talent. Born of the two, what took shape was something that attached itself to our way of seeing the world. It got us to think. It got us to feel. 1984. Google. John Lewis. *Fearless Girl*. These were human truths. These were ideas. No one contested this.

But, of course, that was before big data and AI and TikTok and Zuckerberg. That was before platforms were synonymous with concepts. Suddenly, a thirteen-year-old in a tube top and mascara thick as mud gyrating on TikTok was every bit an idea as a blonde in red shorts hurling a hammer at a giant screen in front of a thousand mindless automatons. That was before the cancel-creative-culture police decided to erase anyone who still refuses to accept that an idea is anything they damn well say it is.

So who's right? To help us find out, I've invited the two biggest combatants in this battle to a creative cage match. That's right: Brain vs. Heart. Data vs. Intuition. Algorithm vs. Emotion.



Brain: You are such a hypocrite, heart. You're always so quick to say data should keep its nose out of the creative process, and yet...

Heart: I said no such thing. I'm all for data that inspires a human insight. But beyond that, it sucks the life out of creativity.

Brain: I believe you once said that fashion advertising wouldn't know an idea if one jumped up and bit it in the face.

Heart: That's true.

Brain: And that's because it, what, doesn't fit into your little headline/visual box?

Heart: Not at all. It's because very little of fashion advertising is based on anything but a supermodel who you will never look like wearing clothes you will never afford.

Brain: It's called aspiration.

Heart: It's called empty calories.

Brain: You really don't have any idea how out of touch you are, do you?

Heart: And you really don't have any idea what a miserable failure that whole crowdsourcing thing was.

Brain: You're putting that on me?

Heart: I am.

Brain: You know, the problem with you is that you're still clinging to a world that doesn't exist anymore. The consumer insights are outdated. The media ecosystem is radically different. Half those ads that you thought were so great were literally forced in front of the consumer by paid media weight. Talk about the walking dead.

Heart: Maybe so. But those ads were born of an idea. A freak-ing concept.

Brain: There's your problem. You have such a narrow idea of what makes a concept. Your definition is archaic. It's from a different time. There was no such thing as TikTok. Instagram didn't exist. Facebook had a fraction of the reach it has today. Netflix was still a DVD in a red envelope instead of the entertainment giant it is now. Must I go on?

Heart: So you're saying TikTok is an idea.

Brain: What else would you call it?

Heart: Um, a platform?

Brain: So a platform isn't an idea to you.

Heart: It's a business idea, not an advertising idea.

Brain: OK, let's try this. If an ad sells a gazillion whatzits, is it a good idea?

Heart: Not necessarily.

Brain: So if an ad does what it's supposed to do, it's not a good idea?

Heart: An idea can be effective without being creatively good. Those are two different things. Of course, we all want to do work that's both creatively amazing and effective too. And the fact is, most of what I'd call creatively amazing also happens to be amazingly effective. A great idea can do both.

Brain: So it's all intuition with you, right?

Heart: I never said that. I love data; I just don't love it trying to dictate the shape of an idea. Feed me facts. I'm cool with that. But when it's time for me to think, get out of the room and leave me alone.

Brain: You're wrong.

Heart: No, you're wrong.

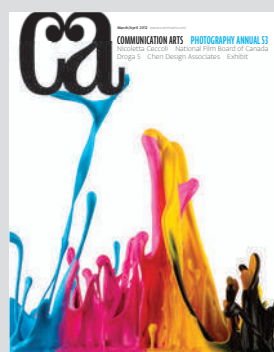
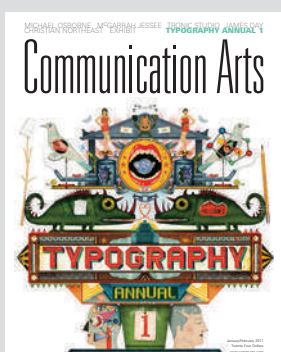
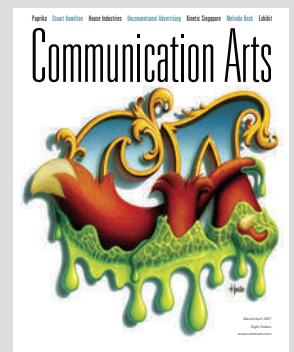
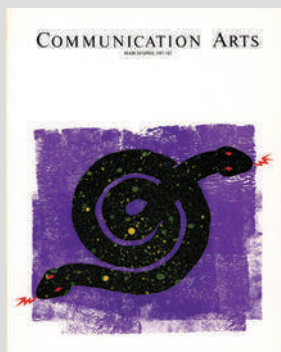
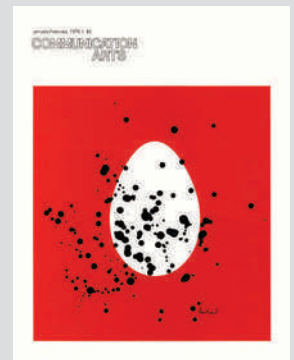
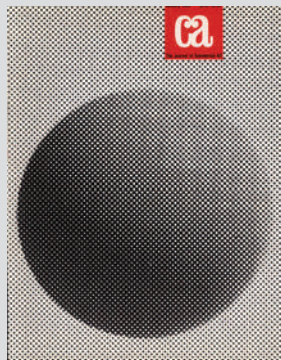


Well, there you have it. So what do you think? Who's right? Who's wrong? Email me at ernie.schenck@gmail.com and let me know what you think. I'll post your votes on my Facebook and LinkedIn pages in the not too distant future. [ca](#)

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The Age of Data Embracing Algorithms in Art & Design

By Christoph Grünberger
400 pages, hardcover, €68
Published by Niggli Verlag
niggli.ch

Data is traditionally defined as the facts and statistics we collect and the transmission of signals of information we use to make our decisions. *The Age of Data: Embracing Algorithms in Art & Design* presents the outlook of this information as the paintbrush for ways in which art can be created, perceived and evolved. Author Christoph Grünberger examines the definition of art through exploring digital media in two- and three-dimensional spaces. From exploring the heart of cybersecurity to renderings that push into 3-D spaces via projectors, Grünberger investigates the stories of various artists who use this medium in unexpected ways, like using algorithms to enhance theater technology, reinterpret creation stories in Greek mythology and create mass-brand content consumption.

As we see the emergence of NFTs and content creation in AR and VR, *The Age of Data* showcases the impact of data on, for example, how a moon landing may be experienced with new technology and highlights our emotional responses to data as music, interpreted through beautiful patterns and colors that translate into feelings. Readers turn the page through stories that do not always end as the data evolves and translates into light, sound and renderings that make cities come alive in new ways. The distance between 3-D natural and digital environments is the friction Grünberger's book leaves us with, wanting to move out of the printed format to dive into the case studies: the simulations being written and new realities being performed. —Sabrina Hall



The Infinite Retina

By Irena Cronin and Robert Scoble

This book explains the origin of spatial computing: an augmented reality

where humans and machines can interact in a physical space, why it is fundamentally different from personal computers or mobile phones, and what it could mean for humanity in the long term. 402 pages, softcover, \$29.99, Packt Publishing Ltd.



Sustainable Web Design

By Tom Greenwood

If the internet were a country, it would be the sixth most polluting country in the world. Tom Greenwood offers

a path to designing faster, more carbon-efficient websites by utilizing low-carbon choices for imagery, content and color, with development processes that prioritize energy efficiency. 132 pages, softcover, \$24, A Book Apart.



UX for XR

User Experience Design and Strategies for Immersive Technologies

By Cornel Hillmann

User experience (ux) design and strategy for the extended

reality (xr) space is a new frontier. Cornel Hillmann defines, identifies and analyzes ux practices for xr environments by reviewing practical examples from the field of handheld AR breakthroughs and VR success stories. 280 pages, softcover, \$37.99, Apress.





Big Data, Big Design

Why Designers Should Care About Artificial Intelligence

By Helen Armstrong
176 pages, softcover, \$29.95
Published by Princeton Architectural Press
papress.com

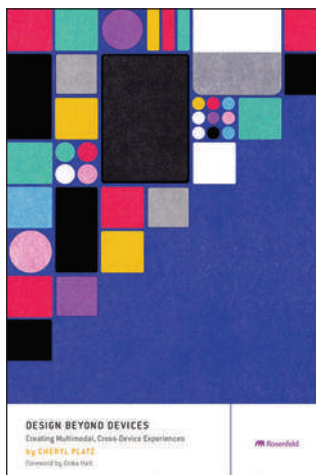
Early on in her book, *Big Data, Big Design: Why Designers Should Care About Artificial Intelligence*, author Helen Armstrong

makes a cogent observation comparing the different approaches a data scientist and a designer would take in organizing a dinner party—the former working up from the ingredients, the latter working down from the guests. Its point—that in working collaboratively, they'll avoid “optimized meals that no one wants to eat”—neatly introduces her belief that designers should care about machine learning (ML) for some very compelling reasons. The need to protect users' human rights, values and interests; the possibilities that nonhuman cognition offers; and the ability to harness and control ML as a design superpower will, she believes, position the designer as superhero rather than slave to the machine. In that world, *Big Data, Big Design* is the Jarvis to Tony Stark's Iron Man.

As a professor of graphic design with a focus on ML, digital rights and accessibility, Armstrong constructs an authoritative publication

through three central essays plus thoughtful mini-essays and Q&As from educators, researchers and industry professionals. Real-world projects illustrate process and development while also addressing urgent questions about the intersections between ML/AI and design, and how the “confluence of human *and* machine is key” in issues such as bias, privacy, discrimination, manipulation and surveillance. The book offers a nuanced balance of the practical with the theoretical and philosophical, giving it a strength and depth that make it both a pleasure to read and an excellent educational tool.

—Yolanda Zappaterra



Design Beyond Devices

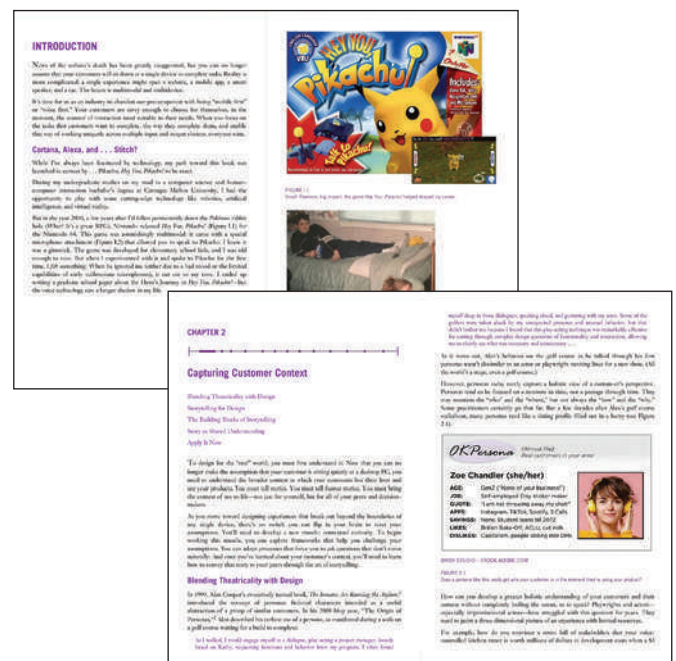
by Cheryl Platz
392 pages, paperback, \$49.99
Published by Rosenfeld Media
rosenfeldmedia.com

What does human-centered design really mean? In *Design Beyond Devices*, author Cheryl Platz applies a systems approach to answering that question. As we evolve from desktop-bound experiences to device-agnostic interaction, a perfect storm of powerful sensors, enhanced by

networked AI technologies, has utterly changed the way we interact with devices. In the process, the landscape of UX design has changed too. The one thing that hasn't changed is our need to stay human.

Today, the devices we interact with—computers, phones, AR and VR headsets, smart speakers, and wearables—provide a multiplicity of modes to convey our needs. With the advent of VR and AR handsets and headsets, the world of interactive design and UX took a quantum leap forward to what Platz calls “multimodality.” That symmetrical relationship balances the full range of human response with devices capable of monitoring gaze and eye tracking to speech, emotional states, gesture and spatial recognition, haptic feedback from handsets, and ambient biometric data gathered by wearables. As a result, UX designers now have a full complement of human engagement to leverage.

Written for practitioners in the field (and those who want to extend their skills into this burgeoning arena), *Design Beyond Devices* takes a practical, methodical approach to building the techniques required to design for experiences instead of devices. The guide provides a deep grounding in the techniques necessary to solve the complex problems posed by multimodal design, enlivened by a friendly, approachable writing style. —Sam McMillan



Alexis Bustos

Redesigning the World For Everyone

In interaction design, Alexis Bustos sees the potential to transform the world. Currently based in San Jose, California, and working as a ux designer at global product design consultancy Star, she has always been interested in examining how technology influences human behavior—and vice-versa—and how we can reshape one to positively impact the other. If our technology of the present represents a snapshot of current social issues, then Bustos believes the solutions lie in part with changing how we design and use tech. She's excited to see how more diversity and inclusivity can open ux design to the global population, as well as to see how designers tackle the future of energy consumption and urban housing development. Bustos also engages in creative mentorships and has hosted Adobe Live, which she loves as an opportunity for other women of color to see themselves represented as designers. —Michelle Yee and Michael Coyne



How did you get started in interaction design? To start to explain my journey, I have to bring you back to a time before smartphones—but a place not far from the center of technology. I didn't know I was going to be what I am now: there was no ux designer career, and becoming a designer was as elusive as being a painter. Still, I found outlets in art technology wherever I could, from working with cameras to downloading a pirated version of

Photoshop cs4. I understood that creativity, whatever that meant at the time, needed to rule my work style.

Life continued, and eventually technology grew into a serviceable industry with more people moving into “tech” as a career. I experimented with creative techwork as a graphic designer at startups, with content creation and with asking people if I could redesign their websites just to learn the basics of design. Eventually, I realized tech and design work only as a graphic designer was not enough for me. I needed something from this industry beyond just pushing pixels.

I began to search for where my skills really lived, and they existed best in spaces where I could interact with other humans and meet with other teams: user interviews and design presentations—anywhere I could talk to people. I eventually became comfortable with bridging others into the same idea space and found that skill valuable, something I'd argue is the most valuable skill in this industry.

Before I found interaction design, I could understand there was a need for users to interact with products and that there was a disconnect between information and people. When I had enough mental stamina built up to attend the California College of Arts in California, I found a love for interaction design, experiential design, user experience and the overall design process. It's also where I discovered my creative tribe that helped push me further into this career.

You currently work at digital consulting agency Star. What challenges must global tech companies address in order to remain relevant? Relevance becomes important because of how connected we are to multiple cultures, time zones, technology trends and types of users. If we don't understand where the client is, where the users are and what both of their needs are, we're never going to build something lasting. This isn't an issue at Star: our designers and technologists live, work and have interests that are vast and well-rounded to stay honest in our work.

Consulting at a place like Star is perfect for seeing the big picture because of the need for global thinking. We need to stay updated on industry standards while staying grounded in what is plausible. Some clients might be ready to take a jump into the future of their work; others might need assistance bringing themselves into the current state of the market. At times, agency work can be exhausting

and make you feel like you're everywhere at once—and prepandemic, we literally would be—but exposure to the world is the most practical way to stay relevant.

How does the connection between mindfulness and design inspire you? I like to think of creatives and artists as athletes. At design school, I learned this pretty fast: sprinting versus marathon running—both are important and both use different muscles, but regardless, if you run constantly, you eventually need a break to heal. I would watch furniture designers and painters take breaks because of the physical demands of their work, but interaction designers would just work through the night with little-to-no rest or recovery. Just because your profession is sitting at a screen doesn't mean you're not physically engaging. Your creative mind can only create so much, so you need to care for it or else it will burn out. We need to give creatives as much room as they need to find and practice their process from beginning to end—time of day, types of physical rest and rejuvenation, creative learning, and open interactions between teammates lead to a healthier attitude toward their craft.

What's the best app you've seen lately, and why? I'm interested in the behaviors people develop when using certain apps, so the apps I find the most fascinating will have high social engagement. For the moment, TikTok is where we can find so much social interaction between a huge array of people. When the ux of a product can be so seamless that it's almost invisible, that's something worth paying attention to. Obviously, the engagement of social apps is fascinating in its own right, but the micronetworks mixed with new ways of communicating is the most important thing to consider.

What role does technology play in how brands approach diversity?

Technology plays a huge role, but it showcases its lack of diversity in subtle ways if we're not part of a marginalized group. When we look at the role of technology in our lives, we see an unending space with huge fragments of ourselves tied to it—our phones, our cars and our sources of consumption are layered with technology. By that logic, our behavior emerges and changes depending on the technology with which we are surrounded. If we continue to allow technology to only be designed for able-bodied, English-speaking, cis, hetero, non-poc people, we're going to continue to see it center that group. Not only is that a poor business model for emerging communities around the world, it also misses the needs of users that could push technology to be better all around.

What advice would you give to designers who want to start taking meaningful steps toward inclusive design?

Inclusive design starts with the individual designer. If you're not asking yourself on a daily basis: Does this idea or concept include everyone? Do I know how this idea will affect others or the industry? Will it be in a way that uplifts or hurts? And if you're not sure or feel those questions are too big, you're not talking with or working with enough people. Inclusive design is about advocating for those who aren't at the table, either in the demographics you serve or the people you work with. If that's too much, then start by expanding your circle socially. It's easy to think of other people if you can look around you and not just see yourself. Then, you can answer simply and advocate for more people from all walks of life. [ca](#)

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SHARP TYPE

By Michael Coyne

To pursue typography as a practice, designers must first overcome multiple barriers, including money, tools and education. Chantrea Malee Montoya-Pimolwatana and Lucas Sharp, cofounders of Sharp Type, know this all too well, which is why with their business ethos and The Malee Scholarship—their nonprofit that supports female type designers from underrepresented ethnic groups in the industry—they’re introducing more designers to the world of typography and helping them hurdle the discipline’s barriers to entry.

I’m tempted to describe Sharp Type as a collective more than a traditional foundry. With no concrete physical location as of this interview—Malee and Sharp opened a New York City office months before the COVID-19 pandemic and have since closed it—the foundry comprises a full-time team of seven across multiple time zones. Currently, the cofounders live most of the time in Marin, California, where they’re closer to Sharp’s family. They also travel back to Newport, Rhode Island, where Malee grew up, to be near her family.

Partners in life as well as in business, the two met at Parsons School of Design in New York City, where Malee received a bachelor’s in business from the university’s design and management program. “It was kind of what it sounds like,” she explains. “You basically take a lot of graphic design and design theory classes as well as standard business courses. Growing up in a very entrepreneurial family, my end goal was to be an entrepreneur.” Upon graduating, Malee scored her first job as a project manager at Love & War, a boutique branding agency in New York City, and eventually became a senior project manager.

At the same time, Sharp attended Parsons for the communication design program. “I came from a fine arts background, but both of my parents were kind of starving-artist types,” he explains. “That economic impetus pushed me toward commercial arts with the idea to not take on some student debt.” However, Sharp’s studies left him wanting a more

fundamentally creative practice. “I’d always been a student of form,” he says. “Type design returned me to working with raw counterforms, negative and positive space, and playing with form. I could explore the beauty of that without having to be pulled into a teacher’s or a client’s expectations—a niche within this larger world.

“Also, just like everything in life,” he continues, “I had a really good teacher.” Joshua Darden, founder of New York-based foundry Darden Studio, mentored Sharp in type design while teaching as an adjunct professor at Parsons. “Joshua was a window into the world of type design, and I just soaked it up,” Sharp recalls. He would eventually intern at Darden Studio and then continue to work as a freelance type designer there.

It was when Malee and Sharp had moved in together and several years had passed when Sharp came up with a business proposal. He had been building up a library of fonts and was looking for a partner who would take on the responsibilities of project and foundry management. On the other side, Malee was looking for an opportunity to begin a business of her own. “But it was a big leap of faith for both of us,” she says, “because living together is already a [challenge] when you’re young—and *then* deciding to run a business out of your one-bedroom apartment?”

Both Sharp and Malee laugh, and then she resumes: “But really, it evolved very quickly into something serious. I think we both realized what we brought to the table. And that’s how it all started.”

In 2015, the two cofounded Sharp Type in their New York City apartment. After about six months there, they moved to Spain, first to Granada and eventually to Madrid. Malee, who’s of Thai, Spanish and Native American descent, had studied Spanish at a summer program there. When Sharp suggested they move, she jumped at the chance, and the foundry began a productive two-year stint, landing some big clients in short order. In 2015, Samsung commissioned a customized version of Sharp Sans, the foundry’s flagship sans serif, for its Galaxy line of products; soon, Samsung Sharp

Right: “**Sharp Grotesk** originally began as a hand-drawn exercise for poster lettering before evolving into an expansive superfamily. The font is Lucas Sharp’s monument to Adrian Frutiger, where Swiss styling collides with the unexpected construction and wonky imperfectness of 20th-century American wood type. With its exuberant personality, ink traps and an incredible range of moods, Sharp Grotesk is an American perspective on the genre of the multi-width neo-grotesk.” Greg Gazdowicz/Wei Huang/Chantra Malee/Octavio Pardo/Lucas Sharp, designers; Lucas Sharp, creative director.

Shadowy Men on a Shadowy Planet

Black 05

The Rolling Stones

Black 10

Bob Dylan

Black 15

Smiths

Black 20

Gaye

Black 25



© Jody Kivort

Sans would become the conglomerate's official font for all its communications. In 2016, Michael Bierut of Pentagram engaged the foundry for

a sturdier version of Sharp Sans for Hillary Clinton's 2016 presidential campaign.

"It became pretty clear that we were cumulatively so much bigger than the sum of our parts," says Sharp. "Having Malee's organizational skills, project management skills, strategic mind, and the vision of our connections and talent network let us take on ambitious projects that would have been unfathomable on my own."

Malee returns the compliment: "Obviously, we wouldn't be successful without good product," she says. "Lucas brought that to the team, and he also has an incredible vision for how to grow our library and identify our market and ideal clientele."

The pair's vision for Sharp Type was a combination of artistry and utility that would captivate designers. "We want to appeal to a large audience, but we also don't want to be pigeonholed into any one genre. We want to keep our library incredibly diverse, fresh and forward thinking," says Malee. "What's great about how Lucas proceeds in type design is that his ideas always originate from something external that he just has to pursue."

Take, for example, *Respira*, Sharp Type's blackletter font released in 2017. The ornamentation typical of blackletter fonts gives way to more modest forms, lending a contemporary quality. However, its inspiration came from ancient sources: illuminated manuscripts that Malee and Sharp saw in a Granada cathedral. The calligrapher had kept the lettering's foundational vertical strokes simple while hinting at serifs with curving terminals. Sharp saw the potential for a lighter take on the typically dramatic blackletter font.

Other fonts in the foundry's library revive historical perspectives on lettering. In 2019, Sharp Type's senior type designer My-Lan Thuong began *Carta Nueva*, a delicate yet vivacious Spencerian script font based on a 170-year-old calligraphy manual by an unknown author, which Malee and Sharp came

across at a summer book fair in Madrid. "My-Lan's a friggin' beast," Sharp says in awe. "Every single little glyph in there, every currency symbol, every reference mark is so deliberate, so original." Thuong has been expanding *Carta Nueva* to work as a multidirectional font in both a back slant—as originally intended—but also in vertical settings, defying expectations of what script fonts can do.

For *Greenstone*, another historically inspired display typeface, Sharp Type technical director and senior type designer Connor Davenport combined the functionality of designer Oscar Ogg—of whom both Malee and Sharp are fans—with American and British stone carving from the 19th and 20th centuries. For reference, Davenport would travel to the Newport-based John Stevens Shop, the oldest continually operating stone-carving shop in the United States and close to where Malee grew up. "Connor would look at a gravestone at the shop that was like 500 years old and see how the letterers were drawing connected Gs or weird serifs on top of their As," says Sharp. He and Malee also obtained Ogg's personal archive of unpublished papers. "We got this huge treasure trove of undiscovered reference material and let Connor have first dibs for his project," Sharp says.

This support exemplifies how Sharp Type's cofounders assist their team. They prefer to describe their roles in terms of consulting instead of art directing. "We have what we call 'collaborators' who come from different places and have varied interests in type," explains Malee. "We team up with them on their projects because we're inspired by *their* work. And it's all very much their work, but we try to get on the same page in terms of their vision. It's mutually beneficial that way."

"It's part of our incentive structure as well," Sharp says. "Everyone gets one day a week to do their own stuff for which they retain the intellectual property rights. We also have people who are doing their own work that we'll publish, and we contribute as producers, helping them with proofing, mastering and research." The foundry delivers the typefaces through its platform, but it's a way for "people to always have a diamond in their mind," as Sharp says.

The cofounders also established the Malee Scholarship in 2019, encouraging female type designers of underrepresented ethnicities in the industry to apply for the chance to win \$6,000, a license for the font editor software RoboFont

Above: Chantrea Malee, chief executive officer and cofounder, and Lucas Sharp, type director and cofounder.

Right: "Built upon the foundation of a traditional American Gothic but confidently sculpted using its own unique logic, **Beatrice** explores contrast methodologies and combines various aspects from the canon expansionist systems, inverted contrast and the contrast behavior of standard sans-serif grotesks. These methodologies were dissected and used as cornerstones to build a unique system, with the final result landing in largely unexplored territory." Connor Davenport/Lucas Sharp/Kia Tasbihgou, designers; Lucas Sharp, creative director.

Television California
Sonnet 54 Palanquin
Character Endearing
Revelation Silverstein
Happiness Friendship
Everybody Arithmetic
Al-Muhalhil Philosophy

Guas
Delphi
Napoli
Rezhē



Π
Reto
resta
tion

Zen
Zero

02/ SKRAL
17 FESTIVAL
GRIMSTAD
03/ HIDEAWAYS
18 CHELMSFORD
UK
05/ SLOTTSFJELL
02 FESTIVAL
TØNSBERG
06/ KOENGEN
15 BERGEN
NORWAY

emir

det lille
ingenting

01 SKOLELUNDEN / 02 MIDNATT RAVE / 03 RØP / 04 LUFTLOST / 05 DØNNEN EN LÅST - SHOT
06 FORSVANNE / 07 LARS VILKUR / 08 DO DO DE - SHOT / 09 DO DO DE / 10 CHAL P X RØD
08 DET LILLE INGENTING

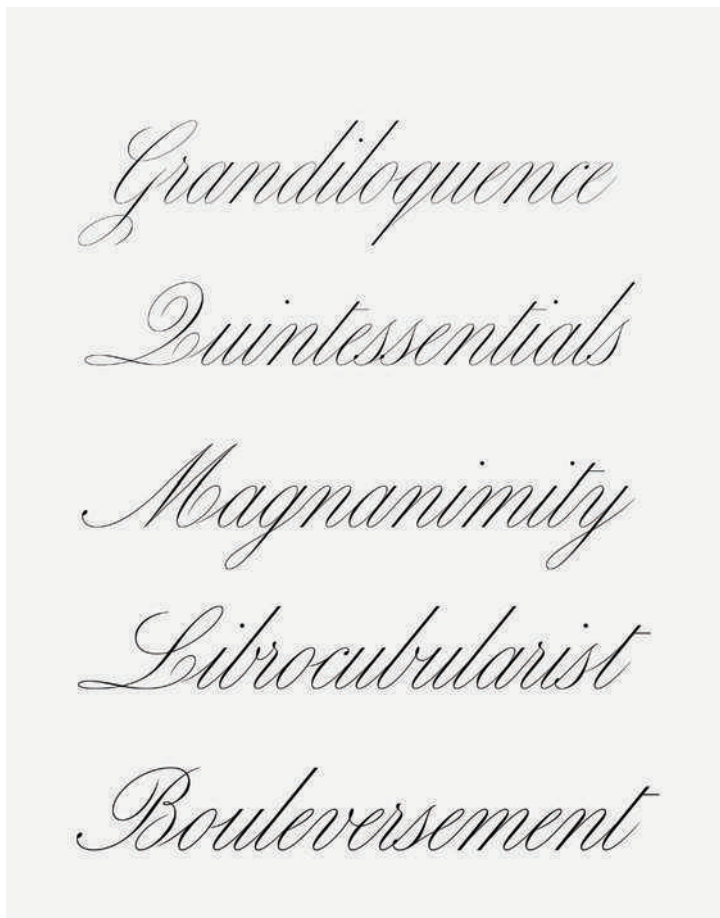
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08 DO DO DE - SHOT / 09 DO DO DE
10 CHAL P X RØD / 08 DET LILLE INGENTING

emir



05/ KOENGEN
07 BERGEN
NORWAY



(donated by RoboFont) and a mentorship with Sharp Type. The money offsets costs for those facing the discipline's considerable financial barriers. "What we learned when we were reading about our applicants was that sometimes they wouldn't be able to get basic books on Amazon because, for example, it wouldn't ship to their country," Malee says. "Or \$100 for a standard type book wasn't within their means. There is a barrier to entry with the type industry, and we're at least trying to make it more accessible to a very small percentage of [type designers] that we can reach."

In addition to the winner, three applicants receive the title of finalist and also get the opportunity for a mentorship. Lastly, several designers get recognized as Women of Typographic Excellence, a title that Malee describes as those who "either have or are on a trajectory to establishing themselves in type," she says. "We created the third tier because we wanted to show off more designers' work."


For the mentorship, The Malee Foundation requires all finalists to have begun a project that Sharp Type can develop with them in six to eight meetings over two months. These projects can be at any stage. "We'll meet them wherever they are," Malee says. "Some have gone way past ASCII and have all their diacritics; others are just starting and have just the alphabet, basically." The mentees meet with everyone on the Sharp Type team, receiving critique on their work and learning about production methodologies. Malee also teaches them the practicalities of foundry management, something she feels that traditional art education lacks. "You can go to art school for six years and never learn how to represent your own work," she says. "So that's another aspect that we're trying to educate them on: respecting and protecting their IP."

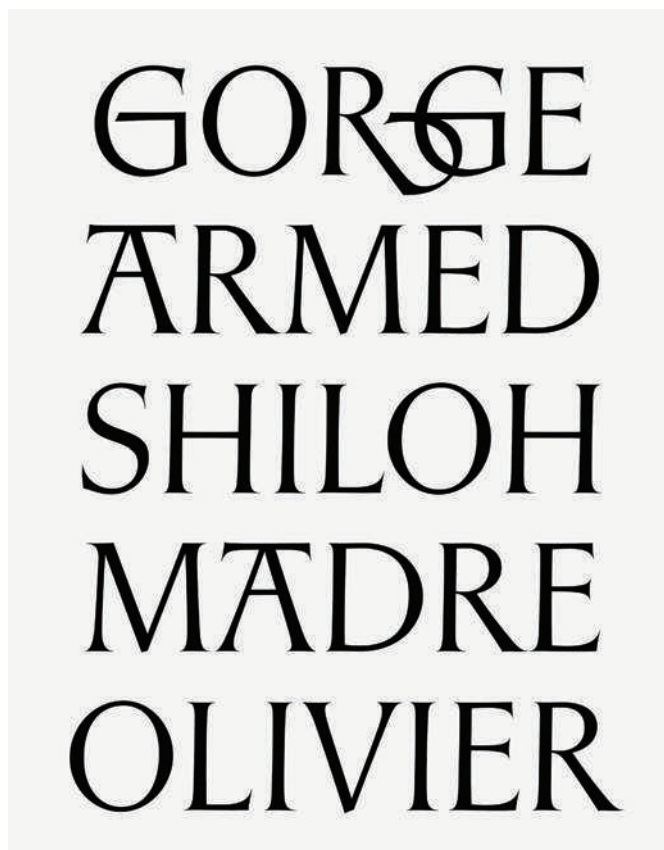
Left: "**Respira**, a contemporary blackletter inspired by Spanish and English models from the 15th and 16th centuries, emphasizes a particular Spanish style of Andalusian illuminated manuscripts found in the breathtaking Santa Iglesia Catedral Metropolitana de la Encarnación in Granada, Spain." Wei Huang/Lucas Sharp, designers; Lucas Sharp, creative director.

This page: "**Carta Nueva** is type designer My-Lan Thuong's digital reimagination of a 19th century pointed-nib calligraphy model from Barcelona. When My-Lan began designing Carta Nueva in 2019, she could not have anticipated just how far these letterforms would take her. Under her care and imagination, the spirit of the letterforms was thoughtfully considered and took on a new life for the 21st century." My-Lan Thuong, designer; Lucas Sharp, producer.

The scholarship's gifts also come with a call to action to pay this kindness forward, encouraging recipients to think about how they can affect change in the type industry. "As cheesy as it sounds, I think it's important to remember and be grateful for the generosity you've received from other people and to pass that on when you're in a position to," she says.

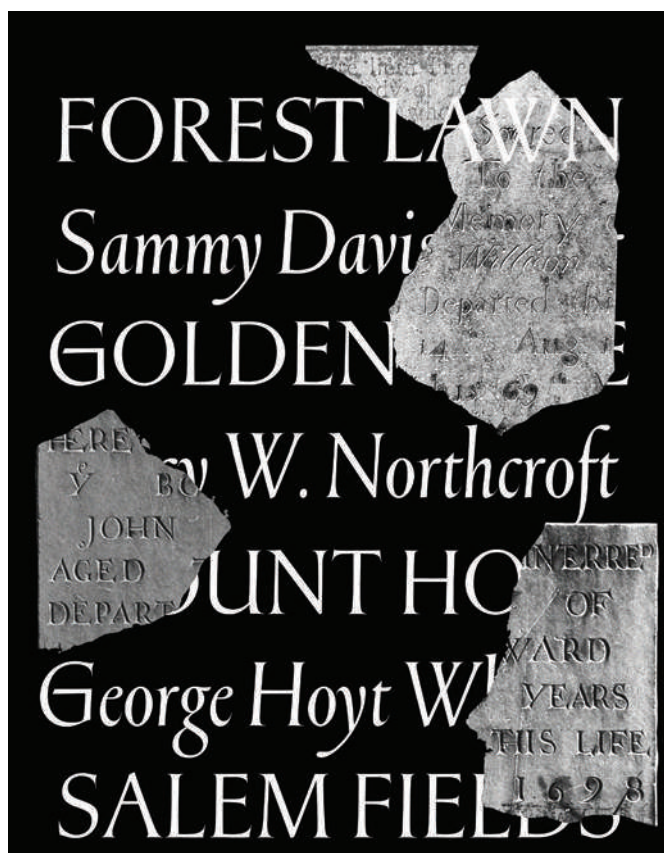
More international reach is also on the horizon for Sharp Type. The foundry looks toward consulting with type designers fluent in scripts other than Latin. This is certainly the next step for Sharp Grotesk, the foundry's Frutiger-inspired sans serif. "We have Thai," Sharp says, "we're finishing pretty much full Cyrillic and we're developing the Greek right now." Soon, he hopes to begin working on East Asian scripts, like Korean, Japanese and eventually Hanzi languages, with guidance from the foundry's Hong Kong-based typeface designer Calvin Kwok.

If one thing is certain, Sharp Type's future gleams with many more diamonds from the team's minds. And there's an incentive for us to stay sharp: "We're going to come out with some bangers in 2022," Malee promises. 



This page: "Greenstone is a double homage by type designer Connor Davenport: first to Oscar Ogg's vernacular lettering style, second to the stone carving of American John Howard Benson and his British counterpart David Kindersley. While perfectly serviceable as a model alphabet for carving in stone, Greenstone is a typographic expression of an ancient and sacred tradition of lettering, wherein a plethora of exquisite vernacular styles has developed over the centuries thanks to the improvisational nature of use-specific composition." Connor Davenport, designer; Lucas Sharp, producer.

Right: "Inspired by the hand lettering of 20th-century book designer and calligrapher Oscar Ogg, Lucas Sharp's typeface **Ogg** captures the unique mix of forms Ogg achieved through his use of hand-carved pen nibs, brushes and white out. The signature moves found throughout the designer's calligraphic works were explored, exaggerated and refined in the high-contrast design space of Ogg. The superfamily amalgamates disparate references and ideation, acting as both an inventive homage to one of the great underappreciated lettering artists of the 20th century as well as a new take on calligraphic text typography." Connor Davenport/Greg Gazdowicz/Wei Huang/Lucas Sharp, designers; Lucas Sharp, creative director.



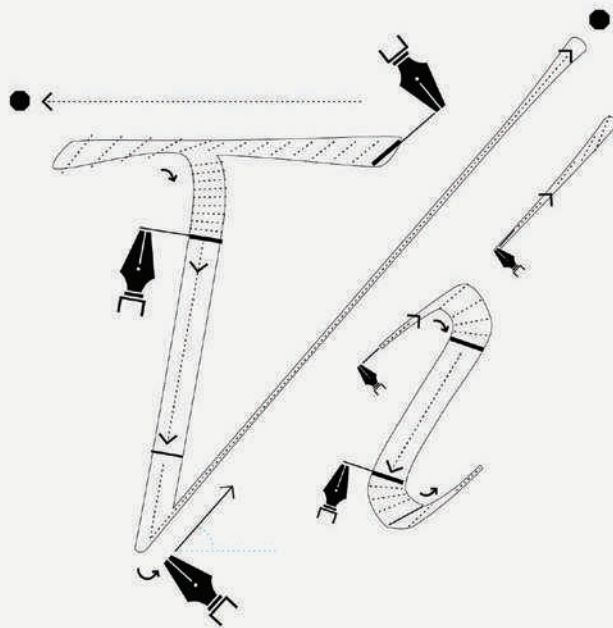
Oscar de la Renta
Embellishments
Dolce & Gabbana
Demeulemeester
Yves Saint Laurent
Ricardo Cova
Natalia Valevskaya
Van Beirendonck
Nicolas Ghesquière
Anifa Mvumba

Angelic
Sounds

Ogg Display Regular and Italic 140 pt

Angelic
Sounds

Ogg Text Book and Italic 140 pt



BY MICHAEL COYNE

GOING WITH GUT

Perhaps GUT's expansion into a multioffice ad agency didn't happen overnight, but it might seem like it.

Cofounded by Gastón Bigio and Anselmo Ramos just in 2018, the ad agency's creative network within four years now spans five different countries, with offices in Buenos Aires, Miami, Mexico City, São Paulo and Toronto and more than 300 employees working both remotely and locally. What's more, its branches have collectively been sweeping up awards with campaigns that use wit to respond to both clients' needs and pop culture. By making that intersection a hallmark of its work, GUT could very well be cemented in advertising history as a paragon, a ruler by which others measure themselves.

But maybe the ad agency's sharp upwards trajectory isn't all that surprising, considering that its cofounders both honed their leadership skills when they established DAVID the Agency, an independent division of Ogilvy, with chief executive officer Fernando Musa in 2011. By the time Bigio and Ramos left to cofound GUT, DAVID had already expanded to three offices in Buenos Aires, Miami and São Paulo. If anything, this proves the strength of the cofounders' professional and creative relationship.

"Gastón and I met for the first time while working at Ogilvy," Ramos recalls, where he was chief creative officer at Ogilvy Brazil in São Paulo. Bigio worked as the regional creative director for Ogilvy Latina, the agency's network of Latin American firms. "The first time we met, we didn't *quite* hit it off," Ramos admits. "But over time, we discovered that we shared the same vision when it came to creativity within the agency."

What Bigio and Ramos have in common is a fire for advertising—which they call "nerdiness"—and this similar ethos has forged their strong working relationship. "Deep down, we're two ad nerds and always have been," the pair says. "We still talk about ideas every day. Our ad nerdiness is very tangible, and clients feel that." The value of their partnership would become apparent when, in 2013, Ogilvy Brazil won Agency of the Year at Cannes.

Asserted through numerous idioms, the gut is the powerhouse behind our decisions. Any creative alive can tell you that good ideas come from a harmony of the mind and the gut. Our minds might form ideas, but they're always pitched to the true inner client—the gut, who gives us the green light. That's what GUT is all about: the magic of intuition. Even when talking with Bigio and Ramos on how they decided to establish the agency, it turns out it was a gut decision. "We sat at table 57 at the Hôtel Martinez [in Cannes], made some drawings on a napkin and decided to go for it," the pair recounts. "The name GUT came very quickly. Seconds later, we bought the website domain."

"The human brain has 100 billion neurons, 100 neurotransmitters, 50 percent of all dopamine and 5 percent of all serotonin; the human gut has 500 million neurons, 40 neurotransmitters, 50 percent of all dopamine and 95 percent of all serotonin," they explain. "So it's no wonder the scientific community calls our gut 'the second brain.'" But there's an advantage our second brains have over our first, something Ramos and Bigio like to utilize. "You can use only 10 percent of the first brain but 100 percent of the second brain," they say. "You just need to stop, listen to it, feel it and, most importantly, act on it."

Having built up a network of likeminded ad nerds during their careers, Bigio and Ramos quickly recruited Paulo Fogaça, now chief operating officer and global partner at GUT; Carmen Rodriguez, now chief client officer and global partner, who also co-helms GUT's internal diversity initiative COMMITTED with GUT São Paulo's managing director Valeria Barone; Joaquin Cubria and Ignacio "Nacho" Ferioli, now co-chief creative officers and global partners leading the creative at GUT Buenos Aires and overseeing all Latin American offices; and Ricardo Casal and Juan Javier Peña Plaza, now executive creative directors and global partners leading and overseeing the ad agency's creative department throughout North America.

With this team of ardent creatives, GUT established three core values in its creative philosophy: *courage*, having the guts to do

Captions provided by GUT.

Right: "Iconic Kisses" 2:30

"Kisses are everywhere, in galleries, movies and TV shows. But 99 percent of history's most famous kisses tell the same story: cis hetero couples. And if life imitates art, it's no wonder that LGBTQ+ people are not only shunned in many countries but are also targets of violence. Online marketplace Mercado Livre decided to help normalize all kinds of love by re-creating the most iconic cis hetero kisses with real couples from the LGBTQ+ community in an epic film. All the film's scenes were made available on Mercado Livre's website as hi-res images free of copyright, letting people download and transform them into anything they wanted. Hundreds of products appeared on the platform featuring the **new iconic kisses**, and the photos are now eternalized as a permanent collection at the Google Arts & Culture museum." Bleach Filmes, colorist; Saigon Filmes, production company; NASH Production, post-production company; LOUD+, music company; GUT São Paulo, ad agency; Mercado Livre, client.





things that haven't been done before; *transparency*, to always hold itself to the standard of being absolutely true; and *intuition*, its most treasured

value, to always create work that portrays "a beautiful tango between data and intuition," as the pair describes it. "We believe there are two kinds of ideas," Bigio and Ramos say. "The first is data-driven, gut-executed. You find a powerful piece of data and then execute it in a gutsy way. The second kind is the opposite: gut-inspired, data-executed. Historically, our most effective work was mostly the second kind—visceral and intuitive."

But to make work led by the gut, you must internalize your client's brand values so that ideas emerge purely from the font of your intuition, uninfluenced by what you think you *should* do. As Ramos says, "When you deeply know the brand positioning, values and personality, you can wake up one day and say, 'Hey, what if we do this?' And it's totally valid."

This process succeeds because the ad agency develops close relationships with its clients not just to secure work but also to secure creating impactful work for them. Take its holiday campaign for Canadian quick-service restaurant chain Tim Hortons. Titled *Diverse Snowpeople*, the 60-second spot casts real families of varied backgrounds all across Canada making snowmen that represent themselves. Snowmen appear in First Nations clothing, an Indian headscarf, with hijabs, using a wheelchair, in a Mexican sombrero and poncho, and in a kilt accompanied by Highland dancers. The spot highlights the unity and diversity through multiculturalism that both Canadians and Tim Hortons hold dear.

"When you think of a snowman, you think of a hat, buttons for eyes, a carrot for a nose and sticks for hands. You also think of a *man*. Well, not in Canada," Bigio and Ramos say. "In Canada, you find all sorts of diverse snowpeople across the country, from different backgrounds and ethnicities. This campaign helped build a deeper connection between the brand and its guests across all demographics in Canada."

And it also cemented the agency's relationship with Tim Hortons, which is what led to the formation of GUT Toronto in 2020. "Somehow, we managed to open a new GUT office

remotely in the middle of a global pandemic with a 40-person team of Canada's best and gutsiest people," Ramos and Bigio remark.

The pair also credits GUT's success to another technique they call *reactvertising*, or an idea that responds to what's going on in the world. "When something happens in pop culture related to your brand, stop everything and try to come up with an idea," they say. "But only react if you find a powerful idea. There will always be another."

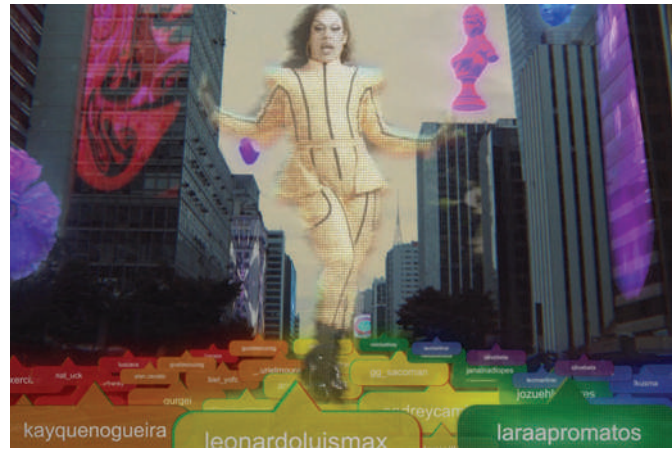
A cogent application of reactvertising can be seen in the campaign *Codo a Codo* ("elbow to elbow" in English) for Mercado Libre, Latin America's number one e-commerce platform, when GUT redesigned its handshake logo at the beginning of the COVID-19 pandemic. "Everyone was avoiding handshakes and greeting each other with elbow bumps," the pair explains. "We suggested that Mercado Libre change its iconic handshake logo to an elbow bump—not only on social media posts [like other brands] but on every touchpoint everywhere. Virtually overnight, the new logo was on every delivery truck, every uniform and every package." Conceptualized by Cubria and Ferioli at GUT Buenos Aires with executive creative directors Matías Lafalla and Ramiro Rodríguez Gamallo and in partnership with director Juan Cabral from production company Labhouse, this basic yet symbolic campaign earned GUT the title of Effie LATAM Independent Agency of the Year in 2020.

For a different campaign for Mercado Livre—the same e-commerce platform's Portuguese-language division serving Brazil—GUT São Paulo created *Feed Parade*, a virtual Pride Parade on São Paulo's Avenida Paulista. "Avenida Paulista is the most famous street in Latin America and where the world's biggest Pride Parade happens every year," Bigio and Ramos say. "Unfortunately, in 2020, the Pride Parade got canceled. Mercado Livre, a sponsor of the event, believes people should feel free to express who they are and decided to do something about it." Led by executive creative director Bruno Brux and creative directors Tiago Abreu and Linus Oura, GUT São Paulo photographed every inch of Avenida Paulista for an Instagram feed and invited would-be parade-goers to tag themselves in the posts, resulting in a rainbow-colored outpouring of digital support. For the final piece of the campaign, the tags became graphics in a music video for Gloria Groove, a Brazilian musical artist, drag queen and LGBTQ-rights activist. *Feed Parade* landed GUT its first Cannes Grand Prix, an Entertainment Lion for Music, in 2021, as well as its São Paulo office being named Cannes's Independent Agency of The Year for Entertainment.

Above, from left: Co-founders Anselmo Ramos and Gastón Bigio.

Right: "As the global pandemic hit South America hard, online marketplace Mercado Libre organized a series of virtual concerts to raise funds for the Red Cross and food-bank networks. But this wasn't just another streaming event: **One x One** was a way of honoring frontline professionals and volunteers for their commitment, featuring some of the most influential Latino artists playing very intimate shows for an audience of one. Telecasts and streams of Mercado Libre's One x One reached more than 400 million viewers across Latin America and helped raise more than 3 million dollars." Mgmt Squad, art producer; Muz/Labhouse, production company; GUT Buenos Aires/GUT São Paulo, ad agencies; Mercado Libre, client.







GUT

In another reactvertisement that conversed with social media, the team at GUT Miami took notice of a trend on Twitter. During a beginning-of-the-year party in 2020, some members of the creative team led by Casal and Peña Plaza saw tweets commenting on adidas x Ivy Park, Beyoncé's collaboration with the sportswear manufacturer—in particular, how similar the singer's collection looked to Popeyes uniforms, her favorite fast-food restaurant. Although it's the ad agency's policy to not work during parties, certain people took turns slipping off to the bathroom to make calls. Within three days, the team was on set with real Popeyes employees modeling their own uniforms in a parody of adidas x Ivy Park's fashion advertising. Titled *That Look From Popeyes*, the campaign also led people to an e-commerce website created by GUT where they could purchase uniforms of their own—and the website sold out three times. In 2021, *That Look From Popeyes* netted GUT Miami its first Gold Lion at Cannes and the title of Cannes's Independent Agency of the Year For Reach.

If you noticed that each of the preceding paragraphs ends with an award or accolade for GUT, that wasn't coincidental. The ad agency's network of talented creatives and penchant for witty, pop culture-laced campaigns have been crushing it on the awards circuit around the world, including *Ad Age* naming GUT an A-List Agency in 2021. "We couldn't have done it without our global and local partners," Bigio and Ramos say. "The dream of starting our own independent agency is shared by each one of those lovable ad nerds. Where we are now would not have been possible without their leadership and trust in each other."

Bigio and Ramos hope to use GUT to nurture their shared ad nerdiness in others. "One of our most important principles is 'people first, work second, clients third,'" the pair states. "We

Left: "Since 1997, iconic street Avenida Paulista in São Paulo has also been the home of the world's biggest Pride Parade, but in 2020, the Parade was canceled due to the pandemic. Mercado Livre, the traditional sponsor of the Brazilian Pride Parade, decided to make it happen anyway. **Feed Parade** turned the entire 2.5 kilometers (1.6 miles) of Avenida Paulista into an Instagram feed through almost 300 photos. Invited by influencers, people tagged themselves in the photos to be part of the virtual parade, crowding the avenue in only fifteen minutes. And when everyone thought it was over, LGBTQIA+ Brazilian legend Gloria Groove released a music video featuring the Instagram handle of every single person tagged on the Feed Parade." Landia / M&A, production company; Clan vfx, post-production company; Hefty, music company; GUT São Paulo, ad agency; Mercado Livre, client.

This page: "Most of the time, our problems' solutions are right in front of us even if we can't see them. That was the case with **Stella Artois Noire**. For a long time, Noire was nothing more than the name of a flavor: a premium label devoid of real meaning. But that simple word *Noire* was what none of its competitors' dark beers had. To spark interest and generate sales, we made an entire world out of the observation that Noire is more than a color—it's a universe. By turning to the universe of film noir, we managed to express this in a simple way and with a great visual impact, showing that everything is more interesting in white and noir." Happy Together Music, music; La Productora Films/Ladoble, production companies; Ladoble, post-production company; GUT Buenos Aires, ad agency; Stella Artois, client.

believe that if people are happy, inspired and motivated, they will do great work. And if we do great work, our clients will be happy.”

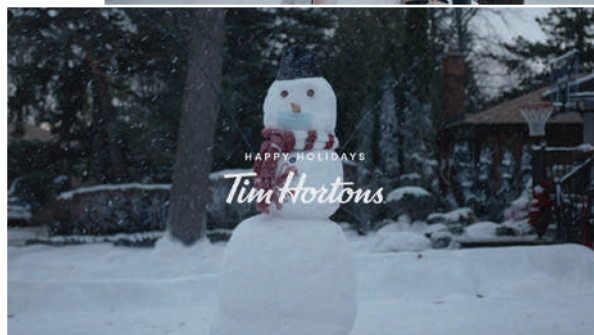
Another important factor that they attribute to their creative success is GUT’s diversity, noting that the only way for ideas to remain fresh and relevant is to include as many viewpoints as possible. “We want GUT to be the most diverse and creative independent agency network in the world,” the pair declares. “Diversity drives creativity, so the more diverse we are, the more creative we’re going to be.” With initiatives like COMMITTED, GUT happily supports its goal to make each office reflect its home country’s racial and ethnic makeup.

Speaking of offices, Bigio and Ramos have set their sights on Europe, Africa and Asia as new areas for expansion, hoping to connect ad nerds around the globe. “We want GUT to become a platform of growth for our gutsy talents,” they say. “We wake up every day with the mission to inspire the world to follow their gut. Imagine how amazing that world would be.” 🍷

This page: “Diverse Snowpeople” :60

“For years, Canadian families have been building snowpeople that reflect their diverse backgrounds while the media continues to portray the traditional snowman, missing the opportunity to recognize the true diversity in Canada. Enter **Diverse Snowpeople**, an idea to celebrate our differences by turning a traditional holiday icon into one of diversity and inclusion.” REDLAB INC, colorist; Steam Films, production company; Rooster Editorial, post-production company; Grayson Music, music company; Fort York vfx, visual effects company; GUT Miami, ad agency; Tim Hortons, client.

Right: “In January 2020, international pop superstar Beyoncé collaborated on a fashion collection with adidas. It sold out instantly, but not before fans noticed that the items looked nearly identical to the **employee uniforms at Popeyes**. After her clothing line sold out, we democratized fashion by giving her fans the opportunity to purchase our real Popeyes employee uniforms themselves. The idea generated more than 892 million earned media impressions, totaling more than \$8.8 million in ad value, and trended organically on Twitter during the Super Bowl week. In the end, the campaign reversed the influencer-marketing model with everyday people paying the brand a combined \$30,000 to become Popeyes influencers.” Kreative Kontent, production company; GUT Miami, ad agency; Popeyes Louisiana Kitchen, client.







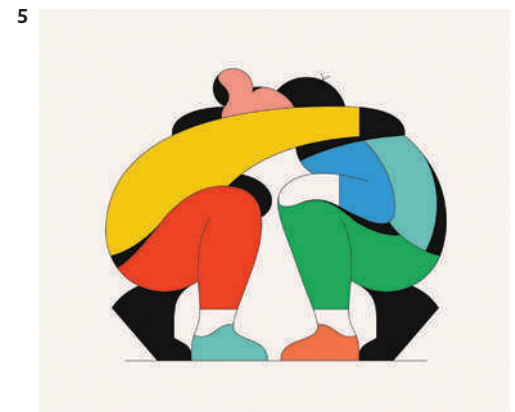
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FRESH CALVIN SPRAGUE



For illustrator Calvin Sprague, US-born and now living in Rotterdam, Netherlands, a freelance career was a long time in the making. After getting his first job in design, he noticed he lost interest “because I was doing less and less creative work,” he recalls. “In 2008, [I] started a small studio called Pavlov Visuals with my brother, designing merchandise for local bands throughout the Dallas–Fort Worth area.” Over the next six years, Pavlov Visuals created work for renowned musical artists, which fulfilled a childhood dream of Sprague’s but left him feeling his work lacked an identity. He traveled to Europe, where another spark ignited: “Instead of catering to brands, maybe I [could] create for myself,” he says. Now, Sprague’s work combines intricate, angular forms akin to the art of stained-glass windows with flowing shapes that evoke Heinz Edelmann (“I was utterly obsessed with *Yellow Submarine* [and how] colorful, exciting and bizarre it was,” he recalls of his early influences) and focuses on simplified lines and repetitive elements to achieve a balanced composition. “One thing I strive for is ‘How can I show what I’m trying to show with as little line work as possible?’” Sprague notes. “I’m just doing what feels right at the end of the day.”

unionhaus.com



1. "Mural for Warby Parker's store in San Antonio, Texas, at the Shops at La Cantera." Warby Parker, client.
2. "For online food ordering system ChowNow's branding and marketing kit." Ez Blaine, art director; ChowNow, client.
3. "For *Harvard Business Review* magazine's 'Working From Home' series." Emily Caulfield, art director; Harvard Business Review, client.
4. "For *HuffPost*'s article on the blunt truths about plastic waste." Isabella Carapella, art director; HuffPost, client.
5. Personal work.
6. "For Citrix Systems's blog, a series of articles about workplace experience." Meredith Portnoy, art director; Quartz, design firm; Citrix Systems, client.
7. "For the New York City-based Metropolitan Transportation Authority's State of Respect campaign, which tapped into New Yorkers' strength, connection and resiliency in the fight against covid-19." Mauricio Alarcón, creative director; Conquistadors, ad agency; Metropolitan Transportation Authority, client.



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GEO—DESIGN: ALIBABA FROM HERE TO YOUR HOME
by Design Academy Eindhoven

9–14 April 2019
Salone del Mobile Milano

The exhibition is curated by Joseph Grims and Martina Muzi and presents the work of Arvid&Marie, Maxime Benvenuto, Allison Crank, Leif Czakai & Timm Donke, Jing He, Isabel Mager, Martina Muzi, Irene Stracuzzi, and Alice Wong & Aryan Javaherian.

FRESH IRENE STRACUZZI



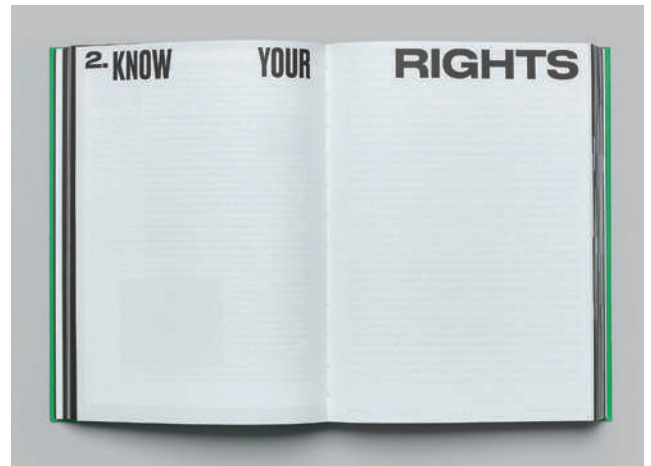
© Jeroen van der Wielen

Inspired by both the visuals of fine art and cinema as well as those of scientific research and infographics, Amsterdam-based designer Irene Stracuzzi blends equal parts of the two in her work. “During my time studying at Design Academy Eindhoven,” she recalls of the school where she graduated with an MA in information design, “I became intrigued by the possibility of combining graphic design with theoretical research in other fields. I like synthesizing complex findings into accessible design solutions.” With an oeuvre that spans exhibitions, identities and publications, Stracuzzi approaches her work as a puzzle needing to be solved “rather than a purely artistic endeavor,” she explains. Stracuzzi hopes to elucidate to her audience the socioglobal issues we face as well as the value of graphic design to our society. “The images we make are the result of specific research and cultural references, and they create a set of meanings that often go unquestioned,” she says. “I hope to make this reflection more visible through my work.”

irenestracuzzi.com

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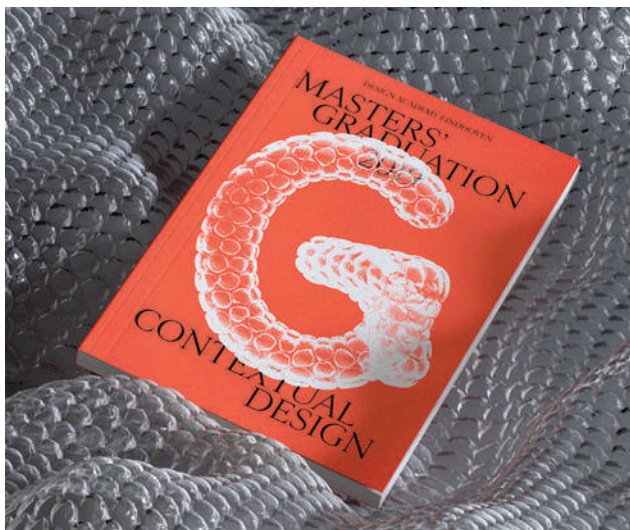
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1. "Spread from the *Geo-Design: Alibaba. From Here to Your Home* exhibition catalog," Design Academy Eindhoven/Van Abbemuseum, clients. 2. "Book design for *The Long 1980s: Constellations of Art, Politics and Identities*," George&Harrison, design firm; Valiz, publisher. 3. "Exhibition graphics for *Weird Sensation Feels Good*," ÈTER, design firm; ArkDes, client. 4. "Cover for the 2019 Masters' Graduation catalog of Design Academy Eindhoven," PostNew/Irene Stracuzzi, designers; Design Academy of Eindhoven, client. 5. "Billboards for photo agency noor's outdoor exhibition *Reconstruction of Identities*," noor, client.

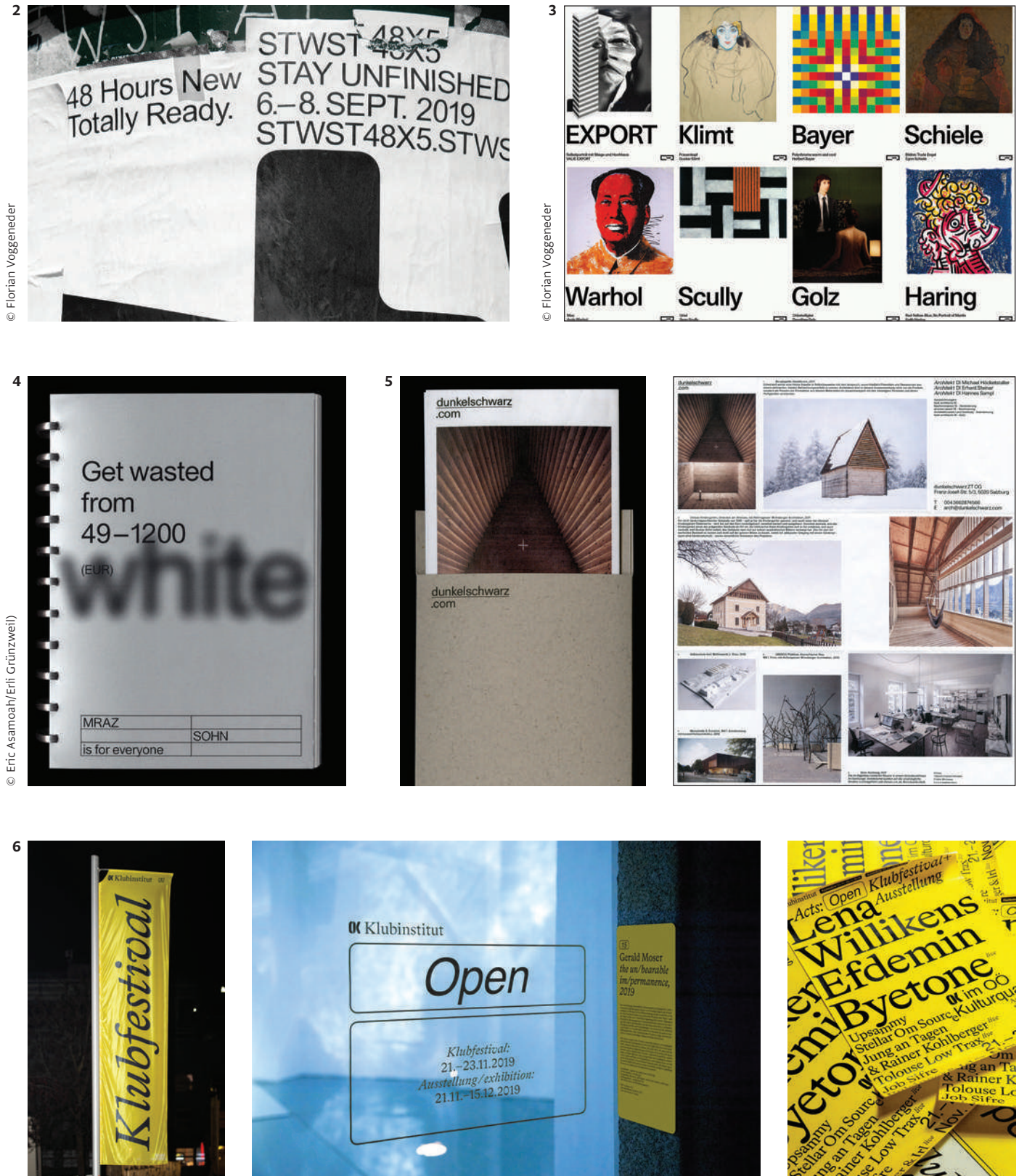


FRESH ORTNERSCHINKO



If there's one word that sums up Linz, Austria-based design firm OrtnerSchinko's aesthetic, it's *uncompromising*. Cofounded and helmed by designer Wolfgang Ortner and brand strategist and studio manager Kira Saskia Schinko, the design firm has cultivated a stark yet elevated style, often combining minimal graphics with straightforward, unpretentious typography across various applications, including identities, poster campaigns, websites and environmental graphics. The pair founded OrtnerSchinko upon meeting by chance and discovering they'd felt similarly about the industry's work culture. "After ... a long time of working in ad agencies, we wanted to break out of the system and create [our own] company," the pair recall. "We sometimes felt totally misunderstood by bosses who were far away from a content-based design scene of which we wanted to be a part." Now, they apply this content-first practice to work for many clients within the cultural and entertainment arenas, from institutions like museums to brands to magazines. "I would say our studio has two different styles," Ortner explains, "design that is radically minimalistic, clear, professional and based on weeks—or months—of research; and on the other hand, design that does not take itself too seriously but still delivers a serious basis in terms of content, or vice versa. However, what you can always expect from us is a solid typographic basis in all our projects."

ortnerschinko.com



1. "Environmental graphics for a temporary exhibition showcasing 17th-century artifacts found at a construction site in Litzlberg, Austria." öo Landes-Kultur, client. 2. "Identity design and typography for stwst48x5, the fifth in a series of 48-hour festivals held by Linz, Austria-based cultural center Stadtwerkstatt." Stadtwerkstatt, stwst48x5, client. 3. "Corporate design and website for Linz, Austria-based museum Lentos Kunstmuseum." Lentos Kunstmuseum, client. 4. "Menu design for Vienna-based restaurant Mraz & Sohn." Mraz & Sohn, client. 5. "Corporate design and website for Salzburg, Austria-based architectural firm Dunkelschwarz." Dunkelschwarz, client. 6. "Brand identity and environmental graphics for OPEN, a music festival held at the Linz, Austria-based museum ok Center for Contemporary Art." ok Klubinstitut, client.



FRESH MIFTHA BAHARDEEN



© Pim Promlumpak

Based in Hamburg, Germany, photographer Miftha Bahardeen credits his background for his insatiable desire to explore. “I was born in Colombo, Sri Lanka, and my family moved to Germany when I was six,” he says. “Being a child of mixed heritage—my mom is Sri Lankan and my dad is Malay—and growing up in the suburbs of Hamburg, ... my environment was very multicultural. This has always helped me look for the bigger picture and has also nurtured my curiosity, which continues to shape me and my work to this day.” Drawing from fashion photography legends such as Sarah Moon and Irving Penn as well as Japanese cinematography and Islamic philosophy, Bahardeen applies his vision primarily to fashion editorials for *Numéro*, *Office Magazine* and *Vogue Nederland*, but also in photojournalism. He always strives to foster realism in front of his lens, even when assignments don’t call for it. “I believe honest emotions are timeless,” Bahardeen relates. “Even if my concepts are staged, I aim to capture the real moments in between.”

miftha-bahardeen.com

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1. "Brothers in Arms, shot for street apparel brand Filling Pieces's spring/summer 2020 catalog in Dakar, Senegal." Dieylane Cisse, art director; Filling Pieces, client. 2. "For Filling Pieces's autumn/winter 2020 catalog, shot in Casablanca." Dieylane Cisse, art director; Mohsin Harisse/Youssef Mascou/Younes Mascou, models; Filling Pieces, client. 3. "For apparel brand Atelier Neutre's autumn/winter 2019 catalog, shot in Paris, France." Dieylane Cisse, art director; Gueye, model; Atelier Neutre, client. 4. "Don't Fall Apart. Shot for *FCUK* magazine." Chantal Sackey, art director/stylist; Julian Kwan Kuchta/Sam Thione, models; *FCUK*, client. 5. Personal work. "Shot in Kuala Lumpur." TTFGA, art director; Ali Imran, model.

1 RIMOWA film

"Never Still" 1:30

Creative agency Anomaly's star-studded campaign for luggage brand RIMOWA—featuring Roger Federer, LeBron James, Rihanna and Patti Smith—depicts the changing nature of travel as we navigate a world recovering from the COVID-19 pandemic. Some ads remixed footage shot in early 2020, and others conscripted artists close to the celebrity spokespeople for new footage. This hero film salutes the return of travel with a poem written and narrated by Smith over footage from the whole campaign. "[We knew] we needed a powerful statement that didn't feel like a typical advertising anthem," say Anomaly's creative directors Justin Fly and Sebastian Lyman. "It took the gravitas of a true piece of art by one of the world's greatest writers to encapsulate the feeling of what it means to finally move again."

Omar Khairy, writer; Justin Fly/Sebastian Lyman, creative directors; Hanna Moon/Steven Sebring/Gray Sorrenti, photographers; Marilou Daube/Paul Park, directors of photography; John Osterman, digital imaging; 100Berlin Creative Retouching/Arc Lab, retouchers; Scott Butzer, Cabin Editing/Jeremiah Shuff, editors; Jamie xx, music composer; Wenke Kleine-Benne, sound designer/audio mixer; Steven Sebring/Gray Sorrenti, directors; Patrick Golan/Paul Herrmann/Karim Huu Do/I AM HERE/Nicolas Karakatsanis/Julian Klincewicz/Monika Lenczewska/Jonas Lindström/Moritz Matlick/Paul Ozgur/Kevin Pham/Pat Scola/Philippe Tempelman/Eira Wyn Jones, video directors; Tim Masick, Company 3, colorist; Chandler Clarke/Eric Kim/Layla Nemejanski/Margit Sauk, producers; Walandi Apoussidis/Robert Mulligan/Frank Roller, executive producers; Julia Saumande, project manager; FireShot Productions/GLAM Productions/WA, production companies; BWGTBLD/Iconoclast, production service companies; Anomaly (Berlin, Germany), ad agency; Emelie de Vitis/Tania Delamotte/Lorenzo Garizio/Samantha Garrett/Julia Serafin, RIMOWA, clients.

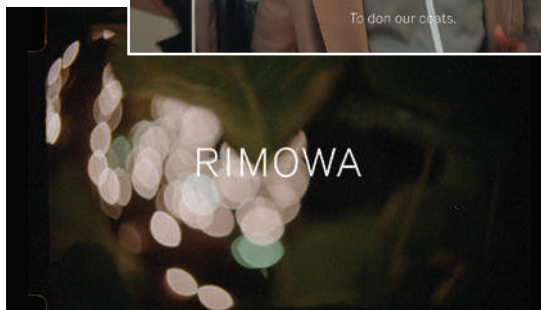
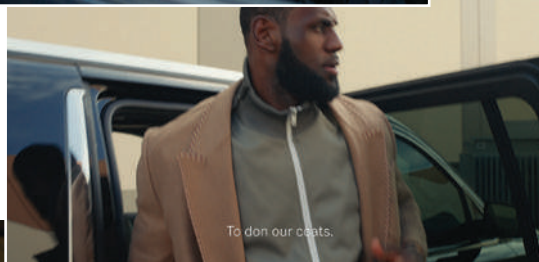
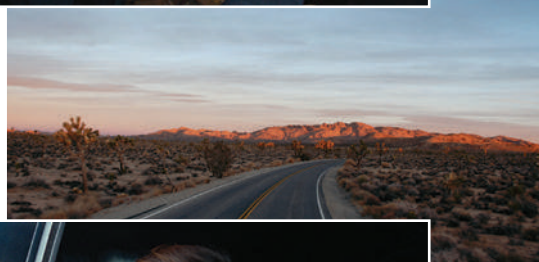
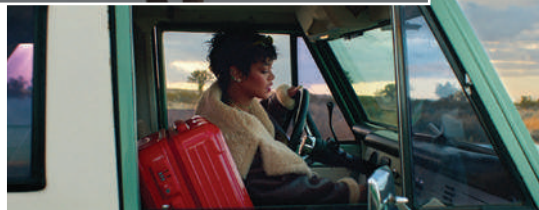
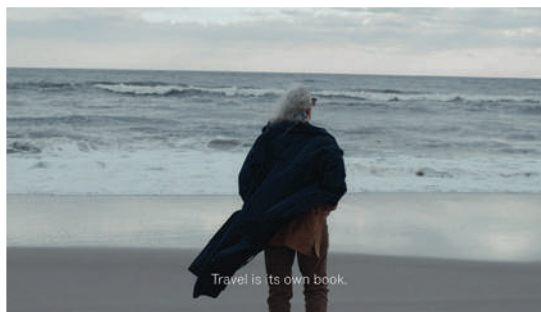
2 Nienkämper identity

As part of their longstanding relationship, Toronto-based design firm Blok Design refreshed local furniture design company Nienkämper's identity with a contemporary aesthetic and a vision for its future. Yet, to do so, Blok Design explored the furniture company's past, including its collaborations with architects and designers like Frank Gehry and Karim Rashid. "Our approach for this project was to delve into the essence of Nienkämper," says the design firm. "We have worked with [the company] since the opening of Blok Design, [but] we were wonderfully surprised to uncover further its ... influence on the design community." Nienkämper's new identity system plays with materials for tactility, light for depth and color for contemporaneity, as well as the umlaut on its ä to represent the open space of possibility.

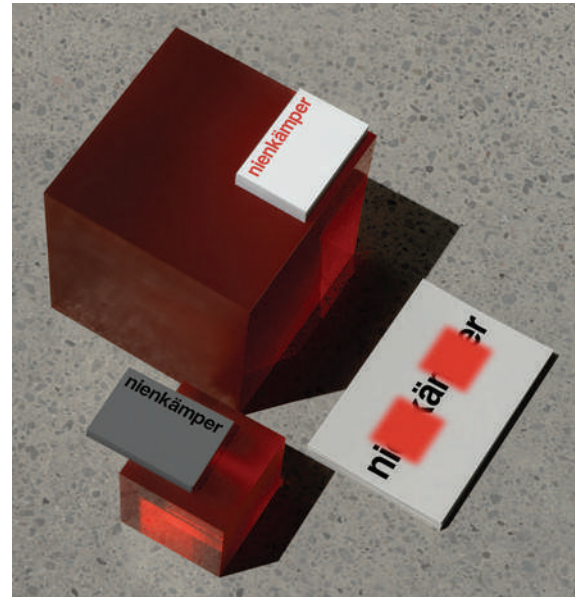
Blok Design (Toronto, Canada), design firm; Nienkämper, client.

We're looking for new, outstanding collateral, packaging, print ads, television commercials, direct mail, books and exhibits. For submission details, visit commarts.com/submissions.

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1 Cotford typeface

How can a font convey the warmth and personality clients seek while remaining versatile enough for designers to use? That question propelled Monotype creative director Tom Foley to create Cotford, a “soulful, contemporary serif typeface with the flexibility and robustness today’s designers expect,” as Foley describes it. “The first ideas for Cotford were hand sketches dating back to 2014, and the idea kept reemerging in sketches year after year.” Over the years, Foley underwent plenty of design exploration and experimentation to guarantee the typeface’s serifs and terminals would work at all weights and sizes. “The result is very effective and informed as much by this process of adapting to variable functionality as by the original design sketches,” he says.

Tom Foley, type director; Monotype (London, England, United Kingdom), foundry.

2 Days Without End Records ad

No depiction of the future in our culture exists without traces of the past—that’s the thesis behind *Arqueologia del Futuro* (“archaeology of the future” in English), a sound essay by electronic musical artist B-Liv on retrofuturism. For the album’s ad campaign, Mexico City-based designer Jairo Guerrero represents this idea by inserting futuristic elements into present-day pictures of ancient civilizations. “It [represents] what the artist calls ‘the obsolete future’—a contrast to techno music that tries to sonically emulate a futuristic environment made with machines ... from the past,” Guerrero says. “The centerpiece is strange figures in the wheat fields that [look] like futuristic controllers—strange machines that have been there since the past. Hence, the whole visual analogy.”

Jairo Guerrero, art director/creative director; Ruth Cabrera, consultant; Soy Jairo Guerrero (Mexico City, Mexico), ad agency; Days Without End Records, client.

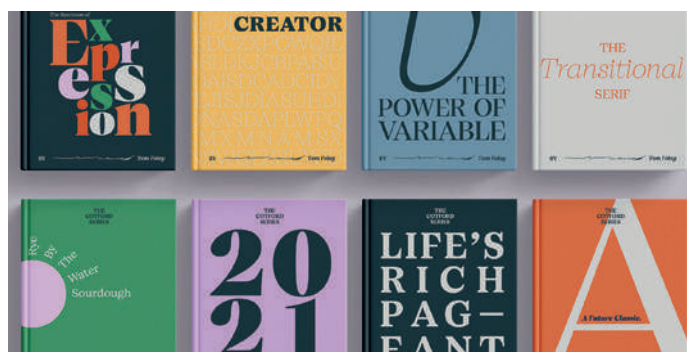
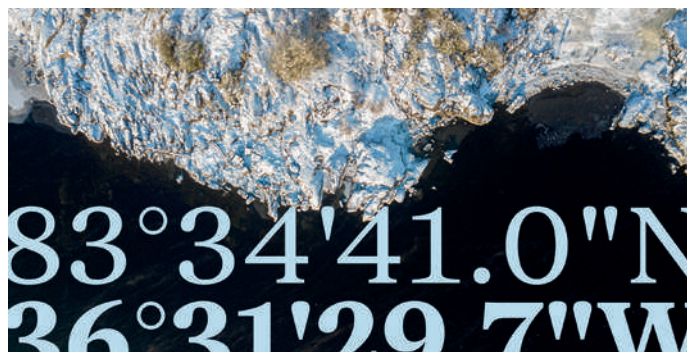
3 Invasion opening titles

“Invasion opening titles” 1:10

A sci-fi TV show set on Earth with an atypically multicultural perspective, *Invasion* portrays humans navigating the threat of an imminent alien takeover. To portray the show’s cosmic horror in its opening titles, Los Angeles-based production company Imaginary Forces combined foreboding images of quiet devastation with fog-obscured vistas of civilization. “[Fog is] a metaphor for the invasion as it rolls onto each scene and engulfs, for example, the Empire State Building,” says Tosh Kodama, creative director at Imaginary Forces. “The giant letters in the skyline that eventually [reveal the title *Invasion*] also represent this menacing presence coming from above Earth. In the shot with the soldier, you sense how huge these letterforms are when he looks up.”

Tosh Kodama, creative director; Henry Chang/Ivan Cruz/Eric Demeusy/Jason Dunn/Jens Mebes/Max Strizich, animators; Matt Johnson, compositor; Lin Wilde, Flame artist; Lexi Gunvaldson, editor; Max Richter, music composer; Keith Bryant, producer; Ryan Burcham, head of production; Imaginary Forces (Los Angeles, CA), production company; AppleTV+, client.

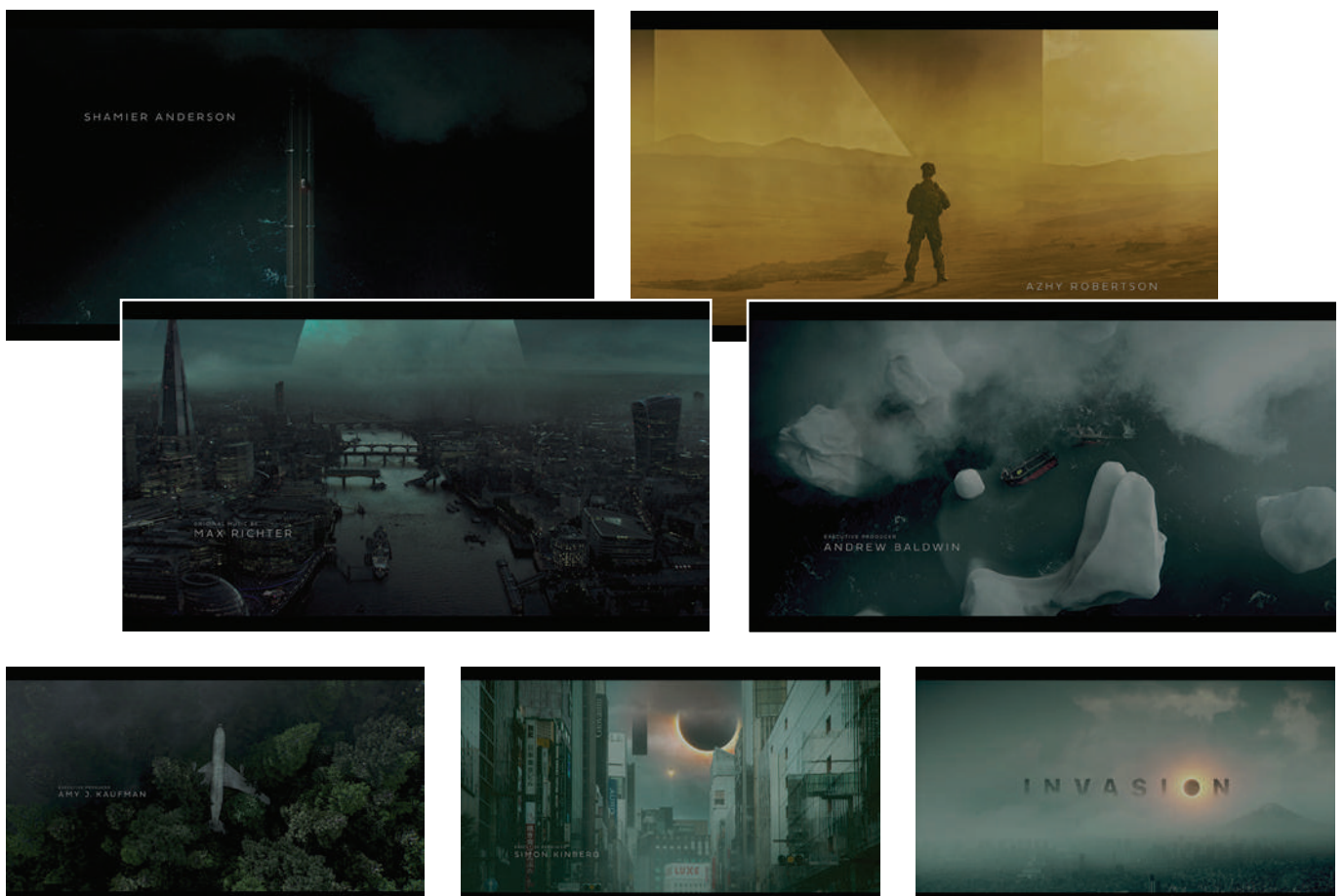
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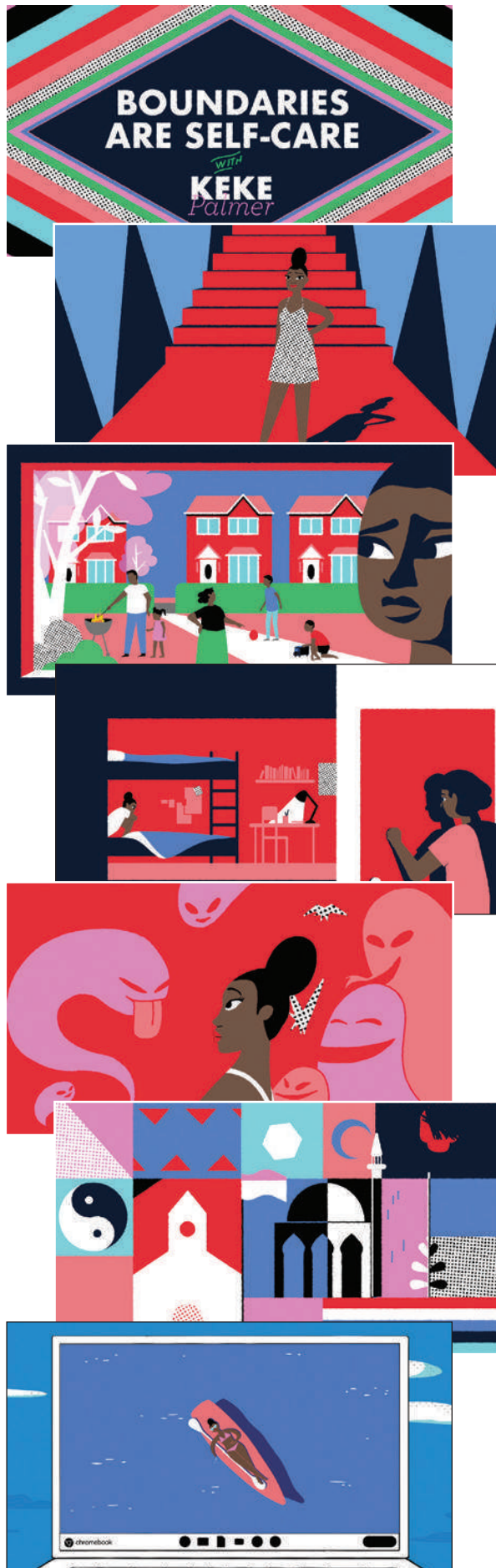


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EXHIBIT

1 Hospital Veros print ad

Veterinary clinic Hospital Veros positions itself as the next evolution in veterinary medicine, so ad agency McCann Health São Paulo created a campaign that shows humans how their favorite pets evolved. To do so, the ad agency teamed up with paleontologist and illustrator Lucas Souza to imagine what species preceded our animal companions. “With [Souza] on our team, we re-created the appearance of extinct species from studies and built a campaign with a lot of history for the client,” says Alessandra Gomes, creative director at McCann Health São Paulo. “The detail within each illustration, the research we undertook on each species and their peculiarities, and the spectacular craft in the final result are some of the reasons we love this campaign.”

Eduardo Basque, art director/retoucher; Fernando Franchi/Rafael Montanhini, writers; Alessandra Gomes, creative director; João Consorte, chief creative officer; Lucas Souza, illustrator; Marcelo Segovia, producer; Jéssica Brockestayer/Karen Xavier, executive producers; McCann Health (São Paulo, Brazil), ad agency; Danielle Gonçalves Silveira, Hospital Veros, client.

2 Park Lane identity

Many hotels in New York City have identities that showcase the opulence of their interiors, but very few mirror the beauty of their surroundings. For Park Lane, a hotel on the edge of Central Park, New York-based design firm Mother Design created a visual language that speaks of the nature found within the park. “When creating the identity’s textural patterns, we worked from photographs of natural elements in and around the park,” the design firm says. “Based on these photographs, we created textured backgrounds that complement the rich patterns present in the hotel’s interiors. Each season has its own set of patterns and colors, so the hotel’s printed collateral and social channels reflect the colors and textures of the park as the seasons change outside.”

Mother Design (New York, NY), design firm; Park Lane Hotel, client.

3 Google Chromebook animated film

“Boundaries Are Self-Care” 3:30

A motion-content series commissioned by Google Chromebook and created by Richmond, Virginia-based ad agency Arts & Letters Creative Co., *The Adulthood* advises Gen Z on navigating life by interviewing actors, athletes, influencers and musicians. For this episode with actress Keke Palmer discussing the setting of healthy boundaries, lead animator Anne Calandre had the task of balancing abstract visuals that represented Palmer’s advice with an animated version of the actress that would convey the voiceover narrative. “*The Adulthood* films all feature actual illustrations of the voice talent speaking,” says Calandre. “I spent a lot of time getting to know Keke through everything I could find online about her: social media, [on] which she has an impressive and often hilarious presence; Getty pictures; YouTube videos; and her movies.”

Anne Calandre, lead animator; Justin Leibow, creative director; Danielle Oexmann, director; Belinda Blacklock/Angela Foster, executive producers; Friends Electric, production company; Arts & Letters Creative Co. (Richmond, VA), ad agency; Google Chromebook, client.

1 Tread Softly gin packaging

Tread Softly, a wine producer dedicated to crafting light wines with environmentally sustainable practices, wanted to bring its principles to the spirits market. The alcohol brand tapped Ultimo, Australia-based design firm Denomination, which created its initial branding and wine packaging, to expand its identity for a gin offering. Similar to Tread Softly's previous drinks, Denomination's label design features lush illustrations of flora and fauna, conveying the brand's ecofriendly rationale while bucking the masculine trend in gin packaging. "The aesthetic complements the brand premise and name," explains Rowena Curlewis, chief executive officer and cofounder of Denomination. "On the small front label—which is fashioned from natural paper stock—there's a tiny illustration of a ladybug, encouraging consumers to lean in and investigate." Working with the 100-percent-recycled glass of the bottles, purchased from packaging supply store Estal, presented a unique design challenge. "We learned that the glass color would change slightly for each production, as it's entirely dependent upon the inputs of which the manufacturer has no control," says Curlewis. "We needed to test ... the graphics to ensure that the [differing] glass wouldn't reduce the aesthetic appeal of ... the packaging design."

Margaret Nolan, designer/creative director; Anita Burroughs, producer; Rowena Curlewis, strategist; Denomination (Ultimo, Australia), design firm; Nicholas Crampton, Tread Softly, client.

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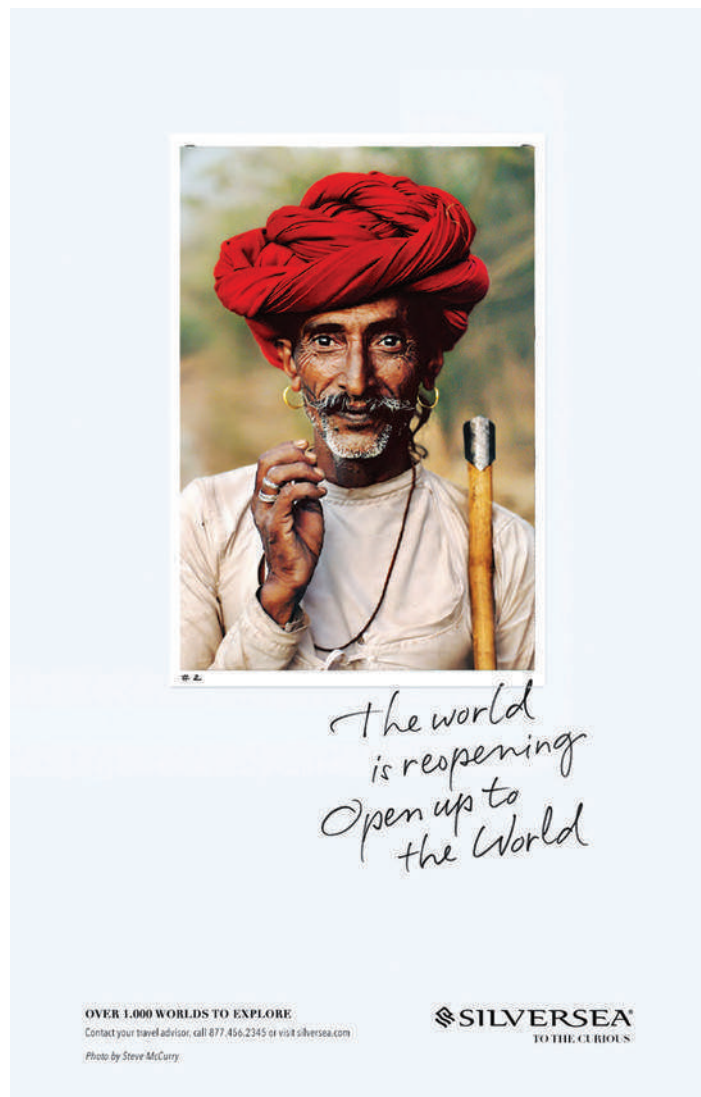



2 Silversea Cruises print ad

By ad agency ACNE, this ad campaign for Silversea Cruises encourages people to explore the reopening world by combining the work of photojournalist Steve McCurry with handwritten taglines that suggests entries in a travel diary. "The idea of including some of the world's most beautiful scenery in our creative felt like the most natural thing to do," say Andrea Jaccarino and Emanuele Viora, executive creative directors at ACNE. "The title font was handmade by a calligrapher to resemble notes taken during exploration. In contrast, the photos—accompanied by some pen notes—are placed on pastel backgrounds with a paper-like texture that complements the dominant colors in the shots." The idea to reframe McCurry's photographs as diary entries came from ACNE's understanding that merely going to new destinations does not motivate some travelers; some seek to raise their awareness of other cultures, some hope to deepen their respect for the planet and others wish to uncover stories that will make them more interesting people. "[Utilizing] Steve's photographs made the project easier and even more exciting," say Jaccarino and Viora. "His shots immortalize the essence of our message because they are born from his curiosity, his desire to get closer to people and their stories, and his respect."

Nicolò Andrea Ales, art director; Marco Tomirotti, writer; Antonio Ianaro, designer; Andrea Jaccarino/Emanuele Viora, executive creative directors; Steve McCurry, photographer; Gisella Biondani, letterer; Filippo Ferraro, strategist; Vasco Barros Bertoldi, strategic planner; ACNE (Milan/Rome, Italy), ad agency; José M. Vuolo, Silversea, client.

2





STUDENT SHOWCASE 2022

OUR 2022 STUDENT SHOWCASE FEATURES FIFTEEN PROMISING ADVERTISING, DESIGN, ILLUSTRATION AND PHOTOGRAPHY STUDENTS, REPRESENTING VISUAL COMMUNICATION PROGRAMS ACROSS THE UNITED STATES AND ABROAD.

Selected from student portfolios recently posted on Creative Hotlist, the *Communication Arts* career site, these students were chosen by our editors for their distinctive approach to creative problem solving and for producing work at a professional level.

Additional work from these and other students can be found on creativehotlist.com, where students can upload their portfolios for free and be considered for future showcases.

STUDENT SHOWCASE



Eun Jung Bahng

jenniferbahng.com

School: ArtCenter College of Design.

Hometown: Seoul, South Korea.

Graduated: June 2021.

Major: MFA in graphic design.

Areas of interest: Typography, branding, creative coding, illustration.

Awards: Core77 Design Awards, student winner and student notable (2021); DNA Paris Design Awards, nine winners (2021); Indigo Design Award, three golds, four silvers and two bronzes (2021); London International Creative Competition, two finalists (2021); Type Directors Club 67, two typographic excellences (2021); *Graphis* New Talent Annual, one gold, six silvers and one honorable mention (2021); World Brand Design Society Student Awards, two silvers and one bronze (2021).

Work experience: junior designer, Pentagram (January 2022–present); freelance junior designer, &Walsh (October–November 2021); design intern, Pentagram (January–April 2021); teaching assistant, ArtCenter College of Design (September–December 2020).

Cultural influences: Violin, Hangul, religion in general.

Artistic influences: Seong-Jin Cho, DPR, Mindy Seu, Kyuha Shim, Télépomusik.

Dream job: Designer at Pentagram.



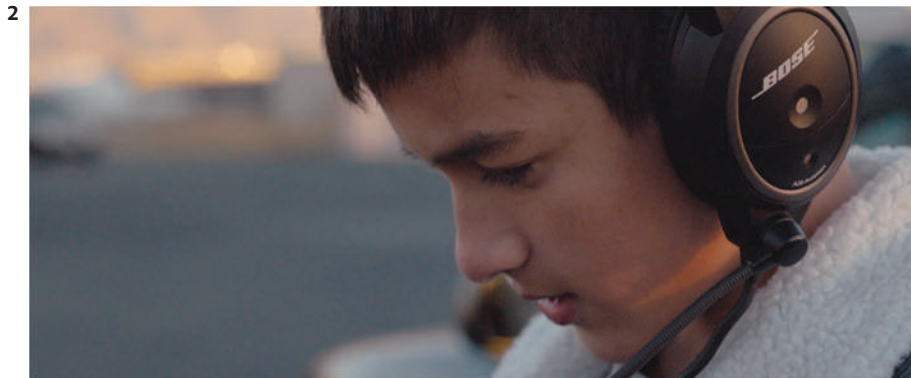
1 “The House, a rebrand of gaming industry trade-show Global Gaming Expo. This branding reframes the typical sexualized imagery of casinos and brings excitement with a custom typeface.” Rudy Manning/Roy Tatum, instructors.

2 “Unstable Media is a rebranding project for V2_, an interdisciplinary center for art and technology in Rotterdam. The overall identity draws from V2_'s point of view that art and design play an essential role in the social embedding of technological developments.” Brad Bartlett, instructor.

3 “The Seoul Biennale of Architecture & Urbanism connects global cities’ contemporary and future aspects. This logo contains elements from Taegukgi, the flag of South Korea representing balance in the universe.” Cheri Gray, instructor.



4 “For Sportsbet Symposium, a fictional event happening at The House. Using the same grid as The House’s identity typeface, the font is inspired by constantly changing variables from scores on betting boards.” Rudy Manning/Roy Tatum, instructors.



4 “Beauty brand Pattern by Tracee Ellis Ross is a love letter to Black hair, and so is this film. A young woman writes a poem about her hair, recounting how she learned to love it and the people who inspired her.” Ben Burgoyne/Tabitha Evans, art directors; TShea King, writer; Andrew Rhee, director; Gabi Russell, producer; Chris Cutri, instructor.

1 “As a brand that has always supported the American worker, Carhartt has an opportunity to stand with undocumented workers, who work harder than most and receive little in return.” Samantha Jameson, art director; Andrew Rhee, writer; Caleb Blackhurst, editor; Bentley Rawle, director of photography; Gabi Russell, producer; Jeff Sheets, instructor.

2 “In this film for Bose, a young boy with autism and aspirations of becoming a pilot overcomes sensory overload as he enters a plane for the first time.” Hayley Christensen, art director; Eli Gee, writer; Mandy Rasmussen, director of photography; Andrew Rhee, director; Leah Covey, producer; Jeff Sheets, instructor.

3 “Home alone, a young boy picks his nose and learns the power of Skittles to find their way into any situation.” Sara Jane Leonard/Luke Roberts, art directors; Ingrid Uhe, writer; Andrew Rhee, director; Chris Cutri, instructor.

STUDENT SHOWCASE



Andrew Rhee

andrew-rhee.com

School: Brigham Young University.

Hometown: Reston, VA.

Graduating: April 2022.

Major: Advertising.

Minor: Film.

Areas of interest: Directing, writing, styling.

Awards: American Advertising Federation Most Promising Multicultural Student (2022); three ADC Cubes (2021); three Telly Awards (2021); ANDY (2021); two Utah ADDYS (2021); LAGRANT Foundation Scholarship (2021); MAIP fellowship (2021); Young Ones Brief, Bronze Pencil (2021); Young Ones Brief, Merit Award (2021); Young Ones Brief, Bronze Pencil (2020).

Work experience: copywriting intern, 22Squared (June 2021–present); creative mentorship, Zambezi, (October–November 2020); creative mentorship, Cactus, (July–August 2020).

Cultural influences: Ta-Nehisi Coates, Issa Rae, Bryan Stevenson, Throwing Fits, Ocean Vuong.

Artistic influences: Paul Thomas Anderson, Park Chan-Wook, Greta Gerwig, Phillip Glass, Barry Jenkins, Bong Joon-Ho, Wong Kar-Wai, Paul Schrader, Zadie Smith, Lulu Wang.

Dream job: My dream is to be able to write and direct my own commercial work and fiction films. However, if for any reason Tyler, The Creator wanted to work with me, I’d drop everything for him.

STUDENT SHOWCASE



Qiyue Zhang
doublemooncake.com

School: School of Visual Arts.

Hometown: Ningbo, China.

Graduated: June 2021.

Major: Illustration.

Areas of interest: Books, editorial illustrations.

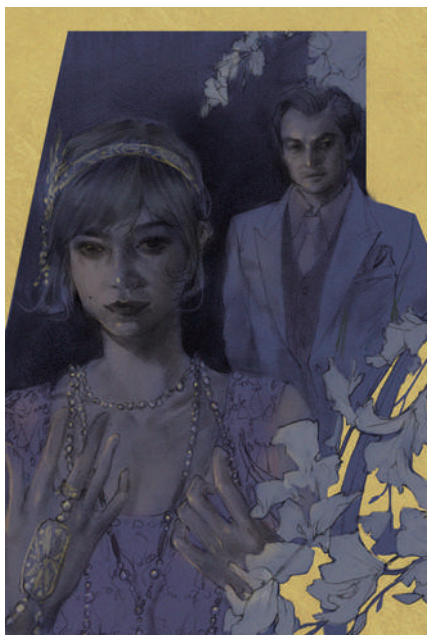
Awards: Global Design Graduate Show, shortlist (2021).

Cultural influences: European fairytales, traditional Chinese painting, Ukiyo-e.

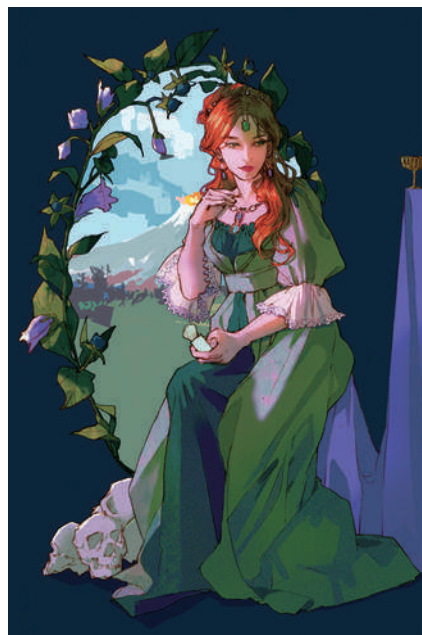
Artistic influences: Aubrey Beardsley, Kay Nielsen.

Dream job: Freelance illustrator.

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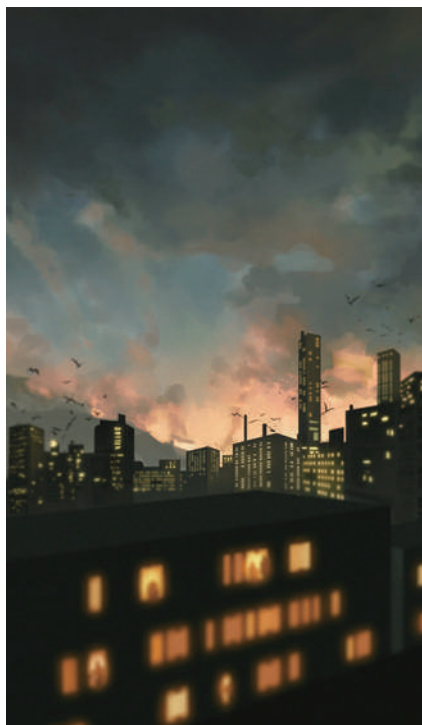
1 *The Great Gatsby* movie poster. Marcos Chin/Yuko Shimizu, instructors.

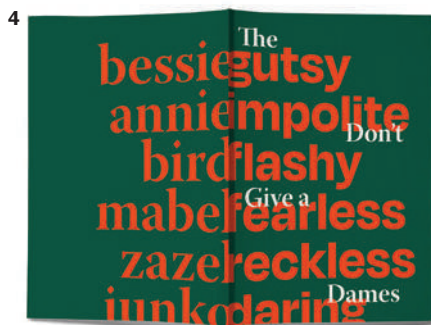
2 *Giulia Tofana*. Personal work.

3 *Salome*. Marcos Chin/Yuko Shimizu, instructors.

4 "One piece from a series for Linknyc. Manhattan is a place full of tall buildings. Maybe because of this, we often feel very small. Even when I am lonely and helpless, I feel some warmth when I see the lights from strangers' windows." Lauren Kang, art director; Linknyc, client.

4





- 1 "This daily practice examines man-made and natural structures around the world as inspiration for custom letterforms and typographic structures." Jennifer Cole Phillips/Tina Smith, instructors.
- 2 "Wikiracing utilizes the labyrinth of hyperlinks within Wikipedia's online encyclopedia as a way to create pathways between two seemingly unrelated points." Noah Baker/Renald Louissaint, instructors.
- 3 "This album cover concept explores typography as a medium for visualizing sound and the abstract sensibilities of musical compositions. The lyrics from the song 'If We Were Vampires' by musician Jason Isbell highlight the brevity of time and making the most of the present." Jennifer Cole Phillips, instructor.
- 4 "The Don't Give a Dames celebrates six female daredevils from history. This piece was recognized by Design by Women for International Women's Day." Rachel Willey, instructor.

STUDENT SHOWCASE



Megan Irwin
meganirwincreative.com

School: Maryland Institute College of Art.

Hometown: St. Louis, MO.

Graduating: May 2022.

Major: MFA in graphic design.

Areas of interest: Editorial design, typeface design, print, collage, education.

Awards: Communication Arts Typography Annual (2022).

Work experience: adjunct instructor, Maryland Institute College of Art (August 2021-present); art director, Cheree Berry Paper & Design (March 2008-July 2020); art director, editorial design and marketing design, *Alive Magazine* (June 2006-March 2008).

Artistic influences: Golnar Adili, Susana Blasco, Pann Lim.

Dream job: Professor of communication design.

STUDENT SHOWCASE



© David Fouts

Raymond Alva
raymondalva.com

School: California Baptist University.

Hometown: Riverside, CA.

Graduating: April 2022.

Major: Photography.

Areas of interest: Right now, my work mainly consists of studio portraiture and documentary work. I like to experiment with light and color in a way that helps showcase the client's vision as well as my own.

Awards: National Student Show & Conference 17, Richard Patrick Memorial Scholarship Prize in Photography (2021); International Photography Awards, honorable mention (2021).

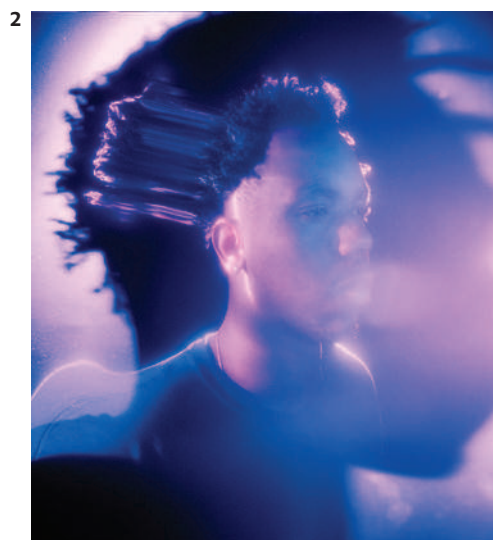
Exhibitions: *Finding Beauty* (2021).

Work experience: freelance photographer (August 2017–present).

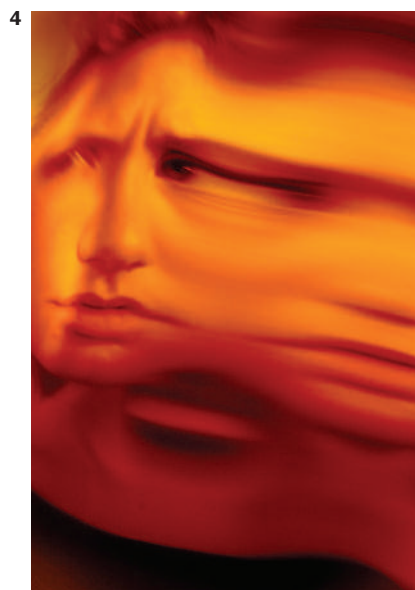
Cultural influences: Anderson .Paak, Khruangbin, the world of skateboarding.

Artistic influences: Jack Davison, Mark Mahaney, Mary Ellen Mark, Fred Mortagne, Frank W. Ockenfels III, Elizaveta Porodina, Joe Pugliese, just to name a few.

Dream job: To work on an album rollout for The Weeknd.



- 1 "Press material for musical artist Cory Henry." Zeek Elliott, producer; Christopher Kern, instructor; Culture Collective, client.
- 2 "For this shot, I wanted to really dive into how the light and reflections engaged with each other. Every little movement changed the frame as a whole and made a new image." Montell Fish, artist; Christopher Kern, instructor.
- 3 "For this shot, I experimented a lot with the ideas of uncertainty and improbability—giving up control and letting the light change constantly." Christopher Kern, instructor; Matthew Holcomb, client.
- 4 "From a body of work I made titled *Finding Beauty*, which disrupts the notion and concept of beauty itself. My hope was that this work would give people a new understanding on where we get the idea of the word *beauty*." Raina Ware, contributing artist; Tamara Cedre/Christopher Kern, instructors.



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1 "Posters designed to help promote graphic design classes offered at the University of Tampa. My illustrations representing each class give students an idea of what the college offers." Lisa Jayne Willard, instructor.

2 "To update California's Avocado Festival, I planned for Avofest's current look to evoke its feelings and atmosphere by using a more suitable typeface and color palette." Lisa Jayne Willard, instructor.

3 "As a personal creative project, I developed the hot sauce AMARO using Peruvian culture as my main influence. Its branding, elements and color palette are reminiscent of Peru's cultural background." Lisa Jayne Willard, instructor.

4



4 "With a themed combination of 'transparency and layers,' I devised this superhero character named Swara along with her branding. Swara means 'musical tone' in Sanskrit." Joshua Haddad, instructor.

STUDENT SHOWCASE



Dunnecia Moore

dunneciamoore.myportfolio.com

School: The University of Tampa.

Hometown: Port of Spain, Trinidad and Tobago.

Graduated: December 2021.

Major: Graphic design.

Areas of interest: Product branding, brand identity development, packaging design, fashion, editorial design, and character and book cover illustrations.

Awards: *Creative Quarterly* 61, Runner-up (2021); University of Tampa 2021 Juried Student Art Exhibition, honorable mention (2020); Trinidad and Tobago German Embassy International Buddy Bear Design Contest winner (2016).

Work experience: freelance graphic designer (July 2019–present); events and designer assistant, iCreate Events (December 2017–April 2018); designer and artist, German Embassy of Trinidad and Tobago (December 2016–present); art coordinator and volunteer, The ANSA MCAL Group (August 2014–August 2018).

Cultural influences: As I'm from the Caribbean, I've been exposed to a mixture of cultures from that background and lifestyle. I'm also influenced by Spanish, European and Korean entertainment, music, fashion, design, and branding.

Artistic influences: The Brand Collective, *Communication Arts*, Design by Women, The Design Kids, Lauren Hom, Gustav Klimt, Pentagram, Jessica Walsh, World Brand Design Society.

Dream job: Working with clients both locally and abroad to help them showcase their true selves through their branding.

STUDENT SHOWCASE



Anna Matuella
annamatuella.fun

School: The University of Kansas.

Hometown: Lawrence, ks.

Graduating: May 2022.

Major: Visual communications.

Minor: Aerospace engineering.

Areas of interest: Branding, art direction, type design.

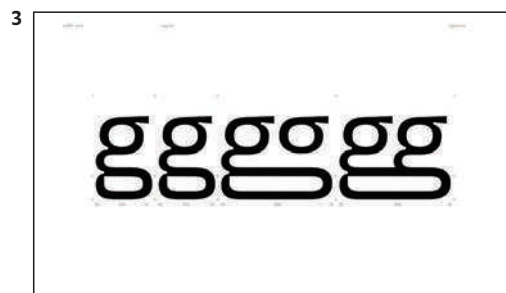
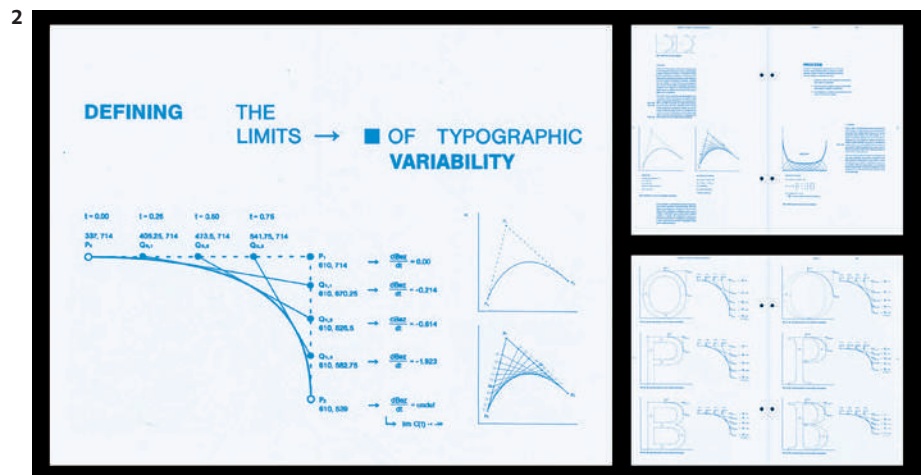
Awards: National Student Show & Conference 17, best portfolio and best of branding (2021); AIGA KC Juror's Choice (2021).

Work experience: design intern, Carpenter Collective (June 2021-present).

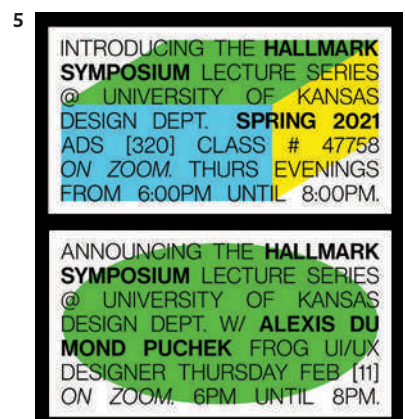
Cultural influences: Listening to music, cooking and sharing meals with others are activities that mean a lot to me and influence how I perceive the world around me.

Artistic influences: I admire the work of Tad and Jessica Carpenter, Milton Glaser, Karel Martens, Barbara Stauffacher Solomon, and Matt Willey.

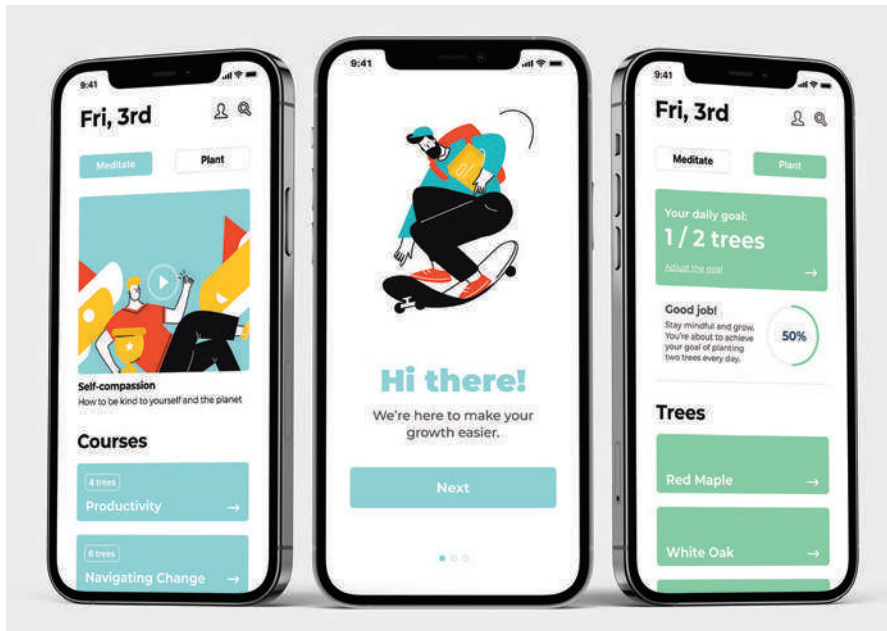
Dream job: Taking a holistic approach to publication design through creating custom type and art directing the photography I would use in my spreads.



- 1 "IFF is an annual conference that captures the innate connectivity of mind, body and machine." Andrea Herstowski, instructor.
- 2 "Typographic Variability, a research publication uncovering what it means to construct continuity within form in respect to optics and measurement." Meagan Dermody, instructor.
- 3 "Waffle is both a sans and a serif typeface drawn for everyday use—but with a fun twist. The apex and vertex are derived from the grooves found in a waffle maker." Andrea Herstowski, instructor.
- 4 "A rebrand of a community-powered technology makerspace in Omaha, Nebraska." Jeremy Shellhorn, instructor.
- 5 "Promotional graphics for the Spring 2021 Hallmark Symposium Lecture Series at The University of Kansas Design Department." Jeremy Shellhorn, instructor.



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STUDENT SHOWCASE



Andrew Reutsky
reutsky.com

School: Humber College.

Hometown: Siberia, Russia.

Graduated: November 2021.

Major: Advertising and graphic design.

Areas of interest: Advertising. I love smart, strategic work that helps solve real-world problems. I also enjoy fun, lighthearted work that makes people smile.

Awards: RGD Student Awards, Gravity Inc. Award for Social Change honorable mention and Zulu Alpha Kilo Award for Advertising Design honorable mention (2021).

Work experience: art director intern, Grey Canada (May 2021–present); graphic and web designer, Klikogin (June–November 2018); freelance graphic designer (December 2016–March 2019).

Cultural influences: I was born in a family of doctors and raised in Siberia. After graduating from high school, I moved to Toronto to study advertising. Coming to a big city was an eye-opening experience that led me to think about inequality in general. And I'm inspired by hardworking and compassionate people.

Artistic influences: I'm interested in both art and science. Hence, I admire all kinds of people: Frédéric Chopin for his authenticity, Leo Tolstoy for his depth of thought and Jackson Pollock for his eloquence. I'm fascinated by technology and find peace in nature.

Dream job: On a talented, passionate team. I believe the right people make the work great. And I want to work with the best.

2



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1 "Just like the climate crisis, the mental health crisis is a severe issue the youth face today. As part of a larger campaign, this app brings meditation and climate change together, allowing people to plant trees for meditating." Jennifer Mercer, instructor.

2 "People in Hawai'i wear a different kind of mask. By bringing the symbol of a face mask into a positive light, this campaign breaks the uncertainty of a pandemic into an actionable solution—flying to Hawai'i—and encourages people to smile again." Sylvie Pusztaszeri, instructor.

3 "Logo for Niagara Food & Wine, a restaurant known for pristine quality and a wide selection of wines. As a part of a rebranding project, the emblem originates from the shape of a grape and the movement of pouring wine." Sarah Nasby, instructor.

STUDENT SHOWCASE



Jackson Adriano
jacksonadrianoart.com

School: Kansas City Art Institute.

Hometown: Olathe, KS.

Graduating: May 2022.

Major: Illustration.

Minor: Entrepreneurship.

Areas of interest: Concept art, video game design.

Work experience: freelance (2018–present).

Cultural influences: Retro video games and indie games.

Artistic influences: Zdzisław Beksiński, John Clowder, Trevor Henderson.

Dream job: Concept artist at a big video game company.

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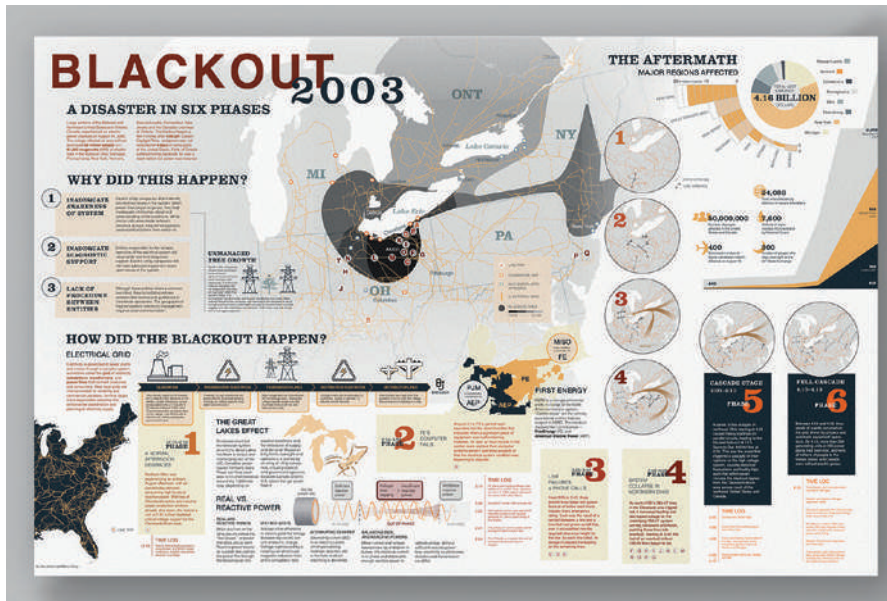
1 “I’ve always enjoyed the look of sea creatures, especially crabs and crustaceans. Their bizarre patterns and unique features inspired me to make this piece.” John Ferry, instructor.

2 “This piece shows the chaotic clash between the world of the man-made and the world of nature. I chose a horizontal format to better tell the story that this battle has been going on for ages across different lands.” John Ferry, instructor.

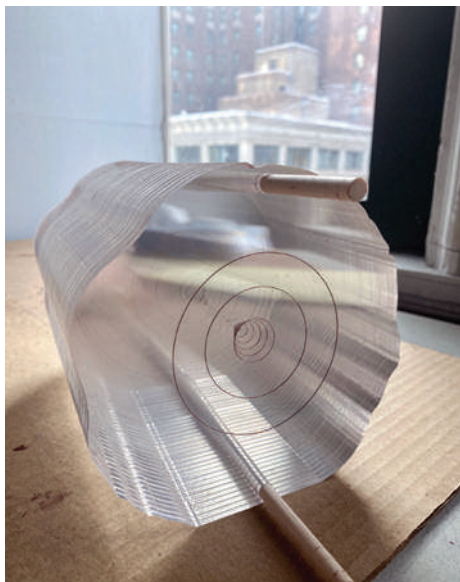
3 “One of the first digital photo collage pieces I made. I wanted to create an image that shows the evils of the meat industry.” John Ferry, instructor.

4 “In this collage, I created a modern version of the Tower of Babel using old vintage photos of buildings in New York.” John Ferry, instructor.

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- 1 "I researched, analyzed and visualized the events of August 14, 2003 when the United States faced its worst blackout to date." Monica Zhang, designer; Lela Johnson, lead designer; Stephen Farrell, instructor.
- 2 "The Chicago area is located on ancestral lands of indigenous tribes. I etched circles onto the layers of an organic shape mimicking that of a tree trunk; the circles' areas correspond with the estimated number of Native Americans living in greater Chicago over the years. The intention is to remind people that we reside on occupied land." Alex Kostiw, instructor.
- 3 "I created a poster advertising a lecture series about Kafka's *The Metamorphosis* alongside a separate book cover concept." Mark Stammers, instructor.
- 4 A logomark for Chicago's Adler Planetarium. Michael Konetzka, instructor. David Turner, instructor.

STUDENT SHOWCASE



Lela Johnson
lelajohnsondesign.com

School: School of the Art Institute of Chicago.

Hometown: Atlanta, GA.

Graduating: May 2022.

Major: Visual communication design.

Minor: Art and technology.

Areas of interest: Information design and infographics, data visualization, brand design.

Awards: Pacemaker Design of the Year Informational Graphic, first place and second place (2021); Pacemaker Story of the Year Interactive Graphic, fifth place (2021); Pacemaker Multimedia New Story, fifth place (2021); Pinnacle Best Infographic, second place (2021); International Institute for Information Design Award, bronze (2020).

Work experience: design intern, *Graphis* (May–September 2021); infographic editor, *F News* magazine (May 2020–current); design resident, *imagination*. (January–March 2019); graphic design intern, Chicago History Museum (September–December 2019).

Influences: Tiziana Alocci, Ira Arturawna, Irma Boom, Eszter Bornemisza, Julie Chen, Tom Etherington, Laurie Frick, Kokoro & Moi, Giorgia Lupi, Stefanie Posavec, Astrid Stavro, Edward Tufte.

Dream job: Data visualization designer at *National Geographic*.

STUDENT SHOWCASE



Nicoline Grace Paulsen

nicolinegrace.com

School: Danmarks Medie- og Journalisthøjskole.

Hometown: Espergærde, Denmark.

Graduating: June 2022.

Areas of interest: Advertising and branding. I like to create strong concepts with simple ideas, especially when you can boil down a message to a simple visual and copy. I like to be creative in general and often get very crafty whether I paint, build or sew.

Work experience: intern, Uncle Grey (January–February 2022); intern, NORD DDB (November–December 2021).

Cultural influences: In order to create, it's important to remain curious at your core. I often go for walks in my neighborhood, where I sometimes try to get lost on purpose—or just sit on a bench and watch people doing everyday stuff. Besides that, being in a school bubbling with passion and talent impacts my creative drive.

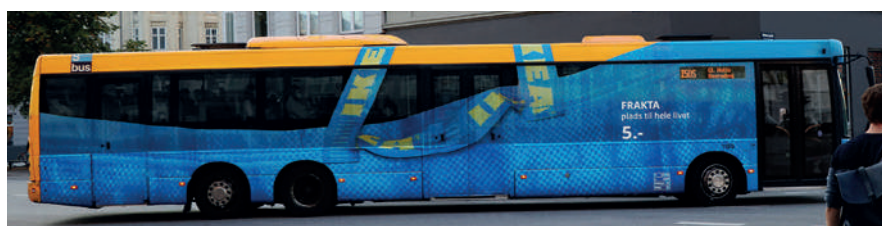
Artistic influences: Art is a big inspiration for me—street art as well as modern art. Banksy, Olafur Eliasson, HuskMitNavn, Frederike Legaard, Pippi Longstocking, my classmates, Pablo Rochat.

Dream job: Anything that makes me excited for Monday mornings.

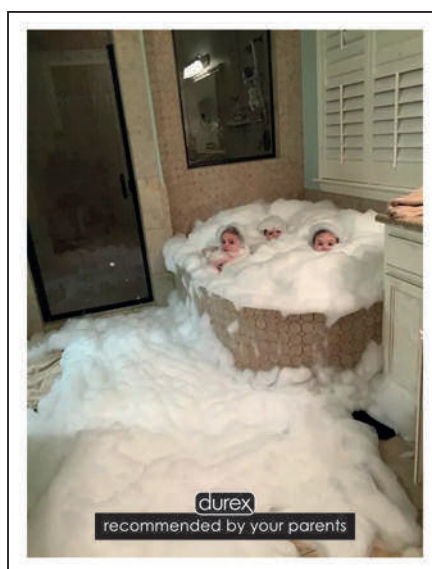
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- 1 “Flødeboller is a traditional Danish sweet that people often enjoy during celebrations, but some people feel excluded due to allergies and restricted diets. I created the brand Filifaba that makes vegan flødeboller.” Clare McNally/ Joachim Rosenstand, instructors.
- 2 “We made IKEA’s iconic bag big to cover an entire bus’s side. With help from our instructors, this campaign ran in real life in autumn 2020.” Louise Lindholm, art director; Nanna Ferslev/Anne-Sophie Hartmann, photographers; Morten Grubak/Jesper Hansen/Jakob Lykke, instructors.
- 3 “This campaign for Durex uses humor and nostalgia to encourage young people to have safe sex.” Jacob Daniel Lewis/Cecilie Stjernholm Nielsen, art directors; Christine Jensen/Thorbjørn Kragh Liljegren, instructors.
- 4 “A campaign for Montana Colors spray paint that unites people in the fight against hate speech through ‘spitting,’ or painting graffiti over other graffiti.” Jacob Daniel Lewis/Cecilie Stjernholm Nielsen, art directors; Cottonbro, photographer; Jesper Hansen, instructor.



- 1 *Flower Market*. "For my series *In the Market*, I passionately dove into lovely outdoor markets to feel the dynamic vibe after the yearlong COVID-19 closure." Paul Postle, instructor.
- 2 "The inspiration for this illustration comes from my early memories of playgrounds. I tried to visualize my memories and the emotions of childhood." Paul Postle, instructor.
- 3 "Blue has a tortuous history: The ancient Romans thought that blue was a low color. However, it was valued by people in the Middle Ages and has now become many people's favorite. My major project at Kingston University, *Blue Things* takes blue as a research object and subject for a nonfiction picture book." Paul Postle, instructor.
- 4 *Cultivate*. "A paper and pen can give people happiness, excitement and power. A blank page means infinite possibility." Paul Postle, instructor.

STUDENT SHOWCASE



Jiatong Liu

liujiatongillustration.myportfolio.com/about

School: Kingston University.

Hometown: Luohe, Henan, China.

Graduated: November 2021.

Major: Visual communication with a concentration in illustration.

Areas of interest: Publishing, editorial illustration, picture books.

Awards: The One Club, Young Ones Portfolio (2021); The One Club, Young Ones ADC Cube, bronze (2021); 3x3 International Illustration Show No. 18, silver (2021); *Communication Arts* Illustration Competition Award of Excellence (2021); JIA Illustration Awards, silver (2021); Hiii Global Competition, best of the best (2021).

Work experience: artist, Giordano (August–September 2021); teacher, Illustration and Brand Design Company (March 2020–January 2021); illustrator, Xinlei Publishing House (July 2020–January 2021); illustrator, Tianjin Publishing House (October 2019–July 2020); illustrator, Zhejiang Children's Publishing House (August 2019–January 2020).

Cultural influences: Chinese Taoism.

Artistic influences: Jun Cen, Lisk Feng, Victoria Semykina.

Dream job: Publishing, editorial illustrations, children's picture books.

STUDENT SHOWCASE



Jennifer Suhr
jennysuhr.com

School: Syracuse University, S.I. Newhouse School of Public Communications.

Hometown: Long Valley, NJ.

Graduating: May 2022.

Majors: Advertising with concentrations on creative emphasis and art direction, and psychology.

Areas of interest: Creative advertising, art direction, art, design, visual solutions.

Awards: *Graphis* New Talent Annual Awards, gold (2021); *Graphis* New Talent Annual Awards, silver (2021).

Work experience: digital publisher, Maxwell Executive Education (January 2020–present); head of art committee, Gamma Phi Beta Sorority (December 2020–May 2021); corporate affairs intern, Bristol Myers Squibb (June–August 2020).

Cultural influences: I grew up in a quiet, tight-knit farm town in northern New Jersey. I had the opportunity to travel and explore different national parks across the United States with my family—some of our favorites are Arches and Zion in Utah. My appreciation for the outdoors comes from my experiences on our trips.

Artistic influences: My creative advertising professor Mel White, who has mentored me for the last two years. And my dad, who is a graphic designer.

Dream job: Executive creative director at an ad agency.



1 “Charged is a campaign for the mophie power-station smartphone charger. Because people rely on their phones, the campaign’s big idea is that phones always seem to die at the worst times.” Mel White, instructor.

2 “Can You Spot the Difference is a campaign for the Special Olympics reinforcing the idea that Special Olympics sports are real sports.” Mel White, instructor.

3 “Hugs is a campaign for youth grief counseling center HUGS From Cara. One in fourteen children in the United States experience the death of a parent or sibling before they reach eighteen years of age.” Mel White, instructor.



- 1 "For this project, I wanted to explore fashion, color and deadpan photography. I showcased a fun style of makeup, which is complemented by the punchy lighting." Rachel Jerome Ferraro, instructor.
- 2 "This image illustrates an article about environmentalism and how it interacts with groups of people, with some often just copying others' stances." Clay Patrick McBride, instructor.
- 3 "Inspired by *Dazed* magazine, my intent was to create work that would fit its style. I photographed a scene of two women wearing suits in a pool and used the water to find awkward moments and beautiful light." Clay Patrick McBride, instructor.
- 4 "From a project on finding ways to create difficult, curious photos of food." Clay Patrick McBride, instructor.

STUDENT SHOWCASE

© Keanu Pagano



Serena Nappa

serenanappa.com

School: Rochester Institute of Technology.

Hometown: Park Ridge, NJ.

Graduating: May 2022.

Major: Advertising photography.

Minor: Communications.

Areas of interest: Portraits, still-life photography. I especially love creating collages with the images I take.

Awards: *Photographer's Forum*, College and High School Photography Contest, finalist (2017).

Experience: teacher's assistant for David Turner, Rochester Institute of Technology (January–May 2022); night manager, RIT Photo Cage (January 2021–present); student manager, RIT Photo Cage (August 2020–present); equipment specialist, RIT Photo Cage (August 2019–present); production intern, Vision On, (June–August 2021); teacher's assistant for Rachel Jerome Ferraro, Rochester Institute of Technology (August–December 2020).

Cultural influences: The vibrant cultures of Cuba and Italy—where my family comes from—have greatly inspired me, as well as the city of Paris where I studied at The American University of Paris for a semester in 2020.

Artistic influences: I was raised visiting the Met in New York City regularly where I fell in love with impressionism and modern art. I found the art that was the messiest, most graphic and organic emboldened me. My photography is heavily influenced by David Hockney and water—in all forms.

Dream job: To work in New York City, creating images for editorials and ads that allow me to be experimental.

STUDENT SHOWCASE



Hao Wei Tu

behance.net/otonami-du

School: National Taiwan University of Science and Technology.

Hometown: Taichung, Taiwan.

Graduating: June 2022.

Major: Commercial design.

Areas of interest: Packaging, branding, posters, photography.

Awards: *Communication Arts* Typography Annual Award of Excellence (2021); *Communication Arts* Design Annual Award of Excellence (2021); The One Club, Young Ones ADC, Merit Award (2021); JAGDA International Student Poster Award, shortlist (2021); Red Dot Design Award, Packaging Design (2021); Red Dot Design Award, Poster Design (2021); Lahti Poster Triennial, shortlist (2021); International Design Awards, honorable mention (2020).

Cultural influences: I'm strongly influenced by Eastern culture, as I've lived in Taiwan since I was born. I consistently think about how to incorporate stories of my own culture into my projects, such as Oracle bone script or traditionally royal patterns. I'm also deeply interested in Chinese typography.

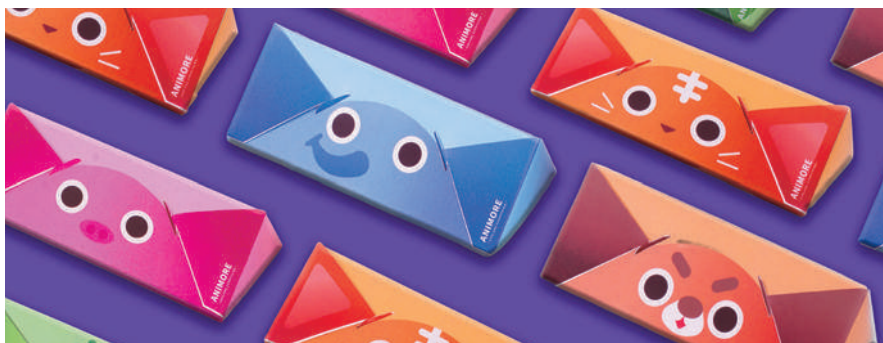
Artistic influences: Bauhaus, which constantly reminds me to be earnest to my own design. Fauvism's characteristic colors and lines. The insights raised by contemporary art. Man Ray and his works using found objects, human bodies and rayographs.

Dream job: Design is a process of balancing creativity and regulation. I'm open-minded with my career path, no matter whether it's becoming a studio designer, a freelancer or an educator—as long as I keep my enthusiasm for design.

1



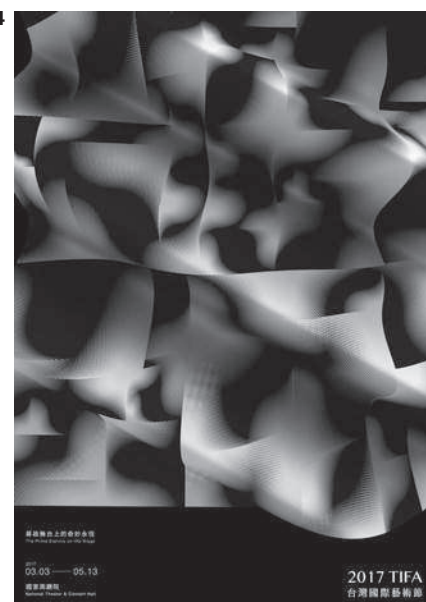
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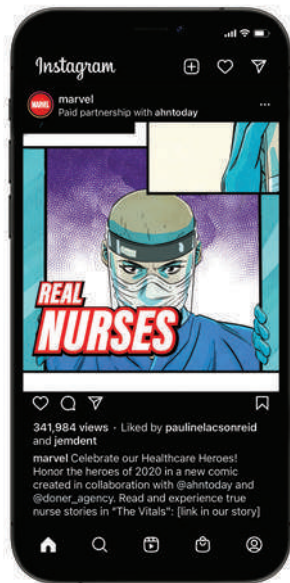


3



- 1 "This packaging design interprets malt beverages as among the favorites of a European royal family. To reflect this, colored paper sleeves that enclose the individual bottles resemble six noble-looking robes." Ka-Hung Wong, writer; Huang-Hsu Shih, associate creative director; Chen Chen, photographer; Regina W.Y. Wang, instructor.
- 2 "Providing a consumer-friendly and environmentally friendly packaging for glasses, Animore means 'no more plastic, more animals.'" Auspic Paper, production company; Hsin-Fu Hung/Huang-Hsu Shih, instructors.
- 3 "For Taiwan Tech Design Week, an interdisciplinary design carnival held by the National Taiwan University of Science and Technology." Hao-Wei Tu/Han-Yun Yeh, art directors; Shih-Chien Hsu/Zong-Yi Xie, creative directors; Yen-Chi You, video director; Taiwan Tech Design Week Team, design firm/client.
- 4 "For the Taiwan International Festival of Arts. We set 'everlasting' as the festival's theme." Jia-Rong Liu/Hao-Wei Tu, designers; Ken-Tsai Lee, instructor.





“There were mountains of aesthetically pleasing designs, but a novel or tangential application of technology to engage an audience rockets any project to the top of my list.” —Rama Allen

INTERACTIVE ANNUAL 2022

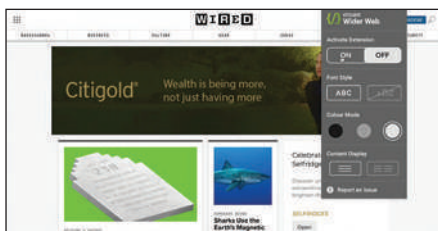
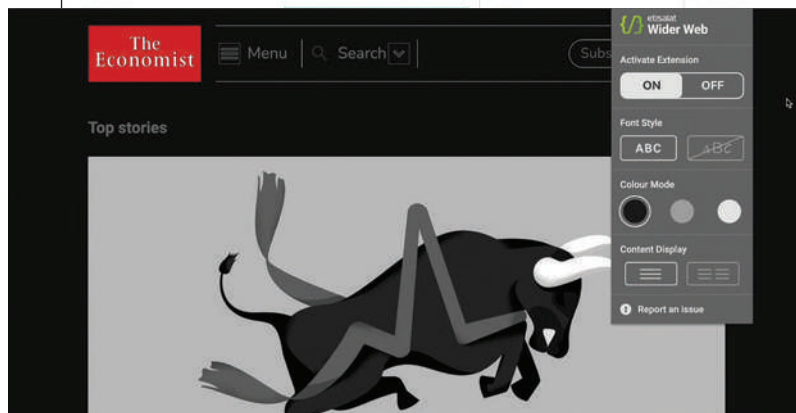
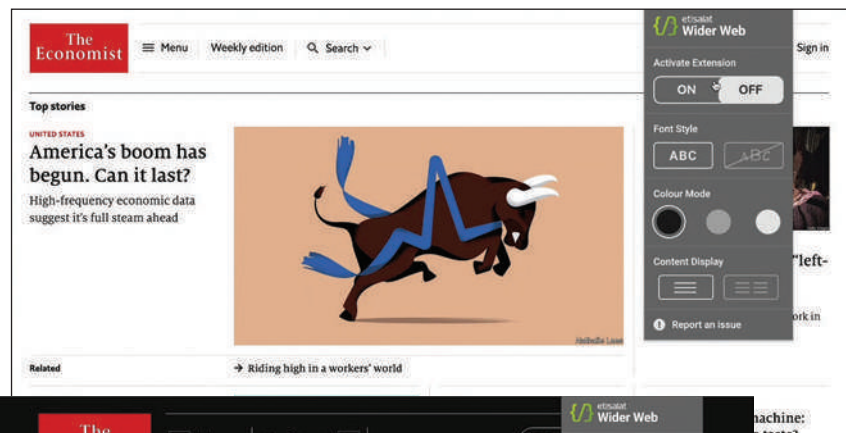
“The quality of the entries was really nice. This made the job of jury members very difficult. The [entries that] made it had great storytelling skills that separated them from the rest.” —Kadambari Sahu



The Wider Web extension

Overview: The internet is stimulating, full of color, autoplays, and various other visual and audio simulation. When it comes to people on the autism spectrum, this dynamism can become a problem, as one of the common symptoms of autism is meltdowns caused by sensory overload—an overstimulation of the senses. Created by ad agency Impact BBDO for telecom company Etisalat, the Wider Web extension enables people on the autism spectrum to better experience the internet by muting videos and limiting colors and fonts.

- Wider Web was developed by digital agency Bliss with direction from Impact BBDO.
- Available on all major browsers, the extension works with any language, and users can configure it to pick their preferences for color, page width and font size.
- The plugin's full source code was made open-source on GitHub to encourage the community at large to build upon, translate and enhance the project.



Faten AlMukhtar, art director
 Martino Caliendo, senior art director
 Megan Fowkes, designer
 Alex Rodrigues, creative director
 Ali Rez/Al Zein, executive creative directors
 Paul Shearer, chief creative officer
 Yahia Hashem/Mostafa Hashish, strategy
 Fouad Abou Mansour, executive director
 Amira Abdelnadi/Lara Boustani/Samer Khansa, project managers
 Ossama El-Rashidy, production manager
 Bliss, programming production
 Filmworks Group, production company
 Impact BBDO (Dubai, United Arab Emirates), project design and development/ad agency
 Mohamed Ahmed Samy/Mana Al Azizi/Shaima Al Breiki/Yasmeen El Mallah/Mohamed Almisfer/
 Ahmed El Goweiny/Fares Hamad Fares/Mahmoud Farwiz/Mohamed Hafez/Saadia Qayyum,
 Etisalat, clients



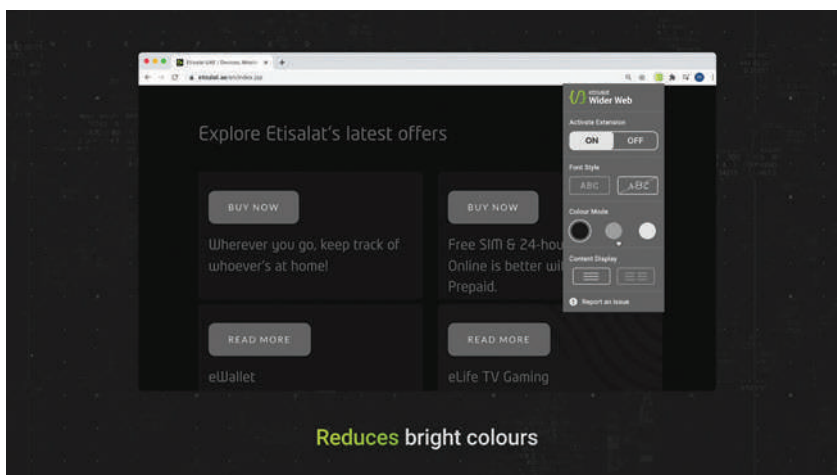
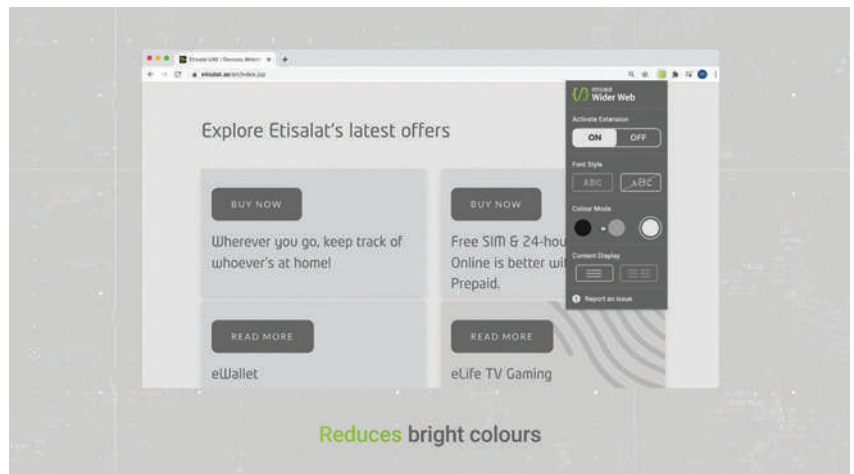
“It’s amazing how such a simple and clever design tool can make people’s everyday lives easier.” —**Lotte Peters**

Comments by Martino Caliendo, Ali Rez and Alexandre Rodrigues:

How did this project come about? “Wider Web’s creation started with in-depth research. We took a two-pronged approach, beginning by speaking with psychologists and experts to understand the pain points that people on the autism spectrum face while surfing the internet. Six main pain points were identified: the amount of information on the screen, the clash of colors, difficulty reading various fonts, the visually disruptive nature of some images, and loud videos with autoplay and ads. Using this info, we built, tested and refined the extension alongside people on the spectrum to address these issues through the features of the extension.”

Did you meet with any out-of-the-ordinary obstacles during development? “Given that autism is a spectrum, it was challenging to collect data and develop an extension that fit the diverse needs of the audience. Additionally, it was challenging to find a universal solution that could work on any and all web content across different browsers.”

Was the project part of a larger promotional campaign? “We centered a campaign around



the extension that first launched with teaser videos on digital and social media, showing the experience of overstimulation and hinting at viewers to expect something new from Etisalat. Then, on World Autism Awareness Day, we launched a film that showcased Wider Web. It featured Special Olympics athletes, psychologists and parents of people on the spectrum and showcased what this extension could do for them. This video was followed by communication across TV, DOOH, radio and digital banners, all announcing the new platform.”

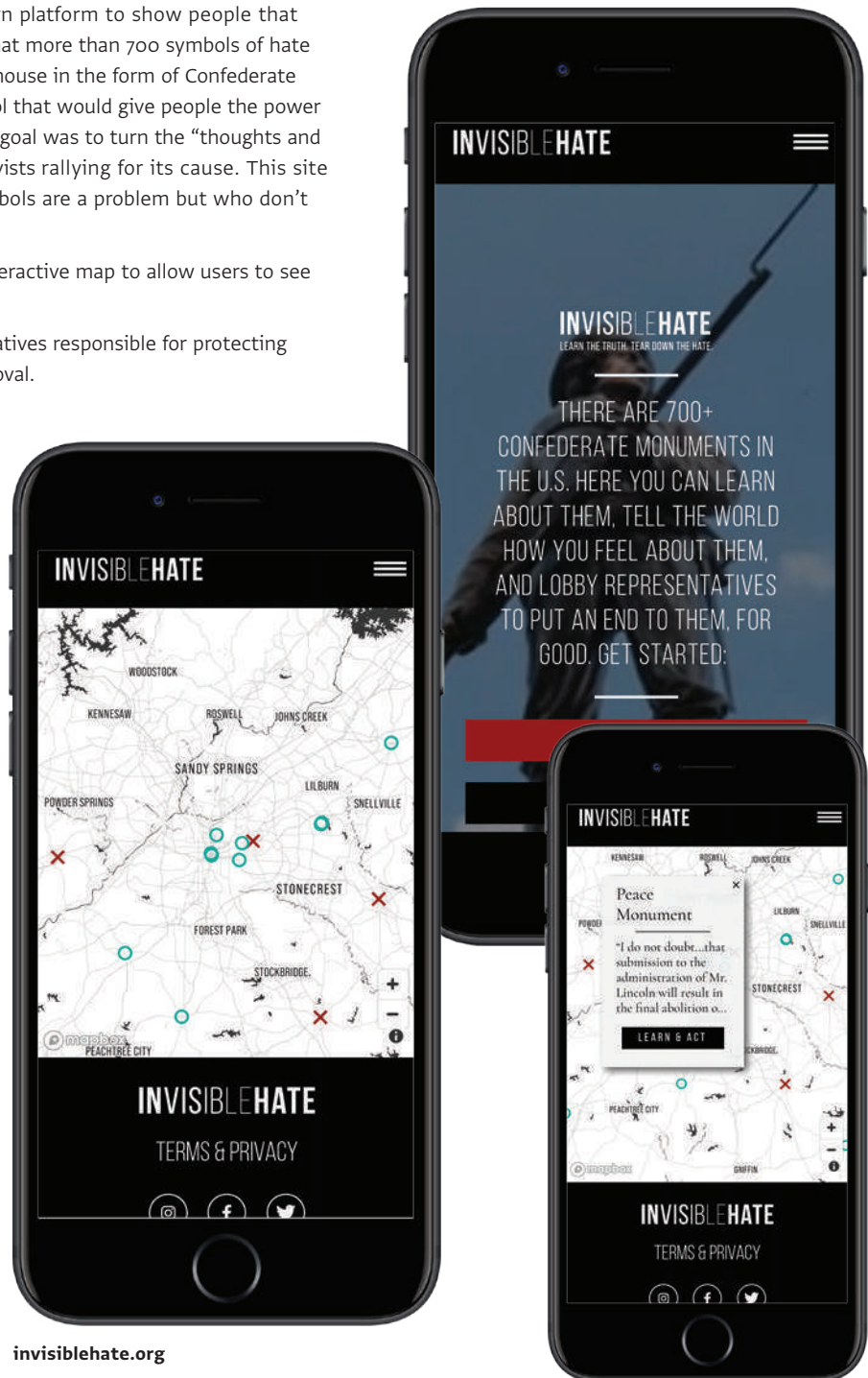
Invisible Hate mobile

“This is an amazing platform and powerful tool to understand inherent racism and act upon it in a civil manner. Its design is activism itself! This is what good design looks and feels like!” —Kadambari Sahu

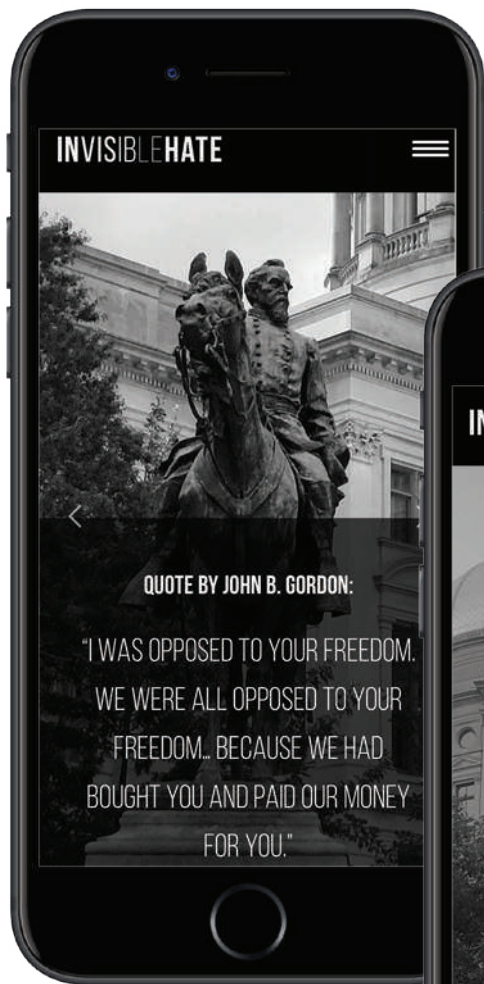
Overview: The NAACP Atlanta needed a modern platform to show people that racism is everywhere, affecting everyone, and that more than 700 symbols of hate are as close as their local park and county courthouse in the form of Confederate monuments. And the organization needed a tool that would give people the power to remove this hate from their communities. Its goal was to turn the “thoughts and prayers” social media inactivists into actual activists rallying for its cause. This site is for the people who recognize that racist symbols are a problem but who don’t know what they can do about it.

- Invisible Hate uses geolocation and an interactive map to allow users to see where nearby hate symbols stand.
- Users can directly contact local representatives responsible for protecting these monuments and demand their removal.
- The mobile experience also gives users a creative outlet to “digitally deface” monuments with a library of AR stickers that they can then share via social media.

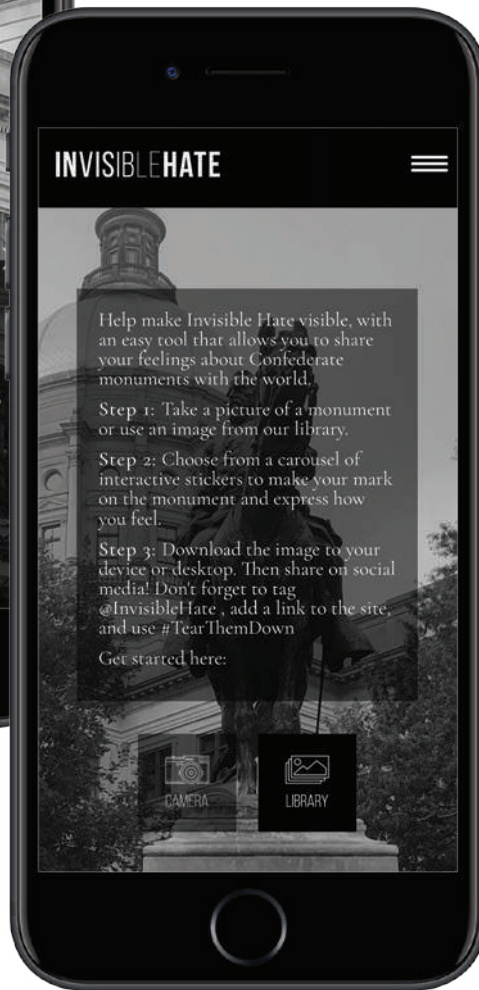
Sean Lopano, senior designer
Nick Crane, Racket Club/Alex Lukacs,
22squared, creative directors
Mike Woods, m ss ng p eces, executive
creative director
Matt O’Rourke, chief creative officer
Harley Jebens/Janis Middleton, strategy
Steel Jones, m ss ng p eces, developer
Will Kanellos, m ss ng p eces/Ryan Srofe,
22squared, creative technologists
Michala Darling, technology director
Gabriel Cuomo, 22squared/Nick Ljubicich,
Uppercut, editors
Nolan Kramer, Bare Knuckles, sound engineer
Nicholas Markus, Uppercut/Kate Perles,
22squared, producers
Buddy Hall, Bare Knuckles/Dave Saltzman,
m ss ng p eces, executive producers
Malcolm Ward, m ss ng p eces, senior product
manager
m ss ng p eces, production company
22squared (Atlanta, GA), project design and
development
NAACP Atlanta, client



invisiblehate.org



“During a time when people want to act on making change, this site provided a critical need: information, understanding and action to bring about change. This project is a great example of how a site can actually change the world.” —Sandra Nam



Comments by Alex Lukacs:

What was the most challenging aspect of the project? “The

massive cultural changes and movements that happened during development. Amid the George Floyd-inspired protests happening across the United States, it became

abundantly clear that while people wanted to learn, they also wanted to act. We made a huge pivot from a downloadable app focused on education to a web app, available to anyone with access to the internet, that not only educated users but allowed them to become advocates for the cause [of combating institutionalized racism]. We pivoted the concept to include a social sharing component where people could ‘digitally deface’ Confederate monuments with protest-inspired stickers to show the world how they felt. Then, with one click, they could get a direct line to their local representative to demand the removal of the monuments in their area.”

What was the response? “From August to December 2020, 40 percent of site visitors took meaningful action, including writing a letter to their congressperson, signing up to volunteer with the NAACP or sharing a social media post. Most sites see 2 to 5 percent of visitors take action. From August to December 2020, eighteen monuments in nine states came down. A Jim Crow-era monument removed in Georgia is set to be replaced by a statue of Congressman John Lewis, a shining example of [creating] more inclusive symbols within our communities.”

Did you learn anything new during the process? “We recognize that white supremacy and systemic racism cannot be dismantled in a day, a week or perhaps even a year. However, if Invisible Hate can serve as one enduring means to remove physical representations of hate and change the lives of people of color nationwide, it confirms that doing good things is worth it.”

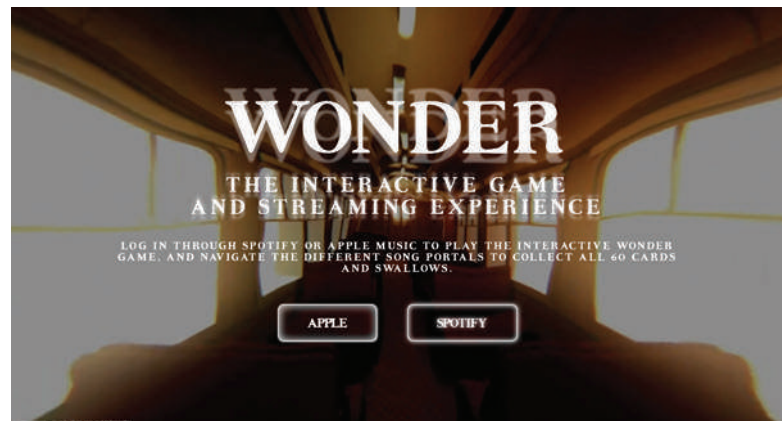


Shawn Mendes: *Wonder*, the Interactive Game and Streaming Experience

“An immersive new [format] that adds value to the experience of listening to the music.” —**Lotte Peters**

Overview: Universal Music Group (UMG) launched Shawn Mendes’s much-anticipated fourth album *Wonder* in December 2020. Since a concert tour was no longer possible, Universal wanted to surprise Mendes’s fanbase with an imaginative and interactive way to experience the album. Through a gamified virtual environment, listeners are taken through a 360-degree, 3-D wonderland adventure with the goal of connecting to the album in a fresh new way.

- The game seamlessly integrates with Spotify to cue up the tracks chosen specifically for each of the six animated worlds.
- Players who collect all *Wonder* lyric cards and flying swallows receive exclusive access to the entire gallery of illustrated *Wonder* cards.
- The core team of approximately 20 people took about two months to complete development.



play.whatiswonder.com



Nell Lundy, interactive creative director
Justin Stirling, AG Artists, executive creative director
Sarunas Budrikas, developer
Timothy Carlson/Coltrane Nadler, technical leads
George Harb, technology group director
Jon Tiller, interactive technical director
Dylan Druktenis/Taos Whittaker, 3-D animators
Jeff Lichtfuss, producer
Jumanah Shaheen, senior producer
Paul Cicerone, integrated production director
David Lebensfeld, visual effects supervisor
Hannah Beeler/Abby Caldwell/Kevin Graff, quality assurance
AG Artists/Ingenuity Studios/InVision Communications
(Walnut Creek, CA)/Universal Music Group, project design and development
Universal Music Group, client





“A beautiful, virtual, gamified approach to engaging fans. The virtual environment is quite immersive and surreal, imparting an adventurous feel. A fresh new way of engagement for the launch of the music album.” —Kadambari Sahu



Comments by Nell Lundy:

What are the project’s core features?

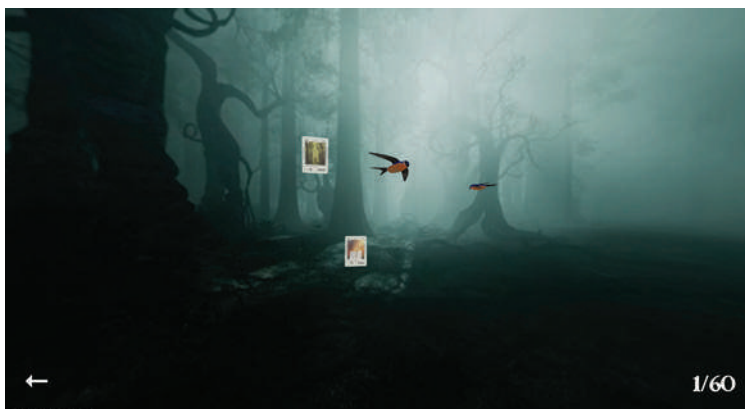
“The streaming experience plays in parallel with Spotify audio to make a visual connection to the music. Using hub-and-spoke navigation, the discovery game is designed to encourage exploration. Starting from Shawn’s studio apartment, you’ll discover portals that lead to mysterious worlds. As you listen to tracks, *Wonder* cards appear. As users explore further, they can tap to collect all 60 cards and unlock the full gallery

where they can see each card in detail. Inspired by tracks from the album, the immersive worlds are titled: Welcome to Wonder, Night Flowers, Twist of Fate, Off the Rails, The Doorway and The Falling Man.”

What was the most challenging aspect of the project? “With a firm publication date, one of our big challenges was time. We spent two weeks on research and proof-of-concept, seeing how the visuals would perform. The gameplay and interactions were kept simple so that people could get lost in the music. It was important to use an intuitive navigation style that was easy—with minimal instructions.

“Another challenge was streaming performance for a large concurrent audience. Preparing for launch day, UMG’s experts built the server environment to scale up quickly and smoothly as the traffic grew.”

What was the response? “Fans everywhere buzzed with excitement on Twitter and Instagram. The release generated substantial impressions on Shawn Mendes’s social accounts, including more than 808,000 views on Instagram for the game and more than 7,500 retweets and 46,400 likes on Twitter as of November 19, 2021.”



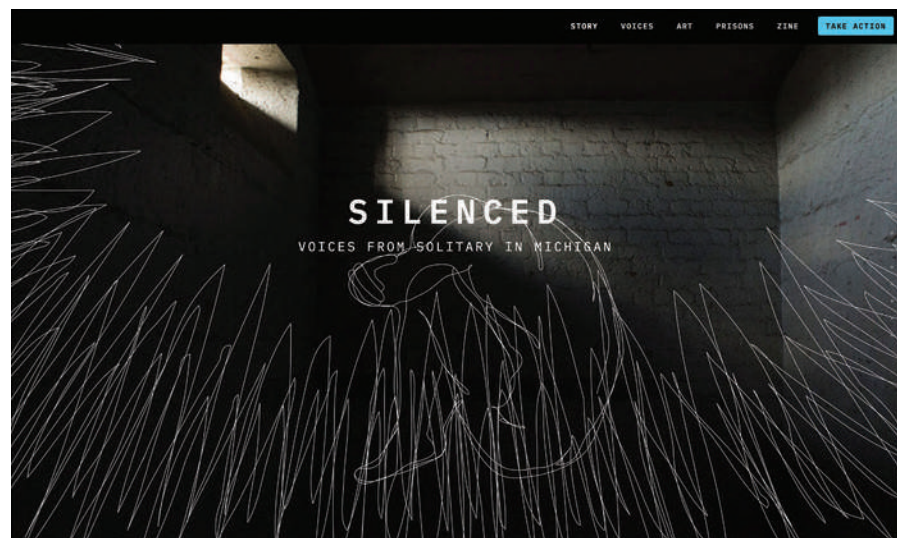
Silenced

“This was more than a site: it was like going through a museum exhibit from home. I hope more people see this site on a topic not many talk or know about. And what a message: to see the art and hear the voices coming from those who have been in solitary. Truly a powerful experience contained all in one URL.” —Sandra Nam

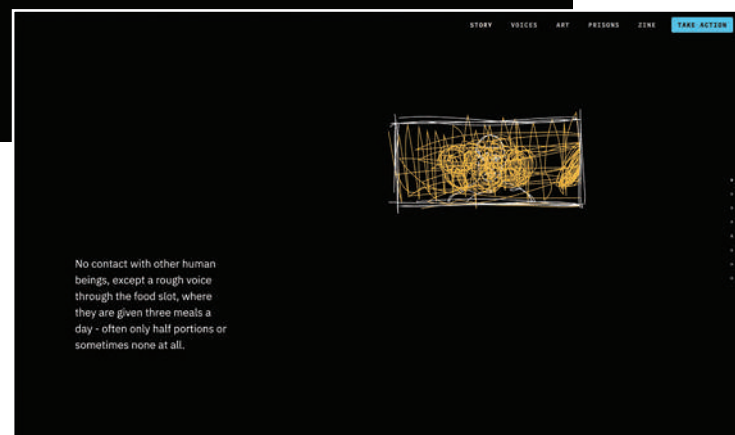
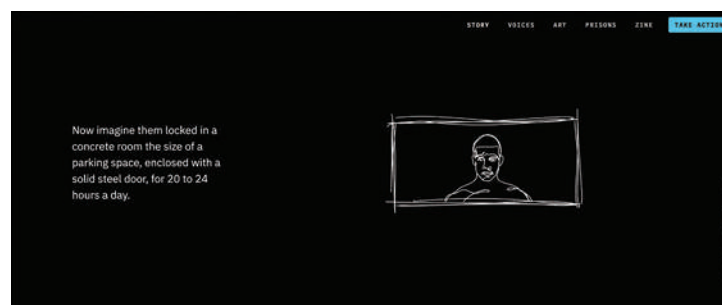
Overview: Silenced was designed to organize and share the stories of individuals held in long-term solitary confinement in Michigan in an accessible and unique way. In conjunction with Open MI Door, the ongoing campaign to end solitary confinement in Michigan, the project aimed to show the public (including and especially top Michigan leaders) the realities and experiences of people inside these stark isolation cells. The hope: that they would recognize the massive physical and psychological toll imparted on thousands of mostly Black and brown men each year.

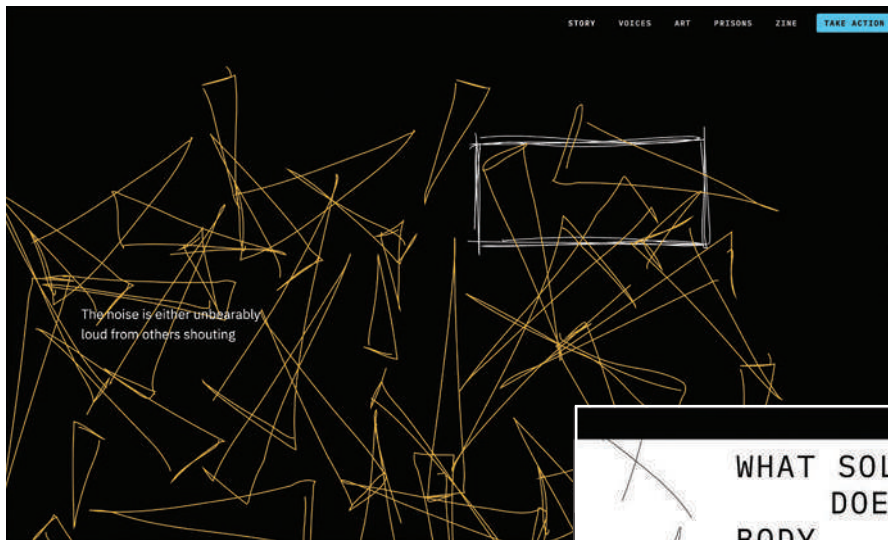
- The digital archive of consists of 2 videos, 25 images, 114 letters, 3 voice notes and 33 original artworks from presently and formerly incarcerated people.
- The scrollytelling story page uses Lottie, css and JavaScript triggers to animate the page as the user scrolls. The back-end technology is Django and MySQL.
- Across all platforms, more than three million people have seen and engaged with the letters, illustrations, artwork and data.

Pallavi Daga, co-creative director
Michael Deal, creative director
John Emerson, programmer
Rutikanga Akesi/Scott Hechinger, producers
Open MI Door, co-producer
Jacqueline Williams, executive producer
Zealous (Hoboken, NJ), project design and development
American Friends Service Committee, client



silenced.in





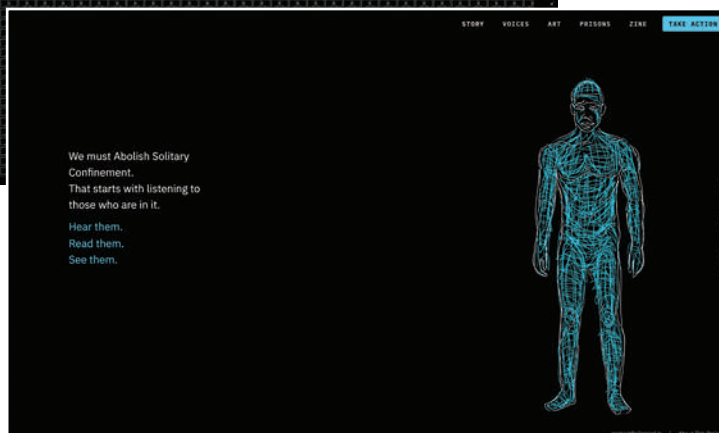
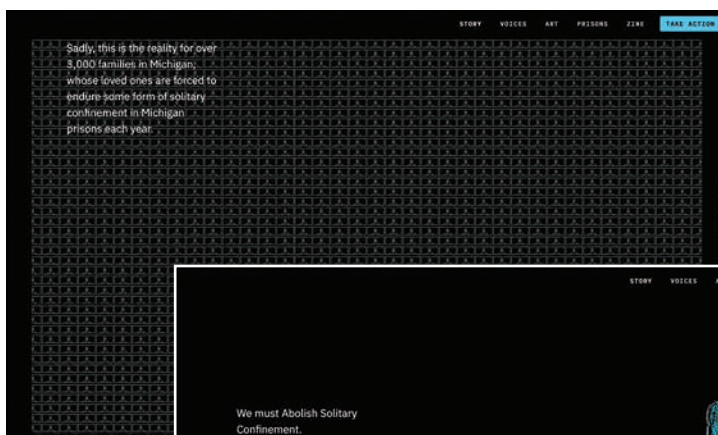
“The marriage of first-hand prison accounts with artists’ interpretations is conceptually strong and emotionally effective.” —**Tito Bottitta**

Comments by Pallavi Daga and John Emerson:

What was the thinking behind the navigation structure? “We imagined the navigation structure to be very simple, accessible and effective. The scrollytelling homepage gives a major overview of the issue of solitary confinement that flows naturally yet has different sections for people to understand the issue. The page highlights experiences from people with handwritten excerpts and signatures that depict the mental trauma they go through over the years. These also link to the archive itself, which is searchable and filterable highlighting the name of the prisons and individual experiences in segregation. We also endeavored to allow people to get lost by including hyperlinks throughout all content that could and would bring users to other related pages, sections of the site, letters and art.”



Did you meet with any out-of-the-ordinary obstacles during development? “The obstacles when working with people in solitary confinement, or prison in general, are many. Namely, it is illegal to do unapproved research on incarcerated people, and our first storytelling ask we sent inside was considered research—and thus rejected. In any project with inside participants, you also run the risk of retaliation from correctional officers or the administration, and our lead inside producer Rutikanga Akesi had his phone pin and inmate-communications technology JPay disabled halfway through the project in an attempt to thwart progress.”



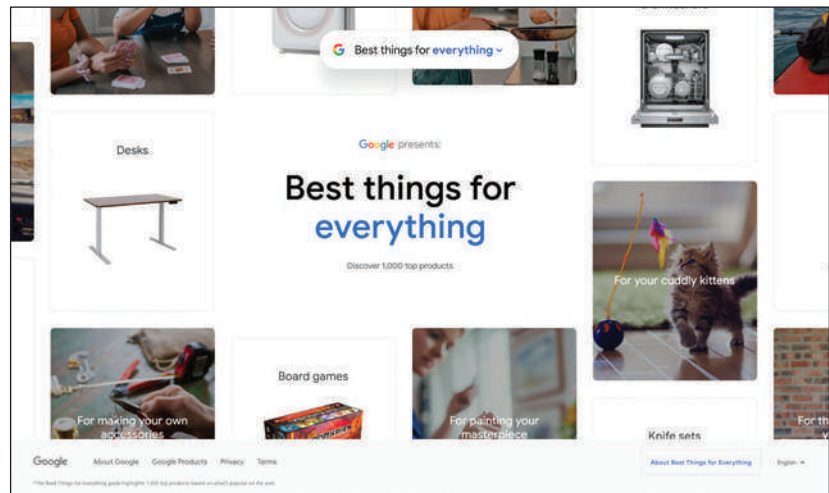
What was the response? “The response to Silenced has been far reaching and overwhelmingly positive. Silenced became a seed for media features, campaign support, a short video, an art exhibit in Michigan’s Capitol, unique artwork and poetry created by freeworld artists, an original zine used in poetry curriculum, and an exhibit of testimony in the United Nations. The searchable and filterable database has also been a source of great interest from advocates and organizations around the United States.”

Google Shopping | Best Things for Everything

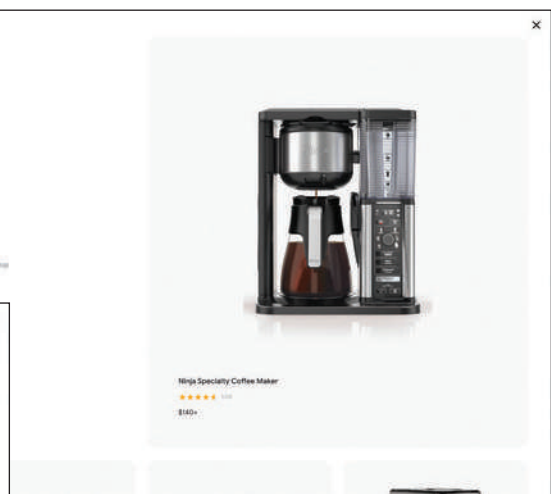
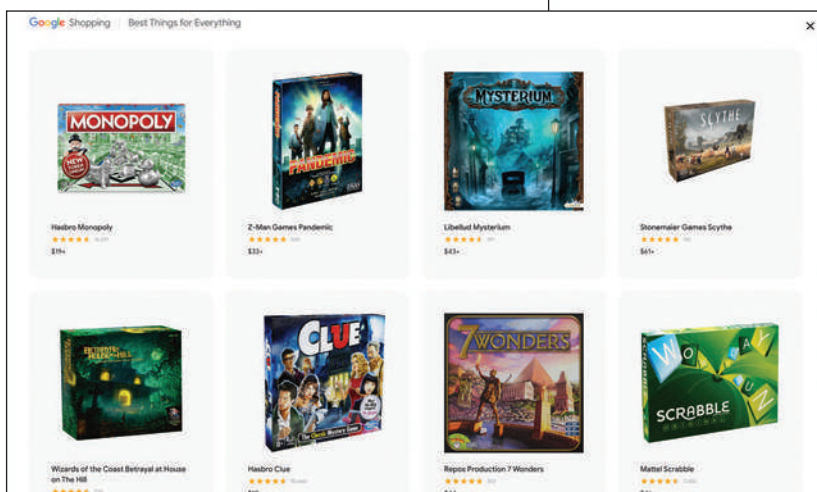
“Google’s Best Things for Everything creates a novel way of interacting with content for shopping. The browsing experience inspires you to find the best and make purchases.” —Kadambari Sahu

Overview: Finding an item to buy on the internet can be overwhelming. It takes research and patience, searching across multiple websites and reading a lot of reviews. Designed by creative production agency Hook, Google’s Best Things for Everything takes all those data points spread across the internet and turns them into a guide of its top 1,000 most popular and highest reviewed products. Organized by categories of interest, the site makes it easy to browse and find inspiration for your next purchase.

- Hook built the site using WebGL to give the products a more robust feel as the user scrolls.
- Since Google Shopping aggregates prices and destinations where users can purchase items, Best Things for Everything’s design accommodates fluctuating prices that can vary from day to day.
- From concept to completion, the site took two-and-a-half months to produce.

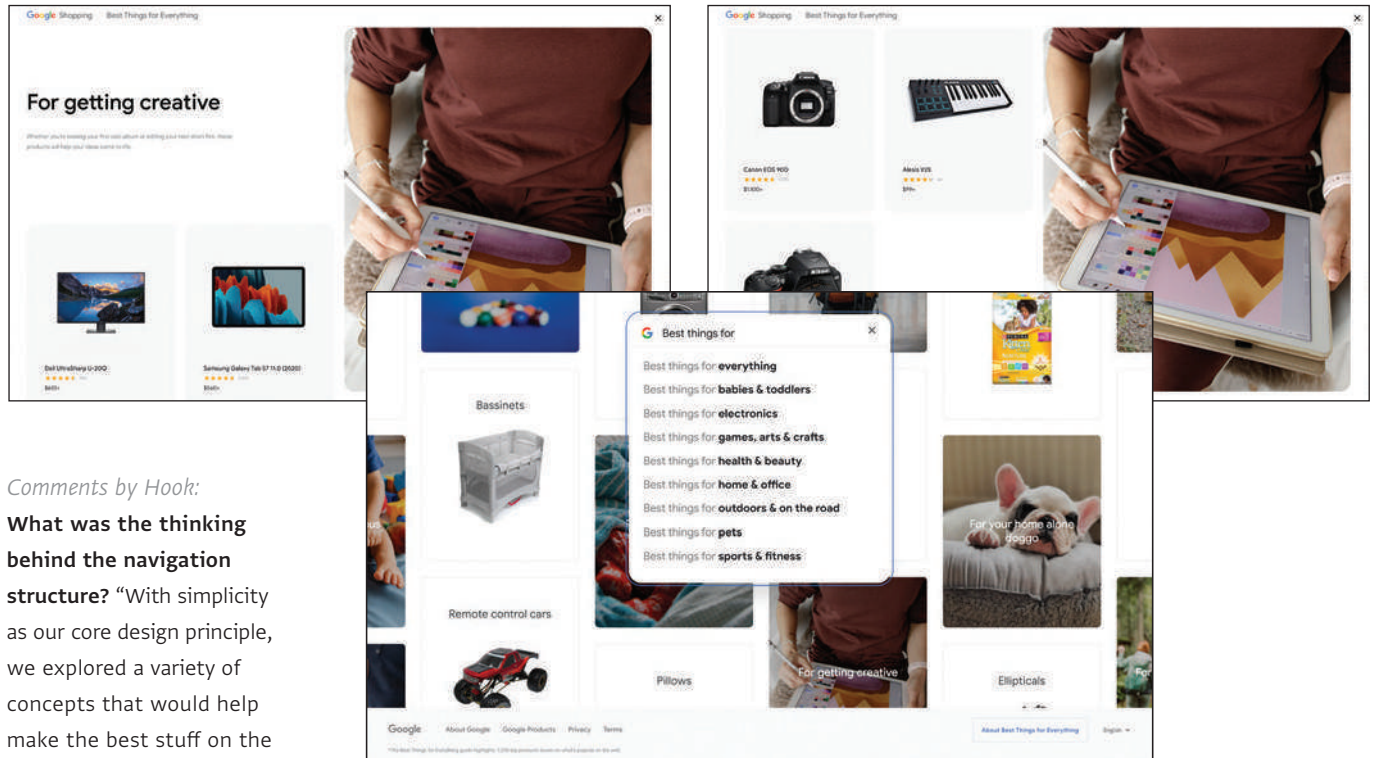


shopping.google.com/m/bestthings



Juan Mora, art director/interface designer
 Scott Ginsberg, writer
 Ryan Michlitsch, creative director
 Blinkk, programmer
 Annie Kelly, producer
 Hook (Ann Arbor, MI), project design and development
 Google, client

“True to Google’s brand, I enjoyed the simplicity in how the categories were presented, and the ui was so easy to navigate. I appreciate a year-end recap where the meaning truly comes through the information displayed, with no bells or whistles.” —Sandra Nam



Comments by Hook:

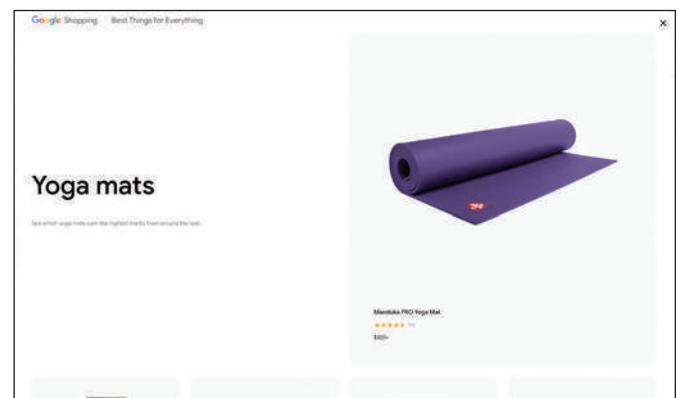
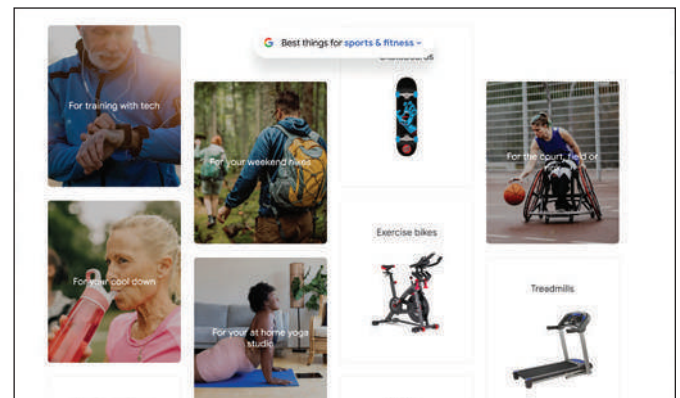
What was the thinking behind the navigation structure?

“With simplicity as our core design principle, we explored a variety of concepts that would help make the best stuff on the internet easier to find. As we tackled the challenge of displaying more than 1,000 products, we landed on the idea of an infinite scroll that looped. We really wanted the user to feel like there was a substantial number of items and categories for them to browse while also remaining true to our promise of simplicity. Breaking up the items into categories and curated lists made shopping for an individual item easier. Navigation was a seamless drop-down that categorized products into themed collections.”

Did you meet with any out-of-the-ordinary obstacles during development? “We wanted to create a slight oval effect as the user scrolled, so there’s a subtle use of WebGL being used on the site. It’s very slight, but it helps create an illusion of depth we wouldn’t have been able to achieve without it. Because we were looking to attain an extremely subtle and unique effect, the development team prototyped and built several custom approaches from scratch to get it right.”

What was the most challenging aspect of the project?

“Compared to other shopping-related sites we’ve built for Google, this one was the most ambitious. It took partnerships pulled from across many parts of the company to make it happen. From marketing to data scientists to vendor partners and product teams, Best Things for Everything was the most ambitious campaign the team had done to date.”

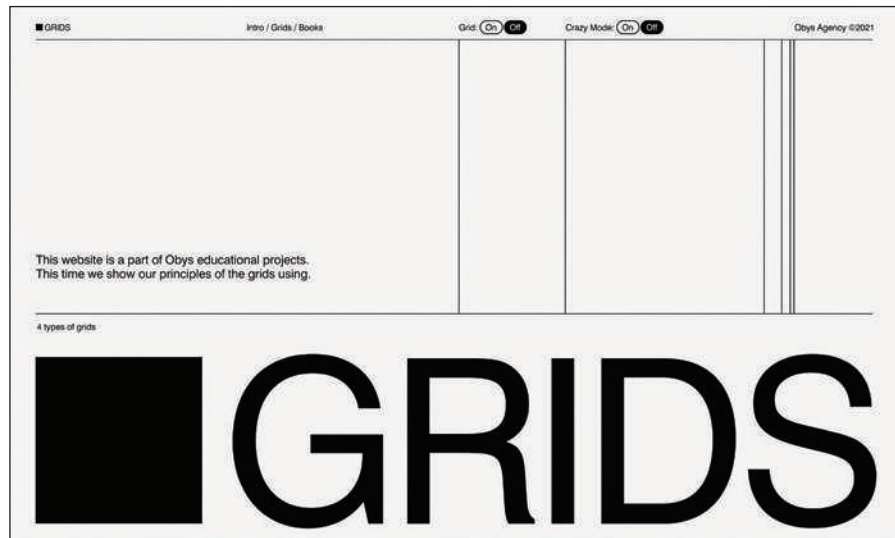


Grids

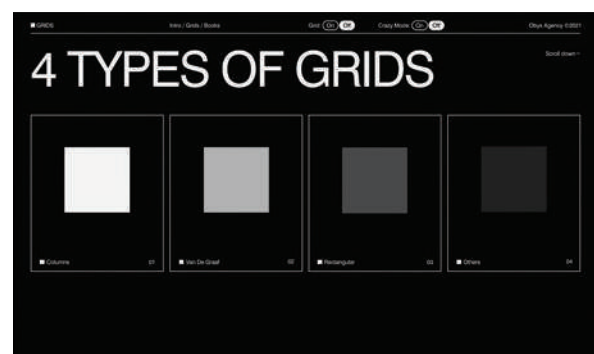
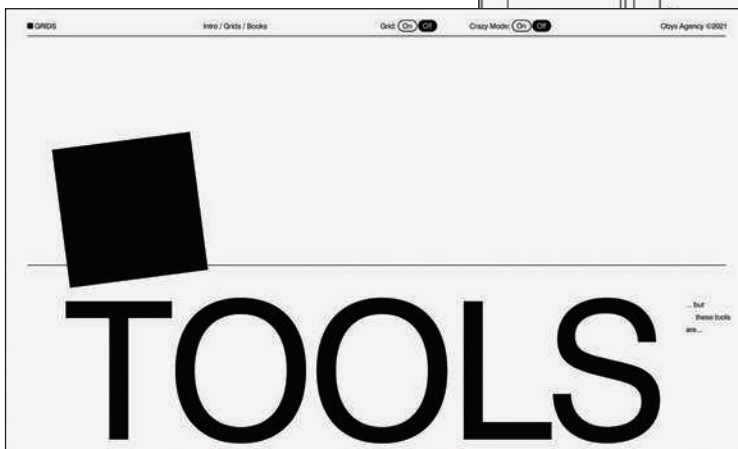
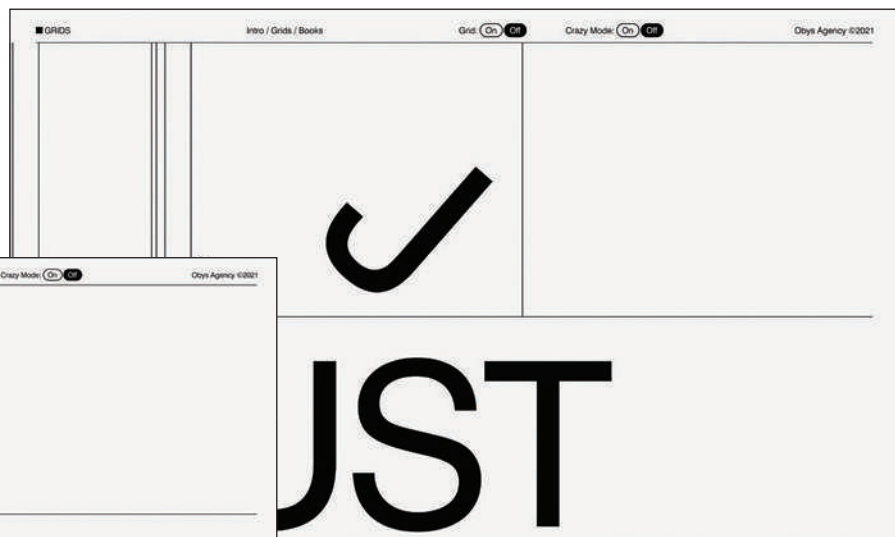
“A great educational tool. And a joy for the eye of every designer.” —**Lotte Peters**

Overview: After the successful launch of two previous educational projects—Typography Principles and Colors Combinations—digital design firm Obys Agency wanted to share its experience using grids. Four types of grids are presented with unusual storytelling techniques along with brief descriptions, helpful tips and examples of agency projects. The site’s goal is to provide every designer with new or useful information about grids.

- Users can switch a grid on and off to find out how the site is anchored to the grid.
- A square acts as the main graphic element and follows the user throughout the site.
- From idea to realization, the site took approximately two months to complete.



grids.obys.agency



Viacheslav Olianishyn, art director
 Olha Olianishyna, producer
 Obys Agency (Kharkiv, Ukraine), project design and development/client



“I haven’t been this excited about grids since I first learned about them. A deeply engaging ride that doubles as a crystal clear presentation of the material. This should appear on syllabi alongside Josef Müller-Brockmann.”

—Tito Bottitta

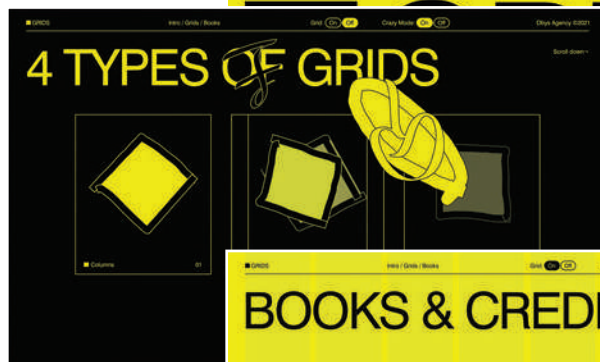
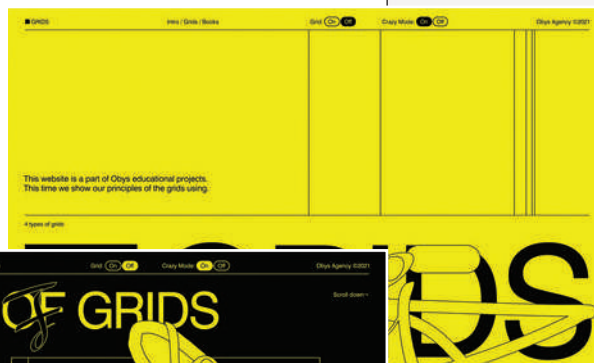
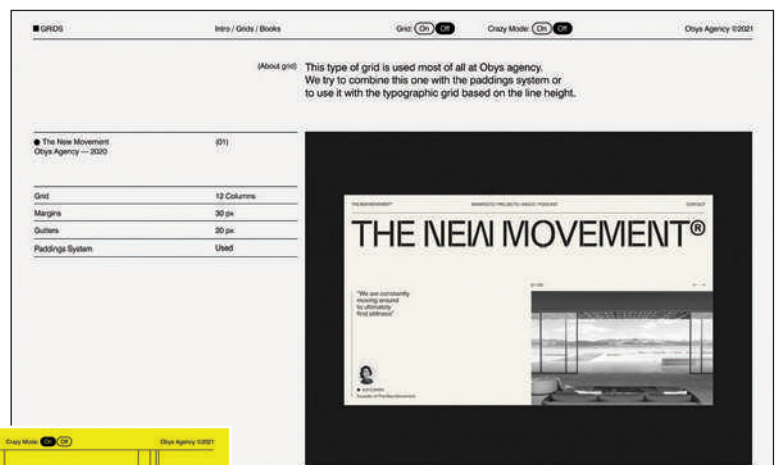
Comments by Obys Agency cofounder Olha Olianishyna:

What was the most challenging aspect of the project?

“We tried to create a simple and minimal site but at the same time make it wow people. Our main challenge was to create a Crazy mode with an unusual style for us by using interesting elements to evoke vivid emotions from the user.”

Was the topic/subject of the project a new one for you?

“No. In our designs, we pay attention to the grid system and we talk about grids. But never before have



we dedicated a whole site to this topic. It was our first time creating educational material about using grids.”

What software, back-end technology and programming languages were used? “Our main technology is Readymag. Again and again, we try to get the most out of this platform so as not to repeat ourselves. No secrets. Only our ideas. We wish to make unique products.”

What was the response? “The Grids site became very popular among users and designers from all over the world—more than 131,000 people in total have visited. We are still getting positive feedback. Also, our followers send us videos of other designers showing Grids in their lectures or courses. It is important to say that Grids has been recognized by the Awwwards Jury with the Site of the Month award—our first. This award has inspired us to create a lot of new design solutions.”

Curaturae

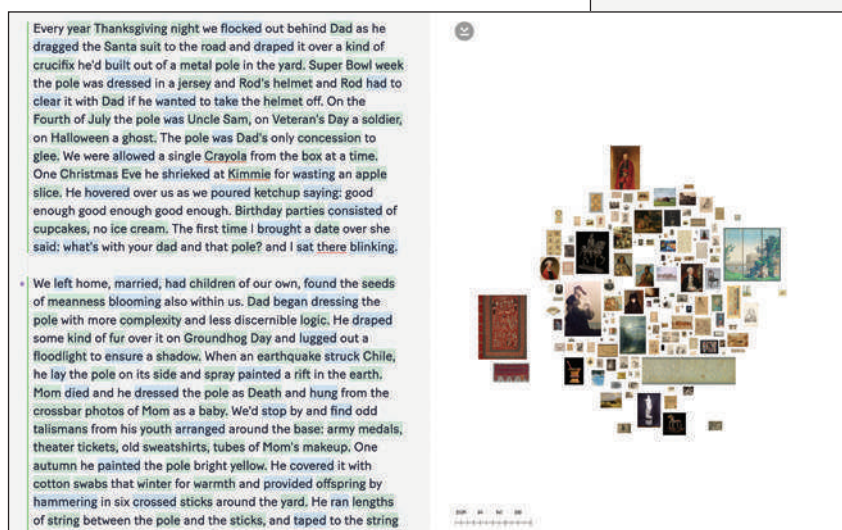
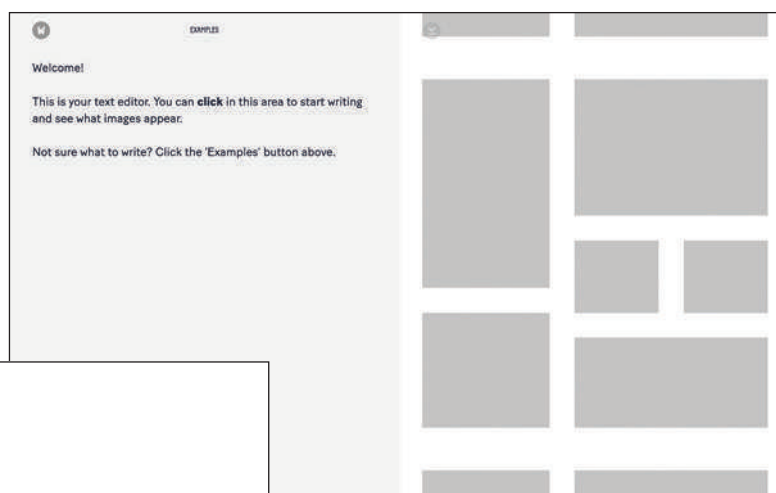
“The smartest entry I saw. What a joyful way to explore a rich visual data set. And it’s much more than exploration—it designs a new paradigm for writing and inspiration. Bravo.” —**Tito Bottitta**

Overview: Curaturae is a writing tool that connects words to images from the Smithsonian’s collection of more than three million artifacts. On the user typing something—a poem, song or message—the app responds with images inspired by their words. Writers of all ages and experience levels have a new tool to not only explore and learn about art, but also to work through writer’s block and gain a new perspective on their writing.

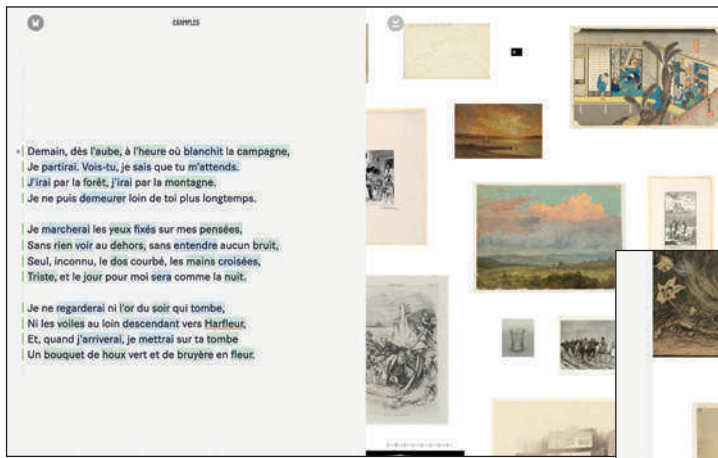
- Curaturae ties state-of-the-art language syntax and translation technologies to recently digitized, opened and searchable art objects through a unique user interface.
- The application accepts writing in ten different languages: Chinese, English, French, German, Italian, Japanese, Korean, Portuguese, Russian and Spanish.
- Working sessions can be downloaded as a PDF.



curaturae.com



Sunny Oh, designer
Hiro Yamane, creative technologist
Katherine Miller, content coordinator
Matt Miller, director
Rachel Ginsberg/Jaade Wills, co-producers
Jono Brandel (San Francisco, CA), project design and development
Cooper Hewitt, Smithsonian Design Museum, client



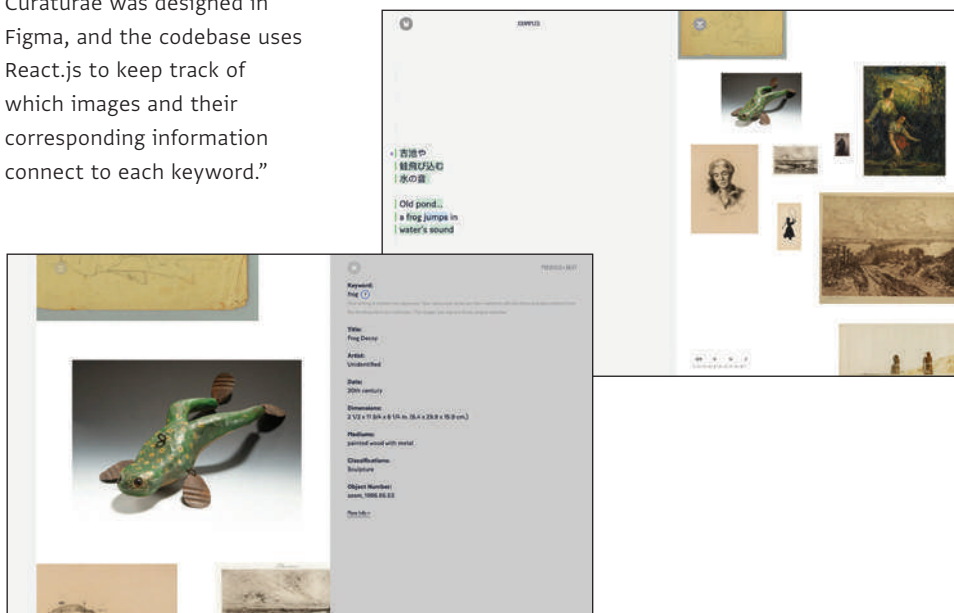
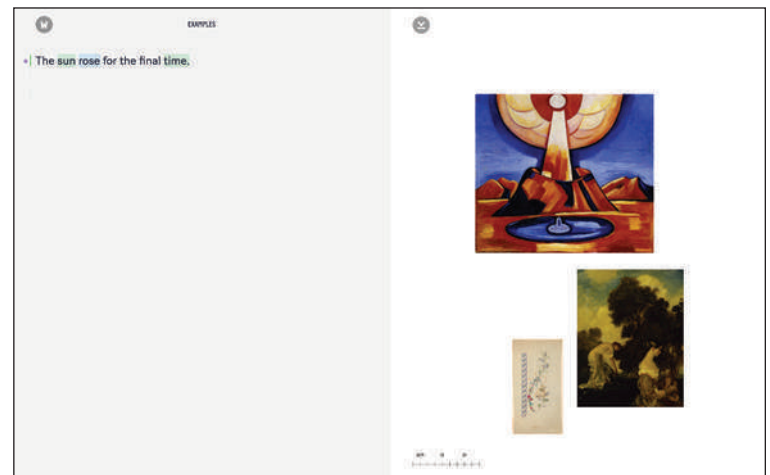
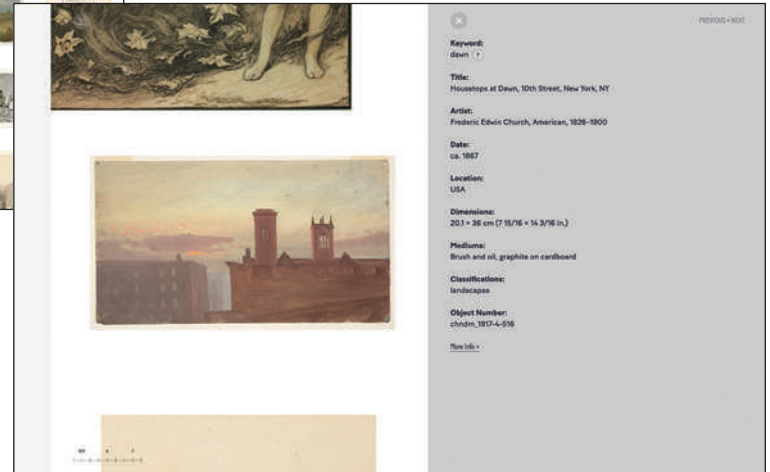
"I appreciate sites that are for discovery, where input and output have an element of fun and surprise." —Sandra Nam

Comments by Jono Brandel:

What was the thinking behind the navigation structure? "The area where images are composed into a collage is an infinite canvas where the size of the images represents their relative size to one another. Like using a map, you can scroll or pinch to zoom into specific areas or view the collage as a whole. There is also a legend to give you a sense of how many centimeters the current space takes up. This is a digital interpretation of the museum experience, wandering through different gallery rooms and discovering works at your own rhythm."

What software, back-end technology and programming languages were used? "Curaturae was developed in JavaScript and uses Smithsonian's Open Access API to retrieve images. It also uses Google's Translate and Natural Language API to break down users' writing into semantic structures. The application also uses Microsoft Azure's Image Description API to describe images that don't have a label created by the museum.

Curaturae was designed in Figma, and the codebase uses React.js to keep track of which images and their corresponding information connect to each keyword."



Did you learn anything new during the process? "Through this experience, our team learned a lot about inclusive design. We were guided by design consultants Sina Bahram and Corey Timpson, who taught us broader semantic uses of technology that benefit different types of users and their needs. This pushed our project to be usable in ten different languages and to be compatible with screen readers—an endeavor I had yet to attempt in my fifteen-year career making websites."

Aurélia Studio

“As far as portfolio sites go, Aurélia’s site was pure fun. You see her talents in every aspect of the site—the font, the illustrations and the colors. Who she is and what she’s able to do are so tightly woven and inherent in the site. I was really impressed!” —Sandra Nam

Overview: Animator and illustrator Aurélia Durand contacted design firm Granyon to create a new website for her—one that both targeted potential clients and kept all her fans in the loop. With an impressive client list that includes adidas, Adobe, Apple Music, the BBC, Banksy, ESPN and Facebook—to name a few—Granyon knew that it had to create a portfolio that not only showcased Durand’s great work but gave the user a full experience. The solution is a playful universe that let visitors dive into Durand’s world and highlights her “I want people to smile” mentality.

- Motion is incorporated in hover elements on the cursor and text around the site.
- The Explore page collects Durand’s uploaded work that isn’t necessarily related to commissions.
- Creating the website took roughly three months from first concept until launch.



aurelia-studio.com



Granyon (Frederiksberg C, Denmark), project design and development
Aurélia Durand, client

“Aurélia Studio has a strong, unique personality that comes through in every detail. From hover states, transitions to the different layouts and ways of navigating through the content, it brings joy to look at this work and stands out from the crowd.” —**Lotte Peters**

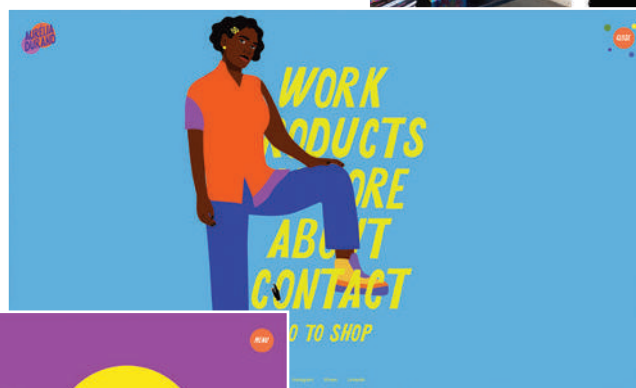
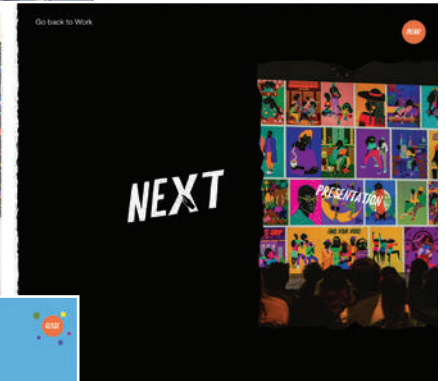


Comments by Granyon:

What was the most challenging aspect of the project? “Creating a website for an artist meant that we had to dive deeply into her world and approach to illustrating, animating and working with color—all the details that make up a whole. The challenge was to interpret all of that into a website experience. But that is also what made this project fun!”

What software, back-end technology and programming languages were used?

“We always use Webflow for our cms. Webflow provides us a great tool to create web experiences and is easy for



our clients to work with when our work is done. For the illustrated animations, we used Lottie for the short ones and Video.js for the longer animated clips.”

Did you learn anything new during the process? “We always learn something new

when working on a website. For this site, we learned a lot about integrating Lottie files in the Webflow cms. Now Aurélia can continue uploading new Lottie files to the front-page header experience whenever she wants.”

What was the response? “The response has been overwhelming to say the least. The website has won multiple awards like Site Of The Day at Awwwards and a Gold Lovie at The Lovie Awards.”

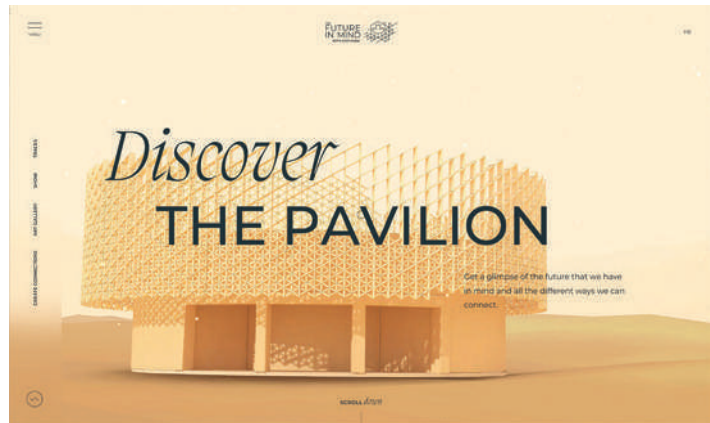
The Future in Mind

“The website is full of aesthetically pleasing and amazing interactions. It is beautifully designed and very well executed to create delightful experiences.”

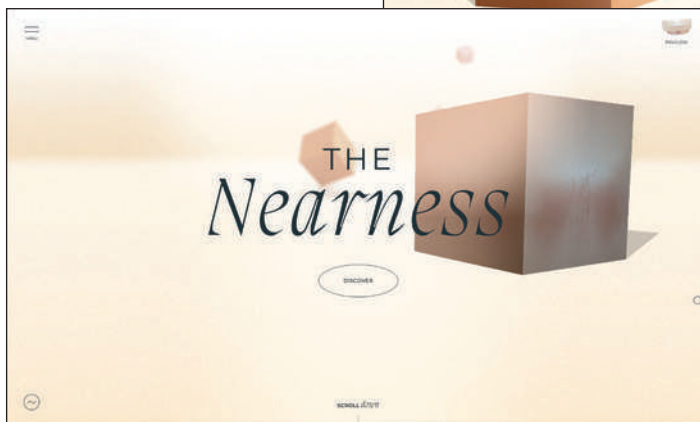
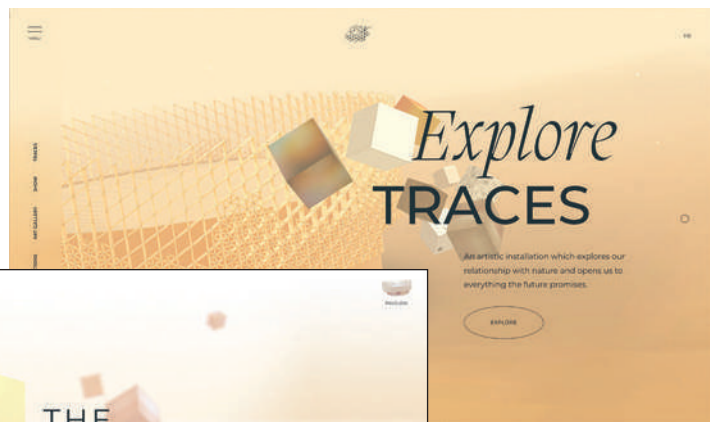
—Kadambari Sahu

Overview: The Future in Mind is an interactive experience inspired by the Canadian pavilion at *Expo 2020* in Dubai, United Arab Emirates. The experience targets people in the Middle East as well as participants of the *Expo*, but also Canadians who will be able to see what has been done in Dubai. As users move around the pavilion, they explore the *Traces* art installation, a 360-degree movie in a digital collage and a contemporary art gallery. Users can also create meaningful connections with Canada through sharing what the country inspires in them and discover the main pillars that make Canada genuinely innovative and inspiring.

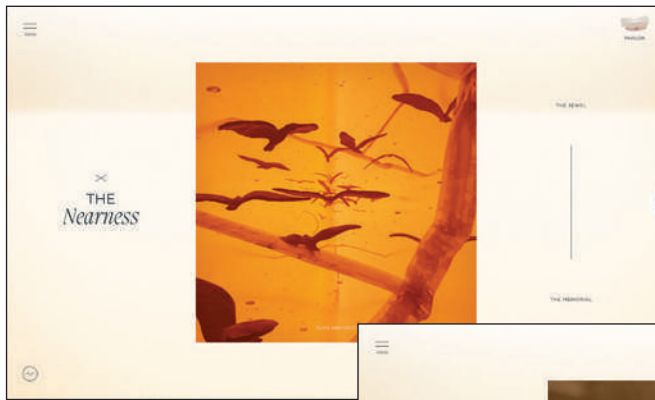
- All of the first virtual Canadian pavilion’s interactive components revolve around the architecture of its physical counterpart at *Expo 2020*.
- The art installation *Traces*, created by architectural design firm KANVA, and the 360-degree video projection by creative technology studio ngx are the central focus points of the site.
- From start to finish, the project was completed in six months.



pavilion.thefutureinmind.ca



Akufen (Montreal, Canada), 3-D designer/strategy/producer/project design and development
Louis-Philippe Quesnel, sound designer
Dpt., 3-D animation company
National Film Board of Canada, executive producer
Global Affairs Canada, client



“The way investment in Canada comes to life is visually very strong. The site does a solid job of showing a physical space in an online world. The combination of layouts, WebGL and interactions make me feel invited and want to learn and see more.”

—Lotte Peters

Comments by Akufen:

Describe any special interactive features.

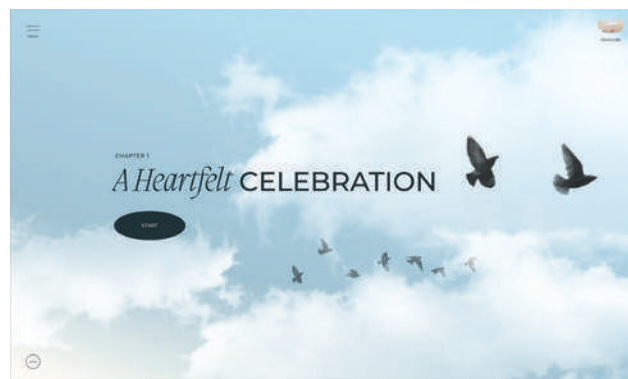
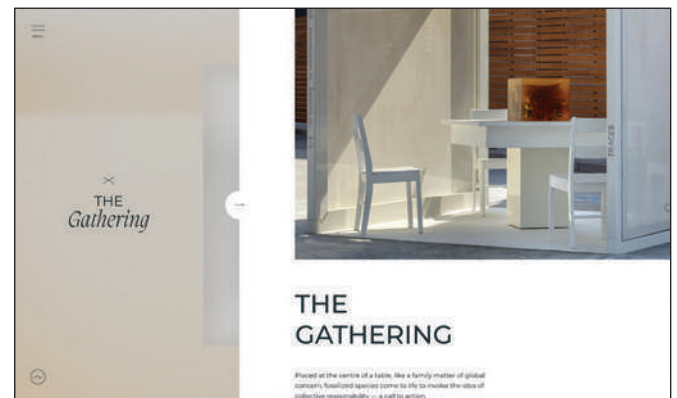
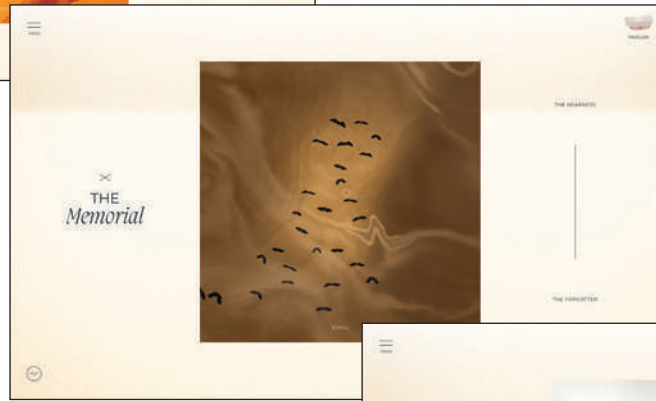
“We wanted the pavilion to stand out and be a focal point of the website, [which] is why the experience revolves around it. Just like [visiting the physical experience] in Dubai, we invite you to navigate around it, enter it and explore it, while following the day-and-night cycle to illustrate the passage of time. Another special feature is the infinite scroll we played with on the homepage and throughout the experience.”

What was the thinking behind the navigation structure?

“The navigation structure is inspired by what we call internally a ‘bicephalous’ experience. Just like a brain, the website has a poetic and immersive side and a rational and Cartesian side. Both were created to answer specific needs: The first one translates the in situ experience in an immersive, interactive way that encompasses all aspects of the Canadian pavilion. The other side of the project consists of five pages created with federal organizations around the pillars of the Canadian presence in Dubai.”

Did you meet with any out-of-the-ordinary obstacles during development?

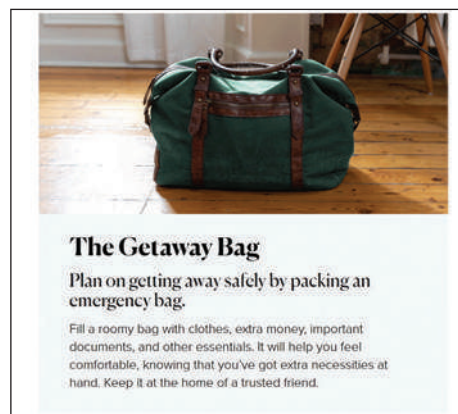
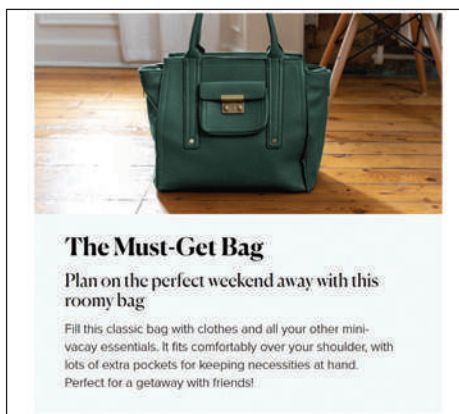
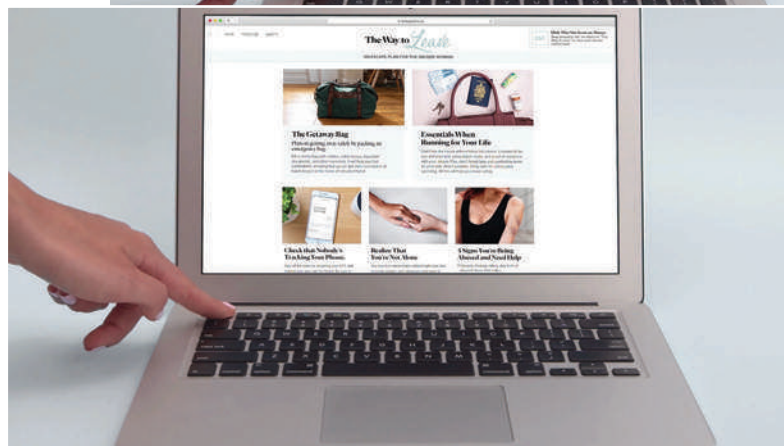
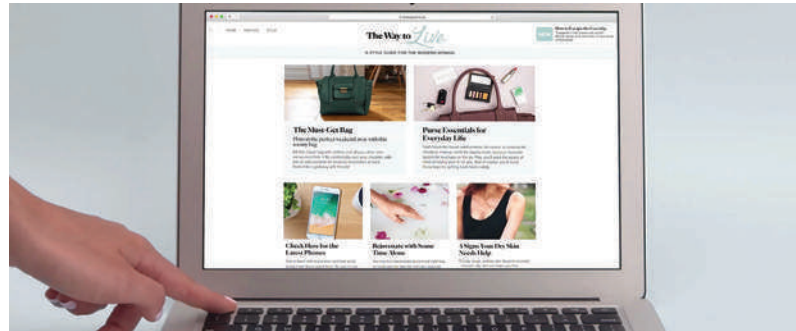
“The challenges involved in creating a project at this scale meant that, right out of the gate, it would use a mix of technologies. With no turnkey solution available, the development team went through a period of trial and error to ensure the best possible results. The only way to ensure success was to involve the development team at all stages of creation and to validate the feasibility of every detail along the way. The technological development was definitely one of the project’s biggest challenges—and greatest sources of uncertainty!”



Escape Abuse

Overview: During the COVID-19 pandemic, domestic abuse has risen by 30 percent. In response, women's shelter Interval House created escape Abuse, a secret website that helps women leave their abusers. At first, it looks like any other lifestyle blog. But when visitors press the escape key, it reveals lifesaving information like how to pack an emergency bag and how to contact the Interval House crisis line. During the darkest days of lockdown, Interval House helped women escape abuse without alerting their ever-present abusers.

- This site was created to reach a very specific target audience: women in abusive relationships.
- The site is a combination of Vue.js, JavaScript, HTML and CSS.
- The project was conceptualized very quickly in response to the earliest days of the pandemic and was launched less than two months later.



Adrian Stiegler/Adam Thur, art directors
Rica Eckersley, writer
Rica Eckersley/Adam Thur, executive creative directors
Lance Martin, chief creative officer
Scott Duncan/Jan Kanhai, developers
Jonathan Lajoie, photographer
Jennifer Dark, producer
Carolyn Mitchell, integrated producer
William Leung, retoucher
UNION (Toronto, Canada), project design and development/ad agency
Interval House, client



Purse Essentials for Everyday Life

Don't leave the house without these: checking makeup, mints for staying fresh, lipstick for touchups on the go. Plus, you'll have your ID on you. And of course, those keys for getting back home safely.



Essentials When Running for Your Life

Don't flee the house without these life-savers: Essential ID for you and your kids, prescription meds, and proof of residence with your abuser. Plus, don't forget toys and comforting items for your kids. And if possible, bring cash for untraceable spending. All this will help you leave safely.

“Good use of technology for the better. Appropriate and meaningful interaction [that] create access to important information for women and combats the rise of domestic abuse,” —Kadambari Sahu

Comments by Rica Eckersley:

Describe any special interactive features.

“The project was built around one main feature, which was the use of the escape key to toggle between both versions of the site. We had to make sure that the site flipped seamlessly from an innocuous lifestyle site to a page that delivered lifesaving information to women in need. Women had to feel confident that they could ‘hide’ this sensitive information at a moment’s notice.”

Is the audience you were targeting a particularly difficult one to reach?

“Reaching women in abusive relationships has always been incredibly challenging. During the pandemic, it became practically impossible. Women were effectively trapped with their abusers and without any way to ask for help. So we decided to reach



4 Signs Your Dry Skin

dry skin. Beyond cosmetic, dry skin can make you feel uncomfortable. Your skin doesn't



4 Signs You're Being Abused and Need Help

- Shoving, choking, hitting. Any form of physical abuse that makes you uncomfortable.

- Feelings of despair. Any form of

women in the one place they were spending more time than ever: online. The most challenging aspect was ensuring the safety of the women using the site. We did extensive beta testing to make sure that the navigation of the site was intuitive without being too obvious. In addition, we worked at a breakneck speed to make sure that we could launch the site

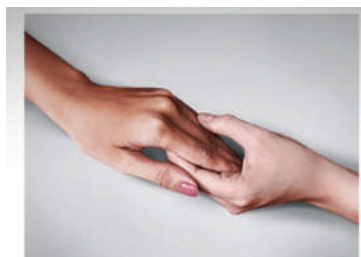
as quickly as possible and get women the help they needed during the early, most devastating months of the pandemic.”

What was the response? “The campaign has been incredibly effective. Women spent an average of more than five minutes on the site, more than double the average [site visit]. And most importantly, it has resulted in an 89-percent increase in women reaching out for help.”



Rejuvenate with Some Time Alone

You may feel emotionally burned out right now, so really take the time for self-care and help yourself recharge. Absolutely clear your



Realize That You're Not Alone

You may feel emotionally isolated right now, but in reality, people care about you and want to help. Abusers are very good at manipulating

The Sea We Breathe

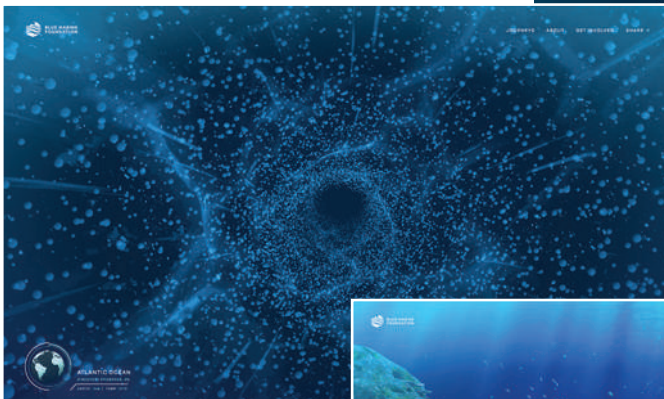
“A breathtaking immersive experience, incredibly well crafted from the storytelling to the design to the development. As a viewer, you dive into the water and are eager to learn more.” —**Lotte Peters**

Overview: The Sea We Breathe is an immersive educational experience commissioned by Blue Marine Foundation, an organization dedicated to the restoration and protection of the ocean. The fundamental goal of the project was to create a platform that successfully educates people on the importance of our oceans and the solutions we can implement to mitigate climate change. The ocean's health affects every one of us, and for that reason, the site aims to connect with as wide an audience as possible, from students all the way to policymakers.

- The project focuses on three core topics: sustainable fishing, blue carbon habitats and marine protected areas.
- Green Chameleon designed the scenes in Blender and exported data using a custom script developed for this project.
- The musical score accompanying the journeys was composed in-house by designer Charlie Davies.



theseawebreathe.com

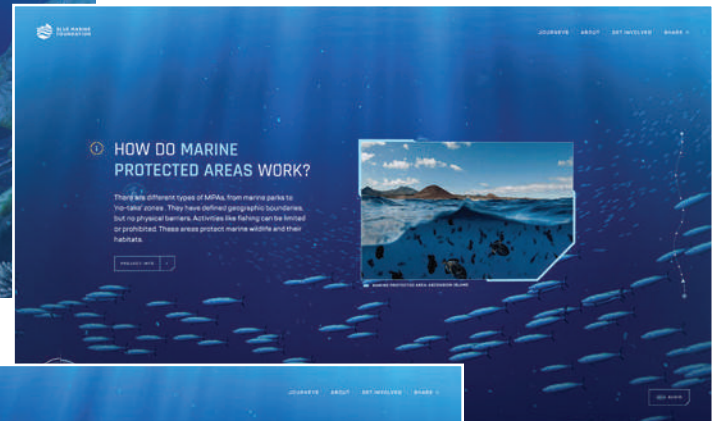


Charlie Davies/Sam Thompson, graphic designers
Tiago Andrade/Jack Harvatt, 3-D designers
Tom Anderson, creative director
Luke Bailey/Ellie Gillespie/Ash Thornton/Jake Whiteley, developers
Kim Robinson, producer
Green Chameleon (Bristol, United Kingdom), project design and development
Blue Marine Foundation, client



“Feels like you’re underwater.”

—Tito Bottitta



Comments by Green Chameleon:

What do you think are the site’s

core features? “The site submerges

visitors in realistic underwater worlds

using interactive 3-D environments

and an engaging user interface to

create a holistic learning experience.

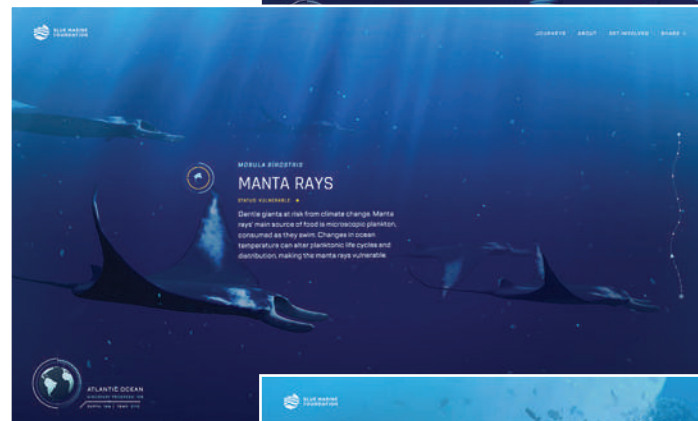
We drew inspiration from navi-

gational interfaces to create

a head-up-display-styled ui, which

contrasted nicely against the

natural environments.”



Are there any special navigational

features on the site? “We wanted

the whole experience to flow organically, allowing the user’s

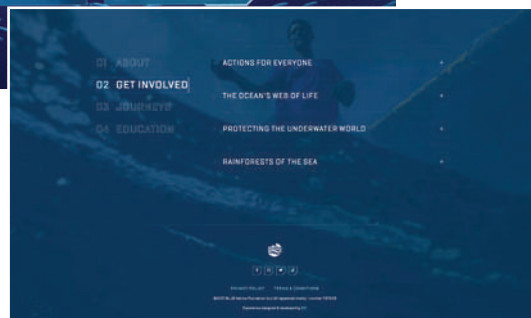
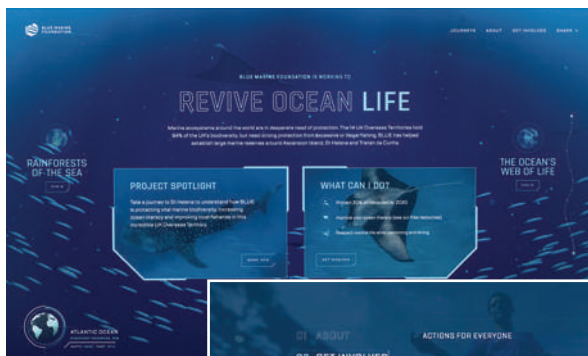
curiosity to guide them through the information. Creating

a seamless transition from section to section was an

essential part of the project for us; the navigation needed to

serve a functional purpose while also adding to the overall

immersion. The Journeys menu acts as the signpost for the



website’s main body of content and comes in the surreal form of a tangle of currents ready to whisk you away to your chosen journey.”

What was the most challenging aspect of the site?

“Re-creating the natural world in 3-d is notoriously

difficult, especially with the added restrictions that

come with building for the web. Performance had to

be considered at all times when designing and building

this experience. Lighting played a huge role in the

visual quality of the experience—as dynamic lighting

is very taxing on performance, we needed to use

a number of alternative techniques to achieve the final

aesthetic. ‘Fake’ God rays helped to create the feeling of

forward motion throughout the journeys and acted as

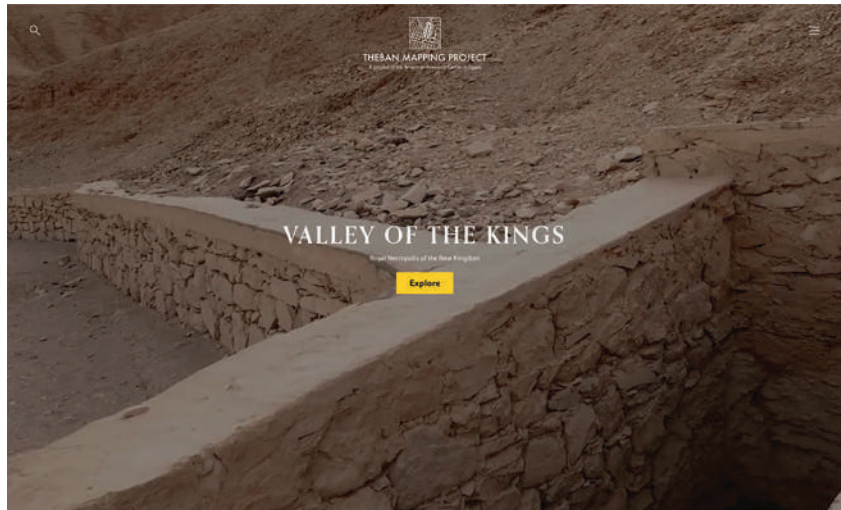
an indicator of the global lighting direction.”

Theban Mapping Project

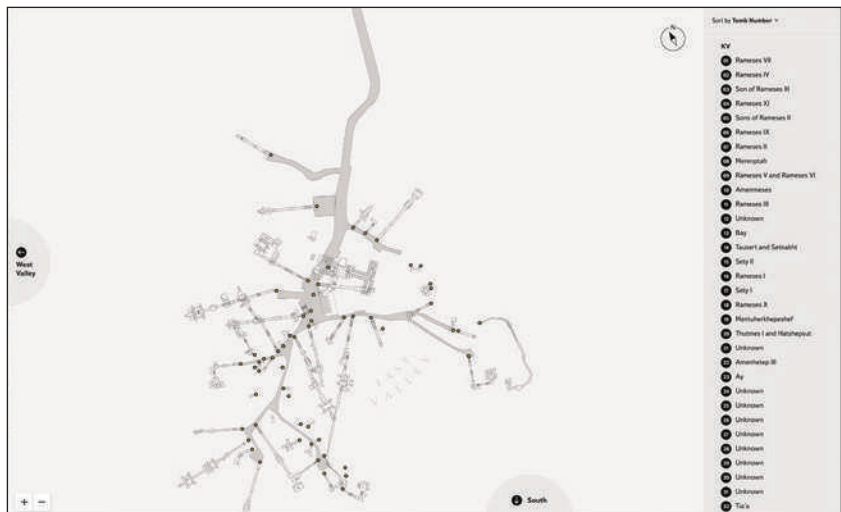
“Through this site, you get to travel to Egypt, go into tombs, walk through walkways, dig in the dirt—what an incredible project shared with the world! It’s like a National Geographic tv show via a website.” —Sandra Nam

Overview: The Theban Mapping Project’s (TMP) website was a groundbreaking educational resource when it launched in 2002. But almost 20 years later, the original technology was obsolete, and the site was no longer usable. TMP needed a new website that would give the Egyptology fans and scholars alike the opportunity to explore the historic tombs and artifacts of the Theban Necropolis in Egypt. Teal Media and the team at TMP rebuilt the experience from the ground up, revitalizing the most popular features, introducing new ones and creating a dynamic system that can scale over time as more archaeological remains are discovered.

- Core features include an interactive map, axonometric drawings and a rich library of content for the tombs in the valley.
- The site was built on Drupal with a set of custom modules to migrate the content from legacy sources.
- The project took one year to complete.



thebanmappingproject.com





“It’s nice to have a clear overview of the mysterious Valley of Kings. Simple graphics, maps and photography give the viewer the full picture of something that seems so complex.” —**Lotte Peters**

Comments by Ryan Co and Bex Hellbender:

What do you think are the project’s core features?

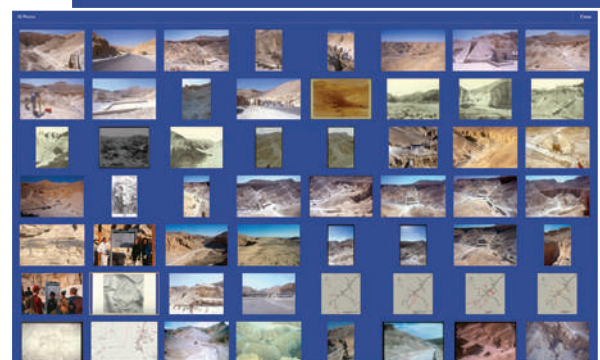
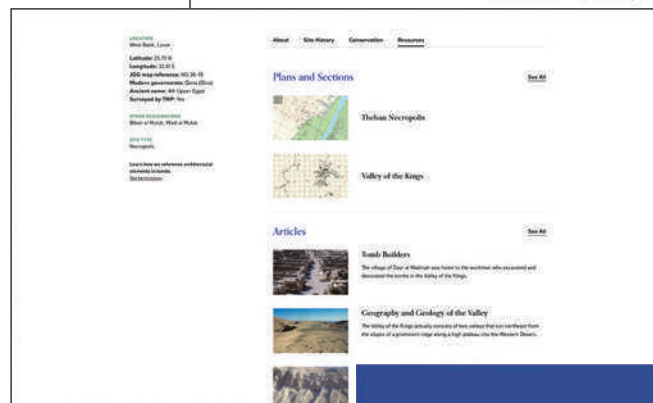
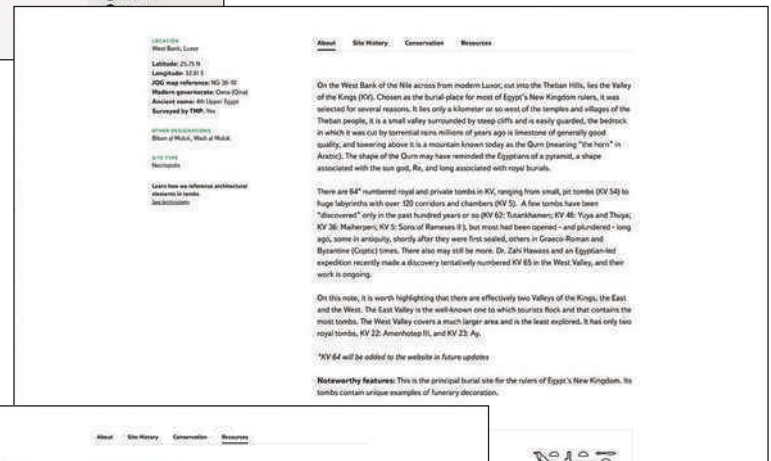
“The premier feature of the TMP website is the ability to explore specific tombs and sections within tombs in the Valley of the Kings. Teal designed custom page templates that let the TMP team create an interactive experience for the website’s visitors. Every individual tomb page includes thorough information about the art and materials found within each tomb alongside detailed images. Each page is interactive, well-organized and easy to scan for people looking to quickly glean basic information.”

What was the thinking behind the navigation structure?

“We wanted an experiential feel to the site, so we designed the navigation to be simple with special consideration for the rich content on just the Valley of the Kings alone. The tomb pages also contain detailed information about their dedicated tomb, including its history, specific location, measurements, ownership details, links to additional related resources and hieroglyphs of the ruler’s name. Images taken within the tomb and its surrounding areas give visitors an immersive sense of what the tomb looked like when it was excavated.”

What was the most challenging aspect of the project?

“Before we could improve the original experience, we needed to understand the key features and content. We reviewed the archived Flash website, dug through thousands of assets to see what we could repurpose, and explored better ways to utilize the existing data and taxonomy. Our goal was to repurpose TMP’s existing assets to create an experience that was delightful, intuitive and highly informative to new users while still retaining familiarity for its loyal ones.”

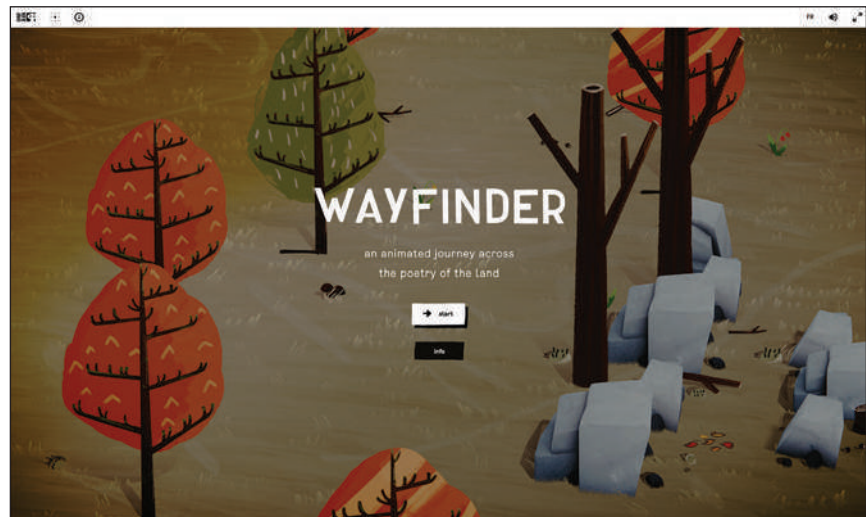


Wayfinder

“Soothing, poetic and dreamlike. The aesthetic matches the content, down to the motion of the characters.” —Tito Bottitta

Overview: *Wayfinder* is a generative art game by Matt DesLauriers that takes the player on a contemplative cause-and-effect journey through nature, renewing a damaged ecosystem through discovery and verse. Symbolizing the give-and-take relationship humans have with the natural world, players move a mystical character through forest, grassland and tundra in search of poetic tokens that dot the landscape. When activated, they reveal words hidden in the wind, breathing new life into the nearby flora and fauna. The unique form will appeal to those interested in generative art, cozy gaming, creative coding, experimental animation, artificial intelligence and computational poetry.

- The visuals and poetry were crafted and assembled algorithmically, making use of generative algorithms, artificial intelligence, machine learning and data mining.
- The verse fragments are mined from a mix of GPT-2 AI and data-mining software, then recombined during gameplay according to the player's unique journey.
- The procedurally generated journey creates a unique experience for each player.



wayfinder.nfb.ca



Cédrine Pradier, interface designer
Matt DesLauriers, designer/programming/lead developer
Jelani Thompson, developer
William Mapan, interactive developer
Tiffany Beucher, illustration
Guillaume Le Roux, animator/3-D modeling
Boombox Sound/S. Quinn Hoodless/Drew Thomas, sound designers/music
Nicholas Klassen, producer
Rob McLaughlin, executive producer
Jasmine Pullukatt, project manager
Matt DesLauriers/National Film Board of Canada, project design and development
National Film Board of Canada (Vancouver, Canada), client

“A beautiful and marvelous piece of art. The combination of art and game especially makes it so moving and appealing. It is quite immersive. Its elements are designed with great care; its music, interactions, animation

and illustrations are all so good that you [get] lost in its amazing experience as you find your way through the poetic journey.”

—Kadambari Sahu

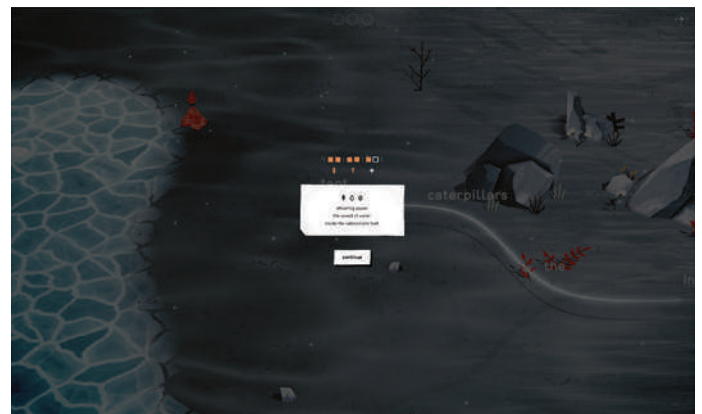


Comments by Nicholas Klassen:

What are the project’s core features? “Wayfinder brings high-quality game rendering and interactivity to mobile and desktop browsers. On the surface, it’s a relaxing, interactive, animated experience that lets players reconnect with nature, but behind the screen is the latest in generative storytelling.

“Artistically, the experience combines illustration, 2-D animation and 3-D modeling into a seamless interactive WebGL2 landscape, magically assembled through procedural generation. Until the player loads the webpage, their particular journey does not yet exist. It’s all created and delivered in real time. Wayfinder is an ever-changing, emergent artwork with infinite possibilities.”

What software, back-end technology and programming languages were used? “The project uses a wide range of open-source JavaScript libraries and tools. A game engine was built on top of three.js and its 3-D editor to use WebGL2 with a full-fledged Entity Component System inspired by Mozilla’s ECSV project. The UI was developed with Svelte.



There is no back end as the site is entirely static, although Node.js was used in many parts of the project to build tooling for 3-D-asset optimization, sprite packing and image compression, among other things.

“To construct the haiku-like verse throughout the experience, Matt DesLauriers developed a series of natural language processing-based tools to extract several thousand appropriate haiku verses from a larger dataset within certain syntax constraints. These were then fed into a GPT-2 AI (machine learning) notebook to create new iterations along a similar vein. The final verses in the game, which enables countless user-generated poems, are ultimately adapted from the original data, machine-trained outputs and a lot of manual rewriting.”

Terri & Sandy's Pandemic Pop-Up Holiday Shoppe

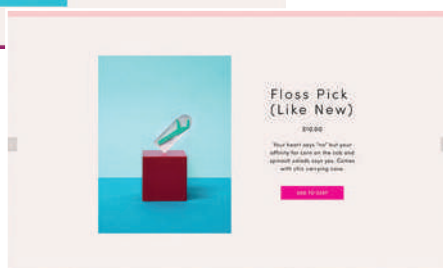
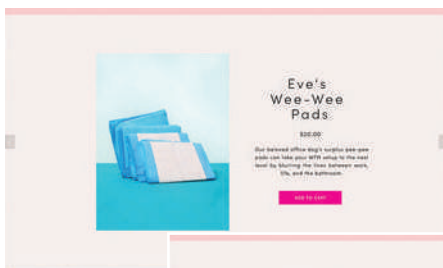
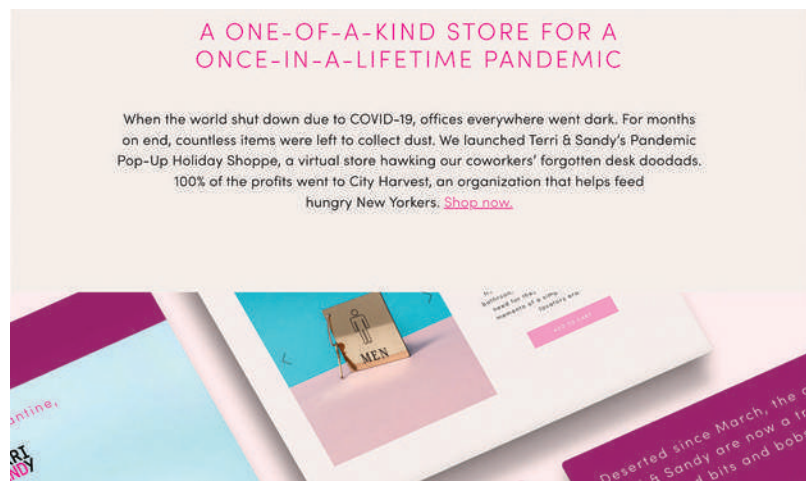
"This would make the list for the art direction alone. It's a simple concept that wouldn't work unless executed at the highest possible level—and this is. Plus, it's for a great cause." —Tito Bottitta

Overview: Terri & Sandy traditionally sends out a holiday card to its clients, vendors and friends along with a donation to charity. However, there was nothing traditional about 2020. The agency wanted its holiday greetings to reflect the extraordinary times while also generating some much-needed laughter. Because the lockdown made traditional fundraising difficult, it sparked an innovative approach: Terri & Sandy's Pandemic Pop-Up Holiday Shoppe. Selling off coworkers' stuff for a good cause was also one heck of a good office prank.

- Proceeds from the sale of the agency's abandoned office trinkets fed more than 33,000 hungry New Yorkers.
- After having cleaned out its old office space for this project, the agency never worked in that space again, moving to downtown Manhattan six months later.
- From brief to launch, the project was built on Squarespace in eleven days.

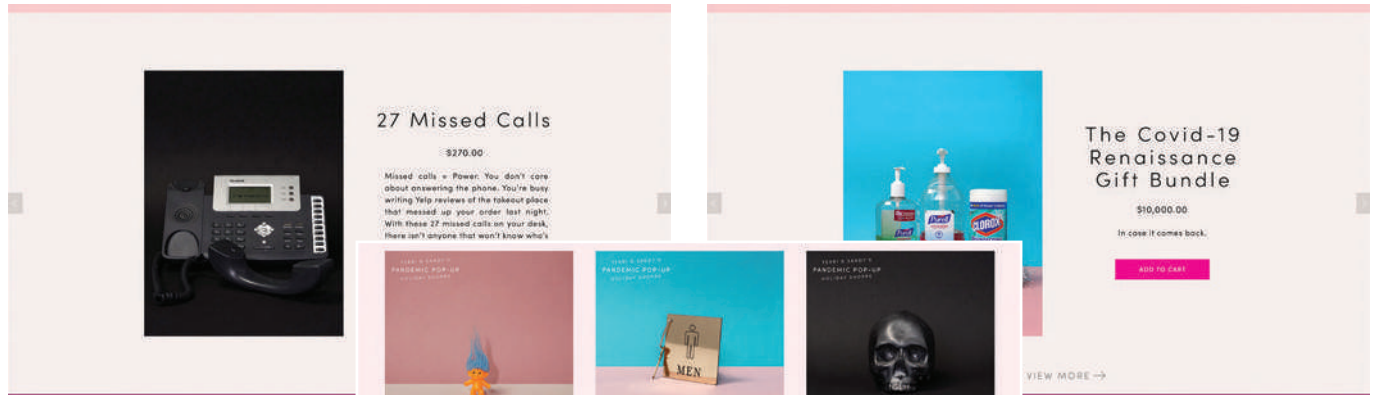


awardsandstuff.com/pandemic-popup-innovation



Keegan Sanford, senior art director
Charlie Malone/Katie Merifield, writers
Alexis Carr, senior writer
Joie Ha, designer
Sam Mazur/Jenna Zink, creative directors
Sandy Greenberg/Terri Meyer, chief creative officers
Nafisa Skeie, photographer
Julia O'Neill, project manager
Terri & Sandy (New York, NY), project design and development/ad agency/client

“Quirky and a good use of the [agency] website to raise funds during a pandemic. The fun tales surrounding the objects make it engaging to browse the content.” —Kadambari Sahu



Comments by Sam Mazur and Jenna Zink:

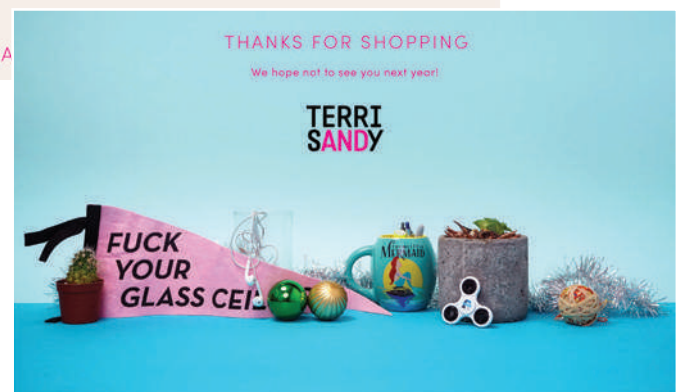
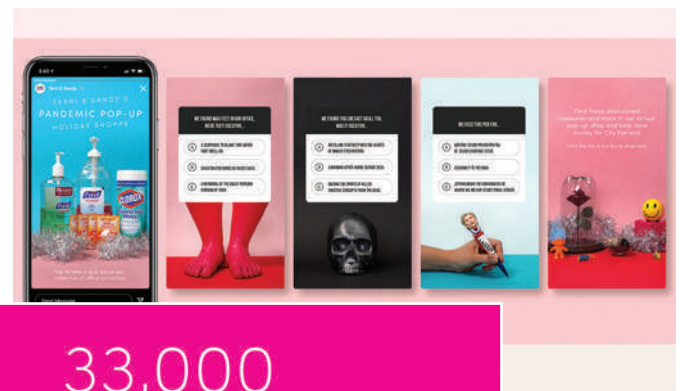
How many videos, images and other media elements does it have?

“The full collection of 39 items was captured for the store’s Shop and About pages. There was also a pair of photographs for each item available for sale: the first was a glamour shot fit for the trendiest of online boutiques, the second provided a behind-the-scenes look at the abandoned items on a bona fide Terri & Sandy desk. Each item was also assigned an irreverent title and product description: for example, the ‘ComfLife™ Butt Pillow,’ with the description ‘Let’s face it: Most of us have been resting on our rears a lot more since March. Cush that tush with a pillow so comfy, it’s in the name.’”

Did you meet with any out-of-the-ordinary obstacles during development?

“Our biggest obstacle was the raging pandemic that took over all of our lives. But for the opportunity to help feed hungry New Yorkers, we masked up and commuted to the office for the first time since March to scout out and photograph the most random trinkets we could find: a mostly dead plant, the office dog’s wee-wee pads, a half bag of matcha tea and a toy koala clipped onto a lint roller.”

What was the response? “Our charitable tomfoolery struck a chord with our clients, the ad industry and the city of New York, earning an extended segment on PIX11 News. The entire store sold out except for a cheekily priced set of bright-magenta wax feet. In fact, the unusual sculpture can still be yours for the low, low price of \$3,500. All proceeds go to City Harvest. And if you order now, we’ll also throw in a free pair of wax socks!”



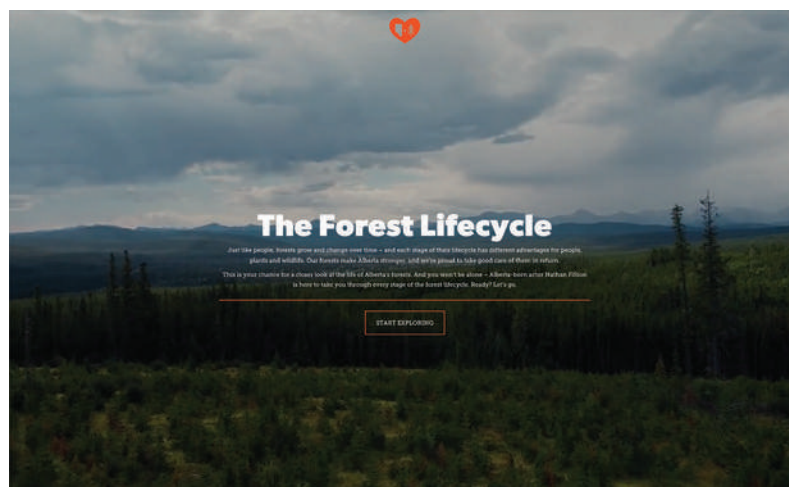
Love Alberta Forests

“This immersive educational interactive feels like a modern version of *Myst*. Does an impressive job of weaving educational content and storytelling into a self-directed adventure filled with beautiful imagery.”

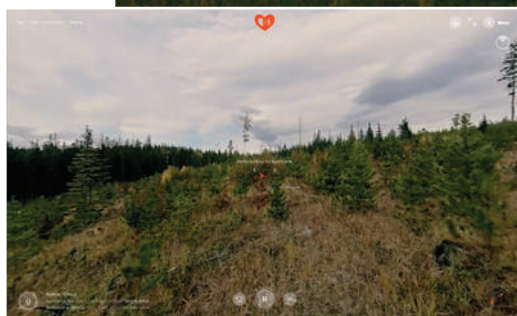
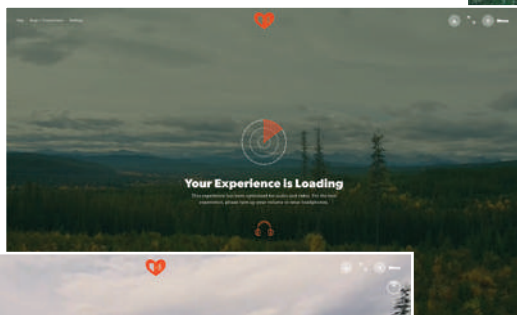
—Tito Bottitta

Overview: Alberta’s forests are beautiful, and a lot of thoughtful stewardship goes into keeping them that way. But that stewardship isn’t very visible to Albertans. To develop public awareness of the industry, the Alberta Forest Products Association (AFPA) launched an immersive, 360-degree virtual forest tour—narrated by native Albertan actor Nathan Fillion—to show Albertans how and why their forests are managed with care at every stage of their lifecycle and to foster a greater understanding of how they contribute to the region’s economic, environmental and social values.

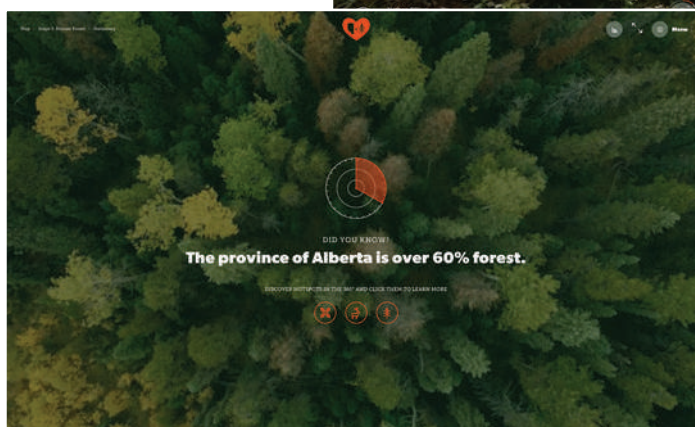
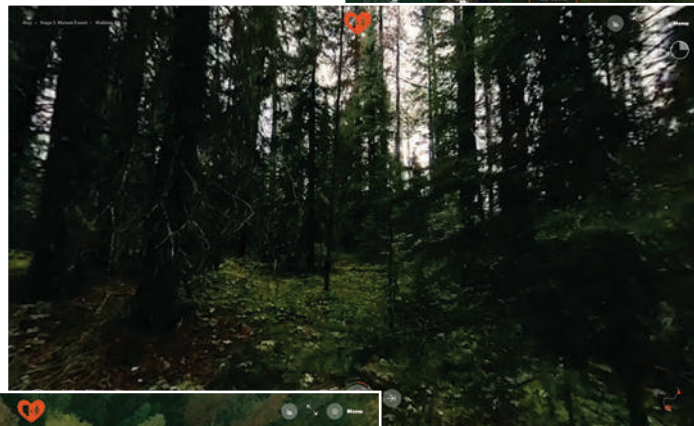
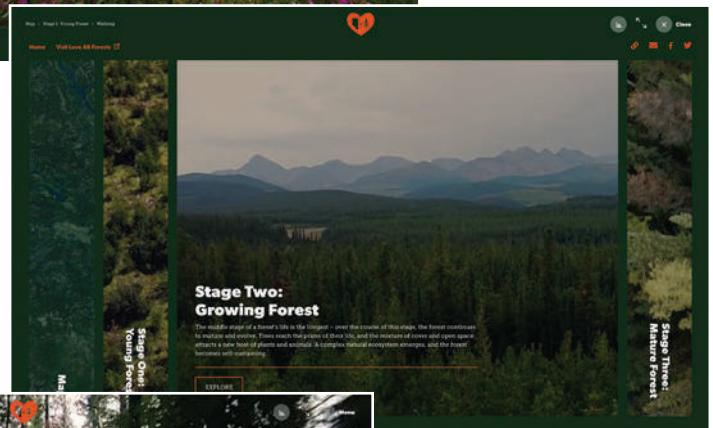
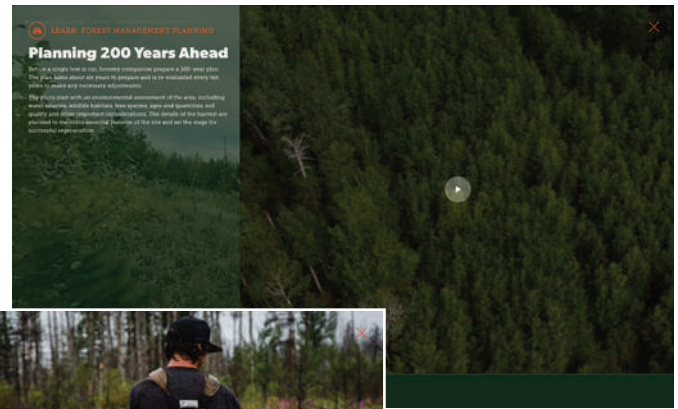
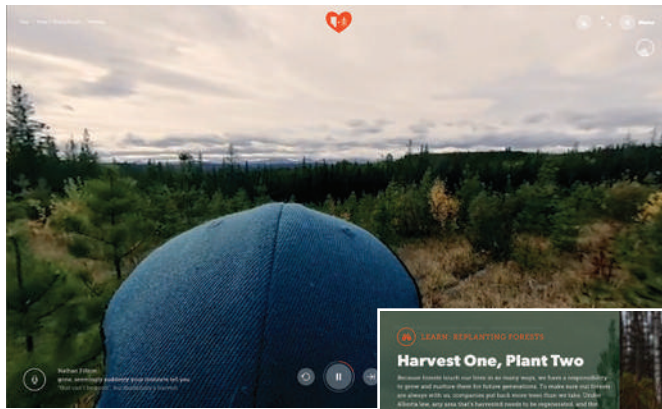
- The microsite contains 64 videos, 22 audio files, 37 images and 4 maps.
- The statically generated single-page application was created using Nuxt.js as the framework, and Video.js and three.js help with the 360-degree videos.
- The project took a team of ten people at ad agency Berlin Communications and design firm Overhaul Media six months to complete.



vr.loveabforests.com



Emily Keating/Jon Manning, writers
Tiffany Chin, interface designer
David Landreth, creative director
Willie Lee, strategic planner
Justin Archer/Michael Brechtel, principals
Vincent Smuda, developer
Cooper & O'Hara, photographer
Wolf Willow Studios, audio mixer
Nathan Fillion, voice talent
Matt Janzen, digital producer
Overhaul Media, development partner
Berlin Communications (Edmonton, Canada), project design and development
Alberta Forest Products Association, client



Comments by Matt Janzen,
Emily Keating, David Landreth
and Vincent Smuda:

How did the project come about? “Originally, the plan was [to create] a traveling tradeshow to educate Albertans about their forests and the forestry industry; however, covid put an end to that plan. The client asked us to pivot to a digital solution. The original conception was more like an auditory guided tour using AR technology in the actual surrounding forests of Alberta, but we decided that it could be dangerous to send people into the wilderness to use our tool. So we switched to a microsite because it was the better choice for accessibility.”

What was the thinking behind the navigation structure? “The ui’s minimalist design aesthetic is intended to feel like a head-up display for a first-person video game, so the ui is functional and maximizes the user’s viewing area. Captions are displayed in real time as

the user progresses through the experience, making it much more accessible and engaging. Also, we think the initial map is a special piece that sets the stage for the experience while educating the user.”

Was there a viral component that was successful? “Perhaps having Albertan-born Nathan

Fillion narrate the full tour. He also posted to his Instagram and joked about how he first thought that we contacted him about the project because he had appeared in a video for AFPA long before he was famous.”

What would you do differently if you could start the project over? “We would reshoot the footage at a much higher resolution so we could give a full HD experience. Alternately, we would still love to make an AR version of this project, maybe even including some more interactive features like plant identification and sample collecting for a digital scrapbook.”

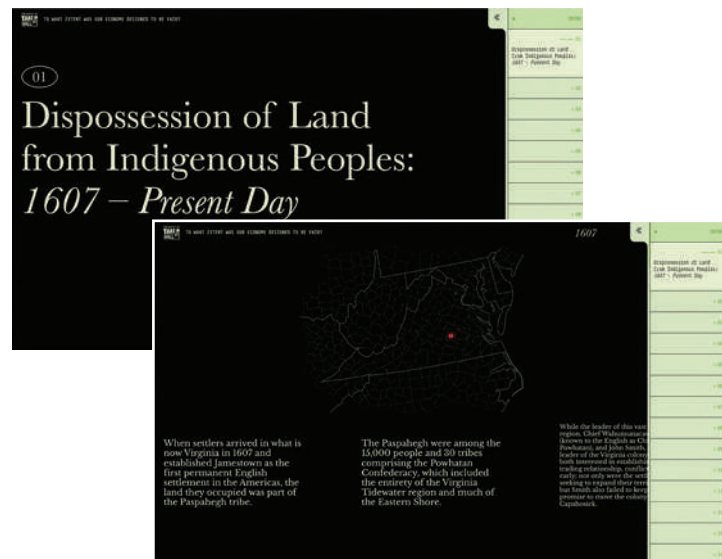
IsOurEconomyFair.org



isoureconomyfair.org

Overview: Take On Wall Street is a nongovernmental organization with a mission to train activists, cultivate political champions and deliver policy change that brings the financial sector back in service of the real economy. Created by design firm L+R, IsOurEconomyFair.org utilizes one of Take On Wall Street's in-person training modules to explain how financial institutions have used their disproportionate power at key moments in our history—from colonization to the present day—to counter individuals' struggles for racial, climate, gender and economic justice and to create an economic system that benefits Wall Street at the expense of the working class.

- L+R designed the side-scrolling modules to help learners at all levels digest and understand dense, complex text.
- The Notebook feature interaction lets users visualize the connections between their responses and recognize patterns across moments in history.
- A team of five designers, developers and strategists took six months to take the project from concept to completion.



Chris Martinié/Jenny Rudziensky, designers
 Julia Keller, strategist
 Mangrove Web, development partner
 L+R (Brooklyn, NY), project design and development
 Take On Wall Street, client

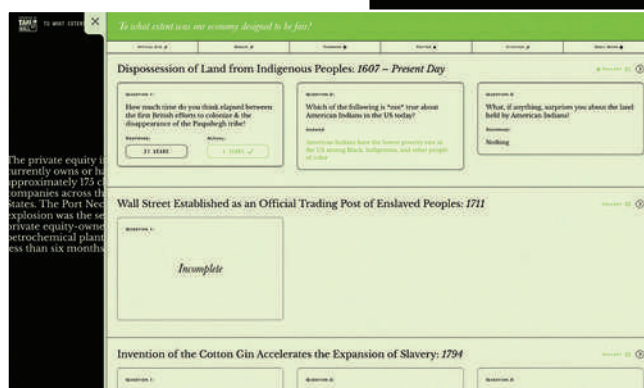
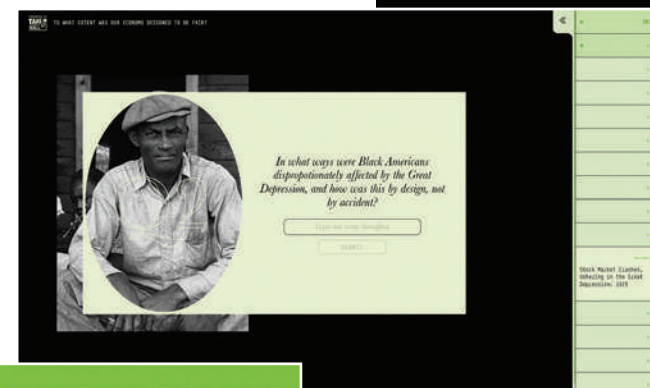
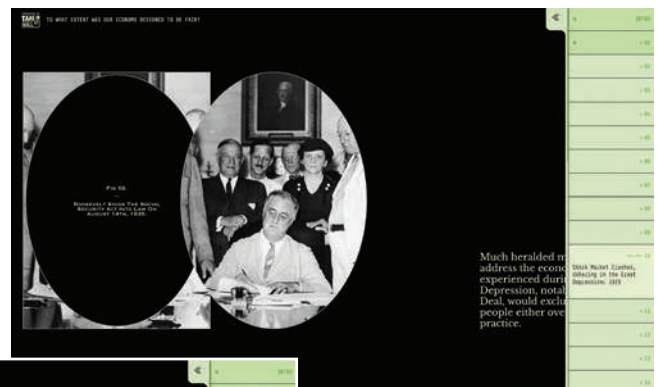


Comments by Julia Keller,
Chris Martinié and Jenny
Rudziensky:

What was the thinking behind the navigation structure? “We started by trying to deeply understand the aspects of a gallery walk that make that learning tactic so powerful. When you are engaging in a live gallery walk, you focus on one image or moment at a time. But if you turn your head or step back, you can simultaneously see the collection of ‘stops’ within the gallery. You have a visceral understanding of how this moment within the walk is a part of a longer, sequential journey or context. The navigation structure was informed by trying to re-create this in a digital space: you are situated within a broader collection of narratives, and you have the ability to visualize your reflections and see patterns across all of those narratives.”

Was the topic of the project a new one for you?

“Yes. Exploring how present-day economic injustice is rooted in an intentional history of inequality was a subject very near and dear to our



team’s hearts, but not one that we’d had the opportunity to explore through project work explicitly. We leveraged our knowledge of taking live educational experiences and transforming them for the digital space in the context of this new subject matter.”

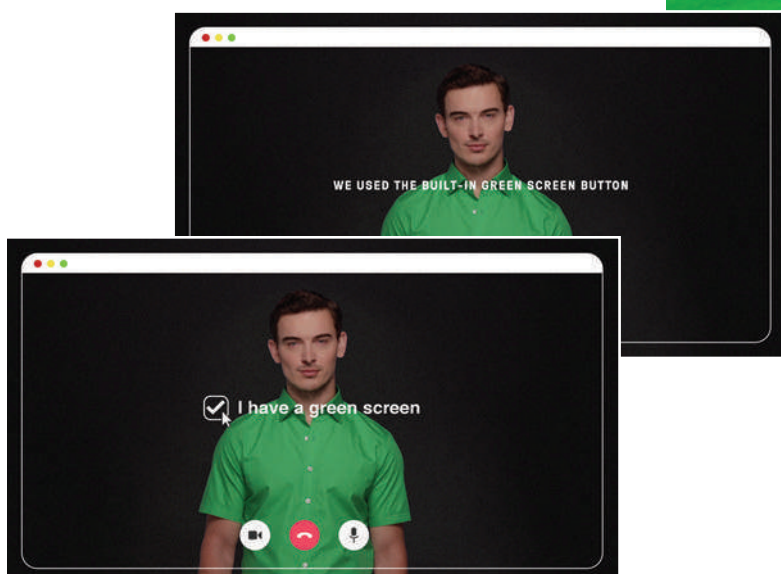
What was the most challenging aspect of the project? “One really fascinating challenge was to create an end product that could be easily managed and expanded by the client team, one with very little technical or design expertise in-house. Starting from complex content requirements and finding ways to templatize modules that could be reused and built from a user-friendly back office—with the end result looking as bespoke and visually stunning as possible—was a fun challenge to take on.”

Green Screen Shirt

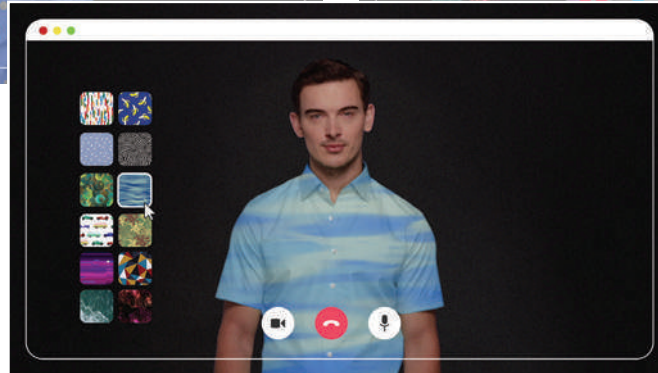
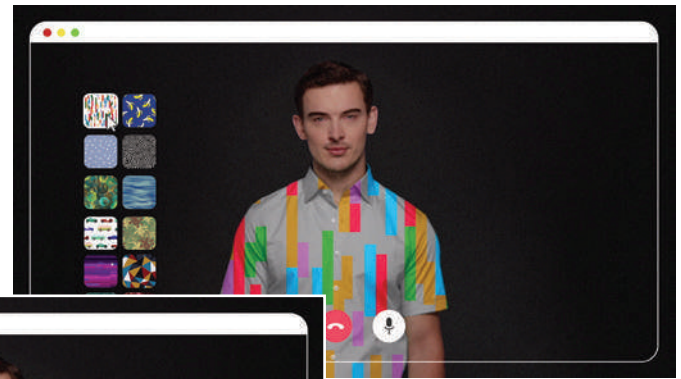
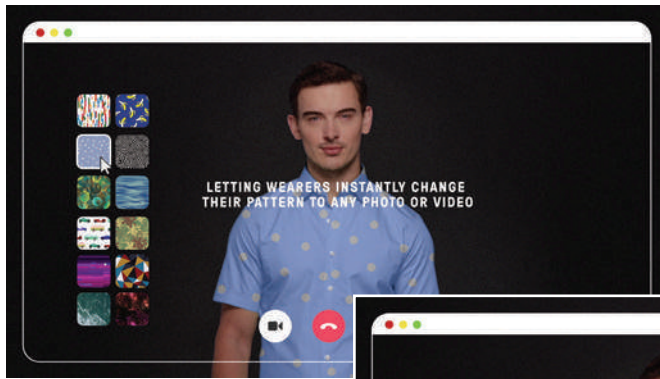
“Irresistible campaign that met the moment with humor. The perfect marriage of brand and idea. I mean, c’mon: they actually manufactured and sold the shirt. It’s too perfect.” —Tito Bottitta

Overview: One of North America’s largest menswear retailers, Harry Rosen is renowned for luxury labels and outfitting men in impeccable suits for the workplace. But during the last year and a half, when most men were working from home due to the pandemic, the brand risked losing relevance. Harry Rosen needed to increase its presence on social media and drive traffic to its e-commerce offerings. The Green Screen Shirt lets wearers instantly change their shirt patterns using Zoom’s built-in green-screen functionality. This shirt will never go out of style.

- Zulu Alpha Kilo tested the shirt over Zoom calls to make sure the color and style worked with a variety of static and video patterns.
- Alongside the shirt, the ad agency produced a hero video and social posts, all leading Harry Rosen’s audience to an online contest for the chance to win a Green Screen Shirt.
- This project took about four months from conception to launch.



Anton Garneau/Michael Romaniuk, art directors
Marco Buchar Buchar/Luke McNeil McNeil, writers
Christine Kwan, Harry Rosen, creative director
Wain Choi, executive creative director
Zak Mroueh, chief creative officer
Adam Palmer, technical lead
Felipe Chaparro, editor/colorist
Matt Watkins/Kyle Wilson, photographers
Christine Taranco, producer
Michael Brathwaite, project manager
Jim Tinios, retoucher
Zulubot, production company
Zulu Alpha Kilo (Toronto, Canada), project design and development/ad agency
Kristin Meier/Paul Michel/Trinh Tham, Harry Rosen, clients



Comments by Zulu Alpha Kilo:

What precipitated the creation of the Green Screen Shirt?

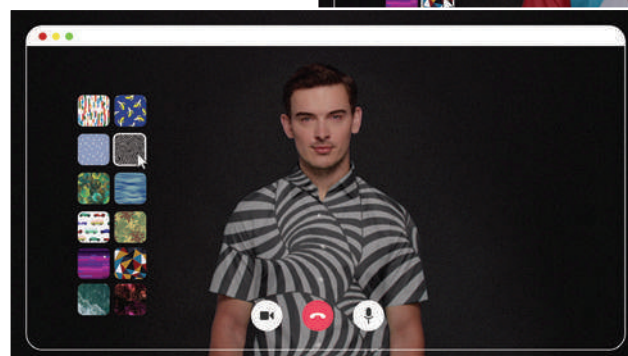
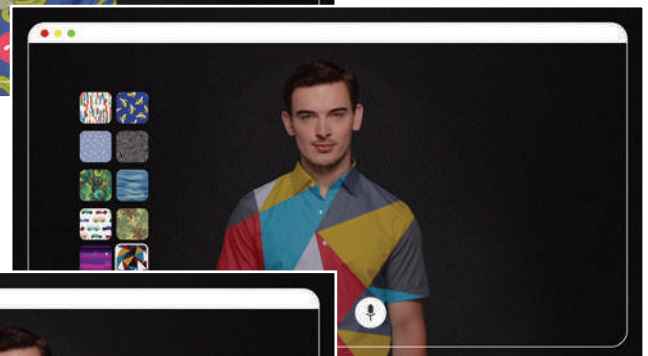
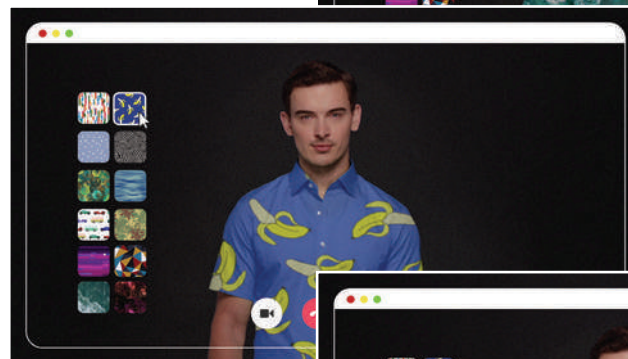
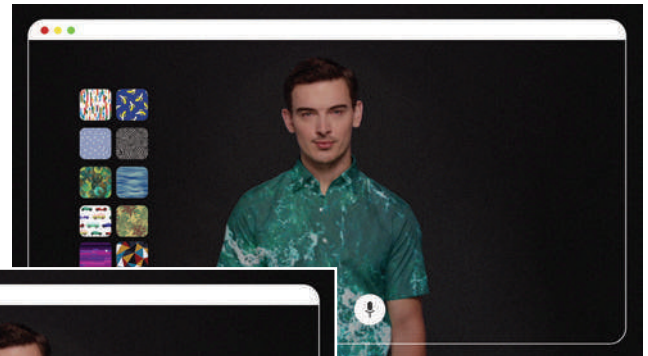
“During the COVID-19 lockdown, physical Harry Rosen stores closed. The retail stores are renowned for great customer service and providing a personal touch to the shopping experience, so the brand really had to find a completely new way to reach customers that started from home.”

Did you use any apps or other technology that you hadn’t used before?

“The Green Screen Shirt uses entirely preexisting technology in video chats that everyone already had on their computers at home. Anyone who wears the shirt can simply click a button to enable a green screen in their video chat. To pull this off, we had to become very familiar with video chat technologies like Zoom—more specifically, the capabilities and limitations of its green screen technology. We were surprised to learn that some platforms support inputting video into their green screen; this opened up some fun avenues for us and let us put moving visuals on the shirt.”

What was the response to the shirt and campaign like?

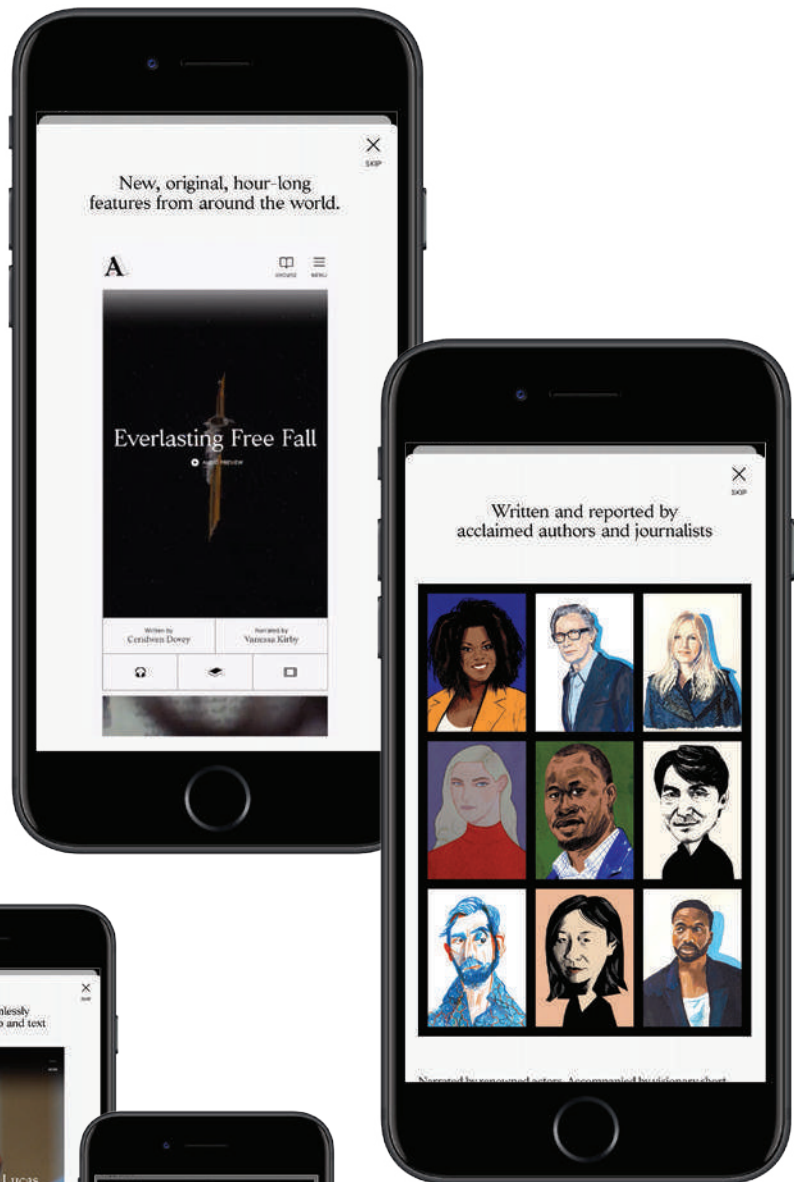
“The Green Screen Shirt was the best performing social campaign in Harry Rosen’s history. It generated more than 5.5 million impressions and received global press coverage with no paid media. We had an overwhelmingly positive response on social, with great comments such as ‘Shut up and take my money’ and ‘This is soooooo sick.’”



Alexander App

Overview: The Alexander app produces and publishes high-quality, long-form content stories to its readers. Brooklyn-based design firm L+R worked with Alexander's founders and created a one-of-a-kind digital platform and service to house its stories, written and performed by world-famous writers and voice narrators, paired with beautiful videos and imagery of famous actors and actresses. L+R guided the app's product strategy, ux/ui design and mobile development and created and refined the elevated digital customer experience through advanced mobile technologies, elegant microinteractions and a robust content management system.

- Custom features let users effortlessly bookmark, highlight, take notes, and share quotes, annotations and stories as they read.
- L+R designed a proprietary content management system, database, registration and in-app purchasing/subscription system.
- From concept to completion, the project took eight months to produce.



Chris Martinié, designer
 Ryan Riegner, design director
 Julia Keller, strategist
 Alex Levin, executive strategy director
 Javier Torrés, software engineer
 Ivan Leider, technology director
 Alex Queudot, mobile technology director
 Rena O'Brien, project manager
 Ohmycode, development partner
 L+R (Brooklyn, NY), project design and development
 Alexander Technology and Media Limited, client

“Alexander interestingly combines many modes and media to [produce] immersive, engaging nonfiction storytelling. Its audio performances and imagery create a unique experience to consume media.” —Kadambari Sahu



Comments by Chris Martinié and Javier Torriús:

What do you think are the project's core features? “We created a patent-pending technology that lets readers move seamlessly between reading and listening. We further refined the digital experience through microinteractions and animations. Users simply tap a word on the written version of the story and the narrated audio track plays exactly from that word. Behind the scenes, this feature leverages natural language processing to produce accurate speech recognition and turns an expensive, tedious and error-prone process into a streamlined automation.

“Alexander is now working with the best storytellers in the world like Helena Bonham Carter to publish these next-generation stories. Enhancing superior long-content format, the app will enhance a user's experience and broaden the accessibility and depth of each story. Alexander successfully combines an OTT-type experience with content based on strong storytelling and an intuitive, elegant mobile app experience.”

How many people and/or agencies worked on the development? “A total of ten people from the L+R teams in Spain, New York and California. In partnership with the Alexander team, we also collaborated with Ohmycode, a highly skilled development team headquartered in Barcelona, Spain, supporting the back-office content management system.”

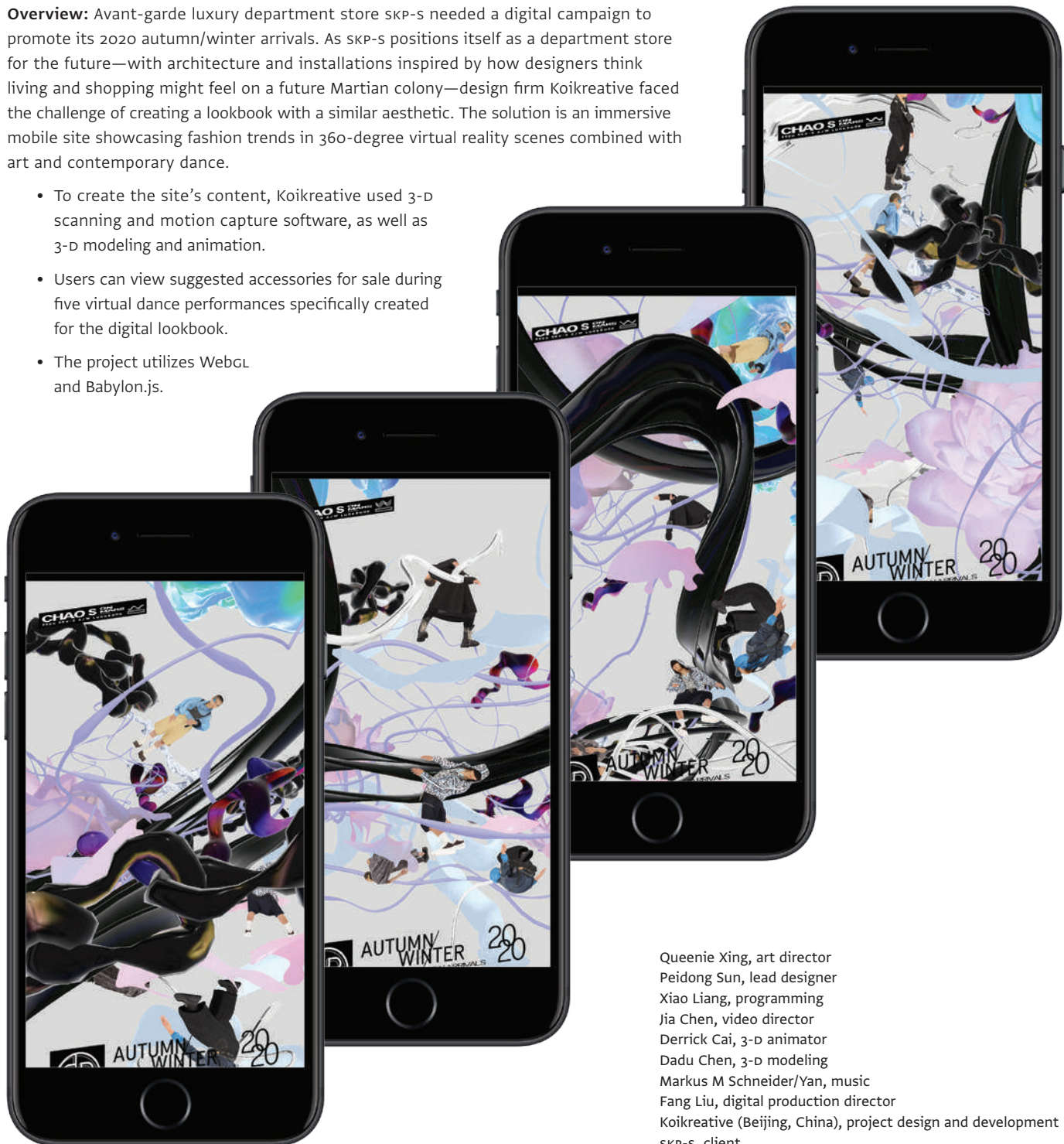
What was the most challenging aspect of the project? “Finding that balance between a truly fresh and unique design while not sacrificing usability and immersion into the various types of media that the app utilizes. We had originally been brought on to support the reinvigoration of an unfinished app. Our challenge was to reduce the product to its essence—an app delivering long-form content that captures the imaginations of an audience whose time and attention are limited—and quickly deliver a superior user experience and user interface on a platform designed for scale and sustainability.”

SKP-S Chaos On Mars

“It is refreshing to see something with unique aesthetics and fun to interact with.” —**Lotte Peters**

Overview: Avant-garde luxury department store SKP-S needed a digital campaign to promote its 2020 autumn/winter arrivals. As SKP-S positions itself as a department store for the future—with architecture and installations inspired by how designers think living and shopping might feel on a future Martian colony—design firm Koikreative faced the challenge of creating a lookbook with a similar aesthetic. The solution is an immersive mobile site showcasing fashion trends in 360-degree virtual reality scenes combined with art and contemporary dance.

- To create the site’s content, Koikreative used 3-D scanning and motion capture software, as well as 3-D modeling and animation.
- Users can view suggested accessories for sale during five virtual dance performances specifically created for the digital lookbook.
- The project utilizes WebGL and Babylon.js.



Queenie Xing, art director
Peidong Sun, lead designer
Xiao Liang, programming
Jia Chen, video director
Derrick Cai, 3-D animator
Dadu Chen, 3-D modeling
Markus M Schneider/Yan, music
Fang Liu, digital production director
Koikreative (Beijing, China), project design and development
SKP-S, client



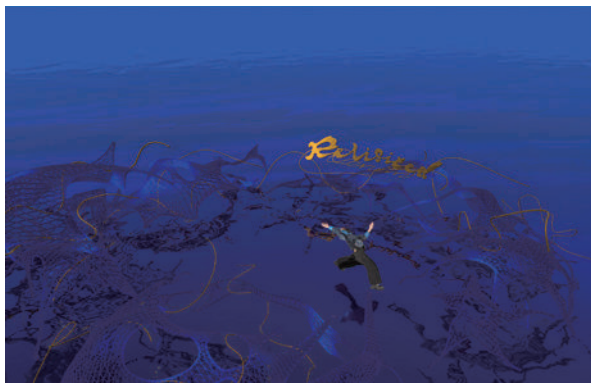
“Blown away by the recent explosion of digital lookbooks in the fashion world [that blur] the lines between reality and avatar. This site clearly assembled a team of highly skilled coders and creative directors, including some amazing sound designers.”

—Sandra Nam



Comments by David Liu, business director, Koikreative:

What are the project's core features? “Featuring five virtual scenes with 3-D art designs that present each fashion trend, the digital lookbook immerses audiences into an innovative, attractive space. We explored a new aesthetic for the fashion industry by breaking reality with virtual reality; combining 2-D with 3-D spatial design; and creating immersive, 360-degree viewing experiences on a mobile platform. This also crossed over into combining the lookbook with contemporary dance by TAO Dance Theater, fashion, digital art and techno music by electronica artist MMS to



convey an ultimate artistic expression and to push the chaotic, futuristic concept further.”

What was the most challenging aspect of the project? “Creating the fluid and user-friendly experience was the most challenging aspect of the site.”

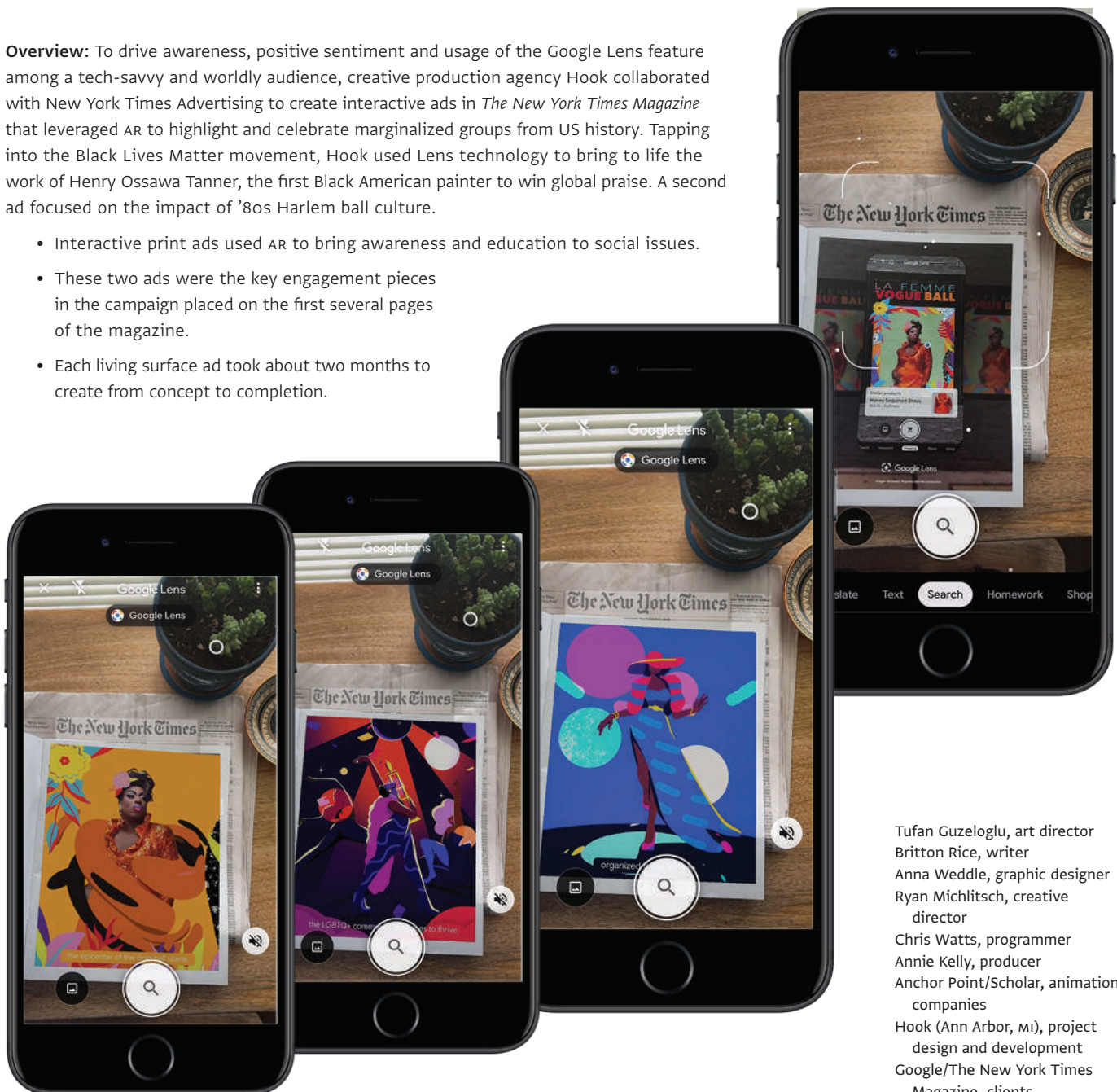
Did you learn anything new during the process? “Combining the different technological disciplines—as well as the different artistic disciplines—gave us insight into how multidisciplinary art and virtual spaces might be in the future.”

Google Lens cultural ads in *The New York Times Magazine*

“During a time where scanning QR codes with your phone or tablet is commonplace, the use of Google Lens’s instant-feedback feature plus the well-placed media buy makes this a fitting use of storytelling and technology.” —Sandra Nam

Overview: To drive awareness, positive sentiment and usage of the Google Lens feature among a tech-savvy and worldly audience, creative production agency Hook collaborated with New York Times Advertising to create interactive ads in *The New York Times Magazine* that leveraged AR to highlight and celebrate marginalized groups from US history. Tapping into the Black Lives Matter movement, Hook used Lens technology to bring to life the work of Henry Ossawa Tanner, the first Black American painter to win global praise. A second ad focused on the impact of '80s Harlem ball culture.

- Interactive print ads used AR to bring awareness and education to social issues.
- These two ads were the key engagement pieces in the campaign placed on the first several pages of the magazine.
- Each living surface ad took about two months to create from concept to completion.



Tufan Guzeloglu, art director
Britton Rice, writer
Anna Weddle, graphic designer
Ryan Michlitsch, creative director
Chris Watts, programmer
Annie Kelly, producer
Anchor Point/Scholar, animation companies
Hook (Ann Arbor, MI), project design and development
Google/The New York Times Magazine, clients

“An amazing piece of interaction that connects the physical and digital worlds while also [raising] awareness of the cultural contributions and rich history of Black and LGBTQ+ Americans.” —Kadambari Sahu



Comments by Hook:

What was the objective of the campaign? “During the year, *The New York Times Magazine* ran a series of Google Lens-enabled covers and ads. As movements supporting Black and LGBTQ+ rights were brought to light, we saw an opportunity to turn a Lens-enabled ad space into a platform highlighting icons within the movement while introducing Google Lens to new audiences.”

Was the subject of the project a new one for you? “With everything going on this year, we wanted to create something that celebrated the rich history of minority groups and their positive impacts on the United States. These ‘living surface’ ads breathed life into the stories and history of individuals who helped win rights for the discriminated and marginalized. The dynamic animations created surprise and delight moments for the audience while also being informative and educational.”

What was the response? “Product awareness and brand perception showed significant increases, with 90 percent of those surveyed saying they’d try Google Lens in the future. Readers rated their brand perception of Google Lens as a strong leader in AI technology and first to market innovative solutions.”



Angel's Souls

Overview: With *Demon's Souls*—a videogame where players fight each other one on one when a player chooses to “invade” another’s game online—Save One Person, an organization that connects living organ donors to patients with an app, saw an opportunity to spread its message by playing *Demon's Souls* in a different way. Through this campaign, we invited two streamers to invade players’ realms and, instead of starting fights, unexpectedly give their opponents a revival item. As the streamers donated life in the game, they showed players the importance of helping others.

- The campaign’s documentation consists of the two streamers’ recordings and a case-study video reenacting the stunt.
- BBDO Group Germany worked alongside video production company Sweet Filmes, music production company DaHouse Audio and the client with a team of about 20 people total.
- From idea to execution, the campaign took two to three months.



Luis Paulo Gatti, art director
 Eduardo Baletra, writer
 Pedro Americo, creative director
 Rod Henriques, executive creative director
 Till Diestel, chief creative officer
 DaHouse Audio, sound designer
 Sweet Filmes, project design and development
 BBDO Group Germany (Berlin, Germany), ad agency
 Save One Person, client



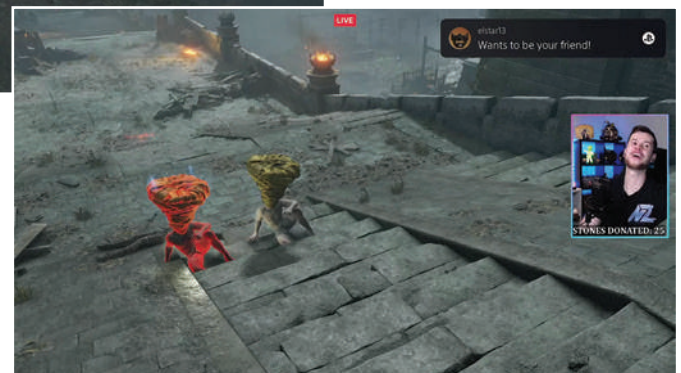
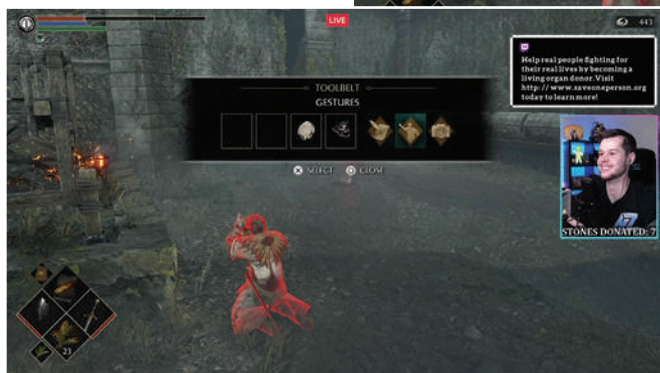
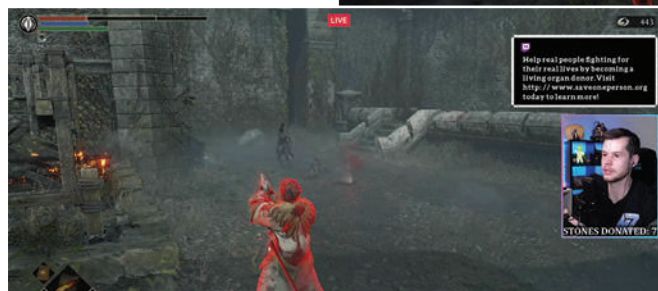
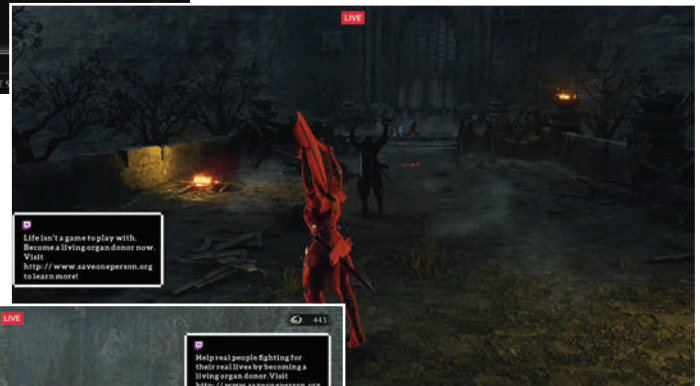
Comments by Luis Paulo Gatti:

What inspired you to create a campaign using *Demon's Souls*? “The gaming community is huge. Games, gameplay videos and streams are already giant media channels, and although it is getting more common to see brands explore this, we still don’t see many humanitarian causes talking to this audience. In *Demon's Souls*, we saw an opportunity to pass on an important message by putting a simple yet powerful twist on the way people expect the game to be played. Uniting the universes of player-versus-player gaming and nonprofit organizations was a dream come true for me.”

How did this project compare to others you’ve worked on in the past? “I’ve always loved games. Since way back, I’ve been working with brands to transform advertising into entertainment. Instead of just saying something in my work, I’m always trying to give audiences some kind of experience.”

What was the response to the streamers’ videos like? “With this simple action, we

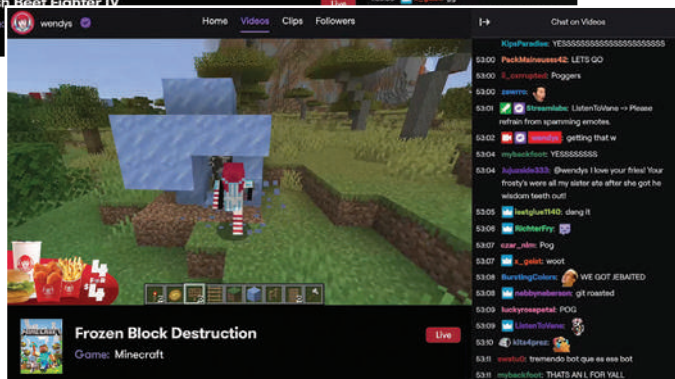
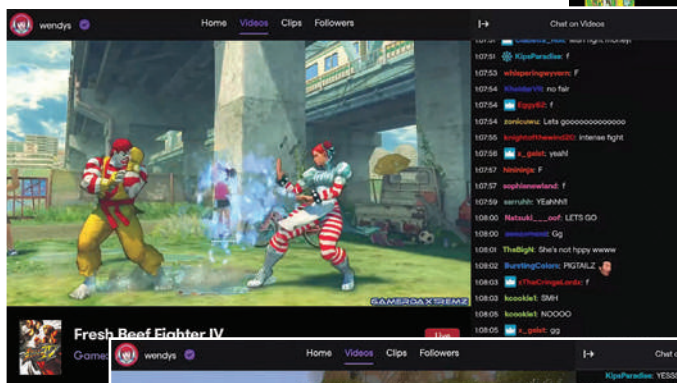
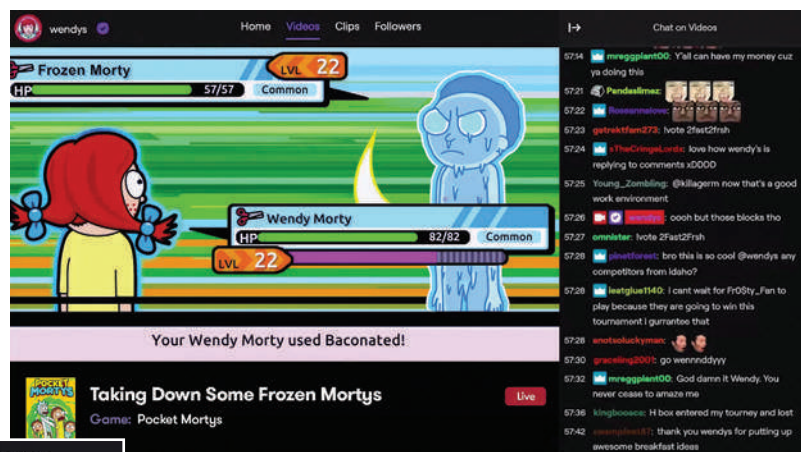
managed to hold the attention of players and viewers all around the world. The idea impacted more than 2.4 million people, and the video of the live stunt was watched in more than eighteen different countries. Save One Person’s website got around 520-percent more visitors and, most importantly, its organ donation app’s downloads increased by 270 percent.”



Super Wendy's World

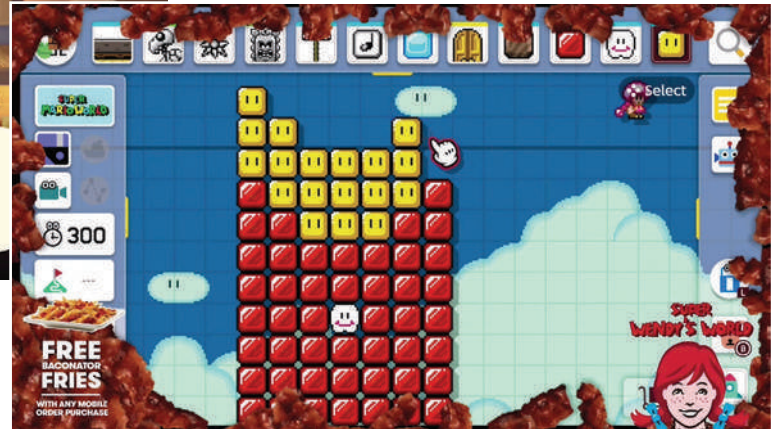
Overview: To reach gamers, the elusive next generation of fast food eaters, Wendy's and ad agency VMLY&R play alongside them through social media platform Twitch. Speaking to a contemporary, passionate audience, the quick-service restaurant (QSR) brand also created in-game content for multiple titles, including *Minecraft*, *Super Mario Maker 2* and *Super Smash Brothers Ultimate*, encouraging its stream watchers to download and make it their own. By taking advantage of Twitch's built-in interactivity, Wendy's established a relationship with gamers the whole world over through engagement, credibility and acceptance.

- Gamers spent more than 9.8 million minutes watching Wendy's on Twitch and downloaded branded in-game content more than 988,000 times.
- Wendy's placed in the top 1 percent of streamers on Twitch, becoming the first verified restaurant account on the platform.
- A team of more than 30 people from VMLY&R worked on the Wendy's Twitch channel efforts from January 2020 to December 2020.



Ben Grace/Ryan Woods, art directors
 Andrew Bohren, writer
 Jon Colón, senior writer
 Conor Clarke/Chad Ford, associate creative directors
 Matt Keck, creative director
 McKay Hathaway, executive creative director
 Noel Cottrell/Debby Vandeven, chief creative officers
 John Godsey, North America chief creative officer
 Zach Leffers, strategic planner
 Jeremy Cline/Emmy Hanlon/Carolina Mach/Joshua Smith/
 Jessica Wiggins Unverferth, senior brand strategists
 Colin Belmont/Samantha Schuster, executive strategy
 directors
 Adam Scherzer, project manager
 Laura Picicci, senior product manager
 Jason Bass/Kelly Gartenmayer/Jennifer McDonald, product
 management group directors
 Stefani Duhon, Ketchum/Kayla Englot, Spark Foundry,
 product partners
 VMLY&R (Kansas City, MO), project design and development/
 ad agency
 Jimmy Bennett/Carl Loredi/Kristin Tormey/Frank Vamos,
 Wendy's, clients

“This project is an example of some amazing coordination and execution to get Wendy in all these games. Brands want to have 360-degree integrated campaigns, and this was one that was impressively pulled off.” —Sandra Nam

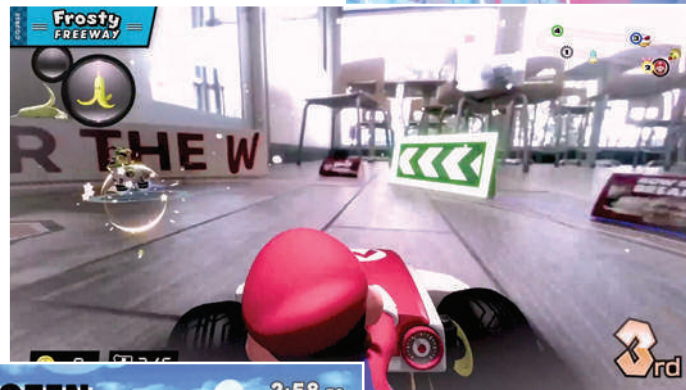
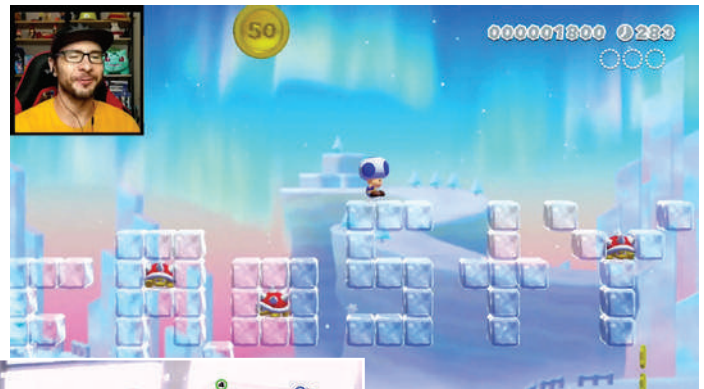


Comments by Jeremy Cline and McKay Hathaway:

Was the audience you were targeting a particularly difficult one to reach? “More than half of gamers report that brands try to sell items that don’t relate to them while also using generic gaming language—i.e., cool, edgy verbiage that brands think will resonate with a typical gamer. Clearly, if Wendy’s were to engage with a group as tight knit as gamers, we would need to be on the platforms they’re spending time on and learn about, understand and speak to their culture. Wendy’s had previously made a splash in the world of gaming by launching its Twitch channel and destroying freezers in the video game *Fortnite*—a first for any brand—but it was merely the start of an ongoing relationship. Gamers knew Wendy’s was in their space; we had to get them to care about the brand more than once.”

Were there any specific demands that made the project easier or harder?

“Like every other industry, the COVID-19 pandemic [lockdown] removed our ability to meet and stream



Wendy’s gaming adventures in person. Since we stream the games ourselves as Wendy’s, our homes quickly became streaming studios. Video chats were how we could troubleshoot and direct Twitch streams from a distance.”

What was the impetus for Wendy’s marketing utilizing

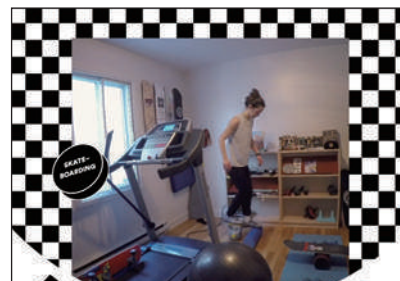
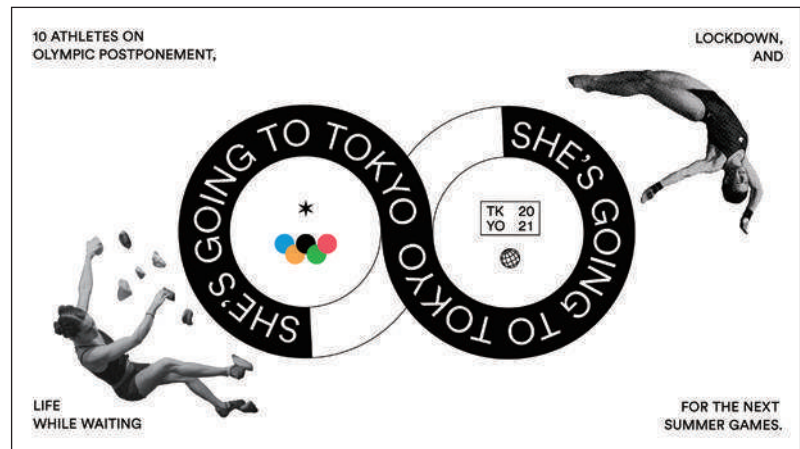
videogames? “Like most qsr brands, the future of Wendy’s growth relies on a younger audience—specifically, 18-to-34 year olds. But while our main competitor has focused its communications on nostalgia, reminding consumers of the past love they had for the brand, we looked toward the future. Rather than tapping into nostalgia, we focused on passion—not just market segments. What’s more, live streaming on Twitch encouraged direct engagement from gamers with the brand. The live and interactive elements kept Wendy’s Twitch streams constantly entertaining.”

She's Going to Tokyo

“I thought this was a beautiful diary for all the female athletes who went to the Olympics. We were able to see and feel their anxieties, hopes and dreams for the Games.” —Sandra Nam

Overview: In April and May of 2020, Butter Studio interviewed ten female Olympians who were planning to compete in the 2020 Summer Olympics—until it was postponed due to covid-19. With their dreams on hold, *She's Going to Tokyo* takes a look at what life was like for top-tier athletes in the early pandemic. By focusing on the seven senses—sight, smell, taste, touch, sound, mind and body—the interviews uncover the overlooked details of the subjects' day-to-day lives, the minutiae that bring them joy and give them solace. The campaign reflects these conversations and captures this moment in history.

- The whole campaign contains 60 different media elements.
- A team of four from Butter Studio worked on the project for four months, from creating a concept and visual identity to contacting and interviewing athletes.
- *She's Going to Tokyo* launched in August 2020, right when the Summer Olympics were supposed to have taken place.



ANNIE GUGLIA
Canada, Skateboarding

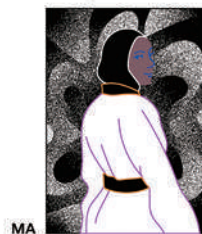


“I give myself different goals every day to achieve. I need to feel like I’m doing something all the time.”

In addition to a daily yoga practice and frequent meditation, Annie created intricate home workouts and skateboarding exercises to improve her aim, and just have fun.



YOU CAN DO A SPORT
WEARING A HIJAB,
THAT'S NOT
GOING TO STOP YOU.



Mi Chen/Bao Hu, designers
Cari Sekendur, creative director
Nida Pellizzer, producer
Butter Studio (New York City, NY), project design and development/client

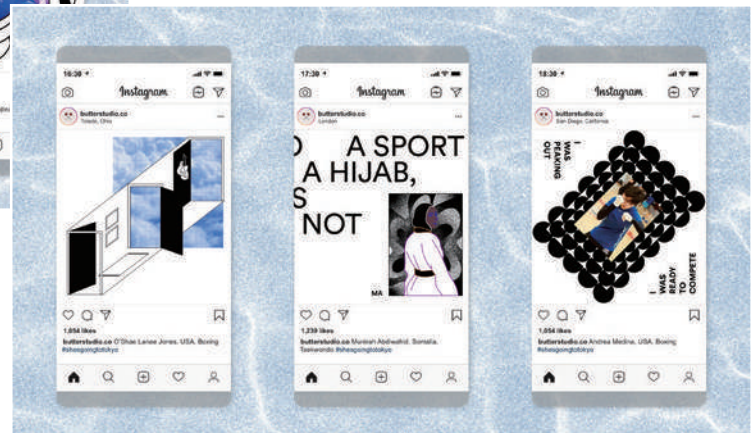
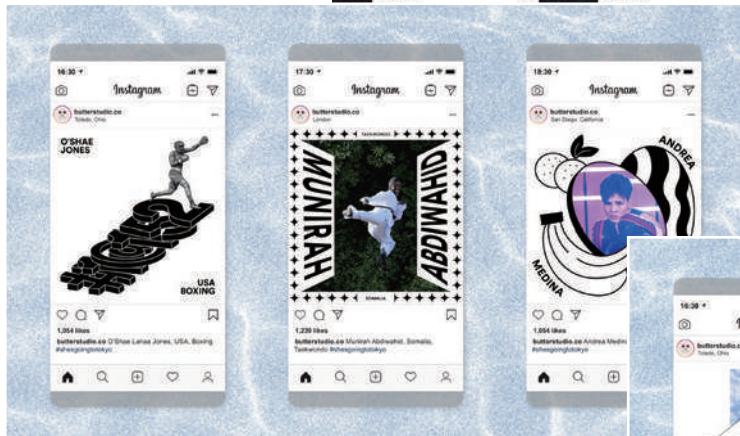
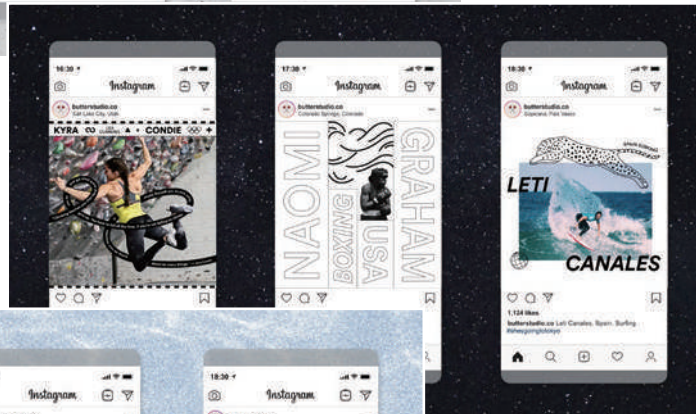
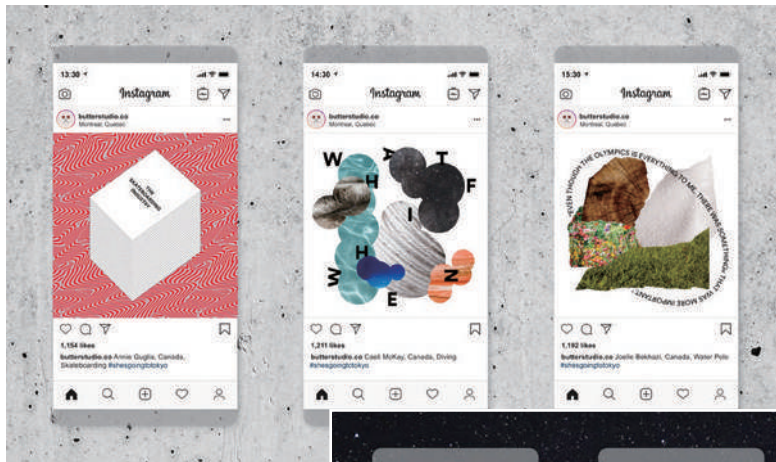


Comments by Cari Sekendur and Bao Hu:

How did this project compare with others you've worked on in the past? "This was a studio-driven project created by Butter Studio—not a commercial one. So it was a true labor of love with the intention to give often-underrepresented athletes a chance to shine. We brought our conversations with them to life through a mixed-media aesthetic, blending photography, typography, video and 3-D motion graphics to create an irreverent visual language that channels the uniqueness of each athlete."

Did you meet with any out-of-the-ordinary obstacles during development? "The diverse range of the content we collected from the athletes proved to be challenging for us as we had to unify them with a powerful visual style. The black-and-white graphic tones serve as a counterpoint to pops of color and rich imagery. Simultaneously, it was challenging to maintain consistency while creating a distinctive feeling to reflect each athlete's personality. Some are more humorous, fun and playful, while others are more stoic and precise. Through lots of iterations and experimentations, we achieved a consistent style."

What did you learn from this project? "We learned so much! Our interviews take a closer look at the everyday rituals and routines that the athletes adopted to keep themselves physically and emotionally engaged during the most difficult time of the pandemic—right at the start. There was so much that any person could learn and be inspired from what we uncovered while interviewing these amazing athletes."

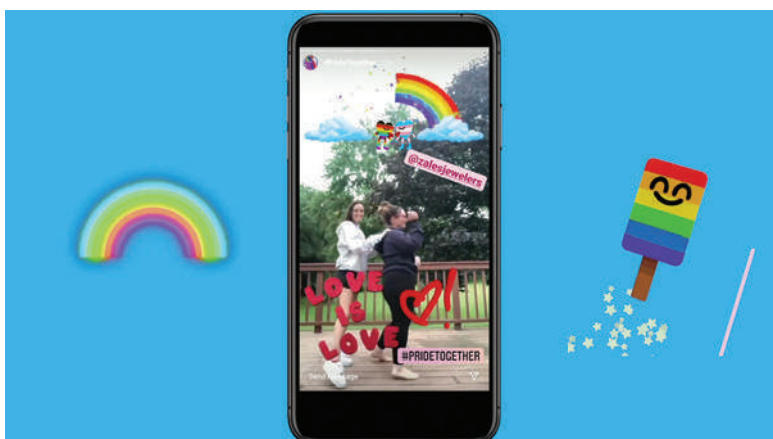


Zales #PrideTogether

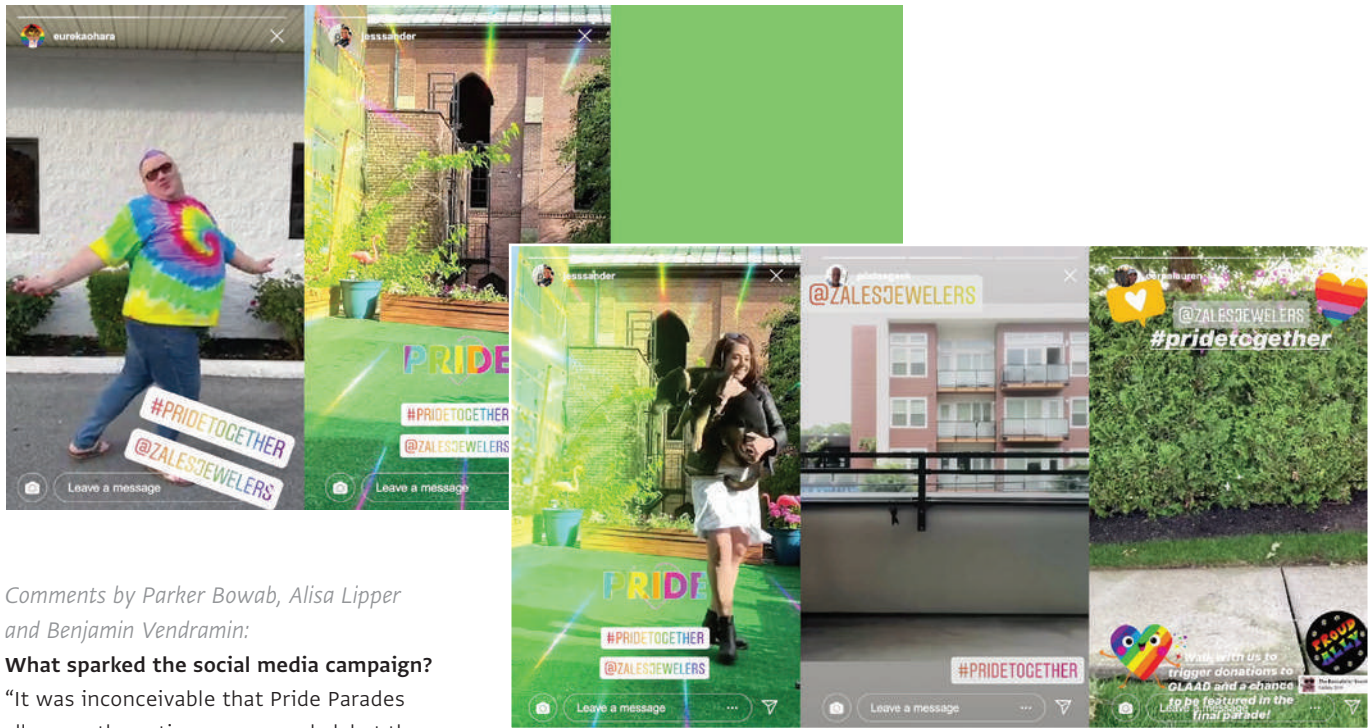
“Amazing use of social media to create powerful expression and movement. Apt use of Instagram Stories to impart a continuous parade. The element of the Instagram Story and continuous parade naturally lends itself to this kind of interactivity. Genius!” —Kadambari Sahu

Overview: As Pride Parades across the United States were being canceled due to the COVID-19 pandemic, Zales, a brand known for bold jewelry and self-expression, and MediaCom Creative Systems launched #PrideTogether as a social initiative during Pride Month, inviting people from all across the United States to march in the first virtual Pride Parade. Participants recorded themselves walking from left to right, which Instagram Stories seamlessly connected together into a continuous parade. MediaCom Creative Systems leveraged Instagram’s UI to create an organic virtual parade that anyone could join in on.

- Influencers closely working with MediaCom Creative Systems spearheaded the campaign and generated interest.
- Submissions to the #PrideTogether parade ran on Zales’s Instagram for three days, culminating in Zales live-hosting sessions on Pride Sunday with each influencer.
- #PrideTogether’s total impressions exceeded 11 million, with celebrities such as designer Vera Wang joining in unsolicited. Given the response, Zales plans to run the virtual parade annually to unite the LGBTQ+ community.



Matt Tennenbaum, writer
Parker Bowab, creative director
Benjamin Vendramin, chief creative officer
Dani Klein/Larisa Kluchman, strategic planners
Austin Berg/MarissaAnn Rizzitello, associate producers
Benjy Kleiner/Lyndsey Ray, interactive producers
Alisa Lipper, executive producer
Zandelle Pierre, executive integrated producer
MediaCom Creative Systems (New York, NY), project design and development
Erica Cheung/John McNamara/Olivia Schmitt, Zales, clients

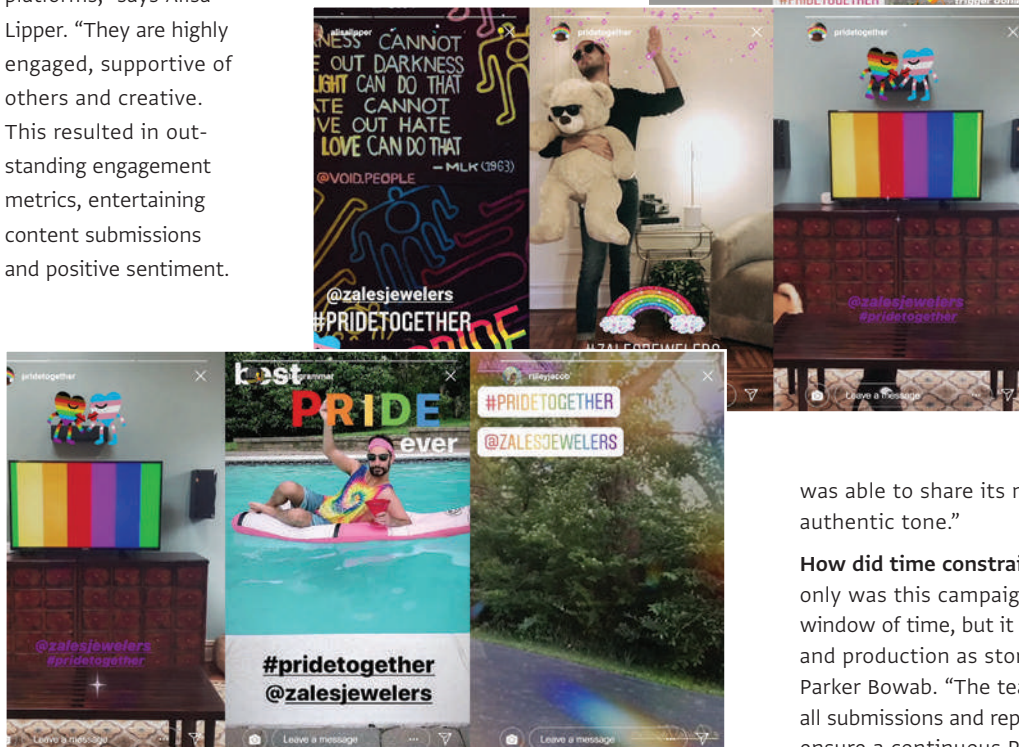
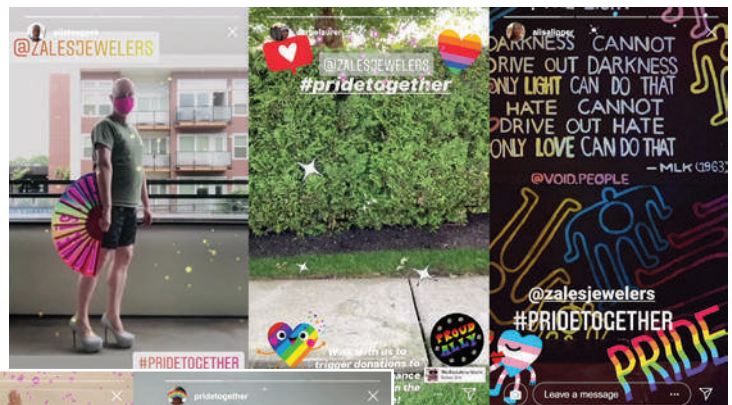


Comments by Parker Bowab, Alisa Lipper
and Benjamin Vendramin:

What sparked the social media campaign?

"It was inconceivable that Pride Parades all across the nation were canceled, but the circumstances opened up new possibilities," says Benjamin Vendramin. "In many parts of the United States, the LGBTQIA+ community cannot easily participate in a Pride Parade because their state or town doesn't have one, making it harder to be out and proud. The challenge was to create a virtual parade that you could easily participate in no matter where you lived."

Is the audience you were targeting a particularly difficult one to reach? "The LGBTQIA+ community is exciting to speak to on social platforms," says Alisa Lipper. "They are highly engaged, supportive of others and creative. This resulted in outstanding engagement metrics, entertaining content submissions and positive sentiment."



Our influencers helped us speak directly to the LGBTQIA+ social audience, and they knew how to resonate with the community because they are part of the community. A strong learning from this campaign is that by partnering with community advocates and representatives, the brand

was able to share its message about the campaign in an authentic tone."

How did time constraints affect your final solution? "Not only was this campaign planned in an extremely short window of time, but it also required real-time management and production as story posts expire in 24 hours," says Parker Bowab. "The team worked day and night to capture all submissions and repost the content on Zales's profile to ensure a continuous Pride Parade posting for three days."

Heineken BOT

“Clever. Cute. Cold. No wonder it captured several news cycles.” —Tito Bottitta

Overview: After a year of isolation, people were ready to burst back into summer in 2021, beer and all. But coolers are heavy. Enter the Heineken Beer Outdoor Transporter (BOT), a robot cooler that autonomously follows its owner and effortlessly moves around large objects, spins in circles and responds to voice commands. With charm and sass, the BOT speaks ten preprogrammed phrases including “Have no fear, I’m full of beer,” “Somebody thirsty? I’ve got Heineken,” and “If I had arms, I would cheers you right now.” Wherever its owners go, the Heineken BOT ensures cans of Heineken will follow.

- The Heineken BOT was part of Heineken’s Summer of Can campaign and acted as a buzzworthy activation that included earned, social and digital media.
- A team of more than 20 people from Fast Horse, vtProDesign and Heineken USA created the Heineken BOT over the course of sixteen weeks.
- Fast Horse also designed a suite of fifteen videos, GIFs and still images for paid media, earned media, social media and the campaign website.



Marmoset, music company
vtProDesign, project design and development
Fast Horse (Minneapolis, MN), ad agency
Heineken USA, client



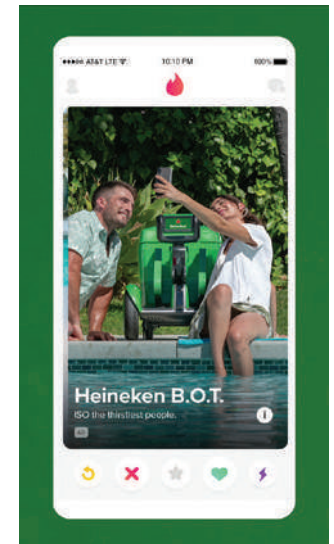
“Heineken BOT is a cool idea for hot summers. Nice and friendly use of technology to create a good outdoor experience.” —Kadambari Sahu



Comments by Eric Husband, vp integrated creative director, Fast Horse:

Is the audience you were targeting a particularly difficult one to reach? “Our research included a look at pandemic trends in various regions of the United States, as well as the best way to interact with a hard-to-reach, younger (but 21-year-old) audience. It was clear that after missing out on many summer activities in 2020, our audience was eager to get out and usher in the new ‘roaring ’20s.’ But even though optimism was on the rise, research showed a significant portion of our target audience remained somewhat cautious, with outdoor activities expected to boom because they were safer. All the more reason Heineken needed to find a compelling way to be part of the summertime scene—particularly in open-air occasions.”

How did time constraints affect your final solution? “Time constraints played a big role in that we had to develop an elevated consumer experience that functioned flawlessly and matched Heineken’s premium nature in the marketplace.”



We also deemed it necessary to introduce something our audience hadn’t seen before. The world’s coolest cooler was created to hold a twelve-pack of Heineken cans, follow its owner anywhere and respond to voice commands—giving a whole new meaning to the phrase ‘beer me.’”

What was the response to the BOT like? “The campaign amassed more than 700 media stories and 1.7 billion earned impressions while generating a spike in sales of Heineken cans, growing 12 percent in off-premise sales compared to 2020. The BOT set an earned-impressions record for a Heineken brand activation and is the first of its kind to garner more international attention than domestic. On social media, it earned more than 3,500 social posts and 351,000 engagements. All of this attention resulted in more than 250,000 visits to HeinekenBOT.com with an average time of four minutes.”

Wall For Women

Overview: Domestic violence often hides in plain sight, going undetected, unreported and undiscussed. The ywca Metro Vancouver needed to find a way to bring this hidden issue to light for British Columbians. Ad agency Rethink and illustrator Ola Volo's *Wall For Women* is a permanent 42-foot-high mural designed to fund the fight against domestic violence. Six hidden QR codes hijack people's phones as they snap photos of the mural, revealing devastating statistics and driving donations to help women escape their abusers. A first of its kind for North America, the mural acts as a living, breathing piece of artwork.

- *Wall For Women* resulted in more than 30,000 social media engagements with ywca's owned channels, and donations rose more than 31 percent above its five-year average.
- Alongside the mural, the ad agency also produced a teaser video, launch video, call-to-donation video, two hero images, five media photos, and a microsite that communicates necessary information and facilitates donations.
- With a team of 20 people, Rethink created *Wall For Women* in eight months. QRcode Studio sourced the custom QR codes.



Nada Hayek/Abrie Miller/Sheldon Rennie, art directors
Emily Betteridge/Jordon Lawson/Thom Peters, writers
Abrie Miller/Sheldon Rennie, designers
Jordon Lawson/Sheldon Rennie, associate creative directors
Leia Rogers/Morgan Tierney, executive creative directors
Aaron Starkman, chief creative officer
Samantha Cheng/Aliz Tennant/Darren Yada, strategists
Sean McDonald, chief strategy officer
Steve Lam, developer
Megan O'Connor, editor
Eric Arnold, director of photography
Ola Volo, illustrator
Jonathon Cesar/Jan Day, studio artists
Sarah Lee/Scott Russell/Sarah Vingoe/Terri Winter, producers
Rethink (Vancouver, Canada), project design and development
ywca Metro Vancouver, client



“So smart. Turns public art into awareness. A deeply engaging conversation starter that works on many levels—a community beacon, an awareness campaign and a donation driver.” —**Tito Bottitta**

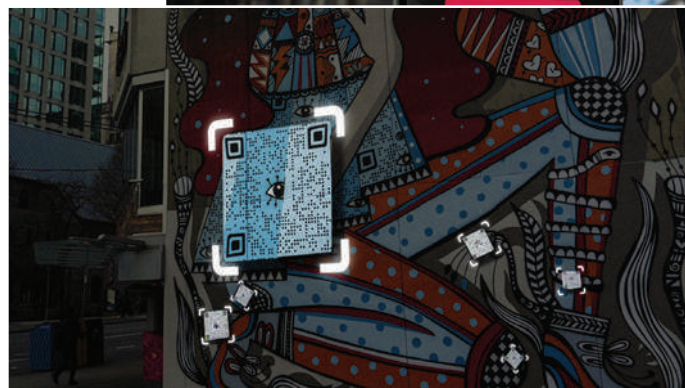
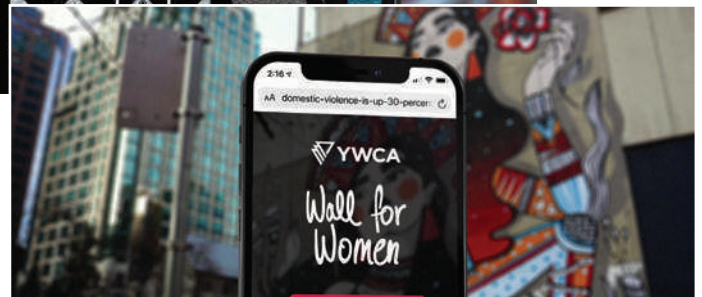
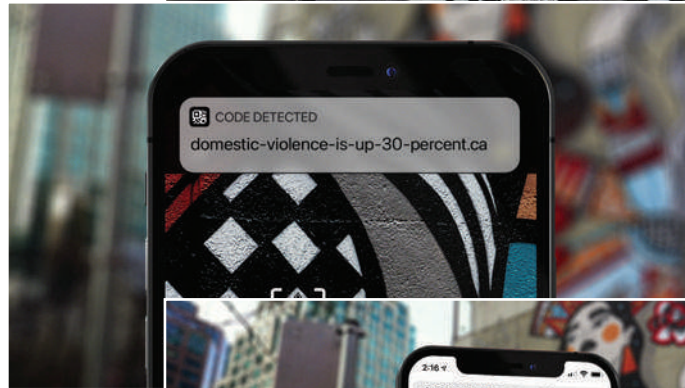
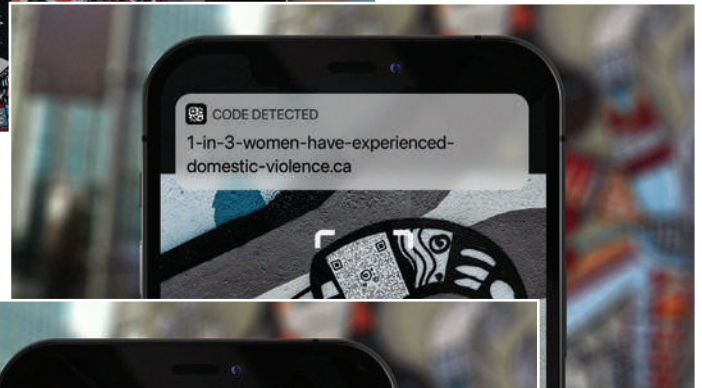
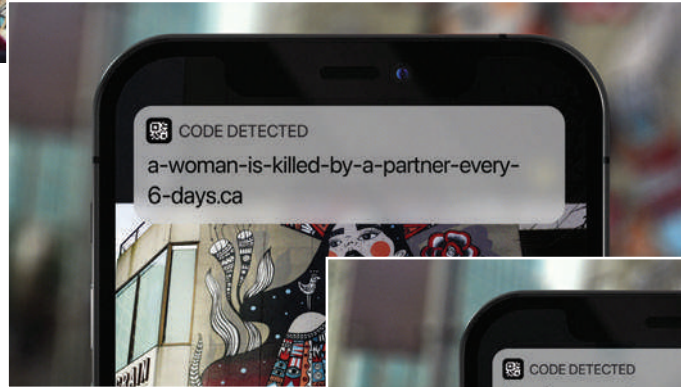
Comments by Rethink:

What was the most challenging aspect of the project? “So much of this project was a challenge. It was a first for us to combine a tech aspect with a mural.

Aside from the obvious challenge of finding a wall for the mural, we came up against getting city approval for the QR codes hidden within. Ola Volo had the challenge of not only incorporating a rigid technical structure in her artwork but also hiding that structure while maintaining precision for the QR code to work. We had to test the sizing and scale of the codes as best we could without using the physical wall for our trials, ultimately putting our trust in our planning when it came to painting day.”

How did this project compare with others you’ve worked on in the past? “Much of the work we do in advertising is fleeting, but this project had a permanence that many others do not. We had one shot to create something meaningful that would live for years, so we had to ensure our message was timeless, all while seamlessly incorporating a digital component—which is the opposite of timeless.”

How many visitors has it received since launch? “The mural is located at one of the busiest Skytrain stations in Vancouver, [serving] roughly 10,000 daily pedestrians. Over the five-day painting process, thousands of people stopped by the mural to meet Ola Volo, snap photos of her progress and share it on social media. When the QR-code functionality was revealed at launch, people returned to experience it. On a daily basis months after launch, both the ywca and Ola Volo were tagged in photos with the mural.”



Traxys Headquarters

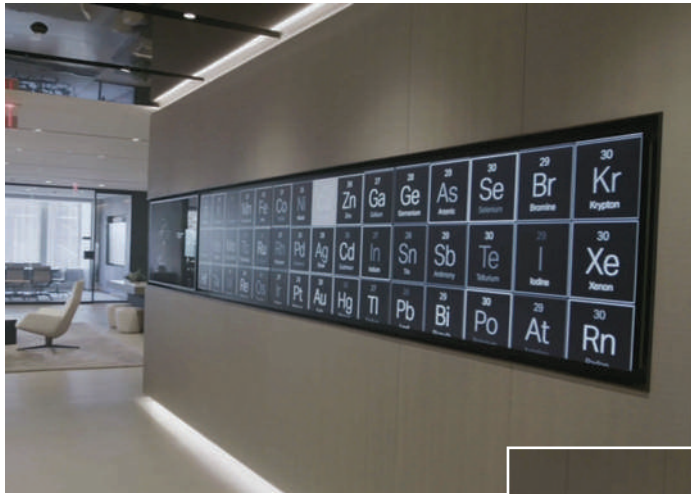


Overview: Traxys, a metal commodities trading company, partnered with Gensler to design its Manhattan headquarters with sophisticated digital and physical touchpoints. A multisensory mixed-media installation welcomes guests with a transparent LCD screen that displays the company's most prominent minerals. Each mineral has an accompanying digital short that showcases its importance in everyday life. The storyline is woven throughout the workplace using the periodic table, which graphically comes to life through signage and displayed mineral specimens. This dynamic visual experience humanizes the technical nature of the raw materials industry and instills a sense of pride in Traxys employees.

- The installation comprises four ultra-thin-bezel LCDs and a custom-manufactured transparent LCD that showcases the minerals, paired with a specially fabricated light box.
- The four screens adjacent to the transparent LCD display highlight Traxys's most prominent minerals through a brand anthem and ten cinematic digital shorts describing a world without each of the highlighted materials.
- The installation took 23 months from concept to completion.



Corina Benatuil/Zamie Casazola,
graphic designers
Laura Gralnick, user experience
director
Craig Byers, design director
Brian Brindisi/Robert Cohen, directors
of creative services
Michael Schneider, technology director
Sophie Reid, type director
Willie Russell, animator
Peter Haas, Design Communications
Ltd./Mac Pierce, Mac Pierce Arts,
consultants
Gensler (New York, NY), project design
and development
Alan Docter/Todd Hermanson/Dineen
Kennedy/Mark Kristoff/Daniel Marx/
David Rubianes/Steven Scheinman/
David Sharpe/Eli Skornicki, Traxys,
clients



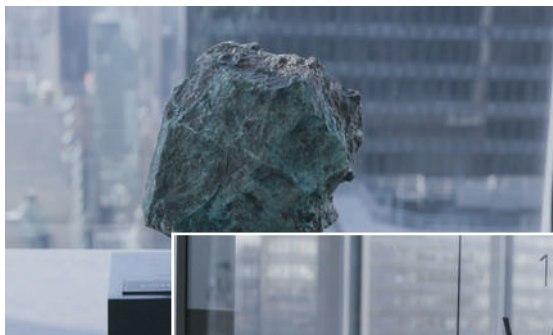
“Beautiful, meaningful and informative. The best part of the experience is that it transforms learning about minerals into an engaging, aesthetically pleasing experience at the level that one feels when they are looking at a piece of art.” —Kadambari Sahu

Comments by Craig Byers and Robert Cohen:

Did you meet with any extraordinary obstacles during development? “One concept the team explored was projection mapping onto large chunks of minerals that were embedded into the wall,” says Craig Byers. “The weight of each mineral turned out to be heavier than what the space could accommodate, so we pivoted to showcasing smaller specimens with a transparent LCD. This turned out to be a better alternative to support the mixed-media entry experience.”

What was the most challenging aspect of the project?

“Our goal was to leverage real minerals for the experience, so when we pivoted from embedding large specimens in the office interior, we needed to create the right balance in how we integrated raw materials and technology in the installation,” explains Robert Cohen. “Rather than pursue an entirely digital or analog approach, we tested and prototyped



the transparent LCD until we found the right technical approach. The final experience successfully gives visitors a window into the impact of Traxys’s work.”

Are there any technical features you’d like to call attention to? “To meet the client’s needs for simplicity and stability, the software and playback technology is built on a solid state media player associated with a simple cms that enables updatability through a cloud-based interface,” says Cohen. “And while [this isn’t] interactive, the display can open to modify the mineral exhibit with different specimens.”

Perplexiplex

“Beautiful how we can now move into a digital environment.” —**Lotte Peters**



Overview: Artist collective Meow Wolf enlisted production company Moment Factory to transform its live-performance venue at its permanent Denver exhibition *Convergence Station*. Through close collaboration and a combination of creative and technical expertise, the production company created *Perplexiplex*, a surreal interactive forest. Inside, multiple projections mapped across the floor and walls transform a black-and-white forest mural by New Mexico-based artist Nate Gutierrez into a flourishing interactive ecosystem against an ambient musical score. Guided by intuitive visual prompts, guests travel across four surreal worlds in a shared experience that blends art and technology.

- With a team of more than 60 people from Moment Factory and Meow Wolf, *Perplexiplex* took approximately seven months to complete.
- The installation features four distinct four-minute scenes inspired by fungi, pixels, light and paint. Each world has its own concept and art direction connected by the intuitive interactive behavior and overarching theme.
- *Perplexiplex*'s back-end technology processes multiple visitor movements and positions through a simultaneous tracking system, ensuring the mechanics and effects remain consistent in response to different guest behaviors.

Simon Léveillé, art director
Francois Loubert-Hudon/Alexandre Lustigman, interactive designers
Cyril Gasté/Jantana Hennard/Charlotte Risch, motion graphic designers
Gabriella Leger-Lovato, Meow Wolf/Ernesto Ortega, Moment Factory, designers
Chadney Everett/Matt King, Meow Wolf/Alexandre Lupien/Stephane Raymond, Moment Factory, creative directors
Hugo Desmeules/Roslane Moussouni/Christian Pelletier, hardware developers
Steven Beliveau, interactive developer
Maxime Doyle, Moment Factory/Jon Haas, Meow Wolf/Julien Roberge, Moment Factory, technical leads
Nathaniel Gutierrez, artist
Dominique Charbonneau, director
Paul Groetzinger/Cody J. Wilson, sound designers
Eric Heep, sound engineer
Matthew Hettich/Ben Wright, sound editors
Cole Bee Wilson, composer
Lyes Belhocine, Moment Factory/Susie Cowan/James Longmire, Meow Wolf, producers
Catherine Hébert, line producer
Laurent Simon Lapierre/Marilée Rabbat, interactive producers
Todd Richins, executive producer
Camille Leclerc, production coordinator
Arnaud Mellinger, visual effects supervisor
Themespace, consultant
Jake Snider, lighting designer
Adirondack Studios, fabricator
Meow Wolf/Moment Factory (Montreal, Canada), project design and development
Meow Wolf, client





“Any space that moves people gets my vote. This exhibit invites audiences inside with compelling visuals and makes them part of it by moving in harmony with their body. Beautiful fusion of art and interactivity.” —**Tito Bottitta**



Comments by Moment Factory:

How does this project compare with others you’ve worked on in the past?

“Moment Factory’s portfolio includes more than 450 multimedia experiences, yet no two projects are alike. Every project presents unique creative objectives and technical challenges. With *Perplexiplex*, we created rich prerendered content that is also responsive to visitor movements. Achieving this balance is innovative from a technical standpoint, so one aspect is often prioritized over the other. Another creative challenge was developing content for projection mapping onto a printed mural so that each scene reinterprets the black-and-white canvas in completely different ways. The social, playful nature of the interactivity we developed also sets this experience apart.”



What was it like to collaborate with Meow Wolf?

“We’ve been friends with the Meow Wolf team for a long time, so it was very exciting to receive their invitation to dream up *Perplexiplex*. The project was a team effort from the start—with Meow Wolf choosing the installation’s name—and they gave us the space to explore, invent and create. This encouraged us to challenge

ourselves to create an experience with a refined art direction, aesthetic and mood. They also kept us blind to the rest of the *Convergence Station* project, which let our creativity emerge without outside influences or limits. This unique framework enabled us to push the boundaries of our work with both our creative and technical teams.”

Founders Hall Visitor Experience at the Milton Hershey School

Overview: A no-cost school in Hershey, Pennsylvania, for children from lower income families, the Milton Hershey School (MHS) has supported the education of thousands of students from kindergarten through high school for more than 100 years. The school partnered with Bluecadet to modernize its visitors center. The new Founders Hall installation includes a large-scale ambient experience projection mapped onto the second-largest rotunda in the United States, five pillars that describe life at MHS through interviews, an interactive yearbook and two custom video projections. Bluecadet's modern display for MHS serves as an outreach tool and inspires visitors to help the school.

- The five video towers use motion sensors hidden behind visually opaque but acoustically transparent fabric to freeze until visitors draw near, ensuring no one misses the beginning of the filmed content.
- The experience's interactive yearbook utilizes a touch screen and a projection working in concert, letting users scroll through archival ephemera with animations responding to their input.
- The Founders Hall Visitor Experience took nineteen months to complete with more than two dozen Bluecadet team members working on the project.



Bluecadet (Philadelphia, PA), project design and development
Milton Hershey School, client

“A beautiful design statement that shows the personality of the students and the history of the school in an immersive way.” —**Lotte Peters**



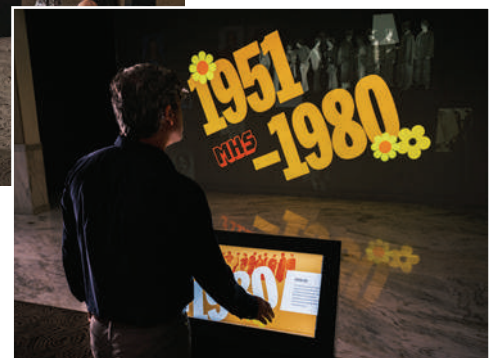
Comments by Victoria Jones, executive producer, Bluecadet:

What technology does the experience use?

“Interactive pieces were coded using Cinder, and our back-end content management system (cms) is WordPress. Although WordPress is famous as a blogging platform, we love using it as a cms for digital interactives. If MHS wants to change a piece of content in the yearbook, WordPress provides an easy, familiar platform for making that update. For the two projection mapping elements, we used MadMapper, which lets us carefully distort our videos to fit the unique surfaces on which we were working.”

What was the most challenging aspect of the project? “Projection mapping onto the rotunda dome was a new design challenge for us. To solve it, we brought on artist and projection mapping expert Ricardo Rivera as a technical consultant. We got to learn from Ricardo and also build our own in-house expertise.”

Were there any specific demands that made the project easier or harder? “We are incredibly proud of the content work on this project. MHS gave us access to nearly 100 years of archives. Our content team was excited to dive into the school’s vaults, but the sheer depth of the collection was very extensive. It was a lot to sort through and pare down. We worked with MHS to dig through a century of data to find the right pieces to share. Looking at the final result, the school is thrilled with how we told their story.”

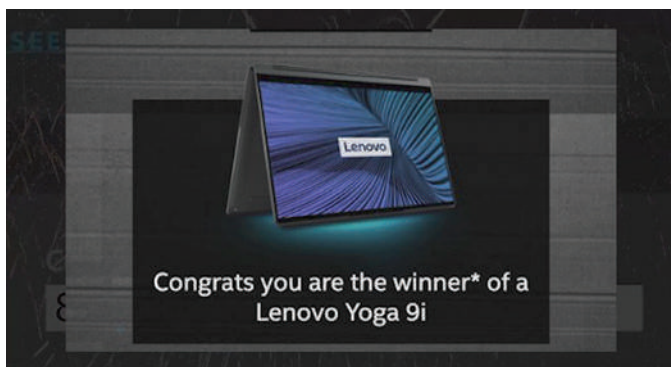
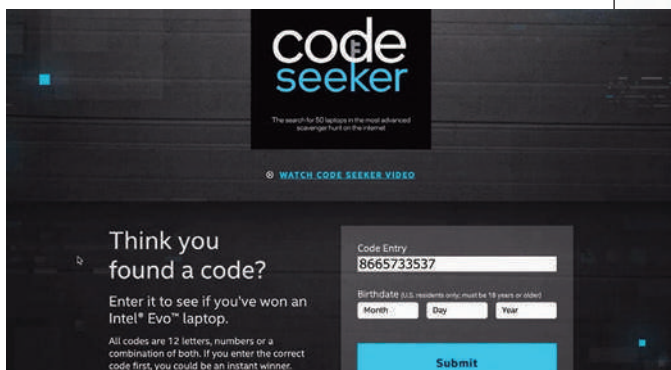
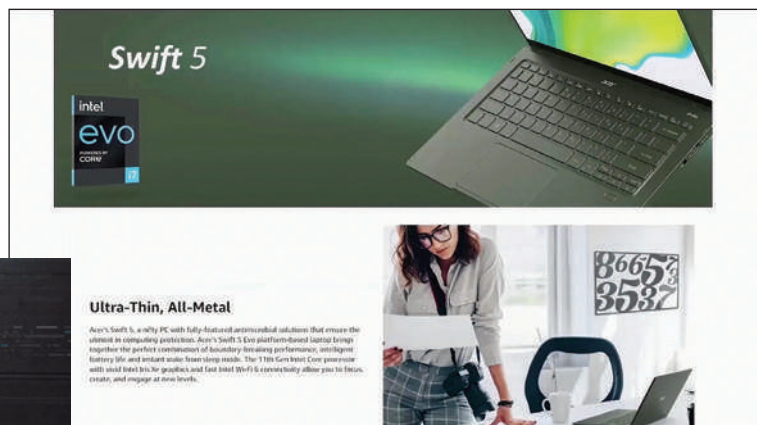
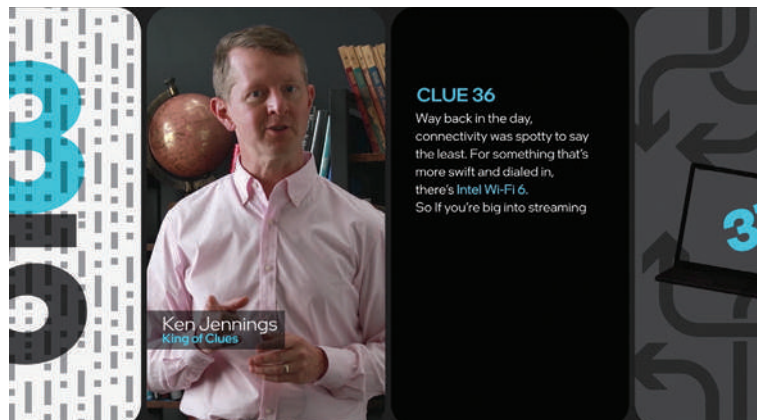


Code Seeker

“A smart and fun way to reach out to your audience in a saturated advertising market.” —**Lotte Peters**

Overview: With the release of the Intel Evo, 2020 was Intel’s biggest laptop launch in years. But thanks to the covid-19 lockdown, getting laptops in people’s hands wasn’t an option. Listing features on a product site became the move, but average time spent on a product page is 5.9 seconds. Created by vMLY&R, Code Seeker transformed the Evo’s product feature pages into a digital game of hide and seek, turning a 5.9-second visit into a ten-day, obsession-level event for the chance to win one of 50 laptops.

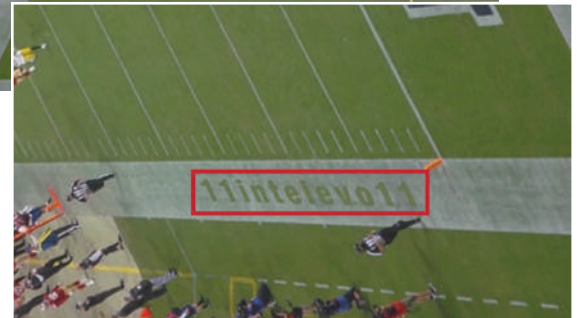
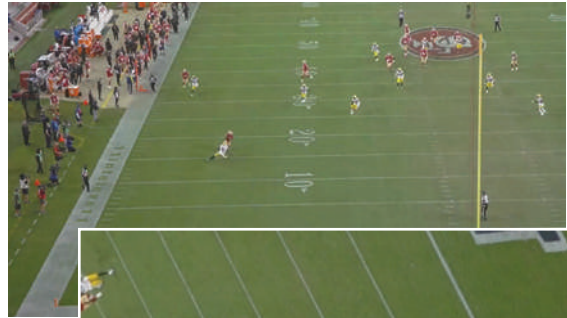
- vMLY&R worked with 40 of Intel’s relationship partners to manage the encrypting of clues on the internet, including Acer, Asus, Dell, HP and Lenovo.
- Code Seeker was conceptualized in March 2020, and the 50 prize laptops were given away between November 16 and November 26, 2020.
- The campaign increased the average product-page visit to more than eight minutes, and it took 20 days, 14 hours and 58 minutes for the first person to solve all 50 clues.



Katie Curtis, senior art director
 Rob Romine, user experience director
 Daniel Miller, associate creative director
 Derek Colling/Brandan Jenkins/David Santiago, creative directors
 Derek Anderson, group creative director
 David Altis/Derek Clark, executive creative directors
 Allison Pierce/Debby Vandeven, chief creative officers
 John Godsey, North America chief creative officer
 dentsu, strategic planner
 Samantha Bellamy/Abbie Cucena, senior brand strategists
 Nikki Hardin/Howard Laubscher, executive strategy directors
 Marni Dworkin/David Kobzantsev, senior producers
 Theresa Notartomaso, executive integrated music producer
 Annie Gerker, project manager
 Ali Horowitz, product management group director
 Carson Catlin, production supervisor
 Promo Watch LLC, consultant
 vMLY&R (Kansas City, MO), project design and development/ad agency
 Dayna Carroll/John Coyne/Katie Lee/Jacqueline Oslan/Lynda Richardson/
 Matthew Robley/Pattie Sims/Jenn Warun, Intel, clients



“This project used an unusual and creative scavenger hunt, which must have kept the audience engaged. All in all, it’s quite a creative, engaging and out-of-the-box platform launch.” —Kadambari Sahu

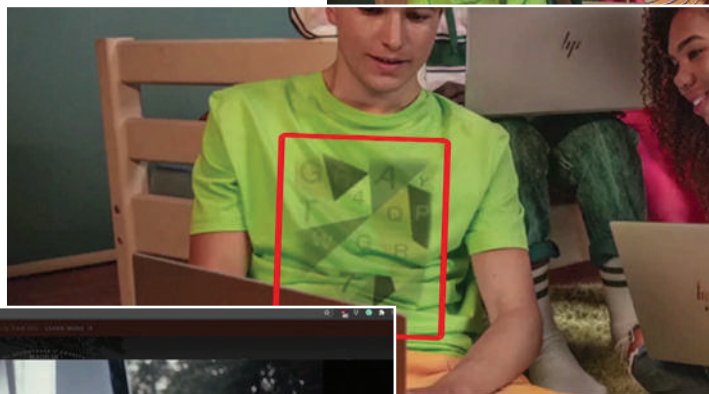
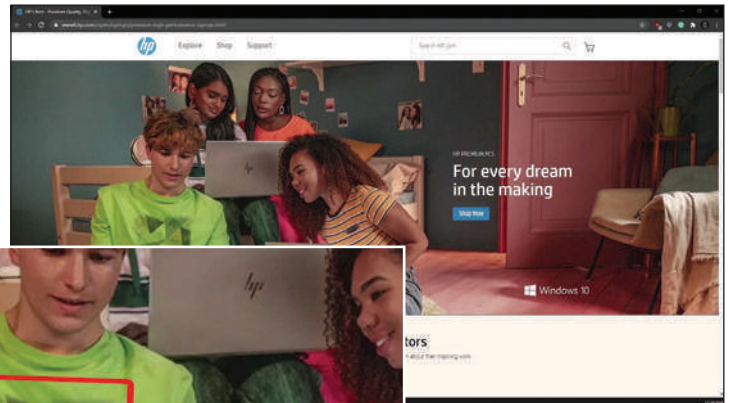


Comments by Brandon Jenkin and Rob Romine:

How did you come up with the idea for Code Seeker? “With Code Seeker, we challenged ourselves to make the most advanced game of hide and seek the internet has ever seen. Forty clues and forty culture-embedded hidden codes brought this activation to life. One of the clues involved AR. We partnered with Dell to create an interactive showroom experience where gamers could enter the universe and search for a code hidden in one of the virtual computer screens.”

What marketing assets did you create for the project?

“Assets ran across multiple platforms, including tv, radio, digital, social and search engines. [But we also infused pop culture] into the activation, collaborating with a ton of high profile partners outside of tech. We worked with recording artists and musicians, designers, artists, a world-renowned photographer, a professional sports organization, and even an Airbnb host.”



Was the topic of this project a new one for you? “Everything we knew about experiential marketing was disregarded in 2020. There was no face-to-face

interaction. We had to think of a new way to engage with our consumers and create new experiences for them. A digital scavenger hunt is something we’d thought about but never of this magnitude. Forty different high-profile partners made this project much more complex than anything we had anticipated. At times, it was like the team was working on 40 different minibriefs.”

The Vitals: True Nurse Stories

“Apt use of media—i.e., comics—to honor the real heroes of our times. Wonderfully presented and executed!” —Kadambari Sahu



Overview: The World Health Organization declared 2020 the “Year of the Nurse” to honor the 200th anniversary of Florence Nightingale’s birth—before anyone could anticipate the global COVID-19 pandemic and the heroic feats nurses would be called on to perform. Pennsylvania’s Allegheny Health Network (AHN) wanted to recognize its 4,000 nurses for who they truly are: superheroes. And with the help of Marvel Entertainment, *The Vitals: True Nurse Stories* was born, a Marvel comic that details the real-life experiences of nurses on the front lines of the pandemic and honors the stories of these real heroes.

- *The Vitals* became the number-one digital comic on Marvel’s e-reader of 2020—despite only being out for the month of December.
- Nurses received printed versions of the comic book at launch events on every AHN hospital campus.
- Additional promotional content was released across both AHN and Marvel’s social media channels, including teaser videos, cinemagraphs of AHN nurses transforming into superheroes, and a long-form video of nurses and their kids reading the comic for the first time.



Rob Reid, senior art director
 Sean Ryan, writer
 Burke di Piazza, senior writer
 Leila Haley/Michael Majewski, motion graphic designers
 Stephen Osterman, group creative director
 Jon Krevolin, executive creative director
 Eric Weisberg, global creative director
 Shelby Rauen, strategist
 Tanner Perkins/Aaron Shencopp, assistant editors
 Darren Sanchez, editor
 JP Dotson/John Mercado, senior editors
 Zeke Anders, photographer
 José Carlos/Mirko Colak/Marcio Fiorito, artists
 Nico Poalillo, director
 Jason Garner/John Kulas, sound engineers
 Joel Simon, music composer
 Skylar Healy, agency producer
 Alex Becker, line producer
 Rick Unger, colorist
 The Underground, post-production company
 Marvel Entertainment, production company
 JSM Music, music company
 Doner (Southfield, MI), project design and development
 Highmark Health, client



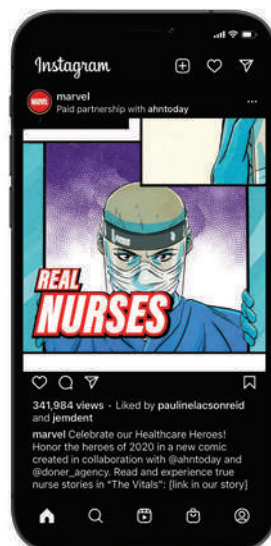
“What a great partnership to make nurses [into] Marvel heroes. Bravo!” —Sandra Nam



Comments by Doner:

How long did it take to complete *The Vitals*? “From concept to completion, the process took about five months. We started by collecting stories from colleagues, patients and family members of AHN nurses—those who experienced the undeniable resolve of these heroes firsthand. As the stories started trickling in, we realized we wouldn’t need to give these nurses superhuman abilities to make them heroic. Their raw acts of courage and sacrifice spoke for themselves.”

What was the greatest challenge that you and your team faced during development? “Given the times we were living in, all production elements had to be handled remotely. That meant sending nurses and their families iPhones and tripods so they could capture the interview footage themselves. It also meant trying to



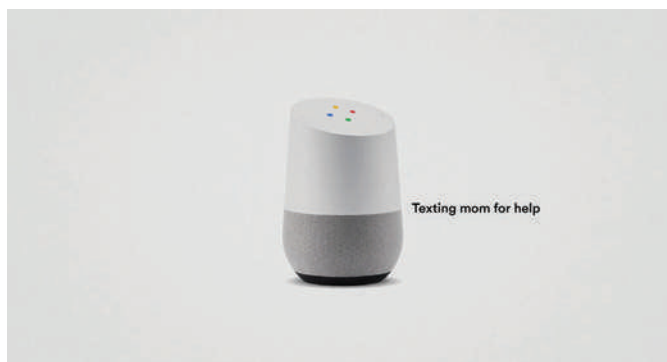
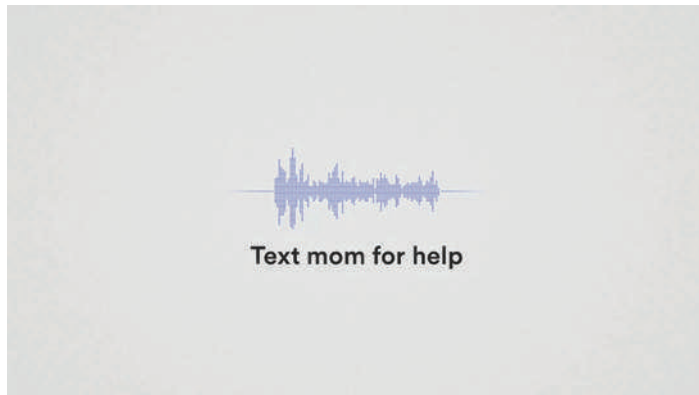
keep their kids focused for hours on end as we asked them questions through a Zoom screen. As challenging as it was, it did enable us to capture some raw, powerful moments that may not have been possible if we’d had a camera crew in their homes.”

What was the response like? “What began as an effort to honor nurses became an overnight sensation. *The Vitals* garnered more than 560 million earned media impressions and found its way onto nearly every national TV network—and even into the Smithsonian’s permanent collection. But more importantly, it resulted in an outpouring of support for AHN nurses and nurses all around the globe. It became a larger symbol of the perseverance of all frontline workers.”

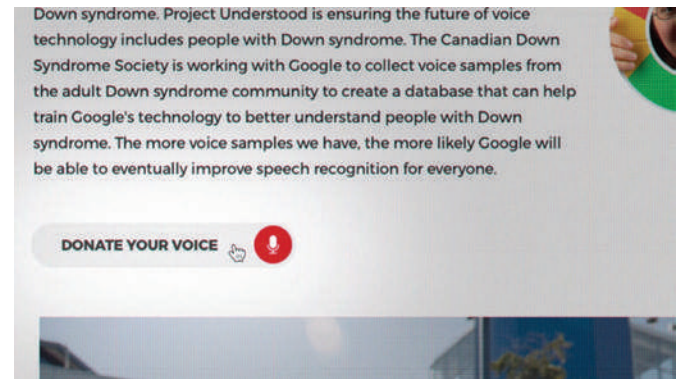
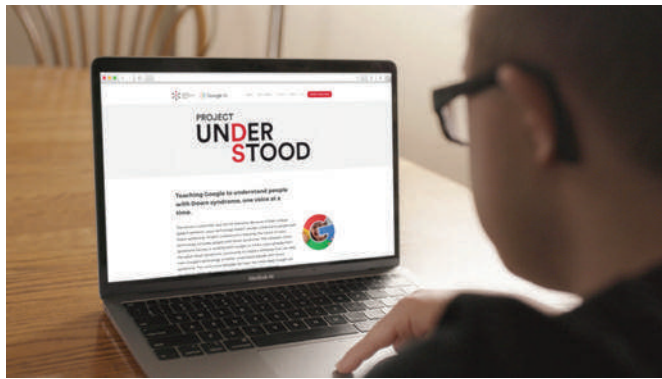
Project Understood

Overview: The Canadian Down Syndrome Society (cdss) and Google set out to make voice technology better understand people with Down syndrome and atypical speech. Individuals with Down syndrome were recruited through an international campaign to record thousands of phrases often misunderstood by Google's speech algorithms. All campaign traffic drove to projectunderstood.ca, which served as the hub for participant registration and a bridge to the proprietary machine-learning tool Chit Chat to record the phrases used to train Google's AI technology. The campaign shifts perceptions of the Down syndrome community by showing how access to voice technology leads to life-changing independence.

- fcb Toronto's recruitment and awareness campaign took three months, but the Project Understood training initiative is ongoing.
- More than 600 members of the Down syndrome community from 30 countries joined the project, submitting more than 1 million phrases to Google's speech recognition database.
- The campaign launched during Canadian Down Syndrome Week from November 1 to November 7. With just \$1,000 in media buys, it had an organic reach of more than 800,000 on Facebook and 80,000 engagements.



Shannon McCarroll, writer
 Jason Soy, senior writer
 Marty Hoefkes/Elma Karabegovic/Michael Morelli, associate creative directors
 Nancy Crimi-Lamanna/Jeff Hilts, chief creative officers
 Shelagh Hartford/Eryn LeMesurier/Audrey Zink, strategy
 Shelley Brown, chief strategy officer
 Vlad Nikolic, engineer
 Scott Edwards, assistant editor
 Michael Barker/John Gallagher, editors
 Scott Drucker/Chet Tilokani, directors of photography
 Cassidy Clemmer/Scott Drucker/Chet Tilokani, photographers
 Eric Perrella, visual effects artist
 Scott Drucker, director
 Nicolas Field, audio mixer
 Mark Dominic, music
 Kristine Lippett/Sarah Michener, agency producers
 Kelly McCluskey/Caitlin Schooley-Groneveldt, producers
 Sarah Michener, line producer
 Kristina Anzlinger, executive producer
 Eric Whipp, colorist
 Outsider Editorial, editorial company
 Alter Ego, post-production company
 Fuelcontent, production company
 Grayson Matthews, music company
 BLISS, project design and development
 fcb Canada (Toronto, Canada), ad agency
 Canadian Down Syndrome Society/Google AI, clients

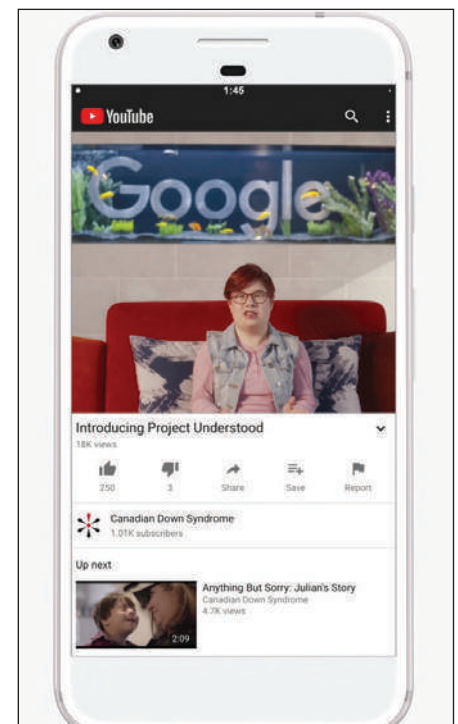
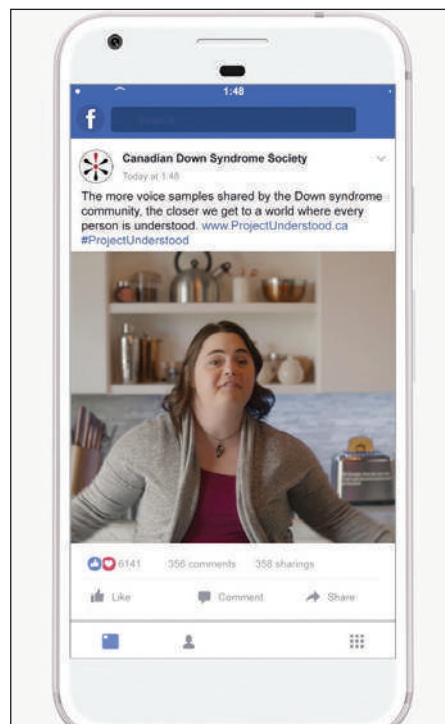
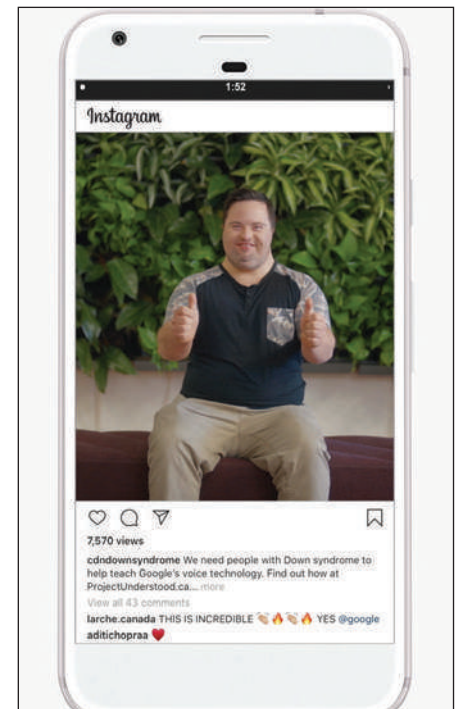


Comments by Blake Connolly, group account director, FCB Toronto:

What sparked the idea for Project Understood? “We started with a crazy, ambitious idea: How could we get voice technology to understand people with Down syndrome? Instead of going into creative ideation, we started a research phase, talking to tech companies and platforms that were trying to solve the same issue. The breakthrough came when we reached out to Google, who wanted to solve the issue as well.”

What are the project’s core features? “The campaign includes two social videos shedding light on the inaccessibility of voice technology for people with Down syndrome and the impact that access would have on their lives. The videos served as a recruitment tool, mobilizing the community to donate their voices and help train Google.”

Were there any specific demands that made the project easier or harder? “We only found out that the trial of our Google training program was a success two weeks before our launch date. That meant that the whole campaign had to be shot, edited and approved by both cdss and Google in those two weeks—including five days of shooting and a trip to Google’s California headquarters for interviews. To say it took a village to accomplish this would be a gross understatement. The quality of the work is a testament to everyone’s rabid belief in this project as well as the incredible partnership forged between us, the cdss and Google.”



The Lost Tapes of the 27 Club

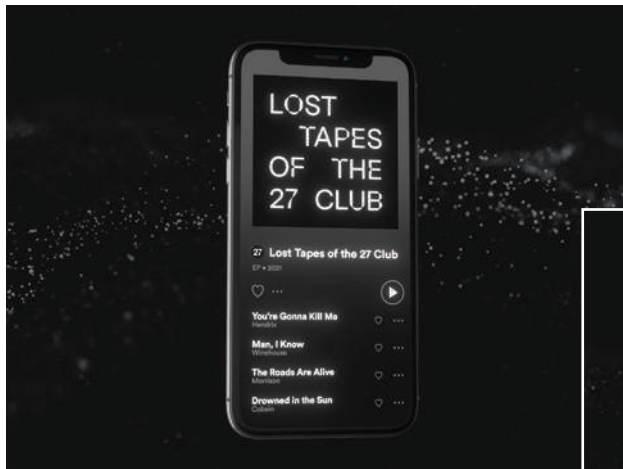
“GREAT idea, good execution. Not all the songs were great, but what a revelation to hear Kurt Cobain again.” —Sandra Nam

Overview: For Over The Bridge, a nonprofit dedicated to raising awareness on the music industry’s mental health crisis, The Lost Tapes of the 27 Club uses artificial intelligence to create new songs by members of the 27 Club—a group of legendary artists who died at just 27 years old after battling mental health issues. The campaign showcases the music that greats like Cobain, Hendrix, Morrison and Winehouse could have created had they gotten the support they needed. The Lost Tapes of the 27 Club raises awareness on the music industry’s mental health issues while recognizing workers’ struggles as valid.

- Four songs, one for each selected artist, were created using AI and machine learning, and Rethink designed dozens of visual assets to support the release of these songs on streaming services and social media.
- Alongside a website, digital assets for the campaign included influencer involvement on social media and a live-streamed performance of the four songs by working musicians.
- The Lost Tapes of the 27 Club took more than a year to produce.



Jake Hope, art director/associate creative director
Sean O'Connor, writer
Alex Bakker, designer
Sean O'Connor/Hans Thiessen, creative directors
Leia Rogers/Morgan Tierney, executive creative directors
Aaron Starkman, chief creative officer
Aliz Tennant/Darren Yada, strategists
Sean McDonald, chief strategy officer
Steve Lam/Ken Malley, developers
Ignacio Florez/Thomas McKeen/Leigh O'Neill, editors
Dave Gaudet, sound engineer
David Fraser Winsby/Terri Winters, producers
Wave Productions, music company
Rethink (Toronto, Canada), project design and development
Over The Bridge, client



“Creative use of artificial intelligence to create awareness about mental health issues. Genius!” —Kadambari Sahu

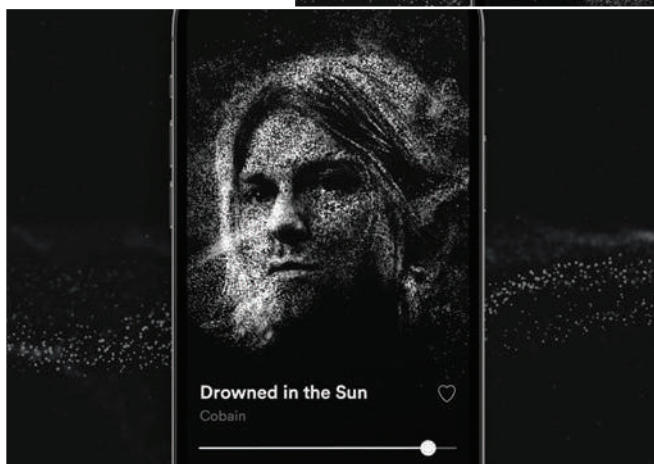
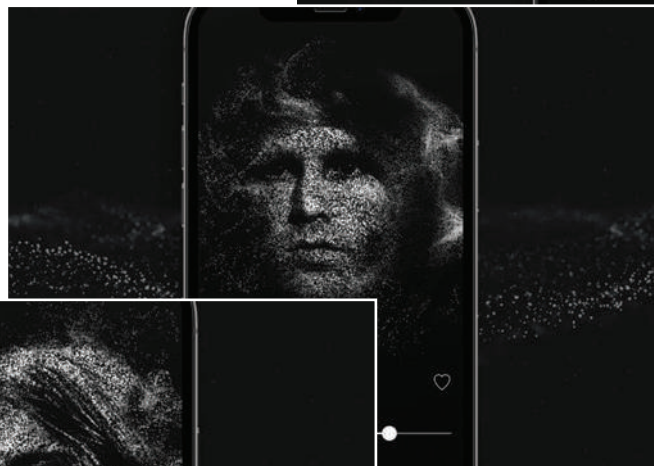
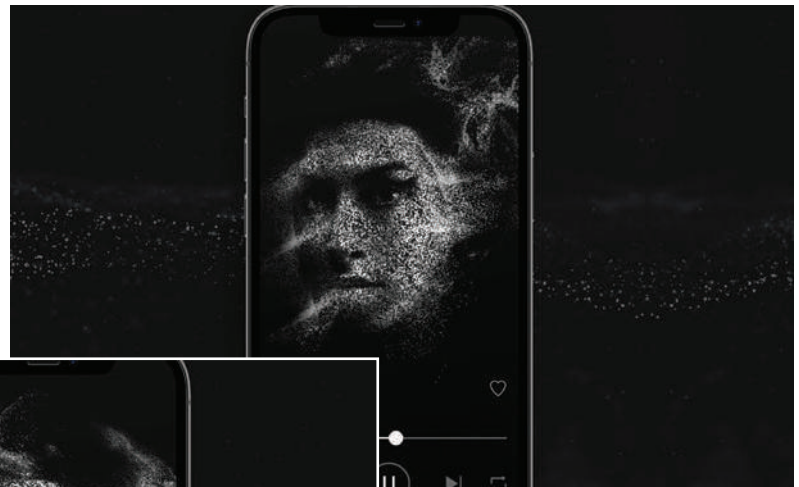
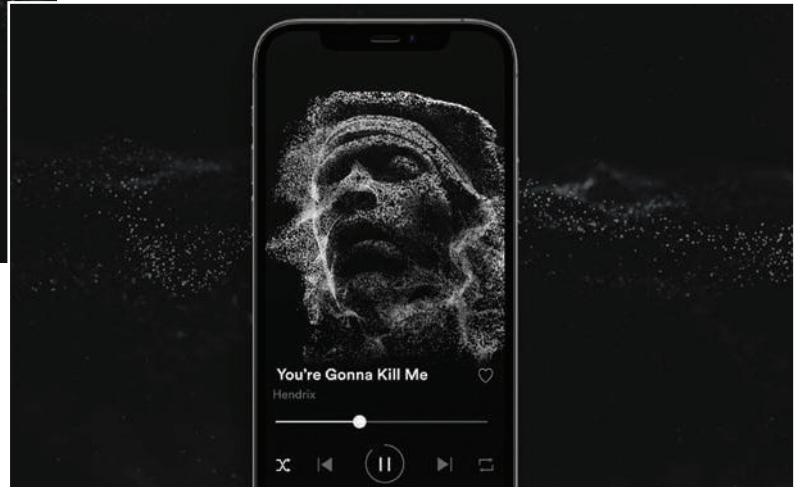
Comments by Sean O'Connor:

Was the topic of the project a new one for you?

“Being a music lover, the 27 Club is always something that I’ve found fascinating. Of course, underneath that fascination was something really dark—something that hasn’t changed for decades, which is the music industry’s mental health crisis. Tackling this specific issue wasn’t just something new to us; it’s something that, in our opinion, is underdiscussed in society as a whole.”

What was the most challenging aspect of the project?

“The Lost Tapes of the 27 Club took probably more than a year to produce, with a lot of trial and error as we experimented with the capabilities of machine learning. To produce the AI stems that would eventually become the songs, we used Magenta, a machine-learning platform for art and



music developed by Google. But beyond just the technical feasibility of working with AI to create something new while being authentic to each artist, the project itself was, at times, emotionally taxing—as with any nonprofit work that tackles such an emotional subject matter.”

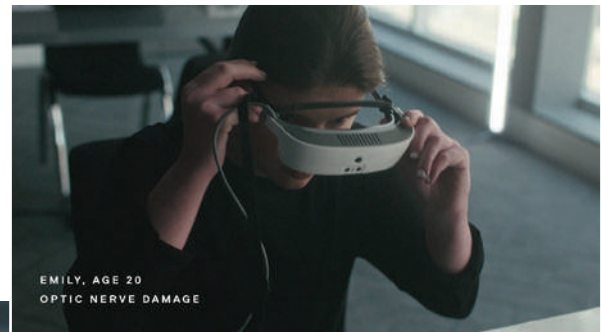
What was the response to the Lost Tapes of the 27 Club? “The response was huge. And it was overwhelmingly positive. The songs racked up millions of streams, and the number of TV, radio and podcast-interview requests was almost too much for Over The Bridge to handle. Within a couple of days, the public had really taken over the campaign by duplicating the songs and turning them into music videos, covers, and uploading and sharing the sheet music and lyrics.”

Unseen Ballet



Overview: Dell Technologies wanted to create a holiday experience that proved technology had the power to move humanity forward. So during the holiday season, ad agency vmlY&R partnered with Dell and electronic eyewear brand eSight to provide the visually impaired community of Austin, Texas, with state-of-the-art glasses. Then, Ballet Austin hosted a one-night performance of *The Nutcracker* for the recipients so that they could experience the ballet as never before. With a social-media video that documents the fitting of the glasses and the audience's joyful experience of *The Nutcracker*, the unforgettable evening proved that the greatest gift technology can give us is hope.

- More than 150 people with visual impairment of the Austin, Texas, community were given glasses to attend *The Nutcracker*.
- The experience was covered by local news stations and national publications—including *People*—reaching a potential audience of more than 37 million.
- Unseen Ballet took eleven months to complete.



Justin Ebert/Niraj Zaveri, group creative directors
Wayne Best, chief creative officer
Krystal Carter, senior brand strategist
Antonia Caamaño, executive strategy director
Stephen Jess, editor
Alex Cullen, director of photography
Adam Barton, director
Cookie Ruiz, executive director
Larissa Ananko/Hope DuHaime/Nathan Russell, producers
Bobby Jacques, executive producer
Jenny Anderson/Olivia Rothermel, project managers
Rachel Krouse/Allie Ritter, product management group directors
vmlY&R (Kansas City, MO), project design and development/ad agency
Valerie Daubert/Rachael Henke/Liz Matthews/Alicia Murray-Hawley/Caroline Schonarth, Dell Technologies, clients

“Meaningful and amazing use of technology to create delightful experiences and help humanity move forward. Nothing short of magic that one could ask for! The story brings you to tears. Incredible piece of technology and design that we all need to make the world a better place for everyone.” —Kadambari Sahu



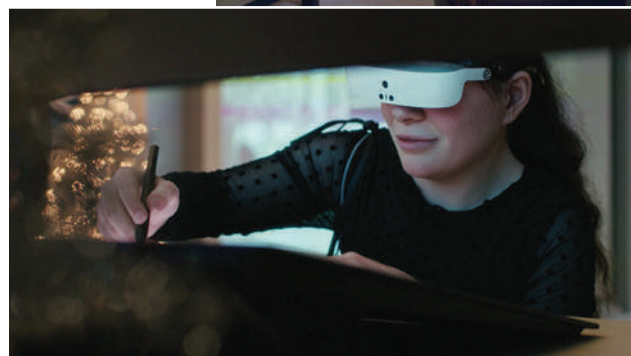
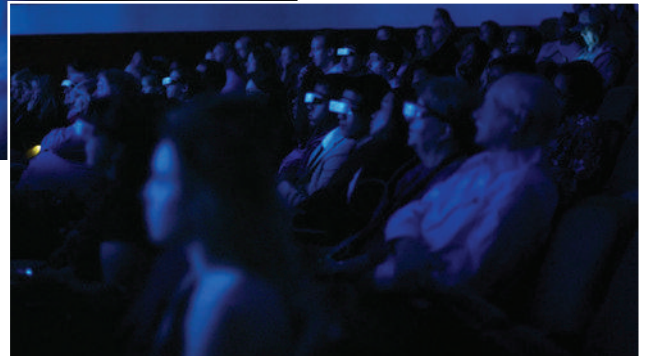
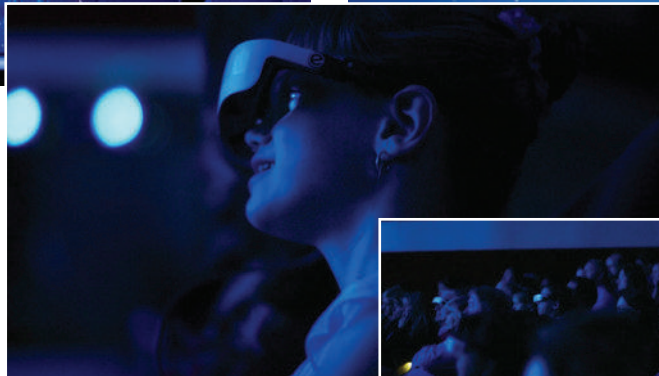
*Comments by Justin Ebert
and Niraj Zaveri:*

**Was there a viral
component to Unseen
Ballet that was successful?**

“We sought out members of the Austin area that were willing to tell their stories, share what their lives are like with visual impairments and [talk about] what a future could look like with the help of assistive technology. Through these conversations, we met Lily, a little girl who inspires us with her confidence, limitless imagination and dreams to be a ballerina—despite having never seen the ballet before due to her condition. Lily and her family were our honored guests, and we created a separate film to share her story that was featured in *People*.”

How did this project compare with others you’ve worked on in the past? “Prior to Unseen Ballet, we’ve always tried to tell people what Dell Technologies was all about, but this was the first time we were really able to demonstrate what it’s capable of. And our client supported this project all the way. In fact, the experience was so successful and so meaningful that Dell plans to repeat the event in a different city every year.”

What was the most rewarding aspect of the project? “We actually got to see technology change the lives of the people we featured. Each one of the recipients was so excited to get their glasses, and they were truly blown away by the fact that they were able to keep them. It was clear this technology would have a profound impact on their lives.”



ONE% Vinyl

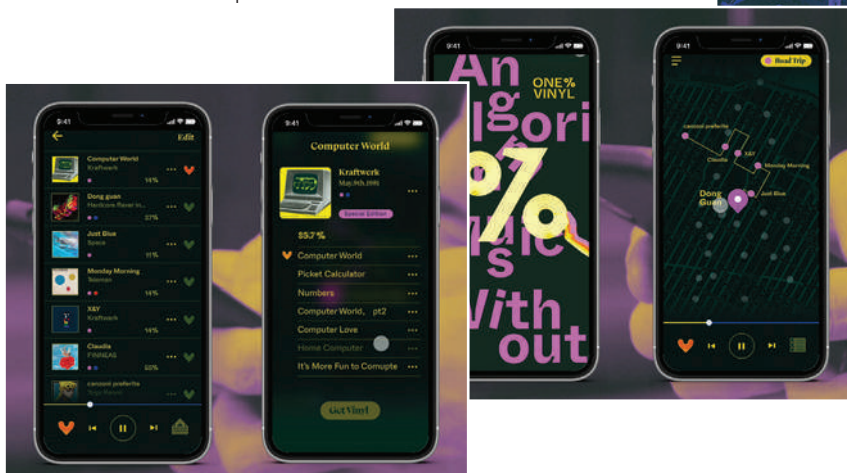


“A nice idea to collect music by traveling around the city, creating a connection between places, music and like-minded people.”

—Kadambari Sahu

Overview: When it comes to music-streaming apps, algorithms appear to be the most efficient way to filter information, but the expediency of data-driven curating can trap listeners in a filter bubble—a digital echo chamber based on what an algorithm thinks they’ll like. Noticing a relationship between music and place, Ruiqi Zhou created ONE% Vinyl, a music-streaming service that invites users to walk around cityscapes and collect curated music based on location. Additionally, automated distribution centers in the physical world enable listeners to purchase and trade vinyl records, bringing music fans together to share their favorite albums and fight filter bubbles.

- Inspired by *Pokémon Go*, Zhou designed ONE% Vinyl’s UI to be like a map, cementing the relationship between location and music.
- ONE% Vinyl was created through Adobe After Effects, Adobe Illustrator and Cinema 4D for the design and rendering of the waypoint vending stations.
- Users of the vending-machine waypoints can exchange vinyl records by putting the vinyl they want to trade inside a locker and sending a code to the recipient.



Ruiqi Zhou, designer
Amelia Yessayantz, voice talent
Gerardo Herrera, instructor
ArtCenter College of Design (Pasadena, CA), school

© Ruiqi Zhou



“The brand pops with color and personality that perfectly fits the concept. Brings together the physical and digital in a way that feels meaningful and lots of fun!” —Tito Bottitta



Comments by Ruiqi Zhou:

How does ONE% Vinyl’s design fight against filter bubbles? “Filter bubbles keep feeding nonstop streaming content based on the user’s input; the more you listen to pop music, the more likely you will get more of it in your streaming playlists. It leads to the illusion that we are the ‘center’ of the world, making people less concerned with things outside of their comfort zones. With the geology function of ONE% Vinyl, I push people to think about [why songs are selected.] They may not think about it at the beginning, but after a certain amount of time, they may notice the pattern of the songs that show up in [specific] areas and start asking why. ‘Why those?’ ‘Why do people put these songs here?’ The questions lead to the opposite of self-centering.

“Music to me is everything about being specific. Real events, real people and real life inspire artists—and therefore, inspire listeners. The story is real, and the emotional reaction is real. And those real connections have been replaced by the connection between data. It’s valuable to use data to understand the world, but it’s overused. I want to highlight the *real* connections, and that is the key to breaking the filter bubble.”

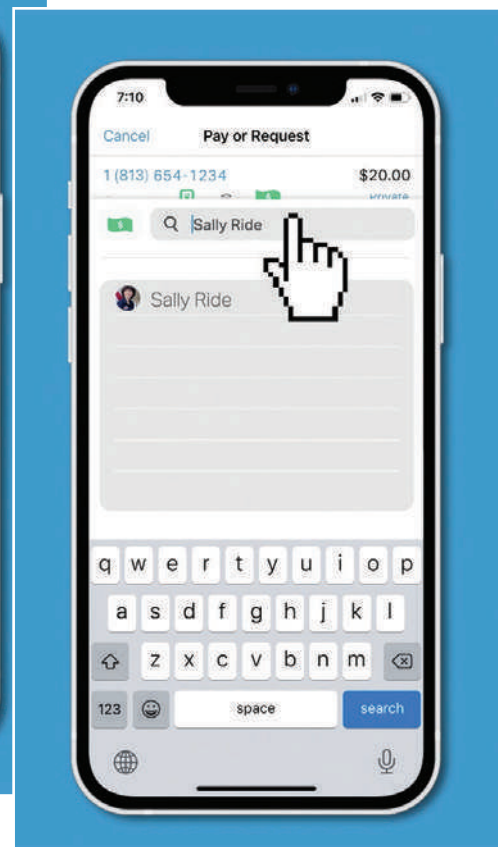
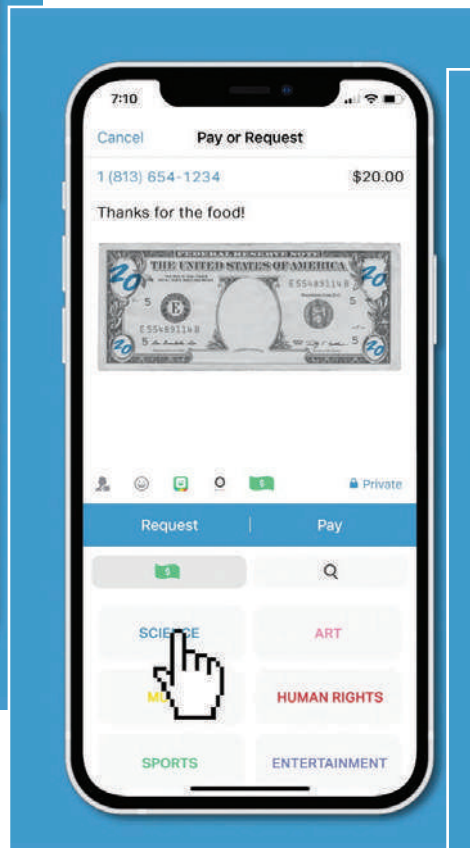
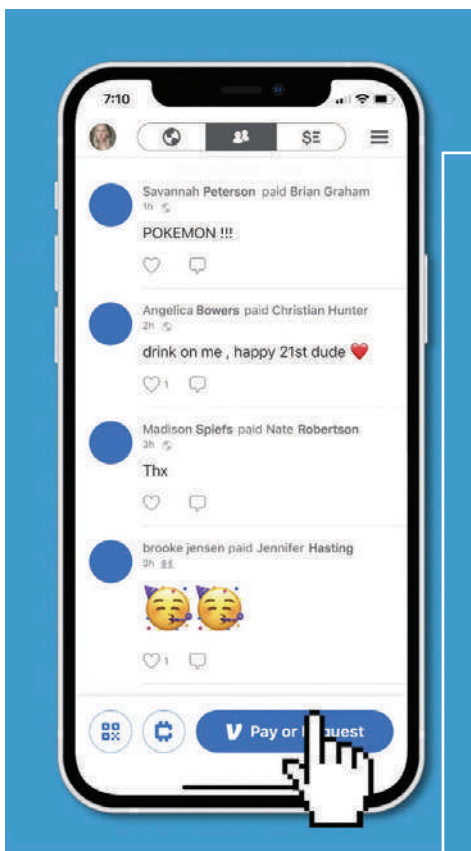
Did you learn anything new during the process? “How to tell a story using transmedia approaches. My interpretation of ‘transmedia’ is the understanding of media and making the best use of it. The story talks about concepts like music, travel, collecting and anti-algorithm, and they are separated into differently designed media: ‘travel’ by the vending-machine waypoints and the app’s map function, ‘music’ by the mobile app and player function, ‘collection’ by the packaging design of the vinyl records, and ‘anti-algorithm’ through motion design on social media.”



Venmo E-Bill\$

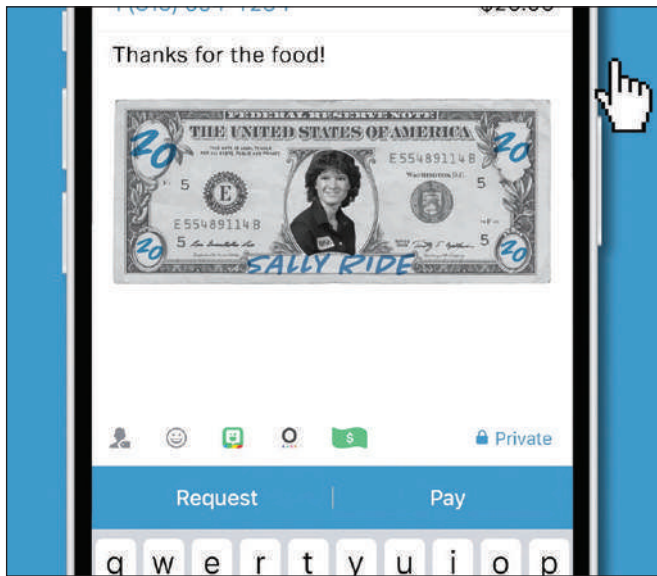
Overview: Since the first US paper currency was printed in 1862, the portraits on the dollar bills have remained the same—those of White men—yet notable Americans of all genders, colors and backgrounds have also accomplished incredible feats throughout the country’s history. This campaign recognizes other American heroes by virtually modifying the portraits on paper currency through the payment app Venmo. Users could send these virtual bills to their friends and family, adding diversity and inclusivity to the American dollar.

- Venmo E-Bill\$ was created by a team of three students: Diego Almeida, Erika Peitersen and Mary Wagner.
- The campaign’s assets include three banner ads and three social posts along with one case-study video.
- It took four to five weeks to create Venmo E-Bill\$.



Erika Peitersen, designer
Diego Almeida/Mary Wagner, writers
Federico Giraldo, instructor
Miami Ad School (Tampa, FL), school

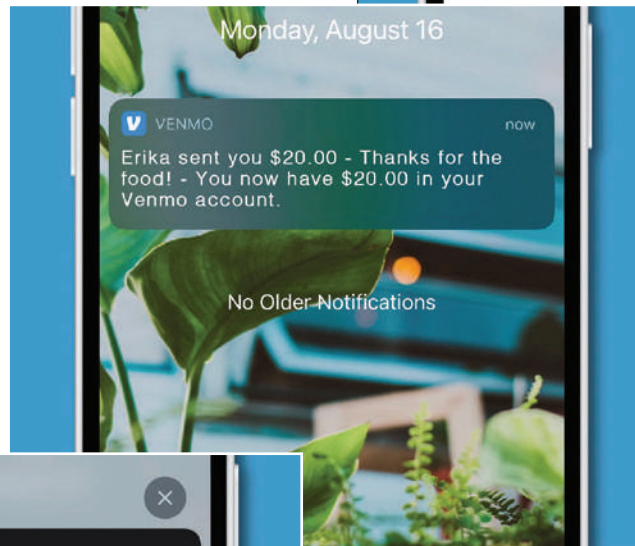
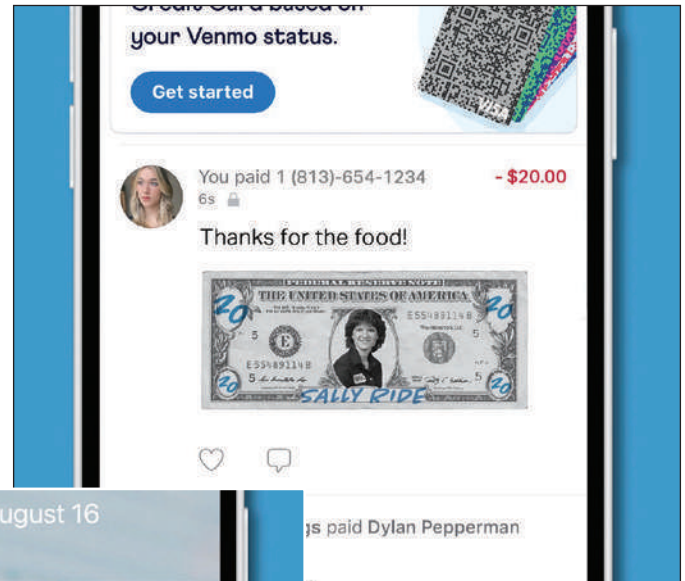
© Diego Almeida/Erika Peitersen/Mary Wagner



“Design is 99-percent concept, and this is a great one. Smart way to advance equality by adding visual context to digital currency, which is otherwise invisible. Creates a platform for creativity and a good cause.” —Tito Bottitta

Comments by Diego Almeida, Erika Peitersen and Mary Wagner:

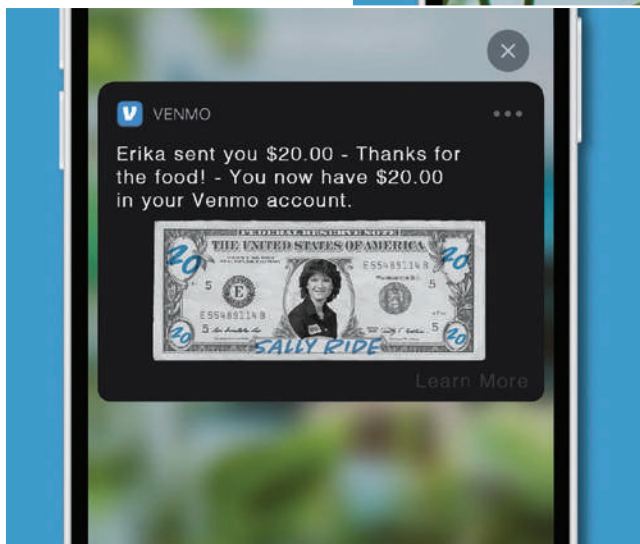
What was your thought process behind the conceptualizing of Venmo E-Bill\$? “The [assignment] for this campaign was to modify a product in order to serve and recognize a minority group. In this case, we took something we all use every day: money. We knew we would not be able to change the physical aspects of the dollar bill, but we could do it virtually. Millennials often use payment apps to send money to friends and family, so we took this opportunity to use Venmo as the medium to modify the bill, raise awareness for the campaign, and add diversity and inclusivity all in one place.”



How did this project compare to others you've worked on in the past? “Most digital campaigns call for an original idea or something brand new. While this overall concept is new, the idea of changing and updating the dollar bill is not. We decided to go a different route by working with things that already exist and only modifying the product in a way to help include a minority group. It was challenging to

narrow down our ideas, but in the end, we all agreed that something as ‘old’ as money needed to be updated and that there were several creative ways to go around the system in order to better serve—and include—minority groups: virtually. Activism sometimes starts online!”

Did you learn anything new during the process? “This topic should be one more people talk about. There are many countries around the world that recognize women on their physical currency. We provided a digital solution to a physical challenge, which showed us just how far the digital world can take us when problem solving.”

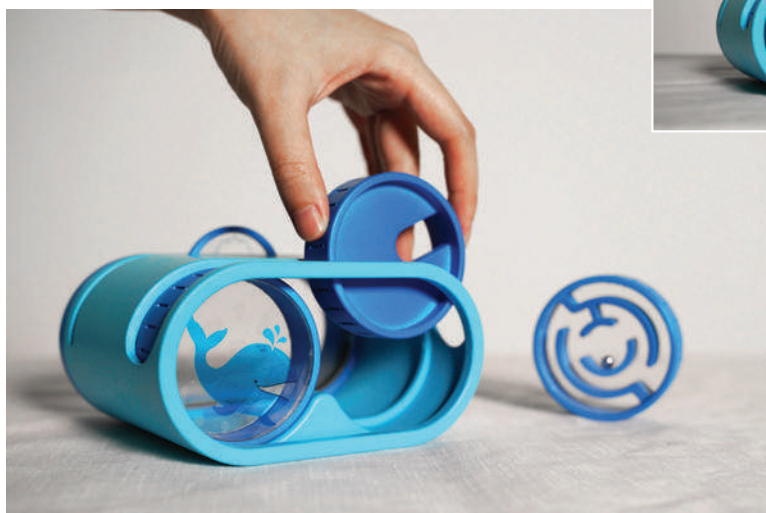
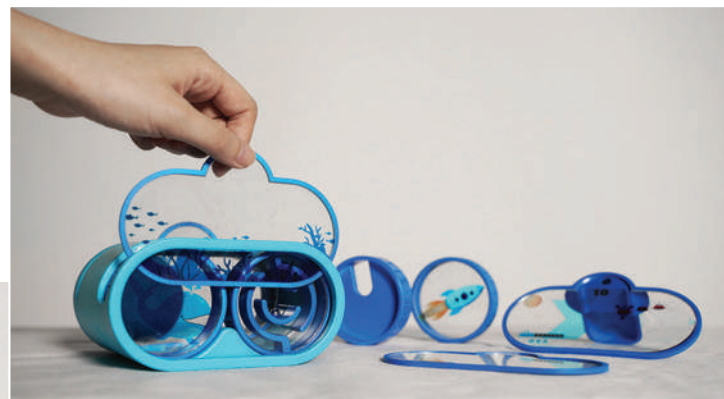


E-YES

“What a fun and engaging way to help kids with amblyopia by using this colorful and playful design.” —**Lotte Peters**

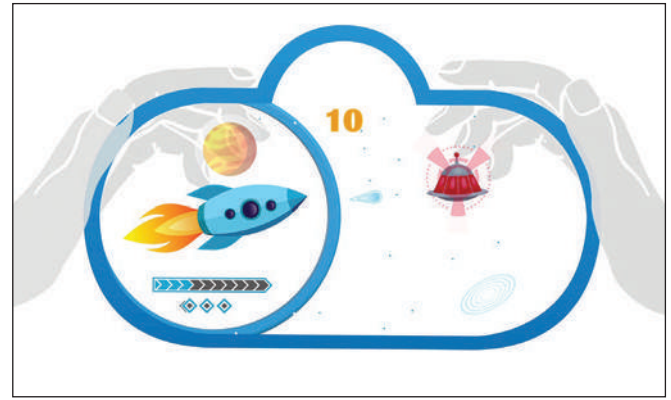
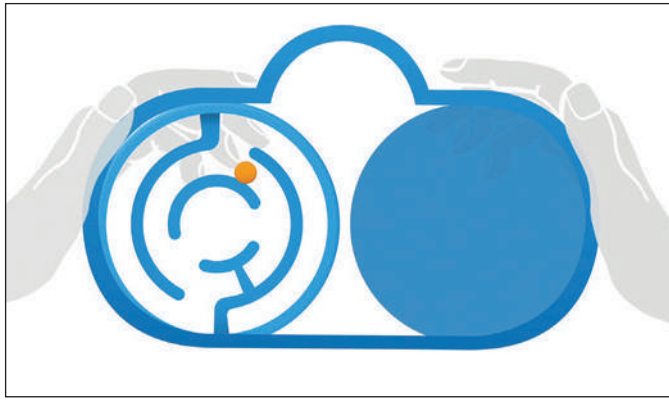
Overview: Children’s amblyopia is a growing problem, and due to the rise of electronics and technology, there are many children who now need vision therapy at earlier ages. Responding to this problem, E-YES is a game-based aid that uses AR contextual modules to correct children’s amblyopia through gamified exploration and training. Various modular combinations encourage children to perform visual zooming, dedicated eye-muscle exercises and color discrimination. AR transparencies on both sides of the telescopic hardware exercise both the lenses and ciliary muscles of the eye when children focus on objects at varied distances.

- Fang-Ping Hsu and Chien-Chen Lai consulted a pediatric ophthalmologist on children’s amblyopia problems and its treatment to better understand how to design E-YES.
- The technology of the product includes an acoustic microphone, a power system and an organic light-emitting diode that ensures the AR transparencies don’t require electric power.
- Initial production estimates suggest E-YES could sell for \$100 through a fundraising platform and an enterprise responsible for co-production.



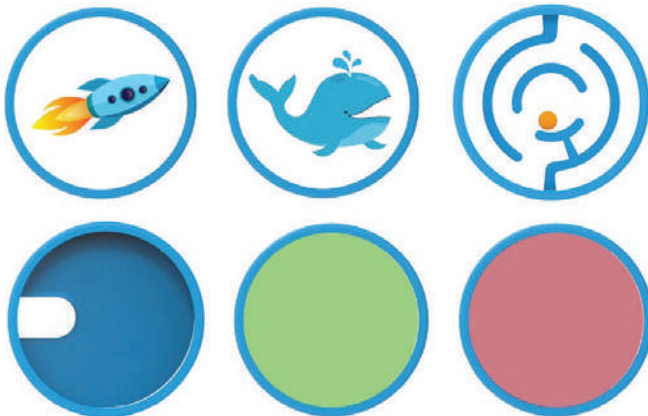
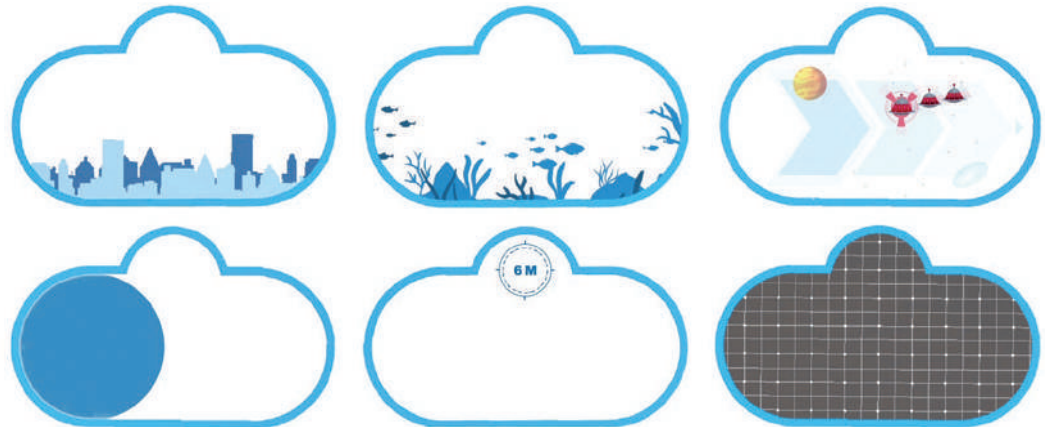
Fang-Ping Hsu/Chien-Chen Lai, designers
Kai-Chu Li, instructor
Ming Chi University of Technology/National Taiwan
University of Science and Technology (Taipei City,
Taiwan), schools

© Fang-Ping Hsu/Chien-Chen Lai



Comments by Fang-Ping Hsu and Chien-Chen Li:

What are the project's core features? "E-YES has three modes: focus training, focus change training and vision testing. In focus training, a small ball rolls through a maze, and the child's eyes automatically follow and focus. In focus change training, children explore environments using AR transparencies to train their eyes by changing focal length, the rationale being that the ciliary muscle in the eye relaxes when viewing distant patterns and contracts when looking at close patterns. In the vision test panel, parents can help guide children to rotate the module while it tracks changes in their vision. Children have a sensitive period in their visual development before the age of six, and it is especially important for them to protect and train their eyesight. Regular testing is the most effective means of detecting myopia or other eye disorders as early as possible."



What was the most challenging aspect of the project? "In order to make the product practical, we made many experimental prototypes. The model is made with paper and 3-D printing. We also had to consider children's ergonomics, adjusting the size of E-YES to fit in a child's hand and its width to match the distance between their eyes. A child's playtest was planned, and the details of the product's actual use were continually improved."

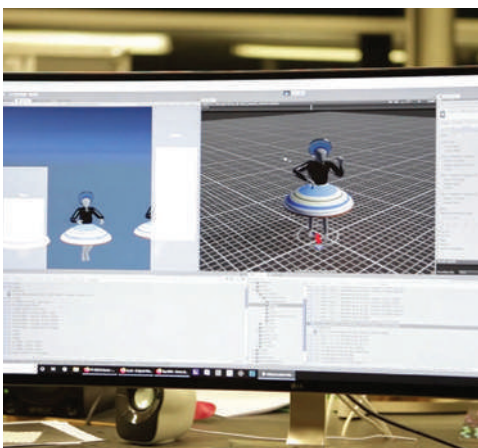
Did you learn anything new during the process? "Yes! This was a huge design challenge; we kept thinking about and adjusting the design. E-YES starts from the core value of child-friendly medical care and hopes to assist in a better medical experience for them through product design."

Schlemmer x Beats

“It’s impressive to see how designs created about 100 years ago are re-created in a way that appeals to today’s audience.” —**Lotte Peters**

Overview: To attract a younger audience to the Staatsgalerie Stuttgart, the most prestigious art museum in Stuttgart, Germany, a team of students at Hochschule der Medien Stuttgart combined art, techno and clubbing by reviving Bauhaus artist and choreographer Oskar Schlemmer’s 1921 dance piece *Triadic Ballet*. In *Schlemmer x Beats*, a one-night-only projected installation with live music at the Staatsgalerie, all of Schlemmer’s costumes were reconstructed as digital 3-D models, and his original choreographies were expanded and recontextualized as electronic beats. By interacting with selection columns, visitors could combine pieces of *Triadic Ballet* costumes for a virtual dancer to wear.

- A team of thirteen students, three supervisors, three tutors and two companies helped with the final construction at the Staatsgalerie.
- Sixteen costumes from Schlemmer’s original designs were re-created in 3-D software as half-reliefs in the selection columns and on virtual dancers; the project in total contains 54 reliefs, 71 costume parts and 4.6 hours of motion capture.
- Initiated by the Ministerium für Wissenschaft Forschung und Kunst, the project took around seven months to execute—all within one semester at the Stuttgart Media University.



Tim Bühler/Lukas Münter/Moritz Stuhlfauth, contributing artists
Ria Goller/Andrea Guerrero/Julia Koken/Corbinian Pfeiffer/David Waldow, designers
Niels Keller/Torben Rumpf, interactive developers
Sophia Schimpfen, photographer
Franca Bittner/Markus Hirsch, programmers
Svetoslav Mitsev/Shari Mölges/Daniel Zinser, project design and development
Ursula Drees/Steffen Mühlhöfer/Nadja Weber, instructors
Hochschule der Medien Stuttgart (Stuttgart, Germany), school

© Franca Bittner/Tim Bühler/Ria Goller/Andrea Guerrero/Markus Hirsch/Niels Keller/Julia Koken/
Svetoslav Mitsev/Shari Mölges/Lukas Münter/Corbinian Pfeiffer/Torben Rumpf/Sophia
Schimpfen/Moritz Stuhlfauth/David Waldow/Daniel Zinser

“Amazing remediation of Oskar Schlemmer’s *Triadic Ballet* to an interactive installation. It creates interactive experiences and invites visitors not only to dance but [also] create their own costumes. Immersive, interactive and a wonderful experience comprising engaging techno music—a great combination!” —Kadambari Sahu



Comments by Franca Bittner and Daniel Zinser:

What software and hardware did you use to execute the project? “We used Autodesk Maya and Blender to model the costumes, the motion-capture system mvn Link and the software mvn Animate to animate the dancers, Adobe Substance Painter for texturing, and the game engine Unity to assemble the final installation,” says Franca Bittner. “Additionally, the movements of the dancers and the music played by DJs are synced with Ableton Link. The DJs also wore motion capture suits during the performance to animate a projected virtual DJ live. The selection columns use nine Raspberry Pi computers with RFID tags. To cover the walls of the installation completely, we used projectors with wide-angle lenses, sometimes using two projectors on one wall with soft-edge blending.”



Did you use any applications that you hadn’t before? “It was not feasible to manually create high-quality animations in the given amount of time,” says Bittner. “Hence, we were very lucky to get the opportunity to try out the new motion capturing system at our university. We could preview the animation in real time in Unity with characters in costume. That was a big advantage as it supported the choreographers. We also used this software to edit the collection motion-capture data.”

What was the response to the installation like? “We talked to a lot of people on that evening using interviews and questionnaires to conduct ux research on interactive experience spaces,” says Daniel Zinser. “Nearly everybody said it was fantastic and that they acquired knowledge about Oskar Schlemmer and his famous *Triadic Ballet*. The *Schlemmer x Beats* installation was a one-night-only event and entertained about 1,770 guests. Even the older audience had a lot of fun and were happy that youngsters are getting into fine arts again.”

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Editor's Note

Every effort has been made to ensure that the credits comply with information supplied to us. If, for any reason, a misspelling, omission or other error has occurred, notify us within 30 days and we will be able to issue corrected award certificates.

OVERHEARD

“Possibly we should stop saying ‘the algorithm’ and start saying ‘the way people programmed the app.’”

Clarissa C. S. Ryan, via Twitter

“Struggle and exploration are parts of the process and not something to be optimized or marginalized.”

Jon Way, via *Communication Arts*

“Responsive design is not a ‘trend.’ Design has always needed to respond to constraints. Good design is using those constraints in your favor.”

Tiffany Wardle, via Twitter

“I LOST MY PHONE FOR TWO HOURS TODAY AND A WAVE OF RELAXED CREATIVE FLOW SLID EFFORTLESSLY INTO ITS PLACE. 10/10 RECOMMEND”

Kat Velloso, via Twitter

“Because of the pandemic, my daughter thinks all QR codes are restaurant menus.”

Alberto Orsini, via Twitter

“When UX doesn’t consider ALL users, shouldn’t it be known as ‘some User Experience’ or... suX?”

Billy Gregory, via Twitter

“If you only hire people who have ‘done it before,’ then you’ll miss out on every marginalized person who hasn’t gotten promoted because their bosses couldn’t ‘picture them doing the job.’”

Catt Small, via Twitter

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