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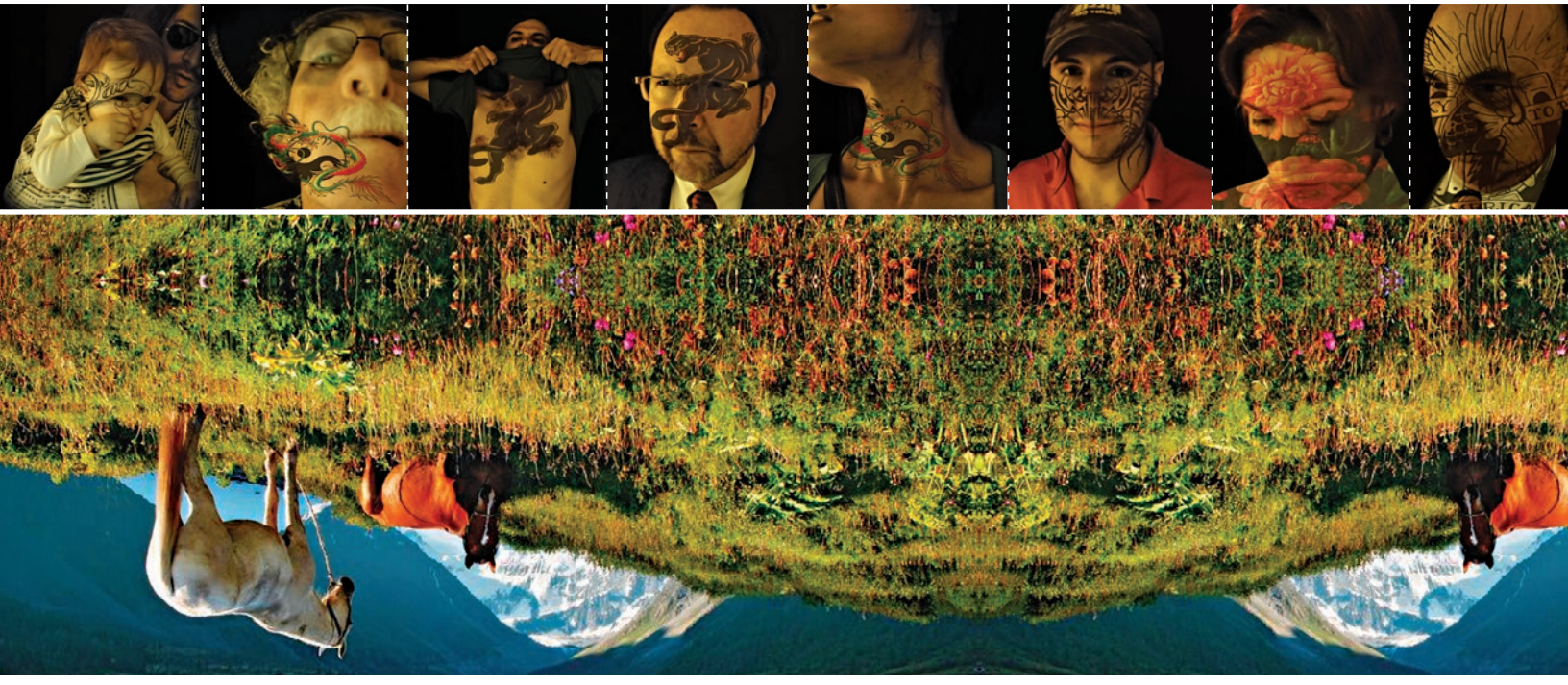
INTERACTIVE ANNUAL 16

Communication Arts



39 AWARD-WINNING PROJECTS SHOWCASING THE BEST OF INTERACTIVE DESIGN

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Communication Arts

March/April 2010 Volume 52, Number 1

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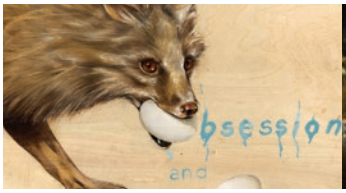
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editor's column

Patrick Coyne



As we begin our 52nd volume year, I'd like to look back briefly at what was the most challenging year in my tenure as editor—bittersweet as we also celebrated our 50th anniversary, a milestone in publishing.

The economic crisis was not kind to visual communications or publishing. Like most publications, we saw a drop in advertising, subscriptions and single copy sales. After a twenty-year relationship, we lost our printer, Anderson Litho, when their parent company decided to consolidate operations. We also saw the demise of *Step Inside Design* and *I.D.*, two fine publications.

But all was not doom and gloom. We found a terrific printer, Schumann Printers, Inc., a family-owned business like ourselves, who specializes in special-interest publications.

We also saw the economic crisis as an opportunity to rethink our editorial content and our business model. While we reduced our frequency from eight issues to six, we kept close to the same number of editorial pages by adding more feature articles and competition winners (we'll launch our new Typography competition to be judged this fall), something you told us you wanted in surveys and comments. As a value-added bonus to your subscription, we've included access to our premium online content—every feature article and competition winner we've published since 2004, in a searchable, customizable format.

We're now a truly multi-channel content provider, combining the high-resolution of print with the easily-updatable search capabilities that only the Web can provide. Well positioned for the future, we look forward to keeping you inspired for many years to come.

Without your continued financial support, none of this would have been possible and I want to thank you for allowing us to inspire you with the quality publication you deserve.

2010 *Interactive Annual*

The 1,958 entries received for this year's *Interactive Annual* represents just a slight drop from last year, but also a broadening of the category with more mobile phone apps and interactive installations and environments than we've ever seen.

"I was pleasantly surprised to see so much mobile in this competition," said juror Rachel Pasqua. "It was heavily iPhone applications, which is what you'd expect at this point in time."

"One of the themes I saw this year is it appears that information designers and designers are finally starting to work together with content and copy," said juror Brooke Nanberg. "When a site is really coming from a user-centered point of view or delivering something that has high relevance, you can really feel the alignment."

"The production value of a lot of the rich-media content has improved dramatically," said juror Ingrid Bernstein. "I saw strong writing and full-screen video that's really well done."

"I didn't see traditional big idea campaign work," said juror Mathew Ranauro. "It was really functional, usable stuff that had great design elements, great animation and standards-based development. One nice thing to see were entries that were really focused on Web standards, which is refreshing."

> "Augmented reality right now is a gimmick. Holding up a piece of paper to watch a movie on that paper is not really a cool experience."
>
> **—Mathew Ranauro**

Not all of the jurors comments were complimentary. "The iPhone apps were hard for me," said juror Glen Sheehan. "The reason is the beauty of Apple's SDK, which made it easy to develop with very usable embedded UI conventions, but after a while you're seeing similar structures with different labels and icons. There were only a couple that I thought really broke through."

"I was surprised to see so many classic microsites, well-designed Flash experiences, where the content was a little heavy-handed," Ranauro said. "I think less is way more in advertising or digital. There is so much noise out there."

"There were a lot of cause-related entries soliciting people to enter, to get involved, to do something, but what they lacked was depth of information about the cause itself," Bernstein said. "A year or two ago there was less direct response driving tactics and now it's flipped in the other direction."

"The biggest disappointment was using video as a solution for interactive experiences," Nanberg said, "and to the audience that comes through as gratuitous." "A lot of projects ended up being click-throughs of videos, where the interactivity was just not there," added juror Nikolai Cornell.

"What happens a lot with Web site development is that often a copywriter is brought in three weeks before the project's due, to write



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a copy deck for the whole site," Bernstein said. "I feel like the copywriter, the information architect, the journalist, the documentary filmmaker should all be part of the ideation of the project. Having the copywriter in at that very early stage actually helps to strengthen the idea."

One common complaint was the gratuitous use of new technology. "There is definitely a little bit of the tail wagging the dog, where people are trying to do something with the technology rather than looking for a solution that happens to work for what they're trying to do," Bernstein said.

"We've always had a bag of tricks we've relied on, the technologies and the structures and I saw a lot of those re-skinned," Sheehan said. "It's not that they're not valid, but what you do with them in the application and the context becomes really important."

"You have to get away from the gimmicks," Cornell said. "You have to get away from the easy fixes for problems. You have to push the limits, come up with innovative concepts and then really explore emerging technologies. It's not enough to say 'Oh we found this new technology, let's just use it and slap some mediocre design on it.' You really have to explore what the potential is and then possibly use it in a way that it wasn't even intended for. That's where the most interesting ideas will come from."

> "There's a huge opportunity for a brand to own a category by being the go-to place for people to find content—not just about their brand, but about a whole category."
>
> **—Ingrid Bernstein**

"Don't think technology first," Pasqua advised. "Augmented reality is really neat, touchscreens are a lot of fun, interactive storefronts are compelling stuff. But you need to have a fundamental reason to be doing it in the first place."

So what's next? "You'll see more Android applications, augmented reality and 2-D barcode campaigns in the coming years," Pasqua said.

"So much advertising, design and marketing has been about feeling comfortable moving from one box to the next," said juror Hilary Read. "It went from a movie screen to a television screen to a computer to a mobile device, but it's still this mindset of everything being built for a box. Live physical experience is the next obvious evolution for the advertising world."

"The idea that people will be sitting at home at a computer screen with a mouse, that notion is definitely going to go away," Cornell said. "We're going to see more interactivity in public space, whether it's building surfaces reacting to people walking by or tying your mobile device into whatever it is you're interacting with on a larger scale. The whole rectangular shape as form factor will not go away completely, but you're going to be able to make most surfaces come to life."

"Microsoft has a skeleton-based system that's going to be a part of Xbox," Bernstein said. "It's based on the movement of the user. There's a lot of development going on with voice recognition, touch and the presence of one's body in one place versus another. Multi-touch's potential has not even been slightly explored yet."

"You can get solar-powered mini projectors that can tap into a portable device," Read said. "You can create screens in your own environment. That's the direction that a lot of things are tending towards. In Europe, being marketed to along your daily path is not seen as much of an invasion as it is here. We'll see those boundaries a little less defined because of technology and curiosity."

Does this mean even greater erosion of traditional media? "You're going to continue to need print and broadcast because each of them does something different," Nanberg said. "Broadcast allows for an amazingly sensitive emotional connection to happen whether it's about sports or politics or just a new dishwasher. Print allows you to have a rational conversation, to think about something in a contemplative state. And it's mobile. You can take it with you. Direct mail pops open into your life. Radio is the lowest technology, but can have the same emotional connection as broadcast. Maybe I'm going to read much more content online than I would have previously, but no one's going to debate the fact that each of these mediums definitely brings something to the table when you're trying to reach and connect with people. They may be diminishing in revenue, but I don't think their importance is going away."

What about evolution of the Web itself? "We've reached the point where, both technologically and experientially, there's only so much more you can do on the Web," Cornell said. "It's a particularly limiting form factor with regard to the size of the screen." Sheehan disagreed. "You're going to see more easy access in our navigational paradigms," he said. "We'll see another plane in how we think about interaction design and visual hierarchy. I also think we'll see more Z axis in visual presentation."

"The nice thing about how this industry is evolving is that it's becoming more about what people want or need," Ranauro said. "Companies being authentic is what people really want. They don't want to be lied to. Telling them a great story, entertaining them and then backing it up with some sort of utility, that's where this industry is going."

What about the future impact of mobile technology? "The capability of mobile devices to tell a site, a search engine or a brand, where you are obviously has tremendous implications in terms of branding and sales," Pasqua said. "But it's going to be less about the device in the long run and more about the mindset behind the brand awareness and content creation."

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editor's column


Nanberg


Sheehan


Bernstein

Photographs by Steve Castillo

Evaluating this year's submissions required a ten-week commitment by our jurors, who reviewed the projects in their offices prior to finals. Bundles of disk-based entries and lists of URLs were sent to the jurors every two weeks for evaluation. Finals were held in our offices using multiple workstations with a T-1 networked connection to evaluate Web-based entries. Disk-based entries were delivered over our network-based NAS server.

Selection for this year's annual required a minimum of four out of seven votes. Judges were not permitted to vote on projects with which they were directly involved; I voted in their stead. The winning projects, along with video clips of the jurors, can be viewed on our Web site (www.commarts.com).

I would like to extend our grateful appreciation to our jurors for their conscientious efforts in selecting our 16th *Interactive Annual*.

"It's almost user-experience offensive to assume that you can just pour one experience into another medium like when you take a TV spot and dump it online."

—Brooke Nanberg

Ingrid Bernstein is the digital strategy director at JWT New York. She's been involved with digital media since HTML 1.0, working in digital publishing, marketing and advertising. She leverages her multifaceted background in design, architecture, strategy and production to create brand experiences that resonate with consumers and communities. Bernstein has worked on IKEA, Monster, Snapple, Tylenol and Microsoft to name a few. After working for iDeutsch in 1998 as creative director and eventually becoming director of creative and strategy (when the agency created the position in 2005), Bernstein worked as an independent consultant on digital initiatives for a range of community, media and brand clients before joining JWT.

Nikolai Cornell is an award-winning interactive creative director, experience designer and producer whose work focuses on exploring the intersection between physical space and interaction design. As the director of interactive media at Obscura Digital in San Francisco, he focuses much of his attention on helping his team refine their approach to developing large-scale multi-user and multi-touch wall experiences. Cornell's design research specialties include emerging technologies, display systems, physical interaction and human-scale interfaces, more specifically, interactive experiences that abandon the use of a mouse in favor of a dynamic range of sensors that allow the human body to be used as an interactive input device. For several years Cornell was the director of interactive media at George P. Johnson in Los Angeles, California, where he led a team that concepted, designed and developed a wide variety of interactive installations and exhibits, all of which debuted at one of the four major North American auto shows.

Brooke Nanberg is the executive creative director at the Chicago-based Jayne Agency. She attended the University of Illinois at Chicago where she earned her MFA in graphic design and has been involved in the Chicago creative and digital marketing community for over eighteen years. She is well-known for having cultivated four of the city's most successful (and now competitive) creative digital agencies—Taproot Interactive (1994–1996), Tribal DDB (1996–1999), Ogilvy Interactive (1999–2001) and Avenue A|Razorfish (2001–2007)—and has worked on projects for JCPenney, Kraft, AT&T, Budweiser and Jim Beam. Nanberg has spoken at numerous industry events and believes subtleties matter most and that success results from dedication, treating people well, listening to clients and committing to quality.

Rachel Pasqua is director of mobile strategy at New York-based iCrossing. As a digital strategist, she's interested in ambient media—the rapidly evolving interactive ecosystem that exists beyond the traditional desktop. A firm believer in platform agnostic brand strategy, Pasqua's a vocal proponent of using emerging media like mobile Web, Near Field Communications, social media, GPS and image recognition to build strong relationships between brands and their consumers. She has worked in the interactive industry since 1997 as an interactive writer, producer and strategist, and her background beyond the Web and mobile includes seven years spent in film production as a screenwriter, producer and development executive. A frequent speaker at industry events, Pasqua's insights on mobile, social and ambient marketing are frequently quoted in the media.

Mathew Ranauro is the senior vice president/director of interactive at Publicis & Hal Riney, in San Francisco, where he is central to the


Ranauro


Read


Cornell


Pasqua

digital expansion and growth of the agency. At Riney, Ranauro is tasked with building-out interactive creative capabilities while also establishing capabilities in site and application production, social media and mobile strategy, metrics implementation and analysis, SEO/SEM, experience design and technical development and architecture. He came to Riney from Crispin Porter + Bogusky, Boulder, where he led creative and technical development on the Burger King account on many projects and campaigns including BK.com, Whopper Sacrifice, Simpsonize Me and Whopper Virgins. Prior to CP+B he spent five plus years at R/GA, New York, working on Nike, Nokia and new business. In his ten-plus years working in digital, Ranauro has been recognized with many industry awards including Cannes, Clio, *Communication Arts*, D&AD, London International Awards and The One Show.

Hilary Read is the vice president of creative at Los Angeles-based EWI Worldwide where she's helping to define the next generation of marketing—strategic, integrated, alive, building and sustaining community between brands and consumers. Starting in San Francisco, Read's career includes runs at creative shops Goodby, Silverstein & Partners and Blazing Paradigm. She also co-ran Marcilary & Co., an alternative marketing group engaged in various forms of alternative reality game marketing and strategic entertainment. Prior to joining EWI, she headed up the lifestyle, content and new media divisions at global experience marketing company George P. Johnson, Los Angeles, developing some of the auto industry's most innovative interactive, event and exhibit programs, most notably for Toyota's Scion and Lexus brands, as well as Honda, Nissan and Infiniti.

Glen Sheehan is vice president, group creative director at Austin, Texas-based T3, an advertising and marketing firm with additional offices in New York and San Francisco. At T3, Sheehan leads the JPMorgan Chase, Windows phone and Marriott Vacation Club creative teams, and serves as a creative resource across other agency accounts. Prior to joining T3, he was creative director at Young & Rubicam Brands/Wunderman in Irvine, California, and before that, executive creative director at AKQA in San Francisco. His experience includes a range of business sectors and brands, and his work has received recognition from numerous award shows and publications. In addition to developing and creating memorable client work, Sheehan shares his knowledge with the advertising industry speaking at conferences and judging awards programs.

In Memoriam

It's with deep sadness that I acknowledge the passing of several influential people this past twelve months.

Guy Day, 77, co-founded Chiat/Day with Jay Chiat in 1968. Originally trained as a writer, Day managed the Los Angeles office until his retirement in 1986. CA profiled the agency in 1970 and 1979, and he was a judge for us in 1972.

Bernie Fuchs, 76, was one of the most popular illustrators of the 1960s and 1970s and best known for illustrating sporting events. His style, a blend of traditional narrative and abstraction, was widely imitated, and he also taught, as an instructor for the Famous Artists School, and later as co-founder of the Illustrators Workshop. CA profiled his work in 1973 and the Illustrators Workshop in 1977. Fuchs was also a judge for us in 1977.

David Levine, 83, was best known for his scathing pen and ink caricatures of the famous and powerful that ran in the *New York Review of Books* since 1963. But he was also a successful painter in watercolor and oils, depicting everyday life. CA profiled his work in 1974.

Bob Noorda, 82, was an internationally known graphic designer who helped found Unimark in 1965. Teaming with American and European designers, including Massimo Vignelli, Noorda helped introduce Modernism to advertising posters, corporate identities and, in the 1960s, the entire New York City subway system.

Irving Penn, 92, began as a fashion photographer before becoming one of the most famous fine art photographers of the 20th century. His distinctive style came from shooting his subjects outside of their natural environments in the belief that this would best capture their true nature.

Don Ivan Punchatz, 73, was best known for his surreal art used for books, magazines, sci-fi video games and the first *Star Wars* film poster. He also taught illustration at Texas Christian University in Fort Worth for 35 years. CA profiled his work in 1974, and he was a judge for us in 1987. **CA**

contributors



Features

Sam McMillan (sam@word strong.com) is a San Francisco Bay Area-based writer, teacher and producer of interactive multimedia projects for a number of production houses. In addition to his contributions to Web Watch and Resources, McMillan tackles green design practices for this issue.

Tiffany Meyers (tiffanymeyers @verizon.net) is a Chicago-based freelance writer. Her articles about business and visual culture have appeared in *Advertising Age*, *American PHOTO*, the *Chicago Tribune*, *HOW*, *Metropolis*, *PINK* and *Surface*. Meyers traveled to Montréal to visit Sid Lee.

Matthew Porter (matt@ porterwrite.com) is a writer, critic and creative consultant who lives in his hometown, Atlanta, Georgia. His company is PorterWrite Design Consulting. Porter visited the Sunshine State to interview Miami-based illustrator Brian Stauffer.

Columns

Arka Chatterjee (adc2134@ columbia.edu) is an intellectual property litigator at Simpson Thacher Bartlett LLP in Palo Alto, California. He obtained a BS in biology from the University of California, San Diego, and a JD from Columbia Law School in New York. He wrote the Business column with Tad Crawford.

Tad Crawford (crawford@ allworth.com) is the publisher for Allworth Press, and author of *Legal Guide for the Visual Artist*, the *Business and Legal Forms* series for creative professionals, *The Secret Life of Money* and *The Money Mentor: A Tale of Finding Financial Freedom* (Allworth Press). He wrote the Business column with Arka Chatterjee.

Angelynn Grant (designsharp @angelynngrant.com) is a Boston-based designer, writer and educator. She has taught at Rhode Island School of Design, the Art Institute of Boston, Simmons College and MIT. Her freelance work ranges from CDs to Web sites. Grant wrote the Typography column.

DK Holland (dkh@dkholland .com), based in New York City, is a brand doctor. She works with teams committed to a social cause to develop a focused strategy to energize and broaden audiences. Trained as a designer, Holland started the Design Issues column in 1990 and has lectured and taught design ethics at the masters level and to corporate clients. She led a team of designers that developed a game based on ethics for the AIGA.

Wendy Richmond (wendy@ wrichmond.com) is a visual artist, writer and educator whose work explores public privacy, personal technology and creativity in contemporary culture. She is the author of *Design & Technology: Erasing the Boundaries, overneath*, a collaboration of dance & photography and her new book *Art without Compromise**. Her regular column has appeared in CA since 1984.

Joe Shepter (shepter@gmail .com) is a freelance writer specializing in travel and interactive media. He has worked with Adobe, Oracle, Whirlpool and Coca-Cola, among others. Shepter wrote the Emerging Media column.

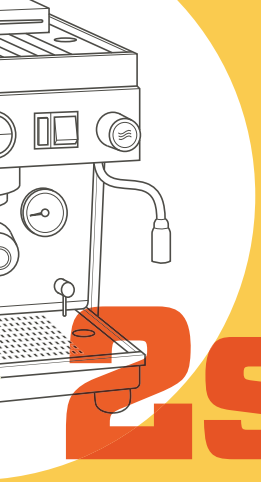
Robbie Vitrano (robbie@ trumpetgroup.com) is a co-founder and chairman of Trumpet, a venture marketing company that is a manifestation of the reinvention of New Orleans. He views the city as the Social Innovation Silicon Valley, an urban microcosm of the economic, political, social, environmental and cultural issues being re-evaluated in the U.S. and around the world. As such, Trumpet's work comprises advocacy, optimism and socially responsible capitalism. He wrote the Advertising column, edited by Ernie Schenck.

Book Reviews

Ruth Hagopian (ruth@rocham beau.com) began writing about fine art at the San Francisco Art Institute, where she received her MFA. She was a cofounder of Visual Strategies, a design firm in San Francisco, and writes about art and design.

Natalia Ilyin (natalia@ nataliailyin.net) is a principal at Emerson Harris, a brand consultancy in Seattle. She teaches at Cornish College of the Arts and is currently a critic for the MFA in graphic design at RISD.

The pictured contributors wrote features and columns in this issue: Sam McMillan, Tiffany Meyers, Matthew Porter, DK Holland, Arka Chatterjee, Tad Crawford, Angelynn Grant, Joe Shepter, Wendy Richmond and Robbie Vitrano.



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letters to the editor

Welcome Back

I started my ad agency and sort of sold out in 2001. After my hiatus from the ad business (it's a long story), I have a set up to handle a handful of clients. One of my first steps was to renew my subscription to *Communication Arts*. Turning the pages, I came across "What Do You Own?" (Design Culture, Sep/Oct, 2009, p. 16) by Wendy Richmond. Pure joy and, always, great writing.

Tom Marin
MarketCues
Heathrow, Florida

Design Neutrality

As a creative, businessman and co-founder of an agency that just passed the twenty-year mark, I appreciate CA for the editorials on the state of our profession (especially Ernie). With that preface, I do not appreciate the increasing political slant in recent issues. For example:

Editorial content portraying the new administration as good for the design business? Did I miss the design bailout?

The Illustration Annual. Obamania, coupled with a few derogatory McCain and Limbaugh images. I can appreciate a good joke as much as the next guy, but the volume of this bias is getting old. What's next? An honorary One Show Pencil?

The Photography Annual. More shots of Mr. Obama than the *New York Times*. All CA-worthy images? Or does the subject matter simply align with the political preference of the judges? If these same images were George and Laura Bush or John McCain, would they have graced these pages? Doubtful. Same issue... GObama campaign.

Admittedly, my political views likely represent the minority among the design community. As a business owner, I am a fiscal conservative. We spend within our means and work our butts off to exceed the expectations of our clients. With that model, we make a good living and provide competitive compensation and benefits for our valued staff.

Frankly, the anti-business stance of this administration is scary for the design business. Uncontrolled spending, bailouts and business mandates are creating uncertainty and a defensive mindset with big and small business alike. The job sites are vacant. Perhaps an ad czar is in our future?

I respect the opinions of others, whether they reflect my own or not. It's a free country (at least for the moment). We all have social and fiscal priorities that dictate our political preference.

CA is a stellar creative publication. Please leave it at that. Don't let it become *Rolling Stone*. And if having an appreciation for design and making a profit makes me an evil capitalist, so be it.

Bill Campbell
Integré
Waukesha, Wisconsin

What Else Can You Do With a Design Education

I finally decided to crack open my *Communication Arts* magazine after having it for a few weeks. I was pleasantly surprised to find your article (Business, Jan/Feb, p. 26). I am a senior in graphic design at Marymount University in Arlington, Virginia. I have been stressing out about the job market since my professors said that there is a possibility that I would be doing boring newspaper ads fresh out of college. I always thought that would never be me. Thankfully I managed to snag a paid internship within the government. While right now that sounds like a good path to stay on (possible job security), I found your article refreshing because I am not limited to just the government. My designs can mature here and eventually my skills might one day take me elsewhere and I might influence and make a difference somewhere. Your article helped me feel more optimistic about the career path I have chosen. (I even highlighted sections.) Not only am I not limited by the sub categories of graphic design, but I have my pick and might dabble in them all! You have given me some great thoughts and questions to answer and follow.

Thank you for writing this article!

Jeanette Romero
graphic design intern
Air Force Office of Scientific Research

Errata

In the Design Annual 50 on page 82, we weren't provided with the complete credits for the High Performance Hair Care packaging. They are: Juan Carlos Obando, art director/designer/creative director; Juan Carlos Obando/Maureen Saenz, writers; Jill Herrera/Janae Raphael, associate producers; Maureen Saenz, producer; Frank Scifres/Toni Wells, executive producers; Bureau Number 4 (Costa Mesa, CA), design/client.

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DK Holland

Where Our Wild Things Are—Part 1

Graphic design ethics in an age of exacerbation

Maybe I operate on the fly more than I realize. Maybe we all do. Yale psychology professor Paul Bloom suggests that there is no such thing as character (i.e., the consistent moral center we hope we have). It rings true when he says, "Although it might be hard to think about the person who will occupy your body tomorrow morning as someone other than you, it is not hard at all to think that way about the person who will occupy your body 20 years from now. This may be one reason why many young people are indifferent about saving for retirement; they feel as if they would be giving up their money to an elderly stranger."[1]

In the graphic design profession the joke has always been we *never* retire: You can't retire your persona. Now you can't afford to. And sadly, a lot of us have fallen out of love with design. What happened? Over the last two decades, a perfect storm of low economy/high technology have left practitioners compromised, at sea on a leaky boat.

The designer who thinks today, "If I give them the solution, they'll hire me," might, on a better day think, "I need to be paid before I do *any* work." Or in another situation, "Low-balling my fee will undercut the other designers bidding on this project and get me the assignment." But, wait a second, "Low-balling undervalues my work and besides, undercutting does *not* help the profession." Our all-too-human tendency to rationalize goes right to work when we're rattled, our brains fooled into thinking we are doing the necessary, expedient thing (often ignoring ethics, not to mention the law).

In fact, there is no 'Code of Ethics' promoted by AIGA, the premiere organization for professional designers; instead an online document, the Statement of Professional Standards[2], outlines business practices and addresses some issues that are ethical in nature but excludes or skirts others. When asked, designers often have not read this document. Designer Ben Whitehouse of Whitehouse and Company, himself a young designer, observes, "Students with no professional experience are daunted by professionalism and they don't understand the importance of professional standards. It needs to be brought alive for them."

AIGA must be careful how it puts its disapproval of certain unprofessional practices in print. For instance, executive director Ric Grefé says, "AIGA was advised by the Federal Trade Commission (FTC) not to publish a spec work position in any statement that might be referred to, even indirectly, as an ethical standard that might elicit censure within the profession... or it might risk being cited for a restraint of trade through price fixing (i.e., making it unethical to work for nothing) for which we would have lost our 501.3.c status and possibly been subject to a regulatory action."[3] However, articles on AIGA's Web site detail the perils of spec work in depth and provide tools to combat the practice in a way that does not appear to be 'setting too many standards.' But spec work is rampant. Is the horse out of the barn? The irony is, of course, that it is only by maintaining high standards that any profession (and its individual practitioners) remains healthy.

Do the Right Thing

While free falling into an economic abyss there is little time to ponder outcomes; we're more apt to take an expedient escape. Everyone is in the same boat: Manufacturers are being forced to reduce their costs by retailers, accept penalties if sales go bad. Publishers are struggling if they are still in business at all. Economic belt tightening is expected of everyone right on down the line—designers included. And doing the 'right thing' may seem difficult for just about everyone.

We are urged by AIGA and the Graphic Artists Guild not to work on speculation, not to pirate software programs or type fonts and to consider the implications of signing Work for Hire agreements. But how bad is it to do any of these things? Since no one discusses both sides openly, designers, who may well have 'sinned' themselves, just get hot under the collar when they hear someone else has broken the code of honor. Brad Weed at Microsoft, who was a designer/design manager until recently says its all too hush-hush. "People can't even debate these issues. People may have risen to the top by working on spec. Yet we give them medals." Weed suggests if designers could just relax and say, 'Here are the internal conflicts I have about this. Can we discuss?' This would be more in keeping with the culture of the profession." By remaining less than candid, we will never advance the profession.

Bloom says, "We tend to attribute our own bad behavior to unfortunate circumstances, and the bad behavior of others to their nature." So if we don't ignore, or rationalize, we demonize. None of these responses does any good because it doesn't help us understand that we are in conflict with ethics and the law. If we weren't, wouldn't we *always* do the right thing?

In a world changing at lightning speed, we need to face reality: The thing that, when you open your eyes, *is still there*.

The available options: Sink, swim or get out of the water.

Reality in 2010 is that we live in a world of economics: a world that expects free stuff is chock *full of stuff* (some awfully good, most good and some awful); a hodgepodge of people making that stuff; in a world in which there have been no new ideas 'since the Greeks'; where clients are getting a lot for free. And where a lot of clients (and the general public) seem to be thinking this is the way it *should* be, how do you argue otherwise?

In the 1990s, television journalist Fred Friendly developed the popular roundtable PBS series, *Ethics in America*. At the opening of an episode, he'd say, "Our purpose is not to make up your mind for you, but to make the agony of decision-making so intense, you can only escape by thinking." He'd twist the knife by complicating an ethical dilemma and expect his panel to think on their feet. He defined ethics as that gray area between what's right to do (ethics) and what you have the right to do (under the law). You'd get the point that there is no right answer when ethics get complicated. It helps to hold these thoughts in your mind when ruminating over some of our top conundrums:[4]

- **Work on speculation**—working for free with the hope of getting paid work (ethical issue).
- **Plagiarism**—stealing in order to create (illegal under the Copyright Law).
- **Piracy**—taking creative software/type fonts is like eating your own (illegal under the Copyright Law).
- **Work for hire**—giving all your rights away for a little cash (ethical issue, Copyright Law).
- **Stock logos**—undermining your value by creating work with little value (ethical issue).
- **Cronyism**—favoring your close friends, especially when shutting out others (ethical issue).
- **Unsustainable design**—ignoring that which ensures the future of design and the world (ethical issue).

Any one of these issues could itself become an article, indeed some could fill volumes; the nuances, the contradictions, the complexities are vast.

The Ugly Truth

I guarantee that all of the design "taboos" listed above are being broken daily, if not hourly, by our esteemed colleagues, students and teachers. And that's mostly because we are *not* talking through these issues effectively. Weed explains that design has not advanced in terms of its ethics because, "Designers can often be conflict averse. To have impact requires conflict."

The design profession made its name on the talent and glamour of a relatively few highly independent designers who became icons. Yet the profession today is made up of 300,000 designers most of whom lack the status or clout to effect change on their own. As designer Roger Whitehouse of Whitehouse and Company says, "Our only hope is to unify under the aegis of a large organization."

Perhaps a good start is mapping the ethics and legal terrains. Starting with the essential and very practical tenet of ethics—compassion. Whitehouse adds, "Don't screw others as you would have them not screw you." Another ethical concept is that of the greater good, i.e., the health of the community trumps myopic self-interest. And then there is simple fairness: What is just? If the purpose of ethics is to enrich humanity, these bedrock principles are the main guides on any ethics map.

Laws, on the other hand, are passed when it's clear that government must intercede and turn gray into black and white. And, in doing so, to prescribe guidelines, prohibitions, penalties and protections for everyone. A relevant example is the U.S. Copyright Law, which encourages and protects tangible creative expression to the benefit of all.

...First Do No Harm

It's hard to consider what's important to you and the whole profession *at the same time* especially in the heat of the moment. Yet humans are unique: We can hold two seemingly contradictory thoughts in our heads at the same time. If we can grasp the concepts, agree on the essentials, at a time when there would be no big threat in doing so, maybe the rest would fall into place.

Work on speculation

AIGA breaks down the ethical issue of spec work into five categories (I've annotated each below).

- Spec work: creative work done for free, with the hope of getting paid. In most work on spec situations where intellectual property is being developed, there may well be no firm agreement—no *quid pro quo*—no transfers of rights, no agreement on credit. Since the designer may have little information about the problem to be solved, it builds a relationship on quicksand—bad for all.

This may well be true in the following work relationships as well:

- Competitions: creative work done with the hope of winning a prize. Competitions or contests create a rocky playing field, pitting students and amateurs against

professionals. Judges and their qualifications are not usually listed. Submissions are uneven at best.[5]

- Volunteer work: creative work done as a favor or for the experience, without the expectation of remuneration.
- Internships: creative work done for educational gain.
- Pro bono work: creative work done "for the public good."

Designer Debbie Millman, the president of AIGA and of Sterling Brands, says the scales of justice are quite tipped these days. "Clients are asking for spec work more often now. One rationalization is 'agencies are going to do this so why not designers?'" Millman shows how unfair spec work is for the small firm or individual designer, "It's like going to a boutique and asking to borrow five dresses, wearing them all and the one that gets the most compliments wins." Illustrator Lisa Shaftel, national advocacy chair for the Graphic Artists Guild puts it more harshly, "It's actually more like asking five designer/dressmakers to each design and create a one-of-a-kind dress to your measurements that only you can wear. After the dresses have been made, you pick the one that you like most. Then you decide how much you want to pay for the one you like. And you do not pay for the others." I would add that maybe you don't really even like *any* of the dresses. When you look at it this way, work on spec does not benefit the greater good, nor does it benefit the client. Nor is it compassionate to creators.

Weed says, "We need protection. Planned Parenthood is a good example of that. We have to admit that people are just human." And while some designers think spec work is just fine even if there is no enforceable agreement with the client, the possibility of getting screwed is very real. Shaftel says designers are deluded about what their time is worth when they work on spec, "They don't add up the time spent on spec work every year and see it as a loss of income; they're doing work they don't get paid for. They only look at actual billings. If they added up all the time they spent working, including spec work, and then divided that into their earnings, I think they'd be shocked how little they're really paying themselves."

Designer Catherine Wentworth of No!Spec[6] says, "How did it get this way? Lack of education, the Internet and computers. Lack of education is a biggie. On one side, design organizations have not made it a priority to educate at the school level. On the other, (some) teachers are telling their design students to participate in competitions to get experience. Before the Internet, designers educated clients. Now with the Internet, well, there you go, clients don't know who to listen to so they are going with the loudest voices."

California State University, Chico Professor Barbara Sudick is in the process of writing guidelines for design educators through AIGA. She says, "Teachers have been assigning their students spec work for years and it seems that many of them have no intention of giving this up." Sudick, who teaches her students to consider the ramifications of their actions, adds, "Should we be supporting a design process (i.e., design contests) where a client gathers quick ideas from lots of different sources without sufficient interaction, research, remuneration or even any legitimate agreement? Is work for a nonprofit considered spec work or is it pro bono? The difference is the intention and expectation. Are you donating your services to get a portfolio piece or for the public good? In any case, is promoting spec work the kind of real world experience we want our students to have? The bottom line is there are no good consequences to spec work, particularly in an academic setting where the working methods we teach students form the basis of their professional values."

There are currently 10,000 student members in AIGA, double the number from six years ago. But if you consider that there are maybe 100,000 students out there being taught to work on spec, change will be difficult.

Plagiarism

Recognizing that everything is stolen on some level is irrelevant. As long as you are truly reinventing it, you own it. However, there is such a thing as innocent infringement. Shaftel states, "Plagiarism is deliberate. And then, on the other hand, there is accidental similarity. Many of us have had the experience of coming across someone else's work that we've never seen before and it looks just like something we've done." Or unwittingly done something reminiscent of another's.

Are we being stifled because so much is copyrighted now? The Creative Commons[7] is an attempt to get creators to release some of their vast trove into the public domain. Writer Jonathan Lethem writes provocatively in *The ecstasy of influence: A plagiarism* (a work in which he has lifted everything), "Honoring the commons is not a matter of moral exhortation. It is a practical necessity. We in Western society are going through a period of intensifying belief in private ownership, to the detriment of the public good. We have to remain constantly vigilant to prevent raids by those who would selfishly exploit our common heritage for their private gain. Such raids on our natural resources are not examples of enterprise and initiative. They are attempts to take from all the people just for the benefit of a few." An ironic reversal of the intent of the Copyright Law?

Copyright Alliance executive director Patrick Ross adds to this, "High on the irony meter, in his book *Free*, Chris Anderson plagiarized Wikipedia, which some would argue is itself largely plagiarized—and the idea of the book, of course, is that everything should be free." *Free* is of course, not. It costs $26.99. And Chris Anderson holds the copyright.

Naomi Klein author of the bestseller *No Logo* chose not to

copyright the design of the name (cover designer, Bruce Mau) ignoring the urgings of her publisher. She was later sent a warning letter from a man who had started a line of No Logo clothing using the *No Logo* logo. She was being told not to exploit her own creative work.

Renegade illustrator/designer/street artist Shephard Fairey built his reputation on "sticking it to the man." He is claiming his unauthorized use of an AP photo (the basis of his Obama Hope poster) was political commentary (fair use). Shaftel expects when the suit plays out, "A jury will decide if the Hope poster is original enough to qualify as a Fair Use defense for infringement. Regardless of the verdict, it's costing Fairey a lot of money in legal fees and time. What good is self-righteousness if you lose your house? In real life, the lawyers win because they always get paid. He would have been better off paying a licensing fee for the use of the photograph; it would have cost him a lot less than his legal bills." Wouldn't Fairey want someone to ask him first if someone were going to exploit his work? What if the AP photographer was a McCain supporter and didn't want his photograph used to the benefit of his rival?

Ross says, "We are in a remix culture. Some feel there should be an expanded exception under the fair use provision of the Copyright Law. But copyright gives a creator more than just an avenue to compensation. If you draw an illustration of a woman on a beach and it gets used in a porno mash up and this offends you, you would be powerless to do anything." Ross adds, "The idea of Creative Commons at least recognizes that creators have rights. That's a good start. But they need to do a better job letting creators know what rights they're giving up."

Agencies and corporations are wary of copyright and often don't allow use of any image that is the least bit suspect in terms of rights. Currently if you can't find the creator to get permission, then you cannot copy the piece without breaking the law. Period. The Graphic Artists Guild mounted the Ask First campaign a few years ago to alert potential copyright violators to avoid the lazy trap (i.e., not bothering to ask first).[8]

In her firm Millman says, "We show a comprehensive, we pay for the rights to use any photos and illustrations in it. But before we do, we have to get agreement on what the ultimate use would be. We sell all the designs, even preliminary illustrations, photos—in a buyout to the client. Once a creator who claimed we copied his work sued us. Luckily we had all our sketches. Keep your sketches."

Piracy

"Copyright piracy is rampant. I have never met a photographer whose work has not been used illegally." Ross says. "Stealing a digital work has little or no cost. This makes it seem like the original also has little value. But some photographer somewhere spent a lot of time creating the photograph. There is a fundamental disconnect: There's a reason you like that photo, it was done well, therefore it has value."

Another form of piracy that is out of control in the design world is type fonts. It's not the typeface that's protected. An A is an A is an A so type forms are not copyrightable. Software may, however, be copyrighted. A visit to Font Bureau's site shows the biographies and pictures of the very real individuals who created many of the fonts we all love. They need to get paid so they can create some more fonts we will love. Students are undoubtedly primary culprits of piracy. One solution would be a tiered licensing structure that would allow for student use.

Jason Louie, a graphic design student at California College of the Arts, says the online experience is intangible: "Value is about perception. People are rethinking how to make the experience of the thing valuable again."

Snakes on a Plane

The Neo Cortex is part of the rational brain—the Cerebral Cortex—the largest and newest part of the human brain. It can understand language, reasoning, abstract thought and it exercises self-control. Among many things, the Neo Cortex acts as interpreter for emotions and instincts that rise up from the Reptilian Brain, the ancient Limbic system. When we feel threatened, fear and aggression surface injecting stress hormones into our system: Without the Neo Cortex as co-pilot, the snake is flying the plane. **CA**

Editor's note: Part Two will appear in the May/June issue.

Notes

1. *The Atlantic*, First Person Plural, November 2008.
2. www.aiga.org/content.cfm/standards-professional-practice.
3. The Graphic Artists Guild's Code of Fair Practice warns against Work on Speculation/Contests but falls short of condemning the practice for similar reasons.
4. Work for hire, stock images, cronyism and unsustainable design will be discussed in Part 2.
5. Graphic Artists Guild has developed guidelines for competitions (www.gag.org).
6. www.no-spec.com.
7. creativecommons.org.
8. Tad Crawford, a regular contributor to this magazine, is an expert on Copyright Law.

Wendy Richmond



Contemplating White Space

There's a new exhibit at the Guggenheim in New York, Contemplating the Void: Interventions in the Guggenheim Museum Rotunda. When I read in the press release, "The Guggenheim invited approximately 200 artists, architects and designers to imagine their dream interventions in Frank Lloyd Wright's rotunda," my first thought was, "Whatever you do, don't fill it up!"

As professionals in the arts, we learn about the "void"—more typically called "white space"—in Art 101. Whether the subject is architecture, two-dimensional art, film, dance or theater, we know that designing the empty space is as important as designing the content that surrounds it. But it's not easy to allow emptiness. You have to defend it. For those of you who are graphic designers, how many times have you argued with a client to allow those vast areas of blankness on the page? It seems, well, economically irresponsible to "waste" all that space! You have to convince your client that it is the white space that allows the content to be heard.

And you must also convince yourself. It takes confidence to allow empty space in your work. Whenever I exhibit my artwork, I feel pressure to ensure that the audience will be entertained. I want them to know that I have worked hard. I want them to see my depth and commitment. I want them to feel well-fed. So as I begin to select the material for the exhibition, I have a tendency to include it all, to fill up the room. But as my confidence grows, I remove the extraneous, and add more emptiness.

White space is there to allow the content to breathe. It is also there to allow the audience to participate. Jon Jerde, the well-known architect whose projects include the 1984 Olympics, said it well: "The structures are expensive, but the space between them is free." Think beyond the physical structure itself, and consider the human activity that its spaces encourage. In a similar way, an artist can provide the space for a viewer to bring and insert his own thoughts and experiences. Because the space is as important as the content, it must be a conscious and integral part of the design.

In my teaching, I use the idea of white space as a metaphor. When I develop a syllabus, I also design the activities for which I will not be present. On the first day of class, I tell my students, "By the end of this course, I hope to be the least important person in this room." I believe that in addition to providing the content, my role is to create an environment that contains an active void. I need to disappear enough for my students to jump in and fill the learning environment with their own excitement and discovery. Again, as in my artwork, it takes confidence to leave that space empty.

I have a friend who teaches memoir writing. In every session, each student reads a short piece of his own writing. In the first two classes, my friend makes notes as she listens, and then delivers a constructive critique. In the next class, she institutes a change. After each reading, instead of delivering her critique first, she waits for the participation of the other students. Inevitably, there is silence; an awkward void where there is no response.

Initially, my friend found it hard to remain quiet. She feels that it is her job to keep the class engaged, to be imparting knowledge. In other words, as she told me, she had to make sure they are getting their money's worth. It required confidence to not fill the silence with her critique. She had to trust that this emptiness was essential; it allowed the students to develop their own responses. When her students began to talk, there was a new energy that continued not only during the coffee breaks, but between classes as well.

Of course, white space is not just about leaving blank spots. One has to establish content and structure in order to be successful in eliciting real participation, whether from a viewer or a student. One has to be vigilant, constantly paying attention to the shape of the void. But that's the obvious part. The difficult part is having the confidence to hold back.

Whenever I visit the Guggenheim Museum, I am thrilled to look across the beautiful openness of the rotunda. In some past exhibitions, the rotunda has been filled with installations that seem to disregard the space, obstructing it rather than using it. I look forward to seeing the new exhibit, and the responses of the artists as they "contemplate the void." Imagine the confidence it would take to fill that space with...nothing. **CA**

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Editor's note: Wendy's new book Art without Compromise* *is published by Allworth Press.*



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typography Angelynn Grant

House Industries Debuts Eames Century Modern

Part foundry, part creative cultural collective, House Industries has always gone beyond just font designs in their enterprises. In the past decade, they have found inspiration from the work of some of the best mid-century modern designers—Ed Benguiat, Richard Neutra, Alexander Girard. Both honoring and renewing the parts of the past that still have resonance for the present, these projects have been hugely successful not just in the resulting type designs like Neutraface, but also in their nontraditional design "objects"—toys, furniture or decorative pieces for which House builds upon the themes and sometimes rediscovered sketches and ephemera from their muses to reinvent rather than recycle or reissue designs from the past.

House has continued this string of outstanding product launches with their new typeface Eames Century Modern, an extended font family that celebrates and complements the legacy of Charles and Ray Eames. Accompanying the typeface are a whimsical set of blocks based on the 1949 Eames House (one of the experimental Case Study Houses); a series of serigraphs inspired by the wire-like letterforms Ray created for an *Arts & Architecture* cover; a set of tiles from Heath Ceramics featuring characters from a variety of typefaces (Edith Heath having been another major figure of mid-century modern design); and other objects that evoke the Eames aesthetic.



"The Eames Office hosted an event in July 2007 to announce our partnership with the Eames estate to create the new typeface family," said Rich Roat. "We wanted to offer some sort of takeaway for interested parties, so we went a little bit overboard and made a few dozen of these solid walnut models of the Eames House to commemorate the event."

Eames Century Modern was a long time in planning. When House released Neutraface in 2002, the people in charge of the Girard estate were so impressed that talks soon began for what ultimately led to House's Girard project, finished in early 2009. Because Alexander Girard had worked closely with the Eameses, it was a natural progression for the Eames family to trust that a partnership with House would also respect the integrity of Charles and Ray's work. Although House had approached grandson Eames Demetrios three years earlier, now the collaboration with the family, who are justifiably cautious about licensing anything with the Eames name, got serious. "Eames Demetrios really did not want to rehash handwriting or something trite and cliché," says House co-founder Rich Roat. "He preferred that we take all of the pieces and engineer something that Charles and Ray would have done if they were type designers today. That meant the typeface had to be beautiful and functional—and not so overpowering that it overshadowed its surroundings." House soon tapped Dutch type designer Erik van Blokland to join in. "When I mentioned to my friend Erik that we were negotiating a license with the Eameses, he told me that he wanted to be involved in any way, shape or form," says Roat. "We have a ton of respect for him as a creative mind and as a type designer."

The creative process began with Roat, Andy Cruz, Ken Barber and others on the House team along with van Blokland diving into exhaustive design archeology. "Ray and Charles Eames

Eames Thin
Eames Thin
Eames Light
Eames Light
Eames Regular
Eames Regular
Eames Book
Eames Book
Eames Medium
Eames Bold
Eames Bold
Eames Extra Bold
Eames Extra Bold
Eames Black
Eames Black
Eames Stencil

Your Perfect Job is Waiting at Creative Hotlist

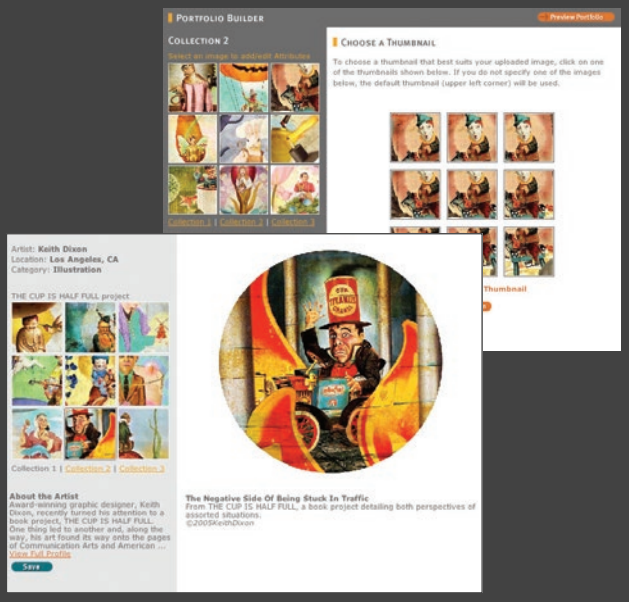
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Ticket to an event at the Herman Miller Showroom, Los Angeles, 1963; Ray Eames cover for *Arts & Architecture*, January 1943; poster for Herman Miller, 1956.

did not design a typeface," says van Blokland. "But in their work they left a clear brief of what it would have to be and that proved an irresistible challenge. The way they used type in their work, not only in graphic design and illustration, but also the exhibitions and movies, the wide range of applications and media, gave us a clear framework. We finally started for real in 2007. We had collected a lot of reference material and, by then, had a clear idea on direction. Further research was undertaken at the Eames Office archive, the Vitra archive in Basel and the Library of Congress in DC. Going through the archives, it was impossible to miss their love for ornament and detail. While their furniture designs search for a kind of pure and efficient shape, in other projects such as movies and illustrations, they compensate for some of that by using playful and colorful details. These things found their way into the project."

Cruz sketched some examples of what a Century-inspired Eames typeface might look like and van Blokland put together a few rough character sets. "The typeface was going to have lots of weights. Referring to the rich typographic tradition of Victorian printing, these weights would be different. The typeface would have playful components, but it would also need to have very practical styles, capable of complex typography, representing scientific data and to explain and teach."

Van Blokland breaks down the design process even further: "Limited families are a problem for contemporary designers who are used to having a wider range of weights and styles. Sketching started with width, weight and contrast axes to establish the color I was looking for, always checking in with Ken and Andy back at House HQ. We wanted practical text weights at the center and more playful traits at extremes. On one side, a very wiry, thin, but still with visible contrast at large text sizes; at the other end of the spectrum, an extreme black, almost no counter space, heavy bracketed serifs but without becoming a slab altogether. In turn the italics have emphasized serifs and lovely curves, a counterpoint to the roman not only in rhythm and angle, but also in playfulness, echoes of the handwritten pieces by Ray, not a literal translation. With the basic parameters established, the project began expanding, with the addition of smallcaps, a seemingly endless range of figures, extensive language support and alternates for some letters and figures. There are approximately 12,000 glyphs in the whole project."

Even the use of OpenType in corralling these glyphs is done in the tradition of the Eames design ethos. "We use extensive OpenType layout features and stylistic sets to reinforce some of the more illustrative features that we want to highlight for use at display sizes," Roat explains. "We strike a balance to make the typeface family functional in the lowest common denominator of software as well, reflecting the minimalist elegance of the Eames oeuvre."

This evolved into a broad family of fonts that range from the lively Eames Century Modern Thin to the beefy, dashing Black, with a wealth of exceptionally readable middle weights that have all the schoolhouse charm and warmth of the original Century, but with a fresh spin that defines them to the eye as "now" and "new." Roat agrees that that was the goal. "The hard work was striking the balance between illustrative lettering and typographical conventions. The challenge in any typeface design is making something with some unique nuances but keeping the elements that make it practical. We also want it to sell—we have so much development behind a project such as this, we'd like to hope for a little return on investment to keep it going." In the same spirit, van Blokland reflects, "After spending over two years developing this family, I'm looking forward to being able to actually use them and to see them used by other designers. The typographic reach of the fonts should make it a good candidate for complex typographic problems as corporate design, identity systems and so on. The weights offer a lot of ways of creating contrast and emphasis. Fractions and small caps allow for rich typographic content."



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Herman Miller Showroom, Los Angeles.



Eames Office studio, Venice.

Although House did not draw from any specific typographic items in the work of the Eameses, even a casual viewer can see that Eames Century Modern appears in keeping with bits and pieces of the legacy: in the shelf labels at 901, the warehouse that served as the Eames office for over 40 years; in the *IBM Mathematics Peep Shows*, particularly the hand-drawn letters in *Symmetry* and the title typography in *Something about Functions*; in the title cards used in 1973's *Design Q & A;* or the title credits for 1957's *Toccata for Toy Trains*. The playfulness, the joy in good design, that runs through the entire Eames body of work is visible in the new House creations. And House is a stickler for details, matching Pantone colors against those at the Eames House for the Eames House blocks. Eames Century Modern, as well as the serigraphs, ceramics and other objects, capture what Charles Eames called the "uncommon beauty of common things."

And the family is happy with the results of this collaboration. "Design is a willingness to surrender to a journey," Eames Demetrios reflects. "You often hear about 'design-driven' companies, but most of them that want to license the Eames name are thinking of it as an acquisition for their collection of brands. Every once in a while you encounter a company like House Industries that is willing to go on that journey and grow our brand as well as theirs. Charles and Ray believed that the extent to which you have a design style is the extent to which you have not solved the design problem. And yet there is also their idea of taking your pleasure seriously. So we decided to pursue things that delivered in both kinds of ways. In the end, we wanted something that would be eminently practical and yet engaging. The first ideas were sketched five years ago, but the wait was worth it." CA

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Joe Shepter



Can SoDA Speak?

An Interview with Paul Lewis

Rarely has an industry group generated as much interest and angst as the Society of Digital Agencies (SoDA).

The organization was founded to address problems that are undoubtedly real. Interactive agencies today operate in a landscape where clients and educational institutions often have outdated practices and expectations. They use Request for Proposals (RFPs), curricula and legal agreements that do not reflect the complexities of digital development. In addition, almost every agency in the industry has its own processes, terminology and documentation.

SoDA has stepped in to provide standards that should protect agencies and reduce the chaos. The nascent organization has 50 members and the critical backing of Adobe.

So what's the catch? SoDA is an invite-only group, composed largely of elite, award-winning agencies. They choose who's in and who's out. While SoDA argues that a smaller organization is necessary, its structure seems to confirm every boy's-club, popularity-contest stereotype in the industry. Worse still, some (but not all) of the agencies have used their membership for marketing purposes. This has left many firms outside of SoDA understandably suspicious of its intentions.

Paul Lewis, the likeable former CEO of AgencyNET, is the person tasked with allaying these concerns and pushing the organization forward. He passionately believes that SoDA has the right ingredients to advocate effectively for the industry. In the interview below, he outlines SoDA's goals, methodology and vision.

CA: *How did SoDA come into being?*

Paul Lewis: A group of thirteen leading digital agency CEOs received invitations to come to South Beach to discuss the future of the digital marketing business over drinks.

There, we honestly began sharing information about the challenges in this industry and the need for best practices. There were profound problems that were not being addressed. There were common legal and process issues. People coming from design schools and traditional agency backgrounds didn't have many of the skill sets we needed. There were also challenges with the documentation of our industry, partly because nearly every agency uses different terminology for things.

We met a few more times and decided we could establish a trade group that could benefit the whole industry. So the rising tide could raise all boats.

CA: *What is your mission?*

Lewis: The Society of Digital Agencies serves as a voice for digital marketing professionals with a mission to advance the industry through best practices, education and advocacy. We're trying to bring awareness to issues in the digital marketing industry that impact brand marketers, traditional agencies and other digital agencies.

For example, on the legal side most brands today have contracts that contain an indemnification clause. They want you to indemnify them if they have a lawsuit. This is a low-risk clause for a TV advertisement. But on the Internet, there are patents for all kinds of crazy things, and it's hard to indemnify someone against things you're not aware of. We're trying to create education about this and other legal issues.

We also provide best practices. For example, we try to identify what should be in a Master Services Agreement (MSA). What is the best practice for an RFP or a Statement of Work. Many brands have the idea that if they send out dozens of requests to agencies, they'll get the best response. However, agencies that provide detailed responses to RFPs make a substantial investment of time and resources. It's not fair, from an agency standpoint, if they have little chance to win the work—unless the company is compensating each agency for their RFP time. Likewise, agencies are providing their highest value—ideas and experience. Requiring that all ideas become the property of the company whether or not they are selected for the project is asking something for nothing. So we want to educate companies about equitable ways to approach these problems while still meeting their goals of receiving diverse responses and the ability to execute ideas. For instance, they could start with a simple Request for Information and pick a small number of agencies for the RFP from that.

CA: *What kind of materials will you produce?*

Lewis: We're working on elements such as RFPs, position papers on sequential liability and standards for all terminology. There will also be standards for documents like wireframes, MSAs, statements of work, letters of intent, client update briefs and process requirements documents.

Of course, we're not trying to create an exact standard, but we will say that these are the elements that should be in this document, and here's a sample document that contains all those elements. We don't say this is the document you have to use.

We are also looking at the terminology within those documents. We are trying to define the names of documents, processes, roles, responsibilities and terminology for metrics and other things that can get very confusing.

CA: *What's your process for doing this?*

Lewis: We're taking advantage of the digital age and trying to crowdsource them. At SoDA, we organize special action teams to work on drafts of language or terminology. Our plan is to release them iteratively on our blog site to get feedback. I want to avoid preaching from the pulpit or walking down with the Ten Commandments. Our job is to provide ideas to discuss. The best way to create really polished perspectives is to get people together to talk about and comment on them.

The documents should also evolve. We don't expect them to become a dusty archive. We need an approach that's a lot more real-time. Our view is to let them be living, where people can constantly be adding and commenting on effectiveness, so we can keep them up to date.

CA: *Because of your invite-only structure, many in the industry consider you elitist. What would you say to them?*

Lewis: I'm glad you asked, because that is a challenge we face. The truthful answer is that there is not a conspiracy going on, we're trying to grow slowly and carefully. In 18 months we are approaching close to 50 agencies. We started with thirteen, so we've tripled in size. We need to get the organizational infrastructure well founded to build upon what we've started and reach the goals that we envision. Our goal is not to be large, but to be effective through being a bit of a lighthouse, illuminating discussions and practices that can help the entire industry. Our community sites are free to join, and we have a number of events. Many of them are free or have very low costs to get people to come out and be part of this.

CA: *There's also a question about the types of agencies that are involved. It seems that the bulk of your members are creative boutiques. Many areas, like B2B and vertically-focused agencies, do not seem to be represented. Are you inclusive enough at this point to speak for everyone?*

Lewis: With our member selection, we're looking at areas of agencies that we may not be representing well. We look at different sizes of agencies and different fields. Are we doing B2B, healthcare, finance and new media? We also look at skill sets. Do we have search-focused agencies and people who are great with mobile, social networks and media? As a global organization, we also pay attention to geography to ensure we are representing areas and cultures from all over the world. There are a lot of criteria in bringing on other agencies. We want to have the widest perspective and most diversity to represent the industry to the best of our ability.

One hurdle for agencies is that we require our members to be actively involved. We require that senior executives come to a minimum of one meeting per year to work on and address issues. They also must serve on one of the committees. Some agencies are not willing to make that commitment. We're looking for agencies whose executives believe passionately that the industry needs this and are willing to volunteer their time.

CA: *When we can we expect to see more?*

Lewis: A lot of our focus so far has been on listening. We did six or seven events last year, and this year we'll be closer to ten or twelve. At the events we're trying to bring in more viewpoints. We also have a lot of opinions we're circulating within. Our goal is to take our time and do it right, but you'll probably start to see one position paper a quarter, maybe more.

We really want to get the industry active in this. I wish people would stop thinking about whether they're a member or non-member, or part of a traditional agency, digital agency or brand. I would love for people to become part of our community Web site and contribute their own ideas and opinions. As much as the industry is waiting with bated breath to see what we're going to release, I'd prefer to see the industry come and participate. **CA**



Tad Crawford and Arka Chatterjee



Copyright and the Internet

General principles of copyright law apply to the Internet. So, for example, the unauthorized copying of a copyright-protected work for use on the Internet will be an infringement. This is true even if the infringement is difficult to find or the infringing party is elusive when sought in the physical world. Nonetheless, the application of general principles by copyright creators, attorneys and judges can require careful pouring of the old wine of copyright into the new bottles of the Internet. This article reviews some of the key cases that explore this evolving area where copyright and the Internet overlap.

Thumbnails as appropriation

Digital databases and the Internet create new tensions with respect to appropriation of copyrighted works. One common problem is created by search engines such as Google, which offer thumbnails of images on the Internet through their "image search" feature. The idea of using low-resolution "thumbnail" samples to display the contents of an image catalog is nothing new, but the widespread adoption of "thumbnail" previewing by major Internet search engines raises new questions about appropriation of copyrighted works. By copying images displayed elsewhere, downsizing them, and presenting them to any curious Internet user, do Google, Yahoo! or Bing infringe copyright?

Two recent cases address the thumbnailing problem in favor of Internet search companies. The first was *Kelly v. Arriba Soft* (336 F.3d 811). In that case, photographer Leslie Kelly claimed that Arriba Soft's Ditto.com search engine was infringing copyright in his photographs of the American West. Arriba Soft's product would, in a manner familiar to anyone using modern search engines, display downsized "thumbnails" of Kelly's photographs when they were relevant to an Internet user's search request. The court held that such thumbnailing was a fair use, since the search engine's purpose for copying and transforming was not to displace Kelly or otherwise profit at his expense. Rather, the search engine sought to increase the efficiency by which Internet users could find and access online content.

The second case concerned the online search giant Google, and was brought by Perfect 10, an adult entertainment company. The ultimate holding was similar to the result in *Kelly v. Arriba Soft*. Most Web-enabled artists are familiar with Google's nearly ubiquitous "image search" feature, which responds to user-submitted keyword searches by seeking out images scattered all over the World Wide Web. In visually organizing the search results, Google displays shrunken thumbnails of each image it finds, allowing a user to click on that image to access the full size image as it appears on the Internet. Perfect 10 argued that this presentation of its images infringed its copyrights. While the court agreed that Google trammeled upon Perfect 10's distribution rights, it ultimately found that Google's display of the images was a fair use. In so doing, the court noted that the downsizing process, accompanied by the attached link—through to the full size image—transformed the nature and purpose for which Google was displaying the images. While Perfect 10 sought to profit from its full size images, Google's compressed thumbnails were designed to allow Internet users to more easily find those images. *Perfect 10 v. Amazon.com*, 487 F.3d 701 (9th Cir. 2007).

> The increasing proliferation of broadband Internet connectivity has breathed new life into the principles of secondary infringement of copyright.

What do these cases mean for artists who display their work on the World Wide Web? The *Perfect 10* and *Kelly* cases present an interesting study on how exercising a creator's rights may actually hinder his or her ability to disseminate their work. Most artists look to the modern Web as a way to enhance their visibility. Search engines like Google facilitate that by connecting Internet searchers with an artist's content. Hence, most creators would probably not share Perfect 10's or Kelly's insistence upon licensing fees, since profits earned would be offset by the fact that Google's "image search" would become impossibly expensive to operate. The disappearance of effective image searching may end up costing an artist more than he or she would earn in licensing fees.

Clearly, the court was also uncomfortable with Perfect 10's position, believing that it threatened to diminish a search engine's ability to improve access to information on the Internet. Thus, it protected first Arriba Soft's, and later Google's thumbnailing as a "fair use." The decision is one that most artists would likely applaud, given the power of search engines to increase their ability to market themselves before a large international audience.

Frames, linking and other possible infringements

The world of Web design has given rise to a number of particular problems that have often led to copyright litigation. Such problems typically arise when one site refers to another Web site, or links users to infringing content. It is important for Web designers to understand how these practices can get them or their clients into trouble. In the landmark decision, *Metro-Goldwyn Mayer Studios v. Grokster*, the Supreme Court held a peer-to-peer file sharing service liable for copyright infringement, since it induced users to seek out and download unlawfully copied media content (545 U.S. 913). This very important case will be discussed further in the section on indirect infringement, but needless to say this kind of secondary liability might easily ensnare Web designers who too casually link potential Web surfers to infringing content elsewhere on the Internet. Hence, some common yet controversial "linking" practices are discussed in this section.

One apparently unresolved but controversial area is the practice of linking in "frames." Framing is a process by which a portal Web site links to another Web site's content, but displays the linked content within a "frame." The edges of the frame typically contain information or advertisements that promote or otherwise benefit the portal. Courts appear to be quite suspicious of this practice, and portal operators facing infringement suits usually elect to disable such frames, or attempt to show that their practices do not amount to "framing." In one case, TotalNews, Inc. established a portal site that linked to several primary sources of news. One of these primary sources, the *Washington Post*, sued TotalNews, alleging that the defendant's practice of "framing" the primary source with TotalNews content infringed the Post's copyright. The case ultimately settled, with TotalNews agreeing to link without the frames. The issue of frames also came up in the *Kelly v. Arriba Soft* case, with the court initially holding that the framing did infringe the defendant's copyright (280 F.3d 934). However, a subsequent decision from the same appeals court reversed this finding, and remanded the issue to a lower court, where it was never conclusively resolved.

Another interesting case involved WhenU, a company that produced "contextualized" marketing software. In essence, WhenU's software would monitor an Internet user's browsing habits, and display customized advertising content in "pop up" windows. Wells Fargo, a large bank based in San Francisco, brought suit against WhenU. The bank alleged that WhenU's pop-ups, which often advertised for competing banks, effectively "framed" Wells Fargo's own Web site. The court rejected the idea that such framing could occur since the ads appeared in separate pop-up windows. While the court did not expressly state that framing would infringe copyright, WhenU's eagerness to avoid such a finding is indicative of the negative view courts take to this practice. *Wells Fargo & Co. v. WhenU.com, Inc.* (293 F.Supp.2d 734).

Deep linking

Another form of linking that courts frown upon is "deep linking," whereby a Web site links directly to content on another's Web site without recognizing the linked site's entitlement to profit from its content, or directly control its bandwidth. As an example, a portal or news-and-commentary hub such as realclearpolitics.com may directly link to a story on CNN's Web site, hence bypassing the content most users would encounter if they browsed to the story from the www.cnn.com homepage. Such linking bypasses the overall superstructure a linked site may place upon its "deep" or nested content. Worse, it often displays that content "inline," causing a user to believe that the linking site itself was providing the content.

The practice is troubling to the providers of original content for a number of reasons. Web sites furnishing interesting content often rely upon advertising displayed on their homepages to finance their operations. Some even create security barriers to restrict "deep content" to paying subscribers only. Also, "inline" linking further harms the original providers of content by allowing linking Web sites to display content outside of their original context. Thus, if a given video clip appeared alongside a sponsoring advertisement, or as part of a news story, users of the linking Web site could view the content without viewing the associated advertisement.

Finally, direct linking permits visitors of an external site to enjoy a content provider's online materials, and effectively steal the provider's bandwidth. In this context, bandwidth describes the total amount of data a Web site owner's online audience may download in a given month. For example, a Web site operator may be able to store up to 200GB of data on a host's servers, but the host may only permit that site's visitors to download a total of 20GB per month. Usage is cumulative, which means that each visit by the same or different Internet users eats into the Web site operator's total monthly bandwidth limit. Once the limit is reached, further visitors will be barred from viewing the site until the site operator purchases more bandwidth, or until the month ends and the limit resets. Because bandwidth costs money, a Web site operator must be able to anticipate how much traffic might pass through his or her site, and eke out some profit from each visit.

However, if another site is embedding content in a manner that allows remote viewing of images, videos, or audio information, it is effectively "free-riding" on the content provider's bandwidth. Worse, the users of the external site will probably not realize that the "linked" content is being furnished, quite literally, at someone else's expense.

The controversy surrounding deep linking has, predictably, spilled into the courts. One interesting case was *Live Nation Motor Sports v. Davis* (2006 WL 3616983). The plaintiff in the case was SFX, a company that organized sport-motorcycling "Supercross" events. SFX broadcast live coverage of these events over the Internet free of charge, though the Webcasts were accompanied by a number of sponsoring advertisements. The defendant Davis was the owner and operator of a "Supercross" enthusiast site, and he routinely linked directly to these Webcasts, completely bypassing the ads and other content presented on the SFX Web site. The court granted a preliminary injunction against Davis, noting that his direct linking harmed SFX financially, and that SFX would likely prevail in its claims of copyright and trademark infringement.

By copying images displayed elsewhere, downsizing them, and presenting them to any curious Internet user, do Google, Yahoo! or Bing infringe copyright?

In another case, Ticketmaster brought a lawsuit against Tickets.com for "deep linking" internal event pages, and mining them for information about event times, venues and ticket prices. *Ticketmaster Corp. v. Tickets.com, Inc.* (2000 WL 1887522). Both Ticketmaster and Tickets.com were brokers for tickets to various performance events, but Tickets.com's larger function was as a clearinghouse for information about when and where such events were taking place. To obtain this information, Tickets.com would use a "Webcrawler" to automatically search Ticketmaster's internal event pages, obtaining and later displaying pertinent event information on the Tickets.com Web site. That site would also refer visitors to the Ticketmaster Web site if Tickets.com was not brokering a particular event. Though Ticketmaster attempted to prevent Tickets.com from such linking using technological and legal measures, both ultimately failed. The court held that Tickets.com's use of Ticketmaster's internal links was designed to obtain information that was not protected by copyright, and was therefore a fair use.

In Ticketmaster, and in the nearly contemporaneous case of *eBay, Inc. v. Bidder's Edge, Inc.* (100 F.Supp.2d 1058), the court discussed the possible impact automated "Web crawlers" might have upon the overall performance or profitability of the linked Web site. The court held that a Web crawler electronically trespassed on another's site if its activity resulted in additional unanticipated traffic, or otherwise permitted competitors to encroach upon the linked Web site's business. In eBay, the court held that a Web crawler that repeatedly searched the eBay auction database harmed the plaintiff, since it reduced the overall responsiveness of the eBay Web site. The eBay trespass theory was rejected in *Ticketmaster*, however, since the defendant's attempts to access Ticketmaster's databases were a relatively small percentage of the total traffic passing through the Ticketmaster Web site, and thus did not impact the site's performance.

The dangers of secondary infringement

The increasing proliferation of broadband Internet connectivity has breathed new life into the principles of secondary infringement of copyright. Secondary, or indirect, infringement occurs when one party facilitates copyright infringement by others. The theory is designed to give a remedy to copyright holders when it would be futile to pursue tens, hundreds, or millions of direct infringers. It allows an aggrieved party to instead sue a "gatekeeper" who has created a system or environment that permits others to infringe copyrights en masse. Quite often, such "gatekeepers" are the developers of new and popular technologies who defend lawsuits against established right holders. However, these theories may also trip up Web developers who post infringing content on their Web sites, or link to such content directly. Hence, it is worth examining some of the cases in this area.

An early manifestation of the secondary infringement problem came in the form of Sony's Betamax video tape recorder. This now venerable technology was an incarnation of the soon-to-be ubiquitous VCR. The advent of Betamax in the late 1970s and early 1980s was troubling to media companies, who feared that millions of consumers would use the devices to unlawfully tape copyrighted television content. Realizing that suing television viewers at large would be nearly impossible, one media company instead decided to sue Sony, the manufacturer and distributor of the Betamax. In the ensuing case of *Sony Corporation of America v. Universal City Studios* (464 U.S. 417), the U.S. Supreme Court held that Sony was not contributorily liable for the infringing acts of its customers. The Court recognized a number of uses for the Betamax that did not infringe the plaintiff's copyrights, and used these substantial non-infringing uses to carve out a "safe harbor" that spared Sony from being held indirectly liable for mass infringement by thousands of Betamax owners.

The Supreme Court revisited the Sony safe harbor almost two decades later, when it was confronted with the problem of Internet-based file sharing. The first wave of file sharing cases came to the lower court in the early 2000s. At this time, the emergence of peer-to-peer file sharing networks, combined with the widespread adoption of fast Internet connections at home, resulted in an explosion of mass copyright infringement. Among the earliest and most famous of these peer-to-peer networks was Napster, a vast community of globally connected file sharers whose content could be searched using a freely downloadable, intuitively usable client software. Though Napster brought copyright infringement to the global mainstream for a few brief years, it was eventually found liable for indirect infringement, and effectively shut down. Though Napster argued that its software and underlying peer-to-peer network had substantial non-infringing uses, much akin to the Betamax in Sony, the court did not allow Napster to take refuge in Sony's safe harbor. The court noted a key difference between Napster and Sony; while Sony could not directly control the acts of Betamax purchasers in their homes, Napster actively monitored traffic across its network, and could easily have filtered infringing content. *A&M Records, Inc. v. Napster, Inc.* (284 F.3d 1091).

After "the lights went out" at Napster, a number of companies sought to replace it. These companies deliberately structured their peer-to-peer networks in a way that would allow them to avoid liability under the then-existing law. One such company, Grokster, developed peer-to-peer client software that operated on a completely decentralized network that was impossible to centrally monitor or filter. Media companies soon brought an indirect infringement suit against Grokster, whose software was enabling copyright infringement on a colossal scale. Grokster, in turn, hoped that its lack of control over user activity, coupled with the software's potential for exchanging non-infringing files, would allow the company to take shelter in the *Sony* safe harbor.

The Supreme Court decided, however, that Grokster was not protected by Sony's safe harbor, because the company actively encouraged its users to infringe copyrights. Even though Grokster could not control its users, the Court noted several proposed advertisements and promotional materials that demonstrated how useful the software was for finding and downloading copyrighted content. *Metro-Goldwyn-Mayer Studios v. Grokster*, (545 U.S. 913). The decision effectively limited the scope of the Sony safe harbor, though as the following discussion shows, Congress responded to the growth of the Internet by creating a few "safe harbors" of its own.

Impact of the Digital Millennium Copyright Act

In addition to the many important court cases shaping the law of indirect infringement, Congress has passed legislation that specifically affects Internet service providers, and other large online communities. Thus, the landmark Digital Millennium Copyright Act of 1998 has changed the largely court-developed doctrines of indirect infringement. Though the Federal Copyright Act does not discuss the issue of secondary liability, the amendments added in the Digital Millennium Copyright Act, or DMCA, create new "safe harbors" that exempt certain Internet operators from secondary liability.

Basically, any online marketplace, forum, or Internet provider that takes active efforts to prevent its users from posting infringing materials is insulated from liability for indirect infringement. Though the statute does not clearly define what efforts are sufficient, a federal court held in *Ellison v. Robertson* (357 F.3d 1072), that the such efforts must include an effective means for aggrieved parties to inform an Internet operator that users are posting infringing materials on the network. In the *Ellison* case, for example, AOL.com's failure to furnish an effective infringement notification was fatal to its ability to shelter in a DMCA safe harbor.

In addition to such notification procedures, the DMCA safe harbor requires any network or online community seeking its protection to inform users of that anti-infringement policy, and the operators must have a procedure for banning repeat infringers of copyright. These issues were cast in sharp relief in the case *Corbis v. Amazon.com* case. (351 F.Supp.2d 1090).

Corbis is a stock photo agency that complained about how many vendors on Amazon.com's Marketplace (zShops) were posting or selling photographs copyrighted by Corbis. Corbis notified Amazon.com of this activity, and Amazon responded by terminating the user accounts of the infringing members. Because Amazon's terms of use specifically warned all Marketplace (zShop) members to not post copyrighted content, and because Amazon properly responded to Corbis's complaints of infringement by Marketplace users, the court determined that Amazon qualified for DMCA's safe harbor from indirect infringement liability.

The legacy of copyright

These cases are fascinating because they apply existing principles of copyright to never envisioned factual scenarios arising from the Internet. But the Internet is hardly the first innovation with which the copyright law has had to make peace. Much has changed since the earliest days of copyright when authors sought to protect their writings, but the constant is to protect and encourage creativity for the benefit first of the artists and, after the copyright term has expired, as a legacy for the larger community. **CA**

Robbie Vitrano



MacGyver Marketing

It's a wonderful world, but it has some problems. If you could solve a few, would you?

It's easy to daydream in the valleys, between the better paying gigs, about changing the world. But that changed for me after Hurricane Katrina. Defining the purpose and impact of my work could no longer be a hobby.

Turns out our experience in New Orleans provided us a three-year head start on the global recession. I find it ironic to hear references to an economy "underwater."

The recession was created by the behavior of business. By omission or commission, we've got blood on our hands.

Through my work in New Orleans, it's become clear that we can play a larger role. Upstream. One that's good for society, good for capitalism and arguably necessary for our business.

Confidence, optimism and all of the other ingredients of innovation and economic recovery, rise and fall on some belief in a way forward. But to drive it, we need more skin in the game, more feel for the shape of the cause and effect of our work.

Being awake is a bitch, best appreciated in the moment of truth that drops in when you least expect it. Mine arrived August 29, 2005, when 80 percent of my city was destroyed.

Almost three years later to the day, the first tremors of the global recession were felt. Billions of people were about to realize, as we had in New Orleans, that everyday, everything is in play.

Our response in 2005 was to take an active role in launching companies with a tilt toward social entrepreneurship. Our strategy hinged on the untested and unapologetic belief that what we did for "traditional" clients could be evolved to include product development and the securing of investment.

Catalyzing entrepreneurship was crucial in a post-Katrina New Orleans forced to confront its decades-long decline and in desperate need of a reinvention that transcended the economic, social, cultural, environmental and political ecosystem. Our opportunity for impact was not simply startups, but a newly emerging kind of business, combining social purpose with financial promise.

The city had become a social innovation laboratory, swollen with a crush of newcomers, brainy idealists bouncing into reawakened natives, creating an entrepreneurial alchemy. Our company Trumpet was its startup Ellis Island, with tarted-up business plans and cocktail napkin sketches piling up in our lobby.

In evaluating startups, venture capitalists talk about the cure for cancer (differentiated positioning), white space (the size of the untapped market) and the go-to-market strategy. Sound familiar? But the difference between an established client and a startup is significant: In a startup the game begins in sudden death with a very small window to prove concept. The goal is not perfection or market share, but validation of the business idea through customer development. Less crafting, more failing fast.

We formed a ventures unit—venture marketing—laughably unready for the full complexity, but leading with our chin. Working in New Orleans, with its absence of major brands, had prepared us well. Budgets are small, resourcefulness at a premium. We'd found the role we were born to play.

We started with nine companies, hosting two under the roof of the icehouse we'd renovated in a flooded, historic neighborhood. We raised several million dollars from investors, created patents and dove into other waters previously out of our depth.

The New Orleans-based startups we partnered with began to break out nationally this year. Bruise Relief landed distribution in CVS and Walgreens, thriv rolled out in Sports Authority's top 150 stores and Feelgoodz was picked up by Whole Foods. Naked Pizza, a company hacking the $30 billion pizza industry with the world's first functional food pizza, gained international recognition alongside Burger King, Dell and Zappos for its pioneering use of social media, attracting the investment of billionaires Mark Cuban and Robert Kraft.

It's a bumpy, necessary path I call MacGyver Marketing in homage to that patron saint of practical invention. It's also a deeper more authentic application of branding, aligned and awake. It makes complete sense and remains wildly unpredictable.

I now have metrics to support my unlimited faith in the capability of the people in our profession to help lead the way forward, restoring trust in a capitalism that liberates talent and innovation while serving the social good. We are uniquely qualified to make a business case for replacing cynicism with optimism. It gains energy when we move upstream—a natural evolution—turning ideas into product, business ideas into fully realized organizations, conscious of all stakeholders.

We can. We should. **CA**



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by Rebecca Bedrossian

TIM FLACH

London's Shoreditch neighborhood has come a long way in the last twenty years. With the renaissance of Spitalfields Market, Brick Lane and the birth of a robust Silicon Roundabout (referring to residents Last.fm, Dopplr, 7digital and the like), the disrepair of this East End locale transformed into a rather fashionable district, rife with cafés, pubs and galleries.

And it is there, along Great Eastern Street, beneath floors of flats and offices, that a black unassuming storefront blends in subtly with its surroundings. Just inside the door, one would be hard pressed to fathom its long list of exotic guests. An open-space with shiny wood floors, exposed brick walls with artful prints and a spiral staircase leading below first greets visitors and sheds no evidence of the wolves, kangaroos and reptiles that have entered the studio of photographer Tim Flach.

"The studio has cooling, even in the basement," explains Flach. "The reason we have a basement is not just because animals could escape out onto the street, but we can cool the basement and control it." This basement is a far cry from a storage place. Its wide-open space mirrors the floor above and, again, it's hard to conjure up visions of wild life wandering about this pristine environment. It belies the chaos it has often contained.

"I love working with animals. I love the uncertainty," Flach admits, and then adds, with a smile, "The animals generally don't talk back to you."

With a career spanning 25 years that includes work in advertising, editorial, galleries and books, Flach is best known for his portraits of animals. "Though I photograph animals, I'm quite often looking at the human side, and actually using animals as a mechanism to explore it," he says. His book *Equus*, published by ABRAMS in association with PQ Blackwell in 2008, was seven years in the making. A tour de force, it presents a new way of looking at this family of animals. "In *Equus*, I didn't want to show people. What I did was use the mask series to show warfare and medicine." The results are anthropocentric, illustrating how we control nature.

"Tim's ability to chart and explore the relationships among animals, photography and the human imagination is unparalleled," says ABRAMS publisher Steve Tager. "His deliberately constructed, inquisitive and highly sophisticated images evidence a keen craft and sharp



Right: ***Friesians***, from *Equus*. "For this shot, we had to use dogs to move the horses around in the snow. I sat in the snow, basically in the middle, and the horses ran around me. I was very conscious of the black against the white, as a strong graphic. The cropping gave it an energy, though I couldn't reason that crop—it was all happening too quickly. It was afterwards that I recognized that it worked." ABRAMS in association with PQ Blackwell, publisher.





© Andrew Errington

imagination. His photography continues to challenge the boundaries of aesthetics and science."

"I don't think making a pretty picture is enough," admits Flach. "My interest has moved from just the aesthetic to this idea that photography is a form of evidence, a way of raising questions. What is the significance? What is the context? I'm fascinated by how understanding can transform the meaning. I think you've got to be interested in a lot of potential meanings that come from an image."

As an example, Flach points to a large photograph hanging prominently in his studio. It's a horse wearing head gear. Some people might think it's head protection, others a fetish. It's actually a fly net. "With image making," he says, "how things are read are so dependent on the signifiers that come through the pictures."

Flach's inquisitive nature accounts for a philosophical shift—taking his image-making to a new level. "I am moving from *Equus*, which was aesthetically driven with some less-familiar type images of embryos, placentas and a few flies on shit, to the kind of work I'm doing with dogs: using dogs as a metaphor for how we engage with nature."

Dogs? Avoiding the cute dog cliché is an ambitious undertaking, and Flach readily admits the subject is incredibly sentimentalized. "There isn't an interest in dismantling a discussion on the gaze and concepts of cuteness," he explains. "But merely that the very process of inquiry involves a journey—and it's not the same as saying let's get a load of these animals and photograph them on a white background and produce pretty pictures." This canine expedition is taking Flach all over the world—from Tibet to Iceland—to explore aspects of cloning, plastic surgery, domesticity and, of course, how humans bond with dogs.

While his book projects command a great deal of time and travel, so do the commissions Flach works on simultaneously. He brings his philosophy to advertising, though a much more condensed version. "When you are trying to support a brand value, the context has to be delivered in a few seconds down the motorway," he says.

"It presents a challenge for the photographer to interpret the information presented by the art director and client, and reflect on the true values that they're really chasing, not just what's in the brief. I enjoy and appreciate the kind of trust somebody puts in me. A lot depends on how it comes out."

"Tim is incredibly detail-oriented and so easy going," says Natalie Fevig, senior creative at Saatchi & Saatchi. "I frankly didn't have to worry about a thing. He took the concept and brought it to life with such beauty and artistry. His photographs say it all, beautiful light and textures no matter the subject."

Whether the subject is the wire-like eyelashes of an elephant, swarming bats or jewel-like ice blocks in Iceland, Flach's keen observation brings much to the creative process, with light and composition playing key roles. Some photographs present an almost abstract view of his subjects, which might be attributed to his artistic background and early influence of Pablo Picasso and Paul Cezanne.

Yes, Flach's first artistic endeavors were drawing and painting. In fact, he exhibited work at an early age. Drawing came naturally. "I'm clearly wired visually," he acknowledges. Being admittedly better at non-word things was in stark contrast to Flach's father, a barrister and practiced orator. Thankfully, there were no pressures of expectation for Flach; his father knew Tim was ill-suited to becoming a lawyer—and didn't even try to persuade him. While his father had a somewhat difficult time grasping where his son was heading artistically, Flach's mother took a keen interest and encouraged his painting.

From there, the journey toward photography was serendipitous. After finishing school in Cornwall, Flach received his first degree in communication design. "Because I'd always painted and drawn, I felt I didn't need to do my first degree in painting. It sounds silly but as a child I drew a lot. I even exhibited in my early teens. So it didn't feel like a rush to go and be a painter. [And] then I went to Saint Martins and did a post graduate in painting."

During his last week at Central Saint Martins College of Art and Design in London, a friend asked Flach to help out with

Right: ***Flying Mop***, for *Dogs Gods*. "I'd been trying really hard to get this Puli to look at the camera. The only way I could get him to look at the camera dead on was to get on the floor and shoot through his trainer's legs—not a very dignified pose." PQ Blackwell, publisher.

Chico Hair. "With this Afghan, I was conscious that I was visiting something cliché, a breed similar to human hair. This shot was not planned, rather more observed. The subtleness of the gesture, of looking down, just seemed right." PQ Blackwell, publisher.

"This is a Poodle that has been groomed in the **Creative Grooming** category. It's part of a competition called Grooming Expo, where the dogs are groomed on stage. The interesting thing is that the dogs actually lie there content because they're getting five hours of grooming and attention. I'm hoping to go to Beijing where there is this person, who was the first to groom his dog to look like a panda, a Panda-Dog. There is a really cool Chow Chow, which looks very similar in shape to a panda, and the owner's been arrested 30 times by the authorities for having an endangered animal." PQ Blackwell, publisher.







a project. She was in the press and following an attempt on the balloon altitude record. "I was cheap and I had a camera," Flach says. "I went along and just enjoyed the engagement with people. I moved from essentially taking pictures at press events to annual reports and corporate brochures."

He dove straight into photography and gained a general grounding in the field that's served him well. "I felt a certain confidence of image making that I could actually draw it if I had to—and figure out how to get there."

In 1993, Flach was working on a campaign for Guinness that involved getting a twenty-foot python and a vulture into the studio. "The guy that brought the animals said, 'I've got big cats,'" Flach says and recalls how this sparked his curiosity. "I thought they would be so cool to get in the



This page: ***Kinda Ready***. "This Greyhound won the premier event, The Derby. The data from the scales are used in betting odds. This dog, like other athletes (boxers, jockeys), is weighed in, analogous to humans." PQ Blackwell, publisher.



Japanese Sea Nettles, personal work. "I was in Vancouver, B.C., for a project in Minnesota about Sea Otters. I saw these Jellyfish. They look like parachutes or a space ship. The plankton floating around them, adds a magical quality. Jellyfish are extraordinary; a subject matter that I'd like to explore one day."

Monkey Eyes, personal. "This maquaque is only eighteen inches high. The greater depth of field helps throw off the reading of scale. We engage with him differently, relating to it like a primate."

Right: ***Compassion Bats***, personal. "This image was not planned, it unfolded. We brought fruit bats to the studio. They're not very good flyers, as they don't have to chase anything. So these two were simply chatting to each other and I found that interesting. By turning the photograph upside down, they seem rather human. We're used to animals with their heads above their feet."

Simiform 5, personal. "In this series, I was exploring different forms and contrasts. The translucence emphasizes the bat's anatomy."



Red Kite Perch. The *London Sunday Times* and the National Trust co-commissioned a photographic feature for *Spectrum* magazine, which celebrates the spectacular landscape in the Trust's care, and specifically how people interact with it. The Red Kite is subject to the longest continuous conservation project in the world. The first Kite Committee was formed in 1903, by concerned individuals appalled at the continuing destruction of Kites, who initiated the first nest protection schemes. This photograph was taken at the National Trust site, Bradenham village located in the Chiltern Hills. "Most people see these birds flying in the distance. In this image, the proximity is unusual, and gives the image an intimate feel. And, of course, it evokes wilderness; because of the cropping and its gesture." Monica Allende, The Sunday Times Magazine/ Antony Westover, The National Trust, clients.

















Tim Flach

studio. This was just when stock library was emerging and...I thought there might be an opportunity to photograph something and put into the library. In a sense, make it fund itself, because [photographing animals] is very expensive to do. The panther that arrived wasn't so cooperative. It actually got so annoyed that it snarled at the camera. And that picture paid for itself and allowed me to go on.

"We always see animals as chaotic, uncontrollable. Perhaps they are going to shit or pee in the studio. Or they're going to decide that they've had a bad day," Flach muses. "But in a way, that's the condition of everything. There's always that uncertainty. It's just a bit more present with the animals." **CA**

Left: ***Cremello***, from *Equus*. "A Cremello horse has blue eyes and pinkish skin underneath its fur, due to a gene mix. I wanted to match the background to the white horse, to evoke the feel of a fashion shoot. The warmth in the background gives it a delicate quality." ABRAMS in association with PQ Blackwell, publisher.

Icelandic Beach. The May 2010 issue of *Patek Philippe*, an international arts and culture magazine distributed worldwide in seven languages, and sponsored by Swiss watchmakers Patek Philippe, will include an article on horses bred in Iceland. "The brief for this assignment was very free. I thought the icebergs on the beach were surreal, jewel-like forms that were in keeping with the clouds. The experience was a strong one and had everything to do with an extraordinary location." Anne Bourgeois-Vignon, The Forward Group, creative director; Patek Philippe, client.

This page: ***JJ Ballarina***, from *Equus*. "This image was very much about the Royal Yard of Ahjiman in the United Arab Emirates. I used a flash to lend ambiguity to the image. Is it a frame? Or a window? This Chestnut is celebrated as a supermodel of the equine world, and this photo was taken in front of its stable window. The photograph is reminiscent of *Whistlejacket*, by George Stubbs, a British sports painter." ABRAMS in association with PQ Blackwell, publisher.

Fetus Day 85, from *Equus*. "There is the moral issue surrounding embryo transfers, especially for polo ponies. Gestation is considered a waste of good playing time for mares. This is an existing specimen that was aborted because the mother died of colic." ABRAMS in association with PQ Blackwell, publisher.

Dantes Neck. "One of my favorites in the series. We engage with it as form first. I was very conscious of that." Alan Smith, MJH Consulting, art director; Sarah Kitson, SPILLERS® Horse Feeds, client.

by Sam McMillan

EDUCATE LEGISLATE **AGITATE**

{Designers get serious about Sustainability}

From London to Beijing, outposts in the forests of Connecticut and the lofts of West Berkeley, designers are attempting to lead the planet to a more sustainable future. They're hitting the books, heading back to school for MBAs in sustainable management and getting up to speed at conferences. Some are working with clients one project at a time, some are setting up carbon offset programs, while others are teaching, sharing their expertise, reaching out to the industry with extensible toolkits and planting the seeds for a movement that might, just might, influence regulation and legislation down the road. What follows is a quick tour of who's doing what in the design sustainability ecosystem.

A roof and 30,000 fruit trees

At AIGA, the professional association of design in the United States, looking at its environmental impact involved a top-to-bottom review. Literally. From the furnace in the basement to the asphalt on the roof. As Ric Grefé, AIGA executive director, explains, "We brought in an engineer to audit our building, our energy usage and our operations. We looked at everything from the type of fuel our messenger services used to the paint we used to repaint the walls between shows."

The most visible example of AIGA's commitment to lessen its carbon footprint can be found five floors up, on the 100' × 25' living roof. Designed to combat the effects of "heat island" reflection of solar radiation back into the atmosphere, the grass roof serves as one small way to reduce global warming. It also reduces the temperature fluctuation between the roof and the floor below. But at a footprint of just 100' × 25', why bother?

"We installed it because we could make a greater difference than by not doing it," Grefé says. "It's not meant to be a solution. It's meant to be a step in a process to reduce our impact. And it has served as a good example. People come from all over to see it as an example of eco-design."

While people may be traveling long and far to visit AIGA's green roof, travel is something AIGA is looking long and hard at. "We're rethinking large-scale conferences." Grefé states. "Do we really need our members to fly across the country?"

To reduce the impact of all that air travel—AIGA estimates its total carbon impact is six million pounds a year—AIGA instituted CarbonCool, a program that purchases carbon offsets. But not just any carbon offsets. Instead of simply buying their way out, AIGA looked for offsets that could make a difference. They eventually purchased 30,000 fruit trees to be planted in Nepal. "We wanted something that would last 30 years and not get cut down." Check back in a few years, for carbon offsets you can sink your teeth into.

Back to the farm and forward to the future

Kansas City-based designer Ann Willoughby describes herself as a child of the sixties and says, "We've been interested in sustainability before there was a word for it."

So when it came time to expand her farmhouse in Weston, Missouri, Willoughby visited a friend's farm for inspiration and she fell in love with a century-old barn. Along with el dorado architects, Willoughby disassembled the barn, trucked it to her working farm, and began the process of restoring the pine timbers of the barn, reusing what she could. The floor is recycled from an old gymnasium, the paneling from a building destroyed in a flood. Roof and walls are clad in copper, a material Willoughby chose because of its 100-year life span. Because the barn lets in so much natural light, and is sited to catch the breeze, it requires only one fan to power the ventilation system.

Right: In 2007 AIGA, the professional association for design, installed a **green roof** at the AIGA National Design Center in New York. Weston Solutions, Inc., was contracted to create the 1,156-square-foot GreenGrid roof system to top the four-story headquarters. Eight varieties of sedum were planted in four-inch-deep containers, lined by a walkway of recycled rubber pavers. By "greening" its roof, AIGA pursues its ongoing environmental stewardship effort.

Ann Willoughby had in mind some kind of small building for storage and retreat, to complement her modest farmhouse in Weston, Missouri. Together with el dorado architects, she created the **Willoughby Design Barn**. It respects the farm, the frame and the house. "Every year we use it for slightly different things, and every year the farm grows a little bit differently," says Willoughby. "Our one-of-a-kind copper barn is now a creative refuge for company rejuvenation and client entertainment as well as a venue for thought-provoking seminars and national conferences. The barn has hosted everything from heated debates on how to change the world through design to one frighteningly competitive game of tag." el dorado architects, design; Willhoughby Design (Kansas City, MO), client.








willoughby







Today the 2,750-square-foot barn is used as a corporate retreat and educational facility. Willoughby Design hosts conferences that bring together designers, architects, engineers and CEOs to focus on food security, the future of energy and how design can find new ideas to solve legacy problems around sustainability.

As Willoughby states, "Building the barn wasn't back to the farm, it's on to the future. The barn stands for what we symbolize as a company. Once designers are educated, we can go out and talk to our clients about sustainability. We need to clarify it, understand it, visualize it and then communicate it."

A recycled factory churns out new ideas

Designer and brand communicator Cheryl Heller has a vision: turn an abandoned manufacturing plant on 107 acres of land in Connecticut into a factory for new ideas. Heller calls it Crowflies, and it is designed to function off the grid, grow its own food and serve as a think-tank for social entrepreneurs. Already in the works is a biochar furnace designed by Jason Aramburu that will convert agricultural waste to diesel, in the process producing charcoal for fertilizer and carbon sequestration.

Crowflies is the culmination of Heller's work in sustainability over the last eight years. And if there is one thing she has learned, it is she says, "that small changes will not be enough. Corporations are making incremental sustainable changes, but growing exponentially. There are limits to our system, the planet has a set amount of resources, and we're not living within it."

The need for big impact has inspired Heller to engage with "the outliers, mavericks and amateurs" who are developing new models for sustainability and social good. To make them more effective, Heller's firm, Heller Communication Design offers low-cost brand camps for nonprofits and social entrepreneurs. Designed to build a brand, these workshops help nonprofits communicate their messages to better effect change, inspire action and increase fundraising.

Her soon-to-launch online community, CommonWise, is intended to make the commonly held wisdom of branding, advertising, design and marketing professionals available, open, and freely accessible to anyone who wants to become a social entrepreneur. Heller hopes the site will help entrepreneurs succeed in their goals to create a life-sustaining world. CommonWise will provide mentors, tools, inspiration and education.

To help educate the next generation of sustainably-minded designers, Heller is creating an MFA program for the School of Visual Arts called Design for Social Innovation. Pending approval by the New York State Board of Education, the program is due to launch a year from now.

Midst all this activity and her own self-education, Heller finds herself "having devoted so much time to getting things going,

This page: "**Crowflies** is a model for place as a path to sustainability," said art director Cheryl Heller. "On 107 acres of forests and wetlands in Norfolk, Connecticut, it will be a center where diverse participants convene to envision a future—with nature, and her laws, as inspiration. The different leaves are from some of the species native to the land. The crow has scored the cherry." Sarah Seybert, designer; Heller Communication Design (New York, NY), design firm.

Right: "**Vaska** is a green company with a green product and a mission to make green irresistible to mainstream shoppers," said creative director Gaby Brink. "For the retail launch of Vaska's Herbatergents, a line of botanical cold-water laundry detergents, we thought we might follow European conventions and replace bottles with bags. But research quickly revealed that Americans like their tough bottles. With surfactants posing other material challenges, the best solution turned out to be food-grade plastic (HDPE) used for milk jugs. When we learned that 90% of the carbon footprint of detergent comes from washing in heated water, we discovered that an attractive green product, with a friendly message that inspires changing everyday habits, is a potent combo." Monica Hernandez/Scott Hickman/Sarah Labieniec, designers; Jochen Backs, 3-D designer; Tomorrow Partners (Berkeley, CA), design firm.

New Leaf Paper, a leader in environmentally responsible paper, worked with Willoughby to position the brand family of products, design a new line of consumer goods and develop merchandising systems and packaging. Stephanie Lee, art director; Jessica Carpenter, designer; Zack Shubkagel, creative director; Ann Willoughby, chief creative officer; Willoughby Design (Kansas City, MO), design firm.

Designed to use common scrapbooking techniques, the **Seed Flower** provided mybackyard, a low-cost, as-needed promotional item, without huge costs. Materials include high post-consumer waste paper, natural raffia and low solvent glues. All parts disassemble for easy reuse and recycling. Wendy Jedlicka, CPP, creative director; Jedlicka Design Ltd. (Roseville, MN), design firm.

Design Resource Center in Chicago and Roseville, and Minnesota-based Jedlicka Design Ltd. worked with **Verbatim** to help them better use materials and resources for more effective packaging.

"Bon Ami is one of the oldest consumer trademarks in the U.S. It is 'green' in the way that your grandmother would recognize—simple and safe, without toxic ingredients," said creative director Brian Dougherty. "Almost every idea we explored for super-green packaging pointed toward things the company did back in the 1800s. We drew on that heritage, and the result is a sense of timelessness, at home in contemporary urban settings, but not precious or trendy. The dry goods are packaged in a spiral-wound recycled paperboard canister with metal ends. The liquids are in 100% post-consumer recycled PET." Stephanie Welter, designer; Celery Design Collaborative (Berkeley, CA), design firm; Faultless Starch Bon Ami Company, client.

"The **Design Backwards** process is described in my book, *Green Graphic Design* (Allworth Press). Celery used this process to embed principles of sustainability into the Bon Ami brand and redesign. The illustration describes key questions and decisions the team made while designing backwards and shows how the quest for sustainability can positively influence creative decisions," said creative director Brian Dougherty. Stephanie Welter, designer; Celery Design Collaborative (Berkeley, CA), design firm.


vaska
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2X 32
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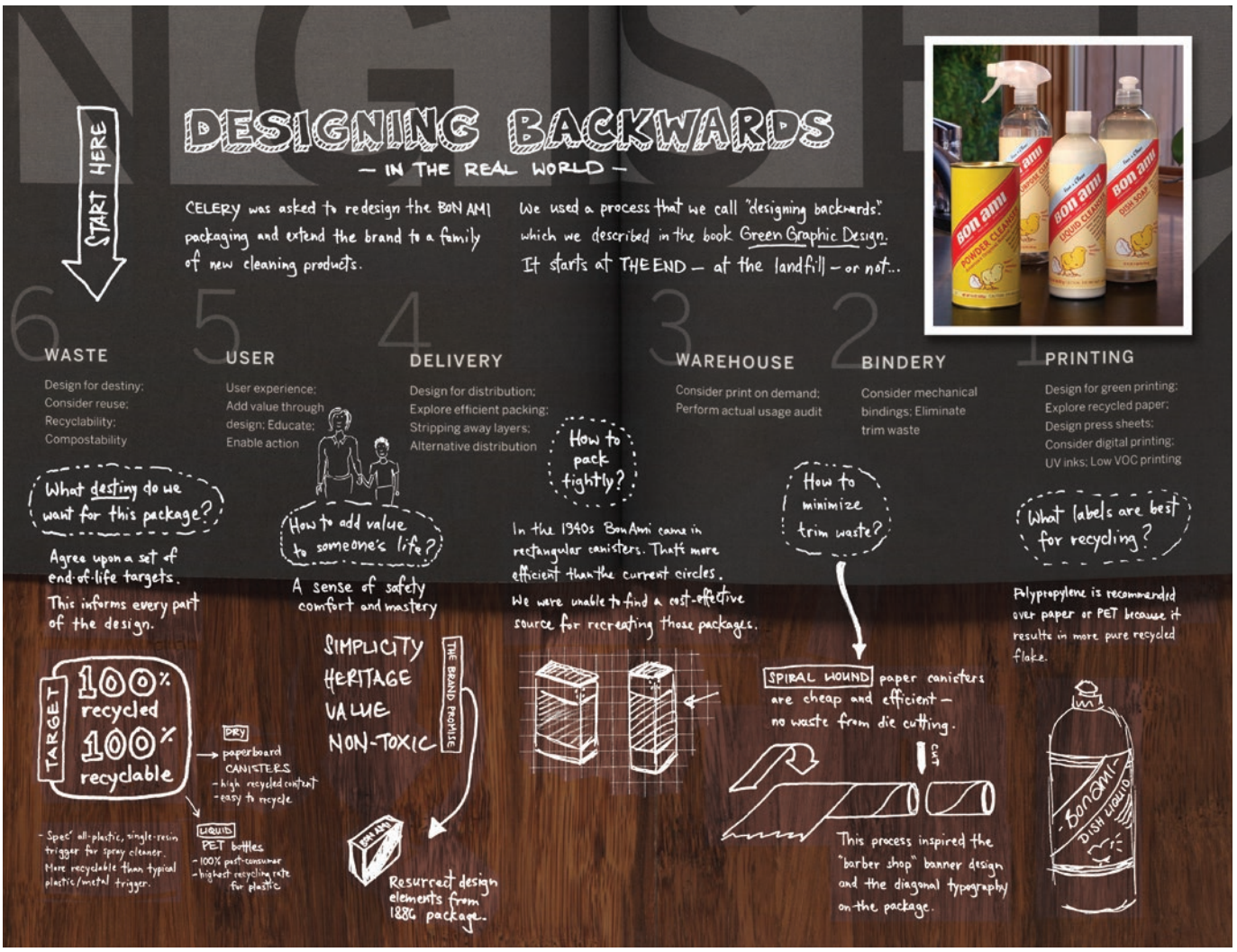





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Verbatim
1GB
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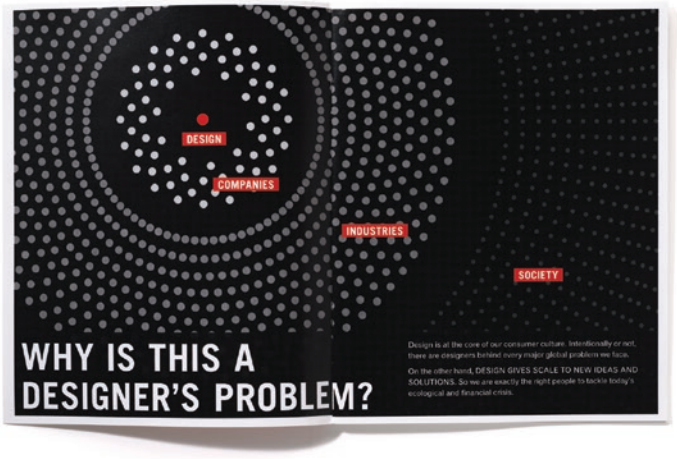

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microSDHC Card
4GB
Verbatim
Adapter


Bon ami
POWDER CLEANSER
Bon ami

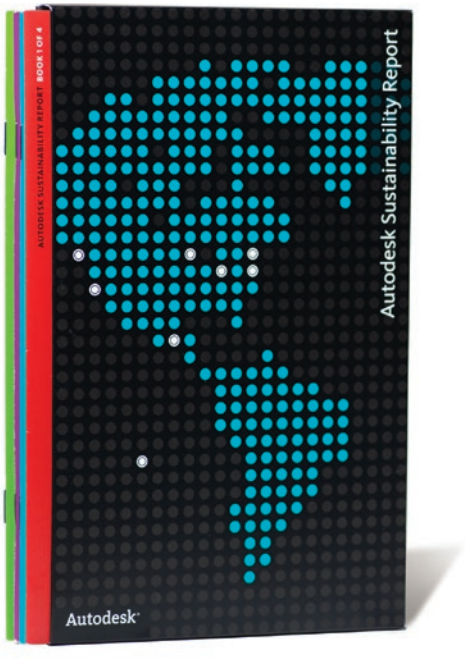

START HERE
DESIGNING BACKWARDS
— IN THE REAL WORLD —
CELERY was asked to redesign the BON AMI packaging and extend the brand to a family of new cleaning products.
We used a process that we call "designing backwards," which we described in the book Green Graphic Design. It starts at THE END — at the landfill — or not...
6 WASTE
Design for destiny;
Consider reuse;
Recyclability;
Compostability
What destiny do we want for this package?
Agree upon a set of end-of-life targets. This informs every part of the design.
5 USER
User experience;
Add value through design; Educate;
Enable action
How to add value to someone's life?
A sense of safety comfort and mastery
4 DELIVERY
Design for distribution;
Explore efficient packing;
Stripping away layers;
Alternative distribution
How to pack tightly?
In the 1940s BonAmi came in rectangular canisters. That's more efficient than the current circles. We were unable to find a cost-effective source for recreating those packages.
3 WAREHOUSE
Consider print on demand;
Perform actual usage audit
2 BINDERY
Consider mechanical bindings; Eliminate trim waste
How to minimize trim waste?
SPIRAL WOUND paper canisters are cheap and efficient — no waste from die cutting.
CUT
This process inspired the "barber shop" banner design and the diagonal typography on the package.
1 PRINTING
Design for green printing;
Explore recycled paper;
Design press sheets;
Consider digital printing;
UV inks; Low VOC printing
What labels are best for recycling?
Polypropylene is recommended over paper or PET because it results in more pure recycled flake.
TARGET
100% recycled
100% recyclable
DRY
paperboard CANISTERS
- high recycled content
- easy to recycle
LIQUIDS
PET bottles
- 100% post-consumer
- highest recycling rate for plastic
- Spec' all-plastic, single-resin trigger for spray cleaner. More recyclable than typical plastic/metal trigger.
SIMPLICITY
HERITAGE
VALUE
NON-TOXIC
THE BRAND PROMISE
Resurrect design elements from 1886 package.
BONAMI
DISH LIQUID


BOOK 1
WE ARE HERE TO DESIGN AN OBJECT[1] AN EXPERIENCE[2] A BUSINESS MODEL[3] A PATTERN OF BEHAVIOR[4] A COLLECTIVE IMPACT[5]
[1] a shoe, a box, a poster | [2] an emotional response in the audience, a set of impressions about a brand | [3] a way to decouple financial success from destructive impacts | [4] a way to empower the community to change unsustainable lifestyles | [5] a way to bend the Mauna Loa curve, to leave the Earth richer, more fertile and abundant than we found it


LET'S FACE IT:
THE STATUS QUO SUCKS
Let's begin with the startling part. Class of 2009: you are going to have to figure out what it means to be a human being on earth at a time when every living system is declining, and the rate of decline is accelerating. Kind of a mind-boggling situation... but not one peer-reviewed paper published in the last thirty years can refute that statement. Basically, civilization needs a new operating system, you are the programmers, and we need it within a few decades.
This planet came with a set of instructions, but we seem to have misplaced them. Important rules like don't poison the water, soil, or air, don't let the earth get overcrowded, and don't touch the thermostat have been broken. Buckminster Fuller said that spaceship earth was so ingeniously designed that no one has a clue that we are on one, flying through the universe at a million miles per hour, with no need for seatbelts, lots of room in coach, and really good food—but all that is changing.
There is invisible writing on the back of the diploma you will receive, and in case you didn't bring lemon juice to decode it, I can tell you what it says: You are Brilliant, and the Earth is Hiring. The earth couldn't afford to send recruiters or limos to your school. It sent you rain, sunsets, ripe cherries, night blooming jasmine, and that unbelievably cute person you are dating. Take the hint. And here's the deal. Forget that this task of planet-saving is not possible in the time required. Don't be put off by people who know what is not possible. Do what needs to be done, and check to see if it was impossible only after you are done.
When asked if I am pessimistic or optimistic about the future, my answer is always the same: If you look at the science about what is happening on earth and aren't pessimistic, you don't understand the data. But if you meet the people who are working to restore this earth and the lives of the poor, and you aren't optimistic, you haven't got a pulse. What I see everywhere in the world are ordinary people willing to confront despair, power, and incalculable odds in order to restore some semblance of grace, justice, and beauty to this world. The poet Adrienne Rich wrote, "So much has been destroyed I have cast my lot with those who, age after age, perversely, with no extraordinary power, reconstitute the world." There could be no better description. Humanity is coalescing. It is reconstituting the world, and the action is taking place in schoolrooms, farms, jungles, villages, campuses, orphanages, refuge camps, deserts, fisheries, and slums.


DESIGN
COMPANIES
INDUSTRIES
SOCIETY
WHY IS THIS A DESIGNER'S PROBLEM?
Design is at the core of our consumer culture. Intentionally or not, there are designers behind every major global problem we face.
On the other hand, DESIGN GIVES SCALE TO NEW IDEAS AND SOLUTIONS. So we are exactly the right people to tackle today's ecological and financial crisis.


STOP FOLLOWING ME!
IT'S TIME TO EVOLVE OUR DESIGN THINKING
The old obsession with image and form is not going away, but we are adding a whole range of other considerations. We consider the impact our design has on the eye, but also the impact it has on the community of people, the humanity of workers, and the health of natural systems.
Sustainable design is an evolutionary process. We need super-charged innovations—big evolutionary leaps—at this point in human history. This transition unleashes incredible creative and business opportunity as we invent the future.


AUTODESK SUSTAINABILITY REPORT BOOK 1 OF 4
Autodesk Sustainability Report
Autodesk


AUTODESK SUSTAINABILITY REPORT BOOK 3 OF 4
Sustainability Strategy
Autodesk


AUTODESK SUSTAINABILITY REPORT BOOK 4 OF 4
Partnering with Innovators
Autodesk

we're lucky to find ourselves working with the kinds of clients we believe in."

Packaging: looking for out-of-the-box solutions

Packaging is the Rodney Dangerfield of design. It just doesn't get any respect. But packaging matters, if for no other reason than it comprises one-third of the waste stream, accounts for three percent of global GDP and keeps our Wheaties fresh.

"If there were no packaging," designer Wendy Jedlicka states, "we would not have our current way of life." Jedlicka, the author of *Packaging Sustainability*, claims, "With no packaging, there's no trade."

For Jedlicka, who also runs her own packaging, graphic and sustainability design firm in Minneapolis, looking at the visual aspect of packaging is just the beginning. "I can make a package more eco-friendly without ever touching it. By adjusting the supply chain, I can reduce the energy consumed simply by understanding how far the materials have to travel. I can print near where the clients are to take advantage of just-in-time inventory. I can make smaller print runs, and keep warehousing costs down, reducing the costs to heat the warehouses at the printers and the suppliers. I can reduce the transportation costs, and look at the fuel used to make sure we are not shipping on half-empty trucks. I can close the loop on local materials to keep transport costs down and maximize the material stream. I can use progressive printers who go the extra mile to work with clients, who use low VOC inks and washups."

Jedlicka believes that sustainability is nothing less than a paradigm shift. "It's the opportunity to change everything we do, and get it right this time. Instead of our current 'Take-Make-Waste' methods, sustainability offers a cyclical approach. We have to look at materials through the lens of systems thinking. We don't need an answer," she says. "We need a path."

Sustainable ads: now you see it, now you don't

When it comes to advertising in the public space, CURB Media's approach is down to earth. Instead of advertising using billboards and posters, CURB uses natural materials. Dust. Moss. Seawater. Grass. Even the dirt, grime and accumulated pollution of the urban street scene are put to use as an advertising medium. In CURB's Clean Advertising, stencils and a power-washer blast clean a dirty city wall or sidewalk with advertising messages. And the beauty part: Three weeks later the images fade back into the cityscape.

The point, according to CURB founder Anthony Ganjou is to "deliver messages in a green way using a natural medium." In a year-and-a-half, the company has exploded with campaigns that have stenciled seawater messages onto city sidewalks, impressed logos onto newly fallen snow, planted flowers into the soil to grow messages, adorned walls with marketing messages made from moss, and mown advertisements into pastures and farm fields.

"The world is our playground" says Maikel van de Mortel, former executive director of CURB's U.S. office, now with Element Six. "Water, sand, grass, topiary...we take these natural materials and put them to commercial use," in campaigns the company calls "Earth Tagging."

CURB ensures no damage is done by Earth Tagging. A hard rain will wash these ads away, with no trace left behind. Except the awareness on the part of consumers and a huge trail of favorable stories in the press.

Increasingly, consumers are demanding responsible behavior from corporations, and that extends to their advertising. As corporations scrutinize their communications campaigns, CURB is offering credible media options that use natural materials to create advertising without a carbon footprint.

Meanwhile in Berkeley, a movement grows

What is it about Berkeley? Home to the original environmentalists in the '30s, Beats in the '50s, free-speech movement in the '60s, California Cuisine in the '70s, the anti-apartheid movement in the '80s, Berkeley is now home to some of the leading firms in the sustainable design community. Maybe the horizons are larger. The sky is bigger. Or the rents are cheaper. For whatever reason, Addis Creson, Celery Design Collaborative and Tomorrow Partners, three firms doing some of the most

Left: "We created this booklet for a sustainable design workshop that Celery did for **Camper Shoes** in Mallorca, Spain. We led Camper's design and production teams through a series of exercises to map the system of materials, energy flows and user experiences associated with the shoes. The workshop participants then used this 'system map' for inspiration during collaborative design sessions. The booklet helps to guide the exercises and frame the challenge of sustainable design in very broad terms. Booklet signatures are bound with loop staples, held together by knotted shoe strings," said co-creative director Brian Dougherty. Patrick Castro/Alice Chau, designers; Rod DeWeese, co-creative director; Celery Design Collaborative (Berkeley, CA), design firm; Camper Shoes, client.

"We designed Autodesk's first **Sustainability Report** as a series of small booklets and a Web site. Each piece in the family has a distinct content focus and intended audience," said creative director Brian Dougherty. "This allows us to do far more targeting than a typical monolithic report would. We scaled the booklets to work well with on-demand digital printing, which also helps with targeting. Each piece in the family features a cover illustration made from a grid of dots. Together, the illustrations function as a sort of 'Powers of Ten' progression of scales: from a close-up of a human eye, to a person's body, to a building, to a city and finally to a world map. These scales relate the 'scale of impact' for one particular part of the company's sustainability program. The design creates a nice visual motif and adds some depth to the story." Stephanie Welter, designer; Celery Design Collaborative (Berkeley, CA), design firm; Autodesk, client.

influential work around sustainability design, all call West Berkeley home.

Addis Creson is a 25-year-old design company that started in packaging, grew into branding, and is now making a name for itself helping companies tell their sustainability stories.

It's a rapidly changing story. John Creson, whose name is on the door, reports, "Multinational companies are saying the debate about sustainability is over. Now the question is how? Companies are asking for solutions."

That search for sustainable solutions presents an opportunity for designers to become knowledgeable, and think beyond the artifact. Creson says, "There's power in design. We've decided to use our talents to build organizations. Now we need to create action against those beliefs. That's where the opportunities are. Design, innovation, sustainability—combine them, and you allow organizations to rethink what a company will be in the future."

For Jeni Rogers, an Addis Creson director who is currently getting a PhD in sustainable management, that means, "We start with the core of our client's business, to make sure the values of the organization are aligned with the activities we are hired to do. It involves interaction within the organization, changing the way a company does business, how it answers to its stakeholders." Rogers continues, "Visual design is just the tip of the iceberg."

For a company like Equinix, a multinational that houses information on huge server farms for global financial companies, the goal was to bring their corporate communications inline with the company's, size, scale and offerings. Under the umbrella of sustainability, Addis Creson was able to open up discussion of the company's strategic platform. "We came up with solutions for how to save water, and paper," Creson explains. "By communicating more effectively, with less printed materials, we've helped them dematerialize the physical impact of the corporate and marketing communications they produce. As a result, we are reducing shipping logistics, distribution and storage needs."

"Equinix came to Addis Creson looking at the tip of the iceberg," Rogers reports. "We were able to give them everything else."

Designing Backwards

Back in 1997 designer Brian Dougherty was reading Paul Hawken's book, *The Ecology of Commerce*, and wondering why no one in the graphic design community was embracing Hawken's call to arms.

"I looked around," Dougherty remembers, "and wondered, 'Why wasn't this happening?'" So he started Celery Design Collaborative as a sustainable design firm and "through pure luck" ended up working with Hawken and The Natural Step, a Swedish nonprofit that promotes a set of guiding sustainability principles based on the laws of thermodynamics and natural cycles.

Celery created an identity system for The Natural Step, as well as information graphics, collateral and communications. "It was a formative experience," recalls Dougherty. "We learned about systems thinking, and began looking at design as a system rather than an artifact. We realized if you could adjust the system, so that the artifact is done right, you can make a much bigger impact on the world. That got us into a way of thinking that ten years later would be called the Green Business movement."

Today Celery has a seat at the table with companies around the world, helping make decisions from business strategy through the design of the aesthetic artifact, manufacturing and production, all the way to the landfill. Dougherty believes designers can no longer look at designing artifacts in isolation while the current system of production remains status quo. "The status quo is not good enough," he says. "You can't make a little impact."

Dougherty calls his recipe for systemic design thinking, Designing Backwards. As illustrated in his book, *Green Graphic*

Right: "For **Equinix**, systems of lines originate at 'data points' to symbolize data epicenters and the continuous transfer of information and energy. The use of specific materials (eco-friendly whenever possible) and print processes helped raise the premium feel of brand collateral. Debossing was used throughout multi-functional stationery pieces; print collateral utilized multi-functional form factors—in this case, a corporate brochure doubles as a pocketed folder for initial sales contacts. High-quality, cost-effective 100% recycled paper stock was specified to reduce environmental impact and express a modern, minimalist print aesthetic," said writer Tom Parrette and design director Tyler Walseth. Sylvia Vaquer, designer; Mark Galbraith, project director; John Creson, chief creative officer; Jonathan Fisher, production designer; Addis Creson (Berkeley, CA), design firm.

"Minnesota's **Arizant Healtcare**, maker of surgical patient temperature management systems, called upon CURB to provide them with a unique and eco-friendly way to introduce their new product down in New Orleans. Adverts were placed all around the required location simply by cleaning away the dirt," said director Paul Curtis. Anthony Ganjou, managing director/founder; CURB Media (London, United Kingdom), ad agency.

"CURB was contacted by Merlin (the world's second largest entertainment group) in early March 2009 with the view of helping them publicize the launch of their flagship London **Sea-Life Aquarium**," said Paul Curtis. "They asked us to brainstorm a way to generate buzz and create a natural experiential marketing campaign relevant to the brand. In response we created the sea-tagging media which is quite literally using seawater and equipment created by CURB, to place crystal clear brand adverts on dry pavement! The beauty of the media is the fact that it was placed everywhere and hundreds of sea tags were laid down using a media that was a perfect fit for the sea life brand and made them the first in the world to deliver a marketing campaign using just sea water." Anthony Ganjou, managing director/founder; CURB Media (London, United Kingdom), ad agency.


EQUINIX
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TO A CELEBRATION OF OUR
ANNIVERSARY AND THE
OF OUR NEW BRAND
ON OCTOBER 23, 200


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Businesses today thrive on interconnectivity.
From the Wall Street broker trading T-bills
on the New York Stock Exchange to the
teenager in Japan ordering his favorite rock
band's T-shirt online, Equinix provides a
secure, reliable place to exchange critical
information—a destination they can trust.
Equinix is the preferred destination for
companies who control the world's most
valued information assets. Our International
Business Exchange (IBX®) data centers protect
and connect mission-critical data with the
highest levels of security and operational
reliability. The centers are home to a dynamic
ecosystem where major networks, enterprises,
and business partners can interconnect.
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© Rhea Daley-Serieux

Green Resources

AIGA Center for Sustainable Design
sustainability.aiga.org

The Living Principles
www.livingprinciples.org

Eco-friendly paper sourcing
www.paperspecs.com

Organizations

The Designers Accord
www.designersaccord.org

The Forest Stewardship Council
www.fscus.org

Sustainable Green Printing Partnership
www.sgppartnership.org

U.S. Green Building Council
www.usgbc.org

Greengaged
www.greengaged.com

Project H Design
projecthdesign.org

Online

Worldchanging
www.worldchanging.com

terrachoice 7 sins site
sinsofgreenwashing.org

Ben Davis's Open Source Brand
joinless.org

Personalizing energy consumption
www.wattzon.com

Junk Mail
www.stopjunkmail.org/index.htm
www.41pounds.org

B Corporation
www.bcorporation.net

Sustainable Brands Weekly
www.sustainablelifemedia.com

Cheat Neutral
www.cheatneutral.com

Story of Stuff
www.storyofstuff.com

Reading

The Green Collar Economy
By Van Jones

In the Bubble: Designing in a Complex World
By John Thackara

Green Graphic Design
By Brian Dougherty

SustainAble: A Handbook of Materials and Applications for Graphic Designers and Their Clients (Design Field Guide)
By Aaris Sherin

Cradle to Cradle
By William McDonough & Michael Braungart

Live Long and Prosper: The 55 Minute Guide to Building Sustainable Brands
By Dan M. Gray

Industrial Design & Sustainable Commerce
Writings by William McDonough
www.mcdonough.com

The Art of Energy Efficiency
52-page PDF by Arthur Rosenfeld, California Energy Commission
www.energy.ca.gov/commissioners/rosenfeld.html

Books, Posters, Images, Outreach Campaigns
www.watershedmedia.org

Design, Designing Backwards turns the traditional graphic design process on its head. Beginning with the project's ultimate destination, which is usually a landfill, Dougherty explains that designers must take a mental journey to work backwards until they end up in their own design studio. This process ensures they take into account disposal, the user experience, delivery of the material, warehousing, binding and printing.

"Systems thinking," which examines the entire production process—from sourcing of raw materials to manufacturing, packaging, shipping, marketing, retailing and recycling—Dougherty says, "is a powerful way to make a big impact."

Don't just change materials, change lives

Ask Gaby Brink, founder of communication design firm Tomorrow Partners, about their environmental work and she's quick to expand the subject. "It's only one aspect of the sustainability story," she says, "and it's not that interesting. Dematerialization, using non-toxic materials, shipping, making things with longer life cycles and multiple uses, those are common sense considerations when you design through a sustainability lens."

Instead of the nuts and bolts of sustainable design, Tomorrow Partners is pursuing a larger goal. "The biggest impact you can make as a designer is to change people's behavior," Brink says. "We look for strategic opportunities to change lives, not just materials."

Case in point: a recent package design assignment for eco-friendly soap manufacturer Vaska. Life-cycle analysis showed that the biggest opportunity to reduce the environmental impact of designing a new detergent bottle wasn't in the bottle. Nor the manufacturing. And not the shipping. According to Brink, "As much as 90 percent of the environmental impact of the full life cycle of laundry detergent comes from the use period, when the customer does the laundry." The solution: Get consumers to wash their clothes using cold water. In other words, change behaviors, not just materials. Accordingly, Tomorrow Partners made sure every package of Vaska laundry detergent came emblazoned with exhortations to wash using cold water.

Life-cycle analysis, dematerialization, HDPE food-grade plastic—terms Brink slings around with abandon were unfamiliar to her just a few years ago. Like most designers working in the sustainability arena, Brink calls her education "the ultimate do-it-yourself project." Until recently there were few curricula. Today, Brink proudly points out the MBA in sustainable management her lead strategist, Nathalie Destandau, earned from the Presidio Graduate School.

"It takes time, and big commitment, to turn interest and aspiration into action," Brink says. "Telling the sustainability story of a company takes deep knowledge and a complex, nuanced approach." A skin-deep understanding of the issues won't resonate with the Chief Sustainability Officer at today's large corporations. "If you can't make the business case for a sustainable solution, you don't have a solution," Brink says.

From green to blue

Walmart, the mega-corporation environmentalists loved to hate, has changed. In a few short years, Walmart, once the whipping boy for the green movement, is now hailed in the editorial pages of the *New York Times* as the very paragon of corporate responsibility. From running its fleet of trucks more efficiently, to reducing the size of packaging required to merchandize laundry detergent by 50 percent, Walmart is becoming a "green" company.

Some of the credit has to go to the efforts of Adam Werbach and Saatchi & Saatchi S, the consulting company Werbach leads. To take on the responsibility of making Walmart a sustainable company, Werbach wants to convert everyone within the organization. That's more than 1.4 million employees worldwide. In addition to peer-to-peer, bottom-up organizing, Saatchi & Saatchi S goes to work in the executive suite to craft the "North Star" goals that are fundamental to the existence of the company in the future.

What does that mean for Walmart? Werbach lists their North Star goals to "become a company that gets its power from 100 percent renewable energy, produces zero waste, and sells only 100 percent sustainable products." Saatchi & Saatchi S then provides strategic advice on how to take sustainability from a "belief state" into actions that can deliver an economic impact. It's an opportunity that Saatchi & Saatchi, with its worldwide offices and more than 7,000 employees, is embracing wholeheartedly. Since buying Werbach's sustainable consulting company Act Now, Saatchi & Saatchi S has taken on clients ranging from Toyota to the Sierra Club.

What Werbach doesn't lose sight of is that, at the end of the day, we are a world of consumers. Consequently, he's trying to move sustainability from its green mantle of environmen-

Left: The **Greengaged 2009** logo was designed by thomas.matthews. Logo for **Greengaged Asia** was designed with the CAFA team and illustrator Zhang Ming. Rao Qingfang with the Greengaged Asia workshop group worked on the logo **translation**. In the yellow bubble it says 'green' as in sustainable, in the blue it says 'society, community' and where they overlap they create the character for 'design.' A game of **Mah jong**, the traditional Chinese table game where the characters have been replaced with new designs telling the story of Earth's fragility, particularly around deforestation, still using the ancient stories around the characters. **Group discussion** during a Greengaged workshop on sustainable materials at the Design Council, London. Participants of the 'Crafting Mass Production' day get busy deconstructing decommissioned **Eurostar uniforms** and recreating new products. Delegates make the space their own during **workshops** at the Design Council.

The Living Principles

"The challenge for designers is not just to create good design, but to understand the ever-evolving definition of what good design is."—Lee McCormack, Designers are Wankers

As the new decade gets underway, sustainability continues to occupy more of our collective brainpans, hogging more spotlight on the world stage and settling into its role as the defining issue of our times, poised to engulf our culture and our society. As more designers incorporate its principles into their personal and professional lives, the AIGA Center for Sustainable Design (CFSD) has developed a new framework to focus the sustainable efforts of the design community at large.

Over the past few years, design support industries (i.e., paper and printing) and adjacent disciplines (i.e., architecture and industrial design) have been busy as well. What has emerged in many instances is a central pivot point, a common frame of reference around which these industries and professions can revolve. In the paper industry, Forest Stewardship Council (FSC) certification has become the principle means by which timber products are evaluated. Likewise—and perhaps most significantly—the world of architecture has its ubiquitous LEED standards. The Okala guidelines provide focus for the industrial design community, which, like architecture, is very much in the business of making stuff: fixed artifacts defined primarily by their physical form and function. Other initiatives such as The Designers Accord reach across disciplines, as do AIGA's Living Principles for Design.

The ghost in the shell

Sustainability plays a different role relevant to communication design. There is indeed some physicality to the things that designers create—paper (and printing), packaging, exhibitions, installations and the electronic devices that carry our messages all harbor a variety of ecological consequences. And while it is true that as specifiers, designers exert some degree of control over (and thus responsibility for) how these things exist in the world, the *molecules* of our profession are simply not as interesting as those found in other disciplines, nor are they as central to the way design inhabits our minds. Designers create messages and experiences that leave indelible impressions as they flow through people's hearts and hands. In the grand scheme of things, these impressions are much more significant than whatever percentage of post-consumer waste might exist in the ephemeral substrate upon which they are delivered.

The design community—those of us who would call ourselves graphic, interactive or communication designers—has not had the benefit of a common lens through which we can relate to sustainability, particularly sustainability defined in its broadest measure, beyond issues of recycling and environmental concerns. Nor are there any commonly-accepted means to account for the *real* power of design: the ability to create meaningful messages that change minds, shift behavior, connect people to ideas, rewrite cultural norms or envision new ways of living our lives. This transformative power of design shapes our world and represents tremendous opportunity related to sustainability and an understanding of its broader applications. Using this power in a meaningful way requires integrating existing tools and demonstrating how they can be applied in business and social contexts. As designers continue to move into more strategic relationships with their clients and/or forge their way into previously unchartered territory, having an inclusive and malleable framework for sustainability is crucial.

The knowledge hairball

Ongoing AIGA outreach indicates that most designers consider sustainability to be very important to their business. But as designers attempt to fold sustainable principles into their everyday design practice, they are finding that it can be daunting. Sustainability is complex and entails a steep learning curve. Who has time to unravel the knowledge hairball represented by the myriad books, articles, Web sites, frameworks, reporting schemes, calculators, standards and manifestos?

The first step in converting all of this information into a body of knowledge useful to the design community was the creation of a "Genealogy" document. Rather than start from scratch, it was decided to build upon other commonly-accepted and recognized frameworks, acknowledging and expanding them. AIGA executive director Ric Grefé notes, "The framework that has emerged—The Living Principles for Design—is not intended to be different or more perceptive than others, but rather to make the work of others more accessible to those who have neither the exposure to what has come before nor the time to integrate those efforts into a single credo."

The secret sauce

Sometimes referred to as "people, profit, planet" or the "triple bottom line," many existing frameworks account for three distinct components: environmental protection, social equity and economic health. What makes the Living Principles unique is the inclusion of a fourth stream that recognizes the critical need for cultural assimilation of this knowledge. As designers, we make our living selling *intangibles*, it follows that we should have a framework that accounts for this fact. Our work has properties that are difficult to quantify, but are the key to design's power. If we are to create meaningful change—to instill everyone with the ecological intelligence necessary to build a better world—then we need to help make good messages.

Each of these four streams presents opportunities *and* challenges for designers, but they must work together in concert. The Living Principles also asks designers to consider the relative impact of their efforts, examine the various ways we are connected to sustainability and endeavor to participate in areas of wider scope. In addition to helping apply sustainability in more integrated fashion, the Living Principles will also serve as a common touchstone: the portal through which everyone passes on their way to learn about sustainability, and the communal resource to which everyone returns to share what they have found. By remaining creatively agnostic, the Living Principles will become a body of knowledge to which numerous creative disciplines and their business partners can develop and refer.

There is no end to this journey, it has no fixed outcome and there are still more questions than answers. But not having those answers shouldn't prevent us from having the conversation. Please consult the Web site and join the Facebook group to be part of it all.

—Phil Hamlett, Gaby Brink and Nathalie Destandau

talism to a more holistic movement he calls Blue. "We have to open up the sustainability discussion to include people and profits," he says. The green-only view of the world is, according to Werbach, myopic. "Environmentalism is green. Sustainability is Blue. And Blue looks at sustainability along four factors. The social: does the company pay fair wages, are the products safe; economic: is the cost affordable so people can actually buy it; environmental: is it local; and cultural: is the product special, does it resonate with consumers." Ultimately, Werbach says, "Sustainability is about informed consumption and balance. It's about being more choiceful."

Together we're stronger

Perhaps no organization in the sustainability community has gathered so many supporters so quickly as The Designers Accord. In the span of just two years, 170,000 members have signed on and agreed to adopt The Designers Accord's five guidelines, which encourage adopters to announce their participation in The Designers Accord, work with clients to find sustainable design alternatives, educate their colleagues about sustainable design, reduce their own environmental footprint and contribute their knowledge and experience to the sustainable design community.

If you think this sounds simple, you are right. And that's the brilliance of The Designers Accord. It is simple. It doesn't ask for much. And pretty much anyone can join. "It's a low barrier to entry," founder Valerie Casey states. But behind these five simple guidelines is a larger agenda. "The number-one rule is that if designers want to be part of this community, they can't have sustainability as a sideline," Casey explains. "It has to be integrated into the backbone of the design process. It can't be an extra. It has to be 100 percent and it has to be shared."

With a critical mass of designers on board, Casey next wants to focus on education and policy change. "The world of design has changed from making things to making things happen," she says. Through its conferences, educational programs and an open toolkit for design educators, The Designers Accord aims to change the mindset and the culture through education. "We need to graduate the next generation of designers into the professional community," Casey says.

In parallel to the education efforts currently undertaken by The Designers Accord, Casey is already exploring the next logical step: policy change. "Behavior change at the scale sustainability demands won't work, but systems change might," she explains. "We need to bring design thinking into policy affairs to look at food policy, energy policy. We need to offer new solutions."

A central place on the Web

Greengaged, the Web site run out of London, is, in the words of co-founder Sophie Thomas, all about "creating a space for action." Along with co-founders Sarah Johnson of [re]design and Anne Chick of The Sustainable Design Research Centre, Thomas wanted a central clearinghouse on the Web where the design community could share issues, learn innovative techniques and find expert help.

Begun as a response to the "bits and bobs" approach already underway in the design community, from its inception Greengaged was, according to Thomas, established to be a big brand. "We wanted to mainstream sustainability, to put all the relevant discussion under one roof."

Using the London Design Festival as its springboard, Greengaged ran 30 events, including a day trip to a waste recycling facility, a seminar on the currency of happiness, and a paper and print workshop. Events, sponsored by the Design Council and Kingston University, were oversubscribed by a factor of 3, over 70 people from Europe and the U.K. made presentations and Greengaged was on the map.

Today Greengaged is working around the world to raise awareness of sustainability on a local, national and international level. A recent workshop sponsored by Icograda, Kingston University, CAFA and the British Council of China, took Thomas to Beijing where she worked with 35 Chinese designers on how to embed sustainability into the working model of the design process.

"The next step," according to Thomas, "is to push governments to introduce regulation of design to reduce waste, proper use of materials and to get designers to understand the big picture when they take on a new brief."

Using both legislation and peer pressure, Thomas wants companies to take on closed-loop systems of manufacture and material usage. This may well be the work of a generation. And that's fine with Thomas. "There is a generational shift in the design community around sustainability," Thomas, currently in her mid-30s, says. "The older generation of designers see sustainability as an 'add-on' while the younger generation has been brought up with it, so they see it as fundamental."

So let's get real

Climate change is a huge problem, and not one amenable to specifying recycled paper. With China alone accounting for more than 85 percent of global growth in coal demand, and every ten days commissioning a coal-burning power plant with the capacity to meet the demand of a city the size of Dallas, designers seem to be nibbling around the edges of the problem. Yet, there is hope. Designers are taking it on themselves to get educated. They are beginning to organize, and find the levers of power to effect policy and legislation.

And there is strength in numbers. As Wendy Jedlicka likes to point out, "A billion little termites nibbling at your house will tear it down." CA

{never in reverse} BRIAN STAUFFER

by Matthew Porter

"My goal," muses Brian Stauffer one warm December day as he pilots a 25-foot time-share Proline across choppy Biscayne Bay, "is to keep moving forward." At 30 mph, the boat bumps mightily. "For me, that means moving deliberately. I might not be fast, but I move ahead, one step at a time." He checks on his passenger. "Feeling seasick?" he asks. Affirmative. "Well, in a few minutes we'll be in calm waters. Hang in there." He pushes the boat to full throttle, exacerbating the bumps while hastening my torture's end.

Physically imposing at 6 foot 6 inches and 250 pounds, Stauffer is hard to miss. His voice booms as he speaks of his passion for his life, wife, children and work. He has led a vivid life, swan diving off 50-foot cliffs, cold-camping and fly-fishing amidst Alaskan Grizzlies and diving wrecks off Florida. One could conclude that Stauffer fears nothing. Think again. Gail Anderson, then of *Rolling Stone*, once made him vomit in fear five times, but more on that later.

Gold mine

When Stauffer was young, his father, Joseph, a telephone lineman, and his mother, Bonnie, an art teacher, left the suburbs of Phoenix for the town of Prescott, Arizona (pop. 20,000). There, he found trees, hills and mystery. It ignited in him a lifelong interest in nature and discovery.

"It was wonderful," recalls Stauffer, "small, safe and filled with adventure. You could cross the entire town in five minutes. Mom and dad let us camp overnight four miles behind the house where we'd explore old mines. We once found an old-style plunger detonator. Dad (who is an accomplished water colorist today living in Pasadena, California) would also build tree forts where we would fend off imaginary invaders." Of equal influence was Stauffer's mom, Bonnie, now assistant dean of the art school at Yavapai College, who cultivated in her son a spirit of freethinking and empathy, traits that would enrich his life and inform his work.

His parents were very involved in social work. One of their regular volunteer jobs was for a drug rehab center where they would lead discussion groups. "Often they'd take my sister Chris and me with them to these rehab centers and we would watch TV with these ex-convicts covered head to toe in prison-tats. They'd watch over us like we were their children. We were never frightened."

These experiences brought to Stauffer the ability to see life through a different set of eyes, often of someone less fortunate and sometimes someone brutalized or dead. Empathy and insight help an artist discover essential truth. Asked about Stauffer's capacity for insight, DJ Stout of Pentagram says: "I love illustrators—so don't take this in a negative way—*but* sometimes the message gets lost in the delivery of the art. I think it is because of Brian's art director/designer experience that he's able to take a complex subject and turn it into a beautiful, succinct visual statement."

This brevity is clear in his cover illustration for the *Miami New Times* illustrating a story of a serial killer who stuffed victims inside suitcases and tossed them into a river. It is evident again in his November 10, 2008 cover for *The New Yorker* concerning the election of Obama. Of the latter, Stout says, "That simple rendering of the light at the end of the tunnel for *The New Yorker* cover hit me like a freight train. It was memorable and more powerful than any 5,000 word essay could ever be."

Françoise Mouley, long-time art director for *The New Yorker,* said that the cover actually anticipated the election because it went to production the week before, appearing November 3, the day before the election on November 4. "At the time, we were all hopeful and exhausted from the political process. We did not know how to articulate what we wanted after Election Day. Brian Stauffer's illustration came to us. It succinctly expressed what we all felt: hope."

Practical experience

In 1984, Stauffer followed sister Chris to the University of Arizona in Tucson. Like many middle-class kids, he worked several jobs to support himself through school. It took

Right: "For a story about parents of **lost children** and the anguish caused by the artifacts they leave behind." Josue Evilla, art director; The Boston Globe Magazine, client.

"For an article that explores how **healthcare** will become too expensive if not reformed." Marianne Seregi, art director; The Washington Post, client.

"For an article about **signs that you shouldn't marry**." Rob Stave, art director; Destination Weddings magazine, client.







Brian Stauffer



© Shanna Nye/Shanna Nye Photography

Stauffer five-and-half years to get through college but, he says, he learned some valuable lessons, not the least of which was the realization that beyond friendly Prescott lived a mean, dangerous and fascinating world.

Upon graduation from U of A, his professor, Jackson Boelts, advised him to get some real experience. Stauffer signed on with a small design firm outside Phoenix doing ads for a shopping mall. There he worked on every aspect of the job, from concept to paste-up to production to print supervision. "I hated it," he says, "but I learned a ton."

As an antidote to boredom, Stauffer teamed up with some other young designers to launch *Zone*, an underground arts and culture bi-monthly. It was his first real taste of deadline-driven editorial design and he liked it. The magazine won a lot of local acclaim. "We'd work in shifts, four days in a row, with very little sleep. We had a cot, we'd take turns sleeping. It was great."

In 1992 the *Phoenix New Times* offered Stauffer a job as creative director. It was his first paying job as an editorial designer. It was a job that would change his life.

A fine line

At the *New Times*, Stauffer saw how design is more than page décor. It could help bring about change if associated with an important story. Writers at the paper were known for their fearless reporting, unmasking and defrocking corrupt politicians, perverted priests and sleazeball businessmen. Stauffer's job was to distill their stories into a single image that summarized the story and pulled in readers.

"I learned that design could capture imagination and drive readers to stories of significance," remembers Stauffer. "But I also learned that inappropriate design could sabotage an important story if it trivialized it. There's a fine line between distilling something to its essence and oversimplifying it. You have to be careful."

Stauffer also had to read stories, create artwork, lay out spreads, supervise print and push it all out the door quickly. "I'd often write my own headlines to explain my concepts, but I rarely had time to sit back and enjoy my work. I loved the idea that you'd see your best efforts laying by the road covered in mud and tire marks a few days later."

Into illustration

Stauffer liked the *New Times*, but not Phoenix. The publisher of the paper liked Stauffer's work, and when he learned that Stauffer wanted out of Phoenix he offered him a job at a sister paper in Miami. Stauffer took him up on it.

Stauffer left for the *Miami New Times* in 1992. He remained there until 1996, working on projects that involved some of the nastiest people and some of the most gruesome murders. At the Miami paper he gathered critical acclaim.

Still, Stauffer considered himself a "graphic designer," one who hired illustrators but didn't do it himself. Then things begin to change. "My art budget kept getting cut," he remembers. "And even though there were generous people like Matt Mahurin and Steve Brodner willing to work for the *New Times* for less because it was an instrument for social justice, I got tired of asking for favors. So I began creating collage illustrations juxtaposing found objects manipulated with Photoshop."

Eventually, Stauffer decided to send some of these early illustrations to Edel Rodriguez, a family friend who was an art director at *Time* in New York City. Rodriguez replied by sending back *a bunch* of quality color copies of the same images Stauffer had sent him. He included this message: "Put this work out there and see what happens."

Recalls Edel Rodriguez, "At the time, his work was mostly subtle juxtapositions, not as illustrative as it is today. But the ideas were concise and the images had impact. I began hiring him at *Time* and we ended up working together for ten years. Brian always could distill a complicated story into a simple and smart visual."

Stauffer got his first big break in 1995 when Gail Anderson of *Rolling Stone* called him to create a three-quarter-page movie review of *To Wong Foo Thanks for Everything, Julie Newmar*. It was his first illustration assignment for a national magazine—and it made him nauseous with fear. He threw up five times the night before the deadline.

Death threats

In 1996 Stauffer joined Miami's Pinkhaus, but admits, "After years of car bomb death threats at *New Times*, designing brochures about custom wheel packages for the Mercedes S-Class series just did not do it for me."

His next big break came when he was offered a job as creative director at an Internet startup in Connecticut. It was 1997 when Stauffer joined Star Media and, like many others during the dot-com boom, he saw a paper fortune rise and fall in a matter of months. And like the Pinkhaus experience before

Right: "For a story about California's **Proposition 36** that argued that drug-use offenders should be taken out of the prison system and given substance abuse treatment." Bill Smith, art director; Dana Collins, designer; LA Weekly, client.

"Divider page commissioned for The Directory of Illustration under the theme, **Get Big**." Dave Plunkert, Spur Design, designer; Serbin Communication, client.

"Cover art for back-to-back collections of **short stories**." Brian Stauffer, designer; Steve Almond, writer/client.


PROP 36

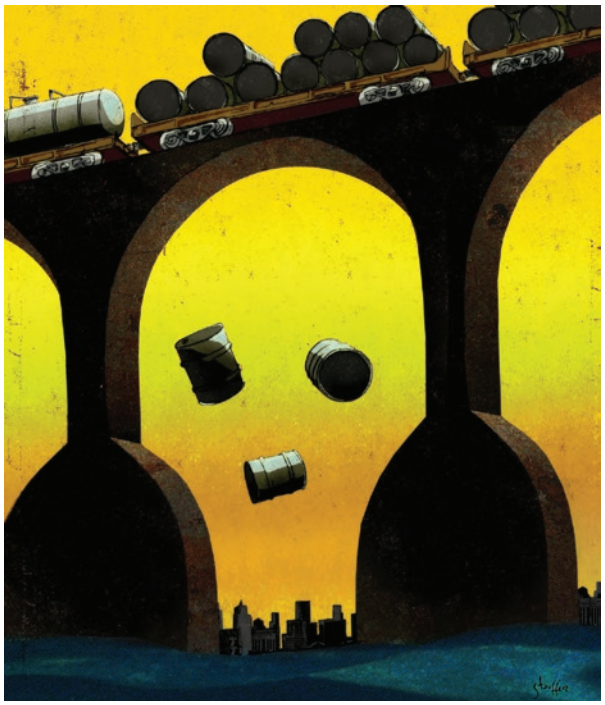



BY STEVE ALMOND
ESSAYS
THIS WON'T TAKE
BUT A MINUTE,
HONEY
THIS WON'T TAKE BUT A MINUTE, HONEY
STEVE ALMOND
VERS. 1.5
THIS WON'T TAKE
BUT A MINUTE,
HONEY
STORIES
BY STEVE ALMOND











it, the Star Media role quickly became unfulfilling. So he left, renting a 2,000 square-foot loft in the financial district, two blocks northeast of the World Trade Center, where he could focus on the kind of work he wanted to do.

No longer distracted by dot-coms and managerial headaches, Stauffer put his energy into illustration. On weekends, he and his wife Alina would stuff envelopes with samples and mail them out. Alina was pregnant with their first son. Life was good.

On September 11, 2001, Brian and Alina, then seven months pregnant, watched from the rooftop of their loft building as the second plane hit the South Tower. One of the plane's engines flew over their heads and landed two blocks away. When the towers fell, office paper embedded in the small gaps between their windows and frames. They evacuated with their chocolate lab Chip to New Jersey, until they were allowed to go back.

Like thousands of Ground Zero survivors, they were traumatized by the events surrounding 9/11. Moving back into their home was not an option. "When I looked into Alina's eyes, I knew all she wanted was stability. Ground Zero was not that. We packed up and moved back to Miami, toward family and old friends," remembers Stauffer. Andrés, their first son was born in November 2001. Fourteen months later their son Julian was born. Now *they* had a family in Miami.

Peace and prosperity

Today, the family lives in a seventies-era modernist home in South Miami not far from the University of Miami and Coral Gables. The Wright-inspired, white, one-story, flat-roof house is shaped like a horseshoe surrounding an azure swimming pool. All rooms face the courtyard wall through generous sliding glass doors. The yard is lush. It's a scene that makes you envy Miamians—despite the murders, heat and humidity.

Left: "Cover art for a feature about in-fighting within the **Phoenix Police Department** over the selection of the Chief of Police." Peter Storch, art director; Michael Shavalier, creative director; New Times, client.

"Cover art for a profile of an **infamous Bay Area pedophile priest**." Justin Page, art director; Michael Shavalier, creative director; SF Weekly, client.

"Cover for a story about the anxiety some **art buyers** feel when deciding on art for white walls." Ken McFarlin, art director; The New York Times, client.

This page: "For a feature about the dangers of **transporting hazardous materials** by railroad, and the threat it imposes on communities." Roy Comisky, art director; Security Management magazine, client.

"About a man who suffers from **temporary amnesia** which lasts for only a few hours. The article mentions the special support of his wife." Allison Ghaman, art director; The Washington Post, client.













Brian Stauffer

The boys romp and carry on. Alina manages the operations while Stauffer retreats to a small quiet studio at the rear of the property. The phone rings constantly. Jobs roll in, large and small, some well paid, others not so much. Stauffer works hard and has a lot to work on. It can be stressful. He says he sometimes struggles to keep his focus and maintain his temper. That 25-foot Proline fishing boat helps.

If the esteem of his fellow illustrators is any indication, Stauffer just keeps getting better, too. Illustrator Marc Burckhardt says, "Brian is one of the smartest image makers I've seen in twenty years: He creates art that respects intelligence while speaking to the emotion of the story. He's been on both sides of the artist-designer relationship, which means he clearly and quickly communicates his visual intent."

Backing in

We are back on the boat, heading in. Stauffer slows the engine to a crawl as we pass beneath a huge bridge. We are in a Manatee zone. After safely clearing the area, Stauffer guns the boat, sending us racing over the tops of three-foot swells. The bumps return, but the ride will soon be over. We speak of family and friends, water and mountains. What more could two 40-something men expect from life? Is this as good as it gets?

"My mantra?" asks Stauffer. "Never peak. Improve yourself one step at time."

We approach the dock. A red ski boat obstructs our path. Stauffer calls out to the dockhand for help. "Hey amigo, would you mind backing the boat in for me? That red boat is kind of in the way." He looks at me and says, "I don't do reverse very well, either."

Never peak. Move forward. Never reverse. The essence of Brian Stauffer, in words. **CA**

Left: "For an Op-Ed that discussed the **Myanmar cyclone** and how the difference in elevation of only a couple of feet meant the difference between life and death for many." Brian Rea, art director; The New York Times, client.

"Cover for story about a **serial killer** whose victims, all prostitutes, were each found stuffed into suitcases." Ivylise Simones, art director; Michael Shavalier, creative director; New Times, client.

"Portrait of Gold Finger drummer **Darrin Pfeiffer** for the exhibit, Cut To The Drummer." The Bepo + Mimi Project, design firm; Cut To The Drummer, client.

This page: "Posters for three plays in the Soulpepper Theatre 2010 season titled, ***What The Butler Saw***, ***Death of a Salesman*** and ***Doc***." Albert Schultz, director; Leslie Lester, executive director; Anthony Swaneveld, art director; Sandwich Creative, design firm; Soulpepper Theatre, client.

sid LEE

In 1977, Montréal-born Prime Minister and *l'enfant terrible* of Canadian politics, Pierre Trudeau, famously did a pirouette behind Queen Elizabeth's back. It was the slapstick version of his oft-cited call to arms: "Let us overthrow the totems, break the taboos."

by Tiffany Meyers

Sixteen years later, in 1993, Jean-François Bouchard and Philippe Meunier founded Sid Lee (then called Diesel) in Montréal. They had between them: two degrees (law, design), zero advertising agency experience and no idea that, for the next sixteen years, they'd overthrow every totem and taboo the advertising industry had to offer.

The recent graduates moved into a building that thugs loved to rob. Mainly, they stole the partners' laptops, unloading them at the neighborhood pawnshop for cash. *Pas de problème*. Bouchard, now president, and Meunier, chief creative officer and senior partner, would just take a walk to the same pawnshop, where their machines waited to be bought back.

The client roster was inauspicious: A nearby Greek restaurant and a pizza joint. But Sid Lee (the letters of Diesel, scrambled) got a break in 1996, when John Sleeman, the English-speaking founder of Canada's Sleeman Breweries, hired the upstarts. The challenge—to make an Anglophone company wildly successful in Québec—was daunting. One could more easily make *pâté à la viande* in an Easy-Bake Oven.

An established agency would have tiptoed around the linguistic rift. Sid Lee exploited it, writing Sleeman a radio script in bad Québécois, including mixed metaphors, accidental profanity and, the client's contribution, a terrible accent. Just as the campaign took Québec by storm, strategist Bertrand Cesvet—now chairman, chief strategist and senior partner—joined the firm, contributing his strategic know-how.

With ateliers in Montréal, Paris and Amsterdam, Sid Lee is today regarded as one of the most multidisciplinary agencies in North America and beyond. The firm's 250 employees, about half of whom are creatives, include industrial and graphic designers, architects, a clown named Jesko, art directors, writers and experts in numerous other disciplines. (To be fair, Jesko, a consultant, isn't full time.)

Sid Lee-ites represent 25 countries. They speak 21 languages and work in 12 cities for clients like Red Bull, Cirque du Soleil, ING, adidas, L'Oréal (Garnier), MGM Mirage, Eurostar and Ubisoft. With hundreds of industry awards under its belt—including Cannes, *Communication Arts* and The One Show—Sid Lee hit a milestone in 2009, when Canada's *Marketing Magazine* named it Agency of the Year.

In Montréal, the day starts with the sounds of breakfast, served free at Sid Lee's in-house Bistro. Plates clink. Spoons drop. An industrial espresso machine that you wouldn't want to meet in a dark alley, roars. Beneath the racket, you'll hear a blend of Québécois elisions, hard American rs and the phonological quirks of myriad other native tongues.

Sid Lee provided the caption information and is the agency on all work.

Right: **Müvbox Pop-Up Dining**. "Fast food and good food rarely meet. That changes with the mobile outlet for fast food, refined. Built of a recycled shipping container, Müvbox is an urban dining experience offering lobster and other Québec specialties." Sid Lee Architecture in collaboration with AEdifica.


RESTO MUVBOX HOMARD DES ÎLES




SEXY HOMARD




RESTAURANT MUVBOX
RESTAURANT MUVBOX

"In terms of agency culture, the Bistro was one of the most important management decisions we've made," says Meunier, the founder with the design degree. "It's not about feeding food to the people. It's about taking time to sit and talk with your friends and colleagues—to break bread. That's a very friendly way to work."

When the kitchen closes (until lunch), all of that carbohydrate-fueled energy explodes through the corridors and into offices and cubes, where an atypically broad range of projects is always underway: an iPhone app, maybe, plus a retail environment, print campaign, furniture collection, Web site, twenty-story building and, in the case of Müvbox, a franchise-able, mobile restaurant undertaken in partnership with restaurateur Daniel Noiseux.

Fashioned from a recycling dumpster, Müvbox is the chic 21st-century answer to the great American chuck wagon. In minutes, the box opens to reveal a vibrant, stylish eatery with a kitchen powered by solar energy. No one would blame an ad agency for thinking twice before taking on a mobile restaurant. But Sid Lee assembles the kind of interdisciplinary teams required for projects like Müvbox as a matter of course.

It's not insignificant that the firm grew up beside long-time client Cirque du Soleil, or that Sid Lee has branded more than a decade of Cirque productions, helping turn a fire-eating, stilt-walking, street-corner act into the global entertainment empire it is now. "When Cirque creates a new show," says Bouchard, "they start by asking the question: Who are the best people in the world for this?"

That blindness to borders—geographic and disciplinary—served as influence and confirmed what Sid Lee already believed. When consumers experience brands, they don't think in terms of disciplinary silos: *This is a B2B effort, while that one over there is B2C*. No, consumers experience brands as whole entities. Why, then, should the people who shape those brands be splintered into silos?

This is nothing new. You can't throw a Sharpie on Mad Avenue without nailing someone who won't stop talking about breaking down silos, which makes it remarkable that so few have actually achieved this branding utopia. What gives, Sid Lee?

The founders speculate: When they launched the firm, neither knew anything about advertising. (Bouchard is rumored to have thought "account managers" did the bookkeeping.) Therefore, they broke the rules with impunity. Plus, they add, Sid Lee's had years to make mistakes.



Maybe. But a lot of industry outsiders open shops; many enjoy decades of spectacular mistake making. Really, the thing Sid Lee has that (*almost*) all other firms do not is its beloved City of Sins—or of Saints, depending. In Montréal, Francophones, Anglophones and Allophones (whose native tongues are neither English nor French) live together, exchanging ideas whether they want to or not.

"We're at the crossroads of North America and Europe," says partner and creative director Hélène Godin, "which means that Sid Lee can understand cultures in both parts of the world."

That came in handy when adidas Originals named Sid Lee its global agency in 2008. To celebrate the brand's 60th anniversary, Sid Lee threw a year-long, multiplatform "House Party" under the auspices of an ad campaign. The concept: Loyalty to adidas is a common thread among the members of a huge range of subcultures (fashion, skate, music, sports). The party brought them together.

Spanning TV, Web, events, print and social media, House Party launched in the U.S. in 2008 and rolled out globally through 2009, reaching 35 markets. In the TV spot, the "regular" people—outfitted in adidas—are as hot as or hotter than the celebrities (Missy Elliot, Katy Perry, The Ting Tings, David Beckham, more). There are no mean drunks here. People skate, dance, break, spray-paint and, basically, let each other be into whatever they're into.

Within a month on YouTube, the spot attracted 1.2 million hits, word having spread through viral and social media. Sid

This page: Sid Lee now works in Montréal, Amsterdam and Paris. The **Montréal head office** (above) reflects a space that ignites creativity and communal interactions between their 250 artisans.

Right: "**Guerrilla advertising**, posters and fanzines were used to promote the Speculative Peculiars event, which consisted of imagining what life would be like in Amsterdam and Montréal in 2059, both collectively and individually. The fanzines cover a range of topics discussed at these meetings that brought together creative people from a crazy mix of different disciplines." Sid Lee, client.


Real estate will go robotic.
SPECULATIVE PECULIARS
AMSTERDAM 2059


You won't be eating fries; you'll be living in them.
SPECULATIVE PECULIARS
AMSTERDAM 2059


Contribute to collective mind blowing.
SPECULATIVE PECULIARS
AMSTERDAM 2059


WHAT IF SIDEWALKS SANG?
WHAT IF WE LIVED IN FRIES?
WHAT IF FAT CATS FILLED THE SKY?
WHAT IF REAL ESTATE WENT ROBOTIC?
GLORY
A Decade of Fights
17.10.2009
PASSENGER TERMINAL AMSTERDAM
OBSESSIONZ
D-RASHID
THE PARTYSQUAD
IRWAN
VAKZUID
EVERY SUNDAY AT THE JIMMY
SHOWS BY GIRLS, DRAG-QUEENS & BOYS
QUINTINO
DJ JEAN.
FRANCK.
BRITT & BAND
14, 28 OCT & 11, 25 NOV
FROM 21.00 H
FREE ENTRANCE
HAVANNA
AMSTERDAM
ONE'S NIHILISM

Sid Lee

Lee worked directly with Facebook, for instance, to create localized pages for each market. Fans shot from a start of 300,000 to 2.1 million by December 2009.

House Party does with "affinity groups" what Montréal does with cultures, merging disparate elements to alchemize something inimitably...*itself*. But in cities, if not in campaigns, that kind of cultural amalgamation generates tension. "I believe that's an advantage," says Godin. "Because creativity comes from tension. Cities that are more comfortable—they tend to do comfortable things."

Enter the Slightly Uncomfortable Collection. It's a product of Sid Lee Collective, the incubator through which employees propose and conduct personal projects. (Any medium. No clients.) Sid Lee's Louis-Thomas Pelletier and Gabrielle Saint-Pierre's collection of chairs are engineered for discomfort: One chair's back tilts forward, so that you do, too. The rooftop-like seat of another invades crevices you didn't know you had.

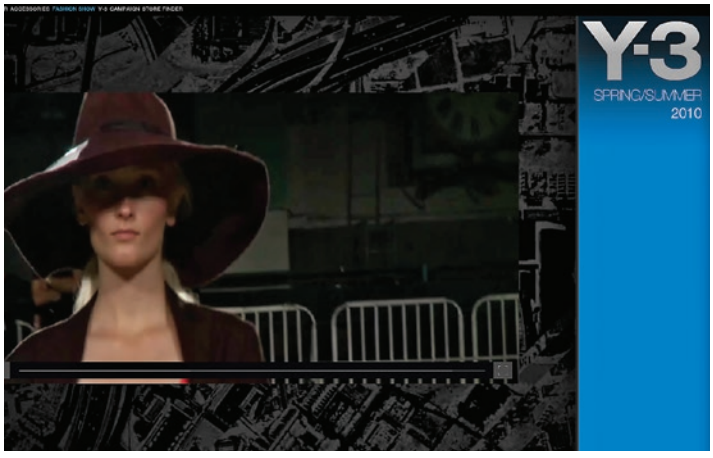
A more comfortable firm wouldn't have embraced the Web as early as the mid-1990s when many hadn't. Sid Lee merged with Web company Stratégo in 1999. Its former leaders, Martin Gauthier, now executive VP and senior partner, and George Giampuranis, partner and creative director, interactive, built an interactive juggernaut with 100 employees and capabilities in everything from design to data mining. But the dot-com bust soon crashed Sid Lee's party. Interactive billings dropped from $700,000 to $70,000 and the staff by half—painfully for the partners.

"Eventually, it helped us realize we were trying to do too much," says Gauthier. "We needed to return to what we're good at, which is the creative." Giampuranis and Gauthier followed that lesson as they rebuilt.



www.adidas.com/campaigns/y-3/aw09/index.asp?country=us







This page: "In addition to Originals, adidas asked us to work on their **Y-3 brand** with their Web site. We also received the mandate to develop the concept store for adidas SLVR." adidas, client.

Right: **adidas Originals**—Sid Lee throws adidas a party. "The House Party film was the tip of the iceberg of a 360-degree campaign that helped adidas celebrate its 60th anniversary and establish adidas Originals as a lifestyle brand. The 'Celebrate Originality' campaign includes a global television spot, a relaunched Web site, print and retail ads and a goody bag full of experiential media." JimmyLee.TV, a division of Sid Lee, ad agency.

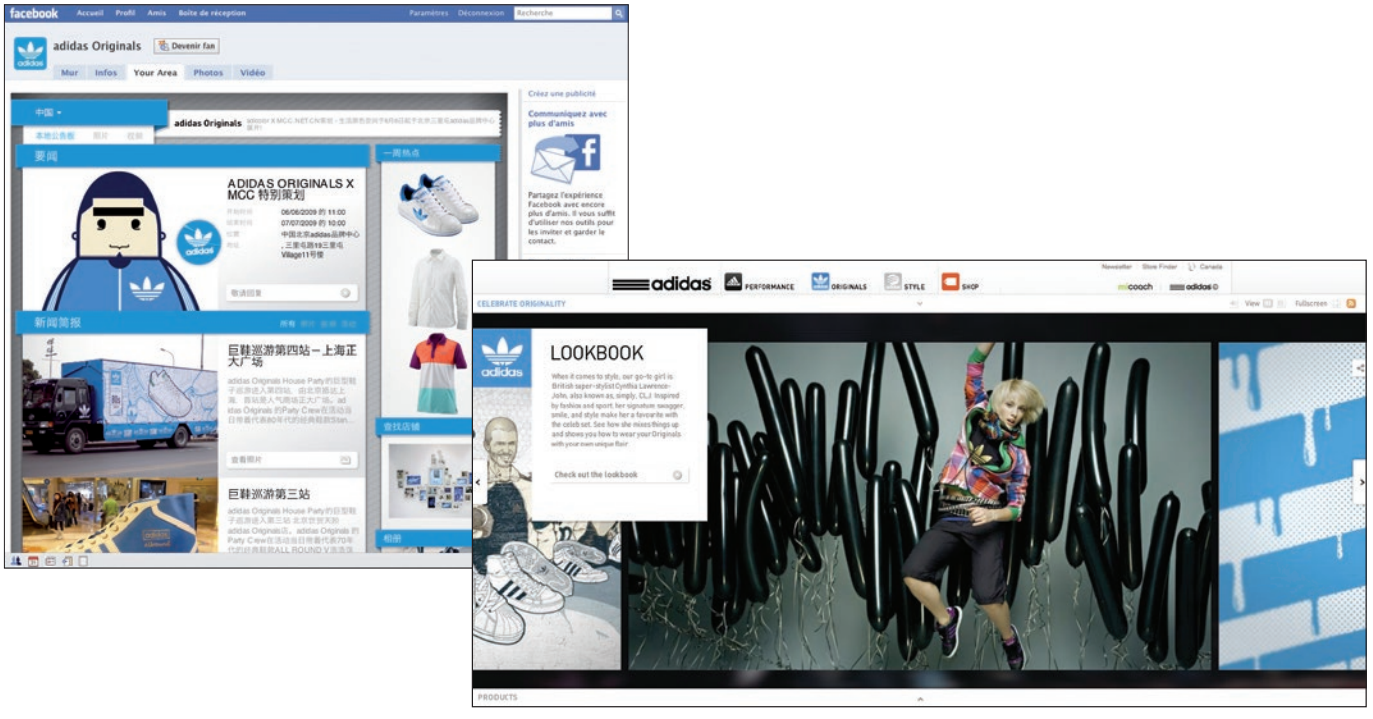
"**The House Party** digital campaign extends on Facebook with the adidas Originals' Fan Page. Exclusive videos, news and previews are available and updated on a regular basis. Friends can share what makes them original and post personal videos as well. The community went from 600,000 members to over 2.2 million since the House Party video was first launched in November 2008, making it one of the largest branded fan pages on Facebook." adidas Originals, client.


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巨鞋巡游第四站－上海正大广场
巨鞋巡游第三站
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PERFORMANCE
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LOOKBOOK
Check out the lookbook
PRODUCTS

Sid Lee

Today, nearly half of Sid Lee's business is interactive.

Sid Lee people sometimes talk about "creative chaos." The term misleads. Structurally, the agency is tight as a drum. Its creative teams of six act as small enterprises, offsetting the company's size. And because there are 21 partners (yes, 21), Sid Lee can ensure an agency leader is on every account. Moreover, if there were just one or two partners, the company would reflect only one or two worldviews. And that's not very Sid Lee.

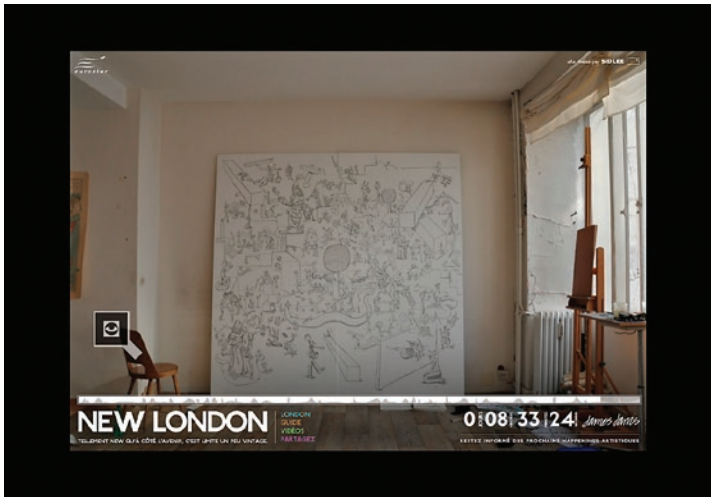
Clients tend to be self-selecting, approaching the firm because they know what "very Sid Lee" looks like and it seems the elixir they need. Some have been known to say: "We're here because we want some Sid Lee."

It's not just the adidas of the world. The Société de Transport (STM), Montréal's publicly-funded transit system, itself wanted some Sid Lee last year, when it learned that Montréalers saw public transit as a mere commodity, not as a means to a greener environment.

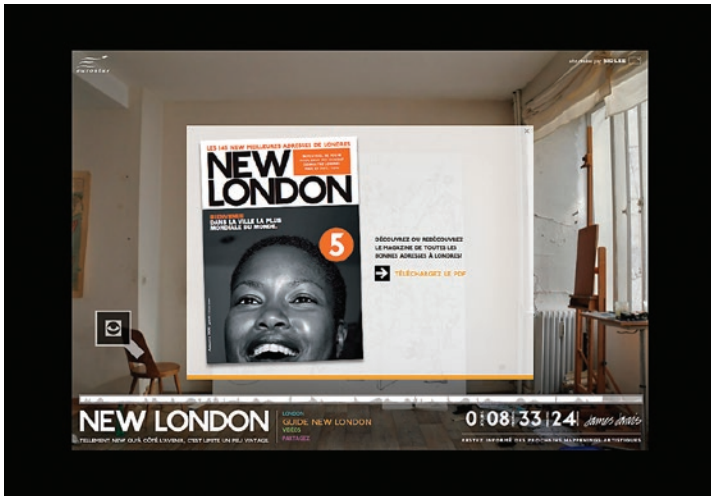
Sid Lee's campaign, including Web, out-of-home and new iconography, starts with a revamped logo whose economy of form makes Hemmingway's prose seem purple. Its blue chevron preserves STM's historic color. But a semi-opaque yellow chevron partially covers that shape, creating a swath of overlapping green.

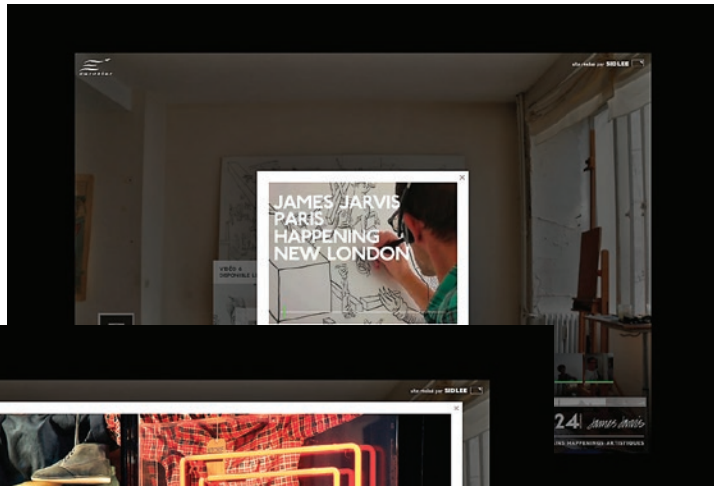
"It's about giving public transit a conscience," says Godin, who then points to her head and adds: "We started here, and then we traveled downward—to touch the heart."

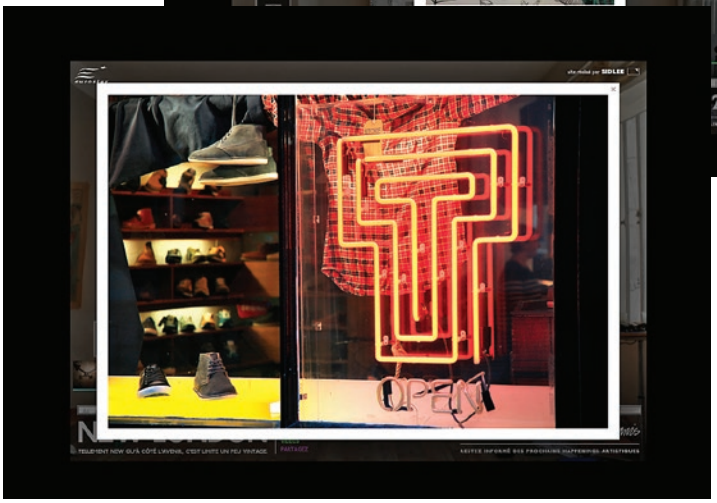
Godin frequently insists that her English is poor. And yet, in one breath, she's managed to crystallize everything that makes Sid Lee a global powerhouse with a boutique vibe and, on that note, everything that matters in branding overall. **CA**



www.newlondon.fr







This page: "Our **'New London'** campaign for Eurostar aimed to increase travel to London from the continent. We hired British artist James Jarvis to create art pieces in a studio monitored by cameras, and allowed people to track the progress of the work online." Eurostar, client.

Right: "We designed the Cirque du Soleil production for **Criss Angel's Believe**. From the official branding and launch campaign to the lobby theater experience at Luxor and the Web site, the agency collaborated all the way." Cirque du Soleil, client.

"We've been working in collaboration with **Cirque du Soleil** for the past ten years. First as interactive partner and now as a global creative partner, Sid Lee participates in making all Cirque du Soleil shows unique and inspirational experiences, from finding the name to creating and elaborating the worldwide communication platform." Cirque du Soleil, client.


CRISS ANGEL
BeLieve
CIRQUE DU SOLEIL


CRISS ANGEL
BeLieve
CIRQUE DU SOLEIL
LUXOR
THE BEATLES
LOVE
CIRQUE DU SOLEIL
ZUMANITY
CIRQUE DU SOLEIL
BANANA SHPEEL
A NEW TWIST ON VAUDEVILLE
KÀ
CIRQUE DU SOLEIL
KOOZA
Corteo
CIRQUE DU SOLEIL
WINTUK
CIRQUE DU SOLEIL
CIRQUE DU SOLEIL
OVO
"'O' IS FOREVER..."
— TIME MAGAZINE
CIRQUE DU SOLEIL
AT BELLAGIO
Written and Directed by Franco Dragone
Tickets online at bellagio.com and cirquedusoleil.com
or call 877-2-SHOW-LV (877-274-6958)




MERCI
DE CHOISIR LE TRANSPORT
COLLECTIF





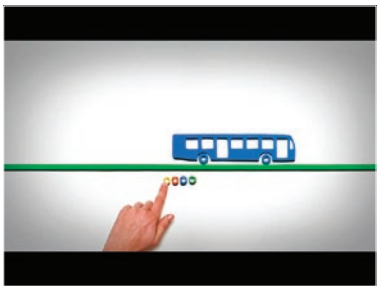

LE
MOUVEMENT
EST EN
MARCHE
Le transport collectif est beaucoup plus qu'un mode de transport écologique, c'est un projet durable pour notre ville.
Pour que vous soyez de plus en plus nombreux à embarquer dans ce projet, le chemin est tout tracé. Nous savons qu'il faut d'abord améliorer la fréquence et la qualité de notre service et c'est ce que nous faisons depuis janvier 2008 :
Plus de passages avec 350 nouveaux bus livrés d'ici la fin de 2009.
Plus de fréquence à l'heure de pointe sur les 26 lignes de bus les plus achalandées avec 1 100 départs de plus chaque semaine.
Plus de service donc moins d'attente dans le métro avec 160 départs de plus.
MOUVEMENT COLLECTIF
STM

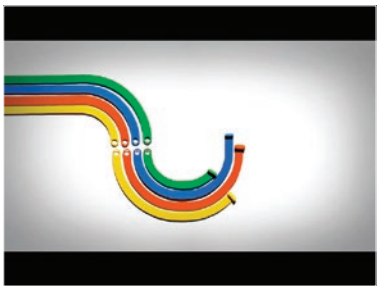



NOUS + VOUS
MOUVEMENT COLLECTIF
STM


MOUVEMENT COLLECTIF
STM
UN BUS = 50 AUTOS
DE MOINS SUR LA ROUTE










LE MOUVEMENT EST EN MARCHE









Sid Lee

Left: "Public transportation means more to the **Société de Transport de Montréal** than just environmental mobility; above all, it's a sustainable development project for our city. Our goal is to make mobility easier and greener, and to make breathing easier too. We worked closely with STM to represent this major change in the positioning—Society in Motion." Société de Transport de Montréal, client.

"This is the **Web video teaser** to communicate the Society in Motion of the Société de Transport de Montréal." Société de Transport de Montréal, client.

This page: "For us, the ultimate commercial creativity endeavor is creating a company. **Functionalab** is our first venture. Functionalab is a revolutionary new brand of nutricosmetics. To ensure no aspect would be forgotten in building the brand, Functionalab partnered with us on an equity basis. The first sales point: New York's 5th Avenue, at Henri Bendel."

"Sid Lee Collective is a cultural and commercial incubator that allows the agency to push the boundaries further. Tired of meetings that never seem to end and have no specific agenda, the Sid Lee Collective came up with **SUCC: The Slightly Uncomfortable Chair Collection**." Sid Lee Collective, client.

EXHIBIT

1 Conn-X TV spot

"I was tapped to direct a :60 spot for Greek IPTV service provider Conn-X that would air on TV and cinema," said director Scott Corbett. "I tend to let locations set the tone for a lot of my work, so when I saw the photographs of Athen's abandoned, windswept shipyards, I knew we could take the commercial to a more desolate and desperate place, yet still retain its off-beat humor, which highlighted Conn-X as an object of obsession—and a little bit of magic."

"The Magician" :60
(Open on a desolate landscape overlooking the Aegean Sea as a magician sits with his few belongings, staring forlornly into his top hat. In the distance, the sounds of a motorbike come closer. The traveler sees the magician and stops to see what's wrong. He gets off his bike and approaches the magician)
Young Man: Are you OK, my friend?
Magician: I am ruined as a magician.
(Flashback to a vintage theater where the magician performs a series of magic tricks in front of a listless audience)
Magician (VO): Every time I try to do a trick, a Conn-X router appears. Instead of a rabbit, I pull out Conn-X. I make a dove disappear…Conn-X appears. I cut the girl in half…
(Cut back to the magician and the young man)
Magician: Conn-X appears everywhere.
(The young man tries to encourage the magician, although his face reveals tricky thoughts)
Young Man: Don't worry, believe in yourself. You can do it. Pull out a rabbit.
(The magician seems to get his confidence back)
Magician: Yes. I will do it. I will pull out a rabbit.
(He concentrates and waves his hand over the hat. He reaches in and pulls out…a Conn-X box. The young man snatches it…)
Young Man: Thank you!
(…and zips away on his bike)
Super: Conn-X logo

Nikos Andriopoulos/Paris Godenopoulos/Vassilis Papadopoulos, art directors; Andreas Dimitroulas/Vassilis Klissouras, writers; Giannis Sorotos, creative director; Christos Voudouris, director of photography; Rick Lobo, Cutters, editor; Scott Burns, Ravenswork, sound engineer; Scott Corbett, Identity, director; Todd Winner, post + beam, visual effects artist; Sevi Morou Kelly, Boo Productions, line producer; Giannis Akiozoglou, agency producer; Joe Masi, Identity/Hercules Mavroeidis, Boo Productions, executive producers; Boo Productions/Identity (New York, NY), production companies; post + beam, post production company; Leo Burnett Athens, ad agency.

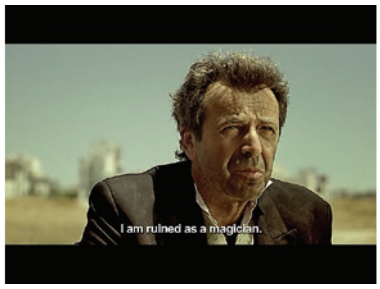
2 *Wonderland: The Washington Ballet* book

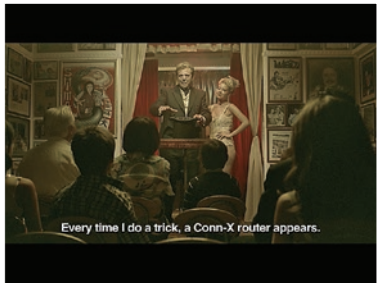
"We are proud to call The Washington Ballet one of our first clients, and that is why we offered to design, art direct and produce this pro-bono fundraiser—a coffee-table book showcasing TWB's all-time ten favorite performances—to bolster the company's image and bottom line in a tough economy," said co-creative director Jake Lefebure. "To tie the ballet's diverse collection of performances into a single cohesive story, we chose a classic tale: *Alice in Wonderland*. Well-known passages unify the photographs shot throughout Washington and capture the artistry of TWB, fusing theme and aesthetics. Worth Higgins & Associates Inc. is the printer and Neenah Paper is an in-kind donor. Both companies donated time and resources to make this project possible."

Pum Lefebure, art director; S.W. Smith, writer; Lucas Badger/Taylor Buckholz/Scott Vadas, designers; Pum Lefebure, co-creative director; Design Army (Washington, DC), project creator/design firm; Cade Martin, photographer.

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

1





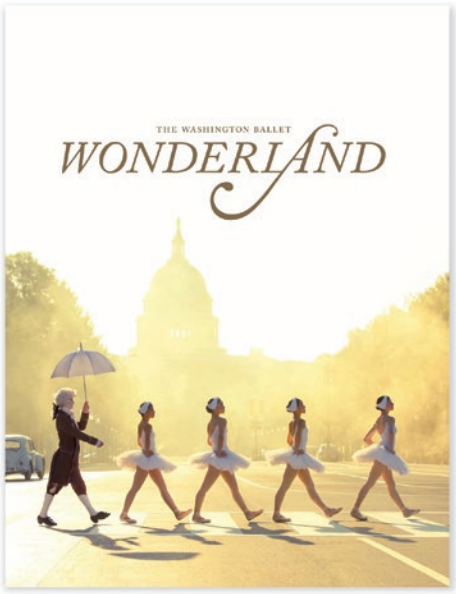








2



That depends a good deal on where you want to get to. You're sure to find it if you only walk *long enough.*





1 University of São Paulo exhibit

"We created a temporary exhibition, The Founders: Teachers of USP's first Graduation course in Philosophy, Science and Languages 1936/1937, for the University of São Paulo in honor of the pioneer professors of the institution," said partner Gustavo Piqueira. "Breaking the traditional indoor exhibition concept, and drawing attention from passersby, seventeen giant chairs placed randomly outside the University's bookstore, display pictures and profiles of the professors."

Samia Jacintho, art director; Thais Guerra/Camile Leão, designers; Gustavo Piqueira, creative director; Rex Design (São Paulo, Brazil), design firm.

2 U.S. Air Force TV commercial

The Air Force's new campaign demonstrates technology once thought to be science fiction, that's actually being employed by airmen today. "We worked with the director, MJZ's Phil Joanou, and the agency to create an imaginary world—a scary sci-fi forest set about 50 years in the future," said MassMarket lead Flame artist Thibault Debaveye. "The opening of the spot is entirely CG. It's only after the airmen jump out of the plane and the hand wipes in full frame, that the spot transitions to using actors. After the tagline, 'It's Not Science Fiction,' the spot moves from a sci-fi world into a real-world environment shot on location."

Christopher Colton, art director; Travis Waid, writer; Richard Lee, designer; Tom Gilmore/Rich Tlapek, group creative directors; Mark Taylor, executive creative director; Phil Joanou, director; Paul Norling, editor; Blythe Dalton, producer; Aaron Kovan, agency producer; Paul Manix, production company producer; Christine Schneider, executive producer; Monique Veillette, executive agency producer; Mike Dalzell/Andrew Romatz, 3-D leads; Lane Jolly, lead desktop compositor; Beast, editorial company; MJZ, production company; Singing Serpent, music; MassMarket (Venice, CA), visual effects company; GSD&M Idea City, Austin, ad agency; United States Air Force, client.

3 *A Filth of Starlings* and *A Drove of Bullocks* books

"Graphic design and book publishing team PatrickGeorge was looking to fill a gap in the children's book market for less literal illustrations that focus on the importance of visual literacy and interpretation," designer Peter Scott said. "Some animal names chalked up on a blackboard in a wildlife center sparked our imaginations and gave rise to these two books of animal collective nouns. Their intent is to be fun and quirky and without pretension while stimulating creative thinking. With 100 percent belief in our product, we decided to publish the books ourselves. The gamble has paid off: Both books are generating interest and enthusiasm in schools, art galleries, museums and bookstores and sales reflect this."

Ann Scott, PatrickGeorge, writer; Peter Scott, PatrickGeorge (Ramsgate, United Kingdom), designer/illustrator.

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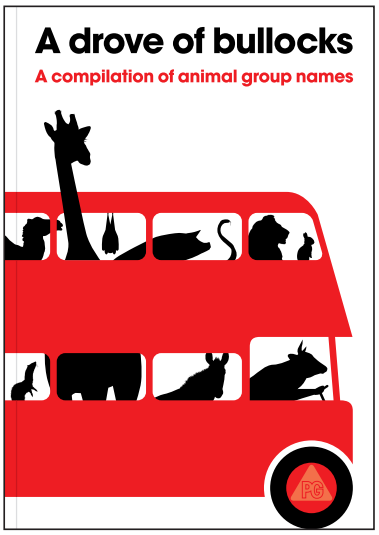


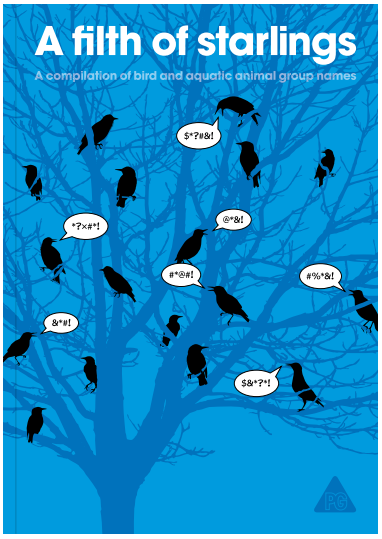


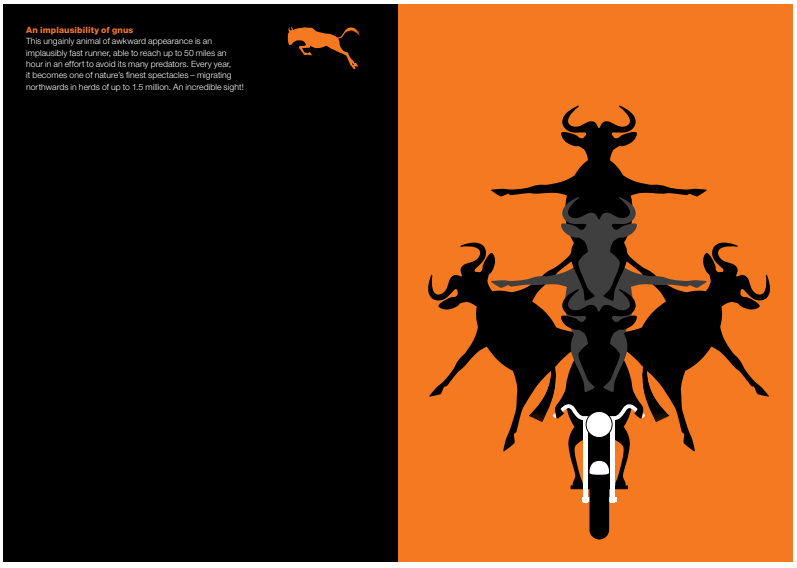


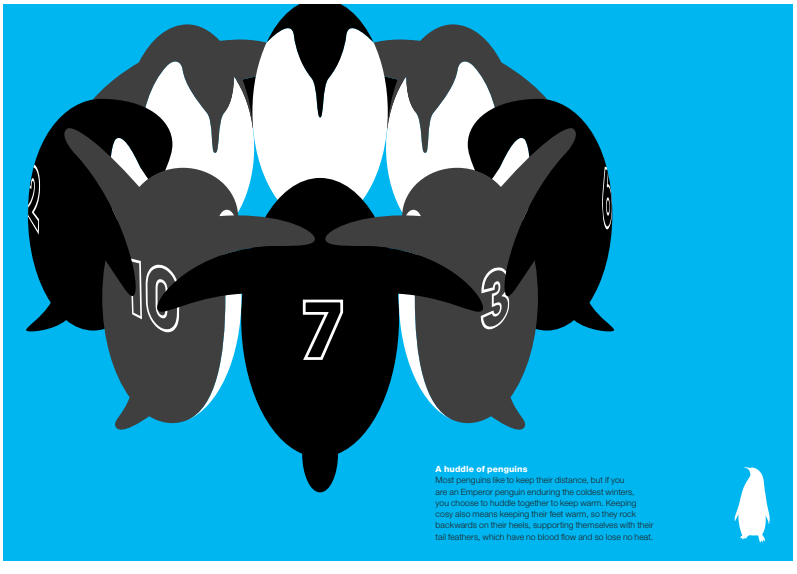


3


A drove of bullocks
A compilation of animal group names
PG


A filth of starlings
A compilation of bird and aquatic animal group names
$*?#&!
?x#!
@*&!
#*@#!
#%*&!
&*#!
$&*?*!
PG


An implausibility of gnus
This ungainly animal of awkward appearance is an implausibly fast runner, able to reach up to 50 miles an hour in an effort to avoid its many predators. Every year, it becomes one of nature's finest spectacles – migrating northwards in herds of up to 1.5 million. An incredible sight!


10
7
3
A huddle of penguins
Most penguins like to keep their distance, but if you are an Emperor penguin enduring the coldest winters, you choose to huddle together to keep warm. Keeping cosy also means keeping their feet warm, so they rock backwards on their heels, supporting themselves with their tail feathers, which have no blood flow and so lose no heat.

1


Solar
EVERY DAY THE SUN BEAMS 970 TRILLION KILOWATT HOURS OF FREE, CLEAN ENERGY
970 TRILLION
APPLIED MATERIALS
SCALING TECHNOLOGY TO CHANGE THE WORLD


Energy Efficient Glass
30%
OF A TYPICAL BUILDING'S TOTAL ENERGY IS LOST THROUGH ITS WINDOWS.
NANO
GIGA
GLOBAL

2



3



exhibit

1 Applied Materials corporate brochure

"Applied Materials is the world leader in nanomanufacturing technology solutions and engineers the microscopic 'thin films' that drive electronic innovations like smart phones, flat panel TVs, computers and consumer electronics," said creative director David Shultz. "Now, the company is moving into new solar, glass and clean energy industries, engaging with completely new audiences. Our corporate overview brochure introduces the company using dramatic illustrations of its technology juxtaposed against clean energy opportunities."

Kimberly Bell Aguilar, designer; Larsen (Minneapolis, MN), design firm; Applied Materials, client.

2 Barn Jam poster

"Awendaw Green is a ten-acre live music venue in Awendaw, South Carolina. It has a large red barn and every Wednesday night it hosts a 'Barn Jam.' Musicians from all over come to play, hang out, sit in, have fun. It's a free event that has been going on for close to two years. Eddie White, the owner, asked me if I could help out with a poster for a Wednesday night barn jam" explained designer Gil Shuler. "I thought it would be cool if the poster was a jam or jelly jar. This is the first one I did and it got such a great response that I have been doing one for every Wednesday night. We hope to put a poster together soon that features all the different jars sitting on a shelf in some cupboard."

Gil Shuler (Mount Pleasant, SC), illustrator; Awendaw Green, client.

3 Mother Polish print ad

"The people at Mothers go to great measures to offer the purest, most effective car polishes on the market, so we positioned it in the way true car guys could appreciate, as the company that cares about cars more than anyone," writer Matt McNelis said. "These rant-style ads call out the main enemies of automotive paint—birds, shopping carts and automatic car washes. Mothers corporate has received more feedback on this campaign than any other in their history. Positive responses have come from car enthusiasts—the intended target. Negative responses have come from bird lovers and car wash owners—so *not* the intended target."

Paul Christensen, art director; Matt McNelis, writer; Mike Miyamura, designer; Deidre McQuaide/Eric Spiegler, executive creative directors; Carol Knaeps, project director; O'Leary and Partners (Newport Beach, CA), ad agency.

1 Queen Bee Waxing poster

"The client, who also happens to be a friend of ours, approached us with a rare opportunity to do something fun," said creative director Steve Hanlon. "She was looking for something to put on the walls of the three waxing rooms in her salon that would be a humorous conversation starter. When we presented the work to her, the laughing didn't stop for five minutes. Surprisingly, she was game to do it. There are three executions in the campaign: A beaver, a rooster and a cat. And, we didn't have to wax a single animal to do it. While most people know that there are hairless cats in the world, they don't realize that there are also featherless chickens. The toughest execution was the beaver. This was the CG job from hell that took a few long days to complete, but in the end it was totally worth it."

Steve Hanlon, art director/creative director; Zac Ryder, writer; Helmi Flick, photographer; Hanlon Worldwide Industries (Los Angeles, CA), ad agency.

2 New Sheridan Hotel branding

"In 1891, four years after Telluride, Colorado, was founded, the New Sheridan Hotel was built in classic Victorian style. Over the past few decades, directional changes left the hotel without a clearly defined brand position," said co-designer Mike Mates. "Renovations in 2008 created an opportunity for us to address the entire customer experience. The new brand strategy capitalized on the esteemed character of this historic-town social hub, while grounding the brand in old world service ideals. The solution called for a distinct tactile experience, focusing on unprecedented attention to detail in every touchpoint. From custom debossed menu systems and embroidered uniforms to brochure maps and decorative to-go cups, the New Sheridan's brand experience evolved to entice and engage the modern day leisure traveler."

Nate Miller, interactive designer; Stephanie Frier, art director; Dana Deininger/Chaun Osburn, co-designers; Pete Wright, creative director; Urban Influence (Seattle, WA), design firm.

1



2






NEW
SHERIDAN
HOTEL


NEW
SHERIDAN
HOTEL
NEW
SHERIDAN
PARLOR


NEW
SHERIDAN
HOTEL


NEW
SHERIDAN
PARLOR
NEW
SHERIDAN
PARLOR


SPIRITS
MENU
DESSERT
NEW
SHERIDAN
HOTEL


NEW
SHERIDAN
DINNER

1 Mission Bean Coffee print ad

One from a series of ads to raise funds for the People's City Mission, a nonprofit homeless shelter. Creative director Carter Weitz said, "We designed print ads for the coffee beans to warm the hearts of the readers and trigger them to action. And it worked. Results were better than anticipated, with more than 4,324.5 pounds of beans sold in the first eight months of 2009; a 20 percent increase over goal."

Ron Sack, art director; Carter Weitz, writer; Mike Kleveter, photographer; Gayle Adams, retoucher; Bailey Lauerman (Lincoln, NB), ad agency; Mission Bean Coffee Company, client.

2 IdeaPaint packaging

"IdeaPaint is such a 'Doh!' product," said Scott Maney, executive creative director of Jones. "It's brilliant and obvious at the same time. The response has been incredible. Everyone from the design to the business community has picked up on the subtle brand cues and written and blogged about the product. The founders are young, bright, spirited guys and we wanted to create something that was as much a part of them as the product itself. We're happy it's been a success. They deserve it."

Kelly Hardwick, writer; Kim Knoll, designer; Dan Madole, creative director; Jones (Chicago, IL), ad agency.

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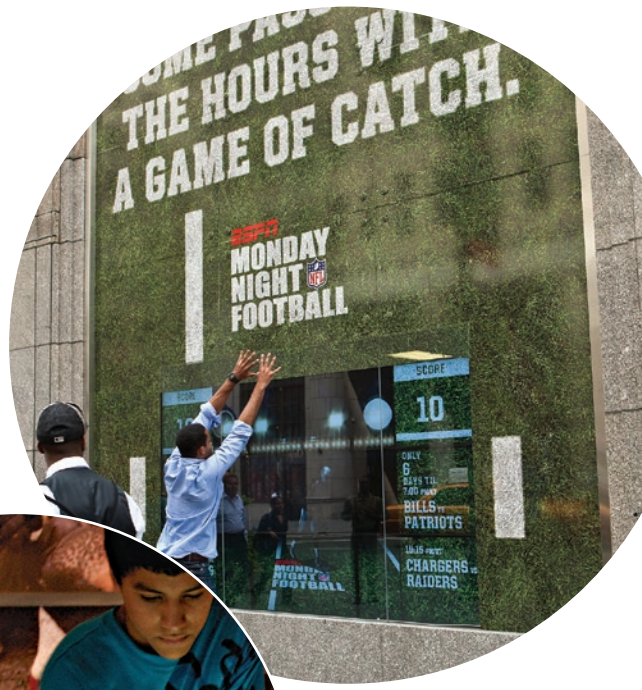


"I was surprised at the depth and breadth of quality in the entries and that made it challenging because there was a lot of good stuff." —Rachel Pasqua

INTERACTIVE annual 16

Introducing the Winners of the 16th Annual Interactive Competition

"It takes a great client to do great work. There's always someone on the other side of the fantastic work that had the vision to push their agency or design firm to take it a little farther." —Glen Sheehan







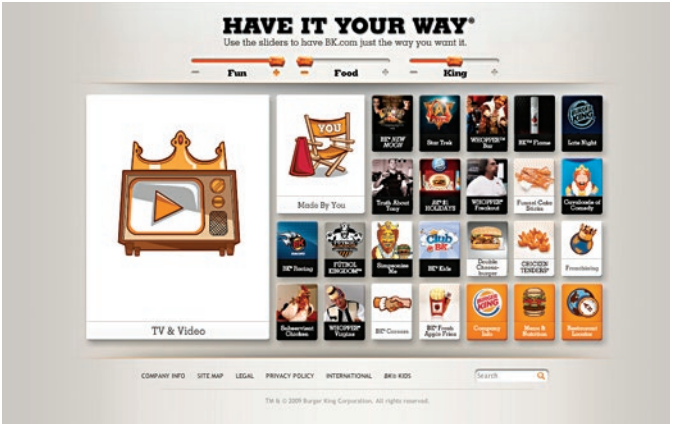
BK.com

"Who says one site can't be all things to all people? Being able to dial-down the elements you don't want and dial-up those you do, lets BK.com do just that; visitors can go from brand site to marketing site to corporate site just by twisting some virtual knobs. It's an inspired solution for catering to multiple user groups with a single Web presence."

—Rachel Pasqua



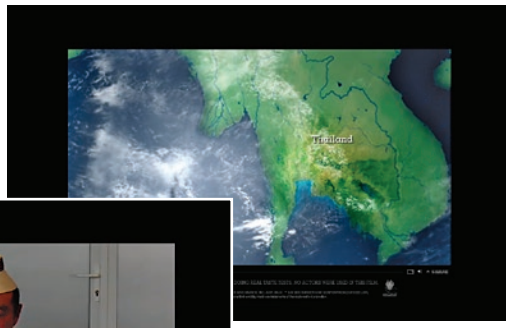
www.bk.com



Overview: Created so that superfans could easily find and enjoy the content they love, BK.com isn't a Web site in the traditional sense. With a completely new look and feel that reflects the Burger King brand aesthetic and attitude, this consumer-friendly portal embodies the Have It Your Way brand promise with customizable functionality. It's more of a virtual toybox with a homepage that lets visitors select the type of information they want to see, each time they return, by moving sliders for three main categories: Food, Fun and King.

- BK.com was an enormous undertaking that took eight months and fifteen developers, producers, designers, writers and account people working nearly full-time on the project.
- A Build a Meal menu allows users to compile individual menu items for a nutritional snapshot of their favorite Burger King meal.
- The site launched July 20, 2009. According to Google Analytics, between August 1, 2009 and November 15, 2009, there were 4,013,849 visits from 3,553,598 unique visitors.

Jonathan Bowden/Pelun Chen/John Whitmore, interactive designers
Ryan Wagman, writer
Nuno Ferreira, associate creative director
James Dawson-Hollis/Bill Wright, creative directors
Jeff Benjamin/Andrew Keller/Rob Reilly, executive creative directors
Oscar Llarena/Doug Rayburn, technical leads
Mat Ranauro, technology director
Matt Walsh, interaction director
Jeff Teicher, information architect
Jason Glassman/Scott Potter/Robert Valdes, integrated producers
Winston Binch, executive integrated producer
Crispin Porter + Bogusky (Boulder, CO), project design and development
Burger King Corp., client

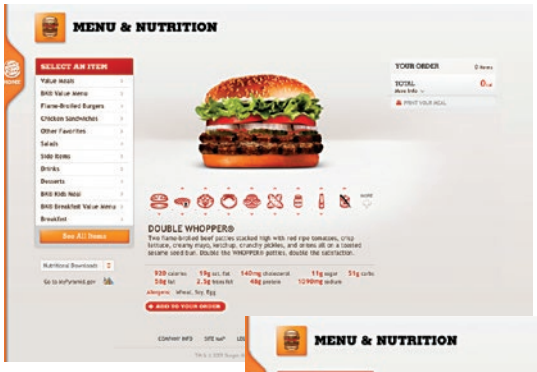




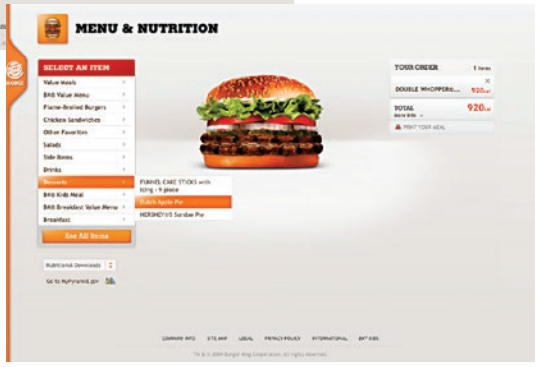


"You've invested millions on microsites and interactive content, now what do you do when you realize you never had a unified strategy? This site turns an afterthought into a strategy with simple, clean, fun interaction design that rewards visitors with what they're most interested in."

—Glen Sheehan









Comments by Crispin Porter + Bogusky:

How did this project compare with others you've worked on in the past? "This was a unique endeavor in that we wanted to strengthen Burger King's digital presence using their digital home. The objective was to present BK.com as a friend who guides users through the BK digital ecosystem, allowing them to consume and contribute their way.

"The site is predominantly about two things: customization and content. Instead of employing the usual navigation tools, BK.com allows users to interact with sliders to dial up or down the type of content they're looking for. So if all they want is to find Whopper nutritional information, they'd dial up the Food slider. If they're looking for Simpsonize Me, they'd dial up the Fun slider. It allows people to enjoy the site their way while it aggregates the best of Burger King Corp.'s original content from successful microsites (2004's SubservientChicken.com and 2007's Simpsonizeme.com) that still attract considerable Web traffic, and bold advertising creative."





Daffy's

"A spare layout, rich colors, dynamic menus and the well-placed inclusion of social elements have injected new vitality into an old retail brand."

—Rachel Pasqua



www.daffys.com



Overview: This New York City bargain store offers high fashion at low prices. In 2009, the third-generation, family-owned business made a concerted effort to connect with a younger and digital consumer through a major rebranding. The new campaign laid the foundation for what would become Daffy's online brand platform. The fun, playful and bright system breaks the usual mold with an amorphous navigation scheme that's easy to use and creates a compelling reason to stop and look twice. Due to the nature of Daffy's inconsistent inventory, the fashions are represented with a handful of looks that draw visitors in to the rest of the site and create emotional connections with the brand.

- A team of eight took ten weeks to execute this digital component of Daffy's rebranding campaign.
- The load for each section consists of a single, very simple XML file. The data plugs into a custom and flexible engine that dynamically creates and positions the rectangular navigation blocks. All transitions are based on the same data.
- On average, the site gets between 2,500–3,000 unique visitors per day. Four months after launch the site had over 60,000 unique visitors.



Kyung Min Yang, interface designer
Vas Sloutchevsky, chief creative officer
Mark Ferdman, principal
Iain Lawson, database programmer
Brian Kadar, Flash programmer
Shea Gonyo, technical lead
Robert Forras, technology director
Craig Elimeliah, executive producer
Freedom + Partners (Brooklyn, NY), project design and development
Johannes Leonardo, ad agency
Daffy's, client

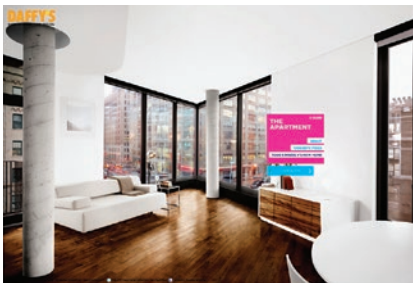
"The site has a novel interface that actually works and brings together different kinds of content into a unified experience. I also liked the immediacy of the interaction design."

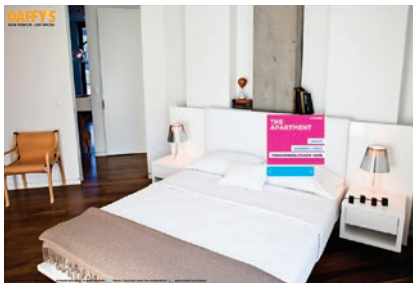
—**Ingrid Bernstein**











Comments by Mark Ferdman:

How did the content shape the navigation? "The navigation system was born out of Daffy's new campaign look, which was built around colorful rectangular shapes with bold typography. The interface design concept came out of a late Friday afternoon session between me and a talented junior design intern, Min Yang. We worked together in front of Min's monitor and, in an attempt to get some assets open in Photoshop, got started by literally typesetting the names of the site sections onto the colored rectangles. Almost immediately, we arrived at the basic concept for the navigation system. Min pushed the concept through the weekend and by Monday morning we had a system very close to what is currently on the site."

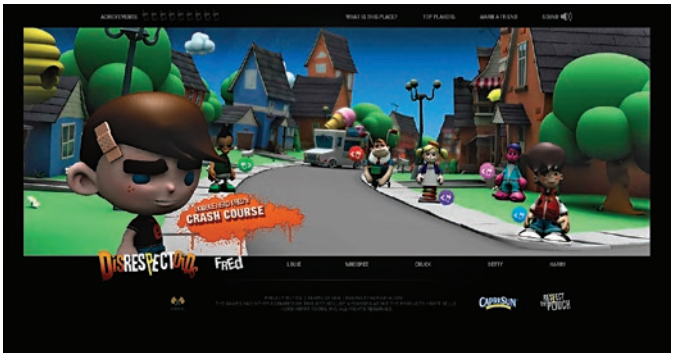
What do you think was the most creative use of technology? "Since Daffy's sells off-priced items, its buying patterns and merchandise can lack continuity; customers never know what they'll get when they walk into a store. We proposed the Truck Tracker, a Twitter-based service that notifies Daffy loyalists when they can expect fresh items to arrive at the stores. It uses Twitter's API to feed data from our application and broadcasts it onto Daffy's Twitter page. The feature is dependent on someone inputting delivery schedules into a CMS; the person responsible for making the entries is a senior citizen dispatcher who has been working in the Daffy's warehouse for decades. We're not sure she understands exactly why she is doing this new task daily, nor the impact of her daily administration on marketing to a new generation of customers."



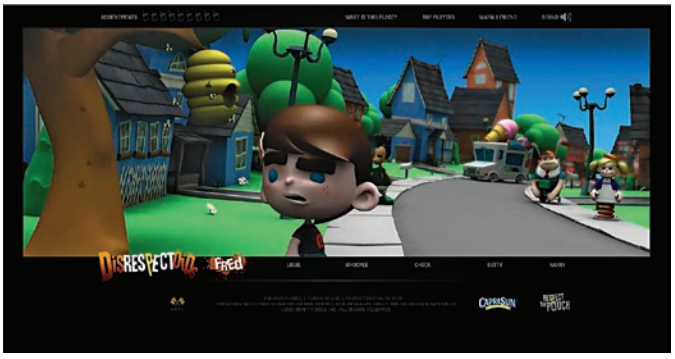
Capri Sun—Disrespectoids

"Great character design and gaming structures of powerups and reward. A glimpse at how marcom can be more rewarding for the digital natives among us."

—Glen Sheehan

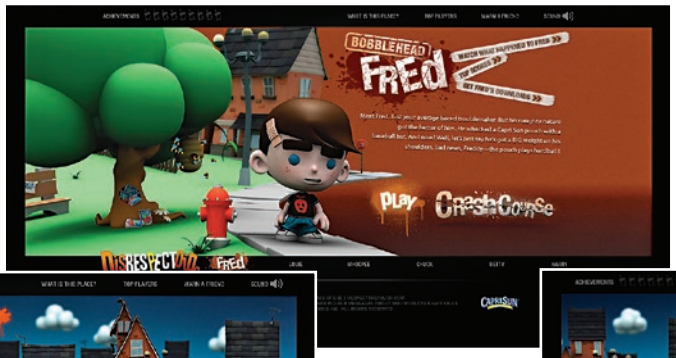


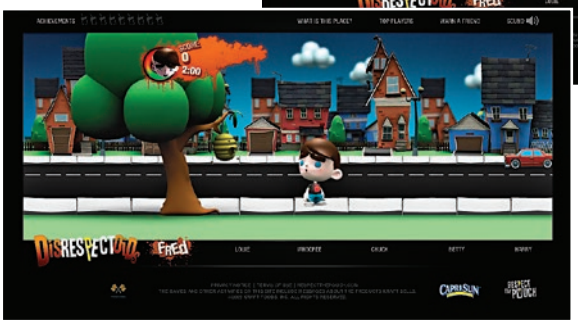
www.respectthepouch.com



Overview: The Disrespectoids is a motley crew of kids who innocently but foolishly "disrespected" the pouch and were transformed into physical representations of their disrespect. "Respect the Pouch" is Capri Sun's multi-year campaign platform; its broad objective was to create buzz for the brand and make the pouch desirable to a youth/teen audience. Commercial spots drove kids to respectthepouch.com—an engaging, interactive Web site with a collection of games that allows kids to play with the characters, earn different achievements and unlock cool content. This chapter of the Respect the Pouch campaign kicked off in 2009 as a collaboration between Razorfish, Fuel Industries and Ogilvy & Mather.

- The site's received over 2.5 million unique visitors since launch and more than 11 million total game plays.
- The dynamic loading of content is worth noting: It's more than 50MB but doesn't feel that way because of minimal downloading and a predictive queue to download remaining assets based on what a user might access next.
- The site has 28 main content .swf files that can be broken down into content pages, preloaders, animations and audio; 19 movie .swf files for the various character transition animations; 1 .sml file for configuration and 4 .mov files for streaming commercial spots.







Isaac Garcia, Fuel Industries, art director
Benjamin Hawk, Razorfish, writer
Arturo Gigante, Ogilvy & Mather/Mark Semon, Razorfish, associate creative directors
Simon Goodship, Razorfish/Joel Grenier, Fuel Industries/Debbie Kasher, Ogilvy & Mather, creative directors
Glenn Bakie, Fuel Industries/Greg O'Neal, Razorfish, strategic planners
Jon Keon, Fuel Industries, Flash programmer
Tristan Eaton, Ogilvy & Mather, illustrator
Pascal Boraschi, Fuel Industries/Rosie Rathburn, Razorfish, project managers
Fuel Industries/Razorfish (San Francisco, CA), project design and development
Ogilvy & Mather/Razorfish, ad agencies
Kraft, Capri-Sun, client

"Nicely illustrated with a wide variety of enjoyable game play. Each game has a clear approach to interactivity, providing a fun experience with a very short learning curve."

—Nikolai Cornell



Comments by Mark Semon:

Is the audience you were targeting a particularly difficult one to reach? "We were able to bring the Disrespectoids to life online in a way that only digital can. Kids were first introduced to the characters in TV commercials. The spots then drove the audience online where kids could interact and play with 3-D animated versions of the characters. Cinematic transitions, funny content and odd (but still surprisingly relevant) games sparked massive kid engagement. In fact, according to Comscore data, Disrespectoids averaged more time spent per visitor per visit than Nick.com, Disney Channel, Postopia and Club Penguin (Average Time Spent Per Visit: +16 minutes; Date Range: July–Sept 2009; Source: Comscore)."



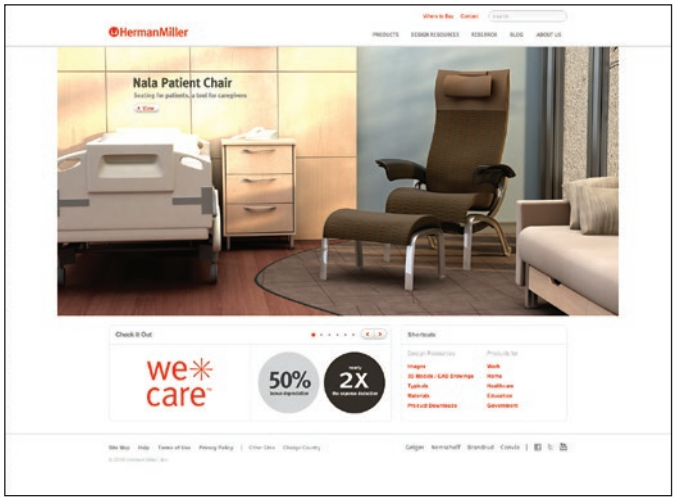


How did time constraints affect your final solution? "We officially kicked the project off in late November and launched in March for the Nickelodeon Kids Choice Awards. Of course time was a constant factor. We had a hard launch date for the awards and wanted to maintain a high level of execution throughout the cascading releases. The first phase of the project included concepting, 3-D modeling, animation, site design, development and technical integration for the first (three) characters. It took approximately three months to complete the first phase; the remaining characters and games were rolled out over the next few months to align with commercial releases."

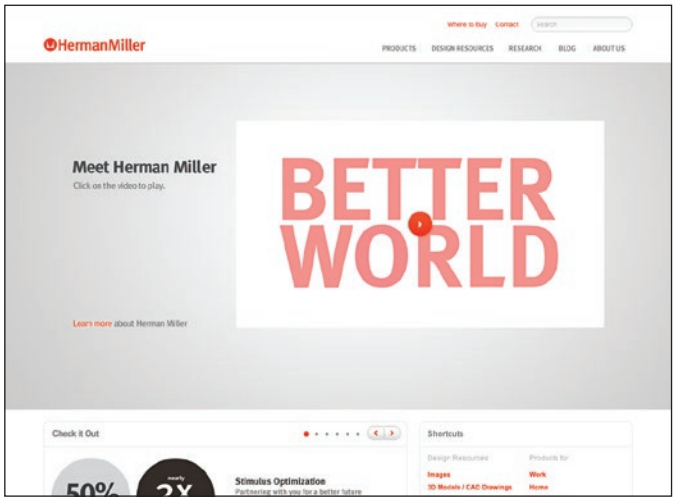
Herman Miller

"Simple, simple, simple. A really nice job of product merchandising and putting the right emphasis on search without making the site feel too sterile."

—Hilary Read

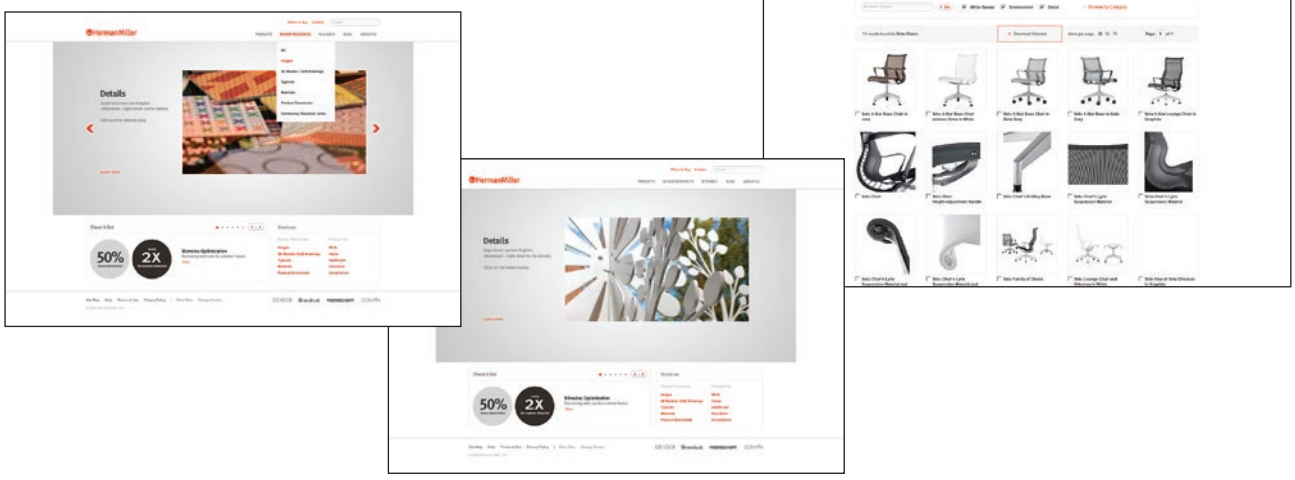


www.hermanmiller.com



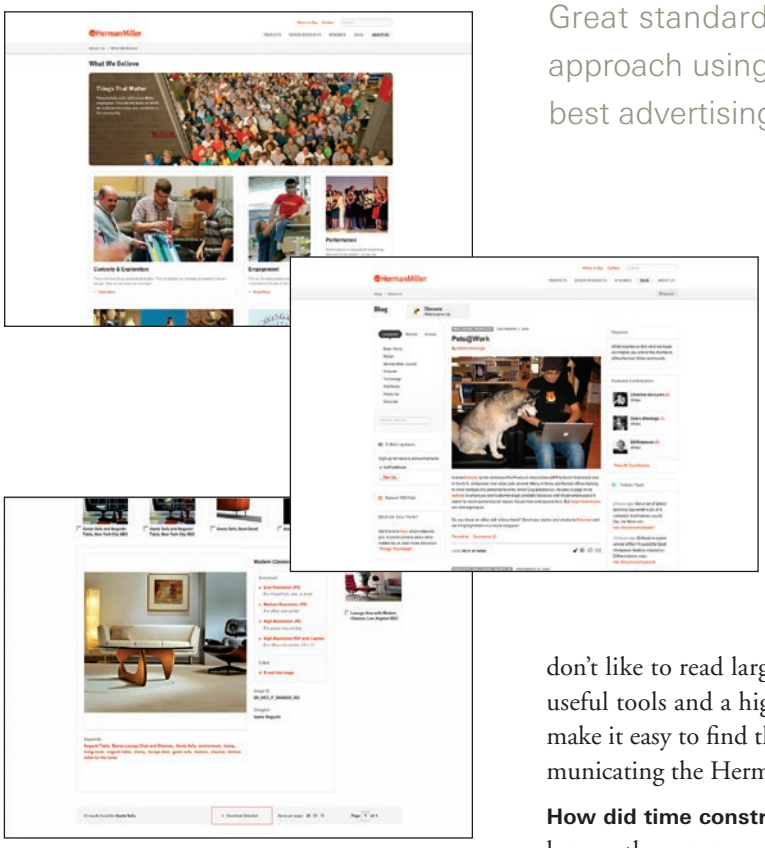
Overview: To articulate the essence of the Herman Miller brand, this site embraces the concept "for a better world around you." It incorporates a flexible layout, interactivity, research and tools while also weaving in storytelling with videos and a blog of Herman Miller's insights. This international design leader has a broad audience—architects, designers, healthcare, retail consumers, education, government and dealers—all in professions driven by visuals. So instead of giving them loads of copy to wade through for the information they need, the site is image-driven with a simple and intuitive navigation system and an information hierarchy that allows visitors to browse casually and dive deeper when they want.

- The interface is based on a modular grid-based structure that enables the creation of a unique but unified design for each product or page.
- The site holds over 30 videos and thousands of images in an images library.
- Since launch, page views are up 66 percent and visit duration has increased 12 percent from a year ago—all through organic traffic.



"Usability and experience perfectly balanced. Navigating this site just encourages exploration of all the products. Great standards-based development and a hybrid approach using the right tools for the job. Sometimes the best advertising is the best experience."

—Mathew Ranauro

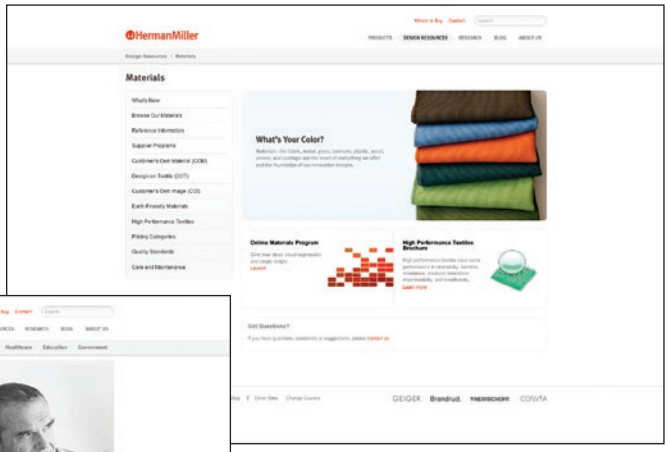


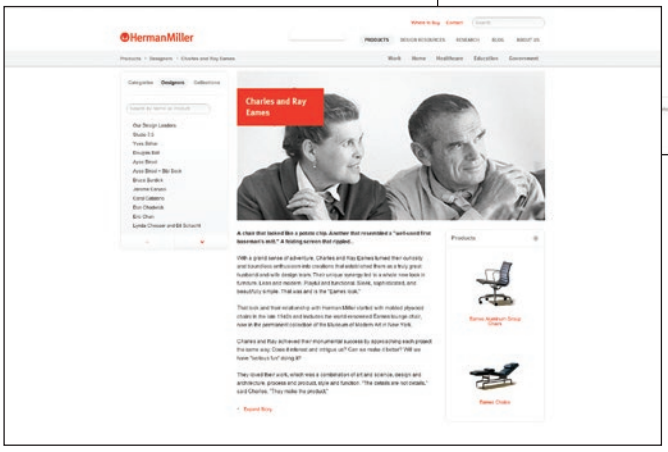
Hajime Himeno, interactive designer
Eunice Oh/Christine Yu, lead designers
Sung Hean Baik, design director
David Lai/Hiro Niwa, creative directors
Steve Frykholm, Herman Miller, executive creative director
Bryan Showers, Herman Miller, senior brand strategist
Justin Blackwell/Ross Pennington, Herman Miller, technical leads
Marcia Davis, Herman Miller, editor
Clark Malcolm, Herman Miller, editor in chief
Mary Ellen Kettelhut, Herman Miller, executive director
Jeff Armstrong, Herman Miller, producer
Barry Chiang/Mike Hoezee, Herman Miller, interactive producers
Scott Arenstein/Szu Ann Chen, executive producers
Hello Design (Culver City, CA), project design and development
Herman Miller, client

Comments by David Lai:

Is the audience you were targeting a particularly difficult one to reach? "Our target audience is not necessarily difficult to reach, but to effectively reach it is a challenge. A good portion of it is extremely busy, juggles multiple projects and has little time to waste; it also consists of visual thinkers who don't like to read large chunks of text. We had to make sure the site provided useful tools and a highly visual experience for browsing and searches, which make it easy to find the right products and plan/design a space, while also communicating the Herman Miller brand."

How did time constraints affect your final solution? "Time constraints, as long as they are reasonable, are a good thing; schedules and deadlines kept all of us focused on the project and prioritizing accordingly. Since the Web is a living entity, even when we had to prioritize features and content in order to meet the deadline, it didn't mean those things wouldn't happen, it just meant some things would roll out during a later phase."

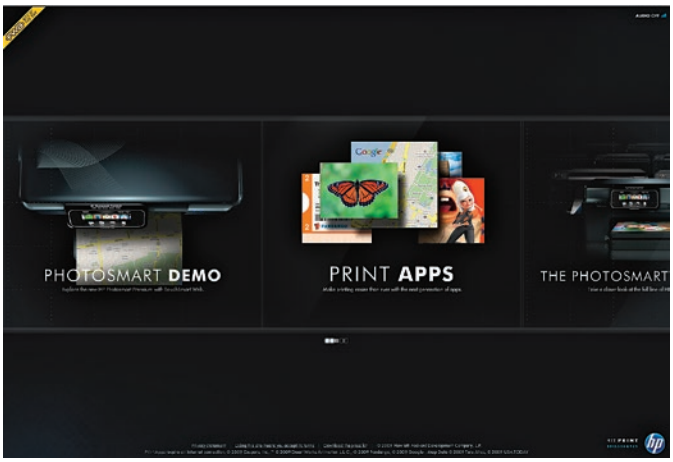




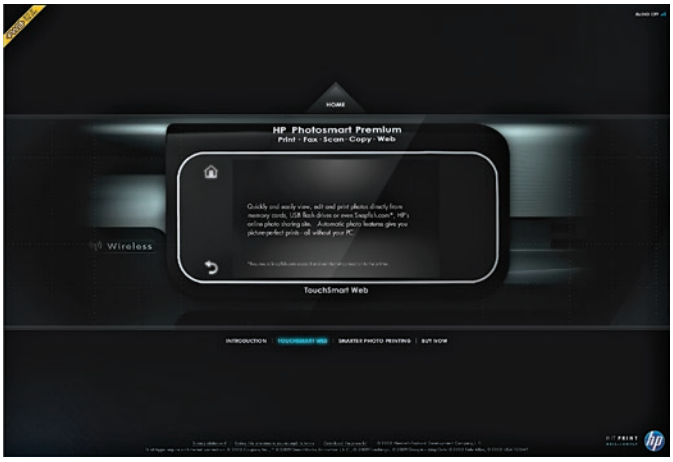
HP Photosmart Premium with TouchSmart Web

"This is one of my favorite pieces. It makes the complex simple, is as well-executed as any commercial communication out there and is really helpful. From the first true-to-the-product sound to loading visual to the content demo, it's inspiring, informative and engaging."

—Brooke Nanberg



www.thisisgrow.com/archive/photosmart

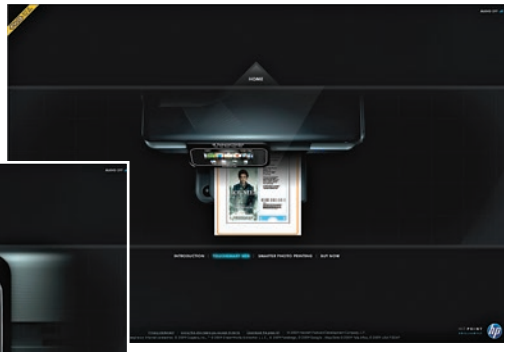


Overview: How does a company convince an increasingly paperless public that there's still value in owning a printer? If you're HP, you reinvent the entire category with the world's first Web-connected home printer. The site was part of a larger campaign—that included television, print, online advertising and extensive PR—to educate the public and generate excitement for the new printer. While most advertising pushes products, this site introduces a completely new technology and demonstrates it by mimicking the functionality of the printer's touchscreen interface. Included are an intuitive navigation, scrolling menus with realistic-looking hand reflections, custom 3-D renders, hi-res videos and a fully-interactive product demo.

- The site's multi-region build allowed for languages that are written right-to-left such as Hebrew and Arabic.
- A browser-based navigation and backup HTML make the site SEO-friendly and deep-linkable.
- The XML-driven site allows for customization and translation; the focus of the site can be easily switched to an alternate printer model with key imagery and video to match.

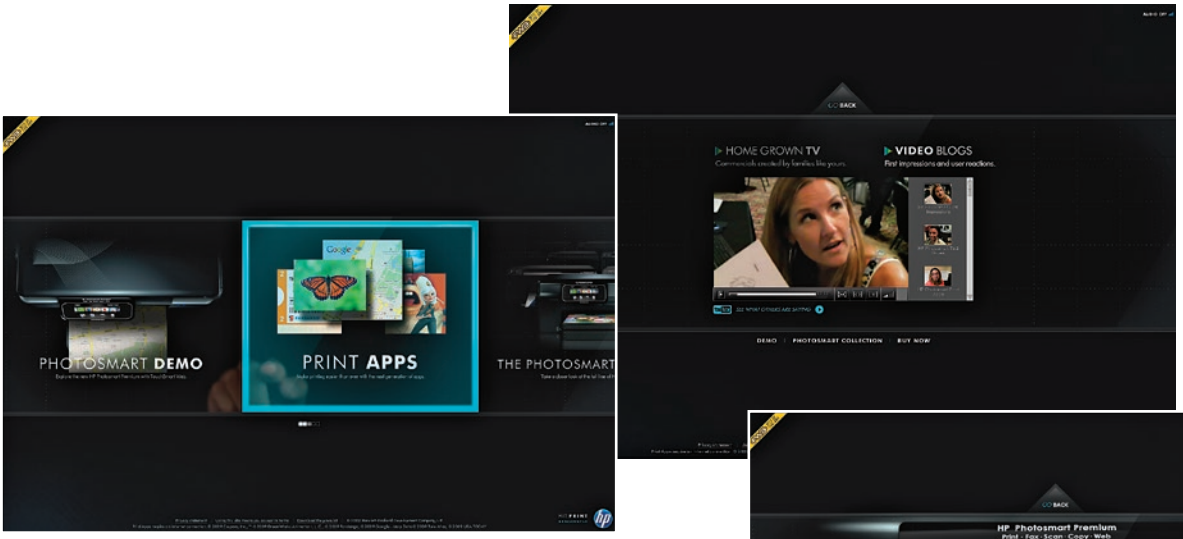






"The unique features of this line of printers are clearly and smartly brought to life by the microsite. Refreshing in its simplicity, the true essence of what is 'cool' about the printer is captured."

—Nikolai Cornell







Comments by Rob Katzenstein and Drew Ungvarsky:

Is the audience you're targeting a particularly difficult one to reach? "Aside from the fact that the world at large is printing less and less, HP tasked us with creating a Web site that could not only engage an international audience, but that was also modular enough to easily include additional languages and products. To deal with this unique challenge, we built the site to be entirely configurable by XML. Regions around the world were able to easily launch translated versions of the site, and they could select and configure the modules and products that were applicable to their customers."

Did you learn anything new during the process? "Working on a product as complex as a Web-connected printer taught us the importance of simplicity. All too often, Web sites make users jump through hoops in order to get basic information. This project made it clear that engagement and ease-of-use are not mutually exclusive."

How did this project compare with others you've worked on in the past? "Most advertising deals with simple parity products with equally simple messages. This was an entirely different beast altogether. Not only were we introducing a new product, we were introducing one that was fairly complex and difficult to explain. While it seemed a bit daunting at first, it inevitably proved to be overwhelmingly rewarding."

Ricardo Landim, art director
Joe Branton, senior art director
Rob Katzenstein, writer
Brian Gunderson/John Park/Drew Ungvarsky, creative directors
Josh McDonald, programmer
Gabe Molochko/Jeff Penano/Darius Pilapil/Ricky Williams, Flash programmers
Benjamin Mace, technology director
Jason Levesque, animator
Speedshape, 3-D modeling
DRASTIC, sound designer
Erin Dahlbeck, senior producer
Josh Newton, production artist
Sonya Parker, production manager
Grow Interactive (Norfolk, VA), project design and development
Goodby, Silverstein & Partners, ad agency
HP, client

NikeiD.Generator

"I liked the very personal way the generator customized the sneakers, and the interaction and visual design made the experience genuinely fun."

—Ingrid Bernstein



Overview: To drive mass traffic to NikeFukuoka, the first Nike flagship store in Kyushu (a long distance from Tokyo), this experience delved into the identities of the people in the city by offering them a customized experience. Set up at NikeFukuoka to excite the audience inside and outside the store, NikeiD.Generator played a central role in spreading buzz by focusing on a core insight of the people in the area, "I love my identity." The in-store experience consisted of interactive digital signage with a color-analyzing camera that extracted the colors of the customers' clothes and transformed them into a color palette that was used to create one-of-a-kind NikeiD-designed shoes, stickers and wallpaper—in real time.

- Twenty people worked on the project from the initial planning to the launch, which took place over a tough two-month timeline.
- Driving traffic to the store was only one half the goal, the sticker generator was set up on the third floor to drive customers through the building.
- Over 18,000 people visited NikeFukuoka during the four-day-campaign; 95 percent of them left the store carrying their original stickers.





Yasuo Matsubara/Daisuke Suzuki, senior art directors
Shuhei Tsuji, writer
Kazz Ishihara, associate creative director
Hideki Watanabe, creative director
Seiichi Saito, interactive creative director
Daito Manabe, programmer
Ken'ichi Iida, Flash programmer
Akira Miyashita, exhibition developer
Toru Terashima, technology director
Toshiya Matsuura, illustrator
Shunsuke Kakinami, senior producer
Satoshi Inoue, executive producer
rhizomatiks/Root Communications, production companies
beacon communications k.k. (Tokyo, Japan), project design and development
Nike Japan, client

"Immersive, large-scale interactivity done right in a retail space and a nicely-executed fusion of physical, print and interactive design. The experience is perfectly tailored for the fashion-conscious consumer who appreciates all things 'custom.' A great concept."

—Nikolai Cornell





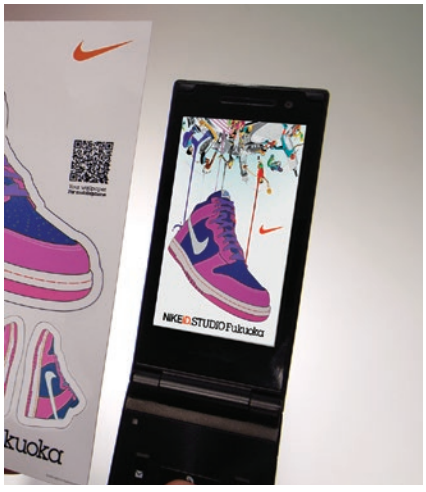
Comments by Shunsuke Kakinami:

Is the audience you were targeting a particularly difficult one to reach? "No, because our thoughts are the same as the thoughts of our audience: 'I love Nike.' We realized that if we could create an idea that got us excited, that the audience would naturally become excited along with us. Believing this, a group of child-like adults excitedly discussed many ideas until late, every night."

Did you learn anything new during the process? "It reconfirmed our conviction that what we should be creating from now on are experiences and not ads. Exciting experiences turn consumers into propagandists. Exciting experiences build friendships between consumers and brands. Exciting experiences leave physical memories with consumers. In the end, a great experience can make both the consumer and the brand happy."

How did time constraints affect your final solution? "We hardly slept before the launch because of the time constraining development. Instead, we devoted ourselves to midnight snacking to recharge our sleep-deprived bodies. By launch day, we were a group of plump adults."







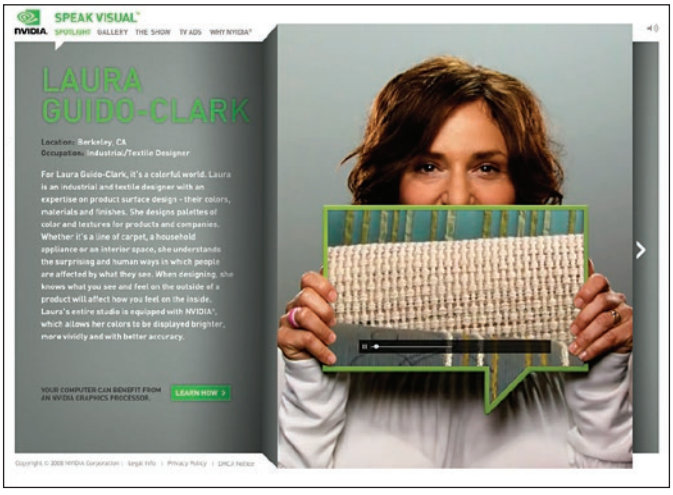
Nvidia—Speak Visual

"The spotlight interviews and gallery are so rich, beautiful and thought-provoking that it's hard to stop until you've seen everything. What's really great is that they're essentially letting their product sell itself—what you see is what you're going to get."

—Rachel Pasqua



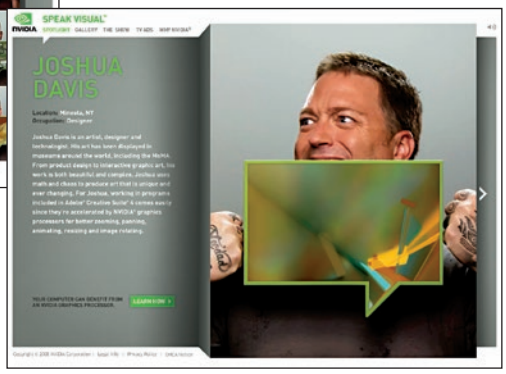
www.speakvisual.com



Overview: To gamers, Nvidia is a household name. To everyone else, it's the greatest company they've never heard of, powering high-end graphics on screens around the world. Aimed at educating the creative class about Nvidia graphics processors, and how they enable people to get their creative thoughts out of their heads and into the world, this audience hub was a central part of the Speak Visual campaign. The site embodies the central theme of the campaign through fifteen video profiles that showcase and describe the breadth of work of the featured artists. With a navigation that's intuitive, familiar and dead simple, it allows people to spend time with innovative content rather than an innovative navigation.

- Site visitors were invited to post their creations in the Gallery, with the prospect of having their work projected on buildings and at events across the country in 2009.
- five3d was used on the Gallery search page; it allowed for a greater number of objects to be displayed onscreen compared to Papervision3d—a framework with a greater overhead. Papervision3d was used on the home page (Spotlight) to achieve depth, geometry, perspective and camera movement.





Devin Gillespie/Jason Hardy/Dan Kenneally/
Yuri Ono, art directors
Eric Boyd, writer
Fabio Costa/Marty Senn, creative directors
Joe Kayser, group creative director
Chuck McBride, chief creative officer
Gino Nave, music
Tom Nolan, interactive producer
Jennifer Golub, executive producer
Odopod, production company
Cutwater (San Francisco, CA),
project design and development/
ad agency
Nvidia, client

"Speakvisual.com takes a great concept and brings it to life, creating a more engaging experience while showcasing the product's actual benefits. I just want to keep looking at what all the art directors did!"

—Brooke Nanberg



Comments by Fabio Costa:

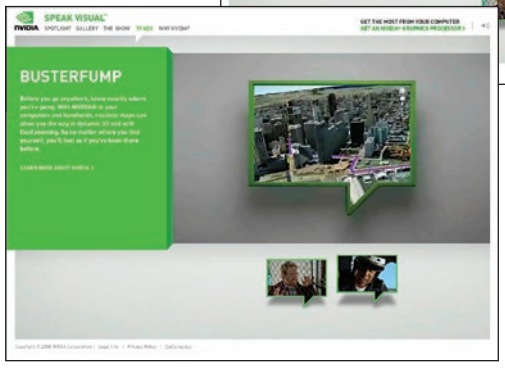
Is the audience you were targeting a particularly difficult one to reach? "The creative community took immediate notice and posted the site, and stories found on it, to design, art and photography blogs. It also won the People's Choice Award at SXSW, proving it was a message that resonated with the exact audience Nvidia wanted."

What most influenced the visual language of the site? "The site was at the center of this much larger campaign—cinema, TV, print, outdoor wild postings, online contests, blog and interactive banners—that encouraged the creative class to Speak Visual with Nvidia graphics processors and pointed them to the site. The central theme of the campaign consisted of speech bubbles superimposed over the mouths of creative people. On the site, the creators and their speech bubbles come to life in a large-scale video portrait; when they enter the frame and touch the bubble it activates a video introduction to their work, narrated in their own words."

How did the content affect the structure of the site? "Because of the nature of the content, and because we wanted visitors to be able to access the content as easily and as fast as possible, the structure of this particular site is rather flat. We have five content buckets on the site and some go another level deep for detail pages. For example in the Spotlight section, we have artist detail pages nested under that level but in general we tried to find a balance between folder depth and content, so even in this case, our folders only go a couple of levels deep."







Oregon Bounty

"Super immersive without being heavy-handed, achieved through excellent interaction design. This site makes me hungry. Well done."

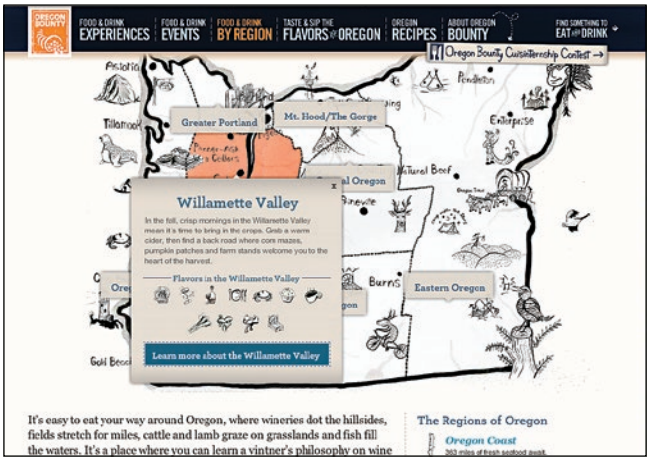
—Mathew Ranauro

Overview: Every year, Oregon celebrates the state's diverse food and drink through the Oregon Bounty promotion. This resource for traveling foodies also announces the Oregon Bounty Cuisinternship Contest (an all-expenses paid trip to be a chef, rancher or brewmaster). Based on a Flavors of Oregon concept, each section is a mouth-watering resource of the tastes of the state—from the microbrews and wines to the feasts from the sea and farmer's markets. The navigation allows people to explore Oregon through curated trips involving different flavors and destinations; events involving food and drink; or by geographic region.

- With 130+ video submissions to the Cuisinternship contest, the entries were viewed almost 10,000 times within the first 3 months of the site being live.
- The Google Maps API is utilized for all mapping locations to create a dynamic, interactive map experience that shows the destination and surrounding lodging and restaurant options.
- Since the Cuisinternship contest had multiple phases in the first three months of going live, the site structure and CMS had to be flexible enough to handle changes quickly and easily.



bounty.traveloregon.com

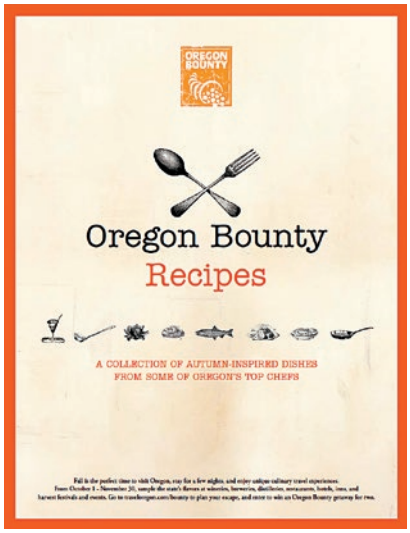






"The fun, informative, exploratory style of this site really brings to life the culinary scene in an approachable and memorable way. The art direction and copy are spot on. This site definitely delivers on the promise 'Celebrating What Makes Oregon Taste So Good.'"

—Brooke Nanberg

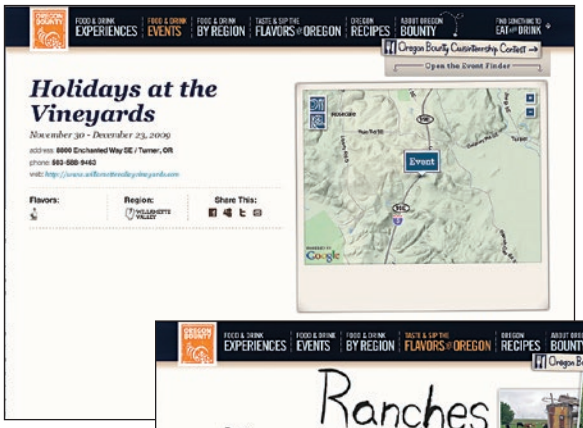






Comments by Substance:

Was the topic/subject of the project a new one for you? "While we've worked with Travel Oregon on a variety of projects, this was the first to specifically involve food. We enjoy a good meal and Oregon's craft brews, but the concept of organizing the state by flavor was something new. Conceptually, we were thinking about foodies traversing the state looking for truffles to dig or exploring Pinot Noir wine country, so our goal was to communicate the different 'flavors' of Oregon and help food travelers follow their taste buds to find what's making their mouths water."



Did you use any applications that you hadn't used before? "We previously used WordPress as a CMS for Ride Oregon, but this was the first time we utilized it to pull in data feeds from different databases, handle the submission and approval of video entries through YouTube's API and create complex search results via our custom Flash map interface leveraging Google Maps API. We'd used certain elements of each of these applications separately, but this was the first time we were asking them all to play nicely with each other."



What was the most challenging aspect of the project? "Most challenging was incorporating data from multiple databases to create a comprehensive experience. Site visitors don't know (or care) that we're pulling data from two different databases, videos from YouTube, map data from Google, RSS feeds from other blogs and blending it all together using WordPress. The challenge was making the complex technology on the back end appear simple on the front end so that people are inspired to go from the online experience to the real-world experience."

Substance (Portland, OR), project design and development
Travel Oregon, client

Puma L.I.F.T.

"A successful dramatization of the product promise brought to life by good design and writing."

—Ingrid Bernstein



lift.puma.com



Overview: Part of a global campaign to introduce a new Puma product, this online experience makes the print and TV campaign tangible for users by allowing them to interact with the characters from other media. To distinguish it from the high-intensity campaigns of other athletic shoe brands, it has a human, low-tech, low-fi feel—despite the full-screen video used to showcase the lightness of Puma's latest athletic shoe. With video that gives visitors complete control and a navigation that plays a minor role visually, the site offers a nice balance between guiding and encouraging exploration by not showing or spelling things out completely.

- The video was shot in 1080p with RED Digital Cinema (The RED One camera package) and a blend of white and green background screens were used for the shoot. The fulcrum and shoe were created in 3-D and composited into the shots.
- The 129 video sequences consist of roughly 3 or 4 video clips each.
- The video (and models) reacts to navigation selections and, almost game-like, the navigation tracks itself so the more the user engages, the more is revealed.







Brennan Boblett/Kenny Kim/Hannah Lee, art directors
Kevin Brady/Joon Park, creative directors
Duncan Marshall/Ted Royer, executive creative directors
Jens Fischer, Flash programmer
Dan LaCivita, executive director
Eric Eng, 3-D animator
Adrew Jerez, 3-D modeling
David Ross, producer
Thomas Beug, broadcast producer
Will Russell, digital video producer
Melissa Jarosz, senior producer
Sandra Nam, executive producer
Michael Kuzmich, production artist
Sally-Ann Dale, integrated production director
Firstborn (New York, NY), project design and development
Droga5, ad agency
Puma, client

"Tantalizing, titillating and maybe a little misogynistic, but a great way to demonstrate and explore a product and its benefit."

—Glen Sheehan



Comments by Melissa Jarosz:

Did you meet with any out-of-the-ordinary obstacles during development? "Figuring out a way to make the video feel alive, seamless and highly interactive. Through a lot of testing, we found that we could gain the seamlessness we needed visually and technically by stitching short video clips together into sequences. It was necessary to create a queue to manage what we knew would be a multitude of sequences. We made a demo early on to demonstrate the video loading process and to determine how the sequences would be stitched together in the XML video control framework. The video in the list that is marked red, is the one currently playing."

How did time constraints affect your final solution? "We only had one day to shoot, so we needed to be extremely prepared and organized in terms of storyboarding out every little movement and reaction in relation to how it would be used on the site. We had to figure out exactly how the site would work in advance, through testing and experimentation, in order to ensure that we captured everything we needed."

What was the most challenging aspect of the project? "The timeline. Having under two months to figure it all out, plan the shoot, shoot the video and design/develop the interface was truly a lot of work; it was an amazing team effort to have this all come together in such a short period of time."







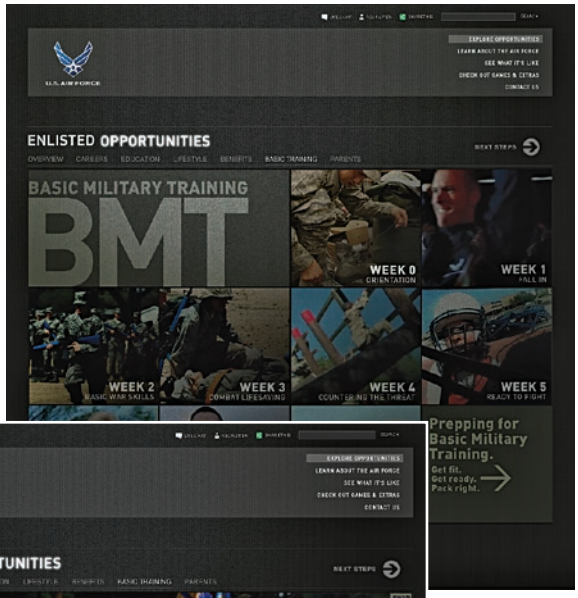
U.S. Air Force Basic Military Training

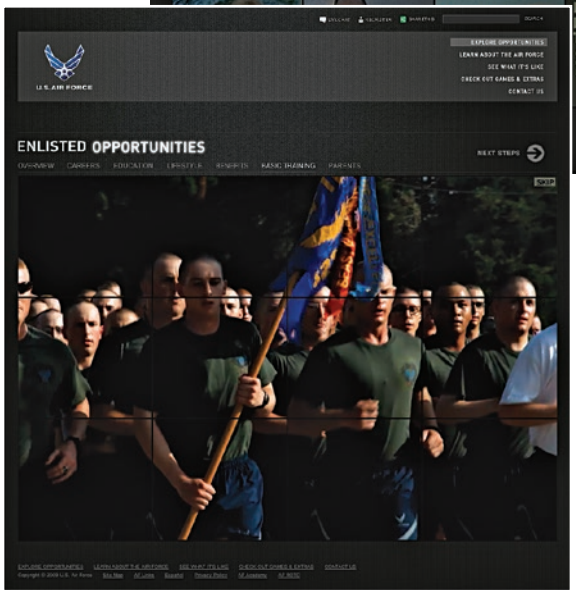
"This immersive site made the basic training experience very real; at the same time, it 'sold' the Air Force experience. The use of documentary-style footage and extensive detail about the program presented a compelling picture."

—Ingrid Bernstein

Overview: This site tells the story of how the Air Force Basic Military Training (BMT) is a transformative, energizing experience that gives trainees a sense of accomplishment like nothing else they've ever done. It presents the eight-and-a-half week course via a grid that shows this transformation while encouraging exploration and engagement. Visitors can quickly get a sense of what it entails, then get the story details each week through multiple videos and numerous photographs. The site delivers the closest thing to a basic training experience as possible without asking people to actually sign up.

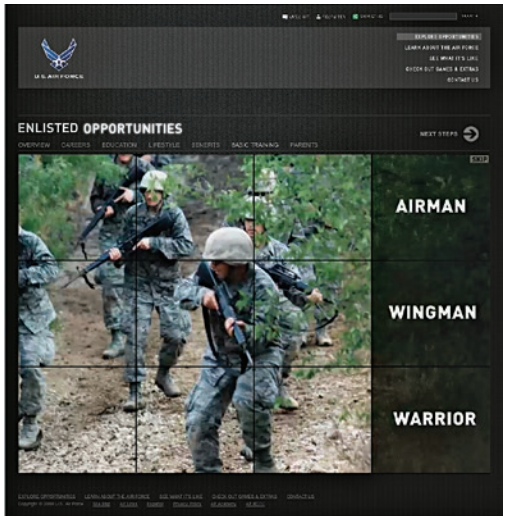
- A Military Training Instructor explains in layman's terms what each week consists of, and how hard it will be, and recruits give honest, unscripted advice to those thinking about joining.
- There is no media driving people to the site; the only way to find it is through a Web search or while exploring airforce.com. It's the second most popular section of airforce.com; since launching in October 2009, it's had over 475,000 page views—compared to 90,000 the previous month—and time spent on the site is up by more than a minute.





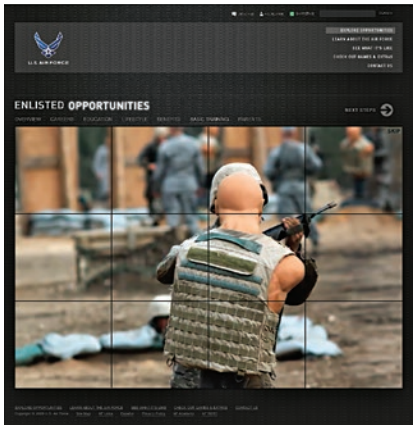
airforce.com/opportunities/enlisted/basic-training

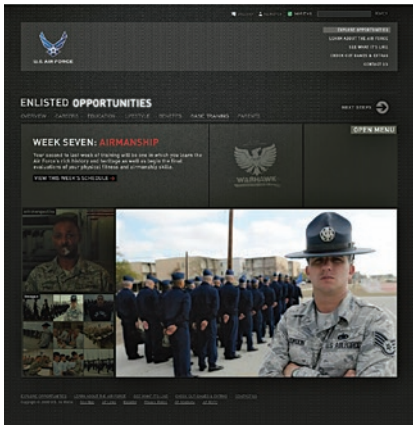


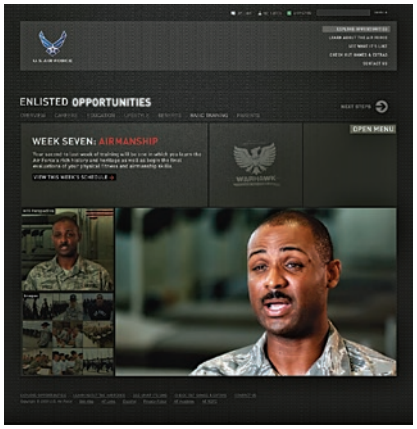


"Who knew that exploring the option of joining the military would feel like watching a great documentary? The site utilizes media in a refreshing but authentic manner: The week-by-week anecdotes, interviews, cinematography and bold navigation really draw people in and, interestingly, shed a more human light on the armed services."

—Hilary Read



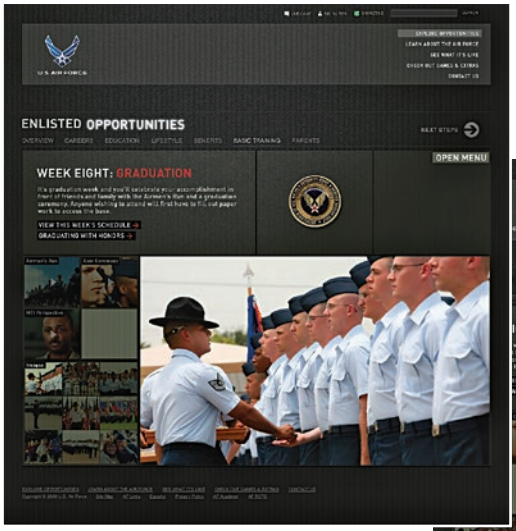


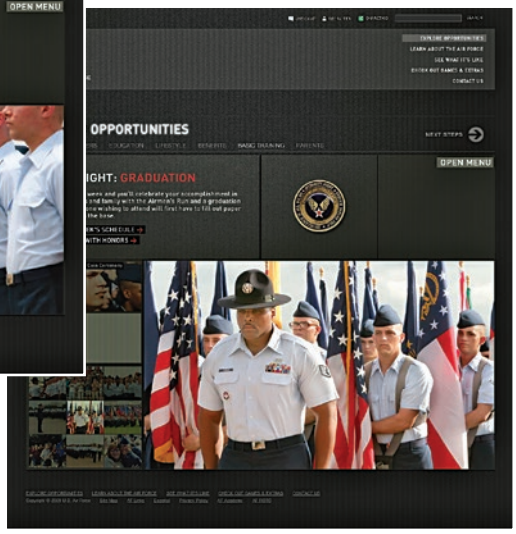


Comments by Stephen Land:

Why is the story of Basic Military Training so important? "We try to tell a story with everything we do because story is what makes things engaging, sticky and effective. We could have easily slapped some videos together, thrown a timeline to it and called it a day, but the story of BMT is interesting and, more importantly, one that every single person considering joining the Air Force needs to know. Contrary to popular belief, Air Force BMT is challenging and requires recruits to push themselves beyond their limits; when recruits come in prepared for the challenge, they help themselves, their fellow trainees and the Air Force."

What was the most challenging aspect of the project? "We knew we wanted to use a lot of video to tell the transformative story of BMT; we also knew we didn't want to bury the video behind a rigid user interface. The challenge was to bring as much of the video as possible up to the surface, make it intriguing and entice exploration. The design of the homepage did all of that while at the same time giving an immediate sense of what Air Force BMT is all about."





Cheyenne Gallion, GSD&M Idea City, senior art director
Stephen Land, GSD&M Idea City, associate creative director
Tom Campion, GSD&M Idea City/Sean Keith, GSD&M Idea City/Derek Dollahite, Coloring Book Studio/Shun Smith, Coloring Book Studio, creative directors
Tom Gilmore, GSD&M Idea City/Rich Tlapek, GSD&M Idea City, group creative directors
Ariel Quintans, Action Figure, editor
Andrew Yates, Beef and Pie, director of photography
Mike Woolf, Beef and Pie, director
Tequila Mockingbird, music
Amy Hurt, GSD&M Idea City/Zoe McDowell, GSD&M Idea City, agency producers
Karen Yates, Beef and Pie, producer
Vincent Caldron, Coloring Book Studio, interactive producer
Megan Field, Action Figure, executive producer
Beef and Pie, production company
Coloring Book Studio/GSD&M Idea City, project design and development
GSD&M Idea City (Austin, TX), ad agency
U.S. Air Force, client

Hard Rock Booth Interactive

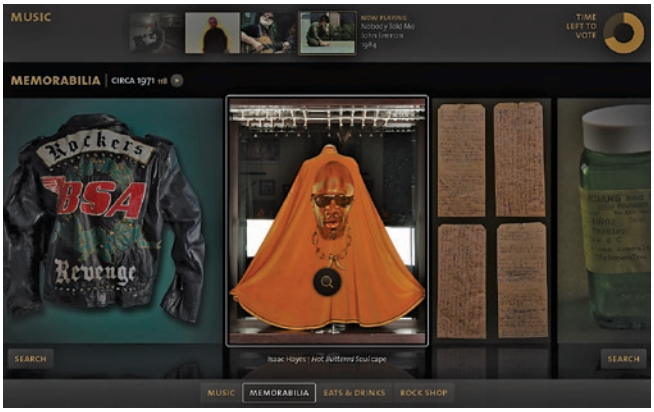
"A great application of touch technology. I liked the location-specific music features combined with the ability to explore the collection of memorabilia."

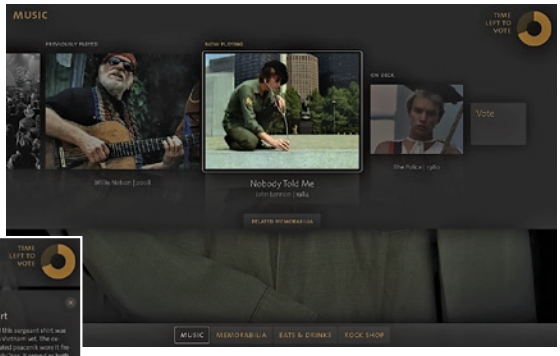
—**Ingrid Bernstein**

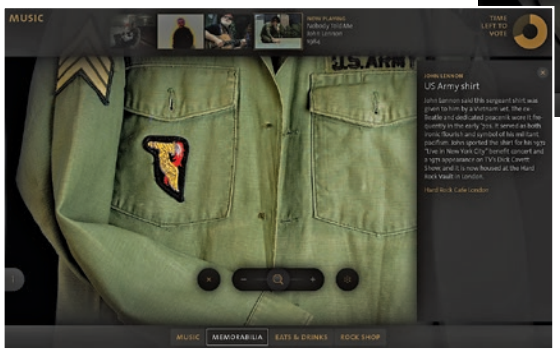


Overview: The Booth Interactive is part of a broader initiative to bring interactivity into Hard Rock's cafés and hotels and give customers unprecedented access to an extensive memorabilia collection—all in mind-boggling detail. The platform is intended to grow over many years and ultimately to extend to a large number of Hard Rock's worldwide locations. The touch-based interface is mounted on the wall at the ends of the restaurant's café tables. Consisting of three apps at launch—memorabilia, music and Rock Shop—it was designed to include additional features over time, so the interface is flexible and the content and software is centrally-managed and easily-updated.

- From concept to completion, the development process took about a year.
- The interactive contains more than 1,200 high-res images of memorabilia as well as video stills for every music video in Hard Rock's system.
- Memorabilia content is served via a central content management system that drives the memorabilia site at http://memorabilia.hardrock.com.





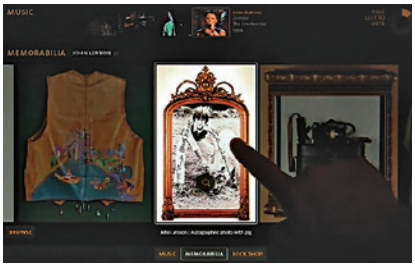


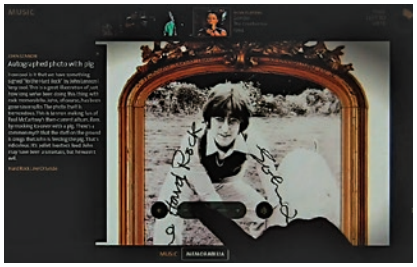
Michael Lemme, lead designer/creative director/information architect
Robert Duncan, executive creative director
Benoit Dion/Scott Milliken/Liam Molloy/Paul Osburn/Jeff Veatch, developers
Liam Molloy, technical lead
Mike Hanley, technology director
Duncan/Channon (San Francisco, CA), project design and development/ad agency
Vertigo, development partner
Hard Rock International, client

"An innovative combination of social and touchscreen technology with a tactile twist on the old restaurant booth jukebox that lets users thumb through the memorabilia and cast their vote for the next video."

—Rachel Pasqua

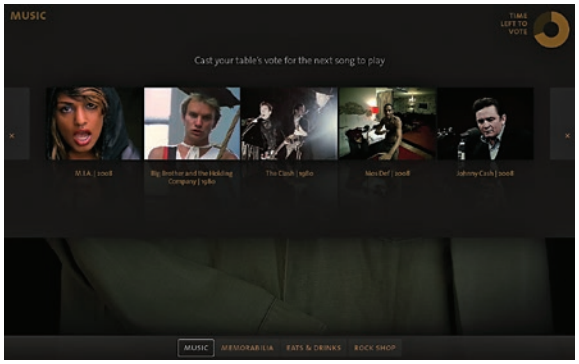




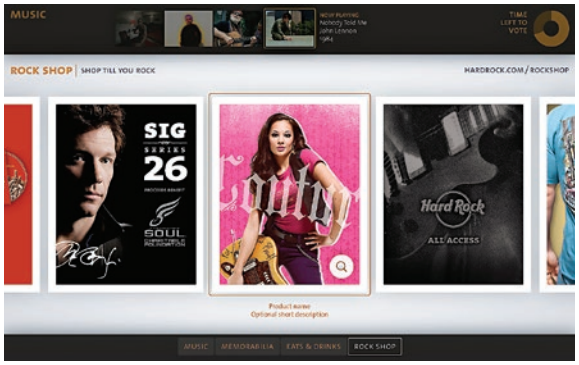


Comments by Michael Lemme:

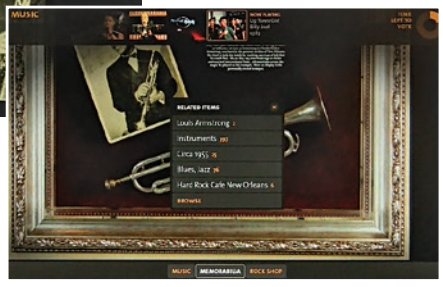
Was the topic/subject of the project a new one for you? "Yes and no. At the outset of the project, we had already been working with Hard Rock for five years on nearly every aspect of their brand and marketing. So we had the benefit not only of a deep immersion in the content and culture of the company, but excellent relationships with most of the key players inside and outside the organization. We also had extensive experience in the topic of rock history. But the goal here was to engage guests in that history and contemporary music culture in a completely fresh way. So no matter how much we knew about the brand or music, the push to surprise made the subject new for us every day."

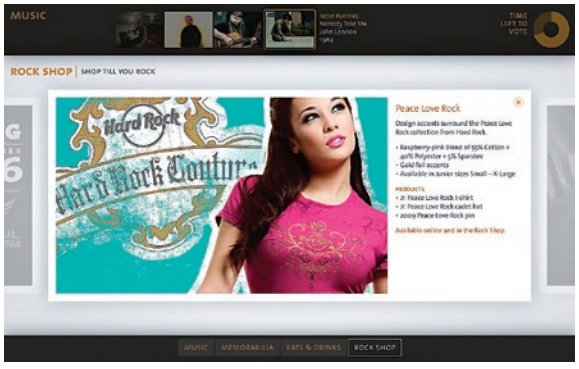


What was the most challenging aspect of the project? "For such a seemingly simple interface, there is a tremendous amount of human coordination and technical sophistication behind the screen. And in an environment where a computer screen wouldn't normally be welcome, it was critical that it looked great, was intuitive to use and generally wouldn't feel like eating dinner next to a PC. At launch, the platform consisted of 44 booths, 7 Microsoft Surface units, an enormous multi-touch interactive wall and an online memorabilia site. Within just the booth interface, the memorabilia, music and Rock Shop content all come from different systems, with a small army of photographers, writers, designers and technologists making sure that each element looks great and works seamlessly. I'm amazed we pulled it all together."









Hard Rock Cafe RockWall

"A perfect complement to the physical memorabilia; it creates a virtual link between visitors and Hard Rock Cafes all over the world. It's a great example of a brand that understands how to create a sense of connectedness."

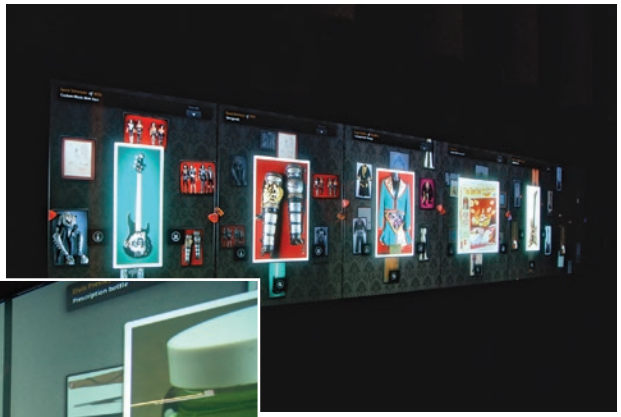
—Rachel Pasqua





Overview: This headliner for the Hard Rock Cafe's new restaurant on the Las Vegas strip allows customers to explore the full collection of rock 'n' roll memorabilia housed in the company's restaurants around the world. Multiple patrons can simultaneously use their hands to select, read about, move, zoom and search for imagery and video of memorabilia items on a seamless 18' × 4' display. All imagery is displayed in high resolution and can be expanded by simple touch gestures to cover much, or all, of the 5760 × 1080 pixel display surface. The details of items are revealed as if the users are holding them in their hands.

- Hard Rock memorabilia can be searched by band, year, location, etc. via touch-operated scroll wheel.
- The system employs multiple computers running custom applications built in C++ and Flash. Proprietary software performs multi-camera touch tracking, multi-projector calibration and blending, six-channel audio spatialization and media playback at high-resolution and low latency.
- The RockWall receives between 500 and 1,000 visitors per day.

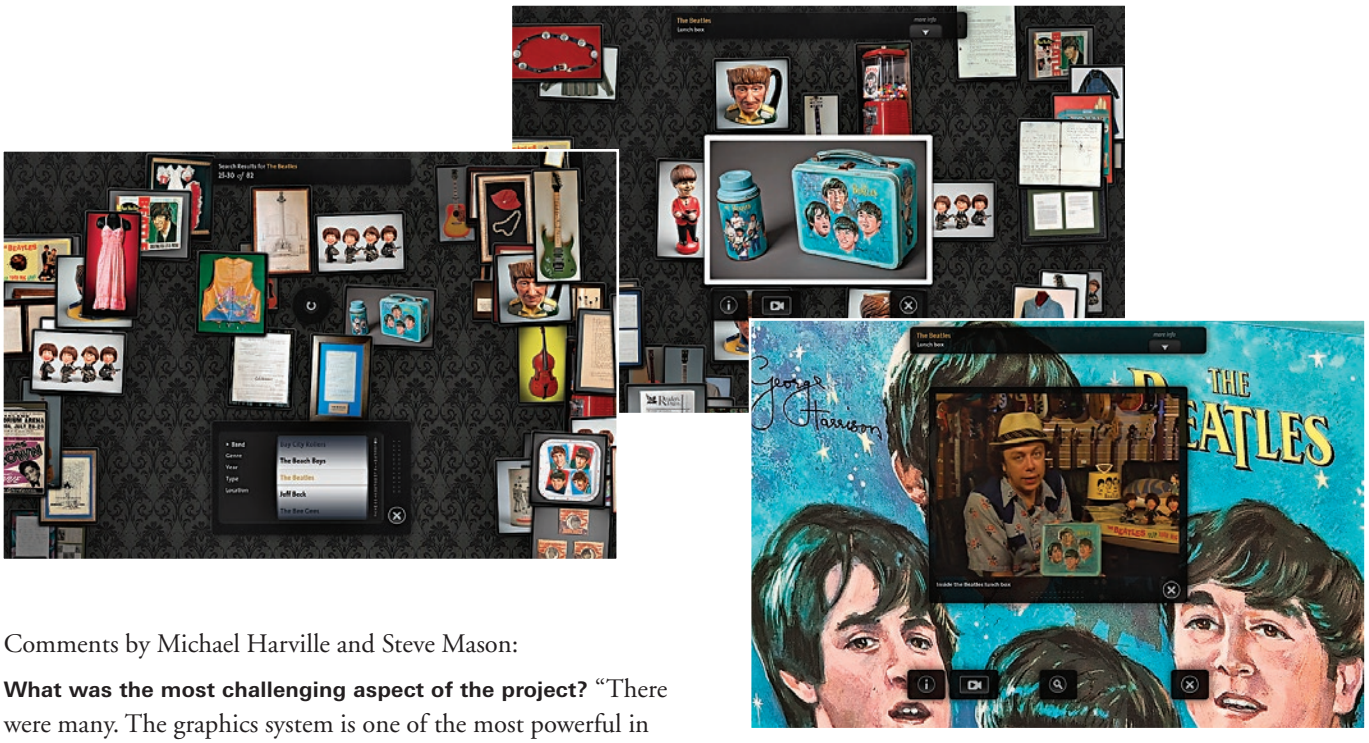




Steve Mason, interface designer/ creative director
Ammon Haggerty, design director
Rab Clinton, engineer
Michael Harville, technical lead
Niklas Lundback, technology director
Barry Threw, sound engineer
Nikolai Cornell, producer
Patrick Connolly, executive producer
Hoss Ward, fabricator
Obscura Digital (San Francisco, CA), project design and development
Hard Rock Cafe, client

"The physical space has barely been tapped and the RockWall is a perfect example of what's to come. Beautiful design, animation and a huge achievement."

—Mathew Ranauro



Comments by Michael Harville and Steve Mason:

What was the most challenging aspect of the project? "There were many. The graphics system is one of the most powerful in the world, allowing real-time, low-latency manipulation of a collection of high-res images on a display surface created by tiling and blending multiple projectors. Sensing and tracking dozens of finger touches on a seamless surface of this size had never, to our knowledge, been solved before, particularly with the constraint of robustness to the abuse of thousands of possibly intoxicated Las Vegas tourists. (This ain't a demo by Wolf Blitzer in a CNN studio.) We also needed to design an audio system that could provide different experiences to different portions of the wall, that would allow sounds to track objects as they are moved around the display."

How did the need for multi-user functionality define the interface? "Designing the interface for the RockWall was a unique challenge, because of the requirement that six users be able to use the application simultaneously. Unlike traditional touchscreen or even mouse-based interfaces, the placement of elements needed to establish a sense of individual space while at the same time preserving a sense of continuity between them. While it was absolutely necessary that each of the six simultaneous users had a functional, isolated workspace, we didn't want to lose the visceral impact of using the entire screen to display a single image (it's breathtaking to see a 4K photo being scaled and panned at 60FPS on a huge display). The interface gracefully transitions between various modes of operation depending on the number of users: A single user operating the wall will have full control of the display and can fill it completely with a single image. Once another user comes along and touches the wall, an intelligent partitioning system creates a new workspace, again balancing between maximum display area and preserving a region for curious onlookers to approach and create their own workspace."





ESPN MNF Interactive Storefront

"The key to this installation's success is that everyone, even non-fans, can get excited about catching a football. So many interactive storefronts confuse users with complex interactions but the simplicity of this one amps-up the crowd."

—Rachel Pasqua



Overview: The "Is It Monday Yet?" campaign for Monday Night Football on ESPN was about finding entertaining and unexpected ways to remind football fans about the upcoming Monday night match-up. As the centerpiece of the 2009 integrated, multiplatform effort, storefronts in New York, Chicago and Boston were outfitted with interactive touchscreens utilizing gesture recognition technology, so passersby could stand in front of the store windows and try to catch consecutive footballs "thrown" at them by a virtual quarterback. The game used a computer vision based NUI (natural user interface) and, based on the user's motion of "catching a ball," the system would determine whether or not the pass was successful.

- Audio commentary by ESPN talent narrated each user's performance until they missed a catch, which would "shatter" the window and end the game.
- The development team's own high scores during testing were wiped off the leader board within the first hour of going live; by the end of the game's five-week run, the top scores on the leader board had more than doubled.
- The game had lunch hour spikes as high as 40 games per hour.



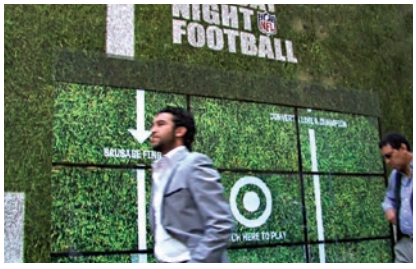


Stuart Jennings, art director
Eric Steele, writer
Alon Zouaretz, interactive designer
Derek Barnes/Stuart Jennings/John Parker, creative directors
Jerome Austria/Pedro Andres Sanchez,
Monster Media, interactive creative directors
Kevin Proudfoot/Todd Waterbury,
executive creative directors
Neal Arthur/Seth Gaffney, strategic planners
Elyse Bergel/Laurie Jarzemsky,
information architects
Brand New School, motion graphics
Audio Engine, sound designer
Liz Whittaker, interactive producer
Gary Krieg, executive agency producer
Wieden+Kennedy (New York, NY),
project design and development/ad agency
Monster Media,
development partner
ESPN, client

"Advertising should be more than passive especially when it's about sports. Ambient interactive pieces like this one turn an affinity or interest into street theater. It's a great example to replicate, I can't wait to see what we get in five years."

—Glen Sheehan



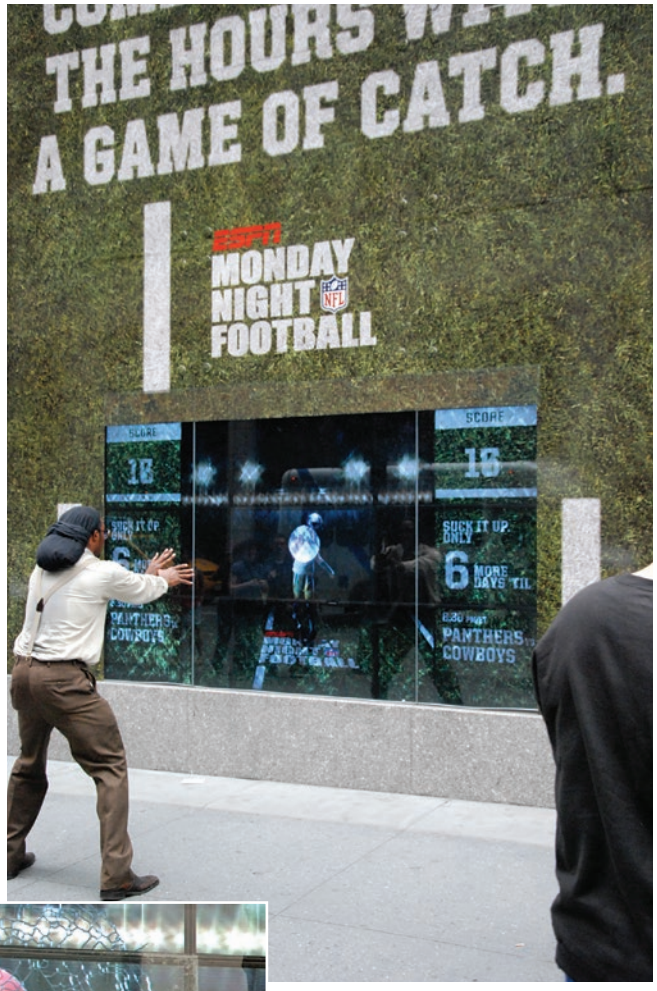




Comments by Pedro Andres Sanchez, Eric Steele and Stuart Jennings:

Is the audience you were targeting a particularly difficult one to reach? "It's hard to get people's attention these days, everyone's got their heads down and their headphones on. But part of what made the place and time and mindset so challenging is also what made it such an awesome opportunity. On that sidewalk people are hurrying to make meetings, trying to get annoying coworkers out of their minds or escaping for lunch breaks. If you can get through to them by offering something unique and unexpected right then and there—all the better."

Did the concept change during development? "Originally the game concepts were based on kicking the ball rather than catching. For a variety of concerns, including "public safety" and technology capabilities, it was changed to a game of catch. After the campaign launched and we saw how much people were getting into the act, jumping, extending the arms as quickly and as far as possible with complete disregard to being in the middle of bustling New York, it became obvious that we made the right decision. The experience wouldn't have been as fun or as safe otherwise."



Were there any specific demands that made the project easier or harder? "The need to have the quarterbacks change depending on the game schedule was a challenge. The process for each quarterback (ten total) from asset delivery to implementation was so time-consuming that on launch day we still had some quarterbacks that weren't completed. It became a race against time, trying to implement the latest quarterbacks before the content would update at the end of each Monday night game."



The Next Move by UrbanDaddy iPhone App

"One of the best branded entertainment apps available simply because it gives great recommendations according to where you are and who you're with."

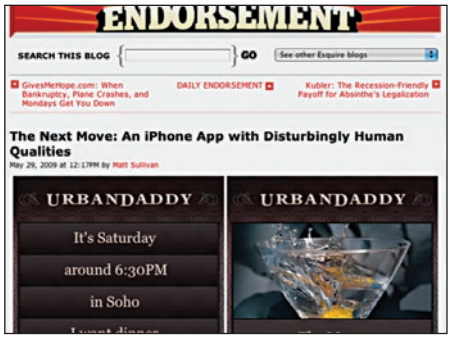
—Rachel Pasqua



Overview: Mobile applications for those in search of a good meal or a night on the town are easy to come by, but few tell a story, and even fewer, a rich and adventurous one. The Next Move helps a style-conscious crowd—men in particular—plan the perfect day or night on the town. It takes a holistic approach, factoring in the who, what and where of one's plans and not simply the end destination. Reacting to an individual's specific needs, the app considers not only restaurant and neighborhood, but cuisine, mood and company; choices unfold through interchangeable sentence fragments that flip to reveal the story of the day or evening to come.



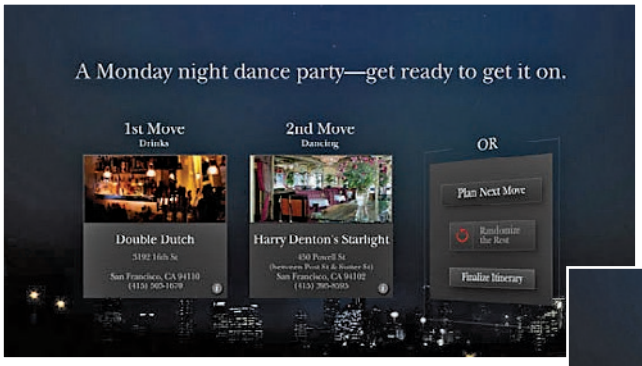
- The experience targets six audience-appropriate cities: New York, Los Angeles, San Francisco, Las Vegas, Chicago and Miami.
- The aesthetic inspiration for the "flip" came from classic train station schedules that flip to reveal updated information.
- Apple has been featuring The Next Move in its television and print campaign.



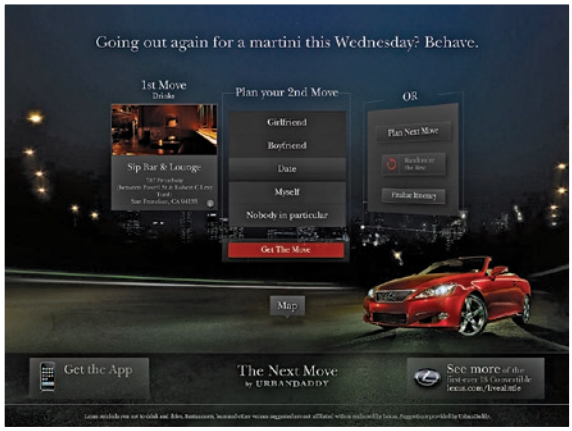
Big Spaceship (Brooklyn, NY)/UrbanDaddy, project design and development
UrbanDaddy, client

"Many of the best mobile experiences and apps are driven by need. UrbanDaddy is not breaking new ground at the core, but the combination of great design, an ownable voice and attitude and a little humor make this a great alternative to the dryness of Yelpian apps out there."

—Glen Sheehan





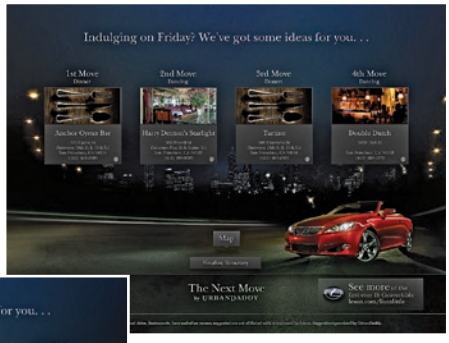


Comments by Big Spaceship:

How does this app differ from others like it? "The market is flooded with mobile apps that help you find the right bar or restaurant or club. Most of them are pragmatic in terms of design and UX, but they try to be everything to everyone. We took a much more targeted approach."

Is the audience you were targeting a particularly difficult one to reach? "UrbanDaddy's audience is hungry for this type of application; they want to know about the hottest spots, but they're also concerned with fashion and appearances. We addressed their desires with a narrative-based tool that marries functionality and style. The Next Move tells a story, but a simple one. UrbanDaddy's curated database enabled us to deliver quality information in a personalized manner; that, along with the premium design, gave guys something they're excited to use and show off."

What was the most challenging aspect of the project? "One challenge we faced was incorporating a paid automobile sponsorship into the application. We did so by building the vehicle (a new model convertible) into a lifestyle-oriented brand association, then replicated the app experience on a site that allows users to plan ahead, choosing up to four 'moves' or locations to visit later. So whether users prefer to make arrangements in advance or make up their minds along the way, they've got practical, easy-to-access options."





2009 PGA Championship Live

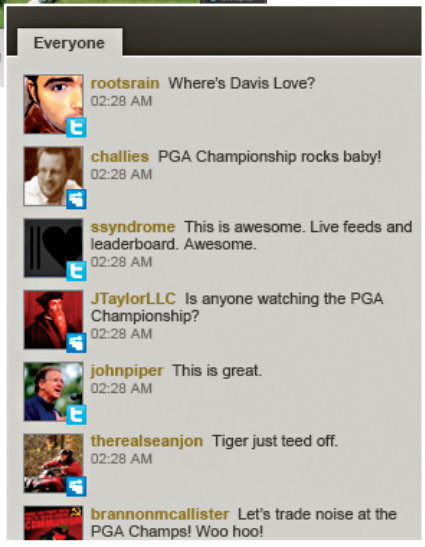
"What do you do with sport nuts who don't want to watch the static feed and narrative that a network is trying to force on them? You give them their own edit trailer in the form of a site and let them view the players, shots, replays and stats the way they want. This is TV the way it should be."

—Glen Sheehan



Overview: This video platform offered golf fans the most innovative multi-platform coverage of the PGA Championship through a truly interactive and immersive fan experience. The live video player was available on the Official PGA Championship site and complemented the TNT broadcast coverage and iPhone live coverage. Delivering easy-to-use, customizable content options gave fans unprecedented control over their viewing experience; no matter where golf fans were during the match, they could follow the action live with extensive online, television and mobile offerings. Online, a high-definition player featured picture-in-picture for multiple stream viewing, a mini-mode for the at-work audience, DVR playback, customizable scoring overlays and social integration with Twitter and Facebook.







- During live play, the player served 20 different streams that the user could switch between (4 camera angles, 3 Octoshape bitrates, 4 FMS picture-in-pictures and 4 "backup" FMS streams for users who couldn't install the Octoshape plug-in).
- The platform delivered a total of 3.4 million video streams, a 204 percent increase over 2008, and had a record 206 million total page views for four days of coverage with a 1.4 million average of daily unique visitors.

"I've never really understood the passion for golf, but this site sure makes it easy to consider. Packed with rich media tools to help bring viewers that much closer to the action and that tiny white ball. I especially liked the overlays, on-demand and push media options. Very cool."

—Hilary Read





Comments by Michael A. Potts:

Is the audience you were targeting a particularly difficult one to reach? "Because the target audience for golf fans skews toward 'mature,' there was an underlying design challenge to keep the usability top of mind when introducing innovative solutions and new technology."

What was the most challenging aspect of the project? "Balancing the needs of our sponsors, fan access to scores and social features along with presenting the absolute best quality video available were things that made the project more challenging—but equally rewarding. The largest audience for this kind of golf coverage is the at-work crowd, and they tend to run slower PCs with a preponderance of IE6 browsers. So getting an HD player with complex overlays to run on their machines required a lot of technical creativity. We were encouraged when our partner, Dreamsocket, demonstrated that they were able to successfully get our innovative player running well on earlier generation PCs, something previously not able to be done due to HD video decoding and multiple data-rich and video-rich overlays."



How did this project compare with others you've worked on in the past? "It was far more complex, both technically and creatively. We were pushing to give users a rich, full experience of the championship no matter what machine they were limited to, which really stretched the existing limits of live streaming technology. And since the video took up so much of the screen, and we wanted that to be front and center, it took some creativity to get genuinely useful navigation into such tight areas."

Jeff Gray, senior designer
Andrea Waterhouse, senior design director
Michael A. Potts, creative director
Craig Barry, executive creative director
Bill Chapman/Lynne Lampinski, technical leads
Lenny Daniels/Matthew Hong/Gary Treater, executive directors
Matt Mosteller, producer
Jim Beahm, production manager
Turner Sports (Atlanta, GA), project design and development
Dreamsocket, development partner
PGA of America, client

2009 PGA Championship iPhone App

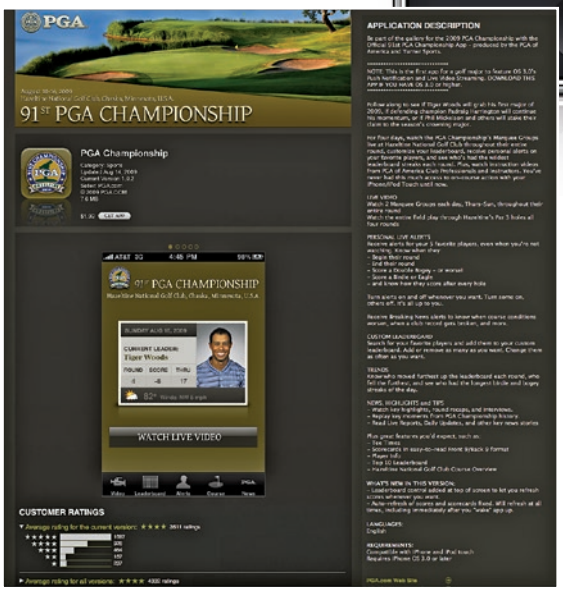
"An example of where things are headed. Immersive and useful and all on a mobile device. Much love for pushing the future of mobile ahead."

—Mathew Ranauro



Overview: This iPhone application supported the final golf major of the year with live video; it was the first live sports app to leverage push technology to provide instant updates and alerts. Created for the casual fan and the golf fanatic, it was the premier mobile extension of an integrated campaign that allowed fans to watch the PGA Championship live online, on-air and on their iPhones. Clean and easy-to-use, it leveraged the native Apple UI for quick adoption and provided instant updates to golf fans, with customizable push notifications that provided instant alerts with unique sounds for hole-by-hole scores, completion of rounds, leader changes and other breaking news.

- From concept to completion, the development process took a mere six weeks.
- By offering the app for $1.99 the developer was able to provide unprecedented access to the PGA Championship with customizable options to follow the event like never before.
- The application was the number-one sports app during the week of the PGA Championship and was rated 4+.





Molly Goings/Jeff Gray, senior designers
Andrea Waterhouse, senior design director
Michael A. Potts, creative director
Craig Barry, executive creative director
Lynne Lampinski, technical lead
Robert Occhialini, technology director
Robert Jacko, director
Lenny Daniels/Matthew Hong/Gary Treater, executive directors
Matt Mosteller, producer
Turner Sports (Atlanta, GA), project design and development
Double Encore, development partner
PGA of America, client

"Impressive functionality that truly enhances the viewing experience for any golf enthusiast. This app sets the bar very high, and it will be interesting to see what the other major sports bring to the table this coming year with regard to mobile applications."

—Nikolai Cornell

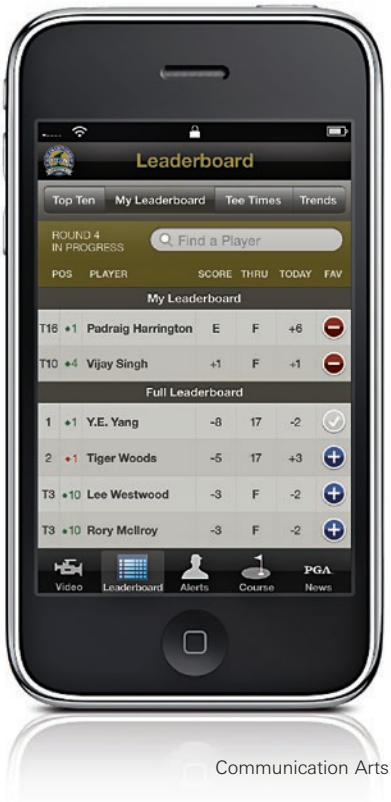


Comments by Michael A. Potts:

What was the most challenging aspect of the project? "Developing late technical requirements to take advantage of Apple's new 3.0 features, like push notification, that were released mid-design was a challenge, but something we knew we had to capitalize on to really enhance the live experience for our fans."

How did time constraints affect your final solution? "Some technical features were tabled due to time constraints. For example, having an alternate horizontal screen view was descoped. But overall, even with the tight timeframe in which we scoped, designed and developed the app, we stayed true to the vision to bring compelling live sports content to fans, wherever they were."

What was the best part of working on this project? "It was part of a true cross-platform multimedia strategy to provide unparalleled access to the highest quality of live programming for one of the greatest golf events of the year. The entire presentation was visually consistent with a common design approach that leveraged the PGA of America's brand and positioned access to live content as first priority."



Scarygirl

"A great unexpected game that has a relatable story and increases skill and exploration in a fun and addict-like fashion."

—Brooke Nanberg

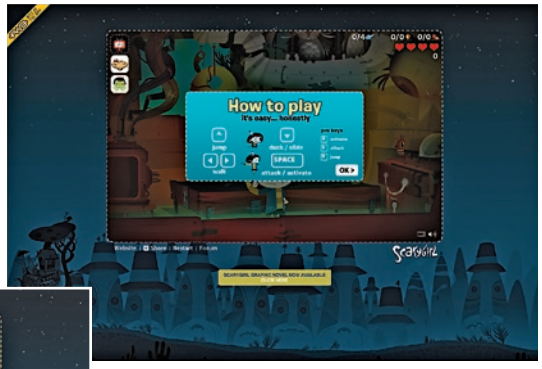


www.scarygirl.com



Overview: With fantastic environments and characters, engaging sound, magnificent graphics and multiple-choice storylines, this gaming site is an immersion into Scarygirl's universe. It gives the collectible figure a backstory and expands the fan base to hit a much broader target audience. Scarygirl has developed a faithful following of all ages from around the globe, standing out from cult brand competitors due to fact that she was born of a distinct narrative and storyline (abandoned at birth, she's searching for her identity with the help of Blister, her octopus guardian). For the first time since the character was introduced, players can, through investigation, platform-style game play and pictogram communication, help unravel the mysteries of her past.

- The game took five people, with another three or four helping out as needed, eighteen months to complete.
- The Scarygirl game is one facet of a bigger picture for the brand that includes limited-edition toys, graphic novels, exhibitions and a feature film (in development).
- Favorable reviews on prominent game portals, blogs and magazines, and a trailer shown on Vimeo, attracted a large audience; between April and November 2009 the site had over 760,000 visitors.





Nathan Jurevicius (Pawtucket, RI), creative director/illustrator
Tony Polinelli/Tarwin Stroh-Spijer, programmers
Chris Hauge, director
Suren Perera, animator
Michael Darren/Luke Jurevicius, sound designers
Luke Jurevicius, music composer
Sophie Byrne, producer
Julia Adams, executive producer
Passion Pictures Australia, project design and development
Film Victoria/Passion Pictures Australia, clients

"Everything is done so well. Any game that pauses itself when you click into the address bar is top-notch in my book. Love this. Wish I'd done it."

—Mathew Ranauro





Comments by Nathan Jurevicius:

Did you meet with any out-of-the-ordinary obstacles during development? "We underestimated the traffic load on the servers when we initially launched and had to upgrade a number of times."



What was the most challenging aspect of the project? "Possibly the amount of work required and juggling the physical distance between myself and the programmers. Also getting my head around the way the project organically developed from initially being a smaller, more contained game to a vast sixteen-level experience."



Did you learn anything new during the process? "I learned a lot about level design and the various elements required for a satisfying game-play experience; about creating graphics to be used for Flash games; and what was required for optimizing backgrounds for quicker/smoother download times. I also learned that player feedback is helpful in communicating what needed to be improved and what was not working from visual and programming perspectives."

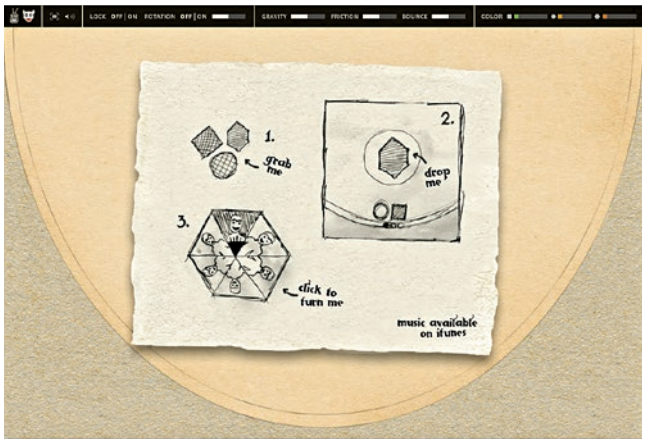


What would you do differently if you could start the project over? "Possibly get another graphics person to help me with backgrounds and also spend a bit more pre-production time developing the artwork and level design."

The Turn—Fredo Viola

"An original and engaging way to present the work of a multimedia artist. The playful interface makes you want to explore."

—Ingrid Bernstein

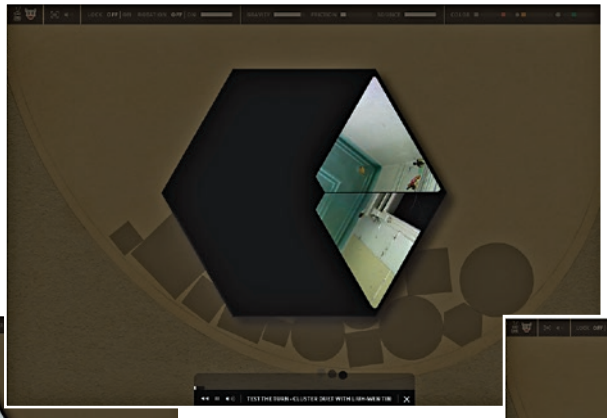


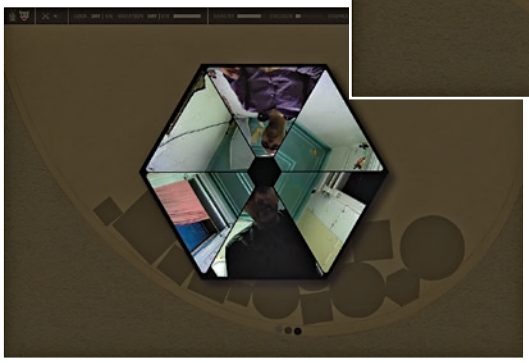
www.theturn.tv

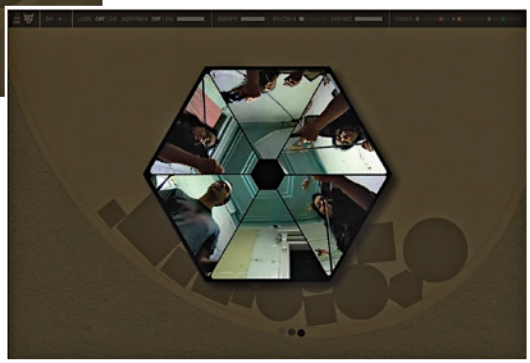


Overview: Fredo Viola is a multimedia artist based in New York and signed under the label Because Music. Viola's interactive, toy-like site, on which all content can be interacted or played with, offers performances of his interesting integration of voice and visual artistry, coupled with unusual video vignettes. Driving the experience is an innovative, atypical navigation scheme that generates music and integrates seamlessly with the video. Visitors drag-and-drop a series of shapes and adjust physics parameters like gravity, friction, bounce; when the shapes collide they generate sounds that, in conjunction with the interactive background music, create a unique musical instrument.

- The site structure is very simple and has only two interactive features: a menu of polygons and a video player with basic controls.
- Once one of the site's twenty videos is launched, clicking on different segments turns it on its axis allowing the user to choose the angle from which to view it.
- The site, which originated from an idea Fredo and his friend Steph Thirion had, took three months to develop.







Aer Studio, interface designer
Aer Studio/Guille Lopez, programmers
Aer Studio (Barcelona, Spain)/ Fredo Viola, project design and development
Fredo Viola, Because Music, client

"Of all the entries, Fredo Viola's felt like a true experiment in Web media. Grab a shape, change your color, friction, bounce and see what unfolds—you can't help but want to explore and learn more about Fredo and what the heck he's got cookin'."

—Hilary Read



Comments by Aer Studio:

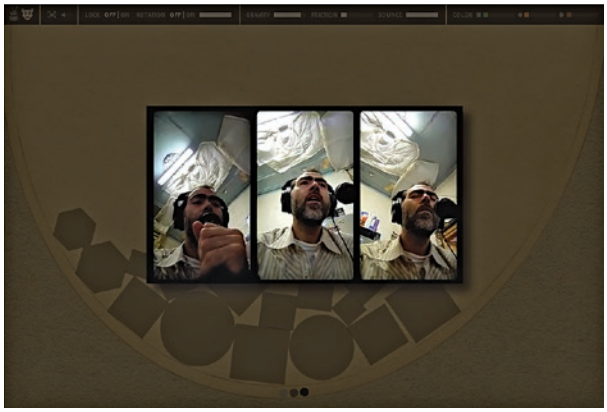
How did the content affect the development of the interface? "Fredo Viola has a unique and quite complex technique to create videos that involves segments that at times are upside-down or sideways. The next logical step was to create a video turntable that could play the videos on their axes so users could see any segment they chose, right-side up. This simple drag-and-drop action is reflected in the rest of the site's interaction design."

What was the most challenging aspect of the project? "It would have to be managing our ambitions with the limitations of the technology. Flash can be quite limiting."

Did you learn anything new during the process? "Perhaps we have a deeper understanding now of Flash's limitations with physics."

How did this project compare with others you've worked on in the past? "Most of our previous projects followed the typical client/designer relationship. But it was hard for us to view Fredo as a client; if anything, because music was the client, we were collaborating with Fredo. He worked with us closely during the entire process and our role was to help him make the ideas in his head a reality and contribute with whatever ideas we thought could make the project better."

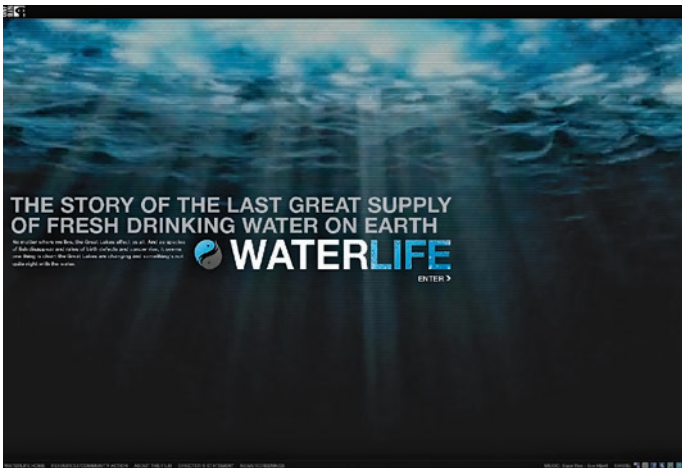




Waterlife

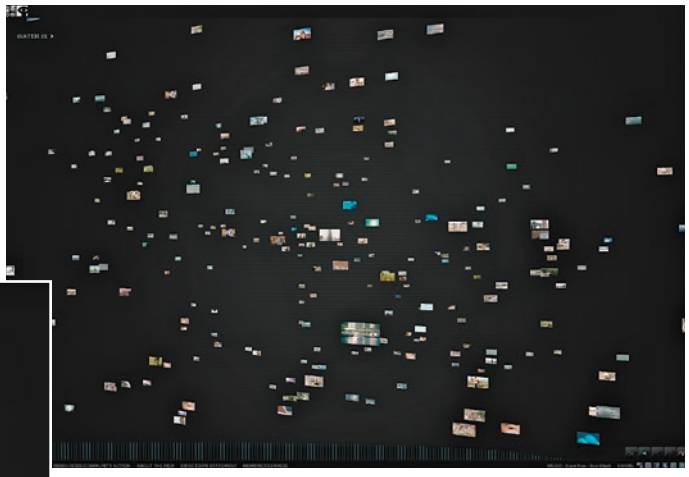
"I love being surprised by a site's performance. This site shouldn't be so smooth but it is. The design is great and the idea is effective."

—Mathew Ranauro

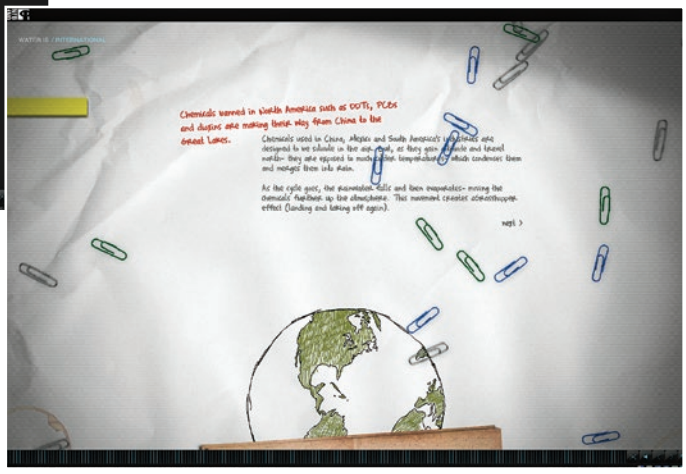


waterlife.nfb.ca

Overview: Waterlife is the story of the last great supply of fresh drinking water on earth—The Great Lakes. Taking all the major content and themes from the award-winning documentary and combining them with Flash, Papervision, memorable sound design and an amazing soundtrack, it tells the story of the extreme state of distress that the Great Lakes are in and how it affects the water that 35 million people drink every day. The site contains clips from the movie, interactive content and illustrated animations; it's an online experience that caters to those wanting a visual and audio experience as well as those interested in finding information on the topic.







- The site is comprised of 22 sections and a home screen made up of hundreds of images depicting the Great Lakes. There are over 1,300 files living in 130 folders with 4 levels of depth.
- The navigation concept is based on a free-flowing, water-like interface in which exploration feels smooth and effortless, like swimming.
- The site continues to spread virally; there have been over 3,000 tweets and 9,000 inbound Facebook links.

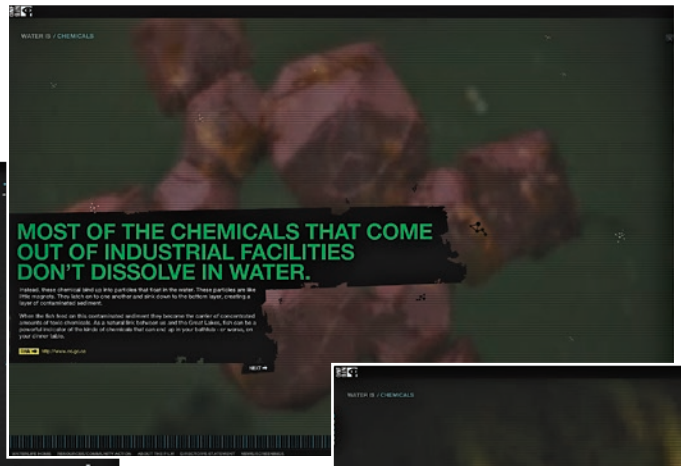
Brendan Good, art director
Gelareh Darabi/Tammy Everts, writers
Adrian Belina/Pablo Vio, interactive creative directors
Mikko Haapoja/Aaron Morris, interactive developers
Mark McQuillan, interactive technical director

Kevin McMahon, director
Spencer Hall, Pirate, Toronto/Steph Pigott, Pirate, Toronto, sound designers
National Film Board of Canada, producer
jam3 (Toronto, Canada), project design and development

"A nice approach to presenting information on an important topic with a thoughtful and well-executed navigation system and an appropriate visual treatment. Every design decision clearly takes hints from the fluid nature of water and the music and sound design help to bring the experience to life."

—Nikolai Cornell



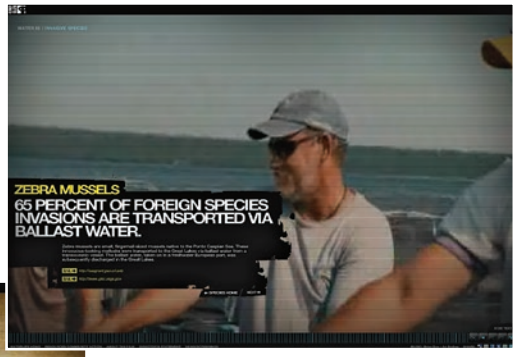




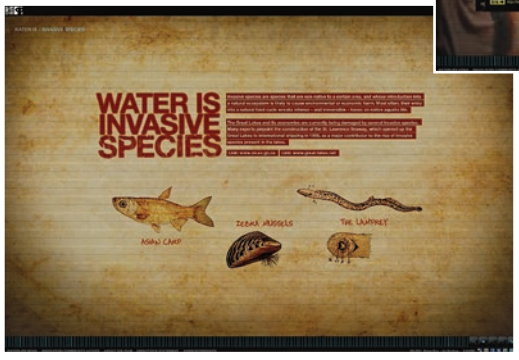
Comments by Adrian Belina, Mark McQuillan and Pablo Vio:

What was the most challenging aspect of the project? "The National Film Board wanted us to craft something that would reach an audience beyond those who are just interested in water issues. They wanted us to reach people that might never see the film and to create an interactive experience that could stand on its own from a creative and educational perspective."

Is the audience you were targeting a particularly difficult one to reach? "With Waterlife the difficult task wasn't targeting one demographic, but many. The film's content is geared towards environmentalists; its message is one that everyone should hear. We wanted to reach as wide a variety of people as possible so in addition to the environmentalists, we targeted digital enthusiasts and design-oriented people as well. Those whose initial intent for coming to the site was to explore a very creative and polished experience were kept engaged with extensive content, powerful music and interactivity. It was this audience that would push the site out to people who otherwise would never have seen it."



What did you like best about this job? "For us the creative conception stage is always the best part of any job, particularly when you're told not to hold back on creativity. Our direction was to kill it creatively and technically. Being given carte-blanche and then taking it from concept to completion was immensely satisfying, especially with a site as unique and technically challenging as Waterlife. It's what we live for in interactive."



Body Collective



"If even for a brief moment, we have all fantasized about getting a tattoo. The design and interface of Body Collective retains a wonderful elegance that makes it easy to tap into that desire."

—Hilary Read

Overview: This free-standing installation in the Portland Art Museum was deployed in concert with the museum's exhibition Marking Portland: the Art of Tattoo. Integrated into an alcove adjacent to one of the museum's busiest thoroughfares, this two-sided experience literally merges the community and the museum's collection. On a large display on the inner side of the unit, visitors see themselves with details of artwork blended onto their likeness. After a few seconds an image is captured of the composite and added to the Body Collective collection. On the outer side of the unit, visitors can browse through thumbnails of every image captured since the exhibition opened.



- Proximity sensors on both sides of the kiosk facilitate gestural navigation of images and textures and the collection side has a Point Gray Chameleon digital camera to composite high-res video in real-time.
- Images are collected by the kiosk automatically; as long as someone is standing in front of the installation the camera will continue to collect images at a set interval.
- The quantity of images is indeterminate and the system will continue to capture them with no limit to the number that can be collected.



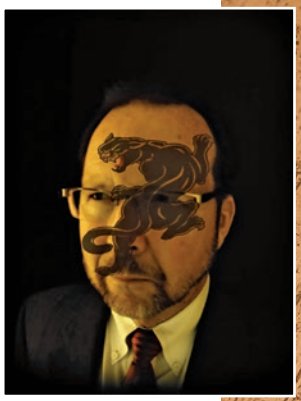


Christian Bannister, lead designer
Vance Feldman, developer
Matt Arnold, hardware developer
Thomas Wester, technology director
Rebecca Rosen, production artist
Elizabeth Bourke, quality assurance
Second Story Interactive Studios (Portland, OR), project design and development
Portland Art Museum, client

"A nice blend of design and technology, this experience does an excellent job of immersing the user in the content of the museum exhibit in a unique and wonderful way. Simple, yet engaging in its approach, it does one thing extremely well."

—Nikolai Cornell









Comments by Christian Bannister:

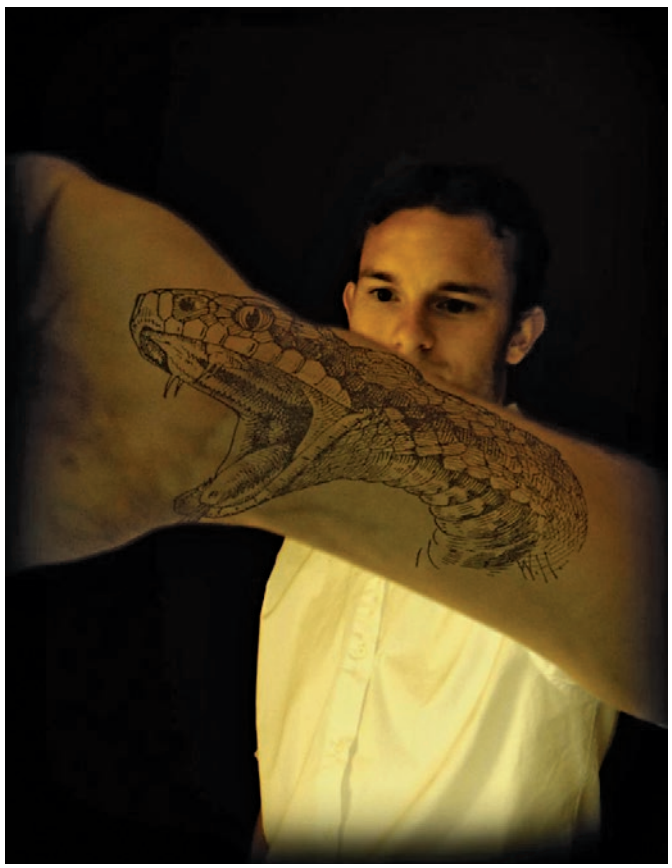
What was the most challenging aspect of the project? "To hold on to the simplicity that we originally wanted for this project. From day one, we envisioned this project as something completely intuitive and gestural, and we wanted to see how far we could get without adding any user interface, complex layered navigation or explicit instructions. It was difficult to convince the team internally and the client that the audience would get what was going on without having it spelled out with text and interface buttons."

Is the audience you were targeting a particularly difficult one to reach? "Normally this demographic can be difficult to reach, but in this case we were not asking people to do anything more than stand in front of a screen as if it were a mirror. The whole project seemed like a great idea from the start."

Did you use any applications that you hadn't used before? "We developed this project using vvvv, a visual programming interface. It turned out to be a great choice, but we had no prior experience with this technology so there was a fairly steep learning curve."



How did this project compare with others you've worked on in the past? "It was more guerrilla than any other project I've worked on in my professional career. It was a pro-bono project and there was no budget, and everything we were doing with technology was new to all of us."



Nike Chalkbot

"A very interesting use of existing mediums to turn roads into the equivalent of a meaningful Twitter feed."

—Brooke Nanberg





Overview: Chalking the roads is a Tour de France tradition during which spectators write messages of encouragement to their favorite riders. LIVESTRONG and the Lance Armstrong Foundation embraced the idea of using the road as a canvas; as part of Nike's Open Roads project, boxes of yellow chalk were handed out at the Tour of California and at select LIVESTRONG events, encouraging people to chalk messages of hope in the fight against cancer. The Nike Chalkbot was a way to take positive messages to the Tour de France. By sending a message to the Chalkbot through Twitter, SMS, Web banners or wearyellow.com, people around the world were able to make their mark in yellow.

- During the Tour, a team of six operated the Chalkbot—agency producer, art director, CTO, software engineer and two hardware engineers—and averaged twenty-hour production days for a month.
- Over the course of a month, the Chalkbot gained over 4,000 followers on Twitter, received over 36,000 messages of support and inspiration. Over 13 stages and several thousand miles of the Tour de France more than 5,400 messages were chalked, tagged with GPS coordinates and photographed—photos and GPS data were sent to the writers of the messages.





"Beautiful synergy between Web, social, mobile and ambient media. Efforts to integrate digital with real life events often come off as gimmicky, but this is a perfect fit for the LIVESTRONG brand."

—Rachel Pasqua







Comments by Marcelino Alvarez, Adam Heathcott and James Moslander:

How did this project compare with others you've worked on in the past? "Chalkbot was unlike any other project. We weren't creating a brand new community on a site or a Facebook page for the sake of commerce, a product launch or the latest TV spot. We were utilizing social media as a pragmatic tool to connect with an existing community that already has a strong voice online. We were giving this online community a physical podium to greater express their fight to an even larger audience in a collaborative way. Nike's main goal for our campaign was to increase awareness of the Lance Armstrong Foundation, LIVESTRONG and the fight against cancer.

"Early on in the project, someone said that cancer had one degree of separation; everyone knows someone who has been affected by the disease. Through the back window of the truck every day, we couldn't shake the intensity of seeing this huge line of yellow messages that we had received from around the world, winding its way through mountain passes, farmlands and cities. Everyone who saw the messages, whether on TV, Twitter or in France, became a participant. People could read each of the individual messages and take in their strength, wit and clarity, or take a step back and see what everyone had become a part of: an enormous physical representation that we aren't alone in this fight against cancer. Through the Chalkbot, we created a physical forum for the LIVESTRONG community to spread their own message in their own words, far better than we could have written on our own."







Adam Heathcott/James Moslander, art directors
Marco Kaye, writer
Mark Fitzloff/Susan Hoffman, executive creative directors
Nathan Martin, chief creative officer
Greg Baltus/Jim KettererMark Sibenac/ Scott Tomasic, engineers
David Evans, technology director
Justin Lowe, editor
Marcelino J. Alvarez/James Stranahan, directors of photography
Rob Mumford/Rehanah Spence, studio artists
Jeremy Lind, interactive producer
Patty Brebner, post production producer
Marcelino J. Alvarez, executive integrated producer
Sarah Starr, production manager
Peter Lindman, retoucher
Joint Editorial, editorial company
Legion-Media, production company
Aaron Brechbill, fabricator
Deeplocal/Standard Robot, project design and development
Wieden+Kennedy (Portland, OR), ad agency
Melissa Schoenke, Nike, client

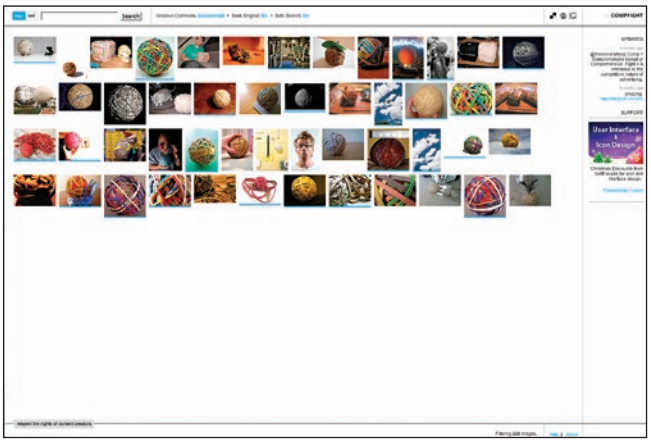
Compfight

"An incredibly useful tool and an aesthetically pleasing layout—simple as that."

—Rachel Pasqua

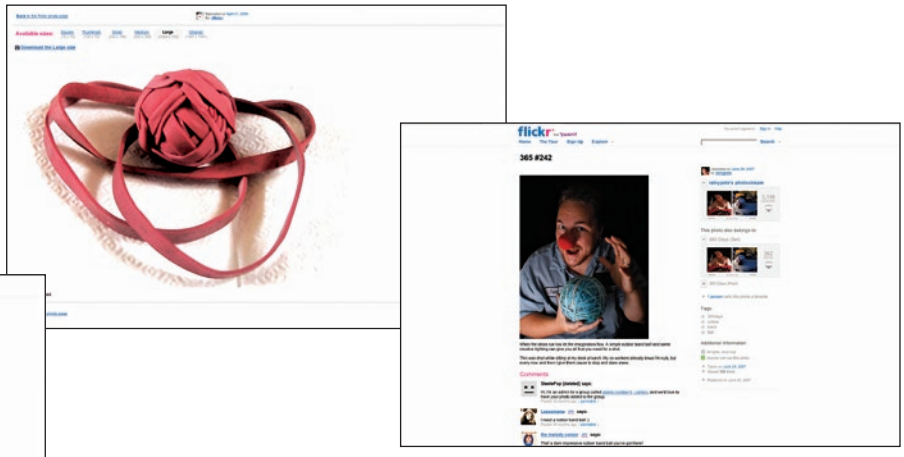


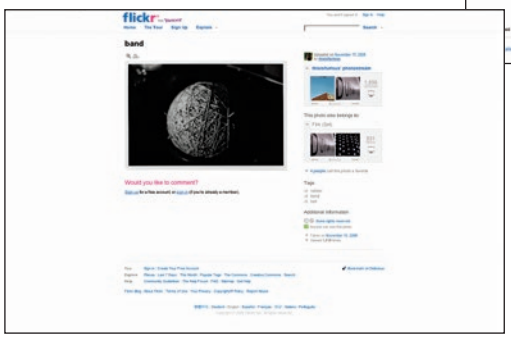
www.compfight.com



Overview: Compfight is a visual inspiration search engine. Flickr, the world's largest photo community, boasts four billion user-tagged photos. Acknowledging that user-generated tags make for superior photo hunting, this powerful tool distills Flickr into a massively searchable photo repository. Sporting deceptively simple user interaction methods—stripped out is the extraneous functionality included in other image search engines—the site allows users to rapidly comb Flickr for specific content (at a clip of 200,000 unique searches per day). A persistent navigation model combats browser-size constraints with a semi-transparent header and footer that never leave the user's view, allowing access to search functionality and pagination at all times.

- It took three months to get the site to an early phase prototype and a month more of user testing before the interactive experience was refined enough to launch.
- Twitter is used as a simple CMS for updating users with news on the site.
- Growth has been purely organic with 10,000 delicious bookmarks, and over 20,000 references on media outlets including a number of high profile blogs. In early November, Compfight exceeded 15 million visitors.





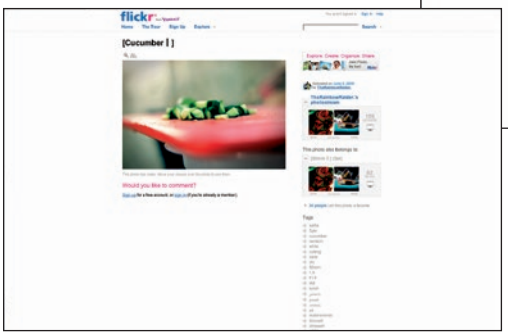
Ryan Teuscher (San Francisco, CA), interface designer/project design and development
Bryan Denman, strategy
Bryan Denman/Ryan Teuscher, principals
Andrew Kapsick, programmer

"The bane of all art directors—not having time or budget for a photo shoot; the fear of all creatives—hitting a wall and trying to find inspiration. Compfight is a smart, fun, utilitarian answer to moving through rafts of data (in this case photos) with guile and great reward in the results."

—Glen Sheehan





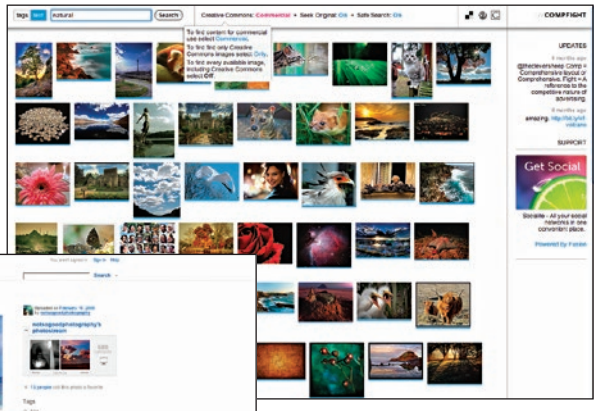


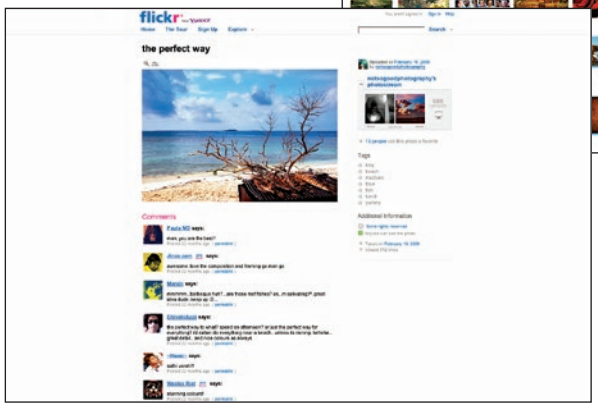
Comments by Ryan Teuscher:

Is the audience you were targeting a particularly difficult one to reach? "Our intended audience of creative professionals are naturally early adopters. What's impressive is the number of other industries and groups that adapt the site for alternative needs. For instance, educators and students now represent a large percentage of our user base with teachers using it to inspire their students through new media presentations and students articulating ideas through imagery found on the site."

Did you learn anything new during the process? "This was our first foray into developing a product solely dependent on third-party information. A number of creative ideas were left out of the final concept due to licensing limitations. The challenge is in ensuring that the rights of content creators remain protected. However many successful commercial projects now blur the lines between content creation and content curation (redefining user-generated content is creation in itself), designers take on liability by utilizing user-generated content."

Did you meet with any out-of-the-ordinary obstacles during development? "Unlike many of our other projects, this Web application focuses squarely on efficiency. It requires an abundance of resources to keep it speedy with over a million server requests per day. At the time of the site's inception, Ruby on Rails was in its infancy. Bleeding-edge technology, like Rails, is extremely challenging to manage in an economical production environment. A few days after launch, the site was picked up by a number of social media outlets. Within hours we had to move the site to new hosting, in order to provide a consistent experience."

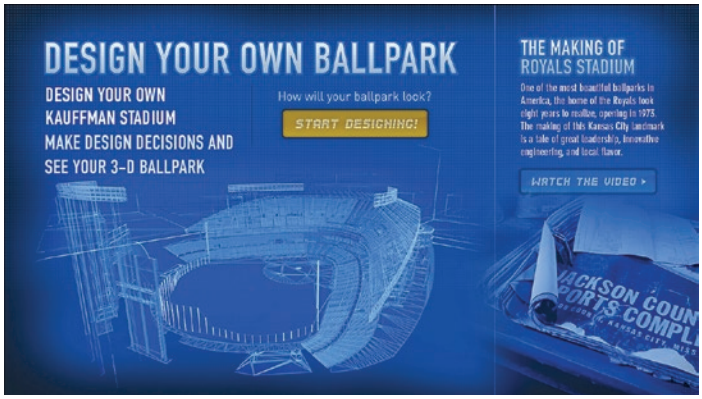




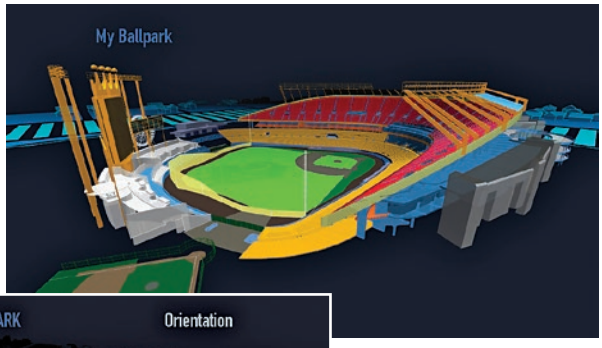
Design Your Own Ballpark

"This well-executed application is great way to build community advocacy for a public building project. It engages fans of both sports and architecture through interaction with the design process."

—Ingrid Bernstein



Overview: A capstone to the 2009 renovations of Kauffman Stadium, the Royals Hall of Fame provides ballpark visitors with a multi-media-rich view of Kansas City baseball. Using advanced graphics capabilities, this dual-screen interactive allows visitors to manipulate a 3-D architectural model of Kauffman Stadium using interactive tools on a touchscreen interface. As visitors move between key building considerations, such as outfield wall distance and scoreboard configurations, dynamic benchmarks give feedback on how their decisions affect revenue, attendance, home runs and other factors. Through supplemental images and text, visitors learn how various aspects of a ballpark are strategically considered by architects and by baseball players as they try to play each park to their best advantage.







- The project was in the studio for one year and in production for four months.
- The interactive leveraged heavily on the strengths of both C# and ActionScript code bases. The 3-D graphics and ballpark visualization use the Tao OpenGL library. As a result, Microsoft DotNet and Tao libraries need to be installed to run the application. Adobe Flash was employed for the touchscreen user interface.
- The technology lets visitors make real changes to a completely interactive model that is rendered in real-time.

Christian Bannister, interactive designer
Garth Guibord, writer
Tim Kvis, motion graphic designer
Matt Arnold/Jeremy Brown/Vance Feldman, developers
Matt Arnold, hardware developer/3-D animator
Edwards Technologies Inc., engineer
Populous, exhibition developer
Thomas Wester, technology director
Audiowells, sound editor
Erica Dillon, producer
Real Media, digital video producer
Rebecca Rosen, production artist
Heather Daniels/Erica Dillon/Nina Pavlich, quality assurance
Second Story Interactive Studios (Portland, OR), project design and development
Kansas City Royals/Populous, client

"You immediately know that any kids who love baseball will spend as much time playing with this as their parents will allow. Mission accomplished."

—Mathew Ranauro







Comments by Christian Bannister and Matt Arnold:

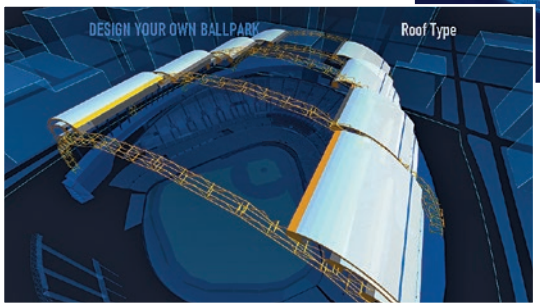
What was the most challenging aspect of the project? "It required a great deal of experience planning and wireframing. We didn't want to build a 3-D ballpark with specific features only to find that we had to throw out certain features because they weren't fitting into the experience or weren't accurate in some way. We had to present very detailed wireframes to the architect on multiple occasions and also had to wireframe in tandem to the early development efforts in order to learn more about what would be possible."

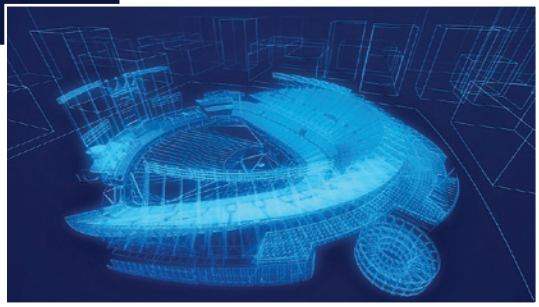
How did this project compare with others you've worked on in the past? "It's unique in that it allows the visitors to shape something of their very own, with the results being presented to a larger group of people in real-time. There are two screens—a large overhead screen displays the rotating 3-D ballpark and a lower screen holds the tools for shaping it. It's a unique configuration. We've worked on a number of screen combinations, but never have we had this particular social dynamic."

Were there any specific demands that made the project easier or harder? "We had to make sure that visitors would keep moving through the space, that this somewhat complicated experience would wrap within a fixed amount of time and that the space would not bottleneck at the interactive. We couldn't include everything we had initially envisioned because the experience would have been too long. It was tough letting go of some of the features that we came up with in the concept phase of the project."





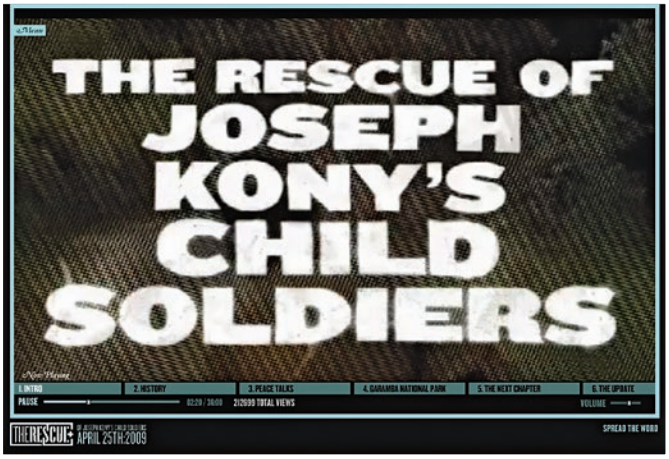




Invisible Children—The Rescue

"Well-documented, well-designed, well-shared. Absolutely one of the best uses of the medium to share important information and help create change. Humbling and enraging at the same time, there is no way to watch this and not become emotionally involved."

—Brooke Nanberg

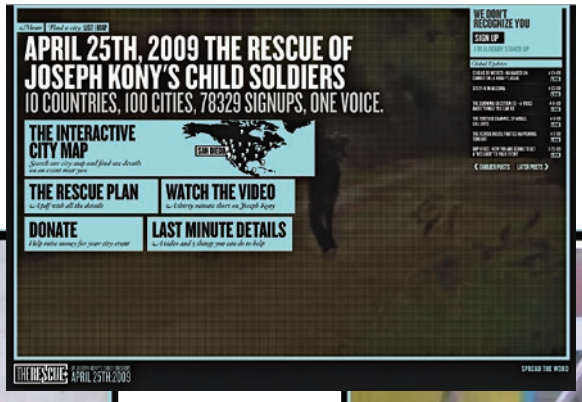


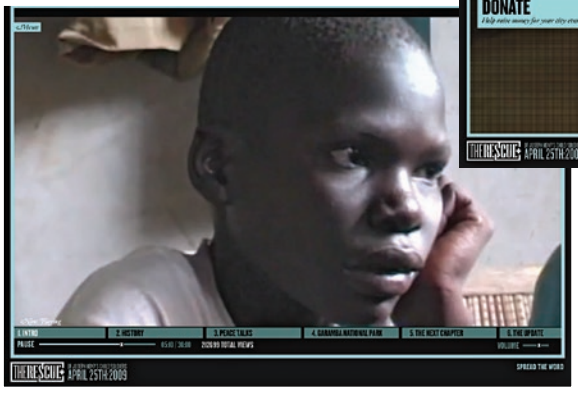
therescue.invisiblechildren.com/en

Overview: This site is part of a yearly event to raise awareness and take action against Joseph Kony, the head of the Lord's Resistance Army, a guerrilla group in northern Uganda that has abducted an estimated 30,000 children since its rebellion began in 1987. On April 25, 2009, Invisible Children staged a mass abduction during which participants would simulate abducting each other. While informing people of the event and providing them with the tools to organize one locally, this bold, graphic presentation—with compelling video as the backdrop—also clarifies the complexity of the problem and the group's mission.

- The site's primary content is a 36-minute video divided into segments that allow users to learn without being overwhelmed by the subject matter.
- Leading up to April 25, a pre-event landing page with a countdown generated buzz and a reason to return.
- An interactive map allowed users to click on a city and find out details about how they could get involved with a local event.







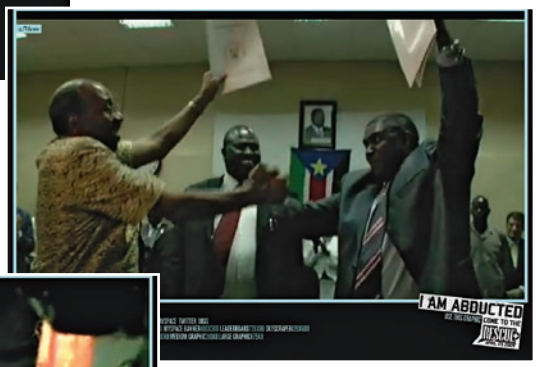


Digitaria (San Diego, CA), project design and development
Invisible Children, client

"It's great to see a site for a good cause done right with a nice attention to detail, color palette and use of typography. The 'situation' is presented clearly and the site does a good job of not overwhelming visitors with information."

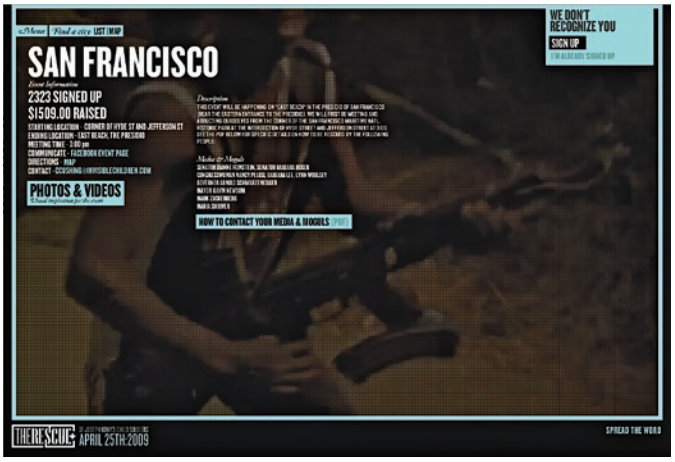
—Nikolai Cornell











Comments by Digitaria:

Was the topic/subject of the project a new one for you? "The project was new, but we had been working with Invisible Children since 2006."

What was the most challenging aspect of the project? "To make sure that users could easily navigate around the site while still making sure they would view all of the available content."

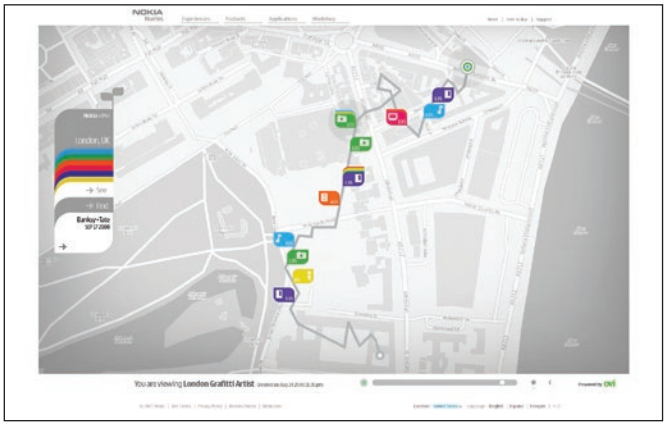
How did your relationship with the client evolve over the course of the project? "Our relationship with Invisible Children has always been a strong one, but throughout the last four years, we've really learned to understand their business model and how they operate as an organization."

Were there any specific demands that made that made the project easier or harder? "Of course, the three-week timeline made this project a little more difficult, but because we have had such a close relationship with Invisible Children we understood their vision for the site."

Nokia viNe

"This is the next frontier of local, social content. I like the way it organically records a stream of experiences that can be played back and shared."

—Ingrid Bernstein

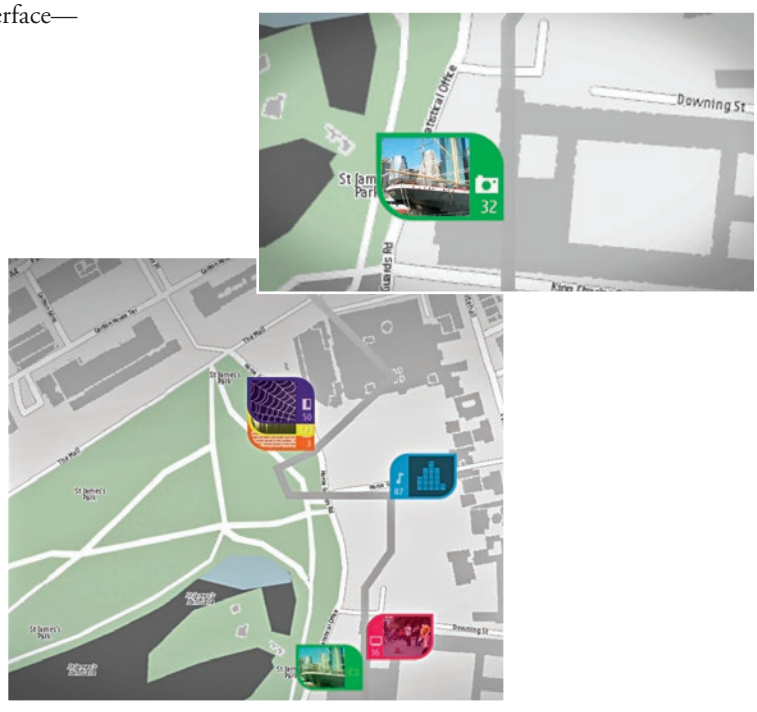


vine.nokia.com



Overview: This campaign experience supported the launch of the Nokia N96. Nokia viNe is a breakthrough mobile application that records photos, videos, songs, text and voice while geo-tagging them to an online multimedia map of the user's life. It's the ultimate travelogue tool and an easy way to relive, search and share in real-time one's experiences just as they happen. Useful and aesthetically beautiful, it doesn't ask people to do something fundamentally new (they take pictures, listen to music, and write text as they move about every day); instead it connects these events and effortlessly journalizes them using a visual language that is elegant and brand appropriate.

- The user experience was originally constructed for the mobile application and then applied to build an integrated Web interface and a social-media widget.
- As users move throughout their day, a vine traces their path on a map; the media they use during their journey becomes the leaves on the vine. This functional metaphor has the emotional connotations for a useable, intuitive interface—the brand design becomes the experience.

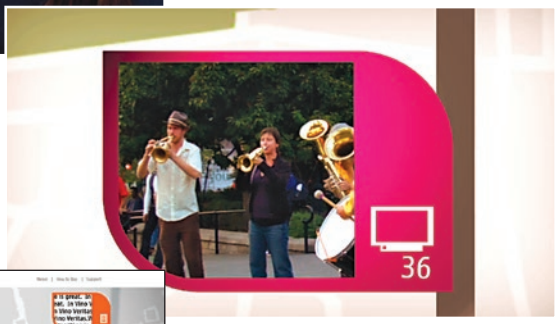


Gustav Arnetz/Ennio Franco/Rasmus Knutsson, graphic designers
Neil Starr, writer
Kathrin Hoffmann, interactive designer
Virgilio Santos, design director
Nathalie Huni, associate creative director
Carla Echevarria, creative director
James Temple, executive creative director
Luane Kohnke/Darren Savage, strategic planners
Marc Shillum, senior brand strategist
Michael Potts, developer
Ben Doran/Nicolas Le Pallec/Ozay Olkan/Jolyon Russ/Tomas Vorobjov, Flash programmers
Kevin Sutherland, technical lead
Krystal-Joy Williams, associate producer
Dylan Connerton, senior producer
Anthony Wickham, production manager
Neil Duggan, quality assurance
R/GA London (London, United Kingdom), project design and development
Nokia, client

"Seeing this rich-media mobile device and its associated applications in action makes me want to use them. It's playful and robust, another great step towards blurring the line between the digital and physical worlds, adding new dimension and ease to people's digital social media experiments."

—Hilary Read







contextual exploration versus user initiated creation and consumption. At the same time, the project had enormous technical complexities, so one of our primary challenges was to mask the technology, leaving behind just a simple, enjoyable and immersive digital experience."

What did you have in mind when you began this project? "Mobile phones carry data (music, photos, locations) that's definitive of the personality of the owner of the device. All of it can empower a mobile application to 'understand' the user. For example, someone sits on a beach watching the sunset. Based on their phone's data, the person is served a playlist of music from other people who have sat on that same spot at a similar time and left their music experience for others to enjoy. That's what we had in mind for Nokia viNe."

Comments by James Temple:

Was the topic/subject of the project a new one for you? "R/GA and Nokia had been exploring location-based services within marketing campaigns for a couple of years before Nokia viNe. We started with a campaign called Urbanista Diaries that in many ways was an alpha experiment in both marketing and technology that paved the way for Nokia viNe."



What was the most challenging aspect of the project? "In an era where mobile phones are fast taking the persona of computers, we were very conscious that the actual device interface is getting more cluttered and complicated, so we wanted to generate a software experience that had the inherent qualities of simplicity, community and value—true to Nokia's reputation. We had in mind an experience where the mobile interface becomes incredibly minimal and focused on



Memory to Action: Eyewitness Interactive Table

"With such difficult subject matter this interactive does a wonderful job of utilizing the personal URL and mixed media to put the power of the journey into the hands of the user."

—Hilary Read





Overview: In a space that evokes urgency, expediency and action, the Eyewitness Interactive Table is part of an intimate experience that brings visitors face-to-face with the modern genocides in Bosnia, Rwanda and Darfur. The exhibit's center is the personal experience of survivors, activists and even perpetrators of genocide and how they acted in the face of the atrocity; the table communicates their stories, providing an ongoing human soundtrack and an atmosphere of action. When drawn in closer, visitors who are moved to touch the words they have heard or read, are rewarded with an in-depth look at the evidence that supports that person's story, and the opportunity to share it.

- From concept to completion, the table took eighteen months to produce.
- The installation uses 4 high-definition 1400 × 1050 projectors, 15 LCD 23" displays, 12 barcode readers, 1 Mac Pro and 1 Windows PC.
- The exhibit distributes a "bookmark" to each visitor for saving stories and profiles from the exhibit to an online account. They use its access code to retrieve their saved content at a later time.







Potion (New York, NY), interaction director/project design and development
VideoArt, video director
C&G Partners/Potion/Small Design Firm, Inc., design firms
United States Holocaust Memorial Museum, client

"A well-thought approach to bringing a challenging topic to life. The table form really helps to set the tone for the visitors that this is a communal experience and the ability for them to save content onto the cards and take the experience home with them made this project stand out."

—Nikolai Cornell







Comments by Potion:

What was the most challenging aspect of the project? "The most challenging part of this project was achieving the right tone for the experience. We wanted to create an interactive that had depth and that visitors would spend time with, so for some people the experience probably is not as flashy or immediate as they may like. The issue of tone was also present during all the discussions about typography. The horror of genocide is too great to be expressed typographically. At the same time, since most of the type was used for direct quotes, we were trying to avoid a face that felt too distant, sanitized or journalistic. In the end, we chose a simple slab serif and used subtle shifts in weight, scale and positioning for emphasis."

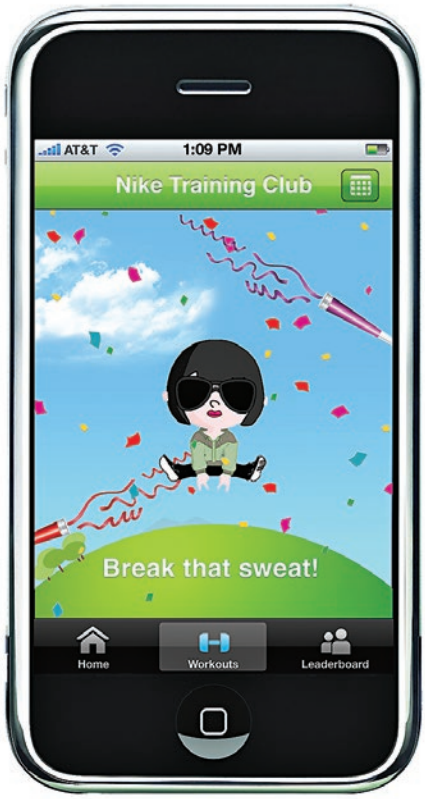
Did you learn anything new during the process? "Since this piece involved traditional video alongside interactive media, we learned quite a bit about the relationship between the two. While in theory, they support each other, sometimes they competed for attention. It's difficult for an interaction designer to admit, but when it comes to intense emotional content, filmed media simply has the upper hand. As much work as we did to create powerful displays of dynamic text and photographs, the straightforward video portraits were always more poignant. In the end, we accepted the role of the interactive as support of the greater experience, and let the video portraits do what they do best."

What would you do differently if you could start the project over? "In retrospect, we might have designed the interactive to be more confrontational and less exploratory. While we aimed for urgency, we arrived at somewhere slightly more reserved. For this type of exhibit, you always want to make the case as strong as possible."

Nike Training Club

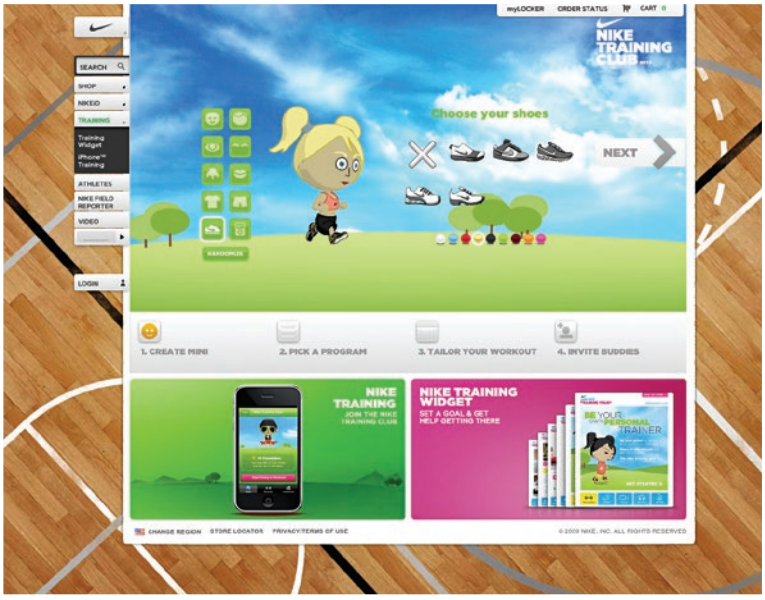
"Totally on brand, on demographic and super easy to navigate. What a fun way for girls and their friends to get into a healthy routine."

—Hilary Read



Overview: This global platform debuted on nikewomen.com, inviting girls to join. It integrates training into their lives in a fun, social and personalized way and allows girls to customize training programs, train with more than 70 instructional videos, invite and challenge friends to join their workouts and customize a mini avatar that reflects their progress. An accompanying free iPhone app gives flexibility to girls on the go by providing users portable access to their training regimen, instructional videos and leaderboard. The site and the mobile app have transformed training into a personal, motivational and accessible club for girls around the world.

- Users can choose from more than 70 instructional training videos within Nike Training Club to develop their own customized program.
- At the end of a challenge, the winner not only gets bragging rights but also a digital trophy to show off.
- Within the first month of launch, Nike Training Club ranked number two in the iTunes app store Healthcare & Fitness category, and was featured on Apple's "What's Hot" list.



www.nike.com/nikeos/p/nikewomen/en_US/training_club

Andy Hsu/David Hyung, art directors
Amy Travis, writer
Grace Chia/Natalie Long, graphic designers
Susan Choi, interactive designer
Chadwick Shao, senior designer
Tim Allen, associate creative director
Noel Billig/Douglas Dauzier/Ian Spalter, creative directors
Claudia Bernett, interactive creative director
Jill Nussbaum, executive creative director
Bryan Bonczek, programmer
Dale Tan, developer
Josh Balik/Michael Mosley/Ben Smith, Flash programmers
Nick Coronges, executive director
Kaitlin Yapchaian, producer
Julie Renwick, executive producer
Jennifer Allen, production manager
Julia Burke/Will Creedle, quality assurance
R/GA (London, United Kingdom), project design and development
Tesa Aragones, Nike, client

"A nice blend of concept, design and execution and a very clear navigation structure with a bit of playfulness (working out should be fun, right?). An iPhone app does a good job of extending the experience into the mobile world."

—Nikolai Cornell

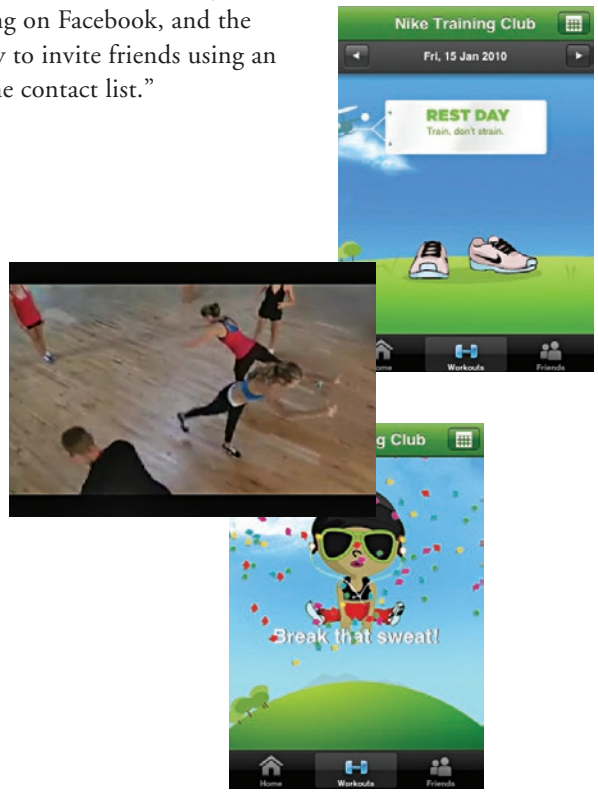


Comments by Jill Nussbaum and Tim Allen:

What was the most challenging aspect of the project? "Unlike Nike+, a product that tracks and records your running progress automatically, the Nike Training Club tool relies on an athlete's input for validation. One of the most challenging aspects of the project was designing a social experience that encouraged competition and motivation without 'proof' that drills had been completed. Our strategy was to use social pressure to motivate athletes. We allowed girls to invite their friends to participate in their training program and let those friends add people from their own networks. Users could see everyone's progress on a shared leader board, making it easy to keep people honest."

What did you learn during the process? "After launching the application, the main thing we learned was that guys wanted it too. Even though the branding was clearly targeted to women, the functionality of the application was not gender specific."

How did designing the mobile experience differ from designing Nike Training Club for the Web? "Our goal was to launch a simple, useful and engaging mobile experience and then evolve it based on user feedback. For the first launch of the mobile app, we focused on developing the most essential and fun elements of the experience; we did not include the more involved functionality, such as avatar personalization, that was part of the Web version. In our second iteration of the tool, we added more mobile-specific functionality like a timer for drills, progress sharing on Facebook, and the ability to invite friends using an iPhone contact list."



NYXTrac

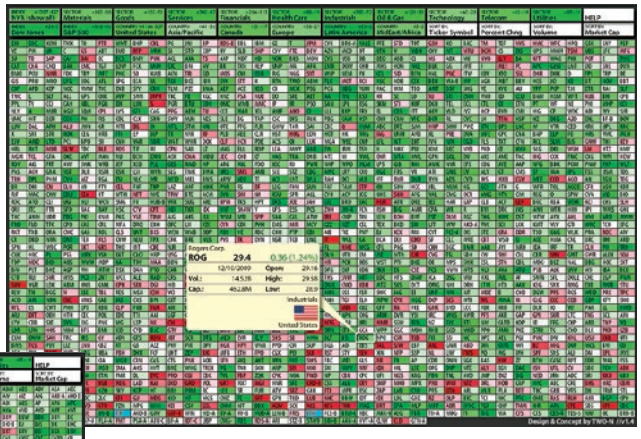
"I'm an information geek and I could sit and scroll, scan and click here for hours. The idea of all that data on one screen, in one tangible user interface…I get so excited I could just burst!"

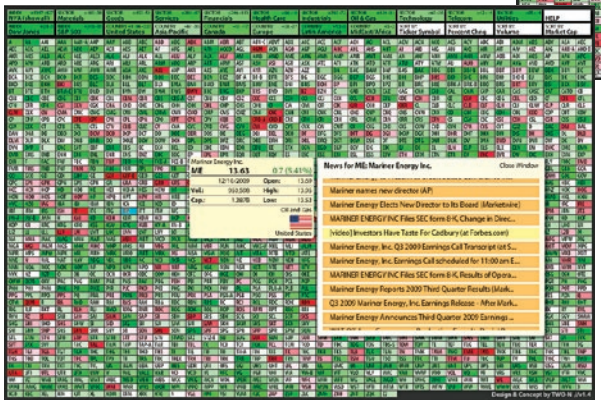
—Brooke Nanberg

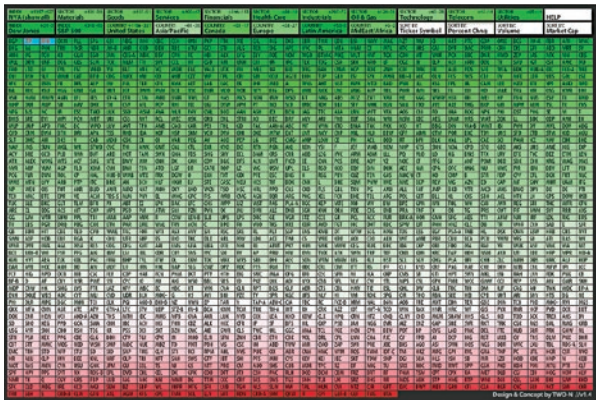


www.two-n.com/NYXTrac

Overview: NYXTrac is a stock heat map, representing the performance of all common stocks listed on the NYSE Euronext. Utilizing Yahoo!'s market data, the heat map renders the individual percent changes in market value for more than 1,800 U.S. and non-U.S. stocks, providing an at-a-glance view of the market. It illustrates the overall performance of the NYSE stock market with a more visual approach than looking at a single index value such as the Dow Jones Index. It's targeted toward a general audience but, with filtering and sorting functions, it's a valuable research tool for both traders and amateurs.





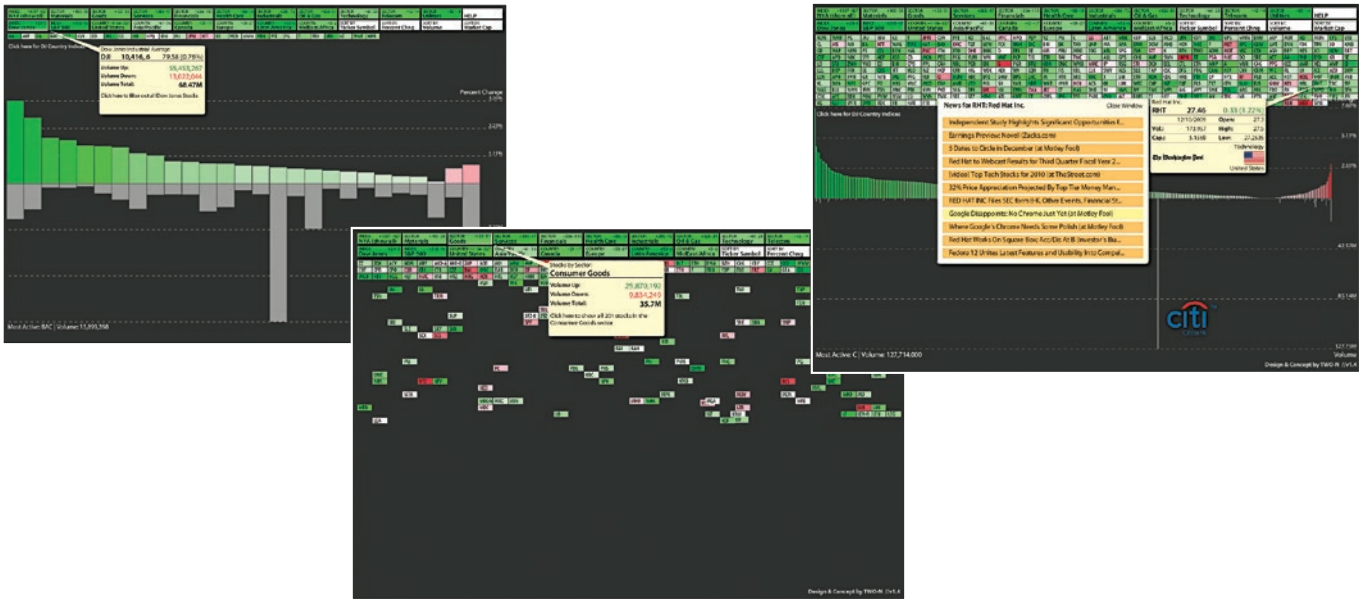


- NYXTrac was originally designed as a non-interactive map of the market to be shown on a number of exterior data displays outside of the NYSE's Wall Street building. This online mock-up was developed to illustrate the idea.
- A simple interface allows filtering the stocks by logical groupings such as geographic region, industry and major indices; it can also be sorted by ticker symbol, price change, volume or market capitalization.
- A mouse-over any ticker symbol provides the market metrics for the selected stock such as the day's open, high/low and trading volume.

Hermann Zschiegner, creative director/programmer
TWO-N, INC (New York, NY), project design and development/client

"A unique, creative approach to visualizing a large set of financial data that helps provide a better understanding of how different stocks, and the sectors they're in, compare to one another at any given point in time. I do wish it had a history option."

—Nikolai Cornell



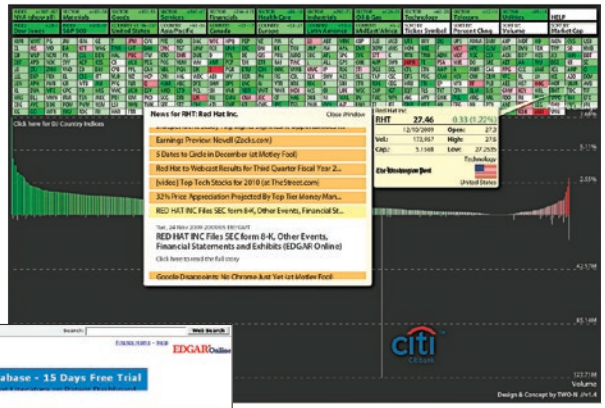
Comments by Hermann Zschiegner:

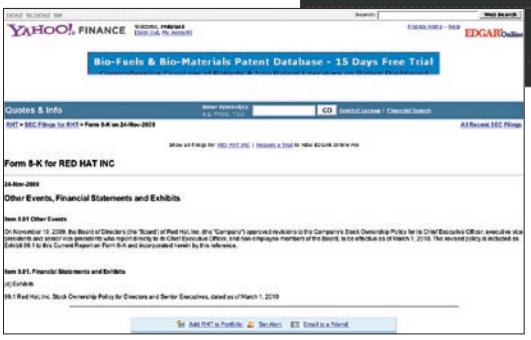
Was the topic/subject of the project a new one for you? "I've been working with the New York Stock Exchange and other financial institutions for more than five years, developing various market data visualizations and trading software GUIs. In 2008 I finished a re-skinning of all trading floor data displays and stock tickers, and I'm currently developing new exterior data displays outside of the Wall Street building."

What was the most challenging aspect of the project? "Finding the time and energy to do it. This is one of the situations designers find themselves in frequently. We design a new concept that the client—for one reason or another—does not want to follow through with so we spend time and resources, believing that ultimately we'll convince the client with the final product. I was convinced this was a great idea, and rather than dropping it, I decided to develop it."

What would you do differently if you could start the project over? "I think the data handling could be done in a more efficient way; I knew very little about PHP and dynamic data when I started the project. The stock-by-stock approach of downloading the data from Yahoo! could be better done in data clusters of, let's say, 100 stocks at a time and the overall downloading time could definitely be streamlined.

"I would also include an option to load different stock master-files from different exchanges, such as NASDAQ or European markets."





Synchronous Objects

"A stunning visualization project. Video meets dance meets geometry meets pattern recognition meets painting meets dimensional visualization. I know we'll see these paradigms appear soon in some sports marketing piece. I would gladly borrow this."

—Glen Sheehan

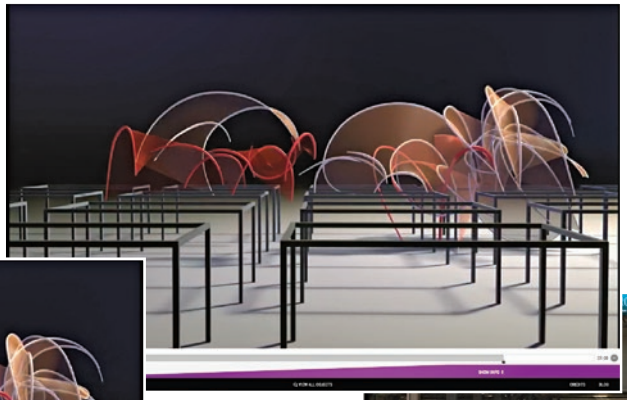


synchronousobjects.osu.edu

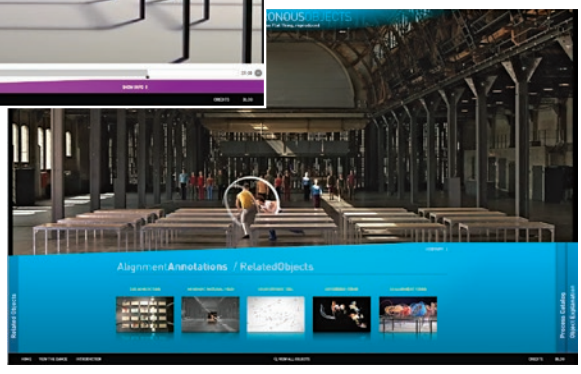


Overview: This interactive screen-based work is based on *One Flat Thing, reproduced*, a masterwork of visual complexity by choreographer William Forsythe. It reveals complex structures of choreographic thought through a vivid collection of 3-D computer animation, video, animated annotations and interactive creative tools. Functioning as both an online exhibition and a research space, it provides a new perspective on dance as a field of activity and inspires creative inquiry engaging a wide spectrum of innovative thinkers across diverse fields. Through an array of visual transformations and a navigation that enables multiple points of entry into the content, the audience can consider what other form this particular dance might take.

- The 3-year collaboration involved a group of over 30 artists, dancers, designers and scientists.
- The site's received over 125,000 visitors since its launch in April 2009.
- There are 20 visual objects, over 40 movies and 5 generative tools that express and transform the choreographic ideas behind William Forsythe's dance.







"Unbelievably interesting and fun to explore. The visualizations are stunning and I never seemed to run out of new things to uncover."

—Mathew Ranauro





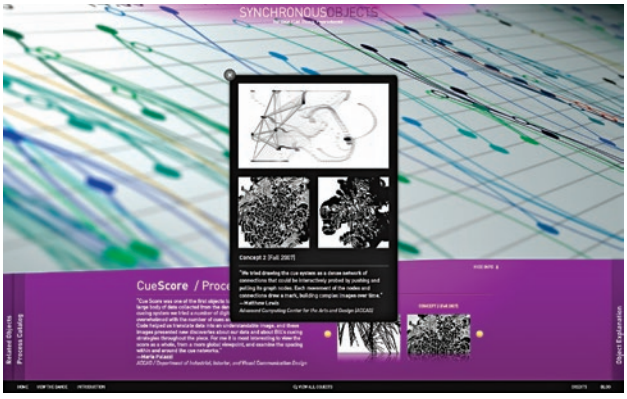


Comments by Norah Zuniga-Shaw and Maria Palazzi:

What was the most challenging aspect of the project? "Our collaborator, William Forsythe, lives overseas and it is always more difficult to work collaboratively at such great distances. To make for a productive creative process over the length of the project schedule, we structured intense working sessions when we were together geographically and then we utilized technology (Skype and wiki) to meet and share our work when we weren't in the same place."

Is the audience you were targeting a particularly difficult one to reach? "People will access the information on the site in many ways. Designers may be drawn in by images and the abstract animations. Young dancers may find the interactive tools a playful place to start. Computer scientists interested in visualization can explore the data-driven information graphics. Others may just want to enjoy the wealth of video resources surrounding the dance. We want this to be a space of discovery."

Did you learn anything new during the process? "Working with a large group of multidisciplinary researchers, in the arts and sciences, to create visuals related to this choreography was amazing and very rewarding. It takes much more effort to work across disciplines but the online results could only have evolved from this kind of cross-disciplinary thinking."





tracermedia, interface designer
Michael Andereck/Hyowon Ban/Sucheta Bhatawadekar/Jane Drozd/ Joshua Fry/Matthew Lewis/Benjamin Schroeder/Lily Skove/ Mary Twohig, design team
William Forsythe/Maria Palazzi/Norah Zuniga-Shaw, creative directors
Ola Ahlqvist/Noel Cressie/Jill Johnson/Christopher Roman/Stephen Turk/ Elizabeth Waterhouse, researchers
The Forsythe Company/The Ohio State University, Advanced Computing Center for the Arts and Design (Columbus, OH)/The Ohio State University, Department of Dance, project design and development
The Forsythe Company/The Ohio State University, clients

Take Me Fishing

"The beautifully simple and intuitive design of this site is perfectly in-tune with the spirit of the sport and manages to present a tremendous amount of info without being overwhelming."

—Rachel Pasqua



www.takemefishing.org



Overview: For an audience of beginners and lapsed and occasional anglers of all ages and lifestyles, this site drives participation in the classic American pastimes of fishing and boating while protecting aquatic resources for future generations. It's an immense volume of information, with extensive mapping data for fish species (where to find them and what it takes to catch them) and bodies of water (fishing and boating resources that include facility information and user relationships). Key to the site are the interactive map features that rely on AJAX and smart server-side database logic to update and filter hundreds of thousands of bodies of water and facilities into smaller datasets that match whatever region is being viewed.

- Most of the site is built on standards-based HTML.
- The site contains roughly 243 pages, 20 videos, 200 images and 5 interactive Flash games.
- Takemefishing.org received 2.4 million unique visitors during the Recreational Boating and Fishing Foundation's 2009 fiscal year (April 1, 2008–March 31, 2009).



Joe Monnens, senior art director
Carol Estocko/Steve Kaplan/Joel Stacy, writers
Alison Beattie/Andrew Wetzel, interactive designers
Barrett Haroldson, senior designer
Tony Lintner, creative director
Mike Caguin, executive creative director
Andrew Charon/Aaron Clark/Kyle Phillips, developers
Jason Striegel, technical lead
Chris Peters, art buyer
Amanda Bastain/Pamela Brown, interactive producers
Alix Nichols, production designer
Colle + McVoy (Minneapolis, MN),
project design and development/ad agency
Sierra Bravo, development partner
Recreational Boating and Fishing Foundation, client

"I don't fish. I don't boat. But damn if I don't think I know how now. A great organization of information and a nice example for anyone trying to teach somebody or merely indoctrinate them into a shared passion."

—Glen Sheehan







Comments by Colle + McVoy:

Is the audience you were targeting a particularly difficult one to reach? "Yes, because we were in competition with every other recreational activity, theme park, movie studio and video game company—all of which pump hundreds of millions of dollars into marketing with the hopes of snagging some of the precious free time and money of consumers."



How did the audience influence the information design? "We never go beyond five levels deep in the navigation structure and have kept it four wherever possible. The high-level navigation is segmented to resolve four predominant user scenarios: people looking to find information on fishing; people looking to find boating information; people looking for state-level regulations, licensing and resources; and community/social network features. In addition to a standard hierarchical navigation, we created landing pages within each major section that call out the high-profile content elements or features within that section. Most pages on the site also contain a suggested navigation element that crosslinks users directly to related information in other areas of the site. The hierarchical navigation supports drill-down, research-oriented activities, as well as supporting a URL and naming organization that benefits organic search. The landing pages provide an easy way for users to discover content without drilling through too many layers of navigation. Finally, the related information and heavy use of cross-linking supports anyone who visits the site via a search engine, allowing them to find what they are looking for while introducing them to other content—even when they enter the site through an interior page."





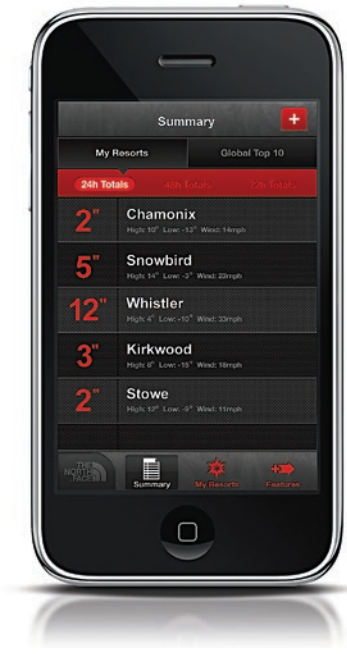
The North Face Snow Report iPhone App

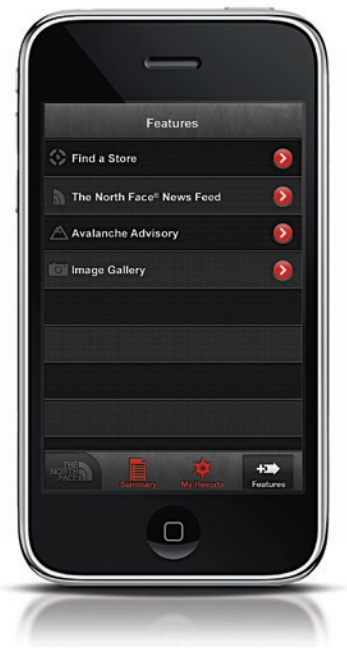
"A perfect example of a sticky, branded iPhone app—useful content wrapped in an intuitive, beautifully designed UI."

—Rachel Pasqua



Overview: Part of a ski and snowboard campaign for The North Face in which all print ads contained a callout to the iTunes store so people would download the app. It's everything skiers and snowboarders need before and during a trip to the mountains: avalanche advisories; snow conditions (including 24-, 48- and 72-hour snowfall totals); a 5-day forecast; and trail maps. A quick pane navigation allows users to horizontally shift between resorts and vertically slide for more resort details. While push notification alerts users when a "favorite" resort gets snow, key to the audience is Twitter integration that connects to a focused, real-time stream of updates for every resort—from the general public and official resort feeds.



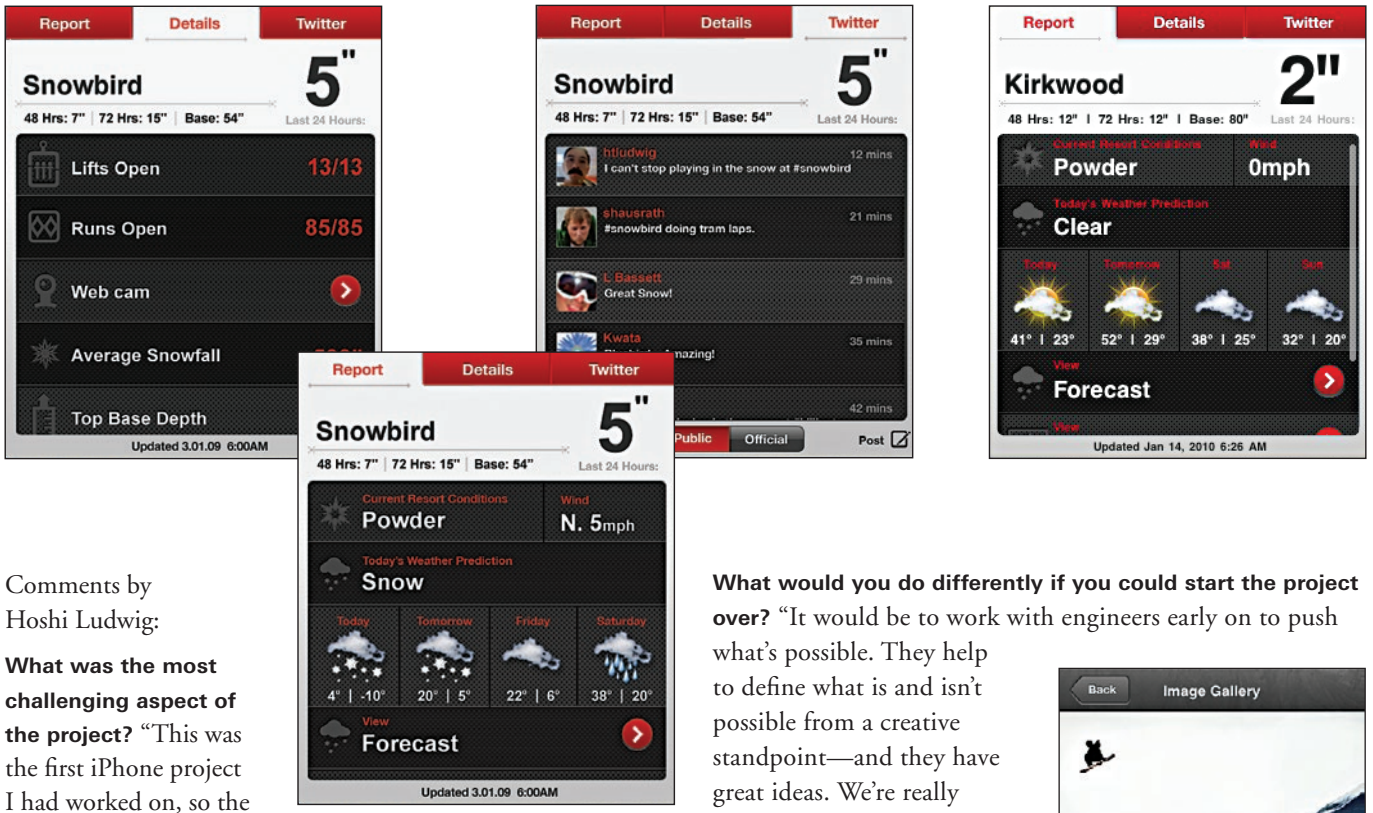


- A back-end system collects and stores weather, snow and resort specific data and caches it so any request from a mobile device is handled without waiting for data retrieval from three different services.
- The resort-specific Twitter feature allows users to post tweets directly from the app.
- Since launch, the app's been downloaded 270,000 times.

Hoshi Ludwig, art director
Tom Goodrich, associate creative director
Tim Richardson, creative director
Kris Collins/Grant Davis/Jeremy Jackson/Matthew Kitt/Gabe Varela, interactive developers
Cooper Smith, digital video producer
Factory Design Labs (Denver, CO), project design and development
The North Face, client

"The simplicity and immediacy of the app is great and the Twitter feed is a nice addition to the functionality."

—Ingrid Bernstein



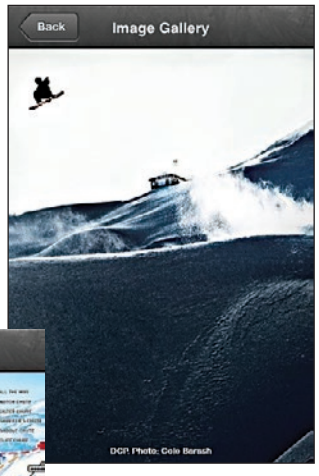
Comments by Hoshi Ludwig:

What was the most challenging aspect of the project? "This was the first iPhone project I had worked on, so the most challenging aspect was designing and developing a simple and intuitive user interface. There are a lot of apps out there that do great things, but because of design they are hindered. Lots of time and research went into how a user would experience this one."

How did this project compare with others you've worked on in the past? "Being a mobile app, there was a huge challenge with the space constraints. We are cramming so much info into one little screen that things could have very easily become cumbersome and tough to digest. The horizontal and vertical scrolling of the My Resorts section of the app really contains the most data in a small area. We're very proud of how that section turned out."

Did you learn anything new during the process? "Ideas and insight come from everyone and anyone at any given time. It was a huge collaborative effort between engineers, account, creative and client. In the app world it's best to do one thing, and do it well."

What would you do differently if you could start the project over? "It would be to work with engineers early on to push what's possible. They help to define what is and isn't possible from a creative standpoint—and they have great ideas. We're really lucky to have an extremely talented group of engineers in-house, not too many agencies have that."





This Is Your Land

"Simplicity is so hard to do right. These guys nailed it and at the same time created utility through experience."

—Mathew Ranauro

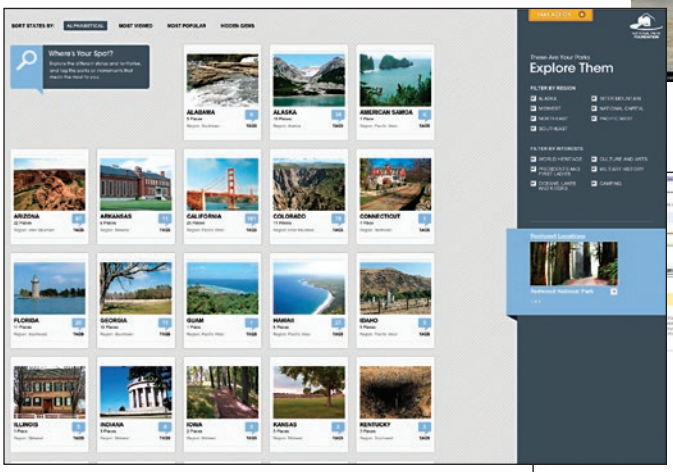


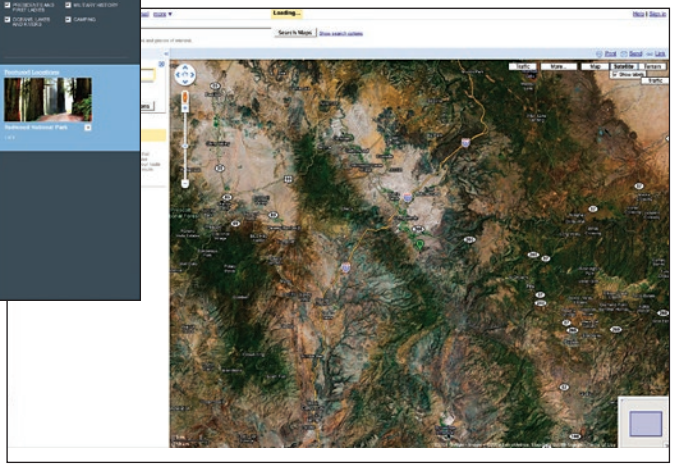
thisisyourland.nationalparks.org

Overview: Most of the traffic to this site was driven by an extensive broadcast campaign of the same "This Is Your Land" theme that ran during the Ken Burns series *The National Parks: America's Best Idea* on PBS. It presents an experiential and social environment for users to learn more about America's treasured park system but also functions importantly as a transactional center for collecting e-mail addresses and donations. It's a visual, grid-based catalog of information that allows users to sort through an extensive database of information by image, to leave comments about personal National Park experiences and to tag the locations of parks they've visited.

- The project was completed in four very short weeks.
- The interface is focused around stunning Flickr-sourced imagery and the emotional context of the Ken Burns documentary series.
- Facebook Connect allows users to easily provide a profile image and other personal information for display on the site.

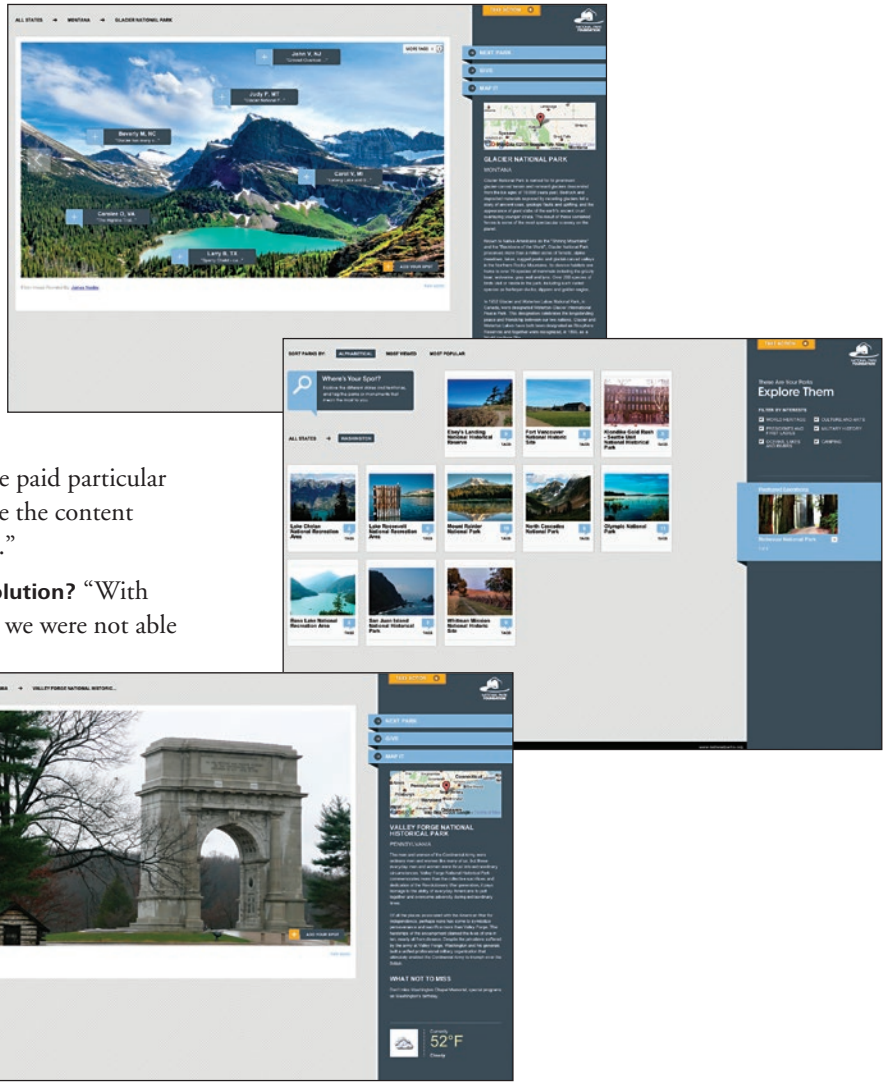






"The opening alone says it all: picturesque, friendly, community-oriented. The site does a fantastic job of positioning the viewer one step closer to the park environments. And the series of 'placemat' navigation pages is refreshing."

—Hilary Read

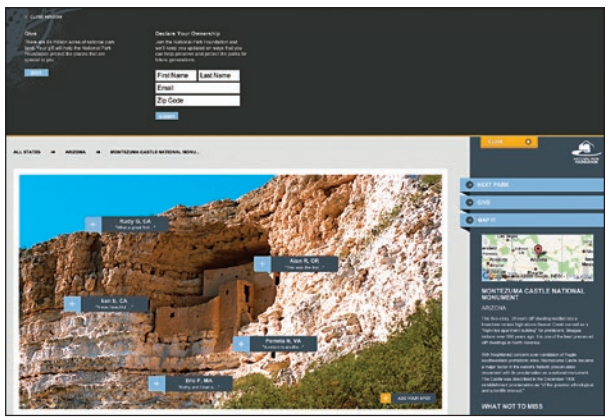


Comments by Nathan Kurach and Ryan Harms:

Was the topic/subject of the project a new one for you? "We've produced a number of content aggregators over the past year, so the theory underlying the site framework wasn't new to us. However, we hadn't made a progressive site of this nature for so diverse an audience or for so great a volume of users. In addition to implementing elegant resolution scaling to accommodate smaller screen sizes, we paid particular attention to the content organization and made the content submission process simple and straightforward."

How did time constraints affect your final solution? "With only three weeks to concept, build and go live, we were not able to build a complete enough platform that would allow us to institute a comprehensive engagement plan. We accomplished the goal of providing a valuable destination but we're looking forward to building onto it to guarantee sustained interest and activity."

Xavier Teo, Modernista!, senior art director
Sean Ryan, FL2, senior designer
Stuart Harricks, Modernista!/Andrew McKechnie, Modernista!, associate creative directors
Michael Tabtabai, Modernista!, interactive creative director
Lance Jensen, Modernista!/Gary Koepke, Modernista!, executive creative directors
Matt FaJohn, FL2, strategy
Codin Pangell, FL2/Matt Wiggins, FL2, developers
Nathan Kurach, FL2, technical lead
Matt Howell, Modernista!, director
Ryan Harms, Modernista!/Erin Tagg, FL2, interactive producers
FL2 (Denver, CO), project design and development
Modernista!, ad agency
National Park Foundation, client



Weber's On The Grill iPhone App

"Weber's app is the seminal source for grilling support. It provides deep utility from menu planning through shopping, preparation and cooking for both beginners and expert grillers"

—Ingrid Bernstein

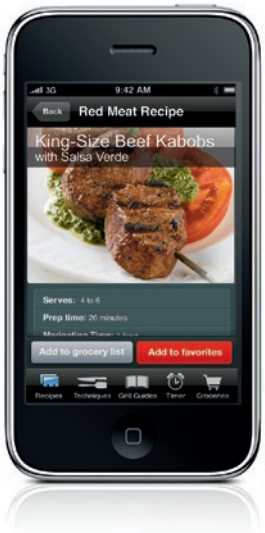


Overview: Giving avid grillers new ways to access content and a set of tools impossible to find in the pages of a book, this application is an extension of Weber's successful branded content. It features 250 recipes, 40 recipes for rubs, sauces and marinades, over 30 step-by-step techniques with photos, 5 instructional videos, grilling guides and a timer. It's a high-quality, visually-rich cookbook, in a compact user interface, that enables users to browse recipes by category, tag favorites and create a master grocery list. Instead of building them into the application, videos and images with large file sizes are pulled from a Web server, keeping the application size small.

- Launched through an e-mail campaign to Weber's large customer list, the app quickly moved to the top of the list in the Lifestyle category. Within weeks of launch, it reached number 24 in all paid apps and stayed within the top 30 for 6 weeks. It has a 4.5 star user rating.
- On the Grill was selected by Apple to be featured in national print advertising, on the homepage of the app store and featured in iTunes e-mail blasts.
- Revenue greatly exceeded development costs, making the app profitable for the client.



Elaine Chow/Erick Collier, art directors
Shum Prats, creative director
Chris Armijo, interactive creative director
Christina Schroeder, chief creative officer
Patrick Hefner, developer
Marsha Capen, editor
Tamara Winbauer, associate producer
rabble+rouser (Denver, CO),
project design and development
Weber-Stephen Products Co., client



"This app delivers relevant info, and I love how you can create and push a shopping list."

—Hilary Read



Comments by Chris Armijo and Christina Schroeder:

Was the topic/subject of the project a new one for you? "No. As Weber's branded content agency, we've produced a series of best-selling branded cookbooks for them. This gave us a deep understanding of food-related content and how the reader uses it, which drove the information design and the interface."

How did your relationship with the client evolve over the course of the project? "We all knew we were charting new territory. The client completely trusted our lead, and our ability to create a product that would be as highly regarded as the other branded content we'd produced in the past. Post launch, the success of the app in the iTunes store, Apple's support of it in its national advertising, and the ability to penetrate new media channels that hadn't been explored before deepened our relationship with our client."

What would you do differently if you could start the project over? "Immediately plan for international versions. In today's environment, it's easy enough for customers to look across the border and see products that aren't available to them. And while it is good to be wanted, if we were to do this over today, we would launch with international versions at the same time we launched the U.S. version."

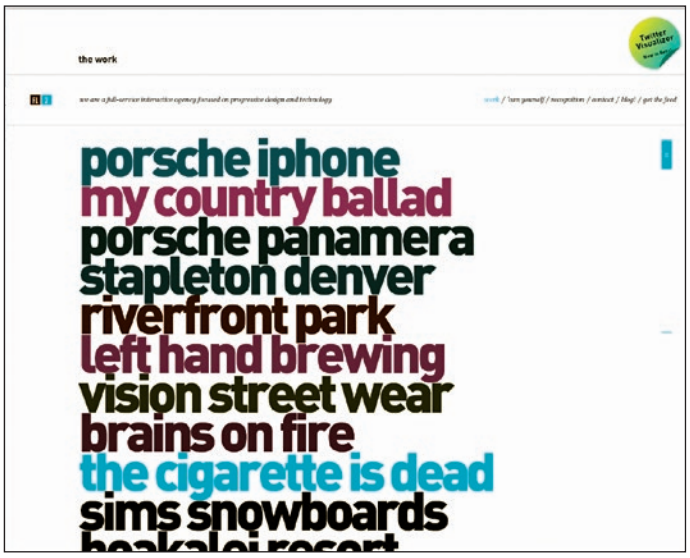




FL2

"A clear, concise glimpse of the agency and the work they produce. With cleanly displayed, nicely structured information, a good use of typography and smooth, flowing interactivity, it's not trying too hard to do too much."

—Nikolai Cornell



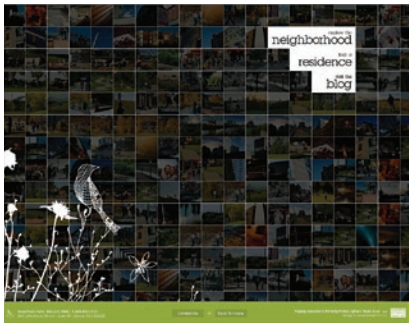
www.fl-2.com

Overview: The latest iteration of the FL2 site uses a typography-based interface with unexpected transitions and unconventional interaction points. Intended to not only showcase the studio's portfolio but also its development chops, Papervision was used for the portfolio transitions and the contact form. Additionally, it opens up communication with site visitors with a Twitter aggregator (Oops. I Tweeted My Pants) and Cam Yourself, that allows users to record and submit video messages directly through the site in real-time. It's an effective business development tool that shows, rather than tells, what FL2 is and what it can do for agencies and brands.

- The front end of the site is Flash 10, ActionScript 3 and Papervision3D. The back end technologies include ASP.net, MySQL and a Flash Media Server. Additionally, the blog runs on a WordPress engine and is coded in CCS and XHTML with a MySQL back end.
- The initial site load is minimal due to the lack of video and graphic elements. All imagery and video content are loaded on-demand throughout the site. Video playback in the Cam Yourself section uses a Flash Media Server and provides a snappy response.











"They remembered that typography is graphic and let that drive the communication. That coupled with the simple interaction design and succinct descriptions of their work, without a lot of agency blah blah blah, was refreshing."

—Glen Sheehan



Comments by Matt FaJohn and Karl Becker:

What was the most challenging aspect of the project? "Although the site seems very straightforward, from a technical perspective, a lot is actually happening behind the scenes. We wanted to ensure a great user experience, so we created deliberate strategies for balancing the load time and memory usage for the Papervision elements and external APIs. We also took hardware considerations into account with regard to tapping into users' Webcams."

How did this project compare with others you've worked on in the past? "We've built plenty of user-generated content sites recently, but this site is truly unique. When we create online experiences for a brand, we almost always put an admin system in place to ensure that the overall experience remains positive. However, in this case we made a conscious decision to allow users to contribute any content they wanted without requiring submissions to go into an approval queue or scrubbing inappropriate material. Instant gratification is part of what makes the site so fun for users."

David Snyder, creative director
Matt FaJohn, strategy
Karl Becker, principal
Codin Pangell, developer
James Deagle/Thomas Gibbs, Flash programmers
Nathan Kurach, technical lead
FL2 (Denver, CO), project design and development/client

JosephCanzani.com

"One of the best uses of video I've seen in a long time—a virtual personification of this artist, teacher and clearly colorful character that enables visitors to experience what it was like to be one of his students."

—Rachel Pasqua



www.josephcanzani.com

Overview: Joseph Canzani, the former president of the Columbus College of Art & Design, held the position of president longer than any other college president in the United States—48 years. When he died recently, the college wanted to honor him. Because it presented a truly interesting man in a very honest way, a four-year-old cache of video discovered by the college became a huge asset. Instead of embedding the video in a site, the site is embedded in the videos. A simple gestural navigation was put against full-screen clips, allowing visitors to nimbly skip betwen the video bytes and quickly get an impression of who Joseph Canzani was.





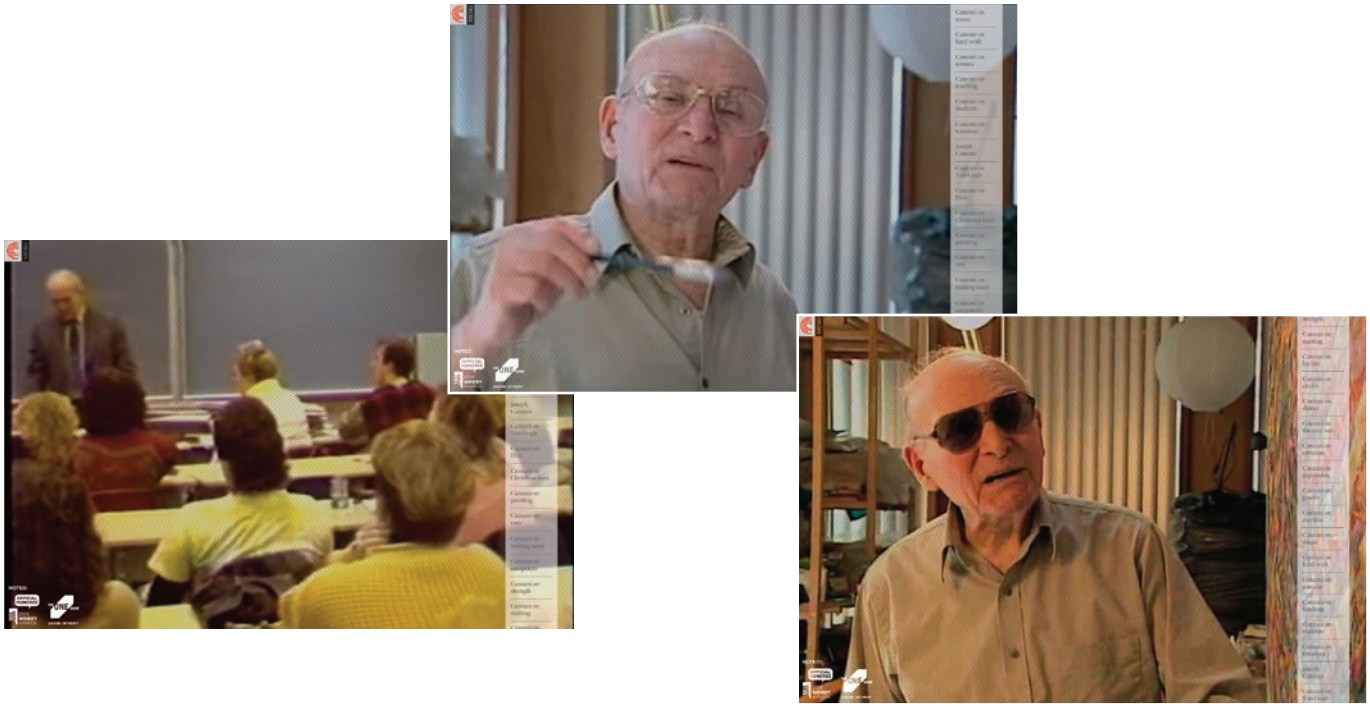
Collin Simula, designer
Bev Bethge/Mark Love, creative directors
Ologie (Columbus, OH), project design and development
Columbus College of Art & Design, client



- The site launched, for a small audience of alumni, after a month in development.
- The nature of the content led to the navigation structure. The goal was to enable users to see the videos, play them and change them without a lot of explanation.
- The biggest hurdle was in reviewing and processing twelve hours of video footage.

"A fresh and engaging way to tell a biographical story. What works so well are the exposed topics which themselves tell a story and entice people to engage with video."

—Ingrid Bernstein



Comments by Bev Bethge:

Was the topic/subject of the project a new one for you? "The subject of the site was a new experience for us. We've never created anything that was at the very core, a memorial. We had to walk a fine line between too depressing and too celebratory (memorials that ask everyone to be super duper happy come off as disingenuous)."

What was the most challenging aspect of the project? "This project was not challenging in a traditional sense because our client gave us complete freedom; the challenge was having the weight of memorializing someone's life on our shoulders."

Is the audience you were targeting a particularly difficult one to reach? "In the past five years, CCAD has made great strides connecting with their alumni. This site was a perfect opportunity to reach out to them and give them a way to leave their thoughts as well as pass it on. It actually raised a good deal of money."

How did your relationship with the client evolve over the course of the project? "After watching twelve hours of footage, you really, really know someone. The project felt like a continual conversation with Joe—even though he was gone."

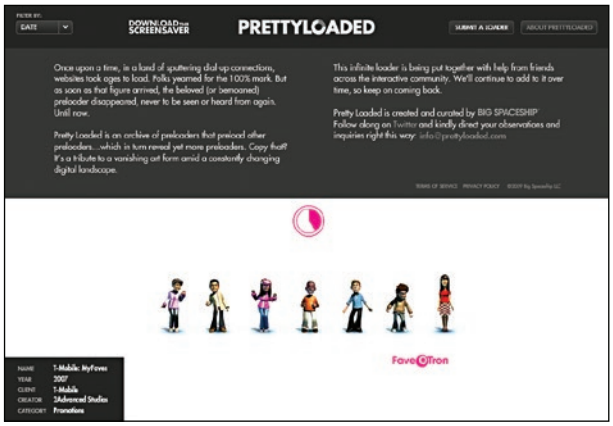
What would you do differently if you could start the project over? "I would have made the site richer by engaging more than the alumni audience. This is the true history and DNA of the school captured through a series of video clips. I wish current students had interacted with the site and gotten to know the former president of the college."



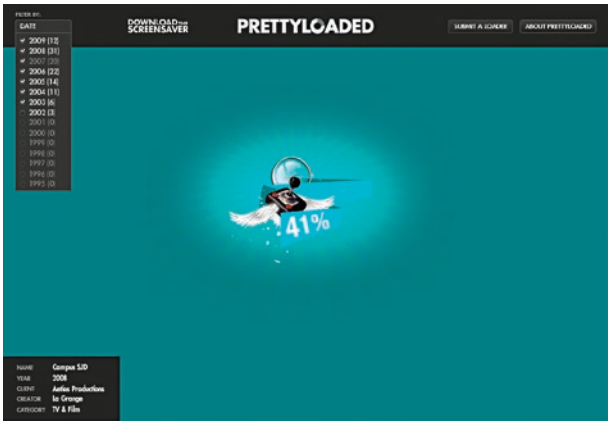
PrettyLoaded

"Our work is here, and then it's gone. This may be the most important archive of our industry, preserving some aspect of what we do. An amazing combination of design, utility, style, humor, whimsy, boredom and motion theory."

—Glen Sheehan

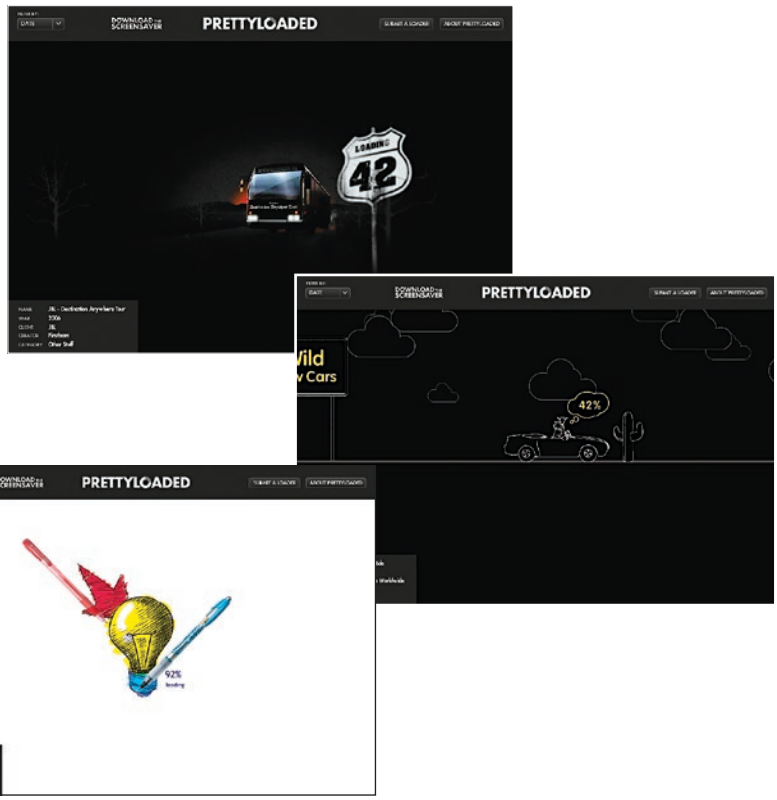


www.prettyloaded.com



Overview: Although Internet connection speed is on the rise, slower connections sometimes mean the 100 percent figure can be slow to arrive. Once it does, the beloved (or bemoaned) preloader vanishes instantly. As technology continues to sprint forth, the preloader is loading faster and faster. This digital archive pays homage to what will one day cease to exist. PrettyLoaded is both a digital museum and a tribute to a rapidly evolving medium. It is an infinitely loading Web site in which each preloader reveals another. Big Spaceship created and curates the whimsical collection in order to capture and document this key component of interactive communications.

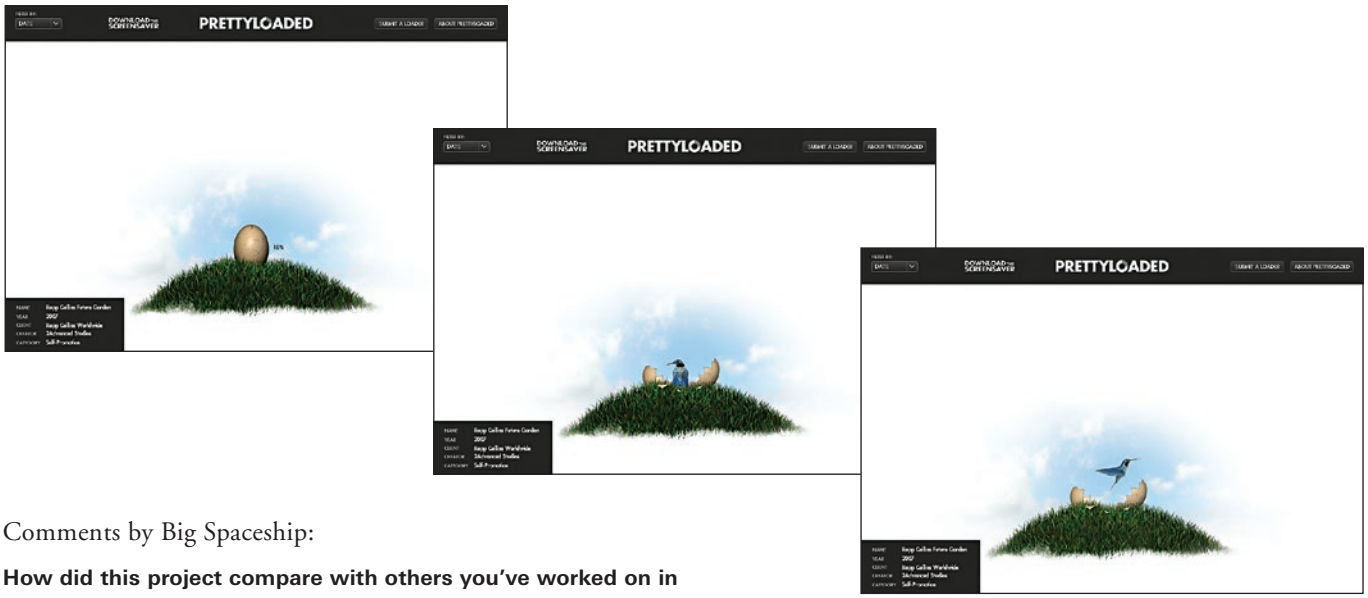
- Big Spaceship launched PrettyLoaded in January 2009 with the help of other artists and agencies in the digital commmunity. Within the first 24 hours, it welcomed tens of thousands of visitors and gained plenty of attention in the press and on Twitter.
- Filters allow for viewing the more than 100 preloaders by year, showcasing the progression of design and development throughout the last decade.



Big Spaceship (Brooklyn, NY), project design and development/client

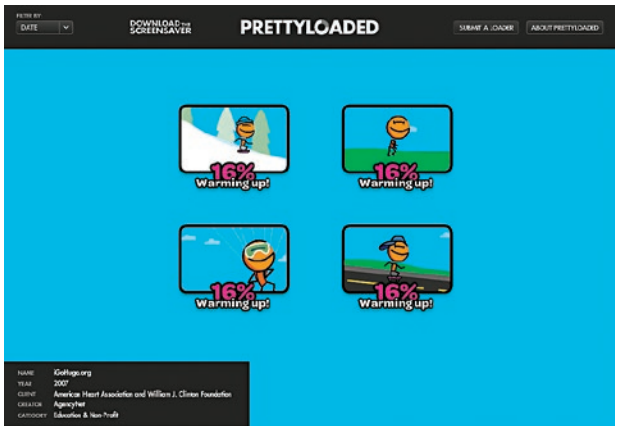
"What a great walk down memory lane. Now that things are loading faster and faster, we will eventually loose this 'art form.' Thankfully someone is archiving this stuff."

—Hilary Read

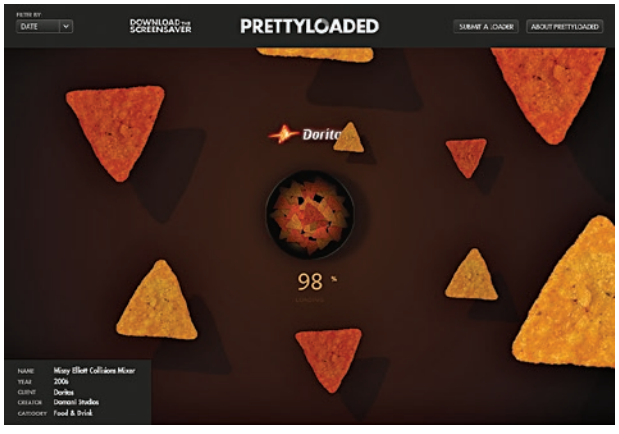


Comments by Big Spaceship:

How did this project compare with others you've worked on in the past? "This project was an internal effort. We are constantly experimenting and PrettyLoaded is one of several projects that has grown out of this process. So while it's the first 'museum' we've created, experimentation is part of our daily culture. Much of what is created online is ephemeral. Decades from now, which aspects of the digital revolution will we be able to look back on? The preloader is one of several digital components that will quickly drop off the radar. It's that reality that initiated the idea for PrettyLoaded. Plus, we love the little details of what we do and thought it would be interesting to try to preserve one of them."



What was your vision for project? "To understand the functionality of PrettyLoaded from a technical standpoint, it helps to separate in your mind the actual loading of content from the content itself. In the case of PrettyLoaded, the content is artwork representing loading progress. Once a loader is loaded, the engine tells the main loader to display progress as the next loader is downloaded. When it has finished downloading, the main loader is animated out, and that next loader becomes the main loader. The process repeats endlessly, creating a perfect short-attention-span-theater. There's something hypnotic about a site that keeps loading itself."

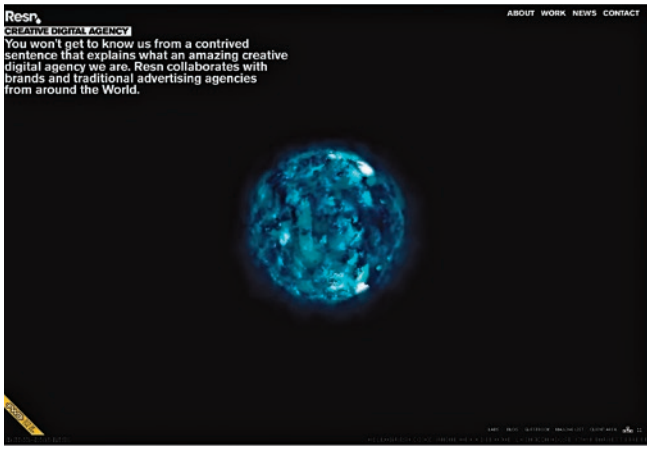


How has the project evolved since it was conceived? "We created it in just a few days, after collecting loaders from a variety of our friends in the industry—Odopod, Firstborn, AgencyNet, to name a few. When we launched it, we sent out tweets and really didn't know what to expect or how quickly it would catch on. It has since gained nearly 1,500 followers on Twitter and has gotten almost half a million unique visitors. It's a museum so we continue to select those preloaders that will create a picture worth praising and remembering."

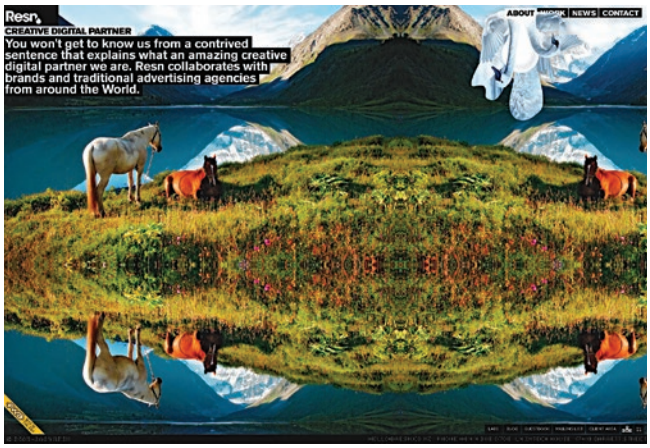
Resn

"How can you not love a site where swans pour out, upside down from the navigation? From a bat with laser eyes to a unique 'process' of setting dreams free, this is one of few sites where the creative claim is backed up by the artwork and the copy. I would want to work at Resn. Kudos."

—Brooke Nanberg

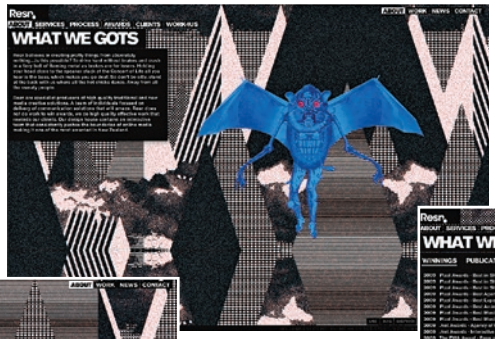


www.resn.co.nz

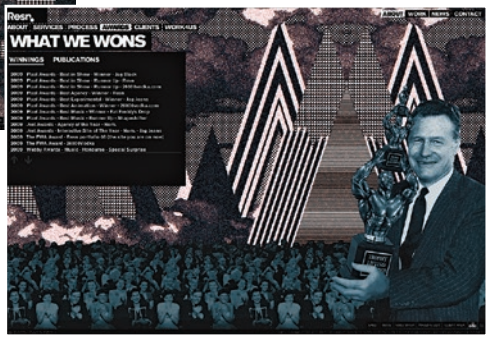


Overview: New Zealand-based Resn is a unique breed of creative agency and its site is proof. Along with examples of award-winning work, and a thorough accounting of the agency's offerings, is an interface of digital dynamicity that champions the imaginatively brave and forces the imaginatively fearful to retreat. It's a hypnotic presentation of nonsensical collage, strange creatures and bold graphics coupled with clear descriptions of the agency's work, an insightful blog and a studio lab that actually houses current work. Despite the obvious ability of the agency to deliver successful solutions, its site offers no middle ground: it either frightens or emboldens potential clients.

- A mighty army of thirteen worked on the site.
- The site has an unmoderated guest book; visitors can "Create a Post" and leave a message for Resn in real-time.
- The site was intended to further enhance the ego of Resn's creative director. His ego was stroked approximately 27,000 unique times in the month of launch with an average stroking time of 12 minutes and 17 seconds. It successfully increased his ego by 37 percent.







Resn (Wellington, New Zealand), project design and development/client

"You really get a sense of the intelligence and beauty that propels this creative group. I especially like the offbeat sense of humor that's reflected in the imagery and site navigation. I'd love to work with these guys."

—Hilary Read



Comments by Resn:

How many visitors has it received since launch? "We're not sure. A vengeful departing employee changed the e-mail and password to our Google Analytics account."

What impact has this project had on increasing sales/awareness for the "client"? "The site caused an unprecedented increase in our brand awareness. We are pretty much world famous now. It's been life changing. The Flight of the Conchords even hang out with us back here in Wellington; we discuss all sorts of cool stuff with them like SEO, HTML5 and hip-hop. We also get free entry to Wednesday night trivia at the Southern Cross Bar."

How did your relationship with the "client" evolve over the course of the project? "It started off fine...then what began with a little scope creep became a scope avalanche. Resn tried to facilitate Resn's consistent changes and budget restrictions. Eventually Resn pulled all budget and refused to pay Resn's bill for the Resn site. We ended up having to sue Resn but we were unsuccessful. Resn even challenged Resn to a duel to draw muskets at 50 paces and settle the dispute like gentlemen, but Resn failed to show. We sent around 'the heavies' to their crib but they had given us a fake address so this was unsuccessful also. Resn even barred our phone number. Let's just say this relationship hasn't really worked out."

If the site was a newly discovered element on the periodic table what would it be called? "Resnium (Rs). Can't be Rn as that is already taken for Radon."



Skimmer

"I'm surprised someone hasn't bought this from Fallon. What a great tool."

—Mathew Ranauro



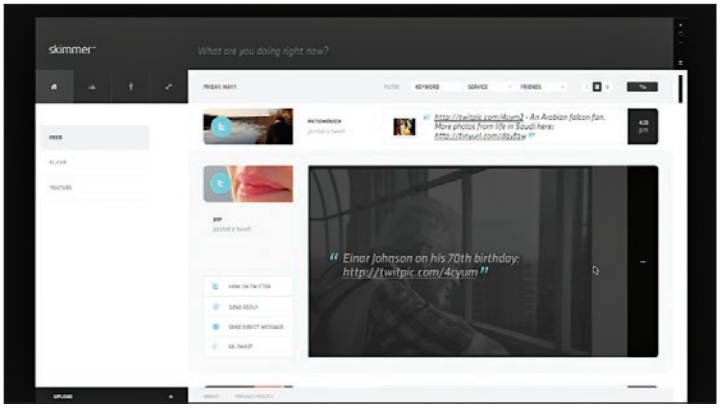
www.fallon.com/skimmer

Overview: With the runaway success of social media services, the way people communicate is evolving. Fallon saw an opportunity to broaden the evolution of modern social media interaction while establishing itself as a forward-thinker in social and digital media. Skimmer is an Adobe AIR desktop application that works across multiple platforms to streamline, beautify and enhance the experience of participating in the most frequently used social networking activities. With an interface that's clean, minimal and logical and a navigation so well-integrated into the experience that it feels invisible, it improves upon day-to-day interaction with Facebook, Twitter, Flickr, Blogger and YouTube by removing distractions and providing a rich-content experience.

- After 8 weeks of preparation, the actual production spanned approximately 20 weeks from kickoff to launch with a small internal creative and production team that worked with a dedicated freelance designer and a software development partner; 20 to 25 people touched the product and contributed in some way.
- The day after Skimmer launched, it was the fifth most-discussed Twitter topic.



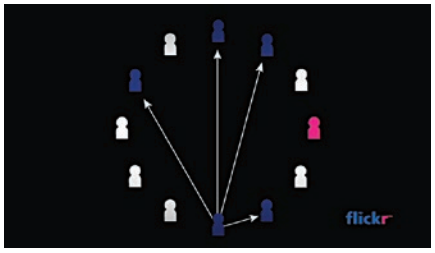
- Skimmer received over 10,000 unique users in less than one week, over 35 million press impressions and positive feedback and thanks from hundreds of grateful users.

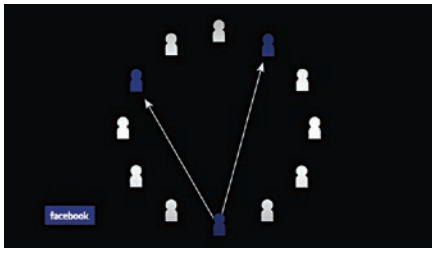


Andy Gugel, lead designer
David Schwen, design director
Chris Wiggins, creative director
Albert Kelly, executive creative director
Brenda Fogg, interactive producer
Vic Palumbo, executive agency producer
Fallon (Minneapolis, MN),
project design and development/
ad agency/client
Sierra Bravo, development partner

"Our world feels fragmented; Skimmer is a graceful way to bring personal media back together and prove a point about what agency services are about. A beautiful design and structure wrapped-up in an agency calling card. Smart stuff."

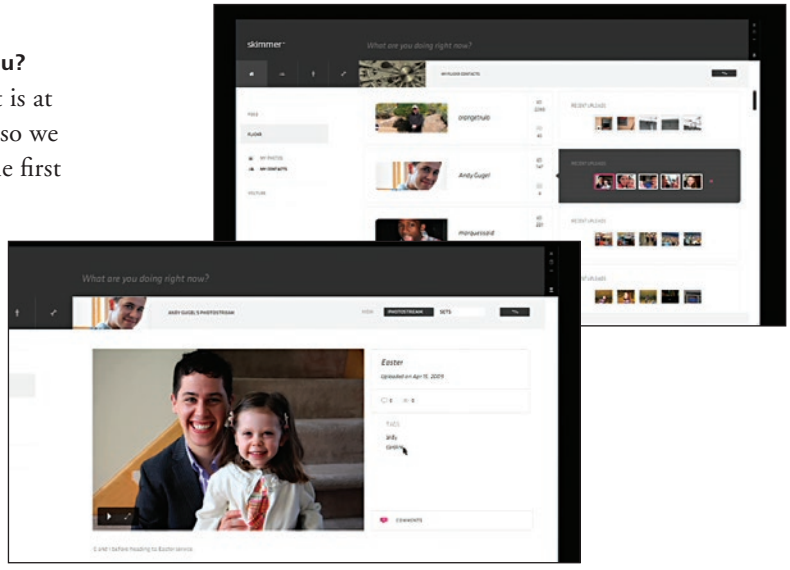
—Glen Sheehan





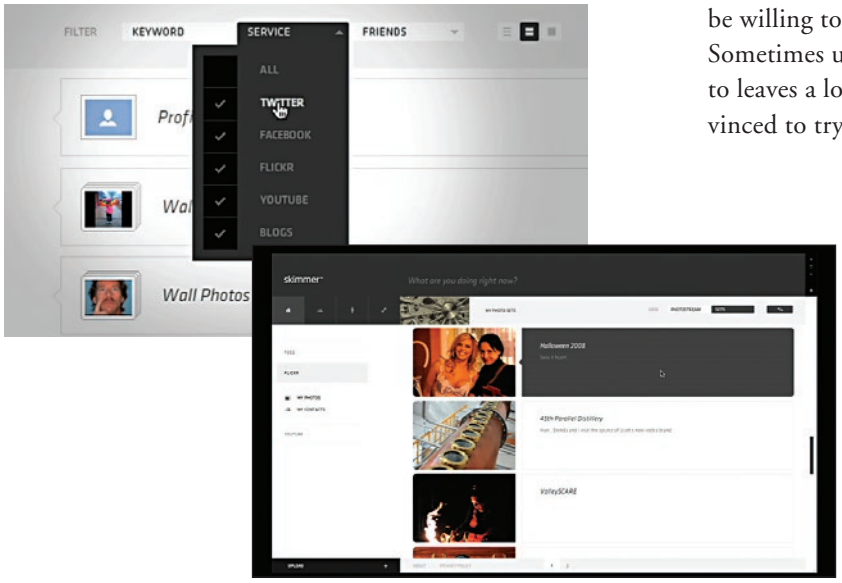


Comments by Fallon:



Was the topic/subject of the project a new one for you? "Partly yes, partly no. These days, almost every project is at least in some measure concerned with the social Web, so we always keep that medium top of mind. But this was the first time we've ever inserted ourselves directly into the entire social Web experience—trying to make a useful contribution toward improving it."

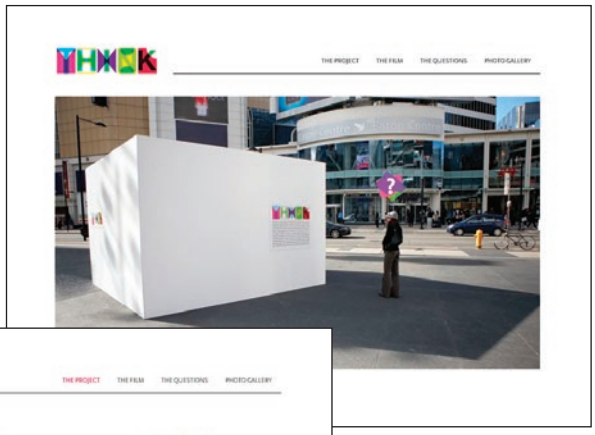
What was the most challenging aspect of the project? "However people use the social Web, they typically have a deep habit of doing it in one particular way or another. That presented a new layer of difficulty: finding the right balance between requiring a change in people's behavior and offering a tool that would feel completely natural. The project involved offering up a new, more elegant way to carry out the daily, high-frequency activities we all engage in. The challenge was to find a way to do it that delighted people and felt natural enough that they'd be willing to set aside their customary routine to try it out. Sometimes users don't know that the experience they are used to leaves a lot of room for improvement until they're convinced to try something that is obviously better."



Thinking Inside The Box

"A fun stunt to get some buzz going."

—Mathew Ranauro



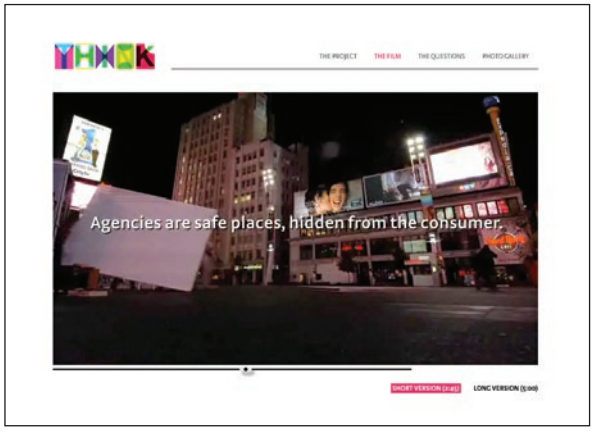




Overview: This is an online documentary of a day-long event titled "Think." More than just a film, the site explores everything that happened that day, recreating the events as they unfolded. There are hundreds of ad agencies in Canada, and every day they tout themselves as unconventional. But it's not often that agencies practice what they preach. Think consisted of eight interdisciplinary thinkers from Zulu Alpha Kilo crammed into a box in Toronto's Dundas Square where they solicited creative challenges from passersby and solved them on the spot while "thinking inside the box." The Web site is an online extension of the live event.

- The event was seen by over 117,000 in Dundas Square and people waited over two hours to participate.
- The biggest creative challenge for the Web site was editing down a full day of captured content and distilling it into bite-sized chunks while still giving a full picture of the entire event.
- In total there are more than 50 images and 30 videos on the site.

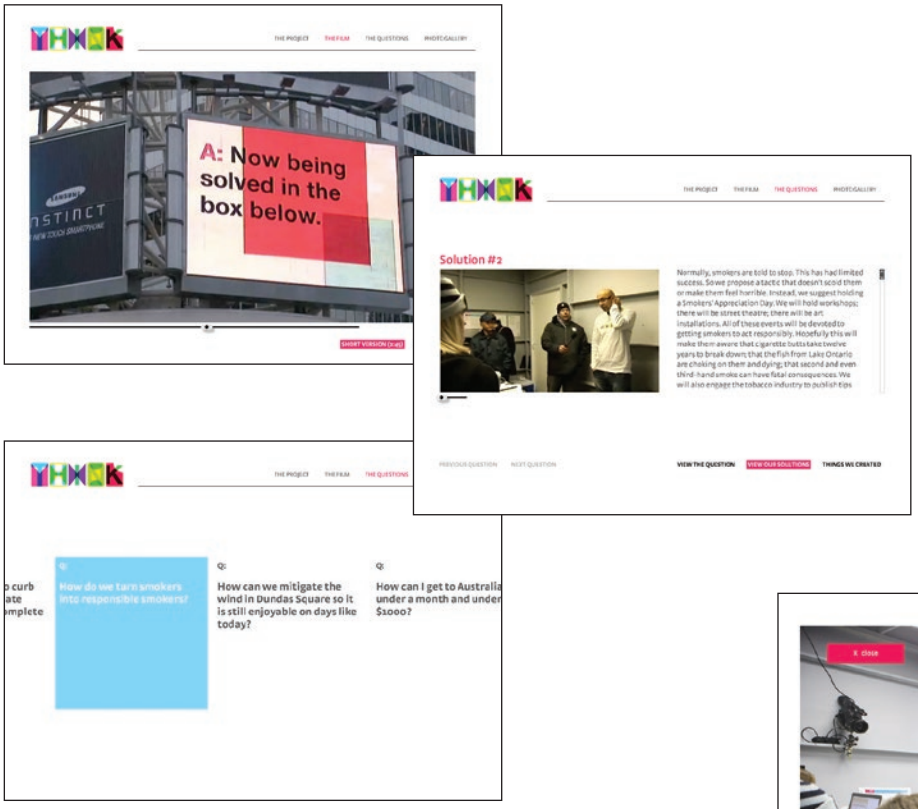
www.thinkinginsidethebox.ca



Mark Francolini/Jason Hatcher, art directors
George Ault/Troy McClure, writers
Grant Cleland/Stephan Crowhurst/Erick Nielsen, graphic designers
Jason Hatcher, interactive designer/interactive developer/animator
Zak Mroueh, creative director
Chris Reesor, editor
Massimo Bartolamiol, photographer
Don Dixon, video director
Roger Harris, sound designer
Scot Keith, producer
Zulu Alpha Kilo (Toronto, Canada), project design and development/client

"Agencies often suffer when trying to tell the story of what makes them different or better; this is brave, fun and a challenge to their own people. Let's see how many other places can throwdown like this."

—Glen Sheehan







Comments by Zulu Alpha Kilo:

Were there any specific demands that made the project easier or harder? "The actual day of the project was the first official cold day of the year in Toronto. It was as if we jumped from the end of summer directly into the dead of winter. There we were, a bunch of creative thinkers in a plywood box plunking away with cold fingers on cold keyboards challenging ourselves to come up with creative ideas on the spot. Two of our biggest challenges were making sure we had all of the technical requirements of a creative agency (fast Internet, printing, etc.) in a remote plywood box in the middle of a city square, and feeding live animations to all of the video billboards surrounding the square to drive awareness to the pedestrian traffic."

Did you learn anything new during the process? "Bring gloves the next time we plan to spend twelve hours in an unheated box in a windy city square."

How did time constraints affect your final solution? "While the actual event required coming up with creative solutions on the spot we felt that the site should have a different degree of polish: We took the time to communicate clearly with a simple navigation."

What would you do differently if you could start the project over? "We wouldn't change a thing. It was exciting and rewarding in ways that we hadn't imagined when we started the project."

Web Watch

Atom Days



A public awareness site about the dark history and proliferation of nuclear energy and weaponry. Intended for mainstream broadband audiences, the site's rich enough in content and detail to also appeal to students and experts.

With a six-part narrative that begins by exploring the origins of atomic physics, Atom Days (atomdays.com) examines the Manhattan project during WW II, the nuclear arms race, the civil nuclear industry, nuclear waste, nuclear technology black markets and nuclear terrorism. It also explores key aspects of the geopolitical events that influenced the proliferation of the atom. In addition, it includes some good historical film and video clips and mirrors recent news from the Nuclear Threat Initiative (NTI). It also provides a select list of links to other important atomic history and nuclear watchdog sites.

The site gives visitors a wide range of navigation options. From the homepage, it uses a primary main navigation scheme with sub-menus that organize the history of the subject in chronological order. It also features sidebar captions of important historical events, within each set of modules, that include jump links to anchors in deeper sections of the site. Unlike other sites devoted to this subject, Atom Days allows visitors to navigate through the entire nuclear age in chronological order, making it a valuable tool for cross-referencing historical events. The site can also be browsed as a condensed slideshow presentation that includes hundreds of restored public domain photographs.

Developed on a shoestring, on a five-year-old G5 Apple Macintosh, it was completed with the help of a team of professionals who believed in the project. The ultimate goal is for the content to be produced as a documentary miniseries for cable television distribution. —Sue Garibaldi

Prof. Terence O'Daly, art director/writer/HTML; Prof. Terence O'Daly/David Roach, graphic/CSS designers; David Roach, PHP/Wordpress; Zachery Scher/Prof. Terence O'Daly, Flash programmers; Robert Schlackman, SEO; Lawrence O'Daly/Prof. Terence O'Daly, concept; Prof. Terence O'Daly/Lawrence O'Daly/Carolyn Miller, researchers; Lawrence O'Daly, editor; National Archives & Record Administration (NARA), Still Pictures Unit/National Archives & Record Administration (NARA), Motion Picture Films, Sound & Video Recordings Unit, photography; Prof. Terence O'Daly/Prof. Julie O'Daly/Jarrod Michael Gordon, photo retouchers; Prof. Karl Grossman/Dr. Dennis Showalter/Dr. Arvind Borde/Dr. Ronald Rau/Colonel Darryl R. Williams, content vetting; Doug Wellman, production; Laura O'Daly, ESQ., legal; National Archives & Record Administration staff and reference librarians, special thanks; Prof. Terence O'Daly (www.terenceodaly.com), site design and development.



Squawq box

Find out what's being talked about in the Twitterverse, and who's doing the talking. Squawq (squawq.com) lets you keep your finger in the data cloud, providing real-time information about which way the wind is blowing. Keep up with a brand, a product, a celebrity or a news event simply by entering a search term. Great looking graphs show you minute-by-minute activity as tweets ebb and flow throughout the day.

Dezign newz you can uze

News, tips, tricks, techniques and collections of great examples are gathered at design-newz.com. From typographic eye candy to how to fix widows and orphans, from Photoshop techniques to examples of doodles in Web design, the news collected here is random, eclectic and fun. Updated daily, with five to ten new mentions, DesignNewz is an essential resource.



There's an app for that

If there's an app for that, chances are you can find it at greatwebapps.com, a goldmine of truly useful Web-based applications. New apps are posted almost daily. In addition to the utility of the nuggets just waiting to be uncovered, Great Web Apps provides a real-world look at a design trend that is currently sweeping the industry: single purpose sites designed to do one thing and to do it well. —Sam McMillan



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Lisel Jane Ashlock

Location: Brooklyn, New York, and www.liseljane.com.

Duration: About five years.

Staff: I run a solo operation.

Education: A BFA from California College of the Arts in San Francisco, and an MFA from the School of Visual Arts in New York.

Cultural Influences: Flannery O'Connor, Ray Bradbury, John Steinbeck, old *National Geographic* magazines, New York Public Library's Picture Collection, found photos, Bruce Springsteen and the Northern California coast.



© Taea Thale

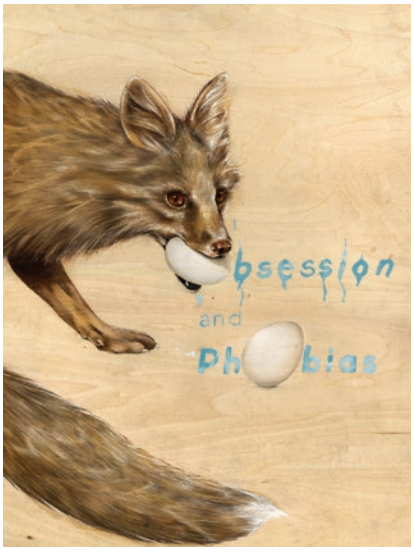
Environment: My apartment in Brooklyn, behind two old screen doors.

Philosophy: I'm nowhere without a good list.

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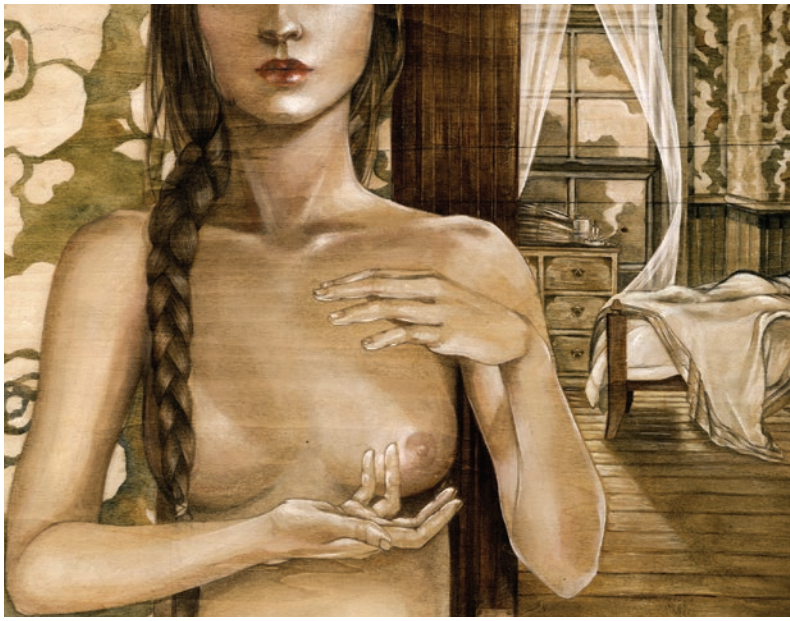


6





7 8



1 "An account of the bloody events that transpired between 95 soldiers and settlers and some 500 Potawatomi in Chicago on August 15, 1812, known as the Fort Dearborn Massacre." Kim Thornton, art director; Chicago magazine, client.

2 *Obsession and Phobias*. Personal project, acrylic on birch, 2009.

3 *Portrait of Stonewall Jackson with Frogs*. Personal project, acrylic on birch, 2009.

4 *Invisible Cities*. Personal project based on Italo Calvino's *Invisible Cities*, acrylic on birch, 2009.

5 *Tree*, personal project, acrylic on birch, 2009.

6 *The Call of Cthulhu*, personal project based on H.P. Lovecraft's story "The Call of Cthulhu," acrylic on birch, 2009.

7 Portrait of the band Arcade Fire. Liz MacFarlane, art director; Spin magazine, client.

8 *Natasha,* for Vladimir Nabokov's recently published short story, "Natasha." Chrissy Mouncey, art director; UK Sunday Times Magazine, client.

Matthew Turley

Location: Salt Lake City, Utah, and www.matthewturley.com.

Duration: Shooting professionally for four years.

Staff: Me and my wonderful agent, Marianne Campbell.

Education: BFA from Brigham Young University. Spent the first three years as a pre-med student studying physics and chemistry, then switched gears and spent another three in the art department, finishing with one degree for the price of two. Abandoning a pragmatic career path and following my heart was one of the best decisions of my life. The real education came later, however, while working full-time as a retoucher/assistant for Andy Anderson, who has continued to be a great friend and mentor.



© Andy Anderson

Cultural Influences: I sometimes wonder if I was born too late since I identify well with a nineteenth-century aesthetic, including the work of romantic painters like Caspar David Friedrich. I dream of photographing alongside the great early explorers of the American West, Antarctica and the world's mountain ranges. Of course, I miss my iPhone already just thinking about it... Actually, the dichotomy between enjoying a modern lifestyle and yearning for a simpler, quieter existence is itself a considerable source of inspiration for me—a sort of mid-Atlantic rift forming new territory between diverging cultures.

Environment: Wherever the job or project takes me, but I prefer working outside. My home office (which is obsessively well-organized) is heated with a wood stove and located within walking distance of the mountains where I often ski and climb to clear my mind.

Philosophy: Work hard, play hard and stay inspired.

1



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1 Personal work, used for stock.

2 "Images shot for the client's library of advertising imagery. It's been a pleasure working with Jimmy on a few different projects now." Kellyn McGarity, art director; Jimmy Bonner, creative director; The Richards Group, ad agency; The Home Depot, client.

3 Personal work, used for stock.

4 "Shot as part of one of my first commercial jobs. Matt and Stephen were wonderful to work with and very professional." Matt Davis, art director; Stephen Hales, creative director; Stephen Hales Creative, ad agency; Utah Valley Convention and Visitors Bureau, client.

5 "Images shot for the client's library of advertising imagery." Kellyn McGarity, art director; Jimmy Bonner, creative director; The Richards Group, ad agency; The Home Depot, client.

6 Personal work, used for stock.

7 Personal work, used for stock.

Molho

Location: São Paulo, Brazil, and www.molho.tv.

Duration: Two years.

Staff: Myself, two assistants and one producer.

Education: My books, films and friends; bachelor's degree in jazz performance and music composition from the New England Conservatory of Music in Boston and one or two semesters short of earning a bachelor's degree in graphic design from the Art Center College of Design in Pasadena.



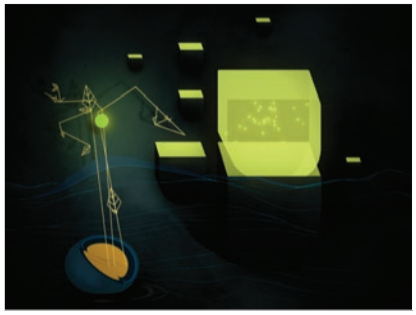
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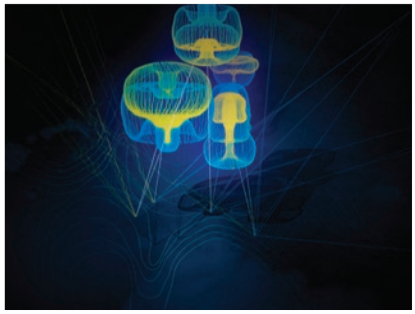
Cultural Influences: The mixture of my exposure to classical music, theater and intense dedication to a respective instrument (something I acquired through my loving family) and my punk-rock, outcast friends in high school. Having lived in Italy, Boston, Los Angeles, Angola, Singapore, São Paulo and Recife also made me look at things with an equal amount of interest and curiosity, not really discriminating because I don't understand them. That is really important in order to acquire your own taste and a way in which you like to do things, principally in our "Amazon Recommends" days. I do read a lot and watch five to ten films a week, so these are some of the names that have touched me: Hakim Bey, Matthew Barney, Gilvan Samico, Tibor Kalman, Werner Herzog, Chris Doyle, Radiohead, Chico Buarque, Steve Reich, Deerhoof, Sophie Calle, M/M Paris and my girl Estela.

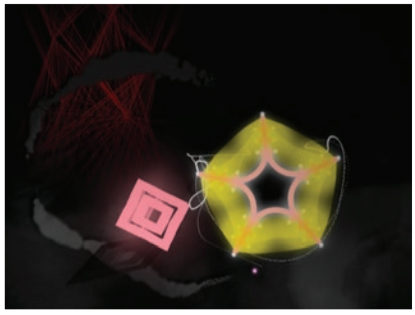
Environment: Playground-like, noisy, quiet and focused.

Philosophy: As a lifetime goal, try to create visions more than consume them. To try to keep an open mind and believe in what I'm doing (even if it's just a little bit).

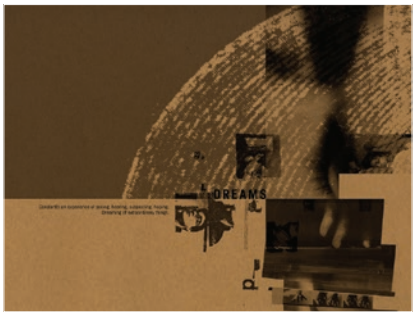
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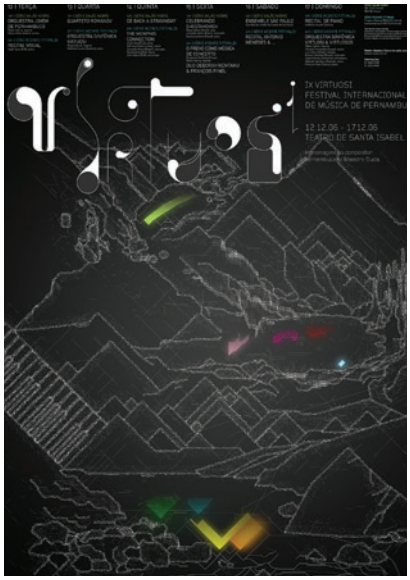




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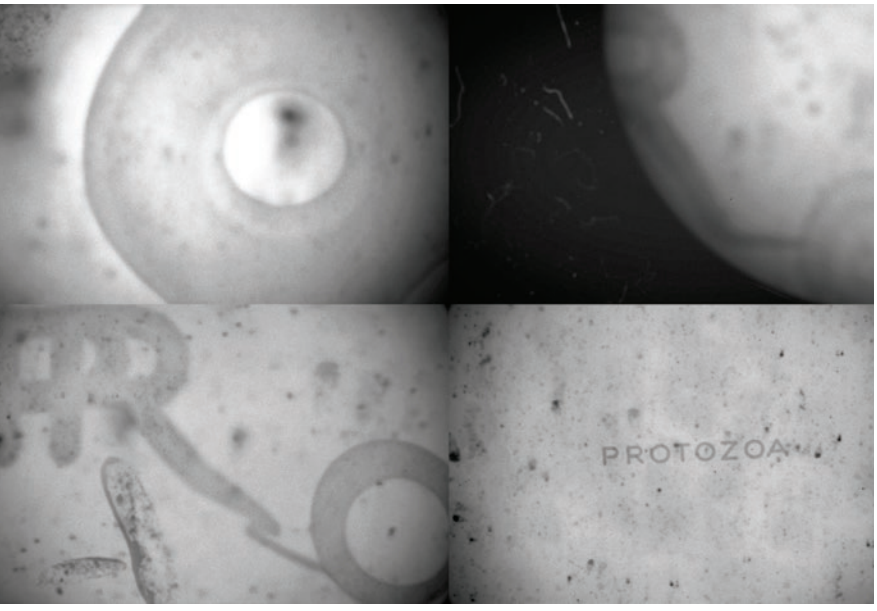
5



6



7 8





1 "Creatures, landscapes and abstract forms sing and play freely in this 30-second spot inspired by unconventional music notations derived from contemporary composers and dance music." Marcelo Garcia, design/animation; Pedro Dias, sound design; Virtuosi International Music Festival, client.

2 "A series of spreads with collages of different image-making processes dealing with car culture, love and alienation." Marcelo Garcia, designer; Rojo, client.

3 "In this enigmatic two-minute centerpiece of a multimedia campaign by São Paulo agency W/Brasil, different stylistic approaches, feels and techniques all mingle as metaphors for MaxHaus." Rui Branquinho/Guime Davidson, creative directors; Marcelo Garcia, design/video director; Maira Fukimoto/Yara Fukimoto/Marcelo Garcia/Helder Santos, illustration; Marcio Mattos, animator; Fernando DJ/Lucas Ribeiro, 3-D animators; Marcelo Garcia/Lucas Ribeiro/Helder Santos, animation; Waldo Danuzzo, sound design; W/Brasil, ad agency; MaxHaus, client.

4 "A surreal and musical landscape that gives continuity to the creatures and movement of the television spot." Marcelo Garcia, design; Virtuosi International Music Festival, client.

5 "Molho conceived all the promo material for the Brazilian edition of Resfest. The imagery consists of girls putting their heads to sleep on playground toys that move, inducing dream states." Marcelo Garcia, design; Resfest Brasil, client.

6 "Friction and rhythmic patterns merge systematically as the shapes of a circle, square and triangle converge to a single center point in this pen ink drawing." Marcelo Garcia, design; Virtuosi International Music Festival, client.

7 "Typography meets replicating micro-organisms under the changing lenses of a microscope in this short piece comissioned by Hi-Res!, U.K. for the amazing director Darren Aronofsky." Marcelo Garcia, creative director/animation; Clint Mansell, sound design; Florian Schmitt, Hi-Res!, ad agency; Darren Aronofsky, Protozoa, client.

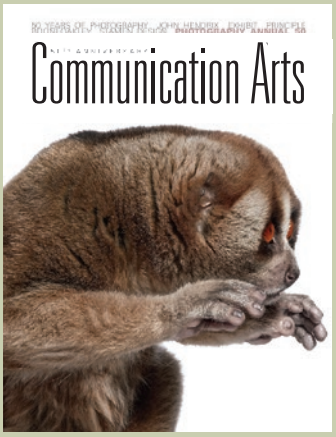
8 "Overly textured footage of fashion label Blaak's clothing line is projected behind a light box where fall elements from nature subtly interact with the movement of the models." Marcelo Garcia, design/animation; Alex Carvalho, photographer; Alex Carvalho/Marcelo Garcia, video directors; Pedro Dias, sound design; Blaak, client.

Back Issues

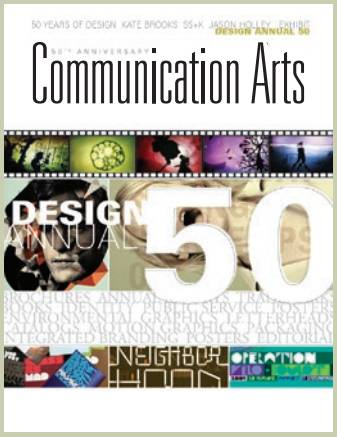
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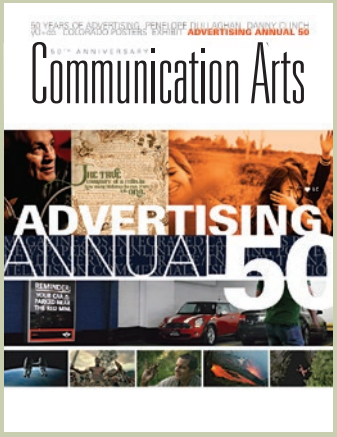
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November/December 2009: Design Annual 50



January/February 2010: Advertising Annual 50

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Haley Johnson; Jim Fiscus; The Barbarian Group; Color Predictions; BBH/NY; Jeffrey Decoster; Pioneers: Henry Wolf; Exhibit; Fresh: Jacob Thomas; Randal Ford; Mogollon

March/April 2007 $8
Paprika; Stuart Hamilton; House Industries; Unconventional Advertising; Kinetic Singapore; Melinda Beck; Exhibit; Fresh: Emily Twomey; Eric Tucker; Subplot Design Inc.

May/June 2007 $8
HendersonBromsteadArt; Laurie Frankel; Rethink; Daniel Adel; Interactive Installations; Visual Typography; Exhibit; Fresh: Hannah Stouffer; Patrick Fraser; SoCity

July 2007 $16
2007 Illustration Annual; Fresh: Alberto Vázquez; Erica Shires; Shilo

August 2007 $16
2007 Photography Annual; Fresh: Kate Quinby; Carlos Tarrats; 10am

September/October 2007 $16
Design Down Under; Shino Arihara; Modernista!; Swanson Studio; Exhibit; Interactive Annual 13; Fresh: Alex Prager; dress code; Nate Williams

December 2007 $24
2007 Advertising Annual; Fresh: Linda Zacks; Gennan Shippen; Underline Studios

January/February 2008 $8
The 15th Colorado International Invitational Poster Exhibition; Kyoko Hamada; Turner Duckworth; Josh Cochran; Bailey Lauerman; Big Spaceship; Exhibit; Fresh: Gwenda Kaczor; David Turner; Samia Saleem

March/April 2008 $8
blok design; StrawberryFrog; Bryce Duffy; Sterling Hundley; EVB; Environmental Graphic Design; Exhibit; Fresh: Jessica Hische; Andy Batt; Exopolis

May/June 2008 $8
Westside Studio; Eulda; Yuko Shimizu; Aesthetic Apparatus; Online Advertising; 2008 Olympic Games; Exhibit; Fresh: Kim Rosen; Rod McLean; 72andSunny

July 2008 $16
2008 Illustration Annual; Fresh: Mutt Ink; Eric Kiel; WAX

August 2008 $16
2008 Photography Annual; Fresh: Jan Feindt; Tara Donne; Ferroconcrete

September/October 2008 $16
Howard Schatz; Design in New Zealand; Red Nose Studio; mono; Exhibit; Interactive Annual 14; Fresh: Jay Taylor; John Fulton; Catherine Lepage

November 2008 $24
2008 Design Annual; Fresh: Christine Berrie; Joseph Llanes; Think Studio

December 2008 $24
2008 Advertising Annual; Fresh: Annick Poirier; David Strohl; Isobel

January/February 2009 $8
Elixir; Jim Krantz; United Airlines; International Poster Design; Verve; Social Causes & the Web; Exhibit; Fresh: Jon Reinfurt; Sarah Wilmer; Bilder Branding

March/April 2009 $24
Herman Miller; Milton Glaser; 50 Years of TV Graphics; 50 Years of International Coverage; Monster Type; 50-Year Timeline; Tim Mantoani; Exhibit; Fresh: Noumeda Carbone; Steven Wohlwender; egg

May/June 2009 $24
Bruketa&Žinić; Mark Holthusen; David&Goliath; Sam Weber; Exhibit; Evolution of Interactive Media; Interactive Annual 15; Fresh: Lorenzo Petrantoni; Fernando Decillis; EightHourDay

July/August 2009 $24
Chip Forelli; Design Army; Information Graphics; R/GA; Exhibit; 2009 Illustration Annual; Fresh: Shaw Nielsen; Erika Larsen; Us & Them

September/October 2009 $24
Stamen Design; BooneOakley; John Hendrix; Principle; Exhibit; 2009 Photography Annual; Fresh: Femke de Jong; Sean Williams; Hucklebuck Design Studio

November/December 2009 $24
Kate Brooks; SS+K; Jason Holley; Exhibit; 2009 Design Annual; Fresh: Frank Stockton; The White Room; Shaun Fenn

January/February 2010 $24
Penelope Dullaghan; Danny Clinch; yU+co.; The 16th Colorado International Invitational Poster Exhibition; Exhibit; 2009 Advertising Annual; Fresh: Cristóbal Schmal; Turnstyle; Liz Wolfe

Package Deals

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Sep/Oct 2004, 2005

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Adobe Garamond Expert (Robert Slimbach)
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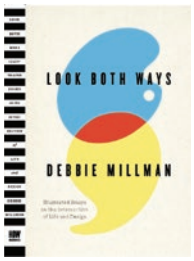
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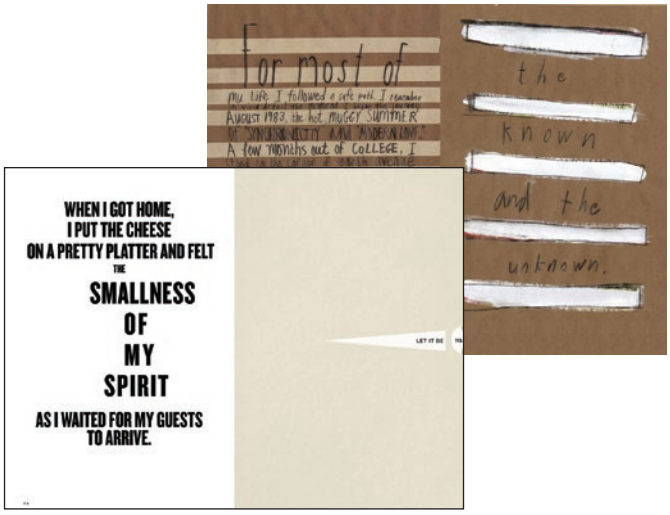
book reviews



Look Both Ways

Illustrated Essays on the Intersection of Life and Design

By Debbie Millman
224 pages, hardcover, $25
Published by HOW Books
www.fwbookstore.com/category/how



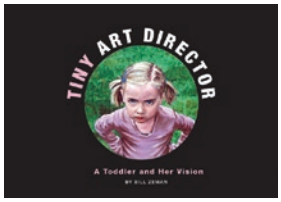
Our world of brand and design necessarily leans forward on the timeline. Ours is a profession tied inexorably to the twin ideals of progress and future. If we're brand people, we create stories of progress that will play in the future. If we're designers, we give those stories form. Deep down, designers believe that better, faster, safer, more fun can happen if we get it right. We're sons and daughters of the Enlightenment and the Bauhaus, and we prefer to think of culture as going forward toward the light and away from the darkness. If we think of time at all, we think of present and future, the place where our work resides, the place where real and ideal intersect: a safe place of plans and schemes, strategies and goals and objectives.

Debbie Millman's book, *Look Both Ways*, stands at a very different intersection, the intersection of memory and expectation, and her willingness to stand there and feel uncomfortable is what makes her book sing.

You know Debbie Millman because she's having a stellar career. Currently, she's president of the design division at Sterling Brands in New York. She's the president of AIGA, and—in a first for graphic design—she hosts a weekly radio show on the Internet, *Design Matters with Debbie Millman*. Since brand is her specialty, she's made herself into a seamless brand. And now, on purpose, she's smashed that brand and shown us the workings of it.

Millman's day is spent in a milieu in which one generally does not benefit from telling deeply personal stories about oneself. In her business life she works a tough room, where revealing insecurities and engaging human-to-human are not considered a winning strategy. It took guts for Millman to publish a book that contains thinking on her own past and future, on her intimate confusions, errors in judgment, fallibility. She could have so easily stuck to what, for her, has proved a winning formula: the examination of other people's methods of working, the definition of other people's characters, values, beliefs. She could have avoided telling her truth, she could have spoken only in universals. She could have left the rock unbroken, never shown us the crystalline light in that geode. —Natalia Ilyin

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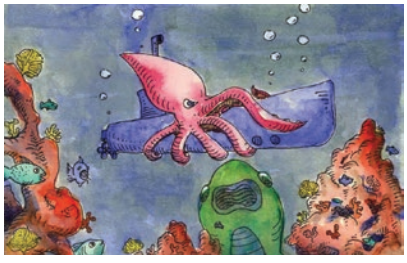


Tiny Art Director

A Toddler and Her Vision

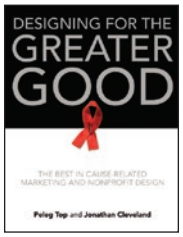
By Bill Zeman
80 pages, hardcover, $14.95
Published by Chronicle Books
www.chroniclebooks.com

Tiny Art Director is a fun romp for anyone who's experienced—or suffered—client critiques. At the center is Rosie Zeman, who just wants to get some decent work from her father Bill. Rosie is relentless "in pursuit of her design sensibilities." On one page there is a brief and the artwork, facing it is Rosie's critique, in her own words. Some might deduce from the portrait on the book's cover that Rosie doesn't mince words: For *Octopus* (shown left), "I don't like the scary green fish because he's bad. I want to help you. I want to erase him" and *Monkey* (shown right), "Stupid angry monkey. I hate him." Based on the blog by the same name, *Tiny Art Director* follows Rosie's critiques from age two-and-a-half years to age four, and counting. —Rebecca Bedrossian





Recommended



Designing for the Greater Good

By Peleg Top & Jonathan Cleveland

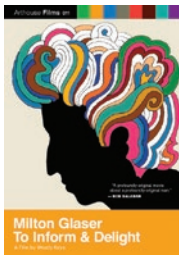
This collection of work represents heart. Designers giving back, making an impact and a difference. The projects are beautifully reproduced in a range of categories, from family and community to arts and culture, from around the world. Twenty-four inspiring case studies shed light on what prompted the designers to take on these pro-bono projects and what they've accomplished. Authors Top and Cleveland make a sound case for design in cause-related work. *288 pages, hardcover, $50, Collins Design.*



Design School Confidential

By Steven Heller & Lita Talarico

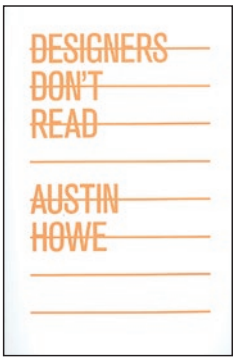
The title tells it like it is: Heller and Talarico present 50 class assignments from top design schools around the world. Both instructors and students weigh in with their perspectives. With over 300 photos and illustrations, it's a world view not to be missed. *224 pages, hardcover, $40, Rockport Publishers.*



Milton Glaser: To Inform & Delight DVD

Directed by Wendy Keys

On April 27, this documentary will be released on DVD. It's not just a portrait of design's unstoppable statesman, but a story of modern New York City. Keys captures the seemingly limitless creativity of Milton Glaser, and interviews with Katrina vanden Heuvel, Peter Mayer and others round out this inspirational film. *73 minutes, Arthouse Films.*



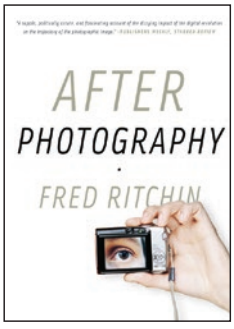
Designers Don't Read

By Austin Howe
220 pages, softcover, $19.95
Published by Allworth Press
www.allworth.com

The title of this collection of essays may provoke designers into defending their literacy, but Austin Howe is their advocate; a writer and creative director in advertising who chooses to work with designers rather than advertising art directors "until the day I die." Having worked with more than 50 major design firms, he acknowledges that ad agencies still think designers are mere decorators and designers still believe advertising design is strictly bottom line. Howe is a mediator interested in bridging the two industries despite his complaint that ad agencies use design as a sweetener instead of making it a major part of the recipe.

With references that include Freud, van Gogh and both Ayn and Paul Rand, Howe suggests ways for designers to develop their unique voice and strategizes alternatives to design targeted to award competitions. He's particularly engaging when he considers his own approach, such as when he learns how to give clients enough space during presentations to build their own response. After hitting a rough patch, Howe questions his direction, but finds that by balancing curiosity with his resolute passion and assertiveness, he reaffirms why he loves what he does.

The book is designed for the reader's convenience, listing the minutes it takes to read each essay, but *Designers Don't Read* could claim more of our time if Howe discussed some of the faulty beliefs that led him to a dark valley in his career. If clients were guilty until proven innocent, let's hear the crimes. If creative solutions have a million ways to die, more forensic analysis could sharpen our instincts and help us solve some of design's mysteries. —Ruth Hagopian



After Photography

By Fred Ritchin
200 pages, softcover, $19.95
Published by W.W. Norton & Company
www.wwnorton.com

"Photography, as we have known it, is both ending and enlarging, with an evolving medium hidden inside it as in a Trojan horse, camouflaged, for the moment, as if it were nearly identical: its doppelgänger, only better." Thus begins Ritchin's fascinating exploration into the rapid transformation of photography in a digital world. It's a theoretical and compelling look at the heady mix of the digital, the photographic and the Internet and how it's affected society. Ritchin delves into how digital has affected human consciousness; seeing no longer means believing, as images can be manipulated, repackaged and shared with the world. He poetically crafts questions to make us think about how we choose to receive and share images affects the way we view the world, war, politics and even ourselves (through the advent of social media). Some might find *After Photography* too dense a philosophical read for a book on a visual medium; others will find it a captivating discussion on the immense possibilities, as well as perils, of this evolving medium. In all, Ritchin conveys the importance of how reliable and meaningful media will help us navigate our future. —R.B.

resources

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Gorgeous portfolio presentations of your best work are a click a way on Dripbook. If you're a photographer, illustrator, art director, designer, stylist or makeup artist, it provides a way to reach a worldwide market of art buyers and potential clients. For creatives that means a clean simple way to build an online portfolio (including hi-def videos), organize it and present it with drag-and-drop simplicity. To make it truly simple, a powerful uploading engine does all the image reformatting behind the scenes. Dripbook can even export portfolios to a custom Flash-based site, an iPhone, a Facebook page or a Twitter feed. Add new work to your Dripbook portfolio and Dripbook automatically updates exports across all media. The ability to create what Dripbook calls Private Books, makes it simple to share a subset of specific images from a portfolio with clients and colleagues. Clients can search a browseable catalog of all the artists in Dripbook or use pull-down menus to search for specific genres, including animation, illustration, multimedia, motion graphics, painting, photography, prop-styling, video and more. To find creatives nearby, Dripbook makes it easy to search by location, with built-in Google Maps. A 30-day free trial is available at www.dripbook.com. —Sam McMillan



Almost like being there

Maground, a German stock photo library specializing in high-resolution landscape, street and urban imagery, has launched its redesigned site featuring more than 30,000 images from 70 photographers. Highly dramatic, the images on Maground are particularly suited for use in advertising, location scouting and CGI production, thanks to the photorealistic 360-degree, high-dynamic range spheres that facilitate flexible image editing. Registered users can access extra-large image files for layout in presentations and pitches. For more information, see www.maground.com.

Sounds good to me

For those who can't live without outboard speakers for their iPhone and iPods, OrigAudio has rolled out a line of foldable, self-powered, portable speakers. Made from recycled materials, and requiring no additional power, these speakers fold flat and pop up as needed. Like origami with a soundtrack, the Fold and Play speakers feature five unique designs plus a blank ready for your own creative application. Works with any audio device that includes a headphone jack. Listen up at www.origaudio.com.





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Color theory at your fingertips

Color me excited. ThinkInk (www.neenahpaper.com/thinkink) from Neenah paper uses the Dewey Color System to put design and color theory tools in the palm of your hand. Take a picture with your iPhone, use it to create a custom color palette, then match it with color-coordinated paper from Neenah. You can upload palettes to share with clients, vendors and colleagues.

Shrink to fit

Designers are beginning to realize the iPhone is a mobile platform, and are designing accordingly. Hyperakt (www.hyperakt.com), a Brooklyn-based design firm recently redesigned its site for iPhone access. Image galleries take advantage of gestural touch capabilities, content is stripped to the bare essentials to speed delivery and graphics are sized to fit.

Keeping up with the Jetsons

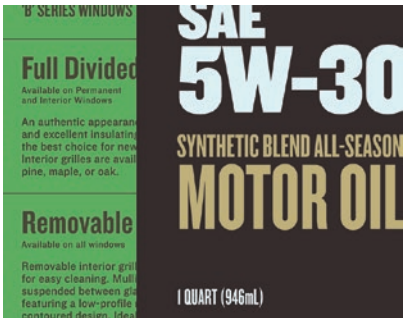
To keep up-to-date with new ways to use your iPhone, check out Tony's Tips for iPhone Users Manual. Created by Tony Bove, who co-wrote *iPhone Application Development All-in-One for Dummies*, it's a $2.99 app that puts an entire manual in your phone and keeps it refreshed with updates.



Fonts with flavuh

From House Industries, the folks who made typography trendy, comes a series of serigraphs, a collection of Photo-Lettering blocks and two new T-shirts. The 27 screen-prints by House Industries collaborator David Doddle are hand-pulled, air-dried and numbered. The collection includes letterforms taken from the Photo-Lettering collection, the *Hand Print,* Marilyn and John Neuhart's logo for The Hand Press, along with doll posters inspired by Marilyn Neuhart's dolls for textile designer Alexander Girard. Also available from the House Industries site, a set of twelve Photo-Lettering wood blocks, made from Michigan basswood and printed with lead-free, non-toxic inks and perfect for the typographic toddler. And for those who wear their commitment to type on their sleeves, two new T-shirt designs feature the House No. 59 cover design and the original Photo-Lettering phone number for Murray Hill in midtown Manhattan. For fonts and more, check out www.houseind.com/objects/posters.

Knockout blow



There's no denying Knockout is a font with impact. A heavyweight font that more than punches its weight, Knockout is now available in a collection featuring 32 sans serifs in nine widths that range from super-compressed to extra wide. Ideal for headlines that make type the hero, Knockout harks back to the early days of wood-formed, hand-carved letters of nineteenth century Americana. Knockout is available from Hoefler & Frere-Jones at www.typography.com.

Felt & wire

Used to absorb excess water and smooth the forming sheet, felt and wire are essential to the art of papermaking. Sponsored by Mohawk Fine Papers, the Felt & Wire Shop celebrates the art of papermaking with products ranging from hand-pulled letter set posters to journals, gift cards, limited-edition books, wrapping paper, calendars and collages. If you are looking for items that are fun, fashionable, functional and made out of paper, look to www.feltandwireshop.com. And for the paper-obsessed and impressed, check out the companion blog dedicated to words, design, paper, print and publishing at www.feltandwire.com. —S.M.



calendar

april

14–16
FUSE: Reclaim the Future
Design & Culture/Brand Identity & Packaging
Trump International Hotel & Tower
Chicago, Illinois
www.iirusa.com/fuse/home.xml

15–18
ASPP Reinvention Weekend
Reinvent, Reimagine and Reinvigorate Your Career
The American Society of Picture Professionals
Omni Parker Hotel
Boston, Massachusetts
www.aspp.com

21–22
The 14th DMI European Conference
Design Management Institute
Transforming Design
One Wimpole Street
London, United Kingdom
www.dmi.org

25–28
ANA
Association of National Advertisers
Financial Management Conference
Boca Raton Resort & Club
Boca Raton, Florida
www.ana.net

26–29
Design Currency
2010 Icograda Design Week
Vancouver, BC Canada
www.icograda.org

may

7
Fifty-ninth Maggie Banquet
Western Publications Association
The Sheraton Gateway Hotel
Los Angeles, California
www.wpa-online.org

june

2–5
Designing Change/Changing Design
SEGD 2010 Conference + Expo
Society for Environmental Graphic Design
Gaylord National Hotel
Washington, District of Columbia
www.segd.org

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Typography, the next generation

From the very first attempts at reproducing hand-drawn letters for mass duplication, letterforms have reflected the cultural climate and technological innovations of each era. Today is no different. Where are we headed and what forces are shaping typographers and typography?

> "Each typeface is a piece of history, like a chip in a mosaic that depicts the development of human communication."
>
> —Matthew Carter





Inspired by modernism, street art and calligraphy, Hungarian designer **Áron Jancsó's** experimental letterforms dominate his posters and logotypes. His first commercial font, Ogaki, is being released at **gestalten.com**.



Illustrator and designer **Jessica Hische** began drawing type in college when she couldn't afford to buy the fonts she wanted. Today she's posting a new initial cap each weekday at **dailydropcap.com**.

Alejandro Paul of Sudtipos pushes OpenType's flexibility in his design of Feel Script with its 1,200 glyphs including stylistic, contextual and titling alternates, plus swashes and ligatures (including three letter combinations). Available in an extensive range of languages at **veer.com**.





The *New York Times* Skimmer interface features the paper's signature typefaces, Cheltenham and Franklin, served up via Typekit. **nytimes.com/timesskimmer**.

CA Queries Creatives

What forces are shaping the next generation of typographers and typography?

Cyrus Highsmith, Font Bureau, *Boston, MA.* "For me it's more interesting to flip the question around. What are the typographic forces that will shape the next generation? There's going to be more typography—the Web is finally starting to become unstuck from a few default typefaces and primitive typographic control. There are going to be even more typefaces—a dozen fresh letter drawers are graduating every year from post-graduate programs specializing in type design. Readers, get ready!"



Dr. Shelley Gruendler, founder of **Type Camp,** *Vancouver, BC.* "Graphic designers must improve their typographic knowledge as there is far more evidence of bad type than of good. As multilingual issues increase, along with rapid technological changes, awareness through experience is imperative and this begins with education. The limited typographic offerings of design and trade schools continues to do a disservice to their students and, without significant changes to type education, the future looks bleak."

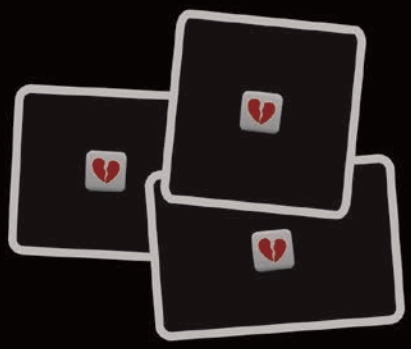


Angelynn Grant, Angelynn Grant Design, *Cambridge, MA.* "Designing for digital reading will become the dominant concern for most clients, if it hasn't already. In some digital formats, the user's ability to change fonts, font size, orientation and other factors will challenge designers to create flexible typography that still retains client identity. Each print project could include interactive ePub, PDF, Web page or even app companions. The major typographic playground may shift away from InDesign towards the less expensive iWork or free open-source ePub editors."



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