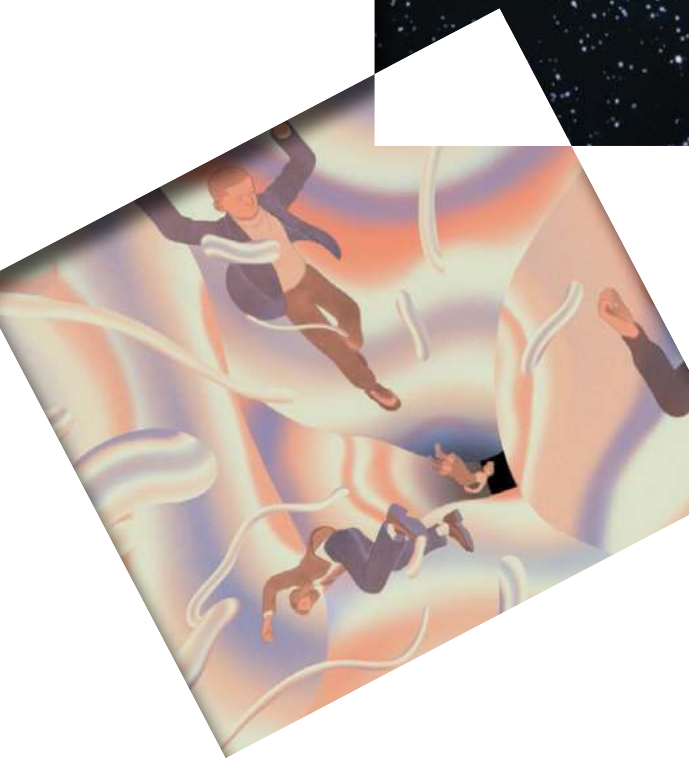


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COMMUNICATION ARTS INTERACTIVE ANNUAL 29

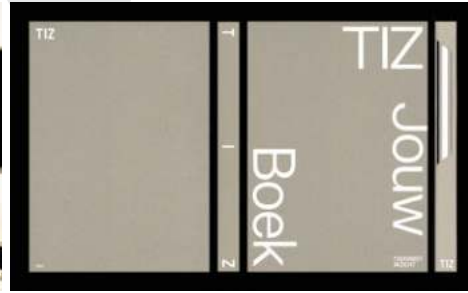
Arabic Type Design Hugo & Marie
Student Showcase Fresh Exhibit



Inside Front Cover



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DIRECTORY

Featured in this issue

Maha Akl
behance.net/mahaabozyekryakl

Lara Captan
laracaptan.com

Hugo & Marie
hugoandmarie.com

Borna Izadpanah
behance.net/bornaizadpanah

Dr. Mamoun Sakkal
sakkal.com

Kristyan Sarkis
tptq-arabic.com

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Raymond Alva
raymondalva.com

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susieang.com

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laurahilbert.de

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Exhibit
Bruketa&Žinić&Grey
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Ragged Edge
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risd.edu

Zulu Alpha Kilo
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Features

Dr. Nadine Chahine (arabictype.com) is the chief executive officer at typography blog and e-commerce site I Love Typography and principal at the foundry ArabicType. She holds an MA in typeface design from the University of Reading, a PhD from Leiden University and a master of studies in international relations from Cambridge University, and her work has been featured in the fifth edition of *Meggs' History of Graphic Design*. In this issue, Chahine discusses the design principles behind Naskh-style Arabic typefaces and asks five type designers how they utilize them in their work.

Columns

Ernie Schenck (ernieschenck.myportfolio.com) is a freelance writer and a creative director. He is an Emmy finalist, a three-time Kelly nominee, and an award winner at Cannes, the Clios, D&AD, the FWAs and the One Show. In his Advertising column, Schenck, a self-professed fan of creating in total silence, discusses the pros and cons with several ad creatives of listening to music while they work.

Book Reviews

Sam McMillan (wordstrong.com) is a San Francisco Bay Area-based writer and brand strategist and regular contributor to *Communication Arts*.

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ERRATA

On page 56 of our 2023 January/February issue, typographers Toshiya Izumo and Ferdinand Ulrich's upcoming project is titled *Edition Schrift* and not *Edition Shift* as printed. We apologize for our error.

On page 76 of our 2023 January/February issue, design firm Stranger & Stranger's Gingin label used Engraver MT and Legal Tender for its typography and not Frutiger Pro as printed. We apologize for our errors.

On page 144 of our 2023 January/February issue, designer Nitin Budhiraja's name was misspelled as Nitin Budhiraj.

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Design 2023 5

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Volume 65, Number 1
commarts.com
COMMUNICATION ARTS (ISSN 0010-3519) is published six times a year (January/February, March/April, May/June, July/August, September/October, November/December) by Coyne & Blanchard, Inc., 614 Mountain View Avenue, Belmont, CA 94002.
Periodicals Postage Paid at Belmont, CA, and at additional mailing offices.

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Phone: 937-853-0221 (international)
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PO Box 292127
Kettering, OH 45429
Please allow six weeks for changes.
EDITORIAL AND BUSINESS OFFICE:
614 Mountain View Avenue,
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Phone: 650-326-6040
E-mail: ca@commarts.com
POSTMASTER: Send changes of address to:
Communication Arts
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Kettering, OH 45429
Canada Post: Publications Mail Agreement #40612608
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EDITOR'S COLUMN

Patrick Coyne



Although websites and microsites constituted the lion's share of winners in this year's Interactive Annual, none achieved Best-in-Show status. In fact, all four Best-in-Show winners were experiential either through augmented or actual reality.

"Location-based AR and projection mapping were far more dominant than expected [having] just come out of a global pandemic," says juror Andre Elijah. "Having creatives reimagine spaces to bring them to life after years of solitude was inspiring."

"There were a lot of entries that utilized AR, which is to be expected in our post-COVID world, but I also saw more experiential work than I expected," juror Laura Hobson says.

"The physical installation [in public spaces] seems to be back! Perhaps [its revival is] a post-COVID reaction to bring people back into the world with tangible, 'real' experiences," says juror Matt von Trott.

"Maybe because we were not interacting in physical spaces in 2020 and 2021, or maybe because [we were] spending so much of our time on small screens, the projection and installation work felt very powerful this year," juror Pam Scheideler says.

I asked the jurors what other trends they saw this year.

"It seemed like audio was a big trend this year, which was nice to see—[or] hear," says juror Jen Vladimirovsky. "Even on websites, audio was used to further immerse viewers in the experience."

"Delivering engaging interactive content on mobile has created some really successful real-time, 3-D projects this year," von Trott says. "The skill set to work in this space is expanding."

"I appreciated the projects that pushed beyond a flat design and a basic responsive grid," says Scheideler. "Sometimes it seems as

"Projects that were a joy or brought a smile to my face were the ones that stood above the rest."

—Andre Elijah

though every mobile experience feels the same—and while consistency is great for users, we need to keep pushing brand expression through UI."

"I was very impressed with the caliber of student work—especially the in-depth UX work carried out in some of the projects," Hobson says.

"There is a generation coming to market that is fluent in the use of code and data, relying on it as their default canvas," says juror

"A lot of entries [responded] to social issues and [strove] to make real change, which I thought was brilliant."

—Laura Hobson

Laurent Thevenet. "It's promising for our industry."

I also asked the jurors to describe the weakest areas they saw in the entries.

"Site design on the whole still feels stagnant," Elijah says. "Despite a shift in technologies from Flash to HTML5, things haven't progressed as much as I'd hoped."

"Some of the entries were great visually but lacked purpose," says Laura Hobson. "I felt the entries that provided real value to the user really stood out."

"I saw a lack of interaction design craft in many entries," Thevenet says. "Interaction design cannot be based on the same principles as graphic design. A website will not work if it's just pretty while extremely difficult to use. There needs to be a balance in this."

"There were still some entries that had usability issues, and no matter how beautiful or interesting something is, if it's not accessible to users, it's tough to get behind the experience," says Scheideler. "Really—there shouldn't be a big loading experience. That needs to go."

"I'd love to see more innovation brought to the world of e-commerce," Jen Vladimirovsky says. "It's so widely used—everyone purchases things online. So why are e-commerce sites so standardized and boring? There must be room for innovation there."

I asked the jurors to speculate on how the increasing array of digital devices will affect interactive design.

"Designing for one screen size and in flat formats will become irrelevant soon enough," says Thevenet. "There are too many devices with different screen sizes and different levels of immersion (2-D, 3-D or AR) to [only design] UIs with a fixed format. Interaction designers need to think in terms of ecosystems. Interactive experiences will be continuous across different UI touch-points."

"In short order, the masses will be wearing headsets that replace their traditional computing setups, their phones and everything else," Elijah says. "Traditional creatives and designers will have to adapt from building for flat screens to 3-D that adapts to the users' environment and placement in the world."



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EDITOR'S COLUMN

"People expect to see the same experience across all of their devices," says Vladimírsky. "This leads to having to simplify design and scale back content to deliver on this expectation. So, interactive design ends up focused on utility rather than creativity."

I also asked why virtual reality hasn't become more widely accepted.

"For users to fully immerse themselves into VR, I think the cost of the headsets or equipment would need to come down to [encourage] a much wider user base," Hobson says. "But more importantly, I also think virtual reality needs to have a genuinely useful use case and provide a much larger benefit to users' lives to be more widely adopted."

"I think soulfulness is required in VR spaces to achieve adoption," says Scheideler. "The immersive Flash websites of yesteryear remind me of VR. There was beauty and art in those experiences that made the download worth the wait. VR needs experiences that have intrinsic value."

"I worry that virtual reality may never become widely accepted," Vladimírsky says. "The price-point for headsets has reduced significantly over the last few years. The experiences are easier to build and access, and people have been much more isolated in the last few years due to the pandemic, which seems like the right environment for a more solitary experience like virtual reality. And still, it hasn't really caught on in the mainstream."

Lastly, I asked what business, cultural and social developments will alter the role of interactive media in the future.

"Generation Alpha will be even more digital than Gen Z," says Thevenet. "We can expect them to be so fluent in the use of

interfaces that they will essentially interact with them for everything they do. They will not just use laptops and mobile phones. They will also be using advanced AR interfaces over 5G, augmenting their experience of the real world. We can expect to start seeing new AR devices reaching the masses over the next 24 months."

"We're still in the very early stages of how the virtual and physical worlds can be blended," Hobson says. "There were some advancements made due to COVID, but I think it will be fascinating to see how media will change in the future with new forms of immersive technology and devices."

"I think truth and trust are becoming increasingly important as interactive media becomes more real-time," says von Trott. "Taking time to curate and craft experiences with fact-based content will hopefully still be appreciated."

"Interactive media is more important than ever, especially as we work within an environment where there can be low trust around information," Scheideler says. "Interactive media can bring people with different perspectives together around issues that we all care about, like climate change, social justice and political freedom."

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 29th Interactive Annual.



ANDRE ELIJAH

is a Toronto-based award-winning immersive director and creative technologist delivering cutting edge technical

projects for world-renowned brands, performers and leading XR platform companies. To kickstart his career, Elijah led the technical elements of both production and post-production for Beyoncé's certified platinum concert film *Live at Roseland: Elements of 4*, which served as the first ten-camera multi-cam shoot of its kind on the RED Digital Cinema camera system. Elijah built many AR experiences in support of 2022's Super Bowl LVI, and he will release two games on the official Oculus Quest Store this year.



LAURA HOBSON

is lead product experience designer at the London, United Kingdom, office of Digitas

Health. During her career,

she has created digital products and experiences for numerous high-profile healthcare and consumer brands, including Boehringer Ingelheim, BT, EE, GSK, HBO, HSBC and Virgin Atlantic. Her work at Digitas Health includes the award-winning Heartbase Pro app, which supports doctors in visualizing and treating heart failure. Passionate about understanding people and using design to improve their lives, Hobson uses her expertise in digital design and UX to help brands ensure user-centricity is at the heart of everything they do.



PAM SCHEIDELER

is the US head of digital at Edelman. With more than 25 years of experience helping Fortune 500

companies connect with audiences in digital space, Scheideler has a track record of leading teams to deliver platform and content innovation and inspire companies to be digitally active brands. Prior to Edelman, she spent seven years at IPG (Deutsch and R/GA) and held senior-level positions at Crispin Porter + Bogusky, Google Creative Labs and JWT New York. Scheideler was named to *Campaign's* Digital 40 Over 40 list and was recognized as one of *Business Insider's* Most Creative People in Advertising in 2016.

In Memoriam

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

Marshall Arisman, 83, was an illustrator whose provocative and often violent work appeared in the *New York Times*, *Playboy* and other major periodicals from the 1960s onward. Arisman was also the founder of the illustration as visual essay program (formerly illustration as visual journalism) at the School of Visual Arts in Manhattan. He started teaching at the school in 1964, began the program in 1984 and was its chair until his death. We published an article on Arisman in 1982, and he was a judge for us in 1984.

Colin Forbes, 94, was a founding partner of the influential design partnership Pentagram. Forbes was already a successful designer when he cofounded Fletcher/Forbes/Gill in 1962 and then joined Alan Fletcher, Theo Crosby, Mervyn Kurlansky and Kenneth Grange to create Pentagram in London in 1972. Mr. Forbes designed a partnership structure that balanced independence and collaboration. We published articles on Pentagram in 1975, 1981 and 1996. Forbes wrote an article on Pentagram's structure for us in 1992, and he was a judge for us in 1979.

George Lois, 91, was one of Madison Avenue's best-known art directors whose audacious work and personality helped define creative advertising in the 1960s and '70s. He also created covers for *Esquire* magazine, famous for their wordless social commentary. A veteran of Sudler & Hennessey and Doyle Dane Bernbach, Lois joined Fred Papert and Julian Koenig to form Papert Koenig Lois in 1960, which started a trend by going public in 1962. Lois went on to cofound multiple agencies over his career. We published articles on Lois in 1963, 1969 and 1972.

Michele McNally, 66, transformed photojournalism at the *New York Times* as its director of photography and later as a top newsroom manager that resulted in six Pulitzer Prizes for news and feature photography. During her fourteen-year tenure, McNally demonstrated how to complement articles with images and how stories could be told solely with visuals. Prior to that, she was picture editor of Time Life's Magazine Development Group in the early 1980s, then picture editor of *Fortune* magazine from 1986 until she joined the *Times* in 2004. McNally was a judge for us in 2002.

Lanny Sommese, 79, was a graphic designer, poster maker, painter, artist and educator, best known for having more than 100 of his posters in the Library of Congress National Poster Collection and for his 45-year tenure inspiring and mentoring generations of students as the head of Penn State University's graphic design program. A member of the Alliance Graphique Internationale, Sommese had his work exhibited in dozens of the world's major museums and poster exhibitions. We published an article on Sommese in 1983, and he was a judge for us in 1996.

Dan Wieden, 77, was cofounder of Wieden+Kennedy (w+k), considered one of the top independent creative agencies in the world. As the agency's creative leader, Wieden inspired generations of creatives while continuing to write copy, penning the "Just do it" tagline for Nike in 1987. Wieden began his career at McCann Erickson, where he met his future collaborator David Kennedy. 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. We published articles on Wieden+Kennedy in 1987 and 2014. [ca](#)



LAURENT THEVENET is the head of creative technology for Publicis Groupe in the Asia-Pacific, Middle East and Africa

regions. Over the last 20 years, Thevenet has worked at tech startups and agencies such as BBDO, R/GA and now Publicis Groupe, delivering large-scale digital campaigns, products and physical installations for Google, Heineken, Honda, Netflix, Nike, Telstra, Toyota, Uber and YouTube, among others. A perennial award winner, Thevenet remains an active practitioner in fields such as generative design, new media art and creative AI, and constantly works on developing new capabilities around emerging technologies across Publicis Groupe's agencies.



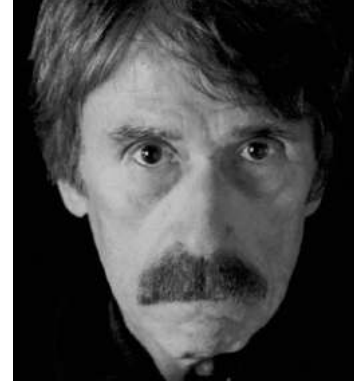
JEN VLADIMIRSKY is an executive producer at the New York office of Stink Studios. For more than a decade, she has been

honing her craft at agencies large and small, including Big Spaceship, LBI, mcgarrybowen, TBWA\Chiat\Day and Wieden+Kennedy, producing award-winning work for brands like Delta, Duracell, Equinox and Nissan. Vladimirsky's work spans websites, digital content and large-scale events, but her favorite projects are those that bridge the physical and digital spaces. When she's not producing work or mentoring her team, she's trying to teach her daughter to talk and cook—she's a year and a half.



MATT VON TROTT is a creative director and a founding partner of Auckland, New Zealand-based production company

Assembly. von Trott has collaborated with high profile brands to create websites, applications, VR experiences and commercials. Working as a creative director, von Trott has led award-winning digital work including interactive websites like Oat the Goat for the Ministry of Education, pwc's Extraordinary Challenges, Sony's Be Moved, and the online game *Kubo & The Two Strings* for Laika Studios. His work has received a healthy roster of awards, including ADCS, D&ADS, two Webby Awards and a bunch of FWAs for good measure.



Hey, you kids. Turn off that damn music!

Before we get into this, let me set the record straight.

I am not now, nor have I ever been, a music hater. Or a kid hater. Or a kid-who-loves-music hater. Come to think of it, if some kid wants to get on my lawn, that's fine by me. Hey, if the dandelions don't care, who am I to object? Clint Eastwood would be appalled.

So, yeah. I like music.

Although.

I will admit that I'm not going to die of boredom if I don't have Metallica or Lil Nas X or Charlie Puth bellowing in my AirPods every second. I'll further admit that, when I'm in the car, it's NPR or the Boston sports guy whining about Xander Bogaerts going to the Padres.

That said: No one is a bigger believer in what music can bring emotionally to an ad than me.

Where I draw the line is when I'm working. Try as I might, I can't think worth a damn if there's music anywhere within the range of human hearing. I've tried. I want it to work. So many psychologists insist that music can actually free you up creatively. Maybe not as much as a hard microdose of psilocybin, but music can be creatively liberating nonetheless.

And let me tell you, there are a whole lot of creatives who agree with those psychologists.

Stephen King once told *The Atlantic* that he typically works with Metallica and Anthrax shaking the walls. Same thing for Mark Manson, author of *The Subtle Art of Not Giving a F*ck*: the louder and more intense, the better. For artist Michael Armitage, it's Soukous music from the Congo, especially Franco and his band TPOK Jazz—whoever that is.

For the record, while I was writing this column, I've tried listening to all of them. Just as I've tried with Ludovico Einaudi, Taylor Swift, the queue music from Soarin' at Epcot, Vince Guaraldi, Franz Liszt, John Williams, Max Richter, Yo Yo Ma, Alexi Murdoch, ВИБОК—it's always the same. I totally shut down. It's silence or nothing.

Maybe it's me. Maybe it's some wire missing from my cerebral circuitry. To find out, I asked some of the most creative people in advertising where they shook out on this.

"I find that once I know the idea, I can then use music to set a mood or tone for whatever it is I'm writing about," says David Baldwin, founder and lead guitarist at Baldwin&. "Music can put you into a flow where you're not really listening to it so much as absorbing and returning whatever the energy is in the song or piece you're

listening to. It can be a kind of recursive loop—so much creativity flows. For me, music is a tool to get in the zone." Well, yeah, what else would you expect a lead guitarist to say?

"I'm for dead silence," says Greg Hahn, cofounder and chief creative officer of Mischief USA and a kindred spirit for working in silence. "I tend to write in my head before touching the keyboard. Music gets in the way of that. I get distracted or lose my train of thought."

As I soon found out, Hahn was not the only one. "It inhibits me." This is from John Doyle, freelance art director and designer. "I need to focus and not have a tangential creative element competing with my own. It's different for something like skiing where rhythm can help movement."

Besides being chair of the TBWA New York Group, Rob Schwartz is one of those aggressive music fans. You know the ones. Not enough to just let the music wash over them—no, Rob must listen to the music *inside* the music. "I want to hear Charlie Watts playing behind Keith," he explains. "I want to take in all of what Rick Rubin leaves out with folks like Tom Petty and Run-DMC. And even though I can't speak a lick of Portuguese, I like to feel the meaning behind the lyrics when I listen to Jorge Ben Jor or Seu Jorge."

That said, the only thing Rob wants to hear when he's trying to think is the clack of his Apple keyboard or the scratching of a pencil on paper.

But just when I think, "Hey, other than David Baldwin, it's not just me that goes for silence over music", along comes Gary Koepke, cofounder and director at SeyhanLee. "I listen to a variety of music when working," he says. "The mornings I listen to softer, more meditative stuff, even frequency music of 417hz or 528hz or 629hz. Basically, solfeggio frequencies. Then in the afternoon, it's usually contemporary jazz. Nala Sinephro maybe. Leonard Cohen is good. If I have to work late, I'm thinking Trentemøller, H.U.V.A. NETWORK or Tinlicker."

Um, no. Respectfully, Gary, no.

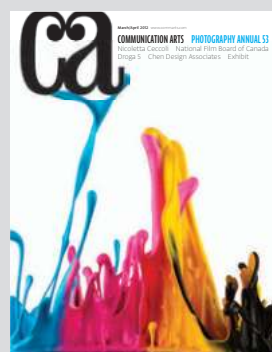
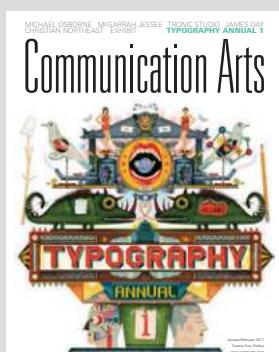
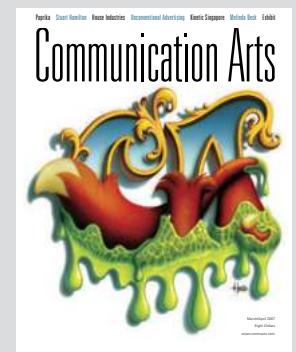
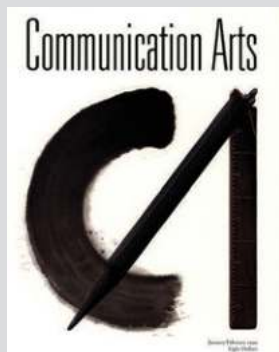
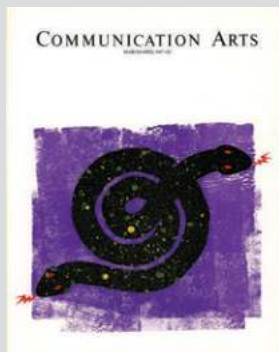
In the end, of course, if Stephen King and David Baldwin and Gary Koepke and who knows how many more of you do your best work with the likes of Mozart, Metallica and God knows who else assaulting your every neuron, by all means, rock on. As for me, I've got one word for you:

Shhhhhhhhh. 🗣️

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Deliberate Intervention

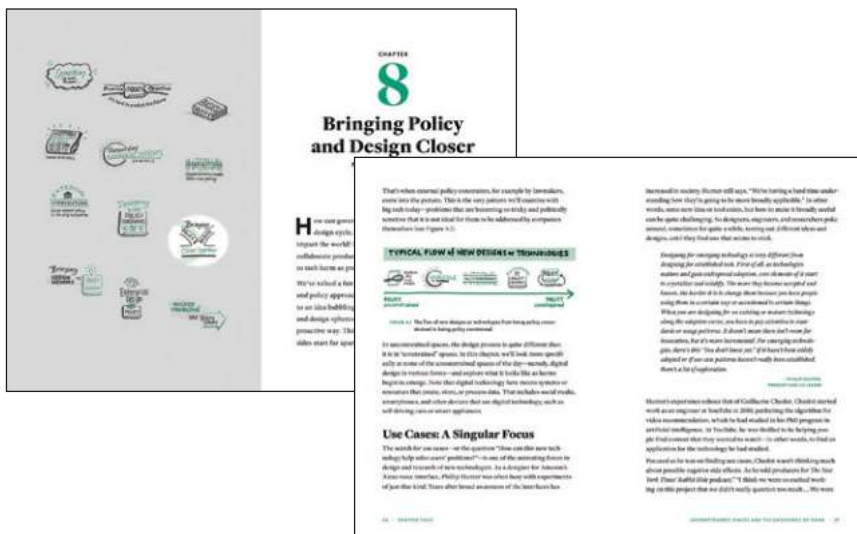
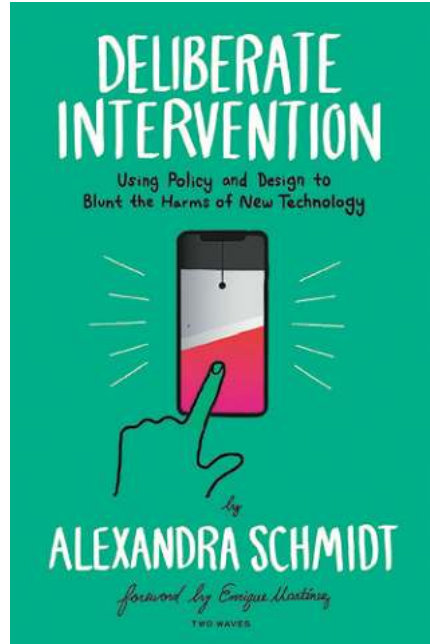
By Alexandra Schmidt
176 pages, paperback, \$32.99
Published by Rosenfeld Media
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With every new technology, from printing press to social media, from automobiles to AI, there are benefits and there are harms. Typically, those who benefit are at the pinnacle of society—like carmakers—and those who are harmed tend to be at the bottom: think car buyers before seatbelts were mandated. The printing press is an opposite case, with those in power under threat—Britain’s libel laws come to mind. To remediate these harms requires deliberate interventions, usually by policymakers and government regulatory agencies. *Deliberate Intervention* covers the intersection where design, policy, new technology and harm meet.

ux designers, writers of algorithms and policymakers will find *Deliberate Intervention* likely to extend their appreciation of how seemingly neutral design flaws released into the world become harms. As YouTube and Facebook designers discovered, a perceived benefit—designing a recommendation algorithm that keeps users watching—can quickly become a harm, promoting increasingly angry, hate-filled, conspiracy-minded content that arguably harms not only individuals, but society and democracy itself.

So how can design reduce harm, and how can it be used to inform policy? According to author Alexandra Schmidt, “civic tech” is one promising answer. Instead of a public feedback loop measured in years, she suggests deploying the entire toolbox of user-centered design techniques early in the creation of policy. Ethnographic research, personas, journey mapping and iterative releases are some of the mechanisms Schmidt suggests. Baby steps, she admits, but ones that can productively move policy in the right direction.

—Sam McMillan



Elegant Design

A Designer's Guide to Harnessing Aesthetics

By Luca Landoli and Giuseppe Zollo

A problem for an age in which new design is in constant demand: How do we continue to create meaningful, distinctive design? In *Elegant Design*, authors Luca Landoli and Giuseppe Zollo divulge strategies powered by scientific and aesthetic studies for designers to create products and user experiences that stand out. 200 pages, \$34.95, paperback, Bloomsbury Visual Arts.

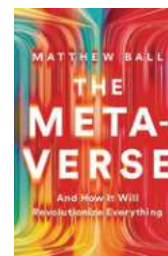


Visualizing Complexity

Modular Information Design Handbook

By Nicole Lachenmeier and Darjan Hil

Interaction designers and authors Nicole Lachenmeier and Darjan Hil break down the visualization of complex, abstract data into a systematic, step-by-step approach consisting of 80 elements. This handbook is a must for new designers wanting to explore data visualization or experienced practitioners seeking inspiration. 224 pages, €42, paperback, Birkhäuser.

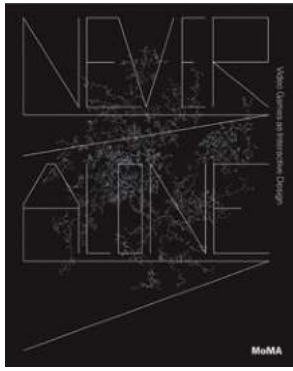


The Metaverse

And How It Will Revolutionize Everything

By Matthew Ball

Through a series of essays, theorist and author Matthew Ball takes readers on a tour of the emerging metaverse: a realm of interconnected 3-D virtual worlds that can both dictate our digital experiences but underpin our physical ones. A must read for anyone interested in the internet’s next evolution. 352 pages, \$16.99, hardcover, Liveright.



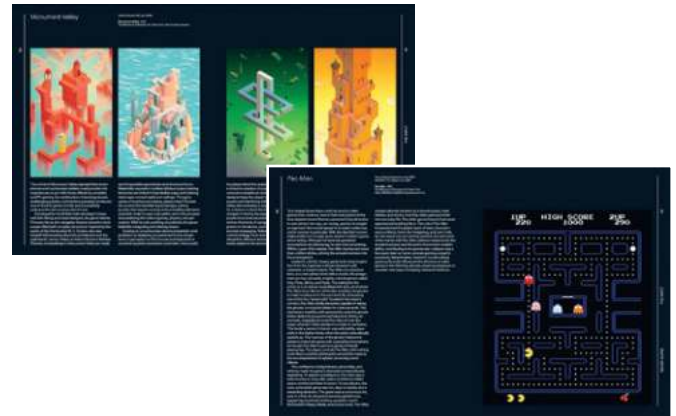
Never Alone

Video Games as Interactive Design

By Paola Antonelli, Anna Burckhardt and Paul Galloway
140 pages, flexibound, \$39.95
Published by the Museum of Modern Art
store.moma.org

Having been a fan of video games since my childhood—which largely kicked off with *Myst* in the early '90s—I couldn't put down *Never Alone: Video Games as Interactive Design*, a companion publication to the exhibition of the same name at the Museum of Modern Art (MOMA) that champions how interactive media has captured our imaginations. Put together by MOMA's senior curator Paola Antonelli, *Never Alone* examines the evolution of interaction design through 36 games, from classics like *Tetris*, *Space Invaders* and, yes, *Myst*, to more recent releases such as *Minecraft*, *Portal*, *Return of the Obra Dinn* and *Everything is going to be OK*, a winner in our 2020 Interactive competition. Alongside images from the selected games are explanations of their significance and sometimes the designers' thought processes, such as video game designer Lucas Pope's

inspiration for *Papers, Please*, which juxtaposes the administrative qualities of interaction design with a grim immigration simulation in which players allow or reject potentially dangerous people's entrance into a fictional country. What's more, each section of the book introduces the philosophy behind several design concepts, such as the method of input, the player's role, time spent in games as opposed to time in the real world, and the emergence of games as virtual meeting spaces. Beyond an intriguing art book for designers' collections, this short read could spark plenty of new perspectives through which interaction designers can approach their craft. —Michael Coyne



DRIFT

Choreographing the Future

By Bjarke Ingels, Beatrice Leanza and William Myers
240 pages, hardcover, \$89.95
Published by Phaidon
phaidon.com

Arthur C. Clarke, author of *2001: A Space Odyssey* and the person who first proposed the idea of a geostationary communications satellite, famously wrote, "Any sufficiently

advanced technology is indistinguishable from magic." In the work of DRIFT, an art collective and studio based in Amsterdam run by Lonneke Gordijn and Ralph Nauta, technology and magic fuse to create jaw-dropping spectacles. To view the hundreds of photographs across the 240 pages of *DRIFT: Choreographing the Future* is to enter a world of emotion, awe and bewilderment, where technology disappears and wizardry remains.

DRIFT is arranged in broad categories encompassing Technology, Human Nature and Choreographed Spaces, plus a photographic catalog of works under construction on the lab bench at the studio. Essays by heavy hitters in the art world—including artist Marina Abramović and art dealer Arne Glimcher, architect Bjarke Ingels, and *WIRED* co-founder Jane Metcalfe—provide thoughtful context.

The book is a feast for the eyes and a puzzle for the mind. To see the photos in *DRIFT* inspires both senses of wonder—the emotional and

the practical, from 'how wonderful' to 'I wonder how they did that?' For anyone who has not seen the DRIFT drone swarms over the playa at Burning Man or *DRIFTER*, a dance of massive, floating (yes, floating!) concrete blocks, the book is a great introduction and a jumping-off point to dozens of DRIFT videos on YouTube. —Sam McMillan



Rajshree Saraf

Technology and Interdisciplinary Design

At the age of sixteen, Rajshree Saraf—a designer, artist, researcher and creative technologist based in New York City—was given a choice to become an artist, an academic or to work in finance. She picked art, deciding to be broke forever and to read academic papers for fun, and at the time, that was the extent to which she thought she could combine the three. But after exploring multiple specializations in design school and working as an art director at Wieden+Kennedy, Saraf discovered creative technology at the intersection of her multidisciplinary interests and received her master’s degree in interactive telecommunications from New York University. Through her work, she pokes fun at the norms of our society and of internet culture through a critical yet humorous lens, focusing on AR to give dimension to digital media, and explores the frontiers of speculative design to confront traditional practices. —Michael Coyne



What intrigued you about creative technology and led you to study it at New York University (NYU)?

I kept looking for *that one thing* that defined me as a creative: you know, that thing that all designers seek. I felt the pressure of needing to have an aesthetic style or skill to stand out as a creative.

I wish more people talked about how we don’t have to be pigeonholed, that we can just let the idea dictate the media. I was interested in critical and discursive work; maybe that was my creative voice and not an aesthetic. To have known this when I was starting out would have saved me a lot of anguish, thinking if I’d ever find that one thing.

So, you can imagine my excitement when I discovered creative technology and the interactive telecommunications program at NYU. I didn’t have to fall under a label, a stereotype, a practice or a skill? I could be interested in a lot of things? That was the dream! It wasn’t the “emerging tech” part of creative technology that excited me; it was the interdisciplinarity of it. I could combine cognitive science with design, biomaterial with art or filmmaking with technology. There were no boxes or categories. I was around engineers, writers, musicians, psychologists, occupational therapists—just people who wanted to make things. Emerging tech just happened to be additions to our toolbox.

Tell us about your project, *Hallucinating Type*. What did you learn about creating spatial AR sculptures from your type posters?

Hallucinating Type is a series of mostly angsty, spatial type posters in AR across New York City. It started when I stopped approaching AR like a technologist but instead as a designer. In conversation with a professor, I realized there are no rules for communication design in AR—I could build my own.

I tried to incorporate the grid, one of the oldest graphic design tools, with AR, one of the newest technologies. With this, the posters turned out to be more than simple extrusions of 2-D restricted to four corners; they became posters to be embodied with 3-D grids that could be in the shape of a cube or a tornado or ice cream—just about anything.

Throughout the process, I realized AR requires a combination of disciplines if you want to go beyond “awe.” Knowing how to make 3-D models is not enough. While I used publication design tools to organize information, I didn’t realize how much wayfinding would come into play. In the end, AR requires design for real physical spaces that go beyond a screen. Rules on viewing distance and material design, among other things, became important. Moreover, we experience AR through our mobile phones or glasses—both are experientially different. Having knowledge of interface design helped me navigate that.

What inspired you to create your AR-design app Typespace, and how do you see it impacting design? Having explored the fundamentals of graphic design in AR, I was curious to see what the next-gen font could be. It got me wondering what a font made specifically for AR would look like. That curiosity inspired Typespace—in some ways, the first variable typeface made for AR. It was only after a few weeks of experimenting that I realized by simply manipulating the font in all dimensions, it would change significantly. And because it is real time in AR, I could make posters in minutes on my phone.

I decided to make it publicly available thinking of how, as a designer, I would've loved this app for *Hallucinating Type*. I'd juggled between multiple software programs to create one AR poster, and the juggling would take up a significant amount of my day. This motivated me to solve this problem and help designers effectively work. With current AR, the technical barrier to entry for designers is high and time consuming. I hope Typespace can make AR more accessible to designers so that they can make creative AR posters without every going through the 3-D modeling-to-coding pipeline.

You explore all kinds of media in your work, from AR to VR to machine learning (ML) and AI. As these media are becoming more adopted into mainstream design, what possibilities and challenges do you think they present to designers? The most exciting thing about new media is the possibility of challenging traditional design standards, as a lot of design has been getting prescriptive. What I love about design is how much of it is based on functionality, like in wayfinding or publication design. New media provides a great chance for us to experiment and find new ways of doing old things.

Before that, it's important to get over the awe of technology. The more we use it, the quicker we approach it objectively, like a medium and not a shiny new toy. We must think about new media broadly and not superficially to avoid falling into the trap of "tech for the sake of tech."

One thing I love is how you incorporate themes of internet culture into your projects, like the drinking card game based on the Am I The Asshole? Subreddit or the AR ad blocker for Times Square. What inspires you to give digital culture a quasi-physicality?

I am from a generation that grew up with Tumblr—you know, back when Tumblr *was* Tumblr. Digital culture has been as big a part of my life as real-life things. While these boundaries are blurring already, they can vanish completely with advanced new media; we could simultaneously be living our digital and physical lives.

Do you have any advice for people just entering the profession?

Getting into creative technology is a continuous process of learning, growing and adapting to the changing landscape. The most important quality you can bring to the table is curiosity. It's not just about projection-mapped rooms or animating the client's logo in AR—and it's definitely not about generating ML art for your NFTs. It's about trying something you've never tried before, failing and then trying something new, knowing very well that it might not work tomorrow.

While people need to explore all the technical aspects of these new technologies, we don't all need to be geniuses. There will always be someone who is a better engineer, artist or musician than we are. To create powerful work that can bring about change, we need to collaborate with people from different disciplines who share similar interests. We are at a point where change is imperative, and good use of media with the power of technology can help catalyze it. [ca](#)

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HUGO & MARIE

BY
MICHAEL
COYNE

The story of Brooklyn-based creative studio and artist management agency Hugo & Marie is, fundamentally, one of connection and exploration. Cofounded by business director Jennifer Gonzalez and artist and director Mario Hugo, the agency creates expansive work that covers everything from art directing and creative directing to designing identities, campaigns and websites to designing motion graphics, directing films and shooting photography. With the agency's principle of marrying "the values of our creatives with the characters of our clients," Hugo & Marie's team assures that no possible connection will be overlooked and that no potential representation of brand messages will be unexplored.

Much of the agency's inventiveness stems from the love of collaboration held by the founders, who are spouses as well as business partners. The name Hugo & Marie combines the middle names of Gonzalez and Hugo. "We both like aspects of tradition and family heritage, so using our inherited family names for a business felt romantic and personal," Gonzalez says.

The two met at a house party in 2004; they lived across the street from each other while both attending Pratt Institute in New York. "I thought I was destined to become a fashion designer, and Mario was studying communication design and illustration," Gonzalez recalls. "After we both got itchy within the first year at our first real jobs, we began talking about working together and doing something cool, magical and fun, but we didn't know *what*."

Hugo, meanwhile, was deeply entrenched in the world of illustration. "Regardless of where I was, I always felt like an outsider—like I was irreparably sensitive," he admits. "Drawing was a sanctuary for me. Expressing suffering and grief through my work was a form of meditation. My mind would wander, and creativity became a kind of game. I came to see that process in others, and I was always attracted to that wilderness."

With clients falling in love with Hugo's illustrations and approaching him for projects, Gonzalez quickly took to

managing him, and this became the nucleus for the eventual foundation of their agency. "We knew [we'd end up with] something based on art and design that could provide a bit more structure around Mario's illustration practice and the clients approaching him at the time," Gonzalez explains. "We spent countless days just walking and talking, planning, and brainstorming; then, we finally worked up the courage to incorporate in March of 2008. Once I gained some experience and grew more confident talking to clients and selling Hugo's work, we began to ask other artists whose work we loved to join us."

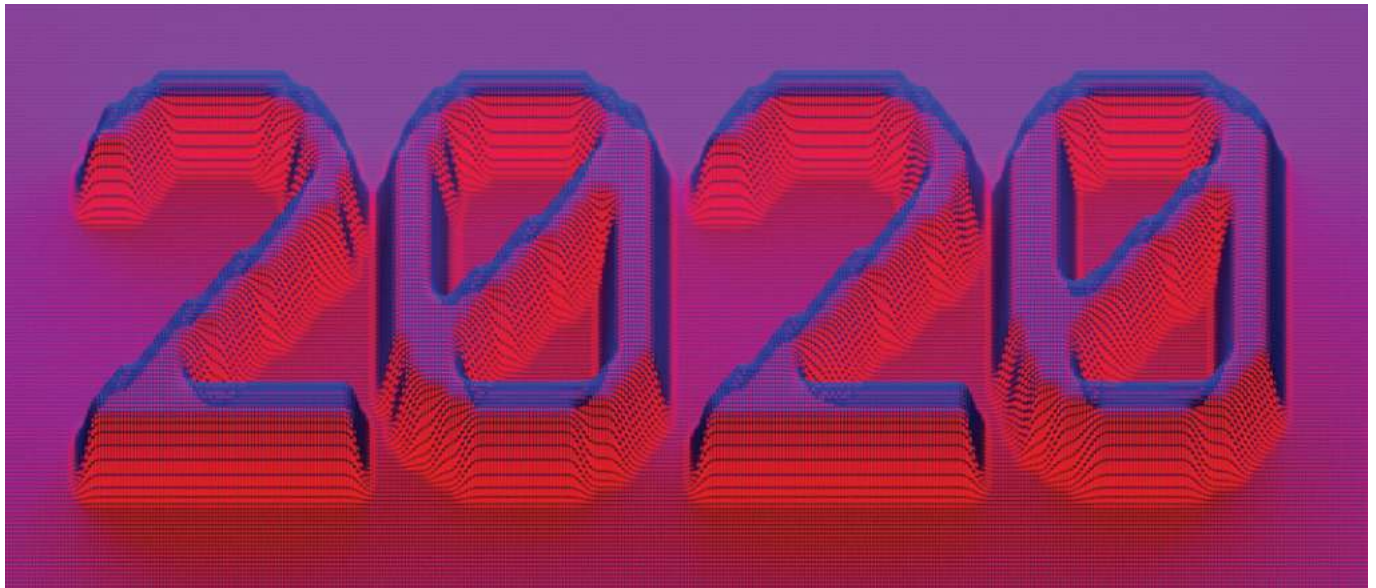
After their artist representation agency built up its roster, Gonzalez and Hugo noticed a repeating pattern that revealed a new direction for Hugo & Marie. "Pretty quickly, it became clear that clients who came to us for art and illustration needed more services like design, art direction and websites, among other things, so the studio grew organically out of a need to help brands and teams we were working with more holistically. Looking back, we were pretty dang scrappy, but we did our best!"

With a talent for connecting with other creatives, the agency has been able to fuel its explorations and expand its repertoire by adding designers with diverse backgrounds and skill sets to its team. For instance, designer Leon Tabary, who grew up in France, had a compelling and slightly illegal path into a creative career after a stint as a graffiti artist, painting on highways, train tracks and skatepark walls. "My 'partner in crime' eventually got caught by the police, and I decided to switch to something less dangerous," he recalls. "I decided to try art school for a summer [and] went to the Rhode Island School of Design to do their summer program, [where] I was introduced to creative thinking and graphic design."

It was after he finished design school and cut his teeth at several other companies that Tabary eventually decided to try and work at Hugo & Marie. "Most of [the prior agencies] were pretty corporate and not as creative as I wanted them to be," he admits. "I had always known about Hugo & Marie; where I went to school, many kids dreamed of ending up at an agency

Captions provided by Hugo & Marie.

Right: "Having partnered with Nike's team for its campaign and branding at the 2016 Summer Olympics in Rio de Janeiro, we also provided creative consulting for its **2020 campaign** at the Summer Olympics in Tokyo." Pedro Gonçalves/Kuan-Ting Pan, designers; Johnny Lee, motion graphic designer; Karen Chang/Masha Spaic, producers; Nike, client.





so creative and artistic. I mustered up the courage to email Hugo & Marie, and the rest is history.”

Fanny Nordmark, the design director at Hugo & Marie, has enjoyed an almost-eleven-year career so far with the creative agency after beginning as a design intern. “I’m originally from Sweden,

where I went to school for digital media at Hyper Island,” she says, “and then went onto work on primarily ux/ui and digital design [here]. Now, I oversee the creative team on all our projects ranging from digital to art direction to branding and identity design.”

For Nordmark, her favorite projects with Hugo & Marie involve providing brands with identity design, art direction, ux/ui and web design, and creative development—the total package. She points out two projects specifically: the elegant brand language for luxury retailer *elysewalker*, with photography that emphasizes the flowing forms and vivid colors of its apparel, and the minimalistic yet timeless art direction of fashion brand *FFORME* that complements the monochromatic palette of its first collection. “Two very different brands, but each with a very strong point of view and personality,” Nordmark observes. “My favorite part about the work we do [is when] it combines seamless usability with brand personality, and I think these two projects represent that.”

Sheena Bhattacharya, senior art director at Hugo & Marie, also highlights the agency’s work with *FFORME*—a project on which she drove almost the whole creative development from its inception. “The brand takes a foundational, focused approach to modernist design; the clothes tell stories around well-considered shapes and volumes that create space around the body,” she says. “We were constantly deconstructing and reframing to reduce any noise that served little-to-no-purpose. It was a rigorous, rewarding exercise in synchronizing brand principles with expression—minimalism and function.”

Prior to starting at Hugo & Marie almost two years ago, Bhattacharya began working as an independent art director and contractor in Toronto, working on high-profile projects like the creative direction for the city’s 50th anniversary of Pride. What attracted her to work for Hugo & Marie was its

ethos to dive deeply into clients’ brands to develop well-crafted brands and messaging. “Spending hours researching to come up with the right feeling [for client work] is an important principle I share with the team at Hugo & Marie,” Bhattacharya affirms. “There is a certain depth and thoughtfulness that is required to thrive in the work here, and that challenge keeps me motivated and grateful to contribute every day.”

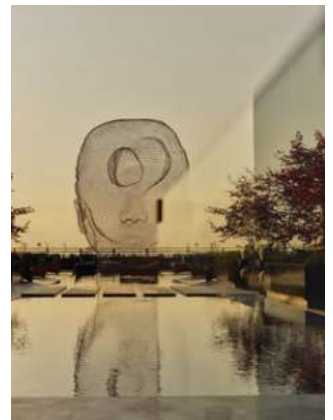
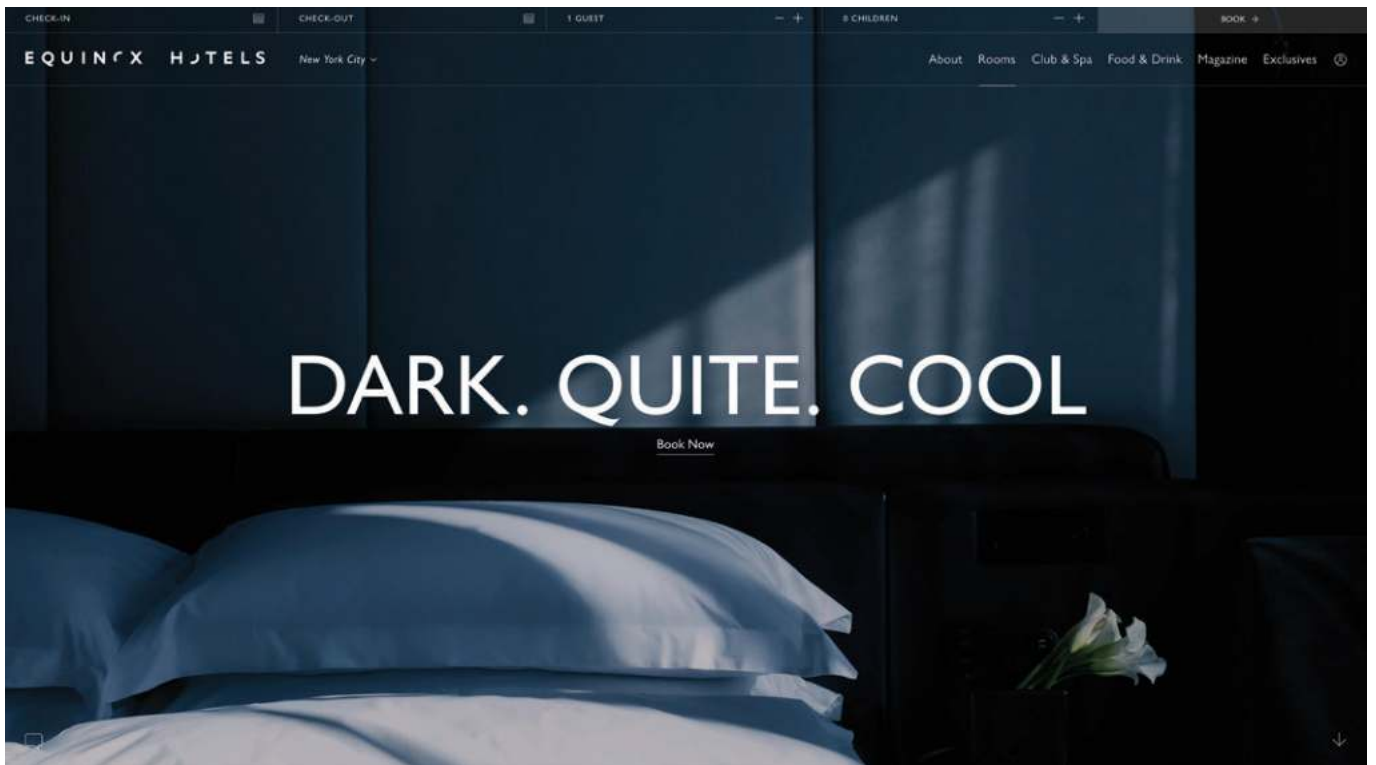
Hugo & Marie’s passion for authentically representing brand personality also impresses junior strategist Aidan Larned, who defines messaging for clients’ brands and crafts the creative playground for the designers and art directors to explore. “Brands have a unique position in 2023—they can dictate culture as much as they reflect it—but many brands mimic or reflect some idealized consumer [that] often feels very ‘hello fellow kids’ to me,” he explains. “The most resonant, exciting brands are the ones that know what they’re trying to say, how they want to say it and, most importantly, *why* they want to say it. At Hugo & Marie, I’ve been lucky to be able to work with brands who want to create a world for an audience, and my job is to find out how clients can communicate [their messages] well.”

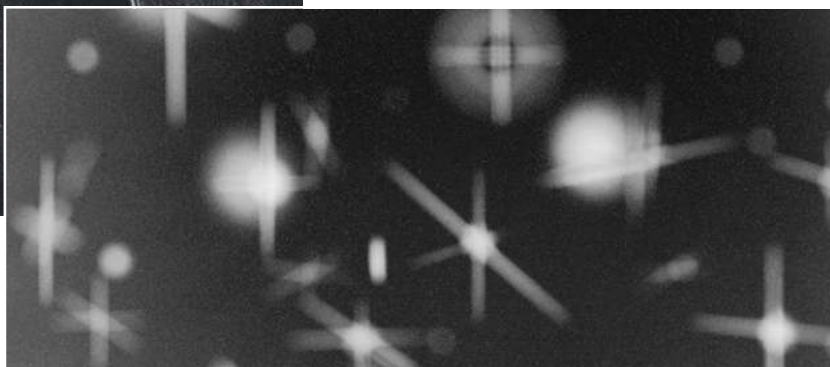
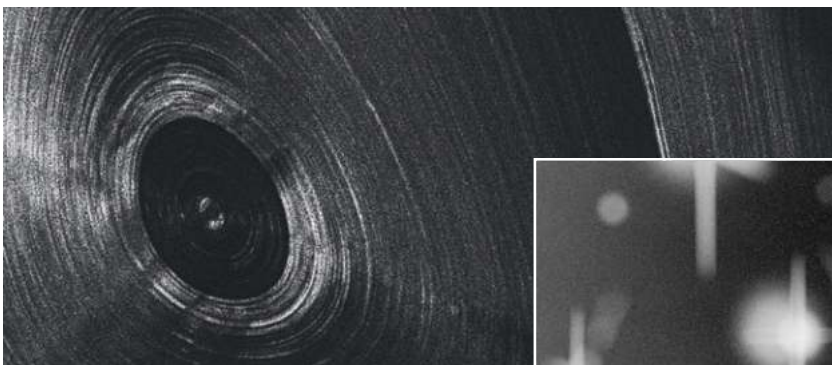
For his favorite project, Larned highlights Hugo & Marie’s work with premium linen brand *Pratesi* in which the creative agency helped redefine its brand platform based on its preexisting heritage, all the while injecting fresh air into the linens industry. “Linens is an industry that is close to fashion in terms of material and process, yet [strays] so far from the level of fantasy and expression—though I think there’s room for it! What’s better than a beauty and luxury [brand] that lets you dream?” Larned says. “We wanted *Pratesi* to use its platform to showcase and expose its audience to the world through its lens—a world in which another layer of beauty is around every corner. To create this world, we also conceived and mocked up visual and verbal examples while iterating on possible topics for content well into the future.”

Hugo’s personal favorite work published through his creative agency is *Odd One*, a “petri dish,” as he describes it, in which he explores creative synchronicities in a collaborative multi media project. “I react to music provided by incredible collaborators—such as musical artists Tuomas Alatalo, Golden Hum and Lord of the Isles—and share things that inspire me, like a Roald Dahl quote, Big Bird singing ‘Bein’ Green’ at Jim Henson’s funeral, an interview with Richard Feynman or

Above: Cofounders Mario Hugo and Jennifer Gonzalez.

Right: “**Equinox Hotels** debuted its first property in New York’s Hudson Yards neighborhood in 2019. We began as the hospitality company’s digital agency of record in 2017, helping craft the brand’s tone of voice, content strategy across property and digital, and website experience. We have since produced campaign films and digital media strategy as well as launching Equinox’s website in collaboration with a development team and a performance marketing partner.” Brian Cresto/Cheyenne Proud, art directors; Mario Hugo, Hugo & Marie/Liz Nolan, Equinox Hotels, creative directors; Pedro Gonçalves/Kuan-Ting Pan, designers; Fanny Nordmark, design director; Sarahana Shrestha, developer; Mario Hugo, director; Zach Lowry, director of photography; Vincent Roma, Roma vfx, visual effects artist; Johnny Lee/Oscar Zabala, editors; Golden Hum, music; Katie Burnett, stylist; Cooper Vazquez, production designer; Masha Spaic, producer; Roving Pictures, post-production company; Equinox Hotels, client.

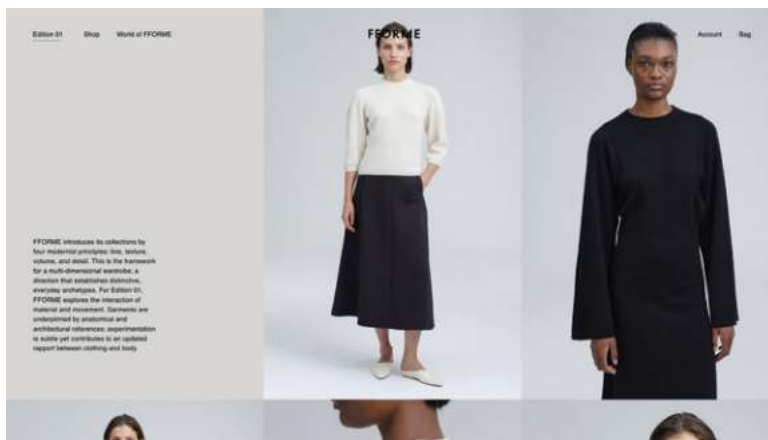
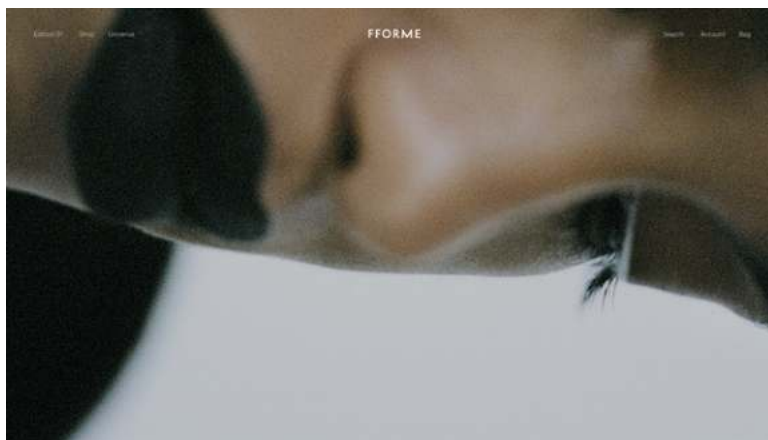
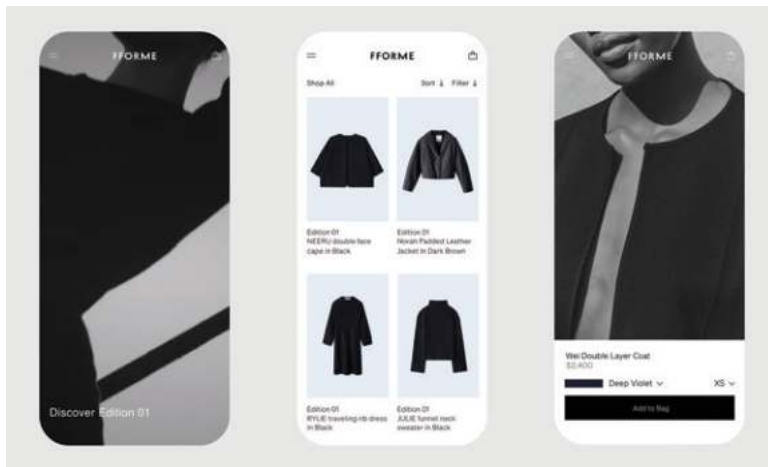




HUGO & MARIE

a portrait of Isadora Duncan,” Hugo explains. “I’ll post anything that feels good.”

Allowing the creative process to be fluid and synergetic seems fitting for Hugo & Marie, given that both sides of its business focus on creative exploration and seeking new talent. When I ask about how the firm’s two agencies overlap or influence each other, Gonzalez points out advantages and disadvantages to the dual model. “Some clients only know us to be one or the other, which is [dangerous] in some instances if we have a difficult time changing their minds about how they can work with us,” Gonzalez says. “The advantage is that we learn so much from engaging with clients on both sides of the business that we can help problem solve and work through challenges. For instance, we do a lot of strategic positioning and research into consumer trends on the [creative firm] side, and I use findings [from that] to steer artists in the right direction. On the [representative agency] side, we have an amazing roster to tap into for different creative



Left: *Odd One*. “An ongoing, petri-dish, personal **audiovisual project** by Hugo & Marie cofounder Mario Hugo.” Sheena Bhattacharya/Jaenam Yoo, contributing artists; Tuomas Alatalo/Golden Hum/Lord of the Isles/Mac Miller/Vince Staples, music.

“We have collaborated with Saint Laurent over the past five years across a range of projects. With ysl.com, we married rigidity and sensuality with best-of-class functionality, reinforcing the online shop as the brand’s number-one storefront. We also created a **mobile app**, combining a reduced ux with powerful design elements that translates Saint Laurent seamlessly for iPhone and Android users.” Sheena Bhattacharya/Léa Marque/Cheyenne Proud, art directors; Pedro Gonçalves/Fernando Monroy/Kuan-Ting Pan/Leon Tabary, designers; Fanny Nordmark, design director; Aidan Larned/Stephanie Murg/Michael Whitham, strategists; Karen Chang/Chelsea Solitryn/Masha Spaic, producers; Yves Saint Laurent, client.

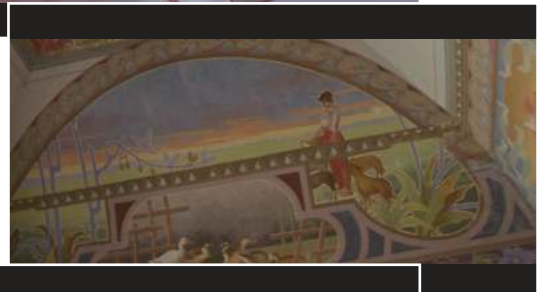
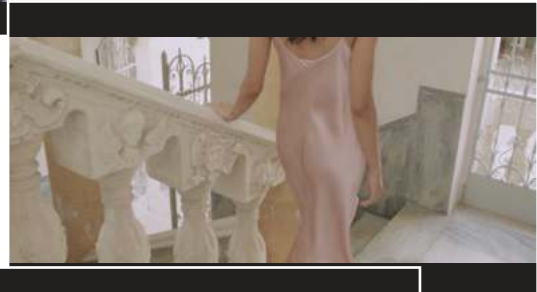
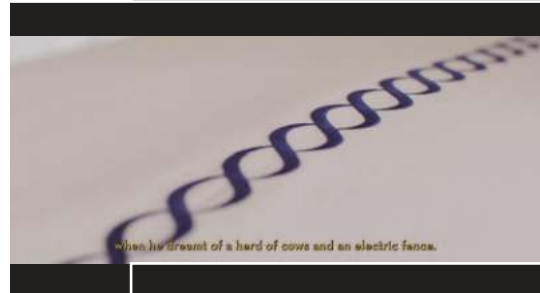
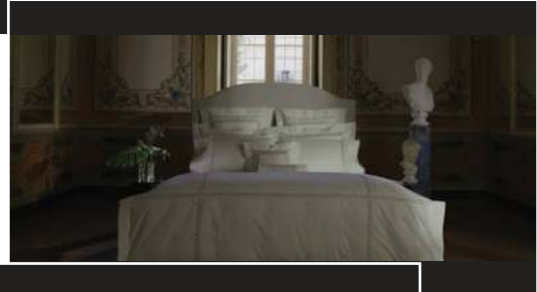


This page: “Working closely with the founders and creative director of **FFORME**, we built upon its existing identity and design ethos to develop a tone of voice and guidelines and establish communication pillars for the luxury womenswear brand, along with designing packaging, booklets and business collateral. We then designed its e-commerce flagship, developing and launching the site on Shopify.” Sheena Bhattacharya, art director; Fernando Monroy/Vidhi Shah/Leon Tabary, designers; Fanny Nordmark, design director; Aidan Larned/Stephanie Murg/Michael Whitham, strategists; Vinicius Paranhos, developer; Veronica Jancuk, producer; FFORME, client.

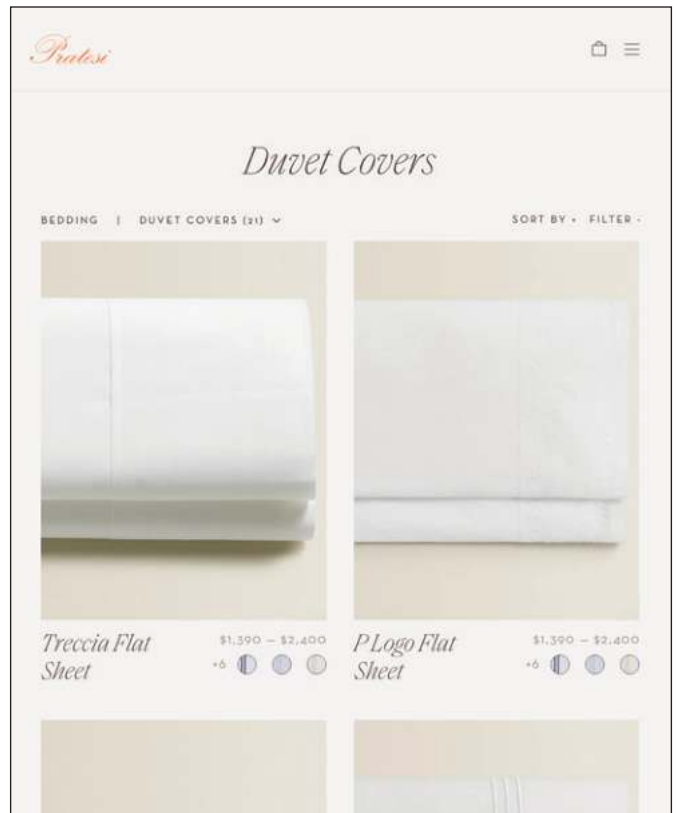
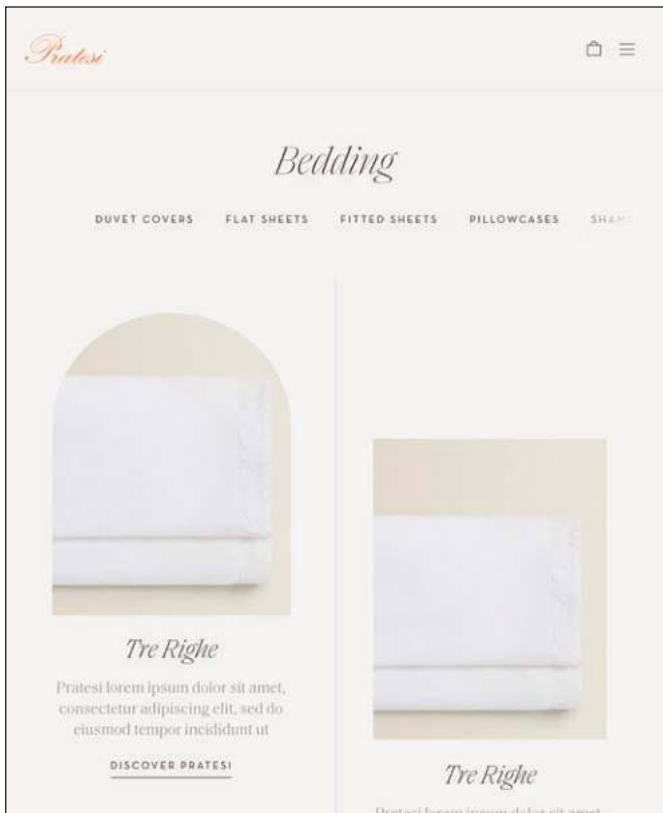
HUGO & MARIE

needs, so partnering with our artists when working on a long-term branding project, for example, can be really fun.”

Hugo notes that despite the agency attempting to separate its divisions, he prefers to let “audiences slosh around in the energy of the creative,” as he puts it, and the ability to have no boundaries between the studio’s departments fuels his love of connection in the creative process. “In [their] purest form, studios are places for creative people to get together and help others with creative problems. To solve problems, you have to listen [well]—to audiences, collaborators, boardrooms, culture and our collective vulnerabilities—so that we can all harmonize. This job should be a crash course in how to have true exchanges and communication; connection is all there is.” [ca](#)



“Home goods company SFERRA engaged us to relaunch heritage linen brand **Pratesi** as a global leader in luxury bedding with a modern direct-to-consumer platform. We provided holistic services for the relaunch, from digital and content strategy and website design to the creation of a brand film.” Sheena Bhattacharya/Katja Bruhin, art directors; Pedro Gonçalves/Fernando Monroy, designers; Fanny Nordmark, design director; Philippe Garcia, videographer; Lisa Rampilli, voice talent; Sarah de Beaumont, stylist; Aidan Larned/Stephanie Murg/Michael Whitham, strategists; Halle Chapman-Taylor/Veronica Jancuk/Meredith Kramer, producers; SFERRA, Pratesi, client.



BASIC PRINCIPLES OF ARABIC TYPE DESIGN

By Dr. Nadine Chahine

Type design is not calligraphy, but for certain styles of the Arabic script, the ties to calligraphy are a foundational starting point even when the destination is nowhere near the calligraphic origin. This is due to several basic design principles that tie one to the other. This article will focus on three of these basic principles as applied to the Naskh style, featuring the work of five prominent type designers practicing today as an illustration of how such principles are applied.

The undulating ribbon

The iron clad link between Arabic writing, calligraphy and type design is that Arabic typefaces must never break the illusion of continuous movement. The Arabic script is a partially connected one, and for those letters that do connect to what comes before or after, the illusion of a continuous baseline stroke is necessary for smooth reading. Depending on the typeface style, that ribbon can be straight, wavy or even slanted down to the left. In type design software, we draw each letter separately; and for Arabic fonts, we test how these letters combine to ensure it looks like they were drawn together and flow naturally into one another. We draw letters, but we design words. Every possible combination needs to feel real. This is the one basic principle for all Arabic typefaces—at least, until a grunge trend sets in, and we start breaking that chain.

Lebanese designer Kristyan Sarkis expands on the links between writing and Arabic type design: “I’m a firm believer that type is rooted in writing, even [in] the most constructed of typefaces,” he says. “Whether in proportions or contrast, letters evolve in reference to their original form: the written form.”

The rhombic dot system and classical proportions

There are several genres in the world of Arabic type, and their names follow those of their calligraphic reference: for example, the Naskh, Kufi and Ruqaa typefaces take their

principles from the Naskh, Kufi or Ruqaa calligraphic styles. Naskh typefaces are the de facto text styles of Arabic, and there are various iterations that come close or stray far from their calligraphic origins.

The rhombic dot system is a system of proportions based on the rhombic dot drawn by the same nib that the letters are written with. The dots serve as a measuring stick that typically defines the height of ascenders and the depth of descenders. They also govern the size of the counters and even the curvature of certain curves. However, since the dots are loosely placed around or within the letters, there is still a degree of variation in how these proportions are applied. In Naskh, this system governs the classical calligraphic proportions used to initiate calligraphers into the field. How useful are these proportions to type designers today?

Lebanese designer Lara Captan looks to classical proportions as a guide: “I refer to classical proportions as a guideline when creating a typeface based on a calligraphic style,” she explains. “I would, however, seek graphic information in the penmanship of Ottoman calligraphers for the Naskh script as opposed to the rhombic dot system; Naskh has steadily been perfected through time, and the rhombic dot system does not seem accurate enough to serve as a reference for proportions.

“Choosing a specific calligraphic model is essential because it allows me to change proportions relative to those of the source,” Captan continues. “Ultimately, I would like to preserve the script’s essence, dynamics and identity. I also find the classical model essential as a reference for decision making and self-criticism. Without the fundamentals of classical proportions, I would not know where to start in choosing how letterforms and their counter shapes relate to one another.”

Egyptian designer Maha Akl follows a similar path; the dot system and classical proportions are a beginning but not an end target. They provide “a solid guide and starting point for any design I make,” as she says. “However, I do not like to restrict myself to them throughout the process and move on to explore what my design needs. [The final typeface] may

Right: “**Lida** is a typeface family that does not sacrifice the quality of one writing system for another. Arabic-script type styles and their Latin counterparts are designed to work the best in their own right, and we utilized a rather conceptual approach to create a bridge between the two worlds, not making their features homogenous but offering a harmonious coexistence. I designed Lida in 2015 as part of my MA in typeface design at the University of Reading in the United Kingdom. The typeface family includes four Arabic styles, three Latin and one Avestan.” Borna Izadpanah, designer.

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بَدَا كَلَامُ

غَادَرَ السَّنْدَبَادُ بَغْدَادَ إِلَى الْبَصْرَةِ فَرَكِبَ بَعْضَ الرُّكَّابِ وَسَافِرٌ مَعَهُمْ وَسَارَتْ بِهِمْ الْمَرْكَبُ
مِنْ بَحْرِ إِلَى بَحْرٍ وَمِنْ جَزِيرَةٍ إِلَى جَزِيرَةٍ إِلَى أَنْ أَعْلَمَهُمُ الْقُبْطَانُ أَنَّهُمْ وَصَلُوا إِلَى جَبَلِ الْقُرُودِ.
فَاجْتَمَعَ عَدَدٌ كَبِيرٌ مِنْهُمْ وَأَحَاطُوا بِهِمْ وَأَخَذُوا سَفِينَتَهُمْ وَمَتَاعَهُمْ وَتَرَكُوهُمْ عَلَى الْيَابِسَةِ.

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follow the rhombic dot system or it may not.” Akl sometimes begins in one calligraphic style and ends in another, like in her debut typeface Hudhud. “[Hudhud] was initially based on the Maghribi style, but throughout the process, I leaned toward the Naskh structure for solving some of the letters,” she says. “I was looking for [a] maximum fluidity [that] Maghribi did not offer in some letters.”

Renowned Syrian calligrapher and type designer Mamoun Sakkal shares his work methods: “I constantly check the proportions of each letter’s parts and of letterforms to the other letters in a typeface,” he says. “Although I don’t use the dot itself, I use other methods to verify proportions of the letters in relation to any historical references if appropriate and for consistency within the typeface itself.” He also presents a word of caution as to the limits of this system: “[Calligrapher] Ibn Muqla’s dot system will produce the proper letter size based on the pen used to write it but will fail if we want the letter to be lighter or heavier since the dot measure will no longer produce the same letter size.”

Iranian designer Borna Izadpanah speaks to the foundational role of classical proportions in his work: “Depending on the genre or style of the typefaces, I may use the rhombic dot systems; however, this is mainly in the initial stages, and as the design develops, I give more focus to visual harmony and consistency,” he explains. “In different typefaces that I have designed, there are various degrees of regularization and simplification in comparison to the written forms, which are informed by the brief or often imposed by limitations of current text-shaping engines. In addition, the intended languages for which I design [typefaces] have their own requirements, which can impact the general approach and proportions. For instance, in a typeface intended to [primarily] represent the Arabic language, the belly of the letter group that shares the same

rasm, the basic form, can be designed to only accommodate one dot, [*i’jām*, the dot diacritic that distinguishes consonants], in the letter. However, variations of the same basic letterform are used in languages such as Persian, Sindhi and Urdu, which need to be designed to accommodate three or four dots.”

Sarkis explains that he analyzed classical styles in his early career to understand the shapes and mechanics of Arabic script, and that he uses this research to inform his decision-making when it comes to type design—but not inflexibly. “I would not say that I adhere in a strict manner to the classical proportions—most contemporary typefaces should not,” he says, “but knowing how the different parts of a letter and how letters relate to each other in terms of size helps me make more harmonious decisions when manipulating the whole set’s proportions—i.e., when making the heads of the letters larger or the bodies smaller.”

The rotating nib

Naskh calligraphy is written with a slanted nib cut at a 45-degree angle. When traced on paper, this results in strokes of non-uniform thickness. This modulation of thin and thick strokes is similar to what one sees in Latin calligraphy and many serif typefaces. However, in Arabic calligraphy, the calligrapher will rotate the nib while writing so the distribution of thin and thick strokes varies even within the same letter. This feature is almost always brought into Naskh typographic forms to preserve what feels natural to each letter.

The type designers I spoke with were unanimous in their agreement on how important this is. For Akl, “it is an essential part of the identity of the Arabic letters,” as she says, “especially if I am to make a calligraphic-based design.”

For Captan, her understanding of where to position contrasts across Arabic letters comes from paying attention to calligraphic norms. “When it comes to choosing where to place the thicks

Above: Pictured from left to right: Lara Captan, Borna Izadpanah, Maha Akl, Dr. Mamoun Sakkal and Kristyan Sarkis.

Right: “**Hudhud** centers around mixing influences from the two constructions of Arabic script: solid and fluid. The typeface explores the expressiveness, playfulness and rounded nature of the Maghribi letterforms in a contemporary environment while infusing the Naskh influence in the fluidity of the baseline, the contrast modulation, and the construction and proportions of some letters. The result is simultaneously whimsical and practical. Its dual nature expands its performance ability throughout various contexts. Hudhud comes in six styles ranging from thin to heavy.” Maha Akl, type designer; TPTQ Arabic, publisher.

طُيُورٌ تَدْرُجِيَّةٌ

التدرج أو التدرج والجمع تدرج هو طائر من فصيلة التدرجية. يرجع أصلها إلى آسيا وانتشرت على نطاق واسع في أماكن أخرى كطيرانه. يصل طول الطير البالغ إلى ٥٠-٩٠ سم طولاً ويهايز الذكر عن الأنثى، يتميز الذيك بطول ذيله وألوانه المتعددة، أما الدجاجة فلها ألوان باهتة وأقصر ذيل. يتواجد الطائر في المناطق المشجرة، ويتغذى على الحبوب

التَّدرُجُ المَطوَّقُ الرَقِبَةُ

وأوراق الشجر. يستطيع الطيران لمسافات قصيرة وتبلغ سرعته من ٢٧ إلى ٣٨ ميل في الساعة محملاً أزياء تدرجياً. ومن أنواعه التدرج الذهبي، وهو أكثر التدرجات أناقة بريشه المتعدد الألوان، وهو الآن يصنف حالياً في الوقواقيات وهو طائر متن الرانحة وله ريش فوق رأسه ويتهيز بوجود أصابع أولية. تدرج أركوس : متهيز في ريشه ويتواجد في ماليزيا و

الهدى بنورك اهتدينا وبفضلك استغينا وفي كنفك
اصبحنا وامسينا أنت الأول فلا شيء
قبلك وأنت الآخر فلا شيء بعدك نعوذ بك من الفشل
والكسل ومن عذاب القبر ومن فتنة الغنى والفقر

خط النسخ
SCRIBAL NASKH

المهم بنورك اهتدينا وبفضلك استغينا وفي
كنفك اصبحنا وامسينا أنت الأول فلا شيء قبلك
وأنت الآخر فلا شيء بعدك نعوذ بك من الفشل
والكسل ومن عذاب القبر ومن فتنة الغنى والفقر

خط ممدود - خطف
HUDHUL LIGHT

الهم بنورك اهتدينا وبفضلك استغينا وفي
كنفك اصبحنا وامسينا أنت الأول فلا شيء قبلك
وأنت الآخر فلا شيء بعدك نعوذ بك من الفشل
والكسل ومن عذاب القبر ومن فتنة الغنى والفقر

خط مغربي - قرآني
QURANIC MAGHRIBI

أَنَا عِنْدِي وَإِنِّي قَوْمٌ مَعَ الرَّيِّغِ، وَالنَّسِيمِ
وَالنُّجُومِ وَالقَمَرِ
وَإِبْتِسَامَةِ الصَّبَابِ
فِي الضَّبَابِ اُطْسَابِ
وَالسُّهُولِ وَالجَبِّ
وَالْحَفْرِ



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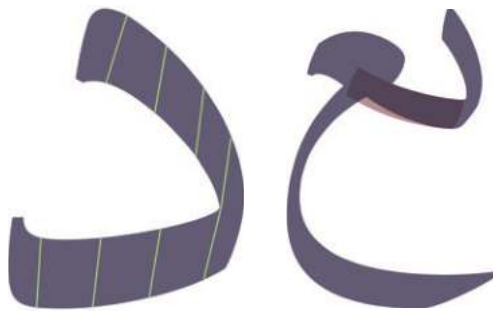
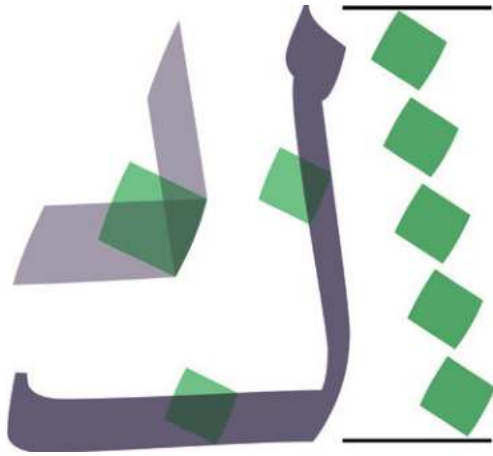


العلم نور والجهل ظلام
العلم نور والجهل ظلام
العلم نور والجهل ظلام

ابجد هوز حطى

كلم سعفص قرشت

ARABIC TYPE DESIGN



and thins and how they evolve between two points,” she says, “I need to understand how this was done in the sources and why I’m making these graphic choices to eventually have the freedom to play.”

Sarkis notes that he studies the angle of the calligraphic pen when looking at a script’s distinct contrast and stroke modulation. “Knowing how the pen functions and understanding how and where it creates the thicks and thins [help] me make more informed decisions whether I’m in a more ‘written’ context or a constructed one,” he says.

Sakkal elaborates on the necessity of studying the norms: “Pen rotation is used in Naskh calligraphy to reduce the width of excessively bold strokes—usually, [the] oblique strokes sloping from top left to bottom right. This is a necessary adjustment for optical and aesthetic reasons. Pen rotation may be more prominent in Nasta’liq calligraphy, but in Naskh, another method to achieve the same goal is used more frequently: pen lift, where one side of the pen’s chiseled nib is lifted while writing. [This creates] a thinner line written by the portion remaining in contact with the paper. The result is a reduction of the stroke thickness from a quarter and up to half the width when the writing is very small: the smaller the writing, the more severe the optical adjustment.”

For Sakkal Kitab, Sakkal’s traditional Naskh font, he chose to include these optical and aesthetic adjustments in the final design. The font features “not only more familiar letterforms, but also a more balanced font color in longer text blocks,” as Sakkal says. “By reducing the heavy dark areas in oblique and intersecting strokes, words become more legible and reading [becomes] smoother and more effortless.”

For Borna, pen rotation is a feature to be deployed depending on the desired outcome: “It depends on the genre and the writing style, which I use as the model,” he says. “For example, in Nasta’liq and the Persian flavor of the Naskh style, the nib must frequently rotate to form the characters. Therefore, when designing a typeface based on these styles, I follow the same conventions, including the angle of the nib. The nib rotation is less evident in low-contrast and hybrid-style typefaces, which follow a different rationale; in such cases, I try to imagine a writing tool which may or may not rotate to achieve consistency. These different approaches are particularly evident in two of my typefaces, Gulzar and Marlik. Gulzar is designed

Left: “**Calibri Arabic** is a Naskh text typeface designed for Microsoft as a companion to the existing Calibri Latin. It has low contrast, large counters for legibility, simpler and more modern shapes, and rounded stem endings and corners. Its friendliness and familiarity promote its use for a wide range of applications and make it attractive to native users of Arabic. The typeface has a full complement of two sets of swash alternates, advanced Quranic text formatting and supports all the Arabic script languages current to Unicode standard charts.” Dr. Mamoun Sakkal, type designer; Ayman Aldahleh/Ali Basit/Stuart Stuple, Microsoft, project managers; Aida Sakkal, project design and development; Sakkal Design, design firm.

This page: “**Sakkal Kitab** is a feature-rich, traditionally based text Naskh typeface with modern flair, cursive connections and streamlined ligatures. *Kitab* meaning ‘book’ in Arabic, Amazon licensed the first version for use in its Kindle Arabic books in two weights. It has since been expanded to five weights—rarely an option for such traditional designs. With elegant *tatweel* and *hashida* connections—the expansion of typography in cursive Arabic scripts—and swashes among its advanced feature set, it provides a wealth of options for text justification and graceful compositions, ideal for setting long text passages in books and magazines.” Aida Sakkal, programmer; Dr. Mamoun Sakkal/Aida Sakkal, type designers; Sakkal Design, design firm.

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based on an Urdu flavor of the Nasta'liq style and closely follows the conventional angle of the nib and rotation of the pen, while Marlik is a 'simplified' and hybrid-style typeface that follows an imaginary tool and loosely represents some of the characteristics of the Naskh style."

Bringing all three concepts together

The links between all three principles is one: the pen that carved a path on paper. The angle in which the tip of that pen is cut, the path it traces, the angle with which it is held—these provide the clues as to why letterforms look the way they do. There is an organizational logic within every style, a system of proportions that ties letters to one another. It is a series of conversations happening between parts of letters that resemble one another but are not the same and the overall rhythm that brings them all together. This is true of almost every script and every style but explicitly so in the Naskh style in Arabic, even in the instances where typefaces stray far away from the calligraphic reference. In those cases, the relationships remain, and the conversations continue to flow, even when the actual form is changing. This is the fluidity that enchants type designers. It presents a world of possibilities waiting to materialize. [ca](#)

This page: "Mizan, a typeface for smooth, uninterrupted reading, is the first and central family of a large type system that studies the different approaches to creating information hierarchy in writing and print." Nikola Djurek/Kristyan Sarkis, TPTQ Arabic, designers.

Right: "The **Falak ACE** and **Falak OTL** typeface family was a self-initiated experimental project that explored the boundaries and potentials of two different layout engines for Arabic type: DecoType's Advanced Composition Engine (ACE) and the widely used OpenType Layout (OTL). Graphically, the typefaces are low in contrast, crafted for small body text sizes and poetry. I meticulously followed the Naskh calligraphic style to define their shaping and letter connection behavior. This project came to life thanks to the invaluable advice of type designer Mirjam Somers and with partial support from the Creative Industries Fund foundation in Rotterdam, Netherlands, between 2014 and 2016." Lara Captan, designer; DecoType, design firm.

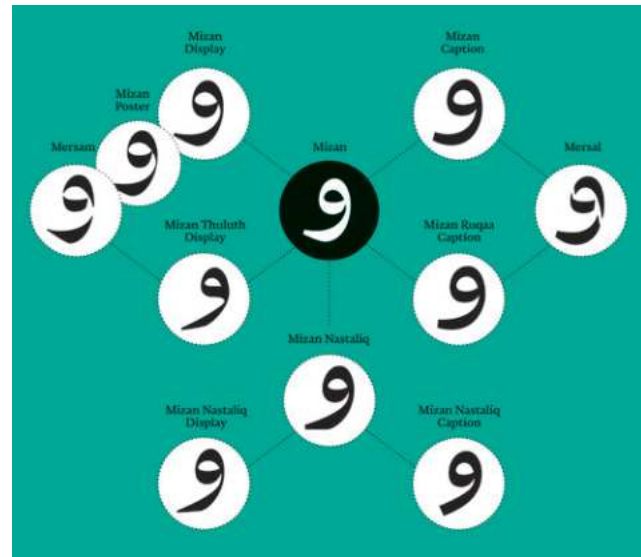
میزان Mizan

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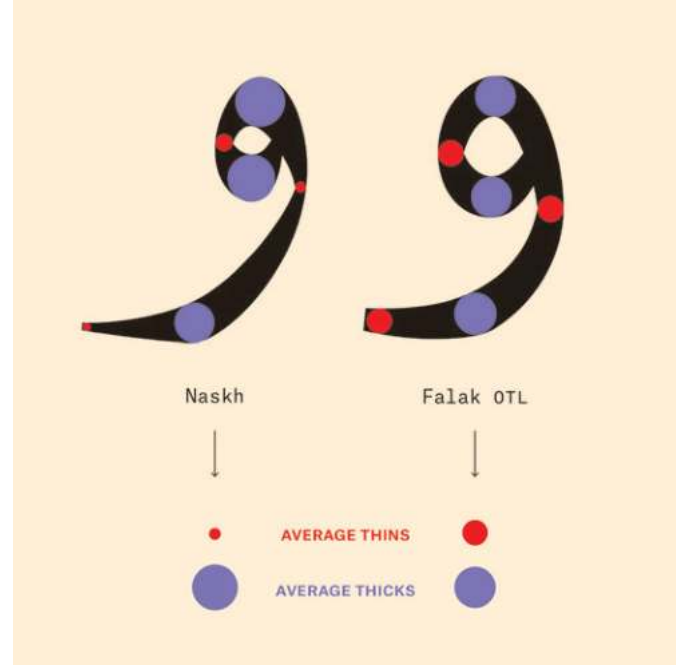
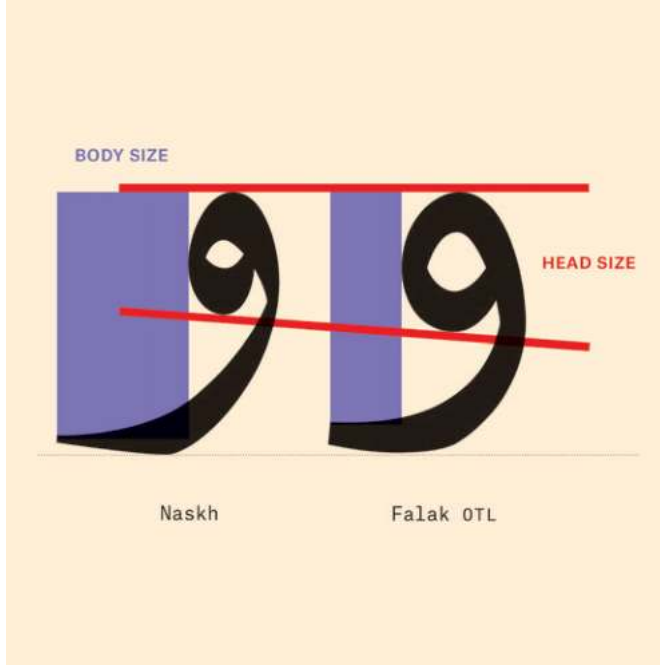
Medium متوسط

SemiBold نصف سميك

Bold سميك



الإنسانية المعاصرة
Propagandatocht
الأساطير الهندية
Typographierons
التطورات الفيزيائية
Anthropopathic
السريالية أو الفواقعية
The Surrealistic



حاجة لمتطلبات في حياتها رغم أن بعض العلماء يعتبرون ضرورة تابع المعلومات

الكميات

حقيقة تشع
«نقطتين» ١٣٥~

(من جبال لبنان الخضراء وحتى جبال الأطلس في المغرب، مروراً بالصحارى السعودية المنهله...)

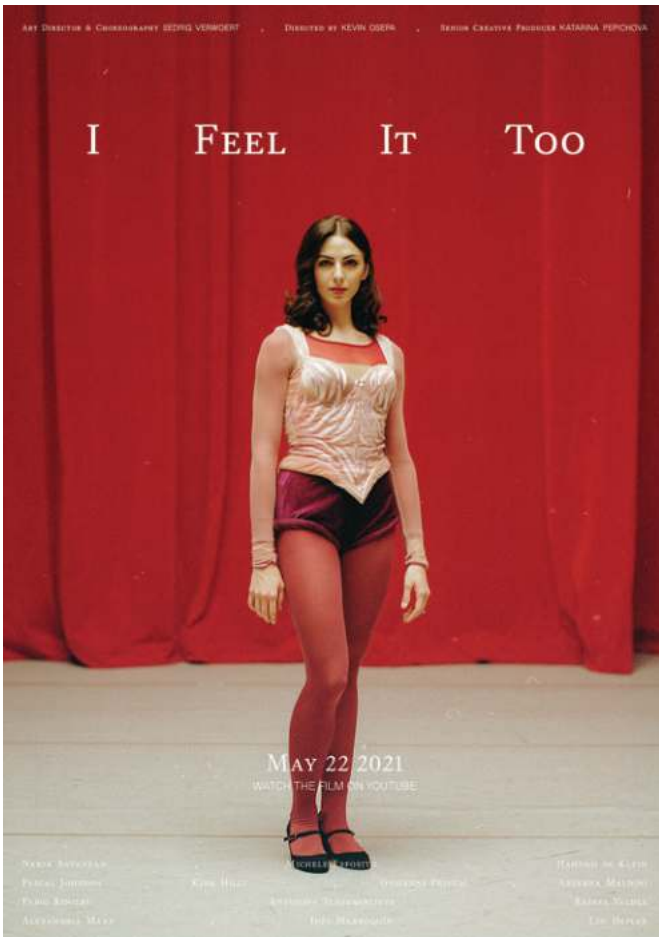
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حكاية

ع

* حَقًّا يَقِينًا لَا شَكَّ فِيهِ إِذْ كَانَ الْأَعْلَى مِنَ الْأَسْفَلِ وَالْأَسْفَلُ مِنَ الْأَعْلَى عَمَلُ الْعَجَائِبِ مِنْ وَاحِدٍ كَمَا كَانَتْ الْأَشْيَاءُ كُلُّهَا مِنْ وَاحِدٍ وَأَبُوهُ الشَّمْسُ وَأُمُّهُ الْقَمَرُ حَمَلَتْهُ الْأَرْضُ فِي بَطْنِهَا وَغَدَّتْهُ الرِّيحُ فِي بَطْنِهَا نَارًا صَارَتْ أَرْضًا أَغْدُوا الْأَرْضَ مِنَ اللَّطِيفِ بِقُوَّةِ الْقُوَى يَصْعَدُ مِنَ الْأَرْضِ إِلَى السَّمَاءِ فَيَكُونُ مُسَلِّطًا عَلَى الْأَعْلَى وَالْأَسْفَلِ

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FRESH HOUSE TMM



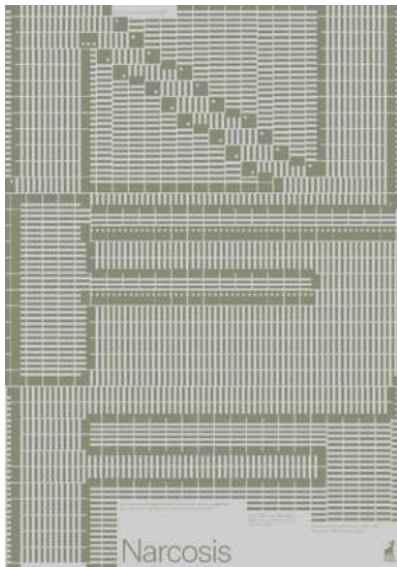
Designers Mischa Appel, Michaël Jovanovic and Thomas van de Geest—the Ms and the T in Amsterdam- and Utrecht-based design firm House TMM—met while studying at the Hogeschool voor de Kunsten Utrecht (“HKU University of the Arts in Utrecht”, HKU); there, they bonded over their a similar philosophy for graphic design, and after working in the field for two-and-a-half years, the three applied their experiences to found their own studio. “Our signature comes from the way we work together, not necessarily in the way a finished project looks,” say Appel, Jovanovic and van de Geest about House TMM’s style. “Our work has a running thread or justification beneath its surface—we like creating designs, objects and systems that create themselves after we’ve laid the groundwork.” Now, the trio of designers makes tactile, physical media for clients in the cultural sector, noting that they want their work to add to visual culture. “In our current world, with so much to take in, you can’t help but be inspired by all kinds of creators,” they say. “We try to engage with this connection to the creative world in every project we take on.”

housetmm.com

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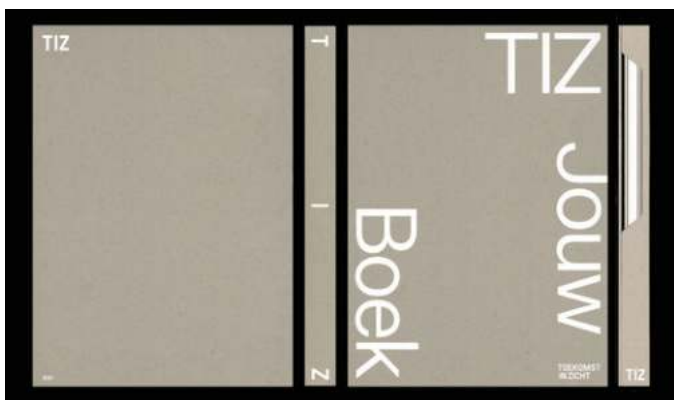
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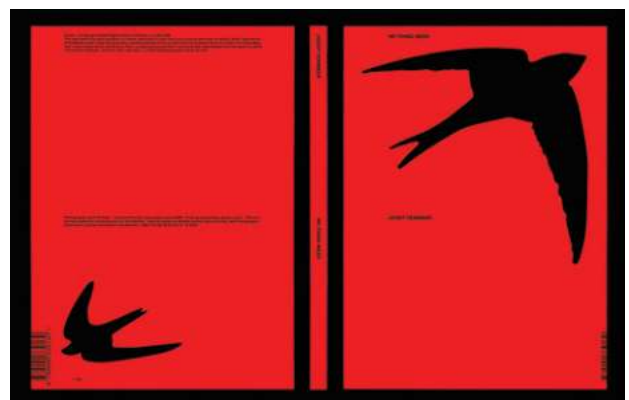
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1. "Poster designs for director Kevin Osepa's short film 'I Feel It Too.'" Sedrig Verwoert, art director; Kevin Osepa, photographer/director; National Opera and Ballet, client. 2. "For *Double Act*, an exhibition by the Centraal Museum in Utrecht." Sanneke Huisman, editor; Marina Abramovic/Richard Mosse/Hendrick ter Brugghen, artists; Printhuys, producer; Centraal Museum, client. 3. "Posters awarded by the Kring van Nederlandse Filmjournalisten ('Circle of Dutch Film Journalists') to filmmakers at the Dutch Film Festival and the International Film Festival Rotterdam." Kring van Nederlandse Filmjournalisten, client. 4. "For *A I R pastoe*, a residency at the HKU's fine art department." HKU, client. 5. "For *Lift Off*, an exhibition showcasing works from 2020 and 2021 HKU Fine Arts alum." HKU, client. 6. "For *TIZ*, a professional consultancy firm." Zwaan Lenoir, production company; TIZ, client. 7. "Book design for *No-Thingness* by photographer Joost Termeer." Zwaan Lenoir, production company; Joost Termeer, photographer/client.



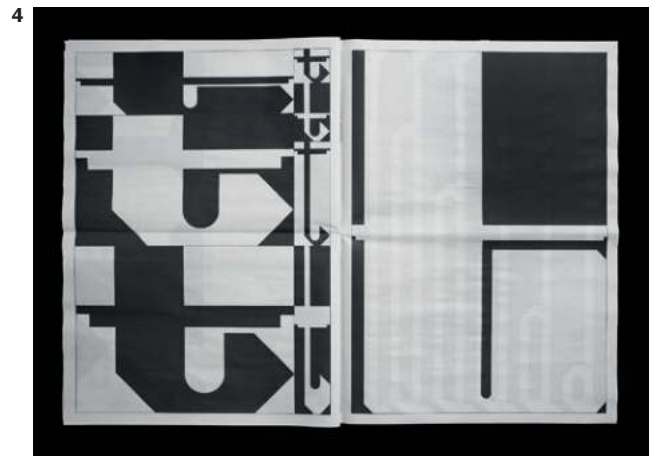
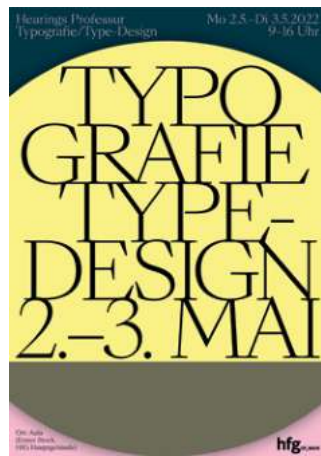
FRESH LAURA HILBERT



© Jasmin Zwick

For Frankfurt am Main, Germany-based designer Laura Hilbert, good design must have an additional dimension that its visual language imparts through conversation. “A project is successful to me when the concept is strong and the visual language not only matches the idea perfectly but also adds new aspects to the work that cannot be described by just the idea,” she says. “The design needs to [awaken] emotions [within] its viewer. The visual language is also part of the content and, in my opinion, needs to be as strong or even stronger than the concept.” A lifelong creative and graduate from the Hochschule für Gestaltung Offenbach (HfG Offenbach) in Offenbach, Germany, Hilbert draws inspiration from the aesthetics and her interactions with digital and print design objects, finding new angles to design through exploration—for example, she talks about her love for typographically-driven image creation as “painting with typography,” as she describes it. “Playing and experimenting are big parts of my approach,” Hilbert says. “My way of designing [straddles] order and chaos: I need chaos at the beginning of a project to try out many different things, but I [use] order to structure my ideas and filter out the good parts.”

laurahilbert.de



1. Personal work. "24 Stunden consists of 24 books, one for each hour. Each page within represents one second." 2. "Identity for this HfG Offenburg exhibition, made with screen-printed clay we deformed by hand." Laura Hilbert/Sarah Stendel, designers; Hochschule für Gestaltung Offenburg, client. 3. "Posters for HfG Offenburg's typography and type design professorship hearings." Hochschule für Gestaltung Offenburg, client. 4. Personal work. "Type specimen for Portico, a flexible, variable typeface." 5. "For the HfG Offenburg 2022 calendar." Laura Hilbert, art director/typography; Milena Bassen/Anna Beil/Pia Graf/Franziska Grassl/Ramon Keimig/Camie Klein/Johannah Langsdorf/Verena Mack/Dominique Rossi/Sarah Stendel/Yeongyoung Woo/Jakyung Youn, illustrators; Hochschule für Gestaltung Offenburg, client.



FRESH RAYMOND ALVA



The lens of Raymond Alva, a photographer who resides in Southern California, feels equally at home capturing studio photographs transformed by in-camera techniques as well as documentary work suffused with the rawness of the moment, a characteristic he uses to describe his own work. “[I’ve skateboarded] my whole life and, as a result, my work reflects the grit and punchiness I saw in magazines while growing up,” he states. Having shot photos since his parents gave him his first camera at sixteen, Alva soon realized the creative potential that photography held. Familiarity with each factor helps inform his creative process: “When color is involved, I like to make sure it is used in a way that pushes the story forward and hooks the viewer in,” Alva says. “Whether in a studio or on location, I want to make sure that whatever [camera] I’m using—whether a 35mm rangefinder or a digital single-lens reflex—it helps me showcase the stories and characters in front of my lens.” He finds inspiration in photography’s power to show new perspectives or a whole new way of observing. “I hope to challenge people’s perception of the things I document,” he says.

raymondalva.com



1. "From a shoot with musical artist Hayden Everett to promote his single release 'Honeycomb.'" Adam Carpenter/Hayden Everett, models; Hayden Everett/Platoon, clients. 2. "Back in 2020, I had the chance to hang with musical artist Cory Henry as he recorded his album Operation Funk. Lingus, Cory's dog, also came along for the ride." Jonathan Azu, project creator; Cory Henry, model; Cory Henry/Culture Co, clients. 3. "A project for my church Sandals Church. The prompt was to showcase our church's values visually." Raymond Alva/Kennedy Waldrop, art directors; Kennedy Waldrop, design; Dan Zimbardi, project creator; Peggy Brown/Ashley Dirksen/Chanelle Federico, models; Sandals Church, client. 4. Personal work. "To Those Around explores the idea that community helps shape us into the person we become." Kye Labit, model. 5. "Cover work for musical artist Shua's single 'fix myself to death.'" Alicia Berardelli, set designer; Joshua Randle, Shua, client.

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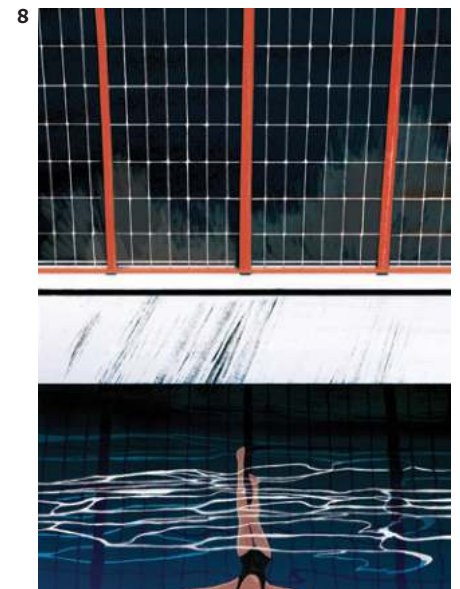
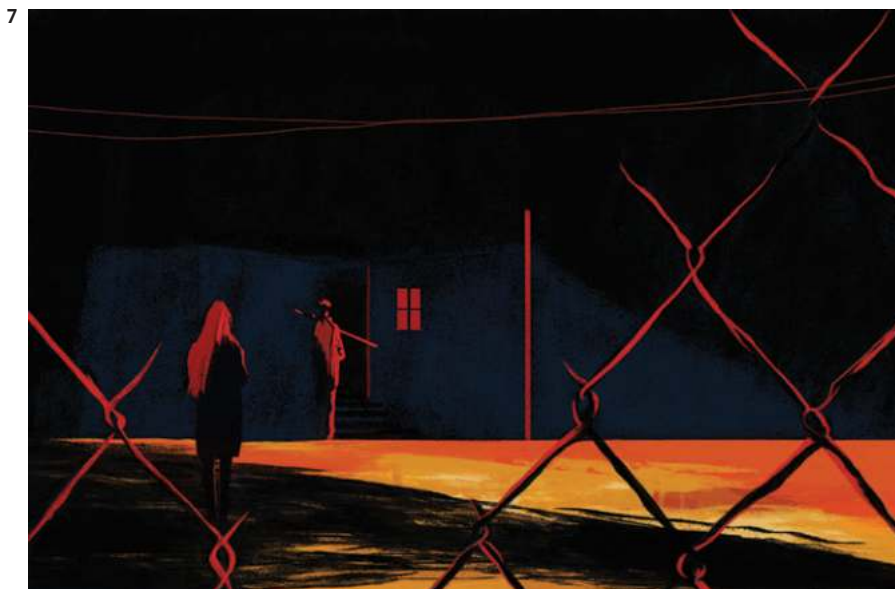


FRESH SUSIE ANG



Singapore-based illustrator Susie Ang first discovered her passion for drawing when, as a child, she drew with crayons on the walls of her house. “I loved the vivid colors; the textures; and the bold, thick strokes I could do with my little fingers,” Ang recalls. Later, when she’d graduated from university with an architecture degree, she discovered that her pastime of “doodling and coloring,” as she describes it, held more significance for her than designing architecture. “I realized I could do something more meaningful by expressing my thoughts and feelings and the stories around me through artwork,” she says. “I had this intuition that I might pursue this path, albeit [without] formal education in this field.” Continuing on this course, Ang now illustrates for editorials such as *Firewords* magazine and the *Guardian*, broaching subjects in the spheres of fiction and socio-political issues. Her style favors solid compositions combined with hazy textures akin to impressionist paintings and Mark Chagall, her subjects often obscured in silhouette. “I prefer to let my works speak for me,” Ang says of her art. “My works often mix a conceptual and intuitive process, conceptual [being] the constructive mindset influenced by my architectural background and [intuitive being] driven by mood and emotion. And, as coloring with crayons was my first childhood love, I enjoy exploring palettes and moods for stories.”

susieang.com

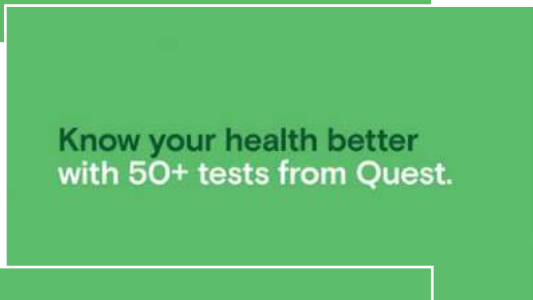
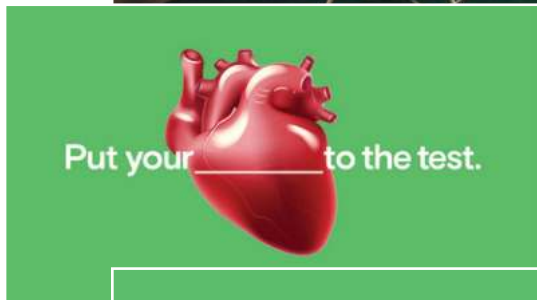


1. Personal work. 2. "For a *Firewords* magazine fiction story." Dan Burgess, art director; Firewords, client. 3. "For the *Guardian's* article on PTSD and US soldiers." Francisco Navas, art director; Guardian, client. 4. "For The Fuller Project's article on COVID-19 exacerbating pregnancy-related suicides and overdoses." Peter Gelling, art director; The Fuller Project, client. 5. Personal work. 6. "For the *Guardian's* article on Filipina domestic workers facing abuse and exploitation during the COVID-19 pandemic." Jehan Jilani, art director; Guardian, client. 7. "For The Fuller Project's article on domestic violence victims awaiting court trials during the COVID-19 pandemic." Peter Gelling, art director; The Fuller Project, client. 8. Personal work.



EXHIBIT

2



1 Rhode Island School of Design identity

In its 145 years, the Rhode Island School of Design (RISD) has never had a comprehensive brand. The college’s design team and New York-based design firm Gretel created an identity to encapsulate the questions students and faculty ask that begin the creative process. “While it’s a small part of the identity, I’m most proud of the redrawing of the RISD seal, originally designed in 1951 by faculty member John Howard Benson,” says Huy Vu, creative director at RISD. “In consultation with the Benson family, [RISD alum and graphic designer] Ryan Budgen redrew the long-serving mark to [resurrect its original] calligraphic character.”

Moritz Lonyay/Sadia Quddus, Rhode Island School of Design, designers; Jordan Gushwa, Rhode Island School of Design/Dylan Mulvaney, Gretel, lead designers; Mary Banas, Rhode Island School of Design/Lea Loo, Gretel/Iyana Martin Diaz, Rhode Island School of Design, senior designers; Fern Diaz, Gretel, writer; Andrea Trabucco-Campos, Gretel/Huy Vu, Rhode Island School of Design, creative directors; Ryan Moore, Gretel, executive creative director; ON ROAD, consultant; Ryan Budgen, typographer; Alex Pizzuti, Rhode Island School of Design, photo editor/editor; Kasia Galla Barrett, Gretel/Lauren Maas, Rhode Island School of Design, strategy; Tarik Fontenelle, ON ROAD, researcher; Gretel (New York, NY)/Rhode Island School of Design (Providence, RI), design firms; Rhode Island School of Design, client.

2 Quest TV spot

“Put your ___ to the test” :30

By ad agency R/GA’s New York office, this spot introduces the services of Quest Diagnostic Labs, which delivers and tests all kinds of medical home kits to address a broad array of needs. A simple yet effective montage of offbeat stock footage elegantly conveys the range of Quest’s offerings while deliberately avoiding clichés. “[Quest’s] tests [help] people know more and feel better about their health—quickly, conveniently and confidentially, with no doctor visit needed,” says John Berman, executive creative director at R/GA. “The ‘fill-in-the-blank’ campaign mechanic was exactly the bridge we needed to help shake loose from expected industry norms.”

Woohyun Lim/Alison Young, art directors; Tarik Atallah/Andrew Weissman, writers; Samuel Kim/Nordanth Munoz/Pili Sahagun, senior designers; Martin Milan, design director; Han Lin, senior design director; Artiana Wynder, associate creative director; Chris Parker/Nicolás Valencia, creative directors; Ryan Adair/Virgina Saldano, group creative directors; John Berman/Julian Soto, executive creative directors; Anabelle Duncan, strategy; Antonella Saccone, technology director; Harvey Choi, assistant editor; Jordi Kosoy, editor; Justin Sirizzotti/Julian Vey, senior editors; Lisa Greenleaf/Erica Jensen, directors; Mariano Loboda/Juan Munoz, animators; Pete Karam, sound designer; Malena Rojas, associate producer; Neil Sandhu/Erin Stella, producers; Esteban Fay/Gaby Quiroz, senior producers; Jen Arcese/Gabi Canale/Patrick Gosse/Perry Morton, executive producers; Tina Morales, production manager; Melina Hamara, quality assurance; R/GA (New York, NY, ad agency; Quest Diagnostics, 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.

1 QSL book design

Designed by Jesse Reed and Hamish Smyth of New York-based design firm Order and published by their independent imprint Standards Manual, *QSL* examines the lost design language of QSL cards, which represented a physical authentication between two amateur radio operators who made contact. “Small, cryptic but beautifully drawn icons and typographic interpretations run rampant throughout the collection—these literal details were something we knew deserved more attention,” says Reed. “Throughout the book, we’ve enlarged aspects of each design that might be glossed over at first glance; once you see them at 500-percent scale, their impact is undeniable. Adding to their impressiveness, these cards aren’t ‘professionally’ designed. The result is a genuine visual expression that [doesn’t] follow the rules; [this is] design at play.”

Marc Da Costa, writer; Roger Bova, archivist; Jesse Reed/Hamish Smyth, producers; Order (New York, NY), design firm; Standards Manual, publisher.

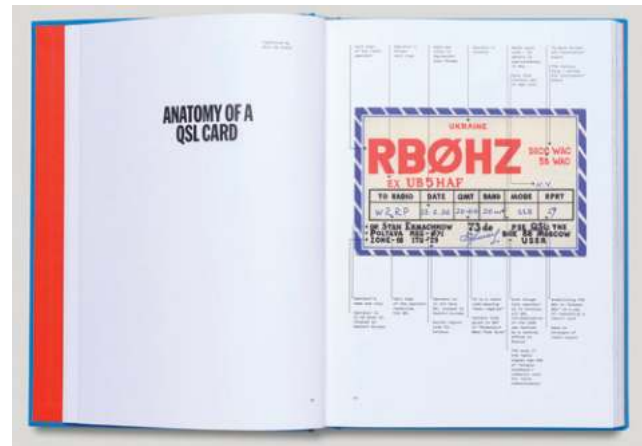
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2 zoë identity and packaging

Where conventional diets fail with a one-size-fits-all approach, nutrition service zoë delivers personalized data to its users for advice curtailed to their unique biologies. For its identity, London-based design firm Ragged Edge created a bold design system that cuts through the clutter of dietary pseudoscience and cements zoë’s status as a pioneering health service. “At the heart of the identity fits a single idea: progress through personalization,” says Max Ottignon, cofounder at Ragged Edge. “It’s encapsulated in the negative space that flows through the Z of the logotype and in the data visualization style and tone of voice. The identity’s specific precision is balanced by an all-enveloping warmth, exaggerated by the art direction, the bold use of yellow and a joyful unboxing experience.”

Ragged Edge (London, United Kingdom), design firm; zoë, client.

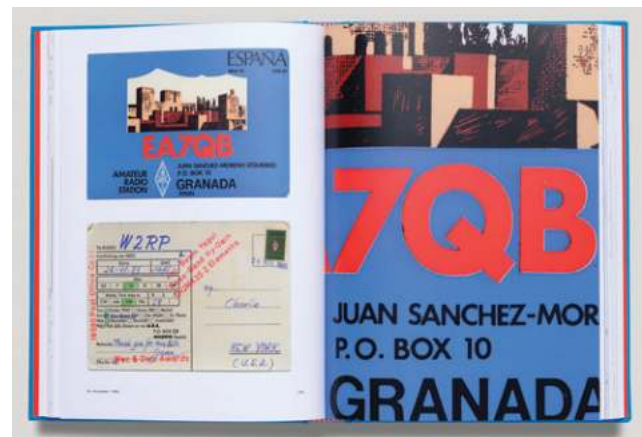


3 Electrolux tv spot

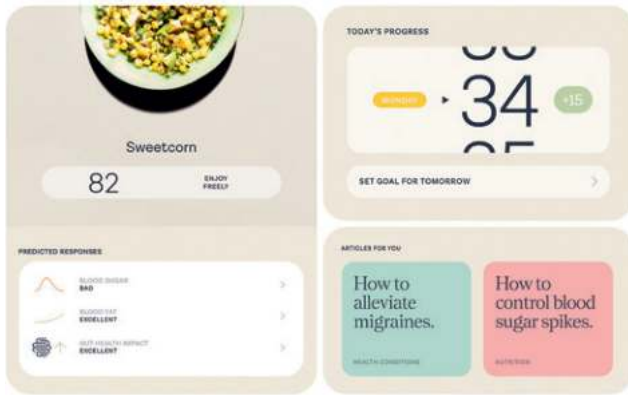
“Break the Pattern” 1:40

Only 1 percent of discarded clothing gets recycled into new garments; the rest end up in landfills and garment graveyards around the world. To address this wasteful practice, home appliance manufacturer Electrolux tapped Stockholm-based ad agency Forsman & Bodenfors to create a manifesto film that communicates how Electrolux’s laundry machines can help preserve your clothes. “When talking about clothes and sustainability, the focus easily falls on [garment] production, but the most sustainable clothes are the ones we already have in our closets,” says Nicholas Dufke, writer at Forsman & Bodenfors. “The sight of a garment graveyard in the Atacama Desert is both frightening and mesmerizing—a powerful visual and eye-opener to a broken fashion chain.”

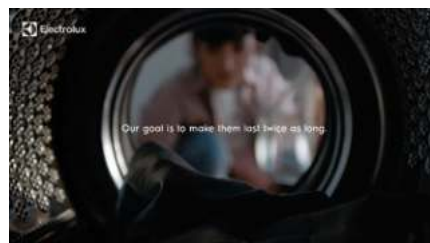
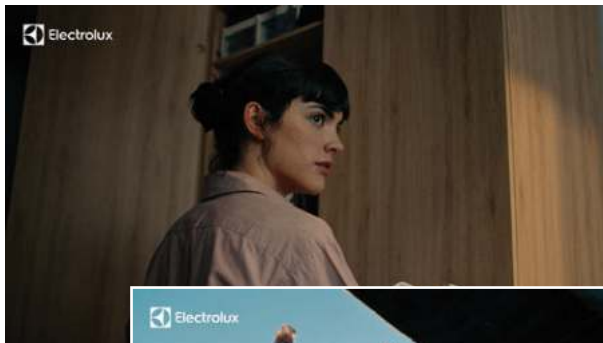
Joakim Blondell/Johan Eghammer, art directors; Elizabeth Christensen/Nicholas Dufke, writers; Milly Björkman, designer; Niklas Johansson, xo MGMT, director of photography; Peter Gaudiano/Anita Rafei/Julia Samuelsson, storyboard artists; Evelina Åström, Tint, online editor; Calle Buddee Roos, Ponytail, sound designer; Jade Deconzac Mbay, researcher; Natanael Ericsson, Newland, director; Oskar Larsson, Tint, colorist; Joi Persson, Newland, producer; Åsa Hammar, agency producer; Petra Johansson, Newland, executive producer; Newland, production company; F&B Studio, post-production company; Naive, visual effects company; Yahoo Amplify 360, media agency; Forsman & Bodenfors (Stockholm, Sweden), ad agency; Thorsten Brandt/Emelie Demsell/Dean Jackson/Daina Lind/Andrea Ottosson/Annika Priou, Electrolux, clients.



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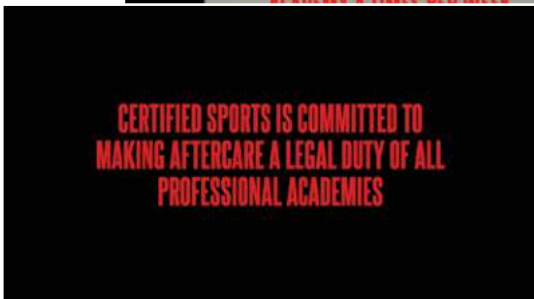
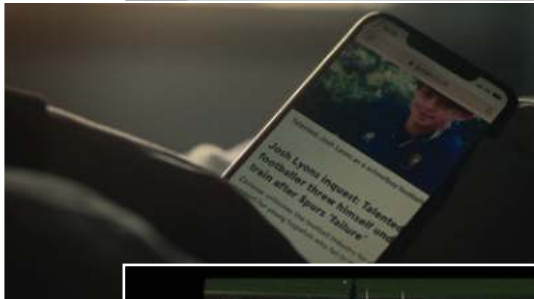


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EXHIBIT

1 Pizza Pizza ad campaign

Canadians hold diverse values and beliefs, so if there's one thing that can unite them all, it's delicious pizza. This campaign by Toronto-based ad agency Zulu Alpha Kilo for Canadian restaurant chain Pizza Pizza uses pie charts to prove that everyone deserves pizza. "With more than 60 contextually relevant pizza pie-chart variations across everything from transit wraps, digital oOH, social media and programmatic displays, this was no small feat," says Brian Murray, executive creative director at Zulu Alpha Kilo. "[But] the wide variety of pizza pie-chart copy options targeting so many audiences made the campaign versatile and endlessly adaptable."

Michael Siegers, art director; Jonah Flynn, writer; Ana-Marija Vlahovic, designer; Jonah Flynn/Michael Siegers, associate creative directors; Brian Murray, executive creative director; Zak Mroueh, chief creative officer; Jeanette Downes, artist; Tim Lynch, Zulubot, producer; Zulubot, production company; Zulu Alpha Kilo (Toronto, Canada), ad agency; Adrian Fuoco/Raymond Luk/Susanna Rodrigues/Adam Williamson/Amber Winters, Pizza Pizza, clients.

2 Shakespeare Theatre Company identity

For the Shakespeare Theatre Company (STC), a company located in Washington, DC, that primarily focuses on contemporary productions of Shakespeare plays, Pentagonam partner Marina Willer's team at the design firm's London-based office revitalized its identity to attract new audiences. "We designed a logo combining classic and modern typography using the letters STC and creating an interplay between the two, reflecting how STC gives Shakespeare's historic plays a new angle," says Willer. "The full name always appears in modern typography as a support wordmark, and the imagery is electric and vibrant [to mirror] the theater company's fresh point of view."

Pentagram (London, United Kingdom), design firm; Shakespeare Theatre Company, client.

3 Certified Sports film

"Dropped" 4:12

With merely 0.012 percent of football academy players ever turning professional, most children recruited between the ages of thirteen and sixteen have the door slammed on their futures when they're unceremoniously dropped. For nonprofit sports activism organization Certified Sports, this spot by production company House 337 sheds a light on real athletes sharing their testimonies after being shut out from their football academies. "The strength of the voiceover is the film's strength; it was all about reinforcing it" says Rob Sanderson, a director at House 337. "Scaling back visuals is an exercise in restraint, but the film's reception removed any doubt."

Andy McGuigan, designer; Richard William Preisner, director of photography; Sam Hopkins/Rob Sanderson, editors; Jack Rowley, Octa Audio, music composer/sound design; Octa Audio, music company; Robert Sanderson, director; Alexandre Nerzic, Big Buoy, colorist; Kabir Malick, Kabbage/Max Noble, Certified Sports/Robert Sanderson, House 337, producers; Melody Sylvester, executive producer; Brian Carbin/Joe West, Stone Dogs, visual effects producers; Stacia Akaba, Big Buoy/Kabir Malick, Kabbage, post-production producers; House 337 (London, United Kingdom), production company; Big Buoy/Kabbage, post-production companies; Stone Dogs, visual effects company; Max Noble, Certified Sports, client.

EXHIBIT

1 Jardim Sonoro ad

To announce the electronic music festival Jardim Sonoro's new venue—the largest natural park in Lisbon—Lisbon-based ad agency Dentsu Creative Portugal imagined how the artists would blend in with nature. “What if we asked an artificial intelligence to imagine this for us?” say Gil Correia, art director and creative director; Ivo Purvis, art director and executive creative director; and Lourenço Thomaz, chief creative officer. “We started testing with the Mid-journey platform until the results exceeded our expectations.”

Gil Correia/Ivo Purvis, art directors; João Moura, writer; Gil Correia, creative director; Ivo Purvis, executive creative director; Lourenço Thomaz, chief creative officer; Tiago Rodrigues/Emanuel Seródio, designers; Fred Van Zeller, technology director; Fabio Magalhães, motion graphics; WhoMadeWho, music; Guel, sound design; Dentsu Creative Portugal (Lisbon, Portugal), ad agency; Jose Diogo Vinagre, Jardim Sonoro, client.

2 DNNA packaging

For DNNA, professional tennis player and businesswoman Donna Vekić's luxury home fragrance brand, Zagreb, Croatia-based ad agency Bruketa&Žinić&Grey created a packaging system reflecting the duality of her career. “Dualism is manifested in the combination of contrasting shapes and material characteristics,” says the agency. “We used typographic product labeling and a large brand story while having everything packed and enclosed within an open box.”

Konrad Knopf, designer; Andrea Knapić, art director; Hana Malobabić/Martina Tupek/Lara Žučko, writers; Davor Bruketa/Ivo Payer, creative directors; Radovan Radičević, production artist; Mia Marić/Martina Marinić/Iva Pemper, production designers; Vesna Durasin, production manager; Josip Busov/Ana Krstić/Andro Tasovac, strategists; Bruketa&Žinić&Grey (Zagreb, Croatia), ad agency; Brankica Vekić/Donna Vekić/Igor Vekić/Kristina Veseličić, clients.

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STUDENT SHOWCASE 2023

OUR 2023 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



Qi Zhu

qizhu.work

School: ArtCenter College of Design.

Hometown: Shanghai, China.

Graduated: December 2021.

Major: Graphic design.

Minor: Business.

Areas of interest: Motion design, branding, creative coding, generative design.

Awards: *Communication Arts* Typography Annual (2023); *Graphis* New Talent Annual, gold (2022); Core77 Design Awards, student notable (2022); D&AD New Blood: The Portfolios (2022); *Graphic Design USA* Digital Design Awards (2022); *Design 360°* 100 Graduation Work of the Year (2022); Motion Design Awards, video of the day (2022).

Work experience: junior designer, Apple (June 2022–present); freelance motion designer, Chase Design Group (March 2022–November 2022); experience design intern, Nike (June 2021–August 2021); graphic design intern, Chi Mu Branding & Design (February 2020–July 2020).

Cultural influences: I grew up in Shanghai and came to the United States right after high school. Not knowing much about graphic design, I struggled for a while during college, but eventually, I discovered what kind of designer I wanted to be and what work I'd be willing to devote hundreds of hours to.

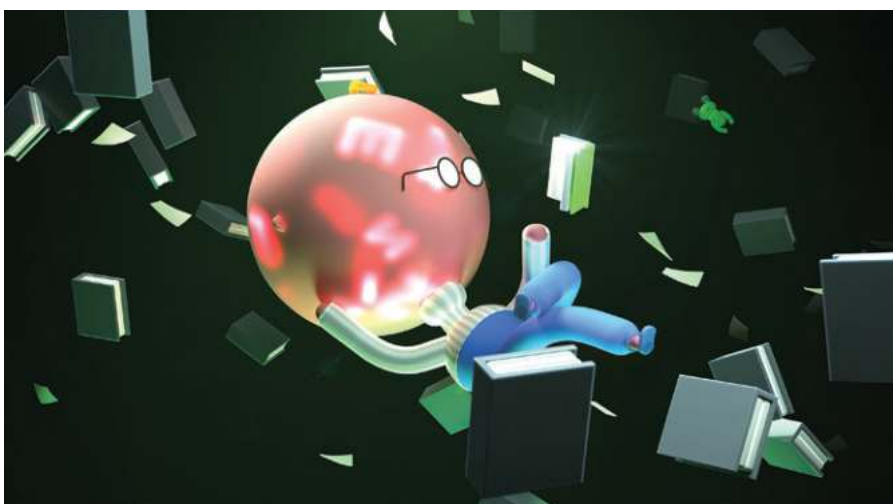
Artistic influences: At ArtCenter College of Design, I explored how technology could become the binding glue for design and information. The satisfaction of creating tangible experiences that everyone can enjoy drives me to keep exploring what I do.

Dream job: I would love to keep my passion for technology in my future work, either working on tech or designing with tech.

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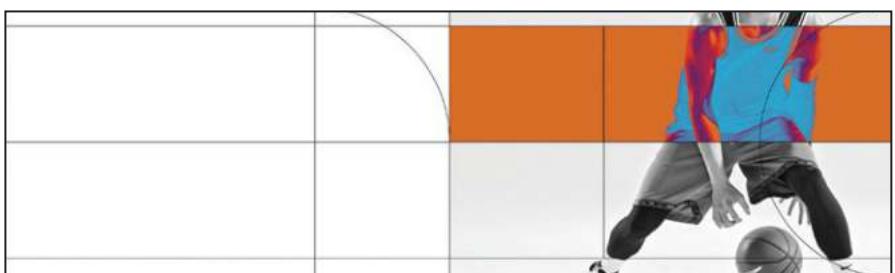
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1 “This poster series, part of new identity for open-source community GitHub, investigates the relationship between humans and machines.” Brad Bartlett, instructor.

2 “A hypothetical campaign for Spotify. The concept, Soundtrack Your Life, explores the notion of music being a source of stress relief.” Stella Cho/Cathy Xiao/Qi Zhu, designers; Ara Devejian, instructor.

3 “*Bygone Futurity* is a catalog for a hypothetical exhibition featuring fanatical industrial designs from the Space Age.” Stephen Serrato, instructor

4 “A motion design project I created during my internship at Nike Greater China in Shanghai was displayed in the center of the Nike Guangzhou store as a digital mural.” Rosa Huang, Nike, creative director; Nike, client.

STUDENT SHOWCASE



Amanda Jones

acoart.myportfolio.com

School: The Fashion Institute of Technology.

Hometown: New York, NY.

Graduating: June 2023.

Major: Illustration.

Minor: Psychology.

Areas of interest: Fine arts, illustration, graphic design.

Work experience: teaching artist/muralist, Groundswell Community Mural Project (2017–present).

Artistic influences: I've always created art for as long as I can remember. I began drawing as early as one year old, and I've stuck to creativity throughout my entire life. As I moved through the art world, I became very inspired by the greats—artists like Frida Kahlo and Vincent van Gogh come to mind—and how they turned to art to express themselves, understand the world around them and deal with their own pain. This is what I also use art for. I decided to become an illustration student because I realized I could use my art and experiences to help others bring to life their artistic visions. I love to create with bright colors and have a surrealistic, psychedelic approach to design.

Dream job: To paint, draw and design for editorials, publications and brands.



1 “This piece surreally conveys a sense of giving selflessly. The meaning itself is left to interpretation.” Richard Elmer/Cheryl Griesbach, instructors.

2 “I wanted to capture the essence of fleeting emotions through moody portraiture and symbolic elements. I wanted the colors to be both bright and vibrant but also high contrast and dark to provoke an underlying melancholy.” Richard Elmer, instructor.

3 “In this *Alice in Wonderland*-inspired painting, I wanted to capture the meanings of the phrase ‘chasing the rabbit’ in life—going after your dreams and going down the rabbit hole, losing yourself.” Richard Elmer, instructor.

4 “I sought to create a vibrant, lush tone with some darker underlying symbols, such as the thorns piercing into the subject matter’s neck and the roses replacing her eyes, taking her ability to see things in her truth.” Richard Elmer, instructor.

STUDENT SHOWCASE



Gwynie Bahr

gwynie.com

School: Brigham Young University.

Hometown: Pleasant Grove, UT.

Graduating: April 2023.

Major: Advertising.

Areas of interest: Art direction, design, photography.

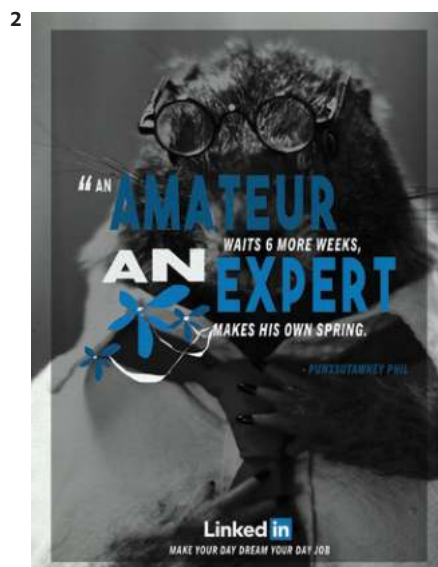
Awards: The One Show, Student Merit (2022); La Pieza Silver (2022).

Work experience: art director, BYU AdLab (February 2021–present); graphic designer, *BYU Political Review* (August 2020–May 2022); graphic designer and social media content creator, The House That Lars Built (August 2020–January 2021).

Cultural influences: I had the opportunity to study abroad in Europe in 2022 and take in many different experiences. I have come to find I'm incredibly inspired by city architecture, the way other cultures present themselves through dress and even the way people take on mundane tasks in their lives.

Artistic influences: I've been inspired by several creators over the years: directors such as Wes Anderson, Greta Gerwig and India Sleem; designers and makers Luke Edward Hall and Katie Isobel Scott; and artists Henri Matisse and Chaim Soutine.

Dream job: I'd love to be doing art direction and design, whether for an ad agency in a big city or working on set design for a movie or theater production. I also enjoy directing and would love to make films of my own.



- 1 “The phrase ‘That’s a bunch of baloney’ alludes to something being fake or misconstrued. Oscar Mayer believes the rumors about its bologna are just that—*fake!* We utilized the famous game *Two Truths and a Lie* to set the facts straight.” Logan Z, writer; Jeff Sheets, instructor.
- 2 “Punxsutawney Phil’s burnt out and not reaching his full potential. These prints spread inspirational messages to anyone looking to make their dream a reality.” Daniel Facer, writer; Jeff Sheets, instructor.
- 3 “With skincare now a widespread trend, we started to question what else fights dryness. Everybody knows that sandwiches belong in the trash unless perfectly moistened, so what better way than to view mayo as a moisturizer for bread? If Hellmann’s knows one thing, it’s how to fight dry.” Brooke Harmer, writer; Jeff Sheets, instructor.
- 4 Personal work. “This was one of three miniature movie sets I handcrafted. My eight-year-old self was enamored with the movie *Madeline*, and the title character. This re-creation of her house reminds me of my simple eight-year-old dreams.”





Fan Zhang
fanzhangportfolio.com

School: School of Visual Arts.

Hometown: Hangzhou, China.

Graduated: May 2022.

Major: Illustration.

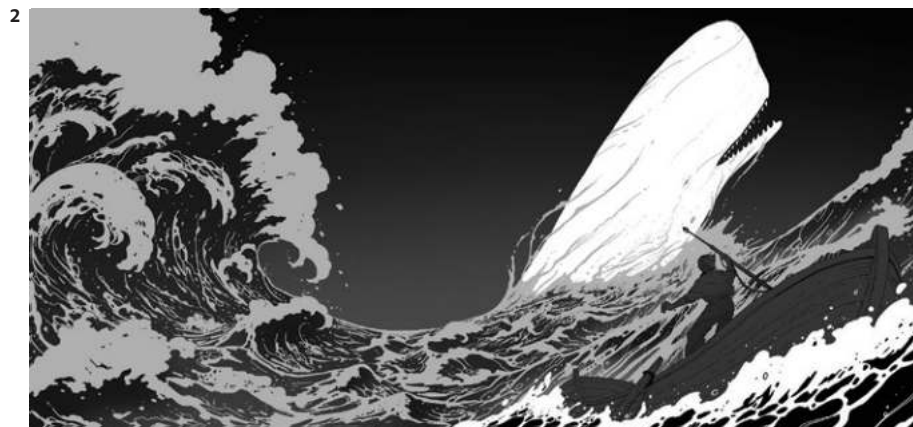
Areas of interest: Fantasy illustration, concept art, video games.

Awards: 3x3 International Illustration Awards, student illustration, merit (2022).

Cultural influences: I'm mainly influenced by anime and video games I watched and played when I was younger, especially the fantasy worlds of games.

Artistic influences: Other than anime and concept art, I draw inspiration from my interest in nature and animals. I build worlds from my dreams and want to share these with others through all kinds of art.

Dream job: Freelance illustrator, animal keeper.



1 "From a series of illustrations for the novel *The Member of the Wedding* by author Carson McCullers. I chose one scene from the novel where the main character stares at a snow globe while dreaming of escaping her southern US town to Alaska." Tomer Hanuka, instructor.

2 "Cover design for the novel *Moby Dick* for my senior portfolio class. I chose to make a complete piece from a dramatic battle on a wave." Lisk Feng, instructor.

3 "One from a fantasy series about meeting giant, mysterious creatures during an adventure. I wanted to illustrate the moment a lost character meets a creature who offers a free ride and a way out." Lisk Feng, instructor.

4 "A sculpture I made based on an original character, whose concept is an artificial monster made from the combined genes of multiple animals. I kept their gesture simple due to the limits of the molding." Michael Combs, instructor.

STUDENT SHOWCASE



© David Fouts

Jialun Wang
gallondesign.com

School: Boston University.

Hometown: Tianjin, China.

Graduating: June 2023.

Major: MFA in graphic design.

Areas of interest: Typography, ux design, branding, design strategy.

Awards: AIGA Speaker, National Design Conference (2022); *Communication Arts* Typography Competition, two shortlists (2022); *Communication Arts* Design Competition, shortlist (2022); AIGA Kansas City A16 Design Awards (2021).

Work experience: research fellowship, Radical Curiosity (October 2022–May 2023); ux internship, Boston Children’s Hospital (September 2022–December 2022); ux internship, Fairfax County Circuit Court (September 2022–December 2022); teaching assistant, Boston University (September 2021–December 2021); class assistant, University at Buffalo (September 2019–May 2020); marketing internship, University at Buffalo (September 2019–January 2021).

Cultural influences: Y2K, futurism, Asian culture.

Artistic influences: Corinne Ang, Subin Choi, Phillip Kim, Yui Takada, Can Yang, Tadanori Yokoo.

Dream job: Art director/visual consulting/educator.



- 1 “*Diagrams Posters*, a collection of four posters that illustrate human history from the perspective of physics, geography, mathematics and anthropogeography.” Christopher Sleboda, instructor.
- 2 “*Every Letter is a Temple* is an experiment in architectural typography made from the structure of the Dule Temple in China.” Christopher Sleboda, instructor.
- 3 “*20 Ingredients* features 20 spectacles from graphic design history that have shaped me as a designer.” Christopher Sleboda, instructor.
- 4 “*Connected to World* tells a story about how similarities between different individuals build relationships. The poster challenges the way we see people around us.” Kristen Coogan, instructor.
- 5 “*No Cheat Days* comes from *Everyday New Things Bother Me*, a collection of nine eleven-by-seventeen-inch risograph posters. Each features different things that bothered me during the pandemic and in ordinary life.” James Grady, instructor



STUDENT SHOWCASE



Elena Molinari
elenamolinari.artm

School: LUCA School of Arts.

Hometown: Varese, Italy.

Graduated: June 2022.

Major: MA in graphic storytelling.

Areas of interest: Illustration, graphic storytelling.

Awards: *Creative Quarterly* 70, runner-up (2022).

Work experience: freelance illustrator and graphic designer (2019–present); social media manager, *Icon* (January 2020–February 2021); art director intern, *FCB Milan* (January 2018–July 2018); art director intern, *MSC Mediagrafica* (September 2017–January 2018).

Cultural influences: I observe the natural and urban landscapes around me, how colors and shapes merge in harmony. This fuels my creativity, along with a great interest in art history, illustration and storytelling.

Artistic influences: I find inspiration in Studio Ghibli's animated movies and in the harmonious flowing curves of Art Nouveau. Hilma af Klint, John Alcorn and Bruno Munari are among the artists and creatives that influence me.

Dream job: I would love to illustrate book covers and work on editorial projects.



1 “Part of *On My Way Home*, a picture book I made as my thesis project at LUCA School of Arts. It deals with themes of nostalgia and the challenge of starting a new life in an unfamiliar place far from home.” Eva Cardon/Inge Heremans/Dragana Radanović, instructors.

2 “Personal work. “Inspired by Italo Calvino’s novel *Il Barone Rampante* (‘The Baron in the Trees’).”

3 “Personal work. “This was among 25 artworks selected for the exhibition *Il coraggioso Pigafetta e il viaggio intorno al mondo* (‘The brave Pigafetta and the journey around the world’), promoted by *Illustri Festival*. It depicts Antonio Pigafetta, Italian navigator, geographer and writer, during the first circumnavigation of the globe.”

4 “A book cover I created during a course I attended at the vocational school *cfp Bauer* in Milan.” Gianluca Foli, instructor.

STUDENT SHOWCASE



© Shaozeng Zhang

Xinyi Cao
ninocao.com

School: Savannah College of Art and Design.

Hometown: Jinzhou, China.

Graduated: November 2022.

Major: Illustration.

Areas of interest: Editorial illustration, advertising illustration.

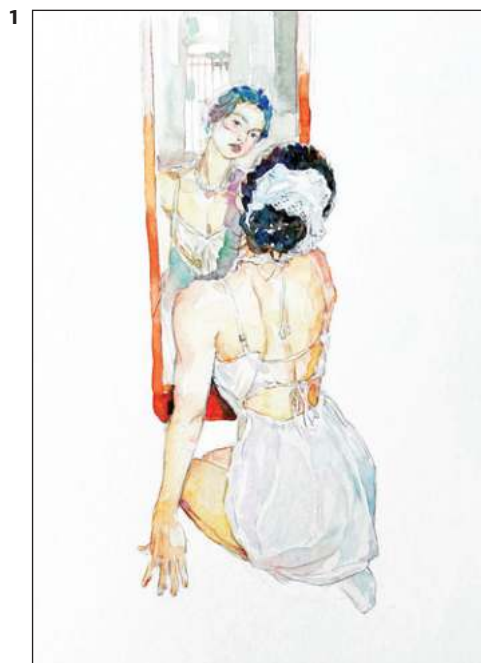
Awards: *Creative Quarterly* 68, runner-up (2022); *Creative Quarterly* 66, runner-up (2021); *American Illustration* 40 (2021).

Work experience: instructor, Savannah College of Art and Design (June 2022–July 2022).

Cultural influences: My works are mostly influenced by Chinese culture. At the beginning of my artistic career, I based my narrative works on ancient Chinese stories. After coming to the United States to study, I was exposed to modern art from different cultures, and my creative direction became diverse.

Artistic influences: Tosto Tang, a freelance illustrator whose talent at painting watercolor characters I admire.

Dream job: Art professor.



1 Personal work. “A personal watercolor practice project I underwent to control the amount of water I used while accurately depicting the figure’s features.”

2 Personal work. “Photographer Linda Kin took the reference photograph for this illustration.”

3 “The inspiration for this web banner came from some web-design research I did. I found that animal organizations like zoos, aquariums and welfare institutions often use close-up photos of a single animal as banners on their homepages—I think an illustrated banner would be a more exciting way to catch people’s eyes.” Megan Berkheiser, instructor.

2 *Victorian*. “A portrait of my roommate Anna Floyd. She is an actress, and her photos and fashionable outfits often inspire me. Featured in *American Illustration* 40.” Megan Berkheiser, instructor.



© Anna Floyd.

STUDENT SHOWCASE



Jordyn Katz
jordynkatz.com

School: Rochester Institute of Technology.

Hometown: New York, NY.

Graduating: May 2023.

Major: Visual media photography.

Minor: Digital business.

Areas of interest: Surrealism photography, fashion photography, 3-D environmental design, multimedia imagery, exploring the intangible.

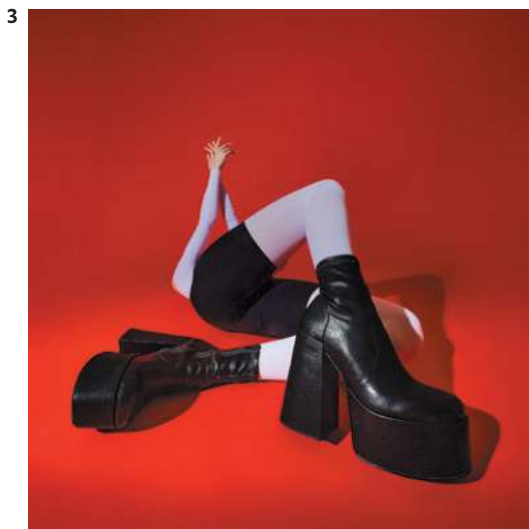
Awards: Rochester Institute of Technology, College of Art and Design Honors Show (2022).

Work experience: freelance art director, photographer and CGI artist, adidas (September 2022–October 2022); photography intern and photo editor, Paul Aresu Photography (May 2022–August 2022); first assistant photographer and video editor, Tom Powell Imaging (November 2020–present).

Cultural influences: Surrealism, the metaverse, divine femininity, biomimicry.

Artistic influences: Sam Cannon, Parker Day, Bobby Doherty, Jora Frantzis, Nadia Lee Cohen, James Porto, Charlotte Rutherford.

Dream job: Establishing my own freelance generative creative business in Manhattan and finding an agent to represent me.



1 “I have always been fascinated by phantasmagorical concepts. Here, my character runs to a better place. By creating an environment in 3-D software, I can create worlds that only live in my imagination.” Clay Patrick McBride, instructor.

2 “The line between the physical and digital is becoming more blurred. While humans map out the digital world, we are present in this alternative space, interacting with and changing it, yet never tangibly there.” James Porto, instructor.

3 “This project explored fashion and design in its simplest form. I focused on creating flowing shapes while showing off these magnificent platform boots.” David Turner, instructor.

4 “I often look to combine a city’s idiomatic lifestyle with Mother Nature’s raw beauty by finding equanimity in the chaos through consistent patterns and colors.” Kristy Boyce, instructor.

5 “For this project, I experimented with light to obstruct the human form, using silhouettes to create shapes and highlight specific features. I made a human manikin designed with light.” James Porto, instructor.

STUDENT SHOWCASE



Selina Kehuan Wu
kehuan.work

School: Washington University in St. Louis.

Hometown: Nanjing, China.

Graduated: May 2022.

Major: Communication design.

Areas of interest: Editorial design, brand identity, illustration, photography.

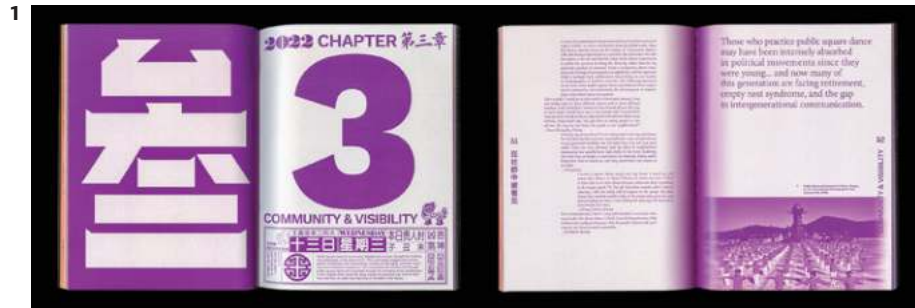
Awards: *Communication Arts* Typography Annual (2023); The One Club, Young Ones (2022); *Graphic Design USA* 59 (2022); *Creative Quarterly* 70 (2022); Design 360° 100 Graduation Work of the Year (2022); New-One Award, portfolio winner, editorial design shortlist (2022); *Applied Arts*, Young Blood (2022).

Work experience: associate designer, FCB Chicago (June 2022–present).

Cultural influences: Born and raised in Nanjing, an ancient yet modern Chinese city of literati and artists, and stepping onto the land of the United States for the first time at age eighteen, I've been juggling between two time zones and cultures on Earth's flip sides. My academic interest lies at the intersection of eastern and western.

Artistic influences: I'm exhilarated by vernacular, analog imagery and typography around the world. Vintage Chinese design, for example, relies heavily on illustrations and analog imagemaking, which is metaphorically consonant with its hieroglyphic culture. My design takes on a narrative, emotive stance as an illustration would, while sometimes, my illustrations document my sentiments like photojournalism.

Dream job: Establishing my own design agency while being a writer and freelance illustrator. I also dream of a job that lets me travel around the world every three to five years.



1 "The book *Dancing in Utopia* observes and examines a folk pastime among older Chinese people in public squares, through design, research, bilingual writing, interview, survey and primary photography. The book employs public square dance as a lens into the culture, history, gender and aging issues, and politics and propaganda in modern China." Amy Auman, instructor.

2 "The publication *Solitude of Self* is based on the powerful speech of the same name delivered by suffrage pioneer Elizabeth Cady Stanton in 1892, arguing for why women needed to be enfranchised by a then-16th amendment. The design draws inspiration from 19th- and 20th-century newspapers, giving a journalistic presentation of an old but still relevant message." Ben Franklin, instructor.

3 "A rebrand of the Coachella Valley Music and Arts Festival. A custom, geometric, grid-based typeface forms the visual identity, being stretched in and out responsively in the visual system like the pulse of music or energetically moving bodies at the festival." Michele Morales, instructor.



STUDENT SHOWCASE



Keiji Ishida

keijistudio.com

School: ArtCenter College of Design.

Hometown: Los Angeles, CA.

Graduating: April 2023.

Major: Illustration.

Areas of interest : Illustration, skateboard design, painting, graphic design, poster design, ceramics.

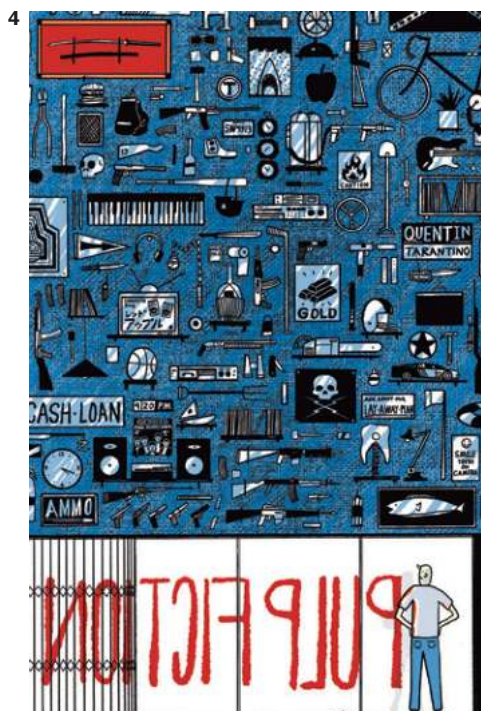
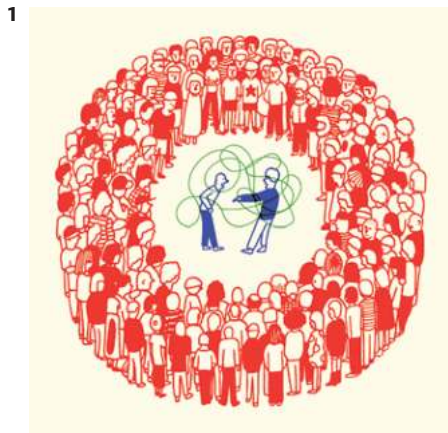
Awards: ArtCenter College of Design Student Leadership Education & Development Grant (2022); Society of Illustrators Student Scholarship (2022); *American Illustration* 41, online winner (2022); Axel Lives Scholarship (2021); Denhart Family Sustainability Prize, honorable mention (2020); Scholastic Art & Writing Awards, gold medal portfolio (2017).

Work experience: studio assistant, Jim Shaw Studio (September 2021-present); mural assistant, Josh Cochran Studio (October 2022–November 2022); muralist, Snap Inc. (July 2022–September 2022); muralist, Design Syndicate (July 2022–September 2022); illustration conference volunteer, ICON11 (June 2022–July 2022); studio assistant, Cleon Peterson Studio (August 2020–October 2020); T-shirt designer, HUF Apparel (June 2020–July 2020).

Cultural influences: Japanese packaging design, propaganda posters, May '68 student protest posters, skateboard culture, zine culture.

Artistic influences: Alex Katz, Misaki Kawai, Geoff McFetridge, Cleon Peterson, Paula Scher, Jim Shaw, Jay Stuckey, Jason Sturgill.

Dream job: Art director for Girl or Chocolate skateboards, being a full-time artist and owning my own studio.



1 “Inspired by the *New York Times* opinion article ‘How to Argue Well’ by Pamela Paul, I captured one element on the author’s list in the article: to not debate in a packed lecture hall.” Brian Rea/Paul Rogers, instructors.

2 “*Snow Slide*, a digital pattern designed for a makers’ workshop and outdoor company called Santiam SnoLab in Oregon. Elements in the pattern describe snowboard/ski culture, while everyday elements balance the extremity and banality of this activity.” Santiam Snolab, client.

3 “A silkscreen print based on the 1998 short skateboarding film ‘The End’ by Birdhouse Skateboards.” Anthony Zepeda, instructor.

4 “A poster inspired by the film *Pulp Fiction* by filmmaker Quentin Tarantino, peppered with subtle references to some of his past and current films.” Dillon Carson, instructor.

STUDENT SHOWCASE



Yanjun Chen
yannsalt.com

School: University of the Arts London.

Hometown: Wuxi, China.

Graduated: June 2022.

Major: MA in illustration.

Areas of interest: Fashion illustration, graphic design.

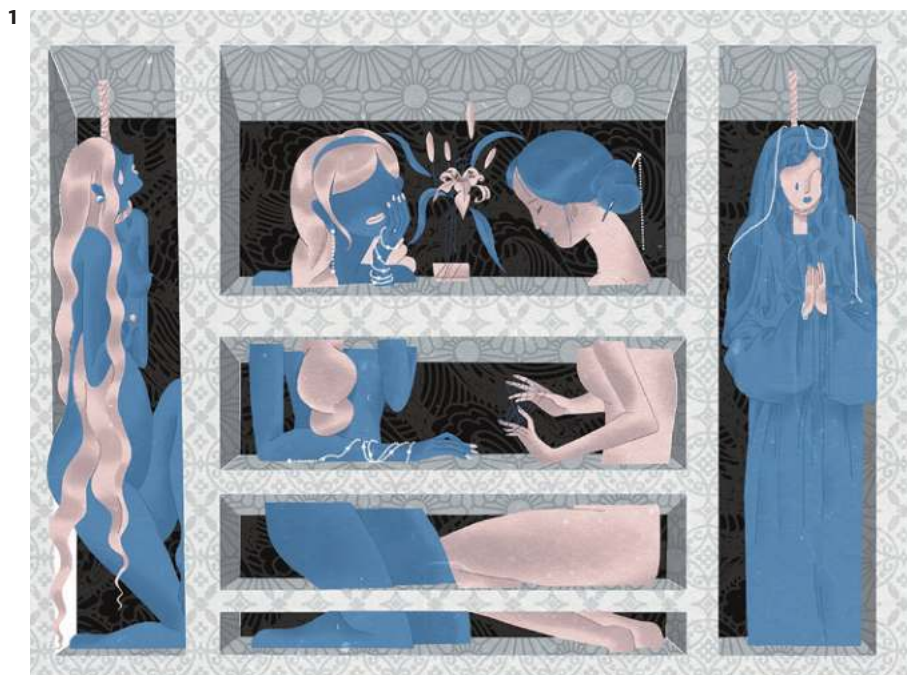
Awards: Hiii Illustration, Best of the Best (2019).

Work experience: illustration and graphic designer, Links (November 2020–August 2021); editorial illustrator, Xinenji (July 2020–October 2020).

Cultural influences: David Fincher, H.P. Lovecraft, Carl Jung, Stanislaw Lem.

Artistic influences: Jun Cen, Francisco Goya, Satoshi Kon, Simon Palmer.

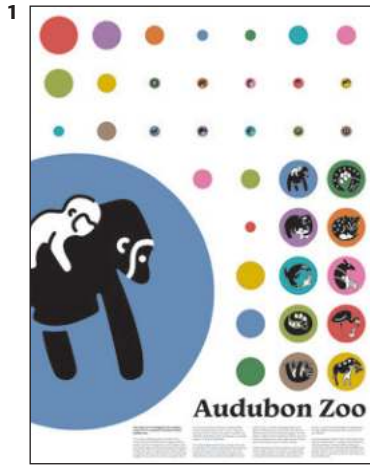
Dream job: Editorial illustrator/fashion jewelry illustrator.



- 1 “The two consciousnesses in my mind hold opposing views but sometimes coexist harmoniously. One is my ego, which is free but looking for a cage; the other is in shackles but looking to escape.” Chris Ratcliffe, instructor.
- 2 “A series of decorative illustrations with the title *Light in the Night*. I used pearls and jade to express desire; this desire is a fragile mass of light that is also charming.” Chris Ratcliffe, instructor.
- 3 “A poster for the movie *The Last Emperor*. Pu Yi, the last reigning emperor of the Qing Dynasty, is also Henry Pu Yi, the puppet emperor of Manchukuo.” Chris Ratcliffe, instructor.



STUDENT SHOWCASE



© Andy Phan



Mary Taylor Carwile
marytaylorcarwile.cargo.site

School: Louisiana Tech University.

Hometown: Ruston, LA.

Graduating: May 2024.

Major: MFA in graphic design.

Areas of interest: Experiential and environmental design. I love exploring the intersection of graphic design and interior design.

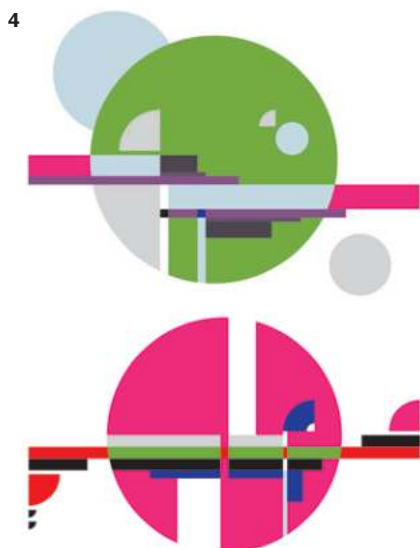
Awards: Louisiana Tech University Annual School of Design Student Show, best in graphic design (2022).

Work experience: graphic design intern, Parish Design Co. (May 2022–present); graduate teaching assistant, Louisiana Tech University (September 2021–present); commercial interior designer, Huitt-Zollars (September 2014–July 2021).

Cultural influences: I pull a lot of inspiration from music. For example, the album art packaging project visually translates the kind of music I was listening to when developing my overall concept and artistic direction on this project. Listening to various musical artists in different styles and genres helps me to hone in on the tone, texture, color and voice of the work I’m making.

Artistic influences: I’m always deeply inspired by firms that focus on multi-disciplinary projects and experiential branding, like Applied Design, HKS Architects, Snøhetta and THERE Studio. I’m also inspired by designer Joshua Blankenship—he had a superb presentation at the Creative Works Conference that really stuck with me.

Dream job: A college professor teaching interior design or working at a commercial design firm as a branded environments designer.



- 1 A set of ten unique symbols for the New Orleans Audubon Zoo, each featuring a mother and baby animal. This carefully crafted inclusion illustrates the differences between species.” Tom Futrell, instructor.
- 2 “A twelve-inch vinyl cover for a fictitious band. I felt illustrating something that could be seen in two different ways simultaneously would be effective—something sensual yet subversive, beautiful yet harmful.” Jake Dugard, instructor.
- 3 “For this publication design project, I chose to explore the theme of wayfinding. The cover features a play on the term, and the title hovers in a multi-colored corridor.” Efe Kurnaz/Randall Meng, photographers; Jake Dugard, instructor.
- 4 Personal work. “The *Tell Me About Yourself* series expresses deep emotions through a constrained palette of color, geometric shapes and a similar compositional base point.”

STUDENT SHOWCASE



© Malcolm Taylor

Ryan Garret Conner
ryangarret.com

School: Syracuse University.

Hometown: Bear, DE.

Graduating: May 2023.

Major: Advertising, creative emphasis.

Minor: Art history/music history.

Areas of interest: Album art, poster design, photography, film and, above all, social justice.

Awards: The Clio Awards, Ads of the World, two (2022); Business Professionals of America, National Leadership Conference, first place in graphic design promotion (2019); Business Professionals of America, National Leadership Conference, first place in state pin design.

Work experience: creative intern, Red Tettemer O’Connell + Partners (June 2022–August 2022); executive creative director, Hill Communications (September 2021–present); head of graphic design.

Cultural influences: Art that has something to say about the world. Activism. Hip-hop. I’m hugely influenced by creators that speak their truth and make what makes them happy, regardless of what people think.

Artistic influences: Wes Anderson, Jean-Michel Basquiat, Cage the Elephant, Jean Dawson, Kendrick Lamar, Cole Poska, Henock Sileshi.

Dream job: The dream is to do it all, Donald Glover style. Artist, actor, musician, director, etc. I’ve loved the idea of designing album art for my favorite musical artists or running my own creative agency altogether.

1



2

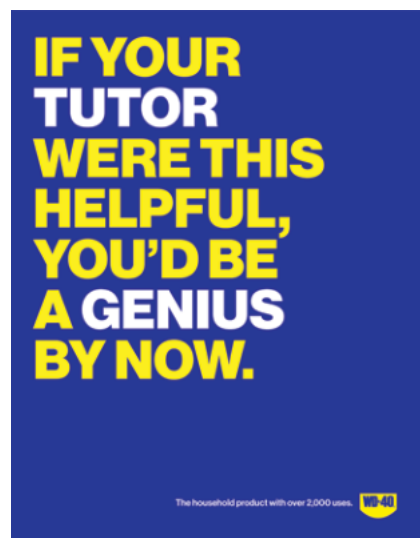


1 “When out on the go, throwing a ketchup-stained tee in the washer and grabbing a fresh shirt obviously isn’t an option. Luckily, the Tide To Go Mini takes care of that ketchup instantly—and fits in your pocket when you’re done.” Mel White, instructor.

2 “Distracted driving poses a danger to everyone on the road, and losing focus is never worth the potential tragedy that could follow. Good thing with the Hyundai Sonata’s Lane Keeping Assist system, you’re protected from drifting out of your lane.” Mel White, instructor.

3 “Here’s a product that can solve more than 2,000 problems yet is probably collecting dust in the corner of your garage. wd-40 is one of the most useful tools you can have—and once you realize it, you’ll wish everything and everyone else in your life was just as useful.” Mackenzie Murphy, writer; Mel White, instructor.

3





Aléja LeVert
agapeandoak.com

School: Whitworth University.

Hometown: Renton, WA.

Graduating: May 2023.

Major: Graphic design and communication.

Areas of interest: Illustration and advertising. I love creating work through which I can share messages to a larger audience.

Awards: Innovia Foundation, diversity in advertising scholarship award (2022); Whitworth University Enhanced Art Talent Award (2021); Tri-Cities Diversity and Inclusion Council, art scholarship award (2021).

Work experience: marketing and design coordinator, Whitworth University Recreational Center (September 2022–May 2023).

Cultural influences: My experiences within my African American culture have influenced the intent of my art. I display the contrast between the discrimination and bias I've been subjected to and the beauty of the culture I exist in.

Artistic influences: The different environments I find myself in and the experiences I've had. Having grown up in a diverse community, I have been exposed to and have learned about a variety of people, which ultimately inspires me to create art either about or for humanity.

Dream job: A graphic designer in advertising for a company that focuses on advocacy and social justice. I want a career where I can be hands-on in the design process and create content for a company whose mission aligns with mine.



1 “A series of event posters. Through a simplistic use of color, line and type, I created posters that are different in design but still look cohesive when put together.” Benjamin Necochea, instructor.

2 “With this piece, I wanted to honor what Black women have contributed to the world. In this idealized rendering of a woman carrying a basket of goods, I show that Black women are providers, caretakers and beautiful human beings.” Benjamin Necochea, instructor.

3 “This work highlights a beautiful component of Black culture: Black people’s hair is more than just hair—it’s a part of our identity. With just one gesture, the figure shows that taking care of his hair has importance to him.” Benjamin Necochea, instructor.

4 “The purpose of this piece was to depict a moment of equality. White people have the upper hand in US society, so when they use their privilege to uplift people of color, a sense of unity and belonging can be achieved.” Benjamin Necochea, instructor.

STUDENT SHOWCASE



Zhiyu You
zhiyuyou.net

School: School of Visual Arts.

Hometown: Shenzhen, China.

Graduating: June 2023.

Major: Illustration.

Areas of interest: Editorial illustration, book illustration, teaching.

Work experience: teaching assistant, P.S. 527 (November 2022–present); teaching assistant, The School at Columbia University (November 2022–present); freelance illustrator, *The New Republic* (August 2022); freelance illustrator, *Zócalo* (July 2022).

Cultural influences: Chinese and American cultures.

Artistic influences: History, nature, the social environment.

Dream job: *Communication Arts* magazine, the Folio Society, the *New York Times*.

1



2



1 “*Painted Skin* draws inspiration from Chinese mythology: a monster who wears the skin of beauty.” Marcos Chin/Yuko Shimizu, instructors.

2 “One from a series of works based on a Chinese book *Hell Scene Paintings*, which describes the hell in Buddhist scriptures. I combined vivid colors, a combination of Eastern and Western cultures, and objects from daily life to show a contemporary hell. Only women, children or babies appear in my series, reflecting the predicaments that women suffer in the workplace and unequal treatment in family homes.” Marcos Chin/Yuko Shimizu, instructors.

3 “One from a series of illustrations based on *A Clockwork Orange*.” Peter Fiore, instructor.



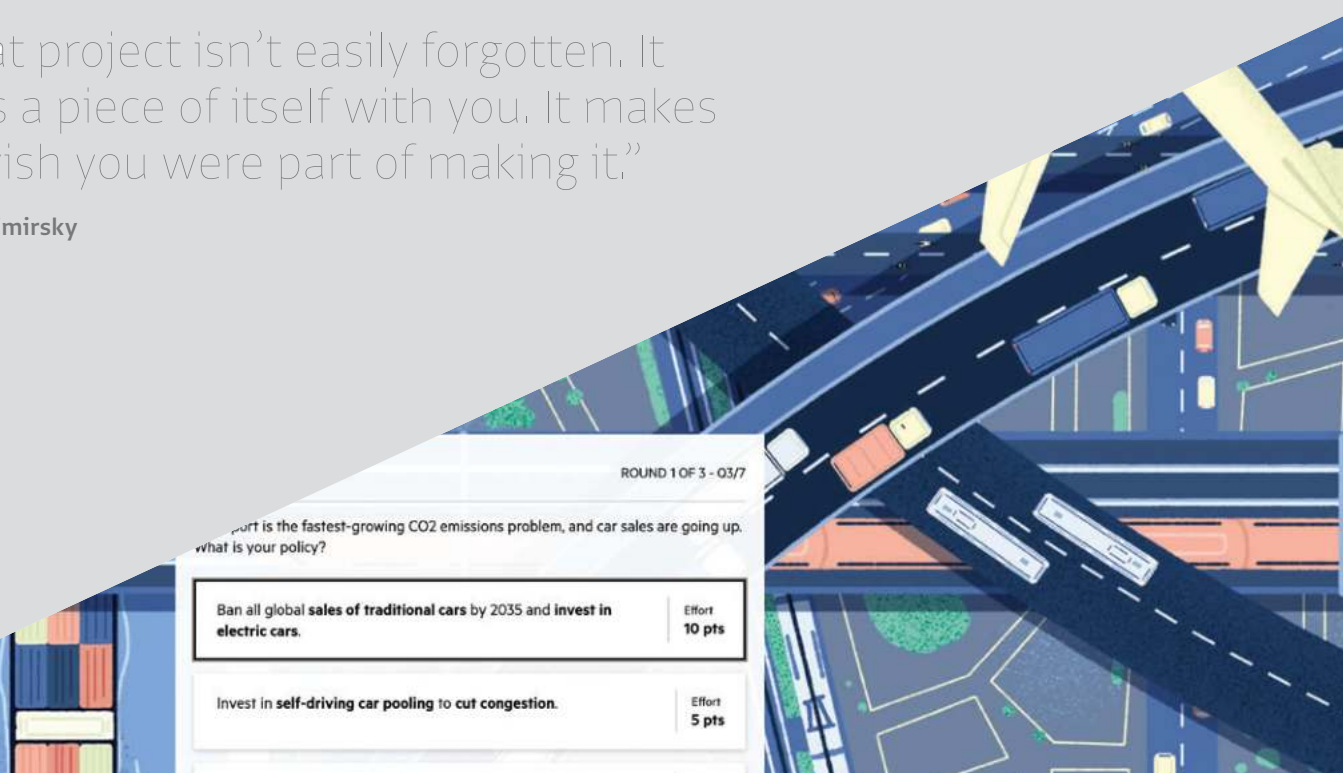


“This year’s entrants had all the hallmarks of CA winners: killer design, data and interfaces that drew users into an experience.” —Pam Scheideler

INTERACTIVE ANNUAL 2023

“A great project isn’t easily forgotten. It leaves a piece of itself with you. It makes you wish you were part of making it.”

—Jen Vladimírsky



Google Flowers

“An interesting use of a window display to provide unexpected interaction with people. Beautifully designed, with impressive tech powering it—and just overall very cool!” —**Laura Hobson**

Overview: With an expanded presence in New York City’s Chelsea neighborhood, Google wanted to create an installation for its new 9th Avenue lobby that would serve as a friendly fixture in the community—something to bring people joy. Google tapped Pittsburgh-based design firm Deeplocal to transform a low-profile corner lobby into a friendly, dynamic presence. The kinetic exhibit *Flowers* uses real-time sensing and machine learning to respond to visitors in the lobby during the day and passersby during the evening.

- The installation uses Grasshopper and Python for the algorithmic layout, positioning and ceiling integration of the flowers; Solidworks’s FEA solvers and custom linkage geometry calculators for the flower mechanism; and Node, opencv, PoseNet and Python for the sensing, gesture recognition and back-end control software.
- The flowers are fabricated with matte powder-coated metal and specially printed Tyvek for the colored interiors.
- From concept to completion, *Flowers* took Deeplocal three years to create—with one year spent on active creative and engineering development.



Deeplocal (Pittsburgh, PA), project design and development
Google, client



“Beautiful, intelligent, futuristic, hopeful—everything you would hope to see from Google.” —Pam Scheideler



Comments by Jake Marsico, executive creative director, creative technology, and Emily Price, vice president of marketing:

What would you say are the core features of the project? “Designed in a modular fashion and hung from the lobby ceiling, *Flowers* features pops of

color and layered interactivity for visitor and community engagement,” say Jake Marsico and Emily Price. “The exhibit’s various modes and animations are driven by real-time sensing and machine learning. When they recognize movement, the flowers open slightly and reveal a subtle color shift. As lobby guests linger underneath, the fixtures blossom open fully, revealing a vibrant interior.

“In crowded scenarios, the system goes into a generative autopilot mode that mimics the kinetic energy of the space,” they continue. “Additionally, there is a small screen on the 9th Avenue-facing window that provides hints to evening passersby to perform a specific gesture, triggering a surprise blooming sequence. Sensor data is for real-time interaction only; data is never stored or viewed.”

How did this project compare with others? “We work with a world-class client roster, including Google, Meta, Netflix, Shopify and TikTok, among others,” say Marsico and Price. “To best support them, we lean into three dedicated areas of creative engineering: our Events & Experiences, which specializes in experiential marketing; our Permanent Exhibits division, which focuses on interactive exhibits and environments in architectural spaces; and our Product division that focuses on the development of Gumband, an OS for interactive environments. All three are driven by Deeplocal’s culture of invention and expertise in creative technology.

“Led by our Permanent Exhibits team, *Google Flowers* was truly an interdisciplinary project,” they continue. “The flower’s mechanism



evolved from a simple origami prototype into a complex electromechanical fixture. In addition, designing an interactive system both inside and outside the lobby required a breadth of expertise, including algorithmic design and integrated industrial design, mechanical engineering, and electrical engineering.”

In Love With The World

“This installation places these beautiful mechanical creatures in a large space for the enjoyment of patrons. The fact that they’re all as distinct as the visitors themselves is quite a feat.” —Andre Elijah



Overview: In the Turbine Hall of the London-based art gallery Tate Modern lives *In Love With The World*, a complex virtual ecosystem of autonomous flying robots created by artist Anicka Yi with Las Vegas-based interactive design firm Sitara Systems. Twelve helium-filled machines—called Aerobes—draw inspiration from the lifecycle of moon jellyfish and roam freely through the space with AI-powered behavior modeling. By introducing visitors to organic-looking, fully autonomous Aerobes capable of real-time interaction, *In Love With The World* encourages them to speculate on what living with machines might feel like in the future.

- *In Love With The World* is part of the Hyundai Commission at the Tate Modern featuring site-specific installations by contemporary artists at the gallery’s Turbine Hall.
- The program for each Aerobe that visualizes its position and intention within Turbine Hall was custom developed by Sitara Systems using Cinder, an open-source C++ library.
- Due to the COVID-19 pandemic, *In Love With The World* took more than two years to complete.



Sadiya Akasha, interactive designer
Noah Feehan, AKA Media System, technical lead
Nathan Lachenmyer, interactive technical director
Anicka Yi, Anicka Yi Studio, artist
Petra Schmidt, Tate Modern, production manager
Airstage, fabricator
Sitara Systems (Las Vegas, NV), project design and development
Tate Modern, client

“It’s great to see a new take on AI and one done in such a beautiful and artful way.” —Jen Vladimírsky

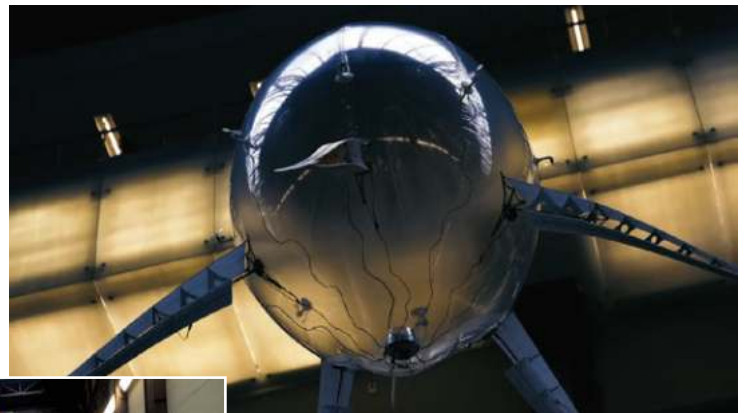


Comments by Sadiya Akasha and Nathan Lachenmyer:

What was the most challenging aspect of the project?

“Designing the AI system to possess exactly the right amount of complexity, sufficient so that it felt alive but not so much that the behavior felt random. When designing AIs, there’s an impulse to make the behaviors and information flow complex so that it [matches our] behavior, but that’s counterproductive. In some sense, we simplified the mental model, motivations and behaviors of the Aerobes so that visitors could wrap their heads around what was happening.

“An important idea in artificial life design comes from cybernetics researcher Valentino Braitenberg, who extensively studied how simple control mechanisms create complex behavior. A major tenet of his work was that agents who make decisions [do so] simply, but a complex environment makes them seem complex. The Turbine Hall is a complex space with thousands of visitors moving through the space every day in unexpected ways. In a sense, we leveraged the visitors. The Aerobes are simple machines with a simple mind that live in a complex world; their reactions to people moving through the space make them seem incredibly intelligent.”



Were there any specific demands that made the project easier or harder? “The show had to run autonomously for four months! We minimized downtime and optimized the installation to run without our technical team on-hand to handle any

unexpected situations. Aerobes detect the space around them [to avoid collisions] and return to the back of house completely autonomously when their batteries run low. Each Aerobe also has a five-minute slot every 90 minutes where it lands and has an opportunity to be maintained. Our really amazing partner, creative production service company KitMapper, provided a technical crew to maintain the installation day in and day out.”

Verizon – H1DD3N

“A captivating and entertaining way to showcase the AR capabilities of the iPhone 13.” —**Matt von Trott**

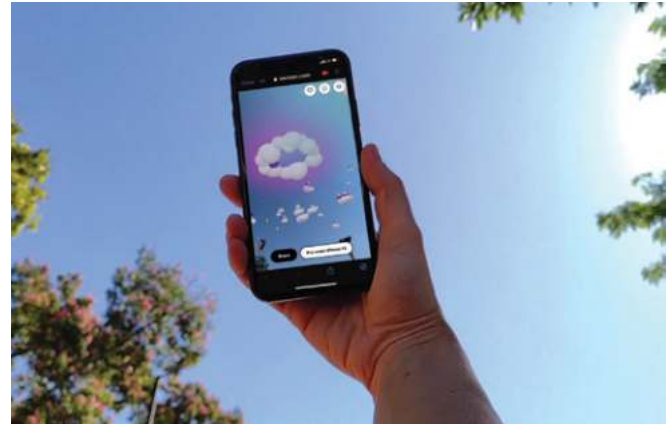
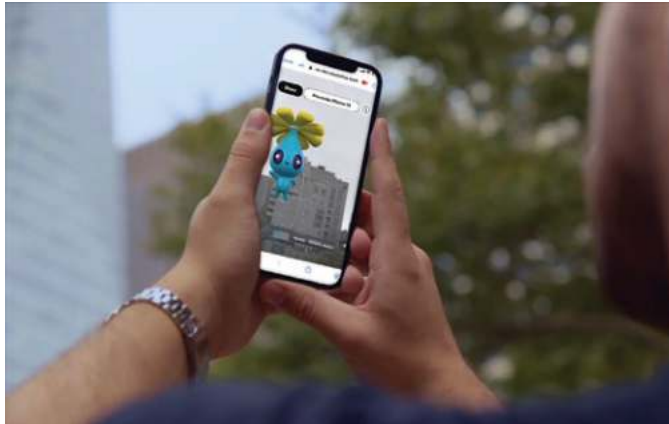
Overview: For the launch of the iPhone 13, Los Angeles-based creative production firm Tool worked with Verizon to create H1DD3N, a first-of-its-kind AR treasure hunt. In collaboration with Grammy-nominated artist Halsey and pop art collective FriendsWithYou, Tool developed a large-scale AR installation that enables users to explore a magical playground to find a hidden iPhone 13. Participants in the treasure hunt encounter animated characters called Friendsies that represent aspects of the new device. The experience targets five key media markets alongside an at-home experience that can be accessed by anyone with a smartphone.

- Tool built two experiences—at-home and on-location—that work together to allow users to add their Friendsie character to the AR installation at any of the five locations involved.
- H1DD3N formed part of a larger launch campaign that spanned social media, traditional media and OOH, among other channels.
- The ideation, UX, design and development of H1DD3N took approximately ten weeks.



Jason Kirtley, art director
Kurt Drubble/Stuart Wade, 3-D designers
Jessica Brillhart, creative director
Richard Mattka/Juan Ramon, developers
Wim Vanhenden, technology director
Leonardo Conte/Kurt Drubble, 3-D animators
Plan8, sound designer
Syahirah Mansor/Brian Mount, producers
Adam Baskin, executive producer
Tool (Santa Monica, CA), project design and development
Verizon Communications, client

“[The team at Tool] are some of the best in the business, and this project is no exception. They make great use of mobile AR and lean into its constraints to create a playful, beautiful experience.” —Andre Elijah



Comments by Adam Baskin:

What software, back-end technology and programming languages did you use?

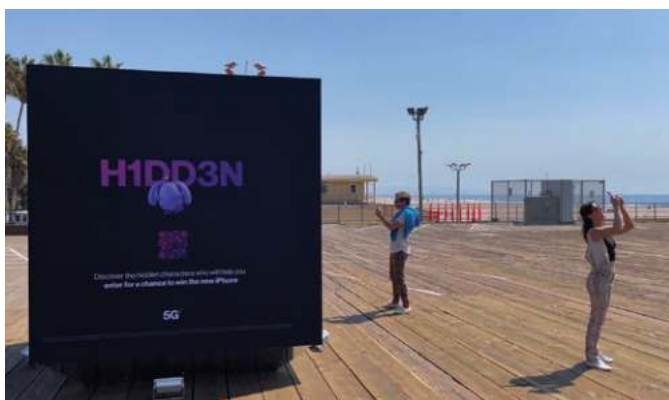
“We leveraged three.js and 8th Wall to develop both experiences. The main challenge for the at-home experience was how to create a seamless transition from a Web AR environment with six degrees of freedom to a WebVR experience with three degrees of freedom that transported the user to a virtual representation of Bryant Park. To accomplish this, we used 3-D objects, animations and shaders to mask the transition from the pass-through camera into a VR environment that appeared around the user.

“The main challenge for the on-location experience was the perception of scale. The limitations of AR don’t allow for depth of field or accurate ground shadowing in this instance, meaning that distant objects would just appear as tiny as opposed to far away. To solve this, we positioned the user close to the largest AR element when the experience launches. The starting point acts as a visual reference for the user. And as AR elements pass by and occlude each other in the distance, the parallax effectively conveys a sense of distance.”



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

“It was a groundbreaking project in the way that it blended location-based experiential with a fully scalable digital experience anyone could access. Thinking through those two experiences in a way where they provided the best experience to those users while maintaining a thoughtful, strategic throughline was constantly considered during discussions.”

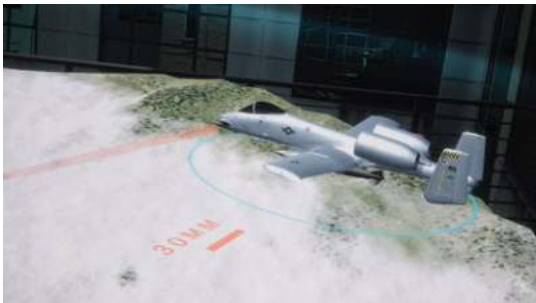
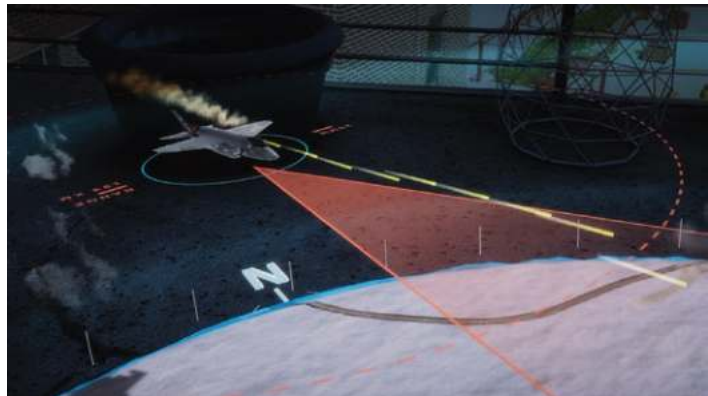


Command The Stack

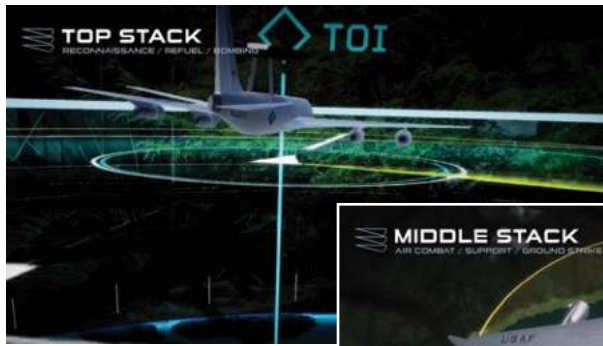
“Immersive [with] great functionality and information and sound design. Loved the gender representation in the case study. Also informative—[it] didn’t feel like just a video game.” —Pam Scheideler

Overview: Recruiters for the United States Air Force (USAF) needed a way to engage potential members of the armed forces during the COVID-19 pandemic. Austin-based ad agency GSD&M created *Command The Stack*, the world’s first AR mobile flight simulator, to let players fly the USAF’s most advanced aircraft in their own living spaces. Based on a real strategy called “the stack” in which aircraft work together at different altitudes, the game immerses players in either single-player or multiplayer modes to show them the skills required of every servicemember in the Air Force and spark a lifelong passion for flight.

- *Command The Stack* was built in Unity and used AR Core and Unity AR Foundation for Android and iPhones.
- The app has been downloaded more than 8,000 times since its launch, and the accompanying website has had more than 78,000 sessions and 50,000 unique visitors.
- Over the course of fifteen months, GSD&M worked on *Command The Stack* with its primary creative and development partner We Are Royale and digital data-capture partner Eshots for the game’s registration and login component.



John Wood, art director
Lauren Doerr, senior writer
Christopher Colton, creative director
Jeff Maki, group creative director
Maria D’Amato, executive creative director
Jay Esteves, strategist
eShots, technology director
Nick Grisham/Jacob Kern White/Cory Runyeon, editors
Lauren Sanders, senior managing editor
James Steckel, studio artist
Connor Miranda, associate producer
Jackie Purdy-Andrews, producer
Linda Jackson, senior producer
Amanda Talmadge, digital production director
Lisa Valencia, project manager
Lewis Caton/JJ Gaines/Karen Gatewood/Linda Nhan/Abbi Press/Gina Stevanovich/Lindsay Wakabayashi, quality assurance
We Are Royale, development partner
GSD&M (Austin, TX), project design and development
United States Air Force, client



“The level of detail and authenticity in this entry is pretty incredible for a mobile experience.” —Jen Vladimírsky



Comments by Jay Esteves, Jackie Purdy-Andrews and John Wood:

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

“The augmented-reality ‘Stack,’ the focal point of the gameplay area,” say Esteves, Purdy-Andrews and Wood. “When players first start the game, they use their phone’s rear camera to place the Stack column in their environment. The Stack can be placed on the floor or on a tabletop, and players can adjust the height and size; during gameplay, they can move closer to the Stack to zoom in on the 3-D aircraft and terrain, and they can even walk around the Stack to see things from different angles.”

“There are nine missions that players can individually complete,” they continue. “The Stack itself is divided into three levels of air support, and each aircraft has a specific use within its Stack level. After players complete the tutorial, they can either move to newly unlocked missions or play any of the nine missions in multiplayer mode, which was built using Microsoft Azure PlayFab.”

Did you meet with any extraordinary obstacles during development?

“Design-wise, we had to create an immersive gameplay experience without overwhelming players with constant movement in the AR environment,” says Esteves. “We took inspiration from early video games



during the transition from 2-D arcade games to 3-D environments on tvs. The key learning was that we could give the impression of movement by having the environment move toward players, like a treadmill.

“Development-wise, we had to have a lot of testing to ensure surface tracking worked smoothly,” Esteves continues. “In order to be successful, the environment had to be accurately stacked in one place so that players could move around it. This led to struggles ensuring consistency from the original ios development to Android platforms, but we successfully built a cross-platform game where ios and Android users could play multiplayer mode together.”

Bloom Season

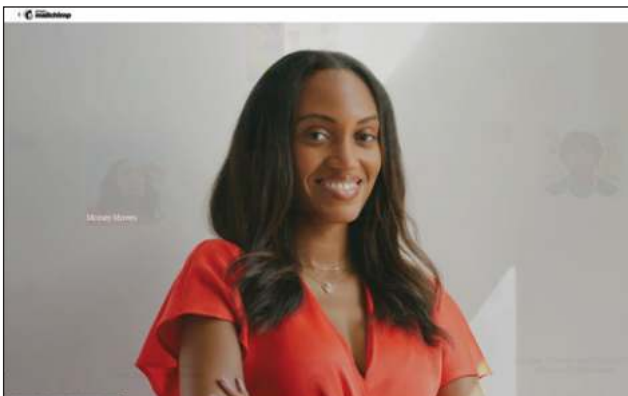
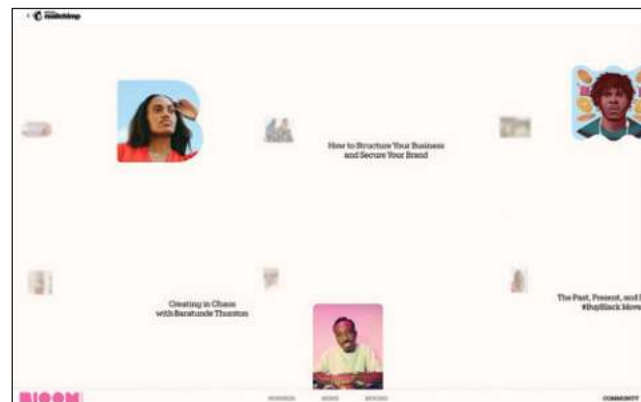
“Beautiful, energetic, engaging and—maybe most importantly—bite-sized content for busy entrepreneurs. High craft with an idea.” —**Pam Scheideler**

Overview: Designed and developed by Brooklyn-based creative studio Kin, Bloom Season is a community-centered digital resource with firsthand experiences and actionable insights to help entrepreneurs of color realize their dreams. The platform creates a space for conversations on family, social justice, wellness and business, and rewrites the traditional playbook for business success. The inaugural issue of Bloom Season focuses on the specific challenges and triumphs of Black entrepreneurs, and was built by designers, illustrators, photographers and filmmakers from the Black community.

- More than 60 Black entrepreneurs, writers, filmmakers, photographers and illustrators contributed to Bloom Season’s inaugural issue, and creative studio Schooooool and production lab REVIVETHECOOL helped with the website and the film and photography respectively.
- The site was built with Contentful, Gatsby and Netlify.
- The project took ten months from the initial briefing to final delivery and launch and has received more than 10,000 visitors.



mailchimp.com/bloomseason



Chris Cyran, art director
H. Drew Blackburn/Kailyn Brown/Felipe Delerme/Pier Moses Duncan/
Marjua Estevez/Wadzanai Mhute/Adenike Olanrewaju/Donovan X.
Ramsey, writers
Kwame Taylor-Hayford, chief creative officer
Chris Buford/Warren Seuradge, strategy
Sophie Ozoux, chief strategy officer
Travers Johnson, editor in chief
Braylen Dion/Naima Green/Makeda Sandford/Samuel Trotter,
photographers
Richard A. Chance, illustrator
Justine Allenette Ross, illustration
Faisal Mohammed, REVIVETHECOOL, director
Kristie Lee, REVIVETHECOOL, producer
Sienna Brown, line producer
Setareh Sarmadi, senior producer
REVIVETHECOOL, production company
Andrew Herzog/Nicky Tesla, Schooooool, development partners
Kin (Brooklyn, NY), project design and development
Michael Mitchell/Lain Shakespeare/Alyson West/Christian Widlic,
Mailchimp, clients



“A treasure trove of genuinely useful content and resources, all packaged up in a beautifully designed website.”

—Laura Hobson

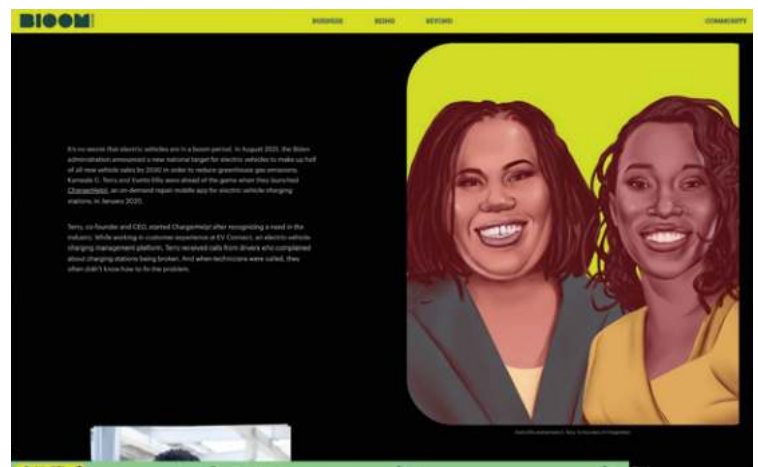
Comments by Kwame Taylor-Hayford:

What inspired the creation of Bloom Season? “Initially, we were tasked to develop a hub for Black-, Indigenous- and people of color-owned small and medium-sized businesses to have Mailchimp’s actionable business-building resources in one space, especially coming out of covid in 2020. From February to April of 2020, the United States saw a loss of 41 percent, 32 percent and 26 percent in the number of Black, Latino and Asian small-business owners respectively. The team collectively evolved the brief from a resource hub to a bespoke space for firsthand stories, advice and conversations for all parts of the entrepreneurial experience. The inaugural edition of Bloom Season focuses on Black entrepreneurs at all phases in their business journeys.”



What was the thinking behind the navigation structure?

“Editorially, we designed the site to reflect the notion of possibility. From the homepage, viewers can explore different forms of content through various peaks of interest. The navigation is structured according to three key pillars—Business, Being and Beyond—each offering resources for personal and professional growth. Business speaks to common and uncommon topics of entrepreneurship. Articles within Being relate to the self. Beyond takes on a different format, as a report geared toward Black entrepreneurs highlighting future trends, opportunities and leaders across five verticals of business.”



SkyFi

“A simple and smooth way to navigate beautiful satellite imagery.”

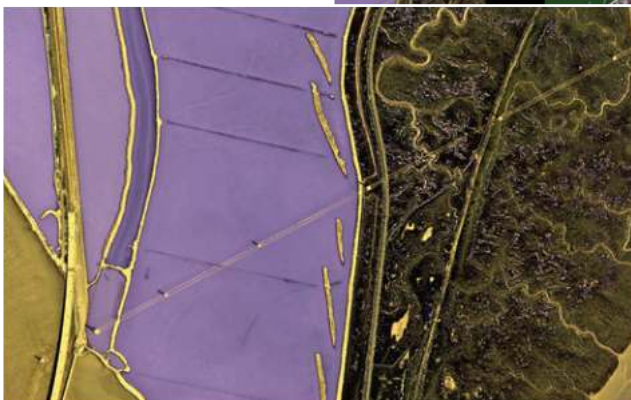
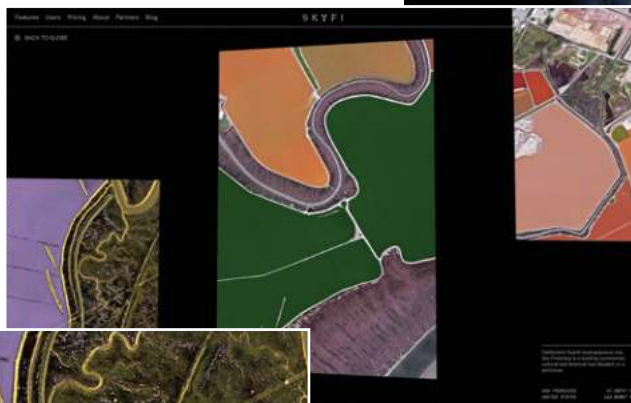
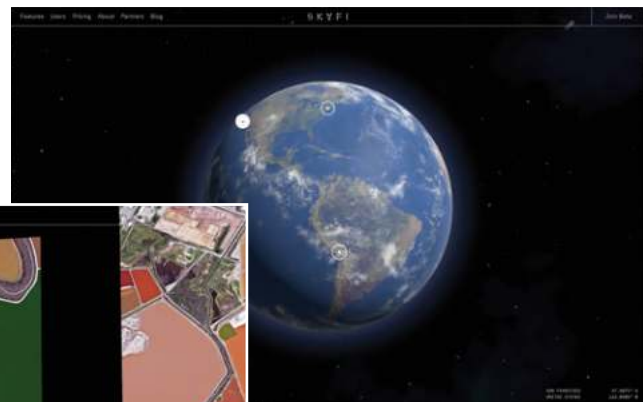
—Matt von Trott

Overview: Established to democratize satellite imagery, SkyFi enables its users to easily access archived, live and contemporary imagery of the Earth with a network of more than 70 satellites. Its launch site, created by Brooklyn-based design and technology studio Decimal, introduces SkyFi as a company to potential new users and business partners while conveying its purpose: to make satellite imagery more accessible through an app, enabling businesses and individuals to task a satellite in its network to photograph a specific location.

- With the SkyFi app still in testing, Decimal designed and developed a site that teased out the product and its functionality.
- SkyFi’s website was built with a Contentful CMS as well as JavaScript, Next.js, React, WebGL and Webpack.
- From concept to completion, the website took Decimal six months.

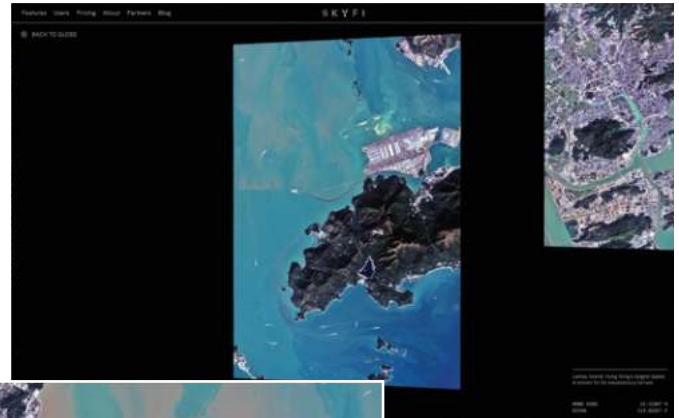
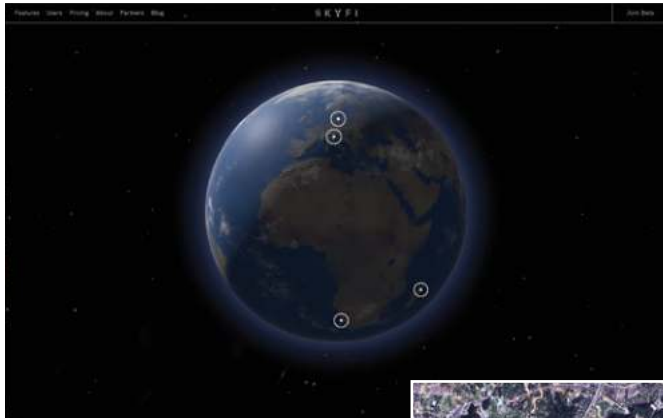


skyfi.com



Kirsten Holland, designer
Kiko Pelaez, senior designer
Guillermo Brotons, creative director
Julio Salas, developer
Alfredo Gago/Juan Solano, senior developers
Vicente Lucendo, creative technologist
Kevin Blanco, technology director
Gabrielle Harlid/Cherif Zouein, product partners
Decimal (Brooklyn, NY), project design and development
SkyFi, client

“I had seen the SkyFi website before judging. I thought—and still think—that the interactions are smooth as hell despite being complex to build, from an engineer’s pov.” —**Laurent Thevenet**



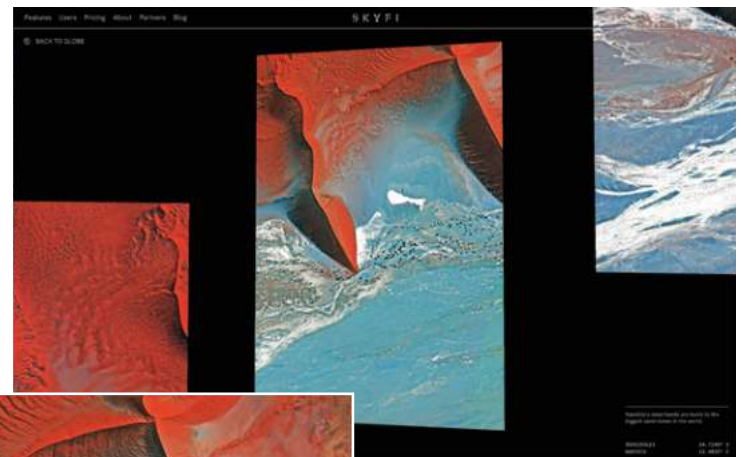
Comments by Guillermo Brotons:

What do you think are the core features of the SkyFi website?

“From a technical standpoint, we connected a custom WebGL with a Contentful content management system so that SkyFi can swap out the pins on the globe and give users new locations to explore, making the site an ever-changing experience. SkyFi’s website features a globe as the main interface that encourages users to discover different aerial photographs on the homepage. This makes the project quite unique and special.”

How did time constraints affect the final solution for the website? “SkyFi wanted to launch an initial website fairly fast, so we phased the project in two launches: the first launch comprised one-pages with essential information, and the second launch featured the complete build with all sections and the WebGL globe experience.”

How did SkyFi’s website compare with other company websites you’ve worked on in the past? “At Decimal, we have designed and built



company websites before. The difference with this one is that SkyFi is unique in terms of its mission and the feature set of its app. Building the site with WebGL proved to be the most challenging aspect of the project, including the interactive pins on the globe.”

The Black Elevation Map

“What I enjoyed about this entry was that the data wasn’t just used to prove a point but visualized in a way that told a story.”

—Jen Vladimírsky

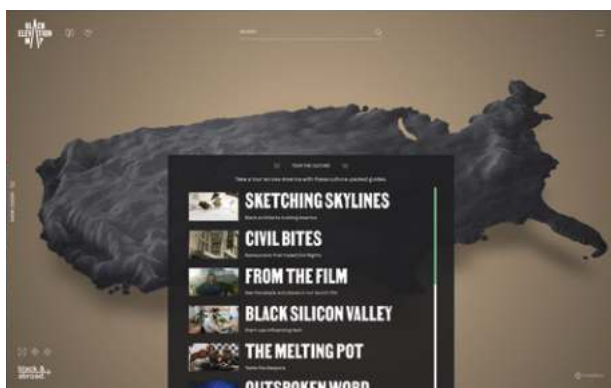
Overview: For Black & Abroad, a cultural collective and resource for Black travel, the Black Elevation Map is an immersive digital experience that reimagines the American landscape by visualizing the heights of Black culture as elevation. Designed by Toronto-based creative agency Performance Art, the platform takes cultural data—such as Black population data, historical markers, Black-owned businesses and social media activity—and visualizes them as points of interest on a dynamic, searchable map. As the density of data grows, the corresponding point’s elevation reaches higher.

- The Black Elevation Map features more than 330 million points of data with more than 28,000 Black-owned businesses, more than 6,600 cultural sites and more than 100 guides.
- Users can explore the map through twelve curated city guides and ten national guides that contain dozens of original content modules.
- The project took more than a year to design and develop, with more than 50 direct contributors bringing it to life.

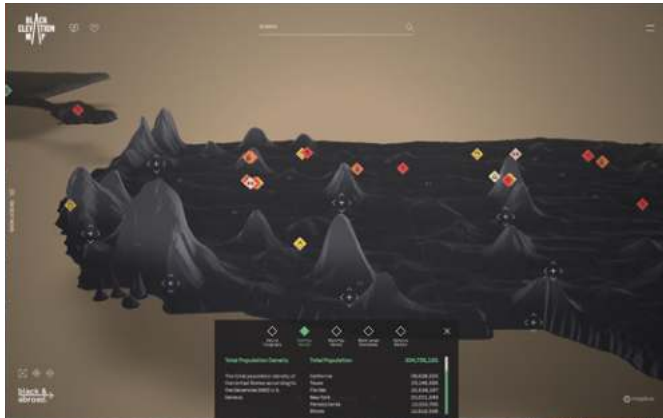


blackelevationmap.com

Tobi Adebowale/Hemal Dhanjee/Jasmine Mans/Paula Purdon, writers
 Leon Mullings/Joe Szabo, user experience designers
 Rob Fisher/Ian Flaig, Alter Ego, motion graphic designers
 Emily Plewes, designer
 Pedro Izzo/Benson Ngo, associate creative directors
 Steve Gadsden, TA2 Sound + Music, creative director
 Colin Craig, executive creative director
 Ian Mackenzie, chief creative officer
 Cassandra Cervi/Eli Ferrara/Simran Kaur/Leandra Legendre, strategists
 Priyanka Goswami/Kirk Linkletter, strategy
 John Iacoviello/Heung Lee/Valerian Nasqidashvili/Cody Schreiber, developers
 Suraj Patel, technical lead
 Stuart Cheesmond, technology director
 Abdul Dau/Anil Iqbal/Shaista Meghji, information architects
 Michael Ofori-Attah, Alfredo Films, editor
 Shivam Pandya, Alfredo Films, director of photography
 Joel Osis, Alter Ego, visual effects artist
 Tré Seals, Vocal Type Co., typographer
 Kelly Fyffe-Marshall, Alfredo Films/Simon Jain, TA2 Sound + Music, directors
 Justin Poon, TA2 Sound + Music, sound designer
 Dean Metherell, TA2 Sound + Music, sound engineer
 Alex Henry, Alfredo Films/Sharon Nelson-Bailey, Performance Art/Hilda Pereira, Alter Ego/Holly Rowden, Alfredo Films/Andrew Tavares, Alter Ego, producers
 Darwin Garcia, digital producer
 Nzegwhua Anderson/Kaylen Dillon, Performance Art/Heather Ngo, TA2 Sound + Music, project managers
 Arnaud Icard, product management group director
 Conor Fisher/Daniel Saavedra, Alter Ego, colorists
 Victoria Gaston, Alter Ego, visual effects assistant
 Gigi Basanta/Tyler Dmytrow, Reprise Canada/Michael Dooley/Scott Drey, Meta/Wendi Dunlap, Kinesso/Kaivalya Kashyap, Performance Art/Rory Materson, Kinesso/Kayla Osmond, Meta/Cynthia Steele, Reprise Canada/Shannon Stephaniuk, Glossy Inc./Katie Wall, Meta/Mandy Wong, Kinesso, consultants
 Nataliya Vislyanska/Natalia Zadorozhna, quality assurance
 Alfredo Films, production company
 Alter Ego, post-production company
 TA2 Sound + Music, music company
 Performance Art (Toronto, Canada), project design and development
 Initiative Canada, ad agency
 Kent Johnson/Eric Martin, Black & Abroad, clients



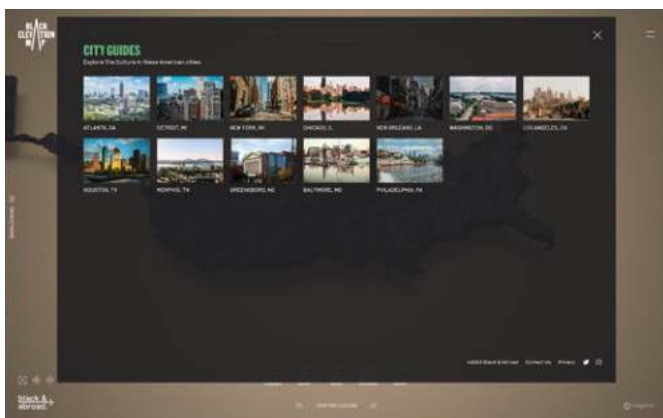
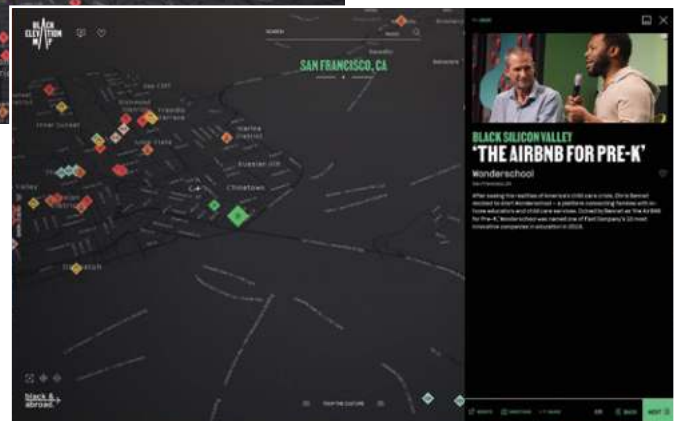
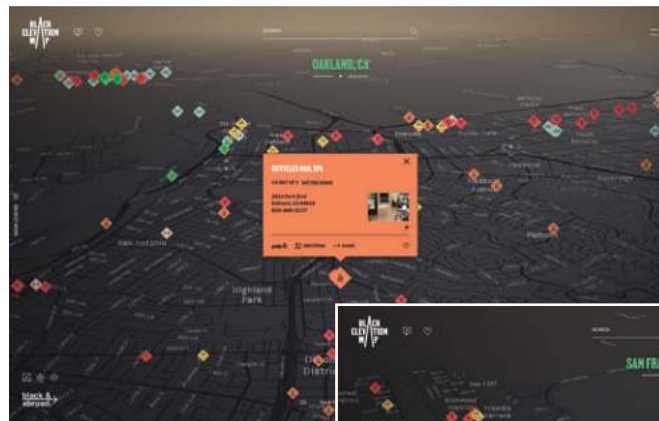
“Data visualization is an important tool in storytelling, and Black Elevation Map creates an entirely new way to look at the United States. Loved the contextualization of maps and this artful way to show truly useful information.” —Pam Scheideler



Comments by Ian Mackenzie:

What are The Black Elevation Map’s special interactive features?

“At the heart of the Black Elevation Map are more than 28,000 discoverable Black-owned businesses, each pulled via API from one of two social media platforms: Google Business Profile or Yelp. Both platforms behave like any other social platform: They allow users to post, write reviews, message businesses and “Follow” to receive notifications. And, relevant to our project, they allow businesses to self-identify as ‘Black-owned.’ Engagement with this layer of our map is its prime utility. In addition, our launch film features more than 20 businesses, each activated as influencers via two-minute Black Elevation Map-branded mini-documentaries about their businesses.”



Did you learn anything new during the process? “From redlining to modern urban planning, you don’t have to look far to see ways in which maps have been used to marginalize, divide and oppress Black communities across the United States and around the world. Far from being passive to this phenomenon, Black cartographers have a long but seldom-discussed history of counter-mapping. From W. E. B. Dubois’s powerful turn-of-the-century map-based visualizations of Black prosperity to Victor Green’s *Green Book* travel guides and well beyond, these maps have served as acts of resistance and windows into how power is distributed and by whom and what might be revealed by other ways of looking at the world.”

Querdenken Everything

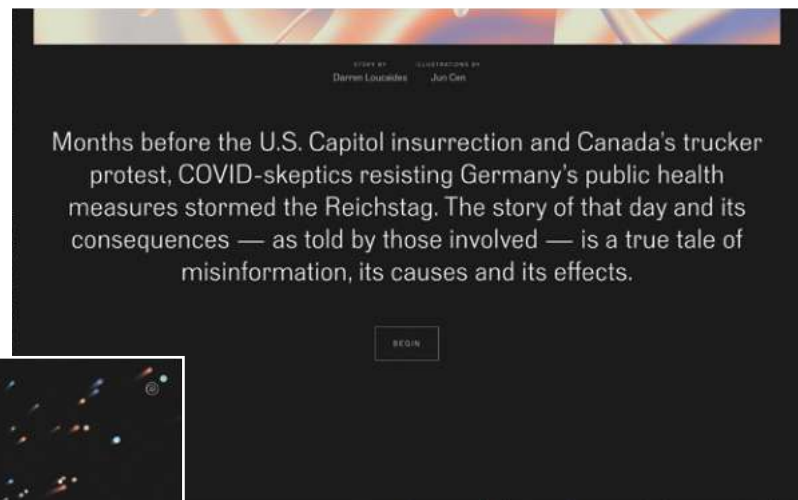
“In a world with news fatigue, this site performed a very challenging feat: making difficult-to-read content accessible and engaging. The illustration, copy and navigation all worked together to make the challenging information easier to consume.” —Pam Scheideler

Overview: In August 2020, nearly 40,000 demonstrators gathered at a Berlin rally organized by Querdenken, a group leading Germany’s covid-skeptic movement; nearby, protestors tried to break into Germany’s parliament, eerily prescient for the US Capitol insurrection on January 6, 2021. Independent journalism platform Long Lead and New York-based design firm Decimal created Querdenken Everything to chronicle the rise and fall of covid misinformation with the goal of raising awareness of its causes and effects. The story’s primary audience is informed readers of covid, international and political news; misinformation and QAnon experts; and in-depth journalism enthusiasts.

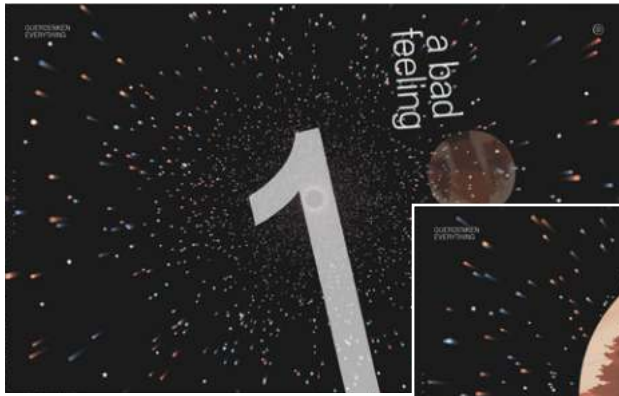
- The site features nine commissioned illustrations, three infographics and a 3-D graphic user interface.
- Querdenken Everything was built using 11ty, GSAP, three.js and WebGL.
- From concept to completion, Querdenken Everything took fourteen months with a team of more-than-20 people across three agencies.



querdenken.longlead.com



Darren Loucaides, writer
Natalie Matuschovsky, Long Lead, creative director
John Patrick Pullen, Long Lead, editor
Jun Cen, illustration
Jordan Bruner, animator
Cuchillo, motion graphics
Decimal, project design and development
Long Lead (Houston, TX), client



“This site makes great use of design and animation. It’s playful and invites navigation.” —Andre Elijah



Comments by John Patrick Pullen:

How would you describe Querdenken Everything’s special interactive features? “Querdenken Everything is a beautiful mix of the best elements that online journalism can offer: a gripping story, evocative art and immersive design. To make this story particularly immersive, we needed a wild 3-D interface that would nearly overwhelm readers—just like conspiracy theories do. Decimal, working with Bilbao, Spain-based creative firm Cuchillo, developed a spiral background consisting of independent particles that spin and speed up when the user enables the site’s navigation. It’s gorgeous and transfixing but also important to the reader experience.”



What was the most challenging aspect of the project?

“COVID is a devastating public health issue, and at its heart, Querdenken Everything is a dual profile of two figures central to Germany’s COVID misinformation movement. However, these two subjects were open with their thoughts and generous with their time. The questions we at Long Lead asked were: ‘Why? Were they using this opportunity to advance their ideologies or launder their reputations?’ We couldn’t be sure, but we still had to find a way to represent them visually in the story. Jun Cen’s illustrations depicted these people without promoting them—a difficult balance, perfectly



attained. Visually compelling yet disconnected and projecting loneliness, they were the perfect avatar for Darren Loucaides’s soulful pandemic tale.”

Is the audience you were targeting a difficult one to reach? “In this day and age, they’re effectively impossible to reach. Recent studies have shown that around 65 percent of people say they get their news primarily from social media; however, social media algorithms have been trained to block content containing COVID misinformation. As a result, those stories must be promoted by curators and news aggregators. The unique design of Querdenken Everything has helped it stand out and be shared with readers worldwide.”

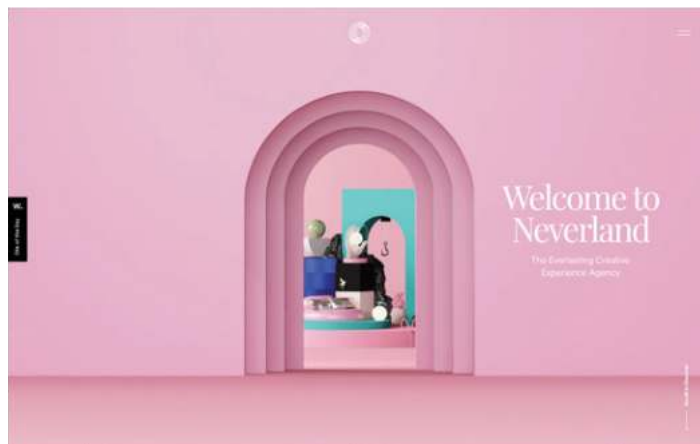
Neverland

“A compelling visual landing page leads nicely into the slick scrolling website experience.”

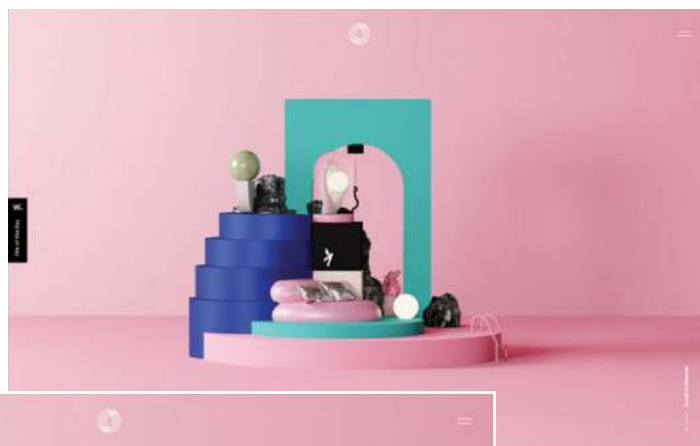
—Matt von Trott

Overview: Scrolling through surreal tableaus full of bright colors and playful shapes, visitors immerse themselves in the work of Neverland, an Amsterdam-based creative agency that has designed for clients like Heineken, Nike and Roland. For its portfolio site, the agency conveys its personality through clean aesthetics and a nice, lighthearted tone of voice to show visitors that it creates integrated experiences to last an eternity—and, much like the book *Peter Pan* from which the agency took its name, that special creativity takes a bit of pixie dust.

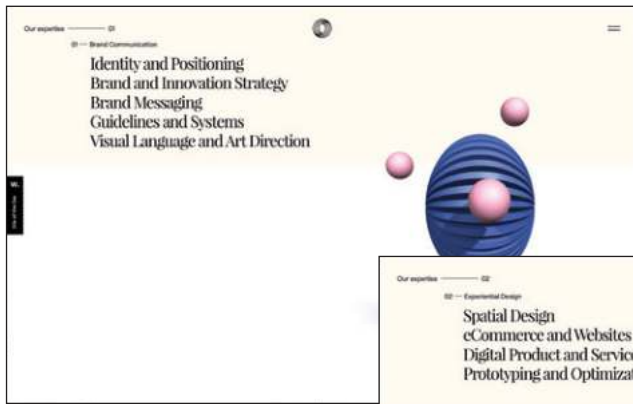
- Visual assets on the website comprise three videos and numerous microanimations.
- Neverland and Eindhoven, Netherlands-based development studio owow utilized Adobe After Effects and Blender for the design and Vue.js for the development of the Neverland site.
- From concept to completion, Neverland’s website took between five and six months.



neverland.agency



Mariah Birsak, art director
Guyon Essed, writer
Francesco Battaglia, graphic designer
Fabrizio Di Bon, creative director
Pieter Jan, owow/Neverland (Amsterdam, The Netherlands),
project design and development
Neverland, client



“This is one of the few scroll-initiated sites I’ve seen that is paced properly—not too fast, not too slow. The interspersed elements of 3-D and motion help alleviate fatigue and bring moments of joy.” —Jen Vladimírsky

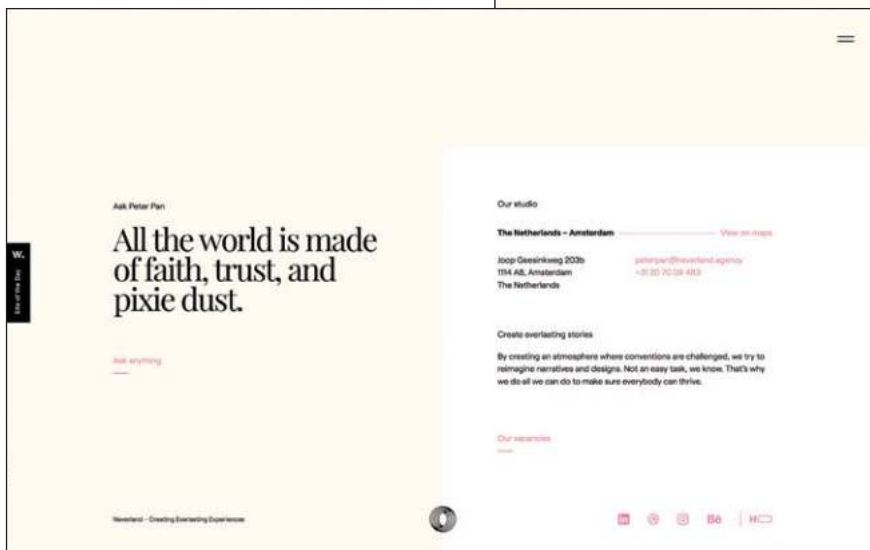
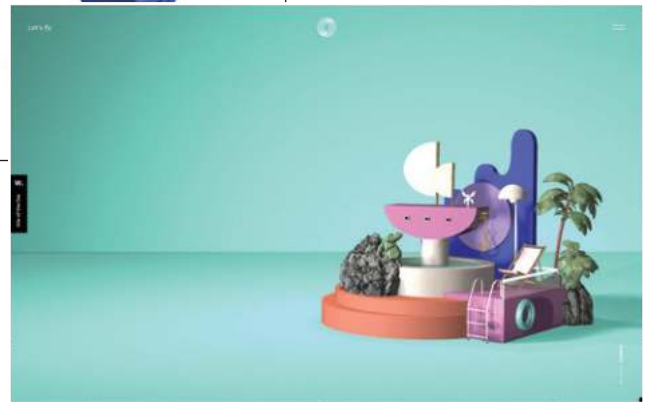
Comments by Fabrizio Di Bon:

What was the design thinking behind Neverland’s portfolio website?

“Neverland’s website is a clean, sophisticated experience that represents our interpretation of how we see our agency. The website began as a springboard of our brand: we wanted to create a digital experience that would showcase our [offerings]. Since we have existed for only a little more than a year, we wanted to come up with a digital experience that would be distinguishing and feel sophisticated by design while telling our story in an engaging way.”

How many people or agencies worked on the development of the website?

“We worked closely together with owow, an extremely versatile development agency in Eindhoven, Netherlands. On their team, they had four people working on the coding and the animations. Within our team, we had five people—including myself—working on the website.”



Did your creative process change when it came to designing your portfolio site, and did you take any creative risks?

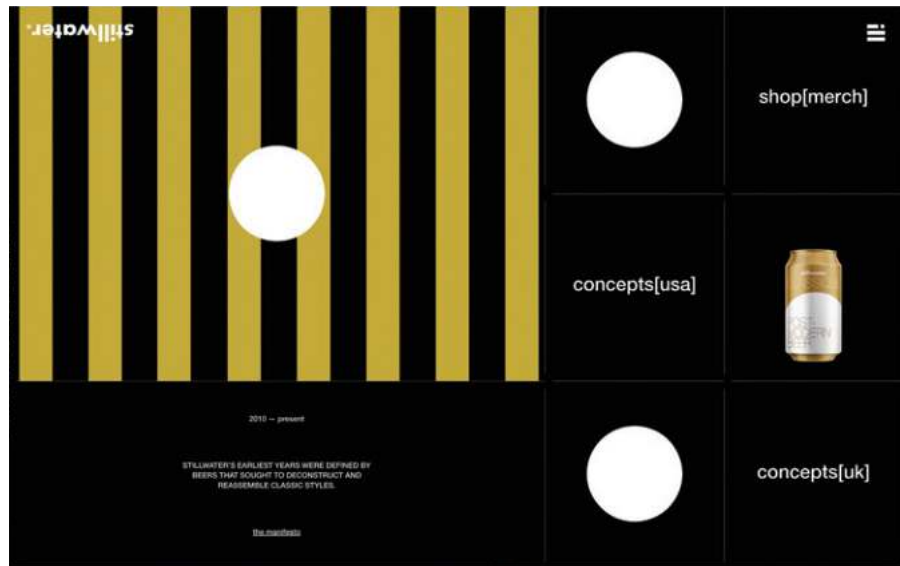
“Together with owow, we decided to approach the development of the Neverland website differently. I challenged each team member at the two agencies with the question: ‘Is this going to be award winning?’ I didn’t want to work within any limitations for our portfolio site.”

Stillwater

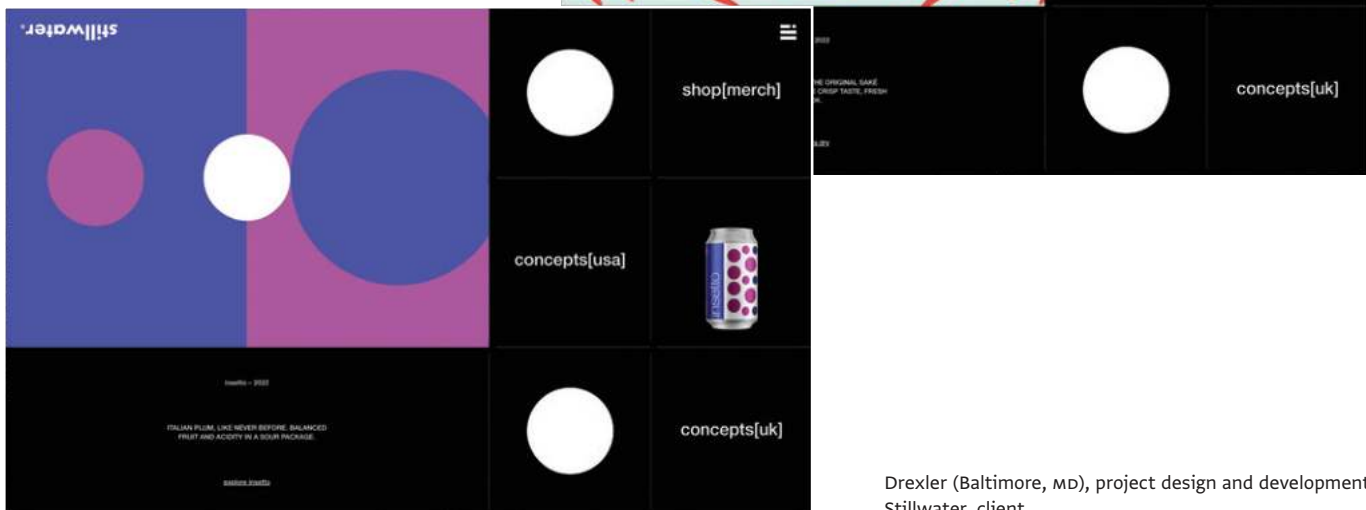
“The site design really embraces the design of the product. It is one of the most artful product sites I’ve seen in a while.” —Jen Vladimírsky

Overview: Baltimore-based digital design studio Drexler conceived of the new site for brewery Stillwater as an archival platform to showcase its beverage concepts from over the years while also functioning as an e-commerce experience for sharing current and future offerings with the world. With Stillwater’s global following in the craft beer and beverage industry, the brewery’s new site gives visitors the opportunity to access products and previously unavailable information while exploring a platform that embraces its minimalist aesthetics.

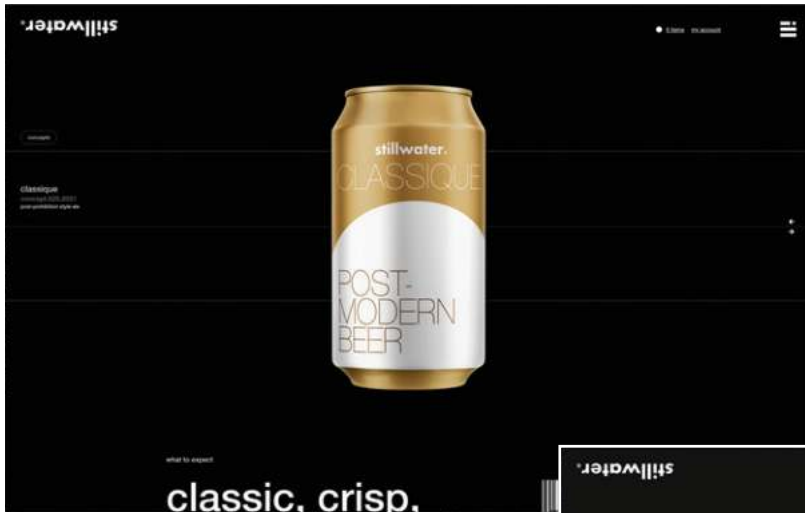
- The new Stillwater website gives the brewery’s fans more context and content regarding its unique beverages for the first time in its more-than-twelve-year history.
- Drexler built the site on a highly customized WordPress and WooCommerce admin with HTML, JavaScript, PHP and Sass, with some animations powered by CSS and GSAP.
- A team of four people at Drexler created the site.



stillwater-artisanal.com



Drexler (Baltimore, MD), project design and development Stillwater, client

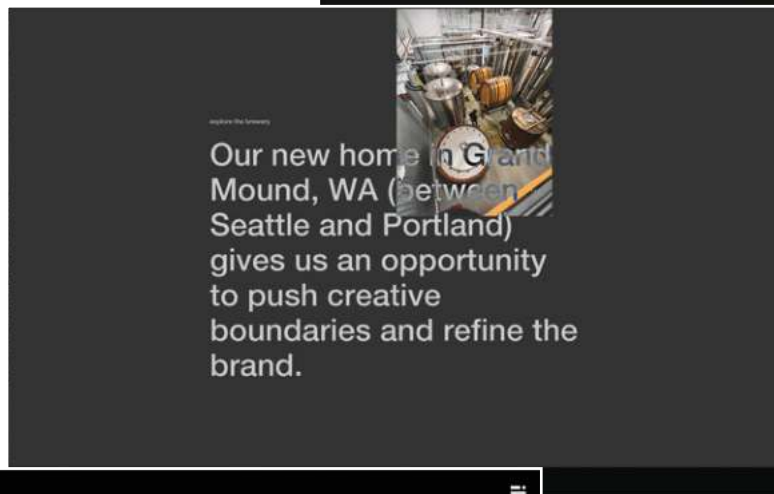


“A surprising layout with smooth animations and interactions. We need to reward alternative approaches to web design, as everything tends to look the same online these days.” —Laurent Thevenet

Comments by Mike McNeive, partner of design, and Chris Walbert, partner of marketing at Drexler:

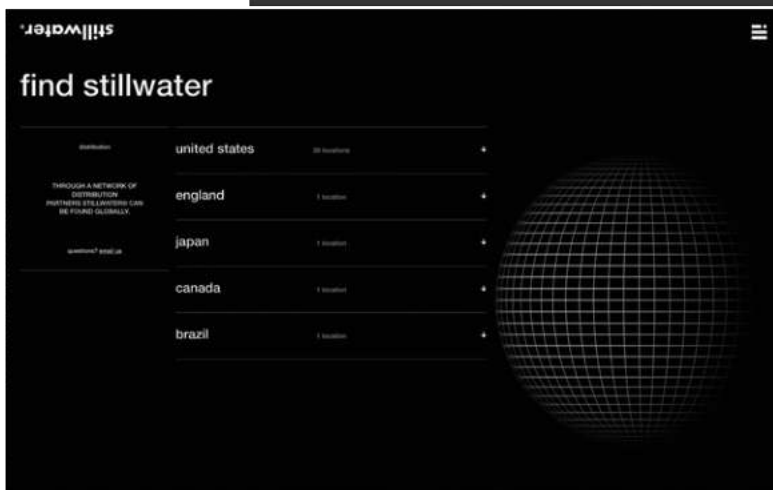
What was the most challenging aspect of the project? “We were faced with two challenges when developing the approach for the design and development of this site. This first challenge required separate storefronts for visitors from the United States and from the United Kingdom and European Union.

We opted to use a WordPress Multisite, enabling us to keep a unified theme across both sites while being able to meet Stillwater’s different business requirements.



“The second, which may not seem like a challenge, was starting from a completely blank slate. Stillwater did not have any prior online presence; everything it had in place was basically temporary. This meant we had to architect a new platform and develop content for a brand that was already ten years old. The process was collaborative at times, but we were empow-

ered to run with our ideas and develop content we thought was important on the fly.”



How did time constraints affect your final solution?

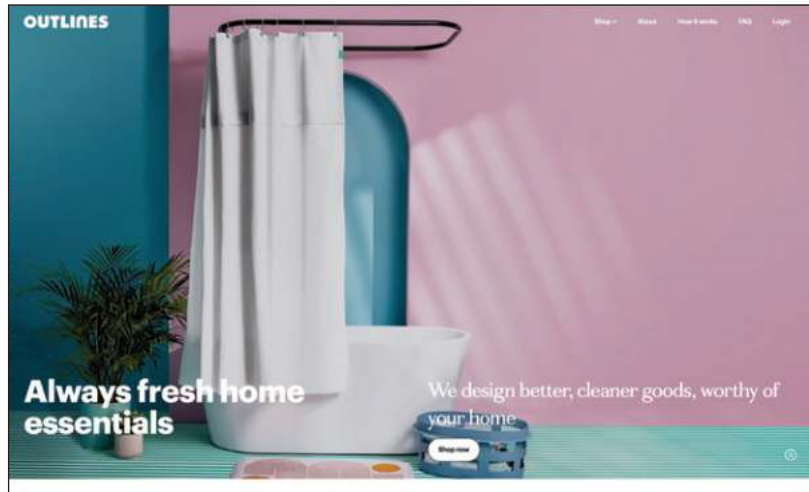
“This project came together without any real time constraints. The design timeline took about two weeks from start to finish. Development took about six weeks to produce the core of the site with all of the e-commerce functionality in place. We then sat on the site for a few months while content developed and finally opened the door to launch this first version of the site.”

Outlines

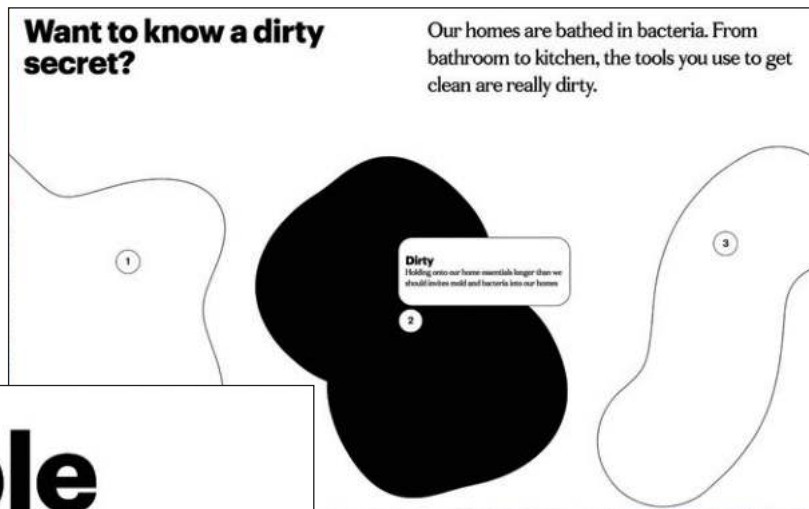
“Beautifully designed website with multiple exploratory interaction points for the user and just overall great ux.” —Laura Hobson

Overview: Outlines was born out of a conversation about a mundane task—changing out your shower curtain liner—but it got the founders Luke Barkley Young and Megan Murphy thinking about the throwaway economy and how to evolve household products in a circular economy. Brooklyn-based digital design firm Work & Co partnered with Outlines to reimagine its e-commerce platform with an elevated direct-to-consumer shopping experience designed for a full product lifestyle plan. Where other retailers promote overconsumption with cumbersome autoshipment practices, the Outlines site remains transparent and showcases how its model leads to less waste and fresher products.

- The new Outlines site features a plan page that surfaces all the controls to manage individual product replenishments.
- Work & Co utilized a highly customized version of Shopify to ensure easy content management and high governance of payment and checkout.
- The Outlines website took less than six months to ideate and launch.



livingoutlines.com



Anna Edwards, senior writer
 Johan Blohmé/Jakob Henner, lead designers
 Alex Bernard, senior designer
 Calvin Teoh, design director
 Matija Babović, developer
 Uroš Tomović, lead developer
 Nemaja Nićiforović, technology director
 Brock Boddie/Lisa Gross, project managers
 Stefan Daničić/Neil Duggan, quality assurance
 Work & Co (Brooklyn, NY), project design and development
 Luke Barkley Young/Annie Lindahl/Megan Murphy, Outlines, clients

We're introducing a new way of doing things:

Responsible Replenishment

- Use**
Beautiful essentials designed to elevate your home and make life easier.
- Replenish**
- Recycle**



“Nice use of bold photography and simple, clean design gives this site a distinctive identity.” —Matt von Trott

Comments by Work & Co:

What was the most challenging aspect of the project? “When Outlines started to fulfill orders, the company realized it needed a better way to invest in the customer experience and grow its user base. We helped address this priority through the new e-commerce platform by showcasing the problem it’s trying to solve in a clear, honest way. The site encourages visitors to think about the impact of the regularity with which they replace their home goods, which has a proven impact on shopping activities. Furthermore, the site offers advanced configuration tools for frictionless, personalized management—or cancellation—of their subscriptions. Shoppers have conviction in their custom subscription recommendation because it’s built on research and data, which is communicated in a digestible, engaging way.”

How did you focus on bringing more transparency to the retail experience for shoppers? “At the center of Outlines’s plan is finding your replenishment frequency.”



Shoppers need to determine their ‘Big Number,’ or their perfect replenishment score. A very early sketch let us explore what it would be like if we made this number an attention-drawing device. Our goal was to create something that made shoppers question the level of replenishment that suited their lifestyle.

“We made a dynamic glyph driven by code, creating a single-form organism that would morph to different frequencies and reflect the dynamic nature of the replenishment frequencies. We were trying to ask our shoppers: ‘What’s your number?’ By creating a code-native glyph, we edited the paths of the shapes and exported them as an svg, which also made developer handoff seamless.”

The Climate Game

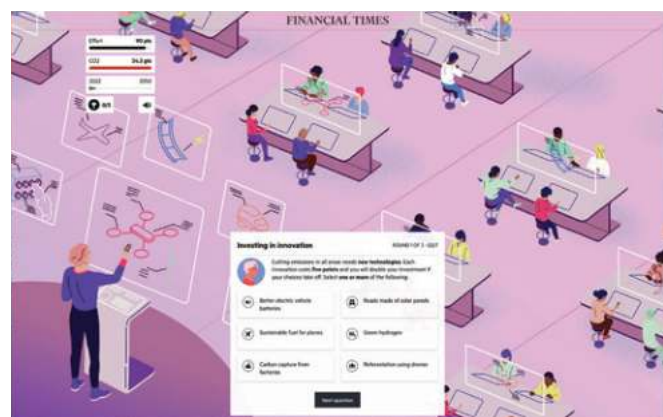
“A great way to engage the user in data visualization—making it an interactive game helps them [absorb the information] on a deeper level.” —Andre Elijah

Overview: The *Financial Times* wanted to invite its readers to imagine our world in 2050 based on today’s decisions regarding climate change. Partnering with technology consultant company Infosys and the London office of creative agency WONGDOODY, the newspaper developed *The Climate Game*, a choose-your-own-adventure website that puts the reader in the driver’s seat as the “global minister for future generations” and lets them make all policy decisions to lower CO₂ emissions to net zero by 2050. Using predictive AI, the game simplifies the road to climate preservation with a playable experience that appeals to not only policymakers but to younger and nonspecialist audiences alike.

- The website is a front-end-driven, single-page web app built in JavaScript.
- Since its launch, *The Climate Game* has received more than 8 million impressions with more than 650,000 playthroughs, 100,000 views on the *Financial Times*’s LinkedIn page, 4,000 tweets and numerous requests from worldwide news organizations to translate the game.
- *The Climate Game* was developed in ten weeks with an agile team of seven from the *Financial Times* and WONGDOODY.



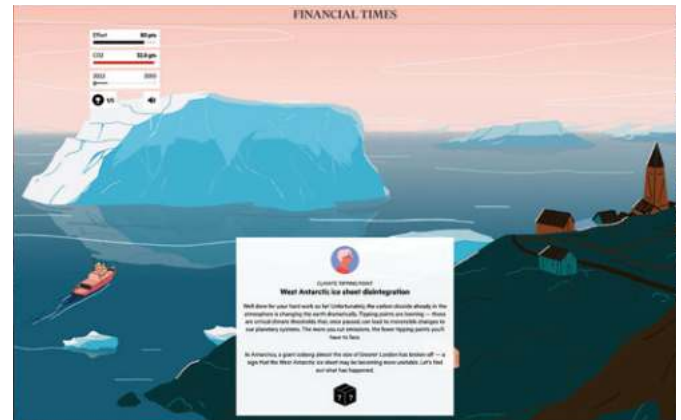
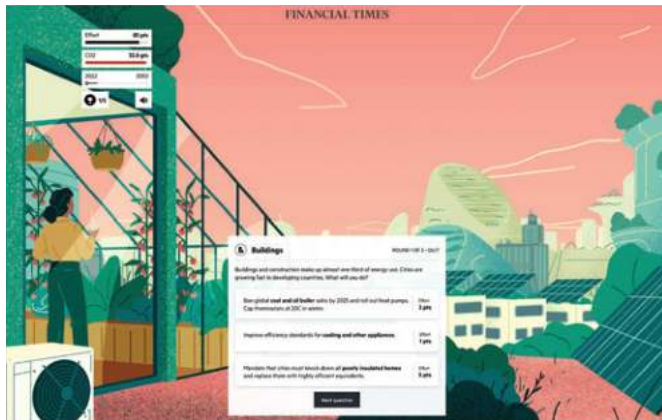
ig.ft.com/climate-game



Anthony Cooke, design director
 Ralf Gehrig, chief creative officer
 Sam Joiner/Alan Smith, *Financial Times*, strategists
 Anthony Brooks, developer
 WONGDOODY (London, United Kingdom), project design and development
Financial Times, client

“A fascinating and thought-provoking interactive experience, prompting the user to really think about all the factors that can affect climate change.”

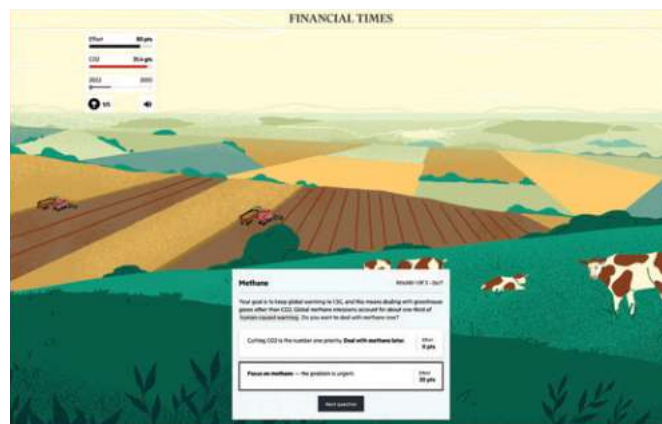
—Laura Hobson



Comments by WONGDOODY:

What would you say are *The Climate Game's* core features?

“Interesting game-play powered by predictive AI that educates the players. Each player generates their own unique emissions trajectory for all types of greenhouse gases, but it’s not a railway track where they’re either on one branch or another. They jump between different pathways and can explore the space connecting them. At the end of the game, players see their total emissions cuts, how close they are to net zero and what changes to the planet have taken place during their time in office. The game results also show what the Earth’s median temperature is projected to be in 2100. Players can share their experience at the end and challenge others to try their hand at reaching net-zero emissions by 2050.



“*The Climate Game* uses bespoke emissions modeling developed by the International Energy Agency (IEA) in its ‘Net Zero by 2050’ report to give players a realistic response to their policy decisions, tracking the temperature outcomes for the game’s specific path-

ways. These climate outcomes were calculated using the IEA’s World Energy Model and Energy Technology Perspectives, coupled with version seven of the Model for the Assessment of Greenhouse Gas Induced Climate Change—which is used by scientists and integrated assessment models.”

What are the site’s navigational features?

“*The Climate Game* is a guided challenge where the players’ choices across 400 decision points and four stages drive the journey to net-zero emissions. The satisfaction of playing the game comes not only from the sense of control over the results but also from the puzzle of working out how things interact. There are numerous ways to affect the emissions model to amplify different outcomes, and this might tempt players to play it again.”



The Leap For Mankind

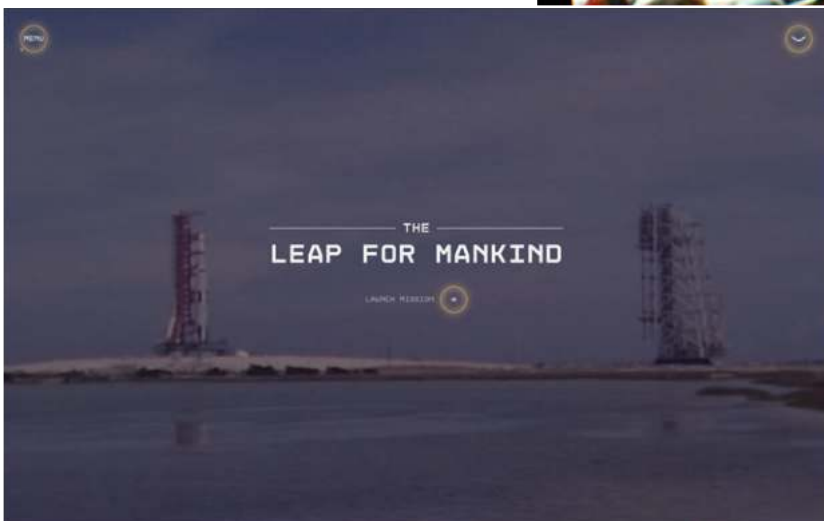
“Slick WebGL execution creates a wonderfully immersive documentary experience.” —**Matt von Trott**

Overview: By Toronto-based designer and developer Aurelien Vigne, The Leap For Mankind is an immersive digital experience about the epic story of the Apollo missions. During this online experience, users go through each step of the Apollo missions through a series of mini-games that follow each other through an ongoing story, such as going through each of the steps that the astronauts took to go to the Moon. Each game is playful and essential to the immersive experience but also includes historical accuracy and a bit of education using iconic pictures taken during the Apollo missions.

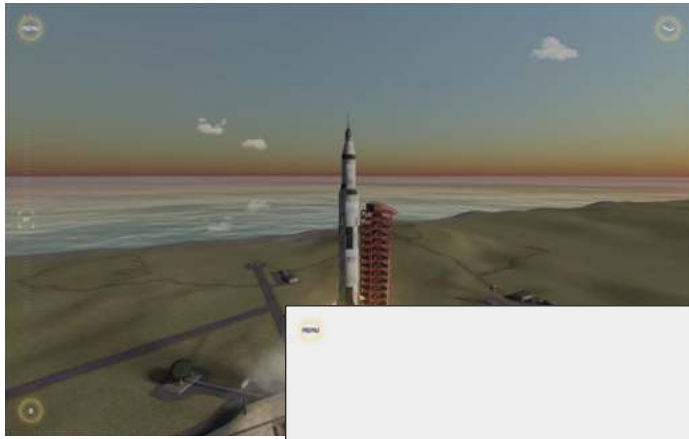
- The Leap For Mankind features six hand-picked audio soundtracks and contains 23 pictures from NASA of the *Saturn V*'s liftoff and the Moon's surface, taken by astronauts; users can also listen to the actual radio transmission recorded during the Apollo Missions.
- Vigne built the website in Cannon.js, GSAP, Node.js, three.js and Vue.js.
- Vigne worked on the project for about one-and-a-half years during weekends and evenings.



leap-for-mankind.com



Aurelien Vigne (Toronto, Canada), creative director/
interactive developer/3-D modeling/project design
and development/client



“Experiences mixing video, audio, 3-D elements and advanced interactions are complex to design and build. The Leap For Mankind just does a great job at this while remaining fun to use.” —Laurent Thevenet

Comments by
Aurelien Vigne:

What was the most challenging aspect of the project? “3-D on the web is getting popular thanks to huge improvements in computers and smartphones’ performance and overall internet connection. However, it still tends to be heavy on the users’ machines. I was able to add almost all the features and details I planned for the experience, but some of the wildest ideas I had could not be included because it was too intensive for the user’s computer and smartphone. I also encountered a few challenges design-wise, such as the navigation and architecture itself. I wanted to combine interactive games and immersive education sections, too, but this is not really a standard either in games or on the web. I studied and created a few prototypes until I found one that fit the immersive, interactive story I wanted to bring to users.”



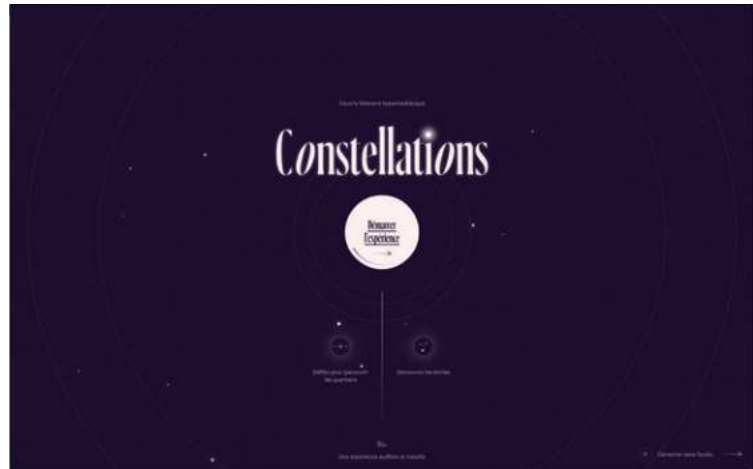
What did you enjoy most about building The Leap For Mankind? “I really had fun implementing physics into the games. Aside from coding, I also needed to do playtests for the games so I could adjust and fix bugs. Because it was a solo project, it also gave me the unique opportunity to go a bit beyond my scope and try things for fun, even though I knew I wouldn’t implement them all later on the website. I also had a lot of fun coding the smoke, fire shaders and soft particles. I had played

with them on my computer for a while but never had the opportunity to implement them on a real project until The Leap For Mankind. Finally, I enjoyed designing the UI of the menu, which draws inspiration from the NASA mission control dashboard in 1969.”



Constellations

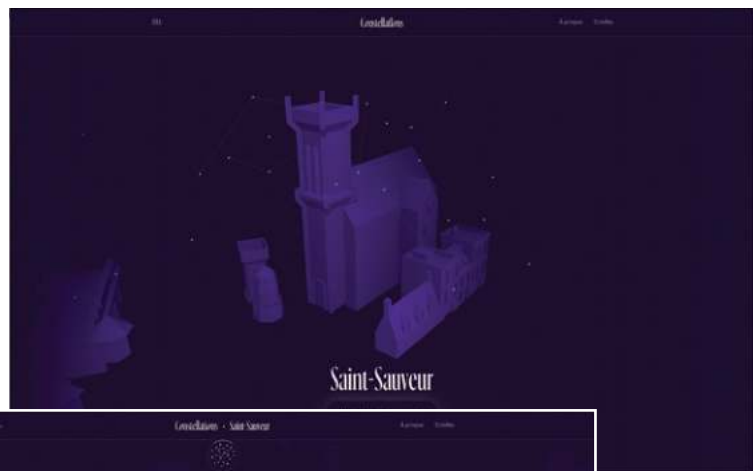
“A unique concept, combined with elegant design and easy-to-use navigation. Exploring the different stories and discovering the accompanying illustrations is truly delightful.” —**Laura Hobson**



constellations.quebec

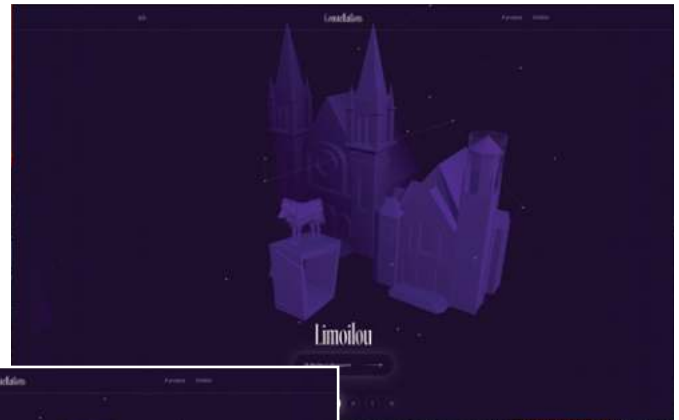
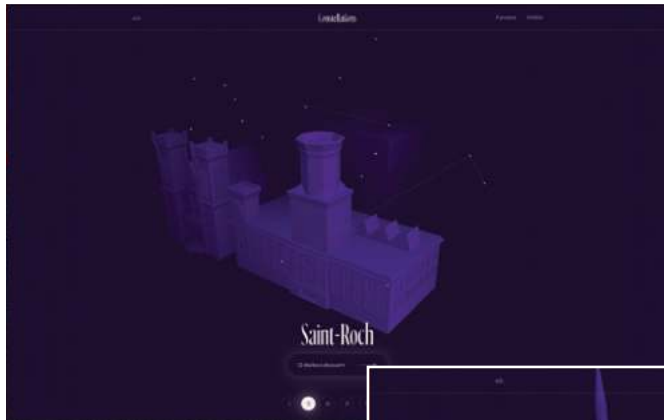
Overview: Created for the public library L’Institut Canadien de Québec by Quebec City-based design firm MamboMambo, Constellations invites visitors to discover nearly 90 fictional stories in a nocturnal map of Quebec City’s central neighborhoods. The stories are interrelated according to specific themes, forming constellations of illustrated texts or audio literary works. The site’s target audience includes residents who want to discover their neighborhoods through a different approach, even through an entirely fictional story.

- Ninety stars link visitors to the 90 stories with an average of thirteen stars per neighborhood.
- Constellations features more than 150 images and audio tracks.
- MamboMambo built the site in Blender, GSAP and three.js.



Guillaume Beaulieu, 3-D designer
 Guillaume Beaulieu/Tommy Hachez, motion graphic designers
 Guillaume Beaulieu/Zorani Sanabria, creative directors
 Mohamed Donzo/Maxime Lafrenière/Aurelien Vigne, programmers
 Nancy Boivin, content coordinator
 Andrés Quijano/Aurelien Vigne, 3-D modeling
 MamboMambo (Québec, Canada), project design and development
 L’Institut Canadien de Québec, client

“Part of the beauty of this site is its transitions, which flow seamlessly between screens. I also love that you can explore the site and its content in different ways, making it feel robust yet personal.” —Jen Vladimírsky



Comments by Guillaume Beaulieu:

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

“Constellations features 90 unique stars displayed in the neighborhoods. These stars take users directly to a story to read, accompanied by illustrations or an audio story told by a narrator. These templates allow authors and illustrators to be completely free in their creation according to simple rules to ensure consistency across all the stories on the site.”

Does Constellations have any special navigational features? “The navigation shines a light on our neighborhoods. The six central neighborhoods of Quebec City are the stars of the show thanks to their architectural elements that make them distinctive. Therefore, the user can choose the route according to the neighborhood of their choice. Each neighborhoods presents an average of thirteen stories and a unique soundtrack to adequately capture this neighborhood’s atmosphere in night mode. The thinking behind this navigation system was to allow the public to discover or rediscover their own city through the lenses of writers and narrators.”

Are there any other technical details you’d like to draw attention to? “The homepage’s 3-d carousel highlights distinctive landmarks in each of the six neighborhoods. This navigation enables users to explore the constellations and the stars following their own will. With scroll-based animations enabled by GSAP’s ScrollTrigger, the story pages engage the users with a text or narrated-audio story accompanied by illustrations.”

Ukrainian Power – Showcase of Ukrainian creative agencies

“A great initiative with a simple but pleasant ux/ui.” —Laurent Thevenet



ukrainianpower.io

Overview: Developed by Lazarev., a Kyiv-based creative and product design agency, Ukrainian Power is a marketplace of Ukrainian creative businesses that want to reach the global market. As the country’s economy is torn by the Russian invasion, Ukrainian professionals have to seek clientele elsewhere to make contributions to rebuilding their home. Transmitting these creatives’ expertise, willingness to work and courage to meet professional challenges—as nowadays, Ukrainian employers and employees are more motivated than ever—the platform targets international companies, persuading them to purchase services from Ukrainian companies.

- Since launch, the platform has united more than 30 reputable creative agencies in Ukraine with more than 770 people working at them in total.
- Lazarev. designed Ukrainian Power in Figma and built it in Webflow with a responsive experience across desktop, mobile and tablet devices.
- From concept to completion, Lazarev. created Ukrainian Power in 80 hours.

Andrii Hadaj, art director
Viktoria Levchuk, writer
Anastasiia Balakonenko, interactive designer
Oleksandr Koshytskyi, senior design director
Kyrylo Lazarev, chief strategy officer
Olexandr Derebizov, programmer
Anna Demianenko, interaction director
Kseniia Shyshkova, project manager
Yurii Shepta, product management group director
Oleksii Skyba, programming production
Lazarev. (Kyiv, Ukraine), project design and development
Ukrainian Power, client

“This site is well executed [and] a great resource. The design invites exploration among the listed partners.” —Andre Elijah



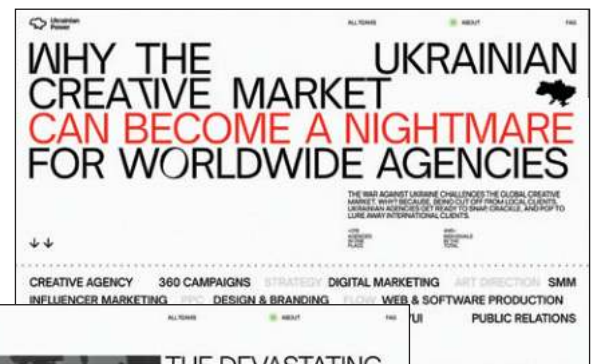
Comments by Lazarev:

What was the design thinking behind Ukrainian Power? “The prime creative idea of this project lies in its emotional component, which, to some extent, was a challenge as well. As a Ukraine-based product design agency, the war in Ukraine has affected us directly. So, while working on Ukrainian Power, we wanted to convey all the pain and injustice that has befallen our country [but] did our best not to depress users but inspire them to support Ukraine.

“Emotions are one of the key decision-incentivizing factors. Respectively, the emotion we decided to bet on visually was war anxiety and the feeling of urgency. While developing the website, we made the content flow and visual design work together to gradually guide people down the site from war anxiety to business stability. We added a powerful video, persuasive copywriting and red accents to text blocks to convey the emotional drivers behind the Ukrainians’ desire to fight for work and survive.”

How does the navigation of the site work to ensure fairness? “A random layout of the directory puts all agencies under equal conditions, while filters are added for quick search. We intentionally chose a random structure in the hopes that it would fairly divide attention among all companies. The platform also has all the necessary information about participants, the number of their employees and filters for specialization—everything to make the search for a partner easier.”

Did you encounter any out-of-the-ordinary obstacles during development? “It’s ironic that the lion’s share of hours working on a marketplace to bring international revenue to Ukraine’s war-ravaged economy took place in apartment hallways and bomb shelters. This was probably the most extraordinary obstacle we encountered; however, it’s a terrifying reality of the average Ukrainian’s everyday life.”



The Debris of Attention

“This site is pure joy! The use of color and the fact that it’s a game to eliminate the distractions are impeccable.” —Andre Elijah

Overview: Created by Readymag as a fun educational tool for ethical web design, The Debris of Attention features some of the most annoying and frustrating web gimmicks in a pop-it game, asking visitors to “pop” the clutter, removing them and freeing the page. Intended for creatives to learn the basics of unobtrusive web design—or to just give professional designers a fun way to blow off steam—The Debris of Attention acts as a showcase for Readymag’s capabilities as a web design tool.

- Visitors hover their cursor over the obtrusive elements to delete them, imitating the behavior of users who close unwanted windows and tabs to reach desired content.
- The site features text widgets and more than 300 animated shapes, as well as an unexpected audio track in the Animation Hell section.
- Once the concept for The Debris of Attention crystalized, it took a couple of weeks for the Readymag team to create the text and come up with a creative solution.

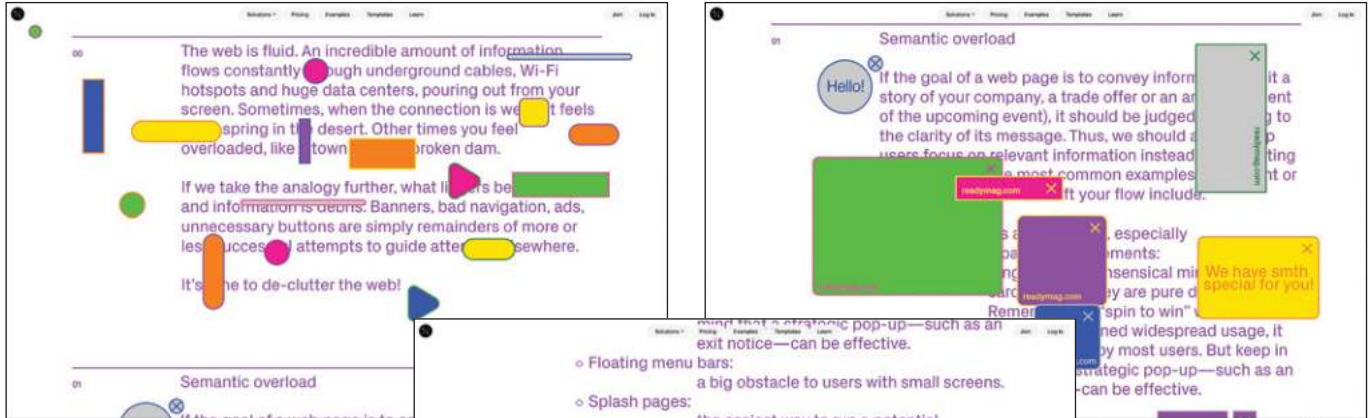


readymag.com/readymag/debris-of-attention



Tatiana Egozhina, designer
Tsvetelina Miteva/Vitaliy Volk, editors
Alya Dativ, producer
Readymag (New York, NY), project design and development/
client

“I love when content can be brought to life on sites in an interactive way. So often, people rely on video as a means of educating, but this is a great example of how you can educate through simple interactivity.” —Jen Vladimírsky

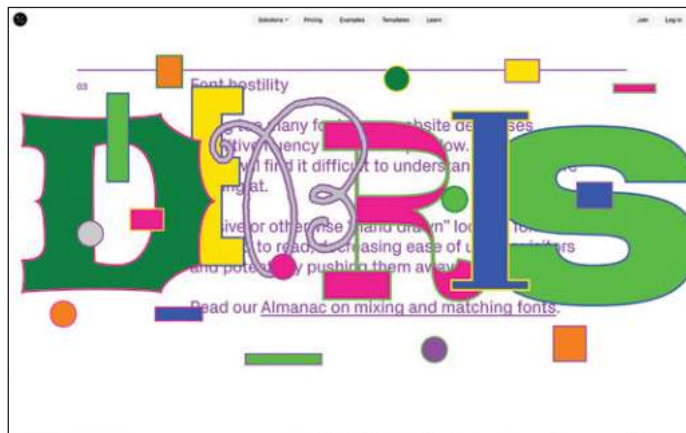
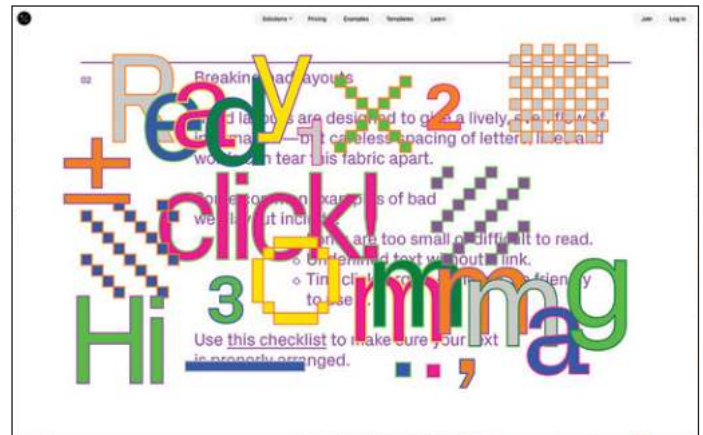
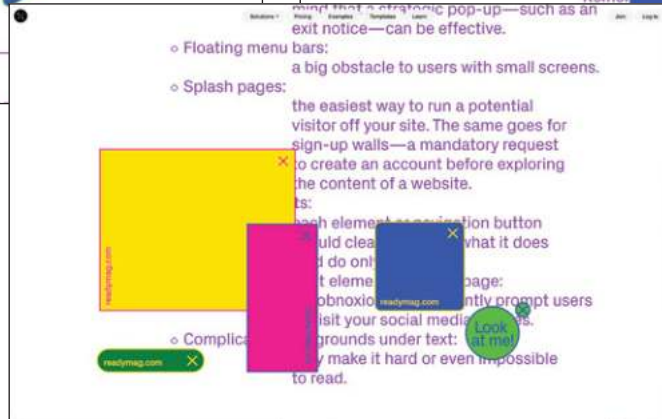


Comments by Alya Datiy, Tatiana Egoshina and Tsvetelina Miteva:

What do you think are the project's core features? “Interaction with the audience,” says Tatiana Egoshina. “An important thing for me is to bring a touch of interactivity into projects so viewers can participate in them and not just watch websites like movies. Readymag was initially created to lay out editorials, which is why it has *mag* in its name. Our editorials inherit the best features from books and magazines: interaction with pages and, in our case, web pages.”

“This project was born from irony,” says Tsvetelina Miteva. “Examples of every archaic web gimmick stay together on one page and create the overall feeling of clutteredness and disorder. This is an epitome of the visual language used on the web in the wake of its rise. As a new-generation design tool, we strive to promote new visual language: clean, uncluttered, easy-to-grasp and respectful to all viewers.”

What was the most challenging aspect of the project? “Finding the appropriate tone of voice,” says Alya Datiy. “We wanted to communicate our stance firmly and write what we believed in without being overly judgmental or snobbish. The visual language helped us leverage the mood—bright colors and



purposefully exaggerated pop-up windows and animations got the message across.”

“We were creating a project about annoying elements in the webspace,” says Egoshina, “and we needed to show them as nice-looking and comical rather than irritating and non-aesthetic.”

The Hall of Zero Limits

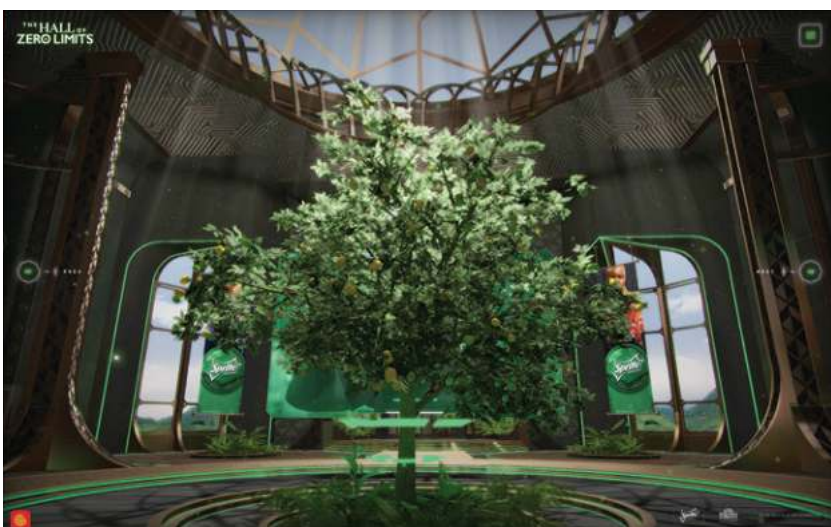
“Compelling and inspirational content that engages the user well beyond the film.” —**Matt von Trott**

Overview: Black youth creators and arbiters of hip-hop culture aim to innovate, but that’s not easy when they face pressure to know who they are at a young age. Sprite Zero partnered with Marvel to launch The Hall of Zero Limits, an immersive experience built in partnership with *Black Panther: Wakanda Forever* to help creators find inspiration and spark their gifts. The experience, a digital-architectural hybrid of an Afrofuturistic lab and museum, includes curated content such as origin stories from creatives of color associated with the film, an inspiration garden and a quiz that lets users discover their potential gifts.

- More than 1.7 million people have visited the site since its launch.
- Wunderman Thompson and Dogstudio created the site in a Vue.js framework with AstroGL—Dogstudio’s proprietary WebGL engine—as well as support from GSAP, PostCSS and Vite.
- A twelve-to-fifteen-person team from Wunderman Thompson and Dogstudio created The Hall of Zero Limits in three months.



sprite.com/zerolimits



Kimberly Blasnik, senior art director
 Lauren Cesar, senior writer
 Erin Abbey, user experience designer
 Vaibhav Bhanot, Wunderman Thompson/Camille Theveniau, Dogstudio, user experience directors
 Lovis Odin, Dogstudio/Ryan Rodinis/Maya Stoffijn, Dogstudio, 3-D designers
 Manon Jouet, Dogstudio, lead designer
 Simon D’haenens, Dogstudio, senior designer
 Ransom Haywood, associate creative director
 Henry Daubrez, Dogstudio, creative director
 Ashley Andrews, group creative director
 Jared Kozel, executive creative director
 Daniel Bonner/Bas Korsten, chief creative officers
 Jihanne Burgess, strategy
 Rogier de Boevé/Adrien Lamy, Dogstudio, developers
 Anthony Du Pont/Dorian Lods, Dogstudio, lead developers
 Jonathan Hunt, creative technologist
 Jesus Gollonet Bailen, Dogstudio/Cesar Munoz, Wunderman Thompson, technology directors
 Eva Vermeulen, Dogstudio, lead visual effects artist
 Kristine Dowd, Wunderman Thompson/Nicolas Moies-Delval, Dogstudio/Helder Santo, Wunderman Thompson, executive directors
 Sébastien Goffin/Martijn Ross, Dogstudio, producers
 Araceli Cazorla Gómez, Dogstudio/Mary Anne Powers/Pankhudi Sinha, Wunderman Thompson, project managers
 Julian Poole, integrated production director
 Wunderman Thompson (Atlanta, GA), project design and development
 Brionna Boileau-Theresias/Kathryn Dronzek Williams/Renee Overs Hudgee, The Coca-Cola Company, clients

“Often, brand and entertainment partnerships can feel like an arranged marriage. Not here. The creator content was engaging, and the navigation drove deeper engagement—all very ownable for Sprite Zero.” —Pam Scheideler

Comments by Ashley Andrews and Kristine Dowd:

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

“The Wisdom Guide gives an intro to the experience and context to some of the interactions within the environment. The origin stories provide a real-life spark for people to see the interesting paths that people don’t often see in the film industry. The Inspiration Garden [features] busts that pay tribute to some of *Wakanda Forever’s* integral characters and inspirational quotes. The Interactive Quiz provides a personalized read on users’ strengths, sparking new paths and new ways of thinking about their passions, which they are prompted to share on social media.”



What was the most challenging aspect of the project? “The timeline. The amount of details required to execute our vision and align with an IP as recognizable and revered as Black Panther was no small feat in the short amount of time we had to launch this experience. But we were able to rise to the occasion and find solutions while working with our vendor to rethink and redesign as we received feedback and content adjustments without sacrificing quality.”

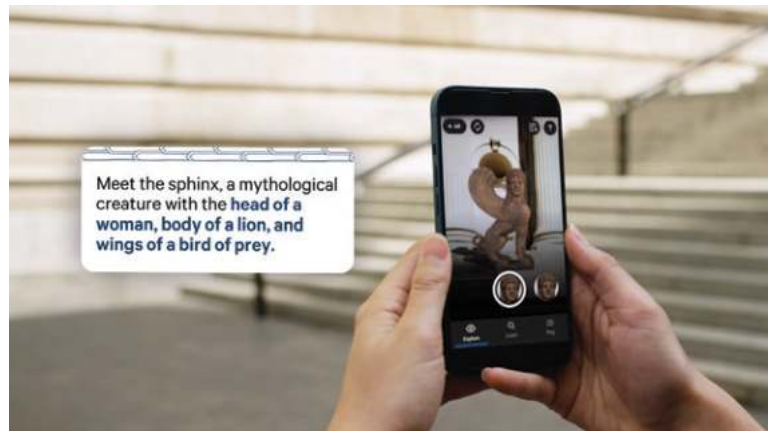
Did you learn anything new during the process? “We learned a lot about how a 3-D environment functions in a web space versus the gaming space people are accustomed to interacting in. The load and fidelity of our textures and graphics had to be adjusted to create a rich experience that would not crash upon users entering the site. Once we understood the capacity of our environment, we aligned on how to create our textures, colors and components for a rich web and mobile-first experience.”

Chroma AR

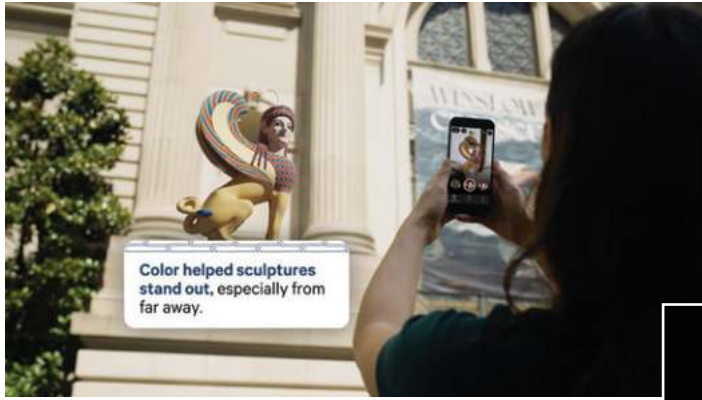
“This AR project is an easily used and accessible way to educate visitors on location. Great use of AR.” —Andre Elijah

Overview: For a groundbreaking exhibition at The Metropolitan Museum of Art (The Met) in New York, Philadelphia-based design firm Bluecadet designed and developed Chroma AR, a web-based AR tool that lets users get up close and personal with a 2,500-year-old sphinx. *Chroma: Ancient Sculpture in Color* exhibits Greek and Roman sculptures as they originally appeared: brightly painted with vibrant colors and complex patterns. Bluecadet’s AR tool offers visitors of all ages and abilities a new perspective on the ancient statues in The Met’s collection.

- Chroma AR includes four 3-D models and fifteen contextual images, a scavenger hunt on a 3-D model that explains researchers’ methods, and a selfie mode.
- The 3-D model viewer, accessible UI options and full transcripts mean that all users can access the app—in the museum or from home.
- The experience took four months to produce with the core Bluecadet team of five and the core client team of eight supported by numerous colleagues across the agency and museum.



Jillian Hammer, art director
Janet Lu, graphic designer
Brett Renfer, creative director
Jason Webb, technical lead
Nina Callaway, senior editor
Katie Lannigan, senior producer
Bluecadet (Philadelphia, PA), project design and development
De Abramitis/Elena Basso/Melissa Bell/Lynn Burke/
Federico Carò/Nina Diamond/Scott Geffert/
Douglas Hegley/Seán Hemingway/Marco
Leona/Sarah Lepinski/Sheridan Marsh/Jesse
Ng/Lisa Pilosi/Tricia Robson/Madhav Tankha,
Metropolitan Museum of Art, clients



“Overlapping a real-world sculpture with virtual paint is a great use of augmented reality technology to recontextualize ancient history.” —Matt von Trott

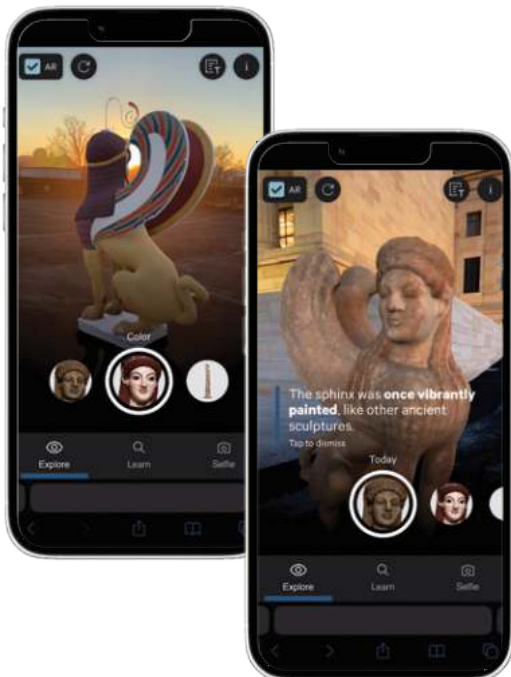
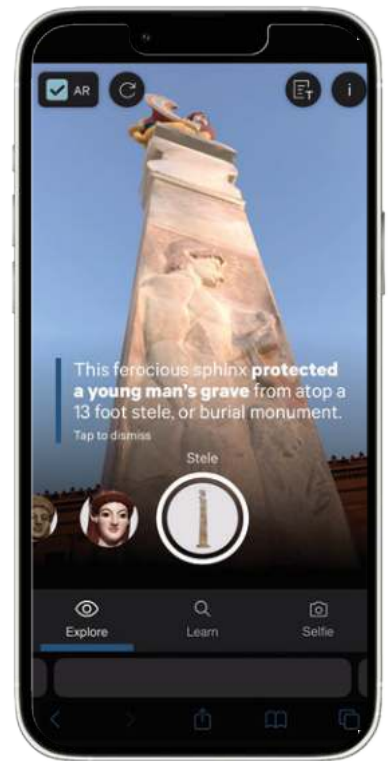
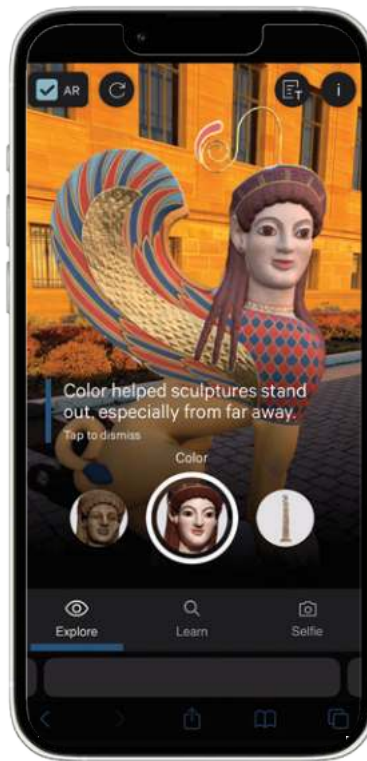
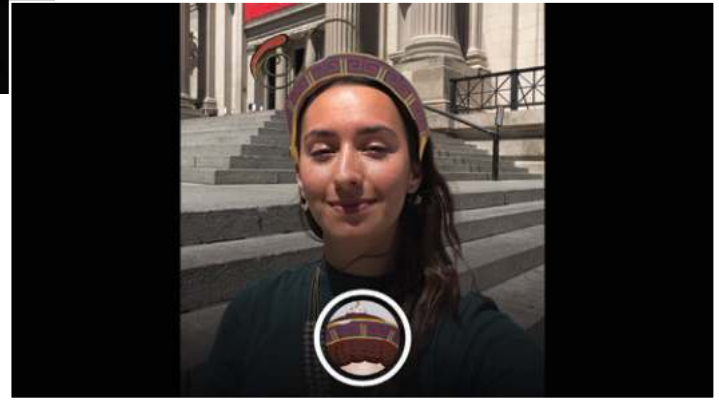
Comments by Bluecadet:

What are some special interactive features of Chroma AR?

“For years, one of the major impediments to widespread AR adoption has been the need for a native app. Forcing users to navigate to an app store and download an app before engaging with any content added extra steps and significant friction to the process. Using the WebAR toolkit 8th Wall, we provided a high-quality AR experience within the mobile browser. This means that users can quickly and easily view refined models without hassle.”

How did you ensure a satisfying user experience?

“We led qualitative and quantitative testing to assess how users understood the onboarding and navigation, whether learning goals were met, and, most importantly, whether they enjoyed the experience. This led to small tweaks to improve usability but also confirmed that the app was both delightful and educational.”



How did you arrive at the stories you told? “The bright colors of the reconstructions might seem fantastical at first, but the ancient world was colorful and maximalist. We wanted users to understand that each color was identified through advanced scientific and/or art-historical research. The information needed to be approachable for those who might be alienated by overly technical language while still accurate and informative for scientists. In collaboration with The Met’s teams, we considered each word carefully to make sure it added to the experience.”

The Micropedia of Microaggressions

“An impactful concept and a genuinely useful educational resource—all within a beautifully crafted website.” —**Matt von Trott**

Overview: Not all acts of bias are easy to identify: microaggressions are everyday, seemingly harmless comments and actions that, while often unintentional, have a significant impact on people’s physical and mental health. To help raise awareness around how microaggressions can cause harm, ad agency Zulu Alpha Kilo joined with four of Canada’s leading diversity, equity and inclusion (DEI) organizations to launch The Micropedia, the world’s first encyclopedia of microaggressions. This tool is meant to bring clarity and knowledge for everyone, whether they’ve received, given or witnessed a microaggression.

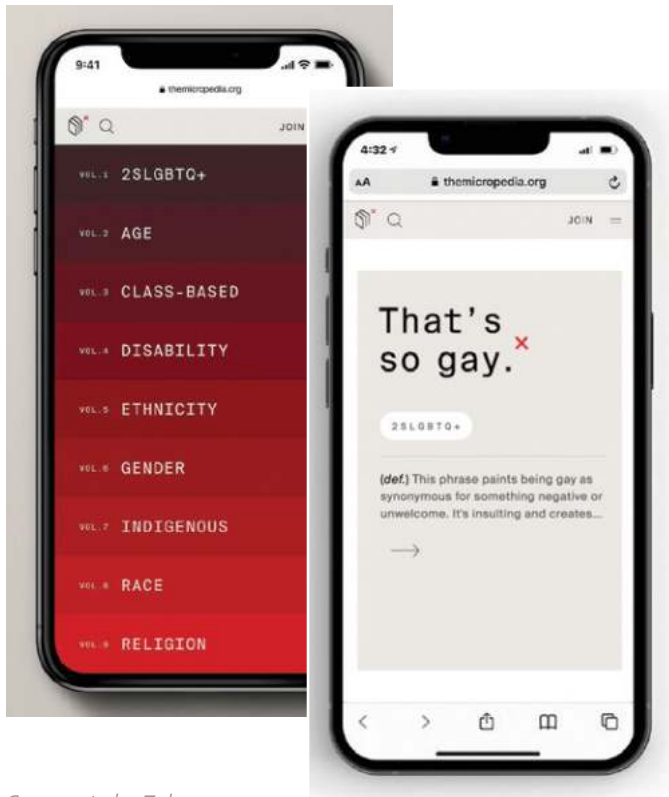


- Users can submit entries into the Micropedia, engendering a living resource that collects shared experiences and helps define the harmful impact of these interactions.
- The Micropedia has been well-received and linked on DEI resource pages from many institutions, including the government of Canada.
- The tool has received visitors from more than 125 countries reading more than 100,000 entries.



Andrea Por, art director
Christina Roche, writer
Damian Simev, user experience designer
Zoe Kim, designer
Jeff Watkins, design director
Andrea Por/Christina Roche, associate creative directors
Christina Yu/Stephanie Yung, executive creative directors
Zak Mroueh, chief creative officer
Sean Bell/Patrick Henderson/Spencer MacEachern/Adrian Ver, strategic planners
Kyle Collins/Jake Edwards/Ariana Emond, developers
Ian Boddy, Pirate Music, engineer
Jay Baker/Felipe Chaparro/Jessie Posthumus, Zulubot, editors
Greg Bennett, director of photography
Nabil Elsaadi, illustrator
Barbara Shearer, director
Ashlee Mitchell, Zulubot, animation editor
Mike Seigny, Zulubot, motion graphics
Rebecca Adams/Kenneth Haz, agency producers
Mitch Cappe/Jackie Pal/Adam Palmer/Lauren Schell, production company producers
Sarah Dayus/Mariya Guzova, Zulubot, post-production producers
Ola Stodulska, senior producer
Maggie Blouin Pearl, Pirate Music/Tom Evans, Zulubot, executive producers
Rob Feightner/Karla Ramirez, project managers
Cecilia Bernasch/Mila Lukezich/Pavel Petrycki, Zulubot, production artists
Michael Brathwaite, production manager
Felipe Chaparro, Zulubot, colorist
Zulubot, production company/post-production company
Pirate Toronto, music company
Zulu Alpha Kilo (Toronto, Canada), project design and development/ad agency
Wendy Cukier, Toronto Metropolitan University/Colin Druhan, Pride At Work Canada/Alex Ihama, Canadian Congress on Inclusive Diversity and Workplace Equity/Nadine Spencer, Black Business and Professional Association, clients

“Great idea but a great interactive design as well.” —Laurent Thevenet

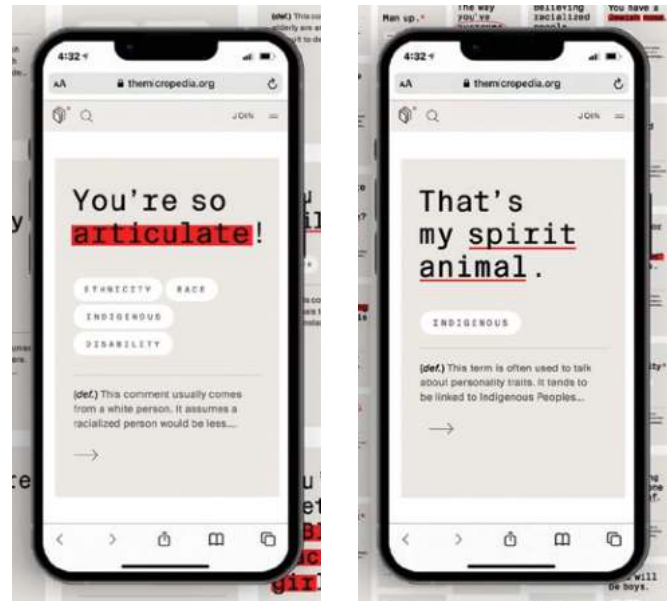


Comments by Zulu Alpha Kilo:

What was the thinking behind the navigation structure? “Ease of access to information was top of mind throughout development. Navigating the tool differs depending on your purpose for being there. For someone new to microaggressions or looking to learn more, The Micropedia’s homepage offers background information and clickable categories that allow you to freely browse a variety of entries. For someone who has just experienced, witnessed or given a microaggression, they may be more inclined to use the search bar to look up an interaction and go directly to a possible entry. If they don’t find what they’re looking for, the user receives a prompt to upload the missing microaggression.”

Was the topic of this project a new one for you? “This project shed a light on the realities of microaggressions in society. Some of us had experiences with microaggressions—both giving and receiving them—but only recently learned the term *microaggression*, while others were more familiar with them. The entire process of building this tool helped us all look more deeply into our interactions and learn more about how everyday comments and behaviors can cause harm. With better knowledge, we become better friends, neighbors, colleagues and citizens, so we hope The Micropedia will have the same effect on those who embrace it.”

Is the audience a particularly difficult one to reach? “Our target audience was both broad but specific, which was an interesting challenge. Given the intersectionality of microaggressions, we know that they affect nearly everyone, so we needed to make sure folks from every community felt validated and heard. Microaggressions can also cause a lot of confusion, including for the person giving the microaggression. The tool needed to come across as a safe, non-judgmental space where folks could learn and feel empowered to make change.”

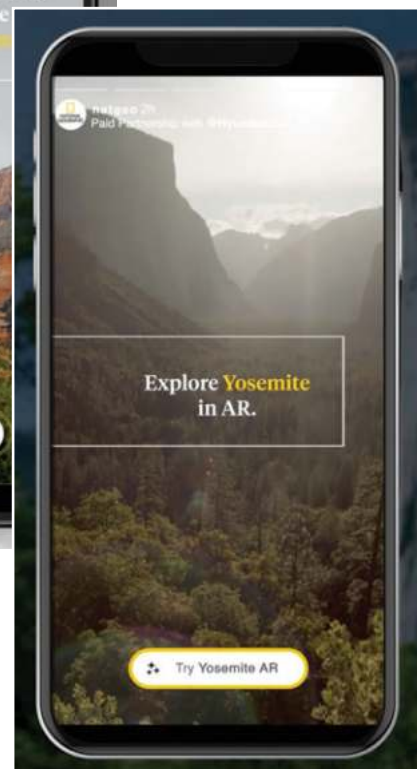


Outside Academy

“Location-based experiences benefit the most from AR. This project is beautifully designed and animated; it works well within the constraints of the medium and form factor.” —Andre Elijah

Overview: As schools closed during the onset of the COVID-19 pandemic, 56 million students faced uncertainty in their education. Created for automotive company Hyundai by ad agency INNOCEAN USA with its partners in education and development at National Geographic and technology partner House of V, Hyundai’s Outside Academy presents an immersive AR teaching resource designed to empower families to learn about the world around them. Lessons in history, science and social studies bring the United States’s National Parks to life—all from Instagram.

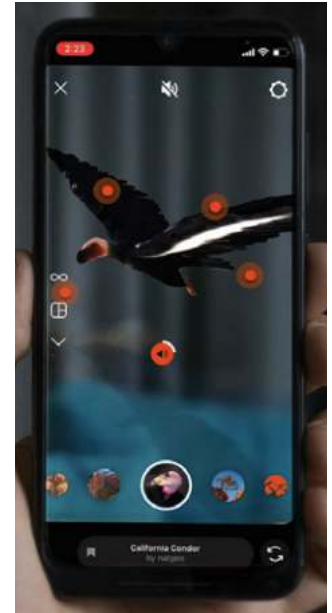
- Outside Academy combines Instagram filters, immersive audio, 3-D animation, multiplane tracking and image targeting to create a first-of-its-kind, mixed-reality learning experience. The 360-degree video content was anchored on nationalgeographic.com through JavaScript.
- Each park features a different Hyundai electric vehicle to inform users of the automotive company’s pledge to environmental conservation.
- The experience has seen more than 6 million AR activations with more than 37 million impressions on Instagram, and daily conversation volume across social media platforms increased by 804 percent.



Sumner Mahaffey, art director
Luke Bogner, writer
Tom King, Disney CreativeWorks/Joe Reynoso, INNOCEAN USA, creative directors
Ryan Scott, group creative director
Barney Goldberg, executive creative director
Kaitlyn Whitehead, Disney CreativeWorks, editor
Jaime Wachtel, Disney, director
Jordan Guevara, Disney CreativeWorks, associate producer
Susie Miles, Disney CreativeWorks, line producer
Tess Migotsky, Disney CreativeWorks, digital producer
Brian Song, Good One, executive producer
House of V, digital effects company
National Geographic, production company
Ali Cloherty, Disney CreativeWorks/Christa Philips, Disney, development partners
INNOCEAN USA (Huntington Beach, CA), project design and development/ad agency
Tyler Branning/Kate Fabian/Paul Meyers/Monique Morin Kumpis/Angela Zepeda, Hyundai Motor America, clients



“AR experiences often fall short in [interactive quality] and realism when overlaid on top of the real world. National Geographic did a good job of properly augmenting the experience of going to the National Parks.” —Laurent Thevenet



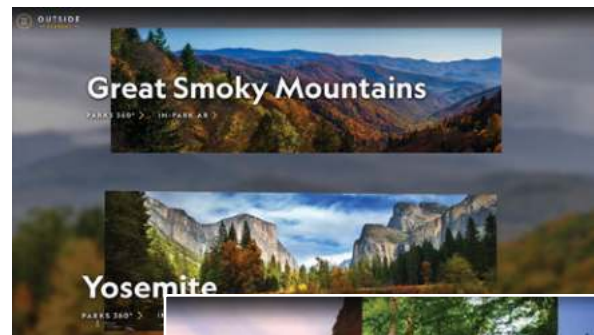
Comments by Joe Reynoso:

What was the design thinking behind the project?

“At its core, Outside Academy is about seeing the world around us in a new way. The educational content is truly its core feature. Lessons covered subjects like history, wildlife conservation, geology and science, turning select National Parks into interactive field trips. How users interacted with it was magic: imagine standing in front of Yosemite Falls and scanning a park sign to unlock a virtual vault containing the bill Abraham Lincoln signed to make Yosemite a protected wilderness area. Since education should leave no one behind, everything was accessible from anywhere in the world. Families could explore Zion National Park, Yosemite and the Great Smoky Mountains from the comfort of their homes through a web experience that brought to life more educational content, 360-degree videos and AR tap-to-place wildlife filters.”

How did you develop the navigation for Outside Academy?

“Since the development and rollout spanned several months, it was essential to have a cohesive digital experience for each park. But each park also needed to immerse users in its own natural beauty. On the digital hub, people can explore all three parks as we introduced them from the comfort of their homes. Users could orient themselves in the environments through a familiar, gaming-style 2-D map and dive into



what makes each park unique through hotspots. Each hotspot was tied to an important element within the park and navigated users to in-depth lessons about the specific location or monument. Hyundai vehicles were naturally found within these videos, enabling users to explore Hyundai’s commitments to education and conservation. Google Maps guided in-park users to specific locations within, creating a treasure hunt-like experience.”

Trending 2 Table

“This can look boring on the surface, but as an engineer, I appreciate the complexity of putting this together and making it available to all. A great tool and platform.” —**Laurent Thevenet**

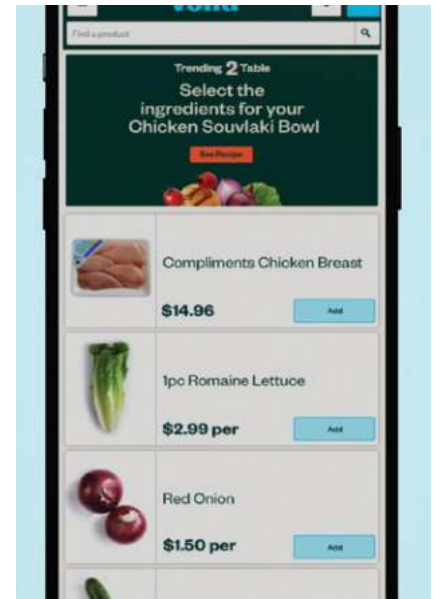
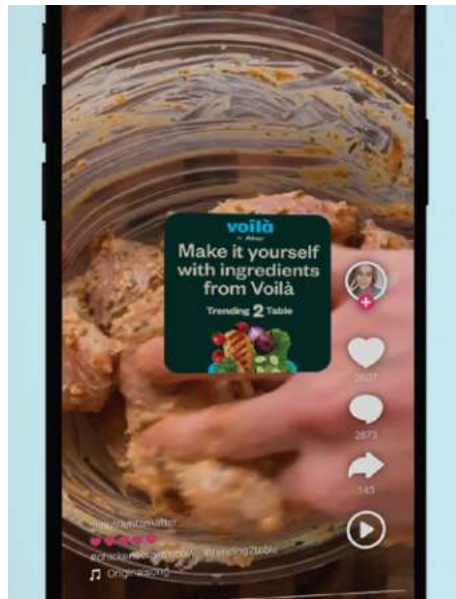
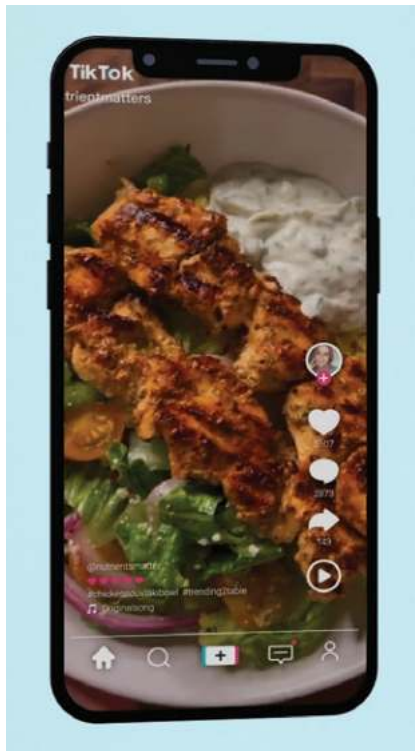
Overview: Grocery delivery service Voilà by Sobeys was a new delivery service facing a lot of competition and not a lot of familiarity in its target market. With viral TikTok recipes selling out ingredients, an untapped market with huge potential existed on social media. Toronto-based ad agency FCB/six created Trending 2 Table, a digital platform that delivers the hottest #FoodTok recipes directly to users’ doors. Trending 2 Table takes Voilà by Sobeys users directly from seeing trending recipes on social media to purchasing a pre-populated shopping cart.

- #FoodTok creators were commissioned to post the same recipe so that followers would see it in their feeds.
- The campaign saw an 800 percent increase in Voilà by Sobeys orders and an 1,100 percent increase in new customers.
- Executing Trending 2 Table required a multiagency effort from FCB and FCB/six leading the strategy, creative production and data innovation of the initiative’s Trend Index; Voilà by Sobeys’s team handling media and customer-relationship management; and PR agency North Strategic developing influencer relations.



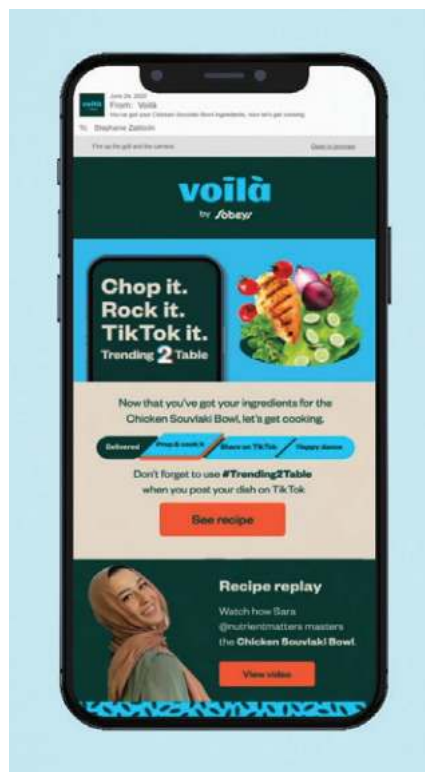
Rowan McCormick, art director
Cathy Barbarossa, senior writer
Josh Haupt/Ben Playford, associate creative directors
Mike Kotevich, creative director
Troy McGuinness, group creative director
Rob Sturch, executive creative director
Nancy Crimi-Lamanna, chief creative officer
John Fung/Jesse Gilbert/Paul Hanlon/Simran Kaur/Alison Lochhead/Daisy Qin, strategists
Tyler Strahl, editor
Sidharth Popli, audio mixer
Kathryn Brown/Isabelle Leduc-Vallieres, integrated producers
Maia Spetter, integrated production director
FCB/six (Toronto, Canada), project design and development/ad agency
Voilà by Sobeys, client

“Great use of TikTok, strong insights engine, amazing utility. Yummm!” —Pam Scheideler



Comments by FCB/SIX:

What back-end technology did you create for Trending 2 Table? “A tool to measure food trends didn’t exist, so we built one. Our bespoke Trend Index first ingests data from TikTok trends, Google insights, Pinterest trends, social listening, culture and content trends, and even Voilà by Sobey’s first-party search and sales data. We assigned each data source a value based on its level of influence. These data points are filtered through our index to generate ‘trend energy’ predictions. We also leaned on the Voilà by Sobey’s customer-relationship-management system to make the 1:1 communications as seamless as possible.”



What was the response to the campaign like? “Resoundingly positive, with lots of people engaging with our content, expressing interest in trying Voilà by Sobey’s to get these trendy recipes, and even confirming that they had tried it and loved it! This social-first campaign successfully turned social media trends into trials. By taking a thoughtful, insights-driven approach using social data, we were able to drive both reach and influence with our paid social content and smartly engage with our competitors.”

Was there a viral component that was successful? “A few of the creators’ videos took off, reaching lots of new people beyond their followers. Since both the TikTok and Reels algorithms are designed to serve the content to expanded audiences, the way we executed the campaign really worked in our favor in terms of garnering successful results.”



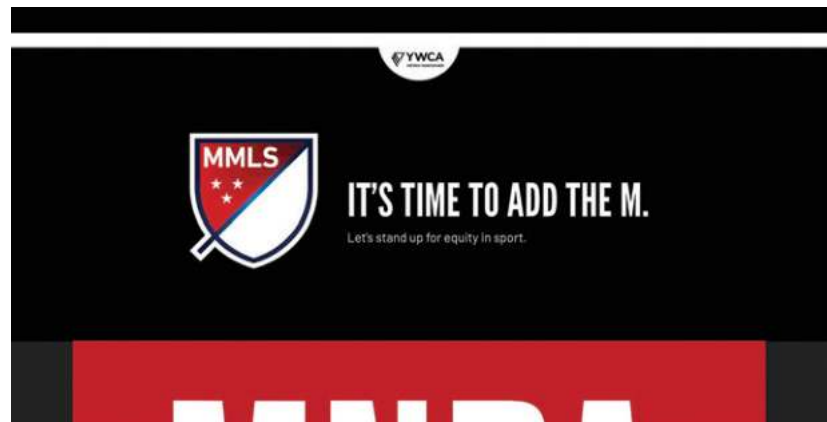
Add The M

“A powerful observation turned into a wonderfully clever design implementation that then inspires a social movement—great idea and execution all around!” —**Matt von Trott**



Overview: Whether it's funding, world records, TV slots or ad campaigns, the world of sports focuses on male athletes as the default and women athletes as a secondary other. This disparity in the perception and treatment of men's and women's sports is part of a systemic problem affecting everything from representation and media coverage to pay equity and opportunity for female athletes. To confront this issue, Toronto-based ad agency Rethink and the YWCA went to the source and added an M to the four most recognizable men's sports leagues' logos, showing women around the world that their achievements are anything but second tier.

- Add The M made headlines around the globe in more than 170 publications, achieving a reach of more than 102 million impressions and—with no paid media support behind it—an earned media value of more than 46,000 percent above investment.
- Additional merchandise, downloadable badges and digital stickers increased the campaign's reach on social media.
- With a core team of about twelve people, Rethink created Add The M with limited funding of \$2,000 CAD.



Skye Deluz/Hayley Hinkley, art directors
Jacquelyn Parent, writer
Skye Deluz/Hayley Hinkley/Jacquelyn Parent, associate creative directors
Joel Holtby/Leia Rogers, creative directors
Mike Dubrick, executive creative director
Aaron Starkman, chief creative officer
Lianne George/Sara Lemmermeyer/Meredith Montgomery/Nicole Rajesky/Kaitlyn Vian, strategists
Sean McDonald, chief strategy officer
Steve Lam/Brad Stapleton, developers
Tyler Erdelac/Thomas McKeen, editors
Todd Bennett/Brad Kumar, studio artists
Teresa Bayley, producer
Kyle Hicks, digital producer
Kennedy Crawford/Jessie Durand/Nicole Kerrigan/Kat McKeen, project managers
Grayson Music, music company
Rethink (Toronto, Canada), project design and development
Amy Juschka, YWCA Metro Vancouver, client



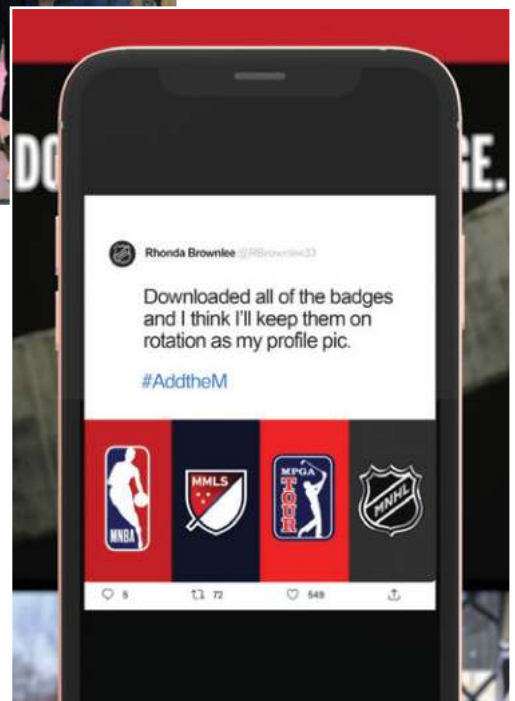
“I thought this was such a simple, effective way to show the inequality between men’s and women’s sports.”
 —Jen Vladimírsky

Comments by Skye Deluz:

Was the topic of the campaign a new one for you? “As someone who grew up playing every sport I could try out for, I felt a deep connection to the pain point our campaign was targeting. It’s heart-breaking being female and, even at such a young age, being able to feel the disparity between how men’s and women’s sports are treated.”

How did you find support for Add The M? “We targeted key sports figures who were known for being vocal about gender equity, including soccer legend Christine Sinclair, *SportsCentre* co-host Jennifer Hedger, and Sportsnet hosts and writers Donovan Bennett, Blake Murphy and Tara Slone. Early support from these advocates was critical to giving the campaign credibility and expanding our reach organically. Our supporters also posted the launch video on their social channels to help amplify the message, and we pitched the story to media outlets to further the conversation.”

What was the most challenging aspect of the project? “The unknowns and the factors that were out of our control, like not knowing if we were going to be sent cease and desist letters for redesigning sports league logos or whether the people we’d reached out to would rally behind our message, especially considering how the idea relied on that sense of coming together as a unified voice. We really had to balance the things we could plan for with the things we couldn’t.”



Greenwood Rising: Black Wall Street History Center

“A broad range of engaging storytelling devices offers many ways into this important historical event.” —**Matt von Trott**

Overview: In 1921, a group of White residents in Tulsa, Oklahoma, destroyed the thriving African American neighborhood of Greenwood, known as Black Wall Street, flattening more than 35 blocks and killing more than 300 people. The 1921 Tulsa Race Massacre Centennial Commission tapped exhibition and media design firm Local Projects to develop an exhibition space that tells the story not only of the massacre itself but also of the remarkable, resilient community of Greenwood. The exhibition seeks to humanize history, to give stories of the past the power to inform the present and to embolden visitors to make future change.

- Local Projects worked closely with Greenwood’s residents to ensure accurate, in-depth representation of the neighborhood and the massacre.
- An interactive experience at the end of the exhibit encourages visitors to make personal, actionable commitments toward racial reconciliation. The commitments appear on a community wall for everyone to see immediately.
- With more than 40,000 visitors since the exhibition’s launch, Local Projects has conducted surveys with political scientists that show an hour or two within this immersive experience moves individuals to act.



Trey Thaxton, director
Loyalkaspar, production company
1220, fabricator
Selser Schaefer, architect
Local Projects (New York, NY), project design and development
1921 Tulsa Race Massacre Centennial Commission, client



“This experience immerses people in the history, mixing physical spaces with life-size video elements. And it looks like every space has a purpose, with design to support that purpose.”

—Jen Vladimírsky

Comments by L'Rai Arthur-Mensah, project director, Local Projects:

What would you select as the project's core features?

“We'd highlight three experiences: The intro media piece welcomes visitors to the Greenwood District, a community whose history as a Black business mecca and the site of racial violence is matched by its resilience and strength. Featuring Maya Angelou's iconic poem 'Still I Rise' and created by Tulsa-based filmmaker Trey Thaxton, the film features Greenwood community members and business owners, juxtaposing past and present stories of success and hope.



“The Greenwood Spirit section explores the early placemaking of Greenwood—how and why the African American community came to this place, the struggles they faced and the ways in which they built this vibrant, wealthy community even in the face of systemic racial oppression. It includes a period barbershop that comes to life with holographic barbers who engage the visitors with the hopes, dreams and activities of folks in early Greenwood.



“The re-creation of the horrors of the 1921 Tulsa Race Massacre immerses visitors in minute-by-minute accounts from survivors and memories from descendants. Told from the perspective of the survivors, the humanity and despair frame the photographs of crumbling businesses and burning homes that witnessed the destruction of a thriving community.”

Is the audience you were targeting particularly difficult to reach?

“An important component in the process of truth-telling is engaging and elevating community voices—the same community members who would ultimately visit the museum. It's always

a challenge to try and include as many voices as possible in as much depth as possible. We developed multiple touch points for engaging with the community and these voices, approaching community members from the perspective of listening first and then confirming that we heard them correctly before taking action and addressing feedback.”

Onhwa' Lumina

“Love the flip of this idea—a nighttime museum.” —Pam Scheideler

Overview: The Wendake Tourism Office in Wendake, Québec, entrusted Montréal-based design firm Moment Factory to create a unique Lumina Enchanted Night Walk to expand the region's year-round nighttime offerings. The studio worked in close collaboration with members of the Huron-Wendat First Nations community to produce *Onhwa' Lumina*, an authentic experience that transports visitors into a poetic multimedia world shaped by the stories, symbols and rhythms of the Huron-Wendat. The experience is grounded in rich creative traditions and explores themes such as the cycle of life, the passing down of knowledge, matricentrism and the shared relationship between all living things.

- Since its opening, *Onhwa' Lumina* has received more than 37,000 visitors, representing 83 percent of the available tickets.
- About 100 people worked on the project, including members of the Moment Factory staff, external suppliers, musical artists, and the members and teams of the Wendake Tourism Office and the Huron-Wendat community.
- From the design phase to operation of the project, *Onhwa' Lumina* took almost two years, integrating the projection technology with the outdoor area while weatherproofing it.



Moment Factory (Montréal, Canada), project design and development
Wendake Tourism, client



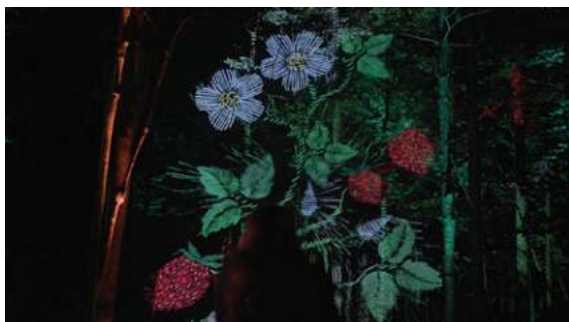
“A beautiful experience and a wonderfully immersive storytelling device that merges technology, animation and design to deliver a groundbreaking project.” —**Matt von Trott**

Comments by Moment Factory:

How has the project contributed to the promotion and advancement of culture in the Huron-Wendat community? “Divided into seven zones, *Onhwa’ Lumina* explores essential themes in Huron-Wendat society. Contributing to the nation’s linguistic revitalization efforts, *Onhwa’ Lumina* embraces these themes through storytelling and song in the Wendat language. *Onhwa’* is a Wendat word that means ‘now,’ marking the passage between the past, present and future.

“It was really important to be able to present the richness of our culture,” says Marcel Godbout, a member of the Huron-Wendat Turtle Clan who shared his voice as both a script advisor and singer alongside numerous researchers, historians, dancers and musicians. ‘A lot of people in the community with different areas of expertise were brought in to review the concepts and make whatever adjustments were needed so that we could create an experience authentic to the Huron-Wendat Nation.’”

How does the project demonstrate that it fosters a culture that embraces equity? “For nearly two years, members of this multidisciplinary team gathered at least once per week to establish a shared vision, learn from each other, and fine-tune content to present Wendat culture in a manner that is authentic and meaningful to the community. Creating a forum conducive to sharing personal and emotional subjects was imperative to let contributors express their experiences and arts honestly.



“*Onhwa’ Lumina* is also an offering to the Wendat Nation’s ancestors, descendants and future keepers of the community’s culture. At the heart of the project is the ambition that all members of the Wendat community will share a sense of pride with each other.”

Doodles at NFT.NYC

“This activation bridges the gap between digital and physical by allowing visitors to create phygital goods on-site. It’s beautifully executed with a fantastic design and color palette, and joyful interactions.” —Andre Elijah

Overview: Following its successful pop-up at media and music festival South by Southwest, NFT brand Doodles wanted to wow attendees of NFT.NYC, a high-visibility event that celebrates innovation in the NFT industry, while gearing up for the debut of Doodles 2. To drive engagement, Doodles tapped Pittsburgh-based design firm Deeplocal to transform a New York City-based gallery into an immersive “Genesis Factory” to illustrate the origins of Doodles 2, giving token holders a new sense of ownership in the brand.

- Interactive touchpoints throughout the experience included a Doodlebot that greeted guests; Minting Machines, which enabled token holders to materialize Doodles 2 NFT Genesis Boxes; a badge-enabled, electro-mechanical token spectacle that issued souvenir tokens; and a heat-press station called the Doodles-Press printed holders’ Doodles on T-shirts in real time.
- The project gained positive press and social impressions, reinforcing Doodles’s image as a brand pushing the boundaries of Web3.
- Production time for the Doodles experience took Deeplocal seven and a half weeks.



Deeplocal (Pittsburgh, PA), project design and development
Doodles, client

“Big, beautiful, conceptual and educational. Very sexy, very visual and definitely made for social sharing. Incredibly well done.” —Pam Scheideler



Comments by Emily Price, vice president of marketing, and Sean Scanlan, creative technology director:

What was the technology behind some of the interactive touchpoints? “For the Minting Machines, we used Node.js for back-end control and coordination,” say Emily Price and Sean Scanlan. “Gumband, Deeplocal’s proprietary OS for interactive experiences, powered the machines’ hardware integration—everything from levers to bubbles. For commerce integration, we

ran Shopify POS on a mobile phone inside each machine, and we used Node.js along with Android Debug Bridge to control each phone remotely. Doing so enabled us to send commands to simulate taps on specific x and y coordinates on the phone screen and then use machine learning to recognize images and text on the screen to process sales transactions. Finally, we used React for the machines’ screen animations.

“The animated Doodlebot interacted live with guests through a mix of technology and theater,” they continue. “A TouchDesigner application displayed an Adobe Character Animator feed featuring a Doodles robot. A webcam embedded in the bot’s form factor documented the space from the bot’s perspective; we streamed the content to voice talent in a back-of-house sound booth, providing a real-time visual feed of the bot’s surroundings and enabling it to interact with visitors. The Doodlebot picked up audio—for example, a guest saying hello—from an embedded mic, and we used the TouchDesigner application to translate the voice actor’s responses into corresponding animated facial and mouth movements.”

Was this a new subject for Deeplocal?

“We’re known for creating tangible interactive experiences that bridge the physical and digital worlds, but during the pandemic, experiential marketing took a huge hit,” the pair says. “Doodles’s Genesis Factory pop-up showcased the future of retail—brands leveraging Web3 to strengthen their communities by uniting digital technology and analog form factors in magical ways.”



Hale Family Clinical Building experiential design

“This project is a brilliant way to inject some life and whimsy into the Boston Children’s Hospital. Its scenes are well designed, its use of color is fantastic and it achieves the pop-up book theme perfectly!” —Andre Elijah

Overview: An increasing number of studies show that incorporating art into healthcare environments can have beneficial effects on patient recovery. Denver-based design firm ArtHouse Design created an immersive experiential graphic design program for eight floors of the Hale Family Clinical Building at the Boston Children’s Hospital (BCH) centered around a 3-D pop-up book theme. Whether visitors walk through an underwater world, an enchanting forest or through captivating mountains, the experience welcomes and guides them toward reception to check in for an appointment.

- Each of the eight floors features a different theme throughout its about-50-foot-wide corridor. Every floor has a fourteen-foot-wide by eighteen-inch-deep niche with a custom interactive component.
- The design firm wove Boston iconography into the design—including harbors, puffins and swan boats—recognizable to locals and international guests alike.
- ArtHouse conceived and executed this project over five years. Because of the pandemic, the experience utilizes motion sensors and electric motors for a more sanitary, longer lasting and cost-effective solution.



Evan Bethel/Maddie Bonthron/Daisy Corso/Aaron Hilst/Abigail Knab/Zach Kotel/
Anaïs Mares/Mikayla Zancanelli, designers
Beth Rosa, design director
Marty Gregg/Beth Rosa, principals
Dillon Works/InPro, fabricators
ArtHouse Design (Denver, CO), project design and development
Boston Children’s Hospital, client

“This entry put a smile on my face. I appreciate that [ArtHouse’s] beautiful design is interspersed with moments of interactivity that allow people to really engage with the experience.” —Jen Vladimirsky



Comments by ArtHouse:

How many people or agencies worked on the development?

“Working closely with BCH’s project team, we developed and coordinated a design concept well received by stakeholders and user groups alike, including—most importantly—kids who receive treatment and stay at the hospital. We worked with architectural

firm Shepley Bulfinch, general contractor Suffolk Construction and multiple subconsultants, including Dillon Works, the fabrication team who engineered the interactive elements, and InPro, who printed the graphics.”

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

“We have extensive experience in healthcare design and more specifically in children’s hospitals. BCH is a unique client in that it treats patients from all over the world, so our designs had to be respectful and inclusive of a wide range of cultures. Many of the young patients are treated by the same care team into adulthood, so it’s important that our designs appealed to all ages. We believe that the pop-up book theme has nostalgia for the hospital’s adult patients.”

What was the most challenging aspect of the project?

“Because of the various layers and components that came from different fabricators, the order and precision of operations for installation mattered—and it varied from floor to floor. Extra attention needed to be paid to scalability, lighting, blocking and positioning due to the range of materials used in the artwork’s fabrication, from hand-painted and -sculpted polymer clay to etched and paint-filled wood to acrylic and printed pieces.”



nrml bskt

“Connected sports courts and surfaces are more common these days, but the look of nrml bskt is just different. It feels playful and attractive.”

—Laurent Thevenet

Overview: As part of ré-CRÉATIONMTL, an initiative from the Chamber of Commerce of Metropolitan Montreal to reinvigorate the city’s downtown and encourage workers to return, Montréal-based design firm Harrison Fun created nrml bskt, an interactive playground inspired by basketball and retro arcade-like technology. The court offers six minigames with five illuminated baskets of different heights, and players score points by shooting in a basket lit up in the same color as their team. Harrison Fun revitalized an unused space and created a game for people of all abilities—requiring only a basketball and shoes to play.

- Harrison Fun used C++ to code the game console, which connects to sensors and LED lights on the basket hoops; a terminal calculates and displays points, remaining time and the winning team.
- Within three months, more than 3,500 people used nrml bskt.
- A team of seven people at Harrison Fun produced nrml bskt over the course of a year.



Amélie Benoit, user experience designer
Clara Auda/Benjamin Jacques/Simon Lemarié, design team
Francis Desrosiers, executive creative director
Lisa Arduini, executive strategy director
Gyom Latrompette, director of photography
Mathieu Grimard, director
Jesse Jesse, music composer
Amélie Madrid, executive producer
Jordan Deitcher, production manager
Robocut Studio, fabricator
Harrison Fun (Montréal, Canada), project design and development
Chamber of Commerce of Metropolitan Montreal, client



“A fantastic concept, bringing in the use of technology to basketball in a unique way and encouraging physical activity.”

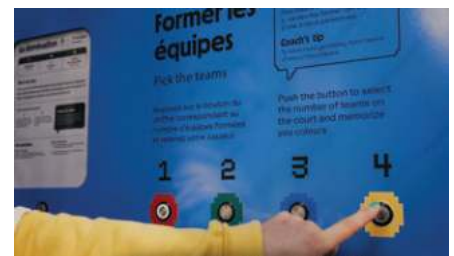
—Laura Hobson

Comments by Harrison Fun:

What are the project’s core features? “The project’s strength is its inclusiveness, as it has been designed to be accessible to all: basketball players or amateurs, children or adults, or workers or friends. We created an easy-to-use, easy-to-understand experience that gets people to enjoy the present. The court is also portable, resizable and customizable, not to mention fully automated and self-sufficient. The eye-catching, unexpected playground installed in a grey, beige environment—on a roof above a semi-abandoned hotel courtyard—enhances the game’s immersion. We used the space and everything around it to design an identity that has reached a high engagement rate. nrml bskt transforms a conventional basketball court into a playground unlike anything seen before.”

What was the most challenging aspect of making nrml bskt? “Probably the user experience. Creating a game for all ages and all types of people in a context where there were no operators or crew to explain the games. Making it as fun for adults as for children. Creating something that would challenge an athlete while, at the same time, making it accessible for someone who’s never played basketball before.”

How did this project compare with others you’ve worked on in the past? “Within the Harrison Fun portfolio, no two projects are alike, and our work is primarily commissioned by clients. With nrml bskt, we initiated a project for the first time, bringing all our skills together without compromising our creative vision. From strategy and creation to realization and production, we created every aspect of the project, developing our vision from start to finish that brings players into the nrml bskt world. The moment someone sets foot on the court, the colorful, playful nature of the games brings everyone together and sets this experience apart.”



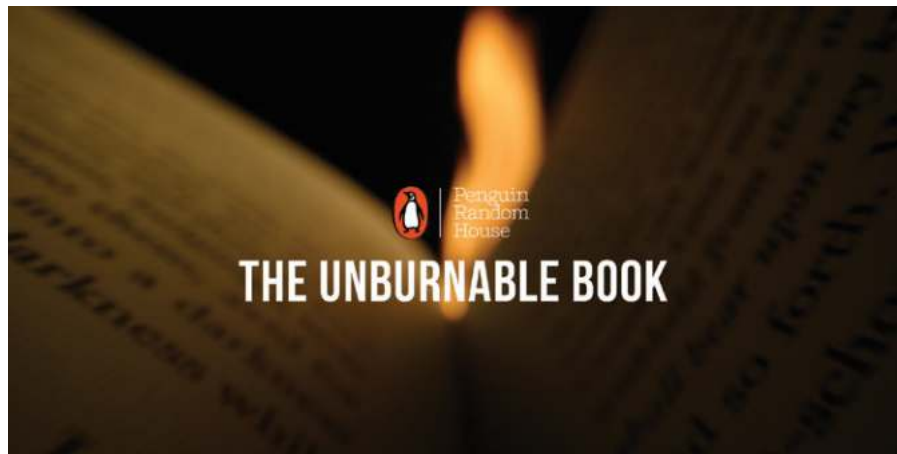
The Unburnable Book

“Amazing work with an incredible important message. From the initial concept of the ‘unburnable book’ to the real craft in making the book and getting Margaret Atwood on board—this entry was a standout for me!”

—Laura Hobson

Overview: In 2022, hundreds of important books were banned across the United States, with some politicians even threatening to burn them. As one of the most banned books in the world, *The Handmaid’s Tale* by Margaret Atwood imagines the consequences of an extremist organization taking over the United States on a theocratic, anti-woman government. So, to raise awareness of the alarming rise of US censorship, Toronto-based ad agency Rethink and Penguin Random House created The Unburnable Book, a nonflammable copy of *The Handmaid’s Tale* to be auctioned for PEN America, an organization that fights censorship and supports freedom of expression.

- This one-of-a-kind edition of *The Handmaid’s Tale* was printed on Cinefoil pages using heat-resistant inks and bound with nickel wire, all materials being stable up to 2600°F.
- The book and an accompanying video—featuring Atwood attempting to torch The Unburnable Book with a flamethrower—debuted on May 23, 2022, on Penguin Random House social channels and at the PEN America Literary Gala in Manhattan.
- Rethink produced the book and the video across a period of about a month.



Caroline Friesen, art director
 Robbie Percy, writer
 Dustin Gamble, designer
 Caroline Friesen/Robbie Percy, creative directors
 Mike Dubrick, executive creative director
 Aaron Starkman, chief creative officer
 Lianne George, strategist
 Sean McDonald, chief strategy officer
 Steve Lam, developer
 Christopher Chang, Asymmetric, editor
 Russell Hanson/Alexa Salsberg, Darling vfx, online editors
 Kiel Milligan, Asymmetric, director of photography
 Todd Bennett/Brad Kumar, studio artists
 Gustavo Franco, visual effects artist
 Brooks Reynolds, Asymmetric, director
 Daenen Bramberger/Harry Knazan, oso, sound engineers
 Morgan Campbell, Saints Editorial/Agnes Gilchrist, Rethink/Hannah Graham, oso/
 AJ Merrick, Rethink, producers
 Iseault McNamara, Asymmetric, line producer
 Todd Harrison/Kyle Hicks, digital producers
 Alex Butt/Steph Walker-Wells, broadcast producers
 Nick Burry, Asymmetric/Mackenzie Goodwin, Saints Editorial/Evan Landry, Asymmetric/
 Emily McKay, Saints Editorial, executive producers
 Marie Lunny, project manager
 Kassi Bellamy, Darling vfx, colorist
 Asymmetric, production company
 Saints Editorial, post-production company
 oso, music company
 Darling vfx, visual effects company
 Doug Laxdal, The Gas Company Inc./Jeremy Martin, The Gas Company Inc./Joe Scout,
 Club Ink, fabricators
 Rethink (Toronto, Canada), project design and development
 Jared Bland, Penguin Random House, client

“A great, well-executed idea. Who would have thought of such a book design?” —Laurent Thevenet



Comments by Robbie Percy:

What was the most challenging aspect of the project?

“Probably finding the right materials to create the book. It wasn’t until we started talking to Doug Laxdal at The Gas Company, an independent prepress and print company in Toronto, that we knew the idea would even be possible.

“The least challenging aspect of the project was getting Margaret Atwood to try burning the book with a flamethrower. She was up for that from day one.”

What was the response to the project like? “In no time, the story went global, being picked up more than 5,000 times by outlets like the *New York Times* and *Vanity Fair*. The video of Atwood attempting to burn the book with a flamethrower was shared around the world, garnering more than 12 billion earned impressions and the equivalent of \$35 million in earned media. Following the launch, the single edition of *The Handmaid’s Tale* was auctioned off at Sotheby’s New York, earning \$130,000 with all proceeds going to PEN America. Perhaps most importantly, a book that censors were trying to ban landed back on the bestsellers list.”

Was the subject of the project a new one for you? “It certainly was. When we heard that elected officials were literally threatening to burn books, it was a bit of a wake-up call to the state of the world we’re living in. We knew we had to do something, and I’m glad that we were able to help raise both awareness and some money to help in the fight for freedom.”

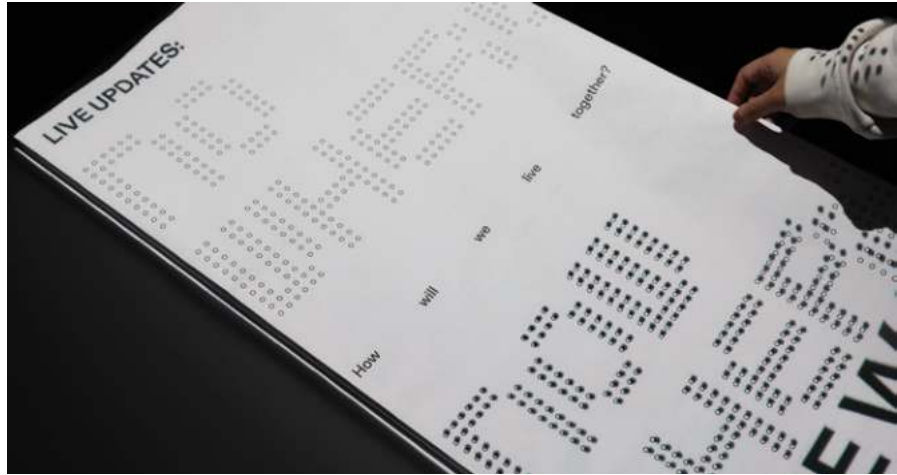


Lives in Process

“I thought that the craft on this piece was brilliant and pleasant to look at, despite the complexity of the source data.” —Laurent Thevenet

Overview: To graphically visualize the impact of the Russian invasion of Ukraine, Yan Yan, student at Pasadena-based ArtCenter College of Design, created a data-driven newspaper reporting on the invasion and Ukraine’s subsequent refugee crisis with a real-time data prototype. The font size visualizes the numbers of people fleeing Ukraine as refugees. Furthermore, the newspaper represents the frequency of words used in other newspapers’ reporting on the invasion with fonts and rectangles of varying sizes creating diagrams.

- Yan utilized JavaScript and APIs to collect data from real-time reports in the *New York Times*.
- All data taken from the *New York Times* was passed into a Processing sketch for visualization. The words within the data were counted, the final numbers of which were translated into rectangle and font-size values.
- From concept to completion, *Lives in Process* took Yan about one month.



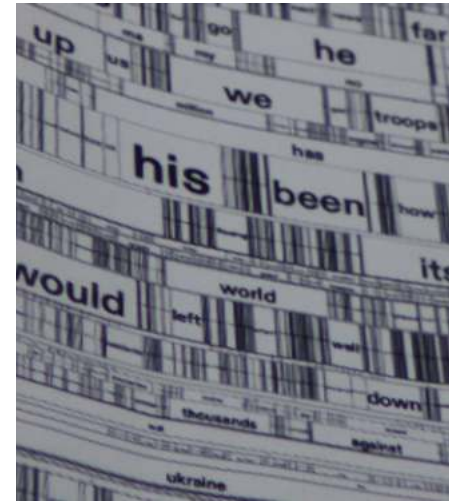
Yan Yan, designer
Brad Bartlett/Miles Mazzie, instructors
ArtCenter College of Design (Pasadena, CA),
school

© Yan Yan



“I thought the use of projection mapping on newsprint was very smart—it really highlighted how printed data only provides a snapshot of what really goes on in the world.”

—Jen Vladimisky



Comments by Yan Yan:

What do you think are the project’s core features? “This project mainly explores globalization and migration in a postcolonial world. It does not propose a solution but instead focuses on reexamining our capacity for compassion and the potential for graphic design to engage social issues that benefit the public good instead of selling more products. It tries to redirect ‘design for good’ projects in more ethical, reciprocal ways. Facing crisis, how can graphic designers create real impact with meaningful social issues? How can designers promote much greater awareness of the global crisis we face? The current Russia-Ukraine War has no doubt made the topic of this thesis project all the more relevant and timely.”



What was your inspiration for this project? “This crisis is not only the staggering number of refugees with nowhere to go but the temptation to turn away in a time that asks something of each of us. The scale of the crisis, as it is right now, can only be fully depicted and understood through statistics and facts. Data can perhaps help our minds and hearts to process these events, offering an alternative to the conditioning and close-mindedness of the mainstream media that serves to desensitize viewers. You don’t watch the installations: you experience them. It provides conversations through graphic design beyond numbers, facts, text, literature or analysis and allows viewers to do more than just flip through a newspaper.

“My hope for this project is that it hits home with those who experience it and shines a fresh light on why solving the refugee crisis matters so much to all of us. This is not a project about refugees’ tragedy but instead a quest for transformation. I hope that can begin here, with people seeing that, as human beings, we’re all part of this.”

Belong Here

“I thought it was very smart to take what is typically a visual symbol for an error and use that to highlight diversity not only in language, but also humanity.” —Jen Vladimírsky

Overview: Flavio Arnizant de Zorzi and Will Engebretson, students at the New York campus of Miami Ad School, were assigned to create a graphically-led campaign that used typography to promote universal human rights. After exploring different facets of the Universal Declaration of Human Rights, the two settled on portraying the freedom to belong through Google’s Noto typeface. Arnizant de Zorzi and Engebretson’s resulting campaign showcases how a technological achievement can translate to a humanitarian endeavor: when all languages can be recognized, we can all belong here.

- The campaign contains one case study video, four stills and nine GIFs. A Snapchat lens was created using Lens Studio.
- The oOH elements within the project utilize user interaction to reveal the hidden languages behind “tofu,” or the block characters that appear when a website references characters missing in a font.
- A total of four people worked on Belong Here to produce it within ten weeks.

Flavio Arnizant de Zorzi, designer
Will Engebretson, writer
Raj Ramamurthy, instructor
Miami Ad School (New York, NY), school

© Flavio Arnizant de Zorzi/Will Engebretson





“Strong use of audio. Love the attention to typeface and clever use of missing characters as a metaphor. Beautiful work.”

—Pam Scheideler



Comments by Flavio Arnizant de Zorzi and Will Engebretson:

What inspired you to undertake this project? “At the core of this work is our unwavering belief that everyone deserves dignity, recognition and their own unique voices,” say Arnizant de Zorzi and Engebretson. “We’ve crafted this campaign to put underrepresented humans at the forefront, showcasing the beauty of their languages and the importance of empowering them to exist anywhere. Google’s Noto typeface served as our inspiration in its ability to overcome the obstacle of unrecognized type, or ‘tofu.’ We asked ourselves: If words can’t be read or seen, how can humans be heard or understood? How can they belong anywhere?”

“Going forward, history will be recorded online, and if a language cannot exist digitally, it will be forgotten and left behind,” they continue. “This project is about preserving culture, recognizing the humanity of others, and empowering people everywhere to become more connected and accessible to one another.”

Did you meet with any extraordinary obstacles during development?

“Yes, particularly with some language translations,” says Arnizant de Zorzi, “especially the ones that are not in the foreground of [mainstream] culture, like the Cherokee language.”

What was the response to the project like?

“We noticed a very emotional reaction when people watched the case study for the first time,” Arnizant de Zorzi says. “The soundtrack was chosen as an important role in that regard, ‘taking’ the viewers through the whole campaign without getting them bored or losing rhythm.”



Susan Kare Interface

“This is a truly engaging timeline that was fun to explore. And I love when the subject matter and the design of an experience are truly connected.”

—Jen Vladimirovsky

Overview: Luke Fabricatore, student at Detroit-based College for Creative Studies, created a website to celebrate Susan Kare, one of the most influential designers of the digital age whose work always sought to build friendlier technology with every available pixel of the device she worked on. Beginning with Kare’s 1983 assignment on the Macintosh 1 computer and concluding with her 2015 rebrand of Pinterest, the website’s timeline displays an abundant collection of assets, icons and typefaces on a pixel grid, all unearthed from books and internet archives and remastered to contemporary web specifications.

- The timeline features 202 pixel-perfect images exploring ten of Kare’s projects.
- Five distinct interactions heighten the experience, including a way-finding helper named Pals who burrows in and out of key points on the grid.
- From research and ideating to assembling the website, Fabricatore created Susan Kare Interface in six weeks.

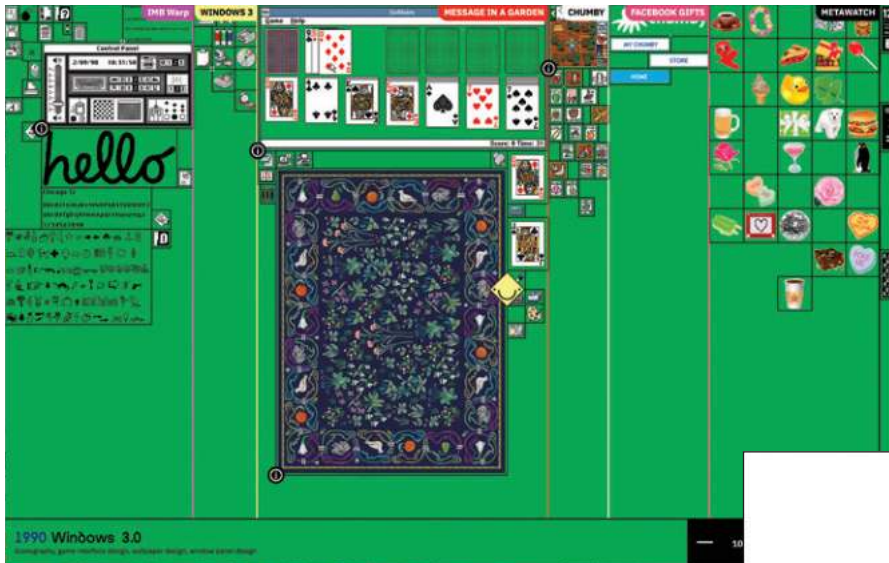


work.luke.media/kare

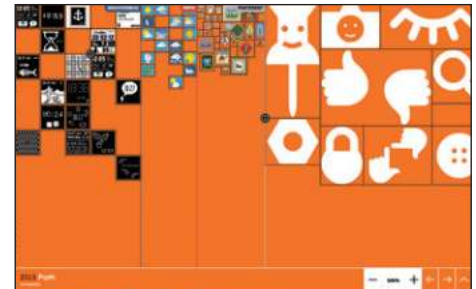


Luke Fabricatore, interface designer
Susan LaPorte, instructor
College for Creative Studies (Detroit, MI), school

© Luke Fabricatore



“An interesting visual interpretation of the timeline of Susan Kare’s work. The retro design combined with the explorative navigation made it really stand out.” —Laura Hobson

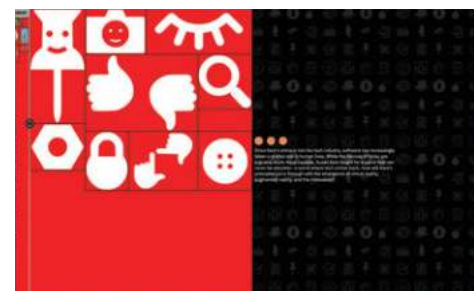


Comments by Luke Fabricatore:

What was the most challenging aspect of the project? “The pixel grid was an exceptionally difficult feature to get right. Allowing the user to zoom in and out meant nothing was static—everything worked relative to everything else. Designing a system where you have no assurance of what it will look like until the very end was both terrifying and exhilarating.”

How did time constraints affect your final solution? “Time constraints meant I wasn’t able to apply the transitional polish I would have wanted. Animating the zoom controls or opening screen would have taken this to the next level. That being said, I learned to like this more rigid approach as it is more accurate to how operating systems looked and ran on older computers.”

Were there any specific demands that made the project easier or harder? “The fact that everything was based on individual pixels made this project doable in a lot of ways I never would have imagined. For one, having to re-create a lot of the assets from scratch was certainly time-consuming, but that process simply would not have been possible if I was trying to re-create photographs or modern graphics. On another note, this website is only able to run efficiently because each image is so small and requires limited rendering demand. A website with more than 200 standard-resolution images would unquestionably create a slow experience for most modern web users without utilizing canvas rendering or other techniques.”



Mutopia: Visualizing the Unseen

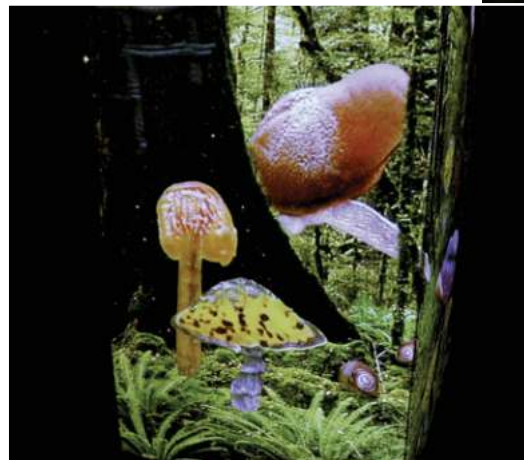
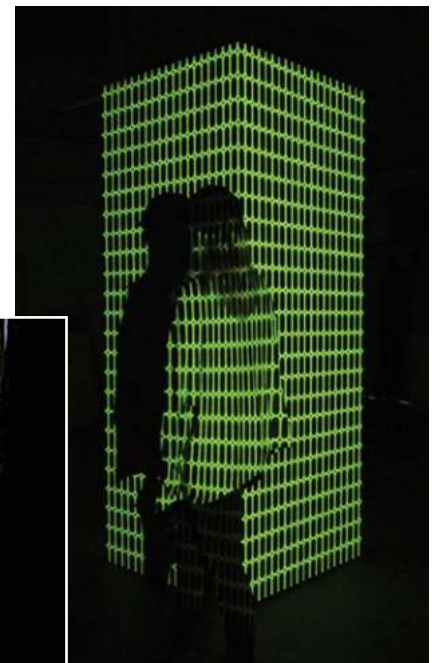
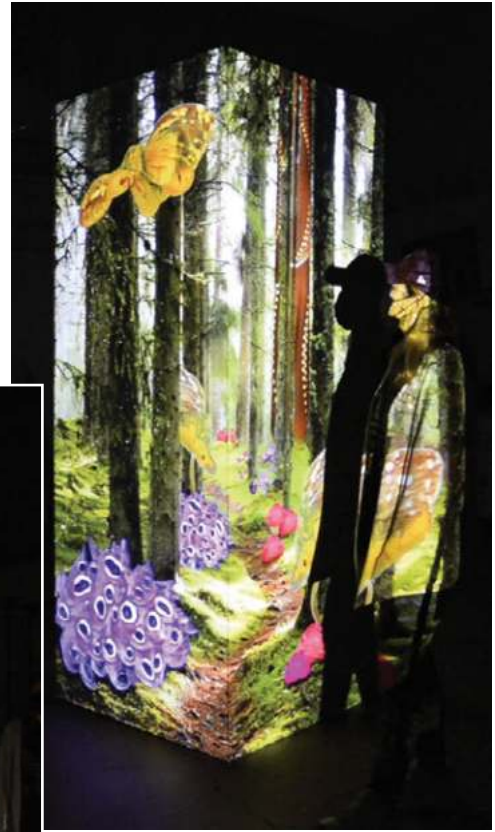
“A clever use of machine learning, which is then taken a step further by allowing viewers to interact with the outputs as an immersive experience. I thought this was fantastic and very impressive as a normal entry, never mind student work!” —Laura Hobson

Overview: A part of the thesis project of Xinyi Shao, a student at Pasadena-based ArtCenter College of Design, *Mutopia* brings participants into an immersive experience through an imaginary world. Training an AI on more than 5,000 images of animals, Shao used machine learning to create interspecies-hybrid animals that viewers can encounter within the experience. *Mutopia*, a portmanteau of *mutant* and *topia*, speculates at an interspecies future and encourages humanity to decenter itself and coexist with emerging artificial life.

- *Mutopia* contains four panels that display four different states in the program.
- Shao used Processing and Adobe After Effects to create the sculpture's animations and Runway machine learning to generate the image assets.
- From concept to completion, Shao created *Mutopia* within fourteen weeks.

Xinyi Shao, designer
Brad Bartlett/Miles Mazzie/Roy Tatum,
instructors
ArtCenter College of Design (Pasadena, CA),
school

© Xinyi Shao





“This project is the perfect union of vastly different technologies to create something unique and beautiful.” —Andre Elijah

Comments by Xinyi Shao:

What inspired you to undertake this project? “Inspired by the theory of posthumanism and speculative design, *Mutopia*’s purpose is to explore the creative possibilities of human-machine collaboration and inspire viewers—other creatives—to rethink our relationships with AI. Rather than alienating it, designers who collaborate with AI can work individually while transcending the creative limitations imposed by preprogrammed systems.”

What was the design thinking behind the four states of *Mutopia*? “The first two states introduce the identity system to the audience. The shifting and rotating movements of the logotype indicate the evolving nature of biology. In the third state, viewers can experience the whole developing process from image data to training results to latent walk video to the imaginary world. In the last state, all four panels show an immersive posthuman future.”

What was the most challenging aspect of creating this work? “I needed to work with many unknown, new subjects; unfamiliar technologies; and unknown goals, among other things. The project’s research- and process-driven aspects made it very different from some of my other work. It was also



a self-initiated work, and that not only required me to find the answers on my own but to also ask my own questions. It is scary to start a new project without knowing your goals, but it was a rewarding experience that helped me to grow a lot as a designer. I learned new technologies like machine learning, creative coding and projection, which all give me more creative possibilities.”

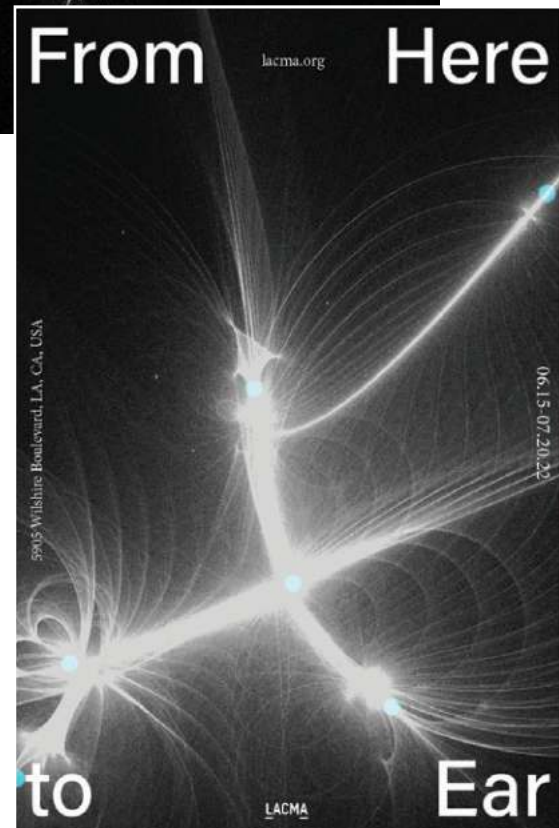
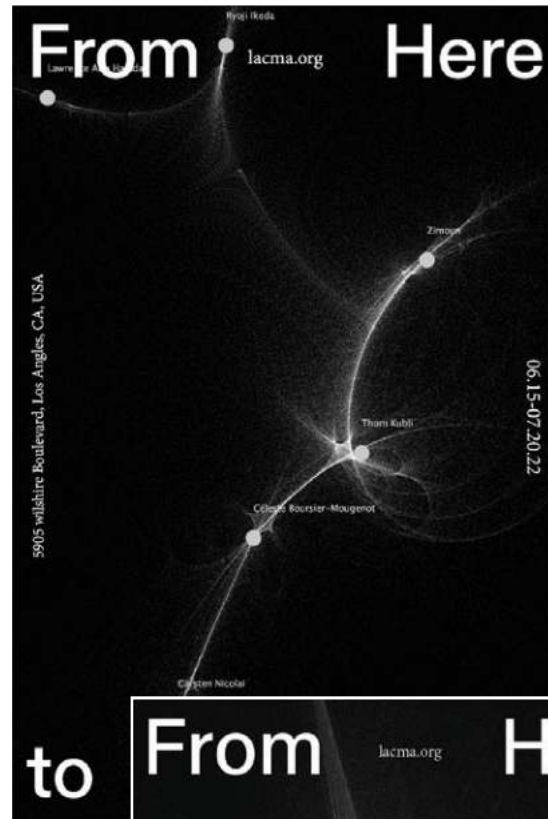


From Here to Ear

“A bold and graphic way to create a unique visual identity.” —Matt von Trott

Overview: A generative poster made by Yan Yan, student at Pasadena-based ArtCenter College of Design, *From Here to Ear* examines the relationship between sound and contemporary art, spanning sculptures, audio and video installations, and performance art pieces made since 2000. The poster and installation focus on the perceptual experience of space and visualizes its relationship with sound, embracing sound as sculpture, an immersive installation and in the act of listening.

- Using Processing’s Sound Library to graph the amplitude of volume over time, *From Here to Ear* visualizes both silence and noises—such as voices and ambient sounds—through Xs, circles and dashes.
- Entire sessions by visitors to the generative poster can be printed as postcards.
- It took Yan three weeks to conceptualize and develop *From Here to Ear*.



Yan Yan, designer
Stephen Serrato/Roy Tatum, instructors
ArtCenter College of Design (Pasadena, CA), school

© Yan Yan

“This work far exceeds the expectations of a student work. The design is impeccable and a joy to behold.” —Andre Elijah

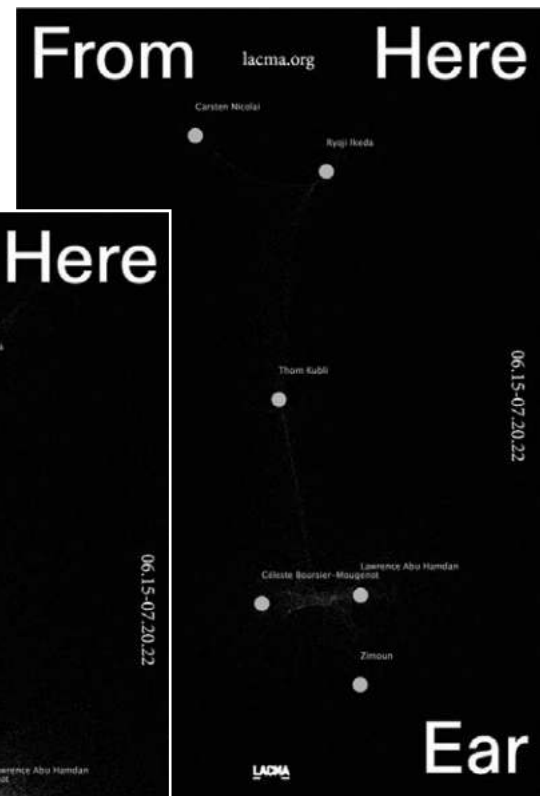
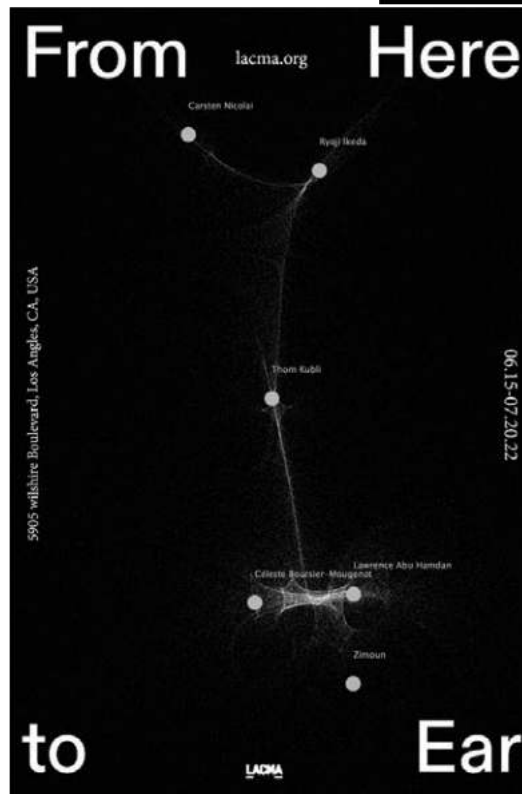
Comments by Yan Yan:

Did you use any applications or software that you hadn't used before to create *From Here to Ear*? “This project was my first encounter with creative coding and Processing. I find it incredibly fascinating how everything that surrounds us can be described mathematically.”

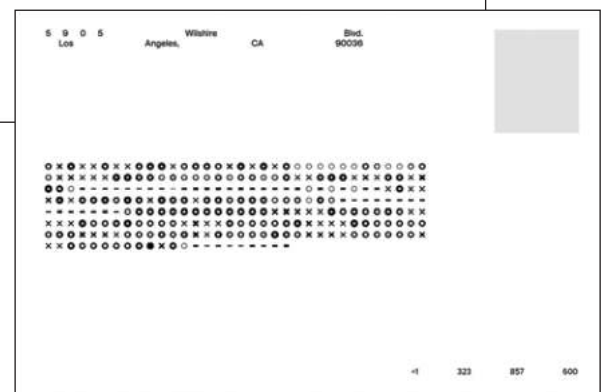
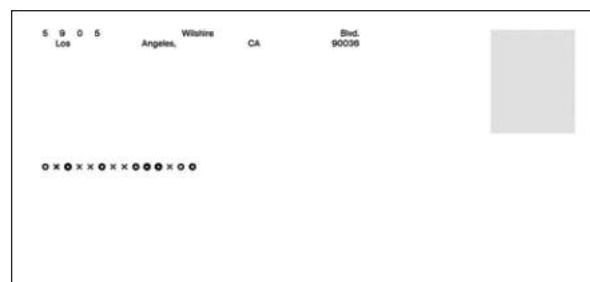
How did this project compare with others you've worked on in the past? “Before this project, I had a very strong focus on print and editorial design. The moment I crossed the threshold into creative coding when I rendered my first animation out of Processing, it suddenly started to become fun. There is a sense of achievement that comes when your code works at all.”

What technology did you use to generate the data for the poster? “In the project, the microphone is the main source of audio input and uses various methods to help control the analysis of the amplitude. Using digital information from audio files, such as songs or music clips, [for] translating into graphical shapes and patterns, I used changes in the sound's loudness and frequency spectrum as the input [to] generate animated imagery in real-time and synchronize it with the sound as it was played.”

“For the generative poster part of the project, I worked on getting the particle simulation to correspond to the music and made the particles change properties after being exposed to different frequencies to provide dynamic visual effects. For the poster card part of the project, I worked with processing to capture the frequency value of the current



sound position and use it to draw different types of shapes based on varying conditions for visitors to visualize their own sound message. Here, I applied different weights of strokes in shapes to each note, beginning with Xs for noise, circles for sounds and closing with dashes for silence.”



The New Exchange

“This project is a great way to inject dynamism and uniqueness into something that the audience walks into with expectations already.” —Andre Elijah



Overview: The New Exchange by Hannah See En, student at the Singapore-based university LASALLE College of the Arts, seeks to uncover what it means to be virtually present in a physical street dance battle and how social connectedness can be fostered within the street dance community, even when the environment in which we sense other bodies has been profoundly altered. By examining the effectiveness of current digital approaches to facilitate street dance battles today, The New Exchange reveals viable opportunities in better experiential design for participants.

- The inspiration for The New Exchange came from See En’s desire to create a channel that facilitates live feedback between a dancer and their audience.
- The New Exchange focuses on gestures in street dance culture, which carry specific meanings and are displayed by both dancers and audience members during a battle.
- The entire project took See En almost a year to complete.



Hannah See En, designer
Andreas Schlegel/Yasser Suratman, instructors
LASALLE College of the Arts (Singapore), school

© Hannah See En



“An exciting use of technology to stimulate physical interaction and allow people to connect while in physically different spaces.” —**Laura Hobson**

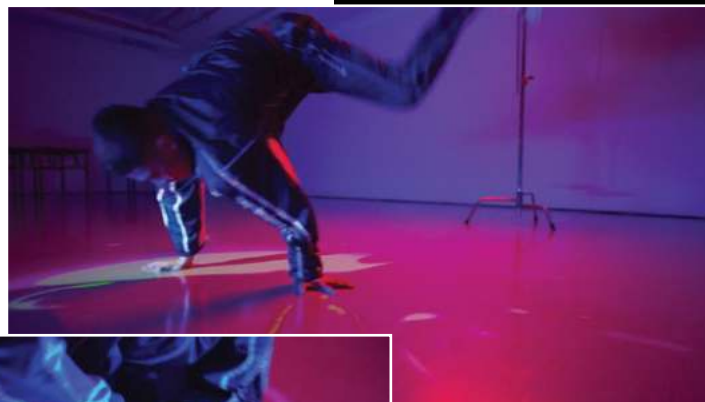
Comments by Hannah See En:

Was the topic of the project a new one for you? “As I’m a hip-hop dancer, the topic of street dance battles felt very intimate and personal. It gave me a head start in understanding the culture. The use of technology to address such concerns was, however, new and unfamiliar.”

What is the technology behind

The New Exchange? “A street dance-gesture recognition model was trained through machine learning to recognize three gestures in particular: props, point and thumbs up. I used an open-source, three-dimensional hand pose detection model from the TensorFlow.js library to detect 21 key points on the hand and track these points according to how the hand moves. Next, I taught the model to recognize specific gestures through a neural network. Each gesture was trained with a hundred passes through the algorithm.”

“Finally, I decided on a visual output to accommodate the input generated from these three gestures. Since music is integral to a dance battle, having sound as a sensory trigger would interfere with the music that dancers heavily rely on.”



I settled on a live light projection that transforms the street dance event with each recognized gesture. The graphics were constructed on Shader using GLSL before linking it up to a gesture recognition model on p5.js. The gestures were individually

set to control the warped curve and the RGB values of the graphics in real time.”

What was the most challenging aspect of the project?

“Integrating GLSL and JavaScript. It took a lot of trial and error to get the two languages to communicate with each other and make sense, especially since this was my first time using Shader—and I was not exactly proficient in JavaScript as well.”

Walking Along the Border

“Good design craft and an ambitious concept ... to feel emotions through digital surfaces.” —**Laurent Thevenet**

Overview: Exploring the notion that the border is both a fundamental political institution and one of the most important creations for a community, Yan Yan, student at Pasadena-based ArtCenter College for Design, created *Walking Along the Border*, an installation that encourages audience interaction. Using back shadows from participants through a translucent sheet of paper, *Walking Along the Border* engenders an immersive experience that challenges personal notions of borders and immigration, reminding viewers of the unseen complexity behind each news story or photograph of refugees.

- *Walking Along the Border* was shown within a class setting and received 30 to 40 visitors.
- A proximity sensor tracks people within a Cartesian coordinate system within the space and communicates with a projector to display video content within the audience's shadows.
- From concept to completion, Yan took a half-month to create *Walking Along the Border*.



Yan Yan, designer
Brad Bartlett/Miles Mazzie, instructors
ArtCenter College of Design (Pasadena, CA),
school

© Yan Yan

“Very powerful. The projection of the fence with the images behind is incredible. Draws the user in and begs for interaction. Beautifully done.”

—Pam Scheideler



Comments by Yan Yan:

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

“*Walking Along the Border* witnesses its subjects and their desperate search for safety, shelter and justice: from numbers to facts; from teeming refugee camps to barbed-wire borders; and from dislocation and disillusionment to courage, endurance and adaptation. It presents an immersive experience that invites a most personal exploration: one that lets each viewer consider what it’s like to live as some of the most vulnerable people—and to ponder what we owe to one another as human beings. It merges many forms and sources of information into one exhibition.

“The final layer of *Walking Along the Border* lies with the audience, in the outgoing rush of their unique, cumulative responses to what they saw and felt, to take it all in and connect to it through

their own experiences. The installation gives audiences the space to explore the refugee crisis in a way they may have not felt it before. The experience becomes a reminder that only the good fortune of being born

in a peaceful country stands between the audience and the refugees. Their peril results not from their actions but from arbitrary accidents of geography.”

What was your inspiration for this project? “The refugee crisis is the biggest subject of our times. More people are on the move and dying on the way to safety. This is not a topic we can turn away from. Even if you try, it will still be there, and we will still have to deal with it. You can’t stop it by building border walls; people will keep coming when their survival is at stake. We have an obligation to think empathetically and try to solve the issues at the root of it all, to think about how we will live together.”



WINDIM—Dimension of the Wind

“Very often, projection-mapped pieces go overboard. This piece is minimal, beautiful and makes an impact on the viewer.” —Andre Elijah

Overview: Inspired by the transience and ephemerality of the wind, Chia-Chi Kao, Min-Shin Luo, Yi-Jie Song and Shu-Chin Yang—students at Ming Chuan University in Taipei City—created *WINDIM—Dimension of the Wind* as their graduation project to convey how the same wind never blows twice. As the ebb and flow of wind is so easily ignored by people in their everyday lives, *WINDIM* invites viewers to explore and interact with the space between themselves and the wind through digital visualization.

- *WINDIM* comprises one video, a graphic poster displayed on an iPad, a projection screen and a Leap Motion sensor device.
- Kao, Luo, Song and Yang developed the project using p5.js, a JavaScript library for creative coding, and Arduino, an open-source prototyping platform for interactive electronic objects.
- *WINDIM* took the four students about half a year from ideation to production.



Chia-Chi Kao/Min-Shin Luo/Yi-Jie Song/Shu-Chin Yang, designers
Shi-Min Gong/Kai-Li Wang, instructors
Ming Chuan University (Taipei City, Taiwan), school

© Chia-Chi Kao/Min-Shin Luo/Yi-Jie Song/Shu-Chin Yang



“I am a big fan of data art and am glad to see students exploring this area. The film is also well-packaged, giving the work another dimension.” —**Laurent Thevenet**

Comments by Chia-Chi Kao, Min-Shin Luo, Yi-Jei Song and Shu-Chin Yang:

How did you decide on the concept and visuals for *WINDIM*? “As our team drew inspiration from many things, whether from books, feelings or the experiences of our past practices, we kept the idea of particle elements as the main visual element for its diversity and sense of universalism,” say Kao, Luo, Song and Yang. “Besides that, our focus was on the interactive part where we developed the atmosphere for the *WINDIM* showcase.”

“The idea is particles as small things in life,” Yang adds. “Every second, *WINDIM* flows and changes itself like the wind. With the introduction of a participant’s hand, the particles dance intuitively as they gesture. When people start to slow down and seize the moment, all natural phenomena begin to show themselves.”



What was the most challenging aspect of the project? “The technical level, for sure,” Kao says. “None of us are experts in interactive design, so we devoted our whole time to doing research for this project. Besides reference books, we visited plenty of interaction design exhibitions to learn how the vjs or designers approached their projects.”

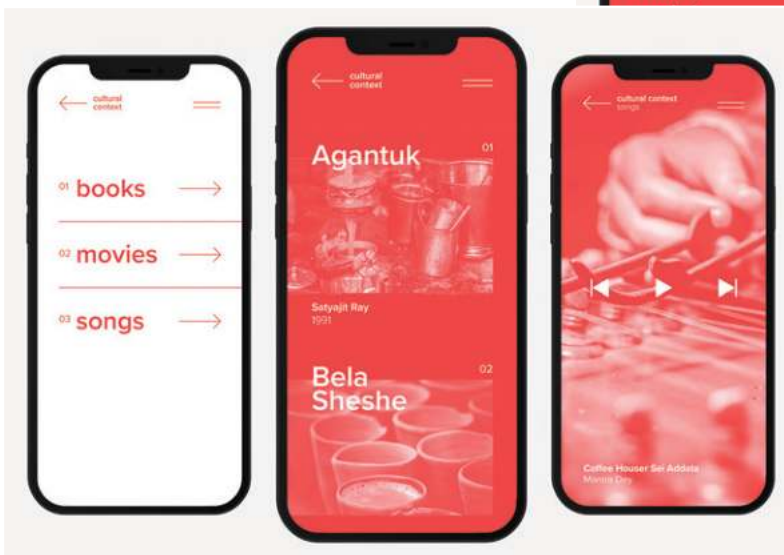
“The connection between Arduino and p5.js proved challenging,” says Yang. “There are only a few Chinese-language tutorials to learn from, so we looked on the official forum, Reddit and wrote an email to professionals—only to receive no reply. After we failed to get the platforms to connect, we tried to learn processing but had run out of time to learn another programming language. We ended up having to go into the world of interactive design with more sensors, like the Microsoft Kinect. In a sense, we learned to ‘be like the wind’ with *WINDIM*.”

Untranslate

“Untranslate seeks to solve a very important problem: the nuance of the spoken word. Beautiful mobile design and nice ui.” —Pam Scheideler

Overview: Created by Arani Halder, student at New York-based Parsons School of Design, Untranslate explores the rich history of languages and words through context-based learning. Upon users’ landing on a word or phrase in a chosen language, the app displays four different contexts—historical, cultural, social and colloquial—examining everything from etymology to the word’s usage in entertainment and news to conversational examples. Developed as an app for people to grapple with the intricacy of cultures through language, Halder sees value in it for those who grow up without the privilege of being immersed in their native tongue.

- Currently in its prototype stage, Untranslate was created using Sketch for wireframes and Principle for animating the interactive ui.
- To ensure accuracy in the culturally and socially relevant information Untranslate utilizes, Halder interviewed two-to-three native language speakers for each language in the app—about 20 to 25 people total.
- Working by herself, Halder created Untranslate in less than eighteen months.



Arani Halder, designer/writer
 Andrew LeClair, instructor
 Parsons School of Design (New York, NY), school

© Arani Halder



Comments by Arani Halder:

Was the topic of Untranslate a new one for you? “A lot of my work focuses on themes of language, culture, pluralism, autonomy and the power of knowing one’s roots. I have always aimed to open windows into the lives of different people and the broader sociopolitical movements that help shape them. However, I had never worked on a project as extensive as Untranslate. I got to speak with and learn from a vast range of people over the course of the project, witnessing how different cultures and languages affect the way one perceives the world.”

How did you develop the app’s navigation structure? “The navigation follows an almost-linear structure: pick a language, pick a word and pick a context to learn about it. As accessibility is important to any app, Untranslate’s simple navigation was made so that a diverse range of people can readily use it.”

Is the audience you were targeting a particularly difficult one to reach? “The audience I chose for this app is quite widespread but untapped: the large number of people who grow up outside their state or country often lose the privilege of being immersed in their native languages and cultures. In postcolonial countries where the generational gap is exacerbated by the fact that younger generations



“A really nice idea wrapped in a clean and crafted design package.”

—Matt von Trott



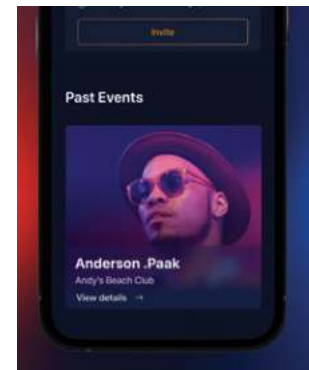
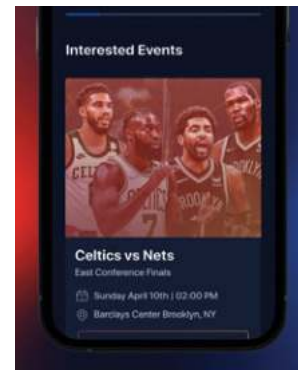
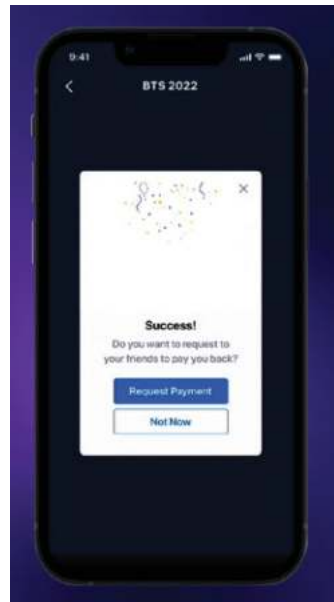
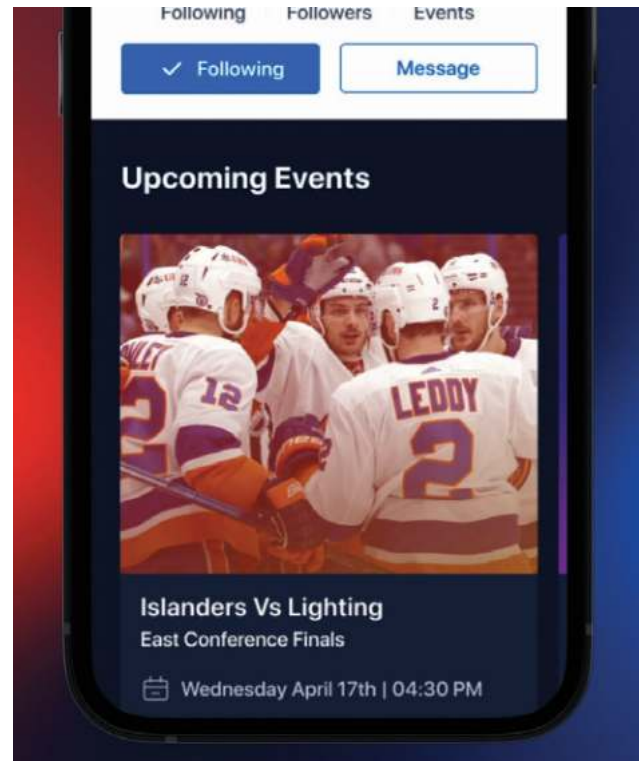
now rely more heavily on colonial languages than indigenous ones, linguistic design can help motivate deeper connections to family and culture. Further immersing readers in historical, political and pop-cultural works can also help them understand the time periods and contexts within which their generational counterparts have grown up. This understanding enables more nuanced and perceptive communication. So, while my target audience is relatively untapped, I believe that the concept of Untranslate is quite approachable and relatable.”

Ticketmaster: Beyond the Event Experience

“Love the total customer experience thinking here. Also, social and payment feature ideation is top notch.” —Pam Schneider

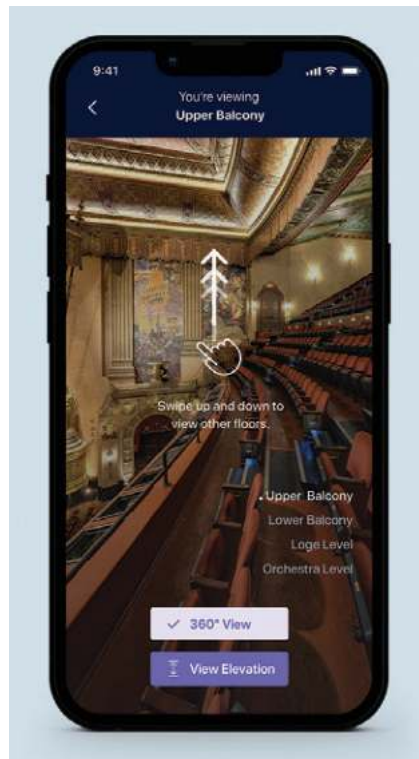
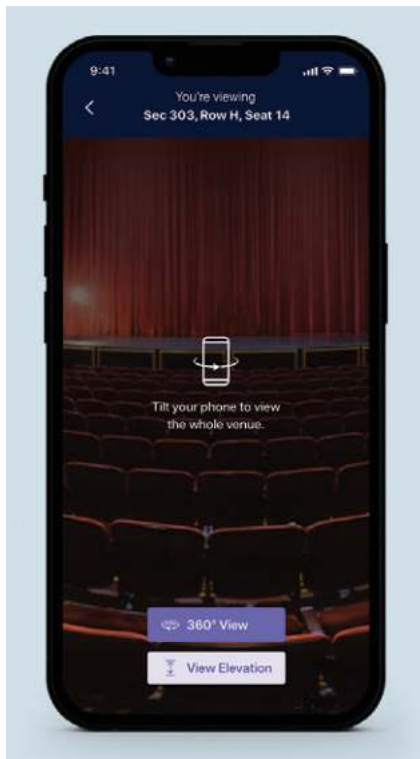
Overview: While the Ticketmaster app is the world’s largest ticket marketplace, it fails to acknowledge its customers’ surrounding needs. Created for an assignment in a “Design Systems for ux and ui” course at the New York-based Fashion Institute of Technology, this project by students Max Barbosa, Isabelle Kwong, Harry Lin and Sara Park elevates the ticket-purchasing experience to extend to sociability, reliability and planning. The project’s primary target audience includes niche music fanatics, sports enthusiasts, family-centered parents and theater buffs alike.

- During interviews, the students discovered that users did not find new events through Ticketmaster, so they prioritized event browsing through social profiles as opposed to a general feed.
- The students’s new features for Ticketmaster include Social Profiles and a Split Cost function, with 360-degree seat selection, venue navigation and event add-ons as secondary features.
- This assignment took the four students three months to complete, with eight weeks dedicated to a user-research process and four weeks devoted to ux design.



Max Barbosa/Isabelle Kwong/Harry Lin/Sara Park, designers
Christie Shin, instructor
Fashion Institute of Technology (New York, NY), school

© Max Barbosa/Isabelle Kwong/Harry Lin/Sara Park



“Impressive design work coupled with well-thought-out ux changes to better serve users’ needs.”

—Laura Hobson

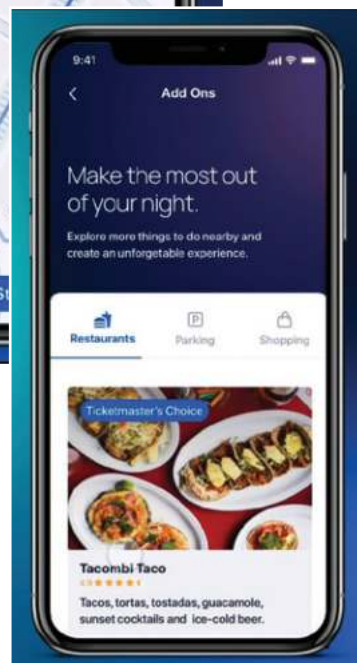
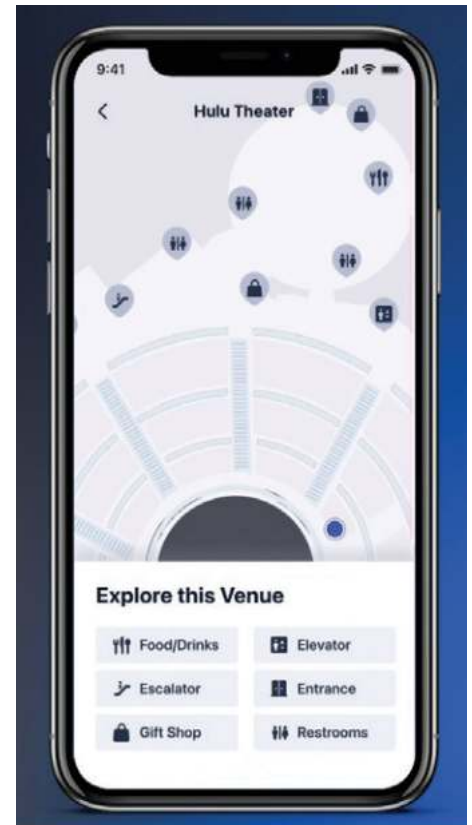
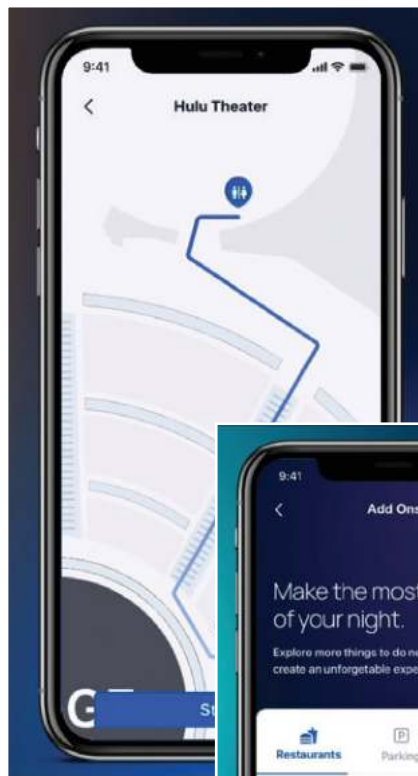
Comments by Max Barbosa, Isabelle Kwong, Harry Lin and Sara Park:

What are the special interactive features of the experience?

“We incorporated a venue way-finding feature that guides users to facilities such as restrooms, food courts and elevators. We wanted make sure that users spend less time and energy trying to find facilities and have a stress-free event experience. While we believe this feature would benefit all event goers, it was inspired by busy parents who have a lot to juggle with active kids. We also enhanced the seat selection process by adding a 360-degree view of the seats powered by AR technology.”

What software did you use for the project?

“We used Miro for brainstorming and research analysis and Sigma for ui design and quick prototyping. Previously, we had done a large majority of our prototyping using Sigma, but we were introduced to ProtoPie and used it for high-fidelity prototyping. We also took advantage of other online resources such as Lottie Files to enhance our project. It was a great way to insert microinteractions and make us aware of the small details in our app.”



What would you do differently if you had the opportunity?

“After we completed this project, we learned that attending live events can be frustrating for people with mobility impairments and their caregivers. We questioned if others with visual and hearing impairments may encounter similar problems. We would like to have reinforced inclusive design and conducted more empathy interviews to help us understand more about their needs. It is our hope that we could cater to them so everyone could have a wholesome experience when using Ticketmaster.”

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OVERHEARD

“A METAVERSE HAS TO BE MORE THAN A NEW PLACE TO BUY SHIT.”

Simon Richings, via Twitter

“You’re scared AI will replace you. I’m scared I’ll never run out of ideas for AI to create for me.”

Brijan Powell, via Twitter

“How long after redesigning your personal website do you want to change it again? Immediately or straight away?”

Tina Victoria Afshar, via Twitter

“If you, in good faith, want diverse teams that are producing great work, you can’t ask some of them to leave their emotions at home.”

Yesenia Perez-Cruz, via Twitter

“*SIGH* INTERNET DATA IS NOT ‘GROUND TRUTH’”

Abeba Birhane, via Twitter

“Experiencing my annual ‘I should learn Blender’ phase.”

Charlie Managhan, via Twitter

“We are so obsessed with workflow and correctness these days, we’ve forgotten that creativity and a point of view are essential to design.”

Tobias van Schneider, via his blog post “The portfolio case study is broken”

Inside Back Cover

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