



FORWARD **magazine**

**Creativity,
Design & Art**

Nº 6

FORWARD magazine

**Creativity,
Design & Art**

Nº 6

IMPRINT **PUBLISHER** OTHMAR HANDL - FORWARD CREATIVES GMBH, NORDWESTBAHN-STRASSE 8-10, A-1200 VIENNA **CONTACT** E-MAIL: HELLO@FORWARDCREATIVES.COM
WEB: WWW.FORWARDCREATIVES.COM **EDITOR IN CHIEF** DENISE PFLÜGL **MANAGING EDITOR** LUKAS WEBER **PRODUCTION MANAGER** LAURA LECHNER **CONTRIBUTORS** DANIELA POSCHAUKO **AI-GENERATED PORTRAITS** FLORENTINE SCHÄFERMEIER **ENGLISH PROOFREADING** PETER WAUGH **DESIGN** ZWUPP & JONAS GRIESSLER WWW.ZWUPP.COM **COVER ARTWORKS** CLAUDIA RAFAEL
THE IMAGE RIGHTS FOR OTHER PICTURES LIE WITH THE RESPECTIVE ARTIST OR STUDIO.
PRINTING BÖSMÜLLER PRINT MANAGEMENT GESMBH & CO. KG, OBERE AUGARTENSTRASSE 32, A-1020 VIENNA WWW.BOESMUELLER.AT **COVER FINISHING** STAINER SCHRIFTEN UND SIEBDRUCK GMBH UND CO KG, GEWERBEGEBIET 205, A-5092 ST. MARTIN BEI LOFER WWW.STAINER.CO.AT **PAPER** GMUND ACTION, NUCLEAR ACID , 310 G/M² – GMUND ORIGINAL, TACTILE BLANC, 120 G/M² – GMUND BAUHAUS DESSAU, WEISS 2, 120 G/M² – GMUND ACTION, ALPINE SPARKLING WATER, 110 G/M² – WWW.GMUND.COM **FONTS** BUGRINO (STUDIO MUHIT-TIN GÜNEŞ), SCTO GROTESK (SCHICK TOIKKA), CATALOG (BINNENLAND), SOURCE CODE (PAUL D. HUNT)

<Dear> Reader,

Adapting to an ever-evolving world is always about creativity. Creatives have always been ahead of the game when it comes to the use of new technologies. By now, Artificial Intelligence has become an integral part of the general public's lives, and it seems like it is here to stay. Thus, in this year's Issue of the Forward Magazine, we focus on the dynamic world of creativity, design, and revolutionary technologies. We take a closer look at some of the creatives from the Forward universe, who are at the forefront of exploring change and development of the creative industry. They let us into their genius minds and give personal insights into the challenges they're facing, their individual rough phases, but also the significant opportunities that open up for anyone who thinks outside the box and uses artificial intelligence in innovative ways.

```
1 With With the content in order and the
2 perfectly fitting cover image from
3 Claudia Rafael, we decided to involve AI
4 more in our Magazine. That is why Chatgpt
5 generated small facts about the interviews
6 & articles or rated them on a scale from
7 1 to 10 according to certain criteria we
8 gave as input. From the reading time to the
9 most important sentence of the article,
10 find out how judging virtual intelligence
11 is or what kind of creative poems it can
12 create. This generated content is displayed
13 throughout the magazine in colorful Code
14 versions.
```

Our Digital Creativity Feature introduces you to three exceptionally talented and inspiring women – Christina Worner of Dada Projects, Ines Alpha, and Claudia Rafael from Newformat. They take us on a journey through their technological landscape diving into the multi-dimensional world of 3D, AR, and AI. Each showcases their unique approach while sharing their enthusiasm for utilizing the constant updates and advancements of these tools.

Meanwhile, creative agency SNASK reminds us that life and joy take precedence over work. They exude boundless inspiration and channel their energy into birthing fresh ideas.

In our interview with Albanian designer Baugasm, we navigate the complex nuances between human creativity and AI-generated work. This exploration examines the age-old question: Can artificial intelligence ever truly replicate the deep-seated needs, emotions, and desires of humans and clients alike?

Known as a the leading artist in a world where art and artificial intelligence

Editorial

Send a message

```
<!DOCTYPE html>
.title {
  Reading time
  1.8–2.3 minutes
  9 of 10
  for the content of
  the Editorial
  9–10
  regarding language
  Most important sen-
  tence for the AI:
  "Artificial Intelli-
  gence has become an
  integral part of our
  lives, and is here
  to stay."
}
```

Translate

converge. Refik Anadol is at the forefront of this creative movement and provides insights into the intersection of technology, imagination, and artistic expression. Anadol's experiences and perspectives provide views into the limitless potential and evolving role of AI in shaping the future of the creative industry.

The young creative studio Sucuk & Bratwurst explores with us their distinctive approach to creativity, teamwork, and their remarkable ability to think outside the box.

Iconic magazine designer Mike Meire known for his remarkable career and creative portfolio shares with us his extensive experience in magazine design, editorial challenges, and the evolving landscape of creative expression.

The portrait of conceptual artist Barbara Kruger explores her creative odyssey. Her work speaks for itself and is an invitation to challenge the status quo. This is the story of an artist who uses her art to ignite dialogue and inspire change.

Some more layers of insight into the ongoing artificial intelligence conversation come from the creatives of Forward Network, which is filled with top creatives from around the world. Our survey through all the 15+ different fields brought some perspectives that range from intrigued to enlightened to “didn’t have time to use it yet, it’s not a priority”.

We are certain that creativity should not have any boundaries. As we embrace the transformative potential of emerging technologies, we also need to acknowledge the risks and challenges these changes pose to the creative industry and the world. Our goal in this issue, therefore, is not to pass final judgment on this technological evolution, as it is constantly changing. Instead, it serves as a tempting look into the exciting future that lies ahead, as the reality that awaits us remains in the unknown.

To be continued...

N⁰⁶

```
<script>
AI's embrace in
lives deep and wide,
Heroes and challeng-
es side by side.
Creatives dive,
their stories anew,
Dimensions of tech,
a captivating view.
```

```
Creativity blooms,
as heroes emerge,
Through challenges
faced, they forge
the surge. Diving
into dimensions,
they boldly explore,
Three women's tales,
like waves on the
shore.
```

```
SNASK's joy, a re-
minder clear, Human
touch, creativity
dear. Baugasm ques-
tions, AI's core,
Can it replicate
desires, evermore?
```

```
Anadol's fusion,
art and machine,
Unveiling possibili-
ties unseen. Sucuk &
Bratwurst, pragmatic
grace, AI a tool,
in creativity's
embrace.
Voices unite in
Forward's domain,
Barbara Kruger's
contrast, a creative
terrain. Change em-
braced, innovation's
gleam, Creativity's
symphony, a vibrant
dream.
</script>
```




fritz-kola
vielviel koffein

N⁰⁶

Colophon

08 PORTRAIT

Barbara Kruger



15 INTERVIEW

Baugasm



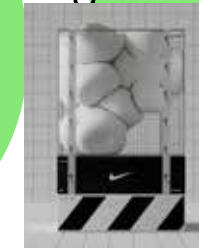
21 INTERVIEW

Refik Anadol



31 ARTICLE

Digital Creativity



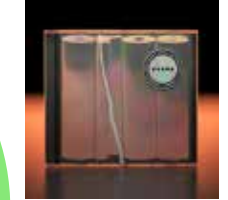
43 INTERVIEW

Asking Creatives



52 INTERVIEW

Sucuk & Bratwurst



60 INTERVIEW

Snask



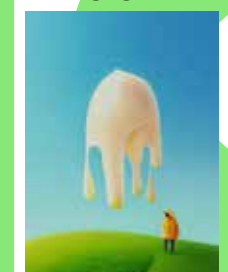
67 INTERVIEW

Mike Meire



77 ENTRIES

Moon Exhibition

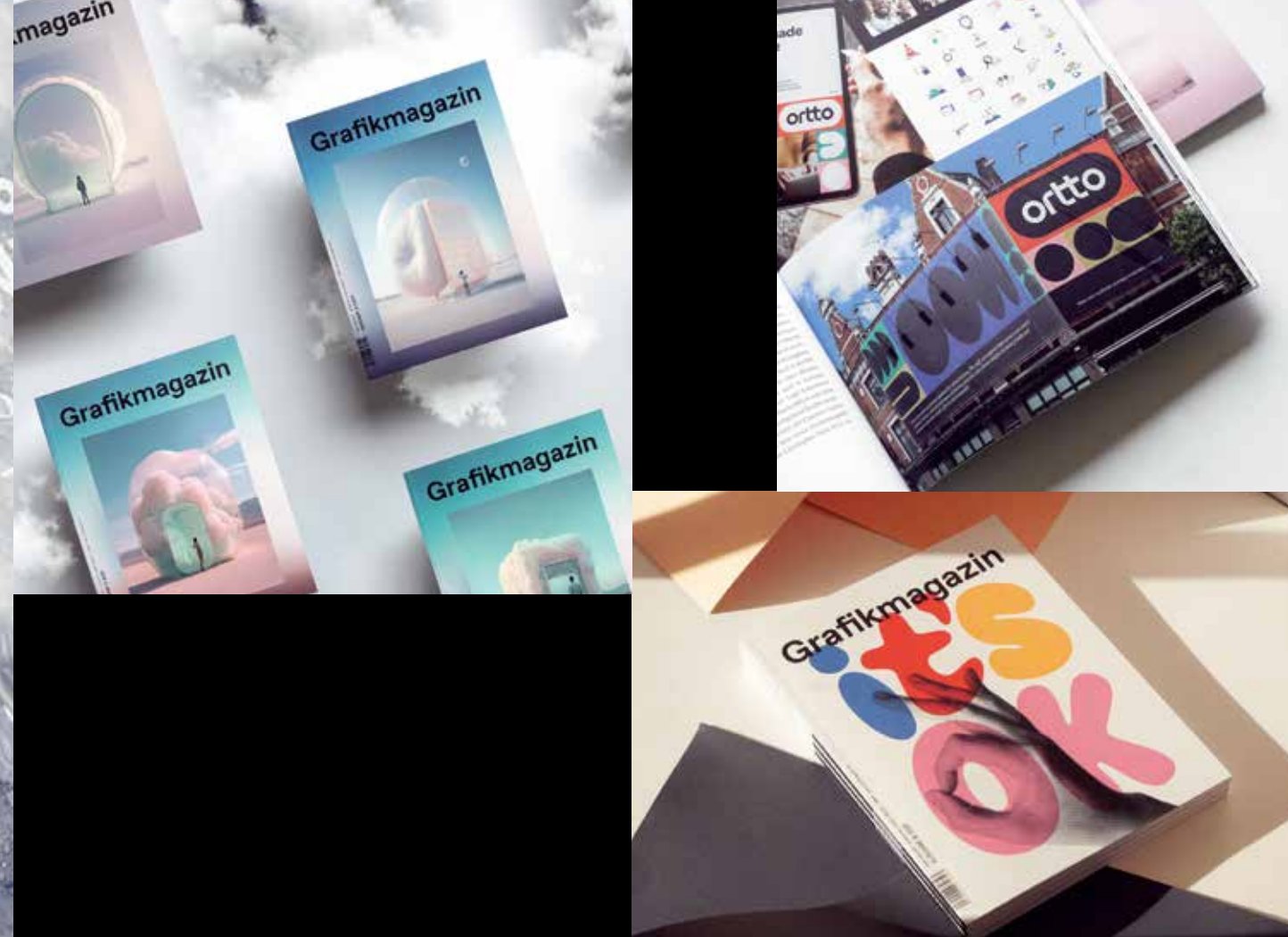


100% WASSERKRAFT

GMUND

PAPIER

In Gmund produzieren wir Papier mit Strom aus 100 % Wasserkraft. 75 % mit unseren eigenen Anlagen aus der Mangfall und 25 % aus zertifizierten Wasserkraftwerken aus dem Alpenraum.



Das Fachmagazin rund
um die Themen Branding,
Typografie, Design &
Research, Fotografie,
Produktion & Publishing.

Jetzt kennenlernen unter:

www.grafikmagazin.de ↗

■ Untitled (Beginning/Middle/End), 2022 – Side specific installation, print on vinyl – Three-channel video installation
Installation view, The Milk of Dreams - 59th International Art Exhibition, La Biennale di Venezia, Venice, Italy, April
Photo: Timo Ohler



Barbara Kruger

.title {
Reading time 6-8 minutes
9 out of 10 regarding language
Most Important sentence:
"Her art is a call to action – an invitation to dismantle the status quo and interrogate the mechanisms of control that surround us."
}



Portrait

<script>
Barbara Kruger's
art, bold and
clear, calls us
to challenge,
confront, re-
vere. Images and
text, a dance
profound,
breaking norms,
questioning all
around.

Supreme's inspi-
ration, a subtle
thread, irony
and depth in
words spread.
Activism's fire,
passion's
embrace, Kru-
ger's legacy,
changing the
space.

With every
stroke and
thought con-
veyed, her art's
power will never
fade. In galler-
ies and hearts,
it ignites,
a force for
change, shining
bright
</script>

This portrayal of the famous American artist Barbara Kruger explores her creative journey and the profound impact of her thought-provoking and visually striking works in contemporary art.

Kruger has left a remarkable imprint on the design world through her captivating creations. Born in New Jersey in 1945, her artistic repertoire includes diverse mediums like photography, collage, and installation. The 1980s marked her rise to prominence, notably with her politically charged piece "Your Body is a Battle-ground" fusing striking text with mono-chrome imagery to challenge conventions.

Her artistic style is instantly recognizable. Often working in black-and-white, she overlays her photographs with provocative, red-white-and-black wordings that demand attention and challenge viewers to reconsider their preconceived notions. With that she manages to cast light on issues such as gender, identity, consumerism, and the relentless influence of mass media. Kruger's approach to her art is characterized by a desire for her work to speak for itself, rather than seeking personal fame or attention herself. She prefers to remain out of the public eye, allowing her creations to demonstrate their own significance. In other words an invitation to challenge the status quo and interrogate the system we live in. Her ability to distil complex ideas into impactful messages is nothing short of remarkable, and it is this skill that has earned her an enduring place in contemporary art and a big inspiration for designers from all over the world.

Remaining relevant in today's culture, Kruger's work, as written before, critically engages with power dynamics, consumerism, and societal issues, evoking emotions and reshaping viewpoints. This is why it's no wonder that

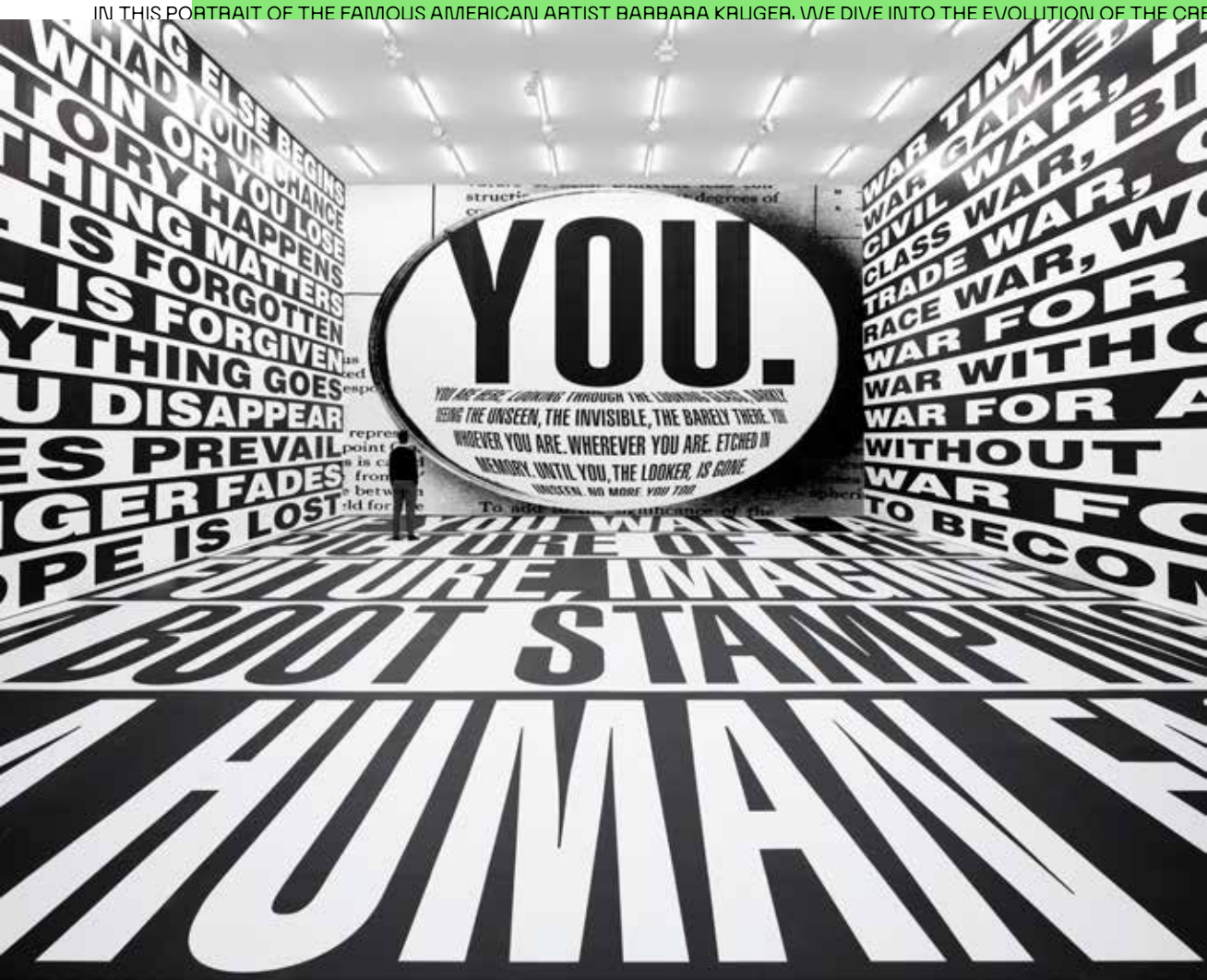
the relationship between her designs and the Supreme brand have not much of a connection, despite the similarities.

Kruger's involvement with Supreme involves her design choices and text treatments shaping the brand's identity, rather than designing the logo. Her artistic reach extends beyond conventional mediums, from distributing thought-provoking MetroCards to transforming school buses into canvases. While some speculate on underlying jabs, Kruger stresses her work revolves around human interactions, not corporate clashes.

Kruger's involvement with Supreme involves her design choices and text treatments shaping the brand's identity, rather than designing the logo. Barbara Kruger's artistic reach extends beyond traditional mediums as she ventures into the public domain, leaving her mark in unconventional ways. For example, she distributed 50,000 MetroCards, transforming everyday commutes into thought-provoking journeys with statements like "Don't be a jerk" and "Who owns what?" A school bus and skatepark became her canvas, adorned with her signature text treatment – Futura Bold Oblique font on a striking red background. While some speculate on subtle jabs at the skatewear brand Supreme, notorious for using a similar style for its logo. However, Kruger dismisses any intention to criticize the brand, emphasizing that her work revolves around human interactions and not corporate clashes over copyrights, legal disputes and profits.

In 2013, during a Supreme logo lawsuit, Kruger humorously deemed it a "total clusterfuck," resonating with her artistic sensibilities. Her reaction to Supreme exemplifies her distinct approach to fame – she prefers her artwork to speak for itself, intentionally staying out of the limelight.

For Kruger, capturing the essence of human connection through her art takes precedence over becoming a spectacle in the ever-expanding circus of celebrity culture. With her focus on meaningful expression and social critique, Kruger's work remains powerful, making a lasting impact on audiences without relying on personal notoriety. Her unconventional views on intellectual property and her overall ironic disposition make her an ideal artist for Supreme to draw inspiration from, almost as if they share a common thread. Some might argue that, in reality, they are not fundamentally distinct. Rather, they resemble distant relatives, each fulfilling their unique roles independently.



■Untitled (FOREVER), 2017 – Print on vinyl wallpaper – Installation view, Sprüth Magers, Berlin, September 16, 2017–January 20, 2018
Photo: Timo Ohler

Barbara Kruger has also gained renewed attention in recent years by expanding her art to fill entire rooms and staging performances, like the wall painting *Untitled (Blind idealism is...)* in 2016 at the High Line in New York. Beyond her artwork, Kruger's activism extends into various social causes. She has consistently used her platform to champion feminism, LGBTQ+ rights, racial equality, and other issues. The *Your Body is a Battleground* poster became iconic during a women's rights march in 1989. It emphasizes the fact that Kruger's art remains relevant and powerful, particularly in the context of movements like #MeToo. Her unwavering dedication to these causes has elevated her work beyond the confines of galleries and museums, making it a dynamic force for social change and a catalyst for dialogue.

Throughout her career, Barbara Kruger has exhibited her work in various galleries and museums worldwide for example *Bitte lachen / Please cry*, 2022 in Berlin,

solidifying her status as an influential artist. Her art continues to resonate with audiences, encouraging critical engagement and sparking important conversations about power dynamics, social justice, and the commodification of culture. Through her uncompromising and visually arresting creations, Kruger challenges us to confront the pervasive ideologies and systems that shape our lives, and encourages us to envision a more just and equitable future.

Today, Kruger's legacy resonates with new generations, inspiring art and activism.

She underscores art's transformative potential to challenge norms and foster compassion. Her visual language and commitment to justice engrave her mark on the collective consciousness, affirming art's power for societal change. N⁰⁶



■Bitte lachen / Please cry, 2022 – Installation view, Neue Nationalgalerie, Berlin, 2022
Photo: Timo Ohler



■Untitled (Who?), 2020 – print on vinyl – Installation view, Sprüth Magers, Los Angeles
Photo: Robert Wedemeyer



■Untitled (Blind idealism is...), 2016 – Wall painting – High Line, New York
Photo: Timothy Schenck

u
m
a
m
i

b
e
e
r

音楽フレーバービール



brauton feat. *Mochi*
Bier mit Musikgeschmack

www.brauton.at

.title { Reading time 4-7 minutes / 8 out of 10 regarding Content / 9 out of 10 regarding language }

BAUGASM



```
<script>  
In art's embrace,  
tech takes its  
place,  
Baugasm's insights  
interlace. AI aids,  
yet emotions thrive,  
Human touch, de-  
sign's alive.
```

```
Blank canvas  
to creation's  
flight,  
AI's might meets  
human light.  
Empathy,  
intuition's blend,  
Design's journey,  
without end.
```

```
</script>
```

The Albanian artist Baugasm is known for his unique aesthetic and his fondness for experimentation. The visual designer pushes the boundaries of design by constantly seeking new ways to express his artistic vision. And as the design industry continues to evolve with advanced technology and AI, Baugasm also thinks about the distinctive qualities that set human designers apart. While AI has its own creativity, Baugasm highlights the importance of human traits like empathy, intuition and emotional understanding in the design process.

Interview



Baugasm, your designs are renowned for their stunning visuals and unique aesthetic. What or who are some of the major sources of inspiration that have helped shape your creative journey and artistic style?

I think a major source of inspiration that helped me shape my creative journey and artistic style is experimentation. Having an open mind and being able to learn new software and programs as I go, and the need to learn new things in order to push the boundaries and always keep creating things that I was not able to create before.

I had to make something new every day, and I still want to be creative every day. I easily get bored with one thing. I want to experiment with another thing, and another thing right after. I feel like I'm a person open to experimentation and creating abstract art, and also able to learn new softwares and add new tools to my assembly toolset. It is a big inspiration for me to keep pushing myself to create other things, from animation to 3D, graphic design and so on.

Walk us through your creative workflow. How do you approach a new design project? What steps do you take from conceptualization to final execution, and how do you ensure that your creative vision remains intact throughout the process?

Not all creative work is the same, but mostly I just start with a blank canvas. I do a bit of a brainstorming session by looking at some of the design book collections I have in my studio. I get a few ideas, browse a bit on the internet to find things that can inspire me, from magazine covers to typography books and so on.

It's just a matter of me having a blank canvas, starting with a concept or an idea that I might have in mind, or a certain experiment that I want to do, depending also on which software I am starting with (sometimes 3D, Cinema 4D, Photoshop or Illustrator). From that, I start with one software and I am like: "OK, how can I use this, and where can I take this to improve it?". I might even be doing something on Illustrator, take a screenshot and bring that to Midjourney, AI, and after that be able to get some result and take it as a texture to 3D and so on. It is always different. It always starts in one program and ends up in another one. It doesn't matter what the software is, because the end result is the most important.

Talking about AI, when experimenting with AI, what insights have you gained from those experiments, and how do you believe they complement or supplement human creativity in the design field?

I've been experimenting with AI since 2018. I had the pleasure to work with Adobe since early on, when they were experimenting with AI and beta testing some of the apps. Lately, I've been experimenting with a lot of AI, how I can create artworks that I can use as a supplement for my artworks. Ways that I can create some things and use them in my 3D work, and even animating it and creating other things.

I feel at this point I am just using it as it is supposed to be used. Using it to create content that I can modify and experiment with and adding my own vision to that. This is how it makes me feel even better, rather than "cheating" by doing something easy with AI and calling it done. In my opinion, it should be used as a source/tool to start something, but add "more of you" on top of that, by using these programs and combining things to get a really good aesthetic or artwork at the end.

Your artistic creations have garnered widespread acclaim for

their creativity and originality. In an age of advanced technology and artificial intelligence, what do you think sets human designers apart and enables them to produce designs that resonate with audiences on a deeper level?

In an age of advanced technology and artificial intelligence, human designers are going to have to be more unique, and will need to come out and become more distinctive in the way they approach and use these technologies, at least from my perspective. I feel like, until now, there has been a threshold for everyone to be a creative person, as every artist had to learn a software (like Photoshop, Illustrator), and that became a breaking point for so many that are creative, but didn't put in the minimum effort to learn a software and give life to their ideas.

Now, with the advances in technology and AI, everybody will be able to express themselves easier by just explaining to these machines what they have in mind and the machines will make more original ideas. I mean things that previously were impossible to create because of limitations of the software or the learning curve; yet at the same time, I feel like these possibilities are going to make the creative side very saturated. I know we are going to see a lot of crazy stuff, and at this point the questions that come to my mind are: What will be the "thing" that is going to make the difference? What is that "thing" that will stand out from the rest?

As I said, we are going to see so many cool & crazy ideas, and I wonder which is going to be the one that we will see as exciting, different and ground-breaking?

Design is a field that requires a careful balance of creativity, empathy, and intuition. How do you believe these human traits contribute to the design process, making it distinctively different from the capabilities of AI?

I think that AI might be good at creativity, but empathy and intuition are things that can be learned only from humans and, in my opinion, this is the main point that sets us apart from AI. How would AI know if an artwork is good? How would AI know that something feels right, or if it evokes emotions? Maybe it is going to learn that, it is going to compare it to selections that humans will input into these platforms, but in the end it is humans that these artworks are designated for. We humans are the ones that will consume/use these creations, so it will be up to us to make the judgment, but still, AI won't be able to know what is good or not, unless it already understands what humans want... but when it comes to art (which is very abstract and experimental), I think it is very subjective for humans, and I think it is going to be very complicated for AI.

From your perspective, why do you believe humans are better suited than AI in the field of design?

I think this is a very complicated topic, because I am still trying to "get my head around it", but honestly I feel like humans naturally understand the wider context in which design exists. This includes the cultural, historical, emotional and personal context. AI can learn patterns but it doesn't understand nuances in the same way as humans do. In my opinion, there is more empathy, emotions, creativity and imagination involved when humans are creating in general. Even though I feel AI is getting more & more creative, I feel like all the ethical judgment, empathy and emotions that we humans have, make it a little bit more of a formula to get always unique and different perspectives on the art itself, but if it comes to design as a medium to solve a problem, yes, AI can sometimes even do a better job (laughs).

If you want to do a design to sell a product, and you have a clear vision, I feel like the prompt is still going to come from a human, but AI might be able to do better execution in the near future (maybe even better than a person would). That is yet to be discussed, as I feel like there is still a lot to do. Honestly there is a lot of work you can do by using AI as a tool, but then it feels like “cheating” when using it... Meanwhile, when creating something from scratch, there is more emotion and creativity invested when it comes from a person.

Collaboration and client interaction are vital aspects of the design industry. How do you think human designers excel in understanding and interpreting client needs, emotions, and desires, which may not be easily captured or understood by AI?

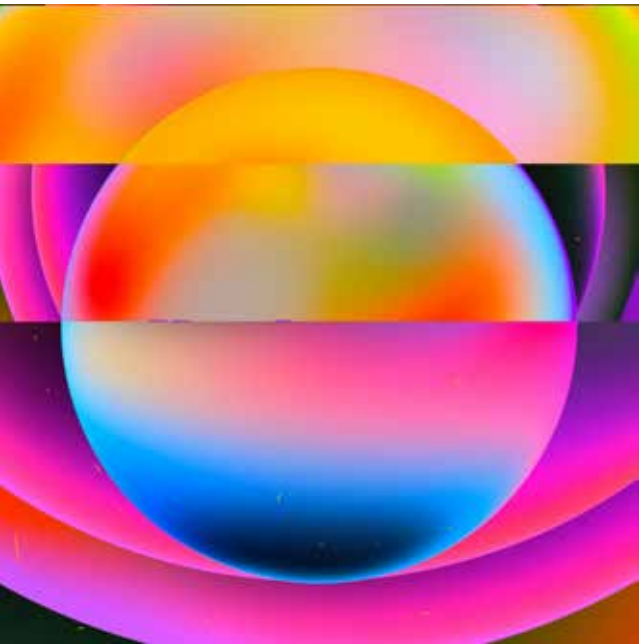
This is a funny question, because I think there is also a funny meme going around exactly about this point and it’s something like:
“You’re telling me that the client has to describe to the AI what they really want, and the AI is going to give them exactly what they want?”
That’s the quote and it is so funny because it is so difficult to understand what a client needs (depending on who the client is), but there are clients that are very good when giving a brief and orientate you about the requirements and then you have complete freedom to do whatever you want, while I feel like there are also requirements that they might need to give to AI in order to get these results back.
In one point, I think there is a gap between fast work, things that they need to put out there quickly, and things that need a little bit more human emotion and more details in the sense of thinking about how these things are all going to be combined together, it is still going to need human input.
Let’s say you are going to work on a complete branding or visual esthetic for a brand, and at one point AI is going to give you something (let’s say the posters for the branding), but then how you are going to combine that esthetic with billboards, animations, social media marketing, videos or merch, I feel like all of that will always have to come down and rely on human emotions and the understanding of how to combine all these media together in order to create a complete piece of artwork or even a branding

As a highly respected artist in the design community, what advice would you give to emerging designers who may feel intimidated or threatened by the increasing presence of AI in the industry? How can they harness their unique human capabilities to carve a distinct path in the ever-evolving world of design?

The advice I would give to emerging designers and artists is to continue what you are doing, love what you are doing, as it is all about the passion that you have for the art.
It doesn’t matter what you are using. Start using AI as a tool to make your ideas better, but keep learning other softwares, because I feel like I’ve been using lately AI as a way to create things that previously I was not able to, but it brings me to a whole different level, where I am able to create things combined with other software and programs: 3D, animation, After Effects, Photoshop, and Illustrator – with all of these together, I am able to come up with things that before I wouldn’t have been able to, or it would have taken me a lot of time to do. Now I can generate things with AI and take them to another level and combine things together.

Art-wise, it is just going to give us new things that we never even thought about being able to create before, or things that we thought about, but there was always a threshold of time and capability to realize these ideas and now we will be able to create more.

Think about this: If you are someone that is doing imagery or collages, you always have to navigate the web and browse for stock images, illustrations, find photos and elements, in order to cut down and create these amazing artworks. Now you can directly ask AI to create them. Do a collage and you can move them to After Effects, animate them, take them from there to Cinema 4D, get a brand new artwork, and later you can ask AI to replicate your artwork and create 3 more of that.

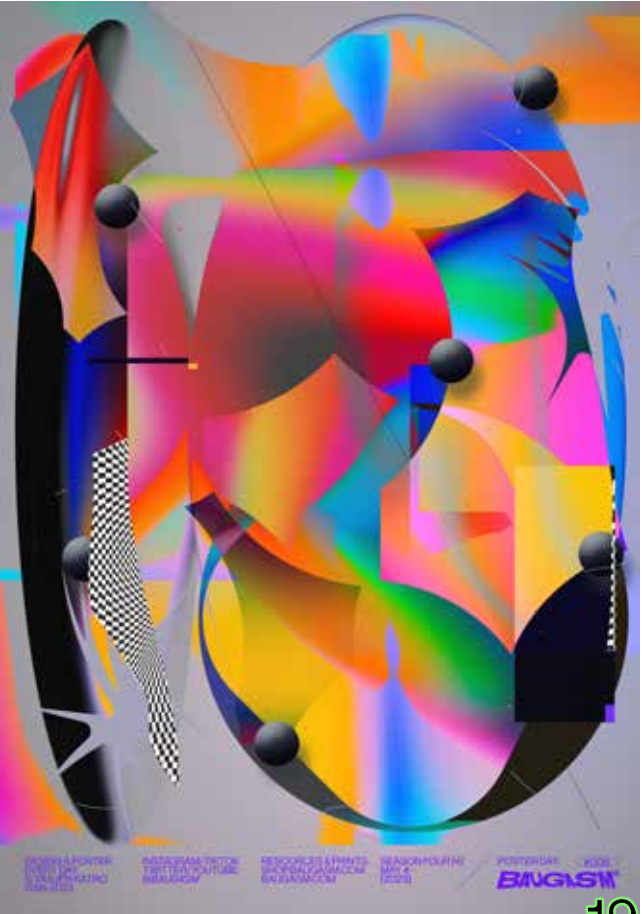


You can have many many different outcomes. This can be a loop of creations which is going to bring us a lot of results that we were never able to see before.
At this point it is OK to feel scared, I feel like that most of the time, but it’s there, it’s going to stay, it’s going to keep getting better and better, the idea is how you can learn it, use it to your advantage and have fun with it.

Finally, your designs have captivated audiences worldwide and inspired countless aspiring designers. Looking to the future, how do you see the relationship between humans and AI evolving in the field of design? Do you believe there will always be a place for human creativity and craftsmanship, even as technology continues to advance?

Yes, I feel like this, because the human is the input and output of any of these creations, in the sense that we are the ones who know what our needs are, and we are also the ones who know what we want to consume at the end, so the input is from us, and the output is for us.

At this point, I feel that technology is going to evolve, creativity is going to become crazy because of human input, and also because everybody will be able to achieve and create amazing stuff with less work involved. We are going to see a big saturation, but at the same time amazing ideas that we never thought we would see before. N⁰⁶



Anzeige Bösmüller

Refik



Anadol

The intersection of art and artificial intelligence has opened up a world of endless creativity, blending the imagination of human minds with the limitless capabilities of machines. In an era when technology continues to redefine our understanding of artistic expression, Refik Anadol stands out as a leading figure at the forefront of this exciting movement. Anadol's captivating journey began with a fortunate encounter, leading to an exploration that goes beyond conventional boundaries. As a prominent artist renowned for his mesmerizing data-driven visualizations, Anadol's work pushes the boundaries of human imagination, while also challenging us to examine the evolving role of AI in the creative industry.

Interview



```
.title {  
  Reading time 7–9 minutes  
  8/9 out of 10 regarding Content  
  9 out of 10 Content  
}
```

What

inspired
you
to

explore
the
intersection

of
art
and
artificial
intelligence?

I was very fortunate to be invited to a Deep Dream Symposium that took place in Grey Area in San Francisco in February 2016. During this event, for the very first time Google engineers came together and auctioned their AI-based art works for a good cause. During the symposium they shared technical details about AI and its potentials for artists. I was the only one in the entire symposium who had never used AI, but was willing to explore. Just after the event, I was invited to be an Artist in Residence for Google's Artists and Machine Intelligence program. Blaise Aguara Arcas, Kenric McDowell and Mike Tyka helped me and my team to learn and use AI for our artworks. It was during that residence when I first asked the question: If a machine can learn, can it dream?

How did your background in architecture and media arts influence your decision to work with AI in the creative field?

I am interested in exploring how the perception of time and space are radically changing now that machines dominate our everyday lives. The digital age and AI allow for a new aesthetic technique to create enriched immersive environments with multisensory components, and such projects require an interdisciplinary thinking process at the intersection of arts, architecture, technology, and science.

Can you recall a specific moment or experience that sparked your interest in utilizing AI as a creative tool?

After my participation in the Google Artists and Machine Intelligence program, I felt more empowered to utilize AI in my visual art practice and created Archive

Dreaming. For this artwork, we collaborated with SALT Research collections in Istanbul, which provided access to 1.7 million documents from the 17th to 20th century in the archives of the Ottoman Bank, a dominant financial institution during the Ottoman Empire. We employed machine learning algorithms to search and sort relationships among these data points, while translating the interactions of the multidimensional data in the archives into an immersive and interactive media installation. Yet when idle, the installation 'dreamt' of unexpected correlations between documents, yielding generative, aesthetic, and fresh visuals representing those serendipitous links and overlaps.

When you first started experimenting with AI, what were some of the initial challenges you faced, and how did you overcome them?

Since I first started using AI, I have been reading a lot about human consciousness and the elusive nature of memories – individual or collective. In that regard, writings in this field still challenge me a great deal. I am also closely observing all the discussions about responsible AI practices. It would not be wrong to say that I am challenged by the philosophical and ethical aspects of working with AI rather than by the technical elements.

Your works are known for their mesmerizing visualizations and data-driven art. Could you share with us the process of using AI to transform raw data into artistic expressions?

I can walk you through how we worked on our multi-year and multi-theme project Machine Hallucinations to answer this question. For Machine Hallucinations, we have been utilizing machine intelligence as a collaborator with human consciousness, specifically DCGAN, PGAN and StyleGAN algorithms trained on these vast datasets, to reveal unrecognized layers of our external realities. We collect data from digital archives and publicly available resources, then process the millions of photographic memories with machine learning classification models. The sorted image datasets are then clustered into thematic categories to better understand the semantic context of the data universe. Then my artistic and curatorial decisions come into play, and I come up with a series of dynamic images chosen from a vast number of possibilities that the machine reveals.

As AI continues to evolve, it opens up new possibilities for creativity. How do you see AI's role shaping the future of the creative industry?

The current hype around generative AI models such as text-image generators and natural language chatbots

made us put more emphasis on how our artmaking methods privilege original, authentic datasets to train AI algorithms. I think that the increasing prevalence, accessibility, and acceptance of AI-generated art will force not only artists but also writers, designers, and other creatives to re-consider the meaning of creativity and push their imagination even further. This will require time, effort, and in some cases re-structuring of one's methods and practices, but I am in favor of keeping an open mind while approaching innovation with a respectful and critical lens.

How do you strike a balance between the creative control you wield as an artist and the unpredictable outcomes generated by AI algorithms?

Chance and control are the basic instincts of art making. When it comes to making digital art using algorithms and code, this remains the same. The urge to predict the unpredictable can be turned into something beautiful when the serendipitous moments that appear during human/machine collaborations are represented to evoke multiple senses. I guess that, in the end, I strike a balance by keeping my focus on activating human senses as best as I can.

Could you walk us through one of your most memorable projects that involved AI, and how it impacted your artistic perspective?

For my project Melting Memories, the inspiration came from a rather tragic family event that I experienced during one of my visits to Istanbul, when I found out that my uncle was diagnosed with Stage 1 Alzheimers. After hearing this news, all I could think about was how to find a way to contain and cherish our memories together. I refused to admit that my uncle's memories were disappearing, but instead imagined that they were melting, changing shape, transforming into a different material that represented his life, which I truly cherished. And I did my best to translate these feelings into my art practice. So I created Melting Memories in collaboration with the Neuroscape Laboratory at the University of California, San Francisco. It is a data sculpture that explores the materiality of remembering through the aesthetic interpretation of EEG (Electroencephalography) data.

As AI-generated art gains prominence, there's a debate about the distinction between "human-made" and "AI-made" art. What are your thoughts on this topic?

To me, it is hard to call any AI-assisted art completely AI-made. I see AI as a collaborator with my creative practices and I am involved in almost every aspect of the process. So it is hard for me to make such a clear distinction between these suggested categories or genres.



Refik Anadol Studio, Renaissance Dreams — Palazzo Strozzi, Exhibition, NFT Collection, Public Art, Florence, 2022



How do you envision AI's role in collaborating with human artists, rather than replacing them in the creative process?

AI and automation will initially cause some shifts in the labor force in the arts, and it seems like the biggest

impact will be on commercial art jobs. But I do think that, in the long run, it will create more jobs than it will disrupt. And because it will continue to push human imagination – whether in the pursuit of meaningful human-AI collaborations or to prove that man-made art is better than AI-generated art – it will give rise to more areas for further professional training.

The creative industry has witnessed significant technological advances in recent years. How do you think these advances will influence the overall path of art and design in the future?

I think that we will encounter new art movements and new forms of digital aesthetics in the near future and those will be created by humans, not AI. I am hopeful that we will eventually learn how to utilize AI tools for the advancement of humanity and human creativity.

What advice would you give to aspiring artists and designers looking to integrate AI into their creative practices?

I would advise them to collect and curate their own datasets, and to train them, instead of falling into the comfortable zone of generative AI.

Lastly, what excites you the most about the future of AI in the creative industry, and what kind of impact do you hope it will have on society as a whole?

I am very excited about the Responsible AI practices that offer strong frameworks for a new digital ethics. I feel privileged to be a part of these conversations and hopefully contribute to AI education and societal impact in productive ways in the near future. If we can demystify AI, I believe we can remove some of the fears people have associated with it. In this vein, we are currently working on a major work to be exhibited in London by the end of this year – an interdisciplinary research and art project aiming to raise awareness about climate change and ethical data collection methods in the field of generative AI. For this project we utilized over 100 million glacier visuals from digital archives, along with an additional dataset of more than 10 million glacier images that I personally documented in Iceland with my team. N⁰⁶



Refik Anadol Studio, Living Architecture: Casa Batllo, A/V Performance, NFT Collection, Public Art, Barcelona, 2022



Cee Cee Cafe



Open
Mon–Thu 8:30–17
Fri 8:30–22
Sat–Sun 10–17

Coffee, Lunch, Wine, Weekend Brunch

@ceecee.cafe

Besselstr. 13, 10969 Berlin

ceecee.cafe



In an industry where artistic expression knows no boundaries, due to the constant adaptation and evolution of possibilities, three remarkable female artists have risen to the top, pushing the boundaries with their inspiring visions and determination to explore the unknown. Meet Christina Worner, creative director and founder of the groundbreaking, female-led 3D motion design studio DADA PROJECTS. She is joined by Ines Alpha, the Global Creative E-Makeup artist in her latest collaboration with Prada Beauty, known for conjuring enchanted versions of reality. Claudia Rafael, a visionary digital artist and co-founder of Newformat and the creative mind behind the Cover Image of this Issue, completes this trio of inspiring creatives. With them, we enter into captivating journeys and gain valuable insights into the dynamic world of design, creativity, and the ever-evolving creative field in which they passionately work.

First of all, what inspired you to work in this field? Was there one person who inspired you to do it, or has it always been your dream?

CW The allure of the creative field, specifically design and 3D animation, has been a lifelong dream of mine. Since I was young, I had a natural affinity for art and was always intrigued by the power of visual storytelling. I found major inspiration in the works of iconic designers, artists, architects, and animators like Dieter Rams, Petra Cortright, Zaha Hadid, Hayao Miyazaki, and the creative minds at Pixar. Witnessing their ability to transport audiences to magical worlds and evoke profound emotions through their creations left a mark on me. The dedication to their craft and ability to push the boundaries in animation, art and design motivated me to pursue my dream and channel my creativity into this field.

Claudia Rafael is an Art Director and Digital Artist. She specializes in the intuitive development of unique conceptual and visual solutions in the field of music, fashion, art and culture and provides highly recognizable communication for individuals and institutions on projects varying in scale and complexity.

CR I'm super inspired by aesthetics created by algorithms and all types of glitches and errors that create unforeseen visuals that were not planned this way. Also, people who work scientifically and sociologically on the subject of technology inspire me a lot. And art in general, especially physical art. Also the fashion and architecture fields are very stimulating.

IA For me it wasn't always my dream to work in the digital industry. In fact, the first time I laid my hands on 3D software back in 2007, I remember thinking I would never touch that demonic product again. At that time, the software was quite intimidating. However, as I continued my career as an art director in advertising, I noticed significant improvements in 3D software. User interfaces became more user-friendly, and it became easier to play around with the tools. Around 2012, I started noticing some remarkable artists emerging in the digital art scene. They brought a fresh perspective to the art world, incorporating aesthetics that resonated deeply with my own interests, such as sci-fi, video games, and fantastic worlds. Inspired by these artists and fueled by my own obsession with these themes, I decided to give 3D experimentation another shot. To my surprise, I found myself developing a real knack for it. The more I dived into the world of digital art, the more I realized its potential for creative expression and innovation. It was an exciting turning point for me and, since then, I've been fully immersed in exploring the possibilities of digital art as a medium.

What do you like most about the creative discipline you work in? What don't you like about it?

CR I am very grateful for the opportunity to be able to express myself through my work. Having clients who like what I do and come to me for the same reason is rewarding for me. Also meeting other wonderful creatives and collaborators. Working mostly digitally in front of a computer is rather different for me, even though, on the other hand, I love it. On the weekends I really enjoy being in nature without even a phone.

Dada Projects believes in an alternative future for 3D design. We are a female-led studio challenging diversity in the digital design industry, challenging convention while introducing a fresh perspective on visual storytelling. Founded by Christina Worner, we take a concept-led approach to our projects, utilizing emerging technologies to produce unique animations that push the industry to new heights. Collaboration, experimentation and inclusivity are at the heart of our international work.

Ines alpha is a 3D artist based in Paris. She likes to create enchanted and fantastic versions of reality. She started experiencing with 3D while working as an art director in advertising, specialised in beauty and luxury. Her main body of work consists in the "3D makeup" series, where she pushes further the boundaries of makeup and beauty using 3D softwares and augmented reality. She tries to fantasise what complete aesthetic freedom of one's appearance would look like. Her goal is to encourage a fun and creative approach to make up and self expression.



©Ines Alpha

CW What I love most about working in design and 3D animation is the opportunity to collaborate with so many inspiring, talented and like-minded creatives, in a supportive and dynamic environment. The constant evolution of technology keeps things fresh and exciting, and there is always something new to learn and explore. There are challenges though, and the aspects I find less enjoyable are the occasional creative constraints, or changing deadlines and briefs. Having said that, every client and project is unique, and while the varying dynamics and demands may at times be challenging, we always learn something new as a team. The positives far outweigh the negatives and this never-ending opportunity for growth make it an incredibly fulfilling career.

We wonder if you foresaw the current evolution of the creative industry in which you work. What were your thoughts about the future of the industry 5 years ago?



©Claudia Rafael

IA Working with evolving technologies is undeniably exhilarating. The fast pace of technological advancements and software updates continuously simplifies the realization of my creative vision. Personally, I find myself creatively dependent on how technology evolves. I have a plethora of ideas that I'm eager to bring to life, but I patiently await the opportunity to do so. While the digital industry still tends to be male-dominated, I'm thrilled to witness significant progress over the years. Many collectives and communities have actively placed women and non-binary individuals at the forefront, fostering a truly supportive environment. The shift in this perception fills me with immense pride, it's inspiring to see more and more women embracing technology. However, I must admit, there are certain aspects of technology that can be quite frustrating. The instability factor is real. From computer crashes to GPUs burning out to the eternal loss of files, it can be an absolute pain at times. And let's not even get started on the fear of missing out that arises whenever a new software, plugin, or platform is launched. The temptation to try them is real, but it can be overwhelming.

IA Collaboration has always been a fundamental aspect of my work, right from the beginning. Since I often use faces as blank canvases for my creations, I had the idea to incorporate the faces of people I know, admire, and draw inspiration from. This approach allows me to establish an artistic connection with individuals and to experience the thrill of merging different personalities and skill sets. Each collaboration presents a unique challenge for me, pushing the boundaries of my work. It encourages me to step out of my comfort zone and explore new and different artistic directions. Working with others brings a fresh perspective, introducing ideas that I might not have considered on my own. It's an invigorating process that constantly fuels my creativity. Moreover, collaboration fosters a sense of community and shared creativity. The bonds formed through collaboration often extend beyond the project itself, creating a network of support, inspiration, and ongoing artistic growth.

CW Collaboration is deeply ingrained in the DNA of our studio. We know that our work only really thrives when we all come together and bounce ideas off one another, both internally as our team and with our host of amazing freelancers too. We really value everyone bringing their unique ideas to the table, and encourage them to do so, and to take agency too. One particular project with an all-female team had such strong collaborative synergy – it was pretty amazing to witness. If someone was stuck there was a seamless exchange of knowledge and tips, really tapping into the collective consciousness of the whole crew. We constantly encourage a positive collaborative space where ideas flourish, the team members amplify each other, with the boundaries of what we can creative continuously being pushed.

CR Collaborations are very important to me. The exchange and sharing of knowledge to unify skill sets can lead to fantastic outcomes. When collaborators value each other's work, it forms a solid basis for creating something new together. I am very grateful to work together with many amazing and talented artists.

Are there any predictions about where the creative industry will be in 5 years? What new things will come and will tools or jobs disappear because of the development?

CR I have been working with artificial intelligence since 2018. In those days and till today, I have found the visual outcome to be incredibly fascinating. This is especially interesting when it comes down to how the algorithm interprets the human face and produces forms that seem biologically implausible. It creates something new by breaking with learned norms. During that time, there was rapid development of the tools and their updates, and they have increased exponentially since then. Anything you can imagine can also exist. As a result, we had already imagined where all this might lead at the time. Keeping an awareness of the new possibilities while always being critical of them at the same time.

CW Five years ago, I saw the creative industry undergoing a dramatic change, with the democratization of art and design in new ways. Platforms like Udemy, Patreon, and YouTube were already making design education more accessible to aspiring artists and creatives, then open-source software like Blender played a crucial role in really expanding 3D modeling and animation tools. Plus, advancements in graphics card technology made it easier for folks to jump into the 3D sector. And let's not forget about social media! Instagram and Behance gave artists a global stage to showcase their work and connect with a wider, international audience. Overall, I knew this democratization would have a massive impact on how we view creativity and self-expression in design and animation. It's not just for the 'elite' artists anymore. It's for everyone with a passion and the drive to create. Nowadays, it's becoming even more exciting with the rise of AI technology, opening up new opportunities and pushing boundaries in ways we couldn't have imagined before.

IA The pace at which technology has advanced has truly exceeded my expectations. I never imagined that I would have such rapid access to augmented reality or that the tools would become so accessible and evolve at such a remarkable speed. The advancements made since 2018 have been incredible, with numerous new features and capabilities being introduced. And now, with the in-



©Ines Alpha



©DADA projects

In terms of the evolution of the creative industry, AI is a big topic right now. What are your thoughts on it and which role does it play in your creative process? How do you use it?

CW It's tough to predict exactly where the creative industry will be in the next five years, but the big trend to watch out for is, of course, the integration of AI into art and design. AI has the potential to generate a ton of content, but artists must still play the crucial role in curating and giving meaning to these AI-generated works. It's always the artist's introspection and metacognition that will make AI art truly meaningful and impactful. Another exciting development is the intersection of AI with other technologies like Augmented Reality, opening up yet more new ways to experience and interact with creative content. Just imagine how our brains could be decluttered with simplified technology! However, as creators, we have a responsibility to shape the future of AI art in a responsible and ethical manner. By making thoughtful choices and exploring the possibilities of AI, we can create a future that combines the power of AI with the uniqueness and impact of human creativity.

CR The development of technology is so rapid that 5 years is already a long time away. It is hard, even for those of us who are working intensely with AI, to imagine what the future will hold. Hardware, including computers and smartphones, is becoming more and more powerful as it gets smaller. AR glasses and definitely text-to-3D will be hot topics.

IA The rapid pace of evolution, coupled with unexpected factors, makes it difficult to predict anything, for me at least. However, one thing is clear: new tools, particularly AI, will undoubtedly continue to reshape the way we work, and they are already doing so. While it's true that certain executive jobs may become automated, creative jobs possess a unique quality that cannot be replicated by machines. The essence of creativity lies in the human experience, in emotions, imagination, and the ability to bring something new and meaningful to the table. While there may be individuals who believe that creative jobs can be automated, I would question the value and true essence of what might be created. Authenticity, meaning, and human connection are vital components of valuable and fulfilling creative work. As we navigate the ever-evolving landscape of technology and its impact on the creative industry, it's crucial to maintain a balance. Embracing new tools and technologies can enhance our creative process, but we must also prioritize maintaining a human touch and staying true to our artistic values.



©Ines Alpha,
Photographer Diane Sagnier

By doing so, we can create work that resonates deeply, provides genuine value, and enriches the lives of others.

In terms of the evolution of the creative industry, AI is a big topic right now. What are your thoughts on it and which role does it play in your creative process? How do you use it?



©Claudia Rafael

IA AI is undeniably an incredible tool with immense power and convenience. It has become increasingly accessible to a wide range of people, enabling the realization of concepts and visions with relative ease. However, it's important to remember that AI is just a tool. The way we utilize and approach AI determines its impact. Any new technology, including AI, can be perceived as scary, especially given its immense power. However, it's our responsibility to use AI responsibly and ethically, ensuring that it serves the greater good. Just like any powerful tool, I can't say AI will or won't replace humans. But after all, it is a creation derived from human ingenuity. We have the responsibility to feed it with great ideas, creativity, and ethical principles. It's an ongoing process of shaping AI to align with our values and ensure its positive impact on society. As for incorporating AI into my own practice, I'm still exploring the possibilities. I've had a few frustrating experiences with using prompts, and while I've always wanted to train an AI with my own visuals, I haven't yet found the time to do so. Currently, I primarily utilize AI to assist me with writing texts, like in this interview, for example. English is not my strongest suit, so I wrote a draft and asked ChatGPT to correct and enhance it. It not only helps me convey my thoughts more professionally, but it also saves me valuable time.

CW AI is for sure a hot topic in our creative industry right now, and it has the potential to bring significant changes to the way we work. In our creative process, we do see AI as a valuable tool, but there are limits. It's become a really useful way for us to generate infinite variations of ideas quickly and efficiently. We often use AI as a research tool to visualize specific concepts, helping us to gain new perspectives and uncover fresh possibilities. As AI continues to evolve and develop its visual language, I believe we will integrate it even further into our creative processes. However, it's important to remember that AI is not a substitute for human creativity. It's a powerful tool that complements our skills and vision, but ultimately, it's our own human consciousness, unique perspectives and intuition that bring art to life.

CR AI can be incredibly helpful for us in many ways, such as rotoscoping, the creation of mood images, and so on. But in order to use AI as a visual tool in art, the way a painter uses his brush, I believe the handwriting or the specific style of the artist is still necessary.

What do you do to stay ahead of the curve?

CW I find great joy in exploring new technologies, working with various mediums, and experimenting with different software tools. It's exciting to stack up programs and plugins, discovering ways to connect workflows for

my team and I. For instance, last summer, we dedicated ourselves to learning Unreal Engine and integrating it into our creative process. Seeing its power in handling complex point cloud systems and rendering scenes in real-time was incredibly rewarding. By combining tools like Cinema4D and Unreal Engine, we've found more efficient solutions that save time and enhance our work. For me, the key is to stay curious and embrace the unknown. But it's not just about playing with gadgets and software! I make sure I surround myself with like-minded artists, chatting with people who inspire me and sharing our ideas and inspirations. Collaborating with fellow creatives across disciplines always brings fresh perspectives and keeps the creative juices flowing.



©DADA projects

IA I couldn't agree more – curiosity is absolutely key. I have a natural inclination to explore and learn about new trends, software, and technological updates. I strive to gather as much information as I can to assess if it's beneficial for my work. However, I must admit that sometimes it can become overwhelming, especially when there's a constant stream of information and the fear of missing out on something exciting. Nonetheless, it's important for me to stay informed and understand what's happening in the ever-evolving digital landscape. Even if I can't immediately engage with all the latest advancements, having a general awareness allows me to adapt and make informed decisions when the opportunity arises. It's about being open to new possibilities and understanding the potential impact they can have on my creative process. Additionally, I believe in the power of asking questions. It's through curiosity and seeking knowledge that we expand our understanding. I don't hesitate to reach out to others and inquire about their experiences, insights, and opinions.

CR I believe it is essentially a way of thinking, a mindset. Always being curious and open, not thinking one already knows everything.

What has been the most difficult obstacle in your career path?



©DADA projects

IA One of the biggest obstacles I faced was learning to trust in my own abilities and believe that I could make a living doing something I truly enjoyed. It took me several years to cultivate the trust that people would be interested in my work and that I would eventually find my own voice, style, and unique vision. After graduating, I had the opportunity to work as an assistant for two incredibly talented artists whom I deeply admired. Their immense skill and talent made me question whether I had what it took to pursue a similar career. As a result, I decided to attend a fashion management school, aiming to pursue a different role in the industry rather than a creative one. However, it didn't take long for me to realize that my true passion still lay in the creative sector. I found a compromise by working in an advertising company where I could still tap into my creativity to some extent. I stayed there for seven years, but the desire to fully dedicate myself to my artistic career grew stronger over time. Making the decision to leave my stable job

and dive into the unknown of full-time artistic pursuit was terrifying. However, I was fortunate to have a safety net in France, where we have the opportunity to receive unemployment benefits for one or two years. This provided the security and reassurance I needed to take the leap and devote myself entirely to the realm of creation.

CR In my opinion, achieving one's dream is never an easy thing. After clearing one obstacle, another might arise. However, that also makes it exciting.

CW While I do always embrace a challenge, the most significant one in my career path so far has been developing trust in my own instincts and taste, so as to evolve as a better creative director. It can be daunting to rely on your own judgment and artistic sensibilities amidst differing external opinions and expectations. Building confidence in my creative decisions and staying true to my ultimate vision has been an ongoing journey and something I embrace every day. Another obstacle has been learning to choose projects wisely and saying no to opportunities that may not be the right fit for my team and I. We always strive to align our values, skills, and interests with the projects we undertake, despite external pressures. Recognising the importance of maintaining a healthy work-life balance and ensuring that we are investing time and energy in projects that align with our goals has been crucial for the studio's growth and the team's personal fulfilment, and it's something I'm proud of.

What do you think makes a design unique? How did you develop your style? Was the process thought up or developed over time?

CW What makes a design unique is the ability to experiment beyond the expected, and challenge established norms. It's about bringing a fresh perspective, innovative ideas, and a distinct artistic vision to the table as a team. Developing a personal style is often a process that evolves over time. It involves exploring different techniques, experimenting with various mediums, and continuously refining our individual talents and the Dada Projects voice. We also like to explore and self-reflect as a team, ensuring we hone our skills with each project. It's a combination of conscious decision-making and organic growth influenced by personal experiences, inspirations, and individual creativity.

IA I wholeheartedly agree that the uniqueness of a design is often an unexpected and unpredictable outcome. Sometimes it takes time, while other times it happens spontaneously. The key, in my experience, is to embrace experimentation and allow room for trial and error. It's through this process that truly remarkable and distinctive designs can emerge. What I find most crucial is infusing the design with your own culture, background, and personal experiences. That's what truly makes it your own and brings forth your unique artistic vision. Certainly, following trends and drawing inspiration from the abundance of images we encounter daily is inevitable in today's visually rich world. However, it's about delving into your own passions, interests, and perspectives. That's where the magic happens, where your art stands out from the rest. Personally, it took me until the age of 31 to truly believe that I could develop my own style and vision. It happened somewhat unexpectedly,



©Ines Alpha



©Claudia Rafael

emerging as a result of experimentation and playfulness. Without putting pressure on myself or focusing solely on the outcome, I allowed myself the freedom to explore. Then, one day, I had the realization that I could blend my two passions – makeup and 3D – and create something unique and exciting. I hadn't seen it done before, so I thought, "Let's go for it!" Even now, it's sometimes hard to believe that I created something truly unique simply by following my heart and pursuing my passions.

CR To me, it is essential that what I create fits the project's content and meets my aesthetic standards. I would never consider creating something that pleases everyone. First and foremost, I must be enthusiastic about it, and I love it when people become polarized by my work. Good art needs to polarize, and I prefer people who don't like my art, or on the other hand love it, instead of everyone thinking it's "nice". For example, with the AI Beauty Portraits, some people say they are fascinating and beautiful. However, there are others who say they find the look quite uncanny.

Is there anything you would like to change about the creative industry right now?

CR In my opinion, it's more about how you deal with the circumstances your own way. How to manage working in the creative industry with your values and work morals.

I think opportunities are huge, especially in the creative industry, you don't need a title to be seen or heard, you can equally be an autodidact. Just stick to your dreams and values and go on creating, it's all about what you make out of it.

CW One aspect I would like to see change in the creative industry is the need for more gender diversity, particularly at the directorial level. There is a significant discrepancy between the number of womxn graduating from creative majors and the number of womxn leading creative teams in this industry. It is disheartening to browse through platforms like LinkedIn and observe that the majority of leading creatives are male, when there is such femme talent out there that I see every day. Increasing the representation and leadership opportunities for womxn in the industry is crucial for fostering a more inclusive and balanced creative landscape, and it's something I try to use my voice to promote and support whenever I can. Dada Projects are currently an all-female team, often collaborating with femme freelancers too. It's a joy to work in such an inclusive environment and I strive to provide equal opportunities and mentorship within the team, and to empower womxn to excel and develop in their careers.

IA I cannot agree more regarding your sentiment about the need for increased diversity and visibility of women in the creative industry. It's sad to see that even in fields like advertising or the beauty industry, where women are often the target audience, the majority of creative directors and decision-makers are men. It's an issue that needs to be addressed. It's unfortunate that women are often discouraged from participating in events or conferences due to self-doubt, while men don't question themselves. However, I am optimistic, as I witness more and more incredibly talented women entering this world. We are building strong and supportive communities that

empower each other. Another aspect I would like to see evolve, particularly in the NFT world, is a shift away from an excessive focus on financial speculation and towards a stronger emphasis on human and artistic values. The pursuit of massive profits, rather than the appreciation of genuine artistic expression, can sometimes overshadow the true essence and purpose of creativity. Addressing this issue requires a deeper examination of the underlying capitalist structures that drive such behaviors. It's indeed a complex and extensive conversation that needs to be had.

What advice would you give to young designers who want to make it in this ever-evolving industry?

CW Embrace experimentation and mix different tools and workflows to find your own unique approach. Follow your passion and create work that inspires you, rather than blindly chasing trends. Stay curious and keep learning, as the industry is constantly changing and evolving. Remember, success is a personal journey, so focus on developing your own skills, staying true to your creative vision, and enjoying the process. With dedication and a passion for what you do, you'll find your place in this global industry.



©Claudia Rafael

IA Instead of fixating on the outcome or chasing success, it's crucial to focus on what truly brings you joy and fulfillment. Embracing the process, the journey, and finding happiness in experimentation, failures, and trying again are essential components of maintaining a healthy relationship with your career and with yourself. When you prioritize joy and satisfaction in the creative process, it allows you to stay motivated and engaged. It liberates you from the pressure of external expectations and allows for more authentic and meaningful artistic expression. Creativity is a continuous journey of growth and discovery. There will be ups and downs, failures and successes, but finding joy in the process keeps you resilient and motivated to keep pushing forward.

CR Digital tools, and the resources to learn how to use them, have never been more accessible than they are today. There is easy access to tutorials and there are great communities to exchange ideas with. Researching and evaluating the latest digital tools critically and reflectively is always important to me. Try the tools that interest you most and get directly involved with them. Even if you don't know a programme or a programming language yet, just start working with it. It is the most effective way to find out if it is something you want to explore further. ^{N06}

BE C/O VIENNA

FASTER!

Subscribe now!

From 29€

CO-VIENNA.COM

PHOTO BY BELA BORSODI



Chapter — The Design Journal

Chapter Printmagazin, Chapter.digital Onlinemagazin
»Chapter Talks« Podcast & »Chapter TV« Videokanal

Das Beste aus der Welt des Designs: Von Produkt- und Mobility-Design bis hin zu Design-relevanten Themen aus Kunst, Reise oder Architektur: Zweimal jährlich in Print und täglich aktuell auf der Multimedia-Website www.chapter.digital



Jetzt alle Digital-Inhalte
sowie Back-Issue Printausgaben
kostenlos kennenlernen.

We were intrigued about our esteemed Forward Network's views on the current state and evolution of the creative industry. Delving into their unique approaches to technology and AI in their creative processes, we sought to understand their expectations, both past and present.

asking creatives

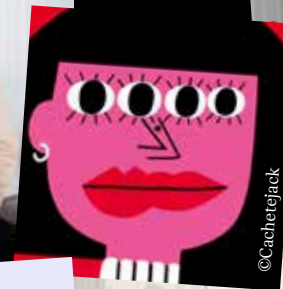
We were intrigued

©Keingarten

©Chan Tami



©Maximilian Prag



©Cachetejack



©Monika Ernst



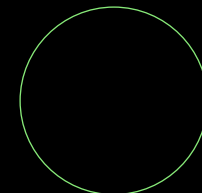
©Emily Eldridge



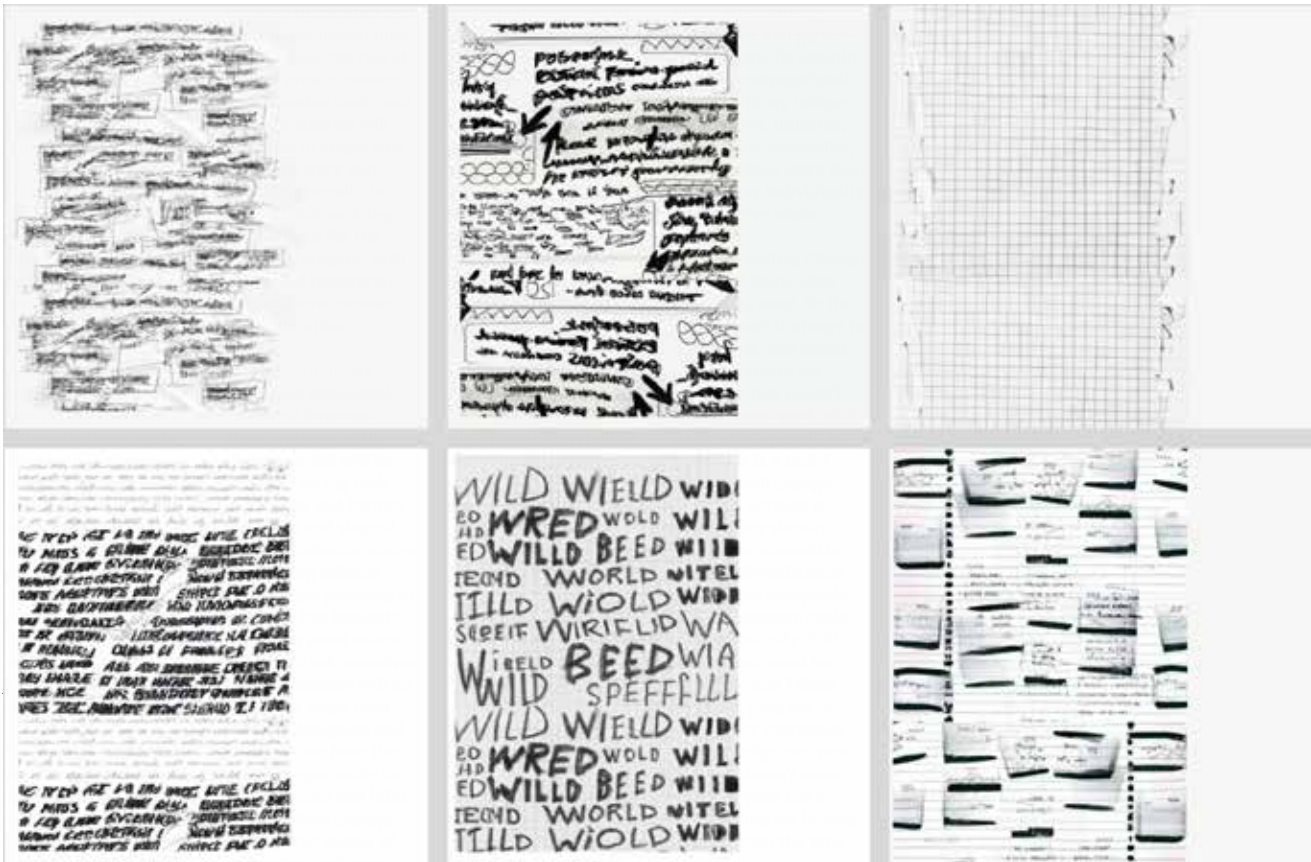
©Process Studio

©Lukas Diemling

We sought to understand their expectations, both past and present. Delving into their unique approaches to technology and AI in their creative processes, we sought to understand their expectations, both past and present.



<p>Do you foresee the current evolution of the creative industry in which you work? What were your thoughts about the future of the industry?</p>	<p>Maximilian Prag: I thought it was heading more slowly in the direction of enabling technology in all aspects of work and (life), but it kinda happened like on crack and also looks like it happened on crack. yet it is also interesting how fast things die down again, like i hate it when things are becoming so trendy that the quality or purpose gets lost, sometimes i feel like after the hype dies down the real qualities come to the surface and serve those who can actually build upon them and not just use them for quick clout.</p>	<p>Allan Berger: Five years ago, I was simply speculating that there would be significant growth and transformation in the AR/VR industry. Now, witnessing the industry's evolution, it's clear that immersive technologies have become more accessible, driving adoption and reshaping how people interact with digital content across various sectors. I am optimistic about the continuous advancements and exciting opportunities that lie ahead.</p>	<p>Monika Ernst: I try to think positively and see fair pay in the future – that means no pay gap as well as paying overtime, which for decades has been implemented in all industries except the creative industry. My hope is that agencies will take responsibility in terms of salary and not just hire people who can afford to work for a starvation wage in the creative industry. Regarding technical predictions: I think people will be able to pay more attention to being creative and be less balky when it comes to technical implementations.</p>	<p>Do you incorporate AI into your creative processes? Can you provide examples of specific projects where AI has played a role?</p>	<p>Keingarten: In almost every process, either productivity-wise or just for prototyping and idea development.</p>	<p>Allan Berger: Yes, I</p>	<p>creative disciplines and technology-driven innovation. Also, the rise of virtual events, remote collaboration tools, and online platforms will continue to shape how creatives work and interact. Overall, the future holds exciting possibilities for the creative industry, with continued transformation and new avenues for exploration.</p>	<p>Process Studio: As with most successful technical interventions, systems with high potential will be acquired by big tech companies and further exploited and shaped into capitalizable states by creating sellable mainstream products or services. But honestly, we're at a point where we should ask ourselves where humanity will be in 5 or 10 years from now. As designers and creatives we have the unique opportunity to communicate and influence positive change, through the means of aesthetics, and even have lots of fun along the way.</p>	<p>Monika Ernst: I try to think positively and see fair pay in the future – that means no pay gap as well as paying overtime, which for decades has been implemented in all industries except the creative industry. My hope is that agencies will take responsibility in terms of salary and not just hire people who can afford to work for a starvation wage in the creative industry. Regarding technical predictions: I think people will be able to pay more attention to being creative and be less balky when it comes to technical implementations.</p>	<p>With AI becoming more sophisticated, there are concerns about it potentially replacing human creativity. How do you ensure that human touch and originality remain at the core of your work?</p>	<p>Cachetejack: We think it is a good thing to go back to using material in arts. What we mean by that is don't count on technology and go back to the basics of art.</p>	<p>Keingarten: We make sure that we use AI as a tool rather than a solution.</p>	<p>Allan Berger: Incorporating AI into the creative process doesn't mean replacing human creativity – rather, it can enhance and amplify it. To ensure that the human touch and originality remain at the core of my work, I approach AI as a tool rather than a replacement. I leverage AI to augment my creative capabilities, using it for tasks like generating</p>	<p>actively incorporate AI into my creative processes. AI technology has become a valuable tool for enhancing creativity and pushing boundaries in various projects. For instance, in a recent project, I utilized AI-powered image recognition algorithms to automatically generate relevant visual assets, which is significantly speeding up the design process. Additionally, I've explored the use of AI-generated music compositions and algorithmic storytelling techniques to create unique and interactive visual experiences. These AI-driven approaches have not only increased efficiency, but have also sparked new creative ideas and possibilities.</p>	<p>Cihan Tamti: I have a project called "BLINDSPOT", where I researched whether AI can assist blind people in expressing themselves visually and whether it could be a valuable tool for blind people in the realm of art.</p>	<p>Monika Ernst: Things where certain variables need to be correlated require a lot of time and thought – I think this is where AI can help and not help at the same time. You need human thought and action for the ideas, and that is still indispensable. When it comes to contextualizing and connecting, the myriad of data can be very helpful. However, you can't take anything from an AI as it is, because post-processing, selecting and applying are still human tasks.</p>	<p>How do you see the role of AI evolving within the creative industry? Are there any specific workflows where you think AI will significantly change your way of working?</p>	<p>Cachetejack: There will definitely be less people working, and instead more machines will be used, it's going to be faster, but not that fresh. The fashion is going towards individuality and cold designs, nothing fresh or authentic, so it won't be a problem for machines to express throw shines and 3d.</p>	<p>Maximilian Prag: I hope that it actually becomes useful, kind of like github's copilot that suggests code along the way but doesn't force it upon you. I think for complicated technical stuff it would be nice, but not as an aesthetic tool – what would be nice is advanced character rigging in 3d, automatic kerning of typefaces and help in coding. i just hate ai images rn. or maybe make it fun, put it on memes, make me laugh. Just like the idea of crypto, metaverse, nft, GANs, now LLMs, it might also die down in the mainstream and find an actual purpose.</p>	<p>Keingarten: it will change and automate administrative processes to be more efficient in non-creative tasks. but as long as we use AI to accelerate our own creativity rather than replacing it, we as</p>	<p>humans will always be in control and ahead.</p>	<p>Allan Berger: As AI technology continues to advance, it will likely play a more prominent role in various workflows, augmenting and transforming the way we work. One area where AI can significantly change our way of working is in content generation and automation. AI algorithms can analyze vast amounts of data and generate content like images, music, and text, assisting creatives in ideation and speeding up production processes. While AI's impact will be significant in workflow optimization, it is essential to strike a balance, ensuring that human creativity and critical thinking remain at the forefront, as the human element is crucial for infusing originality, emotion, and subjective judgment into creative work.</p>	<p>Process Studio: It is always hard to predict the future and what impact certain technologies will have. Our guess is that we'll see a big increase in seemingly smaller AI-based tools added to software like Photoshop, Figma etc. and acting like filters and plugins with very specific tasks. And some parts of the 'creative industry' will be replaced altogether: stock photography or certain parts of illustration. Low level design tasks might also be taken over by AI. Many common image-editing and design workflows will become faster and more convenient with new AI tools. The more common and "mainstream" your workflow, the more likely it is to be affected by AI-driven tools.</p>	<p>Cihan Tamti: Like many others, I believe that artificial intelligence will primarily handle simpler tasks, be extremely helpful in research, and can also be highly beneficial for sketching. I also think that artificial intelligence is able to generate scenes and backgrounds for visual</p>	<p>content, eliminating the need to rent large studios, among other things. It will also streamline simpler graphic design styles. As a result, there will be more time for conceptual work, and many small tasks will be taken care of by AI.</p>	<p>How do you stay true to your personal style and artistic voice in a rapidly changing industry?</p>	<p>Emily Eldridge: In some ways I try NOT to look too much at what others are doing, as it can sometimes serve as a distraction from my own work. I think it's important to be aware of trends but to maintain integrity when developing my own version of those trends.</p>	<p>Allan Berger: In a rapidly changing industry, staying true to my personal style and artistic voice requires a combination of self-awareness, adaptability, and continuous exploration. I invest time in understanding my own artistic identity, and in recognizing my strengths, values, and the unique perspective I bring to my work. This self-awareness serves as a guiding compass, helping me stay grounded amidst industry changes.</p>	<p>Process Studio: We do think it's important to have your work driven by ideas and values and not by tools, technology and style. There's always a part of yourself in the things you create. This might not be obvious by looking at one project, but if you look at somebody's work over a period of several years or even decades, this person's values and individual style show through.</p>	<p>Monika Ernst: I have very specific interests that constantly drive my work. Therefore, it is natural to me that I remain true to my style. I am very interested in analog techniques and materials, which is why my work will inherently always have something involving textures, cor-</p>	<p>Collaboration and client interaction are vital aspects of the design industry. How do you think human designers excel in understanding and interpreting client needs, emotions, and desires, which may not be easily captured or understood by AI?</p>	<p>Allan Berger: Human designers excel in understanding and interpreting client needs, emotions, and desires, going beyond what AI can (currently?) capture. Through empathy, communication, and creative intuition, human designers can establish rapport, uncover unexpressed desires and infuse designs with a personal touch, creating meaningful connections.</p>	<p>Lukas Diemling: Client feedback often includes some of the most bizarre things in the universe. A lot of factors, like even their social background, or their favourite food can be important to interpret the feedback correctly. That's a lot of information and it is mainly gained through talking and human interaction. I think most of the clients will be overwhelmed if they need to give feedback straight to an AI.</p>	<p>Process Studio: Think about it this way: the more we mass-produce, globalize, and multinationalize, the more we make our jobs as designers replaceable by automation. Simply imagine going to the doctor's office and interacting with machines instead of people. Ultimately people like to interact with people. Same holds true for creative work.</p>	<p>Cihan Tamti: I believe that AI is less personal than humans and currently cannot accurately interpret emotions through facial expressions and gestures in a personal conversation. Furthermore, there are moments where</p>	<p>it is preferable to act more emotionally than logically, because it may involve ethical reasons or even supportive situations.</p>	<p>What advice would you give to aspiring designers and creatives looking to develop their own unique style and make an impact in the industry?</p>	<p>Emily Eldridge: I think it's important to dream big, but start small. Huge commissions aren't going to happen overnight, so start local! Work with people in your community and get to know local agencies and clients first. Working small leads to gaining more experience, and more experience will eventually allow you to take on bigger projects and bigger clients. Again, it comes down to personal relationships. Establish yourself as a reliable player, friendly and easy to work with. This kind of reputation goes really far!</p>	<p>Allen Berger: Invest time in self-discovery, embrace experimentation and continuous learning. Try new techniques, explore diverse mediums, and push boundaries to refine your skills and broaden your creative horizons. Seek inspiration from various sources, both within and beyond your field. And finally stay true to yourself and your artistic vision. Stay curious, passionate and keep creating.</p>	<p>Cihan Tamti: First, I would start with research and create a list of my favorite designers. Then, I would try to recreate their works and analyze why they are so good and what I truly appreciate about them. Once I find this process repetitive, I would begin applying these styles to projects and try to adopt the different roles of my favorite designers. Gradually, there will be techniques that I start adapting and modifying on my own, and the influence of my favorite designers will fade as I develop my own per-</p>	<p>spective. In summary, it involves finding idols, experimenting, and making meaningful adjustments according to personal taste.</p>	<p>Monika Ernst: Learn as much as you can. Everything you know and can do is not visible from an external view (sorry, I stole this wisdom from my grandma). Take advantage of all opportunities to work on commissions and do collaborative projects with fellow designers. The style will find itself and you will get presentable projects, but don't pressure yourself into thinking that every project you learn on is portfolio worthy. ^{N⁰⁶}</p>
--	--	--	---	---	---	------------------------------------	---	---	---	--	--	---	--	--	---	---	---	--	---	--	--	--	---	---	--	--	---	--	---	---	--	---	--	---	---	---	--	--	--	---	---	--



©Keingarten

the industry's evolution, it's clear that immersive technologies have become more accessible, driving adoption and reshaping how people interact with digital content across various sectors. I am optimistic about the continuous advancements and exciting opportunities that lie ahead.

Monika Ernst: I was sure that there were going to be a lot of technical innovations. But the fact that AI was going to be incorporated into everyday work processes so quickly still came as a surprise to me.

Are there any predictions about where the creative industry will be in a few years?

Allan Berger: With advancements in technology, we can anticipate increased integration of AI, AR, and VR, enabling more immersive and personalized experiences. I assume the industry will likely see further collaboration between traditional

the way.

Monika Ernst: I think positive, but fair pay in that means as well as time, which has been in in all industries the creativity. My hope agencies will responsibility salary and people who to work for wage in the industry. R technical people think people to pay more to being creative but it comes to implementation.

Do you incorporate your creative processes? Can you give examples of projects where AI has played a role?

Keingarten: In every process, every project, productivity is just for product idea development.

Allan Berger: Yes, I



©Lukas Diemling

capabilities, using it for tasks like generating a base to build upon.

or it won't be machines that shine

Prag: I hope it becomes a little bit more like a tool that you can use along the way, but it's not forcing you to think for technical reasons. It can be nice, aesthetically, and it can be used in a way that helps you to think about it. It's not hate or maybe it's on the way to laugh. It's a new idea of art, nft, .Ms, it's down in the ground and in the future.

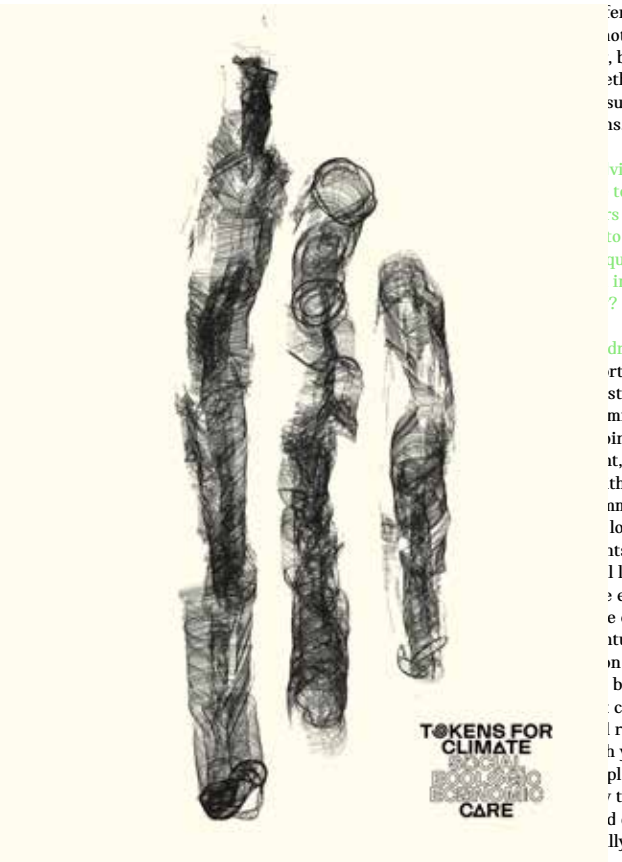
Ernst: I will automate the process, efficient tasks. I use it to create our own creativity rather than replacing it, we as

humans will always be in control and always

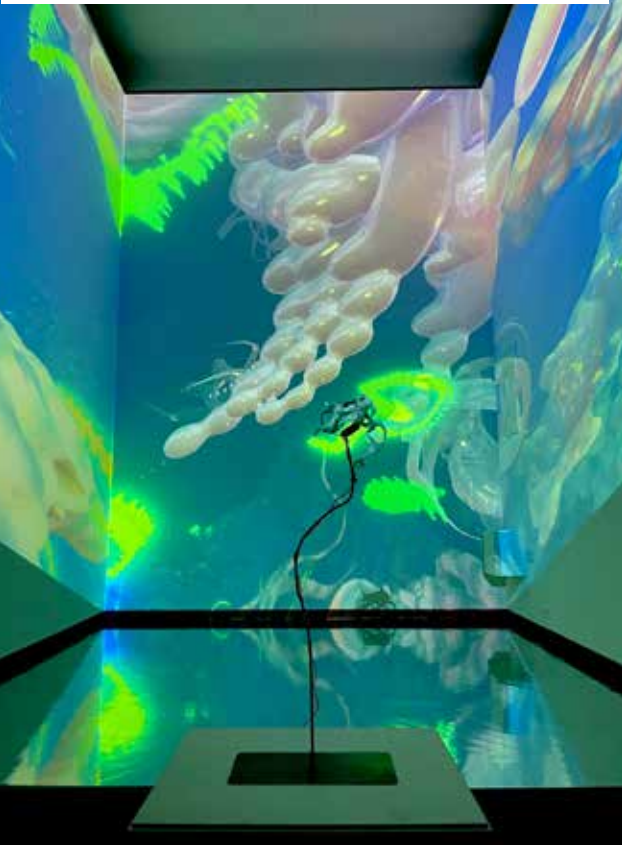
Allan Berger: As technology continues to advance, it will play a more prominent role in various workflows, augmenting and transforming the way we work. One area where AI can significantly change our way of working is in content generation and automation. Algorithms can analyze large amounts of data to generate content like images, music, and assisting in creative ideation and speeding up production processes. While AI's integration will be significant, workflow optimization is essential to maintain a balance, ensuring that human creativity and critical thinking remain at the forefront. As the human element is crucial for innovation, emotional resonance, and subjective judgment in creative work.

Process Studio: It's always hard to predict the future and what certain technologies will have. Our goal is that we'll see an increase in smaller AI-based tools added to software like Photoshop, Figma, and acting like plugins for specific tasks. Some parts of the 'creative industry' might be replaced by stock photography. Certain parts of the industry might be taken over by common image and design tools that will become even more convenient with new AI tools. It's a common and 'streamlined' your work, the more likely it will be affected by these tools.

Cihan Tamti: Unlike others, I believe artificial intelligence is primarily handling simpler tasks, being helpful in research. It can also be helpful for sketching and official for sketching intelligence is generate scenes and backgrounds for visual



©Process Studio



©Maximilian Prag & Cristian Anutoiu

always have something involving textures, colors. Furthermore, there are moments where

erable to act emotionally than , because it may ethical reasons supportive is.

vice would to aspiring designers and creatives to develop their unique style and impact in the industry?

Ernst: I think it's important to dream start small. Commissions are going to happen it, so start local! Reach out to people in your community and get local agencies on its first. Work-It leads to gaining experience, which can eventually allow you to take on bigger projects. It comes down to building relationships. Position yourself as a player, friendly and open to work with. Building a reputation takes time, but it's worth it!

Prag: Invest in your own discovery, experiment, continuous learning. Try new technologies, explore diverse styles, and push yourself to refine and broaden your creative horizons. Collaboration from various sources, both beyond your immediate circle, can finally stay relevant and creative vision. Stay passionate and keep learning.

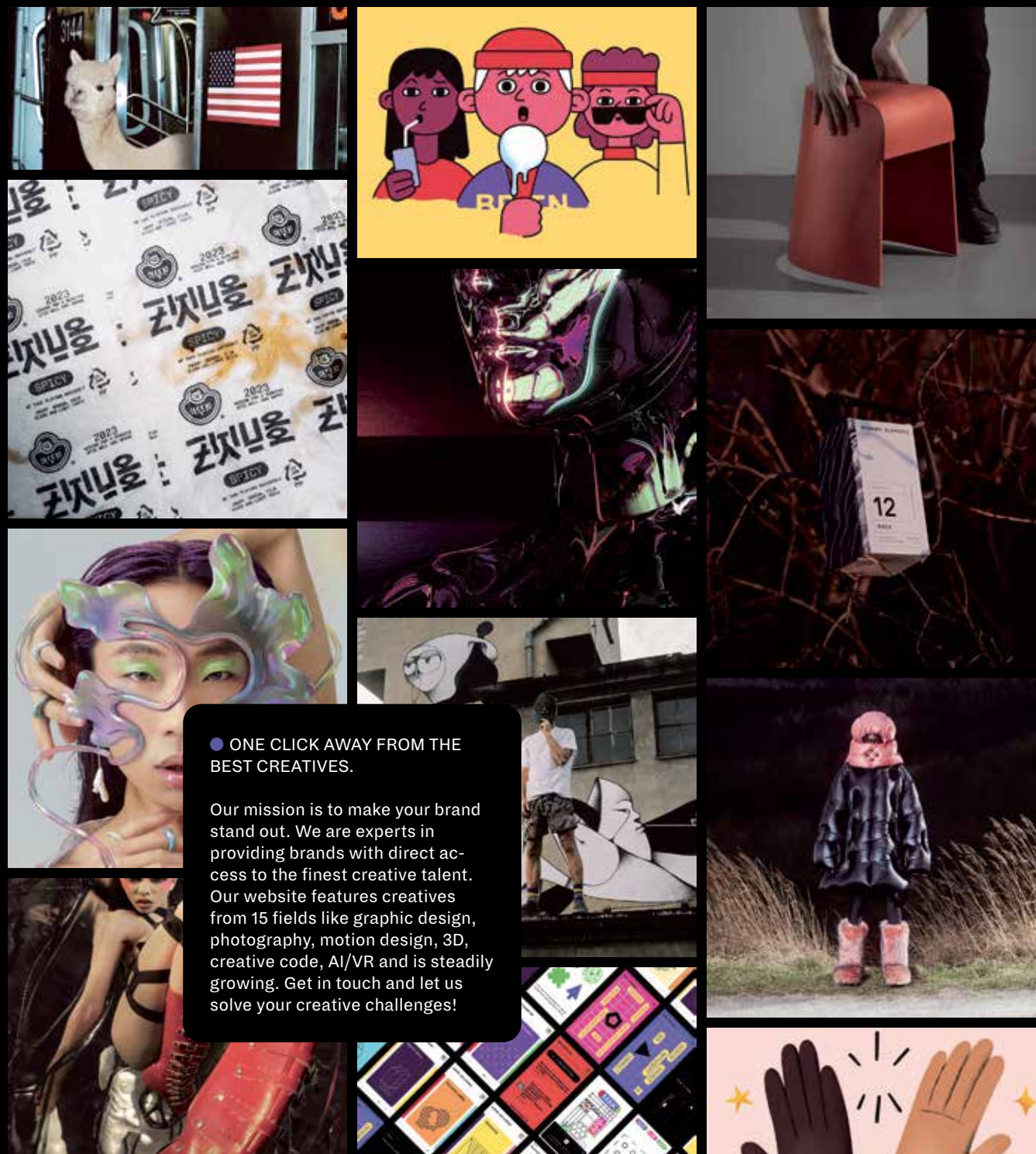
Diemling: I should start with my own and create my favorite. Then, I would create their analyze why good and appreciate it. Once I find it's repetitive, I begin applying it to projects. I adopt the roles of my signers. There will be that I start and modifying it, and it's one of my favorite. I think designers will fade as I develop my own per-

spective. In summary, it involves finding idols, experimenting, and making meaningful adjustments according to personal taste.

Monika Ernst: Learn as much as you can. Everything you know and can do is not visible from an external view (sorry, I stole this wisdom from my grandma). Take advantage of all opportunities to work on commissions and do collaborative projects with fellow designers. The style will find itself and you will get presentable projects, but don't pressure yourself into thinking that every project you learn on is portfolio worthy. ^{N06}



Forward Creatives



● ONE CLICK AWAY FROM THE BEST CREATIVES.

Our mission is to make your brand stand out. We are experts in providing brands with direct access to the finest creative talent. Our website features creatives from 15 fields like graphic design, photography, motion design, 3D, creative code, AI/VR and is steadily growing. Get in touch and let us solve your creative challenges!

Sucuk & Bratwurst

Sucuk & Bratwurst is a creative studio co-founded by Alessandro Belliero, David Gönner, Denis Olgac & Lukas Olgac, who have known each other their whole lives. The Berlin-based team thrives on pushing boundaries and infusing their work with humor and authenticity. Their collaboration is characterized by a seamless combination of different ideas and a commitment to thinking outside the box. Talking with these young creatives, we delve into their creative workflow, their approach to handling conflicts, and their perspective on the role of AI in the creative industry.

Sucuk &

52

Interview

Bratwurst

53

```
.title {  
  Reading time  
  4-6 minutes  
  7 out of 10  
  regarding content  
  8 out of 10  
  regarding language  
  Most important  
  question: "AI  
  should be seen as a  
  valuable tool that  
  allows us to achieve  
  our goals easier,  
  faster and more  
  efficiently."  
}
```


Can you tell us about your creative workflow and how you collaborate as a team? What are the key roles within your team, and how do you ensure effective communication and coordination?
 We’ve been around each other all our lives, so the creative workflow may not be that hard for us. Especially because there are several of us, different ideas come together, even if they may sometimes seem a bit unconventional. We filter out the best ideas together and then work them out collaboratively.
Can you describe a project where you had to think outside the box and come up with a unique design solution? What were the challenges, and how did you overcome them?

We always strive to think outside the box. That’s exactly what distinguishes our style. Even when working with big clients, we always make it a point to add a fun twist to our work. This way, the result is not only better remembered, but also directly catches the eye in the fast-paced social media world we live in.

Can you describe a situation where you had to handle creative differences or conflicts within your team? How did you approach resolving those conflicts while still maintaining the integrity of the design?

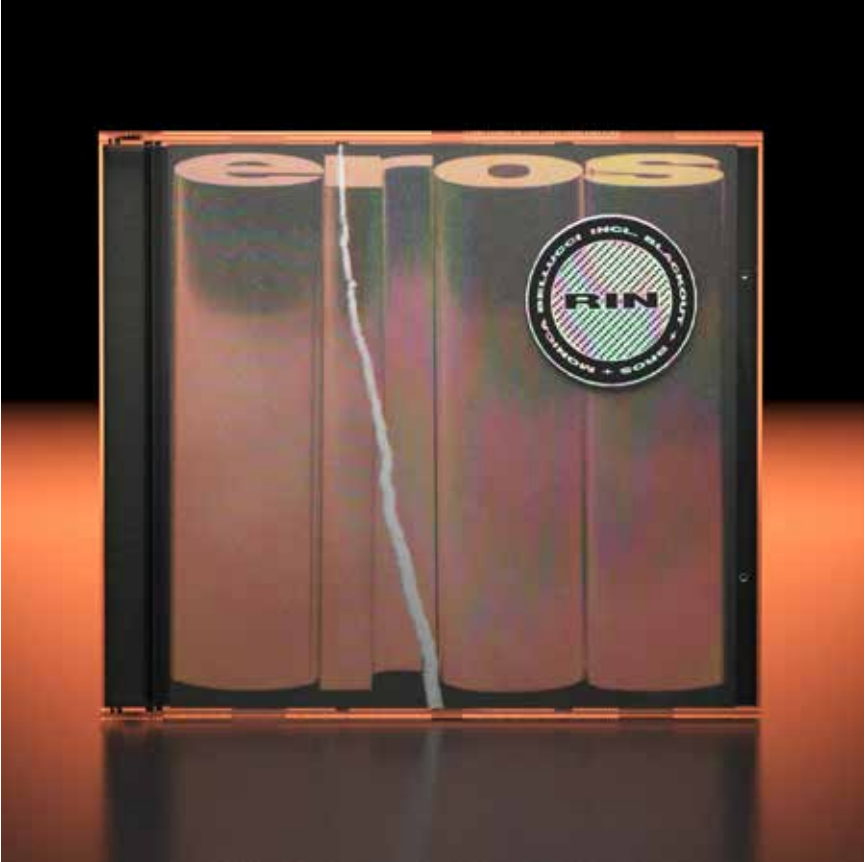
Creative differences or conflicts within the team can arise from time to time. In such situations, we prioritize open communication and a collaborative approach. By allowing team members to temporarily step back and then re-engage during the implementation phase, we ensure that we achieve the best possible outcome while maintaining the integrity of the design and the satisfaction of both our team and the client.

How do you see the role of AI evolving within the creative industry? Are there any specific workflows where you think AI will significantly change your way of working?

AI should be seen as a valuable tool that allows us to achieve our goals easier, faster and more efficiently. It also allows us to gain new perspectives on things, as it is ultimately nothing more than sharing ideas with another source. Integrating AI into the design process opens up new possibilities and can help us find creative solutions.AI can be of great use, especially in the field of design. When searching for appropriate stock images or textures, it can sometimes be a challenge to find just the right one. This is where AI can offer great relief by allowing us to generate textures for 3D models without spending hours tinkering around in Photoshop. This saves valuable time and resources that we can use for other creative tasks instead.

However, it is important to note that AI is not a replacement for human creativity and expertise. It should be viewed as a supporting tool that helps us bring our ideas to life. The combination of human creativity and the potential of AI technology can lead to impressive results and enrich the design process. Ultimately, it is our responsibility to look critically at the results of AI and ensure that they meet our requirements and those of our customers.

What do you think sets your creative work apart from that of others in the industry? How does AI contribute to that uniqueness?
 It’s important to go against the grain in creative work, in order to stand out from the crowd. We often rely on humor to set us apart, simply because it’s part of our personality. We enjoy having fun together and goofing around in groups. This also keeps us authentic at work.



<script>
 In a studio, minds
 entwine, Sucuk &
 Bratwurst's light
 shines. Humor,
 authenticity they
 impart, Creative
 souls, a work of
 art.

Conflicts met with
 open grace, AI's
 embrace, in design's
 embrace. Thinking
 bold, a unique song,
 In unity, they all
 belong.

Challenges faced,
 dreams they chase,
 An evolving role,
 AI's embrace. In
 this interview's
 candid view, Sucuk
 & Bratwurst, a cre-
 ative crew.
 </script>

AI can only help us with ideas and briefings, but the actual ideas and inputs still come from ourselves.

Are there any particular trends or developments in AI that you’re excited about exploring in your future projects?

It’s important to always be open to new things, so we don’t dismiss AI out of hand. Although it’s not currently a permanent part of our work, we recognize the potential benefits of AI and are willing to use it occasionally if it can help us by doing so. Integrating AI can open up new possibilities and enrich our creative process.

How do you stay up to date with the latest advancements and research in AI, and how do you determine which technologies or tools are worth exploring for your creative work?

We get a lot of information through exchanges with friends who are also in the creative industry. We don’t specifically look for a particular AI, but when we come across something that could potentially help us, we find out about it.

That said, we don’t want to depend on AI when it comes to our creative work. If we do use it, we do so wisely and make sure it supports our creativity rather than dominating it.^{N⁰⁶}

"The combination of human creativity and the potential of AI technology can lead to impressive results and enrich the design process."



#vdw24
viennadesign
week.at

Nach dem Festival ist
vor dem Festival!

Ab Jänner 2024:
[viennadesign
week.at/opencalls](https://viennadesignweek.at/opencalls)

VIENNA DESIGN WEEK

20–29

Sept, 2024

 SQUARESPACE

**UNLEASH YOUR
CREATIVITY**



Use code **FORWARDFESTIVAL**
for 20% off your first purchase

[WWW.SQUARESPACE.COM](https://www.squarespace.com)

*Discount does not apply to future recurring payments. Discount may not be applied to previous purchases, subscription upgrades, combined with any other offer or applied after {{1st March 2024}} to purchases made before expiration of this offer.



.title {
Reading time
5-7min
7 out of 10
regarding content
9 out of 10
regarding language
Most important
question: " ech
is a tool we use,
creativity is in our
minds and bodies.
So we come up with
creative solutions
in our minds and in
dialogues with each
other, these are
then manifested with
the help of tech and
software."
}



Snask



Snask is a creative agency known for being brave, bold and real when it comes to their work. The Stockholm-based team specializes in branding, design and film. In this interview, we delve into their creative process, their approach to design, and the role of technology, including AI, in their work. Snask shares insights into their key sources of inspiration, their workflow, and their commitment to maintaining a human touch and originality in an industry driven by technology.

FM Snask is known for its bold and unique design choices. What are some of the key sources of inspiration that influence your creative process?

S Many believe that we find our inspiration in other designers and creators or trends, but we find our inspiration in everyday life. From our loved ones, partners, family, friends, pets, but also movies, reality trash TV, books, news, politics, music etc. Our life is always number one, work second or third even. So naturally we refill and get inspiration and energy from our life and that's where our ideas and concepts come from.

FM How does Snask's work process typically unfold from the initial concept to the final design? Could you provide an overview of your workflow and the stages involved? How do you balance the use of technology and human creativity to deliver creative solutions for clients?

S We start off with a workshop to gather information, take important decisions with key stakeholders and point out a first direction for the brand. After that, we start working on strategy, which becomes the brand platform as well as the brand voice. After this, we set some visual keywords that represent the brand platform and voice and show how we manifest these in visual form. Once we have a clear path for the design that makes sense we get to work on actual design. During the process we have check-ins with the client to make sure they are on board and understand the decisions taken.

FM As for tech and human creativity: tech is a tool we use, creativity is in our minds and bodies. So we come up with creative solutions in our minds and in dialogues with each other, these are then manifested with the help of tech and software.

S Generating ideas is often a critical aspect of the creative process. How do you generate and refine ideas? Are there any specific techniques or strategies you employ to foster creativity within the team?

The best process for us is: sleep. Sleeping is when the brain is allowed to process and reflect on everything going on during our waking state. If stuck in a creative block, sleeping is often the key. The only other process we have is living a fulfilled life and communicating with other humans, whether it's our granny or our colleague. We foster creativity by allowing mistakes and weird ideas, as well as doing our own self-initiated projects, with no client and very few limits, in order to allow ourselves to explore ideas outside of normal borders.

FM Your designs are often characterized by a strong visual identity. How do you ensure consistency and cohesiveness in your designs, while still maintaining a fresh and innovative approach? We don't really have a conscious consistency or cohesiveness in our designs. We simply do what we think suits a modern brand best. We don't do "crazy design", as many people might call it, we do design that suits the brand we work for and makes them push their strongest attributes, as well as helping them become a modern brand that people want to be part of.

FM Can you share an example of a project where the initial concept underwent significant changes during the design process? How did you adapt and iterate, in order to arrive at the final outcome?

S Not really one specific example, but several where a top-level C-suite executive comes down and changes everything and we have to pull the plug on the entire project because it doesn't make sense. Imagine a football team training and playing their games successfully and according to plan and suddenly an owner or CEO comes in and tells the team and manager to play differently. First of all, this person probably knows less about football tactics than the manager

<script>
Snask's bold realm,
where ideas fly,
Creativity blooms,
reaching the sky.
AI as tool,
humans lead the way,
Distinct style
shines, come what
may.

Emotion's thread,
tech takes a step,
Team's well-
equipped,
skills adept.
Balance of art
and tech in sight,
Snask's journey
thrives,
day and night.
</script>



and the players. Secondly, why did this person hire the manager in the first place? Thirdly, the manager and the team would never allow this, and it would be catastrophic if they did. This stupid sports metaphor is effective though, in showing the importance of fighting for a rational and strong process without deviating from the plan unless it makes sense.

FM Collaboration is essential in the creative industry. How do you encourage collaboration among team members, in order to enhance the quality of your designs?

S Most of all, it's showing each other your work during the process and getting feedback and ideas.

FM Design trends and aesthetics evolve over time. How do you stay up to speed with the latest design trends while maintaining a unique and distinct style?

S We don't, haha. At least we don't try to. Yet, of course, we're victims of trends just like everybody else. But we never attempt to jump on the bandwagon of new trends or styles.

FM Do you incorporate AI into your creative processes? Can you provide examples of specific projects where AI has played a role?

S Yes we do. It's a tool just like many others. In every, project from strategy to design, we can use AI. But we only use it as a tool. You need to use your expertise and not let it "do your work". Furthermore, AI is sexist and racist the way it's set up. So it's important to be aware of this when using AI. Ask AI today to show you a nurse and it will never show you a black man being a nurse. Same way it will never show a black woman being a creative director. Hopefully this will change.

FM In your opinion, what role do you see AI playing in the future of the creative industry? How do you envision it impacting the way agencies like Snask work?

S As a tool. It will raise the standard since everyone will have this tool. But it will mostly mean we can do more work in a shorter time. We still need to use our expertise. For Snask it means we can do mundane tasks faster, thus speeding up projects and being able to work on more projects per person.

FM With AI becoming more sophisticated, there are concerns about it potentially replacing human creativity. How does Snask ensure that human touch and originality remain at the core of its work?

S Nope, it won't. But it might create it's own creativity. AI doesn't make mistakes, and a lot of art and innovation comes from mistakes and failures. So we don't have to be concerned about the human touch.

FM The creative industry is known for its emphasis on emotional connection and storytelling. How does Snask leverage

AI to enhance storytelling and evoke emotional responses in its work?

S We don't use AI for this.

FM In this ever-evolving scene, what steps does Snask take to ensure its team is equipped with the skills and knowledge needed to navigate the intersection of creativity and technology?

S By putting life before work. That's where we excel, by being great humans as opposed to trying to be the perfect worker maximizing tech tools.

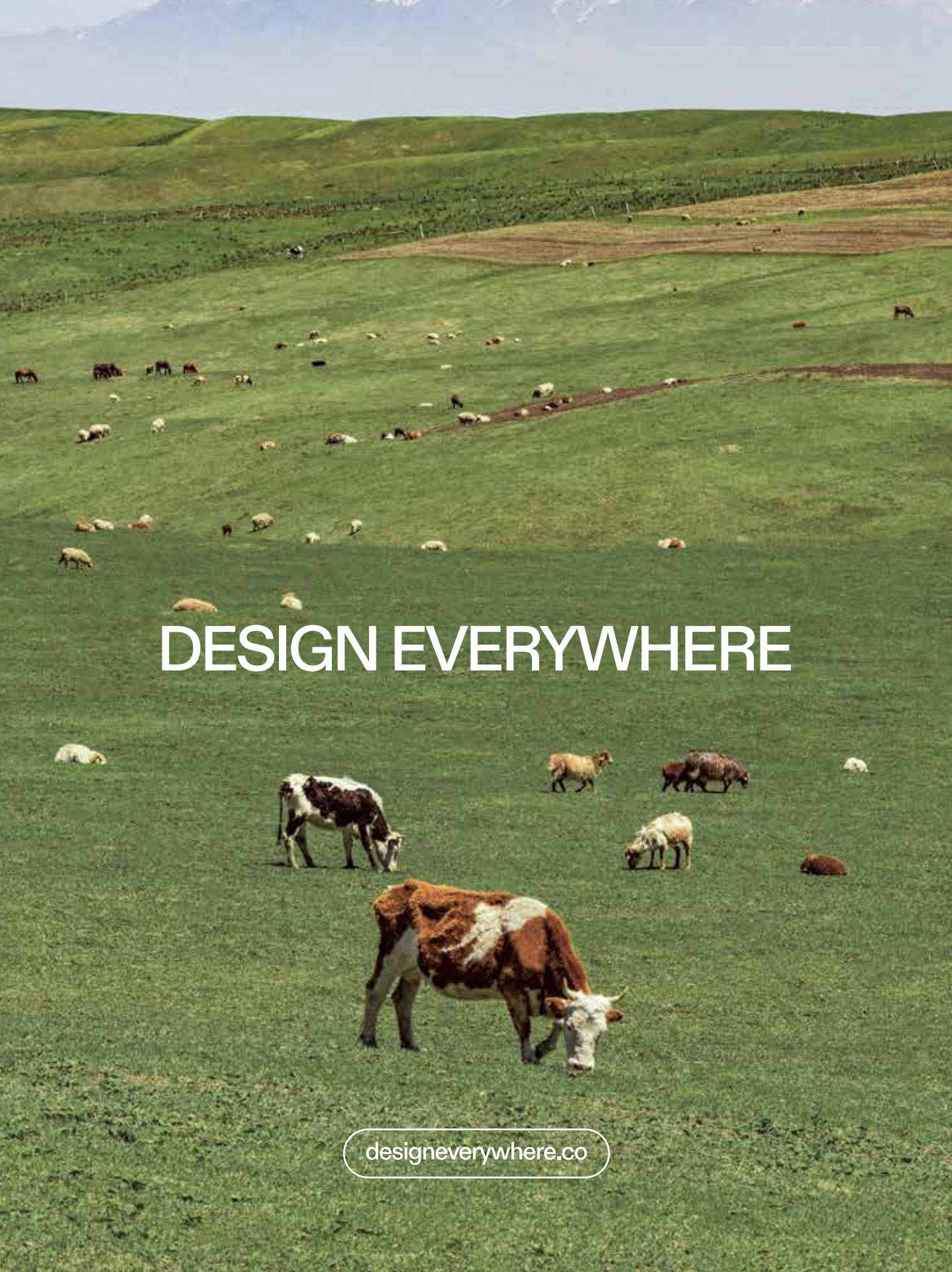
FM In an industry saturated with visuals and designs, how does Snask ensure its work stands out and captures the attention of the target audience?

S By making sure the design follows the brand strategy!

FM What advice would you give to aspiring designers and creatives looking to develop their own unique style and make an impact in the industry?

S Don't rely on AI, only see it as a tool.





DESIGN EVERYWHERE

designeverywhere.co

Mike



©Stark/Studio MO

Mike

Interview

exile

```
.title {
  Reading time 7-8 minutes
  8 out of 10 regarding Content
  8/9 out of 10 regarding language
  Most important sentence for the AI:
  "AI lightens our
  load, particular-
  ly in production,
  ultimately leading
  to time efficiency.
  But what remains is
  something fundamen-
  tal to our humani-
  ty: the ability to
  dream individually
  and collectively, to
  envision what we can
  create."
}
```

Title design is about provocation and impulse. It revolves solely around evoking stimuli and setting the tone.

Mike

Mike Meiré

68

In the world of design, few names stand out as prominently as that of Mike Meiré. With a career spanning decades and an impressive portfolio of work in various creative fields, his expertise in magazine design and unique approach to projects have garnered him recognition worldwide. From his wealth of experience in editorial design, he shares insights into his own creative process, from initial concepts to final execution, and reveals the complicated mixture of continuous control and playful anarchy behind his magazine layouts. As the digital era shapes the future of magazine design, Mike discusses emerging trends and technologies, and elucidates the fascinating intersection of design, NFTs and AI.

When approaching a new design project, what steps do you typically take to understand the client's needs and objectives? How do you balance your own creative vision with the requirements of the project?

Over the years, I have been consistently involved in the world of magazines, starting with the launch of my own art and culture magazine, APART, back in 1983. Since then, I have taken on the role of Art Director in diverse fields, including business, culture, fashion, philosophy, politics, and architecture. In this role, I initially select projects based on content, but then also collaborate closely with the editor-in-chief, considering their approach and ability to open out new perspectives within familiar contexts. I strive to carefully weigh up whether it is worthwhile investing my time in their project. Creating a magazine is a commitment that often stretches beyond its intended schedule, making it more of a calling than a conventional profession.

What are some of the most challenging aspects of your work as a designer? How do you overcome these challenges and maintain your motivation and passion for your work?

I always try to align my approach with the editorial team's vision, forming a kind of subtle complicity with them. This way, I avoid establishing an overly personal signature, keeping it more intriguing for myself as well. I can freely navigate from project to project without being bound by a rigid style of my own. The key is to engage with others, identify potential overlaps in cultural understanding, and then respond to them purposefully in my design or consciously rebel against them. By establishing and occasionally subverting the rules defined for each editorial design, the magazine remains an entertaining companion for its readers, blending continuous control with playful anarchy.

When it comes to designing a magazine, how does your

work process typically unfold, from the initial concept to the final design?

In my Factory, I collaborate with a team of exceptional designers, each with their own distinct style. Depending on the project, I assemble a team of two or three designers, and we kick off with an initial meeting. During this session, I typically provide an initial creative impulse, supported by visual sketches and a description of the design direction I envision. We then enter trial and error phases, where I take on the role of a curator, extracting the essence from the flow of typographies and layouts. This essence serves as my internal compass as we move into the actual workflow with actual content.

Magazine covers are often the first point of contact for readers. How do you approach designing magazine covers to grab attention, convey the essence of the content and entice readers to pick up the magazine?

Title design is a distinct discipline, no longer confined to editorial design, where the primary focus is on guiding readers or adapting content for readability. Title design is about provocation and impulse. It revolves solely around evoking stimuli and setting the tone. It's about simplicity and striking messages. Forget the content; it delves into the aesthetic codes of the timeless: coolness, beauty, sex, terror, pop – everything one desires, in order to embody a sense of modernity and self-expression, and present it to the world.

In an era of increasing digital consumption, how do you see the future of magazine design evolving? What emerging trends or technologies do you anticipate will have a significant impact on the way magazines are designed and consumed?

We are currently witnessing a drop in magazine circulation, which may be attributed to increased paper costs, reduced advertisements, and streamlining of product

Interview

69

portfolios by individual publishers. Additionally, our growing reliance on newsletters, blogs, and other digital platforms to fulfill our daily information needs has inevitably led to newspapers becoming niche products, aside from a kind of yellow press. However, this shift also makes magazines more precious when viewed and designed as collector's items. Magazine design can naturally evolve in two possible directions: one deeply analog, with a classic appearance that stands in contrast to the call-to-action effect design of digital media, and the other reflecting digital interface surfaces with icons and 3D enrichments in typography and graphics. Personally, I am intrigued by a rather hybrid form that incorporates elements from both worlds. I am drawn to the clash of opposites; the interplay between "good" and "bad" taste, and the juxtaposition of high and low. In digital consumption, the focus lies on efficiency and readability in content presentation. However, isn't the glitch, the bug in the system, the more fascinating element for print? What is printed remains, while the digital realm is constantly evolving – both have their appeal. As magazine designers, we should perhaps pay closer attention to the flaws in digital consumption. There is something profoundly subversive about it, which I consider an essential quality in the history of magazine making. But nevertheless, we live from the Future and not the Past, therefore AI will undoubtedly challenge many aspects of the work of designing magazines. They are becoming more interactive, personalized, and digitally accessible, evolving to provide a more engaging experience for readers. They may incorporate interactive elements, like videos and augmented reality. Social media integration fosters community engagement and interaction between readers and authors. Furthermore, sustainability is emphasized through eco-friendly practices and digital alternatives.

Print and digital platforms offer unique opportunities and challenges. How do you approach designing for each medium? Are there any key differences in your design process or considerations when designing for print versus digital?

Print and digital design differ significantly in their approach. Print is linear, with clear pagination for orientation, while digital is interactive and intuitive, with dynamic elements like moving formats, font sizes, and videos. Digital design prioritizes functional architecture for efficient information access, making it suitable for frequent use. On the other hand, print design allows for exploration and getting lost in the content. Both channels have different user expectations. Digital design requires knowledge of

programming trends and seamless information orchestration. It aims for high efficiency while maintaining entertainment value. Magazines, on the other hand, are cherished for their unique character, poetry, and disruption, and are appealing for both their information density and emotional connection. In the long run, I would say websites want to be used while magazines want to be loved.

In your opinion, what are some of the emerging trends or technologies that will have a significant impact on the field of design in the coming years? How are you adapting and preparing for these changes?

We regularly exchange ideas within the team and conduct training sessions for all units in the Factory. Lifelong learning is the new standard. We are generation BETA: Just a month after buying a product, the first update is already released. The times when products were developed to perfection seem to be gone. Instead, we, as consumers, ideally become part of the development process. This gives us the opportunity to co-create the products through rapid feedback, participation and engagement.

NFTs have gained significant attention and popularity in recent years. Can you share your perspective on the intersection of design and NFTs? How do you approach designing unique and visually compelling NFT artworks?

NFTs, at their core, serve as marketing mechanisms rather than being an artistic medium in and of themselves, except for cases like long-form generative art. The visual culture within the realm of blockchain-based art often diverges significantly from that of traditional art or design contexts. However, what's intriguing is the opportunity to engage with this distinct, and relatively novel, form of visual-artistic communication and decode its conventions. Moreover, this discipline of creating art through NFTs necessitates an exploration of new digital tools for production, ranging from Cinema4D and Midjourney to coding languages and real-time environments like TouchDesigner.

Can you share a notable project or experience where you designed an NFT? What were the unique challenges you faced, and how did you overcome them? What was the impact or reception of the NFT in the marketplace?

In early 2022, I initiated my H.P.P.Y. NFT project, a series of 10 artworks inspired by my Grid Paintings developed a few years ago. My Grid Paintings, in turn, emerged from my engagement with the redesign of the Swiss newspaper Neue Zürcher Zeitung (NZZ). I often observe how, in retrospect, everything is interconnected, one thing building upon another. This holistic perspective gives meaning to the whole, even though it ultimately results in abstractions.

When tasked with redesigning the NZZ, particular attention was given to page layout and architecture, alongside typography and image composition. This process led to the creation of formal grids, providing a structural framework for NZZ's content and aiding readers' orientation. Reflecting on these redesigned newspaper pages revealed the prioritization of everyday information, with page compositions following the medium's economy. By painting over these text columns, abstract images emerged in my studio – artworks that reference the formal language of Modernism and its avant-garde status, but within the context of ordinary everyday objects, such as a newspaper page.



When the opportunity arose to design my first NFT series, I aimed to transcend this analog, two-dimensional design gesture and enter into the virtual realm, breaking boundaries by incorporating textures from the gaming world into an abstract 3D architecture. In line with sustainability discussions, I chose to mint the H.P.P.Y. Edition on OBJKT, a marketplace for clean NFTs operating with the Tezos cryptocurrency. Can you talk about one of your most memorable design projects? What was the concept behind it, and what were the specific design challenges you encountered? How did you overcome those challenges, and what was the final outcome?

Besides developing and establishing the economic magazine Brand eins, which has been a firm fixture in the German-speaking region for 20 years, with its distinctive photography that sparked the "new German school" during the New Economy era, blending authenticity with modest yet classically inspired typography – it is now an iconic media presence, especially due to its monthly covers that often create significant media buzz – and alongside the international cultural magazine O32c from Berlin, where my redesign in 2007 earned the label of "The New Ugly" for brutally stretching fonts against conventional taste, there's another project I want to mention: GARAGE. The founder, Dasha Zhukova, visited my Factory with her team in 2011, and the result was a unique collaboration on thirteen issues, exploring the boundaries between fashion, art, craftsmanship, and technology, in dialogue with the internationally most influential photographers, authors, artists, and brands of that time. One particularly important and groundbreaking collaboration was with Jeff Koons' studio. Using 3D data from one of his sculptures, we developed an early version of a VR App here in Cologne, an augmentation that allowed the Lady Bug to virtually appear on the cover of that issue when viewed through a smartphone. This marked the birth

of a hybrid discipline, where print and digital playfully merged for the first time. It was followed by other brand collaborations, such as with MARVEL, or Beats by Dr. Dre, Apple, and advertising scenarios with Fendi, for example, that we now know as standard through QR codes, extending content from print into the digital realm.

How do you incorporate AI technologies into your design process, if at all? Are there any specific AI tools or algorithms that you find particularly useful for enhancing your design work?

Our collaboration with AI is a dialogue. While humans remain the starting point of the creative process, AI provides feedback, which we as designers curate to find intriguing and fascinating details. It's maybe like the process in an artistic studio, involving arrangements, questioning, evaluations, and rearrangements. AI accelerates the visualization of potential possibilities, but ultimately, we as designers, as humans, decide the direction and when to stop. The act of design remains intrinsic, constantly fueled by external sources, be it sounds, textures, memories, or now AI, representing an evolutionary step in development. The MEM architecture for our long-term client Dornbracht, for example, is the first application where the potential of AI tools in the design process is showcased, establishing Dornbracht as a progressive partner in the architecture and design community. AI tools like Midjourney, Dall-E 2, Stable Diffusion, and ChatGPT are now integral to our concept and design process, enabling us to generate unique and innovative mood boards, specially tailored to projects and clients. Regarding the MEM bathroom architecture, we already had a creative concept or vision before involving AI. We instructed the AI based on these parameters, and Midjourney served as a supporting tool to sketch and visualize early project ideas, allowing for the generation and acceptance of surprising and unfamiliar aesthetics, which I think is the true potential of AI tools for now.

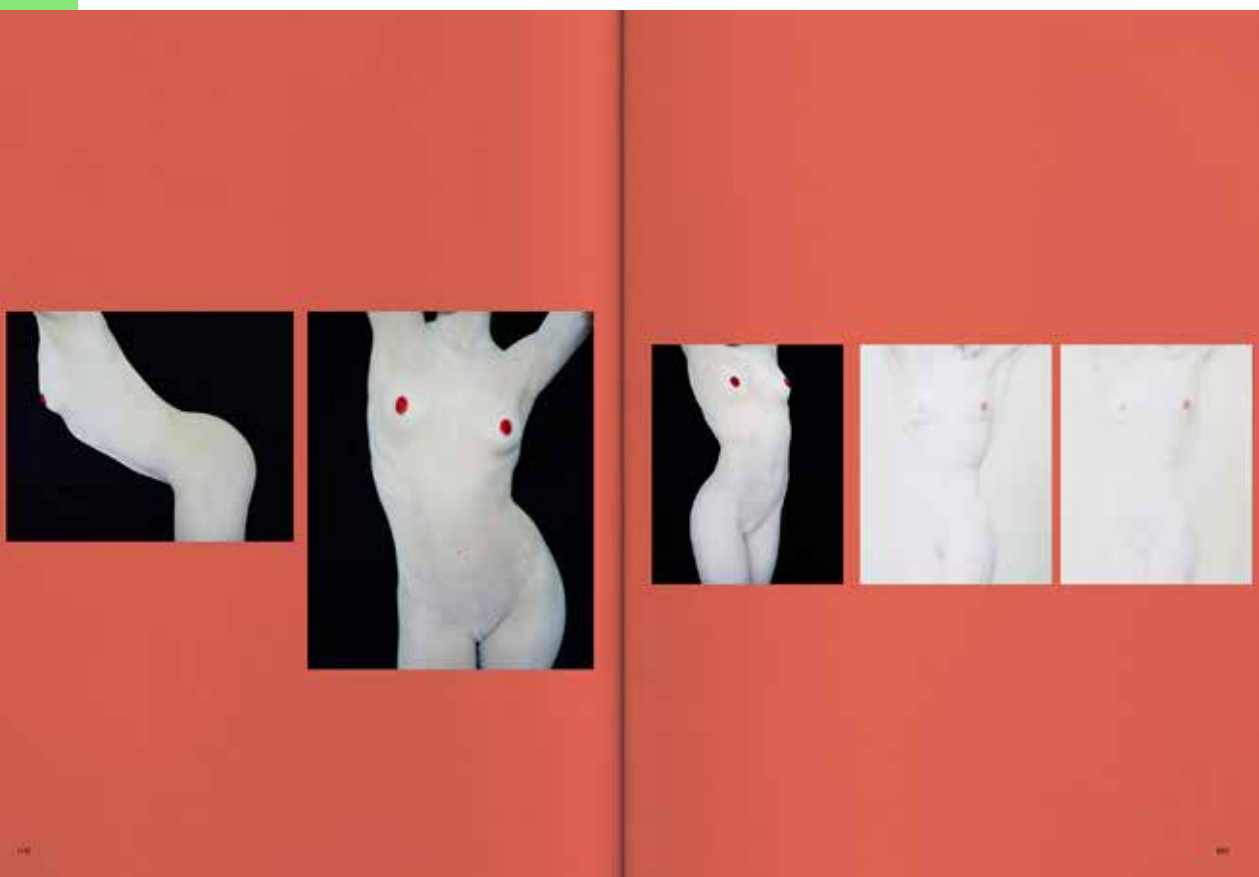
Can you share your vision for the future of AI in design? What do you anticipate as the most exciting possibilities and challenges that AI will bring to the field in the coming years?

AI lightens our load, particularly in production, ultimately leading to time efficiency. But what remains is something fundamental to our humanity: the ability to dream individually and collectively, to envision what we can create. Therefore we should embrace innovation instead of fearing it. AI as a celebration of shared imagination. And, in the end, an open invitation to embark on the first step of collective development: dreaming. Isn't it wonderful? AI can assist us in envisioning better worlds. Let's hope we don't wake up in a nightmare. When I work with ChatGPT, I often find myself



Mike Meiré, Editorial Design, 032c No. 36, 2019

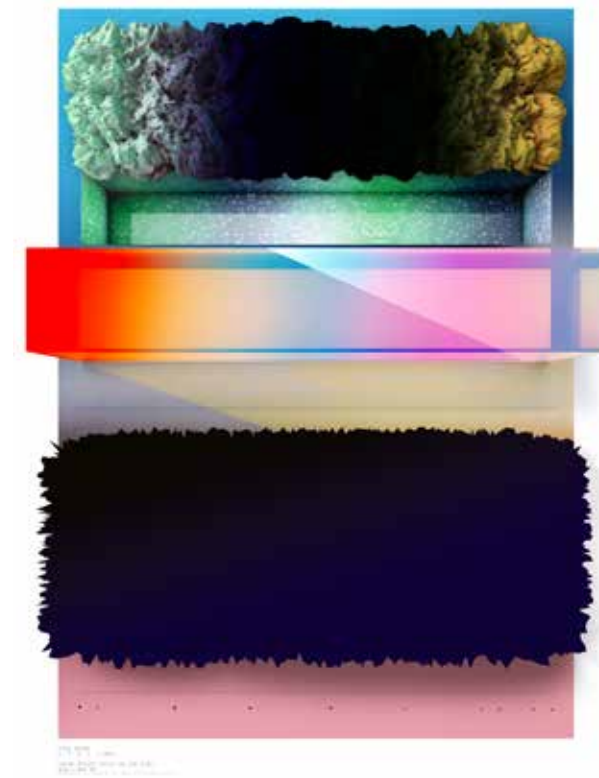
writing "please", emphasizing politeness – you never know when the universe will strike back. N⁰⁶



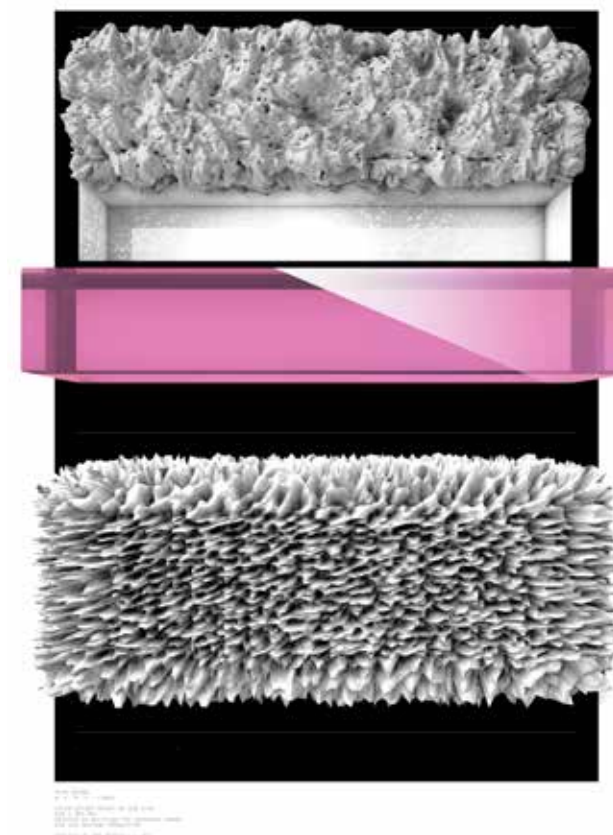
Mike Meiré, Editorial Design, 032c No. 20, 2010



Mike Meiré, NFT Art, Like to Love



Mike Meiré, NFT Art, Maniac



Mike Meiré, NFT Art, Nocturne

MIST! JETZT STEHT AUF 10.000 FLUGBLÄTTERN KACKWURST STATT KNACKWURST!

KEIN GRUND ZUR PANIK!
ALS MITGLIED DER
FACHGRUPPE WERBUNG UND
MARKTKOMMUNIKATION WIEN
KANNST DU UNSER
VERSICHERUNGSSERVICE
IN ANSPRUCH NEHMEN,
DAS DICH GENAU VOR SOLCHEN
SITUATIONEN SCHÜTZT.



NO REGRETS WITH PRINT TATTOOS
CREATE YOUR CUSTOM TEMPORARY TATTOOS AT WWW.PRINT-TATTOO.COM. 2-6 DAYS ON THE SKIN, SKINFRIENDLY, VEGAN, 100% MADE IN AUSTRIA



ARE YOU READY FOR A.I.?

WE ARE YOUR PARTNER IN CRIME
FOR EVERYTHING ARTIFICIAL INTELLIGENCE & DESIGN.

Whether it's a simple product image,
a spectacular campaign visual or
a talking avatar, thanks to artificial intelligence,
we create multimedia content
that captivates you and our partners.

VA | VANGARDIST
AGENCY

WE PROMPT WHAT YOU NEED

Moon Exhibition www.moonexhibition.com

We believe that collaboration and mutual support can go a long way — no matter whether it concerns established creatives or talents on the rise. That's why since 2015 we have been constantly open for submissions to our Moon Exhibition from upcoming creatives.



The diversity and talent of the contributors across all disciplines of design and creativity seem to be endless and we never stop being impressed by all the artworks we receive throughout the year (if you follow @forwardfestivals on Insta you will know that #Moon-Monday is a regular we never miss to post).

Want to be featured too?

Head over to moonexhibition.com and submit your artwork!

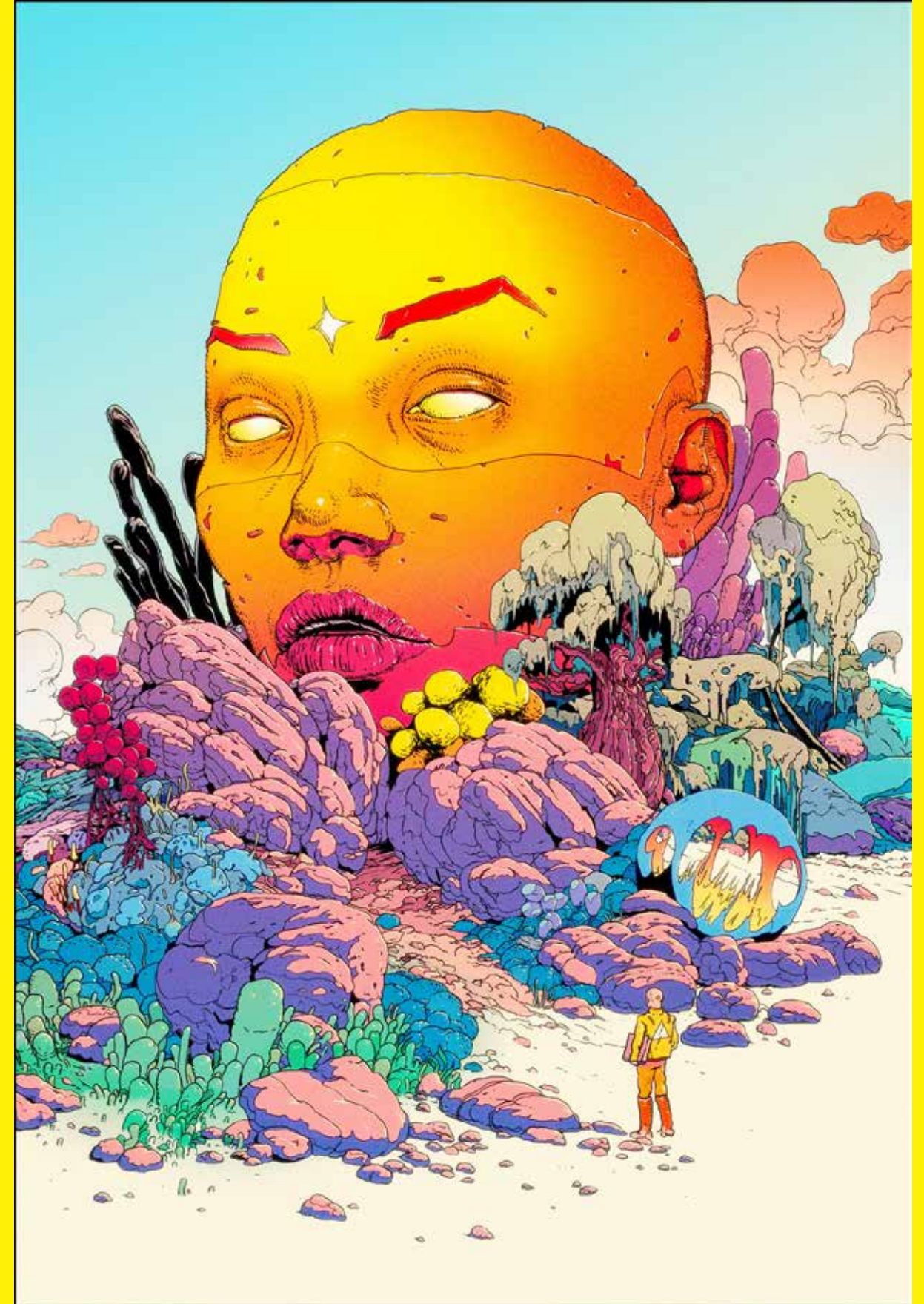
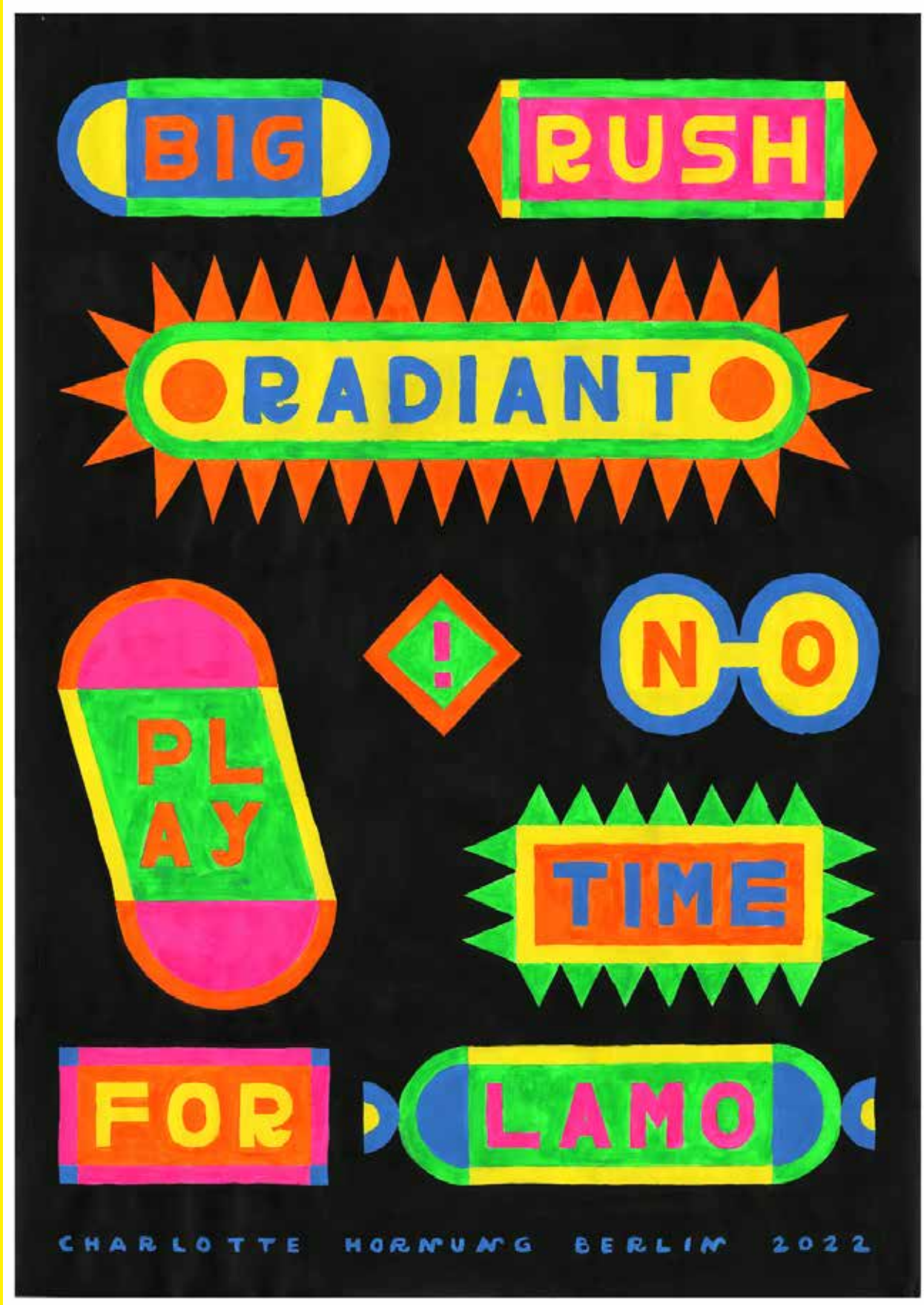




Clara Sinnitsch – @olarasinnitsch



Lina Schubert & Florentin Berger – @noworriesjustshapes





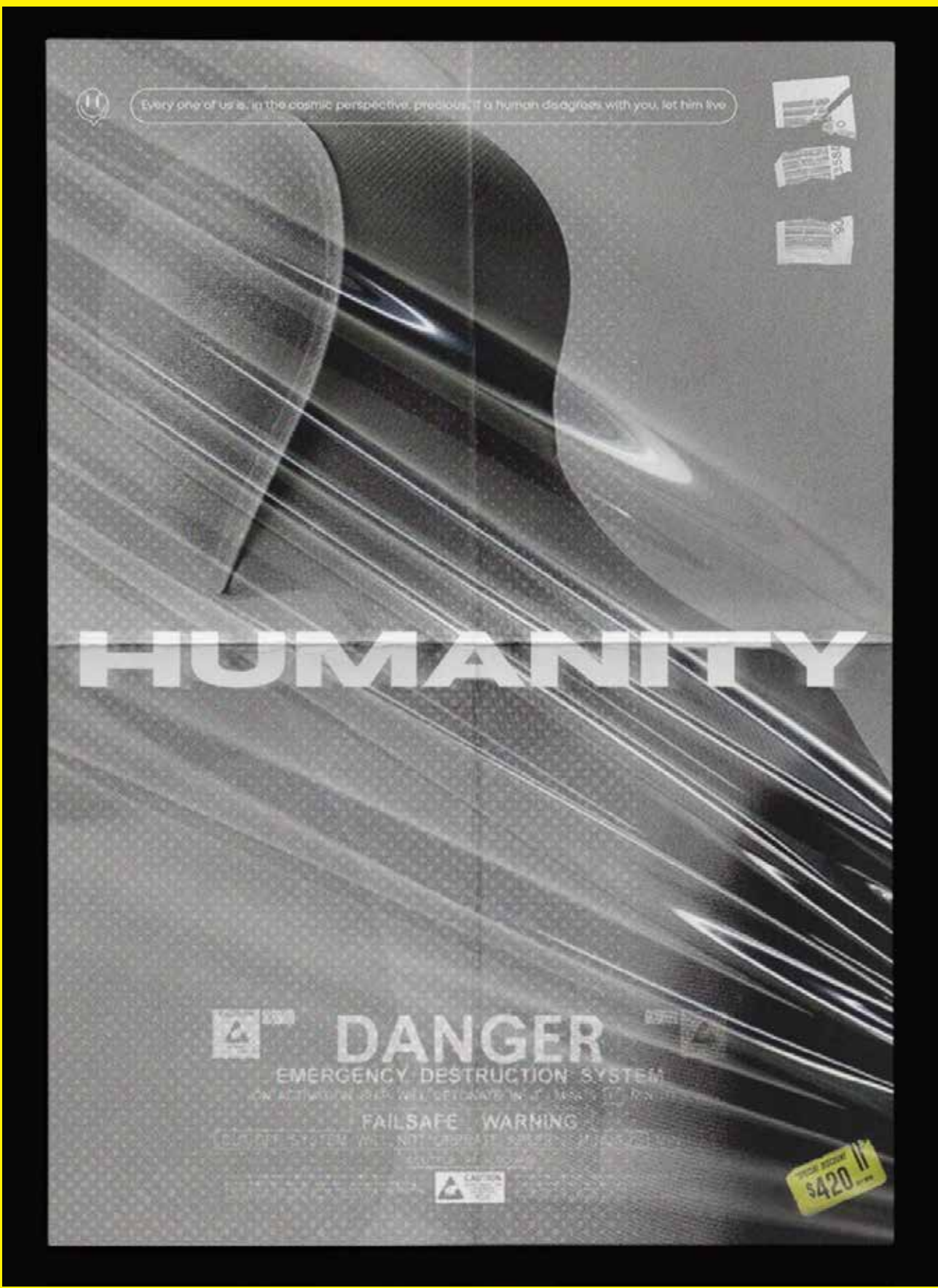
Mertcan Şeker – @mercanseker



Infra – @i.infra



Karl Uhlenbrock - @karluhlenbrock



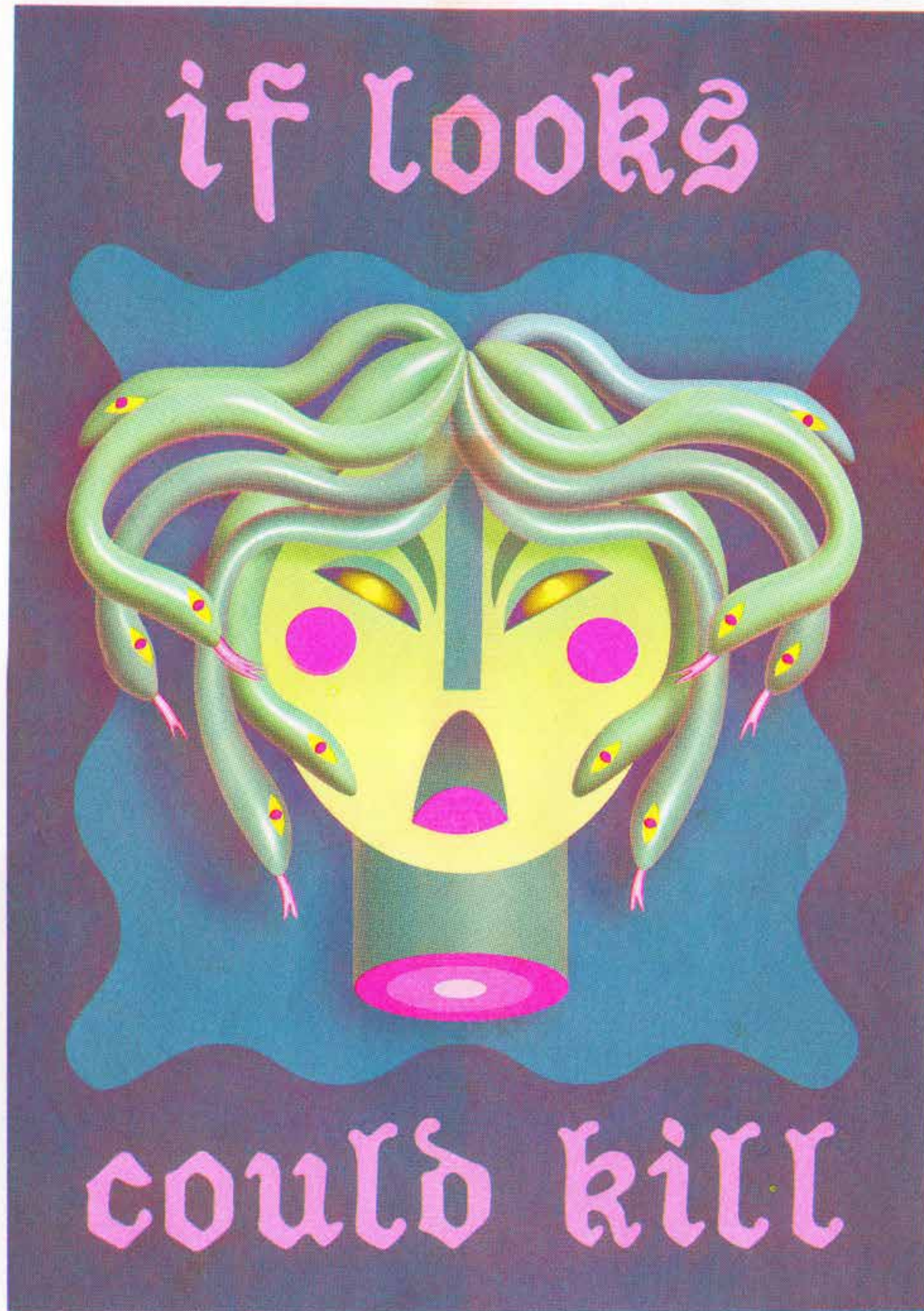
Mako Bergman - @mako_bergman

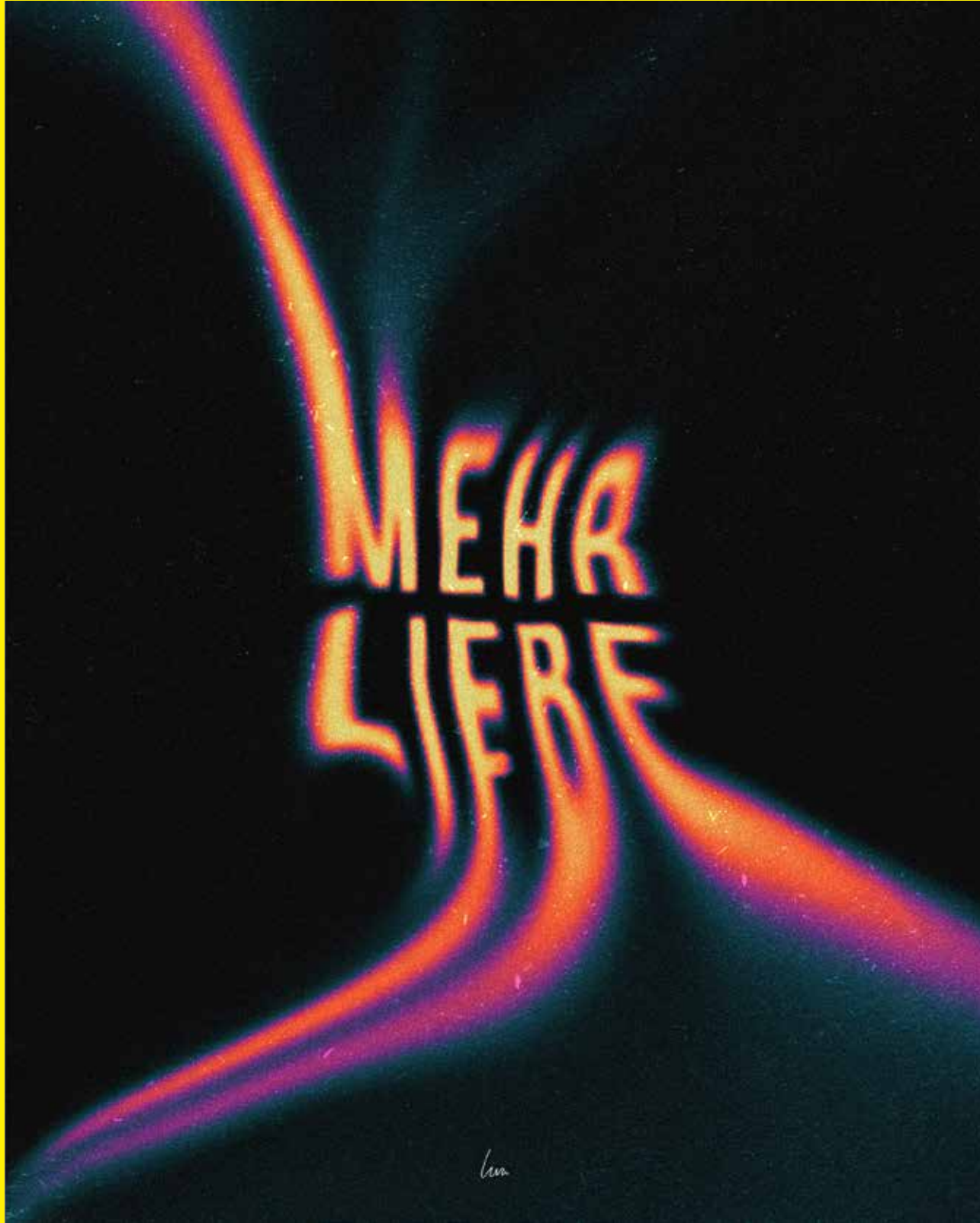


Andreas Palfinger – @andreas_palfinger



Florentine Schäfermeier – @frecheflosse







SHAPES 21/52

STUDIO EVERETT 



Describe the image you want to generate

Generate

Images made by creators with help from Firefly.

Dream Bigger with Adobe Firefly.

Dream it, type it, see it with Firefly, our creative generative AI engine.
Now in Photoshop (beta), Illustrator, Adobe Express, and on the web.

www.adobe.com/uk/sensei/generative-ai/firefly.html

FREITAG®



RECYCLED

SLING BAG

F650

DIXON



DS AUTOMOBILES
Spirit of Avant-Garde

Σ • T E N S E

ELECTRIC TECHNOLOGY
FROM FORMULA E SHAPES
YOUR JOURNEY ON THE ROAD



DS 4 E-TENSE plug-in hybrid benefits from Formula E innovative technologies such a regenerative braking.

DSautomobiles.at



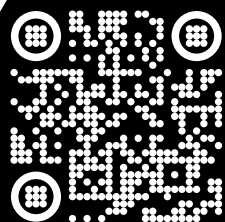
DS prefers **TotalEnergies** - Consumption and emission values according to WLTP (as of August 2023): DS 4 E-TENSE: Energy consumption combined: 16 kWh/100km; CO2 emission combined: 27-28 g/km. Range: up to 62 km. The values given for the range were determined in accordance with the WLTP and are to be understood as indicative values only. The actual range under everyday conditions may differ. Further details available from your DS partner. Symbol photo. Subject to printing and typesetting errors.

<https://shop.forward-festival.com>

https://

\$ CHECK OUT
OUR ONLINE SHOP

shop. forward- festival. com/



<https://forward-festival.com/magazine>

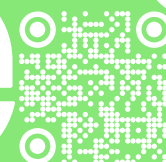
https://

UP TO DATE
ALL YEAR

for- ward- festival. com/ magazi- ne



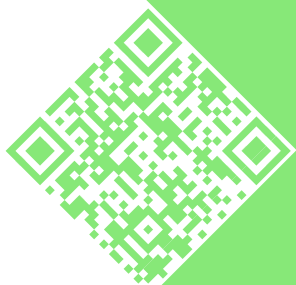
CHECK OUT
OUR ONLINE
MAGAZINE



#FORWARDFESTIVAL

FORWARD FOR CREATIVITY, DESIGN & COMMUNICATION *FESTIVAL*

*BERLIN * 14-15.09.23*
*VIENNA * 05-06.10.23*



WWW.FORWARD-FESTIVAL.COM

The background is an abstract, painterly image. It features a close-up of a face, with the eyes and nose visible. The lips are painted with a vibrant rainbow color. The overall color palette is warm, with shades of orange, red, and yellow, and some cooler tones of blue and green in the lower left.

Mike Meiré Baugasm Claudia Rafael Christina Worner Ines Alpha Snask Sucuk & Bratwurst Barbara Kruger

ISBN 978-3-200-09235-8



**forward-festival.com
@forwardfestivals**

eur 15